<table>
<thead>
<tr>
<th>WHAT</th>
<th>Architect</th>
<th>WHERE</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Triumphal Arch</strong></td>
<td>Josep Vilaseca i Casanovas</td>
<td>Carrer de Trafalgar</td>
<td>The Triumphal Arch was designed by the architect Josep Vilaseca i Casanovas, and was built in 1888 as the main entry to the Barcelona International Exposition. The brick design has a series of embossed images that depict allegorical scenes to tell the story of the exhibition. The front frieze was designed by Josep Reynés and represents the city of Barcelona welcoming visitors to the Exhibition fair. The arch is built in reddish brickwork in the Neo-Mudejar style and crosses over the wide central promenade of the Passeig de Lluís Companys, leading to the Ciutadella Park that now occupies the site of the world fair.</td>
</tr>
<tr>
<td><strong>Parc de la Ciutadella</strong></td>
<td></td>
<td>Passeig de Picasso, 21</td>
<td>For decades following its creation in the mid-19th century, this park was the city's only green space. The 70 acres grounds include the city zoo, the Parliament of Catalonia, a small lake, museums, and a large fountain designed by Josep Fontsere (with possible design assistance by the young Antoni Gaudí). On the grounds of the Parc de la Ciutadella, there are several attractions: the zoo, the Catalan Parliament. The Museu d’Art Modern is situated in the building of the parliament. The Zoological Museum and the Museu de Geologia are placed in the area of the park. Free admission. Mar.-Sept. (10am-8pm), Oct.-Feb. (10am-6pm)</td>
</tr>
<tr>
<td><strong>Cascada Monumental</strong></td>
<td>Antoni Gaudí</td>
<td>Parc de la Ciutadella, Passeig de Picasso, 21</td>
<td>This epic fountain for which Gaudí designed the hydraulics is in Parc de la Ciutadella, one of the city's most relaxing and picturesque spots. Tucked inside the Passeig de Pujades entrance of Parc de la Ciutadella, Barcelona’s haven-like city park, there’s one thing you’ve probably never heard Gaudí’s name connected to: a waterfall. Forget mosaics and an impressively elaborate church, back in the late 1870s, Gaudí was a student renowned for calculus (an altogether less sexy skill). Still, it earned him his break. While working in the studio of craftsman Josep Fontsere, Gaudí corrected a task that had been given to another student—designing the water tank and hydraulics for a grand new city fountain called Cascada Monumental. Ron-Sun (10am-6pm)</td>
</tr>
<tr>
<td><strong>Umbracle del Parc de la Ciutadella</strong></td>
<td>Josep Fontsere</td>
<td>Passeig de Picasso, 13</td>
<td>The Umbracle (shade house) was part of the buildings designed for the Universal Exhibition and was built in 1883, being used through the exhibition as a pavilion. After the event the building recovered its original function, and it is one of the few structures that still preserves its original appearance from the original exhibition. Many other buildings from important architects of the time disappeared after the exhibition was closed. This shade house is formed of bare brick façades and wooden louvres to sift the light through the inside. The structure in the interior is sustained by slender iron columns, leaving a closed space that produces a suitable thermal and humidity conditions for the implantations of vegetal species from tropical origins. Mon-Fri (8am-2pm)</td>
</tr>
<tr>
<td><strong>Parroquia Castrense de la Ciutadella</strong></td>
<td>Jorge Próspero de Verboom</td>
<td>Plaça de Joan Fiveller</td>
<td>The military church of Barcelona is located in the Ciutadella Park. It was built as a church of the old fortress of the Ciutadella between 1719 and 1729, with a project by the military engineer Jorge Próspero Van Verboom. The temple is dedicated to the Immaculate Conception, patroness of the Infantry. Van Verboom was inspired by the church of Saint John of the Visitation of Paris, work of François Mansart.</td>
</tr>
<tr>
<td><strong>Parlament de Catalunya</strong></td>
<td>Jorge Próspero de Verboom</td>
<td>Parc de la Ciutadella, s/n</td>
<td>The Palau del Parlament de Catalunya is the meeting place of the Parliament of Catalonia, located in Barcelona. It was built between 1717 and 1727 as the arsenal of the Ciutadella, to designs of Jorge Próspero de Verboom. The palace was built as the arsenal of the Ciutadella, a star fort which was built by Philip V of Spain after the War of the Spanish Succession, during which Catalonia had supported his opponent Archduke Charles. After the Ciutadella was demolished in the mid-19th century, the building was used for various purposes, including a barracks, a royal palace and an art museum. The building is open for independent visiting on 11 September from 10am to 7pm. Guided tours 10am-7pm Sat, Sun &amp; holidays.</td>
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<tr>
<td><strong>Cages for Macaws</strong></td>
<td>Enric Batlle &amp; Joan Roig Architects</td>
<td>Parc de la Ciutadella</td>
<td>The palm grove in the Parc de la Ciutadella is a small 1,500 sqm garden made up of a wide collection of palm trees of different heights and a thick tropical bush vegetation. It has always been used as an habitat for the macaws. The new cages, designed in 2009, is made up with several leaning metal tubes that bend and close on the top like a metal wheat sheaf. Mon-Sun (10am-6pm)</td>
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<tr>
<td><strong>Dipòsit de les Aigües</strong></td>
<td>Josep Fontsere</td>
<td>Carrer de Ramon Trias Fargas, 25, 27</td>
<td>The construction of the Depósito de les Aguas dates from 1674 by the master builder Josep Fontsere, but it was not until 1880 when it was inaugurated as a water tank, with the function of regulating the water flow of the waterfall of the Ciutadella Park and watering their gardens. After more than one hundred years of different uses—municipal waste, fire department store, locker room and mobile park of the Guardia Urbana, archive of justice —became property of the UPF in 1992. The works of rehabilitation of the Depósito de les Aguas they started in 1993, in charge of the architect’s Lluis Clotet and Ignacio Paricio. The deposit was joined by an underground passage with...</td>
</tr>
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The building was built in 1992, due to the Olympics as well as the neighboring Hotel Arts. They became one of the emblems of urban redevelopment in the city motivated by the celebration of the Olympics. The assembly formed by the two towers complete with monumental sculpture the Peix d’or (gold fish) by Frank Gehry. The facades of the tower break the linearity characteristic of a building, giving these alternating tilt change of glasses and opaque parts, thus securing the mirror effect in the tilted toward the ground, which gives a continuous movement and a wide angle of shade inside the offices of all plants except the last, where it is as simply a balcony surrounding the building.

In 1992, the pristine Olympic Barcelona was transforming its seasfront. A new Olympic Marina was taking shape, presided over by two towers. On one side stood the Mapfre Tower on the other was the Hotel Arts. Frank Gehry placed his fish sculpture at the foot of the hotel. The animal is 56 meters long and 35 meters high and seems to be longing to jump into the blue waters of the Mediterranean. Peix (fish), Frank Gehry. The sunlight is reflected in the scales of this sculpture that presides over The waterfront of the Olympic Marina and Barcelona’s beaches.

The period 1991 – 1992 gave the city of Barcelona from many of its current landmark buildings and icons of the city. Such is the case of the Hotel Arts, which along with the Mapfre Tower, whose heights are identical, 154 meters and 44 floors, feature entrance to the Port Olympic. It is a tower of green-colored glass, surrounded by a perimeter structure completely white iron exterior at the front and visible, without any couple. The design was developed by architect Bruce Graham and engineer Ricardo Bofill of Skidmore Owings Merrill, one of the first entirely computer-designed buildings and is housed in a unique four-star hotel chain Ritz-Carlton, which opened in 1994. The exoskeleton is structural steel and exposed Arts, composing a three-dimensional mesh that gives the building its skin and strength, and a high level of functional polyvalence. The hotel has 480 rooms, 67 suites, a roof terrace with spectacular views of the Mediterranean Sea and accessible to all, and its programmes offer users the chance to enjoy 12,000 m² of hotel facilities, with a computing infrastructure and advanced information technology facilities, has common and relational spaces, a modern auditorium, one of the most advanced animal facilities from a technological viewpoint.

In 1992, the new headquarters of gas Natural Gasur is a tower of 22 stories, 86 meters high. The project called to design a unique tower capable of enriching the city skyline and also respecting the small dimensions of the buildings that make up the district of Barcelona, an area where fishermen families’ houses coexist with five-story apartment blocks.

