

INGREDIENTS & CAKES

Exhibition of Works By Flores & Prats at
Leth & Gori Storefront

MEETING AT THE BUILDING

Exhibition of Works By Flores & Prats at
The Royal Danish Academy of Fine Arts, School of Architecture

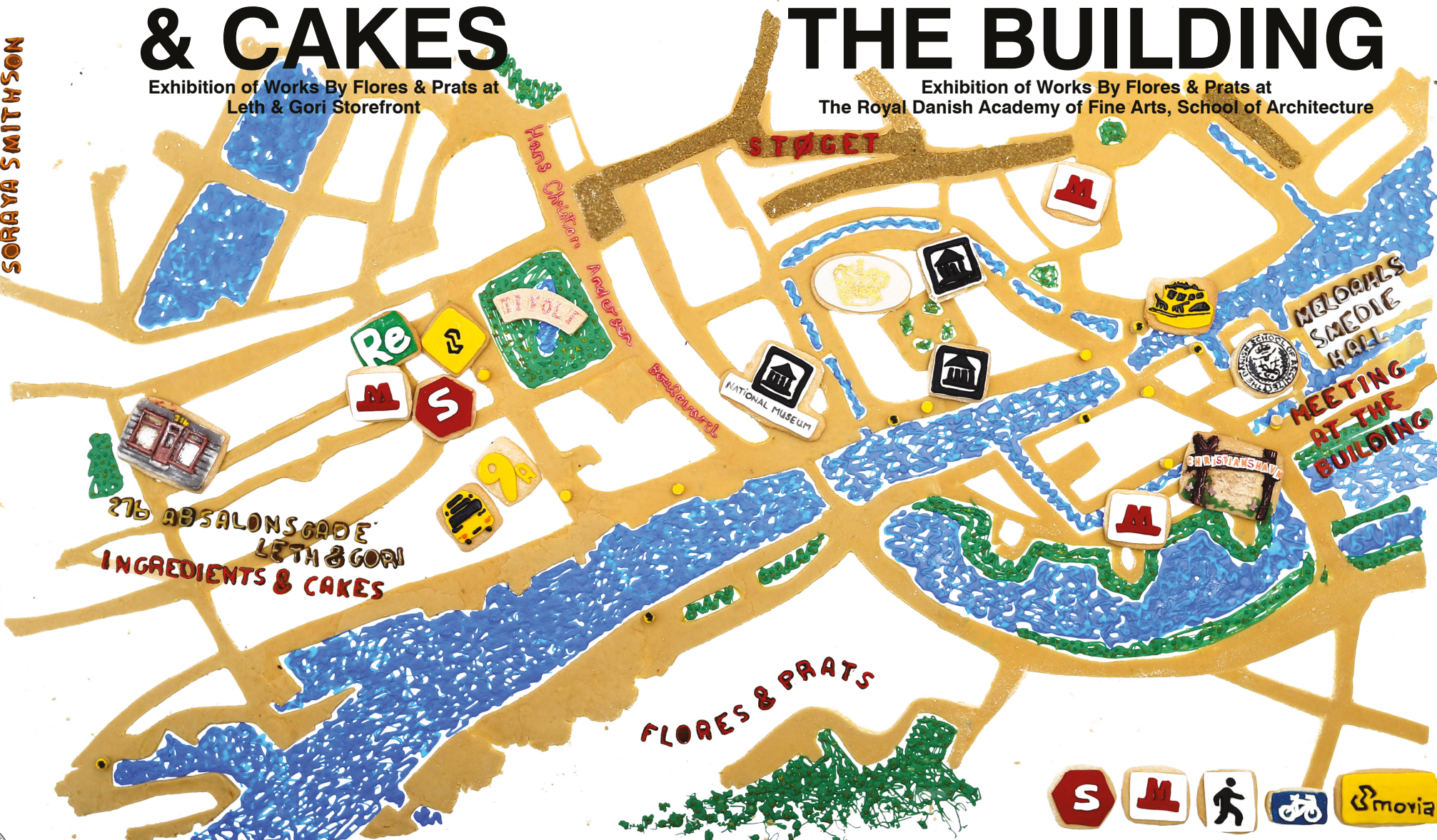
Photograph of the Map by Chippy Wood.
Biscuit Map of Copenhagen designed by

SORAYA SMITHSON

LLLL institut
ramon llull
katalansk sprog og kultur

EMERANDA
DE ESPANA
EN COPENHAGUE

The Royal Danish Academy of Fine Arts
School of Architecture, Design and Conservation



Absalonsgade 21B. Copenhagen.
5 September - 25 October 2013. Open: 10am - 8pm.

Exhibition Hall. Danneskiold - Samsøes Allé 51. Copenhagen.
6 September - 25 October 2013. Open: 11am - 6pm.

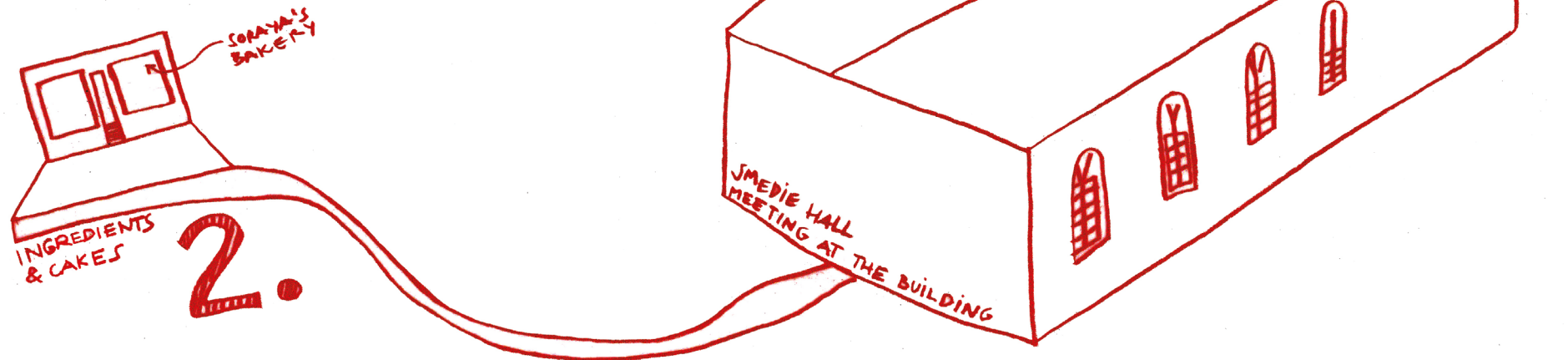


Hola from Flores & Prats!

Welcome to this double exhibition.

We brought from Barcelona a suitcase full of drawings, models and other objects of different sizes to reconstruct in Copenhagen the working atmosphere that has surrounded us for the last 7 years.

In this double exhibition you will find films, neighbours voices speaking in Spanish, big mouldings, biscuits and chocolates...



The two exhibitions share the same interest: *The Social Dimension of Housing*, and they complement one another.

One exhibition takes place at the Exhibition Hall of the Royal Danish Academy of Fine Arts. This show is called *Meeting at the Building*, and it fully documents the collective housing project 111 Building: from the first original drawings, models and photos, until 1 to 1 scale mock-ups and interviews with the neighbours living there for two years. The exhibition includes student's drawings and films from the double workshop Barcelona-Copenhagen, held in January 2013, and presents other study cases of collective buildings from both cities.

The other venue is in a former Bakery, converted now into the private gallery and architecture studio Leth & Gori. The exhibition is called *Ingredients & Cakes*, and shows big containers with previous projects that form a background to the 111 Building. During the exhibition days, the gallery flashes back into its Bakery times, and also displays cakes related to the different projects shown inside. The biscuits and choco-lollypops are a collaborative design with Escribà Pastry Shop from Barcelona, and the window-shop is designed by British artist Soraya Smithson...

Hope you enjoy the show!

The Social Dimension of Housing.

111 Building as a built Manifesto.

The issue of social housing is one of the most significant and difficult challenges for architects. Collective housing helps to stabilize and restore the confidence that seems to have been lost in many sectors of society at this time of global crisis. Architecture can play a decisive role in addressing our need to trust and count on neighbours, and therefore in creating a community that can support us in time of need.

