

PERI\FERAL:  
ADVANCED DIPLOMA OF POST-URBAN STUDIES  
SPRING 2026

PERI\	<p><b>PERI\FERAL</b> is an intensive post-urban studies program aimed at all those who wish to deepen their understanding of the city’s margins through strategies that connect art, architecture and speculative thought. Organized by the platform <b>einaidea</b> in collaboration with Eina, Centre Universitari de Disseny i Art de Barcelona, PERI\FERAL unfolds over seven weeks and concludes with a postgraduate diploma equivalent to 24 university credits.</p> <p>PERI\FERAL focuses on post-urban scenarios of contemporary life—particularly, on the artistic and conceptual potential of the city’s liminal zones–, taking the outskirts of Barcelona as a case study and testing ground. As vectors of contemporary urbanity, the fringes are environments traversed by mobility and the anomalous. They can be defined as informal ecosystems where pollution and self-construction overlap with the infrastructural landscape, the housing shortage, and remnants of pre-urban nature. The abandonment and precariousness of certain areas contrast with the aspirational redesign of nearby locations. The city grows tentacularly—its center is far away, and the suburban tells us less about its limits than about its subconscious dimension. Wastelands, warehouses, storage rooms, small nature reserves, residential sprouts, unknown monuments, ring roads, rewilded dumps... Invariant elements of an accidental and residual urbanism. A portrait of the European city through its hinterlands.</p> <p>The diversity and ambiguity of peripheral spaces makes them peri-feral. What is peri-feral confers a wildened or untamed dimension to the poorly surveilled spaces of the outskirts. Their ambiguity, between the unbuilt and the abandoned, will foster in our program a series of study exercises by architects, thinkers, designers, and ecologists. The sequence of intensive workshops will follow the structure of an trans-disciplinary, or peri-disciplinar, postgraduate program.</p>	FERAL	
DIPLOMA	OF	POST-URBAN	STUDIES

PERI\FERAL

PERI\FERAL will propose dynamics of research and interaction with the peri-urban landscape and its strata, with the aim of opening and redefining the present and future practice of each participant. As a program that challenges the boundaries of both the academic sphere and the creative disciplines, PERI\FERAL articulates an urgent need for the redistribution of knowledge and agency and mobilizes blocks of poetic-political possibilities within a situated framework. With ramified and vascular aims, the Spring 2026 program offers a seven-week intensive postgraduate program taught by renowned creative agents and researchers such as **David Bestué, Manuel Cirauqui, Jordi Colomer, Patricia Dauder, forty five degrees, Lara García Díaz, María García Ruiz, Sunny Graves, Mathias Klenner, Caterina Miralles, Mireia Molina Costa, Joan Rieradevall** and **José Luis Uribe**.

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PERI\

FERAL

STRUCTURE AND FORMAT

DIPLOMA

OF

POST-URBAN

STUDIES

Through each of the invited practices, **PERI\FERAL** will explore multiple formats that will assemble, overlap and resonate with one another over the course of **seven weeks**, distributed over three months, from mid-February to mid-April 2026.

Four conceptual blocks or lines of study define the direction of PERI\FERAL:

**\_Substructure:** centered around the primary functions of the periphery as a support for and as machinery of urban centers and residential areas; the suburban as a backdrop for the tertiary world and as an ecosystem managed by workers more than populated by citizens;

**\_Auscultate the outside:** block of activities that activate the typically inert, empty, or vacant elements of the periphery, particularly in interstitial and ambiguous zones, be it woodlands or the surrounding areas of warehouses;

**\_Feral contracts:** a constant exercise of interspecies diplomacy, sometimes through techtonic devices (burrows, dikes, huts, hives) aimed at opening or healing channels of relationship between the diverse bodies that transit the outskirts;

**\_Impure ecology:** a study of the spurious life forms that emerge and consolidate in the often battered biomes of the peri-urban: wastelands, legal or illegal dumps, streams, forests, industrial estates.