The new market, which was rebuilt between 2005 and 2007, is based on Antoni Rovira i Trias’ original 1894 structure and was designed by Josep Mies with the intention of returning it to its pivotal role in the life of the community. The combination of the old iron structure with the-modern wing-like extensions is very eye-catching and it’s worth mentioning that these wings bear solar panels that produce around 30% of the market’s energy. Mon - Sat (10am-2pm).

The building was built in 1992, due to the Olympics as well as the neighboring Hotel Arts. The sculpture L’estel ferit (the wounded shooting star) consists of four twisted cubes, stacked seemingly at random. Most people refer to this popular landmark as “the cubes”, and it is a clear reflection of Barcelona’s penchant for ground-breaking art during the Olympic period. However, its symbolism is inextricably linked to the past of the Barcelona district.

The new headquarters for the global fashion company Desigual were built in 2012. The scheme is inspired in the morphology of Barcelona’s lively urban quarter, with narrow streets that lead into cool interior plazas. The four-story office building provides an inspiring working environment for a dynamic team of 800. The office space overlooks a full-height entrance hall. A roof terrace with spectacular views of the sea offers additional outdoor space, perfect for the celebration of social events and fashion shows.

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main entrance. An elegant stone staircase leads up to 3 large doorways flanked by 4 Ionic style columns topped by an architrave supporting 4 statues above which there is a large coat of arms.

The basilica of Santa Maria del Mar, also known as the "cathedral of La Riberia", is one of the most perfect examples of Gothic style architecture due to its harmonious proportions and the serenity of the ensemble. It was built between 1329 and 1383 at the height of Catalonia’s maritime and mercantile preeminence. It is an outstanding example of Catalan Gothic, with a purity and unity of style that is very unusual in large medieval buildings. From the outside, Santa Maria gives an impression of massive severity that belies the interior. It is hemmed in by the narrow streets of the Ribera, making it difficult to obtain an overall impression, except from the Fossar de les Moreres and the Plaça de Santa Maria, both of them former burial grounds.

At this magical rooftop terrace you’ll find the best rooftop pool in Europe, along with lounge chairs, sofas, tables, etc. And you get a view of virtually the whole of Barcelona. For non-guests of the hotel, the rooftop opens at 9PM and make sure to make your reservation before arriving in winter, the terrace is also usually open for the public during weekend days, when you can enjoy 'Vermut Con Vistas'.

The project for the headquarters of the Colegio Arquitectos de Catalunya (Catalan architects’ professional body) was selected in the design competition held in 1958. The building stands in a unique setting in the historic heart of the city, opposite one of the entrances to the Roman city and only a few metres from the Cathedral. The building uses a modern architectural language facing the historic environment. The building presents two clearly differentiated parts: a low line, and an eight story tower. The public programme and the offices are placed into the tower. The construction uses a metal frame and prefabricated panels. The graffiti in the upper part of the base was designed by Picasso. In the basement a great architecture bookshop is located.

The building presents two clearly differentiated parts: a low line, and an eight story tower.
Plaça d’Isidre Nonell

Approaching the kiss of freedom mural in Plaça d’Isidre Nonell you’d be forgiven for assuming that it’s a large graffiti. As you get closer you’ll realise that it is in fact a mosaic made up of thousands of ceramic tiles. Each individual file is printed with a photo of a person, a place, a moment, an event or something which in some way represents an expression of freedom. The photo mosaic was designed by Joan Fontcuberta using images snapped by local residents. Local newspaper El Periodico asked people to send in photos representing “a moment of freedom”. The resulting mural, which measures 8m x 3.8m, was installed in 2010.

Palau de la Música, 4-6

Designed in the Catalan modernista style by the architect Lluís Domènech i Montaner, it was built between 1905 and 1908 for Orfeó Català, a choral society founded in 1891 that was a leading voice in the Catalan cultural movement that came to be known as the Renaixença (Catalan Rebirth). The project was financed primarily by the society, but important financial contributions also came from Barcelona’s wealthy industrialists and bourgeois. Between 1982 and 1989, the building underwent extensive restoration, remodeling and an extension under the direction of architects Oscar Tusquets and Carles Díaz. General admission 15€. You can request a reservation from the website for your preferred tour.

Plaça de la Vila de Madrid

Built in 2005 as the Transformation of the square to an urban pedestrian space, celebrating its archaeological site. The project proposed a central stretch of grass on the same level as C.Lluís and the eastern side of the square. The grassy surface slopes down to the level of the Roman necropolis. Before the Palau de la Música building, a strip of pavement with a participatory platform from which to view the tombs. A walkway projects over the archaeological remains, joining up with the prolongation of C.Duc de la Victoria, which connects with the Rambla via a shopping arcade. The walkway houses a flexible system of retracting sliding doors, constructed to control access to the archaeological site. The edge of the square is developed using the construction materials and street furniture habitually found in Barcelona’s old town.

La Boqueria Market

The first mention of the Boqueria market of Barcelona dates from 1217, when tables were installed near the old door of the city gate. From December 1470, a market selling pigs occurred at this site. At this time, the Market had the name Mercat Bornet or was until 1974, simply known as Mercat de la Palla (Straw Market). Later, the authorities decided to construct a separate market on La Rambla, housing mainly fishmongers and butchers. It was then that the Boqueria market was legally recognized and a convention held in 1835 decides construction of an official place. Construction began March 1837 under the direction of architect Mas Vilà. The market officially opened the same year, but the plans for the building were modified many times. The official inauguration of the structure was finally on January 5, 1855. In 1911, the new fish market was opened and, in 1914, the metal roof that still exists today was constructed. Mon-Sat (8am-8.30pm)

Real Academia de Medicina de Cataluña

The Royal Medicine Academy is located inside the compound of the old Santa Creu hospital, built in the 15th century. The building was designed by the architect Ventura Rodríguez (1717-1785) at the request of the surgeon Pere Virgili. It was intended for the training of surgeons. The history of the Real Academy is linked to names like Pere Virgili, Antoni de Gimbernat or Santiago Ramón y Cajal. Inside the decoration is Rococo, with a lot of ornamentations. The most notable room is the circular dissecting room, an anatomical amphitheatre with a marble table in the middle, surrounded by a semicircular stone wall with Rococo armchairs and a lamp that lights up the area, next to large windows. Guided tours available.

Biblioteca de Catalunya

The Masana school, completed in 2011 forms part of the transformation process of the Gardunya Square, situated in the heart of Barcelona’s historical district. This project responds to the need of creating a luminous interior made up of open spaces in its 11,000 square meters of usable surface area, while at the same time achieving an exterior that remains harmonious with the urban landscape around it. The buildings formerly occupied by the Old Hospital de la Santa Creu were declared a part of Spain’s historical patrimony, and the municipality of Barcelona approved the cession of large portion of the site to the Biblioteca de Catalunya. Mon-Fri (9am-8pm), Sat 15am-2pm

Escola Massana

Designed by the architect Mas Vilà, a choral society founded in 1891 that was a leading voice in the Catalan cultural movement that came to be known as the Renaixença (Catalan Rebirth). The project was financed primarily by the society, but important financial contributions also came from Barcelona’s wealthy industrialists and bourgeois. Between 1982 and 1989, the building underwent extensive restoration, remodeling and an extension under the direction of architects Oscar Tusquets and Carles Díaz. General admission 15€. You can request a reservation from the website for your preferred tour.

Espai de la Santa Creu

Part of a former monastery active from 1145 AD to the late 15th century, this Romanesque-origin church hidden away in the Gothic district of the city. The church was originally commissioned by the Order of Knights of the Holy Sepulcher after the Barcelona’s eviction in 1217, when ta

Mas Vila

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of the building that faces the square is decomposed into two rotating volumes that generate different terraces.

