

FROM THE MONASTERY TO THE UNIVERSITY CAMPUS

Pedralbes neighbourhood tour



Ajuntament de
Barcelona

Uptown Barcelona

Pedralbes is a neighbourhood in uptown Barcelona, located to the north of the Les Corts district and bordered by Esplugues de Llobregat, the Collserola range, the district of Sarrià-Sant Gervasi and two other neighbourhoods - La Maternitat and Sant Ramon and Les Corts. It is a residential area with a large number of prestigious schools and universities, as well as some extensive green spaces that make it a pleasant place to take a stroll and escape from the urban bustle. It is the wealthiest residential part of Barcelona and one of the city's least densely populated areas, with 11,864 inhabitants spread over 270 hectares.

Its landscape is made up of houses surrounded by gardens, such as those around Avinguda de Pearson and Parc de l'Oreneta, or isolated blocks, such as those around Avinguda de Pedralbes and C/ d'Esplugues. Stately homes define this small corner of the city, where a set of buildings of great architectural and artistic value are concentrated that bear witness to the extent to which Modernism and Noucentisme took root in Barcelona.

The toponym *Petras Albas*, which means 'white

stones' and was first documented in the year 986 refers to the light colour of the rock that once prevailed in the area. Even today it is still possible to visit a small part of the original stone quarry that the neighbourhood is named after. The name was first adopted by the farm estate that presided over this area and, later, by the monastery that was built on top of it. For many centuries, the monastery was the true nerve centre of this area, as well as a central point for politics and society in both the city and the country. Its artistic value is unquestionable: it is considered by many to be the jewel in the crown of Catalan Gothic architecture.

The neighbourhood also has other buildings and monuments that are reference points for Barcelona's history, such as the Royal Palace, which currently houses the headquarters of the Union for the Mediterranean (UfM), the Güell Pavilions, the MareNostrum computing centre, considered one of the most important in the field of supercomputing, and the Parc de Cervantes, which is home to one of the most important rose gardens in the world. Other places of interest include the Can Canet de la Riera farmhouse, the Torre de Santa



Santa Maria Reina Sanctuary. © Quim Roser

* Here we find buildings and monuments that are landmarks in Barcelona's history

Caterina and the Font del Lleó, Santa Maria Reina and the Vil·la Hèlius.

To the west of Pedralbes we have the La Mercè neighbourhood, a social housing project from the Franco era whose aim was to build the ideal housing model in accordance with traditional family values. Today, it is part of Barcelona's social and

urban heritage. It is worth noting, however, that the working-class families who lived there at the outset were gradually replaced by other families belonging to the better-off classes.

This tour is an invitation to stroll through the streets of uptown Barcelona, a walk filled with small Modernist and Noucentista gems that evoke the 20th century bourgeoisie, and get closer to Barcelona's green lung: a combination of the nature and tranquillity offered by the Collserola range and the history of an architecture that reveals the urban transformations of both the neighbourhood and the city.

①


Pedralbes Monastery

Year built: 1327

Address: Baixada del Monestir, 9



© Quim Roser

 Consult the Accessibility and Services section on the monastery website



The ground and first floors of the cloister are accessible to people with reduced mobility. Wheelchairs are available for those that need them



Accessible signage and lettering in relief

Accessible signage and lettering in Braille



Tactile 3D models of the monastery and the queen's tomb



Accessible services for people with reduced mobility



For more information, consult the Accessibility and Services section on the Pedralbes Monastery website



Image of the cloister. © Quim Roser

Pedralbes Monastery was founded in 1327 by Queen Elisenda de Montcada, wife of James II. It was inhabited by Poor Clares, the female branch of the Franciscans. A total of 14 nuns and 15 novices entered initially and they chose Sobirana d'Olzet as abbess. If the monastery has managed to remain standing for more than seven centuries, it is largely because Elisenda de Montcada refused to stop until she had it under the protection of both the royal house and Barcelona's Council of One Hundred, which allowed it to enjoy a series of privileges. We should also add that in the early days, the monastery was governed by the most prominent families of the Catalan nobility and bourgeoisie, including the Montcada, Pinós, Cardona, Cruïlles and Centelles.