PERI\FERAL

Three formats will be integrated into this conceptual framework: Intensive Workshops, Molecular Sessions, and Recaps. Each of the **Intensive Workshops** will consist of 2 to 6 days, organized organically throughout this period. The Workshops will be accompanied by one-day conferences, masterclasses, listening or screening sessions called **Molecular Sessions**, taught by international architecture and urban planning studios located around the world. Reflection sessions called **Recaps**, led by the coordinating team of einaidea, will also be held regularly. These formats establish a rhythm marked by variation, adaptation, and critical reflection.

During the last three weeks of the program, each participant will carry out the conceptual formulation and/or prototyping of an **experimental project** in a specific location on the outskirts of Barcelona. This phase will coincide with the more theoretical workshops, in order to support each student’s project development.

The resources of the Eina University Center for Design and Art, including study rooms, graphic and modeling workshops, as well as the library, will be available to PERI\FERAL participants throughout their registration period.



PRACTICAL INFORMATION



Calendar and locations

The program will be held from **23 February** to **17 April 2026**. All intensive workshops and seminars will take place Monday to Friday between 3pm and 8pm.

The main workshop venue will be **Eina Bosc** (Carrer del Bosc, 2, 08017 Barcelona), near the Collserola Natural Park in Barcelona. Many of the workshops will include outings and visits to locations in the city and the region.

Prices and registration:

Registration to the PERI\FERAL Spring 2026 program has a cost of **3.670€** with discounts available for Eina, Centre Universitari de Disseny i Art de Barcelona alumni and participants in past einaidea programs.

The full price does not include expenses such as accommodation in Barcelona during the program or additional expenses, such as books, materials, and/or self-produced projects. However, the organizers will provide resources to facilitate the stay and development of participants who must travel from outside of Barcelona.

The Fundació Eina will offer two scholarships to participate in this program free of charge, following a combined criterion of inclusivity and excellence in practice. Scholarship applicants must state their interest at the beginning of the registration process and justify their eligibility in detail.

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Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7
Intro	Intensive workshops	Intensive workshops	Recap	Intensive workshops	Molecular sessions	Molecular sessions
Molecular sessions	Intensive workshops	Intensive workshops	Intensive workshops	Intensive workshops	Intensive workshops	Molecular sessions
Molecular sessions	Intensive workshops	Intensive workshops	Intensive workshops	Intensive workshops	Intensive workshops	Molecular sessions
Intensive workshops	Molecular sessions	Intensive workshops	Intensive workshops	Intensive workshops	Intensive workshops	Recap
Intensive workshops	Recap	Intensive workshops	Molecular sessions	Recap	Molecular sessions	Closure

The application period for the the Spring 2026 program of PERI\FERAL will open on **1 September 2025** and close on **15 January 2026**.

Applicants interested in taking part in PERI\FERAL must present the following documentation by **15 January 2026** at 23:59h:

- A **portfolio** in PDF with a maximum of 5 projects, each with approximately five images and a brief description of maximum 100 words per project, in an extension of not more than 10 pages in total.
- A **motivation letter** justifying the interest in the program with a brief reflection on the applicant's own practice.
- A **CV** gathering present and past experience, exhibitions, presentations, publications, as well as languages and additional skills.

The application dossiers must be sent to **einaidea@eina.cat**, attaching the material through links to external servers such as OneDrive, Google Drive, WeTransfer, Dropbox.

Results of the application review will be communicated to candidates within a month from their submissions. The application period will close on 15 January 2026.

In the case of applying to one of the scholarships offered by the Fundació Eina, and in order to learn more about the applicants' background and/or situation, the Advisory Board may request an online interview with prior notice.

The Spring 2026 program of **PERI\FERAL** will unfold over a total of **145 taught hours**, equivalent to **24 university credits**. Participants will receive a diploma of Eina, Centre Universitari de Disseny i Art de Barcelona, as well as a certified report by Fundació Eina on the activities and workshops carried out and the faculty and teaching staff, alongside a description of the tutorial interactions that have accompanied the participation in the program.





