

TEMPORARY EXHIBITION

# Brick by Brick: Ceramics Applied to Architecture

**Museu del Disseny de Barcelona**

From 16 September 2016 to 29 January 2017

Barcelona Design Museum (Museu del Disseny de Barcelona)



Press Kit

September, 2016

Museu del Disseny  
de Barcelona



Ajuntament  
de Barcelona

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# 1 Presentation

**The Museu del Disseny de Barcelona (Barcelona Design Museum)** conserves a huge collection of ceramic objects, particularly from medieval times to the present. This is functional ceramics, including both domestic pieces and elements used in architecture, as well as works by artists from the twentieth and twenty-first centuries (Picasso, Miró, Llorens Artigas, Cumella, etc.).

This explains why the Museu del Disseny decided to organise the exhibition “**Brick by Brick: Ceramics Applied to Architecture**”, a major show featuring pieces created over a period of twelve thousand years, both utilitarian and artistic, that have become part of cultural heritage and are conserved in leading European museums and collections.

The opening of the exhibition will coincide with the celebration of the **47th Congress of the International Academy of Ceramics**, whose central theme this year will be, precisely, ceramics in architecture and public spaces. On behalf of the city of Barcelona, the Museu del Disseny is co-organising and hosting this congress at the museum’s headquarters.

## 1.1 Introduction.

As told by myths and confirmed by archaeological findings, clay has been the most widespread of building materials. The colour, the texture and malleability of clay have brought associations with flesh, and the necessary union of the four basic elements of earth, water, air and fire have earned ceramics their consideration as valuable materials.

Ceramics is distinguished from mere clay (water, earth and sand to give it consistency) by the firing that hardens it; however, it loses flexibility. It overcomes time, but does not adapt to it.

This exhibition displays some of the most common uses of ceramics in building in the Mediterranean region, from Antiquity up to today. The first great adobe buildings known to man were constructed in Mesopotamia —where there was little stone— and in Pharaonic Egypt. Bricks have existed for 11,000 years, and their invention changed the art of construction and our spatial imaginary. Buildings could be modulated and extended without serious modifications. While Greece erected monuments of marble, Rome turned to masonry construction, a technique adapted by the Arabs and spread around their realm.

Vitrification, the process by which a silica coating is crystallised in a second firing, was discovered in Mesopotamia in the mid-2nd millennium BC and it has lasted into the modern day. It brings the colour and shine more common to metal, stone and polished marble to ceramic pieces.

Paul Sheerbart's sinister 1914 desire that 'the surface of the Earth would change considerably if brick architecture were supplanted by glass architecture' has come true. But the energy inefficiencies of glass, concrete and metal in architecture, together with new laying systems that do not require a specialised workforce have made ceramics be appreciated once more as a material ideal for constructing human, habitable spaces, being thought inappropriate for tall open-plan buildings until recently.

**Pedro Azara, curator**

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## 1.2 Highlights

- **“Brick by Brick”** is the first major exhibition devoted to ceramics applied to architecture and focusing especially on the Mediterranean area. Ceramics have been used in this way from their origins in Mesopotamian times right up to the present day, a period spanning some twelve thousand years of history. Curated by the architect **Pedro Azara**, the show moves between art and industry, craft and design, functionality and symbolism, tradition and innovation.
- “Brick by Brick” features **three hundred ancient, classical and contemporary ceramic pieces** intended for constructional, functional, magical or decorative purposes. They have been selected for their capacity to evoke images of spaces adapted to human needs; objects manufactured in clay and terracotta, pieces that are almost always unique, despite being produced with molds, and that reveal the perceptions men have formed of their built environment. The chosen pieces do not comprise a sampling of construction materials, rather they are memories of houses that are no longer with us. They are pieces that have lived, that are imbued with a history of dwellings of a certain beauty that were built, abandoned and demolished.
- Chronologically, the exhibition discourse starts out from the origins of ceramic, in other words, from the use of raw and, centuries later, fired clay. Thus its central figure is the **brick**, the block which enables constructions to be made that are popularly known as “brick built”. The display presents various functional and/or symbolic examples of this from a range of different times and cultures, but all of huge conceptual and formal similarity. Clay – fired or raw: adobe – plays an important role in the creation of the world according to numerous cosmogonic myths and, specifically, to those that refer to the construction of habitable spaces. Mud (water and clay) has always been considered a life-giving material, an element without which humans would have been unable to build protective roofs over their heads. The show also focuses on the **tile**, especially glazed tiles. The manufacture of tiles or glazed bricks dates back to the Ancient Egyptian Empire. Firing and vitrification enabled the transformation of a material which was initially pliable and plastic, but susceptible to erosion and the weather, into one which was solid and impermeable, as well as highly suited to the formation of all kinds of ornamental elements. So the display also sets out to show the endurance of similar types of pieces made of ceramic over a long period of time.
- The exhibition is organised into **four themed areas: The projected house, The constructed home, The protected house and The lived house**. Touring the display raises our awareness of the numerous inventions, advances and innovations that have influenced the how ceramics have been applied to architecture throughout the centuries and in an extremely broad geographic scope. It includes characteristic examples from the world’s most important cultures and historical times, as well as works by such celebrated artists as Picasso, Miró, Dalí, Chillida, Vilató and Miquel Navarro, among others.
- **The projected house:** An introductory section shows the use of ceramic in a phase prior to construction: that of design. Not only in the times of Mesopotamia, where clay tablets were used to draft plans, but throughout all ages models or small-scale versions of buildings have been constructed using a variety of materials, among which clay has always been a favourite. Numerous artists have also used it to create their design interpretations.

- **The constructed home:** Clay is a basic construction material; it is resistant and adaptable and has been employed by countless Mediterranean cultures since the Neolithic. The first bricks were formed eleven thousand years ago – examples have been found in the city of Jericho. Two thousand years later the invention of bricks shaped geometrically by using molds changed the art of construction and the spatial imaginary. Several structural elements of buildings are now or have for some time been based on ceramic, and it has been used in drains, pipes, channelling, paving, walls and columns, tiles, transpirable panels and layers and so on. An entire building can be constructed, from the foundations to the roof, using pieces of adobe or ceramic.
- **The protected house:** In ancient times, resorting to magic was as fundamental as employing the appropriate technique and materials in the construction. Elements such as sculptures, acroteria and elaborate antefixes which today seem merely decorative once had a magical, protective function.
- **The lived house:** The discovery of vitrification enhanced the ornamental as well as the functional possibilities of ceramic. Glazed coatings in the form of tiles helped control environmental conditions and made maintenance easier. At the same time they allowed compositions to be created which, like views through windows, opened up the building to the world, acting as frescos, paintings and tapestries that were more resistant and “shiny”. The way light played on glazed surfaces added new qualities to architecture, brightening up façades, which glistened in the sunshine, and interiors alike.
- The space entitled **House of Tiles. Visual documentation of Ceramics and Architecture from the Spanish Civil War** to the present day also features audiovisual productions, most of them made especially for the exhibition. These include interviews with architects on works in which ceramics play a notable role, and with ceramists such as Toni Gironès, Vicenç Sarrablo and Toni Cumella; film and photographs of buildings predominantly decorated with ceramics and built in the 1940s, especially in Barcelona, and works of video-art and photography that offer a critical look at certain construction practices of today or the recent past.
- In recent decades and thanks largely to technological innovation, the taste for ceramics applied to architecture has recovered and new, sophisticated systems for their application in the building structure have been created. These new techniques and materials are present in the exhibition and will be the main focus of the **seminar organised in collaboration with the Ceramics Chair of the International University of Catalonia (UIC)**. This conference will see the presentation of more than 13 papers from architects including the specialist in robotics Matthias Kohler, and Martin Bechthold from Harvard Graduate School of Design (GSD).
- A number of **family activities** have been programmed around the exhibition, such as games routes, guided tours and workshops, as well as a contest through Instagram in which contestants will create a map of ceramics applied to architecture. Using the hashtag **#MapaCeramica**, participants are invited to submit photos of doorways, façades and other architectural elements featuring ceramics. The images will be included in a projection screened in the exhibition hall and may also be seen on the Museum website.

- **Brick by Brick. A space of knowledge** is a service/activity organised by the Museu del Disseny Documentation Center as part of the “Brick by Brick” exhibition. Its aim is to provide further in-depth information about the contents and discourse of the display by promoting the reading of specialised books and journals, catalogues of other exhibitions and additional documents related to its subject matter. A selection of some 200 documents from the Documentation Centre holdings will be made available to visitors.
- The exhibition will contain elements to improve **accessibility** by people with visual functional diversity. In the different areas they will find points for tactile examination of some of the exhibits as well as programme handouts in Braille and large print. Audio recordings may be found on the website with explanations by the curator, together with suggested routes around the display.

