

## **MODERN MOVEMENT ARCHITECTURE**

**Mataró, from Jordi Capell to Bonet Castellana**

*100th anniversary of the birth of architect Jordi Capell*

### **PRESENTATION**

The current catalogue of Mataró's architectural heritage begins with the Roman Iluro and ends with three works by architect Jordi Capell from the 1950s and 1960s.

Classifying a work means recognising its architectural, historical, artistic, archaeological or environmental value, which makes it worthy of enduring over time and being part of the heritage of a group of people. It is the responsibility of local councils to protect the cultural heritage of their property, urban and rural environmental assets, and archaeological sites.

It is not surprising, then, that it takes years to gain enough distance to recognise what these architectural styles are, what values have endured over time, and to highlight how they bring value to the cultural heritage of a municipality.

This year marks the centenary of the birth of architect Jordi Capell i Casaramona, and through this Architecture and Heritage Open we are taking the occasion to remember and celebrate a period in the architectural history of our city that was part of the effervescence of a society that, emerging from the years of Franco, was regaining its freedoms, democracy and the country's historical memory. A society that was opening up to the rest of Europe and, in the field of architecture, embraced the functionalist principles of the modern movement.

In this year's edition of the Open, we offer you a dual discovery. On the one hand, through Jordi Capell's main works in Mataró, we will get to know the man and his ideas. Half a century later, his works remain an interesting and innovative contribution from the point of view of spatial planning, architectural composition and environmental integration. We will also discover the work in Mataró of one of the best representatives of modern movement architecture in Spain: Antoni Bonet i Castellana at Mas Ribera.

By incorporating modernist architecture, we are taking a further step towards completing the catalogue of our city's architectural heritage.

## **ROUTE 1**

### **THE ARCHITECTURE OF JORDI CAPELL IN MATARÓ**

#### **JORDI CAPELL I CASARAMONA (Barcelona, 1925 - El Masnou, 1970)**

The son of a man from Mataró, Jordi's family settled in Mataró when he was a child. He studied at the Escolapis de Santa Anna school and finished two degrees at the University of Barcelona, in mathematics and architecture, which is why he did not begin working as an architect until 1955, when he opened an office in Mataró. Later, when he married, he lived and also opened a second office in Barcelona.

His time at university in the late 1940s and early 1950s influenced his ideology, which was Catalan nationalist and opposed to Franco's regime. This aspect, together with his deep religious and humanistic convictions, shaped his personal and professional life.

As an architect, Capell adhered unconditionally to the ideology of architectural functionalism, freely reinterpreting the principles of rationalist architecture of the modern movement and drawing from the technical and ideological resources of a style that combined pure geometric forms with more organic elements related to the environment.

He began his professional career in Mataró, where most of his work is concentrated, but he also designed buildings in Barcelona, Madrid, Ibiza and Milan.

Also concerned with social issues, education and culture, he is known for being the main driving force behind the Consumer Cooperative of the Architect's Association of Catalonia, which bears his name.

(Data taken from the article "L'arquitecte Jordi Capell" by Núria Nogueras Cobo. Fulls Museu Arxiu de Santa Maria, núm. 129.)

#### **THE ARCHITECTURE OF JORDI CAPELL IN MATARÓ**

On the centenary of his birth, we owe Capell recognition as the main driving force behind the modern movement architecture in Mataró.

Capell's architectural work in Mataró is mainly notable in the domestic sphere, with most of his commissions coming from family members, friends and acquaintances.

An architecture at the forefront of the modern movement that clearly displayed its most characteristic features: the scale of the buildings, the orientation, the sunlight exposure, the plasticity of reinforced concrete and exposed brickwork, the strength of the colours, the interest in interior design and domestic objects.

We present a tour of Capell's main works in our city, beginning with his first commission, Can Bagués (1955), a statement of principles in which he sets out the architectural programme that would define his entire career.

Next is an extension of an old modernist mansion, Can Bartra, with a new and groundbreaking language of forms and materials. In the same Can Bartra development, we find Can Ferrer, an example of the integration of bold, striking volumes in contrast to the rugged topography, and also the Can Nogueras house, with the beauty of its pure geometric form enhanced by the movement of a folded roof and the longitudinal element of the terrace and staircase.

