

*Strand 4. Research and Doctoral Theses in Progress*

## **AN INCOMPLETE URBAN IMAGE. MODERNISME IN BARCELONA THROUGH DISCARDED PROJECTS**

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### **Abstract**

The period of Modernism coincided in Barcelona with a strong demographic increase which resulted in the full development of its urban expansion accompanied by a strong pace of construction.

We will deal with the research carried out to rescue from oblivion those projects that were never built. All of them, however, complement the urban image of what could have been the splendour of Modernism in Barcelona through a series of samples of great creative freedom using technological advances, so they constitute more uninhibited and practical examples of both the style as of the modernist period.

**Keywords:** History of architecture – Catalan Modernism – Urban planning – Urban landscape – Urban space – Art Nouveau – Barcelona

This research is based on our previously published work, in which proposals that were hidden or rejected were analysed.<sup>1</sup> The selection we present is only part of the research that began at the beginning of the 19th century to reach the present day, with the aim of generating a vision of how the image of the city could have been modified or completed if it had also had made these projects a reality, with which in some way their authors seek to participate actively in the transformation of the city and in the needs of the citizens. Some of them were submitted to public tenders, others would be relegated to oblivion due to lack of budget or later interest, regardless of whether they were made by public or private initiative. The research that we are now presenting deals with the work of around thirty professionals whose documentary legacy has been consulted, coming especially from public archives as well as from the archive of the Association of Architects of Catalonia of its headquarters in Barcelona.<sup>2</sup>

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<sup>1</sup> GRANDAS, Carme (2017). *La Barcelona desestimada. Urbanisme a Barcelona 1821-2014*. Barcelona: Àmbit Serveis Editorials.

<sup>2</sup> We are especially grateful for his suggestions and for the facilities given since the beginning of the research to Marc Aureli Santos, Director of Urban Architecture and Heritage of the city of Barcelona; Andreu Carrascal, from the Historical Archive of Architecture and Urbanism of the College of Architects of Catalonia; Santi Barjau, from the Historical Archive of the City of Barcelona; Eugènia Lalanza and Josep Obis from the Contemporary Municipal Archive of Barcelona, as well as Roger Badía and Daniel Abella for their support.

The appearance and subsequent crystallization of Modernism coincides with a time when the census population in Barcelona increases, largely as a result of the works of the Universal Exhibition of 1888, the positive dynamics of commerce and industry which increased maritime and rail traffic, all of which was mainly a consequence of the repatriation of capital in the face of the imminent loss of the colonies that brought the most wealth to the Spanish state. It is in this framework that the topic we develop, that of architecture and urban planning, is focused on.

The professional life of architects and builders encompasses an infinite number of projects that are often unknown, either because they have not yet been found, or because they remained only as unexecuted projects. The number of professionals who worked in Barcelona during the era of Modernism, which coincides with the so-called fin-de-siècle, is also very high. During this period, not only residential buildings were designed, but also all kinds of facilities such as schools, health centres, markets, etc., as well as a series of public services on urban roads, from streetlights to drink kiosks.

Within the period between 1880 and 1911 that we are working on, Modernism in Catalonia is a cultural movement defined by the will and the desire to be modern,<sup>3</sup> in the sense that "...The desire to recover the autochthonous tradition has competed with the desire to develop a cosmopolitan culture, a common denominator of artists and poets to achieve "modernity" as an alternative to the end of the century crisis". "...ha competido el deseo de recuperar la tradició autóctona, con la voluntad de elaborar una cultura cosmopolita, denominador común de artistas y poetas para conseguir la «modernidad» como alternativa a la crisis finisecular."<sup>4</sup>

It is worth saying that these are the considerations pointed out by two art historians, since architecture professionals who study the subject raise points of view that go beyond these opinions, despite agreeing that "Aquesta concepció més general i abstracta de l'espai, regulada per unes directrius molt clares, obeeix a conceptes de progrés i innovació".<sup>5</sup> Certainly the building that best explains this desired ambiguity - as an engine of "a new expressiveness - between rhythmic spaces and flowing itineraries." While it is true that both architecture and urban planning are two of the professional fields that make up Modernism, in which they find their mirror, we must think that in the world of construction industrial production is added, especially because that makes

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<sup>3</sup> FONTBONA, Francesc (2018). *L'arquitectura modernista*. Entrevista. Barcelona: Enciclopèdia Catalana. [www.youtube.com/watch?v=55Cw9QK1NM](https://www.youtube.com/watch?v=55Cw9QK1NM) (Consultation: April 18, 2023).

