

Gaudí and his work in the cinema. Analysis, considerations and catalog

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SUMMARY

The work of Gaudí has always aroused passions for and against both among his colleagues and public opinion. That is why it is striking that the fiction film scarcely put its eyes on him. The documentary genre, on the other hand, has an endless list of productions and the architect's work was used profusely as a film setting. This article aims to make a contribution to the knowledge of the figure and the work of Gaudí as it was considered in the cinema. At the end, a catalog of the films dedicated to Gaudí or his work as a stage is included.

The work of Gaudí never went unnoticed. From the first moment it drew public attention and aroused passions for and against both among his colleagues and in public opinion.

His uninhibited creations contrast with a personal character marked by a certain detachment to everything but his work that confined his life in a frame of self-imposed restraint, only surpassed by the effervescence of youth or by the influence of extrovert Eusebi Güell, his patron and friend, who introduced him to the social life of bourgeoisie.

But apparently Gaudí was not caught by that way of life of luxuries. It was architecture that did it, leaving little room for other concerns. His father and niece were his only family and it is known by diverse references of some amorous intents that did not succeed.

This remarkable imbalance between a reserved man and his expressive, intense and exuberant production was the subject of all kinds of speculations fueled by the shortage of writings by Gaudí and the unfortunate fire of his workshop and archive in 1936 that destroyed almost

Gaudí and his work in the cinema. Analysis, considerations and catalog

Author: Mario Andruet



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all the documentation that could provide accurate data.

Thus we find in his extensive bibliography mystical exaltations, diverse accusations, insinuations about his personal life, exaggerated apologies or attribution of belonging to secret societies, among many other statements of which there is no evidence. The only thing recognized by the protagonist was to have bad reactions in front of those who had no real interest in his work. Perhaps he considered that they made him waste his time. Everything else is speculation.

So, it is surprising that the cinema has not put its eyes on Gaudí enough. This art that requires the viewer a concentration that abstracts him from reality to immerse him for a few minutes in another world -the one of the actors and their stories-, art that when is well done can produce deep emotions, draw psychological portraits and show in all its dimensions the characteristics of an era or a person, has nevertheless bypassed such an attractive figure.

The aforementioned is applicable to fiction films, since the documentary genre has an endless list that would be impossible to review in the short space of this article.

The theme that is to be discussed here, the life and work of Gaudí in the cinema, will be divided into five categories: Actuated cinema, documentaries, Gaudí's work as a setting for films sets of films that copy the works of Gaudí, and finally the figure of Gaudí in productions aimed at children. It is by no means a closed list, since from time to time a finding is produced thanks to the incessant growing fame of the great architect's work.

THE FIGURE OF GAUDÍ IN THE FICTION CINEMA

Referred to fiction films about Gaudí and his work we find that it was only treated twice in feature films, in one short film, and in a fourth case it was a "false documentary" exercise.

"Gaudí"

The first we have knowledge of was the film "Gaudí" of 1960, produced and directed by José María Argemí. The architect is played by actor Carlos Mendi, born uruguayan and based in Spain.

It is based on the text "Gaudí, una novela" by Mario Lacruz,¹ which, however, was not published until 2004. It centers the story on the topic of the evolution of the architect from a youth of dissipated and anticlerical

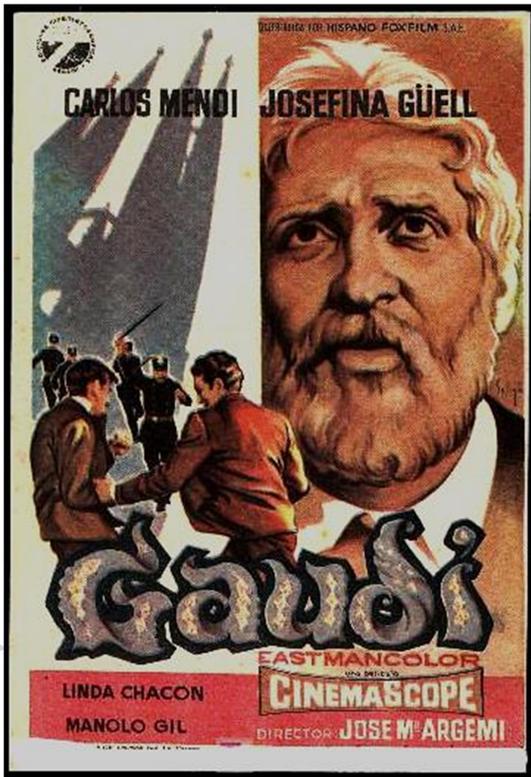
Gaudí and his work in the cinema. Analysis, considerations and catalog

Author: Mario Andruet



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life that changes with the passage of years in a mystic character who in his maturity becomes obsessed with the concretion of his great work: the Temple of the Holy Family.



