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1882-1977

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FAITH, PATIENCE AND HUMAN CREATIVITY

✶ Rising above Barcelona with slender spires and radiant interiors, the Sagrada Família is a timeless landmark, a living cultural testimony and a revolution in architectural history. Started in 1882, it is now a UNESCO World Heritage Site attracting over five million visitors a year. Shortly after construction began, its original architect resigned and 31-year-old Antoni Gaudí took over. Since childhood, the young visionary had been fascinated by nature, Mediterranean flora and fauna, as well as the eroded rock formations of Monserrat. By fusing this inspiration, he created his own unique style, pushing science, art and engineering to their limits. Gaudí saw an opportunity to refine the Gothic cathedral style, which relied on flying buttresses, pinnacles and heavy exterior buttresses. To achieve this, he experimented with inverted models of strings and weights to visualize what an interior structure optimized by the natural law of gravity would look like. This allowed him to calculate how tilted columns and parabolic arches could create self-supporting structures that soared upward. Even today, architects are puzzled by his genius.

FOI, PATIENCE ET CRÉATIVITÉ HUMAINE

✶ Dominant Barcelone avec ses flèches élancées et ses intérieurs lumineux, la Sagrada Família est un monument intemporel, un témoignage culturel vivant et une révolution dans l'histoire de l'architecture. Commencée en 1882, elle est aujourd'hui classée au patrimoine mondial de l'UNESCO et attire plus de cinq millions de visiteurs par an. Peu après le début de la construction, son architecte d'origine a démissionné et Antoni Gaudí, alors âgé de 31 ans, a pris la relève. Depuis son enfance, le jeune visionnaire était fasciné par la nature, la flore et la faune méditerranéennes, ainsi que par les formations rocheuses érodées de Monserrat. En fusionnant ces inspirations, il a créé son propre style unique, repoussant les limites de la science, de l'art et de l'ingénierie. Gaudí a vu là une occasion d'affiner le style gothique des cathédrales, qui reposait sur des arcs-boutants, des pinacles et de lourds contreforts extérieurs. Pour y parvenir, il a expérimenté des modèles inversés de cordes et de poids afin de visualiser à quoi ressemblerait une structure intérieure optimisée par la loi naturelle de la gravité. Cela lui a permis de calculer comment des colonnes inclinées et des arcs paraboliques pouvaient créer des structures autoportantes qui s'élevaient vers le ciel. Aujourd'hui encore, les architectes sont intrigués par son génie.

FE, PACIENCIA Y CREATIVIDAD HUMANA

✶ Elevándose sobre Barcelona con sus esbeltas agujas y sus radiantes interiores, la Sagrada Familia es un monumento intemporal, un testimonio cultural vivo y una revolución en la historia de la arquitectura. Iniciada en 1882, ha sido declarada Patrimonio de la Humanidad por la UNESCO y atrae a más de cinco millones de visitantes al año. Poco después de que empezara a construirse, su arquitecto original renunció y Antoni Gaudí, de 31 años, tomó el relevo. Desde su infancia, el joven visionario había sentido una fascinación particular por la naturaleza, la flora y la fauna mediterráneas, así como por las formaciones rocosas erosionadas de Montserrat. Fusionando esa inspiración con su profesión, creó un estilo único que lleva al límite la ciencia, el arte y la ingeniería. Gaudí vio la oportunidad de perfeccionar el estilo basado en contrafuertes voladizos, pináculos y pesados contrafuertes exteriores de las catedrales góticas. Para lograrlo, experimentó con modelos de cuerdas colgantes y pesas para visualizar cómo sería una estructura interior optimizada naturalmente por la ley de la gravedad. Fue así como pudo encontrar la forma de crear estructuras autoportantes que se elevaran al cielo a partir de columnas inclinadas y arcos parabólicos. Incluso en nuestros días, su genialidad sigue desconcertando a los arquitectos.





THE BEAUTY OF THE UNFINISHED

✶ Funded by donations and led forward by Gaudí's successors, the cathedral has overcome decades of challenges and continued to evolve through a dedication to traditional craftmanship, aided by modern technology. Gaudí, knowing he would not see the project completed, preserved his concepts in intricate drawings and models, many of which were destroyed in a fire in 1936 during the Spanish Civil War. Over the years, teams of dedicated experts have meticulously reconstructed thousands of Gaudí's model pieces and documentation. In the mid 1990s, when digitalization of reference materials began, Gaudí's original ideas surpassed even the most advanced architectural software available at the time. With help from ship and airplane design software, architects were able to preserve Gaudí's legacy in digital form and develop building techniques to achieve his goals. When the central tower is completed in 2026, it will reach 172.5 meters (566 ft). As the final building stage begins, the Sagrada Família will continue to stir our imagination and advance the boundaries of architecture.

LA BEAUTÉ DE L'INACHEVÉ

✶ Financé par des dons et mené à bien par les successeurs de Gaudí, le temple a surmonté des décennies de défis et a continué à évoluer grâce au dévouement de ses collaborateurs, architectes et artisans, et au soutien croissant des technologies modernes. Gaudí, sachant qu'il ne verrait pas le projet achevé, a conservé ses concepts dans des dessins et des maquettes complexes, dont beaucoup ont été détruits dans un incendie en 1936 pendant la guerre civile espagnole. Il a fallu de nombreuses années pour reconstruire l'ensemble des maquettes qui définissaient le projet de Gaudí, car les pièces modélisées étaient différentes, à des échelles différentes, dans des versions différentes, et chaque partie se trouvait à un stade de développement différent. Ce fut un très long processus de sauvetage de milliers de pièces, toutes mélangées parmi les décombres de la destruction. Au milieu des années 1990, lorsque la numérisation des documents de référence a commencé, les idées originales de Gaudí ont surpassé même les logiciels d'architecture les plus avancés disponibles à l'époque. Grâce à des logiciels de conception de navires et d'avions, les architectes ont pu préserver l'héritage de Gaudí sous forme numérique et développer des techniques de construction permettant d'atteindre ses objectifs. Lorsque la tour centrale sera achevée en 2026, elle atteindra 172,5 mètres. Alors que la dernière phase de construction commence, la Sagrada Família continue de stimuler notre imagination et de repousser les limites de l'architecture.

LA BELLEZA DE LO INACABADO

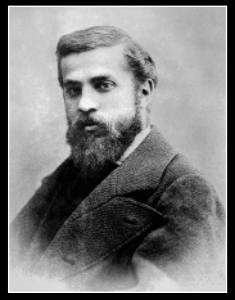
✶ Financiado por donaciones y bajo el liderazgo de los sucesores de Gaudí, el proyecto del templo ha superado décadas de desafíos y no ha dejado de evolucionar gracias a la dedicación de colaboradores, arquitectos y artesanos, con un apoyo creciente de la tecnología moderna. Consciente de que no lo vería terminado, Gaudí preservó sus ideas en intrincados dibujos y modelos, muchos de los cuales fueron destruidos por un incendio ocurrido en 1936 durante la guerra civil española. Se necesitaron muchos años para reconstruir el conjunto de modelos que definían el proyecto de Gaudí, ya que las secciones modeladas presentaban diferencias en escala o grado de desarrollo, o incluso correspondían a versiones distintas. Rescatar los miles de fragmentos entremezclados con los escombros fue un proceso muy largo. A mediados de la década de 1990, cuando se inició la digitalización de los materiales de referencia, las ideas originales de Gaudí superaron incluso al software de arquitectura más avanzado disponible en aquel momento. Fue con la ayuda de software para diseño de barcos y aviones como los arquitectos lograron preservar el legado de Gaudí en formato digital y desarrollar técnicas de construcción que les permitieran alcanzar sus objetivos. Cuando la torre central se termine en 2026, alcanzará una altura de 172,5 m. Ahora que comienza la fase final de su construcción, la Sagrada Familia sigue avivando nuestra imaginación y empujando los límites de la arquitectura.

1882-1883

On March 19, 1882, the cornerstone of the temple is laid. In 1883 Antoni Gaudí takes over.

Le 19 mars 1882, la première pierre du temple est posée. En 1883, Antoni Gaudí prend la relève.

El 19 de marzo de 1882 se coloca la primera piedra del templo. En 1883, Antoni Gaudí toma el relevo.



1885

The Chapel of Saint Joseph is inaugurated.

La chapelle Saint-Joseph est inaugurée.

Se inaugura la capilla de San José.

1925

The Saint Barnabas bell tower on the Nativity façade is completed.

Le clocher Saint-Barnabé sur la façade de la Nativité est achevé.

Se concluye el campanario de San Bernabé en la fachada del Nacimiento.



1926-1936

When Gaudí dies in 1926, his associate Domènec Sugranyes takes over. In 1936, the Sagrada Família and Gaudí's workshop are vandalized along with many original plans, photographs and models.

À la mort de Gaudí en 1926, son associé Domènec Sugranyes prend la relève. En 1936, la Sagrada Família et l'atelier de Gaudí sont vandalisés, ainsi que de nombreux plans, photographies et maquettes originaux.

