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Designers who Collaborated with the Stained-Glass Maker Antoni Rigalt i Blanch: the Cases of the Architect August Font i Carrera and the Painter Apel·les Mestres

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Les artistes ayant collaboré avec le peintre-verrier Antoni Rigalt i Blanch : les cas de l'architecte August Font i Carrera et du peintre Apel·les Mestres – Résumé

L'atelier dirigé par Antoni Rigalt i Blanch, l'un des leaders du modernisme catalan, a pu compter sur l'aide de divers artistes et architectes qui ont contribué à son œuvre en fournissant des projets de vitraux. Ce cas était assez courant à l'époque. Contrairement à d'autres propriétaires d'ateliers et grâce à

ses études, Antoni Rigalt a également contribué par ses propres dessins à l'œuvre finale. Dans cet article, nous allons analyser une de ces œuvres chorales : la Caja de Ahorros y Monte de Piedad (Caisse d'épargne et Mont de piété) de Barcelone à laquelle travaillèrent trois artistes : l'architecte August Font i Carreras, le dessinateur Apel·les Mestres et le peintre-verrier Antoni Rigalt.

Designers who collaborated with the stained-glass maker Antoni Rigalt i Blanch: the cases of the architect August Font i Carrera and the painter Apel·les Mestres – Abstract

The workshop led by Antoni Rigalt i Blanch, one of the key figures of Catalan Modernism, relied on the help of various artists and architects who contributed by providing drawings of stained glass. This was a common occurrence among the different workshops of the time. Unlike other workshop owners, and thanks to his

studies, Antoni Rigalt also contributed with his own designs to be transferred to glass. In this article, we will analyse one of these collaborative works, the stained-glass window of la Caja de Ahorros y Monte de Piedad de Barcelona, which was the work of three craftsmen: the architect August Font i Carreras, the graphic artist Apel·les Mestres and the stained-glass maker Antoni Rigalt.

In the late 19th century, one of the most important stained-glass workshops of the Modernist movement, led by Antoni Rigalt i Blanch (Barcelona, 1850–1914), both draftsman and stained-glass maker, was founded in Barcelona. Rigalt i Blanch received his education at the Llotja school in Barcelona between 1861 and 1869. Once he had completed his studies, he devoted part of his professional life to teaching as well as to his work as a graphic illustrator for well-known magazines of the time (fig. 1).¹



Fig. 1. Portrait of Antoni Rigalt i Blanch.

He acquired the knowledge to become a stained-glass maker at Eudald Ramón Amigó's workshop. In fact, there is evidence to suggest that he started working there alongside Ramón Amigó² prior to 1872, most probably instigated by the painters Agustí Rigalt and Tomàs Padró, the cousin and teacher of the former. Both of them frequently collaborated with the Amigó workshop, where they would make drawings for stained-glass projects. The workshop led by Eudald Ramón Amigó was a pioneer in the revival of stained-glass art in Catalonia from the mid-19th century.

The earliest reference to his stained-glass work dates from 1884, suggesting that he was working as a draughtsman and as head of the artistic stained-glass department of the workshop of the furniture decorator Francesc Vidal i Jevellí.³ It was not until 1887, however, when independent works emerged. In 1890 he joined the architect Jeroni F. Granell i Manresa (1867–1931) to found the firm Antoni Rigalt y Cia, for which he was artistic director and manager. In 1903 the company was renamed Rigalt, Granell y Cia, due to the addition of a new member,

¹ Núria Gil Farré, *El taller de vitralls modernista Rigalt, Granell i Cia (1890-1931)*, PhD thesis, Barcelona: Universitat de Barcelona, Barcelona, 2013.

² Thanks to the article by Claudi Omar i Barrera, "Criaturada' Arts i Estudis, year 1, number 3, Barcelona, 3 April 1920, we know that Antoni Rigalt received training to become a stained-glass maker at Eudald Ramón Amigó's workshop.

³ Ricard Bru, *Els orígens del japonisme a Barcelona. La presència del Japó a les Arts del vuit-cents (1862-1888)*, Institut d'Estudis Montjuïc, Barcelona, 2011, p. 977.

