

LLUÍS DOMÈNECH I MONTANER: nature and history in his Barcelona works

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Lluís Domènech i Montaner (Barcelona, 1850-1923) was a leading *Modernista* (Catalan Art Nouveau) architect, who, as a defender of Catalan nationalism, also took part in politics. The author of numerous essays on both architecture and politics, he studied at the *Escuela de Arquitectura* (School of Architecture) in Madrid from 1871 until 1873. On his return to Barcelona, he started to teach at the recently-founded *Escola d'Arquitectura* (School of Architecture; 1873), becoming director of the centre in 1900. It is recorded that, as from 1875, he taught two subjects: "Knowledge of materials" and "The application of physical and natural science to architecture", in which he included the study of iron and acoustics, as well as the lighting, heating and ventilation of buildings.

Two main stages in his architecture should be differentiated: 1) from 1870 until the end of the 19th century, during which he collaborated with Josep Vilaseca and was influenced by German Imperial architecture and Mudejar forms; 2) his Art Nouveau phase, during which he adopted a more eclectic approach. The architect sought to create a style that would unite our Moorish, Romanesque and Gothic traditions by means of integrating their forms and constructing a new syntax, which at the same time was of an international nature.

His style was based on the invention of a formula that he repeated with variations in his works, which alternated bell-shaped and trilobular arches. The Domènech archives contain numerous solutions grouping them in different ways, based on a basic structure in which each part could be replaced, varied, repeated, etc.; he created self-contained façade fragments that could be used in different buildings, interconnecting the parts with ornamental techniques that he delegated to sculptors, painters and ceramicists, etc. but with a compositional method that integrated the parts. This architect published an article entitled "En busca de una arquitectura nacional" ("In search of a national architecture") in the journal *La Renaixença* (1877), in which he advocated a broad eclectic approach and the above-mentioned method, together with the desire to make internationalism compatible with nationalism. In the text, he expressed the view that the artistic traditions of a people may vary needs in building design, in the same way as the climate, and the idea that collective feelings must be reflected in them. He lived in a period in which increasing importance was given to the industrial and applied arts, the ornamental elements of which formed part of his buildings, among which his ceramic designs will be highlighted.

One of his first projects in Barcelona was the Editorial Montaner y Simón (1879), in which he initiated his own approach, based on an exposed brick façade with symbolic morphology, which included large iron-framed stained-glass windows, finished in wood, and resorted to medievalism as a form of national reference.

Among his architectural projects in Barcelona can be found the following: the **Castell dels Tres Dragons** (1888), the Palau Ramon Montaner (1891-1896), the **Fonda España** (1902-1903), the Casa Lleó Morera (1902), the Casa Lamadrid (1902), the **Palau de la Música** (1905-1908), the **Hospital de Sant Pau** (1905-1930), etc. All of these fall within his Art Nouveau period, which started in 1888. In them he included ceramic features and details with historical, political and naturalistic motifs; this paper will focus on a number of them.

His architecture had a functional component and also a symbolic one, which led him to make use of myths, figures, letters, heraldic shields and flowers that are either sculptured or incorporated in capitals, vaults, columns and walls, with the aim of avoiding rational solutions. His great interest in cultivating handicrafts and naturalism is apparent. In 1876, he wrote the article “A propòsit de la exposició d’arts suntarias” (“On the exhibition of decorative arts”) in *La Renaixença*, in which he adopted a progressive attitude to ornamentation. As a result, thanks to his knowledge of the subject, he was able to formulate his own style based on natural motifs, such as plants or floral designs, and scenes incorporating human and animal figures. Thus, the work created in the workshop of the *Castell dels Tres Dragons* was very much in the line of the Arts and Crafts movement, which led him to make use of ceramic materials as a form of external facing on walls, domes, roofs, coping, pinnacles and soffits, combining them with structural materials. Internally, he chose square, polygonal or triangular tiles on vaults, ceilings, wainscoting, keystones, ribs, etc., with hand-painted decoration, or making use of techniques such as *cuerda seca*, *tropa* or stencils; alternatively, he used Muslim-inspired *laceria* (interlacing) and panels of hexagonal tiles, together with mosaics and sculptured pieces.