The building is one of the finest examples of



It is the most important urban female monastery in use in Europe and is intimately linked to the history of the city and its government

Catalan Gothic architecture. The Pedralbes Museum-Monastery complex comprises the church and the monastery, which is built around a three-storey cloister surrounded by the main rooms: the dormitory, the refectory, the chapter house, the abbot's quarters and the day cells for personal retreat. The space is completed by the kitchen, the storeroom and the infirmary, one of the best-preserved hospital buildings of the Renaissance.

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The 16th century was a turning point in the monastery's history due to the changes brought about by the union of the Catalan-Aragonese and Castilian crowns and the Franciscan reform of strict observance, as part of a general reform of the Church. On the one hand, in order to promote the political and religious cohesion of the Castilian-Aragonese territory, it was decided that abbesses of Catalan lineage would be replaced with others of Castilian lineage. On the other hand, the monastery underwent extensive interior alterations, leading to an increase in the number of day cells with the aim of moving towards a more intimate religious life and a strengthening of the cloister.

The socio-political changes of the following years also affected the monastery. Wars such

as the Peninsular War and the War of the Spanish Succession led to a deterioration that was accentuated at the beginning of the 19th century. But in 1893, money donated by Sister Eulàlia Anzizu made it possible to carry out alterations and improvements to the monastery. Her archival work also highlighted its historical and artistic legacy. In 1931, under the government of the Second Republic, the State declared the monastery a national historical and artistic monument, and during the Civil War it was put to different uses depending on the vicissitudes of the moment: a storage space for works of art, a historical archive, and so on. At present, a small community of 11 Poor Clares lives in the new outbuildings attached to the monastery. The building has become a city cultural icon and hosts cultural activities of all kinds.

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Stained glass windows in the central nave. © Quim Roser

The Community

Within the monastery walls there was also a bakery, a butcher's, a convent, service outbuildings and vegetable gardens. These constructions, combined with the income generated by the possessions and donations they received, allowed the monastery to function as an economically self-sufficient community of aristocratic women, since to join, it was necessary to pay a dowry. The monastery came to possess significant wealth, which gave it a preponderant political and social weight at various stages of its history.

Among the various products that were made there, Pedralbes or nun's curd cheese (*mató* in Catalan) stands out. The story goes that, in the 15th century, the Poor Clares who

lived there gave Serafina, the gardener's wife, a unique recipe. She used it to open a business that became famous throughout the city, and since the 19th century, it has been a tradition to go up to Pedralbes to buy nun's curd cheese on St Joseph's Day.

Another curiosity says that if rain is forecast for your wedding day, you must go up to the monastery with a basket of eggs; upon receiving it, the nuns recite: "St Clara and St Pujol", sweep away the clouds that cover the sun", and thus rain is avoided. The tradition has changed to the point that it is no longer restricted only to a wedding day. Every year city councils, such as those of Barcelona or Badalona, go to the monastery to ask for all kinds of things from the Poor Clares in exchange for a basket of eggs.



The queen's tomb. © Quim Roser

Elisenda de Montcada

Queen Elisenda de Montcada (1292-1364) was queen consort of the Crown of Aragon, wife of James II, James the Just. She belonged to one of the most powerful families in Catalonia, the Montcada lineage, and she actively participated in the political and cultural life of her day. While she never donned a nun's habit, she took part in the decisions of the monastery from the moment of its foundation and contributed decisively to ensuring that it was never left without funding or protection. When she was widowed, she stayed in the palace she had built next door, where she lived until her death. In her will, she left all her belongings to the community of nuns and asked for her palace to be demolished.

The construction of the monastery took advantage of the mountain's gentle slope and



St Michael's Chapel. © Quim Roser



The name Pedralbes comes from *Petras Albas*, meaning 'white stones', reflecting the colour of the stone in the nearby quarry

and some of the structures of the Pedralbes farmhouse. The dormitory was located at the highest part of the building, the church at the middle level, and the vegetable gardens at the lowest level. St Michael's Chapel, a jewel of Catalan Trecento architecture, also stands out, with some magnificent paintings by Ferrer Bassa. After five years of restoration work, the chapel and paintings have been returned to their full splendour. The final stage of this work was financed through revenues from the tourist tax.

