

# GUIDED VISITS

To find out more about the architecture of Josep Lluís Sert and GATCPAC, we invite you to sign up for any of the guided visits offered for the following buildings

## Casa Bloc

Visits organized by Museu del Disseny de Barcelona  
Information and reservations:  
Tel. 93 256 68 01 (Tuesday to Friday, 10 am to 1 pm and Thursday, 3 pm to 5 pm)  
[museudeldisseny@bcn.cat](mailto:museudeldisseny@bcn.cat)  
[museudeldisseny.barcelona.cat](http://museudeldisseny.barcelona.cat)

## Fundació Joan Miró

Visits organized by Fundació Joan Miró  
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Tel. 93 443 94 79  
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## Pavilion of the Spanish Republic

Visits organized by el globus vermell  
Information and reservations:  
[info@elglobusvermell.org](mailto:info@elglobusvermell.org)  
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Macià Plan (1932-1934)

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## Avant-garde Architecture in Barcelona

Josep Lluís Sert and GATCPAC

Guide-Map

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el globus vermell

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GATCPAC

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Museu del Disseny  
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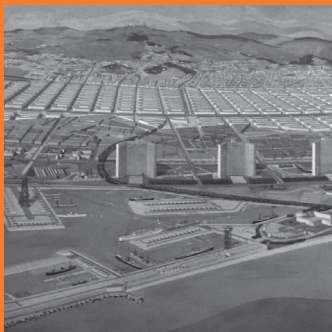


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Macià Plan (1932-1934)

# Avant-garde Architecture in Barcelona

## Josep Lluís Sert and GATCPAC

In the first half of the 1930s the Generalitat of Catalunya was a government committed to addressing social needs. At that time more modest neighbourhoods in cities like Barcelona had serious hygiene and health problems, and the government of the Republic considered it urgent and necessary to emphasize policies for social and urban betterment.

The Generalitat commissioned various projects to the **GATCPAC**, a group of architects who introduced the criteria of modern architecture into the country, welcoming innovative proposals to dignify cities and housing, thinking above all of the working class. These initiatives gave rise to projects in both urban planning and residential construction where the main priorities were public health, hygiene and socialization, along with the prerogative to come up with innovative solutions in construction. With their manifestos and writings, the **GATCPAC** reformulated the foundations of architecture as a profession. The group was active in a period when architecture and urban planning played a key role in Catalan development. The rationalism introduced by the **GATCPAC** in Catalonia brought with it new criteria and ideas that were likewise being conceived and put into practice in the most advanced countries of Europe. At the same time, the group paid attention to the country's vernacular architecture and traditional construction techniques, which in the end were understood as expressions of pure functionalism.

**Avant-garde Architecture in Barcelona**, seeks to encourage understanding of the **GATCPAC**'s architectural legacy and its best known architect, **Josep Lluís Sert**, in relation to the city of Barcelona. This guide-map is a reflection of the importance of the **GATCPAC** in the development of modern society and on Barcelona as it is known today. This publication includes all buildings of the **GATCPAC** that have been preserved to the present.



Cover of issue no. 11 of the journal *AC*.  
*Documentos de Actividad Contemporánea*

# GATCPAC

The **GATCPAC** (Group of Catalan Architects and Technicians for the Progress of Contemporary Architecture) was comprised of a group of young, ambitious architects who took a belligerent stance against the dominant architectural style in the country in the 1920s, striving to rethink twentieth century Catalan architecture in general. It was no coincidence that a few months before the start of the 1929 Barcelona International Exposition an exhibit on the group was inaugurated at the Galeries Dalmau, entitled *Arquitectura nova* [New Architecture], setting itself up in contrast to the outdated style of the majority of buildings done for the World's Fair. The group's first projects were shown in the gallery, under the influence of new architectural currents emerging across Europe.

During a voyage throughout Europe, a group of **GATCPAC** members were able to see the emergence of new rationalist, avant-garde architecture first-hand. This movement was grounded in functionalism (the function of the building was meant to determine the form) and did away with everything considered superfluous, such as ornamentation. The emergence of new materials and technologies applied to construction, allowing for standardized industrial production, was also particularly valued, paving the way for architectural innovation. The movement spread to the rest of the Spain and caught the interest of architects from all over the country, who created the group known as the **GATEPAC** in 1932. It was organized into three sections, including the Catalan group: Grupo Centro, based in Madrid, Grupo Norte, with its headquarters in Bilbao, and Grupo Este (**GATCPAC**), working out of Barcelona. The Catalan Government during the Republic, driven by the desire to modernize the country, worked on policies to improve the social, labour and life conditions of the working class. In this political context, the **GATCPAC** became the technical branch of the government, putting the principles of the new architecture into practice. The main projects of the **GATCPAC** were conceived with the goal of improving health and living conditions in

cities and residential buildings.

