

THIS IS CATALONIA

*A Guide to
Architectural Heritage*



Generalitat de Catalunya
Government of Catalonia

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Authors

Antoni Pladevall i Font
Antoni Navarro i Cossio

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Coordination

Mercè López Fort
With the cooperation of Anna Busom Arruebo and Mireia Hernández Herguido

Graphic Design

Eumogràfic

Printing

C.A.Gràfica

English translation

Serveis Lingüístics UVic

Co-editor

Dolors Torras i Margenat

Cartography

DGPC: Lluís González and Núria Bachs
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*A Guide to
Architectural Heritage*

**Antoni Pladevall i Font
Antoni Navarro i Cossío**

Prologue

It has often been said that our country's architectural heritage is like an open book and this is probably true. Few of Man's manifestations reflect the lives of people in the same way as architecture; from palaces and castles to workers' cultural centres and industrial colonies, from the first hamlets to the most radical contemporary architecture. The desires of their constructors can be read in each building, as well as the comings and goings of those who lived in them and the passage of time on their walls. This diverse and complex architecture is found throughout Catalonia.

There is no town which does not have some interesting feature in its streets; and the discovery of these treasures great and small has been the task of enthusiastic walkers, historians, architects and government bodies for more than a century, at significant periods such as the Catalan Commonwealth and the Republic and now decades later, with the reintroduction of democracy and with the participation of today's cultural governing bodies.

The publication of *This is Catalonia* in 1987 was a milestone in the dissemination of this vast heritage. The public could now disregard the customary monuments which were well-known to everyone and move on to the hundreds of ideas which motivated visits and learning. The book was the result of the work undertaken by the Inventory of Architectural Heritage of the Government of Catalonia, and sprang from the boundless commitment of its director, Antonio Pladevall; a skilled and energetic historian, a man who was always available for consultation, yet an almost legendary figure, with his excellent knowledge of history in all corners of the country.

Throughout these years, *This is Catalonia* has been a very important book for those who love this land and who wander throughout, guided by its pages. Two decades later, no new book consultation has replaced it. It was decided, together with the Department of Innovation, Universities and Enterprise -, that the time had come to lend the book a new lease of life by compiling the many improvements which have taken place in the heritage sector. To begin with, the Vall de Boí, the monumental site of Tarraco (Tarragona), the Monastery of Poblet, the works of Gaudí, the Hospital of Sant Pau, the Palau de la Música and the primitive artwork of the Mediterranean basin have all been recognised as World Heritage Sites by UNESCO.

Furthermore, dozens of buildings and architectural monuments have been declared Works of Cultural Interest; the Museum of History of Catalonia has taken charge of some fifteen Catalan monuments, while the National Museum of Science and Technology has created an extraordinary network of facilities which show the industrialisation of Catalonia. In addition, all the great Catalan monuments, without exception, have been restored over the last few years. In short, the work of local bodies and of the Government of Catalonia in the preservation and dissemination of cultural heritage has left us once again today with a marvellous perspective, which opens up discoveries every day.

Over the last two decades, the idea of what kind of architecture is valuable to our history has also changed. The explosion of interest in Modernisme and contemporary architecture which began in the 1990s has continued, and has led us to include a second author in this guide, the architect Antoni Navarro i Cossío, who has brought with him his years of experience in the Architectural Heritage Service and his excellent knowledge of 20th century architecture, a field in which he has played a decisive role, helping to evaluate the first manifestations of Rationalist architecture in the country. Likewise, the lesser known Modernista works, *Noucentisme* and the most recent works by young architects are valuable inclusions, which bring the scope of this guide right up to date.

The book's illustrations have also been updated and include examples of the creative work of two generations of enthusiastic heritage photographers: that of Jordi Contijoch, who has faithfully followed the path set out by the work of Pladevall over the years, and that of new photographers who share Internet content, such as the winners of the heritage photography contest held by the patrimoni.gencat website during the summer of 2009, which saw a massive response.

Catalonia is not a country consisting of a capital city surrounded by wilderness. It is quite the opposite; it is dense and complex in all its aspects and its architecture is perhaps the clearest example of this. In short, Catalonia is a country where each town has its own value and there is no better way of proving this than by visiting it unhurriedly and guided by this book as a wise companion.

The re-publication of the guide *This is Catalonia. An Architectural Heritage Guide* has a special meaning from the standpoint of tourism, given that it systemises, qualifies and presents the highly important architectural heritage of Catalonia in an ordered manner. It is beyond doubt that architectural heritage has become one of the main assets of the country in terms of developing a strategy for the promotion of tourism, based on cultural tourism and on the attraction of tourist segments which provide more quality and added value. According to the World Tourism Organisation (WTO), these are the segments which are most likely to grow in the future. As such, the re-publication of this guide also connects with the guidelines of the 2005-2010 Strategic Tourism Plan for Catalonia and with its primary objective; placing Catalonia as a recognised tourism brand, which is appreciated for its natural values and for its identity.

In an increasingly globalized world, in which covering long distances becomes easier every day, the success of a tourist destination is determined largely by its ability to remain unique, and to become distinct and different compared to its competitors. Based on this premise, one of the features which may perhaps define Catalonia the most is its architectural and monumental heritage, which remains as a reflection and a direct expression of its identity, culture and idiosyncrasies. This concept may be applied to Catalan Gothic architecture from the times of medieval splendour to the legacy of Modernisme in the field of the arts and architecture, and which continues to be a direct embodiment of the genius of this country.

The first artistic expressions of the people who inhabited our country, on the slopes of the Cogul in the Garrigues mountain range, can be seen and understood on the pages of this guide. It discusses the Iberian world, from El Penedès to L'Empordà, follows the footsteps of the Greeks at Empúries and of the Romans in Tarragona and many other places, discovers the legacy of the Visigoths at Terrassa and that of the Muslims in Tortosa, Lleida and El Priorat, enjoys Medieval splendour with the magnificent Romanesque architecture of Old Catalonia, the architecture of the military orders at Les Terres de l'Ebre, the Cistercian sobriety of the three great monasteries which house the pantheons of our kings, and the pure Catalan Gothic style found in the royal cities and towns.

The most turbulent period of our history can be found in Renaissance Tortosa, through to the Baroque of the Solsonès, and finally the Bourbon University of Cervera. The guide also shows the stone depictions of Renaissance ideals, from the construction of the Monastery of Ripoll to the explosion of Modernisme which spread throughout the country, and finally to the discovery of the contemporary architecture of the GATCPAC, the descendant of the generations who led the Republic. This book does not leave out the most radical examples of contemporary architecture, with its deluge of new buildings and spaces which have transformed Barcelona and Catalonia into an international benchmark, in terms of both their creators and their works. To summarise, it is possible to explain the long history which has created the numerous Catalan territories and our people through the interpretation of our architectural heritage.

In short, the heritage reflected in this guide and all the intangible features which arise from the stories, myths, legends and traditions which have grown up around it, have become an important factor in the creation of new products for tourism promoted by the Directorate General of Tourism, from the Camí de Sant Jaume (the Way of St. James) to the national routes which are being opened, such as the Pirineu Comtal itinerary. These are routes which are sure to be crucial for the future of tourism in this country. The re-publication of this book, the result of the cooperative agreement signed between the Department of Culture and the Media and the Department of Innovation, Universities and Enterprise, is undoubtedly a resource of prime importance for discovering the rich architectural heritage of Catalonia - a heritage which has become both a gateway and a letter of presentation for our country.

Directorate General for Tourism

Antoni Pladevall i Font (Taradell, 1934)

This priest and historian trained at the Seminary of Vic and at the Catholic University of Leuven. He initially worked on - and ended up educating himself at - the archives of the Diocese of Vic alongside Eduard Junyent. He worked as a teacher at the seminary and at colleges in Vic, in addition to the Faculty of Theology of Barcelona. He was later an art advisor and responsible for the inventory of architectural and artistic heritage of the Barcelona Provincial Council and the Government of Catalonia, where he was the General Manager of Artistic Heritage. He is the author of some fifty books and other works on monastic history, such as *Catalan Monasteries* (Edicions Destino), and on the Church, such as his *History of the Church in Catalonia*, on art, on towns, biographies and on diverse subjects in the Medieval era, which is his specialist field, and on contemporary matters. He has contributed to numerous works on art and has edited *Romanesque Catalonia* and later, *Gothic Art in Catalonia*, by the Catalan Foundation and "Encyclopedia" Publishing Company, among others. He is a member of the Institute of Catalan Studies, of the Royal Academy of Literature and the Royal Academy of Fine Arts of Saint George. He has been awarded the Cross of Saint George and the Gold Medal by the Government of Catalonia.

Antoni Navarro i Cossío (Barcelona, 1939)

He holds an advanced degree in Architecture from the Advanced Technical School of Architecture of Barcelona (1965), and received his doctorate in 1967. He was Head of the Architectural Heritage Service for the Government of Catalonia between 1984 and 1987 and 1989 and 2005, and Secretary of the Advisory Council for the Cultural Heritage Department of Catalan Culture for the Department of Catalan Culture from 1994 to 2006. He has directed projects such as the "Boi Plan" for the comprehensive protection of the Pyrenean valley of the same name (1990), several projects for the Declaration of World Heritage Sites for the Palau de Musica Catalana and for the Hospital de Sant Pau in Barcelona (1997) and projects for the Declaration of World Heritage Sites for the work of Antoni Gaudí (2005). He is co-author of outstanding projects such as the Master Plan for the Monastery of Sant Pere de Rodes (1992), the restoration of the monastery (1994) and the Master Plan for the Pre-Romanesque Churches of Terrassa (1999). As a teacher, he has taught on the master's degree course at the International Centre for the Preservation of Heritage (Tenerife) since 1997, and he was guest teacher on the international master's degree course at the International Centre for the Preservation of Heritage (Alcalá de Henares, 1996). He has also been a member of the team for the creation of the "Working Heritage" programme as part of the European "Culture 2000" Programme, working with France, England and Italy (2005), as well as the production team for the «Carta de Baños», on criteria for intervention in defensive architecture (castles) of Spain (Ministry of Culture, 2006).

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Note:

Despite the care which we have tried to maintain at all times during the writing of this publication, information may obviously be lacking and some errors may have arisen; we request your benevolence and comprehension as such shortcomings are entirely involuntary. If readers wish to notify us of any corrections which they deem necessary and appropriate in order to improve future editions of the guide for their introduction in future editions in other languages, please write to patclub@gencat.cat

Introduction

The artistic and architectural heritage of Catalonia is rich and diverse, and consists of all the buildings and works of art produced by the Catalan people throughout their history as well as by the peoples who lived here before the creation of Catalonia as a historical entity. Taken together, this heritage is extensive and is called “tangible culture” in order to distinguish it from the other elements which comprise the legacy of Catalan culture and which are formed by many “assets of a cultural order” without being tangible in themselves, such as history, songs, music, dance and myths, etc.

In the writing of this *Architectural Heritage Guide* only the most visible part of this “material culture” and its location in the landscape has been taken into account; the part consisting of buildings or architectural structures, while other art forms are merely mentioned (painting, sculpture, furniture, etc.) when they form a whole with the buildings described. Only a brief mention is made of many other works of art or other manifestations of “tangible culture” in the details of the museums where many of these works are kept - an essential complement in order to give an accurate idea of the cultural wealth of the country.

Despite the relatively small size of Catalonia (32,114 km²), which today comprises the autonomous community formed by the four Spanish provinces of Barcelona, Tarragona, Lleida and Girona, its cultural heritage is extensive and differs only slightly from other neighbouring areas which are now part of France or the autonomous communities of Aragon, Valencia and the Balearic Islands, with which it formerly formed a union, with political affinities and the same area of cultural expansion. For political and practical reasons, the scope of this guide is limited to the autonomous community formed primarily by the former Principality of Catalonia.

Selection Criteria

This guide is designed to be used as a practical instrument for both those living in the country and those visiting, who wish to get their bearings within this extensive field of Catalan architectural and artistic heritage. The materials selected must therefore be presented in an organised manner.

The basis used in writing this book is the architectural heritage inventory of the Generalitat (Government) of Catalonia. The first criterion adopted was that of including the most outstanding elements of our heritage, such as monuments of declared artistic interest and those which, according to a comparative view, are believed to be worth mentioning, although this choice has been wider and less restrictive in less privileged regions from the standpoint of large-scale architectural constructions, which often have local and scenic value which lend special interest to the monuments. Those museums which help improve the understanding of many aspects of life, culture and the art of the country are also noted.

Division by Municipalities

The buildings are listed within the municipality to which they belong. In order to produce this guide it was necessary to select municipal areas, which is never an easy task. The selection criteria were based on the category or the specific value of each municipality, or on the type or overall beauty of their content. Many of those municipalities not included possess a feature worthy of note, such as Romanesque or Baroque churches, or traditional farmhouses, but these features are not enough to make them noteworthy within this selection of Catalan heritage. These municipalities are often found in sectors with great architectural wealth and thus remain in a secondary position when compared to others with greater heritage. However, in other artistically less privileged sectors of the country, it has not been necessary to be so selective, and as such buildings which would have been omitted in another area have been included. This has been done in order to present as wide a vision as possible of the country without any kind of favouritism or disregard for anyone.

Location

An alphabetical system for ordering the municipalities has been adopted as a practical solution for consultations. The creation of new municipal bodies, the result of the merger of other older bodies with new names, such as that of Forallac, which comprises the old municipalities of Fonteta, Peratallada and Vulpellac, or the Baix Pallars, which includes the old areas of Gerri de la Sal, Baen, Peramea and Montcortès de Pallars, obliged us to refer to the old name in the official or modern reference. In some cases, special entries have been made for noteworthy monuments, such as Poblet, Sant Pere de Rodes or Santes Creus, as these are located in municipal areas with names which differ from that of the monument.

Evaluation

In order to show the importance of the municipal areas and of the items selected, the commonly accepted system of star evaluation has been adopted, from one to three stars or no stars at all if the area has a noteworthy feature but one which is of no special interest. This evaluation system is by no means immutable. It has been produced taking into account the value of the monuments when these have been recognised by a charter which declares their value or historical-artistic value or due to the value of the sectors and areas which, although not specifically declared, have been considered worthy of note. The star system is a guide for users of the book and obviously in many cases the rating given is purely subjective and is therefore always open to modification. The symbol ☉ shows those features or areas which have been declared Cultural Work of National Interest (BCIN).

Museums

At the end of the sections on each municipality is a list of the museums and their main characteristics. These are brief, basic references which are complete when the guides and websites of each museum are referred to. Opening times are not listed as these often vary according to the season and this information may be found, together with their addresses and other statistical data, in the *A Guide to the Museums of Catalonia (Guia de museus de Catalunya)* and on the Internet.

Opening Times

Obtaining information about opening times is one of the problems facing every visitor, especially in small towns or for buildings outside town centres. For example, churches were once always open, but frequent acts of vandalism and art theft has meant that they are now often closed. Information is available for visitors from town councils or recories in the case of churches, or in local or regional tourism offices.

The Authors

This publication is based on the book *This is Catalonia (Això és Catalunya)*, by Antoni Pladevall, which was first published in 1987. However, the book you are now reading is an entirely new work. Antoni Pladevall himself has revised and expanded the texts of the previous edition while Antoni Navarro has added content to Antoni Pladevall's original text on architecture, from Modernisme to contemporary styles. His contribution has been included in the body of the text on small municipalities. However, in the case of Barcelona, Girona, Tarragona and Lleida, urban itineraries have been provided in order to aid the reader.

Photographs

The photographs in this guide are from different sources. The book has largely been illustrated by illustrations provided by professional photographers from the Internet website *patrimoni.gencat* between 2007 and 2009. There are also illustrations which have been provided by various museums, such as the MHC, the MAC and the mNACTEC. It also includes photographs from the Flickr competition held by *patrimoni.gencat* during the summer of 2009, which were taken by those wishing to take part in the guide. There were over one hundred finalists and a total of sixty-five photographs selected, which gives the book a more participative vision. We would like to thank all of those who contributed.



What is Catalonia?

The Country

Catalonia is located in the north-east of the Iberian Peninsula and covers an area of 32,114 km². Its somewhat triangular shape is flanked to the north by France across the Pyrenees, to the east by the Mediterranean, with which it has 580km of coastline, to the west by Aragon and to the south by the region of Valencia. Catalonia has 946 municipalities which are shared among 41 regions, of which 11 (the Alt Penedès, the Anoia, the Bages, the Baix Llobregat, the Barcelonès, the Berguedà, the Garraf, the Maresme, Osona, the Vallès Occidental and the Vallès Oriental) are in the area of influence of Barcelona, 10 (the Alt Camp, the Baix Camp, the Baix Ebre, the Baix Penedès, the Conca de Barberà, the Montsià, the Priorat, the Ribera d'Ebre, the Tarragonès and the Terra Alta) in the Tarragona area, 12 (the Alt Urgell, part of the Cerdanya, the Garrigues, the Noguera, the Pallars Jussà, the Pallars Sobirà, the Alta Ribagorça, the Segarra, the Segrià, the Solsonès, the Urgell, the Pla d'Urgell and the Val d'Aran) in the Lleida area, and 8 (the Alt Empordà, the Baix Empordà, most of the Cerdanya, the Garrotxa, the Gironès, the Pla de l'Estany, the Ripollès and the Selva) in the Girona area. As one of the autonomous communities which form part of Spain, Catalonia is considered a nation or an ancient people with an extensive history, tradition and its own language, with Catalan and Spanish (the official language of Spain) possessing the same official status.

Geography and Relief

Catalonia has a highly peculiar position on the Iberian Peninsula. One side of the great triangle formed by the country is part of the Pyrenean isthmus, which links the peninsula with the rest of Europe and is therefore a European side. The other, longer side, over 500km in length, is the coastal or Mediterranean side, while the third or inner side links Catalonia with the rest of the Iberian Peninsula. Inland, the country is divided into three large morphological units. The Pyrenean strip or the Mountains of Catalonia, to give the region its proper name, spans from the Val d'Aran to the Alberes mountains and to the Cap de Creus, and has some of the highest peaks in the country (the summits of the Pica d'Estats at 3,143m, and Comaloforno at 3,030m). This feature is a broad and complex strip which extends to the south with secondary mountain ranges which are known generically as the Pre-Pyrenees, with noteworthy peaks including the Cadí (2,567 m) and the southernmost reaches of Montsec (1,678m) and the Serra de Comiols. To the east, the Serralada Transversal range extends the mountainous relief between Osona and the Selva in an approximately north-south direction. The interior and western areas, which are generically known as the Central Catalan Depression, are formed by low-lying land compared to the Pyrenean strip or the coastal ranges. However, they do not form a plain or a group of monotonous plains, as their name might suggest. In fact, this hinterland is a series of plateaus and hillsides which are combined with river valleys and eroded basins. The area between Osona, the Anoia or the Conca de Barberà is highly varied and rugged, and becomes less rugged as one nears the large western plains, with well-



A Satellite image of Catalonia / © Institut Cartogràfic de Catalunya.

developed sectors such as the Segarra and Urgell, and above all, the great tributary plains of the Segre (the Garrigues, the Segrià and the Noguera). The eastern peaks of the Pyrenees merge with the northern coastal strip and the wide, open plain of the Empordà region. From the valley of the river Ter, the geography forms ranges parallel to the coast, with a succession of elongated geographical lines which form the coastal and pre-coastal ranges, with a coastal plain bordering the sea, and a pre-coastal depression between the two mountain ranges. Both the coastal plain and the mountain ranges are discontinuous in their formation as part of the general landscape. Many sectors of the Costa Brava and the coasts of the Garraf, where the plain often disappears completely, are very different from the most typical characteristic sectors of the Maresme, the Llobregat Delta, the plain of Sitges, Vilanova, the Baix Penedès area and extensive parts of the Tarragona area. The coastal and pre-coastal mountain ranges, especially the latter, consist of mountains with distinct characteristics within the common geographical features, such as Montseny, the ranges of Sant

Llorenç del Munt, Montserrat and the inland linear ranges of the Mussara, Prades and Montsant mountains. This coastal geographical alignment disappears at the southernmost end, and is replaced by a discontinuous coastal plain in the Camp de Tarragona area and the Ebre Delta and its surroundings.

Landscape and Climate

This varied landscape means that in a relatively small area, Catalonia offers a wide diversity of scenery, plant life and climate conditions. The Pyrenean mountain range, with its inter-relating system of mountains and depressions, is formed by large green valleys surrounded by high peaks with alpine meadows, fir tree forests and lakes of crystal clear water. The area of the Natural Park of Aigüestortes and the Lake of Sant Maurici are outstanding examples of this. The rivers which start here are those with the largest and most regular flow in the country, including the Noguera Ribagorçana, the Noguera Pallaresa, the Segre, the Llobregat and the Ter, which, when they cross the various geographical lines to the south or in the Pre-Pyrenees, form gorges, some of which are spectacular, such as those of Collegats, Pas d'Escales or Sopeira, Mont-rebei, Terradets and Trespunts.

The diversity of alignments and orientations of the valleys and their slopes gives the geographical area a wide range of landscapes and plant life, both in the central range and in the smaller mountain ranges and the valleys located further to the south, in many sectors of the Noguera, the Alt Urgell, the Ripollès, Berguedà and the Garrotxa regions. There are areas which are picturesque and well-defined, such as the Vall d'Àger, and the valleys of Castellbò, Bagà, Camprodon Bac and Bas. The Garrotxa, and more specifically, the Olot area, has one of the most interesting volcanic landscapes in Europe, with some forty ancient volcanoes with their craters covered in multicoloured vegetation, thick soil and their well-known beech woods on their slopes.

Unique and beautiful landscapes may be found further south, in the Montseny area, near Barcelona (which has been declared a UNESCO biosphere reserve area due to the richness of its plant life), at Sant Llorenç del Munt and the Serra de l'Obac and on the mountain of Montserrat, which is a wonderful geological formation with rocks in amazing and bizarre shapes. There are also the beautiful areas of the Montsant and the Serra de Prades, the sheer slopes of the Garraf and other areas of the coast where the "margalló" or European Fan Palm grows, the only native palm plant in Europe, and the harsh dryness of the ports of Beseit and Montsià, which preside over the wide plain of sand, water, vegetation and exoticism of the Ebre Delta.

The effect of man's actions on the mountain ranges and the inland basins has played a predominant role: the old towns, industrial colonies, small rural hamlets and traditional farmhouses form a tiny world of their own, where life is governed by the concerns and the livelihood of those who live there. The regional capitals offer a small synopsis of the life of the areas over which they preside, each with their own special characteristics, and with them, the towns and villages which both centre and order large areas of this territory. As testimony to an eminently rural past we have an-

cient parishes, with their widely scattered farmhouses which allow the observer to glimpse how life was lived in times past, and how houses have adapted to changing requirements through their structures and annexes. The “masia” or traditional Catalan farmhouse is omnipresent in the majority of Catalonia, from the larger “pairal” houses to the simpler “masoveries”, or from Pyrenean barns to houses for seasonal residence - known as “prats” - of the Montsià. Towns and masies have a special value, due to the way they adapt to both landscape and the climate, which makes a house in the Pallars region different from one in the Ripollès, the Vallès or the Empordà areas.

The coastal landscape of Catalonia has been most affected by modern changes, yet it still retains areas of great beauty. An excursion from Cap de Creus to Blanes reveals areas of sheltered coves between steep-sided cliffs, marshlands and wide sandy areas in the depression of the Empordà, with a series of beaches enclosed by rocks, headlands and islets, where pine trees grow between the rocks and the water, along the entire Costa Brava. The Maresme and the Costa Daurada regions have long, sun-soaked beaches, with a few small fishermen’s houses still standing nearby. Further south, the Mediterranean opens up from time to time onto beaches and pretty towns, which have made this coastline so well-loved and so well-known for so many years.

This variety of landscape and the fact that Catalonia lies within the temperate zone of the northern hemisphere means that the country enjoys the climatic features of its latitude, albeit modified due to the country’s unique position, with many local climates and micro-climates. There are three general climatic features which influence the country: the Mediterranean Sea, the Atlantic area of Europe and the continental peninsular areas, which lead to significant temperature fluctuations, ranging from averages of 0°C in the coldest areas of the Pyrenees to 17°C in the southern coastal area, with extreme fluctuations of -30°C in the Pyrenees to maximums of 43°C in the Garrigues area. The annual average temperature in much of the country is 16°C, which can range between 8-9°C in the winter and 22-23°C in the summer.

Geographical relief and temperature also provide a peculiar rainfall pattern, with an average 700mm of annual precipitation, with extreme oscillations of 1,300mm in the highest areas of the Pyrenees to 350mm in some areas of the central inland sector around Lleida and Fraga. The country can be divided in general terms into a typically Mediterranean sector of dry summers and rains in the spring and the autumn, and a more inland, higher altitude sector with abundant rainfall during May and June and a tendency to wet summers - which means that a wet and a dry Catalonia are commonly referred to.

These statistics are from the first edition of this book in 1987; abnormal climatic variations and average annual rainfall figures are currently being observed. These changes are still too recent for reliable statistical measurements. It would appear that climate change, an oft-repeated phrase these days, the result of the uncontrolled activity of mankind, causing an excess of CO₂ in the atmosphere, is reflected in the temperature increase and the irregularity of rainfall patterns, which will soon change the figures listed above.

Language and Culture

The most characteristic trait of the Catalan people compared to the majority of other peoples within Spain is their preservation of their own language. Catalan is the officially recognised language of Catalonia, with the same status as Castilian Spanish. With small dialectal differences, Catalan is also spoken in most of the Valencia region, the Balearic Islands, the regions in the French department of the Western Pyrenees (Rosselló, Conflent, Vallespir, Capcir, the Alta Cerdanya and part of the Fonolleda), Andorra, part of Aragon, the Carxe region in the province of Murcia and the city of Alghero on the island of Sardinia. All of these areas, with the exception of several that are outlying make up the Catalan Countries or the “Països Catalans” which are home to some nine million inhabitants.

Catalan is a Romance language sharing common traits with other Ibero-Romance and Gallo-Romance languages, and especially with Occitan. It emerged at the same time as those languages which surround the area, and it has a distant precedent in the way Latin was spoken in the Tarragona area, which has been dated to the 2nd century B.C. The expansion of the language beyond the frontiers of the Principality of Catalonia took place as a result of the conquest of neighbouring territories by the kings of the Catalan-Aragonese Crown from Jaume I onwards in around 1230.

The first signs of the language appear in words and phrases scattered among Latin documents of the 10th and 11th centuries. However, the first prose texts in Catalan appeared in the 12th century, with a version of the *Forum ludicum* or the *Homilies d'Organyà* - poetry in those days still imitated the style of the Provençal troubadours. Translations of historical and hagiographic works appeared in the 13th century as well as legal texts. With Ramon Llull (1232-1316), Catalan finally reached the perfection of a proper, coherent language.

The language enjoyed a golden age during the 15th century and after several years of limited production due to various political, economic and demographic reasons, including the fact that the nobility and the intellectual classes were attracted to Spanish after the merger of the Castilian and Catalan-Aragonese Crowns. However, the majority of the people remained loyal to their language. In the 19th century, at the same time as the Romantic movement, the awakening of nationalism and the economic progress of Catalonia, the Catalan Renaissance or “Renaixença” began and reached its peak in around 1875. This movement fostered the emergence of a series of noteworthy authors who supported the movement, including Joaquim Rubió i Ors, Víctor Balaguer, Tomàs Aguiló, Jacint Verdaguer, Àngel Guimerà, Joan Maragall and Miquel Costa i Llobera, who in various areas nurtured Catalan literature and returned the prestige of a formal and modern language to Catalan. In 1913, the Institute of Catalan Studies established the grammatical rules of Catalan which have been accepted in all linguistic areas. Catalan today is a widely spoken language which covers all areas of literature and science with an extensive bibliographic production. However, the impact of intensive immigration of recent decades, with its resulting cultural mixture has sounded the alarm bell and led to fears of decline, more in the daily use of Catalan than in its cultural or literary aspects.



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- 1 Empúries / DGPC Bob Masters
- 2 Sant Quirc de Durro / DGPC Bob Masters
- 3 Monastery of Sant Pere de Rodes / MHC Pep Botey

History

Catalonia, like all peoples and nationalities, is the result of a series of historical and geographical factors which together have created a separate body which possesses a remarkable treasure trove of material culture. Regardless of its artistic value, this cultural heritage is living testimony to its past and as such is linked to its history and to its events. The eras in this history are therefore the explanation for and the determination of Catalan cultural heritage, of which its architectural and artistic heritage forms an essential part - which is why it is essential to summarise the history of Catalonia in order to place the features listed within a chronological framework and the currents of influences which the country experienced.

Pre-history

The entire past of Catalonia, from the first prehistoric remains of human presence in the country, reveals common traits with the rest of the Iberian Peninsula as well as certain similarities as a consequence of its more direct link with the rest of Europe.

There is evidence of human habitation in Catalonia in the Lower Palaeolithic Age, such as the cave of the "Cau del Duc" at Torroella de Montgrí (Baix Empordà), which dates back some 300,000 years. However, human activity becomes more evident after the Mid-Palaeolithic Age, which began in around 80,000 B.C. Remains found range from the Neanderthal jaw of Banyoles, to tools and other evidence of habitation at Capellades with the archaeological sites of Abric Romaní and Estació Agut, at Moià (the La Cova de les Teixoneres cave) and at Reus (La Bòbila de Sugranyes). The Upper Palaeolithic and Epipalaeolithic Period have revealed many more artefacts, including the cave paintings of the grotto of El Cogul in the Garriques region, which bear witness to the art of the mountain painters.

An agricultural and pastoral economy began in the Neolithic Age (from 5,000 B.C.) which has left many remains throughout the country, including Cardial imprinted pottery, which is also known as "Montserratina" due to the prototypical archaeological sites of the caves of Montserrat. In the Second Neolithic Age, in around 3,000 B.C., a new impulse was given to agricultural colonisation in the lowlands and an era of civilisation characterised by burial tombs began, related to a series of parallel cultures in Western Europe, and which probably started in the Danube region. The Megalithic era began in around 2000 B.C., a period associated with the first use of metal (copper) and stock-raising economies. A large part of Catalonia, the area between the Rosselló region and the course of the Llobregat river, reveals many remains from this era: dolmens, tombs with corridors, covered galleries and kists with typical bell-shaped vessels which were until recently considered to be part of the culture of Almería, but which are now considered to have closer links to movements from the other side of the Pyrenees.

Finally, the entry of groups of Indo-European peoples from across the Pyrenees soon after 1,000 B.C. led to an enormous cultural and de-

mographic transformation. They introduced the funeral rites of incineration, with fields of urns, the intensification of crop cultivation and stock-raising methods and above all, knowledge of the use of iron, with which they entered into the Hallstatt Age. All of these cultural and demographic contributions reveal that ancient settlements and cemeteries were assimilated by the indigenous people, who adopted them and who themselves merged with different migratory waves and thereby created the tribal groups which Greek and Roman historians called the Iberian peoples, who shared the country during the 6th century B.C., at the time of the first Greek and Phoenician colonies.

Colonisation and Romanisation

In the 6th century B.C., the Greeks began their commercial expeditions along the Catalan coastline where they set up two colonies: Rhodé or Roses, and the flourishing town of Emporion or Empúries, under the Phocæus, who had their main base in Marseilles. In the same era, the influence of trade with the Phoenicians made itself felt, when they established themselves on the southern shores of the Iberian Peninsula. The native population, known from this time as the Iberians, learned how to mint money and use the alphabet, which allowed them to rise from anonymity and develop a considerable level of civilisation, as shown by the various remains which have been found to date.

The Iberian Peninsula became the battlefield in the conflict between the Romans and the Phoenicians as both were expanding their empires across the Mediterranean. The Second Punic War began with the attack by the Carthaginians against Sagunt, an ally of the Romans, in 219 B.C., followed by Hannibal's expedition against Rome across the Pyrenees, after having made pacts and alliances among various Iberian tribal chiefs. This led the Romans to occupy the Iberian Peninsula, with the disembarkation of an expeditionary force at Empúries in 218 B.C., which succeeded in expelling the Carthaginians from the peninsula and adopted the city of Tarraco (Tarragona) as a base for Roman activity and as a centre of Roman influence.

The native tribes, especially the Llergetians and the Ausetans, initially opposed Roman domination, but were finally defeated by Cato after the second disembarkation at Empúries in 195 B.C. Later, taking advantage of the civil wars of Rome under Sertori and those of Caesar and Pompey, the native tribes allied under one flag or another, but were finally subjected to the absolute rule of Rome and the entire country entered into a process of Romanisation which was firmly implanted after the 1st century B.C. In a slow yet unremitting fashion, the language, the laws and the money of Rome were adopted, together with an economy based on agricultural life or the Roman town, a remote precedent for the system of Catalan farmhouses or masies; the ancient cities became Roman municipalities while others were created anew, and an internal road network was adapted to the Via Augusta, from the Pyrenees to Cadiz.

Tarraco became the centre of the entire Catalan territory, with the exception of a small strip to the west, and comprised a province which was initially known as Hispania Citerior and later as the Tarraconense region.

Life in the Tarraconense was transformed in the mid-3rd century by the invasions of the Franks and the Alemans, which resulted in the destruction of the major cities and large areas of rural land. The cities were reconstructed and fortified, and Barcino, for example, partially reconstructed its city walls with rubble. However, other places, especially rural towns, remained abandoned. Romanisation continued in a more weakened fashion until the great invasions in the early 5th century. The Christianisation of the country took place during this period, and this process was documented from the mid-3rd century onwards, and at least four dioceses had been established in the country at the time of the great invasions.

Visigoth and Muslim Dominance

The year 408 saw the first attempt to enter the country by the Vandals, Suevians and Alans, and in 415 the Visigoths established themselves in Barcelona, which had become an important city in the times of the Low Roman Empire. In Barcelona, Ataulf, the husband of Galla Placidia, the sister of the Roman Emperor, was assassinated in 415, as Sigeric and later Theudis would be in 548. Once Ataulf was dead, the Visigoths returned to the south of Gaul, but they were later to return as allies of the Romans, to combat the barbarian peoples who had established themselves to the west and south of Hispania. They were later to settle permanently to the north of the Tajo and in the Duero Basin after 456. During this time, the Tarraconense, which was still under Roman rule, endured the popular uprising of the Bagaudae between 441 and 456.

By the collapse of the Roman Empire in 476, the Visigoths had expanded their conquests to the Tarraconense and the country was under the rule of the Visigoth king, Euric. Barcelona was the capital of this kingdom several times, above all when the Visigoths were expelled from Tolosa in 507, but in 554 they finally established their capital in Toledo. The great Visigoth kingdom which also annexed Narbonese Gaul was thereby created. The future Catalonia was structured at that time into nine ecclesiastical dioceses (the current dioceses, without Solsona, and those of Ègara and Empúries which have disappeared). Countships were created in the major cities, along with an increasingly centralised government, which would last until the early 7th century.

The special context of the Visigoth reign, with its powerful family clans within the ruling class, and its constant struggles of succession, was that amid notable political and cultural developments, it was the most advanced state to emerge from the collapse of the Roman Empire, despite its constant social rebellions and dissolutions. This situation was at first aggravated by religious differences, as the Visigoths were Aryans until 589.

The final Visigoth reign emerged from one of the many conflicts of succession which characterised it. On the death of Wittiza in 710, Roderic was chosen as king by one of the ruling clan; however, the supporters of Wittiza's son, Akhila, requested the help of the Saracens in North Africa in order to put their candidate on the throne. Tariq and Musa led the Arabs and Berbers, crossing the Straits of Gibraltar in 711 to defeat Roderic, and then rapidly occupied the country to the indifference of its inhabitants. In 713, they reached the banks of the Ebre. The occupation was basically



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1 The Arab Baths of Girona / DGPC Bob Masters

2 Capitals of the Seu Vella of Lleida / DGPC Bob Masters

3 The Roman Circus of Tarragona / DGPC Bob Masters

peaceful, with many Visigoth counts and governors submitting voluntarily. Resistance was only encountered on their arrival in the Tarraconense region as a new Visigoth king, Ardo, had been chosen in 713. However, his reign was swiftly put to an end by Al-Hurr (717-718). By 725, the entire Visigoth kingdom had been conquered, including Septimania, with the exception of a small enclave in Cantabria.

The resistance of the Tarraconense region was the cause of destruction and the emigration of many who were loyal to the short-lived king Ardo, and led to the disappearance of many of the ancient Church seats, some of which (Ègara and Empúries) were never to be restored. Muslim rule in Old Catalonia was characterised only by fighting and attacks against the Frankish Empire and the first countships, who reorganised themselves in the Pyrenees. Only in the cities of Lleida and Tortosa did Arab rule take root, and in the early 11th century, with the fall of the Caliphate of Cordoba, taifa kingdoms were established which maintained an intense political and cultural life until they were conquered by the Count of Barcelona and his allies in 1148 and 1149.

The Catalan Countships

The existence of the Frankish kingdom and later the Carolingian Empire on the other side of the Pyrenees, where those committed to the defeated Visigoth rulers sought refuge, was the reason behind the conquest or structuring of the country. The Saracens carried out various raids into the Carolingian kingdom, but were defeated and the Franks began an offensive to recover Septimania and the Rosselló region. Carolingian rule had already reached the northern slopes of the Pyrenees in 759. Charlemagne attempted to establish a protectorate to the south of the Pyrenees, and to this end, with the help of a large number of the local population, he launched an expedition in 778 to help the governor of Zaragoza, which failed. This increased the number of Hispanic people in the Carolingian kingdom and the occupation of the country began with them in 785, and when the men of Girona placed themselves under the protection of Louis the Pious, the son of Charlemagne, the king of Aquitania, the regions of the Urgell and the Cerdanya followed thereafter. In 801 Barcelona was conquered, and the frontier or Spanish March was established.

A network of countships was established in the territories recovered from Saracen rule, which were basically the old administrative divisions of the Visigoth era or the Low Roman Empire, and were governed by counts with military, political and judicial functions. Under them were magnates to whom the castles built around the country were entrusted in order to ensure the defence of the lands. The dioceses appeared at the same time, which created a dense network of parishes for the religious services of the local people and the new population. Old monasteries were rebuilt shortly afterwards and new ones constructed in order to safeguard religious life and the organisation of extensive areas. The frontier, despite an initial attempt to reach Tortosa, was established at the Llobregat, apart from an earlier and insecure thrust towards the Penedès region and the Pyrenean sector of the Pallars and the Ribagorça regions entrusted to the countship of Tolosa (Toulouse).

One of these counts, Wilfred the Hairy, the count of Urgell and Cerdanya from 870, was invested as Count of Barcelona and Girona in 877, and in order to reunite and extend his rule, he began the conquest and the reorganisation of the Berguedà, the Vall de Lord, the regions of the Ripollès, Osona and the Bages. After an occupation which took place in around 790, these areas had been completely disrupted by the revolt of Aiso around 825. With Wilfred the Hairy, the system of succession in the countship families was affirmed, and the central core of Catalonia was formed around the countships of Barcelona, Girona and Osona, owned by the countship of Barcelona, which throughout the 10th century consolidated itself as the sovereign house of the country, to which the rest of Catalan countships would unite. Between 897 and 992, the dates of the death of Wilfred the Hairy and of his descendant, Count Borrell II of Barcelona, the gradual independence of the Catalan countships from the Frankish kingdom occurred. This was already a *fait accompli* when Count Borrell II refused to pay allegiance to the Frankish king after the attack of Al-Mansur against Barcelona in 985, although legally the Frankish kings did not renounce their alleged rights over Catalonia until the Treaty of Corbeil in 1258.

In the early 11th century the recovery of the country, which had made slow progress to the Penedès and the Anoia regions over the previous century, was relaunched by both the Counts of Barcelona and those of Urgell and the Pallars. In historical terms, it is possible to speak of Old Catalonia, or the area occupied until the 10th century and the early 11th century, which is located to the north of the main route from Barcelona to Lleida, and New Catalonia, or the territories to the south, which were occupied between the mid-11th and the mid-12th century.

The countship of Barcelona, and to a lesser extent the houses of Cerdanya and Besalú, engaged in a skilled policy of extension and possession with respect to areas to the north of the Pyrenees. The county of Barcelona used purchases and matrimonial alliances to achieve the sovereignty of the entire Provençal area, Carcassonne and Rasis, and also obtained the submission or vassalage of the counts of Tolosa de Llenguadoc (Toulouse). However, this expansionist policy was soon cut short by the Albigensian crusades, when King Peter I of Catalonia and Aragon died in 1213 at Muret.

The Count of Barcelona was soon to come into conflict with the neighbouring kingdom of Aragon, until the King of Aragon, Alfonso I the Warrior, died in 1134 at the Siege of Fraga and the union of the two states was achieved with the marriage of Count Ramon Berenguer IV with Queen Peronella of Aragon in 1137. After this, the Count of Barcelona and the King of Aragon were able to freely conquer the small Arab kingdoms of Tortosa and Lleida, making the territorial recovery of Catalonia practically complete by 1149.

The recovery was completed by Alfonso I the Chaste (1154-1196), the first king of the Catalan-Aragonese crown, with the conquest of the Caspe marches at Beceit and Ulldecona, aided by the military forces of the Knights Templars and the Knights Hospitallers. His dominions had been firmly established from 1140, and he also took over the Val d'Aran, which has been united with Catalonia ever since, and inherited the countships of Provence and Rosselló.

Catalonia, the Centre of a Great Monarchy

The death of Peter I at Muret in 1213 was followed by the abandonment of the traditional policy of the Catalan counts and the first kings of the Catalan-Aragonese Crown with regard to the areas north of the Pyrenees. The new king, James I, and his successors immediately began a new policy for the conquest of neighbouring peninsular territories in the states which were still under Arab rule, and began expansion into the Mediterranean.

James I (1213-1276) conquered the island of Mallorca in 1229 and soon afterwards, with his authorisation, the Archbishop of Tarragona extended this conquest to the islands of Ibiza and Formentera in 1235. The island of Menorca was placed under the vassalage of the Catalan throne in 1232, but was not finally conquered until 1287. The second large-scale conquest of James I was that of the Kingdom of Valencia, which was completed in 1238 after various campaigns. He also conquered Murcia in 1256, which he ceded to his son-in-law Alfonso X of Castile. Meanwhile, the country was divided into "veguerías" and the normal operation of the courts was established. They were held in each kingdom, given that the states of Catalonia, Aragon, Valencia and Mallorca formed a confederation rather than a unified and centralised state. This distinction between the states and kingdoms was the reason for the temporary dissolution of the union, when James I decided to divide the states between his sons. This led to the creation of the Kingdom of Mallorca in 1276, which comprised the Balearic Islands and the countships of Rosselló, Conflent, Vallespir and Cerdanya, which, despite having recognised vassalage to the heir of the House of Barcelona, was violently re-annexed to the Crown in 1343.

A new era of Mediterranean conquests began in 1282 with the occupation of Sicily, with the approval of its inhabitants, after the uprising of the Sicilian Vespers in favour of Peter II of Catalonia and Aragon and in opposition to the French government of Charles I of Naples or Anjou to whom the Pope had granted the island. Later, with the Papal investiture of Corsica and Sardinia of 1287, the king occupied the islands. The possession of Corsica was never entirely completed, but Sardinia was conquered in 1323 and 1324 and remained within the Catalan orbit and later that of the Spanish realm until the early 18th century. A reminder of this period is the fact that a dialect of Catalan is still spoken in the city of Alghero in Sardinia. Between 1302 and 1311, the Catalan companies of the Almogàvers fought against the Greeks and the Turks in the Byzantine Empire, a period which ended with the creation of the duchies of Athens and Neopatria, which were united to the Catalan-Aragonese Crown between 1319 and 1379.

At the same time as its territorial expansion, Catalonia maintained active trading links with all towns on the Mediterranean coast. In the 13th and 14th centuries, consulates were in the main ports as well as three offices of the Consulate of the Sea, from 1282 onwards, in Barcelona, Mallorca and Valencia. The *Llibre del Consolat de Mar* (The Customs of the Sea), the first code of maritime and commercial law, was written in the mid-14th century; it was translated and adopted by all countries which traded in Mediterranean waters.

This economic and territorial expansion began to ebb during the second half of the 14th century due to depopulation and poverty result-

ing from plagues and droughts, which were followed by social uprisings in large cities. However, political order was maintained until the death of Martin I, the Humane, the last member of the ancient dynasty of the House of Barcelona, who died without heirs in 1410.

The Caspe Agreement of 1412 chose a king of Castilian origin for the Catalan-Aragonese Crown, Ferdinand I of Antequera, who was regent of the Kingdom of Castile, and who introduced policies which differed greatly from those of the previous dynasty and which focused on Spanish affairs. He was also unfamiliar with the customs, the culture and the Catalan system of pacts, which often led him into problems with the majority of institutions in the country. His son and heir, Alfonso the Magnanimous, also had similar problems with the government to those of his father in the early years of his reign. However, he left for Naples in 1432 and never returned to the country. With the help of his Catalan and Aragonese subjects, he conquered the Kingdom of Naples and was its effective king between 1442 and 1458. He rebuilt the Castel Nuovo and established a renowned court of Humanists. He was succeeded in Catalonia by his brother Joan II (1458-79), who embarked on a lengthy civil conflict with the Provincial Government of the General and Catalan institutions while becoming simultaneously involved in the social war of the peasants in the "Remença" uprising against the lords. His son Ferdinand II solved this social conflict, which arose from the assignment of serfs to their feudal house, with the Sentence of Guadalupe in 1486, which opened the way for the claims and personal freedom of the peasants.

When Ferdinand II, or the Catholic, (1479-1516) took possession of the Catalan-Aragonese crown, he was already the King of Castile due to his marriage to Princess Isabel of Castile. With this marriage, all those on the Iberian Peninsula, with the exception of the Portuguese, were united under the same monarchy, although individual governments and institutions remained intact.

Catalonia under the Spanish Monarchy

When Ferdinand II, the Catholic, King of Castile, inherited the estates of the Catalan-Aragonese Confederation in 1479, Barcelona lost its role as political capital and became the seat of a viceroy or lieutenant, who was a direct representative of the monarch and the seat of a Royal Court which administered the internal affairs of the country. The most important problems and the external policies of the Catalan-Aragonese Confederation were dealt with by the Council of Aragon, which was established in Madrid, next to the Court.

The Provincial Government of the General, or Generalitat, which was a permanent representation of the various sectors of the courts, created in the mid 14th century, and which had been very important in matters such as the Caspe Agreement and the uprising against Joan II, was reformed by Ferdinand the Catholic in 1493, in order to deprive it of its political power and it was transformed into a merely administrative body.

The sovereigns of the House of Austria, established by Charles I of Habsburg after the death of Ferdinand II in 1516, visited Barcelona with the sole purpose of swearing on the Catalan Constitutions as the Counts

of Barcelona, and in order to preside over a court in which the main purpose was to collect money from the country.

Soon afterwards, the Spanish monarchy began its Atlantic adventures which were encouraged by the discovery of America in 1492, while matters in the Mediterranean were steadily relegated to a secondary level of importance. The Mediterranean was soon to lose its status as a commercial waterway, and was dominated by Turkish corsairs whose actions forced the fortification of the Catalan coast, which was the victim of frequent attacks seeking booty and slaves. The nobility of the country soon entered into matrimonial alliances with the important families of Castile and moved to Madrid, while the lesser nobility entered into a series of conflicts which helped increase the banditry which became endemic in the country between 1570 and 1630.

Overseas territories were reserved for the Crown of Castile, from which the Catalan-Aragonese Crown was excluded. However, by way of response, this led to the creation of an important craft industry in Catalonia which was subsequently to keep the country on the margins of the gradual economic decline of Castile and much of Spain due to the high expenditure involved in its imperial policies. In the latter half of the 16th century, Catalonia experienced a significant revival in its trading activity, especially after the defeat of the Turks at the naval battle of Lepanto in 1571.

At the beginning of the 17th century, the fight against banditry still continued and a conflict with the monarchy was soon to begin. At the start of the war between France and Philip IV in 1639, the highly unpopular troop billeting policy was imposed on the Catalan population, which led to a popular uprising known as the Corpus of Blood and the War of the Reapers (1640-1652). During this conflict, Catalonia freed itself from subjection to the King of Castile and placed itself under the rule of Louis XIII of France. This led to the presence of French troops in the country, who soon became a burden on the local population, which in 1652 returned to the rule of Philip IV. The Treaty of the Pyrenees which ended the war in 1659 led to the final detachment of the northern part of Catalonia or "Catalonia Nord", consisting of the ancient countships of Rosselló, Conflent and Vallespir and part of the Cerdanya.

The crisis in which the Spanish monarchy found itself throughout the 17th century was more endurable in Catalonia as the country had its own currency, and had undergone a period of economic and demographic progress, with numerous small industries and a notable recovery of agriculture, as documented by works and reports dating back to around 1680. When Charles II died without heirs in 1700, and Philip V, the grandson of Louis XIV of France, was designated as successor to his throne, the majority of Catalans favoured the other candidate, Archduke Charles of Austria, the son of Emperor Leopold I, who was recognised by the Catalans as Charles III of Catalonia and Aragon. The international alliance formed in order to prevent a French king from governing Spain initially favoured this option, but when Charles was summoned to the Imperial throne of Austria in 1711, the support lent by England and Holland disappeared. The Catalans soon found themselves alone in the defence of the Austrian cause and the War of Succession ended on the 11th September 1714 with

- 1 The University of Cervera / *DGPC Josep Giribet*
- 2 Corbera d'Ebre / *DGPC Mercè López*
- 3 The Castle of Cardona / *DGPC Paisajes E.*



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the unconditional surrender of Barcelona. The punishment imposed by Philip V on the Catalan Territories and Aragon, which had supported his opponents' cause, was stipulated in the 1716 Decree of the New Regime, which abolished all the ancient constitutions and freedoms of Catalonia, imposed a property registration tax and established a military force of occupation in Barcelona under a field marshal. The leaders of the rebellion were executed or deported after their property was confiscated, although many moved to Vienna to serve the emperor.

After the War of Succession, Catalonia became a province of Spain divided into jurisdictions and mayoralties, and a systematic policy was undertaken aimed at erasing everything that made Catalonia distinct from Spain, such as the language, which was gradually prohibited in official and public affairs. The national day of Catalonia is today the 11th September, and the celebration is a call to restore the role of the country and the institutions which were taken from it in 1714. The uniformity imposed by Philip V, with the policies of protectionism and the new monetary policy introduced in 1718, did not hinder Catalan commerce, which strengthened its industries and agricultural production. After the liberalisation of trade granted by Charles III, this moved from the traditional Mediterranean market to the peninsular market and Catalan merchants also operated in the markets of the Americas between 1760 and 1763. The country doubled its population in the 18th century and began an era of construction and restoration work on farmhouses and other buildings around the country.

Many uprisings took place at the end of the century, after the French Revolution and a series of poor harvests. The crisis worsened when Spain declared war on France due to the alliance between the two Bourbon dynasties of France and Spain, as well as the manifest incompetence of king Charles IV and his ministers. The war declared between the French Convention and the Spanish Monarchy led to one of the first confrontations in Rosselló, which was first occupied by the Spanish army (1793-1794), and ended with the defeat of the Spanish army at Voló (Le Boulou) and the resulting occupation of much of Catalonia.

After a period of peace (1802-1808), the French army once again occupied Spain, where it enthroned Napoleon's brother, Joseph Bonaparte, as king. Like most of Spain, Catalonia refused to acknowledge him as king and the city of Barcelona was later occupied by General Duhesme. On the 6th June, a detachment of the French army was defeated at El Bruc, beneath Montserrat, by a rebel group, heralding the start of open warfare which affected most of the country. On the 18th June, a High Commission of the Government of the Principality was formed in Lleida in the name of Ferdinand VII, which sat until the end of the so-called "War of Independence", and which was subsequently transferred to different areas of the country.

In late 1809, Napoleon took the area to the left of the Ebre from the kingdom of Joseph I, and entrusted the area to General Augereau as his military base, although the country was never completely pacified. Finally, in 1812, Napoleon annexed the Principality of Catalonia to France and divided it into four separate regions. Internal resistance and Napoleon's defeat in Europe led to the withdrawal of French troops and the return to Spain, via Figueres, of King Ferdinand VII on the 22nd February 1814. The

French occupation reactivated a Catalan collective awareness which was to become apparent in the events of the 19th century.

The End of the Old Regime and the Renewal of Catalan National Awareness

The 19th century was vital in the recovery of Catalan national sentiments, with a clear economic factor which made the Catalan bourgeois and industrialist classes markedly different from the agrarian class sector which dominated the rest of Spain. With economic progress came cultural advancement, and the emergence of nationalist feelings encouraged by Romanticism, which favoured the restoration of ancient cultural institutions (the University of Barcelona, The Academy of Literature, the Floral Games, etc.). This led to the appearance of movements which culminated in the nationalist manifesto of 1892, which was drawn up in the Bases de Manresa as a doctrine of the Catalan Union.

To reach this point, it was necessary to first break with the old royal absolutism; hence the long era of confrontations between Constitutionalists and Absolutists, which in Catalonia took the form of the War of the Malcontents (1825-1832), which was brutally suppressed by Field Marshal Charles d'Espagnac, the Count of Spain. This was followed by the dynastic Carlist Wars which mostly affected rural areas, while Barcelona and other cities and towns began a notable industrialisation process which led to a true bourgeois revolution, which culminated in 1848 with the foundation of the Industrial Institute of Catalonia. At the same time, a rope workers' movement was set up which promoted the first large-scale strikes between 1842 and 1844.

During the era of moderate liberal rule (1843-1868), the government attempted a policy of governing Catalonia on a provincial level. However, this led to reactions from the opposition which resulted in the War of the Matiners (1846-1848) and other workers' activities which supported the uprising, which dethroned Isabel II in 1868. The Federalist Movement arose as part of this reaction and proposed the end of a centralised state and the creation of a series of federal regions, which, together with the workers' movement, caused the rapid fall of the monarchy of Amadeu I (1870-1873). The short-lived First Republic which sought to impose these new tendencies was swiftly ended by General Pavia, who dissolved the courts and proclaimed the restoration of monarchy with the return of Alfonso XII, the son of Isabel II.

The broad-based movement of the Catalan Renaissance (the "Renaixença"), which had reached its peak amidst all these political events, returned a sense of national consciousness to Catalonia, especially among the bourgeois classes, which culminated in the Catalan Centre (1882) from which the League of Catalonia was created. At the same time, the workers' movement took on a more internationalist view, and was responsible for a campaign of attacks between 1880 and 1883, such as the bombing of the Liceu, which led to severe government repression.

At this time, Catalonia was experiencing a boom period which culminated in the Universal Exhibition of Barcelona (1888) and the enlargement of the city with its Eixample (extension) area. The regionalist doctrine,

with its initial formulation of nationalism, was also successful through the National Catalan Centre, founded by Prat de la Riba. As a result, the Spanish crisis of 1898, which arose from the loss of the last Spanish colonies, barely affected Catalonia. After 1901 Catalan political life was centralised by the Regionalist League, which through Francesc Cambó attempted to adapt the regionalist programme to the whole of Spain. This alarmed some monarchist authorities, who tried to stop it with the demagoguery of Alexander Lerroux and actions by some military forces. The reaction to this was the creation of Catalan Solidarity (1906), a broad coalition of Catalan parties directed by the League. A workers' party, Solidaritat Obrera, was created in 1907, but it was not strong enough to oust the coalition when it was dissolved in 1910 to form the Republican National Federal Union.

From the Mancomunitat to the Second Generalitat

After the effects of the Tragic Week of Barcelona in 1909 and the foundation of the National Federation of Labour in 1910, which brought together trade unionists and anarchists, Catalan political life reached an impasse which Prat de la Riba, the President of the Barcelona Provincial Council (the Diputació de Barcelona) sought to overcome with the foundation of a Commonwealth (Mancomunitat) of Catalonia or a union of the four provincial councils. The assassination in 1912 of Canalejas, the head of the Spanish government with whom he had discussed the matter, and liberal opposition, delayed the approval of this project until 1913. Finally, in 1914 the Mancomunitat was founded. Its president was Prat de la Riba, who soon implemented wide-ranging cultural and infrastructure policies.

Spain and Catalonia's social crisis began to worsen after 1917, and led to the undermining and the distrust of the League (led by Cambó from 1921 to 1922) by other more progressive forces due to its collaboration with the Spanish central state. Despite the improvements which had been brought to the country by the institutions and cultural centres created by the Mancomunitat, the group "Acció Catalana", which had supported it, split and the ultra-nationalist Catalan group Estat Català led by Francesc Macià was created.

The dictatorship imposed by the Captain General of Catalonia, Miguel Primo de Rivera (1923), discredited the League, which had hoped that the dictatorship would re-establish order, end terrorism and grant the Statute of Autonomy to Catalonia which previous constitutional governments had refused. The result however, was totally the opposite; Primo de Rivera abolished the Mancomunitat in 1925 and placed the League in an impossible position.

With the fall of the dictatorship and with it the monarchy which had lent it support, the municipal elections of 1931 led to the triumph of the party Esquerra Republicana de Catalunya, led by Francesc Macià and Lluís Companys. In 1931 Macià proclaimed a short-lived Catalan Republic, immediately enacting a statute which was approved after various amendments by the Courts of Madrid in 1932.

The Catalan Government - the Generalitat - with the cooperation of the main political and intellectual forces of the country, began a period of

intense activity and in 1933 it entered into conflict with the new right-wing government in Madrid. An attempt to proclaim a Federal Republic from Catalonia, with workers' groups pressuring the Generalitat, led to the imprisonment of the leader of the Generalitat by the central government and the abolition of the Statute of Autonomy between 1934 and 1936.

In order to return to a left-wing, progressive political settlement, a Popular Front was created in 1936 - a merger of the liberal left with workers' organisations, which won the 1936 elections and formed a left-wing government. Its actions were restricted by the severe economic depression in the country and by the opposition of most of the Socialist forces, who did not wish to enter into a bourgeois reformist government. The country experienced a climate of insecurity and attacks, which led to an uprising by a military group on the 18th July, 1936, which was opposed by the Catalan Generalitat and a large proportion of progressive civil and military forces in the country.

The Civil War, which lasted from 1936 to 1939, caused serious damage to the country and Spain's international reputation due to the alliances of the rebel military forces with the Nazis and Fascists of Europe. The war ended with the victory of the rebels, who abolished the Autonomous Statute of Catalonia in a 1938 decree. After their military victory of 1939 all displays of Catalan feeling were attacked, including the Catalan language. Politicians and intellectuals were forced to emigrate or were imprisoned, and some were executed, such as the President of the Generalitat, Lluís Companys, who was handed over to Franco's government by the French in 1940. Those who were able to emigrate formed a government in exile, presided by Josep Irla (1940-1955) and later by Josep Tarradellas, with little or no influence in the country, which was totally subject to the rule of Franco backed by centralist, Castilian and ultra-conservative forces.

Catalan language and culture remained semi-clandestine through the efforts and courage of a few altruists until the 1950s and especially the 1960s, when some liberalising measures were enacted by Madrid. These permitted the creation of several Catalan cultural institutions and magazines, normally with the support of the Church. The first demonstrations in the political sector began in the same period, and were always followed by government repression, while clandestine workers' and political movements were also created. The first major event was the creation of the Assembly of Catalonia in 1971, which established a joint committee including all the country's underground clandestine political forces and parties three years later.

The death of Franco in November 1975 saw the public emergence of all these movements and the Council of Political Forces of Catalonia was created, a force which enjoyed moral support on the crowded demonstrations of Sant George's Day and 11th September 1976. The Assembly of Parliamentary Members was created in 1977, and in September of the same year the Generalitat of Catalonia was provisionally re-established under the presidency of Josep Tarradellas, who had returned from exile.

In 1978 the draft of a new Statute for Catalonia, the so-called "Statute of Sau," was approved in 1979 by the Spanish Parliament with substantial amendments, and by a popular referendum in December of the same year.

The 1980 elections for the government of the Generalitat were won by a nationalist coalition headed by Jordi Pujol, and this group also won the national elections in 1984, 1988, 1992 and 1995. From 1979 onwards, the government of the Generalitat implemented the statute, creating an autonomous governmental apparatus, it overcame the economic crisis and normalised and fostered the use of Catalan. This latter area involved the production of newspapers and magazines in Catalan, a network of radio and television stations, two of which are official autonomous stations, and other local stations, broadcasting exclusively in Catalan. New ministries, services and bodies were created, among which were regional councils.

The coalition government of *Convergència i Unió* directed the work of Parliament and the government of the Generalitat under President Pujol until the end of 2003, when as a result of the autonomous elections, a new government was formed under Pasqual Maragall and a Catalan three-party left-wing coalition formed by the PSC (Socialist Party of Catalonia), ERC (Republican Left of Catalonia) and ICV (Catalan Green Party). The most important task facing this legislature was to draft and approve the new Statute of Catalonia, known as the “Miravet”, because it was first drafted in that town on the 12th November 2004. After passing through the Spanish courts and undergoing substantial modifications, the new statute was approved by a referendum of the Catalan people on the 18th June 2006 and was ratified on the 20th July of the following year.

The elections of the 1st November 2006 were marked by a high level of abstention; CIU obtained 48 seats, the PSC-CpC, 37, ERC, 21, IC-V, 12, and the new right-wing Catalan party - *Ciutadans-Partit de la Ciutadania* - obtained 3. A left-wing Catalan coalition formed the same triple alliance as had governed during the previous legislature, which was now called the “Government of Understanding”, and headed by PSC leader José Montilla, who became the new president of the Generalitat of Catalonia, on the 28th November 2006, and defined the strategy of his government as focusing on social aspects rather than concepts of Catalan identity.



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- 1 Miravet / *DGPC Josep Giribet*
- 2 Palau de la Generalitat, Barcelona / *DGPC Bob Masters*
- 3 Wine-cellar of Pinell de Brai / *DGPC Josep Giribet*



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3

Art in Catalonia

Leaving the older artistic manifestations to one side, such as the cave paintings at El Cogul or the Megalithic sepulchres (dolmens), as well as other ancient art such as the pottery of the Montseny and Iberian ceramics and silverwork (with notable examples from the Castle of Banyoles, at Tivissa and at the MAC), there is the evidence of the Greek colony at Empúries: the Paleapolis or old city beneath Sant Martí d'Empúries and the Neapolis (new city) next to the sea, which has almost been completely excavated. The Roman city was built next to it and has also been excavated. There are many other Roman remains and monuments in Tarragona, which was the capital of the Tarraconense province, in Barcelona and in other places such as Vic, Girona, etc., in addition to excellent mosaic pieces and sculptures in museums (MNAT, MAC, MUHBA, etc.)

Unlike Catalonia's simple early Christian basilican architecture, the 4th century mausoleum of Centelles dedicated to Constantine is one of the pinnacles of Western Paleochristian art (the multi-coloured mosaics on its cupola are exceptional) and the oldest Christian example of its time in all the Roman territories. In his studies, Helmut Schlunk considered it to be the tomb of Emperor Constans, who was assassinated at Elne in the year 350, and suggests that the figure presiding over the hunting scene could be a portrait of him. There are also depictions of Old and New Testament scenes, of the four seasons and other enthroned figures.

Many of the humble Paleochristian temples were still in use in the Visigoth era, although some were partly restored, such as the temple of El Bovalar, or were completely renovated, such as the churches of Egara in Terrassa, which are an outstanding monumental work despite later restoration. Another church from the period is the rounded tomb of Sorba, which some have identified with the martyrdom of Saint Eudald.

The few Arab relics which are still preserved are located in New Catalonia. The Formós Castle of Balaguer has revealed the most interesting architectural finds from the 11th century, which are comparable to those of the Aljafería of Zaragoza. The castle of la Suda in Lleida and the castle of Tortosa were reformed subsequently by Catalan sovereigns.

Pre-Romanesque art, in Old Catalonia, is of poor quality (9th to 10th centuries), and generally follows the pattern of indigenous architecture before the Arab invasions. The most striking feature is the early adoption of stone vaults, first at the apses (which are generally rectangular or trapezoidal) and later in the naves. External influences, such as Carolingian elevated transepts or arches and horseshoe vaults of Mozarabic origin, adapted well to the native architectural styles. Typical examples are the churches of Sant Julià de Boada, Sant Esteve de Canapost, Sant Vicenç d'Obiols, Sant Quirze de Pedret, Santa Margarida del Cairat and Sant Miquel d'Olèrdola. More complex structures include those of Sant Joan de Belcaire, Santa Cristina d'Aro, Santa Maria de Vilanant and Sant Martí del Forn del Vidre. The sloping bell-tower of Sant Climent de Coll de Nargó and a part of the Porta Ferrada at Sant Feliu de Guixols are also Pre-Romanesque. There are several groups of Caliphate capitals dating back to the same period (Ripoll, Cornellà de Llobregat, Sant Mateu de

Bages) although few pictorial remains exist (Pedret, and in the MDCS). The Són paintings of Sant Pere Desplà and Sant Pere d'Ègara at Terrassa belong to the Pre-Romanesque tradition (those of Santa Maria and Sant Miquel d'Ègara would appear to be older).

Romanesque and Gothic Art

Romanesque art in Catalonia can be found in two highly distinctive phases. The first and the earliest, which is found throughout Old Catalonia and in the areas of the Segarra and the Noguera, is what Josep Puig i Cadafalch called "First Romanesque art", and is also known as "Lombard Romanesque" and mainly dates back to the entire 11th century, although the second phase was introduced at the end of that century and examples with similarities to the first style were built in the 12th century. First Romanesque art was new to the country and came from Lombardy (Italy), marking a break with previous traditions. It is characterised by the use of a bond of small rocks which were simply hewn. The walls of the churches are smooth on the inside, and lack sculpture, while their external faces are decorated with a series of blind arches between pilasters (the true Lombard decorative style) which unite the walls. The same artistic function is performed by the open niches inside the wall of the apse. This First Romanesque art comprises large spaces covered with an arch, while the floor structure may be basilican, a Latin cross, a nave with three apses in the form of a cross, or a nave with a single apse, etc. The cupolas appear at the intersection of the nave and the transept, with crypts under the main altar. The bell towers are free from Lombard-style decoration and are very similar to Italian "campaniles"; those of Ripoll, Vic, Taradell, Breda and Girona are excellent examples.

The masterpiece of First Romanesque art in Catalonia, and one of the most important of the time in Europe due to its perfect construction and structural complexity, is the church of Sant Vicenç de Cardona, which was built next to the castle, and consecrated in 1040. Other noteworthy examples are Sant Jaume de Frontanyà, Sant Ponç de Corbera, Sant Quirze de Colera and Sant Miquel de Cruïlles.

Romanesque miniature art became very important during the 11th century in the scriptorium at Ripoll, where the outstanding bibles of Sant Pere de Rodes (The National Library, Paris) and Ripoll (The Vatican Apostolic Library) were produced.

Second Romanesque art in Catalonia was created based on the improved development of constructive techniques, such as the art of stone-cutting, the variation of plans and the addition of sculptures, which was one of the significant breakthroughs in the Romanesque period. Columns attached to pillars separating the naves abound, making them more complex, and sculpture appears on capitals, cornices, bases, corbels and above all at the most visible points: doorways, windows, triumphal arches and cloisters. The abundance of style in the Second Romanesque, which is found throughout Catalonia, was prevalent throughout the entire 12th century, although it began before this time and lasted until the 13th century (the most important example is the School of Lleida). An important monument of Second Romanesque art from the 12th centu-

ry is the cathedral of the Seu d'Urgell, on which master builder Ramon Llombard worked. Its cloister with granite capitals dates from the early 13th century. Other outstanding churches include those at Besalú (Garrotxa), Sant Joan de les Abadesses (Ripollès) and Sant Martí Sarroca (Alt Penedès). The oldest examples of monumental sculpture are at Besalú, but it is the outstanding doorway of Ripoll (Ripollès) which opened up the period of greatest sculptural sumptuousness, which is particularly evident in cloisters, such as those in the cathedrals of Girona, Sant Cugat del Vallès, Santa Maria de l'Estany and Sant Benet de Bages, and those without over-ornate representations include Ripoll, Lluçà and others. The most noteworthy pieces of free-standing sculpture are those of the Mare de Déu del Claustre at Solsona, which is a magnificent work, and the extraordinary work of the Crist de Mijaran, at Sant Miquel de Vielha (Val d'Aran), which formed part of a descent from the cross. Many other high-quality depictions of the Virgin and Christ are on display in Catalan museums (MNAC, MEV, MDCS, MDCG, etc.) in addition to much of the mural painting which decorated Romanesque churches, including examples of exceptional quality, as is the case with the majority of the works that have been preserved.

The most important masterpiece of Catalan Romanesque painting is the decoration of the apse of Sant Climent de Taüll (MNAC), with its extraordinarily artistically vigorous Pantocrator. Other paintings from the period can be found at Santa Maria de Taüll, d'Osormort, El Brull, Bellcaire, Pedret, Sant Pere del Burgal, Esterrri d'Àneu. Avià and Lluçà cannot be forgotten, and show a new Italo-Byzantine trend in the period which followed soon afterwards (the early 13th century). A truly remarkable work is the brocade or tapestry of the Creation in Girona.

Before the introduction of Gothic style architecture to Catalonia, a Late Romanesque type of architecture was created in the 13th century with certain transition techniques based on the new style; its prime examples are the church of Sant Cugat del Vallès and the cathedrals of Lleida and Tarragona, which have a Romanesque planimetry with pointed arches and groin vaults. Among the works from this period are the monumental Cistercian monasteries of Poblet and Santes Creus. The church of Poblet with its radiating chapels belongs to the group based on the model of Fontfreda, although the building is much larger. The church of Santes Creus with its rectangular apse is based on a purer Cistercian model which dates back to Cîteaux and to the more distant times of Cluny II. Both monasteries have important chapter houses and dormitories, as well as cloisters and other later works.

Gothic architecture is one of the most significant landmarks and is one of extraordinary character in the entire history of Catalan art. Within the international styles of the time, it was a unique interpretation, which was highly original and successful with respect to the resolution of structural forces and balance. Its fundamental feature is the abutment, which forms an independent system with the arch and which is used in both functional and decorative terms. The vaults are almost flat and the naves are levelled and often reduced to a single construction. The exterior appearance of the churches is that of an enormous parallelepiped horizontal, with no other effect except for the chiaroscuro from the holes of pointed windows, the



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1 The Monastery of Vallbona de les Monges / DGPC
Josep Giribet

2 Keystone. The Convent of Sant Bartomeu de
Bellpuig / DGPC *Josep Giribet*

3 Frontispiece of the altar of the Mare de Déu del
Coll, MEV / DGPC *Josep Giribet*



2



3

lines of ledges and the succession of the blocks of the buttresses which stand out above the lateral chapels. Catalan Gothic architecture did not spread through Catalonia alone, but also through other Catalan areas such as Valencia, Mallorca and the Rosselló area (which is today in France), and the territories of the Catalan-Aragonese Crown, such as Naples and Sardinia. It retained its unitary characteristics from its very first works, from the late 13th century to after the 15th century.

The large Gothic cathedrals, such as Barcelona, with its high galleries, Tortosa, with a double ambulatory (for which flying buttresses and pinnacles were used), and Girona, which is famous because it was first built with three naves but was later built with a single nave, were of unprecedented width in the world of Gothic architecture. Other noteworthy churches with three naves are Santa Maria del Mar in Barcelona, and Santa Maria in Castelló d'Empúries. At the same time as these great churches, others were built with a single nave, a polygonal apse and lateral chapels, such as Santa Maria del Pi, Sant Just and Santa Maria de Pedralbes in Barcelona, Sant Francesc in Vilafranca del Penedès, Sant Domènec in Balaguer and Santa Maria in Montblanc.

Civil Catalan Gothic architecture can be seen in buildings such as the Barcelona shipyards, which are today the Maritime Museum, and the largest and most complete building of its style still preserved, the markets of the Llotja de Barcelona and of Mallorca, the market of Valencia based on the same model, the hospitals of Montblanc, of La Santa Creu in Barcelona and of Santa Maria in Lleida, El Tinell in the old Palau Major of Barcelona, the royal chambers in the monasteries of Poblet and Santes Creus, various municipal palaces, such as those in Barcelona and Vic, or mansion houses, such as the Palau Berenguer, which is now the Picasso Museum, and the magnificent building of the Palau de la Generalitat in Barcelona.

Various styles were used in painting, with the oldest being Lineal Gothic or Franco-Gothic, which was replaced in the second quarter of the 14th century by Italo-Gothic. This was cultivated by various noteworthy painters and miniaturists, and was then superseded by an international style at the end of the century and was also used by excellent painters as varied as the diverse facets of the style, including Lluís Borrassà and Bernat Martorell. The most important figure in Gothic Catalan painting during the second half of the 15th century was Jaume Huguet, who synthesised the most significant European trends with personality. Another important figure was Lluís Dalmau, who introduced the influence of Van Eyck. In sculpture, the main trends were influenced by "Master Aloi", Jaume Cascalls, Jordi de Déu and Pere Joan, in chronological order, who were all sculptors of the royal court who produced works of outstanding quality (Pere Joan was responsible for the Gothic facade of the Palau de la Generalitat in Barcelona and the altarpiece of Santa Tecla, in the cathedral of Tarragona).

Renaissance Art

However, Renaissance art never took root in Catalonia, although the most noteworthy pieces of this new style in a country which kept to the Gothic tradition are the Royal Colleges of Tortosa, which were constructed

with the help of Emperor Charles V for the instruction of young Muslim converts to Catholicism, with the patio area of the college of Sant Jaume and Sant Maties, with its solid Roman design, the *Lotja del Trentenari* in Barcelona's *Casa de la Ciutat* and the facade of the *Palau de la Generalitat* overlooking the square of Sant Jaume. Also of note are the convent of Sant Bartomeu of Bellpuig, which was founded in 1507 by Ramon Folc of Cardona, and in Anglesola, the town's parish church has preserved the magnificent Renaissance mausoleum, which belonged to the church of the convent until 1835. Some churches in the Camp de Tarragona area (Ulldemolins, Cornudella del Montsant) and the chapels of the cathedral have freely-applied classical features. In terms of military architecture, the *Portal de Mar* at the *Ciudadella de Roses* is noteworthy. Western Catalonia has several interesting castles which were built or restored during the period, such as those at Montcortés, Concabella, Ciutadilla, Florejacs and the unfinished work of Fluvià at Guissona, which was to have been the residence of the bishops of Urgell.

Baroque

Baroque was highly popular, although it was neither excessively original nor exuberant. Among the most important works of the style are the unfinished façade of the See at Tortosa, with features from the Italian Baroque, and its chapel, the *Mare de Déu de la Cinta*. From the 17th century there are the *Casa de Convalescència* (Convalescent Home) at the Hospital de la Santa Creu in Barcelona, with spectacular ceramic banisters by Llorenç Passoles, the facades of Sant Martí Sacosta and Sant Feliu, in Girona, which foreshadow that of the cathedral, the sanctuaries of El Miracle and Sant Ramon del Portell, and the works of the Carmelite friar Josep de la Concepció, otherwise known as "The Planner" (Tàrraga, Vilanova i la Geltrú, etc.). One of the most original examples of baroque style is the Jesuit church of Betlem (Barcelona), which was constructed between 1680 and 1732, and still retains its exterior work with a façade of Borrominesque style. From the 18th century, the most remarkable architectural works are those of the Bourbon era such as the remains of the old *Ciudadella* (fort) of Barcelona (the arsenal, today the Parliament of Catalonia; the *Palau del Governador*, now a high school; and the chapel), which was built by Philip V after his victory over the city in the War of Succession, and the buildings of the University of Cervera, a magnificent baroque construction with rococo features on the exterior façade and a more classical concept in the distribution of interior space around three patios. The church of Sant Miquel del Port in the Barceloneta district is remarkable, with a Vignola style elevation. Other works of interest are the College of Surgery (which is today the Royal Academy of Medicine), with a beautiful amphitheatre, and the *Saló d'Arts* in an exquisite rococo style, the *Palau de la Virreina* and the *La Mercè* church, all of which are in Barcelona, as well as the *Casa del Gremi de Velers* or the *Casa de l'Art Major de la Seda*, with its splendid sgraffiti. Among the fine works from the late baroque period are the chapel of Santa Tecla at the Seu de Tarragona and the alcove of the sanctuary of the *Mare de Déu de la Gleva*.

Catalan baroque sculpture is remarkable, boasting a long list of out-

standing artists such as the Pujols, Andreu Sala, Domènec Rovira, the Graus, the Tremulles, the Bonifaçs (the leading figure of Catalan Baroque was Lluís Bonifaç i Massò, who worked at Valls and in Girona.), and the Moretós (Jacint Moretó worked on the altarpiece of Cadaqués and Carles Moretó on the altarpiece of the El Miracle), etc. The movement's leading painter was Antoni Viladomat (whose works are on display in the MNAC).

Neoclassical Architecture

Excellent examples of neoclassical architecture can be found in the Seu Nova de Lleida, at the Episcopal Palace of Solsona, featuring Serlian arches over Corinthian columns, as well as in the buildings of the Llotja and the Duana in Barcelona; the latter is highly decorative and lacking in the normal restraint inherent in the canons of the style. The Llotja (with its beautiful Gothic hallway) is a sober construction with four faces and a beautiful indoor patio area with a carefully crafted double-span stairway. It is a small museum of end-of-the-century academic sculpture, and the building also houses the drawing school created by the Chamber of Commerce, where the classes raised the general level, especially with the system of pensions from Rome. This is true of experienced neoclassical sculptors such as Antoni Solà and Damià Campeny (whose work is preserved at the Llotja and at the MNAC), who were at the forefront of sculptors of their time. Fine works of the Barcelona aristocracy and bourgeoisie can be found in the Palau Moja (with sgraffiti and paintings of the Vigatà) and the Palau March, both of which are on Barcelona's Rambla, in addition to the beautiful gardens of the Laberint d'Horta (Barcelona).

A classical version of Romantic architecture can be found at the Porxos d'en Xifré in Barcelona and in the city's Plaça Reial. However, medieval touches were soon added to the style of the Renaixença, with the most noteworthy architecture being the Neo-Romanesque of Elies Rogent (University of Barcelona) and the Neo-Gothic of Joan Martorell, as part of the spirit of Viollet-le-Duc (the convent of Les Saleses, and the Jesuit College at Sarrià).

Industrial Heritage

It is widely accepted that industrialisation in Catalonia began in the mid-19th century with the Bonaplata steam-powered factory (Barcelona 1832). However, a well-known older industrial fabric already existed in the 17th century, which extended throughout Catalan territory. Those iron-producing forges, paper mills near rivers and calico factories almost all concentrated around Barcelona, and exporting their products mainly to Spain's American colonies, were examples of this pre-industrialisation. The industrial revolution reached Catalonia and the first industries created using the factory system established in England soon emerged. This led to a new way of organising work and production methods, involving factories with more workers, including children, the need for energy sources (steam, hydraulics and later electricity), the optimisation of manufacturing processes in order to increase productivity and

performance, all of which was funded by input from large-scale capital investors.

New production systems led to the demand for the construction of buildings (factories) which were adapted to these requirements, which led to the appearance of new types of buildings in terms of what was made and the energy they used. The textile (wool and cotton) industry was predominant in Catalonia, which ensured that a large proportion of the new factories had many common features. Two types of buildings existed within a general structure: the Manchester model of a multi-floored factory, and horizontally-constructed warehouses, each of which had advantages and disadvantages. The former facilitated the supply of steam-generated or hydraulic power to looms on various floors of the building, while the latter facilitated the access of raw materials and to materials manufactured at ground level.

The majority of the machines used were made in England, as was the industrial material, and even the future factory, including plans with prefabricated pillars and beams, etc, which were then assembled on the new site, where the construction techniques of each area were used. The new buildings were constructed with masonry walls and later with ceramic bricks and had large windows to take advantage of natural light; their corners were cut stone while the floors were generally supported by cast-iron pillars, with metal beams and ceilings with brick arches or with wooden beams. The top floor (or attic) had more complex wood or iron structures, and the roof of the building was covered with ceramic tiles. Stairs and offices were located at the end of each floor. The new factories were buildings with simple, cubic shapes, with repetitive rhythms and large, identical windows. Their construction depended on the topography of the location and the need to easily access the energy produced in the steam plant, which, with the chimney, was the most important and outstanding feature, and a clear landmark of the industrial complex. These types of buildings included ordered, open floors which facilitated the installation of machines and the transmission units which supplied energy to them.

The first energy source used coal-generated steam. Most of the coal used had to be imported (from Cardiff, Wales), as local sources produced insufficient, poor quality fuel, which was subject to market fluctuations and expensive. Among other factors, this led to it being replaced by alternative energy sources. Hydraulic power used the country's rivers despite their poor and unpredictable flows, which meant that hydraulic energy had to be combined with coal-generated steam.

In the late 19th century and the early 20th century in particular, this industrialisation process coincided with spread of Modernisme as an architectural trend, conferring an architectural language on the numerous factories designed within a traditional austere style. Some of these buildings are outstanding examples, and noteworthy for their excellent quality.

Industrial Heritage Today

Social and technological changes, the capacity to transport electrical energy in large quantities and to any area, and therefore the ability to move industry nearer to urban centres with their potential manpower, as well as the diversification into types of industry unimagined at the beginning of the last century meant that much of the country's vast industrial heritage was abandoned as productive facilities after it became obsolete. This led to the demolition of many of these buildings throughout Catalonia and Europe. However, there are still many old factories and industrial colonies remaining which are undoubtedly a strong reminder of the structure of work and the economy of an entire society during this era.

This collection of buildings has provided excellent spaces for new opportunities, and new uses have been made of buildings and abandoned plants, which are easy to adapt to new projects and are generally acceptable in architectural terms. After Catalan self-government was restored, new democratic institutions found themselves lacking important facilities such as schools, museums, archives and libraries, etc. This industrial heritage has helped to alleviate these shortcomings and has united the past of Catalonia with a positive outlook for a better future.

Modernisme

At the end of the 19th century, Europe was an enormous melting pot of new ideas, and cultural, social and philosophical trends which contrasted with the Realism and Scientific Positivism which had been predominant until that point. In England, ethical and aesthetic art and craft movements and artistic trends influenced by the Pre-Raphaelites lent a wider ideological and aesthetic content to the new movement: Modernisme. This concept had several names and adapted to various styles depending on the country where it took root, from *Art Nouveau* in Belgium, to *Modern Style* in England, *Sezessió* in Austria, *Jugendstil* in Germany and *Modernisme* in Catalonia.

In Catalonia, culturally and politically influenced Modernisme was at first ideologically progressive, with a clear willingness to break with the old regime of the Restoration of Cánovas del Castillo (of cultural and religious traditionalism), while firmly focusing on Europe and international culture, and turning its back on a backward, indolent Spain mired in traditionalism. The Modernistas imposed their determination to overcome a regionalist culture by means of a decidedly contemporary and European movement. According to Oriol Bohigas, "architectural Modernisme has perhaps been the artistic movement with the greatest impact on modern Catalonia".

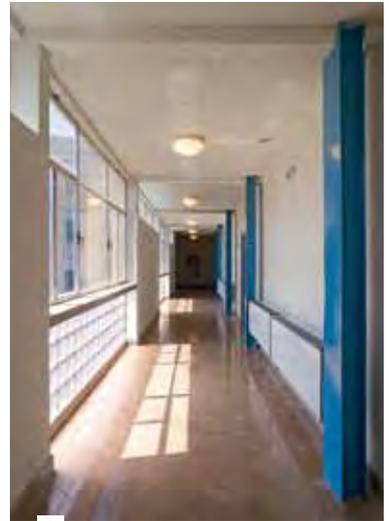
The regenerational and investigative will of a singular style, avoiding earlier academic proscriptions, was one of its more valuable virtues, although it did somehow try to reunite medieval nostalgia (Catalonia as a nation was created in the Middle Ages) with contemporary progressive ideas. Like any diverse and anarchic movement, there were contradictions, which were often more apparent than real: it was as if architects and designers at least partially renounced previous styles in order to create a new language. It maintained an underlying critique of the "Ma-



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1 Palau de la Música, Barcelona

/ DGPC Bob Masters

2 The Labyrinth of Horta, Barcelona /

DGPC Norito Méndez

3 Tuberculosis Clinic, Barcelona

/ DGPC Lourdes Jansana

chinism” inherited from Morris and Ruskin (which was soon brought to Catalonia), and of the industrial production of objects and consumer goods, leading professionals to keep a safe distance from what they called “industrialisation” and to move towards craft-based virtuosity.

Contact with European trends did not stop Modernisme in Catalonia from adapting local and innovative forms and characteristics, and often anticipated developments on the other side of the Pyrenees. The use of simple, pure materials returned, which had hitherto been practically reserved for industrial buildings. All variations of brick and iron were used in profusion, while the work of highly talented tradesmen and craftsmen allowed architects and master builders to use these materials, and especially ceramics, with complicated formalisations as well as to incorporate local and traditional techniques into the new language, such as the timber vault or Catalan vault.

This desire to establish links with Europe while following the prevailing movement is also evident in the frequent journeys which artists and tradesmen made to the European capitals of the avant-garde movement, such as those by Santiago Rusiñol and Ramon Casas, who settled in Paris (at the height of the Impressionist movement), while neglecting the hitherto obligatory artistic pilgrimage to Rome. Many architects read German and Austrian architectural magazines and travelled to Central Europe, Vienna, Darmstadt, etc., which is perhaps one reason why Modernista Catalan architecture has features more reminiscent of the Vienna Secession than with the flowing lines of Belgium or France.

Noucentisme

Rather than a new aesthetic and a new language, Noucentisme was an ideological and political ideology to provide Catalonia with a style of its own at a time when the country was focusing on the possibility of a new political, social and economic identity. The word *noucentisme* was coined by Eugeni d’Ors or “Xènius”, the main ideologist and theoretician of the movement. He promoted this new ideology, especially in articles published in the press, generically entitled “Glossary”, which were highly influential in Catalan cultural and political circles. Noucentisme was believed to have been created in 1906, coinciding with the first “Glossary”, which appeared in the publication *La Veu de Catalonia*. In the arts, the first exhibition by the painter Joaquim Sunyer, in 1906, with his Mediterranean themes with diffuse touches of Cezanne, broadened the aesthetic front of this new movement.

Noucentisme was presented as the successor of Modernisme and was the art and the aesthetics created with the birth of the new century. Various characteristics lent force to the movement, although they often contained the seed which was to end it. First, the movement was one which went “against that which went before”, in this case Modernisme, which was still active in the architectural sphere. Second, it was the aesthetics and the ideology supported and even made its own by the incipient self-government which Catalonia had achieved with the Mancomunitat de Diputacions, an institution committed to the construction and reorganisation of the country, in order to unite society around it. Its language

was Classicism, the light of the Mediterranean, (escaping the symbolic, Nordic fogs of Modernisme), order, precision, work well done, and the stimulus of will and harmony.

It was represented by writers such as Carner, López-Picó, G. de Liost and Riba, sculptors such as A. Maillol, Manolo Hugué, E. Casanovas and J. Clarà, and painters like Torres-García, J. Sunyer and J. Obiols. In architecture, its main figure was Rafael Masó, who personified the move from Modernisme to Noucentisme (with Can Masramon at Olot, the S'Agaró and Castell d'Aro projects). The youngest architects who advocated a formal purification modelled their work on Brunelleschi at the advent of Rationalism, and included R. Duran i Reynals, N. M. Rubió i Tudurí (the church of Maria Reina in Barcelona is the work of both), Adolf Florensa and Francesc Folguera, as well as the Puig i Gairalt brothers.

The Modern Movement and the Civil War (1936-1939)

In 1928 Le Corbusier was invited to Barcelona by the Association of Students of Architecture, to give two lectures on new architecture and the responsibility of architects in society. He returned in 1930 and 1932.

On his final visit, when he was an acknowledged architect of international renown, he came to endorse the Macià Plan as a proposal for the transformation of Barcelona. His influence, as well as that of other leading European architects, led to the formation of the GATCPAC (The Group of Architects and Technicians of Catalonia for the Progress of Contemporary Architecture) in Catalonia in 1930. With them came the creation of *AC* magazine. The first edition established what were to be the ideological proposals of the group: "Architecture responds to a utility, to an objective. It must satisfy reason and seek beauty in proportion, in order and in balance. It must eliminate superfluous decoration, fight against the false use of materials, the architecture of imitation, and bring architecture to its natural environment; that is the technical, the social and the economic". Its members, like those of other groups involved in aesthetic and social themes, aimed to agitate the Catalan social arena by promoting avant-garde ideas and international trends.

They advocated a free style of ornamentation governed by a rationality which was both conceptual and methodological in accordance with social and sanitary criteria, yet with a clear tendency to re-adapt European principles to a local level of technology and its constructive traditions. While the rationalism of the GATCPAC and its support by many architects did not have time to develop fully in Catalonia, it produced a remarkable number of works which today are splendid examples of a movement which influenced later architectural ideas.

The advent of the Second Spanish Republic (1931) and the subsequent self-government of Catalonia helped the GATCPAC to receive official and important commissions for architecture in the country. These projects included the Casa Bloc (1931-36) in Barcelona, a group of workers' homes in the form of two-floor apartments which met the sanitary and self-sufficiency criteria which Le Corbusier would later exemplify in the Marseilles Housing Unit, and the Anti-Tuberculosis Institute, also in Barcelona, a work considered to be the most important Rationalist

project on the Iberian Peninsula for many years. They are works by the GATCPAC architects Sert, Torres Clavé and Subirana, and examples of the Catalan Rationalist movement which at the time was fully integrated into the most outstanding part of the European avant-garde and which was to sadly end with the Civil War (1936-39) and the subsequent triumph of the Fascists and the ideology of their National Movement.

Architecture for after a War

This is the title of a famous exhibition which in 1977 analysed the influence of the National Movement, the ideology of Franco's Spain, in terms of architecture, until the mid-fifties. Cirici Pellicer once said that "Franco's regime was not a doctrine, it was a situation and a changing correlation of forces" and added "it had no coherent doctrine in anything, nor did it respect art". This is why the New Order was incapable of introducing a new style with a fascist emphasis, nor did it involve a definitive break with rationalism, although few of its followers remained after the diaspora at the end of the civil war, as many professionals had disappeared or were exiled in other countries, while those who did not leave Catalonia were not permitted to work in their chosen profession.

Official Spain had nothing more to offer than a mixture of Italian architecture of the *fascio* and the Hitlerian spatial projects of Troost and Speer where "each metre had a thousand centimetres", in the ironic words of B. Bassegoda, all of which was filtered by the praise of highly conservative, traditional and historically-centred "puritans", whose work nonetheless pleased the more conservative sectors of society. In the apt words of J. Corredor Matheos, "for more than a decade all (architects) were obliged to work within traditional and academic coordinates".

Within this ideological framework, Catalan society once again placed its trust in the last of the Noucentista architects, especially when in Catalonia it was solely private investment which created commissions in the absence of any significant official project. It was the middle classes who financed the most interesting works during this period - using architects of high professional standing from the previous era. Works such as the new façade of the Benedictine monastery of Montserrat, the Senya Blanca at S'Agaró, both by F. Folguera, the Torre Muñoz in Barcelona by R. Duran Reynals and the Banc Vitalici, also in Barcelona, a work by Bonet Garí, were examples of the finest architecture of the time, all of which were impregnated with a neoclassical inheritance of the Noucentista past.

The 1950s and 1960s

At the beginning of the fifties the R. Group was created, in the words of its statutes, in order "to study the problems of contemporary art and especially architecture." One of its objectives was to "retrieve Catalan architecture from the barbarism in which it had been immersed during the cultural repression immediately after the post-war era". The most noteworthy representatives and promoters of this movement were the architects J. M. Sostres, A. de Moragas and O. Bohigas, who were joined by Coderch de Sentmenat and many others. Two increasingly divergent

lines were soon to appear. The first was faithful to Rationalist ideas and represented by Sostres, with works as refined as the Casa MMI (1958) in Barcelona. The second, of which Coderch was the most prominent representative, endorsed the re-analysis of traditional and popular architecture. The Casa Ugalde (1954) at Caldes d'Estrac is an excellent example of this style. At the same time, the International Style began to produce results, such as the exemplary Law Faculty (1958) of Barcelona by Giraldez, L. Iñigo and Subies.

Among the works which mark the change which was taking place in Catalonia are the offices of the College of Architects (1958-62), by X. Busquets, and the new stadium of F.C. Barcelona (1954-57) by F. Mitjans, which was one of the most outstanding works of the era.

During this period over a million immigrants arrived in Barcelona, seeking work and a future, accentuating housing problems still further. Official state housing policies attempted to alleviate these problems mainly by the construction of new estates, facilitating the appearance of new ghettos and social segregation problems. The alternative to this situation was the "Realist" line according to which the technological breakthroughs proposed by the theorists of the Modern Movement which were taking place in European countries were totally unattainable in Spain at the time as industry was not ready and the country was technologically backward. In view of this situation, the viable alternative prospered, which was to use traditional techniques and materials in order to compensate for these deficiencies. A freer re-interpretation was undertaken of the shapes and uses of the elements of traditional architectural language, such as patios, balconies and a programme for minimum housing itself, in addition to that of applications of materials (bricks, tiles, mosaics, Persian blinds, etc). This was to help create a "Realist" image or style which would have a significant impact in both formal, aesthetic terms as well as on ideological and social aspects. Works such as the housing at the Barceloneta (1954) by Coderch, or in the Carrer de Pallars (1960) in Barcelona by Bohigas and Martorell, and their work on the block of flats on the Avinguda Meridiana (1964) of Barcelona are important examples of this movement.

As well as all of this, another more "technological" movement existed which used the technical possibilities of the time and which produced works of great formal rigour and construction. Examples of this trend are the Banca Catalana building (1965-68) in Barcelona and the Dallant factory (1961) in Sant Feliu del Llobregat, both by Tous and Fargues. Worthy of special mention as one of the most important yet least known works of the period is La Ricarda (1963) at Prat de Llobregat, where its creator, Antoni Bonet, constructed a holiday home using a brilliant synthesis of rationalism and architecture in the Mediterranean tradition.

It was also at this time when the importance of pre-existing environmental factors and the recognition of the environment as another factor to be considered in all architectural work became significant. At the same time the design of architectural forms and objects in everyday use became popular. The consolidation of what was later known as the Barcelona School coincided with these ideals, and was basically formed by the generation of architects who succeeded those of the R Group, whose approach was to be more complex than that of their predecessors, using

the dialectical resources of Eco's semiotics which demanded not only rationality, an obsession with detail and design, but also a discourse with "gestures" which were often difficult to understand, "denouncing the irrationalities of the environment in which it took shape" in the words of H. Piñón. The old people's home (1966) at Lleida, by Domènech, Puig, Sanmartí and Sabater is an excellent example of this style, as is the Casa Penina (1969) in Cardedeu, the work of Clotet and Tusquets, a true example of this critical attitude.

From the Years of the Facilities up to the Present

The decade of the seventies was marked by a series of highly influential events. May 1968 was still recent while during the seventies the death of Franco (1975) and the economic crisis marked much of the decade. In the world of architecture, the disappointment stemming from the failure of many of the concepts of the Modern Movement, which since the 1920s had had a decisive influence on architecture and urban planning, led to disillusion, or an ideological vacuum which was steadily filled with the profusion of "new" paths. Some architects tended to follow the examples of the United States (always present), with Venturi and Postmodern language, while others looked to the past, searching for an inspiration which never came. Modernisme, which had been popularised and lauded in previous years, was now assessed by theoreticians and astute professionals, and a general attempt was made to rely on safe procedures tried and tested by history, such as symmetry, compositional order and classical examples. It was as if an ironic and carefree return, but a wholehearted return to the never-quite-forgotten Noucentista criteria had been made.

At the same time, the arrival of democracy in Spain, which redefined itself as a decentralised state with autonomous regions, meant in Catalonia, with its self-governing statute, that various government bodies (autonomous regional, provincial and local governments), which were already totally democratic, now faced and sought to respond to the major shortcomings in the country's social, cultural and urban facilities.

In a few years - especially between 1970 and 1990 - schools, hospitals, universities, museums, libraries, sports facilities and markets, etc. were constructed. Given that most, if not all, of these projects were financed by government organisations, realism and economic criteria were imposed, which together with the influences described above led to a type of characteristic and specific product within its own natural diversity.

There was another event which helped to shake up the physical structure of Barcelona and many of the cities in the country. The capital won the bid for the Olympic Games in 1992, which from the previous decade onwards created an economic and social impetus to provide all the areas where the games were to be held with sporting as well as social, cultural, urban and housing facilities in addition to improved transport links.

During these heady years, private initiative also decided to change with the times and underwent a largely similar process to those adopted by the new Catalan government bodies, such as the involvement of internationally renowned architectural figures in the construction of projects and corporate headquarters, such as Jean Nouvel with the Agbar Tower,



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1 The Agbar Tower, Barcelona / DGPC Bob Masters

2 The Auditorium, Barcelona / CE09 andrEs Af

3 The National Archive of Catalonia, Sant Cugat del Vallès / DGPC Jordi Play



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Pei at the World Trade Center and Norman Foster with the remodelling of the F.C. Barcelona football stadium.

The wave has not yet ebbed and the alternatives to the situation described above continue to follow new paths, with a tendency towards “monumentalism” and increasingly difficult projects.

Barcelona and other important Catalan cities have seen an increase in high-rise buildings built within their boundaries, true skyscrapers located in more or less open or free areas, with more similarities to a “globalisation style” than to the street, the true unifying force of the Mediterranean city, and especially of Barcelona.

Time will tell if the paths taken during the last few years have been fertile in terms of the improvement of our architectural heritage. The next generation, with a broader perspective, will give the final verdict.

World Heritage (UNESCO)

Humanity’s desire to protect its cultural and natural heritage is rooted deep in history. This need became dramatically apparent after the First World War (1914-1918). The League of Nations worked in this direction but never produced an international agreement which guaranteed the protection of cultural heritage by its member states. Only the Athens Conference (1937), under the auspices of the League of Nations, succeeded in obtaining a declaration of intent regarding the need to safeguard the world’s cultural heritage. Much later, after the Second World War (1939-1945), many nations signed the Convention for the Protection of Cultural Property in the Event of Armed Conflict (The Hague, 1954), with a protocol which was later seen to be clearly inadequate. A new protocol was approved in 1999, which is currently in force in areas of armed conflict.

At the General Conference of the UNESCO of the 16th November 1972, all member states approved the Convention Concerning the Protection of the World Cultural and Natural Heritage. Among its agreements it establishes that “Each State Party to this Convention recognizes ...the duty of ensuring the identification, protection, conservation, presentation and transmission to future generations of the cultural and natural heritage”. This was followed shortly afterwards by the World Heritage List, in which UNESCO establishes features of universal value.

