ENGLISH

INFORMATION BOOKLETS

Basílica Sagrada Família

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Gaudí and his followers. The workshop

Today there is no doubt that Gaudí was a key figure in 20th century architecture. Even architect Norman Foster said, "Gaudí's methods, one century later, are still revolutionary."



The four-armed cross that tops the tower at Casa Batlló.

Antoni Gaudí, architectural icon

Although many of Gaudí's contemporaries questioned him and his work was criticised and silenced for many years, today Gaudí is recognised as one of the undisputed creators of modern architecture.



Gaudí, aged 26, after finishing his architectural studies.

Antoni Gaudí (Reus, 1852–Barcelona, 1926) is a universal figure in modern architecture. Although he came from a traditional background, his contribution to this discipline broke all the established moulds. He proposed a complete re-thinking of the act of building, including structural, formal and decorative elements. Although he was misunderstood by his contemporaries, generally, some did understand the importance of his work, like architect Josep Lluís Sert, promoter of GATCPAC and dean of the Harvard Graduate School of Design (1953 to 1968). Sert predicted that "it is likely that in the continuing evolution of modern architecture, Gaudí's final experiments will acquire greater value and will be fully appreciated. At that time, the greatness of his role as a pioneer and as a precursor will be recognised." And he was right: today there is no doubt that Gaudí was a key figure in 20th century architecture, on par with Frank Lloyd Wright, Le Corbusier, Mies van der Rohe and Alvar Aalto. Even architect Norman Foster said, "Gaudí's methods, one century later, are still revolutionary."

The head of the School of Architecture noticed Gaudí was one-of-a-kind and, when giving him his diploma, said: "I do not know if we have awarded this degree to a madman or to a genius; only time will tell."

Brief biography

Birth and early years
Gaudí was born in 1852 in Reus, then the second-largest city in Catalonia. There he attended Escola Pia primary school, where he received a traditional education in religion and the humanities. At the same time, he was introduced to the trades at his father's potsmith workshop.

Architectural studies
In 1869, he moved to Barcelona and prepared to go to the School of Architecture, where he started in 1873. While he was studying, he also worked as an assistant at architecture studios and at carpentry, glaziery and locksmithing workshops, where he learned these trades.

Professionalisation
He was an inconsistent student, but stood out in subjects like projects, drafting and calculus. In 1878, he got his degree and soon began working. He started out on smaller jobs and, as he consolidated his reputation as an architect, took on works larger in scope commissioned by the bourgeoisie.

Dedication to the Temple and death
He worked on the Temple for 43 years, from 1883 to 1926. In 1914, he decided to stop working on other projects to focus exclusively on the Sagrada Família, to which he dedicated himself fully until his death in 1926, a few days after being run over by a tram. He is buried in the Chapel of Our Lady of Carmel, in the crypt of the Sagrada Família. The funeral procession, ending at the Temple he had designed and devoted his life to, saw huge turnout.



They accompanied the mortal remains of Antoni Gaudí from the Cathedral of Barcelona to the Sagrada Família, where he was interred.

Man of faith

As he matured, Gaudí developed friendships with priests and bishops, becoming very religious, and followed religious precepts strictly. At the same time, he studied in depth how to renovate places of worship and modernise the liturgy, the results of which he applied to the church at Colònia Güell, Col·legi de les Teresianes and the Sagrada Família. Because of his pious lifestyle and dedication to his work, the cause for beatification of Antoni Gaudí was promoted. In 2003, the canonisation process was opened by the Congregation for the Causes of Saints in Rome.



Antoni Gaudí taking communion, c. 1915.

Creating his own style

Between 1883 and 1900, Gaudí was looking for his own style. As a result, he moved away from the neo-classical training he had received at the School of Architecture and designed experimental works, with Moorish, neo-Gothic and baroque influences, such as Casa Vicens and El Capricho de Comillas in Santander (1883), Palau Güell (1886) and Col·legi de les Teresianes (1888). From 1990 until his death in 1926, however, Gaudí used the architectural language that has made him a universal figure in this field, which can be seen in both the building and structural systems of his construction. Basically, Gaudí worked on three types of projects:

- **religious architecture**, which he began with the church at Colònia Güell and culminated with the project for the Sagrada Família;
- **urban homes**, including Casa Calvet, Casa Batlló and Casa Milà, his main works, and
- **urban planning**, mainly at Park Güell.