With the aim of generating a framework that encourages social interaction between neighbours, 111 Building in Barcelona has explored and experimented with the idea of reverting the tendency toward isolation and individuality; instead it promotes communication, relationships and familiarity so that a neighbourhood can act as the core social structure within society.

The centre of the project is a large empty space containing three trees and a fountain, surrounded by balconies and terraces. This communal patio is a platform for social gatherings where people from a wide variety of backgrounds and cultures talk together. The route from the street to the individual houses, passing through this large patio, is modulated by a sequence of scales, progressively moving from the most open and public spaces all the way to the intimacy and privacy of the home. To enrich the thresholds between public and private spaces, the closures are blurred and opened out in superimposed folds to reconcile both extremes. From one end to the other, from the bedroom to the street, the route is constantly varied.

Family greetings intermingle with those of their neighbours in the patio, making the space an extension of the "hearth", somewhere friends and acquaintances can share their daily lives in a second circle of intimacy. Mothers can let their children play in the patio without worry, neighbours help each other out with the daily shop, people pop round to visit... all this confirms that architecture can build trust, generating a fragment of city which encourages the culture of sociability.

PATI D'ACCÉS
EDIFICI D'HABITATGES
TERRAZA

GENER 2006

FLORES / PRAT / ARÇA



1 MEETING AT THE BUILDING

Exhibition at the Royal Danish Academy of Fine Arts.
6th September- 25th October.

Focused on a large explanation of the 111 Building, the exhibition combines documents of very different scales: from the initial sketches and working models until one to one scale fragments of the building.

Community Space. The exhibition starts showing the building's open air vestibule. It is presented by big pictures arranged in a semi-circle, like a real cafe *piazza* where the visitor can have a coffee and listen to the opinion of the building's neighbours.

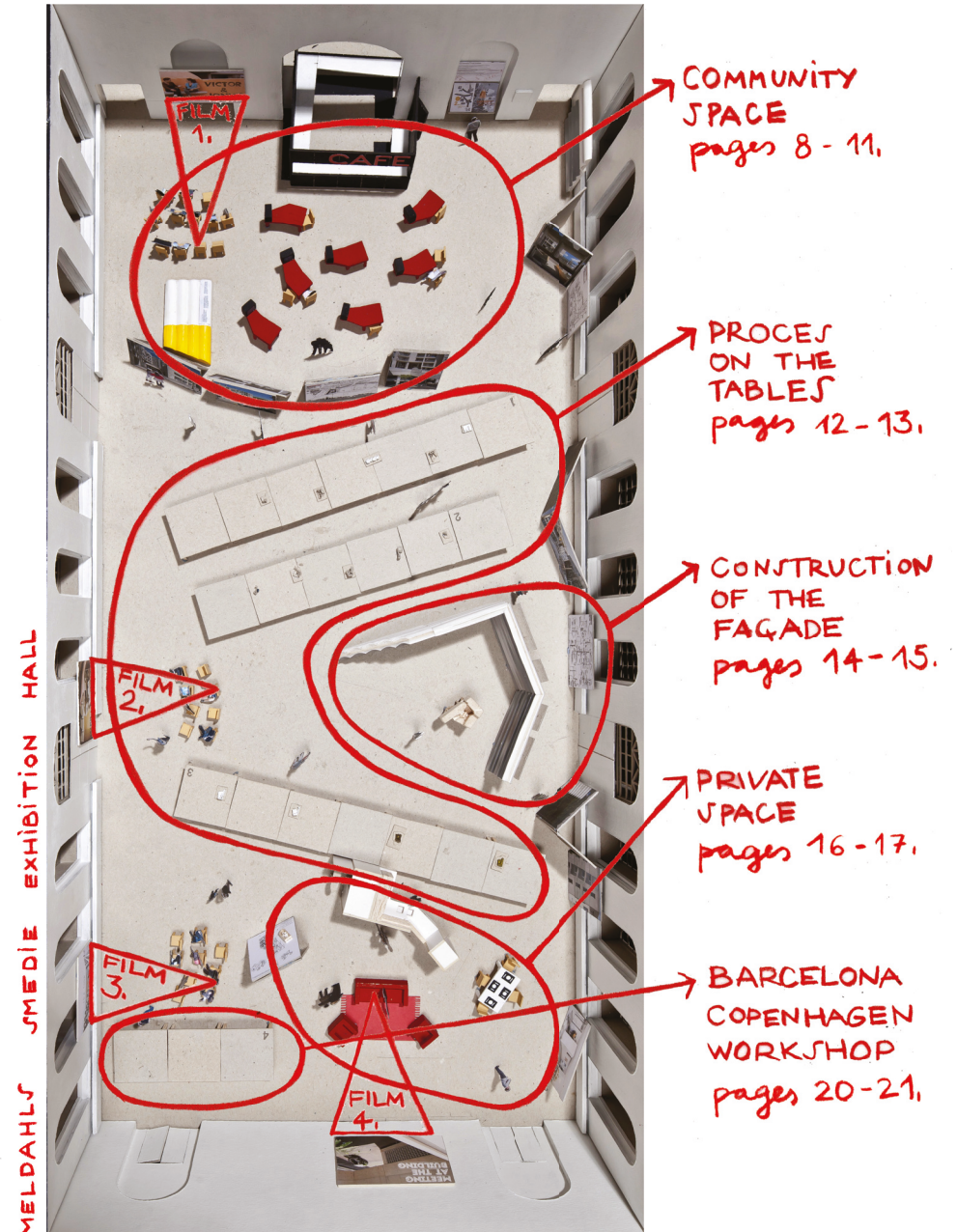
Process on the Tables. In the following area, there is a promenade of almost 100 metres of working material produced to construct this building -original hand drawings, process models...-, all displayed in big horizontal tables. **Barcelona-Copenhagen Workshop.** The documents produced by the Royal Academy students during the double Barcelona-Copenhagen workshop are also displayed here, linking these drawings and models with those of the 111 Building.

4 Films. Complementing some of the design aspects of the 111 Building, four films are displayed on the perimeter walls; when walking in between the tables, one can stop, sit and watch one of them.

Construction of the Façade. The explanation about the construction of a load bearing concrete façade takes place around a real scale polystyrene formwork used during the construction process. Visitors can measure their body in relation to this moulded façade.

Private Space. Finally, one can visit a housing unit, defined by furniture containing all the electric appliances built in real scale. In the living room of this typical apartment the visitors can sit and watch the 15 minutes film "Meeting at the Building", which registers one summer day at the 111 Building.

This exhibition is a collaboration of Flores & Prats Archs with the Royal Danish Academy of Fine Arts, School of Architecture. Design: Flores & Prats Architects. Collaborators: Micol Bergamo and Oriol Valls, with the help of Déborah Flého, Claire Lemarié, Tomás Kenny, Mariola Borrell and Marina Baró. Installation: Fabián Asunción, Soledad Revuelto, Roberto Pozuelo, Uffe Friberg Mortensen. Photographs: Adrià Goula, Duccio Malagamba, Àlex García. Sponsorship: Institut Ramon Llull + Embajada de España en Copenhagen.



Community Space.

The Central Patio at 111 Building.

A big Central Patio is the project's core, a social relationship platform, where people from different backgrounds and cultures communicate and make friends. This central open piazza, with playgrounds, three trees and a fountain, is surrounded by balconies and terraces in the way of a large theatre, concentrating all the attention and crossed sights among neighbours. Just as in the theatre, finding the right size and proportions for this space was essential to achieve the fine balance between neighbourly limits and relations.

All neighbors walk on this square to have access to the building either they arrive walking or by car; this way it becomes an unavoidable meeting place. From this central part diverge the different paths leading to the halls that give access to the houses.

The natural light reaches the underground parking area through big openings allowing the up and down parking ramps and the trees to show through. These are three Acacia planted on the natural ground in the lower level.



Photographs by Duccio Malagamba



Photograph by Duccio Malagamba

Neighbours' voices at the red coffee tables.