<sup>4</sup> "The desire to recover the autochthonous tradition has competed with the desire to develop a cosmopolitan culture, a common denominator of artists and poets to achieve "modernity" as an alternative to the end of the century crisis". FREIXA, Mireia (1986). *El Modernismo en España*. Madrid: Ediciones Cátedra, p. 13.

This statement has been maintained ever since it became public, for example, Carmen Güell expresses her concept of Modernism in Catalonia in almost the same terms, and even today the Catalan research community continues to accept it. See GÜELL, Carmen (2001). *Gaudí y el Conde de Güell. El artista y el mecenas*. Barcelona: Ediciones Martínez Roca, p. 136.

All English translations are by the author.

<sup>5</sup> "This more general and abstract conception of space, regulated by very clear guidelines, obeys concepts of progress and innovation". GÜELL, Xavier (1990). "L'arquitectura i els arquitectes modernistes", in GARCIA ESPUCHE, Albert. *El Modernisme*. Barcelona: Olimpíada Cultural – Lunwerg Editores, v. 1, p. 303.

materials and new technologies<sup>6</sup> such as elevators, all of which were part of the avant-garde of the time, without which results such as those achieved by a Domènech i Montaner in buildings such as the Hotel Internacional, built on the occasion of the Universal Exhibition of 1888, or the Palau de la Música Catalana inaugurated in 1908, which in the opinion of Oriol Bohigas is “...segurament l’edifici que explica millor aquesta volguda ambigüitat –com a motor d’una expressivitat nova- entre espais ritmats i itineraris fluents.”<sup>7</sup>

In fact, throughout the decade of the 1880s, the students of the the School of Architecture of Barcelona, created in 1875, had already begun to work, and in which they taught architects such as the already mentioned Domènech i Montaner. Among his first promotions, we find Antoni Gaudí. Analysing those youth projects we will see that he was already pointing out different paths under an attitude not lacking in a certain rebellion, in the face of the academic demands he integrated elements with solutions that did not fit with the usual exercise asked of the students, nor was it still present in practice professional It coincides in time with the questions that Domènech himself was asking about what Catalan architecture was or should be. He published the solutions he found in a highly influential article, “Towards a national architecture”,<sup>8</sup> where he started wondering if “Can we have a national architecture today?” and if “Can we have it in the near future?” First, we will talk about what Domènech meant by a national architecture, which are principles that we must frame in the cultural and thought movement of the Renaissance, the fruit of Romanticism in Catalonia. If Elías Rogent began the search by finding the answer in a kind of historicism with roots in medieval architecture and the South German Renaissance, Domènech, his student, went a step further by posing the question openly, realizing- it is known, however, that the history, traditions, techniques and materials responded to geographical, climatic, historical and cultural reasons, making it almost impossible to find in time an architecture that could be considered clearly national. Consequently, the result was a rather eclectic model in which solutions and techniques were mixed. However, his analysis throughout the article led him to consider the recovery of constructive traditions from the Romanesque and Gothic

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<sup>6</sup> This opinion was already expressed in an exhibition dedicated to Art Nouveau in 2000. The topic of technology was treated as one of the advances in architecture and engineering present in the period studied. The reason for framing Modernism between 1890 and 1914 may lie in not taking into account examples prior to 1890 that were very geographically localized such as those in Catalonia, a community that has examples as relevant as the Cafe-Restaurant of the 1888 Exhibition or the Casa Vicens (1883-1885), together with the buildings built in Comillas by Catalan architects in which Catalan artists also participated. See GREENHALGH, Paul (2000). *Art Nouveau 1890-1914*. Exhibition catalogue. London, Victoria & Albert Museum – Washington DC, National Gallery of Art.

<sup>7</sup> “...is certainly the building that best explains this desired ambiguity - as an engine of “a new expressiveness - between rhythmic spaces and flowing itineraries.” BOHIGAS, Oriol. “La innovació arquitectònica en el Modernisme”, in GARCÍA ESPUCHE, Albert. *El Modernisme*, Op. Cit., p. 320.

