

Martin Szekely

C O N S T R U C T I O N

Musée
des Arts décoratifs
et du Design
Bordeaux

#constructionMSz
#madd_bordeaux

ENGLISH

Let us call beauty,
in the strictest sense,
the adjustment of all parts proportionately
so that nothing can be added,
removed or changed without impairing
the harmony of the whole. Such is great beauty,
worthy of the gods...

Leon Battista Alberti

De re aedificatoria

1452

Designer Martin Szekely has been invited
to show his work
at the madd-bordeaux.

Rather than a retrospective, this exhibition is a selection of creations that shed light on the theme that we see as the focal point of his process: construction. In other words, how to assemble a structure and produce a solid piece of furniture while reducing its component elements to the strict essentials.

The construction should contain itself in the intended form. Otherwise, it would be a case of dislocation, or even breakdown. Anything 'more' is most often detrimental and unnecessary, while anything 'less' risks undermining the construction. The goal is to find just the right measure that allows the piece to stand.

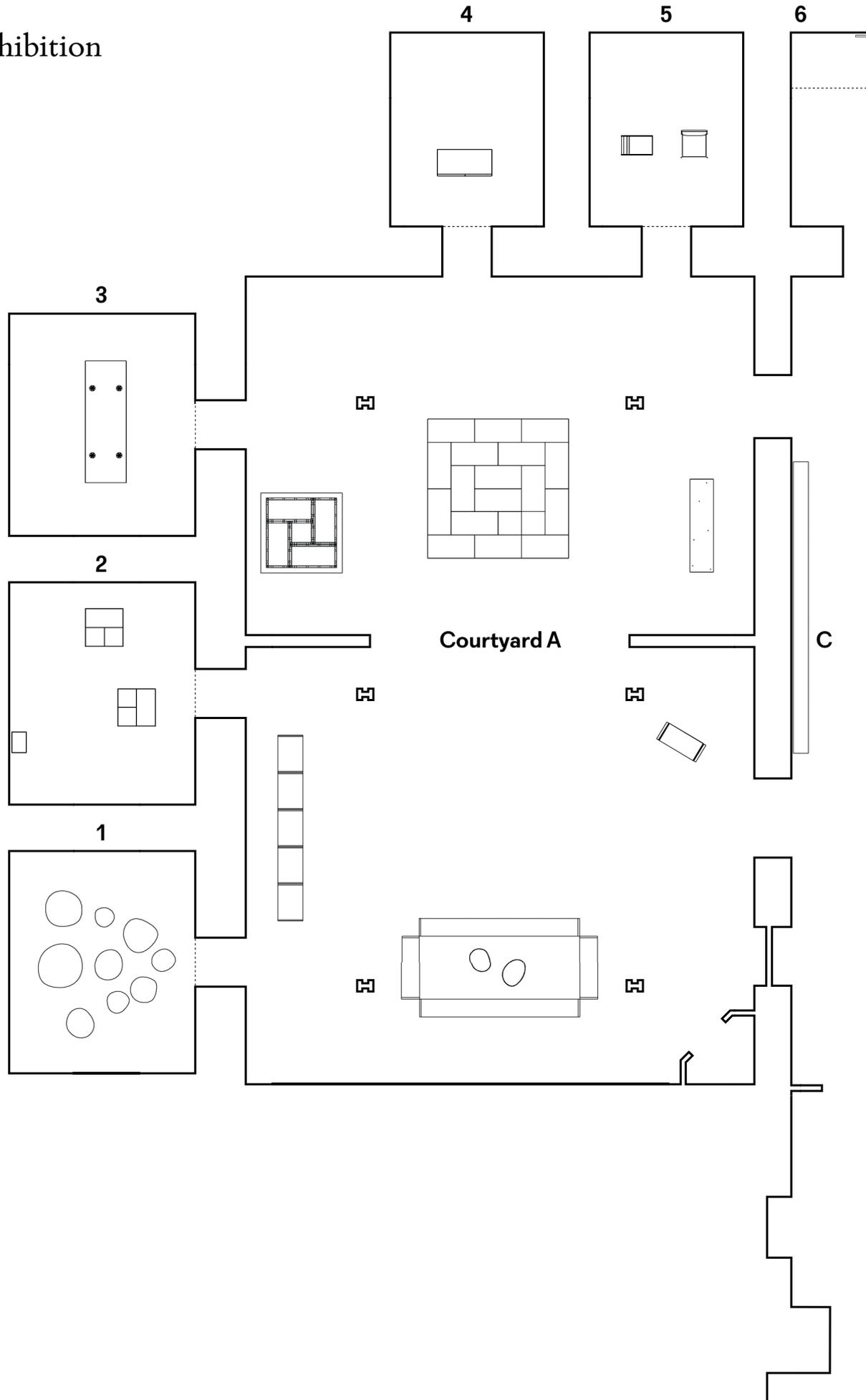
MSz

United here are his recent works, plus some of his older and even earliest creations, chosen to show the constancy of his approach and the consistency of an oeuvre spanning more than 40 years. Never succumbing to the lure of the fashionable, Szekely produces pieces that cannot be perceived as an expression of the times, that remain aloof to tastes and trends, resulting instead from the pertinence and precision of the solutions that he proposes to questions of usage and function. His process is one of personal reflection, nurtured by his observations of the world and the evolution of technologies.

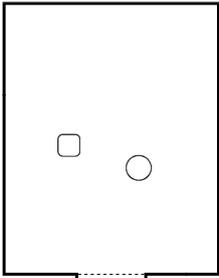
Exhibited here, within the walls of the museum, are his experimental designs, evincing an approach free of all constraints imposed by external factors, rather in the spirit of a think tank. On view elsewhere in the city, on the fences of the Jardin Public and at the Grand Hôtel, are his public projects, material responses to the exacting specifications of a clientele of entrepreneurs and industrialists.

