

NEW CONTRIBUTIONS TO THE HISTORY OF THE PAVILIONS OF GAUDÍ'S FINCA GÜELL

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Abstract

This study provides new data for interpreting the built history of the pavilions on Finca Güell, from the time of their construction in 1884-1887 to the present day. This article organises and classifies information on this complex designed and built by Gaudí, using photographs, films, cartographic documents, surveys and projects, often found across different sources. These are contrasted with observations on samples obtained during the execution of the restoration projects by the architects, authors of this text. Using the information compiled and crossreferenced from the different sources and a comparison to the present situation, an exact timeline has been established, detailing the actions carried out on these buildings, identifying, and even correcting incorrect dating of some of the photographs. This advance in knowledge has been used as a starting point for the restoration work on this complex.

Keywords: Art Nouveau architecture, Antonio Gaudí, Bassegoda, history, intervention.

1. INTRODUCTION

The pavilions and entrance gate to Finca Güell (1884-1887), designed and built by Antoni Gaudí (1852-1926) for his client and patron Eusebi Güell are the last complex still in need of restoration and rehabilitation to provide access to the public, both tourists and visitors to the city of Barcelona (Rivera 2003) (Fig. 1).

Bassegoda certainly correctly interpreted this entrance in the form of a dragon between two pavilions with a lateral pillar crowned by an antimony sculpture of an orange tree. Indeed, there is much to suggest that the design of this entrance is a homage to the poem *La Atlántida* by Jacinto Verdaguer (1845-1902), published a few years earlier (Bassegoda 1983). However, notwithstanding the possible inspiration taken from Verdaguer's work, the building's true interest lies in its material form and in the transformation of the interventions carried out, as it is the only Gaudí building in lime-crusted rammed earth (Bergós 1999: 59).

These pavilions, also known as Pedralbes – after the nearby monastery and gardens of the same name – have not been studied and researched

as much as the rest of Gaudí's work, although they have been the official headquarters of the Gaudí Chair for several decades. Therefore, this campaign, combining preliminary studies, projects and restoration works of these buildings, offers a unique opportunity to delve further into knowledge of Gaudí's architecture in general, and this work in particular.

2. OBJECTIVES

This article aims to shed light and organise the new sources of information recently found, incorporating them into the history of Finca Güell, which remains one of Gaudí's lesser-studied buildings to this day. The objective is therefore to provide an overview of all information sources relating to the monument, mostly found distributed across several collections and archives; to analyse the trajectory of the monument incorporating chapters of history hitherto unknown and unpublished; establishing a timeline for these data including new information crossreferenced from different sources and origins.

Over one hundred data items, references and milestones in the biography have been obtained from



Fig. 1. General view of the entrance and two pavilions of Finca Güell (Source: Vegas & Mileto 2019).

different archives. A chronological classification was established for these data, which were partly unpublished, lost, misplaced or ignored until now. It was thus possible to recompose and complete the monument's history. This article aims to act as a useful basis for later research on the complex in particular and thus on Gaudí's work in general. Moreover, the methodology used can be applied to research and further exploration of knowledge of other buildings, both by this architect and in general.

3. MATERIALS AND METHODS

This article details the compilation and analysis of a large number of information sources relating to the origin and trajectory of Finca Güell. This study adopted a critical approach to these sources, enabling the assessment of the credibility of certain historical assumptions or prompting reconsideration of any official chronologies or photographs creating a conflict in the timeline. This was achieved by observing the only direct source of information, the building itself, and by crossreferencing information from different indirect sources, including photography, film, urbanistic cartography, subsequent plans for historic surveys, and intervention projects.

The authors of this article, also the architects for the recent restoration projects and current work on the Pabellón de la Portería [Gatekeeper's Pavilion], have observed and analysed the building in situ through the samples obtained during the process of drawing up projects and during the current work on this pavilion. Discoveries made in these buildings have bolstered research of the existing documentation, correcting and/or completing it when necessary.

Gaudí's original project, lost in a fire in his workshop at the Sagrada Família in July 1936, forced us to resort to other indirect sources, including accounts of this work presented by his students Josep Francesc Ràfols and Joan Bergós, in their respective monographs (Ràfols 1928; Bergós 1999). Information was also contrasted with the photographs found in the Gaudí Chair, National Archive of Catalonia (ANC), Les Corts District Municipal Archive (AMDC), Photographic Archive of the Centre Excursionista (AFCE), Archive of the Cultural Heritage Institute of Spain (IPCE), and those recorded in some historic publications, as well as images from several private archives. Film sources were also explored to find historic images

of the monument, especially those predating Juan Bassegoda's restoration interventions in the 1970s (Bassegoda 1972; 1975; 1977).

The creation of the Palacio Real from the former main masía of the Finca Güell, called Can Feliu, and the urbanisation of neighbouring land with the area of the pavilions, opening up Avenida Diagonal, Avenida Pedralbes and calle George R. Collins, has been documented in different plans and contrasted with the final result through aerial photographs. This has also allowed some dates to be confirmed, organising the photographs and interventions in the buildings. This cartographic information was compiled in the Geographical and Cadastral Institute of Madrid, the Cartographic Institute of Catalonia, and Barcelona City Council, while most of the aerial photographs were found in the National Archive of Catalonia.

