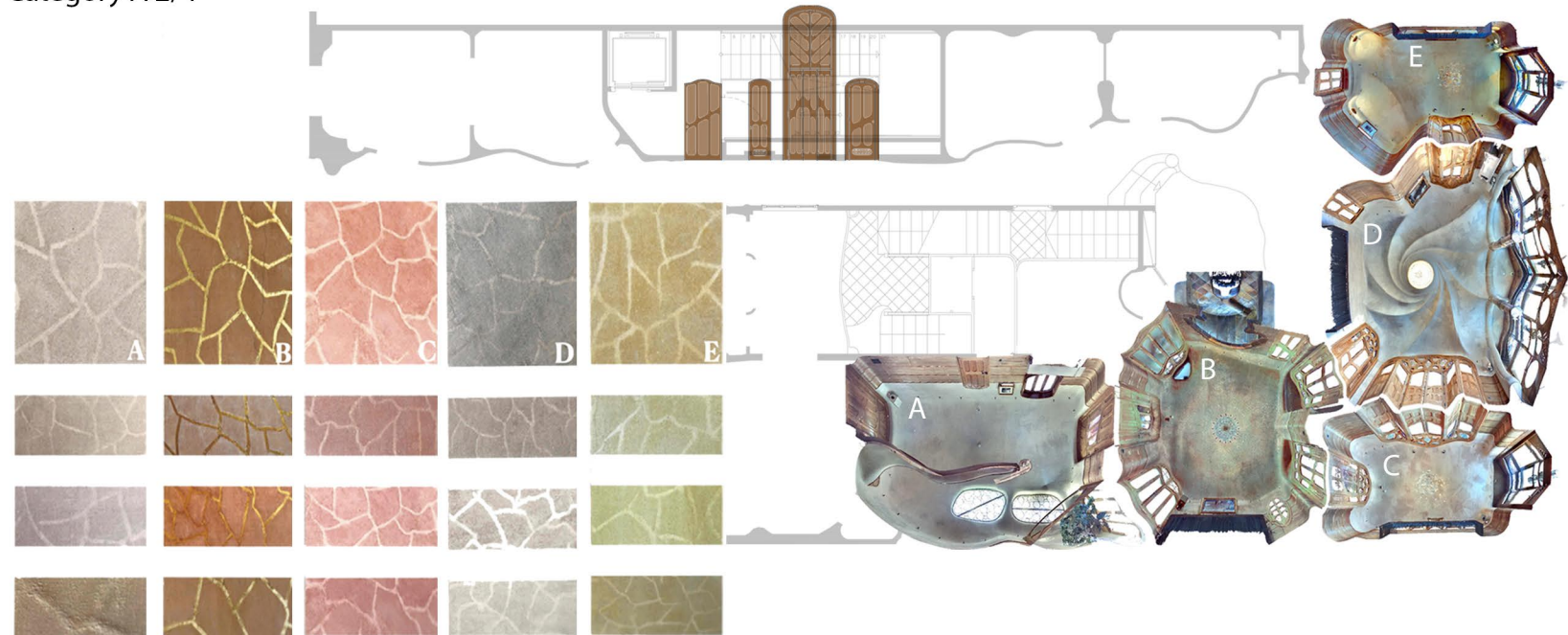


Restoration of Casa Batlló

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Category A 2/4



Up until the year 2018, the entire piano nobile had an earthy-gray paint finish, with lines of “trencadís” drawn on top, while the living room believed to have been Mr. Batlló’s office was painted a dark color with lines drawn in glitter.

In this way, the painted finishes of the walls during this time represented a flat, immaterial visual character, and it was necessary to return “the materiality and the tactile experiences that evoke an awareness of temporal depth and the continuity of time.”

Preliminary studies showed lime mortar stucco of remarkable quality, consisted of a multitoneal lime stucco, where in addition to the three traditional coating layers, incisions were made to etch the “trencadís” which were then filled again with mortar of lime, and the result finished with a layer of waxes.

But even more surprising is the finish in Mr. Batlló’s former office, where the joints of the incisions that draw the “trencadís” are finished with gold leaf, and where the multitoneal distribution is even richer and more varied.

The uncovering process had to be carried out with a scalpel, to avoid the removal of the stucco substrate and the gold leaf. Here the bowl layer had to be applied again over the lines of the “trencadís” and later the gold leaf, following the drawing that the artisans of the time had made. (1-2-3-4).

The elimination of the wainscoting in almost the entire piano nobile (all but the elevator lobby) caused half of the vertical walls to be significantly altered. On the ceilings and the upper part of the walls, the stucco pre-sented an uneven degree of conservation: grooves cut in some areas, sporadic or large gaps, making it impossible to read as a composition, while the ceilings, in areas where they were still preserved, showed a good state of conservation of the original finishes. (1-2-6)

For the fabrication of the reproduction of this wainscot, the geometric templates were put together for of each of the rooms (7). Thus, in the reproduction of the pieces that form the frame of the wainscoting, a criterion of discernibility was defined between the wainscoting reproduced in original walls with respect to those that were not: in the rooms where the distribution was original, the vertical slats are arranged in the short vertical between the undulations, while than in the non-original rooms, in the long vertical.

It was also necessary to reproduce the lamps in the dining room (9) and the noble staircase(10) as well as the large oval door that finished off this same staircase (10). Point clouds were obtained from the deposits of the National Museum of Catalonia (MNAC) to reproduce three doors and a large closet in the hallway of the private area of the noble floor (8).