Movie poster of "Gaudí", by José María Argemí

This movie did not have great diffusion and remained only as a product that acquired value as a curiosity after the explosion of interest in Gaudí in the last two decades.

As remarkable data it should be noted that the music was composed by the great author Xavier Montsalvatge, and that one of the performers, José María Caffarel, had a long career as a supporting actor appearing for

example in the famous "Doctor Zhivago".

"Antoni Gaudí, una visión inacabada"

("Antoni Gaudí, an unfinished vision")

The second fiction film about the great architect and has a curious history. An American film director, John Alaimo, visited Barcelona in 1960 and was fascinated by Gaudí's buildings.

Since then he put his effort in making a movie that would show his work in depth. He contacted Joan Bergós Massó, who was a disciple of the architect and had published few years before a book with the compilation of the master's sayings.² Also collaborated a then young admirer of the architect, Joan Bassegoda Nonell.

Together they gave form to a script that nevertheless did not get to materialize in a film due to lack of financing until 1974 thanks to the credit provided by a bank. This was however the reason why the film was not shown because the impossibility of returning the money led to the embargo of the tapes and rights.

After 35 years the historian Carles Querol located a copy in the archives of the financial institution, that finally

Gaudí and his work in the cinema. Analysis, considerations and catalog

Author: Mario Andruet



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was ceded to the Filmoteca de Catalunya.



Photograms of "Antoni Gaudí, una visión inacabada", by John Alaimo

This film never premiered had the participation of the great actor José Luis López Vázquez playing the architect.

The action takes place during the last two days of Gaudí's life when a young student of architecture from Madrid approaches to ask him about the guidelines of his work. The Master accesses and explains him his sources of inspiration in nature and his conceptions from that vision. Shortly

after he suffers the unfortunate accident that ended his life.

It is a fiction where the protagonist makes almost a monologue of the sayings that Bergós compiled when he was Gaudí's assistant, compiled in the aforementioned book.

The film could have been starred by another great actor, Fernando Rey, who finally could not evade other previous commitments and left his place to Lopez Vázquez.

"Gaudí"

Until 1988 we don't find another approach by the seventh art to the figure of Gaudí. The film "Gaudí" is an exercise in biographical documentary in black and white with false interviews made as if they had been shot after the death of the architect by actors who play characters from their environment, since as is known there are no film images of him. If there were, they were destroyed during the Civil War. The director, Manuel Hueriga, explained that he was expressly inspired by the film "Zelig" by Woody Allen, where an imaginary documentary with the appearance of reality is filmed.³

Collaborated in the realization of this film Albert Gasset i Nicolau, the cameraman who filmed the funeral of

Gaudí and his work in the cinema. Analysis, considerations and catalog

Author: Mario Andruet



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Gaudí in 1926, located by a photograph of that event.

“Güell i Gaudí, un projecte comú”
("Güell i Gaudí, a common project")

Within the framework of the innumerable events that took place during the 2002 Gaudí Year (sesquicentennial of the architect's birth), the Diputació de Barcelona commissioned the director Joan Riedweg to make a short film.

In its 20 minutes of duration this film shot in Catalan narrates some conversations between Eusebi Güell and Gaudí, performed by Abel Folk and Ramon Madaula respectively. The action takes place during some carriage rides in four different stages of the relationship between these two great characters.



Photogram of “Güell i Gaudí, un projecte comú”, by Joan Riedweg

Throughout the film many of the phrases and expressions that are known or attributed to Gaudí and some brushstrokes about the social

environment of the time are articulated.

It is filmed in black and white except for the final sequences that symbolize the accident suffered by Gaudí by a tram, where in a sort of review of his life in the death trance appear successive color images of some of his works.

DOCUMENTARIES ON GAUDÍ

As it was said the list is vast and there are of all kinds, although in general they repeat topics over and over again. The artistic and the possibilities of each production makes de difference.

There is almost no TV channel that has not produced any, especially since the global spread that brought by the 2002 Gaudí Year. They are available to everyone in the web and social networks so here we simply invite to make a search to select the most suitable depending on the interest of each one. We will only refer here four examples that stand out for different reasons.

"Antoni Gaudí"

First we'll mention a rather modest work in front of the wealth of means of so many great productions, but instead contributes a distinctive seal.

Gaudí and his work in the cinema. Analysis, considerations and catalog

Author: Mario Andruet



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This is "Antoni Gaudí" by the Japanese director and producer Hiroshi Teshigahara, from 1985.

In just over an hour this film with almost no words but suggestive music, shows with great sensitivity details of Gaudí's works that seem to speak about the expressive, formal and functional intentions of the architect and his underlying poetry in each corner.

restorations of the last decades. Another noteworthy note is the brief appearance of Isidre Puig Boada, disciple of Gaudí and then co-director of works of the Sagrada Família, interviewed by the Japanese director of the film.