In the courtyard, the poster announcing the exhibition appears in a Mupi (information display unit) designed by Martin Szekely for JCDecaux in 1992.

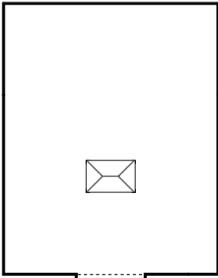
Map of the exhibition



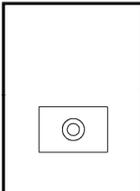
7



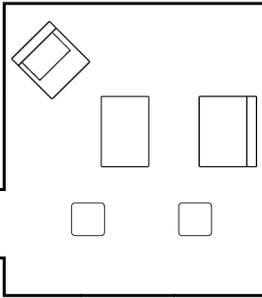
8



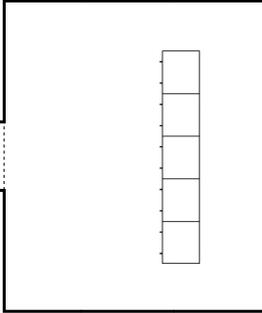
9



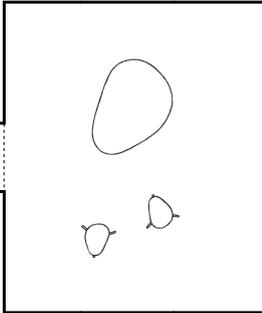
10



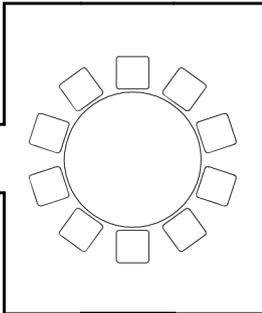
11



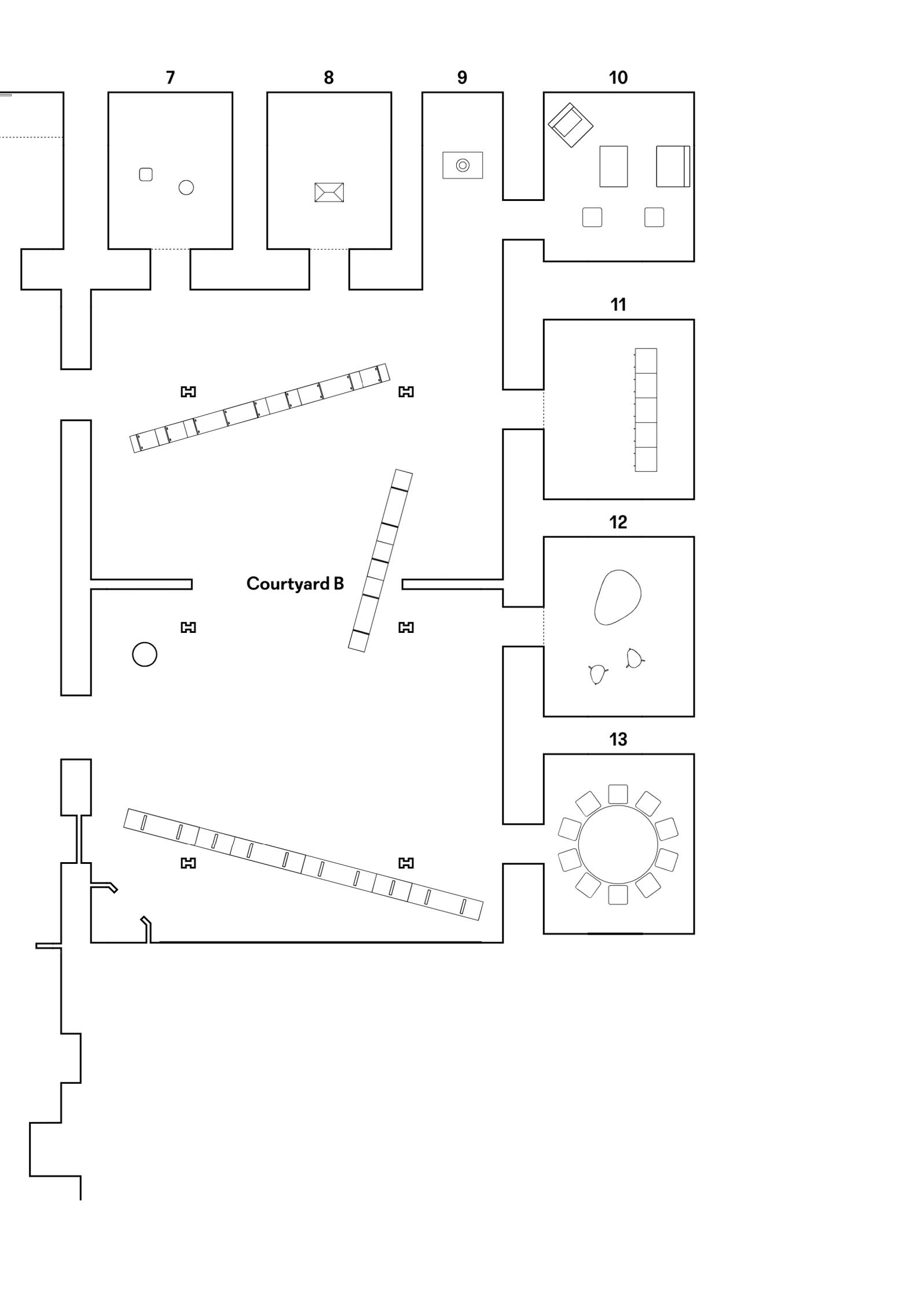
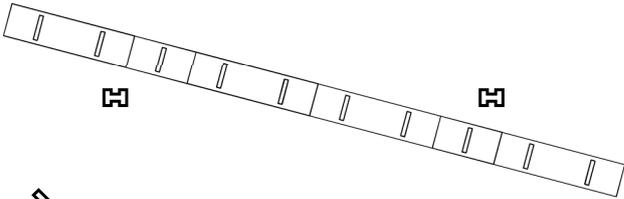
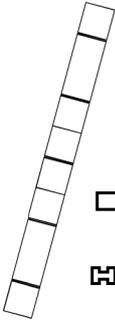
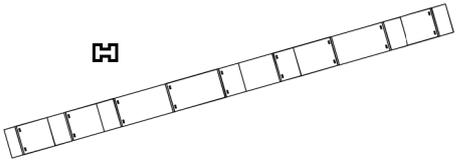
12



13



Courtyard B



Exhibited works

The musical piece
Piano Three Hands (1957)
by Morton Feldman
is broadcasted in
the exhibition space.