Cuando Gaudí fallece en 1926, su socio Domènec Sugranyes toma el relevo. En 1936, la Sagrada Familia y el taller de Gaudí son objeto de actos vandálicos, junto con muchos de los planos, fotografías y modelos originales.

1954-1977

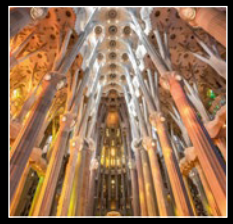
The Passion façade is completed.

La façade de la Passion est achevée.

Se termina la fachada de la Pasión.



1978-2010



Based on restored models, the foundations, columns, façades and nave vaults begin to take form, along with the cloister of Our Lady of Montserrat.

À partir des maquettes restaurées, les fondations, les colonnes, les façades et les voûtes de la nef commencent à prendre forme, ainsi que le cloître de Notre-Dame de Montserrat.

A partir de los modelos restaurados, empiezan a tomar forma los cimientos, las columnas, las fachadas y las bóvedas de la nave y el claustro de Montserrat.

2012-2016

The Western Sacristy and cloister of Our Lady of Dolours are completed.

La sacristie occidentale et le cloître de Notre-Dame des Douleurs sont achevés.

Finaliza la construcción de la sacristía de poniente y del claustro de la Virgen de los Dolores.



2026

With the tower of Jesus, tower of Mary and the four towers of the Evangelists completed by the centenary of Gaudí's passing, the final phase begins. The Glory façade and Chapel of Penitence and the Sacrament will be built using advanced 3D modeling and printing techniques.

Avec l'achèvement de la tour de Jésus, de la tour de Marie et des quatre tours des évangélistes à l'occasion du centenaire de la mort de Gaudí, la phase finale commence. La façade de la Gloire et la chapelle de la Pénitence et du Saint-Sacrement seront construites à l'aide de techniques avancées de modélisation et d'impression 3D.

Con la torre de Jesucristo, la torre de la Virgen María y las cuatro torres de los Evangelistas terminadas para el centenario de la muerte de Gaudí, inicia la fase final. La fachada de la Gloria y la capilla de la Penitencia y del Sacramento se construirán utilizando técnicas avanzadas de modelado e impresión 3D.


Sagrada Família

FROM THE LEGO® ARCHITECTURE DESIGN TEAM

✶ Translating Antoni Gaudí's stunning and complex crowning jewel into LEGO® bricks was daunting, to say the least. The model size alone challenged our building systems! With 12,060 pieces, of which 65 are decorated, it's our most detailed set to date. We created the model in separate subsections, so you can display it assembled or in parts. With elements from Gothic, Art Nouveau and Organic architecture, the basilica interior and windows feature hyperboloid shapes, creating one of the most breathtaking spaces in architectural history. We wanted to showcase the 'Forest of Trees' columns and stained-glass windows, and secure the model's structural stability, so the columns, like the original, branch out. Where Gaudí repurposed broken ceramic tiles and glass in his mosaics and windows, we used more than 500 transparent pieces to allow light to pass through true-to-life openings. Gaudí's vision in LEGO form is designed with the deepest respect for Sagrada Família's rich history. We hope you'll enjoy seeing all the details come together, brick by brick.

UN MOT DE L'ÉQUIPE DE CONCEPTION LEGO® ARCHITECTURE

✶ Traduire le joyau couronnant, magnifique et complexe, d'Antoni Gaudí en briques LEGO® était pour le moins intimidant. La taille du modèle à elle seule a mis nos systèmes de construction au défi! Avec 12 060 pièces, dont 65 décorées, il s'agit de notre ensemble le plus détaillé à ce jour. Nous avons créé le modèle en plusieurs sous-sections, afin que vous puissiez l'exposer assemblé ou en plusieurs parties. Avec des éléments issus de l'architecture gothique, Art nouveau et organique, l'intérieur et les fenêtres de la basilique présentent des formes hyperboloïdes, créant l'un des espaces les plus époustouflants de l'histoire de l'architecture. Nous voulions mettre en valeur les colonnes « Forêt d'arbres » et les vitraux, tout en garantissant la stabilité structurelle du modèle. Les colonnes, comme dans l'original, se ramifient donc. Là où Gaudí a réutilisé des carreaux de céramique et du verre cassés dans ses mosaïques et ses vitraux, nous avons utilisé plus de 500 pièces transparentes pour laisser passer la lumière à travers des ouvertures réalistes. La vision de Gaudí sous forme de LEGO est conçue dans le plus profond respect de la riche histoire de la Sagrada Família. Nous espérons que vous apprécierez de voir tous les détails s'assembler, brique par brique.

IMPRESIONES DEL EQUIPO DE DISEÑO DE LEGO® ARCHITECTURE

✶ Traducir la impresionante y compleja joya de la corona de Antoni Gaudí a los bricks LEGO® fue, por decir lo menos, una tarea abrumadora. ¡El tamaño del modelo por sí solo fue todo un desafío para nuestros sistemas de construcción! Con 12.060 piezas, 65 de las cuales están decoradas, es nuestro set más detallado hasta la fecha. Creamos el modelo en subsecciones separadas para que puedas exhibirlo armado o por partes. Con elementos de la arquitectura gótica, el *art nouveau* y la arquitectura orgánica, el interior y las ventanas de la basílica incorporan superficies con forma de hiperboloide que crean uno de los espacios más impresionantes de la historia de la arquitectura. Queríamos mostrar el bosque de columnas y los vitrales, garantizando al mismo tiempo la estabilidad estructural del modelo. Por este motivo, al igual que en el edificio original, las columnas se ramifican. Mientras que Gaudí reutilizó azulejos de cerámica y vidrios rotos en sus mosaicos y ventanas, nosotros usamos más de 500 piezas transparentes para permitir el paso de la luz por aberturas recreadas con fidelidad de la edificación real. La visión de Gaudí en formato LEGO está diseñada con el más profundo respeto por la nutrida historia de la Sagrada Familia. Esperamos que disfrutes viendo cómo cobran forma todos los detalles, un brick a la vez.





1882-1893

APSE WITH CRYPT

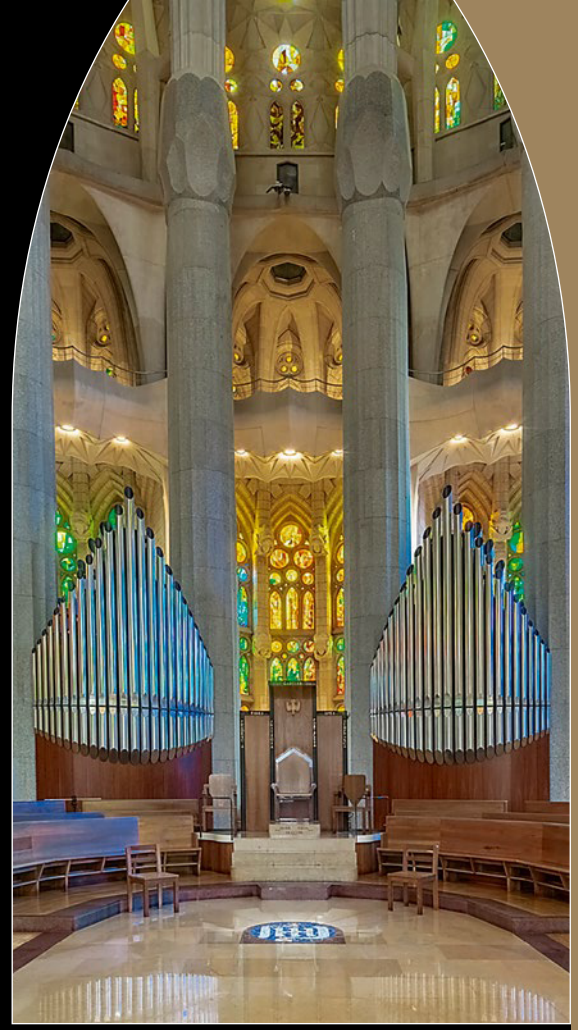
✶ We designed the model to follow the same building flow as the real-life Sagrada Família's construction. Groundbreaking on the Apse with Crypt began in 1882. It's located on the eastern end, closing off the temple from behind, and anchoring the structure both physically and symbolically. Architect Francisco de Paula del Villar's initial plan included a polygonal apse with seven chapels. Instead of raising the building evenly from its foundations, Gaudí chose to advance section by section to encourage continuation. The crypt was built about 32.8 ft. (10 meters) below ground and finished in 1889. Between 1890 and 1893, the apse façade rose with a visible transition from Villar's design to Gaudí's evolving architectural language.

