

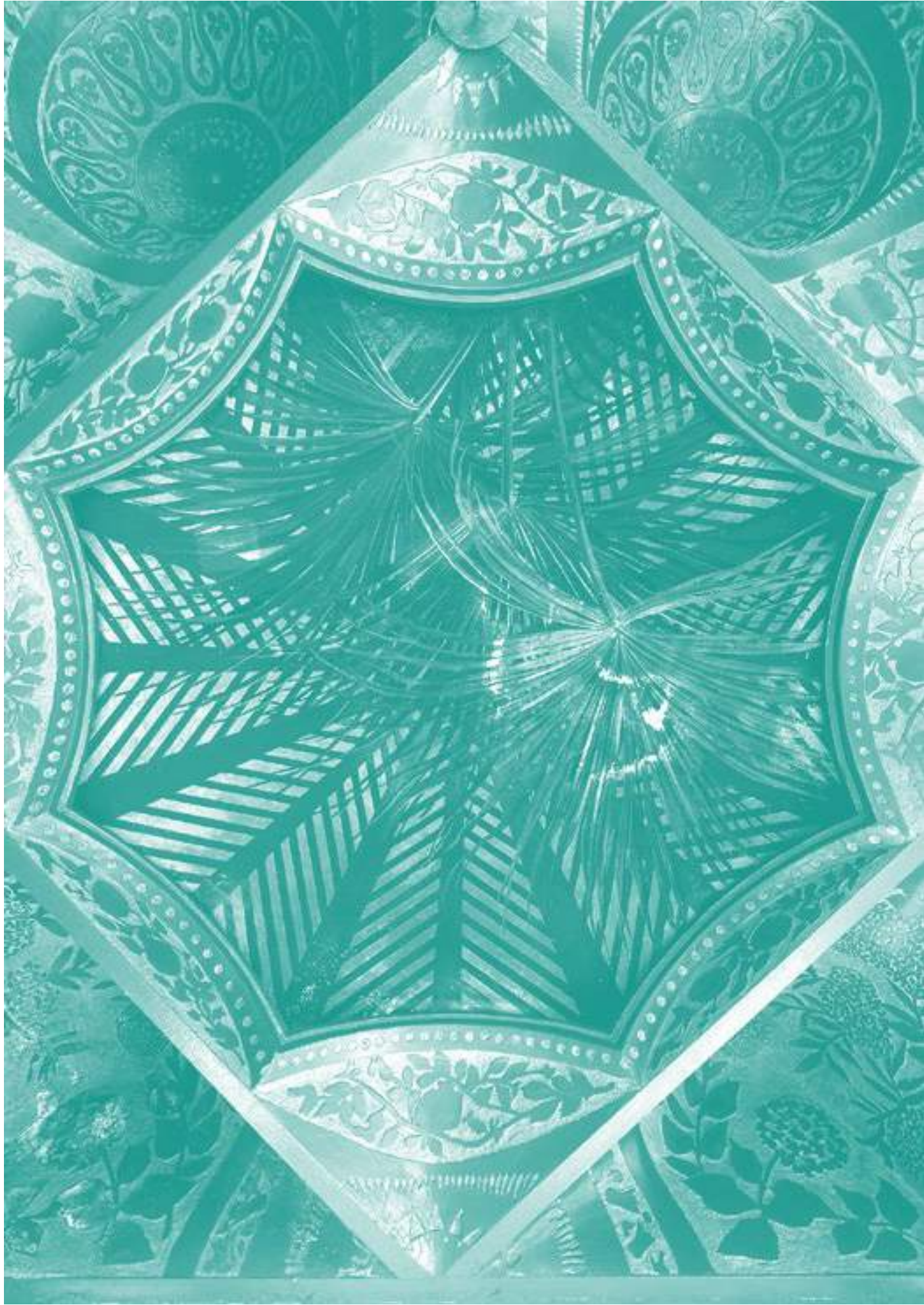


CasaVicens
Gaudí

Press kit

Casa Vicens Gaudí: Gaudí's first house, refurbished and restored visit and museum project





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Press release

Opens 16 November 2017.

Casa Vicens Gaudí: from private home to World Heritage Site open to the public



The first home Gaudí ever designed and built is opening its doors after this heritage site has undergone meticulous restoration based on exhaustive historical research.

The home incorporates a new architectural intervention for the new functions as a museum and cultural space.

It offers personalised visits without having to hurry, thanks to the limited capacity and control over peak hours.

Casa Vicens Gaudí will open to the public on 16 November, allowing visitors to experience the first home designed and built by Antoni Gaudí. Thanks to the project to restore the heritage of this home implemented over nearly three years, Casa Vicens is now opening its doors as a living museum and cultural space. After 130 years as a private home, Casa Vicens is the latest World Heritage site in Barcelona to become accessible and open to all.

The unparalleled interest of Casa Vicens comes from the contribution of this building to Gaudí's work as a whole, not only from an architectural standpoint but also in terms of ornamentation. Casa Vicens can be seen as Antoni Gaudí's manifesto home, a flagship for freedom of style uncommon in construction of the time, showing the architect's later creative evolution and, looking outward, anticipates other contemporary movements in the European avant-garde of the late 19th century.

Opening Casa Vicens up to the public has been possible thanks to a rigorous project to restore the heritage of the home, based on a study of all the archival sources available on the architect and the historical, social and architectural context, as well as the home itself, as a primary source, full of proof, evidence and hypotheses to explore. These traces have been studied and compared with existing documents and what was previously known about the house (significant but not a lot), such as some photos from that period and historical documents, by the Casa Vicens Gaudí team and professional collaborators.

Since 2015, when work began, Casa Vicens has undergone a profound transformation due to the refurbishment and restoration projects carried out in order to return the home to the way Gaudí designed it in the late 19th century (1883-1885). Additionally, the project also included an architectural intervention, modern and functional, to facilitate understanding and interpretation of the original house, and making it possible to adapt the spaces to their new use as a cultural space and museum.

In fact, Casa Vicens is opening to the public with a reflection on the very concept of a “museum home”. Casa Vicens Gaudí aims to be a museum where contemplation and action go hand in hand; a place for ongoing research where visitors enjoy themselves while also being moved to ask new questions. Reflections that, expressed in the museum plan, have been added to the architectural plan to establish and define the new Casa Vicens.

The project to restore and open Casa Vicens to the public has been made possible by MoraBanc, the benchmark private bank in Andorra that acquired the property in March 2014. Since then, MoraBanc has been committed to making Casa Vicens Gaudí a “sustainable patronage” project; a unique project of excellence that reflects the values of private, family-run banking while also respecting the social and cultural commitment that a universal work such as Casa Vicens requires. The whole project to refurbish, restore and create the museum cost €4.5 million.

Exhibition spaces at Casa Vicens Gaudí

In order to make the museum an agora of the senses, a space for learning and reflecting, Casa Vicens has exhibition spaces (where exhibitions will be held). These spaces, characterised by the distinctly domestic and intimate nature of the house itself, will house the permanent collection and host temporary exhibitions and other short-term interventions by contemporary artists, designers and architects focusing on the relevant issues in art, architecture, construction and decorative arts in Gaudí’s era, from either a local or international standpoint.

The permanent collection, which occupies the whole second floor, is the cornerstone of the Casa Vicens Gaudí museum and will act as a foundation for the rest of the exhibitions and installations scheduled.

The permanent collection is based on the social and cultural context in Barcelona when Casa Vicens was being designed (1883-1885), looking more closely at the beginning of the career of a young Antoni Gaudí through his influences, reflections, first projects, works and collaborations, to then focus on the original project and construction of Casa Vicens and how it changed over the years, above all explaining how the building techniques and art, structures and ornamentation all come together to form a single whole. It is in this final aspect that Casa Vicens is conceived as a whole art work.

This collection begins with an audiovisual piece and continues with original pieces from the house and three interactive tables with historical documents, plans, models and the more unique and representative building and decorative materials from the house.

Additionally, Casa Vicens Gaudí will open with the **temporary exhibit** “The first house. The private home. The manifesto house” curated by Juan José Lahuerta, architect and professor of History of Art and Architecture at the Barcelona School of Architecture and current director of the Gaudí Chair. The Lahuerta exhibition kicks off a series of temporary exhibitions offering new ways to interpret Casa Vicens.

It features 14 models of 14 homes built by Gaudí’s contemporaries in Europe and America, which provide context to compare Casa Vicens with other constructions. The 14 works chosen include benchmark works from architects like Viollet-le-Duc, Philip Webb, Frank Lloyd Wright, Victor Horta and Charles Rennie Mackintosh.

Management model: Gaudí without the rush

The Casa Vicens Gaudí management model is based on the quality, not quantity of visits. On bookings and tailored visits, not “prêt a porter”. Casa Vicens Gaudí aspires to build a loyal local following, which is why there will be activities scheduled specifically for city residents.

Casa Vicens is opening its doors at a time in which tourism policies are being deeply questioned in Barcelona. Designated International Year of Sustainable Tourism by the United Nations, 2017 is also a key year for Barcelona, as seen in the Strategic Tourism Plan 2016-2020.

