

THE UNKNOWN
**SAGRADA
FAMÍLIA**

THE UNKNOWN SAGRADA FAMÍLIA

Catalunya Desapareguda Collection

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Acronyms:

AFB: Arxiu fotogràfic de Barcelona (Barcelona Photographic Archive)

AFCEC: Arxiu fotogràfic del Centre Excursionista de Catalunya
(Photographic Archive of the Hiking Centre of Catalonia)

AGDB: Arxiu General de la Diputació de Barcelona (General Archive of
Barcelona Regional Council)

AHCOAC: Arxiu Històric del Col·legi d'Arquitectes de Catalunya
(Historical Archive of the College of Architects of Catalonia)

ANC: Arxiu Nacional de Catalunya (National Archive of Catalonia)

BC: Biblioteca de Catalunya (Library of Catalonia)

DIBA-SPAL: Diputació de Barcelona-Servei de Patrimoni Arquitectònic
Local (Barcelona Regional Council - Local Architectural Heritage Service)

ETSAB-UPC - CÀTEDRA GAUDÍ: Escola Tècnica Superior d'Arquitectura
de Barcelona - Universitat Politècnica de Catalunya - Càtedra Gaudí
(GAUDÍ CHAIR: Higher Technical School of Architecture of Barcelona - Polytechnical University
of Barcelona)

IAAH: Institut Amatller d'Art Hispànic - Arxiu Mas (Amatller Institute of
Hispanic Art-Mas Archive)

ICGC: Institut Cartogràfic i Geològic de Catalunya (Cartographic and Geological
Institute of Catalonia)

IEFC: Institut d'Estudis fotogràfics de Catalunya (Institute of Photographic
Studies of Catalonia)

MAMLL: Museu d'Art Jaume Morera (Llegat Dolors Moros) (Jaume
Morera Art Museum (Dolors Moros Legacy))

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THE UNKNOWN SAGRADA FAMÍLIA

Daniel Venteo



FOREWORD

JORDI FAULÍ

*Architect, Director and Coordinator
of the Works of the Sagrada Família*

The Expiatory Church of the Sagrada Família began 130 years ago, when it was then Sant Martí de Provençals, and has grown to where it is today, the geographical centre of the city of Barcelona. Over the years, it has become a monument well-known around the world. The major players in its construction have certainly been the people, and the photographic documents prove this. The lay members of the Association of Devotees of St. Joseph were the founders, but millions of people around the

world have made it possible with their donations and visits, and with their appreciation of the building.

Gaudí fully understood and shared the goals of the founders, and he devoted himself completely to the work for 43 years, contributing all his wisdom and artistic expression to design a jewel of architecture and art, an expression of the Christian faith. He built the façade of the Nativity, which made the Sagrada Família already known even at the beginning of the 20th century, and designed the whole of the church and the most important elements in great detail. He defined the whole church clearly in general plans and left major parts defined in detail in

plaster models, through which he portrayed an architecture of curved geometric shapes and which he proposed his successors use to construct the project.

The architecture of the Sagrada Família is of naturalistic forms, with balanced structures and harmoniously allowing the light to enter. Throughout the whole complex, the verticality stands out, both in the catenary profile of the towers and in the interior naves, with the tree-like columns. The meaning of the building is expressed with art and the same forms of architecture; thus, for example, the facade of the Nativity expresses the joy of the birth of Jesus.

Over the years, many people have been attracted by the beauty of the innovative forms of the Sagrada Família, by the feeling of elevation they provoke. They feel

welcomed, invited to contemplate, to be close to others and to encounter God. Among these there are many photographers who have documented the growth of the Sagrada Família: the work of bricklayers, stonemasons and all the tradesmen, the towers as they climbed towards the sky, the way Gaudí had of working, the visits of various people, etc. The photographs document and make clear that the Sagrada Família is made

by the people: all those who have worked and continue to work with great dedication, identification and craft, all those who come to contemplate and discover the church, those who come to Eucharistic celebrations, all those who are enriched by the work of Antoni Gaudí. This book, with a careful selection of photographs, provides a good testimony and makes us exclaim to all: «it is joyful».