"Antonio Gaudí"

Shot in 1961 by director Ken Russell for a series of 21 BBC documentaries about art. His interest lies in being the



Photograms of "Antoni Gaudí", by Hiroshi Teshigahara

Another interesting aspect is the vision of Gaudí's works in those years prior to the tourist boom in Barcelona. For example, the Park Güell when neighborhood residents and children playing predominated there, as Gaudí had thought for the inhabitants of the urbanization.

It is also remarkable the vision of the broken ceramic tiles ("trencadis") of the type and colors as the architect projected and that in a great percentage disappeared with the

counterpart of the previous one, with careful black and white images and a voiceover that explains Gaudí's theories.

Faced with the spirituality that emanates from the Japanese film, that of Russell, also of careful realization, delves into technical and geometric foundations with a perspective that without ignoring its symbolic background denotes an analytical western visión far from that one of Teshigahara's film.



“Barcelona, Perla del Mediterráneo”
("Barcelona, Pearl of the Mediterranean")

The other case that should be highlighted is a documentary film shot by Cabot Films in 1912 for the promotion of the city commissioned by the recently created “Sociedad de Atracción de Forasteros” (“Society of Outsiders Attraction”) titled “Barcelona, Perla del Mediterráneo”. The waterfall of the Park of the Ciutadella and the then recently finished Park Güell can be seen among the main attractions of Barcelona. Also in a shot of a trip along the Passeig de Gràcia can be seen the shapes of La Pedrera among the branches of the trees.

Its main value is its character as a historical document since these are the first known filmic images of Gaudí's works.

Interestingly, this tape remained missing until it was found casually in a flea market, and is now owned by the Dutch Film Library of Amsterdam.

Barcelona. Principale ville de Catalogne

The same year 1912 the director Segundo de Chomón filmed another documentary about Barcelona of only 4 minutes showing among other

attractions of the city the Parc de la Ciutadella and its waterfall.

It shares with the previous one the honor of showing the work of Gaudí for the first time in film scenes.

THE ARCHITECTURE OF GAUDÍ AS A FILM SCENE

In addition to those already mentioned there are about thirty films in which Gaudí's work is part of the set. We will comment on the most outstanding of them:

“La Reina Joven”
("The Young Queen")

We start with this silent movie production of 1916 with the Catalan actress Margarita Xirgu as protagonist.

Based on the homonymous work by Àngel Guimerà, a large part of it is staged in Park Güell. The viaducts are the garden of a Royal Palace that in the film will be ceded to the city, as a premonition of what indeed happened with the Güell Enterprise some years after. The famous stairs are the entrance to the palace. For the setting some curious guard posts were added. There are also some scenes filmed in the colonnade of the Hypostyle Hall and in the viaducts of Park Güell

Gaudí and his work in the cinema. Analysis, considerations and catalog

Author: Mario Andruet



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Photograms of "La Reina Joven", by Magín Muriá

For today's eyes it is a naive movie to the point that can produce smiles, although its argument does not ignore however the social problems that caused serious events at that time such as the tragic week of 1909.

The film is currently accessible thanks to the fact that a copy was restored by the IVAM (Valencian Institute of Art).

"Biotaxia"

It is a film of 1967 scripted and directed by José María Nunes. The leading roles were in charge of Núria

Esport and José María Blanco. It is a psychological drama about the feelings of a woman who seeks the remedy for her dissatisfaction.

The scenes take place in various buildings by Gaudí: La Pedrera, Park Güell, Casa Batlló, Cripta Güell, Finca Güell and the Sagrada Família. Filmed in black and white, the director confers an almost expressionist aesthetic to the scenes on the staircase of Casa Batlló or La Pedrera.

A very interesting fact is that can be seen the attic of La Pedrera after the reform of 1953 with apartments built

Gaudí and his work in the cinema. Analysis, considerations and catalog

Author: Mario Andruet



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by architect Francisco Barba Corsini, according to the taste of the time, especially in a long scene in which the protagonist seems lost in a labyrinth formed by the revoked brick arches. With the restoration of 1996 they disappeared, leaving this film as a document that shows that curious intervention.

These characteristics stand out in films like "Dante no es únicamente severo" (1967), by Joaquim Jordà and Jacinto Esteva and "Cada vez que ..." (1968), by Carlos Durán.

The latter contains interesting scenes shot in Park Güell with a marked aesthetic influenced by Pop-Art.



Photograms of "Biotaxia", by José Maria Nunes

The film is among the production of the "School of Barcelona", current film inspired by the French cinema of the time whose authors saw in the work of Gaudí the concretion of modernity in front of the established, which was the flag of this movement, and urban settings as the place to show everyday life.⁴

"Últimas tardes con Teresa" ("Last afternoons with Teresa")

In this 1984 film directed by Gonzalo Herralde, a drama about the social contrasts in the Barcelona of the 1950s, there is a brief scene in the Park Güell and another equally fleeting but very interesting inside one of the apartments in the attic of

Gaudí and his work in the cinema. Analysis, considerations and catalog

Author: Mario Andruet



Fundación Antonio Gaudí®

La Pedrera, which despite being almost a fixed plan, shows in colors a wall covered with stone, the arches plastered in white and a chimney and a spiral staircase that respond fully to the "American style" that the architect Barba Corsini gave to these spaces.