## 1.3 The exhibition in numbers

- “Brick by Brick: Ceramics Applied to Architecture” can be seen from **16 September 2016 to 29 January 2017** in Room A of the Museu del Disseny de Barcelona
- Some **300 works**, from Ancient Egypt and Mesopotamia to the present day; **230** works on loan and **60** from the holdings of the Museu del Disseny Ceramics Collection.
- **60 lenders**
- **12 international lenders:** Louvre Museum, the Fondation Georges Rouault (Paris); the Hellenic Ministry of Culture and Sports/Ephorate of Antiquities of Athens, the Benaki Museum (Athens); the Museo Nazionale Etrusco di Villa Giulia, the Antiquarium Comunale, the Museo Nazionale Romano: Palazzo Massimo alle Terme (Rome); the Museo Civico Archeologico delle Acque Chianciano Terme (Siena); the Fundação Calouste Gulbenkian/Museu Calouste Gulbenkian (Lisbon); the Ashmolean Museum (Oxford); the Staatliche Museen zu Berlin, the Vorderasiatisches Museum (Berlin)
- **41 national lenders:**
  - 16 National museums and foundations:** Ajuntament de Cabrera de Mar; Museu d’Història de Barcelona (MUHBA); Museo de la Alhambra, Patronato de la Alhambra y Generalife (Granada); Museu d’Arqueologia de Catalunya (MAC); Museu d’Art / Fons d’Art de la Diputació de Girona; Museu de Badalona; Museu de Montserrat; Museu d’Arqueologia de Catalunya - Empúries; Museu de Ceràmica “La Rajoleta”, MEL - Museus d’Esplugues del Llobregat; Museu de Sant Boi de Llobregat; Museu Municipal Vicenç Ros (Martorell); Museu Arxiu de Vilassar de Dalt; Terracotta Museu de Ceràmica Industrial de la Bisbal d’Empordà; Col·lecció Helena Folch-Rusiñol Corachan - Fundació La Fontana, (Rupit i Pruit); Fundació Antoni Tàpies; Fundació Pinnae.
  - 22 Private collections:** Bosch.capdeferro Architectures, Apparatu, Miquel Barceló, Carmen Balada, Chillida-Belzunce family, Cristina Guzmán Traver, Ceràmica Cumella, Juan Ortí, Daniel Ortega, Julia Schulz-Dornburg, Madola, Maria Bofill, Myriam Jiménez, Rosa Amorós, Sergi Aguilar, Luis Gueilburt, Col·lecció Rafael Tous, Mariscal, Enric Mestre, Antonio Ortega, among others.
  - 3 Galleries:** Artur Ramon Art, Galeria ProjecteSD, Galeria Joan Prats.
  - 7 innovation factories** which have lent or donated materials and pieces to the Museu del Disseny: Cor Asociados Arquitectos; Agrob Buchtal, Schwarzenfeld; Fabricant Cannabric - Materfad Centre de Materials de Barcelona; Laminam; Benedicto Design, Cobert Tejas Ibérica; Hermanos Díaz Redondo; Guiraud Frères (Terreal).
- **16 audiovisuals:** among which are interviews with architects and ceramists, architecture documentaries, pieces of video art, photographic works and virtual recreations.



- **Exhibition catalogue** in Catalan, Spanish and English, with nine articles signed by Pedro Azara, Manuel Bendala Galán, María Antonia Casanovas, Mireia Freixa, Yves Porter (Iu Porter i Huerre), Isabel Rodà, Marta Saliné, Vicenç Sarrablo and Pilar Vélez.
- **Seminar** throughout October and November with 13 conferences and meetings organised in collaboration with the Ceramics Chair of the International University of Catalonia (UIC) which will address the latest international innovations in both materials and technologies for the application of ceramics in architecture.
- **Artists:** Miquel Barceló, Carmen Balada, Xavier Mañosa (Apparatu), Eduardo Chillida, Cristina Guzmán Traver, Patricia Dauder, Juan Ortí, Daniel Ortega, Julia Schulz-Dornburg, Madola, Maria Bofill, Myriam Jiménez, Sergi Aguilar, Enric Mestre Estellés, Antonio Ortega, Miquel Navarro, Mariscal, Ferran García Sevilla, Salvador Dalí, Joan Miró, Perejaume, Josep Maria Subirachs, Rosa Amorós, Raoul Dufy, Nicolau Maria Rubió i Tudurí, Josep Llorens Artigas, María Helena Vieira da Silva, Roberto Burle Marx, Pablo Picasso, Rafael Masó, Javier Vilató, Peter Behrens, Georges Rouault, Xavier Nogués, Antoni Gaudí, Gio Ponti, Frederic Amat, Toni Cumella, Antoni Maria Gallissà, Antoni Tàpies, Renzo Piano, Hans Spinner, Rirkrit Tiravanija, Santiago Contreras Soux (videoart), Jasmina Llobet and Luis Fernández Pons (videoart), Pierre Henry (electronic music).

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## 2.1 Area 1. The projected house

Monumental architecture was not improvised. Builders, by order of priests or monarchs, produced plans, models and reports which were believed to be inspired by supernatural powers. Texts and designs were traced on clay or terracotta tablets in Mesopotamia, and the names of gods were inscribed on tablets that were buried in the foundations together with terracotta models that represented the house of ancestors past, whose protection was invoked.

Of the architecture of ancient cultures such as the Mesopotamian, Iberian or Etruscan civilisations only the foundations remain, constructed with adobe bricks. We wouldn't know what the buildings were like if some objects in tombs, similar to architecture models placed as offerings, hadn't been preserved: these were miniature buildings that held the ashes or spirit of the deceased. Thanks to these, people came into contact with the deceased to find out about the past (not the future) as they offered the model examples required to live well. Other models reproduced temples or chapels and were kept in the houses.

Today, many ceramicists make works that evoke architectural models or small-scale buildings offering a critical look at both the virtues and limitations of contemporary constructions, or perhaps they are more a nostalgic look back at the home we have lost.

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### Protective cones

Mesopotamian terracotta protective cones had both a magical and a legal function. They were inserted into walls, foundations and underneath floors, and a brief text bore the name of the person who had ordered the construction and the foundational rites followed. Prayers were also inscribed to honour the gods as well as curses against whoever sought to destroy the construction. A great number of cones dedicated by King Gudea are known, from the city-state of Lagash (today in Iraq) from the end of the 3<sup>rd</sup> millennium BC. They remind us of his constant building work for Ningirsu, his own personal god, the guardian of Girsu, the capital of the city-state. One of the exhibited cones reads: 'For Ningirsu, the strong hero of the storm god Enlil, his King, Gudea, Prince of Lagash, constructed and restored what He deserved, the E-ninnu temple'.



#### Foundation cone

Mesopotamia, Lagash (al-Hiba) city-state, now Iraq. Around 2120 BC.

Inscribed terracotta from the temple of Ningirsu, the divine guardian of the city. Dedicated by the city-state's King Gudea, the Cuneiform inscription reads: 'For Ningirsu, the strong hero of Enlil, god of storms, your King, Gudea, Prince of Lagash, built and restored what was befitting to You, the E-ninnu temple'.

Private collection

### Soul-houses

Soul-houses are architectonic models or miniature construction with a votive or funereal function common in ancient cultures. They were usually small domestic chapels and were also used in religious or funereal rituals, as well as in foundational rites: they evoked the house of the ancestors upon which a new construction was built. They represented houses, granaries, water fountains, defensive elements or entire cities. They were home to the ashes or the spirit of the deceased so that they would not wander like a lost soul. The surrender of a city in the Assyrian and Roman empires was often visualised through the handover of its model to the victorious monarch.



#### Model of a tower

Syria. Late Bronze Age 13th-12th centuries BC  
Terracotta. Votive model. It could be a domestic altar in the shape of a tower or a model of a city defeated after a siege

Musée du Louvre, Département des Antiquités orientales, Paris. photo: RMN-Grand Palais (musée du Louvre) / Christian Larrieu



#### Funerary urn

Italy. Villanovan culture, northern Italy. 9th century BC

Terracotta in the shape of a hut  
Private collection. Photo: Guillem Fernández Huerta

## Press images

### Area 1. The projected house.

[Download images](#)



**Sculptures (architectonic 'model') Maria Bofill  
Labyrinth H, D, F.. Barcelona, 2003 and 2005**

Porcelain

Artist's collection. Photo: Guillem Fernández Huerta



**Funerary urn**

**Italy. Villanovan culture, northern Italy. 9th century BC**

Terracotta in the shape of a hut

Private collection

Photo: Guillem Fernández Huerta



**The Poet's House, III.**

**Eduardo Chillida in collaboration with the ceramicist Hans  
Spinner Grasse**

Chamotte stoneware.

Chillida used to call all of his ceramic sculptures, many of them in the shape of rooms, 'lurra'.

Chillida-Belzunce family, 1981. 001



**Model of a tower**

**Syria. Late Bronze Age 13th -12th centuries BC**

Terracotta. Votive model. It could be a domestic altar in the shape of a tower or a model of a city defeated after a siege

Musée du Louvre, Département des Antiquités orientales, Paris.

Photo: RMN-Grand Palais (musée du Louvre) / Christian Larrieu



**Funerary urn in the shape of a gabled roof**

**Italy, 2nd quarter of the 6th century BC**

Terracotta. From the Etruscan necropolis at Tolle (tomb no. 255).  
Museo Civico Archeologico di Chianciano Terme, Siena, 255/1



**Personnage terre rouge.  
Gallifa (Barcelona), 1945**

**Joan Miró in collaboration with Josep Llorens Artigas**

Terracotta. This piece dates to ten years prior to the 'models' that Miró and Llorens Artigas made for a large triumphal arch in a sculpture maze within the gardens of the Maeght Foundation at Saint-Paul-de-Vence (France), designed by Josep Lluís Sert in 1963

Private collection

© Successió Miró 2016



**Foundation cone  
Mesopotamia, Lagash  
(al-Hiba) city-state, now Iraq.  
Around 2120 BC.**

Inscribed terracotta from the temple of Ningirsu, the divine guardian of the city. Dedicated by the city-state's King Gudea, the Cuneiform inscription reads: 'For Ningirsu, the strong hero of Enlil, god of storms, your King, Gudea, Prince of Lagash, built and restored what was befitting to You, the E-ninnu temple'.

Private collection Photo: Guillem Fernández Huerta



**Installation  
Miquel Navarro The City. Valencia,  
1973-1974**

Chamotte stoneware and glass

Rafael Tous collection

Photo: Ros Ribas

## 2.1 Area 2. The constructed home

From foundations to roofing, all building elements may be made in adobe or terracotta: a mixture of fine clay, water and sand or straw that stops the moulded piece deforming. 11,000 years ago, the first bricks in history were shaped with river pebbles used to construct shacks in the Palestinian city of Jericho. Four thousand years later, in Mesopotamia, wooden moulds were used to produce identical bricks to make construction easier, and structural elements such as columns were made with triangular or circular bricks. In Rome, solid H-shaped pieces of terracotta formed ribs between which were fitted with thin ceramic sheets, thus allowing vaults to be built. The arches of the Roman Republic baths at Cabrera de Mar, however, used a structure that was unique in the Roman world: hollow cone-shaped pieces were set into one another forming long ribs that curved naturally. Holes in the bases of the pieces allowed for a metal crosspiece that joined the various ribs.

Buildings were connected to the urban fabric thanks to conduits like the imposing aqueduct channels that brought water to the city of Athens in the 6th century BC.

The process of covering of open spaces with vaults and domes was improved thanks to the placing of thin fireproof ceramic pieces in a version of the typical Catalan vault designed in the latter half of the 19th century by the Valencian Rafael Guastavino.