Josep Bartomeu, who was the brother-in-law of the architect Granell. The company designed and created Catalan Modernism's most emblematic artistic stained-glass windows, such as the ones in the Palau de la Música, Casa Lleó Morera, and Hospital de la Santa Creu i Sant Pau in Barcelona. Most of his output is located in Catalonia, although he also worked in other regions of Spain, several European cities, and in South America.

Antoni Rigalt and stained-glass design

His education as a draughtsman fostered his career in stained-glass making, since it enabled him to oversee the implementation of several of the stained-glass designs that were built in his workshop. Nevertheless, he did not work alone, as other artists also contributed work. Thanks to the company documents held at the Documentation Centre of Barcelona's Museu del Disseny,⁴ in other archives in smaller quantities, and in various articles from the press of the time, there is evidence to believe that several painters and architects contributed paintings to the Rigalt workshop in order for them to be converted into stained-glass pieces.

Among the documented art works that have been proven to be designed by Antoni Rigalt himself, some can be found at the church of Barcelona's School of the Dominican Sisters of the Presentation, such as the one that portrays Marie Poussepin, founder of the Dominican Sisters order (1899), the stained-glass window in the apse of León cathedral, depicting the musician kings (1892–1896), and the stained glass representing allegory presented at Barcelona's *Exhibition of Fine Arts and Artistic Industries* in 1896, to mention just a few.

The fact that some stained glass was designed by other makers may be due to various reasons. On several occasions, it was the architect who had designed the building that oversaw the project. This was a characteristic of an integrated art concept that was popular at the time. Indeed, this was the case of the Bassegoda siblings, Bonaventura and Joaquim, Francesc de Paula i Villar, Jeroni F. Granell i Manresa, a member of the Rigalt company, and Rafael Masó, among many others. In other cases, the architect or the client would hire a well-known artist to take care of the interior decoration; such examples can be seen in the cases of the painters Oleguer Junyent, Josep Pey and Joaquim Mir, as well as the case of the decorator Santiago Marco. There is evidence that the Rigalt workshop would regularly commission several painters that were practically part of the staff with stained-glass projects, most probably to manage the large workload that they had as well as to adapt to the clients' varied tastes.

Among them all, two important collaborators of the Rigalt company should be noted: the architect August Font i Carreras and the painter Apel·les Mestres. August Font i Carreras (1845–1924) was a prestigious architect with extensive output, a large part of which was created in collaboration with the stained-glass maker Antoni Rigalt.⁵ According to Dr Judith Urbano's research, Font attended drawing lessons at Barcelona's Academy of Fine Arts from 1861 to 1863, before embarking on his career as an architect, a discipline in which he always excelled. During this period he met Antoni Rigalt, who began his studies in 1861 at the academy. Afterwards, he moved to Madrid to carry on with his training at Madrid's architecture school, where he graduated on 21 December 1869.

Among his various roles, the most notable was his teaching position at the recently-created Barcelona School of Architecture,⁶ for which he was also the secretary for 30 years. Apart from that, another aspect to highlight from his career was his role, in 1883, as the assistant to the architect behind Barcelona Cathedral, Josep Oriol Mestres, for whom he held office after his death.⁷ Font had an extensive body of

⁴ Most of the Rigalt archive held in the Centre de Documentació del Museu del Disseny de Barcelona has been digitalised and can be accessed online at <https://ajuntament.barcelona.cat/museudeldisseny/ca/centredoc-archive/fons-rigalt-granell-i-cia>.

⁵ For more information about August Font i Carreras see: Judith URBANO, *L'arquitecte August Font i Carreras (1845-1924)*, PhD thesis, Universitat de Barcelona, Barcelona, 2011; Judith URBANO *La Barcelona eclèctica*, Ajuntament de Barcelona, Barcelona, 2014, Judith URBANO *Eclècticisme i Arquitectura*, Dux Ed., Barcelona, 2013.

⁶ The Barcelona School of Architecture was founded in 1875, before which it had only existed in Madrid.

