

Design Museum



Permanent exhibitions

Museu del Disseny
de Barcelona

Ajuntament de
Barcelona



Welcome!

The Barcelona Design Museum is the city's museum of object art and design. In just one place it brings together historical collections of decorative art, textile and clothing art and graphic art, the collections of product, graphic and fashion design from the 20th and 21st centuries and original contemporary art collections. The common denominator of these collections is the object and everything that it means, has meant and contributed: from its conception, creation and production to its use according to its time and society, in the crafts and pre-industrial era, the industrial era and the digital era.

The museum has a collection of over 70,000 objects. The decorative arts date from the 4th century to the present day, with unique, internationally-renowned collections, such as medieval textiles, 16th century Catalan enamelled glassware and Alcora pottery, among others. All this object art is naturally linked to the 20th and 21st century design collections. Most of them are, or have been, "everyday objects", i.e. personal or collective objects from everyday life. Now, these historical decorative-art collections are also linked, in a logical way, with those collections known as original contemporary art, artistic expressions that employ traditional techniques, such as ceramics, glass and enamel.

Meanwhile, the museum is promoting a critical reflection on how design has truly contributed to 21st-century society, by means of a wide-ranging programme of temporary exhibitions and activities, as well as resources for discovering both our collections and design in general, through the Documentation Centre.

Four permanent exhibitions, and much more

Come and see part of these collections through four exhibitions, offering you various routes through over 2,000 objects from the 4th century to the present day.

1

**From the World
to the Museum.
Product Design,
Cultural Heritage**



Citromatic MPZ-2 juicer, 1970
Gabriel Lluelles Rabadà, Dieter Rams

2

**Extraordinary!
Collections of Decorative
and Author-Centred Art
(3rd-20th Century)**



Dressing table, 1902
Joan Busquets i Jané

3

Dressing the body. Silhouettes and Fashion (1550-2015)



Stays,
1770-1780

4

Do you Work or Design? New Visual Communication. 1980-2003



Poster, 1982
Javier Mariscal

1

From the World to the Museum. Product Design, Cultural Heritage

In almost everything we do throughout the day, we use one or more objects. If we want to sit down, we use a chair; to do laundry, we use a washing machine; to see each other, we turn on lights... These objects, which have a host of different designs and purposes, accompany us throughout our lives and show us how just as the world changes, so do objects. How is it, then, that certain objects come to be part of the Museum's collection but not others? Each of the pieces on display is considered a representative sample of the design of its time, of the different material and technical contributions proposed by their designers, as well as of their sociocultural resonance. Product design is one of our great forms of cultural heritage. After all, when we set our sights on Barcelona or Catalonia, now or a few years from now, we will only be able to understand how we lived if we know what objects we had by our sides, and some of them are now part of the Museum's collection.

Exhibition areas

Reference

Some objects stand out because of their meaning, while others leap out because of their historical or sociocultural importance. They are the exponents, the most representative icons of a period or a peak in design. There are also prototypes, the first models by designers, while other objects are personalisations, made to match the client's tastes or personal needs. There are even vanguards, the objects that provide an original solution that makes them stand out from the crowd for the first time.

Exponents Objects that hark back to an era, a style or a peak in design and which have become its most representative icon.

Prototypes The original model or first attempts at mass-produced objects are valued as the designer's proposal or idea.

Personalisations Objects commissioned and designed especially for a specific place, and which later may have been mass produced.

Vanguards Objects that provide a new solution that makes them stand apart from their predecessors.

Materiality

Materials and techniques are the basic elements with which designers develop their projects. From handcrafting to state-of-the-art technology, they design their objects with either traditional materials or others that have never been used for that purpose before. The procedures they use to make these objects, their conceptual and constructive contributions or the features they offer users are the key elements which define the end product.

Innovators Objects that bring new solutions by introducing new materials used for the same purposes as always.

Artisanal Objects that are the outcome of updated artisan materials and techniques, but with a contemporary feel.

Versatile Objects that allow users to adapt them to their own specific needs, taking on a different personality depending on their different uses.

Challengers Objects that pose new building challenges, especially those that defy the laws of balance and statics.

Ergonomic Objects that primarily adapt to the physical characteristics of the user's body and enable them to be as effective as possible.