Over the years, member states have proposed monuments of exceptional value, which are considered to be of value for all humanity and of international distinction. Of the world heritage sites in Spain, the following monuments and areas have been recognised in Catalonia:

- 1984 - *Work of Antoni Gaudí. Park Güell, Palau Güell and Casa Milà or La Pedrera (Barcelona).*
- 1991 - *The Monastery of Poblet (Vimbodí).*
- 1997 - *The Palau de la Música Catalana and the Hospital de Sant Pau (Barcelona). Works by Lluís Domènech i Montaner.*
- 1998 - *Works included in the Prehistoric art in the Mediterranean Area of the Iberian Peninsula.*
 - *The Rock of Els Moros (El Cogul).*

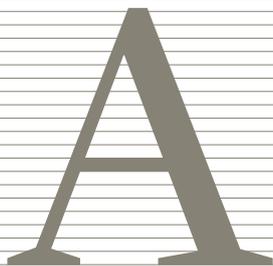
- *A group of hermitages on the Serra de la Pietat (Ulldecona).*
 - *Cabra Feixet (El Perelló).*
 - *La Vall de la Coma (L'Albi).*
 - 2000 - *The churches of Vall de Boí (Vall de Boí).*
 - 2000 - *The archeological remains of Tarraco (Tarragona).*
 - 2005 - *The work of Antoni Gaudí. The Façade of the Nativity and the crypt of the Sagrada Família, Casa Vicens, Casa Batlló (Barcelona) and the crypt at the Colònia Güell (Santa Coloma de Cervelló).*
- In 2003, UNESCO approved the Convention for the Safeguarding of Intangible Cultural Heritage.*
- 2005 - *La Patum of Berga (Berga). Recognised as a Masterpiece of the Oral and Intangible Heritage of Humanity.*
 - 2010 - *Castells (human castles). Recognised as a Masterpiece of the Oral and Intangible Heritage of Humanity.*

A List of Abbreviations used in the Book:

MAC	The Archaeological Museum of Catalonia
MNAC	The National Museum of Art of Catalonia
MHC	The Museum of History of Catalonia
MNACTEC	The National Museum of Science and Technology of Catalonia
MNAT	The National Archaeological Museum of Tarragona
MCG	The Museum of the Cathedral of Girona
MDCG	The Museum of the Diocese and County of Girona
MDCS	The Museum of the Diocese and County of Solsona
MDT	The Museum of the Diocese of Tarragona
MESU	The Episcopal Museum of the Seu d'Urgell
MEV	The Episcopal Museum of Vic
MUHBA	The Museum of the History of the City of Barcelona
MM	The Marès Museum
MP	The Picasso Museum
MH	Historical Monument
MHA	Historical-Artistic Monument
BCIN	Cultural Work of National Interest



This is Catalonia



Ager. The Church of Sant Vicenç / CE09 La Noguera

Abella de la Conca

The Pallars Jussà

A small rural hamlet categorised as a town at the eastern limit of the Conca de Tremp (the Tremp Basin), near the Alt Urgell. It is reached by a local road from Isona and is beautifully situated between high cliffs. The **old parish church of Sant Esteve** is a short walk from the town. This Romanesque building with three naves and a bell tower of ornate Lombard arches once housed the famous Gothic altarpiece of Santa Maria, a work by Pere Serra (-1375), which was stolen in 1972 and later recovered. The work is now kept in the Diocesan Museum of la Seu d'Urgell.

Abrera

The Baix Llobregat

A town on the right bank of the River Llobregat and southeast of the mountain of Montserrat. The **parish church of Sant Pere** is open to visitors. This Romanesque construction was built in 1110 and has been restored in a modern style. It has a nave and three apses in the shape of a cross, with a slender bell tower on the vault of the nave. To the east of the town is the **Pre-Romanesque church of Sant Hilari**, which is constructed on the site of an ancient Roman villa and has carved impostes inside, near its square apse. The municipality has three other historical features, the **Castle of Voltrenera**, with the **Chapel of Sant Pere** from the Romanesque period which is today in ruins. The house of Can Vilalta, built to the plans of Viceroy Amat in the 18th century, stands at its feet.

Àger

The Noguera

The Vall d'Àger, between the Noguera Ribagorçana and the Noguera Pallaresa, has the arid Montsec mountain range as its northern backdrop. The main C-12 highway from Balaguer to Tremp crosses it, entering through the Coll d'Àger and leaving it along the course of the Noguera Pallaresa river to the north, towards the spectacular gorge of Terradets. The valley was conquered by the nobleman **Arnau Mir de Tost** in 1031 and after being retaken by the Arabs, was conquered permanently in 1045. It soon became an important jurisdiction centred on the Castle of Àger, which is constructed on Roman and Saracen foundations. After 1180, it was the centre of the Viscountship of Àger, a vassal of the Counts of Urgell. The conqueror of the valley built a monastery inside his castle grounds, with a church built between 1048 and 1068, which was initially Benedictine but in 1075 it became Aquisgran (a religious order from Aachen) and Augustinian shortly afterwards. In the 12th century the monks built a new basilica which used the former construction as a crypt. The community, which was exempt from Episcopal rule, survived until 1592 and later became a collegiate church. The ruins of the large **Romanesque Church of Sant Pere d'Àger** still remain, with the chevet and crypt, in addition to noteworthy remains of the **Gothic cloister** and other canonical structures. The Museum of the County and Diocese of Lleida

contains Romanesque capitals from Àger and the MNAC contains the remains of murals and other sculptural features. At the **parish church of Sant Vicenç** , in the town itself, there is a 3rd century marble **Roman sarcophagus** which was used as a baptismal font, featuring pagan scenes of Nereids and Tritons around the medallion of the deceased. The remains of the old **town walls** are preserved. At the **Chapel of Calvari**, adjoining the cemetery, the visitor can admire folk-art murals from the 18th and 19th century. The **castle** and its formidable walls and the Church of Sant Vicenç were declared an MHA and the old centre of the town a historical monument in 1998. The municipal area has many small towns including Torres de Cas, with its medieval towers and **Romanesque chapel of Sant Jaume**, as well as the **Sanctuary of the Mare de Déu de la Pertusa**, an outstanding viewpoint over the valley and the Baixa Ribagorça. A typical pastime in the area is paragliding, as the ranges which encircle the region are perfect for this activity.

Agramunt

The Urgell

The town of Agramunt lies in the heart of the Ribera de Sió and is a small capital in the northern sector of the region of the Urgell. A large part of this area is flatland, and watered by the canal of the Urgell. It was conquered in 1070 by Count Ermengol VI of Urgell. For many years Agramunt was a regional capital

Agramunt. The Church of Santa Maria / DGPC Josep Giribet



and a trading centre with its own currency. It has lost its town walls, although parts of its porticoed streets remain in the historic town centre, as a legacy of its former importance and are now historical-artistic monuments. Noteworthy buildings include the **Church of Santa Maria**®, a building constructed in the 12th and 13th centuries with three naves, three apses and two doorways - one to the north while the more noteworthy entrance faces west. The latter, constructed in the mid-13th century, is a filigree sculpture typical of the Lleida School, dominated by a relief of the Virgin and Nativity scenes, which was paid for in 1283 by the weavers of the town. **The Town Hall**® is also noteworthy. It was rebuilt in the 18th century on the site of the remarkable ancient building of the Paeria, in a baroque-porticoed style with the town's coat of arms prominent on its main balcony and a frieze of semi-circular arched windows on the top floor. The Church of Santa Maria and the Town Hall were declared an MHA in 2003. The **agricultural cooperative** known by its initials V.G. is well-known. As for cultural facilities, the town also has a **cultural athenaeum**, which was founded in 1923, and a **cultural centre** which was opened in 1990, with an interesting library and municipal museum.

Agullana ✪

The Alt Empordà

The town and the municipality are located to the north-east of the region, in the Vall de la Guilla, a tributary of the River Llobregat d'Empordà. The town is presided over by the **parish church of Santa Maria d'Agullana**®, a noteworthy Romanesque building which was declared a historical-artistic monument in 1984. The church was constructed between the 12th and 13th centuries with well-squared granite blocks, and comprises a large nave with a pseudo-transept and a semicircular apse. The portal is in the middle of the church, and formed by six concentric arches, with two archivolts supported by four columns with florally-decorated capitals. It has an attractive, wide two-storey belfry, with three windows on the lower level and two on the upper level. The town's population increased significantly during the 19th and 20th centuries and expanded with new extensions containing noteworthy **Modernista buildings**, such as the Gomis Asylum (l'Asil Gomis), the Lluís Maria Vidal schools and some private homes.

Aiguafreda

The Vallès Oriental

This municipality lies in the upper valley of the Congost area, at the gateway to Osona. The old N-152 road from Barcelona to Puigçerdà is the backbone of the town, although this road has been replaced by the modern C-17 motorway which passes close by, on the right bank of the River Congost. The historic town centre was to the north-east of the municipal area, at **Aiguafreda de Dalt**, where a rudimentary church was built in 898. The **church** standing today is a highly modified 11th century construction in ruins due to the poor conditions of the pumice subsoil, beneath which a **burial crypt** dating back to the 7th to 9th century has been excavated. In front of the church is a 17th century "**comuni-dor**" (a shelter from which storms were exorcised). The town which stands today was built near the old royal highway, next to a primitive forge, over the 16th and 17th centuries. Some houses retain the lintels and vousoired doorways of the 17th and 18th centuries. Not far from the historic centre stands the ancient **Castle of Cruïlles**, which was restored a few years ago, based on the walls of the mediaeval castle. There are also the **dolmens** of the Serra de l'Arca and the **Romanesque chapels** of Sant Miquel de Canyelles and Sant Salvador (both from the 12th centuries); the latter is in the Avencó neighbourhood. It is a summer holiday destination and has several Modernista and Noucentista towers.

Aiguamúrcia ✪✪✪

The Alt Camp

This is the largest municipal area of the Alt Camp region, stretching from the mountainous region of Montagut and Selma to the valley of the Gaià. It consists of a large number of ancient historical centres, including the **Cistercian Monastery of Santes Creus**® (MHC), at the lower northern part of the municipality on the left bank of the River. The town council of Aiguamúrcia was established here in 1857 in the former palace of the abbey.

Together with Poblet and Vallbona de les Monges, the Monastery of Santes Creus is one of the three large Cistercian monuments in Catalonia. The Cistercian community was initially founded at Valldaura in the Vallès Occidental region in 1150 by the High Steward, Guillem Ramon, of the Montcada family, and moved here in 1168. Protected by kings and nobles, the monastery became a major centre



Aiguamúrcia. The Monastery of Santes Creus / DGPC Josep Girbet



Aiguamúrcia. The Monastery of Santes Creus / DGPC Josep Giribet

of learning and colonisation in the country. It founded priories in Valencia and Sicily, and between 1329 and the 17th century headed the military order of Montesa. During its early period it accumulated a great deal of property, which was mainly monastic farms. The civil and political jurisdiction of the abbey covered the towns of the Camp de Tarragona, the Conca de Barberà, the Urgell and the Penedès. It survived until its secularisation in 1835, after various alterations and reforms to the elec-

Aiguamúrcia. The Monastery of Santes Creus
/ DGPC Josep Giribet



tion process of abbots and its internal political structure.

The main architectural works are the **church**, which was first built in 1171 and consecrated for worship in 1211, although the dome and other features were constructed in the following century. A baroque altarpiece by Josep Tremulles can be seen, along with the magnificent royal tombs of Peter II the Great (†1285) James II (†1322) and his wife Blanca of Anjou, which lie under small Gothic temples, while buried at their feet is Admiral Roger de Llúria. The Gothic altarpiece of Lluís Borrassà (-1419) is now kept at the Seu de Tarragona. The **chapter house** stands next to the church, and has a Romanesque façade which opens onto the cloister and the 16th century abbey tombs. The **dormitory** leads to the cloister and the church, and is a spacious hall above the chapter house covered with ribbed arches which lead to the former archives and the tower of Les Hores. The large **Gothic cloister** was constructed between 1313 and 1350, using the small temple for ablutions of the previous cloister, which was probably never completed. Reinard Desfonoll worked here, and there is remarkable sculpted filigree work on the capitals and the decorative motifs of the ogival arches. Around it are the ancient tombs of the families who protected the monastery, such as the Montcadas and Cervellós. Some auxiliary facilities and the church are linked to the cloister.

To the rear of the building is a second, **simpler cloister** from the early 16th century, which was reconstructed in the 17th century when the centre of monastic life moved here. It is surrounded by the **kitchen**, the **refectory** and

the **royal palace**, which was converted into the palace of the abbot in the 16th century. The old wine cellar (private property) is noteworthy, along with the area of the prisons and the royal palace, which was built between the 14th and 16th centuries, and is a compendium of Gothic, Renaissance and Plateresque styles. Further to the rear is La Casa de Les Barques and the Romanesque **Chapel of La Trinitat**, with remains of the first monastic foundations.

The western façade of the church and the cloister were fortified on the orders of Peter III (1376 and 1380). They are preceded by the **Plaça de Sant Bernat**, with its beautiful sgraffiti on the houses, the former **palace of the abbot**, with a small cloister, what are possibly the remains of the early Hospital de Pobres de Sant Pere, and the monumental baroque fountain dedicated to Sant Bernat Calbó, the former abbot of the monastery. This square leads on to the **royal gateway** or Porta de l'Assumpta, which is also baroque in style, in front of which is the first area of the monastic enclosure, overlooked by the **Church of Santa Llúcia**, which was constructed in 1741.

Santes Creus has no monastic community. However, it is a well-preserved area and is easy to visit. There are restaurants and hotels near the monastery.

Aiguaviva

The Gironès

A municipality with few inhabitants which stretches across the south-west of the plain of Girona. The town of Aiguaviva is overlooked by a **Gothic church dedicated to Sant Joan**, with a neoclassical apse and transept. It consists of large farmhouses constructed between the 16th and 18th centuries. One of these, the **Casa dels Templers**, adjoins the chapel of Santa Magdalena and was the command centre of this military order from 1209. It was later passed on to the Hospitallers of Saint John until the early 19th century. Nearby are the foundations of a **Roman tomb**, similar to another close by, in the area of Vilablareix, and known as the Torre dels Moros or the "Tower of the Moors". The **Castle of Vilademany** once stood at the extreme south of the municipality at Mas Forroll, near the **Romanesque chapel of Santa Maria de Vilademany**, which contains a 15th century alabaster image.

Aitona

The Segrià

A town located on the right banks of the

Segre, at the foot of a hill crowned by the ruins of the now destroyed **Castle of Aitona**, which was first documented in 1120. Some of the walled area and two conical towers remain. It belonged to the Montcada family, the Marquises of Aitona. The **Church of Sant Antolí**, which presides over the town, has an 18th century baroque façade decorated with four large columns in composite order, three naves, a cimbori (dome structure) and a slender bell tower. There was a Mozarabic quarter here until the early 17th century. There are noteworthy archaeological sites in the area.

Albanyà

The Alt Empordà

A large municipality which is shared between the regions of the Alt Empordà and the Garrotxa, and which includes the area of Bassegoda which was attached to it in 1969. It covers a mountainous area which is difficult to reach. Access is from the road between Besalú and Figueras. It consists of a large number of old hamlets or rural parishes, which has resulted in **thirteen Romanesque churches** in this area. A walk up to the **Mare de Déu del Mont** is worthwhile, and is accessible by a tarmac road in good condition from the N-260 main road to Cabanelles, or via a newer tarmac road which runs from Besalú to Beuda and Segueró and which links with the former. The Mare de Déu del Mont is a late Romanesque style sanctuary at 1,115 metres above sea level, and is an excellent viewpoint over much of the Empordà and the Garrotxa. The poet Jacint Verdaguer was inspired to write his poem Canigó here in 1884. The ruins of the **Benedictine Monastery of Sant Llorenç de Sous** lie at the foot of the mountain, next to the road, with the remains of a large church of three naves (11th and 12th centuries), in which part of the cloister and other areas have been excavated.

Albesa

The Noguera

A municipality at the south-east of the region of Balaguer, on the left bank of the Noguera Ribargorçana and the site of a famous battle against the Arabs in 1003, at which Count Ermengol I of Urgell was taken prisoner. It was finally conquered by Christian forces in 1145. The parish church of Santa Maria retains a noteworthy multi-coloured, Gothic-style 14th century **stone altarpiece**, the prototype of other similar altarpieces in

the region. The excavated **Roman villa of El Romeral** is located in the area, and features notable Roman mosaic work.

L'Albi

The Garrigues

Overlooking the town are the ruins of the **Castle of l'Albi**, documented in 1202, which was converted into a residential palace in the 16th century. Its arches and fluted columns from the indoor galleries were plundered in the 20th century. The town has Historic Areas in its old centre, such as the covered street of the Carrer del Call. The baroque style **church of Santa Maria** is also noteworthy, as is the **The Cooperativa del Camp**, the rural cooperative, with its Modernista lines, a work by Cèsar Martinell (1919-1920). Finally, there is the archaeological settlement of **La Vall de la Coma**®, a work that was included in the primitive art category of the Mediterranean area by the UNESCO in 1998.

Alcanar

The Montsià

The southernmost coastal municipal area of Catalonia, separated from the Valencia autonomous region by the River Sènia. It initially belonged to the domain of Ulldesona, under the Hospitallers of Saint John, until it became independent and obtained self-government in 1449. The town was founded by virtue of two town charters between 1239 and 1252. The city is overlooked by the noteworthy **Renaissance church of Sant Miquel**, which was first constructed in 1575, featuring a nave with chapels between the buttresses, covered by Gothic ribbed vaults. The city and the area have towers that were used against pirate attacks. To the north lies the **sanctuary of the Remei** (16th-17th centuries), with a **mosaic** representing the Battle of Lepanto, which is now kept at the hospice, and the remains of the **Iberian settlement at La Moleta del Remei** ©(MAC). La Moleta is a walled centre which was a hub for other separate settlements. Its inhabitants were the elite of the tribe who controlled the surplus produce of the area, which was mainly cereals, and exchanged them for luxury goods (olives, salted fish, wine, turned pottery, etc.) with other Mediterranean peoples. The Information Centre at the Casa O'Connor of Alcanar explains the development of the Iron Age and Iberian culture in the area and contains materials from the site at La Moleta del

Remei and Sant Jaume-Mas d'en Serrà. The Montsià County Museum provides an overview of the area, its culture and the settlement at the mouth of the River Ebre, as well as archaeological material from other sites. The maritime quarter of the Cases d'Alcanar is a fishing neighbourhood, which has now become a summer holiday spot with excellent cuisine. The **bull festival** is a traditional event, and is held at the Cases d'Alcanar during the town's festival on the 15th August and in the town on the 15th May.

Alcover

The Alt Camp

A medieval town to the west of the region, close to Valls. There are remains of the old **town walls** with the **doorways** of Sant Miquel and La Saura, and a porticoed square where the market is held. The old church - **La Vella** or **Church of La Sang**®, is Romanesque in style with a 14th century extension. It was declared a historical-artistic monument in 1931, although much of the building was destroyed in 1936. The new church, **La Nova** or **L'església de l'Assumpció**, is in a Renaissance style (16th-17th centuries) with a late, unfinished bell tower. The town retains 17th century houses, such as Ca Cosme and the Abadia, a work by Pere Blai, in addition to a **municipal museum** which as well as purely local exhibits, features a noteworthy Palaeontological collection.

Alcover. Església Nova / DGPC J.Gumi-M.Manent





Alella. Cal Governador / DGPC Bob Masters

L'Aleixar

The Baix Camp

Located in the valley of the same name, below the hills of the Mussara, this municipality includes the remains of the town wall behind the street of El Carrer del Forn. It has a beautiful **porticoed square** and the baroque style **church of Sant Martí** (1725) and retains various altarpieces from the era, among which that of the high altar is noteworthy. The organ is also baroque.

Alella

The Maresme

Located in the southern part of the region, between the mountain range which separates the Vallès Oriental region and the coastal area close to the Masnou area. It was initially a farming area and is now a summer holiday and residential area for inhabitants of Barcelona. **Alella's wines** have their own denomination of origin and their production is centralised by the cooperative founded in 1906 (Alella Vinícola Celler Cooperatiu). The **Church of Sant Feliu** has Romanesque features at the foot of its belfry and was built between 1454 and 1463, and extended between 1611 and 1613. The town has historical houses such as the **Casa Alella** and the Quatre Torres,

Cal Governador and farmhouses from the 14th and 16th centuries. The town and its surroundings have noteworthy houses built from the mid-nineteenth century in Historicist, Eclectic, Modernista and Noucentista styles.

Alforja

The Baix Camp

A municipal area bounded to the north by the escarpments of the Arbolí and the Coll of Alforja, which border the Priorat region. The town stands in the centre of the valley on a small hill, where there is a castle with the remains of an ancient Roman fortress. Only a gateway remains of the old medieval walls. The neoclassical **church of Sant Miquel** (1637) has a magnificent late bell tower, which is one of the most elegant in the Camp de Taragona region.

Alins



The Pallars Sobirà

A large region (183.2 km²), with only 265 inhabitants, which includes all Vallferrera, within the central Pyrenees and the secondary valley of Tor. A site of old ironworks (historic forges), it is today mainly a holiday area. It includes the historic centres of Alins, Ainet, Araó, Àreu, Noris and Tor, which are now



Alòs de Balaguer / DGPC Josep Giribet

small groups of Pyrenean houses and some, such as Noris and Tor, are linked by a track which leads from the town of Alins and are inhabited only some of the year. Apart from the new area of Ainet de Besan, these towns form part of the narrow frame of the brown, rocky edges of the valley. There are some **Pre-Romanesque churches** (Sant Francesc d'Araós, Sant Lliser de Virós, Sant Miquel de Besan, Sant Pere and Sant Ambrós de Tor) and others which are **Romanesque** (Sant Miquel de Besan, Sant Quirze d'Alins, Santa Maria de la Torre, Sant Serni de Noris and Sant Feliu de la Força), most of which have been restored recently. There are accommodation and campsites at Alins and at Àreu, and there is a hiking path to the Pica d'Estats, Monteixo and other Pyrenean summits. A well-made track links Tor with Andorra. A **saw-mill** has been reconstructed near the hamlet of Àreu which is part of the Ecomuseum of the Valleys of Àneu and is linked to the National Museum of Science and Technology of Catalonia.

Almenar *The Segrià*

The most northerly municipal area in the region, reaching as far as the Noguera and the Llitera in Aragon. The site of Almenar is of Arab origin, and played an important role

in the conflicts between the kings of the Taifas of Saragossa and Lleida at the end of the 11th century. It was conquered in 1145 and remained under the rule of the Counts of Barcelona and was a royal town which was ceded to the Carcassona family in the mid-14th century. The town, located at the foot of an **ancient castle**, has an attractive **central square** with an outstanding Town Hall, with its harmonious neoclassical façade (18th century) and the **parish church of Santa Maria**, with three naves, a slender cimbori (Spanish dome), an eight-pointed chevet and new chapels, which were mostly constructed in the 14th century. It was restored in 1740 with decorations of traditional Mudejar tiles, a neoclassical façade and a large belfry 60 metres high.

Alòs de Balaguer *The Noguera*

A small town in the environs of Artesa de Segre, on the right bank of the River Segre, going towards the Montsec region. The town stands on the hillside, and is dominated by the ruins of the **Castle of Alòs**, which still retains a significant number of walls, part of a tower and a strong base with two tiers of pointed arches. The parish church of **Sant Feliu is a Romanesque building** which has been extended in recent years, and has retained two

stone **Gothic altarpieces** from the 14th century. The larger has twelve relief scenes depicting the life of Sant Feliu, while the second, in a side chapel, is dedicated to Sant Pere. These precious items are part of the Gothic stone altarpiece heritage in the Lleida area.

Alp

The Cerdanya

A town on the Baixa Cerdanya plain, located to the north-west of the large municipality which includes the entire north face of the Tossa d'Alp and the valley of La Molina, the site of the lost parishes of Saltèguet and Sagramorta and the monastery of Sant Esteve and Sant Hilari d'Umfred (825), which is no longer standing. The town is modern and dedicated to summer holiday visitors and apartments for the ski season. It is presided over by the largely remodelled (although originally Romanesque) **church of Sant Pere**. Among the landmarks are the two large **ski resorts of La Molina**, which were built between 1909 and 1911, with hotels, accommodation and apartments in the valley, and the resort at Supermolina. The most modern of these resorts, **Masella**, was inaugurated in 1967.

Alpens

Osona

A town located at the point where the regions of Osona, the Ripollès and the Berguedà converge. It has a **traditional square** with old houses from the 17th and 18th centuries and the baroque, neoclassical-style church of Santa Maria, which was built in 1708. To the north-west of the municipality is the **church of Sant Pere de Serrallonga**, a Pre-Romanesque building with a square-sided shrine and segmented arch, with a nave which was renovated in the 11th and 12th centuries and recently restored. The town is known as the Carlist General Savalls killed the Isabelino Brigadier Cabrinetty in a duel here in 1873.

Alt Àneu



The Pallars Sobirà

A large municipal area formed in 1970 by the unification of the former municipalities of València d'Àneu, Gil, Son and Sorpe. It extends along the banks of the Noguera Pallaresa and the river of Bonaigua and borders the Val d'Aran and the Comminges region of France. The town of València d'Àneu, in the centre of the municipal area, features the **par-**

ish church of Santa Maria, with Romanesque apses and some remaining murals: it was extended in the 18th century. Also noteworthy is the **Casa de la Senyora**, with a vousoired doorway of fluted columns and sculpted reliefs and on a hill outside the town, the few remains of the recently excavated **Castle of València**, the former residence of the Counts of Pallars Sobirà. In the municipality of Gil the **church of Sant Joan d'Isil** or Gil is an outstanding Romanesque building with several curious bas-reliefs, located between the road and the Noguera Pallaresa. Also of interest is the **church of Sants Just i Pastor de Son**, with an impressive Romanesque belfry and a fortified area, as well as **Sant Pere de Sorpe**, with a valuable collection of Romanesque murals which are now kept at the National Museum of Art of Catalonia. **Sant Andreu de València d'Àneu**, Sant Joan d'Isil, **Sant Llorenç d'Isavarre** and Sants Just i Pastor de Son were declared MHAs in 1998. The Centre for Nature and Sustainable Development in the Pyrenees is located at Son del Pi, on the Planes de Son, which is of both architectural and environmental interest (1998-2002). Its architect was Francesc Rius Camps. A track following the course of the Noguera Pallaresa is a nice walking route which runs alongside

Alins. Serradora d'Àreu / DGPC Bob Masters



the Borén reservoir, through Isil or Gil and leads to the Val d'Aran via Montgarri and the Pla de Beret.

Altafulla ★◎

The Tarragonès

A coastal town mainly focused on tourism, with a beach which runs from Cap Gros to the Roca de Gaià, with hotels and apartments. The remains of a **Roman villa**◎ can be found on **Els Munts**, one of the small hills in the area. The Tartana is a strange construction which retains part of the villa's original vault. Standing in the **town centre** is the **Castle of Altafulla**, at the heart of the old Vila Closa. This lofty building with towers and battlements is still inhabited and has an inner courtyard, which is decorated on the upper part by a Renaissance gallery. The **church of Sant Martí** has an octagonal dome, and was built in neoclassical style between 1701 and 1715. The town was declared a historic monument in 1998. The **seaside neighbourhood** of the Botigues de Mar was built in the 18th century and is noteworthy for the Casa de l'Arc.

Amer ★★

The Selva

A town at the centre of an area in the region between the Guillerries, the plain of Girona and the Garrotxa. It presides over a lush volcanic valley which was the epicentre of the calamitous earthquakes of 1427 and 1428. Amer was the site of the agreements between the king and the peasants of the Remança uprising which ended with the famous Sentence of Guadalupe in 1486. The town grew up around the **monastery of Santa Maria d'Amer**, which was constructed in around 940. The 12th century Romanesque church remains, with its three naves and apses. It

has been considerably modified although it is well-preserved and retains some features of the former abbey. The **porticoed square** of Amer is noteworthy, as it is one of the largest and most harmonious in the country. The town is a destination for summer holidays and walks to farmhouses, chapels and other interesting landmarks in the valley, including the bottled water plant of **Font Picant**.

L'Ametlla de Mar

The Baix Ebre

A modern town which was established at the beginning of the 19th century in the former municipality of Perelló, from which it separated in 1890 when it had over two thousand inhabitants. It is an **attractive seaside town** with a fishing and tourist harbour, with restaurants that are noteworthy for their **excellent cuisine**. There are beautiful coves along the large beach area, several housing estates and the Calafat car racing track. To the north of the area is the Sant Jordi golf course with features of the **Castle of Sant Jordi d'Alfama**◎, which was constructed in the medieval era and converted into a Vauban-type military building at the end of the 17th century. The military order of Sant Jordi d'Alfama was founded in 1201, and incorporated into the order of Santa Maria de Montesa in 1400. It has been declared a historical-artistic monument.

L'Ametlla del Vallès ★

The Vallès Oriental

An old, historical centre which is today a residential and summer holiday town. The **parish church of Sant Genís** has Romanesque remains, although it was built in the 17th century. Houses with 16th century Gothic windows are located nearby. It is noteworthy for its houses with Modernista, Noucentista, eclectic and **modern styles**, as well as impressive works by Manuel Joaquim Raspall (La Casa del Comú, El Cafè, Can Millet de Baix, etc.) and other contemporary architects such as J. A. Coderch de Sentmenat, Oriol Bohigas, Josep Martorell and David Mackay.

Among the old farmhouses in the area, Mas Draper warrants a special mention; it is an architectural construction with a large tower and a 16th century sculpted relief. Can Xammar de Baix, above the town, is a large 17th century house, and the Plantada, Plandolit and other houses also have an interesting past. Casa Puig (1972-1973), at Carrer de Sant

Altafulla. The Els Munts Roman Vila / MNAT





Amposta. Suspension Bridge / DGPC Bob Masters

Sebastià nº 22, a work by the architects Mora, Piñón and Viaplana, is an excellent example of the “Barcelona School”, with a closed approach, rejecting an environment which cannot absorb it or lend it support. The town is surrounded by housing estates, especially on the road to the **shrine of Puiggraciós**, which lies in the area of the Figueró.

Amposta ★
The Montsià

A regional capital with an extensive municipal area, which includes much of the Ebre delta, the lakes of the Tancada and part of the area of L’Encanyissada. It comprises some 12 km of the lower reaches of the River Ebre, with large stretches of rice fields and other crops common in the delta area. The city has a **historic centre, “La Vila”**, which grew up at the foot of the **Castle of Amposta**, the remains of which are on the banks of the river by the modern **Suspension Bridge** (1915-1919). The castle was the centre of the famous castellany of Amposta (1157-1851), which was the head of all the Hospitaller houses and orders, and the Order of Saint John of Catalonia and Aragon. The town area includes the **parish church of L’Assumpció**, which was begun in 1773 and finished around 1875, and the modern Casa de la Ciutat. The Casa Fàbregues house (1910) is in a Modernista style. The **Museum of Montsià-Amposta** was inaugurated in 1985 in the old school, and con-

tains a section displaying the flora and fauna of the delta area, an ethnology section and an important archaeological collection with findings from numerous sites (Empúries, Masdenvergenc, Ceguet, the Cave of Colomí, the Necropolis of Oriola, etc.). The museums are located throughout the municipality and its surrounding area. The **Tower of La Carrova**® is a remarkable structure in this area; it is a rectangular 13th century building with battlements and parapets.

Anglès ★
La Selva

A town and municipality located in the valley of the Ter. The **old town** is formed by a group of small streets which reach the lower structure of the now completely destroyed castle, which stood on the site of today’s main square, with its houses with vousoired doorways featuring inscriptions and windows from the Gothic and other previous eras. The town has several covered streets and beautiful hidden corners which evoke a medieval town. The **Church of Sant Miquel** is in a late Renaissance style (16th to 17th centuries), and became independent from Cellera in 1594. The Tomàs Cendra houses (1913-1915), at Carrer Avall, nº 31, and the Vinyes houses (1907-1908), at Carrer del Castell nº 6, are works by the Gironese architect Rafael Masó. The former is the result of the restoration and extension of an old building in the historic cen-

tre of the town, and the latter is a family home in which Rafael Masó used a Modernista style which reveals his enthusiasm for the Noucentisme which was emerging at the time.

Anglès is a small industrial centre with considerable vitality. The Burés steam plant (1887) is noteworthy in terms of industrial heritage.

Anglesola

The Urgell

A town located to the north-west of Tàrraga. It was once the centre of the Barony of Anglesola, and was first documented in 1079. It still retains a small section of its old town walls and has old mansions with their coats of arms (15th-17th centuries). The town has an area of **porticoed streets** and the church square is also noteworthy. The **Church of Sant Pau** is a Gothic-Renaissance building constructed in the late 16th century, with two sculptures or Romanesque high reliefs (12th century) of Saint Peter and Saint Paul built into the façade. The main altar has a magnificent image of multi-coloured stone of Sant Pau de Narbona from the 14th century. There is a stone altarpiece with fine carvings, dedicated to Santa Maria, which originates from the old church in the Museum of Fine Arts in Boston (USA).

L'Aranyó

See **Plans de Sió**.

L'Arboç

The Baix Penedès

A town located at the foot of the N-340 highway between Barcelona and València on a small hill. The **parish church of Sant Julià**®, is noteworthy, and was reconstructed between 1631 and 1647 on the site of a Romanesque building of which many features remain, including the chapel of the **Dolors**, with **walls decorated with Franco-Gothic** style murals. The **Giralda** is well known for its exoticism; it was constructed in 1902, and is a small scale reproduction of the Giralda tower of Seville and the Hall of Ambassadors with the Courtyard of the Lions of the Alhambra of Granada. The town is an important industrial centre, with sandstone quarries and the Cristalleria Espanyola glassware factory. It has some adjoining areas, such as the old Quadra del Papiol, with interesting farmhouses.



Arbúcies. Sant Pere Desplà / CE09 meydema

Arbúcies



La Selva

This town is set at the foot of the Montseny mountains in the valley of Arbúcies. It is a summer holiday spot with its springs and woods, but is also an industrial centre, specialising in the manufacture of car bodies. The **old town** has a partially porticoed square with the 16th century **church of Sant Quirze** in the upper part of the town. Further down, there is a wide road with shops and several Modernista and eclectic style mansion houses from the early 20th century. One of the town's older dwellings, **La Gabella** houses the **Ethnological Museum of the Montseny**, which is dedicated to history and ethnology, and especially to the former industries of the town and the traditional trades and crafts characteristic of the Montseny area. To the south of the area, partly shared with the municipality of Sant Feliu de Buixalleu, stands the imposing **Castle of Montsoriu**, the property and residence of the Viscounts of Cabrera, with three fortified areas and remarkable walls and constructions from the 10th to the 14th centuries. Noteworthy works of restoration and consolidation have recently been undertaken in these large areas. The church of **Sant Pere Desplà**, one of the former suffragan dioceses, is a Pre-Romanesque building, extended and renewed in the 12th century and restored a few years ago. It contains the remains of Pre-Romanesque murals which are some of the oldest in the country.

Arenys de Mar ☆☆☆

The Maresme

An important coastal town located in the north of the region of the Maresme. It was founded in the 14th century and grew rapidly during the second half of the 16th century as a maritime neighbourhood of Arenys de Munt. It obtained permission for local self-government in 1599, and religious autonomy in 1781. Shipbuilding at Arenys became a highly important industry from the mid-18th century onwards. It had a Nautical School (1789) and a College of Pilots until 1850. Its sailors travelled across the Mediterranean, other European seas and later entered the ports of America. The town **harbour** (built between 1921 and 1952) holds the largest fishing fleet on the Maresme, which is part of the Fishermen's Guild of Sant Elm, and there are fish markets at the **fishermen's guild** headquarters. There is also a large marina. The town is centred on the Riera or Rambla, and retains two old towers used for defence against pirates in the 16th century, a period when the old **tower of the Encantats** was surrounded by walls (13th century, reformed in the 15th century) at the boundary with Caldetes or Caldes d'Estrac. The **Church of Santa Maria**

d'Arenys© is a large 17th century building with a baroque façade, with one of the finest **baroque altarpieces** in the country, the work of Pau Costa (1706-1711).

The Town Hall is noteworthy; it stands next to the large mansion which houses the **Fidel Fita Historical Library and Archive**, which contains important documentary and notarial records, the work of Josep M. Pons Guri, and a local museum with artefacts relating to the maritime history and life of the town. The **Xifré Hospital** is also of interest. This neoclassical building was built by investor Josep Xifré (1777-1856), who made his fortune in America.

The market is the work of Modernista architect Ignasi Mas (1928). The **cemetery**©, stands on a hill which closes the town to the east. The town was given the name of "Sinera" by Salvador Espriu, who was buried here (1985). It contains funeral monuments by Llimona and other Modernista sculptors and was declared an MHA in 1995 (BCIN). The town has houses and features typical of popular architecture in its historic centre. The Frederic Marès **Lace Museum** in the old hospital of Sant Jaume has an interesting collection of the traditional lacework of Arenys de Mar.

Arenys de Mar. The Church of Santa Maria / DGPC Bob Masters





Arenys. Town Hall / DGPC Josep Giribet

Arenys de Munt

The Maresme

A very old town, documented from 878 and 998. The town of Arenys de Mar, its coastal twin, was separated from this town's municipal area in 1599. It was once part of the extensive property of the Castle of Montpalau and came under the jurisdiction of the Viscounts of Cabrera. Its former lace-making craft of 'puntes al coixí' became a textile industry in the 19th century. It is also a summer holiday resort, with various modern housing estates with links to Arenys de Mar. The late Gothic **parish church of Sant Martí** (1514-1540) retains a Gothic-Renaissance altarpiece by Pere Serafi (1543-1546). There are also old 16th and 17th century **farmhouses** (Can Borrell, La Sala, Can Rossell, Can Mallot de la Torre, etc).

Argentona

The Maresme

A municipality on the Serra del Corredor, a short distance from Mataró. The area is crossed by the Riera d'Argentona and was first documented in 878, while the church of Sant Julià was documented in 1023. It came under the jurisdiction of the municipality of the Castle of Burriac or Sant Vicenç. The town has expanded, with industrial neighbourhoods and new housing estates, which have added to the old neighbourhoods of Sant Jaume de Teià, Can Pins, Clarà, El Clos and El Puig. The **Church of Sant Julià** d'Argentona is a notable Late Gothic building (1515-39), which was restored by Josep Puig i Cadafalch in 1897; the altar has tapestries referring to the Eucharist from the early period of Grau Garriga. The area has old **archaeological sites** and historical buildings, such as **Sant Jaume de Teià**,

which was the Benedictine priory of **Sant Pere de Clarà**, and is located near Orrius (13th-14th centuries), and the Romanesque-style **shrine of the Mare de Déu del Viver**, which has been recently renovated.

It also contains 16th and 17th century farmhouses, among which is the noteworthy fortified mansion of **Can Cabanyes** (16th century). The architect Josep Puig i Cadafalch constructed his summer house on top of old houses here. **Casa Puig**® (1897-1900), at La Plaça del Mercat, nº 8, is a stunning, modern structure; it is a fine architectural work, full of evocations and artistic features which comprise what was to become the home of the architect. The building is in discreet harmony with the surrounding urban area. Another of his works is the large mansion of **Can Garí**® (1889-1900), in the neighbourhood Cros (1899). This is a stately home with a large, well-known park. The house is an exuberant work with touches of excess and the accumulation of isolated features, in which only the talents of Puig ensure that the building and its garden are nevertheless an outstanding work of value and interest.

Can Garí has an adjoining chapel in the style of Gaudí; **Sant Miquel del Cros**, a work by Lluís Bonet i Garí (1929). The Casa Puig i Cadafalch and the Casa Garí were declared an MHA in 1993. The **Museu del Càntir** (the Jug Museum) is at the centre of the town, near the church, in a 15th century mansion restored in around 1950 by Joan Rectorè i Rigola, who created the museum. It has one thousand five hundred jugs which are arranged in five sections from the Bronze Age to Picasso, and come from all over Spain, as well as examples from other countries in Europe and Latin America. The town also has a **municipal historical museum** located nearby.

Arnes

The Terra Alta

A town located in the extreme south of the Terra Alta, which borders the region of Mataranya of Aragon and that of the Baix Ebre, near the Ports de Beseit area. It was initially ruled by the Templars of Horta de Sant Joan and later, in 1315, it was ceded to the Hospitallers. It is a land of vines and olive groves, and also a summer holiday spot. The town retains the remains of the old castle and stone houses with vousoired doorways from the 16th and 17th centuries, with their iron-grille balconies and a few which are still made of wood. It was declared a historical centre in 1992. The **Town**

Hall is outstanding; this small Renaissance palace has semicircular arches and windows with beautiful ornamentation lending a classical look to the first floor, and an upper floor with a series of galleries and small, narrowly-spaced semi-circular windows. The floors are separated by carved stone corbels. The building was constructed in 1584 and is attributed to Joan Vilabona de Queretes. The **parish church of Santa Magdalena**, constructed in 1693, is also a remarkable building, with three naves, side chapels and a beautiful bell tower with a smaller octagonal tower.

Artés

The Bages

A town and municipality in the north-east of the region, with its own market and a long-standing tradition in producing table and sparkling wines. It has several important modern industries and a **winemaking tradition**. It has held a renowned second-hand vehicle and agricultural machinery fair since 1961. The area was ceded as a provision from the Cathedral of Vic on its recovery by Wilfred the Hairy in 879, which is why the bishops of Vic were lords and barons until the early 19th century. The **old castle** stands in the upper town. This was a former episcopal residence which has been converted into a farmhouse, with notable Romanesque and Gothic features. Three Roman tombstones have been found, one of which contains inscriptions from the 2nd and 3rd century A.D., and they are on display in the County Museum of Manresa. **Roman remains** have also been found in the mediaeval town near the modern archaeological site of Matacans. Near the castle are ruins of the Romanesque parish church and the remnants of an early Christian religious building have been found in the subsoil. The town has spread eastwards from the centre, and at the centre there is a modern church with Neo-Romanesque and eclectic features (1892-1912). The **farmhouse of Les Torres** is noteworthy for its towers and a covered hall with a 13th century vault and a Gothic-Renaissance façade.

Artesa de Segre

The Noguera

A town with an extensive municipal area in the region known as the "Segre Mitjà", which has recently absorbed the old municipalities of Anya and Tudela de Segre. It belonged to various different lords and to the monastery of Montserrat after the 17th century. It has

a beautiful **porticoed square**, the site of **La Granja**, a large mansion house with Renaissance windows, which was the administrative centre of the town for the monastery of Montserrat. The church of L'Assumpció is a modern building constructed after 1965 by the architect Isidre Puig i Boada. This large municipality has many hamlets and old areas with interesting monuments, such as **Sant Miquel de Montmagastre**, with the ruins of a castle and the seat of an ancient canonical monastery, the **cave-hermitage of Sant Salvador** and the old shrine and modern **monastery of Santa Maria de Refet**, on the southern face of the mountain of Grialó.

Arties

See **Naut Aran**.

Avià

The Berquedà

A previously rural municipality which is now a satellite of Berga. It has a textile colony, La Plana, which was closed in 1963. The old Colònia Rosal (1858), which lent its name to the population centre between Olvan, Bagà and Avià, was one of the largest industrial colonies of Catalonia. It covered the entire production process of spinning, weaving and dyeing. The buildings are in a Manchester style and an interesting square-shaped chimney has also been preserved.

Two noteworthy Romanesque churches lie within the boundaries of the area: **Santa Maria d'Avià**, an old parish church which lies close to the town (documented in 987) and **Sant Vicenç d'Obiols**, an interesting rural parish church which was subject to the Monastery of Ripoll from 1035. Santa Maria d'Avià is a Romanesque building which was rebuilt in the 12th century and restored between 1970 and 1973. It retains a reproduction of the famous **frontispiece of Avià** by the group of the master of Lluçanès, which is dedicated to Santa Maria, with scenes from the nativity of Christ (the original is in the National Art Museum of Catalonia). Sant Vicenç is a **Pre-Romanesque building** with horseshoe arches resting on columns with archaic capitals, linked to a trapezoidal apse and the arms of the small transept. It was modified and reconstructed in the Romanesque era. The exterior has anthropomorphic tombs carved in stone. A Visigoth coin from the reign of King Ergia (687-702) was found in one of these.

Avinyonet del Penedès

The Alt Penedès

A mainly agricultural area located to the east of the region, with extensive areas of vineyards and cereal crops. Its large area takes in several old population centres: l'Avinyonet, Les Cabòries, Les Gunyoles, Sant Sebastià dels Gorgs, L'Arboçar and Cantallops, as well as many farmhouses and hamlets. The settlement of **Sant Sebastià dels Gorgs** grew up around a Benedictine monastery which was founded in 1029 and unified with Sant Víctor de Marsella in 1059 and is now a Cultural Heritage of National Interest. It consists of part of a Romanesque church with a Gothic polygonal apse which was reconstructed after 1388 and a façade which was damaged in 1606, when it was shortened to the west. It still retains its ancient Romanesque doorway with a carved 12th century tympanum. The **Romanesque bell tower** is the most remarkable in the Penedès region, with its square floor structure and twin set of double windows with coarsely worked capitals on the upper floor. Due to the partial damage inflicted on the monastery in the late 14th century, the bell tower was also highly modified, especially on the north-eastern side. The southern part retains the remains of old monastic offices, with three sections of **cloister galleries** from different eras (11th and 12th centuries) with features used from other areas, such as a marble capital from the Visigothic era. At Les Gunyoles, there is a large tower of more than 5 metres high and 9 metres in diameter, with carefully made ancient surfacing. It is believed to be a funeral monument from the Roman era which was re-used in the Middle Ages. At L'Arboçar there is a **medieval stone dovecot** with moulded walls, which is partially destroyed and which some authors mistakenly believe to be a columbarium or Roman funeral monument.

Avinyonet del Penedès. Sant Sebastià dels Gorgs
/ CE09 jparellada



B

Badalona

The Barcelonès

An important city and municipality located at the north-eastern end of the region, on its boundaries with the Maresme region and the regions of the Vallès. The area spreads from the coastal hill range of the Serralada Litoral to the sea and marks the transition between the plain of Barcelona, which it belongs to in structural terms, and the Maresme region with which it is linked through Montgat. The entire coastal region is occupied by blocks of flats and industries, and its southernmost sector forms a conurbation with Santa Coloma de Gramenet and Sant Adrià de Besòs. Only an area with fields and some old farmhouses remains on the slopes of the Serralada Litoral, towards Sant Jeroni de la Murtra, Bonavista or Canyet and the two Pomars. The historical centre is at Dalt de la Vila, which was the former site of the ancient **city of “Baetulo”**[®], and the area known as “El Centre”. In the early Middle Ages, it was an area subject to various noble and feudal domains until the 16th century, when it achieved a municipal self-government in which the traditional suburbs of Badalona, Canyet, Llefià and Pomar participated. The demographic, social and economic growth which led to the modern city began during the second half of the 18th century. The ancient Roman *oppidum*, or fortified area, has revealed the remains of a temple and other ruins at **Dalt de la Vila**, in front of the church of Santa Maria. The ruins of **Roman baths** and defensive walls with towers and a gate have also been found near the site of today’s museum building. Among the many artefacts from the Roman era is the female nude, known as the “Venus of Badalona”, which is now in the Museum of Barcelona, in addition to tombstones, sculptural remains and other important archaeological artefacts. Recent finds are on display in the **municipal museum**, a modern building constructed on the site of the Roman baths and inaugurated in 1966.

Among the most remarkable buildings is the **parish church of Santa Maria**, which was built in the 17th century on the site of older religious buildings, which stood on the site of the rudimentary Roman temple, the remains of which have been found. Next to the church is the **Torre Vella**, the former house of the Santcliment family, who were Lords of Badalona in medieval times. It is a mansion house which has been extensively transformed with Gothic structures and a Renaissance façade. Modernisme is represented by two interesting works by Joan Amigó i Barriga, who was the city’s



Badalona. The Monastery of Sant Jeroni de la Murtra / DGPC Bob Masters

municipal architect. These are the **Cases Pavillard**® (1906), at n° 23-25 of the Avinguda de Martí Pujol, and the **Casa Enric Mir** (1908), at n° 45-57 on the Avinguda de Martí Pujol. In Modernista terms they are clearly influenced by the Vienna Secession and even the Glasgow School.

Among the other **Modernista buildings** in the city are the Asil (hospital) and College of Sant Andreu, the work of Francesc Rogent (1889), the Casa Agustí, by Lluís Domènech i Montaner (1893) and Can Gusi, by J. A. Pons i Barret (1899). The Olympic works (1992) include the Palau d'Esports (1987-1991), on the Avinguda d'Alfons XII, the work of architects Esteve Bonell and Francesc Rius. It is a magnificent building, made with an apparent simplicity and formal purity, which is mainly used for basketball, the city's adopted sport.

Among the most interesting historical buildings are the fortified farmhouse of **Can Canyadó**® (15th-17th century), which was declared a historical-artistic monument in 1974, Can Miravittes, at Pomar de Dalt, an 18th century building which belongs to the municipality and is used for cultural events, Can Cabanyes, a 17th century farmhouse with a neoclassical

façade, the **Castle of Gotmar** or Cal Comte, which is a fortified 15th century farmhouse and which was extended and refurbished in the early 20th century, and the Torre Mas Ram tower. The most noteworthy historical feature is the old **Monastery of Sant Jeroni de la Murtra**® or Sant Jeroni de la Vall de Betlem, which was founded in 1416 by a Barcelona merchant, Bertran Nicolau of Hieronymite friars, and survived until 1835.

A Gothic cloister remains, with three complete galleries, with ogive vaults and decorated corbels on the lower floor, and galleries of segmental arches on the upper floor. Of the church, a Gothic building constructed around 1540, only the sector of the apse and some naves remain, as well as the bell tower, which was constructed between 1532 and 1535, near to which another area has been used as a church. Around the cloister is the large convent building which retains its old halls (the refectory, the chapter house, etc.) with examples of old pictorial decoration. The slender **defence tower** to the west of the building, built at the end of the 16th century, with a lookout at the top, is a remarkable feature.

Bagà *

The Berguedà

The historic town of Bagà is the centre of a municipality which takes in the eastern end of the Serra del Cadí and the Moixeró, which separates it from the Cerdanya, the valleys of Bastareny and the River Bagà. The town was constructed by means of a town charter implemented by the barons of Pinós in 1233. It soon became the centre of the barony of Pinós, which was later united with that of Mataplana. It retains a notable stretch of **defensive walls** with towers and an ancient gateway. At the top, it is possible to see the site of the palace of the former barons. The **main square** is noteworthy, containing old buildings and rustic porches, as are the other areas of the old town. The **church of Sant Esteve**, outside the old walls, is an outstanding building which was constructed in the Gothic era (1250-1339), albeit to Romanesque plans and layout. It has a notable construction added to the south and two unmistakably Gothic doors. It retains important artefacts, including a 10th-11th century Byzantine cross, a processional 17th century Renaissance cross and the remains of altarpieces and other furniture. Below the town, the medieval **town bridge** crosses the River Bastareny. The area also takes in the well-known **shrine of Paller**, which houses a baroque altarpiece, an image from the 18th century and an interesting pictorial decoration, and which stands near several old springs at Paller de Baix.

Baix Pallars **

The Pallars Sobirà

This name, which leads to some confusion with the region of the Pallars Jussà, is given to the group of municipalities of Gerri de la Sal, Peramea, Baén and Montcortès de Pallars, which was constituted in 1969. Its capital is the town of **Gerri**®, located in the valley of the Noguera Pallaresa, between the picturesque narrows of Collegats and Arboló. The Estany de Montcortès is a small natural lake of outstanding beauty and well worth a visit. The town of Gerri is the capital of the municipality. Nearby is a saltwater spring which gave the town its name, and from which salt was extracted until only recently. The 1982 floods destroyed much of the salt flats, although some are still preserved. It is a typical town which was declared a historical monument in 1995, with a partially porticoed square and the building of the **Salt House** (La Casa de Sal) or the **Alfolí de Gerri**® in its upper part, a building which stands in front of the Monastery of Santa Maria de Gerri. After crossing the Noguera Pallaresa over an ancient bridge which has been rebuilt numerous times, one arrives at the church of **Santa Maria de Gerri**®, an important Benedictine monastery which was refounded in 807 on the foundations of a previous monastery. It was once the most important abbey in the Pallars region and survived until 1835. It has been an MHA since 1995. The remains of the large Romanesque abbey church still stand, with its three naves and three apses,

Baix Pallars. Santa Maria de Gerri / DGPC Bob Masters



which was consecrated in 1149. The building was declared a historical-artistic monument in 1970. It is preceded by an atrium with a slender bell gable of three floors and a spectacular baroque chapter house. It is presided over by a Neo-Romanesque image of the Virgin, which is much revered in the region. Also worth a visit is the town of **Peramea**®, which was declared a historical complex in 1996. The town includes its ancient castle and the tower of Colomers, and retains the structure of a medieval town with two gateways and old porticoed streets. It is in a somewhat dilapidated condition, although some old houses have been recently restored.

Balaguer ★★

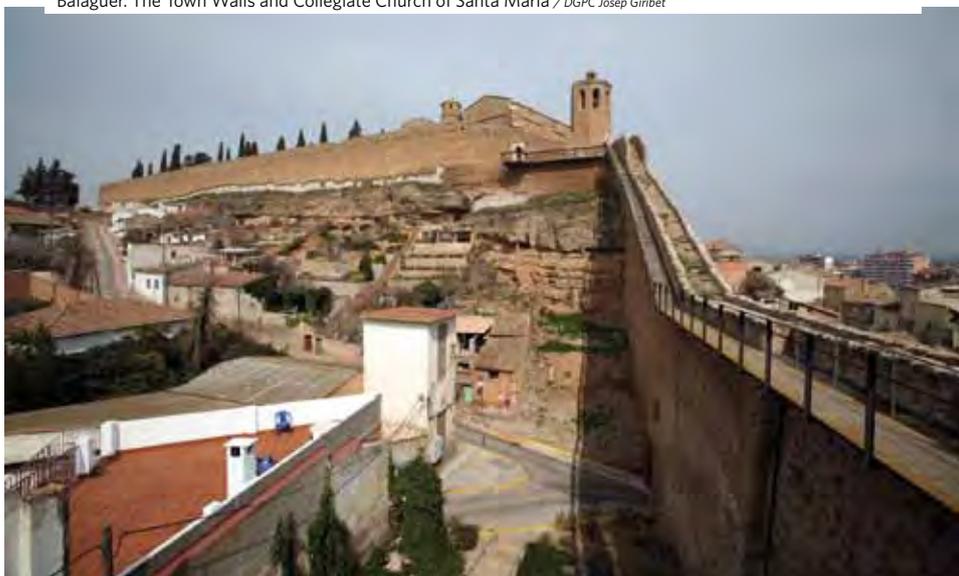
The Noguera

This town is the capital of the region of the Noguera, and straddles the River Segre. The town has been documented since the time of Arab occupation. A citadel or fortress appears to have been constructed here in the times of Ban Qas, in 877. The former Muslim population extended across the wide **plain of Almatà**®, which still retains the remains of the large perimeter, with fragments of defensive walls and more than twenty towers and the remains of buildings in the subsoil. It was finally conquered in 1105, and became the residence of the Counts of Urgell, who constructed a residence known as **Formós Castle** in the area known as the “Buda of the Muslims”. The counts awarded town charters

in 1118 and 1174 in order to attract people to live in the area. A government or municipal council was soon established in the town, which was restructured in 1311 by Count Ermengol X of Urgell. The town continued to grow and became an important centre for markets and fairs, as well as a political centre, as the centre of the ‘vegueria’ or administrative district of Balaguer. The medieval town initially began on the slopes of the hill crowned by the churches of **Santa Maria**® and **Sant Crist**, between the defensive walls and the River Segre. The town centre is the Mercadal, a **porticoed square** with the town council, banks and the most important leisure areas. The road of El Carrer del Pont is also noteworthy, with its arched structures over the Segre. The parish church and the ancient **collegiate church of Santa Maria** are remarkable works. The latter is a Gothic building which was begun in 1351 and finished in 1558. This building, which is a viewpoint over the region, has a wide nave with a polygon-shaped apse, chapels between the buttresses and a star-vaulted roof. The robust belfry is a historical-artistic monument which was declared a historical-artistic monument in 1983.

The city still possesses extensive areas of defensive walls at its highest part, and narrow streets and squares containing 17th and 18th century buildings. There are abundant remains of foundations on the site of the old castle which were excavated several years ago, despite its destruction in the siege of 1413, and

Balaguer. The Town Walls and Collegiate Church of Santa Maria / DGPC Josep Giribet



the **church of Santa Maria de l'Almatà** on the Plain of the Almatà was built on the site of the old mosque. The church was the centre of a convent of the order of Clarissan nuns in around 1925 and was replaced by the modern shrine of Sant Crist de Balaguer, where a recently restored 17th century Christ is worshipped. Adjoining the new church is part of the older building of Santa Maria d'Almatà which was built in the 12th and 13th centuries. The area of the town to the left of the river, known as "Davant Balaguer", is formed by a grid system of roads and its first buildings were built in the mid 18th century. It is linked with the old town by two bridges. At one end of the older church, which has been rebuilt on many occasions, is the **convent of Sant Domènec**®, which was inhabited by a community of Dominican friars between 1323 and 1835 and by a community of Franciscans from 1881. The church itself is a Gothic building (14th to 16th century) which is unfinished at the front, and nearby is a Gothic cloister of the early convent (1333-1350), which is a beautiful and stylish piece of work. Between the church and the cloister is a Gothic-style, 15th century cross. At the front of the convent is the Tourist Hostel of the Comtes d'Urgell. A Romanesque church stands within the municipal boundaries of Balaguer, at the "Camí de l'Horta"; it is the only remnant of the Cistercian monastery of **Santa Maria de les Franqueses**®, which was inhabited between 1140 and 1470. It is an outstanding Cistercian Romanesque building, which has been awaiting restoration for many years. It was declared a historical-artistic monument in 1984.

The **County Museum of the Noguera** is located in the Carrer de Sant Josep, at the southern end of the old town. It possesses a noteworthy section of contemporary painting and other museum artefacts from the region, and especially remains from excavations undertaken in the municipality, in the area near the old castle, where decorative plaster works from the Arabic and Mozarabic periods and pottery from the era of Muslim rule have been found.

The **Regional Archives** are located at the Plaça del Mercadal, next to the Town Hall. The archives contain the registration and legal documents of the city and other areas in the region, in addition to a historic archive of the monastery of Bellpuig de les Avellanès, which was discovered at the church of Vilanova de la Sal in 2003. These archives comprise some one hundred scrolls and boxes of documents, most of which were compiled by Jaume Caresmar

and date from the beginning of the monastery to the end of the 18th century.

Balenyà, previously known as Hostalets de Balenyà *Osona*

A municipality located at the gateway to the Plana de Vic, to the south of the region, which is divided north to south by the old N-152, near which the town of Hostalets was formed around several old hostels from the 16th century onwards. Today, the modern C-17 avoids the need to pass through the town centre. The historical centre comprises the church of **Sant Fruitós de Balenyà**, known today as the sanctuary of Santa Maria de l'Ajuda; a primarily Romanesque building which was consecrated in 1083, of which much of the walls of the nave and most of the bell tower remain, and which were built in the 15th century with a Gothic floor. The church was extended with a baroque-Renaissance façade in the 17th century and raised and modified in the 17th and 18th centuries. To the front of the building is an interesting cross, built in 1695 and a "comunidor" (a shelter from which storms were exorcised) near the church. Important farmhouses include the Verdagner, the Illa, the Pla and the Garet. At one end of the municipality lie the ruins of Santa Maria Savall, a 13th century monastery for non-professed, serving nuns in the beautiful area of Sauva Negra.

Balsareny *The Bages*

A town on the right bank of the River Llobregat. The main landmark of the municipality is the castle, which is located on a hill to the north of the town. The **Castle of Balsareny**, which was first documented in 990, is an elongated rectangular building which was reconstructed in the 14th century on the site of the previous castle, of which the bases of the walls remain, with cylindrical towers at the corners. It has an inner courtyard and is crowned with battlements. It has undergone several restorations and is open to visitors. Beside it is the **chapel of the Mare de Déu del Castell**, which is the extension of a 12th century Romanesque church which was initially dedicated to Sant Iscle and Santa Victòria. The town, which has grown rapidly in modern times, has a noteworthy bridge over the River Llobregat, which was constructed by Rector Roc Garcia de la Enzina in 1797. The Romanesque Church of

Sant Ramon de Sobirana in the valley of Ferrans, near to the road between Balsareny and Súria is of interest, as is the unusual ruined church of **Sant Vicenç d'Aladarnet**. The traditional **festival of the Traginers** of Sant Antoni Abat is held between the town and the castle on the 17th January each year.

Banyoles

The Pla de l'Estany

The town of Banyoles is the capital of the new region of the Pla de l'Estany. It lies along the southern shores of the lake which the town is named after, and presides over the extensive plain of which this beautiful lake, with its unusual characteristics, is the centre. The town was created around the Benedictine monastery of **Sant Esteve de Banyoles**, which was first documented in 812 and acquired importance in the mid-13th century when it attempted to detach itself from the tutelage of the monastery and assume its own municipal structure, which it achieved in 1303. In 1358 it was awarded the right to select a General Council of its own. The town had a Jewish centre between the 14th and 15th centuries. It suffered a great deal from the earthquakes of 1427 and 1428 but was soon rebuilt. Today it is a noteworthy industrial, cultural and holiday centre. Construction here was boosted by the Olympic Games events held in 1992. The **Lake of Banyoles**® (fishing and walks) is of karstic and tectonic origin, occupies more than a million square metres of surface area, and is ringed by a six-kilometre road which allows passers-by to admire its attractive surroundings. It is a popular site for water sports and small boats regularly sail across the lake. The city, in both the old and initially walled part of the Vila Vella, as well as the new Vila Nova, created at the end of the 13th century and also surrounded by a defensive wall, has buildings and monuments which are well worth visiting. The ancient monastery of **Sant Esteve de Banyoles**® stands in the **old town**, which was destroyed by the earthquakes of the 15th century and burned by the French in 1655. Today it is a neoclassical building with a cloister and other features from the same era, although it still retains features from the Romanesque era, a Gothic doorway in the church and some noteworthy artistic artefacts, such as the **Gothic altarpiece** of the Mare de Déu de l'Escala, a work by Joan Antígó, who was known as "master of Banyoles" during the 15th century. The city centre houses the parish church of **Santa Maria dels Turers**, a Gothic



Banyoles / CE09 Josep Pons i Busquet

building constructed between 1270 and 1333. The **porticoed square of the Mercadal**® lies at the centre of the new town, with a group of noteworthy buildings with Gothic windows and openings.

The **Pia Almoina** building (12th to 17th centuries) is worth a visit. This was the Town Hall and is now the County Archaeological Museum and the Historical Archives of the town. The **County Archaeological Museum** has interesting collections of local pre-history and history, including a replica of the famous Neanderthal jaw of Banyoles, the original of which is in the Alsius collection, also in Banyoles. The **Darder Municipal Museum** is a natural history collection at the Plaça dels Estudis, nº 2, and contains anthropological, local and foreign artefacts, mineralogy, fauna, ethnology and palaeontology. Banyoles is a hiking centre to historical and artistic areas in the surrounding region, such as Porqueres, Puigpalter or the Mata district, or more distant areas, such as Pujarnol or Rocacorba.

The town also hosted some events of the Olympic Games in 1992. The Apartment Building Number 10 in the town, constructed during 1990 and 1992, is the work of the architects Fuses and Viader, and is located at Carrer Lluís Companys, nº 23-27; the structure comprises three bodies using a combination of materials, some traditional, like stone and stucco and others that are more contemporary, such as lacquered sheet iron. The building is an abstract adaptation to the local environment.

The Pesquera de Malagalada, next to the lake, is a small work, which is also from the Olympic period and in some ways recaptures the old fishing houses, some of which are still dotted around the shores of the lake. The

building dates back to 1990 - 1991, and is the work of the architects Moner, Figa and Riera.

Barberà de la Conca ★ ★ *The Conca de Barberà*

A typical village to the north-east of Montblanc which is located on the southern slope of the hill crowned by the ruins of the Castle of Barberà, which gave its name to the region. The **castle** was first documented in 945, was the centre for the **Order of the Templars** from 1172 to 1312, and noteworthy ruins remain. The village retains historical areas of considerable interest. The **parish church of Santa Maria**®, which dominates the town, is an important neo-classical baroque building built between 1792 and 1796, and was declared an MHA in 1997.

The town's industrial heritage includes the magnificent cooperative winery, the **Celler Cooperatiu**®, a work by Cèsar Martinell, which was constructed in 1921. With a style varying between Modernisme and Noucentisme, it is one of the most outstanding "cathedrals of wine" ever made, due to the promotion of agricultural policy in Catalonia at the time of the Mancomunitat. The Martinell building continues to charm observers with its spatial grandiosity and the expertise demonstrated by the workers who constructed it. It was declared an MHA in 2002.

Barberà del Vallès ★ *The Vallès Occidental*

A town located within the catchment area of Sabadell with a population that has risen from two thousand five hundred inhabitants to thirty thousand inhabitants over the last twenty-five years. The modern town of Badia, now the independent town of Badia de Vallès, lies between the areas of Barberà del Vallès and Cerdanyola. The historic centre of the area is the church of **Santa Maria de Barberà**®, a noteworthy Romanesque building with nave, transept, three apses and a slender bell tower over the right arm of the transept. The walls of the chevet and the apses are decorated with blind arches and Lombard bands. It was constructed between the 11th and 12th centuries. It has a noteworthy collection of **Romanesque murals** on the central apse and on the apsidioles. The central apse features paintings from the New Testament on the inside, and from the Old Testament on the triumphal arch. The apsidioles feature paintings of the life and martyrdom of Saint Paul and Saint Peter and of the exaltation of the Holy Cross by Constantine and Saint Helena. The former were carried out between the 12th and 13th centuries and those of the apsidioles, matched with those at Polinyà, are dated to around the early 12th century. It was declared an MHA in 1997.

Barberà de la Conca. The Wine Cooperative / DGPC Josep Girbet



Barcelona

The Barcelonès

Barcelona is situated between the Mediterranean sea and the mountains of the Serralada de Collserola (Tibidabo), and is flanked by the River Besòs and the large towns of Sant Just Desvern, Esplugues, L'Hospitalet and El Prat de Llobregat, on the left bank of the River Llobregat. It has an excellent network of communications with the entire country and is considered to be the **most important city in Catalonia**. The autonomous government and parliament of Catalonia, the delegation of the central government and the command of the 4th Military Region are all based in Barcelona, in addition to the city council, the provincial council and other bodies to be found in an important city which is the capital of the province and the seat of the territorial courts of Catalonia. It is also home to the consulates of 58 states and cultural institutions from Europe and America. It has a population of one and a half million inhabitants, although with the population of the Metropolitan Area, which in reality forms a conurbation, there are over four million inhabitants.

The area was already inhabited in the Iberian era, of which evidence has been found at Montjuïc, and in the Roman era, with a settlement on Mont Tàber named the Colonia Iulia Augusta Paterna Faventia Barcino. After the invasion of the Alemans, at the end of the 3rd century a strong ring of defensive walls was constructed around it, which lasted until medieval times and of which notable parts remain. In the 5th century, it was the Visigoth capital for a time, before this was transferred to Toledo. It was taken by the Arabs in around 715 and was the centre of an Arab command until its conquest by the troops of Louis the Pious in 801. It was incorporated into the Carolingian Empire and was the seat of a countship which became practically independent after Wilfred the Hairy (878) and Borrell II, after the invasion of Al-Mansur (985). Over the 12th century it absorbed the majority of ancient Catalan countships and was the capital of Catalonia and the residence of the Catalan-Aragonese Confederation from the mid-12th century. Its activities expanded across the Mediterranean and it became an important centre for merchants and well-to-do citizens.

James I granted the city a new municipal regime, the Consell de Cent (1265), after

which it grew rapidly until well into the 14th century, when a new circle of defensive walls was constructed to the west, as well as today's road routes and the present Plaça de Catalunya. During the same period a permanent government body was created as a delegation of the city's general courts, which was known as the Generalitat.

The demographic crises of the 14th and 15th centuries, accompanied by a change of dynasty and social uprisings, left the city paralysed until well into the 16th century. Between 1640 and 1652, the war of separation from Castile, or the Corpus de Sang, led to the loss of military privileges, although towards the end of the 17th century it experienced a notable growth in trade. This process, however, was halted due to the War of Succession in which the city lent its support to Archduke Charles of Austria.

After the triumph of the Bourbons (11th September 1714), Catalonia became a province of Spain and the city lost its municipal administration rights and its historical liberties. In order to avoid further uprisings, Montjuïc was fortified and a fort was constructed in the Ribera neighbourhood and occupied by the Bourbon army. However, between 1725 and 1790 the city underwent a noteworthy demographic and economic recovery, especially after the liberalisation of trade with America (1778).

At the end of the war with France, during the Napoleonic era (1808-1814), the city enjoyed a period of economic and demographic growth with the creation of numerous metal and textile companies, and in 1842 it regained its university, which it had lost during the reign of Philip V (1714). Amid the struggles of workers and politicians, the 19th century marked an important period of expansion for the city. In 1845 the old city walls were demolished and the extension plan of the Eixample, the Cerdà Plan, was initiated. This was responsible for the layout of a central part of the modern city, which was completed at the turn of the 19th century. In 1897 this plan was extended to the old municipalities around the city (Gràcia, Sants, les Corts, Sant Gervasi, Sarrià, Sant Martí de Provençals, Sant Andreu de Palomar and Horta). The period between the two international exhibitions of Barcelona, of 1888 and 1929, marked a renaissance for the modern city, in cultural, economic and social terms. The two dictatorships of the 20th century, above all the last (1939-1975),



Barcelona. The Plaça Reial / DGPC Bob Masters



Barcelona. The Mies van der Rohe Pavilion / DGPC Lourdes Jansana

halted cultural progress in the city and led to a series of uncontrolled urban and migratory expansions.

The city of Barcelona has enjoyed a wealthy artistic and cultural heritage from the Roman era to the present, and it is an undeniable attraction for Catalans and above all for tourists who visit the city in ever-increasing numbers. In order to provide an ordered vision of the city, the most important buildings and monuments will be detailed by districts. More than sixty buildings, or groups of buildings, have legal protection as historical-artistic monuments (MHA) and some have been categorised as World Heritage Sites, such as the works of Gaudí. This information will be detailed in a form more succinct than it deserves.

The Barri Gòtic

This generic term covers the primitive fortified enclosure of the Roman era and later the medieval area, which contains the most noteworthy buildings of historical Barcelona. These are as follows:

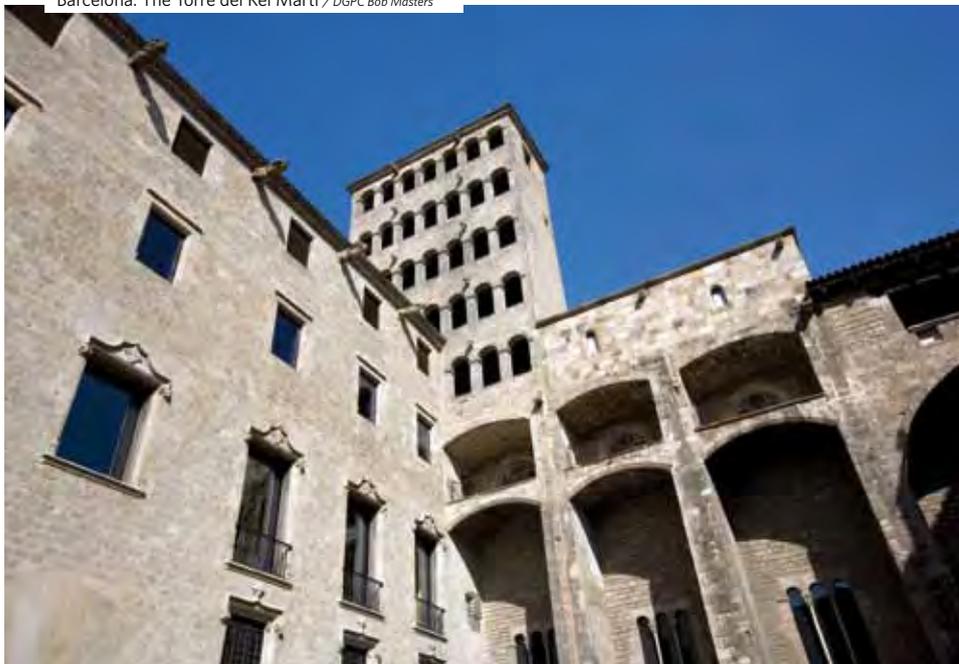
The **Palau Reial Major**® is adjoined to the Roman walls with a façade overlooking the Plaça del Rei. Its chapel, the Capella del Palau,

dedicated to **Santa Àgata**®, is a Gothic work from the early 14th century, with an altarpiece of El Conestable, made in 1465 by the painter Jaume Huguet. The main hall, the **Saló del Tinell**, which measures 17m. x 33.5 m. and boasts six ribbed arches, was constructed, with its chapel of Les Reines, between 1359 and 1362 by King Peter III. The watchtower above it, known as the ‘Talaia del rei Martí’, was built in the 16th century. Access to all these areas is by means of the slope leading to the Plaça del Rei.

The city history museum, **El Museu d’Història de la Ciutat (MUHBA)**, is housed in the old Casa Clariana, after being moved from the Carrer Mercaders. In the museum and below ground are important elements of the city’s history, and the entrance to Roman and Visigothic ruins, which extend below ground from the Plaça del Rei and adjoining streets to below the cathedral. The museum also features the structure of the old city roads, the foundations of buildings, the Paleochristian basilica of the diocese, documented in 347, and the Visigoth baptistery.

The **Palau del Lloctinent**®, which until recently held the General Archives of the Crown of Aragon, was constructed after 1549,

Barcelona. The Torre del Rei Martí / DGPC Bob Masters



and is the finest Renaissance palace in the city. It is built around a central courtyard and is noteworthy for its solemn stairway and the ornate woodwork of some of the rooms. It was restored by Lluís Domènech and is used for exhibitions and cultural events. The **Royal Archive of the Crown of Aragon**, created in 1318 on the orders of James II of Catalonia and Aragon, has been moved to a new, modern, functional building at the Carrer dels Almogàvers, N° 17, where this road meets the Carrer Marina. The building was designed by Roser Amadó and Lluís Domènech and constructed between 1995 and 1996.

The **Cathedral** is dedicated to the Santa Creu and Santa Eulàlia. It is a large Gothic building which was begun in 1298 at the doorway of Sant Iu, which still reveals its Romanesque influences. Its basic structure was finished in 1422 when the dome was being built. During intermediate phases, the main altar was consecrated in 1332, while in 1381 the transept was covered and in 1417 the naves were completed. It is a building of three naves of the same height, with an apse aisle and radial chapels lining naves between the buttresses. The dome at the end of the nave was finished in the 19th century. The present façade was made between 1885 and 1915. It has two bell towers, or octagonal towers over the arms of the transept and a crypt dedicated to Santa Eulàlia with an alabaster sarcophagus made in 1327. The cathedral has other notable sepulchres (such as that of Sant Oleguer or that of Sant Ramon de Penyafort), and Gothic altarpieces in its chapels, painted by Bernat Martorell and Lluís Borrassà, amongst others. The cloister, with its large Gothic windows and artistic window grilles, surrounded by chapels, was constructed between 1350 and 1448. It is a well-balanced area which is linked to the chapel of Santa Lúcia, a Romanesque work from 1257. In the centre of the nave is a magnificent choir with seats from the 14th and 15th centuries and a noteworthy retrochoir with scenes sculpted in marble by Bartolomé Ordóñez, from 1517. In the old chapter hall, now the chapel of the Santíssim, is the Christ of Lepanto, a work from the 16th century. The cathedral treasure includes noteworthy pieces, such as the throne of King Martí with enamels from the late 14th century. The cathedral archives are kept above the cloister.

The bishop's palace, the **Palau del Bisbe**, was built attached to a Roman tower of the doorway of the Plaça Nova. Its courtyard has



Barcelona. The Palau del Lloctinent / DGPC Bob Masters

Romanesque features. The throne room, the Sala del Tron, on the main floor, was remodelled in the 18th century, and is decorated with paintings by Francesc Pla. The episcopal archives are in the rooms above the palace.

The archdeacon's house, the **Casa de l'Ar-diaca**, is attached to the remains of the deacon's house and was constructed on top of the Roman walls. It has the beginnings of a Roman aqueduct and other Roman elements outside. It was built around an inner courtyard and was remodelled in the 15th and 16th centuries. It houses the historical archives of the city and the History Institute of Barcelona.

The Pla de la Seu is the site of the old collegiate building of the **Pia Almoina**, a work of the 15th and 16th centuries and now the home of the Diocesan Museum of Barcelona, which holds exhibitions and cultural events.

The **Marès Museum**, on the Carrer dels Comtes de Barcelona, overlooks old restored ecclesiastical buildings. It has a notable collection of sculptural works, from the Romanesque to the Baroque, gathered from all over Spain, with varied collections based on popular arts and crafts. It also houses the old studio, library and several works of its creator, the sculptor, collector and erudite Frederic Marès (1893-1991).

This sector is completed with the **Cases dels Canonges**, between the square and the Carrer de la Pietat and the Carrer del Bisbe, which consist of several buildings from the 14th and 15th centuries which were totally remodelled by Jeroni Martorell in 1929, and linked to the **Palau de la Generalitat** by a Neo-Gothic bridge constructed over the Carrer del Bisbe in 1928 by Joan Rubió i Bellver. The upper floor of these houses is the residence of the President of the Generalitat.

The two most noteworthy buildings of the government of Catalonia and Barcelona are



Barcelona. The Palau de la Generalitat / DGPC Bob Masters

in the Plaça de Sant Jaume, at the axis of the old *cardus* and *decumanus* of the Roman city.

The **Palau de la Generalitat**® is the headquarters of the autonomous government of Catalonia and also of the provincial government. It is a large building formed by different extensions with restoration work which ranges from the early 15th century to the mid-17th century. There are pure Gothic features, such as the large slope of the central courtyard and the gallery which surrounds the courtyard itself. On the main floor are Gothic and flamboyant features on the façade of the **Chapel of Sant Jordi** and on the door of the Carrer del Bisbe, a work by Marc Safont (1416-1434). There is other, clearly Renaissance work, similar to that of the great Italian palaces, on the main façade, which was initiated by Pere Blai in 1597, and other baroque features to the north of the palace, the work of Pau Ferrer (1620-1630). Due to constant use and many developments, the palace has seen changes and extensions, from the first two farmers' houses of 1403, which originated from the expropriation of the Jewish quarter, till today. The **Pati dels Tarongers**, the patio of the orange trees, is a noteworthy courtyard with arcades on either side and a gallery of broad arches on its upper floor. Also worth a mention are the **Sala Daurada**, the **Consistori Major** and the large **Saló de Sant Jordi** on the first floor, at the front, with three naves and a cupola decorated in 1927 and 1928 with paintings of historical themes in the Pompier fashion. These replaced those

of Torres Garcia (1913-1918), which are now kept in the Sala Torres Garcia, among other noteworthy works of art, such as the 15th century statuette of Sant Jordi, various paintings, decorations by Antoni Tàpies and busts of modern Catalan artists.

The **Casa de la Ciutat**, the Town Hall, was the ancient headquarters of the Consell de Cent administration and the bailiwick of the city. This is also a compendium of styles, from the assembly hall of the **Sala dels Cent Jurats**, with its structure of ribbed arches, beamed roof and wooden mouldings, which was inaugurated in 1373, to the façade on the Plaça de Sant Jaume, in a purist neoclassical style, the work of architect Josep Mas i Vila (1832-1844). A noteworthy element is the Gothic façade on the Carrer de la Ciutat, a work by Arnau Berugués and the sculptors Jordi Joan and Pere Sanglada, from 1399-1402, which led to the *Escrivania*, the old clerks' office, and the *Sala d'Eleccions*, the election hall, and which was linked to the Sala de Cent by a courtyard with an open stairway. The 1888 World Fair led to the construction of the **Sala del Consistori Nou** by Lluís Domènech i Montaner, and the International Exhibition of 1929 led to the restoration and decoration of the Sala de Cent and the construction of the **Sala de Cròniques** which is decorated with murals by Josep M. Sert. Since then, offices and halls have been restored and the Casa de la Ciutat has gathered together a notable collection of mural decorations and sculptures from the most important contem-

porary Catalan artists (Llimona, Viladomat, Nogués, Rogent, Obiols, Vila-Arrufat, Tàpies, etc.). In 1970, the Town Hall was extended with a modern and controversial building of twelve storeys, to the side of the Plaça de Sant Miquel, with glass façades and relief work by Josep M. Subirachs. However, in 2001 this was reduced to eight floors.

Noteworthy palaces, churches and areas of special interest can be found throughout the old area of the city; there are too many to mention. The neighbourhood of **Sant Just**, presided over by the **Gothic church of the same name**, which was begun in 1345 and finished two centuries later, has a network of small streets with the mansions of Oliver, Anglada, Gualbes, Requesens, Caçador, etc, with Gothic courtyards and baroque mural decorations. Worth mentioning is the **Palau de la Comtessa de Palamós or Requesens**®, the home of the **Royal Academy of Literature**, with its gallery of illustrious Catalans, which was begun in the 13th century and remodelled for the last time in 1970.

The Palau neighbourhood or the **Barri del Palau Reial Menor** which lies behind the Casa de la Ciutat has remarkable old buildings such as the **Casa d'Hèrcules** on the Carrer d'Avinyó (16th century), with a Gothic structure and Renaissance decoration, the pompous Borsí or Casino Mercantil, which is now the arts school of the Escola d'Arts Aplicades i Oficis Artístics (1881-1883), the **Palau dels Centelles**, a Gothic-Renaissance building which is now used by the Generalitat of Catalonia, and other noteworthy buildings in the Carrer d'Avinyó and the adjoining streets.

The **Barri del Call** or Jewish Quarter is basically defined by the Carrers del Call, the Carrer dels Banys Nous and the Carrer de la Palla. This area was attacked and partially destroyed in 1391. It is now the sector where most of the city's antique shops can be found and where there are many small commercial establishments.

Noteworthy buildings on the Carrer de la Palla include the old **Hospital de Sant Sever**, with a Renaissance façade, which was built in 1462 and is now an antique shop. In addition, the **church of Sant Sever**, behind the Palau de la Generalitat, is one of the finest examples of the baroque in Barcelona and was constructed between 1698 and 1725. It still retains the decoration of the time as well as a lavish baroque altar and altarpiece.

The Plaça de Sant Felip Neri is of special interest as it is presided over by the **baroque church of Sant Felip Neri**, with neoclassical altarpieces from the late 18th century. The square has been embellished with two Renaissance guild houses, the Boilermakers' Guild and the Cobblers' Guild, which were transferred here from their former locations in the Plaça de Lesseps and the Carrer de la Corribia, respectively.

During the second half of the 13th century, in the time of King James I, the extraordinary growth experienced by the city of Barcelona for almost a century and which had led to the creation of new neighbourhoods, inspired the king to build a second defensive wall, which extended from today's Rambla to Sant Pere de les Puel·les and Santa Maria del Mar, and from Santa Anna, near the Plaça de Catalunya, to the seafront of the old port and to the docks. All of this area, or Barcelona Vella, can be divided into well-defined neighbourhoods or "barris".

The first is the **Barri del Pi**, which centres on the **church of Santa Maria del Pi**®, rebuilt between 1329 and 1453. It is a Gothic building with a large nave, a polygonal apse and chapels between buttresses. On two

Barcelona. The Palau de la Música / DGPC Bob Masters





Barcelona. Santa Maria del Mar / DGPC Josep Giribet

sides are the squares of Sant Josep Oriol, with the Palau Fivaller, which was begun in 1571, completed and decorated in the 18th century, and is now the headquarters of the Catalan farming institute, the Institut Agrícola Català de Sant Isidre, and the Plaça del Pi, with the **Casa de la Congregació de la Puríssima Sang**, a Gothic building which was transformed in 1613 at the end of the 18th century. The **Carrer Petritxol** leads off from this square. This typical Noucentista street is well stocked with small shops and art galleries, the most typical of which is the Sala Parès, which opened in 1877 and is the doyen of all those in the city. This barri ends with the **Carrer de la Portaferriça**, with the **Palau Moja**® at the entrance to the **Rambla**. This large 17th century palace has murals by Francesc Pla el Vigatà (1790) in its main salon. It now houses the offices of the Department of Culture of the Generalitat of Catalonia. This street also boasts important houses such as the **Casa Roura** de Montserrat, which was transformed in the 19th century on its acquisition by the Magarola family. To one end of this area and close to the Portal de l'Àngel, on the Carrer dels Arcs, are other notewor-

thy buildings, among which is the **Casa del Cercle Artístic**, an old Gothic palace with façades which have been pushed back as the street has been widened. Behind it is the Gothic fountain of the Carrer de la Cucurulla, which was rebuilt in the neoclassical period and decorated with tiles in 1918.

The **Barri de Santa Anna** takes its name from the old canonical **monastery** of the Sant Sepulcre, which was dedicated to **Santa Anna**®, and which stands behind the large buildings in the southern sector of the Plaça de Catalunya. It is accessed by the Passatge de Rivadeneyra and a covered walkway which leads to the Carrer de Santa Anna. Its church has a floor plan in the shape of a Greek cross and a 12th century rectangular apse with a nave elongated in the 13th century and a dome which was built later. It has a 15th century cloister and chapter house, the upper floor of which was constructed during the following century. An old **boundary cross** decorates the neat Plaça de Santa Anna.

The neighbourhood itself has undergone numerous transformations. However, it still retains notable historical buildings, such as the old palace of the Barons of Savassona,



Barcelona. The Picasso Museum / CE09 mam13

later of the Parellada family, a neoclassical building with halls decorated by Francesc Pla (1790), and now the site of the **Ateneu Barcelonès**®, an athenaeum which was founded in 1836 and remodelled in 2006, on the 150th anniversary of its foundation. It is located on the corner between the Carrer Canuda and the Plaça de la Vila de Madrid, where there are the remains of a **Roman sepulchral road**. This is today a heritage centre which provides information for visitors about the network of roads which once extended across the Plain of Barcelona and which connected the city with the rest of the Roman territory.

The Avinguda del Portal de l'Àngel has several old palaces, such as that of the Marquès de Caldes de Montbui and that of the Comtes de Solterra, both of which were built in the 17th century. The Carrer de Montsió, which branches off from this avenue boasts the beer hall and **café of the Quatre Gats**®, a Neo-Gothic and Modernista work by Puig i Cadafalch (1900), which was famous for the artists who came to meet here (Casas, Rusiñol, Picasso, Nonell, etc).

The **Barri de Sant Pere**, which extends from the Via Laietana to the Passeig de Sant

Joan and from the Ronda de Sant Pere to the Carrer de la Princesa, bears the name of the old monastery of **Sant Pere de les Puel·les**®, which was founded in 945, and which continued here until 1835. Today its community lives in a new monastery on the Carrer Anglú, in Sarrrià. The church of Sant Pere is a Romanesque building with older capitals, which has been largely modified by extensions and restoration work. It is a neighbourhood of small, winding streets with typical areas, such as the neat Plaça de la Llana, the Plaça de Marcús, with the **Romanesque chapel of the Mare de Déu de la Guia**, the Carrer de Carders, the arch of Les Candeles, etc. It includes old mansions, such as the Palau dels Marquesos de Dou and the Casa dels Cortinatges as well as important buildings such as the **Casa del Gremi dels Velers**®, next to the Via Laietana, which was constructed between 1758 and 1763, with the finest 18th century sgraffiti in the city.

The **Palau de la Música Catalana**® deserves close attention. This is also next to the Via Laietana, and was built between 1905 and 1908, under the direction of the architect Lluís Domènech i Montaner. It is a prototype of Modernista Catalan art, decorated without and within with allegorical themes in stone, glazed ceramics, statues and stained-glass. The finest sculptors, mosaic artists and stained glass workers of the time contributed to its construction. In 1997 it was declared a World Heritage Site by the UNESCO. It is the headquarters and residence of the Orfeo Català, the Catalan choral music society, which holds regular concerts here. It was totally restored for the centennial celebration of its creation and its capacity enlarged with new constructions which have in no way damaged its original character.

The **Barri de Santa Maria del Mar**, between the Carrer de la Princesa, the Via Laietana, the Pla del Palau and the Saló de Sant Joan, has as its main thoroughfares the Carrers de Montcada and l'Argenteria. Here stands the basilica of **Santa Maria del Mar**®, the finest, and most perfect, Catalan Gothic church. It is a perfect example of the Mediterranean version of this style. It was begun in 1329 and was consecrated in 1383, although the main work was not finished until 1390. It comprises three naves of more or less the same height which are only separated by slender octagonal columns, with an ambulatory at the apse with chapels around it. The lateral naves also have chapels between

the buttresses. The church has a large rosette with stained glass from the 15th century. The main façade faces west, to where the main cemetery, the Fossar Major, was once situated, and to the side is the **Fossar de les Moreres**®, a cemetery with a monument to the defenders of Barcelona who died during the siege on the city by Philip V in 1714.

The **Carrer de Montcada**®, (13th-17th century), became a street where wealthy citizens constructed **large mansions**. Noteworthy are the palaces of the Palau d'Aguilar, of the Baron of Castellet, El Meca, El Mauri and El Fines-tres, which are now the home of the famous **Picasso Museum**. Also here is the Palau de Cervelló, of the Marquis of Llió and the Palau Dalmaes, a baroque masterpiece from the 17th century.

This sector is also characterised by the existence of a network of narrow streets such as the Barra de Ferro, or l'Arc de Sant Vicenç or El Cremat Gran, which transport visitors to a Barcelona of earlier times.

The **Barri del Mar** extends between the Rambla and the old Barri de la Ribera, which is today the area of the railway station, the Estació de França, and the Parc de la Ciutadella. It is the seafront of Barcelona, one

which has been highly modified by the constant restoration works undertaken on the modern Passeig de Colom, El Moll de la Fusta and El Pla del Palau. The most authentic area is on the Carrer Ample and on the Carrer de la Mercè, with its surrounding streets.

The **Carrer Ample** is near the old convent of Sant Francesc, which disappeared after the secularisation of 1835, and this became a street of noble and wealthy families, such as the Montcada, the Dukes of Sogorb, the Gualbes, the Archbishop of Tarragona, etc. Many of these mansions and palaces were renovated in the 18th century. From this era there still remain the the mansion of the Marquis d'Alfarràs, which was built in 1774 and which was transformed in the Romantic era, and the Palau Serra of a French baroque style, which was built between 1772 and 1778.

Standing between the Carrer Ample and the Carrer de la Mercè, on a small square, is the **church of the Mare de Déu de la Mercè**, the patron saint of Barcelona, which until 1835 was the church of the convent of the Mercedarians, an order created in Barcelona between 1220 and 1235 with the help of King James I. The church was built between 1765 and 1775; it is a building in the style of Borromini, with

Barcelona. The Church of La Mercè / DGPC Bob Masters



a single nave and marble and lattices decorating the high screens. It has eight lateral chapels and a small transept with a cupola, which was constructed in 1883. The façade is curved with structural features by Carles Grau, and the façade overlooking the Carrer Ample is a flamboyant Gothic construction of the 15th century from the old church of Sant Miquel, which adjoins the old Town Hall. The image of the Mare de Déu de la Mercè is a 14th century wooden sculpture which has since been modified and restored. The old convent is today the modern regional military offices of the **Capitania General**, with its façade facing the Passeig de Colom. Adolf Florensa made the new façade in 1928, and transformed the interior of the building. It also conserves its 17th century cloister, with two floors of galleries, decorated with Valencian tiles.

The area of the **Pla del Palau** takes its name from the former Palau dels Lloctinents (1668), which in the 18th century was converted into the Palau Reial, the residence of the royal family on their visits to Barcelona, and which was lost in a fire in 1875. The modern square was urbanised between 1825 and 1834 and is the site of the old **Casa de la Llotja**®, the corn exchange, a building with a neoclassical exterior, the result of restructuring by the architect Joan Soler i Faneca (1772), but which has conserved the large Gothic hall which was finished in 1392, the work of Pere Arvei, as well as a large part of the old Sala dels Cònsols, which was recovered in restoration work in 1971. The building underwent numerous restorations (especially in 1902) in order to adapt it to various different functions: it has been a fine arts school, a commercial administration centre and chamber of commerce, industry and navigation. It is now the corporate headquarters of the chamber of commerce and also houses the Royal Academy of Fine Arts (the **Reial Acadèmia de Belles Arts de Sant Jordi**) which has noteworthy art collections.

Also noteworthy in this square is the **Duana Nova**, a customs house which was built between 1790 and 1792. It is a neoclassical building with rococo touches and a hall with paintings by Pau Muntanya. This is now the headquarters of the government delegation in Barcelona. The Cases i **Porxos d'en Xifré** is a large bourgeois noucentist building which was commissioned by the *indiano*, Josep Xifré, a merchant who had made his fortune in the Americas. Its porches are decorated with allegorical, neoclassical motifs and medallions



Barcelona. The Palau de la Virreina / DGPC Bob Masters

and shields which allude to nautical themes. The **Palau de Mar** was the site of the old general commercial warehouses which were designed in 1881 by Maurici Garrán, the first director of the Works Commission of the Port of Barcelona. After careful restoration, part of it is now used by the services of the Generalitat of Catalonia, and since 1996 it has been the site of the **History Museum of Catalonia** in order to conserve, exhibit and promote the history of Catalonia as a collective heritage, with different floors and rooms which offer some 4,000 m² of exhibition space.

La Rambla

During the 13th and 14th centuries, the south-western sector of the second city walls stood by the marshy area of the Cagalell, which was first urbanised between the 15th and the 17th centuries and came to be part of the town with the construction of a third enclosure of walls forming a large arc in the western area of the city bordered by the Parallel (after the Drassanes, the old shipyards), the Ronda de Sant Pau, that of Sant Antoni and the Carrer de Tallers to the north.

It was primarily an area of convents, colleges and public buildings. After the 18th century it was opened up into a wide road and became one of the most popular and busiest areas of Barcelona. The Rambla is today a large unifying avenue which reaches from the Plaça de Catalunya to the sea, at the Plaça de la Porta de la Pau. However, its name changes along its route, a fact which reveals the stages or characteristics of its early construction. The upper part was known as the Rambla de Canaletes and Rambla dels Estudis due to the old fountain of Canaletes and the Estudi General building which stood there until 1714. There was also the Col·legi de Nobles de Cord-



Barcelona. Sant Pau del Camp / DGPC Bob Masters

elles created in 1593 by the Jesuits, which, on its disappearance, gave way to the **Academy of Sciences and Arts of Barcelona** which continues its work in a building constructed in 1887, with the Poliorama Theatre on its ground floor. Further down, at the limit of this area is the **church of Betlem**®, from the old Jesuit convent, a baroque building constructed between 1680 and 1732 under the direction of Josep Juli. In front of it is the **Palau Moja**, already mentioned here with reference to the Carrer de la Portaferriassa.

In the sector of the Rambla de les Flors, or Sant Josep, the convent of Sant Josep of the Barefoot Carmelites once stood on the site of today's **Boqueria market**. The **Palau de la Virreina**® is a noteworthy rococo building which was constructed between 1772 and 1776 on the orders of Manuel d'Amat i de Junyent, the Viceroy of Peru. Exhibitions and cultural events are held here.

The **Rambla del Centre**, or the Rambla dels Caputxins, takes its name from the Capuchin convent which once stood here, and where in 1848 the neoclassical Plaça Reial and the Pas-satge Madoz were built. The site of today's Hotel Orient was the location of the old Franciscan college of Sant Bonaventura, which was

constructed between 1652 and 1670. An old cloister still stands inside the hotel.

The theatre of the **Gran Teatre del Liceu**® is the most remarkable building in this sector of the Rambla. It was constructed between 1844 and 1847 on the site of an old convent of Trinitarians. It was designed by a French architect and constructed by the architect Miquel Garriga i Roca. It had five floors and stalls with a capacity for 3,500 people. After a fire in 1861 the great hall was remodelled and decorated by Martí Alsina, Rigalt, Caba and others, under the direction of Josep Mirabent. It also had a large hall and gallery which looked over the Rambla. A great fire in 1994 destroyed its entire central part. It was immediately restored with maximum respect for the old building and with extensions which do not detract from the nineteenth century building. Adjoining the Liceu is the **Conservatori del Liceu**, which was created in 1838, and the leisure club known as the **Cercle del Liceu**, which was founded in 1847. In its rooms and social areas there is an extraordinary collection of art works such as murals by Antoni Martí (1862) and Modernista works such as the stained glass windows of Oleguer Junyent, with decorative features

by Josep Pascó and Alexandre de Riquer and twelve famous panels by Ramon Casas.

At the end of this sector of the Rambla, in the Pla del Teatre, there was once a public theatre which was built in 1587. It was renovated after the fires of 1788 and 1915 and was given a neoclassical façade in 1846.

The final sector of the Rambla, or the Rambla de Santa Mònica, takes its name from the **convent of Santa Mònica**®, of the Barefoot Augustinians. It is an austere building with a cloister at the centre. It houses **Arts Santa Mònica**, a meeting point for various disciplines in contemporary artistic creation, science, philosophy and communication. In front of it is the Palau Marc, a building from the late 18th century which was restored and adapted for the services of the Department of Culture of the Generalitat of Catalonia. The Rambla ends with the monument to Christopher Columbus, a work by Gaietà Buïgas, built in 1886.

The **Drassanes**®, the old shipyards, were defended by a walled enclosure and a moat and the remains of these recall a time when Catalonia was a Mediterranean power. Construction of the Drassanes began in 1275 and the central sector was finished in the mid-14th century. They consist of large covered naves

with ribbed arches, extended with new naves between 1612 and 1618 and with a central part which was modified after the War of Succession in 1714. Between the 18th and 20th centuries they were used as military barracks. They were restored in 1941 and are now the site of the **Maritime Museum** of Barcelona.

The Raval - the western side of the Rambla

In the mid-14th century the broad area of Barcelona's District 5 was surrounded by a third section of city walls. For our purposes of organisation it may be divided into three sectors: the lower area (Sant Pau) the middle area (the Hospital) and the upper area (Tallers).