On an urban scale they proposed the Macià Plan (1932-1934), a new urban plan for the city of Barcelona developed along with Le Corbusier. The plan sought to rethink Cerdà's Eixample Plan with the goal of responding to the social needs of the moment and clean up the historic centre. It also proposed improving communication with the beaches on the Llobregat Delta as part of the study for the creation of a City of Rest and Vacations, primarily destined to the working class.

Furthermore, the **GATCPAC** did research on housing materials and medical-service buildings in relation to health and hygiene, redefining the minimum standards for twentieth century society. The concrete problems of their immediate context (namely Barcelona and Catalonia) allowed them to reflect and come up with solutions that could be extrapolated to common problems found worldwide.

Their determination to spread these new ideas led them to publish the journal *AC. Documentos de Actividad Contemporánea* [AC. Documents of Contemporary Activity], which became a shared organ for all groups in the **GATEPAC**. Besides publishing projects and manifestos on architecture and urban planning, they printed articles on other cultural fields (painting, cinema, design, and others). Furthermore, they opened an exhibition space and sales point known as MIDVA (the Catalan initials stood for Furniture and Decor for Today's Home) on Passeig de Gràcia, where they showed furniture and design products in the style of the Modern Movement. After the Spanish Civil War broke out, the activity of the **GATCPAC** fell off sharply, as the majority of the projects they were working on were dependent upon the public administration.

In 1937 the last issue of the magazine *AC* was published, and in 1939 they closed the MIDVA space. The dictatorship meant that many **GATCPAC** members were prohibited from working in Spain, and quite a few chose to go into exile.

Debate and research related to architecture took some

time to be reactivated after the Civil War, and it was not until 1951 that Grup R would be founded, a collective that brought together architects from a broad span of generations (Oriol Bohigas, José Antonio Coderch, Josep Martorell and Antoni de Moragas, amongst others) with the idea of continuing the **GATCPAC** legacy and forging international ties anew.

The delegates of **GATCPAC** in Athens (1933)



# JOSEP LLUÍS SERT I LOPEZ

(Barcelona, 1902–1983)



Born into a family of the upper Catalan bourgeoisie in contact with the world of art (the painter **Josep Maria Sert** was his uncle) and intellectual circles, throughout his life he would cultivate cultural relationships. Joan Miró, Alexander Calder and Pablo Picasso were amongst his closest friends. **1923–1929** Studies at the Barcelona School of Architecture (Escola Tècnica Superior d'Arquitectura de Barcelona). **1927** Travels to Paris where he learns of the work of Le Corbusier. **1929** Finishes his degree and joins the Le Corbusier studio. **1930** Returns to Barcelona and receives his first commissions. The **GATCPAC** is constituted and **Sert** will be its main participant. **1932** Cofounder of ADLAN (Amics de l'Art Nou) [Friends of New Art], an initiative that strengthens his ties to the national artistic community. **1936–1939** During the Civil War, with Luis Lacasa, he designs the Pavilion of the Spanish Republic for the 1937 Paris International Exposition. While the war lasts in Spain he remains in exile. **1939** After the fascist victory, he is prohibited from working as an architect in Spain and leaves for the United States

• **1942** The publication of the book *Can Our Cities Survive?*, opens the doors for him to the academic world. He begins to give classes at Yale University, and together with other architects, planners and engineers he creates the Town Planning Associates, designing urban plans, many for South American cities.

• **1947–1956** He is named president of the CIAM. • **1953–1969** He is named Dean of the Harvard Graduate School of Design and moves to Cambridge, Massachusetts. • **1958** He founds a new architecture office with Huson Jackson and Ronald Gourley. On the Harvard University campus he designs various buildings with a Mediterranean feel. • **1976** He receives the Gold Medal of the French Academy of Architecture. • **1981–1983** He receives the Gold Medal for Architecture, awarded by the Spanish College of Architects, and the Gold Medal of the Generalitat de Catalunya.

