

Press kit

PERMANENT EXHIBITION

Do you work or design?

New visual communication. 1980-2003

Museu del Disseny de Barcelona



Ajuntament
de Barcelona

Museu del Disseny
de Barcelona

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1. INTRODUCTION

Do you work or design? New visual communication. 1980-2003

- **A panoramic exhibition: from the "boom" of graphic design to screen design.**

A collection from the Museu del Disseny, Barcelona's new cultural heritage

Museu del Disseny is presenting an exhibition entitled "*Do you work or design? New visual communication. 1980-2003*". Curated by design historian, **Raquel Pelta**, the new permanent exhibition offers to take us on a journey through the history of graphic design in Catalonia and Spain during the 1980s and 1990s, a period of great vitality known as the "*design boom*". The exhibition starts with the 1980s, with the cultural emergence and modernisation of institutions and companies. It continues through the 1990s, with the internationalisation and consolidation of the profession, and continues up until 2003, the Year of Design, which marks the closure of a phase due to the expansion of the Internet and the arrival of new approaches in the field of design.

The exhibition's title: "Do work or design?" was an expression that became famous and which has been used here to allude to an era when the phrase was one of the most common jokes directed at designers, symbolising not just the popularity, but also the trivialisation of design at the time. Even so, it was a period of new professional challenges in which intense design work was carried out. Designers had the opportunity to take part in the creation and transformation processes of the communication and image of public institutions, private organisations and businesses and to reflect the explosive vitality of popular culture.

"*Do work or design? New visual communication. 1980-2003*" explains how graphic design took on big political and social transformations over more than two decades. The works of over **two hundred professionals** will be displayed through a selection of some **six hundred pieces** that make up the museum's Graphic Design Collection. It features a large variety of works: institutional commissions, corporate images, graphic campaigns for big events, editorial works and social graphics; as well as a large range of format types: books, magazines, posters, record covers, newspaper series, flyers, packaging and even some examples of the first interactive and graphic websites, among other things.

We'll be meeting some of the leading representatives of the period, big names such as **Enric Satué, America Sanchez, Oscar Mariné, Mariscal, Peret, Pati Núñez, Juan Gatti, José María Cruz Novillo, Yves Zimmermann, Nacho Lavernia, Pilar Villuendas, Claret Serrahima, Paco Bascuñán, Isidro Ferrer, Enric Aguilera, Mario Eskenazi, Sandra Figuerola, Marisa Gallén** and **Toni Miserachs**; and design studios such as the **Eumografic, Grafica, BaseBCN, Mucho, Suma** and **Vasava**, to name a few.

The Museu del Disseny, in its role as a benchmark centre for studying and conserving graphic design, is bringing continuity to its existing activities with "*Do work or design? New visual communication. 1980-2003*" will be added to the *Graphic design: from trade to profession (1940-1980)* exhibition which was inaugurated by the Museum and focused on the works of pioneers in the field. Now, thanks to this new semi-permanent exhibition which also pursues the aim of making graphic design accessible to the city as a cultural heritage, the exhibition features works that, due to their formal language, power of communication and belonging to the collective memory, enable visitors to follow the trends and concepts that shaped the development of graphic design over those years. A period shaken by the influence of the post-modernist thinking that led to a new way of understanding design.

The weekend of **9 and 10 June** marks the opening of the exhibition "*Do work or design? New visual communication. 1980-2003*". You can visit the Museum's other permanent exhibitions free of charge.

"*Do work or design? New visual communication. 1980-2003*". A multi-language (Catalan, Spanish and English) **catalogue** will be published in the autumn of 2018.

2. AREAS OF THE EXHIBITION

First Area

The 1980s' graphic design boom

This was a time of social change and modernisation of institutions and businesses alike, which brought designers new professional challenges and greater visibility.

Graphic design enjoyed an era of opportunities, provided by public institutions in particular, during the 1980s. Spain was offered the chance to reconsider significant aspects such as social relations, public services and the territory's arrangement and government; Spaniards became not just citizens but also consumers who had to be offered new services and products.

Political and social commitment

The advent of democracy saw designers creating images and communications for political parties and associations, as well as supporting numerous social protests.

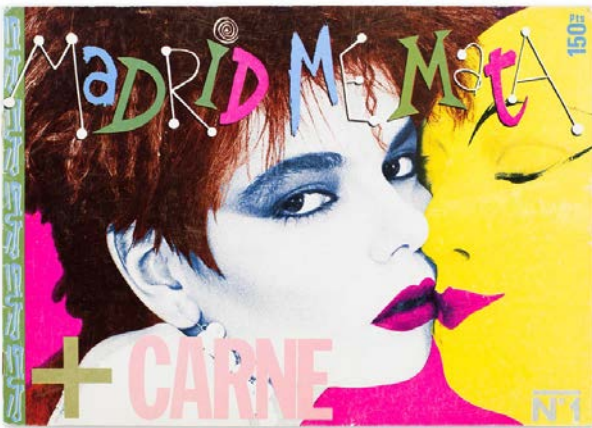


Poster for the Generalitat of Catalonia's Family Planning Campaign, 1980

Jaume Bach, Pilar Villuendas
Donated by Pilar Villuendas, 1996

Culture, an explosion of vitality

Cultural policies were an essential aspect of the Spanish State's democratisation process. The Ministry of Culture was created, which carried out a considerable amount of activity, although the State's regional governments soon assumed full authority over culture, by increasing the resources dedicated to museums, prizes, grants and subsidies and the promotion of cultural images abroad. This led to an explosion of popular culture that borrowed elements from mass culture and recovered certain local forms of expression that were banned during the Franco dictatorship. These were the years of the "movida madrileña" (the Madrid scene) counter-cultural movement, where music, films and publishing were the central attractions.



Madrid me mata magazine cover

Oscar Mariné, Juan Antonio Moreno, Teresa Yagüe. 1984
- 1986
Donated by Oscar Mariné, 2018



Tequila record cover, 1979

Juan Gatti
Javier Vallhonrat (Tequila photography).
Donated by Juan Gatti, 2018

New image, new communication

New institutions emerged and others were remodelled; new cultural and social services were created and notable transformations took place among the identities of public bodies as the new situation encouraged an enormous amount of communication activities to make those bodies more visible, intelligible and accessible. The same thing occurred with businesses, since they needed to pull through the economic crisis and increase their competitive capacity for entering international markets; hence their need to redefine their communication devices and their own identities.

