

Works of Gaudí (Spain)

No 320 bis

1. BASIC DATA

State Party: Spain

Name of property: The Works of Antoni Gaudí (extension to: *Parque Güell, Palacio Güell and Casa Mila in Barcelona*)

Location: Catalonia, Cantabria, Castilla y León, and Balearic Islands

Date received: 28 January 2004

Category of property:

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *serial nomination of monuments*. The nomination is an extension to the existing World Heritage Site of Parque Güell, Palacio Güell and Casa Mila in Barcelona.

Brief description:

The works by Antoni Gaudí (1852–1926) may be seen as truly universal in view of the diverse cultural sources that inspired them. They represent an eclectic as well as a very personal style which was given free reign not only in the field of architecture but also in the design of gardens, sculpture and all forms of decorative art.

2. THE PROPERTY

Description

Three works by Antoni Gaudí (1852–1926) were inscribed on the WH List in 1984 (criteria i, ii and iv): *Park Güell* (1904-16), Barcelona; *Palau Güell* (1886-90), Barcelona; *Casa Milá* (1906-10), Barcelona. They were considered as “truly universal in view of the diverse cultural sources that inspired them. They represent an eclectic as well as a very personal style which was given free reign not only in the field of architecture but also in gardens, sculpture and all forms of decorative art.”

The current extension proposes to include further twelve properties by the same architect in six localities (nominated on the basis of criteria i, ii, iii and vi):

- Barcelona: *Casa Vicens* (1883-85); *Gaudí's work on the Sagrada Família* (1884-1926); *Pavilion on the Güell estate* (1884-87); *Col·legi de les Teresianas* (1889-94); *Casa Calvet* (1898-1900); *Torre Figueres - Bellesguard* (1900-05); *Casa Batlló* (1904-06);
- Salta Coloma de Cervelló (Barcelona): *Crypt at the Colònia Güell* (1898-1905);
- Comillas (Cantabria): *El Capricho* (1883-85);
- Castilla y León: *Astorga Bishop's Palace* (1889-93), Astorga; *Casa de Botines* (1892-93), León;

- Palma Mallorca (Islas Baleares): *Gaudí's work on the Cathedral of Mallorca* (1904-14).

The nomination consists of a series of works by Antoni Gaudí, extending from his first creation as an architect, *Casa Vicens* (in 1883) to his last projects: including the restoration of the *Cathedral of Mallorca* and especially the construction of *Sagrada Família*, on which he worked, throughout his entire working life. The nominated properties represent a great variety of functions: churches, palaces, residences, offices, garden buildings. His work reflects inspirations from the cultures and traditions in Catalonia and the Mediterranean in general. At the same time, they are all individual creations, one different from the other, emerging from the cultural context, called ‘*el Modernisme*’ in late 19th-century Catalonia. Gaudí's work represents the genius of the architect, expressing particular spatial qualities and plasticity in the undulating lines, and harmonies of colours and materials in architectural surfaces and sculpted features.

The main undertaking by Gaudí is certainly the church of *Sagrada Família*. The work had been started by architect Francesc de P. del Villar in 1882 in Gothic revival style. Gaudí was commissioned in 1883. He made fundamental changes to the first project, and continued the work until his death in 1926. The overall plan of the construction is based on Latin cross. The nave is 90m long and 45m wide, and the transept is 60m. The crypt was built in 1884-89, and the Nativity façade finished in 1905. Of the four fantastic bell towers, Saint Barbara's tower was finished in 1925, the other three in 1927-30. The transept elevation of the Passion was started in 1960, and construction of the church still continues. Gaudí was conscious of having initiated a work that went beyond his life time. Therefore, he developed a three-dimensional mathematical model as a guideline for his successors, which was represented in numerous models in various scales. When Gaudí's studio was burnt during the civil war in 1937, these models were smashed to the ground. However, a careful study has made it possible to collect some 10,000 fragments, and recompose several of the models.

Casa Vicens, a suburban residence, was the first independent design by Gaudí. It was commissioned in 1878 and built in 1883-88. It was enlarged in similar forms in 1925 by architect Serra Martínez in consultation with Gaudí. The design combines mastery in brick and a variety of Valencian tiles of different colours. Its wrought ironwork is remarkable. In the interior, there is a fine series of painted wall decorations. The design has clear influence from the Mudéjar tradition and Islamic Orientalism.

The design of the luxury villa of *El Capricho* (1883), near the small coastal town of Comillas, in the province of Santander, was commissioned by a rich industrialist. It is a rather large complex, built as rural residence for a bachelor. The architecture has similarities with the *Casa Vicens*, reflecting Catalan influences. Today, it is used as a restaurant.