ABOUT THE FACULTY

**David Bestué** is an artist interested in the relationship between art and architecture. One of his focal points is the relationship between sculpture and language, and he has recently completed a series of sculptural projects focused on a critical review of certain historical events and aesthetic-formal developments that characterized the avant-garde movements of the last century in the artistic, architectural, and literary fields. This interest is evident in some of his recent exhibitions, such as Pajarazos (Patio Herreriano Museum, Valladolid, 2023); Ciutat de sorra (Fabra i Coats, Barcelona, 2023); Aflorar (Jorge Oteiza Museum, Pamplona, 2022); El sentit de l’escultura (Joan Miró Foundation, Barcelona, 2021); Pastoral (La Panera, Lleida, 2021); and ROSI AMOR (Reina Sofía Museum, Madrid, 2017). He recently published El Escorial. Imperio y estómago (El Escorial. Imperio y vientre) with Editorial Caniche.



- [1] *Pastoral*  
Centre d’Art La Panera, 2021
- [2] *ROSI AMOR*  
Museo Nacional Centro de Arte Reina Sofía, 2017
- [3] *Pajarazos and Cubo*  
Museo Patio Herreriano, 2023



**Jordi Colomer** works in the fields of sculpture and installations, photography and video art. All his activity is marked by a strong performative dimension, using actions to challenge the conventional uses of architecture and urban space. Colomer is interested in the representation systems of the city and our capacity to subvert them. Underlying themes such as nomadism, the periphery, popular imagery, traditions, humour, community, the provisional, fiction and utopia emerge from this research. Colomer represented Spain at the 57th Venice Biennale (2017) curated by Manuel Segade, with the project Join Us!. Since 2018, together with Carolina Olivares, he has been animating La Infinita, a self-managed laboratory of creation and meeting place between the visual and living arts, based in Hospitalet de Llobregat (Barcelona). From 2021, he co-curates, together with einaidea, the cycle of artistic interventions Ambushes. From 1991 to 2016, Colomer lived halfway between Barcelona and Paris. His work has been exhibited in numerous museums, art centers and biennials, such as the Museo Nacional Centro de Arte Reina Sofía and Matadero (Madrid); Jeu de Paume and Centre Georges Pompidou (Paris); Belvedere 21 (Vienna); Bronx Museum of the Arts (New York); Art Alameda (Mexico City); 7 Mercosul Biennial (Porto Alegre, Brazil); 4 BienalSur (Buenos Aires); MAAT (Lisbon); Bozar and Argos (Brussels); ZKU, Zentrum für Kunst und Urbanistik (Berlin); and Palazzina dei Giardini FMAV (Modena). Colomer has participated in two editions of Manifesta, Biennial Nomadic Europe; in Manifesta 10 (St. Petersburg, Russia, 2014) and Manifesta 12 (Palermo, Sicily, 2018). In 2024, MACBA (Barcelona) dedicated a large retrospective exhibition to his practice, curated by Martí Peran and presenting more than 50 works from the late 80s to the present day; the exhibition won the Ciutat de Barcelona Visual Arts Award. He is currently preparing a project for the Kunstfestivaldesarts 2026 in Brussels. Colomer studied at the Eina School of Design and Art, at the Faculty of Art History of the Universitat Autònoma de Barcelona and at ETSAB.



- [1] *MEDINA PARKOUR*  
2014
- [2] *New Palermo Felicissima*  
Manifesta 12, 2018
- [3] *X-VILLE*  
2015



**Patricia Dauder** graduated in Fine Arts from the University of Barcelona and completed training periods in the Netherlands, New York, and Prague. She lives and works in Barcelona. Using different media (drawing, sculpture, textiles, film, and photography) and a language close to minimalism, Dauder experiments with form and matter as a reflection on the passage of time and the idea of space. Presence and absence, the whole and the fragment, mass and void, residue and trace are concepts that resonate in her work, without ever abandoning the idea of morphology and working with matter. In her markedly processual work, travel plays a prominent role, as does sea culture and the idea of nature. The artist reclaims more direct and essential forms of relationship with the natural environment, which is reflected both in her travels and in her color choices, in her physical and artisanal relationship with materials (paper, graphite, cardboard, fabric, plaster, wood, air, earth). Dauder creates and destroys, draws and erases, adds and eliminates, until she creates refined, abstract-looking pieces that, in their ambiguity, end up projecting multiple associations and iconographies.