In fact, Casa Vicens Gaudí spent six months working with the Gràcia District and the Barcelona City Council Department of Tourism on the Plan regarding the impact of tourism to Casa Vicens on the neighbourhood. The goal of this plan is to prevent and propose specific, integrated solutions to any possible effects this new facility may have on the Carrer Carolines area and on the district of Gràcia as a whole.

The most important measure to ensure the success of both the proposed management model and the impact of visitors is limiting the capacity of Casa Vicens to no more than 550 people on average per day. This measure, combined with organising the flow of visitors into the museum by encouraging advance bookings, makes it possible to limit access to 20 people every 20 minutes, controlling capacity and ensuring visitors are satisfied.

Moreover, Casa Vicens Gaudí expects there to be no more than 100 people inside the house at any given time, estimating that the average visit (without rushing) will take roughly 90 minutes. There won’t be any audioguides, giving priority to “a la carte” explanations from visitors services staff and the museum materials. For more in-depth visits, there will also be guided tours.

The basic ticket for Casa Vicens Gaudí costs €16 and with a guided tour it is €19.

A store/bookshop run by Jordi Capell Architecture Coop and a café run by the Hofmann Culinary School, part of the visit

The offering at Casa Vicens Gaudí, designed to be a unique, comprehensive whole, has led us to work with other unique top-quality projects in the city in order to provide the best service possible. This is why the La Capell architecture coop will be running the store/bookshop, located in the basement, and the Hofmann Culinary School will be overseeing the café at the end of the garden.

These collaborations are in addition to those already in place with other networks and significant bodies in the world of Gaudí and Modernisme both on a local and international level. Casa Vicens Gaudí is a member of the international Iconic Houses network, the Catalan Association of Iconic Houses (established last May) and the Gaudí Council. It also has collaboration agreements with the Grup de Recerca en Història de l’Art i del Disseny Contemporanis (Contemporary Design and Art History Research Group - Gracmon) at the University of Barcelona and the Gaudí Chair at the Polytechnic University of Catalonia.

02

Timeline of the project

2014

MoraBanc acquires Casa Vicens.

2015

Historical study by Veclus, company specialising in historical studies of architectural heritage.

Architectural project and Special Integrated Urban-Development Plan for Casa Vicens, by José Antonio Martínez Lapeña, Elías Torres (Martínez Lapeña-Torres Arquitectes S.L.P) and David Garcia (Daw Office S.L.P)

Museum project by Jordi Falgàs and Marta Antuñano, currently head curator at Casa Vicens Gaudí.

Barcelona City Council approves Special Integrated Urban-Development Plan for Casa Vicens.

Work begins on preliminary phase of restoring the façades and rooftop at Casa Vicens.

2016

Work begins on general rehabilitation and restoration. Rehabilitation works by developer UTE Calaf and AMC5 and restoration by Policromia. Construction site management by Dalmau Morros Tècnics.

Museum project by Marta Antuñano and Mediapro. Design of spaces by Authors: José Antonio Martínez Lapeña, Elías Torres (Martínez Lapeña-Torres Arquitectes S.L.P) and David Garcia (Daw Office S.L.P)

Execution of museum project by Mediapro with collaboration from Puigdemívol.

2017

16 November: Casa Vicens opens.



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03

Three great historical moments of Casa Vicens

Three historical moments have marked Casa Vicens in the 130 years since it was first built. Three key moments in terms of architecture, concept and use. Three moments that are essential to understanding a radically original home and one of the most universal architects of our time. Manifesto project by Antoni Gaudí and anticipation of the Art Nouveau movement in Europe: Casa Vicens is full of history and has made history.

1883-1885: Casa Vicens, project by Gaudí

Casa Vicens was built between 1883 and 1885¹ as a summer home designed by a young Gaudí, just 31 years old, for Mr Mamel Vicens i Montaner (1836-1895), a stock and currency broker. It was Gaudí's first building in Barcelona, where he displayed his immense talent.

The house was designed on four floors: the basement, with a storage area; the ground floor, with a dining room, living room and kitchen; the first floor with the bedrooms; and the attic for service quarters. The home originally had only three façades, as it abutted the north-eastern wall of the neighbouring building, with the south-western façade as the main façade, opening onto the expansive garden surrounding the house. This orientation ensured good sunlight and favourable climate conditions throughout the year. The inscriptions on the frieze of the enclosed porch overlooking the garden reference each of the house's facings, as proof of this desire.

The enclosed porch on the ground floor was one of the most significant parts of the construction. It was designed as a partially open space, connecting the inside and outside areas of the home and bringing nature from the garden into the



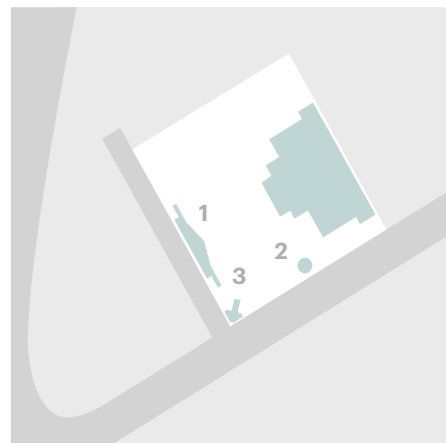
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living/dining room visually. The garden was presided over by a large waterfall inside a parabolic arch, which helped cool off the porch, plus a second circular fountain closer to the street.

Gaudí based his design on the innate simplicity of building techniques deeply rooted in Catalan tradition. However, with his architectural vision and ideas, the shapes mutate towards highly complex geometries, in a composition of polygonal lines quite different from the curved geometric lines of Gaudí's later works, which the architect is most often identified with. At Casa Vicens, Gaudí played with protruding and withdrawing elements, light and shadow, colours and textures typically found in Moorish architecture, which all connect with the Mediterranean vegetation. Gaudí's most important source of inspiration for all of his work was nature, and Casa Vicens is one of the first examples, with many natural elements and

representations throughout. Highlights include the cast-iron gate to the property, which features palm fronds, and the marigolds Gaudí used as ornamental elements on the ceramic façade tiles. This reference to natural elements is not only present on the exterior of the house, Gaudí also used a variety of decorative arts (wrought iron, painting, ceramics, woodworking, murals, and more) to bring nature into the home, creating a sense of continuity between the indoor and outdoor spaces.

With Casa Vicens, Antoni Gaudí created an innovative, original work. Beyond the Orientalist elements, in terms of style Gaudí broke away from anything that had been built previously in Catalonia, which is why Casa Vicens is considered one of the first masterpieces of Modernisme.



- 1 Waterfall
- 2 Fountain
- 3 Lookout point

¹Historiographically, there has never been a unanimously recognised end date for the works on Casa Vicens, as there are no documents that certify the date exactly. On the one hand, there are writers who put the date in 1885 (Flores, Torii, Solà-Morales) and others who say 1888 (Bassegoda, Giral-Miracle). Taking the two-year construction timeline for Casa Vicens established by Joan Francesc Ráfols (1929), the first biographer of Gaudí, and as there are no primary sources to the contrary, we use 1885 as the year of completion of the initial construction of Casa Vicens.



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1925:
Extension by Joan Baptista
Serra de Martínez

One of the most significant changes came in 1925, when the Jover family, which owned the summer house from 1899, decided to expand it so they could live there year round. The project was designed by Joan Baptista Serra de Martínez (1888-1962), an architect Gaudí was friendly with, and had his approval². At that time, Casa Vicens went from being a single-family home outside of the city to a multi-family home with three units, one on each floor.

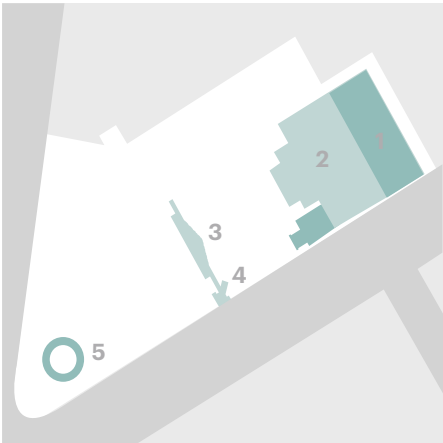
In fact, a new staircase had to be built for access to the three floors and the original one designed by Gaudí disappeared. Carrer de les Carolines was widened at the same time the house was expanded, which led to a significant change in the main entrance.

With this extension, the property nearly doubled in size. The garden was also extended over to what is now Avinguda del Príncep d'Astúries, with the Casa Vicens property as a whole reaching its maximum extension. The house underwent various modifications between 1935 and 1964, when it took on the shape in which we found it.

² As per the article by Carlos Marimón published on 30 November 1960 in Noticiero Universal, for which he interviews architect Joan Baptista Serra de Martínez, who designed the extension of the house in 1925.



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- 1 Work of Joan Baptista Serra de Martínez
- 2 Work of Antoni Gaudí
- 3 Waterfall
- 4 Lookout point
- 5 Chapel of Santa Rita



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2015-2017:
Refurbishment and
restoration: return to Gaudí's
original work

After the property was acquired by Mo-
raBanc in 2014 and a new management
team established, Casa Vicens has once
again been transformed in order to return
it to its original state and raise awareness
of Gaudí's project from the late 19th
century, as well as making it suitable for
use as a museum open to the public in the
21st century.

