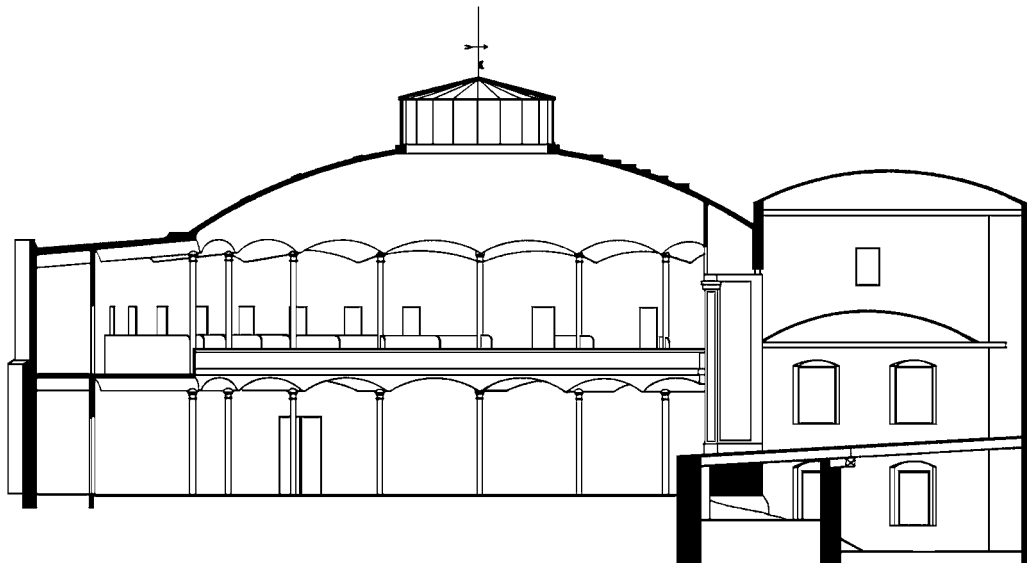


GUASTAVINO 100 YEARS

VALÈNCIA
BARCELONA
VILASSAR DE DALT
NEW YORK
BOSTON
ASHEVILLE
WILMINGTON
CHICAGO
AUGUST
WASHINGTON
WOBURN
SAN FRANCISCO
PROVIDENCE
BLACK MOUNTAIN



Presentation of the
1st Guastavino Biennial



City Council of
Vilassar de Dalt



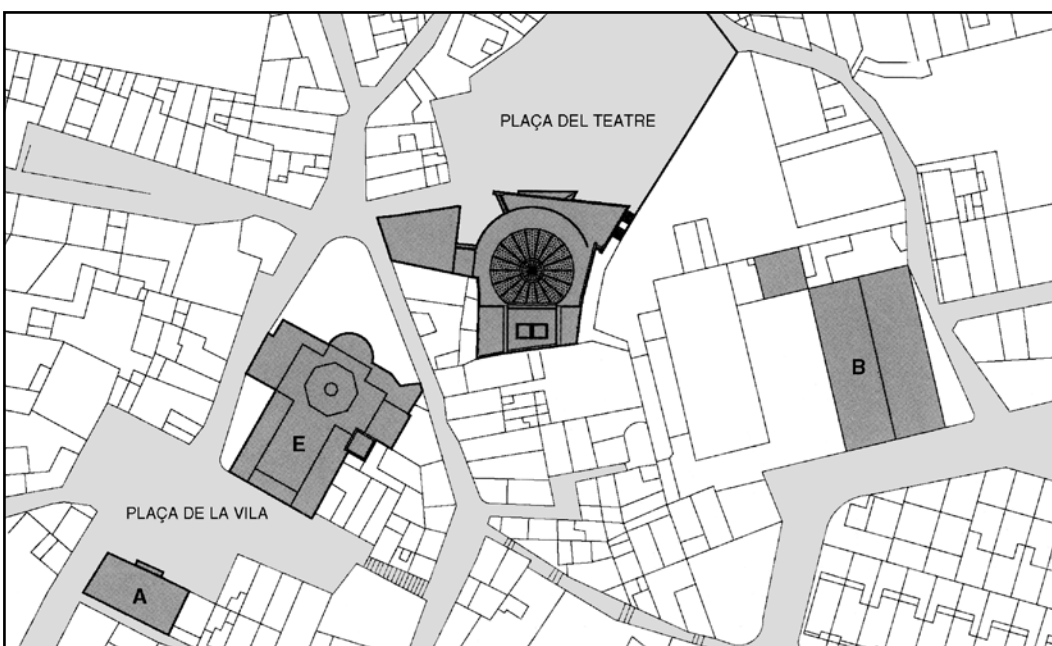
Spanish State,
46.6 millions
inhabitants

Catalonia,
7.4 millions
inhabitants



**Metropolitan Area
of Barcelona,**
4.5 millions
inhabitants

Barcelona,
1.6 millions
inhabitants



Vilassar de Dalt,
9 thousand
inhabitants

Presentation

As Mayor of Vilassar de Dalt I would like to thank you for the opportunity of establishing this connection between our municipalities; between the home of Guastavino's Theater of La Massa in Vilassar de Dalt and the city of New York.

Vilassar de Dalt is a small town in Catalunya which encompasses a thousand years of history. We are within easy reach of Barcelona, overlooking the Mediterranean, tucked into a fold of the coastal mountains. We enjoy an enviable climate with hot summers and gentle winters.

Vilassar de Dalt possesses an impressive archeological heritage, vestiges of different cultures that have left footprints in our town. Every historical epoch is reflected in monuments we visit to this day: the Neolithic dolmen, the villas, the Roman kilns, the «masies», the castle, the wine cellars, the mansions and the factories... including of course, La Massa Theater, work of the architect Rafael Guastavino.