The sector of Sant Pau has traditionally been the poorest. It takes its name from the Benedictine monastery of **Sant Pau del Camp**®, which retains a Romanesque charm in its church and small cloister. Sant Pau del Camp was probably built around 910, but it was destroyed by Al-Mansur in 985. It was rebuilt between 1096 and 1117, and became an abbey, which, after the 16th century, was merged with other abbeys and was later transformed into a seminary or college of the Tarraconense Cloistral Congregation. Still standing is the Romanesque church which was rebuilt in the 12th century, though the capitals of its doorway are a reminder of the previous church. It has a beautiful tympanum and other sculptural features. The cloister, from the early 13th century is small, but interesting, with its capitals and lobed arches.

The **Palau Güell**® stands on the Carrer Nou de la Rambla. It was built by Antoni Gaudí between 1885 and 1889, with typically Modernista parabolic arches and sinuous grilles. It was declared a World Heritage Site by UNESCO in 1984.

The sector of the Hospital takes its name from the old **Hospital de la Santa Creu**®, which forms a group of buildings together with the Casa de Convalescència, the former convalescent home, and the Academia de Medicina. Today it is the seat of the Library of Catalonia, the Massana art school and the Institute of Catalan Studies. The hospital was first built in 1401 with four wings around a central courtyard or cloister. After 1509 the southern nave was destroyed and the hospital was extended towards the west with new naves around a cloister linked to the former. The plateresque door of the Carrer de l'Hospital was also made, next to the old part of the former hospital of Colom, the façade of the church was built in

Barcelona. The MACBA / DGPC Bob Masters



1444. The long history of the building as a hospital until the nineteen-twenties brought with it remarkable extensions and reform work, with naves and buildings such as that of the eastern part, built in 1830.

The **Casa de Convalescència** was built between 1629 and 1680 with a porticoed courtyard or central cloister, decorated with tiles showing scenes from the life of Saint Paul and floral themes which, although with less ornamentation, continue onto the stairs and the upper floors. This is the work of Llorenç Passoles (1680-1681). In 1982, the former Academy of Catalan Language and Culture, founded in 1907, reoccupied it, though now under the name of the Institute of Catalan Studies.

The **Academy of Medicine**® is neoclassical in style and was constructed in 1672 by the architect Ventura Rodríguez. It has an interesting library, a dissection room and other remarkable features.

Also noteworthy in this sector is the **Romea Theatre** which was constructed in 1863, the church of the convent of Sant Agustí, first built in 1728 with its façade still unfinished, and the mansion of Ca l'Erasme on the Carrer del Carme, with a baroque doorway and a main hall decorated by Josep Bernat Flaugier (1773-1813).

The upper sector, that of Tallers, includes the noteworthy **Casa de la Caritat**, a large building, at one end of which is the old convent of Vallonzella, previously the convent of Montalegre, with a two-storey cloister in Tuscan style (1743), and which continues along a large, featureless façade. The **Casa de la Caritat** itself continues

along an alleyway to join the **Convent dels Àngels**®, which has a church, halls and a Gothic cloister. On the **Plaça dels Àngels** there is also the old orphanage of the **Casa d'Infants Orfes**, with a façade from 1578 and a church with classical features from the 17th-18th centuries, while at the junction of the **Carrers Hospital and Carme**, or the **Plaça del Pedró**, the old Romanesque church of **Sant Llätzer** is a reminder of the 12th century leper hospital.

This area of the city and a large part of the Raval has been recently renovated, with the opening of new squares and the **Rambla of the Raval**. Together with the restored church, the **Església dels Àngels**, and the chapel of the **Peu de la Creu**, interesting buildings include the modern **MACBA** or **Contemporary Art Museum of Barcelona**, while nearby at the former **Casa de la Maternitat**, is the **CCCB Contemporary Cultural Centre of Barcelona**, which was inaugurated in 1995, and in front of this building, the **History Faculty of the University of Barcelona**. Also noteworthy are the **Casa de la Misericòrdia** on the **Carrer d'Elisabets** and a large sector of the old convent of **Bonsuccés**, in the square of the same name, which was built in 1690 by Servite friars and is now a municipal building.

Finally, in the upper area of the sector, in the modern square of **Castella**, is the church of **Sant Pere Nolasc**, which was built in 1710 with a mural by Flaugier on its cupola representing the exaltation of **Maria**, and behind this church on the **Carrer de Torres Amat**, is the **Antituberculosis Dispensary**®, the first ever rationalist style building which was constructed in 1935 by **Josep Lluís Sert** and **Torres Clavé**.

Barcelona. The Antituberculosis Dispensary

/ DGPC Lourdes Jansana



The Eixample Area

The destruction of the city walls in 1854 and the industrial drive of the city in the mid-19th century led to the need for a rational project to extend the city. This new area took the name of the **Eixample**. After hesitations and opposition, on 31st May, 1850, the project conceived by civil engineer **Idefons Cerdà** was imposed by law. Certain modifications were made with respect to the constructions of the 'islands', or blocks, of houses.

The **Cerdà Plan** designed a regular grid of 'horizontal' streets (parallel to the sea) which were equidistant and perpendicularly crossed by 'vertical' streets (at right angles to the sea), with chamfered blocks of houses, which were originally designed to have two empty sides



Barcelona. Casa Batlló / DGPC Albert Sierra

to facilitate access to the interior gardens of the blocks, although this did not materialize. In order to facilitate traffic movement, two diagonal roads were opened up which were perpendicular to each other (the Diagonal and the Meridiana), and which met at the Plaça de les Glòries Catalanes, which was also the junction of the Gran Via de les Corts Catalanes, a horizontal street three times wider than the others.

The Cerdà Plan or Eixample linked the old areas of Gràcia, Vilapicina and Sant Martí de Provençals with the old city, and although Cerdà had foreseen the Plaça de les Glòries Catalanes as the centre of the new city, the centre became the Plaça de Catalunya, which was created at the bottom of the Barcelona-Gràcia axis, the Passeig de Gràcia. The names of the new streets of the Eixample were chosen in 1864 by Víctor Balaguer, in accordance with a nationalist, romantic pattern. The Eixample is divided roughly into the right and left sides by the Rambla de Catalunya.

It is impossible to describe all the important architectural features in this fascinating area and therefore only a brief summary will be made of the most important buildings. It

must be noted however, that the early sector of the Eixample, especially the central sector (between the Passeig de Sant Joan and the Carrer dels Comtes d'Urgell) has many buildings whose volume and distribution of windows and doors, ornamentation and, above all, galleries with lovely Modernista glass work, are all remarkable.

There are essentially two older historical buildings: the **church of the Concepció**, or Santa Maria de Jonqueres, which was moved to the Carrer d'Aragó between 1871 and 1888 from its former location at the beginning of the Via Laietana, an avenue opened as a direct access to the sea, and Santa Maria de Montsió, which was moved from the Portal de l'Àngel to the Rambla de Catalunya in 1882. Both are Gothic churches with cloisters – that of Montsió was moved again, to Esplugues – and were built in the mid-14th century.

Among the oldest buildings of the Eixample is that of the **University**®, which was built between 1863 and 1868 by Elies Rogent in a medieval style with Neo-Romanesque features. Around two large cloisters is a central structure with the Assembly Hall (1870-1878), with Arabian-inspired decoration. It occupies two blocks



Barcelona. The Hospital of Sant Pau / DGPC Bob Masters

of the Eixample and faces a square where the old bastion of Els Tallers once stood.

The **Seminari Conciliar** is a seminary which occupies an entire block behind the university and is also a work by Rogent. It was built between 1878 and 1888 and is medieval in style. It is now the seat of the Theology Faculty of Barcelona and other ecclesiastical institutions.

Les Saleses, on the Passeig de Sant Joan, is the work of Joan Martorell i Montells and is a noteworthy Neo-Gothic building, built between 1882 and 1885, with various pinnacles, Nordic-Gothic decoration and glazed ceramic features.

The **Palau de Justícia**, the courts of justice, at the Saló de Sant Joan, is in an eclectic and monumental style; it was built between 1887 and 1907 by Josep Domènech and Enric Sagnier.

Barcelona has other buildings with an architecturally eclectic style from the Restoration period, such as the Casa del Pirata (1880-85) or the Palau Marçet (1887), which is currently the Comèdia cinema; both are on the Passeig de Gràcia.

The Eixample area was ideal for a freer development of Modernisme. As mentioned above, it is impossible to detail or even enumerate the large number of buildings constructed here by Enric Sagnier, Pau Salvat, Jeroni F.

Granel, Ferran Romeu, Juli M. Fossas, Antoni M. Gallissà, etc, and especially by the masters of the style, such as Gaudí, Domènech i Montaner and Puig i Cadafalch.

There is a well-known concentration of houses of these three architects, the so-called “Block of Discord” on the Passeig de Gràcia, between the Carrers Consell de Cent and Aragó, which includes the **Casa Lleó Morera** (1905) by Lluís Domènech i Montaner, the **Casa Amatller**® (1900), by Josep Puig i Cadafalch (the offices of the Amatller Institute of Hispanic Art), and the **Casa Batlló**®, which was remodelled by Antoni Gaudí between 1905 and 1907 and which is open to the public.

On the Passeig de Gràcia itself, amongst many Modernista buildings and features, such as the lamps of Pere Falqués (1906), which line the road, is the **Pedrera**, or the **Casa Milà**®, Gaudí’s most original apartment building which was built between 1905 and 1910. After careful restoration it has been opened to the public and includes a centre for temporary exhibitions. It is one of the most attractive buildings in the city for tourists from home and abroad. In 1984 it was declared a World Heritage Site. Also noteworthy is the **Casa Fuster** at the Jardinetes on the upper part of the road, which was built by Domènech i Montaner between 1908 and 1910.

Following a hypothetical route through the Eixample and leaving aside many noteworthy buildings, visitors can find, at the popular Cinc d'Oros, the Modernista **Casa Comalat** by Salvador Valeri, with later galleries which look onto the Carrer de Còrsega, as well as the **Casa Quadras**® (now the offices of the Casa Àsia) by Puig i Cadafalch (1904), in a Neo-Gothic Nordic style which is emphasised even more in the grand **Casa de les Punxes**®, constructed between 1903 and 1905 by the same architect and which occupies an entire block on the Avinguda Diagonal.

Within easy reach from here is another important building in Barcelona's Modernista heritage, the temple of the **Sagrada Família**®, which stands between the streets of Provença, Marina, Mallorca and Sardenya. It was started at the crypt with Neo-Gothic criteria by Francisco de P. Villar in 1882, and was continued by Antoni Gaudí, from 1883, with the project of construct a large symbolic temple with twelve high towers, four on each of three façades, representing the apostles, four bell towers dedicated to the evangelists and a large dome dedicated to Christ, with a smaller dome dedicated to Maria. Gaudí was only able to complete the Neo-Gothic apse, which is finished with high pinnacles and the Façade of the Nativity, which was begun in 1901. It has excellent sculptural decoration with four towers, three of which were finished after his death (1926). Recently, the disciples of Gaudí, especially the architects Lluís Bonet i Garí and Jordi Bonet i Armengol, have followed the drawings and models of the author to complete the Façade of the Passion, which is decorated with striking, austere sculptures by Josep Maria Subirachs i Sitjar, and also has four towers, which were finished in 1981. The work has been subject to lively debate by those who believe that its completion is unnecessary. It has international prestige and is often visited by tourists, which provides excellent financial resources and has aided the rapid completion of work over recent years.

A diagonal avenue, the Avinguda Gaudí, runs from the Sagrada Família to the **Hospital de Sant Pau**®, which was planned by Lluís Domènech i Montaner in 1901, and is another important Modernista work. This is presided over by the Pavelló de l'Administració (1902-1911), and consists of a series of highly noteworthy later pavilions, some of which are the work of his son, Pere Domènech i Roure (1923), who continued the work following the criteria

of his father. It was declared a World Heritage Site in 1997. Recently the restoration of several old pavilions has been completed. However, as a consequence of the increase in patients, a new, modern hospital has been built to the rear of the area, next to the mountain, thus respecting the artistic integrity of the original buildings.

Readers interested in Modernisme may wish to visit several buildings which cannot be detailed here, such as certain works by Gaudí: the **Col·legi de les Teresianes**® (1889-1894); the **stables and enclosures of the Casa Güell**®, in the Pedralbes area (1887); the **Casa Vicens**® on the Carrer Carolines (1878-1885); the **Torre Bellesguard**® (1900-1902), and above all, the **Park Güell**® (1900-1914), a model of gardenised urbanisation on a mountainside with residential buildings, viaducts, pavilions and a large square with sloping columns and coloured ceramic decoration, stucco and a whole range of features which characterise the Modernisme of Barcelona and which in 1984 was declared a World Heritage Site by the UNESCO.

Works by Joan Rubió i Bellver include the **Casa Pomar** on the Carrer de Girona (1906), the **Casa Golferichs** on the Gran Via (1901), a pavilion of the **Casa de la Maternitat** (1902), the **Casa Alemany** (1901) and the **Casa Roviralta**, known as the Frare Blanc (1903-1913).

Works by Josep Puig i Cadafalch are the **Casa Macaya**®, on the Passeig de Sant Joan (1901), the old **Casaramona factory**® and the **Casa Sastre i Marquès** (1905).

Works by Lluís Domènech i Montaner include the publishing house of the **Editorial Montaner i Simon**®, on the Carrer d'Aragó (1881-1886), the seat of the Antoni Tàpies Foundation, the **restaurant of the Zoo park** and museum (1888), the **Casa Thomas** on the Carrer de Mallorca (1895-1898) and the **Casa Lamadrid** on the Carrer de Girona (1902).

The list may be extended even more with

Barcelona. Casa Bloc / DGPC Bob Masters



works by Enric Sagnier and Francesc Berenguier, amongst others.

There are many examples of Noucentisme in the city, such as the **Grup Escolar Pere Vila** or the **Pavelló de la Ciutat de Barcelona** (1928) by Josep Goday, the **Palau Nacional** (the **National Art Museum of Catalonia**) by Pere Cendoya and Enric Catà, the **Casa Cambó** on the Via Laietana (1921-1929) by Adolf Florensa, and the **Coliseum cinema** on the Gran Via (1923) by Francesc de P. Nebot, also the designer of the urbanisation of the Plaça de Catalunya, in addition to other works by Francesc Folguera, Jaume Mestres i Fossas, and others.

After 1930, the GATCPAC, the Group of Architects and Technicians of Catalonia for the Progress of Contemporary Architecture, integrated a rationalist concept into architecture. The group was led by Josep Torres i Clavé, Josep Lluís Sert and Joan B. Subirana, the combined designers of the Antituberculosis Dispensary in the Barri de Tallers, which was commissioned by the first Generalitat between 1934 and 1935. This first group gave Barcelona several noteworthy buildings, and criteria which were more or less faithfully followed by a numerous group of architects one of whom was R. Duran i Reynals who designed the J.

Espona block of flats on the Carrer d'Aribau. The architects of the GATCPAC designed the **Casa Bloc®** on the Avinguda de Torras i Bages (1932-1936), and Nicolau M. Rubió was responsible for the offices of Metro Goldwyn Mayer on the Carrer de Mallorca (1934).

After the Spanish Civil War (1936-1939) and the boom of immigration, large blocks of flats were built in the city, some designed by prestigious architects such as Coderch, Moragas and Bohigas-Martorell-Mackay. Other large civil engineering projects were carried out, such as the **Camp Nou football stadium of Barcelona F.C.** (1954-1957), the faculties in the Pedralbes area, the **Joan Miró Foundation®** by Sert, Jackson and Associates (1972) or urban constructions such as that of the Plaça dels Països Catalans (1981-1983) and the **Parc de l'Espanya Industrial** (1982-1985).

In addition to the wide range of unique architectural constructions, the city also has sectors with a marked personality, such as the **Parc de la Ciutadella®**, which was urbanised in 1871 on the site of the old fortified area or Citadel commissioned by Philip V (1716-1727), after the demolition of the working class neighbourhood of La Ribera. Constructions still standing from the Bourbon era include the

Barcelona. The MNAC / DGPC Josep Giribet





Barcelona. The Miró Foundation / DGPC Josep Giribet

arsenal, a work by G. Prosper de Werboom, which has been subject to numerous reforms and refurbishments in order to convert it into a royal palace; today it is the headquarters of the **Parliament of the Generalitat de Catalunya**. The Modern Art Museum of Catalonia which once occupied part of the building has been moved and merged with the National Art Museum of Catalonia (MNAC) on Montjuïc. Near the parliament building are a **chapel** with a French classical style by Alexandre de Rey and the more sober **Palau del Governador**, which is now a secondary school.

When the area of the park was used for the Barcelona World Fair in 1888, it was completely remodelled, with new garden areas and the construction of new buildings, such as the **Umbraçle**, the **Restaurant** and the **Gran Cascada**. The garden work followed an eclectic French style. Today it also comprises the Barcelona zoo complex.

The World Fair also resulted in the urbanisation of the Saló de Sant Joan, which extended the road of the same name with a **triumphal arch** of exposed brickwork, a work by Josep Vilaseca.

The **Barceloneta** is a unique neighbourhood or 'barri' of Barcelona. It was built between the

sea, the old fortified area and the Pla del Palau as a consequence of the social and economic development which the city experienced after 1720. It was planned by military engineer Joan Martín Cermeño as a network of roads with uniform plots and single family houses, which were constructed following strict criteria. The new neighbourhood also had two squares, two barracks and a block of non-residential buildings with the royal palace and warehouses for salt and wine. Although later modifications have been undertaken, the Barceloneta is one of the finest examples of baroque urban planning in both Catalonia and Spain. It was initially a working-class neighbourhood for those who worked in maritime industries.

One of the most important buildings of the Barceloneta is the **church of Sant Miquel del Port**, which was also designed by Cermeño. It is a baroque building inspired by Jesuit Roman buildings, and was constructed between 1743 and 1755. Also worth a mention is the Plaça, or Pla del Palau, which centres on a monument to the patriot, General Josep Moragues. The demolition of old warehouses and the recovery of the old port, with the modern buildings of the Trade Centre, the Aquarium, etc, and the anchorage for small boats, has led to the



Barcelona. The Archaeological Museum / DGPC Bob Masters

revival of an attractive sector representative of the old maritime tradition of Barcelona.

On the other side of the old city, next to the port and the sea, are the areas of Montjuïc and Poble-sec.

Montjuïc is a small, isolated mountain, 173 metres high, which has been inhabited since the Iberian era, and which has had a major role in the history of Barcelona. This was the site of the old castle of the port in the early 11th century and is that of the present Castle of Montjuïc, built by Juan Martín Cermeño in 1751, according to the Vauban plan. The mountain was previously guarded by the Farell Tower and an earlier port which was constructed around 1640 and extended in 1694.

The **Castle of Montjuïc**® has been a symbol of military occupation in Catalonia from the Bourbon era. It was returned to the city in 1960 and is now an area for visitors. It is also an area dedicated to historical memory, since Lluís Companys, a former president of the Generalitat, was executed by firing-squad in one of its moats by the government of the dictatorship.

In 1992, the **Olympic Games** were the cause of major transformations on the mountain,

which put the finishing touches to the changes initiated during the World Fair of 1929. For this event, the landscaping was directed by Forestier while the architectural aspect was coordinated by Puig i Cadafalch and the plantations by Nicolau M. Rubió.

The **Gran Brollador**, the large, illuminated, playing fountains by Carles Buïgas, is situated at the end of Montjuïc's central avenue and is flanked by the palaces of the World Fair which were designed by Puig i Cadafalch. A wide stairway leads from here up to the Palau Nacional, the work of Pedro Cendoya, Enric Catà and Pere Domènech i Roura, which since 1933 has been the **Art Museum of Catalonia**. The building, now the **Museu Nacional d'Art de Catalunya**, has been completely transformed since the restoration of the government of the Generalitat, which again became responsible for the management of cultural heritage. Not only has the building undergone restoration, directed by the Italian architect Gae Aulenti, but also the magnificent collections housed there, from Romanesque and Gothic art to early 20th century works. Extensive transformations have been made, above all in terms of the architectural and spatial recovery of the

building, which has often been the subject of debate, but these have permitted the inclusion of new collections, in particular those of the Modern Art Museum, which was formerly in the old fort or Ciutadella area.

Different palaces or pavilions which occasionally imitate Italian or Renaissance palaces are now used to house public services such as the **museums of Archaeology** and **Ethnology**, or, in the case of the former **flower market**, a theatre.

Also noteworthy is the **Palauet Albéniz** or the old Pavelló Reial, which was constructed in 1929 and is now a residence for visiting dignitaries; it has a ceiling painted by Salvador Dalí. The **Poble Espanyol** was constructed in the Noucentista style which inspired the World Fair and features reproductions of traditional buildings in Catalonia and other parts of Spain. The garden area on the mountain, with the Amargós and El Roserar gardens, is noteworthy. The **Miró Foundation**® is an important centre of contemporary art in a radiant, original and well-constructed building, which was designed by Josep Lluís Sert and inaugurated in 1974. It includes an extraordinary collection of works by Joan Miró and other contemporary painters, and it is a centre for exhibitions, conferences, seminars and publications of contemporary art.

The Olympic Games motivated the redevelopment of the part of the mountain between the stadium and the walls of the cemetery, and the so-called Olympic Ring (L'Anella Olímpica) was built here. Buildings with personality include the **Olympic Stadium**, which was constructed at the time of the World Fair by the architect Pere Domènech i Roure. The frontispiece by sculptor Vicenç Navarro and the statues over the door by Pau Gargallo were conserved. The rest was reconstructed following a joint project by Vittorio Gregotti and a team comprising Federico Correa, Alfonso Milà, Carles Buixadé and Joan Margarit. It has a capacity for fifty-five thousand people and with extra seats it can hold up to seventy-six thousand people. It was inaugurated with the opening ceremony of the 1992 Olympic Games.

The Anella Olímpica also features the **Palau Sant Jordi**, designed by Arata Isozaki, which was begun in 1985 and which was inaugurated for the Mercè Fair of 1990. It is a large multi-purpose sports pavilion with seating capacity for seventeen thousand spectators.

Its roof was designed by Mamoru Kawaguchi and is considered to be an extraordinary feat of engineering. It is formed by an extensive concave metallic network which supports the glazed ceramic tiles and the zinc plates which make it water-proof.

Another important project is the **National Institute of Physical Education of Catalonia**, a work by Ricard Bofill and Peter Hodgkinson, a member of Bofill's architectural studio. It was begun in 1988 and finished by the opening of the Olympic Games. The **Anella Olímpica**, which links this entire sports-oriented sector, includes the Picornell swimming pools, constructed in 1969, a new baseball field, a circular lake, the acclimatisation garden, already created for the Fair of 1929, an extensive park area and a telecommunications tower, the work of engineer Santiago Calatrava. The overall urbanisation project of this large ring is the work of the above-mentioned team of Federico Correa, Alfonso Milà, Carles Boixadé and Joan Margarit.

The Poble-sec, to the north of Montjuïc, between the mountain, the Parallel, the Passeig de Colom and the Trade Fair Area (El Recinte de la Fira de Mostres), is an area which was urbanised between 1850 and 1865 as a sector for industries and a workers' neighbourhood. It has the air of a large village, somewhat different from the rest of the city. In the early 20th century, in the Parallel area a zone for entertainment and cabarets was developed, which transformed this street into the Montmartre of Barcelona.

Recently the city has seen major expansion towards the old areas of Sant Martí de Provençals and the Poble Nou, with the Llacuna and the Bogatell districts. The **1992 Olympic Games** and the **2004 Forum of Cultures** have had a fundamental effect on these old towns, which were once the site of industries

Barcelona. The Hotel Arts / CEO9 Manel Marqués



and later neglected areas which have now been made into the liveliest of the peripheral neighbourhoods. They have now been integrated into the body of the city and are an example of construction and urbanisation in modern Barcelona.

These areas, which once formed an old municipality, extend across a broad, populated sector which reaches to the sea from an area behind the park of the Ciutadella and the Camp de la Bota to the Hospital del Mar and one end of the Passeig Marítim, while in the west they bordered on Sant Andreu de Palomar, Vilapicina and Gràcia. They were annexed to Barcelona in 1897.

The centre of the area was the old parish of Sant Martí de Provençals, with a church with a Gothic doorway which was reconstructed between the 15th and 17th centuries. From the 19th century this became an industrial area, although many of the old industries were abandoned later, which gave the area an air of neglect. Before 1992 the part nearest to Barcelona was used for the construction of the **Olympic Village**, with its two large towers of a peculiar architectural style. One of these towers, the **Hotel Arts**, is the work of the architects Bruce Graham and Frank O. Gehry and has 44 storeys and 456 rooms. The other, the **Mapfre Tower**, is a work of the architects Iñigo Ortiz and Enrique de León; it is an office building with a shopping centre on the ground floor. Both towers are 153.5 m. in height. At the base of these towers is a square with a large fountain, the work of Josep M. Mercè, and nearby are the sculpted face of a work named *David and Goliath*, by Antoni Llena, and the *Golden Fish* by Frank O. Gehry. Behind it are the Atlanta Gardens and buildings in the shape of an ellipse, the work of architects Martorell-Bohigas-Mackay-Puigdomènech, who designed the Olympic Village.

To the left of this central point is the park of the Olympic Port, which ends at the Carrer Rosa Sensat. It includes the group of buildings which form a neighbourhood, and is the work of the FAD award-winning architects Helio de Piñón and Albert Vilaplana. Along the Avinguda del Bogatell is the circular Plaça Tirant lo Blanc, with buildings by Elies Torres and Josep Antoni Martínez la Peña. From time to time a chimney, like that of Can Folch, reminds visitors that this area was once occupied by factories. In front of the cemetery of the Poble Nou, to the north end of the Vila Olímpica, the **church of Sant Ab-**



Barcelona. The Trade Centre Buildings
/ DGPC Norto Méndez

raham was built in the shape of a fish in order to accommodate all of the religions of those participating in the Olympic Games.

After the towers, and looking towards the sea, is the **Olympic Port**, a work of architects Oriol Bohigas, Josep Martorell, David Mackay and Albert Puigdomènech, and of the engineer Ramon de Clascar. It has a large capacity for yachts and pleasure boats and is one of the most important areas in the new part of the city which overlooks the sea.

The former municipal area of Sant Martí de Provençals and the Poble Nou is now divided by the Meridiana and the motorway of Mataró, which lead from the Plaça de les Glòries. The old area now includes the extension of the Avinguda Meridiana to the Diagonal Mar, to the location where the **World Forum of the Cultures** was held from 8th May till 26th September, 2004. This gave new life and vision to an area of Barcelona which was completely neglected. This district is now known as the 22@ and is the site of what is practically a new city.

The Forum area was constructed in a space which adapted to the mouth of the River Besòs and which basically consisted of two large buildings, the **Forum building**, by the Swiss architects Jacques Herzog and Pierre de Meuron, and the **International Conventions Centre of Barcelona**, where the majority of the lectures by leading figures from the cultural, scientific and political world were given.

Above these buildings extends an immense square which is considered to be the second largest in the world and where the main activities of the Forum were held. This square has an underground water treatment plant and part of it stands on land recovered from the sea. One end is the site of an enormous solar panel.

The Forum area also involved the construction of a **marina**, and in 2004 it was surrounded

by buildings for exhibitions from around the world, among which was that of the Warriors of Xi'an. The centre of the area was the site of an opening ceremony entitled "Move the World". Areas of parks and lakes were also constructed. Around the area of the forum there are the large hotels of the **Miralles Park**, which was designed in 2003 by the architects Enric Miralles and Benedetta Tagliabue, and large new apartment buildings and offices.

Normal access to the Forum is via the Plaça de les Glòries Catalanes at the junction of the Gran Via de les Corts Catalanes, the Avinguda Meridiana and the Avinguda Diagonal. Around the Plaça de les Glòries is an area currently being remodelled and where some of the most noteworthy buildings of contemporary Catalonia have been built, such as the National Theatre and the Auditorium.

At the beginning of the extension of the Meridiana, starting from the Plaça de les Glòries, is the impressive **Agbar Tower**, with bioclimatic architecture, the work of architect Jean Nouvel, which was inspired by the legacy of Gaudí and the mountain of Montserrat. It is made of concrete, steel and glass panels and changes colour in a unique way, due to the closing mechanisms of its 4,500 windows. It was constructed between 1999 and January 2005 and is 142 metres high.

To the right of the Plaça de les Glòries is the **Teatre Nacional**, or National Theatre of Catalonia, which was built between 1991 and 1996, and is the work of the architectural studio of Ricard Bofill. It has a constructed surface area of 20,000 m². It comprises the main foyer under which is the Sala Petita, an alternative, multi-purpose area, the Sala Gran, the main hall, which was inaugurated on the 11th September, 1997, and the workshops.

The **Auditorium of Barcelona**, next to the Teatre Nacional, is a soberly modern building which was designed by the architect Rafael Moneo. It was inaugurated on 22nd March 1999 and has a useful surface area of 42,000 m². Its central access atrium has a skylight in the form of a cube which serves as an impluvium, and this is decorated with paintings by Pablo Plazuelo. The Auditorium has three halls: Sala 1, which is dedicated to Pau Casals, and has a capacity for 2,200 spectators, Sala 2, or the Sala d'Oriol Martorell, with 600 seats, and Sala 3, or the Sala de Tete Montoliu, with 400 seats. The music school, the Escuela Superior de Música de Catalunya, and the **Music Museum** are in the same complex.

Other annexed municipal areas

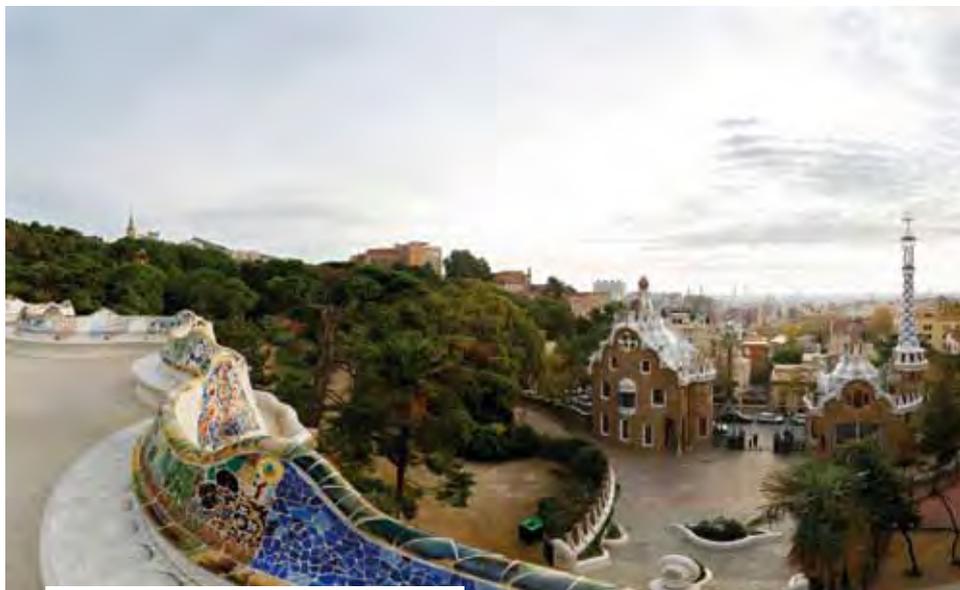
Sants: This is an old municipality which was added to the western part of Barcelona in 1897. The main road, the Carretera de Sants, from the Plaça d'Espanya, is its central thoroughfare. In the 19th century it was a highly industrialised area with important factories, such as the **Vapor Vell**® and the Espanya Industrial or Vapor Nou. It is divided into neighbourhoods or 'barris', such as those of the Marina, the Bordeta and Hostafrancs, which are densely populated, with Noucentista buildings and modern blocks. Noteworthy buildings are the **Mercat d'Hostafrancs**, a work with characteristics of the era of iron architecture, built by Rovira i Trias (1888). There are many fine examples of this era in the old city of Barcelona (the Born, the Mercat de Sant Antoni, the Mercat de Santa Caterina, etc).

In front of the modern central railway station of Barcelona in Sants is the Plaça dels Països Catalans (1981-1983), designed by architects Albert Vilaplana and Helio Pinón, around which are several imposing buildings. By the side of the station, on the site of the old factory, is the **Parc de l'Espanya Industrial**.

Les Corts: The oldest part of the **Corts de Sarrià**, to the north of Sants, between

Barcelona. The Forum / DGPC Albert Sierra





Barcelona. Park Güell / DGPC Bob Masters

the latter and Sarrià, is on the southern part of the Diagonal. It is an area which has been subject to intense land speculation and has consequently been overrun by large blocks of flats, several of which have a certain personality, such as the **Trade buildings**, which were finished in 1969 by the architects Coderch de Sentmenat and Valls i Vergés. The area also includes the **Camp Nou** football stadium and the **group of buildings which belong to Barcelona F.C.**, the **University Area** and the **Palau Reial de Pedralbes**®, which was built between 1919 and 1929 on land belonging to the Güell family, with the beautiful gardens of Rubió and Tuduri.

Sarrià: This became part of the city of Barcelona in 1921. It lies along the base of the foothills of the Serra de Collserola and has kept its original town structure, which centres on the **church of Sant Vicenç** (built at the end of the 17th century) and the Carrer Major de Sarrià. It has houses from the 17th and 19th centuries and from the early 20th century, among which are works by Gaudí, such as the Casa Sastre i Marqués, as well as others by Rubió i Bellver, Gustà i Bondia, etc.

The monastery or **Monestir de Pedralbes**®, to the eastern side of Sant Pere Màrtir, was founded by Elisenda de Montcada, the wife of James II, in 1325. It is a convent of Clar-

issan nuns which is still occupied by communities of the order and governed by an Abbess. It has a large Gothic church of a single nave with a polygonal apse and chapels between its buttresses. The cloister has three floors, two of which were constructed in the 14th century within the then stereotyped criteria of Catalan Gothic cloisters. The upper floor was finished in 1412. Between the cloister and the church is the tomb of the founder, who led a retired, monastic life right up until her death. The monastery includes noteworthy Gothic halls, a refectory, dormitories, an abbey and a chapter house which was completed in 1419. One part of these buildings is now a monastic cloister. However, another part houses a public museum, which allows visits to the chapel of Sant Miquel, with a fresco by Ferrer Bassa (1346), which was inspired in the Sienna School and the works of Giotto.

Around the monastery and in the upper part of Sarrià are old, noteworthy summer residences, colleges and houses.

In 1892, Sarrià was annexed to the old municipality of Vallvidrera, which extends across the northwestern slopes of the Serra de Collserola range. It is an area of mansions and residences, and includes the old leisure area for city dwellers, which was known as the Planes de Vallvidrera. Among the old mansion

houses scattered throughout this area is the **Villa Joana**, on the other side of the Tibidabo and in front of the old church of Vallvidrera, where the poet Jacint Verdaguer died in 1902, and which was converted into the Verdaguer Museum in 1962.

Sant Gervasi: Sant Gervasi de Cassoles, to the northwest of the city, joined Barcelona in 1897. Its municipal area extended between Horta, Gràcia and Sarrià, and to the north it reached the Tibidabo (512 m), the highest summit on the Serra de Collserola range. Its historical centre is the **church of the Bonanova**, which was built on the site of the former church of Sant Gervasi, with a square of the same name in front of it, and a transversal road which links Horta with Sarrià. Behind it, towards the Tibidabo, is the former royal residence of **Bellesguard**, built by King Martin I (1408) and decorated by Gaudí in 1900, with gardens by Pere Ballart. A large part of the area is occupied by old mansions, colleges, convents and residential areas around the Passeig de Sant Gervasi, the Passeig de la Bonanova and the Avinguda del Tibidabo. Further up is the area of Putxet, with the gardens of the Parc del Putxet. Also remarkable is the **Turó Park** sector, the **Gardens of Edu-**

ard Marquina, with a modern monument to Pau Casals and works by Apel·les Fenosa and Josep Viladomat.

The summit of **Tibidabo**, on the Serra de Collserola, was first urbanised in 1900 thanks to Dr. Salvador Andreu. After 1908 the city council intervened and purchased the land on the slopes of the mountain as a municipal park. This, together with the Neo-Gothic **Expiatory Church** of Enric Sagnier, which was constructed in 1909, the **fun fair** and services such as the **Torre de les Aigües**, the **Fabra Observatory**, the radio and television transmitters, restaurants and gardens, has made Tibidabo an important leisure and services area. It also provides an excellent bird's eye view of the city with the sea in the distance.

Gràcia: The old town of Gràcia, which became independent from Barcelona in 1850 and which was re-annexed to the city in 1897, was the most important nucleus of population to be formed in the periphery of Barcelona at the end of the 18th century. It is linked to the city by the popular Passeig de Gràcia and separated from the Eixample area by the Travessera de Gràcia, which marks its southern limit. The historical centre, from where it takes its name, is the convent of **Santa Maria de Gràcia**, which was

Barcelona. The Monastery of Pedralbes / DGPC Bob Masters



built in 1626. It is a Carmelite convent which is commonly known as the **Josepets**, and which stands over the Plaça de Lesseps. The central area is formed by a network of streets at right angles, although without the regularity, width or quadrilateral layout of the Eixample area. The former town of Gràcia includes the **Plaça de la Llibertat**, which was urbanised in 1831, and the Plaça de Rius i Taulet, where the old **Town Hall** stands and the famous central bell tower, the work of Antoni Rovira (1862-64), with the **bell of Gràcia**, which rang ceaselessly during the days of the Recruits' Revolt in 1870. Also noteworthy are the characteristic squares of the Plaça de la Unificació and the Plaça del Diamant (urbanised between 1842 and 1851). The merger with Barcelona which began in 1870 saw the rapid urbanisation of the entire municipal area above the Travessera de Dalt, towards the areas of La Salut, **Sant Josep de la Muntanya** and **Park Güell**, which was mentioned above in the section on Gaudí's works.

Outside the old centre, with lower apartment buildings than in the rest of the Eixample, the architecture of Gràcia is similar to that of the rest of the city, with Modernista and Noucentista buildings, which were partly mentioned previously, such as the **Casa Vicens**®, on the Carrer de les Carolines, by Gaudí, the **Casa Fuster** or the **Casa Gustà**. Also remarkable is the **Mercat de la Llibertat**, with a rectangular layout and a metallic structure, with noteworthy wrought iron works by F. Berenguer.

Horta: The old municipality of Horta covers a wide area and lies to the north of the city at the foot of the Serralada de Collserola. It previously bordered Sant Gervasi de Cassoles, Gràcia and Sant Andreu de Palomar, and reached across a valley which is separated from the main city by the hills of El Carmel and La Rovira, which form part of the Muntanya Pelada, and that of La Peira. It was annexed to Barcelona in 1904.

The central town included the **church of Sant Joan d'Horta**, at the bottom of the valley, although the most important and the oldest religious centre was **Sant Genís dels Agudells**, under the modern road which leads to Tibidabo.

Old farmhouses from its past as a rural town still remain, such as **Can Cortada**, with its medieval features, the residence of former lords, **Can Querol**, **Can Fargas**, **Can Mariner**, etc, which stand as exotic features amid often chaotic modern neighbourhoods.

For years it was a summer holiday spot for the residents of Barcelona, which explains the area's remarkable Modernista houses and sectors of old gardens, such as those of the Laberint, which is now municipal property, the Palau de les Hores, the **Casa Codolar**, etc, which stand at the foot of the Collserola, alongside the modern Passeig de la Vall d'Hebron, which takes its name from an old monastery of the Order of Jerome, which no longer exists. Here are some of the city's most important health care centres, such as the **Ciutat Sanitària de la Vall d'Hebron** (a social security hospital), the **Llars Mundet**, the **Ribas Institution**, the **Hospital of Sant Rafael**, the **Residència Sant Jordi**, the **Municipal Institute of Psychiatry**, etc.

The varied landscape of the area has meant that the population is distributed in neighbourhoods, with unplanned sloping streets which make a large part of the Horta area a labyrinth. The most noteworthy neighbourhoods are those of Clota, Sant Genís dels Agudells, Vallcarca, Penitents, Montbau, the Carmel and Coll.

Sant Andreu de Palomar: The municipal area of Sant Andreu became part of Barcelona in 1897. It comprised a large area which is now densely populated, and which went from Sant Martí de Provençals, Gràcia and Horta to the base of the hill of En Segarra or the slopes of Collserola and the Coll de Finestrelles, where the Meridiana connects with the motorways of La Jonquera and Sabadell/Terrassa as well as with the N-152. In 1945 its north-eastern limit was established at the River Besòs. It was initially formed by the town of Sant Andreu de Palomar, which extended along the **Carrer Gran de Sant Andreu** and by the small parish and town of **Santa Eulàlia de Vilapicina**, at the foot of the Turó de la Peira hill. Today the Avinguda de la Meridiana practically separates Sant Andreu from Santa Eulàlia.

This area was once occupied by mills before becoming the location of large factories such as Fabra i Coats or the Vapor del Rec. It experienced a population boom which in the sector of Sant Andreu alone reached the figure of 90,000 inhabitants. This led in turn to the construction of large, often inexpressive, blocks of flats, such as the majority of those lining the Meridiana, where there are, however, certain noteworthy modern buildings, such as one by the Bohigas-Martorell-Mackay team (nº 312-318) or the **Casa Bloc**®, on the Passeig de Torras i Bages (Nº. 91-105), one of the



Barcelona. Palau Güell / DGPC Bob Masters

GATCPAC buildings, which was built between 1932 and 1936.

The old sector of the municipal area includes several Noucentista houses although modern blocks of flats predominate, especially in Nou Barris (Roquetes, Verdum, Prosperitat, Trinitat Vella, Trinitat Nova, Torre del Baró, Vallbona, Ciutat Meridiana, La Guineueta and Canyelles). The same occurred with the Bon Pastor neighbourhood, which belonged to Santa Coloma de Gramenet until 1945.

Bordering Sant Andreu de Palomar are the old towns of **Sant Martí de Provençals** and the **Poble Nou**, towards which the area is growing rapidly and where population and construction are increasing. This area has already been mentioned in the section on the Olympic Village and the extension of the Diagonal to the area of the Forum of Cultures.

From industrial architecture up to the present, urban routes

Industrial heritage

There is still a noteworthy level of industrial heritage in Barcelona. Among other reasons this situation is due to the fact that the city has

a wide range of new uses for such buildings. We recommend **two routes** for visitors, with the exclusive theme of buildings of industrial heritage which have been converted into cultural and educational resources, a conversion which has implied their restoration and an increase in their cultural value.

The first route begins at the **Vapor Vell de Sants**® (1845), at the Passatge Vapor Vell nº 1/Joan Güell: this old cotton factory currently houses a public library and a school. It is followed by **Can Batlló** (1867), at the Carrer Comte d'Urgell nº 173-221, a corduroy cloth factory with a large chimney (63 m), and with the first buildings, the Relloger and the Residència, which were designed by Rafael Guastavino. It was later converted into an industrial university (1927-31), and more representative structures were built there, such as the access block, the work of Joan Rubió i Bellver, in a Modernista style and with a largely Noucentista appearance.

The Sedeta (1895) at the Carrer Sicília nº 321, was once a woollen goods factory and is now an important civic and school centre.

The area around the Plaça de les Glòries includes the **Farinera del Clot** flour mill (1881) at the Gran Via Corts Catalanes nº 837, which has

been transformed into a cultural centre, where the old milling process can be observed.

The old factory of **Fabra i Coats** (1894) at the Carrer Sant Adrià nº 21, is an important factory of Scottish origin which once made cotton, silk and flax thread for national consumption and is today a large library and a cultural centre.

The **second route** dedicated to industrial heritage that we recommend begins at the **Fàbrica Casaramona**® (1911), at the Avinguda Marqués de Comillas, nº 6-8. It is one of the most important Modernista works in Catalonia and is the work of Josep Puig i Cadafalch. This former factory now houses the CaixaForum, one of the largest cultural centres in the city.

The warehouses of the **Magatzems del Port** (1885) at the Plaça Pau Vila nº 3, have been converted into the History Museum of Catalonia, and also house other administrative offices.

The **Aigües de Barcelona** building (1874) at Carrer Wellington nº 48 is a large hypostyle ceramic-built building which supports a large water tank, once necessary to supply the waterfall of the nearby Parc de la Ciutadella. It

has been converted into a spectacular university library.

The **Estació del Nord**, or of **Vilanova**, (1861-1912) at Carrer Nàpols nº 80 was once a train station and is today the city's bus station. The remaining eastern block retains a classical style while the large central structure is a Modernista glass building.

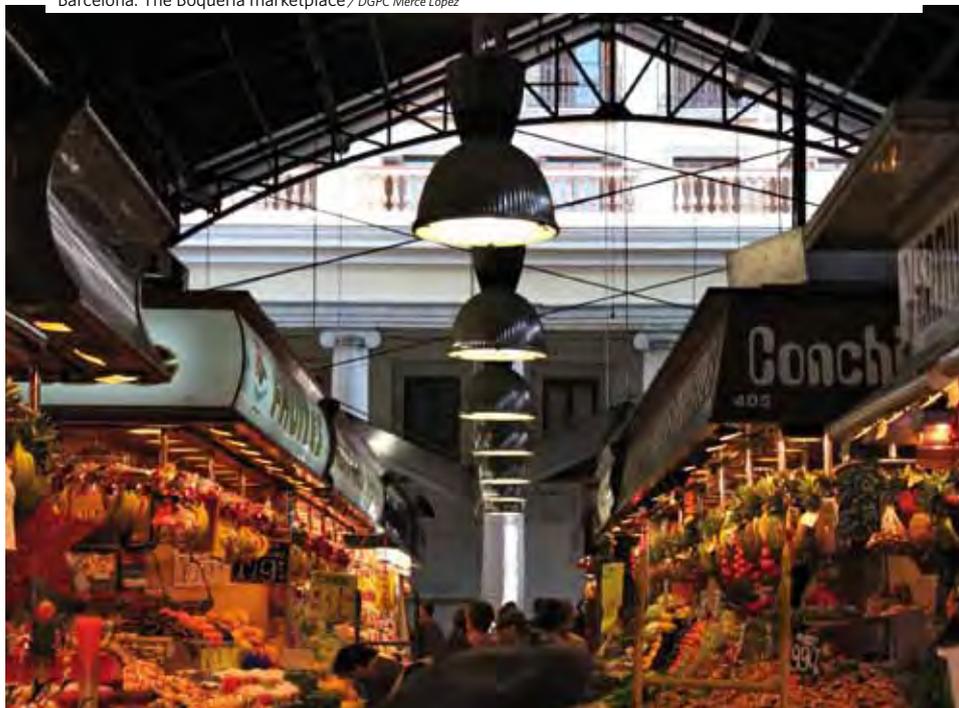
The **Hidroelèctrica de Catalunya** (1896-1897) building at the Avinguda Vilanova nº 12 / Carrer Roger de Flor nº 52 is a purely Modernista work and its designer, Pere Falqués, used a crude, unsurfaced style as he did on many other occasions with a certain tendency to emphasise proportions. The building has been restored and is now used as the offices of the company which has inherited the former hydro-electrical building.

Modernisme

Route 1 (the Old Centre)

● **Palau Güell**® (1886-1890). Carrer Nou de la Rambla nº 3-5. A work by Antoni Gaudí, architect, for his sponsor and patron, Eusebi Güell i Bacigalupi, for residence purposes and social meetings and concerts.

Barcelona. The Boqueria marketplace / DGPC Mercè López



This is possibly one of the most important and innovative works by Gaudí and features many characteristic elements of his work with respect to the use of space and light. The central area is a light source over 20 metres in height and it is the core around which the areas of the mansion are planned. The numerous buildings on the property show a sensitivity and care for detail in accordance with the conception of the overall design, a constant feature in the finest Modernista works. Two façades are worthy of mention: that of the Carrer Nou de la Rambla, which although apparently flat, is in fact a brilliant double façade with exquisite wrought iron work, and the rear façade, which has a marvellous gallery-like extension with lattice work. In 1984 the Palau Güell was recognised by the UNESCO as a World Heritage Site.

Fonda Espanya (1902-1903). Carrer Sant Pau nº 9-11. *Interior restoration and decoration by Lluís Domènech i Montaner, architect.*

Noteworthy here are a group of rooms on the lower floor, built in a totally Modernista style, such as the dining room, which constitutes a survey of the decorative arts, with ceramics, carpentry, painting, sculpture and glasswork, some of which is work by the painter Ramon Casas. Also noteworthy is the smaller reading room, with a large chimney by Eusebi Arnau and Pablo Gargallo.

Shops and Commercial Establishments.

The popularity of the Modernista movement led to a profuse adaptation of the style, not only in the new buildings which were opened in the Eixample area, but also in the restoration and adaptation of older shops and commercial buildings. However, subsequent indifference to Modernisme and the need to adapt buildings to the changing demands of the market, with the appearance of new techniques, have meant that only a few such works remain with their original Modernista decoration.

Over the last few years municipal decrees have protected many of these buildings, which, like those listed here, cannot be altered or modified in any significant way.

The Genové Pharmacy (1910). La Rambla nº 77. *Enric Sagnier, architect.*

The Former Casa Figueras (the Casa Escribà). La Rambla nº 83. *Ros Güell, Bernades Escolà, decorators.*

El Indio (1922). Carrer Carme nº 24. *Vilaró i Valls, decorators.*

Cafè de L'Òpera (1929). La Rambla nº 74. *Thonet furniture and mirrors treated with acid, with scenes from operas.*

The Casa Monge (1904). Carrer Boters nº 2. *Calonge, decorator.*

• **The Boqueria Market.** La Rambla nº 91. This building occupies the site of the former convent of the Barefoot Carmelites, which burned down in 1835.

This is the most popular market in the city. Its metallic structure and expressive iron and glass façade date its construction to around 1914.

The Church of el Carme. (1910). Sant Antoni Abat nº 10-16. *Josep Maria Pericas, architect.* This is a church constructed on the site of an old convent of the Jerome order which burned down in 1909. The church standing today is an excellent example of Expressionist architecture with a clear influence from the school of Amsterdam. Its interior was burned in the last civil war (1936), and a large part of its interior decoration and features no longer exist.

The Royal Academy of Sciences and Arts. (1883). La Rambla nº 115. *J. Domènech i Estapà, architect. One of the early works by this architect.*

The neoclassical order of the façade shows a historicist repertoire from the era of the architect's professional education. However, on this occasion his interest lies in making use of previous work to find a new architectural language. Here, the adding together and mixing of already-established repertoires aims to produce a new impact, a new way of understanding architecture, which was a trend that would later blossom into Modernisme.

Catalana de Gas. (1893-1895). Portal de l'Àngel nº 20-22. *J. Domènech i Estapà, architect.*

A building by the same designer as the Royal Academy of Sciences and Arts, it is a solid example of the style of this architect, with eclectic criteria, a certain compositional disproportion and a Modernista exaggeration, with personal and well-defined results.

• **The Casa Martí (Els Quatre Gats)®. (1895-1896).** Carrer Montsió nº 3. *Josep Puig i Cadafalch, architect.*

The first important work designed by Puig in Barcelona, which comprises a large part of his architectural style, closely linked to the disciplines in which his work was outstanding, architecture and history. His personal re-interpretation of medieval Catalan and Nordic architecture influenced his work, which was guided by a desire to seek a 'modern'

style. The interior of the lower floor is the site of an old beer-hall, *Els Quatre Gats*, which was founded by the artists Rusiñol, Casas and Utrillo, who named it and who made it famous with the title of the 'Gothic beer hall for the lovers of the North'. It was restored in the nineties with notable respect.

● **The Palau de la Música® (1905-1908).**

Carrer Sant Francesc de Paula nº 2. *Lluís Domènech i Montaner, architect.*

This is one of the most important works in Catalan Modernisme. In 1904, the Orfeó Català, a private institution founded years before by Lluís Millet and Amadeu Vives for the promotion of choral music, decided to construct a large concert hall and offices. A property was purchased which was small and geometrically awkward. Domènech i Montaner's masterly, free design made the auditorium the centre of the building on the first floor, leaving the ground floor for the choir, facilities, accesses, etc. The concert hall was conceived as a large glass box giving supreme importance to natural light; a visit during the day is recommended in order to see how the sunlight fills the hall and creates patterns from the stained glass work on the walls and the ceiling. The criteria behind the design are extremely demanding, as is shown by the double façade or the way in which open spaces lead on one to another and are never completely closed off. The spaces create sequences which constantly suggest the continuation and which finally lead to the centre of the auditorium. It is a work filled with symbolism and historical references to the traditions and the arts of Catalan culture. Joaquim Cabot once described it as "our mansion, the temple of Catalan art, the palace of our Renaissance". Domènech worked with the finest artists and tradesmen of his time. There are sculptures by Pau Gargallo, Miquel Blai and Eusebi Arnau, mosaics and broken tilework by Lluís Bru, and stained-glass windows by Rigalt and Granell. The building's profusion of glazed ceramics, mosaics and multi-coloured tiles, windows with floral decorations, not to mention its spectacular skylight, form an area which is made magical by light. Over the last few years, with the help of government bodies, restoration work and adaptations, modern requirements have been fulfilled, resulting in noteworthy improvements. In 1997 the building was declared a World Heritage Site by UNESCO.

● **The Casa Calvet® (1889-1899).**

Carrer Casp nº 48. *Antoni Gaudí, architect.*

The first apartment building built entirely and designed by Antoni Gaudí in the Eixample area of Barcelona. The design follows that traditionally applied for middle-class houses in the city: the ground floor comprises commercial establishments and storehouses, the first floor is the living quarters for the owners and the remaining floors are for rent, except the final floor, the attic, which was used for laundry, deposits and smaller storerooms. The façade, on the Carrer de Casp is symmetrical, with a baroque-influenced style, especially on the top walls. However, as with all of Gaudí's works, it is filled with symbolic details with specific meanings. The cypress, for example, is a symbol of hospitality, and is sculpted above the door of the building, while the mushrooms on the façade are a reference to mycology, the hobby of the original owner. It is possibly Gaudí's most conventional work, although it also represents the definitive abandonment of medieval and Neo-Mudejar styles, which were used until then. It also represents the rediscovery of a Catalan baroque style, with a freedom and re-interpretation of space which was later to fully manifest itself in the Casa Batlló. The design work is noteworthy; Gaudí created various objects of permanent interest such as door handles, peep-holes and clothes hangers, in addition to wrought iron work and furniture for the owners.

● **The Casa Pascual and the Casa Pons (1890-1891).** Passeig de Gràcia nº 2-4. *Enric Sagnier, architect.*

This is one of the most valuable sites in the city and links the old city with the Eixample, the symbol of the Modernista city. Enric Sagnier, one of the most prolific and eclectic architects of the time, designed these two buildings as a single unit, respecting the petition of the two families, Pascual and Pons. Each corner is emphasised with towers which support each building and the lines of the façade are unified. In this work Sagnier used Modernista style with a Gothic repertoire; tracery, double windows and pinnacles.

● **Cases Rocamora (1914-1920).** Passeig de Gràcia nº 14-20. *Jacint i Bonaventura Bassegoda, architects.*

A large group of houses with a striking personality and which influence the most prestigious area of the Modernista city. They display a Gothic repertoire and French influences, such as the four cupolas which harmonise the façade.

Route 2 (Passeig de Gràcia)

The Casa Malagrida (1905-1908). Passeig de Gràcia nº 27. *Joaquim Codina, master builder.*

A building representative of the typical urban mansion or 'palauet'. Its owner was a cloth manufacturer who made his fortune in the Americas. The orderly composition of the façade and especially the mansard and the high cupola at each corner reveal a French influence.

● **The Casa Lleó Morera (1905).** Passeig de Gràcia nº 35. *Lluís Domènech i Montaner, architect.*

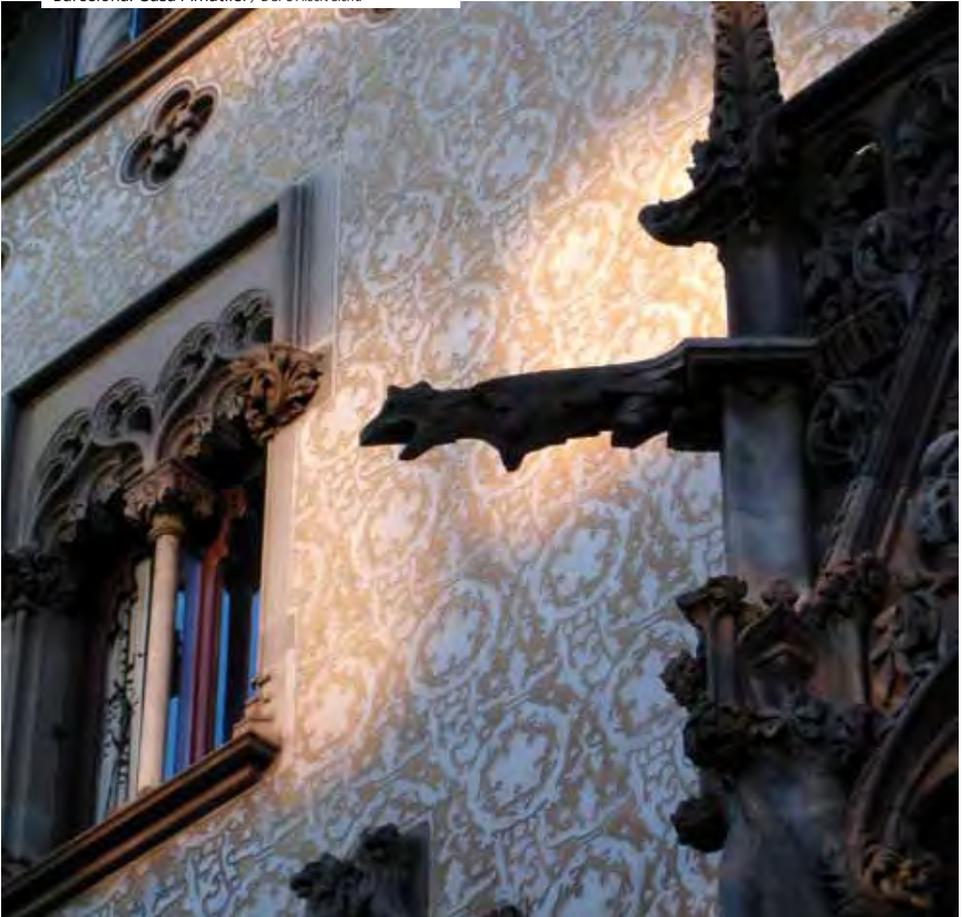
This is one of the most beautiful and most interesting buildings of Barcelona. Basing himself on a typical design for house construction, Domènech undertook an exercise in composition with the two unequal façades,

ordering and enlivening them with a totally Modernista style of his own, and with the participation of the finest artists of the time: Eusebi Arnau, Alfons Juyol, Gaspar Homar, Lluís Bru, etc. In the nineteen-forties the installation of a luxury boutique on the ground floor led to the destruction of one of the most beautiful premises on the Passeig de Gràcia.

● **The Casa Amatller® (1898-1900).** Passeig de Gràcia nº 41. *Josep Puig i Cadafalch, architect.*

This is the restored version of a previous building, in which Puig i Cadafalch carried out a detailed restructuring of his normal repertoire. Catalan Gothic architecture, his fascination for Nordic architecture, together with his talent and wise use of traditional arts, with almost abstract sgraffiti, glazed ceramics, wrought iron, etc. can all be seen here.

Barcelona. Casa Amatller / DGPC Albert Sierra





Barcelona. Casa Milà (La Pedrera) / DGPC Bob Masters

The result is one of the most attractive buildings on the so-called “Block of Discord”.

● **The Casa Batlló® (1904-1906).** Passeig de Gràcia nº 43. *Antoni Gaudí i Cornet, architect.*

Gaudí was given a commission to restore an already-existing building with new façades, a stairwell and the inclusion of a new floor. With these guidelines and a great deal of freedom he designed a mature work and paved the way for his subsequent masterpiece, the Casa Milà. The stairwell, between the two inner courtyards, was built with the modification of the glazed ceramic cladding, which shades from dark blue to almost white, with respect to the height, creating an exceptional homogeneity of light and space, and which is totally coherent with Gaudí's obsession with the use of natural light. The fanciful organic shapes which he used on the undulations of the façade are highlighted with an explosion of colour from the use of broken tilework, attributed to his co-worker J. M. Jujol. The importance of the top wall of the asymmetric façade (which had to be adapted to the already-existing neighbouring Casa Amatller), is emphasised by a sinuous mansard roof which recalls the shape of a dragon, fixed by the Gaudinian four-armed cross. The decoration and the furniture of the main floor are noteworthy. Fortunately, these have been almost entirely preserved. In 2005 the UNESCO declared the building a World Heritage Site.

● **The Casa Vidua Marfà (1901-1905).** Passeig de Gràcia nº 66. *Manuel Comas Thos, architect.*

An apartment block where the influence of a Catalan Gothic style is maintained, as with many other houses in the Eixample area. The freedom in the use of this style, with resources of all kinds, led to the assimilation of this type of building into Modernisme. The normal structure of these buildings must be mentioned; the large doorway and lobby which lead on to two stairways, that of the neighbours and that of the owners, a monumental construction leading to the main floor.

● **The streetlights on the Passeig de Gràcia (1906).** *Pere Falqués, architect.*

This feature comprises a streetlight and a bench and distinguishes the most important street in the Eixample area, the Passeig de Gràcia, a road which links the historical city with the town of Gràcia. The bench is made using broken tilework and as such is often confused with the work of Antoni Gaudí. The wrought iron work is from the workshops of

Manuel Ballarín. Pere Falqués, the municipal architect of the time, designed these features with slightly exaggerated proportions, a common characteristic in his works. Even so, they have become an essential part of this Modernista street.

● **The Casa Milà (La Pedrera)® (1906-1910).** Passeig de Gràcia nº 62. *Antoni Gaudí i Cornet, architect.*

This is the most innovative and exceptional apartment building made by Gaudí. Its façade features rhythmic undulations which form the balconies with their organic shapes (these are attributed to his co-worker J. M. Jujol), and remind the observer of waves, the holy mountain or the face of a quarry (hence its name, ‘pedrera’ meaning quarry in Catalan). The building was to have been completed with a large sculptural group dedicated to the Virgin, with a planned height of over four metres. It must be said that Gaudí's religious devotion was legendary and over the years his attitude became increasingly intolerant and intransigent (as noted by Joan Maragall). The building is not held up by supporting walls but by pillars and iron beams which allow for diaphanous floors, and therefore a freedom of design and a distribution of space that is not entirely determined by the structure of the building. This freedom is manifest in a more explicit manner on the sinuous façade, which although being of stone, is not a structural feature and does not support the building. It was a foretaste of today's curtain walls. The top floor, under the roof, and the roof itself, are a spectacular succession of beautiful areas; the spatial diversity created by the parabolic arches on the top floor is unforgettable, and is only surpassed by the roof itself - which is a feature that must not be missed - where the shapes of the chimneys, the top of the stairwells which lead onto the roof and the ventilation tubes recreate a surrealistic, fantastic world, a culmination of what he had already experimented with at the Palau Güell and the Casa Batlló. In 1984 the UNESCO declared the building a World Heritage Site.

● **The Palau de Baró de Quadras® (1904).** Avinguda Diagonal nº 373. *J. Puig i Cadafalch, architect.*

This is one of the most elegant works by Puig i Cadafalch, which emphasises the compositional order of the façade, with a continued use of the Catalan Gothic style. There is a plateresque decoration on the body of the

gallery with the traditional figure of Saint George fighting the dragon. All of the sculptures are by Eusebi Arnau and Alfons Juyol.

● **The Casa Comalat (1909-1911).** Avinguda Diagonal nº 442 / Carrer Còrsega nº 316. *Salvador Valeri, architect.*

This house is characterised by its two façades, the main wall, on the Avinguda Diagonal and the second façade on the Carrer de Còrsega, on the other side of the building. The architect has dealt with the façades in a totally distinct manner. The main façade has rococo forms and a pretentious style, in keeping with the conventions regarding the social status of the building's owners. The rear façade is a large undulating gallery with a complex closing system using Persian blinds and interesting ceramic finishes; it is a daringly Modernista construction.

● **The Casa Terradas (or Les Punxes)© (1903-1905).** Avinguda Diagonal nº 416-420. *J. Puig i Cadafalch, architect.*

A large group of buildings which occupy an entire irregular-shaped block. The six circular towers strengthen the corners of the complicated geometry of the site. One of the towers is higher than the others, and resembles a keep in an urban castle. The traditional repertoires of Catalan Gothic and Nordic architecture used assiduously by Puig are found in this work, and are compensated by the use of other references to local Modernisme, such as ceramic work, wrought iron and sculpture.

● **The Casa Fuster (1908-1910).** Passeig de Gràcia nº 132. *Lluís Domènech i Montaner, architect.*

This building, which has been converted into a luxury hotel, can be said to summarise a large part of the formal style which Domènech i Montaner created in previous, possibly more creative, works. The Casa Fuster is the synthesis of an entire process, and perhaps a rhetorical version of a style that was dying out.

● **Cases Cama (1905-1908).** Carrer Gran de Gràcia nº 15 and 77. *Francesc Berenguer i Mestres.*

Francesc Berenguer, disciple and assistant to Antoni Gaudí, often worked in the Gràcia neighbourhood. These two houses are fine examples of his work. The house at Gran de Gràcia nº 15 has several extraordinary glass and wrought iron galleries, in addition to a noteworthy lobby. The house at Gran de Gràcia nº 77 is a building on a corner, where Berenguer has created an interesting design with

an almost flat treatment of an apparently anodyne structure. The use of materials such as ceramics, wrought iron and glass makes the building more interesting.

Route 3 (Eixample 1)

● **The Zoology Museum (The Castle of the Three Dragons) (1887-1889).** Parc de la Ciutadella. *Lluís Domènech i Montaner, architect.*

The 1888 Universal Exhibition of Barcelona was a highly important event for the city. After an unfortunate beginning with indecisive moments, the organisation was redirected and took a positive turn, while the finest professionals of the time offered the new criteria of modernity which were arising in architecture and the arts in general. Domènech i Montaner, Josep Vilaseca and Josep Amargós Sota participated under Elies Rogent, the director of the exhibition. Today's Zoology Museum was the bar-restaurant of the Exhibition. This spectacular building may be considered as the pioneer of a new style which was to extend throughout Catalonia. It is a Modernista building which does justice to the name with its modernity in design, the use of materials with a stark rawness, such as exposed brickwork, laminated and cast iron, the purity of its walls and the large flat façades which were all constructed in masonry. It is not a reinterpretation of Catalan Gothic architecture, but a new style which is based on the essential and which appears void of any additional feature. It was not until ten years later that H. Berlage applied a similar style in the Amsterdam Stock Exchange, which was considered revolutionary in Europe at the time.

● **Umbracle (1883-1888).** Parc de la Ciutadella. *J. Fontserè, Gustà, J. Amargós, architects.*

With the recovery of the old Bourbon Ciutadella area, a series of buildings were constructed for cultural, leisure and educational purposes, such as this glass house, which is made with cast iron pillars and curved beams with metal latticework which together give an interesting air to this building. It has often been used as a site for various types of celebrations.

● **Greenhouse. (1888).** Parc de la Ciutadella. *Josep Amargós, architect.*

In line with the policies of the city council regarding the role of the Ciutadella as a cultural and educational area, especially in the field of sciences, a building was deemed necessary for plants from other climates.



Barcelona. The Museu Zoològic / DGPC Bob Masters

The greenhouse (hivernacle) fulfilled this requirement and the iron and glass structure is similar to buildings of the same type constructed in Europe at the time.

● **The Hydroelectric Station of Catalonia (1897).** Avinguda Vilanova nº 12. *Pere Falqués, architect.*

See the second route around Barcelona dedicated to industrial heritage, with a section on this important Modernista work.

The Estació del Nord (central structure and façade) (1910-1915). Avinguda Vilanova, s/n. *Demetri Ribes, architect.*

See the second route around Barcelona dedicated to industrial heritage, with a section on this station which is now the Barcelona bus station.

The Casa Antonia Burés (1903-1906). Carrer Ausiàs March nº 42-46. *Juli Batllevell, architect / Enric Pi, master builder.*

This is a typical building in the lower area of the Eixample. The façade design is in keeping with the social standing of the users for whom it was intended. The decoration, which

is spectacular and well-worked, decreases in intensity with the height of the house.

The Former Doctor Palomas Pharmacy (1907). Ronda Sant Pere nº 40. *Fèlix Cardellach, architect.*

Another example of a commercial establishment with a Modernista repertoire, close in stylistic terms to that of Hector Guimard's Paris, this time in the Cerdà area.

The Forn Sarret (1906). Carrer Girona nº 86 / Carrer Consell de Cent nº 372.

A traditional shop decorated with a profusion of *coups de fouet*, in the style of Hector Guimard.

The Casa Pomar (1904-06). Carrer Girona nº 86. *Joan Rubió i Bellver, architect.*

The only terraced house which Rubió designed in the city. The designs applied by the architect on this narrow façade must be noted. The gallery of the main floor is a masterful and elegant work. The materials used, wrought iron, broken tilework, stone, ceramic work etc, lend a certain disorder to the composition. However, the result is positive. The

crowning, double-spaced upper wall is surprising, with slopes on two sides and Gothic-style tracery.

The Municipal Music Conservatory (1916). Carrer Bruc nº 104-112. *Antoni de Falguera, architect.*

This building has two, semi-detached cylindrical towers at its corners, which are crowned with conical shaped cupola. It is similar to the nearby Casa de les Punxes on the Diagonal (nº 416-420). The sculptural group on the main door is by Eusebi Arnau.

The Casa Lamadrid (1902). Carrer Girona nº 113. *Lluís Domènech i Montaner, architect.*

Like a large part of the Eixample area, the site for the building was narrow and long, with a design for two apartments per floor and in accordance with the customs of the time, both apartments were to face onto the road. Domènech used a conventional distribution and applied a contained and orthodox design to the façade in keeping with Modernista style.

The Casa Granell (1903). Carrer Girona nº 122. *Jeroni F. Granell, architect.*

Granell was a Modernista architect with a distinct personality; his style is unmistakable in the Eixample area. His works are always terraced houses (he never worked with isolated or representational buildings), and he used a repertoire of curves and sinuous lines similar to the style of French or Belgian Art Nouveau. He was possibly the Catalan architect who most used this style, compared to others who were more inspired by the Viennese Succession or the German Jugendstil. The Casa Granell is an elegant example of his style, where in addition to the use of curves and a *coup de fouet*, as noted previously, the correction of the façade with its restricted decoration is noteworthy.

The Casa Llopi i Bofill (1891). Carrer Bailèn nº 113 / Carrer València nº 339. *Antoni M. Gallissà, architect.*

An interest in local construction trades and traditions, which were highly valued by the English Arts and Crafts societies and adopted for modernisme, is evident in this work by Gallissà, an expert in these disciplines (he was the director of a school for the recovery of these trades in construction work). The formal design of the lower floor features a geometry of bare brickwork, and the manner in which it connects with the rest of the façade, with floral sgraffiti and wrought iron works on the balconies and galleries, demonstrates

his abilities with regard to details of construction.

● **The Casa Thomas (1895-1898).** Carrer Mallorca nº 291-293. *Lluís Domènech i Montaner, architect.*

This building initially had only two floors and a cellar. It was the house of the Thomas family, who were engravers. The large lowered window provided the workshop with light and the large balcony on the main floor corresponded to the living quarters. Its elegance and audacity made it outstanding in its surroundings. In 1912 the owner added more floors to the building, a work undertaken by the architect Francesc Guàrdia, Domènech's son-in-law. The result showed the same formal and stylistic repertoire as that of Domènech i Montaner.

● **The Palau Montaner (1889-1893).** Carrer Mallorca nº 278. *Lluís Domènech i Montaner, architect.*

This is one of the few mansions or 'palaus' still left in the Eixample area. The first design was made by Domènech i Estapà. The work was later taken on by Domènech i Montaner and Antoni M. Gallissà, who introduced important changes. They went beyond the eclectic style of Estapà's two floors, and adapted a Modernista style which was closer to their own conception, adding an upper wall to the mansion with marked eaves and ceramics. The most interesting part of the work is possibly the decoration and the design of the interior undertaken by these two architects with the participation of craftsmen and artists such as Gaspar Homar, furniture designer, Rigalt, glass worker, and Eusebi Arnau, sculptor.

● **The Casa Macaya® (1901).** Passeig Sant Joan nº 108. *J. Puig i Cadafalch, architect.*

This is a reinterpretation of a Gothic mansion, with an indoor courtyard with stairs, covered by arches and leading to the main floor. The courtyard and the stairs comprise an area of special beauty. It has noteworthy similarities with contemporary works of the same architect, such as the Casa Amatller, with respect to the plain façade with sgraffiti and sculptural elements, although in this case a two-sided roof is not present as in the Casa Amatller. This style was present during most of this architect's professional career, although he also used the talents of leading artists and craftsmen; in this house sculptural features on both the façade and in the courtyard and the sgraffiti show perfect workmanship.

● **The Casa Planells (1923-1924).** Avinguda Diagonal nº 332. *J. M. Jujol, architect.*

Jujol was an outstanding co-worker of Antoni Gaudí (Casa Milà, Casa Batlló, etc.) who did not have the privilege of important clients and patrons. The Casa Planells is a fine example of a poisoned commission. First a single family home, then a multi-family home was commissioned, followed by the reduction of the construction site. The building which finally arose may be considered an example of Late Modernisme and a tribute to the Casa Milà (the Pedrera), in which he participated, or, on the other hand, as an exercise in austerity and economy of means, a step beyond Noucentisme, which at the time was dominant in the city, and the first step towards an Expressionism which was already being developed in Central Europe.

● **The Monumental Bullring (1916).** Gran Via de les Corts Catalanes nº 749. *Ignasi Mas Morell, architect.*

There are certain activities whose representation appears to be permanently trapped in a specific architectural language or style. This is true of bullrings, which not only seem to go frequently under the same name of 'Monumental', but are designed in a formal style with a clear Arabic influence, or at least a 'Neo-Mozarabic' style. This is the case

of Barcelona's Monumental; a splendid ring where Mas Morell adds a Modernista touch to an Arabic style, with the glazed ceramic appliques on the walls and cupolas with their unusual geometry.

● **The Sagrada Família© (1883-1926).** Carrer Mallorca nº 401. *Antoni Gaudí, architect.*

The most famous and the most admired of Gaudí's work, which has become a symbol of the city. The initial design was undertaken by Francesc de Paula del Villar, in a clear Neo-Gothic style. Shortly afterwards Gaudí took responsibility for the work and began to introduce increasingly daring changes, until he exceeded Gothic style with a synthesis of organicism, symbolism with evident Biblical references, and the application of a structural system already used in his previous works, especially in the crypt of the Colònia Güell at Santa Coloma de Cervelló, an exceptional testing ground for his concept of space and its structural mechanics. As he realised that he could not finish the work, he decided to construct only a single part as best he could, and he chose the Nativity façade (the east face). Here Modernista language is more apparent, showing exceptional imagination, and an abundance of symbolism and of plant-like forms. The towers of this façade were built later, as Gaudí only finished one of them; the

Barcelona. The Sagrada Família / DGPC Albert Sierra





Barcelona. The Hospital of Sant Pau / DGPC Bob Masters

others were copied with a repertoire which approaches Surrealism. The work has continued without Gaudí. Whether the work should be continued or not has been a highly controversial topic, as not enough documents or plans were left to show valid ways of solving the problems posed by such a complex work. Nor is it possible to put into practice the ideas behind the decisions which Gaudí often took on the site. Despite everything the work continues at a fine pace. Although often questioned by technical sectors and the public, it has to be recognised that the technical team responsible for the work over the last few years is highly capable. A special mention should be made of the apparently simple construction of the parish schools which were alongside the church. These were originally provisional and were constructed by Gaudí with a clear objective with respect to economy and constructive simplicity. However, they are wonderful works in brickwork with flat tiled paraboloidal roofs and are an example of Gaudí's excellent knowledge of space and mechanics. The schools were moved to a site of their own and for this reason they were dismantled, which in some respects was detrimental for the original buildings. In 2005 the UNESCO declared the

Nativity façade and the crypt of the Sagrada Família World Heritage Sites.

• **The Hospital de la Santa Creu i de Sant Pau® (1901-1930).** Carrer Sant Antoni Maria Claret nº 167-171. *Lluís Domènech i Montaner, architect.*

This large hospital figured in the last will and testament of Pau Gil, a Catalan banker who lived in Paris. He left four million pesetas (in 1888) for the construction of an exemplary hospital for Barcelona which was to bear the name of his saint, Pau. In 1898 land was purchased in the Guinardó neighbourhood near the Eixample area. The project was undertaken by Domènech i Montaner and work began in 1902. In 1911, the legacy of Pau Gil had been used up and only eight buildings of the forty-six proposed in the project had been built. A new entity was formed, together with the former Hospital de la Santa Creu (founded in the 14th century, located in the old city, and totally obsolete). The land required was purchased and work was continued, with the participation of Domènech i Montaner's son, Domènech i Roura, who later, on the death of his father, took over the construction work. The building is the largest and most noteworthy work of the Modernista movement, not

only in Catalonia, but in Europe. A series of characteristics make the construction exceptional: firstly, the general design of the work contemplated isolated pavilions, with apparently reduced proportions in order not to be overwhelming, and these are rationally located in a large park; secondly, the general organisation of the buildings in nine blocks of the Eixample area, thanks to the diagonal main road and the perpendicular arrangement of the pavilions, was a new, experimental realisation of unforeseen possibilities of the Plan Cerdà structure; thirdly, the visual and physical relationship along the Avinguda de Gaudí, which links the Sagrada Família and the Hospital, was to be an unsurpassable urban and scenic success; fourthly, overcoming the preference of the times for a compact hospital as opposed to the inoperability of pavilions, Domènech constructed a hospital of pavilions which would be a more pleasant solution for the patients and would also provide for the concentration of services by the creation of a system of underground passages which would link and serve all the pavilions, and which is still in use; fifth, the construction system of the pavilions with cavity walls, clad with glazed ceramics, with modulated arches and flat-tiled vaults over them, facilitates the ventilation and hygiene of the rooms; sixth, the desire not to exceed volumes and so suffocate the free space of parks and gardens meant the creation of small, cylindrical volumes on the roofs, rather than one single large one which would have greater impact; seventh, the aim behind the extraordinary beauty and order of the entire work was permanence in time, and still is. As in other works by Domènech, the cooperation of artists and craftsmen of exceptional quality has meant that the whole building is a magnificent example of applied arts and brilliant solutions. Sculptors such as Pau Gargallo, F. Modolell, Eusebi Arnau or painters such as Francesc Labarta and many other artists helped to create a work of unsurpassable value. The main building, which leads to the others, has become a landmark of the city and its enormous lobby, its noble staircase and the design of the vaults create an impact which contrasts with the schematic order of the events room above it. The library and the archives, on the top floor, are areas which should not be forgotten. The church and the Casa de Convalescència, works of Domènech i Roura, are also valuable. However, they have an eclectic, somewhat baroque touch, per-

haps because at the time Modernisme was being questioned. In 1997 the Hospital de Sant Pau i de la Santa Creu was declared a World Heritage Site by the UNESCO.

Route 4 (Eixample 2)

• **The Casaramona Factory**®, **CaixaForum**.

Avinguda Marquès de Comillas nº 6-8. *J. Puig i Cadafalch, architect.*

In previous comments regarding the industrial heritage of the city, reference has been made to this important industrial building which is currently the seat of the CaixaForum, one of the most important cultural centres in Catalonia. The former Casaramona factory is a purist Modernist building designed by Puig i Cadafalch. It has none of his typical reinterpretations of Catalan Gothic and Nordic images and uses traditional Catalan construction methods, with the fullest use of the possibilities of ceramics, brickwork, tiled vaults etc. The building was a textile factory which was built in a short time and the urgent conditions of its construction influenced the design of the buildings and their austerity and simple forms, with the almost exclusive use of brickwork and iron. The three large naves which form the site are covered with suspended ceramic vaults over a structure of cast iron columns. The roofs are flat and ceramic, in keeping with a Catalan roofing technique. The repetition of constructive motifs, for example the roof vaults, which are revealed on the façades, between the buttresses and which are also ceramic, lend a noteworthy expressiveness to all the closures of the main warehouses. The four corners of the building, with one floor higher than the others, spatially define and limit the entire complex, where, in addition, the two large towers, the clock tower and the water tower, provide a reference to the factory with respect to its urban environment. Today, after several major restoration works and excavations in order to create an underground floor which did not exist in Puig's project, the building is now used for exhibitions and cultural events of all types.

The Alcaldia de Sants (1895). Carrer Creu Coberta nº 104-106. *Jaume Gustà, architect.*

A large building with a monumental style and excessively large for its real necessities, with a profusion of Modernista decorative features. An interesting vestibule and assembly hall.

The Casa Fajol, "La Papallona" (1912). Carrer Llançà nº 20. *Josep Graner, architect.*

The most significant aspect of this formal rental accommodation building is the large crowning or upper wall on the façade with multi-coloured broken tilework in the shape of a butterfly, which may be an ironical remark with respect to ordered, orthodox façades or an expression of the surrealism incipient at the time of its creation. What is certain is that it demonstrates the popularity and acceptance which Modernisme attained in Catalan society.

• **The Casa Golferichs (1900-1901).** Gran Via de les Corts Catalanes nº 491. *J. Rubió i Bellver, architect.*

A single-family house with a garden, which later became a religious school. Today it is the J. Rubió municipal cultural centre. Rubio was a follower of Gaudí and experimented in this early work with a Gothic style, using the spatial and constructive possibilities afforded by local materials, such as brickwork and iron. The expressive size of the building and the large roof projections were a constant feature in his work.

• **The Casa Garriga i Nogués® (1902-1904).** Carrer Diputació nº 250. *Enric Sagnier, architect.*

Sagnier's eclecticism was evident in this elegant apartment house in one of the most prestigious areas of the Eixample. The site is unusual as it allows the construction of a lateral façade above the ground floor. This emphasises the corner with a tower which ends in a French-style dome. The sculptural groups which support the balconies on the main floor are the work of Eusebi Arnau.

The Casa Heribert Pons (1907-09). Rambla Catalunya nº 19-21. *Alexandre Soler i Marc, architect.*

Possibly the building in Barcelona most influenced by the Vienna Secession movement. Its composition avoids curves and tends to adopt straight, square or cubic forms. The garlands decorating the balcony on the first floor and what resembles an incense burner on the roof recall the works of J. M. Olbrich or O. Wagner.

The Casa Fargas (1902-1904). Rambla Catalunya nº 47. *Enric Sagnier, architect.*

An example of architecture destined for the upper classes, which did not adopt a Modernista style, which was already too common at the time, and which was designed to be different. Enric Sagnier was an architect

closely related to this bourgeois class and he applied his natural eclectic style to fulfil these demands. The Casa Fargas (the property of a prestigious doctor who had his clinic behind the house on the Consell de Cent, nº 333), was based on general Modernista criteria but with the application of rococo style decoration to its continual undulating gallery, and a centred façade in an elegant formal style.

The Casa Juncosa (1907-1909). Rambla Catalunya nº 78. *Salvador Vinyals, architect.*

The influence of baroque in Modernisme has not yet been studied enough. However, together with the omnipresent Catalan Gothic architecture, it has been a constant feature for many architects who designed buildings in the Eixample area. The Casa Juncosa is an example of Modernista criteria and baroque decoration which is transformed into a delicately refined rococo style on the gallery.

The Casa Antoni Costa (1904). Rambla Catalunya nº 122. *J. Domènech i Estapà, architect.*

Domènech i Estapà as with his other buildings in Catalonia (Catalana de Gas, the Royal Academy of Sciences and Arts), had a highly personal style which often tended to exaggerate or add disproportion. The results of his works are however, always interesting, as in this building.

The Casa Serra® (1903-1908). Rambla Catalunya nº 126. *J. Puig i Cadafalch, architect.*

The only parts remaining from the original building are the two front wings and the cylindrical, semi-detached tower, which acts as a central axis. It was never used as a small, private hotel and was made into a religious school after important modifications were made. Although Puig i Cadafalch often used Catalan Gothic or Nordic architectural resources, he applied features closer to those of the Hispanic Renaissance in this building. A new building was constructed a few years ago as an extension of the Casa Serra and the headquarters of the Barcelona Provincial Government. The size of this building and its closeness to the original elements mean that the Modernista building is merely anecdotal.

The Casa Pérez Samanillo (Cercle Equèstre) (1909-1910). Carrer Balmes nº 169. *Joan J. Hervàs Arizmendi, architect.*

Another small urban mansion or 'palauet' built by Barcelona's upper middle classes. The building has a clear French influence accompanied by a repertoire of local Modernista features such as an upper storey running gallery, with a lateral gallery and a large window on

the second floor. The building has been significantly reworked with new doors and a modified lateral façade. It has been the offices of the Equestrian Circle Club since 1948.

The Casa Sayrach (1915-1918). Avinguda Diagonal nº 442 / Carrer Còrsega nº 316. *Manuel Sayrach, architect.*

Possibly the apartment building most influenced by the works of Gaudí, with the curved and undulating forms which cover the façade, and its upper walls, reminiscent of the Casa Milà (the Pedrera). These, with the curvilinear surrounds of all its windows and doors, and the cylindrical tower which strengthens the corner, may be interpreted as a tribute to the works of Gaudí. The entry to the building with the stairs and the corridor to the inner courtyard are interesting.

The Casa Pere Company (1911). Carrer Buenos Aires nº 76-78. *J. Puig i Cadafalch, architect.*

A detached single-family home, also known as the Casa Melcior Colet (who was the final owner before it was purchased by a government body). The building marks a change in the professional career of the architect. He renounced often over-emphasised Gothic-style features and opted for plainness, simplicity and the dominance of clear colours, especially white. The influence of the Vienna Secession is manifest here. The interior was decorated and furnished by the designer Santiago Marco, one of the most prestigious inter-war decorators.

The Casa Provincial de Maternitat (The Pavilions of the Ave Maria and the Lactància) (1889-1898). Carrer Travessera de les Corts nº 131-159. *Camil Oliveras i General Guitart, architects.*

The Casa de la Maternitat (the Maternity Home) complex is noteworthy for the first two buildings (the Ave Maria and Lactation), which were made by Camil Oliveras, with the participation of General Guitart. The austerity and economy of means, the simple materials, bare structures, etc, make these pavilions excellent examples of a simple but expressive Modernisme.

Route 5 (The Upper Area)

● **The Güell Pavilions® (1884-1887).** Avinguda Pedralbes nº 7. *Antoni Gaudí, architect.*

Together with the commission for his palace, Eusebi Güell asked Gaudí to design the enclosure of his property in the upper part

of the city where he had porter's quarters, stables and a riding area. It is a work of reduced dimensions and is austere in style, as Gaudí demonstrated his excellent talents in making the most of the simplest, most everyday materials. The stables are covered with barrel vaults on parabolic brickwork arches. The riding area is practically square and is covered by a cupola. The most extraordinary feature however is the exceptional wrought iron work at the entrance gate, where a dragon has failed to stop Hercules reaching the golden apple, as in the poem *L'Atlàntida*, by J. Verdaguer.

The Miralles Gate and Doors® (1901-1902). Carrer Manuel Girona nº 55-61. *Antoni Gaudí, architect.*

In this work, of which little is left, Gaudí designed an entrance for the property of the Miralles family, who were pressboard manufacturers, with a combination of undulating lines of plant and animal inspiration, as well as a canopy protecting the doors and supported by metal braces.

The Casa Sastre i Marquès (1905). Carrer Eduard Conde nº 44. *J. Puig i Cadafalch, architect.*

A small, detached single-family building in which Puig tried to simplify the historicist contributions and make the most of traditional materials, such as ceramics, stone, brick, smooth stucco finishes, etc. The result is a small, vibrant yet simple work. Years later Puig was to apply these criteria to other similar buildings, such as the Casa Company and the Casa Muley-Afid.

● **The College of the Teresians® (1888-1890).** Carrer Ganduxer nº 85-105. *Antoni Gaudí, architect.*

Though a work of great austerity and restraint with respect to the materials used, here Gaudí continued his experiments with parabolic arches and the search for natural light. The building has a prismatic shape and comprises three bays. The central bay contains the open-air courtyards, the walls of which, on the second floor, have been replaced by a harmonious construction of parabolic arches, which facilitates the entry of natural light. The plain façades create a reclusive and hermetic atmosphere. The windows have folding shutters installed at the outside edge of the façade, which accentuates a sensation of closure.

The Casa Muley-Afid (1911-1914). Passeig Bonanova nº 55. *J. Puig i Cadafalch, architect.*

A detached single-family home with a gar-

den which has miraculously been conserved. It reveals the simplified lines which Puig used in various works (the houses of Sastre and Marquès and Company) and in which the use of white, plain stucco, with a reduction of historicist elements, resulted in a quietly contained, harmonious work.

The Casa Manuel Dolcet (1906-1907). Avinguda Vallvidrera nº 44 bis. *J. Rubió i Bellver, architect.*

A detached single-family home which currently houses the Eina design school.

The different sizes of the structures which comprise the house, the marked projections and the possibilities of the ceramic materials used were a constant feature of this architect, and this building is a fine example of his work.

The Stations of the Funicular Railway of Vallvidrera (1905-1906). Avinguda Vallvidrera, nº 66 / Queralt nº 20. *Bonaventura Conill i Arnau Calvet, architects.*

The funicular railway of Vallvidrera was founded in 1906, and has two stations which are small buildings designed in a style which recalls that of the Vienna Secession.

The Convent of the Redemptor® (1926). Carrer Bellesguard nº 30. *Bernardí Martorell, architect.*

A large building in which the ceramic work

is wisely used and recalls the finest moments of Modernisme, which was almost forgotten when this convent was constructed.

● **The Casa Bellesguard (1900-1902).** Bellesguard nº 16-20. *A. Gaudí, architect.*

One of the most beautiful, yet perhaps the least famous, of all Antoni Gaudí's works. The name Bellesguard comes from the summer palace of King Martin the Humane (15th century), the foundations of which were found on this site. Gaudí, perhaps sensitive to the history of the site, emphasised the medieval character of his work and a Catalan-rooted Gothic style inspired his design, which was a house for a single family with a large garden. The building is compact with a mainly vertical distribution. The surrounding area is filled with historical remnants which influence the house, and create the appearance of a castle or fortification with stone walls, some of which are from the site itself, and narrow, vertical windows and doors. The interior is difficult to visit but is attractive and contrasts with the harshness of the exterior. The upper floors deserve a special mention as a wonderful area which pre-date the upper floor of the Casa Milà (the Pedrera).

The Convent of Valldonzella (1910). Carrer Cister nº 39-41. *Bernardí Martorell, architect.*

The former convent of the Cistercian Order, in the old town, was burned, along

Barcelona. The Güell pavilions / DGPC Bob Masters



with others in 1909, in the people's uprising known as the Tragic Week. As a consequence of these events a new convent was built on a distant site in the area of Sant Gervasi. The work of Bernardí Martorell (nephew of Joan Martorell, the prestigious architect and former assistant to Gaudí) was a splendid exploration of the possibilities of construction in brick, which was occasionally excessive, yet at the same time a demonstration of the high standard of bricklaying of the time.

The Casa Rialp (1908-1910). Carrer Dominics nº 14. *J. Rubió i Bellver, architect.*

A detached single-family home in a residential area of the city. Rubió attempted to find the highest level of expression in ceramic materials in all its shapes and sizes, using fine, staggered, and queen closure bricks amongst other variations. The Casa Rialp is a fine example of his mastery. Inside the house are paintings by Torres García. The house has been extensively modified over the last few years.

The Rotonda (1906-1918). Avinguda Tibidabo nº 2. *Adolf Ruiz Casamitjana, architect.*

A building initially planned as a hotel, it has been used for many purposes over the years, most recently as a geriatric clinic. Partly thanks to its location next to the Blue Tram which climbs up to the Tibidabo, its large, cylindrical tower (which has given it its name), profusely decorated with pinnacles and ceramics, is a well-recognised landmark in Barcelona. The building has lost some of its charm, and neglect has left its mark. However, its curvilinear crowning and the 'rotonda' still make an unquestionable visual impact.

● **The Casa Roviralta "El Frare Blanc" (1903-1913).** Avinguda Doctor Andreu nº 31. *J. Rubió i Bellver, architect.*

One of the most interesting and complete works by Rubió, who created this single-family home in what had been a Dominican monastery (hence the name Frare Blanc or White Friar). He used all his knowledge and skill with respect to the possibilities of ceramic work. The structures of the building are skilfully composed with regard to the two streets onto which it faces. However, what is admirable here is the diversity of ceramic, brick and tile work. Very noteworthy are the force and elegance of the roof projections or eaves, whose size appears to exceed than their mechanical possibilities. After major modifications the house was converted into a restaurant.

The Casa Evarist Arnús, "El Pinar" (1903). Manuel Arnús nº 1-31. *E. Sagnier, architect.*

This house is located in an excellent position with a magnificent view over the city. It has always been a reference in the landscape of the Tibidabo area. The architect, Enric Sagnier, who built the house for banker Manuel Arnús, took his basic design from a Catalan farmhouse, to which he added two towers, one square, and the other octagonal. As in all of Sagnier's works, the eclecticism, correct proportions and good taste are exceptional.

The Tibidabo Fun Fair. Plaça Tibidabo nº 3.

The mountain of Tibidabo stands above the plain of Barcelona providing a fine background and the best view of the city. At the end of the 19th and beginning of the 20th centuries, Dr. Andreu promoted a garden-city at the foot of the mountain with the Blue Tram line to serve the new buildings, while linking the city with the base of the funicular railway which led up to the summit of Tibidabo. This area was converted into a leisure park with a series of buildings and attractions, presided over by the expiatory church of E. Sagnier. Many of these Modernista buildings have disappeared over time, while other new constructions have taken their place. The area still has the suggestive, yet decadent atmosphere of Spain's golden years.

● **The Fabra Observatory (1904).** Carretera de l'Observatori, s/n. *Domènech i Estapà, architect.*

The astronomical, meteorological and seismic observatory is the result, like many other Catalan institutions, of private initiative. In this case, its patron was Camil Fabra i Puig, the Marquis of Alella, who undertook the project of the observatory after it was rejected by the Barcelona Provincial Government, and who financed 80% of its cost. The building, like much of Domènech i Estapà's work, is eclectic and somewhat heavy-handed, but very personal.

● **The Park Güell® (1900-1914).** Olot, s/n. *Antoni Gaudí, architect.*

This is the most extensive and perhaps the most creative work of Antoni Gaudí. It reveals his vision of dialogue and relationship with nature, which is always present in his architecture. Eusebi Güell sought to imitate mid-19th century English garden cities and commissioned Gaudí to carry out the Park Güell project (Gaudí used the English word, *Park*, instead of the Catalan *Parc*, as Catalan was prohibited at the time), on the Muntanya Pelada, in the upper part of the city. A housing estate with a total of 60 lots was planned,

which were to be linked by gently sloping paths which connected with the two entrances to the park. Gaudí's powerful architecture, combined with the natural forms he used in his work, is clearly and beautifully represented in this park. It is enclosed by a wall, which, at the main entrance at the Carrer d'Olot, is flanked by two buildings, as an extension of the park. These are the porter's lodge and the visitors' reception centre, which are an entire manifestation of fantasy and imagination, with an explosion of colours, the result of decorative ceramic facing. Both of these buildings are crowned by a Gaudí-style four-armed cross, and the *Amanita muscaria*, another magical feature from the master-architect's repertoire. The enormous double stairs which lead to the vast covered hall, the Sala Hipòstila, which was planned as the park's market, is protected by the sculpture of a lizard, which has become a popular symbol of Gaudí's work. The covered hall supports a large part of the park square, which reaches outwards towards the city at its feet, bordered by a large winding bench which is decorated in a thousand colours and with materials such as broken tiles, glass, plates, bottles, etc, and which, like an enormous snake basking in the morning sun, appears to slowly twist its way over the city. The ramps over the sloping areas become viaducts where the terrain is steep, while the walls and pillars which support the weight of the land are made with stone from the area and are constructed in a very basic manner. At no point does the architecture hide nature, nor does the latter supplant architecture; it is a personal vision which runs through the entire park. The business project failed and only a single house was built, by F. Berenguer, which is today the Gaudí Museum and which was his home shortly before his tragic death. In 1984 UNESCO declared the Park Güell a World Heritage Site.

The Gaudí House Museum (1904). Park Güell. *Francesc Berenguer.*

Francesc Berenguer was a follower and devoted co-worker of Gaudí. He designed this house, which was the architect's home shortly before his death. The building is clearly inspired by Gaudí, and is discreet, not competing with other important buildings in the area. It currently houses the Gaudí Museum, with documents and furniture designed by the master architect.

The Casa Rubinat (1909). Carrer Or nº 44. *F. Berenguer.*



Barcelona. Park Güell / CE09 vito7

A magnificent house in the old town of Gràcia, where Berenguer constructed various buildings. The serene, ordered façade has floral sgraffiti and balconies with metal rails in simplified shapes. These do not distinguish the main floor from the rest. The building culminates in four brick pinnacles which appear to increase its general height.

The Cases Ramos® (1906-1908). Plaça Lesseps nº 30. *Jaume Torres Grau, architect.*

These three houses were designed as a unit, which gives the work a greater presence. The centre of the façade on the Plaça de Lesseps, with the sequence of the second floor and the gallery treated cohesively, and the decoration of the crowning give the impression of a serene, orderly composition. The lateral façade, on the Carrer de Septimània, is simpler and is the natural extension of the first, which ends in a delicate pavilion.

● **The Casa Vicens® (1883-1885).** Carrer Carolines nº 18-24. *Antoni Gaudí, architect.*

This is not only a beautiful house constructed by Gaudí, it also represents the first formal and material step of what would later be known as Modernisme in Catalonia and Art Nouveau in Belgium and France. In this work Gaudí's purpose was to overcome the then dominant historicist and academic trends and seek the roots of a new architectural style in accordance with the postulates of the 'national architecture' which only five years before had been proclaimed by Domènech i Montaner in the pages of *La Renaixença*. The essence of this was the recovery of the Mudejar style as the most authentic Catalan architectural style, based on the conviction that Hispano-Muslim architecture was one of Catalonia's cultural roots. The client, Manuel Vicens, was a manufacturer of ceramics, a fact which helped Gaudí to create unlimited forms and shapes on the

walls of the house. The building has undergone numerous important transformations. In 1925 it was extended and although the modifications sought to respect the original, its former inspired structure was in fact altered. At another moment, the reduction of the garden for the construction of another building also seriously affected the comprehension and the evaluation of the Casa Vicens. This smaller garden is still enclosed by a gridwork construction of wrought iron and stone, which recreates Garraf palm leaves. Despite these changes its expressive qualities and beauty are still noteworthy and it is still a masterpiece. In 2005 the UNESCO declared the building a World Heritage Site.

The Former Sedeta Factory (1895). Carrer Indústria nº 67-73.

See the first route through the industrial heritage of Barcelona.