Even without Gaudí's plans, the metric surveys and drawings from the early 1960s to the present also provide interesting information on some unknown chapters of the building's recent history. The interventions for repair, adaptation, transformation, rehabilitation and restoration carried out on the complex over almost 150 years have only been partially documented, while many have been unpublished until now. The historic interventions documented in recognised reports and projects have been taken from the Gaudí Chair and the IPCE Archive, while the most recent ones are held by the Municipal Institute of Urban Landscape and Quality of Life (IMPUQV).

Unpublished interventions have been revealed during work as the building itself has told its history. Research obtained from crossreferenced sources and material, constructive and stratigraphical observation has allowed the building to be dated and documented. All this information compiled has been subject to repeated review and feedback, as new data and contributions to the overall information came to light. The result is the history and trajectory of Finca Güell, recomposed and completed in detail to provide thorough knowledge of the building and as a starting point for future studies (Fig. 2).

4. PHOTOGRAPHIC DOCUMENTATION

A list, which is almost certainly non exhaustive, has been compiled of the best-known photographs from the early years of the existence of Finca Güell (Fig. 3).

YEAR	OBJECT	AUTHOR	ARCHIVE
1888	<i>Print of entrance pavilions</i>	<i>Unknown</i>	<i>Guía Expo 1888</i>
1890	First photographs from inside and outside the enclosure	Unknown	Gaudí Chair
1893	Photo from outside the entrance, showing several people	A.Casademunt	Gaudí Chair
1893	Photos donated by S. Güell to the Gaudí Chair in 1982	Unknown	Gaudí Chair
1895	<i>Print of entrance and pavilions</i>	<i>Unknown</i>	<i>Acade.Arch.&AR</i>
1895-1896	<i>Photo from inside the enclosure in Bellezas de España</i>	<i>H. Miralles</i>	<i>Gaudí Chair</i>
1900approx.	Three photographs from inside the enclosure	Unknown	AFCE
1905-1910	Postcard with the foreshortened entrance to Finca Güell	Unknown	Gaudí Chair
1910approx.	Photo of the future Av. Pedralbes from the esplanade	Unknown	Gaudí Chair
1910	Photographs taken for the Paris Expo	Unknown	Gaudí Chair
1911	Photos: Exhibition in the Salón de Arquitectura in Madrid	Unknown	Gaudí Chair
1915	Photograph of child (Juan Nonell) at the dragon gate	Unknown	Gaudí Chair
(1915-27)	Photograph of the open dragon gate	Unknown	AFCE
1928	<i>Photographs by Canosa of the book by J.F.Rafols on Gaudí</i>	<i>E. & M. Canosa</i>	<i>Gaudí Chair</i>
(1928-1946)	2ext.photos, ferrous oxide/BW: Av.Pedralbes, Dragon gate	Unknown	Arxiu Mas
1940 ^s approx	Photographs from inside and outside the enclosure	Unknown	AMDC
1946	Numerous photos from outside and inside the enclosure	Joaquim Gomis	AN Catalunya
1947	Photographs from inside the enclosure	J. Tapiola	AMDC
1952	First colour photographs of various parts of the complex	Joaquim Gomis	AN Catalunya
1956	Colour photographs of various parts of the complex	Joaquim Gomis	AN Catalunya
1958	<i>Book on Gaudí by J.Gomis, J.Prats and Le Corbusier</i>	<i>Gomis-Prats</i>	
1964	<i>Roberto Pane publishes photographs in his book on Gaudí</i>	<i>Roberto Pane</i>	<i>Archivo A. Pane</i>
1966-1968	Views of before & after restoration of SW corner stables	Colec. Biassi	Gaudí Chair
Early 1970s	Details of the iron gate, before restoration	Desconocido	Gaudí Chair
1972	Photographs of the restoration project of the stables	J.Bassegoda (?)	Archivo IPCE
1973approx.	Photos: ext.access and works on the façade of the stables	Unknown	Encarna Bayona
1974	Lantern of the dome on the north annex with 3 children	Unknown	Encarna Bayona
1974	First attempt to replace the dragon's tongue and eyes	Unknown	Cátedra Gaudí
1974	<i>S. Tarragó published various photos in his book on Gaudí</i>	<i>Editorial FISA</i>	<i>Escudo de Oro</i>
1976	Photographs of the restoration project of the portería	J.Bassegoda (?)	Archivo IPCE
1977-1979	Replacing the Vilanova chimney stack with a Gaudian one	J.Bassegoda (?)	Gaudí Chair
1980	Replacing the forked tongue	Luis Gueilburt	Luis Gueilburt
1980	Dragon painted in minium	Luis Gueilburt	A.Luis Gueilburt
1980	<i>The dragon painted in minium. La Vanguardia 07/12/1980</i>	<i>Juan Bassegoda</i>	<i>Gaudí Chair</i>
1983	Photos from Av.Pedralbes and from inside the enclosure	Aymà Aubeyzón	AN Catalunya
1983	<i>Ignasi de Solà-Morales published his book on Gaudí</i>	<i>F. Català-Roca</i>	<i>A. Català-Roca</i>

Fig. 3. Engravings and photographs taken in the first one hundred years of Finca Güell. Source: Drawn up by the authors based on data obtained from: Academy Architecture & Architectural Review 1895; Encarna Bayona; IPCE; Luis Gueilburt; Bassegoda 1983; 1989; Cátedra Gaudí; AFCE; Arxiu Mas; AMDC; ANC; Le Corbusier et al. 1958; Miralles 1895-96; Pane 1964; Ràfols 1928; Solà-Morales 1983; Tarragó 1974; Valero de Tornos 1888). Published photographs appear in italics. Indeterminate dates in a period of time are in brackets.