More than a table, the *oo* is a micro-architecture for the living space, structured by an assembly of interlocking planks. Its underframe is expelled to the four corners, freeing the top from any obstacles. Sitting as though balanced in place, the top seems to float between earth and sky, a horizontal construction that harks back to the archetypal concept of what constitutes a table.

Around the world, a table is essentially a material that separates things from the ground, around which people gather: a rug, a tablecloth, a board. Here, a single large wooden panel is cut into planks and reconfigured to produce a top and peripheral seating. MSZ

Left courtyard Courtyard A

TABLE OO



2000
White birch plywood
H. 75 cm × L. 360 cm × D. 183 cm
Edited by Galerie kreO
Made by Atelier Hubert Weinzierl
Cnap, Centre national des arts plastiques
(National Centre for Visual Arts),
inv. FNAC 01-257

Reinterpreting the *Miŕtral* process,¹ Martin Szekely had the idea of projecting glass into various molds of random shape obtained by manipulating stainless steel strips, akin to stretching a rubber band. This results in organic objects of undefined color. Their translucent surface is matte outside and glossy inside, as though there were water gathered at the bottom. These platters seem to have existed forever, predating human memory – “fossil platters.”

These platters, all different, evoke a primordial need: to separate and contain food. MSZ

1. A technique for projecting molten glass, developed by the Italian designer Gaetano Pesce at the Cirva (Centre international de recherche sur le verre et les arts plastiques, International Glass and Visual Arts Research Centre) in Marseille.

Left courtyard Courtyard A

DES PLATS



1999–2000
Platters; two pieces from the *des plats* collection
Projected molten glass
N°15 H. 6.5 cm × L. 47.5 cm × W. 40 cm
N°17 H. 6.5 cm × L. 45.5 cm × W. 36 cm
Edited by Galerie kreO
Made by Centre international de recherche sur le verre et les arts plastiques (International Glass and Visual Arts Research Centre)/Cirva, Marseille,
inv. SZEK2006-2 (15 et 17)

Left courtyard
Courtyard A

HEROIC SHELVES
365



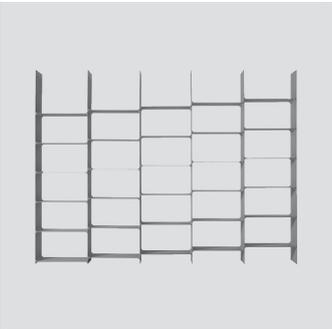
2009
Anodized and honeycomb aluminum
H. 232.6 cm × L. 83.6 cm × D. 36.5 cm
Edited by Galerie kreio
Made by Euro-Shelter
Private collection

Heroic Shelves seem to have no starting point and no end point. Its structure consists of simple orthogonal sections of honeycomb aluminum, as thin as is technically possible. Its form could therefore be continued infinitely.

A honeycomb structure made from extra-thin orthogonal sections and crosses glued at each intersection. Thus assembled, the monolithic shelf stands upright and can bear heavy loads. A constructor's dream. MSz

Left courtyard
Courtyard A

T5



2005
Shelves; *des étagères* collection
Aluminum, Nextel¹
H. 259 cm × L. 344 cm × D. 46 cm
Edited by Galerie kreio
Made by TPU
Private collection

The structure of these shelves is so thin that one could doubt their stability if not for the offsetting of the panels, visible evidence of their bracing system. Seen from the front, it has nearly no material presence, as though the challenge were to occupy the visual space as little as possible.

The structure and its load are stabilized by the small triangular strips whose bases press against the vertical panels and whose tips prolong the horizontal panels. Their systematic offsetting is a consequence of the mechanical assembly method. This piece, as well as all the others shown here, has its own rules, dictated by the functional specifics of its constructive mode and not by subjective compositional choices of an aesthetic nature. MSz

1. Nextel is a matte paint that prevents reflection.

Cell 1

With their rather exorbitant size, these containers surprise us with their peculiar presence, at once botanical and artificial. They have the dark color, texture and volume of tree trunks in a forest. Our perception of their volume is perturbed: are they solid or hollow? Coming closer, we notice a reflecting surface inside. The eye is drawn into their cast resin depth, which gleams like water, evoking their possible functions.

The nonwoven carbon fiber, encased in the resin, is oriented in a single direction, giving these containers, each one different, an organic appearance more like burnt wood than a high-tech material. In addition, it makes the containers strong enough to be filled with soil, water or any other material, solid or liquid, like a steel container but much lighter. Each one has a unique shape, the result of an algorithm and, as a last measure, a subjective choice. MSz

On the wall

In the beginning, people had little to work with, but through their acumen they adapted to their environment, discovering its resources and ceaselessly refining them. It always disconcerts me to see a piece of flint chipped and transformed into a knife. Very few people know how to do that today. We city dwellers are far removed from life's first necessities. Perhaps my approach derives from that state of things when people had to do so much with so little, creating a maximum with a minimum.

