

MONOGRÁFIC
EXHIBITION

Vicent Martínez

Feria Hàbitat València
20-23 Sept. 2022

Organize and produce :



FeriaHàbitat
València
2022

Special collaboration :



With the support of:

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Curator: C. Rafael Martínez-Martínez. Arxiu Valencià del Disseny

Exhibition design: cosinestudio. Graphic design: GimenoGràfic. Photography: Juan Martínez Lahiguera

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Vicent Martínez

A continuous present.

The memory. The recent. The unpublished

Vicent Martínez (Burjassot, Valencia, 1949) is a designer through and through. He has worked in the design profession from an early age, whether as an entrepreneur, editor, manager or designer *tout court* until today. Over the last five decades, he has left a trail of classic and contemporary works, such as the *La Literatura* bookshelf (1985), the *Anaconda* table (1989) and the *Senzu* fan (2021).

In this exhibition you can see these and other vestiges of this path (divided into three long stretches) that Vicent Martínez continues to travel with no little fortune today. Pieces that have mostly seen the light of day are intermingled with others that will do so soon, or that may remain in the drawer sleeping the sleep of the just. In any case, works that respond to the philosophy that permeates the practice of design by our designer: tradition and modernity perfectly combined.

Curator C.Rafael Martínez-Martínez
Arxiu Valencià del Disseny



Vicent Martínez. A continuous present.

The memory

As a young man, Vicent Martínez dreamed of the democratisation of art. From advertising designs and drawings, in which he trained, he moved on to furniture design guided by a secret conviction: the modernisation of a country, his own. He started from European references: Nordic design, on the one hand, and the figure of *Achille Castiglioni*, on the other.

To this end, he set up the company Punt Mobles, with the indispensable collaboration of Lola Castelló and Francisco Fernández. There he developed his interest in kit furniture, exemplified in the *Redondón* chair (1982).

His most important success was not long in coming: in 1985 he presented the aforementioned *La Literatura* bookcase, one of the classics of European design. From this moment on, Vicent Martínez - undoubtedly attracted by the *Zeitgeist* of the moment, exemplified in the formula "magical functionalism", coined by Alessandro Mendini - would base the practice of his design work on the search for new possibilities for his products. Proof of this is the *Samba* rocking chair (Punt Mobles, 1990) or the *Anaconda* extendable table (Punt Mobles, 1989).

Also from this period is the bookcase *La Torre de...* (Grupo T, 1989), which can be tilted to suit the client's taste and which formed part of the "90 MÖBELDESIGN AUS EUROPA" exhibition held in Cologne in 1990.

The 1990s saw the appearance of designs by Vicent Martínez which, on the one hand, reflect the euphoria surrounding the design and the modernisation of the country, such as the *Montjuïc* armchair (Arflex Martínez Medina, 1991); and on the other hand, the return to a certain austerity, which could undoubtedly be represented by the *Elx* coat rack (Punt Mobles, 1997).

1. REDONDON.

Punt Mobles 1982.

In 1982 there was an attempt to introduce KIT furniture in Spain, which was already consolidated in the Nordic and Central European countries.

At that time, the company Punt Mobles had different collections that were fully involved in this type of production and decided to look more closely at the KIT product. This collection obtained a CDTI Mention, for its technological and industrial innovation.

2. LA LITERATURA.

Punt Mobles 1985

Alma Storing books in double rows.

A shelving unit on castors communicates optimal function and concept.

A concept that gives emotion to the design

In 1985, in Alicante, during a design congress, taking notes and looking for answers to dreams, the bookshelf *La Literatura* appeared.

3. LA TORRE.

Grupo T 1989

Folding it to strengthen it.

Using only sheet metal to build a shelving unit is complex.

Using origami as a process allows the behaviour of the material to be modified.

By folding and die-cutting, volumes and planes are formed and joined with simple rivets.

A trapezoidal base allows the shelving unit to be vertical or inclined.

4. ANACONDA.

Punt Mobles 1989

Extend with comfort and emotion.

This is an extendable table that does not need any additional elements to grow.

Flexible, partial or total extensibility, very easy thanks to an absolutely simple but effective procedure: shutter elements hidden in the thickness of the table's side rails, which are extended by simple traction applied to the ends of the tabletops.

5. SAMBA

Punt Mobles 1990

Samba dance encourages sensual movements. It is a popular Brazilian dance of African influence, can be sung and is in binary beat.