In 1884, Gaudí designed the pavilions of the *Güell estate*, in the suburban areas of Barcelona. The project included the porter's lodge and the stables. This work continued the evolution of Gaudí's creative work and was closely associated with the ideas of *Modernisme*. Here he started introducing elaborate roof lines, and polychrome ceramics

for the first time. Most spectacular is the imaginative dragon gate. Today, the buildings are owned by the University and used by the Polytechnic of Barcelona.

The bishop's palace next to the 16th-18th-century cathedral of *Astorga* was destroyed in fire in 1886. In the following year, Gaudí was invited to plan a new palace. This light-grey granite building with its vaulted interiors reflects the medieval character of the nearby Gothic cathedral. The building has been claimed as one of the best gothic-revival buildings in Spain. The work started in 1889, but in 1893 he resigned from the project, later completed by architect Ricardo García Moreno. During the civil war, the building was used as military barracks, and there were various changes. Today, the building is a museum.

Work on the college of the *Teresianas* had already been started, when Gaudí was invited, in 1888-89, to take on the project. The building is severe in its appearance and consists of a single elongated rectangular block. In line with the character of the religious congregation he opened the building inwards, using an elaborate system to introduce daylight into the rooms. In 1936-1939, during the civil war, it was used as hospital and military barracks. Afterwards, it has been rehabilitated by the religious community. Today, it is used as a religious school.

Casa de Botines (1892) was commissioned by textile merchants, and consisted of offices and apartments. This multi-storey building reflects the rational neo-medievalist approach as with Viollet-le-Duc. It has a modern steel structure and the façade is in light grey granite. The building was subject to some changes in its interior after it was transformed into a bank in 1929, but was restored in the 1990s. It is today used as offices for a large bank.

The design of *Casa Calvet*, in 1898, represents Gaudí's mature work. The building has shops in the ground floor, the owner's residence on the first floor and rented apartments on the upper floors. The sculptural character of the building in its stone façades, and especially its interiors became particularly marked. Gaudí introduced here the use of a plaster model to assist in spatial design, common in his later work.

In 1898, Gaudí was commissioned to design a church for the Colònia Güell, a community working in textile industry outside Barcelona. Gaudí used a decade to reflect on the project. The work started in 1908, but was interrupted in 1914 with only the Crypt built. This unique structure was used by Gaudí to experiment building in brick and stone, stretching the possibilities of traditional Catalan structures to their utter limits. The columns and vaults reflect the structural force lines, and combined with mosaics and stained glass create an exceptional spatial effect.

The residential villa of Figueras, or *Casa Bellesguard*, was designed in 1900. It is a free-standing building on a hill overlooking the city of Barcelona. It has a square floor plan. It has a tall tower, an elaborate stone and slate façade, and white undulating interiors. The character of the building is referred to Catalan traditions. The ancient medieval ruins on the site are integrated using a viaduct with a series of inclined pillars and vaults, anticipating Park Güell.

Casa Batlló (1904-07) is an urban residence in Barcelona owned by Josep Batlló i Casanovas. Commissioned to

remodel an existing building, Gaudí made this one of his most characteristic and best-known works using freely moulded lines, mosaics and elaborated roof lines. He added an extra floor and formed the roof into a huge dragon with imaginative mosaic chimneys. The interior is particularly precious with its intricate spatial developments and skilled use of wooden panels and linings.

In 1902-04, Bishop Campins commissioned Gaudí to study the renovation and restoration of the Gothic cathedral of Palma de Mallorca, '*la Seu*', dating from ca. 1300 to 1600. The west front was rebuilt in 1855 in Gothic revival style after an earthquake. Gaudí's project resulted in spatial and structural changes and the new design of various details especially around the main altar. He removed the large traditional choir structures, placing the elements on the sides, and opening up the central nave, thus augmenting the seating from 200 to ca. 2000.

History

Antoni Gaudí was born in Reus, a small town south of Barcelona, and he died in a street accident in 1926. The intellectual context towards the end of the 19th century in Catalonia was marked by the so-called '*Modernisme*', a movement that extended from ca 1880 to the First World War, parallel to currents such as Naturalism, Arts and Crafts, and Art Nouveau. It was motivated by return to traditions as an expression of national identity, as well as by the introduction of modern techniques and materials as part of progress. *Modernisme* in Catalonia differed from the other movements becoming particularly important for popular cultural identity. It found expression in literature and music, as well as in painting, sculpture, decorative arts and architecture. Catalonians were well aware of the ideas of Viollet-le-Duc, John Ruskin, Macintosh, and others. The best known architects include, apart from Gaudí, who is difficult to classify, Lluís Domènech i Montaner, whose principal designs in Barcelona are on the World Heritage List.