Functional Objects whose utilitarian and practical value contributes to facilitating everyday life.

Context

When society accepts objects, they often survive on the market. Some of them win prizes for their quality, while others are recognised for having become symbols of an era or a specific event. Others are popular thanks to their functionality or appearance, and lately many of them have won fans because of their sustainability in favour of more rational consumption.

Recognised Objects that have been distinguished with a national or international award in recognition of their quality.

Popular Successful objects, especially because of their good price-quality ratio, as well as others targeted at more specific sectors, which have survived on the market for decades.

Eco-Designs Objects with a sustainable design that facilitate rational energy consumption and tend to bear in mind the environmental impact of their production and use.

Evocative Redesigns of past objects, either real or fictitious, some of them humorous or with a Pop aesthetic, and others that are critical of the world of design or deliberately "anti-design".

**From the World to the Museum.
Product Design, Cultural Heritage**

Reference



1. Exponents

Cruets, 1961
Rafael Marquina Audouard
Donated by Nani Marquina, 1994

2. Prototypes

Chair *BKF*, 1938
Grupo Austral: Antoni Bonet
Castellana, Juan Kurchan
and Jorge Ferrari-Hardoy
Donated by Victòria Bonet, 1994

3. Vanguards

Mixer *Minipimer*
MR1, 1959
Gabriel Lluelles Rabadà
Donated by Carmen Barreda, 1994

4. (in the index)

Citromatic MPZ-2 juicer, 1970
Gabriel Lluelles Rabadà,
Dieter Rams
Donated by Gabriel Lluelles
Rabadà, 1994

Materiality



5. Versatile

Bicycle *Orbea Grow 2*, 2011
Àlex Fernández Camps
Donated by A. Fernández Camps,
2012

Context

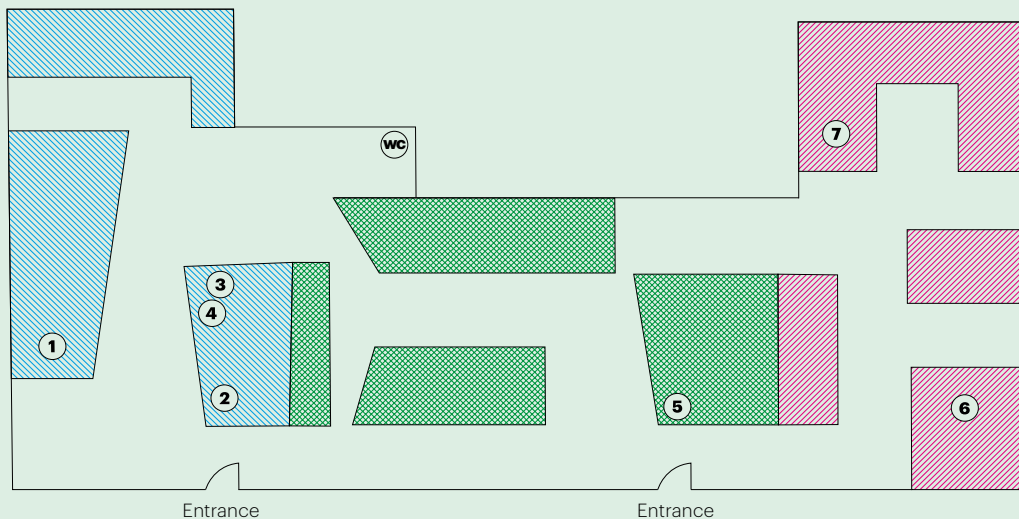


6. Popular

Standing lamp *TMC*, 1960
Miguel Milà
Donated by Campi Valls family,
1994

7. Evocative

Chair *Garriri*, 1987
Javier Mariscal
Donated by Akaba SA, 1999





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Extraordinary! Collections of Decorative and Author-Centred Art (3rd-20th Century)

This exhibition offers a chronological overview of the various collections of ceramics, textiles, furniture, glassware, miniatures, clocks, wallpaper and other objects from the 3rd to the 20th Century curated by the museum. This approach highlights the value of the collection while at the same time establishing relationships between them. Throughout the exhibition, some thirty individual pieces form part of an open and concise overview of the history of the decorative arts in Catalonia, forming an on-going dialogue with the collections. In addition, some of the collections and pieces on show have not been available to the public for many years. Upon arriving at the first third of the 20th Century, the exhibition delves into so-called 'author-centred art' which includes glasswork, ceramics, enamel and jewellery, mostly produced by Catalan artists. This exhibition, which brings together donations and acquisitions from citizens, collectors and artists, pays homage to the art of collecting which has contributed to Barcelona's great artistic heritage.