<sup>8</sup> DOMÈNECH I MONTANER, Lluís (1878). “Vers una arquitectura nacional”. *La Renaixensa*, Barcelona. See also GRANDAS, Carme (2022). “El Palau de la Música Catalana”, in *Art Públic de Barcelona*. Barcelona: Ajuntament de Barcelona, resource online. [http://w10.bcn.cat/APPS/gmocatleg\\_monum/FitxaMonumentAc.do?idioma=EN&codiMonumIntern=2488](http://w10.bcn.cat/APPS/gmocatleg_monum/FitxaMonumentAc.do?idioma=EN&codiMonumIntern=2488) (Consultation: March 16, 2023).

periods, adopting technical and material solutions that he applied while also using industrial products from modern metallurgical companies.

If we agree with the concept of Modernism provided by Paul Greenhalgh and consider it a style defined by a set of characteristics that are specified in the following aspects:

“The Art Nouveau movement was rooted in the organic form and feminine lines, which resulted in striking designs that are almost impossible to recreate today. (...) Asymmetrical lines mimic the look of organic curves, and repetition of patterns creates movement to make the structure feel alive. (...) Motifs or repeating design patterns include depictions of organic shapes, like flower buds, plant stalks, vines, insects, and even female forms. These motifs are apparent in relief carvings, ironwork, tilework, and paintings. (...) Sculptural concrete and ironwork are prevalent on many Art Nouveau exteriors. Intricate iron gates, railings, and balconies traditionally feature vine-like patterns and asymmetrical balusters.”<sup>9</sup>

Consequently, that desire to be modern, or at least to seem so, translates into architectural Modernism as a style defined by a set of ornamental and material characteristics that we can find both on the exterior facades and on the interior of the buildings.

At this point, we question what happens to the rest of the buildings and other projects that do not have all these characteristics, some of which are made by architects who are more versatile designing, according to the commission, the client and the budget. They are buildings that do not fully breathe the results achieved by a Domènech i Montaner, for example, which perhaps only show some decorative elements from Modernism, and which very possibly use cast iron in their structure. Therefore, although we will never say that they are modernist works, due to the date of the project they are grouped within the era in which Modernism develops, the modernist period.

According to the architect Xavier Güell, “it will be necessary to differentiate in what way it is consolidated, or rather, under which formal laws two sufficiently differentiated trends are configured”,<sup>10</sup> that is to say, those headed respectively by Lluís Domènech and Antoni Gaudí. Today, 30 years later, we are grateful for a third line that helps us clarify the different trends.<sup>11</sup> Within the period covered by Modernism,<sup>12</sup> analysing the numerous architectural projects that were carried out, executed or not, as well as those projects modified during construction together with those that were never carried out, we observe three major ways of understanding architecture : the strictly Modernist, understood as that which uses cutting-edge technologies and materials applying the

<sup>9</sup> GREENHALGH, Paul. *Art Nouveau...* Op. Cit., p. 124-128.

<sup>10</sup> GÜELL, Xavier (1990). “L’arquitectura...”, Op. Cit., p. 305.

<sup>11</sup> Although Oriol Bohigas goes further to establish five currents within architectural Modernism, we will focus on three, in terms that are much more generic, as they allow to include all kinds of projects from the Modernist period. BOHIGAS, Oriol. “La innovació...”, Op. Cit., p. 316.

<sup>12</sup> Certainly, and more generally, we can see how Modernism begins in the 1880s to officially end with the publication of ‘L’Almanach dels Noucentistes’, a work that covers all the artistic and cultural fields of Noucentism, with a return to the principles and clearly classicist canons.

decorative arts both on facades and in common and interior spaces; the modern, which uses cutting-edge technologies and materials but avoids the profusion of decorativism, showing formal solutions that are still children of classicism; and the common architecture which is none other than that which does not present any desire for modernity and does not present any novelty. Consequently, the architects who for us best explain the first two trends are for us Lluís Domènech i Montaner and Josep Domènech i Estapà, respectively, while the third trend is explained by the rest of the projects, by those who do not contribute any formal, material or conceptual novelty.

As is well known, a movement or trend never has a definite end date. Even if a trend is prevailing for a period of time, it is never finished working or creating with previous criteria and aesthetics. We can see this in the professional trajectories of architects who never abandon the language they work with, and which is characteristic of them, such as Antoni Gaudí or Enric Sagnier. On the other hand, there are architects who do not hesitate to introduce new concepts and solutions in the projects they carry out from a certain point in time, as is evident in the work of Josep Puig i Cadafalch or that of Josep M Jujol. Jujol, although he ended up adapting to the program that was officially required of him as he had to do for the 1929 Exhibition in Barcelona, never abandoned modernist designs strongly influenced by Antoni Gaudí, with whom he would collaborate strongly works.