⁷ August Font designed some of the stained-glass windows in Barcelona cathedral such as the ones in the chapel of the tomb of Sant Ramon de Penyafort, consisting of stained-glass windows dedicated to the saint after which the chapel is named and to Saint Bonaventure (1879), and the stained-glass window of the tribune featuring the figures of David, Saint Cecília and Saint Gregory, Palestrina and the musician angels, installed in 1891 and destroyed during the Spanish Civil War bombing (1936-1939). Both stained-glass windows were made by Eudald Ramón Amigó's

work, both public and private, spread across Catalonia, even though his output was mainly located in Barcelona.

Antoni Rigalt and August Font i Carreras had a very close relationship. The stained-glass maker held him in great esteem and respected him professionally. A letter from 27 October 1890, written by Rigalt and addressed to the Count of Peralada, has been preserved.⁸ In the letter, the architect Font speaks very highly of him and recommends him for the creation of the stained-glass windows that were to be installed in Carme church in Peralada. He was, in the architect's opinion, the finest stained-glass maker of Catalan religious art.

For the *National Exhibition of International Industries of Artistic Reproductions*, held in Barcelona in 1892, Antoni Rigalt presented a 14th-century-style stained-glass window made based on the architect August Font's design.⁹ Both of them worked in Barcelona on the stained glass of Casa Gallart (1895–1897), at 34 Rambla de Catalunya, now number 10; the stained glass in the café-restaurant Maisón Dorée (1903), which was located on Plaça de Catalunya,¹⁰ and those in Santa Maria de Montealegre church (1900–1902). The latter were ordered from the Rigalt, Granell y Cía company in 1902 and have been preserved, although they have been restored several times. The iconography represented in the central nave's upper windows is associated with several saints known for devoting themselves to charity. Successively, in 1908, they worked on the same building's chapel of La Miraculosa, which was also designed by the architect August Font i Carreras. In fact, the project dated back to 1907 and was finished one year later. The stained glass already boasted fully modernist aesthetics, depicting angels with large wings dressed in undulating outfits.

Rigalt and Font also worked together on the dome of Barcelona Cathedral (1912). The restoration was funded by the siblings Manuel and Anna Girona, whose father—Manuel Girona—had already financed the cathedral's façade. In 1937, however, all of them were destroyed when a bomb exploded right in front of the building during the Spanish Civil War. They had consisted of eight windows with three lancets as well as an upper and lower tracery. The reproductions edited in 1915 by the Girona siblings and the projects preserved by the stained-glass maker Villaplana, from Barcelona, have been conserved. These comprised simple, rigid meshed stained glass, which may bring to mind medieval artworks; each lancet features a figure with a mosaic background under a canopy. Canopies have clear gothic origins and are excellent examples of the structural changes introduced in the 19th century to structures from the 14th and 15th centuries. The 48 historic figures that appear are saints from the diocese and relevant characters for the given location, both religious and laic.¹¹

The pair also applied their art outside of Barcelona. For instance, they crafted the window in the niche of the La Mare de Déu del Claustre sculpture in Solsona cathedral (1910). This work was inspired by the moments leading up to the discovery of the sculpture of the Virgin Mary in a water well. The stained glass is divided into two parts: at the bottom, a set of angels, displayed in a convex formation, guard the water well. Some of them play a variety of stringed instruments while others carry flowers as offerings. The water well is lit up as the Virgin Mary's image is inside. In the upper part, the representation of the Holy Trinity is framed in a circular aureole of clouds.¹²

Furthermore, there is documented proof that the pair also worked on a stained-glass window at Sant Pere church in Terrassa, featuring the image of St Peter, and on the stained-glass windows of Sabadell's

workshop and his sons Joaquim and Josep Amigó.

⁸ Inés PADROSA "L'església del Convent del Carme de Peralada (1875-1891): de l'estat ruïnós a la intervenció dels millors professionals del Modernisme (Jeroni Granell, Antoni Rigalt, August Font i Gian-Dominico Facchina)". In *El Butlletí de Peralada*, Perellada, 2016, pp. 131-137. A special thank you to Ines Padrosa who provided the records on the stained-glass windows in Carme church in Peralada.

⁹ Catálogo de la *Exposición Nacional de Industrias Artísticas é Internacional de Reproducciones*. Imprenta de Henrich y Cia., Barcelona, 1892, p. 268.

