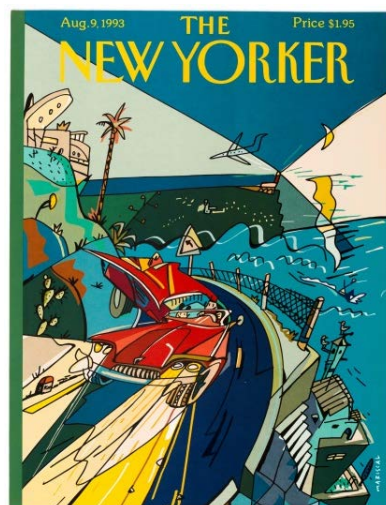

Museu del Disseny de Barcelona



PRESS KIT

1

Introduction

The Museu del Disseny de Barcelona (Barcelona Design Museum) brings together the present, past and future of the arts of the object and design.



The Disseny Hub Barcelona building, which houses the Museu del Disseny de Barcelona

The Museu del Disseny de Barcelona is the city's most important site devoted to the object arts and design. The museum conserves a huge collection comprising more than 70.000 objects that have traditionally been classified as decorative or applied arts. The pieces range from the 3rd century AC to the present and include unique, internationally-admired collections, such as those devoted to medieval fabrics, sixth-century Catalan enamelled glass, and ceramics from Alcora, among others. These object arts are connected to the twentieth-century design collections (including designer products, graphic arts and fashion) in the most natural way. Finally, moreover, the historic decorative art collections form logical links with certain contemporary author arts: the museum showcases works of artistic expression from the twentieth and twenty-first centuries that adopt traditional techniques, such as ceramics, glasswork and enamel.

Most of the items in the collections are, or have been, "objects for living", that is to say, they are from the realm of everyday personal or collective life.

As a result, then, the Museu del Disseny, which opened in 2014, conserves three-fold heritage, the result of merging the former collections of the city's Museum of Decorative Arts, Ceramics Museum, Textile and Clothing Museum and Graphic Arts Cabinet.

The Museu del Disseny is the common denominator in all these collections, linking the past and present of the object and all that it signifies or has signified and contributed: from conception, creation and production to use according to historic period and society, both in artisanal and pre-industrial society and during the industrial and digital ages.

The Museu del Disseny was established with the goal of providing a reference for the culture of the object in Spain. In this, the museum's labour of heritage conservation is complemented by its encouragement of critical thought, aimed at improving the application and use of design.

In this respect, the Museum attaches particular importance to work and creativity today that take place with tomorrow in mind. To this end, the Museu del Disseny seeks to discover and reveal innovative approaches that can generate real social and cultural heritage. Accordingly, then, the research and experimental activities that the

museum promotes is inextricably linked to future heritage. The Museu del Disseny presents a programme of temporary exhibitions and activities suggested by critical observation of and experimentation with the present and future of design. This open-minded approach to programming enables the center to present the latest lines in thought and action in the field of design from around the world.

The Museu del Disseny site also houses a Documentation Centre, which conserves 20,000 books (their publication dating from the sixth century to the present), more than 3,000 magazines, and other materials, such as commercial catalogues, auction catalogues, colour guides, books on trends, vintage photography, fashion plates and the contents of more than 30 archives built up by institutions, companies and design industry professionals.

The facilities managed by the Museu del Disseny also include the Casa Bloc Apartment 1/11 House Museum, located in the Sant Andreu district of the city. Casa Bloc is a symbol of rationalist architecture in Barcelona and a representative example of the workers' homes designed by the group of architects formed by Josep Lluís Sert, Josep Torres Clavé and Joan Baptista Subirana in accordance with the ideas of GATCPAC (Group of Catalan Architects and Technicians for the Progress of Contemporary Architecture). Apartment 1/11 has now been restored to its original appearance, and guided tours are provided to enable visitors to discover the innovation that Casa Bloc represented for the architecture and society of its time.

2

A building for a museum:

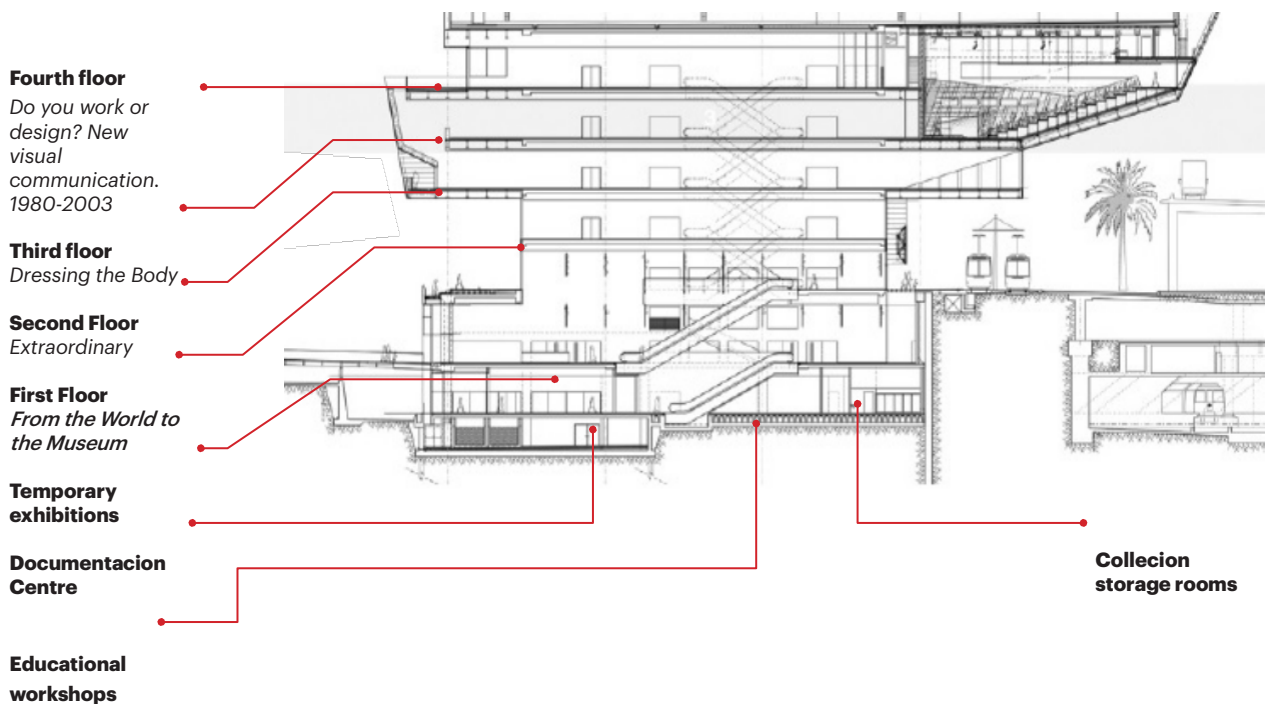
The Disseny Hub Barcelona building contains the following areas:

6,000 m² devoted to exhibitions (permanent and temporary)

916 m² to house the Documentation Centre

2,000 m² for storage and conservation of the collections

160 m² for educational workshops



The museum is housed in the Disseny Hub Barcelona building in Plaça de les Glòries. This building was designed by the MBM team of architects (Martorell, Bohigas, Mackay, Capdevila and Gual) specifically to conserve, exhibit and disseminate the museum's collections, which form an important part of our city's heritage. The building contains two different sections: an underground area (housed in space created by the split level created when the square was redeveloped); and 14.5-metre-high building above street level.