At Can Masjuan, we are surprised by a stone wall and a fireplace, the focal points of a living room suspended over the landscape and connected to the garden by a spiral staircase.

We will be captivated by the subtle Japanese inspiration that emanates from the playroom in the centre of the Ramírez-Majó house, an oriental air that also permeates the interior of the Anson house, accompanied by furniture designed by Joaquim Anson that will eventually furnish many of the interiors in Capell's works.

Concern for decent social housing will be present in the homes of the Peramàs group, and improving the comfort conditions of multi-family dwellings will be featured in the Can Montserrat block, with special attention paid to the design and furnishings of those spaces between public and private areas which are the hallways.

We will also recognise the Le Corbusian influences of La Parisièn, a solid façade on pillars, clad in mosaic tiles and featuring horizontal windows and wooden sunshades...

These and other works will allow us to discover the different qualities and aspects of spaces conceived half a century ago but which remain modern and interesting places, an architecture that brought a breath of fresh air to our city, opened the doors to modernity and managed to connect Mataró with the rest of the world, inspiring a generation of young architects for whom architecture would never be the same again.

A characteristic feature of Jordi Capell's projects is the style of his drawings and the writing of his reports. We have gathered literal fragments of these reports so that they themselves can explain the main features of the projects on this tour.

## FILES

### 1/ CAN BAGUÉS

**565 El Maresme Avenue**

#### ROUTE 1

#### THE ARCHITECTURE OF JORDI CAPELL IN MATARÓ

"Located by the road from Madrid to France via La Junquera, shortly after leaving Mataró. There is a large plot of land whose topography and orientation, together with its parallelism with the sea, requires us to use the rear entrance and locate the living rooms and main bedrooms there, with views of the sea. This allows us a garden terrace in the middle between the building and the sea, elevated by the nature of the terrain, which is a natural extension of the interior rooms. The fact that it is not on the road to anywhere helps to give it the privacy that is so essential for a summer home. This explains the large size of the living rooms. The external staircase serves the purpose of creating several areas for relaxation, but above all, it connects them easily while providing access to the house for its residents when they return from the beach, without having to go through the hall.

...

Aesthetic sense. An effort has been made to adapt to simplicity of lines, seeking a dominant horizontality and a certain Mediterranean flavour; avoiding dangerous baroque excesses, but basing the design on the contrast between openings and solid structures, and between the quality of the stone and the white of the stucco.

...

In short, the landscaping and the meticulous attention to detail in the construction will result in a simple and comfortable whole."

## **2/ CAN BAGUÉS GATEHOUSE**

**565 El Maresme Avenue**

ROUTE 1

THE ARCHITECTURE OF JORDI CAPELL IN MATARÓ

“A small house intended as accommodation for a family to look after the main building constructed previously.

The location essentially responds to this concept, oriented to give it good visibility, both of the residential area and entrance gate, and the access from the road.

The criterion of a certain hierarchy between buildings prevails in the construction. Both in terms of the materials used and the size of the premises, we have to remain on a lower level at all times, despite the urban analogy that cannot be ignored.

The layout is logically arranged on a single floor, particularly in terms of the flow between the kitchen and dining room, kitchen and hallway, and kitchen and laundry room on one side, and the hallway and living room and bedrooms and bathroom on the other.

The lounge-diner, which is quite spacious at 18m<sup>2</sup>, is elongated in shape, following the portico of the private access road.

(...)

The flat, single-slope roof for the living room and porch.

An entrance canopy made of reinforced concrete with a pillar 20 cm in diameter.

The chimney is exposed on the outside, with exposed brickwork, yellowish in colour, not too reddish.”

Excerpt from the original 1956 project report (Mataró Municipal Archives, AC-1956/07-28)

## **3/ CAN MONTSERRAT BATALLÉ**

**1 Joaquim Blume Square**

ROUTE 1

THE ARCHITECTURE OF JORDI CAPELL IN MATARÓ

“It essentially consists of a single storey, raised slightly above ground level, as indicated in the attached garden and floor plan. As a complementary floor, we have the semi-basement, where the garage is located at pavement level on the side street.