Vilassar has changed with the passing of time: from the «masies», in and around the area, to the steep streets surrounding the church in the center of our town; from the always visible castle, to the streets lined with elegantly symmetrical mansions, fruit of eighteenth and nineteenth century industrialists.

Stones, bricks, walled gardens, roofs, woodwork and ironwork are present throughout Vilassar. Elements that helped to build the village and at the same time, to build a society, our active and dynamic community. We can go back to Roman times when we view the remains of the kilns, a testament to the production of building supplies in the third century AD which continues into current times with our strong tradition of local tile work.

Within the context of this history combined with local building traditions we must speak of the Catalan vault. Aided by their easy brick tile construction, the vaults are everywhere in Vilassar and in the country. They are used to form stairways, in the entrances to houses, in wine cellars, and in household wood ovens. They are, without doubt, a defining element

in our culture; an impressive demonstration of perfection and simplicity.

Guastavino inherited this tradition. He lived it and he extended it to its limits with the grand dome in Theater of La Massa. He employed all of his creative abilities when constructing our theater before then exporting his knowledge and understanding to New York. A knowledge and understanding that can be found all over Catalonia.

The study and deeper understanding of these simple construction techniques allows us the opportunity to rediscover the essences of architecture. To begin to re-utilise this spectacular construction system; spectacular in its beauty, functionality and simplicity; the Catalan vault.

Therefore, this event offers us assistance in several ways.

In the first place, this event demonstrates that Guastavino's work on the dome of Theater of La Massa is indirectly a part of your history as well, linking our two municipalities. His work in our town, on the greatest and final dome that he built in our country, catapulted him to the United States where he then built more than 1000 buildings.

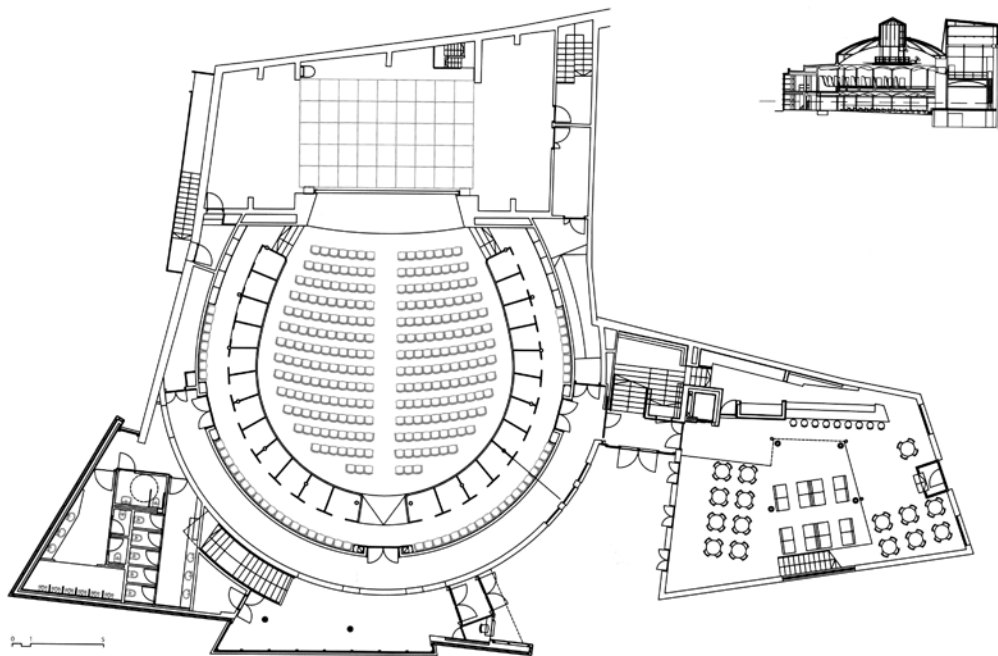
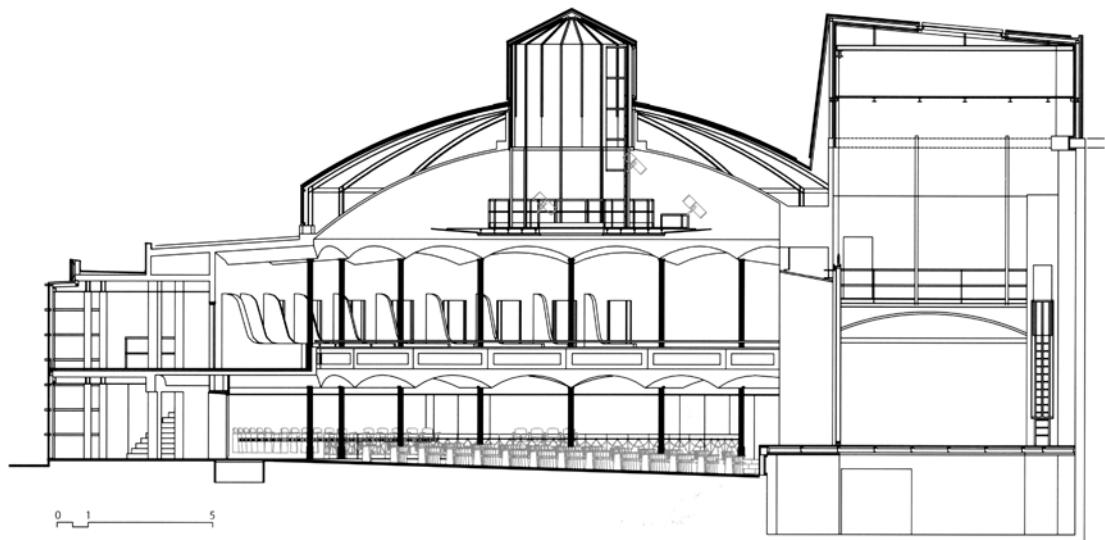
Secondly, I want to remember and pay homage to the courageous people courageous who commissioned such a daring and spectacular work as Theater of La Massa. I want to remember and pay homage to Guastavino himself, who constructed the building in record time, and whose daring work opened a new route to a new world.

