

43
CAN FRAMIS / VILA CASAS FOUNDATION

Llacuna 103-117 + Roc Boronat 116-124 + Sancho de Àvila 145-155.

First half of the 19th century
CONVERSION: Jordi Badia (BAAS), 2011
CIUTAT DE BARCELONA ARCHITECTURE PRIZE, 2009
PROTECTION LEVEL: C



Can Framis was originally a textile finishing industry but today it houses the Vila Casas Foundation collection of contemporary Catalan painting. Antoni Vila Casas, a pharmacist, businessman, art collector and promoter of the Foundation, says: "The choice of these premises to house the museum is not random, nor is it linked to aesthetic considerations. I wanted a space that would relate the two passions of my work and my life, pharmacy and art, and for that reason I chose a place which was originally for washing sheep's wool. After the cleaning process, they collected the water in receptacles and when it evaporated it left a film of grease on the bottom, the lanoline, a substance that was used in pharmacy".

The transformation project, designed by Jordi Badia, was conceived in contrast to a dense area, packed with flashy modern technological buildings. At the entrance a leafy wood, with poplars, oaks and narrow paths, became the way into the art centre, a filter for speed and time which allows us to leave behind the rhythm and the "noise" of the city and puts us in a receptive mood for the artistic experience. Moreover, the garden solves the 1.5 metre difference in level between the old hangars, built on the original land, and the surrounding streets, developed according to the Cerdà Plan.

In the centre, the two Can Framis buildings that have been conserved and a new concrete volume that unites them mark out a broad courtyard with the entrance to the museum. The old facades, which are of no outstanding architectural value, have been coated with limestone mortar, which strengthens the unity of the complex with its chromatic resemblance to the openwork concrete of the new piece. Moreover, that action allows us to see and understand the construction and the interventions undergone by the buildings over the years and therefore makes its history visible.



52
CAN JAUMANDREU, «VAPOR DE LA LLANA»

Sant Joan de Malta 64-78 + Bolívia 103-113 + Perú 46-52 + Rbla. Poblenou 152-160

Joaquim Vilaseca i Ribera and Josep Marimon i Cot, 1873
CONVERSION: Núria Monfort, 2003
EXTENSION: Josep Llinàs, 2007
PROTECTION LEVEL: C



Can Jaumandreu is one of the finest and most representative examples of the industrial heritage of Poblenou, even though all that remains of the original complex is one building and a chimney with an octagonal ground plan and an imposing presence thanks to its 35 metre height. The old textile factory employed as many as 600 workers, mostly women, and, like so many other factories in Poblenou, it ceased activity in the 70s and the premises were left to small companies. Finally, in 2000, the City Council acquired the land with the idea of using it for educational facilities.

The building that has been conserved has two storeys and an openwork brick facade, an interior with three spaces marked out by cast iron pillars and a pitched roof supported by a wooden framework. The facades consist of a regular succession of pilasters linked by segmental arches with broad vertical openings between them.

Jospe Llinàs' extension project shuns the complex shapes and volumetries that have been the rule in others of his recent years and recovers a rigorous architectural language, close to the Manchester style architecture of Poblenou. The project sets out to "reconstruct" the unity of the original complex with buildings on a similar scale. The architect uses the existing elements (building and chimney) as references that guide the organisation of the new complex, with the chimney acting as a link between the two new buildings. For the purpose of creating a harmonious whole, the newly built volumes use the main features of the original architecture, such as the brick facades with a regular rhythm of large openings, or the sloping roofs. However, the new project is not afraid to incorporate lighter materials, such as sheets of aluminium or fabrics (a possible reference to the original activity of the factory) in order to filter the sunlight that penetrates the interior.



55
PAU I JUSTÍCIA COOPERATIVE / SALA BECKETT

Pere IV 228-232 + Batista 11-15

Josep Masdeu, 1924
CONVERSION: Flores & Prats, 2016
CIUTAT DE BARCELONA ARCHITECTURE PRIZE, 2016
PROTECTION LEVEL: D



The Pau i Justícia workers' cooperative was founded in 1895 and officially constituted in 1905. In 1924 the two-storey building in Carrer Pere IV was inaugurated. The entity had as many as 1250 members and the 2890 m² of the headquarters housed, amongst other things, a mixed school, a theatre, a chorale, a library, an excursion centre, a bar and a thrift store. The cooperative was also able to launch a self-managed construction project for housing for more than 300 families during the Franco regime.

Pau i Justícia closed definitively in the 1980s and it was not until 2011 that the competition for restoration of the building to house the Sala Beckett was convened.

The Beckett, the International Drama Studio, is much more than a conventional theatre: it is a space for creation, training and theatrical experiment, which since 1989 had carried out its activity in a charming small space in Gràcia. Therefore one of the challenges of the project was to ensure that the new venue kept that magic.

The restoration project by Ricardo Flores and Eva Prats emerged from the spatial and decorative qualities of the existing building and a will to keep its original spirit and the hoard of memories that pervades its spaces. In that way eras were superimposed and the old and the new live side by side to enrich the architectural experience. Hydraulic mosaic floors, woodwork, cornices and rose windows... each significant element has been retrieved, inventoried and suitably relocated, not necessarily in its original position, to give it a new life and allow "the old ghosts" to welcome the new users so that together they can imagine different worlds and create new fictions.



