

# OTROS TIEMPOS OTHER TIMES

A Short Film by **XAVIER GUÀRDIA**



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## BIOGRAPHY

Xavier Guàrdia, Barcelona 1970, is a producer, screenwriter and film director. He studied Film Directing at Centre d'Estudis Cinematogràfics de Catalunya **CECC** and graduated in 2002. He has written and directed fiction and documentary short films in 8mm, 16mm and HD Video formats.

He also has a degree in Hispanic Philology from the University of Barcelona and Proficiency in English from Cambridge University. He has run **Aula Anglesa** School of English since it was founded in 2001.

Xavier Guàrdia is co-founder since 2020 of the film production company **Seny&Rauxa Docfilms**, a project that focuses on the production of arthouse films and independent cinema.

He is currently working on the editing of his first documentary feature film *Barcelona Tourist Walk*, which will be released in 2024. And he is also in the writing of the script for his second feature film *Soy Camino* for 2025.



## FILMOGRAPHY

- 1996 Whisky on the Rocks / 1' /  
1997 Le Petit Déjeuner / 3' /  
1998 Blue Moon / 12' /  
1999 Are You Lonesome Tonight? / 5' /  
2000 El Pez Más Viejo del Río / 4' /  
2001 Ho Sento Molt / 4' /  
2002 Un Tomb per Barcelona / 15' /  
2012 10 Years Later / 6' /  
2013 Señas de Identidad /12'/  
2014 Atuendos, Dioses e Identidades / 11' /  
2015 Jarrett / 10' /  
2016 A Bit of Us / 4' /  
2017 Barcelona Tourist Walk / 4' / (Music Video)  
2018 Cielito Lindo, Videta Meva / 4' /  
2019 Auld Lang Syne / 6' /  
2021 Towards the Hill / 18' /  
2022 Otros Tiempos / 20' /

**Work in Progress**

- Par les Soirs Bleus d'Été /10'/  
Barcelona Tourist Walk / 90' /  
Soy Camino / 70' /

## CREW

Title ..... Other Times / Otros Tiempos  
Director ..... Xavier Guàrdia  
Country ..... Spain  
Year ..... 2022  
Running Time ..... 20'  
Genre ..... Fictional Documentary  
Production ..... Seny & Rauxa DocFilms  
Script ..... Xavier Guàrdia  
Executive Producer ..... Xavier Guàrdia  
Executive Producer ..... Francesc Recordà  
Production Manager ..... Toni Cyamar  
Cinematography ..... Guillem Camós Romero  
Music Director ..... Joan García i Ruiz  
Editing ..... Gabriel Ghiggeri / Xavier Guàrdia  
Postproduction ..... Gabriel Ghiggeri  
Color Grading ..... Armand Rovira  
Sound Supervisor ..... Pablo Teijón  
Wardrobe & Make-up ..... Lara Saborit  
Graphic Designer Spanish Poster .. Corinne García  
Graphic Designer Catalan Poster... Mario Pardo  
Graphic Designer English Poster ... Arnau Dosaigües  
English Translation ..... John Franklin Nelson  
Subtitles ..... Meditranslation  
Distribution ..... YAQ Distribución

## CAST

Nausica .....	Rosa Serra Torrens
Sibil.la .....	Rosa Serra Torrens
Dolores .....	Rosa Serra Torrens
Interviewer .....	Xavier Guàrdia
Photographs Colour .....	Marc Javierre-Kohan
Barcelona Tourist Walk Musical Theme .....	Daniel Andrew Griggs
Auld Lang Syne Musical Theme .....	Donnie Nicolson / Alicia L. Ortega
L’Hora dels Adéus Musical Theme .....	Alba Boix

### Auld Lang Syne (Musical Theme)

Musical Director .....	Joan Garcia i Ruiz
Scottish Singer .....	Donnie Nicolson
Spanish Soprano .....	Alicia Lorengar Ortega
Violin .....	Alba Boix
Guitar .....	Dídac Barroso
Cello .....	Sandra Villegas
Bagpipe .....	Donnie Nicolson
Percussion .....	Joan Garcia i Ruiz
Lyrics Arrangement .....	Xavier Guàrdia
Sound Editing .....	Pol Ortega
Poem Recitation .....	Xavier Guàrdia
Poem Recitation .....	Tara Hodgson

# SYNOPSIS

## SYNOPSIS (LOGLINE)

Three women compare the current tourist with the all times traveller, establishing a dialogue between today's society and the world of other times.

