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The Lasting Relationship between Antonio Gaudí and Barcelona, Spain

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The Lasting Relationship between Antonio Gaudí and Barcelona, Spain

A Senior Honors Thesis

Presented in Partial Fulfillment of the Requirements
for graduation in the College Honors Program

By

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Thesis Statement

Barcelona's architecture changed with the influence of Gaudí and his willingness to stray from the expected and normal characteristics of this time period. Since Gaudí began the construction of his various works, there have been many controversial thoughts on the time period that his works represented. Other architectures and artists were reluctant to stray from the traditional characteristics from the art movements at this time. However, Gaudí was eager to use aspects from various art movements to create designs that he thought would be beneficial to the city and to himself.

His buildings are frequently referred to as being "abstract" but in reality, they combine characteristics from various time periods in order to appear different than the other buildings at that time. Gaudí used materials from the Renaissance movement, Art Nouveau movement, and the Gothic movement in order to create his buildings throughout the city.

The desire to use multiple artistic movements in his creations guided the belief that his works had an impact on the city of Barcelona as a whole. Many people did not believe that Gaudí's various structures belonged on the streets of Barcelona because they did not demonstrate the culture or the artistic movements of that era. Currently, Gaudí is an architect that is closely related to one city, Barcelona. This city would not be the same now if it did not have Gaudí's works throughout the city because they have impacted the city and the architecture as a whole.

Throughout the entire city, there is unusual and abstract architecture that is associated with not only Gaudí but other architects after this time. He made an impact on the city and passed on the beliefs that straying from using characteristics of one artistic movement can be beneficial because the creation of unusual but desired designs can occur. In the past, Gaudí was

ridiculed for not following the current artistic movement but now it is the norm to use parts of each movement and combine them to create a piece that will have many variables.

Although he was scorned for using this technique when creating his designs, he is now looked at as being the architect of Barcelona because of the importance it plays in the city as a whole. Gaudí's creations are continuing to be built, using his theories, because many believe that it is important to finish his works since he does play an important role in the city but architects that are now completing works are also using this style. Barcelona used this technique when they were building for the 1992 Olympics because they wanted to have the new buildings be related to the works of Gaudí and all of the past architects since all of these buildings had a modern look to them but the elements were also extremely stylistic.

Gaudí's design of the Sagrada Familia, Casa Milá, Parque Güell, and his other buildings have had a lasting impact on Barcelona in a variety of ways. Besides the idea that his artwork is the city of Barcelona, he also helped other architects stray from the idea that they had to follow the guidelines of the present artistic movement and they started to use a variety of movements to create their designs that also resembled those of Gaudí. His works have also had an impact on the culture, economy, and tourism in this city because of the popularity of his works. The abstract look has become the culture of Barcelona and it is not associated with old and new buildings and other aspects of the city. The different creations of Gaudí located around the city bring in tourists from all over the world so they can see his works and this also brings in money to the economy as a whole. Gaudí will always have a close relationship with this city because of the lasting impact he made on the city as a whole, the people in the city and the world, and the ideas that he passed on to the other architects of this area.

Introduction

Throughout the history of Barcelona, Antonio Gaudí has been an architect with the most controversy but also with the closest association with a specific city.”The architectural work of Gaudí is inseparable from the city of Barcelona” (Solà-Morales 5). There has been a lot of positive and negative images regarding him in both the past and the present but his work will always be present throughout Barcelona.

From a young age, Gaudí studied architecture and took ideas from mentors and the different artistic movements in order to create his original designs in the city. However, his unique designs that captured aspects of several artistic movements of that time were ridiculed while he built them because they went against the traditional form of construction during that era. He took characteristics from multiple art movements that were from different locations so the public disagreed with his construction at the time. “Gaudí’s designs are not abstract and inhuman as they may sometimes appear” (Sweeney 141). Although the pieces as a whole are looked at as being abstract, they are not abstract or inhuman because they use multiple geometric, natural, and common characteristics that are found everyday. However, the usage of all of these characteristics at the same time led to abstract appearance because these geometric and natural shapes are not as evident when they are all used together.

Although his architecture is still controversial today, many people accept the idea that his artwork has a close tie with the city. “Perhaps it is due to his understanding of these needs, that Gaudí’s works has always met with popular acceptance, while often being regarded as eccentric by the more sophisticated public” (Sweeney 141). Gaudí’s works have included cultural and historical aspects of Barcelona and therefore, Gaudí considered the people of Barcelona and their

lifestyle when creating the work. The idea of using themes that relate to people has a tie to the idea that many people are attracted to these designs and buildings currently also. His designs were meant to attract a number of people because of this close relationship. Through his most popular pieces, like the Sagrada Familia, Casa Milá, and Parque Güell, it is simple to determine that these pieces carry characteristics from multiple time periods while also having original ideas by Gaudí. There are parts of these sites that use two movements to create one design and therefore, this is what gives the buildings the abstract look that is frequently associated with Antonio Gaudí. Although Gaudí's buildings are often linked to abstract work, he used nature and geometric shapes to create the designs of a majority of his buildings. The use of multiple ideas at once is what gives these natural and geometric designs an abstract and unique look.

