Castell dels Tres Dragons
Barceloneta (L4)

Museu de Ciències Naturals

replaces the classical panelled ceiling.

Each of the four corners. A complex system

covered in brick. A solid tower stands at

ewest Construction techniques.

– brick, iron, glass and ceramics – and

Conception is both radical and innovatory

Architecture of the period. The basic

Interesting Creations of European

Most original works and one of the most

Restaurant of the Universal Exhibition

The original purpose of this building,

Because of the short time available

The building was nicknamed the

The outside of the stout, austere brick

Above the lower floor, which is occupied

Pillars standing back from the façade to

The construction techniques are very

Metro: Urquinaona (L1) and (L4)

www.rutadelmodernisme.com

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Design by: Francesc Guitart

Ministry of Enterprise and Labour

Printed in EU


Lourdes Figueras i Burrull for their kind cooperation.

J. Borrell, P. Català; © MNAC (Calveras/Sagristà),

the Hospital de Sant Pau, R. Manent,

as Tusquets, which is now complete. The

commenced on a major enlargement and

support the weight of the arches which

the national revival proper to the Modernist

an eloquent expression of the objective of

Vives. One of the most characteristic

the intersection of two streets: Carrer de

music and founded in 1891. It stands at

The Palau de la Música was built between

Casas Lleó Morera

Editorial Montaner i Simón

This building, the last of the four

are square and two octagonal, one of

rise above Gothic-inspired crenellations:

Llimona running along the top. The towers

walls has an elegant band of large ceramic

organic and symbolic naturalism, blends

with the main auditorium and stage

and rehearsal room are on ground level,

wall. The building fits well into the

auditorium comprising stalls and two

Large stained-glass windows with

ceramic and floral motifs.

imagination – on a background of

– fairies or muses, each playing a musical

instrument – and his best known song, «The May flowers»;

sculptures by Pau Gargallo: on one side

Christian and social virtues: sculptures

shaped like a pair of open arms, in

harmoniously into the architectural

unifying leitmo tif of the entire complex.

technique of Catalan brick vaulting in the

is the use of the characteristic, age-old

mosaic decoration

heraldic and typographical motifs occur

the painter’s works. It is also an active

Tàpies, which houses a rich collection of

been the home of the Fundació Antoni

Private property

Metro: Passeig de Gràcia (L3) and (L4)

www.fundaciotapies.org

Tel.: (+34) 934 870 315

The first phase of building ended in

Following the 1983 alterations, work

the Hospital is one of the most

one of the most blocks of the

(¢/ Sant Antoni M. Claret, 167) began in

complex in the El Guinardó » district

the equivalent of nine blocks of the

World Heritage by Unesco in 1997.

Building can be visited. Classified as

uos, but it takes on a deep symbolic

shaped like a pair of open arms, in

Cloud and chair

stands on

iMuntaner himself, assisted from the

1909 when the roof was put on the

city became reality through a legacy from

nineteenth century the magnificent Gothic

in the Old Quarter had become

The Hospital de la Santa

The Palau de la Música Catalana

Pallau de la Música

Hospitalet de la Santa Creu i Sant Pau
Domènech i Montaner at Canet de Mar

Domènech i Montaner’s work is especially important at Canet de Mar. He was called to this town after the death of his mentor Josep Maria Jujol, from whom he had inherited the Casa de les Punxes. In fact, Canet de Mar was the scene of some of the most important works of his life, such as the Casa Gasull or the Casa dels Dracs.

In 1897, Domènech bought the old manor farmhouse of Castell de Santa Florentina, built in 1836 and designed by the architect Antoni Rovira i Bages. Domènech turned it into his studio and residence. This is now the home of the Institut Municipal d’Acció Cultural.

The roofs of the two original halls rest on slender watchtowers, which are characteristic of many of Domènech’s works. They have a Gothic style and commensurate with the medieval spirit that he sought to incorporate into his works. The shapes are reminiscent of the Castell de Santa Florentina, where four smaller towers are placed at the corners. They are designed to harmonize with the old belfry of the church.

The façade is a marvel of the ironwork and stained glass, executed by a master craftsmen. The tall belfry is the result of a cost-effective design by Domènech, who chose to build it with bricks as a substitute for stone masonry. The sculpted ironwork on the balustrades is typical of the Art Nouveau style, which was popular in the period. The large ironwork on the arches of the entrance, the windows and the doors is a testament to the skill of contemporary craftsmen.

The exclusive use of bricks on the outside of the building is extraordinary. The bricks lend it a coherence and personality all its own. There are numerous examples of the type of house designed by Domènech in Reus.

The house has been refurbished as a museum. In the cream-painted, museum, you will find furniture, samples of ceramics, and other elements. Restored in 1989-1991, it is open to the public and is adorned with mosaics and sgrafitti.

In 1897 Font de Rubinat and the Catalan nationalist Pau Font de Rubinat, a Catalan nationalist politician, bought the house in Canet de Mar.

Casa dels Dracs

Casa dels Dracs, built in 1901 on the Carrer Ample, is one of the best examples of the type of house designed by Domènech in Reus. It was here that Domènech tried out the skills of contemporary craftsmen. The façade of the building is a marvel of ironwork and stained glass, executed by a master craftsman. The belfry is a Gothic style, commensurate with the medieval spirit that Domènech sought to incorporate into his works. The shapes are reminiscent of the Castell de Santa Florentina, where four smaller towers are placed at the corners. They are designed to harmonize with the old belfry of the church.

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