The refurbishment and restoration project
was carried out by Authors: José Antonio
Martínez Lapeña, Elías Torres (Martínez
Lapeña-Torres Arquitectes S.L.P) and
David Garcia (Daw Office S.L.P), and the
head curator for the project is Marta An-
tuñano, with collaboration and guidance
from technical institutions for preserva-
tion of heritage in the Government of
Catalonia and Barcelona City Council De-
partments of Culture, and conservation/
restoration experts specialising in various
materials (wood, ceramics, metal, murals,
painted fabric, stone and others).

Taking into account the new function of
the building as a museum and cultural
space, the refurbishment project adapted
the existing spaces in the part of the
building added in 1925 to house the servi-
ces these new functions require without
having to change Gaudí's work.

First of all, the spaces in the section
designed by Serra de Martínez have been
used to house visitors' services and spa-
ces complementing the visit throughout
the house. On the ground floor, there
is a visitors' entrance; on the first and
second floors, the space has adapted for
the permanent collection and temporary
exhibitions, as well as for short-term art
installations.



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Secondly, the flow inside the building
was re-structured with a new staircase
replacing the one that was removed when
the original single-family home was sub-
divided. A lift has also been added, with
access to all the floors and the rooftop.

The basement of both the original buil-
ding and the addition (spaces that have
been transformed over the years) has
been used for a store/bookshop and for
utilities (electricity, climate control, data)
required by the new facility, as well as
toilets and other spaces for staff only. At
the end of the garden, there is a café.

Finally, the project includes actions in
the immediate surroundings in order to
improve the connection between Casa Vi-
cens and neighbouring buildings, helping
preserve the value of the architecture and
landscape, as well as improving visibility.



- 1 Café
- 2 Public assistance and exhibition spaces
- 3 Gaudí spaces

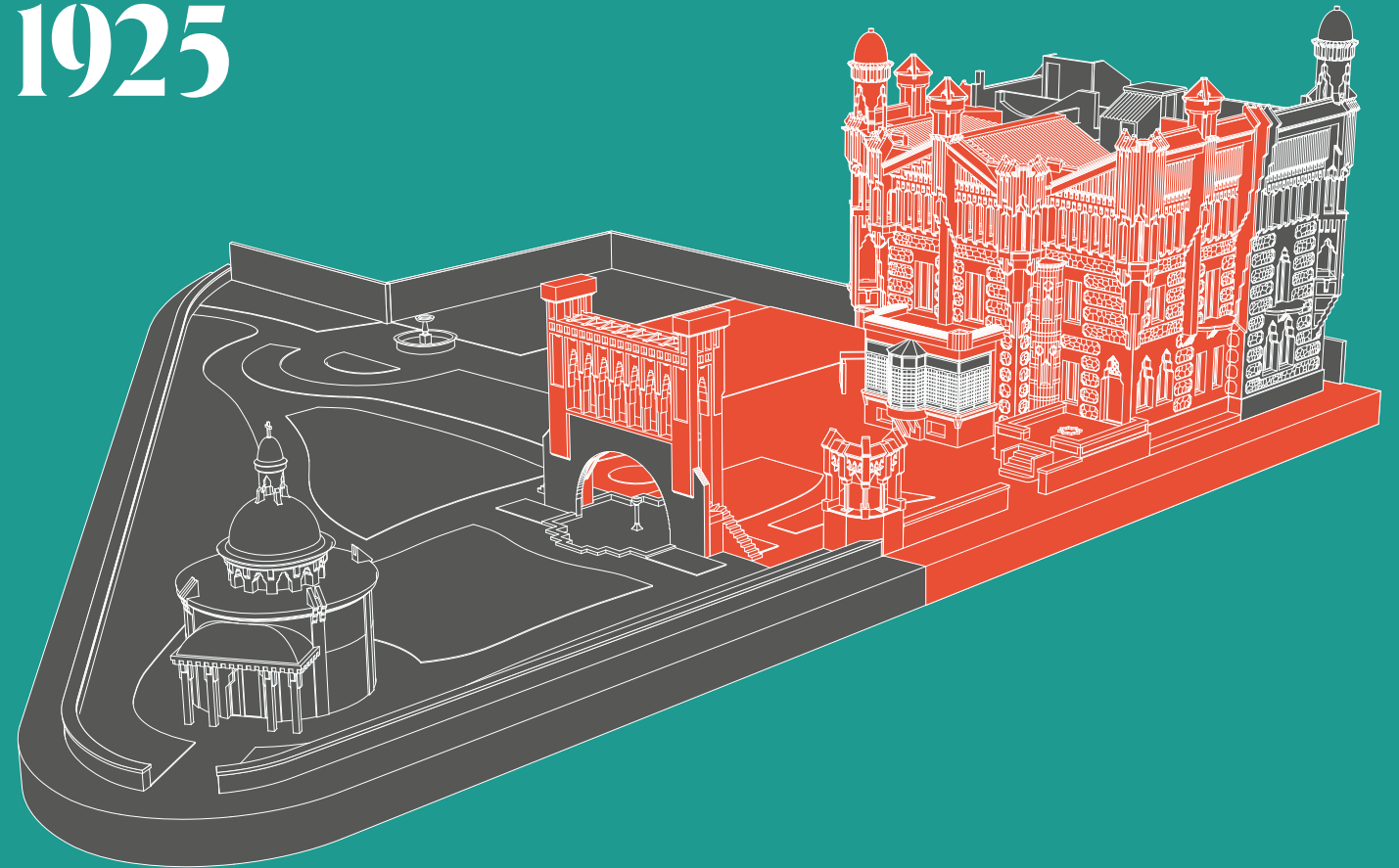


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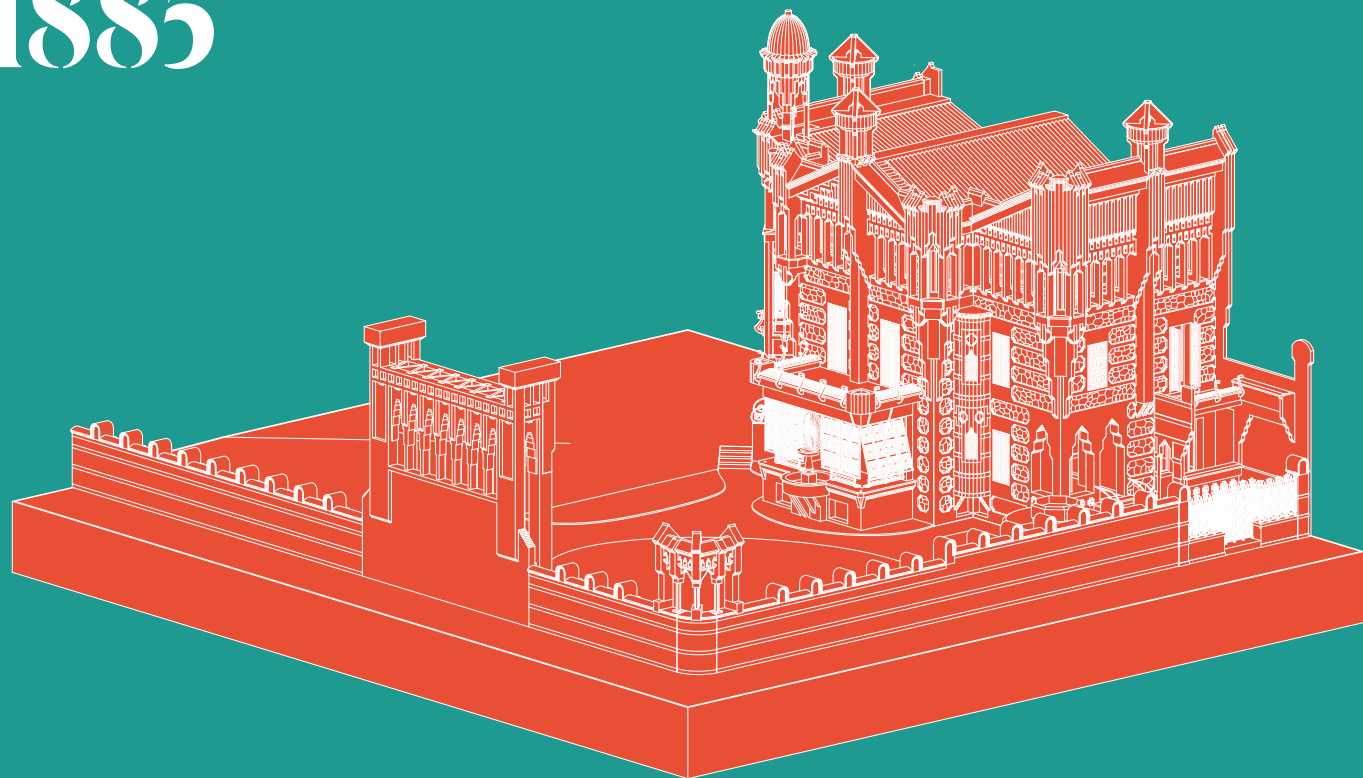
Three great historical moments of Casa Vicens

- 1885** Casa Vicens, project by Gaudí
- 1925** Extension by Joan Baptista Serra de Martínez
- 2017** The refurbishment and restoration project was carried out by José Antonio Martínez Lapeña, Elías Torres (Martínez Lapeña-Torres Arquitectes) and David García (Daw Office).