Barcelona can not be described without the mention of Gaudí's works. Although there are buildings, like the Sagrada Familia, that are currently unfinished, his work has become the city. They continue to build the sacred cathedral while maintaining the upkeep of his other works throughout the city because of this close link. His works are located in all parts of the city and the newly created buildings also resemble aspects of Gaudí's works because of the influence and impact that he left on the city.

Gaudí's architecture has also impacted the economic factors of the city. He has been beneficial to Barcelona's economy because of the tourists that frequently visit the city to view his works and they bring in a lot of money into the economy. Also, his works bring in money to the economy because of entrance fees and tours throughout the city to see his different buildings.

Barcelona and Antonio Gaudí will always be attached to each other because of the impact they have had on each other. Gaudí created all of his buildings in Barcelona by using the

cultural, natural, and historical aspects of the city. In return, Barcelona is now surrounded by his works and the culture, nature, and history of Barcelona now includes Antonio Gaudí because of the impact his life and works left on the city as a whole.

Gaudí's Early Education

From an early age, Gaudí took an interest in architecture and had abstract visions for his works along with having characteristics of the different time periods and movements in which he completed his architecture. Gaudí studied architecture in Barcelona at the New School of Architecture during the years 1873 and 1878. "His reputation was established by the time he was graduated, in part because of his apprenticeship to a number of important Barcelona builders" (Diamonstein 1). Gaudí worked with multiple architects during his education and many looked to him to complete a lot of work because his architectural talent was evident at an early age. He would create their designs along with adjusting theirs and creating new designs.

Throughout his life, there are many aspects of his buildings that can be linked to what he learned from these architects. By the end of his education, Gaudí wanted to begin his building in the city of Barcelona. He had an education and a variety of ideas for new designs and he wanted to begin in this city which was beginning new political, cultural, and economic ideas at the same time. "It was during this period that Gaudí realized that architecture could, and should, be closely aligned with social issues and ideologies" (Diamonstein 2). In many of his completed works, there are characteristics of his educational learning, apprenticeships, and it is clear that he includes social issues into his work and believes that it is important to use the movements from Barcelona along with including characteristics from other places and times to create his masterpieces.

Although Gaudí's architecture demonstrates the influence from his mentor architects, the time periods in which he designed his works are also greatly evident in his pieces, starting with the Renaissance. "It was the time of the Renaissance, a period of economic, political, and cultural revival that went hand in hand with Catalan separatism. It was during this time period that Gaudí realized that architecture could, and should, be closely aligned with social issues and ideologies" (Diamonstein 2). Throughout all of his works, the economic, political, and cultural ideas are evident from Park Güell to the Sagrada Família. The first historical style he was linked with is Catalan Gothic, which he was knowledgeable about due to his education in college and his growing up and completing a majority of his artwork in Catalonia, Spain. "It seems highly significant in this context that one of Gaudí's earliest buildings, a hall for machinery in Mataró, was a replica in wood of a traditional long hall with diaphragm arches" (Beddall 50). These arches demonstrate his connection to Catalan Gothic architecture because these were common characteristics during this time. Also, one of Gaudí's most well-known buildings, the Casa Milá, also demonstrates this time period by having outside support piers to help hold up the building.

Another characteristic of this time period is the mathematical structures of the architecture and although Gaudí's work is commonly misinterpreted as being abstract and straying from geometry, there many examples of geometry being present in his work. "Although many of Gaudí's structures may seem wildly erratic at first, a preoccupation with pure geometric forms is evident in his architecture as well - most frequently including parabolas, hyperboloids, and helicoids" (Beddall 52). Throughout his work, these shapes seem abstract, especially in his work of Casa Mila but in reality, these shapes were all geometric patters that he did not try to hide. Gaudí did use creativity with his architecture to make it look more decorative but in reality, they are all geometric shapes. His buildings are often viewed as going against the time period

because they appear to be abstract but he followed the characteristics of this time period very well in a majority of his buildings.

Nature was present in a variety of forms throughout his buildings because he found this to be an easy way to make everyday sites look abstract. “The admiration of Gaudí for both natural process and divine symbolism is well known, although it is not so generally understood that he had recourse more to the laws of nature than to its actual appearance in evolving his architectural forms” (Collins 71). Gaudí was found of using well-known concepts in his work and making them appear abstract. Related to his ideas of using geometric shapes, he would use a variety of natural characteristics in order for his buildings to have a unique appearance and design.

The Catalonia area also covers parts of France and during this same period, there was a French Gothic time period that also influenced Gaudí’s works because he was exposed to the French Gothic ideas during both his education and with some of his architecture mentors because they followed these traditional designs. “The so-called ‘beaked towers’ of the walled city of Carcassonne, which Gaudí had visited, are circular Gothic towers with these same angular projections” (Beddall 56). Gaudí visited the Tour St. Martin with these beaked towers and the Sagrada Familia proves that he was influenced by this time period because there are many beaked towers in this building. His artwork did have alterations to this time period but the principal foundations were still there. For example, the beaked towers appeared in the Sagrada Familia but they were partially square and circular, which was a difference from the traditional French Gothic time.