The Church of the Sagrada Família is made by the people, and they see themselves in it, because it's their way of being.

Antoni Gaudí

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First of all, and in a very notable way, to the Fundació Junta Constructora del Temple Expiatori de la Sagrada Família (Construction Board Foundation of the Expiatory Church of the Sagrada Família), which has given fundamental support to the project from the very first moment. A special thanks to the architect, director and coordinator of the works of the church, Jordi Faulí, who has written the preface to this work, and also to his predecessor with the

great responsibility of continuing the work of Antoni Gaudí and his disciples, the architect Jordi Bonet i Armengol. The gratitude is also extended to the entire of Communication and Marketing Department, and, in particular, to Laia Vinaixa, in Archive and Documentation.

Secondly, to the Col·legi Oficial d'Arquitectes de Catalunya (Official College of Architects of Catalonia) and, in particular, to its Historical Archive. Its valuable collections, such as those of Antoni Gaudí and Domènec Sugranyes, and also that of Francesc Català-Roca, preserve textual and photographic documentation essential in approaching the history and construction of an emblematic work in the urban landscape of Barcelona such as the Sagrada Família. Thanks to Andreu Carrascal and Núria Gil for their kindness and professionalism.

Thirdly, to the public and private archives that preserve, document and help to disseminate the work of prestigious photographers such as Adolf Mas, Frederic Ballell, Adolf Zerkowitz, Lucien Roisin or Brangulí and Merletti, among others, whose photographs are a constant in this work. Thanks, in particular, to the Arxiu Nacional de Catalunya (National Archive of Catalonia) and, in particular, to Ingrid Gomez, manager of the Reprography and New Technologies Department, and to Mireia Bo, of the Reading Room. To the Arxiu Fotogràfic de Barcelona (Photographic Archive of Barcelona), with Jordi Serchs at the helm and with the ever patient Maria Mena given the task of facilitating the consultation of its collection; to the Arxiu Fotogràfic del Centre Excursionista de Catalunya (Photographic Archive of the Hiking Centre of Catalonia) and its diligent director, Berenguer Vidal; to the Institut d'Estudis Fotogràfics de Catalunya (Institute of Photographic Studies of Catalonia) and its founder, the late Miquel Galmes (1937-2015), as well as to Laia Foix

and Mireia Alises. Thanks also to the heads of the Arxiu Zerkowitz (Zerkowitz Archive), the Institut Amatller d'Art Hispànic-Arxiu Mas (Amatller Institute of Hispanic Art-Mas Archive), the Gaudí Chair at the Universitat Politècnica de Catalunya (Polytechnic University of Catalonia), the Diputació de Barcelona (Barcelona Provincial Council), the Biblioteca de Catalunya (Library of Catalonia), the Institut Cartogràfic i Geològic de Catalunya (Cartographic and Geological Institute of Catalonia), the Museu d'Art Jaume Morera (Jaume Morera Art Museum) in Lleida and the American George Eastman House, in Rochester (New York).

A final thanks to the contributors to the history blog for the city "Barcelofília. Inventory of the Disappeared Barcelona", and especially its instigator, Miquel Barcelonauta. Also to the historians Laura Terré and Carme Grandas and to the private collectors Francisco Arauz, Jorge Álvarez, Francesc Roman, Josep Tallada and Francesca Portolés for their critical and documentary contributions.