The Mosaic in the church of Sant Pacià. Carrer Vallès nº 40. *Antoni Gaudí, architect.*

This is inside the Neo-Gothic church of Sant Pacià, in the neighbourhood of Sant Andreu. The remains of a floor decoration designed by Gaudí are in the transept. It is well-preserved and can be visited.

The church of Sant Andreu (cupola and bell tower). Plaça Orfila nº 20. *J. Domènech i Estapà.*

This large church was designed by Pere Falqués in a classical style. The tragic collapse of the cupola on the transept when the church was in use led to technical modifications and the work on the cupola and the new bell tower were undertaken by the municipal architect of Sant Andreu (the town did not come under Barcelona at the time), Domènech i Estapà, who was a prestigious structural expert. He constructed the cupola and the single bell tower, although two had been planned. His Modernista style is forceful and highly expressive and has converted this church into an urban landmark in the old neighbourhood of Sant Andreu.

The Former Fabra i Coats Factory (1894). Plaça Can Fabra s/n.

See the first route of Barcelona's industrial heritage.

Noucentisme

Route 1 (Via Laietana and surroundings)

The opening of the Via Laietana, which crosses the historical part of the city, was designed in the Baixeras Plan, which took

ten years to be approved and twenty-seven for the construction and demolition work to begin.

This road had, among other objectives, an evident and necessary aim: the creation of a rapid road which would unite the new city of the Eixample area, which was expanding rapidly, with the area of the port and its infrastructures.

This process, like the Parisian venture of the Baron de Haussmann, meant the creation of large new areas for high level constructions on both sides of the new road. These were to act as screens, hiding the old city, with its narrow streets and its buildings, many of which were in poor condition.

At the same time, the proposal to create a business neighbourhood along the new avenue met with widespread approval. A large number of the properties on this new thoroughfare were therefore administrative, banking and office buildings.

Noucentisme was already well-established, not only among architects, but also among government bodies, which facilitated motivation from different sectors and helped to make the Via Laietana into a new business area which mirrored the style of the Chicago School.

The Foment del Treball Nacional (1931-1936). Via Laietana nº 34. *Adolf Florensa, Josep Goday, architects.*

This is the corporate building of the Catalan industrialists of 'La Patronal', the Employers Association, with appropriate characteristics and evident classical references, such as the three compositional levels, the basement, the main structure of the building and the crowning and roof, which was embellished with two elegant towers with columns. The historicist and academic lines of the building are highlighted by the general formalisation of the façades and its windows in series, with clear touches of modernity, an aspect in which both Florensa and Goday frequently demonstrated their skills.

The Casal del Metge (1931-1932). Via Laietana nº 31. *A. Florensa / E. Catà, architects.*

Prestigious authors describe this building, together with that of the Foment del Treball and the Casa Cambó, as buildings where "classical language is manifested with a greater correction and urban efficacy". Little more can be added to the description of this building, which was created with almost Florentine criteria.



Barcelona. The Coliseum cinema / DGPC Mercè López

• **The Casa Cambó (1921-1925).** Via Laietana nº 30. *Adolf Florensa, architect.*

Florensa said, with respect to this building (which was promoted by the politician and financier F. Cambó), that it was necessary to oppose the “poor taste of the previous decades” - a clear reference to Modernisme, based on the new style and political ideas of Noucentisme. The elegance of the building and the restricted ornamentation of its façade make it an example of the style which at the time was to be the ultimate aim of architecture.

• **Office building (1918-1924).** Via Laietana nº 17. *Albert de Joan Torner, architect.*

Possibly the building most faithful to the American criteria of *office buildings*. Its rigour and the versatility of the floor construction promote the general concentration of services, stairs and lifts and allow easy access to offices, which are grouped together or easily divided. If it were not for the stairs that are typical of Barcelona, observers standing in front of the façades could easily imagine themselves to be in Chicago.

• **The Tax Office (1929).** Via Laietana, nº 8-10. *Francesc Guàrdia, architect.*

This building was once the Catalan headquarters of the state tobacco monopoly and was later a branch of the Spanish treasury offices. It is a large construction with a wide façade where all the compositional features of a classical repertoire are represented (along with several which are unclassifiable) and which the Noucentista movement resuscitated. There are classical entablatures, a profusion of curved and triangular pediments, Corinthian capitals, long balconies with classical balustrades and others with metal rails, and large brackets with modillions and an indeterminate number of large vases. Restraint, which for many Noucentista

architects was a golden rule, did not prevail with this building. This large construction is the symbol of a now-forgotten way of designing official buildings.

• **The Post Office (1926-1927).** Via Laietana nº 1. *Josep Goday, Jaume Torres, architects.*

As the building was for public use, the project was put out for tender in 1914, though it was not constructed until 1926-1927. The work is clearly monumental in design and has an academic composition which achieves an ordered appearance with the towers at different heights on the corners. The entry and the large lobby, covered by a glass cupola, are the most interesting areas which feature the works of painters such as Obiols and Labarta, among others.

• **The Coliseum Cinema (1923).** Gran Via de les Corts Catalanes nº 595. *Francesc de Paula Nebot, architect.*

The introduction to this guide includes a short description of the origins and the trends which formed the Noucentista movement. One of these sources was Mediterraneanism and the idealisation of Tuscany, while the other was more complex and pluralist and looked back over more than seventy years, to the France of Eugènia de Montijo, the opera of Garnier and the École de Beaux-Arts. The Coliseum cinema was the finest and most interesting model of this academic trend.

Route 2

(The Universal Exhibition of 1929, Montjuïc)

The 1929 Barcelona Universal Exhibition led to a marked transformation of the Montjuïc area.

Since 1907 a large international exhibition had been planned for the city. In 1914, Montjuïc was chosen as the site, and soon afterwards, in 1917, the objective of the exhibition was defined as the International Exhibition of Electrical Industries, which saw the initial transformation of the mountain of Montjuïc and the first building work. In 1923, with the acquiescence of the monarchy, the dictatorship of General Primo de Ribera was established. This new regime provided support for the project and the exhibition finally took shape as the Universal Exhibition of Barcelona. The work was speeded up and ended in 1929 with the inauguration of the exhibition.

• **Access Towers (1927).** Avinguda Reina Maria Cristina, s/n. *Ramon Reventós.*

These slender towers have a clear Venetian inspiration and mark the access to the exhibition area. This single entry was planned well before the event and was formalised with these features which establish it within the urban landscape. Together with the Palau Nacional, the National Palace, to the rear, which both terminates and presides over the area, these buildings mark the central thoroughfare of the exhibition site. In the middle of this thoroughfare is the Font Màgica, the Magic Fountain, which was a popular attraction in the year of its inauguration. The area between the access towers, the Font Màgica and the Palau Nacional - features which are formally disparate - covers the largest and most spectacular area ever created by Noucentisme.

The Offices of the Guàrdia Urbana (the former City Pavilion) (1928). Avinguda de la Tècnica. *Josep Goday, architect.*

This is an austere building with a noteworthy compositional harmony in which perhaps the only questionable aspect is the four figures which seek to harmonise the façade by imitating Simeon Stylites.

The Palaces of Alfons XIII and Victòria Eugènia (1923-1928). Plaça Marquès de la Foronda, s/n. *J. Puig i Cadafalch, architect.*

In terms of urban design, these two symmetrical palaces, or pavilions, centre and strengthen the directional thoroughfare of the entire exhibition area, from the two access towers to the Palau Nacional, while defining the square in front of them. With the shape of twin cubes with blind walls, although there is access for natural light in the roofs, they are excellent areas for exhibitions of all types. The style is somewhat confused or indecisive. Blind, flat walls with sgraffiti have clear Secessionist or Late Modernista touches, yet the pinnacles which appear on each corner can only attest to a historicist repertoire of doubtful origins.

The Flower Market (The former Agricultural Pavilion) (1927-1929). Lleida, s/n. *Manuel M. Mayol, Josep Ribas, architects.*

With an almost impossible, yet notably large site, the designers undertook a difficult project. Its decoration is highly complex, between a popular and an academic style, which converts the palace into a strange, yet suggestive construction. It has recently been converted into a drama centre as part of government initiatives.

● **The Archaeological Museum (The former Graphic Arts Palace) (1927-29).** Carrer Lleida, s/n. *Pelagi Martínez, Raimon Duran Reynals.*

Barcelona. Montjuïc / DGPC Bob Masters



This is the most orthodox building of all the palaces in the Universal Exhibition area, and is in keeping with the Noucentista ideals of reinterpreting the Tuscan Renaissance. The large façade is a fundamental feature which influences the entire palace, its correct proportions lending it a harsh beauty.

● **The Olympic Stadium (façade and tower) (1928).** Avinguda de l'Estadi s/n. *Pere Domènech Roura, architect.*

The municipal stadium, which was to hold the Popular Olympics of 1936, in response to Hitler's Olympic Games in Berlin, and which the start of the Spanish Civil War halted, was greatly modified as a result of the 1992 Olympic Games. The main façade with the Marathon doorway and the large tower still remain from the original stadium. These features, of an academic style, are outstanding due to their visual impact and the impressive slenderness of the tower.

Route 3

(School buildings and the upper area)

The introduction to this guide made a passing reference to the initiatives of the Mancomunitat de Catalunya, the Catalan Commonwealth, which included the promotion of the construction of 37 school areas for the social and cultural regeneration of society and which coincided with the spirit and the ideological and social objectives of Noucentisme.

The idea was important throughout the country and resulted in a group of school areas which were governed by identical criteria; large areas, the healthy influence of the sun, hygiene, open spaces for physical activities and positive education were the principles of the project. A large number of the schools built were designed by a single architect, Josep Goday, who was responsible for the educational buildings of the city council, a fact which facilitated and improved the formal and stylistic unity of all the buildings.

The schools listed below have a common architectural style, which is Noucentista and Mediterranean, with popular touches through the use of traditional materials and techniques, such as stucco, sgraffiti, glazed ceramic work, terracotta, etc, which were used to decorate rational, spacious and efficient buildings.

● **The Baixeres school buildings (1917-1920).** Via Laietana nº 11. *Josep Goday, architect.*

● **The Milà i Fontanals school buildings.** Carrer Carme nº 46-48. *J. Goday, architect.*

● **The Pere Vila school buildings.** Passeig Lluís Companys nº 18-22. *J. Goday, architect.*

The Lluís Vives school buildings. Carrer Canalejas nº 107. *J. Goday, architect.*

● **The Ramon Llull school buildings (1919-1923).** Avinguda Diagonal nº 269-275. *J. Goday architect.*

● **The Royal Palace of Pedralbes (and gardens)® (1919-1929).** Avinguda Diagonal nº 686. *Eusebi Bona, Nicolau M. Rubió i Turudí, architects.*

The Royal Palace has suffered various changes. The site on which it stands was ceded in the early 20th century by Count Eusebi Güell who possessed land in the area (see *"The Güell Pavilions", Modernisme, Route 5, the upper area*). Eusebi Bona's design led to the construction of the building in an academic manner, free from excesses or bombastic styles, which resulted in a serene and discreet architectural design unlike that of the Bourbon palaces. The property already possessed gardens, and Rubió i Turudí, who took over the design of the palace garden, used a plan of French influence, which was not surprising as he frequently worked with Jean C. N. Forestier, the engineer of the parks of Paris. This design integrated a large part of the pre-existing features with the new gardens.

● **The new monastery of Montserrat (1922-1936).** Carretera Esplugues nº 107. *N. M. Rubió i Turudí, R. Duran Reynals, architects.*

This monastery may confuse the observer, who might think that he is in Florence, observing a work of Brunelleschi. The influence of the Tuscan Renaissance, the Pazzi chapel and the baptistery of Saint John in particular, were the foundations of this project by Rubió i Turudí, as he himself stated in his writings. After the end of the Civil War (1936-1939), Duran Reynals, a co-worker with Rubió, took over the final work of the interior decoration.

Route 4

(A closer look at Art Deco and Rationalism)

In the final years of Noucentisme, European and American trends, such as Art Deco and Rationalism, spread and influenced certain architects in Catalonia. This was the era of 'moderated modernity'.

● **The Collasso i Gil School buildings (1932).** Carrer Sant Pau nº 101. *J. Goday, architect.*



Barcelona. The Collasso i Gil school buildings
/ DGPC Bob Masters



Barcelona. The Collasso i Gil school buildings
/ DGPC Bob Masters

In Route 3, “School buildings”, an explanation is given of the construction of school buildings in Barcelona and the use of the criteria of Noucentisme. J. Goday designed these buildings on a basis of Rationalist, Nordic and Germanic styles, which at the time were being imposed throughout a large part of Europe. The result is a splendid school with an excellent functional rationalisation (as in previous Noucentista schools), and in which the new attractive features were based, above all, on their pure volumes, the harmonised doors and windows, the use of materials without additions or strange coverings, and a daring canopy which centres the entrance.

The Casa Masana (1928). Carrer Lleida nº 9-11. *Ramon Reventós, architect.*

Social and health-based criteria were combined with the aesthetics of Nordic and Central European Expressionism in the work of Reventós, who designed, for the first time in Catalonia, a large apartment building without traditional inner courtyards which were generally dark and unhealthy. Instead, this building took advantage of the large courtyard of the block. The stairwells were ventilated from

the street itself and are located on the façade, forming a projected glass structure, which creates tension and results in a building of pure forms, culminating in the ceramic treatment of the upper floor.

• **The Casal Sant Jordi (1929-1931).** Carrer Pau Claris nº 81 / Carrer Casp nº 24-26. *Francesc Folguera, architect.*

This house signified a break from Noucentista architecture in terms of both style and function. Folguera was an excellent architect and a follower of Noucentisme, yet he was also well-informed and sensitive to the Rationalist trends which were being imposed throughout Europe. He designed a profoundly rational building and finished it with an almost Art Deco style. The façades represent the use of each floor. The first floor is for offices, with almost continual openings, the upper floors are for rental apartments and the two final floors are the home of the owner of the building. These final floors transgress traditional Barcelona architecture in two important aspects. The first is the location of the residence of the owner of the building on the final floor instead of the first floor

or main floor. The second, and most creative transgression, is that the owner's façade is on the interior of the building and not facing the street. In this design, the house opens onto a large terrace-garden on the final floor and the majority of the rooms face south. The Art Deco style lends elegance to this exemplary building.

● **The Myrurgia Factory (1928-1930).** Carrer Mallorca nº 351 / Carrer Nàpols nº 254. *Antoni Puig Gairalt, architect.*

The Myrurgia factory has been altered a great deal due to urban regulations. In its heyday it represented the synthesis of a Mediterranean Noucentisme in decline, with an emerging Rationalism, extremes which Antoni Puig brought together with finesse. The functional and structural design of the factory is in essence Rationalist. However the form given to the façades, the accesses, the reception areas, etc, comes from Noucentista criteria and displays classical symmetries, orders and rhythms supported by Art Deco in the overall decorative style.

The Modern Movement (1928-1939)

We recommend reading the introduction to this period "The Modern Movement and the Civil War (1936-1939)".

Route 1 (The upper area)

● **The Astòria building (1933-1934).** Carrer París nº 193-199. *Germán Rodríguez Arias, architect.*

The GATCPAC group introduced and promoted Rationalist architecture in Catalonia and Spain. Le Corbusier visited Barcelona three times over a period of a few years and held seminars and participated in GATCPAC projects. W. Gropius and Mies van der Rohe among others were known and admired and the Bauhaus was, at the time, a mythical school. This apartment building is an example of criteria more related to the German masters and that of the Bauhaus than Le Corbusier. The famous critic Carlos Flores wrote in 1961, "It is perhaps the most polemically advanced work of those constructed in Spain". The lower floor was occupied by a cinema, of which Rodríguez Arias only built the lobby and the bar. The property has since been significantly modified.

Apartment building (1935-1940). Avinguda Diagonal nº 419-421 / Carrer Enric Granados nº

126. *Ricard Churruga, G. Rodríguez Arias, architects.*

Ricard Churruga was a founder member of the GATCPAC, and in this work, another member, G. Rodríguez Arias also participated. The Rationalist criteria proposed by the GATCPAC, which were adapted to Catalan life and local possibilities, were used faithfully in this work.

● **Apartment building (1931).** Via Augusta nº 61. *G. Rodríguez Arias, architect.*

The freedom which the architect brought to this façade, with its gentle asymmetries, must be mentioned. It has other more striking features, such as the work undertaken on the first floor, which was unorthodox with respect to the controversial yet rigorous formal criteria defended by the GATCPAC. The building was later extended with two floors, a work undertaken following strict criteria.

The Barraquer Clinic (1934-1940). Carrer Muntaner nº 314 / Carrer Laforja nº 88. *Joaquim Lloret i Homs, architect.*

This is a multi-purpose building comprising an ophthalmic clinic, a surgery, wards for patients and the private home of the doctor who owned the building. Its exterior formalisation is typical of German expressionism, in the 'Mendelsohn' style, while the interior suffers from the rigidity of its structure of main walls. The inner areas reveal a convincing use of Art Deco. It seems to be a style which attempts to synthesise a possibly superficial Modernisme and an academic-based tradition.

● **The Casa Espona (1934-1935).** Camp d'en Vidal nº 16 / Carrer Aribau nº 243. *Raimon Duran Reynals, architect.*

Duran Reynals, a late-comer to the GATCPAC, was a loyal follower of its doctrines in this project. This building was an important contribution with respect to innovations in the distribution of the proper functions of a house and it revealed more rational ways of distributing the spaces of the apartments, taking into account the sun, the functional areas, the use of the building by day and at night, and the movement throughout the house, which led to the reduction of the unending passageways of the traditional houses of the Eixample. It also marks hierarchies amongst the free spaces according to their use. He abandoned none of these criteria during his extensive career and they are revealed for the first time in the Casa Espona.

● **The duplex apartment building (1930-**

1931). Carrer Muntaner nº 342-348. *J. Lluís Sert, architect.*

One of the first buildings constructed as a duplex or twin floor apartment. The first level is a 'day area', while the second is a 'night area'. The change of scale in the living areas is reflected on the façades which show a noteworthy formal diversity. Sert was the founder member and promoter of the GATCPAC, and in this house, one of his first projects, he shows himself to be well-informed with respect to European trends, having worked for a year in the offices of Le Corbusier.

Apartment building (1934-1935). Carrer Pàdua nº 96. *Sixte Illescas, architect.*

A building with numerous experimental features, both in terms of distribution, such as on the upper terraces, and in construction terms, in the use of traditional solutions, such as Catalan vaults and ceramic vaults, etc. The incipient industries of the time provided new materials, and innovative work is apparent, as in the metal sheets used for the balcony railings and banisters, reinforced glass, etc.

The Casa Barangé (1931-1935). Plaça Mons nº 4. *R. Churruga, architect.*

A detached single-family house on a complicated site which Churruga used as a further motive for emphasising the forms and volumes of the house.

Route 2 (Various works)

• **The Antituberculosis dispensary® (1934-1938).** Carrer Torres Amat, s/n, Passatge Sant Bernat nº 10. *J. L. Sert, J. Torres Clavé, J. B. Subirana, architects.*

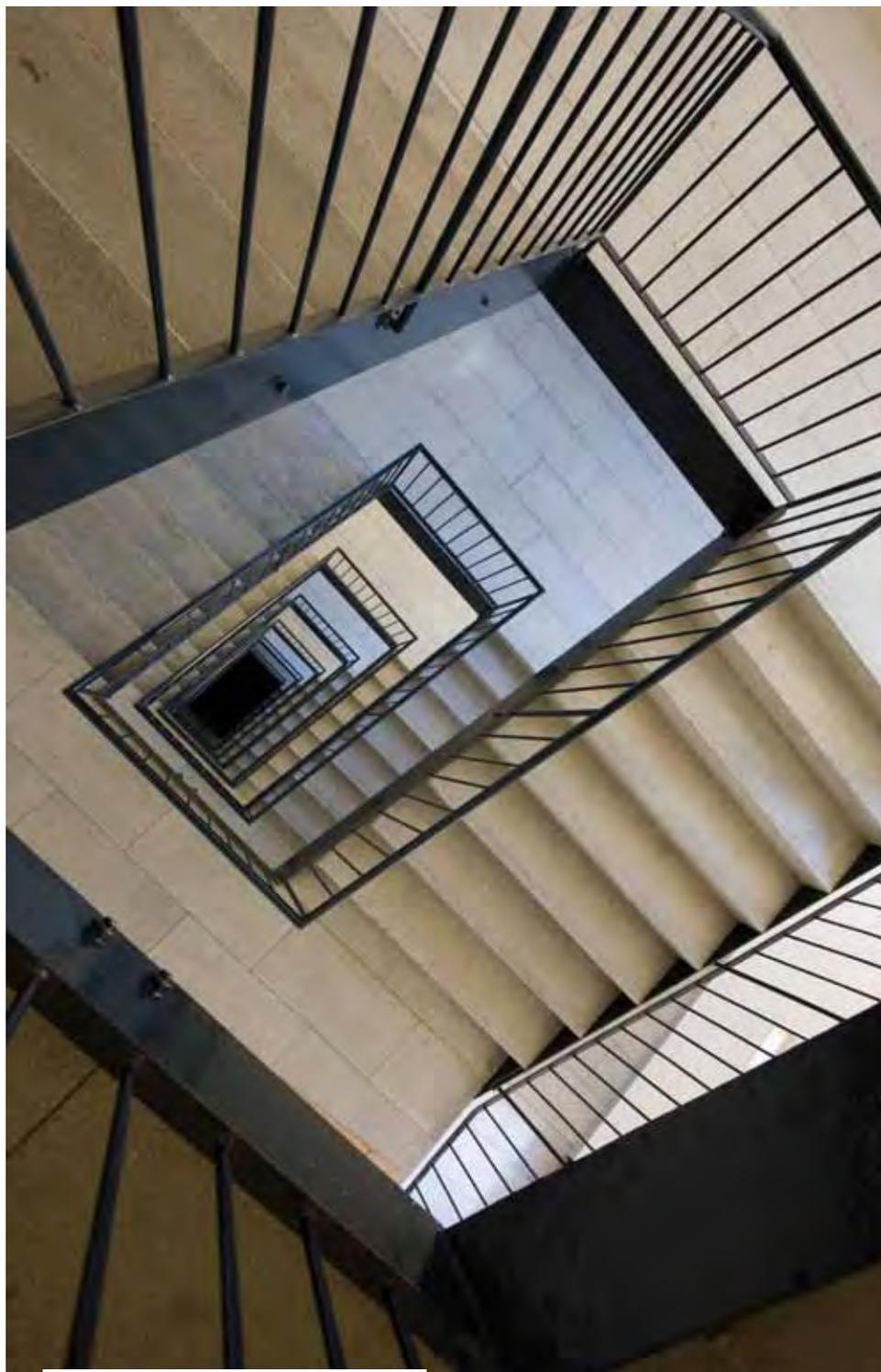
To Oriol Bohigas this building was "the masterpiece of our Rationalism and one of the most important works in Europe". In 1934 the government of the Generalitat of Catalonia commissioned the GATCPAC to produce a project for a dispensary for the treatment of tuberculosis. This commission led to the work which is still remarkable today. The building is not subordinated to the streets and it is designed primarily to fulfil its function with an optimum level of hygiene and natural sunlight. The furniture and numerous features of the building were designed by the architects and there are parts which have been conserved, such as the furniture in the splendid assembly hall and the library. At the end of the eighties it was readapted and restored by the Health Department of the Catalan Government.

The Urquinaona skyscraper (1936-1942). Carrer Jonqueres nº 18 / Trafalgar. *Luis Gutiérrez Soto, architect.*

The Rationalist architecture of Central Europe was a notable influence on constructions in Catalonia at the time, often leaving aside the GATCPAC and its ideology. This is an example of this situation, where Gutiérrez Soto, a Madrid architect, used a style inspired by the Expressionist works which had recently been undertaken in Germany. A few years later, this same architect designed the most representative building of what may be considered the architecture of the Franco Regime, the Air Ministry, ironically referred to as the 'Air Monastery'.

• **The Casa Bloc® (1932-36).** Passeig Torres i Bages nº 91-105. *J. L. Sert, J. Torres Clavé, J. B. Subirana, architects.*

The 2nd Spanish Republic was an era of marked creativity which was stimulated by the development of the arts and especially architecture. The GATCPAC, an organisation previously mentioned in this guide, was a leading force in the introduction and the promotion of modern European architecture and the ideological criteria behind it. Rationalist ideas, especially at the time, aspired not only to providing healthier and more useful houses through these new architectural movements, but also to having a decisive impact on the social and cultural improvement of the proletariat. The government of the Generalitat of Catalonia was receptive to this modern line of thought and commissioned the GATCPAC to work on important projects such as the Antituberculosis dispensary and the Casa Bloc. The ideas and proposals of Le Corbusier regarding the *immeubles-villes* were brought together in the Casa Bloc, which was a pioneering building in Europe in this respect. It is a building in a wave pattern with duplex apartments which are accessed by galleries which face north or west, while the living/dining room, the terrace and most of the bedrooms face to the south or east. The application of the criteria of hygiene and health, in addition to a wide range of common services, made this project the most advanced and positive in terms of social housing at the time. However, these services, such as the nursery, the cooperative, the games areas, etc. were not completed due to the end of the civil war and the triumph of Fascism. The rigour of European Rationalism, not only in terms of theoretical criteria, but also in formal and technical aspects, such as



prefabrication, the serialisation of materials, etc, was brilliantly redirected by its designers, who realistically interpreted the possibilities of the industrial resources available. This building was a compendium of the possible modern and traditional solutions in construction at the time in Catalonia, but these were governed by the more orthodox concepts of the modern movement. Over the last few years, the new Generalitat of Catalonia has undertaken important restoration projects.

Architecture for after a War

We recommend reading the introductory section "Architecture for after a War".

Route 1 (The early years)

● **Official Residence (1939-1940).** Avinguda Diagonal / Capità Arenas. *M. Solà-Morales, J. Soteras, architects.*

Perhaps the building with the most Rationalist connotations from the early years of the Franco Regime. Important modifications were made to the building in the nineties.

Apartment building (1941-1943). Carrer Amigó nº 76. *Francesc Mitjans, architect.*

This house was a landmark for a new concept of modern housing which it was hoped the new middle classes of Barcelona would accept. Mitjans, who had taken part in the GATCPAC movement as a student, worked with an architectural style which inherited two, often contradictory, ideas. On the one hand was the experience and effective use of modern criteria and ideals, and on the other an ideological substrate with conservative roots, which was distinctly commercial. This early house was the proposal of a new model of housing guided by functionality, efficiency and an attractive refinement. Rational distributions, the elimination of large corridors, a marked zonation, running balconies (the trademark of his style), correct construction, a noteworthy dominion of his profession and a natural and demanding good taste made the houses of F. Mitjans the most prestigious among the middle-classes. Years after this experience, in a popular television programme which focused on his work, he stated "people can be divided into two groups, those who live in a Mitjans house and those who hope to live in one".

The Rancho Grande Apartments (1944). Via Augusta nº 170-180 / Carrer Muntaner nº 367 / Carrer Santaló nº 104. *J. Lloret, architect.*

The post-civil war period and the Second World War led to an era of hardships of all kinds. In the construction sector the most basic shortages were above all in Portland cement and rolled steel. This mainly led to the use of many procedures which adapted to the situation at the time, such as ceramic beams, artificial stone, the reutilisation of the Catalan vault and an entire repertoire of techniques and products necessary for the process of construction. This large group of buildings in the upper part of the city is representative of the type of exterior finishing in artificial stone which was used profusely at the time in Barcelona, where there were quality manufacturers and craftsmen. In formal terms the building uses an academic repertoire and the corners were designed with the well-known strategy of semi-detached cylindrical towers. The large number of windows, of a remarkable size, lends the building a certain air of modernity.

The Vitalici Bank (1942-1950). Passeig de Gràcia nº 11 / Gran Via de les Corts Catalanes nº 632. *L. Bonet Garí, architect.*

This is one of the most interesting and apparently contradictory buildings from the nineteen-forties. Its design responded to certain requirements and totally modern uses: boutiques, a shopping mall, bar, restaurant and cinema. Bonet Garí's design may be considered exemplary. The location of the commercial areas, its polygonal layout, which unites the two access roads, and the supply of natural light to the gallery are the result of a rigorous and rational project. Furthermore, the positioning of the large upper structure parallel to the line of the chamfer lends greater lightness to the building. This would give the impression that the concept and style are modern, but this is not so. The façades, with their classical, imposing academic design, appear to demonstrate the interior division experienced by many professionals and artists with the establishment of the new Fascist regime, which imposed the return of a bombastic and academic architecture, full of outdated clichés.

The Credit Bank of Spain (1940-1945). Plaça Catalunya / Passeig de Gràcia. *Eusebi Bona, architect.*

This building presides over the most attractive part of the Plaça de Catalunya, so attractive, in fact, that it would improve any building constructed there. In this building, which occupies the site of the old Hotel

Colon, E. Bona, rather than placing the tower of the bank in the middle of the building, or using a round tower on the corner as was customary a few years before, had the brilliant idea of placing the tower on the other end of the building, which helped centre the entire façade of the block and harmonise the square.

Apartment building (1950-1954). Carrer Concili de Trento / Carrer Andrade nº 155-175 / Carrer Agricultura. *Manuel Casas Lamolla, architect.*

This is a large experimental project which occupies an entire block of the Pla Cerdà, like the Viennese *hoff* models of the nineteen-twenties. The comparison does not favour the Barcelona model. However, the ideology behind this operation, the space, the era, the quality of the project or the technical expertise make a valid comparison possible. This is certainly no replica of the 1927 Karl Marx – Hoff of Karl Elm.

Route 2 (The Eastern Area)

● **The Casa de la Barceloneta® (1951-1955).** Avinguda Joan de Borbó nº 43. *J. A. Coderch, M. Valls, architects.*

One of the first works which went beyond the academic dictates of the post civil war period and the model of cult architecture proposed by the Group R. Here, Coderch and his partner M. Valls reinterpret traditional Catalan architecture and use its most common materials, brickwork walls, glazed ceramics, book blinds, lime stuccos, etc. and create low-cost apartments which look in on themselves. The expressiveness of the façades gives the apartments their formal identity, while ignoring their immediate surroundings, a feature which represents a new manifesto.

Hotel Park (1950-1953). Avinguda Marquès d'Argentera nº 11. *Antoni de Moragas, architect.*

Antoni de Moragas, one of the promoters and theoreticians of the Group R, gave this work a Rationalist style and adapted it to the local area. It is wide and transparent, facing the open spaces in front of the Estació de França, and is closed off in the narrow lateral streets.

The College of Architects (1958-62). Plaça Nova nº 5. *Xavier Busquets, architect.*

This is the project that won the tender for the new central offices of the architects

of Catalonia. Busquets opted for a building which inherited the *International Style*, with a composition of a low structure adapted to the alignment of the streets and a high, prismatic, smaller structure where the numerous college services were housed on each floor, which were originally designed separately by other prestigious architects. The drawings made by Picasso specifically for this building still contribute greatly to its attractive appearance. Its location in the historical centre, in the Gothic neighbourhood near the cathedral and the Roman walls, create a contrast between its modern style and its surroundings, a matter which at the time of construction had not been totally resolved. Time has shown that in this case its adaptation into its surroundings has been positive and that its singularity dignifies the rest of the broad and anodyne façade in front of the cathedral and other historical features.

● **The Olivetti Building (1960-1964).** Ronda Universitat nº 18. *L. Belgioioso, E. Peresutti, E. Rogers. Direcció J. Soteras, architects.*

The Italian Group BBPR created this project and was one of the most active promoters and theoretical groups in the critical revision of the modern movement. After the Second World War, its members, Belgioioso, Peresutti and Rogers (the fourth member, Banfi, died at the end of the war) were recognised as outstanding participants of the second generation of European Rationalism. They undertook this project for the Olivetti company, which at the time was committed to design and modern architecture. The work is an interpretation of the architecture of the Cerdà Plan. Its façade has a delicately constructed glass curtain wall, which suggests a new and intelligent reinterpretation of the forms and structures which had characterised the Eixample.

● **The Noticiero Universal (1963-1965).** Carrer Roger de Llúria nº 35. *J. M. Sostres, architect.*

This building was an extension of the offices of the evening newspaper, *El Noticiero Universal*, which no longer exists. It was an analytical and contemporary demonstration of the possibility of understanding rigorous, Rationalist architecture, which Sostres himself defended, in combination with pre-existing environmental aspects or the urban landscape, which, according to the cultural trends of the time, imposed by Italy, are active factors when constructing in the city. The designer created a free building in which the

façade is no longer an isolated feature in the rigorous abstraction of the unvarying formal features of the Eixample, and demonstrates the capacity of the modern movement to integrate itself in a refined manner in the landscape of the pre-existing city.

The Mútua Metallúrgica (1955-1956). Avinguda Diagonal nº 394 / Carrer Provença. O. Bohigas, J. M. Martorell, architects.

The architectural group of Bohigas, Martorell and later, D. Mackay, were important promoters of Catalan architecture and highly influential theoreticians. The group's architectural work usually served as the basis for architectural controversy. Its adaptation to the most interesting trends of the time is proverbial. This office building combines several notable modern achievements, if one considers the time of its construction. What appears to be a curtain wall, although such a construction was not possible at the time, the vertical modulation of the openings in consonance with the omnipresent Eixample area, the successful urbanisation of the small area in front of the building, an unusual feature in the city, and the upper wall of the roof with steep slopes and a metal finish, like those of Central Europe, are a number of successful elements which, after 50 years, contribute to the modern appearance of the building.

Apartment building (1964-67). Carrer Lepant nº 307. V. Bonet, L. Nadal, P. Puigdefàbregas, architects.

The serious problem of housing shortages in the nineteen-sixties led to various proposals for housing programmes. This building is an excellent example of housing for a recovering class, with four bedrooms, a spacious living-room/dining room, functional distribution, the elimination of non-usable areas, and orthodox zoning, with a rigorously composed and correctly designed façade.

Apartment building (1959-1962). Carrer Padilla nº 323-329. A. de Moragas, F. de Riba, architects.

This house is an example, like others presented in this guide, of the new housing which was built in order to meet the important demands of the time, in this case from the middle class. It optimises the spatial possibilities, shows rigorous zonation in a modern language and a construction process in accord with the technical and economic facilities which the industry was able to offer at the time. All of these characteristics are present in this work, designed in a certain

elemental style, in which the ground floor was built with a structure of concrete pillars, lending freedom to the area, while the apartments were built with traditional load-bearing walls.

The Escorial Housing Estate (1955-1962). Carrer Escorial nº 50. Ribas, Mitjans, Perpiñà, Bohigas, Martorell, Alemany, architects.

Attempts to overcome the problems of sunlight, hygiene and dense construction in closed-in blocks had been proposed for many years (see 'Casa Bloc'). This large operation took up the issue, in this case for middle-class housing. The highest block is designed with duplex apartments and access is by means of galleries and corridors with a design and distribution almost identical to those of the Casa Bloc.

● **Cooperative Apartment (1961-1964).** Ronda Guinardó nº 44. O. Bohigas, J. M. Martorell, D. Mackay, architects.

The cooperative movement, with its workers' and proletarian origin, has been widespread in Catalonia since the 19th century. This system is still used throughout the country as a means of acquiring housing. This almost experimental house is an example of this movement and its contributions to the design and use of small apartments. In this case, the apartments focus on a large, irregular-shaped inner courtyard, which facilitates a certain level of communication between the inhabitants. The courtyard also serves as an ambitious resource to complement standard means of correct ventilation. The labyrinthine corridors giving access to the apartments, the intersecting volumes which they form and which the large courtyard defines, and the use of traditional materials such as open brickwork and glazed ceramics make this building highly acceptable. The façades are no more than the exterior expression of the interior 'disorder', provoked by the irregular shape of the property and the need to adapt the apartments to the perimeter of the site.

Apartment building (1960-1964). Avinguda Meridiana nº 312. O. Bohigas, J.M. Martorell, D. Mackay, architects.

Another example of a large apartment block (121), in this case for working-class occupants. A reduced surface area of 54 m² meant that the ambitious housing project had to comply with limiting narrow dimensions. The use of a structure based on concrete panels undoubtedly helped to solve the lack of useful space. The corner shapes of the small



Barcelona. Apartment building. Av. Meridiana, 312
/ DGPC Mercè López

galleries on the large façade characterise both the building and its parts and lend it an individuality which distances it from the frequent monotony of this type of building.

● **Apartment building (1955-1959).** Carrer Pallars nº 299-317. O. Bohigas, J.M. Martorell, D. Mackay, architects.

This is an exemplary building of what its designers referred to as “Realist Architecture”. It comprises 130 working-class flats, which were needed in the Cerdà area. The criteria of this architectural trend, according to its advocate, Oriol Bohigas, were: “The urgent problem, above other architectural considerations, is to provide as decent a house as possible, to the largest number of families possible, in the shortest time possible.” The use of traditional techniques and materials, almost the only possible resources at the time, did not signify the absence of compositional and functional rigour in this work. It is also an intelligent re-interpretation of the possibilities of the Cerdà block.

Route 3 (The Western Area)

● **The former Nestlé Building (1956).** Carrer Aragó nº 244-248. E. Bona, architect.

Eusebi Bona was the designer of numerous important buildings in the city (see the *Spanish Credit Bank*), and an outstanding exponent of monumental architecture with a marked *Beaux Arts* influence, as in his building for La Unión y El Fénix Español. He designed this building for the Swiss company Nestlé on the Passeig de Gràcia in 1956. The process of simplification and the purity of formal style is surprising, taking into account his important former works, but this may be explained by his clear ideological distancing from the many styles that he had mastered.

● **The Banca Catalana (1965-1968).** Passeig de Gràcia nº 84. J. M. Fargas, E. Tous, architects.

This building is the result of an offer for tender in which a large number of the most prestigious architects of Barcelona took part. Its winners, Tous and Fargas, were the pioneers of an architectural style requiring a high level of technology, which exploited all the possibilities of the underdeveloped industry of the time. The work, which is an endorsement of their criteria, consists of a robust structure which leaves the floors open, with total freedom in terms of the distribution of space. With respect to the façade, it is a modulated model of pre-fabricated components which frame plastic, movable paraboloids. This exacting finish and its mobility, recomposes the façade in accordance with the needs of the interior or the exterior, transforming the building into the most technologically advanced construction of the time.

● **The Gustavo Gili publishing house (1954-1961).** Carrer Rosselló nº 89. F. Bassó, J. Gili, architects.

A group of three buildings which are faithful to the modern movement, and, up to a certain point, to the criteria proposed by the GATCPAC 25 years previously with respect to the courtyards of the ‘islands’ of houses of the Cerdà area; an excellent example of modern architecture which transmits its faith in technology and the International Style.

● **Talaia Barcelona (1966-1970).** Avinguda Sarrià nº 71 / Avinguda Diagonal. F. Correa, A. Milà, architects.

One of the first high-level buildings authorised in the city. It is a totally modulated construction, with elements of 1x1 metre, which is seen principally in the prefabricated components of its façades. The different types of apartment and the number of apartments per floor resulted in the modification of the tower after Floor 17, which led to a façade structure which recalls Italian architecture of the nineteen-sixties.

● **The Trade Towers (1966-1969).** Avinguda Carles III nº 84-94. J. A. Coderch, M. Valls, architects.

This is a group of four towers for offices and services. The design is based on curved lines and generates narrow, modulated, glass curtain walls which follow the convex and concave curves of the sinuous façades. The building may be interpreted as an alternative reading to the straight, vertical and prismatic



Barcelona. The Gustavo Gili publishing house / DGPC Bob Masters

model of office building along the most orthodox lines of the International Style. Here, the building is broken down into various units and structured in curved forms with a dynamism like that of the world these towers supposedly protect.

- **Apartment block (1957-1961).** Carrer Johann Sebastian Bach nº 7. J. A. Coderch, M. Valls, architects.

Coderch, a co-founder of the Group R and promoter of the recovery of vernacular architecture from a Rationalist position, proposed a model for this Barcelona upper-middle class apartment building, in which subordination to zoning criteria is one of its decisive bases and in which two circulatory routes are created, the main route and the service route, which do not intersect, even in the lobby itself (as with Gaudí's design in the Casa Milà). The façades have a triple mobile closure system, which uses glass, fabric awnings and finally an updated re-interpretation of louver blinds, which are traditional in Catalonia.

- **The Law Faculty (1958).** Avinguda Diagonal nº 684. Giràldez, I. Iñigo, Subias, architects.

At the end of the nineteen-fifties Spanish universities were in conflict with Franco's

authoritarian regime, and student unrest concerned the political authorities of the time. This situation speeded up the construction of this law faculty in the upper area of the city, which at the time was relatively isolated from the centre of Barcelona. It was a building which, as a consequence of the circumstances, was designed and built in a year. The clean, modular design of the project, the foresight in the use of rolled iron for the structure and the extensive use of prefabricated materials were decisive. The wide service area with lecture rooms on two floors, parallel to the Diagonal, and the administrative block higher than, and perpendicular to, the former building made this educational facility a simple, representative and attractive construction. It is possibly the most interesting example in Catalonia of the International Style.

- **The Camp Nou (Barcelona Football Club) (1954-1957).** Travessia de les Corts / Carrer Joan XXIII. Mitjans, Soteras, Garcia B., architects.

Barcelona Football Club, or 'Barça', is said to be "more than a club", an idea that was consolidated in the nineteen-fifties with the construction of this football stadium. The work

surpassed all the economic, technical and sporting possibilities objectively available to the club. The work has a series of important features which ensure that, despite its age, it continues to be a modern and, in fact, attractive construction. The pitch has been excavated in the ground to facilitate access from the outside and to achieve the consequent striking and agreeable visual impact. The exterior visual impact of the three levels of stands is also controlled due to the lower level of the field. The first stand is on the same excavated level which creates a sensation of proximity to the pitch, a perception which is repeated on the other levels of stands. The continuous access routes behind the stands facilitate the rapid evacuation of the one hundred thousand spectators, the full capacity allowed in the stadium.

From the years of creating facilities up to the present

Route 1 (The Old City and Montjuïc)

- **The reconstruction and reform of the Gran Teatre del Liceu (1990-1998).** Rambla nº 51-54. *I. Solà- Morales, L. Dilme, X. Fabrè, architects.*

A fire in 1994 resulted in the practical destruction of the theatre and only the Sala dels Miralls, the access structure and the large staircase were saved. Its reconstruction was

controversial. Arguments centred on whether the building was to be reconstructed faithfully or if the events justified the construction of a building in a contemporary style. Soon afterwards, majority opinion favoured the faithful reproduction of the old Liceu, due to its historical, symbolic and representative importance with respect to Barcelona, in part as it had been destroyed by another fire in the 19th century. However, all the services, stage, facilities and dressing rooms were to be adapted to long-term, modern requirements. The new façades of the Rambla, which flank the historical part, are of a neutral and prudent opacity.

- **The remodelling of the Market of Santa Caterina (1998-2004).** Avinguda Francesc Cambó nº 16. *E. Miralles, B. Tagliabue, architects.*

Several years ago the city council decided to renovate and modernise all municipal markets in the city. The market of Santa Caterina was constructed in the area of the old convent of the same name and required important and urgent modernisation. The work of Enric Miralles and Bernadetta Tagliabue, in addition to updating the market in accordance with modern needs, is an interesting exercise in bringing the history of an area into modern times. As in all the work of these architects, this is a controversial, highly expressive construction, where the roof design, both inside and outside the new market, is outstanding.

- **Apartment building (1989-1994).** Carrer Carme nº 55. *J. Llinàs, architect.*

Improved standards of hygiene and the returning of dignity to the old city, in this case to the Raval neighbourhood, were two of the first objectives of the new democratic governments, which projected an extensive series of initiatives in a plan known as “From the Liceu to the Seminary”, consisting in the liberation of the area from the existing urban plan, new installations, the restoration of old apartments and the construction of entirely new apartments. This is the case of the building at Carrer del Carme nº 55. It is a new apartment building in a complex location, in a tough neighbourhood. The resulting building integrates with its surroundings and has been designed with apparent discretion, despite its marked presence.

- **The Centre of Contemporary Culture of Barcelona (CCCB) (1990-1993).** Carrer Montalegre nº 5. *A. Viaplana, H. Piñón, architects.*

Barcelona. The Mies van der Rohe pavilion
/ DGPC Lourdes Jansana



This is one of the most important cultural facilities in Barcelona and the metropolitan area. The old Town Hall, which during the 14th century was a convent of the Augustinian Order of Santa Maria de Montalegre, is now part of this large installation in the Raval neighbourhood. The restoration work which adapted the building to its new uses involved the change of access routes to different floors and a new structure which was added to the old building, with a large glass façade, amongst other important elements. These are operations which invite the question as to where the limits of intervention in historical buildings lie. The architects' excellent, skilful design make this work strikingly attractive.

- **The Museum of Contemporary Art of Barcelona (MACBA) (1988-1995).** Plaça dels Àngels nº 5. *Richard Meier, architect.*

The main installation in the re-evaluation scheme for the Raval neighbourhood is, in this case, an entirely new building for the Museum of Contemporary Art of Barcelona. R. Meier, the North-American architect commissioned to carry out the project, conceived a work which is eminently autonomous with respect to its surroundings yet which, de-

spite this, adds value to the area. The building resembles a striking, suggestive sculpture from both the square outside and from inside, where the collections and exhibits enhance the beauty of this building.

- **The Pavilion of Barcelona (A reconstruction of the German pavilion for the 1929 Universal Exhibition of Barcelona) by Ludwig Mies van der Rohe, architect.** Avinguda Marquès de Comillas, s/n. *Reconstruction by I. Solà-Morales, C. Cirici and F. Ramos, architects.*

Weimar Germany was represented in the 1929 Universal Exhibition of Barcelona by a pavilion designed by the architect Mies van der Rohe. This work, the Pavilion of Barcelona, was to be one of the masterpieces of international architecture from the day of its construction. The disassembling of the building at the end of the exhibition only increased the legend of its perfection and beauty. After various attempts, in 1981 the work of gathering information on the emblematic pavilion finally began. It has been faithfully reconstructed, with the logical exception of the impermeability and drainage of the roof. The criteria for reproducing works of historical value have been highly questionable, though

Barcelona. The Market of Santa Caterina / DGPC Norito Méndez





Barcelona. The CCCB / DGPC Lourdes Jansana

this work will always be the exception which proves the rule.

● **The Joan Miró Foundation® (1972-1975).** Avinguda Miramar nº 1. *J. L. Sert, architect.*

J. L. Sert, one of the founders and promoters of the GATCPAC, emigrated to the United States at the end of the Spanish Civil War, where he began an important professional and teaching career. The painter Joan Miró was a friend of Sert's and commissioned him to carry out the museum project, where the works Miró donated to the city of Barcelona in which to be exhibited. This was the second occasion which Sert returned to design a building in the city, after the end of the civil war. The building is distributed around a large courtyard and two smaller courtyards, where the exhibition spaces are open and continuous areas, restricted in size and on a single floor, which creates a familiar atmosphere and invites discovery. Lighting is solved by impressive curved skylights and large windows which open to the city below. Years before, Sert had designed the Museum of the

Maeght Foundation in Sant Paul-de-Vence, a work in which he used features which he was later to apply in Barcelona. This building has a style somewhere between the architecture of the modern movement and Mediterranean roots, which Sert never renounced. It is one of the most attractive museums in the city.

● **The Palau Sant Jordi (1985-1990).** The Olympic Ring of Montjuïc. *Arata Isozaki, architect.*

Every Olympic Games has as its 'insignia' one of its most representative architectural works. This was also true for the Barcelona Games. The Sant Jordi sports pavilion was the emblematic work of the event. Its large structure easily fulfils the ambitious programme which comprised the main pavilion, the multi-use pavilion and the common services building. The main pavilion has a capacity for 17,000 spectators and is covered by a group of three cupolas: the central cupola, which covers the games field, with almost one hundred skylights, the perimeter cupola, which corresponds to the stands and the lower cupola which covers the large lobby. This

set of three roof areas, two with flattened spherical shapes and one undulating, give the pavilion a dynamic yet serene appearance, aided by the overall intention to limit height. Its functionality has been widely proven and it is an installation with a high level of technology which has not suffocated the sensitivity of its design.

The Reform of the Olympic Stadium (1989-1991). Passeig Olímpic de Montjuïc. *F. Correa, V. Gregotti, C. Buxadé, J. Margarit, A. Milà, architects.*

In Route 2 (The Universal Exhibition 1929, Montjuïc), in the group of Noucentista works, a brief description was given of these facilities. The 1992 Olympic Games resulted in the almost total remodelling of the stadium and the extension of its capacity in terms of spectators and services. The new stadium is an up-to-date building which favourably reflects its past.

• **The Botanical Gardens (1989-1991).** Dr. Font i Quer, s/n. *C. Ferrater, J. L. Canosa, architects.*

The old botanical garden of Barcelona occupied the area of one of the old hollows of the mountain of Montjuïc, the Sot de la Foixarda. The traffic flow forecasts for the 1992 Olympic Games led to the transfer of the old buildings to another location on the mountain of

Montjuïc. This is the origin of today's botanical gardens, which are close to the Palau Sant Jordi, above the latter and from where visitors can enjoy a splendid view. The architecture is minimal in the best sense of minimalism, with areas open to plants, the obvious main focus of interest in the garden. The design centres on two fundamental ideas. The first is the grouping of plants in accordance with the five Mediterranean regions and within this, by affinities, in order to create natural landscapes. The second is an adaptation of the topography of the mountain to create areas suitable for plants. These two broad criteria are the foundations of this exemplary botanical garden.

Route 2 (The Eastern Area)

Restoration work on the Old Barceloneta Market (2002-2007). Plaça Poeta Boscà, s/n. *Josep Miàs, architect.*

The municipal government has sought to modernise the city's municipal markets, the majority of which have become clearly obsolete. The market in the Barceloneta neighbourhood is one of the most interesting works undertaken in recent years. The necessary extensions have been made with total respect for the original area, with the appearance of several features which have been added to the

Barcelona. The Botanical Gardens / DGPC Norito Méndez





Barcelona. The Agbar Tower / DGPC Bob Masters

old market and which create a new and modern image.

The Olympic Village neighbourhood (1989-1992). Avinguda Icària / Salvador Espriu. *Various architects.*

The urban planning which led to the construction of the Vila Olímpica, the Olympic Village, was the work of the architectural team of Bohigas, Martorell, Mackay and Puigdomènech. The living quarters for the participants were a varied example of buildings made by different teams of architects and the resulting neighbourhood is neither repetitive in shape nor in design. A walk along the Carrer Salvador Espriu and the Avinguda Icària, which are parallel to the sea, and the perpendicular streets of Arquitecte Sert, Frederic Mompou and Tirant lo Blanc, among others, provides a clear image of noteworthy architecture from the decade of the nineties.

The Meteorological Centre of Catalonia (1990-1992). Carrer Arquitecte Sert nº 1. *Àlvaro Siza, architect.*

A building designed with pure forms which appear indifferent to their surroundings, something infrequent in the work of the prestigious Portuguese architect, the creator of this large, white, concrete cylinder, which has become a reference in the cityscape of the Olympic Port.

Apartment block (2001-2005). Carrer Selva de Mar nº 2 / Parc Diagonal Mar. *L. Clotet, I. Paricio, architects.*

The stunning aspect of these high buildings is due to their façades which use mobile aluminium lattices, in infinite repetitions, and whose appearance is democratically left to the needs of the users themselves.

● **The Agbar Tower (2002-2005).** Avinguda Diagonal nº 209-211. *Jean Nouvel, architect.*

This tower has become an icon in the cityscape. The inspiration behind its shape is an immense geyser or fountain in accordance with its function as the corporate offices of the city's water company. It is an impressive 142 metres high and has 35 floors. Its location on the extension of the most important avenue of the city leaves no observer indifferent. The natural complexity of a building of these characteristics means that its technical services are distributed on three equidistant floors. The external surface is covered with a series of luminous features, like a second skin, which takes on different colours, depending on the computer program controlling them, a feature which makes the building a display unit of immense proportions.

● **The Farigola School (1980).** Hernán Cortés, s/n. *J. Bosch, J. Tarrús, S. Vives, architects.*



Barcelona. The French Institute / DGPC Norito Méndez

At the end of the Franco regime, new democratic bodies were faced by deficits in areas of education and health. In little more than a decade a large number of schools were built following criteria of architectural rationality, economy and investigation. This school was one of the first buildings to lead the way.

• **The Barcelona Auditorium (1988-1998).** Carrer Lepant nº 150. *Rafael Moneo, architect.*

The building has two main structures, the main auditions hall and the rehearsal room, which are joined by a large square protected by an enormous cupolino. The complex occupies two blocks of the Eixample. It is a magnificent building, isolated in an area which requires much improvement.

• **The Maquinista Shopping Mall (2001-2004).** Carrer Palomar / Ferran Junoy nº 75.

This large shopping mall occupies much of the area of the old machinery workshops of the Maquinista Terrestre i Marítima, from which it takes its name. The proliferation of large shopping malls in Catalonia, and Barcelona in particular, has not often been accompanied by quality design. One of the few exceptions is the Maquinista, which derived from a demanding project to create effective relationships between the interior and exterior, areas of transit and for relaxation, all of which result from careful design.

Route 3 (The Eixample and Collserola Areas)

• **Restoration Work on the Casa Thomas (1978).** Carrer Mallorca nº 291. *L. Clotet, O. Tusquets, C. Cirici, architects.*

The Casa Thomas is a Modernista work by Lluís Domènech i Montaner (see *'Modernisme, Route 3, Eixample 1'*). It was made into a large shop for designer products at the end of the nineteen-seventies, with an exemplary result which at the time was a model for restoration work on buildings with historical value.

• **The French Institute of Barcelona (1972-1975).** Carrer Mojà nº 8. *J. A. Coderch, M. Valls, architects.*

This cultural building has a lower structure adapted to the shape of the site with a high body of eight floors set back, which make the building visually interesting. Narrow windows and doors harmonise with the hermetic appearance of the façades.

• **The Frègoli Building (1974-1975).** Carrer Madrazo nº 54-56. *E. Bonell, architect.*

This building occupies a long, narrow site. At the time of its construction it was an important contribution to architectural discussion in the city. The enthusiasm for duplex apartments was Rationalist, though its style is lighter and more flexible than the orthodox version. The result is a work in which the architect has used the individual composition of the apartments to attain an almost sculptural façade.

• **The Joan Fuster Library (2001-2006).** Plaça Lesseps nº 20-22. *J. Llinàs, J. Vera, architects.*

This new public library is located in the upper part of the city in an area with complex traffic problems and a high level of activity. It faces the Plaça de Lesseps and spatially hides the height difference with the avenue above it, while fulfilling with dignity its role as a social project. Its architecture restructures the rhomboidal shape of the site with highly interesting results.

• **The Horta Velodrome (1983-1984).** Passeig Vall d'Hebron, s/n. *E. Bonell, F. Rius, architects.*

This is one of the first buildings made for the Olympic Games in 1992. As in another Olympic construction by the same designers, the Sports Pavilion of Badalona, this velodrome has a well-defined, pre-established, sober design with a formal purity which also aids its connection with a part of the city which appears separate from Barcelona.

● **The Collserola Telecommunications Tower (1989-1992).** Turó de Vilana (Tibidabo). *Norman Foster, architect.*

This was another essential operation for the city and the 1992 Olympic Games. Foster won the tender for the construction of the 288 metre high tower, the main criteria being to achieve an optimum narrow profile. The work has a single, traditional structural element, a large concrete pillar which is 4.5 metres in diameter. It is stabilised by 9 steel cables in three groups of three, which add tension to the tower and avoid oscillation. The high technology used transforms it into a beautiful yet unsettling object.

MUSEUMS

Among the many museums in the city, the most noteworthy are listed below:

The Archaeological Museum of Catalonia. *Passeig de Santa Madrona, s/n. Parc de Montjuïc.* The museum is located in the old Graphic Arts Palace of the 1929 International Exhibition. It features collections from the prehistory of Catalonia and the Balearic Islands and artefacts from Greek, Punic and Roman colonisation, with examples of the lesser arts of the Visigoth era.

The Barcelona Contemporary Art Museum (MACBA). *Plaça dels Àngels n^o 1.* The museum houses a collection of contemporary art initiated by Alexandre Cirici and Cesáreo Rodríguez Aguilera in 1959. The present building is strikingly modern and is the work of the North-American architect Richard Meier as a result of the agreement between the Generalitat of Catalonia and the Barcelona City Council. In 1988, the Consortium of the Contemporary Art Museum was created and in 1995 the building was inaugurated. Since then its collection has increased and many contemporary art exhibitions have been held here.

The National Art Museum of Catalonia (MNAC). *Palau Nacional. Parc de Montjuïc.* This building was constructed for the 1929 International Exhibition. It features medieval collections of Romanesque painting of international renown. It also has Romanesque and Gothic sculptures, collections of more modern paintings by Spanish artists (El Greco, Velázquez, Ribera, Ribalta and Zurbarán) and European artists (Tintoretto) and works by the Catalan baroque painter Antoni



Barcelona. The MACBA / DGPC Norto Méndez

Viladomat as well as modern works which were moved here from the old Modern Art Museum, which was previously annexed to the Catalan Parliament building in the Parc de la Ciutadella. The latter museum was inaugurated in 1945 and included notable collections of painting, sculpture, drawing, engravings and decorative arts from the 19th century and the early 20th century, with only a few works from art later than 1940. The works are by Catalan artists or artists associated with Catalonia, among whom are Modernista and Noucentista artists, whose works are now displayed in the MNAC.

The History Museum of Catalonia. *Palau de Mar, del Pla del Palau.* This museum occupies a part of the old General Trade Warehouses which were designed in 1881 by Mauricio Garrán. It was created on the initiative of the Generalitat with the unanimous support of the Parliament of Catalonia. It was inaugurated in 1996 and has educational exhibitions with models, graphic material, large-scale reproductions and several original artefacts which reveal the past of Catalonia, from prehistory to the present day.

The History Museum of Barcelona (MUHBA). This museum occupies various buildings. Its exhibits cover more than 2,000 years of history from one of the largest sites of historical urban heritage in Europe. Museum exhibits and spaces are located in: the Plaça del Rei, the Monastery-Museum of Pedralbes, the Park Güell Interpretation Centre, the Casa Verdaguier House-Museum, the Santa Caterina Space, the Refugi Antiaeri 307, and the Interpretation Centre of El Call.

The History Museum of Barcelona - The Plaça del Rei buildings. *Carrer del Veguer and the Plaça del Rei.* Part of this museum is in the former Casa Clariana-Padellàs, in an underground location. This part of the museum

allows visitors to travel from 1st century B.C. Roman Barcino to 13th century Barcelona. An underground route allows visitors to walk through the on-site remains of Roman and Paleochristian Barcelona (with the old basilica and the baptistery). The museum buildings also include important medieval constructions such as the Palau Reial, the chapel of Santa Àgata or the Gothic palace of Casa Padellàs. This latter building houses temporary exhibitions dedicated to modern and contemporary Barcelona.

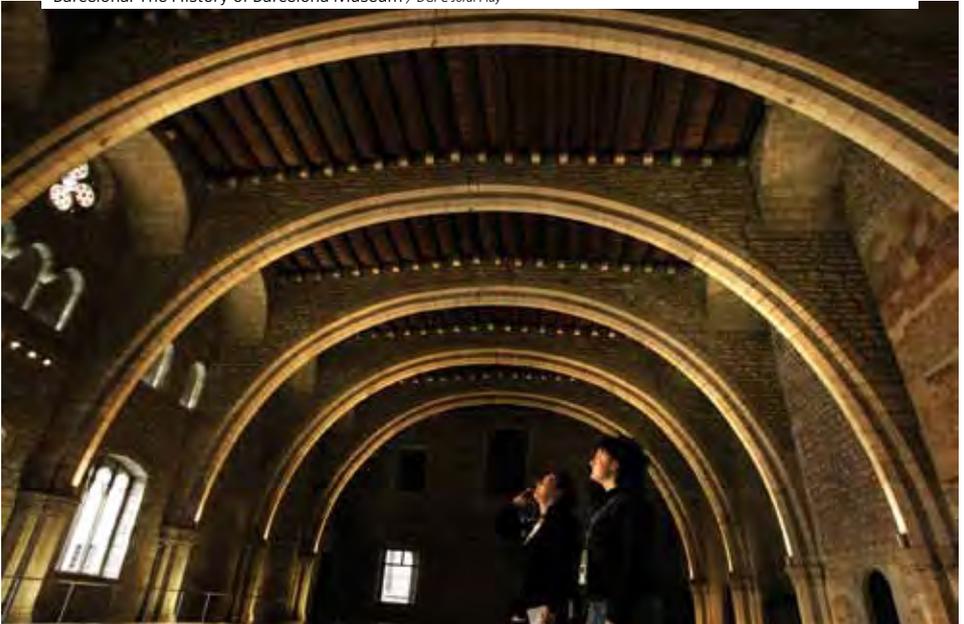
The History Museum of Barcelona - The Monastery-Museum of Pedralbes. *Baixada del Monestir nº 9.* This part of the museum is located in the outbuildings of a large 14th century Clarissan convent. It includes noteworthy exhibits of religious and ceramic artwork from the 14th to the 17th centuries which are related to the life and history of the monastery. The chapel of Sant Miquel and the murals of Ferrer Bassa (1346, from Siena) make any visit worthwhile.

The History Museum of Barcelona - The Verdaguer House-Museum. *Villa Joana, above the Carretera de Les Planes at km 7.* This house, where Jacint Verdaguer died in 1902, contains photographs, documents, dioramas, notebooks and books on the life and works of this important Catalan poet.

The Barcelona Design Hub. This centre is dedicated to the promotion, understanding and the proper use of design. The centre is an umbrella organisation for the heritage funds of already existing museums: The Museum of Decorative Arts, the Textile and Clothing Museum and the Graphic Arts Library. The Barcelona Design Hub is housed in two temporary locations: the DHUB Montcada, in the Palau del Marquès de Llió (Carrer de Montcada nº 12), and the DHUB Diagonal in the Palau de Pedralbes (Avinguda Diagonal nº 686). The former area houses temporary exhibitions and the studio galleries; it is also a documentation centre. The second area houses the permanent exhibition of the Museum of the Decorative Arts, 'From the unique object to the product design' and the permanent exhibition of the Textile and Clothing Museum, 'The clothed body'. The Graphic Arts Library is also here and is open for specialist consultations.

The Maritime Museum. *Porta de la Pau nº 1.* Located in the historical building of the Reials Drassanes, the royal shipyards, built in 1255 and restored in the 17th and 18th centuries, this museum was installed here in 1941. It includes archaeological and historical naval artefacts, models of ships, figureheads, old maps, the original model of the first sub-

Barcelona. The History of Barcelona Museum / DGFC Jordi Play



marine, made by Narcís Monturiol, and a life-size reproduction of the royal galley of John of Austria which took part in the battle of Lepanto.

The Joan Miró Foundation and the Centre for the Study of Contemporary Art. *Passeig de Miramar. Parc de Montjuïc.* Located in a magnificent building constructed between 1972 and 1975 by Josep Lluís Sert, this gallery houses an extensive collection of paintings by Joan Miró and several works by contemporary artists. It is a research centre with a large library and an archive of engravings, with a centre for large-scale contemporary art exhibitions.

The Music Museum. *Near the Plaça de les Glòries and the National Theatre.* These exhibits were previously shown at the Casa Vidal-Quadras, a building designed by Josep Puig i Cadafalch (Avinguda Diagonal nº 373). The collection includes European musical instruments from the 16th to the 20th centuries, and exotic instruments from the East and Latin America, as well as photographs, scores, etc.

The Picasso Museum. *Carrer Montcada nº 15-17.* Located in the old mansions of the Carrer Montcada, with noteworthy architectural features from the 13th to the 16th centuries, this museum houses important collections of paintings, drawings and graphic works by Pablo Ruiz Picasso (1881-1973), especially from his childhood and formative years. There is

also a large section of graphic and ceramic work, especially from the collection of Jaume Sabartés, a friend and secretary of Picasso.

The Frederic Marès Museum *Plaça Sant Lu nº 6.* This museum is located in a building adjoining the old Palau Reial Major, in the garden area. It contains collections compiled by the sculptor and antique collector Frederic Marès, from Iberian ex-votos to large-scale Spanish baroque works. The exhibits are from all over Spain. The collection also includes everyday objects from the 18th and 19th centuries and a sector which recalls its creator with a recreation of his studio, his library and sculptural work.

The Ceramic Museum. *Palau de Pedralbes.* The permanent collection has exceptionally important Spanish ceramic works noteworthy for their unique characteristics and artistic value: medieval artefacts from the Almohade period, Mudejar products from Aragon, Catalonia and Valencia, the Spanish-Moriscan earthenware of Paterna and Manises, the china and multi-coloured tiles of the Golden Age, rococo editions of the Koran, in addition to creations by contemporary artists.

The Cathedral Museum. *The cloister of the cathedral of Barcelona, in the old chapter house.* A collection of religious paintings and sculpture from the 16th to the 18th centuries.

The Museum of the Expiatory Temple of the Sagrada Família. *The annexed outbuildings of the temple of the Sagrada Família.* Plans,

Barcelona. The Natural Sciences Museum / DGPC Bob Masters



iconography, photographs, models and other information on the construction of the church, projects by Gaudí and a collection of photographs of his works.

The Francisco Godia Foundation. *Carrer Diputació n° 250.* The foundation occupies the lower and main floors of the Casa Garriga Nogués, a work by the architect Enric Sagnier. It is one of the most important private collections in Spain and covers the period from the 12th to the 21st centuries in Spanish, Catalan and international art.

The Zoology Museum. *Passeig dels Tilers. Parc de la Ciutadella.* Located in a large Modernista building, the work of Lluís Domènech i Montaner, which was built as a café-restaurant for the 1888 Universal Exhibition, it houses collections of large animals, insects and molluscs, with specialised sections on the Iberian Peninsula. It is an excellent complement to visits to the nearby Zoological Park.

The Geology Museum. *Passeig dels Tilers. Parc de la Ciutadella.* This is located in a neoclassical building built in 1882 by Antoni Rovira for the museum, which was founded in 1878 with the legacy of Francesc Martorell i Penya. It comprises large collections of mineralogy, petrology and paleontology, a collection of fossils from Catalonia and a large amount of graphic material.

The Geological Museum of the Seminary. *Carrer Diputació n° 231.* Located in one of the buildings of the Seminari Conciliar which was built by Elies Rogent (1878-1888), it comprises a large collection of more than thirty thousand fossils which are registered and classified, and also possesses the only biostatigraphic archive in Spain.

The Ethnological Museum. *Passeig de Santa Madrona. Parc de Montjuïc.* This museum was located in a new building in 1973. It is an area for cross-cultural understanding in a multi-cultural world. Cities, towns and villages are taken as the primary reference points for the study of society in all its complexity and includes important ethnological and artistic artefacts from South and Central America, Asia, (India, Tibet, and Japan), and Oceania (New Guinea and Australia) and from Sub-Saharan Africa.

The Barbier-Mueller Museum of Pre-Columbian Art. *Carrer Montcada n° 14.* Artefacts from Pre-Hispanic cultures from Meso-America, Central America, the Andes and the Amazon regions are featured in the collection, which includes sculptures, ce-

ramic work, tapestries and ritual objects. It is one of the most prestigious collections in the world in both national and international terms. It was ceded by the Barbier-Mueller Museum of Geneva (Switzerland) to the Barcelona City Council. The museum is the medieval Palau Nadal, on the historical Carrer de Montcada, in front of the Barcelona Picasso Museum.

The Egyptian Museum, The Clos Archaeological Foundation. *Carrer València n° 284.* This museum has a first-class collection of approximately one thousand Ancient Egyptian artefacts, revealing details of the lives and customs of the ancient Egyptians.

The Andean-Amazonic Ethnographical Museum. *Cardenal Vives i Tutó n° 16, inside the Capuchin convent of Sarrià.* A museum which focuses on the life, culture and natural environment of areas where the missionary activities of the Capuchins of Catalonia have had an influence.

The Gaudí House-Museum. *Park Güell.*

This contains the personal belongings of the architect, furniture and decorative features made by him or by members of his professional team.

Among the most picturesque museums (some of which are the most visited in the city), are the following:

The Barcelona (Barça) Football Club Museum. *Camp Nou de la Travessera de les Corts.*

With records and trophies of the team. It is one of the most visited and most popular museums in the city.

The Wax Museum. *Passatge de la Banca n° 7.* Next to the Rambla de Santa Mònica and located in a 19th century bank, this museum houses a typical collection of historical and fictitious personalities with musical and light effects.

The Automaton Museum. *Parc d'Atraccions del Tibidabo.* This museum has a noteworthy collection of motorised characters and groups.

Also worth mentioning here are the **Museum of Funeral Rites** in the Pompes Fúnebres building at the Carrer Sancho d'Àvila n° 2, the **Crime Museum** in the basement of the Law Faculty in the University Area, with objects and instruments used to commit crimes, the **Bullfighting Museum** in the 'Monumental' Bullring, and the **Firefighting Museum**, at the Passeig Nacional, n° 67.

La Baronia de Rialb

The Noguera

A large municipality whose population is mostly concentrated in Gualter, some three kilometres upriver from Ponts. The area has many old hamlets, which are practically deserted and scattered among them are twenty-four Romanesque churches, the majority of which have been abandoned. Noteworthy is that of **Santa Maria de Palau de Rialb**, its three naves and three apses now covered with wooden trusses. Its apses are decorated with blind windows resembling a cornice at its uppermost part, while all the perimeter walls of the building are decorated with Lombard arches and lesenes. The building dates from between the 11th and 12th centuries. The ruins of the Benedictine monastery, **Santa Maria de Gualter**®, standing on the right-hand bank of the River Segre, are also of interest. A subsidiary of the monastery of Ripoll, this building was destroyed in 1938 during the Spanish Civil War (1936-39), though its perimeter walls and part of its three apses, as well as part of a restored Romanesque cloister can still be seen. The church is typical of the Second Romanesque era, and was consecrated in 1207. A large sector of the area, upriver of Gualter, has been flooded by the reservoir of Rialb, which has meant the disappearance of much of its finest agricultural land and three ancient Romanesque churches. It has also led to the diversion and the improvement of the old road from Lleida to La Seu d'Urgell.

Barruera

See the Vall de Boi.

Batea

The Terra Alta

This town is the centre of a large area, which extends from the westernmost point of the Principality, to the area bordering the province of Saragossa, its separation marked by the River Algars. The old part of the town, the **Vila Closa**, was once surrounded by defensive walls and is of special interest. There are enclosed streets under ogival arches, such as the **Carrer de Cavallers**, while the main town square and a large stretch of the town's main street have interesting arcades, dating from the 13th and 14th centuries. The **parish church of Sant Miquel** is a noteworthy baroque building of three naves, with three doorways framed by columns and a large

pediment. Alongside the church is a slender octagonal bell tower, which is finely decorated and finished with a balustrade and a small central tower. On the outskirts of the town is the **Torre Martí**, a medieval manor house which was remodelled in 1445, and the **Torre del Castellà**, with its Renaissance windows, the residence of the Castellà d'Amposta of the Order of Hospitallers of St. John.

Beget

See Camprodon.

Begur

The Baix Empordà

A town and municipality of the Costa Brava, in the environs of Palafrugell, on the Begur massif, which extends towards the sea. The town stretches from the foot of the hill crowned by the ruins of the **Castle of Begur**®. The top of the castle has been made into a lookout point, with a railing which imitates the medieval battlements; it was declared a historic-artistic monument (MHA) in 1995. The town's narrow, winding streets lead to the castle's **four defensive towers**® of between 12 and 20 metres in height and finished with battlements. These towers, dat-

Batea. The parish church of Sant Miquel

/ DGPC Jordi Contijoch



ing from the 15th and 16th centuries, were declared historic-artistic monuments in 1944. Outside the town, close to **Mas Pinc**, (which once belonged to Carmen Amaya), there is a fifth tower with the same characteristics. The **church of Sant Pere de Begur** is a noteworthy Late Gothic building from the 16th-17th centuries. The **Castle of Esclanyà**® is in the adjoining village of the same name. The building has a large, singular rectangular tower and was declared an MHA in 1995. In the valley of Sa Riera, near the beach, is the former monastery of Sant Francesc, of the Friars of the Order of Minims, which was founded in 1699 and which despite its tortuous history is still standing.

There are numerous coves in the area, with tourist centres and beaches of note, such as Aiguablava, Fornells de Mar, Sa Tuna, Sa Riera, Cap Sa Sal, and others. Sa Riera, at the Punta d'en Toni, is the site of **Casa Cantarell**, a house constructed in 1962, in a project led by Josep Pratmarsó, an architect and member of the Group R. The work has clear Rationalist tendencies, with references to traditional and Mediterranean architecture. It stands on a square foundation which is divided - or multiplied, depending on the intention - and is, like all Pratmarsó's works, a highly elegant building.

Bellcaire d'Empordà

The Baix Empordà

An old town in the north-east of the region, covering an area which reaches from the Montgri massif to the spurs of the area of Valldevià, to the north-west. The town stands on a small hill crowned by the **castle-palace of Bellcaire**®, which was built by Ponç V, Count of Empúries, at the end of the 13th century. The count lived in the castle on a regular basis and died there in 1313. He was buried in its chapel. Another resident was his son, Ponç VI Malgaulí, who lived there between 1313 and 1322. The building is designed as a large square with a central courtyard surrounded by a square wall and round towers at each corner. The **castle church** has a single nave with a five-sided apse and is dedicated to **Santa Maria**. The old parish church of **Sant Joan de Bellcaire** was abandoned when parish ceremonies were transferred to the old main hall of the castle. The church is an interesting Pre-Romanesque building of the 10th century, which was extended with a new chevet in the 11th century. It has a Romanesque apse decorated with Romanesque murals, most of which are now conserved in the Girona Art Museum. The building lies on the outskirts of the town and has been totally restored, emphasising its Pre-Romanesque features,

Begur. Mas d'en Pinc / CE09 D. Nos



basically the three naves which are communicated by horseshoe arches, the central nave covered by a horseshoe arch and the lateral naves covered by quarter-circle arches. Several excavations have revealed all the phases of the construction of this interesting church.

Bellpuig de les Avel·lanes

See **Os de Balaguer**.

Bellpuig

The Urgell

An important town located on the eastern limit of the region and a centre of communications. It was the capital of an ancient barony which in 1386 became a branch of the regional house of Cardona, that of the Cardona-Anglesola. The old **castle of Bellpuig**, of which only the walls of the basement remain, was the residence of its barons between the 12th and the 16th centuries. It stands at the highest point of the town, which grew up around it. The town was initially walled though none of the old doorways or any walls remain. It has several **porticoed sectors** with old houses in the Plaça de Sant Roc and at the Carrer del Pou. The **church of Sant Nicolau** is an extensive 16th century building with a Renaissance doorway. The **mausoleum of Ramon Folc de Cardona-Anglesola**®, Viceroy of Sicily and Naples, who died in 1522, can be seen here. This mausoleum was moved from the old convent of Sant Bartomeu to the church of Sant Nicolau in 1841 and is one of the finest pieces of Renaissance sculpture in Catalonia. It was made of Carrara marble in 1522 by Giovanni Merliano de Nola. It has the structure of a triumphal arch, with sculptures and friezes of scenes alluding to battles and to the life and glory of Folc. At the centre lies a sarcophagus with a recumbent statue of the duke and above this is a Madonna held aloft by angels. The **monastery of Sant Bartomeu**® lies outside the town and was built by Ramon Folc de Cardona-Anglesola in 1507 for a Franciscan order which occupied it until 1835. It was recently occupied by the Paulist Fathers. There are two noteworthy cloisters: the first, with pointed arches, is the simpler, while the second has large arches between buttresses and an upper gallery of spiralled columns, with finely-worked capitals displaying plant-like themes and human and animal figures. It is a unique example of Late Gothic sculpture which has no equal in the Principality. The third floor, a Renaissance gallery, was added in 1614.

Bellver de Cerdanya

The Cerdanya

The municipality of Bellver marks the transition between the Cerdanya and the valley of the Segre or Baridà, which opens into the Alt Urgell. The town of Bellver is the centre of the so-called Petita Cerdanya and stands on a hill to the left of the Segre in the old area of Talló. It was founded in 1225 as a fortified emplacement and there are still remnants of the **old defensive walls**. At the highest point of the town, in the porticoed area near the square, is the Gothic, but highly modified, **church of Santa Maria i Sant Jaume**. The church of **Santa Maria de Talló**® stands to the south of Bellver, on the plain of Talló. It is the most prestigious religious centre of the Cerdanya, and was the seat of a community of Augustinian canons between the 11th and 14th centuries and a residence of the Dean of the Cerdanya. It is a large, 11th century Romanesque building with a single nave, lateral supporting arcades and an apse decorated with Lombard arches. Leading to its 16th century solid bell tower is an atrium with a door reinforced with iron, which is also from the Romanesque era. A 13th century **Romanesque image** of Santa Maria presides over the church and is the only one in the Cerdanya which is still worshipped in its original emplacement: the rest are in museums or in private collections. It was declared an MHA in 1993. There are other small hamlets in the area, with Romanesque churches, such as **Sant Julià de la Pedra**®, **Sant Andreu de Baltarga**, **Santa Cecília de Beders** and **Santa Eugènia de Nerellà**®, which boasts the finest Romanesque church tower of the Cerdanya. Also noteworthy are the mansion known as the **Torre de Cadell**, a 16th century stronghold at Beders, and the **caves of the Fou de Bor**, which are of great archaeological and ecological interest.

Bellpuig. The church of Sant Nicolau
/ DGFC Josep Giribet





Bellpuig. The convent of Sant Bartomeu / DGPC Josep Girbet

Benifallet

The Baix Ebre

A town at the northern end of the region, to the left of the River Ebre. In the old part of the town, built on a former Arab settlement and first documented in 1153, is situated the **hermitage** or old parish church, which is known as the **Mare de Déu de Dalt**. The church is Romanesque in style and has a vousoired doorway and sarcophagi of the former lords of the area, the Pinyols, which date from 1298 and 1300. There are also several frescoes from the Gothic period. On the massif of Cardó, to the east of the area, there is the old **convent and hermitage** of the Barefoot Carmelites, who lived there between 1605 and 1635, which is accessible only from Rasquera. The 18th century **convent church of Sant Hilarió** is now deconsecrated and has been restored as a museum. It covered a large area which comprised the convent buildings with the church and a group of 13 hermitages (there were initially only 11) scattered round about. In 1866 the convent of the **Balneari de Cardó** was built to make use of the bicarbonate waters of the area. It remained open until 1967. Today the water is marketed commercially.

Berga ✪

The Berguedà

An important town in the upper valley of the Llobregat, the capital and driving force of the region of Berguedà. Berga, the centre of the Iberian tribe of the Bergistans, later became a castle and the centre of a short-lived region, which was an extension of that of Cerdanya. Its former family of viscounts included the troubadour **Guillem de Berguedà** (1138-1196), who was famous for his adventurous life and for his 31 poetic compositions, which are still preserved. Of the old **Castle of Sant Ferran**, the centre of early Berga, there remain only walls which were reconstructed in a later era. The city began at the foot of the castle and is home to the old **church of Sant Joan**, with its Romanesque, Gothic and baroque features; it was once the centre of a community of Hospitallers and later of Cistercian monks and Friars of the Mercedarian Order. The **parish church of Santa Eulàlia** was established in the town in 1699, after the earlier church at the castle became a ruin. The church is an uncharacteristic building which was constructed between 1641 and 1687 and which was later extended. It retains two large paintings which are attributed to Antoni Viladomat. The town's **high street**



Berga. The church of Sant Pere de Madrona
/ DGPC Jordi Contijoch

and commercial centre has buildings from the 16th to the 18th century as well as others of Modernista and various eclectic styles. Remaining from the old defensive walls is the doorway of Santa Magdalena (14th century). A visit to the **Sanctuary of Queralt** is highly recommended. This is located on a mountain which dominates a large part of the region and distant horizons. The sanctuary is reached from the northern part of the mountain on a beautiful road, amongst verdant forests and springs, such as the Font Negra. The sanctuary was rebuilt in the 17th century and was extended and embellished on various occasions. The image worshipped at the sanctuary dates from the transition from Romanesque to Gothic and is a carved figure of a seated Virgin with especially beautiful features. The chapel of the Santa Cova, next to the sanctuary, is a building of an eclectic style which was built around 1916. In the easternmost part of the Serra de Queralt stands the noteworthy Romanesque church of **Sant Pere de Madrona**, a 12th century work of a single nave and a featureless apse. Berga has a municipal museum with collections of prehistoric materials from the region and other sections of medieval archaeology. Of special significance is the festival of **the Patum**, which was recognised by the UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity in 2005. The festival is a representation of mythical and

symbolic figures which dance to the sound of music or a drum beat, and which represent different days during the festive time of Corpus Christi. The **Casa de la Patum**, which was inaugurated and opened to the public on the 25th November 2007, aims to give visitors a taste of the local festivities. The tourist information centre, the “**Espai d’Interpretació de Berga**”, is located on the Carrer dels Àngels, in the heart of the city, and, as part of the Berga Regional Museum, it illustrates the city’s history.

Besalú ☆☆☆◎
The Garrotxa

The ancient centre of the region of Besalú, which lies in the wide valley of the River Fluvià. The ‘pagus’, or district, of **Bisuldunensis** became the centre of an independent region between 894 and 1111, when it was merged with the Countship of Barcelona. It reached its peak importance during the rule of Count Bernat i Tallaferro (994-1020), when it became the centre of a short-lived bishopric (1017-1020). The town retains a medieval layout of streets and squares, with noteworthy buildings such as the old **Cúria Reial**, which has today been partially converted into a hostel, the 17th century Town Hall, the mansion

of the politician Francesc Cambó, the **Casa dels Arcs** on the Carrer Tallaferro, the **Casa Llaudes or Cornellà** at one end of the Plaça de Sant Pere, with a courtyard in the style of a Romanesque cloister, and many other old buildings which lend a medieval air to the town. Particularly noteworthy is the **church of Sant Pere**◎, the old abbey which is now the parish church of the town. This abbey belonged to a Benedictine monastery, which was founded in 977 by Count-Bishop Miró, and which survived until 1835. It is a noteworthy Romanesque building with three naves, an ambulatory in the central apse decorated by sculptured capitals of Italian influence and with reliefs sculpted on the façade, next to the central window. The **church of Santa Maria**◎, an ancient Augustinian collegiate church, also founded in 977 and secularised in 1592, is located in the upper part of the town, on the site of the old counts’ castle, which has now completely disappeared. Only the chevet, with the transept, three apses and a few sculptural features remain. The ancient tympanum is now to be found at the Convent de Pedralbes (Barcelona). The **church of Sant Vicenç**◎, which was the parish church of the town, was renovated between the 12th and 13th centuries, and marks a transition from Romanesque to Gothic styles, with

Besalú. Bridge over the Fluvià / CE09 Miquel Pons



noteworthy sculptural features on its doors. An impressive **bridge over the Fluvià**® provides pedestrian access to the town at the south east. The bridge is fortified with towers and was first constructed in the 12th century and restored and modified several times. The bridge gives access to the sector where the remains of ancient walls can be seen along the riverside. The Jewish baths for the ancient ritual of the 'mikvâ' are still conserved on the site of the old "call" or Jewish quarter. Also to be noted is the Romanesque doorway of the old **hospital of Sant Julià** next to the abbey church of Sant Pere. On the edge of the town, near the confluence of the Capellada stream with the River Fluvià, is the church of **Sant Martí de Capellada**, a small building in the Romanesque tradition. This area is of great historical interest and is a popular destination for visitors as it is a site for fairs, markets and a wide variety of cultural events.

Beuda ★

The Garrotxa

A sparsely populated town which stretches from the southern slopes of the Serra de la Mare de Déu del Mont to the valley of the Fluvià, in sight of Besalú. The area has traditional workings of alabaster and granite, which were well-known and sought after from the Middle Ages. The small village of Beuda is presided over by the **church of Sant Feliu** de Beuda, a 12th century Romanesque building with three naves and three apses, a doorway formed by concentric arches and a solid bell tower. It retains a decorated 12th century baptismal font. The **Castle of Beuda**, a striking Gothic building, is situated near the village. Before arriving in the village, a turn-off from the main road leads to the **Sant Sepulcre de Palera**®, an old Benedictine priory, which was a subsidiary of La Grassa (Lagrasse) between 1107 and 1552. The large, three-naved church, consecrated in 1085, still stands. The building was completed later and the central nave covered with a barrel vault roof, and the lateral naves with quadrant arches. The municipality has other noteworthy **Romanesque churches**, such as Sant Pere de Lligordà, Santa Maria de Segueró, Santa Maria de Palera and Santa Lúcia de Beuda. The large farmhouse of the **Noguer de Segueró**, is an impressive 18th century building, with sgraffiti on the façade and ornate traditional furniture. Also to be noted is the farmhouse of **Coma-de-Roure**, to the west of the Serra del Mont.

Bigues i Riells ★

The Vallès Oriental

A municipal area of the Vall de la Riera de Tenes which is formed by two features which give the place its name, as well as by a large number of modern towns or housing estates on the slopes of the valley. It is a traditional summer holiday spot and popular site for second homes. To the western end of the area is the **Castle of Montbui**, which gave its name to the large Montbui barony, and of which there are still several important remains, and nearby, the **chapel of Sant Mateu de Montbui**, with a Pre-Romanesque style horseshoe apse. To the north of the municipality, at the bottom of a valley and almost suspended from a cliff face, is the ancient Benedictine monastery of **Sant Miquel del Fai**, which is surrounded by a carefully-tended natural area. Within this area lies the ancient parish church of **Sant Martí del Fai**, first documented in 878 and renovated in the 12th century. An interesting cave church remains from the **monastery of Sant Miquel**, which was founded in 997 and secularised in 1567. This **church** boasts a Romanesque façade and Gothic chevet, and the **Gothic priory** house is well-preserved and now used as a restaurant and lodgings. El Fai is accessible along tarmac roads from Sant Feliu de Codines and from Centelles. Located on a ledge of rock, halfway up the cliff, where the rivers Tenes and Rossinyol flow, the latter under the church itself, it is a popular spot for visitors. Several caves have been modified, with one featuring an audiovisual display, while there are also recreation sites.

La Bisbal d'Empordà ★★

The Baix Empordà

An important city and municipality, the capital of the region and located on a broad plain to the right of the River Daró. It is an old industrial centre which was well-known for its cork stoppers and ceramic industries. These traditional activities still continue today and the kilns, tiles and decorative ceramic work have been significantly developed over the years.

The city still retains its old centre, with narrow, winding streets and its town square, which echoes the ancient walled town centre which after the 16th century extended to the Raval and adjacent neighbourhoods and, after the 18th century, along the town's access roads. The **castle-palace of la Bisbal**® is an



Beuda. The Sant Sepulchre of Palera / DGPC Jordi Contijoch



Bigues i Riells. Sant Miquel del Fai / Palau Robert/ACNA S.L

impressive building in the historical centre. The building has a square structure which was extended in the 16th century to the west. It is a remarkable example of civil architecture, with battlements on raised walls, and a watchtower with a chapel which has a higher vantage point. The building has a central courtyard and has undergone major restoration work over the centuries with respect to windows and doorways. It was the residence of the bishops of Girona and its basic structure is from the 11th and 12th centuries, although it has been much altered by the above-mentioned restoration. The **parish church of Santa Maria de la Bisbal** is a baroque building with a harmonious doorway which dates back to 1757. The church retains several traces of its ancient wall, as does the **Pont Vell**, the old bridge, over the River Daró, which was rebuilt in 1606 over medieval features. The historical centre retains Renaissance Gothic houses (La Recтория, Casa Coramany, Casa Ferrer, etc.). The architectural style of **the Voltes (the arches)**, beside the Carretera de Girona, designed by Martí Sureda i Deulovol (1854-1860), and certain buildings on the Passeig and in the new area are highly characteristic of the town.

The **Terracotta Museum**, with pottery and industrial ceramics, is located at the Terracotta Building, one of the oldest ceramic cladding factories in the town. The museum has a collection of more than six thousand pieces, with ceramic objects and tools and

implements used for the production of pottery, the majority of which have been donated by manufacturers in the town. The collection also comprises an important collection of ceramics, ceded by the Generalitat, consisting of more than two thousand pottery vessels from around the Iberian Peninsula and the Balearic Islands.

Blanes ☆

La Selva

An important coastal town at the southern end of the Costa Brava, between Malgrat and Lloret de Mar, this is an important holiday seaside resort lying in a semicircle along the shores of the bay of Blanes. It has a small fishing and recreational sailing port with an attractive promenade around it. The old town is set at the foot of the hill where there are still remains of the **Castle of Sant Joan** consisting of a restored tower, traces of walls and a chapel of the same name. The **church of Santa Maria**, which initially belonged to the suffragans of Tordera, is a noteworthy Gothic building from the end of the 16th century. Beside it lie the **remains of the old mansion or palace of the Viscounts of Cabrera**, the lords of the area. The old, once-walled town still has a medieval layout and a beautiful **Gothic fountain** on the Carrer Ample. On the spur there was once a Capuchin convent, the **“Conventet”**, which is now private property. Behind it are the **Mar i Murtra botanical gardens**®, with more than three thousand plant species - many of them exotic - a library, an experimental laboratory and a herborium. Also worth a visit is the **Pinya de Rosa** property and its interesting art collection and samples of African plants, cacti and species of Mediterranean flora. To the north of the area is the **sanctuary of la Mare de Déu del Vilar**, which was built between 1609 and 1612 and extended and decorated in a modern style with votive offerings of a seafaring nature (miniature boats, navigational instruments, paintings of shipwrecks, etc). The image of Santa Maria is a Romanesque work from the late 13th century.

The District Library (the **Biblioteca Comarcal**, 2001-02) is a remarkable work by architects R. Artigas and R. Sanabria located at Passeig Catalunya nº 2. The building is open to the sea by means of a high glass façade which is protected by a large awning, and which contrasts with the curved and almost entirely covered form of the rest of the façade. This also houses the local tourist information bureau.

La Bisbal d'Empordà. The castle-palace
/ Palau Robert / Josep Moragues



Boí*See the Vall de Boí.*

Bolvir*The Cerdanya*

A town on the plain of the Cerdanya which has become a summer vacation spot with numerous residential homes and mansions. The old town is presided over by the **church of Santa Cecília**, a Romanesque building from the 12th century, with an apse decorated with corbelled moulding and a doorway in the centre formed by concentric archivolts, columns and sculptured capitals. It houses a 15th century **Gothic altarpiece** of Santa Maria from the chapel of l'Esperança. In the National Art Museum of Catalonia there is a **Romanesque frontispiece** from this church, with scenes from the lives of Santa Cecília and Sant Valerià, dating from between the 12th and 13th centuries.

Es Bòrdes*The Val d'Aran*

A municipal area in the lower or Baix Aran, to the left of the Garonne. It is a typically Aranes hamlet built beneath the rock on which the **Castell-Lleó** once stood, and which until its destruction in 1714, was the military centre of the valley. There are numerous towns (Benós, Begós and Arró) and a holiday area near the Uelhs deth Joèu, the Font del Grasilhon and the **Artiga de Lin**, which are all linked by a road from the town of Bòrdes.

Bordils*The Gironès*

A small municipality to the right of the River Ter. The **parish church of Sant Esteve** is an impressively grand, Late Gothic building, whose construction began in 1561. It has a façade crowned by two small towers at the corners and a solidly-built octagonal bell tower. Its largest altarpiece is of a Renaissance style.

Les Borges Blanques ★*The Garrigues*

The city of Les Borges is an active service and commercial centre. The old, previously walled town has a **porticoed town square** with buildings decorated in Renaissance style, such as the Town Hall (**La Casa de la Ciutat**)

which was the former residence of the Marquis d'Olivart, and other houses with lintels from the 15th and 16th centuries. The **church of Santa Maria** is of a neoclassical style from the second half of the 18th century. The **municipal park of El Terrall** is an attractive feature, with small artificial ponds, previously used for storing water, a garden sector and remains of old buildings, such as the arcades from the old baroque cloister of the Convent del Carme. Les Borges is an industrial centre, particularly for the production of olive oil. There is a theme park, the **Parc Temàtic de l'Oli**, which has a collection of old presses and other instruments related to this ancient industry.

Borredà ★*The Berguedà*

A municipality located on the border between the regions of the Berguedà and the Ripollès. It once belonged to the monastery of Ripoll, which was first documented in 886. The town still retains houses from the 17th and 18th centuries, while at its centre stands the **church of Santa Maria**, a Romanesque building which was extended and remodelled

Bordils. The parish church of Sant Esteve
/ DGPC Jordi Contijoch



between 1770 and 1780. Also in the municipal area, although accessible only by mountain tracks, is the Romanesque church of **Sant Sadurní de Rotgers***, a building with an apse with 11th century Lombard arches, a 12th century nave and an old bell tower over its vault. The area is one of great scenic beauty.

Bossòst * * *

The Val d'Aran

A town to the north-west of the Val d'Aran, lying on both sides of the River Garonne. It is an important commercial centre with numerous hotels. The old town is located to the left of the Garonne and its most remarkable monument is the church of **L'Assumpció de Maria**, the finest example of 12th century Romanesque architecture in the valley. It has a basilican structure while its naves are finished in three apses decorated with lesenes, blind arches and cornices, which continue along the walls of the nave. There are two remarkable **Romanesque doorways** in the southern and northern walls. That of the north is decorated with three semicircular concentric arches which are sustained by columns and capitals with floral motifs and ornamental intertwining forms. It has a wide ledge which is decorated with a chequered design and a marble tympanum, with Christ in the act of blessing, surrounded by symbols of the four evangelists and by the sun and the moon. The southern doorway has a simpler structure, of concentric arches and a tympanum with a Chi Rho monogram of Christ. It was constructed after the northern door and appears to be from the 13th century. The bell tower is also remarkable; it is Romanesque with a high, steep pyramid-shaped roof. At the other side of the Garonne, is the suburb of Sant Fabià, which is linked to the town by a bridge. The walk along the Garonne and by the town square is recommended. The houses have a definite French appearance, reminiscent of Gascony.

Breda * * ◎

La Selva

A small town which spans the valley of Breda on the eastern foothills of the Montseny massif. The town has an ancient tradition which still continues, in the manufacture of ceramic kitchenware. A more recent development has been the production of artistic ceramics. The centre of the town consists of the ancient **monastery of Sant Salvador de Breda** and its **historical area**. The Benedictine mon-

astery of Sant Salvador was founded by the Viscounts of Cabrera in 1038, and continued as an abbey until 1835. The Romanesque bell tower still stands as a magnificent example of Romanesque-Lombard architecture from the 11th century. It is 32 metres in height, with the floors framed by blind arches and matching mullioned windows on its four upper storeys, with dividing columns on the final two floors. The church was restored in the 14th century and was finished in the 16th century. It is a large Gothic building with capitals between the buttresses and its polygonal apse.

The monastery also boasts an adjoining **Romanesque cloister gallery** of twin columns while another gallery of simple arches has been conserved and is now in a private mansion in Blanes. Attached to the cloister is a big 16th century **abbey house** with a large inner **patio or abbey courtyard**, with Gothic windows and arches from previous buildings. Behind the monastery, facing the square, is what was once the old **parish church of Santa Maria**, of which a large part of the nave and its Romanesque apses remain. This has now been converted into the **Josep Aragay Museum**, containing ceramics, drawings, paintings and engravings of Josep Aragay i Blanchart (1889-1973), a well-known artist of the Catalan Noucentista movement. The front part of the building and the bell tower are the **Town Hall**. The old centre has several noteworthy buildings, among which is that of Can Trunes, with 16th century ogee arch windows.

El Bruc *

The Anoia

A municipality located to the north-west of the **mountain of Montserrat** with the mountain and its peaks, such as that of Sant Jeroni of over one thousand metres, forming a backdrop and the municipal boundary. There are several towns, the oldest and most historical being that of **La Guàrdia**, where there are still the remains of the ancient **castle of La Guàrdia** (or Bonifaci) at some distance from the town, as well as the **church of Sant Pau Vell**, which was restored in the 18th century on the site of Mas Elies. The old **parish church of Santa Maria del Bruc** still retains the apse and a large part of the cylindrical 11th century bell tower. A remarkable collection of 13th century **Romanesque murals** was discovered in this apse in 1958 and is still conserved here today. The murals represent scenes from the life of the Virgin (the coronation, the death and the worship of the kings), presided over

by the Pantocrator. The **monument to the Timbaler del Bruc**® is of interest; it is a work by Frederic Marès (1952) dedicated to the mythical hero of the Battle of the Bruc in which the French were defeated in 1808. The area has old farmhouses and farms which once belonged to the monastery of Montserrat, such as Can Massana and Vinya Nova.

El Brull ★

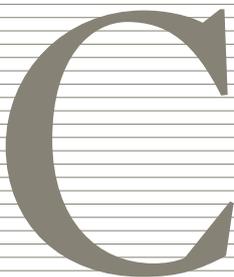
Osona

A rural municipality in the north-western area of the Montseny massif, a walking area with access to the sector of the Matagalls and Pla de la Calma, via Collformic, at 1,145m above sea level. The historical centre is the church of Sant Martí de Brull, located at the foot of the remains of the Castle of El Brull. The **church of Sant Martí** is a noteworthy Romanesque building of a single nave and apse with a frieze of blind windows, lesenes and Lombard arches, which was built between 1048 and 1062. The inside of the building has been highly modified and to the north-west

there is a bell tower which was constructed in 1791. There is an interesting collection of **Romanesque murals** from the first half of the 12th century, with scenes from the Genesis and the childhood of Christ, and these are now conserved in the Episcopal Museum of Vic. Of interest are the floor and several 12th century walls remaining from the **Castle of El Brull**. The Romanesque church of **Sant Jaume de Viladrover**, near the town of Sant Miquel de Balenyà, is a 12th century building with a slender bell tower at its western end. To the south, there are several interesting large farmhouses such as **Casademunt**, the current residence of a religious community, the **Sala**, with medieval features, and **l'Estanyol**, the clubhouse of a large golf course which is part of the El Montanyà holiday complex and its surrounding residential area. To the west of the area is the **prehistoric site of El Montgrós**, with a large, partially excavated wall, some one hundred metres in length, which, according to investigations, belonged to an indigenous castrum or fortified town from the 5th century B.C.

El Brull. The church of Sant Martí / Palau Robert/ACNA S.L





Cabanelles

The Alt Empordà

A municipal district of the mountainous area of the Alt Empordà which borders the Garrotxa region. Its population is scattered and centres on the old towns or parishes of Cabanelles, l'Estela, Queixàs, Sant Martí Sesserres, Vilademires and Casamor, all of which have **Romanesque churches**. There are those, like **Estela** and **Casamor**, which were once ancient monastic cells. The municipal area has nine Romanesque churches, all of which are from the Second Romanesque period, of a type which is common in this area bordering the Garrotxa and the Empordà regions, and which offer interesting aspects for those studying Romanesque art.