The Castell dels Tres Dragons

(Parc de la Ciutadella – Barcelona)

This building was planned as a café-restaurant for the Universal Exposition of 1888. Its location was not a coincidence since there had already been a small drinks stand in that corner, and when Domènech i Montaner conceived it in 1887, he envisaged that it would be a permanent building. It was built in a short period of time and the decorative scheme was started in 1888. He ran into difficulties as the commission expressed their dissatisfaction with expenses not foreseen in the budget. Be that as it may, during the exposition the building was used as a café-restaurant and the restoration premises for the event. Once the exposition came to an end, the building remained closed for a year and a half, after which Domènech continued the project.

In the same enclosure, the architect created a workshop in which the decorative material for the building could be produced, which was directed by his friend and fellow-architect Antoni Gallisà. This space included a workroom for modelling managed by the Oliva i Martí company, with clay supplied by the industries owned by Josep Ros and Pau Pujol, in which decorations and friezes that were fired in the Pujol i Bausis factory were made, as a kiln was never erected there. The sculptor Eusebi Arnau, the glass manufacturer Antoni Rigalt and the ceramicist Pau Pujol i Vilà all collaborated in the workshop. This enabled aspects referring to the manufacture and development of the decorative arts to be discussed, which transformed the premises into the starting point for the renaissance of these arts and, at the same time, favoured the drawing up of projects under the direct and constant supervision of Domènech, who also used to design and produce pieces for other buildings that he was in the process of constructing with the assistance of his collaborators, a situation that gave rise to activity being brought to a halt in 1892 because of a protest on the part of the representative of the *Junta Técnica del Museu de Història* (the Technical Board of the History Museum)

It is a brick building, with visible ceramic and rolled iron appliques, the use of such materials making it a totally original construction. The inspiration provided by Mudejar art, the Gothic style, and the curved forms of Art Nouveau, thus in the “keep” there is some wrought ironwork with sinuous curves, determined its style. In such a context, the architect was able to develop the decorative schemes found in the earliest

stages of Catalan *Modernisme* and to demonstrate the perfect symbiosis between structural design and decoration. The interior of the café, which was located on the ground floor, was supposed to be decorated with tapestries and carpets, recalling the architecture of desert tents and castles, even though not all the features could be completed. In contrast, the restaurant was on the first floor. In the main façade there was some stained glass with Arab-influenced geometric motifs in the seven windows and a neo-Gothic allegory referring to the feats of King Martin, linked to the medieval history of Catalonia. The upper parts of the doors contained stained glass with floral motifs (daisies, sunflowers, bluebells, etc.), which disappeared in 1936. The architect's proposals were perfected in the *Palau de la Música*. It has been considered that the building's name alludes to a novel by Serafí Pitarra, published in 1865.

The structure was square in plan and was made up by towers and blocks crowned by features of neo-Gothic inspiration, including a frieze formed by ceramic shields of Germanic heraldic form, which contained drawings by Alexandre de Riquer and Josep Llimona, in blue tones on a white background, with representations of animals, plants and traditional themes, together with drinks and spirits, which were manufactured in the Pujol i Bausis factory in Esplugues de Llobregat; the model for the shields was probably designed by the sculptor Antoni Vilanova. The factory prepared the clay and the moulds and was responsible for transporting the pieces once they had been fired. Apparently, production of the artistic ceramics also involved the collaboration of Josep Ros (for the fish-scale tiles or shingles), Romeu i Escofet (in the brickwork) and Baldomero Santigós. Magi Fita produced the terminals of the battlements, which consisted of fifty-four pieces of yellow-glazed clay.

Josep Llimona and Alexandre de Riquer produced the full-size cardboard models (1.90 m. in height) and carried out the glazed painting on ceramics of the 106 designs in the frieze. These shield-shaped panels reflected the food and drink that was served and because of their blue tones attracted attention from the outside of the building, since they followed the approach to advertising of the Art Nouveau period; this was the period in which interest in promoting products by means of different sorts of posters started. This is the only known collaboration between Riquer and Llimona, although unfortunately only fifty-one of the panels foreseen were put into place. Riquer designed eighteen, while Llimona was responsible for nineteen, all of which bear their respective signatures. In the case of others, due to their current state, it is difficult to know which of the two produced them, and which remained in the store in Esplugues, as a total of 60 were painted. They are 2.40 m. in height by 1 m. in width; alongside the product, a figure and the name of the product (in Catalan, Spanish or French) was included. Among the products there were: pineapple, beer, syrup, chocolate, *escarchado* (anisette), gin, lemon, *mantecados* (small cakes), *mistela* (sweet wine), Montserrat, *morocho*, *ratafia* (a hazelnut-based liqueur), *soldado* (a coffee-based drink), linden-blossom tea, Aosta wine (Italy), Navarre wine, *mezcla*, Bordeaux wine, port, fortified wine, draft wine, cider, absinthe, champagne, lemonade, Garnacha wine, ice-cream, Malvasia, chamomile tea, Priorat wine, Valdepeñas wine, white wine, whisky, *parfait amour*, etc. Among the figures, one can see a sailor drinking gin, a country-woman squeezing lemons, a young lady drinking champagne, a lady eating a *mantecado*, a cook preparing hot chocolate, a female estate owner drinking Priorat wine from a spouted wine pitcher, a maize worker making beer, another lady eating ice-cream, a country-woman drinking *ratafia*, etc. In addition to the objects that help to recognise the subject depicted, the paintings were completed with other equipment and items used in the preparation or consumption of these products. The café-restaurant, which offered the best French cuisine in the city, was advertised by means of these posters that were to be