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Some of Sert's most representative works:

**1930–1931**  
**Residential building**  
**On Muntaner Street** (Barcelona)

**1933–1939**  
**Casa Bloc**  
With Josep Torres Clavé and Joan Baptista Subirana (Barcelona)

**1933–1934**  
**J. Roca Jewellery Shop**  
Currently Tous boutique (Barcelona)

**1933–1937**  
**Tuberculosis Hospital**  
Currently CAP Lluís Sayé (Barcelona)

**1937**  
**Pavilion of the Republic, 1937**  
**Universal Exposition** (Paris)  
(rebuilt in 1992 in Barcelona)

**1955**  
**Joan Miró Studio**  
Currently part of the Fundació Pilar i Joan Miró (Palma de Mallorca)

**1958–1966**  
**Holyoke Center,**  
(Cambridge, United States)

**1960**  
**United States Embassy** (Bagdad)

**1962–1966**  
**Peabody Terrace**  
Apartment buildings  
at Harvard University  
(Cambridge, United States) (1)

**1964**  
**Maeght Foundation**  
(Saint-Paul-de-Vence, France) (3)

**1966–1971**  
**Houses at Punta Martinet** (Ibiza)

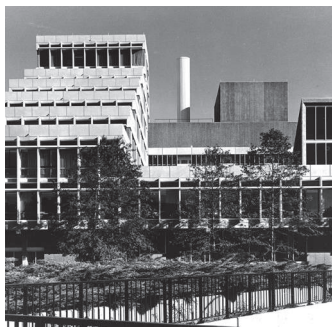
**1970–1973**  
**Science Center**  
Harvard University  
(Cambridge, United States) (2)

**1970–1975**  
**Apartments at Roosevelt Island and**  
**Yonkers,** (New York, United States)

**1972–1975**  
**Fundació Joan Miró** (Barcelona)



(1)



(2)

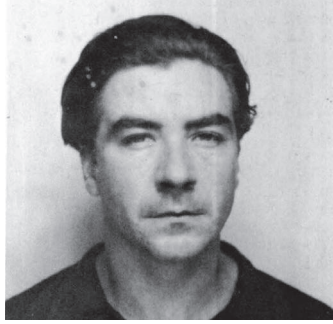


(3)

## OUTSTANDING ARCHITECTS

### Josep Torres Clavé

(Barcelona, 1906 –  
Els Omellons, Lleida, Spain, 1939)



#### Architect with Josep Lluís Sert of the Casa Bloc and Tuberculosis Hospital

Born into a well-off family who were founders of the Foment d'Obres i Construccions construction company. From a young age he proves to be skilled in drawing and painting. · **1914** His father, Raimon Torres Grau, dies prematurely. Jaume Torres Grau, his uncle, a noucentista (neo-classical revival) architect, tutors his education and later on invites him to join his studio. · **1926–1927** Studies architecture, meeting **Jospep Lluís Sert** and Sixte Illescas. Travels with them to Italy to study master painters. · **1929** Finishes his degree in architecture. Participates with **Jospep Lluís Sert** in the exhibition at the Galeries Dalmau *Arquitectura nova* [New Architecture], with a project entitled *Planning of a village on the coast*, a group of residential buildings based on novel concepts. · **1930–1937** Participates in the founding of the **GATEPAC** and the magazine *AC*, which he comes to direct. Associates with **J. L. Sert** and **J. B. Subirana**. Begins his participation in projects that will lead to some of the masterpieces of Catalan rationalist architecture: the Macià Plan for Barcelona, the Casa Bloc, the Tuberculosis Hospital and the City of Rest and Vacations. · **1936–1937** Intensifies his activity to apply progressive ideas to urban planning and architecture. As the founder of the Union of Architects of Catalonia, he reorganizes the technical services of Barcelona Town Hall, and as the director of the School of Architecture, he renews its ageing academic structure. · **1938–1939** He goes to the front during the Spanish Civil War, where he is killed during the retreat of the Republican army.

### Joan Baptista Subirana i Subirana

(Rosario de Santa Fe, Argentina, 1904 –  
Barcelona, 1978)



#### Architect with Josep Lluís Sert of the Casa Bloc and Tuberculosis Hospital

**1926** Receives a degree in Mathematics. · **1930** Receives his degree in Architecture after studying in Barcelona, Madrid and Berlin. Also receives his PhD in Exact Sciences. Begins his professional career winning a contest for the construction of inexpensive housing in Valencia, doing schools in Madrid and Valladolid. · **1931** Works with Walter Gropius during a stage in Berlin · **1931–1932** With Fernando García Mercadal he organizes the International Exposition of Modern Schools.. · **1932–1938** Becomes an active member and founding director of the GATCPAC. Works with Josep Lluís Sert and Josep Torres Clavé until the onset of the Civil War. · **1933** With F. García Mercadal he designs a project for popular beaches in Jarama, Madrid, inspired in the City of Rest and Vacations. · **1934** Participates in creating regional hospital organization policy in Catalonia and does projects to renovate and enlarge various hospitals, some in collaboration with Josep Torres Clavé. · **1939** After the Civil War he stays in Barcelona, finishing the interrupted projects of the GATCPAC and restarting his professional career in spite of two expulsion orders against him for collaborating with the government of the Republic.

