

ITINERARY 1: JUJOL IN THE TARRAGONA AREA

TARRAGONA · RODA DE BARÀ · CREIXELL

THE METROPOL THEATRE. 1908-10

This is one of architect Josep Maria Jujol's most emblematic buildings. It's not just any theatre; the supporting structure, the ornamentation, etc. were meant to look like a symbolic boat transporting the faithful towards salvation. We can also discover characteristic details of the sea such as fish, or the ceiling which is transformed into a keel...

[11]



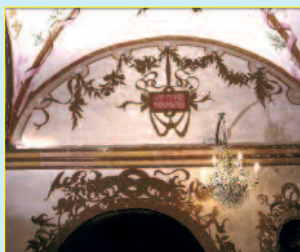
THE CONVENT OF THE BAREFOOT CARMELITE FATHERS. 1897 AND 1918



The architect Pau Monguió Segura worked directly on this building. A curiosity of the building is the side chapel that the architect Jujol dedicated to the Virgin of Carmen. The side chapel was built above a room which held the altar and the Treasure dedicated to the Virgin and was very popular with the people of Tarragona ever since it was constructed. Nowadays only the needle of the chapel is left standing.[12]

THE CHAPEL OF SAINT FRANCESC. 1926

It is suspected that the date which appears on a *cartella* of the chapel, 1926, refers to the six hundredth anniversary of the death of Saint Francis. Jujol reflected this anniversary by decorating the walls of the enclosed space with a groined vault with paintings and sgraffitos. In one angle there is one of Jujol's characteristic inscriptions: "Domine dilexi decorem Domus Tuae" followed by his signature. [13]



THE CHAPEL OF THE CONVENT OF THE OBLATE NUNS. 20's

The room has a single nave in which certain details show us the presence of the architect. The more or less oval mouldings that join the central nave with the beginning of the ceiling. These break the sobriety of the limited space, some volumes are highlighted and the simple windows are embellished. [14]



CHURCH OF SANT LLORENÇ. 40's

Jujol left a rich inventory of various types of work inside the church. One can see pennants such as that of the Holy Sepulchre or of Piety, images donated by the faithful and decorated by the artist such as that of Saint Isidro or Saint Anthony, the guild medal or its standard. Worth mentioning is the Float of the Holy Sepulchre made of multicoloured wood and gold, and the float of Piety. [15]



CASA XIMENIS. 1914

We can see the architect who dominated the most purely decorative arts in the service of architecture in the facade of the house. He filled all the doorframes, window frames and balconies of the composition with sgraffitos. One of the main features of this wall is the iron balcony rail. In the angles of the balconies he fitted some small metal seats that give a lively appearance to what is normally a rather subdued space. [16]



RODA DE BARÀ. CHAPEL OF THE MAS CARRERAS. 1944



Jujol renovated a small oratory, built in 1917, which formed part of the buildings that made up the Carreras estate. It is a work that can be enjoyed from many different artistic points of view, given that Jujol took great care over each of the sculptural and architectural elements. He widened the only nave in the area of the presbytery, gaining valuable space for the altar. On the walls of the chapel there are inscriptions taken from

the Bible in gothic lettering in reds and blues. There are also admirable lamps that hang from the ceiling of the presbytery, while the six candelabra, the crucifix and the baptismal font are also worth mentioning. [1]

CREIXELL. BELLTOWER OF THE CHURCH OF SANT JAUME. 1917

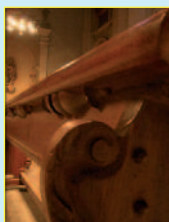
The work of the architect on this XVI century church which had been renovated over the centuries centres on the creative and elegant bell tower. This is formed by parabolic arches which rest on brickwork supports. In the angles which support the arches he added four sculptures. These are of Saint Francis of Assisi, Saint Domingo de Guzman, Saint John of Mata and Saint Louis, who were the promoters of the Holy Rosary. The bell tower is crowned by an iron lion with a cross on top. Not long ago the lion was recovered and once again Jujol added moral message to his work: the cross defeats the lion, that is to say good triumphs over evil. [2]



ITINERARY 2: JUJOL IN THE TARRAGONA AREA

CONSTANTÍ · ELS PALLARESOS · VISTABELLA · RENAU

CONSTANTÍ. CHURCH OF SANT FELIU. 1911-1927



The architect was faced with a space formed by a church which was finished in the XVIII century; in the interior he created, en 1911, the grille of the chapels of the Holy Sacrament of the Virgin of Pain at the sides of the altar. Two years later, the sculpture of the Lamb of God which sits on the globe. Dating from 1914 is the multicoloured grille which cordons off the presbytery. He constructed a baptismal font with two lions at the base. On the lower part of the walls which cordon off the altar Jujol placed some wooden soffits, relieves and various inscriptions that refer to Saint Felix and the emperor Constantine. Eight wooden benches are still conserved; one of them having the construction date, 1919, with the quotation "we love justice" taken from the Old Testament. The two confessionaries were built the same year. [3]

