

Things Things Say

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Friends of Fabra i Coats

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Curated by Latitudes.

Fabra i Coats: Centre
d'Art Contemporani
de Barcelona i Fàbrica
de Creació.

Ajuntament de
Barcelona



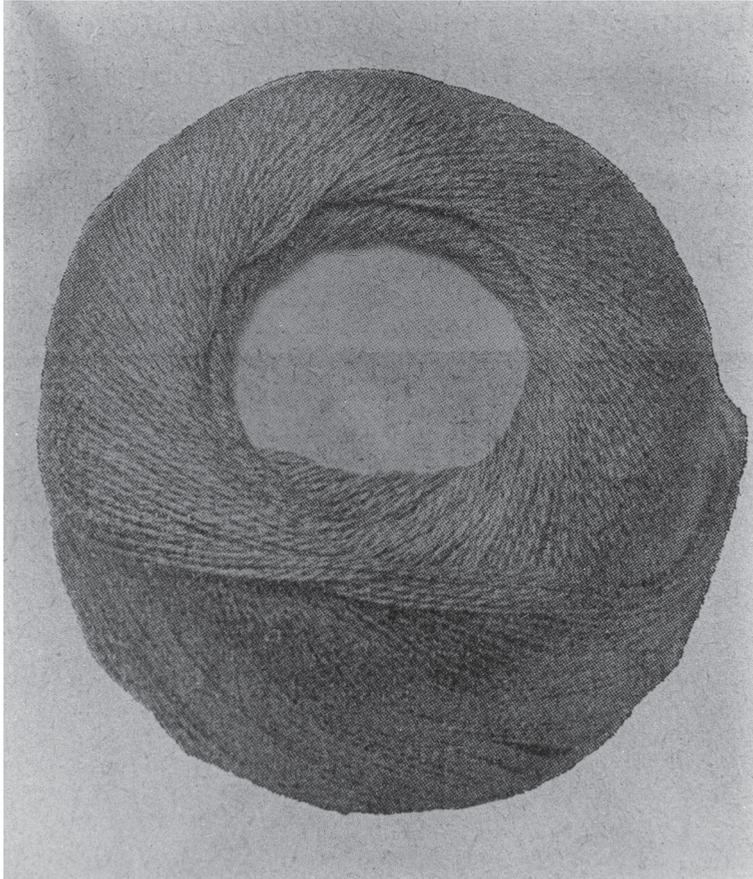
Do you trust things to write human history? To speak on behalf of natural history? Did you ever own a pair of dungarees? When do trivial details become vital? Can a pebble destroy an empire if the emperor chokes at dinner? Would the pebble stand accused?

Do you ever feel that the thing we call theory and the thing we call art are moving in different directions? Shouldn't exhibitions be *the* place to think about the relationships between human subjects and inanimate objects? Has the inexplicable gone missing? Is the exhibition ritual still effective? Did museums really miss you in the spring? Is the key key?

Do things' lives matter? Can you fabricate creation? Is your appreciation of a well-made thing —let us say that chair over there, for example— influenced by having worked hard to get it, or are you as likely to value a good thing having come by it easily? When do unremarkable things become vintage things? If the meaning of a thing is not stable, does that undermine its role as evidence? Does popcorn hold firm opinions?

Are you familiar with the Luddites? Have you ever expressed violence against machinery? Would you associate dematerialisation with deindustrialisation? Are you comfortable with the assertion that you suffer from bad metaphysics —an inability to connect the particular and the general? Does the act of buying bread not encompass a far wider system of the whole world's grain markets? Have you ever wondered why there is a hole in a donut? What does an art centre claim to be at the centre of? Have you heard the expressions “how long is a piece of string?”, or “exceptional typical”? Do you value a coherent argument? Do you seek out provenance, explication, analysis, or description?

Do you really think that if you stare at something long enough, it will reveal its secrets? Does a desire to write about a small car indicate some fear of its inadequacy? What is an idea stripped down to its simplest form? Can art become obsolete like it can be restored? How are things with you?



Francesc Serra i Dimas
Fabra i Coats. Cabdell de fil [Ball of Thread], 1930s-1940s
Arxiu fotogràfic de Barcelona.

EULÀLIA ROVIRA, Barcelona, 1985 (lives there)

A Knot Which is Not, 2020–2021

Eulàlia Rovira gives voices to *Things Things Say*. During the course of the exhibition she is creating a new work of art using written and spoken language. It distorts the textual and verbal conventions of exhibition making, as well as tampering with the genres of magical realism and historical fiction. Enlisting art things present in the gallery, things of inquiry, evidence-things, and things in the world—as well as things about them that were unknown before the exhibition opened— she doubts their reticence, trusts that they mean what they say, but not that they say what they mean.

Sound recordings have also been made of her reading a short text composed entirely of questions which forms the exhibition's introduction. Additionally, Rovira is the spokesperson for the words that have been written by the curators to accompany each of the works of art, and other meaningful things, that form the exhibition. Perhaps you are listening to her voice now, whether it is speaking in Catalan, Spanish, or English.

SARAH ORTMEYER, Frankfurt am Main, 1980 (lives there)

Sabotage, 2009

Wood and sawdust. Dimensions variable.

Collection FRAC Grand Large – Hauts-de-France, Dunkerque, France.

Fragments of clogs are strewn on the floor: broken off, smashed up, chopped into splinters, reduced to dust. The word “sabotage” has come to mean deliberately damaging something, especially with a political motivation: tampering, wrecking, vandalising, hacking. It derives from the French noun *sabot* and the earlier *savate*: a wooden shoe. (The same root accounts for the Spanish *zapato*, and the Italian *ciabatta*.) A common theory of the origin of the word’s current meaning hinges on legends of French weavers tossing their wooden footwear into machines during the industrial revolution to protest the new automation technology which threatened their craft. Throwing a spanner in the works, clogging up the production lines. However, the original sense of the verb *saboter*, from around 1890, described the clumsiness of the agricultural labourers who were brought into cities in France as replacement workers during strikes. Their wooden shoes were more suitable for walking in the fields than in the factories. Yet, this pointed to another kind of labour dispute strategy, in which workers did not stop production but continued inefficiently through creative bungling or a reduction of competence —a precursor of the “go-slow” strike used as an employee tactic in modern industrial conflicts.

UNKNOWN AUTHOR

Workers in Clogs and Espadrilles, 1932
Photograph (modern print).

Courtesy of the Friends of Fabra i Coats.

In the early 1930s, 1,800 people worked at Compañía Anónima Hilaturas de Fabra y Coats. The company produced grey, white, black, and coloured thread in 200-yard reels, and spools by the kilo or metre, among other formats. Women made up 80% of the work force. They were in charge of spinning, weaving, twisting, and winding the cotton thread, whereas the men transported the raw materials to the machines and dyed and bleached the cotton, which predominantly came from Tunisia and Egypt. This work was done on the land now occupied by the Escola Can Fabra, in one of the many buildings that made up the industrial complex.

Fabra i Coats. Cabdell de fil [Ball of Thread], 1930s–1940s
Photomechanical print (modern print).

Arxiu Fotogràfic de Barcelona.

The large-scale manufacturing of printed cotton fabrics known as *indianes* (chintz or calico textiles) throughout the 18th century heralded the modern textile industry in Barcelona. In 1903, the Compañía Anónima Hilaturas de Fabra y Coats was constituted from the fusion of eight family businesses: three Catalan and British corporate societies, and five factories in Sant Andreu, Sant Martí de Provençals, Sant Vicenç de Torelló, and Manresa. Specialising in processing raw fibre and spinning, twisting, and weaving it into threads of all forms, it soon became the most successful textile sector company in the Spanish state.

Also in 1903, the self-taught photographer and lithographer Francesc Serra i Dimas began an artistic career portraying painters, sculptors, architects, and musicians —whether alone in their homes, working in studios, or en plein air. Producing around 90,000 photographs throughout his life, Serra became one of the leading chroniclers of Barcelona’s modern artists. He also worked as a commercial photographer documenting art, antiques, and exhibitions for galleries and collectors, as well as portraying a host of things, commodities, and buildings for packaging and promotional materials, including hotel visiting cards, and a catalogue for a bell foundry. He also worked on the photography and visual communication of the products made at Fabra i Coats, taking pictures of thread wound or formed into spools, balls, tubes, or hanks. The photographic negatives would often be masked with opaque red paint in order to isolate the object against a white background when printed.

By 1933, 86 % of the income of the Compañía Anónima Hilaturas de Fabra y Coats resulted from sales of cotton thread in various forms. By then, the use of cotton for sewing had largely replaced silk and linen, and production had greatly expanded due to the invention and popularisation of the electric sewing machine and as clothing production shifted from the domestic to the industrial sphere. In the 1930s Fabra i Coats began producing thread for cord, a fabric used to reinforce car tires. New commercial agreements with the companies Firestone and Michelin led to the hiring of more than 100 women.