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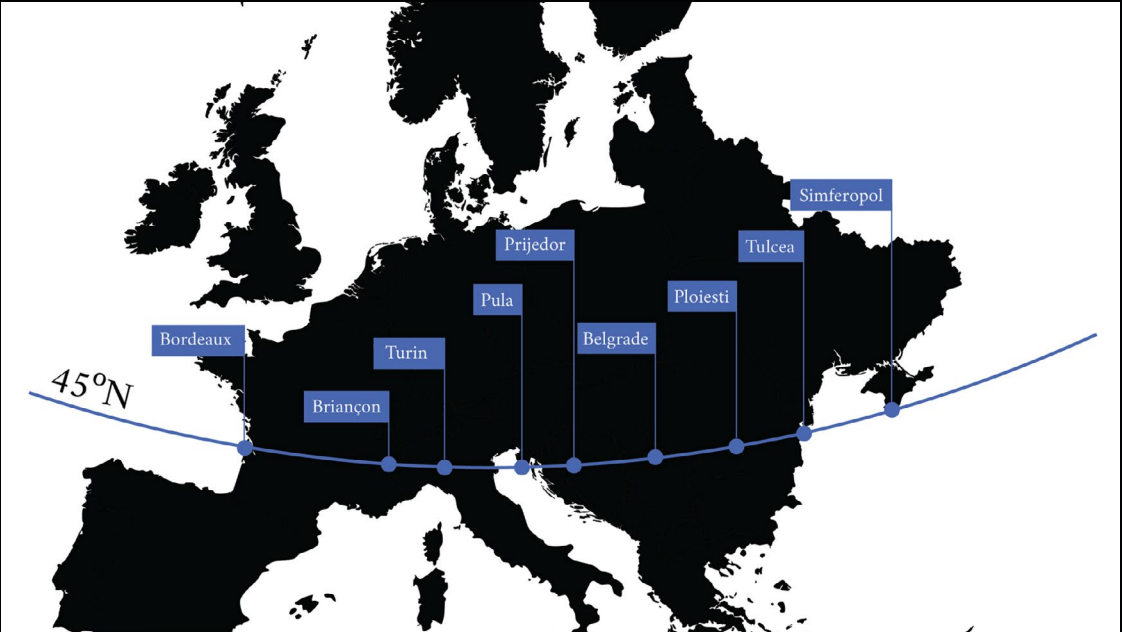


**forty five degrees** is a collaborative studio for research and design based in Berlin, committed to the critical making of space. In the studio’s practice, space-making is about resources, not only material or financial but the intangible resources of human and non-human knowledge. forty five degrees’s work aims at investigating the built environment through research, design, and artistic experimentation, across multiple scales, analysing its physical, social, and economic entanglements. Collaborating with cultural institutions and creative agencies in Germany and abroad, their projects have been supported by international institutions such as the Allianz Foundation, Goethe-Institut Bucharest, PERSPEKTIVE – Fund for Contemporary Art and Architecture, and Akademie Schloss Solitude. They have also worked with KW Institute for Contemporary Art, the S+T+ARTS EU Program, Floating University, and Erasmus+ Youth in Action. forty five degrees have been recognized by ArchDaily as Best Practices 2023 and received the Inspire Future Generations Award from the Thornton Education Trust in London. In 2024, they won 1st Prize in IBA’27 – New Housing for Korber Höhe, Stuttgart, where they were invited to collaborate alongside fatkoehl architects and atelier le balto.