ABSIDE AVEC CRYPTE

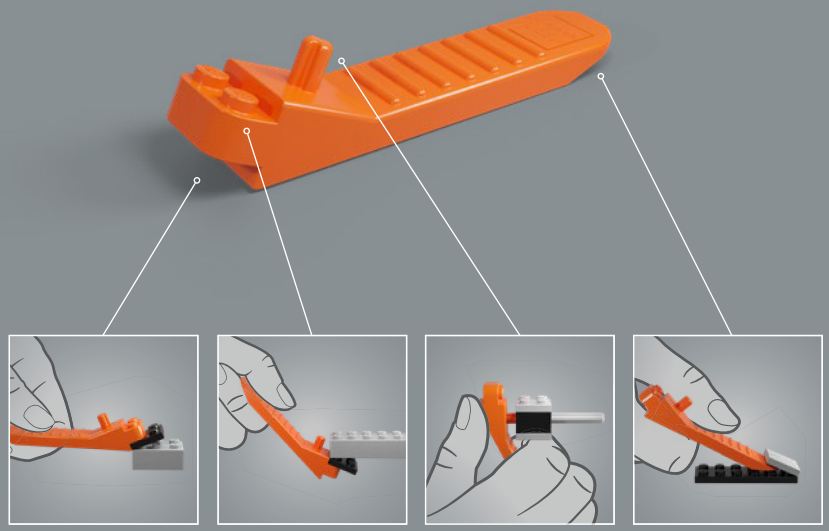
✶ Nous avons conçu le modèle de manière à suivre le même déroulement de construction que celui de la Sagrada Família réelle. La construction de l'abside avec crypte a commencé en 1882. Elle est située à l'extrémité Est, ferme le temple et ancrage la structure à la fois physiquement et symboliquement. Le plan initial de l'architecte Francisco de Paula del Villar comprenait une abside polygonale avec sept chapelles. Au lieu d'élever le bâtiment de manière uniforme à partir de ses fondations, Gaudí a choisi d'avancer section par section afin d'encourager la continuité. La crypte a été construite à environ 10 mètres sous terre et achevée en 1889. Entre 1890 et 1893, la façade de l'abside s'est élevée, marquant une transition visible entre la conception de Villar et le langage architectural évolutif de Gaudí.

ÁBSIDE CON CRIPTA

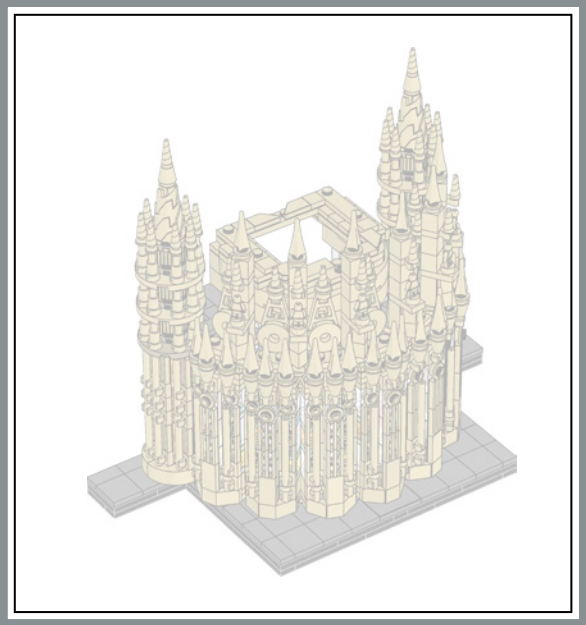
✶ Diseñamos el modelo de modo que siguiera el mismo flujo de construcción que la Sagrada Familia de verdad. La construcción del ábside con cripta empezó en 1882. Este se ubica en el extremo oriental, sirve de cabecera al templo y sujeta la estructura en un sentido tanto físico como simbólico. Los planos preliminares del arquitecto Francisco de Paula del Villar incluían un ábside poligonal con siete capillas. En vez de levantar el edificio de manera uniforme desde sus cimientos, Gaudí optó por avanzar una sección a la vez para fomentar la continuidad. La cripta se construyó a unos 10 m bajo tierra y se terminó en 1889. Entre 1890 y 1893, al elevarse la fachada del ábside, se hizo visible la transición del diseño de De Paula del Villar al lenguaje arquitectónico en evolución de Gaudí.

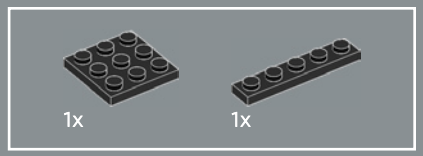




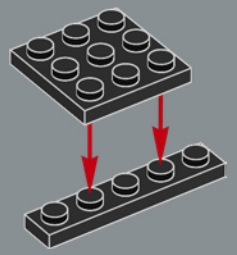


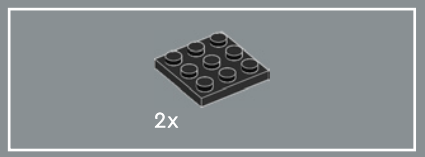

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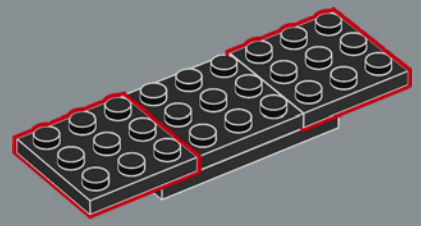


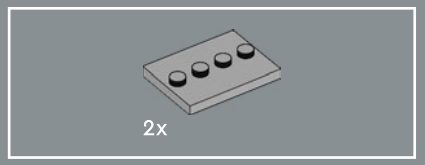
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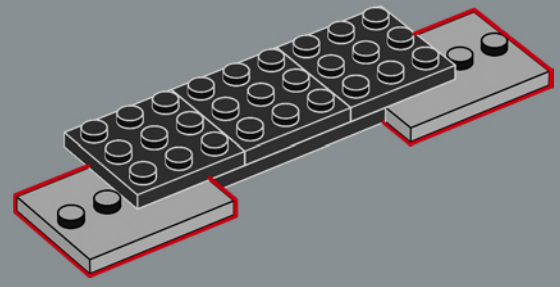


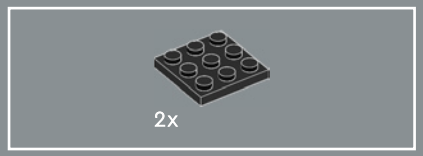
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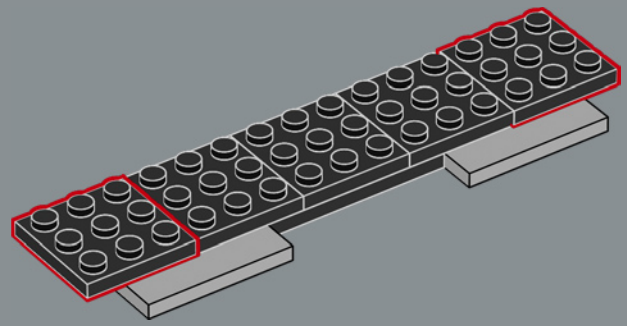


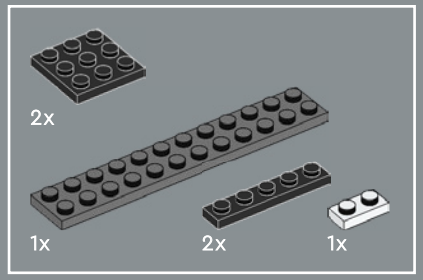
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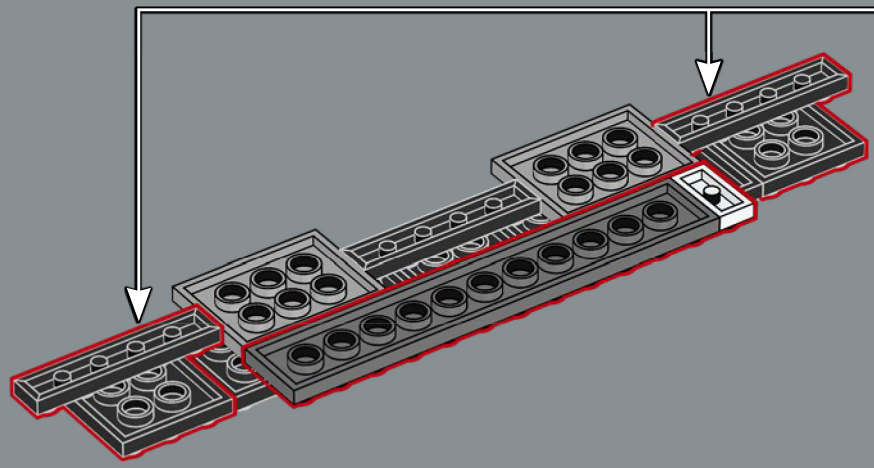
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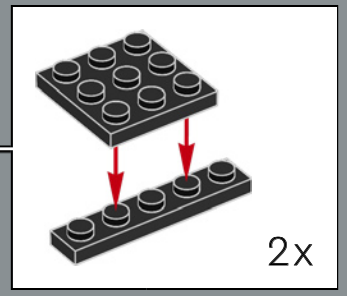