②

Can Canet de la Riera

Year of construction: 12th-14th centuries
(Gothic)

Address: Carrer de Bosch i Gimpera, 5-13



© Quim Roser



Visible from a space that is fully accessible for people with reduced mobility



Private area for members

Can Canet de la Riera dominated an agricultural estate of more than six hectares. It was a typical farmhouse with an attic and a basilica floor plan comprising three sections, the central one being the highest. The building's foundation dates from the Middle Ages, a period from which only a few windows with arches resting on sculpted capitals, typical of Catalan Gothic, have survived.

The building's present structure is the result of several extensions carried out in the 17th century, a period when the property passed into the hands of the Canet family. In the 19th century, the estate gradually shrank until the Canet family cut their ties with it in 1947. In 1954 it was acquired by the Barcelona Royal Tennis Club, which renovated the

farmhouse to adapt it to its new social uses and also remodelled the crop fields to make them suitable for playing tennis on.

Founded in 1899 as the Barcelona Lawn Tennis Club, the Barcelona Royal Tennis Club is the institution most responsible for bringing tennis to our city. As happened with other sports, it arrived in Barcelona with foreigners who moved to the city at the end of the 19th century. The club established itself in the 1920s, and organised the World Indoor Championships, held at the Palau de la Indústria in Ciutadella. In 1953 Carles Godó launched a tournament - now known as the "Barcelona Open Banc Sabadell. Conde de Godó Trophy" - that has become one of the most important sports events in the city.

③

Santa Maria Reina Church

Year built: 1922-1936

Address: Carrer de Miret i Sans, 36



© Quim Roser



Totally accessible for people with reduced mobility



Space open to the public with set opening times

Santa Maria Reina Church, also known as Santa Maria de Montserrat parish church, was built between 1922 and 1936 with the aim of establishing a Benedictine monastery in Barcelona as a branch of Montserrat Abbey. The building was financed by Josep Nicolau d'Olzina and the architects were Nicolau Maria Rubió i Tudurí, who initially began construction, and Raimon Duran i Reynals, who was in charge of finishing the project when the original architect was forced to go into exile.

The structure, which is an example of Italian-influenced Noucentisme, consists of a church in the shape of a Latin cross with a dome over the ceiling and a semi-circular apse, two cloisters and a rectangular bell tower, inspired by the campanile in Venice,



It is one of the most characteristic examples of Italian-influenced Noucentisme

in the presbytery. Attached to the church on the northern side are the annexed monastery buildings, which are now a secondary school. The portico is in the shape of a round arch, topped by a triangular pediment, and is decorated with a set of paintings by Josep Obiols, which he did between 1950 and 1951. The central lunette is dedicated to the Assumption of the Virgin, while on the sides there are representations of the patron saints of Barcelona and Catalonia, Santa Eulàlia and Sant Jordi.

4

Torre de Santa Caterina

Year of construction: 12th–14th centuries
(Gothic)

Address: Carrers de Panamà, 21,
i de Miret i Sans, 9



© Quim Roser



Visible from a space that is fully accessible
for people with reduced mobility



Private space, viewable only from the outside

This medieval farmhouse, also known as Torre de Pedralbes or Torre del Lleó, preserves certain Gothic features and is currently a manor house. Its current condition is the result of the numerous transformations it has undergone over the years. Documentary sources report that at the beginning of the 17th century it belonged to the Dominicans and had around 40 hectares of land, dedicated to the production of wine and oil for the monks' consumption, as well as a farm with livestock and a vegetable garden.

As a result of the confiscation of the Church's assets, the Santa Caterina convent was demolished in 1835 and the lands and other possessions of its community were sold at auction in 1842.

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At the beginning of the 17th century the house belonged to the Dominicans and was dedicated to producing oil and wine for the monks

The house then passed into the hands of the Buxó family. In 1920 it was acquired by Baron Santiago Güell y López, who built various new outbuildings. Towards the end of the 1950s, the famous La Font del Lleó restaurant was built on a piece of land separate from the estate, with gardens designed by Rubió i Tudurí. The restaurant breathed life into the area for 70 years, and marked the opening of what would become the street that bears the same name.