The permanent exhibitions occupy the four floors in the building above street level, whilst the basement houses the space devoted to exhibiting the museum heritage and conservation of the object and documentation collections (store rooms and Documentation Centre).

3

A new museography, flexible and plural

More than 70.000 objects

Far from following a chronological discourse based on a conventional museography, featuring a single itinerary and a selection from all the collections, the exhibition spaces are used to illustrate the overall museum discourse in a plural, flexible way. Whilst fostering understanding of the collections, the museum suggests different readings of them through four permanent exhibitions of medium duration.

The fusion of the four museums previously devoted to the arts of the object in Barcelona into one multiplies the potential of their collections, expanding their discourse and opening up to a larger range of audiences and users. The diversity of this heritage permits broader readings, from the historic role of the arts of the object to the part they will play in future

Product design	Furniture, lamps, electrical appliances, vehicles...
Fashion design	Contemporary and historic costumes, accessories
Graphic design	Posters, packaging, labels...
Decorative arts	Furniture, glass, gold and silver work, carriages, clocks, miniatures, leather hangings...
Textile arts	Tissues
Graphic arts	Wallpapers, dies and moulds...

4

The exhibitions

The Museu del Disseny opened with a programme of four permanent exhibitions. These are all in-house productions, conceived independently in accordance with the new museum discourse, which seeks a plural interpretation of the objects in the collection: from ceramics to clothing, from posters to furniture, both craft-made and mass-produced. There will be four permanent exhibitions featuring pieces from the collections, each running for five years. Catalogues will be published to accompany each exhibition.

One of the underlying objectives of this first exhibition programme is to draw attention to the heritage value enshrined in the many different types of objects that once formed part of our everyday lives, perhaps even until quite recently, and which have now been integrated into the museum collection. How does this transition from everyday life to collection take place? What makes these objects so interesting?

The exhibitions will be housed on floors 1 to 4 in the main building:

First floor	FROM THE WORLD TO THE MUSEUM. Product Design, Cultural Heritage
Second floor	EXTRAORDINARY! Decorative Arts and Author Art Collections (3rd-20th Centuries)
Third floor	DRESSING THE BODY. Silhouettes and Fashion (1955-2015)
Fourth floor	Beginning in June 2018 DO YOU WORK OR DESIGN? New visual communication. 1980-2003
Floor B	Temporary exhibitions

First floor **From the World to the Museum**
Product Design, Cultural Heritage



Pedrera chair, 1955

Content	Product Design Collection
Area	537 m ²
Number of pieces	238
Duration	5 years
Curator Assistant curators	Pilar Vélez Teresa Bastardes and Rossend Casanova
Exhibition design	Lluís Pera
Graphic design	Lali Almonacid

The Museu del Disseny de Barcelona conserves an industrial design collection formed by some 2,000 objects dating from 1930 to the present. Most of these objects were designed or produced in Catalonia. The exhibition seeks to show visitors why and how these objects reached the Museum and have become cultural heritage.

**Second
floor**

Extraordinary!

Decorative and Author Arts Collections (13th-
20th Centuries)



Panel La xocolatada, Catalonia, 1710

Content	Collections of ceramics, furniture, glass, fabrics, clocks, bobbin lace, fans, leather hangings, endpapers and wallpaper; and collections of 20th-century author art (ceramics, glass, enamel and jewellery).
Area	954 m ²
Number of pieces	1,106
Duration	5 years
Curator	Pilar Vélez
Assistant curator	Teresa Bastardes
Exhibition design and Graphic design	Ignasi Bonjoch and Marta Moliner. Estudi Bonjoch Anna Catasús. Estudi Bonjoch

This exhibition brings together the most representative and/or outstanding collections of ceramics, fabrics, furniture, glassware, miniatures, clocks, wallpaper and so on to form a single discourse. It will feature collections not shown to the public for some time, along with singular works recovered from the Museum's most recondite storage rooms. The result is a journey through the history of the decorative arts and their collection in Catalonia and a "rediscovery" of the superb collections of the arts of the object in the city of Barcelona.

Third floor **Dressing the Body**

Silhouettes and Fashion (1550-2015)



Dress, 1958



Crinoline, c. 1850

Content	Clothing and fashion collections
Area	657 m ²
Number of pieces	173
Duration	5 years
Curators	Teresa Bastardes and Sílvia Ventosa.
Exhibition design	Julia Schulz-Dornburg, in cooperation with Eugenia Troncoso
Graphic design	AAAA. Pere Canals i Daniel Pujal

Rather than merely presenting the collection of clothing from the 16th century to the present, whether by chronological order or by designer, this exhibition explores the relationship between clothes and the body, a relationship that has not always remained the same over the centuries. From the 16th century to the present, clothes have alternately compressed or freed, stylised or conferred volume. The *Clothed Body* illustrates how far the dictates of fashion can impose conditions of servitude or slavery. In 2017, the exhibition was revised and extended to include outstanding designs illustrating contemporary Spanish fashion from the 1990s to the present. The new additions include 12 dresses, as well as works by seven designers recently inducted into the Museum collections. More articles by designers already represented, such as Sibylla, Ailanto and Miriam Ponsa, were also added, as well as pieces by Lydia Delgado, Carlota Oms, Isometric, Emilio de la Morena, Krizia Robustella, Brain&Beast, Celia Vela and Armand Basi. A new edition of the catalogue has also been published.

**Fourth
floor**

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



Barcelona Carnival. Mariscal, 1982



Barcelona 92 poster, Enric Satué, 1990

Content	Graphic Design Collection
Area	532 m ²
Number of pieces	600
Duration	4 years
Curator	Raquel Pelta
Exhibition design	BOPBAA Arquitectes. Iñaki Baquero Iñigo Azpiazu
Graphic design	David Torrents i Alba Font

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".