## SYNOPSIS (SHORT)

Fictional documentary where three women compare the current tourist with the all times traveller, establishing a dialogue between today's society and the world of other times. Old photographs from the 20th century and current ones from the 21st become visual testimony to the transformation of Barcelona.

The three interviews are performed by a single actress, Rosa Serra Torrens, who plays a young anthropology student who transmits common sense and optimism, a middle-aged humanist who proposes a new direction, and an elderly revolutionary who offers a mordant critical vision of this current world that has lost its values and it has been adrift for decades.

## SYNOPSIS

Fictional documentary where three women compare the current tourist with the all times traveller, establishing a dialogue between today's society and the world of other times. Parallel to this, some black and white archive images from the beginning of the 20th century contrast with colour photographs from the 21st century, becoming a visual testimony of the transformation of the city of Barcelona.

The three interviews are performed by a single actress, Rosa Serra Torrens, who plays a young anthropology student, a middle-aged humanist and, finally, an elderly revolutionary.

Three different but complementary visions: a university student who transmits common sense and optimism, a woman with extensive cultural background who proposes a new direction, and a terribly disappointed old woman who offers a mordant and forceful critique of this current world that has lost its values and it has been adrift for decades.

The musical theme *Barcelona Tourist Walk*, composed by the English singer-songwriter Daniel Griggs, shows off the superficial and banal world of the tourists when we see them walking around the city. In contrast to this, the traditional theme *Auld Lang Syne*, in the Scottish version and in the Catalan version, *L'hora dels Adéus*, both full of nostalgia and love, accompany the images of those men and women of old Barcelona.

PHOTO GALLERY  
NAUSICA – Rosa Serra Torrens



SIBIL.LA – Rosa Serra Torrens



DOLORES – Rosa Serra Torrens



11  
LOCATIONS



12

## SOUNDTRACK

(Music Videos)

BARCELONA TOURIST WALK (Daniel Andrew Griggs)

Music Video 4' Dir. Xavier Guàrdia

<https://vimeo.com/373798522>



AULD LANG SYNE (Donnie Nicolson & Alicia Lorengar Ortega)

Music Video 6' Dir. Xavier Guàrdia

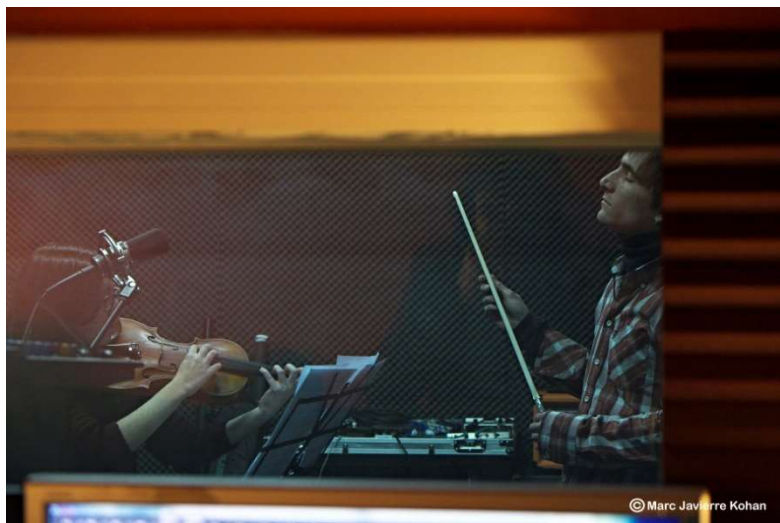
<https://vimeo.com/373805520>



BARCELONA TOURIST WALK – Soundtrack



AULD LANG SYNE – Soundtrack





## FILM REVIEW (1)

**How mass tourism is bad business for the human spirit**

Written by **Xavier Padullés Paricio**

Professor of theory and aesthetics at Institut del Teatre de Barcelona

The short film ***Other Times*** by film director **Xavier Guàrdia**, a test bed for the feature film ***Barcelona Tourist Walk***, stands as a biting and sometimes ironic vision of the problem of acultural tourism in the midst of the globalization of the 21st century.