### Filmoteca de Catalunya

**Mateo Arquitectura**

Plaza de Salvador Seguí, 1, 9

The new film theater building presents a facade on Plaza de Salvador Seguí, at an angle to Carrer de Sant Pau. Together with the existing constructions, it forms Carrer d'Esparter. It is very close to the mythical Carrer de Robador, in an area which, despite the major changes still going on and the change in population is still a popular, built-up, oppressively Mediterranean/port neighborhood. The space is organized around two movements: a) The descent into the darkness of the cinema, with the reflection of the spectators (silhouettes reflected, actors seen in a series of mirrors). b) The ascent towards the light, towards the places of work. Check events [http://www.filmoteca.cat/web/](http://www.filmoteca.cat/web/)

### Güell Palace

**Antoni Gaudi**

Carrer Nou de la Rambla, 3-5

The Palau Güell is a mansion for the industrial tycoon Eusebi Güell and built between 1886 and 1888. It is situated on the Carrer Nou de la Rambla, in the El Raval. The house is centered around the main room for entertaining high society guests. Guests entered the palace by horse-drawn carriages through the front iron gates, which featured a parabolic arch and intricate ironwork resembling seaweed and in some parts a horseworm. Animals could be taken down a ramp and kept in the livery stable in the basement where the servants resided, while the guests went up steps in the receiving room. The ornate walls and ceilings of the receiving room disguised a ramp and kept in the livery stable in the basement where the servants resided, while the guests went up steps in the receiving room.

### Reial Square

**Francesc Daniel Molina i Casamajó**

Plaça Reial

Just off the Rambla, you can find the Plaza Real, one of the places with most tradition and interest around the city. It was erected in mid of the 19th Century, it has a fine arcade, palm trees and lamps designed by Gaudi. It is an interesting square ideal to relax and enjoy a coffee in one of the many cafes. On Sunday mornings there goes a stamp and coin market. Plaça Reial (In Spanish Plaza Real, meaning "Royal Plaza") is also known for its many outdoor venues and is a popular meeting place during the summer and the annual La Mercè festival in September, when open-air concerts take place.

### Institut Nacional de la Seguretat Social

**BCQ Arquitectura**

Carrer de l’Arc del Teatre, 63

The new office building of the minors of the Seguros Social (Social Security offices) of Barcelona, designed by BCQ arquitectura, was completed in 2011 and is located in the historic center. In its general appearance, it looks like a glass box, protected by a translucent metal filter that filters the light and the view. Organized in nine overlapping volumes, the rotations was suggested by the geometry of the buildable parcel. The general appearance of the building is a glass box protected by a translucent metal filter, which screens the light and the views. The new building has to be a force for the renewal in an area which has been architecturally and socially degraded.

### Sant Pau del Camp

**Molins i Casamajó**

Carrer de Sant Pau, 101

This small Romanesque church along the Carrer de Sant Pau is one of Barcelona city’s oldest surviving churches which was part of an old Benedictine monastery. Built in the Lombard Romanesque style, this jewel of the Raval has endured attacks and reconstructions which have done nothing to diminish its charms. Indeed, the monastery’s church and cloister are in an extremely good state of repair. The simple structure, with its cross-shaped ground plan and three apses, has simple decorations along the top of the row of blind arches around the outside, which are underpinned by head-shaped reliefs. The main doorway of Sant Pau’s church, with its round arch, beckons us to enter this peaceful building. General admission €6 Mon-Fri 10am-1.30pm / 4pm-7.30pm, Sat 10am-1.30pm / 4pm-7.30pm.

### Casa de Josep Mª Folch i Torres

**Jordi Farrando**

Plaça de Josep Mª Folch i Torres

Plaça de Josep Mª Folch i Torres

Llofri Vella and Elxample are two districts of Barcelona that are significantly different. The objective was to transform the square into an element of contact between both urban areas and an opportunity to articulate the various confluences, in order to stop it being a cul-de-sac, and become the gateway to Raval. A great diagonal stepway, which retrieves the interior of the block, has been created. This is the main axis that articulates this new connection. Vegetation plays a fundamental role e through the combination of trees and plants that bloom at different times of the year. It is a space that fosters care of the balance between the various users, where everyone can walk or sit quietly to chat or read, where multifunctional events can be organized; where the smallest ones may enjoy inclusive playgrounds, the youngsters a basketball court and the residents’ petanque courts; a space of coexistence where, in short, the various groups of residents can find their place and interrelate.

### Sant Antoni - Joan Oliver Library

**RCR Arquitectes**

Carrer del Comte Borrell, 44

The library, as a door and chill-out space for reading, retirement home, as a facade of public space, and the interior of the block as playground for children with spatial and relationship richness for a socially dynamic urban project. A varied program to revitalize an urban area, which retrieves the interior of the block. The library, as a door, filters light through the boxes in the reading rooms intersecting between the two sides, and allows the sun through the open passage from the street into the garden. Mon 14-6.30pm, Tue-Thu 10am-2pm / 4pm-8.30pm, Fri 10am-2pm / 4pm-8.30pm, Sat 10am-2pm.

### Fàbrica Moritz

**Jean Nouvel**

Ronda de Sant Antoni, 41

French architect Jean Nouvel has renovated a nineteenth century brewery in Barcelona to make way for restaurants, bars, an art gallery and a museum. The renovated Fàbrica Moritz is the home of Catalan sculptor Moritz, which was first started up in 1856 and relaunched by the Moritz family in 2004 after a 26 year hiatus. The new building now takes place in Zaragoza but the renovation at Ronda de Sant Antoni contains a small underground brewery with a 25-meter pool. Metal brewing tanks are on show inside glass display cases, beside a wall of plants that climb up one side of the building.

### Barcelona Museum of Contemporary Art

**Richard Meier**

Plaça dels Àngels, 1

In 1959, art critic Alexandre Cirici Pellicer formed a group of contemporary artists showing work in a series of 23 exhibitions with the hopes of beginning a collection for a new contemporary art museum in Barcelona. It was not until 1986 that the Barcelona City Council recommended the American architect Richard Meier & Partners (1987-1995) to design the museum. Inaugurated in 1995, the building of the museum, faces the very popular newly built public square, Plaça dels Àngels, frequented by creative people, street artists, and skaters. For the MACBA, Meier designed a building shaped like a box, clad in white enamel-painted steel panels, flanked by a circular pavilion on its west end, which accommodates the visitors’ entrance and service spaces, and a semi-detached wing on the east end, housing
### Zone 2: Example

<table>
<thead>
<tr>
<th>Building</th>
<th>Designer</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Casa Calvet</td>
<td>Antoni Gaudí</td>
<td>Carrer de Casp, 48</td>
</tr>
<tr>
<td>El Nacional</td>
<td>Lázaro Rosa Violán</td>
<td>Passeig de Gràcia, 24</td>
</tr>
<tr>
<td>Mandarin Oriental</td>
<td>Carlos Ferrater</td>
<td>Passeig de Gràcia, 38</td>
</tr>
<tr>
<td>Casa Batlló</td>
<td>Antoni Gaudí</td>
<td>Passeig de Gràcia, 43</td>
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**The Casa Calvet de Barcelona (1899)** is one of Antoni Gaudí’s earliest buildings. Some people consider it his most conservative work, but it also contains modernist elements, such as the façade which terminates in a curve and the attic balconies, which look like something from a fairy tale.

**El Nacional** was built in 2010 as a hotel. Located on the former old headquarters of the Banco Hispano Americano, the project focuses on a powerful interior façade, whose intervention has consisted in providing the building's original structure with a new exterior coating while conserving its volume. The inner facade of the atrium is a system of mutually sliding steel frames. In order to allow light to enter the thickness of the existing structure, a geometric “game” has been designed that permits the atrium to be illuminated via the actual elements of the windows.

**Casa Batlló** was built in 1884 by Emilio Sala Cortés (one of Gaudí’s architecture professors), but when there was still no electric light in Barcelona. In 1903 it was purchased by Mr. Josep Batlló y Casanovas, a textile industrialist who owned several factories in Barcelona and a prominent businessman. Like everything Gaudí designed, it is only identifiable as Modernisme or Art Nouveau in the broadest sense. A renowned building located in the centre of Barcelona and is one of Antoni Gaudí’s masterpieces. A remodel of a previously built house, the building was redesigned in 1984 by Gaudí and has been refurbished several times after that. From the 1950s Casa Batlló was no longer owned by the Batlló family. After being taken over by different companies and individuals, since 1995, the building has been in the hands of its current owners, the Bernat family, who have fully restored the house. In 1995, the family opened the house to the public and presented this architectural gem to the world, offering the use of the building for events. General admission 29€, Mon-Sun (9am-10pm).

**Suite Avenue**, inaugurated in spring of 2009, is a new option for accommodations in Barcelona, directly opposite Gaudí’s La Pedrera. Suites Avenue occupies a recently built avant-garde building with a spectacular stainless steel façade designed by Japanese architect Teyo Ito. It is a building that draws the attention of Barcelona residents and tourists alike, and it has become an architectural icon.