Cabanes

The Alt Empordà

A town located to the north of Figueres, between the Muga and Llobregat d'Empordà rivers. Near the town is the church of **Sant Feliu de Cadins**, a Cistercian building from the transition between the Romanesque to the Gothic (12th and 13th centuries) and which is now used for non-religious purposes. It was a Cistercian convent between 1169 and 1492. In the 15th century its community moved to Girona and still continues at Sant Medir del Gironès.

Les Cabanyes

The Alt Penedès

A small municipal area in the centre of the plain of the Alt Penedès. The old **parish church of Sant Valentí**, now the chapel of the cemetery, is of interest. It is a Romanesque building of a single nave with an 11th century semicircular apse and contains **murals** from the transition period between the Romanesque and the Gothic. There is also an old mosaic floor from a distant era, which is almost certainly Paleochristian. In 1135 the church became the centre of the Order of Hospitaller Friars of Saint John of Jerusalem, who moved to Vilafranca in 1306.

Cabacés

The Priorat

An area located to the south-west of the Montsant massif. It was a Saracen or Andalusian settlement which was originally known as Avincabasser. In 1149, a Premostratense

monastery was to be founded here. However, in 1158 the area was ceded to the Bishops of Tortosa, who made it into an episcopal barony which lasted until the 19th century. Its church, the **Esglesia de la Nativitat**, is a Gothic-Renaissance building with a noteworthy Gothic altarpiece of Santa Maria, a work attributed to Lluís Borrassà (~1400). Also worth a mention is the old bridge of the **Pont Vell**, otherwise known as the “Roman Bridge” or “pont romà” over the River Montsant, which is in fact a 14th century medieval work.

Cabrera de Mar



The Maresme

A municipal area of the coast between Mataró and Vilassar de Mar. The area extends northwards to the summit of the hill of Burriac, which is crowned by the remains of the ancient **castle of Sant Vicenç de Burriac**. The town is sheltered by the mountains of Burriac and Montcabrer and is noteworthy for its **town square**, and the interesting architecture of a group of houses, dating from the end of the 19th century to the beginnings of the 20th. The **church of Sant Felíu** is a Late Gothic building constructed between 1540 and 1570 which contained a **Gothic altarpiece** by the painter Bernat Martorell (~1420). This is now at the Diocesan Museum of Barcelona. Near the church is the **local museum**, with **archaeological remains** which have been found in the different excavations in the area. The town also boasts the site of Ca l'Arnau, from the Roman Republican period, with public baths and a kiln for the manufacture of amphorae. In the municipal area the following are worth mentioning: the Iberian town of Burriac, the necropolis of Can Rodon de l'Hort, the archaeological work at Can

Modolell, and the foundations of Roman villas in the Agell district, whose artefacts have been shared among the above-mentioned local museum, the Regional Museum of Mataró and the Archeological Museum of Barcelona.

Cabrils

The Maresme

A municipal area inland of the Maresme, at the beginning of a valley in the coastal mountains whose waters drain down the ‘riera’ of Cabrils, a normally dry river-bed which reaches the sea at Vilassar de Mar. It is a holiday area. To the south of the area, near Vilassar de Mar, is the neighbourhood of Sant Crist, a short distance from the Roman Via Augusta. Its notable **Pre-Romanesque church of Sant Cristòfol** has a rectangular nave, a presbyterial horseshoe arch and a square, slightly inclined sanctuary. The building features parts which have been re-used from a previous building, from the Visigoth or Paleochristian era.

Cadaqués



The Alt Empordà

A town and a municipal area located to the east of the Cap de Creus peninsula, formed by the town of Cadaqués, the old fishermen's hamlet of Portlligat and residential and holiday estates. Cadaqués is connected to Roses and Port de la Selva by winding, picturesque local roads. The town descends in terraces to the shores of a bay, its attractive white houses looking out to sea. It was once a fortified, enclosed town, a fact verified by the remains of a semi-cylindrical tower and a basket-handle arch, which once overlooked the beach of Platja Gran. The **parish church of Santa Maria**, at the highest point of the old centre, is a remarkable Late Gothic building which was first constructed in the mid 16th century and finished in the 17th. In the 18th century a large chapel was added. The church has an important **baroque altarpiece** which was made in 1725 and gilded in 1738. Designed by Jacint Morató and made by Pau Costa, it is one of the best altarpieces in the country. In the old town, the old **hospital** still stands along with several noteworthy houses. Worth a mention for their Modernista style, are the schools, **Les Escoles**, of 1915, and the **Casa Serinyena**, of 1910, which on its privileged site on the edge of the bay has become one of the town's landmarks. The composition of its façade, which is white with blue-bordered window and door frames, harmonises with the traditional ar-

Cabrera de Mar. The Castle of Burriac
/ CEO9 Miquel Pons





Cadaqués / DGPC Bob Masters

chitecture around it. An example of the adaptation of old town houses into holiday apartments is the **Casa Villavecchia**, a work from 1955, by architects Correa and Milà. Their intelligent analysis of the constant features of traditional architecture was applied to the building, which respected pre-existing features while demonstrating obviously modern concepts. Another house worth mentioning is the **Casa Senillosa**, from 1955-56, by the architects Coderch and Valls, which followed similar criteria to the above.

From the end of the 19th century and throughout the 20th century the **town attracted artists** and intellectuals, initially centering on the Pitxot brothers and later, on Salvador Dalí, who constructed his own house, the **Casa Salvador Dalí**® on the base of the former fishermen's houses in Portlligat. The house-museum of Portlligat was the only long-term residence of Salvador Dalí, where he lived and worked regularly until, in 1982, with the death of Gala, he established his residence at the Castle of Púbol.

The list of famous personalities linked to Cadaqués is extensive, with names such as the musicians Andrés Segovia, Albéniz, Granados and Vives, the painters Picasso, Rusiñol, Casas, Utrillo, Manolo Hugué and others, all from the circle of the Pitxots. Around Dalí were

Paul Éluard, André Breton, Marcel Duchamp, John Cage, Peter Ek, Peter Harnden and others. Important figures in the world of art and literature have also lived here, such as Carles Riba, Gabriel Ferrater, Grau Sala, Ràfols Casamada, Guinovart, Jesús Vilallonga, J. J. Tharrats and others. This makes Cadaqués a place with an intense artistic life, with exhibitions, concerts, festivals, etc., especially during the summer months. The charm of rugged, rocky natural surroundings, the beauty of the sea and the cliffs, together with the isolation of Cadaqués, are as, if not more, remarkable than its art and architecture, the latter somewhat altered outside the centre by rather anarchic

Cadaqués. The house of Salvador Dalí / DGPC Bob Masters



buildings, hotels and apartments, but these have not diminished the charm or the attraction exercised by this town.

The **Museum of Cadaqués** is located in the centre of town and, although it has no permanent exhibition or display, there are long-term exhibitions.

The Natural Park of Cap de Creus includes the **Espai Cap de Creus**, which is the first science museum to focus on the natural environment of Cap de Creus. It is located at the site of the old lighthouse.

Calaf

The Anoia

The small capital of a plateau located to the northern end of the region, the area commonly known as the Segarra Calafina. The town extends along the southern slope of a hill crowned by the old **Castle of Calaf**. It is a market centre with service industries for the surrounding towns. It was once walled and the remnants of three ancient doorways still remain. The porticoed square of the **Plaça Gran**® is remarkable and behind it is the façade of the impressive **church of Sant Jaume**, an old collegiate church which was built during the early 17th century and which was finally completed in 1770. It is a Late Gothic building with a slender bell tower some

52 metres in height. There are also important buildings, such as the 18th century neoclassical house of the **Cortadelles or Satorras** family, the 16th century hospital and the remains of the convent of Sant Jaume, which was built on the site of the old canonical monastery of the same name (1069), and whose activity transferred to the new parish church of Sant Jaume in 1639. It is also an area with small and medium-sized businesses dealing, above all, in ceramics.

Calafell

The Baix Penedès

A coastal municipality with a large area of beaches and many apartments and hotels, especially to the west of the area, a large amount of which has been recently occupied by modern housing estates, often to its detriment. The upper part of the town is the site of the **Castle of Calafell**, with the 11th century, fortified Romanesque church of **Santa Creu de Calafell**, which was extended with a second nave. Inside the church are old **murals**, which are also from the 11th century. Towards Cunit is the holiday destination of **Segur de Calafell**, with the highly modified Romanesque church of Sant Miquel de Segur. The town has a vibrant cultural life and is noteworthy for its archaeological sites, such as La Balma

Calaf. The church of Sant Jaume / DGPC Bob Masters



de la Graiera and its **Iberian citadel**, which was reconstructed following the guidelines of an experimental archaeological programme, in order to offer a realistic image of how the Iberians lived.

Caldes d'Estrac ★

The Maresme

A small town traversed by the N-II and the C-32. Its origin is the "Quadra d'Estrac", which was created around an old hospital and a church, constructed in about 1219 on the site of the thermal spring that gave its name to the area. The **old town** is on the higher part of the hill of Caldes and has two 16th century, **rounded defence towers**. The Caldes spa was constructed in 1818. The new town, to the east of the River of Caldes, was the site of the first summer houses, which transformed the town into a residential area of standing. Famous personalities have spent their summers in the town, such as Jacint Verdaguer, Joan Maragall, Víctor Balaguer, Apel·les Mestres, Joaquim M. de Nadal and others. The waterfront boasts two promenades, the *Passeig de Mar* and the *Passeig dels Anglesos*, with their noteworthy Modernista and Noucentista houses by well-known architects such as J. Martorell, Sagnier, Rubió i Tudurí, J. Sellés and others. The **Casa Ugalde**®, built between

1951 and 1953 and located at Carrer Torrenova, nº 16, is the work of the architects Coderch and Valls, and is one of the most influential works of the time. Coderch, a member of the Grup R, built a holiday home which, while applying his vision of architecture inspired by traditional and popular architecture, followed the postulates of Rationalism. The building is an exercise in the adaptation of a steep area with the aim of blending the whole with the landscape and the sea in the distance.

Caldes de Malavella ★★

La Selva

A town located to the east of the region and which has grown up around the old thermal baths that have lent their name to the town and which are today a business concern. Modernisme is well-represented in this famous spa town, and includes the spas of **Balneari Prats**, of 1900, and the **Balneari Vichy Catalán** from the late 19th century, the work of Gaietà Buigues, with neoclassical touches. In the Roman era it was known as **Aquis Viconis** and there are interesting remains of the old **Roman baths**® on the hill of Sant Grau and the hill of Les Ànimes. Tombstones, coins, pottery and bronze work have also been found on the site, which reveal the history of its use. In the town stands the **church of Sant**

Caldes d'Estrac. Casa Ugalde / DGPC Bob Masters



Esteve, a Romanesque building of three naves and three apses, with alterations from different periods, such as the doorway, which is Renaissance. The **castle** was built using the Roman baths of the Puig de Sant Grau. However, the town has more to offer than spas, with noteworthy Modernista-style buildings. Some three kilometres to the south are the hermitage of Sant Maurici and the remains of the **Castle of Malavella**, which has also lent its name to the town.

Caldes de Montbui ☆☆

The Vallès Occidental

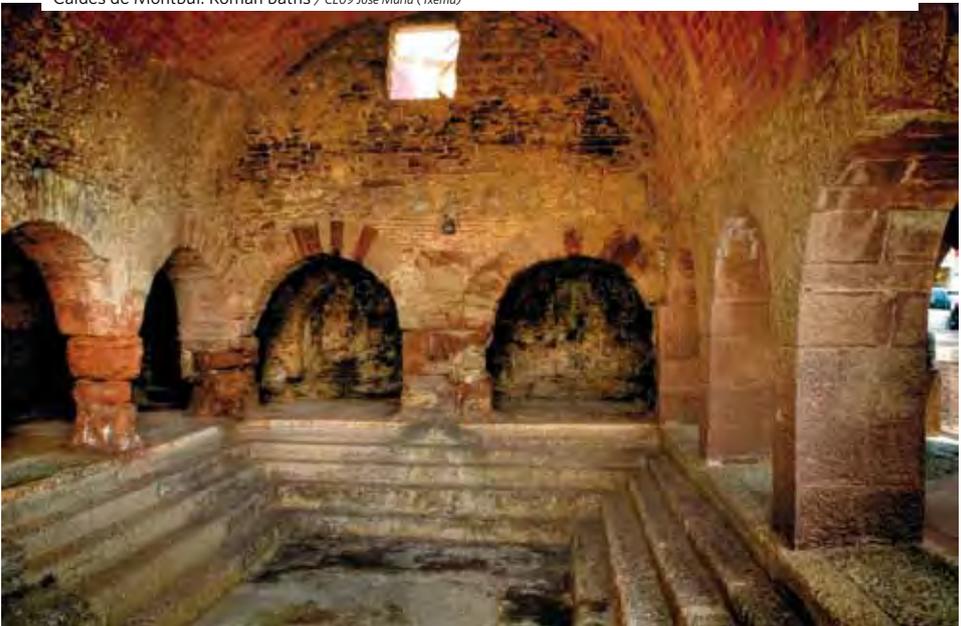
A town and municipality located in the valley of the River Caldes, on the border between the regions of the Vallès Oriental and the Vallès Occidental. It is believed that its location is that of **Aquae Calidae**, which is mentioned by both Pliny and Ptolemy. The once-walled town still has **remnants of its old walls** and the **prison tower**. The old town centres on the square, with the spring of the **Font del Lleó**, which reaches temperatures of 70.9 °C and which stands opposite the **Roman baths** dating back to the times of the Empire. The area and the town have revealed a milestone, tombstones (several of which are kept in the spa building), coins and pottery from Roman times. The hill of the Torre Roja has recently

been excavated; this is the site of an Iberian settlement, and reveals the importance of the area before the Roman era. In medieval times it was the capital of the Vallès region and had baths, a hospital and the residences of magnates and royalty. Today there are two modern establishments which operate as spas. The **church of Santa Maria**, which was constructed between 1589 and 1702 is remarkable, with its baroque doorway, which was finished in 1701. A 14th century Romanesque carving, the **Majestat de Caldes**, has been largely reconstructed after being damaged in 1936.

The **Thermalia Museum** of Caldes de Montbui is the main driving force behind the thermal-based culture and tradition in the town. It is located at the Plaça de la Font del Lleó, nº 20, in a building of the medieval era, which operated as a hospital and which serviced the thermal baths until the seventies. In the eighteenth-century Delger home is the **Delger Museum**, with furniture, books and souvenirs of the Delger family, and with collections of paintings, drawings and sculptures by Manolo Hugué, who died in Caldes in 1945 at Mas Manolo, where souvenirs and works of the artist are also kept.

To the north-west of the area, behind the Muntanya de Farell, there is an interesting Romanesque church, that of **Sant Sebastià** de

Caldes de Montbui. Roman baths / CE09 José María (Tierna)



Montmajor, with its single nave and transept, in the shape of a Latin cross. It is decorated with Lombard arches and a small bell tower over the transept (11th-12th centuries).

Calella ✪

The Maresme

A coastal town which has grown next to the beach and above the Capaspre or cliff, where the **lighthouse of Calella** has stood since 1859. There has been a market here since 1328, and the Viscount of Cabrera, the lord of the neighbouring Castle of Montpalau, granted it a town charter in 1338. The old town centres on the **church of Santa Maria**, a neoclassical baroque building which was constructed between 1747 and 1789. There are also several old houses (Casa dels Salvadors, Giol, Bartrina, Sivilla, etc.), with Gothic and Renaissance features. The promenade of the **Passeig del Mar** and the **Dalmau Municipal Park** are worth noting. The town has an extensive beach, with hotels and apartment blocks. The **Museum-Archives of Calella**, a municipal foundation, has a collection of documents and interesting local material for those interested in the history and development of the town.

Calella. The church of Santa Maria / DGPC Jordi Contijoch



Calldetenes

Osona

A town founded in the 17th and 18th centuries and today practically linked to the conurbation of Vic. The town boasts the old convent or monastery of **Sant Tomàs de Riudeperes**, which was built for a community of Augustinian canons in 1095 and was converted into a Franciscan monastery in 1560, with the construction of a large building around a beautiful two-storey **Renaissance cloister**. The **church of Sant Martí de Riudeperes** is a notable 11th century building on the main road. It was extended in the 12th and 16th centuries. Also noteworthy are the **old farmhouses** of Eimeric, Calveria and Can Tona, which are connected to the life and works of the poet Jacint Verdaguer.

Calonge ✪

The Baix Empordà

A municipal area which extends between the eastern foothills of the Gavarres hills and the Bay of Palamós (or Sant Antoni). The historical centre or town of Calonge de Mar features the **Castle of Calonge**, an interesting restored building which has retained an old tower and walls at its rear (13th century), and a notable residential palace which was constructed in the 16th century, and was the residence of the Folch de Cardona family, the dukes of Cessa and the counts of Palamós. This latter building has a beautiful inner courtyard with a gallery and is now used for cultural purposes (exhibitions, concerts, local museum, etc). Nearby is the **church of Sant Martí**, the parish church, which was constructed in the 18th century over an older Romanesque church, of which some remnants are left. The town of Sant Antoni de Calonge is some three kilometres from the old town and extends along the bay of Palamós. It is an extensive complex of tourist apartments, hotels and holiday homes, with the typical colour and bustle of the Costa Brava. The town has conserved the **Torre Valentina**, one of the classic defence towers used against pirates. To the south of the municipality, near the sea, is the old Benedictine priory of **Santa Maria del Collet** and its church with a Romanesque apse and other later features. An old mansion is situated beside it.

Calonge de Segarra

The Anoia

A municipality to the north of the area of



Camarasa. The Castle of Sant Oïsmo / CE09 El senyor dels Bertins

the Calma de Calaf. It is a traditional municipal area of the Segarra region, with many small villages: Calonge, Mirambell, Sant Pere d'Arç, Aleny and Durfort. Its centre was the **Castle of Calonge**, which was first documented in 1010, of which notable remains are still present in the Romanesque **church of Santa Fe de Calonge** (built in the late 12th century), with its single nave, transept and two small apses at each arm of the transept.

Camarasa ★ *The Noguera*

An extensive municipal area in the valley of the Segre, which extends to the north on the last stretch of the Noguera Pallaresa or the reservoir of Camarasa, with its dam near the confluence with the Segre. The town lies at the foot of the castle, which was conquered in 1048 and which has traditionally belonged to the Counts of Barcelona. It was the centre of a royal bailiwick, and in 1330 it became the Marquisate of Camarasa. Above the town are the remains of several old towers and of the walls of the destroyed **Castle of Camarasa** and the chevet of the **church of Sant Miquel**, a Late Romanesque building with interesting, well-worked Romanesque capitals which are now on display in the National Art Museum of Catalonia. To the north of the area, on a cliff overlooking the Noguera Pallaresa and

next to the road of El Doll, are the **Castle of Sant Oïsmo** and the **Romanesque church of Sant Bartomeu**, which was once the centre of the old area of the Barony of Sant Oïsmo. A large round tower and other semi-demolished quarters remain from the castle. The church is a noteworthy building of a single nave, with three apses in a clover shape, a small bell tower, and double windows over its vault. It is an area well worth visiting for its natural beauty.

Cambrils ★ *The Baix Camp*

A seaside town on the plain of the Camp de Tarragona, between Salou and Mont-roig del Camp. It is a historical seafaring town with a port which was extended after 1933 and has local fish auction. The old town has a small porticoed square and a doorway from the old defensive walls while the port boasts an old defensive tower. The **sanctuary of el Camí** is noteworthy, with its adjoining watchtower, which is now part of the town centre. At the Salou end of the area is the town of Vilafortuny, with the well-preserved **castle** of the same name, which is surrounded by modern holiday flats. To the north of the area, towards Vinyols, is the **Park Samà**®, which was built in 1882 by the Marquis of Marianao. This palace, which has a garden area of 20 hectares

and an artificial lake, contains colonial furniture, a noteworthy library and a collection of paintings from the 19th century. The **Roman villa of la Llosa** is an important excavation in the area and is open to the public.

Campdevàdol

The Ripollès

A municipal area of the Pre-Pyrenees located in the valley of the Freser and the Merdàs rivers, with old rural villages and farmhouses on the mountains which surround these valleys. It was once an ironworking centre in the Pyrenees, a fact recalled by a metal works and several textile and paper factories. The town is modern in structure, although it was once a rural town perched on the mountain. It has various modern mansions and old churches of interest, such as **Sant Pere d'Aüira**, a 12th century Romanesque building to the northwest of the area and **Sant Llorenç de Campdevàdol**, in the valley of El Merdàs, with its 11th century bell tower. The 'gala de Campdevàdol' is a **traditional dance** which takes place on the third Sunday of September.

Campelles

The Ripollès

A municipal area which reaches from the valleys of the River Freser to the Serra de la

Llacuna. The town is in the upper part of the region and linked by the local GIV-4011 road. It was initially a rural town which has recently been surrounded by residential and summer homes. In the valley of the River Freser, next to the N-152 road from Barcelona to Puigcerdà, is the area of Aigües de Ribes otherwise known as the **Balneari Montagut**, a health resort built in 1720 and extended in 1870. It is a notable example of nineteenth century architecture and the southern wing of the resort, constructed in 1914, is also of interest. It has several interesting Modernista interiors and a chapel dedicated to El Remei.

Camprodon



The Ripollès

An old town at the head of a large municipal area in a Pyrenean valley, which since 1969 has also included the old town of Beget, in the region of the Garrotxa. The town lies at the confluence of the Ritort with the Ter. It is a beautifully scenic area, a lively centre of tourism and summer holidaymakers. The town grew at the foot of the Benedictine monastery of Sant Pere de Camprodon, which was built around 950, and the parish church of Santa Maria, which was built by monks in the late 10th century. At the end of the 12th century a second town, the Vila de Baix, was built at the confluence of the two rivers under the protec-

Camprodon. Pont Nou / DGPC Albert Sierra



tion of the Castle of Camprodon, which was destroyed in 1698. The **monastery of Sant Pere de Camprodon**® is of outstanding architectural value and contains a Romanesque church which was consecrated in 1169. The building is in the form of a Latin cross with five square apses, the largest being the same size as the nave, while the others are open to the arms of the transept. Over the transept is a cupola which is externally octagonal in shape and on which a square, two-storey bell tower has been built. It is a solid stone building with round and pointed supporting arches. Next to the monastery is the **parish church of Santa Maria**, a 14th century Gothic building with a polygonal apse and chapels between the buttresses. In the Vila de Baix, the **Pont Nou**® is worth a visit. This bridge was first constructed between 1196 and 1226 and was largely restored in the 14th century. The bridge, with its defence tower, forms a large stone arch over the River Ter with smaller arches to facilitate its slope on both sides. Attached to the bridge and forming part of its structure is the **door of Cerdanya**, which extended to the old walls. The town also boasts the church of the 14th century **convent of el Carme**, the Town Hall (**Casa de la Vila**) with its 16th century Renaissance façade and the 17th century Renaissance mansion known as **Can Marquès**. The town became a popular summer holiday spot after 1880, and soon saw the construction of residential homes and summer houses of eclectic, Pre-modernista and Modernista styles and others of more recent architectural fashions. Especially noteworthy is the road of the Passeig Maristany, with the Neo-Gothic building known as El Vora el Ter, a small church and a Romanesque cloister from San Esteban de Gormaz (Sòria). Scattered around the area are interesting buildings such as the Romanesque church of **Sant Miquel de Cavallera** and the old **Torre Cavallera**, or the imposing **sanctuary of El Remei de Creixenturri**, an eclectic Neo-Gothic building constructed during the latter half of the 19th century.

The town of **Beget** in the Garrotxa region is definitely worth a visit. In 1969 it was annexed to the municipal area of Camprodon and the village comprises old houses with two sectors linked by an old bridge. The church of **Sant Cristòfol de Beget**® is noteworthy. This single nave church has an apse decorated with Lombard arches, a bell tower and a doorway formed by concentric arches, with columns and capitals from the 11th and 12th centuries. Still preserved is the **Majestat de Beget**,

an impressive Romanesque carving of Christ from the second half of the 12th century. The church conserves several pieces, such as a Romanesque baptismal font, a Gothic alabaster altarpiece, a 14th century alabaster Gothic image of Santa Maria as well as a series of baroque altarpieces. Before arriving, on the road linking Beget with Camprodon, a visit to the church of **Sant Feliu de Rocabruna**, with its interesting doorway reinforced with iron, and the ruins of the **Castle of Rocabruna** is well recommended. The striking 12th century **Romanesque church of Sant Andreu de Bestrecà** is within the municipal area of the town, though it is not easy to reach.

Canet d'Adri

The Gironès

A municipal area to the northeast of Girona, near the Garrotxa, consisting of small rural areas and a widely dispersed population. A large sector of the area is volcanic in structure, with an old crater on the hill range of Boratuna. The area comprises the **Romanesque churches** of Sant Vicenç de Canet d'Adri, Sant Martí de Biert, Sant Joan de Montbó and Santa Cecília de Montcel. The most noteworthy part of the municipality from a visitor's point of view is the sanctuary of **Santa Maria de Rocacorba**, which was rebuilt in the 18th century, at 929 metres above sea level, near an old castle on a rocky incline.

Canet de Mar

The Maresme

An important coastal town which grew up at the end of the 15th century on the waterfront of the old municipal area of Sant Iscle de Vallalta. It once had two shipyards and was an important maritime centre. In the 19th and 20th centuries, commercial activity in the town specialised in textile production and more recently in knitwear. In the 19th century, several merchants who had made their fortune in the Americas built noteworthy buildings in Modernista and eclectic styles. Canet de Mar is a town with an extensive **Modernista** heritage of great quality, a fact which is unsurprising, as one of its townsmen was **Lluís Domènech i Montaner**. The most significant works of this architect in the town are the Casa Roure, the Ateneu Obrer and his restorative work on the Castle of Santa Florentina. The **Casa Roure**, of 1890, is located on the stream of Sant Domènech, and is a building flanked by a round tower,



Canet de Mar. The Domènech i Montaner House Museum / DGPC Jordi Contijoch

where Domènech's often-used brickwork can be seen. The **Ateneu Obrer**, from 1887, is a building with a less creative style than the former. Also worth a mention is the restoration of the **Castle of Santa Florentina** (1907-1909), where Domènech expressed himself in a fanciful manner. The Castle, in the upper part of the valley, is a large neo-medieval building which belongs to the counts of the Vall de Canet and is the result of the extension made at the beginning of the 20th century of a medieval building, the *domus* of Canet. The building includes old features, such as the Gothic gallery of the old sanctuary of El Tallat, and contains an important collection of works of art by early 20th century Catalan artists. The **church of Sant Pere de Canet**, a large Late Gothic building, was constructed between 1579 and 1591 and was extended during the following century with a transept and a slender bell tower. A typical feature of Canet is the **sanctuary of La Misericòrdia**, a Neo-Gothic building which was constructed around 1857.

Canovelles

The Vallès Oriental

A municipal area located to the north of the city of Granollers, between the River Congost and the C-17 motorway, which cross-

es the western sector of its area. It is a town which has grown very rapidly as it has an area which is practically connected to the city of Granollers and is therefore accessible via all the roads which lead to the region's capital. The **parish church of Sant Feliu de Canovelles**, a Romanesque building from the second half of the 11th century is of interest, with its elongated nave, an apse decorated with Lombard arches and a small apse to the south, in the presbytery. The northern part disappeared some time ago and a Roman plaque has been set into the apse dedicated to L. Porcius Partevius. The church has a characteristic Romanesque doorway, which was added in the 13th century to the west wall, with archivolts and decorated with geometric themes. The two fluted columns have beautifully worked capitals. The remains of an old *domus* or fortified medieval house, known as the **Olivet**, have been excavated at the western limit of the area.

Cànoves

The Vallès Oriental

A town and municipality which extends across the southern slopes of the Montseny; a land of woods and water. One part of the area is occupied by housing estates. Presiding over the town is the church of **Sant Muc**,

a 12th century Romanesque building which was modified in the 16th and 17th centuries. Also in the area is the rural town of Samalús, with the **church of Sant Andreu de Samalús**, an 11th century Romanesque building which was extended and modified in the 16th century, but which conserves intact a beautiful apse with Lombard arches, part of the nave and the base of the bell tower. The **Castle of Samalús** stands at Can Bori; this neo-medieval building was constructed in the early 20th century using 16th century windows and other architectural components.

Cap d'Aran

See **Naut Aran**.

Capellades



The Anoià

An industrial town in the narrow part of the Vall de l'Anoià, Capellades is known for its former industry of handmade paper, also known as yarn or deckled paper. The **Paper Mill Museum**, which is linked to the National Museum of Science and Technology of Catalonia was inaugurated in the old town mill (1759) in 1961, with displays showing the history of paper and an underground section of old machinery. Here traditional techniques are still used to produce yarn paper. Capel-

lades has one of the most important archaeological sites in the world with respect to tools and hearths: the **Abric Romani site**, which was discovered in 1909 by Amador Romani, and is now a point of reference with respect to investigations of Neanderthal settlements.

Capmany

The Alt Empordà

A municipal area which extends across the southern foothills of the Serra de l'Albera. It was once a **fortified town** which conserves noteworthy sectors of walls and several towers. The **church of Santa Àgata** is an interesting Romanesque building from the 12th and 13th centuries, which was fortified and built up during the 16th and 17th centuries, as it stands at the corner of the old fortified area of the town.

Cardedeu

The Vallès Oriental

The town and its municipal area are located in the centre of the Vallès depression, to the northeast of the city of Granollers. It was once a royal domain which was granted the privilege of 'Carrer de Barcelona' in 1343. From 1880 it became a summer holiday spot which explains the noteworthy collection of residential and holiday homes by architects

Capellades. The Paper Mill Museum / ARXIU MNACTEC Teresa Llordés



such as Eduard Balcells, Ramon Puig i Gairalt, Manuel Raspall and others. The **Casa Penina** (1968-1969), on the Carrer Adolf Agustí, nº 46, is the work of the architects Clotet and Tusquets. It is considered to be a 'manifest' of the Barcelona School of architecture, the generation of architects after the Grup R, who continued the tenets of Rationalism but with a critical and less idealistic attitude with regard to its aspirations and objectives. The house stands on a triangular plot, a cut-off section of property in surroundings which are better left unmentioned. The house is closed off from the outside world by blind walls and has open indoor spaces which form two gardens. Anything unrestrained has been omitted and a quality "Realist" style has been adopted.

Also noteworthy is the **parish church of Santa Maria**, a construction from the 16th and 17th centuries, with the remains of a building from the 12th century. The **boundary cross** at the entry to the town, on a wreathed column which dates back to 1679, is also of interest. The **Tomàs Balbey Archive Museum** includes an 18th century pharmacy and collections of archaeological artefacts, weapons and coins, as well as ethnological exhibits and a series of documents from the 11th to the 19th century.

Cardona

The Bages

A town and municipal area to the north-west of the region, close to the areas of the Solsonès and the Berguedà, in the valley of the River Cardener. The town is overlooked by the castle and collegiate church of Sant Vicenç de Cardona, which stands on a prominent hill. **The Castle of Cardona**, which was first documented in 798, was restructured in approximately 880 by Count Wilfred the Hairy. Remains of the castle include the **Torre de la Minyona**, an imposing cylindrical tower, the top part of which was lost in 1794, and which dates back to the 11th century. There are also many outbuildings which were constructed between the 14th and the 17th centuries belonging to the palace and its former owners (the counts and dukes of Cardona), and which have now been converted into a **National Tourist Hotel**. Various circles of walls and bastions can still be seen. These are of a French design, constructed in the 17th century (1693-1697), after 1794 and between 1800 and 1811. The **collegiate church of Sant**

Vicenç de Cardona®, to the east of the castle, was constructed between 1019 and 1040 and is a building in the Lombard Romanesque style characteristic throughout western Europe. It has three naves, the central nave being 47 metres in length and 19.60 metres in height, with a groin vault and two narrow lateral groin vaults which act as buttresses. It has a small transept, capped by a small dome. Under the central apse, which is decorated on the inside with elongated niches, is a crypt with three naves with columns and groin vaults. Both its three apses and the other external walls of the nave and the transept are decorated with lesenes and blind arches and there is a frieze of blind windows on the high part of the main apse, which is characteristic of all the constructions which its former owners, the Viscounts of Osona-Cardona, commissioned. In front of the church is an atrium which boasted murals from the 12th and 13th centuries, which are now kept in the National Art Museum of Catalonia. In front of the basilica or collegiate church is a small 15th century Gothic cloister, which has recently been restored. It was once the seat of a community of Augustinian monks, between 1019 and 1592.

The town was created by the town charter of 986 and is located to the west of the mountain and the castle. It was once walled and still retains a highly visible part of these walls to the northeast, where the **door of Graells** and its towers are to be found. It has a noteworthy group of old buildings and narrow streets. In the Carrer Major are the remains of Gothic era murals. The **parish church of Sant Miquel** is worth a mention. This Gothic building has a large nave and lateral chapels and was completed in 1398, with a crypt where the icons of Sant Celoni and Sant Ermenter are worshipped. There is still a **Gothic alabaster image of the Mare de Déu del Patrocini**, brought from Marseille, and the **Gothic altarpiece** of Santa Anna. The market square is porticoed and traditional in style, as is the Plaça de la Fira. Cardona traditionally celebrates the running of the bulls on its town festival day (the second Sunday of September).

The salt mountain of Cardona is a well-known site which was used during Roman times. It is a spectacular example of the geological dynamics of the region: the diapir of Cardona and the vertical growth of the salt. The Cultural Park of the Salt Mountain (**El Parc Cultural de la Muntanya de Sal**) offers visitors the opportunity to see the salt outcrops of Cardona.



Cardona. Castle and collegiate church / *CE09 Domènec Nogués*



Cardona. The collegiate church of Sant Vicenç / *DGPC Josep Girbet*

Cassà de la Selva

The Gironès

This town and its surrounding municipality are located to the southeast of the city of Girona, where the regions of the Selva and the Baix Empordà meet. Its traditional industry of cork bottle stops and other cork-based products is still important here. The parish **church of Sant Martí** is a Late Gothic, 16th century building with a façade of Renaissance features. The **Mare de Déu de les Sogues**, of Gothic origin, is worshipped here. The old part of the town has houses with stone lintels, the majority from the 18th century. However, the most remarkable is the **Torre Salvana** mansion, the former family home of the Rocaberti family, which is a large early 16th century building with a vousoired doorway, Gothic windows and ogee arches, and an ominous tower to the right of the façade.

Casserres

The Berguedà

A town and municipal area on a hill range of the Llobregat valley, which is linked to Puig-reig and Gironella. The Castle of Les Serres, after which the town is named, was first documented in 798 and later in 907, when the area was repopulated and restructured. The **town**, built on cliffs, was burned down in 1653 although it was soon rebuilt. Its **old streets** are lined with stone houses, vousoired doors and artistic windows. Outside the town, on the road from Gironella to Casserres is the **church of Sant Pau de Casserres**, a Romanesque building from the 12th century, with a single nave and transept and a featureless, semicircular apse. The door, in the southern wall, is framed by an archivolt, with columns and capitals, as is the central window of the apse. Romanesque murals by the Master of Lluçanès (early 13th century), were found there and some are now in the Diocesan Museum of Solsona, although fragments still remain in the church. The church of Santa Maria de l'Antiguitat, below the town, has two 14th century stone sarcophagi.

Castellbò

See Montferrer i Castellbò.

Castell d'Aro

The Baix Empordà

A municipal area located in the most tour-

ism-orientated sector of the Costa Brava, between Sant Feliu de Guíxols and Palamós. The seafront is an area occupied basically by apartments and recreation areas, while the old town comprises a series of narrow streets, with houses from the 15th to the 18th centuries. In spite of the enormous transformation which the entire area has experienced it still retains features of historical and archaeological interest, such as the old **Castle of Aro**, which has been considerably renovated in recent times although retaining its medieval walls and foundations, and the **church of Santa Cristina d'Aro**, in a Late Gothic style (16th to 17th centuries), with an 18th century baroque façade. The region was declared a picturesque landscape area as part of the Costa Brava. Within the municipal area lie Fenals and the estate area of **S'Agaró**, which was built in 1924 as a Noucentista residential city, planned and directed by architects Rafael Masó i Valentí, Francesc Folguera and Adolf Florensa. It comprises the neo-baroque church of Nostra Senyora de l'Esperança (1940), with Gothic features in the cloister by Foixà, as well as the Hostal de la Gavina (1945) and the *loggia* of Senya Blanca, inspired by Brunelleschi, on the family estate of the Ensesa, the promoters of the housing project.

Castell de Mur

The Pallars Jussà

An extensive municipal area created in 1972 from the merger of Guàrdia de Noguera and Mur. The capital is the town of Guàrdia de Noguera, or Guàrdia de Tremp. It extends across the southwest of the region, over the valley of the Noguera Pallaresa. The town of Guàrdia comprises noble stone mansions and an 18th century church which are definitely worth a visit. On a hill above the town are the ruins of the **Castle of Guàrdia**, at the foot of

Castell d'Aro. Local footpath / CE09 Montse Crivillers





Castell del Mur. Castle and collegiate church / DGPC Josep Giribet

which the old town was built. On a spur on the Serra d'Estorm or Serra de la Fita are the Castle of Mur and the old Augustinian collegiate church of Santa Maria de Mur. The **Castle of Mur** is well preserved and has been excavated and consolidated. It is triangular in shape with rounded angles and a solid round tower at the north-eastern corner. It is one of the best-conserved 11th century castles in the country. A short distance away, to the eastern end of the hill range, is the **church of Santa Maria de Mur**®, which was built between 1057 and 1069 by the counts of the Pallars Jussà. The Romanesque basilica is still standing, with its three naves and three apses. It was consecrated in 1069, with the apse decorated with lesenes and blind arches. Due to later restoration work, it lacks the apse of the northern nave, which has been highly modified and somewhat deformed, as it was demolished and partly restored at a later date. Inside the church, the naves are covered with semi-spherical vaults which are interspersed by solid cruciform pillars. The church had a magnificent mural, which was painted around 1150, and which was moved in the early 20th century to the Boston Museum of Fine Arts. In 2008, using advanced photographic technology, the paintings were reproduced in situ, with total accuracy. In front of the church is a Romanesque cloister with both simple and rough-worked columns. The cloister has been restored and completed in the wing which was destroyed. In the en-

closure in front of the church are the remains of the old monastery, with various recently restored outbuildings.

Castellar de n'Hug

The Berguedà

A municipal area located at the north-eastern end of the region, bordering the Ripollès and the Cerdanya. At its municipal limit with the Poble de Lillet is an old cement works, the **Clot del Moro** or **Asland Cement Factory**®, which is now the **Asland Cement Museum**. At the end of the 19th century, Count Eusebi Güell, the patron of architect Antoni Gaudí, commissioned the construction of what would be the first cement factory in Catalonia, which was built in Clot del Moro, in the municipal area of Castellar de n'Hug, in order to make use of its limestone. The building is an exceptional example of Modernista industrial heritage, the work of architect Rafael Guastavino, in 1901. The building is terraced, following the incline of the mountain, with warehouses covered with large "Catalan" vaults, of three thicknesses of stressed fine bricks and twelve metres distance between supports. Guastavino, an expert in the possibilities of these types of vaults, introduced them into the USA, where he constructed a large number of important buildings with the company he founded there, mainly on the East coast. The building is part of the Museum of Science and Technology of Catalonia.

The municipality is home to the Romanesque church of **Sant Vicenç de Rus**, where important **Romanesque murals** have been found. The town has several traditional areas and the noteworthy, **part-Romanesque church of Santa Maria**. It is a popular holiday location which holds traditional sheepdog trials, as indicated by the sheepdog monument at the entrance to the town. The town is popular for its natural beauty, and the **Fons del Llobregat**, powerful springs which emerge from between cliffs and which are the sources of the River Llobregat.

Castellar del Riu

The Berguedà

A rural municipal area located to the northwest of Berga, Castellar del Riu is formed by small towns such as Sant Vicenç de Castellar, Espinalbet and Llinars de l'Aiguadora. The remains of the **Pine with Three Branches** are to be found on the plain of Campllong, and here a Catalan nationalist festival is held every year on the 25th July. **Rasos de Peguera** is the nearest ski resort to Barcelona (127 km).

Castellar del Vallès

The Vallès Occidental

An important town and municipal area in

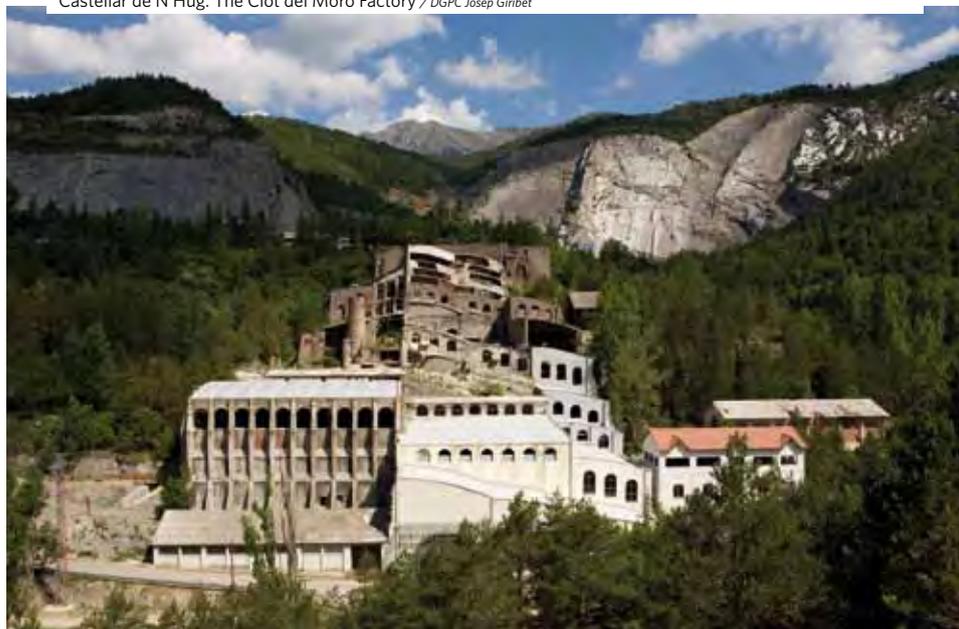
the valley of the River Ripoll. The area is densely populated with numerous housing estates. The town has a historical centre with a noteworthy **Neo-Gothic church**, the work of Joan Martorell and Emili Sala (1885-1892). To the southwest of the town, separated and protected by deep gorges, are the **Castle of Castellar**, a restored 14th century Gothic building with older features, and the former parish church of **Sant Esteve de Castellar** or the **Old Castle**, a Romanesque building which was extended in the Gothic era. On the foothills of the massif of Sant Llorenç del Munt is the town of Sant Feliu del Racó, a summer holiday area with vacation apartments. The **church of Sant Feliu** has retained its bell tower and a Romanesque gallery which has been partially restored on its westernmost side. The area of Les Arenes in the valley of the River Ripoll is also a holiday area with housing estates, although it centres on the **sanctuary of the Mare de Déu de les Arenes**, a somewhat modified Romanesque building.

Castellbell i el Vilar

The Bages

A municipal area in the valley of the Llobregat, to the northeast of the mountain of Montserrat, which is divided, north to south, by the river of the same name. It comprises

Castellar de N'Hug. The Clot del Moro Factory / DGPC Josep Girbet



the historical sites of Castellbell and El Vilar as well as the industrial colonies of El Burés, El Borràs and La Bauma. The municipal area features the **Castle of Castellbell**, a Gothic building which is strategically located on an impressive peak. The castle was surrounded by a fortified enclosure, to the end of which stands the chapel of Sant Vicenç. The **old bridge**, or **Pont Vell**, over the Llobregat is an important engineering work of the 14th century. The area also includes the Romanesque chapel of **Sant Jaume de Marganell**, the old Romanesque parish church of **Sant Cristòfol de Castellbell** and several old farmhouses.

Castellbisbal

The Vallès Occidental

A town on the border of the regions of the Vallès Occidental and the Baix Llobregat. It is an area which has seen a marked level of modern development. It grew at the foot of an ancient castle, which was formerly known as *Benviure*, and which came under the jurisdiction of the bishops of Barcelona. A part of the wall battlements and the restored chapel of Sant Vicenç are the only remains of the castle. The area includes the eastern end of the **Pont de Martorell**, or **Pont del Diabla**, a bridge which led to the old Roman Via Augusta. The most genuine Roman part of this bridge, which belongs to Castellbisbal and has been rebuilt on several occasions, is the **triumphal arch**®, adorned with a Corinthian pilaster at each side, which supported the entablature.

Castelldefels ★

The Baix Llobregat

A municipal area which extends between the delta of the Llobregat and the massif of the Garraf. Its beach of some 5km in length is a centre of attraction, especially for visitors from Barcelona, and it is surrounded by holiday-based businesses such as hotels, restaurants and leisure areas. The entire area has undergone extraordinary growth in all aspects. With respect to heritage, the upper part of the town includes the old castle which gave the town its name, and which was first documented in 970, and beside it, the old Romanesque **church of Santa Maria**, which was modified in the 18th century, and which at first was a small monastery linked to Sant Cugat del Vallès between 967 and 977. The **castle** is now a neo-medieval work after the complete restoration undertaken by Manuel Girona and his descendants throughout the 19th and 20th centuries, in ac-



Castellet i la Gornal / Palau Robert / Josep Moragues

cordance with the project of Enric Sagnier. A large part of its walls are, however, from the medieval period. In the old part of the town there are still five old **defence towers** for use against pirates, the most noteworthy of which are that of **Can Ballester**, which is circular, with circular machicolation supported by corbels and the **Torricó**, or tower of Cal Tiballa, which is a square, five-storey building.

Castellet i la Gornal ★

The Alt Penedès

An extensive municipal area at the point where the Garraf meets the Alt and Baix Penedès, it is formed by the two areas it is named after and several small towns, such as Les Masuques, Clariana, Torrelletes, Sant Marçal and Puigmoltó. The **Castle of Castellet** above the dam on the River Foix is interesting; the building was reconstructed on the walls and foundations of medieval towers during the second decade of the 20th century. It was first documented in 977 and was once known as the Castle of Sant Esteve. Also noteworthy is the church of **Sant Esteve de Castellet**, near Les Masuques, a Romanesque building with a chevet of three apses and an octagonal cimbori or dome. It is located near the old Via Augusta, of which a milestone has been found. The area around the sanctuary of **Santa Maria de Muntanyans**, which was extended in the Gothic era, is a popular site.

Castellfollit del Boix

The Bages

An extensive municipal area to the southwest of the region, which reaches across the Serra de Rubió and separates the basins of the Cardener and the Anoia. It is an area with a sparse and highly dispersed population, and which includes six buildings of the Romanesque period, the most notable

of which is **Sant Pere de Castellfollit**. It is a Romanesque church whose orientation was changed in 1633, by the addition of a second Late Gothic nave. It still retains three apses, two of which are decorated with blind arches and Lombard lesenes, and a noteworthy doorway with archivolts supported by four columns with beautifully sculpted capitals. The area has other churches and the remains of several which are no longer standing, such as the small monastery of Sant Pere del Mont or the old church of Sant Andreu de Maians, and the ruins of Sant Miquel de Gravalosa, a Pre-Romanesque church, of three small naves and an apse.

Castellfollit de Riubregós ★

The Anoia

A municipal area to the northern end of the region, where the regions of the Segarra and the Solsonès meet. It lies in the valley of the River Llobregós and the C-1412 road from Jorba to Ponts runs through the town. With respect to the town there are noteworthy remains of walls, towers and several chambers with vaults from the **Castle of Castellfollit**, which was first documented in 1030, under the name of the Castle of Sant Esteve, and was destroyed in 1822 by General Mina. Outside the town, on the roadside, is the old Benedictine priory of **Santa Maria del Priorat**®, a church affiliated to Sant Benet de Bages. The church is a Romanesque building which was consecrated in 1082, with later restoration and extension work, such as the removal of the two small apses on the arms of the transept. It has the structure of a Latin cross with a square presbytery or main apse and a semi-circular cimbori. In front of it is an atrium with niches occupied by ancient sarcophagi, which are partly destroyed. Both the church and the priory house have been restored.

Castellfollit de la Roca / DGPC Jordi Contijoch



Castellfollit de la Roca ★

The Garrotxa

A small municipal area formed by the town of Castellfollit itself, which reaches along a rocky spur of basalt at the confluence of the Fluvià and Turonell rivers. The town is bisected by the old road from Girona to Olot, which has been replaced by a motorway which by-passes the town. The old road separates the old town centre from the modern area. The **old town**, which was previously walled, stands on a spectacular cliff of black basalt columns. At the end of the spur is the **parish church of Sant Salvador**, which was reconstructed after the earthquakes of the 15th century destroyed the town. It was damaged in 1936, although it has been restored and recovered as a cultural centre.

Castellgali

The Bages

A municipal area located around the confluence of the Llobregat and Cardener rivers. The old town is high on a hill, where the castle was once situated and where today the **parish church of Sant Miquel** stands. This is a 17th century building, which was extended and decorated at the end of the 19th century. The area has two noteworthy Roman sepulchres and the **Torre del Breny**, a large burial monument from the 3rd century, which was partially destroyed in the early 20th century and of which there exist old drawings by Laborde. The remains consist of a base 5 metres high with large blocks of carved stone and the **sepulchre or cell of Boades**, which is also from the 3rd century and was built on an old Iberian necropolis. Other remains revealing the existence of a Roman villa can be found near the farmhouse, the Masia de Boades.

Castellnou de Bages

The Bages

A sparsely populated rural area to the north of the town of Santpedor, with which it is linked by a local track which heads up past the housing estate above the Costa de la Vila. Its town centre is of interest as is the church of **Sant Andreu de Castellnou**, which has been converted into a house for summer schools. The latter is an 11th century Romanesque building of three naves, three apses and a basilican structure, with the apse and its naves decorated with Lombard arches. All that is left of the **castle** which gave the town

its name is a high cylindrical tower with a damaged upper section and the remains of the ancient Romanesque chapel of Sant Pere.

Castelló d'Empúries ★★

The Alt Empordà

A medieval town with a large municipal area which reaches to the sea, at the centre of the Gulf of Roses. A large part of its area is formed by marshes and small lakes which were once part of the large lake of Castelló and other smaller lakes which dried out during the 16th and 17th centuries. The extensive urban area of **Empuriabrava** has grown up in the municipality, with houses surrounded by canals, shops, and holiday and leisure-orientated businesses. The town is close to sea level, next to the River Muga, and 4 km from the sea. It was first documented in 879, and around 1078 it became the capital and the residence of the Counts of Empúries, who built their palace there and surrounded the town with walls. The town of Castelló was the capital of an autonomous countship until 1402, when it came under the Catalan-Aragonese crown. On numerous occasions the counts attempted to restore the old diocese of Empúries which had disappeared after the Muslim invasions. Hence the construction of the **basilican church of Santa Maria de Castel-**



Castelló d'Empúries. The basilica of Santa Maria / DGPC Jordi Contijoch

lóⓄ, which was built in 1007, renovated and consecrated in 1067 and reconstructed in the 14th century, using the Romanesque-style, 13th century bell tower. The large Gothic façade of concentric arches was finished by Antoni Antígó in the early 15th century. This “Cathedral of the Empordà”, as it is known, is a building with three naves, the central nave being the highest, covered with a ribbed vault and separated by cylindrical pillars. Both the main apse and its smaller counterparts are polygonal in structure, with elongated Gothic windows with pointed arches. The portal is decorated with sculptures of the twelve apostles, a tympanum with a scene from the

Castelló d'Empúries. The Flour Mill Museum / ARXIU MNACTEC Teresa Llordés



Epiphany and other sculpted features. The 18th century sacristy has a remarkable collection of silverware, ornaments and other valuable antique artefacts from the church. In front of the sacristy is a beautiful **cross** from the Gothic-Renaissance period, and to the northwest is the **old marketplace**, which was reconstructed in 1963. **Remains of the old walls** are still standing in several areas and the **old fish market**, now converted into the Town Hall, boasts a Gothic gallery and other noteworthy architectural features. There is little left of the old **palace of the counts**, and these remains have been added to the Convent de Sant Domènec, which is now a cultural centre. There are other noteworthy buildings on the streets and squares of Castelló, such as the **Casa Gran**, a 15th century Gothic mansion, or the **old prison**, which was formerly a Gothic palace. Also of interest is the architecture in the Plaça Major and the Plaça del Gra, with their porches and old houses. The early 20th century **flour mill** of the town is worth a visit; it has recently been converted into an Ecomuseum in the mNACTEC network and demonstrates how grain was made into flour. A well-preserved Gothic bridge crosses the River Muga just outside the town.

Castelló de Farfanya ★

The Noguera

A town and municipality in the area once known as the Aspres de Balaguer, which is located to the west of the regional capital in the mid-section of the valley of the River Farfanya. The **Castle of Castelló** dominates the town, with its remaining extensive enclosure of stepped exterior flanking towers, with wall sections which alternate between circular and rectangular towers. The castle, built by the Arabs, was taken in 1116 and remained under the rule of the Viscounts of Ager, under the higher authority of the Counts of Urgell. Despite the ruinous state of the towers, the walls and other fragments of buildings on the castle hill and slopes, it is still visually impressive. To one side of the hill is the old **parish church of Santa Maria**, which is half-demolished, although still of interest, as it has retained its bell tower. This Gothic building was constructed by Count Pere d'Urgell between 1340 and 1400. It comprises a large nave with buttresses, a polygonal bell tower and a Gothic portal, decorated with the shields of its founders on the tympanum. The town still retains a doorway from the old defensive walls. The 13th cen-

tury **church of Sant Miquel** is an interesting building of the style of the transition between the Romanesque and Gothic periods. It has a wonderful **stone Gothic altarpiece** from the 14th century, with scenes from the life of the Virgin Mary and the childhood of Jesus. On the squares surrounding the church are several Renaissance mansions from the 16th and 17th centuries, such as La Paeria and the Casa de la Inquisició. The Renaissance Palace of the Dukes of Alba (1791-1794), which is today a home for the elderly, is on the main square and is the work of the architect Lluís Vidal Arderiu. It is an excellent example of the extension of a historical building showing modern influences, while maintaining pre-existing concepts. There are also several streets with porticoed sectors and a baroque fountain.

Castellterçol ★

The Vallès Oriental

A town and municipality on the plateau of the Moianès, to the northwest of the region. It is a summer holiday area with many residential and holiday homes and a noteworthy historical centre presided over by the **church of Sant Fruitós**, with its slender, polygonal bell tower, which was constructed between 1628 and 1670, and which is flanked by the old chapel of Els Sants Màrtirs, Víctor i companys. The canvas paintings of Maria Colomer (1806) have recently been recovered from the church, and are now on display in the nave of the parish church. The town has several old mansion houses, such as the **Casa Taiadella** and the Casa Gallés, or the Casal of the old hospital. The street of Sant Llogari is testimony to the popular architecture of the 17th and 18th centuries, with beautiful stone lintels over doorways and windows. The 17th century house **Casa Prat de la Riba**® is now a **museum** and is especially noteworthy. This houses the personal records of the aristocrat Enric Prat de la Riba (1870-1917). The town was once famous for its textile industry, which has now almost entirely disappeared, and for its business in ice. There are many "ice wells" scattered throughout the area. The Castellterçol dance and the **Ball del Ciri** are well-known dances which take place every year at the town's fair, on the second Sunday of August. The area has many old farmhouses, such as the Noguera, the Serradora, the Ginebreda and the Oller. The **Castle of Castellterçol** is located to the south of the area and is named after a Lord Terçol. The building was docu-



Castellterçol. Casa Prat de la Riba / MHC Pep Botey

mented in 898 and medieval walls and moats and a Romanesque chapel dedicated to Sant Miquel are still to be seen. The castle has recently been excavated and largely restored by its current owner and it is looked after by a local association.

Castellví de Rosanes

The Baix Llobregat

A municipal area with a highly dispersed population, located on the northern slopes of the final section of the valley of the River Anoia, before it flows into the Llobregat. The ruins of the old **Castellvell de Rosanes**, also known as the Castle of Sant Jaume are of interest. The building was first documented in 963, and is formed by a large enclosure with walls and open towers almost on the edge of the cliff. The ruins of a tower with Roman foundations and other outbuildings which formed the centre of the castle remain. Between the road and the Mediterranean motorway is an old convent, the **Casa Déu de Miralles**, the former centre of a district that was autonomous within the territory of the castle. An Augustinian community lived there from 1414. The old mansion is still standing, with paintings and other features from the 16th century, as well as its church, which was constructed in 1774.

Centelles

See **Constantí**.

Centelles



Osona

An important town and municipality to the south of the region and located at the entry of the River Congost. It was once the centre of the barony and later the countship of Centelles, where the lords established their residential mansion on the main square, a building which was renovated and left unfinished in the 18th century. A fortified **16th century doorway** gave access to the old town centre, above and to the side of which is the Town Hall. The **baroque church of Santa Coloma**, which was built between 1704 and 1720, is a noteworthy building with austere decoration, both inside and out. The 16th century **chapel of Jesus** is notable, in addition to a group of houses with vousoired doorways and stone lintels which lend a special charm to the old town, previously walled. It is a dynamic, industrial town which despite this, still retains its character as a summer holiday spot, and has conserved several Modernista and Noucentista mansions. The well-known festival, **La Festa del Pi of Centelles**, has been declared an event of national interest.

This takes place from the 30th December to the 6th January, although the 31st December, the day of Santa Coloma, patron saint of the town, is the most important day with traditional dancing and blunderbuss shooting by groups of traditional “galejador” riflemen.

Cercs

The Berguedà

A municipal area to the north of the city of Berga, in the valley of the Llobregat, the river which crosses the area from north to south. The town lies deep in the valley in an area of abundant water, and contains several traditional-style houses. The **church of Sant Quirze de Pedret**® is important in the area, as it is one of the most noteworthy Pre-Romanesque buildings in the country. The most important part of the building is from the 10th century. It has three naves, the central nave being finished in a square presbytery and the lateral naves with horseshoe-shaped apses and over-riding triumphal arches which rest on columns with monolithic shafts. The church has been subject to various restoration projects, one of which eliminated the 12th century belfry, while restoring the old roof beams and the original floor surfaces. Some of its most important mural paintings have also been reproduced. The originals formed two striking pictorial groups: one from the



Cercs. Gothic stone bridge / CE09 amnares

10th century, on the main apse, which represents the Apocalypse and which is now kept in the Diocesan Museum of Solsona, and the other, from the 12th century, taken from the apsidioles, mainly from the southern and best conserved apse, with the parable of the Wise and Foolish Virgins, is now kept in the National Museum of Art of Catalonia, in Barcelona, and is the work of the so-called Master of Pedret. Access to Pedret is via the city of Berga over a large **Gothic stone bridge** with four arches of unequal size crossing the River Llobregat. The **old monastery of Sant Salvador de la Vedella** lies in the municipal area of Cercs and is beautifully sited on a rock which forms an island at the top of the Baells res-

Cercs. The church of Sant Quirze de Pedret / DGPC Bob Masters



ervoir. The building was first documented in 835. Also noteworthy is the old Romanesque parish church of Sant Jordi (previously Sant Andreu de Cercs). Under the reservoir lies part of the old church of Santa Maria de la Baells which was partly moved to the modern town of Sant Jordi. The area close to the C-16 road is the location of the old power station or *Central Tèrmica*, in the area known as Fígols de les Mines. The plant worked with coal extracted from coal and lignite mines here, at Fígols Vell, at Saldes and from other lignite deposits in the area. The mines had their own names, La Consolació, de la Rodonella, de Sant Josep etc., and are now almost all closed. The buildings and small towns, some named after the mines, are practically deserted. The coal mines of Sant Corneli, of 1885, are an area of interest with respect to industrial heritage. They currently house the **Mines Museum**, which is part of the mNACTEC network, and displays the old workings and shows the hard life of the mining community.

Cerdanyola del Vallès

The Vallès Occidental

A town located on the northern slopes of the Serra de Collserola hills, which border Barcelona and extend between Sant Cugat and Montcada i Reixac. In 1900 the town had less than one thousand inhabitants; now there are more than sixty thousand. It was initially a rural town and a summer holiday spot with interesting mansions from the end of the 19th century and early 20th century. The **Art Museum of Cerdanyola** at Can Domènech is worth a visit. It is one of the leading exponents of La Cerdanyola as a summer holiday resort at the end of the 19th century and a treasure in terms of Modernista heritage. Many housing estates were constructed later, the most famous being that of **Bellaterra**, in a carefully planned garden area which includes the estate of **El Pedregar** with its botanical garden and art collections which are open to the public. The **Autonomous University of Barcelona** was inaugurated in 1971 between Bellaterra and Cerdanyola, comprising a complex of buildings and faculties.

Cerdanyola today is a lively industrial centre. However, it still retains a historical centre with the **parish church of Sant Martí** and the rectory, both of which are Modernista buildings which were built between 1906 and 1908. The old parish church (which is, in fact, the second, as the first, which has vanished altogether, once nestled on the foothills of the



Cerdanyola del Vallès. UAB / CE09 Miquel Pons

Serra de Collserola) is dedicated to Sant Martí and is not far from the cemetery and the **Castle of Sant Marçal**. It is a historical building which was totally renovated and converted into a Neo-Gothic building in the early 20th century. The apartment building (1976-79), at Carrer Jaume Mimó i Llobet, nº 14-16, is the work of the architects Clotet and Tusquets, and is formed by two large blocks which leave an intermediate space for semi-public use. The building displays alternative methods for adapting this type of building to local urban characteristics.

The area also boasts the primitive Cistercian monastery of **Valldaura**, whose inmates later moved to Santes Creus. A royal hunting residence was later built on the same site, though nothing remains now of this building. The ancient parish church of **Sant Iscle de les Feixes** is a noteworthy 12th century Romanesque construction. Fragments of its murals are kept at the Diocesan Museum of Barcelona.

Ca n'Ortadó is a Noucentista mansion which was constructed in approximately 1929. It is now the **A. Ortadó-R. Maymó Museum**, a centre for the project "Cerdanyola, a museum in the territory". Also in the area is Ca n'Oliver, a large hill settlement which

overlooks the plain of the Vallès. The **Iberian settlement of the Turó de Ca n'Oliver** forms part of the Route of the Iberians and has been systematically excavated since 1986. The first phase of the transformation of the settlement into a museum began in November 1999, and since then the remains excavated and restored during the previous year are incorporated regularly.

Cervelló *

The Baix Llobregat

A municipal area which extends across the right-hand slopes of the lower reaches of the River Llobregat, from the eastern foothills of the Serres de l'Ordal to the boundary with Sant Vicenç dels Horts. It was once the centre of the former barony of Cervelló, and its historical centre was the **Castle of Cervelló**, of which the remains of walls and a chapel tower still stand. Below it is the **church of Santa Maria de Cervelló**, the old parish church and a noteworthy 11th century Romanesque building with a dome and a large apse with Gothic chapels forming a small transept. The doorway was renovated in the Renaissance era. The remains of a primitive settlement lie between the castle and the church. The church was initially dedicated to the Santa Creu and Sant Esteve and was later dedicated to Santa Maria de Cervelló, or dels Socors, a saint who lived between 1230 and 1290, the daughter of the lords of Cervelló. A partially-restored **Gothic boundary cross** stands on the path leading to the castle and the church. The modern town lies next to the road up to the Ordal, and was founded at the end of the 18th century. The area has a noteworthy **Modernista church** which is dedicated to Sant Esteve, and which was built between 1896 and 1912. The old house of Cal Badia, from the 18th century, is a local "**Ecomuseum**" of the cultural and artistic heritage of the area. The old Benedictine priory of **Sant Ponç de Corbera**®, which was built in the 11th century by the former lords of Cervelló, lies within the municipal area and is still accessible from the town of Corbera de Dalt. It was first documented in 1068 and the church of today was built at the end of the 11th century. It is an interesting building of a single nave with a barrel vault and a transept with three apses, all facing to the east. A semi-spherical cupola rises from the centre of the transept, over which is a slender, Romanesque, two-storey bell tower. The building is outstanding in terms of the profuse ornamentation on its

lesenes and blind arches, typical of Romanesque Lombard style, and which also decorates its façades and apse, revealing work from the mid-11th century, perhaps when the Lords of Cervelló ceded it to Sant Pere de Cluny. From 1096 it was affiliated to Sant Pere de Casserres, the monastery in Osona which was the centre of all the property of the Cluny order in Catalonia. From then on, its priors and the small community of two or three monks and a few servants were linked to the Osona monastery of Casserres. The old priory house attached to the church is now a farmhouse which still retains some medieval features. To the west of the area is the **Via-ducte del Lledoner**, near the old farmhouse of El Lledoner. This bridge, with two tiers of large arches, was first constructed during the reign of Charles III, in around 1780.

Cervera * * * * ©

The Segarra

A small town with an ancient history and of outstanding architectural worth, as well as being the centre and the capital of the region. It was the former capital of the administrative 'vegueria' area and the former province between 1726 and 1842, and was the home of the sole university in the Principality of Catalonia. It was repopulated after 1026, with a castle and fortified square, of which a large section of the original **walls** still stand. It was declared a historical-artistic centre in 1991, while the **Casa de la Ciutat or Paeria (Town Hall)**© was declared an MHA in 2003, as were the churches of Sant Pere el Gros and Santa Magdalena. The old town centre boasts mansions and an interesting layout with a porticoed town square. The main street, several adjoining squares and smaller streets are all within the walled area of the city. The Casa de la Ciutat or Town Hall, which presides over the main square, La Plaça Major, is a baroque building with a harmonious façade comprising rectangular, voussuoir doorways, with windows above decorated with adjoining columns and pediment scrolls, and two balconies, each supported by five brackets and representing popular characters from the area. The building was built in two stages, in the 17th and 18th centuries, which are unified in terms of style, and by the small windows and cornice which crown it. To the rear is the **basilica of Santa Maria**®, a beautiful Gothic building with three naves and a polygonal apse with eight chapels, which was constructed between the 14th and the 15th



The University of Cervera / DGPC Josep Giribet



The University of Cervera / DGPC Josep Giribet

centuries. It may be accessed by three doors, of which one was once part of a Romanesque building, another is baroque from the 18th century, and the last is a 19th century imitation ogival door. The basilica is presided over by a 13th century **Romanesque image of the Virgin, known as Santa Maria del Coll de les Savines**, and possesses old altarpieces and well-sculpted 14th century Gothic sarcophagi. The **bell tower**, to one end of the transept arms and behind the Town Hall, is octagonal in shape, with a torrella or smaller second floor on the cornice, which marks the end of the octagonal base structure. It was built over the 14th and 15th centuries, at the same time as the church.

The **University of Cervera**®, to the northeast of the historical centre, is a rectangular building of large dimensions (115.7 x 90.2 m), with a large baroque façade. The building is distributed around two inner courtyards with the chapel or auditorium at its centre. It is a majestic and unusual building, especially when compared to others in the country from the same era. It was built between 1718 and 1740 to the plans of Francesc Montagut, which were modified by Joan Martín Cermeno and others. The city includes other noteworthy buildings on its main street (El Carrer Major), among them the Regional Cultural Centre and Regional Historical Archives (El Centre Comarcal de Cultura i Arxiu Històric Comarcal), while on its outskirts, near the university building is the chapel of Sant Antoni, which was reconstructed in 1784. **La Farinera**®, on the old road to Castellnou, is a construction from 1920 by Cèsar Martinell, the creator of the "Cathedrals of Wine". This high building was used for milling wheat and has a large tower with a water tank on the side nearest the city. Its style, like all the works of Martinell, is ambivalent, with a Noucentista structure and marked Modernista tendencies in its finishings and decorative features. Lying outside the town are the church of **Santa Magdalena**, a Gothic building annexed to a hospital, and the **church of Sant Pere el Gros**®, an 11th century Romanesque building with a circular structure, the largest of its type in the country, which was a Benedictine priory dependent on Ripoll.

The **Cervera Regional Museum** comprises the Museum of Corn and Farmers and the Museum House of Duran i Sanpere. The **Museum of Corn and Farmers** is at the Carrer Major, n° 15, in the building which was once the headquarters of the order of the Knights of Saint John of Jerusalem, and which was

restored in the 18th century. At n° 115 of the same street is the local archaeology **museum of Duran i Sanpere**, with artefacts of religious art from Cervera, portraits of local dignitaries and collections of pottery, items of clothing and of the history of the old university. There is a traditional representation of the **Passion of Christ**, which attracts visitors from far and wide. The local festival of Aqueclarre, held in August, centres on the unique **Carrer de les Bruixes** (The Witches' Street).

Cervià de Ter

The Gironès

A municipal area located to the northeast of the region. At one end of the town is the old **Benedictine monastery or priory of Santa Maria de Cervià**® which was founded in 1053. Remains here include the 13th century Romanesque church of three naves and three apses and a large part of the monastic outbuildings. It was extended in 1746 and restored from 1981, when it was bought by the local council who converted it into a cultural centre. There are **important farmhouses** in the region, some of which retain fortifications, such as **Can Santamaria**®, Mas de la Torre and Can Pellicer.

Cistella

The Alt Empordà

A municipal area to the west of the region in an area known as the "Garrotxa of the Empordà", on the lowest foothills of the El Mont massif. The **Romanesque façade of the parish church of Santa Maria** is noteworthy for its **portal**, which is formed by five semicircular concentric archivolts and four capitals based on the classical Corinthian model, as well as for the window above the portal which is formed by three archivolts which rest on cylindrical columns with capitals decorated with geometrical and plant motifs. It is similar to those of the neighbouring Navata, Lledó and Costoja del Vallespir. Also outstanding is the 14th century **castle-palace of Vilarig**, which was extended in the 17th and 18th centuries.

Ciutadilla

The Urgell

A typical town of the Segarra between the Urgell and Segarra regions, in the mid-valley sector of the River Corb. It is a town of old stone houses on the slopes of a hill range



Coll de Nargó. The church of Sant Climent / DGPC Josep Giribet

crowned by the **Castle of Ciutadilla**, which was first documented in 1165, and was the home of the Guimerà family, who were made the Marquesses of Ciutadilla in 1702. In the 16th century it was converted into a magnificent residential palace, with a high square tower on a corner, which is still standing, and an inner courtyard in Renaissance style, with a gallery decorated with columns. The castle was abandoned in the 19th century and began to fall into decline in 1808. Many noteworthy elements have been stolen, although there is still a group of buildings with features and sections with arches which range from the 12th to the 16th centuries.

El Cogul ★ *The Garrigues*

A small town and area at the western limit of the region in the mid-valley area of the River Set. The region is famous for the **cave paintings of the Roca dels Moros de Cogul**®, discovered in 1908 some 900 metres from the town. The paintings include some forty-five figures of people and animals in red and black. The scene of women naked dancing around a naked man is impressive as are the representations of hunters. In 1988, the UNESCO included the

area as a World Heritage Site in the classification of Cave Painting in the Mediterranean area of the Iberian Peninsula.

Coll de Nargó ★ *The Alt Urgell*

A municipal area in the valley of the Segre on either side of the northern end of the reservoir of Oliana, with the town - the capital of the municipality - to the right of the river, next to the C-14 road from Artesa de Segre to la Seu d'Urgell. The area was traditionally part of the domain of the Viscounts of Castellbò and was assigned to the region of

El Cogul. Cave paintings / MAC



Organyà. On the col, next to the main road to Isona is **Sant Climent**®, the old parish church, a Romanesque building from the 11th century, with a single nave and an apse with arches and lesenes. It is adjoined to an exceptional Pre-Romanesque bell tower boasting a rectangular, sloping structure with horseshoe windows and a Romanesque final floor with triforium below the arches. In the extensive area of the municipality, after the aggregation of Montanissell and Gavarrà, there are other interesting buildings, among which is **Sant Romà de Valldarques**, noteworthy for the curious frieze on its apse, and its bell tower with a final floor decorated with unique port-hole windows under Lombard arches. Also of interest are the walled town, the **Closa de Gavarrà**, with an ogival doorway, and the church of Sant Sadurni, with a Romanesque nave and a **rounded bell tower** in the same style.

Collbató *

The Baix Llobregat

A municipal area on the southern slopes of the mountain of Montserrat, which includes a large area from below Sant Joan and the Santa Maria river, which passes under the sanctuary. Within the area are the hermitages of Montserrat: Sant Joan, Sant Jaume, Santa Magdalena, Santa Caterina and Sant Pere, some of which are now in ruins, in addition to the Cova de la Mare de Déu or the Holy Cave. The town forms a harmonious group of traditional local architecture, with several particularly remarkable houses, such as **Can Rogent**, a building from the 18th century, which once belonged to the Rogent family of architects and intellectuals, and which houses an important number of family documents and a collection of paintings. Above the remains of the Castle of Collbató, at the foot of the Massif of Montserrat, are the well-known **Caves of Collbató**, which include the caves of **Salnitre** and the **Cova Freda**. The former is 530 metres long with galleries and corridors which have been flood-lit and adapted for visitors. In the Cova Freda, which is 150 metres in length, a great many pottery fragments from the Neolithic era have been found.

Colomers

The Baix Empordà

A small municipal area to the northwest of the region, near the Gironès region and to the left of the River Ter. It is a typical town with

16th and 17th century façades with decorated windows and doors. The 16th century building known as the Castle, near the church, has a pointed arched doorway, and these premises are now the seat of the local council. The **church of Santa Maria**, the parish church, is a Romanesque building from the 11th and 12th centuries, with later modifications and an apse decorated with blind arches supported by twelve columns and their capitals. The church was fortified and to the north side are the remains of a Pre-Romanesque building.

Conesa *

The Conca de Barberà

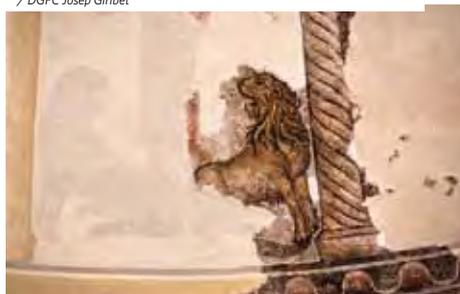
An old fortified town and municipal area located to the north of the region, in the geographical area of the Segarra. The town was first documented in 1043 and its defensive walls were built in the 14th century. Of these, two doorways remain, that of Sant Antoni or the Portal Reial and that of Santa Maria. The five streets of the walled sector are noteworthy, with an area which includes old porches of an eminently medieval style. The **church of Santa Maria** is a Gothic building (1335-1347), with a niche above the door and a Gothic image of Santa Maria. To the west of the area is the deserted town of Savella de l'Abadiat, with the **church of Sant Pere Savella**®, a Romanesque building from the end of the 12th century, with a well-crafted, life-size polychrome **Gothic image of Sant Pere** from the 14th century.

Constantí ***

The Tarragonès

A municipal area to the right of the Françolí, to the northwest of the city of Tarragona, on an area of flat land which was once used for farming and is now the site of chemical

Constantí. The Roman villa of Centelles
/ DGPC Josep Giribet





Constantí. The Roman villa of Centcelles / DGPC Josep Giribet

and pharmaceutical industries and the enormous petrochemical industry of Tarragona. The town of Constantí has been recently altered by large apartment blocks, although it features the **parish church of Sant Feliu**, which was built between 1734 and 1749 on the site of the old castle.

One kilometre from the town, near the right bank of the Francolí is the **Roman villa of Centcelles®**, which belongs to the National Archaeological Museum of Tarragona. It was declared national cultural heritage (BCIN) by the Catalan government in 1931 and in November of the year 2000, it was included in the world heritage list of the Monuments of Tarraco. This is a large Roman mausoleum built around 350 on the site of a 1st century Roman villa and it was excavated and studied by Helmut Schlunk and Teodor Hauschild from the German Archaeological Institute. The monument is formed by a central cubic construction which is crowned by an octagonal body containing a circular cupola with four niches at the end of the diagonal, a crypt and a second structure which is almost square in shape with four lobules. The cupola of the first building is decorated with mosaics divided into four areas and which are separated by borders with geometric patterns. The lowest part shows hunting scenes, the second, Christian biblical themes relating to the *comendatio animae*, the commendation of the soul, the third is dedicated to various personalities and the four seasons,

while the fourth or the centre of the cupola is almost completely destroyed and only the remains of heads can be seen. The tiles are colourful and varied and if it had been conserved intact it would be one of the most important mosaic works in the western Roman Empire. The building was used as a farmhouse for many years and had intermediate floors, which accelerated the deterioration of the mosaics which were discovered in 1877, but which were not restored or repaired until the first half of the 20th century. It must have been the mausoleum of a prominent figure and one hypothesis points to Constant I, the son of Constantine, who died at Elna in 350. Important remains of the Roman villa which preceded and surrounded it have been excavated.

Copons

The Anoa

A town and municipal area to the northwest of Igualada in a valley formed by the head of the River Anoa. The town grew up at the foot of the hill where the Castle of Copons once stood, the origin of the family of Catalan nobles, the Copons. It was once a fortified town which had its high point during the 18th century. It has an interesting **main square**, which is largely porticoed, and many **old stone houses** with emblazoned vousoired doorways with large carved stone lintels and jambs.



Corbera d'Ebre / DGPC Josep Giribet

Corbera d'Ebre

The Terra Alta

A town and area to the east of the region, close to the banks of the River Ebre. It was first documented in 1153 and formed part of the bailiwick of the Templars of Miravet. The town initially centred on a notable baroque church dedicated to Sant Pere, with an attractive doorway and large bell tower. It was severely damaged in 1938 in the famous **Battle of the Ebre** during the 1936-1939 Civil War. The town was rebuilt on the plain with a new parish church, while the old town, presided over by the ancient and still solid bell tower has been left in ruins, some of which have been reinforced to remain as a monument to the battle. A large, modern church, known as the Calvari, stands outside the town.

Corbera de Llobregat

The Baix Llobregat

A municipal area to the right of the River Llobregat which extends along the valley of the Corbera stream, which flows into the Llobregat. The area comprises the towns of Corbera de Dalt, Corbera de Baix and a large number of housing estates which have transformed the area into a summer holiday destination and area of second homes. Corbera de Dalt boasts the mansion of the **Casal dels Barons de Corbera**, a 16th century, rectangular building with ogee and basket arches with Gothic mouldings and rounded vousoired doorways with the arms of the Lords of Corbera. The **parish church of Santa Maria** was significantly transformed during the medieval period and was remodelled around 1777. It conserves a Gothic sculpture of Santa Magdalena and a noteworthy altarpiece of

the Rosary from 1758, with relief scenes from the life of the Virgin. The centre of the area is today Corbera de Baix, which has grown up in modern times. The old monastery and the church of Sant Ponç de Corbera, is accessible from this municipal area, although it belongs to that of Cervelló. The rectory of Corbera de Dalt still conserves the **Romanesque image** of the Mare de Déu de la Llet, originally from the monastery of Sant Ponç. The town's Christmas live nativity festival, or **Pessebre Vivent**, is well known throughout the country.

Corçà

The Baix Empordà

A municipal area located to the northwest of the Bisbal d'Empordà, and bordering the Gironès region. In 1969 the municipal area of Casavalls was added to it. The town conserves its rectangular medieval layout of the once-walled sector, with noteworthy buildings from the 16th to the 18th centuries. There are also the remains of a large wall with observation holes, which formed part of the old castle. The **parish church of Sant Julià and Santa Basilissa** is a large building which was built in the 18th century on the site of a Romanesque church from between the 12th and 13th centuries, whose façade, the apse foundations and part of the perimeter walls were used for the new building. To the west of the town, near the road, is the **Castle of Alberg**, a rectangular building from the 16th and 17th centuries, with decorative towers and later renovations. It has been well preserved and decorated and stands next to a chapel of Late Gothic style and a romantic-style garden. The **Romanesque church of Santa Cristina** is an interesting building close to the road to Monells, with a horseshoe-shaped apse, probably from the 10th century, and where there was an interesting 15th century Gothic painted altarpiece which is now in the Museum of Art of Girona.

Cornellà de Llobregat

The Baix Llobregat

A city and municipal area which almost form part of the conurbation of Barcelona. The town's central location amongst the municipal areas of the Baix Llobregat region which are closest to Barcelona has transformed the area into a centre of communications. The Barcelona Metropolitan Railway Services and the tram (Tram Baix) both connect the

town. A large part of the area is occupied by a seeming chaos of large apartment blocks. Between 1960 and 2008 the city's population went from 2,500 to 85,000 inhabitants. Amid this jumble of modern buildings is the **Castle of Cornellà**, a building which was first documented in the 11th century and which was transformed in the 15th century into a residential mansion with matching Gothic windows and an open central courtyard. The door of the **Casa de la Ciutat, the Town Hall**, is framed by two **columns with beautifully worked capitals of the Caliphate style** from the late 10th century. These are the remnants of the old church, whose apse walls are now the lower walls of the façade of the Casa de la Ciutat. The former installations of Aigües de Barcelona, the local water board, were built in 1907, on the old Carretera d'Esplugues. These are the work of the architect J. Amarós, and are a large group of restored Modernista buildings which include the **Agbar Water Museum**. Continuing with the Modernista industrial heritage, mention must be made of the old factory, the *Fàbrica Bagueria* (1920-25), the work of Modest Feu.

In 1995 the old mansion of the Casal Mercader was transformed into an interesting public museum known as the **Palau Mercader Museum**, which has a collection of historical and cultural artefacts from the city, as

well as a permanent collection of decorative art. The **Llobregat Sports Park** (2002-2006), on the Avinguda del Baix Llobregat, must be mentioned; this is the work of the prestigious Portuguese architect Álvaro Siza. This large complex includes swimming pools, multi-purpose tracks and courts, changing rooms, a gym, etc. Its distribution enables its facilities to be used independently. Its flat profiles, and almost blind curves, with a gentle cupola, fitted with skylights to allow the entry of light, create areas of delicate beauty.

Cornudella de Montsant + *

The Priorat

An extensive municipal area situated between the massifs of the Montsant and the mountains of Prades. The centre of the area is the **town of Cornudella**, in the upper valley of the River Siurana. There are noteworthy houses with keystones and decorative features ranging from the 16th to the 18th centuries. The **Hostal del Racó** is a traditional building which is reproduced in the model village of the Poble Espanyol in Barcelona. The **Celler Cooperatiu**®, (1920) is the work of Cèsar Martinell. It is another of the magnificent wine cellars which he built in the south of Catalonia. At the time the structure was a decisive contribution in terms of wine pro-

Cornudella del Montsant. Winery / DGPC



duction. The architecture is extraordinarily expressive and has a clear Modernista touch, although Martinell declared himself to be a Noucentista. The spectacular indoor area advances from the exterior façades and, as with all the wineries detailed in this guide, the quality of the builders' work is exceptional.

The most noteworthy architectural and scenic elements in the area are the **town and cliff of Siurana**®, which was declared a scenic landscape in 1961 and a historical-artistic site in 1995. The small, isolated town of Siurana is situated on a limestone spur from which there are sweeping views. It is surrounded by cliffs on all but its eastern side, where the road links it to Cornudella and the track to Prades, and it was the final stronghold of the Arabs in the country, and from where they were expelled in 1153. It is a legendary scenic area, with the cliff known as the **Salt de la Reina Mora**, or the enormous rock suspended halfway up the cliff which is known as the **Trona**, not to mention the remains of the **Castle of Siurana**. The latter stands at the entry to the town. In the 13th century, Count Roger Bernat de Foix and Carles d'Anjou, the future King Charles II of Naples (1285-1288) were imprisoned here. The town has been restored and its houses are inhabited mainly as second homes. It has a small group of traditional, well-preserved stone houses, and on the outskirts, near the cliff, is the Romanesque church of **Santa Maria de Siurana**, a 12th century building with a featureless nave and apse and a slightly pointed vault. Its lateral doorway is remarkable: its archivolts rest on columns and capitals decorated with a frieze of plant themes, and these frame a tympanum with a crucified Christ and four figures on either side. The upper part comprises two lions facing each other and the representation of the sun and the moon.

Covet, Santa Maria del

See **Isona i Conca Dellà**.

Creixell *

The Tarragonès

A town on the Mediterranean coast between Roda de Barà and Torredembarra. The town is some two kilometres from the coast and centres on the **Castle of Creixell**, which was formerly the property of the Cluny monks of Sant Pere de Casserres, of Osona, and later belonged to the Jesuits between 1573 and 1767. It is a residential building of

irregular polygonal structure with nine sides and a small open court inside, an entry ramp and an exterior sloping wall. The lower sloping part is medieval in origin, while the rest was significantly modified and converted into a residential palace during the 16th and 17th centuries. The **parish church of Sant Jaume** was constructed after 1559 and has a crypt which dates from 1663. The bell tower, which was constructed in 1771, has a modern crown of parabolic arches which were built in 1917. Inside are mural paintings from the 17th century. The municipal area has a wide beach two kilometres long, near which is the old town of Les Botigues del Mar, and modern housing estates, with apartments, chalets and holiday facilities.

Cruïlles, Monells i Sant Sadurn de l'Heura * *

The Baix Empordà

A municipal area created in 1973 from the merger of the three entities after which it is named, although it is also known as Sant Sadurn de l'Heura, the name of the region's capital. It extends across the western sector of the Bisbal d'Empordà. The town of Sant Sadurn is the least characteristic of the group; it has several old stone houses and an 18th century church with a solid bell tower which uses the former Romanesque construction. The **town of Cruïlles**, on a small hill, is far more characteristic, with the **master tower of its castle**, the only remaining part, now in the middle of a square. It is a circular Romanesque building from the 11th-12th centuries, some 25 metres in height. The 18th century church of Santa Eulàlia stands near the castle, with a high bell tower, which rivals that of the castle tower. The town was once surrounded by walls, large sections of which still remain. One kilometre to the east of the town is the **monastery of Sant Miquel de Cruïlles**®, which is surrounded by a small group of houses. It was founded by the Lords of Cruïlles around 1040, and was abandoned by the monks in the 16th century. The magnificent 11th century Romanesque church still remains, with a basilican structure of three naves, a transept with three apses and a cupola over the transept. The church was transformed as a sector to the west of the naves collapsed and it has been partially restored. The central apse features the remnants of Romanesque paintings. The Museum of Art of Girona now possesses the 12th century **Romanesque Beam of Cruïlles**, on which is represented a proces-



Cruïlles, Monells and Sant Sadurn de l'Heura. The main square of Monells / CE09 El senyor dels Bertins

sion of monks, a **Romanesque Crucifixion** from the same period, and a **Gothic painted altarpiece** dedicated to Sant Miquel, a work by Lluís Borrassà, commissioned in 1416. The town of Monells is formed by two sectors, the Castell and the Riera neighbourhoods, which are divided by the Rissec. The Castell district extends to the slopes of a small hill, where a few remnants of a castle remain. The castle was once enclosed by walls, some of which remain behind the houses along with fragments of walls with spyholes and two rectangular towers. At its centre is a remarkable and evocative **main square**, which is rectangular with two sides of porticoed houses. It was once a market place and between two arches is the “Mitgera de Monells”, an official measuring device carved into the limestone, which dates from 1881. The small, porticoed square of the **Plaça de l’Oli**, and the arcaded **Carrer dels Arcs** are also in this area. The Riera district also contains 16th and 17th century houses. The church of Sant Genís de Monells, to the northwest of the neighbourhood is a Gothic building with a façade which was remodelled in 1785. The area includes smaller rural villages (Santa Pellaia, Sant Cebrià dels Alls, Sant Cebrià de Lledó and Sant Joan de Salelles) with old churches and notable farmhouses.

Cubelles ★

The Garraf

A town on the Mediterranean coast between the regional capital, Vilanova i la Geltrú, and the border with the Baix Penedès. The C-32 and C-31 roads pass through the town, as does the railway line from Barcelona to Tarragona. The town, which was once affiliated to Vilanova, was originally called Vilanova de Cubelles, and lies to the left of the River Foix, where this flows into the sea. The old town is one kilometre from the coast. However, a series of estates for summer houses have been built between the town and the **promenade**, along with hotels and restaurants and a yacht club, with a pier and small marina. The old town is noteworthy for the mansion house of the **Casal dels Marquesos d’Alfarràs**, which was built in 1575 on the ruins of the old Castle of Cubelles. The **parish church of Santa Maria**®, is a baroque building which was constructed between 1697 and 1737, and was largely restored between 1939 and 1945. It is noteworthy for its slender, octagonal bell tower and its small upper tower. The old town has several 18th century houses, many of which have been recently restored. The **Finca Travé**, a historical house on the Carrer

de Sant Sebastià, has a magnificent private library on mythology with works from the 16th century to the present day, a botanical garden and notable collections of paintings, optical artefacts, and musical boxes, amongst others. At the Caseria de Rocacrespa, to the north of the municipal area, is the **Casa Roviroso**, which contains frescoes with interesting figures of religious subjects and military scenes, the work of a French immigrant at the end of the 18th century.

Cubells ★★

The Noguera

A municipal area located in the mid-Segre region between Balaguer and Artesa de Segre. The town was once walled and crowned by its castle, of which only fragments of walls remain. The **church of Santa Maria del Castell**®, however, still stands. This Late Romanesque building is now used as an atrium or the front part of a second structure, a neoclassical building constructed in 1748. A noteworthy feature is its **magnificent 13th century doorway, of the Lleida School**, with influences from the School of Tolosa and Mudèjar elements. It was

declared a historical-artistic monument in 1934. It is one of the most monumental works from the Lleida School and is formed by six archivolts with storied capitals, geometrical forms and a series of half-rounded columns. The 13th century alabaster Gothic image of the Mare de Déu de la Llet was worshipped here, though this is now in the parish church. **The parish church of Sant Pere**, in the centre of the town, is an interesting building from the late 13th century to the early 14th century. Its nave has a pointed barrel vault which rests on corbels with Moorish-style motifs, and lateral chapels with Gothic tracery. The 14th century stone altarpiece of Santa Úrsula, a work by the Lleis School, comes from this church and is now on display in the National Art Museum of Catalonia, and a second altarpiece with similar characteristics dedicated to Sant Bartomeu is now in the Diocesan Museum of Urgell. The Gothic altarpiece of Sant Pere, a work by Pere Serra from the late 14th century, now belongs to the Marès Museum of Barcelona as does a polychromed stone sculpture which presided over this altarpiece, which was attributed to Pere Anglada and is a masterpiece of Catalan Gothic sculpture.

Cubells. A general view / *Palau Robert/ACNA S.L*



D

Das

The Cerdanya

A long narrow municipality located between the Tossa d'Alp, at its southernmost limit (also known as the Tossa de Das) and the River Segre, in the Sanavastre region to the north. It is linked to the rest of the Cerdanya region via Alp. The town of Das is a summer holiday spot around which several housing estates have been grown up. The municipality also comprises some of the ski resort facilities of La Masella (which mostly belong to the municipality of Alp) and a large part of the runway of the Cerdanya airport. The **Romanesque church of Tartera**, a building of two naves and two apses, is situated in the lower part of the area, as is the church of **Sant Iscle de Sanavastre**, with a modified apse, and that of **Santa Maria de Mosoll**, which had **two Romanesque altar frontispieces** which are now in the National Art Museum of Catalonia, one of which is the famous Tres Reis, or Three Kings.

Deltebre

The Baix Ebre

A municipal area created in 1977 which, as its name indicates, is located in the Ebre Delta region. It was formed by joining the areas of Jesús and Maria de la Cava. This extensive municipality extends across the northwest of the delta to the port of El Fangar and its southernmost region borders the River Ebre. It is a completely flat area which includes the Gola de Sorrapa, the only river mouth which flows directly into the sea. From an architectural viewpoint, all the constructions are modern (the churches of La Cava and Jesús i Maria are from the nineteen-forties and nineteen-fifties). However it is an **excellent area for visitors** thanks to its flora and fauna, its rice fields, sandbanks and channels. A visit to the **Punta del Fangar**, at the tip of the pe-

Deltebre. The lighthouse at the Punta del Fangar

/ DGPC Marta Prat



ninsula of the port of El Fangar, is highly recommended. It is a fishing spot and the site of famous restaurants.

Dosrius ★

The Maresme

A municipal area on the southern slopes of the Serra del Corredor, which is part of the coastal mountain range. There are two old towns in the area, the villages of Dosrius and Canyamars, which are both summer holiday spots with newly-constructed mansions and apartments. The most interesting part of the area is the route along the small local road which leaves Can Bordoi, at the highest point of the B-510 road (the road to Llinars). The church of **Sant Andreu del Far** is a Late Gothic building with the tombs of the Counts of Bell-lloc. The Castle of El Far is nearby in the area of Llinars. The **sanctuary of El Corredor** is located at the highest point of the mountain range, at 632 metres above sea level. The sanctuary, a building in Late Gothic style (1576-1583), is a popular place for local inhabitants, with a picturesque landscape which justifies a visit and makes the journey, by road or passable tracks, to the Vallès Oriental region an interesting one.

Durro

*See the **Vall de Boi**.*

Dosrius. An ice well / CE09 Francesc Carreras



E

Empúries

See **L'Escala**.

Erill-la-vall

See the **Vall de Boí**.

L'Escala ★ ★ ★

The Alt Empordà

This is the southernmost municipal area of the region, to the south of the Gulf of Roses and bordering the Baix Empordà. The town was established at the end of the 16th century within the former area of Sant Martí d'Empúries as a settlement of fishermen specialised in the capture and preparation of sea fish such as sardines, mackerel and anchovies. These processes required large amounts of salt, which were kept in salt stores, the oldest of these being the **Alfolí de la Sal** (or **Pòsit Vell**), a 17th century building with a basilican structure. The old cemetery (**El Cementiri Vell**) is a neoclassical, typically Mediterranean popular work which was declared an MHA together with the Alfolí. The town has a **parish church dedicated to Sant Pere**, which was constructed between 1701 and 1739 and was finished in 1761. The building is a mixture of baroque and Renaissance elements, despite the date of its construction.

Tourism has recently become the main activity of the town and many apartments have been constructed on the Passeig del Codolar and in the areas of Riells and La Clota, in addition to numerous holiday home estates at the Muntanya Blanca, Poble Sec, La Muntanya de Montgó, Les Torregues and the Estepa Negra, amongst others. There are also numerous hotels, campsites, leisure areas and a marina/yacht club.

Between l'Escala and the small hamlet of Sant Martí d'Empúries, lies the settlement of **Empúries**, the site of the former city and military administration centre of Empúries, which was first excavated in 1907 and where programmed archaeological projects still continue. The area of Empúries consists of four different parts: the Greek *Paleapolis*, or old city, and *Neapolis*, or new city; the settlement of the indigenous people, the Indiketes; and the Roman city. The *Paleapolis* was the first settlement of the Focae Greek who had already founded Massalia (Marseilles) around 600 B.C., and this was situated on an island, now joined to the coast, which is now the site of the picturesque town of **Sant Martí d'Empúries**. The *Neapolis* was founded on the coast by the same Greeks soon afterwards. It was protected by walls and by the River Fluvià and the mouth of the River Ter, which, before being diverted, once flowed to the south of the former city. The location of

L'Escala. Empúries / DGPC Bob Masters





L'Escala. The mosaic of Empúries

/ CE09 Josep Maria Plantalech

the settlement of the **native population**, the **Indiketes**, has still not been found. The Roman city, built beside the Greek *Neapolis* during the 2nd and 3rd centuries B.C., became an important centre during the era of the High Roman Empire. The Greek city was walled on three sides by earthen walls and had a single door. At its centre was a small square, the agora, and an area with temples where the statue of Asclepius was found. Between the Greek and the Roman city is the old convent of friars of Santa Maria de Gràcia, which was founded in 1605 and restored by Josep Puig i Cadafalch between 1914 and 1916. This houses the **Monographic Museum of Empúries** which displays findings from the excavations and information on the history and development of Empúries.

The Roman city, created after Empúries had been used as a landing point for the Romans in their fight against Hannibal (218 B.C.) and to eliminate indigenous anti-Roman resistance (195 B.C.), was built beside the Greek city and was much more extensive (some 20 hectares). It was rectangular in structure and surrounded by walls with its forum in the centre. The *cardus* and the *decumanus maximus*, can still be easily identified and are found in the central part of the southern wall, with porticoes at both sides of the street. Among many other elements, two large houses or palaces of a Hellenistic-Roman type have been excavated, with large amounts of mosaics and sculptures. The structure of the amphitheatre floor and the remains of the arena or gymnasium are also visible outside the walls. A large part of the city walls, the *tabernae*, chapels, a small temple *in antis*, can also be seen.

Outside the main ruins are the remains of a Neolithic settlement on the hill of Les

Corts, where, at the Parrollí, there was once a necropolis for cremation. From the area of the *Paleapolis*, in Sant Martí, only a small area has been excavated near the church. The village of Sant Martí retains the remnants of walls, several 16th century houses and the remains of the castle (13th to 14th century). It was the capital of the countship of Empúries before the title was passed on to Castelló d'Empúries. The ancient city of Empúries was largely destroyed by invasions during the 2nd century, though it remained populated for a considerable time, which is demonstrated by the fact that it was the capital of a diocese documented between 516 and 623. The *Neapolis* has revealed the remains of a Pre-Christian basilica from the 4th or 5th centuries, which could be the capital or the cathedral of the diocese of the Visigoth era which was once established at Sant Martí. In all events, after the Christian recovery of the countship of Empúries around 785, only Sant Martí, which offered a better defensive position, was repopulated. The **church of Sant Martí**, which gives its name to the town, is a noteworthy building which was restored by Count Gausbert in 962, as is recorded by an ancient plaque, and later rebuilt, retaining its former features, between 1507 and 1538, on a Pre-Romanesque basilica of three apses. The church and the village were declared historical monuments in 1996. The surrounding area has three places which are worth visiting for history lovers; the neighbourhood of Les Corts, or Corts d'Empúries, that of **Vilanera** and the tiny hamlet of Cinclaus. There are also remains of **Pre-Romanesque churches**, such as that of Santa Margarida II or that of Sant Vicenç, to the east of the Les Corts area.

Escaladei, Cartoixa d'

See **Morera de Montsant**.

Escornalbou

See **Riudecanyes**.