ELS PALLARESOS. CASA FORTUNY. 1920-43

Also known as ca l'Andreu. On its walls, begun in the XVI century, Jujol started by embellishing the facade. An engraved copper plate covered the door, surrounded by a rounded arch, where we can see the cross of Saint Andrew, alluding to the name of the owner. The interior was turned into a small ornamental universe. He renovated the floor of the entrance, ennobled a bench with ceramic work, renovated the cellar and the presses, softened the forms of some the walls, such as a bathroom wall, and among other things, converted an old copper jar into an innovative pitcher. In 1943 he worked on other renovation work to convert the house into smaller flats for the owners' children. [4]



ELS PALLARESOS. CASA BOFARULL. 1914-1931



The renovation that the architect carried out on the building is one his most praised, given the surprising flights of his creative imagination. Many finishings surprise the onlooker, from the entrance door decorated with farming tools, or an exterior door finished off with pyramid style glass panes. On the same ground floor he renovated the kitchen. In an adjoining room he designed wooden furniture such as a dressing table or an iron newspaper rack. On the upper floor overlooking the fields, we find a gallery which has a neomudejar air. One of the most surprising elements in the house is the four-storey tower which was transformed into a viewpoint. Above there is a roof which is finished with the original white marble, glass, ceramic-work, plates... crowned with the sculpture of the archangel Gabriel who forms a weathervane. The interior of the tower is formed by an incredible stairway painted in blue accompanied by a wrought iron stair rail. Outside the house there is a washhouse with parabolic arches with limestone groining. [5]

VISTABELLA. CHURCH OF THE SACRED HEART. 1918-1923



This is one of the most daring and appreciated of Jujol's work. Proud of creating a new type of church, he constructed a church with a rectangular base where the nave, the presbytery, two chapels, the baptismal font, the sacristy and a washbasin are placed. The central axis of the composition are four brick pillars that support parabolic arches, the vaults and the central roof. The exterior is an addition of compact volumes that grow as they are supported by the vertical axis of the dome finished off with a triangular structure supporting a cross. The stonework is worth mentioning, as is the brickwork and the iron serpent-like stair rails going up to the belfry and the windows finished in Sarral alabaster. The interior

decoration was also designed by Jujol. The paintings were his idea and were undertaken by Ramon Ferré. Especially interesting is a lamp made out of wire, cardboard and wood, as well as two candelabra made of carved wood which have a cross and incisions that remind us of the wounds Christ received in the Passion. [6]

RENAU. LLORET HERMITAGE. 1926

In the hands of Jujol a small rose window on the facade is transformed into a six-pointed star, the Star of David, and a sort of embrasure becomes an original cross. In the small belfry, he rounded the upper crown and made the sides which contain the bell wavier. In the interior everything is colour. He filled the spaces between the groined vaults with a blue background full of stars as was habitual in his work, with the groins painted white with red circles. The painting was undertaken by Ramon Ferré, a usual collaborator of his. Jujol painted some curved chair rails highlighted with white leaves, elements which were repeated in the interior of the walls of the church. Also there was no lack of inscriptions of adoration in Latin to the Virgin and Jesus Christ. [7]



ITINERARY 3: OTHER MODERNIST ARCHITECTS

TARRAGONA · VILA-SECA · SALOU · EL CATLLAR



The Chapel of Jesus and Mary · Tarragona

The route proposed here will lead the traveller to discover the most unique (but not the only) buildings in the Tarragona area built according to Modernist criteria, except for the works of Josep Maria Jujol which are detailed in the other itineraries.

In the towns and villages of Tarragona we can find many buildings built by the prolific professionals, Ramon Salas Ricomà and Josep Maria Pujol de Barberà. But they were not the only ones to leave the mark of their imaginative personali-

ties. To the Tarragona area there came brilliant creators who had worked all over Catalonia. These are figures who interpreted the Modernist trends the city assimilated quite late on and in an eclectic manner. The repertory of names that the visitor will find is very rich: Antoni Gaudí Cornet, Lluís Domènech i Montaner, Bernardí Martorell Puig, Juli Fossas Martínez, Francesc de Paula Morera Gatell, Domènec Sugrañes Gras, Alfons Barba Miracle, Pau Monguió Segura or August Font Carreras.

