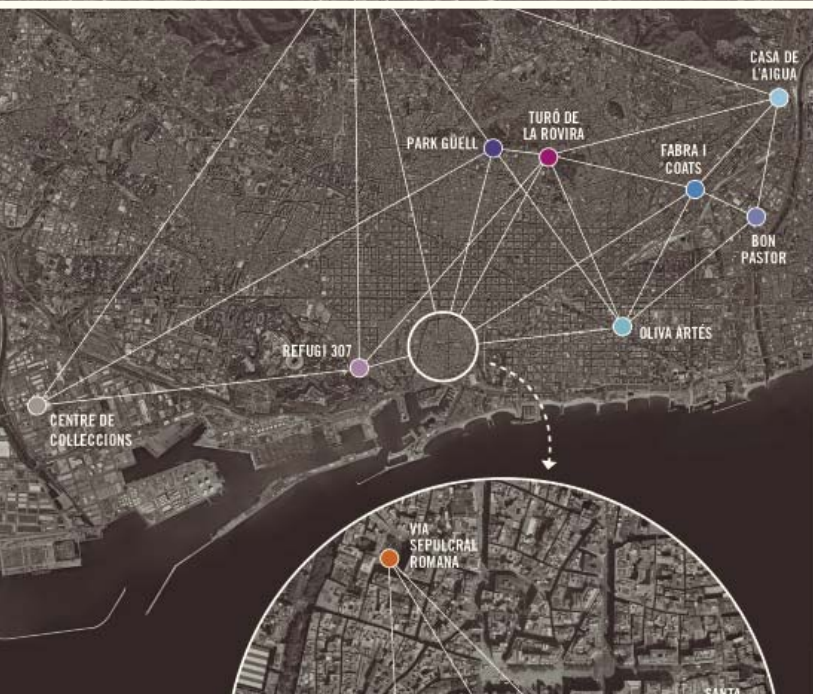


## The Great Metamorphosis

The long-lasting COVID-19 pandemic, the jump from in-person meetings to the ubiquity of virtual meetings, and the postmodern beating that the notion of the truth has taken, put to good use by Trumpism, have marked a year that was an historic and even geopolitical turning point. If we re-read the Butlletí from 2019 in the light of 2020, the commitment to city museums as heritage centers of urban knowledge and citizen-building gains force. Connecting cities, connecting citizens. This is how it is approached in this 2020 newsletter, as always, looking at Barcelona on multiple scales, from the neighborhoods to its place in the world. Just one year has gone by yet it feels like a century. It was a hard time for us on the museum team, working from home, but it was also intense and fruitful, as we were fully immersed in the transformation of the institution, with our eyes on its 80th anniversary in 2023. Fortunately, morale remains high. We face the challenge of orienting the museums for the benefit of the citizens in complex economic, social and political times.



	4	La fundació de la colònia romana
	5	Forma Urbis. L'estructura urbana de Bàrcino
	6	La societat de Bàrcino <a href="#">Per saber-ne més →</a> 11 16 19 20 21 22 23 24 25 26
	7	El cristianisme, els visigots i la ciutat
MUHBA Plaça del Rei - Palau Major	8	Terra de frontera, entre musulmans i carolingis
	9	La Barcelona comtal <a href="#">Per saber-ne més →</a> 23 26
	10	Els prohoms, una nova elit ciutadana
	11	De platja a port
	12	L'esplendor gòtica de Barcelona
	13	Ciutat reial i capital mediterrània <a href="#">Per saber-ne més →</a> 25
	14	Una ciutat catòlica <a href="#">(En construcció)</a>
	15	La Barcelona gremial <a href="#">(En construcció)</a>
	16	Barcelona, capital provincial a l'Imperi hispànic <a href="#">(En construcció)</a>
MUHBA Temple d'August	17	Poder polític i religiós a Bàrcino
	18	El fórum i l'espai públic de la ciutat romana
MUHBA Porta de Mar	19	Les termes i la cultura de l'aigua
	20	La defensa de la ciutat romana: la muralla de Bàrcino
MUHBA Via Sepulcral Romana	21	Els eixos viaris i el territori de Bàrcino
	22	Rituals funeraris a la ciutat romana
MUHBA Domus Avinyó	23	La domus, residència distingida
	24	La decoració domèstica
MUHBA Domus Sant Honorat	25	Una casa vora el fórum
	26	Les sitges del call jueu
MUHBA El Call	27	El Call, barri jueu de la ciutat
	28	El llegat cultural de l'aljama
MUHBA Santa Caterina	29	Crisi del monacat i canvi urbà
MUHBA Oliva Artés	30	Les bases humanes i materials
	31	La projecció cultural i política
	32	La formació d'una metròpoli
	33	Laboratori de codis urbans, el joc de la ciutat
MUHBA Bon Pastor	34	Habitbar Barcelona. Reptes de l'habitatge al segle XX <a href="#">(En construcció)</a>
	35	Viure al Bon Pastor. Casa, barri i món obrer <a href="#">(En construcció)</a>
MUHBA Fabra i Coats	36	Treballar a la ciutat <a href="#">(En construcció)</a>
	37	Les modalitats del treball <a href="#">(En construcció)</a>
	38	Barcelona fabril, Sant Andreu i Fabra & Coats <a href="#">(En construcció)</a>

MUHBA rooms throughout the city

# INNOVATING IN TIMES OF PANDEMIC: DECALOGUE FOR A CITIZENS' MUSEUM

The pandemic has accelerated the digital revolution, with new combinations of in-person and virtual activities, with the artificial intelligence that seems to be just round the corner. We are facing a Copernican inversion: the digital museum is becoming the base. But if this change is solely technological, we're on the wrong track. Digitalization must propitiate a paradigm shift, with a *new urban museology* that turns the museum into a public center for clear and rigorous knowledge of the city, in the best enlightened tradition. Its role can be as or more important than in the past when today, social media, in a volatile world, can create an illusory world that is, plainly speaking, full of lies. We will summarize this transition from 'city museum' to 'citizen museum' in ten ideas.

## A decalogue of intense, almost revolutionary changes.

### 1. Conceptual revolution: a new institutional definition

The ICOM requires a change in the general definition of museums, to make it more social and more global: it would have been very helpful if it had been approved at the 2019 meeting in Kyoto. At the same time, city museums, which have, since their beginnings, been somewhere between urban policies and cultural policies, must be able to rethink their specific definition. We talk about MUHBA as a "heritage center of urban knowledge and citizen-building" and we propose situating its public activity at the crossroads between four basic rights: the right to the city, the right to knowledge, the right to beauty, and the right to identity.

### 2. Narrative revolution: the museum as a knowledge hub

Without research to fuel new urban narratives, going far beyond documenting pieces, a city museum is unlikely to produce knowledge of significance for its citizens and orient its collections. More research needs to be done on the trajectory of the city from the perspective of urban history, and it must be possible to formulate this knowledge in an accessible manner to propitiate the Enlightenment maxim of dare to know, *sapere aude!* In this regard, it is necessary to rethink the cultural marketing based on audience segmentation because of its implicit risk of going from taking diversity into account to renouncing equality.

### 3. Heritage revolution: strategic city collection

The objects must be both an end point and a starting point. City museums must be able to mark its narrative with the pertinent documents, objects and buildings, which are not always the ones it has available. The definition of a strategic collection is as important as the technological innovation to make it accessible. Museums must be R&D centers of innovation in rendering technologies. With three-dimensional scanning, objects and buildings are entering the age of technical reproducibility that Walter Benjamin talked about, long after the same thing happened to literature, music, and plastic arts.

### 4. Revolution of formats: the equivalence between genres

Exhibits are an essential format of museum work, but they can no longer be considered as the crowning genre in museums that aspire to showing the city, inside and outside their centers. Between virtual recreations of movable and immovable goods, georeferenced cartography, guides and books, audiovisual material and urban itineraries, city museums can multiply their potential by using the most appropriate format in each case. To propitiate this equivalence between exhibitory, written, audiovisual, and urban genres, a new website format is required that brings together the different kinds of knowledge of the museum in a big portal, an echo of Borges' mythical library.

### 5. Educational revolution: museum school and school museum

In the COVID-19 crisis, schools come less often to the museum, but that has also accelerated the change to the new model that MUHBA was already working on. The design of next-generation audiovisual and digital material, added to teleconferencing and distance learning, has allowed the museum to be more present in the school, and the school visit to the museum can then be oriented toward the direct and participatory appropriation of heritage elements. This school-museum tandem can



© Marc Lozano, 2020

Barcelona Metro. Connection between lines at the Diagonal station during the first



contribute to blurring the barriers between culture and education: the city museum becomes the school museum and a key institution in the social construction of knowledge.

#### 6. Citizen revolution: The local and multi-scale museum

Proposals limited to community dynamization of the neighborhood, as has occasionally been proposed in debates on the future of city museums, by not allowing them to situate it in broader contexts and compare, have little potential for emancipation. With online expansion, the work of the museum in multiple formats can expand cultural democracy, with the involvement of the urban collective, if it propitiates, both in substantive narratives and in social practices, multi-scale ways of seeing and doing between the “neighborhood”, “city” and broader “territories”, from the neighborhood community to the global world.

#### 7. Tourist revolution: the distance museum

Increasingly complete virtual representations and the digital museum, conceived as a hub of urban historic and heritage knowledge allow for a qualitative leap in knowledge from home, with the democratization of what, in the 18th century was only for the European aristocracy who, before undertaking the Grand Tour, had good guides for the trip. City museums must be able to design “urban knowledge packs” that help to promote sustainable tourism, between the right to the city of the residents and the right of the visitors (who are, in fact, displaced citizens) to learn, compare, and share.



lockdown period, Spring 2020.

#### 8. Organizational revolution: the transversal museum

The need to reinvent procedures and results in an unexpected distance-working regime has made it possible to increase institutional productivity in times of pandemic in many aspects. The urgency of the moment, in a completely new context, has favored a less hierarchic and more transversal organization, with more cross-relations between subjects, projects, personnel, and collaborators. This was helped by the fact that the museum was already practicing a networked model that aimed to connect personal skills and general objectives. The challenge now is to consolidate it. If we are to believe Max Weber, this may be one of the most important matters of the present moment.

#### 9. Sustainable revolution: an economic R&D agent

The reduction of museums to the role of tourist bait is highly reductionist. Museums are the tip of an economic iceberg, on which many businesses with little visibility depend. City museums, or at least this is what MUHBA is aiming for, can stimulate the export economy as R&D hubs in the treatment of movable and immovable heritage, urban history and knowledge, and civic museology. If the museums fall into decline, a broad industrial and services sector will also decline. In post-pandemic times, Keynesian cultural policies may be highly productive socially if they stimulate productive innovation.

#### 10. Solidarity revolution: the resilient museum

The city museums of the 21st century, conceived as heritage nodes that connect knowledge, spaces and citizens, can become poles of scientific, technical, and economic innovation and, at the same time, educational and cultural facilities linked to their surroundings. It would be unthinkable for them not to be sensitive to the social and political unrest of very difficult times, when death has struck close to home, and they can lose much civic legitimacy if they fail to take care of their direct and indirect employees. Most city museums receive public funding and a better definition of their role (returning to the first point) would facilitate their insertion in future cultural and urban policies, in favor of the institution and service to the citizens.

Joan Roca i Albert

MUHBA

We have had the opportunity to debate these topics at different virtual international meetings. The first was organized by the OECD and ICOM on 10 April 2020. This was followed by that of the Laboratorio Aperto di Ravenna on 18 May, the Intermuseum meeting in Moscow on 29 May, and the Colectivo Pro Ecosistema Cultural in Mexico City on 6 June. This article owes a particular debt to the presentation given in the colloquium “Els museus de la ciutat en temps de pandèmia” (Museums of cities in the time of pandemic), held by CAMOC/ICOM on 27 October 2020, to which the city museums of New York, Frankfurt, Lisbon, and Krakow were invited. See <https://ajuntament.barcelona.cat/museuhistoria/ca/seccio/xarxes-internacionals>.

# BARCELONA IN THE FACE OF PANDEMICS

During the first lockdown, MUHBA made good use of its YouTube channel, which made it possible to hold fully virtual dialogues and seminars. One of the first was that by Borja de Riquer, which is summarized here, with the full version available at <https://www.youtube.com/watch?v=P7hBrhjnTBU> and can be read in *L'Avenç* no. 469 (June 2020).

A look at the pandemics suffered by Barcelona in the 19th and 20th centuries shows that poor living conditions and the extremely high mortality rates in the city were the result of highly specific social and economic situations and of the lack of care by public authorities. In pandemics throughout the 18th century, the same solution as was used in the Middle Ages was most often applied: closing the city in order not to contaminate the rest of the region. It was only toward the very end of the 19th century that the city council implemented a decided public-health policy, but that did not prevent the city from suffering terrible epidemics until well into the 20th century, the last of which was the misnamed Spanish Flu of 1918-1920.

The first major epidemic in Barcelona after the Peninsular War was the yellow fever of 1821, which arrived on a ship from Cuba. It affected 20% of the city's 100,000 inhabitants and caused an official death toll of 8,846, although evidence would suggest a real figure of close to 10,000. Closing the gates paralyzed the city's economic life, while the more well-off fled the city. Factories, workshops, and shops were closed, and many people lost their jobs. The city was cut off by land and sea and with no markets open. The city council dealt with the supply problem by distributing victuals, in the midst of riots caused by the people who were going hungry. The Junta de Sanitat de Catalunya (Catalan Health Care Council) blocked and isolated the sick. Hospitals were improvised and brigades were created to bury the corpses of the dead. The next epidemic was the cholera epidemic of 1833-1835, which coincided with the outbreak of the First Carlist

War and saw further outbreaks in 1853-1856 and in 1865. In this last year, the city council gave an official figure of 1,746 deaths, but Ildefons Cerdà calculated that the figure was at least 3,000. In 1870, with a city of now 300,000 inhabitants, the yellow fever reappeared, again arriving on a ship from Cuba. The neighborhood of La Barceloneta, which the most badly affected, was isolated from the rest of the city. Road and rail traffic were cut off and the entry of vessels into port was prohibited. The Junta de Sanitat set up the military hospital and the Les Penedides convent, which was being built in the Eixample district at the time. The well-off also fled, as did some municipal employees.