MSz

MOON WOOD



2016

Containers; nine pieces
from the *Moon Wood* collection
Carbon fiber, black resin

H. 68; Ø 35.8 cm

H. 74; Ø 40.6 cm

H. 39; Ø 43.4 cm

H. 51; Ø 48 cm

H. 33; Ø 54.5 cm

H. 92; Ø 56.7 cm

H. 22; Ø 62.8 cm

H. 61; Ø 66.6 cm

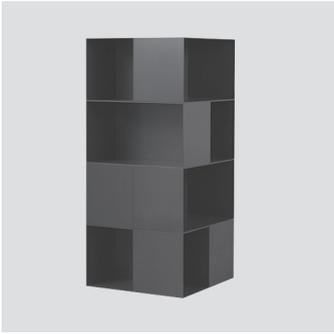
H. 117; Ø 81.6 cm

Edited by MSZ

Made by Cogitech

Private collection

Cell 2



2013

Storage unit; *Manière Noire* collection

Carbon fiber, resin

H. 156.5 cm × L. 69 cm × D. 69 cm

Edited by MSZ

Made by Cogitech

Private collection

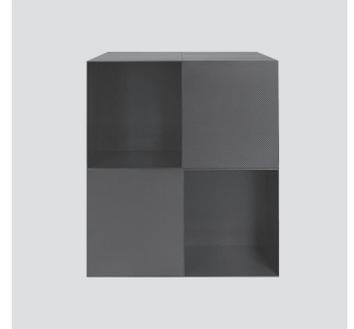
MANIÈRE NOIRE TOWER I

Some say that black is not a color, but these carbon fiber fabric storage units stand as evidence to the contrary. The direction of the fiber varies from surface to surface, producing different shades of black under the light. The effect is accentuated in the hollow parts, which appear darker. These chromatic nuances enliven the simple shapes, lending them a quiet, refined beauty.

What at first glance appears to be a heavy black monolith is in fact hollow: a maximum of space within a defined volume, an assemblage of square and rectangular boxes, stuck together under the strain that they will bear once they are filled. The main problem in terms of production was ensuring the flatness of the walls, made of superimposed layers of carbon fiber fabric encased in resin. A technological first. MSZ

Cell 2

MANIÈRE NOIRE
TOWER 3



2013

Storage unit; *Manière Noire* collection

Carbon fiber, resin

H. 78.5 cm × L. 69 cm × W. 69 cm

Edited by MSZ

Made by Cogitech

Private collection

Cell 2

MANIÈRE NOIRE
SHELF I



2013

Wall shelf; *Manière Noire* collection

Carbon fiber, resin

H. 78 cm × L. 39 cm × D. 29 cm

Edited by MSZ

Made by Cogitech

Private collection

**Left courtyard
Courtyard A**

MAP-TEX#3



2013

Table; MAP collection

Anodized aluminum

H. 75 cm × L. 258 cm × D. 258 cm

Edited by MSZ

Made by Marzorati Ronchetti /

Chaŕtagner

Private collection

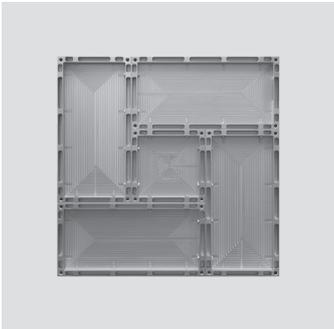
By playing with the modules' three colors of aluminum anodization¹ and square or rectangular shapes, a potentially infinite number of compositions can be created, reinventing the flat surface of the tabletop.

Rectangular and square modules, joined together, unfold in a logical progression to form a flat horizontal surface raised to table height. MAP has no scale; from the original module to infinity. This modularity enables the multiplicity of the constructive formulas, always reversible, like a children's construction toy. MSZ

1. Anodization is a surface treatment that protects and tints the material through anodic oxidation. Achieved by electrolysis, the process increases the material's resistance to heat and corrosion.

**Left courtyard
Courtyard A**

MAP-TBL#2



2013

Tabletop; MAP collection

Anodized aluminum

H. 6 cm × L. 129 cm × D. 129 cm

Edited by MSZ

Made by Marzorati Ronchetti /

Chaŕtagner

Private collection

The *Tino* shelves look like the silhouette of a building, with successive “floors” supported by pillars. Its horizontal panels are held up by rods whose number and configuration make it possible to reduce them to the thickness of a fine line – a distinctive esthetic born of Szekely’s *a minima* approach to materials.

The Tino shelves can bear heavy loads. To multiply the support points, the rods are arranged between the horizontal panels at irregular intervals, never vertically aligned. The procedure implemented to achieve an ethereal but stable construction involved the removal of rods and the reduction of their diameter – an empirical approach, taken as far as possible while allowing the piece to remain upright: to the limit. MSz

Left courtyard Courtyard A

TINO



2009
Shelves
Aluminum, steel and Nextel
H. 120 cm × L. 173 cm × D. 43 cm
Edited by Galerie kreO
Made by TPU
Private collection

This table seems to want to tell us everything about its construction, its cables and stainless steel fittings. It highlights its transparency, in both the literal and figurative senses.

The GlassGlass table allows the gaze and light to pass through it, simultaneously stopping them with its smooth reflecting surface. An x-ray of this table would reveal nothing that isn’t already visible. A cable stretched along the inside of each leg ensures the stability of this improbable construction. MSz

On the wall

A construction provides support; it is under constant strain. Repose is out of the question, unlike the human body, which lies down at regular intervals, entering a condition of relative repose.