The SAGRADA FAMÍLIA ICON OF BARCELONA

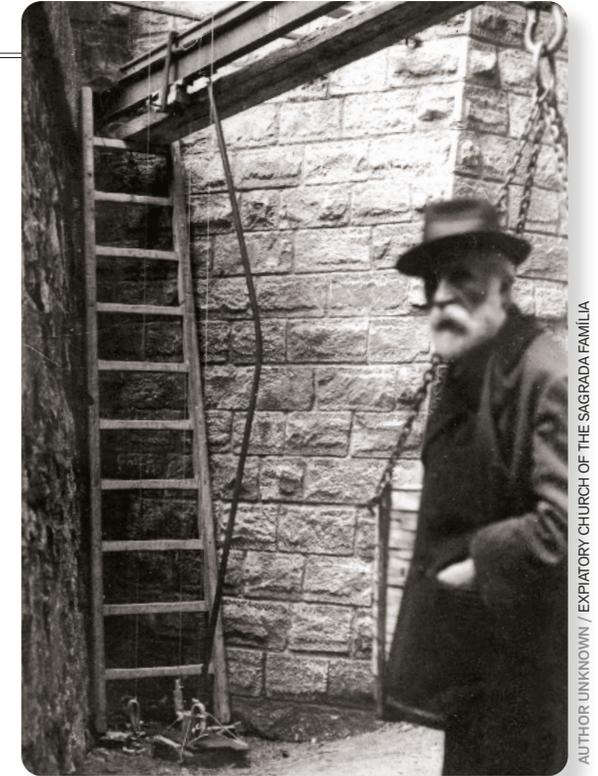
Daniel Venteo, historian and museologist

This volume from the Catalunya Desaparegada collection begins a new line of titles thematically dedicated to the emblematic spaces in our country, of which the Sagrada Família certainly is one, and is published at the same time as another book on the cemetery of Poblenou in Barcelona, the oldest general cemetery in the country.

Around the world, the Sagrada Família is Barcelona's best known monument and, at the same time, surprisingly one of the least known to the locals themselves. Its history hides, however, an essential chapter in the evolution of contemporary Barcelona from the times of the *Febre d'Or*, or Gold Fever, and the Universal Exposition of 1888 and up to the present day. Its construction is very representative of how, over the course of three centuries, the dream of a devout Barcelona became a reality, and this in parallel to the general transformation of a city in constant growth and which has now become a large metropolis of international standing.

The evolution of the Sagrada Família and that of Barcelona are inseparable. Its conception was the child of a Barcelona that built an Eixample which aspired to the urbanization of the entire metropolitan environment. Throughout the 20th century, the church has been a witness, and also often victim, of the country's political, social and cultural history, arriving at the present day having become the principal icon of the cultural heritage of Barcelona. Behind it stands the unique personality of Antoni Gaudí, well known for his civil work in the Catalan capital. The Sagrada Família was his masterpiece. Already, before his death in 1926, the architect had outlined the remainder of the church, still under construction close to a century later.

This book explores the history of the construction of the Sagrada Família over the 100 years since the first photographic testimonies were made in the 1880s. To make this possible, the most emblematic images preserved in the archives of the church itself are brought back to life in these pages, as well as those from the Historical Archive of the College of Architects of Catalonia, the National Archive of Catalonia, the Photographic Archive of Barcelona, the Photographic Archive of the Centre Excursionista de Catalunya and the Mas Archive, among others.



AUTHOR UNKNOWN / EXPIATORY CHURCH OF THE SAGRADA FAMÍLIA

GAUDÍ AT THE SAGRADA FAMÍLIA

An instant that captures Antoni Gaudí passing through the building site of the Sagrada Família.