Rebuilding the image and knowledge of Guastavino also reminds us of the importance of recuperating the Catalan vault as a useful and powerful architectural structure.

Finally, this biannual allows students or professionals from the United States to read their research project beneath the first dome constructed by the celebrated New York architect, Rafael Guastavino Moreno.

Llorenç Artigas Planas
Mayor of Vilassar de Dalt





Guastavino and Vilassar: The connection between Catalonia and the United States

1. "The architect of New York"

Rafael Guastavino Moreno was born in Valencia, Spain, in 1842 and died in Asheville, North Carolina, in 1908. He studied architecture in Barcelona where he first built some of his tenement buildings, textile factories as well as other industrial constructions. In 1881, just before leaving for New York, Guastavino built the Theater of La Massa in Vilassar de Dalt, his first cultural building and including his first dome structure with a diameter of 17.5 meters (57 feet). As well, his first constructed domes in the United States have the same diameter as Theater of La Massa. Later, he then went on to build more than 1000 buildings in America.

When Rafael Guastavino died in 1908, The New York Times declared that "the architect of New York had died".

Today, historians consider Guastavino as an architect who participated in the formalization and identification of the American architecture at the end of the 19th century.

Professor George R. Collins, of the history Department at Columbia University gathered the documentation of the "R. Guastavino Co." It was he who started the investigation and re-evaluation of his work, later giving his research to the Avery Architectural and Fine Arts Library. We are deeply grateful to George R. Collins and Avery Library of Columbia University who have assumed the custodianship of the documents of Guastavino Company.

In Vilassar de Dalt, where Guastavino built the Theater of La Massa, we have organized different lectures, as well, we have constructed a website www.guastavino.cat. In addition, we are creating the first "Guastavino Biennial". The "Guastavino Biennial" is a prize that will be given for investigative projects in the respects to tile vaults. The prize consists of the publication of the investigation, an official presentation of the work in the Theater of La Massa and a grant.

In November of 2009, the statutes of our biennial will be delivered in New York. The jury will make a decision during the first week of November and said decision will be published in the last week of November 2010.

We are proud that Vilassar de Dalt is the union between Catalonia and the United States and we are grateful to such an important individual as Guastavino, who participated in the Architectural Renaissance of your country and ours and most notably, in Manhattan where he built more than 240 buildings.

2. Guastavino, the connection between New York and Barcelona

This year we celebrate the 150th anniversary of the urban plan of Cerdà, the Eixample of Barcelona 1859, probably one the best of all urban plans of the XIX century in Europe. Ildefons Cerdà analyzed the old town and devised an overall expansion encompassing the little villages on the periphery with his necessary urban facilities.