© Biblioteca de Catalunya

Citizens of Barcelona leaving the city during the yellow fever epidemic, satirized by *La campana de Gràcia* in October 1870.

The cholera outbreak of 1885 was one of the worst pandemics of the century in all of Spain, although in Barcelona, the health care crisis was less severe. The same phenomena occurred: flight of the well-off and provisional establishment of a hospital in Hostafrancs and use of hospitals under construction, such as Sagrat Cor or La Maternitat in the Les Corts district. This epidemic caused between 2,000 and 2,500 victims, two-thirds of whom were women. The working-class neighborhoods of Hostafrancs, El Raval, and La Barceloneta were the hardest hit. The engineer Pere Garcia Fària attributes this fact to the awful conditions of housing, overcrowding, and, especially, the lack of

running water. The reaction of the municipality in contrast to that of the state is remarkable. In Madrid, no parliamentary debate was held on the cholera and no increase was made to the health care budget. In Barcelona, on the other hand, the city council created the Municipal Microbiology Laboratory in 1887 to analyze food and water and to experiment with vaccines. It was the first in all of Spain. The Institute of Urban Hygiene, a stable disinfection service, and a municipal domiciliary medical care service were created. In 1904, a severe typhoid epidemic affected particularly the old parts of Barcelona, with El Raval, Sants, Gràcia, Sant Martí, and Poblenou, where the highest population density and most unhygienic conditions were to be found. This episode is linked to the existence of a deficient sewer network. It was a very severe problem and the typhus epidemics continued. The 1914 epidemic caused 2,400 deaths.

Finally, the 1918-1920 influenza caused between 12,000 and 15,000 deaths. The overload of the system made it clear that the authorities had not taken the problem of public health seriously. The liberal Spanish government saw public health not as a right but almost as a charitable service. The first hospital of the city built with state funds was Hospital Clínic, inaugurated in 1906, providing the Faculty of Medicine with its first access to laboratories. At that time, there were no provincial hospitals, as the provincial government was no longer connected to Hospital de la Santa Creu and private hospitals and clinics were beginning to proliferate, owned by the Church, the Red Cross, and private individuals and solidarity associations against diseases. The Barcelona College of Physicians had only 383 members in 1895. It was not until the passing of the General Health Care Act of 1986 that the right to free and universal medical care was recognized, and a potent public-health network came into existence.

**Borja de Riquer**  
Historian



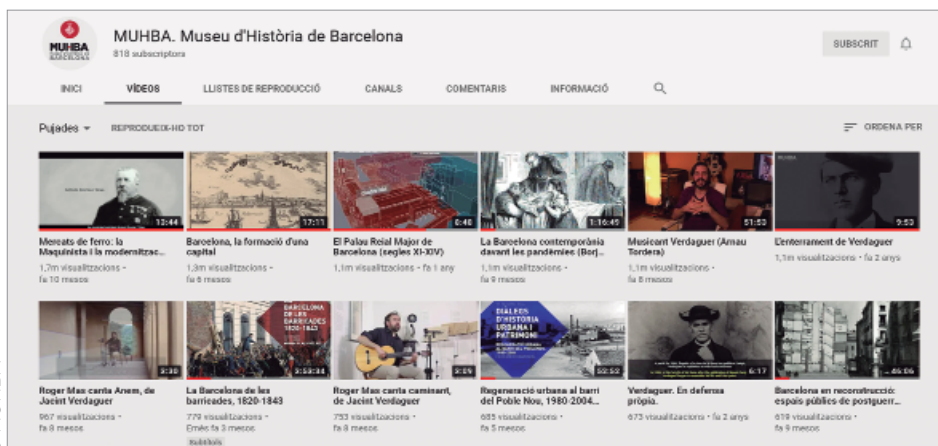
# THE IN-PERSON, AND DIGITAL BLENDED EXPERIENCE

The COVID-19 pandemic has shaken the foundations of companies, regions, economies large and small, families, governments and institutions, and of museums too. In fact, it has been a turning point, a point of no return, for many museum, tourist and citizen practices, which has forced us to rethink them from top to bottom if we want to ensure their existence in the future. MUHBA, which before the pandemic and including all the sites that make up the museum, received approximately one million visitors a year, with a large tourist component, while at the same time, it was a top-level educational resource for schools and was firmly rooted in Barcelona society, even though it received no visitors for three months: the museum closed, in-person activities prohibited, borders closed and no tourists in sight, schools and universities working from home... a desert. The shock of the disappearance of in-person museum visits, which led to the museum existing only online for a time, has, however, turned out to be an accelerator and catalyst of change for many structural aspects of the museum, including the scheduling of activities. What was clear was that there was no desire to cancel the scheduled program, despite the lockdown and restrictions, and in record time and with considerable effort, the museum has turned to digital and virtual

formats. The museum has now recovered some in-person activity (with maximum occupation limited to 30% and in-person activities allowed only for groups of the same bubble, such as schools) and it might be said that MUHBA is now 30% in-person and 70% virtual. In recent years, MUHBA had made a clear commitment to recording and providing on the website videos of the conferences, dialogues, and meetings it held to allow those who were unable to attend to view the session at a later date. It was the last link in the scheduling: making available online everything that had previously been done in-person. In this same line, some temporary exhibitions have, for some years, had a version as a virtual and navigable tour, in order to provide them with a second, long life on the Internet. Now, the approach is different: there are recorded sessions that can be watched on channels such as YouTube and Vimeo, and more and more meetings and conferences are being broadcast live over the Internet. This practice has made the museum website more dynamic and has reactivated the presence of MUHBA on social media, especially YouTube, Facebook, and Instagram. The virtual tour format was kept for the temporary exhibitions and from now on, all of them, without exception, will have two versions, the in-person version and the virtual version.

The transformation has also affected the urban itineraries and commented visits, which were once exclusively in-person but are now beginning to be produced in video format so that the heritage of Barcelona can be enjoyed through historians and specialist educators without having to leave home and from any location. Recitals and concerts have also been recorded, with more to come. Although this is a format that requires time and resources, it has enormous potential for disseminating knowledge, especially if the productions are subtitled in different languages. In the field of education, the health care situation has produced the necessary drive to activate a profound change in the activities – a change that had been in the works for some time. Now, the emphasis is on the work prior to the visit that is done in the school, with much digital material specifically designed for assimilating knowledge, followed by a much more specific and significant visit to the museum to see what has been learned and enter into direct contact with the heritage, with subsequent consolidation work. It is now also possible for museum educators to intervene live in the classroom and ask questions, generate debate, guide a specific study or answer queries.

There are those who say that the online proposals work to the detriment of in-person activities in the museums, but the truth is quite the opposite: they expand audiences more than we could ever have imagined, because neither distance, weather nor linguistic diversity can prevent participation in the MUHBA scheduled activities, especially when we consider that simultaneous-translation tools are becoming increasingly accurate. So, this digital roll-out is generating knowledge and curiosity, potentially throughout the entire world, and encourages a desire to someday visit MUHBA in person and see the heritage of Barcelona.



The MUHBA YouTube channel increased its activity from March 2020, with a growing amount of audiovisual content.

**Mònica Blasco**  
MUHBA

## BEGINNING WITH THE VIRTUAL EXHIBITION: CHANGE OF METHOD

Now more than ever, with COVID-19, the online world has become an essential part of international relationships, communication, and economy. As in other industries, the pandemic has precipitated the development and updating of many museums and cultural centers and has led to the accelerated “technification” of many users. At a time when museums were working for the right to culture, studying and implementing accessibility of the information and content of their proposals, removing barriers for a sector of the population that had not been able to access it to date, COVID-19 made it necessary to expand this effort to address all the citizens in light of the inability, among other factors, to physically visit the museum venues. In this context, MUHBA has opted for virtual exhibitions as a laboratory of ideas and has implemented its first natively online exhibition: *Barcelona & Football. The great social game of the 20th century*. This is an unusual exhibition project. Whereas the normal process would be to work to present the proposal physically and, from there, build the virtual exhibit, in this case the order was reversed, and a virtual exhibit was built from scratch. This approach has made it possible to explore all the challenges and opportunities of virtual exhibitions. The challenges include getting the design teams to expand their knowledge of the available new technologies so that they can choose the most appropriate tool from a constantly growing and evolving range. It is also necessary to design formats adapted to audiences with different levels of technological affinity and avoid creating technological barriers generated by avoidably complex levels of usability or those that require special facilities or equipment. Similarly, it is necessary to balance the content on offer by aiming to exploit as much as possible the new possibilities while preventing the disappearance of physical limitations leading to excess content that overwhelms



Prototype of the virtual exhibition *Barcelona & Football. The great social game of the 20th century* scheduled at MUHBA Oliva Artés.

visitors or causes them to lose the focus of the exhibit. The opportunities, on the other hand, involve accessibility, knowledge on multiple scales, and participation, a key triad for virtual development. Digital resources allow for general, worldwide access from the outset and exponentially increase the number of potential visitors. The world is built from and made up of diversity, and these tools must be able to respond to diversity and be inclusive. An exhibition is based on a narrative discourse that transmits content that allow us to acquire basic knowledge of the topic at hand. But what is the difference between an in-person and a virtual exhibition? Do they have to be the same? What does each format offer? The in-person exhibit offers a limited space and limited time, a real, sensorial experience in contact with the people, the space, and the pieces. The virtual exhibition, on the other hand, opens up a very broad range of cognitive possibilities. Being able to supplement the content can be highly enriching and makes it possible to respond to different levels of interest, knowledge and ability on the part of the users.

And, finally, participation. In both in-person and virtual exhibitions, citizen participation is becoming one of the essential and priority elements that the museum must potentiate. Museums must be participatory; they are of the citizens and for the citizens. Stable communication and participation dynamics need to be established. At a time when users are accustomed to interacting on social media, the virtual exhibition provides an excellent space for interacting with the public. It is another window of opportunity for establishing a connection, a link with the citizens, who often have little to do with the world of museums, and with the territory.

**Daniel Alcubierre**  
**Marta Iglesias**  
MUHBA



# THE NEW PRESENTATION OF THE PALAU MAJOR: BARCELONA, THE SEA, AND THE MONARCHY

In 2019, in the Tinell or main hall of the Palau Major or Major Royal Palace, MUHBA put on the temporary exhibition *Barcelona Mediterranean Capital. The Medieval Metamorphosis, 13th-15th Centuries*. The exhibition used comprehensible language to present the results of the advances in research into late Medieval Barcelona that, with the help of MUHBA, had been carried out by several researchers from CSIC, universities, and other institutions. It was necessary to break down barriers between high-level research and dissemination by articulating an historical discourse based on the pieces in the museum collection, supplemented with pieces that arrived on loan. In years of severe difficulties like the present, it was for the resources invested in installing that big temporary exhibition to have left as a legacy a considerable expansion of the MUHBA permanent museography, which, until then, had not included a complete and coherent narrative of the Barcelona of the 13th, 14th, and 15th centuries. With this aim in mind, the possibility of an exhibition design was considered that combined two elements: a perimeter circuit made up of display cases with the MUHBA pieces, which supported the entire general discourse, and a second circuit of side spaces that, by dialoguing with each sector of the perimeter, broke down more specific aspects through the pieces on loan.

The challenge was considerable, but it was worth it: when the temporary exhibit was taken down, the Tinell had, with little extra effort, become another exhibition space of MUHBA's permanent museography. On either side of the throne room, we find the explanation of how Barcelona became the main economic center and administrative capital of a great Mediterranean monarchy while, at the same time, becoming defined as municipality with a high degree of autonomy. The initial trigger and main driving force of this entire process, however, was the inclusion of Barcelona on the international maritime trade routes. This is why the entrance to the exhibition itself was preceded by a provisional installation located in the Neogothic antechamber. With the deliberate appearance of a construction site, it explained how Barcelona had fully joined the international maritime routes without having a real port, as the first pier (approximately 200 meters long by 15 meters wide) was built at the initiative of the municipal government between 1477 and 1487. The warning of the room under construction was due to the fact that the most important piece, the wreck of a medieval ship found during the excavations carried out in front of the Baluard de Migdia (Southern Bulwark) (2006-2008), could not be installed until the long and delicate restoration process had

been completed. This work has finally ended and MUHBA, with funding from the Port of Barcelona, has been able to install the climate-controlled display case that will show it off in the best conditions, together with the fragments of rope and other Medieval pieces and tools recovered from the excavation.

Because it is a clinker-built Atlantic-going ship that sunk in the mid-15th century, it is direct evidence highlighting the international trade activity that had begun much earlier with the construction of the breakwater. Work on this pier began in the last decades of the 11th century, when the advance of the Christian conquest, driven by the monarchy, had led to the end of the money from the *parias*, the tributes paid by the neighbouring Muslim principalities or *taifas*. The sovereign and his associated urban elites, who were used to a high degree of liquidity, then had to seek other alternative sources of wealth, which they found in maritime trade. The new MUHBA exhibit highlights this original link between the palace and the port, which transformed Barcelona into the great European and Mediterranean capital that it remains to this day. We will continue to discuss this project in the next Butlletí.

**Ramon J. Pujades i Bataller**  
MUHBA



© Enric Gràcia, 2020

The Tinell or main hall of the Major Royal Palace now has a permanent exhibit that expands the narrative of the Barcelona of the 13th, 14th, and 15th centuries.

## FEEDING BARCELONA. CITY, FOOD SUPPLY, AND HEALTH

One of MUHBA's areas of research and dissemination in recent years has focused on the study of the nutrition and health of the citizens. The Feeding Barcelona project has paid particular attention to the institutions and policies that have made it possible to satisfy the basic vital needs of the city's people throughout history and, as a result, the sustainable existence of the city itself. Until recently, it was a topic that received little attention in terms of historiography, perhaps because it requires an interdisciplinary focus ranging from economic and social history to medicine and osteoarcheology and including political history.

For this very reason, for nearly a decade, MUHBA has been trying to build the essential collaboration between researchers from different specialties attached to different universities and research centers, including the Fundació Alcía and the group promoting the *Col·lecció 7 Portes de Receptaris Històrics de Cuina Catalana* [7 Portes Collection of Historical Recipes of Catalan Cuisine]. The knowledge that these synergies have generated has been made available to the citizens through conferences, seminars, and sector publications, dedicated to supplying food and drinking water, to the markets, to the history of hospitals in the city, to the first peasant farmers of Barcelona, to coopera-

tivism, to the restitution of culinary heritage, and much more, all of which can be found in the corresponding sections of the MUHBA website.