Photogram of "Últimas tardes con Teresa", showing the interior of one of the apartments in the attic of La Pedrera

"The passenger"

It is a 1975 film by Michelangelo Antonioni about a journalist who changes his identity with a deceased arms dealer, which initiates a series of events that serve as excuse to baste reflections on the destiny and the illusion of escaping from oneself.

Jack Nicholson plays the leading role and the action takes him through many countries. Several scenes were shot in Barcelona at La Pedrera, Palau Güell and Park Güell, where the director uses Gaudí's spaces as a symbolic scenario, specially in the scene at the terrace of La Pedrera.⁵ It is a film considered a masterpiece by

critics, which was nominated for the Palme d'Or at the 1975 Cannes Film Festival.

"Vicky, Cristina, Barcelona"

Film by Woody Allen of 2008. His mention here responds to the interest generated by the vision of Gaudí's work by this famed filmmaker. The film is about the relationships of an artist and two young American tourists, with scenes with the Finca Güell, the Sagrada Família and the Park Güell as background.

THE WORK OF GAUDÍ INSPIRING MOVIE SCENERIES

Another interesting aspect of the relationship between the great architect of Reus and the seventh art is the scenography inspired by his work. Two cases are related here, although as in all the categories the lists should not be considered closed since always can occur a new finding.

In this section we can see that the two examples correspond to entertainment films dedicated mostly to childrens and teenagers, and that a curious relationship between Gaudí's work and extravagant settings where singular characters live is set, in a biased and superficial view.



"Casper"

It is an entertaining film of 1995 produced among others by the famous Steven Spielberg that tells a story about a tenebrous house inhabited by ghosts: The Whipstaff Mansion, where the film takes place. Among them is the one who gives the film its name, kind and friendly.

In this house many of its rooms literally reproduce elements of Gaudí's works: Windows and doors and the spiral ceiling of Casa Batlló, carpentry of La Pedrera and columns inspired by Palau Güell and Casa Calvet, as well as parabolic arches reminiscent of Teresian College.



Photogram of "Casper" showing the reproduction of the ceiling of the living room of Casa Batlló

"The Santa Clause 2"

This production of Walt Disney Pictures of 2002 directed by Michael Lembeck is part of a saga in which the famed actor Tim Allen plays the main character.

As in the previous case, it is a film that fulfills its purpose effectively without other artistic aspirations. In the Santa Claus workshop can be seen the windows of the Güell Crypt and other architectural elements inspired by that building by Gaudí. There are also recognizable openings frames that remind those of Casa Batlló.

THE FIGURE OF GAUDÍ IN PRODUCTIONS FOR CHILDREN

A separate chapter is the treatment of the figure of Gaudí in productions devoted to children. This class of films was developed since the Gaudí Year 2002, as an effect of the enormous popularization of the figure of Gaudí. There can be pointed out a couple of examples: There are two chapters of the animated series "Las tres mellizas" ("The Three Twins") in which the sisters collaborate with Gaudí and make him an party of their mischief.

Gaudí also had in 2017 a dedicated episode of "Los Lunnis", where the famous puppets explain the work of the architect to children.

IN CONCLUSION

From the review of the work of Gaudí seen through the cinema some remarks can be made. Referred to the

Gaudí and his work in the cinema. Analysis, considerations and catalog

Author: Mario Andruet



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cinema performed on Gaudí and his work, we find that surprisingly, this figure with an effervescent interior life materialized in a fascinating work was only treated directly on three occasions, to which a fourth one is added in the form of fiction documentary as a cinematographic experiment.

These approaches focus on the two visions that recur cyclically in Gaudí's bibliography: On the one hand, those who exalt to an exaggerated level this religiosity, close to holiness in life, and on the other, those who seek to undermine the previous image by foisting Gaudí an anticlerical and close to anarchism youth that the architect sought to redeem in a conversion in his maturity consecrated to penance and work.

These topics are found in the writings about Gaudí even in the architect's lifetime, tinged with the ideas of those who drove them and with time far from moderating they are frequently rekindled. The somewhat exalted positioning does not reveal the reality of a man concentrated in his work, undoubtedly religious, with the contradictions of any human being, perhaps a little frustrated in his personal aspirations to have a family life and alien to politics and other

concerns that could separate him from his great passion: architecture.

In some cases one new prejudice about Gaudí's work is added, such as its use as inspiration for extravagant scenographies.