In response to institutions that were keen to make themselves more accessible to the public, when new markets opened up and new companies arose requiring novel products, graphic designers worked on a very diverse range of products: from cultural magazines, books, exhibition catalogues, posters and record covers for the numerous music groups that were springing up at the time, not to mention big corporate image projects for public institutions and state companies, and even other smaller but well attended to projects for bars, discos and shops.



Poster for the Tintin tribute exhibition, the character created by Hergé, 1984

Peret (Pere Torrent)
Donated by Peret (Pere Torrent), 2018



Bag for the Vinçon store
Pati Núñez
1989

Donated by the Graphic Communication Foundation,
2018

Barcelona '92, vanguardist and Mediterranean

The graphic design boom reached its heyday when Barcelona was selected as the host city for the 1992 Olympic Games. The Olympic Games represented a key time for raising the international profile of graphic design, a springboard for Barcelona to become one of Europe's benchmark cities for design and architecture.

Likewise, the riskiness and freshness of the event's graphic communications, from the symbol of its candidacy, designed by America Sanchez, to the symbol of the Barcelona '92 headquarters and Josep Maria Trias' pictograms including the Cobi de Mariscal mascot awakened an international interest in Catalan and Spanish design.



Poster for the '92 Barcelona Olympic Games, 1990

Enric Satué (left)

Donated by Isabel Campi, 2017

Between Seville and Madrid

Other notable events also held in 1992 included the Universal Exposition of Seville (Expo '92) and the Madrid European Capital of Culture that made up part of the policy on modernising Spain and raising its international profile.



Poster for the Universal Exposition of Seville, 1992

Oscar Mariné
Christian Boyer (illustration)
Donated by Oscar Mariné, 2018

Communicating design

The political classes were well aware of the importance of design as a factor for both the country's competitiveness and cultural image, which ended up creating bodies to promote design. Promotional activities aimed at audiences abroad came about in a series of exhibitions—including "Design in Catalonia", (Milan and New York, 1988)— and through participation in events such as Europalia (1985), a biennial arts event started in Brussels in 1969.

Similarly, activities carried out by associations also intensified. ADG FAD (FAD Association of Graphic Art Directors and Designers) had a greater presence in international forums; organised professional trips to several countries—including Japan, in 1980— and strengthened ties with organisations such as ICOGRADA (International Council of Design). Other professional associations were springing up that also included graphic designers among their members: ADP (Professional Designers' Association), 1978; AEPD (Spanish Design Professionals' Association), 1982; ADPV (Valencia Professional Designers' Association) — today's ADCV (Valencia Community Designers' Association)— 1975 and in 1988 the AAD (Andalusian Designers' Association), with its headquarters in Seville, followed by others in the 1990s.

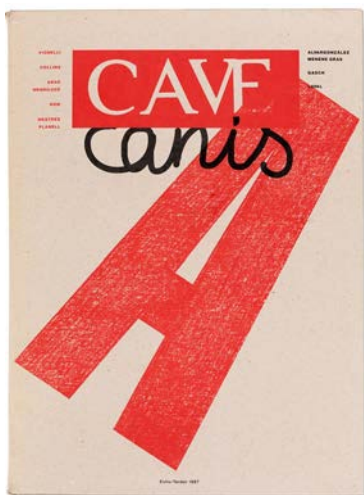
Magazines appeared, specialising in graphic design, such as *On* in 1978, and which became, from 1984 on, *On diseño*; *De Diseño*, an industrial-design, decoration, graphics, art and fashion magazine; the architecture magazine *El croquis*, created in 1984; *Ardi*, an architecture and design magazine published in Barcelona and created by Juli Capella and Quim Larrea in 1988; *Visual*, a design, graphic creativity and communication magazine founded in Madrid in 1989. Publishing projects launched in the previous decade also gained in strength, the first editorial collectives on design appeared, such as the ones published by Gustavo Gili under the management of Yves Zimmermann and some of the first studios that came from the profession itself were published

SECOND AREA

1990-2003 more than a boom

Design in the 1990s' was characterised by technological change, experimentation and the establishment of the profession. A period of greater professional maturity, but also, an era of daring, driven by both the dissemination of post-modernist ways of doing things and by the introduction of the Macintosh computer. Information on design studies and graphic-art companies began to appear at the start of the decade.

The arrival of the economic crisis after the events of 1992 had a direct impact on graphic design and even led to the closure of several studios. Economic recovery took off slowly in 1994 although it was hardly noticeable until the end of the decade. Despite the crisis, however, graphic design was establishing itself. Public institutions perfectly assimilated its cultural value and it became the norm for local authorities, museums, cultural centres, ministries etc., to concern themselves with how they employed graphic communication. Large public and private companies did this too, through which notable corporate identities were forged.



Collection of Cave-Canis magazines, 1996-1998

Claret Serrahima (designer of the collection)
Donated by Claret Serrahima, 2018

New technologies and experimentation

Macintosh computers were used in publishing houses and design studios between 1990 and 1994, spurring on formal experimentation. As had happened in other places, there was debate over the use of these computers in creative and productive processes in Spain. Some —the more experimental designers— saw numerous possibilities in them; others understood them as a tool for helping them with their work but everyone ended up accepting them and, by the end of the decade, practically nobody could do without them or their software.

Similarly, it was around 2003 that a new generation of graphic designers appeared, even more eclectic and outward-looking than the previous ones. Finally, towards the end of that year and after the dot.com (2000-2001) crisis that had dominated technological companies, the Internet began its unstoppable expansion and spearheaded the development of web-design that had taken its first (albeit timid) steps in the previous decade.

The Macintosh system also provided new typographies for design and, especially in Catalonia, gave rise to the appearance of the first designers specialising in this area.



Poster for the Primavera Sound Festival, 1996

Typeware
Donated by Andreu Balius, 2016

The profession establishes itself

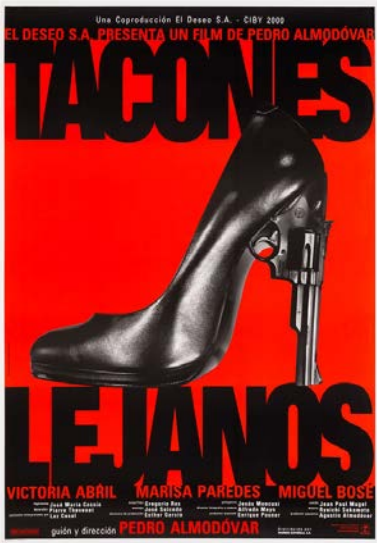
In 1988, Enric Satué received the National Design Prize; a year later, that prize went to Alberto Corazón and in 1990, to Ricard Giralt Miracle. They were the first to receive institutional recognition for their work. Later on, it would go to other graphic designers whose work had been a key part in both the development of their profession and in the modernisation of Spain's image.