Another part of the French Gothic time period was the idea of having some freedom in your artwork and architecture. This was proven by Gaudi with many of his pieces. He put in nontraditional houses in the Parque Güell with the different colors and designs and he also put a lot of detail and meaning into the Sagrada Familia. Many of these characteristics were not present in this area before Gaudí so it showed that he was independent. Although he did have characteristics that related to the time periods, he also had his personal effects on his work.

However, one piece that he included in the Sagrada Familia that was evident in other buildings during this time period was the use of stain glass. “On the other hand, both the cathedrals of Tarragona and Barcelona have tympana of stained glass, and Gaudí’s use of this same solution in the Sagrada Familia may reflect his early contact with these Catalan Gothic buildings” (Beddall 56). There are many common characteristics between Catalan Gothic buildings and Gaudí’s work, which shows that he was aware of these buildings and did take some of his ideas from these works that he visited. He used some characteristics from the Spanish architecture and some from the French during the time of the Cataluña Gothic movement and both of these areas had a great influence on his architecture because these are the two areas where he spent a majority of his life.

Parque Güell

Gaudí’s Parque Güell was meant to be a place of residence and was built for his patron, Güell and others. For a majority of his life, Gaudí resides at this park until he began to spend all of his time at the Sagrada Familia. This park was meant to have a lot of open-area with grass being about half of the area. This idea changed and now, there are a variety of different parts inside of this park and the main purpose of this park became it being used as a tourist attraction.

This park was designed with an influence from the history of Spain from a variety of characteristics. “The colored patterns of Moorish architecture, the tiles of the Mediterranean tradition and the Spanish Gothic of the age of Ferdinand and Isabella are all incorporated into a style that celebrates the history of Spain, and yet which seems inspired by a very personal fairy tale” (Diamonstein 3). This idea is evident in the park because of his different designs and his choices of material. There are dragon and flower designs throughout the park and also a spiral staircase. These ideas are very abstract but they are all part of the Gothic movement during this time period.

Colors play an important role in this park, with the dominant colors because blue, yellow, white, and green. His use of blue shows the history of this time when during the gothic movement in their history, blue was a commonly used color throughout all artwork. Many statues and other components of the park use ceramic tiles in its design to give it a glassy, colorful, and abstract look. The use of ceramic tiles was a popular trend during the gothic era because of its abstractness and it was used on a variety of buildings, parks, and other architecture throughout this period. The use of colors and glassy looking ceramic are also evident with the houses that were built in this park because of Gaudí’s use of colors and ceramic around the buildings and the rooftop on the houses throughout the park. This abstract look of the houses with the ceramic and colors were preferred by Gaudí for these occasions since he built it for his patron Güell and this was the style that he preferred to live in so this was the style he chose to meet this requirement. This also shows the influence the different architects and buildings had on Gaudí with his works.

Along with the desire of Güell for Gaudí to use these materials to build, Gaudí had architectural reasoning behind this usage. “To give a durable skin to his curved forms Gaudí also

used mosaics made from fragments of glazed tiles. He may have adapted this kind of mosaic from popular architecture of the region, as it is both easy and inexpensive to make use of the cast-off, broken tiles from the tile kilns” (Sweeney 123). This concept may attribute to the fact that his buildings are still in good condition after many years and they have not needed a lot of reconstruction because of the condition they have maintained. Presently, economic factors are very controversial with relation to Gaudí’s architecture. However, he was always conscious of economic costs related to his buildings and the materials he used, which is proven in his use of broken tiles. It was inexpensive to use these broken tiles so he chose to use this technique to add color, design, and abstractness to his buildings. These tiles were also easily accessible because they were broken pieces from the kiln and there was a large number and variety of these pieces because they were generally discarded. Gaudí used them frequently and these durable pieces help with the small amount of upkeep that is necessary with his works.

Although the construction of Parque Güell was in the Gothic movement, this park also resembles characteristics of the modernism movement that began later in the century. There were designs throughout the park that can be related back to the modernism movement by looking at the different materials, designs, and colors throughout the park. “It is in the Parque Güell that references to historical styles have been abandoned by Gaudí, who now makes use of a language of which the continuity of the surfaces, the use of complex geometrical forms and the splendour of the colour and the finishes constitute the most specific aspect of the contribution of Gaudí to the *Modernista* blossoming of the turn of the century” (Solá-Morales 23). The shapes and colors throughout the park were new for this time but were also evident in some of his other works. However, this park has a wide variety of colors compared to his others buildings and there are also a lot of different shapes in the park that are not as evident in Gaudí’s other completed works.

The evidence of both gothic and modernism movements in his architecture is important because it demonstrates his flexibility and his ability to adapt and receive influence from a variety of movements. Gaudí was different with the idea that he is not associated with one specific movement because he was a part of many movements, including using more than one movement in the same architecture.

Casa Milá

The Casa Milá is one of Gaudí's most visited sites because of its unique design and abstract characteristics that are different than many other buildings constructed during this era. There are a variety of influences that are believed to have had an impact on Gaudí's design when he created this building. "The rounded cave-like windows, the irregular columns, and above all the design of the ironwork in the balconies all recall forms we find in nature" (Sweeney 148). Referring to the designs of Casa Milá, there are shapes and designs that can be found in nature. The relation to nature can be made in many of Gaudí's works but it is very evident in this creation because of the direct relation to nature when viewing these design patterns on this building. The façade of the building shows a relation to water because of the curves in the building, which can be related to waves that are present in bodies of water. This curvy design is unique to Casa Milá and is a major component in the relationship of this building to nature and its appeal to tourism now.