The essential factor that has been taken into account when considering both the location and the layout has been sunlight exposure. To achieve this, we have positioned the building as far to the northeast as possible, so that the best part of the site can be used for a large green garden and rest area.

At the pedestrian entrance, there is a circular staircase with various flowers and, on the left, a gentle slope with rockery and green lawn. There is also a small pond that adds colour and movement to the outdoor area.

As for the interior layout, the fundamental idea is to create a large living area, of considerable size, subtly separated from the dining area. This is the place where the most attention will be paid to detail in order to provide cosy comfort.

It has large windows closed by sliding shutters, and to soften the light, etamine curtains along the entire length.

(...)

In terms of aesthetics, a certain modulation of the openings has been sought, as a predominant feature within a general framework that is not only decorative, but also responds to a steel frame structure.

In the main façade, the aim is to alternate between openings and solid sections. These solid sections are covered with black or dark grey glass mosaic tiles, which also gives us colour alternation.”

Excerpt from the original 1957 project report (Mataró Municipal Archives, AC-1957/07-05)

#### **4/ CAN NOGUERAS**

**Plot 7, 48 Josep Puig i Cadafalch Avenue**

ROUTE 1

THE ARCHITECTURE OF JORDI CAPELL IN MATARÓ

A two-storey detached house with garden.

The project uses the slope of the plot to place the ground floor slightly above the entrance, facilitating the creation of a lower floor with a porch and direct access to the garden.

The use of a metal structure allows for greater freedom in the layout of the floor plan.

Volumetrically, the project is resolved through the simple, clean shape of the rectangle with a flat folded roof and an exterior terrace that enhance the horizontality of the complex, as well as the addition of the light element of the staircase.

The façades feature striking empty-full modulation on the main façade and brise-soleil on the west façade, as well as simplicity in the use of materials: exposed stone, wood, plaster and white paint.

Project of 1958 (Mataró Municipal Archives, AC-1958/03-20)

Protection level: A

#### **5/ CAN FERRER / CAN ROSSELLÓ**

**Plot 12, 48 Josep Puig i Cadafalch Avenue**

ROUTE 1

THE ARCHITECTURE OF JORDI CAPELL IN MATARÓ

“The plot of land on which the villa will be built is uneven.

Taking advantage of this slope and in order to avoid earthworks as much as possible, the decision was made to adapt the construction to the terrain, thereby greatly improving its visual perspective.

The villa consists of two staggered floors.

The first floor, on which the dwelling itself is built, is left open and used as a covered terrace, except for the staircase leading up to the upper floor, which is enclosed, forming a living space for the children to play in.

The upper floor consists of a gentlemen’s area and a service area, clearly defined and connected in such a way as to avoid any interference between them.

The first has a hallway, which leads to the living room and from there to the dining room, where the aforementioned staircase leading down to the garden is located. The hallway separates the private area from the social area.

The service area has its own entrance at the rear. This is connected to the previous by a service passageway that allows direct access to the main door, the dining room and the bedroom area without any interference.

In front of the main façade is a terrace which, due to the uneven terrain and the elevated location of the villa, offers a magnificent panoramic view of the city of Mataró and its surroundings, from El Masnou to Arenys de Mar.

The type of construction will be that of a good-quality house, using high-quality materials.”

Excerpt from the original 1959 project report (Mataró Municipal Archives, FOM-0184-10)  
Protection level: A

## **6/ CAN MASJUAN / CAPELL HOUSE** **15 Orfeó Mataroní Passage (Central Park)**

### **ROUTE 1** **THE ARCHITECTURE OF JORDI CAPELL IN MATARÓ**

“The plot of land on which the villa is located is slightly uneven. Consequently, the criterion of adapting the construction to the terrain has been followed to achieve a more rational distribution and a better visual effect in terms of perspective.

This villa consists of a single floor; however, the basement has been converted into a garage, which is connected to the house by a staircase.

The service area comprises the office and the kitchen. A corridor, which ends in a hallway, leads to the master bedroom and three other bedrooms. The bathroom connects to the master bedroom and has a door to the hallway; there is also a small toilet with access from the same hallway.

