

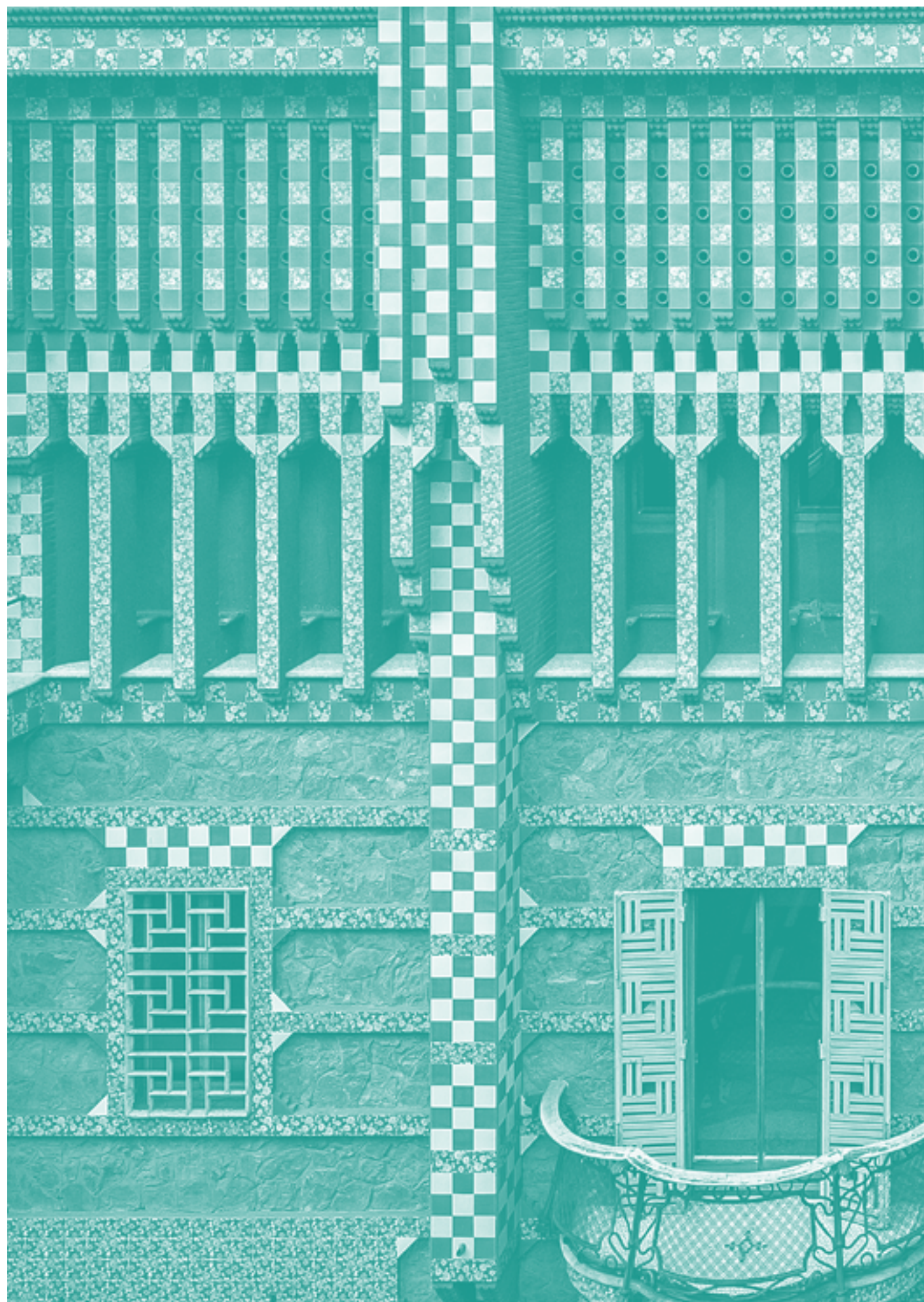


CasaVicens
Gaudí

Press Kit

Casa Vicens: **a reality**





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Press release

Casa Vicens, Gaudí's first house, will open its doors in autumn 2017

It is the eighth building in Barcelona listed as a UNESCO World Heritage Site and the last to be opened to the public

The project is sponsored by the Andorran bank MoraBanc, which aims to preserve the world cultural heritage and invest in a world-class city like Barcelona

The rehabilitation and restoration project was masterminded by the architects José Antonio Martínez Lapeña, Elías Torres and David García

The building is the prelude to Gaudí's body of work and hints at the future Art Nouveau (Modernisme) in Catalonia

It is now a reality: **Casa Vicens, the first house designed by Antoni Gaudí**, can be visited for the first time after remaining a private residence for more than 130 years. It is the last World Heritage Site building to open to the public in the city of Barcelona, and it will officially open in the autumn of 2017. Casa Vicens will thus complete the list of eight buildings in Barcelona that UNESCO has declared to be of interest cultural for the entire international community, along with the Sagrada Família, Casa Batlló, La Pedrera, Park Güell, Palau Güell, the Palau de la Música and Hospital Sant Pau. Casa Vicens will offer a cultural tour that is a must-see for anyone interested in learning about the start of Gaudí's architectural oeuvre.