"Gaudí was called, and called himself, a naturalist... Gaudí believed that the straight line was man's, the curve nature's. He avoided the former, and from nature took the parabolic or catenary curve, using it not only for interior embellishment, but as the basic structural form of an entire building" (Schdelkopf 63). Gaudí had a purpose in his works, including resembling nature

in his design to make it less “man-made” and simple. On the roof of this house, Gaudí used many curves and unique shapes to create the different columns. These columns resemble different aspects of nature, including trees, water, plants, and more. Along with Gaudí believing in the importance of the resemblance of nature, he also believed that having a variety with these relationships was also important to the design. The columns all have different characteristics but they also have the underlying theme of showing the naturalism features in his creations.

Another part of the building is the use of different materials in order to create the Casa Milá, including different stones and iron for the façade and roof. Along with the curvy waves of the façade, Gaudí used iron on the balconies of the outside of this building in order to create more of an effect and they are curvy and continue with the idea of water because of their shape. The use of this material on top of the façade is an added effect and it contributes to the abstractness of this building and is another example of his naturalistic design of this building instead of it counteracting the other areas of naturalism in this piece of work. The shape of the iron makes it seem like it is part of nature because of how it bends and how it blends in with the stone of the façade. However, this added effect contributes to the effect that naturalism is supposed to have and it shows the creativeness of Gaudí’s work because he is able to incorporate stone, iron, and other materials in order to demonstrate the movement he wants this artwork to be associate with.

The building is made of multiple materials and the different materials also have different characteristics to add to the overall effect of the building. “It is built of sandstone, concrete, and majolica with ironwork draped on its bulging balconies. The six principal floors are of a dull brownish gray; recessed above them is the flaring white façade of the attic or servants’ quarters with casually placed, small, awninged windows” (Schdelkopf 60). This idea shows that although

the material looks the same, he used a variety of materials to add diverse effects and also many hues of these materials to have a more dramatic effect and draw attention to the building and his use and design with these materials. The Casa Milá also has not needed a lot of reconstruction because of the quality of design and materials used when constructing the building. This saves on money but also demonstrates the quality of work, process, and creation of this building. The use of sandstone when constructing buildings was common during this time because of the availability and economic factors associated with it. The sandstone was easily accessible to Gaudí and it was easy to create his designs using this material along with cement. Although the sandstone was common to use at this time, it is looked closely at now in the buildings throughout Spain because of the erosion of the buildings. However, with the use of other materials along with the sandstone, Gaudí's construction style has helped avoid erosion of the buildings and therefore this building is easier to maintain and it will not have to be corrected as soon as other buildings that were also created with this material.

The inside of the Casa Milá demonstrates Gaudí's frequent incorporation of Spain's history in his buildings, architecture, and artwork and also the effect that history had on his buildings. The original design of the interior of this building was murals on the wall. However, these were painted over during the Spanish Civil War because of the different bans and censorship against certain artwork and designs. This had a dramatic effect on the inside of this house because it is not in its original form because of the alterations that were made during the civil war. This artwork was never recreated and the walls continue to be painted over and covered so that the murals are no longer visible.

The inside of the Casa Milá is a continuation of the abstractness, naturalistic, and curvy look of the outside of the building. Overall, the walls do not line up symmetrically because of the

original construction of the house and this is still visible today when looking at the walls. “The floors are of different types of tiles from room and room, and the ceilings have sculptured designs that sometimes give the ‘naturalistic’ feeling of amorphous current in a fluid substance. Furniture and even doorknobs were specifically designed by the architect, and some still survive” (Schdelkopf 63). The use of the tiles shows a relationship between Casa Milá and Parque Güell because of the use of this material in his architecture. The tiles add color but he also continues with the characteristic of mismatch tiles. This adds an effect because it differed from many buildings from this time that had matching tiles throughout the buildings. Also, the ceilings were also curvy and had an abstract look that could be closely related to his continued use of naturalistic characteristics in his designs. However, it also shows a consistency in the outside and inside of the building because of the designs being abstract and it stays within the same artistic movement in both the exterior and interior of the building. Gaudí’s personal design of some furniture, doorknobs, and other elements present in this building show that he wanted the entire house to be connected and stay within the same designing characteristics. The furniture in the house continued with the curvy design and they both added to the sandstone and cement colors but were also associated with the tiles and overall structure of the house.