5

Casa Bartomeu

Year of construction: prior to 1868

Address: Carrer de la Rábida, 5



© Quim Roser



There are various sculptures and different architectural features, both outside and inside, that can be touched



Private space, accessible when there is a concert

Casa Bartomeu is a Noucentista Mediterranean-style building where the patron Josep Bartomeu lived until 1980. Bartomeu turned it into a centre of artistic life, particularly music. It was the stage for a regular programme that ranged from opera to chamber music, passing through choral singing and lieder. The programme continued throughout the year, in the Tarongers Garden in the summer and a music room decorated with allegorical tapestries by the muralist Antoni Vila i Arrufat in the winter.

The house is a jewel of Noucentista architecture that asserts Mediterranean values and classical references. The architect Josep M. Martino made a style statement out of it:

a flat roof with terracing, a garden ordered by stairs, terraces and statues, elevations dominated by semi-circular arches and balustrades, white walls ornately punctuated with terracotta tiles, an aesthetic selection of vegetation and the use of water to refresh and fill the atmosphere with pleasant sounds.

Bartomeu, who was an engineer, took part in decision-making, which included the purposely visible installations, the use of simple, traditional materials and the organisation of the interior decoration around the Music Room. He also collaborated in planning the garden. Casa Bartomeu continues to schedule concerts promoted by the Catalan Music Council on a regular basis, thus doing justice to the memory of its former owner.

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Collserola Nature Park

Address: Collserola Nature Park (Carretera de les Aigües)



Natural area, partially accessible for people with reduced mobility
For more information, go to the Parc Natural de la Serra de Collserola Information Centre: <https://parcs.diba.cat/web/accessibilitat/detall-equipament/-/contingut/176272/centre-d-informacio-del-parc>



Public space



© Quim Roser

The Collserola range is now a largely wooded nature park but this was not always the case. At the end of the 19th century, a large part of this area was occupied by farmhouses and agricultural land mainly dedicated to wine production. In the 20th century, a process of urban expansion and agricultural abandonment began which, together with an increase in leisure use, transformed the landscape. Collserola has thus served as a setting and provided support for human activity and its current landscape is the result of this historical interaction.

It was in the mid-19th century that people began using Collserola for leisure purposes. The first holiday homes were built on the hillsides closest to Barcelona, and roads were constructed to facilitate access. The

mountain range was no longer a barrier, and instead became a space for walks and excursions. During the first two decades of the 20th century, with the construction of funicular railways, tramways, narrow tracks and other railways, as well as the extension of the road network, there was an unprecedented increase in use of the sierra. The city's so-called "green lung" is an ideal area for sports, walking and enjoying nature.

Of the almost 11,000 hectares of the Collserola mountain range, 8,000 were turned into Collserola Park in 1987 and, in 2010, it was declared a nature park in order to guarantee its preservation. The protected area is managed by the Parc de Collserola Consortium.

7

La Mercè Neighbourhood

Year built: 1946

Address: between C/ d'Esplugues and Collserola



Partly accessible for people with reduced mobility



Public space



© Quim Roser

The La Mercè neighbourhood started out as an isolated village in the middle of the mountain range in an effort to offer social housing in the post-war period. The Obra Sindical del Hogar was responsible for carrying out the project, which provided for the construction of 123 homes. These were white family houses with ground floors that were later used to set up small shops in order to supply the neighbourhood with basic necessities. The project was intended to get away from more communitarian republican models, such as GATCPAC or Casa Bloc. Instead, it sought to represent the new prevailing ideology with the family as its backbone. Thus, originally, all the houses were designed to offer a space for the married couple, one for the sons and another for the daughters,



This was one of the first social housing initiatives of the Franco regime and it sought to find the ideal housing model

as well as a communal area.

One of the most notable aspects of the neighbourhood is its festa major, a festival first held in 1955 that soon became an important neighbourhood event and which is still very much alive today. Nowadays, La Mercè remains a unique space within Pedralbes, with architecture that reminds us more of a small mountain village than a big city neighbourhood.