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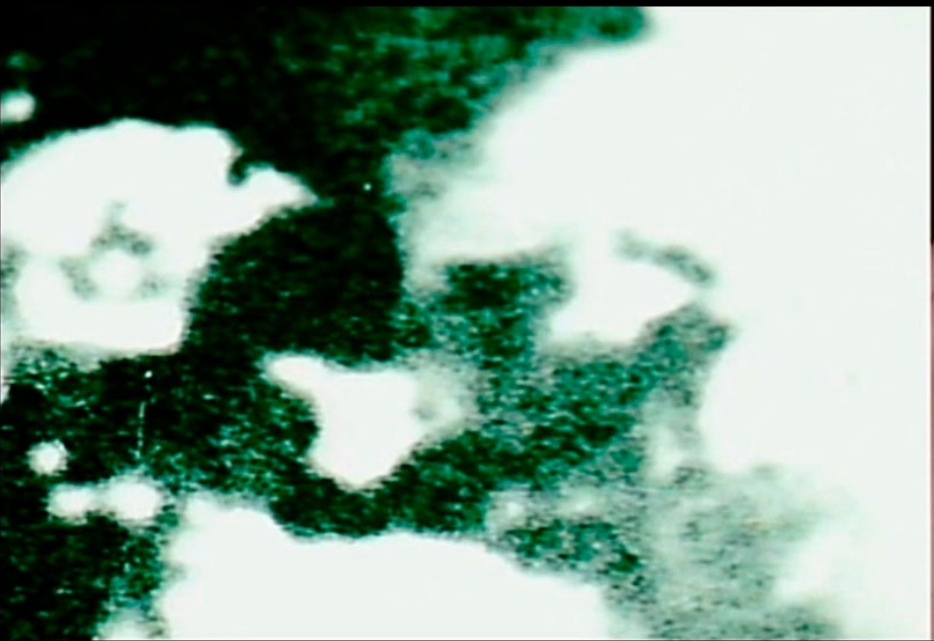


**María García Ruiz** is an artist, researcher, and teacher. Her practice questions the processes that shape the environment that surrounds us, explores the paradoxes and controversies in the relationships between inhabitants and environments, as well as the symbolic dimension that goes through these relationships. The projects she carries out have artistic research as a fundamental methodology that can be formalized in a diversity of ways, articulating hybrid narratives between image, writing, and action. She is the author of the artist's book *Muros de viento, sarcófagos cristalinos* (Editorial Concreta, 2024); an artist in residence at Hangar (2022-2024); honorable mention at the Art Biennial of Diputació de Tarragona (2021); and award-winning artist at the 16th Tenerife International Photography Biennial, Fotonoviembre (2021). Her works have been exhibited in museums and art centers such as the Vienna Secession; the Württembergischer Kunstverein (Stuttgart); Kunsthall 3,14 (Bergen); MUSAC (León); Fabra i Coats (Barcelona); and TEA (Tenerife), among others.

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[1] *Muros de viento, sarcófagos cristalinos*  
Editorial Concreta, 2024

[2] *The Road to Tsukuba (Autoimmune Landscapes)*  
Azkuna Zentroa, 2023



**Lara García Díaz** is a Teaching Staff Researcher and Research Coordinator at EINA Centre Universitari de Disseny i Art de Barcelona. She holds a PhD in Social Sciences through the Odysseus grant from the Flemish Scientific Fund (FWO), the University of Antwerp (UA, Belgium) and the Antwerp Research Institute for the Arts (ARIA, Belgium). Recently, her work has focused on the analysis of material culture from post-humanist, feminist and ecological perspectives, hybridizing fields of action such as academic and artistic research, cultural mediation, pedagogy, critical thinking and collective political action. Her latest research includes 6 publications in indexed international journals and 10 chapters published in academic books over the last 10 years, in addition to her collaborations with non-academic magazines and volumes. She has developed research and coordination projects with museums and institutions such as MuHKA (Antwerp); Van Abbemuseum (Eindhoven); Casco Art Institute: Working for the Commons (Utrecht); or Museu del Disseny (Dhub, Barcelona). She has also participated as a researcher and speaker in the public program of the Thailand Biennale (Thailand, 2021), ZonaMACO (Mexico, 2020), the Oslo Biennale (Oslo, 2019) or the Venice Biennale (Venice, 2018).



[1] *Encarnar los umbrales*  
2021

**Sunny Graves** is the medium through which Latin-British sound producer and artist Simon Williams channels his current sound production. Born in Guatemala, he grew up between Venezuela and the UK, becoming a pivotal part of the then-emerging jungle and alternative club movement in Caracas, before migrating to Barcelona in the early 2000s. Since his initial releases as Sunny Graves, he has performed at several international festivals (including Sónar, Primavera Sound, Mutek, MIRA, LEV) and independent events across Europe and the UK. He has also contributed to the development of the Barcelona music scene by curating and organizing events with like-minded artists and friends, most recently through the nomadic platform No Skyline. In addition, he also creates sound pieces for performances, films, and installations in collaboration with visual artists.