All of this baggage means that MUHBA is now in a position to present a synthesis exhibition this year that presents citizens, in a comprehensible manner, the complex historical interrelations between food provisioning, citizenship, health, political power, and urban sustainability.

The initiative, which had been planned for some time, has taken on special importance since Barcelona became the 2021 World Capital of Sustainable Food; i.e., the meeting place for the more than 200 cities committed to improving the health of people and of the planet as a whole, who signed the Milan Urban Food Policy Pact. And because the world congress of CAMOC, the UNESCO/ICOM city museums section, will be held there in autumn of 2021.

The projected exhibition will show the historical evolution of the forms and institutions of government that have played a role in supplying the city with food and have been involved in looking after the health of the citizens. We will see how they did it, in which circumstances, and under what political and social exigencies. It will also allow us to reflect on the effect of municipal food policies

on social peace, health, and the life of people, as well as on the growth of the city and its sustainability. We will see that the governments of Barcelona, like those of other cities in western Europe, played a key role in urban food supply while maintaining monopoly rights over trade in certain basic products, mainly the cereals used to make bread.

When these municipal rights and privileges were ended by the gradual implementation of economic liberalism, Barcelona City Council had to reinvent its strategy. It therefore based its intervention on building, managing and regulating the municipal markets, both the retail markets and the Born wholesale market, which would eventually hand on its functions to Mercabarna in the last third of the 20th century. The exhibit will thus provide a long-term historical view that will allow for reflection regarding the present. It will be installed in the Tinell of the Major Royal Palace of Barcelona, and inauguration is expected to be in late September. Before the physical inauguration, however, it will be possible to consult the exhibit virtually.

**Ramon Pujades**

MUHBA

**Mercè Renom**

Historian



Detail of El Borner. A close-up view of the fish market with some structures of the citadel in the background. Anonymous, circa 1775. MHCB-10946.



# A WINDOW ONTO HISTORICAL DIETS IN THE ARCHAEOLOGICAL ARCHIVE

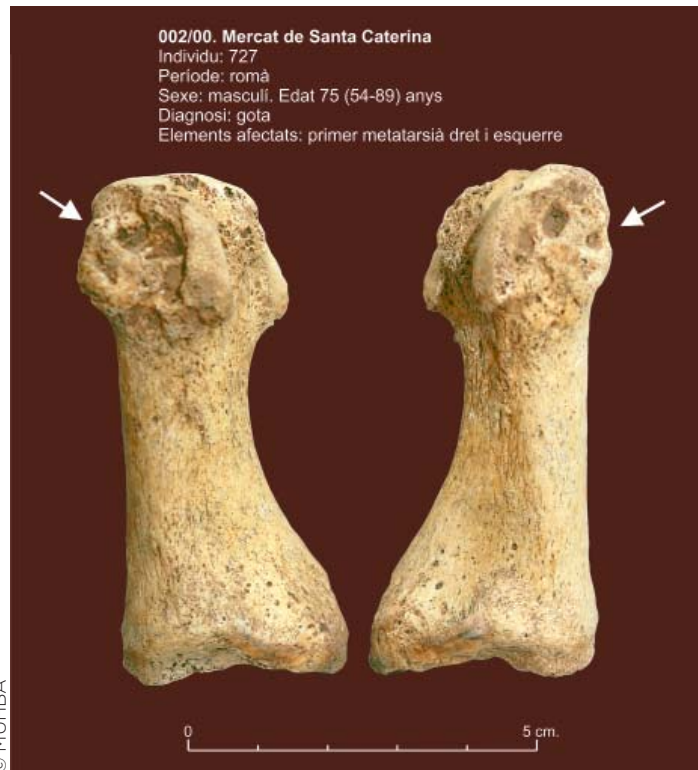
The Archaeological Archive at the MUHBA Collections Center is the museum space dedicated to the treatment, conservation, and study of the items exhumed in the archaeological excavations carried out in Barcelona.

The Archive ensures their conservation, management, and study, organizing the spaces and uses in order to carry out all the tasks prior to depositing the materials and accredit the storage conditions, ensure the permanent connection between the archaeological documentation and the material, and facilitate quick and easy control of the location of the items. Once the permanent conservation of the archaeological material has been ensured, consultation, study and dissemination must be facilitated.

A good example of this scientific use of the materials curated in the Center is that of the human remains exhumed in archaeological interventions. The Archaeological Archive conserves all the anthropological remains, from the Neolithic to the contemporary age, that have appeared in the city of Barcelona in archaeological interventions. Studying these remains opens a window onto the past that provides

us with a glimpse of how these people lived and what diseases afflicted them. Health, diet, and quality of life are factors at the heart of every society, modern or ancient. Osteoarchaeology studies archaeological human remains to understand the demographics, health, diet, and lifestyle of ancient populations, and also includes paleopathology or the study of disease in human remains. Human remains are mainly studied by means of macroscopic analyses and analyses of stable isotopes. Macroscopic

analysis makes it possible to identify bone and dental lesions. For example, the bowing of the long bones of the leg suggests a lack of vitamin D during childhood, or rickets. Vitamin D is produced by the body in the presence of sunlight and is found in small quantities in oily fish, red meat, and egg yolk. Thus, the presence of rickets may suggest a nutritional deficiency, or it



Right and left first metatarsal bones (big toe). The clearly demarcated pitting located on the distal part of the medial surface of the first metatarsal (see arrows) and that do not affect the articulation with the proximal phalanx are typical of gout.

may be linked to cultural habits such as swaddling babies. Gout is another disease that provides hints about diet, as it is associated with excessive consumption of alcohol, red meat, and oily fish or seafood, and can appear in people with obesity and type-2 diabetes. In human remains, this disease is identified thanks to the pitting caused by the tophus, principally in the first metatarsal (big toe).

Other diseases provide us with information on the environment where these

people lived, their nutritional habits and traditions. This is the case of brucellosis, an infectious disease that is transmitted from animals to humans and is associated with the consumption of raw or unpasteurized dairy products. At the Can Cadena archaeological site (Sant Martí de Provençals), in remains dated to the 17th century, circular lesions have been identified on different teeth in two individuals. These lesions suggest that the two individuals were pipe smokers; thus, their presence speaks to us of the introduction of new habits and of the colonization of the Americas and its consequences.

Analysis of stable carbon and nitrogen isotopes in bone and teeth, on the other hand, provides us with information regarding the diet, health, and mobility of ancient populations. It allows us to see, for example, whether they ate meat or fish, and whether the fish they ate was freshwater or sea fish; it also allows us to identify when foods such as maize were introduced or whether there were differences in diet depending on the age, sex, or social status of the people who made up the community.

Thus, the combination of osteoarchaeology and paleopathology with archaeology and

historical studies allows us to improve our knowledge of ancient societies, their relationship with their environment, and their evolution over time.

**Laura Castells Navarro**  
University of Bradford  
**Emili Revilla Cubero**  
MUHBA

# BARCELONA AND ITS HOUSING ESTATES, WHERE THE CITY LOST AND RECOVERED THE NAME

A new look at the episode of housing estates built in Barcelona in the third quarter of the last century, with the perspective provided by time and the experience of their subsequent evolution, allows us to put forward a few hypotheses in terms of historical process. The more than 60 years that have passed since the Barcelona social emergency plan (1958), which we can think of as having triggered the construction of housing estates of a certain size and urban importance (after a post-war experimental period) are sufficient time to evaluate their contribution to the city and to contemporary Barcelona society. The housing estates inaugurated a new way of managing urban growth, which had heretofore been reduce to the simple and ongoing densification of the historical centers, including the Eixample district, and the suburban peripheries, accumulating deficits in terms of urbanization, services, and facilities. As an alternative to this congestive process, the estates provided better urban and housing conditions, and also provided the opportunity for good articulation with the existing city. The difficulties of the

time, the poor quality of construction, and the permanent delay in urbanization and facilities led to demands and major social movements aimed more at denouncing the poor management than in questioning the suitability of the instrument. The Spanish state recognizes housing as an element that must be dealt with by means of public initiative, i.e., as an object of public policy, as since the Royal Order of 9 September 1853, which paved the way for successive, though timid, subsequent actions, such as the 1911 cheap houses act. It is a sequence that ends up exploding in the middle of the 20th century, when accumulated capital is channeled into construction. The first step taken from public initiative (ministry, institutes, departments, employer associations) opens the sector to private companies, which will act on the existing city and the new one: the housing estates.

Public attention to housing, despite the improvisation, the major urbanistic deficiencies, the deficits in infrastructure and the poor quality of construction, means recognizing housing as a social right, later raised to the status of constitutional right.

But it is also essential to understand what the mass incorporation into the city of social strata from the rural world throughout a large part of the last century, in successive waves (1920s, post-war period, 1950s and 1960s). This process, in its final phase, runs in parallel to the generalized access to property ownership, something that fundamentally changed the structure of society and with consequences that are felt in all the subsequent evolution. Indeed, the urban social movements that arose at that time demanded completion of the urbanization process and fulfilment of urban services, construction of parks and facilities, implementation of public transport, etc. That is to say, they were defending the neighborhood, urging the authorities to realize its urban potential, improve the setting of the housing they had acquired—in a word, they were claiming the city.

This is why we can say that the housing estates, as a new urban form with considerable realization potential (largely achieved today, after a long process of denunciation and action), have been, as well as a catalyst of the urbanistic dynamics of the metropolitan periphery, in permanent dialogue with the traditional neighborhoods, an important factor of social capitalization and political articulation, based on the geographic organization of the demand for more city first and all the other orders of society later.

**Amador Ferrer**  
Arquitecte

MUHBA, with the support of the Barcelona Municipal Institute of Housing and Refurbishment, has published, the booklet *La ciutat dels polígons. Un itinerari pel Besòs*, a work designed and created in tandem by Amador Ferrer (texts) and Andrea Manenti (drawings). The work forms part of the project *Habitar Barcelona (Inhabiting Barcelona)* and is linked to exhibit proposals in MUHBA Olívia Artés and in the future MUHBA Bon Pastor venue.



Carrer d'Alfons el Magnànim. Drawing by the architect Andrea Manenti, co-author of the featured work.



# PLANNING TO REMAKE BARCELONA, 1969-1979: JOAN ANTONI SOLANS I HUGUET

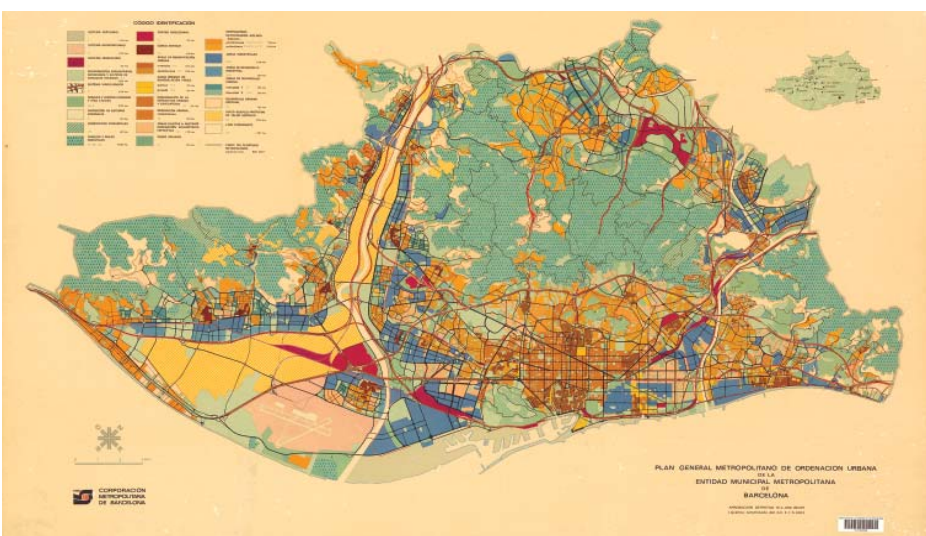
As part of the research to feed the project *Habitar Barcelona* (Inhabiting Barcelona), as we mentioned a year ago, MUHBA has worked hard on publishing *Barcelona 1969-1979. Els anys decisius del planejament de la metròpoli*, [Barcelona 1969-1979. The Decisive Years for the Planning of the Metropolis], the urban memoirs of Joan Antoni Solans i Hugué. When in the summer of 2019, Joan Antoni decided that the original was finished, we could not have imagined that we would have to publish it while staggering under the severe blow that was his death, or the problems deriving from the pandemic. But nothing has been able to prevent us from taking the utmost care with an essential work for understanding the Barcelona of today. In the final stretch of the editing work, we have had the support of the family, especially Job Solans, who also carried out a complete revision of the final result. In the final years of the Franco regime and the early years of the Transition, the Spanish state was weak, the Catalan government did not yet exist, and for some years, the metropolitan city was enjoying a degree of power that it had not achieved since the abolition of the Consell de Cent. In a city undergoing intense growth, the work of Solans in

the revision of the County Plan, until it was approved as a General Metropolitan Plan (GMP) and in the creation of a stock of public land during the years in which he was the Barcelona urbanism delegated officer, was an efficacious response to the metropolis that had expanded in the years of developmentalist growth and high immigration. Between 1974 and 1976, the struggles for the Plan mobilized a large amount of social energy. As a result, the GMP looked like being a powerful regulator of urbanistic action. When evaluating it, we tend to forget the most essential aspect: its political nature as a pact on urban incomes. The Plan was a veritable social contract, as the Cerdà Plan was in other terms. The GMP and the acquisition of land were the bases for a change of paradigm in the modeling of Barcelona. Solans made a strong commitment to taking advantage of the opportunities, as he had learned to do in Lisbon. In the brief interlude between the crisis of the Spanish state and the consolidation of the Generalitat (Catalan government) as a new power in Catalonia, Barcelona negotiated its ability to self-govern amid considerable citizen pressure that forced it to act. Josep M. Socias Humbert, appointed mayor in December 1976, saw in Solans a person

able to understand the 76 associations and social movements that articulated the Barcelona urban space. “The powerful movements that had arisen in the city”, says Solans, “were powerful as a result of the rejection of the urban policies of Mayor Porcioles’ time in office”, with “tremendous deficits” in terms of facilities, and there was thus need for “all the land necessary to build schools, kindergartens, sports facilities, health care centers, and new parks that the expansion of the new city made essential”. From here, it was necessary to agree on the priorities in a time of limited resources: given that it was impossible to carry them all out at once, argued Solans, it was necessary to reach an agreement with the Barcelona Federation of Resident’s Associations on a Program of Urgent Municipal Actions. “In times of political and economic crisis like that moment”, he added, “it was clearly going to be easier to develop land policies [...] as in times of tribulation, nobody ever starts anything”. And with the plan and the land, it was possible to talk to the urban social agents. So it was that between 1977 and 1980, 199 major actions were undertaken in the municipality of Barcelona, which lent municipal initiative credibility for a long time. And the other metropolitan municipalities tried to follow the same pattern. Thus, when in 1987, the Catalan government dissolved the Metropolitan Corporation, the future indebtedness that this involved was attenuated by the fact that many plans deriving from the General Plan had already been approved and the metropolitan municipalities already had a pathway set out. It was an historic opportunity put to good use.