**Casita Milà**, popularly known as “La Pedrera” (the stone quarry), an ironic allusion to the resemblance of its façade to an open quarry, was constructed between 1906 and 1912 by Antoni Gaudí (1852-1926). For its uniqueness, artistic and historical value have received major recognition and in 1984 was inscribed on UNESCO World Heritage List, for its exceptional universal value. Nowadays it is the headquarters of Catalunya-La Pedrera Foundation and houses a cultural centre which is a reference point in Barcelona for the range of activities it organizes and the different spaces for exhibitions and other public uses it contains. General admission 25€, students 19€, Mon-Sun (9am-8.30pm).

**Hotel Omm Barcelona** is a unique building carved from a fairy tale. The design and execution of the hotel was carried out by the prestigious design studio Capella García Arquitectura and the hotel is located in the upper floors of the building. The project of Fragaloz opened their first hotel in 2003 after their huge success in the restaurant business. The challenge was a difficult one
but Rosa Esteva’s ideas were clear: an alternative to everything done so far, a hotel where the concept of luxury gives way to that of comfort without seeking attention or resorting to Classical motifs. The biggest challenge was the facade, on a prime site in the Example district of Barcelona, close to the Passeig de Gràcia.

### Casa de les Punxes

Josep Puig i Cadafalch  
Avinguda Diagonal, 420

This spectacular building is one of the most emblematic of Barcelona, as well as being key to understanding the movement of Catalan Modernism. Declared a historical monument of National Interest in 1976, Casa de les Punxes is one of the most emblematic buildings in Barcelona. It is now privately owned, with space for different offices. Mon-Fri (9am-6pm).

### Mercat del Ninot

Josep Masdeu i Puigdemasa  
C/ de Provença, 185, 08036 Barcelona

Josep Lluís Mateo has recently completed the remodelling of El Ninot market in Barcelona, a key market in the city’s food distribution network for its well-communicated central location. The architect’s intervention centres on four key points: maintaining the impressive existing structure, improving approaches, redesigning the facades and roofs, and exploiting the subsoil. A key decision was to maintain the market’s characteristic metal structure comprising three volumes, the central taller than the ones either side, to encourage ventilation and the entry of daylight. The approaches have been reorganised, opening the floor to the differing levels in order to eliminate the existing unevenness, and bringing together the approaches in a unified space in the main foyer. Mon-Fri (8am-6pm), Sat (8am-3pm).

### Zone 3: Sant Joan-Montjuïc

### Las Arenas

Rogers Stirk Harbour + Partners  
Gran Via de les Corts Catalanes, 373 – 38

The Las Arenas building formally re-opened to the public on 25 March 2011 as a major new mixed-use leisure, entertainment and office complex. The historic building, built at the end of the 19th century, fell largely into disuse during the 1970s due to the declining popularity of bullfighting in Catalonia. However, the strong civic and cultural role which the building played in the life of the city during the 20th century led to a decision by the city council not to demolish the facade. The design has created an open and accessible entrance to the new building at street level. In addition, an adjacent building – the ‘Efrom’ – provides retail and restaurants at ground and first-floor levels, with four levels of offices above. Mon-Sat (9am-9pm).

### Plaza España

Plaza España

Laixaforum Barcelona is an art gallery sponsored by Barcelona bank ‘la Caixa’, and opened in 2002 in a former factory. The building, originally commissioned as a textile factory by Casimir Casaramona i Puigcerdà and built by Josep Puig i Cadafalch. Called the “Casaramona factory”, it was completed in 1911. In 1946 the building was used by the Spanish National Police Force, and it was used as such until “la Caixa” bought it in 1963. The building was restored prior to its opening in 2002 and a new entrance was built, designed by Japanese architect Arata Isozaki. Free admission. Mon-Sun (10am-8pm).

### CaixaForum Barcelona

Josep Puig i Cadafalch  
Av. Francesc Ferrer i Guàrdia, 6–8

CaixaForum Barcelona was the German Pavilion for the 1992 International Exposition in Barcelona. This building was used for the official opening of the German Pavilion at the exhibition, was an important building in the history of modern architecture, known for its simple form and its spectacular use of extravagant materials, such as marble, red onyx and travertine. The same features of minimalism and spectacle can be applied to the prestigious furniture specifically designed for the building, including the iconic Barcelona chair. It has inspired many important modernist buildings. General admission €8, students €4. Mon-Sun (10am-8pm).

### Barcelona Pavilion

Ludwig Mies van der Rohe  
Av. Francesc Ferrer i Guàrdia, 7

The Barcelona Pavilion was the German Pavilion for the 1929 International Exposition in Barcelona. This building was used for the official opening of the German Pavilion and the German section of the exhibition. It is an important building in the history of modern architecture, known for its simple form and its spectacular use of extravagant materials, such as marble, red onyx and travertine. The same features of minimalism and spectacle can be applied to the prestigious furniture specifically designed for the building, including the iconic Barcelona chair. It has inspired many important modernist buildings. General admission €8, students €4. Mon-Sun (10am-8pm).

### MNAC Museu Nacional d’Art de Catalunya

Eugenio Cendoya and Enric Càñada  
Parc de Montjuïc

The national museum of Catalan visual art is especially notable for its outstanding collection of romanesque church paintings, and for Catalan art and design from the late 19th and early 20th centuries, including modernisme and noucentisme. The museum is housed in the Palau Nacional, a huge, Italian-style building dating to 1929. The Palau Nacional, which has housed the Musée d’Art de Catalunya since 1929, was declared a national museum in 1930 under the Museums Law passed by the Catalan Government. General admission €12. Basic ticket €11 (it allows access to the building, the rooftop viewpoint and the make the self-guided tour of the building’s spaces). Tue-Sat (10am-6pm), Sun (10am-3pm).

### Joan Miró Foundation

Josep Lluís Sert  
Parc de Montjuïc, s/n

The Fundació Joan Miró, Centre d’Estudi de l’Art Contemporani is a museum of modern art, honouring Joan Miró. Miró formed the foundation with his friend Joan Prats in 1968 and the building was completed in 1975. Expansion in 1986 to the building added an auditorium and a library which holds some of the 10,000 items in the Foundation the Miró’s collection. The museum owns over 10,000 paintings, drawings, sculptures, stage designs and carpets from Joan Miró. The temporary exhibitions are scheduled for every four months. On the roof top terrace you can admire Miró’s colourful sculptures together with a wonderful view of Barcelona. The museum museum enforces child free’s largest collection of Joan Miró’s works today. General admission €14, concessions €7. Tue-Sat 10am-8pm.