Management regime

Legal provision:

The individual properties are owned by private persons or organizations, or by public entities. The church of Sagrada Família is the property of the *Junta Constructora del Tempel de la Sagrada Família*, the pavilions of the Güell estate are owned by the Barcelona University, the Crypt of the Güell Colony is property of the local authority, and the Bishop's Palace in Astorga belongs to the Bishporic.

The nominated properties have all been listed as items of cultural interest in 1969, and legally protected as national monuments. They are also recognized in relevant urban master plans and heritage management plans.

Management structure:

There exists an overall management plan for the nominated properties so as to ensure the protection and responsible use, respecting high standards of conservation.

In 2002, a sub-regional body has been established to coordinate the management regime. The practical day-to-

day management of the individual properties is in the hands of the owners and/or by relevant local authorities.

Resources:

Each nominated property has a different financial basis, depending on its ownership and location. The properties in public ownership have a permanent maintenance staff. In the case of Sagrada Família, there are 80 staff members, Casa Batlló 40, and the Cathedral of Mallorca 54.

Justification by the State Party (summary)

Criterion i: ... The origin of the exceptional nature of Gaudí's work as a whole is a vitality that enabled him to express feelings, thoughts, images, experiences and above all the knowledge of the times he lived in, the close of the 19th century and the opening of the 20th. Gaudí's oeuvre unites art and technique in such a way that these two components cannot be separated, because he was at one and the same time an architect, a builder, an artist, a structural engineer and a craftsman whose objective was to create a *total work of art*.

Criterion ii: The works by Gaudí give evidence of different influences and, at the same time, they are a model for the future architects and artists who were to shape the 20th century. In effect, in him we find the influences of John Ruskin (revival of mediaeval architecture), the Pre-Raphaelites and William Morris (revival of traditional crafts), Viollet-le-Duc (use of Gothic style as a response to new architecture) and the Symbolists (architecture linked to natural forms). But also, Gaudí's architecture became a model for the Rationalists (they saw Gaudí as the great builder of structures, the geometrician), the Expressionists (they considered Gaudí as the best representative of the notion of the *total work of art*), the Surrealists (they thought that Gaudí was the architect who better represented the world of imagination through unexpected forms) and the avant-garde movement in general (Gaudí's forms and techniques were an anticipation of many of the essential forms and techniques of the 20th century: collage, gramage, abstract sculpture, assemblage, new symbolisms, ...).

Criterion iii: The works by Gaudí bear a unique and exceptional testimony to the architectural heritage of the 1900. They are unique and extremely rare. Although they are usually classified as masterpieces of the Modernism/Modern Style, all of them are unique pieces made by a wonderful mind, who has created his own style, as they cannot be compared to the works of their contemporaries. In fact Gaudí is considered as a *rara avis* and perhaps because of this the 20th century's most creative architect.

Criterion vi: The works by Gaudí are directly associated with the great cultural period that took place in Catalonia between the late 19th century and the early 20th century. In fact, they are among the main examples of the architecture of that time.

3. ICOMOS EVALUATION

Actions by ICOMOS

An ICOMOS expert mission visited the nominated property in September 2004.

Conservation

Conservation history:

Each property has had its history; some have been well preserved in continuous use, such as Casa Vicens and Torre Figueres Bellesguard. Gaudí's work on the Sagrada Família, the Bishop's Palace in Astorga, the Cathedral of Mallorca, Casa Batlló and the Pavilions on the Güell estate have been subject to recent conservation and restoration work. In fact, the construction of the Sagrada Família is currently being continued on the basis of Gaudí's plans. The Crypt at the Colonia Güell has been restored, and provided with a new terrace above. El Capricho had remained abandoned for several years, and has been restored, partly rebuilding some lost features. The convent of Les Teresianas has been restored after some changes in use. Similarly, Casa de Botines in León has recently been rehabilitated restoring some changed spaces to the original form.

State of conservation:

The state of conservation of the properties is generally fairly good and sometimes even excellent. This is also partly due to recent restoration of several properties.

Management:

The nominated properties are managed individually by respective institutions or authorities. At the same time, there is also a general management commission to guide the decisions regarding the care of the properties. This commission will be made permanent in the case the nomination is accepted to the World Heritage List.

