



**FROM 23 MAY TO 25 AUGUST**

**Martí Guixé's "Ex-Designer Project Bar", a reconstruction of the iconic first fully 3D-printed bar, has arrived at the Disseny Hub Barcelona**

- The installation, which measures 8.75 m x 3.56 m and is 5.02 m high, is the first full-size reconstruction of the establishment designed and fully 3D-printed by Guixé over a period of almost five years in a commercial unit in Barcelona's C/ Entença
- All the components are printed with polylactic acid (PLA), a corn-based biodegradable polymer suitable for utensils destined to be used with food
- *Ex-Designer Project Bar*, curated by Teresa Bastardes, head of collections at the Museu del Disseny - DHub, also shows the bar's production process (2015-2020), as well as its dismantling, and includes original items, such as tiles, crockery, glasses, kitchen utensils and furniture, that were specifically made for it
- This work by Martí Guixé is a reflection on the democratisation of industrial production and on the role of the artisan, through an object described by the designer himself as an "archaeological ruin of the future"
- Guixé, the originator of the concept of "food design", is one of the Barcelona designers with the longest international career behind them. This installation is his first solo exhibition in a museum in Barcelona



Photography: Inga Knölke

**Martí Guixé's Ex-Designer Project Bar**, an exceptional project that turns a digitally designed interior, **produced entirely using full-size 3D printing** techniques into a standalone object, will be on display at the **Disseny Hub Barcelona**, under the curatorship of Teresa Bastardes, head of collections at the Museu del Disseny - DHub, **from 23 May to 25 August**.

The project was born in November 2015, when **Martí Guixé**, one of Barcelona's most internationally influential 21st century designers, set out to design and 3D-print, independently and without help, all the components of a bar on Barcelona's C/ Entença in collaboration with architect **Pau Badia**. The bar, an empty commercial unit with minimal structure, was gradually redesigned and built over a period of almost five years, using **three on-site printers** while still in operation. Thus, all the bar's components were gradually printed: everything from the tiles on the walls and the furniture down to the smallest utensils, such as glasses of different types, plates and cutlery.

According to Martí Guixé, **the process itself is what matters**, so the project became something performative, incorporating coincidence in a natural way.

The use of the establishment as a bar - where concerts, presentations, talks and other events were also held - was just as important as its role as a **laboratory for experimenting** on the possibilities of additive printing, and the utopia of digital autonomy. The project explores the true potential of digital fabrication technologies to achieve the dream of self-sufficiency for local production, without having to rely on large global manufacturing systems.

Just as the bar was finished, with the grand opening scheduled for February 2020, the pandemic and subsequent lockdown forced it to close. It then underwent a process of "deconstruction", which was carried out behind closed doors and in an orderly manner, like a work of archaeology, in order to preserve it in full. The **Ex-Designer Project Bar** thus ceased to be a bar or a work of interior design to become a standalone "**object**" adapted for other possible uses.

**Martí Guixé's Ex-Designer Bar** is a reflection on the potential for democratising industrial production and the industrial process: *"The use of 3D technology makes artisans redundant and unifies materials. The world is made up of ideas, not of people's energy"*. He also said that *"bringing the Ex-Designer Bar to a museum turns it into an object, a ruin and an archaeological site of the future"*.

## **The first full-size reconstruction of the bar**

With **Ex-Designer Project Bar**, the DHub is exhibiting this **monumental object in its original format**, after assembling the walls and other various components: A total of 30 wooden panels measuring 122 cm x 250 cm, plus over six thousand 14 cm x 14 cm tiles. The result is an **installation that measures 8.75 m x 3.56 m and is 5.02 m high**, whose component parts have been **3D-printed in full size** using **polylactic acid (PLA)**, a biodegradable polymer made from 100% renewable resources, such as corn or plant starch.

The interior walls include the **front of the bar**, which features figurative motifs from other projects by Martí Guixé, the **side bars** with experiments with bas-reliefs and pseudo-geometric figures in various sizes and thicknesses, and **unsuccessful attempts** to create a series of bag and coat hooks. There is also a **notice board** with backlit tiles for posting information about events and food and drink prices, as well as a **front panel** in which the main figure represents **Artificial Intelligence**, a representation of all the 3D printers used, including the one for printing food.

In addition to the installation itself, **Ex-Designer Project Bar** includes a space with a screen showing a number of **images of the bar's production process** (2015 to 2020) and subsequent **dismantling**. This is further supplemented by an exhibition of some of the original **items from the bar**, ranging from tiles, crockery and drinking glasses of different types to other kitchen utensils and an original stool.



### **TECHNICAL SHEET, EX-DESIGNER PROJECT BAR**

**Bar dimensions:** 8.75 m x 3.56 m x 5.02 m

**Total tiles:** 6,350

**Tiles dimensions:** 14 x 14 cm

**Material:** PLA, polylactic acid, corn or vegetable based, organic and compostable.

**Printers:** One ReprapBcn, two BCN3d+ and two ATOM 2.5

**Print life:** Approximately 5 years

**Extraction duration:** Approximately 3 years

**Panel dimensions:** 30 units of 122 x 250 cm

**Martí Guixé (Navàs, 1964)**, graduated in interior design from the Elisava School in 1985 and Product Design from the SPD in Milan in 1987, has worked between Barcelona and several cities around the world. In the 90s he began to investigate the relationship between design and gastronomy, a territory that he has dealt with in several projects. He calls himself Ex-Designer, a term that places him in a far from limited territory. In his professional and creative practice, he questions the role of the designer and the need to continue designing objects, convinced that it is necessary to work in the field on ideas and concepts, not so much on materiality and prototyping.

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