The ease of construction with ceramic materials has sadly degenerated into the devastating 'brick worship' that contemporary artists have denounced, and that a new generation of artists have turned their back on by means of bare masonry houses.



Elements of centring at the roman baths  
Ilturo, now Cabrera de Mar (Barcelona), mid-2<sup>nd</sup> century BC

Terracotta. Ilturo was the headquarters of the Roman governor after the Roman conquest at the beginning of the 2<sup>nd</sup> century BC, after the Second Punic War between Rome and Carthage. However, the city fell into decline a century later after the founding of Iluro (Mataró).

The small baths at Cabrera de Mar are the oldest ones in the Iberian Peninsula, and the dome construction system is unique in the Roman world; similar to that of a Hellenistic building in Sicily, from where the builder might well be from. The centring consists of hollow ceramic pieces slotted into each other until they form a half-arch when a special metal piece brought the two halves together, and the pieces at the base were filled with cement. Various centrings were tied together with metal frames: the first known use of reinforced concrete.

Ajuntament de Cabrera de Mar, Barcelona,



Brick

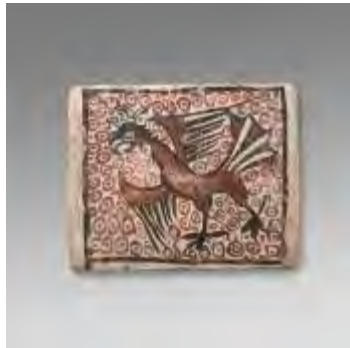
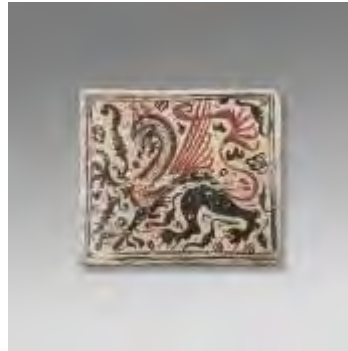
Jericho, Palestine, around 12000 BC  
Adobe. The first bricks in history. Hand-moulded in the shape of a 'cigar' like stones used in previous buildings. The flat face where fingers have drawn grooves improved the adhesion of the pieces joined together with a mud mortar

The Ashmolean Museum, Oxford



### **Socarrats**

Socarrats are thick, wide and flat terracotta tiles placed between wooden beams on the ceilings of palaces in Aragon and Valencia. They had both a functional and symbolic meaning: in buildings more than a storey high, they were the base of the floor tiling of the upper floor. By contrast, the decoration of animals or religious and mythological figures, both in relief and painted, protected the domestic space and its inhabitants from on high.



#### Socarrats (ceiling plaques)

Paterna, 15th century

Terracotta decorated in red and black. Ornamented with the tree of life, the axis mundi, a symbol of order and stability; a gryphon, symbol of power; plant motifs; the bull, symbol of strength and procreative power; a fantastical winged animal and the fish, a symbol of fertility and good fortune.

Museu del Disseny. Photo: Guillem Fernández-Huerta



#### Relief socarrats (ceiling plaques)

Paterna, 1st half of 15th century

All have lost the red and black colour they were decorated with. They come from the Palace of the Marquis de Dos Aguas in Valencia. One is decorated with a boy and a ribbon, and the other two are decorated with the coat of arms of Ramon de Perellós, a Valencian soldier, diplomat and writer

Museu del Disseny de Barcelona

Photo: Guillem Fernández-Huerta



## Press images

### Area 2. The constructed home

[Download images](#)



**Flooring**  
**Manises, Valencia,**  
**15th century**

Square porcelain wall tiles decorated with various motifs in blue, placed between four hexagonal terracotta floor tiles.  
Museu del Disseny de Barcelona. Photo: Guillem Fernández-Huerta



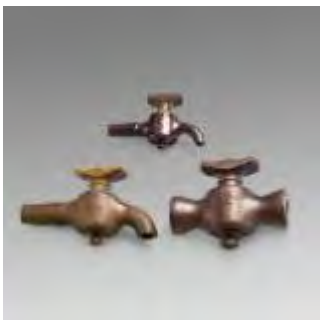
**Flooring**  
**Paterna, Valencia,**  
**14th century**

Terracotta. Collection of hexagonal and rhomboid bricks decorated with stamped geometric and plant motifs Museu del Disseny de Barcelona, MCB 62427-62438  
Photo: Guillem Fernández-Huerta



**Y-shaped water conduit**  
**Athens, 525-500 BC**

Terracotta from the House of the Southeast Fountain in the agora  
The Hellenic Ministry of culture and sports/Ephorate of Antiquities of Athens, A 2663



**Taps for chemical industry liquids**  
**Old Cucurny factory, Montmeló del Vallès (Barcelona), closed in the 1980s. ca. 1930**

Glazed stoneware  
Museu del Disseny de Barcelona Photo: Guillem Fernández-Huerta



**Bricks**  
**Miguel Fisac (1913-2006)**  
**Madrid, 1952**

Earth-coloured bricks with a 'brow', designed for the Centre for Biological Research from the Spanish National Research Council (1952) and used in the St. Peter the Martyr convent of the Dominican Friars in Madrid (1955-1960). cladding bricks with an open, slightly inclined face with a lip that protects the mortar from rainwater  
Díaz Redondo Brothers Collection. Photo: Guillem Fernández-Huerta





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Museu del Disseny de Barcelona

Photo: Guillem Fernández-Huerta



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Terracotta decorated in red and black. Ornamented with the tree of life, the axis mundi, a symbol of order and stability; a gryphon, symbol of power; plant motifs; the bull, symbol of strength and procreative power; a fantastical winged animal and the fish, a symbol of fertility and good fortune.

Museu del Disseny. Photo: Guillem Fernández-Huerta



### Elements of centring at the roman baths

#### Ituro, now Cabrera de Mar (Barcelona), mid-2nd century BC

Terracotta. Ituro was the headquarters of the Roman governor after the Roman conquest at the beginning of the 2nd century BC, after the Second Punic War between Rome and Carthage. However, the city fell into decline a century later after the founding of Iluro (Mataró).

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Ajuntament de Cabrera de Mar, Barcelona



### Brick

Jericho, Palestine, around 12000 BC

Adobe. The first bricks in history. Hand-moulded in the shape of a 'cigar' like stones used in previous buildings. The flat face where fingers have drawn grooves improved the adhesion of the pieces joined together with a mud mortar

The Ashmolean Museum, Oxford

## 2.3 Area 3. The protected house

Buildings were living organisms, and they had to be fed: Mesopotamian foundational stones had milk or butter added to them, as well as antiseptics like oil, wine and honey. However, despite the solidity of the structures, the buildings were at the mercy of spirits, and protection from them could not fall to a mere collection of solid bricks. They had to be armed with charms against the evil eye: armed guardians in Persian palaces, lions in Babylon's processional way or the terrible face of the Gorgon placed high up on buildings in Greece, Etruria and Rome all sought to deter enemies, and the skull-shaped bricks moulded by Miquel Barceló are an evocation of these magical beliefs.

Bowls with spiral inscriptions were placed at the outside corners of homes to trap evil spirits, and in the Muslim world tiles with the Hand of Fatima protected dwellings and dwellers from on high, as did socarrat tiles placed on ceilings in Christian cultures.



Papá Spiderman

Can Rabassa Brickworks, Vilafranca de Bonany (Mallorca), 2014

Miquel Barceló

Terracotta

Miquel Barceló Collection. Photo: © Agustí Torres, 2016



Babylon lion relief. Babylon, now Iraq.

Around 575 BC

Glazed polychrome terracotta. A relief with a lion on the Babylonian processional way that surrounded the city's sanctuary crowned by a ziggurat (the Tower of Babel), used during the New Year religious festivals. Reliefs of mythical animals covered the walls, and the lion was the symbol of Ishtar, goddess of war and fertility. The processional way in Babylon, almost a kilometre in length, was built by King Nebuchadnezzar in the 6th century BC and followed the city walls, between the great urban sanctuary at the foot of the ziggurat (the famous Tower of Babel) to the first stone bridge over the Euphrates. It was used during the New Year religious festivals in honour of the supreme Babylonian god. The walls were decorated with relief glazed ceramic bricks depicting bulls, lions and dragons, all joined with waterproof bitumen (tar). The bricks were discovered on the ground and were picked up and moved to Berlin, where they were restored and reconstructed in the early 1930s. Staatliche Museen zu Berlin, Vorderasiatisches Museum. Photo: Olaf M. Teßmer

### Amulets

Home-protecting amulets, hidden in walls and foundations, represented supernatural beings like the Mesopotamian gods Papsukkal, the guardian of holy spaces and Ninshubur, the gate-keeper. In addition, relief panels were placed under the thresholds bearing the image of the god Lahmu, father of heaven and earth, protector of inhabitable spaces and in particular, the city of Bethlehem (the house of Lehem). Statuettes of a dog symbolised the kindly goddess Gula (the great), the saviour of ordered spaces. Incantation bowls, common in polytheistic and monotheistic cultures in the Near East at the end of Antiquity, were placed facing down in the corners of rooms. A prayer or curse, written in a spiral inside the bowl that was on occasion associated with the image of a demon, fooled evil spirits.



#### Charm or amulet

Babylon, now Iraq. Kingdom of Nabopolassar. Neo-Babylonian Empire, 626-605 BC

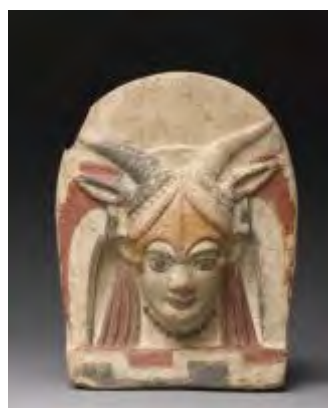
Moulded clay found in a brick niche underneath the tiling of a door in the southern royal palace in Babylon. It depicts the Mesopotamian goddess Ninshubur (guardian of gates). It looked towards the gleaming constellation of Orion. It was compared to the god Papsukkal (the Brother Vizier), messenger of the god. Buried in the walls and foundations, the charm protected the building  
Staatliche Museen zu Berlin, Vorderasiatisches Museum,  
Photo: Olaf M. Teßmer

### Antefixes

Antefixes are pieces of ceramics or stone located at the lower end of rows of tiles in Greek, Etruscan and Roman temples. They were usually painted or sculpted with images of monsters to scare off anyone with evil intentions approaching the temple, as well as bearing stylised plants that evoked and ensured the vitality of the building.