### Mosen Costas i Llobera Garden

Ctra. de Miramar, 38

The park owes its name to the renowned Mallorcan poet Miquel de Montserrat i Llobera. Despite of the gardens taking up 6 hectares of the Montjuïc hillside, they are some of the least known and visited gardens in the city. The gardens display all kinds of plant and flower species from the desert, subdesert, tropical areas, and highlands. There is also huge collection of cacti labouf 800 different types originating in many different continents and countries. As well as the
<table>
<thead>
<tr>
<th>Location</th>
<th>Architect/Owner</th>
<th>Address</th>
<th>Year of Completion</th>
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<tr>
<td>Barcelona Fira Hotel</td>
<td>Josep Lluís Canosa</td>
<td>Ctra. de Montjuïc, 66</td>
<td>1992</td>
<td>A multipurpose venue built for the Olympic Games in 1992. It is the most used facility Olympic Barcelona.</td>
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<tr>
<td>Montjuïc Castle</td>
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<td>Ctra. de Montjuïc, 66</td>
<td>1992</td>
<td>A multipurpose venue built for the Olympic Games in 1992. It is the most used facility Olympic Barcelona.</td>
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<td>Botanical Gardens</td>
<td>Carlos Ferrater and Josep Lluís Canosa</td>
<td>Carrer Doctor i Font Quer, s/n</td>
<td>1992</td>
<td>A garden of palm trees designed by students, specialists, and participants alike. The building is austere and noble, emphasized by a generous vegetable canopy.</td>
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<td>Palau Sant Jordi</td>
<td>Arata Isozaki</td>
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<td>1992</td>
<td>A multipurpose venue built for the Olympic Games in 1992. It is the most used facility Olympic Barcelona.</td>
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<td>Torre de Comunicacions de Monjuïc</td>
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<td>Avinguda de l’Estadi, 12-22</td>
<td>1992</td>
<td>A multipurpose venue built for the Olympic Games in 1992. It is the most used facility Olympic Barcelona.</td>
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<td>Catedrala</td>
<td>Santiago Calatrava</td>
<td>Barcelona 08038</td>
<td>1992</td>
<td>A multipurpose venue built for the Olympic Games in 1992. It is the most used facility Olympic Barcelona.</td>
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<td>Ricardo Bofill</td>
<td>Barcelona 08038</td>
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<td>Puig Tower</td>
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<td>A multipurpose venue built for the Olympic Games in 1992. It is the most used facility Olympic Barcelona.</td>
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<tr>
<td>Renaissance Barcelona Fira Hotel</td>
<td>Jean Nouvel</td>
<td>Plaça d’Europa, 50</td>
<td>1992</td>
<td>A multipurpose venue built for the Olympic Games in 1992. It is the most used facility Olympic Barcelona.</td>
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<tr>
<td>Olympus HQ</td>
<td>RCR Arquitectes</td>
<td>Edificio Plaça Europa 31</td>
<td>1992</td>
<td>A multipurpose venue built for the Olympic Games in 1992. It is the most used facility Olympic Barcelona.</td>
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<tr>
<td>Hotel Porta Fira</td>
<td>Toyo Ito</td>
<td>Plaça d’Europa, 45</td>
<td>1992</td>
<td>A multipurpose venue built for the Olympic Games in 1992. It is the most used facility Olympic Barcelona.</td>
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<tr>
<td>Fira Barcelona Gran Via</td>
<td>Toyo Ito</td>
<td>Av. Joan Carles I, 64</td>
<td>1992</td>
<td>A multipurpose venue built for the Olympic Games in 1992. It is the most used facility Olympic Barcelona.</td>
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experiences and promote business. In 1932, Fira Internacional de Barcelona was officially constituted, declared for public use and, in 2000, the Generalitat de Catalunya was incorporated in the government organs, together with the Barcelona City Council and the Barcelona Chamber of Commerce. In 2009 the new building was open. Mon-Thu (9:30am-6:30pm), Fri-Sun (9am-3pm).

### Office Building

**Ricardo Bofill**  Avinguda Parc Logistic, 12

The brand-new building for ABOYS, the second development phase of Barcelona’s “Logistic Parc”, is a 11,000 sqm office building that accommodates over 5 floors and the different areas of the company: telecommunication, infrastructure (ABOYS Telecom), airports (ABOYS Airports), parking (Caba) and logistics (ABOYS Logistics).

### Hesperia Tower

**Richard Rogers**  Hotel Hesperia Tower

The Hesperia Hotel and Conference Centre forms a new landmark in the rapidly developing urban centre of L’Hospitalet. The design for the scheme places lift and service towers at the edge of the building as ‘servant’ spaces, with the lower floors of the 30-storey tower devoted to public spaces within an open and transparent ‘corridor’.

The scheme comprises a 304-room five-star hotel, a conference centre, auditorium, headquarters for the Hesperia company and a 4,500 m² sports club, with a swimming pool and gym.

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### Zone 4: Les Corts

- **Camp Nou**  Francesc Mitjans  C. d’Aristides Maillol, 12

Camp Nou is a football stadium which has been the home of Futbol Club Barcelona since 1957. The Camp Nou seats 99,354, reduced to 96,336 in matches organized by the Club Barcelona since 1957. The Camp Nou seats 99,354, reduced to 96,336 in matches organized by the Club Barcelona since 1957. The Camp Nou seats 99,354, reduced to 96,336 in matches organized by the Club Barcelona since 1957.

This stadium was created in 1875 under the name of Provincial School of Architecture of Barcelona, being the oldest in Catalunya and the second in Spain after that of Madrid. The current building of Josep Maria Segarra Solsana was put into operation in 1961. It currently has more than 3000 students and 300 teachers. The primary objective of the ETSAI is to train new generations of professionals in the field of architecture, in all disciplines that comprise it, with sufficient capacity to apply in their professional activity and the knowledge and skills acquired during their studies, and that this activity is useful and enriching for society. Known students of the architecture school were Antoni Gaudí, Josep Lluís Sert and Miralles.

- **Escola Tècnica Superior d’Arquitectura de Barcelona**  Josep Maria Segarra Solsana  Avinguda Diagonal, 649

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- **NEXUS II**  Ricard Bofill  Carrer de Jordi Girona, 29

This set of four office towers built in 1995 is located in an expanding area that used to connect Diagonal Avenue with Les Corts. The architects decided to undulate the perimeter of the towers, recovering the first solutions of Mies van der Rohe for some of the shapes of Alvar Aalto’s glasses. Three of the towers are connected by the ground floor and the distribution of all of them is developed over 18 storeys. The façade is divided into two mutually independent 18x18m modular units, a scheme that permits greater flexibility in planning the office layouts. The four cubic towers made from concrete, with tilt-in performances and the use of the building as a beacon.

The idea is to divide the building in two parts, one for the offices and the other for the commercial area. The office zone is divided in an internal space and an external space, where the commercial area is located.

- **Edificios Trade**  Coderch  Gran Via de Carles III, 94

This eight-storey office building built in 1965 is located in the centre of the city, on the ground floor and the first two floors, and apartments (from the second to the eighth floor). The apartment units are on the average 75 sqm in the ground and first floors). The apartment units are on the average 75 sqm in the ground and first floors).

The building follows traditional methods, continuing a long tradition of Catalan craftsmanship. The horizontal layering of the façades is held together visually by two side brick screen walls which allow for

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### Zone 5: Sarrià - Sant Gervasi

- **Housing Building**  Ricard Bofill  Carrer de Johann Sebastian Bach, 6

This seven-storey apartment building, built in 1965, is located in a typical residential neighborhood of Barcelona. Construction of the building followed traditional methods, continuing a long tradition of Catalan craftsmanship. The horizontal layering of the façades is held together visually by two side brick screen walls which allow for
The project consists of transforming an administrative building between party walls, which had significant structural problems, into an office building. The work presents two basic concepts: on one side, the training of obtaining, from a very determining point of view, the flexibility and services level that this typology demands. On the other side, a new façade had to allow its identification as a contemporary corporate building. On the façade of Mestre Nicolau, coloured transparent glass slats draw a surface floating without specific limits face to the siding.

This luxury apartment building built in 1965 is located in one of Barcelona’s finest residential areas. The project involves apartments and retail space on the ground floor. The building has 13 levels, five of which are actual floors and eight of which are half loadings and mezzanines. The path is not direct from the street to the building’s interior, but instead crosses a traditional entry foyer for a transitional space.

In 1883, Gaudí received the commission from Manuel Vicens i Montaner for the completion of a summer residence. The style of Casa Vicens is a reflection of Neo-Mudejar architecture, one of the popular styles that can be seen throughout Gaudí’s architecture, including oriental and Moorish design elements. However, what was unique about Gaudí was that he mixed different styles together and incorporated a variety of different materials, such as iron, glass, ceramic tiles and concrete, many of which can be seen in this building. Gaudí broke away from tradition and created his new language of architecture, and Casa Vicens represents the beginning of a successful career for Gaudí. General admission £16, students £16. Mon-Sun (10am-8pm).

The lower station of the Tibidabo funicular was built in 1888, designed as a train station, transporting people to the park but also to the surrounding areas. The program includes 14 actual floors and eight of which are half loadings and mezzanines. The path is not direct from the street to the building’s interior, but instead crosses a traditional entry foyer for a transitional space.

This Roman Catholic church is dedicated to the heart of Jesus Christ. The building’s interior, but instead crosses a traditional entry foyer for a transitional space.

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some decorations influenced by Modernism in the crypt. Note the stained glasses and four rose windows in the aisles. As the church is located at the highest peak of the mountain of Tibidabo, it offers its visitors marvelous views of Barcelona as well. Free admission. Mon-Sun (9am-8pm).

**Torre de les Aigües de Dos Rius**

Josep Amargós i Samaranch

Ctra. de Vallvidrera al Tibidabo, 107

Torre les Aigües de Dos Rius is a 35-metre-high cylindrical structure made of brick and natural stone. Built in the year 1905, this structure was a work of architect Josep Amargós i Samaranch. This tower was built with an aim to store and pump the waters and supply them to the Tibidabo amusement park. Today a popular tourist attraction, this tower has a stone balcony with a wrought iron railing which is inspired by the Renaissance architecture.

