

## FAQs

### **Explain the architectural character of Gaudí's buildings with sketches.**

Gaudí is usually considered the great master of Catalan Modernism, but his works go beyond any one style or classification. They are imaginative works that find their main inspiration in nature. Gaudí studied organic and anarchic geometric forms of nature thoroughly, searching for a way to give expression to these forms in architecture.

In works of Gaudí, a lot of nature, curve, lighting and tiles are taken in. It is not Mudejar style and the building that Gaudí respecting Catalonia aimed at, was not a church like Christianity and thinks that it was a building with Catalonia quality. He loved nature since childhood, and nature was Gaudí's biggest theme. He walked with nature and had faith in nature; there was no way nature would not be a part of his work. The design on trees breathing in Catalonia and drawing animals, and the parabola curve brought naturally so that there are no straight lines is a characteristic of Gaudí's buildings and is a common point in the work group. The consistency of this naturalism explains why a lot of arches are used. In addition, there are many Catalonia style works using brick too. The use of the crushed tile is more characteristic. He put the tiles that were cut into triangles, and placed them together to make a geometric design. The architecture of Gaudí cannot be talked about without these characteristics.

The determination to make works influenced by the composite art of Wagner with a building is included in the SagradaFamilia temple. SagradaFamilia is the collected of Gaudí's studies.

### **Explain the SagradaFamilia and its symbolism with sketches.**

This is the work Gaudí gave his all for. Josep Maria Bocabella planned construction with the contribution from the Association of Son Jose of the private Catholic group. However, an architect declined Bocabella's talk, having had trouble with the first

architect, so Gaudi became the architect of the second generation. After Bocabella's death, there was no successor and the chief mourner absent, Gaudi intended to continue building.

The processes to be engaged in SagradaFamilia occurred when Gaudi fasted and had been helped by clergyman Jose Torus.

SagradaFamilia consists of three facades. The east and the west facade are completed, but the south facade expressing the glory of Jesus is unfinished. The facade is defined as the entrance of the building.

Among these facades, the only work finished by Gaudi is the facade of birth on the east side. A tortoise is engraved on the base of a pillar, constituting the central gate as a symbol of no change, and the snake, which holds an apple in it's mouth, is engraved on the base of a central pillar. In addition, a chameleon is placed on both sides of the gate as a symbol of change.

It is thought that the bell of the SagradaFamilia temple was made because Gaudi expresses music, as composite art with buildings. The bell becomes the complicated form of a large pipe organ, and the sacred song played by SagradaFamilia will echo through entire Barcelona. It is unfinished, but for Gaudi who spent time as if he gave his all to God in later years, can predict that when this bell brings, the presence of Christ will wrap up Barcelona.



### **How did Gaudi revolutionize the apartment complex in Casa Milà?**

Casa Milà is the result of two buildings, which are structured around two courtyards that provide light to the nine levels:

basement, ground floor, mezzanine, main (or noble) floor, four upper floors, and an attic.

The resulting layout is shaped like an asymmetrical "8" because of the different shape and size of the courtyards.

The attic housed the laundry and drying areas, forming an insulating space for the building and simultaneously determining the levels of the roof.

One of the most significant parts of the building is the roof, crowned with skylights or staircase exits, fans, and chimneys.

All of these elements, constructed with timbrel coated with limestone, broken marble or glass. They have a specific architectural function, nevertheless, they have become real sculptures integrated into the building.

The building is a unique entity, where the shape of the exterior continues to the interior.

The apartments feature ceilings with plaster reliefs of great dynamism, handcrafted wooden doors, windows, and furniture (sadly, now gone), and the design of the hydraulic pavement and different ornamental elements.

The stairways were intended for services, in that access to housing was by elevator except for the noble floor, where Gaudí added a staircase of a particular configuration. Gaudí wanted the people who lived in the flats to all know each other.

Therefore there were only lifts on every second floor so people had to communicate with one another on different floors.

The blocks were cut to follow the plot of the projection of the model, later raised to its location on just adjusted to align them in a continuous curvilinear texture to the pieces around them.

Viewed from the outside are three parts: the main body of the six-story blocks with winding stone floors both floors of a block back with a change of pace in waves similar to waves, with a texture more smooth and white, with small holes that seem gunboats, and finally the body of the roof.

The original facade of Gaudí were being replaced. In 1928, the tailor Mosella opened the first store in La Pedrera, he reworked and eliminate the bars.

This did not concern anyone, because in the middle of twentieth century, twisted ironwork had little importance.

The building has a completely original solution in solving the lobby to not being a closed and dark, but also for its open and airy courtyards connection with that equally important in gaining a place of transit and directly visible to the user accessing the building.