An antefix from the Greek island of Thasos is illustrated with a mythological scene: the fight between Bellerophon, riding his winged horse Pegasus, and the Chimaera, daughter of the snake Typhon and the mother of the Sphinx.

The image recalls the canonical image of St. George and the Dragon. The image of the Gorgon was very common: a three-headed monster with two immortal heads and one mortal one, Medusa. Her ever-watchful gaze petrified whoever faced her.



#### Antefix

Lazio, Rome, early 5<sup>th</sup> century BC

Painted terracotta from Lazio (either Lavinio, or Cerveteri sanctuaries). Antefix with a head of the goddess Juno Sospita (protector) covered with a goat skin with horns. It watched over the birth of the new year at the end of the winter. The goat was a symbol of fertility

Musée du Louvre, Département des Antiquités Grecques, Étrusques et Romaines, Paris

Photo: Musée du Louvre, Dist. RMN-Grand Palais / Hervé Lewandowski

### Foundational and protective bricks

The Mesopotamian bricks stamped with the name of a monarch, exalted as a builder of palaces, temples and cities, were different from the usual ones. They were both useful and magical. They were made with a mixture of clay and organic materials like honey, oil and alcohol, milk and butter, all of which fed and protected the building. The moulds were made with fine woods and the trowels with precious metals. They were fired, and so humidity did not affect them. They bore the name and the legacy of the constructor-king, and sustained the construction both physically and morally. This magical-religious rite is still relevant: the bricks used to seal the doors of the great Christian basilicas at the end of Holy Years are made with fine materials and are handled by the Pope, mediator between divinity and men..



#### Jubilee Brick

Rome, 2000

Stamped terracotta.

The brick was placed by Pope John Paul II in the Holy Door of the Basilica of Saint Paul Extramuros in Rome at the end of the 2000 Jubilee. It was later recovered by Pope Francis when he opened the same door at the beginning of the Extraordinary Holy Year of Mercy 2015-2016.

Private collection

## Press images

### Area 3. The protected house.

[You can download images from the exhibition](#)



**Antefix**  
**Lazio, Rome, early 5th century BC**

Painted terracotta from Lazio (either Lavinio, or Cerveteri sanctuaries). Antefix with a head of the goddess Juno Sospita (protector) covered with a goat skin with horns. It watched over the birth of the new year at the end of the winter. The goat was a symbol of fertility

Musée du Louvre, Département des Antiquités Grecques, Étrusques et Romaines, Paris

Photo: Musée du Louvre, Dist. RMN-Grand Palais / Hervé Lewandowski



**Charm or amulet**  
**Babylon, now Iraq. Kingdom of Nabopolassar. Neo-Babylonian Empire, 626-605 BC**

Moulded clay found in a brick niche underneath the tiling of a door in the southern royal palace in Babylon. It depicts the Mesopotamian goddess Ninshubur (guardian of gates). It looked towards the gleaming constellation of Orion. It was compared to the god Papsukkal (the Brother Vizier), messenger of the god. Buried in the walls and foundations, the charm protected the building

Staatliche Museen zu Berlin, Vorderasiatisches Museum, Photo: Olaf M. Teßmer



**Babylon lion relief. Babylon, now Iraq. Around 575 BC**

Staatliche Museen zu Berlin, Vorderasiatisches Museum. Fotografía: Olaf M. Teßmer



**Tile**  
**Manises, 15th century**

Porcelain decorated with the Hamsa or Hand of Fatima symbol and the keys to paradise set amongst spirals, interweaving plant motifs and dots

Museu del Disseny de Barcelona, MCB 52305. Foto: Guillem Fernández-Huerta





### **Persian Archer relief**

**Susa, now Iran. Achaemenid period, rule of Darius I, 522-486 BC**

Polychrome glazed terracotta.

An archer from the royal guard from the apadana or hall of the palace of the Persian Emperor Darius I in Susa, which was the political capital of the Achaemenid Empire. Susa, nowadays a field of barely visible ruins in Iran, used to be the capital of the Persian empire in the 6<sup>th</sup> century BC. The walls and floors of the Imperial Palace were covered in relief tiles. Inspired by Neo-Babylonian art and moulded with clay mixed with silica—a technique from the 2<sup>nd</sup> millennium BC—portrayed large scenes with protective figures of animals (bulls and lions) that symbolised royal power, soldiers (archers), offerers, as well as plants and flowers that called to mind the vitality of the Empire and the fertility of the land. Soldiers bearing a lance filed eternally left and right, and could represent the Guard of the 10,000 Immortals, at the service of the Emperor, or might be an idealised image of the ever-watchful Persian people. Musée du Louvre, Département des Antiquités Orientales, Paris.

Photo: Musée du Louvre, Dist. RMN-Grand Palais / Raphaël Chipault



### **Tile. Barcelona, 16th century**

Porcelain decorated in yellow and blue with a skull motif.

From the flooring of a tomb of a female religious community in Barcelona

Apel·les Mestres bequest, 1951

Museu del Disseny de Barcelona, MCB 45195. Photo: Guillem Fernández-Huerta



### **Papá Spiderman**

**Can Rabassa Brickworks, Vilafranca de Bonany (Mallorca), 2014**

Miquel Barceló

Terracotta

Miquel Barceló Collection. Photo: © Agustí Torres, 2016



### **Relief. Rome, 6th century BC**

Terracotta. Wall decoration

astra stone with procession scene

Antiquarium comunale, Roma, AC3371

Photo: Collezione Antiquarium Comunale - Archivio Fotografico dei Musei Capitolini

## 2.4 Area 4. The lived house

Vitrified ceramics brings physical and mental comfort to those who live with them: it attracts the senses and the imagination. It imbues interiors with sensory qualities that are pleasant to touch and see, and allows us to recreate brilliant worlds that are either visible or invisible, real or imaginary by means of painted or moulded panels that ensure the inhabitants feel a sense of well-being in their new paradise.

This technique was discovered in Egypt and Mesopotamia in the 3rd millennium BC. Pieces of terracotta covered with silica and pigments were crystallised after a second high-temperature firing. The interiors of Persian palaces were decorated with relief glazed panels that were more resistant than frescoes and tapestries. Via their Hispano-Muslim workshops, the Arab conquests spread a technique that allowed adobe walls to be decorated. Thanks to the Silk Road the contacts between Persia, China (where tin-glazed porcelain and the intensive use of cobalt blue were found - when melted, tin creates a brilliant white layer that can be painted with pigments) and Italy helped the tile to become popular from the European Renaissance onwards.

These smooth, shiny surfaces composed panels that resembled windows framing paradisaical scenes. The geometric motifs and the orthogonal frames ordered the space and religious inscriptions, and heavenly figures protected the interior that became images of Eden. In addition, the ambient, light and visual comfort depicted also evoked the lands of our origins or heaven.

Modernista architects recreated dream-like Oriental buildings and an invented Middle Ages with tiles that fled from the industrial greyness of the time. The cold, abstract and immaculate look of white tiles contributed to modern architecture's vocation of hygienism, disinfected of references to the past, albeit today coloured tiles once more help to integrate de-contextualised buildings into their surroundings and the sky above.

However, tastes for certain materials and manual techniques have encouraged some artists and architects to draw or paint limited edition or unique tiles or bricks in collaboration with professional ceramicists; examples of this are Rouault, Picasso, Dalí, Matisse or Miró, who affirmed: 'I wish to bring ceramics into the home, there where humans live, something already done in very sunny countries where the light plays with ceramics.'



Tile  
Iran, 13th century  
Porcelain decorated  
with lustreware and  
blue in a star pattern  
© Musée du Louvre,  
dist. RMN - Grand Palais  
/ Raphaël Chipault

### Tiles and the heaven of the Alhambra

Islamic decoration is by and large geometric. Astral bodies (moons and stars) and earthly phenomena (flowers, leaves, vines) are idealised and evoked via complex and repetitive geometric patterns. Different colour and materials (plaster and tiles) bring out the forms produced like the tile pieces of a mosaic. The Alhambra is an Islamic palace and military complex located on a promontory over the city of Granada. The caliphates of Damascus and Córdoba started the construction that successive taifa kingdoms or local emirates would carry on between the 8th and 15th centuries. The main summer and winter palaces were completed by the Nasrid dynasty during the 14th century. Abstract or floral decoration is expressed in coffered ceilings, plasterwork and tiled panels. Of note are small curved trays (six-sided), eight-pointed stars, floral arabesques (single and double palms) called atauriques, sebkas or oblique grids that drew mixed-line shapes (with curved and straight lines) as well as swastikas: an ancient geometric form from the early Neolithic period (around 10,000 BC) common to many cultures depicting the wheel of the sun or its movement..



#### Tiling

La Alhambra, Granada. Nassarite period, 14<sup>th</sup> century XIV

Polychrome porcelain in a mosaic (tiled) lower wall covering. A mosaic (from the Arabic al-quataa, piece) is a wall covering made of alizares or small pieces of enamelled porcelain cut with a pick into different forms and threaded together to make a mosaic.