### Luis Lacasa Navarro

(Ribadesella, Asturias, Spain, 1899 –  
Moscow, Russia, 1966)



#### Architect with Josep Lluís Sert of the Pavilion of the Spanish Republic

While he was not a member of the **GATCPAC**, he contributed to the introduction of the rationalist movement in Spain, and is considered a member of what is known as the Generation of 25. · **1921** Receives his degree from the Madrid School of Architecture and continues his studies in urban planning at the Bauhaus in Weimar, Germany.. · **1926–1932** With Manuel Sánchez Arcas he wins contests for the construction of hospitals and the Rockefeller Institute in Madrid, demonstrating the combination of rationalist principles and traditional construction practices. · **1925–1930** Member of the organizing committee of the 11th National Congress for Architecture and the 1st National Congress for Urban Planning. Participates in the creation of the College of Architects of Madrid. Befriends Alberto Sánchez, Federico García Lorca and Luis Buñuel. Is a founding member of the Alianza de Intelectuales Antifascistas para la Defensa de la Cultura (Alliance of Anti-fascist Intellectuals for the Defence of Culture). · **1928–1932** Designs a new building as a student residence at the University City of Madrid.. · **1937** Together with **Jospep Lluís Sert** he designs the Spanish Pavilion for the Paris International Exposition.. · **1939** With the beginning of the Franco regime Lacasa is punished with the total suspension of his right to work as an architect in national territory. Goes into exile to Moscow, where he lives until his death.



## Sixte Illescas i Mirosa

[Barcelona, 1903–1986]

**1922–1928** Meets [Josep Lluís Sert](#), Josep Torres Clavé and other future members of the [GATCPAC](#) at university. Works with Josep Goday and Jaume Torres Grau, architects in the noucentista neo-classical style. After finishing university he opens a studio with [Josep Lluís Sert](#). **1929** Participates in the exhibition *Arquitectura nova* [New Architecture] at the Galeries Dalmau, with a project for an airport terminal. Participates in the founding of the [GATCPAC](#), and receives the commission for Casa Vilaró, one of the first examples of modern architecture in Barcelona. **1930** Attends the founding meeting for the [GATEPAC](#) and becomes a member of the board. **1935** Resigns as a board member of the [GATCPAC](#). **1934–1935** Designs the residential building on Padua Street, an example of modernity. After the Civil War his professional activity falls off considerably.

## Germán Rodríguez Arias

[Barcelona, 1902–1987]

**1929** Takes part in the founding of the [GATCPAC](#). Travels to Ibiza, and studies its rural architecture, introducing interest in traditional architecture into the criteria of the [GATCPAC](#). **1930–1931** Designs the Rodríguez Arias building, built for his own family. **1933–1934** Designs the Astoria building, whose facade recalls the style of the Bauhaus. **1935–1940** With Ricardo de Churruga, he designs the group of residential buildings in the block defined by Diagonal, Enric Granados and París streets. **1939** After the Civil War he goes into exile, ending up in Chile, where he continues his career and ends up working for Pablo Neruda, who commissions him various projects. **1956** Returns to Ibiza where he lives and works. Spends his final years in Barcelona.

## Ricardo de Churruga

[Manila, Philippines, 1900 –  
Barcelona, 1963]

**1928** Designs the Gran Hotel Atlántico in Cadiz. **1929** Participates in the founding of the [GATCPAC](#). **1930** Designs the Delegation of the National Tourism Board, on the Gran Via. **1931** With Germán Rodríguez Arias, he designs the single family dwelling on Plaça de Mons. **1935** Designs the residential building on Iradier Street. **1935–40** With Germán Rodríguez Arias, he builds the residential buildings in the block defined by Diagonal, Enric Granados and París streets. After the Civil War he turns to business pursuits.

## Raimon Duran i Reynals

[Barcelona, 1895–1966]

His first works as an architect are in the noucentista neo-classical style. **1926–1929** Does the lobby of the Estació de França train station in Barcelona and the Graphic Arts Palace of the 1929 International Exposition. **1931–1935** Influenced by Rationalism, he becomes a member of the [GATCPAC](#). Basing his designs on rationalist criteria, he designs the Casa Espona (1934–1935), the Casa Cardenal (1935–1940) and the Can Móra single-family dwelling (1935). After the Civil War he does architecture influenced by the Renaissance.