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Master Key, Unknown date

Courtesy of the Friends of Fabra i Coats.

This master key opened doors all over the factory. The only copies were kept by the manager, the fire services, and Pere Fernàndez Bori, current president of the Friends of Fabra i Coats, whose members are former workers. Pere worked at the factory for more than 40 years, where he rose to the position of head of maintenance, until the company closed down definitively in 2005.

ANNETTE KELM, Stuttgart, 1975 (lives in Berlin)

Vitrine zur Geschichte der Frauenbewegung in der Bundesrepublik Deutschland, Stiftung Haus der Geschichte der Bundesrepublik Deutschland, Bonn [Vitrine on the history of the women's movement in the Federal Republic of Germany, Foundation House of History of the Federal Republic of Germany, Bonn], 2013
C-print, framed. 70.5×55.5×4 cm.

Vitrine zur Geschichte der Frauenbewegung in der Bundesrepublik Deutschland, Deutsches Historisches Museum, Berlin [Vitrine on the history of the women's movement in the Federal Republic of Germany, German Historical Museum, Berlin], 2013
C-print, framed. 80.6×62.5×4 cm.

Vitrine zur Geschichte der Frauenbewegung in Baden-Württemberg, Haus der Geschichte Baden-Württemberg, Stuttgart [Vitrine on the history of the women's movement in Baden-Württemberg, House of History Baden-Württemberg, Stuttgart], 2013
C-print, framed. 80.5×65×4 cm.

Latzhose 1, "Relaxed", 2014
C-print, framed. 81.2×66.8×4 cm.

Latzhose 2, "Standard", 2014
C-print, framed. 81.2×66.8×4 cm.

Latzhose 3, "Kicking leg", 2014
C-print, framed. 79.5×64.8×4 cm.

Latzhose 4, "Jumping", 2014
C-print, framed. 79.8×64.8×4 cm.

Courtesy of the artist and König Galerie, Berlin/London.

In mid-1970s West Germany lilac-coloured overalls became an emblem and uniform for a new wave of feminists. Wearing *lila Latzhosen* became a popular shorthand for a radical social politics and protest against gendered division of work and discriminatory laws, and for birth control. In the 1980s, only about half of West German women worked outside the

home. Dyeing the functional garment with a purple colour long associated with the women's movement represented both an incursion into the patriarchal domain of factory labour and a rejection of emphatically female-gendered fashion codes. Overalls were often DIY-dyed, resulting in a range of lavenders and pinks rather than a standard shade. Examples of these dungarees can now be found in the collections of several museums in Germany. Presented in display cases alongside other artefacts, the overalls often seem like forlorn memorabilia from a past that has now been mothballed or outgrown. Yet garments that are freed from the complex background of this historical context seem to intuitively take on new lives of their own in the present. Whether kicking or relaxed, the animated overalls no longer merely stand in for a historical moment; they give shape and possibility to fresh political emotions and new movements.

JAMES N. KIENITZ WILKINS, Boston, 1983 (lives in New York)

This Action Lies, 2018

Digital video, sound. 32 min.

Courtesy of the artist and the Centre d'Art Contemporain Genève – Biennale de l'Image en Mouvement 2018.

This Action Lies is a film composed of three static shots centring on an apparently unremarkable industrial product —a white foam coffee cup from Dunkin' Donuts. Do you “really think that if you stare at something long enough, it'll reveal its secrets?”, the narrator wonders in the fast-paced voiceover. Multiplying matter-of-fact observations about the history of the coffee chain and the circumstances of the film's production with reflections on veracity and trust, the intense focus on the representation of the cup overflows with diversions and doubts.

Unlike the post-hippie capitalism and European lifestyle pretensions of coffee companies like Starbucks, Dunkin' Donuts built its brand on the identity of the hot drink as a utilitarian fuel for proud American workers. The beverage container in *This Action Lies* is not only evidence of a patriotic, cheap, and appealing way to power productivity; it also stimulates humorous and introspective rumination on the fundamental nature of faith, hope, life, self-image, and the value of making analog films. Single-use polystyrene foam packaging cannot be effectively recycled, and many cities have now banned it, including New York. In early 2018 Dunkin' Brands Group announced plans to eliminate this now obsolete cup from its global supply chain and to complete the transition to its new more sustainable double-walled paper cup by the end of 2020.

STUART WHIPPS, Birmingham, 1979 (lives there)

The Kipper and the Corpse, 2004–ongoing

British Leyland Mini 1275 GT, documents and photographs on table, video on monitor, transcripts of conversations. Dimensions variable.

Courtesy of the artist. Commissioned by WERK as part of the Longbridge Public Art Project. Dedicated to the memory of Keith Woodfield.

By 1979 more than 4 million units of the small economy car known as the Mini had been driven off the production line in the UK, principally at the Longbridge plant in Birmingham. This vast industrial site had dominated the social and economic identity of the area for almost exactly 100 years until its eventual closure in 2005 with the loss of more than 5,000 jobs.

Between 2004 and 2007 Stuart Whipps photographed the entire factory site. In 2014, he acquired a rusting chassis of a 1979 Mini in order to try and further understand the broader lessons of the demise of Longbridge and the British Leyland company through a narrow focus on the slow process of learning to restore a single vehicle made in a pivotal year. Throughout the 1970s Longbridge was infamous for the strikes which frequently brought car production to a halt. Struggling to make a profit, British Leyland had gone bankrupt and been nationalised in 1975. Workers and trade union leaders were the target of relentless jokes in the right-wing press. The restructuring and reforms at Longbridge that directly followed the election of Margaret Thatcher as Prime Minister in 1979 were a tumultuous turning point in the disempowerment of the trade unions and the imposition of neoliberalism in the UK.

Whipps collaborated with the retired British Leyland employee Keith Woodfield in the process of taking apart the car, and rebuilding and repairing it. The majority of the work was carried out in public in a temporary workshop at the former Longbridge site, which by then had been redeveloped as a new town centre. The engineering expertise and stories of Woodfield and his colleagues became integral to the project as it expanded inexorably towards further fieldwork, oral history, and archival research. During the course of its four-year restoration, the vehicle was presented in different contexts, from automotive trade shows to art museums and social clubs. A trigger for conversations about classic post-war design on the one hand, yet an embodied memory of often demoralising

labour conditions on the other, the car seems both solidly if ambiguously ordinary as well as deeply, messily political.

On table:

Photographs of car parts with British Leyland paints from 1979: “Snapdragon Yellow”, “Denim Blue”, and “Reynard Bronze”; square photographs of the redundant Longbridge factory (2004–2007); photographs of engine and gearbox parts with newspapers from 1979 featuring political cartoons related to British Leyland.

On monitor:

Extract from “The Kipper and the Corpse”, an episode of the British sitcom *Fawlty Towers*, first broadcast by the BBC on 12 March 1979. © BBC. In this scene Basil Fawlty, played by John Cleese, says:

“Another car strike. Marvellous, isn’t it? The taxpayers pay ’em millions each year, they get the money, go on strike. It’s called socialism. If they don’t like making cars, why don’t they get themselves another bloody job —designing cathedrals or composing violin concertos. The British Leyland Concerto —in four movements, all of them slow, with a four-hour tea-break in between. I’ll tell you why, ’cause they’re not interested in anything, except lounging about on conveyor belts stuffing themselves with my money.”

HAEGUE YANG, Seoul, 1971 (lives there and in Berlin)

VIP's Union, 2001–2020

Borrowed chairs and tables. Dimensions variable.

Courtesy of the artist.

First presented in Berlin in 2001, *VIP's Union* is a collaborative conceptual artwork that consists of a temporary gathering of furniture on loan from a group of very important people: prominent figures from different fields of local society. Each time the work is presented, the meaning of what or who is “very important” is modulated by and according to the context. The borrowed tables and chairs create a kind of subverted VIP hospitality area that is non-exclusive and freely accessible, and where value is defined and produced by the generosity of the lenders. The eventual arrangement of the furniture as part of an exhibition is formed through an organising procedure of advocacy, solicitation, feedback, choice, and interpretation that is shaped and shared between the artist, the prospective lenders, the curators, and the staff of the hosting institution.

At Fabra i Coats, tables and chairs of distinct styles, origins, and functions, each with their own unique significance to their owners, have been transposed from domestic or workplace settings into the exhibition space. Brief notes of provenance written by each lender relate to the corresponding item. The furniture is arranged in small clusters forming a new and heterogenous community, a union which, although it did not ask to be constituted, is nevertheless affiliated through individual acts of goodwill and sustained through its new context of institutional responsibility and care.