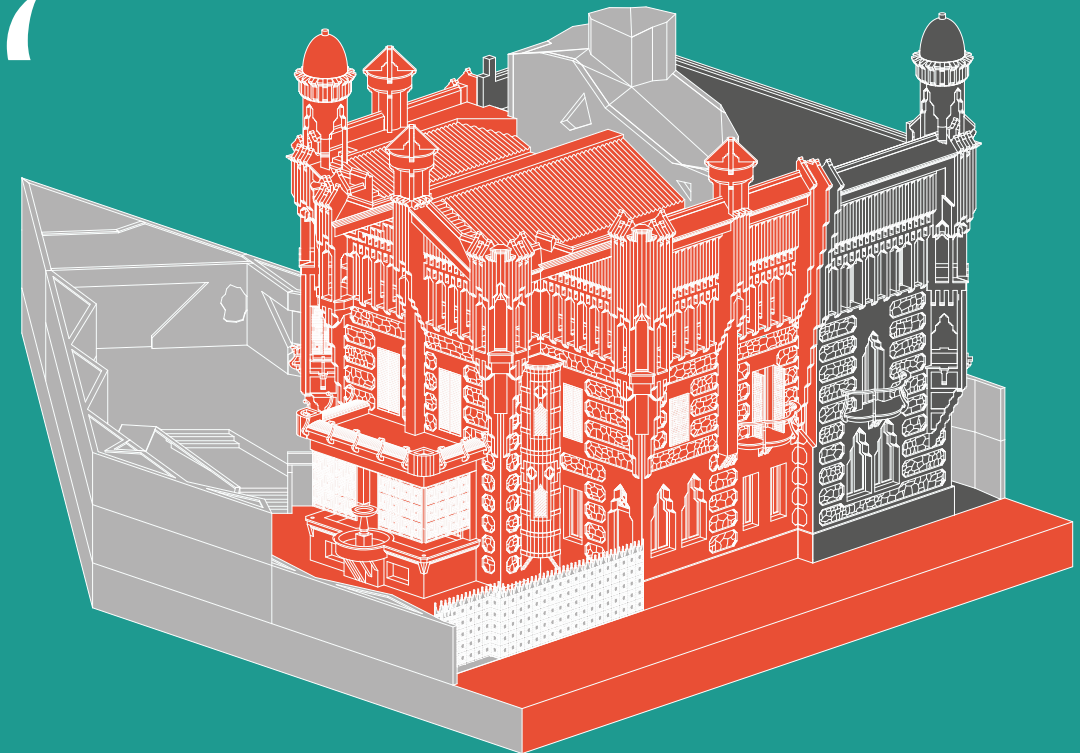
1925



1885



2017



Architecture of today to tell the stories of yesterday

Casa Vicens Gaudí is opening its doors, combining pre-Modernisme (or Gaudí before Gaudí) with modern, highly functional architecture. A surprising fusion of styles that highlights the project and spaces designed by Antoni Gaudí while also making space for all the services and comforts required in a modern museum and cultural space. A clear commitment to distinct spaces and to facilitating visitors' interpretation of the work, making them aware of who designed each space they are in.

Architecture of today to tell the stories of yesterday.



The architectural refurbishment project was based on the premise that Casa Vicens should be returned to the what Antoni Gaudí originally designed in 1883. The goal, therefore, was to put it back as it was originally, as much as possible, reverting the many changes it had undergone to fit the owners' needs at various times. The most significant of these is the 1925 addition and remodel by Joan Baptista Serra de Martínez.

But that is not all. Beyond restoring the original work, the architectural project also had to turn a space designed as a single-family home into a museum open to the public. Casa Vicens Gaudí has had to accommodate all the functional and regulatory demands required by the new uses of the home, while also limiting the effect on Gaudí's project.

The first challenge of the refurbishment project was to return Casa Vicens to its original single-family structure, which was modified in 1925 when the home was made into a multi-family block with one home on each floor. The solution proposed included a central staircase and lift connecting all the floors of the building, giving Casa Vicens back its vertical flow, as Gaudí had originally intended.

A major project that sought not to blend into Gaudí's style (which could possibly diminish its value) but to highlight the value of the architect's work with neutral, highly contemporary ornamentation. The new staircase acts as a hub for the new museum, connecting and integrating these two architectural moments.

The staircase also addressed the second challenge of the project: bringing Casa Vicens up to code in terms of accessibility, safety and evacuation for public buildings, allowing visitors to comfortably move around the new heritage facility. And it managed to do so without losing the light that Serra de Martínez brought in with his addition; respecting the intentions of each architect involved in creating Casa Vicens.

The third architectural challenge was to return Casa Vicens to its original shape, which had been changed in successive remodels over the years. Structures added in 1935 and 1964 were removed, which had significantly modified the north-western façade and made it more difficult

to interpret the building as a whole. This also allowed the project to win back some space for the garden.

The fourth challenge was to rethink and adapt the Serra de Martínez addition to the new functions of Casa Vicens Gaudí. As the interior of the home and finishes were no longer as the architect had designed, the zone was chosen to house the exhibition spaces for the new museum, leaving those designed by Gaudí intact for the visits. The dividing wall that structurally separates the original building designed by Gaudí from Serra de Martínez's addition is the bridge between the spaces in the home with heritage value and those that house the permanent collection and temporary exhibitions.

The final challenge in refurbishing Casa Vicens was the garden, as it no longer has the shape, constructions or plant species Gaudí originally intended. The aim of the work in the garden consisted in recovering the ambiance of that era and the relationship between the house and its surroundings as Gaudí had designed. Plus, in addition to replanting the original plant species, the project turned the perimeter walls into planters in order to give the garden its original lushness. There is also a small café in the garden, which freed up space inside the house (in the basement) for the needs required by the new uses of Casa Vicens.

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05

What to see: Gaudí's spaces, restored

The process of restoring Casa Vicens was done with the utmost respect for Gaudí's original work and the desire to return it to its original state. The project carried out posited a series of actions to restore, preserve and return each element to its original state, after studying and testing the hypotheses posed.

It must also be noted that for Casa Vicens as a museum, the most important element is the house itself. The museum project excluded any elements that were of unknown or foreign origin. No furniture from that era is displayed unless it was originally found in the home and no elements or finishes were recreated without proof they originally existed in the home. The home, whenever possible, is left untouched.

The project was carried out by a team of architects and restoration experts according to the guidelines in the museum project, with collaboration and guidance from technical institutions for preservation of heritage in the Government of Catalonia and Barcelona City Council Departments of Culture, and conservation/restoration experts specialising in various materials (wood, ceramics, metal, murals, painted fabric, stone and others).



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The façades

In order to return the house as much as possible to Gaudí's original, the restoration project eliminated several structures that had significantly modified the north-western façade and complicated interpretation of the whole. So, the restoration process has allowed us to contemplate Casa Vicens from all four façades, from all angles.

On each of the façades of Casa Vicens, for both the structure from 1883-1885 and the 1925 addition, a comprehensive conservation and restoration plan has been executed with particular attention to the glazed ceramic tiles, one of the most representative elements of the house. After a careful study to identify the deteriorated pieces, they were replaced using the same stencilling technique they were originally made with. The project also cleaned the stone walls and various rows of bricks.

Finally, the sgraffito trim at the top of the house was removed, as it was discovered to be from the 21st century, restoring the original sgraffito found underneath.



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The basement

This space was originally a storage area. Now it has been restored and returned to its original shape with Catalan-style vaults that had been hidden by various decorative elements and dividers.



The main floor

The intervention on the ground floor (also called the main floor, which housed the spaces for day-time use in that era) focused on the front porch, foyer, dining room, enclosed porch and smoking room. In general, good shape, most of the process involved cleaning, fixing and reproducing the original sgraffito and polychrome.