Exhibition areas

Collections

The different collections are grouped by type but are exhibited chronologically, from the oldest – Coptic textiles from the 3rd Century – to the most recent – wallpaper from the first third of the 20th Century.

This approach allows the exhibition to highlight the global sense of objects as art, while at the same time presenting collections next to one another and stressing the value of each individually. Moreover, it directs attention to the processes of production, materials used, the purpose or function of the objects, without overshadowing the importance of collecting objects.

These collections, notable for the volume, uniqueness and quality of the pieces, bring together objects that have for the most part been 'objects for living' in that they are part of daily life and contribute to the way we live. Although of both local and exotic origin, they are predominantly taken from notable Barcelona collections of the 19th and 20th centuries. Names such as Pascó, Cabot, Gómez Novella, Plandiura, Rocamora, Muntadas, Estany, Roviralta and Amades, amongst others, form the foundations of what now constitutes the Barcelona Design Museum's collections.

Individual pieces

The way museums curate art objects can be divided into two categories. On the one hand, there are those that classify by type, material or origin as part of a series or a collection. On the other, there are those that identify objects as part of a style or a movement and often include individual items.

Some are individual because they are unique pieces or because they are the only remaining examples of a style. In the case of others, it is the material or the techniques used that singles them out. Additionally, are those that are noteworthy examples of a culture or a time. Finally, there are also those highlighted on account of their source, since many were commissioned by important institutions, associations, noble or rich families, to prominent craftsmen or workshops.

Throughout the exhibition, these collections are accompanied by some thirty pieces, predominantly from Catalonia, also organised in chronological order from the 11th to the 20th Century, offering a quick and comprehensive reading of the history of the decorative arts.

Author-Centred Art

In the 20th Century, objets d'art took a new direction: focussing on the individual name of the artist or craftsman. This approach generally comprised unique items or those produced on a small scale.

At the same time as the gradual disappearance of traditional crafts and the development of design, artistic creation stretched the boundaries and artists of the time were free to explore a range of paths. Ceramics, glassware, enamel and jewellery etc. are artistic expressions of established ancient techniques which in the 20th Century paved the way for art objects with a unique style.

In Catalonia, the decorative and applied arts, wellrepresented since the Modernisme movement and driven by the movement of Noucentisme, have been cultivated since then by a great number of artists and craftsmen and have achieved international acclaim.

Extraordinary! Collections of Decorative and Author-Centred Art (3rd-20th Century)

Collections



1. Chest with drawers of *The Nativity and the Epiphany*
Barcelona, 1525-1550
2. Folding Fan,
France, c.1867
Donated by Manuel Rocamora

Individual pieces

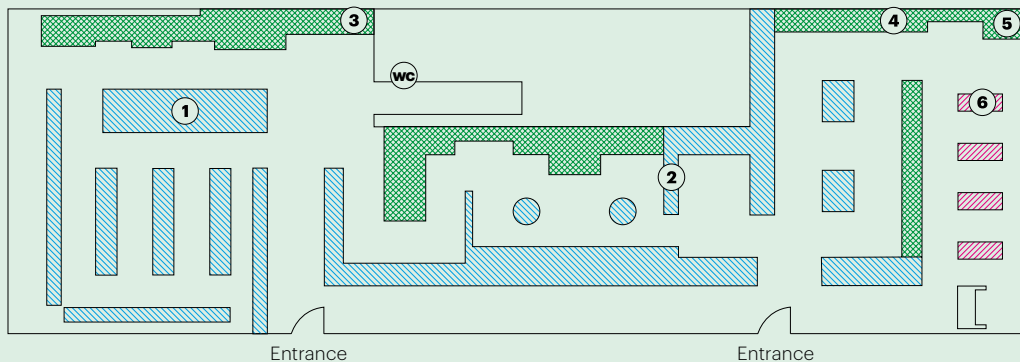


3. Panel *The Chocolate party* (detail)
Barcelona, 1710
Legacy Joaquim de Càrcer, 1923
4. (in the index)
Dressing table
Barcelona, 1902
Joan Busquets i Jané
5. Folding screen *The Creation*
Barcelona, 1929
Ramon Sarsanedas
and Francesc d'A. Galí