Caught between dislocation and belonging —neither commodities, nor art objects, nor permanent gifts— each item of loaned furniture is not simply a surrogate or a straightforward narrator for its owner. People and things write mutual biographies. Whether a mundane plastic chair or a cherished heirloom, these supposedly inanimate things might appear as themselves, yet they also create, maintain, and perform social rituals and are repositories of memories. Although based on a simple procedural design, *VIP's Union* has nevertheless played out in often unexpected ways. While the coronavirus pandemic has created a novel solidarity founded precisely on not gathering and not touching, Yang's work alludes to a form of non-tactile proximity, a muted communication of transmission and difference.

Lenders:

Àlex Nogueras, Àngels Ponsa (Minister of Culture, Government of Catalonia), Ateneu L'Harmonia, Carme Martínez (former headteacher, Can Fabra School), Catalan Chess Federation, Centre Pont del Dragó Association, Francesc Bacardit (architect), Friends of Fabra i Coats, Ignasi Aballí, Ignasi Iglésias – Can Fabra Library, Joan Subirats (professor of political science), Lluís Vallvé Cordoní (art teacher), Lucia Martín (Sant Andreu District Councillor's Office), Manuel Ruisánchez (architect), Martí Pous Secondary School, Montserrat Moliner, Municipal Nursery La Filadora, Oriol Gual (former director, La Capella), Pere Fernández Bori (former employee, Fabra i Coats. President, Friends of Fabra i Coats), Taller de Músics.

ADRIÀ JULIÀ, Barcelona, 1974 (lives there and in Bergen)

Popcorn, 2012 *

HD video, colour, sound. 90 min.

Popcorn, 2019

Giclée prints, framed. 100×70 cm each.

Courtesy of the artist.

Popcorn is a feature-length movie adapted from footage shot by the Californian photo optics company Photron to demonstrate the capabilities of a model of ultra-high-speed camera. The slow-motion pop of a single popcorn kernel has been further prolonged by extending the 12-second film to a duration of 90 minutes. A soundtrack has been added, and the movie is accompanied by a poster.

When heated, the moisture bound within the starchy core of a seed kernel of the *everta* variety of the plant species *Zea mays* turns to steam. The pressure increases until the hard hull bursts and the gelatinised interior forcefully expands and cools to create what we know as popcorn, a form of maize. The kernels of the earliest maizes were too tough to chew or grind into flour, and ancient indigenous peoples throughout Central and South America, especially in Peru, Guatemala, and Mexico would have popped them. The Aztecs ate popcorn but also used it for ornamentation. In the 16th century, Spanish colonists described ceremonies with popcorn, *momochitl* in the Nahuatl language. Centuries later, with the invention of the steel plough in 1837, European settler colonialists in the United States were able to break the thick grasses of the prairies. The fertile soils of the Midwest were transformed, and the upper Mississippi Valley soon became known as the Corn Belt. Despite the Great Depression of the 1930s, popcorn remained an affordable treat in the Midwestern United States, and the snack industry thrived as popping machines became commonplace in movie theatres. Popcorn began its inexorable association with Western cinema, mass appeal, and profit-making.

The truism that selling popcorn is much more lucrative than screening films, the packaging more expensive than the contents, shadows the complex and intractable historical explosion of capitalism's ecologies and colonialism's extortion. In this sense, *Popcorn* the movie is a documentary drama about the silencing of indigenous cultures and the magnitude of

their influence, a sort of technical and mythic counterpoint to accelerationism, short attention spans, and short-horizon perspectives. *Popcorn* is also an American horror movie in which industrial violence and cultural supremacy lie behind a gesture as apparently mundane and mindless as the consumption of a low-stress, low-calorie snack.

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6 November 2020, 7 pm

Screening of *Popcorn* (2012) by Adrià Julià
at cinema Zumzeig (c. Béjar, 53).

Fragments of conversations between Stuart Whipps and former Longbridge workers that took place during the restoration of the Mini.

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“I’ve got two good friends who worked in industrial relations, right, and what they’ve told me about this company, the company, you know it wasn’t squeaky clean, let me tell you. If they were running short of parts, or they had some urgent maintenance to do, anything, they’d feed some controversial information to the unions and they’d be like, ‘We ain’t having that!’ They just played into their hands. They must have been bloomin’ stupid I reckon.”

●
“One of the things that you were talking about, you always had this thing called a cock hand, you always had a cock hand which was the most experienced guy on the section. Maybe he’d been there for the longest or maybe he was the most dexterous or maybe the most intelligent. But there was always one that rose, and he was the one you’d go to if you had a problem rather than go to the foreman, because it was very much us and them, and you didn’t really wanna say you couldn’t do this to the foreman. What you’d do is go to the guy you knew as the cock hand and you’d say ‘I’ve got a problem with this’ and he’d say: ‘Oh you’re doing it wrong, son, you’ve gotta do it like this.’”

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“What you’ve got to realise is certainly since I started there was a subtext, and the subtext was that the Austin workers were too greedy. Now the reason that, one of the reasons for that subtext was, everybody in the West Midlands set their wages according to what the Austin workers got. For instance, West Mids police, when they used to negotiate, it wasn’t an argument, they’d say, ‘We get what they get’, so all of a sudden, we became a target. It was at this time that you’d see the young Jeremy Clarkson making jokes about Austin cars and about British Leyland cars, and sometimes they were honest, truthful, they [the cars] were rubbish. The bodies would fall apart in three years, just like every other manufacturer, we weren’t standing alone. However, we were selected as being a target, and one of the reasons for that was Red Robbo [Derek Robinson, union convener of the Longbridge factory]. Now I was a very good friend of Derek, and I knew him to be honest, he lived the life that he spoke about, he was not one of those kinda people. [Inaudible] Old duffle-coat ... he caught the bus, he lived in a flat ya know... A lot of what he said was truthful. However, it’s like I explained to our friend earlier, I remember 28–30,000 people working here but there would be 50,000 people voting out in Cofton Park, and I remember the coaches would come from Birmingham University and the students would be given £10 in their hand and a packed lunch, so the real workers hadn’t got a say. And it got to the point where when people were going to have a vote, they knew they were always going to be put out so they’d take the fishing tackle, and they’d put it in the back of the car, and as you’d be standing there listening on the platform to everybody speak there’d be guys on their hands and knees crawling around picking up worms. [Laughing] Because that many feet would raise the worms to the surface. And this is true this is honest truth, I felt a victim, I felt my word wasn’t listened to and it wasn’t.”

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“What you’ve gotta keep in mind is that I was working with 25 workers and if you could keep them workers happy... I mean let’s think of it, there’s no job satisfaction, it’s completely boring, so if you can make it a little bit easier and then they can have a little bit of a breather then...”

●
“This is where the jokes come from, we would see photographs smuggled out of guys asleep on the night shift. It wasn't mentioned that they were sleeping on their own time. Because what they'd do is back the work up and stash it, like on a Friday they'd stash a couple hundred units they'd done on the Thursday and worked over so that they'd have an easy. [Coughing] That's what they'd do at Christmas, back the work up, so very often, I mean the figures were dictated by the management not by the guys, so the guys would do the work, so it was cast off, unexpected. You couldn't cheat so they'd be done by two, but the only rule was you couldn't go home, so you'd got a huge amount of darts teams, dominoes teams, cards teams, ya know, and some of the guys who were working on other jobs during the day would get their head down. So to the Leyland it looked like they were just idle people, but they really weren't.”

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“They were all fighting, and one of 'em had gone stripped down to his underpants and his T-shirt, and what I'm tellin' ya is true, and the place—this was at 11:54 in the evening, and they were still there from the day, they were all roaring drunk, and I said to me dad, 'What's happening?' He said, 'They've decided they're going to have a race to New Street station and back and see who's the winner.'”

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“It was a cruel place as well, a hateful place. There were a lot of hateful people there. The bravest man in cabs, was a transvestite, and he wore a dress to work. And probably every night he came to work he got beaten, and the next day he's come in again in a different dress and work on the line and he'd just refuse to give in. I dunno what happened in the end, but I always said he was the bravest man I'd ever met, to be able to do that and know that when he came to work the following night it was gonna happen again. It's a cruel place, a very cruel place. It learns you to be tough, and it learns you to be as nasty as they were. So you would do for somebody if you could, because that was the order. It breeds hatred.”

●
“He didn't actually work there, he was an apprentice at college and it was his placement, and one of the things he had to do it was something like industrial psychology, it was one of his modules he was studying, so he had to come in and just watch ya know, monitor how people worked. He said he was fascinated that you'd have a full track and you'd imagine that'd be like one team, he said but you'd have a foreman looking after, say, 10 blokes, and that team of 10 they'd all hate each other's guts and would try and sabotage what each one was doing. And then he said you'd have another 10 that were like a family, ya know, on Christmas card terms, but there was no cohesion across the whole thing, and the gearbox team wouldn't go out with the engine team 'cause the gearbox team got paid slightly more, just things that were a disaster for industrial relations.”