The list ends in 1983, when the number of photographs taken of the complex increased exponentially, while planimetric documents have been progressively improved and expanded over

time. It is especially worth noting the photographic documentation collected by Juan Bassegoda in the Gaudí Chair, with particular emphasis on the early years of the building, as well as the extensive



Fig. 4. Historic photograph from the late 19th or early 20th century (Gaudí Chair).

documentation on the interventions carried out in the 1960s and 70s, which would benefit from being organised and dated to be put at the disposal of researchers. Moreover, the Photographic Archive of the Centre Excursionista (AFCE) holds some magnificent images of the first years of existence of the buildings, with copies also found in the Gaudí Chair (Fig. 4).

Among the earliest photographs conserved in the Gaudí Chair, one which stands out is that taken in 1893 by Adriano Casademunt Vidal, showing the exterior access, with seven people in different positions: one standing in the forefront, and behind him two young boys wearing work smocks, two people seated oddly in profile on the protective bollards at the entrance, a view from the back of another person seated on a low wall, along with plants and a wooden trellis, seen only in this image and another person, inside, behind the entrance gate bars (Fig. 5).

Mention should be made of various professional photography collections which have been added to the National Archive of Catalonia (ANC), including the archives of Joaquim Gomis and Albert Aymá Aubeyzón. Gomis in particular photographed the complex on up to three occasions, recording its state of conservation. Another archive offering some interesting photographs from the 1950s is Les Corts District Municipal Archive (AMDC). The Archive of the Cultural Heritage Institute of Spain (IPCE) features two of the restoration and end-of-work projects by Bassegoda, with original positive photographs from the time, showing the state of conservation before and after these interventions. It is trickier to date two ferrous oxide photographs from the Arxiu Mas, with a caption in ornate historical calligraphy followed by a date, 1886. Despite their dated appearance and the official chronology established by the archive for these images, the early 20th century, these two photographs must in fact be later than 1928 and



Fig. 5. Interesting photograph by Adriano Casademunt Vidal, dating from 1893 (Gaudí Chair).

earlier than 1946, as deduced by comparing details with Santiago Güell's intervention in the buildings.

Among the images published, two engravings stand out as early examples, those published in the *Guía de la Exposición Universal de Barcelona* in 1888 (Valero de Tornos 1888: 137) and in the *Academy Architecture and Architectural Review* (1895), along with the photograph from inside the enclosure, published by a friend of Gaudí's, Hermenegildo Miralles, in the collection *Panorama nacional. Bellezas de España y sus colonias* (1895-96). Other publications featuring Finca Güell include the monograph by Josep Francesc Ràfols (1928) with photographs taken by the Canosa brothers the previous year; the monograph on Gaudí with texts by Le Corbusier (Le Corbusier et al. 1958) with photographs by Gomis and Prats;

the monograph by Roberto Pane (1964); that by Salvador Tarragó (1974), with photographs by the FISA Escudo de Oro editorial team; and that by Ignasi de Solà-Morales (1983), with photographs by Francesc Català-Roca. We owe them all a debt of gratitude for having documented the state of conservation of the building at different points in time.

Finally, there is almost certainly a large number of photographs taken by individuals with close connections to the Finca and anonymous visitors which will probably continue to turn up over time, adding to the list shown in Table I. Among these, we have recorded some photographs from the private collections of Encarna Bayona Hurtado and Luis Gueilburt, showing the development of the monument in the 1970s and 80s.

5. DOCUMENTATION IN FILM

In these first one hundred years of existence, Finca Güell made a special appearance in the film *Biotaxia* (1967) by José María Nunes (Andruet 2019: 9), which provided a record of state of conservation, particularly for the dragon gate in that year, without its forked tongue which had been lost circa 1920 and was waiting to be restored. Given this work's distance from the centre of Barcelona, and as it was less striking than the Sagrada Familia and the buildings of Paseo de Gracia, only the most in-depth documentaries on the work of Gaudí, produced from the 1980s, pay attention to it. Finally, anecdotally, Finca Güell was featured in the film *Vicky, Cristina, Barcelona* (2008) by Woody Allen (Andruet 2019: 11).