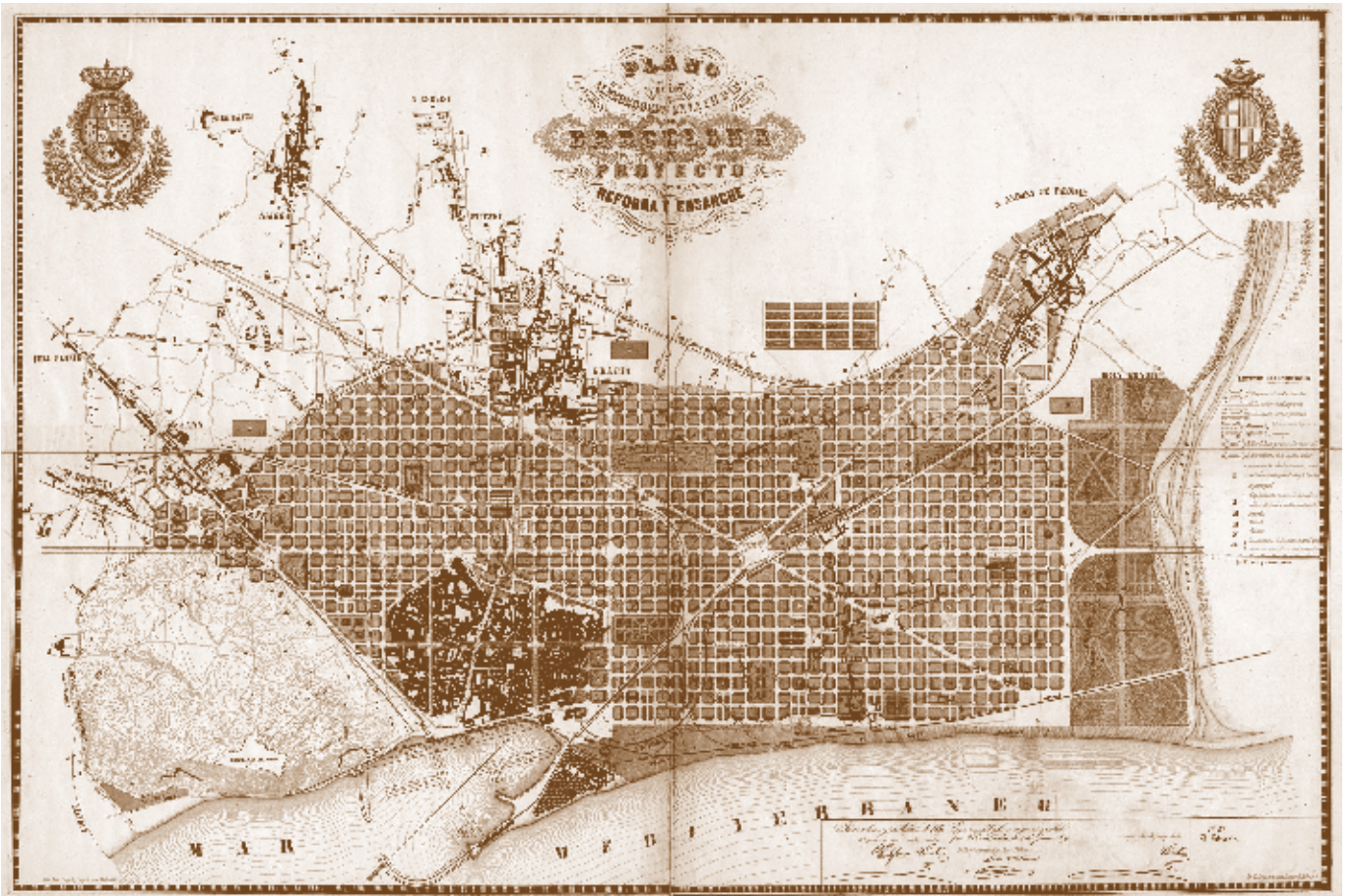
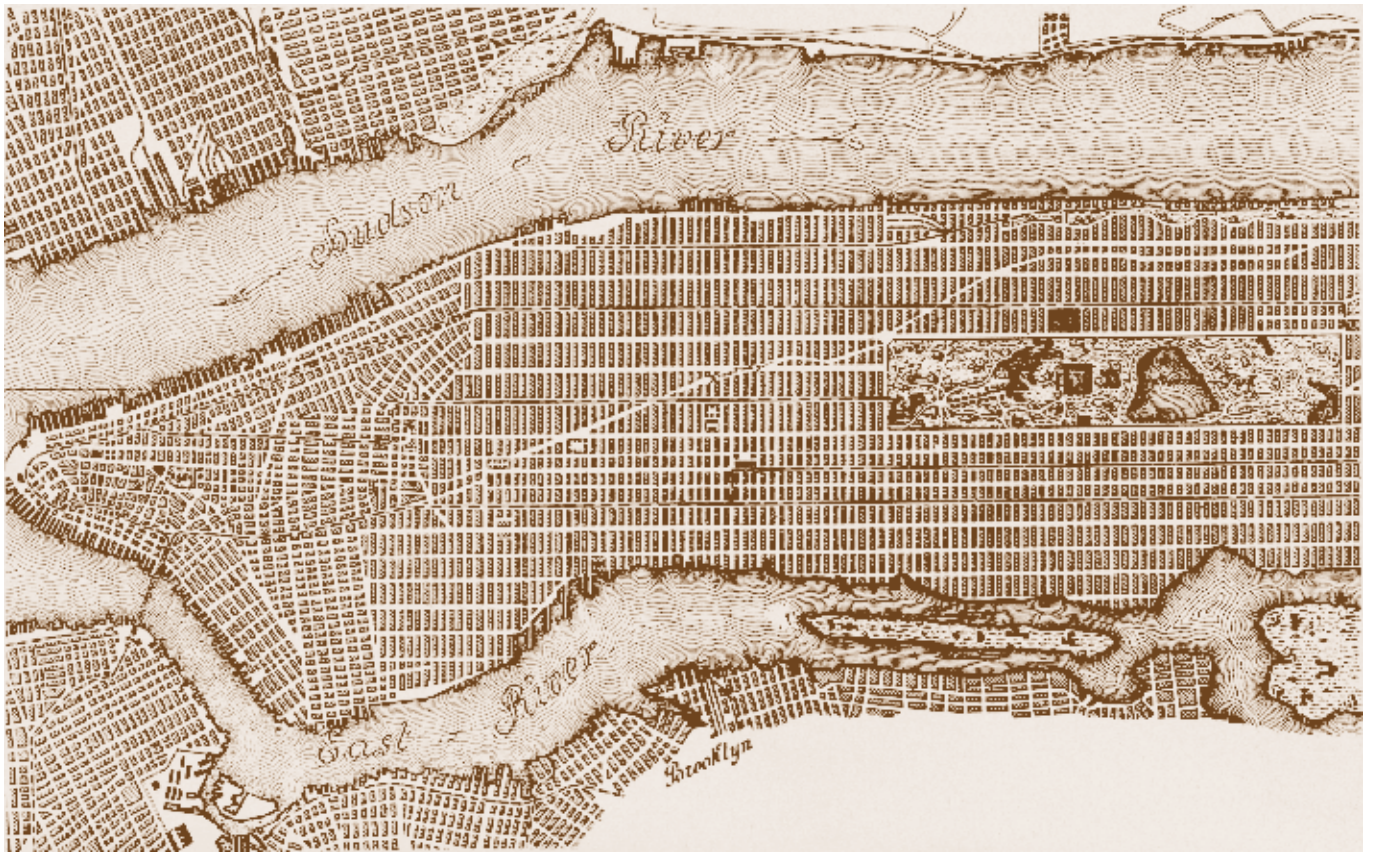
I like comparing the urban plan of Barcelona with that to the urban plan of New York 1811, by Morris, Simeon De Witt and John Rutherfurd, including Central Park of 1858, projected by Calvert Vaux and Frederick Law Olmsted.