In the design of the rocking chair, the swaying is generated by a wooden hoop. When it was presented in 1990, it represented a typological novelty due to the absence of the typical skates. There is a hoop that at the same time supports the structure.

6. PAPALLONA

Punt Mobles 1991

Design in collaboration with Lola Castelló

Magic butterfly wings for a console table which, with a movement on an axis, it allows the tabletops to unfold, extending the surface of the console table.

It's a design that uses cabinetmaking as a memory of workmanship and value contribution.

7. MONTJÜIC.

Arflex Martínez Medina 1991

Juli Capella and Quim Larrea organised the exhibition CASA BARCELONA. They brought together different designers with companies, assigning each team a piece to configure an imaginary of design in the setting of the 1992 Summer Olympics in Barcelona. *Montjuïc* was part of this project

8. ELX.

Punt Mobles 1997

Elx is home to the most important palm grove in the south of Europe and also to the traditional craftsmanship of palm tree manipulation.

The *Elx* coat rack was a typological novelty, vertically hung on the wall.

Its pieces of plywood board fit together like the branches of a palm tree in an extruded aluminium profile.

Vicent Martínez. A continuous present.
The memory

Images courtes of Arxiu Valencia del Disseny



Vicent Martínez. A continuous present.

The recent

In the 2010s, Vicent Martínez left the world of business and returned to his origins to devote himself to what must have been his life's passion: design.

The objects designed by Vicent Martínez over the last ten years are mostly furniture, but not only. We also find updates - or revisions -, such as the one he carried out of *La Literatura: Literatura Open* (Punt, 2012).

Similarly, he immerses himself in new techniques, such as the braiding of polyester rope that appears in the various elements that make up the "Weave" collection (for example, the lounge with footrest, from 2017, or the armchair and auxiliary elements, 2019; both for Point).

Another of our designer's incursions in this period is in the field of office furniture. Some examples of this are the *Ilius* sofa (Ofifran, 2018) or the *Libris* table and its extension or re-reading: *Libris System* (Capdell, 2017 and 2019, respectively).

He also designed the *Isa* chair (2019) for Capdell: another of his works characterised by expanding the range of functionalities for the user.

Curator. C.Rafael Martínez-Martínez
Arxiu Valencià del Disseny

1. LITERATURA OPEN. Punt Mobles 2012.

La The magic of La Literatura wrapped in an open and transparent volume. From small dimensioned solutions to large wall compositions or as room dividers. Applications for: TV, home cinema, home office desk, living room, library, wardrobe and dressing room...

2. WEAVE COLLECTION Point 2017-2019

Design, craftsmanship and technology united in a century-old company. There are a few structures with weaving. Weave like the Baya Weaver birds that build their nests in a meticulous and precise way, knotting and weaving fibre by fibre.

3. ILIUS COLLECTION Ofifran 2018

To create a collection that is based on tradition and the Ofifran Company's link with cabinetmaking, now it is modern and contemporary. ILIUS are inspired by the so-called "The Ultimate Total Style" of history. A look from design for a reinterpretation in a contemporary key. Art Deco was created with influences from neoclassicism, cubism, African, Egyptian and Japanese art.

4. LIBRIS Capdell 2017

A collection of folding and fixed tables for home, facilities, hotels, restaurants and offices. Arches in curved and laminated wood and solid wood benches support table tops in laminated board.

5. LIBRIS SYSTEM Capdell 2019

These are tables that interlock and grow and grow, for individual or group work, for large or small meetings, for small or large celebrations, with an endless continuity or in sections.

6. ISA Capdell 2019

The ISA chair has a secret. The position of its backrest creates a singular and small hollow that allows you to leave small bags, wallets or tablets. It can be made entirely from wood or with different combinations of upholstery. ISA is stackable.