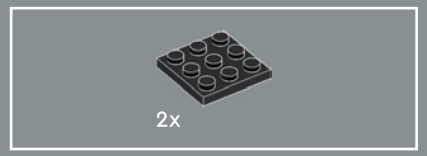


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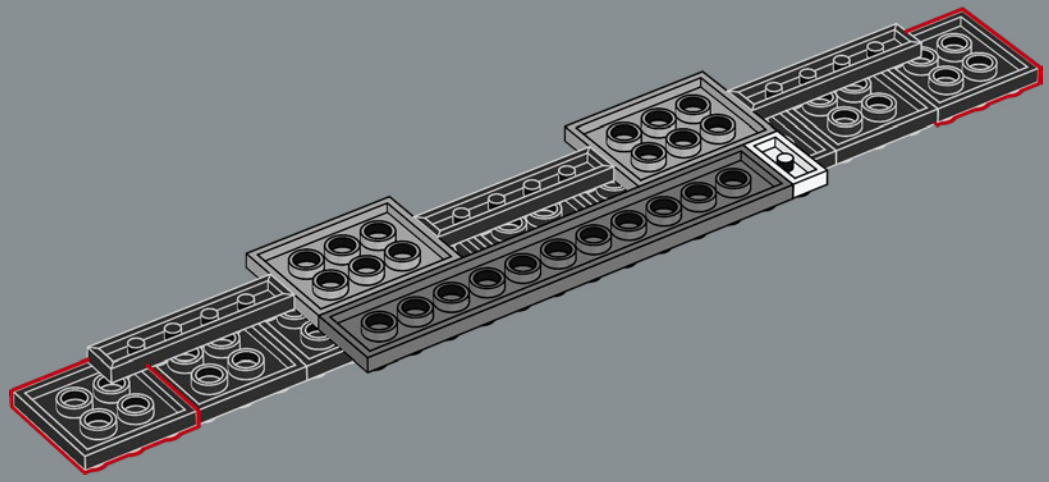


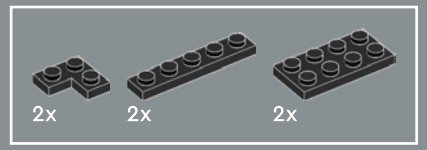




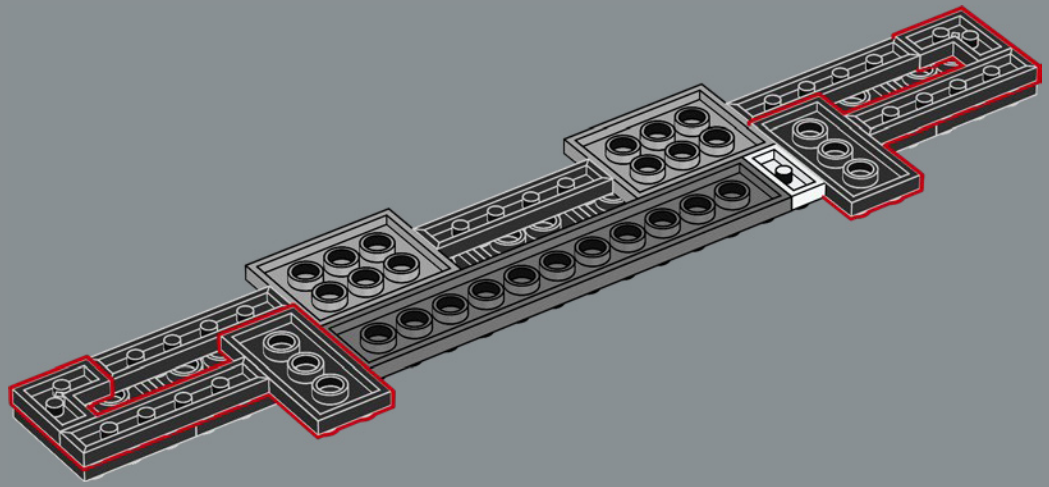


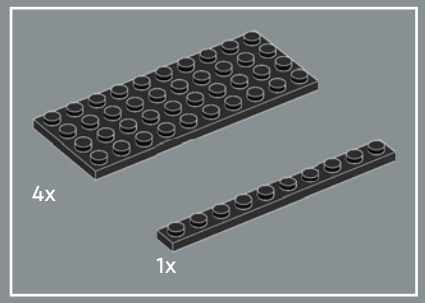
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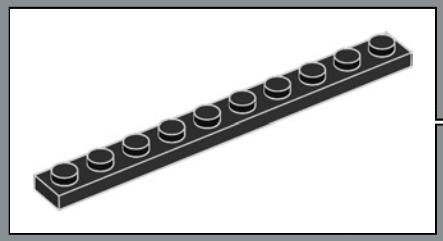


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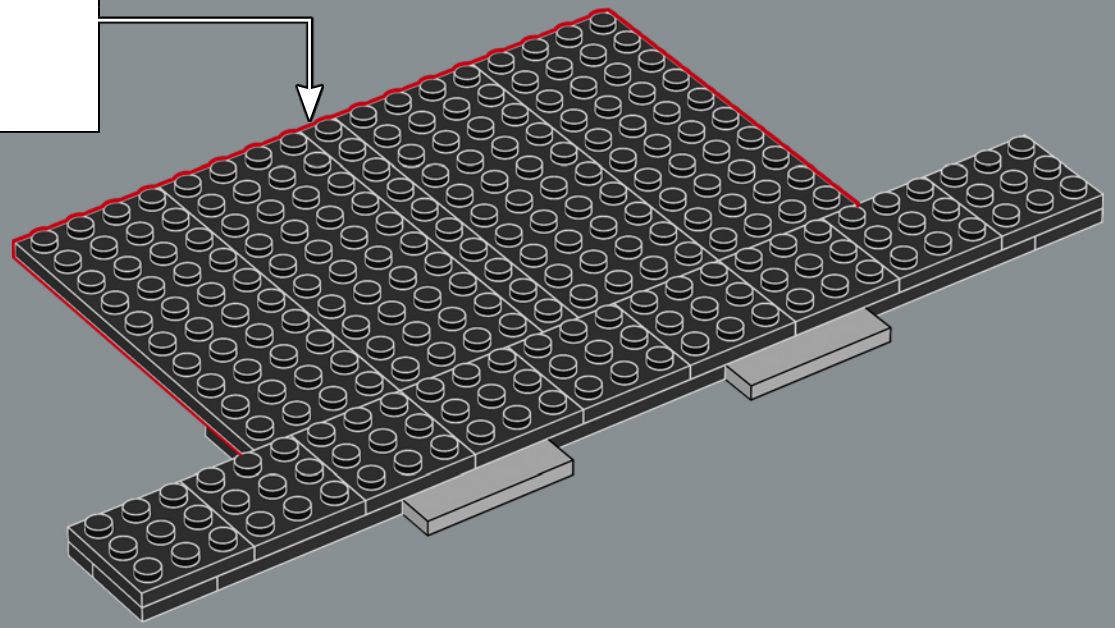


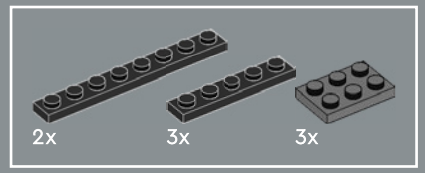


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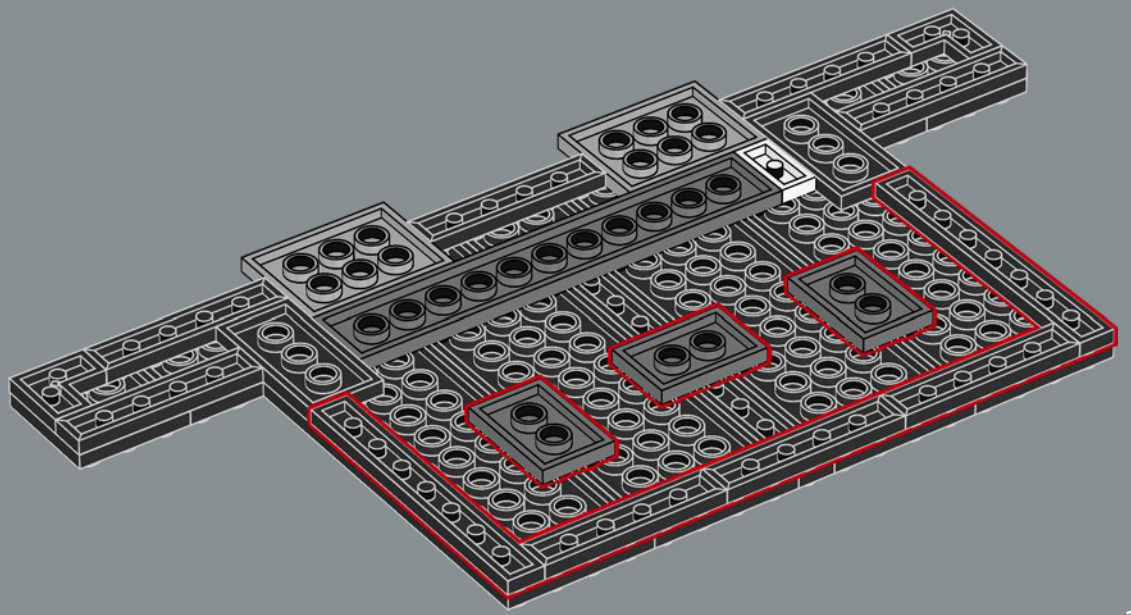