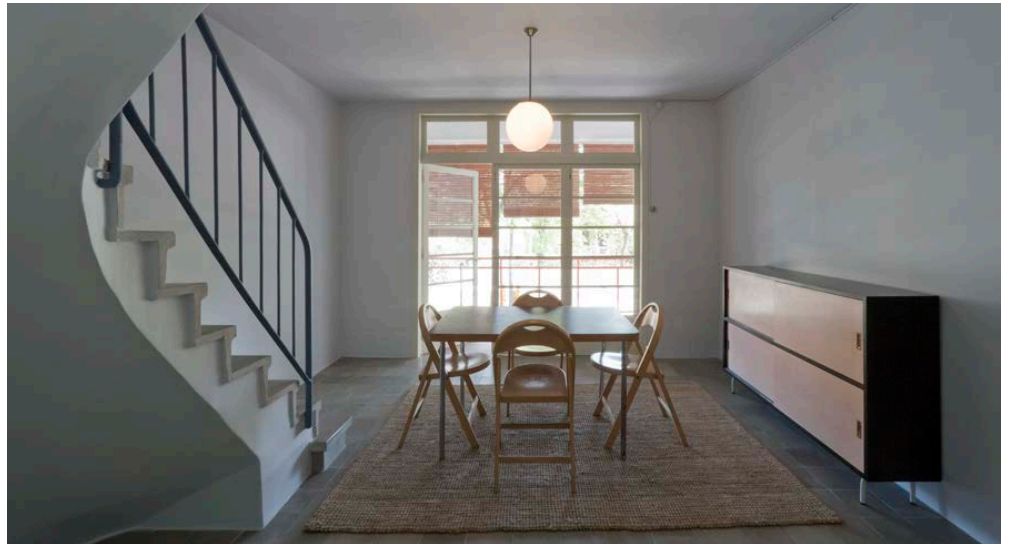
The exhibition starts with the 1980s, with the cultural emergence and modernisation of institutions and companies. It continues through the 1990s, with the internationalisation and consolidation of the profession, and continues up until 2003, the Year of Design, which marks the closure of a phase due to the expansion of the Internet and the arrival of new approaches in the field of design.

5

Apartment 1/11, Casa Bloc Apartment-Museum

Casa Bloc is a workers' apartment block built between 1932 and 1939, and considered a symbol of rationalist architecture in Barcelona.

The Museu del Disseny de Barcelona has converted one of the apartments in this building into a museum site, restoring its original structure and appearance, which had been lost over time, and opening it up to enable visitors to discover how innovative the building's design was when it was first presented more than eighty years ago.



The dining room in the Casa Bloc Apartment-Museum. Photo: Lourdes Jansana

Located in the Sant Andreu district of Barcelona, the **Casa Bloc Apartment-Museum** (1932-1939) is housed in workers' apartment built by the Catalan government during the Second Republic (1931-1939). The block of flats was designed by the architects **Josep Lluís Sert, Josep Torres Clavé and Joan Baptista Subirana** in accordance with the ideas of **GATCPAC (Group of Catalan Architects and Technicians for the Progress of Contemporary Architecture)**, which promoted a new, quality architecture, adapted to changing times. The first stone in an initiative promoted by the Government of Catalonia to provide the neediest workers with quality housing, adapted to new times and basic needs, was laid in 1933.

Today considered a **symbol of rationalist architecture in Barcelona**, Casa Bloc represented a new way of designing housing for less-advantaged members of society, and a local interpretation of international approaches that were then breaking with old traditions and seeking new solutions. Ideas like practicality, economy of space and materials, socialisation and consideration of the community were taking shape in a new construction logic that, in this case, gave rise to a **model in workers' housing**.

Today, one of the apartments in this block has been restored to its original appearance. **Guided tours of Apartment 1/11 enable visitors to discover the innovation that Casa**

Bloc represented for the architecture and society of its time.

In January 2010, the Catalan Land Institute (INCASÒL) and Barcelona Institute of Culture (ICUB) signed an agreement to convert Apartment 1/11 of Casa Bloc into a museum site. The goal of the initiative was to restore the apartment to its original structure and appearance, which had been lost over time, and open the site to enable the public to discover how innovative its design was considered eighty years ago.

Through the Museu del Disseny de Barcelona, INCASÒL and ICUB worked together on this project, the former on the architectural side, the latter focusing on documentation and museum organisation. The goal was two-fold. Firstly, reparation, removing from Apartment 1/11 everything that its occupants had added over the years, spoiling the original idea, and restoring everything that was actually installed on the premises when the block was first built. Secondly, interpretation, highlighting the characteristics of the building (from materials to uses) and its significance in the context of the architecture and society of its day.

INFORMATION ABOUT GUIDED TOURS

Times:

Saturdays at 11 am

Advance booking required

Groups must arrange date and time of visits

Duration of guided tour: 1 h 30 min

Wheelchair access is only possible on the ground floor of the duplex.

Individual visits: €4 per person.

Group visits: €60 per group. Maximum 15 people per group.

Information and booking:

Tel.: 93 2566801 (Wed-Fri: Wed and Fri, from 10 am to 1 pm; Thurs, from 3 to 5.30 pm)

Email: reservesmuseudeldisseny@eicub.net

Web: museudeldisseny.barcelona.cat

Place:

Museu del Disseny de Barcelona – Casa Bloc

C. de l'Almirall Pròixida with Pg. de Torras i Bages

Prices

[Press images](#)

[Further information: Museum website](#)

6

Documentation Center

The Museu del Disseny Documentation Centre provides a **facility for specialist consultation and research in the field of the decorative arts and design** (graphic, industrial, textile, space, fashion and service design). Its purpose is to **compile and conserve** information and documentation related to all these subjects, **disseminating and making it available to professionals and researchers** in order to provide support for study, research, creativity, reflection, innovation processes and specialised criticism.

The goal is to convert the Documentation Centre into a reference facility in Barcelona, making all the Museum's documentary materials available to specialised users (researchers, professionals and students in the field of design), and actively working for the conservation of documentary heritage and in the search for the archives of professionals, companies and institutions related to design.

At the entrance to the Documentation Centre, which is housed on Floor -1 of the building and occupies an area of 916 m², is an exhibition of materials from some of the collections conserved here. The entire public area is centralised around a desk that serves as an information, reference and control point. This desk is located in the 389 m² reference room which is equipped with more than 40 reading points. Here, too, also available to users, are 628 linear metres of specialised bibliographic information and a 110 m² area devoted to the study of design magazines. Finally, the archives and special collections can be viewed in a 67m² area equipped with 16 work stations.