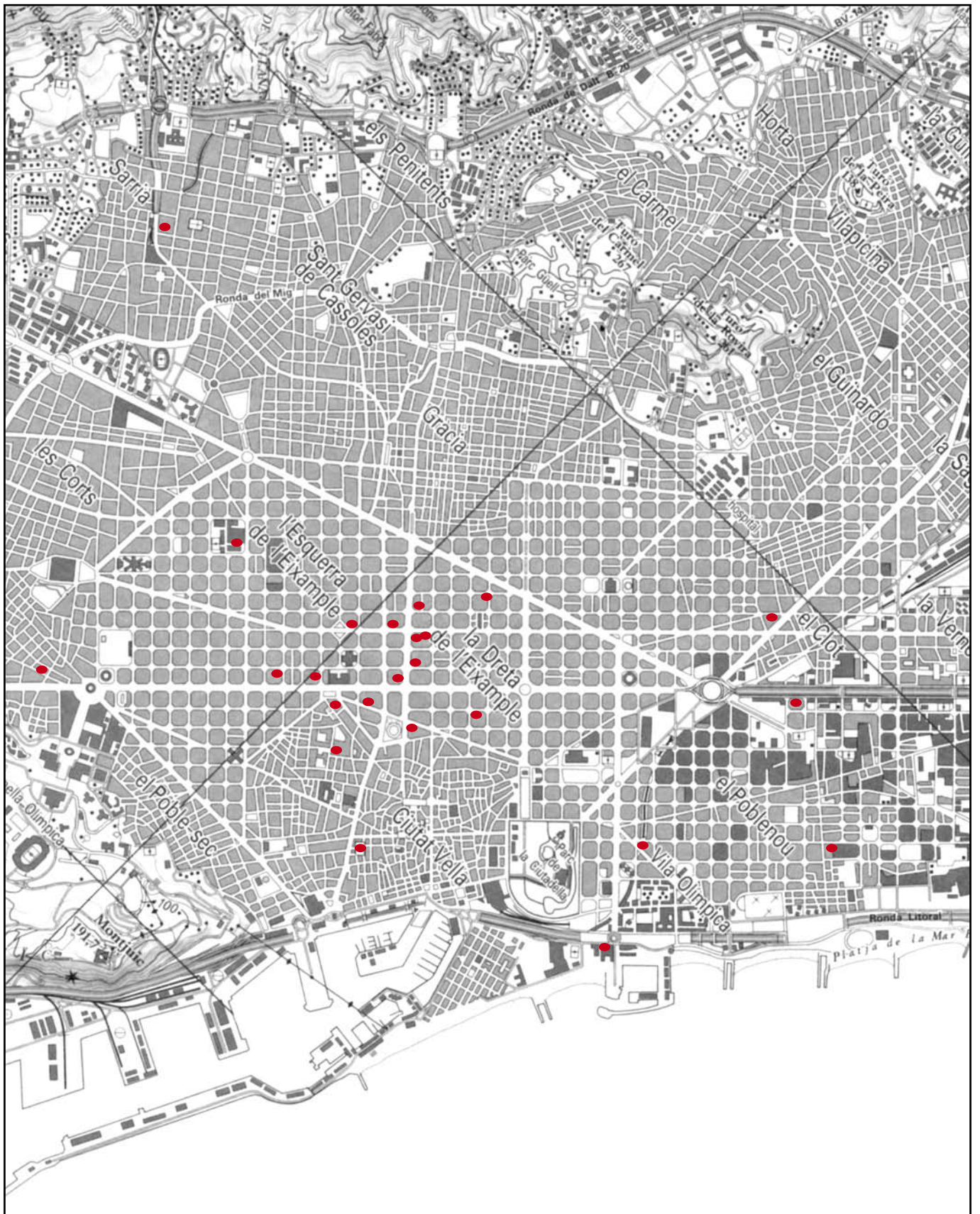
Leonardo Benevolo, the Italian historian of architecture, emphasized the abstraction of the plan, his flexibility and dynamics, announcing a new cultural civilization that the painter Piet Mondrian caught in his painting *Broadway Boogie-Woogie*, 1942-43.

In both urban plans the typological freedom in the interior of the mesh grid allows exceptional flexibility and we can find one egalitarian isotropy of the limitless grid, without hierarchies or peripheries.

The urban plan of Barcelona 1859 was the perfect setting for the Renaissance of Catalan Architecture in the second half of the XIX century, but at the same time the urban plan of New York 1811 was the scenario of the Renaissance of the American Architecture at the end of the XIX and the beginning of the XX century.

Guastavino is present in both cities, Barcelona and New York. In Barcelona, he built close to 30 buildings and nearly 360 in New York Area. Both anniversaries bring about an opportune occasion to approach an urban debate between both Barcelona and New York.





3. Guastavino is the connection between Rogent and Richardson

Richardson 1838-1886	Guastavino 1842-1908	Rogent 1821-1897
<hr/>		
Sullivan 1856-1924	Domènec i Montaner 1850-1923	
<hr/>		
Wright 1867-1959	Puig i Cadafalch 1867-1956	
<hr/>		
	Gaudí 1852-1926	

The young Rafael Guastavino Moreno moved away from Valencia to Barcelona to study architecture. His professor Elies Rogent, was the first director of the School of Architecture in Barcelona, and taught his students the ideas of Viollet le Duc (1814-1879), the French architect, who analyzed the structural rationality of gothic style, which was opposite to the historical romanticism and eclecticism.