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**Mathias Klenner** is a Chilean architect and sound artist based in Barcelona. He is an architect from the Pontificia Universidad Católica de Chile; as well as a Master in Sound Art and a PhD candidate in Fine Arts from the University of Barcelona. He is co-founder of the artistic research project “Espacios Resonantes”, and of the collectives TOMA, La Escuela Nunca and Patrimoni Acustic. His work focuses on aural architecture and critical urbanism, investigating conflicts in the community and territory, in their link to the current context of neoliberal progress. Through installations, sound pieces, collages, records, performances, workshops, articles and other mechanisms of material and symbolic dispute, the projects he has carried out combine design and construction work and the development of territorial narratives or temporal atmospheres that can allow the generation of critical actions or discourses. He has exhibited his work at PS1/MoMA YAP (New York); the Chicago Architecture Biennial; Occupied, RMIT (Melbourne); IdeasCity Athens; Cruces Sonoros Festival (Santiago); the Chilean Architecture Biennial; the Barcelona City and Science Biennial; GAM Santiago; Tsonami Festival (Valparaíso); Yale University Graduate Music School; Ambiances Congress; Hangar (Barcelona); Eufonia Festival (Berlin); Sónar +D (Barcelona); CREA L’H Festival (L’Hospitalet); CentroCentro (Madrid); Mayrit Biennial, among others. He has been a professor of architecture courses at UDLA, UFT, UTEM, UCH and UNIACC in Chile and at the Master in Sound Art in UB. He has received grants from the Graham Foundation (2017); Fondart in Chile (2018, 20, 21, 22, 24); the grant for Research and Innovation from Generalitat de Catalunya (2019); Becas Chile for Doctoral Studies (2020); and the Culture Moves Europe grant (2023).



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[1]    *RESONANT SPACES #19*  
2022



**Caterina Miralles** is an architect and audiovisual artist. Considering field research and architecture as a single practice, her work provides a transversal perspective, moving within diverse disciplines—from formal drawing to spatial installations and audiovisual documentaries—with the aim of analyzing, visualizing, and, above all, communicating the social and ethnographic points of friction in the built environment, from the urban landscape to the human landscape. She holds a degree in architecture from the Architectural Association School of Architecture in London. She is currently a research resident at La Escocesa and was a recipient of the 2024 Art Jove Creació Award. Her audiovisual work has been shown at the 19th Venice Architecture Biennale (2025), the LOOP festival in Barcelona (2021), the Venice Architectural Film Festival (2021), the Barcelona Film and Architecture Festival (2021), the London Architectural Film Festival (2020), and she has been nominated for the Transfer Film Award (2021). Her work has been featured in group exhibitions for Art Nou (2024) and at the Bcube gallery in Geneva (2022). Her research has been presented through lectures at the KIT Karlsruhe Institute of Technology in Karlsruhe (2023), Università di Pescara (2023), and the Architectural Association in London (2018). Caterina maintains a close connection between her practice and teaching, through creative workshops with local universities and schools, such as Eina, the European Institute of Design, and the Maria Espinalto Institute; and international ones, such as the Architectural Association and the Adrianea Academy.



**Mireia Molina Costa** is an artist and writer. She is interested in the forms that language takes through words, voice, and their absence. Drawing on eco/hydrofeminist research, her practice is situated between writing, singing and sound creation, as well as relational processes that have given rise to curatorial, editorial, and audiovisual works. Since 2022, she has worked as an editor at einaidea, and is currently a research resident at La Escocesa and curator of PIC 2025 (Programa d’Investigació Curatorial, Sala d’Art Jove + Fundació Brossa). Her sonic work has been shown at the 19th Venice Architecture Biennale (2025, as a collaboration on Caterina Miralles’ audiovisual project “0.5”); FUGA Gallery (2025); ESMUC (2025); MACBA (Sala d’Art Jove, 2024); La Caldera (Sala d’Art Jove, 2024); La Escocesa (2024); and the Fundació Miró (Lluerna Festival, 2024), among others. She has participated in group exhibitions for Art Nou (Sala d’Art Jove, 2024), CACiS. El forn de la calç (2024), Centre Cívic El Coll (2022), La Capsa (2021), L’Automàtica (2020), and Space Studios (Norwich, 2019). Her poems and writing have been published by Makhzin (2024), Lisson Gallery (2024), Fundació Eina (2023, 2024), Universitat de Barcelona (2022), El Relato, Joya: AiR (2020), UEA Publishing Project (2019), among others.

