

Lecture 4 – Forma Deforma (Form Deform, to change the form of...)**Preset: Casa Batlló Magical Nights – Luna Llena Flamenco**

Welcome back to **Antoni Gaudí's Influence on the Contemporary Architecture of Barcelona and Bilbao.**

Housekeeping Items for New Students:

Questions > **Raise Hand & Chat questions to Erin (co-host).**

5 to 10 minute break & 10 to 15 minutes at end for **Q&A**

Names, dates and **locations** will be noted **on handout.**

POLL: #12 Most prefer: images, videos, diagrammatic analysis, local ex., Q&A?

1898 Spanish-American War, Spain loses colonies (Cuba/Puerto Rico), Industrialist no longer exporting goods made in Barcelona, begin to **invest in real estate:**
Manzana de la Discordia 'Block of Discord': **forms breaking from conservative** aesthetic, investors wanting attract attention/rentals.

4x

Casa Amatller (ah-MAT-yer), Puig (Pwah-egg) i Cadafalch (1898-1900) designed as a residence for chocolatier, family name Amatller, which means almond tree in Catalan. **Triangular gable top**, rare in Barcelona, 'A' for Amatller.

3x

Casa Lleó-Morera (yeeOH mOR-era), Domènech i Montaner (1902-1905) Collaborated with artisans (mosaic, sculpture, furniture) make a **'complete' work.** Family name Morera, which means mulberry tree in English. sculptures were installed on double pairs of columns made of pink marble, and under the gallery of the first floor, other feminine heads could be found, later **removed during renovation, sold to Salvador Dalí**, who installed them in Figueres's Teatre-Museu Dalí's patio.

Last week, 1x (colonnade)

Estereostàtic model > inclined pillars of colonnade viaduct at Park Güell in 1903,
Leitmotif (recurrent theme): **Plasticity**: evolution of form through Gaudí's works,
 search for animated form, movement, breathes life into materials.

“When **masons build a wall**, they place **two plumb uprights and string a line** between them horizontally. If one of the uprights goes **out of plumb, which happens much more often than you may think**, the masons, believing that they are building a flat wall, are **in fact making a paraboloid**. We have gone directly and **deliberately to this form and seeing its beauty and the possibilities** that it offers, we have **also used it for the vaults.**”

Also in 1903: 4x (gatehouse)

tiled the **mushroom shaped roofs of gatehouses**: **experiments in warped form**,
 shaped by the (free)hand, not nature/anatomy/gravity, nor geometry/parabolic.
 Hyperbolic paraboloid roof structure, covered in tiny shards trencadís mosaic tile.

1x (chair)

Casa Batlló, Antoni Gaudí (1904-1906)

Deform/transform/dematerialize materiality into gesture:

Chair: wood > clay: **wood lost stiffness/robustness, intrinsic properties** of wood.
 Seat material is pressed to the edges, spilling over, as if **under pressure of seated person's weight**, seat made of dough. **Legs bend and buckle** under the weight.
Soft architecture of amorphous surfaces, **liquefaction removing tectonic qualities** of the materials, **fluidity of form**.

Manifesto (public declaration): **Forma Deforma: deforming (geometric) form to dematerialize, pure plasticity, a medium for sculpting form.**

1x (table)

Working with **plaster casts on Nativity forms**, understood the **dripping wet plaster**, not the firm clay sculpted by the artists. Then working with **loading in inclined props of Estereostatic model**, here has **applied those weights to the wet plaster, discovering a softness of form, easily warped, deformed, transformed**.

Backrest angled back as if **weight of back leaning against** pressing it downward, **loosing all sense of support**, the **inclined props are fatigued**, no longer provide structural function, **inclination no longer due to thrust lines**, but have become **gestured, speak more to narrative, expressing action by the sitter, come to life**, as **immediate as a handprint, Gaudí's hand**.

Form becomes a story.

7x (façade)

Façade: tiles > metaphor/symbolic (Montserrat & 4 arm cross, **Mediterranean Sea** washing up mosaic shells, **mythic dragon** atop pile of skulls/bones, slayed by King Jaume I's lance, **Venetian carnival** masks & multi-colored glass confetti).

At base, **supported by props become liquefaction of stone**.

13x (interior)

Inside: **walls & ceiling as if wet plaster, molten, undulating, dripping, swirling, vortex, primordial caves** of Montserrat, **waves of Mediterranean Sea, maternal womb of life**.

Parti Pris (organizing concept): **Weighted Form, expressing gesture, storytelling**.

Holocausto year (1906) death of father, mentor **Juan Martorell**, start of **Noucentisme Movement** in Barcelona, a return to Classicism.

3x (exterior)

Casa Milà, Antoni Gaudí (1906-1910)

Reinforced thin shell concrete slabs supporting curtain walls, modern materials and methods replacing traditional Catalan shallow brick vaults (last commission).

5x (rib vaults)

Deforms the traditionally symmetrical roof vault, irregular heights & directions

10x (terrace)

Results in **contoured landscape on roof terrace**, **ventilators in full plasticity**.

1x (smoke towers)

Setmana Tràgica (July 25-August 2, **1909**) **vandalized churches & convents**.

1m (fireworks)

La Noche de San Juan, Eve of Feast of St. John (June 23rd, Summer Solstice)

Night pagan gods closest to humans, **bonfires**, **burn old to begin anew**.

10:45

(**10 MINUTE BREAK**)

10:55

7x

Casa Comalat (coe-mal-AHT), Valeri I Pupurull (1909-1911)

Tribute to Gaudí, the Gaudiesque curve, answering demand Gaudí not accepting new commissions.