Interviews to the neighbours of the 111 Building, during a post-occupancy workshop, directed by Eva Prats and Ricardo Flores, within the Master of Housing at ETSAB-UPC, Barcelona. The interviews were done by young architects, students of this Master. The shyness, spontaneity, cut framing... is part of this non-professional attempt to know how is it to live in this community.

The Kitchen



Personally, I love it.
Why?
Because I've always liked to have the dinning room and the kitchen together. If you have guests, and you have a door, then you have to leave the door closed, and so on... this way it's all together, you know? If you have to set the table in the middle, you do it, but you have it all... in the same place. This way, you can continue doing what you are doing and keep talking with your guests, you know?
I love it, for me... I am delighted.

Open Room



...and another thing is that the bedroom doesn't have a door, then you have to add an extra door. There's one bedroom with door, and the other one without door... that's something you think...
And in this case... ¿Would you rather prefer it closed?
Yes, of course I would. I mean, in our case, we have no children so it's not a problem, but for those who have kids, they have to close it, because...

Open Room



...the structure of the rooms, like that without doors... it's good for us as we have no kids, because we see the apartment from one side to the other.

The Kitchen



¿What is that you don't like about the kitchen?
The kitchen, for me, should be separated from the dinning room...
¿And what about the laundry area, where do you have the washing machine?
There's a cupboard... and inside it's the thermos, the heater and the washing machine. So you close it with two doors, and that's it.
Sounds good, doesn't it?
Yes, this is good.

Open Room



It's weird, the arrangement is weird... it has two bedrooms but one of them is not closed...
¿Do you like that?
I like that. I like it because I live alone, I like it because I live alone, in fact it's... yes, I have two bedrooms but well, one of them, as you see, I use it as a desk, as an office... or call it whatever.

Radio Patio



Did you organize any neighbor's meeting or so?
Yes...
How many did you organize?
We did... quite many! Four or five... the first one was in Sant Joan, I told the neighbors and we did it over there behind, and it was really good...
And all this neighbor relationship you call it with a special name, don't you?
Yes, like the TV series La Que Se Avecina, we call it radio-patio. We have tried to imitate the TV series, but in a funny way... joking.

The Kitchen



I mean, let's see, the handicap that I find is that you have to open the windows always after cooking, because otherwise all the smell remains in the house, you know? And as my brother and I are vegetarians, we cook a lot of cabbages and things like that and it's smells very bad, so, yes, it would have been good to have a closed space, you know? I mean, we could do it, because all this could be closed... But, well, at the moment it's not something that annoys us that much, I mean, we open for a little while and that's it.

The Kitchen



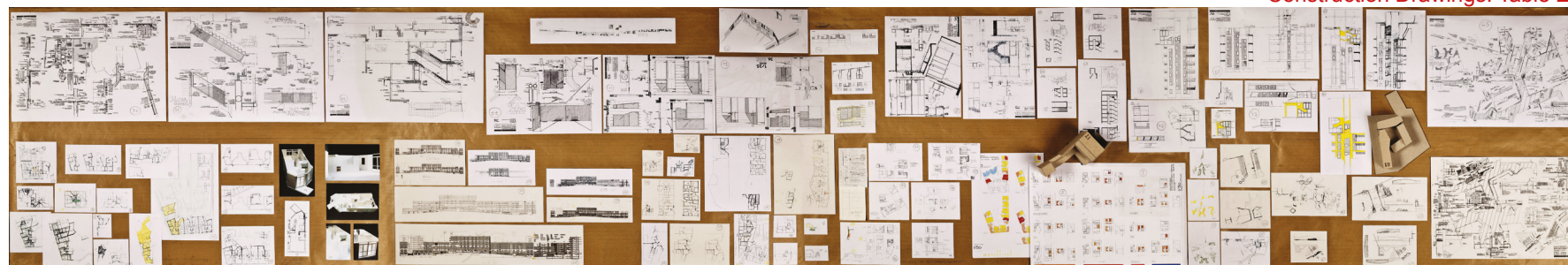
I like it, personally I do like it. From here I have access to the dinning room and then to look after the kids it's very useful, because I'm cooking and I can see the sofa at the same time, you know?
'Be quiet,' you stop'...! and so on, I mean, it's very good. We like it, because we can come in and out, it's close, so...

Process on the Tables.



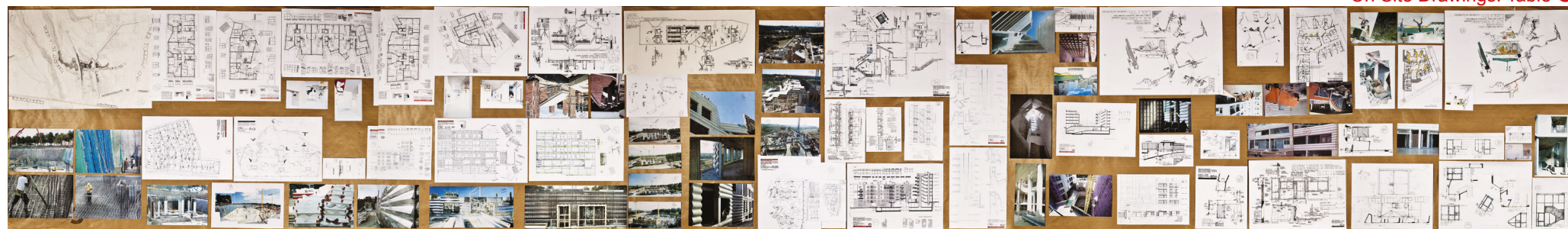
From Initial Sketches to Preliminary Design. Table 1.

These long tables collect the material with which we make things, valuing it without the transitive nature of inspiration, which is always from or towards something, but recognizing its material nature, of thing, identical at any moment within a process.



Construction Drawings. Table 2.

The working material has character in itself, regardless of any further use. A project is the addition of all these materials together. Thus, a project can be explained through the materials that have been produced for its construction.



On Site Drawings. Table 3.

A selection of working materials produced during the seven years of the project design is displayed on big horizontal surfaces, allowing a mélange of documents from different nature be displayed together: hand drawings, collages, sketches, models, writings... A total of almost 100 meters of this material forms a promenade through the design process of the 111 Building.

The construction of the façade.