Casa Vicens was built as a summer home between 1883 and 1885¹; it was designed by the 31-year-old Gaudí for Manel Vicens i Montaner (1836-1895), a broker-dealer. **It is Gaudí's first building in Barcelona where he was able to display his enormous talent.**

In Casa Vicens, Gaudí recreated the figurative worlds that were fashionable at the time, but in a highly personal way. The house is built following Catalan construction traditions, which the architect interpreted in unexpected ways, while he also incorporated decorative and symbolic elements, also in his highly personal way. As a whole, it heralds and displays the creative freedom that would become the hallmark of his entire future oeuvre.

In addition to being one of the starting points of Gaudí's career, the architect created an innovative, original work in Casa Vicens which is different to anything that had been built in Catalonia before it. Casa Vicens thus became one of the first examples of the **aesthetic renewal of art and architecture** which was taking place all around Europe in the late 19th century.

Behind this latest project is **MoraBanc**, a prominent private family bank in Andorra that embodies family values, which purchased the property in March 2014. Committed to cultural, sports, educational and environmental projects, through Casa Vicens MoraBanc is investing in a benchmark city, Barcelona, with all the sensitivity required of the cultural project and the recovery of the world heritage.

Since it acquired Casa Vicens, MoraBanc has launched a painstaking yet ambitious project which entails rehabilitating and renovating the property, along with a reflection on its role as part of the local and world historical heritage.

MoraBanc has enlisted an independent cultural management team of professionals who are working to offer top-quality service to future visitors. The team is made up of **Joan Abellà** (director), **Mercedes Mora** (owners' representative) and **Marta Antuñano** (head of museology).

The management team at the helm of the project has also benefited from the **advice** of a multidisciplinary team of museologists (Jordi Falgàs), historians (Veclus) and other experts, as well as public institutions and other official organisations, all of whom have made it possible to develop the conception of the Casa Vicens projects.

The rehabilitation and restoration project has been assigned to **the architecture studios Martínez Lapeña-Torres Arquitectes S.L.P. and Daw Office S.L.P.**, and the project is being executed by the **joint venture Calaf AMC5**, which specialises in the rehabilitation and restoration of listed buildings and has enlisted the assistance of an expert group of restorers.

The first phase of the project got underway in April 2015, and the full execution began on the 19th of September 2016. **Respect for Antoni Gaudí's work** is the criterion determining the architectural rehabilitation and restoration process. The work on Casa Vicens is slated to finish in the autumn of 2017.

Museological plan: Preservation and recovery of Gaudí's work

The main goal of the museology proposal for Casa Vicens is to **recover and showcase the original house as designed by Antoni Gaudí between 1883 and 1885**, given that the building and estate have undergone numerous transformations since they were first built.

Over the house's more than 130 years of history, the building has become an immediate reflection of the transformations and changes in the family life of its residents as well as the urban changes in the city. **One of the most significant changes took place in 1925**, when the summer home was enlarged by the Jover family, the owners of the house since 1899, to make it their first residence. The reform project was designed by **Joan Baptista Serra de Martínez** (1888-1962), an architect who was a friend of Gaudí, and it had Gaudí's approval ⁱⁱ. At that time, Casa Vicens went from being a single-family dwelling to housing three homes, one per floor. The necessary construction of a new staircase to reach all three floors meant the removal of Gaudí's original staircase. The widening of Carrer de Les Carolines, which took place at the same time as the enlargement of the house, also led to a significant change in the entrance to the house.

With this enlargement, the estate almost doubled in size. Since the garden was also simultaneously expanded to reach the edge of what is today carrer Príncep d'Astúries, the Casa Vincens estate had reached its peak size. Between 1935 and 1964, the house underwent several further changes until reaching the state in which we find it today.

With the goal of maintaining the **utmost historical and scientific rigour**, the design team has examined different document sources from the period in order to be as faithful to the original project as possible.

