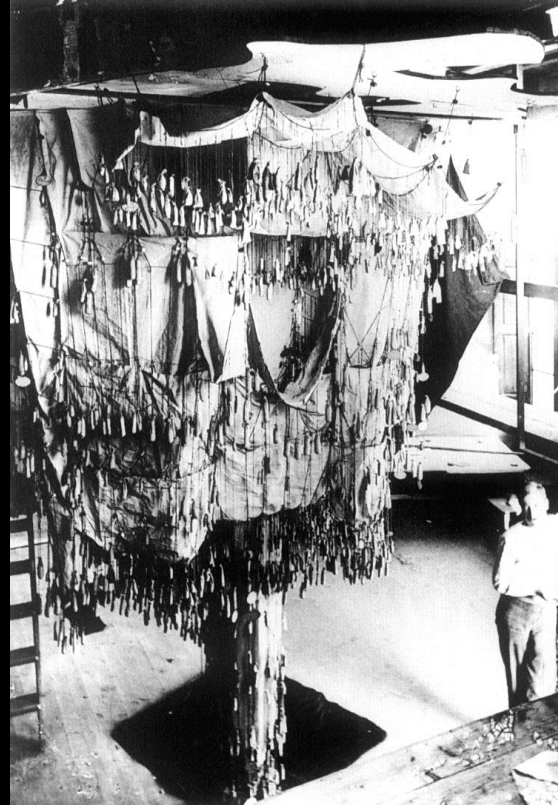


# Catalan Culture and Architecture

## Lecture AIA Barcelona 2014

### Josep Maria Montaner, Arch Ph. D. ETSAB-UPC



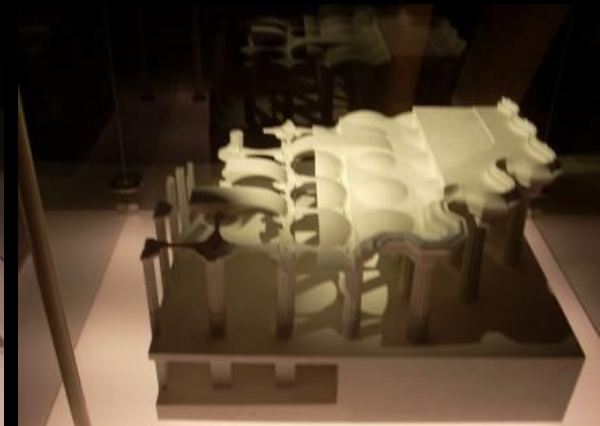


La Sagrada Familia. Antoni Gaudí  
Barcelona's Universal Exhibition 1888.





Antoni Gaudí.  
Park Güell

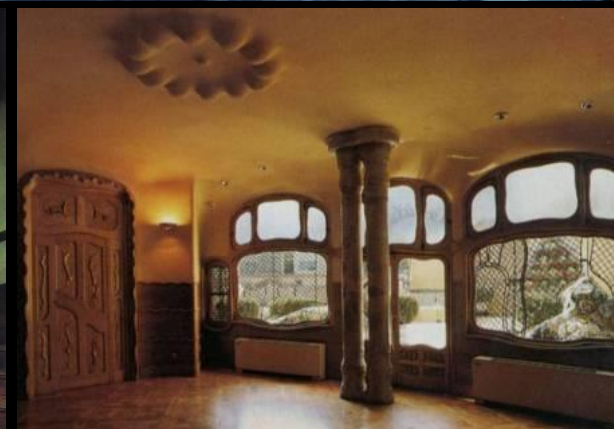
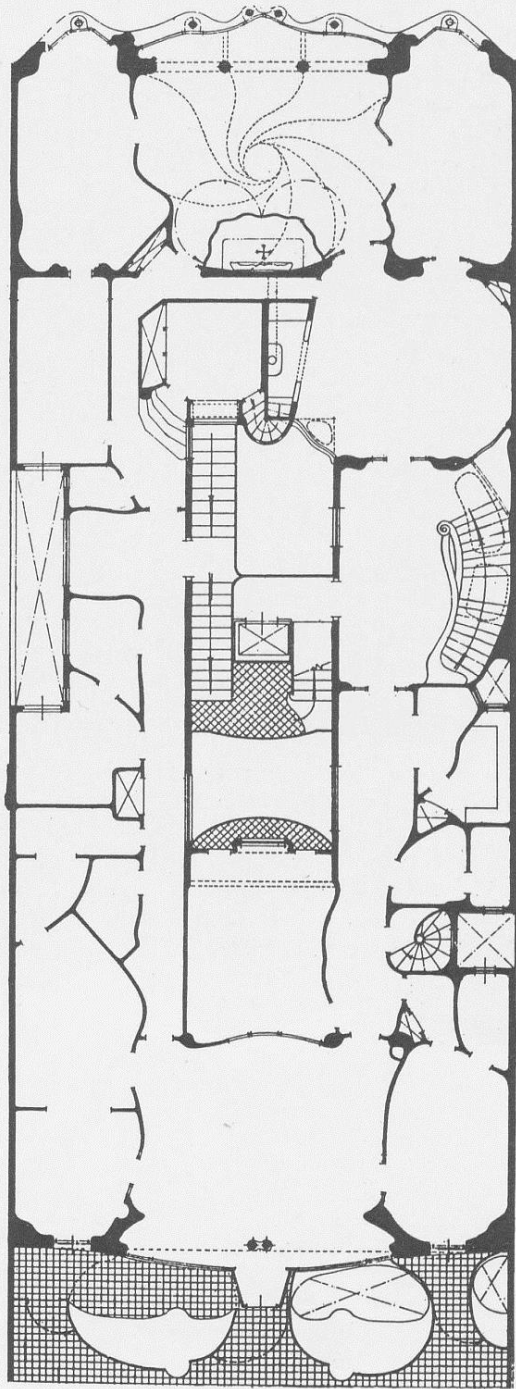




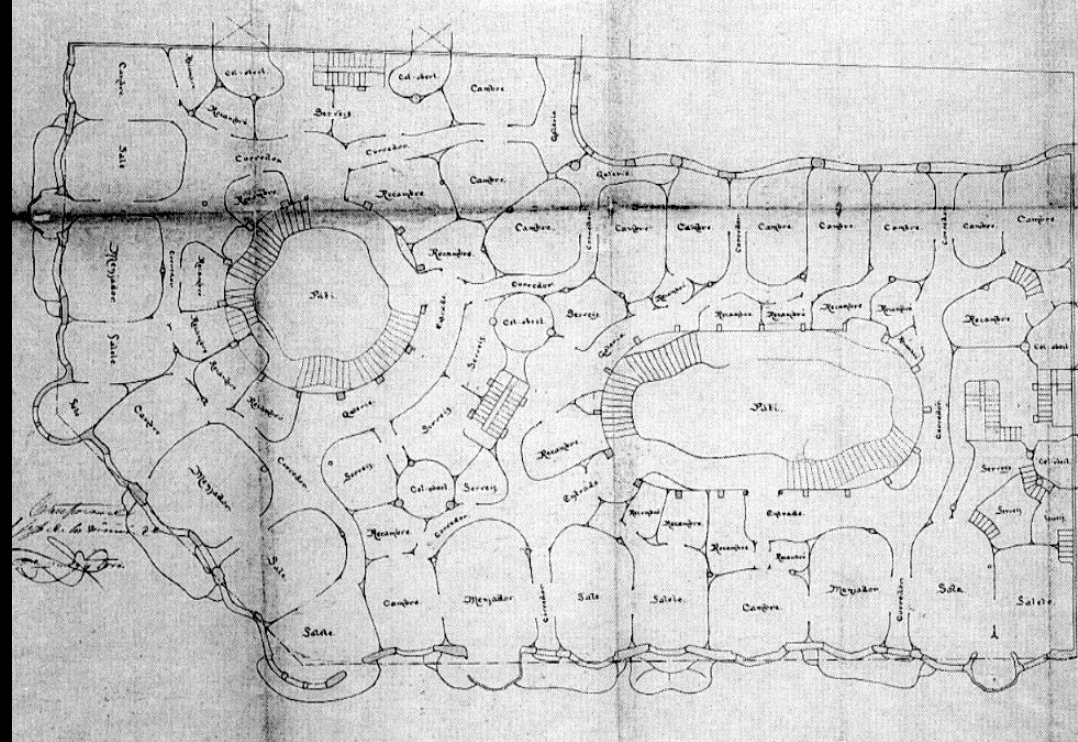
**Casa Batlló, 1905**  
**Antoni Gaudí**







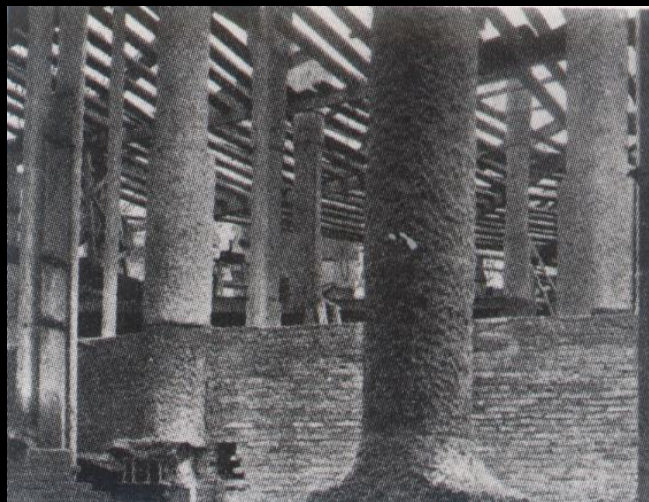




Organics courtyards  
Open plan  
Fluids and autonomous facades  
Accessible roof  
Action painting  
Ecological architecture



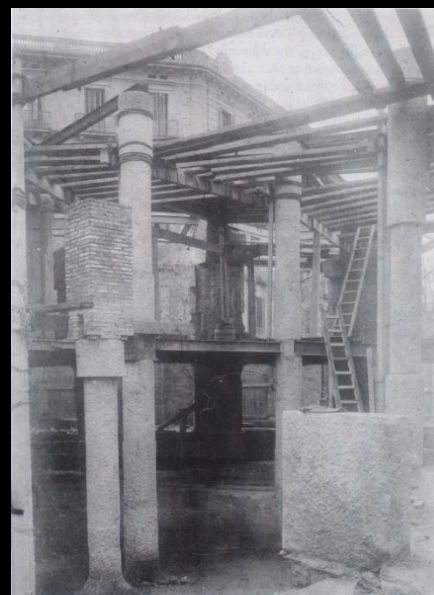




*Les golfes de la Pedrera en obres. S'hi poden observar els xindris per a la construcció dels arcs d'un sol full de maó i els llistons verticals que senyalen les alçades. És remarcable el capçat dels murs del pati en forma d'ondulació, que constitueix un seguit d'arcs de descàrrega.*



*La façana de la Pedrera amb la bandera de la coberta d'aigües. S'hi observa la simplicitat de la bastida i la bastantesa de les pedres que calgué retocar posteriorment.*



*Combinació de pillars d'obra, pedra i bigues de ferro a la planta baixa i a l'entresòl. S'hi observa la senzilla solució de tondors i cabirons de fusta per al muntatge de l'estructura.*



*Estructura de pillars de fosa i bigues laminades a la sala circular del soterrani.*



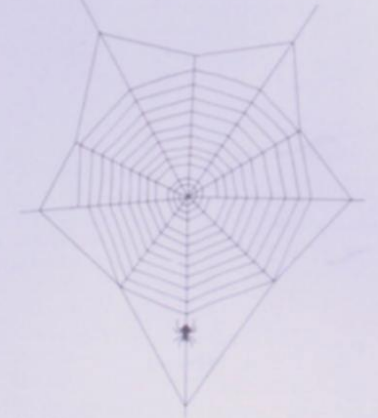


Fig. 19. Construcciones disonérgicas de la red de una araña que une las líneas rectas y radiantes con las rotativas y espirales.