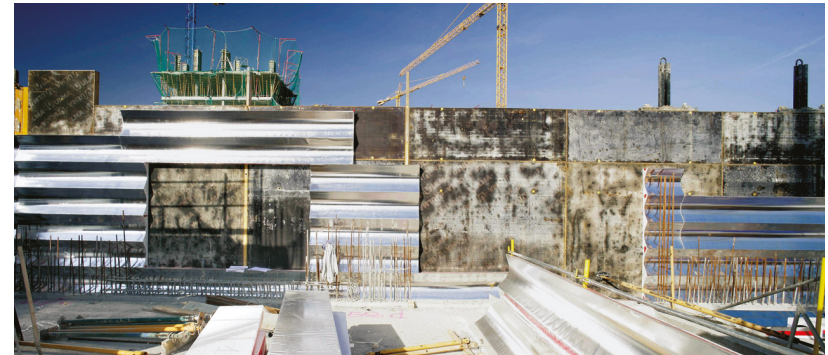


Photograph by Alex Garcia

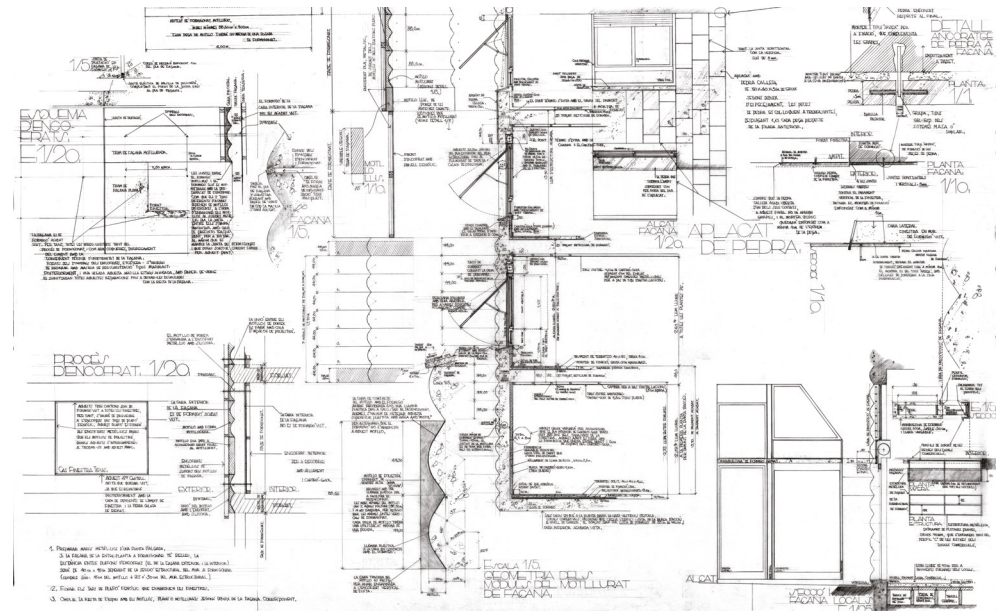
The nature of this place, a strong topography with old and shading pine trees, inspired us to build a facade formed by shadows and texture. Flowing over the cavities of this concrete surface, the light creates continuity with the surrounding context.

Upon approach, the block resembles an enormous rock amid pines and dry riverbeds, and like this landscape, parts of the block have been eroded to open up routes and linkages between the residential units. An equilibrium is struck between this monolithic exterior, which appears to be a single house, and the heterogeneous interior, in which 111 apartments express their individuality in folds and balconies: a strong, sturdy façade with massiveness of an old building contains and counterbalances the fragmented and welcoming inner area.

These load-bearing facades also provide the building with a good thermal mass. They were cast on site with polystyrene formworks, used here for the first time. These formworks were industrialized to reduce the construction time on site, equilibrating the more careful and slow timing of the in situ concrete construction.



Photographs by Adrià Goula



Private Space. *The typical dwelling.*

All apartments face both the street and the central square. This is the way we can guarantee air circulation and the fact they face to two different urban situations. The social areas face the central square, insisting on this idea of sight and greeting exchange among neighbours, while the bedroom face the street, as this is more peaceful for sleeping.

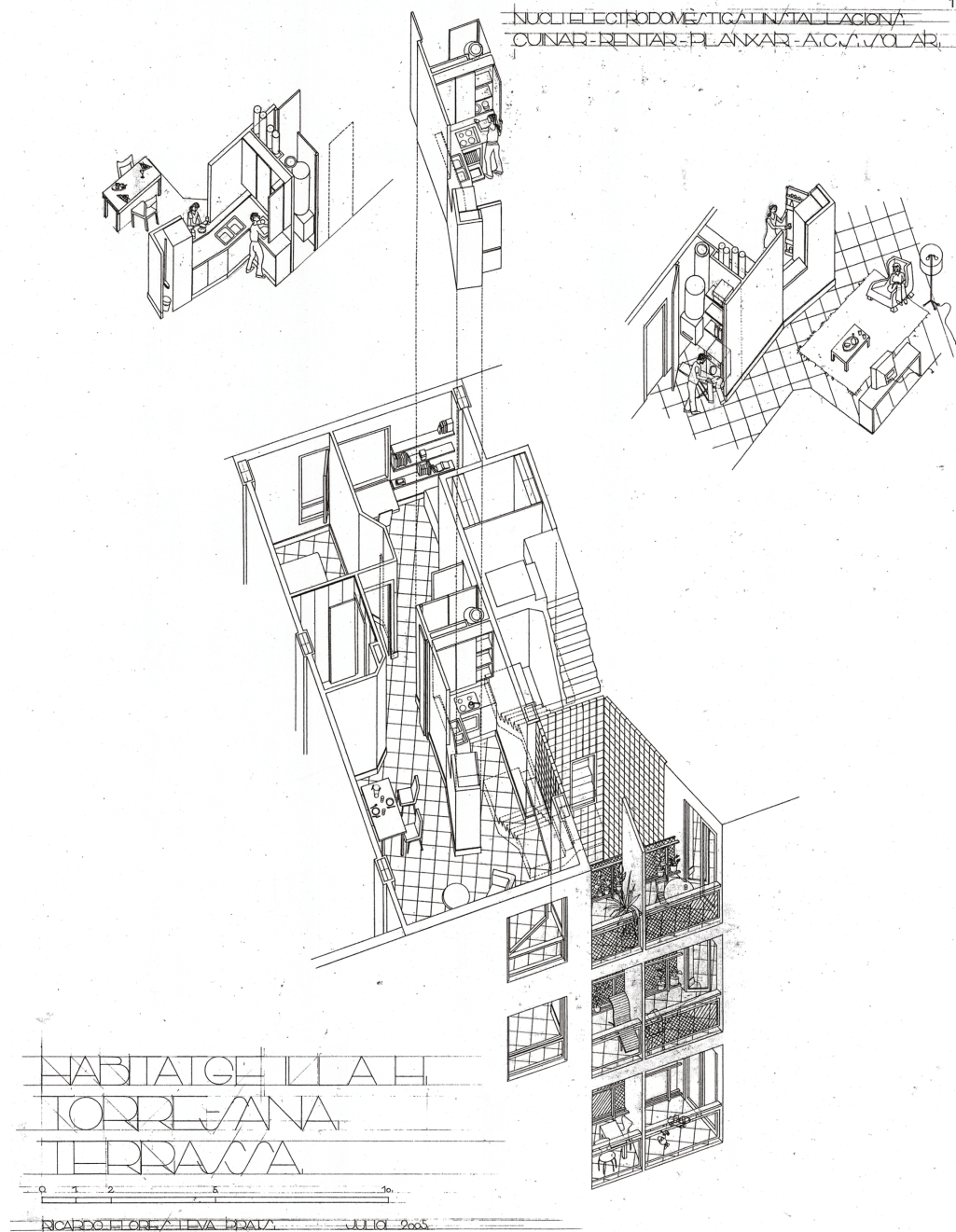
Inside the apartments, central furniture for electrical households concentrates all the cyclic domestic activities. It arranges the apartment around it, pressing the continuous living space, creating different possible home scenes.

It is an apartment with 3 doors: the entrance door, one door in the bedroom and the other one in the bathroom. In case you need to close another room, that is possible.

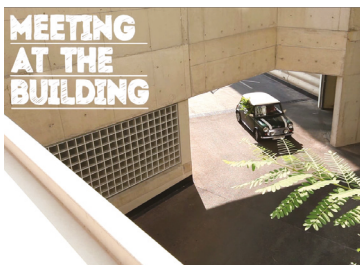
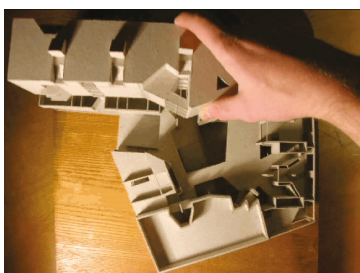
The space flows from one side to another, from street to courtyard, in a diagonal that makes the house a continued sequence of domestic thresholds. The openness of this interior organises a non-hierarchical living space. This also helps to erase the gender difference regarding daily household chores.



Photographs by Adria Goula



4 Films



Films and animation movies have helped us to explain more aspects of the buildings and its use, dimensions of the reality which are not possible through other systems of representation, such as drawings or models. The office's website in first place, and later the registers of post-occupancy at the 111 Building, have been a way to investigate on the possibilities that this media can provide as a complement in the explanation of the projects. On the surrounding walls of the Exhibition Hall, three films related to the 111 Building and one produced by students of Dept 2 of the Royal Academy, explain our interest in the role of films as a way of representing architecture.

Conversations.

1. A film edited by Jonny Pugh, collaborator at Flores & Prats, that mixes own images with interviews to the neighbours made by Sonia Gili & Victor Gross, a couple who lives in 111 Building. Produced from September to October 2012, it has been specially edited to be displayed at the "Square with a Cafe" of the Meldahls Smedie Exhibition Hall. Duration: 11 minutes.