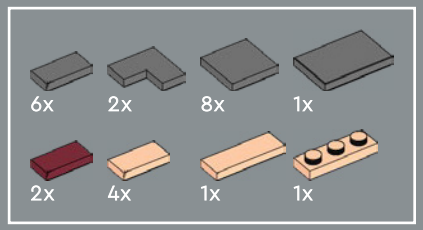




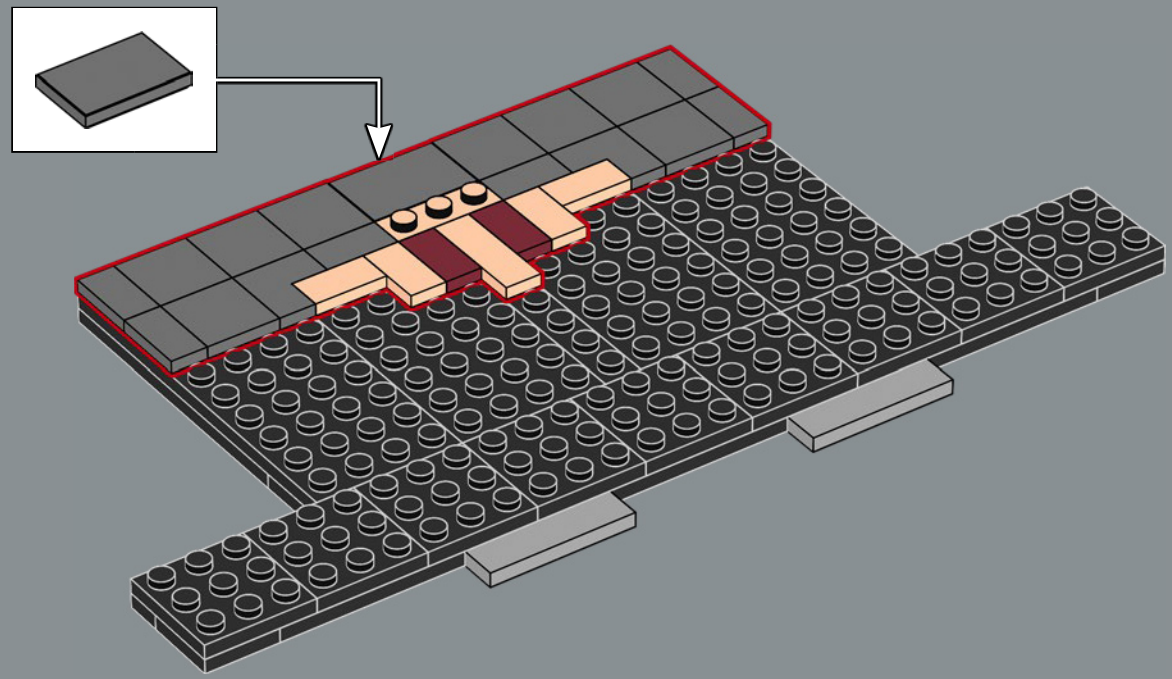
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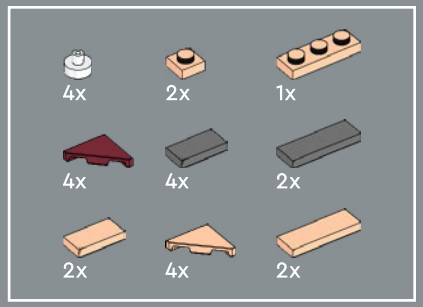




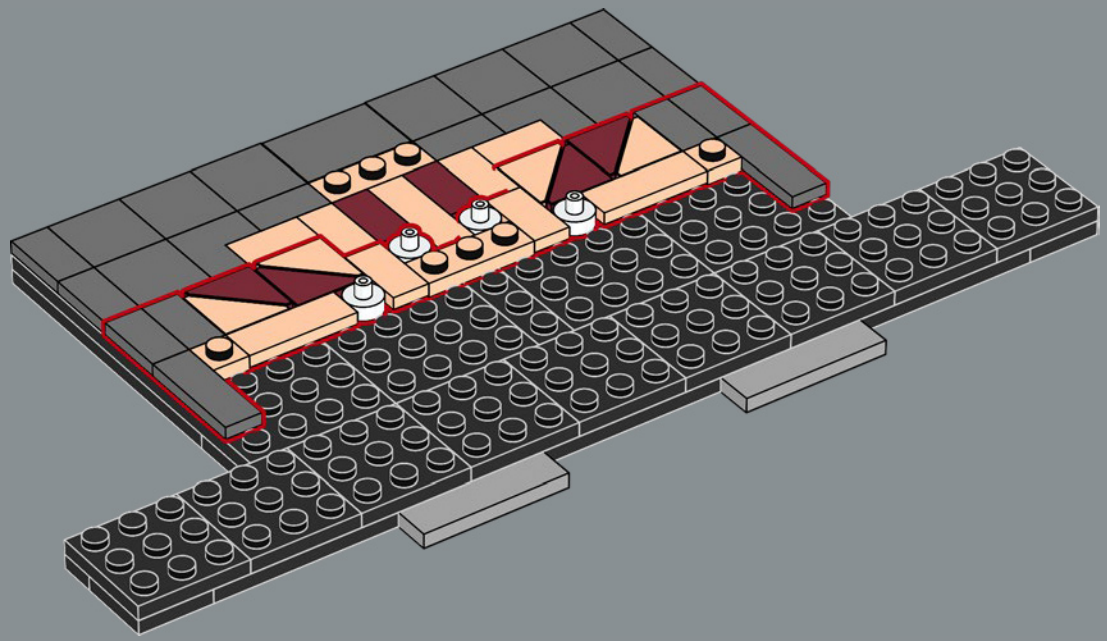


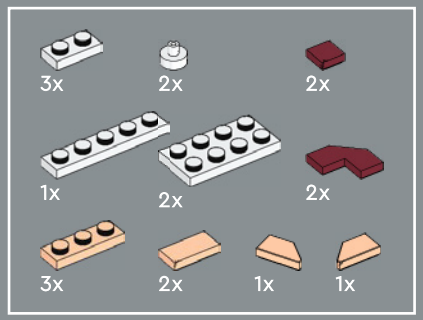
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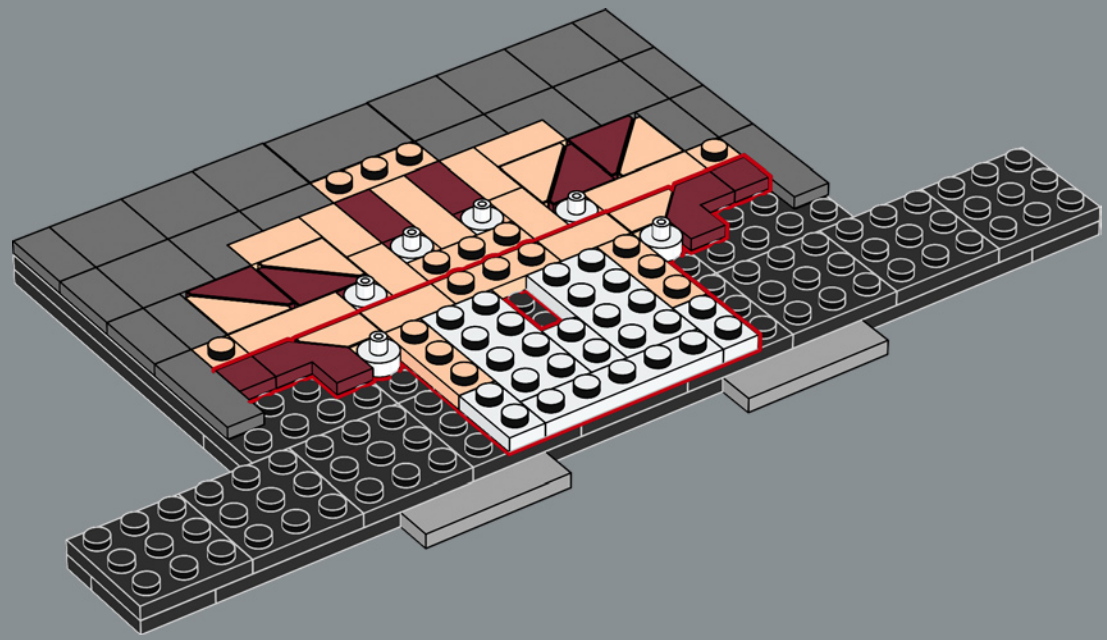