WORKSHOP OF THE CHURCH

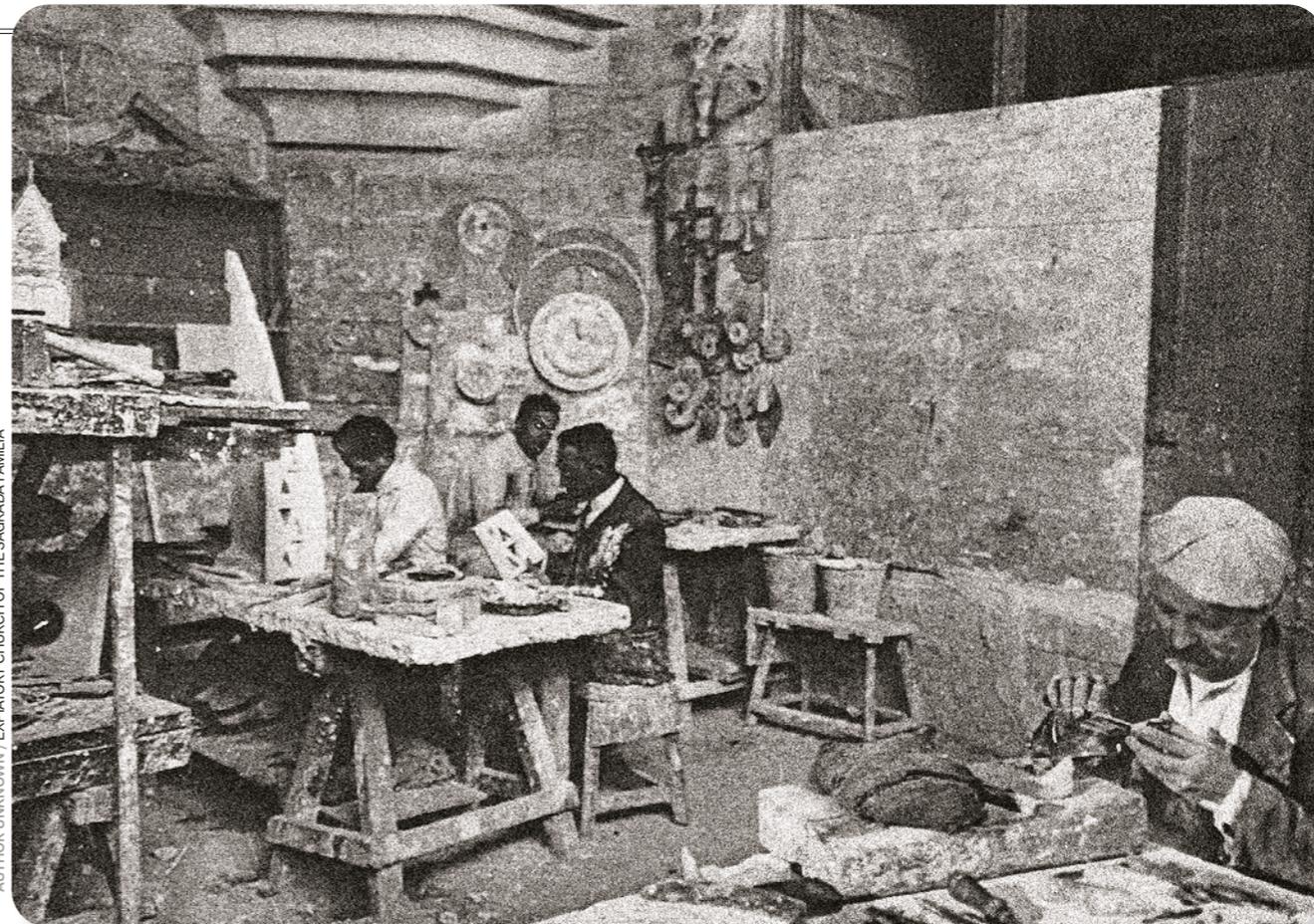
Details of the sculpture workshop of the Sagrada Família at the start of the works published in the magazine *Il·lustració Catalana* on 18 March, 1906.