Web Page Film.

2. Filmed and edited by Jonny Pugh. The original 2007 web film has been updated in 2013 with some scenes of the building already in use. Flores & Prats web films are about the working process at the office, moving from drawings and models to the building process, and then back to the studio tables, understanding architectural work as a research process. Designing the web was an opportunity to explain how we work more than what we produce. Duration: 7.30 minutes.

Student's films for the Barcelona / Copenhagen workshop.

3. During this double workshop, held in January 2013, students from Dept 2 of the Royal Academy focused in studying the intermediate spaces between the private and the public domains, the communitarian proposal of common housing buildings. For the Copenhagen side of the workshop, these intermediate common spaces have been registered in 3 minutes fiction films, acted, filmed and edited by the students themselves. Four groups - Four films, displayed on the Smedie Exhibition Hall walls.

Meeting at the Building.

4. A glimpse of the neighbour's life during a summer day at 111 Building, one year after moving there. This documentary film by Carlota Coloma and Adrià Lahuerta, two young Catalan filmmakers, gives another view of the project, with the building working as a platform for social relationships, a frame that disappears within the action. Duration: 15 minutes.

The Social Dimension of Collective Housing

Double Workshop

Barcelona-Copenhagen

January 2013

The workshop was organized by Department 2 of the School of Architecture of the Royal Academy of Copenhagen, and directed by Eva Prats and Ricardo Flores with Karsten Gori and Sarah Willie Jorgensen. The participants have been: Daniel Andersson; Simone Bartholin; Natacha Berté; Mads Brandt; Sam Coolidge; Medina Dzonlic; Eva Ellefsen; Thor-Oscar Fagander; Knut Havnevik; Livia Urban Swart Haaland; Niklas Jakobsen; Ida Kragh Jensen; Simone Vestergaard; Christina Johansen; Jeppe Lindgaard; Julie Olsson; Niels Appel Plum; Simone Søndergaard Poulsen and Ole Jacob Raste.

Given our recent experience on collective housing, with the construction of the 111 Building in Barcelona, a collective housing building for 111 dwellings, and after following its evolution with a series of films and interviews to its inhabitants, we proposed to work with the students in a two weeks workshop, analyzing and reflecting on the topic of Building Communities, both in Barcelona and in Copenhagen. The results of this workshop are part of the exhibition, in an interest to relate academic practice with professional activity. The proposal of the workshop focused in studying the intermediate spaces between the private and the public domains, the communitarian proposal of collective housing. For studying this subject, the students worked one week in Barcelona, and the next one in Copenhagen.



The first week, in Barcelona, we visited and studied three buildings with strong communitarian proposal. The first of them was the Casa Bloc by GATCPAC, a housing project from 1930; the second one was the Walden 7 by the Architecture Office of Ricardo Bofill, from 1970, and the third one was the 111 Building, from 2011. The students were asked to observe and reflect through hand drawing and model making. The aim of this exercise was to document a specific fragment of these buildings that could be considered a clear moment in the sequence of "Arriving Home". The work was divided in two activities: In the mornings, visit one of the buildings, draw and measure on site. In the afternoons, draw and build models at Flores & Prats' office.



For the second week in Copenhagen, we worked with four buildings in this town: the first one, Hornbaekhus, by Kay Fisker, from 1923; the second one, Sofiegarden, by Box 25 Arkitekter, from 1972; the third one, Solbjerghave by Faellestegnestuen, from 1980; and the last one, Building 8 by B.I.G, from 2010. Here again, like in Barcelona, the projects go from early 20th century to the beginning of the 21st, to be able to understand and analyse the proposal with its different inputs of timeline. The workshop turned into another way of representing architecture: designing a script and produce a film that would explain how some spaces in collective buildings are thought for the social life of the neighbours. The work for the 5 days in Copenhagen consisted in the elaboration of these 3 documents: a Script, a Drawing of the social scenario, and a 3 minutes Fiction Film.

Invitations.

An Edifice of Outgoing Privacy. By Niels Grønbaek.

One: "wall to stage": In a plan drawing of one of the 111 apartments of the Edificio-111 complex by Flores & Prats, say on level 3, draw an imaginary 'line of social investigation' from the street space through the outer wall via the bedroom window bending its way through the apartment toward the inner courtyard. The outer wall towards the street creates a dramatic separation of a bedroom space and the socially anonymous space of the street. Towards the central courtyard the 'line of social investigation' crosses from one of the 111 inner apartment stages, as it were, out into the inner courtyard of E-111—Hitchcock's Rear Window has been suggested as filmic reference. If this is well chosen it luckily is less for reasons of easy similarity and rather because of the potential of establishing a resonance field between these two artistic manifestations.

Two: "frame or stage": In Rear Window the voyeurism of Jeff the photographer and 'witness' is an effect of isolation behind the 'rear window'. If the concept of 'terminal space' referring to a space with only one door, for architecture theorist Robin Evans effects a 'privacy of retreat' within a defined dwelling space, then Rear Window ads voyeurism to 'privacy of retreat' as an effect of 'retreat from the outside'. Jeff's voyeurism less concerns the courtyard space and more the periphery of the courtyard – as a wall with windows framing tableaux. Thus the wall is less a backdrop to the courtyard; the courtyard is rather an 'ante chamber' to the wall of scenes. In this way Rear Window theatrically bends the trajectory of the connotations of the word scene back to where it came from and even further—insofar as 'scene' is derived from Greek ~ 'skene' referring to the wall behind the stage. This is even more evident in Danish language where the word 'scene'

refers to the floor on which a play takes place. In Rear Window the wall becomes a screen more than a stage—a wall of scenes of privacy emptying out the importance of the space of the inner courtyard as a social space. It suggests an apotheosis of 'privacy of retreat' to the point of exhausting the possibility of any further retreat. Social engagement here is reduced to voyeurism and its effects in turn. From here what ever way must be a way out. And, indeed, on this point E-111 very much seems to be an architectural manifestation on a trajectory leading out and away from further celebrations of 'privacy of retreat'—by playfully staging rather than framing opportunities for social engagement.

E-111 thus less seems to stimulate gazes of voyeurs across a shared courtyard stage and rather stimulates mutual engagement through sound and vision via reciprocally related social spaces. The way stages are arranged relative to one another—111 stages surrounding the central stage—less amplifies a 'privacy of retreat' and rather stimulates a reciprocal relation of social interaction between the big shared stage in the middle of the housing complex and the 111 small stages surrounding it. Edificio-111 is indeed a social housing.

Three: "Is a panopticon installed in the E-111?" Its middle stage is certainly lifted, but it is as far as can be from a logic of hiding as is the case with the central tower of Bentham's Panopticon Prison. Edificio-111 has indeed a central edifice—lifting a stage exposing social occupancy.

Four: "How many times in this text did the term 'public' relative to 'private' occur?"

Niels Grønbaek is Associate Professor, ph.d. at the Royal Academy of Fine Arts School of Architecture Institute I - Institute for Building Culture Department 2 - Architecture, City & Building.

Zoom: From the Master Plan to the Sidewalk. By Manuel de Solà-Morales.

Fragment of the presentation by Manuel de Solà for the opening of 111 *Crossed Glances* exhibition, Barcelona, May 2011.

The 111 Building is an innovative and extraordinary work due to the design and execution process that it has gone through. However, I would just like to contextualize this work within the project that the Municipal Housing Society in Terrassa is carrying out in the Torressana residential area. I think that the Flores and Prats work has even more value when considering the context in which it has been conceived and in which they, in such an enthusiastic, devoted and intelligent way have contributed.

We have to regard this work as being part of a collective work, an integral project and as a crucial action. These are three dimensions of the project that should be kept in mind in order to understand that architecture is not a mushroom that grows wherever it has rained but the result of a series of wills, criteria, even politics that support quality of life, cultural innovation, and also, people—those who live there and also those who have to work there. The first mockups we did were the result of a collective idea project. I am very pleased with this effort and I thank the Administration intuition to let us make the things the way we did.

