



Opus 58

**Espace de l'Art Concret**

With an introduction by Axel Sowa and photographs by Jean Brasille, Serge Demailly, André Morin, MRW Méditerranée.  
60 pp. with ca. 60 ill., 280 x 300 mm, hard-cover, French/English  
ISBN 3-932565-58-4  
Euro 36.00, sfr 56.00, £ 24.00, US \$ 39.90, \$A 68.00

Mouans-Sartoux, a small community of 10 000 inhabitants in the Alpes Maritimes near Cannes, has become a Mecca for concrete art. Since 1990 the mayor of the town, André Aschieri, and two collectors from Switzerland, Sybil Albers and the well-known artist Gottfried Honegger, have been working to establish the Espace de l'Art Concret (EAC). Neither a museum nor a municipal gallery, this institution is located in the Château de Mouans and in two new buildings in its large park.

The first of the two new buildings was a studio designed by Marc Barani from Nice for children who come here to paint and to develop their aesthetic senses. Barani began work in 1990 with the extension to the cemetery of Saint Pancrace in Roquebrune-Cap-Martin. The way he located the cemetery in the local landscape and his use of original vegetable and mineral materials immediately brought him to international notice.

In 2000 the Espace de l'Art Concret, after ten years of activity, entered a new phase of its life. Albers and Honegger decided to donate their collections to the French state, on the understanding that it would finance a building to house the nearly 500 works. A competition to appoint the architects was launched and was won by the Zurich agency Annette Gigon and Mike Guyer.

The building, which opened its doors in June 2004, stands on a steeply sloping wooded terrain. As one enters the park, one sees its yellowish-green hues through the branches of the trees. The monochrome colour unifies the five levels of the building that give no clue as to what it contains. While the outside of the building looks artificial, independent, sculptural, its interior is set up in accordance with Honegger's special instructions. He wanted the building that was to house his collection to be distinct from the official and sterile museums that are often laid out on the gallery model, passageways for contemplation, internal streets with overhead lighting. Honegger prefers an interior that is like a private home rather than a public institution. The domestic framework of the rooms must reflect a principle dear to the heart of the donors: that the works are to be lived with.

Honegger takes an overall view of our material environment and emphasises that for him the distinction between fine arts and applied arts has no meaning, because »an unapplied art would have no purpose and would be bound to be insignificant and disappear«.

Axel Sowa is chief editor of *L'Architecture d'Aujourd'hui*. He studied architecture in Berlin and Paris and practiced as an architect in France and in Japan. Serge Demailly, who took all the photos of the new buildings, studied in Lille and Paris. He is one of the leading architectural photographers in France.

Distributors

**Brockhaus Commission**  
**Kreidlerstraße 9**  
**D-70806 Kornwestheim**  
**Germany**  
**tel. +49-7154-1327-33**  
**fax +49-7154-1327-13**

**Lavis Marketing**  
**73 Lime Walk**  
**Headington**  
**Oxford OX3 7AD**  
**United Kingdom**  
**tel. +44-1865-76 75 75**  
**fax +44-1865-75 00 79**

**National Book Network**  
**4501 Forbes Boulevard**  
**Lanham, MD 20706**  
**USA**  
**tel. +1-800-462 6420**  
**tel. +1-301-459 3366**  
**fax +1-301-429 5746**

**books@manic**  
**POB 8**  
**Carlton North**  
**Victoria 3054**  
**Australia**  
**tel. +61-3-9384 1437**  
**fax +61-3-9384 1422**

Mouans-Sartoux, a small community of 10 000 inhabitants in the Alpes Maritimes near Cannes, has become a Mecca for concrete art. Since 1990 the mayor of the town, André Aschieri, and two collectors from Switzerland, Sybil Albers and the well-known artist Gottfried Honegger, have been working to establish the Espace de l'Art Concret (EAC). Neither a museum nor a municipal gallery, this institution is located in the Château de Mouans and in two new buildings in its large park.

The first of the two new buildings was a studio designed by Marc Barani from Nice for children who come here to paint and to develop their aesthetic senses. Barani began work in 1990 with the extension to the cemetery of Saint Pancrace in Roquebrune-Cap-Martin. The way he located the cemetery in the local landscape and his use of original vegetable and mineral materials immediately brought him to international notice.

In 2000 the Espace de l'Art Concret, after ten years of activity, entered a new phase of its life. Albers and Honegger decided to donate their collections to the French state, on the understanding that it would finance a building to house the nearly 500 works. A competition to appoint the architects was launched and was won by the Zurich agency Annette Gigon and Mike Guyer.