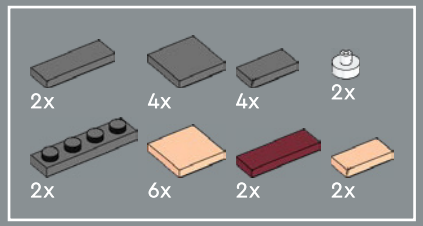
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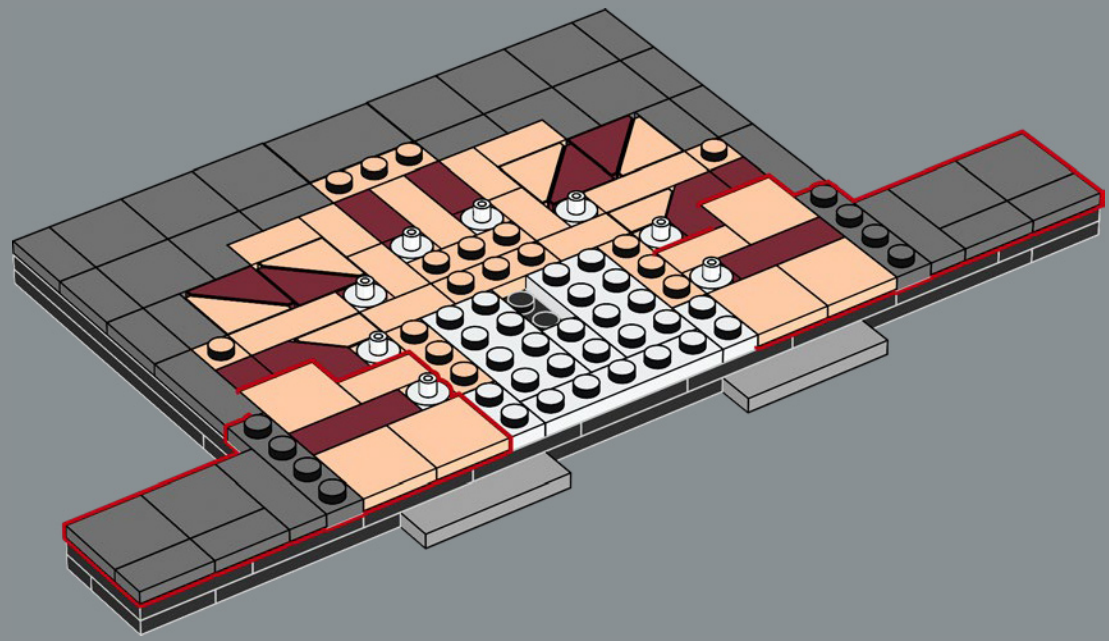


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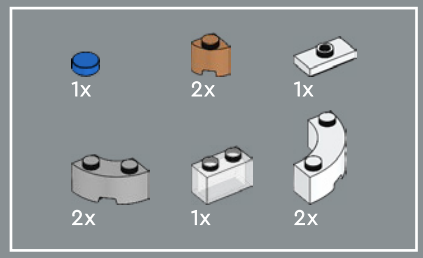




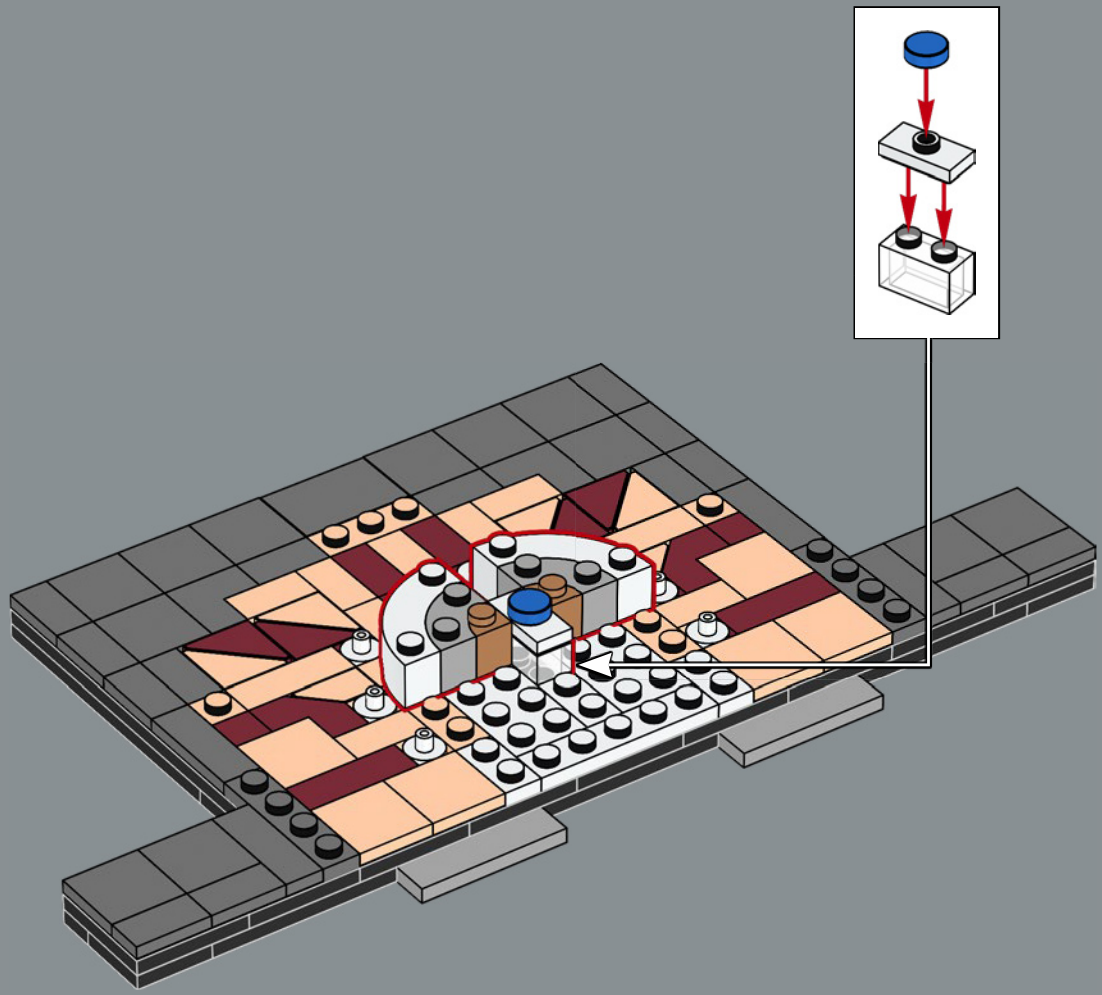
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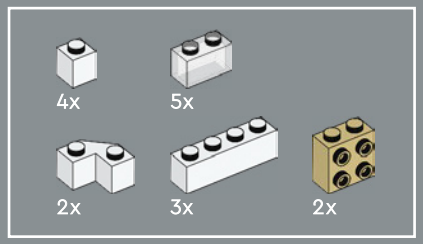
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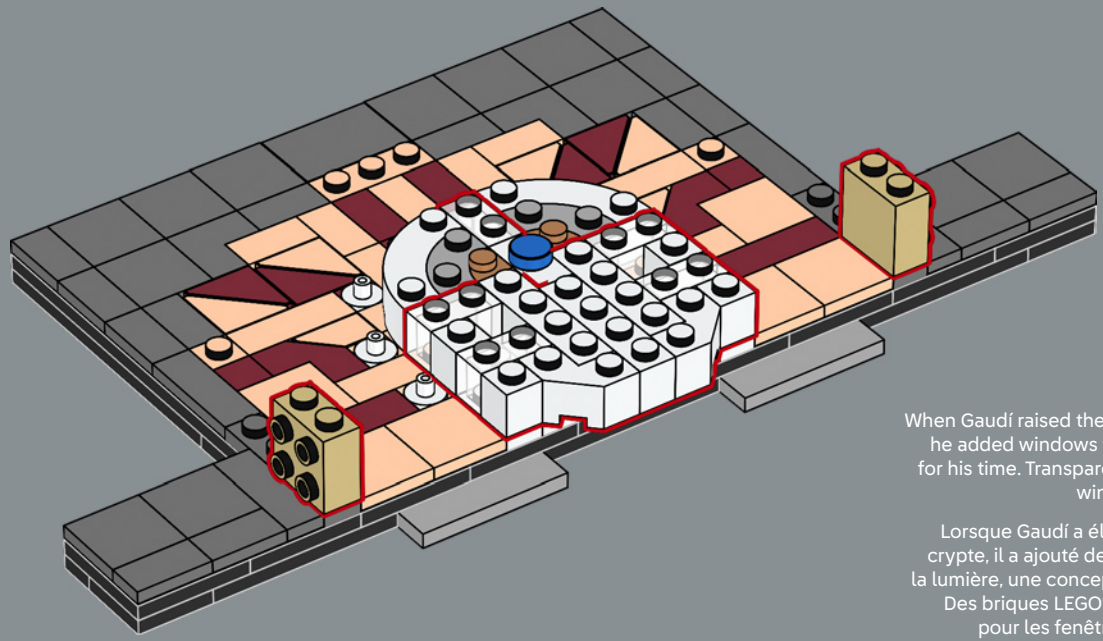
The blue circular mosaic inscribed with JMJ is represented with a small blue LEGO® tile.

La mosaïque circulaire bleue sur laquelle est inscrit JMJ est représentée par une petite tuile LEGO® bleue.

El mosaico circular azul con el monograma JMJ se representa mediante una pequeña cubierta LEGO® azul.