**Joan Roca i Albert**  
MUHBA

[Extract from the presentation given at the event to commemorate Solans on 3 February 2020, <https://publicacions.iec.cat/repository/pdf/00000292/00000084.pdf>.]



The General and metropolitan plan, 1976. Synthesis drawing.

# NARRATIVES FOR AN ALTERNATIVE TOURISM

Four decades ago, the United Nations declared 27 September World Tourism Day. The goal was to raise awareness about the social, cultural, political, and economic value of tourism and show how the industry can contribute to achieving the sustainable development goals (SDGs) promoted worldwide for the coming years.

Through the course *Relats Urbans* (Urban Narratives) taught by MUHBA since 2013, the museum contributes to training to raise awareness of these goals and to working toward sustainability, quality, and innovation.

This course, which trains people interested in explaining the city, is attended mainly by professionals from companies dedicated to tourism and self-employed

people who work as tour guides. The situation caused by the pandemic has left most of them without work and has forced them to reinvent themselves. They come to the museum to gain greater knowledge of the history of the city and here they are given the opportunity to choose a topic that allows them to build a narrative with heritage elements that are visible from the street and to tell the story while walking the streets. We should not have to see placards against mass tourism again, like those in the 2019 World Tourism Day demonstration. Tourism companies and tour operators should commit to managing their businesses in a way that is responsible and respectful of the environment, culture, working condi-

tions, gender equality, non-discrimination, and social and economic return. Barcelona was the first city to be accredited with the Biosphere Sustainable Tourism certification and at MUHBA, we contribute to this by scheduling the best proposals of the students of the course: those that create and discover heritage and that can be provided by the authors in different languages. The post-COVID panorama will necessarily see a change in the tourism panorama; new proposals must generate a positive impact on the city while being respectful of the local population, the environment, and the efficient use of resources.

**Teresa Macià**  
MUHBA

## A gastronomic heritage with establishments with a long history

My name is Hannah. I'm a historian and I work in tourism and on cultural projects. During this past year, I took the MUHBA course *Relats Urbans* (Urban Narratives) because, while I was working doing gastronomic routes, I wanted to learn how to connect the history on a route in an interesting, real and personal way.

When I see a place or a city that is as touristic as Barcelona, I always look for the most authentic parts, those that bring me closer to the culture, and the experiences that make me feel like just another inhabitant of the city. I believe that it has to be done in a sustainable manner, visiting, respecting, and learning, without mass exploitation.

As I learned on the course, Barcelona has a very diverse history, and it is the people who create this narrative. It is not only the people who live in the city who create the identity, but also those who visit the city or who work in it, those who interact with it and add another piece of the narrative.

Some great places to see the history of Barcelona are its bars and restaurants. These are not monuments, paintings, or images; they are spaces constantly in motion. On my itinerary, I have tried to discover secrets and dispel the myths about the most emblematic bars, restaurants, *granges*, and *cafés* of Barcelona.

On the route, which takes about three hours, we discover the history and the cultural and gastronomic heritage of the city through twelve historic establishments. The leitmotif connects the food and drink served in each place and the preparation of that dish with the history of the city. We discover singular events that have taken place in that establishment where many different people have met and talked about life over a drink. We also look at the decoration and the evolution of the architecture, which is not only connected to the time when the establishments were founded but also shows us the personal narratives of the people who have passed through it.

But some things never change. Cheers and good eating!

**Hannah Bächtold**

Historian and student of the MUHBA *Relats Urbans* course



© MUHBA, Teresa Macià, 2020

One of the locales on this itinerary through historic establishments of the city is the Boadas cocktail bar, the oldest in Barcelona



# THE GUITAR AND THE CULTURAL HISTORY OF BARCELONA

The guitar is an instrument that has always been closely linked to the city of Barcelona. The oldest treatise in existence on the classical guitar was published in Barcelona in 1596 by Joan Carles i Amat. Since then, the city has been one of the great world capitals of this instrument, known and appreciated for the fame of its guitar makers and string makers, and for prestigious composers and players, a tradition that continues to this day and that continues to enrich the city, feeding its cultural diversity.

The versatility and popularity of this instrument has allowed it to incorporate all kinds of techniques and sounds, absorbing musical influences from highly diverse regions and cultures, to become a vehicle for styles and traditions like those heard in the four concerts of the guitar cycle scheduled at MUHBA Park Güell for July 2020, as part of the museum's research on the musical heritage of Barcelona. The concerts combined the guitar as the leitmotif with a luxury set-

ting, closely identified with the city, and in the open air, which made it possible to comply with all the sanitary measures deriving from the pandemic. We were thus able to enjoy the work of classical authors inspired by or composed in the city, interpreted by one of the most international guitarists from Barcelona at present, Àlex Garrobé. The trio formed by Marco Mezquida, Chicuelo and Paco de Mode, winners of the City of Barcelona Music Award, offered us a brilliant acoustic mosaic of Mediterranean connections, from Flamenco to the rumba and jazz, styles that are firmly rooted in the city's musical tradition and that show its cultural diversity. Two young Cuban guitarists living in Barcelona, Alí Arango and Josué Fonseca, make up the Pyrophorus Guitar Duo and are an exciting example of the fusion of musical traditions through the guitar, with a repertoire of music from both sides of the Atlantic, from the *bolero*, the *son*, and the *guajira* to re-readings of popular

Catalan songs and new creations born in Barcelona. The cycle ended with a swing and Gypsy jazz rhythm, with the quintet led by the guitarist Albert Bello, who evoked the hot jazz clubs that proliferated in Barcelona during the Republic, and which set our great grandparents dancing. Altogether a fascinating mosaic of musical styles, which are essential elements for better understanding the history of this city.

**Xavier Chavarria**  
Musicologist and  
music critic

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## CINEMA AND URBAN REPRESENTATION

Nobody can deny the fact that a literary work such as *Les Misérables* by Victor Hugo can be used to understand the social, political, and urban conditions of 19th-century Paris. What we accept naturally for literature and painting appears more questionable for cinema, surely because there is still the suspicion that it is more entertainment than an art in its own right. Cinema, like any cultural expression, is a product of its time and can become an object of study to analyze it as a work in its own field and also as a product of its times. But not all works talk about their own times with the same ease or sincerity. According to the database of the Barcelona Film Commission, from 1897 to the present, more than 1000 films have been filmed in Barcelona. If

MUHBA, in its habitual line of research on urban representations wants to continue organizing cinema cycles, with this excuse alone, they would have programming guaranteed for 50 years. But fortunately, the criterion goes beyond the geographic location of the narration. Nor does the selection of films aim to simply show historical cinema of Barcelona, as we would find ourselves only with a series of films aimed at historical "re-creation", concerned with the illusion of fidelity through the quality of the stars' wardrobe or the vintage cars. For example, for a discussion of the Spanish Civil War in Barcelona, showing the productions of Laya Films is far more eloquent than *Libertarias* by Vicente Aranda, and not because it is a bad or historically incorrect film, but because

cinema production during the Spanish Civil War serves in its own right to show us the war, the city, and everyday life. In the summer of 2020, by force in online format, the MUHBA *Nits de Cinema* cycle, under the umbrella of the thriller and the title "Criminal Barcelona", entered into matters of the Franco dictatorship, censorship, representation of the idea of order and good, the need for artistic expression in the context of control and social repression, the consumer society and the transformations of Barcelona.

**Celia Marin Vega**  
Architect and historian

## SCHOOL AND MUSEUM IN TANDEM. ANOTHER MODEL OF RELATIONSHIP

The pandemic has accelerated the paradigm shift that had been brewing for some time in the MUHBA education section. The traditional activities that saw students as clients have had their day and the museum now works with educational institutions to create new proposals. These changes will involve dealing with knowledge in the school, with the help of resources provided by the museum, followed by visits to the heritage sites. In the school, knowledge and in the museum, recognition and consolidation of the knowledge acquired through dialogue with the MUHBA educators.

The objective is for children and young people to become familiar with the concepts, the vocabulary and periodization and to investigate, question, and look for answers. This prior work will enable them to take part in the dia-

logues and will train them to argue and to defend their rights as citizens.

The fact of realizing that citizens of Barcelona have solved the problems that they have come across, in different ways depending on the resources and the possibilities of each moment, arouses curiosity and encourages them to ask questions. By taking part in research and discovery, students become the subject of their own learning and start learning to think, to negotiate, and to reach solutions agreed on with their classmates, their teachers, and the museum educators.

The COVID-19 pandemic has forced museums to accelerate the creation of audiovisual material and to digitize their collections. These resources will be made available to the schools and, accompanied by work suggestions, will help the educational centers to intro-

duce the class to different concepts and topics, very much of the present moment, which also concerned the citizens of remote times: housing, health, epidemics, war, exile, water supply, food, work, industrialization, growth of the city, and many more topics.

The MUHBA comprehensive educational program, which includes such consolidated projects as *Patrimonià'm*, *Viatge per Barcelona*, the summer camp, and *Ciceró Barcelona*, will also be affected by this paradigm shift and by the online revolution started in 2020.

The museum is working to adapt and create new scripts that will give rise to online capsule that will bring to the school the Roman, Medieval, modern and contemporary heritage of the city. The same pandemic that has forced schools to split up classes and look for venues in nearby municipal facilities has brought Els Xiprers school to MUHBA Vil·la Joana and Sant Felip Neri school to MUHBA Plaça del Rei. These two schools resident in the museum combine learning by skills that are set out by the Department of Education with activities in the locales of the museum that hosts them.

Also in the 2020-2021 academic year, the museum took part in the "Carrer" project of Octavio Paz school, a primary school that works by projects and which has turned the rooms of the museum into classrooms where the children draw, compare, discover, and calculate.

Lockdown has shown us that we can learn together while being separated because the new technologies connect us and allow us to take part in different projects at the same time. Seek, find, analyze, compare, listen, and propose are verbs that invite us to reflect on the past, to interrogate witnesses and construct narratives and prepare new proposals in a collaborative manner.

**Teresa Macià**  
MUHBA



How to move the hit exhibit among the younger children, Barcelona flashback, to a new format, half online and half in-person?



# INCLUSION AND ACCESSIBILITY. NEW COMMUNICATION CHALLENGES

In September 2021, the Museum of Lisbon, which is part of the CITYHIST network promoted by MUHBA, will host the Fourteenth International Conference on the Inclusive Museum. *What Museums Post Pandemic?* (<https://onmuseums.com/2021-conference>). In the program, we can see how the idea of inclusivity, which is the purpose of making museums accessible, is, firstly, the idea of explaining the world rigorously but in such a way that the greatest possible number of citizens can take it on board. This, according to the three topical blocs of this meeting (which will be partially in-person, with a core in Lisbon and followers via teleconference), leads to talking about new points of view regarding the visitors, the collections and the narratives that a museum provides of its topic. The approach is not very different from the definition of MUHBA as a heritage center that aspires to explain the city to as many visitors as possible, whether they live in Barcelona or have come from far away. Once this matter has been considered, however, accessibility means greater inclusion with actions that can ensure that everybody feels comfortable in the museum venues, at its events or on the website. It is no easy task and must be done gradually.

An effort must be made in communicational accessibility, with increased installation of magnetic loops, specialist training of public service personnel, installation of tactile systems such as models in Braille, new audio guides, QR codes to access exhibitions and content, guided tours for groups with disabilities, or sensorial pathways in some spaces so that blind visitors can follow the visit without difficulty, to mention just some initiatives.

The pandemic has allowed MUHBA to expand into the world of the digital museum and has driven the creation of much content, such as dialogues, seminars, open source and audiovisual publications, and the use of QR codes in schedules and times of centers, among other actions. This is technology that

brings citizens to the museum, including those with functional diversity. The increase in audiovisual material has experienced a major leap forward in recent months, which has led to considering the need to increase, as much as possible, subtitled content. Currently, MUHBA is working on a new website that will meet the standards of accessibility in order to reach a more diverse audience. In this pandemic year, work has been carried out on audiovisual formats for the school program, on virtual itineraries and 3-D projects that present a virtual world and are the cornerstone of the museum of the future. It should be noted, however, that the museum is not starting from scratch in the area of accessibility. Accessibility has for some time been a priority area on which the museum has worked from different angles.

**Visual sensorial accessibility.** One of the proposals for people with visual disabilities will be to include “sensorial routes” and QR codes on the different routes of the museum. MUHBA Plaça del Rei, for example, already has some options for familiarizing oneself with a tactile model. Textures and objects can be incorporated from the Collections Center to discover the history of Barcelona through touch.

**Auditory sensorial accessibility.** The museum has FM devices for commented visits and itineraries that can be used by people with their own hearing aids. A sign-language interpreter can be requested for any itinerary or guided tour. Magnetic loops should be incorporated in some MUHBA sites and the number of subtitles in audiovisual content should be increased.



© MUHBA, autor: Àlex Vidal

Communicational accessibility: use of informational QR codes at the entry to Oliva Artes.

**Physical accessibility.** The entry to the museum sites from outside is accessible, though this is often a complex task in heritage sites. We have also looked for the best options (elevators or ramps to overcome differences in height, for example) so that the exhibitions and activities scheduled by the museum meet the necessary accessibility requirements.