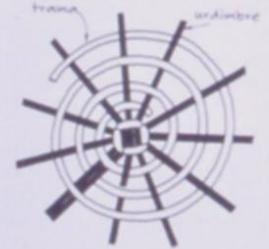
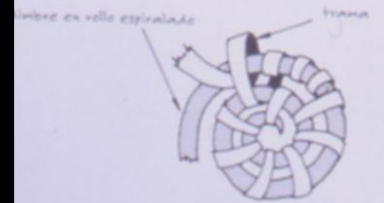
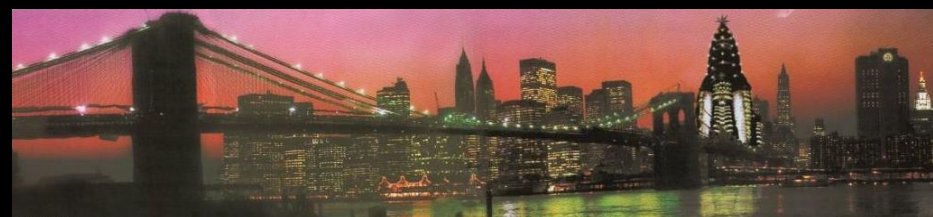
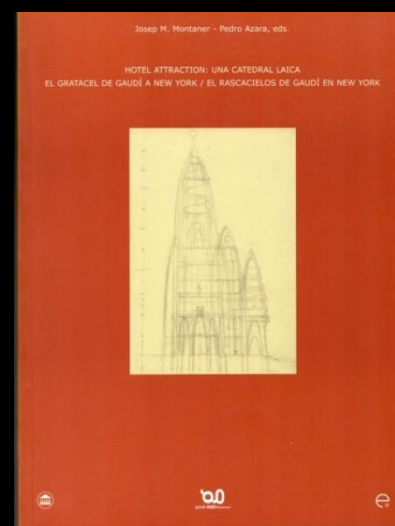
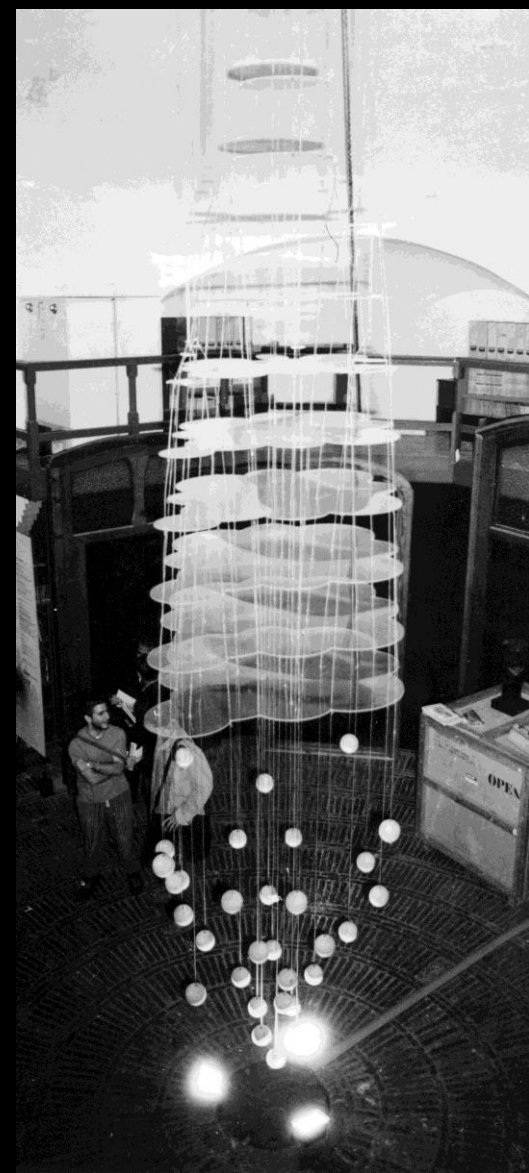
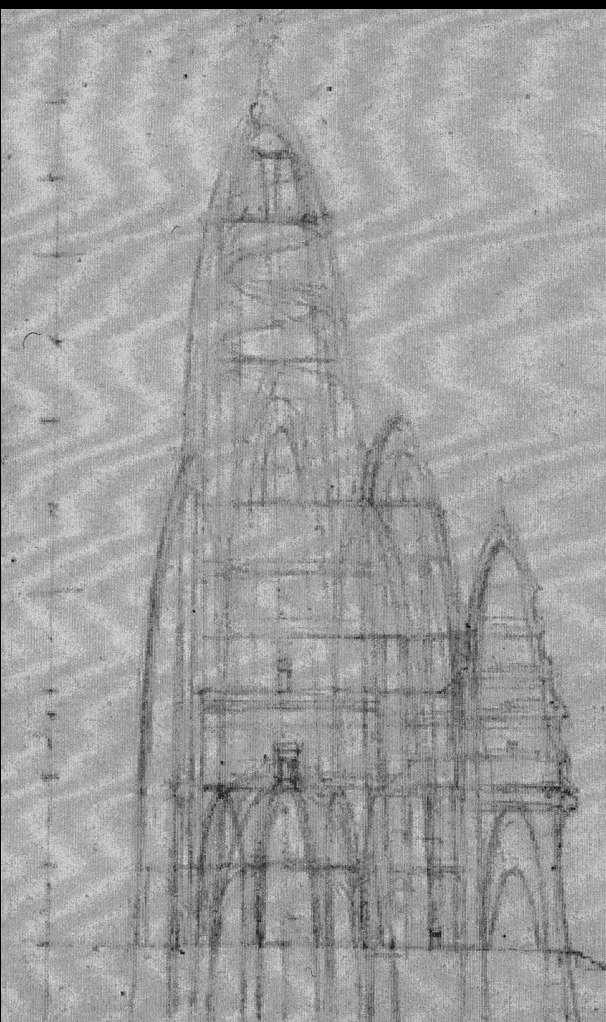


Fig. 20. Disonergia de la cestería. Varillas rectas forman la trama que sustenta las hebras de la trama.



Antoni Gaudí, Casa Milà (La Pedrera) 1906-1912





Hotel Attraction, project for New York,  
Antoni Gaudí, 1908;  
Joan Matamala, 1956;  
Exhibition and catalogue, 2003





Manzana de la discordia, Oppositions bloc in Paseo de Gracia.  
Lluís Domènech i Montaner, Josep Puig i Cadafalch and Antoni Gaudí





**Casa Lleó Morera,  
1902, Lluís Domènech  
i Montaner**



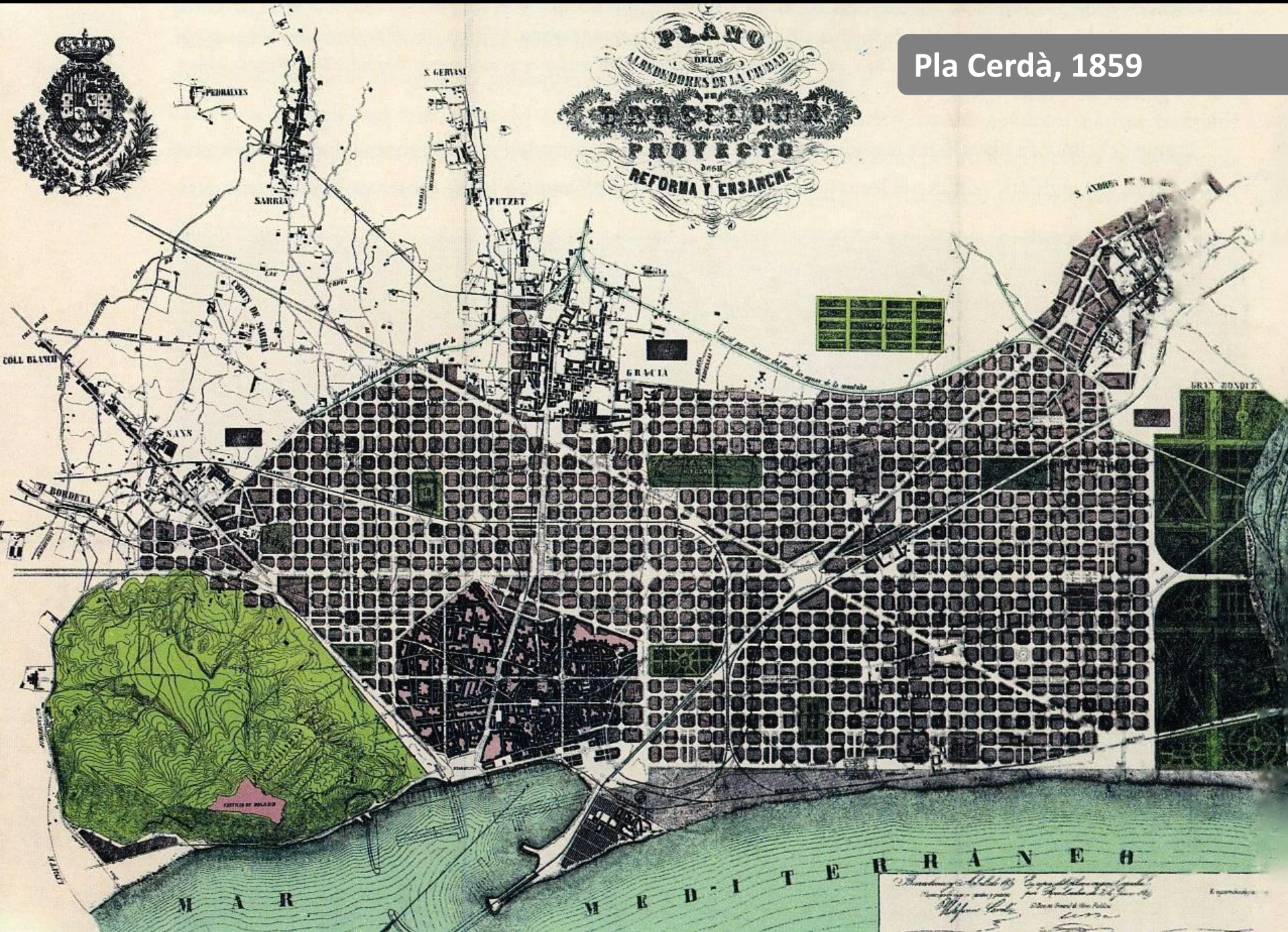
**Casa Amatller, 1898,  
Josep Puig i Cadafalch**



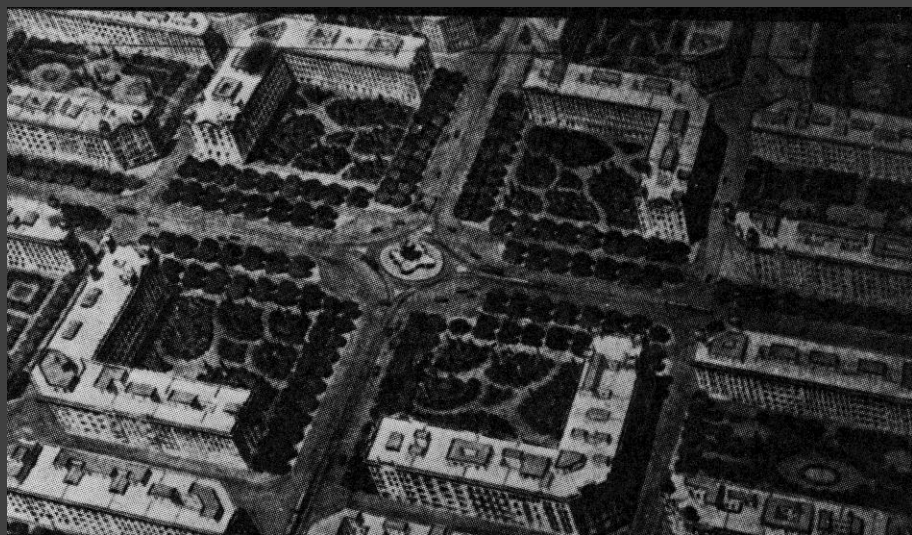
**Casa Batlló, 1905,  
Antoni Gaudí**



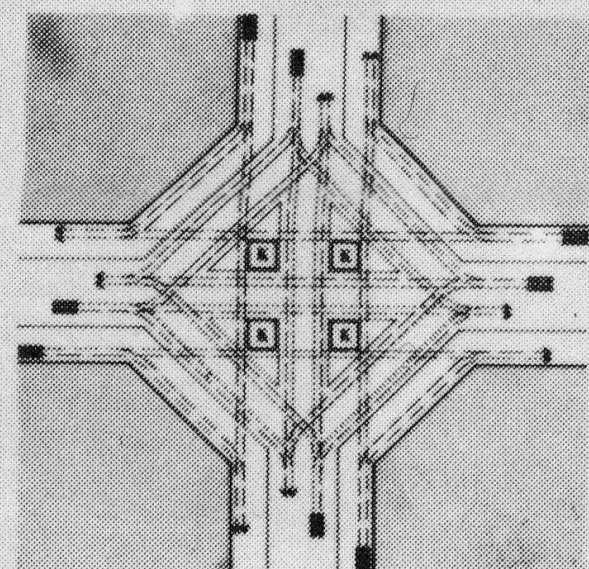
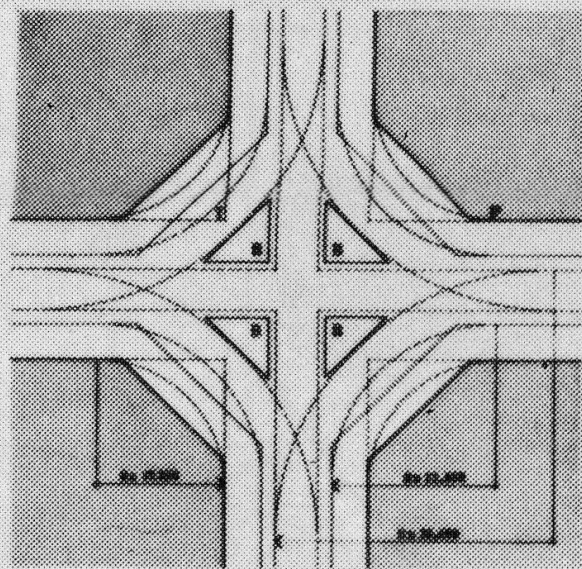
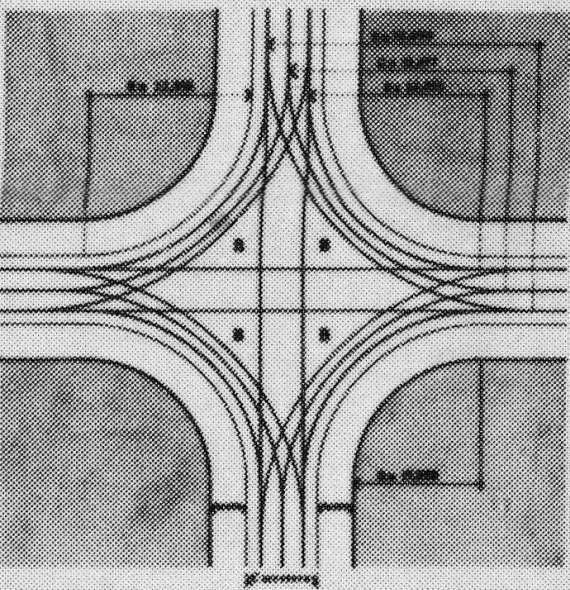
# Pla Cerdà, 1859