But as soon as we had the preview of the defined and approved Plan, we called for an open competition to select architects. Then a process of dialogue started, of discussion, from the planning to the architects, seeing how they understood what was intended to be done in the Plan, with the minimum regulations that existed—because really there were almost no regulations—, but at the

same time making the whole puzzle work out.

This synthetic procedure, from bottom to top, from the specific to the general, in contrast or together with the first global project definition was extraordinarily pleasant but also, extraordinarily useful because the projects came without any problems—which does not mean that anything was corrected from the original planning. The original planning took a lot of profit from ideas and criticisms that came from the architects themselves.

The way in which the projects fit between the pinewood and the Park, and the way the Park starts to organize itself, has something to do with this second idea I was telling you about collective project, but also integral project. Besides having designed the General Urban Planning in Terrassa, I also did this urban Planning and all the details. But again, when it comes to details, the relationship with each building, with each architect was essential because maybe one architect was not interested in the slope right in the place where I had designed it because it was not suitable for the project. This way we started a kind of funny bargaining about the roofs heights which I find very positive. I don't want to extend this presentation any longer; I just wanted to give you an overall view, in order to give authority and strength to this peculiar presentation of the 111 Building.

Manuel Solà Morales (1939-2012). Architect and Town Planner, Chair at the School of Architecture of Barcelona. Manuel was the urban planner of the quartier where Building 111 is settled.

Housing and Culture. By Peder Duelund Mortensen.

It's a pleasure to the Royal Danish Academy of Fine Arts, School of Architecture to collaborate with the architects and guest professors Ricardo Flores & Eva Prats on the concept and realization of the exhibition "Flores & Prats - Meeting at the building".

The exhibition is produced for and realized in the big exhibition hall of Meldahls Smedie vis-à-vis downtown Copenhagen. The exhibition architecture is a partly full-scale setting in architectural and social dimensions of the new housing estate Building 111 in Barcelona. A piece of Barcelona is thus reborn in the campus to frame a discourse on the role of architecture in the European welfare state in the 3rd millennium. The visitors are invited to get into the setting and to take part in a dialectic approach to cultural and architectural challenges and possibilities of contemporary social housing.

The exhibition takes place parallel to an exhibition of earlier projects of Flores & Prats, forming a background to some of the essential architectural qualities of Building 111. This exhibition takes place in the front office of the Studio of Gori & Leth in Absalonsgade, Copenhagen – a former bakery open to the street - adding important elements to the discourse and relate to the work of Gori & Leth.

Building 111 is located in Terrassa west of Barcelona. The architectural strength and characteristics depend on a holistic effort formulating an architectural program, a project and a building with social, cultural and contextual concern – planned in constant dialog with the city and the dwellers. The discourse focuses on decisions regarding patterns in the relation between private and public - gated communities or semiprivate transitional zones, as well as the importance of the regional context in regard to light, color and materiality – the vertical and contrasted light of Spain in contradiction to the Nordic, horizontal and shaded light.

The challenged framework of planning in Building 111 is first of all the concept and guiding lines of the local plan formulated by So-

la-Morales on behalf of the city authorities: A row of urban blocks planned on the city edge, linked to the city pattern by a public park strip.

Flores & Prats translated this framework into a co-housing unit with a complex program of private and semi-private spheres strangely out of time and contradicting the market forces dominating in Spain as well as in the North – architecture to be explored, inhabited and interpreted with all senses.

The space is organized within a clear scenic concept memorizing a Greek theatre: A multistory building with 111 flats and 4 flats connected to ateliers or workshops, all turning towards an interior "stage" of daily and diverse family life as well as to the landscape outside the city edge and far horizon. The relative small flats of 70 m2 in average is enlarged in volume and floor space by wide terraces forming a robust zone of transition gradually letting private space meet the semiprivate and shared space in the center. This zone is open for individual interpretations of open-closed, shaded or enlightened, quiet or noisy life opening for different cultural values, needs, ages, seasons and expressions performed in mutual dialog and constant negotiations with the shared needs of community life.

Learning from this culture of Spain, a piece of daily life in Barcelona documented and commented by the architect students and teachers in the exhibition by models and artistic short film, we are inspired to challenge and revitalize the program of common housing in Denmark. To develop architecture where matters are 'people', to question and express alternatives to the market driven forces and link sustainability and architecture by attention to social life, cultural organization, form and materiality. Architecture formed as open works, open to the complexity of life and cultural difference.

Peder Duelund Mortensen is Architect MAA, co-founder of the design office Box 25. Associate professor and Curator at the Royal Danish Academy of Fine Arts School of Architecture.

Thoughts within Thoughts - A House within a House. By Karsten Gori.

LETH & GORI is a young Danish studio combining architecture, design, and art. We take the position that our work should contribute to the life of the city, and in 2011 we relocated to a storefront in central Copenhagen and opened a combined office and exhibition space. With the exhibition space as a starting point we send out invitations to architects and people to exhibit their work and share ideas and thoughts about urban living and the city.

This summer the invitation goes to Flores & Prats Arquitectes and we are proud to be able to show a selection of their smaller and earlier projects in an exhibition that also includes Soraya Smithson's art work.

In the first days of 2013 I visited the Studio of Flores & Prats with a group of twenty or so 2nd year students from study department 2 at the Royal Academy of fine Arts, School of Architecture. After a long day of work in the studio we stumbled out into the streets at about 11 PM when Eva and Ricardo insisted on taking us to Plaça de St Felip Neri in the heart of the Barri Gotic in central Barcelona. We had seen the very same space a couple of days before – or so it seemed – in the social housing complex Edificio 111 outside Barcelona of Flores & Prats.

The court yard of Edificio 111 has been carefully modeled based on the measures of Plaça de Felip Neri – even though there's a difference in time of 300 years or so, the two spaces are like identical twins. Or maybe more precisely: The space of Plaça de Felip

Neri seem to exist inside the Edificio 111 housing complex – with the same measures and intensity, a dense urban space. An old space inside a new building. As a way to get familiar with Edificio 111 and the central court yard space that still only existed on the drawing table, Flores & Prats carefully measured the space of Plaça de St Felip Neri in order to let the two spaces – the new and the old one, superimpose and meet for the first time.

In the work of Flores & Prats we recognize a strong interest in creating spaces that can be inhabited – not only by the future owner or user, but also – almost physically - by daylight or darkness. The transition from daylight into darker spaces for example in the Casa Providencia, creates a number of internal spaces, staircases and light shafts, that manifest themselves like houses inside the house – built space to be inhabited by light. This results again in a number of new inner facades and openings into the vertical shafts that generates a rich spatial conversation between inside and outside – and between daylight and darkness. Just like Plaça de Felip Neri seems to live inside Edificio 111, Flores & Prats allow the daylight to build new spaces inside their projects. LETH & GORI is looking very much forward to having Flores & Prats build into our office and exhibition space – and we look forward to a dialogue between Eva and Ricardo's work and the work of our studio.

Karsten Gori teaches at the Royal Academy School of Architecture in Copenhagen. Owner and Principal of the design office LETH & GORI.