In this constructive panorama we can find the urban residences of a bourgeoisie that wanted to leave a mark of their social prestige and

their fondness for such an innovative art form. The urge to be original led the architects of the early XX century to recover certain elements of neogothic and neomudejar tastes, an eclecticism that broke with the old neoclassical aesthetics. The walls of buildings were manipulated thanks to the infinite possibilities given by ornamenta-



Balcó del Mediterrani · Tarragona

Balcony railings with strips of coiled iron, topped by flowers, lengths of wall presented with volumetric lines typical of the sezeccion, facades hidden behind sgraffitos or carved stonework... all these details can be seen in one way or another, in city buildings such as the Casa Salas [21], the Casa Ripoll [17], the Casa Rabadà [25]... [22] [26] [29] This

way of interpreting architecture was repeated in summer houses such as the Quinta de Sant Rafael [32] or the Mas Mallol [33]. Some of these houses, such as the Casa Bonet de Salou [9], were clearly influenced by Gaudi, on this occasion recovered by Domènec Sugrañes. Other buildings such as the Casa Fortuny of El Catllar [10], is a splendid example of an orna-



The Old Municipal Slaughterhouse · Tarragona



Casa Bonet · Salou

an imposing volume of stone and brickwork, whose church is crowned with a magnificent neogothic needle. Nearby we can find the convent of the Theresian nuns [24], a magnificent work by Bernardí Martorell that attracts one not only due to its serene aspect, which is achieved thanks to the brickwork, but also due to the parabolic arches of the exterior porch, and the entrance which has Gaudian characters. An almost magical piece is the altar and the recovered monstrance by Gaudí in the Chapel of Jesus and Mary [23]. We

cannot forget either the construction of the monumental Augusto Font i Pau Seminary [19] which is finished with neogothic details.

We can also find examples of works of a funerary nature. A good example is the Mausoleum of Jaume I [20]. This work includes a complex biography and is presented with a repertory of elements, which reflect the aesthetics of Domènech i Montaner. It is a small sculptured jewel.



Casa Salas · Tarragona

that would act as an outlet and centre for the transformation of its products. Such is the case of the Cellar of the Vila-seca Cooperative [8]. We do not know who was the author of the work, but both the interior and exterior point to a precise knowledge of other cellars that were built in nearby counties.

mented facade. On occasions one wishes that this architectural paradise created in the Tarragona area were not so measured and prudent.

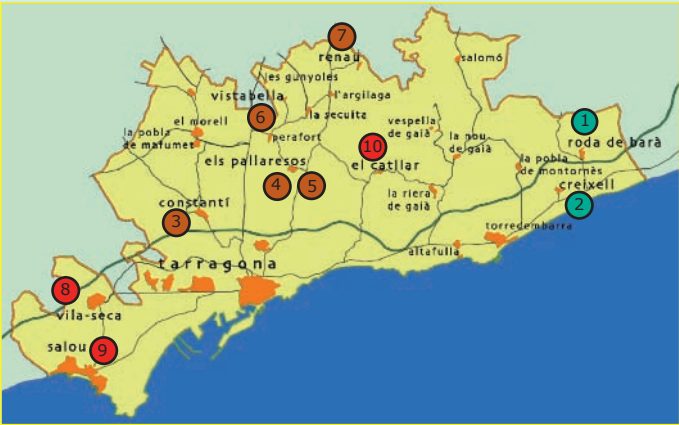
The city displays a wide range of buildings dedicated to religious architecture. There are two important convents, that of the Carmelite Fathers [12], built by Pau Monguió Segura, with an



The Theresian Convent · Tarragona

At the turn of the century there was an awareness of the need to dignify the city with basic utilities, such as abattoirs or markets. Tarragona has become famous for the emblematic and abiding image of the “Balcó del Mediterrani” [28] while also building an ornamental bullring [30], as was usual in the buildings of the capital, of brick and stonework. The central market [27] was built in an area where the city was expanding, as well as the Chartreuse Factory [31], while the Slaughterhouse [18], also built of brick and stone, was constructed in the high town, almost resting on the Roman walls.