8

Cervantes Park

Inaugural year: **1965**

Address: **Avinguda Diagonal, 706**



© Quim Roser



Partly accessible for people with reduced mobility: unpaved paths, climbs and stairs



Public space with opening times

This park is a green space with large grassy areas, wide paths and a gently sloping terrain that features a remarkable number of rose bushes. The park is named after the writer Miguel de Cervantes, to whom a commemorative plaque designed by Carme Hosta was dedicated on the fourth centenary of the publication of *El Quixote*.

Within its four hectares there is an extraordinary collection of more than 10,000 rose bushes, with around 2,000 species and varieties. At the time of maximum flowering (between May and June) there can be almost 150,000 roses in blossom. The idea of creating a rose garden in Barcelona occurred in 1929, when Nicolau Maria Rubió i Tudurí organised an international competition for new roses. In 1931, the competition was held near the

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It is one of the most important specialised rose parks in Europe

Grec Theatre. Finally, in 1965 the rose garden was moved to the current Cervantes Park. The Barcelona International New Roses Competition continues to be held there every year.

It is also home to fruit trees, such as cherry and persimmon, and a large number of aromatic plants. The park is also noted for its sculptures, such as *Two Rhombuses* (1977), a geometric piece by Andreu Alfaro, and a female figure, *Serenity* (1964), by Eulàlia Fàbrega de Sentmenat.

9

Güell Pavilions

Year built: **1884-1887**

Address: **Avinguda de Pedralbes, 15**



© Quim Roser



The entrance gate can be touched



Visitable space with paid admission

Eusebi Güell commissioned Antoni Gaudí to design the gardens of his summer mansion, as well as building the entrance gates to the perimeter and the two access pavilions for the porter's lodge and the stables. It was Gaudí's first major work and you can appreciate certain constants of his architecture: the arches, the parabolic vaults and the hyperbolic domes.

The porter's house consists of two floors topped by a dome with a lantern. Gaudí used raw mud mortar as a wall and opted for coloured bricks at the corners and in those parts of the walls most exposed to load-bearing forces. The stable pavilion also has a double composition: a main section with the horse boxes, and a second

section, circular in shape, with a spherical vault over the space known as the picador (manège). Both the roof of the porter's house and that of the manège are covered with *trencadis*, an innovative mosaic technique. The result is a synthesis of innovation and decorative craftsmanship best expressed in the forged iron door gate that represents Ladon, the dragon that guarded the Garden of the Hesperides.

When they passed into the hands of the University of Barcelona, the pavilions were re-adapted, and in 1969 they were declared a national historical and artistic monument. They have since been handed over to the Municipal Institute of Urban Landscape, which is carrying out a comprehensive restoration of the site.


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10

Torre Girona Gardens

Year built: 1860

Address: Carrer de Jordi Girona, 31

 Fully accessible for people with reduced mobility

 Public space



© Quim Roser

The Torre Girona site dates from 1860, when it was the private summer estate of the banker and mayor Manuel Girona, known for financing the remodelling of the Barcelona Cathedral façade. It consists of a neoclassical-style house and romantic gardens, a reflection of those being created in Europe at the time. The architect in charge of building the house was Oriol Mestres, who was also in charge of renovating the Gran Teatre del Liceu. Thus the parallels between the two. In the 1940s, a chapel was built there that was later deconsecrated so that it could be used for non-religious purposes. Use of the site has changed over the years, and today it houses the Polytechnic University of Catalonia (UPC) rector's office, while the MareNostrum supercomputer has been installed in the chapel.

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The site consists of a neoclassical-style house and romantic gardens in the image of the fashionable European style


In the surrounding gardens, owned by the UPC, a biodiversity recovery project is being carried out. The shrub cover has been reinforced, a space for aromatic herbs has been created and the pools have been greened. And the intention is to go even further by creating a butterfly garden, installing nesting boxes for birds and bats, promoting the conservation of squirrels and eliminating exotic and invasive species, among other actions.