Sources of inspiration

Gaudí had two sources of inspiration: the Christian message and nature [...] that, to a certain extent, were united in his belief that the work of the Creator could not be imitated.

Gaudí had two sources of inspiration: the Christian message and nature. One is directly tied to the history of the Church, the holy scriptures, the tradition and intercession of saints, doctrine, reformation (particularly the work of Dom Guéranger, founder and abbot of the Benedictine congregation at Solesmes) and the cult of Christianity. The other derives from observing nature, an interest he developed in childhood that gave him a conceptual and methodological foundation. Gaudí didn't copy nature; he analysed how it worked to extract structural and formal ideas he could apply to architecture. Two sources of inspiration that, to a certain extent, were united in his belief that the work of the Creator could not be imitated.





Knot in a tree and knot in a column.





Snail shell and helicoidal staircase in a bell tower.





Trunk and branches of a tree and a column meeting the vault.

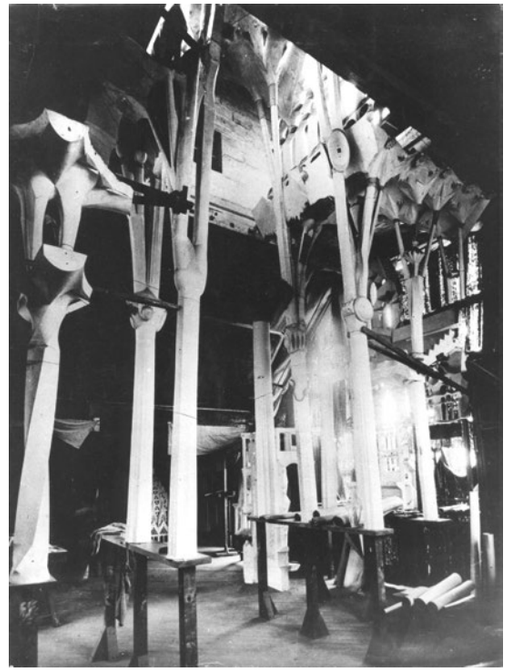


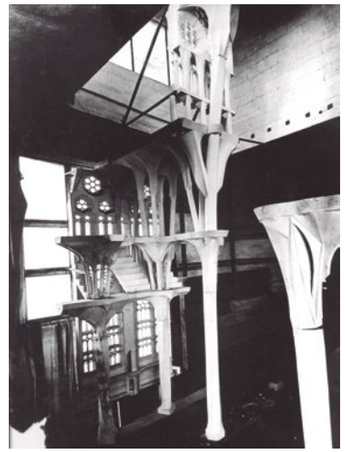
At the Sagrada Família model workshop, they still use Gaudí's method, although now with help from new technology.

The workshop

It is impossible to understand the process of building the Sagrada Família, or in fact any of Gaudí's work, without knowing how the architect's work method, and the workshop played a key role.

It is impossible to understand the process of building the Sagrada Família, or in fact any of Gaudí's work, without knowing how the architect's work method, and the workshop played a key role. This was where he experimented and used models to design the building solutions he would apply in his work.
In the beginning, the Sagrada Família workshop was on the corner of Carrer de Sardenya and Carrer de Provença. There, Gaudí built a space that changed depending on his needs and the growth of the Temple. Gaudí's contemporaries could already see the importance of his workshop, as is clear in the article Joaquim Folch i Torres dedicated to the architect after his death in the 1 July 1926 issue of *Gaseta de les Arts*. This work method continued under those who took over the works on the Sagrada Família after Gaudí died, which made it possible to reconstruct some of the models that were damaged during the Spanish Civil War. And it is still used in the Temple's technical office, although today they have incorporated all the resources available thanks to new technology, such as the most advanced computer programs, 3D parametric drawing systems and 3D printers, as can be seen at the Sagrada Família Museum.