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“But people did used to get frustrated though, talking about the cabs, I worked you know where the body drop was, where the body drops onto the engine round about there, and there was a body came over the one time and the smell was tremendous, this smell, anyway they dropped the body onto the engine and all the way up the track, and eventually when it got to the end of the track they decided to investigate what this smell was, and someone had put a couple of kippers in the headlights. [Laughing] So how long the kippers had been there I don't know!”

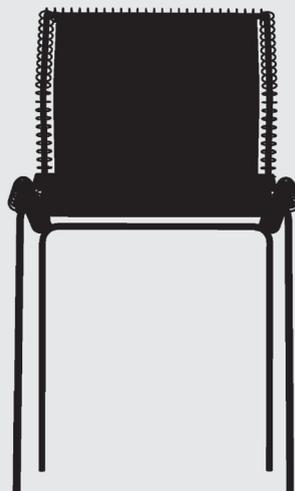
ORIOI GUAL

Antic director de La Capella
Antiguo director de La Capella
Former director, La Capella

L'any 2000 en Niall O'Flynn va dissenyar el mobiliari per a la oficina de La Capella. Des d'aleshores aquesta cadira ha suportat estoicament el pes d'artistes, comissaris, crítics, dissenyadors i col·laboradors de tota mena quan parlaven amb mi salvant la muralla de papers que s'amuntegaven a la meua taula. És honesta, no amaga res. És part de La Capella, i com a tal va formar part de la peça que en Marc Vives va presentar a *Les escenes* per celebrar-ne els vint-i-cinc anys ●

En el año 2000 Niall O'Flynn diseñó el mobiliario para la oficina de La Capella. Desde entonces esta silla ha soportado estoicamente el peso de artistas, comisarios, críticos, diseñadores y colaboradores de todo tipo cuando hablaban conmigo salvando la muralla de papeles que se amontonaba en mi mesa. Es honesta, no esconde nada. Es parte de La Capella, y como tal formó parte de la pieza que Marc Vives presentó en *Les escenes* para celebrar sus veinticinco años ●

In the year 2000, Niall O'Flynn designed the office furniture for La Capella. Since then, this chair has stoically held the weight of artists, curators, critics, designers and collaborators of all kinds, whenever they have sat talking with me across the mountains of papers piled on top of my desk. It's honest; it doesn't hide anything. It's part of La Capella and, as such, it was part of the piece Marc Vives contributed to *Les escenes* [The Scenes] to celebrate La Capella's 25th anniversary ●



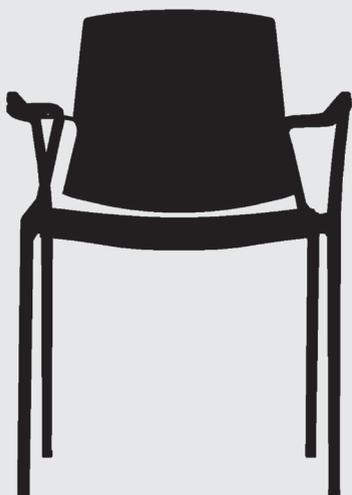
LUCIA MARTÍN

Regidora del Districte de Sant Andreu
Regidora del Distrito de Sant Andreu
Sant Andreu District Councillor's Office

Totes les cadires del despatx de la Regidoria del Districte de Sant Andreu són importants, com ho són totes les persones que hi entren: per proposar, demanar, criticar, netejar... Aquesta és una més de les que hi tinc ●

Todas las sillas del despacho de la Concejalía del Distrito de Sant Andreu son importantes, como lo son todas las personas que entran en ella: para proponer, pedir, criticar, limpiar... Esta es una más de las que allí tengo ●

All the chairs in the Sant Andreu District Council offices are important, just like all the people who come here: to offer a proposal, make a request, file a complaint, to clean, etc. This is another of the chairs I have here ●



CARME MARTÍNEZ

Antiga directora de l'Escola Can Fabra
Antigua directora de la Escola Can Fabra
Former headteacher, Can Fabra School

La butaca de les històries compartides.

Mireu-me. Us semblo una butaca grisa
qualsevol? Doncs no us ho penseu. Jo visc
al cor de l'Escola Can Fabra, a la seva bi-
blioteca. Cada dia, se m'asseuen mestres,
agafen un llibre i expliquen històries fantàs-
tiques que fan volar la imaginació dels in-
fants i que els ensenyen que llegir els farà
més lliures ●

La butaca de las historias compartidas.

Miradme. ¿Os parezco una butaca gris cual-
quiera? Pues no lo soy. Yo vivo en el cora-
zón de la Escuela Can Fabra, en su biblio-
teca. Cada día, se sientan en mí maestros,
cogen un libro y cuentan historias fantás-
ticas que hacen volar la imaginación de los
niños y que les enseñan que leer les hará
más libres ●

The armchair of shared stories.

Look at me. Do I look like a regular run-
of-the-mill armchair? Don't be fooled. I
live at the heart of Can Fabra School, in the
library. Every day, teachers sit here. They
pick up a book and tell fantastic stories
that light up the children's imaginations
and teach them that reading will make
them freer ●



PERE FERNÀNDEZ BORI

Antic treballador de la Fabra i Coats i president d'Amics de la Fabra i Coats

Antiguo trabajador de la Fabra i Coats y presidente de Amigos de la Fabra i Coats

Former employee, Fabra i Coats
President, Friends of Fabra i Coats

Aquesta cadira centenària era utilitzada habitualment per alguna de les 200 persones, generalment dones, que treballaven a les oficines del Departament d'Administració de la Fabra i Coats, al carrer Bruc amb Gran Via (on actualment es troba la seu regional de la companyia Seguros Ocaso). La cadira té forma ergonòmica per a les cuixes i és de roure, així que és molt forta ●

Esta silla centenaria era utilizada habitualmente por alguna de las 200 personas, generalmente mujeres, que trabajaban en las oficinas del Departamento de Administración de la Fabra i Coats, en la calle Bruc con Gran Via (donde actualmente se halla la sede regional de la compañía Seguros Ocaso). La silla tiene forma ergonómica para los muslos y es de roble, así que es muy fuerte ●

This hundred-year-old chair would generally have been used by one of the 200 people, mainly women, who worked in the Administration Department at Fabra i Coats, located on carrer Bruc with Gran Via (current location of the regional headquarters of the company Seguros Ocaso). The chair has an ergonomic form for the sitter's thighs and is made of oak, so it is very strong ●

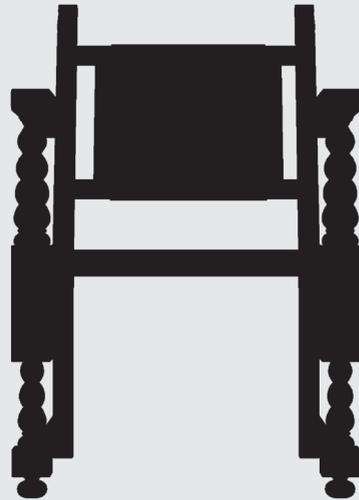


MONTSERRAT MOLINER

La vaig heretar que duia el nom de la Silla Española i així es va quedar. Ha estat la cadira que m'ha acompanyat a l'espai de treball des que vaig sortir de Barcelona l'any 2000. Durant molts anys no em va importar la seva incomoditat, gaudia de la seva presència austera i de passejar els dits en els sots fets al final dels braços de fusta. Ara, des de fa uns anys, és a la cuina, en un racó. Deia Dennis Oppenheim que la incomoditat és l'estat en el qual l'art es fa més accessible ●

La heredé con el nombre de Silla Española y así se quedó. Ha sido la silla que me ha acompañado en el espacio de trabajo desde que salí de Barcelona en el año 2000. Durante muchos años no me importó su incomodidad, disfrutaba de su presencia austera y de pasear los dedos por los hoyos hechos al final de sus brazos de madera. Ahora, desde hace algunos años, está en la cocina, en un rincón. Decía Dennis Oppenheim que la incomodidad es el estado en el que el arte se hace más accesible ●

When I inherited it, it was called the Spanish Chair and the name stuck. It has been with me in all my workspaces since I left Barcelona in 2000. For years, I didn't care that it was uncomfortable. I enjoyed its austere presence, and I liked running my fingers across the dents in the ends of the wooden arms. Now it's in the kitchen, where it has been for a few years, in a corner. Dennis Oppenheim said that discomfort is the state in which art is most accessible ●