Vicent Martínez. A continuous present.
The recent



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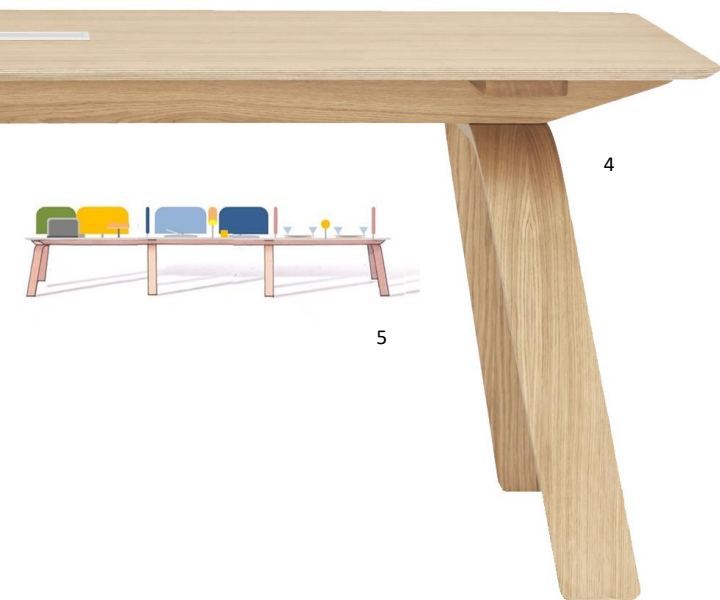
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Vicent Martínez. A continuous present.

The recent

The greater freedom he has enjoyed in recent years has translated into the possibility of exploring new paths outside furniture design. Thus, Vicent Martínez has designed a collection of small architectures, *Tombouctou* (2017), and a fan, *Senzu* (2021), to be published by the Mad Lab editing and designing house: a return to the origins and a tribute to the father and grandfather of our designer, both fan painters.

In this last section we should also mention the *Atlas* fabric (*Equipo DRT*, 2021), co-designed with the painter Ana Hernández, and the project for the commission of the exhibition *Diseñar el aire / Design the air* (Museo de Cerámica y Artes Suntuarias González Martínez de Valencia, 2022), on the contemporary fan, for which he has had the collaboration of designers of the stature of Terence Woodgate, Inma Bermúdez, Nieves Contreras, Ricard Ferrer, Angel Blay, Antonio Serrano, Arnau & Reyna, Carlos Tíscar, Eli Gutierrez, Luisa Bocchietto, Maria Arroyo, Nani Marquina, Pepe Gimeno, Ramón Úbeda and Pepa Reverter, Sohei Arao & Sumiko Arao and Yukari Taki.

Curator. C.Rafael Martínez-Martínez
Arxiu Valencià del Disseny

7. TOMBOUCTOU

Mad Lab 2017

Tombouctou is a city in Sub-Saharan Africa, where the architecture reaches the stars. Its original buildings of an ancient tradition transmit mystery, symbology and a mystic magnetism from their humble materials. The collection of archetypes of its buildings, made of utile, walnut and ash tree wood, summon us into a journey to discover its culture

8. ARKHIFACTORY

Mad Lab 2017

Las In his sculptures "Arkitektos", Malevich pretended to prove that the eternal laws of architecture lie always beneath the changing needs of the utility. The "ArkhiFactory" chests recall the architecture of the Russian Constructivist factories. A wood such as walnut and a metal such as brass, along essential, three-dimensional shapes and volumes, allow us to reinterpret and combine simple harmonies where you can hide treasures, large or small.

9. SENZU

Mad Lab 2021

El The flight of the fan. Tradition has it that in Japan, during the reign of Emperor Tengi, a neighbour of Tamba, after carefully contemplating the flight of bats, he conceived the project of making fans with leaves joined by a ribbon. And he called these fans *Kuwahori*, a Japanese word meaning "bat". In the course of time, these fans became known as *Senzu*. The fan is made of a wooden frame of smoked oak, ash olivator wood or sapele. The wood is laser-cut and the rods are joined by a ribbon.

10. ATLAS

Equipo DRT 2021
Design in collaboration with Ana Hernández

Atlas Atlas, the new fabric has an abstract design with a figurative wink. It is a fabric that summons an encounter with the imagination. It has drawings that are like glances at the clouds, where when we contemplate them, we see a whole world reflected in them. It's a fabric for spaces where light is moulded and filtered to create atmosphere. It's made in viscose polyester with an advanced devoré technique that allows the hieroglyphs to remain in a subtle transparency.

11. Design the air

Museum of Ceramics and Sumptuary Arts Gonzalez Marti. Curator and edition for World Design Capital València 2022

An exhibition project in which fans designed by different creators and made by artisans from the Valencia region have been shown within the framework of the Valencia World Design Capital 2022. This is an artisan, cultural and economic sector, to which we want to propose a greater connection with creativity and a contemporary design. The aim is to show how the alliance of design and the know-how of artisans can enrich the culture of the world of the fan and, in this spirit, reposition itself and project itself into the future.