**Torre de Collserola**

Foster + Partners

Ctra. de Vallvidrera al Tibidabo, S/N

In anticipation of the communications requirements of The 1992 Olympic Games, Barcelona was facing an explosion of transmission masts, which needed to be quickly and efficiently connected to the Tibidabo mountainside. Sensing the environmental impact this would have, Mayor Pujol and Paralat decided that the city should have a new telecommunications infrastructure for the entire region be coordinated. He convinced the three primary players - national and Catalan television and telefónica - to build a shared telecommunications tower. The competition brief posed the problem as a balancing act between operational requirements and the desire for a technological symbol. The solution reinvites the telecommunications tower from first principles. Temporarily closed.

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**Zone 6: Gràcia**

When Park Güell began to be built in 1900, Barcelona was a modern and cosmopolitan metropolis whose economy was mainly based on its shipping industry and which had over half a million inhabitants. Its walls had been knocked down nearly half a century earlier and the new city, the Eixample, planned by engineer Ildefons Cerdà, had grown spectacularly from 1860 onwards, in what was the largest 19th century city development project in Europe. The Park Güell is a public park system composed of gardens and architectonic elements located on Carmel Hill. Park Güell is the reflection of Gaudí’s artistic genius, which belongs to his naturalist phase (first decade of the 20th century). The park was originally part of a commercially unseemly housing site, the idea of Count Eusebi Güell. For many years the Güell family lived in the large family house (now a school) that stood on the site where the development was located, while Güell lived in one of the two houses that were built there. General admission €10. Mon-Sun (9:30am-1:30pm).

**Park Güell**

Antoni Gaudi

Gràcia

The Park del Laberint d’Horta is a historical garden in the horta-Guinardó district in Barcelona and the oldest of its kind in the city. Located on the former estate of the Desvalls family, next to the Collserola ridge, the park comprises an 18th-century neoclassical garden and a 19th-century romantic garden. It was designed in 1792 by the Italian engineer Domenico Bagutti, as an initiative of the owner of the estate Joan Desvalls and Alfarràs. The park is also home to the Torre Soberana, a 14th-century country house, which was restored and redecorated in the Aragonese style in the late 19th century. The park takes its name from the maze, created from pollarded cypress trees, and is a meeting place where young and old alike, who visit this charming spot at the foot of the Collserola Ridge, can enjoy their leisure time. Tickets: €2.19 for adults, except on Wednesdays and Sundays when it’s free. Mon-Sun (10am-8pm).

**Laberint d’Horta Park**

Domenico Bagutti

Passeig dels Castanyers, 1

**Bunkers del Carmel**

Carrer de Marià Labernia, s/n

The bunkers of Carmel is a viewpoint from which you can see the whole city of Barcelona (360º city view). It is located at the foot of the Turo de la Rovira in the Carmel neighborhood with a height of 262 meters. Built during the Spanish Civil War in 1937, the bunkers were used as part of an anti-craft battery to defend against attacks from the fascists and housed a number of guns. Free admission.

**Day Center for the Elderly**

BCQ ARQUITECTURA

Carrer de la Marina, 380

The Guinardo neighbourhood and the Casa de les Aigües grounds are two areas that are inextricably linked to water. The house was built in the Neo-Mudejar style around 1870 by building master Enric Figueres, on land that had been occupied by the Sociedad General de Aguas in the 19th century. Initially designed as the residence for the company's manager, Nicolau Reguéz Chavelier, Casa de les Aigües soon became a meeting point and a reception venue for the company. An idyllic space full of vegetation in the style of the gardens of Guinardó was designed around it, with orchards and nurseries, and water as another dominant feature. It has been the headquarters of the Guinardó district for the last 25 years. The house was built in the Neo-Mudejar style around 1870 by building master Enric Figueres. When the city Council took over Casa de les Aigües in 1984, the architect Victor Argentí restored the building. Mon-Fri (9am-5pm).

**La Casa de les Aigües**

Enric Figueres

Carrer de Lepant, 387

After more than a century as the home of the Hospital de la Santa Creu i Sant Pau, an ambitious restoration project following the transfer of all healthcare activities to the new Hospital has restored the cultural and artistic glories of the Sant Pau Art Nouveau Site, the most important work of Catalan architect Lluís Domènech i Montaner, in drawing up his project, the great architect was inspired by the most modern hospitals in Europe. Embracing the latest thinking in sanitation and hygiene, he designed a hospital organised as a series of separate pavilions, surrounded by gardens and interconnected by a network of underground tunnels. Although Domènech’s original scheme comprised a total of 68 buildings, only 27, actually constructed, of which just 16 were according to the original Modernista plans. In 1992, work began on the first ten buildings of the new complex, laid out on a different orientation from the urban grid of the Eixample. Each building was assigned to a different medical specialty. The natural lighting, the good ventilation and the restrained elegance of the décor made the new Hospital de la Santa Creu i Sant Pau a unique place in the world, a pioneering model hospital which affirmed the importance of open space and sunlight in the treatment of patients. On
The death of the architect, his son, Pere Domènech i Roura, took charge of the completion of the work in its final stage. King Alfonso XIII formally opened the Hospital de la Santa Creu i Sant Pau in January 16th 1930. General admission €15. Mon-Sun (10am-5pm)

The Sagrada Familia is a one-of-a-kind Temple, for its origins, foundation and purpose. Fruit of the work of genius architect Antoni Gaudí, the project was promoted by the people for the people. Five generations now have watched the Temple progress in Barcelona. Today, more than 145 years after the laying of the corner stone, construction continues on the Basilica. Although incomplete, the church was listed as UNESCO World Heritage Site. Construction of Sagrada Familia commenced in 1882 and Gaudí became involved in 1883, taking over the project and transforming it with his architectural and engineering style, combining Gothic and curvilinear Art Nouveau forms. Sagrada Familia’s construction progressed slowly, as it relied on private donations and was interrupted by the Spanish Civil War, only to resume intermittent progress in the 1950s. Construction passed the midpoint in 2010 with some of the project’s greatest challenges remaining and an anticipated completion date of 2026, the centenary of Gaudí’s death. General admission €26. Nov-Feb (9am-6pm), March and Oct (9am-7pm), April-Sept (9am-8pm)

The office building is located within “Campus Audiovisual Mon – Cerdanya”, and is one of the third tallest buildings in Barcelona, only after the Arts Hotel and Agbar Tower, both 154 m (505.25 ft). General admission €26. Nov-Feb (9am-6pm), March and Oct (9am-7pm), April-Sept (9am-8pm)

This project, located near Plaça de les Glories Catalanes, is a compound dedicated to music, and houses three concert halls, a music school and a museum of music. The shape of the building derives from a concrete grid system, and the facades are covered by corten steel sheets. The ground floor has a central atrium that separates the auditoriums, and it is illuminated by a massive lantern made of glass, decorated with painting by Pablor Palauzolo. It was built in 1995.

The design for the National Theatre of Catalonia follows the architectural tradition of the Greek theatre. The building comprises two parts: a central monumental complex of archetypical types: the temple and the hemicycle. The need for a set building workshop, rehearsal space, archives, and other spaces prompted the construction of two separate buildings. The main building contains the 1000-seater classical, and a smaller 400-seater hall for experimental and avant-garde theatre. The experimental theatre is on the lower floor.

Mercat Fira de Bellcaire Els Encants b720 Arquitectos Carrer de los Castillos, 58 Plaça de les Glòries, 08018 Barcelona

The origins of the Encants Market go back to around 1300, at the gates to Barcelona’s city wall, where used objects used to be sold on a regular basis. The market’s activities have always taken place in open spaces and at first objects were placed directly on the ground to be sold. This was an essentially nomadic activity, often characterised by its informal and free nature. The location of the Encants Market in Barcelona has changed on different occasions over time. It was initially located beyond the city wall, then in Plaça Nova, Dragassanes, Rambla de les Flors, near the Sant Antoni market and, finally, in Plaça de les Glories. Its current location is not far from the market’s new grounds and is going to occupy the junction of Meridiana Avenue with Las Glorias Square. The project’s main objective was to maintain the open nature of the current outdoor market Encants Mon. Wed. Fri. Sat (9am-8pm)

BCD Barcelona Centre de Disseny Plaça de les Glories Catalanes, 3 Plaça de les Glories, 08018 Barcelona

BCD Barcelona Design Centre promotes design as a strategic element for business excellence and as a key factor for innovation, and as a discipline that can improve people’s quality of life. Legally established as a private not-for-profit foundation in 1973, BCD is a promotion and information centre devoted to all aspects of design in business. BCD currently develops projects and activities in the following areas: Design Policy, Business Growth and Creative Entrepreneurship, and Promotion and Internationalization.