While the profession was growing stronger, a new generation of trained graphic designers came on board, mostly from design schools and Fine Arts faculties.

Many of the young designers adopted some of the assumptions of post-modernism, although they sometimes stuck with the more formal aspects. Some were more inclined to experiment, finding their medium in the surroundings of electronic music and the most transgressive expressions of art and culture.

It was in the 1990s that we should also note the promotional and dissemination activities led by design organisations themselves, that continued carrying out a notable level of activity. The ADG FAD's Laus prizes became a benchmark for the sector and were joined by the Spanish Association of Design Professionals' (AEPD) prizes. 1991 saw the launch of the Primavera del Disseny (Design in Spring) in Barcelona, a biennial event that presented the sector in a festive, rigorous and educational way. The Primavera del Disseny gave the public access to the work of several local graphic designers, though it also introduced international designers to Spain.

It must also be noted that the Association Typographique Internationale (Atypi) Conference and the Alliance Graphique Internationale (AGI) were both held in Barcelona, in 1995 and 1997, respectively.



Film poster for Pedro Almodóvar's *Tacones lejanos*, 1991

Studio Gatti
Donated by El Deseo, 2018

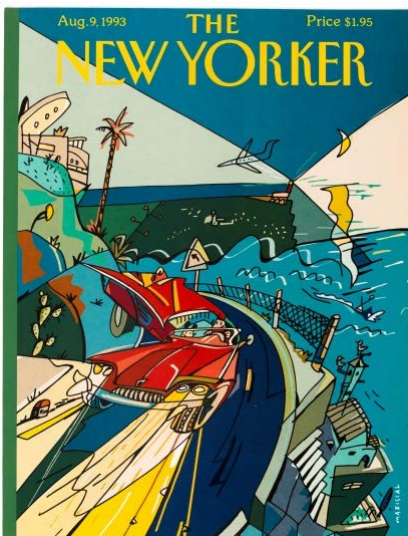


Covers for the book collection entitled *Pensamiento contemporáneo* (Contemporary Thinking) from the Paidós publishing house 1989 - 1990

Mario Eskenazi
Donated by Mario Eskenazi, 2018

International profile

On the other hand, several graphic designers, whose work had been presented internationally in the 1980s continued to raise their profile abroad and gained in strength. They received commissions from prestigious corporations, such as the watch-maker company, Swatch as well as Vodka Absolut, Alessi and the New Yorker magazine, among others. Several designers even opened studios in other countries.



Cover of the US Magazine, *New Yorker*, 1993

Javier Mariscal
Donated by Javier Mariscal, 2018

The return of social graphics

AIDS, the ecological disaster caused by the sinking of the Prestige petroleum tanker off the coast of Galicia and the Iraq war, were just a few of the reasons for the mobilisation of designers between the end of the 1990s and 2003.

The start of the new millennium, with the 11 September 2001 attacks, marked the beginning of an era of greater political and social commitment from designers in Western countries.



Poster opposing the Iraq War, 2003

Isidro Ferrer
Donated by Isidro Ferrer, 2016

2003: Barcelona, Year of Design

The Year of Design replaced the Primavera del Disseny (1991-2001). It was an event that incorporated the latter, celebrating the centenary of the FAD foundation (known at the time as Foment de les Arts Decoratives) and, at the same time, it included the experience of Gaudí Year.

Its aim was "to introduce a new way of understanding creation and design". This concluded one era of Spanish graphic design and launched another, more globalised era.

The arrival of the new millennium saw the normalisation of graphic design. Its relations with the outside world have been boosted through the greater ease that exists today in travelling and accessing and disseminating information, thanks to the Internet. Driven by this medium, new devices have been developed, such as "smart" phones and tablets which have given rise to new specialities such as web design and software app design for mobile devices. Similarly, the role of audiovisual graphics has been growing, with motion graphics having become one of the most attractive areas for younger designers.

However, in addition, design (in general) is expanding its field of action and not only because of technology. We have been seeing an expansion in the discipline, since the start of the 2000s, in a process that has been breaking down its limitations, where the task of the designer is extending beyond the creation of items, spaces or communications and its roles widening to cover new approaches and specialities such as service design and design for social innovation, among other things.



Graphic image of the Year of Design, 2003

Claret Serrahima (Clase)
Donated by the Graphic Communication Foundation, 2018;
Claret Serrahima, 2018

THE THIRD AREA

ON SCREEN

The computerisation of design drove the advance of motion graphics that found its place in films and television.

Its development in Spain coincided with the creation of public regional channels and new private channels and with the modernisation of cinema.

The arrival of the Macintosh in the 1990s kicked off interactive design. By the end of the decade, access to the Internet gave rise to the first websites.

Audiovisual graphics

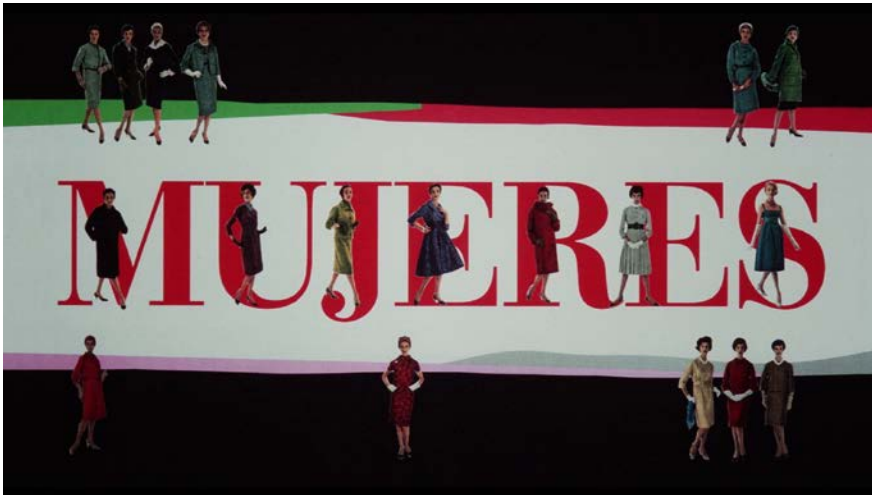
The 1980s and 1990s saw the creation and renovation of television-channel identities. That occurred at the same time as the appearance of the first 3D computers and programs which, although still somewhat rudimentary, enabled motion images to be created.