But the land of the Tarragona area had a prosperous and powerful agriculture and therefore, needed an architectural form



TARRAGONA AREA

1. RODA DE BARÀ. MAS CARRERAS CHAPEL . 1944
ITINERARY 1 · Avinguda Reina Fabiola, 66-68 · ⓘ 977 657 009
2. CREIXELL. SANT JAUME BELL TOWER. 1917
ITINERARY 1 · Plaça de l'Església · ⓘ Schedule of Masses
3. CONSTANTÍ. THE CHURCH OF SANT FELIU. 1911-1927
ITINERARY 2 · Plaça de l'Església · ⓘ 977 523 229
4. ELS PALLARESOS. CASA FORTUNY. 1920-43
ITINERARY 2 · Carrer Major, 4 · No visiting allowed
5. ELS PALLARESOS. CASA BOFARULL. 1914-1931
ITINERARY 2 · Carrer Major · No visiting allowed
6. VISTABELLA - LA SECUITA. THE CHURCH OF SACRED HEART. 1918-1923
ITINERARY 2 · Plaça de l'Església · ⓘ 977 611 159
7. RENAU. LLORET HERMITAGE. 1926
ITINERARY 2 · Renau · ⓘ 977 620 532
8. VILA-SECA. COOPERATIVE CELLAR. 20's
ITINERARY 3 · Carrer Castillejos / carrer del Celler · ⓘ 977 309 300
9. SALOU. CASA BONET. 1918
ITINERARY 3 · Passeig de Jaume I, 2 · No visiting allowed
10. EL CATLLAR. CASA BORONAT OR FORTUNY. 1907
ITINERARY 3 · Carrer Cavallers, 6 · No visiting allowed

TARRAGONA CITY

11. THE METROPOL THEATRE. 1908-10
ITINERARY 1 · Rambla Nova, 46 · ⓘ 977 296 100
12. CONVENT OF THE BAREFOOT CARMELITE NUNS. 1897 and 1918
ITINERARY 1 · Carrer de l'Assalt, 11 · ⓘ Schedule of Masses
13. CHAPEL OF SANT FRANCESC IN THE CHURCH OF SANT FRANCESC. 1926
ITINERARY 1 · Rambla Vella, 28 · ⓘ Schedule of Masses
14. CHAPEL OF THE OBLATE NUNS. 20's
ITINERARY 1 · Carrer Portal del Carro, 13
15. CHURCH OF SANT LLORENÇ. 40's
ITINERARY 1 · Carrer dels Descalços · ⓘ Schedule of Masses
16. CASA XIMENIS. 1914
ITINERARY 1 · Passeig de l'Imperi, 17 · No visiting allowed
17. CASA RIPOLL. 1913
ITINERARY 3 · Passeig de Sant Antoni, 15 · No visiting allowed
18. OLD MUNICIPAL SLAUGHTERHOUSE . 1899-1901
ITINERARY 3 · Carrer de l'Escorxador, s/n
19. THE SEMINARY. 1883-1888
ITINERARY 3 · Carrer de Sant Pau
20. JAUME I MAUSOLEUM. 1906
ITINERARY 3 · Plaça de la Font, 1 · ⓘ 977 296 100
21. CASA SALAS. 1907
ITINERARY 3 · Rambla Nova, 25 · No visiting allowed
22. CASA BOFARULL. 1920
ITINERARY 3 · Rambla Nova, 37 · No visiting allowed
23. CHAPEL OF THE CONGREGACIÓ DE JESÚS I MARIA. 1878-79
ITINERARY 3 · Carrer Méndez Núñez
24. TERESIAN CONVENT. 1922-1949
ITINERARY 3 · Rambla Nova, 79
25. CASA RABADÀ OR CASA VALLVÈ. 1918
ITINERARY 3 · Rambla Nova, 90 · No visiting allowed
26. CASA DEL DOCTOR ALEU. 1927
ITINERARY 3 · Rambla Nova, 97 · No visiting allowed
27. CENTRAL MARKET . 1915
ITINERARY 3 · Plaça Corsini
28. THE PASSEIG DE LES PALMERES AND THE BALCÓ DEL MEDITERRANI. 1889-1891
ITINERARY 3 · Rambla Nova
29. CASA PORTA MERCADÉ. 1919
ITINERARY 3 · Plaça Corsini · No visiting allowed
30. BULLRING. 1883-88
ITINERARY 3 · Carrer Mallorca
31. THE FACTORY OF LA CHARTREUSE. UNDATED
ITINERARY 3 · Plaça dels Infants
32. QUINTA DE SANT RAFAEL. 1912
ITINERARY 3 · Parc de la Ciutat [c. del Doctor Battestini, c. Pere Martell, Avinguda Ramón y Cajal and c. Vidal i Barraquer]
33. MAS MALLOL. 1920-1923
ITINERARY 3 · Camí de l'Oliva