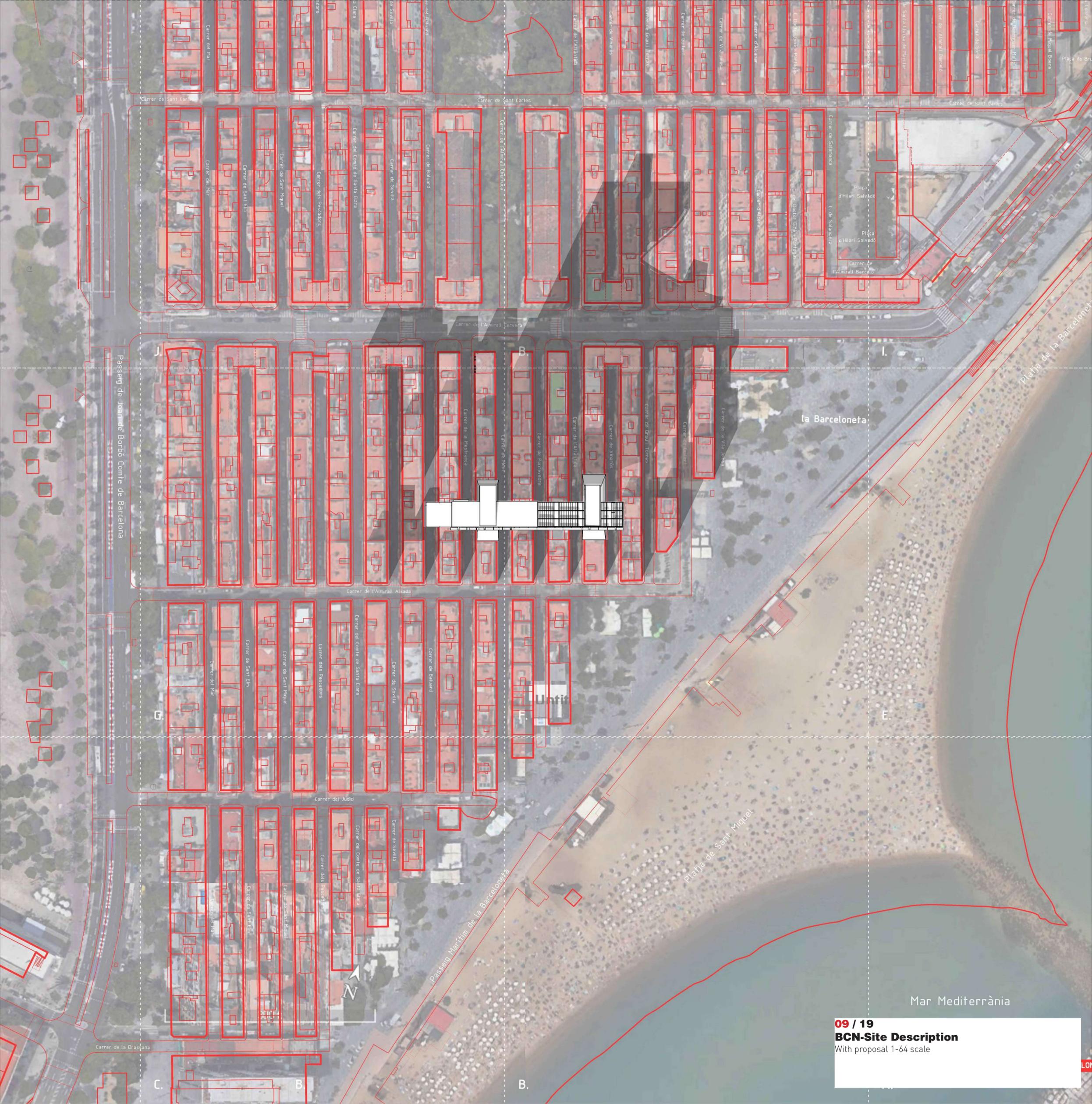


03.2 / 19
Model 1-4 of Fragment of the Proposal
Built from Section and Plan 1-4 scale

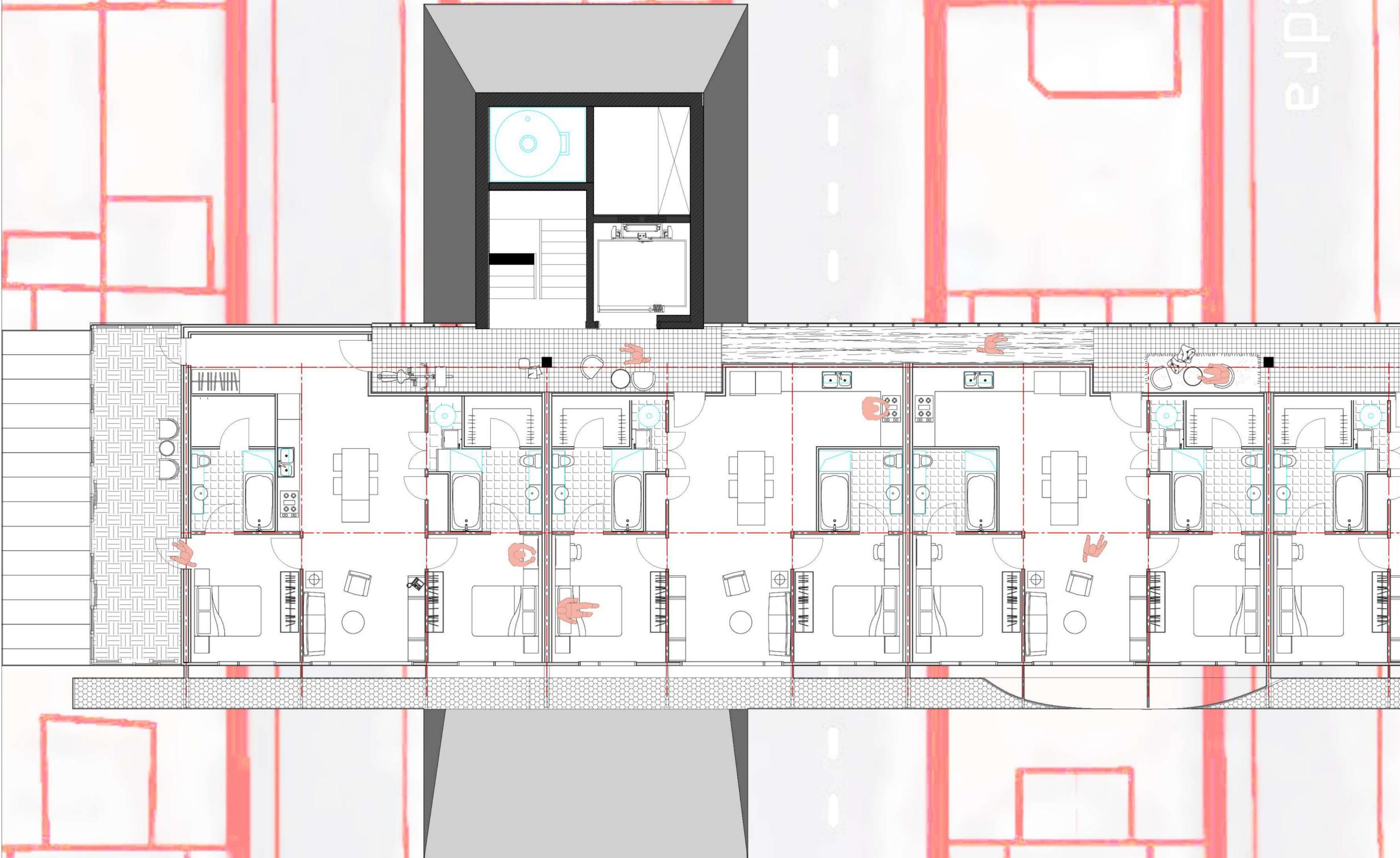


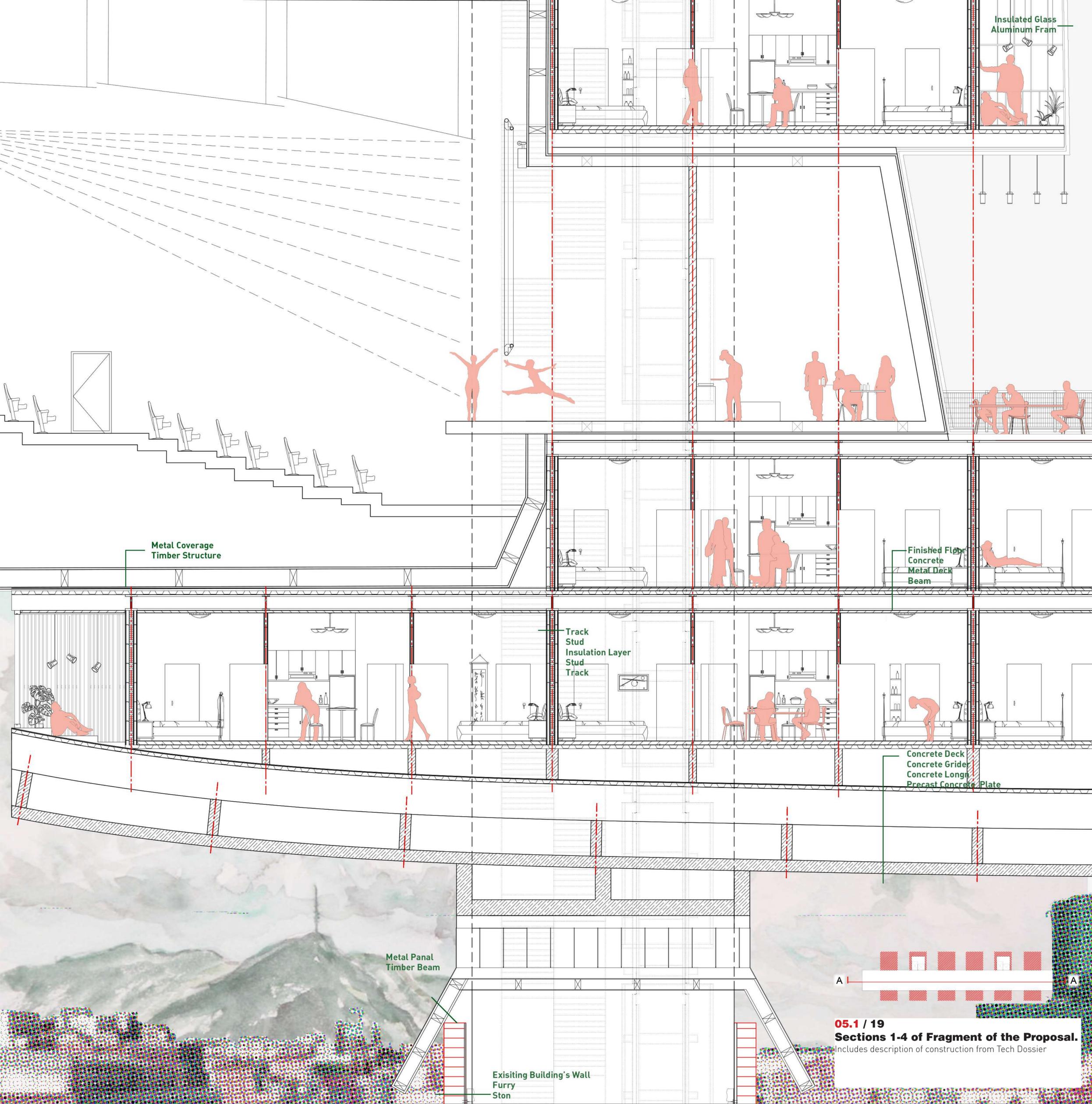


Passeig de Joan de Borbó Comte de Barcelona

la Barceloneta

Mar Mediterrània





Insulated Glass
Aluminum Fram

Metal Coverage
Timber Structure

Track Stud
Insulation Layer
Stud Track

Finished Floor
Concrete
Metal Deck
Beam

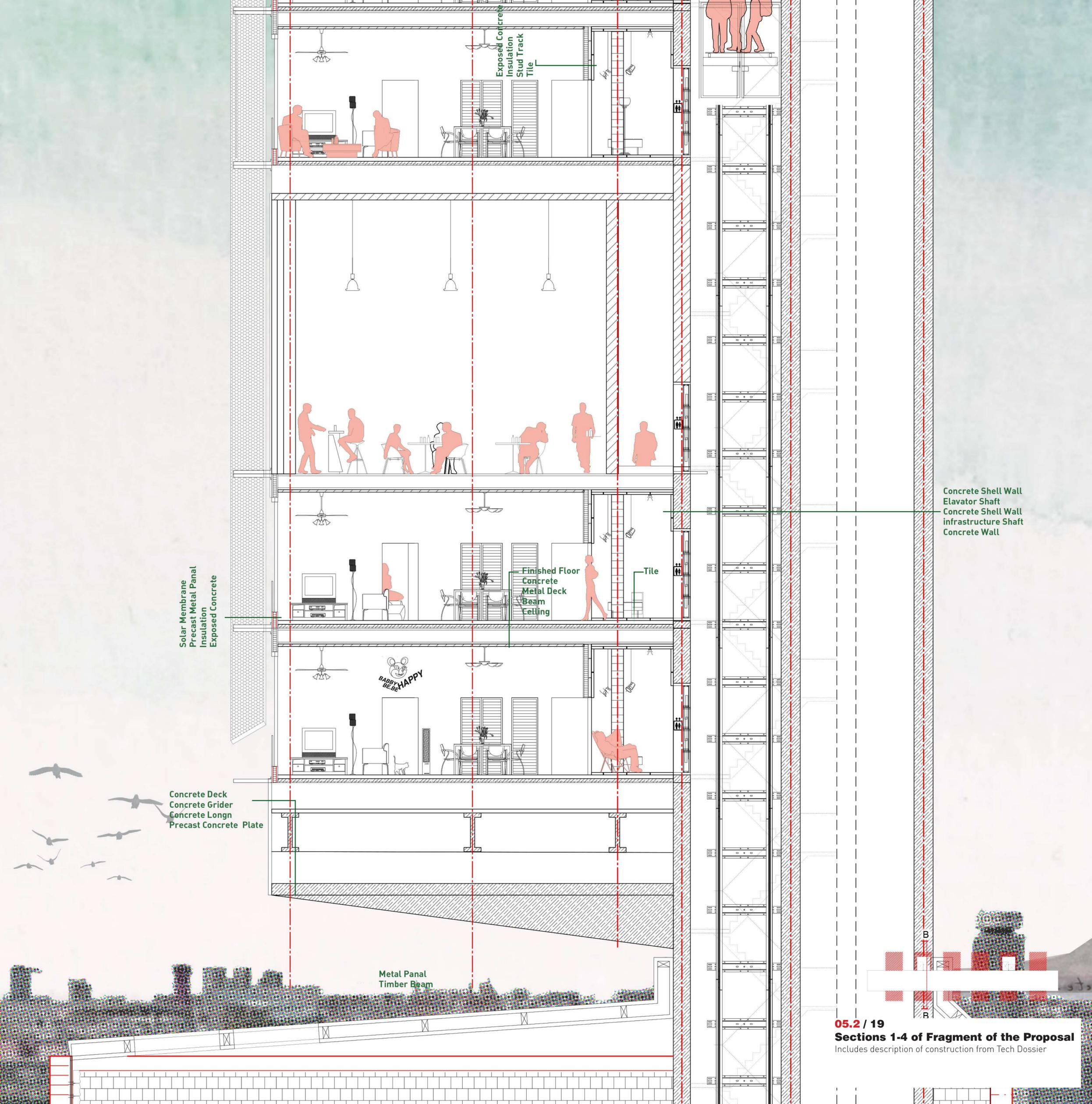
Concrete Deck
Concrete Grider
Concrete Long
Precast Concrete Plate

Metal Panel
Timber Beam

Existing Building's Wall
Furry
Ston

A ————— A

05.1 / 19
Sections 1-4 of Fragment of the Proposal.
Includes description of construction from Tech Dossier



Solar Membrane
Precast Metal Panel
Insulation
Exposed Concrete

Exposed Concrete
Insulation
Stud Track
Tile

Finished Floor
Concrete
Metal Deck
Beam
Celling

Tile

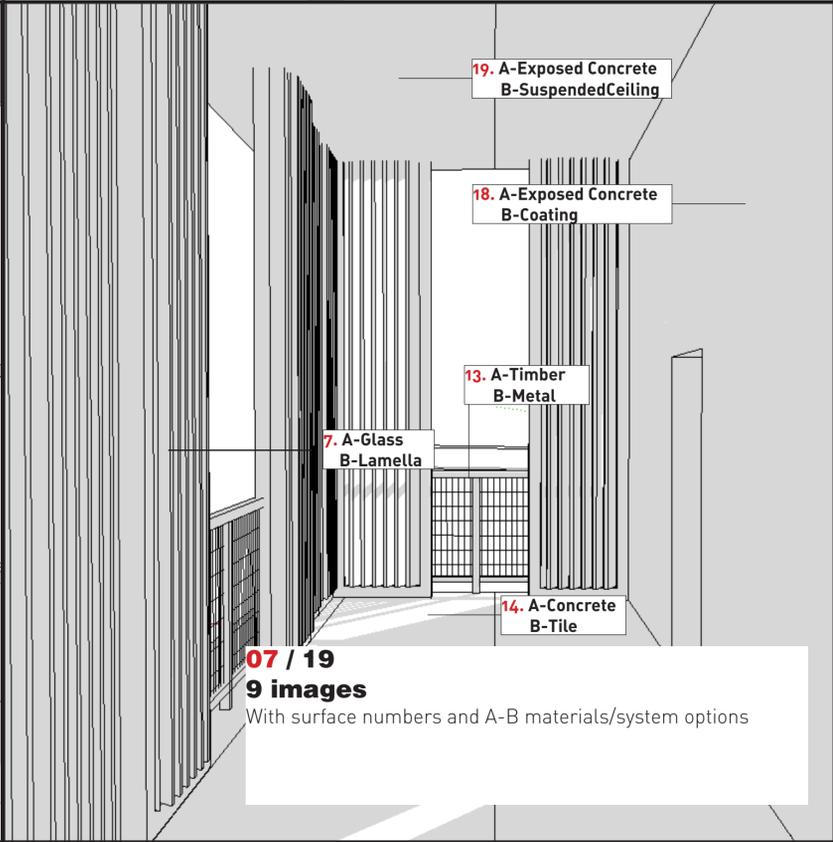
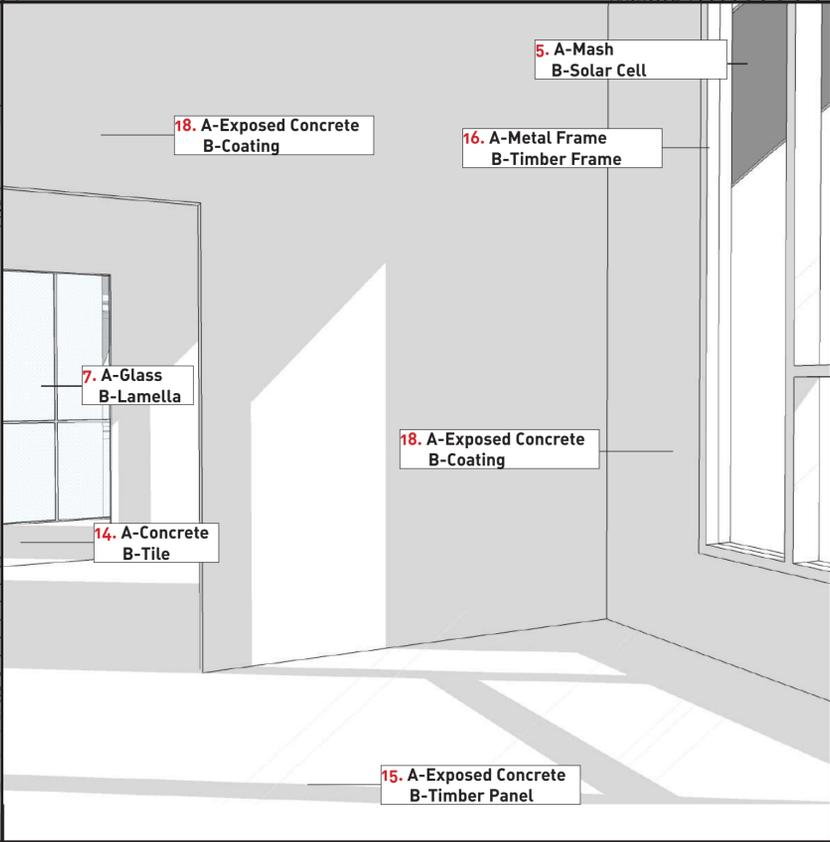
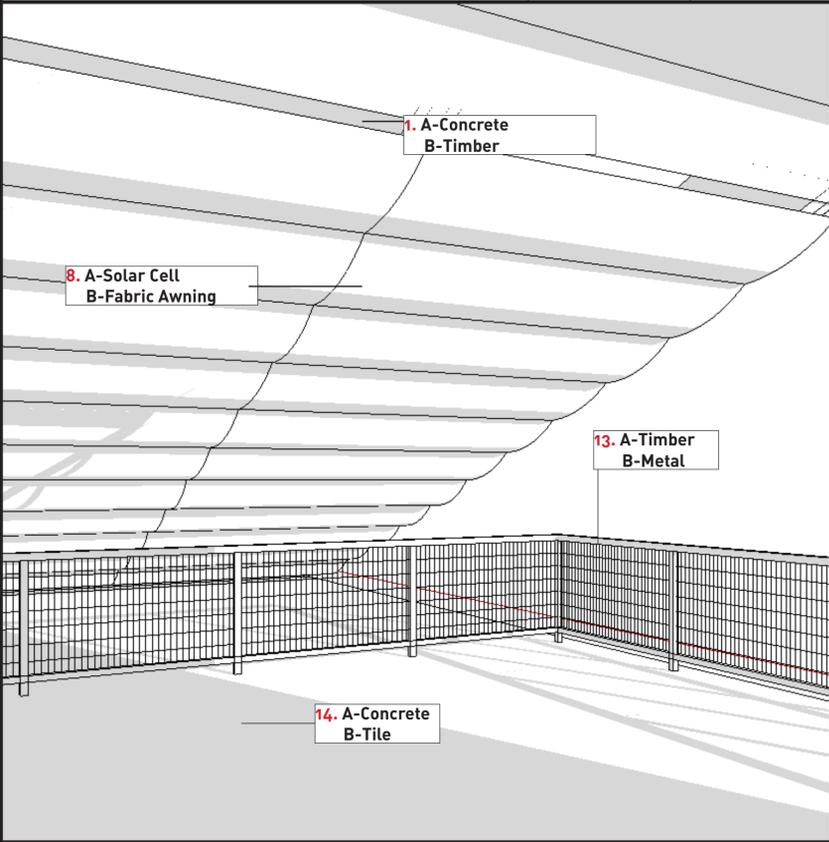
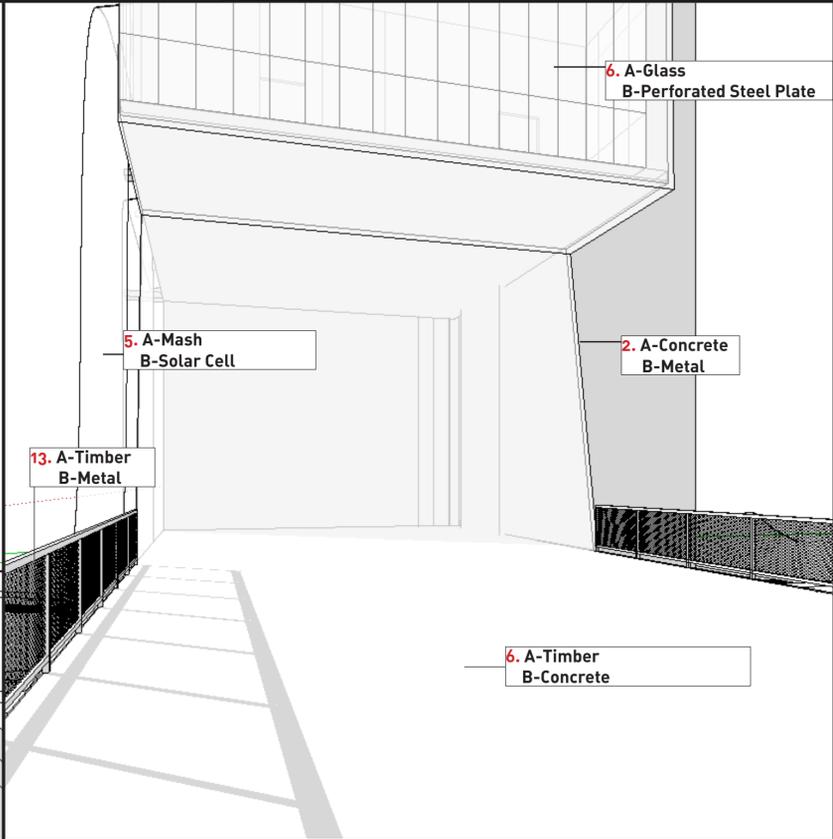
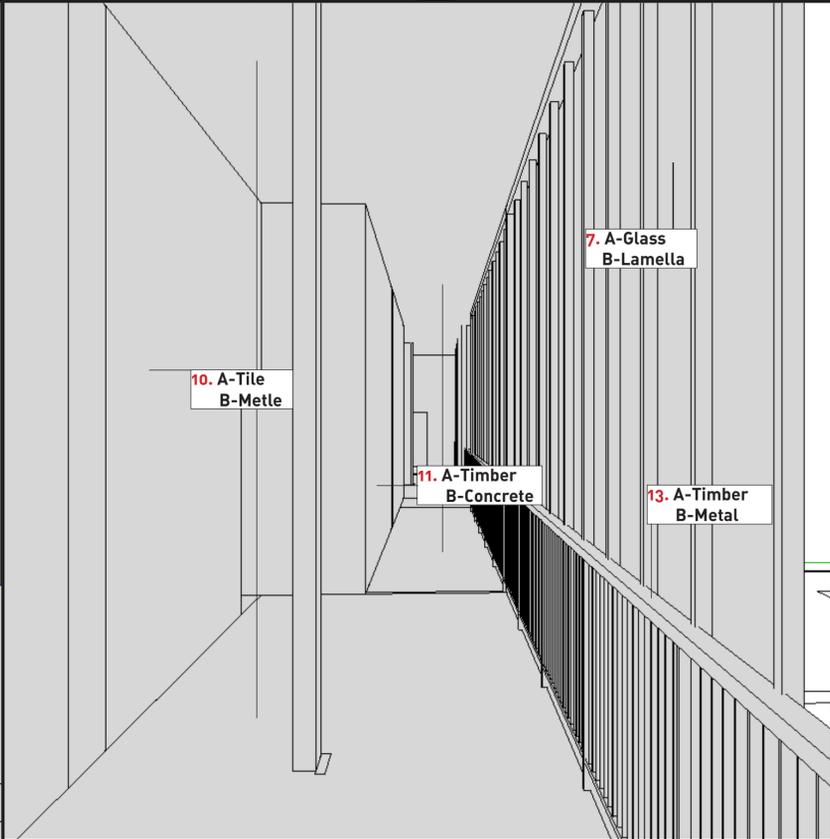
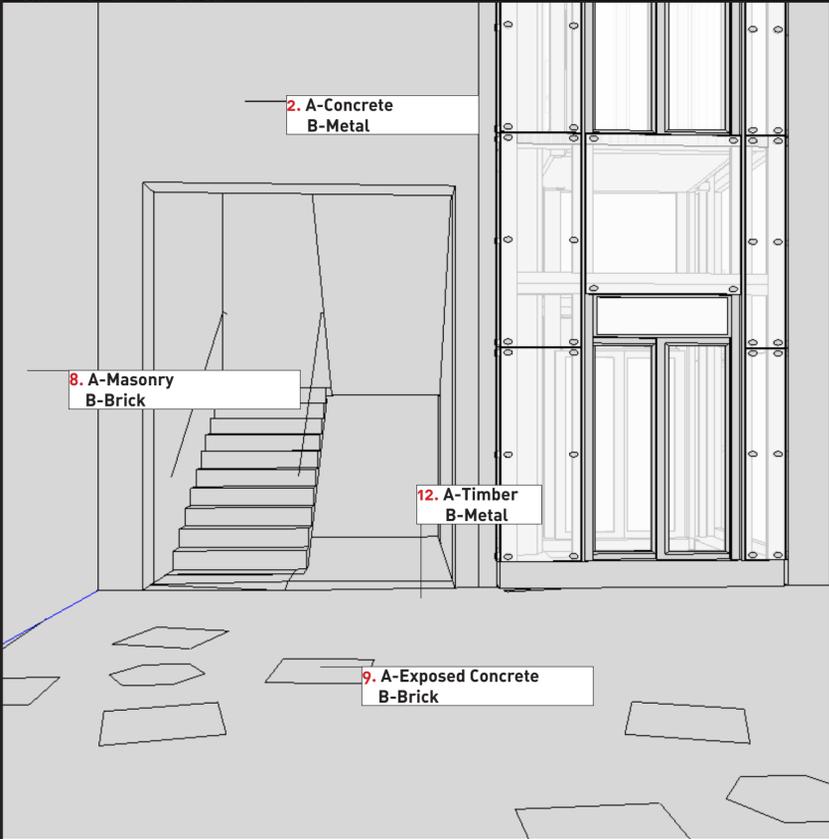
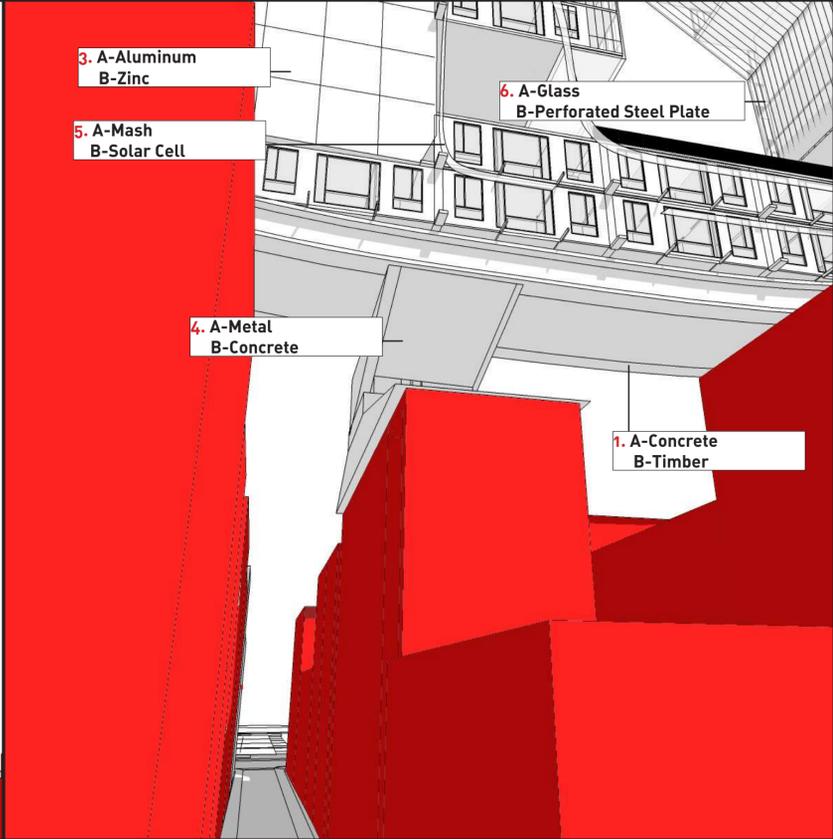
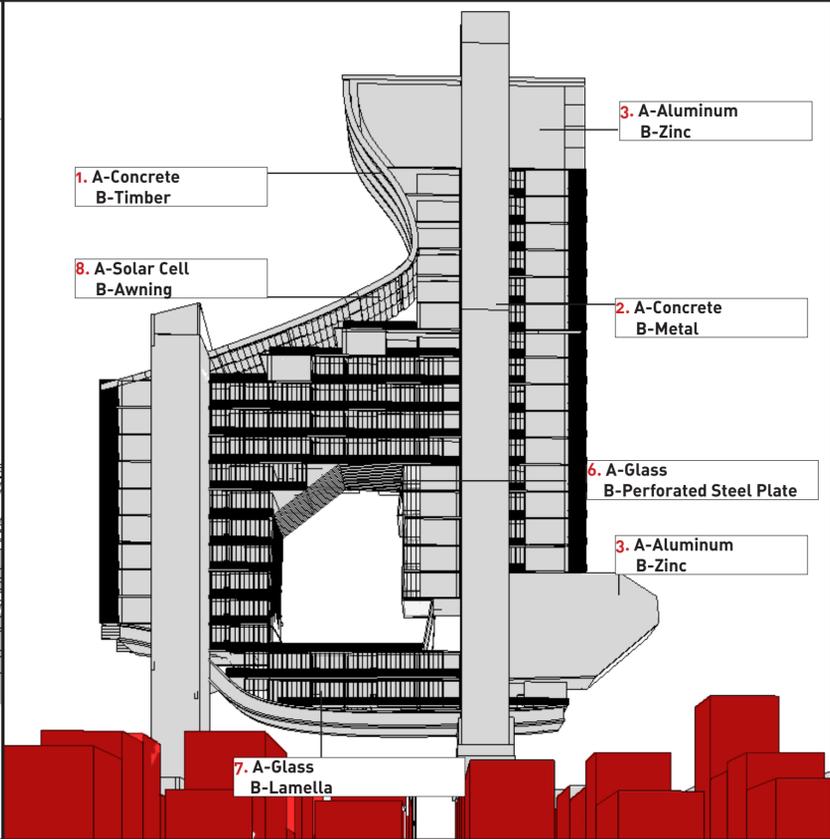
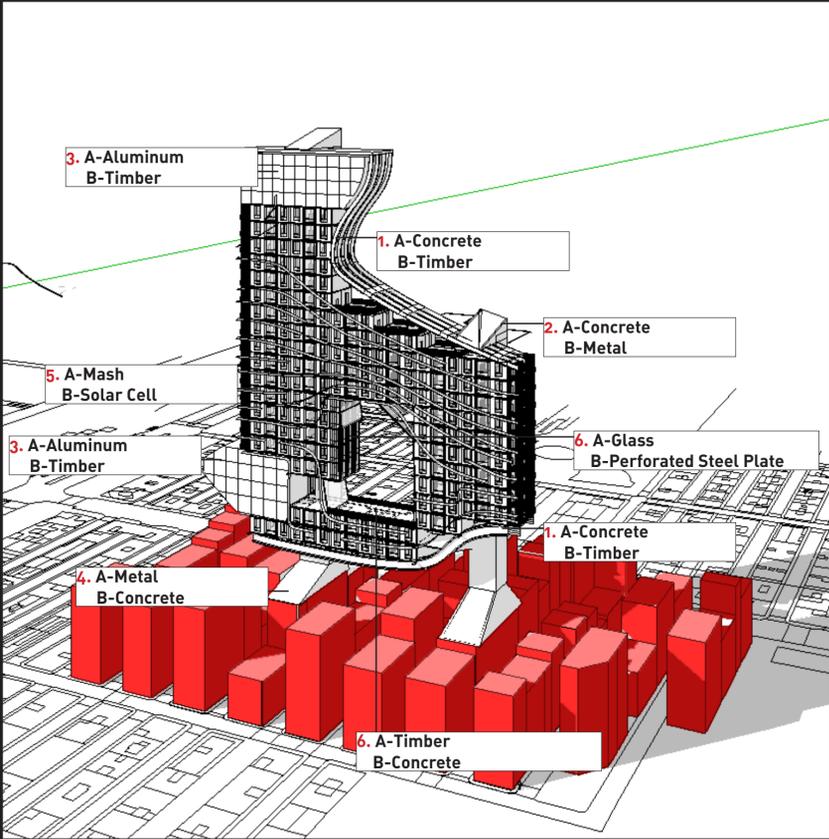
Concrete Deck
Concrete Grider
Concrete Longn
Precast Concrete Plate

