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WORD IN THE WORK OF ANTONI GAUDÍ

Summary

The multifaceted nature of Antoni Gaudí's work attracts the attention of representatives of several scientific disciplines. The text, in accordance with the idea of the unity of the arts, one of the main features of the Secession movement, became ubiquitous in various manifestations of artistic creation, including architecture. The Catalan reality of the 19th century shaped the attitude of artists whose works reflect the ideas of the revival of language, culture, national identity and political entity.

The texts that preserved Gaudí's opinions and observations, as well as his definitions of certain terms and issues, show how he explained the place of the word in architecture. Word, understood as sound, symbol, inscriptions, but also as a message and, above all, as an idea that should guide the completion of each project. Starting from this fact, the term "word" is applied to the sign, text, language, meaning, message, narration and graphic representation. It is mentioned the notion of *logos*, the concept of the living word of Joan Maragall and the aesthetic analysis of Mikhail Bakhtin.

The history of Catalonia and the short biography of the architect give context for a reflection on the word in his work. It is highlighted the importance of the connections between industry, the bourgeoisie and the *Renaixença* movement in relation to architecture. His style was to be the language of the resurgent nation creating a new image for the city. The architect's writings, the oral testimony of him and his collaborators are analyzed to find out his way of speaking and expressing ideas, his knowledge of languages, the importance of reading when designing, and the writing skills that could develop into short literary compositions. His points of view on the terms of "idea" and "character", that are part of the architectural message, are shown, as well as the connection between what he says and writes, and what he realizes in his work.

The projects available for research are analyzed using the synthetic-comparative method as a set that includes plans, documents, buildings, furniture, and liturgical objects. The material and visual form of inscriptions, their content, meaning and function are characterized pointing out their rooting in the historical and social reality of Catalonia, the same as in the case of other decorative elements of architecture. The relationship between word and image is described, alluding, among other things, to visual poetry and "liberature" (term proposed by Zenon Fajfer).

The examples of elements on the basis of which a narrative can be created are given, as well as the new words and literary compositions inspired by Gaudí's architecture.

Keywords: Antoni Gaudí, architecture, literature, word, inscriptions

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