11

Royal Palace

Year built: 1919

Address: Avinguda Diagonal, 686

 Partially accessible for people with reduced mobility. Sand paths and slopes

 Public space with opening times



© Quim Roser

With 7.28 hectares, this is one of the largest historical gardens in the city. The history of the gardens and the current Royal Palaces is closely linked to the city's political future. The palace and the gardens belonged to the Güell family but following the death of Eusebi Güell, in 1918, the owners ceded part of the estate to the city so that it could be given to King Alfonso XIII as a royal residence. This supposedly altruistic gesture was intended to develop the area that connected Plaça de Francesc Macià with the Royal Palace, thereby increasing its land value. Eusebi Bona and Francesc de Paula Nebot led the work to convert the Güell property and farmhouse into the king's palace. Nicolau Maria Rubió i Tudurí designed the gardens, which contain an interesting sculptural

ensemble with works by Antoni Gaudí, Eulàlia Fàbregas, Enric Casanovas and Josep Llimona, among others.

Following expropriation of the royal house, the Royal Palace and the large green area surrounding it have been used for various purposes. With the proclamation of the Republic, the space was ceded to the City Council, which converted the gardens into a public park and installed the Museum of Decorative Arts in the palace. During the dictatorship, the building was Franco's official residence in Barcelona. And with the arrival of democracy, the gardens were once again opened to the public. The palace is currently the headquarters of the General Secretariat of the Union for the Mediterranean (UfM). In summer, the gardens host a music festival.

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University North Campus

Year of construction: starting in 1953

Address: area bounded by Av Doctor Marañón, Av Joan XXIII, Av Pedralbes, C/ Jordi Girona, C/ Dulcet, Plaça d'Eusebi Güell, C/ Sor Eulàlia de Anzizu, C/ Gran Capità and Av l'Exèrcit



The Polytechnic University of Catalonia guarantees the application of universal design in its physical and virtual spaces, services and processes. The University of Barcelona offers integration programmes for students with disabilities



For further information, go to:

<https://inclusio.upc.edu/ca/compromis-upc>

<http://www.ub.edu/integracio/presentacio.html>



Public space with opening times



Faculty of Law. © Quim Roser



Nexus I Building. © Quim Roser



Faculty of Economics and Business. © Quim Roser



Nexus II Building. © Quim Roser

Today, on what used to be agricultural land in the old municipality of Les Corts de Sarrià, we find the largest concentration of universities in the city. Many of the buildings have a style similar to the prototypical architecture of the Franco regime, but it is also possible to find more avant-garde buildings, works by renowned architects that have won awards for their formal innovations and their modern character. Highlights include the Faculty of Economics and Business, the Faculty of Law and the expansion of the School of Architecture, designed by Josep Antoni Coderch.

The Faculty of Law, built in 1957 and awarded the FAD Architecture Prize in 1958, is an example of the change in public architecture following the Civil War. The building

represented an innovation formalised in three blocks: the classrooms, organised by means of a vestibule and interior courtyards; the seminar rooms, on five floors; and the administration, library and lecture hall. The building clearly exemplifies rationalist and functionalist architecture and uses a contemporary architectural language that refutes the monumental academicism that prevailed in the country. Other arts are integrated, as can be seen in the mural on the main door of the faculty (The Tables of the Law, by the sculptor Josep Maria Subirachs and the ceramicist Antoni Cumella). The School of Advanced Mercantile Studies and University Business School, currently the Faculty of Economics and Business, designed by Xavier Carvajal and Rafael García de Castro, is an excellent example of neo-realist

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Built during the Franco regime, the site has a certain monumental character, with a number of buildings set amidst gardens

architecture and demonstrates a series of modern construction principles, such as the lack of colour on the bare concrete or the division of the external glazing into geometric shapes.

Between 1984 and 1996 the North Campus was built to promote science and technology from the Polytechnic University. It currently has 70,000 students and over 1,500 lecturers

and researchers, and is one of the most prestigious campuses in Spain. In addition to the three faculties, it is surrounded by research centres, such as the Nexus I building, dedicated to computer science and applied mathematics, and Nexus II, created by the Ricard Bofill studio and designed to house tech companies and institutions, the Institute of Robotics and Industrial Informatics and the International Groundwater Hydrology Centre, which position Barcelona as a leading city in technological research in Europe. Another important part of the campus is the Barcelona Supercomputing Centre, which includes the MareNostrum supercomputer, involved in research on climate change, gravitational waves, the AIDS vaccine, new radiation therapies for cancer and simulations of fusion energy production.