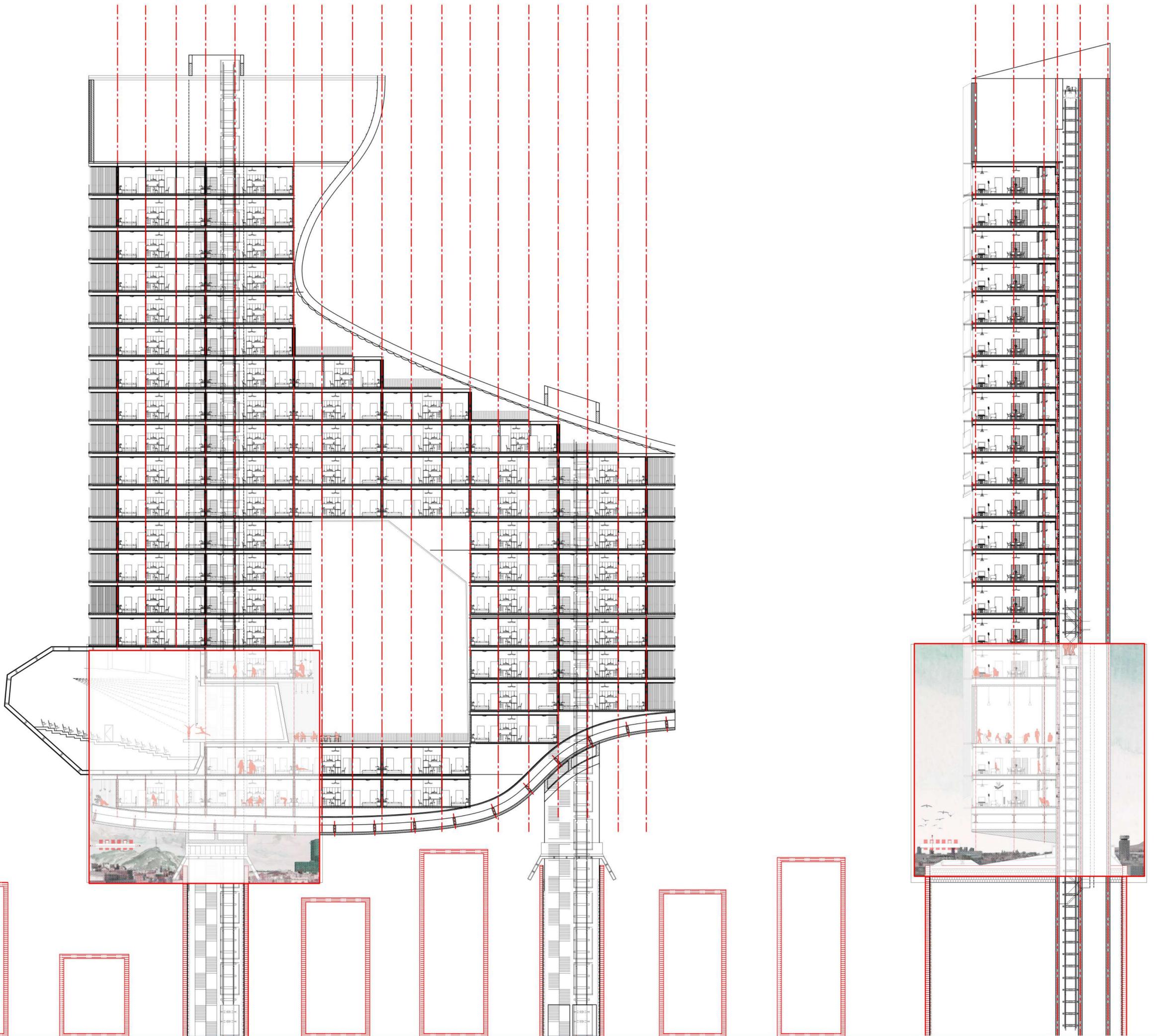
Metal Panel
Timber Beam

Concrete Shell Wall
Elavator Shaft
Concrete Shell Wall
infrastructure Shaft
Concrete Wall

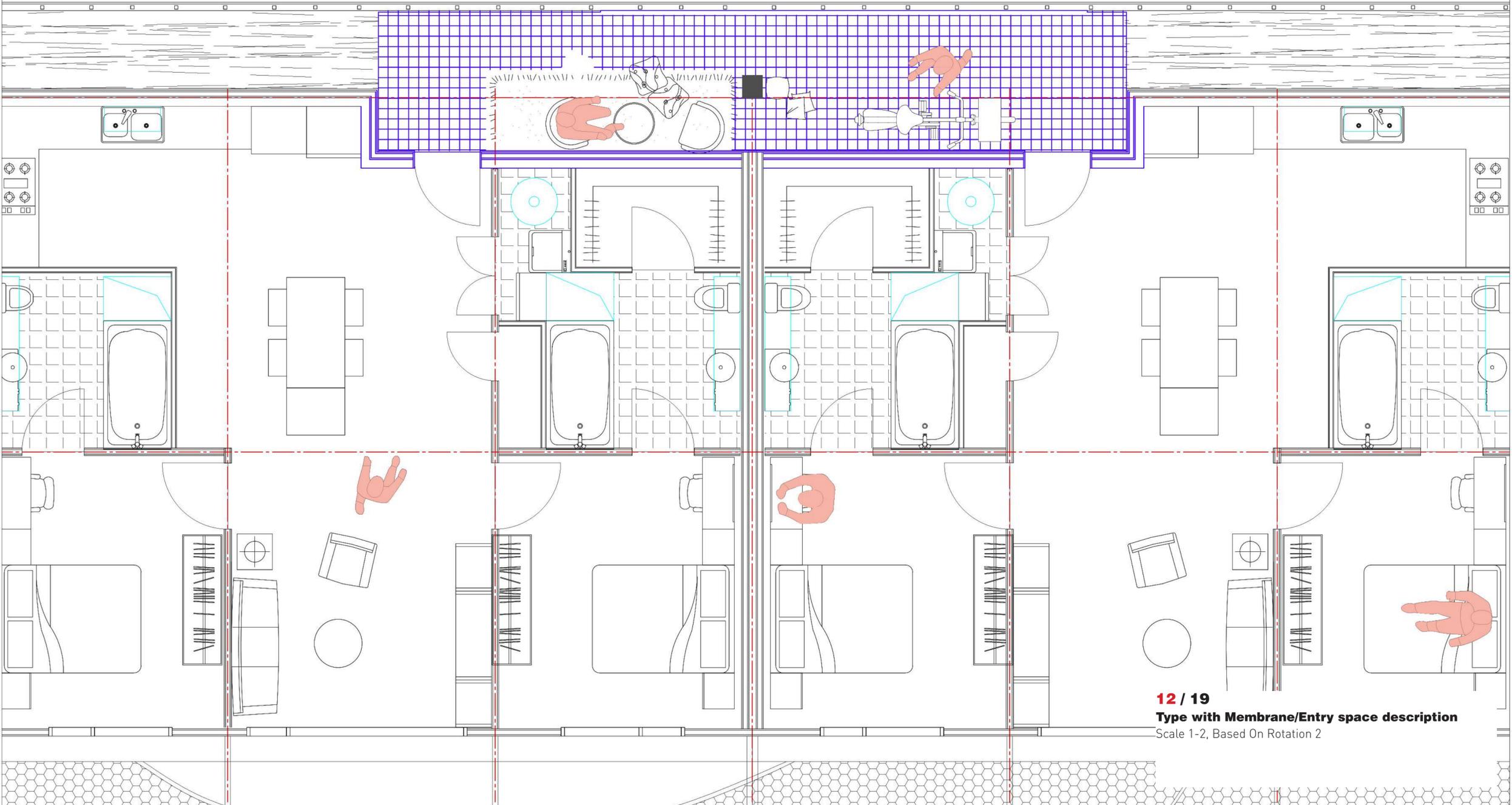
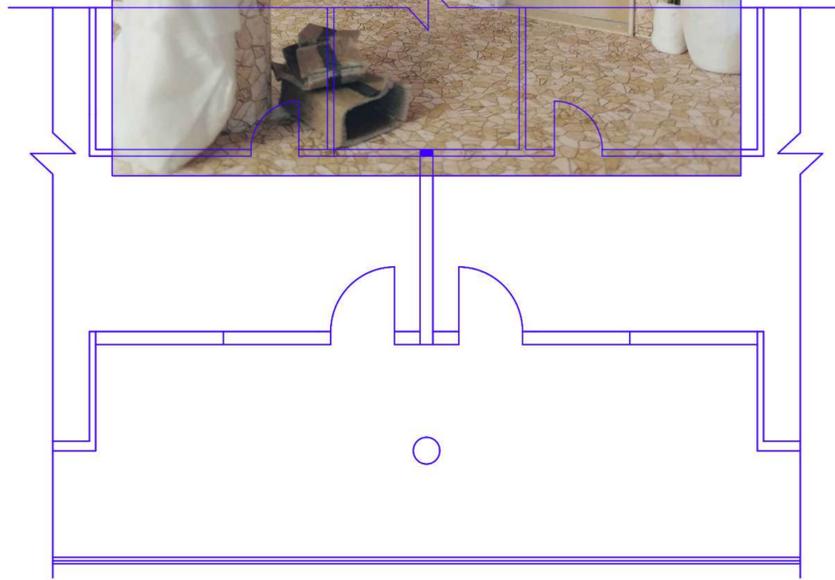
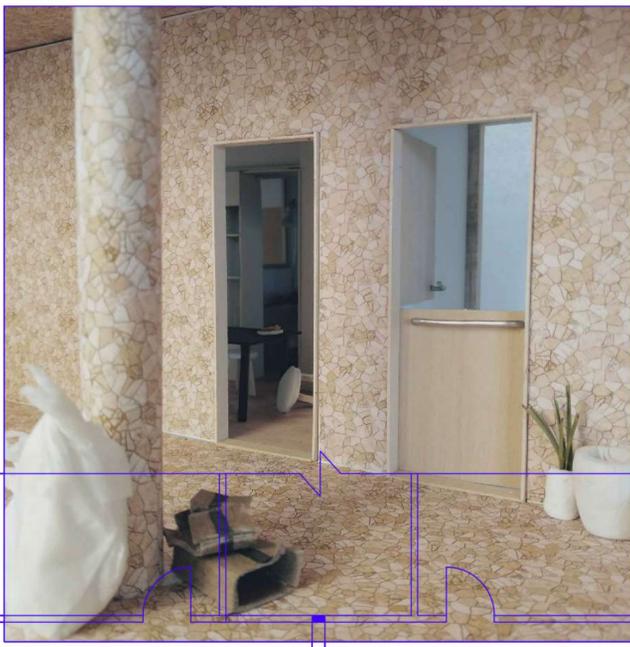


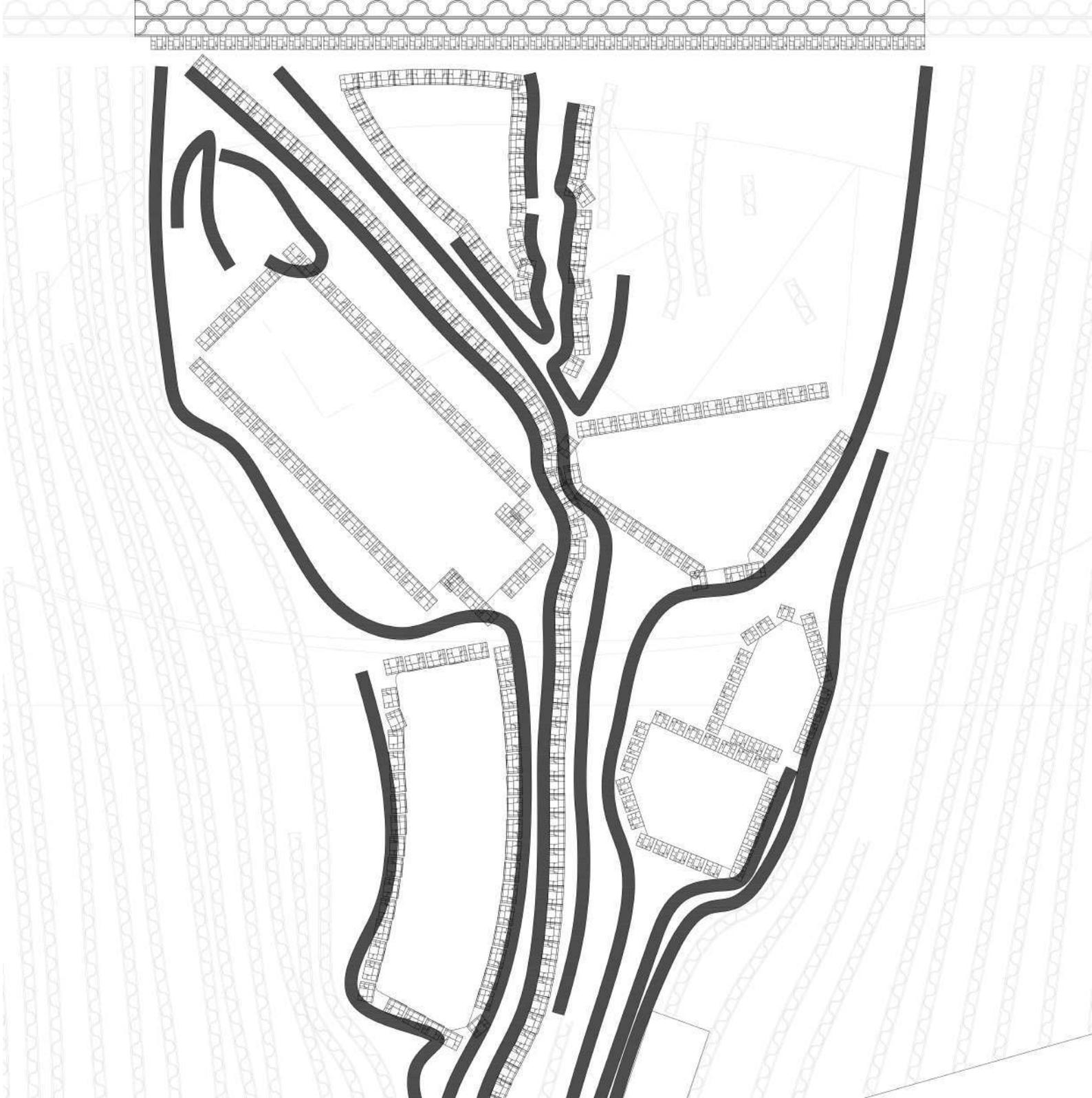


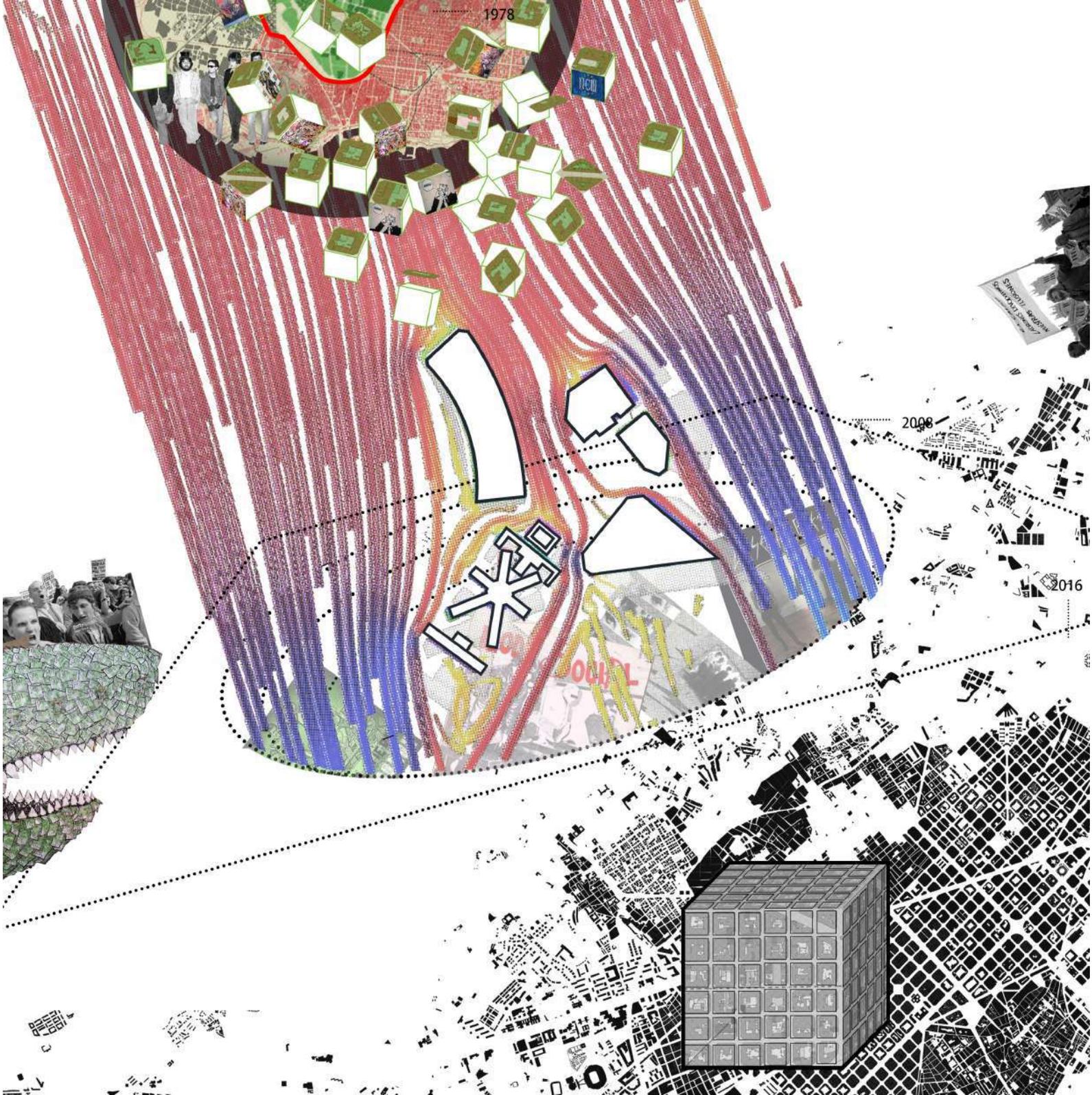




11.3 / 19
Proposal Typical Section of 60+ Units
Scale 1-32







1978

2008

2016

Shanghai - 2010
World Expo

Thank you, mayoress.

Good afternoon to the people without authority and the people who are deprived. Thank you for your coming. And celebrations to the La Mercè in Barcelona, which was named City of Literature by UNESCO Last December.

Therefore, for the pocket gifts of the women and the men, they read pocketbooks and newspapers and magazines with staples, stories of you foretell, encyclopaedias illustrated, superhero comics and graphic novels, also there are bank cards, fanzines, clandestine hand leafs, brochures and brochures, collectable fascicles, redemptive pamphlets, scholarly brochures and bunches of friends (they are badass).

They write down by order or without asking anyone. They publish what they write or just keep it. They struggle to publish although they feel it is a mess and they don't give up. They are addicted to translation in the rhythm of the keyboard. Ink on the their fingers like a mouse in the hand of a cat.

They publish at the tables of the restaurants. And when they choose the letter they refer to the dismissal that they go to the office of the secrete gavardina literary agent. When they print and bind and distribute things they leave people good impression.

They read at home or in public libraries and go on Saint George's Day, which broadcast on Twitter. These photos of all literary prizes are sold in books at bookshops, stationeries, and street markets, train stations and airports.

They keep portraits of Mary Santpere and Cassen and collect kiosk novels.

And elebrationsto the Mercèwho had to resign their identity to be able to publish these popular novels that they were forced to give up their true name and be dedicated to the literature which are born in Barcelona. Their names are:

Curtis Garland, Silver Kane, Frank Caudett, Peter Debry, Marcus Sidereo, Clark Carrados, Ralph Barby, Lou Carrigan, Mortimer Cody ...

Names of people in our city

And writers not only be forced to renounce their own name, but also be condemned to conceal their gender as a woman because the names above all are male pseudonyms. So they were two-gender writers.

Women from Barcelona wrote novels of science fiction. For instance, Maria Victoria Rodoreda is the one who was born in Berguedà. But it does not matter because at that time she did it ordinarily.

Maria Victoria Rodoreda who signed his fictional novels from the west, with espionage and terror, used a pile of pseudonyms and signatures, everything ... except his real name.

And celebrations of La Mercè for women in Barcelona, such as Purita Campos who studied at La Llotja and wrote the most popular stories in the world. And that is why his series was titled Esther.

Best wishes to all the people of Barcelona who can have everything that they loved and everything they could do because the kiosks are full of adventure. There is a place for people to be able to sit for a while.

People who have made comics and comic magazines, and kioskers and kiosks hanging them with tweezers to extend their clothes, because the reading was extended to kiosks. For that reason Italo Calvino said that it was necessary to have extended reading.

Barcelona is the city full of kiosks and magazines.

Now, the few kiosks that have survived climate change (the only real change that has occurred in recent times) are falling one by one. Now, the kiosks on the Rambla almost do not sell magazines, newspapers, much less books; They do not show what the city says, but they show an image that is thundered from the city in a key chain, or decorating an ashtray. They say memories, but they are the first to forget about the hotel's rubbish bins.

The kiosk has been the memory of the town and has been the bookstore for the poor. And the kiosk has showed the authenticity of the street.

The kiosk of Plaza de Castilla with workshops is where he held until he could see the awning with the logo of El Papus in front of the building where the magazine was. The ringed awning likes a flying carpet which had been recorded the scene of bloody history of Barcelona.

Those satirical cartoonists, Ivá, Já, Usero, Avi, Óscar, Gin ..., the El Papus team had done political and neurasthenic humor in every cloth and the bomb that put them in the extreme right and then took the Life of a concierge Let us laugh in peace.