Catalan gothic was an artistic movement that was very evident in the numerous buildings that were constructed during Gaudí’s time. Arches throughout the buildings and to make halls were one of the prime characteristics of this era and are representations that this artistic movement was important in these buildings. Gaudí, who was a member of the gothic movement, used these arches in his architecture, including the Casa Milá. However, Gaudí implemented a slight change to these arches to show ownership and to make them unique than most of the arches that were evident at this time. “The slight differences are that Gaudí’s arches are parabolic

and spring directly from the floor... The structural arrangement of Gaudí's Casa Milá may represent a further development of this same form; while an internal system of free-standing piers helps to support the building's successive floors, the only load-bearing walls are the external ones, and the attic might be seen as a sinuous long hall" (Beddall 50). This is an important concept with his work because it shows that he used a variety of movements in this house but he also used them for a different purpose. With the design of the arches in this building, Gaudí created a unique look and structure compared to most buildings at this time. The arches in this design created an abstract look but also put more importance on the arches because it gave a new look to the entire house instead of it being only an extra concept in the building at its entirety.

Although the Casa Milá has elements of the various movements that were occurring at the time of construction, this piece is one of Gaudí's most controversial architectural pieces because of the changes he made to the common characteristics and elements of this movement and time period. "When the building was unveiled, in 1910, residents weren't enthusiastic about the cave-like balconies on their most fashionable street" (Trefler 406). This is important because this street is significant to the overall culture of Barcelona and the people believed that this building differed too much and was too abstract to belong on this street and that it took away from their culture. He was criticized by the people of Barcelona because he altered the basic principles of this time period and they did not want change at this time and place in the city. Although he was ridiculed at that time, this piece is one of the most celebrated pieces of Gaudí because of the purpose in his career and to the society now. "...the Casa Milá is Gaudí's greatest contribution to Barcelona's civic architecture, and his last work before he devoted himself entirely to the Sagrada Familia" (Inman 161). Barcelona's architecture changed with the

influence of Gaudí and his willingness to stray from the expected and normal characteristics of this time period. The Casa Milá was very controversial when it was revealed but it is one of Gaudí's most influential pieces on this city as a whole and the artistic change that occurred in Barcelona.

The Casa Milá has multiple original characteristics compared to other buildings of Gaudí throughout Barcelona. However, there are aspects that can be associated with his other buildings because of their similar aspects, like the use of the parabola. "The structural arrangement of Gaudí's Casa Milá may represent a further development of this same form..." (Beddall 50). Even in his own works, Gaudí would use similar aspects but would alter them so they did not appear to be exactly the same compared to his other works throughout the city. However, it shows that there is a relationship with his ideas on design throughout all of his pieces as a whole.

This piece was also an important starting point and influence on Gaudí's abstract visions and work that aided him to create the controversial Sagrada Familia, which he began to construct after completing the Casa Milá.

The Sagrada Familia

The Sagrada Familia is Gaudí's most well-known and most criticized work because of its abstractness and it alters all artistic movements so that it does not have a clear movement that it belongs to but instead, a variety of characteristics from multiple movements on top of elements that do not belong to an artistic period of that time. This piece of architecture became very important to Gaudí and began taking over his life because he was devoted to finishing this piece of work. "The Church of the Sagrada Familia (also known as the Expiatory Temple of the Holy Family) was the dream and obsession of Gaudí's life" (Diamonstein 17). He began continuously

working on it and looking for funding sources to complete this work because it was meant to be completed by using money from donations and Gaudí's personal money. When Gaudí's life ended, this work was still not complete and there were not definite plans left to finish it.

However, plans were made based on architects that were assisting Gaudí and currently, 100 years later, this building remains unfinished but the construction continues in order to finish this piece. From the start of construction to present, the design, cost, and differentiation of this church has lead it to become Gaudí's most controversial piece. "Unfortunately, because most of its designs were lost in the Spanish Civil War, nobody knows how Gaudí would have finished it, and the newly completed sections look dead compared with the parts Gaudí supervised" (Houghes 54). Gaudí was very particular with his work and paid close attention to all of the details in his designs. Although the current designs also include a lot of detail, it is hard for most architects to include as many details as Gaudí included in the originals.

There were multiple movements that had an impact on this piece but there were also designs of this artwork that were created independently by Gaudí. The time he devoted to this church is evident with the details but he also has meaning behind all of the plans that are a part of this building. Although there are many new design techniques that influenced the architectural scheme, there are elements that are linked to the different movements that Gaudí based his creations on. The Sagrada Familia is a mixture of the known movements and Antonio Gaudí's personal additions to add to the meaning and overall style of the church.

"Antonio Gaudí's Sagrada Familia, was conceived as nothing short of a Bible in stone. This landmark is one of the most important architectural creations of the 19th to 21st centuries, though it's still under construction" (Inman 407). Gaudí's knowledge on religion and the Bible

are evident in the building of this church because of his details with scenes from the Bible and also the architecture that represents the biblical information and characteristics. These designs demonstrate the time that Gaudí put into this piece and into research in order to create this building so that it correctly represented the different stories and characteristics of the Bible. One of the completed parts of this church is the Nativity Façade, which was completed in 1904. This façade has three doors that represent Faith, Hope, and Charity, three important concepts of Christian religion and therefore, key markers of entering and exiting the church. Gaudí also included twelve bell towers in his design of the church, which represent the apostles. Only eight of these bell towers have been completed but the design shows the importance of completing these towers in order to preserve the significance of them being included. The altar canopy and the apse were completed by Gaudí before he left and although counterparts, like the altar, are unfinished, he believed that these were significant aspects of the church that needed to be completed because of the central role these two aspects play in every church and in religion as a whole.