A neighbourhood waiting to be discovered

During this tour, we have been able to traverse the neighbourhood of Pedralbes, an area of Barcelona that, until the 11th century, was primarily known for its white stone quarry. With the construction of the Pedralbes monastery the area began to acquire importance and establish itself in the Barcelona plain as a social, political and economic centre. Since its origins, the monastery has had a privileged character that has endured over the centuries as a unique feature of this upper Barcelona neighbourhood.

In the first third of the 14th century, the monastery consolidated its parish domain in the area and a small, autonomous settlement began to develop around it. However, until the 19th century, people only went up there to go on excursions and visit the monastery or to buy mató cheese at Ca la Serafina. It was from the middle of the 20th century onwards that summer houses began to proliferate and, at last, Pedralbes could be regarded as an inhabited area of the city. Many of these houses are built over old medieval farmhouses which, after intensive remodelling, are now veritable jewels of Catalan Modernism and Noucentisme.

As has been explained over the course of the route, urbanisation of the Pedralbes

neighbourhood is intimately linked to three events. The first was the International Exposition, held in 1929. This led to the donation of the Güell family mansion to the royal family which, in turn, was the reason for developing the part of Diagonal from what is now Plaça de Francesc Macià to the aforementioned estate. Secondly, the Eucharistic Congress held in Plaça de Pius XII, which led to a much more solid urbanisation of the entire area. Finally, creation of the University Campus entailed the definitive urbanisation of the entire Pedralbes area. It is impossible to explain the opening up of the Diagonal in isolation from those events, which have marked the history of both the neighbourhood and the city as a whole.

Large green spaces for public and private use, stately homes of high artistic and architectural value built on top of old medieval constructions, low population density and the peaceful atmosphere of a residential area define the Pedralbes neighbourhood which, in addition to the buildings presented on this tour, offers other interesting heritage sites, such as the Vil·la Hèlius (13), the Casa Hurtado (14), the Casa Carreras (15), the Torre Moré (16) and the Bruc Barracks (17).



Vil·la Hèlius. © Quim Roser



Casa Hurtado. © Quim Roser



Bruc Barracks. © Quim Roser

For a better understanding of the neighbourhood, look at it through the eyes of a tourist.

You will find the following resources very useful:

- *Itineraris. Les Corts. Des de l'època medieval fins al segle XX*, by Lluís Bou. Barcelona City Council, 2005.
- *Itineraris. Les Corts 2. El pas a la*