In this area, to which access is free, users can consult more than **20,000 books (published from the sixth century to the present), more than 3,000 magazine titles, and other materials, such as commercial and auction catalogues, colour guides, books on trends, vintage photography, fashion plates and the archives of more than 30 archives built up by institutions, companies and design industry professionals.**

The services provided by the Documentation Centre include free **document loan and reservation services, inter-library loans, bibliographic information about the collections, and assistance and advice regarding the information search process.** In order to give support to professional research, moreover, services at the Documentation Centre also include access to colour books on trends, prints, interior decoration, fashion, and products for future and previous seasons, as well as colour guides, specialist databases and online magazines. These services, available for an annual fee of €50, also include extension of the loan period for books, magazines and DVDs to 28 days, renewable twice.

The centre also opens "Knowledge Zones" in some of the temporary exhibitions at the Museu del Disseny itself. In these reference areas, visitors can consult books, magazines and audiovisual material related to the exhibitions, obtaining user cards and even taking out documents on loan.

Every year, moreover, the Documentation Centre stages a **one-day Conference on Creativity and Trends**, to which professionals and agencies around the world are invited to share information about the latest creative trends, and at which the Museu del Disseny presents some of its own resources and collections, placing them at the service of new creation and design processes.

The aim of the Museu del Disseny Documentation Centre is to provide an open facility for thought and reflection aimed at understanding the past, present and future of design. That is why the Centre is a multi-purpose space appropriate for book presentations, lectures and round tables, events that enable participants to exchange opinions and enrich the knowledge of all those interested in design.

Documentation Centre

Museu del Disseny de Barcelona

Edifici Disseny Hub Barcelona / Disseny Hub Barcelona building

Plaça de les Glòries Catalanes, 37-38

08018 Barcelona

Tel.: +34 93 256 68 30

documentacio.mdb@bcn.cat

<http://ajuntament.barcelona.cat/museudeldisseny/ca/centredoc>

Times: Tuesdays and Wednesdays, from 10 am to 8 pm

Thursdays, from 3 to 8 pm

Fridays, from 10 am to 3 pm

Closed: August 1-31

[Further information about the service](#)



Programme of activities

The Museu del Disseny presents a regular programme of educational, family and general activities. This programme includes, among others: guided tours of the permanent exhibitions devoted to the decorative arts and design; educational activities for schools; family activities; conferences; lecture seasons; specialist courses; workshops; and public presentations of new acquisitions.

The Documentation Centre also hosts its own activities related to Museum projects.

ACTIVITIES

The activities organised by the Museu del Disseny, both produced in-house and in cooperation with other partners, fall into various categories: guided tours, family activities, workshops and clubs, lectures and presentations, conferences and festivals, courses, actions for accessibility, etc.

Guided tours

The programme of guided tours revolves around the permanent exhibitions, the temporary exhibitions, and visits to the Casa Bloc Apartment-Museum.

Permanent exhibitions: Saturdays at 12.30 pm and for groups with advance booking.

Temporary exhibitions, also adapted for group accessibility

Casa Bloc Apartment-Museum: Saturdays at 11 am for groups with advance booking.



CASA BLOC APARTMENT-MUSEUM. Guided tours

Family activities

The regular programme of family activities at the Museu del Disseny offers a wide range of possibilities. Aimed at families with children up to 12 years, these activities are linked to both the permanent and the temporary exhibitions.



Educational Services: family activities

Lectures, talks, presentations, and workshops for specialists

Lecture seasons related to the temporary exhibitions, educational lectures, and presentations of books about objects or heritage linked to the Museum collections, talks organised in cooperation with schools and institutions, and educational talks on design.



Introductory course on the history of dress

Lectures and festivals

Lectures and festivals, produced in-house or in cooperation with partners, revolving around scientific and professional activities related to design sectors, industries and processes of innovation and creativity.



Lecture: Design to Live



Lecture: Creativity and Trends

EDUCATIONAL SERVICES:

Each academic year, the Museum's education services organise specific workshops for infant, primary, secondary, baccalaureate and vocational training pupils. The proposals for workshop-visits are adapted to the different academic levels, and the methodology is based on learning by doing, with a hands-on, experimental approach. The aim is to introduce pupils to ideas about innovation and experimentation in sectors influenced by design in order to help form citizens who consume responsibly and critically.



Educational services: schools workshop



Useful information

Opening times

Exhibitions at the museum

Tuesday to Sunday, from 10 am to 8 pm

Closed: January 1, May 1, June 24 and December 25, and Mondays (except holidays)

Documentation Centre

Tuesdays and Wednesdays, from 10 am to 8 pm; Thursdays, from 3 to 8 pm; Fridays, from 10 am to 3 pm

Closed: all holidays and August 1-31

Prices

Permanent exhibitions: general admission, € 5; reduced admission, € 3

Free admission (with the appropriate accreditation): minors under 16 years; holders of the free Targeta Rosa "Pink Card" for senior citizens; members of ICOM (International Council of Museums); members of the Association of Museologists of Catalonia; professional tourist guides exercising their profession; formal education teachers accredited by school management; formal education teachers when accompanying groups of students; holders of the metropolitan pass for carers of people with disabilities; journalists, duly accredited; holders of the Barcelona Card.

Reduced admission prices (with the appropriate accreditation): unemployed people; holders of the reduced Targeta Rosa "Pink Card" for senior citizens; families, with a maximum of two accompanying adults, on condition that one is the father, the mother or the legal guardian (there must be at least one member under the age of 16 years); holders of Família Nombrosa large family cards; holders of Família Monoparental single-parent family cards; people aged from 16 to 29 years; people aged 65 years or more; holders of the Biblioteques de Barcelona

How to get here

Metro: Line 1 (Glòries)

Bus: Lines 7, 92, 192, H12

Tram: Trambesòs T5, T6 - La Farinera

Bicing: Av. Meridiana - Metro Glòries Bicing station

Parking: Ona Glòries (C/ Ciutat de Granada, 173-175), Centre Comercial Glòries (Av. Diagonal, 208)

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Contact

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Museu del Disseny
de Barcelona

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08018 Barcelona

Journey through the four permanent exhibitions



Leading, innovative, artisanal, personalized, confronting, ergonomic, popular, evocative...

From the World to the Museum, everyday objects which have made history

238 objects have been selected from the collection of the Museu del Disseny. They represent different design stages, from the time of GATCPAC through to today. They take in the crucial moments and present the designers and companies which have driven design in Catalonia and Spain. They are arranged following three great concepts which are valid for all times and all styles: the capacity of objects to become a reference, the exploration of materials and social context. This is a large exhibition of industrial design, didactic and dynamic, which is the result of the work carried out by the Museu de les Arts Decoratives in the last twenty-five years, with designers and companies, to show together the most important exhibits, those which have had most impact and most international projection, and to construct the narrative of industrial design in Catalonia. Pilar Vélez, director of the Museu del Disseny, has curated the exhibition, together with Teresa Bastardes and Rossend Casanova. The museography of Lluís Pera establishes milestones and reference points in each space, and presents the exhibits to form part of a whole. In the background is the question: What is it that makes certain objects we have at home, in the office or in the factory, become part of our cultural heritage?