The front porch and foyer

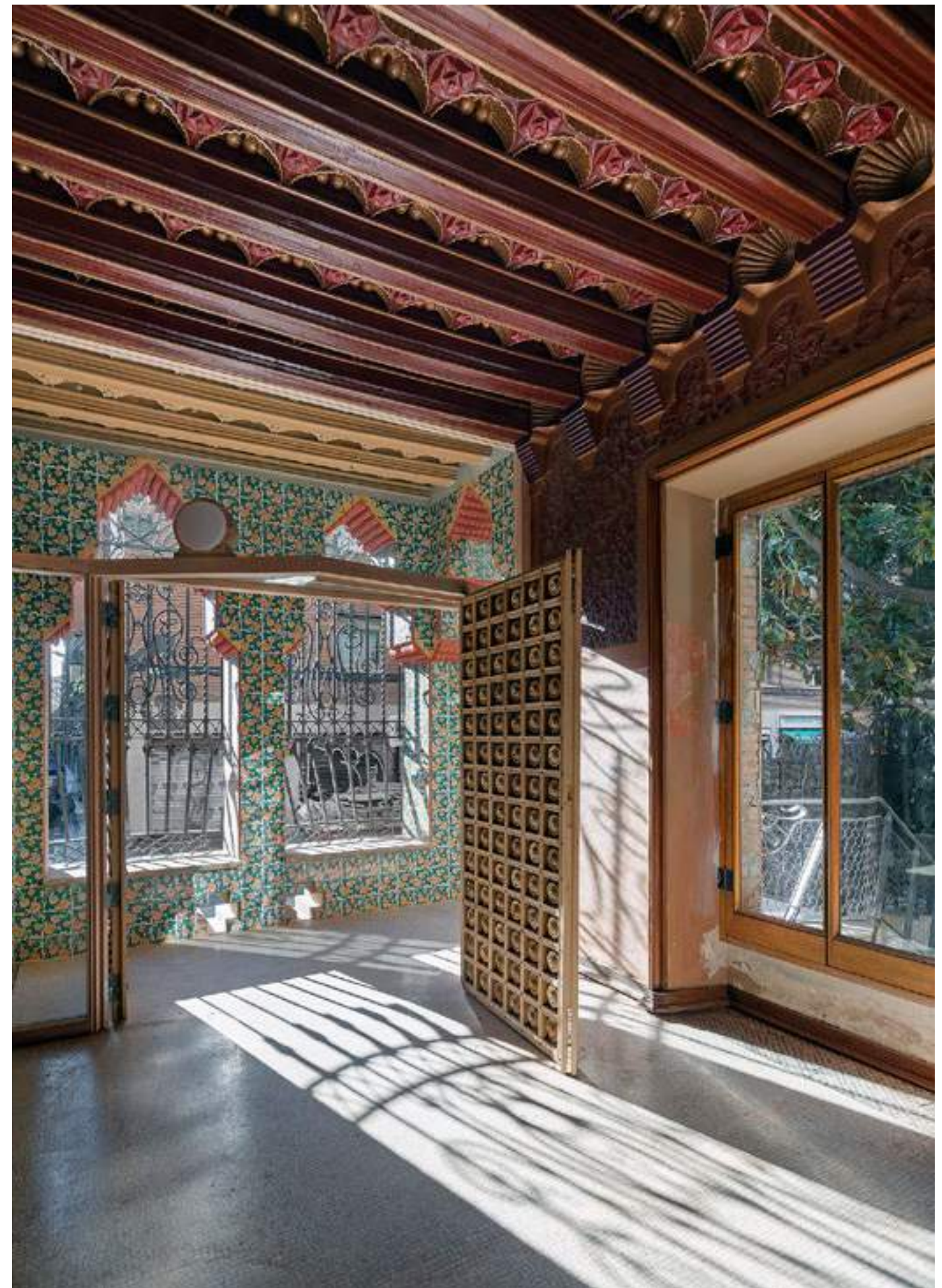
The front porch at Casa Vicens has been restored as much as possible to its original state: open and with views of the street. Plus, it has regained its original function, as the front door is once again located where Gaudí intended, which had been modified by the later additions.

The foyer had also undergone several modifications over the years and now has a side entrance, as a result of the wider pavement outside. Before the latest restoration, all of the decorated surfaces were covered in cream paint. The restoration team removed the paint to reveal a combination of red and copper tones on the various decorative elements in this space, previously hidden. This cleaning process in the foyer pointed restorers to the need to redo the sgraffito and the polychrome stucco wall treatment in the room, done based on the drawings of the rest of the space.

The beams and coffered ceilings were also restored, as they showed damage from various sources due to use of the home over its history.



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The dining room

The dining room has the most decorative and ornamental elements in the whole house and, therefore, it is also one of the spaces that required the most work. Presided over by a fireplace in the centre of the room, an original piece of furniture (integrated into the walls) frames the vertical space and a collection of 32 oil paintings on wood by Francesc Torrescassana i Sallarés (1845-1918), from the private collection of Mr Vicens. These elements were restored with support from the Centre for the Restoration of Artefacts of Catalonia.

The decoration in this room is rounded out with various plant motifs in sgraffito along the top of the walls, the space between the beams and the door jambs leading onto the covered porch, done as murals with a series of birds. Each and every one of these elements has been restored by different specialists.

The restoration team also cleaned, fixed and redid the sgraffito, darkened by the passing of time and interventions after the original work. One example is the sgraffito of ivy on one of the walls, which was repainted in green tones with glitter. Cleaning this wall with gel solvents revealed new details on the inner ribs of the leaves, as well as the shades of green, distinguishing new leaves from old. The restoration process also revealed a gap where the original decoration had been redone, imitating the colours of the repainted walls.

Likewise, the ceiling between the beams was secured, cleaned and protected, as there was no cohesion between the painted surface and the supports.

The enclosed porch

One of the most important milestones of the restoration project was the enclosed porch, originally open to the garden but closed off with the 1925 addition. With this restoration, the enclosed porch has been returned to its original function as a space connecting the inside and outside of the home. This connection can be seen in the decoration, specifically the trompe-l'oeil depicting palm fronds from the garden and the sky. The restoration process once again created a dialogue between the garden and the house.

Beyond cleaning the paintings, the wood was also restored in this area. In fact, the original enclosure for this space was restored, with swinging doors and geometric Asian-inspired latticework that originally helped control both the light and air flowing into the house. Pocket doors that hide away in the walls, patented by Eudald Puntí, can be used to separate the enclosed porch from the dining room.

The original fountain has also been recovered, thanks to the tank made by Mr Ignasi Herrero i Jover, ensuring this space stays fresh and cool. This fountain originally had a circular base to collect the water, a main body and metal sculpture. Although the piece disappeared when the porch was closed off, the main body was saved. Using photos from the era, the restoration team was able to rebuild the missing parts to make the fountain look just as it originally did.

The smoking room

The smoking room, a gem of the house with clear Asian influences, has been returned to its previously unknown purpose. The Mozarabic style of the room, which reflects the tastes of the era that tended towards far-off exotic lands, now shines thanks to the intense work to restore the original multi-coloured plaster mocarabes on the ceiling and walls.

In fact, it is worth noting that the wall coverings are quite unique, as they are made of papier-mâché instead of ceramic. This system was patented by decorator and lithographer Hermenegildo Miralles (1859-1931) and added an extra element of complexity to this restoration process. This is one of the few buildings from that time that still has original pieces made using this technique, which began and reached its peak during the Modernisme movement.

Before the restoration, the surface was all painted in cream, like the foyer, with golden accents. After the exhaustive restoration and making some test holes to determine the polychrome underneath, the team discovered some surprising colours and restored the blue background, various tones of green on the leaves and the golden highlights. All this work revealed that the ceiling had originally been painted in the same colours as the walls.

The work on the smoking room has also restored the entrance to the room, as it was originally, removing some plaster pieces that had been added when the space was enlarged. Replicas of these pieces were also made to fill in empty spaces.



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The first floor

This floor had the bathrooms, bedrooms and other spaces. This floor was fairly well preserved but certain restoration and preventative conservation works were necessary, returning it to its original state.

Test holes were made in all of the rooms on the first floor to establish the original colour of the decorations on the walls and ceilings. This revealed the original colour palette, which differs from those visible today. Gaudí gave each room continuity internally and with the rest of the rooms, both in terms of colours and symbols. This has become even clearer as the original polychrome work is revealed, darker and more intense. Likewise, Gaudí designed the interior of the house like the outdoors, and vice versa, because we find Mediterranean flora and fauna throughout the decorations inside.

The ceramic decorations between the beams, featuring a wide range of plant motifs; the polychrome sgraffito on the walls, where vegetation is also the star; and the polychrome stucco have also been carefully restored. Cracks were also repaired in the terrazzo flooring in all the rooms on this floor.

Above the smoking room on the main floor there is a small sitting room with a false dome, in gold, and a trompe-l'oeil depicting the view looking down from the cupola above the room on the roof. Although it was in generally good conditions, the painting has been restored and the surface cleaned.

On the first-floor landing, polychrome stucco walls were found under a layer of white paint that was removed to reveal the original colours. These are part of the only remaining section of the original staircase.



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The second floor or attic

All the dividing walls, flooring and drop ceilings were eliminated during the refurbishment and restoration process, returning this space to its original open structure. The wood beams supporting the pitched roof have been left exposed and windows opened up on each façade.

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The roof

At Casa Vicens, Gaudí created his first accessible rooftop, a place to get away and reflect; an authentic viewpoint from which to look out over the Barcelona of the 19th century. If there is one part of the building where you can see the influence of Asian architecture, it is undoubtedly the roof. The towers and domes at the corners of the building were clearly influenced by Islamic and Asian architecture.

The refurbishment and restoration process weatherproofed the roof and made it fully accessible so visitors can enjoy the view from this space.



The garden and surroundings

The garden today is the result of successive reductions in size over the years. The original architectural elements (waterfall, circular fountain and gazebo) Gaudí designed could not be recovered but the feel of the original setting for Casa Vicens has been recreated as much as possible. Casa Vicens will have plant species typical of a 19th-century garden. The beds around the perimeter feature palm trees and various herbaceous plants to act as a green carpet.