There are aspects from different artistic movements in his works because of the process he experienced when building this church. "...Gaudí went through a significant mental process when engaged on this unfinished work, which was a summary of all his architectural vicissitudes, since the project for this "Grand Temple" went through phases and varying periods, according to the way in which Gaudí's architectural personality matured and took form; thus, during a first stage it was very much academically Gothic..." (Solá-Morales 19). The variety of phases is present in his architecture of the Sagrada Familia because there are different sections that are related to the variety of movements. For example, there are different structures that are part of the Gothic movement because of the design and the materials that he used to create them.

For example, the Nativity Façade uses a design around the Biblical characters that is abstract and represents the Gothic era that he began this building in.

Religious implications and relations were commonly present during this time period because religion was an important factor in the society. The Sagrada Familia was constructed over a long period of time and therefore, it has been part of multiple artistic movements. "...thus, during the first stage it was very much academically Gothic" (Solá-Morales 19). In many of the towers, Gaudí changes them from a square-form to a circular form part of the way up. This use of geometry is important because it was a common aspect of the gothic time period. These towers appear to be abstract to many people but similar to a lot of the buildings designed by Gaudí during this time period, the basis of these towers are geometric shapes. There are also multiple bridges that are connecting various parts of this building, which is also present in many other buildings that were designed during the gothic era. The connection between multiple buildings created during the same time period is very evident and it shows how they came in contact with each other and had an influence on each other.

Cataluña had influence from both Spain and France and in multiple works of Gaudí, there is a French influence of the time period. In the French gothic era, there was stone above the doors of churches that were carved with great detail, which appears over the doors of the Sagrada Familia. The French also used a lot of stain glass to show their work and to bring out detail in the building. "On the other hand, both the cathedrals of Tarragona and Barcelona have tympana of stained glass, and Gaudí's use of this same solution in the Sagrada Familia may reflect his early contact with these Catalan Gothic buildings" (Beddall 56). Gaudí had frequent contact with French architects and he implemented a lot of French gothic characteristics into his architecture and these characteristics appeared frequently during the construction of the Sagrada Familia.

Similar to many other buildings designed and created by Gaudí, the Sagrada Familia was also designed based on concepts that appear in nature. Although he has obvious implementations of nature, including a variety of animals, like turtles that are apparent on the exterior of the building and at the bottom of some of the pillars that appear at the front of the cathedral, he also had less obvious designs that were created based on sights that are visible in nature and are more of an abstract view of these natural characteristics. Nature is evident in a majority of the building but can be an abstract view of it. Gaudí used nature as an example but did not simplify it, which is clear in his architecture. It is believed that portions of this cathedral can be viewed as abstract because there are not many straight lines. “Do you know where I found my model?” said Gaudí, pointing to a project in his cathedral workshop. ‘An upright tree, it bears its branches and these in turn, the leaves. And every individual part has been growing harmoniously, magnificently, ever since God the artist first created it’” (Gough 35). This idea demonstrates that Gaudí’s artwork does not appear to be simple but they are based on nature, which is not simple because of all the relations that nature can have to each other. The Sagrada Familia has an architectural design that builds on the previous designs already constructed, similar to a tree in nature. Therefore, although his work can be viewed as abstract and overly detailed, this is evident in our everyday life and is the reason why this cathedral has great detail and can have unrelated items designed into the architectural building.

“His work brims with beauty, mystery, color, rhythm, and harmony- those ‘secondary qualities’ which modern architecture ignored in favor of the kind of drab apartment blocks which now make up Barcelona... To see Gaudi is to see nothing primary, nothing uniform, nothing standardized, cheapened and diminished” (Gough 35). These characteristics were important in the development of design for the Sagrada Familia but they are also characteristics of the art

movement, modernism. Gaudí used qualities from both the gothic and modernism movement in this building and it aided with his idea of having a diverse building. The stain glass of the gothic era created a sense of color, beauty, and harmony with the rest of the building because it led to a more creative design that brought attention to the building as a whole.

There is a lot of mystery in the Sagrada Familia because there is a great number of scenes that were designed into the outside of the building and there is a lot of design that do not have a relation to one particular movement. There are details in the building that lead to a mystery because they may not have an apparent relation with other portions of the building or to a religious building as a whole. However, these details may have an indirect relation because they may be built upon a concept that is visible in another section of the building or have a relationship with a concept that can be closely related to a religious idea if it is an addition to a basic concept that is apparent to the church.

Gaudí used straight lines and geometric shapes but used them together so that visibly, they do not appear to be uniform shapes. This is because of the fact that Gaudí does not like to use geometric shapes in a uniform matter because he designed his buildings to be based on these basic concepts but to put a twist on them in order to make it have an abstract appearance. Although the Sagrada Familia has designs that show a relationship between his other buildings, there are no concepts that are exactly the same. This is because he did not want to have a uniform design among all of his buildings. He took some of his ideas and made them the concrete base of multiple buildings created by him but he also had a variety of adaptations to this base so that his work had an overall similar concept, there are also differences that set all of his works apart from his others so that they each have their own contribution to the city as a whole.