In the period we are studying, we also observe that many of the projects do not incorporate the stylistic solutions that characterize Modernism but respond to solutions more typical of historicism, as is the case of the architect Josep Vilaseca, as well as we also find proposals of architects with formal solutions within the different neo currents, especially neo-gothic, plus an eclecticism that is nourished by various architectural sources of the past. In this aspect, we will bear in mind "...the generalization of eclectic styles, in the last third of the 19th century, with its rich ornamentation...".<sup>13</sup> For the collective that did not project Modernism understood as Art Nouveau, the idea of Modernism was much more related to the way of building, in the use of materials and the new possibilities they offered, that is, the use of glass in facades and roofs and the use of iron to frame the structures.

At this point, we hypothesize that the reasons for this disparity may be based on customer demand, as well as what they would be willing to pay for their order. We must consider who the customer is. Although very often it could be a natural person, orders could also come from an institution, an entity or a corporation, both public and private. Therefore, it would depend on the financial resources accompanying the client's request. With respect to public tenders, the same tender clauses already defined the object of the work to be carried out as well as the total budget allocated to the project. Regarding the proposals from the private initiative, the architects prepared a preliminary project that was accompanied by a first financial budget. In many cases upward deviations often occurred that customers had to deal with. From 1882, the construction of the monument

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<sup>13</sup> MOLET I PETIT, Joan (2007). *Història de l'Arquitectura: de la Il·lustració a l'Eclecticisme*. Barcelona: Universitat de Barcelona, p. 151.



to Columbus in Barcelona was a clear example,<sup>14</sup> as were the Sagrada Família<sup>15</sup> and all the projects promoted by Eusebi Güell carried out by Gaudí.

On the other hand, we note that there are many projects presented in public tenders that were rejected for various reasons. In fact, the jury had to choose a single project as the winner, so the rejection of all the others could be because they did not offer enough architectural or stylistic quality, or simply because they did not conform to what was established in the basis of the competition. There are also cases in which the project report does not capture the idea or the spirit of the competition, as happened in public initiative competitions to build buildings even if they were of an ephemeral nature such as exhibition halls. A political change at the head of a public institution could be another reason why a project was relegated to oblivion, perhaps because it had not obtained a global political consensus that would allow its construction to go ahead regardless of party politician who was at the head of the institution or public administration.<sup>16</sup>

The lack of financial resources stopped not only the realization of the projects but also their awarding. Among these, sketches and preparatory drawings are preserved that allow us to get an initial image of what its author, whether architect, engineer or sculptor, was conceiving. On other occasions, the same author could incorporate more aspects into his proposal than were initially requested. An example was the partial urbanization of the waterfront from the Portal de la Pau to the beginning of Paseo d'Isabel II. The proposal, despite being part of the winning project of the Columbus monument competition, was partially carried out, leaving the entire Portal de la Pau urbanization unexecuted.

The high quality of the architectural practice should be due to the fact that “The architects of the 19th century knew how to masterfully combine history and progress and although they themselves did not realize it, they were able to create an architecture typical of the century.”<sup>17</sup> Over the years, a very rich and wide range of projects was developed that encompass all architectural typologies, which, in the field of those projects that were never carried out, allows us to observe and appreciate a very

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<sup>14</sup> The construction of the monument to Columbus was paid for by public subscription, led by the King of Spain, followed by public representatives and bodies such as the city councils of Barcelona and El Masnou. Although other cities and people supported the initiative, the deviation from the planned expenditure was quite considerable, having to be assumed by Barcelona City Council, whose public coffers were considerably empty. You can consult GRANDAS, Carme; CADAFAALCH, Cristina (1997). *Gaietà Buigas, un arquitecte de la modernitat*. Barcelona: Private edition, p. 79-81.

<sup>15</sup> The case of the Sagrada Família temple is as atypical as its architecture. The original project, absolutely in a Gothic language, was modified when the direction of the works passed to Gaudí, at which point his spirit of modernity manifested itself through his creativity.

<sup>16</sup> As happened with the monument dedicated to the president of the First Spanish Republic, Pi i Margall, with a long history that includes the total change of the project, its authors and even its meaning. GRANDAS, Carme (2014). “L’art en l’espai urbà, mirall d’una història canviant”, in SOBREQUÉS, Jaume (Dir.). *Vàrem mirar ben al lluny del desert. Actes del Simposi Espanya contra Catalunya. Una mirada històrica (1714-2014)*. Barcelona: Centre d’Història Contemporània – Generalitat de Catalunya, p. 699-700, 706.