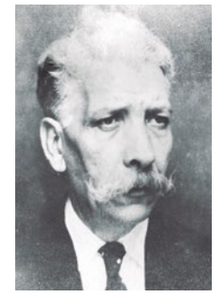




The Sagrada Família workshop in Gaudí's time

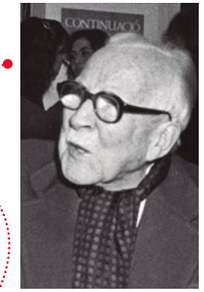
Gaudí's followers at the Temple of the Sagrada Família

In Gaudí's time, he had many disciples and assistants working under him, including Francesc Berenguer, Josep Maria Jujol, Josep Francesc Ràfols, Cèsar Martinell, Joan Bergós, Francesc Folguera, Josep Canaleta and Joan Rubió. When the architect died, another of his disciples took over the works: **Domènec Sugranyes**. He completed construction of the three towers on the Nativity façade that were yet to be finished.

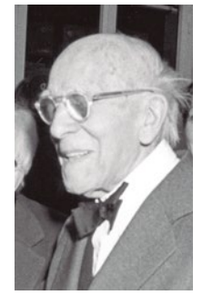


After Sugranyes died, after the Spanish Civil War, he was followed by **Francesc de Paula Quintana**, who worked closely with **Isidre Puig i Boada** and Lluís Bonet i Garí, especially on construction of the Passion façade, following the guidelines and documents they had kept from Gaudí. In 1966 Puig i Boada and **Bonet i Garí** took over from Quintana as the site managers, a role they played until 1983, when **Francesc Cardoner** was appointed to the position.



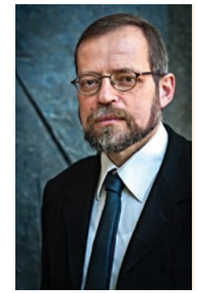








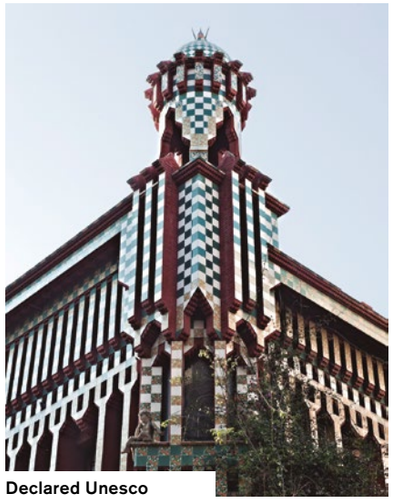
In 1985, **Jordi Bonet i Armengol** was entrusted with heading up the works. Soon after, he set up a team comprised of Carles Buxadé, Joan Margarit, Josep Gómez, Jordi Coll, Mark Burry, Jordi Faulí and other architects and surveyors who were mainly charged with designing and building the Temple naves. Jordi Bonet was head architect and coordinator of the works until September 2012, when he was named architect emeritus and **Jordi Faulí** became head architect and coordinator of the works at the Temple.



Gaudí's main works

An indefatigable worker, Gaudí doesn't have many constructed works because he dedicated so much time to each of his projects, and especially because he worked exclusively on the Sagrada Família for many years. Nevertheless, it is worth looking back at his most emblematic buildings.

Casa Vicens, 1883–1885. Barcelona



Declared Unesco World Heritage in 2005.

Single-family summer home. Gaudí's first important building, inspired by Islamic architecture.

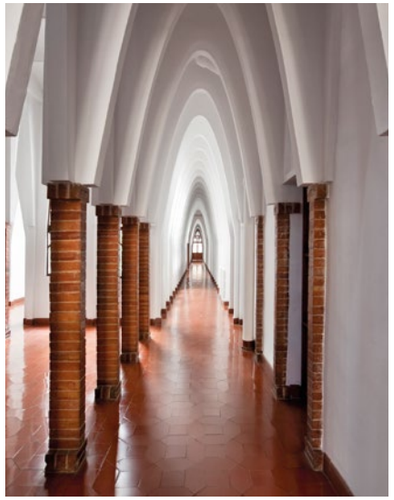
Palau Güell, 1886–1888. Barcelona



Declared Unesco World Heritage in 1984.