Divided into three parts, it gives us a polyhedral vision of this new phenomenon, contrasting it with the concept of the traveller of the 19th century or the beginning of the 20th century, hence the concept of the title. And it is that, in other times, the traveller gave himself to others out of a thirst for knowledge and today it is an excuse for selfies, in an act of alienating narcissism.

Structured on the basis of fictionalized interviews, with notable performances by **Rosa Serra Torrens**, **Guàrdia** (also a screenwriter) inquires about the virtues of travel to end with the cultural decadence that globalization imposes. In the film we visualise it, on the skin of Barcelona, in the impressive colour photographs of **Marc Javierre-Kohan**.

In the first part, with some beautiful images of the monument to Columbus and having the waves of the sea as sound background, Nausica is interviewed, alter ego of the teenager who saves Ulysses from shipwreck. As if we were talking about a shipwreck, Nausica reminds us: "For centuries, travel was a spiritual quest. (...) The lure of the unknown has given way to an obsession of leaving nothing to chance". "For travel to be enriching you have to be humble and keep your eyes wide open." These philosophical reflections taken from the book *Bertrand Russell Speaks his mind* contrast with the images of a tourist Barcelona, full of cheap souvenirs and the burden of living in a gentrified city. The chapter closes with some nostalgic black and white photographs from when travelling was an adventure and not a summer "obligation".

Between the whites of the protagonists' costumes and the impeccable marble of the German Pavilion by Mies van de Rohe, a new character, Sibil.la, is interviewed. We are already in the second part. In a beautiful Majorcan accent (let's remember the *Cant de la Sibil.la* in the Cathedral of Majorca), this pythoness warns us about how "we live in a time of technological euphoria and material abundance". And it reminds us that a new Humanism is needed to prevent postmodernity from drowning out any individual and creative thought.

These lucid reflections, fragments taken from the book *El Mediterráneo y los bárbaros del norte* by Lluís Racionero, propose a new spirituality through urban planning, creating an alchemical dialogue between the alienated societies of the north and the warm city of the Mediterranean.

Under the sculpture *La Dona i l'Ocell* by Joan Miró, we reach the third part where Dolores is interviewed, a revolutionary mystic, writes the subtitle. She points out the lack of values of the new generations in contrast with hers of the Spanish Civil War. A culture of effort and sacrifice is vanishing, she says, a society that believes it has seen it all when it has never been anywhere at all.

"You die young and they bury you old. Peace has broken out." Perhaps this is the most shocking phrase of the film. It is at this point where the images become more distressing, due to the overcrowding and vulgarity of drunken tourism. It is a bitter comment on the lack of spirituality that leads to a runaway consumer society, barbarised to the point of banality.

The traditional Scottish theme *Auld Lang Syne* or the original *Barcelona Tourist Walk* composed by **Daniel Andrew Griggs**, both mark a soundtrack about what we have lost and how little we have gained. We thus have a beautiful combination of form and content. The old days, which will never return, are shown in melancholic black and white images of men and women of the past. In contrast, some full-colour photographs of sheep masses. **Guillem Camós**, director of photography, captures this reality between high and low angles in which the architecture disappears to give way to a set design where the tourist is the king in a performance of a decadent society.

The hyper-consumerist society has turned culture into a simulacrum of itself and society has made a spectacle. Ours is the decision about whether we want to be travellers or tourists of life. This, for me, is the final reflection of the film, since it tells us about a way of doing and living. Existence understood as a journey of knowledge and introspection or kidnapped by neoliberal globalising consumerism. Ours is the choice.