Much still remains to be done and the process is a long one, but we are making progress. All these considerations have been taken into account in the plans to reform the museum venue in Casa Padellàs and Edifici Llibreteria. This will be the big test in the challenge of designing a more inclusive museum.

**Mercè Martínez**  
MUHBA

## MUHBA LOGBOOK: TRANSFORMING THE MUSEUM FROM HOME

With the lockdown in place due to the COVID-19 pandemic since March 2020, the question was how to turn the crisis into an opportunity. We were lucky that the reinvention of the museum of the city as a museum of the citizens was already under way, with sights set on the 80th anniversary in 2023, and that the transit toward the multimedia and online MUHBA was in motion. If we could make use of the style of working by skills and objectives that we already had, it had the potential to be a productive time if we used technology to help.

When we found ourselves at home, there was no access to the work folders from outside the municipal network and meetings by teleconference were not customary. We also needed to trust in the willingness of everyone to use their own means. But we had email, and the first decision was to publish a daily newsletter of notices and news, including general reflections, meeting notes and documents of many different kinds, sprinkled with questions of the moment and the occasional bit of urban gossip. The newsletter continues to be published under the name *Lo gaiter de la plaça del Rei* (in Catalan, a gaiter is a piper) and it has been quite effective as a means of staying in touch and as a logbook.



© MUHBA, 2020

Teleconference meetings have proven to be a very different format from in-person meetings, with possibilities that will no longer be missed.

Zoom meetings soon began. This made it possible to hold uncountable excellent meetings with a duration and intensity that would have been unthinkable in the form of in-person meetings. In the middle of the pandemic, the metamorphosis of the museum received a boost with six big marketplaces of ideas brought together periodically: “General structure of MUHBA”, “Knowledge and heritage”, “Museum and citizens”, “Website and links”, “Online archives and materials”, and “Administration and resources”. Meanwhile, the museum remained publicly active. The pandemic relegated old prejudices in light of the social need to make as much knowledge and heritage as possible available online. The two dynamics, internal and external, came

together from the beginning and this was, perhaps, one of the keys to our success.

First, there was the frenzy to grow the website as a knowledge hub. The digital museum was gaining steam. So much so that the quantitative leap required a thorough reflection to put it on another, qualitative plane as a nexus of urban knowledge in a historical and heritage context. Thus was born the project of the museum as an Agora with seven doors.

Another element was the accelerated construction of the virtual museum with visitable rooms. The technical requirements meant that all the results could not be shown yet, but the leap forward was considerable, from Palau Major to Park Güell, to the future temporary exhibition on football and the permanent exhibit on housing, virtual before being in-person.

At the same time, digital systematization has made it more necessary to fuse all the heritage sites of the museum into a single collection of areas defined by a number and title, making the nature of MUHBA as an urban museum visible, with the sites spread throughout the city. The digital drive thus propitiated the metamorphosis of the in-person museum. We quickly managed to transmit a large part of the programming via streaming and the museum’s YouTube channel is currently very popular. From the transmission of debates and seminars to the drive for new online visit and educational formats was just a step.

With all this work, we have been able to maintain and reorient the external professional work, assaying virtuous cycle of converting cultural capital into social capital, to create new cultural capital. We needed to avoid, at all costs, firing or furloughing external workers and, so far, we have been successful. All of this was possible thanks to the principal value of MUHBA: its personnel. At the end of the year, we dared to show and debate publicly the progress we had made. The occasion for this was the seventh Reinventing the museum of the city seminar, the topic of which was “Toward the digital and virtual museum”, which, in the most symbolic manner possible, had jumped from 17 March to 17 December, with nine months of work in between.

It has been a hard year - many of us have stories of deep personal pain to tell - but the museum has been a (virtual) meeting place that has given us strength and helped us. We would never have been able to devote ourselves to rethinking everything we do had we not met for hours and hours to imagine futures for the museum... from home.

**Joan Roca i Albert** (MUHBA)



# THE SEVEN DOORS OF MUHBA. FROM WEBSITE TO KNOWLEDGE HUB

This is a project that focuses on the development of the online MUHBA that seeks to grow and strengthen the non-presential museum. It began as an initiative to revise and update the website, but the work process immediately led to an overall rethinking of the entire website and we are currently working not just to build the improved online version of MUHBA; in reality, a portal on the history and heritage of Barcelona is being constructed.

One of the most important aspects of MUHBA is research on topics that are in its wheelhouse in terms of the collections it curates, and on urban history and the heritage of the city. The museum generates and drives research project while hosting and facilitating the dissemination of the work of different researchers, who find in the museum the pathway to making their work public and fomenting significant debate. After all these years, the amount of content that MUHBA manages and has the obligation to publicize and make accessible is quite impressive. We had been convinced for some time that it was not only necessary to modernize the museum website from the perspective of look and function but that it was also necessary to rethink how we provide online visitors with content and facilitate their queries. In recent years, the museum has worked hard to upload to the website everything that has been done in person and physically (conferences, dialogues, meetings, temporary exhibitions, publications) and at the same time, it has produced specifically digital formats such as the *Carta Històrica de Barcelona* (Historical Map of Barcelona), different audiovisual content, virtual tours of temporary exhibitions, and 3-D scans of heritage sites. This entire process has been reinforced by the sudden particular context generated by the COVID-19 pandemic, as the presential or in-person museum disappeared completely for three months and, since a year ago, it has not been possible to carry out in-person activities, making it necessary to quickly move to an online format in order to provide activities in streaming and accelerate the production of new content and specific formats for direct consultation via the Internet, such as online heritage guides, audiovisual urban itineraries, and capsules on restoration processes. The entire museum team is committed to the reconversion to a digital and virtual museum. The main challenge lies in designing the website to adapt to the new times and possibilities, finding a way to show-



© MUHBA

One of the graphics of the process of transforming the museum website into a portal of history and heritage.

case the large amount of information stored there and turn it into not just a storefront for MUHBA but a fruitful knowledge space. It needs to be a big container that gathers, organizes and links in different ways pieces, heritage sites, maps, primary and secondary sources, applications and audiovisual content, exhibitions, publications, itineraries and visits, meetings and dialogues, and more, while providing the necessary tools for consulting all of it in the best way possible.

This is the driving idea behind the MUHBA seven doors schematic, which can be seen in the image.

At the center of the portal is the Agora, equivalent to the museum foyer, which, as well as presenting practical visit information, functions as a distribution hub toward the seven entrances to the museum (Heritage, Geographies and cartographies, The ages of Barcelona, Formats, Research and training, The knowledge of MUHBA and School Museum), seven different ways of accessing the knowledge of the history and heritage of Barcelona that MUHBA can provide. The seven doors do not open onto sealed, separate compartments. Quite the contrary: they are seven different logical ways of accessing a universe of knowledge, a framework full of connections and relationships between the parts, with chronological coherence and shared terminology.

**Mònica Blasco**  
**Edgar Straehle**  
MUHBA

# BARCELONA AND ITS HISTORY IN THE 55 URBAN ROOMS OF THE MUSEUM

Over its almost 80 years, MUHBA has become a networked, multicenter museum “with its rooms distributed throughout the city”. This configuration makes it possible to link objects and heritage sites and weave interrelations in a multi-scale vision of the city, with a shared narrative that gives them coherence and a synthesis that brings them all together at the foundational headquarters. The last remaining challenge of this network museum is to roll out all the rooms of the sites in a numerically organized relationship that physically and conceptually structures the museum in order to explain the historic trajectory of the city. This articulation will also serve as the basis for the virtual museum.

The proposed distribution by rooms allows for a reading on two different levels.

On the one hand, the correlative numbering shows a general order of the museum as a whole, with the inclusion of all the spaces, which act as links in a chain, where all of them are needed to understand the whole. On the other hand, the assigned colors define an order inherent to each space, which makes it unique and an entity in its own right, compatible with the general vision.

The definition of this structure is guided by three criteria: territorial, which aims to make the tour of the rooms possible in the proposed order; chronological, which aims to provide a sequential numbering that can explain the historical trajectory of the city; and thematic, which is based on significant conceptual categories.

The provisional result is the articulation of MUHBA in 55 rooms that propose a sequential journey through the history of Barcelona, from before the founding of Bàrcino to the 21st century.

The starting room, located in Casa Padellàs (future Casa de la Història) is designed as a presentation and synthesis of the history of the city. From here, the journey begins in the subsoil of Plaça del Rei, with six rooms dedicated to pre-history, the Iberian city, Roman Bàrcino, and the Visigoth city. The Roman itinerary provides the opportunity to visit the rooms of nearby spaces (Temple d’August, Porta de Mar, Via Sepulcral, and Domus Sant Honorat and Domus Avinyó) to complete the historical view of Bàrcino.

The Palau Major (Major Royal Palace) rooms offer a journey through medieval Barcelona, from the time when it was a frontier between Muslims and Carolingians to when it was a royal city and Mediterranean capital. At this point, the visit can be rounded off with the El Call rooms, dedicated to the history of the Jewish neighborhood and with the Santa Caterina venue, focusing on the monastic crisis and the transformation of the city.

Three rooms are due to be created on modern Barcelona in the Plaça del Rei venue, where they will explain the Catholic city, Barcelona of the guilds, and the role of the city as a provincial capital in the Hispanic empire.

The journey through contemporary Barcelona begins with the introductory rooms of the Oliva Artés venue, in Poblenou, which acts as a laboratory and citizen space, and continues in the rooms of the Besòs River heritage sites, where the contemporary metropolis is seen from the periphery: in Bon Pastor, with the future rooms on housing in the 20th century; in Fabra & Coats, on the world of labor, and in Casa de l’Aigua, on the supply and uses of water.

The visit of the contemporary city continues in Vil·la Joana, with the rooms dedicated essentially to the literary narratives of Barcelona, and in Park Güell, where the city as a modern metropolis is explained.

Finally, the great conflicts of the 20th century are presented in Refugi 307

and in Turó de la Rovira, to talk about the Spanish Civil War, the postwar period and the informal city, and also to take a last look with a bird’s eye view of the metropolitan city.

The journey ends in the rooms of the Collections Center, in Zona Franca, an active research and innovation space that contributes to the coherent and transversal explanation of the history of Barcelona and its heritage by means of the collections of objects and the narratives that derive from them.

**Elena Pérez**  
**Xavier Tarraubella**  
MUHBA



© MUHBA, autor: Andrea Mamenti

The MUHBA rooms, distributed throughout the city in sites that present the historical trajectory of Barcelona.



## THE VIRTUAL MUHBA. A NEW LINK TO CITIZENS NEAR AND FAR

The mobility restrictions established in early 2020 have accelerated the trend toward digitalization of content and virtualization of museums. Digital or online products have gone from being content secondary to the physical experience to becoming essential elements for keeping the link between the citizens and the museum active.

This situation validates the initiative of MUHBA, which began some time ago, to create a virtual version of itself by digitalizing spaces, collections and content. Having a virtual museum can provide a number of opportunities that should be taken into account throughout the construction process in order to make the best use of them. Digitally replicating the museum spaces ensures that citizens, regardless of location and mobility, can access the facility by means of an online visit. The virtual museum must make the entire museum accessible to everyone, with an experience that is as close as possible to the physical visit, thus becoming an essential tool in the democratization of knowledge.

This new format facilitates connecting exhibition content with the rest of the museum's digital resources, such as the online collection, publications, and the conference archive. The presentation of these elements in an ordered manner, following the structuring of the physical spaces represented, provides a freely accessible alternative that can be used from a website, such as the new MUHBA website; this will make it possible to adapt to the different needs of the public who visit the museum.

Because it is an unlimited environment, the virtual space is the ideal context for expanding and deepening the narrative of the museum, transforming temporary exhibitions into permanent exhibition rooms that can be integrated into the new arrangement of the physical rooms that MUHBA is preparing.

In creating the virtual museum, the intensive use of new documentation and analysis systems based on image resources facilitates providing visitors with innovative reading tools and completely new perspectives on heritage elements. This allows for the detailed observation of pieces and spaces, enriched with different associated layers of information.

These virtualization tools provide the museum team with the opportunity to experiment with constructing and communicating the narrative. MUHBA is

already using them to pre-shape physical exhibitions, recover past exhibitions, and thanks to the online cartography, bring to visitors' homes ways of exploring the city through the eyes of the museum that were previously exclusively in physical format.

Besides these opportunities, it must be remembered that an online visit can change the relationship between the museum and the visitor. The museum ceases to be a facility that is visited from time to time to being a resource that is permanently available at home. This situation forces us to think about the volume of content that can be offered to visitors, because this may alter the tempo of visits, extending them in time or multiplying them. All these points clearly show the close relationship between the physical museum and the virtual museum. The latter cannot just be a visual gallery of digitalized spaces and pieces; it must become a construction interwoven in the museum's narrative of the city, based on its collections and heritage sites. At a time when technology has simplified the replication of digital content, working exclusively with the avatars of the elements themselves may seem like a self-imposed limitation, but it should be seen as a way of maintaining rigor, working on well-understood foundations, and as a celebration of the role of the collections and heritage sites as gold-standard values of knowledge.

**Daniel Alcubierre**  
MUHBA



The virtualization of spaces, pieces, and itineraries makes it possible to project MUHBA's knowledge of Barcelona around the world, far beyond the physical spaces of the museum.

## SANT MARTÍ DE PROVENÇALS CANDELABRA



This candelabra or standard candlestick is of a type that is quite common among the cast-iron pieces of the Gothic period produced in Catalonia. As is obvious, it was originally used to hold several candles to light the interior of churches. We present it a notable piece for two reasons in particular. First, because thanks to the documentation work carried out, it has been possible to determine its origin. And second, because of the application of open-source software to studying it, exploring ways to facilitate a more habitual and accessible use of these technologies in standard imaging documentation processes.

The photography and imaging were essential in documenting the Sant Martí candelabra. It was thanks to some old photographs that it was possible to determine its origin, the parish church of Sant Martí de Provençals. One particular detail stood out: it was bent, and that may have been linked to the vandalism of the piece during the Tragic Week or,

perhaps, at the beginning of the Spanish Civil War.