found in the upper part of the façade. In the shields that were manufactured at a subsequent date, the subject matter was modified and only plants and animals can be seen. The original panels are located along the main façade and the sides of the building.

Over time the building has been put to different uses; at first, it was used as a Municipal School of Music, several modifications being made for this purpose. Subsequently, in 1920 it became the home of the Zoological Museum and, in 2011, it became the scientific centre of the Museum of Natural Science. The decorative elements gradually underwent a process of deterioration.

The Fonda and Hotel España

(C/ Sant Pau, 9-11 - Barcelona)

Although the Fonda España dates back to 1850, it was Domènech i Montaner that transformed it into the Hotel España, decorating its interior in the Art Nouveau style. Particularly noteworthy is the large alabaster fireplace designed by the sculptor Eusebi Arnau and created by Alfons Juyol, with motifs associated with the passage of time from youth to old age and the representation of the coat of arms of Charles I of Spain.

Mention should be made of the decoration of its two dining-rooms. In one of them, it is based on marine motifs, and it is made up of a *sgraffito* mural containing mermaids and fish, which was designed by the painter Ramon Casas, with carved wooden wainscoting that includes glazed ceramics decorated with shields of Spanish cities. In the other dining-room, there is a mosaic with coats of arms referring to the emperor's domains framed against a background of oranges or white flowers.

The Palau de la Música

(C/ Sant Francesc de Paula- Sant Pere Més Alt, 11-13 – Barcelona)

The building was commissioned by the *Orfeó Català* (a choral society), founded by Lluís Millet in 1891. It is unfortunate that the plan is not preserved, only a few sketches of the stage having survived. The form and subject matter were expected to match each other, the architecture thereby expressing the contents; for this reason, the building itself and above all the façade are full of emblems. Mudejar and medieval influence is apparent though the use of materials such as exposed brickwork, iron, glass and ceramics.

In addition, Domènech sought to interrelate the simple layout and picturesqueness, practical and ornamental aspects, since as an auditorium it needed to have good acoustics and seat a large audience (2,500 people), which led him to produce a plan with the circles partially overlapping the stalls, which were located at a first-floor level. On the ground floor was the vestibule, with some rooms for resting and a grand staircase. It was also intended as a concert-hall for both choral and symphonic music, which conditioned the layout of the stage.

He endeavoured to mix Gothic-influenced metal structures of iron with ample luminous spaces. The transparency enabled him to link spaces and to interrelate them by means of stained glass windows. Thus the structure incorporated its ornamentation (mosaics, ceramics, stained glass, wrought iron and sculpture) as an integral feature that helped to define the architectural space, with undecorated surfaces being avoided.

Furthermore, he included numerous symbolic details, such as the standard of the *Orfeó*, which is to be found on the façade, designed by his collaborator, the architect Antoni Gallissà, following Domènech's heraldic proposals. The opening of the stage is a symbolic act of expression, with sculptured figures of the muses emerging from the rear wall, emphasising the scenic tradition.

On the external walls, also made of brickwork, there are sculptured and ceramic representations alluding to music. In the upper part of the façade there is a ceramic mosaic designed by Lluís Bru that symbolises the *Orfeó*'s standard and in the centre there is a queen with a distaff presiding over a festivity, with the choral society's members standing alongside a central staircase; in the background stand the mountains of Montserrat; the flag of Catalonia and the lyre alluding to music are other elements represented. Some consider the design to have been inspired by Joan Alcover i Maspons' poem "*La balanguera*", which refers to a woman who spins and weaves the *senyera* (or flag). The ceramicist Josep Orriols claimed to have collaborated in this work, and he is quite likely to have worked with Bru; it is recorded that several invoices for considerable sums of money presented by the former were paid.