The Glories Tower, and its recently opened lookout, is one of the symbols of contemporary Barcelona, an enormous bullet-shaped cylinder emerging from the ground and pointing skywards, with a glass surface in which the colours of the Mediterranean are reflected. Barcelona’s new iconic landmark was the result of a collaboration between the Atelier Jean Nouvel and the Barcelona-based b720. Like a geyser bubbling up from the depths of the earth, the shape of the Glories Tower was inspired by Montserrat, a mountain near Barcelona, and by The shape of a geyser rising into the air. Its design combines a number of different architectural concepts, resulting in a striking structure built with reinforced concrete, covered with a facade of glass, and over 4,500 window openings cut out of the structural concrete. The building stands out in Barcelona as the third tallest building in Barcelona, only after the Arts Hotel and the Mapfre Tower, both 154 m (505.25 ft).

The office building is located within “Campus Audiològic”, a part of the regenerated 19th century industrial area of Poblenou, facing the southern section of the Diagonal and close to the boundary of the Eixample and Sant Martí areas of the city of Barcelona. The abstract quality of the façade is generated by a random pattern of full and partially window openings. Coloured, glass fibre reinforced concrete panels are arranged vertically over the entire façade and into the lining of the window space with a precision and sculptural quality appropriate to both the climate and craft traditions of Barcelona.

Office building David Chipperfield Architects Avinguda Diagonal, 191

The building, completed in 2008 as an office tower, is the first piece in a sequence that culminates in the Agbar Tower. The first four floors of the building are perforated to provide a connection to Bolivia and to focus on the urban perspective. The office tower offers great flexibility of use, thanks to the non-existence of pillars or intermediary structures, thus leading to a series of daphnaceous floors. A single, repeated window, unfolding continuously on all the
The 22@B is an experimental district in Barcelona, Spain, with a mayor from an optimal distance between blocks in order to locate offices and the result is the creation of three main buildings crossing across from Pujades Street to Pier IV.

The 22@B district in Poble Nou (Barcelona) has been suffering multiple transformation processes recently. The blocks that idealizes Cerdà designed as part of the urban lafitework of the Example were initially occupied by industries, workshops and eventually isolated residential buildings. Nowadays, most of the constructions have been demolished except those that deserved to be conserved due to their singularity. The aim of the project is to move from the way division rules, following a geometry that obeys to Pier IV Street orientation. On the other hand, the irregular geometry of the plot brings the opportunity to walk across the project from one street to the other. Somehow, it is an act that makes losing sense to the block criteria of idealizes Cerdà. The building organizes itself from an optimal distance between blocks in order to locate offices and the result is the creation of three main buildings crossing across from Pujades Street to Pier IV.

The ME Barcelona Sky is a skyscraper by Dominique Perrault completed in 2009. Designed for the Habitat group in Barcelona and now managed by ME, this hotel integrates the two dimensions that compose the identity of the Catalan capital: the horizontality of its seafront grid, legacy of the Cerdà plan, extending all the way to the sea, and the dynamic verticality exemplified by the Sagrada Familia and Tibidabo looming over the sight. The tower is composed of two volumes stuck together: a "cubic" building acting as a counterpoint and a tower 120 m high, a rectangular parallelepiped cut lengthwise in half each cantilever, 20m above street level, marks the entrance on the Avinguda Diagonal. It serves as the Hotel's identifying signal. The boxes are placed against each other is key to the distribution of the various functions. While the volume located at the back gathers services, the tower, broad but not deep, houses the 259 guest rooms, each with a clear perspective of the scenery.

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new public activities. The core of the Museum is its permanent exhibition. This consists of an outstanding collection of rocks and minerals, taxidermy, microbes, plants and herbariums, meteorites, scientific drawings, diagrams, fossils and skeletons, sounds and dioramas, gathered together over centuries in Barcelona. The exhibition consists of elements from the permanent collection structured around the concept of Gaia – the idea of a living planet which forms and is, in turn, transformed by life. General admission is free to EU citizens aged 18 and under, andover €6, €2.70 students. The first Sunday of every month, all day, and Sundays throughout the year, from 15h.

Torre Telefónica Diagonal ZeroZero EMBA Massip-Bosch Plaça d’Ernest Lluch I Martin 5

Built in 2008 as the corporate headquarters in Lafatonia of Telefonica, Group, as well as its Research and Development Center. The building is a diamond-shaped plan and a 40 metre-high atrium on the ground floor which is open to the public. The position of Diagonal ZeroZero Tower is exceptional: it is located at the origin of Diagonal Avenue, it is very visible from the city and from the coast, and it lays on the border between the consolidated city and the large expanses of public space in the Forum area.

Parc del Fórum Carrer de la Pau, 12

The Parc del Forum is located on the waterfront at the northernmost end of the city. It was built for the 2004 Universal Forum of Cultures. It isn’t a park or green space in the strictest sense of the word, but a large area which brings together a series of spaces and amenities which host a wide range of events. You’ll find: the Plaza and Esplanade which host trade fairs, music festivals and large-scale events, the Triangular Forum Building, which has become the undisputed icon of Barcelona’s new architecture, the CB–Centre de Convencions Internacional de Barcelona, the Parc des Auditoris, a large park divided in three spaces by the sea; and the spectacular Photovoltaic Cell, whose sloping structure is underpinned by a forest of columns and is a symbol of Barcelona’s commitment to sustainability and preserving the environment; the Forum Marina and bathing area, where we can soak up the most genuinely Mediterranean character of the city.

Esplanade and Photovoltaic power plant Parc del Fórum Solà plaça fotovoltaica

One of the intentions of the Forum 2004 in Barcelona was to take advantage of the area’s existing infrastructure. So they integrated the existing Besós sewage treatment plant (total urban renewal area of 100 hectares) and covered parts of it with photovoltaics and covered parts of it with photovoltaics and covered parts of an old factory, and the already existing Besós plaza, the Esplanade, is a sailing school, also covered with panels. The Parc del Forum is a bit further out towards the sea, on the entrance to the new Forum Port. A sculptural concrete structure with the shape of a plane offers a nice place of shade on its otherwise large, empty and mostly hot area. Mon–Sun (7am–10pm)

Pont de Calatrava Santiago Calatrava Carrer de Felip II

From 1985 to 1987, between Carrer del Bac de Mòda and Carrer de Felip II, in an area devoid of large buildings at the time, the Valencian architect Santiago Calatrava erected a spectacular bridge that won the FAD Prize for Architecture and earned him international fame. The two twin arches of white steel and the four supporting cables that form this emblematic bridge, as well as the lights integrated into the railing and the roadway, heated to a perfect piece of civil engineering becoming a sculptural treasure. Today the Pont de Calatrava is an iconic, new architecture that began to appear after Barcelona was chosen to host the 1992 Olympics and has never stopped since, filling the city with ever more daring buildings and constructions.

Zone II: Outskirts

Mirador de Torre Baró Carrer de Riudecanyes, 20

This viewpoint is perfect if you want to enjoy lovely views of Barcelona and its surrounding area. Nestling at the top of the Torre Baró hill in the district of Nou Barris, it also marks the end of the neighbourhood of the same name. The neighbourhood and hill were named Torre Baró after the two old towers of the same name, the first of them dating from the 16th century and the second from the 18th century. The building at the top, known as the Castell de Torre Baró, isn’t really a castle as the name would suggest, but was built as a hotel in the early 1900s and never completed. The site was restored in 1989.

Castell de Sant Marçal Lázaro Rosa-Violán BP-1413, 08290 Cerdanyola del Vallès, Barcelona

Castell de Sant Marçal, located in Cerdanyola del Vallès and Sant Cugat del Vallès, is a castle dating back to the beginning of the 13th century. During the last thirty years an enormous effort has been made to restore the building to its exterior and interior as well as to expand and improve its gardens and ponds. Don José Luis Vives, a specialist in castle restoration, has intervened in this restoration as a number of master craftsmen. For the redesign of the garden we have had the collaboration of the prestigious Lanscapar Don Luis González Canino. The Sant Marçal church conserves its Gothic door and the keystones of the vaults embedded in its façade, one of which includes the sculpted image of the Saint. Of the outer wall that surrounded the castle, as well as the greenery, is visible from the street, which is landscaped. The castle’s ancient wine cellar has recently been restored in association with the famous interior designer Lázaro Rosa-Violán. It is inspired by the French Grangeries attached to French palaces and castles, where big family parties were held.