Tours of the house will be complemented by a **permanent exhibition** which will revolve around the following three topics: the history of Casa Vicens, Casa Vicens as an essential expression of Gaudí's oeuvre, and the house within its social, cultural and artistic context. Casa Vicens will also have a series of **temporary exhibitions** and **cultural and educational activities** for all audiences.

A sustainable tourism project

Casa Vicens will open its doors in the midst of a profound reflection on tourism policies, both locally and internationally. **Since 2017 has been named International Year of Sustainable Tourism by the United Nations**, it is also a crucial year for Barcelona, which is in the middle of devising the city's new tourism management plan via the **development of the 2016-2020 Strategic Tourism Plan**. This is the perfect framework to make a cultural project like Casa Vicens a responsible, sustainable project which has been in constant dialogue with the different public administrations and stakeholders in Barcelona's social fabric from the very beginning.

In fact, Casa Vicens is currently working with the District of Gràcia and the Department of Tourism of the Barcelona Town Hall to develop a Tourist Impact Plan of Casa Vicens on its neighbourhood.

By opening to the public, Casa Vicens is contributing to disseminating the exceptional, universal value of Antoni Gaudí's oeuvre and to developing an overall interpretation of the architect's works as an integral part of the Works by Gaudí included on UNESCO's World Heritage List. Casa Vicens thus completes the Gaudí Route that can currently be visited in Barcelona.