BKF Chair, 1938



Oil dispensers, c.1961, Rafael Marquina Audouard

Reference. The first space contains exhibits which have become exponents of good design, prototypes of success, personalized designs and leading designs.

The anti-drip oil dispensers (1961) designed by Rafael Marquina are the Catalan-made industrial design piece most copied around the world. Why this success? The first and main reason is the efficacy of the design; but also its beauty, the suitability of the form to the function for which they were designed, the surprise its outline causes, so different from the usual shape of oil dispensers, with bloated body and curved spout. Aseptic (they sometimes resemble a laboratory flask), clean, modern and elegant, they have entered the museum, but they have never disappeared from shops and homes.

Another outstanding example in this section is the BKF chair (1938), by Bonet Castellana, Ferrari-Hardoy and Kurchan. The prototype is exhibited here. No one would say it's from 1938! It is now known internationally and has become an icon of modernity. And the *Pedreira* chair (1955), designed by Barba Corsini for the attic apartments in the casa Milà, illustrates the third concept: pieces commissioned for a particular place, which have created great interest and later been mass produced.

Finally, the Minipimer food mixer *MR1 G.* (1959), designed by Gabriel Lluelles, shows the impact of design which offers new solutions and improves the usual use of a particular object. In food mixers from the forties and fifties the processor blade formed part of the bowl where the food was mixed, and was very difficult to wash. Lluelles took the blade out of the bowl, added an arm to it —“the third arm”, as it was called in the publicity— and changed mixer design forever.

Materials. The second space in the exhibition examines materials: innovative, artisanal, versatile, confronting, ergonomic and functional.

It presents a very up to date case of new materials and manufacturing systems: the platinum silicone kitchen utensils made by the company Lékúé. And, next to innovation, the recuperation of traditional techniques and the possibility of adapting design to the requirements of different users. Ergonomics is on the rise: ergonomic objects adapt to the physical build of the user and offer maximum comfort. The utilitarian and practical value of design is shown, with functionality adapted to everyday life. And at the other extreme constructional challenges, the designs which confront the laws of equilibrium and statics.

Concepts and objects converse in the rooms of the Museu del Disseny: an *Orbea Grow* bicycle (2012), of the latest generation and a futurist design, and in front of it a *Samuro* chest of drawers (1989), by J. Tresserra, made of walnut and brass, of timeless beauty; the *Calder* light (1975), by Enric Franch, which if you look you are not sure how it holds up; and the very comfortable *Neko* revolving armchair (1999), which is firm and light, by Josep Llusçà.

The visitor comes out with the idea that there is no one reason for the success of a good design.

Context. The third space looks at design in its social context. Professional recognition, popularity, attention to ecological criteria, the capacity of design to play with visual memory and evoke forms and sensations with nostalgia and irony.

The *Toledo* chair (1988), by Jorge Pensi, has won prizes in Barcelona, Stuttgart and Madrid, and has been included among the furniture in large spaces linked to design, such as the Vitra Museum in Berlin and the Opera House in Sydney. The *TMC* light, by Miguel Milà, first produced in 1960, is still being sold today and can be seen in many places; it is a perfect example of a design object which people have made their own and has become very popular. The mixer tap by Ramon Benedito (1991) encourages rational water consumption. Finally, the *Garriri* chair (1986), by Mariscal has the ear shape recalling Mickey Mouse, reinterpreted in artwork and underground comics by Mariscal himself in the seventies.

Around these star exhibits, a Seat *Ibiza* car, lights, chairs, ashtrays, the Barcelona 92 Olympic torch by André Ricard, cutlery from El Bulli, a spectacular polyester chair in pop style by Jordi Galí, small electrical goods, cologne bottles, an *Impala* motorcycle by Leopoldo Milà, door knobs, the *Catalano* bench by Oscar Tusquets, a self-service cart, syringes, table lights, a rug by Nani Marquina, clothes hangers, stools, a knitting machine, an iron by Santiago Pey, a bicycle stand by Lagranja and Santa & Cole: a whole universe of objects which are functional, beautiful, rational and evocative. They speak of the great transformation that design has introduced into people's lives throughout the 20th century right up to the present day.

Outstanding pieces

Exhibition *From the World to the Museum*

[Download images](#)

REFERENCE



Oil dispensers, 1961

Rafael Marquina Audouard (1921-2013)

Donated by Nani Marquina. Diseño y Promoción SL, 1994
MADB 135.612 and MADB 135.613



Chair

BKF, 1938

Grupo Austral: Antoni Bonet Castellana (1913-1989), Juan Kurchan (1913-1972) and Jorge Ferrari-Hardoy (1914-1977)

Donated by Victòria Bonet, 1994
MADB 135.390



Chair

Pedra, 1955

Francisco Juan Barba Corsini (1916-2008)

Donated by Galeria H2O, 1994
MADB 135.431



Hand blender

MR1, 1959

Gabriel Lluelles Rabadà (1923-2012)

Donated by Carmen Barreda Campoy, 1994
MADB 135.611

MATERIALS



Steam roaster, 2011

COMPEIXALAIGUA Designstudio (Barcelona, 2006): Ruth Pérez (1977) and Xavier Flores (1975)

Donated by Lékué SL, 2011
MADB 138.814



Chest of drawers with double body

Samuro, 1989

Jaume Tresserra (1943)

Donated by Tresserra Collection, SL, 1995
MADB 135.878



Bicycle

Orbea Grow 2, 2011

Àlex Fernandez Camps (1972)

Donated by Àlex Fernández Camps, 2012
MADB 138.892



Table light

Calder, 1975

Enric Franch Miret (1943)

Donated by Metalarte SA, 1994
MADB 135.401



Revolving armchair

Neko, 1999

Josep Llusçà (1948)

Donated by Oken SA, 2002
MADB 136.764



Ice tongs, 1964

André Ricard Sala (1929)

Donation, 1994
MADB 135.414

CONTEXT



Armchair

Toledo, 1988

Jorge Pensi (1946)

Donated by Amat, Muebles para Colectividades SA, 1996
MADB 136.138



Footlamp
TMC, 1960
Miguel Milà (1931)

Donated by the Campi Valls family, 1994
MADB 135.619



Mixer tap for washbasin
Lógica, 1991
Ramon Benedito (1945)

Donated by the Compañía Roca Radiadores SA, 1995
MADB 135.771



Chair
Garriri, 1987
Javier Mariscal (1950)

Donated by Akaba SA, 1999
MADB 136.566

2nd Floor

Extraordinary!