Museo de la Alhambra, Patronato de la Alhambra y Generalife, Granada, 1357



#### Mosaic

La Alhambra, Granada. Nassarite and Mudéjar periods, 14<sup>th</sup>-16<sup>th</sup> century

Polychrome porcelain. From the excavations at the Sun Hill in the Alhambra. The mosaic slab is made of curved six-sided polygons and eight-pointed stars whose edges compose curved swastikas. The swastika is a shape that goes back to around 10000 BC, common in Mesopotamia and India, representing the sun

Museo de la Alhambra, Patronato de la Alhambra y Generalife, Granada, R.4609



### Iznik tiles

In the 16th century Iznik became a tile production centre influenced by the Chinese white and blue porcelain treasured by the Sultans at Istanbul's Topkapi Palace from the 15th century onwards, which spread to Europe via the island of Rhodes. The characteristic cobalt blue of Chinese (and later Iznik) porcelain, already used in 16th century BC Egyptian ceramics, comes from the mineral cobalt extracted in Persia and taken to China from the 9th century BC onwards via the Silk Road. The different tones of blue in Egypt and China and Iznik were due to the varying firing temperatures, which was lower in Pharaonic Egypt. Trade between the Netherlands and China brought Chinese blue and white porcelain to Europe, which had a decisive influence on Delft porcelain in the 17th century. Many of the Iznik tile panels on show are from Istanbul mosques built by the great architect Mimar Sinan (1490-1588). Of particular note are the Cintamani, or çintemani: three circles (the three characteristic Buddhist marks of conscious beings: fickleness, pain and lack of conscience) with wavy lines surrounding them, calling to mind tiger skin (a main motif of early Buddhism and a reminder of the tribal origins of the Ottomans in the Mongolian Plateau). This composition, also found in Romanesque art, evokes the three continents surrounded by clouds ruled by the Sultan, and acts as an amulet against the evil eye: three Tiger's eyes, symbols of strength, surrounded by the lips of the Buddha in a pose serene and detached from the world, a symbol of serenity before adversity. The motif named hatayi, characteristic of Ottoman decoration, depicted a stylised geometric circular interlacing of stalks, leaves and flowers, Chinese in inspiration.



#### Tiles

Iznik, Turkey. Imperial workshop. Around 1573  
Polychrome porcelain. A tympanum-shaped tile panel from Istanbul's Piyale Pasha mosque by the architect Mimar Sinan between 1565 and 1573: a lotus flower that blooms with intertwined stalks, a Chinese-inspired Ottoman motive called hatayi  
Fundação Calouste Gulbenkian/Museu Calouste Gulbenkian Lisboa, 1598 B  
Photo: Carlos Azevedo



#### Tiles

Iznik, Turkey, 17th century Polychrome porcelain.  
Tiles with Chintamani Ottoman motifs, with three circles (the three Buddhist traits of existence: inconstancy, pain and the lack of personality) and wavy lines that evoke a tiger skin and Buddha's lips in an attitude unconnected to the world as a symbol of serenity in the face of adversity  
Benaki Museum, Atenes, 69

## Cumella Ceramics

The workshop of ceramicist Toni Cumella, located in Granollers, is currently one of the most important in Europe, visited by architects and artists from around the world. In collaboration with the latter, he makes unique pieces to order by both hand and machine. The display includes elements of both moulded and extruded ceramics, both glazed and not, made for studio projects of architects like Alejandro Zaera, Renzo Piano, Francisco Mangado or Enric Miralles, and of artists like Frederic Amat. The photo documentation also shows tiles for buildings by architects like Jaume and Eugeni Bach, Lluís Cantallops and Carme Pinós, among others.

Cumella also substituted the damaged trencadís mosaics at Barcelona's Park Güell by Antoni Gaudí with replicas of the wide range of whites featured in the original tiles when the architects Elies Torres and José Antonio Martínez Lapeña restored the park in the late 1980s and early 1990s.



### Tiles

EMBT Arquitectos. Enric Miralles (1955-2000)  
& Toni Cumella (1951)  
Ceràmica Cumella, 2004  
Enamelled stoneware. A fragment of the  
ceramic roof of the old Santa Caterina market  
in Barcelona built in 1845 after its  
refurbishment and extension completed in  
2005. The composition brings to mind a fruit  
and vegetable stand  
Ceràmica Cumella. Granollers, Barcelona  
Photo: Vicente Zambrano



### Tiles

Renzo Piano (1937) RPWN & Toni Cumella (1951)  
Ceràmica Cumella and Ceràmica regàs, Breda,  
2011-2016  
Enamelled stoneware.  
Pieces of the façade cladding at the Centro  
Botín: the Botín Foundation's art centre in  
Santander.  
Disset Construcció  
Ceràmica Cumella. Granollers, Barcelona

## Press images

Area 4. The lived house.

[You can download images from the exhibition](#)



### Ceramic plaques

#### Qantir, Egypt, late 18th dynasty, 1294-1279 BC

Turquoise faïence. Plaques decorating a monumental gate in the new capital Pi-Ramesses (nowadays, Qantir), under Pharaoh Seti I  
Musée du Louvre, Département des Antiquités égyptiennes, Paris,  
Photo: © 2013 Musée du Louvre / Christian Décamps



### Tile

#### Iran, 13th century Porcelain decorated with lustreware and blue in a star pattern

© Musée du Louvre, dist. RMN - Grand Palais / Raphaël Chipault



### Tiling

#### La Alhambra, Granada. Nassarite period, 14th century XIV

Polychrome porcelain in a mosaic (tiled) lower wall covering. A mosaic (from the Arabic al-quataa, piece) is a wall covering made of alizares or small pieces of enamelled porcelain cut with a pick into different forms and threaded together to make a mosaic.

Museo de la Alhambra, Patronato de la Alhambra y Generalife, Granada, 1357



### **Mosaic**

#### **La Alhambra, Granada. Nassarite and Mudéjar periods, 14th-16th century**

Polychrome porcelain. From the excavations at the Sun Hill in the Alhambra. The mosaic slab is made of curved six-sided polygons and eight-pointed stars whose edges compose curved swastikas. The swastika is a shape that goes back to around 10000 BC, common in Mesopotamia and India, representing the sun  
Museo de la Alhambra, Patronato de la Alhambra y Generalife, Granada, R.4609



### **Star-shaped Alizar tile**

#### **Manises, 14th century**

Green-enamelled star-shaped porcelain piece missing two points because it was made for the edge of a Valencian mosaic flooring. It bears kilning defects

Museu del Disseny de Barcelona, MCB 52386

Photo: Guillem Fernández Huerta



### **Tiles**

#### **Manises, 1st third of the 15th century**

Porcelain decorated with blue and white and bow motifs. From the Palace of the Dukes of Gandía, (Valencia)

Apel·les Mestres bequest, 1950

Museu del Disseny de Barcelona

Photo: Guillem Fernández Huerta



### **Flooring**

#### **Manises, 1st half of the 15th century**

Mudéjar-style porcelain decorated with blue and white, from the flooring of the presbytery at the Montalegre Carthusian monastery (Tiana). Together they draw net-like bow motifs that in some cases has a Gothic rose and in others pseudo-Arab writing

Museu del Disseny de Barcelona, MCB 52291-52302

Photo: Guillem Fernández Huerta



### **Tile**

#### **Manises, 15th century**

Porcelain decorated in white, blue and purple with semi-heraldic motifs

Museu del Disseny de Barcelona, MCB 21108

Photo: Guillem Fernández Huerta





**Tile**

**Manises, last third of the 15th century**

Porcelain decorated with white and blue with star motifs that complement each other over four tiles and imitate the opus sectile of marble floorings. From the Palace of the Dukes of Gandía Museu del Disseny de Barcelona, MCB 21049  
Photo: Guillem Fernández Huerta



**Olambrilla**

**Manises, 15th century**

Porcelain decorated in white and blue with the arista technique and bow motifs  
Museu del Disseny de Barcelona, MCB 52376  
Photo: Guillem Fernández Huerta



**Tiles**

**Manises, 1st half of the 15th century**

Porcelain decorated in white and blue losanges bearing a goat, the emblem of the family of Bernat de Cabrera, second Count of Mòdica and 24<sup>th</sup> viscount of Cabrera (1423- 1466), related to the Centelles family (according to the stamp dated to 1435 kept at the Historic Archive of the City of Barcelona)  
Col·lecció Helena Folch- Rusiñol Corachán-Fundació La Fontana, Rupit, Barcelona  
© Arxius Fundació La Fontana. Photo: Ronald Stallard



**Tiles**

**Iznik, Turkey. Imperial workshop. Around 1573**

Polychrome porcelain. A tympanum-shaped tile panel from Istanbul's Piyale Pasha mosque by the architect Mimar Sinan between 1565 and 1573: a lotus flower that blooms with intertwined stalks, a Chinese-inspired Ottoman motive called hatayi  
Fundação Calouste Gulbenkian/Museu Calouste Gulbenkian Lisboa, 1598 B  
Photo: Carlos Azevedo



**Mosaics**

**Granada, 15th-16th and 17th centuries**

Polychrome porcelain. Mosaic fragments made of squared and hexagonal Elements  
Col·lecció Helena Folch-Rusiñol Corachán-Fundació La Fontana, Rupit, Barcelona, FC.1994.05.43, 1994.05.46  
© Arxius Fundació La Fontana. Photo: Ronald Stallard



**Tile**

**Seville, 16th century**

Polychrome porcelain decorated with the arista technique, with Renaissance-style fantasy animal motifs

Photo: Guillem Fernández Huerta

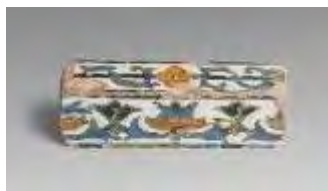


**Mosaic**

**Maghreb, Idrisid Kingdom, mid-14th century**

Polychrome porcelain. Mosaic fragment from the Tlemcen mosque, inspired by Granada's Alhambra

Photo: Guillem Fernández Huerta



**Corner tile**

**Seville, 16th century**

Polychrome porcelain decorated with the arista technique, with Renaissance-style plant-like motifs

Photo: Guillem Fernández Huerta



**Olambrillas (Inserts)**

**Toledo, 16th century**

Polychrome porcelain in a Gothic-Mudéjar style decorated with the arista technique

Museu del Disseny de Barcelona, MCB 154645 i 154644

Photo: Guillem Fernández Huerta



**Tiles**

**Iznik, Turkey, 17th century Polychrome porcelain.**

Tiles with Chintamani Ottoman motifs, with three circles (the three Buddhist traits of existence: inconstancy, pain and the lack of personality) and wavy lines that evoke a tiger skin and Buddha's lips in an attitude unconnected to the world as a symbol of serenity in the face of adversity  
Benaki Museum, Atenes, 69



**Tiled panel**

**The Battle of the Cats and Mice  
Barcelona, 17th century**

Polychrome porcelain from the kitchen of a farmhouse in Crau d'Arles (France). A pictorial representation of a satirical war scene but 'the wrong way round'. The interpretation would be the conquest of Perpignan and Collioure by Louis XIII in 1641, with Philip IV's troops represented by cats  
Museu Municipal Vicenç Ros, Martorell, Barcelona,  
Josefa Saus Villarreal donation