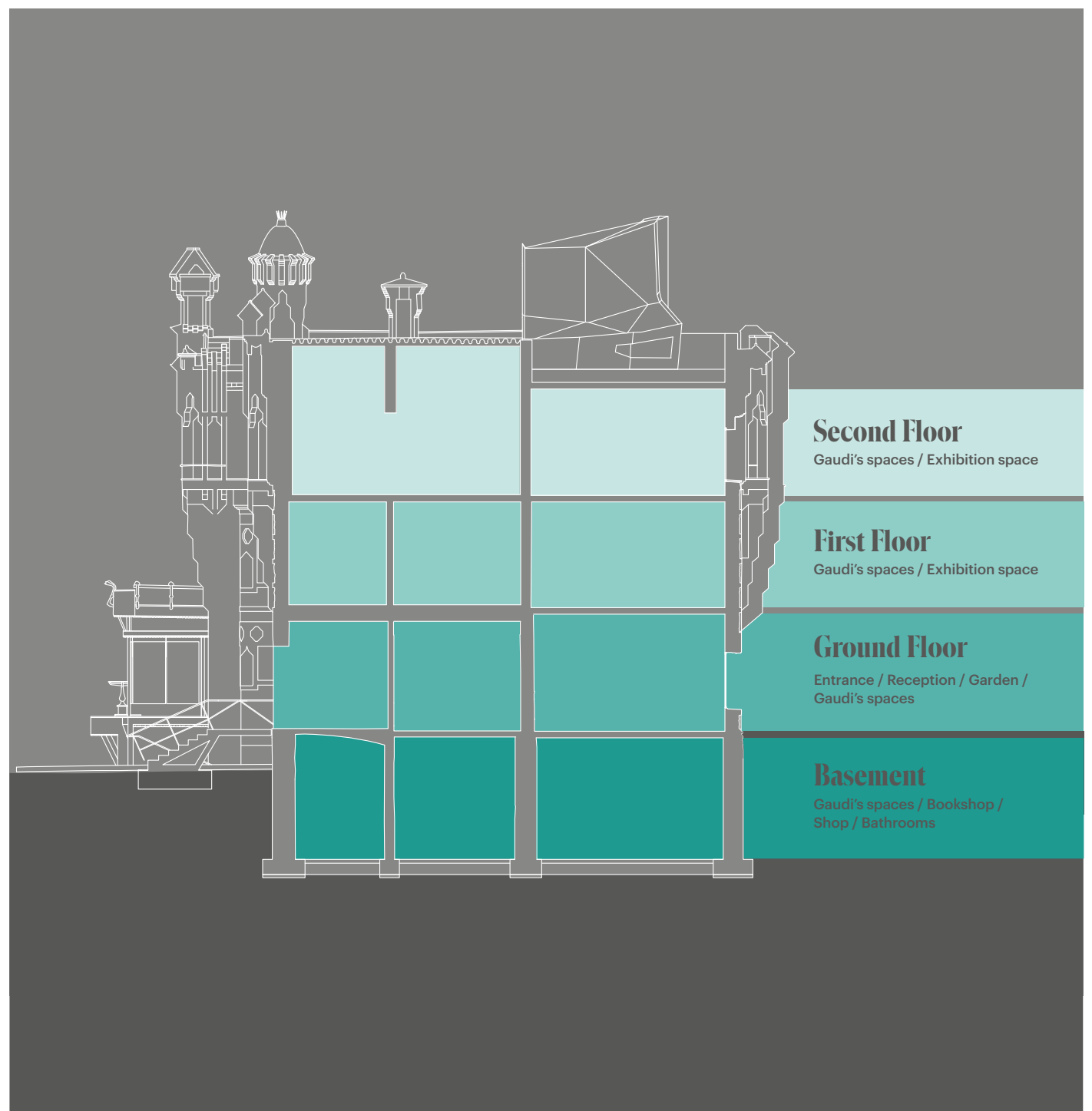


02

The future Casa Vicens



The eighth and final UNESCO World Heritage Site in Barcelona to open its doors



Original design by Antoni Gaudí

Over its 130 years of history, Casa Vicens has solely been used as a residence, originally as a summer home and later as a first residence. It has undergone a succession of different changes and modifications – even being divided into different independent flats – with the goal of adapting it to the needs of the owners at all times. Despite this, Gaudí's work has been virtually wholly preserved.

Casa Vicens was envisioned as a complex whose presence offered an innovative aesthetic whole in both its interior and exterior decorative elements and its garden.

Antoni Gaudí designed a summer house divided into four levels: the basement for storage; the ground floor to house the living room, dining room and kitchen; the first floor, which was meant for the bedrooms; and the top floor for the servants. At first the house only had three façades since it was attached to the neighbouring construction on the northeast side; the southwest served as the main façade open to the extensive gardens surrounding the house. This orientation guaranteed sunlight and favourable climatic conditions during the different seasons of the year. The sgraffito inscriptions on the frieze of the gallery that opens onto the garden, which refer to each of the house's orientations, attest to the deliberateness of this orientation.

The ground-floor gallery was one of the most important spaces in the construction. It was envisioned as a semi-open space to connect the indoors with the outdoors, and it allowed the nature in the garden to visually enter the living/dining room. The garden featured a large waterfall nestled within a parabolic arch which helped to cool off the house's gallery, along with a second circular fountain near the street.

In Casa Vicens, Gaudí started with the constructive simplicity inherent to the techniques rooted in the Catalan tradition. However, his architectural vision and conception led him to create richly complex geometries, with a composition of polygonal lines different to the curved geometries of the later works with which the architect is now more often associated. In Casa Vicens, Gaudí created an interplay of concave and convex spaces, lights and shadows, colours and textures typical of the Moorish imagination which engages in dialogue with the Mediterranean vegetation.

Gaudí found nature to be the most important source of inspiration in his entire oeuvre, and Casa Vicens is one of the earliest examples of this, since a variety of natural elements are represented and integrated into the entire complex. Worth highlighting are the cast iron grille at the entrance to the house, which depicts a palmetto leaf, and the French marigold flowers that the architect used as an ornamental motif on the ceramic tiles on the façade. Not only is this reference to natural elements is present on the house's façade, but Gaudí also managed to bring nature into the house via the integration of the different decorative arts – wrought iron, painting, ceramic, woodworking, murals, etc. – thus creating a relationship between the indoor and outdoor space.

With Casa Vicens, Antoni Gaudí created an innovative, original work. Beyond its Orientalist features, it marks a stylistic rupture with everything built in Catalonia until then, which is why Casa Vicens is regarded as one of the early masterpieces of Art Nouveau (Modernisme).



Casa Vicens, a single-family summer house designed for Manel Vicens in the Village of Gràcia (1883-1885)

© Casa Vicens, Barcelona 2017. Photo: Pol Viladoms



04

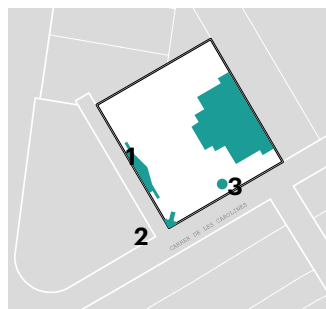
Casa Vicens: Historical evolution

1883

Manel Vicens i Montaner commissions 31-year-old Antoni Gaudí to build him a summer house in the village of Gràcia.