The nominated core zones are generally limited to the building. Each property has its own buffer zone. In the case of properties situated in the park or having a garden, this would become the buffer zone. In the case of buildings in urban areas, the buffer zone is formed of the neighbouring lots, according to the Catalonian legal requirements. The buildings that are situated in Barcelona are also part of the urban conservation area, which forms a second more general buffer zone, guaranteeing full planning control. In the case of the Crypt of Colonia Güell, there is a conservation master plan for the entire Colonia, including the industrial plant and the residential area. Generally speaking, this can be considered sufficient.

Risk analysis:

The buildings proposed for nomination are not subject to specified risks.

Authenticity and integrity

In the overall, there is reasonable degree of authenticity in all buildings. Generally speaking, the nominated properties have retained a good relationship with their setting, whether urban or natural. Some of the properties have not been changed over time and have mainly been subject to

conservation and repair. This is the case with Casa Vicens, the Tower of Bellesguard, the Bishop's Palace in Astorga, the cathedral of Palma. Casa Calvet has been in ordinary use with some changes in the interiors. The recently restored Casa Batlló has retained much of its original features and authenticity. On the other hand, some buildings have been subject to changes and consequent restoration or partial rebuilding. These include: Casa de Botines, El Capricho, and the college of Les Teresianas. The restoration has however been carried out in a correct manner.

The Crypt of Gaudí in Colonia Güell was the only part built of a large building project. Subsequently, a provisional terrace was built over it, which gradually deteriorated. There have also been structural problems due to the fact that the pillars were not loaded as foreseen. In recent years, the structure has been subject to restoration, conserving and consolidating the crypt constructed by Gaudí, but replacing the provisional roof terrace with a new terrace structure and a new staircase. The project has generated a debate in Spain. Nevertheless, Gaudí's work in the crypt is considered to have been correctly restored and has not lost its authenticity. The new terrace is based on modern design criteria, but it does not cause any visual problems for a visitor approaching the site. In fact, the overall integrity of the site has been retained in a reasonable manner.

In the case of Sagrada Família, the authenticity of the part built by Gaudí, i.e. Nativity façade and the Crypt, has been preserved regarding its material, form and workmanship. Obviously the construction work on the site is now continuing. The setting of the part that Gaudí personally completed must thus be seen within the overall context of the project that he himself had planned, and that is currently being completed on the basis of 'archaeologically' verified evidence and scientifically elaborated guidelines.

Comparative evaluation

The work of Gaudí can be seen in the context of the evolving modern society of the late-19th century. In the arts and architecture, this period has contributed to the development of different results that has different names in the different countries. We therefore speak, for example, of *Art Nouveau* in Belgium (Victor Horta), *Secessionstil* in Austria (Wagner, Loos), *Jugendstil* in central and northern Europe, *Style Nouveau* or *Modernist Art* in UK (Macintosh), *Liberty* in Italy, and *Modernisme* in Catalonia. These trends were not limited to Western Europe, but can also be found in other countries.

In this context, the work of Antoni Gaudí has always been given a particular position, and has not been directly associated with a particular movement or style. In Catalonia, Modernisme became a cultural movement that involved all the various arts and literature. It also became a part of the strong patriotic movement: it tended to link with traditions, at the same time aiming at modernity. In Spain, this movement was mainly limited to Catalonia or to the contribution of Catalan artists or architects. Therefore buildings reflecting similar trends in other regions (Astorga, León, Comillas, Mallorca) were generally associated with Catalonia. While there were

several other distinguished architects in Catalonia, such as Lluís Domènech i Montaner (Palau de Música), the work of Antoni Gaudí has been recognized as the most outstanding, reflecting all the various facets of Catalan Modernisme.

Outstanding universal value

General statement:

The work of Antoni Gaudí has already been recognized for its outstanding universal value by the inscription of three of his designs (Park Güell, Casa Milà, Palau Güell) on the World Heritage List in 1984 on the basis of criteria i, ii and iv. "These works by Antoni Gaudí (1852–1926) may be seen as truly universal in view of the diverse cultural sources that inspired them. They represent an eclectic as well as a very personal style which was given free reign not only in the field of architecture but also in gardens, sculpture and all forms of decorative art."

The twelve buildings in the present proposal represent diverse aspects of his work, complementary to the existing World Heritage property. They range from his first major project, Casa Vicens, to his most ambitious work of Sagrada Família. Through his career, Gaudí continued to show great talent of observation and creative selection from the historic "thesaurus" in the Mediterranean and the traditions specific to Catalonia. In this regard, his work is also deeply symbolic. At the same time, he was aware of the innovative techniques in industrial development, being associated with the family of Güell, who represented the most advanced industrial development in the region and in Europe. As a result, his architectural projects are not only innovative in their aesthetic quality but also in building technology.