Conversely there are magnificent uses of Gaudí's spaces as a framework to accentuate special situations demanded by scripts. It is remarkable the vision of the architecture of Gaudí that can be seen in "The passenger" or in "Biotaxia".

It is remarkable the value granted to Gaudí's works by the filmmakers enrolled in the "School of Barcelona", who identified themselves with their unprejudiced and free of ties expression.



Photograms of "Cada vez que...", by Carlos Durán

Gaudí and his work in the cinema. Analysis, considerations and catalog

Author: Mario Andruet



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They adopted Gaudí's spaces as a setting for films that tried to portray the renovating spirit and the explosion of creativity that was expanding in Barcelona in the 1960s as a reflection of what was happening in the rest of the world.⁶

On the other hand, his work seems less understood when trying to typecast it as a paradigm of a Barcelona for tourists.⁷ The mass of tourism in the city exploded from the 1992 Olympic Games and Gaudí's main works became iconic images in films where a happy and aseptic Barcelona is drawn. The success of the "Gaudí Year 2002" contributed impulse to that tendency and it was not alien to the phenomenon a certain vocation to prioritize that model of city,⁸ but that is a subject that escapes what is here: Gaudí and his work in the cinema.

The cinema owes Gaudí what the great architect gave to the history of art: a work that portrays the human being that was able to gather in a unique architectonic synthesis the arts and the scientific knowledge of his time, all impregnated in a deep respect and an inexhaustible ability to inspire in nature seeking to learn about the laws that govern it, in an attitude noticeably anticipated to its time.

¹ Lacruz, Mario (2004): Gaudí, la novela de una vida. Ediciones B. ISBN: 9788466615532. Edited in 2014 by Funambulista. ISBN: 9788496601895

² Bergós Massó, Joan. Antoni Gaudí. L'home i l'obra. Ed. Aedos. 1953

³ <http://manuelhuerga.com/gaudi/article/sobre-el-film-79>

⁴ "The ability of the Nouvelle Vague to create mythical places is reproduced in the filmmakers of the School of Barcelona. Thus, the bar Les Deux Magots or the avenue of the Champs Elysées are in Barcelona the Tuset bar or the Park Güell, scenes of the daily life of the youth to which the Catalan artists belong.(....) spaces of a new youth that seeks in the creation of these emblematic sites the distancing of their parents' generation". (Translation of the Author). Miguel, Lucía. (2011)

⁵ "Antonioni reduces that visionary space into an almost trivial, incongruous arabesque, an urban maze" Martí-Olivella, Jaume. "Textual Screens and City Landscapes: Barcelona and the Touristic Gaze." Chasqui, vol. 34, 2005, p. 84

⁶ This vision of Gaudí's work is very remarkable at a time when the dominant architectural trend was the "International Style", the result of stereotyping and reducing some principles of the "Modern Movement" to a dogma, although an opening towards other currents could already be perceived. In this context, Gaudí's work was far from having the current unanimous recognition. In the 1970s Postmodernism in architecture will emerge as a result of the crystallization of the renovating ideas conceived in previous years. It is interesting to note that among the members of the "School of Barcelona" was Ricardo Bofill, who then made some films, and as an architect will be one of the world leaders of Postmodernism.

⁷ Carrasco, Cristina. (2012), pp. 100-101

⁸ Andruet, Mario. Ciutat espectacle. Butlletí de la Cambra de la Propietat Urbana de Barcelona núm. 442. July 2006.

Gaudí and his work in the cinema. Analysis, considerations and catalog

Author: Mario Andruet



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LIST OF FILMS ABOUT GAUDÍ OR WITH ITS ARCHITECTURE AS STAGE

Below is a list in chronological order of the films in which the figure of Gaudí is dramatized or its architecture is used as a set, whether real or inspired. The list can not be considered exhaustive, since a new finding often happens. As for the documentaries, of the long list only those that are specially highlighted are mentioned.

Barcelona, perla del Mediterráneo (Barcelona, pearl of the Mediterranean)

Spain, 1912

Cabot Films

8:29 minutes

Documentary film for tourist promotion of the city in which Park Güell and the Cascade of the Parc de la Ciutadella appear

Barcelona. Principale ville de Catalogne

Spain, 1912

Director: Segundo de Chomón

4 minutes

Documentary that shows a trip from the Columbus monument to the Parc de la Ciutadella, where among other views is seen the waterfall

La reina joven (The young queen)

Spain, 1916

Director: Magín Muriá

Actors: Margarita Xirgú, Ricardo Puga

Script: Magín Muriá

Based on the homonymous novel by Àngel Guimerà.