6. CARTOGRAPHIC DOCUMENTATION

The history of the complex, from its construction until the 1970s, has a large number of lacunae. This undocumented knowledge can partially serve to fill these in through the images mentioned or in situ observation, but the absence of dates hampers the establishment of a timeline. This analysis of urbanistic cartography, as well as the appearance, urbanisation and asphaltting of the new adjacent roads such as Avenida Diagonal, Avenida Pedralbes and calle George R. Collins, and the aerial photographs of the areas undergoing transformation have greatly helped to back up the documentation effort. In fact, the granting of a large part of the original terrain of Finca Güell to the Royal Family in 1921, the opening of Avenida Diagonal and the early work on Avenida Pedralbes in that decade, along with the asphaltting of Avenida Diagonal in 1929, generated parallel information useful to understanding the increased elevation of adjacent street levels, completing the timeline for the complex. This information was obtained from the plans of Barcelona City Council, Geographical and Cadastral Institute of Madrid, as well as from the aerial photographs of the Cartographic Institute of Catalonia and the National Archive of Catalonia.

7. DOCUMENTATION IN DRAWING

The plans and occasional original models from the project for Finca Güell were lost alongside a large number of documents in the arson attack in Gaudí's workshop at the foot of the Sagrada Familia in 1936. This is an irreparable loss, the magnitude of which the perpetrators were surely unaware of,

guided by anticlericalism rather than by hatred towards Gaudí's architecture. It was not until the 1960s that the first campaigns for surveys and geometrical drawings of the complex were carried out (Fig. 6). Although limited by lack of access, the first known survey, by English architectural students Frank Wilcock and Francis Duffy (1961), available only in the copy submitted to the Gaudí Chair in 1982, is extraordinarily valuable. The axonometric view published by Roberto Pane in 1964, executed by his son Giulio (Pane 1964), is also a unique document for a number of reasons: it is the first drawn axonometric view for a building by Gaudí; it analyses the building's interior space, and it precedes its rehabilitation as an office space for the Gaudí Chair.

The consecutive surveys by Arturo Picatoste Baeza (1963) and Ramón Torra Xicoy (1977) commissioned by the Gaudí Chair, the latter also directed by Juan Bassegoda, were used as the basis for the project plans of the series of restorations carried out in the 1960s and 70s. These were published in the book *The projects and drawings of Antonio Gaudí* by George R.

Collins and Juan Bassegoda in January 1983. This book could not include the third far more precise consecutive survey in this series, carried out by Hiroya Tanaka with the assistance of David Correa and also coordinated by Juan Bassegoda, as this was completed in late 1982 (Bassegoda 1989: 276-278).

The precision of these highly sensitive manual surveys has been surpassed by the latest generation of measurement and representation tools: 3D scanning and the execution of photoplans in recent years by Oriol Hostench and the VIMAC laboratory at the ETSAB (Hostench 2017). These scans and photoplans, which were often partial, were eventually corrected, completed and detailed by the team led by the authors of this article, who have attempted to enhance the accuracy of this technology, combining it with the sensitivity of the manual surveys of yesteryear, particularly in the dragon gate drawings. These geometric plans and rectified photoplans of the complex form the basis for the mapping analysis of construction materials, material degradation, thermography, chromatic study, as well as other aspects examined when drawing up the different restoration projects for the buildings of Finca Güell (Vegas & Mileto 2019a; 2022; 2024) (Fig. 7).

YEAR	DETAILS OF SURVEY	AUTHOR	ARCHIVE
1884	Complete project plans for Finca Güell	Antoni Gaudí	Missing
1936	Gaudí's plans for Finca Güell are burnt	Antoni Gaudí	Missing
1961	Survey of the elevations of the complex	F. Wilcock & F. Duffy	Gaudí Chair
1963	Survey of the plans of the complex	A. Picatoste Baeza	Gaudí Chair
1964	R.Pane publishes an axonometric drawing of the stables	Giulio Pane	Archive A. Pane
1977	The survey carried out in 1963 is completed	Ramón Torra Xicoy	Gaudí Chair
1982	Survey of pavilions and dragon	Hiroya Tanaka	Gaudí Chair
1982	Copy of 1961 survey donated to the Gaudí Chair	F. Wilcock & F. Duffy	Gaudí Chair
1983	Collins and Bassegoda publish the 1977 survey	Ramón Torra Xicoy	Gaudí Chair
2016	3D scan of the dragon gate in Finca Güell	VIMAC Lab ETSAB	VIMAC ETSAB
2018	3D scan, metric survey and photoplans	Oriol Hostench	IMPUQV
2018	Topographical survey of land in Finca Güell	PRISMA Topografia	IMPUQV
2019	2018 survey of Portería modified and completed	Vegas & Mileto	IMPUQV
2023	2018 survey of Caballerizas modified and completed	Vegas & Mileto	IMPUQV
2023	3D scan and metric survey of entrance	VIMAC (HEMAV)	IMPUQV
2024	Survey of entrance partially based on 2018 and 2023	Vegas & Mileto	IMPUQV
2024	Photoplans of entrance partially based on 2018 and 2023	Vegas & Mileto	IMPUQV

Fig. 6. Timeline of surveys of plans of Finca Güell. Source: Drawn up by the authors based on data obtained from: Archive of Andrea Pane; Archive of Gaudí Chair; Bassegoda 1983, Bassegoda 1989; Municipal Institute of Urban Landscape and Quality of Life (IMPUQV); and Prisma 2018.