61
CAN RICART

Marroc 53-59 + Emília Corantny

Josep Oriol i Bernadet, 1853-1860 + Josep Fontserè, 1860-1877
PROTECTION LEVEL: A



Can Ricart was one of the first mechanical cotton printing factories in Catalonia, a pioneer in technical innovation and volume of production. Today it is one of the few large 19th century industrial complexes remaining in Barcelona and the only one with the maximum protection level. The complex consists of a system of buildings and exterior spaces that make up a rich and varied urban fabric predating the town plan laid out by Cerdà in 1859.

The initial project, conceived by Josep Oriol i Bernadet, uses a neoclassical language, with windows crowned by round arches and roughcast painted facades. An aesthetic, therefore, far removed from the Manchester style of the openwork brick facade which was so usual in Poblenou.

As regards the general organisation, the architect's proposal envisages a T-shaped factory where the buildings adapt to the existing network of ditches, essential for the bleaching and dyeing process, and where the main facade faces south-west for maximum sunlight. The structure consists of openwork walls and ceramic or cast iron pillars and the roof is formed by wooden frameworks and finished with Moorish tiles. Certainly following one of Josep Oriol's plans for the development of the complex, Josep Fontserè designed the clock tower and a series of extensions and, at later stages, new buildings were added, which also follow the constructive features of the existing ones.

From the 1920s, some of the Can Ricart buildings were subdivided and rented to companies from other sectors. However, textile activity continued throughout the 20th century.

Today part of the precinct houses the Hangar creative factory and another the Poblenou Youth Centre, but most of the buildings are awaiting a project that will refurbish them and give them a new use.



68
CA L'ALIER. (JOAN LUCENA FACTORY)

Cristóbal de Moura 43-47 + Pere IV 362-364 + Fluví 102-118

1853 / 1877 (present buildings)
CONVERSION: Jaume Arderiu and Tomàs Morató (A+M Architects), 2018
PROTECTION LEVEL: C



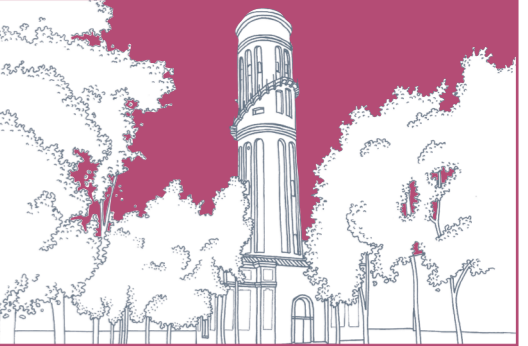
The old Joan Lucena factory is a fine example of the life of many of the industrial buildings of Poblenou: extensions, conversions, changes of use, closure, ruin and recovery.

This printed fabrics factory was built in 1853, but the buildings that have survived date from 1877. In 1909 the engineer Pere Alíer bought the complex and used it to produce bags, linen threads and nets, even though from the 1920s it only worked with jute fabrics. In the 80s some of the facilities were rented to craftsmen and in 2004 the building was left empty and abandoned. After a number of fires, which caused serious damage, in 2001 the City Council decided to promote a project to preserve and transform Ca l'Alier.

The two buildings that have been conserved, now joined by a central atrium that had once been an entrance courtyard to the industrial complex, are built with brick structural walls and a pitched roof supported by a wooden framework. The facades, as was customary, have a regular rhythm of large openings that illuminate the interior with natural light all day long. The complex has also kept a 20-metre-high chimney.

The restoration and conversion project for Ca l'Alier is outstanding for two particular reasons. First, for the effort made to preserve –or recover– the architectural value of the original factory. Second, for adapting the complex to the highest current technological and environmental requirements. All that takes the shape of a building which, despite conserving the typical appearance of a 19th century factory, is technologically intelligent and self-sufficient in energy, which has allowed it to obtain the LEED Platinum certificate.

The project has been made possible by the cooperation between the Barcelona City Council BIT Habitat Foundation and the Cisco company, the two present users of the complex.



72 / 73
CAN GIRONA - MACOSA CHIMNEY

Ramon Turró 337-339 / Lluís 328-332

1952
PROTECTION LEVEL: B



The Water Tower was designed by Pere Falqués, then municipal architect for Sant Martí de Provençals, to supply water to Barcelona. The original project envisaged an 80-metre-high tower with two tanks inside, but it was inaugurated unfinished in 1882, just as we know it today, with a single tank and a height of 65 metres.

The endeavour failed because of the saltiness of the water and in 1889 the supply to the city was halted. After several changes of owner, in 1922 it was acquired by Can Girona to supply water for the refrigeration systems of two rolling mills.

The Can Girona metal factory became one of the largest industrial complexes in Poblenou. The origin of the company can be dated to 1860, when the brothers Ignasi and Casimir Girona purchased the little Herrería Barcelonesa, which had opened three years earlier, and started up a large foundry. In 1881 the company was transformed into Materiales para Ferrocarriles y Construcciones and specialised in building railway carriages. The business grew steadily and by the late 1920s Can Girona had spread over 18 hectares and provided jobs for 2600 people.

During the Civil War the company was collectivised and turned into an arms factory and the tower was crowned with an anti-aircraft battery. Afterwards Can Girona continued to grow and took the name of Materiales y Construcciones SA (MACOSA). At the same time the chimney we can still see today was built, at 65 metres the highest in Barcelona.

At the end of the 1980s the changes speeded up: in 1989 it merged with La Maquinista Terrestre i Marítima (MTM), in 1990 it was acquired by GEC Alstom and in 1994 it left Poblenou.

With the redevelopment of the whole area, only the old Water Tower and the adjacent Valve House (which today is home to the Poblenou Historical Archive and is open to the public) and the chimney in Carrer Lluís remain.