LLUÍS VALLVÉ CORDOMÍ

Mestre d'educació artística | Profesor de educación artística | Art teacher

Taula dissenyada el 1999 amb el nom original de *Pítol* i construïda el 2016 canviant el nom pel de *TAULA PITÖL*². La idea del disseny era poder disposar d'una taula que pogués acollir un grup variable de persones mantenint la forma quadrada, que pogués augmentar de mida per facilitar així les relacions del grup. La taula ha esdevingut un bon espai de trobada ●

Mesa dissenyada en 1999 con el nombre original de *Pítol* y construida en 2016 cambiando el nombre por el de *TAULA PITÖL*². La idea del diseño era poder contar con una mesa que pudiera acoger a un grupo variable de personas manteniendo la forma cuadrada, que pudiera aumentar de tamaño facilitando así las relaciones del grupo. La mesa se ha convertido en un buen espacio de encuentro ●

Table designed in 1999, with the name *Pítol*. It was built in 2016 and the name was changed to *TAULA PITÖL*². The idea for the design was a table that could be used by a variable number of people while maintaining its square shape, that could be expanded for bigger group meetings. The table has become a great place for gathering ●



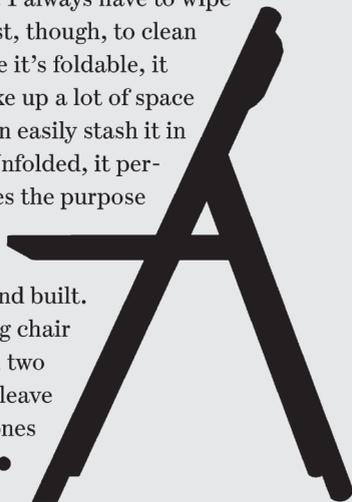
IGNASI ABALLÍ

A partir de l'obra de Joseph Kosuth *Una i tres cadires* (1965), les cadires van deixar de ser simplement un objecte per seure-hi per convertir-se també en una idea o un concepte. Molt sovint, quan veig cadires, penso en l'obra de Kosuth. Va utilitzar, en una de les versions de l'obra, una cadira plegable molt semblant a aquesta que tinc a l'estudi des de fa alguns anys. Algú que deixava un pis perquè marxava de la ciutat me la va regalar juntament amb altres objectes domèstics. Des de llavors, la utilitzo com a cadira complementària quan ve algú a visitar-me a l'estudi i totes les altres estan ocupades. No té un ús freqüent, però sempre hi és, acumulant pols i esperant l'ocasió que algú la desplegui per seure-hi. Abans, però, hauré de passar-li un drap per netejar-la. Com que és plegable ocupa poc espai i es pot guardar fàcilment en qualsevol racó. Desplegada, compleix perfectament amb la funció per a la que va ser dissenyada i construïda. Així que una cadira plegable és, com a mínim, dues cadires. Les altres les deixo a Kosuth ●

A partir de la obra de Joseph Kosuth *Una y tres sillas* (1965), las sillas dejaron de ser simplemente un objeto para sentarse para convertirse en una idea o un concepto. Muy a menudo, cuando veo sillas, pienso en la obra de Kosuth. En una de las versiones de la obra, utilizó una silla plegable muy parecida a esta que tengo en el estudio desde hace algunos años. Alguien que dejaba un piso porque se marchaba de la ciudad me la regaló junto con otros objetos domésticos. Desde entonces, la utilizo como silla complementaria cuando viene alguien a visitarme al estudio y todas las demás están ocupadas. No tiene un uso frecuente, pero

siempre está aquí, acumulando polvo y esperando la ocasión de que alguien la despliegue para sentarse en ella. Antes, sin embargo, suelo pasarle un trapo para limpiarla. Como es plegable ocupa poco espacio y se puede guardar fácilmente en cualquier rincón. Desplegada, cumple perfectamente con la función para la que fue diseñada y construida. Así que una silla plegable es, como mínimo, dos sillas. Las demás las dejo a Kosuth ●

After Joseph Kosuth's *One and Three Chairs* (1965), chairs were no longer just an object to sit in; they also became an idea or a concept. Very often, when I see a chair, I think about Kosuth's piece. In one of the versions, he used a folding chair very similar to this one, which I've had in my studio for a few years. Someone who was moving out of the city gave it to me, with some other household items. Since then, I use it as a backup chair, for when someone comes to see me at the studio and all the other chairs are occupied. I don't use it very often, but it's always there, gathering dust and waiting for the moment when someone unfolds it to sit on it. I always have to wipe it down first, though, to clean it off. Since it's foldable, it doesn't take up a lot of space and you can easily stash it in a corner. Unfolded, it perfectly serves the purpose for which it was designed and built. So a folding chair is, at least, two chairs. I'll leave the other ones to Kosuth ●



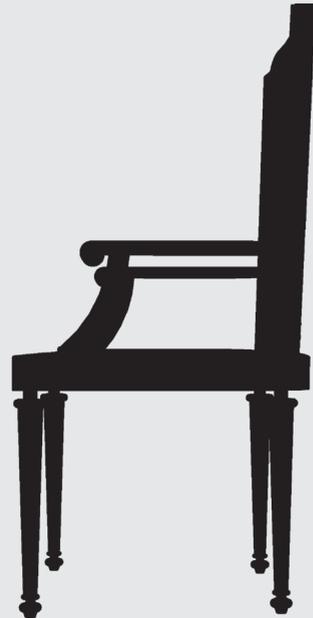
ÀNGELS PONSA

Consellera de Cultura de la Generalitat de Catalunya | Consejera de Cultura de la Generalitat de Catalunya | Minister of Culture, Government of Catalonia

La tria d'aquesta butaca obeeix a la voluntat de compartir els moments viscuts per aquest objecte al llarg de tants anys i la pàtina inevitable del pas del temps. Pertany a la sala de reunions Pompeu Fabra del Palau Marc de Barcelona, seu de la Conselleria de Cultura, on el món de la cultura expressa les seves il·lusions i treballam per un país on la cultura és una font de valors i d'identitat que contribueix al benestar, la cohesió social i el sentiment de pertinença. La cultura juga un paper essencial en el desenvolupament d'una societat basada en el coneixement, en el desenvolupament social i econòmic i en la transmissió de valors democràtics. Com a consellera de Cultura de la Generalitat de Catalunya tot just nomenada voldria destacar «l'acumulació de vida cultural» que porta implícita aquesta cadira, un objecte que, gràcies a aquesta exposició, deixa de pertànyer al món de les coses per conquerir un rang artístic. Una dimensió que s'escapa del seu valor d'ús per recrear vivències, nostàlgies, desigs i frustracions, somnis imaginats i emocions acumulades ●

La elección de esta butaca obedece a la voluntad de compartir los momentos vividos por este objeto a lo largo de tantos años y la pátina inevitable del paso del tiempo. Pertenece a la sala de reuniones Pompeu Fabra del Palau Marc de Barcelona, sede de la Conselleria de Cultura, donde el mundo de la cultura expresa sus ilusiones y se trabaja por un país donde la cultura es una fuente de valores y de identidad que con-

tribuye al bienestar, la cohesión social y el sentimiento de pertenencia. La cultura juega un papel esencial en el desarrollo de una sociedad basada en el conocimiento, en el desarrollo social y económico y en la transmisión de valores democráticos. Como consejera de Cultura de la Generalitat de Catalunya recién nombrada desearía destacar «la acumulación de vida cultural» que lleva implícita esta silla, un objeto que, gracias a esta exposición, deja de pertenecer al mundo de las cosas para conquistar un rango artístico. Una dimensión que se escapa de su valor de uso para recrear vivencias, nostalgias, deseos y frustraciones, sueños imaginados y emociones acumuladas ●



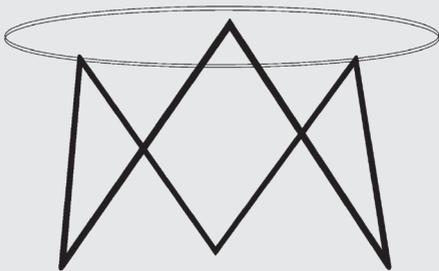
The selection of this armchair is inspired by the desire to share the lived experiences of this object over the years, and the inevitable patina left by the passage of time. It comes from the Pompeu Fabra meeting room at the Palau Marc in Barcelona, headquarters of the Department of Culture, where the cultural world voices its hopes and we work towards building a country where culture is a source of values and identity that contributes to people's well-being, to social harmony, and to a feeling of belonging. Culture plays an essential role in forging a society founded on knowledge, social and economic development, and the transmission of democratic values. As the recently named Minister of Culture of the Catalan Government, I would like to highlight the "accumulation of cultural life" inherent in this chair, an object which, in being exhibited, leaves behind the universe of objects to take on an artistic status. This dimension departs from its use value to recreate experiences, nostalgia, desires and frustrations, imagined dreams and accumulated emotions ●