Special care has been taken to highlight the structure of iron profiles in the main façade of the villa, which enhances its visual perspective and creates a more pleasing aesthetic effect.

Due to the uneven terrain and the villa’s elevated location, it offers an admirable panorama, visually encompassing the city of Mataró and its surroundings, covering the fertile region of “La Maresma” from El Masnou to Arenys de Mar.”

Excerpt from the original 1959 project report (Mataró Municipal Archives, FOM-0168-02)  
Reform date: 2009 (Mariona Gallifa, architect)  
Protection level: A

## **7/ HOUSING UNIT R.L. A PERAMÀS**

**4, 6, 8, 10, 12, 14, 20, 22, 24, 26, 28 and 30 Lluís Moret Street**

**3, 5, 7, 9, 11, 13, 19, 21, 23 and 25 Josep Fradera i Llanas Street**

ROUTE 1

THE ARCHITECTURE OF JORDI CAPELL IN MATARÓ

Set of 22 single-family homes with a constructed area of 79.64 m<sup>2</sup> per plot.

“This property comprises a ground floor and first floor and is located in the new “Urbanización Peramàs” estate development of the Caja de Ahorros y Monte de Piedad de Mataró, being part of a block of several completely independent properties.

The ground floor includes a hall, lounge-diner, kitchen, laundry room, WC and a small pantry, as well as the corresponding entrance.

The first floor consists of a master bedroom, second bedroom, third bedroom, and bathroom.”

Excerpt from the original 1960 project report (Mataró Municipal Archives, FOM-0170-13)

## **8/ ANSON HOUSE**

**9 República Dominicana Street**

ROUTE 1

THE ARCHITECTURE OF JORDI CAPELL IN MATARÓ

“This property comprises a ground floor and first floor. The ground floor houses the living area, consisting of a spacious dining-living room with direct access to the garden, serving as an extension of this area, and the service area, consisting of the kitchen. A spacious entrance hall leads to the staircase that goes up to the first floor, where the sleeping area of the house is located, comprising three bedrooms and a bathroom.”

Excerpt from the original 1961 project report (Mataró Municipal Archives, FOM-0192-11)

## **9/ CAN BARTRA**

**Plot 13, 48 Josep Puig i Cadafalch Avenue**

ROUTE 1

THE ARCHITECTURE OF JORDI CAPELL IN MATARÓ

Construction of a small detached house on the modernist Can Bartra estate.

The project proposes the construction of a new longitudinal volume to replace part of the roof, conveniently set back by a large terrace so that it is not visible from the main façade of the manor house. The horizontal lines of the new rear façade providing access to the property are particularly striking, with exposed brickwork cladding and an entrance porch. An interesting staircase with exposed Catalan vaulting and wooden handrail leads to the home on the first floor. Upstairs, the small dwelling is surprising, completely open to the landscape through large south-facing windows and a large horizontal sliding window that connects the living room to the garden outside via a counterweight mechanism. A small Japanese screen connects the dining room-living room areas with the master bedroom.

Project of 1962

## **10/ CAN CATARINEU**

**2 Domènec Matheu Street**

ROUTE 1

THE ARCHITECTURE OF JORDI CAPELL IN MATARÓ

“Construction of a limited-income dwelling.

This property comprises a ground floor and first floor. The ground floor consists of a small porch with access from the outside, a vestibule, a small hall where the staircase leading to the upper floor is located, an office, a lounge-diner, a kitchen-office and a rear patio where the laundry room is located.

The first floor consists of a master bedroom, a bedroom with space for two beds and two bedrooms with one bed each, a bathroom and a hallway. Terraces have also been designed for the front and rear façades.”

Excerpt from the original 1962 project report (Mataró Municipal Archives, FOM-0210-11)

## **11/ CAN MONTSERRAT HOUSING BLOCK**

**10 Jaume Isern Street on the corner with 1 Sant Isidor Street**

ROUTE 1

THE ARCHITECTURE OF JORDI CAPELL IN MATARÓ

“In designing this housing development, its unique location was taken into account: although it remains on the outskirts of the current old town, this outlying area is practically incorporated into the new chalet-style developments near the Salesians school and the municipal park.