10x

Pabellón Puente 'Bridge Pavilion' by **Zaha Hadid (2005-2008)**

919 ft length, covered bridge, a gladiola over Ebro River. Fibre glass reinforced concrete from Austrian company Rieder envelopes the bridge, covered the outer skin of the building with 29,000 triangles of **fibreC (modern version on straw and clay plaster)** in different shades of grey. 225 ft. deep footings, deepest in Spain.

Enclosed interactive space, a gateway to Zaragoza Expo 2008, hybrid of pedestrian footbridge and exhibition pavilion. 4 structural elements intersect and brace each other, center weight distributed to 4 **diagrid trusses (triangulated diagonal and horizontal: Bóvedas Tabicadas)**. Merging 2 building typologies **combining**

engineering infrastructure & architectural elements (Architecture Synthesis),

Organic braided form creating natural microclimate interior, directs wind inside cooling visitors in summer. Fluid design interprets Expo theme: Water and Sustainable Development. Only inhabited bridge in Spain.

British-Iraqi architect Zaha Hadid that was constructed for the Expo 2008 in Zaragoza (Spain).

5x

Buttresses (Mattress Factory), Jene Highstein (1985) sculptural installation. Two huge forms of concrete penetrate the room, one emerging from each side wall. Their mass makes the long brick walls of the gallery appear to incline inward at the ceiling.

4x

Untitled (Mattress Factory), Jene Highstein (1986) sculptural installation. A form of smoothly troweled, unfinished concrete occupies most of the room. It is compressed between ceiling and floor, swelling out around its middle. I use a series of irregular curves to make up the form of my fabricated sculptures. Since the form is made up of these curves, the sculptures seem to resemble forms found in nature.

Jene Highstein was born in Baltimore, known for refined post-minimalism.

1x + 1m

Music for a Garden (Mattress factory), Rolf Julius (1997) sound installation. To be heard within the Garden designed by Winifred Lutz. Three pairs of speakers, mounted high and low on the Mattress Factory's exterior walls, are aimed in various directions. From each speaker comes a distinct element of the music Julius has composed for the space: **Music for the Air**, **Drum Piece**, and **Song (birds chirping)**.

As high as the building, and fills the entire lot adjacent to it. In this way, I have created rooms. As the visitor moves from one room to another—either vertically or horizontally—the experience of the work changes. Subtle, almost hidden outdoor installations, serves as catalyst, increasing our awareness of the great beauty of the world that surrounds us. **Dematerializes: bird sounds make natural out of city.** Born in Germany in 1939, became an important figure in Berlin's budding sound art scene. Created some of the most meaningful and moving works in the grey area between music and art, between sound and silence.

1m + 3x

Katz Plaza, Louise Bourgeois (1999) public sculpture.

Collaborative design effort between architect Michael Graves, landscape architect Dan Kiley, and artist Louise Bourgeois. \$4M. 25ft. tall bronze **cast** (in NY) fountain (Her 1st & largest sculpture), conjoined terraced cones allude to City's **topography and twin rivers**, "two streams of water represent a couple whose lives mesh", water heated flows continuously all year. 3 pairs granite benches (carved Italy), human eyeballs.

Eyeball seating is similar to her previous public artwork focusing on body parts Native of Paris, originally associated with Surrealism. Moved New York in 1938, focused primarily on sculpture, **crafting biomorphic forms that enact the physicality of the body as experienced from within**. Suggestive organ-like contours and early use of unconventional materials (like resin, latex, and cloth) allude to a tension between quintessentially male and female forms.

2x

Maman 'mum' (Guggenheim), Louise Bourgeois (1999) public sculpture.

Spider, a motif in Symbolist art, appears in her work as early as the late 1940s, cited as a stand-in for her **mother, who was a weaver**. Deeply personal work, subjektiv. "The spider – why the spider? Because my best friend was my mother and she was deliberate, clever, patient, soothing, reasonable, dainty, subtle, indispensable, neat, and as useful as a spider."

Idea for the giant spiders came from a small ink and charcoal drawing that she created in 1947. Emblem of maternity. **Both a predator and protector** as the silk of a spider is used to **capture prey and create cocoons**.

Bronze, stainless steel and marble. It is one of six giant spiders that were made by the sculptor in the late 1990's. Every leg is ribbed and has a sharp tipped point that is made of two pieces of steel that are attached to a collar above. From that a spiraling body rises, with an egg sac positioned below. Inside the sac there are seventeen white and grey marble eggs which hang above the head of those who dare to walk underneath it. They stand out against the darkness of the under-body.

Inclined, arched legs, create a cage-like feeling, when passing underneath, within the legs. Massive scale, **delicately balanced**, conveys poignant vulnerability.

1m + 3x

House Poem (City of Asylum), Huang Xiang (hWong SHong) (2004)

poetry & calligraphy.

First exiled writer in the City of Asylum/Pittsburgh residency program. Mr. Huang lived in the house for almost three years, and the house is now used by other writers in City of Asylum/Pittsburgh programs.

Mr. Huang's work had been totally **repressed and banned in China**. This very public **"house publication"** was created by him as a way to celebrate his arrival in Pittsburgh and his **freedom to publish without persecution**. The calligraphy on the façade was created by Mr. Huang in the expressionistic "grass style" that is his trademark. It includes selections from his poems (Wild Beast).

Dedicated on November 21, 2004, with a public reading of the house by Huang Xiang. The day was declared "Huang Xiang Day" by the Mayor and Council of the City of Pittsburgh. The response to House Poem inspired City of Asylum/Pittsburgh to create the **public library of text-based artworks on Sampsonia Way**.

Dematerialize the house > poem, book, story.

POLL: #13 Which project prefer?

11:15

Q&A

11:30