Vicent Martínez. A continuous present.
The recent

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Vicent Martínez. A continuous present.

The unpublished

Every design is conceived to meet a need. It is a more or less pressing need that responds to the demands of an era. *Ettore Sottsass* defended this practice of design - that is, design for the present time - as opposed to design for the future. A future, Sottsass often commented, which is always intended to be immaculate, and therefore unreal. Design conceived for the present, he added, is a design deeply rooted in the past.

True to this premise, Vicent Martínez has designed for the present when he has taken a new product out of the hat, but also when he has updated it. The most obvious case is that of the *La Literatura* bookcase in its different versions: all of them are based on the classic model designed in 1985 with the container module and the trolley that moves to the right and left.

La Literatura has become the work that sums up Vicent Martínez's designs, which best explains him. In it we find the formal austerity, the wink to the game, the turn of the screw with regard to functionality or the quality of the materials chosen.

Also in this section, the modern classic that is *La Literatura* once again takes centre stage. This time it does so with a new model that incorporates a trolley on either side of the shelf. A new reinvention that now makes it possible to serve two different environments. These are environments in which a rug, an armchair, a side table and an easel appear with which to configure different tables

1. OPEN DOUBLE

Punt 2022

The OPEN shelving unit offers a dual use capable of adapting to different environments. This is a typology of furniture that is proposed as an articulator of spaces, while maintaining the concept of an open, transparent and flexible volume.

2. PUNTA NEGRA.

Lebom 2022

In 2019 at the Triennale in Milan, in an exhibition paying tribute to Maestro Castiglioni, I sat in his *Sanluca* armchair designed in 1961, whose name evokes the famous portico of Bologna. Maestro Achille's Castiglione armchair, like the architecture of the capital of Emilia-Romagna, changes its view as you walk through it.

Drawing on memories of places I have lived, I design an armchair that evokes the open horizon, the quiet, the relaxing and special, while paying homage to the Italian designer, one of my references, and to all the Black Points of the world.

3. CIRCULUS LIBRIS

Capdell 2022

LIBRIS table trestles made of plywood and bent plywood are the multi-purpose support with which circular tables can be configured.

These are tables of different dimensions suitable for residential use or for installations or offices with their corresponding electrification.

4. TANI

When the table appeared, it was to make our lives easier. The light came to enlighten us, but it became an accomplice of beauty.

Light helps us to perceive the senses and intimacy.

The shadow and its mystery complete the atmosphere in which we live and dream.

A side table with double tray which is height adjustable. For use in all kinds of spaces, living rooms, bedrooms, workspaces, as a lectern in conferences and presentations - with lighting on the top tray and USB port for telephone connections or laptop use.

Tani is a tribute to Junichiro Tanizaki author of *"The praise of the shadow"*.

5. UNIVERS

Punt 2022

Carpets allow us to penetrate into spaces and as if it were a painting, we become impregnated with their poetics and plasticity.

Univers evokes and is inspired by the circles and wheels of literature and envelops us with the warm textures of different types of wool that create a landscape.