1885

Construction on the house and garden concludes, with elements like the circular fountain, the waterfall and the lookout point



- 1 Waterfall
- 2 Lookout point
- 3 Circular fountain

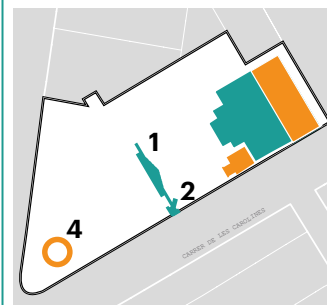
1899

The widow of Manuel Vicens sells the home to Antoni Jover.



1925

First major transformation of Casa Vicens. The Jover family, the new owners, commission the architect Serra de Martínez to undertake a reform to turn the single-family summer house on the outskirts of the city to a multi-family first residence.



- Work of Antoni Gaudí
- Work of Joan Baptista Serra de Martínez

- 1 Waterfall
- 2 Lookout point
- 4 Saint Rita temple

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Casa Vicens, from private use to public access

1927

The Jover family purchases more buildings and expands the garden as far as what is today Avinguda Príncep d'Astúries. There, Joan Baptista Serra de Martínez III builds a chapel to Saint Rita precisely on the site of a natural fountain with carbonated water which is said to have curative properties since the 18th century. Since 1895, the spring waters had been declared to be of public use and were commercialised.

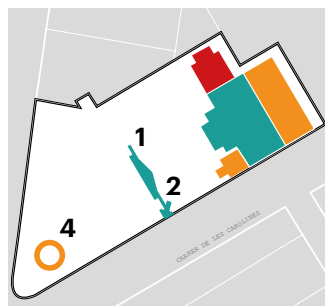
The enlargement of Casa Vicens performed by Joan Baptista Serra de Martínez wins the prize for best building in the Annual Artistic Buildings Contest organised by the Barcelona Town Hall.

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1935

The house is expanded with the construction of a new wing on the ground floor attached to the west façade of the original building, a design by the architect F. V. Ortenbach Bertrán.

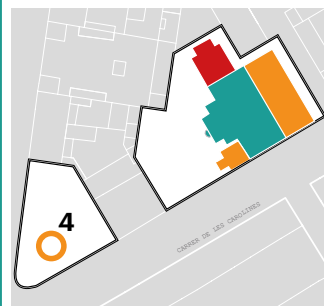


■ Work of F.V. Ortenbach

- 1 Waterfall
- 2 Lookout point
- 4 Saint Rita temple

1946

The building is divided and the size of the plot contracts via the sale of part of the garden, leading to the loss of the waterfall designed by Antoni Gaudí right in the middle of the garden. At this time, the Saint Rita chapel is separated from the rest of the house.



- 4 Saint Rita temple

© Gavin Archive of the Monestir de les Avellanes



1963

The Saint Rita chapel is torn down and the large estate is reduced to its current size.



■ Work by Antonio Pineda

1964

A reform of the basement and ground floor is conducted by architect Antonio Pineda Gualba.

1969

Casa Vicens is declared a Historical-Artistic Monument by Decree 1794/1969 dated 24 July 1969, along with other works by Antoni Gaudí ^{iv}.

1993

According to the provisions of Law 9/1993 dated 30 September 1993 on the Catalan Cultural Heritage, Casa Vicens in Barcelona is considered an Asset of National Cultural Interest (abbreviated BCIN in Spanish) in the category of historical monument.

2005

Casa Vicens is declared a World Human Heritage Site by UNESCO, along with the crypt in Colònia Güell, Casa Batlló and the Nativity façade and crypt of the Sagrada Família ^v.

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Photo: Pol Viladoms

 
Organització de les Nacions Unides per a l'Educació, la Ciència i la Cultura
Obres d'Antoni Gaudí
Inscrit a la Llista del Patrimoni Mundial el 1984



2007

Casa Vicens is put up for sale.

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Photo: Pol Viladoms

2014

MoraBanc purchases Casa Vicens with the goal of opening it up to public visits.



2015

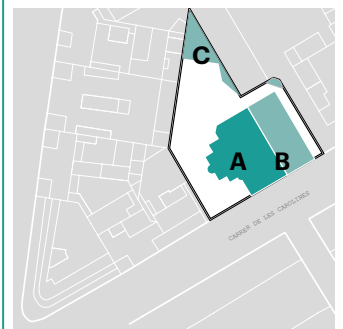
The rehabilitation of the house gets underway.



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Photo: Pol Viladoms

2017

Casa Vicens officially opens as a cultural space.



- A** Gaudí Spaces
- B** Public assistance and exhibition spaces
- C** Café



05

Rehabilitation and restoration project

The rehabilitation and restoration of Casa Vicens were necessary in order to show-case and recover Antoni Gaudí's original design to the extent possible.