¹⁰ The restaurant *La Maison Dorée* was owned by the G. and M. Pompidor siblings and was lavishly decorated. It closed in 1918.

¹¹ Sílvia CAÑELLAS, Núria GIL FARRÉ, "Les vidrieres de 1913 del cimbori de la Catedral de Barcelona: models gòtics i neogòtics", In *L'art medieval en joc. IV simposi internacional del grup de recerca EMAC. Romànic i Gòtic*. Universitat de Barcelona, Barcelona, 2015, pp. 265-275.

¹² Carles FREIXES, *Itineraris arquitectònics de Solsona (1875-1936)*. Final degree project [online]. Universitat Politècnica de Catalunya. Escola Politècnica Superior d'Edificació de Barcelona. Departament de Composició Arquitectònica, Barcelona, 2011.

Feu tower (1881–1892), commissioned by the owner, the nobleman Josep Nicolau d’Olzina Ferret.¹³ In pictures preserved from the time and various stained-glass windows that have been conserved, it can be seen that they consisted of stained-glass windows with central medallions containing the heraldic family shields, surrounded by Renaissance-inspired ornaments.

In regard to the painter Apel·les Mestres i Oñòs (1854–1936), a versatile artist, he was the son of Josep Oriol Mestres, to whom August Font i Carreras had been an assistant while working on the dome of Barcelona cathedral. Apel·les Mestres’s father had already devised several stained-glass designs, for which particular evidence of the ones in Barcelona cathedral exists. In 1870, he designed the upper part of the nave and the oculus of the south tribune, which were eventually finished in 1874 and made by Casa Amigó. The last projects to be undertaken by the artist date from 1880, when he designed nine stained-glass windows for the apsidal chapels.¹⁴

Thus, Apel·les Mestres followed in his father’s footsteps, designing stained-glass compositions. Like Rigalt i Font, Apel·les Mestres studied at the Llotja school and devoted his professional life to drawing.¹⁵ He illustrated a large number of books and regular publications. His artistic skills were developed alongside his writing, a facet in which he wrote dramatic works and narrative poems, as well as composing music and gardening. As a great connoisseur of the English Pre-Raphaelites, he can be considered one of the predecessors of Catalan Modernism.

Thanks to the documents held at the Historical Archives of the City of Barcelona (AHCB by its Catalan abbreviation), it is known that Antoni Rigalt and Apel·les Mestres had a notable long-lasting friendship. In the archive, letters between the two artists can also be found; the oldest one dates from 19 May 1881, written on graph paper, in which Antoni Rigalt tells Apel·les Mestres that he needs urgently to meet Mr Simón from Casa Montaner i Simón, a publishing house, regarding some business.¹⁶

A letter from Rigalt, Granell y Cía, dating from after 1907, has been preserved. In the letter Antoni Rigalt tells Apel·les Mestres, to whom it was addressed, that he needs to see him in regards to a commission. Finally, an undated postcard from Casa Rigalt, Granell y Cía has also been preserved, sent by Lluís Rigalt, Antoni Rigalt’s son, demanding the projects he had previously ordered.¹⁷

Besides these documents, a project signed by Apel·les Mestres is also preserved in the Rigalt collection.¹⁸ The project depicts a scene featuring four characters dressed up according to the medieval trend. Three of the figures are male and one is female, and two of them—a man and a woman—are seen sitting down playing chess while the other two look on. The scene takes place in the open air, and, in the bottom right-hand corner, the intertwined initials “AM”, the painter’s signature, can be seen. The drawing has a grid over it, ready to be transferred.

Apel·les Mestres did not collaborate exclusively for Antoni Rigalt’s workshop. There is documentary evidence to suggest that he also worked for other important stained-glass companies, such as the one run by Eudald Ramón Amigó, and, after his death, the company run by his sons, Josep and Joaquim, under the business name Hijos de Eudald Ramón Amigó (Sons of Eudald Ramón Amigó). Hence, in the early 20th century, he drew the designs for two stained-glass windows in the old Sant Jaume and Assumpció chapels of the La Seu basilica in Manresa, which were destroyed during the Spanish Civil War in 1939.¹⁹ They also worked together on the decoration of Café Colon, which opened in 1889 on Rambla del Centre in Barcelona. This restoration was led by the architect Josep Oriol Mestres while his son, Apel·les Mestres,

¹³ Aleix GONZÁLEZ CAMPAÑA, Judith URBANO, Marta IBÁÑEZ, *Can Feu i les imatges del record*, Associació Cultural Can Feu, Sabadell, 2016.

