

Galeria Estrany-de la Mota

<http://www.estranydelamota.com/>

Passatge Mercader 18
08008 Barcelona, Spain
T +34 93 215 70 51

Martí Anson. Pavelló Català. Arquitecte Anònim

Opening: Thursday, May 2nd 2013, 19.00 p.m.

Exhibition: 02.05.2013 – 15.05.2013. Tuesday to Friday from 10.30 p.m. to 7.00 a.m. and Saturdays from 10.00 p.m. to 2.30 a.m.

*Talk with Martí Anson (artist) and Josep Muñoz (architect): Thursday, May 2nd 2013, 17.30 p.m.

Martí Anson (Mataró, 1967) begins his collaboration with the Galeria Estrany-de la Mota moving in and turning the gallery space into a workshop from which to develop and manage the final stretch of a project and exhibit part of the material.

“There is no difference between designing furniture or to build a house.”

– Jean Prouvé

During the 60s, Martí Anson's father, Joaquim Anson, designed furniture in an unselfish way for the people of Mataró. Word of mouth made him start to deliver to other cities like Barcelona and Tarragona. This phenomenon was the result of a variety of factors that allowed him to perform this task over a period of ten years. The cooperative development made it possible for many of the projects at the time to move forward collectively. Architects, lawyers, administrators, managers and craftsmen worked together in the margins of the bureaucratic rigidity of the dictatorship. They were small gestures but achieved great things.

In this political and social milieu, Joaquim Anson, a school administrative, participated in this state of things with what he could do: design spaces. In the spirit of building in a cheap and efficient way, he accumulated the knowledge to build a vacation home for his family.

After buying a plot on the outskirts of the village of Oix, in the Catalan Pyrenees, he ventured into the construction of a house, to prove it was possible to build low cost using minimal materials to make a simple building. Not being an architect, designed a house where construction with bricks covered all the needs of both structure and furniture. His design transformed the idea of planting a tent to construct a building. The economy of space was one of the essential points of the building.

A 50 m² furniture piece where the architecture was understood in terms of living space for the family. All the energy is absorbed by the interior and its functionality.

Claiming anonymous architecture without complexes, is one of the highlights of this project. In the occasion of its presentation at the Palais de Tokyo in Paris, a building that was built for International Exposition of 1937 in the same city, it makes sense to make the presentation of the building as a pavilion.

The pavilions represent a country yet become architectural renderings of the moment, thus reflect the political position of the country they represent. We have many examples: the German pavilion at the Barcelona International Exposition of 1929 is one of them. We could also talk of the political competition between Germans and Russians with their flags on the Paris International Exposition of 1937, where the architecture externalized symptoms of a cultural war that later became military. The explicit confrontation between

the Soviet pavilion, of Boris Iofan, and the German one designed by Albert Speer, reflected the continuity between art and war. Meanwhile, behind these pavilions was the Spanish Republic pavilion, designed by Sert, with the participation of Picasso, with Guernica, Miro and Caldero, representing another political position immersed in the Spanish Civil War.

The pavilions were built to be destroyed once the exhibition was over, but due to the need for people to remember them and the importance they once had, there was no hesitation in rebuilding them. To give some examples, we have the reconstruction in the 80s of the German Pavilion by Mies Van de Rohe in the same location it was built in 1929, the reconstruction of the Pavilion of the Spanish Republic in the Valle de Hebron of Barcelona for the Barcelona Olympics, and recently the 1937 Soviet pavilion of Boris Iofan opened in Moscow in 2009 as a museum.

A holiday home does not cease to be what it is. But if you present it as a pavilion, the building takes relevance and happens to have a political significance, perhaps the presentation of the claims of those events that happened years ago, while without pretending to be visible, all it wanted was to fulfil its function.

With the support of:



*For further information and/or images contact to Víctor Pérez (victor@estranydelamota.com).