53 minutes

Spanish subtitles

The film is staged in Park Güell as a garden and entrance to a Royal Palace

Barcelona

Spain, 1926

Director: Josep Gerard

Documentary showing the tram trip through La Rambla and Passeig de

Gràcia, where can be seen works by Gaudí, especially Casa Milà

Gaudí

Spain, 1960

Director: José María Argemí

Actors: José María Caffarel , Mario Beut , Rafael Anglada

Script: José María Argemí, Mario

Lacruz

93 minutes

Language: Spanish

Fiction about the life of Gaudí based on "Gaudí, una novela", by Mario Lacruz

Gaudí and his work in the cinema. Analysis, considerations and catalog

Author: Mario Andruet



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Antonio Gaudi

United Kingdom, 1961

Director: Ken Russell

Producer: BBC

Language: English

Documentary for the series Molitor-Artes of the BBC that shows magnificent black and white images of the work of Gaudí

No temas a la ley

(Do not fear the law)

Spain-France, 1963

Director: Víctor Merenda

Actors: Marisa Prado, Frank Villard, Arturo Fernández

Script: Yvan Noé, Víctor Merenda, José Antonio de la Loma, Salvador Arias

75 minutes

Language: Spanish

Based on a novel by Yvan Noé, this film with little commercial success is a drama about a strange relationship marked by a murder

Appears La Pedrera

Biotaxia

Spain, 1967

Director: José María Nunes

Actors: Núria Espert, José María Blanco, Carmen Romero

Script: José María Nunes

94 minutes

Language: Spanish

Psychological drama about the feelings of a woman who seeks in an old love the remedy to her dissatisfaction.

Appear La Pedrera, the Park Güell, Casa Batlló, Güell Crypt, Finca Güell and the Sagrada Familia

Dante no es únicamente severo (Dante is not only severe)

Spain, 1967

Directors: Joaquim Jordà-Jacinto Esteva

Actors: Serena Vergano, Enrique Irazoqui

Script: Joaquim Jordà-Jacinto Esteva

Producer: Filmscontacto

78 minutes

Language: Spanish

Film considered the maximum expression of the "School of Barcelona", represents a style of cinema faced against the traditional conception of narrating a story, with the work of Gaudí as a background of several scenes

L'inconnu de Shandigor

Switzerland, 1967

Director: Jean-Louis Roy

Actors: Marie-France Boyer, Ben Carruthers, Daniel Emilfork

Script: Jean-Louis Roy, Gabriel Arout y Pierre Koralnik

97 minutes

Gaudí and his work in the cinema. Analysis, considerations and catalog

Author: Mario Andruet



FundaciónAntonioGaudí®

Language: French
Parody of spy movies, it is a fantastic
spy film, according to its creator
Appears La Pedrera

Tuset Street

Spain, 1968
Director: Luis Marquina
Actors: Sara Montiel, Patrick
Bauchau, Teresa Gimpera
Script: Rafael Azcona, Jorge Grau
Producer: Cesáreo González P.C /
Proesa
92 minutes
Language: Spanish
Portrait of the life of rich young
people in Barcelona in the 60s, with
the famous Sara Montiel acting and
singing, and the work of Gaudí as an
icon of modernity for the filmmakers
of the "School of Barcelona"

España, otra vez

(Spain, again)

Spain, 1968
Director: Jaime Camino
Actors: Manuela Vargas, Mark
Stevens, Marianne Koch
Script: Jaime Camino, Roman
Gubern, Alba Bessie
107 minutes
Language: Spanish
Drama about a doctor who returns to
Barcelona after 30 years

Nominated for the Palme d'Or (best
film) at the 1969 Cannes Film Festival
Appears La Pedrera

Cada vez que...

(Everytime that...)

Spain, 1968
Director: Carlos Durán
Actors: Luis Ciges, Jaap Guyt, Serena
Vergano
Script: Carlos Durán, Joaquim Jordà
Producer: Filmscontacto
85 minutes
Language: Spanish
Another emblematic film of the
"School of Barcelona" that in this
case shows the concerns of young
people of that time with the
disjointed style typical of that
current.
Scenes with a marked "Pop-art"
character filmed in Park Güell.

Antoni Gaudí, an unfinished vision

(Antoni Gaudí, una visión inacabada)

Spain, 1974
Director: John Alaimo
Actors: José Luis López Vázquez, José
María Lana
Script: John Alaimo, Joan Bassegoda
Nonell
45 minutes
Language: Spanish/English

Gaudí and his work in the cinema.