¹⁴ Sílvia CAÑELLAS, “Projectes de vidrieres pre-modernistes per a la seu de Barcelona”. In *Butlletí del Museu Nacional d’Art de Catalunya*. I, 1, Barcelona, 1993, pp. 171-196.

¹⁵ He was devoted to drawing until 1914 when he had to give it up due to an oncoming illness.

¹⁶ Apel·les Mestres personal archive: 5D. 52.16. AM.C. 3831-3832. Arxiu Històric de la Ciutat de Barcelona (AHCB).

¹⁷ Apel·les Mestres personal archive. Collection of letters: 5D. 52.16. AM.C. 3831-3832. AHCB. Undated postcard, but it is almost certain that the work dates from prior to 1914, given that in this period, after the death of his father in 1914, Lluís Rigalt was in charge of the artistic department of the workshop.

¹⁸ Centre de Documentació. Museu del Disseny de Barcelona.

¹⁹ Josep Maria GASOL, *La Seo de Manresa. Monografia històrica i guia descriptiva*, Caixa d’estalvis de Manresa, Manresa, 1978, p. 248.

was responsible for designing the interior ornamentation. The Amigó workshop was commissioned with the stained-glass works.

The stained-glass windows of La Caja de Ahorros y Monte de Piedad: a joint effort

In 1844 the first private bank was founded in Barcelona, called La Caja de Ahorros y Monte de Piedad. Upon its creation, the founders requested a location from the City Council and were provided with the former sites of the Taula de Comuns Dipòsits, a local finance company that succeeded Taula de Canvi, located on Sant Jaume square next to the Barcelona City Hall building.²⁰ In fact, in 1887, the City Council offered the banking institution the option of purchasing the whole building, and, some months later, it acquired two more adjacent buildings in order to expand the premises. In 1899 the architect August Font i Carreras was commissioned with the restoration works. The majestic building was designed in a Renaissance style with Plateresque decoration. In 1902 the building was awarded the annual prize for the best façade in the city, awarded by Barcelona City Hall to the city's finest buildings. The building currently houses the offices of a department of the Government of Catalonia.

Within the interior decoration of this magnificent building, two stained-glass windows can be found. The windows originally decorated two large openings that looked out onto Jaume I street, in the main session room, a semi-circular space on the ground floor, right next to the main entrance. Today, the stained-glass windows are located on the main stairway of the building, consisting of two large windows depicting allegories of faith and charity (fig. 2). The allegorical female figures command the scene while seated on a throne with a backrest consisting of a banner that features the bank's coat of arms, composed of the emblem of the city of Barcelona surrounded by the name of the bank la Caja de Ahorros y Monte de Piedad de Barcelona.