Although the design of the Sagrada Familia attracts a lot of attention, the main purpose of this building created by Gaudí was for religious purposes, which is apparent with all of the symbols that his construction has on different religious concepts. Gaudí created this building knowing that it was designed to be a cathedral and his details show his religious knowledge and his intent to demonstrate the importance of religion and the purpose of this building in the city of Barcelona. “At present the church has two facades dedicated to the Birth of Jesus and the Passion of Christ. When it is complete, however, it will have one more, the third, referring to the Flory of Jesus resurrected. It will also have eighteen towers: twelve dedicated to the apostles, four to the evangelists, one to the Virgin Mary and another, which will rise to a height of 170 m, to Jesus” (Temple Expiatori 1). The designs demonstrate Gaudí’s wide knowledge of religion because he is capable of creating multiple scenes around the building that depict different parts in the life of Jesus. He chose to design different important images of religion and also had reasons for each of these characteristics. He built towers, which are common in the gothic era, but gave them the purpose of each being dedicated to an important religious figure. Although it is commonly believed that Gaudí designed his buildings in an abstract way, this is a demonstration that Gaudí had reasons for each of his designs and he used common characteristics of the art movement that he was designing in to create images that he wanted to use to depict a variety of religious ideas.

Although Gaudí’s construction was started over a hundred years ago and has been one of his most controversial pieces since the beginning of construction, it is meant to be finished because of its importance to the city. Most of the plans that were created by Gaudí were lost during the Spanish Civil War because they were destroyed by the dictation that occurred throughout Spain and the different censorships that happened at this time. However, a lot of his plans were passed on by people that were working with him and other ideas were created by

looking at the completed parts and creating the remaining parts based on these designs. Plans were passed on from people that were working with Gaudí before he died but there are differences in designs between these two phases of its life. The designs appear to be less detailed and the design and creativity lessen from these two phases because Gaudí put years of his life into designing this building and created his work in a different way by using his talent, history, and knowledge of the multiple movements to create designs that were unique among the city but also were used to show the importance of religion and the purpose of the building as a whole.

Gaudí's Effect on Barcelona

Gaudí is one of the most controversial architects in Spain because of the design of his buildings, the mixture of the different artistic movements, and also because of the money that was put into creating his different buildings. However, the benefits of his buildings throughout the city of Barcelona are commonly overlooked because many focus on the negatives of his art in the city.

The money that is put into Gaudí's work is a common controversial concept relating to his work. Many believe that a lot of money is put into the upkeep of his buildings around the city. However, they were designed in a way where the type of material that was used, commonly tiles, cement, and sandstone, they do not require a lot of upkeep and the necessary alterations and fixing of the buildings are created by using funds that are raised by entrance tickets into his different buildings along with donations that are given for his work.

The Sagrada Familia, which has been being built for over one-hundred years is one of the most argued buildings because it is believed that too much of the city's money is being put into the continuation of the building of this cathedral. However, Gaudí created this building with the

idea that it was going to be built by using his own money, along with donations and money that is not earned with the entrance fees to see the building closer. Therefore, this building is being built by using money that it is generating on its own or with money that has been donated to complete this cathedral. The ticket entrance pays for a majority of the costs but the rest is paid off with donations that were made to this church. It is enough money to pay for the materials, people, tools, and machinery that are needed for the completion of the Sagrada Familia. Therefore, the Sagrada Familia is not hurting the economy of Barcelona and should not be argued against because the purpose is for it to be built by using money it generated on its own. When it is completed, the upkeep of the building will also be based on money that is generated with admission tickets and donations that are made to the church. Gaudí's intent was that if the cathedral could not fund itself, the building would be paused until they could continue to fund it on its own.

The Sagrada Familia also aids the economy because it also gives jobs to a lot of people that live in this city and they are continuously working on the design and building of the cathedral and they have been employing workers for the entirety of the building process. The cathedral also brings in excess money every year that goes towards the cathedral by paying for the employers, designs, and materials necessary to build this architecture.

For his works overall, his buildings around the city help Barcelona's economy as a whole. The Sagrada Familia alone brings in millions of visitors a year to view this architecture. The Casa Milá, Parque Güell, and other buildings that were created by Gaudí are also visited by millions of tourists every year. These tourists put money into the economy by buying admission tickets, tour tickets of all of his buildings, along with souvenir shops, transportation, hotels, restaurants, and other parts of the economy.

Many of the tourists that visit Barcelona enjoy visiting the different sites of the city, especially the architecture of Antonio Gaudí. Along with being able to walk throughout the city and visit the different sites on your own, they also offer different guided tours. These tours help the economy as a whole because this money is going towards the businesses that run the tour guides so it also employs other people and helps the economy as a whole. Furthermore, it is also helping the works of Antonio Gaudí because they are able to buy admission tickets into his architectural creations so his works also gain the necessary money to continue building. The tours can range from 24 Euros for a tour on bike, 40 Euros for a tour of only Gaudí's buildings throughout Barcelona, to an eight-hour tour of Barcelona that would cost 375 Euros. (Enjoy Barcelona in Comfort 2)

These tours are one of the factors that lead some of the members of society to agree that Gaudí's architecture is beneficial to the entire economy. The amount of money that his architecture brings in is proven to be a sufficient amount of money to cover all of the expenses of the continuation of the building and upkeep of his different places throughout the city. Also, they see that his architecture brings in money to other enterprises because they are able to run a variety of businesses, like tours of his work. This also brings money into several hotels, restaurants, and other locations since some of the tours include these events in their cost also. These tours also bring money into oil companies because they use buses a majority of the time to complete their tour so they need to use gas. Although most of his tours do not use the subway, the subway is affected by Gaudí's work because many of the tourists will use this form of transportation in order to visit his buildings since they are located at several locations throughout the city of Barcelona.