The terrace columns and openings are covered with mosaics with different floral designs, which are also attributed to Bru, while the columns themselves are topped with capitals with white and yellow ceramic flowers. Eusebi Arnau sculptured the figures of the four musicians on the façade: Palestrina, Bach, Beethoven and Wagner. The group is completed with a scene by the sculptor Miquel Blay (entitled "*La Cançó popular*"), which includes a representation of Catalan society, in the upper part of which there is a figure of Saint George, protecting them.

Similarly, the internal decorative motifs are related to music. On the stage there are allegories to music, represented by eighteen female busts made by Eusebi Arnau, with mosaics by Lluís Bru. There is also the sculptural group started by Diego Massana and continued by Pablo Gargallo, in which a bust of Beethoven is represented under the "Ride of the Valkyries", symbolically alluding to the opera by Wagner, both of which are examples of classical music, contrasting with popular music represented, on the other side, by means of a bust of Anselm Clavé and a group of singers under a large tree.

Such motifs are completed with others of a floral nature, such as the alternating red and white roses of glazed ceramics that can be seen in the interior of the upper part of the concert hall and which, although it remains unproven, may have been made at the Pujol i Bausis factory or perhaps that of Josep Orriols, together with the semi-circular mosaics or "*trencadís*" (mosaics using irregular ceramic pieces) representing peacock tails and other subjects, such as the Catalan flag, in which the mosaicist Mario Maragliano also intervened; he was a good technician although Bru may have played a greater role in the design of these pieces. The majestic stained glass windows and the large skylight, produced by Antoni Rigalt i Blanch should also be noted. Even though a large number of craftsmen collaborated in the construction of the building as a whole, it was Domènech that directed and even often sketched the designs, although not without leaving his collaborators a certain margin of freedom.

The Hospital de Sant Pau

(C/ Sant Antoni Maria Claret, 167 – Barcelona)

It was planned that the Hospital should be located far from built-up areas, and it was therefore located beyond the area of the *Eixample*. Domènech did not like that district's

rigid, monotonous grid plan. For this reason, he wanted to create a varied design within the hospital complex with a range of perspectives. A public competition for its design was announced in 1903. Domènech's plan included the idea of eliminating a single building in favour of the process of scientific specialisation. For this reason, he designed it on the basis of natural hygiene principles, in the form of pavilions with open spaces between them, where green zones could be located. Not all of them were of the same width, or of the same length; instead they were adapted, maintaining a degree of rationalism, to specific needs.

The Hospital is thus made up of a series of forty-eight separate pavilions, the first group of which was constructed between 1905 and 1913, by Domènech i Montaner himself; it comprises thirteen pavilions, in which a balanced relationship between built-up and green space was the objective. His direct involvement lasted until 1917. The project was continued by his son Pere Domènech i Roura from 1923 onwards, following his father's style, and of the total number of pavilions some twenty more were erected in the initial style of Domènech senior, since he worked as the director of the building works until 1928. The pavilions built after that date were constructed following another style. The complex consists of a principal building for the administration constructed in exposed brickwork and twenty-seven pavilions designed for medical matters, for surgical procedures, for newly admitted patients and those under observation, the ones furthest away being for infectious diseases. Ornamentation that made use of different applied arts was included in this phase; for this purpose, the sculptors Eusebi Arnau and Pau Gargallo collaborated in the undertaking; the ceramic panels were designed by Lluís Gargallo, the sculptor's brother; the sculptor Francesc Madurell designed the three-dimensional ceramic forms of the Administration Pavilion; the mosaics were proposed by the painter Francesc Labarta on the basis of rectangular landscape-style cartoons; Josep Perpinyà was responsible for the wrought ironwork, while the mosaics for all the pavilions were carried out by the mosaicist Mario Maragliano. These and other craftsmen worked as a team.

Several companies took part in the production of the ceramic material: Pujol i Bausis in Esplugues de Llobregat, Elías Peris Cia in Onda (Castellón) and Josep Orriols in Barcelona. The first named supplied white tiles for the lower parts of walls and "Arabic" curved roof tiles, tile facing, glazed fish-scale roof shingles of several sizes, "trepà"- (stencil-) and hand-decorated tiles, together with other plain ones. Pujol i Bausis were responsible for the tiles of the Apostles, together with the white-glazed circular moulded pieces designed by Francesc Madurell that covered the walls. Elías Peris Cia produced winged-animal tiles, other paving tiles and green skirting boards, as well as the relief tiles for the Puríssima Pavilion. Decorated floor tiles were manufactured at the factory of Cristòfol Guillamont in Alcora, and A. Romeu i Escofet supplied roofing tiles and pressed floor tiles.