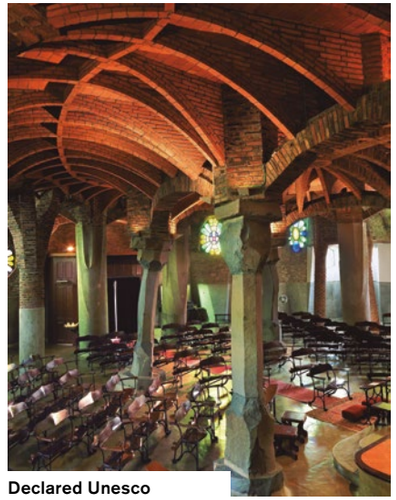
Family residence with Gothic and Moorish influences. Structural transformations on each floor. Built so Gaudí's patron, Eusebi Güell, could host receptions for the 1888 Barcelona Universal Exposition.

Col·legi de les Teresianes, 1888–1889. Barcelona



Convent and boarding school. The sombre façade contrasts with the formal and compositional wealth of the upper part of the building. Sunlight floods into the interior of the building through a central skylight.

Church at Colònia Güell, 1898–1908–1917. Santa Coloma de Cervelló



Declared Unesco World Heritage in 2005.

Church. Work of structural experimentation, unfinished. It blends perfectly into its surroundings, seeming as if Gaudí brought nature inside the building.

Casa Calvet, 1898–1899. Barcelona



Barcelona City Council Award, 1900.

Housing building. Transition work. Gaudí started from the classical style of buildings in the Eixample district, but then began to incorporate his own solutions.

Secular and religious architecture and urban planning are the three arenas Gaudí worked in.

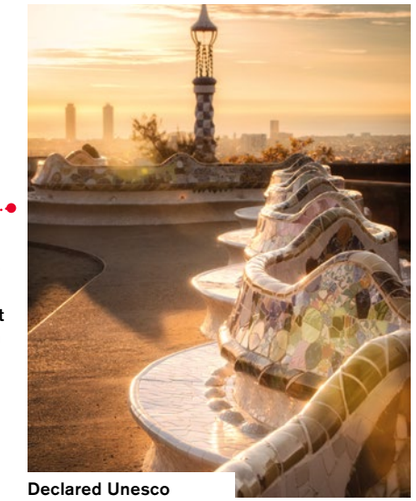
Casa Batlló, 1904–1906. Barcelona



Declared Unesco World Heritage in 2005.

Project to adapt an existing housing block, which Gaudí transformed with his polychrome façade, pinnacle and building solutions, into an emblematic building on the most important avenue in the city.

Park Güell, 1900–1914. Barcelona



Declared Unesco World Heritage in 1984.

Unfinished project for a garden city. On 15 hectares, it was meant to have 60 plots, each with its own garden, plus community services. Adapted to the topography and vegetation on the mountain where it would be located.

Casa Milà (la Pedrera), 1906–1912. Barcelona



Declared Unesco World Heritage in 1984.

Housing building. Gaudí's last civil work, where he gave his imagination free rein. Built on a corner in the Eixample district, it is really two adjacent buildings, each structured around its own inner courtyard. The building solutions are remarkable, from the curtain wall to the attics with catenary arches and the rooftop with multifunctional edicules.

Glossary

Garden city Type of urban development with single-family homes, each with its own garden, on a shared tract of land, which aimed to strike a balance between life in the city and the countryside, taking the best of both worlds, which was promoted in Europe in the early 20th century.

GATCPAC (Group of Catalan Architects and Technicians for the Advancement of Contemporary Architecture) Architectural movement created in Barcelona in 1929 that continued throughout the 1930s with the purpose of defending rationalist architecture.

Potsmith Art or trade of working metals to make pots, alembics or decorative works.

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