<sup>17</sup> MOLET I PETIT, Joan (2007), *Història de...*, Op. Cit., p. 151.

important difference in compositions and solutions both technical and ornamental. Some of the projects are very complex, others are actually simple.

Architectural typologies are a very important point for working with the needs and demands of citizens, for analysing the evolution of the city, as well as for observing the diversification or deployment in the projects of a very wide set of typologies.<sup>18</sup> We will follow the criterion deployed by Nikolaus Pevsner,<sup>19</sup> who saw how this typological spectrum unfolded in the 19th century, when control of society passed into the hands of the bourgeoisie and labour movements were born. The demand in the field of construction responded to the new needs of a society that was evolving, thus, the architecture of the new plant had functions and uses much more specific than those it had ever had, and the architects knew how to respond by adding – there are formal solutions that can also be specified–. If we talk about styles, these are applied very forcefully in very specific typologies, often defining many of them, such as the close relationship of Gothic in Western religious architecture.

Based on the analysis of the localized projects that were never carried out or, at the very least, that were modified in their built concreteness, we note in Barcelona a fairly broad spectrum of architectural typologies. Of the 76 projects that we study and that were made between the years 1880 and 1914,<sup>20</sup> thirty correspond to the 1880s, twenty-two to the 1890s and twenty-four to the first decade of the 20th century. These figures are not significant if we consider that there is a slight decline in the activity of architects, nor are they a reflection of the number of professionals who could practice between those

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<sup>18</sup> We will leave aside the construction of houses, both single-family and multi-family, except for some examples that we consider significant in terms of expressing the idea of Modernism.

<sup>19</sup> The concept of architectural typologies that we will follow is the one established by Nikolaus Pevsner. His criterion still seems valid because he established typologies as a response to the changes in society and architecture itself, while he points out the different attitudes adopted towards the idea of style applied in architecture, the use of both traditional and contemporary materials, as well as the functions and uses of the buildings. See his book first published in 1976, *A History of Building Types*, London – Princeton: Thames & Hudson – Princeton University Press.

<sup>20</sup> We have finally closed the period in 1914, given that up to that date projects that shape Modernism were still being carried out. On the other hand, three of these 76 projects were built even though some would be modified later. The most significant is that of Casa Comalat (1906), completely modified in terms of the shapes and volumes of both the main and rear facades. The elevation plan shows a traditional facade of the Eixample, while the facade that would end up showing the building presents an important play of volumes, with great rhythm and a great profusion of colours and decoration, with curvilinear architectural elements. In relation to the second project, it is the plan of the original floor of the Sant Pau Hospital (1901), of which only half of the planned pavilions were built despite the completion of the works by Domènec i Montaner's son. The third project is that of the Hotel Internacional (1888), whose plans allow us to appreciate subtle differences between the main facade of the building and the one that was finally built, which we know from photographs when the hotel was demolished some years months later.

On the other hand, the La Sagrera market was already in full operation when in 1908 it was decided to increase its surface with the addition of two lateral bodies that would not be built.

years, a number that was increasing as each year a new promotion of the School of Architecture.<sup>21</sup>

Following our line of analysis, we will say that of the total number of projects, ten are urban planning, although the one destined to urbanize Plaça de Catalunya would be reviewed twice in five years. The rest of the projects are strictly architectural, even a decorative one has been located. We detected fifteen different typologies in the field of construction, five in urban furniture design projects, among which are included those of an ornamental nature such as monuments,<sup>22</sup> seven projects corresponding to ephemeral architecture, that is, pavilions and palaces of exhibitions, an arch that was not of a triumphal nature but a waterfall, and two landscaping projects for public spaces.

We study twenty-seven professionals including architects, engineers and sculptors.<sup>23</sup> The only engineering project takes place in the last decade of the 19th century, dealing with the transformation and expansion of the port of Barcelona. As for the sculptors, the relationship is extensive since they also participated in some competitions such as the one for the monuments in tribute to Columbus and General Prim -both from 1881-1882, Ildefons Cerdà (1889), and the one dedicated to African glories (1910).