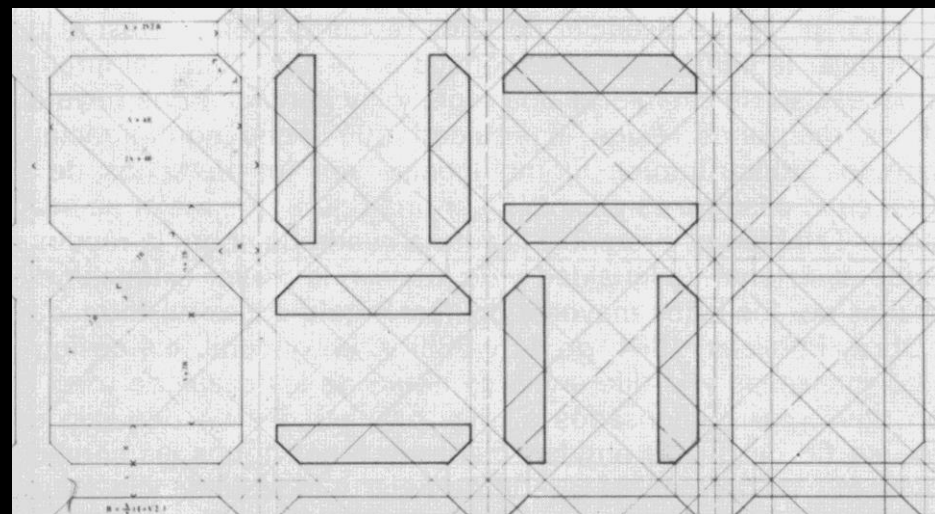






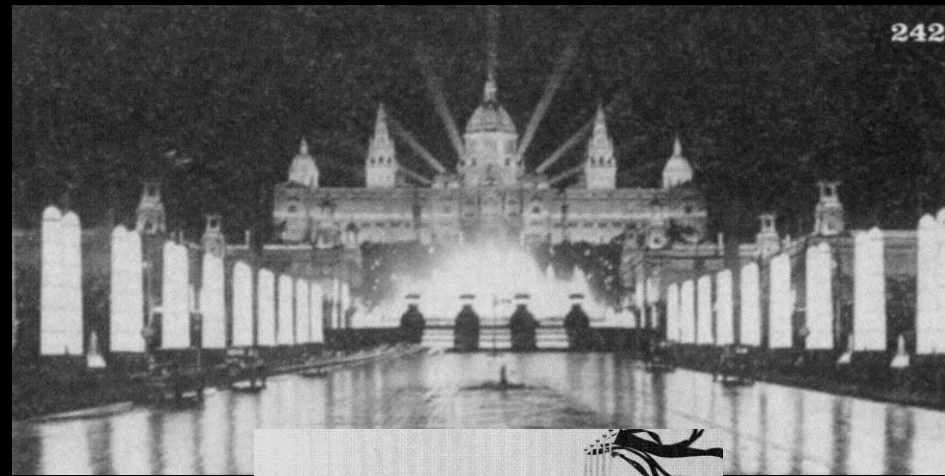
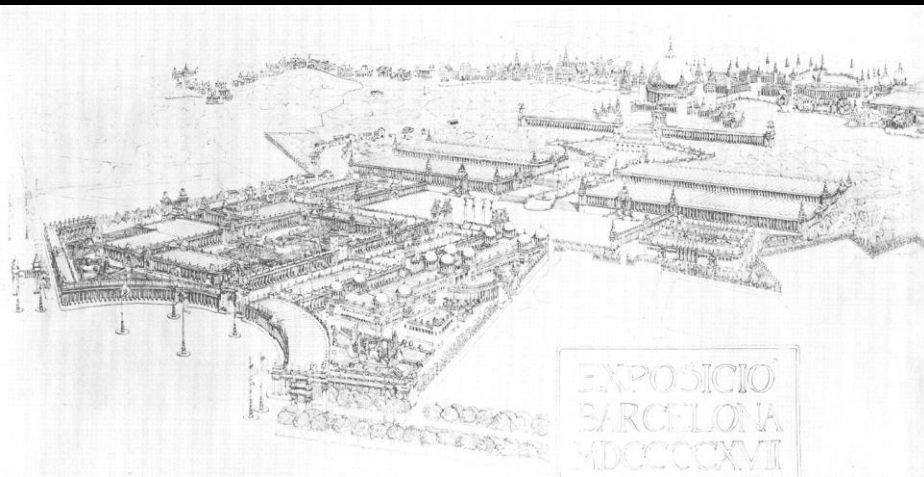
Cerdà plan for the Cross-roads  
He had designed different options  
for the pedestrian to avoid the “chaflan”.

The Pedestrians: sidewalk 10 meters  
The vehicles: road 10 meters  
Road area 30% / building area 28% /  
free area 42 %



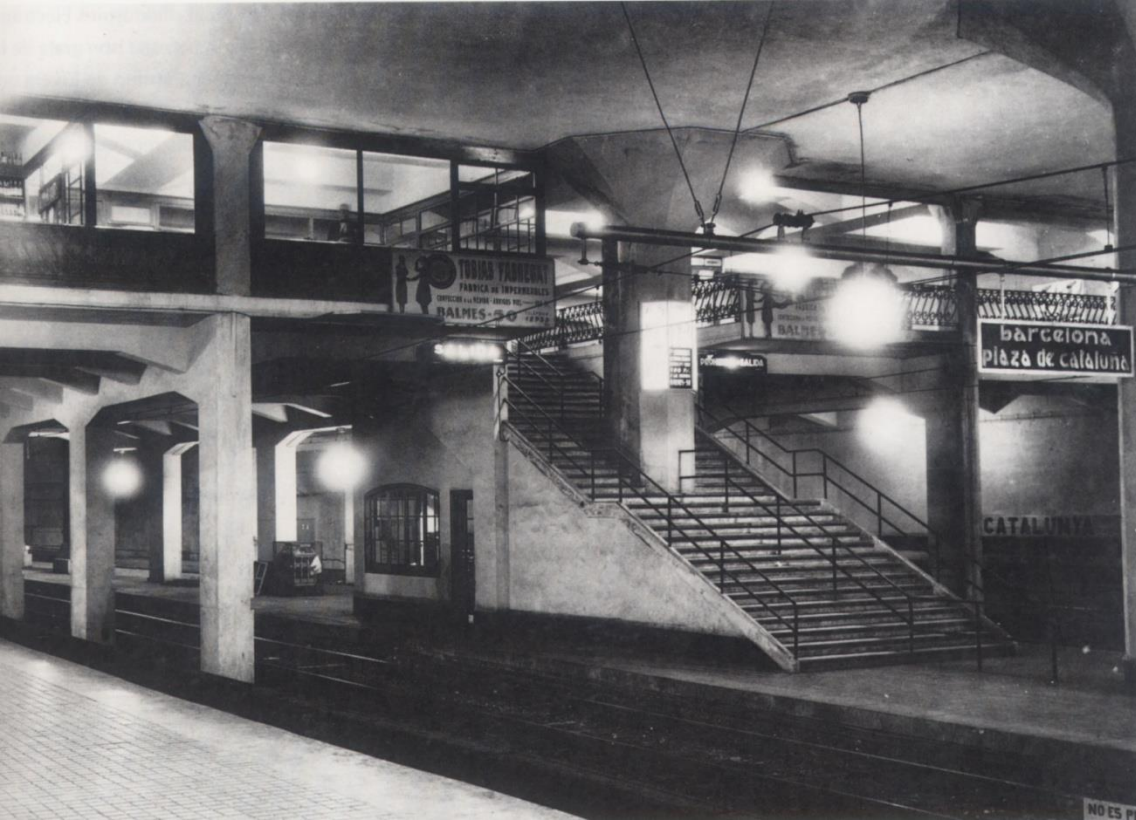


# International Exhibition, 1929, Barcelona



Josep Puig i Cadafalch, Palace of Light for the Electric Industries Exhibition, Barcelona (1915)



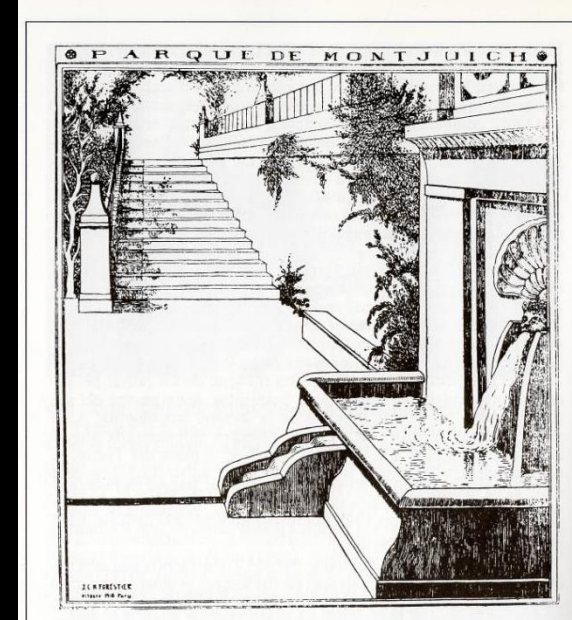
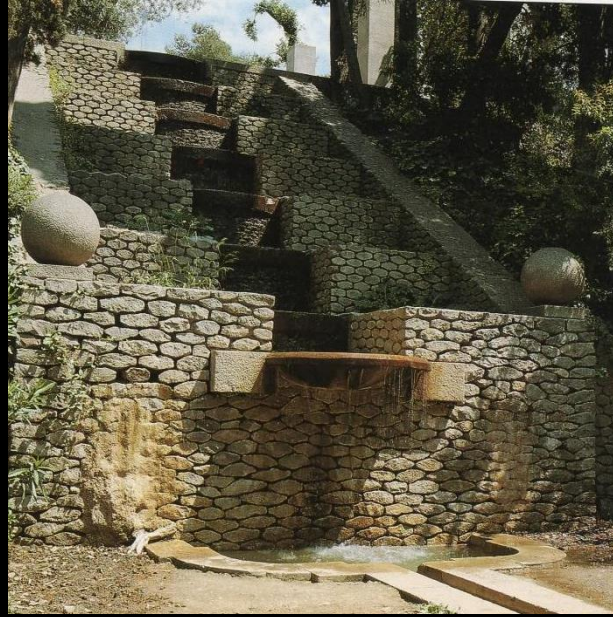


## Barcelona as a metropolis

Plaça Catalunya station  
for the underground







Landscaping:  
Nicolau Maria Rubió i Tudurí and  
the mediterranean garden





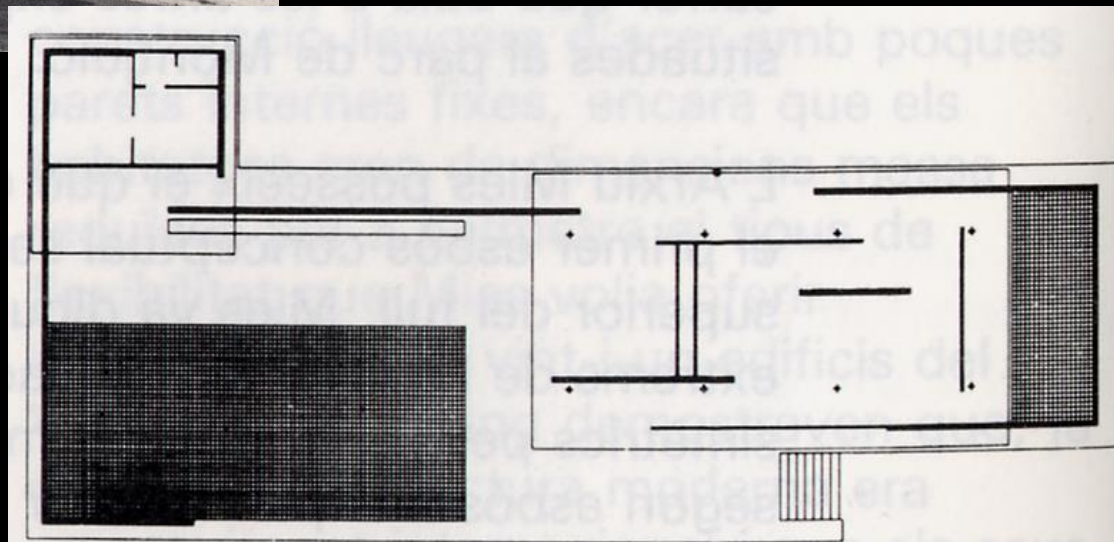
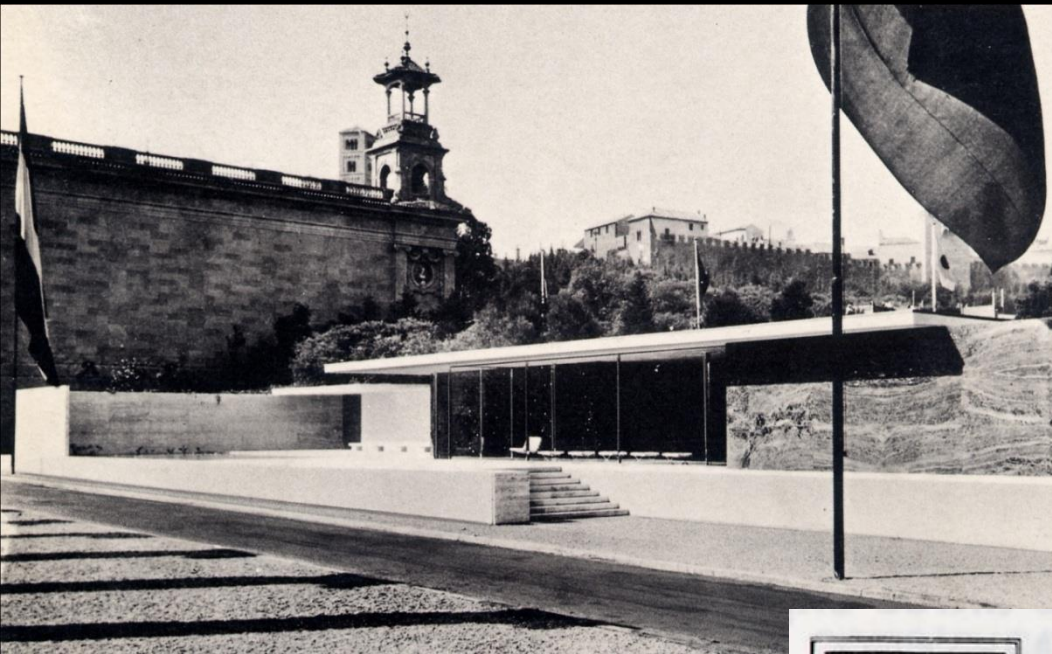
New architecture for a new education. Josep Goday, architect.  
School Lluís Vives, School of the sea in Barceloneta;  
Ramon Llull School





German pavilion in Barcelona, Mies van der Rohe, 1929.

Ignasi de Solà-Morales. Fernando Ramos. Christian Cirici. 1986.