Given the status of this area, it is almost prohibitive for the middle class to purchase plots of land for the construction of single-family homes. Consequently, a predominant type of housing has been studied for the normal middle class: professionals, merchants and small industrialists, while attics and penthouses have been allocated to the various upper classes. These unique floors, due to the location of the plot and its maximum height restriction based on the width of the street, enjoy splendid sea views. Efforts have been made to ensure that, within a certain surface area, they enjoy those small details that many people today, due to their high standard of living, already value highly.

Special considerations for standard housing.

Living room.- Quite spacious, an ideal furniture layout has been designed to ensure maximum use of space.

Terrace.- A small 1.80-metre projection has been added, which is not so large as to increase the cost but sufficient to connect the living room with the sun, air and nature outside. Half of the terrace is cantilevered and half is set back from the façade alignment to provide a sheltered area.

Bedrooms.- All bedrooms have external ventilation, except for the bathrooms, including the stairwell, which is ventilated via a 3.5 x 3.5 metre courtyard. These have been arranged at the rear of the dwellings, around the bathroom, with indirect access from the hall via a landing.

Possibilities.- For small families, the front rooms can be joined together by simply knocking down the partition walls, creating a very spacious lounge-diner.



Direct communication between the kitchen and dining room is not possible through a door, and will therefore be achieved via a window for serving prepared dishes.

Kitchen.- A layout has been designed that includes space for a refrigerator or fridge.

Services.- These have been grouped together to form a complex comprising a bedroom, bathroom and laundry terrace via the office kitchen."

Excerpt from the original 1963 project report, phase 1 (Mataró Municipal Archives, FOM-0210-11) and 1967 project report, phase 2 (Mataró Municipal Archives FOM-0295-14)

## **12/ RAMÍREZ-MAJÓ HOUSE**

**65 Miquel Biada Street**

ROUTE 1

THE ARCHITECTURE OF JORDI CAPELL IN MATARÓ

"The project involves the addition of a dwelling.

It consists of a standard, average-sized dwelling, comprising a dining room, living room, four double bedrooms, kitchen, a terrace off the dining room/living room overlooking the street, a gallery in the inner courtyard, and a toilet which, together with a small storage room containing the laundry area, are both ventilated by an inner courtyard. The constructed area is 187.89 m<sup>2</sup>.

The structure will be mixed, with pillars and beams of metal profiles, corresponding to those already existing on the lower floors. The walls will be made of double hollow brick except for the street façade, which will be exposed brick.

Simple, medium-quality mosaic tiles will be used, and special ESCOFET-type mosaic tiles will be used in the dining room and living room, if agreed upon. The woodwork shall be made from wood selected without knots or warping."

Excerpt from the original 1964 project report (Mataró Municipal Archives, FOM-0303-10)

## **13/ LA PARISIÉN**

**14 La Riera**

ROUTE 1

THE ARCHITECTURE OF JORDI CAPELL IN MATARÓ

"The existing property consists of four old houses, each measuring approximately 5 metres.

The intention is to replace the first and second floors on the right-hand side (facing the façade) with a mezzanine and two new floors. On the left-hand side, to connect levels going up or down from existing floors to new ones via newly constructed staircases.

The façade as a whole will be standardised by constructing a continuous window along its entire length on each floor. The vertical brise-soleil blinds will be made of wood and are intended to provide protection from the low afternoon sun without obstructing the view to the south. This will make the stores habitable in the summer.

The ground floor is used as a shop, as now. The rest to stores and workshops of the clothing industry.

(...)

The main façade walls will be clad with a noble material, which could be either stoneware or polyhedrons.

Few carpentry pieces are required, as these are large premises and as many as possible will be utilised. However, adjustable blades will be installed on the façade in rows of approximately 5 metres. Standard metalwork will be used for the interior enclosure. The wood used for the blades will probably be Oregon pine.”

Excerpt from the original 1964 project report (Mataró Municipal Archives, FOM-0105-11)

#### **14/ CAN FILBÀ**

##### **Plot 18, 48 Josep Puig i Cadafalch Avenue**

###### **ROUTE 1**

###### **THE ARCHITECTURE OF JORDI CAPELL IN MATARÓ**

“This property is a detached house built on a steeply sloping plot. Very well located in the upper part of Mataró, in the Bartra or Sant Salvador residential area, which comprises a group of detached houses of a similar type. It has a good view of the sea, even above the building under construction in front of it.