Barcelona, the kiosks and passenger roles of the city:

The Esquella de la Torratxa, El Be Negre, Mirador, Cairo, Star, Por favor, Ajoblanco, El Viejo Topo, Meanwhile, Serra d'Or, Fotogramas, Casablanca, L'Avenç, Destino, Camp de l'Arpa, The Deer, Chimera, Archipelago, Barrabás, Vibrations, Rockdelux, Route 66 - Popular 1, Tretzevents, Cavall Fort, Mata Ratos, Lily, Mortadelo, Uncle Vivo, Din Dan, Tele / Estel, Karma 7, Butifarra I, Interviu, Makoki , Cimoc, Creepy, Vampus, On Thursday, Super Pop ..., Pulgarcito.

Celebrations to Gordito Stuffed, which went to the Thumbelite. The Stuffed Gordito represented the bonita that always fits the pot. Another way of being from Barcelona.

And best wishes to its creator of the Mercè, the Barcelonian Josep Peñarroya, who was born in Forcall, Castellón.

Peñarroya died many years ago. But you can leave some flowers or colored pencils in the cemetery of Sant Andreu. On the tablet, the famous box with which he signed was carved. And there is also an inscription that says: "Josep Peñarroya, ninotaire."

Best wishes to the ninotaires and cartoonists of Mercè, to the men and women who invented comics, colored them and retracted them, left their eyes in exchange for low wage. People of Barcelona have created popular culture.

For example, the popular culture of Bruguera, that crossed the city of the whole world like distribution vans that lowered the slopes of the Coll from the top of the district of Gràcia, where it had its headquarters.

The Bruguera factory, the capital's ship of the popular culture of Barcelona. And the exploited person and the creators struggle to defend their copyright in the captain's nave.

The popular culture in Bruguera was born from the exploitation of work and the happiness of reading which like all popular culture.

Best wishes of Mercè to the scriptwriters and writers. For example, Víctor Mora is the father of Captain Trueno, of Jabato, of the Corsario de Hierro.

People can do all those things such as Anti-Francoist, Communist, Exiled, Writer, Translator, in Barcelona.

Good holidays! I would like to say to Josep Escobar, who raised in Granollers, and I want to say to Manolo Escobar, who grew up in Las Norias de Daza (a neighborhood in El Ejido). But that does not matter, because both of them were very young. There are many forms of being in Barcelona, and each Escobar is in his own way.

Manolo Escobar had nothing in the town and became a multimillionaire singing carols. And now he is in the neighborhood of La Salut in Badalona in the same street where he lived with a statue of natural size (the natural size is natural yogurt).

On the other hand, Josep Escobar have not been to any wars or jails. And he also became a millionaire and a reader. He brought Zipi and Zape, Petra and Carpanta, the poorest man in the world without any statue, although they did dedicate a street ... to Granollers.

In Barcelona, Josep Escobar lived in the district of Sant Gervasi which nears the parish of the saints Gervasi and Protasi. And for that reason, the friend of Carpanta is called Protasio. It would have been okay if Carpanta were to say Gervasio. Good celebrations of the Mercè in the Cebolleta family. The comics from Barcelona will come up with a pile of words that everyone use. It will come from Bruguera expressions as well-known as: "explain battles just like Grandpa Cebolleta", which made this character of Vázquez. Manuel Vázquez, who as the name suggests, was born in Madrid, but it does not matter because when he did it he was very young. Without the great Vázquez we would have lost the legendary part of the comics in Barcelona.

Well then those of the vipers came. Nobody liked what them drew and explained the harshness of the Barcelona in the eighties. In the end, they ended up making posters for the city. I did not say pickpockets. I mean, they ended up drawing the poster posters of the Mercè festival. Poster design is one of the most beautiful trades in the world.

Happy holidays to Tebeo who was born in a lithographic workshop of Carrer d'Enric Granados. Next year will be the first centenary of this great event.

And of course, good Mercè for Mrs. Rosa Segura, neighbor of Guinardó, who was writing secretary of the TBO magazine and who with many efforts self-published a book with his memories, the memory of those cartoonists. Of its readers and subscribers who called the editorial staff. Then, a small publisher rescued here, and published it with more means and more distribution. That's the people of Barcelona.

Good celebrations to the Mercè in José Cabrero Arnal, the creator of Pif, the most popular dog in French comics.

José Cabrero Arnal was born in Huesca, and when he was young he was also a neighbor of Guinardó ... until the war broke out.

He then defended the Republic, but he lost, he had to flee and became a refugee. He was later locked in the extermination camp at Mauthausen, and survived drawing pornographic cartoons for his Nazi guardians, and when released, he spent the rest of his life in exile. Drawing is a very serious thing.

Happy Holidays to the Ulises Family. A family of grandmother and dog, and by car to go for a vacation. Always people from Barcelona. But Barcelona is made up of its people.

And good holidays to its creator, the Menorcan draftsman Marino Benejam.

And, of course, good Mercè to Mr. Josep Maria Blanco, who continued to draw the Ulises Family when Benejam retired, and that he did not want to sign it ever by respect to his teacher. This year Blanco has turned 90, and has been awarded the Grand Prix of the International Comic Barcelona show.

White with his white mustache, former lord of Barcelona.

Barcelona has been everything in time: Desert and Avenida de la Luz, a rose of fire and a weeping passion, cold skin and burnt skin.

Everything Barcelona is in its comics. They have shown us their van dealers, like Manolón, truck driver, the creation of the Raf cartoonist, another man from Barcelona.

The reporters of Barcelona are in the repulter Tribulete de Cifré father; And the gentlemen with glasses and hat, are there to the drawings of Cifré son; And the ladies in black, in Doña Urraca de Jorge; And the black gentlemen, to the adventures of Ot, the wizard of Picanyol; And his urban guards, in the vignettes of Coll; And its roofs, in the boulevards of Ibáñez; And its popular bars, in the galactic tavern of Beà; And the brother-in-law fellows and the concourses of very good plant, in Segura; And the modern girls with turntables, at Christmas, which has died this year; And the poultry and the shops of eggs, without wanting to offend, to Anarcoma de Nazario; And the photimer of the people, to the crowds of Opisso.

People from Barcelona who are looking for life and get mad, because in the city they are going to do this, and not to be quiet. We may be standing still, but never be quiet.

And if not, ask the restless Onofre Bouvila why he came to the city of prodigies.

Barcelona is a city written with the handwriting of dreams, with the letters that emerge from the smoke from the factories, carved in diamond in each one of its squares on which the birds of Bangkok fly. In each city pension, a Sinatra has spilled whiskey over his dead friend.

Good celebrations of the Mercè in Barcelona with claws of astracan. To the forgotten kings in the first memory. To the bards in their taifes. Barcelona immerses forever in the time of cherries, in the ballads of sweet Jim. All the streets of Barcelona have danced the conga that leads to the triumph. Barcelona, a city of horses and mammals.

Barcelona is the city of books. The books that demand their eternal right to read at the market stalls of Sant Antoni or piled up on the land of the Encants.

Barcelona is a city where publishers never die. Like the old Montaner and Simon, whose headquarters eventually became the headquarters of the Tàpies Foundation as well as a lightning stem that does not stop.

Barcelona, cliff of the edition against which generations of readers break, wave wave.

Reading in Barcelona is poor. The reading rooms of the nights of Barcelona, the television turned on while the metal companions refined their heavy metal in the neighborhoods, and the wooden companions contemplated us from the other side of Via Laietana. Barcelona laietana, country of the lacets with a children's paper zoo in the heart of the Chinese quarter.

Good celebrations of the Mercè on the streets of the Llibreteria street. Barcelona is a city of books from the beginning of its history, so in its old Gothic Quarter, a street takes its name from this congenital passion.

And also good celebrations in Calle del Call, in the old Jewish quarter, where there was the press of Sebastià de Cormellas, which is what they say inspired Cervantes to write Don Quixote's encounter with the Barcelona printer.

And good celebrations to the wise people, Professor Martí de Riquer affirming very seriously that there is no more wax than burning.

Cervantes burning at night writing with his forehead resting on his hand.

The encounter between Don Quixote and his printer took place, explains Cervantes, as he walks through the streets of the city: "he raised his eyes

Don Quijote and saw written on a door, with very large letters: Here are printed books."

But what explains Cervantes that the good manchego hidalgo was found in this printing company in Barcelona? Well, they printed a pirate edition of their adventures! It has always been that way. Piracy The pirates

Barcelona, a city of pirates attacked by the air for a pot of pirate waves.

Good Mercè in Ràdio PICA, in Ona Lliure, in La Impertinente de la Verneda, in Radio Bronka, in Contrabanda ... Writers and speakers are people of voice and word. Barcelona, a city of about three million voices, who curse "Go for us!" Citing the polypotic classics.

Good festivities in the street voices and in the cinemas loudspeakers in the dark. Constantino Romero's immortal voice vibrates to our chest, making us feel like a Clint Eastwood, or as a replicant in the rain or as a Darth Vader who will return by metro to his galaxy.

A bent voice is a re-opening voice. In Barcelona we have been in the neighborhoods rehearsal meat. Constantino Romero, another gentleman from Barcelona, who was born in Albacete, but that does not matter because when he did it he was very small.

Constantino Romero was snatched by ELA, one of the most terrible illnesses. They call them rare diseases, but the rarest are the aids to fight against them.

The voice of cinemas that goes from beyond to our lives of continuous session. The continuous session of living in the neighborhoods of Barcelona.

The blocks, the tunnels, the squares. The people of the neighborhoods that build the welfare state with their own hands because they were labor-intensive. Good celebrations of the Mercè to all of them.

Workers and workers, modest merchants, school teachers ... Women and men turning an outlet into an outlet with the force of the neighborhood struggle, who faced the excavators, who cut off the streets with the same decision with which in summer, it cuts an ice cream bar ...

Workers and workers, the people of Barcelona who, after running out of the assembly lines, in the back of factories ... still finds forces in their own poverty to turn their lives into democracy. Do not forget them

The plots, the rats running, the quiet ones, the railway, the polygons, the clandestine policy in the back of someone who has a hardware store, the gray shirt with the name of the factory engraved in the pocket, the sandwich on hand.

The workers and the workers of Barcelona when they raised their boots raised their mouths because one is just what it is. Your way of walking, your work, your sandwich. Barcelona, a city of comics and factories, as well as different kinds of sandwiches.

Happy holidays to Barcelona street dogs. To the band of the Correa, to the band of the Chains. In Barcelona without luck, without the right to luck. The people locked in the garrison of Can Brians, from Quatre Camins, of Wad-Ras, of the Model, who when the cuts of this damned crisis began, the first thing that cut them off was the snack they gave them and, On top of it, the prices of the economist rose to them.

La ràbia de Barcelona, el rock-and-roll, el punk d'Último Resorte, Desechables, Sentido Común, Frenopàticss, Desperdicis Clínic, l’Odi Social...

Good celebrations of the Mercè in boys and girls that left their skin alive so that Barcelona was also a punk city, and now punk is a claim for exhibitions, and they live (those that are still) in the shade Of a story, his own, from which he has been expelled. They no longer leave or touch the street.

The rock-and-roll neighborhoods. The cliff of the neighborhoods of Barcelona listening to the Trapera del Río Band to any cloth.

The green blocks, the three chimneys, the Verdum asphalt plant, landscapes of disappeared civilizations that will never be among those memories of the city that are sold on the Rambla, but we can not forget, let's not forget why it would be to betray them People who played their lives on the streets, at work, on strikes ... and they lost it.

The street of Manuel Fernández Márquez, that crosses all the coast of Sant Adrià de Besòs before the factory where it was assassinated by the Franco regime. The Llobregat. The Besòs. The Barcelona of the rivers and the Barcelona of the Rivers. Another saga.

Although they now want to dismantle these landscapes of the workers' memory, the people of Barcelona will not be allowed to get rid of the right to be of Barcelona, each one in their own way.

From the most discriminated neighborhoods to the most privileged residences, all the people of Barcelona are there, in Barcelona.

Good celebrations of the Mercè to the people of Barcelona who want to be it, but do not leave it and secret it and crawl it in a Foreign Internment Center, and people who instead of carpet at home have a blanket at Street.

All Barcelona people go to the neighborhoods of Barcelona. The neighborhoods of Barcelona parading in the sound of the Catalan rumba by Gato Pérez, born in Buenos Aires, but that does not matter because when he did it was very small.

The neighborhoods of Barcelona touching the palms and pointing to themselves when they call them the Cat on the return of their Rumba of Barcelona, which says:

«Somorrostro, Bon Pastor, Hostafrancs, la Guineueta, Sans, Carmelo, Guinardó, Poble-sec, Barceloneta. Meridiana, Hospitalet, Sant Adrià, Verdum, Roquetes, Valle Hebrón, Les Corts, Sagrera, Horta, Coll, Trinitat Vella.

Camp de l'Arpa, Montjuïc, Born, la Mina i Sant Andreu, el Morrot per allà Can Tunis, Zona Franca i Poblenou, Santa Eulàlia, Casc Antic, Clot, el port i la Verneda.

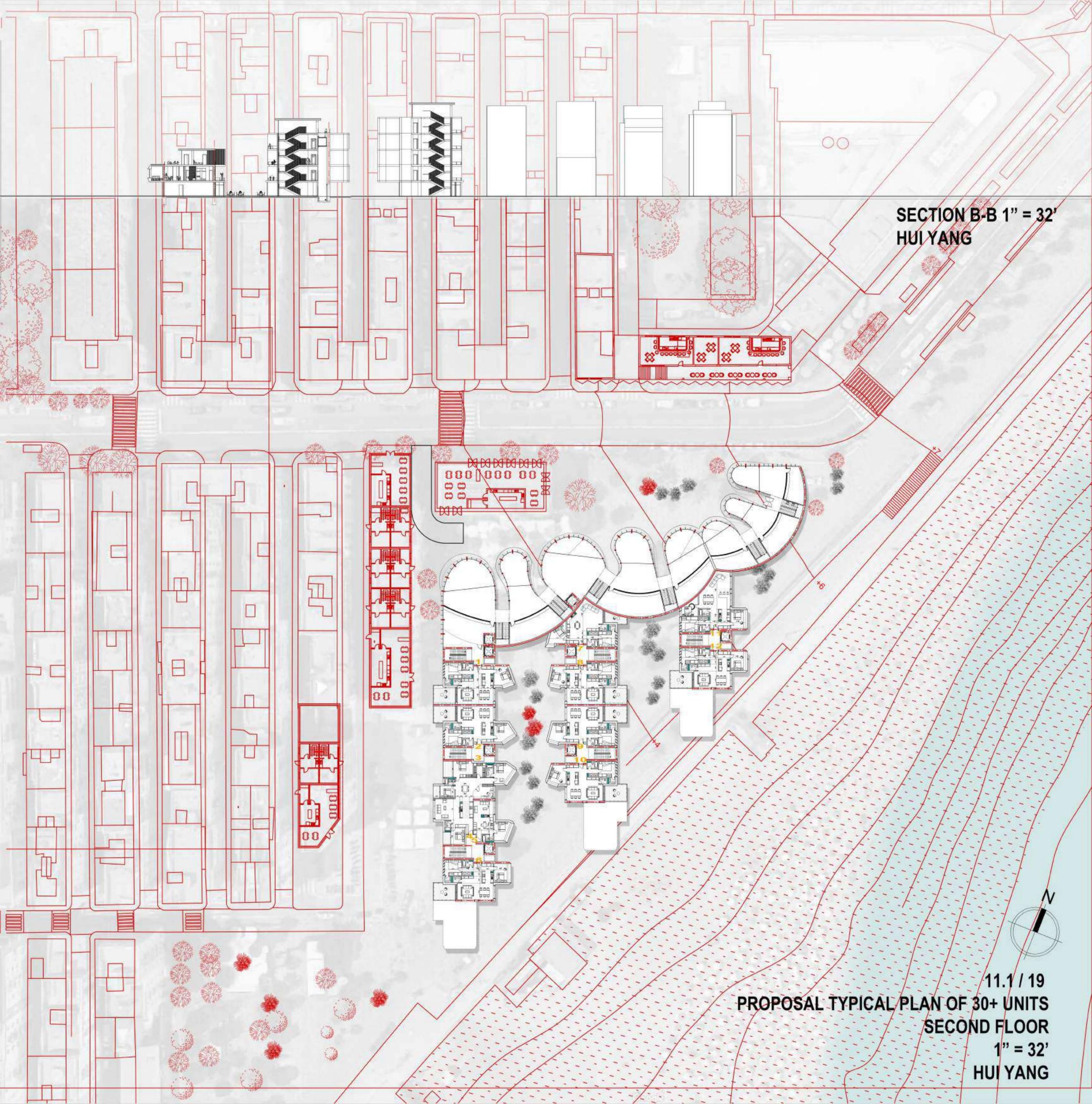
I Gràcia, rei de tots els barris, de la festa i del sabor.»

No es va deixar ni un barri, el Gato..., i si se'l va deixar, ara mateix és aquí. Així doncs, només em falta acomiadar el pregó dient:

Barcelonins del món, uniu-vos! Visca la festa major!



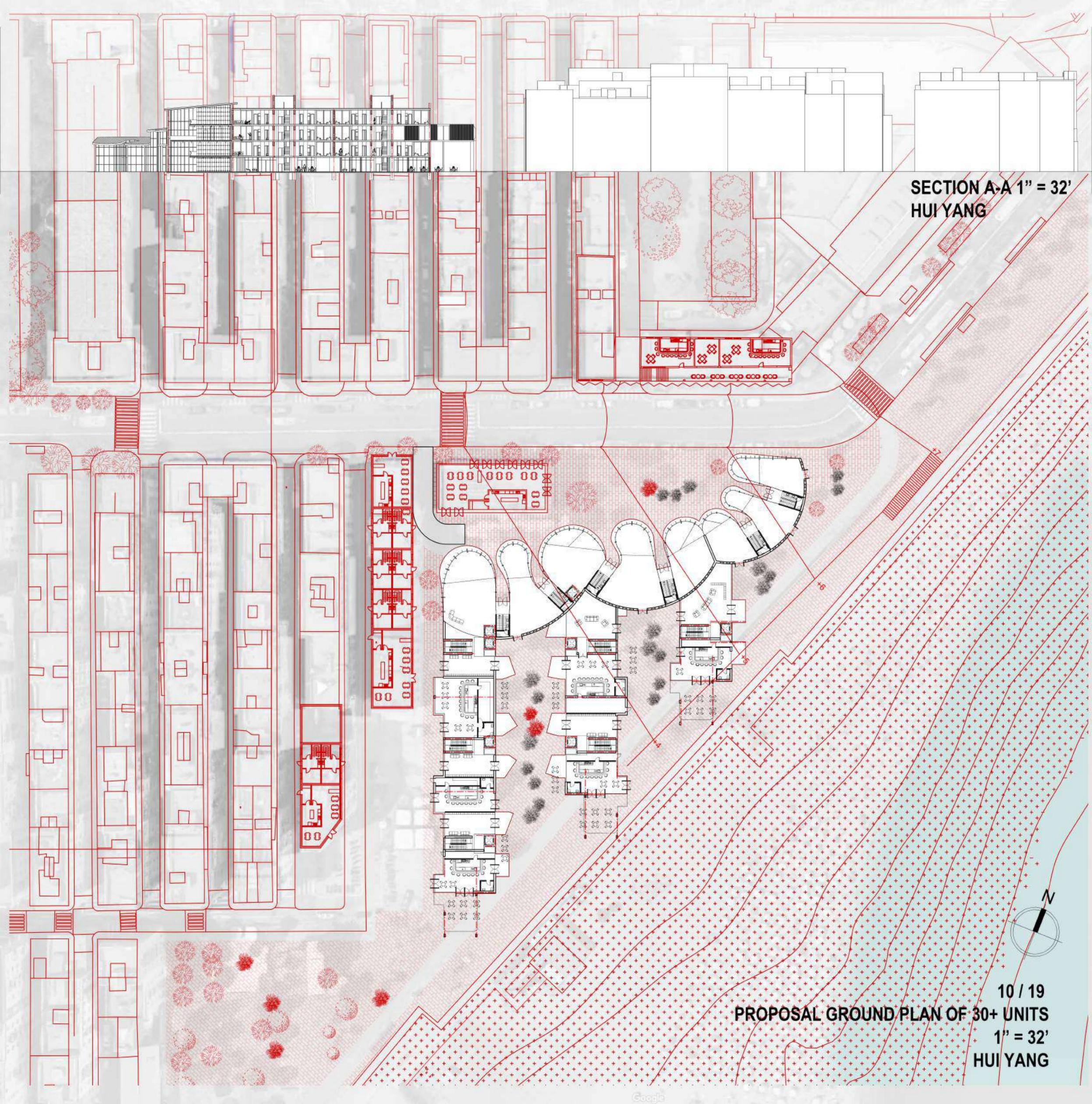
SECTION B-B 1" = 32'
HUI YANG



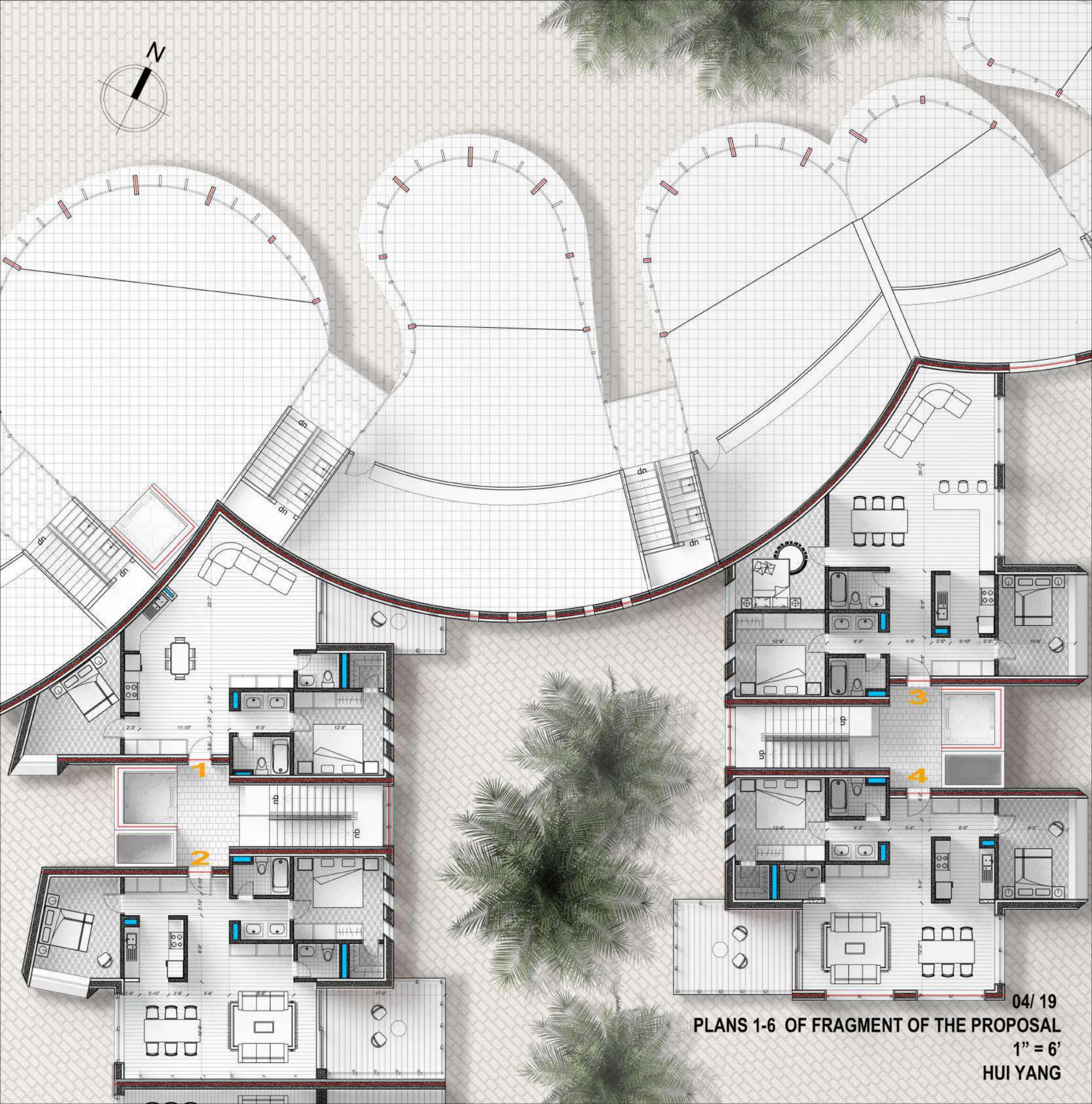
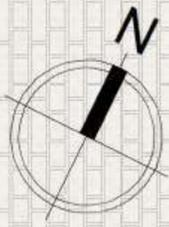
11.1 / 19
PROPOSAL TYPICAL PLAN OF 30+ UNITS
SECOND FLOOR
1" = 32'
HUI YANG



SECTION A-A 1" = 32'
HUI YANG

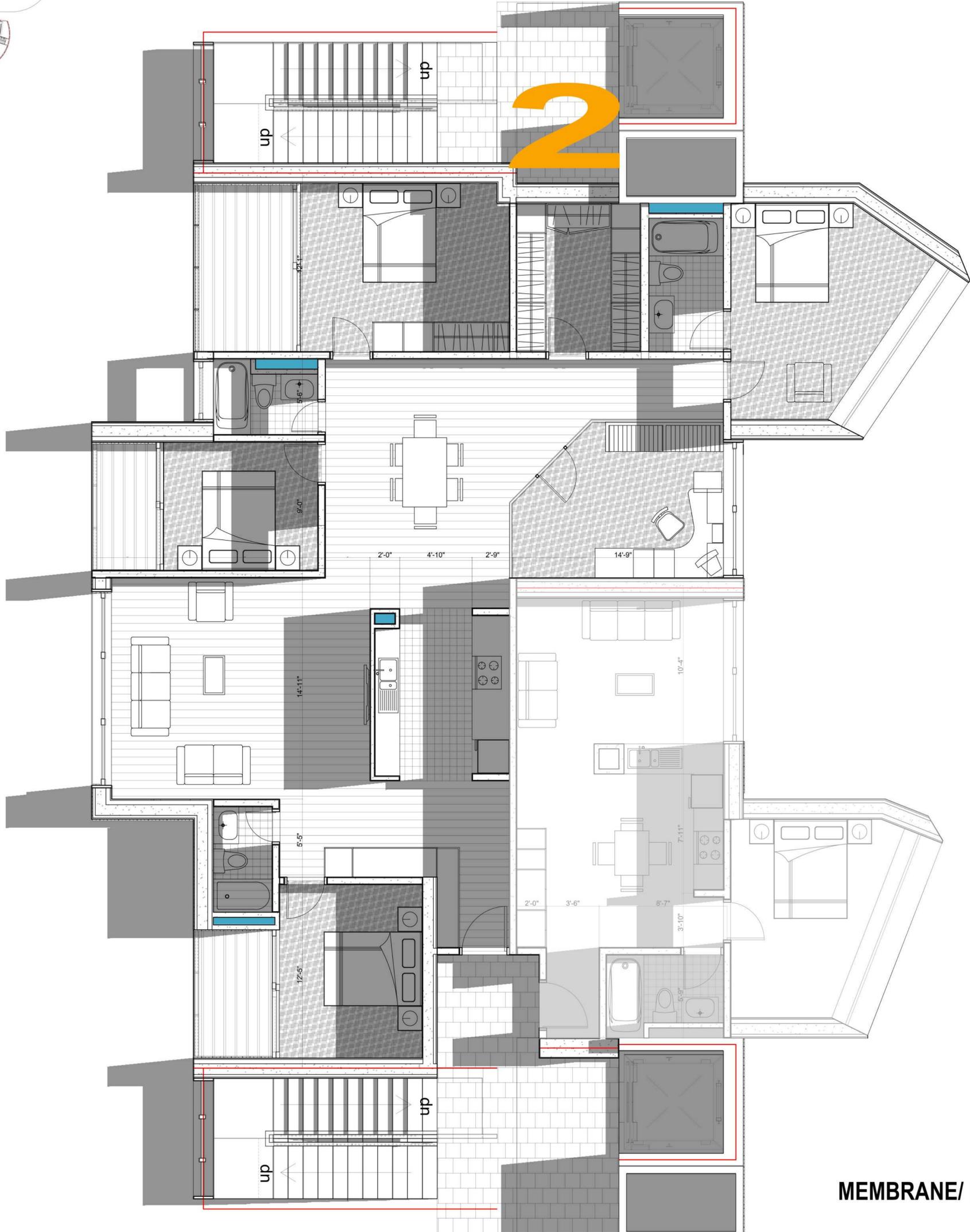
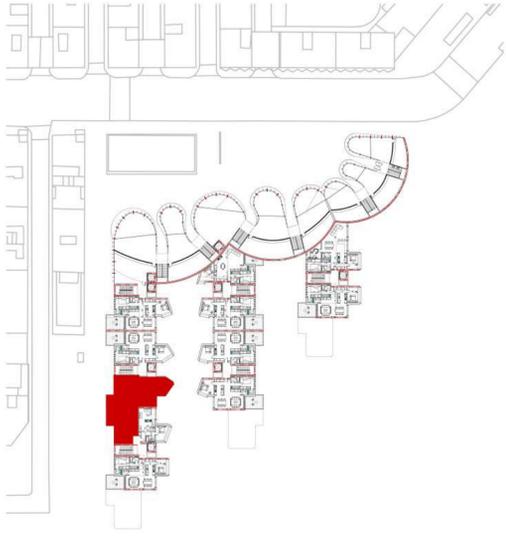