MSz

Cell 3

GLASSGLASS



2009
Table
Glass, stainless steel
H. 78.5 cm × L. 225 cm × D. 75 cm
Edited by Galerie kreO
Made by Hi-Tec-Glas/
Techniques Transparentes
Donated by the designer
and Galerie kreO, 2010-2011
Centre Pompidou,
Musée national d’art moderne/
Centre de création industrielle,
inv. AM 2010-I-159 et AM 2010-I-159 (2)

Cell 4

CORK 3



2009
Storage unit; *simple boxes* collection
Cork, Corian and Nylon
H. 120 cm × L. 99 cm × D. 49 cm
Edited by Galerie kreO
Made by Cogitech
Private collection

The *Cork* storage unit resembles a colorless Rubik's Cube. Its drawers and panels slide along grooves delineating geometric motifs, and its component elements all fit together with extreme precision. The cork absorbs noise, creating a zone of silence around the piece.

A high-tech natural material, cork is lightweight, insulates against heat and absorbs shock and sound. It is the protective layer of the cork tree. Portuguese fishermen used it to make objects and small pieces of furniture for their boats, knowing that cork was water- and drop-proof. Today, panels made of natural cork particles are used in aeronautics and aerospace for their capacity to withstand extreme conditions. MSZ

On the wall

We indeed build in time, as we build in space.

Gaston Bachelard, *Intuition of the Instant*,
1932

Cell 5

CORNETTE



Ca. 1978
Chair
Steel and nonwoven nylon cover
H. 75 cm × L. 45 cm × D. 45 cm
Prototype made by Siègeair, restored
with a polyester and polyurethane cover
by Domeau & Pérès
Collection of Marion Meekel

Dating from the late 1970s, the *Cornette* chair is one of Martin Szekely's first creations. At a time when the Alchimia and Memphis movements were extolling the virtues of fantasy, pointing the way toward a formal language and use of color that would bring design closer to the realm of visual communication, Martin Szekely was already pursuing what would remain his career-long path, re-examining the form of everyday objects in order to attain visual simplification and, by the same means, to reach the essence of each object's function. This prototype, which was never produced in series, is the outline of a chair, wrapped to eliminate all purposeless details. The archetype is recognizable: the back, the seat and the underframe are delineated beneath the nylon cover.

A dressed-up chair. MSZ

Created more than 20 years later, this chair is another element in the same quest for simplification. The softness of its cork seat and back is instantly perceptible.

Held between two birch plywood side pieces, solid cork – lightweight, supple and soft to the touch – serves here as both structure and cushion. MSZ

On the wall

The austerity of the construction is not an expression of modesty. It is the legible face of the constructive principle of maximum economy, from which the utilizations can arise. Christian Schlatter

Cell 5

CORK



2000

Chair

Birch plywood and cork

H. 81.5 cm × L. 36 cm × D. 55 cm

Edited by Galerie kreO

Unlimited series

Made by Atelier Hubert Weinzierl

Private collection

The simple geometric shape of this mirror captures only a portion of its environment, but makes it look clearer than the environment itself. Or at least that's what silicon carbide, an essentially artificial material with a diamond-like effect, allows us to believe.

A black mirror, a section of surface defined by three points. In order to improve the fidelity of images of stars and astrophotography, industry has reproduced silicon carbide, a material found naturally in the universe that was discovered in meteorites fallen to earth. A member of the diamond family, silicon carbide is molded, cut, fired, and then polished continuously for one month to achieve unequalled optical precision. MSZ

Cell 6

FAR



2014

Mirror

Silicon carbide

H. 54 cm × L. 47 cm × D. 3 cm

Edited by MSZ

Made by Mersen

Private collection

Hall C

These samples are at your disposal to allow you to experience the materials used by Martin Szekely.

- 1 High-density technical plaster, Nylon guide strip
- 2 Multi-ply bamboo, brass screw and insert
- 3 Extruded and anodized aluminum section
- 4 Aluminum honeycomb (interior of a sandwich panel)
- 5 Sandwich panel of anodized and honeycomb aluminum
- 6 Extruded and anodized aluminum section
- 7 Sandwich panel of anodized and honeycomb aluminum
- 8 Digitally milled anodized aluminum
- 9 High-density cork
- 10 Glass tube
- 11 Alucobond: two aluminum sheets surrounding a plastic core
- 12 Carbon fiber taffeta
- 13 Carbon fiber, resin
- 14 Unidirectional carbon fiber, resin
- 15 4G aluminum, Nextel paint
- 16 Quartzite stone
- 17 Solid oak multi-ply

On the wall

The material is one important element among others. A material, by its nature, dictates the way it must be envisioned and manipulated, depending on its history, its connotations and its physical makeup. A material is a kind of organism ruled by its intrinsic qualities. In the past, objects were usually made from either a single material (earth, leather, wood, stone...) or from juxtapositions or assemblies of materials. In more recent years there has been a revolution with the advent of glue, which has made it possible to develop "composite materials" (resin and carbon fiber, aluminum honeycomb and sheets, high-density plaster, bamboo blockboard...). A composite material is more solid and resistant than any of its components alone. Their cohesion produces an unprecedented material with new qualities. This opens the perspective of infinite possibilities for each case. As a result, we can envision the material according to the object to be created, instead of adapting the object to the existing material, thus radically changing the approach to the project.

MSz

Construction is a specialist's language, even though we have all had the experience of building at some time in our lives. For example, building sand castles involves a multitude of questions and problems that are hardly touched on by the specialists.

MSz

Here Martin Szekely makes daring use of a modest material: bamboo. Made of planks simply held together by brass screws, the shelves are enlivened by the systematic offsetting of the flat surfaces in relation to each other, giving it the look of a living, moving organism. By exposing the cross-section of the planks, the designer makes a decorative element of the graphic lines delineated by their multi-ply bamboo structure.