Sputnik 1995-1996
TV3 Image Service
Creative director and graphic designer: Ángel Juan and
Andrés Cañal
1995/1996
Donated by TV3, 2018

Credit titles

The process of modernising and internationalising Spanish films required a new design for credit titles that would be more in line with the importance that these had been acquiring in the cinema of other countries, such as the United States.

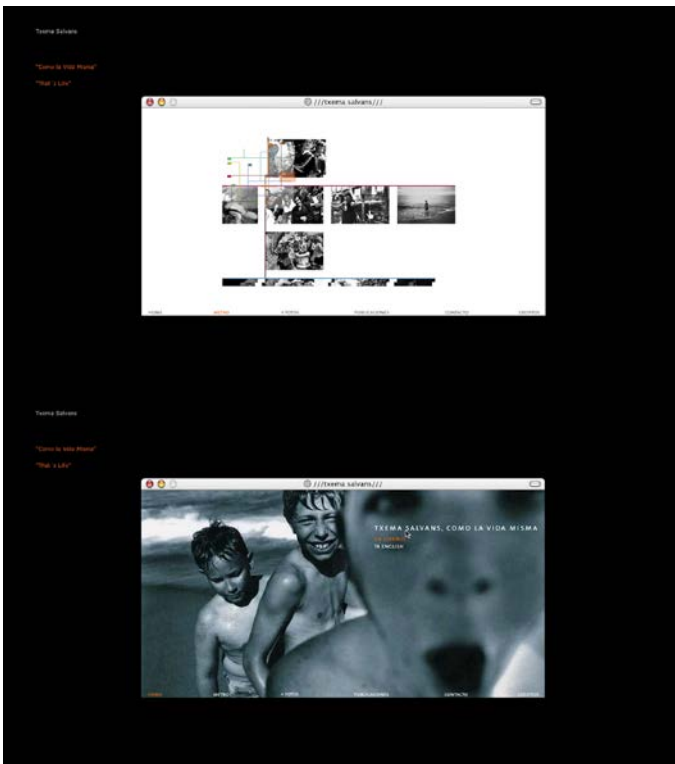


Credit titles Pedro Almodóvar's
Mujeres al borde de un ataque de nervios
Studio Gatti, 1988

Donated by El Deseo, 2018

Websites

Website design came about in Spain since 1996, a little after the commercial beginnings of the Internet. The first examples were still closely linked with graphics for the printed media, something that would continue to change as we approached the first decade of the 2000s.



Website Txema Salvans.Como la vida misma
Art director: Tere Guix, 2000

Courtesy of Txema Salvans, 2018

Interactive media

Interactive design took off timidly in the publishing houses in the worlds of education and museums. The medium for its dissemination was the CD-ROM. As the Internet expanded, this medium gave way to websites, where interaction is a fundamental part