10 / 19
PROPOSAL GROUND PLAN OF 30+ UNITS
1" = 32'
HUI YANG

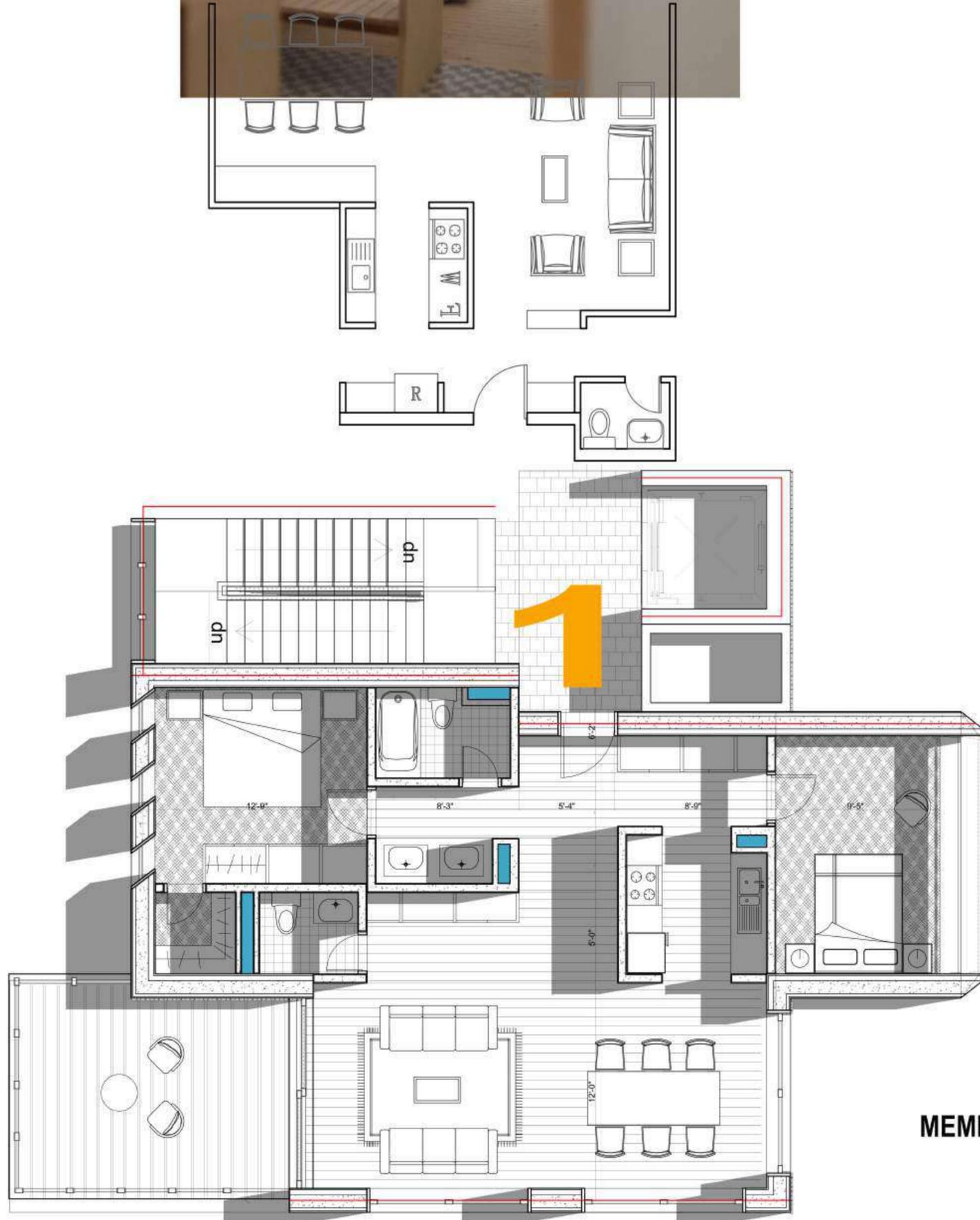
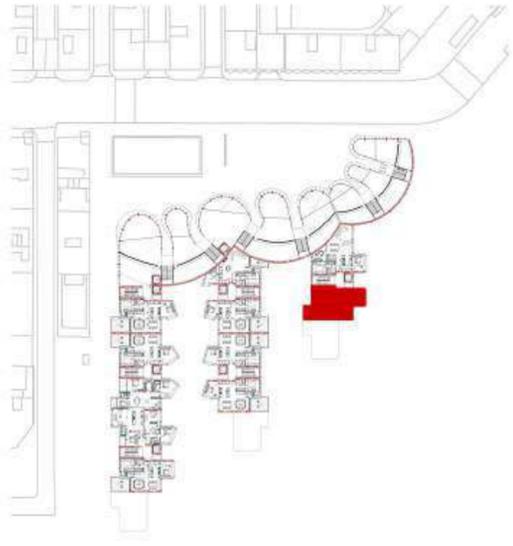


04/ 19
PLANS 1-6 OF FRAGMENT OF THE PROPOSAL
1" = 6'
HUI YANG





12.01/ 19
MEMBRANE/ ENTRY SPACE
1" = 4'
HUI YANG



12.01/ 19
MEMBRANE/ ENTRY SPACE
1" = 4'
HUI YANG

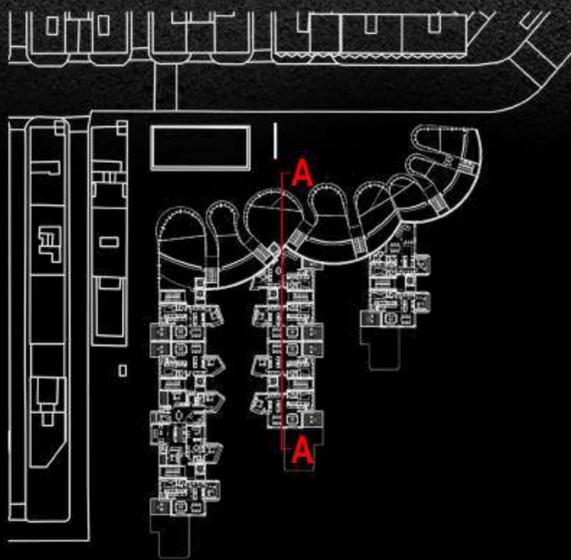
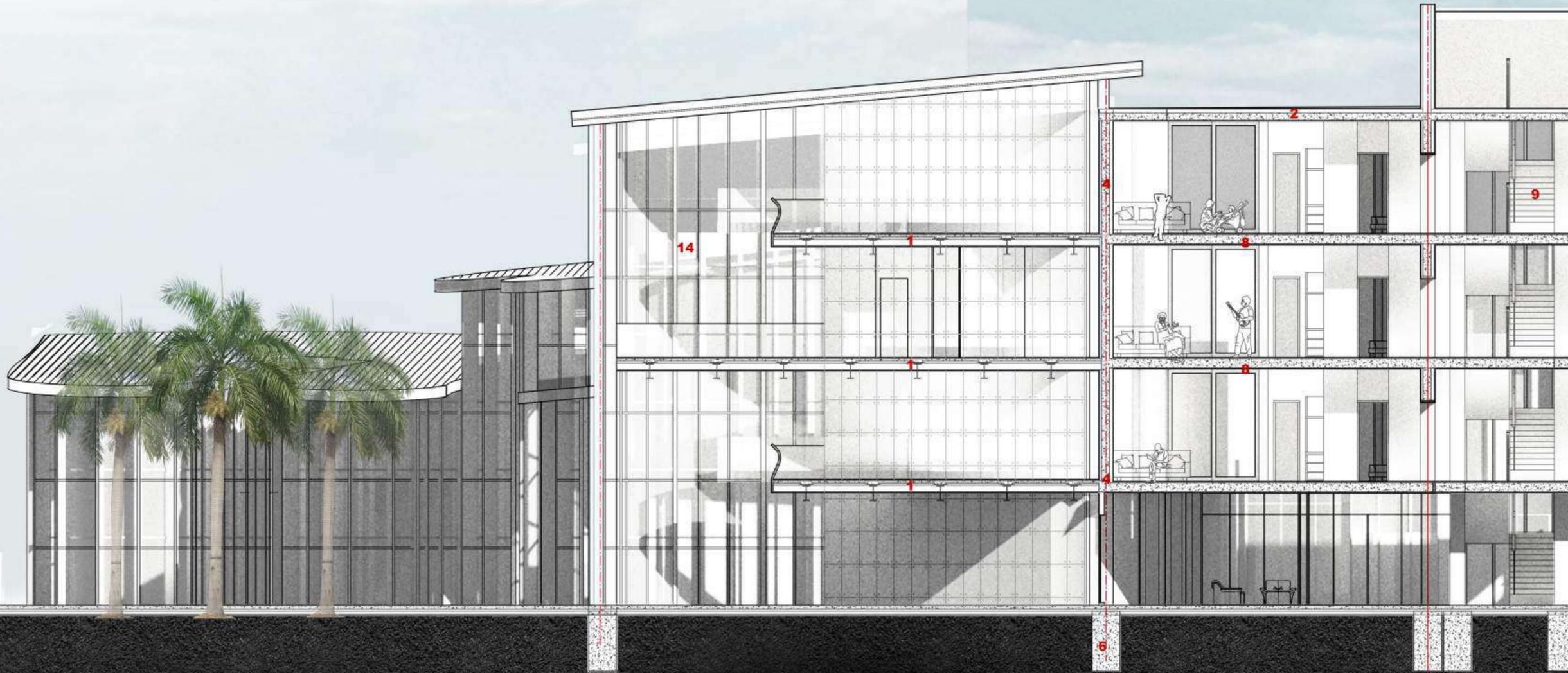
05.1/ 19

SECTIONS FRAGMENT OF THE PROPOSAL

SECTION A-A

1" = 4'

HUI YANG



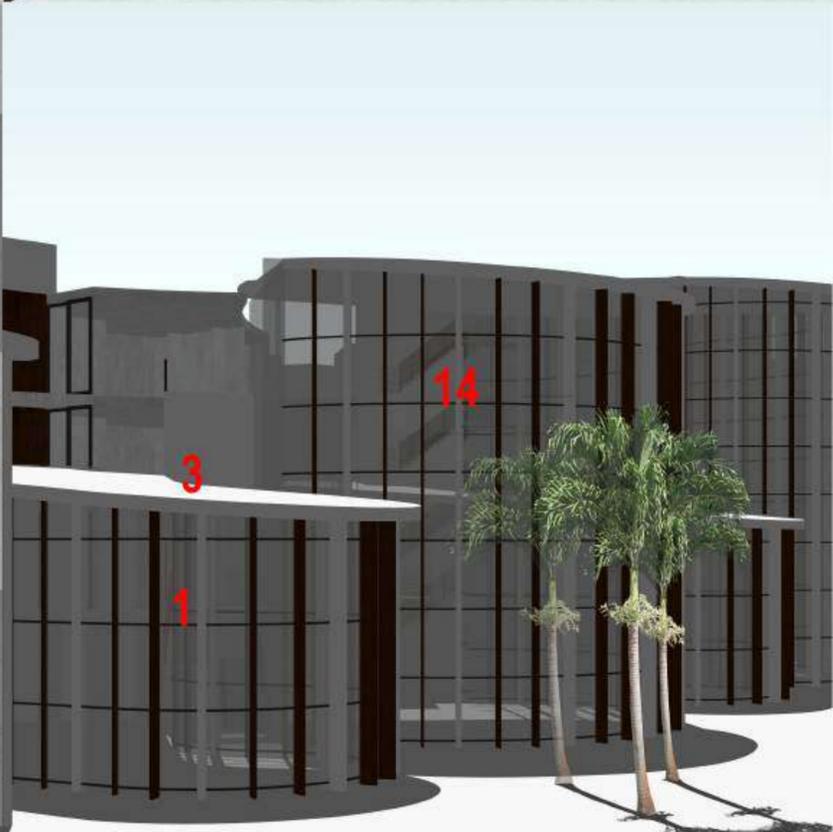
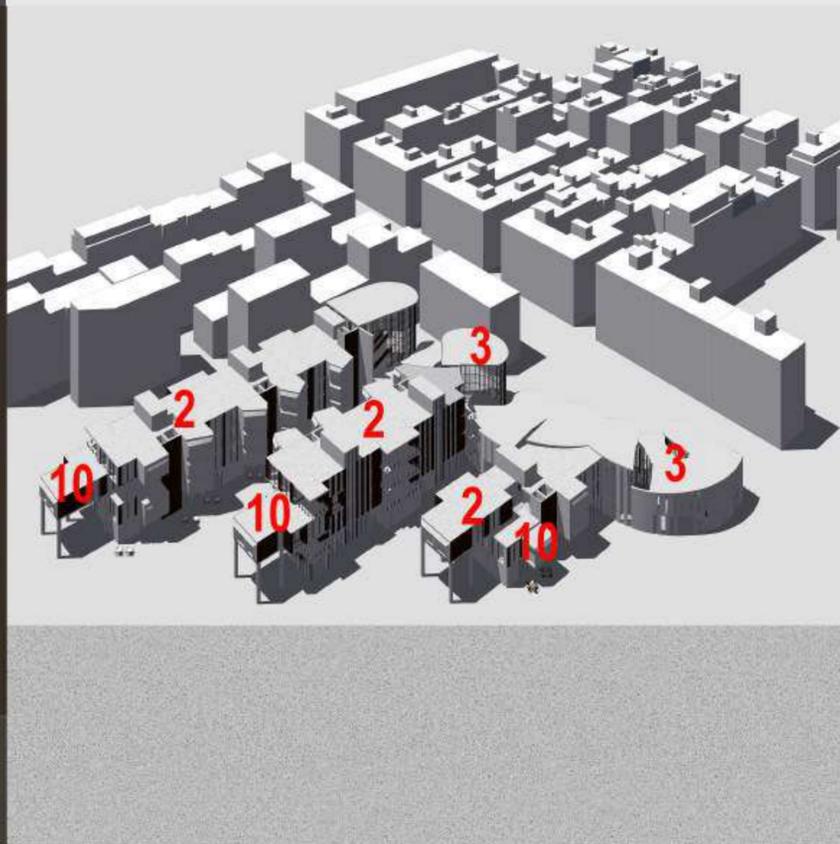
- 01 Steel slab floor
- 02 8" Concrete roof
- 03 Steel slab roof M-24 roof system
- 04 Precast concrete wall panel
- 05 Plywood subfloor
- 06 Reinforcing Concrete foundation
- 07 6" Interior concrete partition wall
- 08 Gypsum ceiling
- 09 Concrete stairs
- 10 Green roof
- 11 Balcony tempered glass railing
- 12 Exterior wall (ceramic tile facade)
- 13 Typical aluminium frame window
- 14 Curtain wall
- 15 Typical aluminium Sliding door

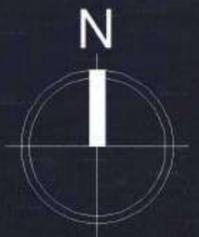




07/ 19
9 IMAGES
HUI YANG

- 01 Steel slab floor
- 02 8" Concrete roof
- 03 Steel slab roof M-24 roof system
- 04 Precast concrete wall panel
- 05 Plywood subfloor
- 06 Reinforcing Concrete foundation
- 07 6" Interior concrete partition wall
- 08 Gympsum ceiling
- 09 Concrete stairs
- 10 Green roof
- 11 Balcony tempered glass railing
- 12 Exterior wall (ceramic tile facade)
- 13 Typical aluminium frame window
- 14 Curtain wall
- 15 Typical aluminium Sliding door







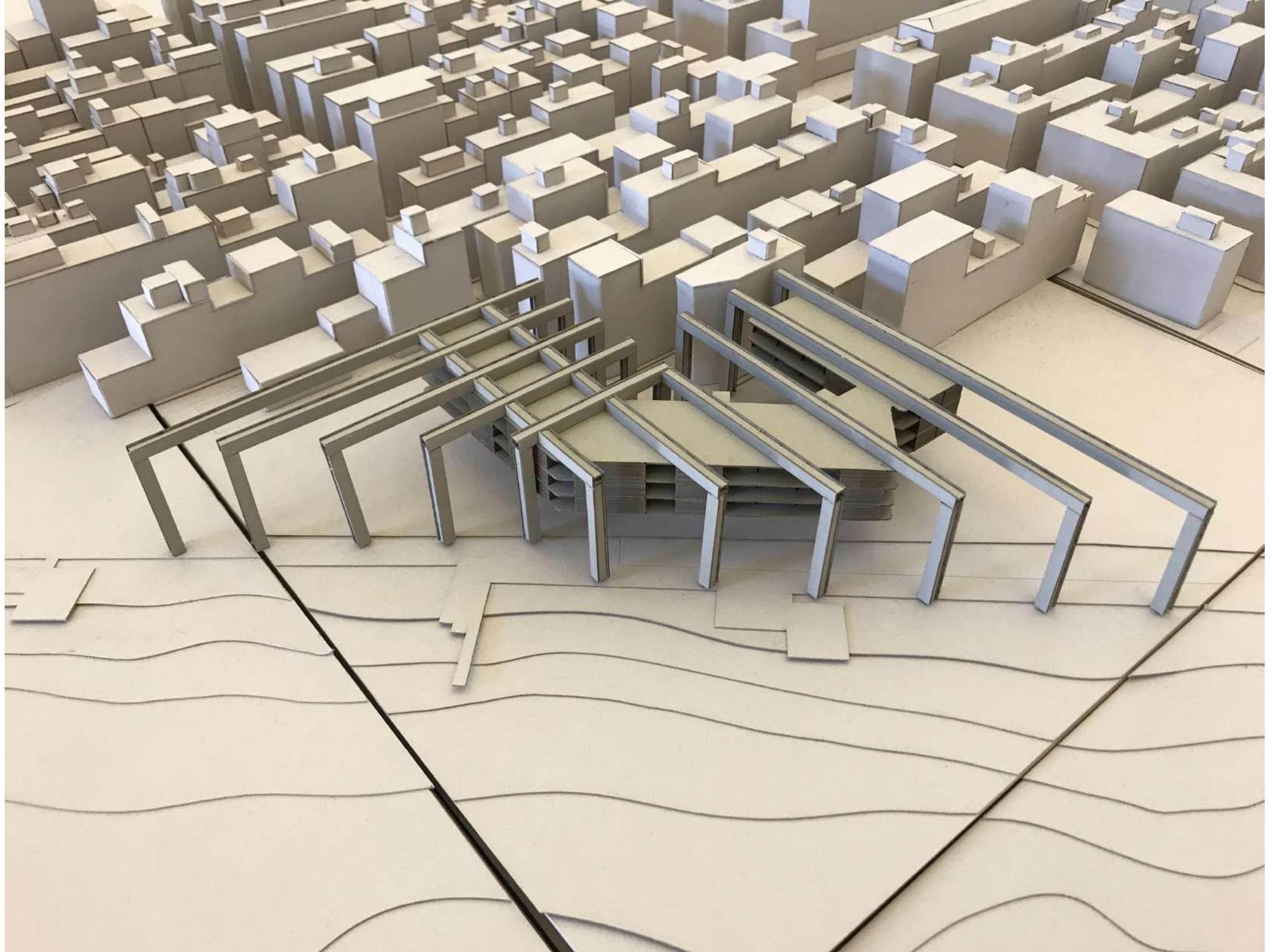


SITE DESCRIPTION

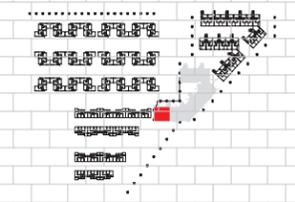
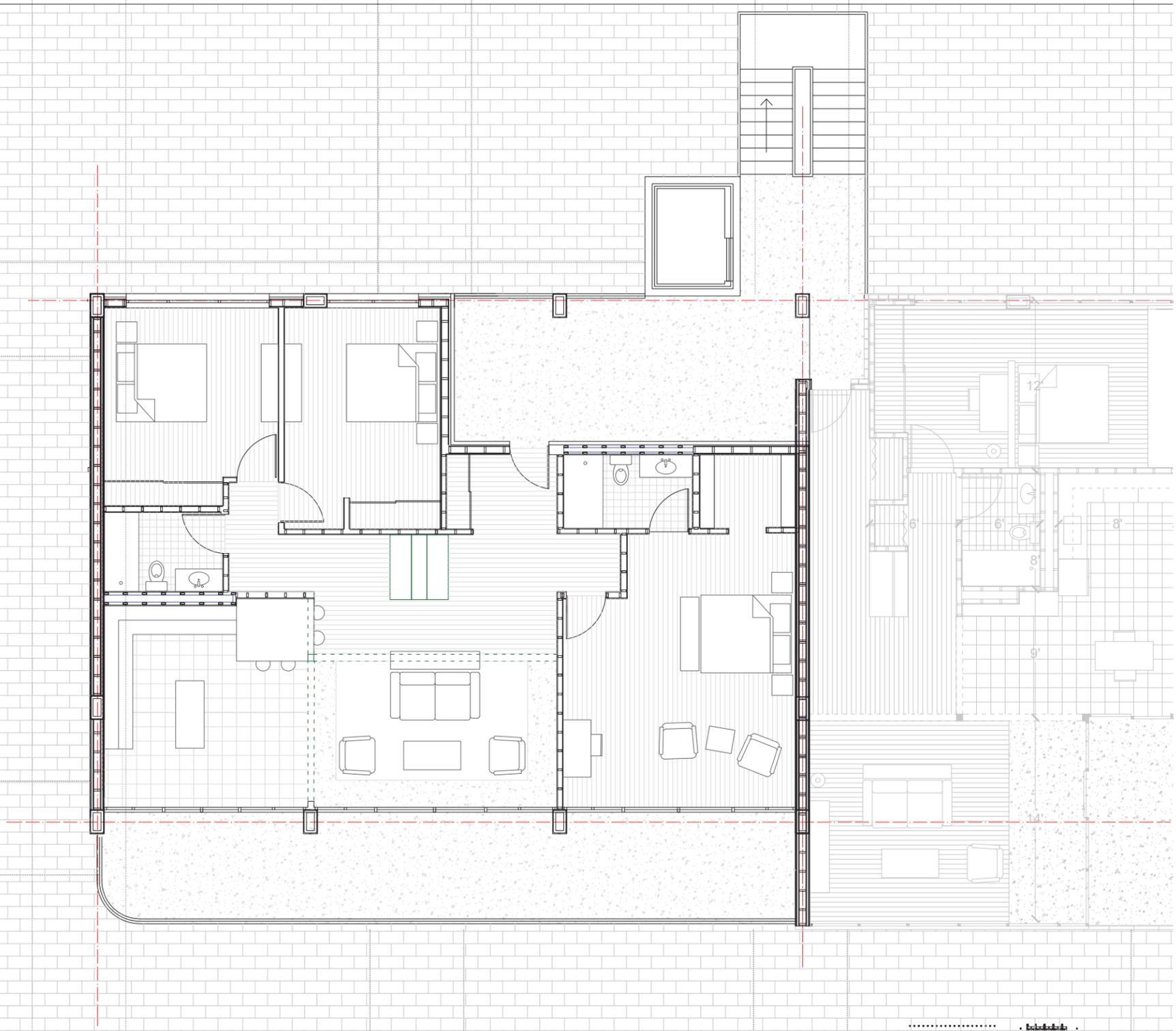
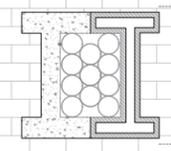
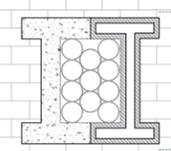
08/19

$\frac{1}{256}'' = 1'$

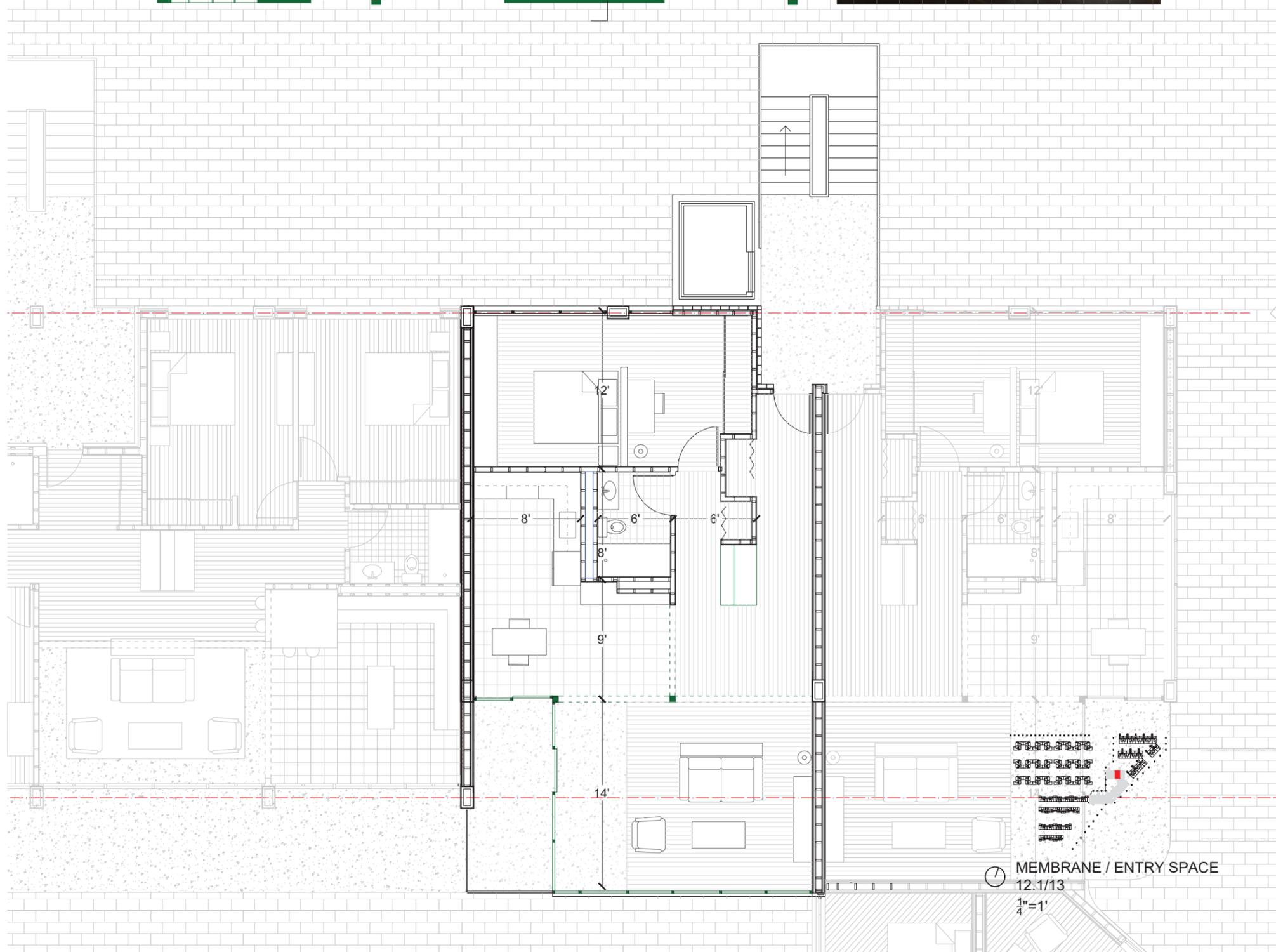
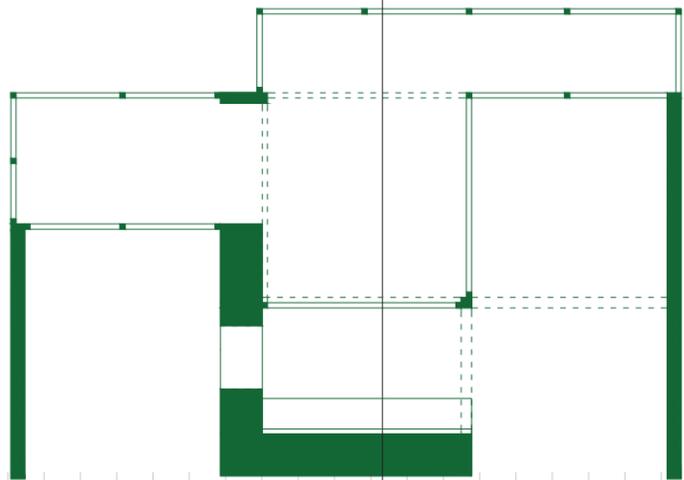
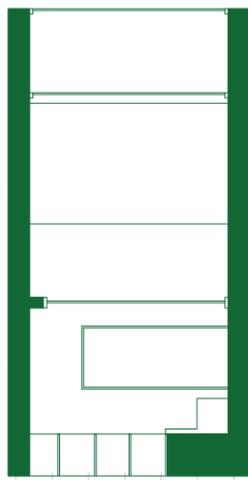


