

Osher Lifelong Learning Institute
Carnegie Mellon University

The Architecture of Antoni Gaudí

Summer Session 2020 (Online Zoom)
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Lecture 3: Natural Form (2020.07.13)

leitmotif:

Natural Form: True dimensions, more than tectonic or structural, dematerialized, spiritualized, not cold abstractions but living, inimitable, super academic, the Mediterranean and Catalan temperament for straight-forward, strict, hyper-realistic, derived from the observation of nature, a natural grammar, topographical, climatic, a reflection of eternal life. More than beauty of form, but truth of expression, inner truth, reflected in the features of the face, in gestures, the behavior of being as a whole, the soul.

“Art is beauty and beauty is the glow of truth without which it would not exist.
To possess truth, one must study things in depth.
As for beauty, it is life, which is manifest in the human form through movement.”
- Gaudi, speaking in agreement with the work of Rodin

manifesto:

Sagrada Familia Nativity Façade (1892-1910): Art into the service of religion. Gestured form creating activated space, charged emotionally, making a place meaningful. Funded and constructed by the common man, the community, a church of the people. Idealized public building and community partnership, modeled after the socialist craftsman guilds sought in the Poblet monastery, found in the church of Santa Maria del Mar, and realized in the Mataró Workers Cooperative, Colònia Güell, now Sagrada Familia.

“...whose portal will be large enough for all humanity to pass through.”

“Architecture is the first of the plastic arts, sculpture and painting depend on it. An architect is a man of synthesis who has a vision of plasticity – which is an overall vision – and who places objects in relation to each other in distance, he groups them together rather than dispersing them, he generalizes and sees what exists and what does not exist. Sight is the sense of plasticity, of space, of light, of immensity.”

parti pris:

Clades de Guix: Casts of Gypsum, **casting gesture from form directly, senza armatura, without intermediary / temporary supports,** working from the flora and fauna in the natural world, **a directness that possesses intuitive knowledge of the figure and gestures.**

“The most intensive expression of a figure is provided by the skeleton, for this is the basic variable element.
The rest are only details, that disappear at a distance.”

architecture:

Santa Maria del Mar, Berenguer de Montagut (1329-1383) Plaça de Santa Maria, 1, 08003 Barcelona, Spain.

Alhambra, Mohammed ben Al-Ahmar (889-1492) Calle Real de la Alhambra, s/n, 18009 Granada, Spain.

Transatlantic Company Pavilion, Antoni Gaudí (1887-88) Passeig de Lluís Companys, 08003 Barcelona, Spain.

Astorga Cathedral Marble Retablo, Gaspar Becerra (1558) Plaza de la Catedral, s/n, 24700 Astorga, León, Spain.

Sagrada Familia Nativity Façade, Antoni Gaudí (1892-1910) Carrer de Mallorca, 401, 08013 Barcelona, Spain.

bibliography:

The Church of the Sagrada Familia, I. Puig Boada (Editorial Barcino, Barcelona, 1929, English 1986)

Gaudí: The Visionary, Robert Descharnes and Clovis Prévost (Viking Press, New York, 1982)

Gaudí and the expiatory Temple of the Sagrada Família, Montse Cardoner Puig (Renodrac, S.C.P., Valldoreix, 2017)

The Symbols of the Nativity façade, Montse Cardoner Puig (Renodrac, S.C.P., Valldoreix, 2017)

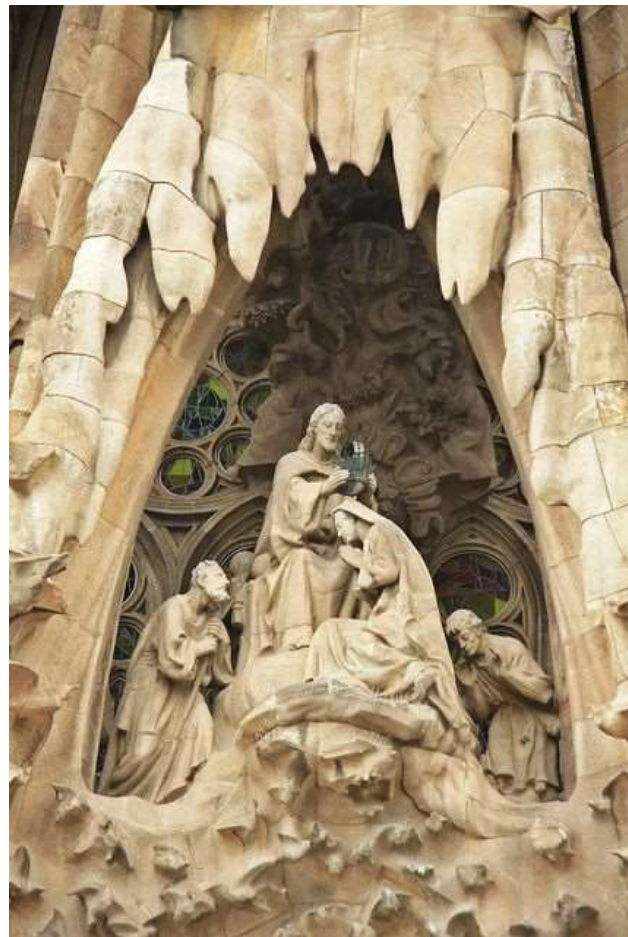
materials:

<http://finalmove.com/the-architecture-of-antoni-gaudi-natural-form/>

<http://www.schluebarchitecture.com/lectures/2020/cmu/gaudi/natural>



Coronation of Mary life-sized, carved marble figures in high relief polychromia (Astorga Cathedral Retablo, Gaspar Becerra, 1558).



Coronation of Mary living gesture cast in plaster, enlarged refinements to the eye, transposed in stone by Juan Matamala (Sagrada Familia Nativity Façade, Antoni Gaudí, 1936).