Decorative Arts and Author Art Collections (3rd-20th Centuries)

1,300 exhibits explain the relationship between Barcelona and objects, their creation and social function: from user to collector

Decorative Arts and Author Art: the city heritage as it has never been seen before

Barcelona has an exceptional collection devoted to the object as art, with pieces from all eras, types and materials. It is witness to the work of creators from the Middle Ages to the present day. It gives an insight into the past and present inhabitants of Barcelona, from different points of view: how they lived, how they related to different cultural traditions, the importance in their everyday lives of aesthetics and fashions. Extraordinary! Decorative Arts and Author Art Collections (3rd-20th centuries) is not just a great exhibition devoted to the life of materials, the most complete, dynamic and interdisciplinary ever presented in our city: it is a plunge into a world of forms, techniques and manufactures, linking past and present, artisanal workshops with the studios of artists who in modern times have tackled the object as art. This is an illuminating journey through the beauty of singular pieces and spectacular selections, assembled by Ignasi Bonjoch and presented in themed glass cabinets. Each exhibit shines on its own, and taken together they form a narrative of the history of sensitivity, cultural and urban history. The curator of the exhibition, Pilar Vélez, has created a dynamic narrative, with agile counterpoints enabling the dialogue of works and authors.



Berlin carriage, Majorca c. 1750



Chest with drawers. *The birth and the Epiphany*, Barcelona, 1525-1550

Extraordinary! Decorative Arts and Author Art Collections (3rd-20th Centuries) hopes Barcelona will realise it has a unique legacy which has grown over many years, and has the capacity to create new heritages. The exhibition shows 1,300 exhibits which are a synthesis of the four museums which come together in the Museu del Disseny: the Museu de les Arts Decoratives, the Museu de Ceràmica, the Museu Tèxtil i d'Indumentària and the Gabinet de les Arts Gràfiques. A flexible museography has been created, integrating the different collections, emphasising the great exhibits and bringing to light little known works, some of which had not been seen since before the war. The discourse connects the decorative arts with contemporary author arts, which have as their most visible and known landmarks the great artistic figures of the 20th century, Picasso and Miró, who developed their personal world via the traditional forms of potters, brought up to date now by contemporary ceramicists such as Suzanne and George Ramié and Llorens Artigas.

The graphics in the exhibition are also the work of the studio of Ignasi Bonjoch: they play with textures and filigrees which transmit a taste for the ornamental and the decorative, in a composition which transmits the idea of meticulousness and variety. This graphic exhibit accompanies a documentary section including the history of the

decorative arts collections of Barcelona from the Universal Exposition of 1888, and is the entrance to the rooms. The exhibits are arranged in chronological order inside the exhibition. At the same time it is themed into types and styles. The journey begins with the collection of Coptic, medieval and Hispano-Arab fabrics, one of the most important in the world with materials and clothing of subtle and delicate beauty. The tunic of the suit of Saint Valerie is outstanding: a piece of cloth with wide open sleeves which was placed over the alb, used by the deacons and subdeacons who attended the bishop of Barcelona in ecclesiastical ceremonies. This exhibit from the 13th century is of interest because it retains a previous fragment of Hispano-Arab fabric as a decorative addition, with a geometric design showing the original colour and textures. More than fifty specialists in all disciplines formed a restoration team to carry out a task lasting many months with rigour and sensitivity.

The transformations of some objects into others, the reusing of decorative elements following changes in taste and fashions, are constants in *Extraordinary! Decorative Arts and Author Art Collections (3rd-20th Centuries)*. For example, in the exceptional collection of late Gothic bridal chests (from the end of the 15th century and the 16th century), which have also been carefully restored, unknown elements appeared when removing the paint which covered them. It was obvious that in many cases they reused fragments of altarpieces with paintings, which were given a new use. Now we may look at these paintings whilst we admire the wood work and marquetry. The exhibits speak of the everyday life of the men and women who lived in Barcelona centuries ago and allow the visitor to enter the domestic lives of well-off families.

Thirty-five singular exhibits which explain the Barcelonese passion for objects

The collection which the Junta de Museus acquired from the industrialist, politician and collector Lluís Plandiura in 1932 (for a fee of seven and a half million pesetas: a fortune for the time, leading to many raised eyebrows) forms the basis of the decorative arts collections in the city. One of the star exhibits in the ceramics section is the Sant Jordi panel from the Catalan Renaixença from the Palau de la Generalitat. It was originally part of the legacy of this great collector.

35 singular exhibits have been chosen from the journey, which offer us a picture of the decorative arts as a whole: artistic value, social value and standing, techniques, materials and manufacture. Some of these works have a history appearing as narrative. This is the case of the banner of Sant Ot, an example of Romanesque embroidery, made by or for a woman: Elisava. Her name appears on the embroidery, and for this reason she is considered the first designer. The school of design created in 1961 took her name.

Next to it a sideboard by Jaume Roig, rescued from the storerooms, which had not been exhibited for years. It was used to store the household crockery in a highly effective decorative setting. This modality of furnishing has given its name to the Saló del Tinell in the Palau Reial Major in Barcelona. The piece shown in the Museu del Disseny was located at the top of a staircase.

La xocolatada is a ceramic panel from the beginning of the 18th century attributed to Llorenç Passolas. It came from a property belonging to Francesc Amat, count of Castellar. As well as the interest due to the way the pottery is made and the painting of the tiles, it is witness to the life of the Catalan nobility from the 17th to 18th centuries, and the way they spent their leisure time. Bullfighting was fashionable and chocolate was a passion.

From the pottery of Alcora to Picasso

Two extraordinary selections of ceramics and glass present rare and highly attractive exhibits: ceramics from Alcora and Catalan green vitreous enamel. They are situated in large glass cabinets and create a scenic effect. The assembly plays with the variety of materials, techniques and formats, and next to these delicate exhibits is a mobile bed made in Barcelona in the 19th century, and an extraordinary piece of bronze marquetry with scenes depicting the French war. Bobbin lace and beds from Olot, fans

and painted papers, calico and golden bowls. Also a baroque brazier from the Saló de Cent, a Modernist dressing table chair by Joan Busquets with brass by Antoni Fons, a lacquered deco window shutter by Ramon Sarsanedas and an extraordinary writing desk, also deco, the work of Santiago Marco.