2 INGREDIENTS & CAKES.

*Exhibition at Leth & Gori Storefront.
5th September- 25th October.*

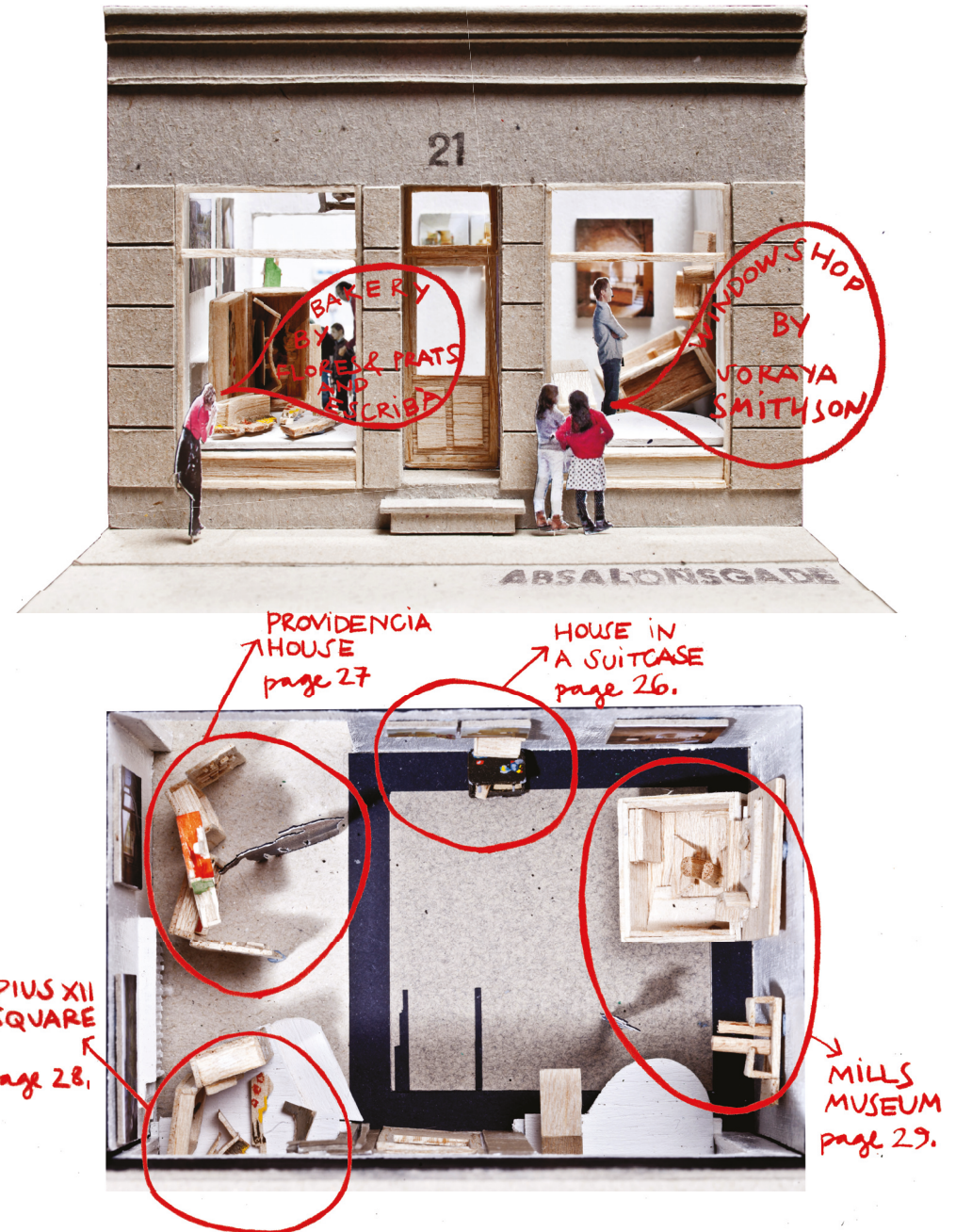
Ingredients & Cakes is an exhibition that comes after an invitation from Karsten Gori and Uffe Leth to display some of our work at the front space of their architectural office, in coincidence with the exhibition at the Royal Academy. This was for us an opportunity to relate the two events as parts of the same conversation: things that are exhibited in one place which help to understand or complete the story of the ones exhibited in another space.

Ingredients. We thought in displaying projects that were previous to the 111 Building construction, investigations in interests that later appear at the housing project. These projects experiment deeply in these themes -such as domesticity, public space, light and living-, and represent for us pockets of the 111 Building: they all can live inside the housing project, as undoubtedly helped in its designing process. Thus, when visiting the exhibition at Leth & Gori Storefront one can understand some of the aspects of the Royal Academy Exhibition, somehow completing the story.

Cakes. Discovering that this storefront was a former bakery, gave us the idea that the show could be accompanied by a production of biscuits and cakes, reproducing images and forms of the projects on display. This has been possible through the collaboration with the Catalan pastry **Escribà**. We also counted with the British artist **Soraya Smithson** for the design of the window-shop and the Biscuit-Copenhagen Map that forms the cover of this catalogue.

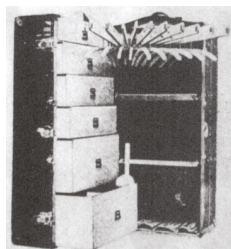
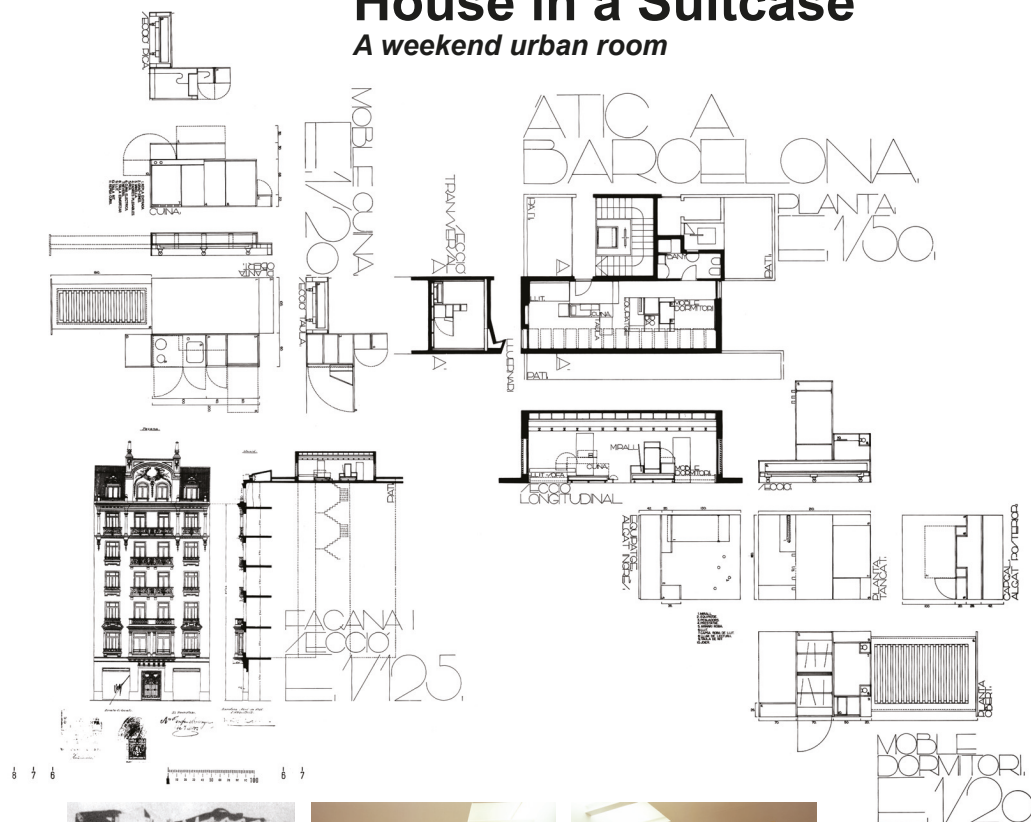
The projects are displayed inside or just coming out of their containers. These big cases help the projects to travel around and enable them to open and being shown as soon as they arrive to their destination.

Exhibition Design: Flores & Prats Architects. Design of the Window Shop and Biscuit-Copenhagen Map: Soraya Smithson. Design of project Biscuits and Lollypops: Flores & Prats with Escribà Barcelona. Collaborators of the office: Micol Bergamo and Oriol Valls, with the help of Déborah Flého, Claire Lemarié, Tomás Kenney, Mariola Borrell and Marina Baró. Installation: Fabián Asunción, Soledad Revuelto and Roberto Pozuelo. Photographs: Duccio Malagamba, Àlex García, Hisao Suzuki and Eugeni Pons. Catalogue Design: Flores & Prats Architects. Sponsorship: Institut Ramon Llull + Embajada de España en Copenhague. Special thanks to Karsten Gori and Uffe Leth, Leth & Gori Architects.