This vegetation is complemented by elevated planters with creeper plants, stonecrops covering the café area and pots surrounding the house with fan palms and marigolds, among other plants. It is worth noting the significance of these plant elements, as they are also found in the ornamentation both inside and outside the house, including the wrought-iron gate with its palm fronds and the marigolds in the ceramic tiles on the façade.

The project also worked on the adjoining walls on the neighbouring buildings in order to minimise their visual impact on the monument as a whole.

The garden also has a special place for a statue of Santa Rita, from the small temple built in 1927 when the property was expanded. It will be in a small niche so that each year on 22 May mass can continue to be held and the roses blessed, a tradition that is part of the history of the house and of the neighbourhood of Gràcia.

Finally, the wrought-iron fence and gate with the palm-frond motif was restored. This piece was created in 1885 and came to surround the whole estate over the years. After being restored, it was relocated to once again welcome visitors, in front of the main entrance to the house.

06 The exhibit spaces

To make Casa Vicens Gaudí into a living space and a place of ongoing research where visitors can enjoy themselves while also being moved to ask new questions, custom spaces have been created for the permanent collection and the temporary exhibitions. These spaces will also be used for short-term art installations associated with the home, offering new ways to interpret Casa Vicens.

Exposició permanent

The permanent collection occupies the whole second floor. This collection begins with an audiovisual piece explaining the social and cultural context of Casa Vicens and the architect, helping visitors understand what it was like in the late 19th century in Barcelona and Gràcia, which was still a separate town at that time.

Then, passing in front of the original fire place from Casa Vicens in Alella, visitors get a look at Antoni Gaudí's thought process and original concept for the house, which he expressed in his Reus manuscript, written early on in his career.

This is followed by the largest space in the attic, which is home to several themed tables covering various topics of interest associated with the house and the architect. The Before Gaudí table aims to show the architect's previous works, his sources and the influences he drew on in designing his first house. A second table focuses on the specifics of the project: the commission from Mr Vicens and the plans. A 1:33 scale model shows the house and garden as the architect originally designed them, along with an interactive explanation with historical photos. A third installation explains how the house has changed, with two models showing the house at key points in its transformation. The techniques and materials used to build the house and the building and decorative elements at Casa Vicens round out the visit to the temporary exhibition.

Touch screens and models, along with historical documents and objects, invite visitors to participate in the discovery of the various aspects of Casa Vicens based on each person's experience and interests.

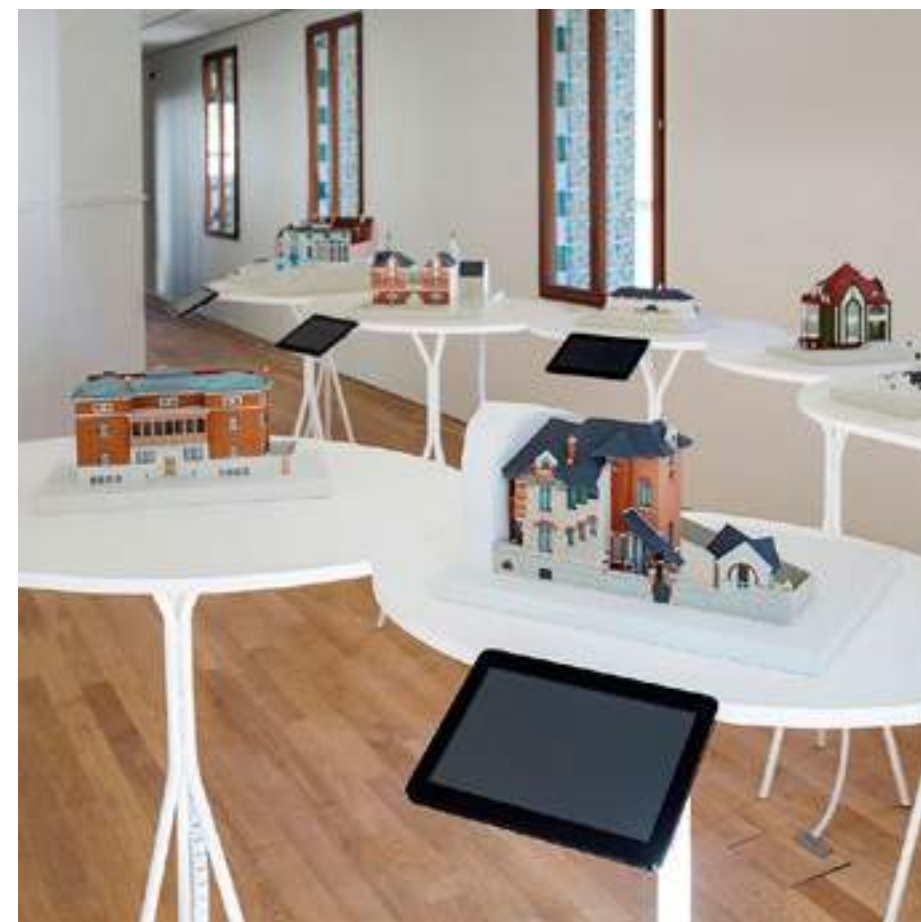
Temporary exhibits and interventions

The temporary exhibitions will be interspersed with short-term art installations in the spaces Gaudí designed, seeking out new interpretations and dialogues regarding the house from a contemporary standpoint.

The first temporary exhibition is curated by Gaudí expert and Director of the Gaudí Chair Juanjo Lahuerta. Entitled "The first house. The private home. The manifesto house", the first temporary exhibition is a journey through 14 houses designed by Gaudí's contemporaries.

The timeline of these figures begins with Viollet-le-Duc and William Morris, who were key in Gaudí's training, and then moves to great American architects from the first generation of the Modern Architecture movement (Richardson, Sullivan and Wright), European architects of the same generation (Berlage, Wagner and others), and finishes up with the next generation, with various expressions of Art Nouveau (Horta, Guimard, Mackintosh and Olbrich).

One house by each architect has been chosen for the exhibition, either because it was the first one they designed and built or because it was their own home or a manifesto home, meaning a construction with which they experimented with the styles and forms that would later become characteristic of the architect's work, not only in terms of architecture but also decoration and furniture. The exhibition shows the chronological relationship between these houses and Casa Vicens and the dialogue between them.



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07

Visit and experience

The Casa Vicens Gaudí management model is based on the quality, not quantity of visits. This is why it offers personalised visits in a relaxed setting, without crowds or hurry.

This approach starts with buying tickets, which must be booked ahead of time online at www.casavicens.org for a specific day and time slot to prevent crowds of visitors at peak times. The system, which allows 20 visitors to enter at each time slot, respects the maximum capacity and ensures visitors can comfortably visit the inside of the house.

The recommended route to visit Casa Vicens prioritises Gaudí's spaces and leaves the permanent collection and temporary exhibits for the end. The goal is for visitors to discover Gaudí's first house and its architecture through their own observations before they move on to the historical and contextual information in the permanent collection and the complementary information in the temporary exhibitions. The visit also emphasises the relationship between the inside and the outside of the house, which was a key aspect of this first work by the architect. So, starting from the garden, visitors walk up the stairs, visiting each floor until they reach the rooftop. From here they can go back down and into the basement, with the store/bookshop and finish off their visit in the café in the garden.

There are two ways to visit the four floors of Casa Vicens: a self-led visit or a guided tour. In either case, the aim is to give visitors an authentic, entertaining, educational experience of Gaudí, with no time limit.

For the permanent collection, Casa Vicens Gaudí proposes a discovery of the contents through interactive and participative elements, which allow visitors to delve as far into the information as they like, depending on their interests.



Guided tours are led by qualified staff, a great option for those interested in a personalised view of the house and its exhibitions. Tours last between 60 and 90 minutes and are done in groups of no more than 10 visitors. On the other hand, self-led visits follow a signposted route with no set pace and visitors may go to the floor staff with any questions or doubts.



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08

Restaurant and store/bookshop

La Capell

La Capell, a social economy cooperative, is expanding its field of action to the city centre, in the Gràcia district. The establishment (with books, stationery, gifts and designer objects) will supply and coordinate the items on offer and activities designed especially for Casa Vicens Gaudí.

The store/bookshop offers visitors a selection of books on the history and context of Casa Vicens and the temporary exhibition at the time; designer objects and Casa Vicens Gaudí merchandising, particularly elements by Gaudí and his contemporaries; and a section specialising in architecture, design and art (the Modernisme, Avant-garde, Modern Architecture and Metabolism movements, as well as the 21st century).

The Casa Vicens Gaudí/La Capell tandem will also work together to organise events associated with cultural contents, such as books on architecture. In order to further the relationship between the two organisations, they will also seek to forge close ties with architecture professionals in Barcelona, as well as co-producing authentic, unique pieces by Gaudí in collaboration with the Gaudí Chair.

The store/bookshop also has an e-shop, at www.casavicens.org, and a rest area for visitors with designer furniture.

Hofmann Culinary School

Additionally, the Hofmann Culinary School will be managing the café at Casa Vicens Gaudí, located in the garden. This establishment, unique, renowned for its quality and committed to young talent, fits in perfectly with the Casa Vicens Gaudí concept. In fact, the Hofmann Culinary School is the only one of its kind to have a Michelin star.