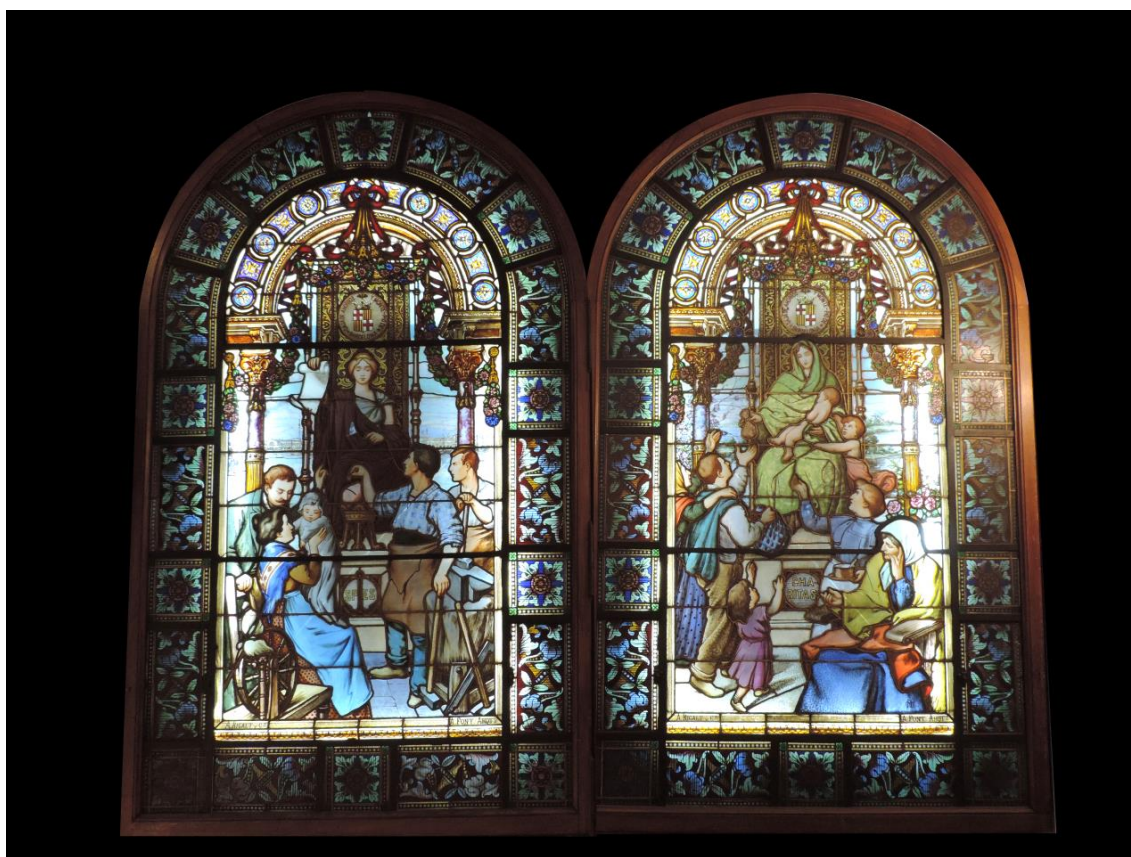


Fig. 2. Stained-glass windows of Caja de Ahorros y Monte de Piedad with the representation of the allegories of Faith and Charity. Generalitat de Catalunya.

²⁰ Judith Urbano, *L'arquitecte August Font i Carreras (1845-1924)*, PhD thesis, Universitat de Barcelona, Barcelona, 2011, p. 287.

The seated figure appears on the top of a high pedestal, where, in a circular banner at the front, the words “SPHES” and “CHARITAS” can be read, referring to the symbolism of the characters depicted. Both figures are framed in classical architecture consisting of a half-pointed arch supported by two columns with Corinthian capitals decorated with floral and bow garlands. The composition is finished off with a valance featuring floral motifs and plant life around the stained glass. The architectural representation of notable Renaissance style is in harmony with the building’s architectural style, for which August Font was inspired by the Renaissance architecture of Salamanca and Toledo.

The window on the right-hand side depicts the figure representing charity, dressed in a large green cape that covers her whole body and head. In one arm she holds a baby, and with the other, she gives a bag of money to several women and a girl who appear to be begging. The latter are dressed in typical clothing worn by the poor during the 20th century. The background depicts a landscape featuring delicate flowers and a mountain clearly inspired by orientalist aesthetics.

Meanwhile, the window on the left represents faith. The female figure is dressed as a Roman matron and has a money box at her feet as well as both male and female figures representing working-class people. On the right-hand side, two ironsmiths with hammers and an anvil can be seen, one of which appears to be putting a coin in the money box. On the left, a family is depicted: a mother, who spins thread by hand with the thread placed next to her, is seated holding a baby in her arms; the father is beside her with a hand raised towards the money box and appears to be explaining the importance of saving to his son. In the background, the city of Barcelona can be made out. The windows consist of cathedral and plain glass with a masterly application of grisaille and enamel.