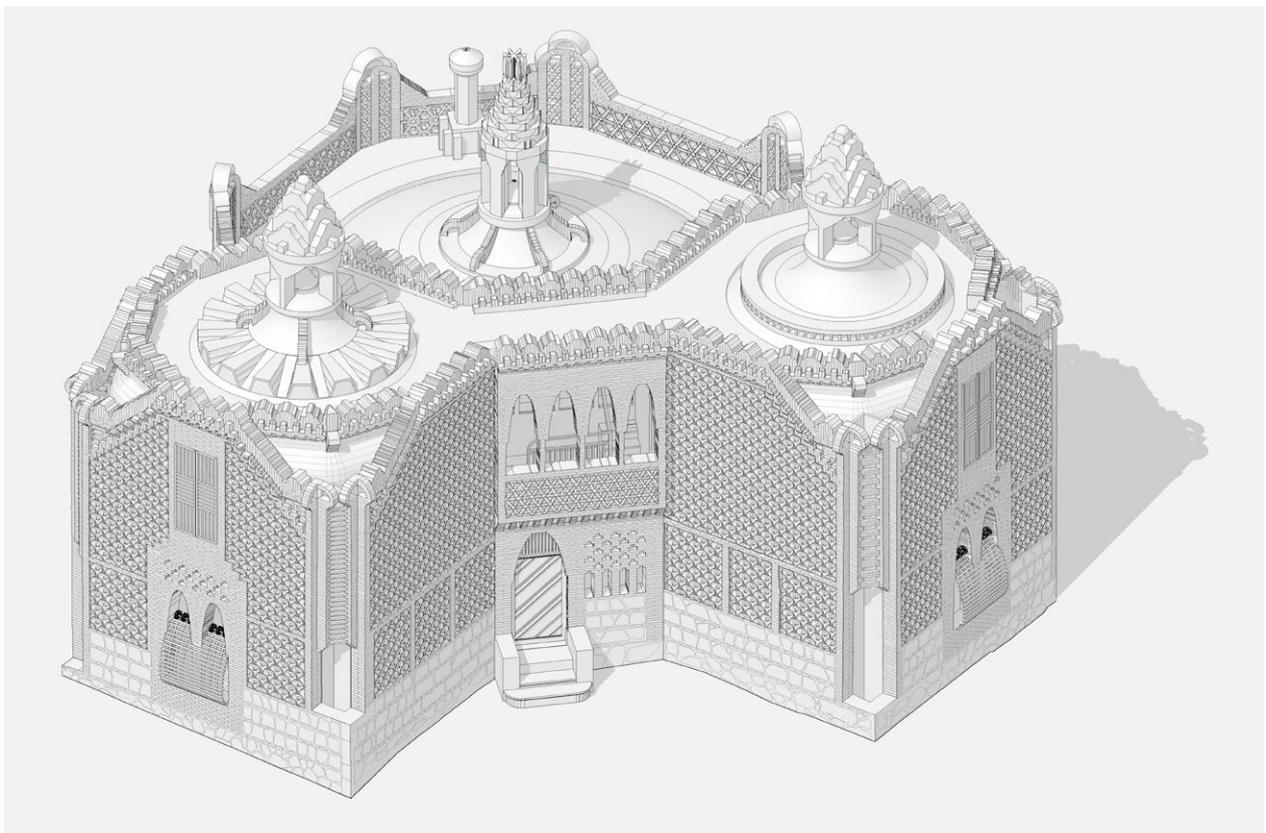


Fig. 7. Axonometric view of the Pabellón de la Portería carried out for its restoration project (Vegas & Mileto)

8. DOCUMENTATION IN PROJECTS, WORKS AND STUDIES CARRIED OUT

8.1 UNPUBLISHED INTERVENTIONS

This section is of particular interest as it documents projects which have now been lost, such as Gaudí's original project; restoration reports and projects like that by Juan Bassegoda in the late 1960s and throughout the 1970s, and better-documented more detailed restoration studies and projects executed in the last ten years. However, it also features hitherto unknown works, such as the addition of pools at the foot of the Pabellón de la Portería and the southwest corner of the stables around the first decade of the 1900s, when Eusebi Güell was still alive (Fig. 8).

Another hitherto unknown intervention, commissioned by his son and heir Santiago Güell, foresaw the replacement of several rammed earth walls with a double brick wall with an inner cavity; the elimination of several cladding panels; the rough thinning of the rammed earth walls by the terrace of the central cupola with a hammer and a chisel and facing these with a half-brick wall with stretcher bond; blocking off of the oculi of the cupolas and eliminating the prisms which crowned them; blinding seven of the eight arches of the front and back loggia and adding a door in the eighth offering access to the central terrace; and replacing the outer stack of the Vilanova chimney stack with one in the style of Gaudí.