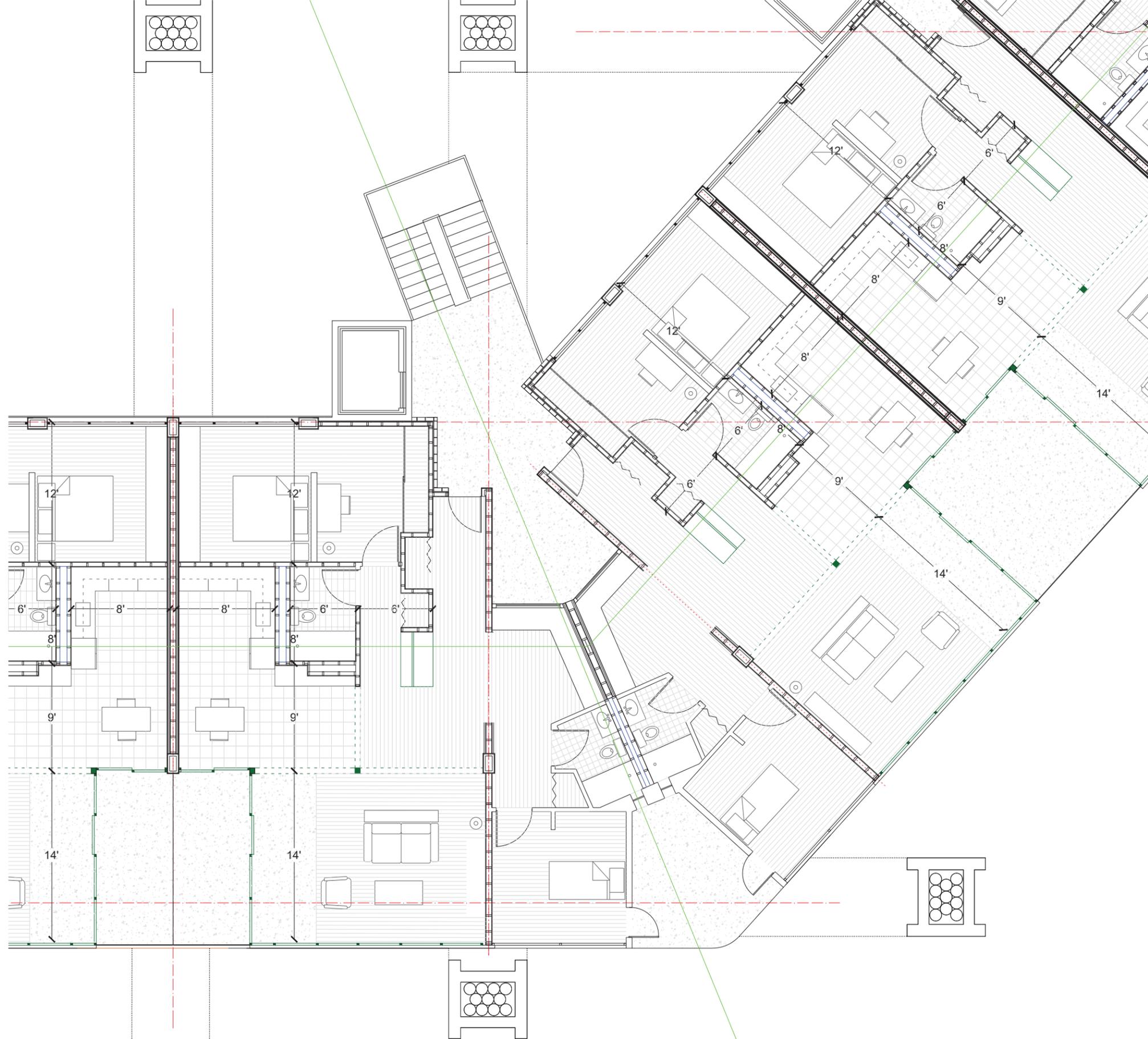






MEMBRANE / ENTRY SPACE
12.2/13
1/4"=1'

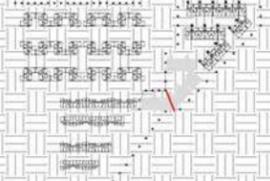
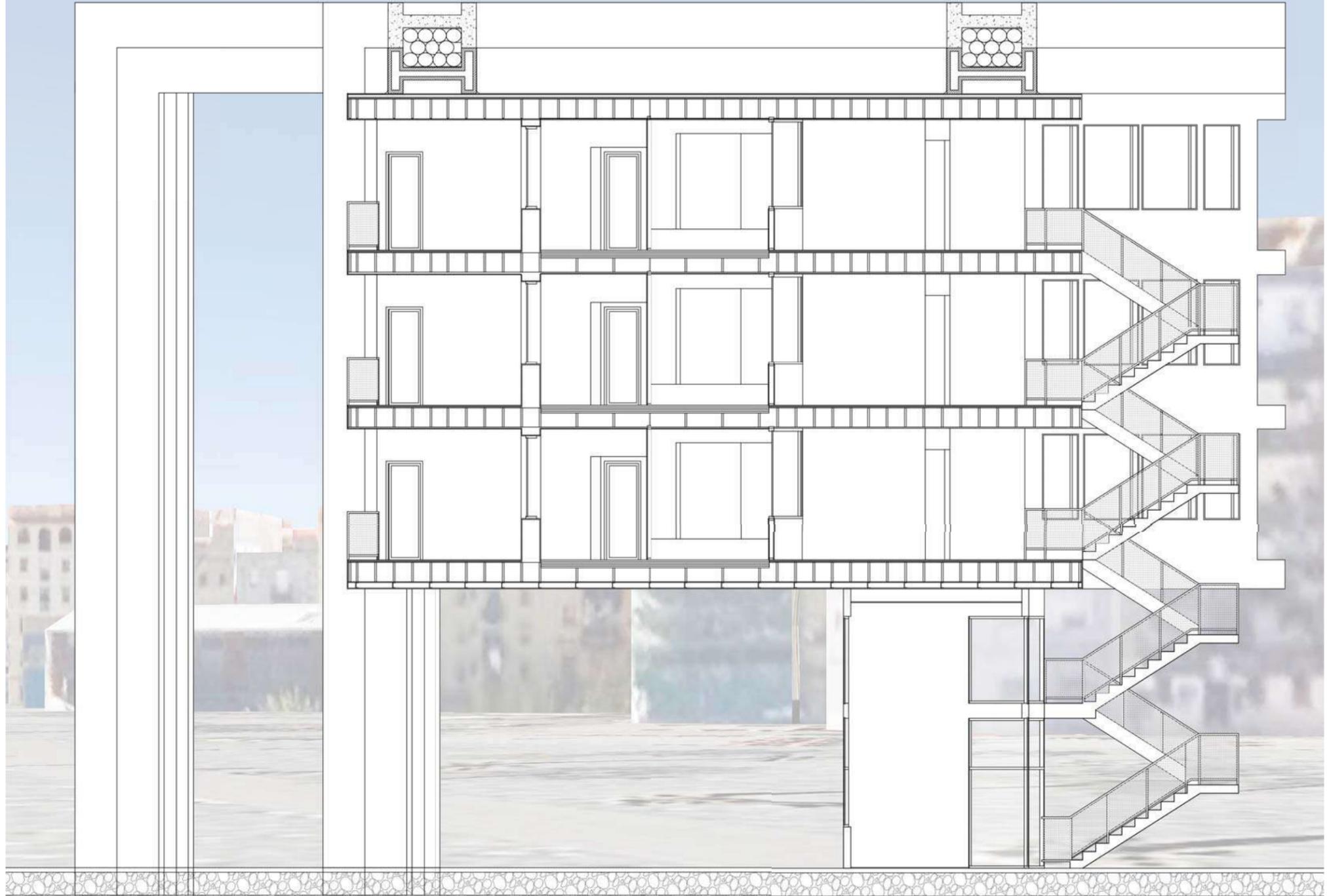




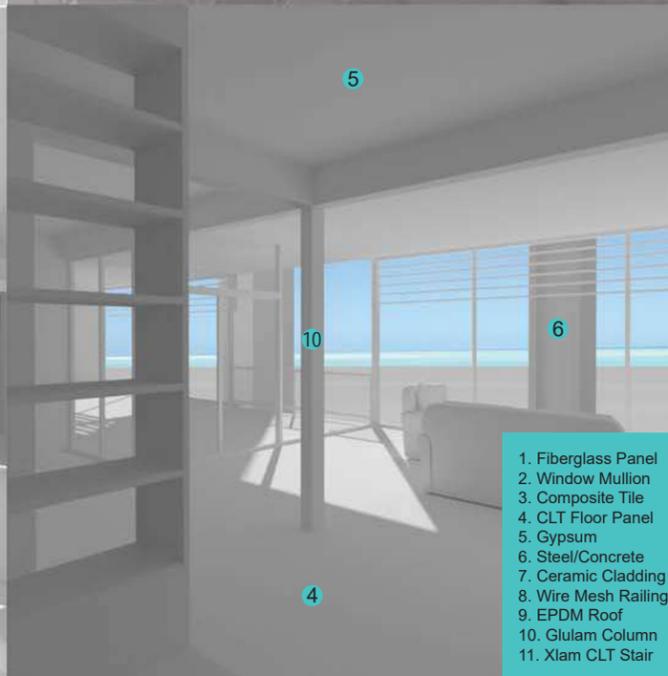
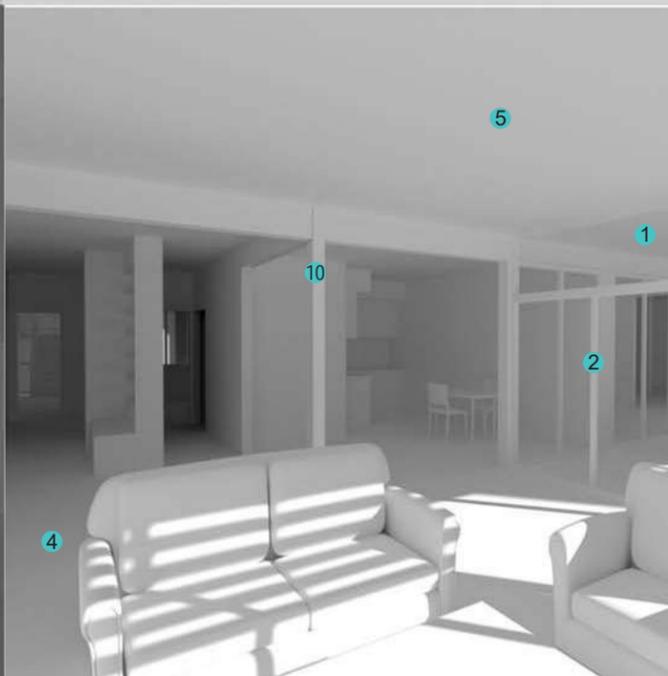
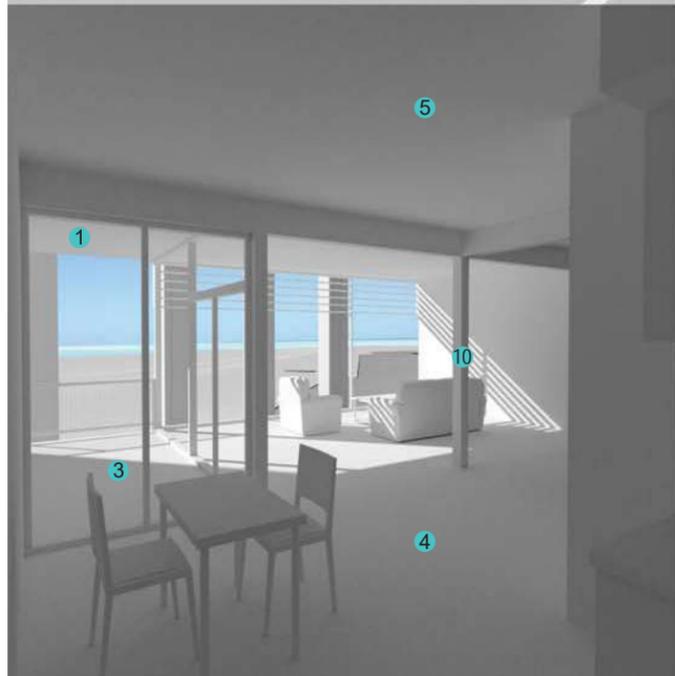
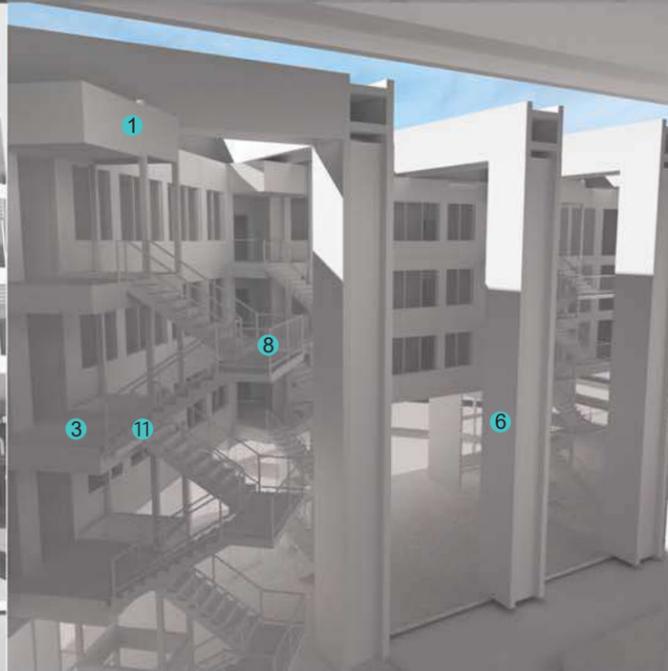
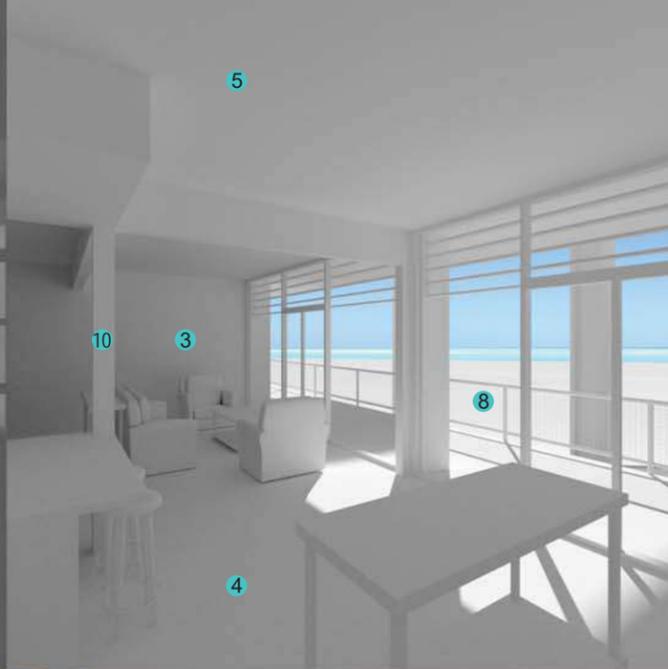
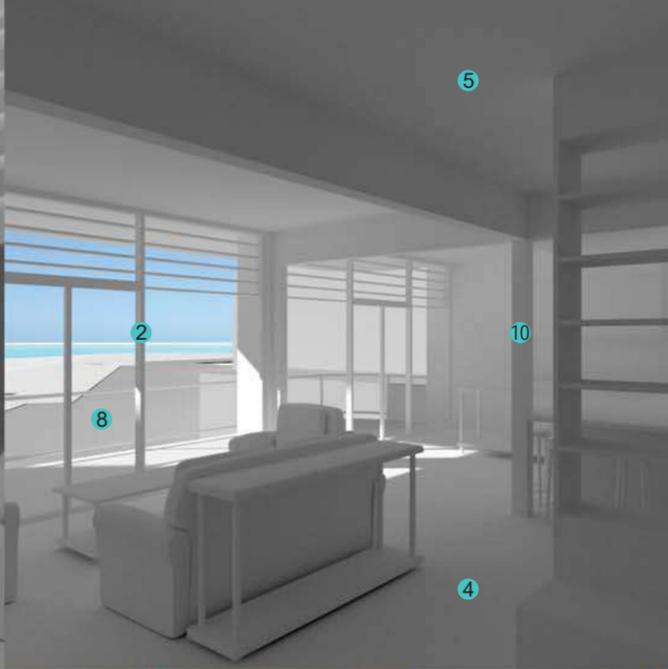
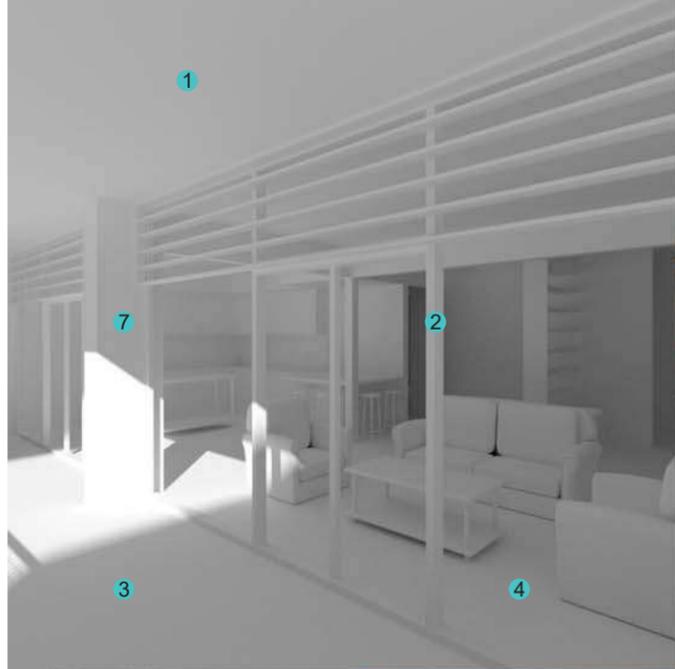
PLAN OF FRAGMENT
04/19
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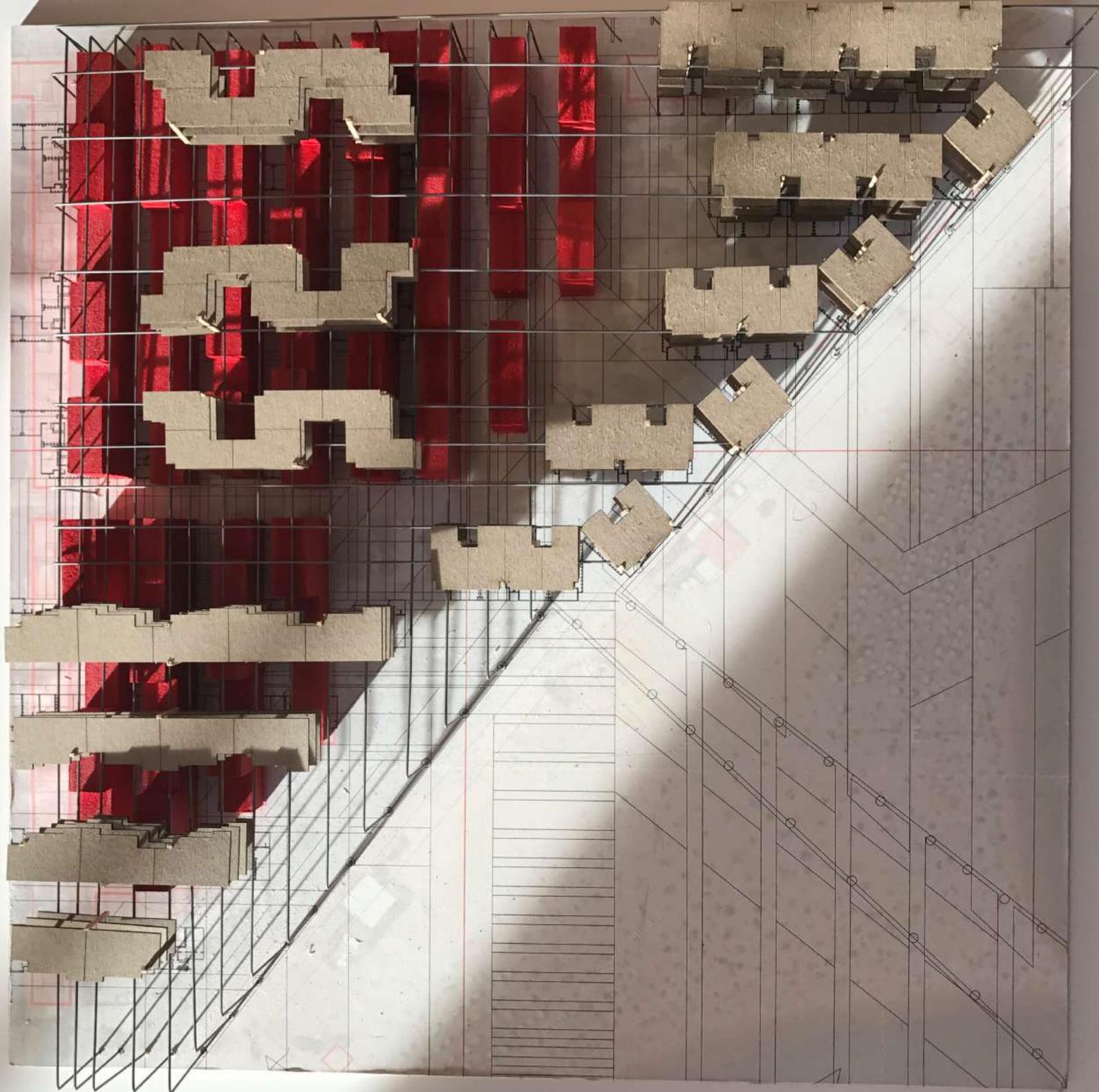
SECTION B FRAGMENT
05.3/19
1/4" = 1'



- 1. Fiberglass Panel
- 2. Window Mullion
- 3. Composite Tile
- 4. CLT Floor Panel
- 5. Gypsum
- 6. Steel/Concrete
- 7. Ceramic Cladding
- 8. Wire Mesh Railing
- 9. EPDM Roof
- 10. GLulam Column
- 11. Xlam CLT Stair



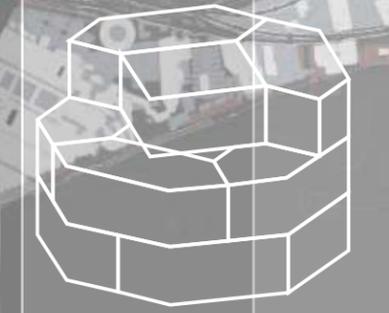
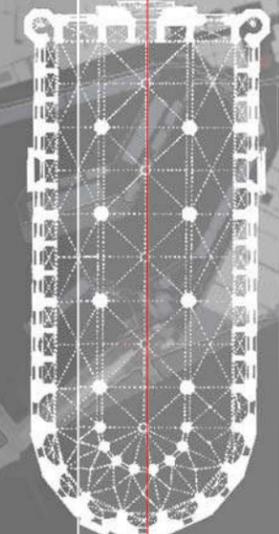
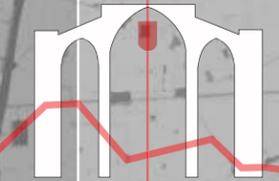
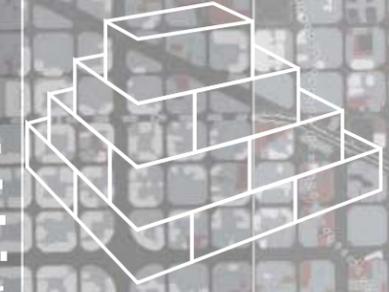
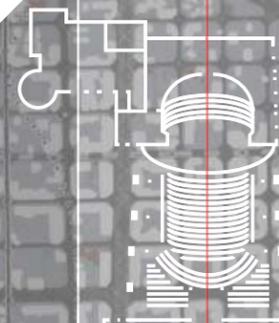
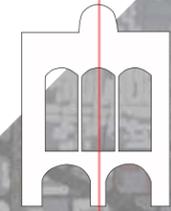
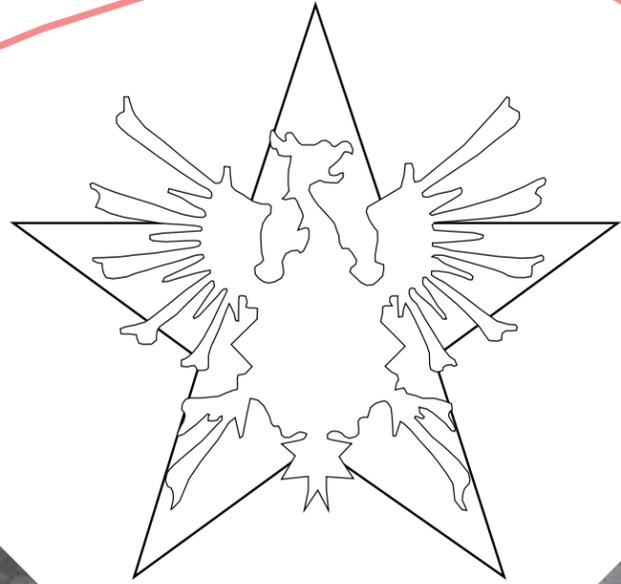
Pla de Sant Miquel





1936

1979



Pregó de la Festa Major de La Mercè 2000

Robert Hughes

Robert Hughes in 1997

Robert Hughes in 1997

Until your mayor did not invite me to pronounce this announcement, I had never imagined that I would have the opportunity to speak under this roof. That’s why today is an exciting day for me. I feel honored and pleased and I do not know if I will live up to the circumstances. Americans are able to get rid of tears when they enter the Washington Capitol, the British have a more phlegmatic reaction to Parliament in Westminster, and as far as I am aware, an Australian has never cried in the lobby of the Government headquarters In Canberra ... we can do all this closer to home in a McDonalds.

But the Board Hall of Hundred is different. No one that respects democracy could sit here without feeling moved. This room is the symbol of the oldest and deepest democratic impulse in Europe. I would not want to get bored with story lessons that you all know, but I remember very well my surprise when I found out. Those who are not Catalan tend to assume that democracy was born in the late eighteenth century thanks to the American political genius. And it is true with regard to the national government.

But, at the local level, roots go back much further: in the year 1274, when Barcelona was the gothic city Queen of the Mediterranean and Madrid, little more than a few churches and a group of mud huts. At that time, the main governing body of the city was governed by a group of one hundred people that did not act solely on behalf of the nobility and the high class traders: for the first time in the world, craftsmen and workers had roughly the same influence what landlords and bankers? The Council of Hundred was the oldest prodemocratic organ in Europe. And therefore, it is much more than a medieval relic. It evokes numerous associations related to the great questions of Catalan self-determination in particular, and cultural independence in general.

Since I came to this country, in the sixties, there have been qualities of Barcelona that I have not stopped admiring. They even hit a foreigner who did not speak a word of Catalan and hardly Spanish. The most important thing is that Barcelona has always been the city of citizens: a city where capital negotiates with the workforce, where the nobility does not act with arrogance before the people. As for your ancestors, they did everything by means of a contract and not by divine right. This spirit, as you all know, was summarized in the words “If no, no”, of the unique and famous oath of loyalty of Catalan and Aragonese to the monarch. “We, who are worth as much as you, swear before you, that you are not better than us, to accept yourself as king and sovereign lord, as long as you respect all our laws and our freedoms, but if not, no”. Even today, when we think of the monarchy as a kind of decorative and essentially harmless fossil, these words retain the sharp tone of the political truth: they evoke a group of people who have no doubt about themselves. Or maybe my enthusiasm is due to the fact that I come from a country where the head of state is still the queen of a foreign country, Isabel II, located 2,000 kilometers away? You, the Catalans, have always had the gift of considering royalty in their just perspective. On the façade of this building is the statue of a 15th century merchant named Joan Fiveller. In the 1850s, his portrait replaced the figure of Hercules as a symbol of civic resistance. Because? Because in his role as counselor, he forced the procession of the first Castilian king of Catalonia and Aragon to pay taxes to the city for the cod they ate. A whole hero! I wish we had done the same thing when President Clinton and the thousands of men in his secret service visited Australia!