**Tile**

**Valencia, 18th century**

Porcelain decorated in blue and white with a waxing moon  
Helena Folch-Rusiñol Corachán Collection- Fundació La Fontana,  
Rupit, Barcelona, FC.1994.02.733  
© Arxius Fundació La Fontana. Photo: : Ronald Stallard



**Cartabon tiles**

**Barcelona, 18th century**

Enamelled porcelain in white and green applied with a template that divides the surface diagonally. Using various tiles gives different designs  
Matas bequest, 1970  
Museu del Disseny de Barcelona  
Photo: Guillem Fernández Huerta



**Tile**  
**Teruel, 18th century**

Porcelain decorated in white and green with a well, a feminine attribute; a fountain, whose water is a symbol of cleansing; and fish that symbolise fertility. Influenced by Manises lustreware ceramics  
Helena Folch-Rusiñol Corachán Collection-  
Fundació La Fontana, Rupit,  
Barcelona© Arxiu Fundació La Fontana. Photo: Ronald Stallard



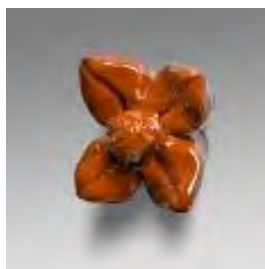
**Fragment of wall tiling**  
**Antoni Maria Gallissà (1861-1903) Jaume Pujol i Bausis & Sons ceramics factory. Esplugues de Llobregat, around 1900**

Polychrome porcelain decorated with stylised plant motifs that get larger the further up the tiling  
Museu del Disseny de Barcelona, MCB 852  
Photo: Guillem Fernández Huerta



**Tiles**  
**Fábrica B. Santigós y Cía,**  
**Madrid, 1877-1892**

Polychrome porcelain decorated with the arista technique and a stair motif  
Museu del Disseny de Barcelona, MCB 826  
Photo: Guillem Fernández Huerta



**Topper**  
**Jaume Pujol i Bausis & Sons ceramics factory. Esplugues de Llobregat, 1900**

Glazed terracotta  
Ceràmiques Vallvé donation, 1984  
Museu del Disseny de Barcelona, MCB 142813  
Photo: Guillem Fernández-Huerta



**Tiles**  
**Jaume Pujol i Bausis & Sons ceramics factory. Esplugues de Llobregat, 1900**

Relief porcelain decorated with lustreware enamel Fundació Institut Amatller d'Art Hispànic donation, 1970  
Museu del Disseny de Barcelona, MCB 145621 i 142680  
Photo: Guillem Fernández-Huerta







**Roof tile**

**Jaume Pujol i Bausis & Sons ceramics factory. Espluges de Llobregat, 1875-1924**

Porcelain decorated with scale-like lustreware  
Ceràmiques Vallvé donation, 1984  
Museu del Disseny de Barcelona, MCB 142859  
Photo: Guillem Fernández-Huerta



**Tile**

**Peter Behrens (1868-1940) Villeroy & Boch, Metlach (Saarland, Germany), Around 1904**

Stoneware. The architect Peter Behrens designed tiles for Villeroy & Boch —as director of the Düsseldorf Arts & Crafts School— and placed them in the Jungbrunnen restaurant (the fount of eternal youth) at the Düsseldorf International Horticulture Exhibition.

Private collection  
Photo: Guillem Fernández-Huerta



**Tile**

**Xavier Nogués (1873-1940) in collaboration with the ceramicist Francesc Quer (1858-1933)**

Jaume Pujol i Bausis & Sons ceramics factory. Espluges de Llobregat, 1917  
Polychrome porcelain from the wine cellar of Barcelona's Galeries Laietanes department  
Store  
Museu del Disseny de Barcelona, MCB 3481  
Photo: Guillem Fernández-Huerta



**Tiles**

**Rafael Masó (1880-1935) Rosary and Pipe, La Bisbal, 1915-1916**

Porcelain from the La Gabarra Faiances Emporitanes factory, promoted by Masó in La Bisbal from 1911 onwards (now the headquarters of the Terracotta Museum), dedicated to the production of ceramics for architecture. These tiles come from the Masó family house in Girona

Bosch.capdeferroarquitectures collection





**Tiles**

**L'étoile du mer, Flèches, Pigeons, Le sol vegetal, Le baiseur du feu and Les guitarras, 1954**

**Salvador Dalí (1904-1989) for Onda's ADEX factory (Valencia)**

Polychrome porcelain

Lluís Maria Llubíà donation, 1963

Museu del Disseny de Barcelona, MCB 69582, 69578, 69579, 69577, 69581 i 69580

Photo: : Guillem Fernández-Huerta



**Brick**

**Picasso (1881-1973),**

**Poterie Madoura de Vallauris (France), 1957**

Terracotta painted on the obverse and reverse with bullfighting scenes, the same ones used in 1959 to illustrate the book *La tauromaquia o arte de torear* (Bullfighting, or the art of the Torero) by José Delgado (aka Pepe Illo), published by Gustavo Gili in Barcelona

Artist's donation, 1957

Museu del Disseny de Barcelona, MCB 64659. Photo: Guillem Fernández Huerta



**Tiles**

**Maria Helena Vieira da Silva, Lisbon (1908-1992)**

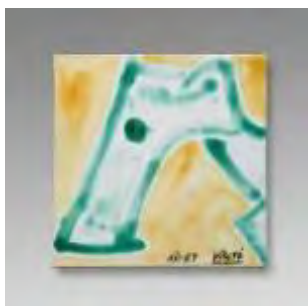
**Fábrica Cerâmica Viúva Lamego, Lisbon. Design, 1950s.**

**Production, 1987**

Blue-decorated porcelain

Museu del Disseny de Barcelona

Photo: Guillem Fernández Huerta



**Tile**

**Canela**

**Javier Vilató (1921-2000)**

**Lo Monpean, Alicante. 1987**

Stoneware from Buchtal Keramik n. 14st8906 enamelled in white, brown and green. Canela was a pet much loved by the artist Xavier, Marianne and Adela Vilató donation, 2013

Museu del Disseny de Barcelona, MCB 155073

Photo: : Guillem Fernández Huerta



**Tiles**

**Ferran García Sevilla (1949)**

**Mosaic 15. Barcelona, 1988**

Polychrome porcelain on wood The hamsa sign means five in Arabic: an open hand with a vigilant eye and the five fingers extended that evokes the five books of the Pentateuch or the five pillars the Muslims' faith is built on. An amulet to avoid the evil eye. Museu del Disseny de Barcelona



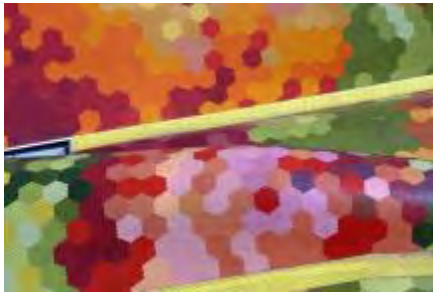
**Tiles**

**Giò Ponti (1891–1979)**

**La Raggiola, Stockholm, 2015**

Blue-decorated porcelain with geometric motifs. Originally made in 1960 at d'Agostino Ceramiche (a business created in the 19th century) for the Parco dei Principali hotel in Sorrento (Italy) built by Ponti

Photo: Guillem Fernández-Huerta



**Tiles**

**EMBT Arquitectos. Enric Miralles (1955–2000) & Toni Cumella (1951). Ceràmica Cumella, 2004**

Enamelled stoneware. A fragment of the ceramic roof of the old Santa Caterina market in Barcelona built in 1845 after its refurbishment and extension completed in 2005. The composition brings to mind a fruit and vegetable stand

Ceràmica Cumella. Granollers, Barcelona

Photo: Vicente Zambrano

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## 3. Activities

### Inaugural lecture

**Thursday, September 15, at 6 pm**

**“Mud Houses. Four Uses of Ceramics in Mediterranean Architecture”**, by Pedro Azara, architect and curator of the exhibition

Presentation: Pilar Vélez, director of the Museu del Disseny (Design Museum)

Admission free

Auditorium

Places limited

### Lecture season

#### **“Design, Industry and Innovation. Ceramics Applied to Architecture”**

A programme of activities and lectures organised in cooperation with the **Ceramics Chair of the International University of Catalonia**, addressing the latest technological innovations and research with regard to the application of ceramic materials in architecture.

#### **Tuesday, September 27**

7 pm Presentation of the season: Pilar Vélez, director of the Museu del Disseny  
7.15-8 pm Vicenç Sarrablo (Ceramics Chair, UIC Barcelona): **Teixits ceràmics** [Ceramic Fabrics]

#### **Tuesday, October 4**

6-7 pm Vicente Lázaro (Institute of Ceramic Technology - ITC): **Ceràmica contemporània** [Contemporary Ceramics]

7-8 pm Matthias Kohler (Gramazio & Kohler Architects. ETH Zurich): **The Robotic Touch: How Robots Change Architecture**

#### **Tuesday, October 18**

6-7 pm Jordi Roviras and Cristina Garcia-Castelao (Ceramics Chair, UIC Barcelona): **12 anys d'innovació amb la Càtedra Ceràmica** [Twelve Years of Innovation with the Ceramics Chair]

7-8 pm Philippe Block and David López (Block Research Group. ETH Zurich): **Tile vaulting in the 21st century**

#### **Tuesday, October 25**

6-7 pm Toni Cumella (Ceràmica Cumella): **Procediments contemporanis aplicats a la producció de la ceràmica** [Contemporary Procedures Applied to the Production of Ceramics]

7-8 pm Martin Bechthold (Harvard University. GSD): **Automated material manipulation**

#### **Tuesday, November 8**

6-7 pm Alberto Peñín (Peñín Arquitectos) + BUTECH Porcelanosa Grupo (Samuel Tortosa): **Tradició i tecnologia. La Biblioteca de Vila-real** [Tradition and Technology: the Library of Vila-real]

7-8 pm Carlos Ferrater (Office of Architecture in Barcelona - OAB) + TALLERES INOX + NeoLITH: **Una casa que flota sobre l'herba** [A House that Floats on Grass]

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### **Tuesday, November 15**

6-7 pm Jesús Olivares and Miguel Rodenas (COR Asociados Arquitectos) + Sistema "Iridiscent": **Arquitectura i emoció: iridescència i investigació en materials** [Architecture and Emotion: Iridescence and Research into Materials]

7-8 pm Javier Bernalte (Bernalte & León): **Una gelosia i un pati** [A Lattice and a Patio]

### **Tuesday, November 22**

6-7 pm Juan Trias de Bes (TDB Arquitectura) + Flexbrick: **Exploracions ceràmiques** [Ceramic Explorations]

7-8 pm Felipe Pich-Aguilera (Pich Architects) + Flexbrick: **Ceràmica i arquitectura, una interacció contemporània** [Ceramics and Architecture: A Contemporary Interaction]

Every Tuesday, from September 27 to November 22, at 6 pm

Admission free

In cooperation with the Ceramics Chair (UIC Barcelona)

Thanks, also, to the Ceramics Chair (UIC Barcelona), the exhibition "**Barcelona Ceramics**" will be open to the public from November 8 to 27 in Room C at the Museu del Disseny. "Barcelona Ceramics" is a travelling show featuring twenty projects by students at School of Architecture de UIC Barcelona tutored by Ceramics Chair teachers. They produced twenty new formats for new applications in the field of architecture that combine technical rigour and creative emotion. Some of the designs are protected by patents and utility models. The works invite visitors to compose floorings, building fronts, lattices and roofs. Each prototype is accompanied by an image showing the application for which it was designed by the Ceramics Chair student.

