

## Wellington 26

The workshop proposed a transdisciplinary and experimental approach to exhibition practice with the aim of testing, by confusing theory and practice, the limits of exhibition language. What was genuine in the gesture of showing something? What kind of syntax was given in an exhibition space? Why, then, “make an exhibition”? On the margins of philosophy, art history, politics, art, aesthetics, architecture or literature, we discovered the exhibition as an exceptional space where thought, as a practice, was an expression of the body and movement.

The object of the workshop was an abandoned building. An old residential building originally linked to the military barracks next to the Ciutadella Park in Barcelona that were built for the 1888 international exhibition. Empty at the time. Or empty in appearance. Of course, boarded up, a few months away from being demolished. On the threshold between function and an-oyance, between meaning and sloppiness, close to what Gilles Clément would call the “third landscape”, this residential building represents a hole in the urban fabric. Wound to be sewn up or possibility of opening? A sign of failure or a sign of subversion? In any case, the invaluable opportunity to try to say something where meaning had been circumstantially suspended.

Our five final projects (Counter-Restoration: A Celebration of Entropy, Demolition: Points of Impact, Her Name is C., Liminal Breath, and The Reverence Table: Ritual for a Vanishing Body) used film to propose new narratives and spatial interventions within this vanishing context.

## Counter-Restoration: A Celebration of Entropy

This intervention unfolds in the final moments of a building awaiting demolition - dismissed as old, damaged, no longer of use. A place forgotten long before it disappears. Here, instead of masking decay, we amplify it. Cracks, holes, and dust-covered corners are filled with cheap, colorful confetti: mass-produced sparkle and party-store leftovers. Designed for a single moment of joy, this material becomes a tool of attention.

Two forms of waste now coexist - the decaying architecture and disposable confetti - captured in this fleeting moment before erasure. Together, they create a dialogue between permanence and impermanence, between what is considered obsolete and what is seen as valuable. We look where the gaze usually turns away: toward cracks, dust, and debris. We choose to intensify and celebrate what is fading, using the most festive and fleeting material we have: confetti.

Counter-Restoration does not aim to preserve or repair. Instead, it questions notions of value, usefulness, and beauty in a culture obsessed with novelty and perfection. Through absurd excess, it offers a final gesture of care — a glimmering farewell to a space in decay, where entropy's overlooked traces shimmer into view.



## Demolition: Points of Impact

During nearby construction, the remains of a 15th-century boat, Ciutadella 1, were uncovered. Its wooden structure was pierced by a concrete pile. This accidental but powerful collision of historical and contemporary layers inspired the conceptual basis of the project.

The site is an abandoned building scheduled for demolition. A 3 x 3 meter grid was overlaid onto a sectional plan of the accessible spaces. Each intersection was marked by hammering a nail into the corresponding wall, an action that varied depending on material, wall thickness, and height. The repetitive labor turned the building into a surface of resistance, a kind of battlefield shaped by sound and strain.

The resulting system remains hidden, only partially visible. What is precise and abstract on paper becomes irregular and effortful in reality. The full grid will only be revealed through the building's destruction.

The work connects two forms of impact (one accidental and one systematic), and reflects on how places are shaped, marked, and ultimately erased.



## Her Name Is C

*After so many years, Mrs. C left the apartment on Wellington street. She packed her belongings, leaving others behind. But how could she forget this balcony? She used to spend hours at this round table. A cup of coffee, her book, her cigarettes, the laundry, a glass of red wine and some olives. And in the background, always playing her favorite songs by Jose Luis Perales...*

After carefully collecting and relocating a series of items left at the apartment of Mrs. C, an imaginary scene is constructed on the balcony. A vase, a dirty tablecloth, a basket, a letter, a jar of olives, a music cassette of Jose Luis Perales. A moment frozen in time and space, gradually dismantled.

*One more glass of wine, one last cigarette. Celebrating the good old days.*



## Liminal Breath

This installation seeks to shed light on a building nearing the end of its life cycle.

We imagine the structure not as an object, but as a living organism, a body suspended in time, preparing for its last moments. In this brief return to lucid clarity, its energy begins to grow, animated by air and movement.

Plastic sheets installed across windows and doors become the points where life transitions. As the wind moves through the building, the material inflates quickly, collapses slowly, and finds a natural hypnotic rhythm. The forms begin to resemble ghostly lungs, growing and shrinking in a fragile fight for vitality.

The walls represent skin, acting as the protective membrane of the body. In contrast, the windows and doors act as holes that penetrate this barrier, like mouths, eyes, and pores, the only points of exchange for fluids to exit the body. As the energy of the wind dances with these openings, life fills the building for one final time.



## The Reverence Table: Ritual for a Vanishing Body

This intervention is a final gesture of reverence toward what is about to vanish. In a building condemned to demolition, we extract some of its internal elements as fragments of a dismembered body. What was once hidden is now exposed and placed at the center of the table, prepared for its final act of passage. This table is no longer just furniture but a threshold between presence and absence, function and symbolism, architecture and flesh. Both a sacrificial altar and an exhibition plinth, it holds these remnants with solemnity.

Each object is placed on this table in silence, then taken away, one by one, in a slow, ritualistic cycle. Filmed in a single, fixed frame, the sequence evokes a rite of passage. These overlooked components are elevated to symbolic offerings, like ex-votos — sacred items traditionally given in fulfillment of a vow, often tied to the body and healing. Here, the objects represent a body that is both sacrificed and sanctified.

As the building faces erasure, this becomes its final visibility, laid bare in one last act of devotion. The ritual does not prevent the vanishing, but in exposing we make sacred, and in bearing witness we resist.