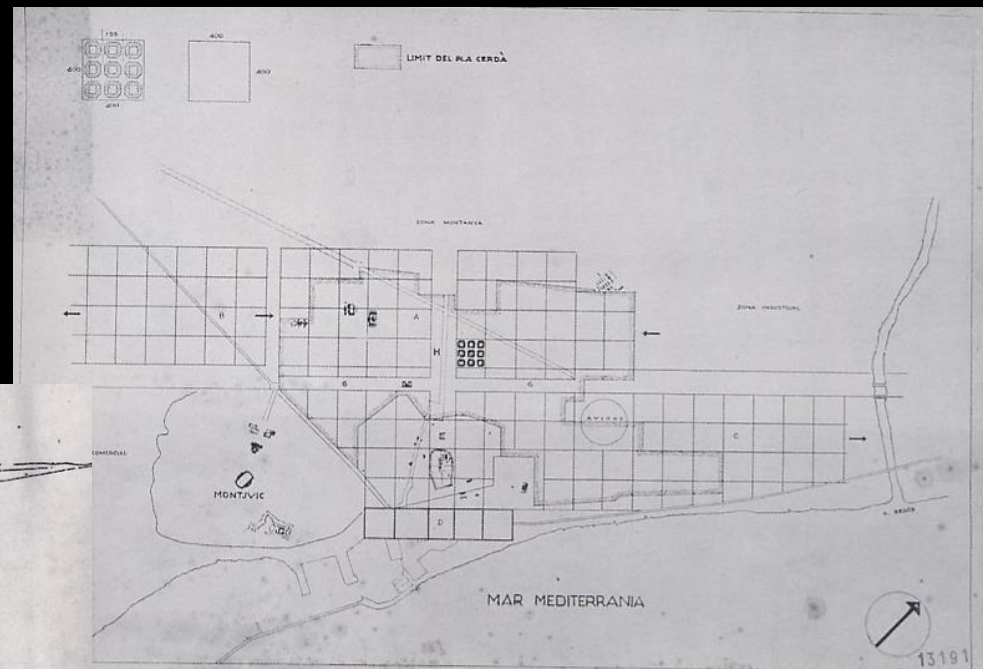
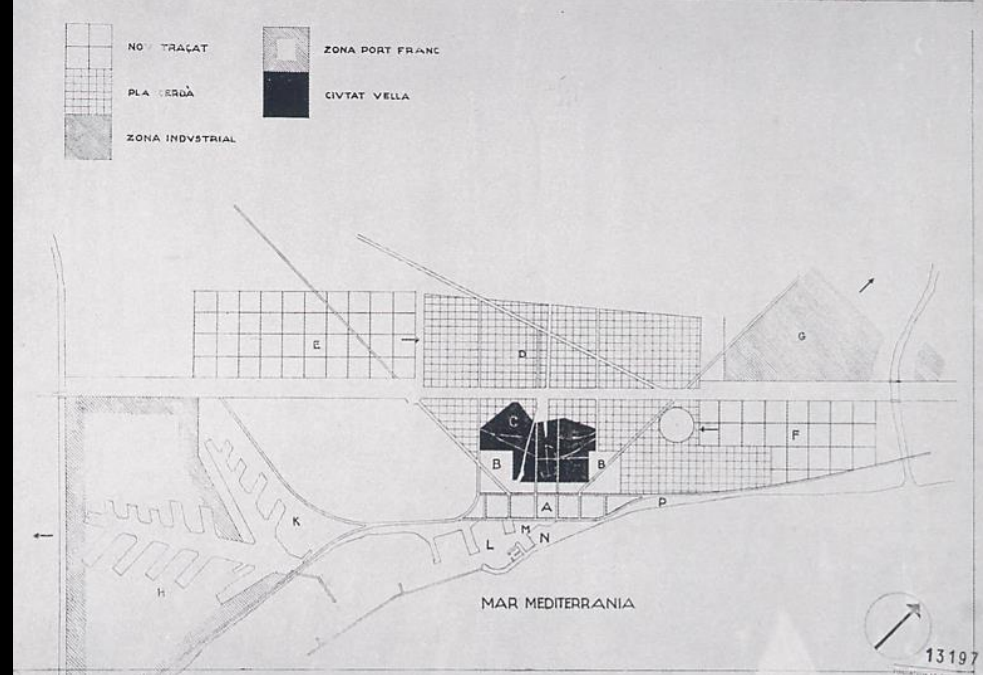
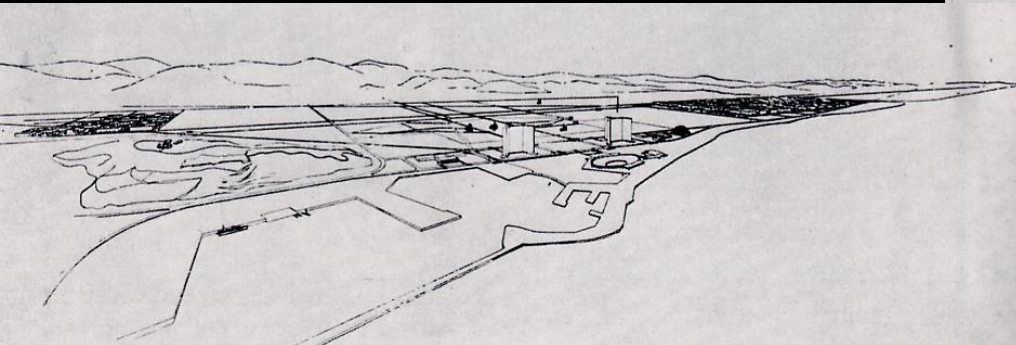






CIRPAC meeting. Oficial recepcion in Generalitat de Catalunya, 1932

Pla Macià, Barcelona



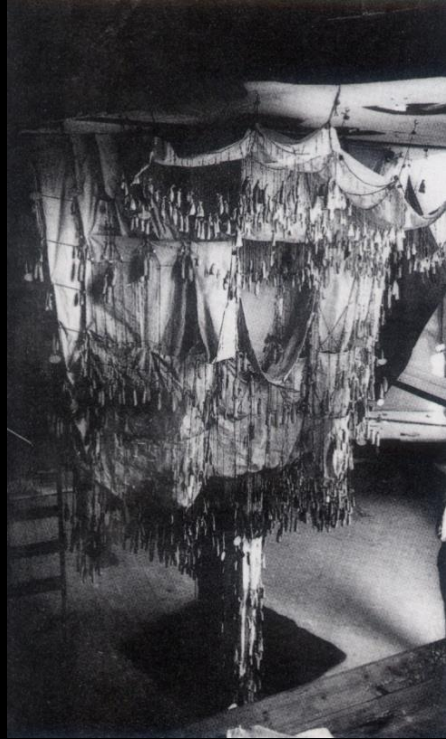




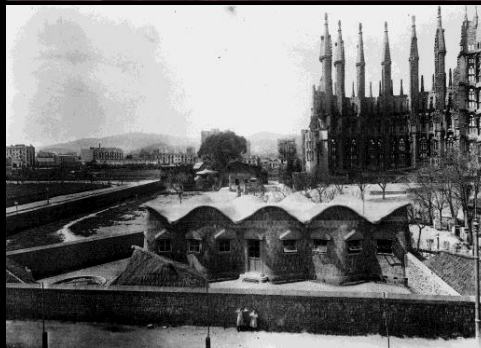
Salvador Dalí in Park Güell, 1956





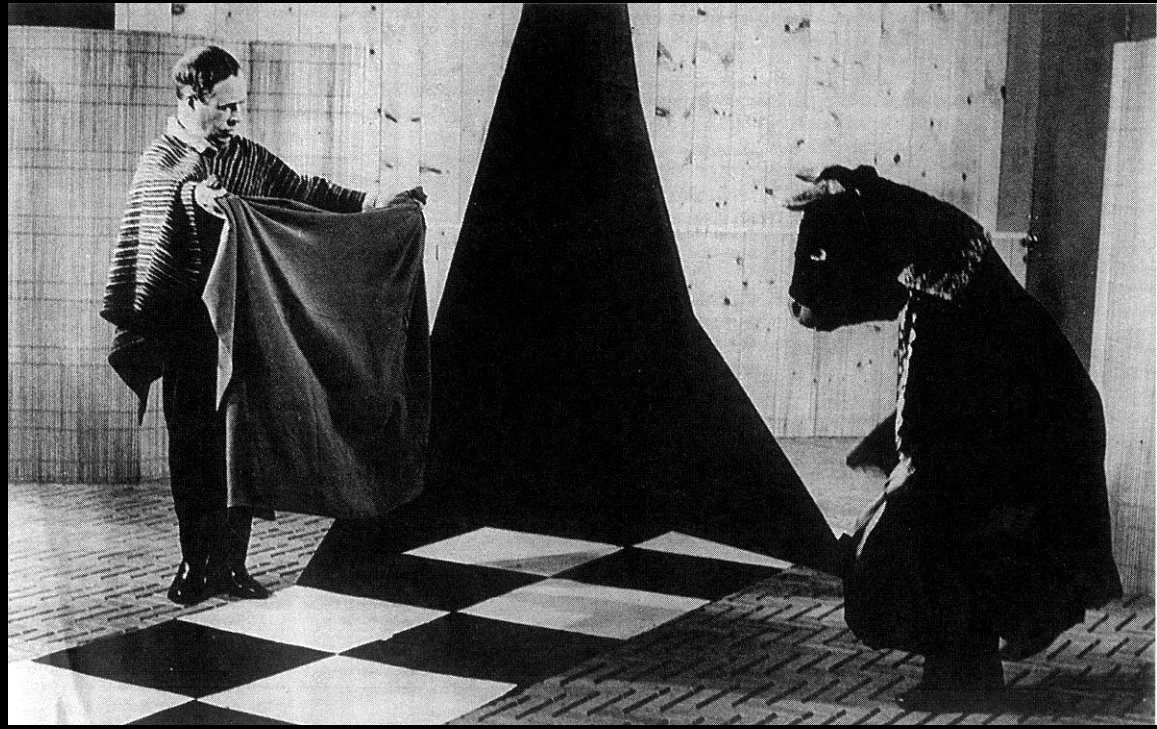


Olympic Complex in München, Frei Otto/Benish and Partners, 1972  
 La Atlántida Church, Uruguay, Eladio Dieste, 1952  
 Bruno Zevi, Storia dell'architettura moderna, 1950  
 Lina Bo Bardi, Barcelona visit in 1957





Josep Lluís Sert architecture, urbanism and modern art  
Josep Lluís Sert with Albert Giacometti and with Frederick Kiesler:  
the synthesis of the arts







JOSEP LLUIS SERT

*2097 m. muntar  
28 de novembre de 1985*

# PODEN SOBREVUIRE LES NOSTRES CIUTATS?

UN ABC DELS PROBLEMES URBANS  
ANÀLISI I SOLUCIONS

Treball basat en les propostes formulades pel

**C.I.A.M.**

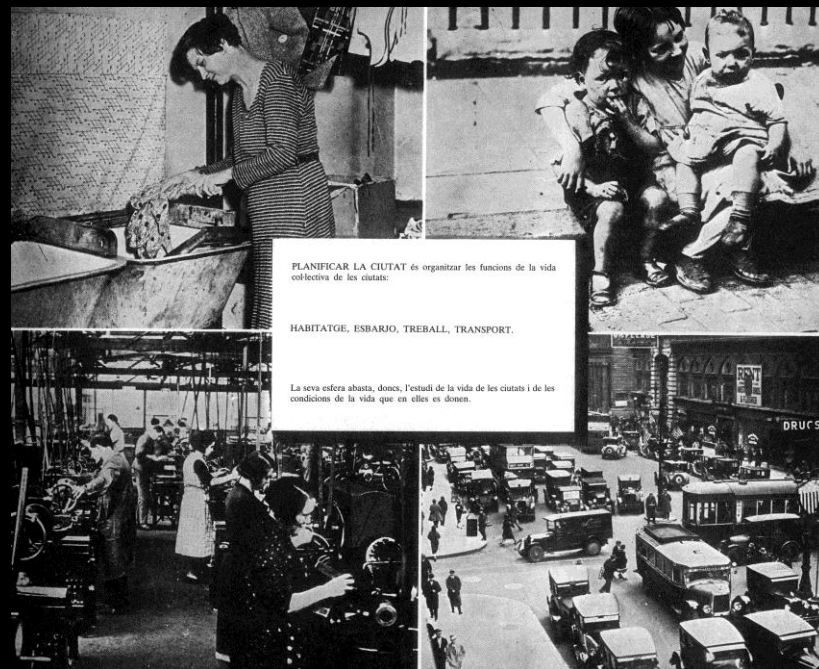
Congressos Internacionals d'Arquitectura Moderna



GENERALITAT DE CATALUNYA

Departament de Política Territorial  
i Obres Públiques

BARCELONA, 1983



PLANIFICAR LA CIUTAT és organitzar les funcions de la vida col·lectiva de les ciutats:

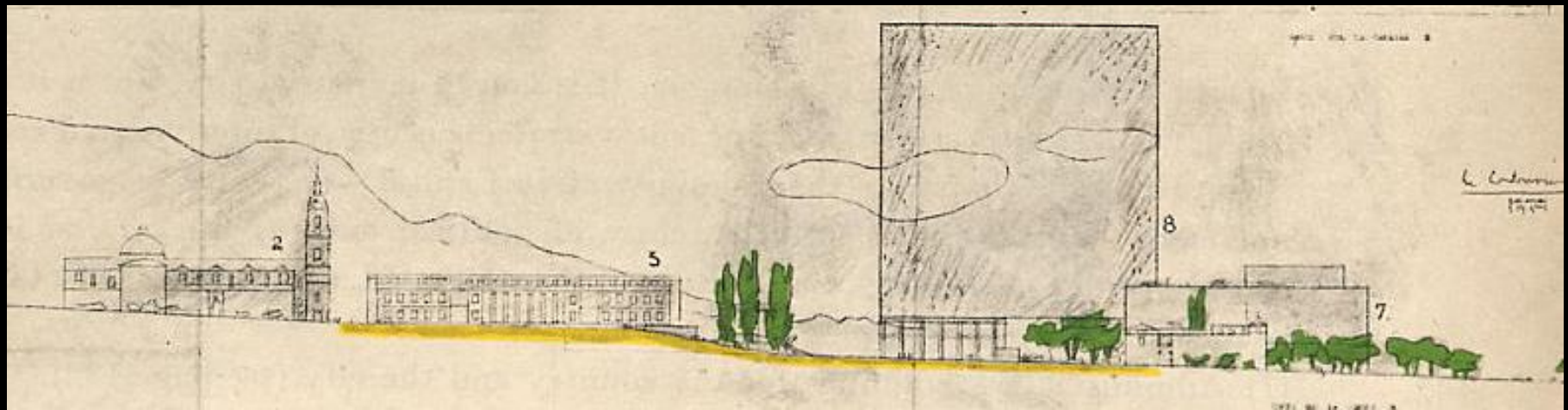
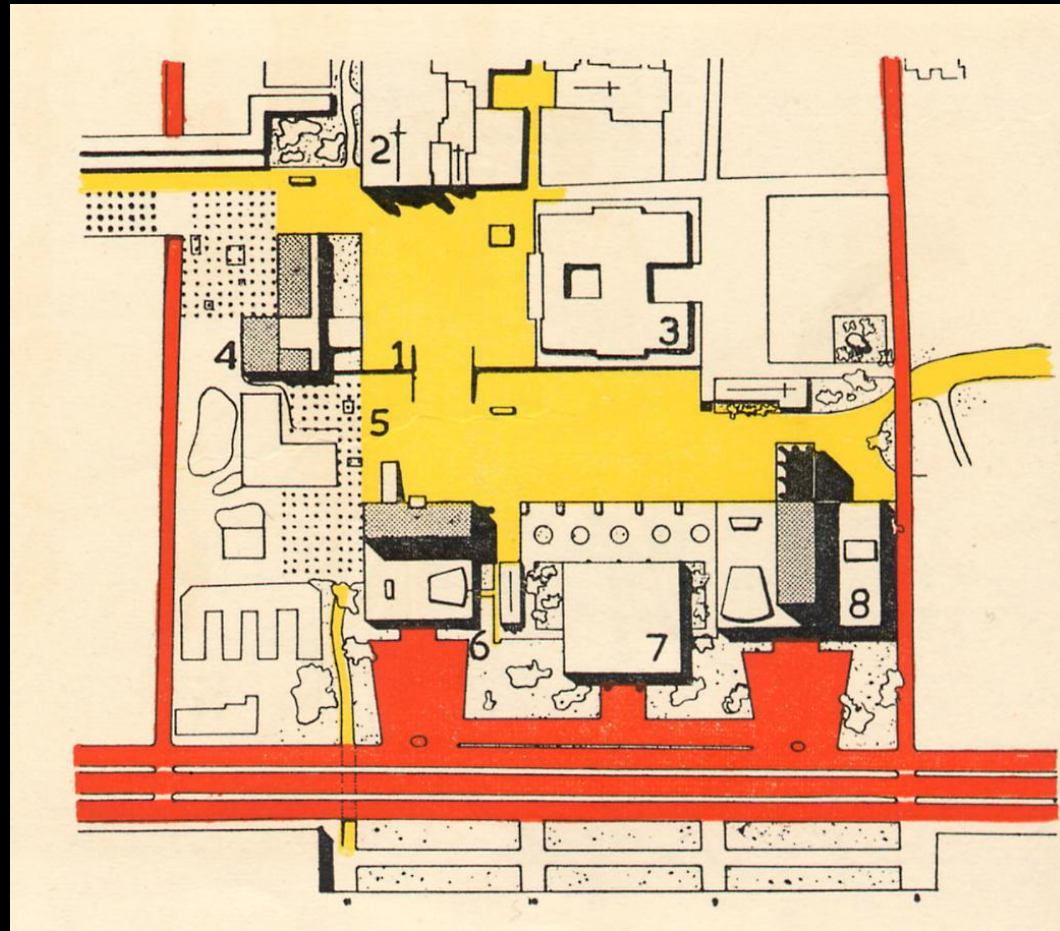
HABITATGE, ESBARJO, TREBALL, TRANSPORT.

La seva esfera abasta, doncs, l'estudi de la vida de les ciutats i de les condicions de la vida que en elles es donen.



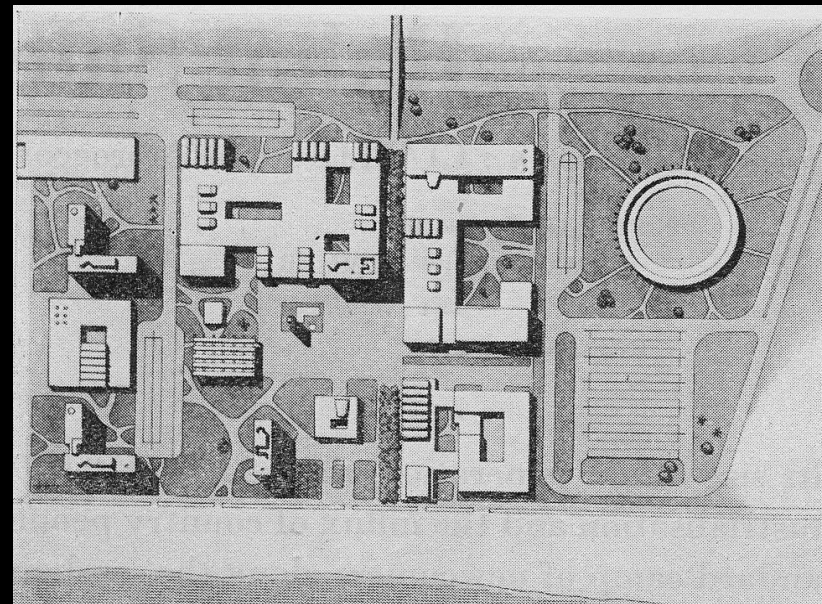
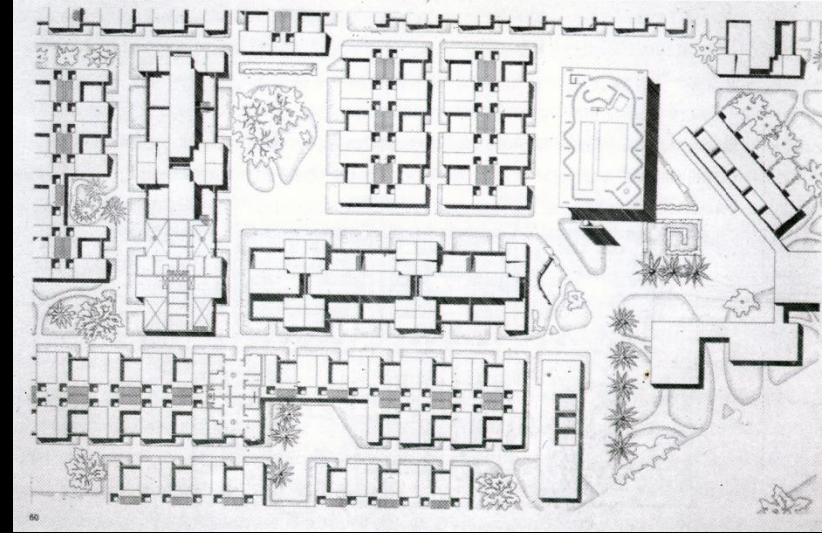
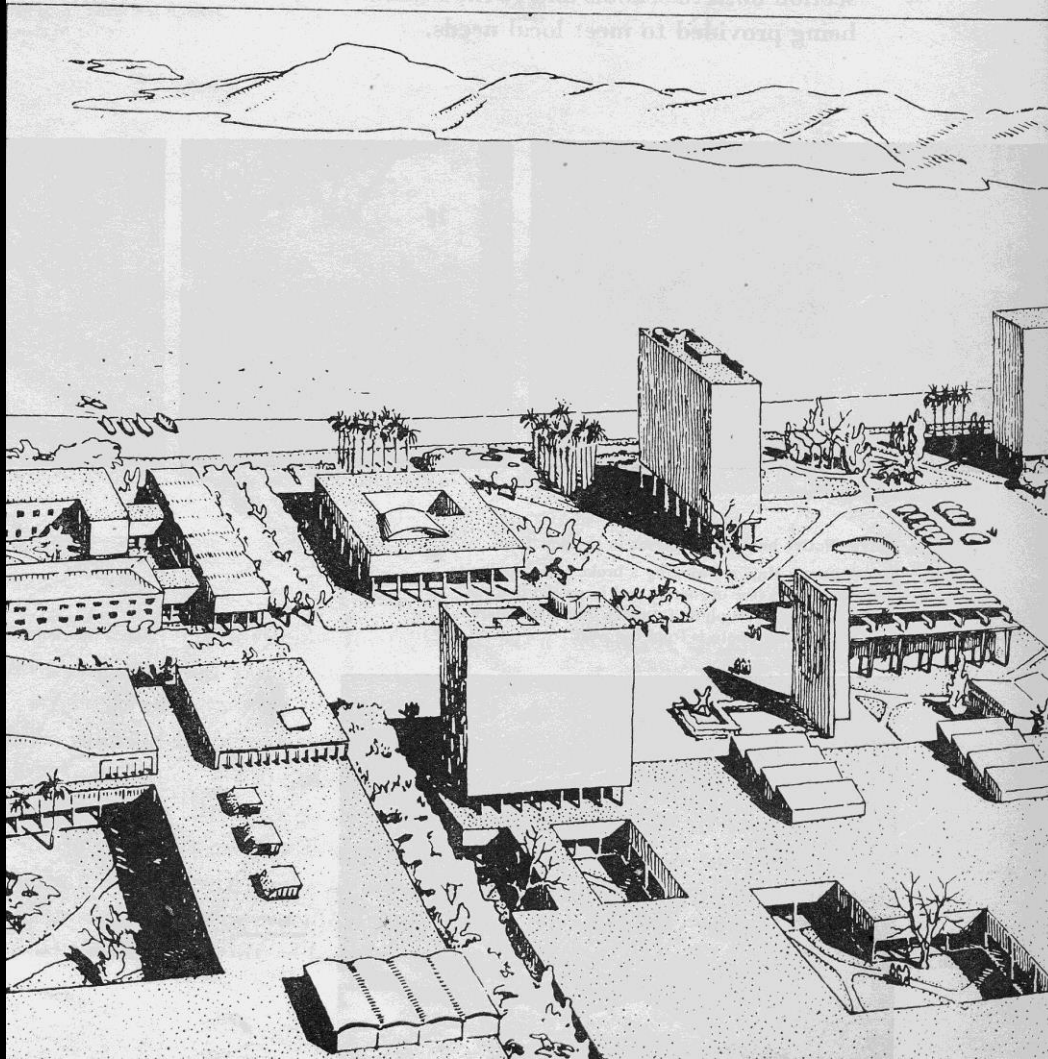


# Plan piloto de Bogotá, Le Corbusier, Sert, Wiener





# Sert and Wiener, Chimbote, Perú, 1947-1949



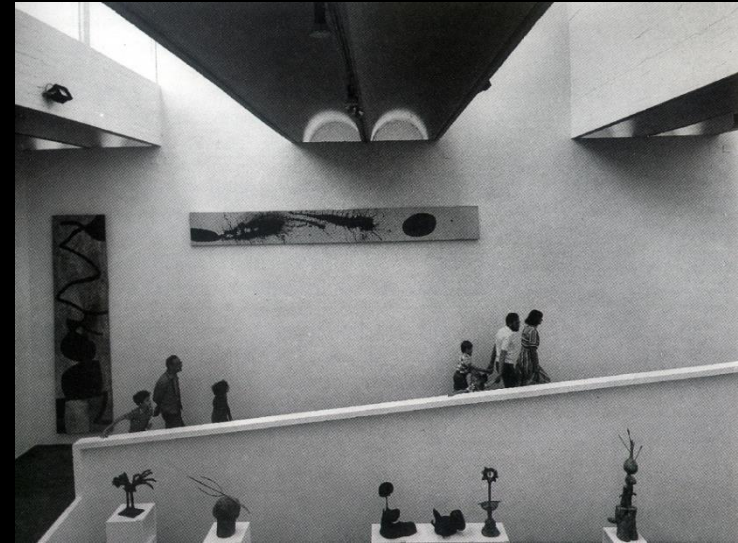
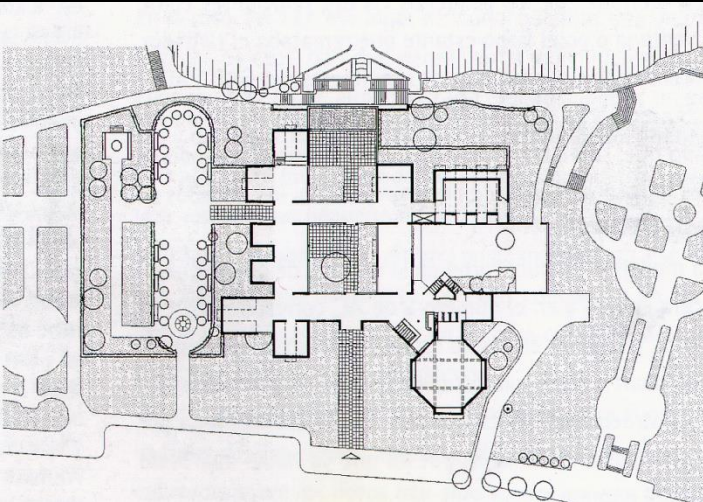
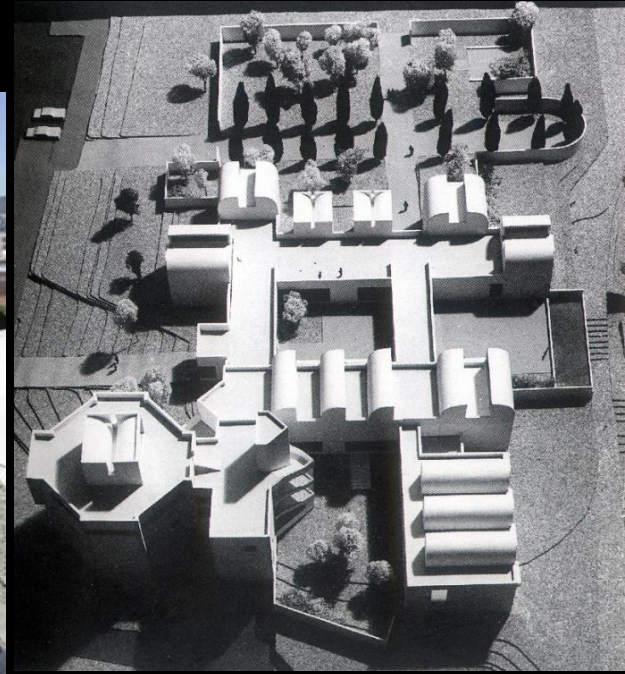
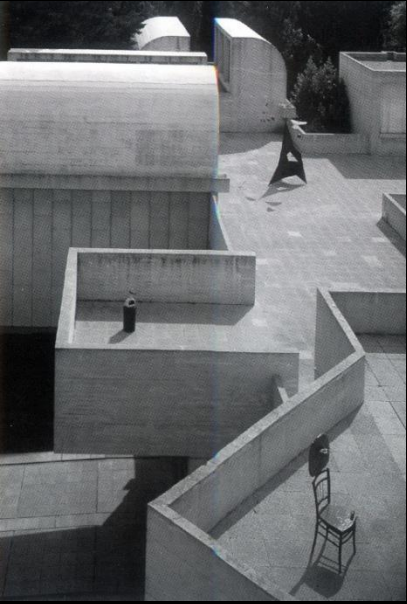