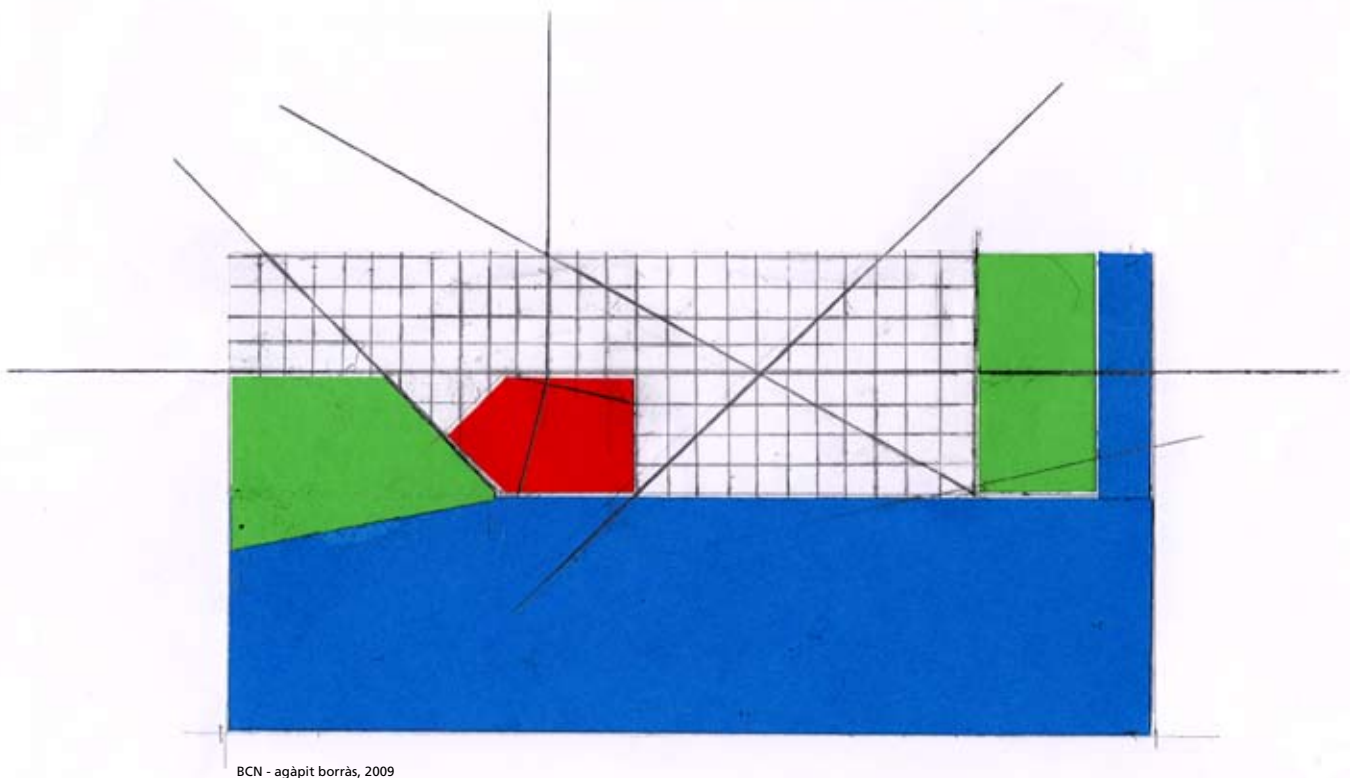
Guastavino was looking for the rationality in the newly modern structural ways and in doing that he

is far from Catalan "art nouveau". On closer look, he can be seen as nearer to that of the ideas of the structural rationality of Richardson.

Richardson moved to Paris to broaden his studies and was able to work in the office of Theodore Labrouste. He was the second American architect, after R. M. Hunt, who studied in the School of Beaux-Arts. As well as Rogent, he learned the teachings of Viollet le Duc and introduces them in his buildings. This professional experience of Richardson helped prepare the work of Guastavino in his tile vaults.

As Lewis Mumford says in his book "The Brown Decades", to the contrary of William Morris, Richardson did not write, but instead articulated his ideas of his buildings by giving structural solutions to the new challenges of the new American society at the end of XIX century.

I admire this connection of Guastavino between Rogent and Richardson. Both are knee joints in Catalonia and the United States, introducing the structural rationality as a way for overcoming neoclassical styles. Moreover, putting for the basis for a modern conception of architecture according to the needs of new times.



4. The tile vaults from Catalonia to United States

“Guastavino pioneered the adaptation of a centuries-old building technology called *volta catalana*, or Catalan vault, a fire-proof method of construction in which courses of tile are laminated with mortar.

The Guastavino Company designed and manufactured tile for the construction of vaults, staircases, domes, arches, and other architectural elements. Because the company served as a contractor on these projects, the Guastavino name today is not known to a wide audience, although the company worked primarily on large public buildings.