These somewhat drastic actions were almost certainly prompted by a compromised state of conservation and a desire to warm the indoor spaces. However, they came at the expense of the ventilation of the interior damp of the building – an issue which has weakened the rammed earth walls, worsened the healthiness and led to the appearance of mould indoors. In the case of the replacement of rammed earth walls, this was done at some risk of the domes collapsing, despite their demolition and construction by sections. Rather intriguingly, despite being carried out in the 1930s and 40s, interventions resorted to the use of lime mortar both for rendering and for bonding brick walls. This may also have been due to coinciding with scarcity in the times of the Spanish Civil War or postwar, so that they had to fall back on lime rather than cement.

It is also necessary to consider smaller-scale interventions which were of great impact for the

conversion of the interior of the Pabellón de Portería as a dwelling, carried out by and for the main resident, the caretaker Francisco Bayona Sánchez. These include the addition of a kitchen, bathroom and decorative hearth; installing electricity, water supply and drainage, with abundant piping and wiring in the walls; the laying of terrazzo paving, cork and carpeting on the original paving; the addition of finishes on interior walls with stippled gypsum; the application of several layers of paint, etc.

8.2 DOCUMENTED INTERVENTIONS

The interventions for the restoration, rehabilitation or simple repair carried out by Juan Bassegoda were spread over the approximately 40 years he was director of the Gaudí Chair, whenever he secured grants or donations from public or private institutions, banks, savings banks, businesses and companies. However, there were four large-scale restoration interventions guided by previously drafted documents. Many of these more minor interventions are barely recorded in documents. The estimate report (1966), successive restoration projects (1972, 1975, 1977) and the project for changing the layout of the garden (1975) are stored in the archive of the Gaudí Chair. In addition, the projects from 1972 and 1975, commissioned and funded by the Dirección General de Bellas Artes and the Dirección General del Patrimonio Artístico, respectively, can be consulted in the Archive of the Cultural Heritage Institute of Spain.

These are projects from yesteryear, with brief and simple information, barely specifying details of the raw material of the building, degradation, pathologies and their causes. As far as restoration is concerned, the field of action, materials (other than a general name), dosages and construction techniques barely appear. Often, the declaration of intent and brief descriptive report do not fully match what was subsequently executed, probably due to going over budget at a certain point in the construction process. These interventions can be interpreted better in the before and after photographs and the stratigraphical material interpretation of the building, which reveal changes made in the work.

The first intervention, based on an estimate (1966) to the approximate sum of 300,000 pesetas, carried out a major reconstruction of the rammed earth wall of the southwest corner of the Pabellón

YEAR	PROJECT	DEVELOPER	AUTHOR	ARCHIVE
1884	Project: pavilions and entrances	Eusebi Güell	A. Gaudí	
1884-1887	Construction of the complex	Eusebi Güell	A. Gaudí	
1910approx.	Building 2 pools by portería and stables	Eusebi Güell	Unknown	
(1928-46)	Repairs in Portería: walls, chimney	Santiago Güell	Unknown	
(1958-76)	Conversion of the Portería into dwelling	U.Barcelona	Fco. Bayona	
1966/10/15	End restoring SW corner of the stables	Junta Obras UB	J. Bassegoda	Gaudí Chair
1967-1968	Restoration work on SW corner	Junta Obras UB	J. Bassegoda	
1972/07/22	Restoration Project for Stables	Dir. Gral. BBAA	J. Bassegoda	IPCE
1972-1973	Restoration work on the Stables	Dir. Gral. BBAA	J. Bassegoda	
1973/10/05	Presentation of the work on the Stables	Dir. Gral. BBAA	J. Bassegoda	
1973approx.	Addition of plate for dragon's tongue		J. Bassegoda	
1975/10/01	Project for Finca Güell Botanic Garden	UB/UPC	J. Bassegoda	Gaudí Chair
1975/12	Project for restoration of the Portería I	Dir.Gral.Patrimonio	J. Bassegoda	IPCE
1976-1977	Repair works on Portería: façade, door	Dir.Gral.Patrimonio	J. Bassegoda	
1977/04/27	Presentation of the work on Portería	Dir.Gral.Patrimonio	J. Bassegoda	
1977/07	Project for the restoration of Portería II	Dir.Gral.Patrimonio	J. Bassegoda	Gaudí Chair
1977-1979	Repair works on Portería: roof, chimney	Dir.Gral.Patrimonio	J. Bassegoda	
1978/02	Project for delimiting surroundings		J. Bassegoda	Gaudí Chair
1979/02	Protection Plan for the Güell Pavilions		J. Bassegoda	Gaudí Chair
1979/09	End of works on Portería: roof, chimney	Dir.Gral.Patrimonio	J. Bassegoda	
1980	Addition of forked tongue and painting		J.Bassegoda	
1982/06	Works on lighting in the pavilions	Electrical company	J. Bassegoda	
1982	Infrastructure works for Botanic Garden	UB/UPC	J. Bassegoda	
1983	Botanic Garden plantation in enclosure	UB/UPC	J. Bassegoda	
1997	Restoration of the dragon gate	Ajunt. Barcelona	Franc. Potau	
2014/07	Restoration of the roof of Stables	IMPUQV		IMPUQV
2015	Historical study of the complex	IMPUQV	Veclus	IMPUQV
2015/07	Master Plan for Rehabilitation	IMPUQV	AMarquitectes	IMPUQV
2017/07	Study of materials and finishes	IMPUQV	Patrimoni 2.0	IMPUQV
2017/07	Study of Pathologies in the pavilions	IMPUQV	AMarquitectes	IMPUQV
2018/12	Project for rehabilitation of Portería	IMPUQV	AMarquitectes	IMPUQV
2018/12	Historical-artistic study of the Garden	IMPUQV	Veclus	IMPUQV
2019/12/15	Modif.Project Rest.Pabellón de Portería	IMPUQV	Vegas & Mileto	IMPUQV
2019/12/15	Analysis of rammed earth walls	IMPUQV	Vegas & Mileto	IMPUQV
2022/12/09	Restoration project for Caballerizas	IMPUQV	Vegas & Mileto	IMPUQV
2023-2024	Restoration work on Portería	IMPUQV	Vegas & Mileto	IMPUQV
2024/07	End of restoration works on Portería	IMPUQV	Vegas & Mileto	IMPUQV
2024/05/10	Restoration project for dragon gate	IMPUQV	Vegas & Mileto	IMPUQV