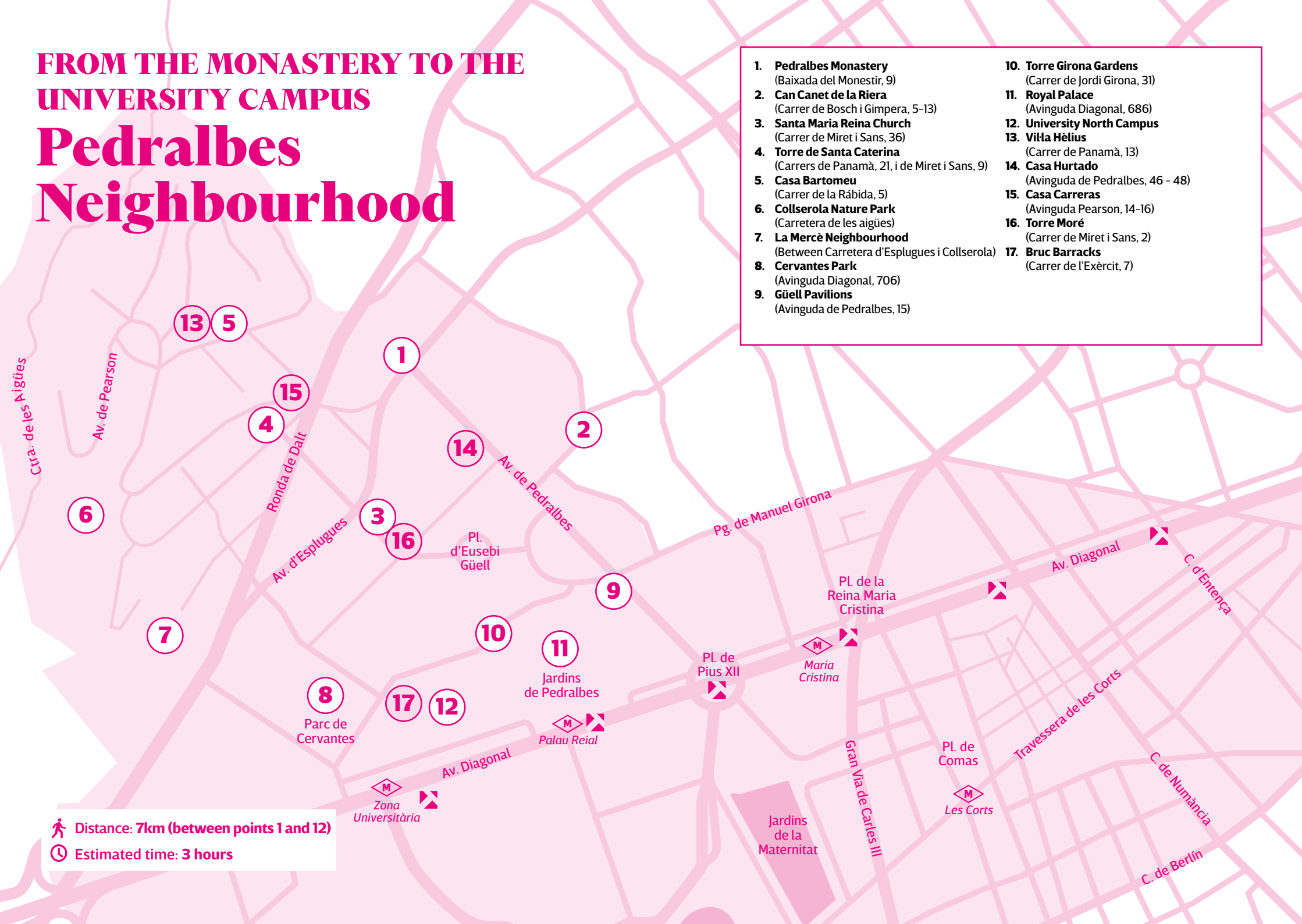
modernitat, by Lluís Bou. Barcelona City Council, 2005.



- *Masies de les Corts*, by Imma Navarro. Barcelona City Council, Les Corts District, 1993.
- *Petras Albas. El monestir de Pedralbes i els Montcada (1326-1673)*. Catàleg. Barcelona City Council, Barcelona Institute of Culture, 2001.

FROM THE MONASTERY TO THE UNIVERSITY CAMPUS

Pedralbes Neighbourhood

- Pedralbes Monastery**
(Baixada del Monestir, 9)
- Can Canet de la Riera**
(Carrer de Bosch i Gimpera, 5-13)
- Santa Maria Reina Church**
(Carrer de Miret i Sans, 36)
- Torre de Santa Caterina**
(Carrers de Panamà, 21, i de Miret i Sans, 9)
- Casa Bartomeu**
(Carrer de la Ràbida, 5)
- Collserola Nature Park**
(Carretera de les aigües)
- La Mercè Neighbourhood**
(Between Carretera d'Esplugues i Collserola)
- Cervantes Park**
(Avinguda Diagonal, 706)
- Güell Pavilions**
(Avinguda de Pedralbes, 15)
- Torre Girona Gardens**
(Carrer de Jordi Girona, 31)
- Royal Palace**
(Avinguda Diagonal, 686)
- University North Campus**
- Villa Hèlius**
(Carrer de Panamà, 13)
- Casa Hurtado**
(Avinguda de Pedralbes, 46 - 48)
- Casa Carreras**
(Avinguda Pearson, 14-16)
- Torre Moré**
(Carrer de Miret i Sans, 2)
- Bruc Barracks**
(Carrer de l'Exèrcit, 7)



 Distance: 7km (between points 1 and 12)
 Estimated time: 3 hours

**Districte de
les Corts**