Alex Gifreu, Carolina Trebol
1997
Dedido por Alex Gifreu, 2018















































3. LIST OF AUTHORS

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| <ol style="list-style-type: none"> 1. Adela Morán, 2. Alberto Corazón, 3. Albert Culleré (CIAC), 4. Albert Isern, 5. Alberte Permuy, 6. Alberto Taracido, 7. Alex Gifreu, 8. Alfonso Meléndez, 9. Alfonso Sostres, 10. America Sanchez, 11. Amparo Coterillo, 12. Ana Zelich, 13. Andrés Cañal, 14. Andreu Balius, (Typerware) 15. Ángel Juan, 16. Angela Broggi, 17. Anna Gasulla, 18. Antoni Garriga, 19. Antonio Pérez Escolano, 20. Arcadi Moradell, 21. Bärbel Neubauer, 22. BaseBCN, 23. Bernardo Rivavelarde, 24. Bis, 25. Cano, Granero Associats, 26. Carlos Berlanga, 27. Carlos Rolando, 28. Carlos Serrano G.A.H, 29. Carme Llopis, 30. Carme Vives, 31. Carmelo G. Caderot, 32. Carolina Trebol, 33. Ceesepe, 34. Claret Serrahima, 35. Clase, 36. Col·lectiu GRRR, 37. Concha Pérez, 38. Contrapunto BBDO, 39. Cristina Saavedra, 40. Charly Brown, 41. Daniel Ayuso, 42. Daniel Gil, 43. Daniel Nebot, 44. David Torrents, 45. David Lorente, 46. David Quiles 47. Diego Lara, | <ol style="list-style-type: none"> 48. DoubleYou, 49. Edicions de l'Eixample (Salvador Saura-RamonTorrente) 50. El Hortelano, 51. Elías+ Santamaria, 52. Emilio Gil (Tau Diseño) 53. Ena Cardenal de la Nuez, 54. Encarnación Fernández, 55. Enric Satué, 56. Estudi Miquel Puig, 57. Estudio Diego Feijóo, 58. Estudio Enric Aguilera Asociados, 59. Estudio Rosa Lázaro, 60. Eumogràfic, 61. Federico del Barrio, 62. Fernando Gutiérrez, 63. Fernando Medina, 64. Fina Fuertes MCM, 65. Flavio Morais, 66. Francesc Espluga, 67. Francesc Guitart, 68. Francesc Vila, 69. Germinal Comunicación, 70. gráfica futura, 71. Grafica, 72. Graphic Factory , 73. Herederos de Juan Palomo, 74. Imma Olivella, 75. Iñigo Jerez, 76. Ipsum Planet, 77. Irene Ferrer-Mayol, 78. Isidro Ferrer, 79. Iván Zulueta, 80. Jacobo Pérez-Enciso, 81. Jacobo Stuart, 82. Jaume Bach, 83. Jaume Roure, 84. Jaume Sellarés, 85. Javier de Juan, 86. Javier Romero Design, 87. Jesús Moreno, 88. Joaquim Nolla, 89. Joaquín Gallego, 90. Joaquin Grau, 91. Joaquin R Gran, 92. Jordi Casas, 93. Jorge Alfonso Cuni, |
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| <ul style="list-style-type: none"> 94. Jorge García, 95. Jorge Lorenzo diseño y comunicación visual, 96. José Luis Merino, 97. José Luis Tirado, 98. José M^a Cerezo, 99. José María Cruz Novillo, 100. José María Ribagorda, 101. José Ramón Sánchez, 102. Josep Babiloni, 103. Josep Bagà, 104. Josep Maria Mir, 105. Josep Maria Trias, 106. Josep Ramon Gómez, 107. Juan Martínez, 108. Juan Antonio Moreno, 109. Juan Antonio Sicilia, 110. Juan Dávila, 111. Juan Gatti, 112. Juan Nava, 113. Julio Juste, 114. Julio Soto, 115. Kiko Feria (Pancoca), 116. La Mosca, 117. Laia Clos, 118. Landor Asociados, 119. Laura Meseguer, 120. Lavernia & Cienfuegos, 121. Lorenzo Díaz, 122. Lluís Ayguadé, 123. Lluís Morillas, 124. M. Cunyat, 125. Manel Daví, 126. Manuel Rubiales, 127. Manuel Estrada, 128. Manuel Granell, 129. Marc Panero, 130. María Antonia Canal, 131. Mario Eskenazi, 132. Mariona Garcia, 133. Marisa Gallén, 134. Javier Mariscal, 135. Martí Ferré, 136. Mercedes De Azúa, 137. Miguel A. Peña, 138. Miguel Ripoll 139. Mireia Casanovas, 140. Montxo Algora, | <ul style="list-style-type: none"> 141. Mucho (Marc Catalá y Pablo Juncadella). 142. Núria Tressera, 143. Orange World, 144. Oro y Plata, 145. Oscar Mariné, 146. Pablo Martín, 147. Pablo Sycet, 148. Paco Bascuñán, 149. Paco Rallo, 150. Pati Nuñez, 151. Patrick Thomas, 152. Pep Carrió, 153. Pepe Gimeno, 154. Pere Álvaro, 155. Peret (Pere Torrent) 156. Pilar Gorriz, 157. Pilar Villuendas, 158. Propaganda, 159. Quico Vidal, 160. Quique Company, 161. Quod Disseny, 162. Rafael Galdó, 163. Ramon Prat, 164. Raúl Fernández, 165. Raúl Manteola, 166. Razquin, 167. Ricard Badia, 168. Ricardo Rousselot, 169. Roberto Turégano, 170. Rosa Llop, 171. Roseta Mus Pons, 172. ruiz+company, 173. S.Ferrando, 174. Sandra Figuerola, 175. Sebastián Saavedra, 176. Sergio Ibáñez, 177. Sixis, 178. Skiz Off-Scope, 179. Sonia Sánchez Villarejo, 180. Sonsoles Llorens, 181. Summa Comunicació, 182. Tatúm, 183. Tere Moral, 184. Teresa Martínez Figuerola, 185. Teresa Rosenvinge, 186. Teresa Yagüe, |
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187. Toni Miserachs,
188. Toni Socias,
189. Tere Guix,
190. Type-O-Tones,
191. Typeware (Andreu Balius y Joan Carles P. Casasín).
192. Último Grito Co.,
193. Un Mundo Feliz,
194. Valerio Addami,
195. Vasava,
196. Victor Aparicio,
197. Viviane Volz,
198. Xavier Corretjé,
199. Yves Zimmermann,
200. Zimmermann Asociados, (Yves Zimmermann y Anna Alavedra)

4. TIMELINE OF GRAPHIC DESIGN IN SPAIN

1980		 ADG-FAD trip to Japan. Signage of the Madrid underground: Arcadi Moradell (1980-1981)
81		 Signage of the Barcelona underground: Josep Maria Trias (1981-1982)
82	PostScript.  Adobe Systems	Diseño, Diseño exhibition in Barcelona. The Spanish Data Protection Agency (AEPD) is established in Madrid
83	 First CD	
84	First Macintosh.  Apple creates the mouse 	IMPIVA (Valencia). Founding of the company Animática. De Diseño magazine 
85	PageMaker by Aldus. LaserWriter by Apple (PostScript language) 	ADPV (Valencia). Europalia exhibition in Brussels. Signage on the A-3 motorway 
86	 Altsys's Fontographer: first font programme	 Europa 49
87	QuarkXpress.  Adobe Illustrator 	
88	Altsys's FreeHand  	NDA: Enric Satué.  Olympics logo (Trias).  Design in Catalonia exhibition (travelling). ARDI. Cobi (Mariscal) 
89	Development of the Internet. Tim Berners-Lee creates HTML language 	Barcelona Biennial: Young Creators from Mediterranean Europe. Magazines Visual and Experimenta Informa 
1990	Adobe creates Photoshop 	NDA: Ricard Giralt Miracle.  New Spanish Design (G. Julier). Barcelona '92 posters. The Mac enters design studios 
91	Tim Berners-Lee unveils the Internet browser 	The DDI is founded. Spring Design in Barcelona. Creativity News 
92		NDA: America Sanchez 
93		 Neville Brody in the Spring Design. Exhibition Amor por la letra in Madrid, devoted to Ricard Giralt Miracle
94	Sony PlayStation 	Gustavo Gili publishes El mundo como proyecto by Otl Aicher.  Ricard Giralt Miracle dies 
95		NDA: Daniel Nebot and Yves Zimmermann.  Conferences in Barcelona: Atypl and SND 
96		Exhibition: 1950-2000. Cinco diseñadores gráficos: Domenech, Huguet, Vellvé, Pedragosa y Pla-Narbona, in Gijón 
97		 Conference of the Alliance Graphique Internationale (AGI) in Barcelona
98	Google is founded.  Apple launches the iMac 	
99	Power Macintosh G4 	NDA: Javier Mariscal.  Zimmermann Retrospective at Tandem. The IVAM displays the M.C. Berman collection in Valencia
2000		NDA: Mario Eskenazi.  Exhibition: 100 años de diseño gráfico en España in Madrid. 
01	Laus of Honour ADG-FAD: Daniel Gil. 	Laus Forum 01: Dutch Designers. 40 years of ADG-FAD. Last Spring Design 
02	NDA: Isidro Ferrer. 	Laus Forum 02 (ADG-FAD): Japan. Conference on Icoagrada in Barcelona. Mobilisation over the Prestige 
03	Mobilisations of designers against the Iraq War. 	Laus Forum 03: Reactive Graphic, Mexico Barcelona, Design Year. 