Fig. 8. Projects, works and studies carried out in Finca Güell. Source: Drawn up by the authors using data obtained from: AM Arquitectes 2015; 2017; 2018; Bassegoda 1966; 1972; 1975; 1977; 1983; 1989; Bergós 1999; Potau 2024a; Potau 2024b; Ràfols 1928; Veclus 2015; 2018; Vegas & Mileto 2019a; 2019b; 2022; 2024.



Fig. 9. The interior space of the Pabellón de Caballerizas converted by Bassegoda into a library, conference room and headquarters for the Gaudí Chair (Vegas & Mileto 2022).

de Caballerizas, which had collapsed due to water infiltration through the roof (Bassegoda 1966; 1968a; 1968b).

Following this action, Bassegoda drew up an initial restoration project for both pavilions (Bassegoda 1972), to the value of 1,815,691 pesetas. Its description report, named as first phase, contemplates the waterproofing of both roofs using waterproofing sheets and asphalt paint; the repair of the damaged rammed earth walls in both buildings; the replacement of the original cladding in natural cement by Gaudí with newer more resistant ones; the elimination of the Vilanova chimney stack and the reconstruction of a chimney stack in *trencadís*; the repair of the brick battlements and parapets; replacement of the brick rowlock paving in the riding area; the addition of wood flooring in the stables; the addition of terrazzo flooring on the ground floor of the Pabellón de la Portería; the restoration of the dragon iron gate; and the repair of the joinery, in many cases adding glazing where it had been lost, as in the Pabellón de Portería, or never been present, as in the case of the shutters of the Pabellón de Caballerizas.

According to the project the initial aim was to transform the Pabellón de Portería into the headquarters of the Gaudí Chair, with four rooms

to be used as office, archive, toilets and laboratory, while the large central hall was to be used as a space for the draughtspersons. In the Pabellón de Caballerizas, the stable was transformed into a library and conference room (Fig. 9) and the riding area was used for a museum for objects and pieces from works by Gaudí. This initial programme was modified in these years for reasons unknown to the authors: the caretaker's residence stayed in the Pabellón de Portería and the headquarters for the Chair were located in the former stable, amidst library books.

Despite the initial plan to restore both pavilions, the historic garden and the entrance with the dragon gate, this intervention was limited to the rehabilitation of the Pabellón de Caballerizas to house what would become the library of the Gaudí Chair. All the mangers on either side, except the two end ones, were demolished to make room for library shelves. Wooden flooring was laid over the paving and the access doors were raised a few centimetres in order to provide clearance. The shutters of the stables were repaired and glass windowpanes were added, while a matching door was designed to offer airtight separation between the stables and the riding area. Neon tube lighting was installed in alternating spaces below the



Fig. 10. View of Pabellón de la Portería and entrance, restored by Bassegoda in 1975 (Vegas & Mileto).

shutters, and a toilet was added by the entrance. The roof was waterproofed and the parapets repaired. All the external lime crusts of the rammed earth walls were chipped away and newly rendered in lime mortar. On the north wall which gives onto

calle George R. Collins, even hollow brick was used to build up areas where the rammed earth wall had been largely eroded and was newly rendered. The designs of the walls which gave onto the inside of the enclosure were reproduced on this new rendering. Lastly, the cladding of the stables inside the enclosure was replaced with new cladding.

The following restoration project (Bassegoda 1975), with a budget of 2,051,105 pesetas, set out three objectives. Firstly, the restoration of the Pabellón de la Portería, repairing vaults, correcting damp, waterproofing walls and roofs and reinstalling lost or damaged cladding in order to transform the inner space into a Seminar of History of Architecture with a drawing room and library, toilet facilities, archive and office (Fig. 10). Secondly, the repair of the dragon gate, rebuilding one of the legs which had come apart, replacing the broken mesh of the wings, removing rust and applying paint. Thirdly, the restoration of the historic garden, moving earth, recovering the landscaping and the layout of original paths, and planting trees and bushes, with irrigation points and drains. The work executed mainly coincided with the project description, including the work carried out on the dragon gate and garden landscape, although partial work continued on the Pabellón de Portería and the details on the dragon gate and the gardens.