# Josep Lluís Sert and Joan Miró





Sert, Joan Miro Foundation, 1975, in Barcelona



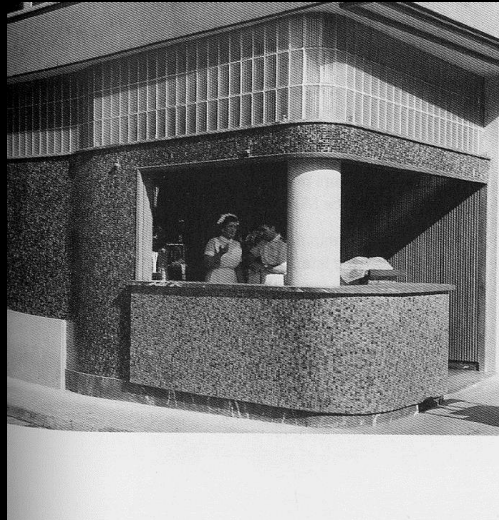




# GRUP R

Carme Rodríguez  
Jorge Torres  
Fotografías  
Francesc Català-Roca  
Prólogo  
Josep M.<sup>a</sup> Montaner

GG®

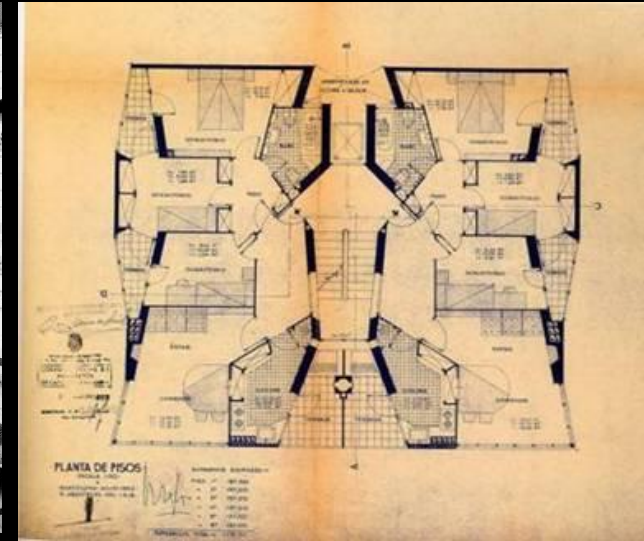


Antoni de Moragas, Hotel Park, Barcelona 1950-1953

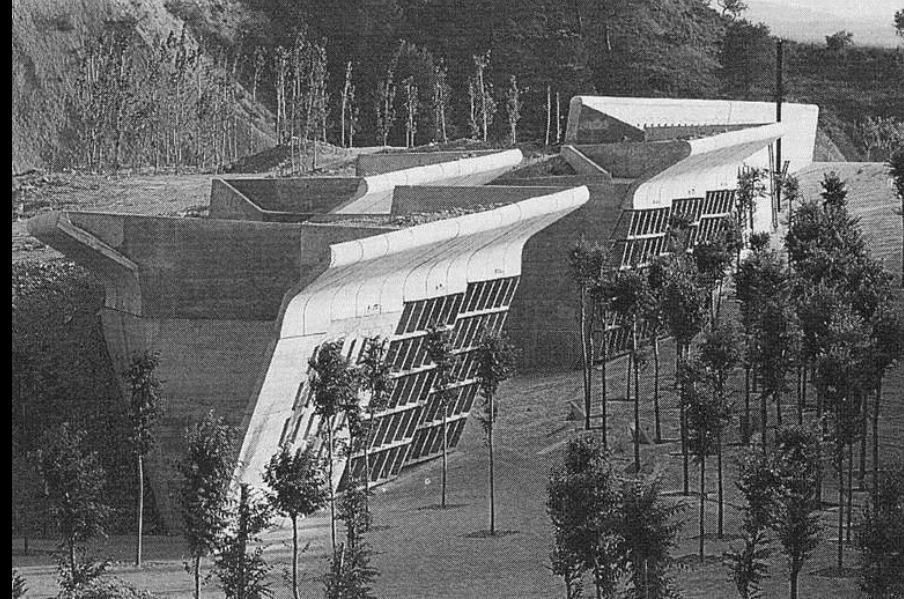




**José Antonio Coderch**  
 Casa Ugalde, Caldes d'Estrach 1951–1952  
 Housing for fishers in La Barceloneta 1952-1955

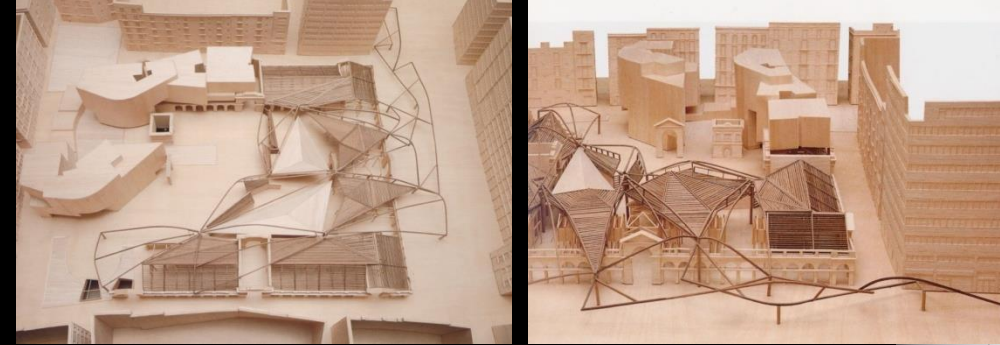




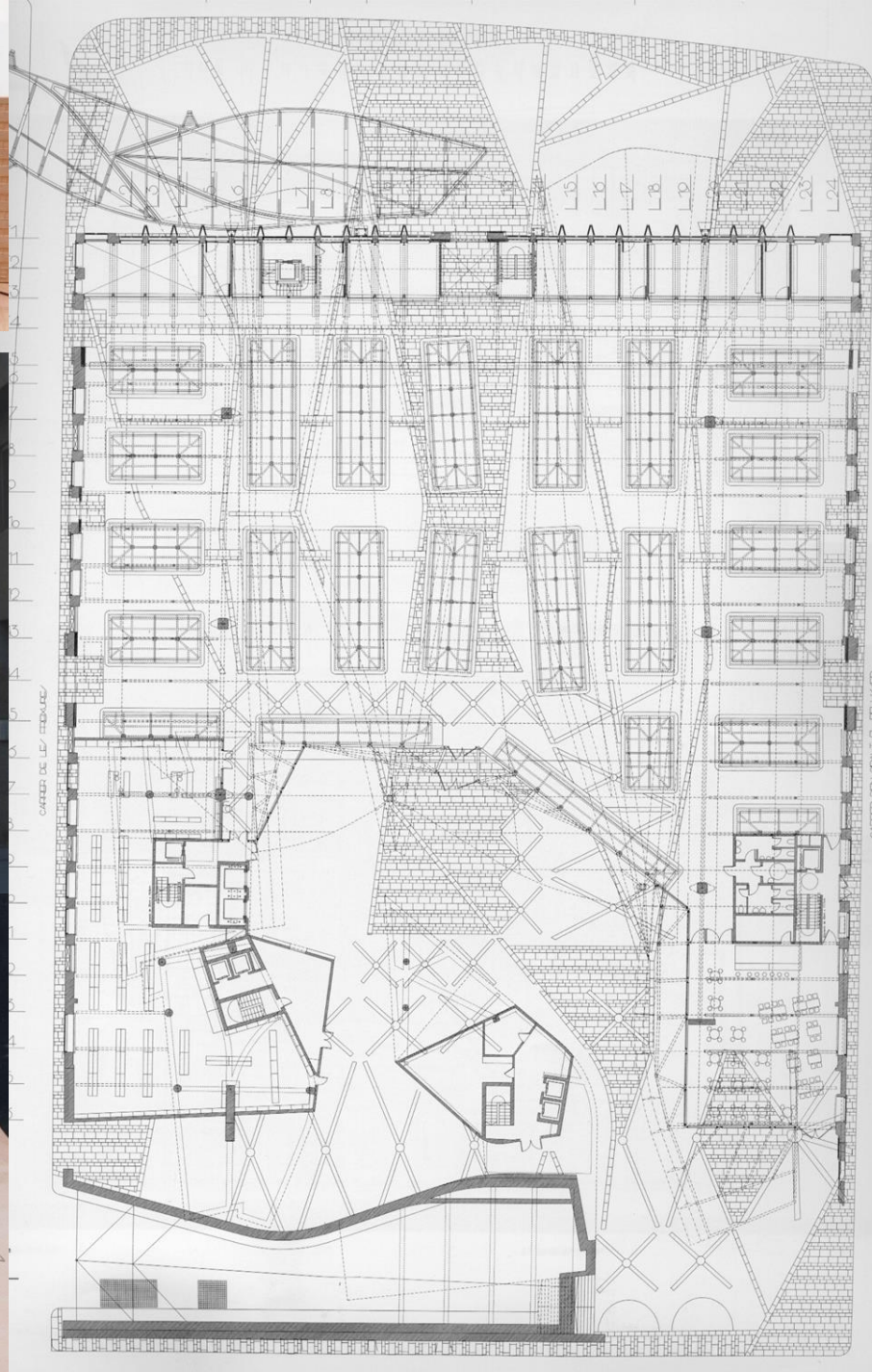
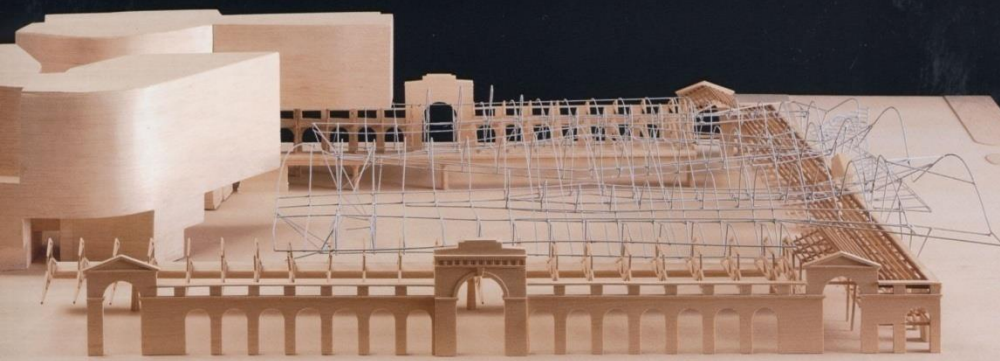


Igualada Cemetery, 1985/1991, Enric Miralles-Carme Pinós





Mercat de Santa Caterina,  
Barcelona - EMBT









Enric Miralles/Benedetta Tagliabue  
(EMBT)

Colors Park, Mollet del Vallés  
House in La Clota, Barcelona  
Library in Palafolls

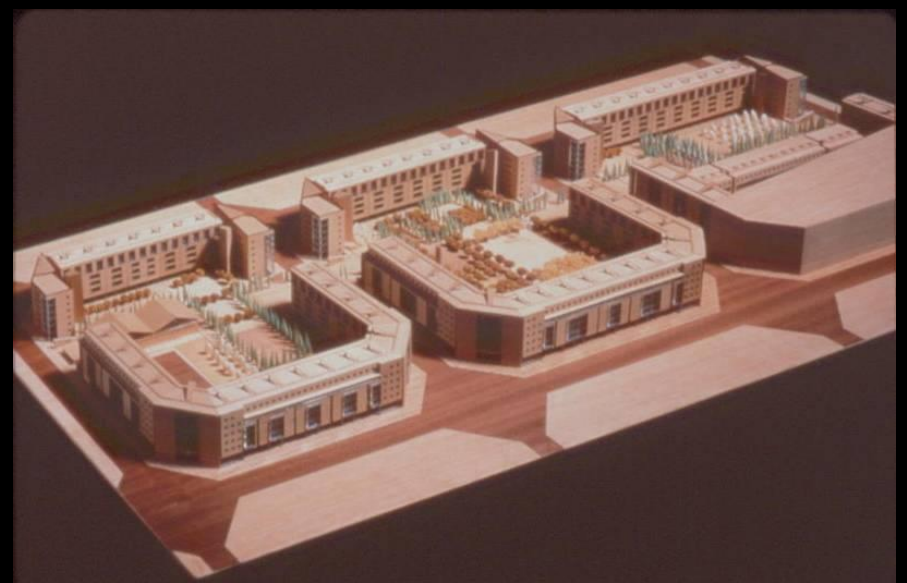




# EMBT, Gas Natural Headquarters, Barcelona, 1999-2007







Three city blocks in the Olympic Village, Barcelona, Carlos Ferrater , 1988-1992







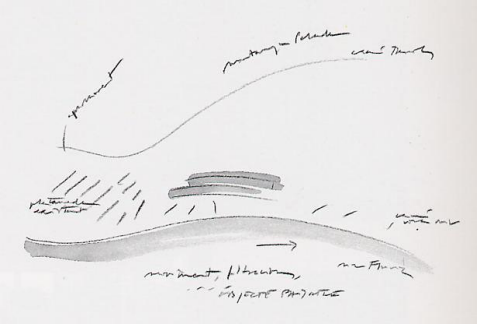
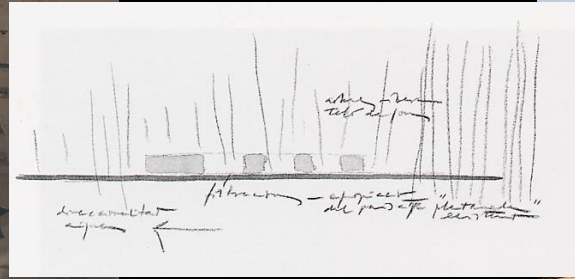
Three city blocks in the Olympic Village,  
Barcelona, Carlos Ferrater , 1988-1992