5. SELECTED IMAGES

[Download the graphic image and photos above the items on this link](#)

All photographs: Xavi Padrós

FIRST SECTION. THE 1980'S

The graphic design boom.

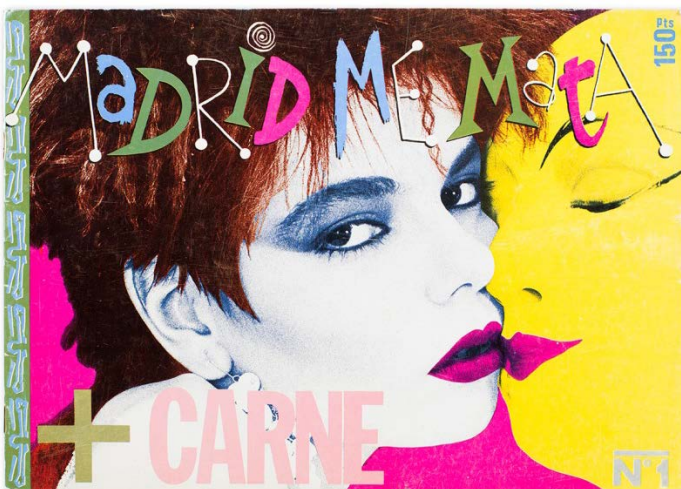
POLITICAL AND SOCIAL COMMITMENT



Poster for the Generalitat of Catalonia's Family Planning Campaign, 1980

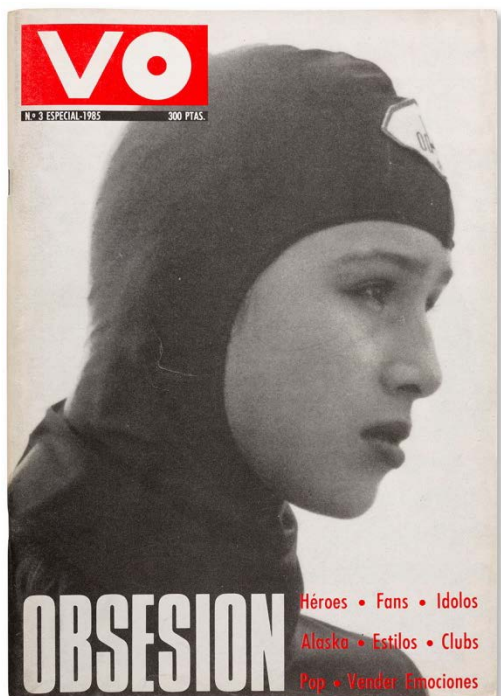
Jaume Bach, Pilar Villuendas
Donated by Pilar Villuendas, 1996

CULTURE, AN EXPLOSION OF VITALITY



Madrid me mata magazine cover

Oscar Mariné, Juan Antonio
Moreno, Teresa Yagüe. 1984 -
1986
Donated by Oscar Mariné, 2018



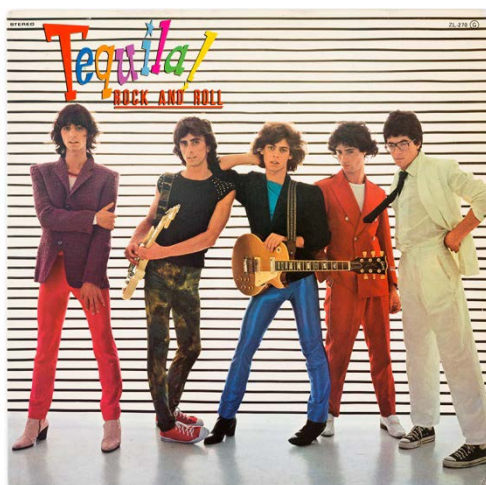
VO magazine cover, 1985

Alfonso Sostres
Donated by the Graphic Communication
Foundation, 2018



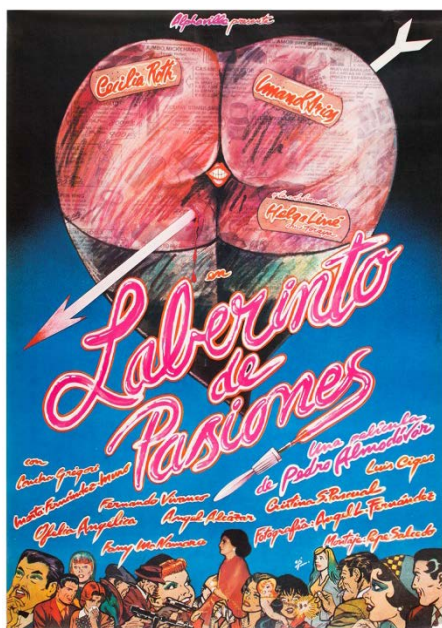
Cover of the maxi-single,
Selector de frecuencias by
Aviator Dro, 1982

Montxo Algora
Purchased, 2017



Tequila record cover, 1979

Juan Gatti
Javier Vallhonrat (Tequila photography).
Donated by Juan Gatti, 2018



Film poster for Pedro Almodóvar's
Laberinto de Pasiones, 1982

Iván Zulueta
Purchased, 2017



Book, *Sol Solet* by Els Comediants, 1983

Salvador Saura, Ramon Torrente
Donated by the Graphic Communication



Book, *La Nit*. Comediants, 1987

Salvador Saura, Ramon Torrente
Donated by the Graphic
Communication Foundation, 2018

NEW IMAGE, NEW COMMUNICATION



Carnival Poster, Barcelona City Council, 1982

Javier Mariscal
Donated by the Graphic Communication
Foundation, 2018



Poster for the Tintin tribute exhibition, the
character created by Hergé, 1984

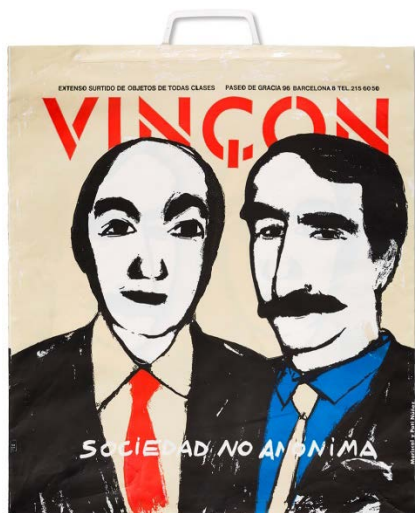
Peret (Pere Torrent)
Donated by Peret (Pere Torrent), 2018