## Ricard Ribas i Seva

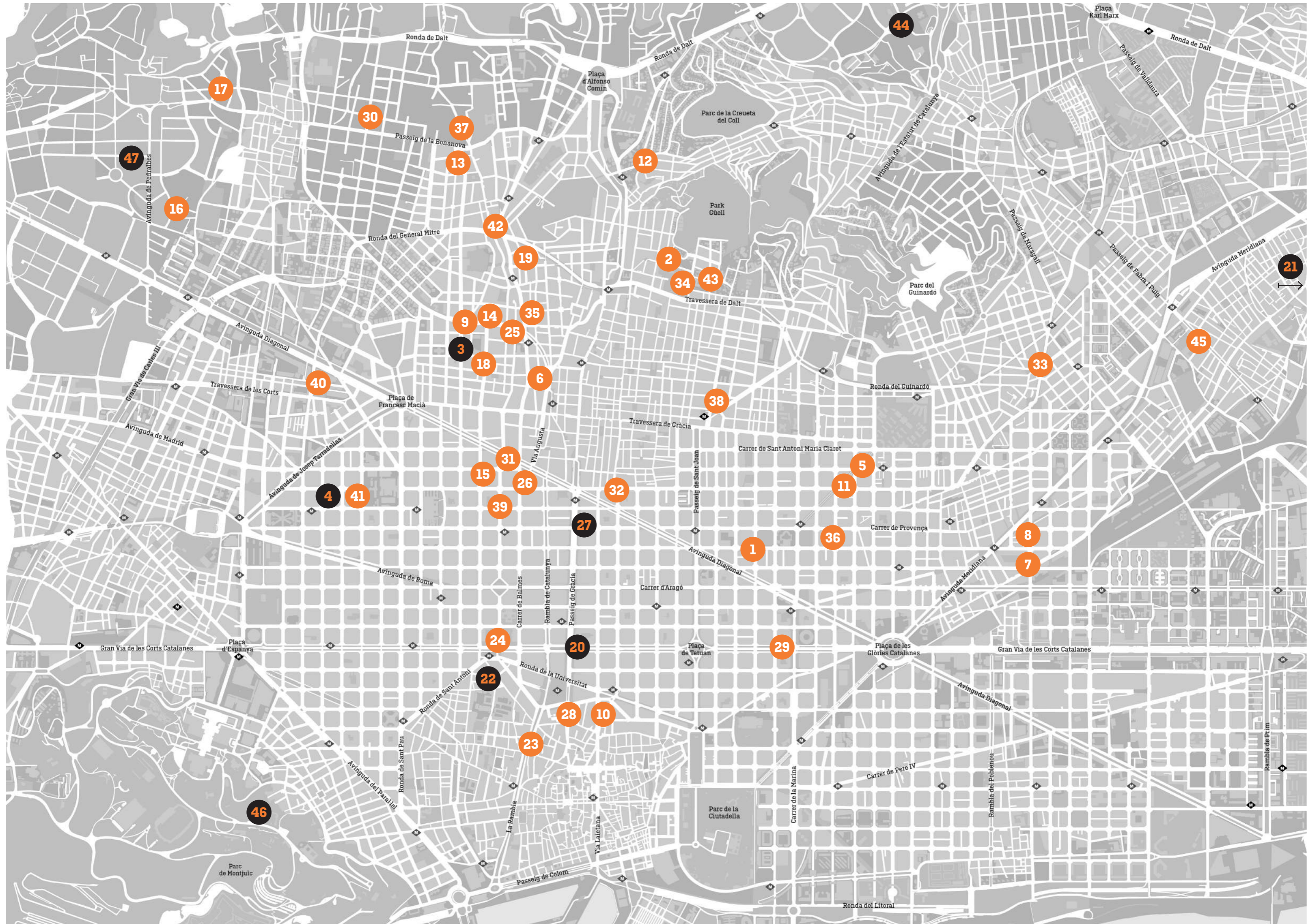
[Barcelona, 1907–2000]

**1933** Joins the [GATCPAC](#). With Francesc Perales, designs a prototype flower stall on the Rambla. **1934** Works as a labourer on the prototype “house and garden” done on Passeig de Torras i Bages. **1935** Designs the residential building at 166-168 Balmes Street, in a clearly rationalist style. With the Civil War, political positions polarize and he leaves the [GATCPAC](#). Also separates from certain family members linked to the Falange. **1936** Decides to go into exile and lives and works in Milan, Paris, Bogotá and Buenos Aires. **1949** Marries in Uruguay. **1952** Returns to Spain.

## Antoni Bonet i Castellana

[Barcelona, 1913–1989]

Works at a young age on projects like the Macià Plan and the City of Rest and Vacations in Castelldefels. **1931** Participates in the founding of the MIDVA. **1932** Collaborates in the studio of [Josep Lluís Sert](#). **1933** While still a student he attends the CIAM conference held on a cruise ship from Marseille to Athens. **1936** Works in Le Corbusier's studio in Paris. **1937** Works with [Josep Lluís Sert](#) again on the project for the Pavilion of the Spanish Republic in Paris. **1938** Goes into exile to Argentina and does various architectural and furniture design projects. **1953–1960** From Argentina he designs the La Ricarda residence, in Prat del Llobregat. **1962** With Josep Puig Torné, he designs the Canòdrom Meridiana greyhound racing track. **1963** With J. Puig Torné, he designs the Mediterrani building. **1975–1980** Designs the Constitutional Courthouse in Madrid.