Author-Centred Art



6. Glass and plate, 1929
Xavier Nogués
with Ricard Crespo
Legacy Santiago Espona, 1958





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Dressing the body. Silhouettes and Fashion (1550-2015)

Since ancient times, human beings have altered the shape and appearance of their bodies by means of hairstyles, jewellery, tattoos and especially their clothes. In every age, the different ways of dressing are intimately connected with moral, social and aesthetic codes. Fashion imposes standards of beauty; silhouettes and volumes are modified and nature gives way to artifice. Clothes change the body's proportions and alter the wearer's relationship with physical space and other people. The exhibition Dressing the Body sets out to show how clothes modify the appearance of the body by way of actions that have alternately tended to compress it and liberate it, from the sixteenth century to the present.

Exhibition areas

Area 1: 1550-c. 1920

The Gentleman and the Courtier

Dresses compress the body, 1550–1789

Dress and Revolution

The body set free, 1789–1825

Ethereal Women

The dress inflates the body, 1825–1845

The Well-dressed Bourgeoisie

Exaggerating volumes, 1845–1868

The Age of the Bustle

What matters is at the back, 1868–1888

S-shaped Belles

Clothes deform the body, 1888–1910

Area 2: 1920-2015

Clothes Reveal the Body

Corsets off!
1910–1930

Haute Couture

The artificial silhouette,
1930–1960

Prêt-à-porter

The body on show,
1960–1990

Designers versus Globalization

Clothes outline, wrap or reveal the body,
1990–2015

Interior structures

Concealed elements inside the outfit to help create the desired silhouette and volume.

Dress modifies the appearance of the body

Increasing

Creating volume using interior structures or ample rigid fabrics, separated from the body.

The figure is enlarged from waist to feet: paniers, petticoats, crinolines and bustles.

The silhouette is wrapped and expanded: shawls and capes.

Reducing

The natural forms of the body are reduced, especially the thorax and waist.

The torso is compressed: corsets, bodices, bras and belts.

Elongating

Enhancing the vertical to make the body look taller.

The body is lengthened: shoes with heels and platforms, hairstyles, hats and dresses with long tails.

Profiling

The forms of the body are outlined, without being altered.

The silhouette is emphasized: stockings, tights, gloves, bodystockings and T-shirts in knitted or stretch fabrics.

Revealing

The silhouette is suggested, showing legs and arms and bare skin.

The figure is revealed: transparent fabrics; short sleeveless dresses with low necklines.

Dressing the body. Silhouettes and Fashion (1550-2015)

Area 1: 1550-c. 1920



1.
Court gown
France, C. 1760
Donated by Manuel Rocamora,
1969

2.
Dress
Barcelona, 1850-1855
Donated by Manuel Rocamora,
1969

Area: 1920-2015



3.
Dress
Anita Monrós
Barcelona, 1926
Donated by Manuel Rocamora,
1969

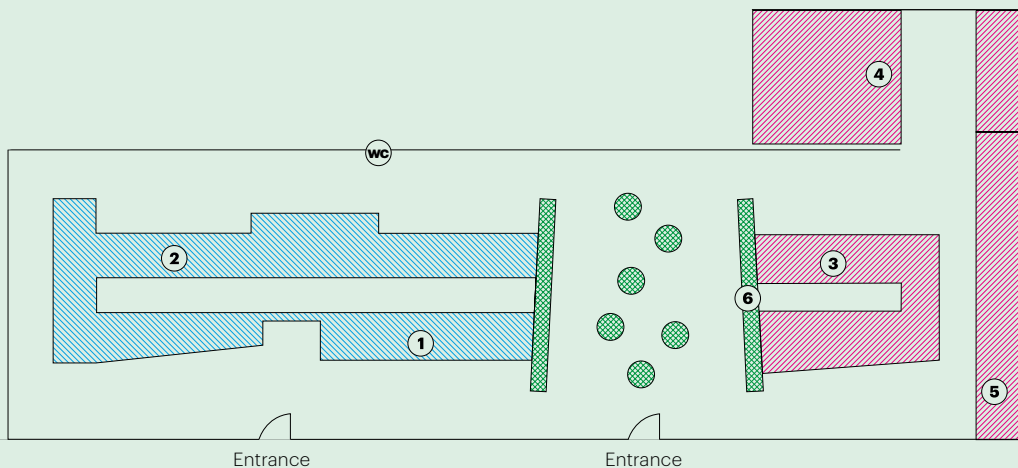
4.
Dress, *Autumn-winter
collection*, 1956-1957
Cristóbal Balenciaga
Paris, 1956
Donated by AEPFQ, Sra. Azañón
de Aguirre, 1981