The city of Barcelona's economy brings in about a quarter of Spain's overall Growth Domestic Product. This amount of income is due to numerous factors but a portion of this income is due to the tourism and architecture that is present in this city. There are new beaches and other attraction in the city but the architecture makes up a lot of the tourism sites. "Furthermore, the city has an exceptional architecture and art cultural heritage, particularly in Gaudí and Picasso, which attracts increasing numbers of higher-echelon high-spending visitors from around the world" (Barcelona Industry Studies 1). This idea shows that his architecture attracts many people from around the world and they travel to Barcelona to visit them. The economy of Barcelona is prospering because of the different manufacturing, agriculture, and other parts of the culture, like the tourism aspects.

Since Gaudí began constructing his different buildings throughout the city, he used a lot of money and resources in order to complete his different works. Although a majority of his pieces do not require a lot of up-keep, there is still a small amount of money that goes toward the maintenance throughout the years. However, a majority of the money that is brought in by Gaudí's buildings is put towards the continuation of the construction of the Sagrada Familia. Therefore, his buildings support their own up-keep and also, they are also putting money into the other parts of the economy and other parts of the city of Barcelona.

Gaudí's Cultural Influence on Barcelona

Gaudí's buildings have an impact on the economy of Barcelona as well as its culture. As stated before, tourism plays a large role in the economy of Barcelona and it is a vital aspect of the city and a large reason for this high rate of tourism is the architecture. A majority of the tourists come to this city because they would like to see Gaudí's buildings there.

In the past, Gaudí's works did not directly reflect the art movements of that time and they did not follow the culture of Barcelona at that time but his buildings became the culture of Barcelona and are a crucial aspect to the culture today. "There is no other city that honors and, indeed so identifies with the work of a single architect" (Diamonstein 15). His buildings have become the city because they are located at different areas around the city but they are part of the culture in all aspects. From the people in the city to those that visit, Gaudí plays a pivotal role in the city. The abstract looks that are displayed by Gaudí's city have now become an image that is directly associated with Barcelona. His architecture was modern for his time and now, the city is a modern city because of his works.

When Barcelona held the 1992 Olympics, they constructed new buildings to bring attention to the city and to attract different people to visit while also building the proper buildings to host the Olympics. However, the city made sure that they did not ruin Gaudí's buildings because they did not want to destroy this part of the culture. They built the other buildings around Gaudí's and they made it a more modern city. However, many felt that Gaudí's buildings fit in with being modern because in the past, he used multiple art movements to make a new design that was unique at the time but it also helps to create a modern atmosphere in the city now.

"And the city of Barcelona is both his showcase and his monument" (Diamonstein 17). Gaudí established himself and associated himself with this city and today, the city associates itself with Gaudí. It is evident that his work is important for the city and represents the culture of the city now. Barcelona relies on the modern day architecture and the abstract look and has constructed the other parts of the city to fit with Gaudí's work and this helps with the economy, tourism, employment, and other aspects that are important to the city as a whole. Barcelona and

Gaudí will always be inseparable because of the major impacts they have made on each other throughout history.

Conclusion:

Since Gaudí began his architectural career, he has had a variety of controversial ideas associated with him. These controversial ideas have been associated with his abstract designs, artistic movements that he was associated with, economic factors of his buildings, and more. Throughout his career, Gaudí was not associated with one artistic movement because he used a variety of techniques throughout his career. However, this led to some of the controversial ideas because he blended the artistic movements to create his buildings and some of the public preferred to not have designs that were from other areas or other movements. The culture of Cataluña was ethnocentric and therefore, they had to adapt to accepting his different artistic style.

Gaudí used different designs throughout his artwork that he learned from other architectures or from his own work. These designs were views as being very abstract and therefore, had a negative image related to them at times. Overall, throughout history Gaudí's work was not always appreciated because it did not resemble every other building in Barcelona at that time. This thought process has been altered because after multiple people reviewed his works, they realized that his works included concrete ideas and because he used multiple characteristics, it appears to be abstract.

The economic factors that were associated with Gaudí are one of the most controversial factors of his work. From when Gaudí began his construction until present day, many argue that it is not worth the money and that they should not take the money from the city. Gaudí has

always said that he wants the upkeep and continuation of the designs of his house to be paid for only by his works own income. Also, his works are beneficial for the entire economy because of the tourism aspect involved in it.

Although Gaudí has been one of the most controversial people associated with Barcelona, he will never be separated from the city of Barcelona. He associated the history, culture, and people in his works and now his architecture is part of the history and culture of Barcelona.

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