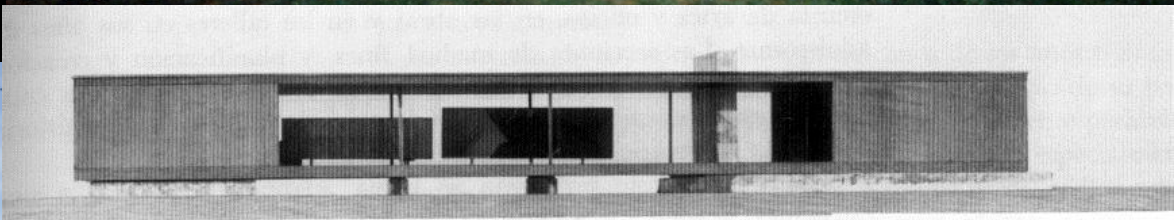
**C. Ferrater, J.Ll. Canosa, B. Figueras, Botanic Garden, Barcelona, 1989-1999**





**Rafael Aranda - Carmen Pigem - Ramon Vilalta**  
**RCR**





Casa Mirador - Olot

Casa M Lydia - Castelfollit de la Roca

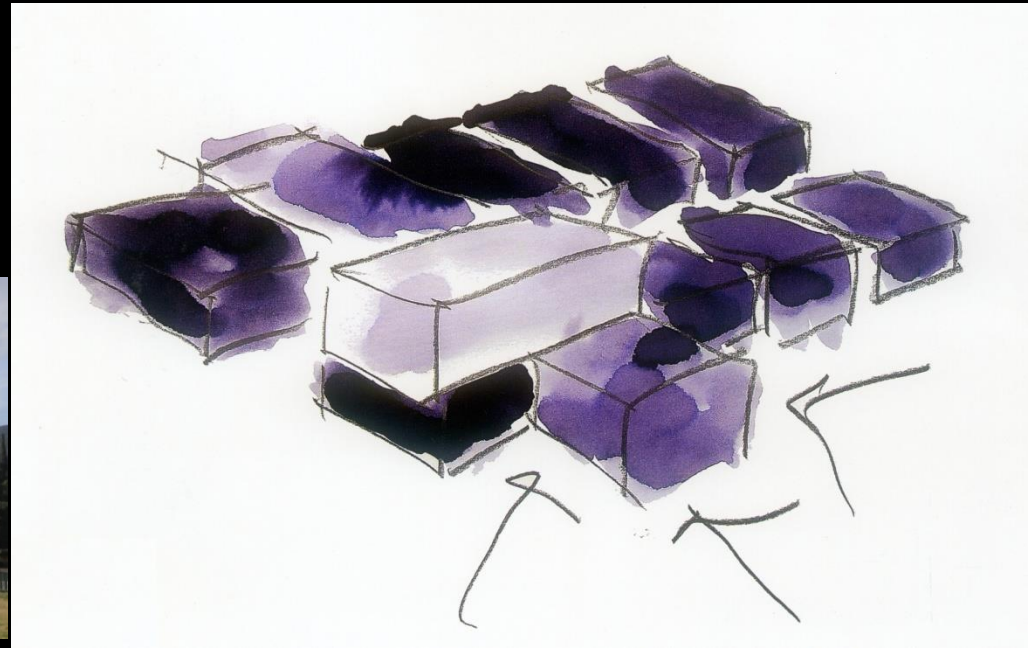




RCR, Casa Mirador, Olot;  
Mies van der Rohe, Casa  
Resor, 1937-1939



# Kindergarten in Besalú and Manlleu





RCR, Aranda, Pigem, Vilalta.  
Joan Oliver Library, Barcelona, 2007







Pedra Tosca,  
Natural Park,  
near to Olot



6 游览路线 / Plan of itineraries  
7 植被布置图 / Plan of culture





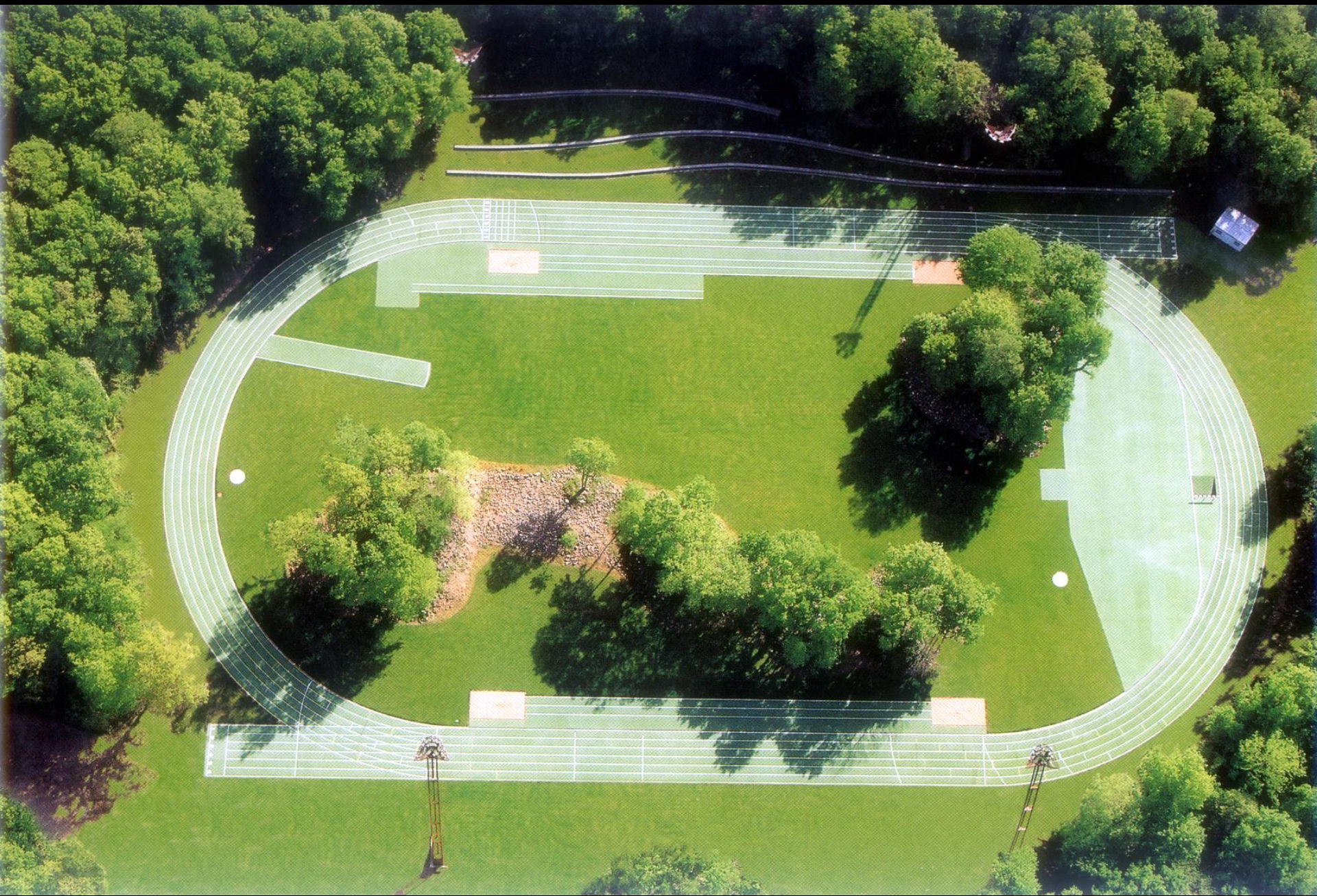




# Athletics Stadium in Olot









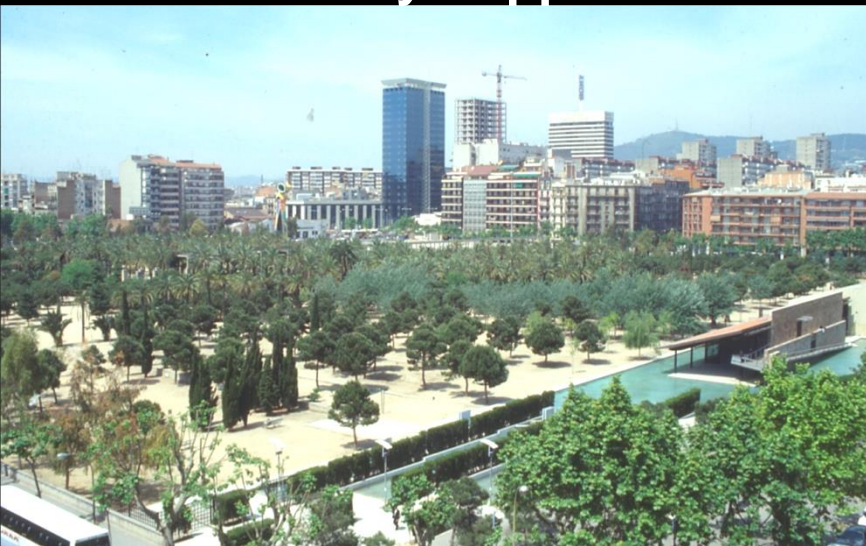


**Carme Fiol, Andreu Arriola, Nou Barris Park**





**North Station Park**  
**Carme Fiol – Andreu Arriola**  
**Beverly Pepper**



**Joan Miró Park**  
**Bet Galí - Marius Quintana - Olga**  
**Tarrasó - Antoni Solanas**



**Seafront and promenade in la**  
**Barceloneta**  
**Jordi Enrich - Olga Tarrasó -**  
**Jaume Artigues**





Master Plan for the Sagrera Park, Alday Jover / RCR / West8



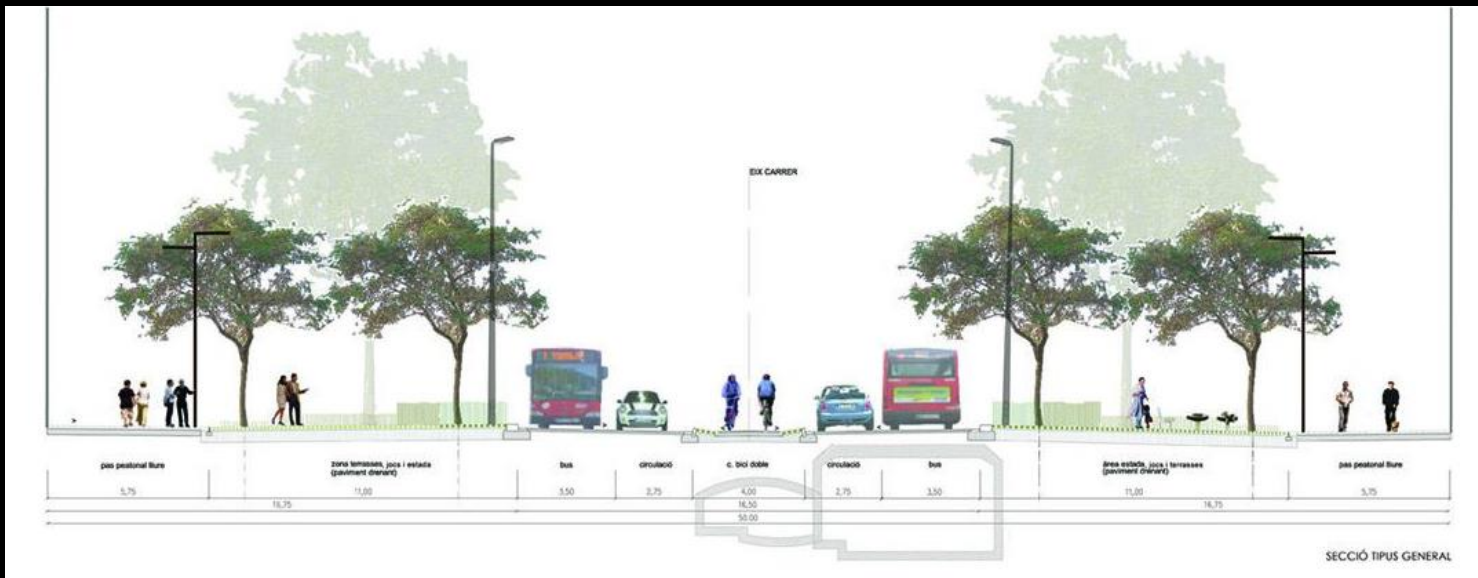








# Social sustainability



LOLA DOMÉNECH, architect - remodelling of St Joan boulevard, between arc de triomf and plaça tetuán





# Social sustainability



LOLA DOMÉNECH, architect - remodelling of St Joan boulevard , between arc de triomf and plaça tetuán)