This restoration also comes with the necessary rehabilitation to adapt Casa Vicens to its new cultural use and public visits to ensure that it complies with the safety, accessibility and comfort measures that a future cultural asset of its kind should have.

Finally, the project includes an action in its immediate environs aimed at improving Casa Vicens' relationship with neighbouring buildings, thus contributing to preserving its architectural and landscape values as well as improving views of it.

The final restoration and rehabilitation project is the outcome of research performed in the architectural studios of Martínez Lapeña-Torres Arquitectes and Daw Office, along with the project's head of museology, Marta Antuñano. A laborious analysis enabled us to ascertain, understand and interpret different aspects of the house that were heretofore unknown, such as the gallery that opens onto the garden – with an enter system of revolving blinds and the smokers' area – whose original colours we have managed to determine and recover. They also researched and studied the different building techniques used to construct it in order to respect the requirements of a building that has been declared an Asset of National Cultural Interest and a UNESCO World Heritage Site.



Adaptation to the use cultural use

The current appearance of Casa Vicens and its estate is the outcome of the different changes and transformations that it has undergone throughout its history, which have left three clearly distinct areas: the original construction from 1883-1885, the work of Antoni Gaudí; the enlargement made in 1925 by Joan Baptista Serra de Martínez; and the garden around it.

Bearing in mind its new use as a museum and cultural site, the rehabilitation project sought to adapt the spaces of the building that correspond to the 1925 enlargement so they can house the different services required by new cultural spaces. In this way, the spaces originally designed by Gaudí did not have to be modified. First of all, the spaces designed by Serra de Martínez will be used to serve visitors and will complement the tour of the entire house. The ground floor will house the visitor welcome area, while the spaces on the first and second floors will be set up to house the permanent exhibition halls displaying information about the building, along with the temporary exhibitions and activities related to the museological project.

Secondly, this 1925 enlargement allows us to resolve the building's accessibility. The circulation through the building will be organised with the construction of a new staircase which restores the original one from the single-family home, which disappeared with the enlargement. A lift up to the roof has also been installed to connect all the floors in the building. Finally, the basement of both the original building and the enlargement – spaces that have been transformed over time – will house the bookshop and shop. The different installations (electricity, heating and air conditioning, data) which are needed for the new facility to operate, as well as the restrooms and other areas for internal use, will also be located in the basement. Finally, the café will be located at the end of the garden.

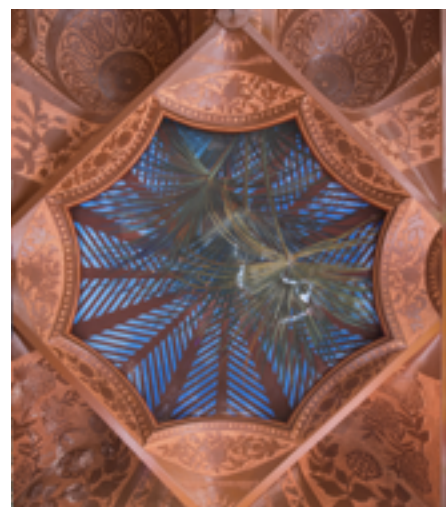
The restoration

With the goal of restoring the house designed by Gaudí to the extent possible, the restoration project designed a special plan aimed at eliminating the different wings that were built in the enlargements in 1935 and 1964, which significantly changed the northwest façade and made it difficult to interpret as a whole. This also carved out this additional space for the garden.

A wholesale conservation and restoration project was planned for the different façades of Casa Vicens – both the building from 1883-1885 and the 1925 enlargement – with special attention to glazed ceramic, one of the house's hallmarks. A painstaking study identified the pieces that had undergone severe deterioration with the goal of replacing them after reproducing them using the same stencilled plate technique with which the originals were crafted. The project also set out to clean the stone wall and the different rows of brick.

One of the most important goals of the restoration project was the current design of the gallery, which was originally open to the garden but was closed off during the 1925 reform. The gallery will be open once again, bringing back the original purpose of the space envisioned as a point of connection between the garden and the dining room. The original enclosure system will be restored, which consists of revolving blinds with a lattice made of Oriental-inspired geometric shapes that used to regulate both the amount of light that entered and the air circulation. The water jet that presided over the gallery will also be restored, guaranteeing that this entire space remains cool.