THOMAS (ED.) / AHCOAC

All in all, it has become not only a graphic chronicle of the history of the Sagrada Família, but also an updated account of the origins, evolution and individuality of what the prestigious modernista architect, Joan Rubió i Bellver, described as the *new cathedral of Barcelona*. This is how it was expressed on the front page of the newspaper *La Veu de Catalunya* on 14 November, 1905: Gaudí «has been able to guess the intimate bond that exists between ideality and reality, and has put into practice that synthetic vision of all Christian architecture... the truth», even asking

the following question: «Do you know what the church of the Sagrada Família is within the History of Christian Art? It is the last manifestation of the problems of the final stages of Gothicism, combined with all the splendour of the new state of affairs that the strength of spirit of Mr Gaudí has created! Gothicism still has much strength left in it, it looks Gothic! The forms are still Gothic! If only you could see the bones! The bones are no longer there.» In those years of the emergence of political and institutional Catalanism, the Sagrada Família became an icon of the national renaissance of Catalonia. As Rubió i Bellver said himself, «If we want to consolidate our homeland, if we want to gather around the same point and all pursue the same ideal like a band of brothers, let us raise something lasting in the air!» This icon was no longer the old cathedral of the ancient city but that of the new Barcelona.



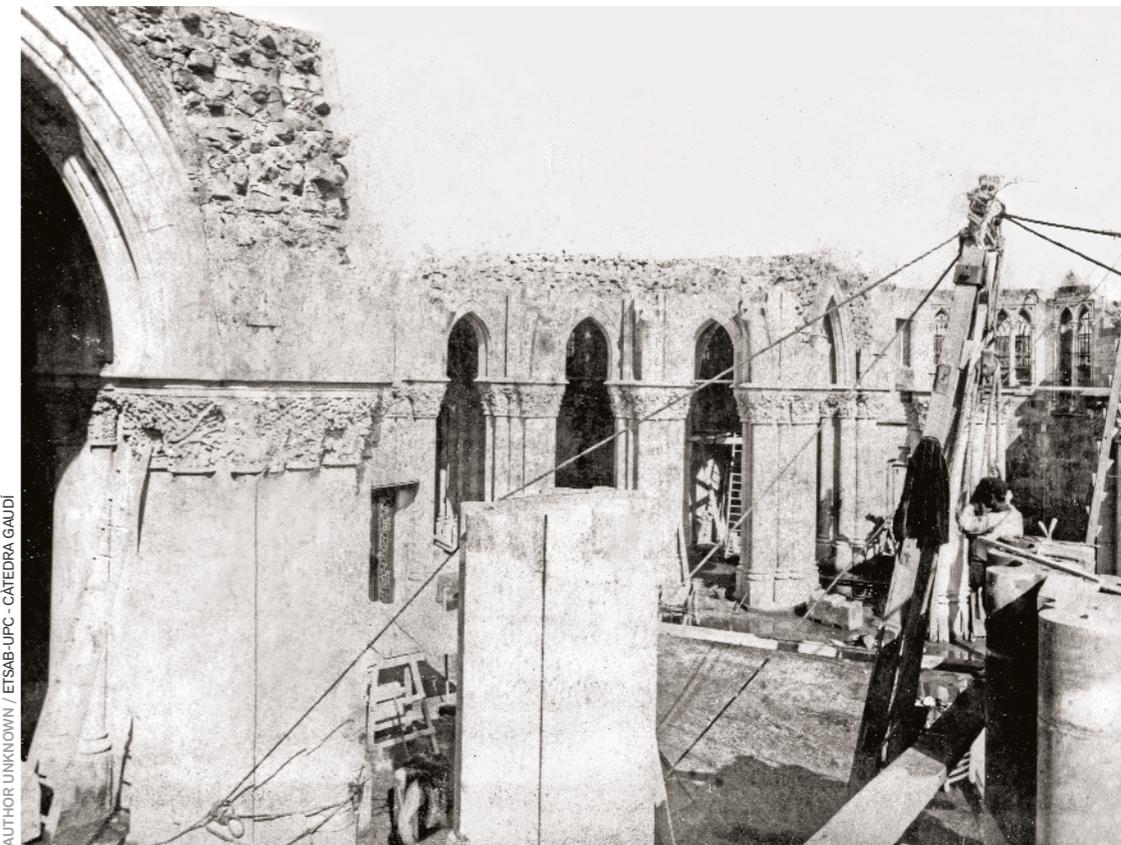
AUTHOR UNKNOWN / EXPIATORY CHURCH OF THE SAGRADA FAMÍLIA



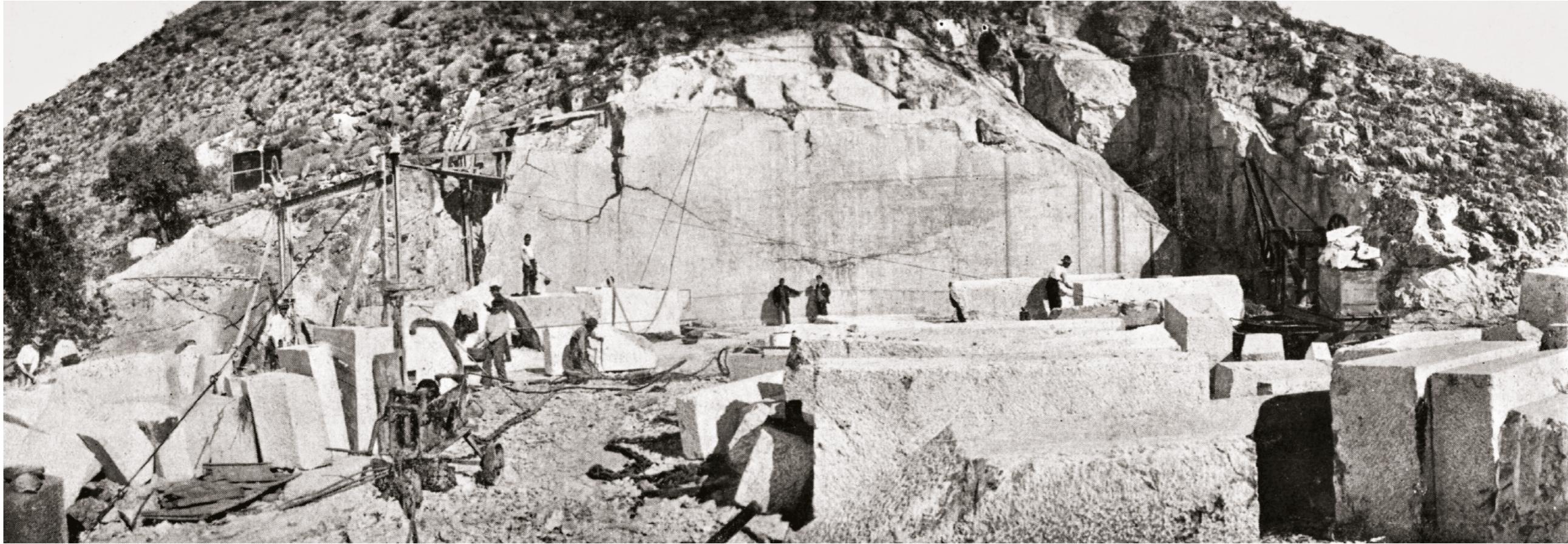
CRYPT

The crypt was the first space in the new church to be built, still within the neo-Gothic design of Francesc de Paula del Villar. It was a crypt with 22 vaults and seven interior chapels - dedicated to the seven sorrows and joys of Saint Joseph - plus two in the exterior, an ambulatory and a central semicircular space for the altar. These two images show the first works taking place during the middle years of the 1880s.

THOMAS (ED.) / AHCOC



AUTHOR UNKNOWN / ETSAB-UPC - CÀTEDRA GAUDI



AUTHOR UNKNOWN / AHCOAC

QUARRY

The large marble slabs for the pavement of the crypt of the church were extracted from this quarry in Garraf, still *in situ* today. It is probably the quarry that was owned by the Güell family, which Gaudí also used for the construction of the Palau Güell on Carrer Nou de la Rambla. This photograph was kept by the architect Domènec Sugranyes, a disciple and someone who continued Gaudí's work, in his personal archive, preserved today at the College of Architects of Catalonia.