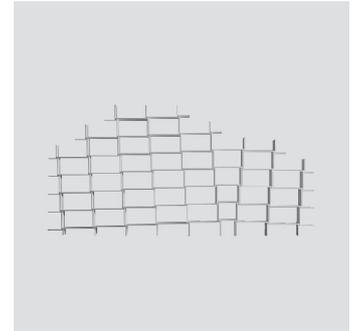
Something in the construction disturbs the eye and the comprehension. This seeming disorder results from the systematic offsetting of the planks and from the 'knot' that appears at each intersection: repeated as many times as needed for the structure to unfurl in the space, they generate solidity and visual intensity. MSZ

Opus is a structure that stands upright with a minimum of means. Its unity is punctuated with discontinuities, sudden gaps that could jeopardize its balance. Ingeniously combining three forms of aluminum – laminated, extruded and honeycomb – this construction is conceived to be stable and sturdy, despite its thin, deceptively insubstantial appearance, shimmering in the light like a silver wire.

Opus is the simplest formulation of the 'shelf': vertical sides and horizontal surfaces that meet at 90° angles. Its outward simplicity belies its structural complexity, resulting from networks of forces that do not meet the eye. Made up of modules, Opus can be extended infinitely. MSZ

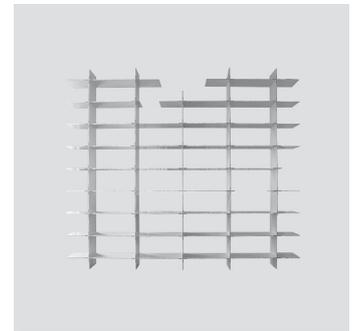
Right courtyard Courtyard B

CONSTRUCTION



2015
Shelves
Multi-ply bamboo and brass
H. 302.6 cm × L. 604 cm × D. 39 cm
Edited by MSZ
Made by Atelier Hubert Weinzierl
Private collection

OPUS



2016
Shelves
Anodized and honeycomb aluminum
H. 364.5 cm × L. 422.5 cm × D. 39 cm
Edited by MSZ
Made by Euro-Shelter
Private collection

Cell 7



2005
Side table
Crystal
H. 46 cm × Ø 33 cm
Edited by Galerie kreio/Contrast Gallery
Private collection

BING ONE

Solidified like an ice cube, these blocks of crystal were originally liquid. Their unconventional production method preserves the visual impression of movement. Even though “frozen,” the crystal is still kinetic.

Burning hot crystal in a semi-liquid state in a mold. We have to wait about three months before opening the cooling oven to discover the crystal solidified in its matrix. After it is cleaned and polished, the 100-kilogram block reveals a cloud of trapped air bubbles in its depths. MSz

On the wall

The word 'build' is one of the most beautiful
in the language.
Thomas Bernhard, *Correction*,
1975



2007
Side table
Crystal
H. 46 cm × L. 29 cm × D. 29 cm
Edited by Galerie kreio/Contrast Gallery
Private collection

BING SQUARE

For each typology – chair, shelf, table, closet... – Martin Szekely rethinks the relation between the form of the object and its fundamental purpose. What is a closet if not a box with two doors? The designer constructed this one from a single folded sheet, like a cardboard box.

Can we dispense with mechanics to open and close a closet door? That question was the starting point. A computer program was developed to cut a single sheet of Alucobond¹ with the necessary grooves and holes using digital technology. Once the machine has done its work, the only thing left is to fold the finished sheet in order to obtain the volume of the closet, and to operate the doors, which open and shut due to the flexibility of the exposed plastic material. MSz

1. Alucobond is a composite material: two aluminum sheets surrounding a plastic core.

On the wall

I wonder whether all real inventions are not always related to the concept of economy in the material and physical means implemented.

MSz

The link system of the *Reine de Saba* necklace was inspired by an artisanal creation, a simple, age-old assembly. The designer transposes it into the realm of luxury with this necklace for the house of Hermès.

A chain with no soldering or pins. An age-old assembly inspired by a pastime of Central European shepherds, who used to whittle wood into rings of interlocking links to hold up round-bottomed cooking pots. MSz

Cell 8

L'ARMOIRE



1997
Cabinet (before folding and folded)
Alucobond
H. 108 cm × L. 64 cm × D. 42 cm
Edited by Galerie kreoo
Made by Atelier Satragno
Cnap, Centre national des arts plastiques
(National Centre for Visual Arts),
inv. FNAC 99166 and FNAC 99167

Cell 9

REINE DE SABA



1996
Necklace
Silver
Ø 16 cm
Hermès
Cnap, Centre national des arts plastiques
(National Centre for Visual Arts),
inv. FNAC 99635

Cell 10

DOMO



2004
Low chairs and footstool
Wood, leather and foam
Large chair
H. 75 cm × L. 93 cm × D. 76 cm
Small chair
H. 75 cm × L. 69 cm × D. 76 cm
Footstool
H. 40 cm × L. 69 cm × D. 63 cm
Edited by Domeau & Pérès
Domeau & Pérès collection

The rigid look of the *Domo* low chairs defies our perception of comfort, which is first of all a visual impression. But in fact, their production method, using a double-density foam, makes them extremely comfortable, and the assembly uniting the back and seat was fine-tuned to accommodate the angle of the spine. But none of this is evident in their form. The chairs' qualities are perceived only in use, as visitors to the exhibition can verify for themselves.

The quest for comfort, a concept that changes from era to era and in relation to each person's body type: elementary in appearance, two blocks of stratified foam, lined with leather, one horizontal for the seat, the other vertical for the back, in the midst of which the body finds its place and fits in according to its own specificity and sensitivity. MSz

The museum is grateful to Domeau & Pérès for making these pieces accessible to the public.

Cell 10

PARPAING



2002
Seats; *six constructions* collection
Cork and birch plywood
H 43 cm × L. 43 cm × D. 43 cm
Edited by Galerie kreio
Unlimited series
Made by Atelier Hubert Weinzierl

This cube with rounded edges is appealing for its softness and visual uniformity. It looks as though it were carved from a solid block of cork – which would be impossible given that cork is the protective bark of a tree – but it is in fact hollow and lightweight.