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27

Avinguda de Roma

Carrer d'Aragó

29

24

20

22

Ronda de la Universitat

28

10

23

Plaça de les Glòries Catalanes

Gran Via de les Corts Catalanes

46

Parc de Montjuïc

Parc de la Ciutadella

Ronda del Litoral

Ronda de Dalt

Ronda de Dalt

Plaça Karl Marx

Ronda de Dalt

Plaça d'Alfonso Comin

Parc de la Creueta del Coll

Parc Güell

Parc del Guinardó

Avinguda de Pedralbes

Passeig de la Bonanova

Ronda del General Mitre

Travessera de Dalt

Avinguda Diagonal

Travessera de les Corts

Plaça de Francesc Macià

Travessera de Gràcia

Ronda del Guinardó

Avinguda de Madrid

Avinguda de Josep Tarradellas

Via Augusta

Carrer de Sant Antoni Maria Claret

Carrer de Provença

Gran Via de Carles III

Via Augusta

Avinguda Diagonal

Avinguda Meridiana

Gran Via de les Corts Catalanes

Plaça d'Espanya

Avinguda de Roma

Carrer de Balmes

Rambles de Catalunya

Passeig de Gràcia

Carrer d'Aragó

Plaça de Tetuan

Plaça de les Glòries Catalanes

Gran Via de les Corts Catalanes

Avinguda del Paral·lel

Ronda de Sant Pau

Ronda de Sant Antoni

Ronda de la Universitat

La Rambla

Via Laietana

Passeig de Colom

Carrer de la Marina

Carrer de Pere IV

Rambles del Poblenou

Rambles de Prim

# 1928

1

**Myrurgia Factory**  
Antoni Puig Gairalt  
Mallorca, 351



x

works by  
**Josep Lluís Sert**

x

works by other  
**GATCPAC** members

# 1929

2

**Casa Vilaró**  
Sixte Illescas  
Avinguda Coll de  
Portell, 43

3

**Casa Josefa López**  
Josep Lluís Sert  
Muntaner, 342-348

4

**Residential building,**  
**Rosselló Street**  
Josep Lluís Sert  
Rosselló. 36



# 1930

5

**Casa Viladot**  
Jaume Mestres  
Avinguda Gaudí, 71

6

**Casa Rodríguez Arias**  
Germán Rodríguez Arias  
Via Augusta, 61



# 1931

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**Residential building,**  
**Navas Street**  
Joan Baca  
Navas de Tolosa, 240

8

**Residential building,**  
**Navas Street**  
Juan José Olazábal  
Navas de Tolosa, 238

9

**Residential building,**  
**Rector Ubach Street**  
Antoni Fisas  
Rector Ubach, 19

10

**Residential building,**  
**Jonqueres Street**  
Sixte Illescas  
Jonqueres Street /  
Ortigosa Street

11

**Casa Ginestà**  
Jaume Mestres  
Av. Gaudí, 44

12

**Single family dwelling**  
Ricardo de Churruga and  
Germán Rodríguez Arias  
Plaça. Mons / Gustavo  
Bécquer Street

## 1932

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### **Casa F. Espona**

Raimon Duran i Reynals  
Muntaner, 568

14

### **Blanquerna school buildings**

Jaume Mestres  
Via Augusta, 140

15

### **Astoria Building**

Germán Rodríguez Arias  
París, 193-199

## 1933

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### **Single family dwelling Passatge Roserar**

Marino Canosa  
Passatge Roserar, 18

17

### **Single family dwelling**

Raimon Duran i Reynals  
Plaça Jaume II, 8

18

### **Casa J. Espona**

Raimon Duran i Reynals  
Camp d'en Vidal, 16

19

### **Residential building, Pàdua Street**

Sixte Illescas  
Pàdua, 96

20

### **Roca Jewellery Shop**

Josep Lluís Sert  
Passeig de Gràcia, 18

21

### **Casa Bloc**

Josep Lluís Sert, Joan  
Baptista Subirana and  
Josep Torres Clavé  
Passeig Torras  
i Bages, 91-106

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### **Tuberculosis Hospital**

Josep Lluís Sert, Joan  
Baptista Subirana and  
Josep Torres Clavé  
Torres i Amat, 8