The building, which opened its doors in June 2004, stands on a steeply sloping wooded terrain. As one enters the park, one sees its yellowish-green hues through the branches of the trees. The monochrome colour unifies the five levels of the building that give no clue as to what it contains. While the outside of the building looks artificial, independent, sculptural, its interior is set up in accordance with Honegger's special instructions. He wanted the building that was to house his collection to be distinct from the official and sterile museums that are often laid out on the gallery model, passageways for contemplation, internal streets with overhead lighting. Honegger prefers an interior that is like a private home rather than a public institution. The domestic framework of the rooms must reflect a principle dear to the heart of the donors: that the works are to be lived with.

The presence of art in an art lover's daily life is part of the century-old idea for completely reforming the setting of life. Grounded in the Arts and Crafts tradition, this idea, central to the German Werkbund, passed via the Bauhaus to Max Bill, who in 1936 wrote the manifesto »Konkrete Gestaltung« and in 1951 curated the exhibition »Die gute Form«, which reactivated the relationships between art and industrial production. Honegger takes an overall view of our material environment and emphasises that for him the distinction between fine arts and applied arts has no meaning, because »an unapplied art would have no purpose and would be bound to be insignificant and disappear«.

Axel Sowa is chief editor of *L'Architecture d'aujourd'hui*. He studied architecture in Berlin and Paris and practiced as an architect in France and in Japan. Serge Demailly, who took all the photos of the new buildings, studied in Lille and Paris. He is one of the leading architectural photographers in France.

## Opus

Architecture en présentations individuelles  
Architecture in individual presentations

Editeur/Editor: Axel Menges

- Rudolf Steiner, Goetheanum, Dornach
- Jørn Utzon, Houses in Fredensborg
- Jørgen Bo and Vilhelm Wohlert, Louisiana Museum, Humlebæk
- Aurelio Galfetti, Castelgrande, Bellinzona
- Fatehpur Sikri
- Balthasar Neumann, Abteikirche Neresheim
- Henry Hobson Richardson, Glessner House, Chicago
- Lluís Domènech i Montaner, Palau de la Música Catalana, Barcelona
- Richard Meier, Stadthaus Ulm
- Santiago Calatrava, Bahnhof Stadelhofen, Zürich
- Karl Friedrich Schinkel, Charlottenhof, Potsdam-Sanssouci
- Pfaueninsel, Berlin
- Sir John Soane's Museum, London
- Enric Miralles, C.N.A.R., Alicante
- Fundación César Manrique, Lanzarote
- Dharna Vihara, Ranakpur
- Benjamin Baker, Forth Bridge
- Ernst Gisel, Rathaus Fellbach
- Alfredo Arribas, Marugame Hirai Museum
- Sir Norman Foster and Partners, Commerzbank, Frankfurt am Main
- Carlo Scarpa, Museo Canoviano, Possagno
- Frank Lloyd Wright Home and Studio, Oak Park
- Kisho Kurokawa, Kuala Lumpur International Airport
- Steidle + Partner, Universität Ulm West
- Himeji Castle
- Kazuo Shinohara, Centennial Hall, Tokyo
- Alte Völklinger Hütte
- Alsfeld
- LOG ID, BGW Dresden
- Steidle + Partner, Wacker-Haus, München
- Frank O. Gehry, Guggenheim Bilbao Museoa
- Neuschwanstein
- Architekten Schweger + Partner, Zentrum für Kunst und Medientechnologie, Karlsruhe
- Frank O. Gehry, Energie-Forum-Innovation, Bad Oeynhausen
- Rafael Moneo, Audrey Jones Beck Building, Museum of Fine Arts, Houston
- Schneider + Schumacher, KPMG-Gebäude, Leipzig
- Heinz Tesar, Sammlung Essl, Klosterneuburg
- Arup, Hong Kong Station
- Berger + Parkkinen, Die Botschaften der Nordischen Länder, Berlin
- Nicholas Grimshaw & Partners, Halle 3, Messe Frankfurt
- Heinz Tesar, Christus Hoffnung der Welt, Wien
- Peichl/Achatz/Schumer, Münchner Kammer-spiele, Neues Haus
- Alfredo Arribas, Seat-Pavillon, Wolfsburg
- Stüler/Strack/Merz, Alte Nationalgalerie, Berlin
- Kisho Kurokawa, Oita Stadium, Oita, Japan

- Bolles + Wilson, Nieuwe Luxor Theater, Rotterdam
- Steidle + Partner, KPMG-Gebäude, München
- Steidle + Partner, Wohnquartier Freischützstraße, München
- Neufert / Karle + Buxbaum, Ernst-Neufert-Bau, Darmstadt
- Bolles + Wilson, NORD/LB, Magdeburg
- Brunnert und Partner, Flughafen Leipzig/Halle
- Johannes Peter Hölzinger, Haus in Bad Nauheim
- Egon Eiermann, German Embassy, Washington
- Peter Kulka, Bosch-Haus Heidehof, Stuttgart
- Am Bavariapark, München
- Gerber Architekten, Messe Karlsruhe
- Espace de l'Art Concret, Mouans-Sartoux