The exhibition has already been presented at the headquarters of the Architects' Association of Catalonia in Barcelona, and at the Cevisama Fair in Valencia, the School of Architecture (ETSAV) in Valencia, the Construmat Fair in Barcelona and the University of Granada School of Architecture (ETSAG).

### **Family activities**

#### **Workshop: "Liquid Earth"**

Family activity for children from 5 to 12 years

The exhibition features pieces made from ceramic, a valuable material that has been indispensable in the construction of homes since ancient times. Earth, water, air and fire are the four elements of ceramic, a material in the form of a thick liquid that can be moulded and turned into elements that are repeated and identical, such as bricks, or into unique pieces like the amulets that protected Mediterranean homes in ancient times.

In this workshop, we invite you to experiment and cultivate a taste for the material and for manual techniques. Using identical moulded pieces, participants can create unique, original works.

Sundays, at 11.30 am

Price: €2 per person

Reservations on the [museudeldisseny.barcelona.cat](http://museudeldisseny.barcelona.cat) website and at the information desks at the Museu del Disseny

### **Tours of the exhibition**

#### **Guided tours for the general public**

Thursdays, at 6 pm, and Saturdays, at 11 am

Tour included in the cost of admission to the exhibition

Advance reservation not required

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## Group tours

### Guided tours for groups of adults and schools groups

Price per group: €60

Tuesday to Friday

Advance reservation required at [reservesmuseudeldisseny@eicub.net](mailto:reservesmuseudeldisseny@eicub.net) or by phone on 932 566 801

Groups with their own guide are also required to reserve date and time

Workshop-visits for schools

Activity for pupils in primary and 1st and 2nd year ESO compulsory secondary education

Tuesdays and Thursdays, at 10.15 am and 12.15 pm

Duration: 2 h

Price per class group: €90

Advance reservation required at [reservesmuseudeldisseny@eicub.net](mailto:reservesmuseudeldisseny@eicub.net) or by phone on 932 566 801

### Knowledge space

**The aim of “Brick by Brick. Knowledge Space”**, an activity provided within the exhibition “Brick by Brick”, is to enable visitors to learn more about the exhibition content and discourse by encouraging them to read specialised books and magazines, exhibition catalogues and other documents related to the show.

The Museu del Disseny Documentation Centre, a permanent resource for reference and research into the decorative arts and design, has installed a temporary facility in the exhibition space. There, visitors can study a selection of more than two hundred documents from the Documentation Centre’s collections, and these will be renewed according to the interests of visitors and to reflect new acquisitions by the centre.

Open throughout the exhibition period, the facility will include provide information and reference services at weekends. Those interested can also view the catalogue online and obtain a centre user card, enabling them to take certain documents out on loan.

### #MAPACERAMICA (CERAMIC MAP) Competition

Take part by posting your photos of ceramic applied to architecture from your Instagram account with the hashtag #Mapaceramica (“ceramic map”).

See the competition rules at [museudeldisseny.barcelona.cat](http://museudeldisseny.barcelona.cat)

### Downloadable audio files

Audio files with descriptions and comments by the exhibition curator, Pedro Azara. Users can listen to and download these files from the Museu del Disseny website.

**Accessibility services** are provided for this exhibition and the parallel activities:

- Room notes (in large print, in ink and Braille) and guided tours with tactile resources
- Guided tours in Catalan Sign Language and lip-reading

Information and reservations: [reservesmuseudeldisseny@eicub.net](mailto:reservesmuseudeldisseny@eicub.net) or Tel. 93 256 68 01.

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## 4. Vocabulary of ceramics and architecture

### **Acroterion**

A pedestal that bears a palm-leaf or figure usually placed at the ends or in the centre of the triangular pediment in classical Greek, Etruscan or Roman temples.

### **Adobe**

A sun-dried clay brick that was used in construction

### **Alizar**

The name used for the pieces in various shapes (square, star, rhomboid or parallelepiped) enamelled in white, light blue, black, green and yellow that make up a tiled pattern.

### **Alfardón**

An elongated tile with a rectangular central part. The term was first noted for the first time in the *Diccionario de autoridades* (Dictionary of Authorities) in 1726. The word's etymology is possibly to be found in the Arabic word *al-fara* (odd number). *Alfardones* were used to cover building façades in *Mudéjar* architecture, as well as in floor coverings and *alfarjes* (panelled ceilings) in the Moorish tradition. These were always combined with small square porcelain tiles decorated in white and blue or polychrome.

### **Alfarje**

A ceiling of interlinked wooden beams that housed carved wooden coffers, *socarrat* tiles or decorated porcelain panels. These were used mainly in Hispanic-Muslim, *Mudéjar* and Renaissance architecture.

### **Amulet**

Any kind of object that is attributed apotropaic qualities i.e. protection from evil spirits.

### **Antefix**

A highly common terracotta piece used in Greek and Roman architecture, decorated with palms or other motifs, and normally used to decorate the ends of the tiles seen at the end of the roof.

### **Arista technique**

This procedure of Islamic origin permitted the decoration of a large number of tiles in a short time. It consisted of printing the decorative motif using a wooden mould applied to a soft brick. The design was defined by the *aristas* (ridges) that stopped the various coloured glazes being mixed together. *Arista* tiles had various shapes - rectangular, square or round - and were used for wooden beamed ceilings, shelters, stairwells and banisters. Production started in the Nasrid Kingdom of Granada during the 15th century and was highly popular in the Triana potteries in Seville during the 16th century. From there, tiles were exported in large quantities to Portugal and the New World.

### **Biscuit**

Terracotta, stoneware or porcelain objects that have been fired once, but not glazed or enamelled.

### **Centre**

A curved architectonic construction formed of ceramic pieces resting on each other and supporting the structure with their own tension. In the case of ceramic tubes (*tubi fittili*), the pieces were set into each other and reinforced with an iron rod, all mortared together.

### **Ceramics**

A generic term that includes all objects made with clay hardened by fire. The term comes from the work *keramikos*, which meaning is cooked earth. *Keramikos* was also the potters' neighbourhood in Athens, close to the agora. According to some authors, the word comes from *Ceramus*, the son of Bacchus and Ariadne, considered the inventor of ceramics, while others assert it comes from *Ceramos*, a town in Asia Minor.

### **Clay**

Decomposed feldspar rock in various colours: white, beige and grey if they are calcareous, red or brown if they have iron oxide or limonite, or indeed black in the presence of manganese oxide. Its main properties are: high cohesion, impermeability and flexibility when wet. Clay is the base of ceramics.

### **Crown**

Part of the roof cornice of a classical architecture, usually perforated to let rainwater out. Generally they were decorated with lions' heads, although we can also see palms and other decorative motifs.

### **Cuerda seca technique**

A decorative technique introduced to the Iberian Peninsula by Persian potters that emigrated to Al-Andalus. It consists of drawing the decorative motif on the surface of a tile, plate or any other container with a mixture of manganese oxide and another oily product, which stops other coloured enamels from mixing after being applied later.

### **Fayenza**

A ceramic paste used in Ancient Egypt—in the pre-Dynastic era in the Naqada culture, 3500-3200 BC—made with sand or quartz previously mixed with an alkaline binder such as natron or ash, which the oven temperature turned into a glazed external finish. The turquoise colour covering was obtained using pigments such as copper and cobalt oxide.

### **Foundation cone**

These were placed in temple foundations, under doors or in the very walls in ancient Mesopotamia. The aim was to commemorate the construction, but they also had a symbolic meaning protecting the building and its inhabitants.

### **Glaze**

Coming from the Near East, this technique consists in a translucent lead oxide-based covering to which metal oxides are added to give it colour. Applied prior to the second firing, it is used to waterproof the tile surface and stop the transmission of smells, tastes and illnesses. The addition of opacifiers turns the glaze into enamel. This technique spread out from Spain throughout the whole of Europe and later in the 16th century to America.

#### **Kaolin**

Pure white clay composed of kaolinite, quartz, feldspar and mica used in porcelain production. The name refers to the mountainous area of Kao-Ling, close to Jingdezhen, the centre of Chinese porcelain production.

### **Lastra tile**

A piece of mass-produced painted relief terracotta used to cover and decorated private and public buildings in the Greek or Roman era.



### **Lounge planters**

This was the name given to the ceramic planters designed by the architect M. Nicolau Rubió i Tudurí (1892-1981), made by Llorens Artigas (1892-1980) and decorated by Raoul Dufy (1977-1953) that were premièred in July 1927 at Paris's Bernheim Gallery. The planters made by Paul Gauguin (1848-1903) together with the ceramicist Ernest Chaplet (1835-1909) in 1888 might be considered referents in this area.