Vicent Martínez. A continuous present.
The unpublished



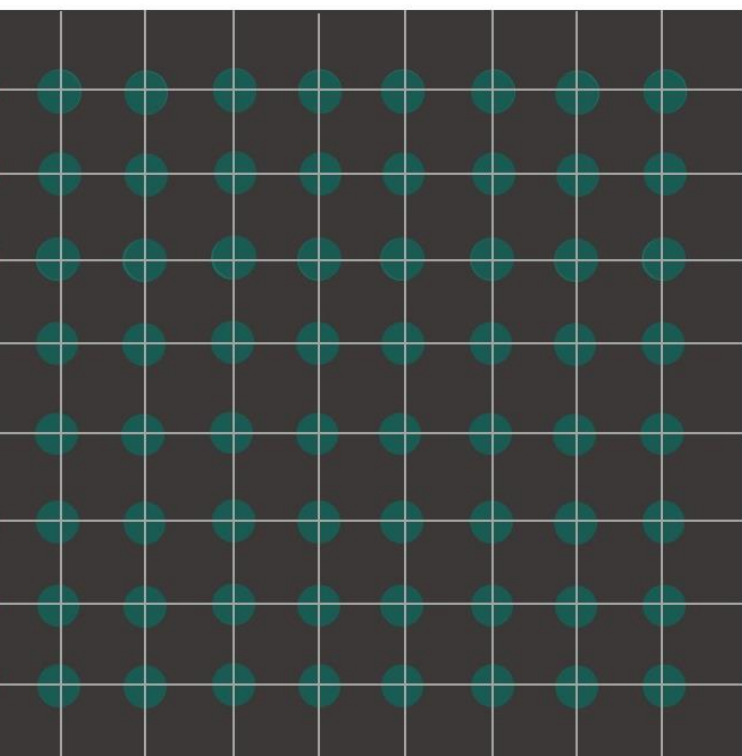
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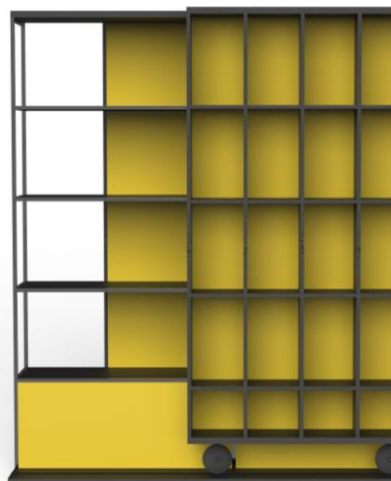


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Vicent Martínez. Acontinuous present

Cosin Estudio. Exhibition design



The project for the exhibition on the career of Mr. Vicent Martínez is based on something recurrent in his designs: magic, change, surprise. As if it were a large black conjuror's box, the walls of the box expand to occupy the entire space in between the mall. In this way they limit the space, leaving accesses at each of the corners, provoking different routes and different readings of the exhibition. This makes it possible to read the trajectory from the origins of his designs to the latest ones, some of them unpublished, and vice versa. Or start from the display cases of sketches and personal objects that tell us first about the person and then about the designer. And covering the platforms and walls of this box of magic, certainly, the large handkerchief which, when shaken, may reveal the last surprise.



As we said in our 1991 campaign for Punt Mobles, Mr. Vicent Martínez is a designer/magician, a designer who never ceases to surprise us. But in addition to his capacity to surprise, his work oozes rigour and essentiality. His solutions seek profound and simple answers to complex problems. This is the reason why we have chosen to develop a graphic image that reflects those values of rigour, timelessness and non-trendiness that his work transmits. In this way, the exhibition's graphic design opts to stand behind his work, letting his pieces speak to us directly and without interference.



Vicent Martínez

Un presente continuo

La memoria, lo reciente, lo inédito

Vicent Martínez (Bujassot, València, 1948) es diseñador por los cuatro costados. Ha ejercido la profesión del diseño desde bien temprano, como empleado, editor, gestor o diseñador (*four cool jobs* hasta hoy mismo). En el camino recorre a través de las cinco últimas décadas ha dejado un rastro de obras clásicas y contemporáneas a un tiempo, como la estantería *La Biblioteca* (1985), la mesa *Anecdota* (1989) o el abanico *Sento* (2021).

En esta exposición pueden verse entre otros vestigios de mi camino (dividido en tres largos tramos) que Vicent Martínez sigue recordando con no poca fortuna a día de hoy. Pasaos que su mayoría han sido la luz se embarrumban con otras que lo harán en breve, o que tal vez se queden en el capiz durmiendo el sueño de los justos. Obras, en cualquier caso, que responden a la filosofía que impregna la práctica del diseño por parte de nuestro diseñador: tradición y modernidad, memoria y futuro.

Un present continu

La memòria, lo recent, l'inèdit

Vicenç Martínez (Bujanet, València, 1948) és dissenyador, però quatre costats. Ha exercit la professió del disseny de ben d'hora, aiga com a empresari, editor, gestor o dissenyador *tout court* fins al mateix. En el camp reconegut a través de les cinc últimes dècades ha deixat un rastre d'obres clàssiques i contemporànies a un temps, com la prestigiosa *La Literatura* (1995), la *tasca Amecorde* (1999) o el palmiro *Sonrisa* (2021).