As for sunlight, the shape of the building, with its various projections, is designed precisely to maximise sunlight in almost all rooms, as well as to provide sea views, which, as is well known, have the same orientation on our coastline.

The property comprises a main floor consisting of a dining room, living room, kitchen and two bedrooms, in addition to the entrance hall and terrace.

In the basement, taking advantage of the uneven terrain, there is a laundry room, a garage with access to the outside, and a large porch enclosed by glass doors for children to play in during the winter.

On the top floor, there is a loft study that can be used as a bedroom for the children. Spacious, sporty with a small terrace built into the roof but with a sea view above it.

The circulation patterns have been studied so as to avoid long corridors, separating the dining room from the adjoining living room volumetrically, but keeping them truly connected.”

Excerpt from the original 1968 project report (Mataró Municipal Archives, FOM-0425-07)

## ROUTE 2

### MAS RIBERA, ANTONI BONET CASTELLANA IN MATARÓ

#### ANTONI BONET CASTELLANA (Barcelona 1913-1989)

He began his primary and secondary education at the Piarist Schools. In 1929, he enrolled in the Faculty of Exact Sciences and the Higher School of Architecture in Barcelona and obtained his degree in architecture, which was not validated until 1945. Between 1932 and 1936, he did his first professional work in the workshops of Josep Lluís Sert and Josep Torres Clavé. In 1934, he joined the GATCPAC Architectural Group as a student member and, in 1935, he founded, with Torres Clavé and Sert, the MIDVA (furniture and decoration for modern homes), a company dedicated to mass-producing furniture, which won the first prize at the Barcelona Decoration Exhibition that same year. In 1936, he completed his studies, travelled to Paris and joined Le Corbusier's studio. At the same time, he collaborated with Sert and Torres Clavé on the construction of the Spanish Pavilion for the 1937 International Exhibition, and built the Catalonia stand in the International Press Pavilion. In the midst of the Spanish Civil War, he decided to move to Argentina. There he formed the Austral Group with Argentine architects. Between 1938 and 1963, his professional career took him to Argentina, Uruguay and Catalonia, before he returned permanently to Barcelona in 1963. Some of his most emblematic projects in Barcelona include La Ricarda, the Meridiana Dog Track, which won the FAD Award, and the Mediterrani building; and in South America we can find the Artists' Study House in Buenos Aires, the Terraza Palace building in Mar del Plata (Argentina), and the La Solana del Mar building in Punta Ballena (Uruguay).

Arquitectura catalana.cat

#### BONET CASTELLANA IN MATARÓ

Based on Bonet Castellana's unique works, it is possible to trace a route that runs parallel to the sea along the outskirts of Barcelona. These outskirts are not understood as spaces that the city turns its back on: in general, we are talking about privileged areas that in the early 1960s were just beginning to be developed to meet the new standards of living demanded by the wealthy classes. The result is unique buildings, always isolated from neighbouring constructions, or houses on private estates and urban developments in garden cities.

Of all the single-family residential typology experiments that Bonet Castellana carried out during his exile in Argentina and Uruguay, the application of his learnings stands out in the Gomis house, "La Ricarda", recently acquired by the Ministry of Culture to turn it into a public facility, in the vicinity of Barcelona. In the Maresme region, typological experiments such as the massive Mas Ribera estate or the formalism typical of an old science fiction film in the Balaña house, which, though less well known, bear witness to a clientele that knew and desired the architect's prestige from an intellectual and social status point of view. And, what's more, they could afford it.

"L'arquitectura de Bonet Castellana als marges de Barcelona" (Bonet Castellana's architecture on the outskirts of Barcelona).

Arquitectura Catalana.cat

## MAS RIBERA. THE COMMISSION

The work of the architect Antoni Bonet Castellana, spread across Catalonia, Madrid, Murcia and South America, received numerous accolades and awards during the 1960s and 1970s, when Bonet was a true icon of the emerging cultural avant-garde. Intellectuals, wealthy families, high-profile developers and public administrations commissioned all kinds of projects from him.