A seat or small table, this hollow box is made of solid cork panels.
MSz

On the wall

The ultimate purpose of art, namely: beauty. I remember having felt my heart beat violently, having felt a fierce pleasure in contemplating a wall of the Acropolis, a perfectly bare wall (the one on the left as you go up to the Propylaea). Well! I wonder if a book, independently of what it says, cannot produce the same effect! In the exactness of its assembling, the rarity of its elements, the polish of its surface, the harmony of its ensemble, is there not an intrinsic virtue, a sort of divine force, something eternal as a principle?

Gustave Flaubert, *Letter to George Sand*,
April 3, 1876

Cell 11

THE DRAWERS AND I

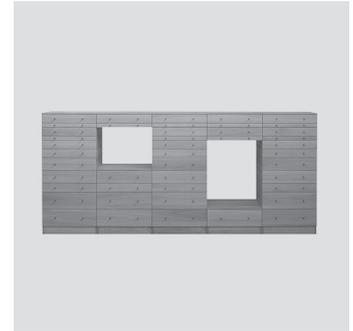
This storage unit has no limit. The drawer is used as a brick to form a wall that can be built higher and higher, turning it into an architectural structure.

A drawer is a box. A set of drawers resembles an organism containing the things of a life, most often of a person, his or her “collection”; an age-old form of organized placement hidden from the view of others. The drawer is considered here as a standardized unit for constructive purposes. When the units are stacked, gaps can be defined; there is no dimensional limit for this full-scale ‘construction game,’ other than the size of houses, which themselves are boxes. MSZ

On the wall

Beauty cannot be confined in any definition – it inevitably escapes. Yet, whether in literature, painting, music or design, there seems to be a concept to which beauty has been linked through the ages: that of precision.

Constance Rubini



2018

Storage element

Solid oak multi-ply, metal

H. 127.2 cm × L. 282 cm × D. 487.6 cm

Edited by MSZ

Made by Atelier Hubert Weinzierl

Private collection

**Right courtyard
Courtyard B**

UNIT SHELF

The *Unit Shelf* stretches out with no limit, neither vertical nor horizontal, possibly exceeding the scale of the domestic space. The ultra-delicate look of matte plaster emphasizes its whiteness, evoking that of Mediterranean architectural styles.

In a barren environment, these two modular constructions become architectural. Each module, including the drawers, is produced by casting very dense plaster in a liquid state. The weight of each module ensures the stability of the stack with no mechanical fittings. MSZ



2011
Storage unit; *Units* collection
Technical plaster, glass
H. 222 cm × L. 667 cm × D. 39 cm
Edited by Galerie kreio
Made by Cogitech
Private collection



UNIT TOWER

2011
Storage unit; *Units* collection
Technical plaster
H. 142 cm × Ø 57 cm
Edited by Galerie kreio
Made by Cogitech
Private collection

Cell 12

Although we have the impression of being in the presence of natural stones, the name of these objects reminds us that they are the result of a design process: *Artefact* literally means an artificial object, a product of human intervention.

Swept by the rays of a scanner, the original stone found on a beach is translated into a digital file and undergoes a change of scale. Using a programmed machine, the stone is then cloned down to the finest details from a millennia-old stone block, as many times as needed. From a practical point of view, these hollowed stones can be arranged as desired in our homes. Living with a stone, a rock in the house, is probably not without consequence for people today, who have been removed from nature for so long. But is Artefact still a rock, or simply a new kind of stone disconnected from natural origins? MSZ

On the wall

More than something new, I'm striving for simplicity, the kind of simplicity that stretches across history, and by any means possible: leading-edge technology, ancestral methods through traditional craftsmanship, or both combined thanks to new artisans who the selves have a transversal vision of techniques and are constantly looking for ways to combine them.

MSZ

ARTEFACT



2013
Low table
Quartzite stone,
gold-plated stainless steel
H. 39 cm x L. 131 cm x D. 96.6 cm
Edited by MSZ
Made by Marbrerie Retegui
Private collection

ARTEFACT



2013
Side tables
Quartzite stone,
gold-plated stainless steel
H. 43.7 cm x L. 42.6 cm x D. 30.9 cm
Edited by MSZ
Made by Marbrerie Retegui
Private collection

Cell 13
Workshop, mediation space

The Museum seeks to make the children's workshop a focal point of its exhibitions. Martin Szekely conceived the *Construction* workshop as a game of skill using spaghetti to conduct intuitive experiments with the interaction of forces and balance. The designer also created the table that accommodates the materials for these experiments, and the seating, *Parpaing* chairs.

TABLE KIDS



2018
Table
Birch multi-ply
H. 73 cm × Ø 180 cm
Edited by MSZ
Made by the technical department
of Bordeaux Metropole
Donated by the designer to
madd-bordeaux

PARPAING



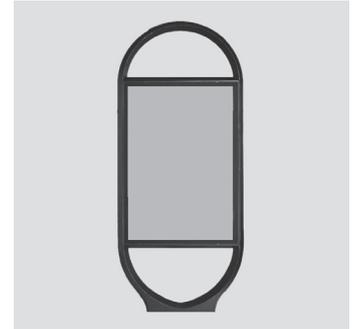
2002
Seats; *six constructions* collection
Cork and birch plywood
H 43 cm × L. 43 cm × D. 43 cm
Edited by Galerie kreio
Unlimited series
Made by Atelier Hubert Weinzierl

In the city

In parallel to his experimental projects, Martin Szekely has collaborated with prestigious French companies: Alaïa, Parrot, J.M. Weston, MK2, Heineken, Christofle, Dom Pérignon, Hermès, Bernardaud, Perrier, JCDecaux, Swarovski... Outside of the museum, in the City, are shown his public projects, material responses to the strict specifications of a clientele that includes entrepreneurs and manufacturers. In the main courtyard, the poster of the exhibition is installed in a Mupi JCDecaux, designed by Martin Szekely in 1992.