ÀLEX NOGUERAS

Aquesta taula és un disseny de Barba Corsini per als icònics apartaments de La Pedrera. Als anys noranta es van fer fora els llogaters i es van enderrocar. La taula va acabar en una casa particular durant anys fins que la propietària, la meva padrina, va tenir néts i la va considerar perillosa per als nens. Aleshores me la va regalar. Des d'aquell moment ha viscut a casa meva ●

Esta mesa es un diseño de Barba Corsini para los icónicos apartamentos de La Pedrera. En los años noventa echaron a los inquilinos y se derribaron. La mesa acabó en una casa particular durante años hasta que la propietaria, mi madrina, tuvo nietos y la consideró peligrosa para los críos. Entonces me la regaló. Desde aquel momento ha vivido en mi casa ●

This table was designed by Barba Corsini for the iconic flats in La Pedrera. In the 1990s, the tenants were evicted and the flats were torn out. The table ended up in a private house, where it stayed for years until the owner—my godmother—had grandchildren and she thought it would be dangerous for the kids. That's when she gave it to me. I've had it at my house ever since ●



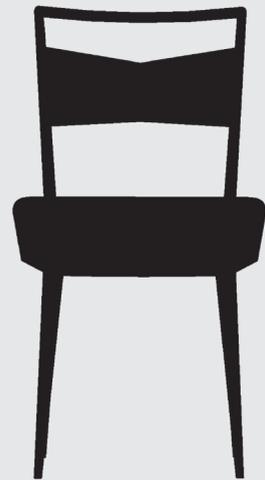
FRANCESC BACARDIT

Arquitecte | Arquitecto | Architect

Cadira fabricada als anys cinquanta que formava part del mobiliari de la sala de vendes de l'empresa tèxtil familiar. Amb els anys va passar de l'àmbit industrial al domèstic canviant tant la seva funció com el seu entapissat, que s'ha anat fent amb els teixits de la pròpia indústria ●

Silla fabricada en los años cincuenta que formaba parte del mobiliario de la sala de ventas de la empresa textil familiar. Con los años pasó del ámbito industrial al doméstico cambiando tanto su función como su tapizado, para el que se han ido utilizando los tejidos de la propia industria ●

Chair manufactured in the 1950s, which was among the furniture from the sales room at the family's textile company. Over the years, its use shifted from industrial to domestic; its repurposed function was accompanied by a change in its upholstery, which was updated periodically using fabric from the factory ●



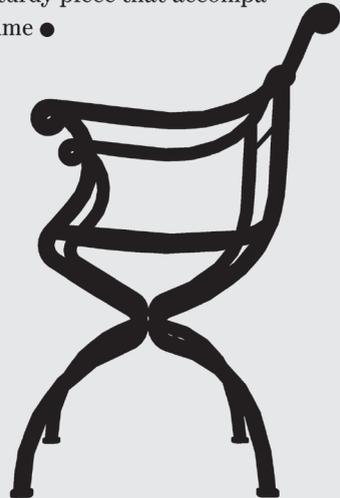
JOAN SUBIRATS

Professor de Ciència Política
Profesor de Ciencia Política
Professor of Political Science

Cadira comprada després d'una visita al centre d'Europa l'any 1981, on vàrem tenir ocasió d'admirar diferents creacions de l'època en què Karl Friedrich Schinkel va desenvolupar la seva feina com a arquitecte i artista. És una peça sòlida, que acompanya una vida ●

Silla comprada tras una visita a Centroeuro-ropa en 1981, donde tuvimos ocasión de admirar diferentes creaciones de la época en que Karl Friedrich Schinkel desarrolló su trabajo como arquitecto y artista. Se trata de una pieza sólida, de las que acompañan toda la vida ●

Chair purchased following a trip to central Europe in 1981, during which we had the opportunity to admire a series of pieces dating from the period when Karl Friedrich Schinkel worked as an architect and an artist. It's a sturdy piece that accompanies a lifetime ●



ESCOLA BRESSOL MUNICIPAL
LA FILADORA

JARDÍN DE INFANCIA MUNICIPAL
LA FILADORA

MUNICIPAL NURSERY LA FILADORA

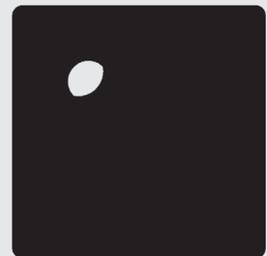
Aquestes cadires venen de l'Escola Bressol Municipal La Filadora, llar d'infants que té una curta però intensa trajectòria dins del recinte de la Fabra i Coats. La cadira està pensada per ser utilitzada per infants de 0 a 3 anys, els principals usuaris de la llar. Té tres posicions possibles, que ofereixen tres alçades diferents de seient, en funció de l'alçada i mobilitat de l'infant. Té una quarta posició que la converteix en una tauleta i possible zona de joc. Aquesta flexibilitat garanteix la total autonomia dels infants: ells mateixos poden seure, aixecar-se, moure-la, sense dependre d'un adult. Té una forma de cub compacte que dona molta estabilitat a la cadira.

Aquestes tres característiques defineixen també la filosofia de la llar d'infants La Filadora: autonomia, flexibilitat, estabilitat. L'equip humà de la Filadora té molta cura dels infants, del seu benestar i del seu desenvolupament autònom acompanyat i respectuós. I com a Associació de Famílies d'Alumnes (AFA), creiem que el fet que la llar hagi escollit aquesta cadira pels seus petits usuaris, ho exemplifica i ratifica ●

Estas sillas vienen de La Filadora, jardín de infancia que tiene una corta pero intensa trayectoria dentro del recinto de la Fabra i Coats. La silla está pensada para ser utilizada por niños de 0 a 3 años, los principales usuarios del centro. Tiene tres posiciones posibles, que ofrecen tres alturas diferentes

de asiento, en función de la altura y movilidad del niño. Tiene una cuarta posición que la convierte en una mesita y posible zona de juego. Esta flexibilidad garantiza la total autonomía de los niños: ellos mismos pueden sentarse, levantarse, moverla, sin depender de un adulto. Su forma de cubo compacto da mucha estabilidad a la silla.

Estas tres características definen también la filosofía del jardín de infancia La Filadora: autonomía, flexibilidad, estabilidad. El equipo humano de La Filadora tiene mucho cuidado de los niños, de su bienestar y de su desarrollo autónomo acompañado y respetuoso. Y como Asociación de Familias de Alumnos (AFA), creemos que el hecho de que el jardín haya escogido esta silla por sus pequeños usuarios, lo ejemplifica y ratifica ●



These chairs come from the Municipal Nursery La Filadora, which has had a short but intense history in the Fabra i Coats complex. The chair is designed to be used by children from ages 0 to 3, the main age group of the nursery's users. It has three possible positions, offering three different seat heights to match the child's height and mobility level. It has a fourth position that transforms it into a table and a possible play area. This flexibility guarantees total autonomy for the children: all by themselves, they can sit, stand up, and move around without depending on an adult. It is shaped like a compact cube, which offers increased stability.

These three characteristics also define the philosophy of the nursery La Filadora: autonomy, flexibility, stability. La Filadora is staffed by a team of people who are dedicated to watching over the children, their well-being and their development in a self-sufficient, supervised and respectful way. And as a Family School Association, we believe that the fact the nursery chose this chair for its little users exemplifies and supports that philosophy ●

AMICS DE LA FABRA I COATS

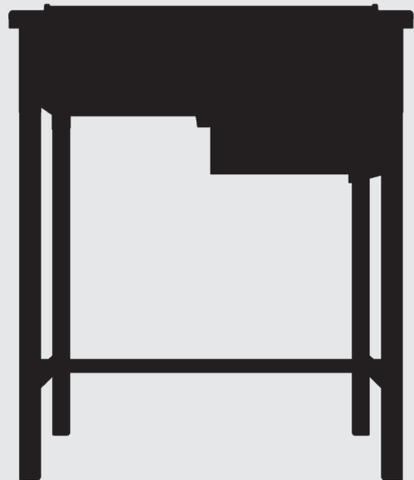
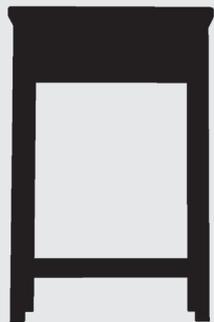
AMIGOS DE LA FABRA I COATS

FRIENDS OF FABRA I COATS

Una taula i un tamboret com aquests eren utilitzats per l'encarregat de cada departament de la Fabra i Coats, que es col·locava entre els grans telers per tenir una visió general de la producció tèxtil. Des d'aquí feia el primer control de qualitat supervisant el metratge real dels rodets. El 2007 Casa Decor va celebrar la seva trenta-setena edició a la fàbrica de Sant Andreu i malauradament van pintar la taula de taronja, tot i que originalment era de fusta sense pintar ●