It was in this context, in the late 1960s, that the Ribera Rovira family contacted the architect to commission him to design their estate, **Mas Ribera**, in Mataró.

Andreu and Jaume Ribera Rovira, sons of the metallurgical industrialist Joaquim Ribera Barnola, continued the business founded by their father, *Metalls i plateria Ribera* (popularly known as “Can Culleres”), which later became involved in the manufacture of cartridges for the military and the production of coins.

With connections to the worlds of industry, business, law and Catalan politics, the Ribera brothers held important positions in various organisations and received numerous public honours within the business, political and financial circles of the time.

## 1/ MAS RIBERA. THE PROJECT

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### ROUTE 2

#### MAS RIBERA. ANTONI BONET CASTELLANA IN MATARÓ

An estate located in the neighbourhood of Valldèix de Mataró, between the Torrent de la Llebre, the Torrent de Can Bruguera and the Camí de la Serra.

The complex consists of two detached houses, the gatekeepers’ house, the garage and the pool house.

Using radically innovative yet modestly traditional language, it is a fine example of architecture integrated into its surroundings, adapting buildings to the topography and landscape.

The houses are semi-buried into the slope to minimise their impact on the landscape. Their south and east orientation enhances the good sunlight and sea views, “the need to be able to look into the distance”. The use of plant coverings and a colour palette of earthy reds harmonises and blends in with the green of the landscape.

## 2/ MAS RIBERA. THE GATEKEEPERS’ HOUSE

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### ROUTE 2

#### MAS RIBERA. ANTONI BONET CASTELLANA IN MATARÓ

The main entrance to the estate is at the northern end, located at the highest point.

Next to the entrance gate is the gatekeepers’ dwelling, with a characteristic curved shape that seeks to blend in with the rest of the buildings and the landscape.

The interior of the building is organised around a large open courtyard for domestic use. The exterior allows for perfect surveillance and control, both of the entrance and the rest of the property.

Following the slope of the land is the garage area, which provides storage for vehicles and access to the main dwellings, blending into the landscape and avoiding visual contact with the cars.

### **3/ MAS RIBERA. THE MAIN HOUSES**

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#### **ROUTE 2**

#### **MAS RIBERA. ANTONI BONET CASTELLANA IN MATARÓ**

The two detached houses are located separately, but on a similar topographical level. Access is via the landscaped roof, passing through a series of outdoor spaces with steps and ramps leading down to the semi-underground buildings.

The façades are dominated by a single material, red plasterwork, which, together with the glazed surfaces, forms striking volumes that create a distinctly sculptural effect.

Inside, a hallway separates the functional areas of the home, dividing the main area from the service area. The main area, which faces south and east, contains the large living-dining room, the library and the bedrooms. The combination of false ceilings with skylights, the use of sliding partitions and the presence of pivot doors allows for the creation of sub-spaces with specific uses within the same open-plan space. Also noteworthy are the structure of the porches and terraces connecting the interior and the landscape, as well as the spot lighting of the main spaces through large skylights with a strong sculptural presence on the outside.

The service area, organised around an open interior courtyard, houses the kitchen, the office, the laundry and ironing area, and the two service bedrooms.

One of the houses incorporates a pre-existing water reservoir into its architectural design, which had previously been used to irrigate the land.

An ancient hypogeum used as a cellar is also incorporated into one of the buildings.

### **4/ MAS RIBERA. THE POOL PAVILION**

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#### **ROUTE 2**

#### **MAS RIBERA. ANTONI BONET CASTELLANA IN MATARÓ**

At a lower level of the estate is the organically shaped swimming pool, which reproduces the shape of a shell. Next to it stands the service pavilion building.

The pavilion features covered areas, highlighted by the sculptural barbecue, and enclosed spaces with a recreation room, changing rooms and toilets.

Volumetrically, the ensemble is notable for the presence of striking elements such as the gargoyles and the curved wall leading to the changing rooms.

The estate is completed with a tennis court and a second pond located at the lowest point of the land and fed by water from a mine.