En aquesta exposició poden veure's aquests i altres vestits d'aquella època (dividit en tres grans troseus) que Vicent Martínez continua recorrent amb no poca fortuna històrica. Pocas que en la seua magna han estat la fura s'entrometudes amb unes altres que ho fan en breu, o que tal vegada es queden en el calor d'ombrer al somri dels justos. Oïres, en qualsevol cas, que responen a la filosofia que impregna la pràctica del disseny per part del nostre dissenyador: *modèstic i moderat, perfectament controlat*.

A continuous present

The memory, the recent, the unpublished

Vicent Martínez (Burjassot, Valencia, 1948) is a designer through and through. He has worked in the design profession from an early age, whether as an entrepreneur, editor, manager or designer (not court-and-odd today). Over the last five decades, he has left a trail of classic and contemporary works, such as the La Librería bookshelf (1985), the Anacondas table (1988) and the Sierus fan (2021).

In the exhibition you can see these and other vestiges of this path (divided into three long stretches) that Vicent Martner continues to travel with no little fortune today. Pieces that have mostly seen the light of day are intermingled with others that will do so soon, or that may remain in the drawer sleeping the sleep of the just. In any case, works that respond to the philosophy that permeates the practice of design by our designer: tradition and modernity perfectly combined.

Vicent Martínez. A continuous present

The itinerary

Vicent Martínez: Designer. Graduated in Advertising Drawing at the Escuela de Artes Aplicadas y Oficios Artísticos of Valencia (1969). He had further studies at the Escola Massana in Barcelona (1970). PADE Senior Business Management Programme from ESADE (1997).

His professional activity after his training began as a designer in the Artes Gráficas Blasco Requena Company in Valencia (1986). He established himself as an independent graphic designer (1972). Co-founder of the design group NUC (1974-1976). Co-founder of the furniture design and manufacturing company Pam i Mig (1976-1980). Co-founder and director of the furniture design and manufacturing company Punt Mobles (1980-2010). He was a designer and product editor at Punt Mobles (1980-2011).

He founded the product design studio vicentmartinezdisseny (2016) designing various projects for different companies and institutions.

Founding member of the ADCV (Association of Designers of the Valencian Community) and first President (1985). Member of the Governing Council of IMPIVA (1987-1997). Member of the Board of Trustees of the Valencia Trade Fair (1987-1997). Member of the Governing Council of the AIDIMA Technological Institute (1987-2000). Member of the Organising Committee of the Valencia Furniture Fair (1990-2000). President of the AIDIMA Technological Institute (2006-2014). Founding member of the Valencia World Design Capital 2022 Association. Donor and member of the commission that promotes the Valencian Archive of Design - Arxiu Valencià del Disseny (2017). President of the Fundació del Disseny of the Valencian Community (2021).

Lecturer at the UCH-CEU School of Design (1990-1997 and 2016-2018).

Lecturer in the Postgraduate Furniture Design course at the Elisava University School of Design and Engineering in Barcelona (2007-2022). He has participated in countless conferences, interviews and articles.

Technological Innovation Award from the CDTI (Centre for Industrial Technological Development), Ministry of Industry (1982). Honourable Mentions at the Valencia Furniture Fair (1982-1984-1991). Valencia Innovation Award from IMPIVA in Industrial Design (1985-1989), prize from *Nuevo Estilo* magazine (1988). SIDI International Design Show Award (1987-1989), ADI FAD Selections (1986-1988-1990-1993-1997), TERRITORIO Award for the best designer, organised by the LEVANTE newspaper (1994) Honourable Mention at the 14th Biennial of Industrial Design, BIO - Ljubljana, Slovenia (1994) (1994) Nomination in the European Community Design Prize awarded to Punt Mobles (1994) National Design Prize awarded by the Ministry of Industry in the company category to Punt Mobles (1997) Gold Award for Outdoor Furniture ADCV (2017), awarded Good news from HD Las Vegas USA Award (2018) Nomination German Design Award (2019), Honorary Award to the Professional Career of the ADCV - Association of Designers of the Valencian Community (2019) Selection ICONES CONTEMPORÀNIES NEO 2 2019. International CLAP PLATINUM Award 2021 for the *Senzu* fan.

Designs in: Museum für Angewandte Kunst in Cologne: Shelves *La Literatura* and *La Torre*. Staatliches Museum für Angewandte in Munich: Halley and Magic tables. Museu d'Arts Decoratives de Barcelona: *La Literatura* bookshelf, Anaconda table and *Concert* Collection.

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