Design Museum

Permanent exhibitions

Museu del Disseny 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.
From the World to the Museum. Product Design, Cultural Heritage

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

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

Dressing table, 1902
Joan Busquets i Jané
Dressing the body. Silhouettes and Fashion (1550-2015)


Stays, 1770-1780

Poster, 1982
Javier Mariscal
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.
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 humoristic or with a Pop aesthetic, and others that are critical of the world of design or deliberately “anti-design”.

Exhibition areas

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.

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### 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 Milá  
   Donated by Campi Valls family, 1994

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

<table>
<thead>
<tr>
<th>Area 1: 1550–c. 1920</th>
<th>Area 2: 1920–2015</th>
<th>Interior structures</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The Gentleman and the Courtier</strong>&lt;br&gt;Dresses compress the body, 1550–1789</td>
<td><strong>Clothes Reveal the Body</strong>&lt;br&gt;Corsets off! 1910–1930</td>
<td>Concealed elements inside the outfit to help create the desired silhouette and volume.</td>
</tr>
<tr>
<td><strong>Dress and Revolution</strong>&lt;br&gt;The body set free, 1789–1825</td>
<td><strong>Haute Couture</strong>&lt;br&gt;The artificial silhouette, 1930–1960</td>
<td></td>
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<tr>
<td><strong>Ethereal Women</strong>&lt;br&gt;The dress inflates the body, 1825–1845</td>
<td><strong>Prêt-à-porter</strong>&lt;br&gt;The body on show, 1960–1990</td>
<td></td>
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<tr>
<td><strong>The Well-dressed Bourgeoisie</strong>&lt;br&gt;Exaggerating volumes, 1845–1868</td>
<td><strong>Designers versus Globalization</strong>&lt;br&gt;Clothes outline, wrap or reveal the body, 1990–2015</td>
<td></td>
</tr>
<tr>
<td><strong>The Age of the Bustle</strong>&lt;br&gt;What matters is at the back, 1868–1888</td>
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<tr>
<td><strong>S-shaped Belles</strong>&lt;br&gt;Clothes deform the body, 1888–1910</td>
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### Dress modifies the appearance of the body

<table>
<thead>
<tr>
<th>Increasing</th>
<th>Elongating</th>
<th>Revealing</th>
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</thead>
<tbody>
<tr>
<td>Creating volume using interior structures or ample rigid fabrics, separated from the body.</td>
<td>Enhancing the vertical to make the body look taller.</td>
<td>The silhouette is suggested, showing legs and arms and bare skin.</td>
</tr>
<tr>
<td>The figure is enlarged from waist to feet: paniers, petticoats, crinolines and bustles.</td>
<td>The body is lengthened: shoes with heels and platforms, hairstyles, hats and dresses with long tails.</td>
<td>The figure is revealed: transparent fabrics; short sleeveless dresses with low necklines.</td>
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<tr>
<td>The silhouette is wrapped and expanded: shawls and capes.</td>
<td>Profiling</td>
<td></td>
</tr>
<tr>
<td>Reducing</td>
<td>The forms of the body are outlined, without being altered.</td>
<td></td>
</tr>
<tr>
<td>The natural forms of the body are reduced, especially the thorax and waist.</td>
<td>The torso is compressed: corsets, bodices, bras and belts.</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td><strong>Revealing</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>The silhouette is emphasized: stockings, tights, gloves, bodystockings and T-shirts in knitted or stretch fabrics.</td>
</tr>
</tbody>
</table>
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

   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
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 multiculturality of our societies.
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 ground-breaking 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.

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

Exhibition areas
   Jaume Bach and Pilar Villuendas
   Donated by Pilar Villuendas, 2016

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

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

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

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

© Oscar Mariné, VEGAP, Barcelona, 2018

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

### 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.

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

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In collaboration with:

- **INCASOL**
- **Generalitat de Catalunya, Departament de Territori i Sostenibilitat**

Member of:
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.

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
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08018 Barcelona
Tel: +34 932 566 800
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museudeldisseny.barcelona.cat

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

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