Gaudí's works amount to ca 100. Some of these are major projects; others are minor works. About 20 of his buildings are protected at the national level. The proposed projects clearly document the various aspects of his creative life, as well as representing several different themes: residential villas (Casa Vicens, El Capricho), luxury residences (Casa Batlló), apartment buildings, commercial and office spaces (Casa Calvet, Casa de Botines), as well as religious buildings (Sagrada Família, Church of Colonia Güell, Bishop's Palace in Astorga, the college of the Teresianas). His work in the Cathedral of Mallorca represents the restoration and modernisation of a religious complex. The selected buildings represent the development of various themes such as those related to the introduction of light and illumination, one of the central issues in his design, which conditioned the solutions of internal space and details such as the staircases.

As indicated above, all Gaudí's work represents a continuous strive for innovation and perfection. At the same time, in the history of architecture, some of the projects stand out as being more significant than the others, being recognized as the most representative. Taking note that the *Convention* is not intended to ensure the protection of all properties of great interest, but only for a select list of the most outstanding of these from an international viewpoint, and while recognizing the interest of all the nominated monuments for the creative career of Gaudí, the most outstanding are taken to be: Gaudí's work on Sagrada Família, Casa Vicens, Casa Batlló, and the Crypt in Colonia Güell. These properties are also those

that have best preserved their integrity and authenticity, and certainly merit being added to the already inscribed properties.

Evaluation of criteria:

Criterion i: The work of Antoni Gaudí, as a whole, represents an exceptional and outstanding creative contribution to the heritage of the late 19th and early 20th centuries. The foundations of his work were in the particular character of the period, drawing from patriotic and traditional sources on the one hand, and from the evolving technical and scientific achievements of modern industry on the other. Gaudí's work is an outstanding reflection of all these different facets of society.

Criterion ii: The work of Gaudí is an outstanding and creative synthesis of the various currents from literary and artistic influences in the 19th century, including the Arts and Crafts movement, Symbolism, and Expressionism, but also Rationalism. At the same time, Gaudí anticipated and influenced many of the forms and techniques that were relevant to modernism in the 20th century.

Criterion iii: The nomination document proposes this criterion. However, while it is agreed that Gaudí's work is a testimony to the architectural heritage of the early 1900, these aspects are considered to be better covered in the other criteria.

Criterion vi: The nomination document proposes this criterion considering that the "works by Gaudí are directly associated with the great cultural period that took place in Catalonia between the late 19th century and the early 20th century". In fact, Gaudí's work is specially associated with the Modernism movement that developed in Catalonia, this movement was distinguished by its patriotic and traditional leaning, as well as promoting the most update use of techniques and of social and economic developments. In this regard, it can be considered a more representative and outstanding example than the works by the other Catalanian architects.

Criterion iv: The existing World Heritage property of the works of Antoni Gaudí has also been inscribed on the basis of this criterion, referred particularly to the Park Güell. This same criterion is considered to be valid also to the extension, taking into account the creative contribution that Gaudí has made to the development of the typology of the architecture of the 20th century. This includes residential palaces, villas and apartment buildings, office buildings, and religious complexes.

4. ICOMOS RECOMMENDATIONS

Recommendation with respect to inscription

ICOMOS recommends that the World Heritage Committee adopt the following draft decision:

The World Heritage Committee,

1. Having examined Document WHC-05/29.COM/8B,
2. Approves the extension regarding the following buildings: the Nativity façade and Crypt of Sagrada Família, Casa Vicens, Casa Battlo, and the Crypt in Colonia Güell, and inscribes the property on the World Heritage List on the basis of ***criteria i, ii, and iv:***

Criterion i: The work of Antoni Gaudí represents an exceptional and outstanding creative contribution to the development of architecture and building technology in the late 19th and early 20th centuries.

Criterion ii: Gaudí's work exhibits an important interchange of values closely associated with the cultural and artistic currents of his time, as represented in *el Modernisme* of Catalonia. It anticipated and influenced many of the forms and techniques that were relevant to the development of modern construction in the 20th century.

Criterion iv: Gaudí's work represents a series of outstanding examples of the building typology in the architecture of the early 20th century, residential as well as public, to the development of which he made a significant and creative contribution.

ICOMOS, April 2005



Casa Vicens



Sagrada Família



Casa Batlló



Crypt at the Colònia Güell