With these exhibits which introduce us to the 20th century the visitor transitions between the decorative arts and author arts. In the last section we can see ceramics and glasswork by Xavier Nogués, ceramics by Cumella and Llorens Artigas, Picasso and Miró, enamels and a collection which depicts the great transformation undergone by jewellery in the last hundred years. A photo frieze encircles the glass cabinets and explains the development of author arts, with a homage to schools and teachers, and a recognition of the contribution of collectors: Pascó, Cabot, Gómez Novella, Plandiura, Rocamora, Muntadas, Estany, Roviralta and Amades, who laid the foundations on which the Museu del Disseny de Barcelona now stands.

One of the novelties of the exhibition is that all the exhibits can be consulted online from home. At the same time a catalogue has been prepared with reproductions and texts about the exhibits and the history of the collections of decorative arts now in the Museu del Disseny. We should also mention the restoration work carried out, which has affected all the exhibits in the exhibition and has involved specialists from all fields: this allows us to see the collection in all its beauty, as it had never been seen before.

Outstanding pieces

Exhibition *Extraordinary!*

[Download images](#)

1. Singular



Banner *Penó de Sant Ot*
La Seu d'Urgell, 1095-1122

Inscription ELIs/AVA/MEF/CIT (Elisava me fecit)
Donated by la Junta de Museus, 1918
MTIB 49422



Panel *La xocolatada*
Barcelona, 1710

Bequeathed by Joaquim de Càrcer, Marquis of Castellbell, 1923
MADB 52.770



Chest
Barcelona (?), 14th century

Donated by la Junta de Museus, 1932
MADB 3.922



Berlin carriage
Majorca, c. 1750

MADB 2.952



Heater
Germany, 1890-1900

Donated by Fausta Furlan, 1994
MADB 154.642



Cabinet table
Barcelona, 1898

Joan Busquets i Jané (1874-1949)
MADB 8.694



Cradle *Número 3*
Àustria, 1890

Jacob & Josef Kohn (1867-1922), producció
Donated by ESPAI CORBAT, 2010
MADB 138.701



Dressing table
Barcelona, 1902

Joan Busquets i Jané (1874-1949)
MADB 138.660



Shutter *La Creació*
Barcelona, 1929

Ramon Sarsanedas Oriol (1896-1987), lacquerer
Francesc d'A. Galí Fabra (1880-1965), artist
MADB 135.344

2. Col·leccions



Chest with drawers. *El Naixement i l'Epifania*
Barcelona, 1525-1550

MADB 64.155

3. Arts d'autor



Glass and plate, 1929
Xavier Nogués (1873-1941), with Ricard Crespo (1891-1949)

Enamelled mold-blown glass
Bequeathed by de Santiago Espona, 1958
MADB 65.662

173 dresses and frames, from the 16th century to present day creators, explain how clothes model the body

Dressing the Body unravels the fashion system

Dressing the Body. Silhouettes and Fashion (1550-2015) is an exhibition on the development of forms and how clothing models the body. It has the rigour of the exposition of a thesis, the spectacle of a great scenic mise en scene and its own tone which allows the visitor to plunge into the history of clothes and the ideas behind outlines, which change with the times. The basis of the historical collection is the extraordinary donation of dresses by Manuel Rocamora (1969), heritage of the city of Barcelona, from which we can see 58 exhibits. The collection has been updated in recent years to include the works of the latest creators and the latest fashion tendencies. Despite the years and centuries since they were put together, the 111 dresses and 62 inner frames we can see in the exhibition shine as if they were new. A meticulous restoration has recuperated and made visible colours and patterns. **Silvia Ventosa and Teresa Bastardes have curated this exhibition. Assembly was carried out under Julia Schulz-Dornburg, with the collaboration of Eugenia Troncoso. A series of audiovisuals by PROXI.ME. Christian Schärmer and Rein Steger, help explain concepts related to each era in simple, concise and educational language.**



Dress, Asunción Bastida, Barcelona, 1956



Court dress, France, c. 1760

The beginning of the exhibition explains five basic actions which have been used to modify the body's appearance throughout the history of the dress: to widen (through frilly necks, exaggerated busts, pumpkin culottes and puffed out frontispieces, frills and bows), to reduce (through tight bodices and corsets), to lengthen (with wigs and ornaments, top hats or platform shoes) and to profile (with leggings and tights which create a filiform outline, singlet or fishnet); and a fifth action, to reveal (through transparencies and minimal pieces of clothing), corresponding to times of freedom which break with conventions and artifice in clothing: the French Revolution, for example, the twenties and thirties, and the sixties in the 20th century.

In each era, depending on the fashion, these five actions model the body through clothing. There are multiple readings connecting forms and fashion with the aspirations of men and women, with the ever changing canon of beauty, with forms of social representation and moral conventions, which evolve with western history. The exhibition invites the spectator to take a fascinating journey through the history of culture, with dress, forms and the body as protagonists.

Each time has its own forms

This journey comprises large glass cases organized into ten historical eras: from the world of the courtesans of the 16th and 17th centuries to present day designers. They explain the evolution of fashion, from the superposition of the five actions described at the very beginning: after the world of the courtesans came the revolution, the return to order of the Restoration, the apotheosis of the bourgeois life style, the triumph of industrialization, Modernism, the twenties and thirties, the golden age of *haute couture*, ready to wear clothes, and globalization.

One example: Modernist clothes reflect a taste for curves, the *whiplash*, which applied to a woman's dress gives an S shape: frills and flounces puff out sleeves and skirts. The arms and bust form a single volume pushing forward. The corset constrains the bust and the waist. They get to be so long that they impede movement and even cause serious health problems because since they constrain the body they change the position of the internal organs. The British tailor John Redfern creates the jacket and dress for greater comfort. Towards 1900 the figure becomes more svelte and skirts with corolla take on the shape of a flower. The dress cannot be separated from the other arts: it reflects the same idealized and decorative taste.

Another example: between 1919 and 1930 the dress shows the body, which is displayed or insinuated. Women show their legs for the first time in history. Corsets disappear and the body is unchained. Outlines become straight and simple; gowns are not a suit of armour but rather a comfortable functional piece. Taking the waters is considered a healthy activity and people begin to go to the beach. The elegance of the dress is freedom to move. This stage has three proper names: Paul Poiret, who by observing the freedom of gesture of dancers creates a new way of dressing without the constraint of the corset; Marià Fortuny, who takes Greek statues as a model and creates the Delphos pleated silk gown, and Gabrielle Chanel, who conceives a simplified outline for women, using comfortable fabrics —woollen goods— and adds trousers.

A spectacular and savvy show

Each of the large glass cases contains fixed elements. A mannequin with mobile parts allows a description of the actions performed on the body. A reproduction of a painting from the time (with a lenticular screen to simulate movement) or, in modern times a projection, show the cultural context of the clothes. A golden mannequin standing out among all the others presents a contemporary dress, echoing historical forms and adapting certain aspects of them. This helps show the connection between the work of today's creators and the history of fashion, understood as a great collection of ideas, concepts and forms. Finally, the dresses, splendid, well lit and arranged in theatrical manner; a selection of the best from each era, unique pieces, preserved over the centuries and restored for this exhibition. Over and above the discourse proposed by the exhibition, the visitor can dwell on other aspects: colours, embroideries or patterns.