The complex contains different styles, including neo-Gothic, Mozarabic and with Germanic reminiscences; there is a clear differentiation between the pavilions for men, which bear male saints' names (Sant Salvador, Sant Manuel, Sant Jordi, Sant Leopold and Sant Rafael), located on the opposite side to the women's pavilions, with female saints' names (Santa Apol·lònia) or names related to the Virgin (Puríssima Concepció [the Immaculate Conception], Verge del Carme [Our Lady of Carmel], Verge de la Mercé [Our Lady of Mercy], and the Virgin of Montserrat). They are laid out in a stepped pattern, endowing the complex with a feeling of harmony. In addition, there was a wide range of services: nursing, kitchens, pharmacy, a children's pavilion, disinfection of patients, general medicine and cardiology, obstetrics, infections, etc., which were made possible thanks to Pau Gil i Serra's initial donation, which enabled

the first ten pavilions to be constructed. This was followed by a donation made by Francesc Rabell, which facilitated the building of another pavilion (that of Sant Rafael), begun in 1914 and completed in 1916, in which, instead of the initials P and G being represented on the façade, an R appears in ceramic work; similarly, in that of Sant Manuel, the initial M can be seen among its motifs. Other subsequent bequests helped to complete the building works, the complex being inaugurated in 1930.

The decoration was planned in terms of both form and symbolism. Domènech collected many insignias and heraldic shields from different places and also displayed great interest in producing floral motifs and ornamental letters in Romanesque style on railings, domes, terminals, etc.

The sixteen mosaics that decorate the external wall of the main façade (the Administration Pavilion) refer to the history of the old Hospital de Sant Pau (since its foundation by Viscount Guitart in the 9th century) and the creation of the new one (in 1901, thanks to the collaboration of executors, the municipal authorities and the Hospital's board of building works).

Ceramic mosaics are to be found throughout the complex: in the Administration Pavilion, the Observation Pavilion and the central operating theatre; in the entrance vestibule, the vault of the main staircase, the first-floor main vestibule and the auditorium. Similarly, other symbols related to Pau Gil's life, such as his birth in Barcelona, his period of residence in Paris (the coat of arms of the city) and his banking career, are included in pendentives and vaults in the vestibule of the Administration Pavilion. Other parts of the hospital exhibit floral motifs and human figures, as well as representations of saints: Saint Apollonia, Saint Cosmas, Saint Damian, Saint George, etc.

Alongside them, there are other ceramic motifs on the doors to the Administration Pavilion. Those on the main façade depict the evangelists Saint Luke and Saint Mark, who also appear on the rear wall. Sculptures of Saint Cosmas and Saint Damian, the patron saints of medicine, can also be seen on the front door. The motif of Saint Luke and Saint Mark is also to be found next to the hospital's coat of arms crowned by an angel on the second-floor windows of the same façade, which have a trilobular tympanum. A frieze around the cornice displays Pau Gil's initials, the cross of the Hospital, and the four bars of the Catalan flag. The central part of the façade includes the city of Barcelona's coat of arms and that of the *Hospital de la Santa Creu*, which can also be seen on other pavilions. On the rear face of the same façade, there are mosaics of Saint George and Saint Martin, both on horseback and characterised by the help they gave to the poor.

The apostle Saint Paul is also depicted on several occasions, such as on the nursing pavilions where there is a ceramic panel with his attributes of the sword and the book. Interlace work with the inscription "Paulus Apostols" can also be made out.

Likewise, moulded floral motifs or similar motifs depicted in ceramic tiles can also be seen: roses, daisies, clover, acanthus leaves, laurel leaves, horse-chestnut leaves, orange tree leaves, etc. as well as representations of animals: frogs, lizards, snakes, crows, etc., which reflect the interest of Catalan Art Nouveau in such matters. Similarly, floral and heraldic designs are found in combination with plain tiles; laurel crowns, floral wreaths and confronted lions. The colour blue on a white background is predominant in the majority of plain tiles, although it is occasionally completed with tones of red or yellow.