Main Courtyard of the hôtel de Lalande

From 1992 to 1997, Szekely worked with JCDecaux, in collaboration with agence kreo on a line of street furniture, including an ad column, information terminal, bench, litter basket, bus shelter, streetlight and signage arrows in cast steel. In 1995, these fixtures were installed in the cities of Caen, Reims, Perpignan and Neuilly-sur-Seine in France, but also in Madrid and in the Bordeaux Metropolis in Villeneuve-d'Ornon, Bouscat, Mérignac and Bordeaux.



Mupi, 1992
Cast iron painted steel, tempered glass
H. 265 cm × L. 140 cm × P. 19 cm
(measures of the Mupi without arch)
JCDecaux

Cafemadd serves its fresh drinks in the Perrier glasses designed by Martin Szekely in 1996: a glass with a capacity of 39 centilitres with its thick and stable base to prevent it from any impact. Its flared body, inspired by ancient drinking vessels, perfectly embodies the function, making it easy to grasp and hold.



Verre Perrier, 1996
Molded glass
H. 13,5 cm × D. 8,5 cm
Initially made by
Verrerie cristallerie d'Arques
and then by Arc International
from 2000
Perrier, Nestlé Waters group

Acknowledgement

The Bordeaux City Hall,
and the musée des Arts décoratifs et du Design, Bordeaux

deeply thank

Rossana et Martin Szekely
for their generous commitment

May be warmly thanked for their generous support

Château Haut-Bailly
patron of honor

Atelier Hubert Weinzierl
Bordeaux Métropole
COGITECH
Domeau & Pérès – Éditeur et fabricant
InterContinental Bordeaux – Le Grand Hôtel
JCDecaux
Perrier

Monsieur et Madame Léopold Meyer,
for their contribution to the publication of this book

The museum thanks all those who contributed to the success of this exhibition

Cecil Balmond	Thomas Lebecel	Bordeaux
Vincent Cursan	Laryssa Nirvana	Patrimoine Mondial,
David Duranty	Guillaume Pichot	Centre d'interprétation
Francine Fort	Damien Reneaume	de l'Architecture
Sylvain Grandpierre	Les ateliers	et du Patrimoine (CIAP)
Ed Hull	du pôle technique	La Maison
Michel Jacques	de Bordeaux	écocitoyenne de
Aurélien Julien	Métropole	Bordeaux

The museum also thanks for their faithful collaboration

Les Amis du musée des Arts décoratifs et du Design

Château Nairac
Le Chapon Fin
Les Crus Bourgeois du Médoc
Les Galeries Lafayette
La société de négoce Diva

May the lenders of the exhibition be warmly thanked

Centre Pompidou, Musée national d'art moderne/
Centre de création industrielle
Cirva/Centre international de recherche sur le verre
et les arts plastiques, Marseille
Cnap, Centre national des arts plastiques
Musée des Arts décoratifs, Paris
Domeau & Pérès – Éditeur et fabricant
Collection Marion Meekel
and all those who did not want their names to appear

Media partners

Le Monde
Junkpage
Station Ausone

This booklet was published to accompany the exhibition
Construction, Martin Szekely, April 26 – September 16 2018
at the musée des Arts décoratifs et du Design, Bordeaux

Constance Rubini
assistée de
Camille Perrot
Commissariat de l'exposition
Martin Szekely
Mise en espace
Géraud Périole
Éclairage
SpMillot, Paris
*Inscriptions, et guide
d'aide à la visite*
Alexandre Dimos
Studio deValence
*Affiche et communication
graphique*
Nathalie Balerdi Paternotte
Coordination de l'exposition
Giuseppina Ferrara
Guillaume Birot
Alexandre Cordoba
Valérie de Raignac
Nicolas Treupel
assistés de
Justin Farnault
Julien Martin
Montage de l'exposition
Caroline Fillon
Delphine Delmarès
Service des publics
Carine Dall'Agnol
Izaskun Gaspar-Ibeas
Communication

*Musée des Arts décoratifs
et du Design, Bordeaux*
Constance Rubini
Direction du musée
Antonin Macé de Lépinay
Camille Perrot
Étienne Tornier
Conservation
Giuseppina Ferrara
Alexandre Cordoba
Valérie de Raignac
Montage d'exposition
Régie des œuvres
Guillaume Birot
Nicolas Treupel
Assistés de
Justin Farnault
Julien Martin
Montage d'exposition
Service technique
Nathalie Balerdi Paternotte
Christine Boubila Brillac
Céline Maire
Margaux Vignolles
Assistées de
Florence Gantara
*Service administratif
et financier*
Caroline Fillon
Véronique Darmante,
enseignante mise à disposition
Florent Baffoigne,
professeur relais
Service des publics
Delphine Delmarès
Documentation
Carine Dall'Agnol
Communication
Izaskun Gaspar-Ibeas
Graphisme
Joël Berdoulat
Bastien le Bihan
Accueil du musée
Frédéric Marty
Service sécurité

Sarah Anizi
Philippe Bon
Sybille Cadoret
Emilio Castanet
Grégoire Cherubini
Maxime Daviau
Anaïs Defleur
Julie Degert
Sophie Gabal
Léa Lacombe
Jean Lepetit
Fabien Mora
Bernard Noth
Corinne Porge
Marie-Francisca Sevilla
Nicolas Treupel
Dorian Orillon
Surveillance
Julia Bonneau
Maud Celestin
Léa Gomes
Claire Morin
Pauline Paresys-Barbier
Sophie Rouault
*Missions de volontariat
en service civique*

You can buy
this booklet guide
at the museum
entrance.
Price: 2 euros.