5.
Dress *España*,
Sybilla
Madrid, 1992

Interior structures



6. (in the index)
Corset, 1770-1780
Donated by Ricardo Torres Reina,
1935





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Do you Work or Design? New Visual Communication. 1980-2003

The 1980s and 1990s were peak moments for graphic design. After the death of Franco, with Spain's full integration into Europe and the establishment of democracy, designers had the opportunity to participate in a process of creating and transforming the image of public institutions, private organisations and companies. It was an era of extraordinary vitality, euphoria and celebration which has been described as a design boom. Fuelled largely by institutional support and the media, this boom left us an expression which became celebrated and reflected its popularity: "Do you design or work?" But graphic designers, far from being frivolous, designed and worked intensely, as can be seen if we analyse this period when design began to have a major social presence. With the advent of the Macintosh computer and the arrival of the new millennium, new perspectives and specialities began to emerge. Spanish graphic designers managed to consolidate their profession and project themselves abroad, while they also began to grapple with new challenges such as sustainability, information overload and the increasing multiculturalism of our societies.

Exhibition areas

80s

The graphic design boom

The time of social change and modernisation of both institutions and companies brought new professional challenges and greater visibility for designers.

Political and social commitment

Once democracy had been instated, designers created the images of political parties, associations and countless social campaigns.

Culture, an explosion of vitality

There was a renovation of high culture and an explosion of popular culture. They were the years of the movida, when music, film and publishing experienced their heyday.

New image, new communication

With the normalisation of political life and Spain's entry into the EEC in 1986, institutions and companies redefined their communications and corporate design experienced a huge impetus.

Barcelona 92, avant-garde and Mediterranean

The graphic design of the Olympics conveyed Barcelona's identity. Cobi stood out for being groundbreaking and became extraordinarily popular.

Between Seville and Madrid

The Universal Expo in Seville and Madrid, European Capital of Culture were part of Spain's policy of modernisation and international outreach.

Communicating design

Public institutions and professional associations organised international exhibitions to promote design, while specialised publications also emerged.

90s - 2003

More than a boom

The Macintosh computer entered graphic design studios during a period of both economic crisis and consolidation of the profession.

New technologies and experimentation

The use of the Mac encouraged formal experimentation, which was particularly welcomed in the more transgressive culture and electronic music. It also pushed new typographies to be designed.

The profession consolidates

Despite the 1993 crisis, which seriously affected design, it nonetheless gained more solid ground. Institutions were created and professional associations remained active.

International outreach

Some designers, whose work had become internationally famous in the previous decade, continued their international outreach and even opened studios abroad.

The return of socially-conscious graphics

AIDS, the ecological disaster caused by the sinking of the Prestige oil tanker in Galicia and the Iraq War were

the causes that mobilised designers between the late 1990s and 2003.

2003: Design Year

Design Year replaced Design Spring (1991-2001) to "share the new way of viewing creation and design".

On screen

The computerisation of design sparked the advance of motion graphics, which found its place in films, television and Internet.

Motion graphics

In the 1980s and 1990s, the identity of the television channels was updated.

Credit titles

The process of modernisation of Spanish films led to a new design of credit titles.

Websites

Web design began to spread in Spain after 1996.

Interactives

The design of interactives started tentatively in educational publishing houses and museums.