House in a Suitcase

A weekend urban room

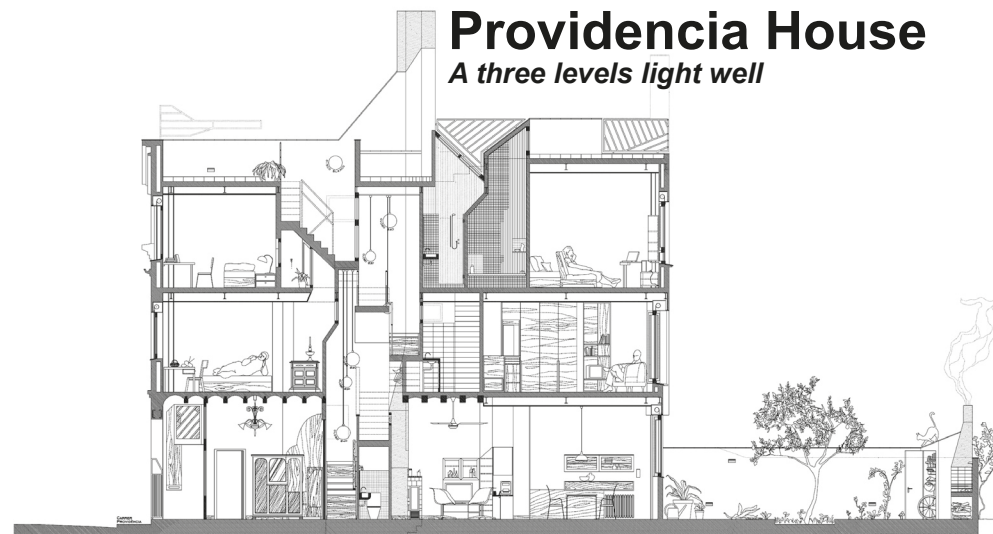


Photographs by Eugeni Fons

The project investigates minimum spaces in daily activities. The pieces of furniture open according to each moment of the day. Thus, the single space of the 9x3x3 metres room varies in sizes and uses during the everyday activities. These two big containers put the inhabitants in relationship with the space of the room. When opening them, the inhabitants guess why they have such size: in their different parts, hidden uses appear, fragmenting the big single space into smaller areas of human scale. A central furniture, located as a pivot to organize and leave at sight the daily activities of the house is what also defines the dwellings at 111 Building. All the electric supplies are contained in it, like in this House in a Suitcase. The daily activities appear or disappear as the parts of that central furniture are open or closed, producing an echo in the immediate surrounding spaces.

Providencia House

A three levels light well



Photograph by Hideo Suzuki

REHABILITACIÓ DE CASA UNIFAMILIAR
CARRER PROVIDENCIA 54. BADALONA.
R. FLORES I E. PRATS, ARQS.

We transferred the natural lighting tests from the Mills Museum to a four-metres wide dwelling. One single skylight of three storeys high, has been organized at the centre of the house. This is the meeting point of the different circulatory routes that set it in motion: smoke of the fireplace, natural ventilation, light, people... This organization of a linear plan, and the effort in making this linearity not to be determinant in the everyday use of that place, is also present at the houses of the 111 Building. Folding and compressions help to form a series of connected situations more than an inhabited corridor.

Pius XII Square

An open air vestibule.

The project eliminates a street that used to cross right in front of the housing building. With this first decision, all the public space gets connected to the building's facade, working as its basement. The relationship of the square with the vestibules of the houses is now very direct, in continuity. In order to reinforce this open-air vestibule, a large pergola for flowers follows the profile of the building at a certain distance. Inside this open air vestibule there's a kiosk for ice creams and lollypops that -because of its colours and shape- attracts all the attention and energy of the place.



Photograph by Alex Garcia



Photographs by César Lucidiano

Conceiving this public space started by taking in account the small dimensions contained inside the huge building, such as the entry vestibules, the small apartments... complementing these small spaces with the program of the public space, designing it as an extension of the houses. Thus, Pius XII square and the 111 Building become two similar works although opposites. While in the square the design of the open space starts by drawing the private areas, at the 111 Building the design of the houses and its limits is defined by the communal areas where these houses will face to.

Mills Museum

Natural light as construction materia

The original Museum is built using the same stone from the natural environment of the Island, and therefore it seems like the construction grows literally from the hill where it stands. The inside part, protected by great walls, resembles a grotto where one enters after a thick passage, arriving to the vaulted space that could be thought as if it was supporting a mountain over its head. Therefore the great work here has been the excavation of the grotto, letting light come in, carefully directing it to the exhibition displays.

This work with the liquid quality of light and its capacity to become a fluid that falls down filling in the recipients that contain it, arose again some years later in the 111 Building, as a help to bring light down to illuminate the underground parking areas.



Photograph by Duccio Malagamba

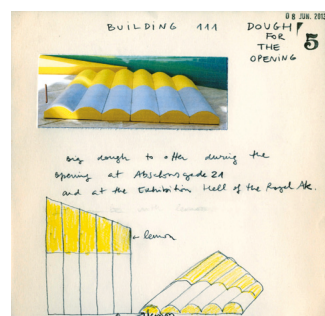
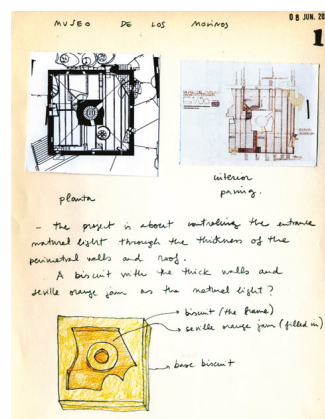
Biscuits with Escribà.

In a picture of 1940's we can see a *Bageri & Conditori* where today is Leth & Gori Storefront. The advertising is a big spiral hanging from the façade with a pretzel at its end. Today some traces of the previous use of this local are on the pavements of the storefront: you can still distinguish the public area from where the counter was located.

After knowing about this episode, we thought in combining the past of this place with a project-exhibition: cooking dough and biscuits with the shapes of the projects.



Absalonsgade 21 in 1940es



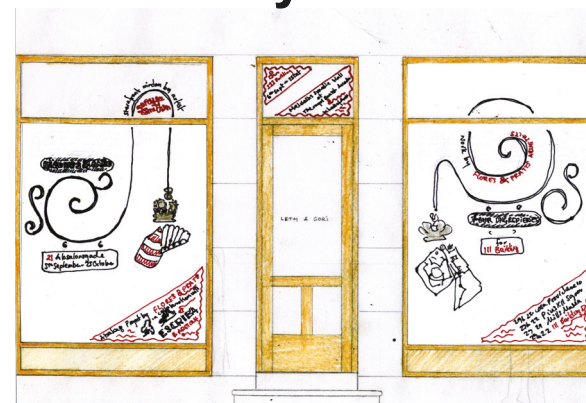
Biscuits designs and first tries by Escribà.



Collaboration with Soraya Smithson.

Window-Shop. In order to organize this eatable aspect of the exhibition, combining architecture and food shapes, we thought in collaborating with Soraya Smithson, a British artist with previous projects on bakeries. We also needed the collaboration of a pastry shop; this has been Escribà, from Barcelona, both a traditional and experimental pastry shop.

These months of September and October, Leth & Gori Storefront will display projects with models, biscuits and chocolates. The window-shop will be painted resembling a bakery again by Soraya Smithson.



Absalonsgade 21 in September 2013



Biscuit Map of Copenhagen. The cover of this catalogue is a map placing the two venues in the city of Copenhagen. It is 2 meters wide, too fragile to travel for the event, all cooked at Soraya's home kitchen. The images above give us an idea of its making process.

About the artist. Soraya Smithson's work is interested in the daily rituals of life, the relationship of the domestic environment with the outside world. The mainstay of her practice however is drawing, but drawing in its broadest sense: with scissors, needles, tin snips, dough, fretsaw, on lithography stone... It is about making shapes and the spaces within a line. Her work is conceived in response to location, and it can be on large pieces or on an intimate scale. In the spring of 2009 she undertook the project A Cake For Every Day, working with a small independent bakery in Stamford, Lincolnshire. This project and our friendship made us think on inviting Soraya for this event. Thank you!