When the Catalans of the nineteenth century wanted a title, they simply went to Madrid and bought it: it is the democratic method. Barcelona has never been impressed by the mentality of the nobleman, the obsession with the lines of blood and the lineage that foreigners find so ridiculous and that affected so much the rest of Spain. There is no church in the world that is defined as clearly and intensely as a church of citizens such as Santa Maria del Mar, and whenever I go there, I often contemplate the stones carved at the base of the altar and the small figures Bronze of the stevedores nailed to the doors of oak, that represent the workers of the district of La Ribera carrying his load ... a memory of the church to the men who built it. I remember how the Catalans were fervent trade unionists at the time when most of the Spaniards leaned against the throne; And I deeply admire the brave and firm reality that the city transmits.

When I first came here, in the sixties, most of the people I knew in New York and London believed in the imperialist model of culture. That is: at any time, the world of painting, architecture, etc. It has a center, a place that monopolizes energy and invention and distributes them to the provinces abroad. The center and the periphery. The center transports the new proteins of talent that usually reach the margins. Ratify the talent. All that the center is not worthy to ratify, it is provincial. maybe more or less interesting, but it is not so much less important.

In the seventeenth century, the center was Rome. You were not considered a formed artist if you had not worked, studied their monuments, understood their norms. According to Nicolas Poussin, if they did not pilgrimage to Rome, all French artists were condemned to be strenuous, some dilettantes.

Towards the 19th century, the center moved to Paris. Not knowing Paris was inadmissible. To feel indifferent was artistic illiteracy, a form of suicide. From the time of Ingres and Velacroix to that of Degas, and later on that of Picasso and Georges Braque - roughly from 1800 to 1950 -, the supremacy of Paris as an incubator and judge of culture was accepted as a done Then, towards the sixties, the center seemed to be moving permanently to New York. And after thirty years, there is no center, except in the field of the art market. The intensification of communications has resulted: we think of the world of art as a network of connected points, not as a center surrounded by provinces.

It is a very schematic interpretation, but it reflects, quite carefully, how these places have been perceived as cultural capacitors. The idea of an international style, created in the center but applicable everywhere, was felt to be felt in a generalized way. It was a benign cultural version of the idea of a transnational economy that today sparked passionate debates and fierce criticisms. Imperialism creates provincialism. Provincialism arises when people begin to think that what he does, what produces, the images he finds to be described, have no value until judged by those living outside their culture. The anxiety of provincialism is always to ask: “Is this novel / theater / symphony / painting really good?“. And being doomed to not find a reliable answer to their own terms. The best cure for this anxiety is to realize and affirm that the cultures around us are not one but many, and that what means little for some can mean a lot for others. All the great art, in its roots, is local. It comes from specific places and its value arises from its authenticity as a concrete experience, never conforming to an imagined international standard.

I already knew this, in principle, when I was young, but Barcelona confirmed it to me and allowed me to apply it as a

writer. Barcelona has been one of the places that freed me to trust my own experience.

The great debt that I have with this city is that it saved me, an Australian provincial, of believing excessively in international culture and, consequently, condemning me to the feeling of permanent cultural inferiority, of marginality.

It may seem strange to say this from a place where I have never lived, from a country with a language that I could not speak at that time, and that I am now only able to read, with a culture of which I knew so few things when i arrived How could such a place provide a person like me with the necessary confidence as a writer?

I have to explain.

In 1966 I came to Barcelona for the first time. I lived in London, where I had just met the man that now, 35 years later, is the friend who has been living for more years than anyone who still lives, a friend whom I love more than my brothers, since I come from a stubborn Irish colonial family whose members almost all engage each other as scorpions in a basement. This man was the sculptor Xavier Corberó.

How could we have accumulated all these decades, all this mileage, you and I, Xavier? It would be a miracle that we were both still young. But, nevertheless, as I heard a skeptical Catholic priest say about the pious orgy of beatification and canonization in which the Polish pope is pleased: “A miracle that is a true miracle is worth two miracles.” The real miracle is that, after our behavior when we were young in the Barcelona of the sixties, in Corberó and I still live at least temporarily.

At that time, it was easier to imagine that we would be dead than we would reach the sixties, and I had so much idea of Barcelona as Atlantis. The only thing I knew about the city was that thirty years before, on behalf of the Republic, Franco had resisted and had paid a very high price: that George Orwell, one of my literary heroes - as the hero of any English essay writer - had written a book titled Hommage to Catalonia; and that it was the city of a very peculiar architect called Gaudi, claimed by the French surrealists, who had projected a great expiatory temple apparently constructed with smelting wax and chicken tripe. And that was all. If the sum total of my knowledge of Barcelona was insignificant, I can only say in my defense that it was not worse than that of most Europeans, and let’s not say the Australians. Not only scarce, embarrassingly scarce. So embarrassing that we did not even feel ashamed of it. The 1,500 years of existence of the city had produced only five names that easily sold us to the head. There was the violoncelista Pau Casals; the architect Antoni Gaudí, and the painters Joan Miró, Salvador Dalí and Pablo Picasso, who had become a type of honorary Catalan because they had spent some years of their youth in Barcelona and used the city as a springboard for their jump to Paris.

We had heard about Gaudí, but since we did not know anything about his deeply Catalan roots, his obsession with craft culture and his extreme religious devotion so right-winged, we were totally wrong: we thought it was a sort of extravagant surrealist. On the other hand, we would not have recognized the name of an equally important architect, Domènech i Montaner, and we would not even have dared to pronounce Puig i Cadafalch. We had no idea how this singular work of utopian urbanism was born that is the Eixample, nor who was its author, Ildefons Cerdà. The few city architecture guides published in the sixties were unfortunately unreliable, incomplete, and never in English. There was virtually nothing about Catalan painting from the Middle Ages to the Renaixença. No foreign visitors, except for the few specialists who knew Catalan, could get acquainted with the great writers and poets of Catalan history, from Ramon Llull and Ausiàs Marc in the Middle Ages to Jacint Verdaguer, Joan Maragall and Josep Carner. Almost certainly, some of the best writers in Barcelona will never be adults because their work is either too extensive or too local, or both. The great Josep Pla, one of the best European prose artists of the 20th century, was one of those writers. But how many people nowadays wants to learn Catalan in order to read Pla?

Corberó’s friends - writers, artists, beginner economists, incipient politicians, architects without clients, psychologists without an accredited clientele of troubled women of high class - were hoping to change this situation. What did they want They imagined, again and again, that Barcelona became the center of Mediterranean culture. They wanted to help Barcelona recover part of the luster that had been half a century before its birth, around 1880: a time that, in 1966, almost everyone had forgotten, except the Catalans themselves. The majority brought Marx to the genes: Two or three were directly Marxists: none was communist. In retrospect, we can say that if they had been this, it would have prevented the qualities that have saved Barcelona as a city and as a culture: a firm belief in the social responsibility of the Government combined with the equally strong conviction that cultures do not They are made following the orders of an ideology. It was the generation of Catalans - a well known name at that time as always the following generations - that the city would change.

And God knows that Barcelona needed to be redeemed. He had been decaying over the years Franco was governing in Spain and that his lieutenant, Porcioles, was the mayor. He was carrying the burden of what was possibly the city's most intellectually inert and historically unconscious government in its history; Certainly the worst since the time of Rius and Taulet, whose cuffs presided over the apotheosis of modernity of the nineteenth century, the International Exhibition of 1888. Barcelona had become a kind of sleepy princess, despised and ignored It was a huge ashtray. It was covered with a mantle of dirt and sand. He had earned the nickname of the gray Barcelona. The buildings that would have made him famous would suffocate and deceive. Even the great Christian monuments, such as the Cathedral, were standing next to repulsive buildings of modern offices, concrete blocks that expressed contempt and contradicted the religious devotion of the Franco regime. The supreme insult to the city and its urbanistic possibilities was the avenue of General Miter, that huge unstretched crack. What was done in the masterpieces of nineteenth-century Barcelona architecture would never have been allowed in Renaissance buildings or the Middle Ages, since the former were considered valuable and historic while thinking wrongly that the latter were old fashioned or grotesque.

And I waited for all this was the excessive and opportunistic greed of real estate developers, who too often acted in the fabric of the city, not as artists, not as surgeons, not in the spirit of reconciling earnings and need with the imperatives of memory, without which there is no civilization possible, but as amnesic carnivores who at the same time played the role of good parents. All this was the result of a deliberate and reasoned policy? The answer is no, no ...

No, but decadence is a very powerful force, and so is the amnesia. No, but it is difficult not to see the progressive

deterioration of Barcelona during the years of Porcioles as a result of a vindictive desire for entropy. Barcelona had resisted the Caudillo and now the Caudillo was trying to prescribe the worst remedies possible. There would be money - there would always be money - to build concrete buildings on the outskirts of the city. But there would be no money for projects such as the restoration of the great emblem of the Catalan national spirit, the Palau de la Música, where each brick and mosaic reflect the romantic independence of Madrid and an equally romantic relationship between Europe North and the Catalan spirit, and that in any case it is associated with the Maragall hymn to the Catalan identity, El cant de la senyera.

But, this time they won the bonds. When the ignorant Americans, for whom the term “liberal” is an insulting term, which means utopian fantasies and lost hopes, they ask me with a tone of superiority and mockery if the generation of 1968 has never managed to achieve anything serious in the In the sphere of human life on a large scale, I answer that one of the first places on my list is the reconstruction of Barcelona by the successive administrations of Narcís Serra, Pasqual Maragall and now Joan Clos.

I sincerely admit that when I say that I am not impartial. If it had not been for Maragall I would never have dared to write my book about Barcelona. One night, e11988, I was having dinner with Pasqual Maragall and Margarita Obiols just behind the Town Hall. I was sorry and complained about the almost total lack of information about the city in English. Why Barcelona did not have any cultural biography in a language other than Catalan? They both smiled. “Write it yourself,” they told me. “No, I do not even think about it. I do not even speak Catalan.” “It’s so much,” they answered. “It’s a very easy language.”

Easy for you, damn Catalans, I murmured, seeing myself skinned by an enraged crowd of Catalan nationalists to be a pretending and ignorant stranger. But the idea left my mind and my friends helped me. I'll tell you a secret. We, writers, do not write a book when we know everything about a topic. We write it because we do not know anything about it and we want to know it. That is why, with some luck, the writing will never die. The curiosity and the fear of showing one’s own ignorance will keep her alive. With some luck.

However, in the eight years that have elapsed since the Olympic Games, Barcelona has often been present in foreign newspapers, although I wonder a few times whether the scope and success of its transformation, and especially the respect and The sensitivity to the authentic history, is understood completely outside of Spain. Maybe not, but you should understand. In Australia, my country, the past is mined. When I was little, most of the things were either incomprehensibly old or annoyingly new. On the one hand, you had the landscape, and the almost geologic antiquity of Aboriginal culture, whose rock paintings are at the dawn of the imagery of human beings, 25,000 years before the Lascaux bulbs.

On the other, a mile after kilometer, there were boring developments and a complete ignorance of how buildings and places become spaces of shared social memory.

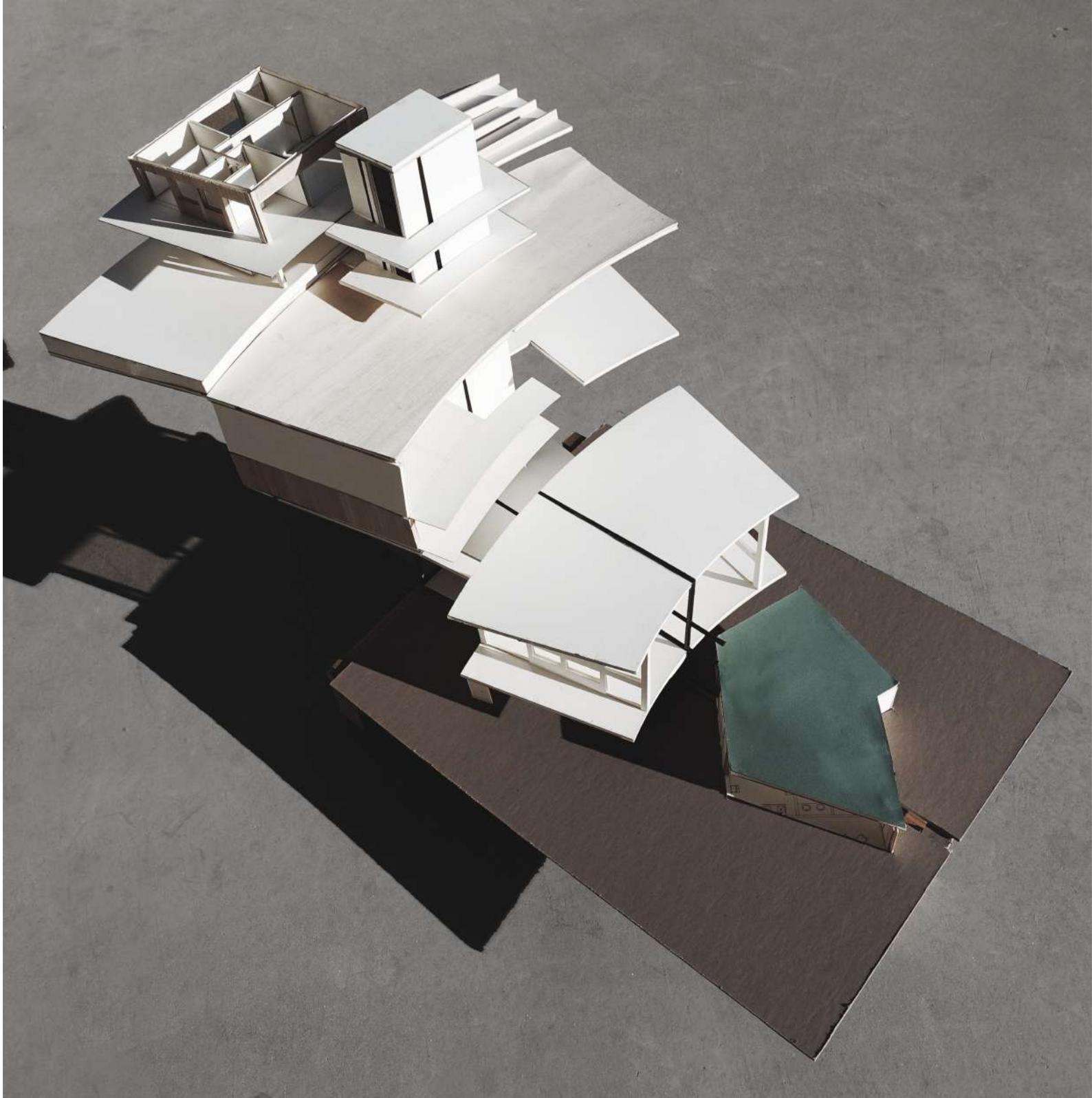
So when I began to come to Barcelona, 35 years ago, the ties between the past and the present of their fabric were, by contrast, very vivid for me. They created a wonderfully rich texture. Part of the success that Barcelona has achieved in recent years has been to increase this wealth, to make it more explicit.

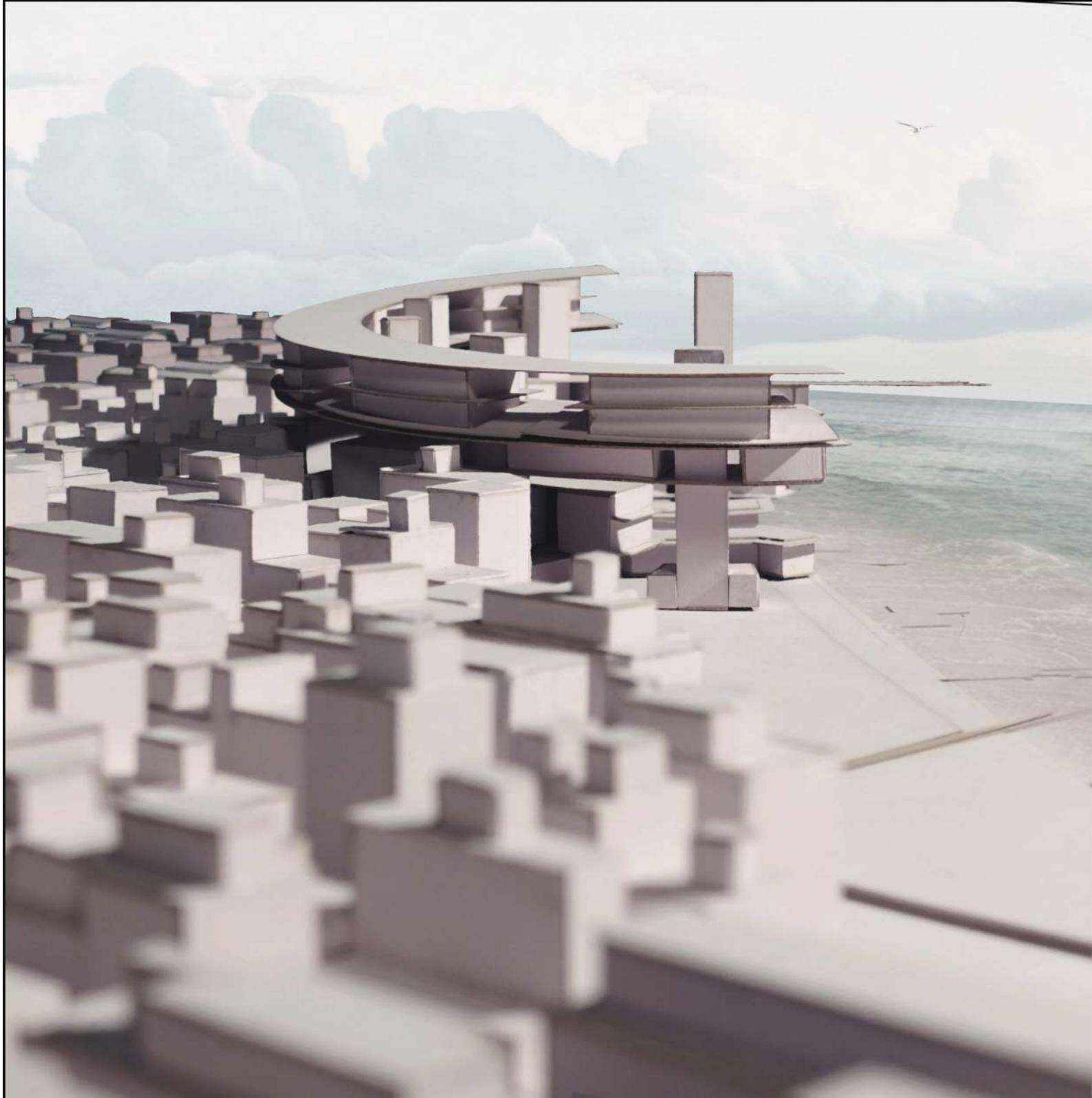
Barcelona has experienced three major construction spasms, separated by long recessions in which little was done. The first was in the Middle Ages, and Ciutat Vella was created, in general, financed by the church and citizen councils.

The second took place between 1870 and 1910, when the plan and the contents of the New City, the Eixample, were largely financed with private capital.

The third one came after 1975 and was financed with public money. Its great success was to clarify and make the two first cities more visible, and to create what has been called a new operating infrastructure. The judge, not with the criteria of singular buildings - although certainly in the last quarter century have been built very remarkably - but in terms of the functioning of the city as a more or less rational organism. Not only as a tourist spectacle - although it certainly is - but as a more habitable and human place for all citizens. In my opinion, this third Barcelona is the best example of the world of what can be done in the fabric of a city combining public money and individual imagination. It contrasts deeply with the kind of emblematic and superficial thinking that has given us absurdities without sense like the Millennium Dome of London - this monument that conforms to the policy of Tony Blair, a huge bladder of warm air. All this was during the period in which the American conservatives did what they could to eliminate public spending on art: to suppress public subsidies for public broadcasting, theater, restoration of architectural heritage, cinema and painting, and for everything that was under the heading of culture. Well, then, while these ignorant autostructures were taking place - because with all the money saved by the American taxpayer we could get to buy just half a helicopter - I thought of what men and women had achieved in Barcelona women of goodwill. People for whom, despite what the Catalan conservatives say about the “authentic being” of the Catalan countryside, regardless of the nostalgia of each one for folklore, sausage and fireplace in the mansion, these things are fundamentally dreams . Well, the butifarra maybe not. We know, however, that Catalans are so prone to longing that they can feel this excitement exalted by things they have never left, or of which they have only heard him speak. But we also know that in the last century and a half, since modernism began, the city and not the countryside has been the great engine and capacitor of culture, and this is how Barcelona has served not only in Catalonia but also throughout Spain , as long as Spain has been prepared to listen. Culture, always critical of itself, always in a debate, is not just butter on the bread of life: it is bread. This has always been recognized as a reality in Barcelona, and this is another reason why I feel so close to your incomparable city.