# Social sustainability



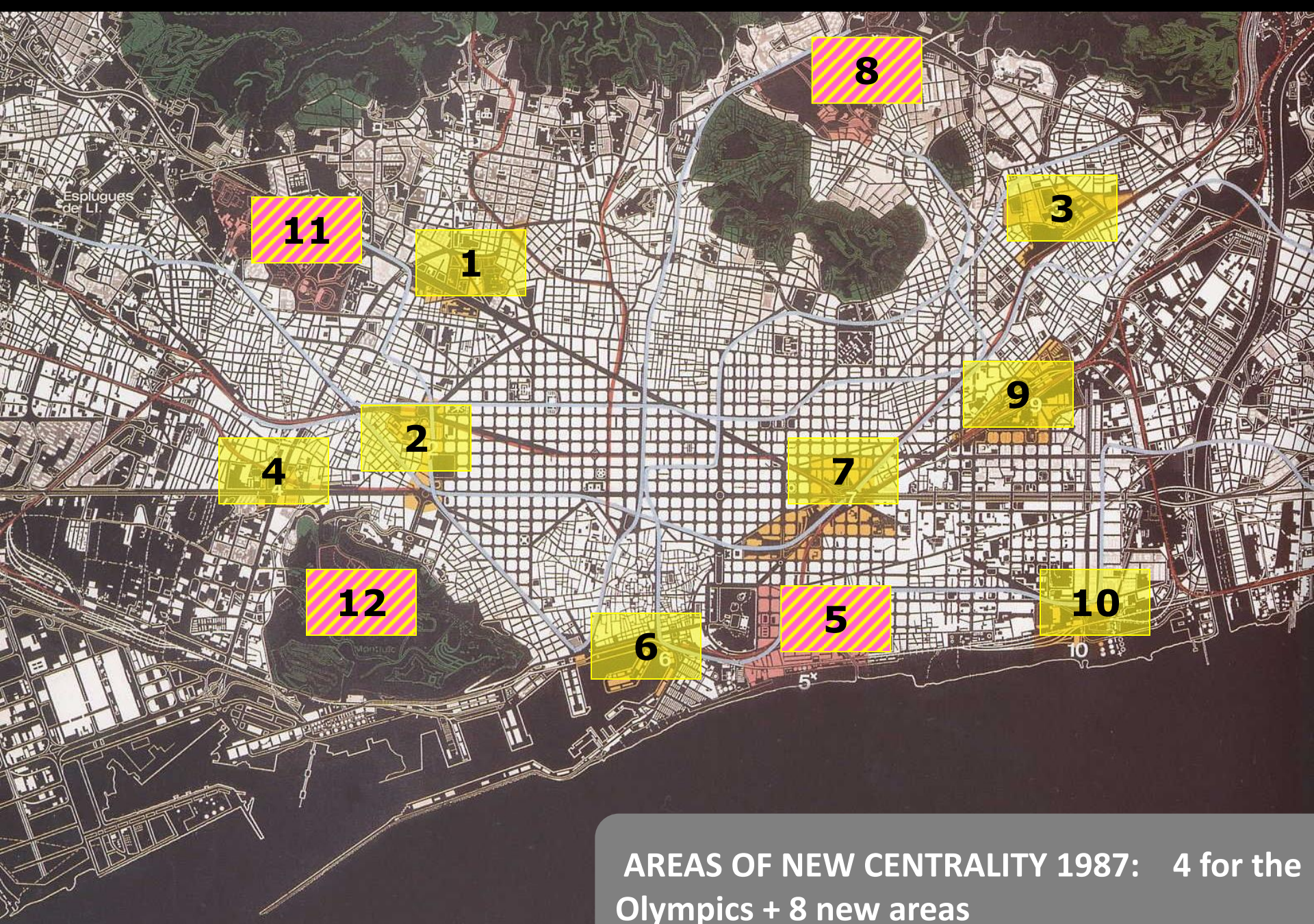
Remodelling of Passeig de St Joan boulevard





Areas of New Centrality, 1987





**AREAS OF NEW CENTRALITY 1987: 4 for the Olympics + 8 new areas**



## The old Sea Front of Barcelona











Thank you very much  
Welcome to Barcelona





# Lecture: Catalan Culture and Architecture

© Josep Maria Montaner

Presented April, 27, 2014

at the Mies van der Rohe Pavilion, Barcelona, Spain

for the AIA CAE spring conference

## Presentation

Catalan Culture has its own history, based in Catalan language. But, beyond literature, one of the main characteristics of Catalan culture is its capacity to express through art and architecture, the ability with forms and images.

This lecture is about Catalan culture expressed in contemporary architecture, urban design and landscape architecture. And that means to watch at a present time based on a lot of history.

### 1. Catalan Architecture

Today Catalan architecture is internationally known by the phenomenon of *Modernisme*, Catalan Art Nouveau, contemporary of the first Universal Exhibition **1888** in Barcelona. All the modernist high lights are the result of an artisanal, industrial and workers society; one society and context that now are almost disappeared.

The works of **Antoni Gaudí** have special singularities: his conciliation between Rationalism and Organicism, between a constructive and analytical mentality, in one hand, and a sensitive and imaginative perception, in the other; and his special attention to the environmental conditions: natural ventilation and lighting. In every part of his buildings we can find references to the naturel forms: spiral, spider's web...

Beyond Sagrada Familia unfinished cathedral and Park Güell, Gaudí projected La Pedrera, a heavy volume in one corner of Paseo de Gracia, with big courtyards, open plan and a façade by stone that seems waves or mud. Gaudí also projected a big and futuristic Hotel Atraction for New York.

Other modernists were Lluís Domenech i Montaner, the author of Palau de la Música, and Josep Puig i Cadafalch, who also was historicist and politic, being the second president of Mancomunitat of Catalonia. The Block of the oppositions, la Manzana de la Discordia, shows one work of evere one of this main masters of Modernisme: Casa Lleo Morera, Casa Amatller and Casa Batlló.



## 2. Catalan urban planning and design

The Cerdà Plan, Eixample, by the engineer **Ildefons Cerdà** was approved in 1859. Its main objective was ordering the expansion of the city in an orthogonal homogeneous and equalitarian layout. With the Cerdà Plan, the medieval diversity was included in a single coherent and modern plan.

Cerdà was one of the creators of urban planning with his treatise *Teoría general de la Urbanización* (1867), the most advanced text about urbanism in Europe at that time.

## 3. Metropolis and Landscape

The Mancomunitat was a kind of autonomous government, from 1914 to 1925, that had a political, social, cultural and infrastructural project for Catalonia. It was the time for the construction of the network of undergrounds in Barcelona and other infrastructures in Catalanian territory.

It is no casual that one of the main characteristic of Catalan architecture is the sensibility for landscape. One of the creators of this tradition was the architect Nicolau Maria Rubió i Tudurí, who proposed the Mediterranean garden, hired during the period of the Mancomunitat of Catalonia, when gardens and parks were projected in Montjuic mountain, before the opening of the International Exhibition of **1929**.

It was also the time for an educational renovation: new schools with a wide relation with open air. In this period of Mancomunitat were created a series of new buildings for a new kind of education: free and open, with natural and artificial light, big windows. One of the most representatives was the School of the Sea, a pavilion made by wood, now demolished.

In this context was built the German Pavilion for the Barcelona World Exhibition (1929) projected by Mies van der Rohe, that was rebuilt as a facsimile in 1986 by the architects Ignasi de Solà-Morales, Christian Cirici and Fernando Ramos. The Barcelona Pavilion was a kind of synthesis of classicism, expressionism, supremacism, neoplasticism and Neo-Platonism.

The meeting between international architects and Generalitat of Catalonia Government in 1932 stands out the moment when local architecture was in synchrony with international avant-gardes.

During the post war, Gaudí was almost forgotten, until Bruno Zevi recuperation in his books on modern architecture and Lina Bo Bardi admiration for the work and personality of Gaudí. And Gaudí was followed and interpreted by different architects around the world, as Eladio Dieste in Uruguay or Frei Otto in Germany. Salvador Dalí was one of the artists that never forgot Gaudí.



#### 4. Modern Catalan Architecture

**Josep Lluís Sert**, disciple of Le Corbusier, was president from 1947 to 1959 of CIAM (International Congresses of Modern Architecture) and Dean of the Harvard Graduate School of Design, from 1953 to 1969. In team with Paul Lester Weiner, Sert designed different urban projects for Latin America, as Project for Chimbote, in Perú, and Plan Piloto, in Bogotá; and conceptualize the two main new typologies for the modern city: the “campus” (or the core or heart of the city, the civic and cultural center, the pedestrian zoned civic center), and the “neighbourhood units”, theorized by Clarence Arthur Perry and experimented by Clarence Stein and Henry Wright in United States.

During the fifties and the sixties of the last century, emerged a movement which tried to overcome the recession into which architecture had fallen during the Franco's dictatorship, by recovering the tradition of Catalan rationalism. The work of these architects –who called themselves **Grup R**– culminated in the named School of Barcelona and the most significant one was Coderch.

**José Antonio Coderch**, member of Team X and Grup R, built two of the most representative works of the modernity recuperation in Catalonia: the Ugalde house (1951) near to Barcelona, in the beginning of Costa Brava, and the housing for fishers in La Barceloneta neighbourhood (1952). Coderch developed his own way of retrieving modernity, rediscovering the popular Mediterranean architecture, via Frank Lloyd Wright's Organicism. At the same time, his work is one example of sharing both Organicism and Minimalism in the rational and repetitive short series of his prismatic, essentialist works, such as the Trade buildings (1965) and the French Institute, both in Barcelona (1972). In Coderch, it is a picturesque minimalism that maintains a kind of relationship with the timeless of vernacular shapes.

#### 5. Contemporary Catalan Architecture

**Enric Miralles** with Carme Pinós and Benedetta Tagliabue

After establishing his reputation with a number of projects and works with his first wife and partner, Carme Pinós, as the Igualada Cemetery, the couple split in 1991. He later married the architect Benedetta Tagliabue, and the two practiced together as EMBT Architects in works as Colours Park in Mollet del Vallès, Santa Caterina Market in Barcelona and the Scottish Parliament Building in Edinburg.



## **Carlos Ferrater: Housing and landscape**

During the course of his career Carlos Ferrater has managed to develop a series of specific forms, from the premises of abstraction, rationalism and functionalism to the fractal forms and geometries of complexity. Between his wide works we can highlight his proposals for housing and for landscape.

In housing, beyond his very known individual houses, he projected some of the most important interventions in Barcelona city, as the three blocks in Olympic Village (1988-1992), that reflect an ability to create city fabric by means of repetition of the average quality of the architecture, in a way similar to John Nash creating his crescents and terraces in Bath, or Charles Percier and Pierre Fontaine defining the facades and arcades for Rue Rivoli in Paris.

And in landscape he has used the fractal geometries in Barcelona Botanic Garden (1989-1999), with Josep Lluís Canosa and Bet Figueras. Proceeding from a device that is artificial, he manages to synthesize the ecological balance of the plantings and the topography with the radical artificiality of the built infrastructure.

## **RCR**

The work of these Olot-based architects, formed by Ramon Vilalta, Carme Pigem and Rafael Aranda, experiments a kind of minimalism of the perception, creating very light objects and inside spaces full of natural light. Also his interventions in the landscape –pavilions, civic centers, sports fields and houses– are interpretations of the surroundings: light, atmosphere, materials, textures...

Their architecture has to do both with contemplative Japanese aesthetics –that origins in Zen Buddhism- and with mechanisms of interpretations of the site following the concept of “Site Specificity”. The wisest and most innovative example of landscape interpretation are the project of Olot Athletics Track, delicately inscribed in the landscape and the topography, preserving part of the existing oak forest inside the athletics area to recreate the primitive, cathartic atmosphere of the Olympia plateau in Greece, while presenting the sports premises as a clearing in the forest; and Pedra Tosca Park in Les Presses, very near to Olot, recuperating the structure of the old volcanic ecotopos and the original and traditional vegetation.

Another, synthetic work is Casa Mirador, the house that offers views, in the outskirts of Olot. Weightless, radically horizontal, the two volumes of the dwelling make a perfectly clean rise out of the terrain, conciliating the pure solids of white stone with the transparencies and translucencies of



the large openings of the interior spaces. Reference to Mies' Resor House is inevitable here, with the distance in time and space that now make it real, integrated into surroundings, and inhabitable as a experience of a sequence of spaces of a perception of the real views of the landscape.

In their work there are not literal references to other modern architectures and predominates the strict attitude of fleeing from the mundane noise, fashion, haste and stress.

## **6. Contemporary landscape design**

There are many contemporary landscapers in Catalonia, especially women as Bet Figueras, Imma Jansana, Beth Galí, Carme Fiol, Teresa Galí-Izard and others.

We can stand out two very recent projects in Barcelona: the redesign of Sant Joan Boulevard and the project for La Sagrera, by Alday-Jover/RCR/West 8, both in Barcelona.

## **7. Metropolitan area/Barcelona model/Olympic Games**

From a social perspective, the main objective of the Barcelona model was to achieve a balance, that is to say an even distribution of facilities and installations to ensure a better quality of life for the city as a whole. The final objective was to reinforce the feeling that every individual was sharing the urban life; the feeling that everyone was taking part in the new city.

The new urban complexes, structured as the 12 areas, called "Areas of new centrality" or "New downtown areas" distributed throughout the city, four of them were the Olympic areas, proposed by Joan Busquets. These hubs consist of main road intersections, old and abandoned infrastructures, like railway stations, and finally, large "no-man's-land" spaces between neighbourhoods. In the sense of Barcelona model, these areas have the aim to redistribute levels of services and urbanism to the periphery of the city.

To conclude, there is very important not forget the main quality of Barcelona as an Olympic City it was that the entire city became the scenario of the Games, for the first time in the history. In this sense, we can say that Beijing or London, with its closed Olympic Park for the Olympic Games, have not learnt from Barcelona. In 1992 the entire city was the Olympic Park.



At least, we can consider that there are three main characteristics in the “Barcelona model”:

Firstly, “The urban project versus the urban plan”. The urban project refers to design on an intermediate scale, to ensure the quality of architecture and public space and to improve the conventional urban planning of large scale on technocracy, defining zoning and uses, standards and measures.

Secondly, in this new and social city, the emphasis was put on public space as the urban linking device. The opening of the city to the sea front, with new kilometers of public beach, was of paramount importance, because, despite being a Mediterranean and coastal city, Barcelona had gradually lost contact with the sea; owing the process of industrialization that has been under way since the second half of the nineteenth century. This tendency was changed from the eighties of twenty century. Regarding to the beaches, Barcelona has now 6 kilometers, more or less. Pasqual Maragall, the former mayor, has declared: “Beaches are municipal social democracy”

And the last main characteristic is the agreement and balance between public administration and the private sector. Barcelona aimed to form a new alliance between the political power of socialist administration, in the social democratic tradition, and private investments. If the two previous points came from the urban project, created by the architects, this third one was elaborated by Pasqual Maragall himself, the former mayor of Barcelona, from 1982 to 1997. From his experience in Barcelona and his training in the United States (in the New School of Social Research in New York and in the John Hopkins University in Baltimore), he began to look for ways in which both business and public funding could be used to regenerate the city into capitalism.