There are many ceramic tiles inside the different pavilions laid for both sanitary and ornamental purposes, not only on the walls, but also the vaulting. The majority of the pieces were designed by the team of collaborators, above all the painters, the

workshops adapting themselves to such demands, which were frequent in the Catalan Art Nouveau period. Similarly, characteristic features of the building and of this style were the glazed curved roof-tiles, fish-scale roofing shingles, rosettes, pinnacles and terminals. In addition, floral sculptural details can be found on façades (Sant Leopold Pavilion), in the upper part of the wainscoting, on column capitals or on ribs (the vaulting of the Administration Pavilion), which recall those of the *Palau de la Música*. Some of these details were created for the first time in ceramics, not only in the characteristic green, black or brown tones, but also in other colours that were added to the range: yellow, blue, white or red. Thus, for example, in the vaulting of the *sala de enfermos* (the patients' ward) the tiles were laid out in a herringbone pattern in order to create a range of solutions.

Conclusion

The second half of the 19th century was a period in which the tile-manufacturing industry and the use of ceramic ornamentation (rosettes, terminals, pedestals, etc., in both bisque and glazed formats) for building purposes witnessed a great boom. A substantial part of ceramic production was industrialised, and the motifs were easily reproduced, with efforts being made to combine design with serial production, even though unique pieces were also manufactured, as it was a period in which the decorative arts flourished.

There were several ceramic-manufacturing companies that collaborated with this architect, such as Josep Ros (and his factory, "La Ceramo", in Valencia), to whom the lustreware fish-scale roofing shingles of the "keep" of the *Castell dels Tres Dragons* have been attributed, although Pau Pujol's factory also produced some shingles for it. The factory of Romeu i Escofet (L'Hospitalet, 1878), which specialised in roofing material, bricks, mosaics and stoneware products is also believed to have maintained contact with Domènech, and the greater part of the pressed tiles and curved roof-tiles for the *Hospital de la Santa Creu i de Sant Pau* were manufactured by this company.

Similarly, Baldomero Santigós, an engineer and ceramicist with a factory in Madrid, called "La Cerámica Madrileña", which specialised in curved roof-tiles and floor-tiles from 1878 onwards, and another known as "B. Santigós y Cia", which produced mouldings and facing material, etc., as from 1890, also supplied ceramic material.

The Pujol i Bausis factory in Esplugues specialised in the production of building material; the earliest evidence for its contribution can be dated by means of the "Libro de fábrica" to 1877-78. Tiles were manufactured there making use of a range of techniques: lustreware, underglaze, moulded *arista* decoration, *cuerta seca* decoration, *tropa* or stencils; they also produced reliefs and architectural elements by means of the creation of moulds. Jaume Pujol i Bausis and his son Pau Pujol Vila exhibited their products at the Barcelona Universal Exposition in 1888, and subsequently at other such events. In addition, the written evidence records that between 1884 and 1890, they prepared products for Domènech i Montaner, although this connection was also maintained at a later date as the company supplied rosettes for other projects and made the glazes and pieces following the architect's instructions. Drawings by Domènech i Gallissà, whose designs were produced in this factory in the late 19th century, have also survived.

Joan Baptista Alós, from Onda, acted as the artistic director of the company between 1901 and 1904, coinciding with the period when Pau Pujol Vila managed the

factory and during which its orders grew; he subsequently returned to Onda to work for the tile manufacturer Elies Peris. The Pujol i Bausis company was in contact with Elies Peris and his factory in the town of Onda, known as “La Campana”, which supplied them materials and friezes. After a period without an artistic director, Pujol i Bausis took on a new one in 1914: Francesc Quer i Selves, whom I mention because he competed with Josep Orriols i Quer for the position of teacher of ceramics at the *Escola Superior de Bells Oficis* (1919). Both of them worked on the same projects, since orders were on occasions made from both companies. They also had professional reasons for rivalry, and Quer set up his own stoneware mosaic company in Cornellà, which was active until the early 1930s.

As regards Josep Orriols i Pons, he also had a ceramic factory in the Barcelona district of Gracia; he focused on ceramic facing material for façades and other parts of buildings. His factory made use of both traditional manual handicraft and modern machinery, producing curved roof-tiles, floor-tiles, mosaics and appliques on a small scale by means of moulds, stencil and painted decoration. He stated that he collaborated in the *Palau de la Música* and the *Hospital de Sant Pau*, where he made many ornamental details and complementary features. He died in 1936 and, after the Civil War, the Pujol i Bausis company also ceased to produce tiles.

The symbiosis between structures and ornamentation that Domènech proposed should be remembered. Every building was constructed with an aim in mind and had a special function, which the building’s decoration served to present.

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