In 2019, the Sant Martí de Provençals candelabra was the object of a documentation project, a particular characteristic of which was the inclusion of the use of a tool for 3-D digital representation. The main goal of the project was to obtain the necessary information to conserve and restore the piece in accordance with its characteristics. The study approach was therefore based on three fundamental aspects: morphology, construction technique, and state of conservation. To develop them, each of these aspects defined a type of information. Thus, the morphologic study focused on obtaining the measurements, the breakdown of the parts, and the comparisons between sections. The construction technique was studied by reconstructing the sequential order in which the constituent elements were put together, with attention to the fastening systems and the type of rivets and connecting parts. Finally, the alterations were approached by comparing heights, with reference to tolerances by calibrating the deformations and evaluating textures, and by identifying elements that had been repaired or replaced.

The technique of photogrammetry, based on obtaining a 3-D model from photographs, makes documental approaches like that of the candelabra viable, as it is possible to develop it using open-source software tools that allow us to work with our own resources and integrate this technology as a regular documentation tool, as is the case with photography.

**Josep Bracons**  
**Carla Puerto**  
MUHBA

MHCB 29732

**Date:** 15th century (with later interventions)

**Material / Technique:** iron

**Dimensions:** 154 cm high.

## Pandemics and heritage: collecting COVID-19

It is the mission of city museums to collect and preserve multiple testimonies and memories of the events and processes that mark urban life and the life of the citizens. In the short term and the long term. Sometimes, immediacy prevails, as is happening now with the enormous social impact of the COVID-19 pandemic.

Epidemics have had a marked effect on the life of cities since the beginning of time and it is not unusual, therefore, to see them represented in the rooms of city museums. At MUHBA, we have testimonies of the plague of 1348 and of the response of the citizens to a plague at the end of the 16th century, such as the example of an exceptional silverwork reliquary (MHCB 273).

At MUHBA, the memory of the impact of COVID-19 in Barcelona is aimed at collecting objects that, with all their symbolic, visual, and narrative potential, will eloquently express through time the effect of the pandemic on the urban environment and the daily life of those of us who live there and reflect on the response of the municipal government.

What would be those objects capable of clearly expressing, for us and for future generations, the impact of the pandemic on the life of the city? There are two unquestionable objects: face masks and hand-sanitizer containers. Everyone knows the mantra by heart: distance, hands, mask... But there are many

others that have achieved the status of true icons: the protective equipment of the health care and emergency services, the respirators, the expressions of solidarity initiatives, municipal signing, and signing on emblematic establishments and locations of the city, delivery boxes, tests and vaccines...

If city museums hope to become museums of the citizens, the participatory dimension is essential. Collecting COVID-19 is one more aspect of this contemporary collection that is being built with contributions from everyone. We invite you once again to form part of this. What object, for you, best expresses the impact of COVID-19?



Reskate Studio, 2020. MUHBA



## MUHBA OLIVA ARTÉS, THE MUSEUM AS A LABORATORY

In a context of global crisis, in the middle of a pandemic that has destabilized the bases of all countries and of the world economy, city museums are wondering what their role is. What can they bring to the citizens? What use do they have beyond being centers of knowledge?

Heritage is currently emerging as a bridge for dialogue between culture, social cohesion, and the economic promotion of the city, an idea reflected in the seminar *Museums of cities in the time of pandemic*, organized by CAMOC and the Museum of Krakow on 27 October of this year. Thus, the museum becomes a museum for the citizens, a participatory space. A nexus that acts as (and why not?) the backbone of the city. It must reinvent itself.

MUHBA Oliva Artés is a heritage space located in the urban artery of Carrer de Pere IV in the Poblenou neighborhood, which has been part of the industrial landscape of the contemporary city since its beginning and aims to form part of the vital landscape of the citizens. It asks questions about the contemporary city, about the future of Barcelona as a global metropolis and as the national capital of Catalonia. It seeks to reflect, from an historical perspective and the perspective of Barcelona, on the future of cities. With its reopening, however, it has also become a space of the citizens, of the neighborhood and of the city.

The facility consists of four spaces: The Pere IV Room, the Perimeter, the Central Nave, and the Lookout. The backbone, the core, is revealed as a laboratory space dedicated to human thought, citizen participation, and neighborhood and global interaction, on the history and heritage of the contemporary city.

The Pere IV Room is the meeting place for the neighborhood and the citizens. It is the anteroom of the almost basilica-like space where all manner of questions are posed. But it can also turn into a classroom-workshop and become a space for reflection and experimentation where experiences can be shared.

Once inside, we find the permanent exhibition *Interrogar Barcelona. De la industrialització al segle XXI*, (Interrogating Barcelona. From industrialization to the 21st century), which occupies the Perimeter and invites us to take a journey where the objects call out to the visitor. Like the *Barcelona flashback* exhibit at MUHBA Padellàs, a method of historical interrogative reading is proposed through objects, architecture, and landscapes. Here, the objects also establish a historical narrative thread and pose questions about how the contemporary city was constructed and constituted, providing glimpses of the weakness of a city based on the tourist economy to the detriment of a productive economy. The exhibit also has new pieces, from loans and donations, and has also recovered structural elements of the original building.



© Mónica Martínez, 2020

The Octavio Paz school teaching class in MUHBA Oliva Artés.

The Central Nave is the laboratory museum, the nexus. It is a space under construction, the space for participation and collaboration in essence, which is expected to be completed for 2023, the 80th anniversary of the museum. It is, therefore, a space for discovering, thinking about, and reinventing with a historical perspective the technological, economic, social, political, and cultural codes of contemporary Barcelona. It aims to be a workspace shared among historians, social scientists, architects, technological research centers, universities, schools, archives, cultural entities, residents' associations and citizens with an interest in the city. There is an audiovisual projection there reminding us of two thousand years of history and an interactive feature with the *Carta Històrica* (Historic Map), as spaces and times for rethinking the future with a historical outlook and in comparison with other cities. It is completed with a space for interaction between the museum and schools, where we can read the city from a young perspective.

Finally, upstairs, we find the Lookout, a space for urban representations and multiple readings of the city through temporary exhibitions. The first two proposals focus on the social consolidation of the city: one on the history of housing and the construction of the peripheries (under construction) and the other on the game of football and the social backbone of the neighborhoods and metropolis (imminent). The new Oliva Artés thus forms part of the MUHBA centers in the city as a heritage space and an urban and citizen laboratory, to form part of the new urban museology of historical and heritage narratives that the museum is promoting.

**Marta Iglesias**  
MUHBA

## REVITALIZING AND DEMOCRATIZING COLLECTIONS: A STRATEGIC MATTER

The 21st century poses immense challenges for museums and opens equally vast new opportunities and obligations. The year 2020 seems to pointedly epitomize these challenges and expose some of the fault-lines in our relationships to our societies and communities.

Increasingly aware that failing to address major global and local concerns will jeopardize their continued relevance, museums are showing a new commitment to address social issues. This shift is often initiated in the areas of public programs, education, exhibitions and events, with collections and collecting the last area in which changing objectives, principles and methodologies take a real hold. Over recent decades new collecting has become minimal in many city museums. Decades of prolific collecting led to lack of space and resources, huge back-logs of documentation and a subsequent lack of overview and reluctance to deaccession. In some case new collecting becomes almost solely digital.

But if new collecting ceases to be a continuous and defining live stream in the whole of the museum, the museum will gradually become static, relying on frozen history and stale narratives of times gone by, of a past no longer questioned and reinterpreted through fresh objects. The museum will not, from its own core, be compelled to reflect its live and breathing environment or communicate

the meanings of life in a dynamic, contemporary sense for its constituents.

Urban life is chaotic and complex, and fundamentally interconnected. Its scale is enormous. It resists order and defies linearity. It is too unruly to fit the categories of the museum registration guides. Its qualities cry out in protest against the divisions into museum disciplines and specializations. City museums struggle to create a coherent and cohesive understanding of their city's history which is at the same time both continuous and ruptured, and new collecting is often also halted by a sense of bewilderment, of what to collect, in the infinite mass of objects of a contemporary city.

In 2011 Barcelona History Museum involved the public, partners, and contemporary communities in identifying and locating absent or missing objects to fill in gaps in its historic collection and thereby also gaps in a coherent narrative of the trajectory of Barcelona as a modern European metropolis and as the capital of Catalonia. With "Laboratori MUHBA: Col·leccionem la ciutat" (MUHBA laboratory: collecting the city), the museum held a "non-exhibition", as it was called, based on research, as a collecting tool. A big exhibition room was set up as an historical overview exhibition, but among the rich display of objects empty frames, empty podiums and pedestal

punctuated and marked the holes in the story line.

Collecting is evolving into an active, participatory and public process that includes the constituents and communities of the museum. Democratizing collecting implies expanding both *how* new collecting is done and *what* is collected. In city museums, often originating literally or metaphorically in the attics of city hall, it has meant going beyond the focus on public history and powerful founding fathers and to collect and integrate the biographical, personal everyday life of, in principle, all of its residents.

**Jette Sandahl**

Chair of the European  
Museum Forum



© MUHBA, 2011

Ten years ago, with the exhibition "Laboratori MUHBA: Col·leccionem la ciutat", MUHBA undertook the process of the participatory construction of the Barcelona contemporary collection.



## COLLECTING AND SHOWING HERITAGE IN THE DIGITAL AGE

For a long time, museums have collected objects that mostly represented the well-off classes and have left aside social realities that distanced them from more plural and diverse audiences. They have also brought together archaeological finds, specimens for scientific study and works of art, selected at random or based on specialist criteria. The fact is that the values and the content they bear and represent have not always been interpreted effectively and the selection of objects has sometimes been too disconnected from their hypothetical audience. Today, conserving objects is still worthwhile but the focus of attention needs to be expanded. Conserving makes sense when the right narratives are constructed and the objects can become revealing, eloquent, highlighting the connection with the people who feel close to them and recognize them as heritage, and this is applicable to heritage in the form of real estate, which is also curated by the museums.

Despite a lack of the historical perspective needed to select objects or buildings from our everyday life, the search for those that best represent us and reflect the current moment is an exciting challenge. It is well worth making the effort and establishing selection criteria and a collections policy limited to predetermined points of interest that can serve as a leitmotif of the discourse and allow for the sustainable management of the heritage resource, with the individual, the person, society as the main pillar.



© Engin Akyurt/Unsplash

It does not appear that the current extensive process of digital development will interfere with the selection process. In the past 25 years, digital technology has transformed the way we work, the way we interact with each other, how we obtain information, and it has also led to major changes in the way of doing things in the culture and heritage sector. Altogether, the experience offered by museums, like theater, dance, or music, is a lived and real experience in essence, not to ignore the enormous potential of digital products, as this pandemic has shown.



© MUHBA, autor: Xavier Gil Dalmau, 2017

Public visiting the installation "Fabra i Coats, històries cosides". MUHBA Fabra i Coats, 2017.

Technology, however, is an instrument at the service of ideas and the result of its application depends on thought and skills when using it, for good or for ill, as shown by the phenomenon of fake news. In this ambivalence, the undeniable power of the new tools is that they can speed up the execution of the processes and increase the capacity to involve, listen to, disseminate and achieve the participation of many more people. Its ability to reproduce reality, however, is limited and cannot replace the experience or emotion of looking at a building, visiting an exhibition, or observing a real object in a museum room. Digital technology can contribute to making museums better, but it cannot replace them. An exhibition of the future without witnesses from the 21st century is unimaginable because material witnesses provide the value of authenticity and their ability to interrogate us. Through an object or a building, we can explore the material culture that speaks about us, about humanity, about how we made the objects, about where we went to find the raw materials, the technology that made it possible to obtain them, etc. We need the physical element with its materials and components, which can be analyzed scientifically, and the results translated and shared on many levels, relating it to others, establishing hypotheses and generating knowledge.

Heritage must be able to say things about our society to the society of the future and, if possible, we must make use of it today to better explain ourselves to ourselves. And this must always be with the vocation of public service and, in the case of MUHBA, speaking especially to the citizens of Barcelona while also thinking of the rest of the world.

**Lidia Font**  
MUHBA

## MUHBA FABRA & COATS IN MOTION!



Recreation of the exhibition spaces intended for the Fabra & Coats Unit F in the preliminary project by Patricia Tamayo, Ramon Valls, and Matters Arquitectes.

The work was the most decisive element of the modernization of the city and the human factor, the key to the continuity of the production engine of contemporary Barcelona. From the former Fabra & Coats textile factory, an exceptional industrial heritage site, the museum project *Barcelona, ciutat i treball* (Barcelona, city and work) reflects on work, its historical evolution and its transforming power in the formation of the big city.

This must be a unique museum space, in which to explain how initiative, innovation, and work become the foundation of the modern city. And it must also be a relevant space for the District of Sant Andreu and for MUHBA understood as a network museum. Furthermore, it must act as a key element of the Besòs heritage and museum axis, a metropolitan culmination of the incorporation of Barcelona east into the museum map.

The Project functional plan, drawn up in 2009, considered different objectives: recovering the historic, architectural, and emotional elements linked to the world of work; involving the social groups and organizations of the district of Sant Andreu to generate shared strategies; highlighting the importance of the Fabra & Coats factory in the socioeconomic transformation of the city; and promoting knowledge of metropolitan industrial heritage.

In the past 10 years, multiple actions and activities have been carried out to move the project forward and in 2019 and 2020, intense work was done in three directions: development of the museum project, the architectural preliminary project, and the expansion of the collection of objects.

### Museum project

The museum project, which is still being defined, is the result of a joint study by personnel from the museum and the external team of experts formed in this last phase by Marc Prat from the UB department of Economic History, Cristina Borderías and Llorenç Ferrer of the Work, Institutions, and Gender Research Group, also of the UB, and Pere Colomer, a great connoisseur of the history of

Fabra & Coats. Furthermore, it involves the participation of different organizations of the district.

### Architectural project

Unit F of the Fabra & Coats site is the building destined to host the museum project *Barcelona, ciutat i treball*. The basic functional program was established in the preliminary project for the renovation of the building and its adaptation to the new uses, drawn up by the temporary joint venture formed by Patricia Tamayo, Ramon Valls and Matters Arquitectes, with the participation of BIMSA and MUHBA. The project already has the Boiler Room, a first-class heritage space that conserves the factory's complete energy system.