Una mesa y un taburete como estos eran utilizados por el encargado de cada departamento de la Fabra i Coats, que se colocaba entre los grandes telares para tener una visión general de la producción textil. Desde aquí realizaba el primer control de calidad supervisando el metraje real de los carretes. En 2007 Casa Decor celebró su 37^a edición en la fábrica de Sant Andreu y desgraciadamente se pintó la mesa de naranja, aunque originalmente era de madera sin pintar ●

A table and stool like these were used by the managers of each department at Fabra i Coats. They would sit between the large looms so they would have an overall view of the fabric production. From there, they could perform the initial quality control, supervising the length of fabric on each bolt. In 2007, the 37th edition of the Casa Decor trade fair was held at the factory in Sant Andreu and, unfortunately, the table was painted orange. Originally, it was unpainted wood ●



FEDERACIÓ CATALANA D'ESCACS

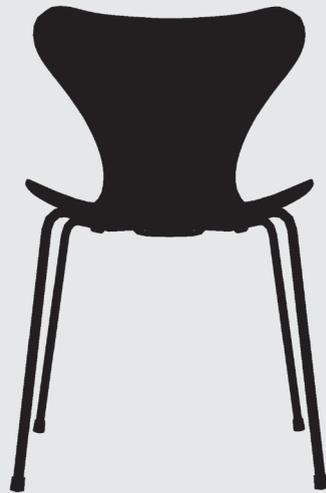
FEDERACIÓN CATALANA DE AJEDREZ

CATALAN CHESS FEDERATION

El president de la Federació Catalana d'Escacs, Pepo Viñas Racionero, és el seu representant legal i, assegut en aquesta cadira, dirigeix les reunions de la Junta Directiva de l'entitat, que promociona i impulsa l'esport dels escacs a Catalunya. La Federació Catalana d'Escacs està formada per 200 clubs i 8.000 jugadors ●

El presidente de la Federación Catalana de Ajedrez, Pepo Viñas Racionero, es su representante legal y, sentado en esta silla, dirige las reuniones de la Junta Directiva de la entidad, que promociona e impulsa el deporte del ajedrez en Cataluña. La Federación Catalana de Ajedrez está formada por 200 clubs y 8.000 jugadores ●

The president of the Catalan Chess Federation, Pepo Viñas Racionero, is the federation's legal representative. Seated in this chair, he directs the Board meetings of the organisation, which promotes the game of chess in Catalonia. The Catalan Chess Federation is made up of 200 chess clubs and 8,000 players ●



ASSOCIACIÓ
CENTRE PONT DEL DRAGÓ

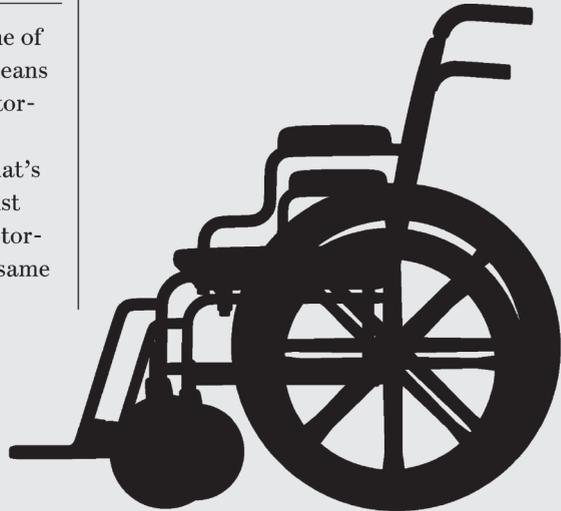
ASOCIACIÓN
CENTRE PONT DEL DRAGÓ

CENTRE
PONT DEL DRAGÓ ASSOCIATION

Això és una cadira de rodes, representa una part dels nostres associats. Només és un mitjà de transport, igual que els teus peus, la moto o el cotxe. No cal tenir-li por, no és tan important; el que és important és la persona que hi va asseguda, igual que el que va a peu, amb cotxe o amb moto. Té les teves mateixes emocions, sentiments i drets ●

Esto es una silla de ruedas, representa una parte de nuestros asociados. Solo es un medio de transporte, igual que tus pies, la moto o el coche. No hay que tenerle miedo, no es tan importante; lo importante es la persona que va sentada en ella, igual que el que va a pie, en coche o en moto. Tiene tus mismas emociones, sentimientos y derechos ●

This is a wheelchair. It represents some of our association members. It's just a means of transportation, like your feet, a motorcycle or a car. There's no reason to be afraid of it. It isn't that important; what's important is the person sitting in it, just like the person walking, or riding a motorcycle or driving a car. We all have the same emotions, feelings and rights ●



La cadira es una rèplica de la Cadira Vermella i Blava de Rietveld construïda a principi dels anys vuitanta. Va ser un dels primers mobles que em vaig comprar, tot just a l'inici de la meua trajectòria professional com a arquitecte, i ha estat un objecte que m'ha acompanyat al llarg d'aquests anys en els diferents estudis que he tingut des de llavors.

És un moble dissenyat per l'arquitecte holandès Gerrit Rietveld el 1917. Per la seva configuració, sistema constructiu i ús del color és una expressió exemplar de les avantguardes artístiques de la primera meitat del segle xx (De Stijl, neoplasticisme, constructivisme...), el descobriment dels quals va ser fonamental en la meua formació com a arquitecte a l'ETSAB. És una cadira per a moments breus i no per estar-s'hi molt de temps, més l'expressió d'una idea que un dispositiu ergonòmic per a la vida domèstica ●

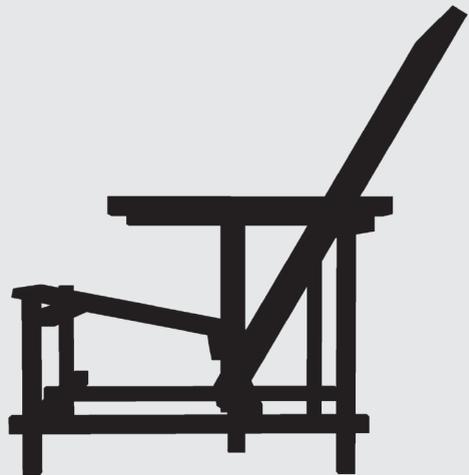
La silla es una réplica de la Silla Roja y Azul de Rietveld construida a principios de los años ochenta. Fue uno de los primeros muebles que me compré, justo al inicio de mi trayectoria profesional como arquitecto, y ha sido un objeto que me ha acompañado a lo largo de estos años en los diferentes estudios que he tenido desde entonces.

Es un mueble diseñado por el arquitecto holandés Gerrit Rietveld en 1917. Por su configuración, sistema constructivo y uso del color es una expresión ejemplar de las vanguardias artísticas de la primera mitad del siglo xx (De Stijl, neoplasticismo, constructivismo...), cuyo descubrimiento fue funda-

mental en mi formación como arquitecto en la ETSAB. Es una silla para momentos breves y no para estar mucho tiempo en ella, más la expresión de una idea que un dispositivo ergonómico para la vida doméstica ●

This chair is a replica, built in the early 1980s, of Rietveld's Red and Blue Chair. It was one of the first pieces of furniture I ever bought, at the very beginning of my professional career as an architect. I have kept it with me over the years in the different office spaces I've had since then.

It was designed by the Dutch architect Gerrit Rietveld in 1917. In its configuration, constructive system and use of colour, it is an emblematic example of the early 20th-century artistic avant-gardes (De Stijl, neoplasticism, constructivism, etc.). Discovering them was fundamental in my education as an architect at the Barcelona School of Architecture (ETSAB). It's a chair for brief moments, not for sitting in for long periods—more the expression of an idea than an ergonomic object for domestic life ●



INSTITUT MARTÍ POUS

INSTITUTO MARTÍ POUS

MARTÍ POUS SECONDARY SCHOOL

Les cadires de 1r d'ESO de l'Institut Martí Pous es van comprar per al curs 2019–2020. Aquestes cadires noves han estat convivint amb cadires de molt diverses procedències (heretades i cedides d'instituts que van tancar). Fan vida escolar, doncs, amb altres que tenen històries en la diàspora, com el mateix edifici (antiga fàbrica tèxtil). Com que al nostre centre potenciem el treball cooperatiu, aquestes cadires tenen la particularitat d'estar sempre acompanyades per altres cadires al seu voltant i no es troben mai soles.