Esparreguera

The Baix Llobregat

A town and area located in the northern part of the region to the right of the River Llobregat. The town was built during the late Middle Ages around a group of hostels near the royal road to Barcelona. There are noteworthy houses from the 17th and 18th centuries and above all the **parish church of Santa**



Esparreguera. The Colònia Sedó / DGPC Bob Masters

Eulàlia, which was constructed between the 16th and 17th centuries and consecrated in 1612. The building is of a Gothic structure and has Renaissance decorative features and a slender octagonal stone bell tower, with large windows between cornices on its upper floor and a small tower at the top, completed in 1636. There is a monumental Noucentista fountain nearby (1925), the work of Frederic Marès. Outside the town, on a terrace which overlooks the valley of the Llobregat, are the remains of the **Castle of Esparreguera**, which was first documented in 985, and at a short distance, the Romanesque church of **Santa Maria del Puig d'Esparreguera**, which was the parish church of the area until 1612. It is a building of a single nave with a transept, a semicircular apse and a cimbori with a small bell tower. It was built in the early 12th century, using previously-constructed walls. The local area includes the church of **Sant Salvador de les Espases**, on a peak where there are the foundations of the Castle of Les Espases, first documented in 985, and also the Pre-Romanesque chapel of **Santa Margarina del Cairat** and the abandoned spa of La Puda de Montserrat, in the valley of El Cairat, which was constructed between 1870 and 1890. During Lent and Easter Week the representation of the **Passion of Esparreguera**, the origins of which go back to the 17th cen-

tury, is an event which enacts the public life, the passion, the death and the resurrection of Christ. The old important colony of **Colònia Sedó**, situated on the banks of the Llobregat, is a walled town formed by a factory, a church, a shop, a hostel and flats for the workers, and here a museum has been established. This working community, dating from 1846, became one of the largest industries in Catalonia and produced cotton yarn and fabrics. The turbine building and other installations have been transformed into the museum and form part of the National Museum of Science and Technology of Catalonia.

Espinelves ★

Osona

A town and municipality at the southeast of the region, linking the Guílleries and the Montseny. It is a verdant area with plantations of fir trees which have adapted to the landscape and which have grown spontaneously in its leafy woods. Every year, a fortnight before Christmas, the Fir Tree Festival (**La Fira de l'Avet**) is held for the Christmas festivities. The town stands on a small hill at the bottom of the valley of the dry stream of Espinelves and has areas with typical houses from the 17th and 18th century. The local parish church of **Sant Vicenç d'Espinelves**,

with its two naves and two apses, occupies an important position among the Romanesque buildings of the country. It was constructed between the 11th and 12th centuries and consecrated in 1187. It is remarkable for its southern doorway, which was moved from the original nave to the second, and the Romanesque bell tower of three slender floors, decorated with friezes of Lombard style arches, which is situated to the west of the main nave. In the Episcopal Museum of Vic there is a Romanesque frontal from the late 12th or early 13th century, the work of an artist who is unknown and so has been called the Master of Espinelves. There is a reproduction in the church.

L'Espluga de Francolí ★★

The Conca de Barberà

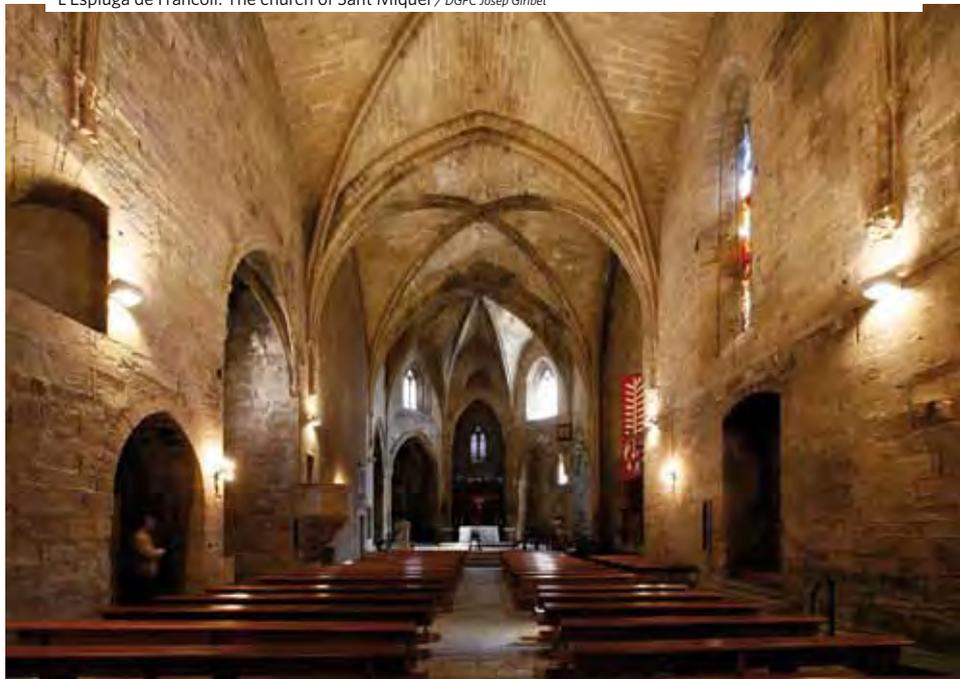
A town and municipal area between Montblanc and Vimbodí, in the valley of the River Francolí. The area extends to the neighbourhood of the monastery of Poblet, to the north-east of the mountains of Prades. It is an obligatory access point to the large Cistercian monastery of Poblet and is also a summer holiday spot with hotels, residential homes and noteworthy restaurants, especially in the



Espinelves. The church of Sant Vicenç
/ DGPC Jordi Cantijoch

residential sector of **Les Masies**, which is close to the monastery, and which was built at the end of the 19th century around several ferruginous springs. The entire area abounds in water with numerous springs, several of which are monumental, such as the Font Baixa, close to the town, with caves or “esplugues” which give the place its name. The cave, La Cova de la Font Major, is noteworthy as it contains archaeological remains and has been adapted for visitors. The town was formed by the merger of two historical centres, l'Espluga Sobirana and l'Espluga Jussana, which were

L'Espluga de Francolí. The church of Sant Miquel / DGPC Josep Giribet





L'Espluga de Francolí. The Museum of Rural Life / DGPC Albert Sierra

joined by a circle of walls of which now little remains. It was the headquarters of an Order of the Friars Templars which in 1317 was ceded to the Hospitallers or Order of the Hospital of Saint John of Jerusalem. The Templars' command centred on the **Castle of l'Espluga**, of which only a few walls remain as testimony, as it was demolished between 1860 and 1880. In the old walled sector there are various old buildings, many of which were later modified, and a district with concentric and radial streets which once centred on the site of the ancient castle. The most noteworthy building is the **old church of Sant Miquel**®. It is an example of the transition period from the Romanesque to the Gothic and was built or remodelled at the end of the 13th century. It has a nave which is divided into three, almost square, sections and a polygonal chevet with chapels around it. Its main door is on the western side, over which is a solid, square bell tower. This slightly pointed bell tower is decorated with a complex beam moulding, and archivolts with a frieze decorated with small, fantastic creatures. On the south face, which looks onto the square, is a second doorway with a vousoired semicircular

arch and a portico above it. The **new church of Sant Miquel** was built near the old one in the square between 1860 and 1888. It is a building of neoclassical lines, with a façade between two bell towers, of which only one was finished; the other tower was left unfinished after the cornice where the triangular pediment which crowns the façade begins. Also noteworthy is the old **hospital** in front of the former church, a 14th century Gothic building, with an open courtyard framed by stone arches and steps up to the first floor supported by a rampant arch. The region of l'Espluga is one of vines, olive, almond and hazelnut groves. Wine was once its main industry and a cooperative was created here in 1905. In 1910 it was merged with the Agricultural Union and became the Cooperative Winery (**El Cellar Cooperatiu**), whose premises are a large Modernista work with three warehouses by Lluís Domènech i Montaner, which was opened in 1913. The **Casal de l'Espluga de Francolí** was constructed in 1963, the work of Lluís Bonet i Garí, and is the cultural and recreational centre of the town, with theatres, swimming pools and a restaurant. The recently renovated **Museum**

of **Rural Life** has attractive, modern displays which show the development of the Catalan agricultural sector and ways of life from the 19th to the 21st century.

Esplugues de Llobregat ★

The Baix Llobregat

A municipal area of some 50,000 inhabitants which is practically joined to the city of Barcelona, and extends from the slopes of Sant Pere Màrtir and the Col de Finestrelles to the municipal area of l'Hospitalet de Llobregat, at the beginning of the depression of the Baix Llobregat, which the area of Esplugues, in geographical terms, belongs to. The town was once entirely rural but has been totally transformed over the last thirty years and has gone from five thousand inhabitants to almost fifty thousand. Amid modern and often suburban neighbourhoods are noteworthy buildings. In the old town, or La Sagrera, are the parish church of Santa Maria Magdalena, which was reconstructed in the 19th century, and several farmhouses and old mansions, such as that of Can Casanoves, which is now the convent for the nuns of Santa Maria de Montsió, and which retains

a noteworthy 15th century **Gothic cloister**, which was brought from Barcelona. Also of interest are the Casa Cortada, the mansion of the former barons of Maldà, Can Pi, a basilican-type farmhouse, first documented in the 16th century, **Can Clota**, a large 18th century mansion which presides over a modern neighbourhood and especially the **Torre dels Lleons**, a mansion to the north of the area. This historical building stands over a Roman villa and contains two Roman gravestones and medieval elements of the old Castle of Picalquers in the lower part of the building. It was reconstructed in the 17th and 18th centuries. The museum of Can Tinturé has recently been opened in Esplugues, and this contains decorative tiles ranging from the 14th to the 19th centuries. Also conserved are the kilns of **La Rajoleta**, the old ceramic tile factory of Pujol i Bausis, which manufactured Modernista and Noucentista ceramics.

Espot ★

The Pallars Sobirà

A municipal area which is essentially a holiday area and includes the valley of Espot, or of the River Escrita, and the heads of

Esplugues de Llobregat. The La Rajoleta Ceramics Museum / ARXIU MNACTEC Teresa Llordés



mountain valleys with lakes, especially that of **Sant Maurici**, which is one of the centres of the **National Park of Aigüestortes and Sant Maurici** which was created in 1955 and regulated in 1957. It is linked by a small local road, the LV-5004, to the C-13, from Sort to Esterri d'Àneu. Leaving the town is a track leading to the ski slopes and to the lake of Sant Maurici and the refuge of Amitges, at the foot of the Agulles d'Amitges. The entire sector of Sant Maurici is an area of great beauty and is eminently touristic. Espot is a typical town with hotels and restaurants and is of no architectural interest.

Estamariu

The Alt Urgell

A Pyrenean town in a mountain ravine to the northeast of the region, to the right of the valley of the Segre and bordering on the Baridà area. It has old houses at the top of the hills clustered around the unusual building of the church of Santa Cecília. Situated near the town is the **church of Sant Vicenç**, a Romanesque building of three naves, with a beamed ceiling, which has recently been renovated. Spectacular Romanesque paintings on the apse were discovered during this work. It is a typical 11th century building, though a Gothic altarpiece and a canopy from the second half of the 14th century, works of the 'Master of Estamariu' are now in the National Art Museum of Catalonia. To the east of the area is a place known as the **Quera Vella** which is accessible by means of a footpath. Here there are the ruins of the small cave monastery of **Sant Andreu de la Quera**, which for some time was confused with Sant Vicenç de Pinsent, another monastic residence which was not far from the Banyes de Sant Vicenç, next to the N-260.

L'Estany

The Bages

A town and an important canonical monastery in a high valley, secluded between mountains which range from 970 metres to 1,050 metres in height, to the northeast of the region, in the Moianès area. Centuries ago in the middle of the valley, near the town, there was a small lake or reservoir, which was drained after 1554 by an underground tunnel, the work of the last abbot of the monastery. The town has old houses and red stone buildings from the 16th and 17th centuries, with vousoired doorways or



Estamariu. The church of Sant Vicenç

/ CRBM Carles Aymerich

doors and windows with striking stone lintels. It was created around the **monastery of the Augustinian canons of Santa Maria de l'Estany**®, which was founded in 1080, secularised in 1592, and was a secular college until 1775. The church of l'Estany and its cloister were declared historical-artistic monuments in 1931. Around the cloister is a noteworthy group of buildings from the 14th to the 17th century, which were the former residences of the canons and beneficiaries. The monastery once had a community of 12 canons and the same number of beneficiaries. The **church of Santa Maria** is basically a building from the Second Romanesque period which was consecrated in 1133. It is formed by a nave, a transept and three apses to the east. It has an elegant dome where the nave meets the transept, above which is the bell tower, which was rebuilt after the earthquake of 1448, which caused the former tower to fall on the vault of the nave and demolish it. The church roof consisted of Gothic ribbed arches in the 15th century and, later, baroque vaults, until it was totally restored. The stone vaults were remade between 1966 and 1970, when the two apses which had been modified for the construction of a chapel and a

sacristy, were also reconstructed. Next to the church, to the south, is the old chapter hall of Sant Nicolau, which is now the chapel of the Santíssim. The **cloister** is connected to the church by a 16th century Gothic doorway, and extends to the south, between the church, the old chapter house and the other monastic dependencies. It is square and quite regular in shape; each gallery has ten arches which rest on nine pairs of columns, except at the corners, where there are groups of five columns. There are 72 well-preserved capitals, and several which have been vandalised. All were sculpted over a century and a half and maintain a certain unity, while possessing a wide range of themes. The wing closest to the church shows the story of the Redemption, with well-crafted scenes of the life of Christ. The capitals of the other wings in the cloister offer various themes, all of which are characteristic of the Romanesque era, with noteworthy profane scenes of dancing and betrothals on the eastern wing. The buildings which surround the cloister are used as a rectory, a public library and a museum. This **local museum** was inaugurated in 1968 and has various rooms displaying architectural features from the monastery which were found during the restoration, ornaments from the church, pieces of popular art, a collection of pottery and a large part of the old canonical archives.

Esterri d'Àneu

The Pallars Sobirà

A town and municipality which centres on the valley of Àneu. The town is the meeting point of two roads, the C-13 from Sort and the C-28 which runs from the Port de la Bonaigua to Vielha. It is a small service centre with a new area of large apartment buildings in its southernmost part. It was once the location of the Casa de la Vall, where the local council of the Vall d'Àneu met. Today the town is noteworthy for its cultural groups which concern themselves with the customs and traditions of the valley, through a historical archive, a nature school and apprenticeship camp, and the Ecomuseum of the Valls d'Àneu. One of the facilities used by the Ecomuseum is the **Casa Gassia**, an 18th century building located in the very centre of the old town. It is an excellent example of a farmhouse from a time when the basis of the local economy was almost exclusively farming and livestock. The **Carrer Major** is a typical street with shops



L'Estany. The monastery of Santa Maria
/ DGPC J. Gumi - M. Manent

and old houses, most of which have been restored. The **boundary cross** at one end of the street dates from 1633, and there are the remains of the old parish church of **Sant Pere Vell**. A fragment of Romanesque painting from this church is now in the National Art Museum of Catalonia. There is a **medieval bridge** over the Noguera Pallaresa. Traditional agricultural fairs are still celebrated here, such as that of Santa Teresa, that of La Pasqüeta and that of Santa Caterina.

Esterri de Cardós

The Pallars Sobirà

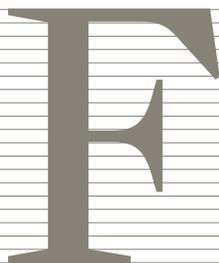
An area located in the centre of the valley of Cardós, on both sides of the River Noguera de Cardós. The town of Esterri is a small, sparsely populated rural town, with a **parish church dedicated to Sant Pere and Sant Pau**. This 11th century, modified Romanesque building is the source of interesting **Romanesque murals** which are now in the National Art Museum of Catalonia. One represents a large figure of the Pantocrator surrounded by evangelists and angels, and there is a second mural representing saints which is severely damaged. The same museum conserves the frontispiece of a Romanesque altar from the 13th century in stucco and paint. The town of **Ginestarre** in the same area is practically deserted. Its Romanesque church of Santa Maria is also the source of **murals** which are now in the National Art Museum of Catalonia, along with a frontispiece similar to that of Esterri.



Esterri d'Àneu. Casa Gassia (Ecomuseum) / DGPC Josep Giribet



Esterri de Cardós. The church of Santa Maria de Ginestarré / CE09 Xevi V



Falset

The Priorat

A town and municipal area located to the south of the region. The town is now the administrative and service capital of the area and was once the capital of the barony of Entença and lay outside the Priorat region. The town's economy was based on agriculture which was complemented by textile industries and aviculture. It grew up at the foot of the hill of the **Castle of Falset**, which was built after 1168. The walled boundary and an important section of partly restored buildings, now used for cultural purposes, still remain from the old castle although it was largely destroyed on the orders of Philip V (1714) and partially rebuilt after being used as a barracks and a prison. Some 200 metres of ancient walls remain at the Portal del Bou doorway as well as part of the wall of Els Ferrers. Today's town is centred on the **Plaça de la Quartera**, which is surrounded by arcades, and boasts the old **palace of the Counts of Prades**, a Renaissance building which is now the Town Hall. The town was urbanised or restructured in 1880. The old square, the Plaça Vella, is noteworthy, as is the **Casa Gran**, which was restored in the 18th century on top of an older building. It was the former residence of the Aragonese family, the Counts of Azara, the other name of the mansion. The **parish church of Santa Maria** is a large neoclassical baroque building which was constructed between 1763 and 1775. The town has many old houses, several with vousoired doorways from the 17th and 18th centuries, and a street in the old part of town with large covered areas. Beyond the town lies the large **Celler Cooperatiu**®, a Modernista winery made in 1919 to the plans of Cèsar Martinell. Like all his works carried out for the wine industry, this remarkable building has a harmonious exterior and a spectacular interior. With regard to Modernista heritage, the school building of **Les Escoles** (1909-1916), the work of architect Ramon Salas, is worth a mention.

Farrera

The Pallars Sobirà

A mountainous area to the east of the region above the town of Tírvia, with which it is linked by a mountain track. It includes the entire area of Burg and a large part of the Ribalera. It is a sparsely populated area formed by a group of small villages (Farrera, Burg, Mon-



Falset. The Cooperative winery / DGPC Bob Masters

tesclado, Glorieta de Montesclado, Malloles and Alendo), which have few inhabitants. The village of **Ferrera** is a typical local town, with the **church of Sant Roc**, (formerly Santa Eulàlia) at its entrance. A Romanesque frontispiece in the National Art Museum of Catalonia is believed to be from here. The covered path under the bell tower is also noteworthy. Not far off is the partially rebuilt **church of Santa Maria de la Serra**. On a hill overlooking the village of Burg are the remains of the **Castle of Burg** and its **church of Sant Cristòfol**, lying at its feet. The area is well worth a visit, more for its magnificent scenery than for its architectural value.

Figueres ★★

The Alt Empordà

An important city, a regional capital with a central position and an influence which exceeds regional limits, as it is the closest Catalan city to France. In the Middle Ages the town grew notably on becoming a royal domain, especially after the town charter of 1267. In 1295 it became the main town in a notable royal bailiwick and at the end of the same century defensive walls had been built around it. The perimeter of the walls which surrounded the old town is known, though

these no longer exist with the exception of the restored Gorgot tower. In the 18th century, the town – which received the title of city in 1875 – expanded towards the Carrer de la Jonquera and today's Rambla and later towards the former route of the N-II highway and the railway, which reached Figueres in 1878. These were the limits of new urban expansion, which was later exceeded on all sides by modern growth, especially towards the west, where the second route of the main road became the boundary.

Outstanding buildings include various **mansions in the old town**, and, in particular, the **parish church of Sant Pere**. This has a genuine Gothic tower of slender proportions (1378) and was extended with a polygonal apse and transept, built after 1947, in an imitation of Gothic style adapted to the pre-existing part. The entire building and its bell tower are unified in terms of style, even though a large part of the work was completed after the civil war.

The old **Municipal Theatre** stands nearby. It was constructed between 1848 and 1850 and was largely destroyed by bombs during the Civil War, in 1939. Restoration was begun in 1966 and an interesting metallic, reticule cupola, the work of Emilio Pérez Piñero, was built. Thus the **Dalí Theatre-Museum**



Figueres. The Dalí Theatre-Museum / DGPC Bob Masters



Figueres. The Castle of Sant Ferran / DGPC Bob Masters

came into existence, with works, drawings, engravings, and other creations of the city's own Salvador Dalí (1904-1989), all within an atmosphere of singular Surrealist decoration. The inspiration of Dalí is evident in this new construction, although the architect Ros de Ramis, and later O. Tusquets and D. Freixas, also participated. More than a traditional, orthodox museum, the "theatre" is a complex discourse of spaces, which explores the dreamlike, surreal world of its creator, and also houses his tomb.

Near the Theatre-Museum and connected to the above-mentioned **Gorgot tower**, which formed part of the old town walls, is a neo-classical building known as the Torre Galatea, which has been decorated in loud colours and is where Salvador Dalí lived during the last years of his life and where the Gala-Dalí Foundation now has its headquarters. There are many noteworthy Modernista, Noucentista and eclectic-style buildings hidden in the new districts of the city, but these are too numerous to cover in detail. These buildings lend a special charm to the city and require a relaxed visit. The **Casino Menestral Figuerenc** is an especially noteworthy building, which was constructed in 1904. Josep Azemar, the Figueres architect, is the most genuine representative of Modernisme in the city. His most significant works are the early **Casa Roger** (1886), at Carrer Monturiol, nº 9, and the centrally located **Casa Salleras** (1904), with its gallery of wrought iron and glass which presides over the entire façade. The Municipal Slaughterhouse (**L'Escorxador Municipal**) of 1907 is also a work by Azemar, in which a strict compositional and constructive simplification in accordance with the phases inherent in this process has resulted in a highly homogeneous work. It is currently the location of the regional historical archives.

Also noteworthy is the Plaça de la Indústria, with its neoclassical urban architecture and the metallic structure which covers the Plaça Nova del Gra, which is representative of the so-called 'iron architecture' (1886-1887). The **monument to Figueres-born Narcís Monturiol** (1819-1885), a notable politician and the inventor of the first submarine, is of Noucentist style, and stands on the Rambla. This was erected when this area was extended and decorated with gardens in 1918. Also on the Rambla, is the **Museum of the Empordà**, in a modern and functional building, which was constructed in 1971. This contains



Figueres. The Dalí Theatre-Museum / DGPC Bob Masters

an interesting collection of archaeology, art and history from the Empordà, in addition to a significant art collection, especially of paintings from the 17th to the 20th centuries, with predominance of Catalan painting from the 19th and 20th centuries. The Toy Museum of Catalonia (El **Museu del Joguet de Catalunya**), which was created in 1982, is also worth a mention. On a small hill near the city is the **Castle of Sant Ferran**, a large fort in the form of an irregular pentagon, with double walls, built between 1753 and 1766, a project of Juan Martín Cermeño, who is closely linked to the history of the Empordà region. This was used in modern times as a high security prison and is now managed by a consortium and can be visited.

Flix *The Ribera d'Ebre*

An important town to the right of the River Ebre, to the north of the region near the boundary with the Segrià and the Garrigues areas. It is an industrial centre with a large chemical industry and other diverse industries. It includes the Flix dam and reservoir on the River Ebre. The town is at the nar-



Flix. Castle / DGPC Jordi Contijoch

rowest point and sharpest bend of the river's meandering course, at the foot of a small hill where the ruins of the **Castle of Flix** stand. A wide round tower and the remnants of sloping walls are all that remain of the castle, which was first documented in 1154, rebuilt in the mid 17th century and newly fortified during the Carlist wars of the last century. The town has a sector of old houses with heraldic shields from the 17th and 18th centuries (the Gualda, Castro and Gil houses), a porticoed sector on the Carrer Major and other typical areas in the old part of the town. The **parish church of Santa Maria** is a Late Gothic building (1628), which has been excessively restored in modern times.

Florejacs

See **Torreflor**.

La Floresta

The Garrigues

A small municipal area to the northeast of the region, bordering the Pla d'Urgell. It is connected by local roads with the Borges Blanques and Arbeca. It was once known as Els Castelletes and the new name was adopted in the 19th century. The **Castle of Floresta** is an interesting building which is annexed to the parish church of Sant Blai. It dates from the Gothic era and has several arched windows and a tower with a crown of corbels which support the battlements. It retains highly decorated mouldings and other nota-

ble features, despite the different purposes for which the castle has been used.

Fogars de Montclús

The Vallès Oriental

A popular area for holidaymakers which extends across the southern slopes of the Montseny. It includes the summits of the Agudes and the Turó de l'Home, the valley of Santa Fe, the camping sector of Fontmartina and the old historical centres of Fogars and Mosqueroles – the centre of the municipal area – and the coast of the Montseny. From an artistic point of view, there are several noteworthy churches, that of **Santa Magdalena de Mosqueroles**, a Romanesque building with three naves, not far from the centre of Mosqueroles, and which was initially known as Sant Marçal de Baix, and the church of **Sant Esteve de la Costa de Montseny**, which is also Romanesque, with an old 'communiador' (a shelter where the priest would excommunicate storms) next to it. One of the most interesting spots is the **valley of Santa Fe**, an area of beautiful scenery with large stretches of beech and fir woods, where there is an ancient chapel which was for a time the centre of a community of hermits. Also worthwhile is a drive up to the **Turó de l'Home**, along an excellent road to Puig Sesolles. To the west of the area, under Santa Magdalena, to the left of the River Tordera, are the ruins of the **castle of Montclús**, with its round tower and notable remains of walls.

Fonteta

See **Forallac**.

Foixà

The Baix Empordà

A municipal area which follows the right bank of the River Ter, to the northwest of the region, bordering on the Gironès. The town is divided into two nuclei, one surrounding the **Castle of Foixà**, which was declared a historical-artistic monument in 1981, and the other around the **parish church of Sant Joan de Foixà**. The castle stands on a small hill surrounded by defensive walls and is a residential mansion with two T-shaped buildings and a courtyard. To the southeast corner stand a circular tower and the chapel, which date from the 13th century; the rest is a later construction with important renova-

tions from the 19th century. Inside the castle are old medieval areas, such as the prison, which are now enclosed by later works. Two medieval sarcophagi from the chapel are now in the modern chapel on the urban estate of S'Agaró. The **church of Sant Joan** is a Late Gothic building from the 16th century, with a solid screen façade and windows in the bell tower at its highest part. The medieval site of Sidillà lies to the northwest of the area, near the River Ter. This is an ancient town covered by the sands of the river, where excavations have revealed the **church of Sant Romà de les Arenes**, a Pre-Romanesque building with features in the Visigoth tradition.

Folgueroles ★

Osona

A town and municipal area to the east of the plain and some 6 kilometres from the city of Vic. The town, which has grown rapidly over the last few years, has a historical centre, with stone houses with wide, well-crafted lintels. The Catalan poet and priest, Jacint Verdaguer (1845-1902), was born here. The area has many quarries and stonemasons were once of great

importance in the town. The **parish church of Santa Maria** is noteworthy. This 11th century building, with its 12th century doorway (moved to the atrium) was built at the end of the Romanesque era and modified with a baroque façade. Nearby is the **Casa Sala** (Els Bru de Sala), an 18th century farmhouse, which is noteworthy for its square design with galleries and interior decoration of the period. Standing in front of the church is a Modernist-style **monument to Jacint Verdaguer**, which was designed in 1908 by Josep M. Pericas. The **mansion of Jacint Verdaguer**, one of the leading poets of the Catalan Renaissance, has been converted into a museum, with the furniture and façade of a 19th century artisan's house, and other features which recall the life and works of the poet. Some fifteen minutes to the northeast of the town is the 17th century **sanctuary of La Damunt**, which is also connected to the life and works of the poet, and, to the west, on a small hill, stands the **chapel of Sant Jordi de Puigseslloses**, in front of which are the stones of an old dolmen or covered gallery. This chapel was built in 1477 and extended in 1883, and was where Verdaguer conducted his first mass.

Folgueroles. The Casa Sala / DGPC Jordi Contijoch



Fonollosa *

The Bages

A municipal area in the western sector of the region which stretches from the Serra de Castelltallat to the valley of El Cardener. It comprises the three towns of Fonollosa, Camps and Fals. The most noteworthy monument in the town is the **Castle of Fals**, also known as the **Torres de Fals**, which stands on a cliff. It is formed by two large, cylindrical, medieval towers, one of which is attached to the parish church of Sant Vicenç de Fals (17th to 19th centuries) and the other surrounded by a sloping wall. At the boundary of the area with Rajadell, near El Raval de les Oliveres, stands the **church of Santa Maria del Grau**, with a Pre-Romanesque chevet and a 12th century nave. In the old parish of Santa Maria de Camps is the Late Romanesque church of **Santa Maria de Caselles**. No longer in use, this was a small monastery dependent on that of L'Estany. It is well-known for its surroundings and artistic features and for the live Nativity of Fals which takes place over the Christmas period.

Foradada

The Noguera

A municipal area in the centre of the region known as the Segre Mitjà, to the southwest of Artesa de Segre. It is linked by a small branch road from Artesa de Segre. The area has a small population shared among the small villages of Montsonís, Marcovau, Rubió d'Agramunt and Valldeixils. It is noteworthy for the **sanctuary of Salgar**, which stands on a large rock under a cave. This is situated in a picturesque spot formed by the narrow valley of the River Segre. First documented in 1192, at the sanctuary there was a hospital documented in 1263, and a Carmelite convent between 1404 and 1835. The enlarged Romanesque church remains with its Renaissance cloister (1533) and a large stone building, also in Renaissance style (1608), which was built under the cave and later extended. It is cared for by an association of friends and devotees from Artesa de Segre.

Forallac **

The Baix Empordà

A municipal area located at the centre of the region to the northeast of La Bisbal d'Empordà and comprising the old municipi-

pal areas of Fonteta, Peratallada and Vulpellac. Its name is a modern creation, formed by syllables from the names of the three towns. The area comprises various old villages of significant historical and architectural value. **Vulpellac**, at the boundary with the area of La Bisbal, has a noteworthy artistic nucleus, formed by the castle and the church of Sant Julià i Santa Basilissa. The **castle-palace of Vulpellac**® is a noteworthy example of civil Gothic-Renaissance architecture, with its main tower to the west, with Gothic doors and windows and battlements from the 14th century. The foundations of this are from a previous period. The castle comprises a two-storey building with three bays, which, together with the church, frame a trapezoidal inner courtyard at the centre of which is a well. A stairway adjoining the walls provides access to the main floor of the castle. The façade features a vousoired doorway with the shield of the Sarriera family, with two Gothic mullioned windows and a Renaissance window from 1553. The castle retains a main hall with 16th century ribbed arches and rooms with mouldings, while the lower floor has solid vaults. Other rooms and the structure of the western floor are the result of reforms made around 1725. Both the 16th century window and other decorative features, such as the decorated tiles in a corridor and others scattered throughout various museums and collections, bear the name of Miquel Sarriera and the phrase *Ego sum qui pecavi*, which is linked to a legend regarding the death by stoning of his wife and his later remorse. The **parish church of Sant Julià i Santa Basilissa**® is a Late Gothic building with Renaissance features, which was fortified as an annex to the castle. It is the work of Miquel Sarriera, who commissioned its renovation and that of the castle.

The whole of the town of **Peratallada**® is an impressive example of medieval architecture. It is still surrounded by defensive walls, a large part of which are founded on, and carved out of, solid rock. The entire town was declared a historical-artistic site in 1975. The **Castle of Peratallada** was first formed by a large rectangular main tower on a foundation of natural rock and was surrounded by walls, with many buildings, of which there are remains, around it. The palace or mansion of its lords, the Cruïlles family, was built alongside it, and comprises a group of buildings around a central triangular courtyard. The part clos-



Foradada. The sanctuary of La Mare de Déu del Salgar / *CE09 La Noguera*



Forallac. Santa Coloma de Fitor / *CE09 Manel Segarra*

est to the castle is from the Romanesque era and includes a large hall with semicircular windows. It was enlarged with new naves during the Gothic period. The façade and part of the buildings were modified and remodelled in the 18th century. The main doorway, which leads to the castle square, dates back to 1745. The entire group of buildings is highly interesting; each sector has Romanesque and Gothic windows, which reveal the period of construction, which basically ranges from the 11th century to the 15th century. The **walls** around the town initially formed three enclosures or areas which protected the castle and the inner walls with moats excavated in the rock. The best conserved part is that of the central enclosure, with its façades, trenches, and three rectangular towers, one of which is known as the Tower of Hours (**Torre de les Hores**), as it houses the town clock. The most noteworthy part of these walls is from the 12th century, though the upper part was reconstructed during the 16th and 17th centuries. The **parish church of Sant Esteve**, outside the historical centre, is a Romanesque building of two naves and two apses with lateral chapels from the 16th and 18th centuries. It holds the tomb of Gilbert de Cruïlles (1348), with the polychromed shields of the Cruïlles family and Peratallada. The town retains old houses with mullioned, tri-lobed Gothic windows, covered passages and a formerly porticoed main square which was largely modified during the 17th and 19th centuries and has some extremely interesting architectural elements.

Canapost, close to the road between Vulpellac and Peratallada, has a **parish church** dedicated to Sant Esteve, which is formed by two juxtaposed buildings, one of which is Pre-Romanesque, with a trapizoidal apse and an unfinished bell tower from the 12th century.

Fonteta is a small town with beautiful houses from the 16th and 17th century, with vaults on the lower floor and lintels with dates and inscriptions. The town **church of Santa Maria** is a Romanesque building, which has been largely modified with a chevet from the 18th century.

This municipal area has other features which are well worth visiting, such as the church of **Santa Coloma de Fitor**, a Romanesque building of two naves with its Pre-Romanesque apse and bell tower, and a well-conserved **dolmen**, the “Tres Peus” near Fitor.

Fortià

The Alt Empordà

This area is located on the flood plain between the rivers Muga and Fluvià. The town of Fortià has a Late Gothic-style **parish church, Sant Julià** (16th century), with a single nave, lateral chapels and a polygonal apse. At one side of the façade is a rectangular bell tower, and at the other a smaller tower. The building is crowned with decorative battlements. To the north of the town is a Renaissance mansion, a simple, yet harmonious building known as the **Casa de la Reina Sibilla**, in remembrance of Queen Sybil of Fortià, the daughter of the former lords of the area and last wife of King Peter III of Catalonia and Aragon (1377-1385).

Les Franqueses del Vallès



The Vallès Oriental

An extensive municipal area which extends across the northern sector of the city of Granollers, with which a large part of the town practically forms a conurbation. Local roads link the central area with the towns of Llerona, Marata, Corró d'Amunt and Corro d'Avall, which together form this municipal area. Corró d'Avall is where a large part of the local population is centred (16,978 inhabitants in 2008) and is the seat of the **town council**. The building housing the **council and the schools** (1912) is the work of the architect Albert Juan and is a remarkable example of the Modernista style. The clarity of the project and the use of a suitable repertoire of materials - wrought iron, glazed ceramics and sgraffiti - resulted in a work of great quality.

In the area of the municipality is the church of **Santa Maria de Llerona**®, a largely modified Romanesque building which was fortified in the 13th and 15th centuries, and originally built on an old Roman villa. This contains the remains of a recessed tombstone. In Marata, the church of **Santa Coloma** is worth a visit. This enlarged Romanesque work contains silos visible in the floor of the church, which were excavated in 1975. The **Torre de Seva** is a 14th century mansion which was extended in 1561, with a tower and battlemented walls. Also remarkable are the **church of Sant Mamet de Corró d'Amunt** and several farmhouses, such as La Sala, Can Tries, Can Märgens and others.



Gallifa *

The Vallès Occidental

A sparsely populated municipal area to the north of the region, in a beautiful, verdant valley. The local BP-1241 road crosses the valley of Gallifa, from east to west, from Sant Feliu de Codines to Sant Llorenç Savall. The area contains four **Romanesque churches**, the most notable of which is the **parish church of Sant Pere i Sant Feliu**, from the mid 12th century, a building with a single nave, an apse decorated with arches and two smaller apses in the shape of a cross. The church of **Santa Maria del Castell** is in the walled area of the old castle, which has been well cared for and is now the '**Sanctuary of Ecology**'. Also interesting is the church of **Sant Sadurní**, an 11th century building located on a summit surrounded by cliffs at 851 metres above sea level. The town has old houses and modern residential homes, the majority of which are on separate estates.

Gandesa ***

The Terra Alta

A regional capital and municipality on a plateau surrounded by mountains. The old area of the city was built concentrically around the Plaça de l'Església, part of which is porticoed. It was once protected by defensive walls and has several houses from the 18th and 19th centuries. The archiepiscopal **church of the Assumpció**® is a noteworthy building which was mainly constructed in the 17th and 18th centuries as an extension of a Romanesque building from approximately 1200, of which a **magnificent doorway** of five concentric arches remains. It is a fine example of Romanesque architecture from the Lleida School, with Arabic-inspired decoration. It was declared a historical-artistic monument in 1983, together with the **Casa de la Vila**®, the former seat of the town council. This is a 15th century mansion with a beautiful mullioned window. Also noteworthy is the **Presó (prison)**®, or the **Casa de la Castellania**, the former palace of the preceptors of the Order of Saint John, the lords of the area. It is a building which was reformed and extended in the 17th century but retains features from the 13th or 14th centuries on the part which faces the Carrer del Castell. It was declared a historical-artistic monument by the Generalitat in 1983 (BCIN). Also worth a visit are the old houses of the Liori, Sunyer and the Barons de Purroi, which are large, highly modified mansions.



Gavà. The Gavà Mines Archaeological Park / DGPC Bob Masters

On the outskirts of the town is the **cooperative winery**®, the Celler de la Cooperativa Agrícola, an impressive building in the Modernista style which was constructed in 1919 by Cèsar Martinell and was declared an MHA in 2002. The winery and the Pinell de Brai building are possibly the most valued works of Martinell, the architect of the majority of the wineries which the Mancomunitat de Catalunya (the Catalan Commonwealth) commissioned during the nineteen-twenties. In this masterpiece the architect has simplified the decorative features of the façades as much as possible, revealing only purely architectonic forms, but with considerable expression and emphasis. The interior comprises compensated

ribbed arches which support the Catalan-style vaulted roof, with three thicknesses of ceramic bricks at different levels in order to allow the light to enter and facilitate ventilation. The prehistoric site of **El Coll del Moro**®, next to the N-420 road, is an important excavated Iberian settlement and necropolis. There is also a monument which recalls the famous Battle of the Ebre in 1938 and the **sanctuary of La Fontcalda**, in a rough, barren location near an old thermal spring. The present church was built here between 1753 and 1756 and has a hostel and lodgings nearby, creating a large area with considerable impact.

La Garriga ☆☆☆

The Vallès Oriental

A municipal area and town located to the north of the region at the entrance to the Congost and the natural corridor between the Osona and the Vallès regions. The town area, which was formerly dispersed, centred on the **church of La Doma**, the **ancient parish church of Sant Esteve**, a Romanesque building extended in the 15th century and remodelled in 1685. The church retains a Gothic altarpiece of the Vergós. It was fortified with battlements and is surrounded by the town cemetery. The C-17 motorway now passes nearby. The compact centre of the town

Gandesa. The cooperative winery / DGPC Josep Giribet



grew to the east near the King's Highway or Roman road from Barcelona to Auso, Vic, near a thermal spring which is still used today at the health resorts of Balneari Blancafort and Les Termes Victòria. La Garriga has several houses from the 15th to the 18th centuries, in one of which is the Maurí i Serra Foundation, with old books and antiques, an erudite local collection. La Garriga is especially important as a summer holiday spot, with a noteworthy **collection of Modernista and Noucentista mansions** surrounded by gardens. Of special interest are those houses built by the architect Manuel Raspall i Mayol, four of which, the **Casa Barbey**® (1910), the **Torre Iris**® (1911), the **Bombonera**® (1911) and **Can Barraquer**® (1912), form the **Mançana Raspall**, (the Raspall block), and were declared historical-artistic monuments in 1998. These summer houses are a wealth of architectural inspiration and Raspall used a range of resources: broken tile mosaics, wrought iron, glazed ceramics, sgraffiti, stained glass, stucco, etc. Another work which should be mentioned is the Casa Mayol, a 14th century building which once belonged to Raspall's maternal family. The total remodeling of this historic building is exemplary, as Modernista touches have been added while Gothic features have been recovered and highlighted. Since its renovation it has been known as **Casa Raspall**. Other interesting houses by Raspall and other architects are scattered throughout the town.

To the south, near Can Terrés, is the Romanesque chapel of **Santa Maria del Camí**, with a noteworthy doorway with capitals and small columns, and nearby, the excavated ruins of a **Roman villa** known as "Els Marges". The area has several remarkable farmhouses, the most important of which is the Casal de **Rosanes**, an old fort and medieval residence, with the main tower and part of the old walled enclosure still standing.

Gavà ★★

The Baix Llobregat

An industrial town which is almost completely joined to the town of Viladecans. One part of the area extends to the massif of the Garraf, behind Castelldefels, and another sector is the coast, between Viladecans and Castelldefels (Gavamar), with a beautiful beach and pine groves with chalets and apartment blocks. The town has a pretty avenue, the Rambla, but few buildings of interest. The **Torre Luc** (19th century), with its park, is now the



La Garriga. The Casa Barbey / DGPC Bob Masters

town's cultural centre. The **Museum of Gavà** is a centre for research, conservation and the promotion of the historical and natural heritage of the area, and is specifically focused on **prehistoric mines**®, with archaeological materials from excavations undertaken in different areas of the municipality, especially from the large **Neolithic mines of Can Tintorer**, (now known as the **Gavà Mines Archaeological Park**) which worked callinite, or variscite, and other minerals for tools or decorative purposes. The **Castle of Eramprunyà**, on a cliff, retains the important remains of two walled enclosures, the Church of Sant Miquel and other remnants (cistern, anthropomorphic graves, etc.) from the medieval era. The castle was once the centre of a great barony, the domain of the count kings who in 1323 sold the castle to Pere Marc, the royal treasurer. Under the castle is the lovely **sanctuary of La Mare de Déu de Bruguers** and its 12th century Romanesque chapel, with a choir and accessories commissioned by the Marc family in the 15th century (the shields belong to this family).

Gelida ★

The Alt Penedès

A town and municipality to the east of the region bordering on the Baix Llobregat. The area extends along the right-hand side of the



Gelida. The Castle / DGPC Albert Sierra

valley of Anoia, on a mountainside which forms part of the Serres d'Ordal range. The train from Barcelona to Tarragona passes through the local railway station and here there is a connection with a picturesque funicular railway which was inaugurated in 1924. There are various different neighbourhoods in the area and noteworthy Modernista and Noucentista mansions as well as important industries on the right-hand bank of the Anoia. The **Castle of Gelida**, a recently restored building which has been adapted for visitors, is of special interest. It was first documented in 963 and initially belonged to the Cervelló family. In 1297 it became a royal domain, before being sold to various lords. The castle comprises three enclosures which are adapted to the mountain slopes. The uppermost area was the most fortified and has the strongest walls and defence towers. The second enclosure has lateral walls, square defence towers and a fortified doorway which opens onto the lowest enclosure where the old parish church of Sant Pere and the remains of a guard post are situated. The **church of Sant Pere**, which was restored some years ago, has Pre-Romanesque features and was subject to many modifications and extensions before its final remodelling in 1780. The church was in use until 1871 when a new church was built in the town itself.

Ger

The Cerdanya

A municipal area to the right of the Segre, with the town of the same name on a south-facing site near the N-260 main road from the Seu d'Urgell to Puigcerdà, on the central sector of the plain of the Baixa Cerdanya. A local road connects Ger and Meranges. Over the last few years the town and other parts of the municipality have increased in size and been renewed with the construction of summer residences. The town's church of Santa Coloma is a Romanesque building which has been largely modified. A 12th century **Romanesque carving** of the Virgin from the church is now in the National Art Museum of Catalonia. The **church of Santa Eugènia de Saga**, a 12th century Romanesque building, is interesting, with a door formed by archivolts with naïve decorations and capitals decorated with animal and plant motifs. Saga lies to the right of the local road mentioned above.

Geri de la Sal

See **Baix Pallars**.

Gessa

See **Naut Aran**.

Girona

The Gironès

A city of enormous historical and architectural interest, it is the capital of both the province and the region, an Episcopal seat, the headquarters of the local government and of the provincial courts. It is located in the valley of the Ter, just before the river enters the gorge which leads to the plain of the Empordà and at one end of a basin which is marked by the massifs of Les Guilleries and Les Gavarres at the confluence of the rivers Ter, Onyar, Galligants and Güell. Due to its strategic position it has traditionally been an important town on the route to Barcelona, the entire southern area of Catalonia and from Spain to France. The old Via Augusta once passed through Girona before being transformed in the medieval era into the road to France and later into the N-II, from Madrid to La Jonquera. The constant growth of the city has led to the diversion of the old N-II highway to the northeast of the city, leaving the AP-7 motorway to the south, with two exits into the city. Girona is much more than



Girona. The park of La Devesa / DGPC Bob Masters

a simple regional capital, as it exerts its influence on a series of smaller regions, those of the Selva, the Garrotxa, the Gironès and the Alt and Baix Empordà. Hence its network of local and regional roads which link the capital with these areas and with all the towns around the city. The Girona - Costa Brava airport is located in the areas of Vilobi d'Onyar and Aiguaviva, in the region of the Selva. It is 12 km from the city and growing in importance mainly due to international flights.

According to Ptolemy, Girona was originally a town settled by the Iberian tribe of the Ausetani though no evidence has been found of the city's Iberian period. In the Roman era an *oppidum* or fortified area was built on the Via Augusta, on the hill between the River Onyar and the River Galligants. Pliny wrote of the *gerundenses* as a town or unit in the legal area of the Tarraconense. The town's former limits were considerably small and triangular in shape, with a vertex to the east, towards the old Torre Gironella, and the other two corners at the doorway of Sobrepotes, behind the apse of Sant Fèlix, and at the beginning of the Carrer de la Força, at the Quatre Cantons. The Via Augusta passed along the base of the triangle,

parallel to the Onyar and following the route of the present-day Carrer de la Força. Old inscriptions provide the names of distinguished local figures in the government of the Girona area as well as in the administrations of the Tarraconense or Hispania Citerior. The town suffered the devastations of the Franks and the Alemans in the second half of the 3rd century, which led to the reconstruction of the town walls. Christianity was introduced during the 3rd to the 5th centuries. The archaeological evidence comes from six Early Constantinian sarcophagi of Roman workmanship in the church of Sant Feliu and the possible existence of a chapel or *martyrium* under the present-day church of Sant Nicolau (4th century). The missionary Felix was martyred here at the end of the 4th century in the time of Diocletian, according to Prudence, when the city was named the *parva Gerunda*, and a basilica was raised on the place of his martyrdom or grave, to which the Visigoth king Recared offered a votive crown. Girona has been a Christian diocese since the 5th century.

After numerous vicissitudes, during the Visigoth era the city fell into the hands of the Arabs, and remained under their rule from



Girona. The city walls / DGPC Josep Giribet

around 718 to approximately 785, when the townsfolk, the *gironins*, handed over their city to Charlemagne. From then on it became a countship under the Frankish empire, with different counts designated by Frankish authorities. In 878, it was entrusted to Wilfred the Hairy, the Count of Urgell-Cerdanya, who from then on was also the Count of Barcelona, Girona and Osona (which he reorganised after 879). This was the birth of the central nucleus of Catalan countships which later gathered around it all the other countships to create a true state or political and territorial unit around the counts of the House of Barcelona, who later came to rule over Aragon. Girona had viscounts of its own, who in the mid-11th century merged with the influential Cabrera family, who transformed the former title of the Viscounts of Girona into that of the Viscounts of Cabrera.

At the end of the 12th century, it ceased to be a countship and became the centre of a large 'vegueria' - an administrative region which extended from the River Fluvià to Caldes d'Estrac, and from the 'vegueria' of Besalú to the sea. Meanwhile, the city grew significantly and overflowed the circle of ancient defensive walls, creating the extra-mural neighbourhoods of Santa Maria, Sant Pere, Sant Feliu

and the Mercadal, to the left-hand bank of the River Onyar. During the 11th and 12th centuries, in addition to the cathedral of Sant Martí Sarroca and Sant Feliu, the monastery of Sant Pere de Galligants was built, along with the chapel of Sant Nicolau, Santa Susanna del Mercadal, and the forts of the Torre Gironella and of the Castle of the Cabrera (the castle of the viscounts), as well as the Arab baths, the kilns, the hospital and the monastery of Sant Daniel, at a short distance from the city. Throughout the following century peripheral districts grew up where the middle classes and tradesmen lived. In the inner town, between the cathedral and the Carrer de la Força, an important Jewish sector emerged, which has left significant architectural remains and tombstones in the city. In 1295, during the invasion of Catalonia by the French king, Philip the Bold, Girona suffered its first known historical siege, which was followed by those of 1462-63 and 1467 in the civil war against John II, those of 1640 and 1642 in the Reapers' War, those of 1675, 1683-84 and 1694 in the wars with France, those of 1710 and 1712 in the War of Succession, and the major Napoleonic sieges in 1808 and 1809, all of which gave the city the nickname of the "City of Sieges". This forced the city to surround itself with a strong belt of walls, which

in the 14th century extended from the neighbourhood of Sant Pere to the north and along the entire old sector of the right-hand bank of the Onyar, starting from the Força Vella, or old town centre, along the southwest side. After 1370 the city walls were extended to the sector of the Mercadal, to the left of the Onyar, where some 500 families lived at the time. This work was not finished until well into the following century. In the 14th century, Girona had an official population of almost 8,000 inhabitants, which made it the second most important city in Catalonia. However, the plagues and economic recessions in and after the 14th century halted this growth and marked the beginning of a long period of decline, which did not change until well into the 18th century.

The city of Girona was the capital of an administrative area during the Bourbon regime after 1716, of the ephemeral Department of the Ter (1809-1814) under Napoleonic rule, and of a province of Spain after 1833. It experienced a small industrial revolution after 1840, thanks to the activities of the Monar quarry at the River Ter, which centred on the Mercadal neighbourhood, but the role it played as the centre of a broad sector of Catalonia was less incisive. However, the city experienced a notable increase in the sector to the left of the River Onyar, with the urbanisation of the lands

attained from the old convents and the building of a new section of the road from Barcelona and the station for the railway, which reached the city in 1862.

Between the nineteen-fifties and nineteen-sixties, intense immigration increased the population of the town from 28,000 to 33,000 inhabitants, a growth which has been constant until the present day. The city had over 94,484 inhabitants in 2008, a fact which has caused an often chaotic urban expansion, yet also the creation of many medium and small businesses and notable projects which have improved and helped conserve one of the most important historical centres in Catalonia.

The small area of the old centre (**Barri Vell**) of Girona contains numerous monuments and sectors of importance from a historical and architectural standpoint. The historical centre of the city includes the area of the Roman city or Força Vella, the neighbourhood of Sant Pere and the entire early extension which spread between the River Onyar, the Força Vella and the walls which surrounded the city in the highest part, as far as the Pedreres area. This basically covers the entire sector to the right of the Onyar, with the exception of the most recent areas of expansion, such as the Barri del Carme-Vista Alegre, which are also situated on the right-hand side of the Onyar, to the

Girona. The Arab baths / DGPC Bob Masters





Girona. The cathedral / DGPC Josep Giribet

south of the city. Some 5,000 people live in the Barri Vell and here are to be found the majority of the administrative and religious centres of the city: the Town Hall, the headquarters of the Government delegate and the military authorities, the provincial government, the regional services of the Catalan government, the cathedral, the offices of the bishopric, the police station, etc.

The feelings the visitor experiences on a walk through the Barri Vell are unforgettable: the steep, narrow, streets of the **Força Vella**, where there was once an important Jewish community, the aristocratic Carrer de Ciutadans and the Plaça del Vi, the web of medieval streets with their arches and covered passages, the streets of Mercaders, Ferreries Velles, Peixateries Velles, Ballesteries, etc., where tradesmen of the city once lived, the streets up to the old mansions which lead on to the cathedral and the area of Sant Domènec, or the porticoed and colourful Rambla.

The **cathedral** stands on a dominant site to the northeast of the Força Vella, with an imposing flight of steps leading up to it. It is the main church of the city and the diocese and is dedicated to Santa Maria. It is a compendium

of art and styles. It was initiated at the chevet or apse and was first designed as a church with three naves, between 1312 and 1347. The building was continued with a single nave, the Gothic nave, which was built wider than any other in European Gothic style as a result of two consultations amongst the architects, and it was completed in different phases, in 1357, 1386 and 1417. The roof was constructed in three stages: the sector nearest the chevet dates from the 15th century, the intermediate section from between 1577 and 1580 and that nearest the façade is from between 1603 and 1606 and was built at the same time as the bell tower.

The baroque-style façade was begun in 1680 and was continued between 1730 and 1740 although it was finished in 1961. Between 1690 and 1694, Bishop Pontich commissioned the grand steps which lead down to the Plaça de la Catedral. The bell tower was finished between 1757 and 1764. Other special works to improve the appearance of the building were undertaken later; the architectural part of the southern doorway (of the Apostles) was finished in 1975. Twenty-five architects have worked on the cathedral, among them Guillem Morell, Pere Sacoma, Guillem Bofill, Rotlan de Lorena and Pere Costa. There are some 30 chapels inside the building with images and altarpieces of interest, among which is that of the main altar, an embossed silver altarpiece from the 14th century. There is also an Episcopal chair known as the **Chair of Charlemagne** and an 11th century altar. Among the many sarcophagi in the cathedral are those of Count Ramon Berenguer II and Countess Ermessenda, with the first representations of the stripes on the shield of Catalonia.

The 12th century, Romanesque trapezoidal **cloister** is attached to the northern part of the cathedral, with four galleries of semicircular arches supported by paired columns and alternating pillars. Varied sculptured themes cover the capitals and friezes on the pillars, with passages from Genesis, the life of the patriarchs and the life of Christ. These themes are represented more in the southern gallery, while the other galleries show several Biblical scenes and scenes from daily life, except the northern gallery where instead of narrative themes there are birds, interlaced forms, monsters and an iconographic repertoire from oriental tapestries and typical Romanesque decoration. This cloister belongs to the group of cloisters associated with those of Sant Cu-



Girona. Cathedral / DGPC Bob Masters



Girona. The cloister of the cathedral / DGPC Bob Masters

gat del Vallès and Sant Pere de Galligants. It is surrounded by tombs and sarcophagi which create the atmosphere of its time, while to the east is the wall of the **Romanesque chapel of Sant Pere**, which is attached to the cathedral and which has recently been restored.

The so-called **Tower of Charlemagne** is also visible from the cloister. This part of the Romanesque bell tower of the cathedral, consecrated in 1038, is now attached as a buttress to the northern part of the Gothic nave of the cathedral. Between the cathedral and the **Torre Cornelia** (1362) of the old city walls are the old **chapter houses**, where the cathedral treasure is kept (the Cathedral Museum), with artefacts of great value, such as the **Tapestry of the Creation** from the 12th century. Both the church and the cloister were declared historical-artistic monuments in 1931.

The **Episcopal palace** has largely been transformed into an **art museum**, and is connected perpendicularly to the cathedral to the south with a wide façade which frames the Plaça dels Apòstols. It has the appearance of a castle or a fortified mansion, with only a few windows and doors on its lower structure, a main floor with wide windows and a gallery of arches, smaller windows on its upper floor and a crown of windows in the style of a gallery under the eaves of the roof of the

final floor of its central structure. It retains a Romanesque part which was built by Bishop Guillem de Peratallada (1160-1167), with the Romanesque chapel of Sant Salvador where the palace and the cathedral meet. It was extended in the Gothic period with the throne room and remodelled in the Renaissance era, in the time of Bishop Jaume Caçador (1583-1597), according to the two large shields on the façade. It has a beautiful inner courtyard and has been subject to internal remodelling, with the annexation of Casa Falló to the south, in order to extend and adapt the building and to facilitate the construction of the art museum, which was created with the participation of the bishopric, and the Provincial Council and the Generalitat de Catalunya.

A covered passage from the Palau leads to the Carrer del Bisbe Josep Cartanyà. Following this route, the apse of the cathedral can be seen and it also leads to the gardens, the **Jardins de la Francesa**, which have been built on the ruins of old canonical houses. From the gardens one may take the Pas de Ronda path to a sector of the walls and enjoy magnificent views over the cathedral, the sector of Sant Pere de Galligants, Montjuïc and the valley of Sant Daniel.

Following the same street one comes to the doorway, the **Porta de Sant Cristòfol**, in the city walls where the street joins the **Passeig**



Girona. Sant Pere de Galligants / DGPC Josep Girbet



Girona. The Arab baths / DGPC Bob Masters

G

Arqueològic, which provides a view over the entire northern sector of the old city walls before descending to Sant Pere de Galligants and the Arab baths. The Passeig Arqueològic was opened in 1958, and though it raises doubts about its construction and decoration, it does allow visitors to see some of the most evocative areas in old Girona.

Sant Pere de Galligants®: In this brief summary of the architectural aspects of historical Girona, we suggest a route for visitors which leads from the Passeig Arqueològic to the monastery of Sant Pere de Galligants, which stands in a valley next to the River Galligants, to the north of the cathedral. This Benedictine abbey was constructed shortly before 992, when Count Ramon Borrell sold the domain of the neighbourhood of Sant Pere to his abbot. In 1117 the monastery was linked to the Languedoc abbey of La Grassa, although it still retained its own abbot. In 1592, after it had gained its independence, the pope linked it to the Empordà monasteries of Sant Miquel de Cruïlles and Sant Miquel de Fluvià. Monastic life continued here until 1835 when the monastery was secularised.

The church is a Romanesque treasure of three naves and four apses which was constructed in around 1130 and which lasted for many years. Various builders were involved,

as revealed by the capitals of the interior columns and the triumphal arch. It has a beautiful octagonal bell tower, with little half towers at its base. The chevet was modified as it was integrated into the wall to which it was attached. It was restored in the nineteen sixties.

The cloister of Sant Pere is at the south of the church and was constructed between 1154 and 1190. It is very harmonious, with capitals linked by their period and style to those of the cathedral. Some capitals of the western gallery are decorated with themes from the childhood of Jesus, though the majority include plant, fauna or fantastic animal themes. A new floor was added in the 19th century in order to house collections of modern paintings which are now in the Art Museum, and the Library of the Monuments Commission. It is currently the headquarters of the Archaeology Museum of Catalonia-Girona. It was declared a historical-artistic building in 1931.

Sant Nicolau®: Standing in front of the church of Sant Pere is the church of Sant Nicolau. Previously the parish church of the neighbourhood of Sant Pere, it is the perfect model of a 12th century funerary church, which was built on top of a former church or *martyrium* from the Early Christian era. It comprises a single nave, a slender bell tower and the beginning of a transept formed by the two lat-

eral apsidioles, which form a cross with the main apse. It was declared a historical-artistic monument in 1919.

The **Arab Baths**® (Els Banys Àrabs): These baths are on the route between Sant Pere and Sant Feliu, on the streets of the Carrer de Sacsimort and the Carrer de Ferran el Catòlic. With the baths of Majorca, they are the best medieval baths of this kind in existence. They were constructed at the end of the 13th century over previously existing baths, using a North-African model adopted by the Arabs. It is a Romanesque building at the centre of which is an octagonal prismatic kiosk with eight narrow columns and an exterior cupolino. It had a changing room, a warm room or *tepidarium*, steam baths and a hot room or *exudatorium*. The baths have been state-owned since 1928 and open to visitors. They were declared a historical-artistic monument in 1931.

From the baths, the Carrer de Ferran el Catòlic leads to the monumental doorway of Sobreportes, where the two streets La Pujada de Sant Feliu and La Pujada del Rei Martí meet. On the corner of the Carrer de Ferran el Catòlic with La Pujada del Rei Martí, stands the **church of Sant Lluc**, a typically austere Catalan baroque work which was constructed between 1724 and 1729 by the community of beneficiaries of the cathedral.

The doorway of the **Portal de Sobreportes** has two impressive round towers which were remodelled in the 12th century. This doorway was built over the old Porta Gàllica, which was the entry to the Via Augusta inside the area of old Girona; the Roman ashlar blocks from of the old doorway are still visible inside it, surrounded by the medieval construction.

The **church of Sant Feliu**®: In front of this doorway is the apse of the solid basilican church of Sant Feliu, which looks rather like a high defensive tower. This church was declared a historical-artistic monument in 1931 and, with its massive stone pile and slender bell tower, constructed around 1370 by Pere Sacoma and damaged by lightning in 1581, it is, after the cathedral, the most representative monument of medieval Girona. It was apparently built over the site of the martyrdom or burial of Sant Felix, an African missionary who was martyred in around 304. The magnificent **marble Paleochristian sepulchres** from the Proto-Constantine era, now embedded in its presbytery, were first found on the site of a former basilica, which must have existed in the 6th century as there is proof that



Girona. The church of Sant Feliu /DGPC Albert Sierra

it received a votive crown from King Recared. This church stood outside the city walls and next to the Via Augusta, the traditional site of Roman cemeteries. After the Carolingian Restoration it is documented as a canonical church or a church with a community of monks with an abbot and their own income, although linked to the cathedral. The present church is a mixture of styles: it has a 12th to 13th century Romanesque structure, though the building was finished and given a Gothic vaulted roof in the following century. The change of style can be seen after the triforium which surrounds the inside of the church. Annexed to this older building is the baroque chapel of Sant Narcís, which was built between 1786 and 1792, in the area occupied by the old Gothic cloister of the canonical church, which was destroyed soon after completion (in 1374) for reasons related to the defense of the city. The western façade or doorway of the church is also baroque in style, although it lacks the sculptures which once decorated it. It was constructed between the bell tower and an unfinished twin tower of which only the foundations remain.

After the Portal de Sobreportes, the visitor returns to the Força Vella area, to the **Plaça de la Catedral**, with its grand steps which lead up to the west wall. To the rear of the square,

in front of the cathedral, is the **Casa Pastors**, which was the diocesan seminary between 1599 and 1769, and which was remodelled by the Pastors family in the 18th century. It has a beautiful inner courtyard and was restored in 1973, and the building now houses the offices of the provincial courts. This square features the building of the **Pia Almoïna**®, named after a former charitable institution created in 1228. Now the offices of the Girona College of Architects, it is a large building with an imposing Gothic façade and a central tower constructed in the 15th century which was restored and largely rebuilt between 1921 and 1926. It has elements from the 13th century and has been modified several times as it has been a private residence and a school run by Escolapian monks. It has been a historical-artistic monument since 1979.

The **Carrer de la Força** once marked the limit or the base of the triangle of the Roman city and coincides with the route of the old Via Augusta. It is a narrow, dark street, with noteworthy old houses, such as the Ribas Creuhet, the Burgués or Sambola (which houses the history museum, **El Museu d'Història de la Ciutat**), the Coll, the Manresa and the Casa Cartellà or Institut Vell. Several smaller streets, such as the Carrer Manuel Cúndaro or the Carrer de Sant Llorenç, branch off towards the higher part of the city and are linked by covered passages. This was once the heart of the old **Jewish quarter of Girona**, which was important until the 15th century. On the Carrer de Sant Llorenç is the institution of Isaac el Cec, where an area has been reconstructed on the site of an old synagogue and opened to the public. This recalls the old Jewish community of Girona which was often attacked from 1348 on and especially in 1390.

These narrow streets lead to the Pujada de la Catedral, where the provost's house, or **Casa de la Pabordia**, can be seen, a building constructed in the 13th and 14th centuries with later extensions. Its courtyard is especially admirable, with a porticoed sector and a large inner stairway which leads to the main floor.

The **Carrer dels Alemanys** which surrounds the southeast of the old town and is linked by the Porta Rufina to the Plaça de Sant Domènec, offers a basic route through one of the most evocative and silent sectors of the city. It has old houses, such as that of the Rocabertí family, and leads between old buildings, one of which is the old German barracks which give the street its name. Passing through the old Porta

Rufina, of which only the large Roman blocks of stone of its sloping tower are still visible, the visitor moves on to the Plaça de Sant Domènec, where the **Casa de les Àligues**, or the former Estudi General de Girona, is to be found. This was constructed between 1561 and 1603, and bears the royal crest of the Hapsburgs, with the eagles (àligues) which give it its name. All of this area has been restored, improved and integrated into the **University of Girona**.

The **convent of Sant Domènec**® is enclosed to the east and south by the old defensive walls which are mostly intact here, and its Gothic church and wide convent façade preside over a solemn stairway and the southeast area of the square. It was founded in 1253 and was an important centre for religious life and study, an activity which lasted until its secularisation in 1835. It was declared a historical-artistic monument in 1980. The church is a beautiful Gothic building with certain features which recall a Romanesque style, such as its doorway. It was finished in 1310 and consecrated in 1339. In around 1750 it was extended to the north with two large baroque chapels. The convent was occupied by the army and the civil government from the 19th century. It has a severe façade with a small tower and Renais-

Girona. The church of Sant Feliu / DGPC Albert Sierra



sance windows, and the **Gothic cloister** has matching columns and trilobate arches, with capitals decorated with plant themes, except one, which has scenes from the birth and childhood of Jesus. A second floor was added to the cloister in the 17th century with basket-handle arches supported by friezes and simple columns. Today the convent, the cloister and the old Gothic **chapter house** are all integrated. The new buildings of the **University of Girona** faithfully respect the style of the old buildings. These new constructions have lent new life to this area, which today is one of the most prestigious cultural parts of the city. The entire area has been modified and renovated with the creation of new areas of access and parking, in addition to the opening of a new doorway in the old walls, which enclose the university area to the east and south.

This dynamism and renovation has also affected **Sant Martí Sacosta**, a large convent building which partly frames the Plaça de Sant Domènec to the southwest. Over the last few centuries it was used as a diocesan seminary and now belongs to the university. The primitive church of Sant Martí, with its façade to the west, towards the Pujada of Sant Domènec and the Pujada of Sant Martí, was documented in the 10th century. After the 11th century it was the centre of an Augustinian canonical community, a Jesuit monastery between 1581 and 1767, and later became a seminary. Each historical era has left its mark. There is a Romanesque area at the base of the bell tower and part of an old cloister, although the most visible work is the church and the door of the monastery, which was built by the Jesuits in the early 17th century.

A final walk through the Barri Vell or old centre of Girona should include the entire area south of the Força Vella, from the Carrer de l'Albereda to the Plaça del Correu or the start of the Carrer de la Força, and from the Plaça de Sant Domènec to the River Onyar. Two main axes mark this route: the one which runs from the Pont de Pedra to the Plaça del Vi, the Carrer de Ciutadans and the Plaça de l'Oli and which, along the Carrer de la Cort Reial, leads to the River Onyar, or alternatively along the Carrer de Bonaventura Carreras and Peralta joins the Carrer de la Força, and the other which follows the Rambla, continues along the Carrer de l'Argenteria and the Carrer de les Ballesteries, and keeps parallel to the right-hand bank of the River Onyar.

Branching off the first route, to the left, are

all the roads which lead to the upper part of the city (Carrer de la Llebre, Pujada de Sant Martí, Pujada de Sant Domènec, etc.), with steep climbs or steps, and to the right is the series of small streets (Les Ferreries Velles, l'Arc, Minali, etc) which lead to the network of porticoed areas and covered passages which are found between both routes. **The Rambla** is porticoed to the right and has been urbanised in recent times. Now re-connected with the Carrer de l'Albergueria, it has become the most colourful and popular walkway in the Barri Vell.

In terms of architectural importance, the **Plaça del Vi** has several outstanding buildings: the Casa de la Ciutat, the Teatre Municipal, the Carles and Barceló houses and the old Casa de la Generalitat. The **Casa de la Ciutat**, or the old Town Hall, has been adapted and modified so many times over the centuries that it is difficult today to recognise any specific era from the past in its overall structure. The façade which overlooks the square corresponds to restoration work from the early 20th century, when the municipal offices and the assembly hall were also remodelled, the result being highly eclectic. Three large doorways lead to the vestibule and the courtyard, where there is an attractive, large vousoired doorway which gives access to the main offices of the building. To one side of this, a low arched passageway leads to a small square or inner area and the façade of the municipal theatre. The construction of the theatre also led to the destruction of the chapel of Sant Miquel, which was documented in 1493. The **municipal theatre** (Teatre Municipal) was built between 1858 and 1860 by Martí Sureda i Deulovol, with a classical façade of tiles and stone. It is an Italian-style theatre with a foyer, an oval-shaped area for the public, a stage decorated with frescoes and stucco work in the same style as the lobby area above the foyer, and with quarters to the rear for storage purposes and dressing rooms.

The **Casa Carles** also has porticoes, as does the entire square. This is a severe, 18th century, neoclassical building with a beautiful courtyard and old Gothic features in the garden gallery which were brought from the Casa Xammar.

The **Casa Barceló**, at the other side of the square, has a beautiful façade with large balconies and sgraffiti, the result of restoration work undertaken in 1924. Between the arches of the vaults and the main balcony is a 15th century relief of the martyr saints of Girona.

The old **Casa de la Generalitat**, largely modified but still retaining features from the 17th century in various doors and windows, stands at the end of the square, between the beginning of the Carrer de Ciutadans and that of the Ferreries Velles.

The **Carrer de Ciutadans** is a straight, imposing street with many houses which once belonged to the nobility, such as the Casa Gran de Caramany, Casa Berenguer, Casa Desbac, Casa Massaguer, Casa Delàs or the Casa Solterra, which is now the offices of the Area Services for Culture of the Generalitat of Catalonia, with the Gothic arcades of the cloister of Sant Francesc® at the end of its garden. All of these houses have large doorways and balconies, inner courtyards and halls.

The **Fontana d'Or**®, at nº 19 of the same street, is a most interesting building which was restored and converted into the Cultural Centre of the Caixa Girona savings bank. It was declared a historical-artistic building in 1922. It has a wide 12th century Romanesque façade which looks onto the Carrer de Ciutadans and another Gothic parallel façade on the Carrer de les Ferreries Velles. Inside are large decorated rooms which have been carefully restored and a highly modified 16th century inner courtyard. It is the finest Romanesque house in the city.

A route through this area reveals beautiful

balconies and large mansions, such as that of the **Palau de Caramany**, with its modern sgraffiti, which stands between the Plaça de l'Oli and the Carrer de B. Carreras i Peralta, or the **Casa Pol**, with its beautiful balconies and ceramic wall lamps on the façade, and the magnificent entrance courtyard of the **Casa Martínez Davalillos** on the Carrer de la Cort Reial.

Towards the Pujada de Sant Martí stands the church of the Carmel (1728), the former convent of the Carmelites, which has a large courtyard-cloister. This is now the **Palau de la Diputació**. In front of it is the Casa Forn with 16th century, Gothic-Renaissance ogee arches on its windows.

The **Pujada de Sant Domènec** has wide steps which start from the Plaça de l'Oli. Half-way up is the **Palau dels Agullana**®, mistakenly known as the Palau del Vescomtat, which was declared a historical-artistic monument in 1918. It is formed by two parts, linked by a large basket-handle arch with a covered walkway above, with two balconies and the shield of the Agullana family in the middle. This more historical part, under which is a passage to wide steps leading to Sant Domènec, is from 1631; the rest of the house is a mixture of architectural elements which range from the 14th century to the 17th century.

Girona. The Art Museum / DGPC Bob Masters



Many unique buildings are found in this area of the Barri Vell, some of which stand in its network of narrow streets, and whose names recall the old trades and market areas or more peripheral sectors. The **convent of Sant Josep**®, is a noteworthy building. It was declared a historical-artistic monument in 1982 and was adapted as the offices of the Historical Archives of Girona. The Neo-Gothic church of El Sagrat Cor, in the Carrer de l'Alberada was constructed between 1886 and 1901. There are houses and shops which were restored in the Modernista era, such as the pharmacies of Ribas, the Masó or Sagner, the Casa Murat, etc. Also interesting is the Sala Fidel Aguilar on the Rambla, a classical building in a typical Noucentista style.

The **Mercadal**, to the left of the Onyar, is enclosed by walls from the end of the 14th and beginning of the 15th century. It was the first sector of expansion of the old city and was initially an area of convents and humble houses, which was strengthened with bulwarks during the 16th and 17th centuries. After secularisation, the first important industries of the city were established here and it was later the site of an enormous street construction project with the resultant land speculation. This transformed it into an urban area which was densely populated and chaotic in some sectors. The Plaça de la Independència, or the Plaça de Sant Agustí, which was built on the site of an Augustinian convent, is situated to the north, and to the south is the Plaça de Calvet i Rubalcava, or the Plaça del Mercat, built on the site and bulwarks of the convent of Sant Francesc de Paula. The main road, the Gran Via de Jaume I, links these two points, following the oval line of the old walls. Within this area is the Carrer de Santa Clara, which is parallel to the River Onyar on the right-hand side. The name of the street recalls a convent of Clarissan nuns which has now disappeared, while the Avinguda and the Carrer Nou de Sant Francesc are named after a Franciscan monastery of which several arches from its Gothic cloisters, which now form part of new buildings, remain between these two streets and were declared historical-artistic monuments in 1931. The **church of Santa Susanna del Mercadal** once presided over this area. The church was rebuilt after the Civil War in a Neo-Gothic style and retains few features from the previous building, which had been a convent for Cistercian monks between 1492 and 1944.

Among the most remarkable historical buildings in this area is the Hospital of Santa Ca-

terina, which has now been totally restored along with the entire neighbourhood around it, in order to convert it into a **centre for the Generalitat of Catalonia**. The area has been excavated and widened while old buildings and entire alleyways have been demolished. Another striking building is the old Hospici, now the Casa de Cultura Tomàs de Lorenzana. This is located in front of the old hospital and was built by the bishop of the same name, who administered the Diocese of Girona between 1775 and 1796. Both buildings were declared historical-artistic monuments in 1982. The hospital, with its classical sgraffiti with the undulating patterns of the arms of Girona is now a centre of active cultural life.

The **Hospital de Santa Caterina**, which is attached to the old Casa de Convalescència, reveals noteworthy architecture from the 17th and 18th centuries, with a severe neoclassical façade of well-hewn stone blocks, crowned by a frieze of small windows under a cornice with simple crenellations. Its courtyard and entrance area is interesting, with a large representation of the city's coat of arms from 1571, which was moved from the old hospital on its demolition in 1654, and a wide entrance stairway which leads to the main floor. The Hospital once housed a pharmacy from the 17th-18th centuries, with interesting instruments and pots.

The old hospice (**Hospici**) was designed by Ventura Rodríguez. It was constructed between 1776 and 1785. It is a severe building with classical features and a roccoco door. It is divided between two courtyards with the old church in the middle.

Apart from these historical buildings, the urban structure of the **porticoed area** of the Avinguda de Sant Francesc is interesting. It was designed by Bru Barnoya in 1864. Also worth mentioning is the group of Modernista, Noucentista and eclectic-style houses which can be seen while walking along the Gran Via de Jaume I and several nearby streets.

In 1942 the Plaça Calvet i Rubalcava was made the new site of the Municipal Market. The only remaining visible part of the old walls supports the **monument to the Heroes of the Sieges** of 1808 and 1809, which was built between 1909 and 1915.

The Figuerola-Devesa neighbourhood extends to the northern end of the Mercadal and borders the area defined by the River Ter, from its confluence with the River Güell, which after many modifications now passes behind the bull-ring, and the River Onyar. This sec-



Girona. La Devesa / DGPC Bob Masters

tor starts at the **Plaça de la Independència** or **Plaça de Sant Agustí** which is a neoclassical porticoed square designed in 1855 by the architect Martí Sureda i Deulovol and which, although not completely finished, is one of the most beautiful and harmonious in Girona. The Barri Vell can be reached from this square and the surrounding area, across the bridges of Sant Agustí and Creu Blanca, from where the rear of the houses on the Carrer de les Ballasteries and some of those on the Carrer de l'Argenteria may be seen reflected in the waters of the River Onyar. These have recently been restored and their lively colours lend a special air to this part of the city, which is much appreciated by visitors and often attracts artists.

La Devesa®: This large park has become, since the 19th century, the main area of leisure and natural gardens of the city. It is said to have more than 2,500 plane trees, their tall, narrow shapes lining walks in an area watered by the Ter and Güell rivers. There is also a garden area, El Roserer, in the French style, with canals and carefully kept exotic plants.

The old N-II highway which previously cut through Girona between the Figuerola area and La Devesa was an important thoroughfare and neighbourhood, centring on the **Plaça del Marquès de Camps** and the Carrer de Barcelona. To

one side of this is the train station (the railway runs across bridges over the city streets to avoid creating blockages) and at the other side is a network of roads which continue towards the Creu de Mígdia and the area of Palausacosta, which was annexed to Girona in 1962. The new neighbourhoods of Sant Narcís and Bell-lloc del Pla grew up between the railway and the River Güell, or the area of **Santa Eugènia de Ter**, which was also annexed to the city in 1962. The area of Sant Narcís, which originated with the detached houses built after the floods of 1940, is today one of the areas of most expansion in the city. Santa Eugènia de Ter, which is today linked with Girona, was once an area of vegetable gardens and farmhouses, a fine testimony of which is the house of Can Ninetes in the town itself, with its noteworthy vousoired door and a defence tower which was built in 1572. On the road which links the old town of Santa Eugènia with Girona, is the **Farinera Teixidor** or **Casa de la Punxa**®, a masterpiece of Girona Modernisme, which was built by Rafael Massó i Valenti, between 1910 and 1912 and restored and extended in 1916 and in 1923. It has been a historical-artistic monument since 1981.

To the east of the city is the **Pedret neighbourhood**, next to the old road, on the bend in the river Ter, after it meets the Onyar. It was



Girona. The monastery of Sant Daniel

/ MHC Pepo Segura

once the quarter of stonemasons and limestone workers although today it is a neighbourhood with industries and blocks of flats with more than a thousand inhabitants. The oldest testimony to its past are the remains of the hospital of Sant Jaume, originally known as the **Hospital de Sant Llàtzer** or **dels Llebrós** (lepers) which was built in 1256. Further along and divided by the C-66 road which leads to La Bisbal d'Empordà, is the neighbourhood of Pont Major, which was once separated from the municipal area of Girona, of which it now forms a part. It took the name of the bridge over the River Ter which leads to the old road from Girona to France. Now, after the annexation of the old municipal area of Sant Daniel (1962), it is connected with Girona and the area extends towards Campdorà, a rural hamlet also linked to the city.

The bridge was made after the civil war and the neighbourhood experienced a significant increase in population after the nineteen-sixties. The buildings of **Regàs Distilleries** (1908) and **Gerunda** (1912-1913), are noteworthy Modernista works next to the road. The Renaissance parish church of La Pietat was built between 1572 and 1582, although it was remodelled in 1978.

The **valley of Sant Daniel**: Between the mountain of Montjuïc, (the site of a castle built in 1652 and now an important nucleus of population) and the last foothills of the Gavarres, or the end of the Força Vella of Girona, a leafy

valley begins, which centuries ago was known as the Vall Ombrosa or Vall Tenebrosa (shady or dark valley). It was the centre of the municipality of the Vall de Sant Daniel, which was annexed to Girona in 1962. It is a green valley with springs, old farmhouses and a small village, which is protected by special planning legislation. It centres on the convent of the Benedictine nuns of Sant Daniel.

The convent or **Monastery of Sant Daniel**, which is entered from the side of the church of Sant Pere de Galligants, was founded in 1025 by Ermessenda de Carcassona, the Countess of Barcelona and Girona. The community of nuns has been here for nine centuries and still occupies the building under the administration of an Abbess. The architectural heritage of Sant Daniel includes a slightly modified 11th century church, with a cupolino bell tower which recalls the belfry of Sant Pere de Galligants and a crypt with the relics of Sant Daniel in a magnificent Gothic sepulchre worked by Master Aloi in 1345. The monastic buildings, which have been largely renewed and extended, were built around a cloister to the south of the church, constructed in the early 13th century. It does not have the variety nor the detail of the capitals of the cathedral or of Sant Pere de Galligants, although it does reveal an excellent, sober construction with varied work inspired in the classical form of Corinthian capitals.

Palau Sacosta: At the opposite end of the municipal area of Girona in an area divided by the new N-II, is the old municipal area of Palau Sacosta, which was annexed to Girona in 1962. A large part of this municipal area, especially towards the Creu de Mígdia is now completely integrated into the modern city of Girona. Noteworthy in this area is the mansion-castle of the **Torres de Palau**, a large building with two corner towers and a sturdy, fortified appearance, which was built in 1495 by Joan Sarriera, the local lord. The area also has old farmhouses which have been partially restored, such as La Pabordia, La Torre Sampsona, Can Devesa, Can Amat, Can Prunell, Can Barril or the Hostal de l'Avellaneda, which form an attractive group next to the road from Barcelona to Girona.

From Modernisme up to the present Urban Routes

Modernisme

The Casa Saliati (1910-1911). Carrer Ciutadans nº 8. *Rafael Masó, architect.*

This is a 14th century house in the historical centre of the city. The work of Rafael Masó should be understood more as a dissection than as the restoration of an old mansion. His work consisted essentially in the reworking of the inner courtyard and the main stairs in order to bring out the medieval features, such as the Gothic windows, the stained glass and the wrought iron work.

The Casa Teixidor® (Casa de la Punxa) (1918-1922). Santa Eugènia nº 42. *Rafael Masó, architect.*

An apartment building which has been restored and adapted as the offices of the College of the Master Builders of Girona.

It is a building with a clear Central European influence, as revealed by the simplification of the ornamentation of the façades, the wide, rectangular window and door spaces and the featureless treatment of materials used. However, the large tower at the corner has several expressive attics, above which a sharp, pointed conical roof ascends. The rhythm of the windows on the top floor recalls the Gothic architectural styles frequently used by Violet and Puig i Cadafalch.

The Casa Norat (1912-1913). Rambla Llibertat nº 25. *Joan Roca, architect.*

Apparently the most Modernista façade in Girona. The work of Roca focused mainly on the façade.

The materials used, the wide range of elements, columns, glazed ceramics, stained glass, wrought iron and the spectacular gallery, make this work an expressive example of an ornamental Modernista style.

Noucentisme

The Casa Gispert Saüch (1921-1923). Àlvarez de Castro nº 9 / Avinguda Jaume I nº 66. *Rafael Masó, architect.*

One of the most interesting new houses by Masó. The design of the corner, with the recession of the upper floors is an intelligent solution, which together with the rigorous and featureless design of the façade openings, which culminate in an almost floating roof, thanks to a striking projection, brilliantly finishes the building.

The Casa Joaquim Colomer (1927-1928). Barcelona nº 7. *Rafael Masó, architect.*

This is the result of the extension of a house. The façade of the building is rigorously fashioned and recalls the late works of the Vienna Secession before Rationalism.

The Modern Movement (1928-1939)

The Ignasi Iglesias School (1930-1932). Pujada Montjuïc nº 1. *Ricard Giralt, architect.*

This school, built during the transition from monarchy to republic is an example of what would later be known as "Architecture of the New Era". Its formal and functional language is essentially Rationalist.

The Casa Blanch (1931-1932). Bernat Boades nº 6. *Emili Blanch, architect.*

This house was the studio and home of Blanch himself. It has a strict symmetry based on the regular pentagonal shape of the plot.

The austere finish and purity of its language, which has been reinforced with repetitive forms, make this work an example of the architecture which the GATCPAC had promoted a short time before its construction.

The Xalet Tarrús (1935). Rutlla nº 137. *Josep Claret, architect.*

A small single-storey house with a garden on three sides.

Its general rectangular shape is contrasted by the wide cylindrical structure to the front and corner of the work, where a horizontal window, lower than the rest, reinforces the overall volume.

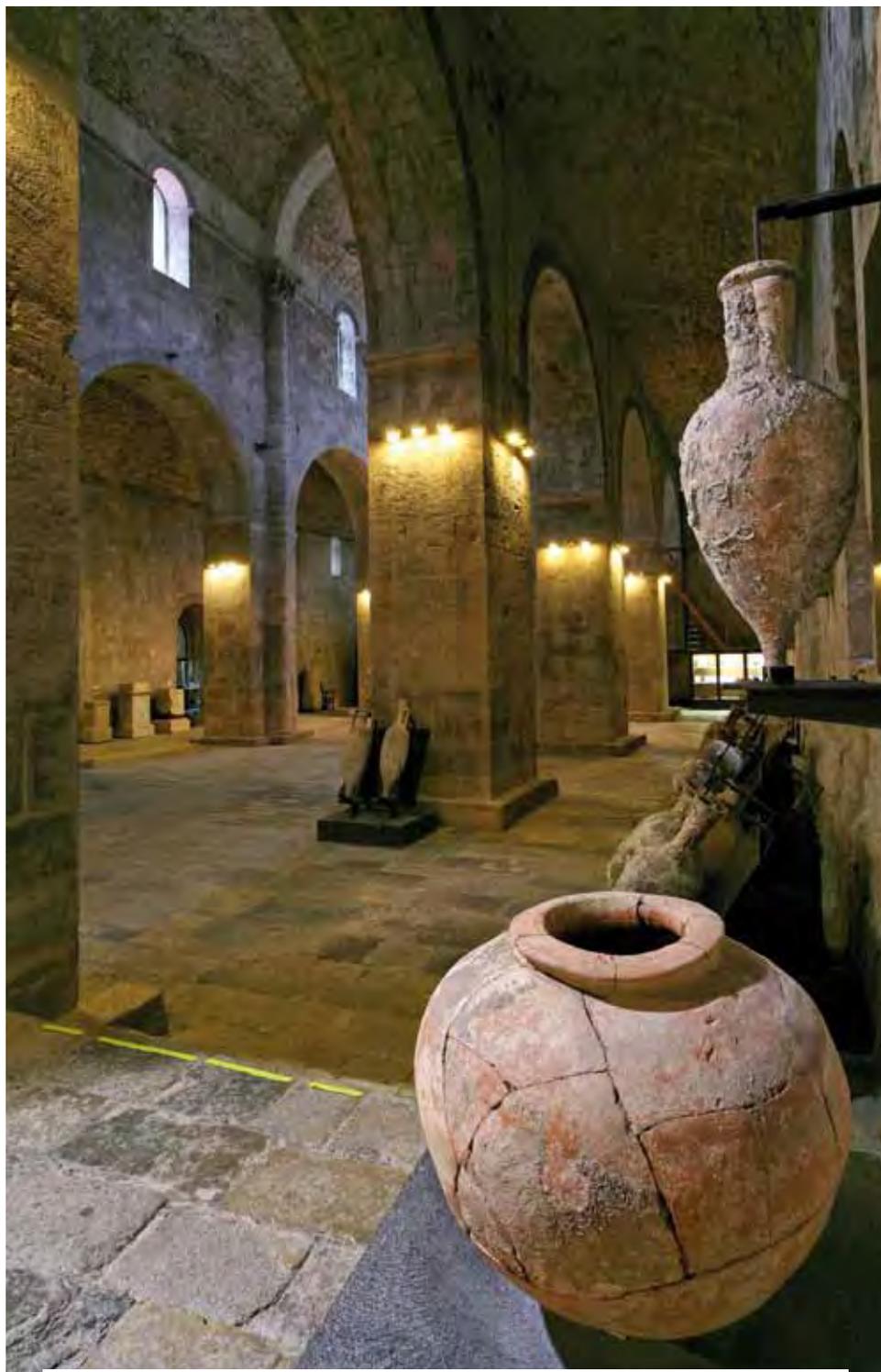
The roof area is accessible and is used as an exterior room. The rigour of the project and its general formality represented an entirely new language which is evident in the featureless treatment of the façades, the round windows, the curved and horizontal window frames, the straight protective overhangs, the tubular steel railing on the roof, the framed industrial fencing, etc. which make this small house a model to be protected.

From the years of urban reform (1970-2006)

The Sports Pavilion of Girona, Fontajau (1991-1993). Josep Aguilera Martí nº 2. *E. Bonnell, J. M. Gili, architects.*

This building is in the modestly developed area near the park of La Devesa. The same as the Velòdrom d'Horta in Barcelona, the work of the same architect, this building harmonises the surrounding area with the city itself. The pavilion has two levels, the upper level for spectator access and the lower level for participants. The horseshoe-shaped area for the public allows one end of the pavilion to be transformed into a stage.

The building reveals simplicity while leaving the expressiveness of the work to pure forms.



Girona. The Archaeological Museum of Catalonia / *DGPC Josep Giribet*



Girona. The Art Museum / DGFC Bob Masters

The Law Faculty (1997-1999). Avinguda Lluís Santaló s/n. *Rafael Aranda, Carme Pigem and Ramon Vilalta, architects.*

Aranda, Pigem and Vilalta form a group which over the last few years has undertaken works in which simplification and the search for perfection has taken precedent. Mies van der Rohe's aphorism of "less is more", takes on a decisive and intelligent meaning here. The Law Faculty is a fine example of these Rationalist criteria.

MUSEUMS

The Archaeological Museum of Catalonia-Girona. After the creation of the Art Museum, by means of an agreement between the provincial government, the bishopric and the Generalitat of Catalonia, Sant Pere de Gallicantos houses only important collections of remains and prehistoric findings which have been gathered since its creation in 1870. There are items from the Paleolithic period (Cau del Duc, Els Ermitans de Sadernes, La Bora Grande Serinyà, etc.), material from the Iron Age and Neolithic periods, Iberian artefacts, especially from Empúries and Ullastret, and Greek and Roman artefacts from Empúries and Roses, etc., all of which are in the rooms

above the cloister. In the lower galleries of the cloister are Hebrew steles and tombstones from the Jewish community in Girona, ossuaries and medieval tombs and other similar items. The church itself holds Greek, Iberian and Roman tombstones and inscriptions and smaller items from the first explorations made at Empúries and other sites (Girona, Caldes de Malavella, etc).

The Art Museum. Open since 1979 in the former Episcopal palace as a result of an agreement between the provincial government and the bishopric and later the Generalitat de Catalunya, it includes collections of Romanesque paintings, sculpture and furniture, altarpieces and Gothic and baroque tapestries, etc., from the Diocesan Museum of Girona, (created in 1942), and to which have been added materials from the same eras as those in the Archaeological Museum. It also contains a noteworthy collection of paintings and ceramics from the 17th and 18th centuries, in three rooms, and there are four other rooms with paintings from the 19th century, mainly by Catalan artists, although there are also engravings by Goya, Sorolla and Madrazo. Artists from the Olot School are also noteworthy here, such as Berga and Marià and Joaquim Vayreda. There are also two rooms with art from the 20th cen-



Girona. The Cinema Museum / *DGPC Bob Masters*

tury. The museum offers a wide range of art for enthusiasts of medieval and Renaissance works (there are 12 rooms for art up to the 16th century) as well as for enthusiasts of baroque and contemporary art. Mention should be made of the presentation of the works in the spacious rooms and the fine architecture of the building itself.

The Museum of the Cathedral Chapter. This museum is an excellent addition to any visit to the cathedral. It has been installed in the former chapter houses to the west of the cloister to which it is connected. It is a diversified collection of artefacts, all linked by their connection with the cathedral over the centuries. It has exhibits of great interest, such as the *Beatus*, a beautifully illustrated Commentary on the Apocalypse from the 10th century, in addition to the 12th century Tapestry of the Creation (*Tapis de la Creació*), the 10th century Arab arc of Hisam II, the Romanesque image of the Virgin which presided over the 12th century Romanesque cathedral, the 14th century image of Sant Carlemany (although it is in fact that of King Pere III of Catalonia and Aragon), the Bible which belonged to Carlos V, bulls on papyrus from the 10th century, a monumental custody of the 15th century and many tapestries, crosses, relics, images and frontispieces, etc.

The History Museum of the City. This is located at the Carrer de la Força nº 27, in a 16th century building which was the former convent of Sant Antoni of Capuchin friars and later a secondary school. It has permanent exhibitions on the past of the city, industrial archaeology, the artist Fidel Aguilar and other Girona artists. There are other rooms with temporary displays.

The Cinema Museum - The Tomàs Mallol Collection. Located at the Carrer de la Sèquia, nº 1. It is one of the few museums in the world where visitors can travel through the 500 years of the history of images and discover the origins of cinema in terms of both technique and content, from the first days of film to the arrival of television. The Tomàs Mallol Collection is one of the most recognised collections of cinematographic and pre-cinematographic artefacts in the world.

The Jewish History Museum. Located at the Carrer de la Força, nº 8. This museum focuses on the history of Jewish communities in Catalonia which throughout the Middle Ages contributed decisively to the historical trajectory and the cultural and scientific development of the country. Many of the explanations are illustrated with examples from the history of Jewish Girona. These archaeological, iconographic and documentary archives offer a general explanation of how the Jewish community lived in medieval Catalonia. The museum includes eleven rooms in a route which details aspects of the daily life, the culture and the history of the Jewish communities in Catalonia and Girona in medieval times.

Gironella

The Berguedà

An important industrial town on both sides of the River Llobregat and linked by bridges, one of which is medieval. The old town is to the left of the Llobregat, on a projecting plateau, and is surrounded by defensive walls, some of which remain. The **church of Santa Eulàlia** is a Late Romanesque building (11th-14th centuries), with an original rectangular bell tower. It was restored several years ago and is now a cultural centre. The new church is a 20th century building which combines Modernista and Historicist styles. The **textile colonies** of Viladomiu Vell and Viladomiu Nou, built between 1868 and 1880, and Cal Bassacs from 1861 are noteworthy as they include the typical factory infrastructures of housing areas, church, and the owners' house in a Historicist style, built over the 19th and 20th centuries. Several are no longer productive due to the recent textile crisis and have been conserved as elements of industrial archaeology. There are rocks near Cal Bassacs where remains of old houses can be seen, and one house is still attached to the chapel of Sant Marc, which was built in 1749.

La Gleva

See the **Masies de Voltregà**.

Gombrèn *

The Ripollès

A municipal area to the west of the region, bordering the Berguedà. Its administrative centre is located in the town of Gombrèn, in the valley of the River Merdàs. The town of Gombrèn was created by a decree of the Barons of Mataplana in 1278, and retains a sector of old streets with covered passages and a medieval town plan. The most interesting part of the area is the sector of **Montgrony** (or Mogrony), which can be reached on a tarmac track branching off the Gi-402 road, some 3 km after Gombrèn. The 15th century **sanctuary of Santa Maria de Montgrony** stands in the middle of a daring flight of steps leading from the hostelry of the sanctuary to the church of **Sant Pere de Montgrony**. Sant Pere stands on a high plain above a cliff in the area where the **Castle of Montgrony**, documented in 885, once stood. It is a Romanesque church of a single nave with three apses in a clover shape and an atrium in front of the southern doorway, which is also the site of the bell tower. Mont-

grony is a beautiful and popular location and a centre of legends and traditions. Another track, which leaves from the doorway at Montgrony, passes the plain of La Molina and continues to the Pobra de Lillet, also leads to the ruins of the old **Castle of Mataplana**, which were excavated and reconstructed only a few years ago. It was once the historical centre of the old barony of Mataplana. Under the castle is the **Romanesque chapel of Sant Joan de Mataplana**. Mataplana and Mogrony are closely linked through the legend of Count Arnau. A small museum in Gombrèn has a collection of items from the excavation of the castle and relating to the legend of the count.

Gósol

The Berguedà

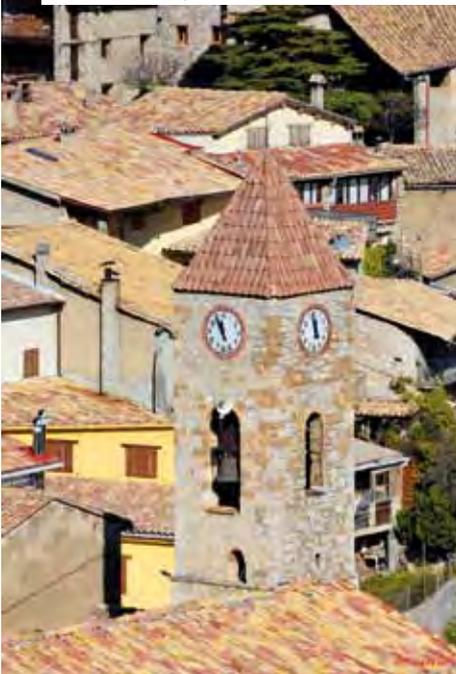
A municipal area to the upper northwest of the region in a picturesque valley framed by the mountains of the Serra del Cadí, the Serra del Verd and the mountain of Pedraforca, whose summit marks the limit of the municipal area. It is well worth a visit, more due to its natural beauty and views of the Pedraforca than for its importance in terms of architecture. The town of Gósol, at 1,423 metres above sea level is one of the highest in the country and has a cosy, attractive air. A small hill stands by its side with the **ruins of a former town**, where a large section of walls which formed the castle, the fortified area and the old **parish church of Santa Maria** can be seen. Of the latter only the remains of a few Romanesque walls and a bell tower are still standing. The town, which today comprises a parish church and several old houses, was once visited by Pablo Picasso, whose paintings have brought some renown to it.

La Granadella

The Garrigues

A town and extensive municipal area to the southwest of the region, bordering the Segrià and the Ribera d'Ebre regions. It was once an **enclosed town** and the centre of an extensive barony. A historical centre still conserves the **remains of the castle and old defensive walls**, porticoed houses, low arches, and doors and windows with Renaissance and baroque ornaments. In the 18th century, outside the center of the old town, the present **parish church of Santa Maria de Gràcia** was built. This is a noteworthy baroque building of three naves, with a domed transept and chapels with cu-

Gósol / CE09 Enric López



polinos, as well as a beautifully decorated doorway. Beside it is the bell tower with a balustraded upper tower and wide windows, one of the most beautiful of which is that on the west. It is commonly known as the “Cathedral of the Garrigues”. Standing on the outskirts of the town is the **sanctuary of Sant Antoni**, with its Romanesque façade, which was extended with a baroque portico and nave.

Granera ★

The Vallès Oriental

A municipal area to the northwest of the region on its border with the Vallès Occidental and the Bages regions. In geographical terms it belongs to the plateau of El Moianès. The small, rural town is divided into two neighbourhoods, one of which is located at the foot of the castle and the other close to the parish church of Sant Martí. The **Castle of Granera**, in its strategic location, still retains its entire defensive walls with a doorway and inside, the noteworthy remains of a residential mansion and the chapel, built between the 13th and the 15th centuries. The castle was first documented in 971 and its lords were made the Barons of Granera in around 1643. There is an extraordinary view over La Mola, El Montcau and Montserrat from the castle. The **parish church of Sant Martí** is a Late Romanesque

building which was modified in the 18th century. At the end of the road, near the cemetery, is the **Romanesque chapel of Santa Cecília** (11th century), which was restored recently and has interesting remains of murals, made with red ochre and ochre, at the apse.