### Increase of the collection

Added to the magnificent Fabra & Coats collection of objects, curated and provided by Amics de la Fabra (Friends of Fabra) to be used in the museum project, are materials from other sources of interest for explaining the world of work and the processes of industrialization. The inclusion of objects from the former ENMASA-Mercedes and Pegaso factories, a control panel from the old Frigo ice cream factory, and the future incorporation of the locomotive recovered by the Fundació Maquinista-Macosa all serve this purpose.

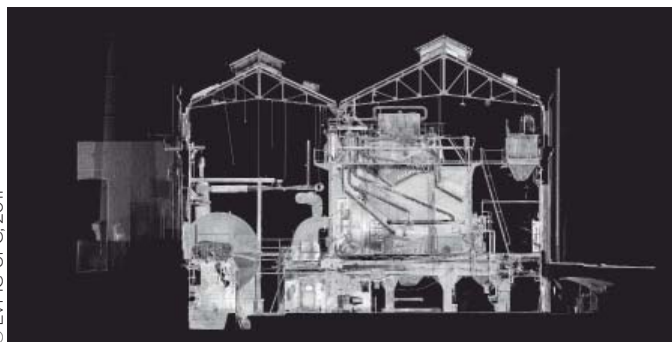
The museum project will reconnect the sites and rooms of the museum and will contextualize the Fabra site as a space of industrial production and its subsequent reconversion of use. The *Barcelona, ciutat i treball* project approaches the relationship between work, neighborhood, and city by linking the local trajectory to the major global changes, from the beginnings of industrialization to the age of the Internet and globalization. With work as the fundamental explanatory key, this center must allow us to understand the socioeconomic transformation of modern Barcelona.

**Carmen Cazalla i Xavier Tarraubella**  
MUHBA



## THE RESTORATION OF A BOILER ROOM

The boiler room was the heart and engine of the textile factory. The power of the steam generated there drove the machinery that, in the case of Fabra & Coats, consisted of more than 900 spinning machines and 380 looms. This is perhaps why the destiny of this building was different from that of the other ample and versatile spaces in the factory, which when the industrial use had been abandoned, were reconverted to cultural, social and educational uses, uses for associations, social services and housing. The boiler room, on the other hand, has remained exactly as it was when the boilers stopped running, probably because of the size and the imposing solidity of the machinery or because of the profound connection it maintains with the architecture that houses it. But also because of the strong symbolic baggage that comes with being the power source of the factory and the pride of its former employees.



© LYMC-UFC, 2011

Viewed in this light, the restoration and presentation of the Fabra & Coats energy system must allow for very different interpretations and invite multiple reflections. For this reason, the type of treatment and museization, rather than presenting this space neatly and aseptically, showing the undeniable attraction of a powerful and labyrinthine installation made up of a network of pipes and shiny machines, should be able to evoke the hard work needed to obtain the steam power, the suffocating temperatures that were reached at the site and, why not, the filth that penetrated everything, and to show how all this was reduced with the change in the type of fuel. We should not fall into the trap of recreations, but we should take care to leave proof of the transformation conserved in the walls and in the machinery.

Based on this general criterion, the materialization and specification of the treatment will require acting on the origin of some of the pathologies linked to the land on



© LYMC-UFC, 2011

Elevation of the boiler room obtained using terrestrial laser scanner, Faro Focus 3d, produced by the Laboratori Virtual de Modelització de la Ciutat. Exterior and interior view of the point cloud.

The energy system has resisted disappearing and its physical testimony talks to use of the work and of the Barcelona society of a period in our history, and also of environmental and sustainability aspects. It refers us to a time of industrial prosperity that nevertheless used raw power based on coal that filled the city with soot and smoke. The need to generate steam, also exhausted the underground water of the industrial wells and led to the salination of the soil. Fabra & Coats used 70 tonnes of coal and a million liters of water every day, and more than 43 tonnes of asbestos, recently removed, were used in the boiler room alone as an insulator. Thus, the site is the witness of a paradox that is also present today: when the threat of climate change is clear and demands of us a paradigm shift, clean energy and supposedly green technology continue to have a dirty face, which leaves a clear environmental footprint on other parts of the planet where the cobalt in our mobile phones and the batteries of electric cars is mined.

which the building is built, affected by the industrial wells, the foundations and the car parks (which affect the underground water courses) and by the increased salt content. We also need to consider the impact of climate change and foresee, for example, the ability of the roof to channel the water from potential episodes of intense rainfall. With regard to the machinery, galvanizing the metal will prevent corrosion and it will be applied with the aim of seeking balance between effective protection and the general appearance of the site. And when the restoration has been completed, it will be essential to carry out the appropriate regular maintenance. Conservation will be a permanent task that will go from seeing to the waste and the rooves to cleaning the interior elements because the conservation of an energy system of this power has never been and will never be a small matter.

**Lídia Font**  
MUHBA

## FURNITURE AND DOMESTIC INTERIORS IN EL BON PASTOR

As part of the proposal *Eix Besòs, riba de patrimoni i museus* (Besòs axis, riverbank of heritage and museums), MUHBA is developing the center dedicated to housing, which will be located in a block of the Cases Barates (cheap houses) in El Bon Pastor, one of the four groups built at the time of the 1929 International Exhibition.

MUHBA, with the collaboration of the District of Sant Andreu, IMHAB, the Neighborhoods Plan, the Bon Pastor Resident's Association, and the production of BIMSA, is leading the project, which will conserve the block of houses located between the streets Tàrraga-Claramunt and Bellmunt-Barnola. Of the 16 houses that make up the block, four will house a permanent exhibition on housing in Barcelona, another four will be dedicated to explaining inhabiting and daily life, and the remaining houses will be facilities linked to both the neighborhood and the museum, with public-community management of this cultural space.

The restitution of the four houses dedicated to housing in the period from 1929 to 2016, which is currently being developed by the MUHBA multidisciplinary team, will be an essential element of the new museum space and will culminate a process of material collection, documentation and study carried out in different stages since 2016 and still under way.

Based on the historical research of the museum's Habitar Barcelona (inhabiting Barcelona) project, the houses will describe four stages:

**Scarcity, 1929-1952.** This stage reflects the construction of the neighborhood during the dictatorship of Primo de Rivera, the periods of the Republic, the Spanish Civil War, and the initial period of the Franco dictatorship. Despite the political changes, they are periods characterized by scarcity and subsistence, which is reflected in the interiors, where there were few objects, which were hand-made or semi-industrial.

**Development, 1953-1974.** This stage shows a period of changes characterized by new living habits and object characteristic of an as yet incipient mass consumerism, which begins to come into conflict with the limited space available in the housing. At this time, it also becomes possible to transform the housing by means of self-building.

**Reform, 1975-1993.** This stage focuses on the transition and the consolidation of democracy, which culminates with the projects to renovate the neighborhoods, promoted by the Municipal Housing Board. New changes occur that lead to the desire for greater comfort and attention to the needs of families who aspire to ways of inhabiting that are closer to those of the middle classes.



© Marta Delcòs

Interior of the house at Carrer Barnola, 24, as it was in 2017, shortly before the move to the apartments.

**Diversification, 1994-2016.** This stage reflects the full integration of the neighborhood in the urban fabric and the final cycle of a group of houses that, in 2003, the neighbors themselves agree to replace with blocks of protected social housing. The inhabitants diversify their options, take on challenges such as the changing residential model, and face economic situations that sometimes also involve reconfigurations of the family. The project for the restitution and interpretation of the interiors aims to present environments that reflect as faithfully and well documented as possible the elements present in the houses in the different stages, so that it is possible to trace a history of the domestic interior of the working classes of the city, with its heterogeneity and contradictions. The fact that most of the pieces come from the houses in El Bon Pastor and reflect episodes that the inhabitants have lived through and that are also representative of more general conditions contributes to the consistency of the narrative.

With this project, MUHBA has developed an original approach to the topic, which may become an international benchmark. It proposes an interpretation of housing from social and urban history, and also highlights the methodologic value that the articulated process of research, conservation and decision-making in the context of a work in progress can represent for other experiences.

The work carried out by the team was presented in September 2020 at the 3rd Ibero-American Conference on the History of Furniture, which brought together a broad selection of international experts on the subject.

**Paolo Sustersic**  
Architect



# PARTICIPATORY MANAGEMENT AND THE CITY MUSEUM: CULTURAL NODES IN THE NEIGHBORHOODS

The evolution of the city of Barcelona over the past fifty years has led to a move from functional urbanism, responsible for housing the largest number of people possible in acceptable conditions, to the search for greater wellbeing of the citizens. A wellbeing that resignifies the appropriation of public space by the communities that live in it, with the impulse of democratic municipal councils. The neighborhood movement has been key to this demand and to achieving shared milestones of new urban paradigms. The Besòs neighborhoods are representative of this.

The progressive and social paradigms of the 21st century have brought interdisciplinary outlooks, in which feminism, urbanism, culture, art, and politics meet, in favor of an urban praxis that can transform the old functionalist models of industrial cities into a transversality of functions and centralities. Education, culture, the community and services converge in a complementary and intrinsic manner as fundamental elements in the quality of life, the valuing of the self-concept and the right to similarity, wherever you are, wherever you live. Also in this year 2020 of the COVID-19 pandemic, the resignifying of the neighborhood has multiplied its value as a space of mutual support, within the administrative framework of the district.

It was two museum institutions, the Antoni Tàpies Foundation and MACBA that, at the end of the 20th century, with a new vision of the management and creation of art, took a transcendental approach to the urban peripheries, interconnecting their challenges with the cultural and association networks of the Besòs axis. Among the first workspaces, we find the Fòrum de la Ribera del Besòs, which was created in 1993 by the Barri Besòs public secondary school. At the beginning of the century, it became commonplace to reflect on the landscapes and heritage of the former industrial neighborhoods and housing estates, considering that in the historical narratives and in the representations of Barcelona, the recovery of heritage must be an essential part of the design of the Besòs axis. In this work plan of heritage museization, Casa Padellàs hosts the hub of knowledge and drive that MUHBA is developing by connecting neighborhoods and citizens.

And given that history is action, four verbs of urban life are determined: supply (Casa de l'Aigua in La Trinitat: environment, water, and resources); work (Fabra & Coats Factory:

the city of the working world); inhabit (Bon Pastor Houses: working-class housing); and urbanize (Oliva Artés: the formation of the metropolis). The article is developed by two of the four spaces, where two verbs, work and inhabit, describe, *per se* the industrial city that was and is Barcelona.

The verb *to work* takes on meaning in Fabra & Coats, the factory site that was operative from 1903 to 2005. A century of activity that has left a profound mark on the neighborhood of Sant Andreu, both because it was one of the great textile factories of Barcelona and because it left an important legacy for working-class memory. The verb *to inhabit* comes into its own in the El Bon Pastor neighborhood, where in 1929 one of the first four housing estates of Cheap Houses (Cases Barates) was built in Barcelona. With the name of Milans del Bosch, it consisted of 784 housing units. In 2001, the Municipal Housing Board began a comprehensive refurbishment process, with the move from the cheap houses to protected public apartments.

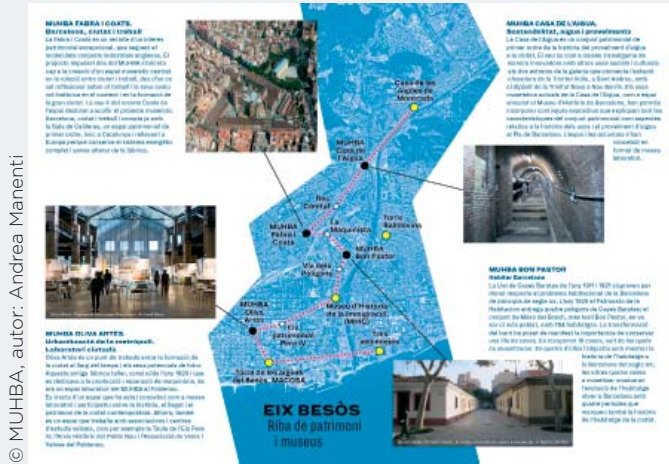
Derived from the actions of conservation and museization in a networked project, with a participatory vision to build new heritage values, innovative experiences have been developed as part of the historical research and management of the sites. To paraphrase

the article, we could say that *a virtuous triangle is being built between a) the museum, linked to ICUB, b) the districts, and c) the neighborhood organizations, local study centers and university institutions*. The most important consequence is that the cultural dynamics of the urban peripheries are brought into the city, going from receivers to drivers. And here is born the driving idea (thoroughly developed in the article) of *cultural nodes*, in reference to those heritage sites that, since their shared creation, have become a structural part of the construction of the future of Barcelona.

**Carme Turégano López** (Head of Territorial Coordination and Proximity, Barcelona City Council)

**Joan Roca i Albert** Director of MUHBA

[Synthesis of the article *La gestió participativa i el museu de la ciutat. Patrimoni, ciutadania i nodes culturals als barris de Barcelona*, *Diferents*. Revista De Museus, no.5, 2020, 18-35, <https://doi.org/10.6035/Diferents.2020.5.2>]



Besòs Axis, Riverbank of Heritage and Museums Proposal.

© MUHBA, autor: Andrea Manenti

## ICOM-CAMOC, CHALLENGES FOR CITY MUSEUMS IN THE 21ST CENTURY

CAMOC is one of the thirty international committees of ICOM, the International Council of Museums. Created in 2005, this committee works on city museums and represents over 600 professionals and institutions throughout the whole world. CAMOC is about the city and its people—their history, their present and their future. It is a forum for those who work in museums about cities, but also for anyone involved and interested in urban life, like urban planners, historians, architects, all of whom can exchange knowledge and ideas.



© CAMOC

Meeting of city museums at the CAMOC workshop held in Lisbon in May 2019.

The impact of the COVID-19 pandemic has struck city museums and their teams, as it has affected all other museums and our professional and personal lives. City museums have been closed or juggling opening to the public, often on shortened schedules.

The dramatic change and constraints caused by the outbreak are bringing out systemic inequalities, new situations of poverty and violence. And that is why culture in general, and museums in particular, are now more important than ever before to our wellbeing, identity values and sense of belonging.