The Guastavino system of construction had several key advantages over standard methods. Due to the cohesive strength and relatively lightweight of the tile courses compared to stone, greater spans of space with a very low rise could be designed. The laminate courses were also almost completely self-supporting and thus required much less buttressing

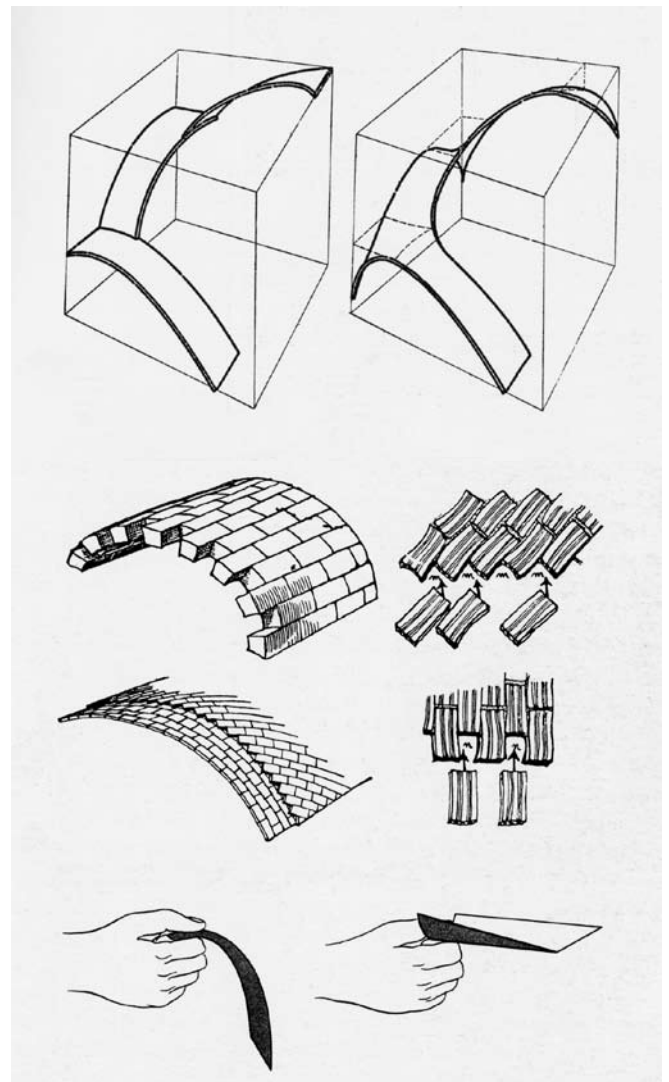
and support to stand up. Additionally, the Guastavino courses of tile could be penetrated or pierced without fear of collapse. Because the company controlled design, production, distribution, and installation of their products, Guastavino elements were cheaper and faster to erect than conventional methods of building. Thus, using the Guastavino’s patented construction methods allowed architects a greater flexibility in design.

Guastavino’s arrival in New York coincided with two architectural trends: the beginning of the grand Beaux Arts inspired American Renaissance architecture and the early development of steel, Portland cement, and concrete as architectural materials”.

(The Old World Builds the New. The Guastavino Company and the Technology of the Catalan Vault. 1996. Introduction. Janet Parks, Curator and Alan G. Neumann, AIA, Consulting Curator)

Agàpit Borràs Plana

Architect
Curator of the program
“Guastavino 100 years”



La Massa: a very important cultural reference

First of all I would like to thank for your attendance to this event. We have all met here thanks to Mr. Guastavino. My name is Xavier Yelo and I am the responsible Councillor for Culture in the City Council of Vilassar de Dalt.

There's a distance of more than 6000 kms between Vilassar and the United States of America, but today we are united by only 17.5 m, the total measure of the diameter of Guastavino's tile dome in the Theater of La Massa in Vilassar de Dalt. As already mentioned before the first Cultural buildings of Guastavino and I have to admit that our town is very proud for this.

The theater was built between November 1880 and March 1881. For the architect this was the test and training field for the thin terracotta tile plate vaults that he developed later in the United States using the so called "Guastavino System" or "Catalan Vaulting".

For the citizens of Vilassar the Theater of La Massa is a very important cultural reference. It offers a wide range of cultural activities such as plays, ballet, cinema, meetings, celebrations, cultural events and a child's program called "Anem al teatre", in English would be something like "Let's go to the theater"

by which more than 4000 students from the town and the neighboring towns are given the opportunity to love the theater.

The restoration of the theater started in 1988-1991, and continued in 1999. This rebuilding was conducted by the architects Ignasi de Solà-Morales, Lluís Dilmé and Xavier Fabré. The re-opening of the theatre was in 2002.

The theater has a capacity of 490 seats and it has become a reference for the town and the region.

After 125 years of life, we are proud of the work of Guastavino which is a nexus between Catalonia and The United States.

As we are here presenting the 1st Guastavino Biennial I would like to take the advantage to present you the following documentary in which all what has been mentioned during this event is summarized and consolidates our cultures under the Guastavino's vault.

Again, be welcomed to this event and be invited to visit Catalonia. Consider Vilassar de Dalt your home.

Xavier Yelo Blat

Councillor for Culture
in the City Council of Vilassar de Dalt





The Grand Theatre

Guastavino Biennial Prize 2010 Competition

Terms and conditions

1. Goals

The Town Council of Vilassar de Dalt is aware of how keen the town's people are to strengthen their identity; accordingly, for some years it has fostered the town's cultural and historical treasures. The approval of the Specific Plan on the Catalogue of Architectural Heritage constituted the introduction of a tool that supplemented previous determined endeavours to uphold and preserve the town's architectural heritage.

In line with these aims, the Town Council especially values the work of Rafael Guastavino, who created the Teatre of La Massa, among other works.

The Town Council seeks to promote knowledge, study and research into the work of Rafael Guastavino in Vilassar de Dalt and around the world.

Consequently, the aim of the Guastavino Biennial will be to promote projects along two main themes of research:

- **the first**, on constructions by the Guastavino company around the world, in order to promote familiarity with the buildings and their vaults, as well as with the construction process and setting, and the characteristics of the materials used: tiles, and in particular, mortar.
- **the second**, on the Catalan vault, in order to promote knowledge on the history and development of this architectural feature, and also to familiarise people with its mechanical operation and the execution technique, with the twofold goal of preserving and refurbishing existing vaults and of including them as a regular component in new constructions.