Do you Work or Design? New Visual Communication. 1980-2003

80s



1.
Poster, *Busco mare*, 1980
Jaume Bach and Pilar Villuendas
Donated by Pilar Villuendas, 2016

2.
Record cover *Selector de frecuencias* by Aviador Dro, 1982, Montxo Algora

3.
Poster *Tintin a Barcelona*, 1984
Peret (Pere Torrent)
Donated by Peret, 2018

4.
Bag from the shop Vinçon, 1989, Pati Núñez
Donated by Fundació Comunicació Gràfica

5. (in the index)
Poster *Carnaval*, 1982
Javier Mariscal
Donated by Fundació Comunicació Gràfica

90s



6.
Boxed magazine *Cave Canis*, 1997
Claret Serrahima
Donated by Claret Serrahima

7.
Poster for the film *Todo sobre mi madre*, 1999
Oscar Mariné
Donated by Oscar Mariné, 2018
© Oscar Mariné, VEGAP, Barcelona, 2018

8.
Book cover from the collection *Pensamiento contemporáneo*, 1989, Mario Eskenazi
Donated by Mario Eskenazi, 2018

9.
Poster *No a la guerra*, 2003
Isidro Ferrer
Donated by Isidro Ferrer, 2016

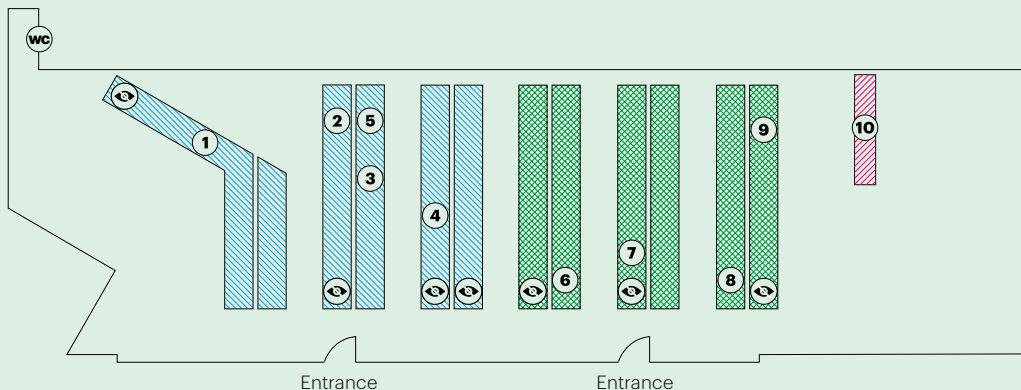
On screen



10.
Film frames from *geoPlaneta tv*, 2001
ZeligStudio
Donated by Ana Zelich, 2018



Sheets adapted for people with visual impairment.
Download the WHERIS LINKS application from App Store (IOS) or Google Play (Android)





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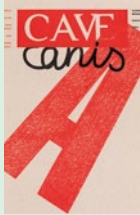
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Activities

Family activities

Creative workshops for all the family on Saturdays and Sundays. Information and reservations on our website.

Guided tours for groups

Guided tours to the museum's permanent exhibitions. Advance reservation required. Price: €60/group. Languages: Catalan, Spanish, English.

Adapted activities

Visits and workshops for vulnerable groups at reduced rates, through Apropa Cultura. (www.apropacultura.cat)

Activities for schools

Educational activities programme for primary schools, secondary schools (ESO and Baccaureate) and vocational training courses. Advance reservation required.

Information and reservations

Tel. 932 566 801
(Mon-Fri, 10 am-1 pm;
Thu 3 pm-5.30 pm)

Documentation Centre (Museum library and archive)

Floor -1

A specialised consultation area for studying, researching or designing. Free and open access. Free Wi-Fi service.

Complementary services

Access to books on trends, colour guides and specialist databases. Annual fee: €50

Documentation Centre Opening Times

Tue and Wed, 10 am-8 pm;
Thu, 3 pm-8 pm;
Fri, 10 am-3 pm.
Closed: August
Tel. 932 566 830
documentacio.mdb@bcn.cat
twitter.com/dissenydoc

Publications

Exhibition catalogues can be consulted at the Documentation Centre and purchased at the building's information point or through our website.

Casa Bloc Apartment- Museum, Dwelling 1/11

Guided tours

Discover a symbol of rationalist architecture in Barcelona.