Granollers ★★

The Vallès Oriental

An important town, which became a city in 1925 and is the regional capital with some 60,000 inhabitants. It is located on a terrace of the River Congost and is an important communications centre. Granollers is a typical city of the type created along the route of a Roman road, which later became the King's Highway and which is now the N-152 road. It was also an important market centre from its early years (10th-11th centuries). Initially the area belonged to various lords and the Bishop of Barcelona, until 1316, when it became a royal domain. After a century the kings sold the town to different lords until in 1418, after its inhabitants redeemed their freedom from the lord of the neighbouring castle of La Roca, it became a “carrer” of Barcelona under royal jurisdiction and enjoyed all the privileges and exemptions of the inhabitants of the city. Granollers was later capital of the subsidiary government area of the Vallès region, which was linked to the

Granollers. Porxada / DGPC Bob Masters



administrative area, or 'vegueria', of Barcelona. In 1716 it was made a main bailiwick in the administrative area of Mataró and in 1834 it was the centre of a judicial region. The **Porxada**® (Porticoes), a building measuring 24m x 15.65m, is a noteworthy grain market, with its rectangular structure which is supported by fifteen large Tuscan columns with a roof on four sides. It was constructed in 1587 and is Renaissance in style. It was declared an MHA in 2006. The **church of Sant Esteve** is a Neo-Gothic building which was restored between 1941 and 1946 with the bell tower of the former church (15th century), which was destroyed in 1936. The remains of some of the former buildings are nearby. The old **hospital of Sant Domènec**, now the Tarafa public library is also noteworthy. This Gothic building was restored with Modernista features by Manuel Raspall in 1927. A large number of works are outstanding in terms of the Modernista heritage of the town. The **Casa Blanxart**, (1904-07), at Carrer de Joan Prim, nº 9-11, is an early work by architect Jeroni Martorell, which applies floral language, serial sgraffiti and iron features, such as on the corner of the building. The ground floor has doors and windows with a curved profile, in a "Guimard" style and an upper floor with connotations of the Vienna Secession. Another Modernista work is the **Town Hall**, (1902-1904), which overlooks the Plaça de la Porxada. This is a work by Simó Cadorniu and its Gothic exuberance recalls the works of Puig i Cadafalch. The asylum or **regional hospital** is also noteworthy, with the old part in a Modernista style which was constructed between 1919 and 1923 by Josep M. Miró i Guibernau. The enormous growth of the city since the nineteen-sixties has surrounded it with large buildings, some of style, although the majority are simple tower blocks with no attractive qualities whatsoever.

The city of Granollers has no buildings from the medieval period, although in the historical centre the building at nº 10 of the Plaça de la Porxada has a beautiful 15th century Gothic window. The houses at nº 2, 4 and 6 of the Carrer de Barcelona have Late Gothic or Renaissance windows and lintels, and the **Casa del Conestable** (at Carrer de Sant Roc, nº 10) is a Gothic building from the 15th century and is where the High Constable, Pere de Portugal, died.

The building of the **regional museum** (El Museu Comarcal, 1971-1976) must be mentioned. This work by the architects Bosch,

Botey and Cuspinera stands between adjacent buildings. It is an excellent museum due to the effective distribution of the structure which reduces the first room with respect to the following spaces. Its restricted, neutral structure has almost no windows on the main façade, which helps to distinguish this singular building. The museum is a lively cultural centre (exhibitions, lectures, etc.), as is the Pere Maspons i Camarassa Foundation cultural centre, with an important local library. In 1987 a museum of natural sciences opened in a Noucentista tower known as La Tela, and this is also a documentation centre for the Natural Park of the Montseny.

Gualba

The Vallès Oriental

A municipal area to the east of the region between Hostalric and Sant Celoni. It reaches from the Morou or foothills of the Montseny (1,300 metres above sea level) to Tordera. A local road links its three towns: Gualba de Dalt, Gualba del Mig and Gualba de Baix. Gualba de Baix is a small industrial town with several businesses of note. Gualba de Dalt is the historical centre with the Romanesque **parish church of Sant Vicenç**, which was extended in the 17th century and restored a few years ago. It houses the **Gothic altarpiece** of Sant Vicenç from the 16th century and other fragments of old altarpieces from the 16th and 17th centuries. The upper part of the municipal area which centres around the stream of La Riera de Gualba, is an area of considerable beauty, with the waterfalls of the mythical Gorg Negre and the Salt de Gualba.

Guàrdia de Noguera

See **Castell de Mur**.

Guardiola de Berguedà

The Berguedà

An extensive municipal area located to the north of the region, which extends to the Puigllançada and to the separated area of Grèixer, at the entrance to the Tunnel of Cadí. The area comprises the old parishes of Sant Julià de Cerdanyola, Brocà, Gavarrós, Grèixer, Sant Climent de la Torre de Foix and the old monastery of Sant Llorenç, near Bagà. This relatively modern town was created where the Llobregat and the Bastareny rivers meet, below the mon-

astery of Sant Llorenç, which was the parish church until 1956. The Romanesque churches of **Sant Martí de Brocà** and **Sant Andreu de Gréixer** are noteworthy. However, the most important place, which is definitely worth a visit, is the old **Benedictine monastery of Sant Llorenç**, near Bagà, which stands on a lofty parapet of rough stone, one kilometre to the northwest of the town. It was built in 898 and in 1592 it was converted into a priory and existed as such until 1835. The Romanesque church remains, though according to recent excavations, the **church** was never finished, and the east and west walls were destroyed, probably during the earthquakes of the 15th century. It is a building of three naves with a **large crypt** or lower church, also with three naves, which was restored in 1974. To the west, the foundations of two apses have been found, which together with the missing section to the east, would have made it one of the most important Romanesque churches in the country if it had not been destroyed. It has been the subject of investigations and restoration work over the last few years. Pre-Romanesque features can be seen on one window. The remains of the monastery or its **residential buildings** lie beneath a modern building next to the church.

La Guingueta d'Àneu. Defensive tower / DGPC Albert Sierra



Excavations on the slopes of the cliff beneath the monastery have revealed **caves and old hermitages**, which are most certainly related to the early history of the building.

GUILS DE CERDANYA

The Cerdanya

A municipal area which extends from the northwest of the town of Puigcerdà del Puigfarinós to the plain of Ventajola, the start of the local GiV-4035 which links the town with the regional road from Lleida to Puigcerdà. This road links the towns of Sant Martí d'Aravó, Saneja and Guils, which make up the municipal area. It is also linked with Puigcerdà along a road which crosses the River d'Aravó or Querol at the old **bridge of Sant Martí** (reconstructed in 1326 and 1328). The **parish church of Sant Esteve de Guils** is a remarkable building from the 12th century, its door formed by concentric archivolts on three pairs of columns, with capitals sculpted with themes of animals and leaf patterns. It has two apses, one of which is decorated with small lesenes and corbels formed by a half column. A wide, two-storey belfry stands on the western wall, the lower floor of which has two large arches and the upper a single, small arch. The National Art Museum of Catalonia has the **frontispiece** of a 12th century altar from this church with scenes from the life of Sant Esteve.

GUIMERÀ

The Urgell

A town and municipal area located to the southeast of the region in the area bordering the Segarra and the Conca de Barberà. The town stands on a small hill to the right of the Corb. It was once a **walled town** which extended from the castle - of which now only the **tower** remains, split from top to bottom - to the River Corb. The area included the old parish church which was formerly dedicated to **Santa Maria**. Some of the **defensive walls** are still visible as well as three of the **old doorways**, arches and artistic windows, and a noteworthy group of highly austere medieval buildings which was declared a historical-artistic site in 1975. The **parish church**, which is now dedicated to **Sant Sebastià**, is an interesting Gothic building which was constructed in the 14th century, with a single nave and three sections: vaulted ceilings, transept and pentagonal apse. It has three chapels which also have vaulted ceilings and the doorway is formed by



Guimerà. General view / DGPC Josep Giribet

four archivolts with pointed arches. The bell tower dates from the end of the 15th century. The church had a large **painted Gothic altarpiece** by Ramon de Mur, known as the Master of Guimerà, (-1412) and this is now displayed in the Episcopal Museum of Vic. It now has a **modern alabaster altarpiece** with Gaudí-style influences, which was made in 1940 by Josep M. Jujol. To the northwest of the area is the **sanctuary of Bovera**, a baroque building with a portico, and with the remains of the Gothic cloister of the Cistercian monks in the hermitage. The Cistercian order was founded here in 1176 and in 1240 moved to **Vallsanta** in the same area, where there are noteworthy remains of a large Gothic church which was excavated several years ago and its ruins restored.

The **Museum of Guimerà**, in the old Town Hall, also known as the “Cort del Batlle”, is a building with Gothic features in the Plaça Major, which was restored in 2005. The museum

was inaugurated in 2006 and explains the past of the town through archaeological and artistic items, such as the old tombs which were recovered during the excavation of Vallsanta, with ancient weapons, farming tools and items from the geology of the area.

La Guingueta d'Àneu ★

The Pallars Sobirà

An extensive municipal area at the entry to the Vall d'Àneu, which was created from the merger in 1971 of the municipal areas of Jou, Unarre and Escaló. It centres on the River Noguera Pallaresa, and the C-13 road from Sort to Esterrri d'Àneu follows the right-hand side of the river. The area comprises a large number of small towns and rural parishes, some of which are totally deserted. The centre of the area is the town of La Guingueta, next to the main road and next to the reservoir of La Torrassa, a holiday location with hotels. The town of **Escaló**, also next to the main road, is worth a mention. The town is formed by a main road (El Carrer Major) and another secondary road enclosed by walls and with a door at each end, one of which is well-preserved, and it also has a **defensive tower** known as the **Castle**, while another has recently been reconstructed. It also retains a sector of ancient porches. There is an **old circular defensive tower** overlooking the town.

Near Escaló, on the other side of the road, is the old monastery of **Sant Pere del Burgal**, once a Benedictine monastery which was converted into a simple priory which lasted until 1570. Its large church of three naves, which fell into ruins, had three apses to the east and the west, and has been excavated and restored.

The altarpiece of Guimerà, MEV / DGPC Josep Giribet





Guissona. The Roman settlement of Iesso
/ DGPC Josep Giribet

The **main apse** to the east and part of the chevet is now a chapel dedicated to Sant Pere and this is still in use. Reproductions of its Romanesque murals from the late 11th century are now in the National Art Museum of Catalonia, and some of the originals may be seen in the church. It is well worth a visit.

Guissona ★

The Segarra

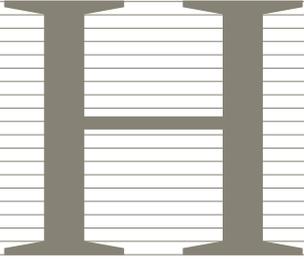
An important town which presides over the wide plain of Guissona in the centre of the region between the basins of the Llobregós and El Sió. It is an important market centre as well as being a centre for services and agricultural products. The town cooperative of the same name is well known. The town of Guissona was mainly founded on a settlement of the ancient Lacetani tribe, **Iesso**®, which was occupied by the Romans in 195 BC and later converted into a Roman municipality which reached beyond the medieval Romanesque walls to the east and north of the present-day town. Important remains of Roman urban buildings have been found in the area, among which are the remains of baths. After the Christian conquest (1020) it became the property of the bishops of Urgell, who had a residential palace in the town. The excavation carried out in the Plaça del Bisbe Benlloch revealed the remains of the Episcopal palace, the winter residence of the bishops of Urgell from the 17th to the 19th century. An **Augustinian community** was founded there and was affiliated to the Seu d'Urgell and governed by a prior. Later, it was converted

into a secular collegiate church in the 15th century. The town retains a section of old defensive walls with an entrance door, the Portal del Angel. The **porticoed Plaça Major** is of interest, as are various buildings from the 18th century. The **archiepiscopal church of Santa Maria** is a noteworthy building in neoclassical style which was built between 1774 and 1800. The chapels of Sant Crist and the **Mare de Déu del Claustre**, remain from a previous church and are presided over by a stone sculpture of the Virgin from the late 13th century. The town has an interesting **municipal museum** which contains archaeological collections, Iberian and Roman ceramics, gravestones, sarcophagi and other items from excavations carried out in the town and the surrounding area. These are complemented by other smaller collections of painting and Gothic and baroque sculpture, with ceramics and coin collections, etc. Outside the town, to the northeast, are the ruins of a large unfinished Renaissance building, the "**Obra de Fluvià**", which was to have been an Episcopal palace and which was built between 1505 and 1514.

Gurb

Osona

An extensive municipal area to the north of the city of Vic; the two towns are linked by the area of l'Esperança. The municipality of Gurb is formed by four rural parishes and contains a noteworthy group of old Romanesque churches and a large number of farmhouses which are distributed throughout its wide area. There are various interesting churches: that of **Sant Andreu de Gurb**, a Romanesque building from the 12th century with Pre-Romanesque features on its bell tower and on the apse, **Sant Esteve de Granollers de la Plana**, with its large 11th century apse and a small crypt beneath, and **Sant Julià Sas-sorba**, with a slender bell tower from the 11th century. The mansion of **Mont-ral** is near the Romanesque chapel of Santa Anna, built at the end of the 12th century. The old **castle of Vilagelans**, which was extended in around 1925, has the Romanesque chapel of Santa Fe to one side. **Santa Maria de Palau** was once the headquarters of the provost of Ripoll. The former Carmelite convent of **l'Esperança**, right next to the city of Vic, is surrounded by the buildings of an experimental farm from the nineteen-twenties and nineteen-thirties. It is now the local council building.



Horta de Sant Joan

The Terra Alta

This municipality is located in the south of the region, between the Baix Ebre and the Matarranya regions (Aragon). It is separated from Aragon by the course of the river Algars. The **town** is perched on a small hill and its main attraction is the **Plaça Major** with its Casa de la Vila, the Renaissance-style Town Hall, and narrow old streets with arched houses on either side and an old city gate on Carrer Hospital. In 1998 it was declared a historical site. The **parish church of Sant Joan Baptista** is a Gothic building with a covered nave with a ribbed vault and a polygonal apse with large tracery mullioned windows. Pablo Picasso lived in this village between 1908 and 1909, and here he painted some of his most famous works. Here you can visit the **Picasso Centre**, located on the grounds of the old hospital, a Renaissance building dating back to 1580. Close to the church square, on the Carrer de Picasso is the headquarters of the Els Ports Ecomuseum, an information centre and visitors' meeting point for the Els Ports nature reserve. Here you can find audiovisual installations, exhibitions, a viewing point over the territory and much information that is a good starting point for art, architecture and nature itineraries.

The most important building here is the old **Franciscan convent of the Mare de Déu dels Àngels**®, also known as the convent of Sant Salvador d'Horta, to honour the Franciscan saint who lived in this village from 1547 to 1559 and who was extremely popular. He is said to have achieved many miracles. This monastery is set two kilometres to the east of the village and was declared a historical and artistic monument in 1985. It is thought to have belonged to the Templars originally, who then passed it on to the order of the St. John Hospitallers in 1318, until a community of Franciscan monks settled

Horta de Sant Joan. The convent of Sant Salvador
/ DGPC Josep Giribet





Horta de Sant Joan / DGPC Josep Giribet

there in the 16th century, staying until 1835. The old church built in the 13th century was extended during the following century and was covered with ribbed arches and beams. During the second half of the 15th century the front part was added with a choir and a large atrium. At a further stage the side chapels were modified, and among them the large baroque chapel with a square-shaped floor and round dome built in 1711 to honour **Sant Salvador** upon his beatification. Right next to the church is the large convent built during the 16th century and then extended during the two following centuries. Its masterpiece is a cloister with Tuscan columns and basket arches in the older part. It has been restored on several occasions and is currently a place of cult and pilgrimage. Behind it is the **Sant Salvador** or Santa Bàrbara mount (755 m above sea level) with an old pathway lined with old chapels (Sant Onofre, Sant Pau, Sant Antoni Abat and Santa Bàrbara) some of which are in ruins, where some Franciscan monks led a secluded life.

Horta de Sant Joan. The Town Hall / DGPC Jordi Contijoch



L'Hospitalet de Llobregat ★

The Barcelonès

A large city that is practically attached to Barcelona, spreading between the river Llobregat and the SE area of Montjuïc and the older district of Sants. Many of its streets, such as the area of Collblanc, belong to Barcelona along one side and to l'Hospitalet on the other. Originally it comprised the old parish of Santa Eulàlia de Provençana, where a hospital was built and that later, in the 15th century, gave place to an inhabited nucleus called the "**Pobla de l'Hospitalet**", from where its current name evolved. The number of inhabitants increased from around 5,000 in 1900 to 71,000 in 1950, then to 242,000 in 1970 and to 253,782 in 2008. Among the chaotic construction of blocks of houses caused by this spectacular growth there are some outstanding ancient architectural constructions such as the **church of Santa Eulàlia de Provençana**, dating back to the end of the 11th century. It is a Romanesque building of three naves, with a main entrance of ornate arched vaults with floral motifs and geometrical figures added in 1201. Attached to this church is a more recent and larger church. In the centre of the city it is worth pointing out the Carrer del Xipreret, to where a square tower known as "**La Talaia**" was moved in 1972. This tower was originally built in 1572 next to the old farmhouse of Can Modolell de la Torre. Also on this street is house known as "**l'Harmonia**"[®]. It was built in 1595 and has been restored on several occasions. It now houses the headquarters of the Ateneu de Cultura Popular and has been a local historical-artistic monument since 1975. Another historical-artistic monument since 1975 is **Ca n'Espanya**[®], a building constructed in 1585 and restored in 1735, which now houses the City's **History Museum and the Historical Archives**, where some archaeological and architectural remains are kept, as well as popular art pieces, paintings,

drawings and historical documents. Close by is also **Can Sumarro**®, a local historical-artistic monument since 1975, which is an old farmhouse built in 1580 and now the public library. There are other old constructions in the city centre and spread around the city are important industrial constructions such as the Llopis Pottery, the Trinxet Factory or the Godó i Trias building. Among the important industrial heritage of the second largest city in Catalonia is the old cotton-weaving factory of **Tecla Sala** (1882). This complex now houses the largest cultural and conference hall in the city. Also worth mentioning is the Pubilla Casas building, erected in 1771 and that has given the name to one of the city's populous neighbourhoods. Another little gem is the sanctuary of the Mare de Déu de Bellvitge, close to the old highway to Castelldefels, a small construction dating back to the 13th century that has been transformed and restored and is now surrounded by large apartment blocks and a large hospital.

The **Casa Pons** (1931-1933), known as “the skyscraper of l’Hospitalet” is a housing block with 13 storeys designed by the architect Ramon Puig Gairalt. It belongs to the end of Noucentisme, but it also reflects the need to find a solution to the lack of housing at that time. It is a humble building, but uses the different programmes and sizes of dwellings to make the building more expressive.

The **Torre Hesperia** (1999-2006) is one of the latest large constructions in the city. It is located just opposite the Bellvitge industrial complex and was designed by the architects Richard Rogers, Lluís Alonso and Sergi Balaguer. The building has a vertical construction that contains a hotel and another more horizontal large building with an auditorium, a sports centre and a conference centre. On the last floor of the building, and detached from it, is a large dome with a prestigious restaurant.

Els Hostalets de Balenyà

See **Balenyà**.

Hostalric



The Selva

A town and municipality in the valley of the Tordera, to the south of the region, between the last mountains of the Montseny and the Montnegre mountains. The town originated from a hostel on the King's Highway from Barcelona to Perpignan and expanded along



Hostalric. The Barcelona Gateway / DGPC Jordi Contijoch

the basaltic escarpment, protected to the north and south by walls, and also by the scarp giving onto the Tordera valley. Not far away, to the west, is the massive castle. It has been known as a fortified town since 1145 and the Cabrera family, who were the successors of the Viscounts of Girona, turned it into the **administrative capital** of their extensive lands, with a notary's office, a prison, a court of justice, a market and a small Jewish community for economic affairs. As a fortification it was an important place during the sieges of 1285, 1462-1471, 1624, 1713 and 1808. Especially important is the **walled complex**®, of which large stretches of around 600 metres still stand, as well as eight round towers giving the town a medieval look. The **Ararà Gateway** and the western entrance are also noteworthy points. Behind the walls there are some important buildings such as the **parish church of Santa Maria**, built during the 17th century and later rebuilt after a fire broke out during the Napoleonic occupation, and the **Town Hall**, with its Modernista façade that includes a part of the old Franciscan convent, as well as other buildings with features specific to the 17th and 18th centuries. The Plaça dels Bous, the isolated tower of the **Frares** and that of the **Raval** are other important monuments. Towering over the town is the Hostalric **fortress or castle**, which was largely reconstructed after 1716 following the plans of Próspero de Verboom, in line with the Vauban or French model. The ramparts and star-shaped walls have been well preserved as well as the turrets and moats. It was used as a military fortress with a governor and a garrison until the beginning of the 20th century.



Igualada ☆☆☆

The Anoia

This city, the capital of the region, is located entirely to the left of the river Anoia, in the middle of the erosion trench in the Òdena basin. It originated along the old King's Highway from Catalonia to Aragon, which later became the N-II road and is now the A-2 motorway from Madrid to La Jonquera, roads that have gradually been moved to the east as the city grew. It originally dated back to the 11th century in the surroundings of a church and defence moat to the SW of the municipality of Òdena, in a fortified complex, that was first documented in the 13th century and that was later expanded. Right from its beginnings it was a place of trade and was granted freedom from the monastery of Sant Cugat del Vallès and the lords of Òdena and Claramunt during the 14th century, until it became a royal township and 'Carrer de Barcelona' in 1381. The city of Igualada, which is well-known for its market and leather and knitted fabric industries, has an elongated shape, as any other town built on the sides of an old highway. The only elements left from its walls are the gateways of 'en Vives' and 'Font Major'. The Plaça Vella is surrounded by arched doorways and not far from there is a group of typical streets that reflect the medieval period of the city. Other parts of the city had arched doorways such as the Plaça Nova and Plaça del Blat but these were demolished during the expansion of the city in 1912 and 1932. An important religious building is the **parish church or basilica of Santa Maria** that was initiated in 1617 following the projects of Pere Blai and then constructed during that century in a Renaissance style by Rafael Plançó. It has a large central nave with side chapels; the chapel of Sant Crist was constructed as of 1702 and has a vaulted ceiling decorated by Francesc Tremulles in 1732. There still remain a Gothic chapel and the bell tower. It was declared a historical-artistic monument in 1993. The **convent of San Agustí** is interesting because of its Renaissance-style cloister with Tuscan columns, built during the 16th and beginning of the 17th centuries. Outside the city, by the side of the old N-II road there is the **Romanesque chapel of Sant Jaume Sesoliveres** that was declared a historical-artistic monument in 1975 and was restored a few years ago. Regarding civil architecture, it is worth mentioning the neoclassic façade of the 1833 Casa

de la Ciutat (Town Hall); the **Ateneu Igualadí de la Classe Obrera** (the Workers' Athenaeum, 1878) and the Centre Mercantil (Centre of Commerce, 1829).

The **Cal Boyer** factory is an old cotton textile factory dating back to the end of the 19th century, and one of the oldest examples of the industrial heritage of Catalonia. There are still two naves and one chimney standing and worth mentioning are the cast iron columns on the ground floor and the wooden triangular trusses in the upper part of the building. Here you can visit the **Leather Museum**, with two separate itineraries guiding you through the world of leather. Open to the public there is also the "Man and water" exhibition, giving an insight into the way water relates to our society. **Cal Granotes** is an industrial building erected in the 18th century explaining the system of vegetal tanning used for leather before industrialization arrived. It conserves the two typical tanning facilities: the tanning bowls and the drying area.

The **Igualadina Cotonera**® is a factory building used for the production of cotton and was built between 1841 and 1842, and was in use until 1967. This building is the oldest standing factory from the first industrialization, and is even older than the Vapor Vell in

Sants (1848). It was declared a historical monument in 2006, as part of an effort to preserve the best examples of industrial architecture.

The city has a large Modernista heritage. First and foremost the **Casa Ratés** (1905-1909), at Carrer Santa Maria, nº 10, designed by the architects Isidre Gili and Pau Salvat. This building is an excellent example of how the prevailing formal elements used at that time are carefully interpreted. The façade, of the later Gothic period, is a good example. The same architects designed the **municipal slaughterhouse** (1902-1905), on Carrer Prat de la Riba. This complex was built following the characteristics of this type of facilities, where the construction and decoration processes are simplified, and one can appreciate the more essential features of the building. It is currently being restored and is due to become a large cultural centre in the city.

Also worth mentioning is **Cal Sabater**, an old tannery (1912-1919) designed by Josep Ros and located on Carrer Sol, an area of the city not far from the river Anoia, where most of the tanneries and bleaching facilities were located. J. Rubió i Bellver, a disciple of Gaudí's who often collaborated with him, has an interesting building in the city: the asylum of Sant Crist, dating back to 1931, at Carrer Milà i

Igualada. The Leather Museum / DGPC Josep Giribet





Igalada. Main altarpiece of the church of Santa Maria / DGPC Josep Giribet

Fontanals, nº 5. It is a large and isolated building, surrounded by an impressive enclosure. The Modernista elements there are quite diluted. The nearly grotesque way in which it was built makes it quite unique.

The **new cemetery** (1985-1994) on the outskirts of the city, in the Les Comes estate was designed by architects Enric Miralles and Carme Pinós. It is very likely the most important piece of architecture of these two architects. The way in which the space is interpreted and how it is integrated into the environment are just two of its values. A trough is used to create a descending path above the groups of niches that are accessed around the corner just along the path. The transversal walkways mean space; visitors and the niches themselves are in greater harmony. It is definitely an impressive building.

Isona i Conca Dellà ★ ★

The Pallars Jussà

The town of Isona is the centre of a large municipality as of 1970, when the former municipalities of Benavent de la Conca, Conques, Figueroles d'Orcau and Sant Romà d'Abella were annexed. It extends to the south-east of the region and its main road is the C-1412 from Ponts to Tremp through the Coll de Comiols mountain pass, from where there is a turning

into road L-512, coming from Artesa de Segre. Another road, the N-511, links Isona through the Coll de Nargó pass. The town today lies on what used to be an **Iberian city, Eso**, that used to mint its own coins and that, during the times of the Romans, was renamed as **Aeso**. It had its local senate, an order of decurions and annual magistrates, as we can see today from around thirty Latin inscriptions found in Isona and the surrounding area. Eight of these Roman gravestones with inscriptions are kept at the town's parish church, six in the Archaeological Museum of Barcelona and five in the Archaeological Museum of Lleida. Despite its glorious past, the town today has few important monuments: there are some remains of the **old walled enclosure**, with some towers and one gateway. There are some old buildings that are proof that, in the past, it was a more prosperous town than it is today. The parish church, containing some Roman gravestones in its construction, was basically rebuilt following a Neo-Gothic style after it was destroyed between 1936 and 1939. The municipality of Isona as a whole has other places worth visiting: the **Llordà Castle**, up on a summit east of the town, had three walled precincts and today one tower can still be seen with some of its walls, and a group of buildings in ruins, as well as the remains of the church of Sant Sadurní, on the lower level of the mountain. Both these constructions were declared

historical and artistic monuments in 1980 and have been consolidated over recent years. The **Orcau Castle** is in a similar situation as regards its conservation. It has two walled precincts and the remains of an old Romanesque church that was also declared a historical and artistic monument in 1980. Each of the towns and villages that make up this municipality have the remains of their old castle and Romanesque churches, but the most important of them all is the church of **Santa Maria de Covet**, to the south of the municipality, and also a historical and artistic monument since 1961. This construction has a floor in the shape of a Latin cross with three apses giving onto the transept. The main nave is covered by a pointed barrel vault reinforced by ribs resting on engaged columns with sculpted capitals. There still remains an interior gallery that was opened into the depth of the western wall with four semicircular arches on columns, and that can be accessed using two interior spiral staircases on the corners of the western wall. The large rosette window of the façade opens off this gallery. The most striking element here is the main entrance **doorway**, with a beautiful **carved tympanum** and architraves on columns whose capitals are decorated with angels as musicians, monsters, buffoons, scenes from Genesis and the figures of the Holy Trinity. The church was started in 1116 and the main entrance, clearly influenced by the Toulouse sculpture workshops, dates from between 1150 and 1160.

Isòvol

The Cerdanya

The municipality is located to the right of the Segre river, opposite Balltarga, where there is a sound dividing the Cerdanya plain from the Batllia or Petita Cerdanya area. It is made up of three small villages: Isòvol, All and Olopte. The N-260 road, going from La Seu d'Urgell to Puigcerdà goes through Isòvol and All, and there is a turn-off to Olopte. It is worth mentioning the church of **Santa Maria d'All**, which is Romanesque and was built at the beginning of the 12th century. It is very well preserved, with an entrance in the southern wall with architraves decorated with valences. On the outside there are small figures carved into the intrados, and the inner part rests on capitals and columns. The doors still display some of the old Romanesque ironwork. In this church there is a **Gothic altarpiece** dedicated to the Virgin dating back to the 15th century, and at the National Art Museum of Catalonia

there are two Romanesque carvings representing the Virgin and Christ that originally came from this church. As has been the case for many small villages in the Cerdanya, in recent years the number of residential buildings has greatly increased. **Sant Pere d'Olopte** is another Romanesque construction that is worth a visit. Its apse was built in two stages (12th and 13th centuries) and has a doorway formed by several architraves supported by pillars and small columns with decorative figures dating from the Late Romanesque period (13th century). At the National Art Museum of Catalonia there is a pretty **gilt and polychrome carving of the Virgin** that came from this church.

Ivorra

The Segarra

This town and municipality are located to the east of the region, next to the area of Calaf. It is accessed along the local L-3005 road from Torà de Riubregós to the Portell and Sant Ramon, where it connects to the C-25 road or Eix Transversal de Catalunya. It is a typical village of the Segarra, perched on a hilltop with a **castle**, from which there is still one **round tower** standing, the parish church (Sant Cugat) that was rebuilt in the 18th century, and a **walled precinct** of which there is a gateway and the foundations of the walls, on which houses were built. To the west of the town, down in the valley, there is the **sanctuary church of Santa Maria d'Ivorra**, documented in the 11th century and rebuilt in the 17th century, dedicated to the Sant Dubte (Holy Doubt), a Eucharistic miracle that, according to tradition, occurred here in the year 1010.

Isona i Conca Dellà. The church of Santa Maria de Covet / DGPC Jordi Contijoch

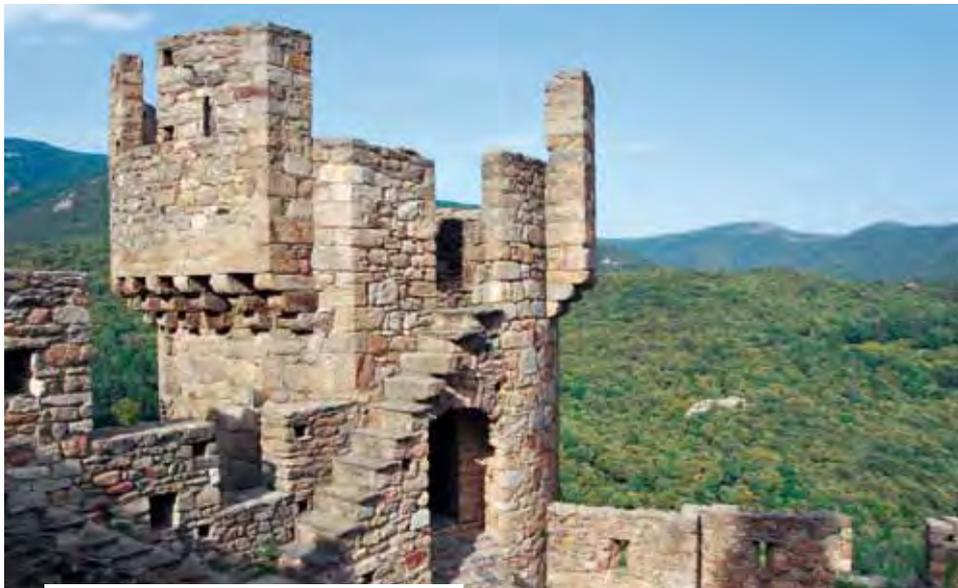


La Jonquera

The Alt Empordà

This town is located in the north of the region, at the foot of the Albera, the mountain dividing France and Spain since 1659. Within the municipality we find the traditional passes to cross the Pyrenees, the Portús pass and the Panissars pass, that were already used in Roman and medieval times. Nowadays, the former has completely displaced the latter. La Jonquera is well known as a border pass, and has a customs office and all related services such as hotels, currency exchange bureaus or souvenir shops. An interesting building here for its structure is what is known as the **Porta Catalana** on the AP-7 motorway by J. L. Sert. The town has the typical elongated shape of a human settlement along the King's Highway, following what used to be the Via Augusta. The **parish church of Santa Maria**, with its façade looking towards this old route, is a large 18th century building that has kept the façade of an earlier Gothic church built by the Rocabertí family in 1414. Close by there are some houses dating back to the 17th century. Another interesting spot is the square giving onto the Llobregat d'Empordà river as it goes through the town, with arches from the 18th century. The house of **Ca n'Armet**, from the 18th century, is the most well-known in the town and the one with most history to it. It has large rooms with Pompeian paintings. On the Carrer Major there is the Exile Memorial Museum, telling the story of those defeated in the Spanish Civil War and their road to exile. The boundary neighbourhood is also part of La Jonquera and is where the old road used to be. This street is full of shops, and the opposite side of it belongs to the municipality of Portús, which is French.

The municipal area of La Jonquera has several historical places, such as the **Panissars pass**, with the ruins of an old Benedictine priory and the foundations of a large Roman construction thought to be the *Tropheum Pompei*. At this point, limiting with the municipality of Portús de Vallespir, the Via Augusta ended. Not far from La Jonquera there is the village of **Requesens** that is worth visiting. It is accessed along the road going through Cantallops, which comes to the **sanctuary of the Mare de Déu de Requesens**, alongside a hostel and, especially, the **Requesens castle**, a large fantasy building erected between 1880 and 1899 by the count of Peralada on the walls of a fortress documented since the 11th century. Within the municipal area are also the ruins of the old **Rocabertí**



La Jonquera. The Requesens castle / CE09 Montse Crivillers

castle, perched on a crag, with some striking remains of the walls of the old chapel and steps carved into the rock to go from one level to another. This castle was the home to the Viscounts of Rocaberti, who later became the Counts of Peralada.

Jorba

The Anoia

This town and municipality are in the upper valley of the river Anoia that is crossed by the N-II road, nowadays the A-2 freeway that is just to the west of the town. Overlooking the town is a hill with the remains of the historical **castle of Jorba**, that was destroyed during the Carlist Wars in the 19th century. The **parish church of Sant Pere** is a Late Gothic building, with a large and severe-looking façade, built between 1551

Juneda. The church of Sant Salvador / DGPC Jordi Contijoch

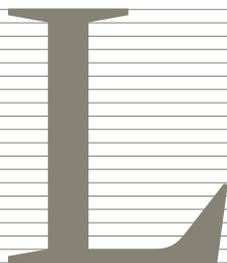


and 1558. The small village of Sant Genís is part of Jorba. An important monument is the **chapel of Santa Maria de la Sala**, to the south-east of the municipality, next to the river Anoia, in a dip close to the Can Cansalada farmhouse. It is a Romanesque building with one nave and one apse from the 12th century with an impressive doorway to the south and a slim bell tower on top of the western wall.

Juneda

The Garrigues

This is an important town and municipality in the north of the region, on the plains through which the Urgell canal passes. The town is accessed along the N-240 road going from Tarragona to Lleida and by rail on the line connecting Tarragona to Lleida. From the town the LV-2001 road leads to Mollerussa and the LV-7023 road to Castellldans. In the old part of the town it is possible to make out the area that used to be surrounded by **walls** with a rampart walk. There are some remains of this wall next to the **Casa Lamarca**, a large house with pretty Gothic doorways. The **Carrer Major** has a section of porticoed houses that is very attractive and well preserved. The **parish church of Sant Salvador** or of the Transfiguració is a baroque building from the 18th century with a fine doorway with columns on either side of it.



Les

The Val d'Aran

This municipality is located along the lower course of the river Garonne, to the north-west of the region, between Bossost and the municipalities of Bausen and Canejan. The N-230 road, running along the Val d'Aran by the river's edge, goes through the town. The old part of the town is to the right of the river, and here we can find the **parish church of Sant Joan**, that was rebuilt between 1790 and 1819 and whose bell tower is built on some Romanesque foundations. The **Banhs de Les** is a spa building with two storeys, built in 1834 and refurbished in 1854, that used the sulphurous waters at 35° C, but these no longer flow (here some Roman votive figures have been found). The **Baronia** house, surrounded by a park, is an eclectic building from the 19th century, and the chapel of **Sant Blai**, from the 12th century, is a building that was never finished and that still conserves the apse with a large arch on the façade that would seem to be the triumphal arch of a large church.

To the right of the river is the more modern area, with many typical constructions of this part of the valley, which is very similar to the French area of the Comenge. Here the shops are mainly for tourists.

La Llacuna

The Anoià

This village was originally in the old feudal area of Vilademàger and then was the centre of a barony located in a high valley in the mountain range just behind the coast, to the south-west of the region, bordering the region of the Alt Penedès. It used to be a fortified town, but it no longer has its walls. The old town was built around a **Benedictine priory** affiliated to that of Sant Llorenç del Munt, called Santa Maria de la Llacuna, of which not much remains. Outside the walls is where the partly-porticoed **Plaça Major** was built, where the market was held, and where the **parish church of Santa Maria** stood, built in 1734 with one nave and side chapels with doorways giving onto the square, decorated with a stone frame and a triangular gable. By the entrance to the valley towards Miralles there is a Gothic cross, the **Creu del Pla**. In the south east of the valley on a promontory is the large **Gothic church of Sant Pere de Màger**, with a Romanesque doorway to the north, in

the area of the old castle of Vilademàger. In the south-west of the municipality, on the **An-cosa plain**, there are the remains of a chapel where, in 1160, the Cistercian community that later founded the monastery of the Santes Creus, established itself.

Lladó ★★

The Alt Empordà

This town and municipality are in the sector of the Garrotxes d'Empordà, in the east of the region, at the foot of the eastern mountains of the Mare de Déu del Mont mountain range. It is accessed by the local GIP-5239 road and the N-260 road from Figueres to Olot through Besalú, exiting at Navata. In the middle of the town is the **parish church of Sant Feliu de Lladó**, a baroque building from the 18th century used for prayer by the faithful, far more numerous then than now. From there comes the **Gothic altarpiece** with Italian influences of the 14th century, that is now kept at the National Art Museum of Catalonia. In the Episcopal Museum of Vic there is a Visigoth incense holder from the 7th century that was found in a grave next to this church. In the centre of the lower part of this town there is the old **Augustinian monastery of Santa Maria de Lladó**®, a splendid Romanesque church that was declared a historical and artistic monument in 1925, and is surrounded by the old canonical premises. The church has three naves and three apses; the central nave is covered with a pointed half arch and the side naves have a quadrant vault.

Lladó. A capital of Santa Maria / DGPC J. Gumí-M. Manent



It was built between 1150 and 1185. Especially striking is the western façade and the magnificent doorway, with six fading arches with capitals and two columns on each side. The tympanum has the remains of a painting from 1510 representing the Epiphany. The façade that was meant to have a bell tower on the end of each lateral nave was never completed. To the north-west of the church there is a group of buildings with the old priory house and the canonical premises, where there was a cloister in the middle that no longer exists but from which there are still some capitals that were used when building the church. In this area there are also the houses where the leading canonical community members lived (the portions giver, the almoner, the verger and the chamber man). These are now in private hands and some of them have pretty windows and old structures. Among the most important premises is the **Romanesque chapel of Sant Joan**, bordering the interior small square and also known as the **Chapter Room**, built in the 12th century. The community lived there between 1089 and 1592 and then the church became a secular collegiate church until 1835.

Llagostera ★

The Gironès

This town is located to the south-east of the region and has a large municipal area that limits with the Baix Empordà and La Selva regions, with the latter of which it had both geographical and historical ties. In the middle of the 19th century the town flourished thanks to the cork industry. In fact, even today there are still some cork and conglomerate factories in the town. It is worth mentioning the **parish church of Sant Feliu**, a Gothic building from the 15th century with one large nave and some chapels between the buttresses, with a Renaissance-style rear doorway and a polygonal slender bell tower 50 metres high. From the old **castle** there are two round towers and a portion of the wall opposite the church. This municipality has a group of neo-classical, Noucentista, Modernista and aestheticist houses, amongst which the **Casino Espanya** or Casino de Llagostera is worth mentioning. It is a large Noucentista building that reflects the magnificence of the town in the past. In the neighbourhoods of Penedès, Llobatera, Sant Llorenç and La Mata there are some fine old Catalan farmhouses.

Llanars ★

The Ripollès

This town is close to Camprodon, upstream of the river Ter, by the GiB-5264 road from Camprodon to Setcases. Until 1965 a large part of the Passeig de Maristany in Camprodon was part of Llanars. The **church of Sant Esteve** is very important and is a Romanesque building established in 1168, with one nave and a slightly pointed arch. Its façade, ended with a simple, steep pyramidal bell tower, has a doorway made of three fading arches with architraves supported by columns and capitals that were sculpted by the Rosselló school. The door still displays the **old Romanesque ironwork**. On one of the side altars, there is an old **altar frontal**, a 12th century Romanesque painting with a Pantocrator in the middle surrounded by four scenes from the life of Saint Stephen. In the Art Museum in Girona there is a **Romanesque image of the Virgin** that came from this church.

Llançà ★

The Alt Empordà

This town and municipality are to the north of the Cap de Creus peninsula, hidden away between the Albera and Rodes mountain ranges. The town is just under a kilometre away from the sea, in the valley formed by the Valleta stream, and has a maritime neighbourhood, the Port de Llançà, virtually attached to it, and the nucleus of Valleta as well as several tourist and residential estates along the coast. Around the Plaça Major are the bell tower of the old Romanesque church and a Gothic tower of the old castle of the abbots of Sant Pere de Rodes (14th-15th centuries) next to the southern wall of the present **parish church of Sant Vicenç**, constructed between 1760 and 1765. This has a large nave with a stairway leading to it and a classicist baroque doorway. In the centre of the Plaça Major there is a large plane tree called “the Tree of Freedom” with a rim around it used as a bench and the coat of arms of the town with the date 1684 engraved in it. It is a place for tourists, with hotels and camping sites. In the Valleta neighbourhood there is the **Sant Silvestre temple**, a Romanesque construction with clear signs of Pre-Romanesque influences in the apse.



Llanars. The church of Sant Esteve / DGPC Jordi Contijoch

Llavorsí

The Pallars Sobirà

The town and municipality of Llavorsí are located in the centre of the region, along a road. The municipal area is made up of several old villages: Aidí, Baiasca, Arestuí, Sant Romà de Tavèrnoles, Montenartró and Romadriu de Ribelera, that are virtually uninhabited or with a census of just 3 to 15 people living in them. The town, to the right of the Noguera Pallaresa river, is crossed by the C-13 road from Sort to Esterrí d'Àneu, and from this the L-504 road branches off towards the Cardós Valley where, just below Tírvia, there is a fork with the L-510 road towards Vall Ferrera and the one to Tírvia and Coma de Burg. The old part of this village has typical narrow streets and clay-coloured houses and a church dedicated to Santa Anna that was rebuilt in the 17th century. Due to its position it is famous for its shops and services, with numerous hostels and centres for the practice of rafting in the Noguera Pallaresa river, since this is where it starts after joining the Noguera de Cardós and the Noguera de Farrera rivers. In the neighbouring villages there are some small and often Romanesque churches, among which is that of **Sant Serni**

de **Baiasca**, with many Romanesque paintings in it that were discovered just a few years ago behind the baroque altarpiece.

Lleida

The Segrià

Lleida, the most important and dynamic city in the western part of Catalonia has large surrounding areas of influence, not only in the regions of Catalonia but also in some regions that, from an administrative standpoint, belong to Aragon. It is the capital of the province, of the region, the Episcopal centre and the seat of the civil and military government, where the provincial court of justice is and with a large university community. The city is to the right of the Segre river, even though nowadays there are large neighbourhoods to the left of it. Its municipal area covers over 200 square kilometres and meets the border with the Aragonese region of Llitera at the Clamor Amarga or Almacelles. The city of Lleida was originally perched on the Puig del Castell or de la Seu Vella, where some remains of an Indo-European Hallstatt culture have been found. In the 4th century BC this settlement had already become Iberian and then became the centre of the Iberian tribe of the Ilergetes. Before the Roman invasion, the city of **Iltrta** became the centre of a large territory spanning from the Ebre river to the Montsec mountain range and from the Cinca river to the Llena mountain range and the foot of the Alta Segarra region. It is well known that the Ilergetes offered great resistance to the Romans and they often rebelled against them led by their chieftains or kings Indibil and Mandoni (205 -206 BC). Once the city finally became Roman, Ilerda, as it was then known, grew to the east and south, and as proof of this there have been many remains unearthed in the Portal de Magdalena square, the square of Sant Joan and under the Paeria. The Romans built a large stone bridge across the Segre river that remained until the beginning of the 14th century.

The city became a Roman *municipium* in the times of Octavius Augustus (1st century AD) and just before then it was the scenario of civil fighting between Julius Caesar and Pompey, as witnessed in Caesar's *Commentarium belli civilis* and Lucan's *Pharsalia*. Shortly before the year 417 the city became the seat of a Christian diocese and fell victim to attacks and lootings such as that by Rechiar, the

Suevian king, who in 449 looted the city and took all its most important citizens as prisoners, until, during the Visigoth times, it was finally subdued and at peace. The city gradually extended to the Canyeret and the roads that led to Pont del Segre, where the market took place. In 546 a concilium was held from which the records have survived to this day.

After being conquered by the Saracens it became an important city on the northern border of Al-Andalus, according to Arab chronicles, and a mosque was erected in the year 832 on the exact place where today stands the cathedral of the Seu Vella, as well as a castle that was rebuilt in 883-884 after being destroyed in 809 following an attack led by Louis the Pious, king of the Franks. Lleida was a place surrounded by farmland with crops of flax and fruit trees. During the Arab period the city experienced a large urban and population boom. There is proof that it had a Christian neighbourhood, called the Romeu, as well as a Jewish one in what today is the Cuirassa. It also expanded to the north and west, towards the Montsó road, where later on the parish church of Sant Martí was built, and towards the plains of Sant Llorenç. The castle was extended by the Almoravids during the beginning of the 12th century and was known as "La Suda". The city was surrounded by walls which went from the gateways of Sas and Montsó to those of Boters and the end of the plains of Sant Llorenç. From there the walls descended to the banks of the river Segre and reached the Assoc gateway, where today there is the Carrer de la Palma. Excavations at the Portal de Magdalena have shown that in this part of the city there are several medieval structures built on previous Roman and Arab ones. When the Caliphate of Córdoba collapsed, Lleida became the centre of a Taifa or small kingdom under the rule of Sulayman Ibn Muhammad Ibn Hud (1023) who welcomed to La Suda the last caliph Hisan III (1031-1036). Later on he joined Saragossa, and then also Tortosa and Dénia. In 1102 he fell under the rule of the Almoravids and his territories were reduced to the Segre valley. These minor Saharan kings were forced to make an agreement with the Counts of Barcelona in 1120 until, in 1149, Al-Muzaffar surrendered to the Count of Barcelona, Ramon Berenguer IV, and the Count of Urgell, Ermengol VI.

The city, ruled then by Christians, fell under the direct sovereignty of the Count of Barcelona, even though it was a fiefdom of the

Count of Urgell. The order of the Templars also received one fifth of the city, including the Gardeny castle and the Knights Hospitaller and other knights that had contributed to taking the city also received compensation and assets. When the city became Christian, the bishop of Roda de Ribagorça, Guillem Pere de Ravidats, was granted the mosque located just below La Suda, where he established his diocese that extended over a large part of the Ribagorça and Berbatania regions. Count Ramon Berenguer IV granted the city a municipal charter in 1150. In 1197 King Peter I created a municipal entity called the Consolat, that later became known as the Consell General de la Paeria, initially controlled by two lords who represented the Counts of Barcelona and Urgell. As of 1228 it was controlled by the crown, since the fiefdom under the Count of Urgell ceased to exist and it fell under royal administration.

During the 13th century the city experienced a large urban and economic expansion, especially due to textile arts and agricultural wealth. During these times the new cathedral was built, the splendourous Seu Vella, and in 1300 the "Estudi General de Lleida" was created, the first and for many years only centre for university studies in the Kingdom of Catalonia and Aragon. This enabled the city to grow and progress until well into the 14th century, when a series of economic and demographic crises led to high unemployment, with the added effect of the civil war fought against King John II, when the city, in 1464, underwent a long period of siege. Over 400 of its buildings were destroyed and the farmlands around it were spoiled. The city went from having 1,535 families in 1414 to having 742 in 1497, shortly after its relatively large Jewish community was expelled in 1492.

During the 16th century there was a slow economic and demographic recovery but, yet again, this was stopped by the Catalan Revolt (Guerra dels Segadors), when Lleida was besieged on numerous occasions between 1644 and 1647, leading to enormous destruction in the city and to entire neighbourhoods being wiped out, such as that of La Magdalena. Once again, the Spanish War of Succession led to important transformations, especially after the long siege in 1707, when the entire old and bourgeois parts of the city surrounding the cathedral and the Suda castle disappeared. All this part of the city, that was the centre of Lleida, became a fortified citadel.

When the Paeria chartered regime disappeared in 1719 the layout of Lleida changed completely during the 18th century. A new cathedral was built below the plateau and the whole city was changed; the Canyet neighbourhood appeared and several projects were commissioned to expand the space for its citizens, some of which were rejected by the governor or the military that had taken hold of the Seu Vella and the old royal Palace or Suda, that were now surrounded by French citadel-like walls. The war against Napoleon brought havoc to the city between 1810 and 1814, and one of the most regrettable events was the explosion, in 1812, of the munitions stored in the Suda castle, which destroyed the castle and other buildings in the neighbourhood of La Magdalena. For the rest of the 19th century the city became prosperous once again and new spaces were opened, such as the Rambla de Ferran, and the walls and ramparts were torn down in 1871. This led to the construction of new squares and promenades that were a distinctive feature of the old part of the city before the period of growth from the mid-20th century, which saw the creation of new neighbourhoods and the construction of tall ugly apartment blocks all around the old city. The census of Lleida, with around 21,000 inhabitants in 1900, grew to 36,000 in 1936, then to 52,000 in 1940, 90,000 in 1970 and now stands at around 130,000 inhabitants. Together with these apartment blocks, Lleida has seen a series of urban improvements and its monuments have been taken care of, turning it into a dynamic city, both from an industrial perspective and also as regards services, rendering it an attractive place for tourism.

The **old part** of Lleida was originally built on the southern skirts of the Castell hill where, besides the King's castle or Suda and the Seu Vella, until the beginning of the 18th century there was a large neighbourhood where the bourgeois and local nobility lived. This part of the city, enclosed behind walls, included the old districts of Sant Martí, Sant Llorenç, where the Arab quarter was (in 1620 there were still 22 families living there), Sant Andreu, where the Romeu quarter originally stood (also known as the Mozarab quarter) and the Cuirassa or Jewish quarter, that existed until 1412, as well as the districts of Sant Joan and La Magdalena. The quarters of the Suda and the Canyaret belonged to the district of the Seu Vella, but they no longer exist.

The **Castell** hill, from where the walls that

encircled the old districts of the city started, is now the centre or main axis of the modern city of Lleida. It is surrounded by green garden areas with Borbonic walls made up of several gateways, walls, trenches and pediments that surround the Seu Vella and the ruins of the King's castle, erected on orders of King Philip V to dominate the city.

Today, from what was the **Castell del Rei**®, rebuilt on the old Saracen Suda, only the southern wing still stands, after it blew up

in 1812. It is a long stretch with buttresses on the lower part of it and with three rectangular towers standing over the outside, one of which was recently refurbished. The rest of it is medieval and are the remains of a fortification erected under the rule of King Peter III between 1336 and 1341. It is possible that one of the interior spaces of this wing, the one facing north, might be part of the works commissioned by King James I when he replaced the wooden roof with vaulted stone ceilings. It is

The Seu Vella in Lleida / DGPC Josep Giribet



recorded that there used to be a small chapel there with an altarpiece by Ferran Bassa and that the kings used to stay there occasionally until the times of King Martin the Humane (1410). It is also recorded that its primitive structure surrounded a large square and that in 1936 it suffered extensive damage that has now been partly repaired. It has been a historical and artistic monument since 1931.

The **Seu Vella**®, dedicated to Saint Mary, is located just below the Castell del Rei, and is the most important monument in Lleida and all the western territories. It was declared a historical and artistic monument in 1918, and once again, in 1995, together with its protected surroundings. The construction of this cathedral started in 1203 next to the old cathedral that was erected or adapted in 1150 on the grounds of the old mosque. Construction works were directed by Pere de Coma who was the principal architect behind the project and who nearly saw it to completion. It was finished by Pere de Prenafeta, who joined the works in 1269, and the cathedral was consecrated on October 31st 1278, dedicated to the Virgin Mary.

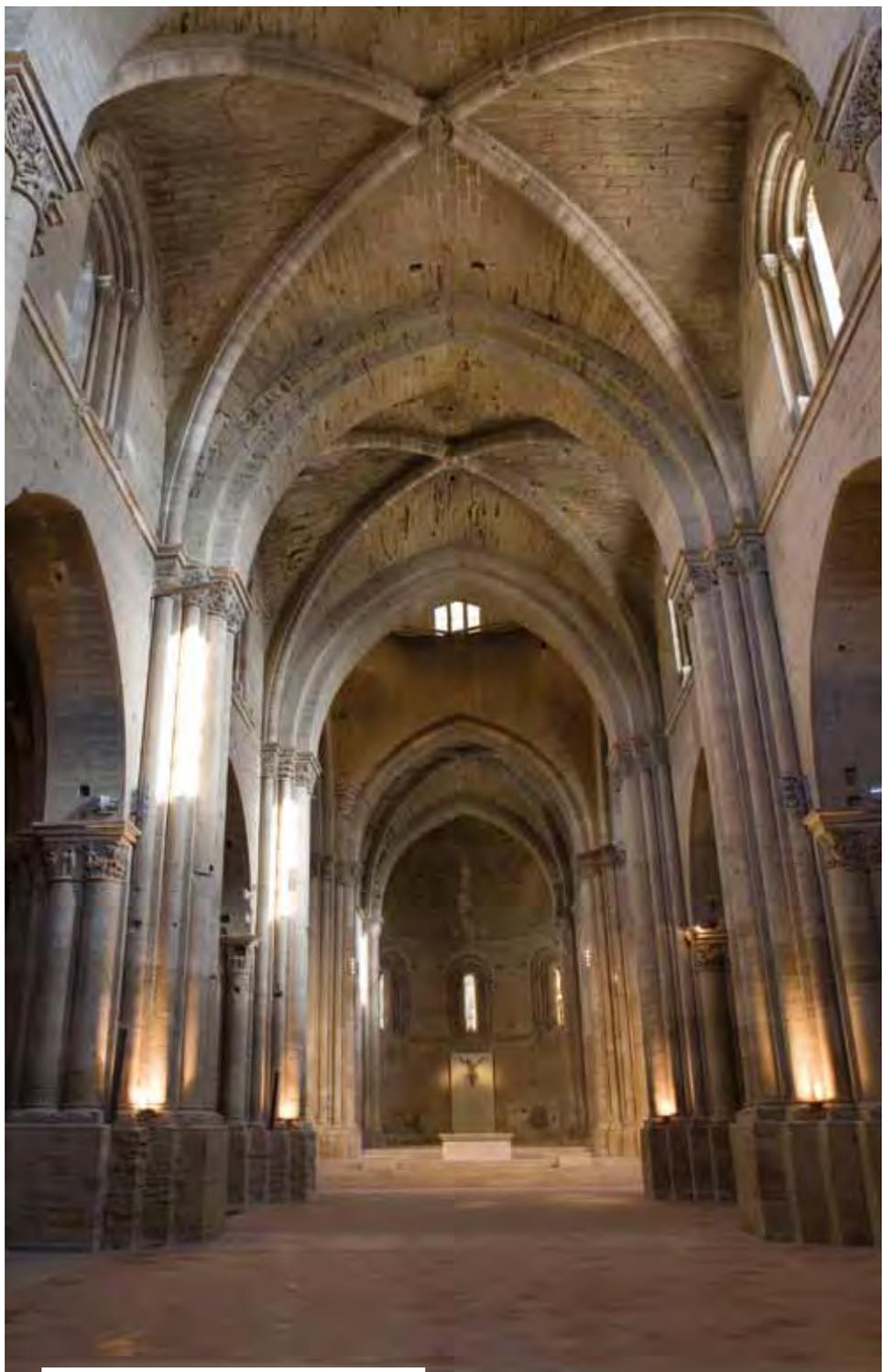
The relative speed with which it was erected, just 75 years, means it is quite a homogenous building. It has a basilica-shaped floor plan with a large transept that originally opened onto five apses, until in the 14th century the two southernmost ones were demolished and replaced by Gothic ones. This building is of the transition period from Romanesque to Gothic, as can be seen in the ceilings of the naves and the transept, with cross-ribbed vaults, compared to the quarter circle arches of the apses. The dome is where it is easier to notice the change in style given the contrasting layout, between the bottom half and the fine and fully Gothic windows. The most interesting sculpture is to be found on the capitals of the inner part and also on the architraves, cornices and capitals of the **Fillols and Anunciata entrance doors**, the old Porta de les Núvies doorway. Its structure is very original and contains a mixture of influences from Toulouse and Provence with Arabic decorations. It has been known as the 13th century Lleida school of sculpture, and can be found in several places in Catalonia, Aragon and even in the cathedral of Valencia. The recently refurbished chapels of Colom and Sescomes are especially interesting given their structure.

This cathedral contains interesting remains of Romanesque and Gothic paintings, as well as other admirable items and photographs depicting its history and restoration.

The **cloister**, that was built between the end of the 13th and 14th centuries is on the western side of the cathedral and is one of the most unique in Catalonia. Unlike other cloisters, it is not located in the centre of the canonical premises, since these are to the north of it, but rather it is a construction conveying a sense of openness and fresh air, thanks to its large windows to the south giving onto the exterior and which give one of the best panoramic views of the city. It has a large rectangular space, surrounded by naves with five sections to them, with pointed vaults and large windows with complex stone tracery. From the cloister there are the three doorways accessing the naves of the cathedral that enabled liturgical processions to enter the cloister. On the western side of the cathedral is the **Porta dels Apòstols**, constructed during the second half of the 14th century, decorated with large images of the Apostles that are now kept in fragments at the Museum of Lleida, and with a tympanum depicting the Final Judgement. To the southwest of the cloister, overlooking the building, is the **bell tower**, a 70 metre octagonal tower ending with a narrower part decorated with pinnacles and elongated windows. The latest indications seem to point at Pere Prenafeta as the mastermind behind it, and that it was already being constructed between 1322 and 1324. Several architects worked on it until its completion in the 15th century.

As of 1707 the Seu was occupied by the military and turned into a citadel, and the streets, palaces and historical buildings surrounding the Suda and Seu Vella were demolished. The cathedral itself was turned into barracks, and many parts of the building, its artistic heritage and the premises and traceries in the cloister were damaged. The city recovered this monumental complex in 1947 and complete refurbishment began in 1949, directed by Alexandre Ferrant.

It is not easy to find a single historical tour of the city of Lleida given the urban array around the Castell hill. However, it is clear that the most interesting part from an architectural and environmental point of view is that comprised between the Avinguda Francesc Macià, running along the river Segre, the Rambla de Ferran, Plaça Ramon Berenguer IV, the Carrer Príncep de Viana, Avinguda Prat de la Riba, Plaça Ricard Vinyes, Carrer Balmes, Rambla d'Aragó and Avinguda Catalunya, leading us back to the Segre. The area comprised between these streets and avenues



The Seu Vella in Lleida / DGPC Bob Masters



The Seu Vella in Lleida / DGPC Bob Masters

is where all the old districts that were part of the historical Lleida are to be found.

The route that is most evocative is that going from the **Plaça de Sant Joan** to the Plaça de la Catedral, along the Carrer Major. The Plaça de Sant Joan, located just below what once was the Canyeret neighbourhood, is just beside the Neo-Gothic church of Sant Joan (1895) and in the surrounding area the remains of an old Romanesque church have been excavated, including most of the apse, and other ancient items dating back to the times of the Romans. The whole complex has been subject to a modern urbanization project that leaves the archaeological remains of the old church visible in the centre, and there is also a set of ramps, stairs and walkways that, along with a lift, lead to the Castell hill. Between this square and the Plaça de la Paeria are the old and evocative sites of **Porxos de Dalt** and **Porxos de Baix**, an area with porches that used to be full of shops, furrier workshops, butchers, cartmen and other craftsmen, with the historical **Pilar del General** standing between Porxos de Dalt and the Plaça de la Paeria. This is a large neoclassic pillar where the edicts of the former Generalitat were posted, and later the royal and municipal documents. From here the route to the Placeta de la Sal and La Magdalena is along old city streets, or you may decide to

continue towards the **Plaça de la Paeria**, to the Town Hall or **Palau de la Paeria**®, an extremely interesting building, with its façade containing some Romanesque features, that was restored and had an extra storey built on it in 1927. It was built during the 13th century as a manor, but during the following century it became the headquarters of the “paers” or councillors of the city. Its façade has five large triforium windows, divided by fine columns that are very evocative of the Fontana d’Or in Girona. The building was extended during the 18th century and in 1868 the Banqueta neoclassic façade was added, giving on to Avinguda Blondel. Some excavations there have led to the discovery of some Roman remains under la Paeria, and on the ground floor and in the basement there are some arches and hidden corners that shed some light on its evolution. Between the Plaça de Sant Joan and the Plaça de la Paeria is the Carrer del General, going from the Canyeret to the small square opposite the Pont Vell across the Segre river, ending at the neoclassical city gateway of **Arc del Pont**, remaining from the old wall (18th century) opposite to which is a monument to the mythical Ilergete chiefs Indibil and Mandonius, made in 1945 as a replica of a sculpture by Medard Sanmartí from 1882. The **Carrer Major** is one of the most interesting streets in Lleida with its

buildings and shops, its liveliness and colours. Here are some interesting buildings such as the Neo-Gothic Casa d'Armenteros, the Noucentista **Casino Principal** (1920-1940), the Modernista Casa Magí Llorenç (1905-1907), and opposite, the Gothic chapel of Sant Jaume or Peu del Romeu (15th century), etc. Following along this street there is another remarkable site, the Plaça-Mirador de Sant Francesc, constructed during the Modernista period following the plans of Francesc Moreira (1900-1925), forming a magnificent viewpoint between the Carrer Major and the area of the Banqueta (that now gives onto Avinguda Blondel and Avinguda Francesc Macià). This street, after crossing the Carrer de Cavallers, leads into the Barri Nou, overlooked by the **Seu Nova**® and the old Hospital de Santa Maria, ending on **Avinguda Blondel**. Along this street there is a series of Romantic, Modernista and Noucentista buildings that make it one of the most interesting streets from an architectural point of view.

The **Barri Nou**, also known as the Barri de Sant Antoni, was created from the second half of the 14th century around the street going from the Peu del Romeu to the castle of Gardeny. It was originally called the "Convent de Sant Antoni" or "old Antonian hospital", and all that remains today is the **church of Sant Antoni Abat**, now called "**de la Sang**", with an interesting Renaissance-style doorway. The neighbourhood was surrounded by the city walls from 1483.

La **Seu Nova**® was built when the old cathedral became a military citadel. King Ferdinand VI authorized its construction in 1745, but construction works did not actually begin until 1761, during the reign of King Charles III, who fixed an annual budget of 240,000 reals for its construction. It was planned by Pedro Martín Cermeño and construction works lasted until 1781. It is an extremely important building and may even be considered one of the most outstanding post-baroque neoclassical buildings in Catalonia. It was declared an MHA in 1998. This building has three naves of the same height, with Palladian arches on Corinthian columns and buttresses between the side chapels. It also has an ambulatory, a transept and a façade with a staircase, three large semi-arched doorways decorated on the sides with neoclassic half-columns, capitals, friezes and three large gates with two lateral turrets and a terrace with a balustrade joining all three of them. It is all perfectly symmetri-

cal and ordered. In 1936 the interior altars and altarpieces disappeared.

The **Hospital of Santa Maria**® is a striking building with a square floor plan, located opposite the cathedral. It was built between 1454 and 1520 in order to unite the different hospitals in the city. It has a ground floor and two storeys, and was built around a central patio surrounded by a gallery giving access to the premises. It was designed by Andreu Pi and the last parts that were built, the galleries of the patio, were the work of Jaume Borrell. Surprisingly enough, its façades are quite austere, totally smooth and with openings that form some axes; there is only one niche with an image of the Virgin covered by a canopy above the voussoired main doorway. The patio gallery is half way between Gothic and Renaissance. Since 1942 it is the home of the Institut d'Estudis Ilerdencs.

The **parish church of Sant Llorenç**® is another remarkable building given its age and structure. It is located in the neighbourhood that once took its name and is accessed through a set of winding streets leading to the Barri Nou and Peu del Romeu and one end of the Carrer Major. It may also be reached along the Rambla d'Aragó, opposite the mod-

The Seu Vella in Lleida / DGPC Bob Masters





Lleida. The access tower to the Seu Vella and Court of Justice / DGPC Albert Sierra

ern Episcopal Palace. It was initially a Late Romanesque building documented since 1231, that later had two Gothic naves added to it with polygonal apses. The apse of the central nave is round and with a pointed arched ceiling, with reinforcing ribs on columns. Under the presbytery is a chapel and crypt that was constructed to solve the difference in levels. The southern Gothic nave has a porch protecting the Gothic doorway that opens into the building and is next to the slender yet impressive octagonal bell-tower, next to four chapels with Gothic vaults and buttresses. In this church there are old stone Gothic altarpieces such as those of Sant Llorenç, Sant Pere, Santa Ursula and her 11,000 maidens, and Santa Llúcia, that are typical of the area of Lleida. It also contains the graves of the old noble families of the city who contributed to the church and some 14th and 15th century images of the Mare de Déu dels Fillols that came from the Seu Vella.

Close to the Rambla d'Aragó is the large building that used to be the Concilliary Seminary, now converted into part of the new **University of Lleida**, created or refurbished towards the end of the 20th century.

Not far from the Castle hill there used to

be the boundaries of the old parish of Sant Andreu, that limited to the west with the Cavallers street. Within its territory was also the Cuirassa or Jewish neighbourhood, from which remain the Jueria, Pergaminers and Cuirassa streets, and that used to reach the Plaça Reial and Seminari Vell, formerly the University School of the Jesuits between 1603 and 1767. The old **church of Sant Andreu** was destroyed in 1707 and the new one, on Cavallers street, was established in 1754.

Continuing along towards the Plaça de les Casernes there is the Modernista building of el **Mercat del Pla**, designed by Francesc Morera i Gatell in 1920. It was built on the site of the old military barracks that had once stood on what used to be old University or Estudis Generals. The new Estudi General was built further away, between the Sant Marí and Pla de l'Aigua streets.

The **church of Sant Martí**, at the top of the street bearing this same name, to the north of the Sas rocks and at the foot of the Suda, was at the centre of a neighbourhood of the old city. It is a Late Romanesque building that, even though simple in style, is reminiscent of the Seu Vella. It has a nave with an arched vault and reinforcing arches on columns with capitals decorated with leafy themes. It was enlarged with Gothic chapels during the 14th and 15th centuries, some of which no longer exist. It has wall-panels of the Tolosan school and a Romanesque doorway that was transferred from the church of Tormillo (Huesca). It ceased to be used at the beginning of the 18th century and was used as military barracks, an artillery ground and a prison, until it recovered its original function and was restored in 1893.

It is impossible here to go into much detail of all the remarkable buildings and sites in Lleida. A stroll around the historical part of the city or Barri Antic will allow you to admire the old civilian and religious buildings, ornate baroque and neoclassical fountains such as the fountains of the Piques, the Roser, the Hospital fountain and the fountain of the Governor Aparicio, etc., convents, and many other sites evoking the life and past of Lleida.

Although the old urban perimeter remained practically the same from 1871 to 1938, when the old walls were demolished, there was a regular planned expansion resulting in the Rambla de Ferran and the plaça Ramon Berenguer IV, opposite the train station and, to the other side, the Rambla d'Aragó and Avin-



The Seu Vella in Lleida / CE09 Ponenti

guda de Catalunya and the Avinguda Blondel. These two expansions produced a fine collection of Modernista and Noucentista buildings which give a special character to the city.

After the damage caused in 1938 during the Spanish Civil War, the State set to work to build a set of large buildings in the monumental style of the first stage of the dictatorship (Palau de Justícia, the façade of the Diputació, schools, the Instituto Nacional de la Vivienda, the Palau Episcopal...) and then the first apartment blocks. As of the 1950s the city expanded rapidly which led to the construction of residential areas, such as the neighbourhood of the Nova Banqueta, to the south-west of the Segre river, that of Vallcaient, the Camp de Mart or the modern Eixample, as well as the neighbourhoods of Gardeny, the Mariola, Balàfia or the two Pardinyes. Some of the most well-known buildings of the 20th century are the **Mont de Pietat** (1905), purchased in 1925 by the Normal, the **Cases Noves** on Passeig Boters or the Rambla d'Aragó (1914), the **Casa Aunós** (1911), the **Casa Melcior** (1912), the extension of the **Escorxador** (1911-1915), the slaughterhouse, the **Dispensari de la Gota de Llet**, the **Mercat del Pla** (1920), or the **church of la Bordeta** (1918), the **Publins**, **Alonso de**

Olarte, **Fontanals** (1915), and **Montull** (1922) houses. Besides those already mentioned there are some buildings from after the war such as the **Cambra de Comerç i Indústria** (1970), the Chamber of Commerce and Industry, the new **Delegació d'Hisenda** (1970), the Treasury Offices, the **Casa de Correus**, the Post Office, and the **Estació d'Autobusos** (1968), the bus station.

At the left of the river Segre, opposite the traditional Cappont neighbourhood, the landscaped sector of the Camps Elisis was developed in modern times. Here it is worth mentioning the **Aquarium** building (1916), the **Xalet Cafè** (1923-1926) and the **Templet de la Música** (1926), all designed by Francesc Morera i Gatell.

On the **Puig de Gardeny**, to the right of the Segre, on a small hill that is exactly the same as the Puig del Castell, set in the middle of the **Casernes** complex, a group of Rationalist buildings constructed between 1940 and 1950, is the old **Castell Templar** and the **church of Santa Maria de Gardeny**. The spot was ceded to the Templars in 1149 by King Ramon Berenguer IV, where they set up one of their most important seats in Catalonia. Once the Templars were disbanded in 1314, the site was ceded

to the Hospitallers, who established a priory there until 1772. The castle is a rectangular medieval construction crowned with turrets and restored some years ago when it was no longer used as military barracks. The church of Santa Maria is Romanesque, of Cistercian or Templar style, very austere with a large and simple apse and pointed vaulting. The only ornamentation is some simple Corinthian capitals on the side arches and a large doorway with voussoirs, framed by a little cornice.

Within the larger district of Lleida, dotted with farmhouses and cottages, the **neighbourhood of the Bordeta** has rapidly developed as a suburban area that still maintains some remarkable buildings, such as the Modernista **Vila Remei**, or the Neo-Romanesque **Torre Teresina**. The **Raimat** garden city is another unique site, with its Modernista church, schools and wine cellars designed by Joan Rubió i Bellver and built in 1916. The **Butsènit sanctuary** is another interesting construction from 1495 and extended in the 18th century; some isolated houses such as the **Queralt chalet** or that of **Dr. Vicens**, on the Sant Pere dry farming lands, and the **Sucs** nucleus, built by the Institut Nacional de Colonització (National Colonization Institute) in 1940, like the Suquets neighbourhood not far from there.

From Modernisme up to the present, urban itineraries

Modernisme

This style did not have a great impact in the Terres de Ponent area. Francesc de Paula Morera, an architect who had been in close contact with Modernisme while studying in Barcelona, was the main promoter of this style in Lleida, the city where he lived and worked.

The Casa Magí Llorenç (Magí Morera) (1905-1907). Cavallers nº 1 / Major, nº 74-76 F. P. Morera, architect.

This is a housing block, at the crossing of two important but narrow streets right in the historical centre. The façades include the usual elements, with metal balustrades, broken tile work, sculptures on the ground floor, etc. The interesting element here is the narrow curved metal balcony along the corner.

Antic Escorxador Municipal (1912-1915). Slaughterhouse.

This complex was built following the typical parameters of this style, but stressing dense and massive shapes. It now houses the Municipal Theatre and the Municipal Theatre Room.

Antic Hotel Pal·las (1912-1913). Av. Blondel nº 4 / Pl. Paeria nº 11. F. P. Morera, architect.

Lleida. La Panera Art Centre / Jordi V. Pou





Lleida / CEO9 Ponenti

It was originally a block of apartments, but then was converted into a hotel (Hotel Pal·las). It is the most interesting and creative piece by Morera and the façade on the Avinguda de Blondel, looking onto the river Segre, is the most valued part. The architect used fine and twisted columns for the large gallery, giving it a tidy and light aspect. In the 1970s it was modified and turned into a bank; the most distinctive features were kept, such as the afore-mentioned gallery even though the large glass panels surrounding it were lost. It now houses the technical services of the Paeria.

Farinera La Meta (1913-1915). Príncep de Viana nº 14. *F. P. Morera, architect.*

This is a well-known old flour factory that was built using a slightly dense and mostly academic style. Here you will see all the traditional repertoire of Morera, which he used until his death. (1951)

Comtes de Torregrossa Pantheon (1911). Cementiri Municipal. *F. P. Morera, architect.*

The Vienna Secession was greatly influential for Catalan Modernisme, and Morera used this constantly. This pantheon, bordering on Wagnerian delirium, is just too reminiscent of the works of J. Olberich and Otto Wagner.

Mercat del Pla (1917-1920). Market. Pla dels Gramàtics. *J. Porqueras, F. P. Morera, architects.*

This city facility is still full of Modernista elements, but which Morera would soon abandon; it has the typical elements of the architect's repertoire, with especially wide openings, overstressed arches and the use of stone and metallic structures, as is often the case for this type of building.

Architecture after the war

Casa Gomà - Pujadas (1945-1947). Rbla. Aragó nº 5. *Marià Gomà, architect.*

This is a block of apartments where Gomà experiments with a mixture of Rationalism and Art Deco; at that time he was the only architect to follow these styles that were abandoned after the end of the war. The façade is a display of “modern” shapes and resources. Totally symmetric, with curved balconies and ad hoc foldable shutters on the windows, tubular balustrades and no decorations other than the large moulding with three lines along the symmetrical axis of the façade.

Residència de gent gran (1965-1968). Ctra. Val d'Aran, P.K. 5,5. *R. M. Puig, L. Domènech, L. Sabater, J. Sanmartí, architects.*

It was in the 1960s that what was known as the “Barcelona School” was consolidated after the Grup R generation. It takes a critical approach when analysing Catalan architecture, even denouncing it in often incomprehensible ways. This home for elderly people can be taken as a good example of this trend. The programme was strictly prepared by the religious community governing it, and the architects were very successful in making repeated series of bedrooms. It was planned with three main wings as the main part of the building and with red brick; the indented shape of the room walls on the façade give it increased texture.

Casa Casimir Drudis (1968-1970). Av. Alcalde Rovira Roure nº 34. *M. Gomà, architect.*

This block of apartments displays a rigorous modulation of the façade the architect makes the balcony pits very deep giving the impression of being set back into the façade, thus creating great plasticity.

From the days of facilities up to the present

Edifici d'habitatges (1977-1980). Apartment block. Sant Agustí nº 2-4 / Solsona nº 5 / Isern / Artesa. *Ramon Maria Puig, architect.*

Instead of totally constructing on a block in the city, this project shows an important change: it transforms the construction allowed on a block into a set of two parallel and isolated blocks, leaving a semi-public open space in the middle accessed through the ground floors of the buildings. This building adopts the social, rational and hygienist discourse of the GATCPCAP.

Enric Granados Auditorium (1983-1995). Pl. Mn. C. Verdaguer. *R. Artigas, R. Sanabria, architects.*

This is a large city facility that takes over the main importance in the square, with an

extensive programme, two concert halls and the city's music conservatory. The prism-shaped building is very robust, even if the main façade may seem excessively grand.

Access tower to the Seu Vella and Court of Justice (1984-1990). El Canyeret. R. Amadó, L. Domènech, architects.

The need to connect the city plains and the Seu Vella hill led to two important actions. The first was the construction of a tower and lift connecting both levels. The second is the consolidation of the hillside where the lift is, where the Canyeret neighbourhood once stood. It was necessary to construct a large wall to consolidate this area going along the side of the hill. When the new court of justice was built, a large building with a tortuous shape next to the wall, this problem was solved. The visual impact of this complex, especially when seen from the Plaça de Sant Joan, from where the lift and tower start, is quite impressive, but the way it relates to the Seu Vella, the distance and the proportions between the bell-tower of the cathedral and the lift tower with its triangular shape create a very pleasant image, thanks to the sensibility and respect shown towards the surrounding environment.

MUSEUMS

Diocesan and Regional Museum of Lleida.

This museum was created thanks to an agreement between the Catalan government, the Diocese of Lleida, the Provincial Council, the Regional Council of the Segrià and the Town Council of Lleida. It is located in a new building constructed between 1999 and 2005, where the old convent and hospice of Sant Josep once was, on the Carrer del Sant Crist, and is the work of the architect Joan Rodon. Upon termination of the construction works, the Museum was inaugurated in 2007, to house the different parts of this collection.

This new museum houses the historical Diocesan Museum of Lleida, created in 1893 by the Bishop Josep Meseguer, bringing together an extraordinary collection of Christian history and archaeology of the city of Lleida and its diocese, and that used to be shared between the Episcopal Palace and the church of Sant Martí. It includes a **section on medieval paintings**, formerly on display at the Episcopal Palace, with important collections of Gothic paintings, especially by Jaume Ferrer II and Pare Garcia de Benabarri. Most of these materials have been collected from

The Diocesan and Regional Museum of Lleida / DGPC Norta Méndez



several premises of the diocese and there is a small part of it that is claimed by the diocese of Barbastro that now includes many of the parish churches that used to belong to Lleida. Within the **section on medieval sculpture**, on display at the church of Sant Martí until now, it is worth mentioning the local Romanesque and Gothic elements. The new museum also houses a valuable collection of Flemish carpets from the 16th century, as well as baroque paintings and silver and gold work, most of which comes from the Cathedral's treasures. It also includes some medieval sculptures from the old convent of la Mercè that used to belong to the Museu Capitular and were kept on the premises of the Seu Nova®, on the Plaça de la Catedral. It now also houses a large part of the content of the old Archaeological Museum of the Institut d'Estudis Ilerdencs, that used to be at the old Hospital de Santa Maria, including a collection on prehistory and archaeological remains from the sites around Lleida. Finally, it includes the Gabinet Numismàtic, with several stamp and coin collections, with the Lleidan coin, first minted by the Ilergetes during the 3rd century BC.

Jaume Morera Art Museum. Created in 1917 to bring together the several collections and donations spread around the city. Its main base is the foundation established by the Lleidan landscape painter Jaume Morera i Galícia (1859-1927) in 1917 with his own works and those of other excellent artists. The collections held in this museum aim at promoting knowledge of the history of modern and contemporary art through the works of the main artists of Lleida and its surroundings, and includes the works of Catalan and Spanish artists, putting their contributions into context.

La Panera Art Centre. This is a platform for the production, dissemination, training and exhibition of visual arts in Catalonia. It was conceived as a tool to establish bridges between visual creations and those from other cultural spheres. Also, since the Leandre Cristòfol Art Biennial was created in 1997, an important number of contemporary Spanish art pieces has been collected and of these several presentations have been made, both at this art centre and in other artistic institutions. The building of La Panera was constructed during the 12th and 13th centuries, and was one of the most prosperous buildings of Lleida's medieval economy.

Llessui

See **Sort**.

Lliçà d'Amunt

The Vallès Oriental

This municipality is set in the Tenes valley, in the western part of the region. It is crossed by the BV-1602 road from Parets to Bigues, following the course of the river Tenes, and is directly linked to Granollers. It is worth mentioning the **parish church of Sant Julià**, a Romanesque construction (10th century) that was expanded in the 16th and 17th centuries with a Gothic and Renaissance doorway and a slender bell tower. There is also the **Romanesque chapel of Santa Justa and Santa Rufina**, a former suffraganate, that was later refurbished and is surrounded by a dense forest.

Llinars del Vallès

The Vallès Oriental

This municipality is in the valley of the river Mogent, and is crossed by the C-35 road going from Granollers to Girona. It limits to the south with the AP-7 motorway and the exit is that leading to Roca-Cardedeu. It has an elongated shape, along the former King's Highway. To the east of the town is the historical **Castellnou de Llinars**®, a Renaissance palace built in 1528, with a square shape (27 metres in length), a central patio, a two-storey arcade to the right and a staircase leading to the main room. Opposite this there is a large room with a magnificently sculpted wooden ceiling from the 16th century and decorated with a painted frieze of 32 painted ovals set between disguised pillars with the coats of arms of the Corbera family and other relatives, a representation of the 12 months of the year, agricultural motifs, astrological elements and the seven virtues. It is accessed by a large vousoired doorway crowned by the coat of arms of the Corbera family and is surrounded by a park. It was declared a historical-artistic monument in 1983. On the coastal mountain range, the southern boundary of the town, not far from the Can Brodoi pass, are the remains of the **castell del Far** or **Castellvell de Llinars** that was destroyed by an earthquake in 1448. The castle had a moat around it that was dug into bare rock and important pottery remains from the 13th-15th centuries have been unearthed there, as well as other ancient tools belonging to the



Llinars del Vallès. Sant Joan Sanata / DGPC Jordi Contijoch

castle. They were transferred and put on display at the pretty **noucentista house** of Can Brodoi, located just below the road leading to Mataró, at the afore-mentioned mountain pass. To the west of the Castellvell mountains lies the **Torrassa del Moro**, a large round tower measuring 9.5 metres in diameter with a base that may be from Roman times. Within the municipality are the parishes of Sant Joan Sanata, Sant Sadurní de Collsabadell and Sant Esteve del Coll, all with **Romanesque churches** that were extended in the 16th century, and large old farmhouses surrounding them.

Llívia

The Cerdanya

This is a historic municipality that, since the Treaty of the Pyrenees (1659), forms a Spanish enclave in French territory. It is set only two kilometres away from the municipal limits of Puigcerdà and is linked to this town along the N-154 road that is 5 km. long. Other local roads lead to Saillagouse and some main roads link it to the French Cerdagne. It was first recorded as a Roman municipality in the 1st century AD and had the name Iulia Lybica. It was the residence of the counts and the capital of the Cerdanya until the founding of Puigcerdà

(1178). Few remains are left from its historic past because it was totally destroyed on several occasions. Modern excavations have led to the discovery of Roman pottery and other elements in the historic centre of the town, the **puig del Castell**, where there are still some remains of the walls and edifications that were blown up in 1479 by the king of France. The town today lies on the plain, to the west of the castle and its centre is the **Plaça Major** and the old surrounding streets. The **church of the Mare de Déu dels Àngels**, at the foot of the castle, is a Late Gothic building initiated during the 16th century and completed in 1617. It has a central nave with side chapels and a polygonal apse with a bell tower. The main façade has a Renaissance doorway and this is crowned by two round towers built in the 16th century after the castle was destroyed. Between the church and the closest houses there is the **tower of Bernat de So** (15th century), a round construction housing a permanent exhibition on the local flora. Before then it had been used as the Town Hall and as a prison. The town has a part with old buildings, now surrounded by large apartment blocks used mainly during the skiing and summer seasons. It also has hotels, restaurants and other related services. The **Municipal Museum of Llívia** is quite remarkable. It was cre-



Llívia. The Torre de Bernat de So / DGPC Jordi Contijoch

ated in 1981 and includes the **Llívia Pharmacy**, which houses a large collection of glazed china containers painted in cobalt blue, as well as an 18th century medicine jar and other tools, books and pharmaceutical instruments, making it one of the most important collections of its kind in the whole of Europe. The museum also contains some archaeological remains and pieces of art from Llívia and its surroundings.

Lloret de Mar *

The Selva

This is a seafront village and municipal district that has become a large tourist centre on the Costa Brava. The village of Lloret looks out onto the sea, with a central boulevard along the seafront and buildings developed during the second half of the 19th century, including the Town Hall, the **Casa de la Vila** (1872), an “isabelino” building, and many impressive neo-classic, eclectic, Modernista and Noucentista houses that, in spite of the difference in styles, form quite a harmonious complex. Behind the promenade is the old part of the village, with little winding streets and some buildings from the 16th to 18th centuries. The rest is surrounded by modern houses and apartment blocks that have made it look excessively modern and have

detracted from its charm. The **parish church of Sant Romà** was completed in 1522 and has undergone several modifications; between 1910 and 1917 the Santíssim chapel was added to it, a Modernista work of Bonaventura Conill. It has a Gothic doorway and the bell tower still conserves some Romanesque elements. Between the village and the Fenals beach are the remains of the **Lloret or Sant Joan castle**; mostly the foundations of the walls and part of its round tower. When leaving the village towards Tossa there is a **Roman burial site** that has the shape of a small rectangular tower that has been excessively restored. To the west of this district is the **church of Sant Pere del Bosc** that was occupied by hermits and was rebuilt in 1767. It was decorated by Enric Monserdà in 1870, a citizen of Lloret who made his fortune in America. The so-called “count of Jaruco” had the surroundings landscaped and in 1922 a home for the elderly was built on the site. On the Castellet hill an Iberian nucleus was excavated and is now a National Cultural Heritage site. An interesting monument to visit is the **sanctuary of Santa Cristina**, half-way between Lloret and Blanes, built on the beach between 1764 and 1772 in a baroque and neoclassic style. Every summer, on July 24th there is a maritime procession here with the relics of the saint. Most of the district, and especially the seafront, are full of housing estates and apartments, and close to the beach there are many hotels, restaurants and shops mainly for tourists. Opposite the Boadella beach is the estate of **Santa Clotilde** with its gardens and statues by Maria Llimona and the house decorated by Domènec Carles; in 1995 it was classified and protected as a historic garden.

Lluçà **

Osona

This large and typically rural municipality is from where the region of the Lluçanès has taken its name, also called the north-western sector of Osona. It is accessed by secondary roads and the regional C-154 road from Vic to Berga through Prats de Lluçanès, and also by the C-17 road along secondary roads leaving Sant Quirze de Besora and Sant Hipòlit de Voltregà. It is made up of old parishes and large farmhouses, but what is especially interesting here is the **canonical monastery of Santa Maria de Lluçà**, that was declared an MHA in the year 2000, as well as the ruins of the Lluçà castle and its chapel. The priory of Lluçà, es-

tablished in the middle of the 12th century, has a Romanesque church whose vault was rebuilt in the 15th century, and its doorway still conserves its old Romanesque ironwork. There is also a **small rectangular cloister** with 22 columns with very ornate capitals decorated with Romanesque motifs that are typical of the Ripollès school (12th century), and the ruins of the old priory premises. In one of the premises of the former priory there is an important collection of **Gothic mural paintings** that were discovered in 1954 underneath the church's choir, depicting scenes of the lives of Jesus and the Virgin Mary, a large Pantocrator and scenes from the life of Saint Augustine. The author remains unknown and the paintings date from around 1360. In the Episcopal Museum of Vic there is a wooden covering of the main altar with Romanesque paintings depicting the life of Saint Mary, that are the works of the so-called "Master of the Lluçanès" dating back to the middle of the 13th century and that come from this church. Perched on a hill just some 30 metres away from the monastery there are the ruins of the **Lluçà castle**, together with some remains of Romanesque and Gothic constructions and the **round Romanesque chapel of Sant Vicenç** (end of the 11th century), that is one of the few of its kind in Catalonia and is very well preserved.

Lluçà. The Monastery of Santa Maria / DGPC Jordi Contijoch



M

Maçanet de Cabrenys

The Alt Empordà

This municipality is to the north-west of the region, on the French border. It is accessed along the AP-7 motorway and the N-II road along the local G-503 road through Darnius; after passing through Maçanet this continues to Costoja and ends on the D-115 road crossing the Vallespir. The municipal district is composed of the village and four old parishes or rural nuclei. It used to be a **walled fortification** and today one can see the ruins of the walls along the higher part of the village and a small fort dating back to the 18th century to the south-east of the village. It has some old houses and the **Casa Olivet** (17th century) is especially interesting with its sgraffiti and paintings on the roof eaves. The **parish church of Sant Martí** is a late Romanesque building that was fortified during the 17th and 18th centuries. There is a Romanesque gravestone (12th century) that originally was in Fontfreda. In the middle of the Plaça Major there is a 5 metre iron rod buried in the ground that ends with an iron ring that is known as the “**maça d'en Rotllan**”; the legend tells that Rotllan, a hero from the epic cycle of Charlemagne threw this mace here from Ceret. In the northern sector of the municipal area, close to the Ceret mountain pass, is the sanctuary of the **Mare de Déu de les Salines**, that was first documented in 1279, together with a church that was refurbished in the 17th century. Right next to it there is a hostelry that is used by the Centre Excursionista de Figueres. It is also worth mentioning the Modernista building of the **Unió Maçadetenca** (1906), used as the headquarters of this cooperative and designed by Josep Azemar; this is at the Plaça de la Vila, nº 6. Its façade is an excellent composition, as are all of Azemar's works, and is projected with three levels, where the different materials and

textures of the finishes are extremely enriching without being trivial.

Maldà

The Urgell

This municipal district is to the south-west of the region next to the Garrigues. It is set between small local roads that link it with Les Borges Blanques, Bellpuig and Montblanc. It is a very typical village of the region, built on a hilltop and dominated by the ruins of a **castle and palace** that burned down in 1833 and the **church of Santa Maria**, a baroque and neo-classic construction with three naves dating back to the 18th century. The streets and old houses were built on the slopes of the Maldà hill. At the foot of the village is the **Romanesque church of Sant Pere** (12th century), with a rectangular nave and apse.

Malgrat de Mar



The Maresme

This is a large municipality to the north-east of the region, next to the municipal district of Blanes, in La Selva. It originated in 1373 and bore the name of Vilanova de Palafolls, which then changed in the 19th century to become Malgrat. This municipality concentrates a large number of industries and large apartment blocks, hotels, camping sites and other services for tourism. It is worth pointing out the regular layout of its streets with some old houses, such as the **fortified house** (17th century), which is now the headquarters of the “La Malgratense” cooperative. There are also a significant number of historicist, Modernista and Noucentista buildings, many of which have gardens that give them a special atmosphere. The **parish church of Sant Nicolau** (inaugurated in 1563) is the most important building here. It was built during the 16th century, and was largely extended in the 18th century, with a neoclassic façade and a sturdy bell tower added to it.

Malla. The Church of Sant Vicenç / DGPC Jordi Contijoch



Malla

Osona

This rural municipality is located to the south-west of the city of Vic, and in the middle of the Vic plain. It is crossed by the C-17 road from Barcelona to Puigcerdà. It is composed of many old farmhouses, most of which were extended and refurbished during the 18th century, except for the one known as the **Ricart**, that was refurbished during the 19th century,

with some galleries and ornaments in the “isabelino” style. The parish church of Sant Vicenç, in the middle of the village, is at the foot of the Clascar, a high-rising plain where, to the west, is the **Castelló**, the centre of the old Orsal or Malla castle. The **church of Sant Vicenç** is a Romanesque building from the 12th and 13th centuries with three naves and three apses and a slender bell tower on the north-western corner. It was largely modified and extended, with interior refurbishments that actually changed its orientation and mutilated its main apse. Some years ago it was restored using modern materials and criteria, bringing it back to its original shape. As a background there is a modern cemetery and close to this church many sculptural elements have appeared, that are most likely part of a **Roman burial site** (2nd century BC) with some clearly Hellenistic influences. These are considered to be some of the oldest sculptures in Catalonia.

El Mallo

See the **Vall d'en Bas**.

Manlleu

Osona

This is an industrial city with around 20,000 inhabitants and is located on the Ter plains, to

the north of Vic. Its main attraction is the **Plaça Major** that was built between 1893 and 1922, surrounded by large porticoed buildings. It communicates with the **Dalt Vila** sector, where the old part of the village is, by large steps. This part has old houses and the **parish church of Santa Maria**, all of which was rebuilt between 1941 and 1955, except for the bell tower and part of its façade, dating back to the 18th century. Next to the church there is a gallery of the Gothic cloister (1517) and behind the rectory there are some Romanesque arches and capitals (12th century) belonging to the cloister of the old **monastery** of Augustinian canons that stood here from the 11th century to 1592. Spread around the village there are also several Modernista and Noucentista buildings. The old part of the hospital (1913) is also Modernista. In the surrounding area there are also many old farmhouses of great architectonic value, the **Romanesque churches** of Sant Julià de Vilamirosa and part of the church of Sant Esteve de Vilacetrú, as well as the impressive **Gothic bridge** over the river Ter, originally built during the 14th and 15th century, with modifications made to its upper part.

The **Ter Industrial Museum**, created a few years ago, has just moved to the building of the former Sanglas company, now converted into a cultural centre and a space recalling the past and techniques used in the industry which had

Manlleu. Ter Industrial Museum / ARXIU MNACTEC Teresa Llordés



made the village flourish and turned it into the largest industrial centre on the Vic plains. It is part of the National Science and Technology Museum network.

Manresa

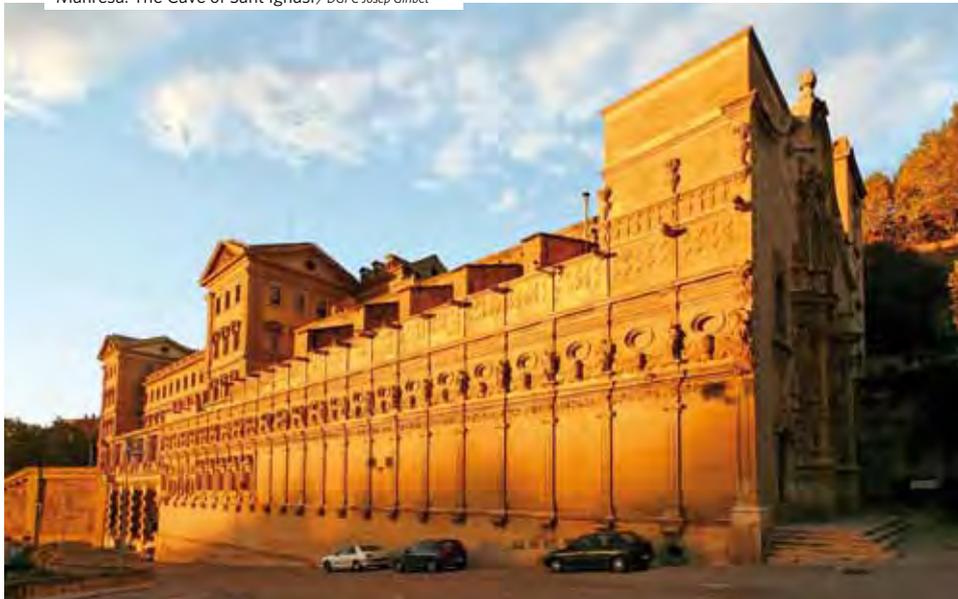
The Bages

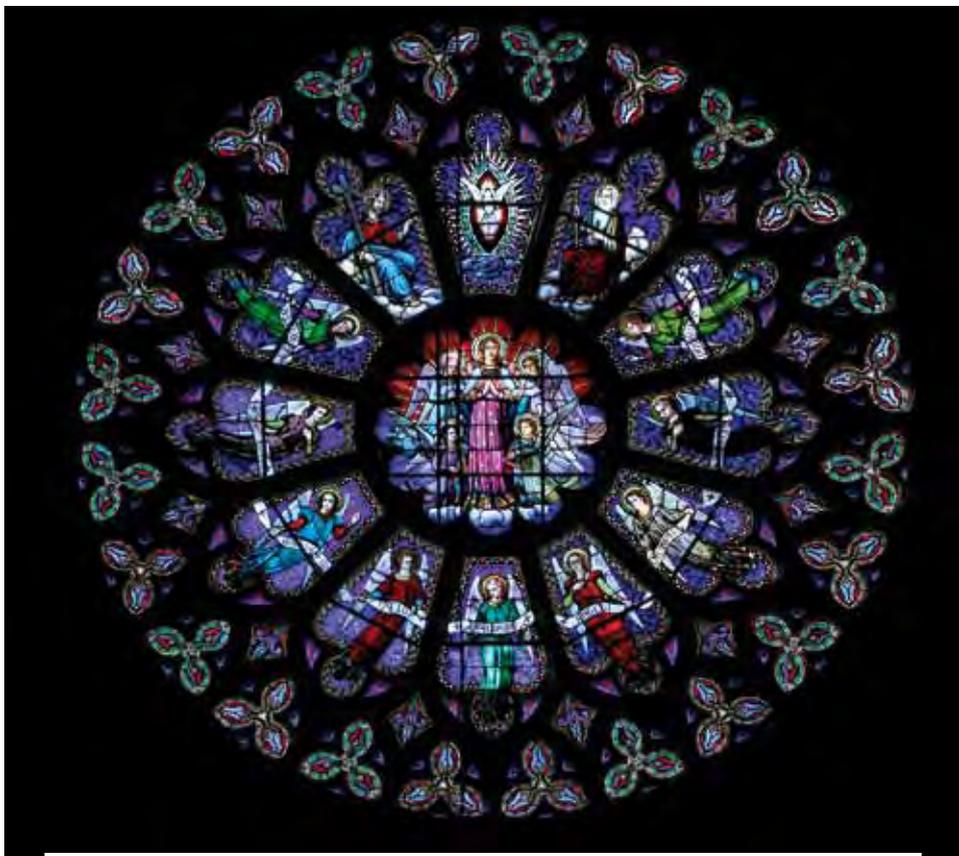
This large city is the capital of the region and is located nearly in the centre of Catalonia, set in the valley of the river Cardener, just before its confluence with the Llobregat river. Its location makes it one of the most important communications links in the centre of Catalonia. Its historical origins are not well known; there are some Roman historical monuments in its surrounding area but it does not appear on records as a fortified city until the 9th century. It would seem that it originated from a settlement established on the Cardener hill, with the church of Santa Maria, also known as “la Seu”. Manresa became a central point to the Christian conquest when it was reorganized by Wilfred the Hairy (879-880). This is how the countship of Manresa was created, extending towards the regions of Anoia, the Segarra and part of Urgell, even though it did not have a government structure of its own given that it always depended on the House of Barcelona and the diocese of Vic. Its population gradually grew between the 12th and 13th centuries,

when it was a fortified city and the centre of a “vegueria” and a market place offering services to a large territory surrounding it. At the beginning of the 18th century it became an administrative centre and as of 1808 displayed a huge resistance to the French invaders; this led to a fire in 1811 that destroyed 723 houses. The city was very active in the 19th century civil wars and from the middle of that century it started to become industrial, which meant that its census increased hugely from 8,000 inhabitants in 1787 to 16,000 in 1860 and 23,000 in 1900. This growth and prosperity continued during the 20th century and it reached a census of 40,000 by 1950, 67,000 by 1983 and currently has around 72,000 inhabitants. This growth in terms of population and the complex orography of the area, with small hills and valleys, have caused an urbanisation that is clustered in some spots and untidy in others. Nevertheless, it has some important buildings and areas that give it the appearance of a large city.

