

Abstract

Delirious Gaudí considers the work of the famous architect of Barcelona as "a mountain of evidences without manifesto" (as claimed by Rem Koolhaas of Manhattan in his famous essay, paraphrased in the title) not in the manner of a non-existent statement of Gaudí, but rather as the diagnosis of delusional or hallucinatory signs of a highly qualified person, initially interpreted as symptoms, and in the sense of a psychoanalytic characterization of the role of the architect.

From an academic point of view, it can not be dismissed the review performed by a committee of beatification of Gaudí, currently set up to find miracles in his biography. Once they are proved and approved by the Vatican, this claim will finish with the elevation of Gaudí to the condition of Blessed and Holy. Some instances of Catalan Catholicism hope to succeed in that in this year of 2016, and in no way such vision hinders other opinions about the life and the architecture of Gaudí.

When observing any phantasmagoria, for psychoanalysts it's crucial the understanding of the patient versus his symptoms, more than the symptoms by their own. Nevertheless the symptoms have to be considered indeed, especially when we are dealing with a life story traditionally divided between the dissection of a unique architecture and its miscellaneous cultural reception.

Gaudí was not neurotic. Neurotic raving it's different from psychotic delirium; and it's different a perverse instance from a neurotic instance with traces of perversity. The abundance of stimuli provided by the work of Gaudí, on the one hand, and the enumeration of his alleged miracles, on the other, suggest subtle conjectures. In fact perversion is tuned up by conceivable social values ascribed to that behavior, always colored by the mechanism of sublimation, which in psychoanalysis has a technical meaning.

Sublimation in the Catholic religion presents a static vector (what Rome sublimates, it remains sublimated *per seculorum secula*), but in psychoanalysis sublimation has a movable condition of true interest. Sublimation involves the tendency to an ideal, so a synergy exists between the two processes, one being overly ambitious –the endeavor which points to canonize the architect–, and the other being prosaically academic –to outline a psychoanalytic profile of Gaudí.