## 1934

23

### **Former SEPU department store**

Ricardo de Churruga and  
Ricard Ribas  
Rambla dels Estudis, 122



24

### **Renovation of the Chemistry Hall, University of Barcelona**

Josep González and  
Francesc Perales  
Gran Via, 585

25

### **Casa Jaume Sans**

Jaume Mestres  
Plaça Molina, 1-7

26

### **Residential Building, Balmes Street**

Ricard Ribas  
Balmes, 168



27

### **Renovation of an attic**

Josep Lluís Sert  
Provença, 269

# 1935

28

## **Cottet Shop**

Antoni Audet  
Portal de l'Àngel, 40

29

## **Residential building, Gran Via**

Ricardo de Churrucà  
Gran Via, 737

30

## **Residential building, Iradier Street**

Ricardo de Churrucà  
Iradier, 3

31

## **Bloc Diagonal**

Ricardo de Churrucà and  
Germán Rodríguez Arias  
Avinguda Diagonal, 419



32

## **Casa Cardenal**

Raimon Duran i Reynals  
Roger de Llúria, 132

33

## **Residential building, carrer de l'Art**

Antoni de Ferrater  
Art, 2

34

## **Sant Josep de la Muntanya Hospital**

Antoni Fisas  
Sant Josep de  
la Muntanya, 12

35

## **Residential building, Lincoln Street**

Sixte Illescas  
Lincoln, 42

36

## **Residential building, Padilla Street**

Sixte Illescas  
Padilla, 244

37

## **Residential building, plaça Bonanova**

Sixte Illescas  
Plaça Bonanova / Passeig  
de Sant Gervasi

38

## **Residential building, Pi i Margall Street**

Sixte Illescas  
Pi i Margall, 17

39

## **Residential building, Enric Granados Street**

Sixte Illescas  
Enric Granados, 133

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## **Casa Sardañes i Bonet**

Ramon Puig Gairalt  
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## **Residential building, Viladomat Street**

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## **Residential building, Balmes Street**

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**Adaptation of a convent  
for the CENU school**

Antoni Fisas  
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**Pavilion of  
the Spanish Republic**

(replicate building)  
Josep Lluís Sert  
and Luis Lacasa  
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**Casa Montepio  
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**Fundació Joan Miró**

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**Les Escales Park**

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# WORKS

1933–1939

## Casa Bloc

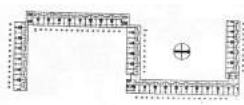
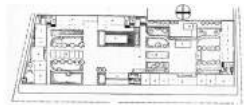


**Josep Lluís Sert, Josep Torres Clavé and Joan Baptista Subirana**

Pg. Torras i Bages, 91–105  
08033 Barcelona

Building complex with five apartment blocks for workers, commissioned to members of the **GATCPAC** by the Republican Generalitat in 1932. The Casa Bloc was a pilot project to resolve one of the key problems of the city of Barcelona during the twentieth century: shanty towns and poor living conditions of the most needy.

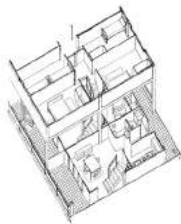
Now considered a symbol of rationalist architecture in Barcelona, it represents a new way of conceiving social housing. It also applied new ideas and solutions that were already present in some parts of Europe but still unknown



in Spain.

Principles such as functionality, spatial and material economy, socialization and attention to community were expressed in this project, a paradigm of worker housing. Good natural light, efficient ventilation and the perception of open space are the three basic principles the proposal was formulated upon. In this way, project decisions such as the layout in the open city block, the elimination of interior ventilation shafts or the placement of the main rooms to enhance their orientation respond to these three principles.

The Casa Bloc apartments are organized as duplexes, with a lower floor for daytime activity (kitchen, sink for clothes washing, bathroom, dining room and terrace) and an upper floor



featuring the bedrooms.

The blend of rationalist architecture and Mediterranean vernacular architecture is the most significant contribution of the **GATCPAC** to the International Style. This is seen in the Casa Bloc project both in the design of the spaces and in construction techniques.

1933-1937

## Tuberculosis Hospital



**Josep Lluís Sert, Josep Torres Clavé and Joan Baptista Subirana**

Torres i Amat, 8  
08001 Barcelona

The Central Tuberculosis Hospital (Dispensari Central Anti-tuberculós, in Catalan), located in the Raval neighbourhood of Barcelona, was a commission of the Ministry of Health and Social Assistance of the Republican Generalitat, and was part of the campaign against tuberculosis. The Hospital sums up all the postulates and ideological aspirations its designers had set out and developed in isolation until then. It combines the use of new materials (iron, glass bricks) with respect for local construction traditions. It is a health services building with a modern, innovative conception,



setting out parameters that have been used in hospitals since then.