Analysis, considerations and catalog

Author: Mario Andruet



FundaciónAntonioGaudí®

Unpublished fiction film that describes the last 48 hours of Gaudí's life

The passenger (Professione: reporter)

Italy, 1975

Director: Michelangelo Antonioni

Actors: Jack Nicholson, Maria

Schneider, Jenny Runacre

Script: Michelangelo Antonioni, Mark

Peploe, Peter Wollen

119 minutes

Language: English

Action film about a journalist who changes his identity for an

investigation, which weaves

reflections on destiny

Appear La Pedrera, Palau Güell and

the Park Güell

Jet Lag

Spain-USA, 1980

Director: Gonzalo Herralde

Actors: Jeanine Mestre, Robert

Fields, Norman Brisky

Script: Gonzalo Herralde, Aldo

Vigliarolo

103 minutes

Language: Spanish

Filmed in Barcelona and New York

it's about a woman who travels in

search of her former partner

Appears La Pedrera

Jugando con la muerte (Playing with the death)

Mexico-Spain, 1982

Director: José Antonio de la Loma

Actors: George Rivero, Max von

Sydow, George Peppard, Chuck

Connors

Script: José Antonio de la Loma

100 minutes

Language: Spanish

Action film on anti-drug agents

Appears La Pedrera

La plaza el Diamante (La plaça del Diamant)

Spain, 1982

Director: Francesc Bertriu

Actors: Silvia Munt, Lluís Homar,

Joaquim Cardona

Script: Francesc Bertriu

116 minutes

Language: Spanish

Based on the homonymous novel by

Mercè Rodoreda Drama that tells a

story of love in the Barcelona of pre

and post war

Appear La Sagrada Familia and the

Park Güell

Últimas tardes con Teresa (Last afternoons with Teresa)

Spain, 1984

Director: Gonzalo Herralde

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Gaudí and his work in the cinema. Analysis, considerations and catalog

Author: Mario Andruet



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Actors: Maribel Martín, Ángel Alcázar, Juanjo Puigcorbé, Alberto Closas
Script: Gonzalo Herralde, Juan Marsé, Ramón de España
105 minutes.
Language: Spanish
Based on the homonymous novel by Juan Marsé, social drama about the social contrasts in the Barcelona of 1950
Appear briefly Park Güell and the disappeared attic apartments of La Pedrera

Antonio Gaudi

Japan, 1985
Director: Hiroshi Teshigahara
73 minutes
Documentary film that shows without words the work of Gaudí

Gaudí

Spain, 1988
Director: Manuel Hueriga
Actors: Carles Sabater, Elisabeth Escayola, Jesús Orús
Script: Gonzalo Herralde, Dolors Pallás
57 minutes
Language: Catalan
Documentary fiction in black and white on the figure of Gaudí

Los mares del sur (The southern seas)

Spain, 1990
Director: Manel Esteban Marquilles
Actors: Juan Luis Galiardo, Jean Pierre Aumont, Silvia Tortosa
Script: Manel Esteban Marquilles, Gustau Hernández
90 minutes
Language: Spanish
Based on the homonymous novel by Manuel Vázquez Montalbán tells the story of an architect who fled his family and will be found by the famous detective created by this autor, Pepe Carvalho.
Appears La Pedrera

Unveiled

USA, 1994
Director: William Cole
Actors: Lisa Zane, Nick Chinlund, Whip Hubley
Script: Jerome Cohen-Olivar, Michael Diamond
Producer: Olivar Entertainment/
PolyGram Filmed Entertainment
103 minutes
Language: English
Action movie where one of the protagonists lives in an apartment in Casa Batlló

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Analysis, considerations and catalog

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FundaciónAntonioGaudí®

Souvenir

Spain, 1994

Director: Rosa Vergés

Intérpretes: Futoshi Kasagawa,
Emma Suárez, Anna Lizarán

Script: Rosa Vergés, Jordi Beltrán
85 minutes

Language: Spanish

Comedy about a Japanese tourist
that meets a stewardess at the
airport of Barcelona, where there is a
confusion with his suitcase

Appears La Pedrera

Uncovered

United Kingdom-France-DSpain, 1994

Director: Jim McBride

Actors: Kate Beckinsale, John Wood,
Sinead Cusack

Script: Michael Hirst, Jim McBride,
Jakc Baran

Producer: CiBy 2000

101 minutes

Language: English

Based on the novel by writer Arturo
Pérez-Reverte that narrates an
intrigue around an antiquity, the plot
involves Casa Batlló and Park Güell

Barcelona

USA, 1994

Director: Whit Stillman

Actors: Taylor Nichols, Chris

Eigeman, Mira Sorvino

Script: Whit Stillman

Producer: Westerly Films

101 minutes

Language: English

Comedy shot in Barcelona where
Gaudí's work is used fleetingly as
background for some scenes

Costa Brava

(Family album)

Spain, 1995

Director: Marta Ballebó-Coll

Actors: Marta Ballebó-Coll, Desi del
Valle, Sergio Schaaff

Script: Marta Ballebó-Coll, Ana
Simón Cerezo

96 minutes

Language: English

Story about a romance between a
tourist guide of Barcelona and an
american girl

Appear The sagrada Familia and La
Pedrera

Casper

USA, 1995

Director: Brad Silberling

Actors: Christina Ricci, Malachi
Pearson, Bill Pullman

Script: Deanna Oliver, Sherri Stoner
95 minutes

Language: English

Entertainment film produced by
Steven Spielberg and others in which
a house full of ghosts includes
elements taken from buildings by

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Gaudí, such as Casa Batlló, La Pedrera, Casa Calvet and Colegio Teresiano.