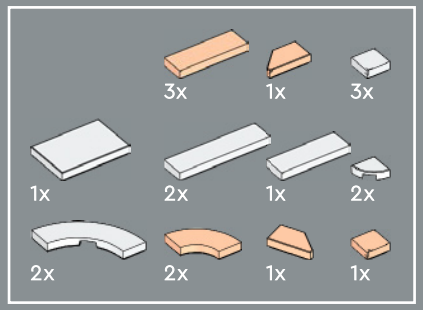
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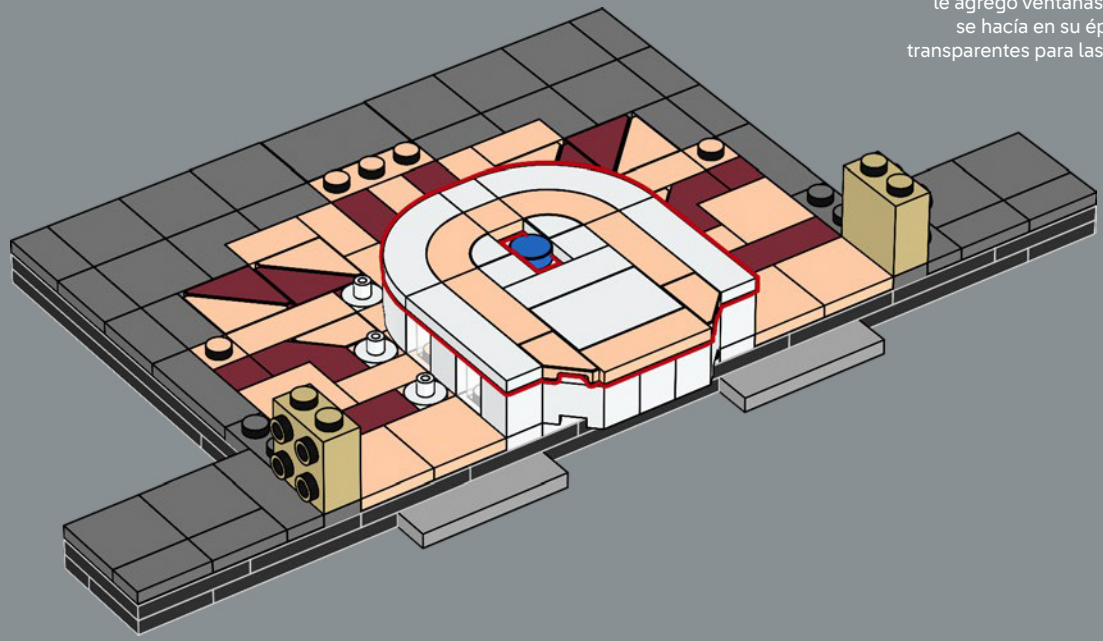
When Gaudí raised the vault that covered the crypt, he added windows to let in light – a usual design for his time. Transparent LEGO® bricks are used for windows throughout the model.

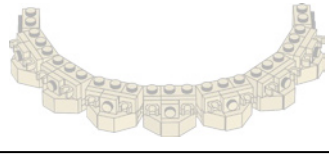
Lorsque Gaudí a élevé la voûte qui recouvrait la crypte, il a ajouté des fenêtres pour laisser entrer la lumière, une conception courante à son époque. Des briques LEGO® transparentes sont utilisées pour les fenêtres de l'ensemble du modèle.

Cuando Gaudí erigió la bóveda que cubría la cripta, le agregó ventanas para dejar entrar la luz como se hacía en su época. Se utilizan bricks LEGO® transparentes para las ventanas de todo el modelo.



16



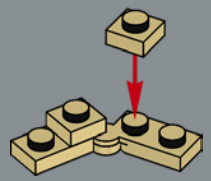




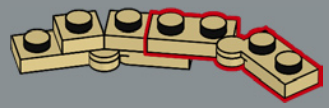


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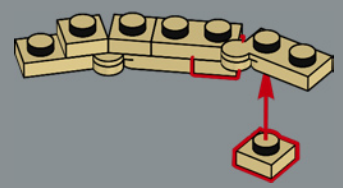
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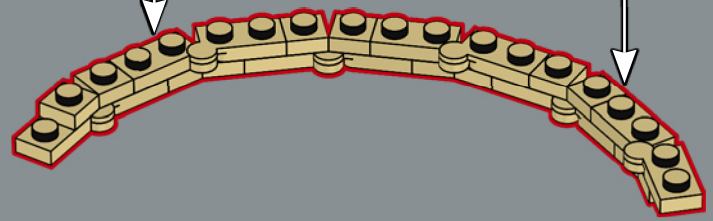
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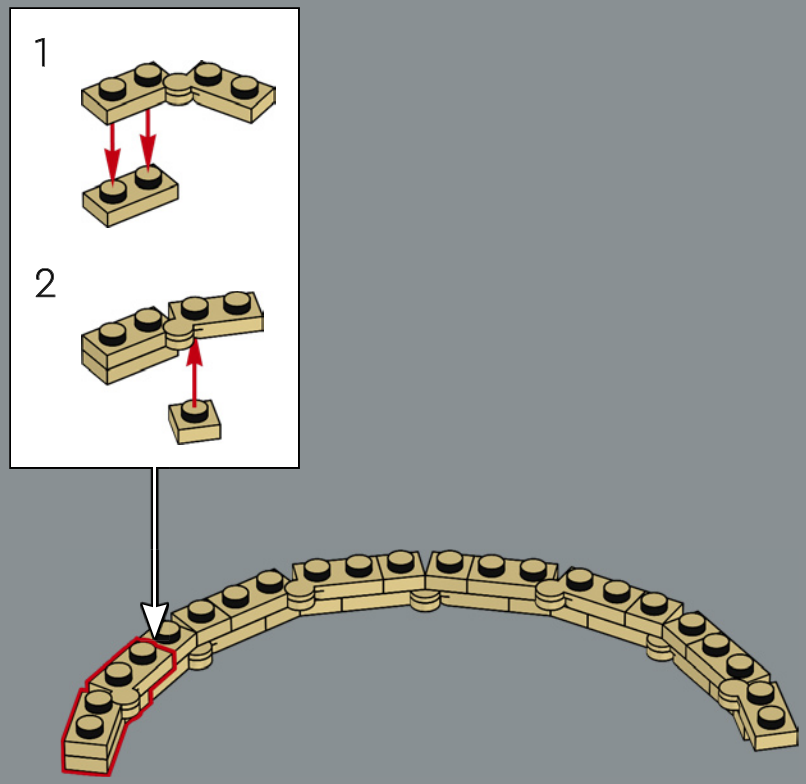


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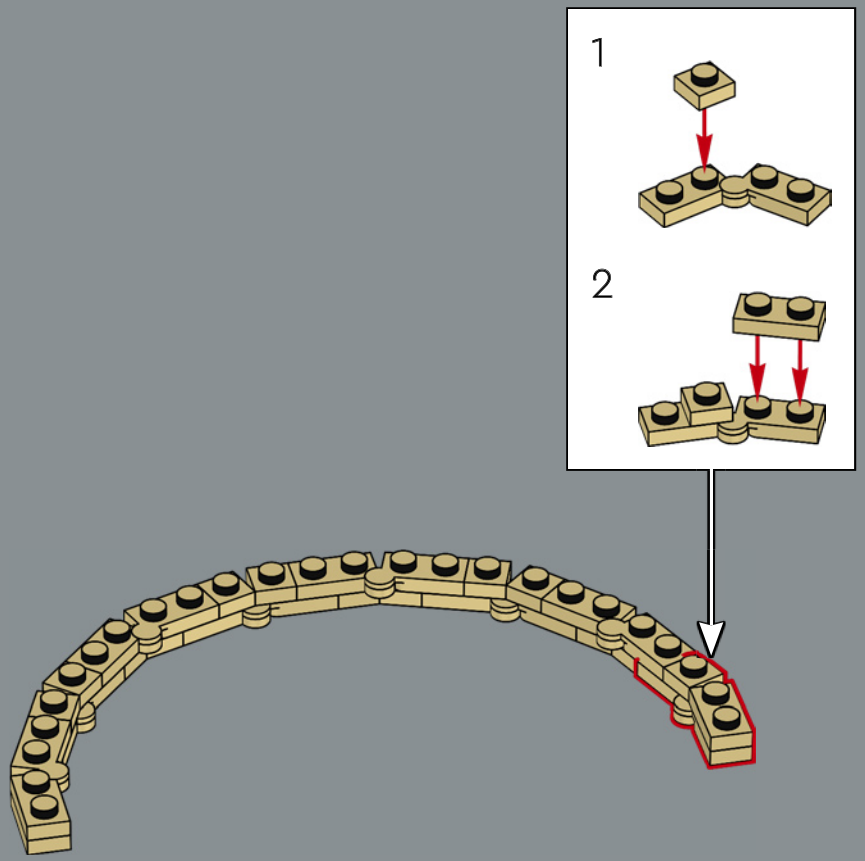