### **Lustreware**

It is a decoration of Islamic origin that appeared for the first time in the 9th century in Syria, Persia and Egypt. It was made of copper oxide, silver and vinegar and was applied to the already-enamelled objects in a third firing at 600 degrees in a reduction atmosphere, with the chimneys closed which stops the carbon monoxide escaping. The pieces that came out of the kiln were smoked and had a black surface that, once polished, revealed the lustre.

### **Porcelain**

Ceramics made with white clay composed of 50% kaolin, 25% feldspar and 25% silica, fired at a high temperature —between 1250 and 1460 degrees-. It is compact and therefore does not need a glaze to waterproof it. It is known for its whiteness and plasticity, thanks to which it can create very thin, translucent surfaces.

### **Pottery**

Useful objects for the kitchen or transporting or storing food, made with terracotta totally or partially covered with a glaze either transparent or tinted with metal oxides.

### **Slip**

Diluted white clay which is applied to the surface of any ceramic object before firing to decorate, or totally or partially cover it.

### **Socarrat**

Ceramic plaque, around 30 or 40 cm in length, made to decorate wooden beamed ceilings. It was made exclusively in Paterna during the 15th and 16th century with a decorative technique quite different from the one usually used to ornament ceramics. The lightly-dried surface of the plaques was covered with lime, which was then painted with iron and manganese oxides - giving it its red or black colour - before being placed into the kiln. Relief *socarrats* were terracotta reproductions of the moulded shape of wooden caissons bearing the heraldic motifs placed into the inter-beam spaces on the ceiling. Like other *socarrat* tiles, they were decorated in red and black.

### **Stoneware**

Non-porous ceramics made from a paste of vitrifiable clays that gives the stonework them notable levels of hardness, strength and impermeability.

### **Terracotta**

Uncompacted, and therefore porous, earthenware fired at a low temperature (between 800 and 900 degrees). It is used for sculptures, as well as pottery and all kinds of elements for building construction and decoration.

### **Tile**

It is a ceramic plaque no larger than 25cm and less than 2cm in thickness. The surface may be glazed or enamelled and decorated. It may come in various shapes —square, rectangular, rhomboid or hexagonal. Tiles are used to cover walls and pavements.

### **Tile mosaic**

It is a ceramic covering for walls, floor surfaces and fountains. It was used for the first time in the Islamic world. Inspired by Roman works, the tile mosaic replaced the small marble or stone tiles by enamelled pieces of varying sizes in white, light blue, black, green and yellow.

### **Tin-earthenware**

Low-temperature terracotta covered with a tin-oxide glaze that not only waterproofs the surface of the tile, but also makes it opaque and allows for either painted or *sgraffiato* decoration

### **Tin glaze**

An opaque glaze applied to the surface of a tile or fired ceramic object prior to a second firing —both low and high temperatures— in order to waterproof or hide the colour of the clay. Before the object is fired for a second time, it can be decorated with *sgraffiti* or colours.

### **Vault filling**

The Romans were the first builders to use broken pottery from to fill the space that was left between the arches and roofs of monumental buildings. This same technique was used in the building of Gothic buildings in the Mediterranean in Catalonia, Valencia and Italy, where a large quantity of plates, water jugs, cooking pots and other domestic ceramic tools have been found.

## 5. Photographic and audio-visual material

### Introduction

AV1. Fragment from **My Architect: A Son's Journey** by Nathaniel Kahn. 2003  
AV2. **Handmade brickmaking**. Bòbila Aguilera, Igualada.  
Director: Jordi Juanola.

### Area 1. The projected house:

AV1 **Interview with Toni Gironès**. Museification of the Seró megalithic dolmen, 2012.  
Director: Felipe de Ferrari.  
AV2. **Interview with Antoni Cumella**.  
Director: Felipe de Ferrari.  
AV3. **Interview with Victòria Garriga, AV62 arquitectes**. National Museum of Afghanistan in Kabul, 2009.  
Director: Felipe de Ferrari.

### Area 2. The constructed home

AV1. **Can Batlló textile factory (Barcelona Industrial School) and Asland cement factory at Castellar de N'Hug** by Rafael Guastavino, 1904.  
Director: Felipe de Ferrari.  
AV2 **Interview with Vicenç Sarrablo** (UIC). Director: Marc Marín.  
AV3. **Virtual recreation of the construction system of the Roman Republican baths at Cabrera de Mar**. 2nd century BC.  
Director: Marc Marín  
AV4. **Virtual recreation of the arrangement of ceramic pieces in an Etruscan temple**.  
Director: Marc Marín

### Àrea 3. The protected house

AV1. **Blessed Sacrament Chapel, Palma de Mallorca Cathedral**.  
Miquel Barceló, 2001-2006.  
Director: Marc Marín.  
AV2. **Virtual recreation of the provision of ceramic pieces of Etruscan temple**  
Director. Marc Marín

### Àrea 4. The lived house

AV1 **Interview with Eugeni Bach**. Apartment block in Barcelona at 4 Casp street.  
Director: Felipe de Ferrari.  
AV2 **Interview with Ramon Bosch at Girona's House-Collage, 2006-2009**. Director:  
Felipe de Ferrari.  
AV3. **The Mudéjar towers of the churches of the Saviour, Saint Martin, Saint Peter and the Cathedral of Saint Mary of Mediavilla. 13th-14th centuries, Teruel**.  
Director: Felipe de Ferrari.  
AV4. **The Alhambra and Alcazaba palaces and the Generalife gardens. 13th-14th centuries, Granada**. Director: Felipe de Ferrari. Realització: Felipe de Ferrari.

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## House of Tiles. Visual documentation of Ceramics and Architecture from the Spanish Civil War to the present day

### Photographs

Julia Schulz-Dornburg (1961) **Ruinas modernas. Una topografía del lucro**, Barcelona, 2012

Digital photographs on paper Julia Schulz-Dornburg, architect and photographer, has documented Spanish housing promotions and developments in recent years, some of them oversized, illegal and unnecessary, unfinished and abandoned, all published in her book *Ruinas modernas. Una topografía del lucro* (Modern Ruins: A Topography of Profit) 2010-2012

Julia Schulz-Dornburg collection, architect

### AV1. **Ceramics and architecture in the Mediterranean, 1996-2016**

Producer: Pedro Azara, Joan Borrell, Albert García-Alzórriz, Jordi Juanola, Marc Marín, Jacopo Meneghin.

Documentation: Pedro Azara, José Hevia, Jordi Juanola, Marc Marín, Aurelio Santos, Vicenç Sarrablo.

Music: Iannis Xenakis: *Concret PH* (1958)

### AV2. **Ceramics and architecture in the Mediterranean, 1940-1970**

Producer: Pedro Azara, Joan Borrell, Albert García-Alzórriz, Jordi Juanola, Marc Marín, Jacopo Meneghin.

Documentation: Pedro Azara, José Hevia, Jordi Juanola, Marc Marín, Aurelio Santos, Vicenç Sarrablo.



*Urbanización Bella Rotja*  
*Un enclave privilegiado donde descubrir la pura esencia de esta tierra*

2001-2008

Pego, Alicante

Photo Julia Schulz-Dornburg

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## 6. Technical details of the exhibition

### **Exhibition**

Exhibition produced and organised by the Barcelona Design Museum

### **General Manager**

Pilar Vélez

### **Commissioner**

Pedro Azara

### **Academic consultant**

María Antonia Casanovas

### **Coordination and registrar**

Àngela Cuenca, Anna Soler

### **Documentation**

Pedro Azara, María Antonia Casanovas, Isabel Fernández del Moral

### **Collection Management and Preventative Conservation**

Teresa Bastardes, Isabel Fernández del Moral, Xisca Bernat, Carolina Jorcano

Marisa Latorre in collaboration with Megumi Eto

### **Restoration of the Design Museum pieces**

Silvia Armentia with the participation of Àbac.Conservation and restoration (Laia Abelló, Maria Molinas and Gemma Piqué), Aleix Barberà and Silvia Marín

### **Assembly design**

Pedro Azara, Albert Imperial in collaboration with Marina Bellvé, Jordi Juanola and Marc Marín

### **Graphic design**

PFP, disseny gràfic

### **Audiovisuals Script:**

Pedro Azara, Marc Marín

Documentation: Pedro Azara, Felipe de Ferrari, José Hevia, Jordi Juanola, Marc Marín and Vicenç Sarrablo

Production: Joan Borrell, Felipe de Ferrari, Albert García-Alzórriz, Jordi Juanola, Marc Marín and Jacopo Meneghin

Subtitling: Savinen Centro de Traducciones

Audiovisual production: DS Systems

### **Production and editing**

Croquis

### **Lighting**

ILM BCN S.L.

### **Transport and installation**

Tti Grup Bovis

Insurance

MARSH

### **Linguistic editing and translations**

Albert Mestres (Catalan)

Marta Fontanals (Spanish)

Charlie Allwood (English)

### **Communication**

Xavier Roig

Divina Huguet

### **Activities Programme**

Vicenç Sarrablo, Cátedra Cerámica UIC, educational programmes of the Museu del Disseny (Carmina Borbonet, Carme Planas)

### **External resources**

Eva Joan

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## 7. General Information

### **Brick by Brick: Ceramics Applied to Architecture** **Museu del Disseny de Barcelona**

Room A  
Pl. de les Glòries Catalanes, 37-38  
08018 Barcelona  
[museudeldisseny.barcelona.cat](http://museudeldisseny.barcelona.cat)  
#ceramicaOBRA

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### **Exhibition dates**

Opening: 16 September at 1930 pm  
Exhibit dates: 16 September 2016 to 29 January 2017

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### **Opening hours**

De dimarts a diumenge, de 10 a 20 h  
Tancat: els dilluns no festius, el 25 de desembre i l'1 de gener

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### **Prices**

Temporary exhibition **Brick by Brick: Ceramics Applied to Architecture**  
General admission: € 4.40  
Reduced admission: € 3

Combined admission permanent exhibitions and temporary exhibition  
General admission: € 8  
Concessions: € 5.50

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### **Press contact**

Divina Huguet  
Tel. +34636068539  
[premsa.museudeldisseny@bcn.cat](mailto:premsa.museudeldisseny@bcn.cat)  
<http://ajuntament.barcelona.cat/museudeldisseny/ca/premsa>  
[Press materials](#)