Even acting on a digital basis alone, museums are meeting the challenge by creating digital innovative contents, reaching audiences in their cities in new ways, staying connected and present. Resilience was a key word of 2020 and it seems that it will keep on being vital over 2021.

Some resilient city museums have been responsive to the outbreak by collecting items, documenting and exhibiting the effect of the pandemic on the city and its people.

However, some other museums are facing existential challenges, even closure. The future of Museum Rotterdam, one of our most distinguished fellow city museums, is under threat. Usually cited as one of the world's best examples of urban community engagement, the Museum of Rotterdam will probably soon be downgraded to a collection store and may eventually have to close its doors, based on the recent decision of Rotterdam Arts Council.

We would like to share with you a very important project that CAMOC is undertaking worldwide, along with colleagues from two other committees (COMCOL, the ICOM committee for collecting, and ASPAC, the regional committee for the Asia-Pacific region). We plan to engage in a global survey and mapping project to identify, understand and chart city museums in the world to be able to answer to questions like, “how many city museums do we have in the world?”, “how young city museums are?” or “what are the new forms of city museums?”. This project tackles a critical problem: the lack of evidence-based knowledge about the number and type of city museums that currently exist in the world. It is not possible to tell how many city museums there are and how are they evolving. These are essential data for the future positioning of CAMOC and ICOM itself in the urban world.

We plan to achieve global data on the current world city museums, their age, mission, and type of collections, activities and structure, both in digital/web form and as a publication. It will be the very first global data collection on city museums and we expect to learn a lot from it. We are very much looking forward to the participation of city museums in Catalonia and all over Spain!

One of the effects of the outbreak was the postponing until 2021 of CAMOC's annual conference in 2020, due to take place at the Museum of Krakow. Nevertheless, we organized a webinar about city museums in the time of the pandemic, which took place on October 27, and is now available on CAMOC's YouTube channel. The Krakow conference will take place later in 2021 (online or onsite), prior to the conference in Barcelona, promoted by our dear colleagues from MUHBA, in October. We will be very happy to meet professionals from Spain and across the world, both virtually and in situ, in one of the most impressive cities in the world, Barcelona. See you soon!

**Joana Monteiro**  
Chair of CAMOC



## CONNECTING CITIES, CONNECTING CITIZENS. TOWARDS A SHARED SUSTAINABILITY

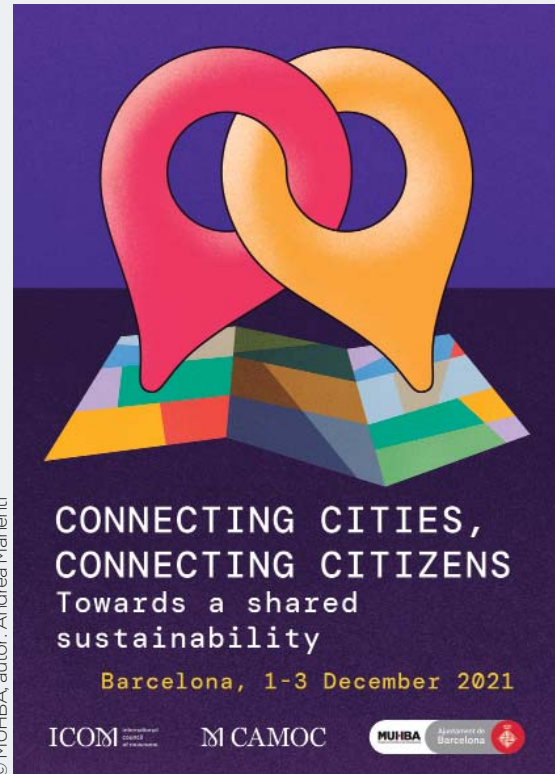
After the CAMOC debate on the definition of city museums in Frankfurt came the debate on city museums as cultural centers in Kyoto. The inevitable postponement of the 2020 conference in Krakow moved the meeting back to this summer to talk about museums and the right to the city, a topic that will link to the debate being prepared by Barcelona for autumn 2021, if the situation allows, when it will discuss the need to connect cities and citizens if urban sustainability shared as a social and democratic project is what we want.

The CAMOC meeting in Barcelona should allow for a more thorough examination of the role that the city museum can play in building the future, as a strategic institution of urban, social, and cultural cohesion. Connecting cities and citizens, creating a multi-scale network, which is at once neighborhood, urban and global, may be the basis for a shared world, in which the city museum acts as a knowledge center that, rooted in heritage, contributes to cultural dialogue, social inclusion, and the economic promotion of the city.

From the city museum to the museum of the citizens. This is how MUHBA is facing the coming years, with the confidence that promoting a new urban museology will help to reconnect the city and cities, citizens from here and from elsewhere, in an era when digital inclusion has gone from being an option to becoming a necessity. Based on research and scientific rigor, city museums are nodes of discursive rationality with an historical perspective, with narratives legitimized by the material and immaterial testimonies of the city, which must be represented in different modalities. We are therefore talking about solid foundations in knowledge, in history, in heritage, and in citizenship.

MUHBA is a good place to talk about all of this, due to its tradition as a center of historical research open to society and because of its configuration as a network museum, with the rooms spread over 15 heritage sites throughout the city, forming cultural nodes with ample citizen participation. The CAMOC meeting will make it possible to show the restructuring in progress from the rooms of the museum, with a single numbering system that links all the spaces together to provide, sequentially and with chronologic, thematic, and territorial criteria, a historical view of Barcelona. A total of 55 rooms for understanding the city from its foundation as a Roman colony to its configuration as a contemporary metropolis, while seeking a balance between the digital museum and an indispensable present museum.

And Barcelona is a good city in which to host this debate. The urban planning of Cerdà in 1860, the basis of the modern city, contemplated connections, health, and equality. Barcelona is an industrial metropolis that has grown with human contributions from increasingly distant sources. The city that was shown to the world with the 1992 Olympic



© MUHBA, autor: Andrea Manenti

Poster for CAMOC Barcelona 2021, presented at the round table on city museums in times of pandemic last October.

Games has, in a short time, become a vastly popular tourist destination. Now, however, the pandemic is overturning and questioning the current models and it has become necessary to hold an intense debate on the industrial basis that the city has always had and on what are the modalities of sustainable tourism in order to promote and activate the appropriate practices.

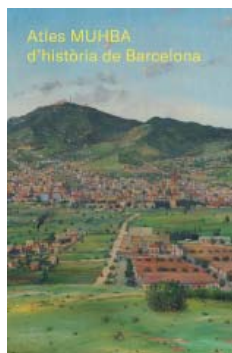
For the aperitif, you can visit the museum website and watch the meeting presentation video; a synthesis of the work of MUHBA and the history of Barcelona that defends the shared construction of the urban realities.

And for dessert, coinciding with the year in which Barcelona has been made World Capital of Sustainable Food, you can visit the exhibition that the museum is preparing in the Tinell of El Palau Major (Major Royal Palace) about power, food, health, and urban sustainability from a broad temporal and disciplinary perspective. Sustainability must be studied not only from the environmental paradigm but also from the human and urban, social and historic perspective, because understanding its complexity may help to integrate it into our lives. The main courses during the day. We'll see you there.

**Elena Pérez Rubiales**  
MUHBA

**Atles MUHBA d'història de Barcelona** (in press)

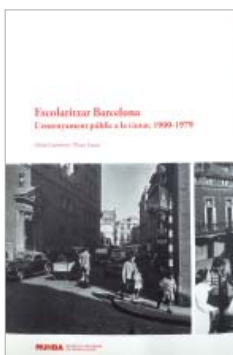
This work takes us inside the life of the city with its inhabitants, a story that calls to us to make it ours. With this goal, MUHBA, in collaboration with Barcelona City Council Publishing Services, undertook the challenge of publishing the *Atles MUHBA d'història de Barcelona* (MUHBA atlas of the history of Barcelona). The work covers the most significant eras in the evolution of the city, from the original Bàrcino to the 1992 Olympic Games, through articles by the greatest experts on each topic and resources such as the Carta Històrica de Barcelona (Historical Map of Barcelona, and maps that place the city in the geopolitical context of each era. The work also shows a selection of the most significant pieces of MUHBA while explaining the historical evolution of the city.



**PÒSITS**

**Cèlia Cañellas and Rosa Toran**  
**Escolaritzar Barcelona. L'ensenyament públic a la ciutat, 1900-1979**

Schooling was implemented in Barcelona throughout the 20th century. This book focuses on the political and social conditions determining this process: the shortcomings in schooling, the notable gap between the public and private sectors, the influence of popular demand and the proposals and actions of the administrations. As well as the initiatives to achieve a new, worthy and renovating public school, from the start of the century to the rupture of 1939, the work analyzes the school situation



during the Franco dictatorship, from indoctrination in national Catholicism to the new modernizing guidelines, with the new urban phenomenon that arose from the flow of immigration and with the social demands for a modern, free, lay, and Catalan public school. The second part of the book takes two educational centers as models of this evolution: the Baixeras school and the Infanta Isabel and Joan d'Àustria secondary schools in the Verneda neighborhood.

**TEXTURES**

**Miquel Gea i Bullich, Laia Santanach i Suñol**  
**El setge confós de Barcelona. Proposta de reinterpretació dels gravats de Jacques Rigaud**

Have you ever looked carefully at the magnificent engravings that Jacques Rigaud first published in 1732 on the siege of Barcelona? This volume analyzes them from an innovative perspective. The reader is invited to undertake a journey of investigation to achieve a new perspective of the images, which will highlight important historical events that marked the destiny of the country between the late 17th century and the early 18th century.



**Vicent Baydal Sala**  
**Una capital mediterrània a través de les seves cartes: Barcelona (1381-1566)**

Since the late Middle Ages, writing letters has been an art form and, at the same time, a first-class communication, administrative and diplomatic tool. A good example of this



are the tens of thousands of letters conserved in the Historical Archive of the City of Barcelona, to and from municipal governors. This work analyzes the letters written between the late 14th century and the mid-15th century to examine the network of epistolary relations of Barcelona. It shows a city that was the indisputable capital of Catalonia and one of the main economic and political centers of the western Mediterranean.

**LLIBRETS DE SALA**

**Xavier Pujadas Martí, Carles Santacana Torres i Joan Roca i Albert**  
**Barcelona & Futbol. El gran joc social del segle xx** (in press)

Football began to be played in Barcelona in the late 19th century by European immigrants and, since then, it has contributed to the configuration of the city as we know it. The booklet looks at the different faces of a sport that has contributed to the social construction of the city throughout the 20th century. The neighborhood teams and the big clubs of the city have influenced Sunday habits, the uses of public space, shared identities, and the urban economy.



**Amador Ferrer Aixalà (texts) and Andrea Manenti Lardani (drawings)**  
**La ciutat dels polígons. Un itinerari pel Besòs**

The housing estates build in the second half of the last century have left an unmistakable landscape in Barcelona. Their construction led to the sudden appearance of new neighborhoods. The booklet shows us life in El Bon Pastor, La Verneda-Via Trajana, La Pau, Sant Martí, Sud-Oest Besòs, Maresme, Cobasa, La Mina

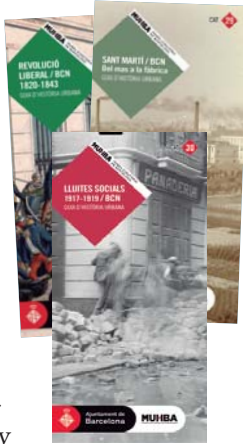


and Diagonal Mar, housing estates with a remarkable degree of integration and that form part of the city in their own right.

## URBAN HISTORY GUIDES

Jordi Roca i Núria Miquel  
**Revolució Liberal/BCN. 1820-1843**

This guide takes us inside the revolutions of the final third of the 18th century and the early decades of the 19th century. The goal of those revolutions was to establish a constitution that would govern a nation that included the citizens of the different territories of the monarchies. New liberal nations that would ensure the civil equality



of the citizens while opening up a horizon of equal political rights.

Mercè Gras Casanovas (with the collaboration of Centre d'Estudis de Sant Martí de Provençals)

**Sant Martí/BCN. Del mas a la fàbrica**

From the 16th century on, the urban growth of Barcelona caused it to expand beyond the walls. To the north was Sant Martí de Provençals, a territory whose backbone was formed by old farms, and which has been conditioned by its proximity to the powerful neighbor, Barcelona. Sant Martí has been a granary, market garden, water source, industrial land, maritime façade and technology pole.

M. Cruz Santos  
**Lluites socials 1917-1919/BCN**

The regime of the Restoration, founded in 1876, was obsolete and responded to the disenchantment of workers with the repression. In this context, there would be very few years when Barcelona was not at war or witness to the deployment

of the army on its streets. In fact, the three conflicts dealt with in this guide (the general strike of 1917, the women's mutiny of 1918, and the La Canadenca strike of 1919) reproduce the same longings and the same outcome.

## QUARHIS

Various authors

**Quarhis. Quaderns d'arqueologia i història de la ciutat de Barcelona, 15**

The central theme of this volume of *Quarhis* is about the archaeology of conflict, through different articles such as *Barcelona ciutat de rereguarda* [Barcelona, rear-guard city] and the mark the bombing of the Spanish Civil War has left on the city's buildings. The notes and studies that make up this work cover a broad span of time and represent different historical eras.



## THE MUHBA FRIENDS

In 2020, due to the COVID-19 pandemic, the Museum was forced to cancel all the specific activities it had planned for the FRIENDS OF MUHBA from March onward. We hope that we will soon be able to once again schedule commented visits, itineraries and excursions in your diaries.

We would like to take the opportunity to say that we hope that you are all well and to wish you the spirit and strength to get through this period that has been so long and so hard to deal with. We would also like to remind you that MUHBA is open for individual visits.

**Our FRIENDS and VOLUNTEERS carry out work that is essential to the museum, contributing to the knowledge and dissemination of the historical heritage of Barcelona.**

## LA CENTRAL DEL MUHBA

The bookstore La Central del Museu d'Història de Barcelona proposes establishing an enriching dialogue with the contents of the museum, with a broad repertoire of books and objects.

**La Central del MUHBA**

Baixada de la llibreteria, 7 08002 Barcelona / +34 932 690 804  
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**Legal Deposit:** B. 47.520-76

**ISSN:** 2013-8237