The school will create a café and tasting menu for visitors, who can enjoy a full line of unbeatable breakfasts, lunches and snacks.



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09

A MoraBanc sustainable patronage project



MoraBanc is an independent, family-run bank based in Andorra. It is culturally aware, innovative and service driven. For years now, the bank has supported culture, sport, social action, high-impact entrepreneurship, sustainability and the environment, both in Andorra and internationally. With Casa Vicens Gaudí, MoraBanc aims to restore, raise awareness of, and open to the public the first home Gaudí designed, just as he conceived of it, helping preserve and share artistic and cultural world heritage.

With Casa Vicens Gaudí, MoraBanc is clearly demonstrating its commitment to innovation in the banking sector and its sustainable patronage project. An ambitious project that combines its commitment to culture and public service with financial solvency and profit. Casa Vicens Gaudí is a project with its own identity (one of 8 buildings in Barcelona declared World Heritage) that also aspires to be sustainable financially.

MoraBanc believes Casa Vicens is a symbol of its own character: a daring project by a young Gaudí and a modern private banking institution; meticulous, custom-built projects, whether in terms of architectural and decorative details or customer service, and independent in terms of style and finances.

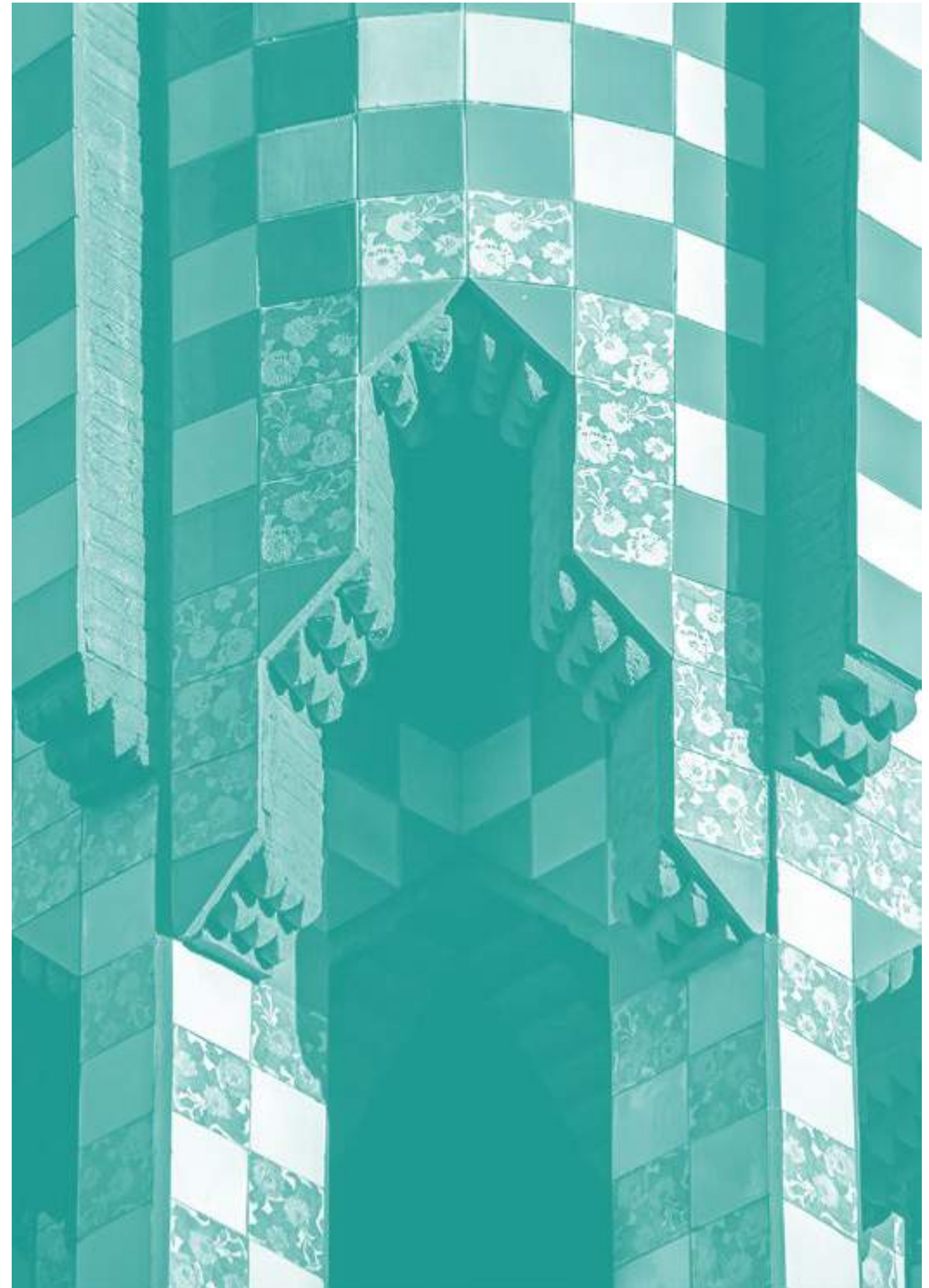
About MoraBanc

"Comptoir Andorran de Change" was created in 1938 by Bonaventura Mora, a Manresa-born banker who made Andorra his home and with drive, hard work and perseverance made a success of this private bank (known as MoraBanc since 1956) that has become a family endeavour. The bank's financial activities have grown and adapted to modern banking, solvent and without borders. Banking that serves clients around the world, from headquarters in Andorra, Miami and Zurich. More than 60 years looking out for its clients' financial peace of mind.

The bank currently has a well-established presence in Andorra and operates in other markets, including Switzerland and the United States. With more than 300 employees on staff, the institution draws on the cumulative experience and best practices of four generations of bankers and the spirit of family-run private banking.



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10

Credits: collaborators

Architecture

Architectural project:

José Antonio Martínez Lapeña, Elías Torres (Martínez Lapeña-Torres Arquitectes S.L.P) and David García (Daw Office S.L.P)

Project manager and construction site management:

Dalmau Morros Tècnics

Developer:

UTE Calaf and AMC5

Restoration:

Policromia (paint on fabric, walls, sgraffito, stucco, ceramics); Manel Diestre (ceramics); Xavier Serra (furniture); Arco Baleno (lamps); Cap marc (forge); Lluís Costa (fountain forge)

Gardening:

Estudi de Jardineria and Massoni

Preliminary studies

Veclus (historical architectural study)

Jordi Falgàs (museology)

Plan regarding the impact of tourism to Casa Vicens

Estudi Ramon Folch i Associats

Special advisors

Daniel Giralt-Miracle

Juan José Lahuerta

Grup de Recerca en Història de l'Art i del Disseny Contemporanis (Contemporary Design and Art History Research Group - Gracmon)

Permanent collection

Curator:

Marta Antuñano

Museum design and production:

Mediapro

Space design:

José Antonio Martínez Lapeña-Elías Torres Arquitectes S.LP and Daw Office S.LP

Carpentry:

Calaf constructora/Puigdemívol

Graphic design:

Mucho

Models:

Models Workshop - Higher Technical School of Architecture of Vallès (ETSAV)

Documents and works materials:

Ana Gloria Tamburini Serra

Photo Archives of the Excursionist Centre of Catalonia

Photographic Archive of Barcelona

Photographic Archive of Ramon Manent

Gavin Archive - Monastery of Avellanes

Historical Archive - Architects' Association of Catalonia

Mas Archive

Barcelona Contemporary Municipal Archive

Municipal Archive - District of Gràcia

Municipal Archive - Esplugues de Llobregat

National Archive of Catalonia (Joaquim Gomis)

Library - Architects' Association of Catalonia

National Library of Catalonia

National Library of Spain

Gaudí Chair

El Capricho de Gaudí

El Periódico

Borrell-Carrió Family

Film Archive of Catalonia

Jacint Verdaguer Foundation

Joan Miró Foundation

Fundació Junta Constructora del Temple Expiatori de la Sagrada Família

Cartographic Institute of Catalonia

La Vanguardia

Salvador Vilaseca Museum

Nau Gaudí

Sant Feliu d'Alella Parish

Catalan Royal Academy of Fine Arts of

Sant Jordi

Victoria and Albert Museum

Temporary exhibit

Curator:

Juan José Lahuerta

Documentalist:

Laia Pérez

Museum design and production:

Mediapro

Space design:

José Antonio Martínez Lapeña, Elías Torres (Martínez Lapeña-Torres Arquitectes S.L.P) i David García (Daw Office S.L.P)

Carpentry:

Calaf constructora/Puigdemívol

Graphic design:

Mucho

Models:

Models Workshop - Higher Technical School of Architecture of Vallès (ETSAV)

Documents and works materials:

The National Trust, United Kingdom

Victoria&Albert Museum, London

National Portrait Gallery, London

Direction du Patrimoine et des musées

Culture et Patrimoine, Narbona

Glessner House Museum, Chicago, Illinois

The Library of Congress, Washington

Akademie der bildenden künste, Vienna

Wienbibliothek im Rathaus, Vienna

Österreichische Nationalbibliothek -

Bildarchiv und Grafiksammlung

Het Nieuwe Instituut, Rotterdam

Ellen Pouwels, Historische Kring Weesp

Royal Institute of British Architects

(RIBA), British Architectural Library

Frank Lloyd Wright Trust

Hortamuseum, Brussels

Maison Autrique, Brussels

Réunion des musées nationaux, France

Le Cercle Guimard

ENSAV-La Cambre, Brussels

Bibliothèque Royale, Archives et Musée

de la Literature, Brussels

Stadtmuseum St. Pölten, Austria

The Glasgow School of Art

The Hunterian Museum and Art Gallery,

University of Glasgow

Institut Mathildenhöhe, Darmstad

Universitätsbibliothek Heidelberg

Design

Mucho

Communication and press

aPortada Comunicació

Website and social media

Mortensen

Photography

Pol Viladoms



More information and social media

www.casavicens.org

facebook: @casavicens

twitter: @casa_vicens

instagram: casavicens

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Appendix

Interpreting, restoring, refurbishing and integrating architectural moments at Casa Vicens

The project consisted in refurbishing a second residence designed by Antoni Gaudí in 1883 and later expanded by Joan Baptista Serra de Martínez in 1925. In 2005, the house was declared Unesco World Heritage.