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**Juan Rieradevall Pons** is a Professor of the Department of Chemical, Biological and Environmental Engineering and researcher at the Institute of Environmental Science and Technology (ICTA) María de Maeztu Center of Excellence at the Autonomous University of Barcelona. He holds a PhD in Chemical Sciences (Chemical Engineering) (UAB, 1992); Master’s degree in Management (EADA, 1990); Diploma in Environmental Engineering (Ministerio Industria y Energía and Ministerio de Universidades e Investigación, 1981). He has published more than 130 articles in indexed journals and about 140 articles in scientific and technical publications, 40 books, H 28. He was awarded the First prize AQUAENVEC-LIFE for best project LIFE EU (2015); the Design Award for Recycling of the Generalitat de Catalunya (2013); Award to AQUAENVEC-LIFE as the best European project in progress by the European Union (2013); the Environment Award, Departament Medi Ambient i Habitatge of the Generalitat de Catalunya (2006); the City of Barcelona prize for Sustainable projects, by the Barcelona City Council (2004); the first prize for 2000 Recycling Design from the Departament Medi Ambient of the Generalitat de Catalunya (2001); and the 1990 City of Barcelona prize for Applied Technology for the Environment, by the Barcelona City Council (1991).





**José Luis Uribe** holds a degree in architecture from the School of Architecture at the University of Talca (Chile, 2007) and a Master’s degree in Theory and Practice of Architectural Design from the Barcelona School of Architecture (UPC, Spain, 2010). He has lectured at the Graduate School of Design at Harvard University (USA); Escola da Cidade (Brazil); the Faculty of Architecture at the University of Porto (Portugal); and the Recycl Art Center (Belgium); among others. In 2013, he published the book Talca, Cuestión de Educación (Editorial Arquine, Mexico), for which he won the Ibero-American Biennial of Architecture and Urbanism Award (IX BIAU) and the Architectural Book Awards organized by the Deutsches Architekturmuseum in Frankfurt, both in 2014. In 2016, he was one of the curators of A contracorriente, the Chilean Pavilion for the 15th Venice Architecture Biennale in Italy. He was also appointed a member of the jury for the 10th Ibero-American Biennial of Architecture and Urbanism in São Paulo, Brazil. He is currently a full-time professor at the School of Architecture of the University of Talca.

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**Manuel Cirauqui** is a curator and writer. He is the founding director of einaidea, a research platform created in 2019 by Fundació Eina, Barcelona, which operates as a generator of projects, an itinerant design studio, an intensive study program, a curatorial office, and a think tank of sorts. Strongly relying on artistic collaboration and co-creative dynamics, einaidea has collaborated with Sónar Festival, Teatre Lliure, ArtsLibris, Centre Grau-Garriga d’Art Tèxtil Contemporari, Fundació Tàpies, LOOP Festival, The Green Parrot, La Papelería, Staedelschule Frankfurt, Royal College of Art Stockholm, Universitat Politècnica de València, and the European Commission’s S+T+ARTS program. Since 2016, Cirauqui has also been a curator at the Guggenheim Museum Bilbao, where he has organized numerous exhibitions and overseen the Film & Video exhibition series. Previous curatorial collaborations include the Museo Tamayo, Mexico City; Dia Art Foundation, New York; Jeu de Paume, Paris; and the Institut de Recherche et d’Innovation-Centre Georges Pompidou. Cirauqui has been a visiting professor at international universities such as the Rhode Island School of Design, Providence; the Maryland Institute College of Art, Baltimore; the Haute École d’Art et de Design, Geneva; and Aalto University of Art and Design, Helsinki; among others.

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A research and cultural programming platform of Fundació Eina, **einaidea** was founded in 2019 in Barcelona with the aim of disrupting standardized practices in art and design. einaidea approaches these practices as generative and common ground, through whose combinatorial potential seeks to bring forth the profiles that will define creation in our immediate future. In parallel with PERI\FERAL, einaidea organizes and fosters public programs, exhibitions, publications, and projects in research-creation, design, and experimental writing.



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