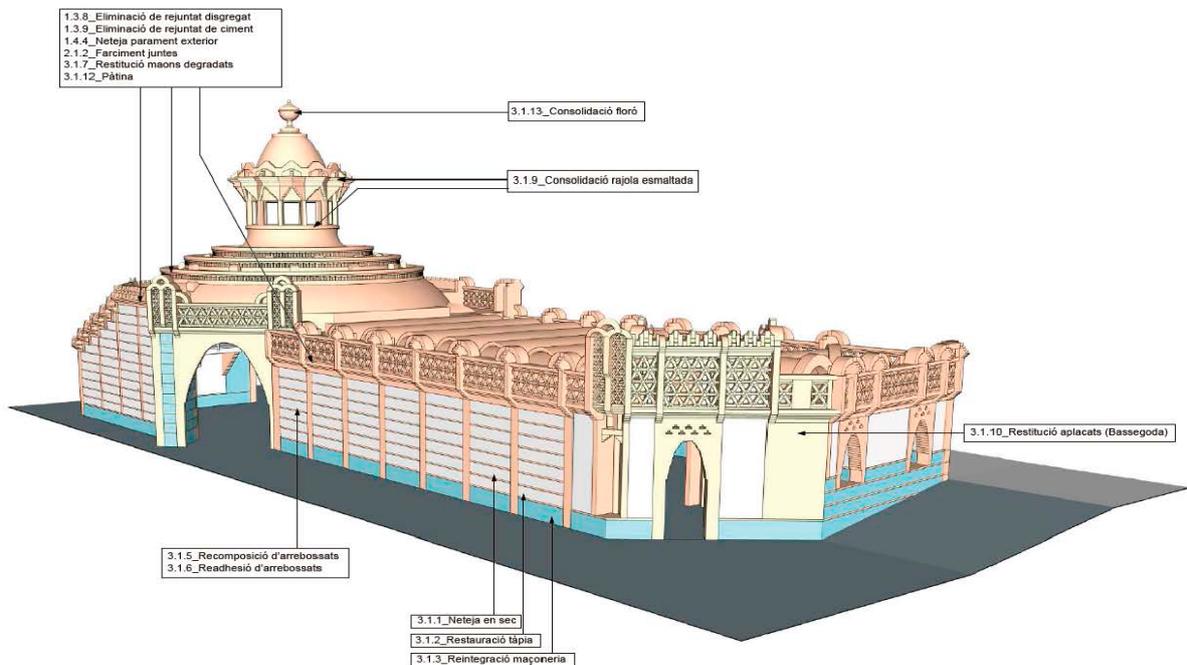


Fig. 10. Indicative outline showing the restoration project for Pabellón de las Caballerizas (Vegas & Mileto 2022).

The third restoration project (Bassegoda 1977) focused especially on the roof of the Pabellón de la Portería, where the Vilanova chimney stack was demolished and replaced with one in the style of Gaudí. The Gaudí Chair holds half a dozen photographs illustrating this process.

The dragon's forked tongue was installed in 1980 and the whole gate painted in minium and protective paint (Bassegoda 1980).

With the exception of the 1997 intervention by restoration expert Francesc Potau revising the restoration of the dragon gate (Potau 2024a; 2024b) and a waterproofing intervention in the restoration process of the Pabellón de las Caballerizas by the Instituto Municipal del Paisatge Urbà i la Qualitat de Vida in 2014, strictly speaking no restoration projects have been carried out in the last forty years.

Current restoration projects have been accompanied by a Master Plan for the complex (AM Arquitectes 2015) and numerous historical studies, material analyses, classifications, and degradation studies (AM Arquitectes 2017; Veclus 2015; Veclus 2018; Patrimoni 2.0 consultors 2017), as well as specific studies on the rammed earth walls of the pavilions (Vegas & Mileto 2019b), which are some of the most characteristic elements of this work. An initial project for the rehabilitation of the Pabellón del Portería (AM Arquitectes 2018) was also carried out. The authors of this article have drawn up three restoration projects for the Pabellón de Portería, Pabellón de Caballerizas and Puerta del Dragón (Vegas & Mileto 2019a; 2022; 2024) (Fig. 11). The samples taken while these projects were being drawn up and the restoration work in the Pabellón de Portería have revealed numerous details of the

original work and subsequent interventions which did not appear recorded in any written documents.

9. CONCLUSION

All these crossreferenced sources of information have allowed a more in-depth look at the history and evolution of the building, which have been far from static. This has also confirmed the sometimes imprecise dates of certain photographs, leading to potential errors during the restoration work on the buildings. This research has also clearly shown the need for centralising information which can currently be found spread across different archives, collections, private collections, etc. and the advisability of making this collated information available for consultation online, even with poorer quality images. This task, initiated years ago by Juan Bassegoda as part of the Gaudí Chair but never completed due to a lack of funding for scanning and management, would allow those studying the subject to make incredible progress when researching the work of Antoni Gaudí.

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