## FILM REVIEW (2)

### ***About the film Other Times***

Written by **Roberto Lumbreras Blanco**  
Spanish Playwright and Poet

The film is mayeutic: it shows and persuades us to speak, just as Socrates did, it makes us philosophise, a philosophy in a direct and open way: it suggests ideas with the film's own philosophers, Xavier and his guests, represented by the same actress: the anthropologist, the humanist Sibilla, and Dolores, the old woman who speaks of generational drift.

The film works with antithetical and dialectical structures. The antithesis of the multicoloured, massive and fast international versus the local-intrahistorical of Barcelona. The Mediterranean idea versus the invasive ("barbaric") idea now represented with the tourist invasion resulting from globalization and the conversion of tourism into macro and intensive exploitation. Tourism from a position of avidity, tourism without an aim to get to know the city but to hunt it down and take it photographed as an object of consumption. There is no exchange, the tourist is not ambassador, he does not speak to the local man but, being an extension of his camera, comes in a swift act of predation and acquisition. The crowds of tourists led by the tour guide are the Chaplinian version of *Modern Times* applied to the current tourism industry. And going to the title of Xavier Guàrdia's film, another antithesis could be highlighted, with its two titles: *Other Times* versus *Modern Times*.

And there is an antithesis with a sequence or structure in movement of a dialectical type, by which the past of the concept "trip to Ithaca" ("never rush the trip") is faced or confronted. The trip as an enriching value confronted with the current mass trip of tourists shooting at everything that is put within eyeshot. The non-real-enjoyment, not of experience but of Proustian postponement for virtual enjoyment, postponed, of recollection-reproduction in the future, and, finally, the synthesis of these states with the tessitura proposed and prescribed by the anthropologist Nausica: "For travel to be enriching you have to be humble and keep your eyes wide open"; (...) "if you want to know foreign countries, you must travel like a poor man".

The generational antithesis returns (of worldview and attitude) exposed by the actress who plays the old woman Dolores, who in her Andalusian emigrant accent confronts her life as a young woman and that of her parents in laudatory but extreme terms ("they worked from dawn to dusk") with the life of today's youth, equally exposed in extreme terms.

The author's intention is therefore not to make a thesis, but rather that the viewer makes with the extreme thesis of Dolores and the equally exposed extreme antithesis of youth, a balanced and corrective synthesis between a more natural post-war life with values, productive and responsible, and the life of today's youth, totally focused on leisure, without values, quite unproductive and irresponsible.

It is a film that in the first seconds could seem like a TV documentary, of the latest generation, but as it progresses, the viewer realises that it is not such, but a movie, and rather mayeutised by the director, the filmmaker Xavier Guàrdia himself. Definitely a short film with visual, verbal and musical poetry, with a well-priced narrative structure to balance it with the content. The ideas are reinforced with sound, colour, and the behaviourist display of masses of tourist extras. Yet this is accentuated and strengthened by the performance of the director and the actress who plays the role of an anthropologist, a humanist and an old woman representative of the worldview of their generations, who wander in the peripatetic way, speaking through the agora, with a philosopher's tempo, a tempo far from the speed of the objective reality that they expose and analyse.

In addition, on a symbolic level, both the film's presenter and the humanist Sibilla appear dressed in white and both barefoot: white is the colour of non-colour, a tone that symbolically means neutrality, purity and distance from what appears on the multicoloured stage. Walking barefoot symbolises being on earth, touching reality, feeling the city, being connected to it like its own trees.

One of the merits of the film is to show us the change in tourism in a Mediterranean city like Barcelona, from nostalgia for the past to criticism of the present, leading us with mayeutic methods to a third dialectical step where the viewer places in our time how the tourist experience should be. From nostalgia it is proposed to return to a city whose life was ordered by the criteria of silence, beauty and intimacy. Barcelona has always been touristy. But touristy of travelling individuals, be it a backpacker or an elitist flâneur.



# OTHER TIMES OTROS TIEMPOS

Director **XAVIER GUÀRDIA**

[www.xavierguardia.com](http://www.xavierguardia.com)