The main challenge lay in the complexity of turning a single-family home, which had undergone various remodel and expansion projects, into a museum. The new use resulting from this refurbishment is a challenge in terms of function and regulations, however, and from a formal point of view, symbolises an understanding between different architectural moments that never saw eye to eye. It is therefore a project that seeks conciliation; a dialogue between architectural styles.

Casa Vicens, Gaudí's original work, was designed drawing great inspiration from nature. In its ornamentation, we see the beginning of this concept that will flow throughout the work of this young architect, later taken to the realm of structure and shape. In this first project, the architect aimed to tie the house to its immediate surroundings. He introduced decorative elements in the rooms and endeavoured to achieve formal continuity, connecting nature inside and out. The garden was conceived as a natural outdoor space that is drawn into the home through its ornamentation.

The house was expanded in 1925 by Serra de Martínez in a very different context: Gràcia was no longer a village on the outskirts of Barcelona but a neighbourhood that had lost much of its natural space. The new intervention took place on the other side of a dividing wall, with the formal guideline of imitating the outside of the original home. This made it look like a united whole, however this imitation of the original didn't extend to the construction or structure of the addition. By changing the main structure of the building, this extension also modified the relative

position and orientation of this house that had been created to face west; it turned a single-family home into a multi-family block of homes, with a staircase to get to all the floors and a light shaft, eliminating the main staircase that connected the main floors inside the home.

With the 1925 remodel, the structure of the single-family home was clearly lost. This was one of the most important aspects this refurbishment and restoration aimed to return to the house, which will make it possible to understand the function of the home again. Serra de Martínez designed an extension that fragmented the original idea, diminishing the unity and integrity of Antoni Gaudí's project. The refurbishment project didn't aim to highlight either of these interventions over the other, but reach an understanding between the two. It proposed a new staircase connecting the two projects that only meet on the façade, restoring certain aspects of the original single-family home so that visitors can experience the intended layout. It, therefore, is a question of integrating two architectural moments that are functionally opposed into one project: a museum.

The new staircase not only allows the home to be used as a museum open to the public, meeting all current safety, accessibility and evacuation regulations, but also returns the home to Gaudí's original intentions in terms of function, without losing the light Serra de Martínez sought to bring in with the addition. It is an element that integrates qualities of both interventions to serve the new cultural use of the building. This new connection hub (staircase, lift and skylight) opens up into the main floors designed by Gaudí in order to restore the home's character and flow. It also connects, although more shyly, with the Serra de Martínez extension, visually joining the two projects and bringing uniformity back to the project. The new refurbishment moved away from

the languages of the home itself, from the ornamentation that characterises both of the previous projects, to be neutral, continuing and furthering Gaudí's original project and steering clear of any interpretations or imitations that could diminish the value of his work. This way, it draws visitors' eyes to the architecture from the late 19th century, that of the home itself.

Beyond these two interventions, there were also smaller works undertaken over the years to change Casa Vicens or solve issues the owners were having. These have damaged the heritage inside the home, irreversibly in some cases, and the shape of the original constructions built by Gaudí and Serra de Martínez. Through an in-depth historical study, it has been possible to determine what part of the structure declared World Heritage really was that, returning the building to its original shape, which the various extensions had been hiding.

The fact that the Serra de Martínez expansion doesn't have the original finishes allows visitors to focus on the main floors of the home designed by Antoni Gaudí. The addition is used for the museum facilities, preserving the original spaces of the home for tours. The dividing wall between the two constructions is perfect for connecting the building facilities, directly joining the areas with the greatest heritage value. A visit to Casa Vicens is based on understanding the building itself, through the spaces with historical value where the characteristics of the home are still visible, making it the main element on display. On the other hand, the spaces without heritage value are used for temporary exhibitions and the permanent collection, as they are the only spaces that can house the various museum elements.

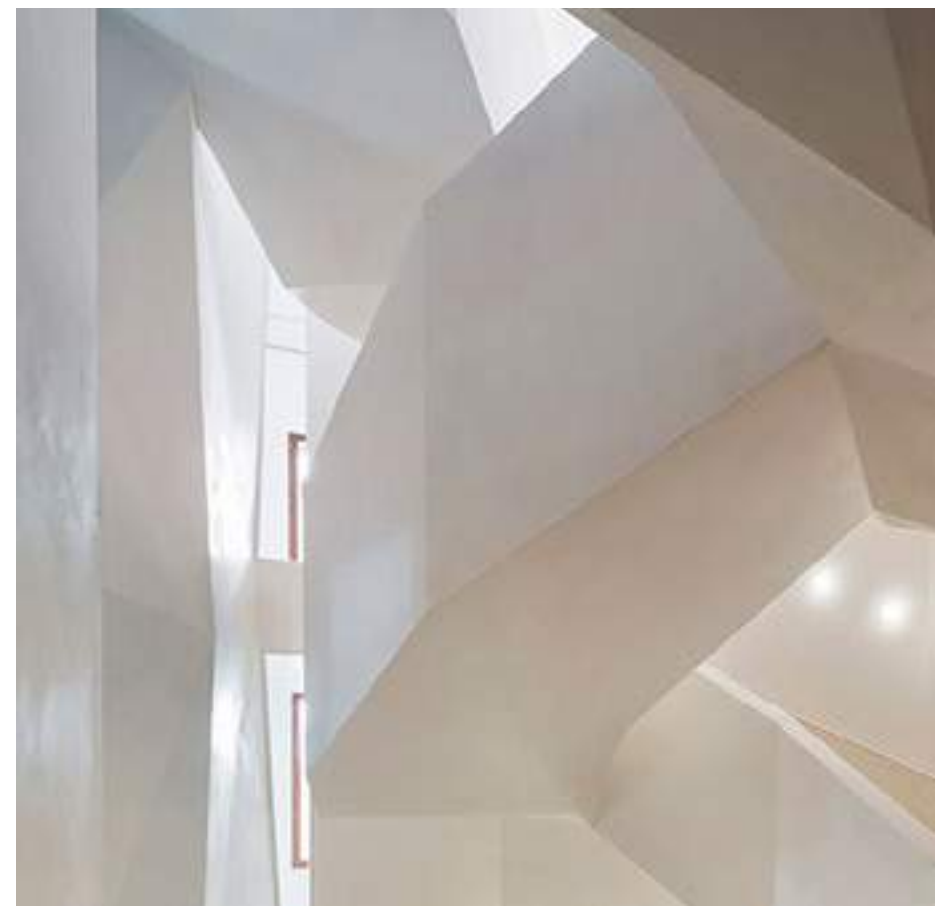
The garden is one of the most important parts of the original work and underwent the most changes due to real estate speculation in the third part of the 20th

century. Neither the shape nor the plant species the architect originally chose for the garden remain. To restore this space, the original plant species discovered while researching prior to refurbishing the home were chosen. It wasn't possible to return the whole garden to its original state but one section was restored, helping understand the home, its original orientation and the way Gaudí understood its surroundings and their connection with the house. The outer wall that runs along the property lines is used as a planter, helping bring back the original lushness of the garden to a certain extent.

The finishing touches were put on the garden with a small building used as a café: a place to start, take a break or finish a visit where guests can look back at the house from the furthest point possible. From the exterior space here visitors get a sense of what it must have been like before. The structure used as a café also resolves many technical issues, housing a utility room to free up spaces needed inside to ensure the museum meets today's standards in terms of comfort.

For the restoration, the core concept was to return all the known architectural elements to their original state, with special emphasis on ornamental and constructive elements that highlight the original work and were discovered as a result of the in-depth study of the house, through exploration and historical studies by various experts.

For Casa Vicens in its new use as a museum, the most important element is the house itself. In writing the museum project, it was very important to exclude any elements that were of unknown or alien origin. No furniture from that era is displayed unless it was originally found in the home and no elements or finishes were recreated without proof they originally existed in the house. The home, whenever possible, is left untouched.



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Authors: José Antonio Martínez Lapeña, Elías Torres (Martínez Lapeña-Torres Arquitectes S.L.P) and David Garcia (Daw Office S.L.P)