Among these professionals, the main international figures stand out, of which Antoni Gaudí is, by far, the best known internationally. Along with him, and within Modernism in Barcelona, the names of Lluís Domènech i Montaner and Josep Puig i Cadafalch stand out. Although all three make up the great triumvirate of Catalan modernist architecture, they would never have been part of it had it not been for a series of professional colleagues without whom the image of modernist Barcelona would have remained rather diminished and isolated.

On the other hand, we highlight the number of projects initiated by Pere Falguès, municipal architect, around whom revolve both urban planning interventions and ephemeral architecture or urban furniture. Falguès was responsible for solving the implementation of Plaça de Catalunya in the plot of the Eixample, a newly created space that connected the exit routes of the walled city with the paths and roads that communicated it with the towns located around its plain, a city that at the time already

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<sup>21</sup> Chronologically framed by decades, although there is a slight decrease in the number of projects we have located so far, it assumes that a number inversely proportional to the number of architects who belonged to the then so-called Association of Architects of Catalonia, that is to say, it was about those who were legally authorized to practice the profession, which today means to be collegiate.

<sup>22</sup> The list of types is: schools, thermal baths, slaughterhouse, bookstores, cemeteries, theatres, bullrings, hospitals, churches, markets, offices, and town halls. The projects dedicated to urban furniture are kiosks, fountains, lampposts and public urinals. We also include monuments in this group.

<sup>23</sup> There are two projects whose authorship is unknown as well as plans that are not signed, there is also a project whose signature is illegible and therefore unidentified. We have not taken into account the number of professionals who participated in competitions, as it is quite high whether it is a planning competition or the construction of a monument. In the latter case, architects and sculptors participated together. On the other hand, we have accounted for a gardening company although the name of the gardener who made the design remains still unknown.



had five railway stations. Political pressures and private interests meant that the design of the square was revised and modified not only throughout the 1890s but that it would finally be settled with the project of the architect Nebot in 1927.

## Conclusions

We have presented what could have been the line of the hands, in the expression of Italo Calvino, what Barcelona would have incorporated in its urban image of having executed those projects carried out throughout the Modernist period thanks to the rescue of the forgetting of projects that are kept in archives and private funds.

At the strictly urban development level of the city, we believe that we cannot speak of modernist urbanism in the proper sense. All the proposals draw from the past as well as from foreign references, some even incorporated definitions of the architecture that had to be built there, presenting examples completely unrelated to modernist architecture. The clearest example is precisely the proposals that were presented in the Barcelona Connections Plan competition and, specifically, in the one that was the winner of the competition, signed by Léon Jaussely. Had his plan been executed, it would have substantially changed the urban layout of the city, conditioned its growth, and even more significantly would have changed the image of its architecture as well as its arrangement on the plan. Jaussely wanted to implement in Barcelona a replica of the precepts that Haussmann applied in Napoleon III's Paris.

In many of the projects we can see the application of the new technologies brought about by the Industrial Revolution that allow architects to work with materials such as concrete, both wrought and cast iron, glass, ceramics, and wood, opening a large number of combinations and possibilities, creating free forms, many times curved. All are proposals of a very diverse nature, sometimes unprecedented in the history of architecture and of urban planning and public space.

We have seen how projects aimed at equipment gain strength and importance. The needs demanded by citizens made the administrations commission works that provided services. The improvement of the quality of life of the citizens began timidly with two proposals for gardens, and especially the urban furniture projects became relevant, providing the city with a network of public lighting and sources of drinking water, all they are accompanied by refreshment kiosks and urinals some with public bathrooms, the most surprising of all is the design of a kiosk selling flowers with the floor below the street intended for urinals.

Regarding the two proposals aimed at the landscaping of public spaces, the material studied to date is completely incomplete, which means that no conclusions can be drawn. It is unknown the types of vegetation that had been planted, as well as the flowerbeds, their boundaries, the paths for walking, the furniture to be placed (benches, lanterns, bins, fountains), even the elements of an ornamental nature especially sculptural. These are aspects that would greatly help to shape the image of Barcelona's gardens in Modernism, which, thanks to photographs and engravings from the time, we know, or at least we can approximate, how they used to be distributed and beautified.