The main building in Manresa is the **Collegiate Basilica of Santa Maria**®, also called “la Seu”, perched on the top of the Cardener hill that is also the historical part of the city. It is a Gothic building in the Catalan Gothic style, with an open plan, no transept and with an ambulatory in the polygonal apse area with octagonal pilasters that give onto the nave. It looks as if it has one nave, but in reality it has

Manresa. The Cave of Sant Ignasi / DGPC Josep Giribet





Manresa. The rose-window of the collegiate church of Santa Maria / DGPC Josep Giribet

three naves in the ribbing of the vaulting. Its size is astonishing: 68 metres in length, 33 metres wide (from which 18.9 metres correspond to the central sector between pilasters) and 30.5 metres high. The church is reinforced on the outside with 18 flying buttresses and has 30 large stained-glass windows. The central nave is one of the widest in Europe after the cathedral of Girona. The work was designed and begun by Berenguer de Montagut in 1322, the same architect who designed the Santa Maria del Mar church in Barcelona. Several other architects worked on it until it was practically completed in 1486 with the construction of the western façade and the large rose-window. However, mass was held there as of 1353, even though the main altar was not actually consecrated by the bishop of Vic until 1371.

The square bell tower is the work of Joan Font and Guerau Cantarell and was completed in 1592, but it was then worked on in 1684 and

its balustrade was replaced at the beginning of the 20th century. The crypt under the main altar was built between 1576 and 1578 and was later enlarged in 1973. A figure of the **Mare de Déu de l'Alba** presides over the church and is a copy of a figure of the late 14th century that was destroyed in a fire in 1979. It also contains Gothic altarpieces by Arnau Bassa (1346), Pere Serra (1394), Jaume Cabrera (1406) and other authors, as well as Gothic sculptures, baroque carvings, etc.

Its western façade is Neo-Gothic and was built at the beginning of the 19th century. The northern wall of the church integrates part of the old Romanesque church, with a doorway and the tympanum, that were moved from their original setting, and an old gallery with two storeys, the upper one with ornate arches and capitals, close to the Renaissance cloister next to the Collegiate church. It was declared a historical and artistic monument in 1931.

Beneath the Seu, in the southern access to the city down in the Cardener valley, is the **Pont Vell**® that was declared a historical and artistic monument in 1955. It has eight arches and the typical “ass’ back” silhouette, due to the fact that the central arch is slightly higher and wider than the remaining ones, which become gradually lower at each side. It is 113 metres long, 3.6 metres wide and 25 metres above the river at its highest point. It was built between the 13th and 14th centuries to replace a previous bridge from the 12th century from which it used the bases of the Gothic pillars. The central part of it was destroyed in 1939, and it was restored by J. Pons Sorolla between the years 1960 and 1962.

The **cave of Sant Ignasi** is another important monumental complex above the Pont Vell, to the south-west of the Cardener valley on the old grounds of the Sant Bartomeu hill. It was built just above the cave or crevice where, according to a well-established tradition, Saint Ignatius of Loyola did penitence during the ten months he spent in Manresa from March 1522. It is made up of the cave, decorated with several baroque and Post-Modernista pieces of art, surrounded by a large building including the church and convent. The church was started towards the middle of the 18th century following the plans of Josep Moretó i Sellers and was completed by 1844. The large convent, in a modern neoclassic style, was built between

1894 and 1896. It is one of the most interesting examples of baroque or Jesuit architecture in Catalonia, with the exuberant façade of the church and exuberant decorations at the entrance of the cave. Today it is a centre of study and cult of the Jesuits.

The Ciutat Vella of Manresa first emerged between the Puigcardener and Puigmercadal, with a primitive fortified area that was extended during the 13th century including the first promenades built around the central area of the city (Plana de Sant Miquel, the Vilanova, the Born, the Piques, the Sobrerroca street and Santa Llúcia or Cuirateria). This walled area, which included eight gateways practically no longer exists, but there are some elements standing and the ruins of the Sobrerroca gateway, as well as some ruins of the part overlooking the Via de Sant Ignasi and the Puigcardener, and a larger and more spectacular piece on the Muralla del Carme street, at one corner of the Puigmercadal, in an area that was extended and later restored at the beginning of the 19th century.

Within the old part of the city or Ciutat Vella, besides the Seu, there were also a considerable number of Gothic temples (the Carme, Sant Pere Màrtir, Sant Miquel and Santa Llúcia) all of which were destroyed between 1936 and 1939, and later rebuilt as of 1940. There are also some large houses and characteristic corners. Among these it is worth mentioning the **Casa**

Manresa. The Pont Vell / DGPC Josep Giribet





Manresa. The Santa Cova / DGPC Josep Giribet

de la Ciutat, the Town Hall, presiding over the Plaça Major; it was built from 1739 to 1777 and is square with two storeys, a façade with five arches on the lower floor and a classicist structure. Over the main balcony is the city's coat of arms. Especially important is the Council Hall, built in 1885, a gallery with 22 portraits of illustrious people from Manresa.

The **Court of Justice**, on the Baixada de la Seu, just opposite the Pabordia building, is baroque with a classicist façade and structure, built from 1661 to 1671. It was originally designed as the city council building and has a Gothic room that was financed by the city councillors. Over the years it has served many purposes (military barracks, the municipal theatre, etc.).

The **church of el Carme** was rebuilt from 1940 to 1952 by the architect Joan Rubió i Bellver in a baroque style, but the façade was never completed. The Capuchin convent was also rebuilt and it still conserves the old Gothic cloister of the Valldaura Cistercian nuns. The convent was built between 1909 and 1911, at the same time as the cloister was rebuilt, with ornate capitals that were probably the work of Jordi de Déu (who died in Barcelona in 1418). The church was designed by Antoni Miró (1942).

Next to these historical buildings and others, in the old part of the city there are also a group

of **houses with Romanesque and Late Gothic windows** that were taken from previously built houses, as well as buildings in the Late Gothic style such as the Immaculada, Santa Magdalena and de l'Om squares, and a Renaissance hostel at the beginning of the Carrer del Born. There are also many important **baroque houses**, such as the ones belonging to the Argullol family (Plaça de Valldaura), the Suanya family (Carrer d'Urgell), the Oller family (Plaça de l'Om), the Gomis family (el Born), the Counts of Fonollar (Carrer d'Amigant), the Asols family (la Codinella), and so forth.

Next to the Ciutat Vella a series of old sectors and promenades rapidly grew, such as Les Codines, Sant Andreu and the Remei, the Puigterrà and Valldaura. The sector of Les Codines is just next to the Santa Llúcia gateway, on the way up to the Puig de Sant Bartomeu, and was established right next to the old King's Highway to Barcelona, going towards La Culla and Pont de Vilomara. There were several convents here such as that of Sant Bartomeu, with its church that was totally destroyed in 1936, and the old convent that has now been converted into a prison. There is also the **convent of Santa Clara**, established in the year 1322, next to the old quarantine quarters. Next to the modern convent there are the ruins of the old and unfinished Gothic convent and the remains of a Romanesque church, with a doorway corresponding to the transition period from Romanesque to Gothic styles. In the lower part of the city there are several constructions recalling Saint Ignatius of Loyola, especially the Santa Llúcia hospital with a recently rebuilt church (the older one was destroyed in 1936); it is at this spot where, according to tradition, Saint Ignatius experienced his famous visions known as the kidnapping or eight-day ecstasies. Next to the hospital is the Collegiate of Saint Ignatius, built around a central patio as of 1750, that now houses a museum and the archives, and was declared a historical and artistic monument in 1962.

In the surrounding area of the **casa de la Culla** and its **cross** is the modern **county hospital** of Sant Joan de Déu, with new residential areas extending to the Bufalvent crest, which is now where the C-55 road goes through to connect to other main roads bypassing the city.

The Raval de Sant Andreu i el Remei, just outside the Sobreportes gateway is the place where the old road to the regions of el Berguedà, el Moianès and the Plana de Vic started; its most important element is the **Sant Andreu**

hospital. It is still used today and is a striking building with a church built in 1300 by the merchant Pere Salvatge; it was extended and transformed into the baroque style in 1795 and what is actually the hospital itself is a large building that was renovated in the 16th century with Gothic and Renaissance windows and again during the first decade of the 20th century with a historicist storey added to it.

The Raval de Puigterrà, close to the old road to Santpedor and opposite the Carme gateway, is where the road leading to Puigterrà started, where today there are the **Puigterrà park** and the remains of a fortress that some say are the ruins of the castle of Manresa from medieval times. This is where the water of the renowned Manresa canal passed, flowing from the river Llobregat from Balsareny. This was rebuilt between 1339 and 1383 and brought a huge pros-

perity to the city and contributed largely to its industrialization.

Finally, the Raval de Valldaura, opposite the Urgell gateway, had as its main street the Carrer del Cós. It received its name from the convent or monastery of the Cistercian nuns from Valldaura del Berguedà, who settled there between 1399 and 1461, and was a district full of artisans. When the convent was destroyed, the cult to the Mare de Déu de Valldaura continued in the church of the school run by the Dominican Sisters, built on the Carrer del Born in 1886.

With the industrialization process the city experienced a rapid expansion and demographic growth in the 19th century; especially from the 1840-1860 period, with the construction of new roads and the arrival of the railway, the city grew in all senses and the modern city was

Manresa. Altarpiece of the Esperit Sant by Pere Serra / DGPC J. Gumi-M. Manent

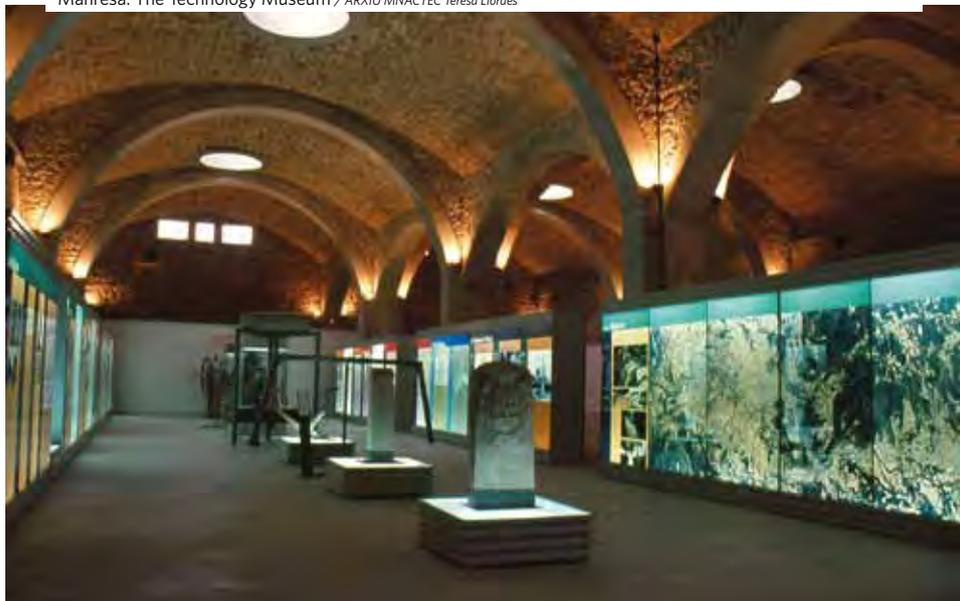


created, with some charming spots such as the Plaça de Sant Domingo or that of Fius i Palà, on the Passeig de Pere III, the Carrer de Guimerà, the Cardona road, the Plaça d'Espanya or the square opposite the High School and the Passeig del Riu. All these places constituted a large new urban area, with a myriad of streets where new factories and large houses were built, many in the historicist, Modernista, eclectic and nineteenth century styles, giving a special image to the modern expansion of Manresa. The Plaça de Sant Domènec is especially interesting and was built on the grounds of the old church of Sant Pere Màrtir. On this square there are three unique buildings: the **casa Torrents or la Buresa** (1906-1913), a historicist building by Ignasi Oms i Ponsa, the **Casa de la Cultura**, belonging to the Caixa de Pensions, by Enric Sagnier, which is Neo-Gothic, and the **Jorba Department Store** (1934-1940), by Arnau Calvet, that constitutes a unique example of Art Deco in Catalonia.

The most special street in the modern part of Manresa is the Passeig de Pere III. It is a wide avenue lined with trees, surrounding the Puigterrà. The first segment, which is also the most interesting, was designed by Miquel Sauria in 1879 and was inaugurated in 1891. Its continuation with a garden area was built in 1929. Along this avenue there are many important buildings that are Modernista, historicist

or eclectic, especially those by Ignasi Oms i Ponsa, who designed the Casa Espanyol and the Casino de Manresa. This architect, a pupil of Domènec i Montaner was extremely important for Modernisme in the city. An example of this artistic and industrial movement is the **La Florinda flower mill** (1912-1913), at Carrer del Bruc, n° 35. These buildings have a special feature: they are quite tall, and this was solved by Oms in a very elegant manner. The buildings are white, and this is in contrast to the fine red bricks displayed in lines and glazed ceramic, giving the complex a light and nearly ethereal look. Another of Oms' buildings is the **Escorxador**, the slaughterhouse, (1906) that has a typically industrial structure. However, the most ambitious work of this architect is the **Casino**® (1906-1910) at Passeig de Pere III, n° 27. It is a large building located on the most interesting avenue in the city, the result of the initiative of the bourgeoisie in the city of those times. The influence of Domènec i Montaner's architecture is clearly visible in this building that was never completed due to economic restraints. It was declared a historical and artistic monument in 1980 and is of a special type of Modernisme. It was built in several stages between 1906, 1917 and 1919. It was completed following different criteria from those originally intended and has three main sectors, with a front terrace giving onto the avenue. The only

Manresa. The Technology Museum / ARXIU MNACTEC Teresa Llordés



part that was completed following the original plans is the south wing, with a room with plaster decorations, lead-laced glass windows and Modernista lamps. It was recently refurbished by the Catalan Government in order to house the regional library and a cultural centre. Not far from the Casino is the **Torre Lluvià**, another work by Oms, now the main building of the Bages-Berguedà delegation of the Association of Architects of Catalonia. On the Plaça de Fius i Palà there is a small kiosk (1917) designed by Josep Fimat with a special charm to it.

The 1930s was a decade in which architecture became more Rationalist and with more social content. Important in this respect are the **Sant Joan de Déu hospital** (1931) on the Carrer del Dr. Joan Soler, by Germán Rodríguez Arias, a member of GATCPAC, as well as the **Grup Escolar Renaixença** (1934) by Pere Armengou, at the Plaça de la Independència, nº 1. Both of these buildings display the typical features of this type of architecture: rationality, maximum exposure to sunlight, clean-cut spaces, wide circulating areas and little or no added decorations, smooth shapes, etc.

It is not at all easy to set a route through all the sectors in the city, especially after the large expansion of the 1950s with the construction of new neighbourhoods such as Poble Nou, Cal Salades, the Pujolet, the Sagrada Família, the Culla, etc. Most recent constructions in Manresa are expressionless and have no monumental features to them. Besides the historical buildings in the city centre, those that are most worth a visit are those built from 1890 to 1925, such as groups of houses on the Carrer de Guimerà, the road to Vic, the Carrer de Jaume I and the avenue, and to some extent the factories such as the La Florinda, Abareda and La Favorita flower mills, and the Balcells and Aranya factories. As for religious and public buildings, it is worth mentioning the new part of the monastery of Santa Clara, the Escola d'Arts i Oficis and the Escorxador Municipal. Regarding buildings after 1939, the most important ones are the new Neo-Gothic church of Crist Rei, the extension to the Institut Lluís de Peguera and the church of Sant Josep, all of which had Alexandre Soler i March, a great architect from Manresa, working on them. It is also very difficult to go into much detail on the growth Manresa experienced in all directions, and the new official and private entities that have been established here. In recent years the **Institut Tecnològic** has gained a new status since it joined the Polytechnic University

of Catalonia and there are a whole set of new buildings, especially those spreading towards the old **Escorxador Municipal**, a Noucentista building that is now used by associations and to hold cultural events.

MUSEUMS

The **Regional Museum of Manresa**, located in the old Col·legi de Sant Ignasi (via de Sant Ignasi, nº 36), includes sections on regional geology and archaeology, Gothic art, history of the city and modern Catalan art (19th and 20th centuries). It also has a section on the contemporary choreographer from Manresa Josep Mestres Cabanes. However, the most interesting collection is that of local ceramic and glasswork, and especially that of baroque sculpture (Joan Grau, 1642; J. Miquel i Sors, 1763, etc.), making it a very interesting museum to visit for Catalan baroque art.

The **Historical Museum of the Seu**, complements the works of art of the altars of La Seu, and houses a large collection of liturgical elements from the 10th to 20th centuries, such as a 10th century wood-carving depicting Christ and a 14th century embroidered altar cover by Geri Lapi, an artist from Florence.

The **Technology Museum of Manresa**, located in the Dipòsits Vells de Manresa, tells us of the importance of water in the agricultural and then industrial expansion of the city. La Cinteria is the first permanent exhibition on the manufacture of this type of narrow material that is not well known but is nevertheless important and largely made in Manresa. The museum is part of the National Science and Technology Museum network.

Marganell

The Bages

This is a large municipal district also known as "Santa Cecília de Montserrat", set in the valley of the Marganell stream, a tributary of the river Llobregat. It can be accessed along the local BV-123 road, along the C-55 road from Abrera de Manresa through Cairat and along the higher part with the road from Manresa to Montserrat through Can Masana. The centre of the municipality is in the lower part and is made up of little streets with no particular interest (Carrer de la Tenda, Cal Janet and el Cisó). The old **Romanesque parish church of Sant Esteve de Marganell** is abandoned and has not been used since 1936. In the upper part

of the village, just below the Sant Jeroni precipice, beside the road leading to the monastery of Montserrat passing through Can Massana is the old **Benedictine monastery of Santa Cecília de Montserrat**, established in the year 945 and that joined that of Santa Maria de Montserrat in 1539. From 1940 to 1954 it was used by a community of Benedictine nuns, who have since established themselves in a new monastery close to the Colònia Puig. The monastery is now used as a school holiday camp and a cultural and religious centre. There is an interesting **Romanesque church** with three naves, of uneven lengths, which is quite remarkable from an architectonic point of view. Originally it had a beamed roof that was later replaced by vaulting in the 11th century. It has three impressive apses of Lombardy style and is well restored and conserved. In the monastery of Montserrat there is an interesting lapidary inscription explaining the establishment of the monastery dating back to the 10th century. Close to the Colònia Puig, within the municipality and next to the Monistrol road to Montserrat is a modern monastery occupied by the feminine **Benedictine community of Sant Benet de Montserrat**. It is modern and has a slender bell tower evoking Romanesque style and was projected by Jordi Bonet around 1950.

Martorell ✨

The Baix Llobregat

This town and district are located around the confluence of the rivers Anoia and Llobregat, at the point called “Congost de Martorell”. It is a strategic communication point between Barcelona and the central and southern parts of Catalonia. It is an important industrial area and this has led to the establishment of large industrial estates and residential blocks in the surrounding area. The old part of the town seems to have been created on the spot of the Roman settlement of Ad Fines mentioned in Antonius’ itineraries. The **Bridge of Martorell** or “**del Diable**”[®] is a remarkable Roman vestige; it was declared a historical and artistic monument in 1931. Even though this bridge was rebuilt in medieval and modern times, the foundations are Roman, especially the triumphal arch forming the entrance which falls in the neighbouring municipality of Castellbisbal. This arch was declared a historical and artistic monument in 1925. Other Roman remains have been located in other places, especially a **Roman villa** in the surrounding area of the chapel of Santa Mar-

garida. Martorell has been documented since 1033 and was part of the domains of the Barons of Castellvell. It originated along the old King’s Highway between the Pont del Diable and the river Anoia. In the old part of the town there are some interesting architectonic elements such as the **chapel of Sant Joan**, that was part of an old hospital (13th century), the **Torre de les Hores**, built on one of the towers of the old wall (17th century), the **Casa Gausa**, with its Gothic windows, and the **Torre de Santa Llúcia** or dels Crossos, or the old **palace of the Requesens family**, the noble family of the town, with its spectacular Renaissance patio. The **Casa de la Vila**, the Town Hall, (16th century) has some impressive sgraffiti by Ferran Serra i Sala, as do several other houses in the town. There are also some Modernista houses such as the Torre Ros or Cal Baviera and some noteworthy populist architecture from the 18th and 19th centuries that, unfortunately, is being gradually replaced by more modern buildings. Within the municipal district there are the remains of the **Rosanes** or **Peiret castle**, of the old **Benedictine castle and priory of Sant Genís de Rocafort** and of the **chapel of Santa Margarida**, attached to the priory, where the ruins of the foundations of an earlier religious construction from the 6th or 7th century have been found. Martorell is well known for its Catalan ceramic museums, making it an important landmark for those studying this subject.

The **Santacana Museum** or **l’Enrajolada** was established in 1876 in the house of Francisc Santacana i Campmany and houses some architectonic elements from convents and households in Barcelona that were demolished in the 19th century. It was purchased by the Provincial Council of Barcelona in 1967 to extend its collections. It also includes an important collection of Catalan ornate ceramics, with excellent panels and series of crafts, as well as a good collection of 19th century Catalan painting (Rigalt, Lorenzale, Martí Alsina, Caba, etc.).

The **Vicenç Ros Municipal Museum** is in the old church of the Convent dels Caputxins (17th century) and was created by Vicenç Ros i Batllellé in 1945, when he was the mayor of the town. It houses a large number of Catalan ceramics from the 15th to 18th centuries and religious, military and mythological panels, some of them of great value. It also contains a collection on the archaeology and geology of the region.

The **Vicenç Ros Memorial Museum** is a

newly built circular building from 1971-1973 built by the Town Council as a tribute to Vicenç Ros. It houses an important collection of Catalan, Valencian and Hispanic-Arabian ceramics (15th to 19th centuries) that once belonged to the painter Joaquim Mir. It also includes pharmaceutical pots, glazed tiles of crafts and a particularly interesting panel depicting the Last Supper (16th century) made up of 110 tiles.

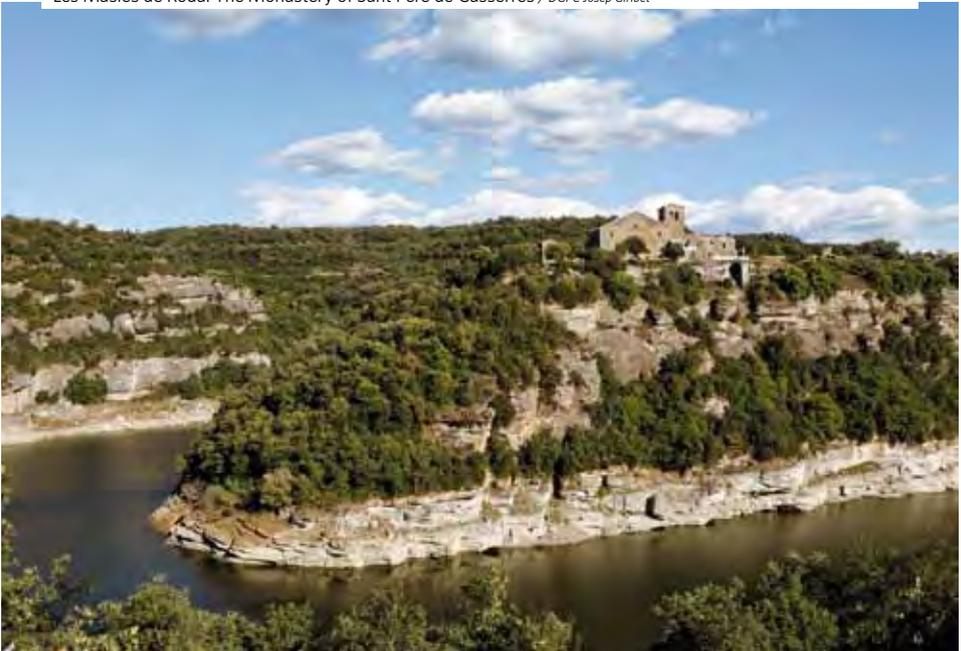
Les Masies de Roda ★★

Osona

This unique municipality surrounds the town of Roda de Ter and is made up of farmhouses and small groups of houses that gained independence from the town in 1806. It lies to the north-east of Vic and is crossed by the roads C-153 from Vic to Olot, and BV-5222 from Manlleu to Roda de Ter. Not far from this last road there is a modern nucleus with the Town Hall. One of the most impressive farmhouses for its architecture and history is **Bac de Roda**, now a restaurant, and the place where Francesc Macià i Ambert, a hero of the War of Succession, hanged here in 1713, is commemorated. Other farmhouses in the area are **Mas de Roda**, **Fontanelles**, **El Torrent**, **El Vicenç**, **El Pla**, etc.

Here the Iberian and medieval **Esquerda settlement** can be visited. On the boundary with Roda, on a sharp bend on the river Ter, are the ruins of the old *Civitas* destroyed by Aisó in 825 and later rebuilt as a medieval village with the parish church of Sant Pere, which was also destroyed in 1314. Today it is an important archaeological site with the ruins of a medieval village and of a Romanesque church, and anthropomorphic tombs carved into bare rock, a medieval cemetery and the remains of many houses. To the north, practically attached to the medieval sector are the remains of an Iberian village protected by a large wall that was reinforced during medieval times. A series of excavations have led to an extensive study and the creation of a small local museum on this settlement in the town of Roda de Ter. To the north-east of the village, out on the tip of a long peninsula formed by the river Ter in the Sau reservoir is the Benedictine monastery of **Sant Pere de Casserres**. This can be accessed along the BV-5213 road which branches off the C-153 road soon after this crosses the C-25 road or “Eix Transversal”. This same road leads to the state hotel, the **Parador Nacional of Vic**, also called “de Sau”, inaugurated in 1972 and built overlooking the Sau reservoir in the municipality of Masies de Roda. Here is the place

Les Masies de Roda. The Monastery of Sant Pere de Casserres / DGPC Josep Giribet



where the draft version of the previous Catalan Statute of Autonomy, known, therefore, as the Statute of Sau, was prepared; there is a small monument there to recall this event.

From the Parador there is a tarmac track leading to the **monastery of Sant Pere de Caserres**®, founded by the Viscounts of Osona and Cardona. It was inhabited by a Benedictine community from 1006 and joined Cluny as a priory in 1080. From 1573 to 1767 it was leased to the Betlem Jesuits of Barcelona, and then became private until 1991, when it was purchased by the Regional Council of Osona. The monastery was totally renovated and was opened to the public in 1998. The structure from the 11th century is well conserved and there is an impressive church with three naves and three apses that was consecrated in 1053. It is one of the most important examples of Lombardy Romanesque architecture in Cata-

lonia and was declared a historical and artistic monument in 1931. Besides the church the cloister has also been recovered, half of which is Romanesque, and other premises with furniture evoking the monastic lifestyle. The natural beauty of the surrounding landscapes and its architectonic value make it an interesting place to visit and it has a guest house and restaurant separate from the monument. In the Salou sector there is a small plateau with the **church of Santa Magdalena de Conangle**, a 13th century building that was extended in the 17th century with gardens surrounding it. Attached to it there is a 17th century cloister that was moved here from an old convent in Vic. Initially it was a serving nuns' convent (13th-14th centuries). Also worth mentioning are the ruins of the **Savellana castle**, in the same area, that can be accessed from the Mas de Roda farmhouse.

Les Masies de Voltregà. The sanctuary of La Gleva / DGPC J. Gumi-M. Manent



Les Masies de Voltregà *

Osona

This municipality is located in the northern sector of the Vic plains surrounding the town of Sant Hipòlit de Voltregà, a town from which it gained independence in 1801. It is made up of a large number of farmhouses and the sectors of Gleva, Vinyoles d'Orís, el Poble Sec, Cananglell and the colònia Lacambra. Its main communications road is the C-17 crossing it from south to north; from the Gleva there are two local roads: one going towards Manlleu and another one towards the Lluçanès. In the village of Vinyoles there is the old **Romanesque church of Sant Esteve** (13th century) that was restored some years ago and dedicated to commemorating the Catalan poet Jacint Verdaguer, the vicar of this village from 1871 to 1873. Close to Vinyoles is the Romanesque church of **Sant Miquel d'Ordeig**. The **sanctuary of the Mare de Déu de la Gleva**, right next to the C-17 road, is a place of great devotion among the inhabitants of this area and is a magnificent baroque temple built from 1763 to 1767 by the architect Josep Morató. A 13th century Romanesque image of the Virgin presides over it as well as its sumptuous baroque altar, both of which were destroyed in 1936 but then faithfully reconstructed between 1940 and 1943. The original altarpiece was a work of Pau Sunyer (1660-1668). It is one of the most characteristic baroque buildings on the Vic plains, and mostly built by the Morató family. To the west of the municipal district are the ruins of the **Voltregà castle**, perched on a crag, and the **Romanesque church of Sant Martí Xic**, now restored. As its name indicates, the town is made up of a large number of big farmhouses. Here one may visit the **Copper Museum** in the Farga Lacambra, opened in 2008.

El Masnou *

The Maresme

This is a coastal town with a small district facing the sea, on the western side of the region. The town has an old part on a small hill with the **church of Sant Pere** (1769-1817), but most constructions were completed between 1840 and 1930, such as the Town Hall, **Casa de la Vila** (1845), a neoclassic building, the **Casa del Marquès**, a large Modernista building but with French neoclassic elements, and Ca l'Aymà, a sumptuous Modernista building. There is an outstanding group of small neoclassic, Modernista, Noucentista and eclectic buildings with front gardens, verandas and balconies giving a

special charm to the town centre. Other parts of the town district are full of housing estates with apartment blocks of no special interest. It is a summer and tourist resort and has a small marina and fishing port.

In El Masnou there are several museums and collections:

The **Municipal Nautical Museum** (Carrer de Sant Francesc, nº 28) has an important collection of prehistoric and Roman archaeology (objects found in a Roman settlement in the area of Ocata), a collection of Catalan ceramics and also nautical elements (models of ships, old maps, nautical instruments, etc.).

The **Cusi Pharmacy Museum**, in the Cusi Laboratories, on the N-II road, km. 639, contains an important pharmaceutical collection from the Benedictine monastery of Santa Maria de Najera (Logroño), Hispanic ceramics (12th to 19th centuries), and mortars and laboratory instruments, medical illustrations and specialized bibliography.

Also open to the public are the **collections of Can Tallet** (Carrer de Flors i Calquet, nº 58) with wood-carvings by Joan Creus i Balada and the furniture and decorations of a Modernista house belonging to the Fundació Sensat Pagès (Carrer de Prat de la Riba, nº 16).

Massalcoreig

The Segrià

This district is located on the boundaries of the region and Aragon, to the south of Fraga, where the rivers Segre and Cinca converge. The municipality is accessed along the LV-7041 road to Serós and the Granga d'Escarp. It has old streets and simple stone houses (12th to 18th centuries) and during the 19th century it expanded rapidly. The **church of Sant Bartomeu** presides over it, a neoclassic 18th century building. To the south of the district, on the banks of the river Segre, there are some consolidated and impressive ruins of the **Cistercian Abbey of Santa Maria d'Escarp**, established in 1213 on the orders of King Peter I of Catalonia, and in close relation to the monastery of Poblet; a religious community lived here until 1835. The church has a bell tower and a convent and was rebuilt well into the 18th century following the neoclassic style of the later baroque architecture.

Massoteres

The Segarra

This municipality is located on the Guis-

sona plain bounded by the bank of the river Llobregós. It is accessed along the local LV-3113 road and communicates with Biosca and Guissona. The village of Massoteris is special given its circular layout because it was once a walled village with narrow covered streets. Near the left bank of the Llobregós lies another interesting point, Talteüll, with the ruins of an old castle and an interesting Romanesque church with two naves, **Sant Pere de Talteüll**, consecrated in 1077.

Matadepera

The Vallès Occidental

This town is in the neighbourhood of Terrassa, on the southern part of the Sant Llorenç del Munt mountain. It is communicated with Terrassa and Sabadell along local roads, and with the Bages region along the picturesque BV-1221 road to Talamanca through the Estenalles pass. The town is modern and mostly made up of summer houses and villas which make it look like a garden city. Some of these villas are beautiful examples of Modernista and Noucentista architecture. In the municipality, on the top of La Mola (1,095 metres) stands the **Romanesque monastery of Sant Llorenç del Munt**[®], which was declared a historical and artistic monument in 1931. It was first documented in the year 954 and became an independent abbey in 1013 and remained an abbey until 1608. It was plundered by the French in 1809 and then restored between 1868 and 1871. It is now an attraction for hikers and has a mountain shelter right next to it. The road leading to it starts at the road to Talamanca and can be done by car until Can Pobra; from there it is a 45 minute walk. Still standing is the large church with three naves and three apses, and a dome and ciborium in the centre. It was consecrated in 1054 and is one of the most beautiful Lombardy Romanesque buildings. Next to it is a bell tower that was never completed and a gallery with ancient sarcophagi. The old abbey, with was partially rebuilt, is now a restaurant and a shelter that opens during holidays. **Can Pobra** is a Romantic or Noucentista house that was built by the first Count of Sant Llorenç del Munt towards the beginning of the 20th century. Next to it is the old parish church of Sant Esteve de la Vall that was rebuilt when the house was built. The **cave of Santa Agnès**, a Gothic chapel formerly used by hermits, has a fountain in it and is located on the northeast side of La Mola. **La Barata** is

a large old farmhouse and there is also a church constructed over several periods, both of which can be found not far from the Talamanca road. The excursion to the monastery of Sant Llorenç can include visits to other places of La Mola and El Montcau, such as the Cova del Drac or the place known as “els Òbits”.

Mataró

The Maresme

Mataró is a large city on the coast and is the capital city of the region. It has around 120,000 inhabitants and has traditionally been an important industrial centre for textile (knitwear) and related industries, as well as in the service sector. It is the first place in Spain where the railway arrived (1848) with a route linking this city to Barcelona, a route which is now integrated into the general route running from Barcelona to the French border. It was already inhabited during the Iberian epoch and became the *Oppidum* or Roman town of **Iluro**, of which remains have been discovered. Among these is a memorial stone mentioning the *duumviri* of Iluro. At the beginning of the medieval epoch it was called “Civitas Fracta” until it was finally given its current name “Mataró” in the 12th century. It belonged to several feudal lords, the owners of the Mataró castle, until it became a “Carrer de Barcelona”. During the 16th century it became a walled town but its rapid expansion led it to spread beyond the town walls the following century, and it became a city (1708), a capital of a Corregiment or administrative area, (1716) and a maritime province (1752) with an important pilotage school. After suffering from a crisis at the beginning of the 19th century, it joined the race of industrialization and the middle of the 20th century became one of the most important centres in the province of Barcelona, especially for the production of knitwear. In the second half of the 20th century, and especially from 1952, it experienced a demographic boom as a result of immigration that made the city expand in all directions, in an often disorderly fashion.

Some important buildings are the **basilica of Santa Maria**[®], built during the 15th century and renovated in the 17th century in the Renaissance style with one nave and two transepts, to which a false façade was added in 1861. Here is the baroque altarpiece of the Roser (1691) and the **chapel of the Confraria dels Dolors** with its vestry, choir, crypt and chapter room decorated by Antoni Viladomat (1727-1737).

The main altar has three large painted cloths by Joan Pau Muntanya and other paintings by Enric Moncada and Miquel Massot. It was declared a historical and artistic monument in 1998. The **Casa de la Ciutat** is a 17th century building that was later modified by successive refurbishments. It houses several paintings, especially by artists from Mataró. The Renaissance façade of the **Municipal Museum**, the **chapel of Sant Simó** (16th century), the **church of Sant Josep** (16th and 17th centuries), the **large Capuchin convent** (18th century), the **hospital of Sant Jaume and Santa Magdalena** (18th century) and other houses and buildings in the old part of the city are among its most important buildings.

Other important buildings are the panoptic **prison**®, a building by Elies Rogent (1863) that was declared a historical and artistic monument in 2001, and some houses that were modified or renovated during the Modernista period by Josep Puig i Cadafalch among others, such as the **Casa Coll i Regàs**®, declared an MHA in 2000. Mataró is the home city of Josep Puig i Cadafalch, one of the most important Modernista architects, and here is one of his first works, the **Casa Coll i Regàs**, built between 1896 and 1897, at Carrer d'Argentona, nº 55-57. It was commissioned by a textile businessman, and this can be seen in the sculpture by Arnau over

the main entrance, of a girl holding a spindle. This building is an excellent example of craftwork, stone, wrought iron, sgraffiti, ceramics, etc. and is a good display of the architect's full repertoire that he would use later on in life. Especially important is the way in which he worked on the façade with geometrical sgraffiti depicting vegetation, abundant sculpture surrounding doors and windows, and a search for symmetry in an outstanding element such as the gallery, covered in ceramic and crowned by layered levels, as if it were a foretaste of the Casa Amatller he built later. The architect's devotion for the Gothic style can also be seen in the upper gallery with regular openings. This house currently houses the Lawyer's Association of the city. Another Modernista building is the **old market** built in 1892, located on the Plaça Gran.

Antoni Gaudí also worked on one of his first buildings here, the **Cooperativa Obrera Mataronesa**®, which was never completed. It was an extremely complex project, including the construction of 30 dwellings, a social building, a conference room and a factory. Currently the only part standing is a room with parabolic arches that recently underwent restoration work.

As part of the movement known as the Barcelona School, it is important to mention the

Mataró. The basilica of Santa Maria / DGPC Bob Masters



Puig i Cadafalch block of dwellings, by the architects Lluís Clotet and Oscar Tusquets, built from 1970 to 1975, located at the Carrer de Joan Maragall, nº 2-12. It displays the hygienist principles and eminently social ends pursued by the GATCPAC as in many of the works of this movement, but it also displays the slight distance and differences that occurred during the 1930s. It is a block of dwellings with an open ground floor and a large common area in the centre. The dwellings were constructed along passageways and are accessed by staircases and the lifts surrounding the large central patio.

Some other modern constructions worth mentioning are the Plaça de Santa Anna, the Plaça de Catalunya, the Parc Municipal, the Parc de Puig i Cadafalch and the Passeig Marítim.

The **Mataró Museum** is located in an old Renaissance home, at Carreró, nº 17, and houses a set of archaeological, historical, ethnological and artistic elements from Mataró and the region, giving a general overview of the historical evolution of the Maresme region. It also works as a services point for other museums in the area.

Another visit besides the museum is to the **Roman villa of Torre Llauder**®, discovered in 1961, in the centre of what is now the Pla d'en Boet, protected under a curious modern shelter.

The **Santa Maria Museum and Archive**, in the parish church of Santa Maria, is located on the Carrer de Sant Francesc, and houses a large collection of baroque icons and paintings including the elements mentioned before from the chapel of the Dolors by Antoni Viladomat,

as well as objects, costumes and documents on the old main parish church of Mataró.

Mediona

The Alt Penedès

This is a large municipality in the north of the region, made up of the village of Sant Joan de Mediona or de Canilles and other small hamlets. It is accessed along the local BV-2304 road and the C-15 regional road from Vilafranca to Igualada. The **Castell de Mediona** stands on a hill to the right of the Mediona stream, between the villages of Sant Joan and Sant Quintí de Mediona. It can be reached along a small track starting at the Can Verdaguer housing estate. Here there are ruins of the old walled enclaves, a large square **medieval tower** and the **Romanesque church of Santa Maria** (12th century) with a Gothic polygonal apse (14th century) and a neoclassic chapel (18th century), the place of cult for the famous Sant Crist de Mediona. The figure was severely damaged in 1936 and then restored in 1940, and is now kept in the **Romanesque chapel of Sant Pere Sacarrera**, also within the municipal district, where the road coming from La Llacuna and Sant Joan de Mediona meets the regional road from Vilafranca to Igualada.

Meranges

The Cerdanya

This municipality extends through the Tova valley, in the central Pyrenees, on the French border. It is accessed along the local GIV-4031 road and the N-260 road from La Seu d'Urgell to

The castle of Miravet / MHC Pepo Segura





Miravet seen from the castle / DGPC Josep Giribet

Puigcerdà. The upper part of the district is very picturesque and has **small lakes** (Malniu and Els Engorgs) and the **Joaquim Folch i Girona shelter**, belonging to the Federació d'Entitats Excursionistes de Catalunya (Catalan Federation of Excursionists). Here you can practise mountain and cross-country skiing. The village is dotted with small mountain houses, many of which have been restored, but not always following the original style. The **parish church of Sant Serni (Sant Sadurni)** © is a Romanesque building of the 12th century that had chapels added to it and has a doorway with diminishing archivolts and decorated capitals.

El Miracle

See **Riner**.

Miravet ★★

The Ribera d'Ebre

This municipality is in the south-west of the region and borders with the regions of Terra Alta and Baix Ebre. It is crossed by the river Ebre just before the Miravet gorge surrounded by the foothills of the Cardó and Cavalls mountains. The village is to the right of the river Ebre and is accessed along a local road

that links with the C-12 road coming from Tortosa, to the left of the river, and the N-230 road going to Pinell de Brai and other areas in the Terra Alta. The modern part of the village has no especially interesting monuments and is on the river plain, where there is a modern church (1964) and some small neighbourhoods. The Cantereries neighbourhood recalls the craft of pottery, an activity that is still practised in Miravet. Up on a hill is the castle and the **old part** of the village, parts of it now restored, presided over by a **baroque church** dedicated to the Nativitat de la Mare de Déu. The **Miravet castle** is quite remarkable and a wonderful viewpoint 220 metres high from which one can observe the village and the river. It is one of the best examples of Templar architecture in the whole of Catalonia. It was originally constructed in the Andalusi style and was later donated to the Templars in 1153. Here is where the Templars gathered for the Miravet Templar battle. After the order was dismantled in 1308 they took refuge here and resisted. After this the castle was donated to the Hospitallers, who kept it until 1835. It is a large enclosure surrounded by walls that are reinforced by rectangular turrets on the upper part. By the entrance there is a large area with a corridor between the walls leading to the second enclosure, which is bet-



Moià. The historical centre / CE09 Carles Illa

ter conserved, with a lookout post and a courtyard flanked by stables and bedrooms to the east, and a solid wall to the west. In the northern sector of this enclosure there is a long hall with a ground floor and two storeys and the Romanesque church dedicated to Sant Martí, with a triumphal arch resting on large capitals decorated with plant motifs. The western side of the castle is more impressive due to the height of its walls and the large towers that reinforce it at the corners and in the centre. This castle is a significant construction of its times and interesting because of its style; it has now been practically restored and is managed by the Catalan government.

Moià

The Bages

This old village and municipal district is located on the Moianès plateau, between the regions of Bages and Osona. The Counts of Barcelona had a palace here from the 10th to 12th centuries. In 1135 the palace and grounds were donated to the Estany monastery, but were soon returned to the royal family and after several interferences from the feudal lords, the village was privileged with the title “Carrer de

Barcelona” to become a ‘sotsvegueria’ (a small administrative area) joined to the ‘vegueria’ of Barcelona. The village is presided over by the large **baroque church of Santa Maria**, with one large nave with a transept, a dome, a slender bell tower and a very elegant façade and doorway that are highly ornate (1674-1722). The **large Convent dels Escolapis** has a baroque church (13th century). The village has some large houses, such as the **house where Rafael Casanova was born**® (16th to 18th centuries). He was a Catalan hero who took part in the September 11th battle in Barcelona and this house was declared an MHA in the year 2000. It is now managed by the Catalan History Museum,

Moià. The birthplace of Rafael Casanova
/ MHC Pepo Segura



allowing visitors an insight into the family life of Rafael Casanova and his links to Moià, and also his political activism during the Spanish War of Succession. The building also houses the Municipal Archives and the Museum of Moià, with archaeological remains mainly from the Toll cave.

Other interesting buildings are the old **Parish House**, the **Casal Cerdenyà**, and **Ca l'Andreu** (a beautiful neoclassic building) as well as some 16th-18th century architecture, especially on the Carrer de les Joies. It is a summer resort and this means it has some remarkable Modernista and Noucentista buildings. In the district there are the ruins of the old **Clarà castle**, to the west of the village, up on a big hill, and also **large farmhouses** such as the Saiol Comtal, the Prat, the Maset, the Mas Busanya, the Moretona and especially the **Castellnou de la Plana**, not far from the road going from Mollet to Moià. It is a large Gothic house from the 14th-15th centuries with beautiful windows and an old mill inside it that has been well preserved and is connected to a large underground chamber with medieval vaults.

Molins de Rei

The Baix Llobregat

The town and municipality are located on the left bank of the river Llobregat, on the alluvial plain extending from the river to the foothills of the Collserola mountain range. Over the past decades the town has grown considerably, and now has around 25,000 inhabitants. In the old part of the town there is the old and deteriorated **Requesens palace** (15th century), and some ruins of the old town walls, also in very bad condition, as well as an old 14th century wine cellar and some buildings such as Can Roca, where King Ferdinand VII stayed, Ca n'Ametller and Can Castellví. The **Municipal Museum**, at Carrer del Pintor Fortuny, nº 55 has an extensive collection of local-life objects: tools, instruments, architectonic ruins and sculptures from buildings that no longer exist, stamps, weapons, etc. It also houses remains that have been unearthed in the area. The old district of Sant Bartomeu de la Quadra and a part of the old district of Olorda with the Puig and the remains of an **Iberian settlement** are now part of the municipality. On a small hill to the east of the village is the **Castellciuró**, with a square tower and the remains of a walled enclosure. Not far from this spot there is also the Romanesque chapel of **Sant Pere de Romani**, next to a defence tower, that has been greatly modified.

Mollerussa

The Pla d'Urgell

This is a small city of around 12,000 inhabitants and the capital city of the Pla d'Urgell region. It was originally built next to the old Aragonese King's Highway, beside an old guest-house or inn that was first documented in the 13th century. Originally it was a walled town, given that it was a place with many inns and was visited by many tradesmen. There is an area with old houses from past centuries, from which it is worth mentioning the **Casa de Pedra** and the **chapel of Sant Isidori**, from the 12th and 18th centuries. It now has many modern constructions since it has grown economically. This expansion meant that in 1975 it became a city. Some interesting modern constructions are the **parish church of Sant Jaume**, in the Italian basilica style planned by Isidre Puig i Boada (1950). As of 1987 the city hosts a **Fashion and Design Festival** which attracts many visitors with a contest to design paper clothes, and the city now has a small museum with a permanent exhibition of paper dresses. There are also other fairs that take place there, such as the fair of Sant Josep, on March 19th.

Mollet del Vallès

The Vallès Oriental

This is an important town from an economic and demographic point of view; it has around 50,000 inhabitants and is located in the Besòs valley, close to the main communication axis from the Vallès and the city of Barcelona. The old part of the city, to the right of the Besòs, grew around the Plaça del Mercadal and the Plaça de la Vila. It has some **interesting buildings** from the end of the 19th and beginning of the 20th centuries (**historicism**, Modernista and eclectic) among which are the Farmàcia Amador, a public fountain on the square and the local slaughterhouse (1910). The parish church of Sant Vicenç, which was rebuilt between 1939 and 1941 still has a large Gothic bell tower (16th century). In the northern sector of the municipal district there is the Romanesque church of **Santa Maria de Gallecs**, from the 11th and 12th centuries, with a Pre-Romanesque cross-shaped floor plan and a rectangular apse. It also has some underground silos used to keep grain where some Roman ceramics and items have been discovered.

The **Abelló Museum** (Carrer de Berenguer III, nº 122) is located in a Modernista building from 1908 that was later refurbished in the

1990s. It houses an important collection of 19th and 20th century Catalan paintings, drawings, sculptures and decorative arts. Here you will see some of the works of the greatest Catalan painters from the Quatre Gats group, les Arts i Artistes, Dau al Set (Casas, Rusiñol, Mir, Nonell, Picasso, Miró, Dalí, etc.) and sculptures by Manolo Hugué. It also has a large number of old paintings and a collection of glass items, fans, posters of bull fighting, etc.

The **house of the painter Abelló** (Carrer de Lluís Duran, n° 90) is right next to the Museum and is the old house where Joan Abelló was born, and also includes the houses next to it, that the painter gradually purchased to store all his art and objects he collected.

Molló ★

The Ripollès

This municipality is located to the north-east of the Camprodon valley, where it joins the Vallespir (France) and the region of the Garrotxa. It is accessed along the C-38 road from Camprodon to Prats de Molló, whose frontier mountain pass was first opened in 1963 at the Coll d'Ares (1,527 metres above sea level). It is a well-known summer and holiday resort. The most famous building here is the **parish church of Santa Cecília de Molló**®, declared a historical and artistic monument in 1979. The church is isolated between the municipality and the road and dates back to the 12th century. It has a nave with slightly pointed arches, an apse facing east, and two small interior chapels that give a slight indication of a transept. The inside of the presbytery has a frieze with trusses and indentures. The protruding doorway, on the southern wall, has diminishing arches with a smooth tympanum and lintel. The only form of decoration is a frieze with embedded arches and sculpted indentures depicting the seven capital sins. Also interesting is the bell tower, on the northern wall of the church. Its foundations date back to the 11th century and it has four storeys, the last of which has two small circular windows on each side formed by plain embedded arches and lesenes separated by a frieze with indentures. It was restored in 1952. Right by the access to the village there is the small **church of Sant Sebastià** (1708) and next to it is a small bell tower. Another very typical spot is the hamlet of **Espinabell** that may be accessed along a small local road from the main road. Here a famous cattle fair takes place on October 13th.



Montserrat. The alcove of the Virgin. / DGPC Josep Giribet

Monells

See **Cruïlles, Monells i Sant Sadurn de l'Heura**.

Monistrol de Montserrat ★ ★ ★

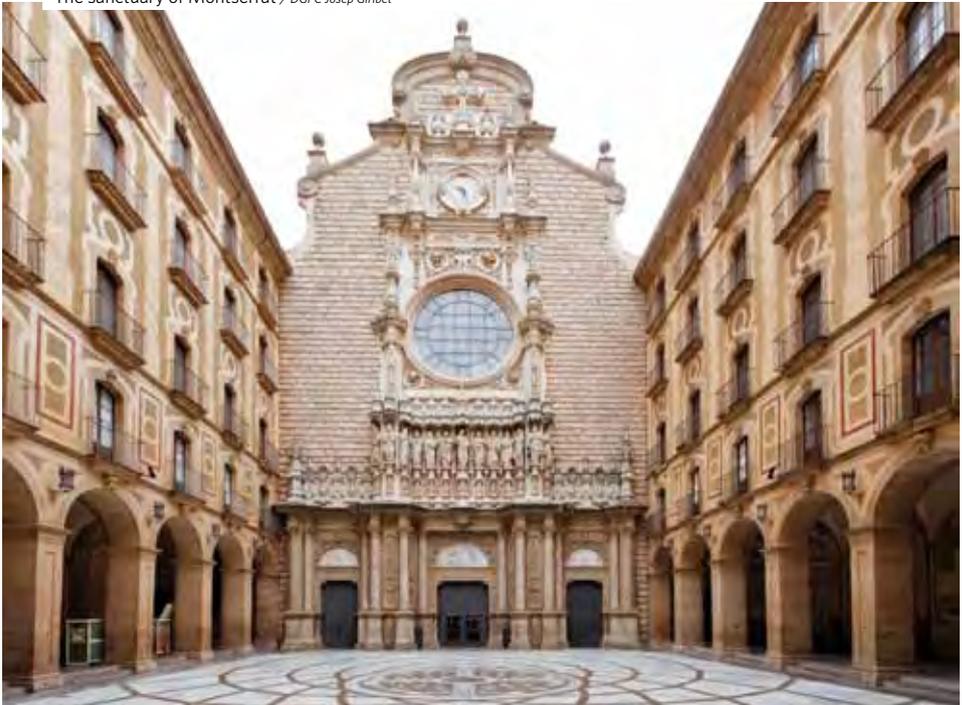
The Bages

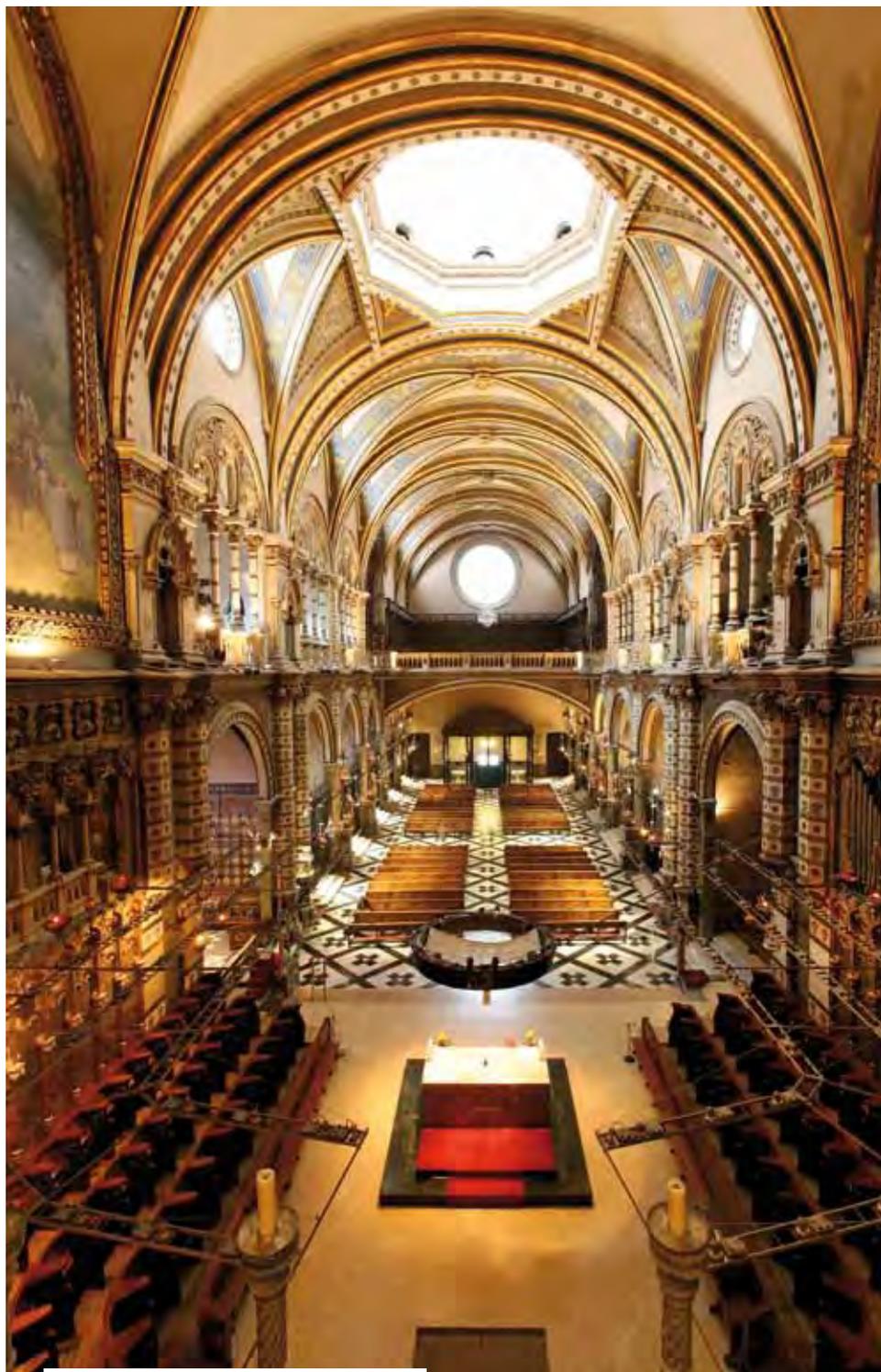
This municipality lies in the valley of the river Llobregat, with different levels ranging from 115 metres where the municipality is, to 1,200 metres at the summit of Sant Jeroni. The municipal district encompasses a large part of the Montserrat mountain, where the sanctuary and monastery are, to the left of the torrent de Santa Maria. It can be accessed along the C-55 road from Congost del Cairat, at a turning from the N-2 (now A-2) road, the C-16 motorway and other roads coming from Manresa and other parts of the Bages or Anoia regions. Also, to the left of the river is the railway line operated by the Ferrocarrils de la Generalitat de Catalunya. Not far from Monistrol you can take the renovated cog railway train and to the south-east of the municipality is the stop for the cable car to Montserrat. The town grew along the road which went up to the sanctuary and started at the bridge, the **Pont del Llobregat**®

(14th century), declared a historical and artistic monument in 1931. In the old part of the town are the **arched Bo-Bo square**, the **Plaça de la Font Gran** and the **old priory palace** (1340), that has been largely modified since then but retains some of its Gothic elements, as well as houses with Gothic, Renaissance and baroque windows and other elements. More recently, the municipality has expanded to the left of the river and towards settlements close to the road containing some Modernista buildings. The **sanctuary of Montserrat**, first documented as a hermitage in 888 and the Benedictine monastery constructed in 1025 are a secular attraction and renowned internationally for their beauty and the exotic nature of the mountain, with its large rock pinnacles, as well as for the prestige of the Benedictine sanctuary and monastery. The sanctuary has a **large basilica** that was started in 1560 and was consecrated in 1592, with one nave and rounded Gothic arches and six chapels on each side. It has also had a Neo-Romanesque apse added to it (1876-1884) with a ciborium and a façade by F. de Paula Villar, with sculptures by the Villamitjana brothers (1900-1901). In recent years the more recent structures were restored and cleaned, returning to the whole complex its

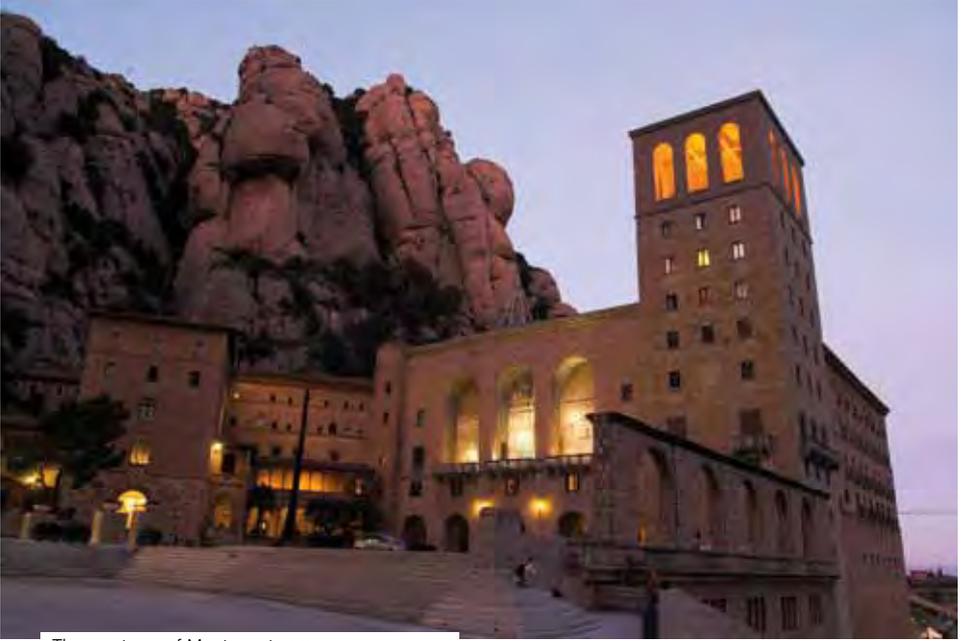
original Late Gothic style. The temple is presided over by a Romanesque image of **Santa Maria de Montserrat** -La Moreneta- which is a Romanesque wood-carving from the 11th-12th centuries that was restored during the 20th century. The monastery and church have been through many modifications over the centuries, especially since it was partially destroyed by Napoleon's troops. The church is now decorated with sculptures by Josep Llimona and other artists (Vallmitjana, Clarassó, Subirachs, etc.) and paintings by Joan Llimona, A. de Riquer, Graner, Baixeras, etc. The alcove of the Virgin has some especially interesting mosaics designed by Josep Obiols and some embossed elements by Joaquim Ros. The church is preceded by the cloister of Abat Argeric (18th century), used as its atrium and decorated with sgraffiti on the past of Montserrat. Here some old tombs have been discovered together with the Romanesque door of the previous church in the corridors accessing the façade. The monastery of Montserrat is a modern building surrounding the cloister giving access to the basilica and a second cloister or monastic cloister with two storeys constructed by J. Puig i Cadafalch (1925), where several old gravestones from the present-day or past buildings are kept. Next to

The sanctuary of Montserrat / DGPC Josep Giribet





The sanctuary of Montserrat / DGPC Josep Giribet



The sanctuary of Montserrat / DGPC Josep Giribet

the cloister is the refectory from the 17th century that was later expanded and restored in 1925. The façade of the monastery which also accesses the basilica, was built after 1939 following the plans of Francesc Folguera, and next to it are two wings of the Gothic cloister and the nave of a building constructed in 1476 commissioned by Giuliano della Rovere, who was to become the Pope Julius II and who then was the abbot of the monastery.

Montserrat is a centre of pilgrimage, gatherings and spirituality thanks to the Benedictine community living there, about 70 people presided over by an abbot. The monastery is also a centre for culture, with its own printing press documented back in the 15th century and with a large library containing around 250,000 volumes, around 400 incunables, 200 papyruses and around 2,000 manuscripts. It also has a large archive that was rebuilt after the fire that destroyed the original one at the beginning of the 19th century. There is also a hostelry to which people can retire for some days and live as guests at the monastery. There are also hotels, cells, restaurants and shops for visitors.

The **Museum of the Monastery of Montserrat**, situated in some of the monastery's premises and accessed through the main front square, has several sections with different collections.

- A section on Pre-History, on the archaeo-

logical explorations that have been made on the mountain, especially its caves, with a fairly large collection of prehistoric tools and ceramics.

- A section on the biblical East, established when the famous Montserrat Bible was prepared and printed, with collections on biblical archaeological materials from Mesopotamia, Egypt, Palestine, etc. started in 1913.

- The art gallery, containing paintings by Catalan, Spanish and other artists from the 15th to 18th centuries. Especially interesting is the section on Modern and Contemporary Catalan paintings, from the Sala donation and completed with the works of the monastery itself, with a large collection of paintings and some sculptures by the most important Catalan artists.

- Another section is dedicated to pictorial and graphic representations of the Mare de Déu de Montserrat, as well as medallions and other representations.

Also on display are pieces of jewellery and silverwork and liturgical elements from the 15th-20th centuries.

Montagut ★

The Garrotxa

This is a municipality which was consider-

ably enlarged by the addition of Oix in 1972. It is located in the part of the region that borders on Vallespir (France), in the area of the Comanegra hill. The land is quite rugged, with deep valleys and rocky crags, and the area has many old parish churches and historical points of interest. Both Montagut and Oix are accessed along local roads that branch off from the N-260 road from Figueres to Girona, and from Figueres to Olot. The village of Montagut, and especially the village of Oix, are the starting points for many mountain excursions that lead to **important Romanesque churches**, most of them dating back to the 12th century such as: **Santa Maria del Cós** next to the ruins of the **Castell del Cós** or **Castell de Montagut**, and the church of **Sant Eudald de Jou**, both of which were expanded and renovated; **Sant Martí de Toralles**, **Sant Llorenç d'Oix** (presiding over the village bearing this name) and the **Castell d'Oix** or **dels Barutell**, a large medieval rectangular house that was refurbished not long ago; **Santa Bàrbara de Pruneres** and **Sant Feliu de Riu**, which have recently been appropriately refurbished; **Sant Miquel d'Hortmoier**, **Sant Miquel de la Pedra**, **la Mare de Déu de les Agulles**, **Santa Maria d'Escales**, and especially the old monastery of **Sant Aniol d'Aguja**, established in the year 872 and then transferred to Sant Llorenç del Mont or de Sous, of which the interesting 11th century apse of the church can still be admired. All these churches, together with some large farmhouses and castles, were declared historical and artistic monuments (MHA) in 1983, along with around 80 buildings and 4 complexes of popular and medieval architecture from the Alta Ribagorça region.

Close to the town itself (Carrer de Sant Grau, nº 15, on the La Cometa housing estate) is the **family dwelling M. Lidia**, by the architects Aranda, Pigem and Vilalta, built between 2000 and 2003. It is an example of the work of this group of young, prestigious architects. The pure style and the search for minimalist lines have led to a multi-faceted building with three extremely expressive volumes. They used simple yet sometimes totally unusual forms and high-quality embellishments only possible with excellent workers, and all of this has led to a unique construction of its kind.

Montartès

See **Plans de Sió**.



Montblanc. The church of Santa Maria / DGPC Josep Giribet

Montblanc ★★☆☆

The Conca de Barberà

Montblanc is a large medieval city, the most active centre in the region, and also its capital. It grew up around the small hill of Santa Bàrbara, just to the right of the river Francolí. It is also known as the “Ducal City” because in 1387 the title of Dukes of Montblanc was created and this continued until 1700. The eldest sons of the Catalan and Aragonese monarchs, and later those of the House of Austria, carried this title. The city came into existence in 1163, commissioned by the king Alphonse I, on the grounds of an old pre-Roman settlement. It was the centre of a “vegueria” and an ecclesiastic centre and from 1284 had a judicial system with 16 magistrates and counsellors. It held numerous fairs and markets, and had two synagogues serving a large Jewish community, which continued to live there until 1489. During medieval times it was one of the most important cities in Catalonia and its walled area had to be extended on several occasions. This was maintained intact until the present wall was built between 1366 and 1377; this latest wall was 1,500 metres long dotted with 32 battlemented towers. The town



Montblanc. The walled sector / DGPC Josep Giribet

was besieged and occupied on several occasions between the 15th and 17th centuries. In 1714 it became a “corregiment”, a new administrative district, and grew tremendously until the middle of the 19th century when the phylloxera plague devastated the area. It now has a population of 7,000 inhabitants, a similar number to its census in 1887, and some important industries.

Still standing are around two thirds of the **old walls** of the enclosure, and other parts are gradually being recovered. The northern and western sides are especially impressive since the entire walls are still standing together with the surrounding towers. The eastern side is the least well preserved but nevertheless the line of the wall can be traced and there are still some towers and remains that are gradually being recovered since the dwellings that hid the walls are being demolished. Initially the city had four gateways defended by towers, two of which still exist (Sant Jordi and Bover). All the walled enclosure and the other buildings in the historical part of Montblanc were declared historical and artistic monuments in 1947. Inside the walled enclosure is the Santa Bàrbara hill, where in recent times numerous remains from the pre-Roman settlement (now partly urbanised) have

been discovered, together with the remains of some houses attached to the northern wall. To the south of the hill is the **archiepiscopal church of Santa Maria la Major**®, declared an MHA in 1993. It is a large Gothic building that was initiated in 1352 and completed in 1528, after the work of construction had been halted for nearly a century. Its façade, designed by the sculptor Agustí Pujol I (1590) is one of the most important of its kind in Catalonia. The church has a large nave and side chapels and a polygonal apse. In it is a large polychrome stone altarpiece dedicated to Sant Bernat and Sant Bernabé, as well as a Gothic figure of the Mare de Déu del Cor (15th century) and a monumental organ (1607) and other important elements.

The **church of Sant Miquel**, in the lower part of the city, has a Romanesque façade (13th century) but has a Gothic nave with ribbed arches and a colourful ceiling (14th century). Here is where the Catalan Parliament held its meetings in 1307, 1333 and 1370. Another important building is the **church of Sant Marçal**, built around 1330, next to the hospice founded by Jaume Marçal. It now holds the collections of popular art that were donated by Frederic Marès. The historical centre of Montblanc is



Montblanc. The cloister of the Hospital de Santa Magdalena / DGPC Josep Giribet

made up of a set of narrow streets, some of them covered, and old houses, and is unique in the whole of Catalonia. Leaving aside the district of the Raval, and the old convents of Sant Francesc, Clarisses de la Serra and the Mercedaris del Miracle, the inhabited part of the city did not extend beyond the city walls until well into the 20th century. The city walls were also used as partition walls for new houses constructed there from the 18th century onwards.

Some of these houses are now being demolished in order to recover the walls. Dotted around the city there are some **large houses**, some of which have been restored and others transformed into several dwellings. These provide a good idea of the buoyant past and aristocratic nature of the city up until the decline in the 15th century. Among these large houses the following are worth mentioning: the **old royal palace** is a 14th century baroque building that has been modified on numerous occasions and was where the Catalan royalty stayed when in the city; the **Casa Alenyà** or **Aguiló**, close to the old Jewish part, is a Gothic house with large triforcial windows and huge arches on the ground floor; the **Palau del Castlà**, next to the church of Sant Miquel, is a 15th century building with

a large pointed arch doorway that used to be used as the old city prison; the **Casa Josa®** is a medieval building which was later extended by the Josa family in the 18th century and now houses the **Regional Archives and Museum**; the **Casa Desclergue** is from the 16th century, with large arches and porches on the ground floor, and, giving onto the Plaça Major, it is now used as the seat of the **City Council**; and the **Casa Tomàs Guarro**, from the 19th century, with pictorial decorations. A walk along the city streets will reveal many other beautiful buildings such as the Alba and Molins houses, that may not be as spectacular as the aforementioned, but they nevertheless give a special charm to the place.

In the Raval, when exiting the city in the direction of Lleida, is the church and **hospital of Santa Magdalena**, built in 1342. This now houses the **Regional Historical Archives of Montblanc**. This building has an original Gothic church with three ribbed arches and a polychrome ceiling. Next to it is a large Gothic and Renaissance house (15th and 16th centuries) with a two-storey **cloister**, the first supported by fluted columns and pointed arches, and the second supported by low arches with spiral fluted columns.

On the other side of the lovely old bridge, the **Pont Vell**, rebuilt on some 13th century foundations in the Gothic style, is the Mercedarian **sanctuary or convent of the Miracle**, where, inside a later building, there is a 14th century church.

By the gateway on the opposite side of the city, on the south-east, next to the old road leading to Tarragona, is the **church of Sant Francesc**, a reminder of the large Franciscan convent that was established there in 1253. It is a beautiful Gothic church from the 12th-14th centuries with a nave covered by a pointed vault and six groin arches; it was restored some years ago and is now used for exhibitions and cultural events. On the outskirts of the city, on a hill to the west, and just opposite the well-preserved walls, stands the **convent and sanctuary of la Mare de Déu de la Serra**. It is occupied by the Clarissan nuns and was established in 1295 by the Greek princess Irene Laskarina, the daughter of the emperor Theodor II. The convent, which is still occupied by nuns, has been through many modifications, but the church was initially Gothic and still keeps what is known as the Creu Verda, the Green Cross, of polychromed stone dating back to the beginning of the 13th century, as well as a **Gothic polychrome image** of the Mare de Déu de la Serra made from alabaster, also from the 13th century.

In this city there is also an important building that is half-way between Modernista and Noucentista, the **Celler Cooperatiu** (Cooperative Winery), by Cèsar Martinell, built between 1920 and 1921. As has already been said in some parts of this guide, the works of the Mancomunitat de Catalunya during the first third of the 20th century were decisive for the industrial promotion of wine and olive oil in the southern regions of Catalonia, as were the works of Martinell, the mastermind behind many of these wine cellars. The expressive and spatial richness of his works is a magnificent example of an economy of materials, a precise design and a purity of project that has resulted in these cellars being still in use today and constituting an excellent sample of industrial architecture.

The application of an appropriate urban recovery policy ensures the preservation of the historical and traditional treasures of the city, to which we could add other buildings and monuments in the surrounding area, in Prenafeta, Rojals and la Guàrdia dels Prats. Some of the buildings worth mentioning are the **old mills**®, on the banks of the rivers Francolí and Anguera, whose structures go back to the 13th century

and which in 2003 were declared historical monuments. These constitute a good example of pre-industrial architecture.

The **Museum and Archive of Montblanc and the Conca de Barberà** is at Carrer de Josa, nº 6, in the old Josa Palace. It is an active study centre containing the objects unearthed in different excavations around the region, architectural elements and medieval sculpture, ceramics, old tools and instruments as well as old stamps and coins and historical documents and images from both the city and the region.

Montbrí del Camp

The Baix Camp

This municipality and village are situated in a flat and densely vegetated territory; it is accessed along the T-310 road from Reus to Hospitalet de l'Infant and the T-312 road towards the AP-7 motorway and Cambrils. The village has some ruins of the old walls, an arcaded square and the large **church of Sant Pere**, basically baroque, with a **monumental organ** from the 18th century. Lately it has become a **spa**, thanks to the hotel Termes de Montbrí, an impressive complex from the beginning of the 20th century, and the Sant Jordi hotel.

Montellà i Martinet



The Cerdanya

This is a municipality that was enlarged by those of Villec and Estana in 1970. It is in the lower part of the region, not far from the Boridà valley. The municipal district stretches from the river Segre to the Cadí mountains. Martinet, which is now the capital, is just off the N-260 road from the Seu d'Urgell to Puigcerdà, and from here there is a local road linking both villages. Martinet is a tourist centre with hotels, restaurants and shops that first grew up in the 15th century around some old farmhouses. The village of Montellà, with its old historic centre, has many old houses that have now been renovated as summer houses and has a modern church dedicated to Sant Sadurní, as well as the **Romanesque church of Sant Genís**, next to the old cemetery. It was built on the slopes of a hill, on the top of which used to stand a castle. Villec has an interesting **Romanesque church dedicated to Sant Martí**. The sanctuary of the **Mare de Déu de Bastanist**, with a Romanesque apse, is beautiful, standing under the Cadí cliffs at an altitude of 1,250 metres. This is now used in the summer for youth camps.

Montesquiu

Osona

This is a small municipality in the Ter valley, in the north of the region. It grew up in the 16th century around a small group of blacksmiths' workshops and inns. Up on a hill to the left of the river Ter, not far from the village, there is a large rectangular house that is known as the **Montesquiu castle**, which is fortified and dates back to the 13th century. This used to be the home of the lords of the castle and the area of Besora. Between 1917 and 1920 it was restored and surrounded by gardens by the Juncadella family and turned into a residential building. Emili Juncadella donated it to the Provincial Council of Barcelona in 1972 and it has since then been restored and converted into a place for cultural gatherings. The surrounding area has been declared a **protected area** and a **regional park**, and now has new buildings and services for visitors and people participating in cultural events.

As part of the industrial heritage, it is worth mentioning the **Farga de Bebié**, from 1895. This group of dwellings took the name of its promoter and owner, a Swiss named Edmon Bebié. It was originally on the right bank of the river Ter, but then, in the 20th century, it expanded to the left side where more interesting buildings were constructed, and these constitute a good sample of central European architecture.

Montferrer i Castellbò

The Alt Urgell

This is a large municipal district (177.46 km²) in the north-west of the region that was created between 1970 and 1972 by the merging of the old municipalities of Aravell, Castellbò, Pallerols del Cantó and Guils del Cantó. The capital, Montferrer de Segre, is in the south-east of the district, between the river Segre and the C-14 road from Balaguer to the Seu d'Urgell. The small villages and hamlets in the municipal district can be accessed along a series of local roads and mountain tracks starting from this regional road close to Adrall. Also in the south of the district is the N-260 road from Adrall to Sort passing over the Cantó mountain pass, linking Pallerols and Guils. The most important historical and artistic centre in the district lies in the town and valley of Castellbò, the old centre of the viscounts of Castellbò. In 1185 these viscounts joined the Caboet family, the lords of Andorra. Later, the territory became a pos-

session of the counts of Foix, who then became the co-princes of Andorra and the viscounts of Castellbò. Known as the "Viscounty of Castellbò", this territory encompassed a large domain in the regions of the Alt Urgell and the Pallars Sobirà, divided into districts and administrative areas. The **town of Castellbò** is set in a gorge at the foot of the ruins of its castle, destroyed by Ferdinand the Catholic in 1513. An interesting building is the **Collegiate Church of Santa Maria**, a building that is from the transition period from the Romanesque to Gothic styles (from the late 13th century). It has an entrance with archivolts and capitals and the present door in the western wall still displays some of the original Romanesque ironwork. This wall ends with a curious belfry. It has one large nave, an apse and a small chapel to one end, and was restored in 1955. It was used as a canonical collegiate church ruled by a prior who resided here as of 1436.

The town has some **typical old houses** with wooden balconies, such as Cal Gramunt, next to the collegiate church. It is a Gothic building that used to be the old treasury and notary of the viscounty. There are also two medieval dovecotes that are to be seen on the outskirts of the town.

A local road leads to the small villages of Carmeniu, Turbiàs, les Ers, Albet, Sendes, and others, dotted around the valley, and to **Sant Joan de l'Erm Nou**, close to the Basseta plateau, where there is a mountain shelter and a ski centre. The sanctuary of Sant Joan de l'Erm dates back to the year 994, but was destroyed by a fire in 1935 and is six kilometres from the shelter, on the slopes of the Ribalera, at an altitude of 1,700 metres. The present sanctuary is surrounded by woods and at an altitude of 1,690 metres.

Montmajor

The Berguedà

This is a large municipality in the south-west of the region, where it joins the Bages and the Solsonès. It is a very uneven territory and a compact group of old rural parishes (Sorba, Aguilar del Sunyer, Gargallà, Figols, Lluelles, el Pujol de Planès and Montmajor) and three enclaves in the Berguedà and the Solsonès regions (Comesposades, Catllarí and Valielles). It is accessed along the B-470 local road from Cardona. The modern part of the town was erected on the Montmajor plains, not far from the ruins of the old **Montmajor castle**. The remaining part of the municipal district is made up of rural hamlets with some interesting Ro-

manesque churches such as that of **Santa Maria de Sorba**. Recently, and attached to this church, a round church was discovered, which was built on what is thought to have been a **Visigoth martyrion** that was rebuilt during the 10th century and later joined to the present church, which dates back to the 17th century. Of interest are the church of **Sant Miquel de Sorba**, with a Pre-Romanesque floor plan and located next to some old dwellings, and the church of **Sant Esteve de Pujol de Planés**, whose transept and three apses are decorated in the Lombardy style (11th century). Next to the enclave of Valielles, in the municipality of Navès, is the old **monastery of Sant Pere de Graudescales**®, which is quite difficult to access. It was a Benedictine monastery (913), from which there remains a magnificent church with one nave, a transept, dome and three apses decorated with blind arches from the 11th and 12th centuries. The monastery, of which there are ruins in the surrounding area, later became a canonical church. In 1998 it was declared an MHA.

Montmaneu *The Anoia*

This municipality is located in the west of the region, where it joins the Segarra, and is crossed by the old N-II road, now the A-2 motorway from Madrid to Barcelona, and also by the local BV-1001 road from Calaf to Santa

Coloma de Queralt. The village has some old houses, the Late Gothic parish church of Santa Maria and the **sanctuary of Santa Maria de la Creu**, and was traditionally used as a stop-over place next to the old King's Highway. The enclave of **Panadella** is quite unique, and dates back to 1242. It is close to the crossing between the two roads mentioned above and is slightly set back from the A-2 motorway. It now has some guesthouses and offers some services, as it did in medieval times. The vousoired arched entrances to the Hostal Vell and the Hostal de Parada are quite unique and stand next to the modern hotel buildings.

Montmany-Figaró *The Vallès Oriental*

This municipality is located in the valley that joins the Vallès Oriental and Osona. The old N-152 road crosses the town as well as the modern C-17 road from Barcelona to Puigcerdà, which was recently extended into a freeway. It first existed as a place with hostels and services along the old King's Highway and it still has an old part with houses with pretty stone lintels. It is a summer resort and has villas and chalets, some of which are Modernista in style. The old church of **Sant Pere de Vallcàrquera** is a Romanesque building that has been largely modified and houses a 17th century altarpiece. To the east of the village is the Romanesque church

Montroig del Camp. The sanctuary of La Roca / CE09 José María (Txema)



of **Sant Cristòfol de Monteugues**. In the old historical parish of **Sant Pau de Montmany** are the ruins of the Gothic church and castle of Montmany. Above l'Ametlla is the **sanctuary of Puiggraciós**, presided over by an alabaster Gothic image of the Virgin from the 15th century. Close to it is the **fortified lighthouse tower** from 1854 that is very well preserved. In the area of Montmany, under the Bertí cliff, is the natural park of “Els Sots Feréstecs”.

Mont-roig del Camp ★

The Baix Camp

This is a large municipality in the centre of the region, between the Colldejou mountain range and the sea. The municipality gives onto the sea and has hotels, apartments and camp sites, which were built in a disorderly fashion next to the beaches in the districts of Pins de Miramar, Miami beach and the beach of Rifà. The town has some old houses, and especially the **church of Sant Miquel**, built between 1574 and 1610, in the Gothic and Renaissance styles, of which the entrance is an example. This now houses the **Centre Miró**. The new church was started in 1801, but its construction was slow and its façade has not yet been finished. The **sanctuary of La Roca** is another impressive building, under the **chapel of Sant Ramon**. It has little artistic value but is in a striking loca-

tion, perched on a craggy hill. In **Mas Miró**®, which belonged to the father of **Joan Miró** and has been an MHA since 2006, the painter spent long holidays after 1911 and produced beautiful paintings of landscapes and of Mont-roig.

Montseny

The Vallès Oriental

This municipality is located in the southern part of the Montseny, where the regions of the Vallès Oriental, Osona and La Selva join. It is accessed along the picturesque BV-5301 road from Osona to Palautordera through Collformic, and which later links up with the C-35 road from Granollers to Girona. There are also some local roads and tracks giving access to most of the Montseny range. It is a holiday and summer resort and has the **church of Sant Julià de Montseny**, part of it Romanesque, which was extended between 1767 and 1872. To the north is the neighbourhood of **Vila-seca**, with the Cervera and Jovany farmhouses, the ruins of the Romanesque chapel of Santa Anastàsia and the small castle of Miravalls. After the Tordera bridge, to the north, is the **Romanesque chapel of Sant Martí** and further up that same road is the access to the **hotel and chapel of Sant Bernat**, built in 1952. Here there are some old farmhouses and the Benedictine monastery of **Sant Marçal del Montseny**, with a 12th cen-

Montseny. The church of Sant Marçal / DGPC Jordi Contijoch



tury Romanesque church and a hotel in what used to be the prior's house, set in a lush valley close to the source considered to be the origin of the Tordera.

Montserrat

See **Monistrol de Montserrat**.

Móra d'Ebre

The Ribera d'Ebre

This is a large town that is the capital of the region and is located to the right of the river Ebre, opposite Móra la Nova, to which it is linked by an iron bridge along the N-420 road from Reus to Móra and Gandesa. Above the town is the **castle of Móra**, with a wall 350 metres long and two towers that have lost their top sections. The town has some typical **streets with arcades**, such as **the Perxes** on the Plaça de Baix. Another noteworthy building is the **Casa Montagut**, an 18th century building with a coat of arms, a large interior courtyard and an octagonal lantern.

After the end of the dictatorship, one of the first tasks undertaken by the newly re-established Catalan Government was that of providing the town with services. There was a need for new hospitals as part of the programmes for regional distribution and it is worth mentioning

the **hospital of Móra d'Ebre**. The building, at the Carrer de Benet Messeguer, n° 2, was built between 1982 and 1987 by the architects J. A. Martínez Lapeña and Elías Torres. They decided to construct a low building looking south and east, with the services in the northern sector. By using simple and available materials and working along strict Rationalist lines, they built a hospital that is a good example of what hospitals of that time would look like.

La Morera de Montsant



The Priorat

This municipality is located right in the middle of the historical part of the Priorat region. It links with Cornudella along the local TV-7021 road and its enclaves of the Corneria and the Cartoixa d'Escaladei are accessed along another local road leading to Poboleda and that later joins the N-420 road from Reus to Gandesa. The municipal district has some **interesting caves** with stalactites (the Cova de la Santa, the Cova de l'Escolania, etc.) and the **sanctuary of Santa Maria de Montsant**, which was formerly used by hermits, and which was rebuilt in 1741. Especially interesting are the ruins of the **Cartoixa d'Escaladei**®, which is currently being restored. This was declared an MHA in 1980 and its surroundings a protected area in 1995. There is a 12th-13th century

La Morera de Montsant. The Carthusian church of Escaladei / DGPC Josep Giribet

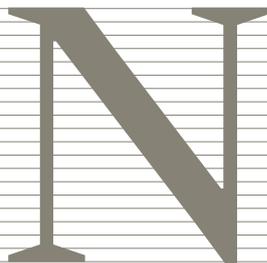


church which was later extended with a large shrine in the 18th century, a large neoclassical porch leading into a second monastic enclosure, a small cloister and the ruins of a large neoclassical cloister and other premises, all of which are unfortunately in a very bad state of repair. The complex now belongs to the Catalan Government and one part of it has been restored to welcome visitors, as well as one of the old monastic cells and some other parts of the complex. This Carthusian convent was founded in 1167, was consolidated in 1203 and existed until 1835. It was the first Hispanic Carthusian monastery from which came the founders of all the others in the Catalan-speaking regions and in other places in Spain.

Mura *

The Bages

This municipality is located on the northern slope of the Montcau and Obac mountains, in a very rugged and leafy spot that is especially beautiful. It is accessed along the BV-1223 road and the B-124 road from Terrassa to Talamanca and Navarcles, through the Estenalles mountain pass. The village, in the valley of the Mura stream, is full of narrow cobbled streets with small stone houses that are well preserved and very picturesque. In the lower part of the village is the **church of Sant Martí de Mura**, which went through several extensions (11th, 12th and 17th centuries) but is mainly from the 12th century, and has three naves. It has an interesting Romanesque entrance with archivolts, decorated capitals and a sculpted tympanum representing the Epiphany. The apse is decorated with large arches with capitals and embedded half-arches. It has recently been fully restored and is worth visiting. The district has some interesting farmhouses and above the San Lleïr farmhouse, on a hill close to the B-124 road, is the **castle of Mura**. An interesting building is the **troglodyte farmhouse of the Puig de la Balma**, which is partly Gothic, is very well preserved and is now a restaurant. To the west of the municipality is the **pre-Romanesque church of Santa Maria de Matadars or Marquet**, with a Mozarabic sanctuary. It was declared an MHA in 1931 and is located next to the local road leading from Manresa to Pont de Vilomara and Sant Llorenç de Castellet, on the left bank of the river Llobregat. It has a Pre-Romanesque part to the east, with a square sanctuary with closed arches and an 11th century Romanesque nave. It was first documented in 958 and once belonged to the monastery of Santa Cecília de Montserrat.



Naut Aran ***

The Val d'Aran

This is a large municipality whose capital is Salardú. It extends over the entire eastern part of the valley (248.9 Km²) and was created in 1968 with the fusion of the old municipalities of Salardú, Tredòs, Bagergue, Gessa and Arties. All these villages are linked along the C-28 road going from Esterrí d'Àneu to Vielha through the Port de la Bonaigua, from which small roads lead to Unha and Bagergue, Tredòs and, more recently, to the pla de Beret, an area of ski slopes. This area has been largely modified, especially after the ski slopes in Baquèira-Beret were increased and new apartment blocks and villas were constructed, some of which are lived in during the summer.

The **village of Salardú** has an old part around the **Plaça Major**, with some 17th century houses. Especially interesting is the **parish church of Sant Andreu**®, declared an MHA in 1976, in the upper part of the village. It is one of the best preserved churches in the Val d'Aran and offers its visitors an ample understanding of a variety of styles (Romanesque, Gothic, and Renaissance). It is a Late Romanesque building from the 13th-14th centuries with a basilica floor plan and three naves and apses, with a small belfry on one side of the

eastern wall. The side entrance on the southern wall has five archivolt that are slightly decorated on the outside and a small roof. Previously, it was an atrium of which only some ruins remain and some flattened arches on one wall. To the south-west there is a large bell tower with a fortified base, which suggests that it may have been the master tower of an old castle that once stood there. In the chancel there is a group of mural paintings that are indeed the most important ones in the valley. They are 16th century paintings depicting biblical scenes. The church is presided over by the **Crist de Salardú**, an important 13th century Romanesque carving measuring 65cms. high; there is also an artistic cast iron grille closing off the chancel.

The small **village of Unha**, which was an aggregate of Salardú, has an old **stately home** known as "Brastet" or "Ademà". It was built in 1580 with carved stone windows, a machicolation and a corner turret. Another interesting building is the **parish church of Santa Eulària d'Unha**®, a 12th century Romanesque building with three uneven naves separated by circular pillars and three naves decorated with arches, which is very similar to the apse of Sant Climent de Taüll. The southern entrance has vousoirs and is decorated with a small Chi-Rho symbol. The bell-tower is from 1775. The church of Unha has abundant mural paintings:

Arties. The church of Santa Maria / DGPC Albert Sierra





Salardú. The parish church / DGPC Bob Masters

it is the only one in the valley with *in-situ* Romanesque and Renaissance mural paintings. Both buildings were declared MHA in 1980 and 1976, respectively.

The upper part of the municipal district or old village of **Tredòs** is now totally transformed by the large winter sports centre of Baquèira-Beret, which first opened in 1964 and has continuously been extended towards the Pla de Beret and reaches the Port de la Bonaigua. Especially interesting here is the church of the **Mare de Déu de Cap d'Aran**®, very close to the C-28 road and now the parish church of Tredòs. It used to be an old sanctuary in the form of an interesting Romanesque church (12th century) with three naves and apses, decorated with lesenes and arches, and a free-standing bell tower to the west, opposite the main entrance. Its roof has been largely modified and it has a small crypt under its chancel. It is one of the most interesting Romanesque churches in the valley, and also one of the oldest. It was declared an MHA in 1976. The paintings that were once in its apse now decorate The Cloisters Museum in New York. Recently some popular 17th century paintings were recovered from its walls. In the municipality of Tredòs, close to the ski resort of Baquèira-Beret is the Casa Heredero, probably one of the most interesting buildings

in the ski resort. It is a large family home on the C-28 road, at Km 36. It was designed by the architects O. Bohigas, J. M. Martorell and D. Mackay and built between 1967 and 1968. It has several levels which adapt perfectly to the rugged area and that are connected by a central staircase with short sections that lead to a series of uniform terraced sections and a central axis from which the four chimneys of the house emerge. Despite the fact that the materials used were not the traditional ones of the area, the building combines nicely with its surroundings, which were virtually untouched at the time.

To one side of the Pla de Beret, on the left of the river Noguera Pallaresa and close to the old road, is the old **sanctuary of Montgarri**, together with a group of old houses and the uninhabited sector of Eth Dossau. The church and hospital that was attached to it were first documented in 1117. Originally this sector belonged to Gessa, and was later sold to Salardú and Tredòs, but the Sanctuary remained independent. The present church was built in the 16th century in the Renaissance style with a bell tower boasting a tall pyramidal spire on the west of the façade.

The **village of Gessa**, on the C-28 road, is presided over by the **church of Sant Pere** or **Sant Peir**, which is basically Romanesque,

with one nave, a barrel vault and arches, (12th century) extended in the 18th century with chapels forming a second nave. It has a neoclassic entrance from 1816 and a large disfigured bell tower on the western side. The village also includes some old houses, among which is the **Casa des De Rosà**, on the Plaça dera Glèisa, built in 1589, with a voussoired entrance and coat of arms, and a cylindrical tower with a slate pyramidal roof. It was declared an MHA in 1980. Also noteworthy is the house called **Çò de Chelina**, bearing a coat of arms from 1575.

Arties, the village that is lowest in the municipality, next to the C-28 road, is where the rivers Valarties and Garonne meet. Like Tredòs, it has an **old bathhouse** or **spa** where a Roman votive altar was discovered with some other remains. The village is presided over by the **church of Santa Maria d'Arties**®, perched on a hilltop to the south. It was declared an MHA in 1978. Facing it is a circular tower, which is the only standing element of the **castle of Arties** or **Entrenasaigües**. Santa Maria d'Arties is a magnificent Romanesque construction from the 12th and 13th centuries with a basilica floor plan, three naves and three apses, which were rebuilt after an old vestry was eliminated. The naves are divided by slender round columns supporting barrel arches over the central nave and quarter circle arches over the aisles. It has two entrances,

one facing north and one facing south. The door facing north is grander and has six archivolts decorated with a chequered design and a plain tympanum. The bell tower on the western wall is slender and has a set of attractive windows with triple arches on the upper floor and an elegant pyramidal roof. Besides being a beautiful building, it also houses a collection of art: carvings of the Virgin, a Gothic altarpiece (15th century) that was restored recently, a beautiful granite immersion baptismal font, and an impressive collection of Renaissance mural paintings depicting scenes from the Final Judgement, Heaven and Hell, as well as other religious and profane scenes, such as an unusual hunt. The scene representing Hell (1580) is excellent.

The **village of Arties** has some old buildings and areas crossed by the river. Of interest are the house called “Çò de Paulet”, and the tower and chapel of the Casa des Portolà, both of which were declared MHA in 1980. The **Casa Paulet** (1549) has some windows with stone reliefs, friezes, coats-of-arms and grotesque sculptures of human heads, all of which is Renaissance in style. The **Casa des Portolà** has a large square tower surrounded by machicolations, a pyramidal slate roof and, next to it, the small chapel of Sant Antoni from 1678. Attached to the house is an old guesthouse that was extended in 1970 and turned into the **Parador Nacional de Turismo Gaspar**

The sanctuary of Montgarri / CE09 David Nos



de Portolà, to honour the man who colonized Lower California (1717-1786) and who was a member of the family that once owned this house.

Opposite the village, on the other side of the road, is the **chapel of Sant Joan d'Arties**, one of the best examples of the local Gothic architecture. It was originally a Romanesque building, but then was extended and transformed into the Gothic style in 1285. It has now been refurbished and hosts exhibitions and cultural events.

Navàs

The Bages

This municipality is located in the north of the region, bordering on the Berguedà region. Its central point is the modern village of Navàs, to the right of the river Llobregat, next to the old regional road from Manresa to Berga, now the C-16 Eix del Llobregat or E-9, leading into the Cerdanya through the Túnel del Cadí. The municipality is made up of the old villages of Castelladral, Sant Cugat del Racó and el Mujal, and also, on either side of the river Cardener, by the two villages of Palà de Torroella and Valls de Torroella (the latter shared with Sant Mateu de Bages). This village grew up during the 19th century industrialization process, has a modern appearance and a *revival* church dedicated to Sant Genís, a porticoed square and streets and buildings that are perfectly symmetric. Some of the old churches in this area are Sant Miquel de Castelladral, Sant Genís de Massadella, and Santa Maria de les Esglésies, though there are other more modern ones. The most significant church is that of **Sant Cugat del Racó** or **Salou**, which used to belong to the monastery of Ripoll. It is a Lombardy-Romanesque building from the 11th century with a Greek cross floor plan decorated with blind arches and lesenes, topped by a striking cylindrical dome. One of the three original apses no longer exists because in its place a modern vestry was built. The church has been restored now and is one of the most unique Catalan Romanesque buildings.

Navata

The Alt Empordà

This village and district are located in the south-west of the region, next to the N-260 road from Figueres to Olot through Besalú. The village has an impressive **baroque church**

of Sant Pere (18th century) and is made up of a group of popular buildings from the 17th and 18th centuries, with inscriptions and trade symbols on their lintels. In the south-east of the village, in the neighbourhood of Can Miró, is the 12th century Romanesque **church of Sant Pere de Navata**, with an interesting entrance with five archivolt and four columns with sculpted capitals (three of them are Corinthian and one has carvings of fantastic animals) surrounding a tympanum with a relief of the *Agnus Dei*. The door still conserves some of the Romanesque ironwork. Two kilometres to the south-east of the village are some important remains of the **castle of Navata**, with a large wall with loopholes between its turrets.

Navès

The Solsonès

This is a large municipality in the Vall de Lord valley, at the point where the regions of the Berguedà and the Bages meet. It has an irregular shape due to the enclaves of the municipality of Montmajor. It is crossed by the C-26 road from Berga to Solsona as well as other local roads linking it to the areas of Peà, Besora, Busa and the Vall d'Ora. It is made up of a large number of small rural settlements with a total of 28 Romanesque churches, some of them now in ruins or slightly modified. The churches of Sant Andreu de la Móra, Sant Lleir, Sant Corneli d'Antigues Altes, Sant Martí de Vilapedreres, Sant Andreu del Pujol Melós, and a few others, are interesting from an architectonic point of view, and especially so is the area of Tentellatge; here there is the base of a **Roman tower** and this is also the starting point of a touristic route along the

Navès. Sant Pere de Graudescales / DGPC Jordi Contijoch





Nulles. The Celler Cooperatiu / DGPC Josep Giribet

Vall d'Ora that leads to **Sant Pere de Graudescales** and the famous spurs and precipices known as the **Cingles de Busa**, one of which, the cliff of Capolatell (1,311 metres high) was used as a prison by the French troops during the Napoleonic War (1811). The **castle of Besora** and the **bridge of the Vall d'Ora** are also worth visiting.

La Nou de Berguedà

The Berguedà

This is a rural municipal district to the north-east of Berga, on the left side of the river Llobregat, in a small valley surrounded by woods and high rocky mountains. It is connected to the road from Berga to Bagà, also called the Eix del Llobregat C-16, by the local BV-4022 road after Fígols de les Mines. It is visited by many due to the **sanctuary of Lorda de la Nou**, built between 1880 and 1885, with fountains and pools, intended as a replica of the Gascon sanctuary. In the neighbouring village of La Nou, a popular summer resort, is the interesting **Romanesque church of Sant Martí**. It was consecrated in 1195 and has a nave with a central apse, two lateral apses and a door bearing its old Romanesque ironwork.

The bell tower is of a later date (17th-18th centuries).

Nulles ★★

The Alt Camp

This is a small municipality to the south-east of Valls, next to the Tarragonès region. It links with Valls Bràfim and la Secuita along secondary roads. Traditionally it has been a wine-producing village with few inhabitants. From its glorious past remains the large **wine cellar**, la Cooperativa Agrícola de Sant Isidre, which is a magnificent example of the industrial and Modernista heritage of this village. It was designed by the architect Cèsar Martinell and built in 1919. As is the case for all of Martinell's cellars fostered by the Mancomunitat de Catalunya, its language combines Modernisme, with a clear influence of Gaudí and balanced arches, with Noucentisme, a style that Martinell always felt close to. A special aspect of this wine cellar are its two naves with a structure of balanced ceramic arches which create a feeling of great spaciousness and, as has been said about other works by this architect, his skills are essential to his style. It was declared an MHA in 2002.