Text La Mercè 19/19





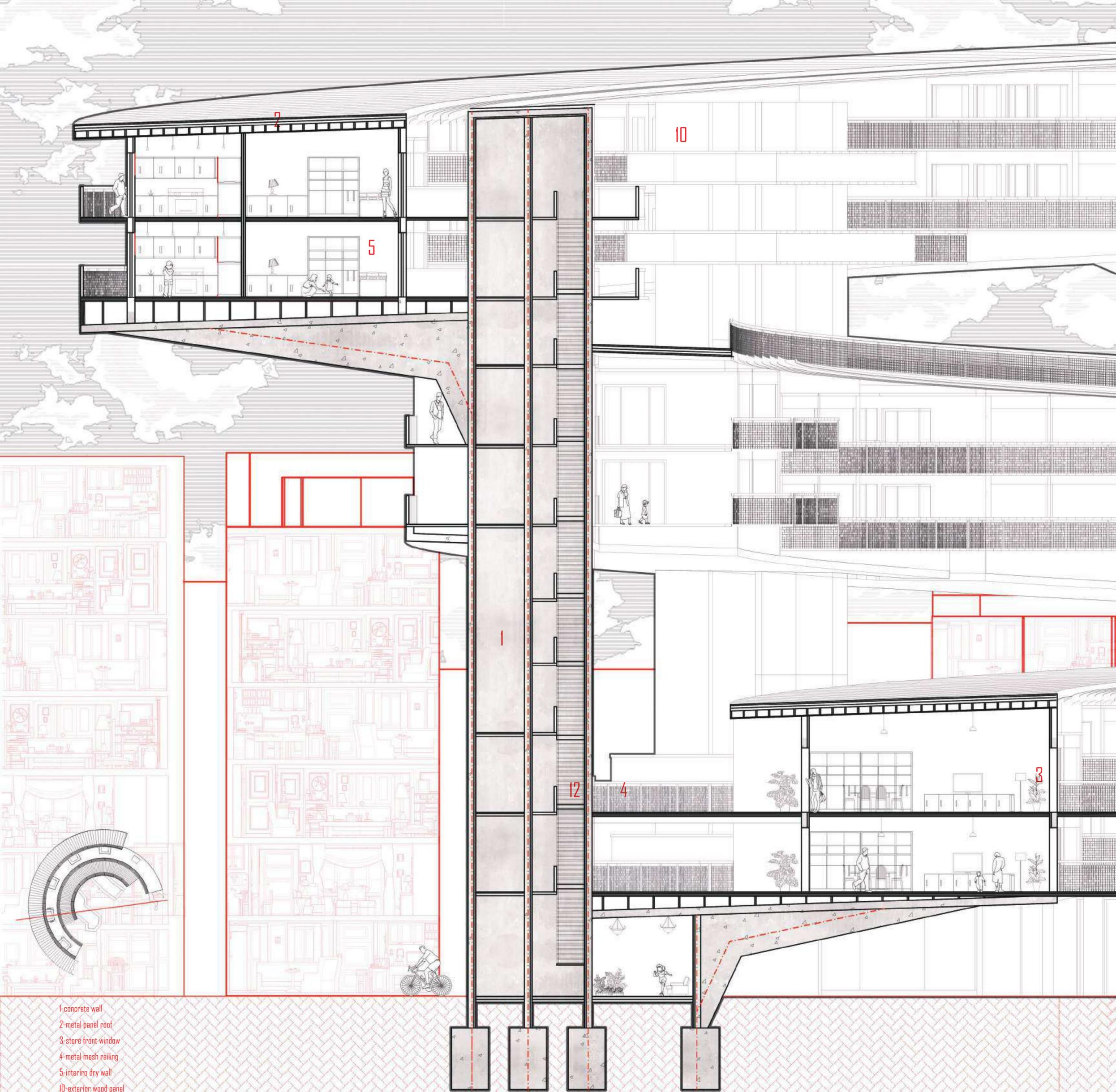




MOHAMED S. QADIR

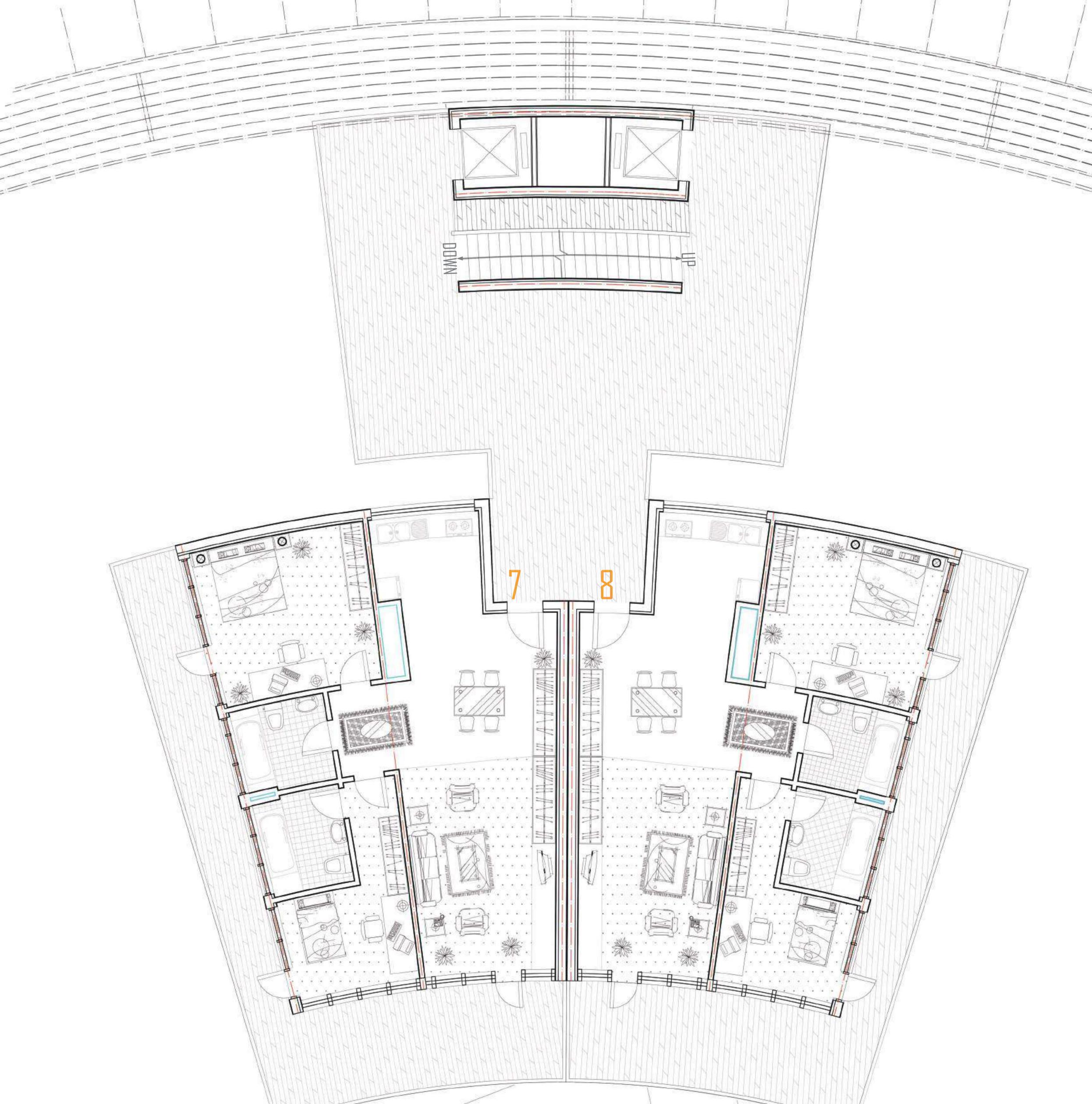
MOHAMED S. QADIR

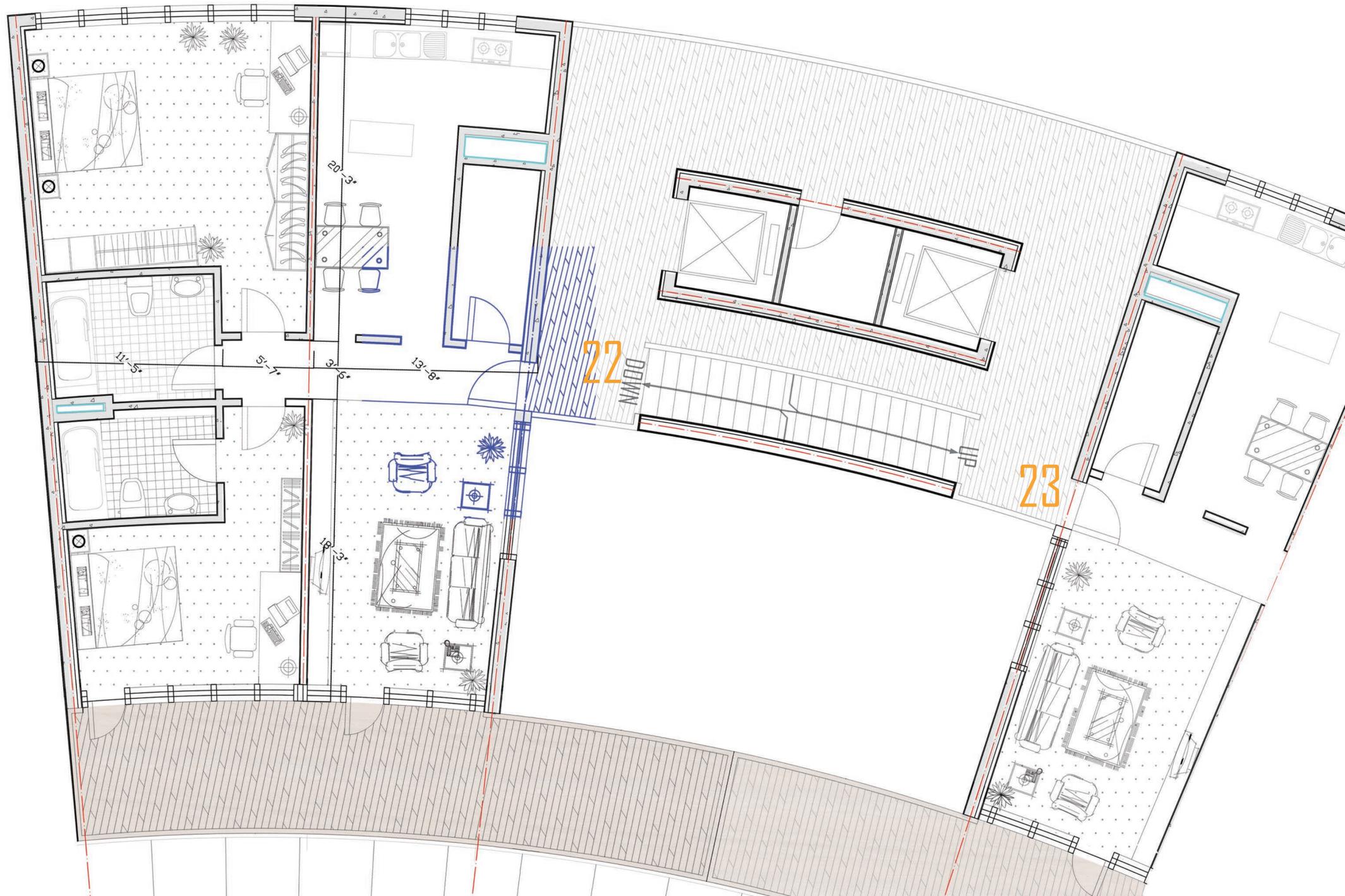
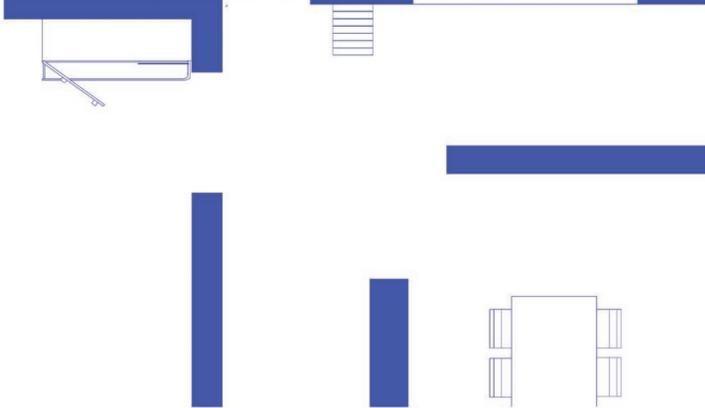
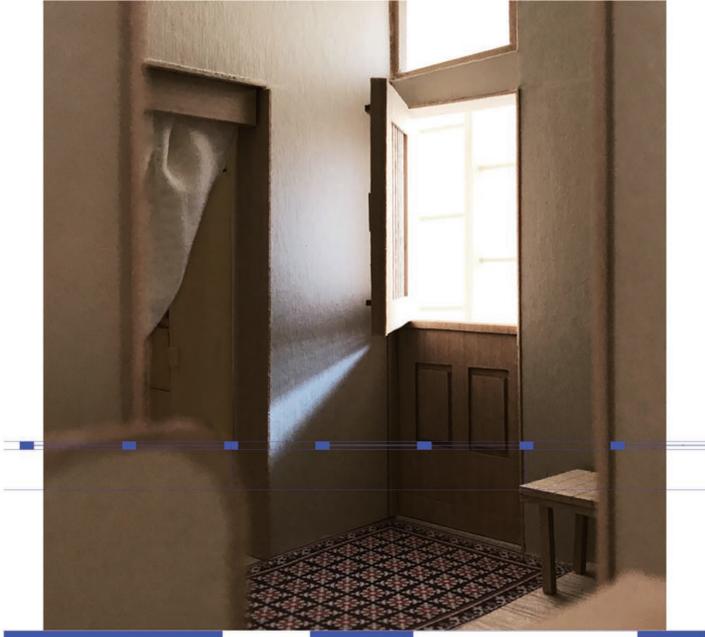
MOHAMED S. QADIR



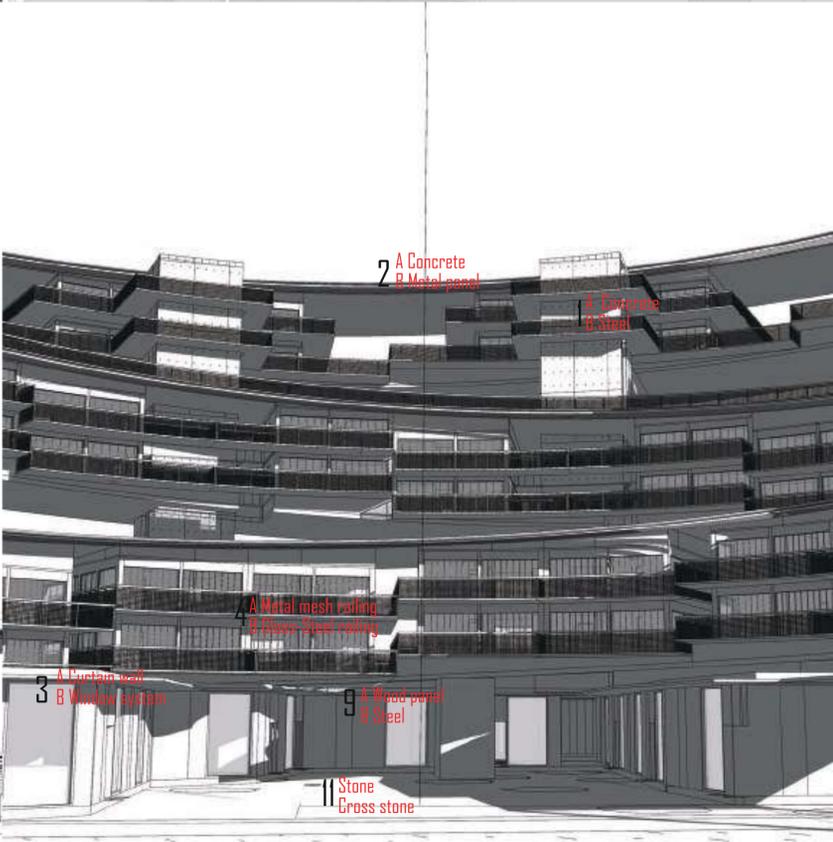
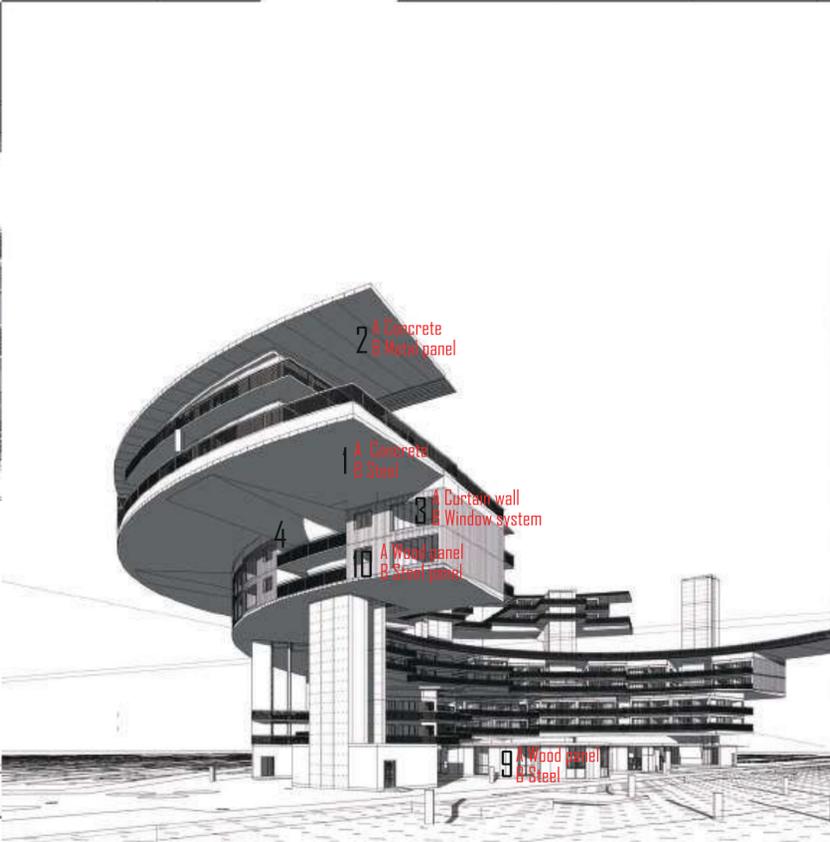
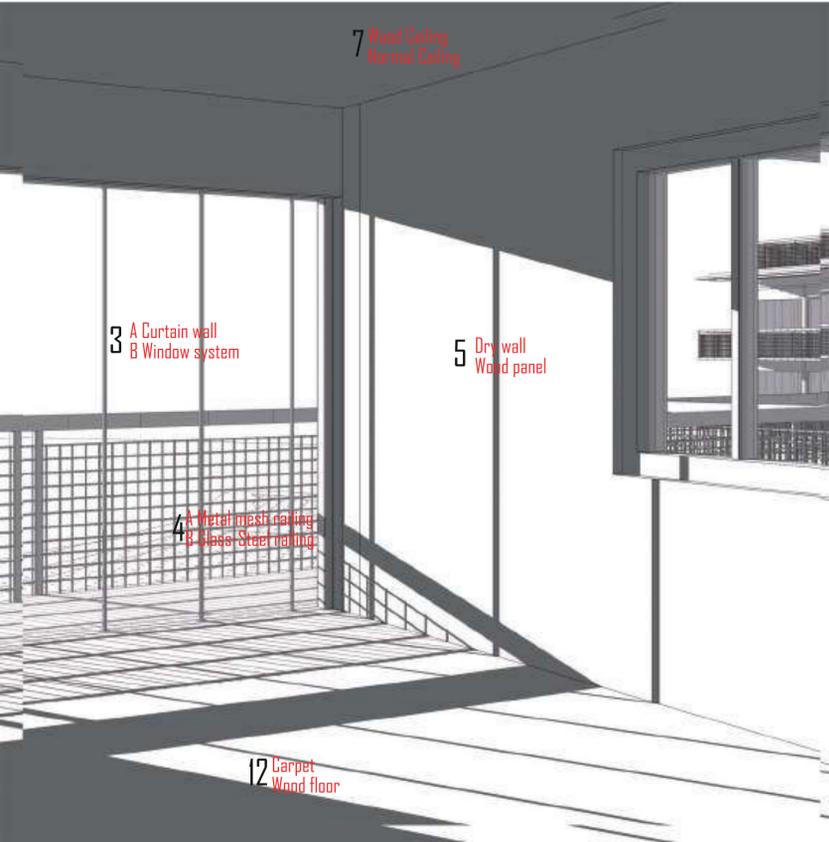
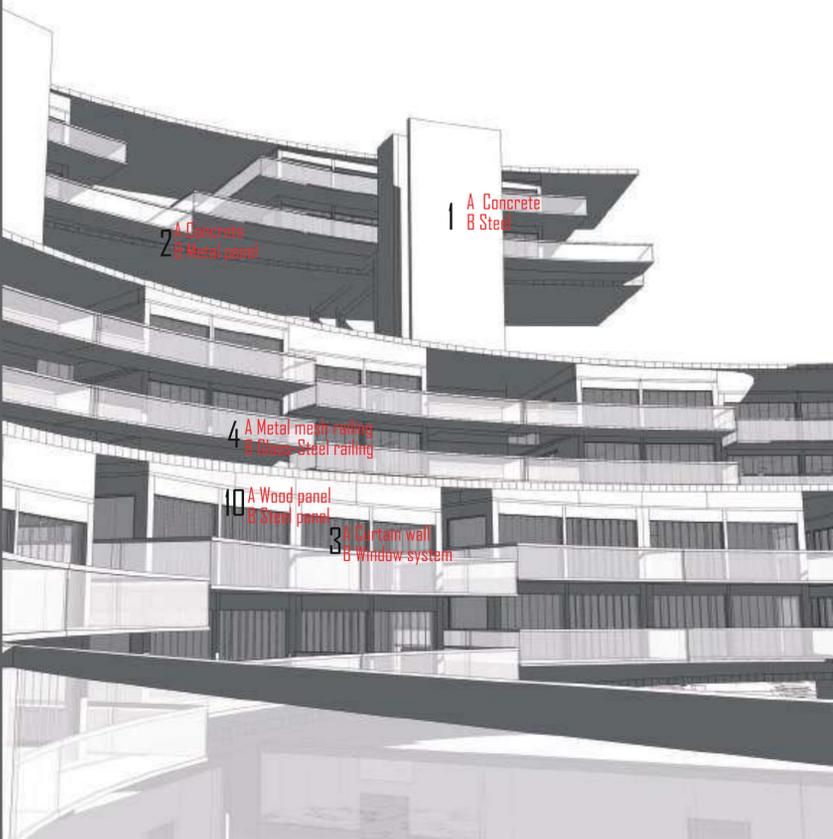
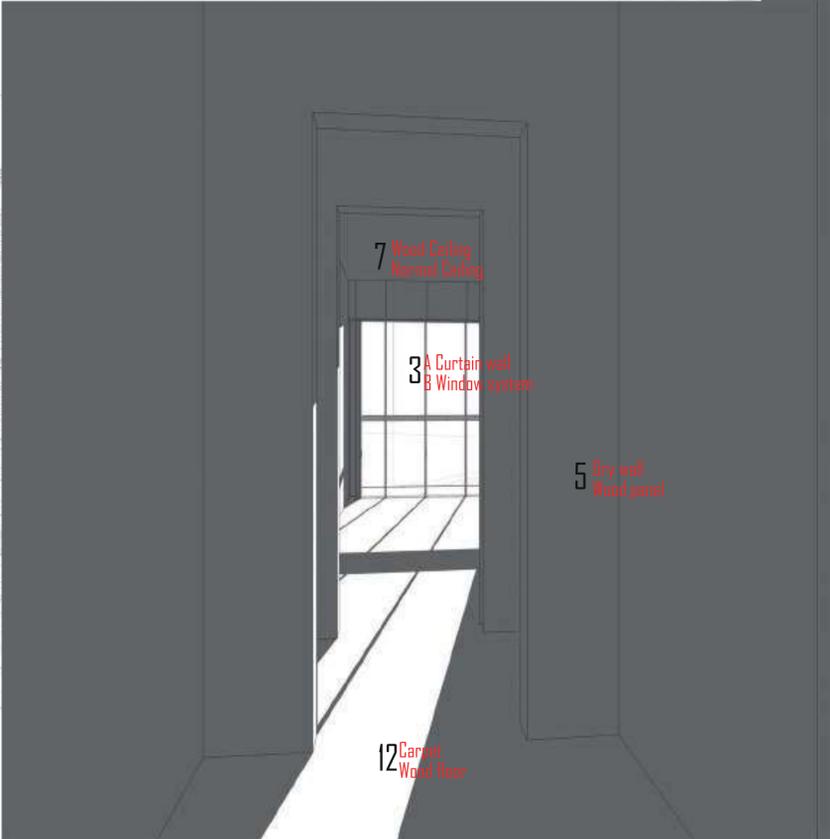
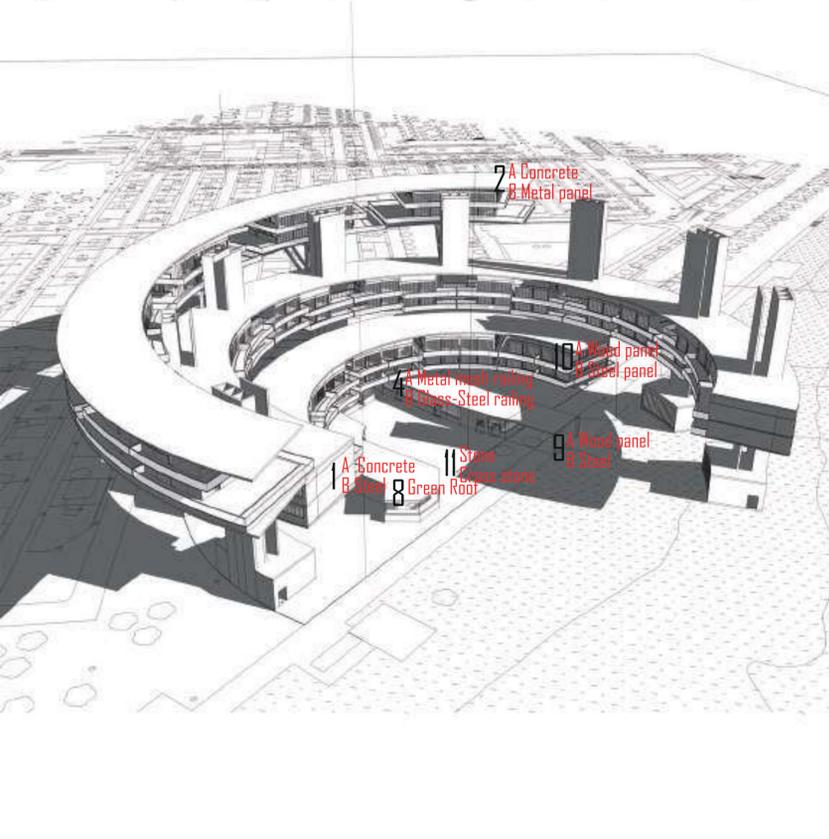
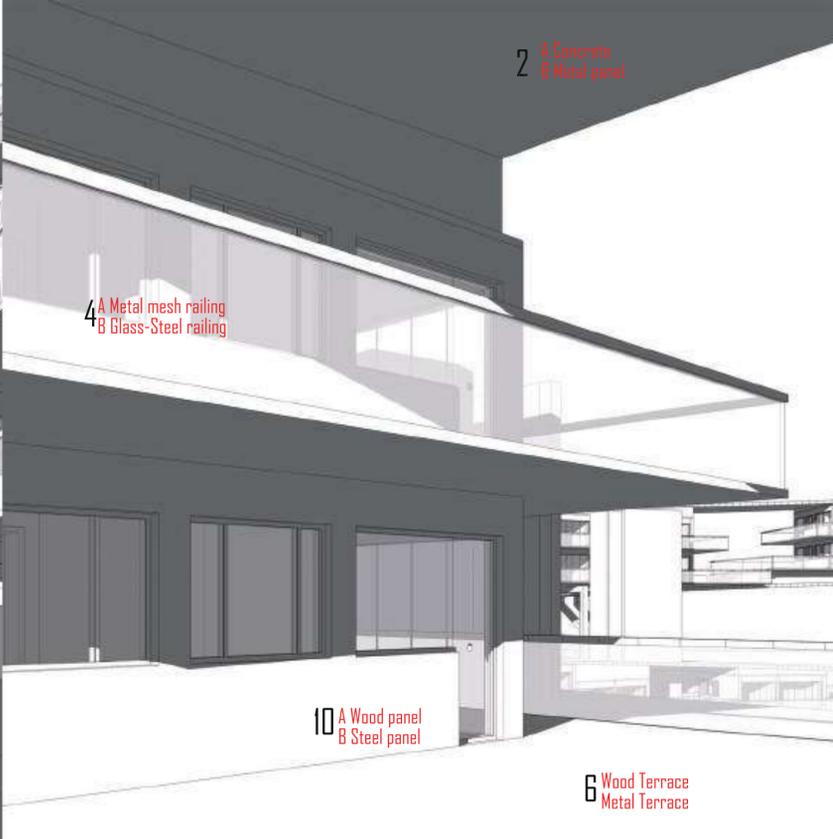
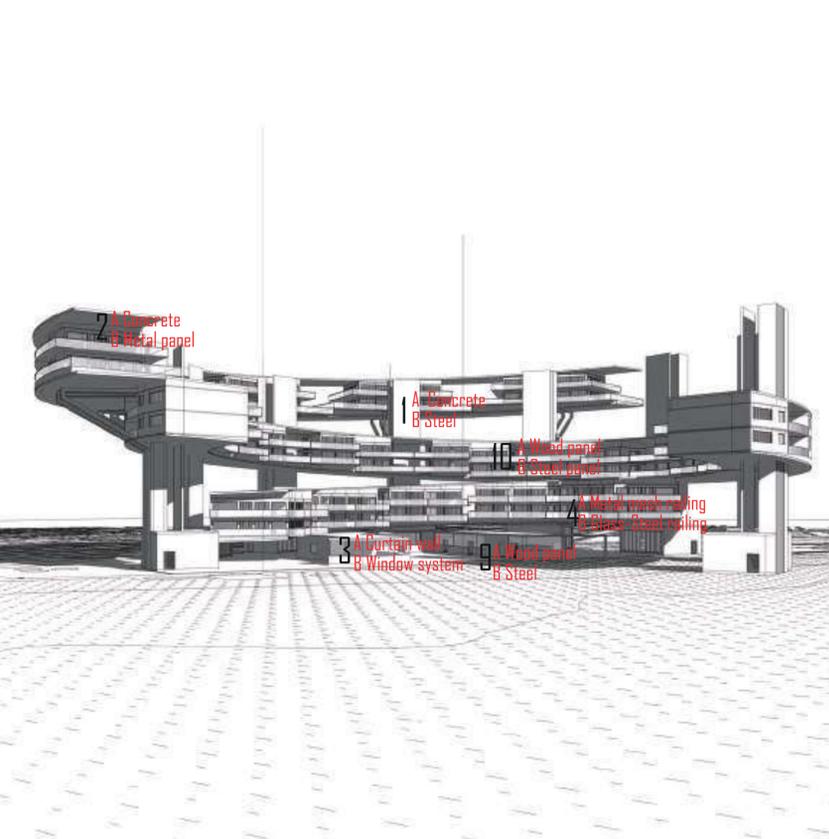
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- 2-metal panel roof
- 3-store front window
- 4-metal mesh railing
- 5-interior dry wall
- 10-exterior wood panel
- 12-metal stairs