Generally speaking, the areas built by Gaudí were in a sound state of conservation. Nonetheless, the current restoration project planned a series of actions to



© Casa Vicens, Barcelona 2016. Photos: Pol Viladoms



return them to their original state. The project was designed by the team of architects in charge of the project following the overall guidelines determined by the museological project, and it enjoyed the advice and cooperation of the technical institutions specialising in the area of heritage conservation of the Department of Culture of the Government of Catalonia and the Barcelona Town Hall, along with experts in the conservation-restoration of the different techniques (wood, ceramic, metal, murals, painting on canvas, stone and others).

Basement

The basement originally housed the storage area. Now the original structure made of timbered vaults (also known as Catalan vaults) has been recovered and restored, exposing them from behind the different dividing and decorative elements that were built later, rendering it difficult to interpret the entire space.

Ground floor

Because of its size and central location, the dining room is the part of the house with the most decorative and ornamental elements, and therefore it is also one of the spaces that required the most actions. It is presided over by a hearth right in the middle of the room, along with a built-in set of original furniture framing the walls and Mr Vicens' personal collection of 32 oil paintings on canvas and wood by the painter Francesc Torrescassana i Sallarés (1845-1918). These restoration efforts were carried out with the support of the Movable Property Restoration Centre of Catalonia.

The decoration of the room is completed with the different plant motifs present in the sgraffito on the upper parts of the walls, between the ceiling beams and on the jambs connecting the dining room with the gallery, all murals with a series of different depictions of birds. Each of

these elements has been restored by different experts.

One of the most representative spaces in the house, which is located on this floor, is the smoking room. Its ceiling, whose structure is plaster polychrome honeycomb work, clearly shows the influences from Oriental architecture and the period's fascination with bringing the art and decorations from faraway exotic lands into household interiors. Both the plaster structure and the cladding of the walls, made of papier-mâché tiles – a system patented by the decorator and lithographer Hermenegildo Miralles (1859-1931) – are being subjected to an exhaustive restoration processes which will bring back their original green, blue and gold polychrome.

A set of lamps scattered about the interior and exterior of the house have also been conserved and are currently being restored. Some of them can be attributed to Gaudí's fellow artisans, although the majority were added to the house at later dates. Finally, a group of ceramic objects is also being restored, including a turret attributed to the Pujol i Bausis studio, and two pairs of terracotta sculpted figures attributed to the sculptor Antoni Riba, which date from the time the house was built.

First floor

This floor used to house the bathrooms, bedrooms and other quarters. It is in a sound state of conservation, but it needed certain preventative restoration and conservation actions in order to restore and improve its features. All the rooms have continuous terrazzo flooring with a few cracks that will be repaired. The decoration between the ceramic beams on the ceiling – with an iconographic repertoire of plant motifs – along with the polychrome sgraffito on the walls – also featuring plants – and the stucco in the

fireplaces will be painstakingly restored.

Over the smoking room on the ground floor is a little room covered with a dome decorated in *trompe-l'oeil*, a low-angle reproduction of the dome that perches atop the room on the ceiling. Overall it is well-conserved, but in a few places a layer of paint is missing and there is surface dirt, so it will be restored.

Second floor

The top floor of the original construction underwent a complete overhaul during the different modifications of the building, to such an extent that two totally independent flats were built there. All the interior partition walls, later flooring and false ceilings were stripped in order to restore the space's original structure: it is open and airy, with exposed wooden beams holding up the different bays of the sloped roof, and all the windows open onto the three façades, creating a Moorish calligraphy of convex and concave shapes which gives rising to a play of lights and shadows.

Recovering the original state of Casa Vicens





© Casa Vicens, Barcelona 2016. Photos: Pol Viladoms



The garden and adaptation of the surroundings

The garden today is the outcome of the successive contractions that the estate has undergone throughout its history. It was impossible to restore the original architectural elements – waterfall, circular fountain and lookout point – but the atmosphere surrounding the early Casa Vicens can be recreated to some extent. Therefore, a garden will be planted with the typical plant species of that era.

The project will also intervene on the walls separating the estate from the neighbouring buildings in order to minimise their visual impact on the monument to the extent possible.

The image of the Virgin of Saint Rita from the temple built in 1927, the moment where the estate was its largest, will be nestled in a niche built inside the garden. In this way, every year on the 22nd of May the mass of Saint Rita will continue to be held along with the blessing of the roses, a tradition that is part of the history of both the house and the neighbourhood of Gràcia.



06

MoraBanc



MoraBanc is an independent family-owned bank from Andorra with an innovative spirit and an international outlook which is committed to society. It currently enjoys a solid position in Andorra and operates in different markets like Switzerland and the United States. With more than 300 workers on staff, it has all the experience and good practices of four generations of bankers with the spirit of private family banking.