The building is laid out as an "L", the two wings set off from a communication and service axis, marking out a wide exterior access space. The layout is based on hygienist criteria to optimize conditions of sun and ventilation, freeing up a good part of the lot to ensure a garden area and the rationalization of the functional concept. In the lateral wing various services and rooms are placed linearly, with the corridor accessing them given the least favourable orientation. In the wing set across from the entrance there is an auditorium in a preferential location. With its smooth parabolic vault it serves as a model and is studied for its acoustic and



light conditions.

Along with the clarity of the layout, a direct feature of its functional program, the constructive idea features a metallic structure in porticos differentiated from the closures. These latter were resolved with light modular elements and the use of new materials such as iron moulding and glass brick walls.



1937. Rebuilt in 1992

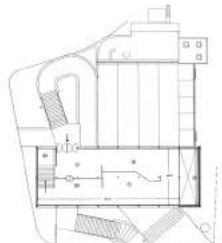
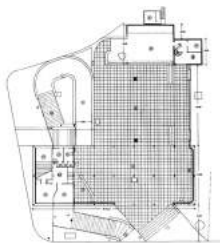
## Pavilion of the Republic



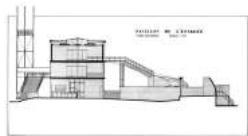
**Josep Lluís Sert, Luis Lacasa**  
**Year built: 1937. Rebuilt in 1992**  
**by Antoni Ubach and Miquel**  
**Espineta Architects and J. M.**  
**Hernández León**

Av. Cardenal Vidal i Barraquer,  
34-36. 08035 Barcelona

The Pavilion of the Republic was built to represent the Spanish Republic at the 1937 International Exposition in Paris. The content of the pavilion had a double goal: first, to denounce the situation of the Civil War devastating the country; and second, to seek out international alliances to defend the Republic from the fascists. For this reason various well-known artists were invited, such as Pablo Picasso, Joan Miró, Julio González, Alberto (Alberto Sánchez Pérez) and Alexander Calder, with the idea of creating



and exhibiting politically committed work. Despite the difficulties of the time and the lack of material and organizational resources, the pavilion was the most important concentration of Spanish avant-garde art in history to date. Pablo Picasso showed *Guernica*, a representation of the bombing of the Basque city on the part of German aviation. Joan Miró did an in situ mural on an inside wall of the pavilion, called *The Reaper (Catalan Peasant in Revolt)*, which disappeared with the demolition of the pavilion itself. The building features the combination of functionalist principles and the Mediterranean character that typifies Sert's work. The influence of Le Corbusier comes to the fore, with his idea of the architectural promenade, incorporated into the design



of how the pavilion was to be walked through, as proposed by Sert and Lacasa. While other pavilions at the Exposition, like the German pavilion and that of the USSR, competed to prove who could be the largest and most spectacular, the Pavilion of the Spanish Republic put the emphasis on the unique talent and unarguable power of its artists. In 1992 a replica of the pavilion was built in Barcelona's Vall d'Hebron neighbourhood. It currently is the location of the CRAI Library of the Pavilion of the Spanish Republic, University of Barcelona.

1972-1975

## Fundació Joan Miró



### Josep Lluís Sert

Parc de Montjuïc, s/n  
08038 Barcelona

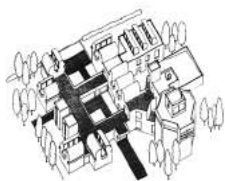
Found half-way up the mountain of Montjuïc, the Fundació Joan Miró is one of the most important art centres in the city of Barcelona. Joan Miró sought to open a foundation that would not be just a container for his important collection, but also be able to present temporary exhibitions of other artists and become a centre for cultural agitation, serving as a platform to spread knowledge of emerging young art.

The Foundation is an artistic institution that was conceived as a shared venture of the artist Joan Miró and the architect **Josep Lluís Sert**.

**Josep Lluís Sert's** last great project is one of the best examples



of the symbiosis of International Style rationalism and Mediterranean architecture. On the one hand, then, the function determines the form of the building, while the compositional scheme is organized around a central courtyard making up two concentric rings. The inside ring invites the visitors to move through the building, and the exterior ring marks out the exhibition spaces. The museum is a fine example of how to guide the visitor's experience using architectural strategies and features. The combination of single height and double height spaces and the opening of visual perspectives and axes between various spaces in the same museum means the visitor unknowingly ends up following a route that



has been conceived and defined to explain the exhibited work. The relationship between the interior and the exterior, between the museum and its surroundings, is so strong that it is difficult to know where the limits lie. Along with this, great effort has been made to let natural light into all the exhibition spaces in the building. This becomes immediately clear by looking up, with the building's roof featuring a great many vaulted skylights.