Xavier Corberó Center for Artistic Activities and Research Xavier Corberó Carrer Montserrat, 08950 Esplugues de Llobregat, Barcelona

In the medieval heart of Esplugues de Llobregat, Xavier Corberó 1935–2017 began to build in 1968 what would be the great work of his life. An epic project that was born with the purchase of a country house, Car Largol, as a place to live and work, and a refuge for other artists, to which over the course of five decades another eight buildings would be added, with theirown garden, bathrooms, stairs that recall the impossible architectures of Escher, a painting pavement with cement arcs at various heights and a forest inhabited by figures in stone and bronze. The Space X, where Corberó invested everything he was earning and on which he continued to work obsessively when he died at the age of 81, is today an authentic inhabitable sculpture, a total and almost secret work even though in recent times it has become place of pilgrimage for film shoots and fashion shows.

Walden 7 Ricardo Bofill Ctra. Reial, 106

Walden 7 is an urban and mixed-use development on the site of a former concrete factory. Three gigantic structures were originally planned, in the shape of a virtual triangle that enclosed the northern part of the site, with the three buildings connected via passageways at ground level. The area inside the triangle and surrounding the buildings was to be occupied by green space. The first of the three blocks is a 4-storey building whose shape is reminiscent of several oval bodies squashed together vertically. At
one gets closer. These oval shapes clearly reveal a similarity with the structure of a honeycomb design. The ‘cell’, as members of the Taller de Arquitectura have termed it, was planned for a single person or family, with the building’s interior, it immediately becomes clear that the cells all differ from one another. Not only does each have a separate entrance but the location of the entrance door ensures visual privacy. In other words, it was not a question of dividing up a large building in the traditional manner, but of creating a series of individual ‘cells’ combined to form a block. It’s as if the architect had taken wondrous construction blocks and assembled them on top of and beside one another to obtain an organised, yet organic, unit, while still maintaining their independence—which is more or less what took place.

Ricardo Bofill found a disused cement factory, an industrial complex from the turn of the century consisting of over 30 silos, subterranean galleries and huge machine rooms, and he decided to transform it into an office of Taller de Arquitectura. Remodeling work lasted two years. The factory, abandoned and partially in ruins, was a compendium of surrealistic elements that climbed up to nowhere, mighty reinforced concrete structures that sustained nothing, pieces of iron hanging in the air, huge empty spaces filled nonetheless with magic.

The project saw the restoration of part of the former army barracks, dedicated to breeding horses, at La Remunta in Hospitalet de Llobregat, Barcelona. In agreement with the City Council, part of the enclosure has been converted to a public park and sites earmarked for the development of housing blocks. All remaining buildings on the site are protected. The old barracks consist of six buildings, four of which were the subject of an adaptation into the Torre de la Creu. The building is seen as a soldier’s mess on the ground floor, and a dormitory for soldiers and officers on the first floor. Buildings 3 and 4 are single-storey, used only for horses. Building 5 was an infirmary and laboratory. The two other buildings that were not part of this project, an old farmhouse and Building 2, will be separately developed as a nursery. The future use of the buildings is as yet unknown. The aim of the project was to ensure the buildings were restored and preserved, not from further dilapidation while a use compatible with the public park is found.

José María Jujol, commonly known for his work in the most emblematic works of Antoni Gaudi, established its “architectural experimental laboratory” in the town of Sant Joan Despí. With this experiment in rural architecture of the village, you can see the most evocative works of the architect Can Negre was part of the farmhouse of the seventeenth century that was radically reformed by Josep Maria Jujol to suit its owner with Pere Negre for the summer residence. The religious symbols and bright colors suggest the rich inner world of the architect. Another iconic house in the village is called the Torre de la Creu currently designated as a Historic Monument. The tower was divided into two separate dwellings, but in 1956, the owner turned them into one. Creu tower currently belongs to the Despí city council and it has been declared a cultural property of national interest in the Historic Monument category. Visits by appointment.

José Maria Jujol

Edificios HPO La Remunta

SO8 Arquitectos - Arata Isozaki

Av. de Josep Tarradellas i Joan, 275

Can Negre was an old farmhouse of the textile estate of Santa Coloma de Cervelló, became an experimental lab for all the architectural innovations that were developed in his future works. In the church we can see Gaudí created the naves single space without using buttresses, flying buttresses or supporting walls. This was possible thanks to a combination of leaning

La Colonia Güell

Antoni Gaudí

08970 La Colònia Güell

Gaudí's Crypt

Antoni Gaudí

Carrer Claudi Güell

Court of Sant Boi de Llobregat

BAAS Architects

Carrer Carles Martí i Vila, 2

Court of Sant Boi de Llobregat in Barcelona is a court house designed by Jordi Badía of Barcelona practice BAAS Architects. Vertical, white, concrete panels in different sizes are spaced irregularly along the facade. Three courtyards on the first floor separate the three courtrooms, while skylights filter light to the ground floor. The building is centred around three vertical bars separated by three courtyards on a pitch. Large skylights illuminate the ground floor and entrance hall. This hall acts as a focus point for all public areas and their vertical naves. The hearing rooms and the upper bars, one per room, of the judicial offices are situated on the plinth. Four areas in each corner allow access and communication for the public, judges, court workers etc. The civil registry office opens out onto the main street, emphasising the important role it plays in the facade as a whole and the surrounding public area.

La Colonia Güell

Antoni Gaudí

08970 La Colònia Güell

The Church of La Colònia Güell is an unfinished work by Antoni Gaudí. It was built as a place of worship for the people in a manufactory suburb in Santa Colònia de Cervelló, near Barcelona. This temple, built for the textile estate of Santa Coloma de Cervelló, became an experimental laboratory for all the architectural innovations that were developed in his future works. In the church we can see Gaudí created the naves single space without using buttresses, flying buttresses or supporting walls. This was possible thanks to a combination of leaning

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pillars and catenary arches which also result in the hyperbolic paraboloid shape of the perimeter walls. General admission 8.5€. Mon-Sun (10am-3pm).

Located between the existing 1992 Olympic airport (T1) and the Mediterranean sea, the T1 is Barcelona’s new terminal, with a capacity for thirty million passengers a year. T1 is conceived as one dynamic space under a huge vibrant roof, one space with two main areas, the processor and the piers. The main hall processor has a wing-like roof with curvilinear skylights, the central pier is like an aircraft seven hundred metres long, with two side piers. The aerodynamic language, all views opening directly to the airport apron and the interior courtyards, the functional flexibility and the spatial clarity around a strictly symmetrical composition, are the main features of the new hub airport archetype.

Completed in 1963, La Ricarda, or Casa Gomis designed by Spanish architect Antoni Bonet i Castellana is one of the critical midcentury buildings in Spain. Located by the Mediterranean Sea in El Prat de Llobregat, a town 10 miles southwest of Barcelona, the house was commissioned by Ricardo Gomis and Inés Bertrand in 1949. Barcelona-born architect Antonio Bonet Castellana, who had trained with Le Corbusier and Josep Lluís Sert, designed the house while living in Buenos Aires, where he had emigrated from Paris after the start of the Spanish Civil War. The roof of the house has twelve modules defined by a vault made out of concrete and ceramic tiles supported by four slender steel columns that are spread out according to the two main axes. The sequence of living room-dining room-kitchen defines the program facing south while the bedroom wing, the garage, and service area define the axis sea-forest. Finally, the independent pavilion houses the main bedroom. La Finca de la Ricarda is private and you can only visit the part where La Casa Gomis is, signing up in advance at the Town Hall for their guided tours.

- Note: Directions are given in order of neighborhoods following this diagram.

1. Ciutat Vella
2. Eixample
3. Sants-Montjuïc
4. Les Corts
5. Sarrià Sant Gervasi
6. Gràcia
7. Horta Guinardó
8. Nou Barris
9. Sant Andreu
10. Sant Martí
11. Sant Adrià
12. Outskirts