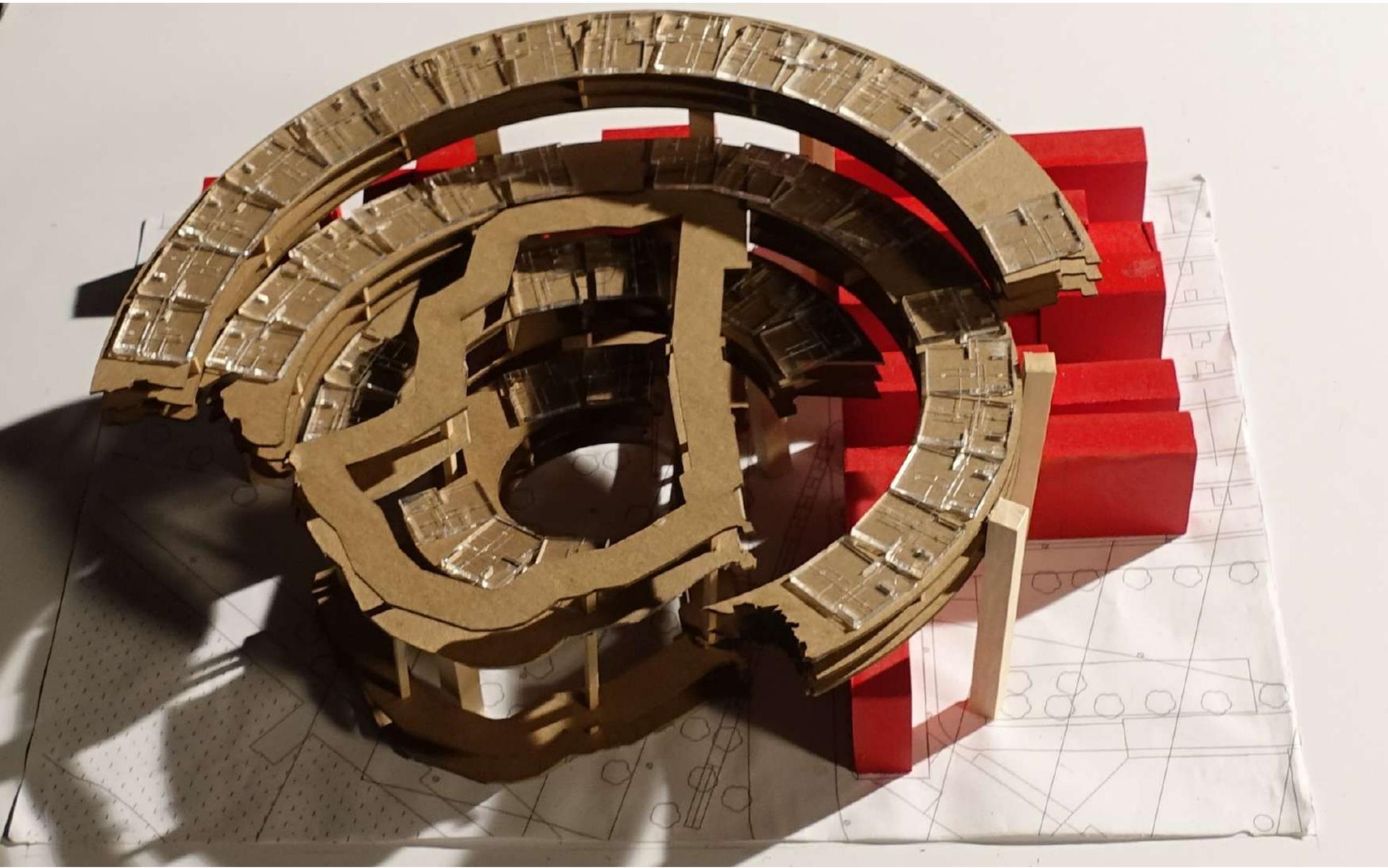


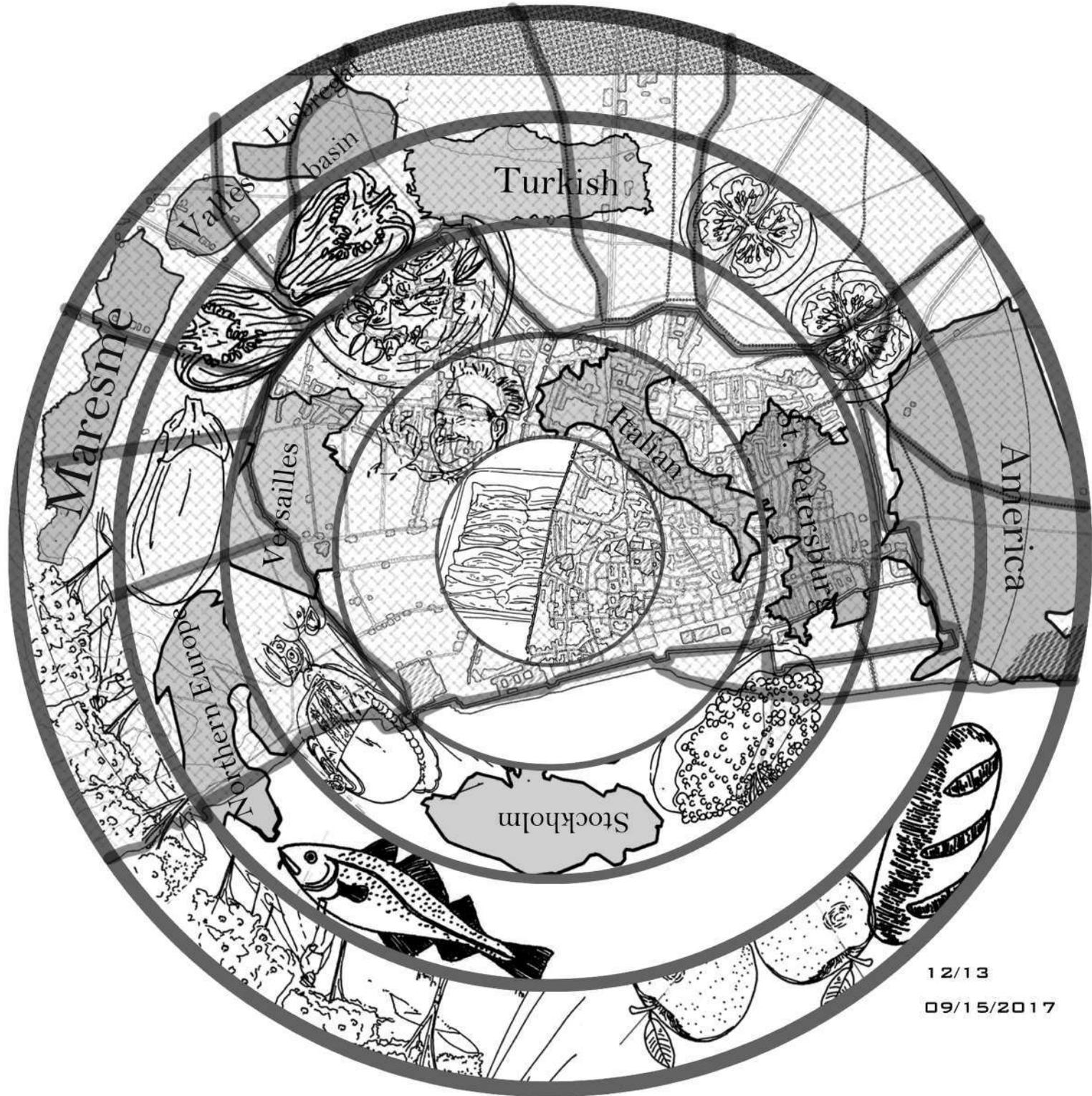






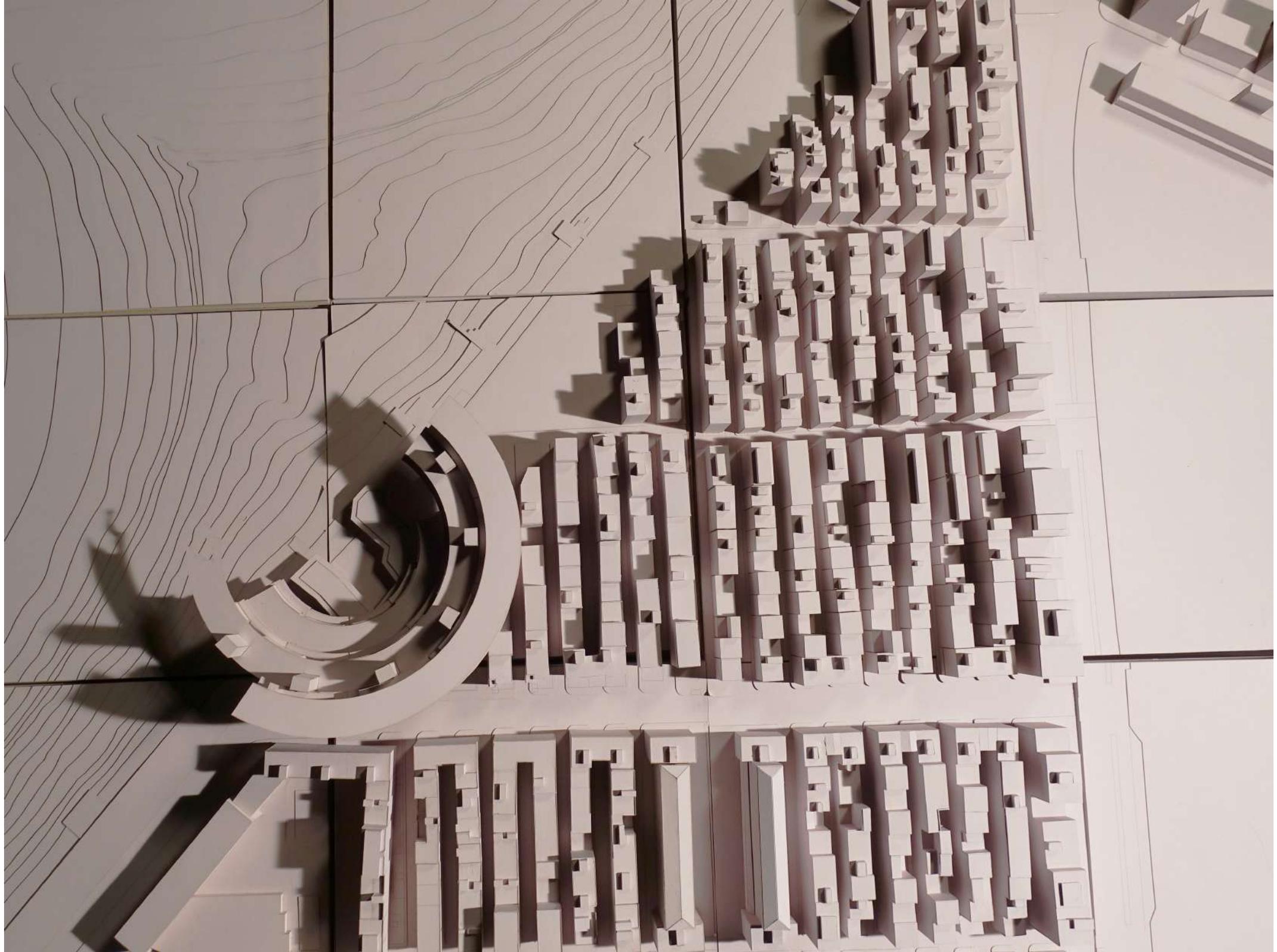






12/13

09/15/2017



RESTAURANT HAPPINESS

1

Mayor of Barcelona, city authorities, citizens and citizens In very good night First of all I want to express satisfaction What do I have for the fact that I have been invited to speak the speech of The Fiestas de la Mercè. It's an honor that I do not want to customize Just in me, but I would like to make it extensive in the first place To my family, to my wife, my parents, to Albert, the Silvia and Àlex, also at Juli Soler, Maria and her children, and evi- Dudly to the whole team of eBulli, who are like a second family, With which I have spent more hours than mine.

But above all I would like to extend this honor to mine Colleagues of profession, throughout the world of the gastronomy of us Three county In fact, my presence today has a lot to do with it: The extraordinary role that this sector has, both in Barcelo- In particular as in Catalonia in general.

It is no secret that, for some years now, Catalan cuisine has Won in the true avant-garde in the world, as it represents a way to understand the cuisine that has spread to qua- From across the planet. And this leading position is not, either Much less, my exclusive merit. I just want to remind you that This year another Catalan restaurant, El Celler de Can Roca, It occupies the first position of the most prestigious list of gas- Treonomy from around the world. And many others, both avant-garde and Of any type of kitchen, they have bet radically for The quality and the excellence.

But the fact of being the crier of La Mercè also honore me for Another reason. Of all the citizen statements that are celebrated throughout the year, there is no one who finds more fantasies- Tica, cheerful, richer, more stimulating that the big party. You just need to come to my mind these two words. Most, that I already live a whole world of memories, experiences Of all kinds, family, friends, fan, music, beach, concerts, Theater, street life ... The biggest festival is the party of the festivities, As his name says. A party meal, for example, already You know what it is, they are big words.

And that I have to confess one thing: for professional reasons, In the last twenty-five years I have barely been able to attend to some act of the Mercè. And it is not because of wanting, but because While we had open eBulli, the last week of September It used to be also the last of every season, and it had to be there. At the bottom of the cannon, burning the last cartridges.

So I've lost thousands of events, appointments and reasons for Enjoy and be happy in this magical time of year a Barcelona. But luckily, I was not short of happiness. What do I have the enormous fortune of having exercised an office that not only? He has made me very happy, but has allowed me to give people happiness. You will see that this word, happiness, is repeated a lot in him My prayer Curiously, I think that he is not talking enough, of Happiness, which may mean that we are not so present As it should be.

But from that I will talk to you later. As you all know, I do I am from L'Hospitalet, specifically from Santa Eulàlia, and I am doing it flag whatever I can, because I am a proud son of the Hos- Bitalet. In fact, my parents continue to live there, and mine Roots are in those streets that I remember when I was little and Adolescent But Barcelona is also my city, from the Woven way that is the city of almost everyone we have been born In nearby towns. For the majority of "metropolitans", Barcelona is the great town on the side, where many have studied or Worked at one time or another.

This is how I told you before the family, that you are lucky In life, you have more than one, the one really and the one that is little by little It's also becoming yours. The same thing happens with the city. Obviously, until the adolescence my life was like The L'Hospitalet scene, but little by little my horizons They were opened, and today, if you do the count, I'm sure it happened More time in Roses or Barcelona than in Hospitalet. Said This, now that I no longer spend six months in Roses, I'm a resident of Bar- Cell phone all year round.

So, summarizing, today I am lucky to be here, an honor that does not I would have never imagined when I was young, because I thought this The "important" gentlemen did. And it turns out that I'm a gay Of course, do not hesitate for a moment, a person From a normal family, who finds herself comfortable City and that appreciates especially the company of its people. The possibility of being pronounced this announcement I understand, then, As a recognition to my dedication to the cookery. And that makes me feel great happiness.

I have already told you that Barcelona is in the heart, and that I feel this place, these streets, these houses and these places, as intimately mine. For me, Barcelona is the sun and the blue of the sky, the Barcelona of Joan Miró, the terraces and the vermouths, of the narrow streets and the green shutters of the Barceloneta, of the “Swallows” from the port and Montjuïc; Barcelona is going to take a cane, a few brave anchovies, or a dry-martini, or one horchata; And it is also Boqueria, Santa Caterina, Sant Antoni and all the other markets, the auction of the fish, a walk through the citadel or the Rambla de Catalunya, the rumba of the gypsies of Gràcia, Santa Maria del Mar and Gaudí, the view from the Tibidabo ... And the Mediterranean, of course.

I do not think it's too original, I think we are many That we feel like ours this Barcelona. It is a city that Offers me innumerable sophisticated, inexpensive pleasures, flavor- You are very fond of ... If we add all the attractions of the kitchen, From the typical tapas bars to the other restaurants Modern, going through the establishments of the whole life, those of kitchen Ethnic, without forgetting cocktails, wine bars, chocolates- Teries, bakeries ... the reasons to be in Barcelo- Na are multiple and varied. And, do not hesitate, if all these locals They have proliferated and they are so appreciated is because we Barcelona They like good things.

2

According to all experts, the taste of Barcelona for good Kitchen comes from afar. Lately we are working on the Topic of the feeding and, when analyzing, we have backed down to the Prehistory Maybe he would have the temptation to return looking for them Traces of Catalan cuisine, but it is not a matter of going any further To the Big Bang Apparently, the first news Related With cooking or food in the Barcelona area come from Of the Greeks, who emphasized the quality of oysters that were They found (not only in Barcino, it also seems to be Bar-Raco). In Roman times, it was the famous-garum zone The coast of Barcelona. The sauce garum was a very popular Roman cuisine, made with blue fish in brine and fermented, And from here it was exported to the capital and the most im- Beaters of the empire.

The influences that Barcelona's cuisine has experienced (and the Catalan- Na in general) have been multiple throughout their history, and They respond to the people who have populated it: Iberians, Greeks, Carthaginians, Phoenicians, Romans, Jews, Visigoths, Arabs ... And at any time, The locals have been assimilating everything that come to us and what We have been adapting, making elaborations, products and techniques Which are typical of our kitchen.

In the Middle Ages, the kitchen that was made in Barcelona was quite so- Fictitious considering the time. One has to think that already

by 1393 there is the Graní d'Hospitalers, and that in the later centuries The ins, ins and taverns are frequent in the streets More traveled from Barcelona. They were locals where there was no car Where could one be chosen, but the system of "to- Woman ", where everyone are what was there that day. It also goes Having cooks who dedicated themselves to putting their recipes for Writing, and thanks to that we now have proof of how the kitchen was Six hundred or seven hundred years ago. Indeed, some of the first ones European cuisine recipes are written in Catalan, like lemons ber or the Book of Sent Soví Coch, Rupert Nola. They are of the First and they are also considered among the most important.

Without a doubt, our geographic and climatic environment already facilitated This taste for good cuisine, for the cultivation and treatment of good Products, and flavors combinations. In these recep- Tans find dishes that are still in our popular cuisine, at Along with other recipes that have already passed into history or have been Much transformed A curiosity of Medieval Catalan cuisine: The very common presence of the ginger, which today we associate so much with The Asian cuisine and that in later centuries it was stopped using.

By the fifteenth and sixteenth centuries, Barcelona had grown as a functioning It is already a pole of attraction for the whole neighborhood, not just This: the orchards that were in the city were no longer sufficient for all- Meet the whole population. Thus, the Llobregat basin, the Maresme, The Valles became somehow at the party of the town. During those centuries, the pin- Mere American cuisine, though, curiously, many of them It would take even centuries to enter the kitchen of our house. The bread with tomato, that we think so "af all the life", with Just fifty years ago, according to experts.

By the war, if we look closely at those dishes that identify us so much Many times they are made with non- autochthonous products. Tomato is American. Pepper and asbergine of ours Escalivada are, respectively, American and Turkish. The cod a The tin is made with a fish from the cold seas in northern Europe ... But no one could say that the scalivada or the esgarxada They are not Catalan dishes. All this is a demonstration of the Our assimilation capacity, the ease with which we have done Ours and we have adapted the products that have arrived to Long history.

From the seventeenth century cuisine Barcelona start getting Foreign influences We have to think that at that time In France we can already speak of two very different currents: the regional cuisine, that is born of the town and is typical and characteristic of Each area, and culinary art, by professional chefs at Royal and aristocratic courts. This is a much softer kitchen Fictionally, and curiously much more homogeneous than the regional one. For To put it another way, there are dishes that you could eat so much in the courtyard of Versailles as in St. Petersburg or Stockholm.

At that time, this type of cooking was difficult: I arrived in Barcelona, where there was not even a cat. However, at mid- jan this seventeenth century seems that a number of Italian cooks They arrive in the city and open what was called "becos", an ante- Cendent of the restaurants, who completed the offer of restoration Of Barcelona.

Speaking of restaurants, one must think that what is considered The first restaurant in western Europe was founded In 1780 in Paris. I mean an establishment where there was one Menu where you could choose, that is, it was cooked differently from the inn or the Beco roundable. Over the following years, With the rise of the bourgeoisie, first in Paris and little by little in Most European cities, chefs who had worked Alice with the aristocracy begin to implant restaurants, which They will be the authentic door where the great French cuisine will enter.

This also happens in Barcelona, where by the hand of chefs who have been Formed in French restaurants, or that are directly from it Country, the taste of Barcelona is being educated in the palate of the high- Na Although Can Culteretes, the establishment that is considered today The oldest in the city, it's 1786, it really goes first Be a chocolate shop. In short, one can say that this papa- larizació restaurant does not occur until the mid-nineteenth century. From that time they dove some establishments that are still Open, like The Seven Doves. The case of Els Quatre Gats is curious: He had a stage of splendor in the Barcelona of Picasso, in the between the turn of the century XIX and XX, and then closed, to return to Open now a couple of decades ago.

Throughout the twentieth century in Barcelona can eat very well, re- Tourants that no longer exist but that evoke us, only With its name, the golden period of the great kitchen, one belle époque typically show: Café Suizo Leon d'Or, Chez Martin, Maison Doëce, Continental Glacier ... They are names that already They tell us about what cuisine they cooked, the classic French cuisine That until the middle- of the sixties will not even be discussed In France. Subsequently, around the middle of the century, they began to Become famous other establishments, many of which continue Open or have been until a few years ago. Reno, Quo Vadis, Famis- Terre, Orutava, Casa Leopoldo, Via Veneto ... In these places There is a refined cuisine with Catalan roots.

Just in the 1960s - as you know - they occur Great changes in advanced societies: the conquest of the Civil rights for minorities, sexual revolution, the explosion of Pop music, student uprisings of May, 68 ... and the nouvelle cuisine. Indeed, in France there is a group of young people who Towards the end of that decade they are beginning to question The practices and certainties that classic cuisine judged as Unmovable until then. And they make a revolution that entails A change in the world panorama of high cuisine. In a first time classic cuisine and nouvelle cuisine coexist, But little by little the kitchen of these young people is imposing and Spreading to other countries.

And in our house, what about us? Certainly, all this It arrives very mitigated, and with some delay. The culinary revolution, That in many European countries it was entering the middle of the decade From the seventies, here it does not occur until a little later. Despite some pioneers who were already starting to do very im- Beaters It is hard to believe that, starting with how we started, Now let's be world leading. I think that says a lot about it Our ability to reinvent ourselves, our drive and our commitment Our entrepreneurial character.

In 1980 I started working as a chef at the hotel Playafels in Castelldefels. If I now consider what happened in The world of Catalan cuisine in the last thirty-three years, I realize That the evolution has been incredible. On a social and media scale, At that time, cooks were authentic strangers. Nothing to do with the situation now, when it is not strange that the Carme Ruscalleda or Joan Roca hold magazine covers And newspapers around the world. Beyond fashion, this fact makes us See also that cooking is a very important topic in the field Socioeconomic, with regard to its influence on tourism, The export, the image of the city and the country.

At that time the tourists did not come to Barcelona to taste Our dishes They came to roost the beaches, to know the Rambla or visit our cultural heritage and, if so, almost By chance, they made some interesting culinary discoveries Saints The gastronomic message that Barcelona sent to the world It was virtually nonexistent or, at least, confined. High cuisine What was done in Barcelona at that time was still clear Of French ancestry, which did not attract tourism either I could find that offer in its place of origin.

The truth is that, although this message did not reach exte- In Catalonia, there was already a very important regional cuisine, We already know that. There was also a generation From chefs and restaurateurs who were authentic pioneers; Cooks, Restierers and restaurants, for example, at Josep Mercader From the Empordà Motel in Figueras, the sisters Paqueta and Lolita Queen of the Hispania Restaurant of Arenys de Mar, the brothers Font de El Racó de Can Batà, in Argemona, in Llaís Cruanyes d'El- Golden Peir, the Farrn family, at Jazme Bagaes from the restaurant Jazme de Provença, among others, without forgetting a character Emblematic of the Barcelona of the time, in Ramon Cabau, one Figure that we automatically associate with Boqueria. All of them, Among others, they were the first to propose a kitchen Contemporary with Catalan roots.

In the evolution of our cuisine there was then one Generation of cooks that, at the end of the eighties and during the Ninety, they represented a real turning point. The three Michelin stars that received Racó de Can Fabes, by Santi Santamaria, or eBulli, gave a very strong momentum in apre- Cation of our kitchen. Later, Carme Ruscalleda and Joan Roca also received the three stars, and around them, everything A group of first-line chefs have been expanding the Importance of Catalan cuisine.

And if we talk about gastronomy we should not stay alone with The restaurants It is impossible to forget also our great- Different pastry makers, like Antoni Eserribi, who revolutionized him World of chocolate After him came Christian Eserribi, Enric Rovina and so many others. All of them have become authentic Takes world sizes of sweet Elaborations, and they work Here in Barcelona.

Contemporary Catalan cuisine is now a reference in all World, and as I have already indicated, it has marked the last fifteen years of The

of avant- garde. The revolution started in the middle of the years Ninety continues in progress, and I think the possible route It can still be extended for at least another two decades. What It has happened has been so important that I think it will take us to assi- Thousands of people, because it is difficult for a similar revolution to take place.

It is to foresee that our kitchen will tend to be normalized by As for the concepts, and that the offer will be found by an audience that Every time you know more. The perception of gastroonomy has been I've been tuning on the part of the consumer, who already knows that it should not be Confuse avant-garde with luxury: an avant-garde restaurant It does not have to be an expensive restaurant. The avant-garde is a What the chef has to express, and this expression can be done In different ways.

3

For all this, one can say that, unlike what happened when I started, many people today see Barcelona and Catalonia Just for your kitchen. And that is very important, and it would be Well understood by all the agents involved as a priori- Tat I do not want to wrap myself in offering data - which is otherwise: They can easily find the Internet - but I will say that the sector Of restoration (bars, restaurants and caks) represents more 5% of gross domestic product, and occupy thousands of people.

In a complicated economic situation like the one we are seeing Twenty years ago, this fact should make us see that One of the weapons we have most at hand so try to reverse the Situation is the bet for the restaurant, hospitality and restaurant sector The tourism Certainly, the high quality and the average quality of the Establishments of fifty years ago have nothing to do with Current. That is to say, an important way has already crossed, thanks to Several factors: many years of economic boom, an open- Outside it has made us adopt common practices in Other countries, a great capacity for adaptation, a competition With other tourist regions that has forced us to put ourselves At the right level, etc.

And also a new component, which is easy to see if we contemplate The panorama of the restoration in our country and in the occu- Dental This component could be defined as the so- Cial: the penetration of high cuisine in the customs and the mind of everyday Society is increasingly settled Receivers Successfully written by chefs, computer applications to cook, TV shows about cuisine, which attract an im- Carrying out at peak hours, ... show that you are Establishing an important link between the professional world and the home. In part, this acceptance comes from the fact that the population is cons- Scientists of the importance of good eating habits, both for Which concerns health and the quality of food. Although seem- Bli that one thing has nothing to do with the other, the fact of being more Demanding in relation to food causes our food to be It is healthier. And I am sure that with this, in return, it is Will create in the future many business models related to the Healthy habits, insisting on the issue of food, health, The sport, and always bearing in mind the playful aspect of food.

All in all, he paints a very thrilling picture, not there No doubt. Anyway, it would be a mistake to fall into self- Please and stop now. Yes, as I said, the quality of Restoration establishments have increased a lot, still there It has work to do. We should never settle for it. And in this sense Tit, innovation is essential.

This word does not have to be scared, because innovation is You can do it on many levels and with very different means. Not everything has To be cutting-edge innovation. A neighborhood cafe too It innovates when suddenly he sees that they can expand their offer Of sandwiches, beers or combined dishes and offer them More quality The desire to innovate is not the heritage of the Caring for luxury or elite. It is a positive attitude that must be Guarantee of success for the future. Innovation must become the Our DNA.

I would like to make a couple more considerations, one present And one for the future, although both are linked. The first: How is the crisis affecting the high-cuisine sector affecting it? Sure- Mind, this fringe of restoration is changing. The Restaurants no longer have to be like the ones in the beginning of the half- jan twentieth century There is a new model, increasingly implemented in The Anglo-Saxon countries and that is also being disseminated in Barcelo- Na It is a model in which infernal luxury is offered, less so- Lamine but with an identical gastronomic quality, a model It's changing the way we understand restoration. To tell you, Do it with simple words: you can eat excellent dishes and Creative on a table without tablecloths and with an unforgettable service. Dat. I am convinced that this type of restaurant will coexist With those of before, with the classic "three stars", to understand us.

Another concept to consider is the gastrobar or estab- Bliment of contemporary tapas, so rooted in the way Barcelona food. It is definitely our equal offer slow the sushi bar or bistrot, and surely that is an offer It attracts tourists greatly. Indeed, the establishments of Tapas have been modernized, and today they are an important attraction in The gastronomic offer of Barcelona.

In addition, we have a brand image that distinguishes us. Of the Woven way that, despite its Andalusian roots, we have known Characteristic and promote the Catalan rumba, which is today identified With our city, the tapas of Barcelona also constitute A concept typically ours. It is true that the covers come from Of Andalucía, but passed through the filter of Barcelona, by the us- Through sensitivity and, in recent years, by the locals and the locals Quality of traditional and modern tapas, have become one Totally distinguishable offer.

I have always maintained that tapas would be the most effective way In order to export our cuisine internationally. We have to To share for the foreigner the fact that nowadays we have the Most prestigious chefs from all over the world. Regarding the exte- There are countries that have a good advantage in this regard. If we look at what has been done in Italy, there are decades ago Pizzerias in all the cities of our western culture.

The case of France is similar, because they have managed to conquer the world through the glamor of classic cuisine, but tam- well with a midrange bistros oriented audience. The last conquest was Japanese, and we can all over the world Find a sushi bar. These establishments are Ambaixa- Back of the respective gastronomies, authentic Trojan horses That open the doors of the international market, since behind His most select and most differential products come from Each country. I am convinced that, with the help of the most familiar chefs Gats and the support of the institutions and the economic world, they could Carry out operations of this kind that would help to Tell and spread the concept of gastrobar of tapas around the world.

And now we talk about the future. I have no doubt that we have the The youngest generation of history. There are dozens From chefs and salon professionals who are very preparatory To move on our kitchen and our restaurant, i Guaranteeing good health for many years. On this side, We can be calm Surely the challenge is another, and I already have it Mentioned previously. In a complicated economic context like The current one, it is important to trust one of the most di- NAMICS, the one of the restoration, and for that reason it is necessary to see what they are Business models that have more guarantees of success. We are in a Very important moment, and I like to think of each problem It is an opportunity for a new solution.

Thus, the necessary ingredients that draw the prosperity of the They are part of the gastronomy sector which, in part, I have already mentioned Tat: healthy habits, new business models, playful sense of the Gastronomy, internet -with all its possibilities and all The paths that can open us, the research in food and the Its application in health, etc. The challenge that awaits us is to go Drawing a new paradigm, in which excellence in high- It fits in a sustainable manner with our needs As a society.

4

If you look closely at the way you cook from Catalan chefs, you You will realize that, most of all, we are professionals that we have Understood one thing: that we should not seek success or popularity, But be happy with our work and make the companion happy. The Successes, if any, will come as a consequence. This form It has worked for us, and I think that over many years, in Many tables of the city and the country, the chefs we have made the happy People eating That is why my speech is entitled precisely "Re- Shaking happiness".

We understood from eBulli from very early on. Over three Decades have passed through the restaurant about 2,500 people in- Three cooks and room staff, as members of the staff or as stages. It is they who made eBulli, all of them, and not so Only Dr. Schilling and his wife, the Marketta, who are going Founded more than fifty years ago, nor the chefs who were there until. In the end, neither me nor Juli Soler, eBulli made these thousands Of people who went through the restaurant, and with him Time was building what we call the spirit

of eBulli.

This spirit is a philosophy of life, an attitude that po- We can identify easily in every person that is there Past, they have contributed their grain of sand and then they will They took it wherever they went, regardless of the type of Cooking to do The last day of eBullirestaurant, July 30th In 2011, we wanted to pay tribute to this community. I have everywhere in the world, in this spirit that I think is also the one Catalan cuisine in general.

That day, for the last diners who ate at eBulli, We were working cooks and room staff of all time What Cooks that are now, with their restaurants, at Top of the most prestigious lists in the world, together With others that have chosen to settle down through a model More calm, but that focus their work with the same Delivery, passion and exegency. It was a day of complicity, emotion And friendship that unites us to all who share this spirit. I have made a list of what the characteristics that you des- They create our way of acting, and what has left me has been A recipe, my recipe for happiness.

First of all, take a handful of passion: if not us We believe what we do, if we do not put all of our energies Gies, we can hardly become happy.

Add a touch of memory and respect for the past, Because you can not cook happiness if we are not aware Where do we come from.

Of ethics and honesty we must put two spoons, Because they are indispensable factors in any facet Of life As ambitious or competitive as it may be.

It must always be with human values. We will also put one hundred grams of freedom, an ingredient You should not miss it if we want to fully realize it. And fifty grams of risk, one aspect that is narrow- This is linked to the previous one, because if we want to conquer the Our freedom, many decisions are risky.

Purity is a prime ingredient. Stay true To the very nature, to the value of an idea, it is a fact that It will differentiate the dish and give it a unique character.

Generosity must be added, worth the redundancy, with Generous amounts This, in the kitchen, is a practice New, because cooks are not cooked for up to twenty years We kept our recipes secret. But compare Shooting is an attitude that always has advantages.

Innovation and creativity are ingredients that are not So hard to use as it seems. It is usually co- Deciding where we want to go and what we want to find, and starting From here we have to put all the resources to achieve this.

Along with these attitudes, we take for granted that it is necessary To apply significant doses of effort and ability to Believe me Achievements are not a lonely, and talent without effort It does not take place anywhere.

And all this must be cooked with a sense of humor, of which You can put as much as you want or be able to. We are Talking about something very and very serious, happiness, though It can not be reached without taking it all with a sense of Humor.

This would be my recipe. I have applied it since, since I started and did not quite know what this would do to cook Ner, until the last day, going through the difficult moments, when we are We had to tighten the belt because we were not very well-known, or When we received recognitions that would have seemed to us Impossible a few years before. We have always moved according to him Decalogue of this spirit. And as I know them, I know perfectly my colleagues are also loyal to this recipe: happiness.

I would like to end this speech just wishing you you do go very well with the great offer of Mercy:

Loed Mayor, distinguished authorities, Barcelonians,

Long live our festival! And you're happy!

13/13

09/08/2017