# Espace de l'Art Concret Mouans-Sartoux

Espace de l'Art Concret, Mouans-Sartoux

Menges

036.00 Euro  
056.00 sfr  
024.00 £  
039.90 US\$  
068.00 \$A

ISBN 3-932565-58-4



5 3 9 9 0

9 783932 565588

Mouans-Sartoux, petite commune de 10 000 habitants dans les Alpes Maritimes près de Cannes, s'est transformée en haut lieu de l'art concret. C'est là que, depuis 1990, le maire, André Aschieri, et deux collectionneurs, Sybil Albers et Gottfried Honegger, s'attellent à la construction d'un Espace de l'Art Concret (EAC). Ni musée ni galerie municipale, cette nouvelle institution est logée dans le château de Mouans et dans deux édifices nouveau situés dans le grand parc.

L'EAC accueille tout d'abord les enfants qui le fréquentent pour practiquer la peinture et pour aiguïser leurs sens dans l'ateliers conçu pour eux par l'architecte Marc Barani de Nice. Barani débutait en 1990 avec l'extension du cimetière de Saint-Pancrace à Roquebrune-Cap-Martin. L'inscription du cimetière dans la topographie du lieu, la manipulation des matériaux d'origines végétales et minérales lui valaient une reconnaissance immédiate.

En 2000, après les dix premières années de son activité, que commence une nouvelle étape dans la vie de l'Espace de l'Art Concret. Albers et Honegger décident alors d'offrir leurs collections à l'état français, à condition que celui-ci s'engage à financer la construction d'un édifice qui accueillera la donation de près de 500 œuvres. À ce titre est lancé un concours de maîtrise d'œuvre, qui sera remporté par l'agence zurichoise Annette Gigon et Mike Guyer.

L'édifice, qui a ouvert ses portes au public en juin 2004, est implanté sur un terrain boisé à forte pente. Depuis l'entrée du parc, sa teinte vert anis transparait à travers les branches des arbres. Unie par la teinte monochrome, la forme globale de l'édifice évoluant sur cinq niveaux ne trahit pas ce qu'elle héberge. Si l'aspect extérieur de l'édifice affirmait son caractère artificiel, autonome, sculptural, son intérieur a été formulé à base d'une consigne particulière donnée par Gottfried Honegger. L'artiste collectionneur souhaitait que l'architecture qui abrite sa collection ne se confonde pas avec le protocole officiel et stérile des musées dont l'organisation interne est souvent calquée sur le modèle de la galerie, lieu de passage et de contemplation, rue intérieure à l'éclairage zénithal. À la typologie d'une institution publique, Honegger préfère un intérieur similaire à celui d'une demeure privée. Le cadre domestique des lieux devrait refléter un principe auquel tiennent les donateurs: la vie intime avec les œuvres.

La présence de l'art dans le quotidien de son amateur participe à une idée, vieille d'un siècle, qui est celle de la réforme intégrale du cadre de vie. Ancrée dans la tradition des Arts and Crafts, cette idée reste active au sein du Werkbund allemand et fait son chemin à travers le Bauhaus jusqu'à Max Bill, auteur en 1936 du manifeste »Konkrete Gestaltung« et commissaire, en 1951, de l'exposition »Die gute Form« qui réactive les rapports entre l'art et la création industrielle. Sensible à une vision globale de notre environnement matériel, Honegger souligne que pour lui, la distinction entre arts plastiques et arts appliqués n'aurait pas de sens, car »un art non appliqué ne servirait à rien. Il serait voué à l'insignifiance et à la disparition.«

Axel Sowa, rédacteur en chef de *L'Architecture d'aujourd'hui* a étudié l'architecture à Berlin et à Paris. Il a exercé la profession d'architecte d'abord en France et en Japon. Serge Demailly, qui a pris tous les photographes des édifices nouveaux, a fait ses études à Lille et Paris, est l'un des photographes architecturaux de premier plan en France.



48-50. Niveau 3a de la Donation Albers-Honegger avec des œuvres de Alan Charlton, Imi Knoebel, Man Ray, Gerrit Rietveld, Cédric Teisseire et Friedrich Vordemberge-Gildewart.

48-50. Level 3a of the Donation Albers-Honegger with works by Alan Charlton, Imi Knoebel, Man Ray, Gerrit Rietveld, Cédric Teisseire and Friedrich Vordemberge-Gildewart.