Times

Sat, at 11 am
Duration of the tour: 1 h 30 min

Prices

Individual visits: €4/person.
Purchase online.
Group visits: €75/group.
Prior booking essential.
Information and reservations:
932 566 801 (Mon-Fri, 10 am-
1 pm; Thu 3 pm-5.30 pm).

Only the ground floor of the duplex is accessible for wheelchairs.

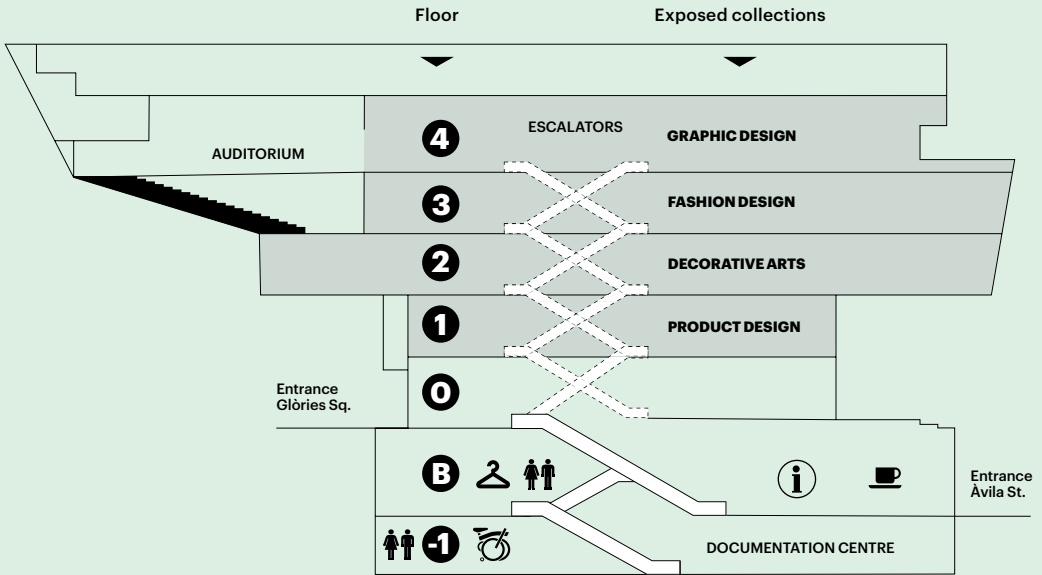


In collaboration with:



Member of:





Prices permanent exhibitions*

General admission: €6
 Reduced admission: €4
 Free admission: Sunday afternoons, from 3 to 8 pm, and the first Sunday of each month. Tickets valid for any 2 days within the 6 months following purchase.

*These prices are subject to change.

Sauleda Cafeteria-restaurant

Floor B
 Opening times:
 Mon 4 pm-9 pm,
 Tue to Sun, 9 am-9 pm
 Tel: 932 566 707

Biblioteca El Clot-Josep Benet

Floor B
 Mornings: Mon, Wed, Fri and Sat, 10 am-2 pm
 Afternoons: Mon-Fri, 4 pm-8.30 pm

Materfad, Barcelona's materials centre

Floor -1
 Opening times: Mon-Thu, 10 am-2 pm and 4 pm-6 pm
 Fri 10 am-2 pm

Disseny Hub Barcelona

The Disseny Hub Barcelona is a benchmark design space in the city that plays host to a large number of activities aimed at boosting the visibility and impact of design on local and international levels. It is the headquarters of the city's main design entities: the Museu del Disseny de Barcelona, the Barcelona Centre de Disseny (BCD), the Foment de les Arts i el Disseny (FAD) and their associations (ADI-FAD, ADG-FAD, A-FAD, ARQUIN-FAD, MODA-FAD), working together to manage a comprehensive project from the cultural, economic, professional and social perspectives of design.

Barcelona Design Museum

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#museudeldisseny

Opening times

Tuesdays to Sundays, 10 am -
8 pm.

Closed on Mondays (except
public holidays), 1 January, 1 May,
24 June and 25 December.

Museu del Disseny
de Barcelona



Pendant light, 1957
José Antonio Coderch

DL B 12506-2018

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