At the same time, the weight of the bourgeoisie and the strong impact of repatriated capital from overseas led to the desire for individual distinction, becoming confident in the construction of houses and in that of funeral properties. The vanity of the owners was satisfied at the time that the city of the living and the city of the dead experienced a period of great creativity in forms, decorations, cladding materials, all together, within an important explosion of colour. One of the localized projects that is particularly important is the one Josep M. Jujol did in 1913 for the construction of a group of cheap houses. Although thanks to current legislation the construction of groups of cheap houses was started at that time, the one designed by Jujol did not have the same luck as others, such as the one on Carrer del Comte de Güell in Les Corts that few and simple but modernist decorative elements, the houses of Jujol remained an unrealized proposal despite, compared to the previous ones, the exuberant and profuse ornamental decoration of the houses. On the other hand, the modifications to the original construction project allowed the execution of clearly modernist works, some as significant as the still unfinished temple of the Sagrada Família, and Casa Comalat.

The construction of monuments deserves to be studied as a separate topic. Following the momentum that Barcelona experienced on occasion of the Universal Exhibition in 1888, while under the umbrella of the restoration of the monarchy, initiatives were taken to erect monuments to great men, initially highlighting those dedicated to Joan Güell i Ferrer and Antonio López i López, his death made it easier to want to make a monument to him together with his godfather, Joan Güell. The demand to the municipal administration had the support of opening a popular subscription. This system was also applied in the cases of the monuments dedicated to the conqueror Christopher Columbus, the musician and father of Catalan choirs Josep Anselm Clavé, and to Joan Prim, the only military man who would have a monument dedicated to the city in many years. All of them meant the realization of a significant number of projects signed by architects and sculptors, who never saw their execution. Also, all of them were placed in significant places in the urban planning of the city and were built in these keys of its urban development. It should be noted that there were other later initiatives that did not enjoy the same fortune, such as the monuments that wanted to be dedicated to King Jaume I together with the one that was supposed to commemorate African glories. Although Jaume I's was the result of the strong Catalanism of the early 20th century, the architect and politician Josep Puig i Cadafalch commissioned it directly from Antoni Gaudí, and what only Josep M. Jujol, his collaborator, he came to make the decorative graphics that was to identify him, that of the African glories dragged on his side an already long history that had begun with a first attempt in 1859-1860, a second attempt that give in 1874-1875, and finally, the third attempt that would arrive in 1910 which, despite being failed, only allowed the official placement of the first stone in the middle of the Plaça de Tetuán, where it is today the monument to Doctor Robert.

As of today, we have not yet located projects intended for industrial buildings such as factories, foundries, etc., all of which have a large presence not only in Barcelona but in Catalonia and which made up its industrial and commercial fabric.

Of the almost eighty projects, we have seen how most of the ones we have studied cannot be properly considered modernist, with the notable exception of urban furniture. The vast majority are part of the group of modern but non-modernist proposals, headed

especially by the deployment of projects aimed at equipment, a large part of which were demanded by the public initiative. They conclude by saying that the knowledge of all of them will allow us to contribute to weaving the story of a still quite unknown and different history of a Barcelona that grew and expanded from the middle of the 19th century, all coinciding for a good period with the development of Modernism. The rejected projects contribute to completing the knowledge of this period.

## **Curriculum Vitae**

Doctora en història de l'art per la Universitat de Barcelona. Del 1980 al 1982 va treballar al Museu Picasso, on va coordinar l'exposició antològica «Pablo Picasso 1881-1973», i des del 1983 al Sector d'Urbanisme, en el Servei de Patrimoni Monumental coordinant el Catàleg del patrimoni arquitectònic i historicoartístic de Barcelona (1987). Amb motiu de la reconstrucció del Pavelló Alemany de Mies van der Rohe, va dirigir la creació i la posada en funcionament del centre de documentació sobre Mies van der Rohe, la seva obra i el pavelló de Barcelona. Del 1989 fins al 1991 va treballar a Sevilla per a l'organització de l'Exposició Universal de 1992 coordinant l'art en els espais públics del recinte expositiu i les exposicions d'art. El 1992 treballa per al Museu d'Art Modern de Nova York en l'exposició «Latin American artists of the xxth century» (Museu d'Art Modern, Nova York, 1994). Al seu retorn a Barcelona es reincorpora al Sector d'Urbanisme participant en la revisió del Catàleg del patrimoni i, des de l'any 2000, coordina el Catàleg d'art en l'espai públic, publicat en línia el 2004 (Premi ACCA de la Crítica d'Art a les iniciatives i Premi Ignasi de Lecea 2007). Dins la Direcció de Projectes d'Hàbitat Urbà, dirigeix el Museu Virtual d'Art Públic de Barcelona.