2. Eligibility

Any student or professional under the age of 35 as of 15 June 2010 is eligible to enter.

3. Required documents

For the initial stage of the competition, competitors need only submit a dossier of no more than 20 A4 pages written in their native language, though they must at least include an English version.

This dossier should include a curriculum vitae of the author, an index of the project, a summary of the content, with details of the text and the number of illustrations. It will also be necessary to include a brief explanation of operations the author deems necessary for publishing the work.

Documentation must be submitted via the website at www.guastavino.cat.

4. Jury members

The jury for the Guastavino Biennial 2010 will be formed by:

- **Josep Lluís González Moreno-Navarro**, PhD in architecture, full professor in architectural constructions at the Technical University of Catalonia
- **John Ochsendorf**, PhD in engineering, associate professor, Building Technology Program, Massachusetts Institute of Technology
- **Mar Loren**, PhD in architecture, lecturer at the School of Architectural History, Theory and Composition, University of Seville
- **Kent Diebolt**, Vertical Access LLC, past president of the APTI.
- **Manuel Fortea**, bachelor in architecture and PhD in history of art, president of the Association of Architects of Extremadura (2005-2009), and a builder specialising in Catalan vaults.
- One individual appointed by the Mayor with speaking rights and no voting rights, who will act as clerk.

5. Timetable

The deadline for admission is **15 June 2010**. Each member of the jury will choose a maximum of four projects to go through to the final stage of the competition from all the dossiers submitted. Competitors chosen for the final stage will be required to submit a full copy of their research project. The jury will make a decision during the first week of November and said decision will be published in the last week of November 2010.

6. Prizes

The jury will award one single prize and two distinctions.

The prize involves:

- a) The publication of the winning research project, subject to re-drafting by the author in line with the Town Council's publishing criteria.
- b) A trip to Vilassar de Dalt and a presentation of the project by the author under the Guastavino dome at the Teatre of La Massa.
- c) A grant of 3.000 euros



Rafael Guastavino Moreno

Born March 1, 1842, Valencia, Spain
Died February 2, 1908, Asheville, NC



Rafael Guastavino Expósito

Born May 12, 1872, Barcelona, Spain
Died October 20, 1950, Bayshore, Long Island, NY



Cathedral of Saint John the Divine.
Dome 1909

GUASTAVINO 100 ANYS

PROGRAMA D'ACTIVITATS A VILASSAR DE DALT
AMB MOTIU DELS 100 ANYS DE LA MORT DE RAFAEL GUASTAVINO MORENO

divendres 19 desembre 2008

Presentació del programa
GUASTAVINO 100 ANYS

Llorenç Artigas, alcalde de Vilassar de Dalt

*La modernitat de Palladio,
arquitecte del Renaixement*

Agàpit Borràs, arquitecte

divendres 13 febrer 2009

Las raíces valencianas de Rafael Guastavino

Fernando Vegas, arquitecte,
Universitat Politècnica de València

dijous 12 març 2009

Texturas i pliegues de una Nación.

*La Compañía Guastavino y la construcción del
espacio público de la nueva metrópolis americana.*

Mar Loren, professora associada del
Departamento de Historia, Teoría y Composición
Arquitectónicas de la Universidad de Sevilla

divendres 27 març 2009

La magia estructural de la bóveda tabicada

Manuel Fortea, arquitecte, degà del Colegio
de Arquitectos de Extremadura

*La volta de maó de pla en el modernisme i
el noucentisme*

Josep Lluís Gonzàlez, arquitecte,
Dep. de Construccions Arquitectòniques de la UPC

divendres 24 abril 2009

La baula retrobada

Lluís Dilmé i Xavier Fabré, arquitectes,
restauradors del teatre la Massa juntament amb
Ignasi de Solà-Morales († 2001)

dilluns 25 maig 2009

*Innovación y tradición en la
obra de Guastavino*

John Ochsendorf, enginyer, professor
d'arquitectura del Massachusetts Institute of
Technology

divendres 19 juny 2009

Guastavino en los EEUU

Kent Diebolt, president de Vertical Access

divendres 25 setembre 2009

Presentació de l'audiovisual

**Rafael Guastavino:
de la Massa als Estats Units**

amb guió de **Josep Samon** i realització de
TV Mataró Produccions Audiovisuales.

Amb el suport de l'Obra Social de Caixa Catalunya,
l'Ajuntament de Vilassar de Dalt i el Museu Arxiu.

Presentació de l'

Auca de Rafael Guastavino (1842-1908)

amb text de **Joan Vilamala**
i grafisme d'**Albert Prats**.

Presentació de

www.guastavino.cat

web dissenyat per **Fotopanoramic** i promogut per
l'Ajuntament de Vilassar de Dalt.

divendres 6 novembre 2009

Guastavino, la Massa i Vilassar de Dalt

Josep Samon, estudiós de la història local

dimecres 2 desembre 2009

Homenatge a Ignasi de Solà-Morales

Intervindran:

Agàpit Borràs, arquitecte, comissari de
Guastavino 100 anys

Pau de Solà-Morales, fill de l'homenatjat

Jordi Ludevid, degà del COAC

Xavier Yelo, regidor de Cultura

Llorenç Artigas, alcalde Vilassar de Dalt

Joaquim Nadal, conseller de Política Territorial
i Obres Públiques de la Generalitat de Catalunya

**a les 8 del vespre, al Teatre la Massa
entrada lliure**

www.guastavino.cat



Tuesday the 3rd of November, 2009 at 5 pm

The Torch Club · 18 Waverly Place · New York, NY 10003