The “*Comptoir Andorran de Change*” was founded in 1938 by Bonaventura Mora, a Manresa native who made Andorra his home and whose enthusiasm, effort and perseverance helped built a private bank – known as MoraBanc since 1956 – which has become a family project. The bank is involved in financing and has grown and adapted to become what it is today: a modern, solvent bank with no frontiers, a bank serving its clients all over the world which is accessible from its platforms in Andorra, Miami and Zurich. MoraBanc has been helping secure its clients’ peace of mind about their assets for over 60 years.

MoraBanc supports sports, culture, social action, impactful entrepreneurship, sustainability and the environment. In Andorra, it helps promote projects like the MoraBanc Music and Dance Season of Andorra la Vella, Andorran Literary Night, the Andorra Basketball Club (which plays in the ACB league with the name of MoraBanc Andorra) and campaigns to show commitment to the neediest people via a programme targeted at 16 NGOs, including UNICEF, Intermón Oxfam and Cáritas.

Because the bank is private and family-owned, it has been able to make investments like the one in Casa Vicens, whose purpose is to recover a heritage site and manage it with all the sensitivity such a project requires. Along the same lines, MoraBanc is participating in an innovative project committed to promoting electric

cars and environmental friendliness called *Fórmula E*, and it also owns shares in the Admiralty Arch building in London, another example of investment in a unique, emblematic heritage site.

With the purchase of Casa Vicens, the MoraBanc brand is diversifying via this outstanding cultural project, a symbol of boldness, local engagement, solidity, creativity and solvency. It is an emblematic, unique, world-class project that reflects the values of private banking and its sensitivity towards culture.

To ensure the success of the Casa Vicens project, the Andorran bank is using an independent management model led by a team of expert, passionate professionals who are working to offer personalised, approachable, top-quality service to its future visitors.

MoraBanc is also paying tribute to family and tradition by investing in and managing a project which aims to spotlight Antoni Gaudí.

With this initiative, MoraBanc is reaffirming its commitment to culture by providing Barcelona residents and visitors with access to one of the eight Human Heritage Site buildings in Barcelona. The bank is thus materialising its ties with one of the most renowned creators on the international art scene, Antoni Gaudí, and with the values of a modern, talented, entrepreneurial, open city like Barcelona, which is the home to most of the artist’s oeuvre.

To MoraBanc, Casa Vicens will be not only a bridge with the largest and most cosmopolitan city in Catalonia but also a social and cultural hub.



© MoraBanc

Restoring Gaudí's first house, a Human Heritage Site



More information

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facebook: @casavicens
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Press contact

Rocio Pedrol
aPortada Comunicació
rocio.pedrol@aportada.com
93 318 26 50 | 663 729 057

Jordi Trilla
aPortada Comunicació
jordi.trilla@aportada.com
93 318 26 50 | 671 612 807

References

- i Historiographically, until today there has been no unanimity regarding the date on which the construction on Casa Vicens concluded, since there was no documentary evidence that could precisely pinpoint a date. Some authors (Flores, Torii, Solà-Morales) have cited 1885 as the year when the project was concluded, while others suggest 1888 (Bassegoda, Giralt-Miracle). Accepting the two years that construction on Casa Vicens lasted cited by Joan Francesc Ràfols (1929), Gaudí's first biographer, and given the current dearth of primary sources stating otherwise, we can set 1885 as the date when construction on Casa Vicens concluded.
- ii As reported in an article written by Carlos Marimón on 30 November 1960 for the *Noticiero Universal*, in which he interviewed the architect Joan Baptista Serra de Martínez, who was in charge of the 1925 enlargement of the house.
- iii A work attributed to Serra de Martínez, since the blueprints of the design of the Saint Rita chapel have not yet been located.
- iv The following have also been declared Historical-Artistic Monuments: Temple Expiatori de la Sagrada Família, Casa Milà, Casa Batlló, entrance to the Miralles estate, Torre Bellesguard, Park Güell, Casa Calvet, Palau Güell, Escola Teresianes, pavilions of the Finca Güell, Cooperativa Obrera Mataronense, crypt of the Colònia Güell, Casa Botines in León, Palau Episcopal in Astorga, "El Capricho" in Comillas and the liturgical elements installed in the main chapel in the cathedral of Palma de Mallorca.
- v This thus expands the number of works by Antoni Gaudí that were declared World Heritage Sites in 1984: Palau Güell, Park Güell and Casa Milà. As a whole, all of these works comprise the series of assets called "Works of Antoni Gaudí" on the list of World Heritage Sites.