The creators responsible for these stained-glass windows are known thanks to the signatures that appear at the bottom. On the left-hand side, the name of the stained-glass maker “A. Rigalt y Ca” appears alongside the name of the painter who designed it: two intertwined initials, “AM”, the unmistakable mark of the painter Apel·les Mestres (fig. 3). On the other side, the signature of the architect, “A. Font. Arqto” can be seen.



Fig. 3. Detail of the signatura, with the initials of the painter Apel·les Mestres and the name of the stained-glass maker Antoni Rigalt.

Little information is available about these works; it is only known that they were published in 1906 in the magazine *Hojas Selectas*,²¹ for which the footnote reads: “Window decoration by D.A. Font for la Caja de Ahorros y Monte de Piedad de Barcelona”.

In the aforementioned archive of the artist Apel·les Mestres, a letter of key importance for the research has been preserved. The letter is from Casa Rigalt y Cía, dated 3 June 1903, addressed to the artist Apel·les Mestres, informing him that an enlarged version of the la Caja de Ahorros y Monte de Piedad drawings had been sent to him, and requesting a suitable time for him to receive his visit in order to go through the relevant modifications as well as to select the final colours.²²

Dear friend Apel·les,
I am sending you back the enlarged drawings for the stained-glass windows of la Caja de Ahorros. Please let me know at what time I can come to your home to make the necessary changes and choose the colours.
With love,
Your true friend,
A. Rigalt

²¹ J.P. “Las vidrieras de color su historia y sus aplicaciones”, *Hojas Selectas*, year V, Barcelona, 1906, pp. 994-1002.

²² Apel·les Mestres personal archive. Collection of letters: 5D. 52.34. AM.P. 4165. AHCB.

This short letter deserves special mention, since the date shows that even if this construction was awarded a prize by Barcelona City Hall, in 1902, as the best building, the interior decoration would not yet have been finished. According to the letter, the project was yet to be finished in June 1903. The stained-glass windows were most likely not ready until the end of that year or the beginning of the following one. Moreover, this document clearly demonstrates that it was the stained-glass maker Rigalt who commissioned the draughtsman Apel·les Mestres with the stained-glass windows, given that he was one of the company's regular, trusted collaborators. In these few lines there is also evidence that Mestres was familiar with the occupation of a stained-glass maker, as he was the person in charge of selecting the colours for the stained glass.

In Rigalt's archive, a very similar project to these stained-glass windows is held (fig. 4).²³ The arrangement is the same: an allegorical figure, in this case representing Saving, dressed as a Roman matron with a diploma in one hand. The figure is also seen sitting on a large throne, along with the classical architecture that has been previously described. On one side, there is a money box in which a father and son, dressed as a sailor, are seen depositing a coin. On the other side, an elderly woman appears to be giving a coin to a girl, and behind them, a female figure is seen. In the background, the image of the city of Barcelona appears. This design is likely to have been discarded in favour of the Faith image that has similar iconography.



Fig. 4. Project in the Rigalt Collection with the allegorical representation of Saving.

© Fons Rigalt i Granell. Museu del Disseny de Barcelona.

In addition to this, the architect also designed for the building a skylight with an octagonal base, which illuminates the central courtyard. The centre of the skylight is decorated with coffering and fleurons, also created by the Rigalt workshop. This is not the only one as another circular skylight with a much simpler design, by August Font and Antoni Rigalt, embellishes the hall of the branch of la Caja de Ahorros y Monte de Piedad on Clot street in Barcelona.

From this information it can be concluded that these stained-glass windows were a joint effort between the architect August Font, the stained-glass maker Antoni Rigalt, and the painter Apel·les Mestres. The architect responsible for the building's design and decoration was probably the person who suggested its iconographic themes, which were then drawn by Apel·les Mestres, a prestigious painter, and executed by Antoni Rigalt's work-shop, creating several pieces combining considerable aesthetic beauty and technical complexity.

This therefore stands as an excellent example, among others, of the close relationship between architects, painters, and stained-glass makers during the Modernist period, in which they worked as a team, usually following the indications of the building's architect.

²³ Fons Rigalt, Centre de Documentació, Museu del Disseny de Barcelona, MDB-3-401-3068.