The collection grows and arrives to the present day

The glass cases form a central architectonic body which gives form to the room. Around them is a timeline on the history of the dress, with illustrations, animations and in more recent times, film. The exhibition closes spectacularly with a space dedicated to the 20th century, where dresses and film join together in an installation conceived as a play with mirrors. Lastly, the latest fashion contributions: the Museu del Disseny has come to an agreement with O80 Barcelona Fashion to gradually increase its assets with dresses by new creators. A series of important acquisitions has also been made to update and round off the collection.

Invisible inner frames

The central space shows a collection of 62 corsets, crinolines —frames which enlarge the shape of skirts—, bustle and brassieres, and includes pieces which are unique due to their age, such as the 16th century bodices or 18th century corsets, and due to their refined fabrics and colours.

The exhibition, with a representation of 50 designers, pays special attention to Catalan and Spanish creators, and includes dresses and matching skirts and blouses by Marià Fortuny, Balenciaga, Santa Eulalia, Pedro Rodríguez, Pertegaz, Pedro Rovira, Esteve Pila, Antonio Miró, Andrés Sardá, Roser Marcè, Juan Duyos, David Valls, Miquel Adrover, Josep Abril, Miriam Ponsa, Txell Miras, Amaya Arzuaga and Josep Font. The exhibition was revised and extended in 2017 with the addition of pieces by such designers as Lydia Delgado, Carlota Oms, Isometric, Emilio de la Morena, Krizia Robustella, Brain&Beast, Celia Vela and Armand Basi.

The exhibition has an accompanying catalogue, a new edition of which was published in 2017. This visual guide, in three languages, shows the timeline concerned, provides a visual explanation of how dress has modified the shape of the body over nearly five hundred years, and features reproductions of all the pieces in the exhibition.

Outstanding pieces

Exhibition *Dressing the Body*

[Download images](#)



Court dress **France, c. 1760**

Printed cotton taffeta with linen cuffs
Donated by Manuel Rocamora, 1969
MTIB 88.015



Dress **Spain, 1790-1810**

Batiste embroidered cotton with cotton thread
Donated by the Forn-Homs family, 2002
MTIB 2.875/02



Dress and shawl **France, 1830-1835**

Printed cotton Taffeta (Calico)
Donated by Manuel Rocamora, 1969
MTIB 21.954



Dress **Charles Frederick Worth** **Paris, 1865-1868**

Fluted silk
Donated by Manuel Rocamora, 1969
MTIB 88.096



Dress **Barcelona, 1885**

Taffeta and silk velvet, fluted silk belt and machine-made lace
Donated by Roser Palomera i Camps, 1987
MTIB 146.255



**Bridal dress Caroline
Montagne Barcelona,
1905-1907**

Crêpe and silk taffeta, gauze and silk ribbons
Donated by Manuel rocamora, 1969
MTIB 88.114



**Dress
Anita Monrós (1882-1959)
Barcelona, 1926**

Crêpe georgette and silk gauze, fringes, beaded embroidery, sequins and silver thread
Donated by Manuel Rocamora, 1969
MTIB 88.165



**Dress
Asunción Bastida
Barcelona, 1956**

Cotton tulle with chenille flock and velvel bow
Label: "Costura Asunción Bastida Barcelona Madrid"
MTIB 4.219/14



**Overall with shorts
Paco Rabanne
Paris, 1966**

Plastic and steel and aluminium rings
Donated by Paco Rabanne, 1979
MTIB 109.628



**Cloak and shirts set. Woman's collection *Sardonicus*
Spring-summer 2013
Martínez Lierah
Barcelona-Paris, 2012**

Cotton neoprene cloak and double woollen cloth, cotton neoprene skirt
Donated by Arturo Martínez Plaza and Daniel Lierah Beltran, 2013
MTIB 4.032/13



Corset, 1750-1770

Fluted and engraved with silk and gold thread, spokes
Donated by Manuel Rocamora, 1935
MTIB 21.959

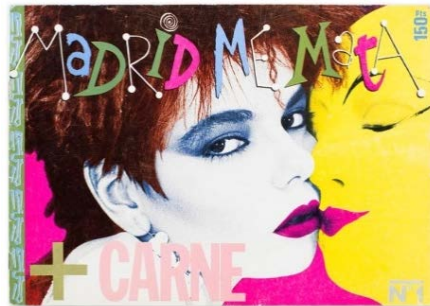
A panoramic exhibition: from the "boom" of graphic design to screen design.

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

"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.



Portada de la revista Madrid Me Mata
Oscar Mariné, Juan Antonio Moreno,
Teresa Yagüe . 1984 - 1986



Graphic image of Barcelona '92, 1987-
1990 Josep M. Trias
Donated by Miguel López Sánchez,
2018;Graphic Communication
Foundation, 2018

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.

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.

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.

Outstanding pieces

Exhibition *Do you work or design?*

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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



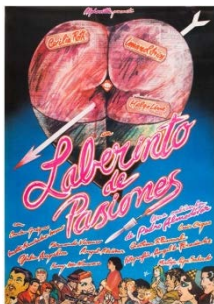
Cover of the maxi-single, Selector de frecuencias by Aviador Dro, 1982

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

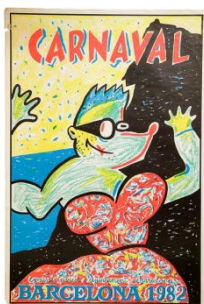
Salvador Saura, Ramon Torrente
Donated by the Graphic Communication



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, vanguardist 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

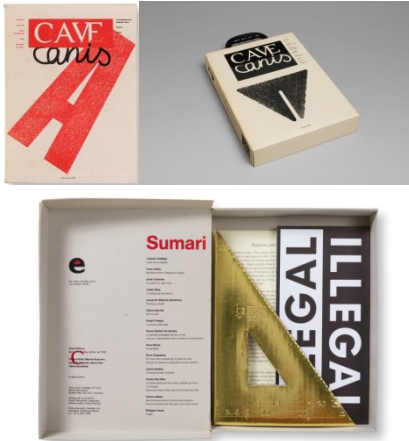
Typerware

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

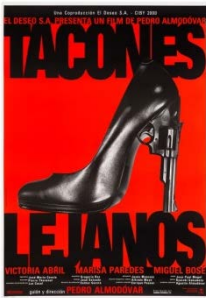


Matador Magazine, 1995

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