Bag for the Desigual clothing store, 1987

Peret (Pere Torrent)

Donated by Peret (Pere Torrent), 2018



Bags for the Vinçon store

Javier Mariscal, Pati Núñez
1988

Donated by the Amat Family, 2018

Pati Núñez
1989

Donated by the Graphic
Communication Foundation, 2018

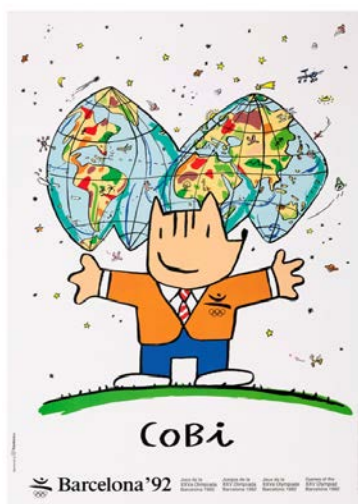




Poster for the footwear brand Camper, 1984

Carlos Rolando
Donated by Carlos Rolando, 2017

BARCELONA '92, VARGUARDIST AND MEDITERRANEAN



Posters for the '92 Barcelona
Olympic Games, 1990

Enric Satué (left)
Javier Mariscal (right)

Donated by Isabel Campi, 2017



Graphic image of Barcelona '92, 1987-1990

Josep M. Trias
Donated by Miguel López Sánchez, 2018;
Graphic Communication Foundation, 2018



COBI figure, 1989

Javier Mariscal
FAD Collection

BETWEEN SEVILLE AND MADRID

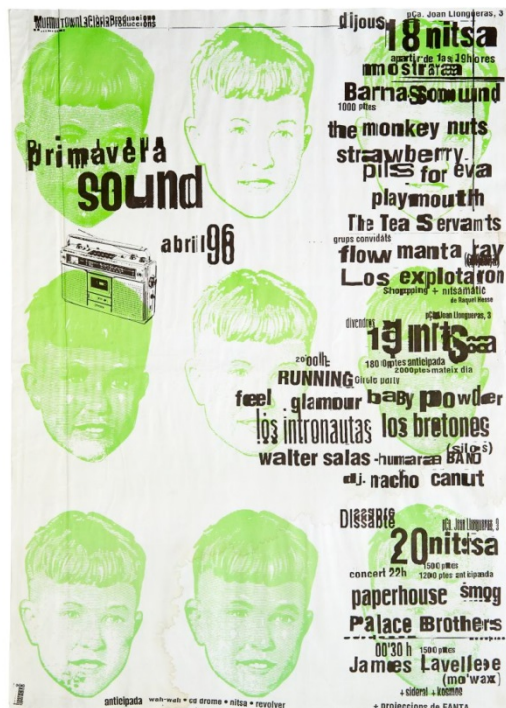


Poster for the Universal Exposition of Seville, 1992

Oscar Mariné
Christian Boyer (illustration)
Donated by Oscar Mariné, 2018

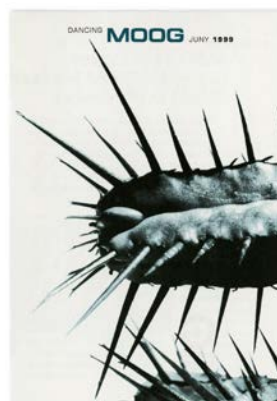
SECOND SECTION.
90's-2003, MORE THAN A BOOM

NEW TECHNOLOGIES AND EXPERIMENTATION



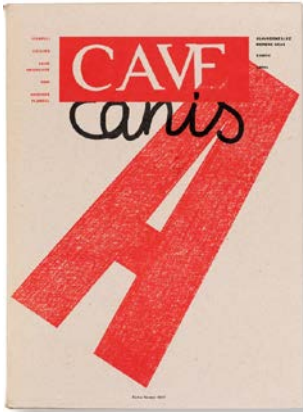
Poster for the Primavera Sound Festival, 1996

Typewriter
Donated by Andreu Balius, 2016



Flyers for Moog club Barcelona, 1997 - 2000

Josep Bagà
Donated by the Graphic Communication Foundation, 2018



Collection of Cave-Canis magazines, 1996-1998

Claret Serrahima (designer of the collection)
Donated by Claret Serrahima, 2018



aB (aBarna) Magazine, 2000

Sergio Ibañez, Viviane Volz
Donated by the Graphic Communication Foundation, 2018

STRENGTHENING THE PROFESSION



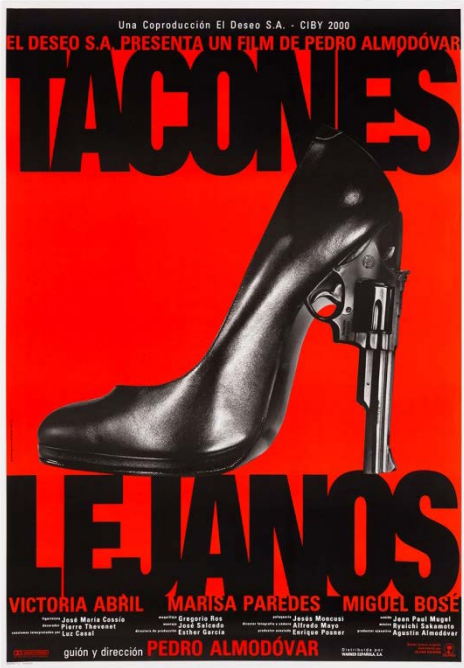
Film poster for Pedro Almodóvar's *Todo sobre mi madre*, 1999

Oscar Mariné
Donated by Oscar Mariné, 2018



Matador Magazine, 1995

Fernando Gutiérrez (art director)
Martín + Gutiérrez (design)
Donated by the Graphic Communication Foundation,
2018