Les taules les van comprar per al curs 2018–2019, quan l'Institut funcionava als mòduls escolars. En un primer moment van estar destinades a 1r d'ESO; durant el curs 2019–2020 algunes van estar a 2n d'ESO i l'aula extra, i per al curs vinent es destinaran a l'aula ordinària. De fet, es van comprar per error: s'havien de comprar de 80 cm d'amplada i es van comprar de 60 cm. L'error va ser beneficiós, perquè s'adapten millor a les dinàmiques de l'aula ●

Las sillas de 1º de ESO del Instituto Martí Pous se compraron para el curso 2019–2020. Estas sillas nuevas han estado conviviendo con sillas de muy variadas procedencias (heredadas y cedidas de institutos que cerraron). Hacen vida escolar, pues, con otras que tienen historias en la diáspora, como el propio edificio (antigua fábrica textil). Como en nuestro centro potenciamos el trabajo cooperativo, estas sillas tienen la particularidad de estar siempre acompañadas por otras sillas a su alrededor y nunca están solas.

Las mesas las compraron para el curso 2018–2019, cuando el Instituto funcionaba en los módulos escolares. En un primer momento estuvieron destinadas a 1º de ESO; durante el curso 2019–2020 algunas estuvieron en 2º de ESO y el aula extra, y para el próximo curso se destinarán al aula ordinaria. De hecho, se compraron por error: tenían que comprarse de 80 cm de ancho y se compraron de 60 cm. El error fue beneficioso, porque se adaptan mejor a las dinámicas del aula ●



The Year 7 chairs at Martí Pous Secondary School were purchased for the 2019–2020 academic year. These new chairs have been coexisting with chairs from a variety of origins (inherited or transferred from schools that closed down). So, they take part in academic life along with others that have a history in the diaspora, like the building itself (a former textile factory). Because we foster group work at our school, these chairs are always together with other chairs around them, so they're never lonely.

The tables were purchased for the 2018–2019 academic year, when the secondary school was housed in modular classrooms. Initially, they were used by the Year 7 groups; in 2019–2020 some of them were moved to Year 8 and the auxiliary classroom. Next year, they'll be used in the integrated classroom. They were actually purchased by mistake; they were supposed to be 80 cm wide, but they ended up being 60 cm. It was a good thing in the end, since they're better suited to the classroom dynamics ●



LLUÍS VALLVÉ CORDOMÍ

Mestre d'educació artística | Profesor de educación artística | Art teacher

Cadira feta el 2014 combinant objectes rebutjats i que ara ocupa un espai especial al meu taller, també construït amb materials aprofitats. Ha esdevingut un seient còmode i alhora un recordatori de la situació d'emergència climàtica que vivim i que s'agreuja molt més si no fem un canvi radical ●

Silla realizada en 2014 combinando objetos desechados y que ahora ocupa un espacio especial en mi taller, también construido con materiales aprovechados. Se ha convertido en un asiento cómodo y al mismo tiempo en un recordatorio de la situación de emergencia climática que estamos viviendo y que se agravará mucho más si no damos un cambio radical ●

Chair made in 2014 combining discarded objects, which now occupies a special place in my workshop, also built using salvaged materials. Now it's a comfortable place to sit and a reminder of the climate crisis we're facing, and which will only get much worse unless we make a radical change ●



BIBLIOTECA
IGNASI IGLÉSIAS – CAN FABRA

IGNASI IGLÉSIAS – CAN FABRA
LIBRARY

Aquesta cadira i moltes més d'iguals les podeu trobar per tota la Biblioteca Ignasi Iglésias – Can Fabra. Se la veu gastada, ha aguantat el pes de moltes persones. Més de 1.400 persones del poble de Sant Andreu passen cada dia per la biblioteca. Ens agrada veure l'espai i el seu mobiliari gastat per l'ús. És senyal de vida. Llarga vida a la biblioteca pública! ●

Podéis encontrar sillas como esta por toda la Biblioteca Ignasi Iglésias – Can Fabra. Se la ve gastada, ha aguantado el peso de muchas personas. Más de 1.400 personas del pueblo de Sant Andreu pasan cada día por la biblioteca. Nos gusta ver el espacio y su mobiliario gastado por el uso. Es señal de vida. ¡Larga vida a la biblioteca pública! ●

This chair, and many others like it, can be found all around the Ignasi Iglésias – Can Fabra library. It is visibly worn, having held the weight of many people. More than 1,400 people from the Sant Andreu neighbourhood come through the library every day. We enjoy looking around at the space, with its furniture well-worn by use. It's a sign of life. Long live the public library! ●



ATENEU L'HARMONIA

Banc construït en un procés col·lectiu i obert impulsat per Makea Tu Vida, en el marc de la novena edició de l'exposició col·lectiva *Rehogar. Taller 'Interfaces per a l'espai comú. Comunitats + reutilització + disseny obert'* al BAM 2017. És accessible a tothom. Promou una ocupació lliure i responsable de l'espai públic per a la millora de les nostres condicions materials de vida. La seva construcció i forma són fruit d'un procés de consens i té tants usos possibles com la creativitat col·lectiva vulgui imaginar per a cada context i necessitat a satisfer. La seva essència és la sostenibilitat: una estructura que sosté les persones i els grups que s'hi vulguin situar, que també representa l'atenció i la cura dels processos, de les persones i de l'entorn. Creat a través de dinàmiques de treball col·lectiu i d'autogestió en la governança dels recursos públics. Tal com definien en el projecte del taller de construcció, fomenta la cultura DIWO (*Do It With Others*, 'Fes-ho amb altres persones'). I així neix, creix, decreix i segueix transformant i transformant-se el projecte de l'Ateneu L'Harmonia ●

Banco construido en un proceso colectivo y abierto impulsado por Makea Tu Vida, en el marco de la novena edición de la exposición colectiva *Rehogar. Taller 'Interfaces para el espacio común. Comunidades + reutilización + diseño abierto'* en el BAM 2017. Es

accesible a todos. Promueve una ocupación libre y responsable del espacio público para la mejora de nuestras condiciones materiales de vida. Su construcción y forma son fruto de un proceso de consenso y tiene tantos usos posibles como la creatividad colectiva quiera imaginar para cada contexto y necesidad a satisfacer. Su esencia es la sostenibilidad: una estructura que sostiene a las personas y los grupos que deseen situarse en él, que también representa la atención y el cuidado de los procesos, de las personas y del entorno. Creado a través de dinámicas de trabajo colectivo y de autogestión en la gobernanza de los recursos públicos. Tal como definían en el proyecto del taller de construcción, fomenta la cultura DIWO (*Do It With Others*, 'Hazlo con otras personas'). Y así nace, crece, decrece y sigue transformando y transformándose el proyecto del Ateneu L'Harmonia ●



Bench built through an open and collective process led by Makea Tu Vida, in the context of the 9th edition of the group exhibition *Rehogar. Workshop 'Interfaces for Public Space. Communities + Reuse + Open Design'* for BAM 2017. It is accessible to everyone. It encourages a free and responsible occupation of public space to improve our material living conditions. Its construction and form are the result of a process of consensus, and it has as many possible uses as collective creativity can imagine for any situation or need. Its essence is sustainability: a structure that supports the people and groups who gather there, and which represents consideration and care for processes, people and the surroundings. It was created through the dynamics of collective work and self-management in the administration of public resources. As outlined in the program for the construction workshop, it promotes the DIWO culture (Do It With Others). And that is how the project of l'Ateneu L'Harmonia continues in its birth, growth, degrowth, transformation and self-transformation ●

TALLER DE MÚSICS

Aquesta banqueta de piano ha estat a la Sala Omega Morente del Taller de Músics ESEM des de la inauguració de l'escola, l'any 2012. S'hi han assegut des de músics consagrats com Chano Domínguez, Omar Sosa, Marco Mezquida i Bruce Barth fins a centenars de joves talents emergents que potser es convertiran en els pianistes de referència del futur ●

Esta banqueta de piano ha estado en la Sala Omega Morente del Taller de Músics ESEM desde la inauguración de la escuela, en 2012. En ella se han sentado desde músicos consagrados como Chano Domínguez, Omar Sosa, Marco Mezquida y Bruce Barth hasta centenares de jóvenes talentos emergentes que tal vez se convertirán en los pianistas de referencia del futuro ●

This piano bench has been in the Omega Morente room at the Taller de Músics ESEM since the school was opened in 2012. The musicians who have sat on it include pros like Chano Domínguez, Omar Sosa, Marco Mezquida and Bruce Barth, as well as hundreds of young emerging talents who may become renowned pianists in the future ●



Opening times

Tuesdays to Saturdays, 12.00 to 20.00

Sundays and Holidays, 11.00 to 15.00

Guided tours every Saturday at 18.00

and on Sundays at 12.30

Pre-registration at centredart@bcn.cat

Limited capacity

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