Marius et Jeannette (Marius and Jeannette)

France, 1997

Director: Robert Guédiguian

Actors: Arianne Ascaride, Gérard Meylan, Pascale Roberts

Script: Robert Guédiguian, Jean-Louis Milesi

105 minutes

Language: French

Melodramatic film about a couple of losers who unexpectedly find a reason to fight

Appears La Pedrera

Todo sobre mi madre (All about my mother)

Spain-France, 1999

Director: Pedro Almodóvar

Actors: Cecilia Roth, Penélope Cruz, Marisa Paredes

Script: Pedro Almodóvar

101 minutes

Language: Spanish

The famous Spanish director tells a story where some works by Gaudí stage the counterpoint to the dramas of the protagonists of the film. Oscar winning for the best foreign language film

Appears The Sagrada Familia

La ciudad de los prodigios (The city of prodigies)

Portugal, Spain, France, 1999

Director: Mario Camus

Actors: Olivier Martínez, Emma Suárez, François Marthouret

Script: Mario Camus, Gustau

Hernández, Esther Cases, Olivier Rollin

156 minutes

Language: Spanish

Based on a novel by Eduardo

Mendoza, it's about the social and political tensions of Barcelona at the beginning of the 20th century

Appears La Pedrera

Amic/Amat (Friend/Beloved)

Spain, 1999

Director: Ventura Pons

Actors: Josep María Pou, Rosa María Sardà, Mario Gas

Script: Josep María Benet

90 minutes

Language: Catalan

Based on the play "Testament" is an existential drama set in Barcelona

Appears La Pedrera

Gaudí's afternoon

USA-Spain, 2001

Director: Susan Seidelman

Actors: Judy Davis, Marcela Gay Harden, María Barranco

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Script: James Myhre, Joaquín

Oristrell

93 minutes

Language: English

Based on the novel "Gaudí" by Bárbara Wilson that tells a story of intrigue with Barcelona as a stage.

Appear La Pedrera, Casa Batlló and Park Güell

Güell i Gaudí, un projecte comú (Güell and Gaudí, a common project)

Spain, 2002

Director: Joan Riedweg

Actors: Abel Folk as Güell and Ramon Madaula as Gaudí

Script: Francesc Orteu

20 minutes

Language: Catalan

Short film produced for the 2002

Gaudí Year that narrates the relationship between Gaudí and his friend and patron, Eusebi Güell

The Santa Clause 2

USA, 2002

Director: Michael Lembeck

Actors: Tim Allen, Judge Reinhold, Eric Lloyd

Script: Don Rhymer, Cinco Paul, Ken Daurio, Ed Decter, John J. Strauss

105 minutes

Language: English

Walt Disney Pictures produced this comedy without any other pretension than entertainment that includes in its scenography elements inspired by the Crypt Güell and the Casa Batlló

L'auberge espagnole (The spanish hostel)

France-Spain, 2002

Director: Cédric Klapisch

Actors: Roman Duris, Judith

Godrèche, Audrey Tatou

Script: Cédric Klapisch

120 minutes

Language: French. Versions in italian, german, spanish and catalan.

Comedy about the experiences of a group of students in Barcelona

Appears Park Güell

Food of love

Spain, Germany, 2002

Director: Ventura Pons

Actors: Juliet Stevenson, Paul Rhys, Allan Corduner

Script: Ventura Pons

112 minutes

Language: English

Based on a novel by David Leavitt, it's about the doubts of a young music student in Barcelona

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Una peli (A movie)

Spain, 2004

Director: Ricardo Coral-Dorado

Actors: Marta Lecuona, Laia Falp,
Silvia Fiestas

Script: Ricardo Coral-Dorado, Carlos
Aguilar

72 minutes

Language: Spanish

Experimental film shoted at Park
Güell

Manuale d'amore 2 (Love manual 2)

Italy, 2007

Director: Giovanni Veronesi

Actors: Carlo Verdone, Monica
Bellucci, Riccardo Scamarcio

Script: Ugo Chiti, Andrea Agnello,
Giovanni Veronesi

Producer: Filmauro S.R.L.

110 minutes

Language: Italian

One of the 4 stories that make up the
film takes place in Barcelona. The
Holy Family plays an important
symbolic role related to the script

Vicky Cristina Barcelona

Spain-USA, 2008

Director: Woody Allen

Actors: Scarlett Johansson, Javier
Bardem, Penélope Cruz.

Script: Woody Allen

96 minutes

Language: English

Story of two young american tourists
in Barcelona who meet an artist
Appear La Sagrada Familia, Finca
Güell and Park Güell

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