Film poster for Pedro Almodóvar's *Tacones lejanos*, 1991

Studio Gatti
Donated by El Deseo, 2018



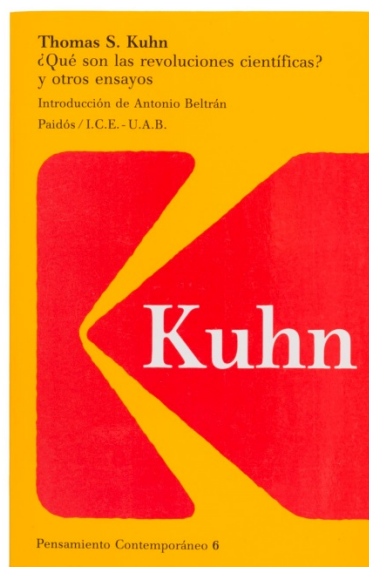
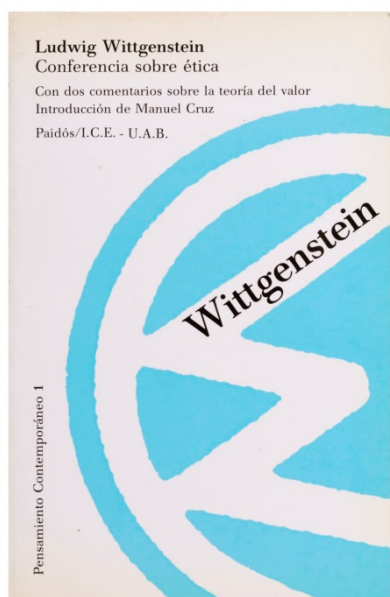
Poster for the Valencia Dance Festival, 2001

Marisa Gallén, Sandra Figuerola
Donated by Marisa Gallén, 2016



Poster for the Year of Miró, 1993

Claret Serrahima
Donated by Claret Serrahima, 2018



Covers for the book collection entitled *Pensamiento contemporáneo* (Contemporary Thinking) from the Paidós publishing house 1989 - 1990

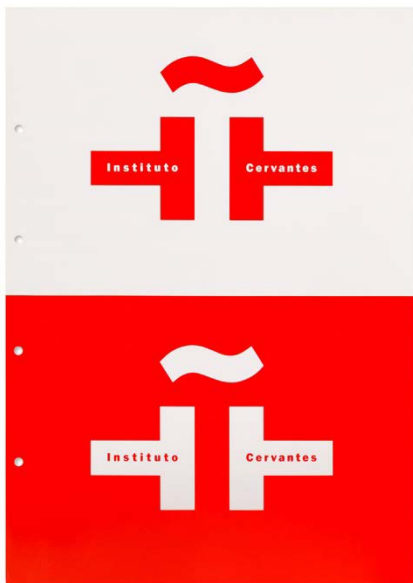
Mario Eskenazi
Donated by Mario Eskenazi, 2018



Packaging for the *Chocolat Factory* brand, 2000

ruiz + company

Donated by ruiz + company, 2018



Logos for the Cervantes Institute, 1993

Enric Satué

Donated by Enric Satué, 2018



Cover of the *Tentaciones* Supplement of the *El País* newspaper, 1993

Fernando Gutiérrez

Donated by the Graphic Communication Foundation, 2018

INTERNATIONAL OUTLOOK



Cover of the US Magazine, New Yorker, 1993

Javier Mariscal
Donated by Javier Mariscal, 2018

THE RETURN OF SOCIAL GRAPHIC DESIGN



Poster opposing the Iraq War, 2003

Isidro Ferrer
Donated by Isidro Ferrer, 2016

2003 THE YEAR OF DESIGN



Graphic image of the Year of Design, 2003

Claret Serrahima (Clase)
Donated by the Graphic Communication
Foundation, 2018; Claret Serrahima, 2018

AUDIOVISUAL

Audiovisual graphics



Sputnik 1995-1996

TV3 Image Service

Creative director and graphic designer: Ángel Juan and Andrés Cañal
1995/1996

Donated by TV3, 2018



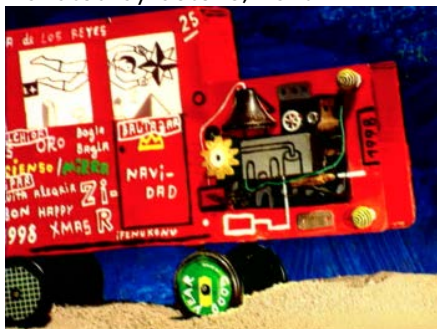
BTV illustrative station

Moebius

Creative director: Peret (Pere Torrent)

Graphic designers: Peret (Pere Torrent), Mariola Mariño and Mariona Omedes
1997

Donated by betevé, 2018



Canal + Christmas Campaign

MagicImage

Author: Flavio Morais

Creative Director: Canal+ Pep Sempere

Art Director: Ana Zelich

Production: Dirk van de Vondel

Photography: Marcos Paskin

Music: Gringos

1997

Donated by Ana Zelich, 2018



Geoplaneta TV

Zeligstudio

Creative and art director: Ana Zelich

Designer and producer: Frankie de Leonardis, Txell Gràcia, Coaner Codina and Ignasi Gozalo

Photography: Javier Tles

Music: César Albarrán

2001

Donated by Ana Zelich, 2018

5.EXHIBITION CREDITS

Exhibition produced and organised by the Museu del Disseny de Barcelona

Director

Pilar Vélez

Curator

Raquel Pelta

Coordinator

Eugenio Civera

Documents

Esperança Codina in collaboration with Montse F. Esparrach and Isabel Cendoya

Collection management

Teresa Bastardes

Esperança Codina

Conservation and restoration

Èlia López

Anna Ferran

Design of the exhibition

BOPBAA Arquitectes

Iñaki Baquero

Iñigo Azpiazu

Graphic design

David Torrents

Alba Font

D/O/T Type Font

EXTRATYPE

Rioja Type Font

Andreu Balius

Audiovisuals

Karavan Films

Enric Juste

Production and assembly

Croquis

Lighting

Com.Led

Correction and translation

Univerba

Accessibility resources

Municipal Institute for Persons with Disabilities (IMPD)

Tactile reproductions

Touch Graphics Europe

Esparbé 1876. Sensor apps

Audio-descriptions

María-José Anía

Accessibility app

Wheris

6. PRACTICAL INFORMATION

Do you work or design? New visual communication. 1980-2003 is part of the permanent exhibitions at the Museu del Disseny de Barcelona.

Opening date to the public: 09/06/2018 – no planned closing date (permanent exhibition)

Venue: 4th floor of the Museu del Disseny de Barcelona (Plaça de les Glòries, 36-38)

Prices: General admission: €6/ Reduced-price admission: €4

Number of exhibition pieces: The Graphic Design Collection at the Museu del Disseny is made up of 600 pieces

Surface area: 532 m²

The weekend of 9 and 10 June marks the opening of the exhibition "Do you work or design? New visual communication. 1980-2003". The Museum's other permanent exhibitions can also be seen for free.

Press contact

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