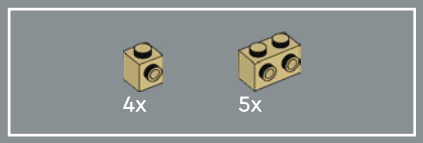
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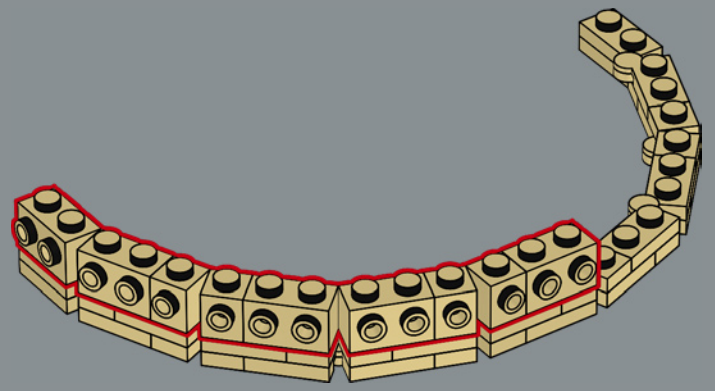
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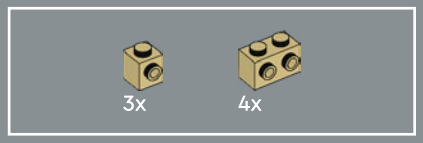




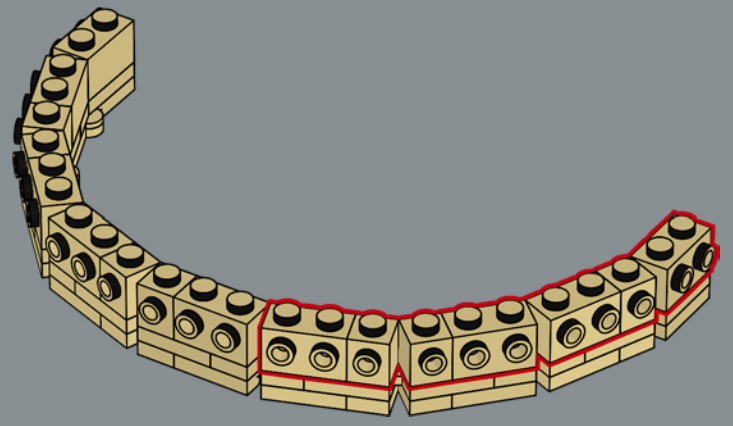
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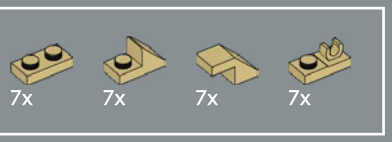




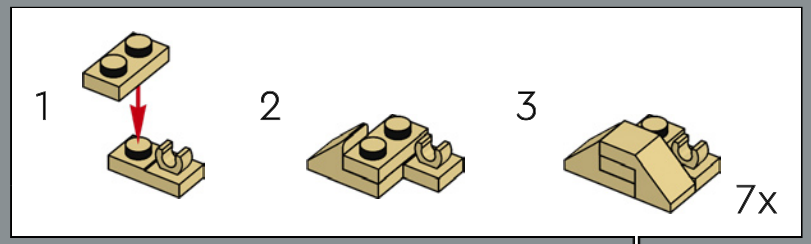


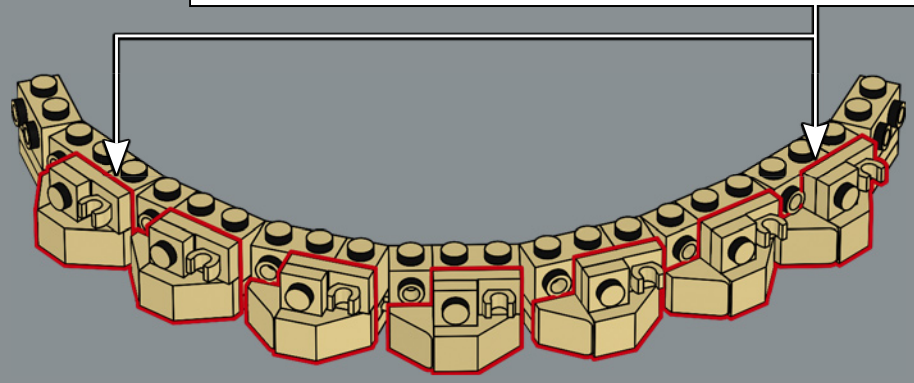
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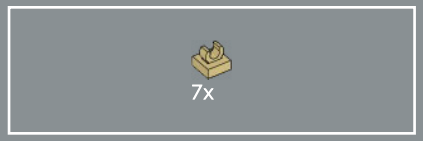




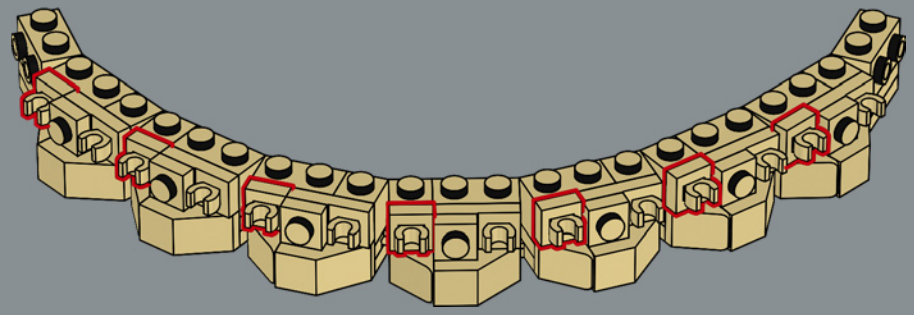
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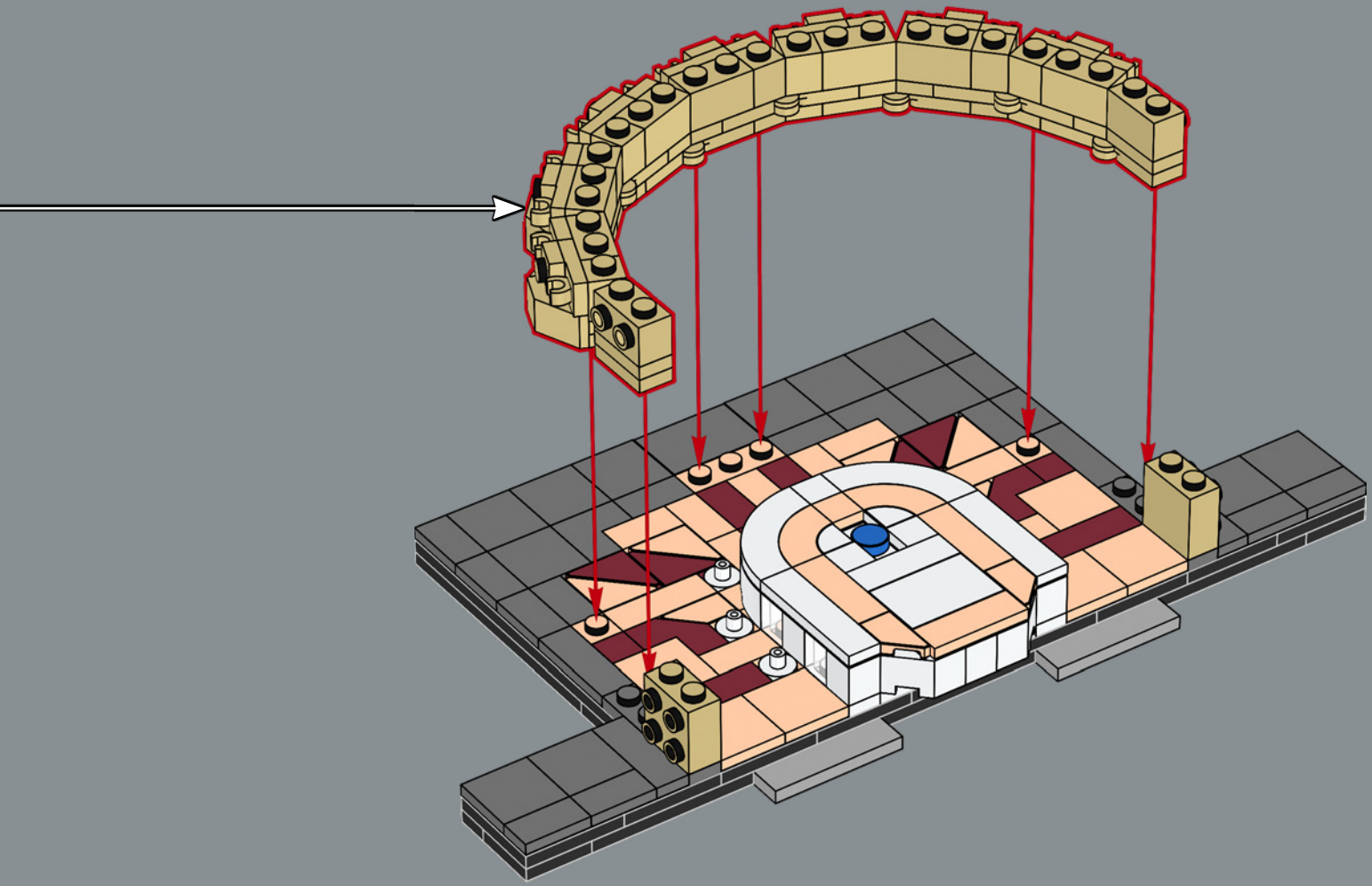


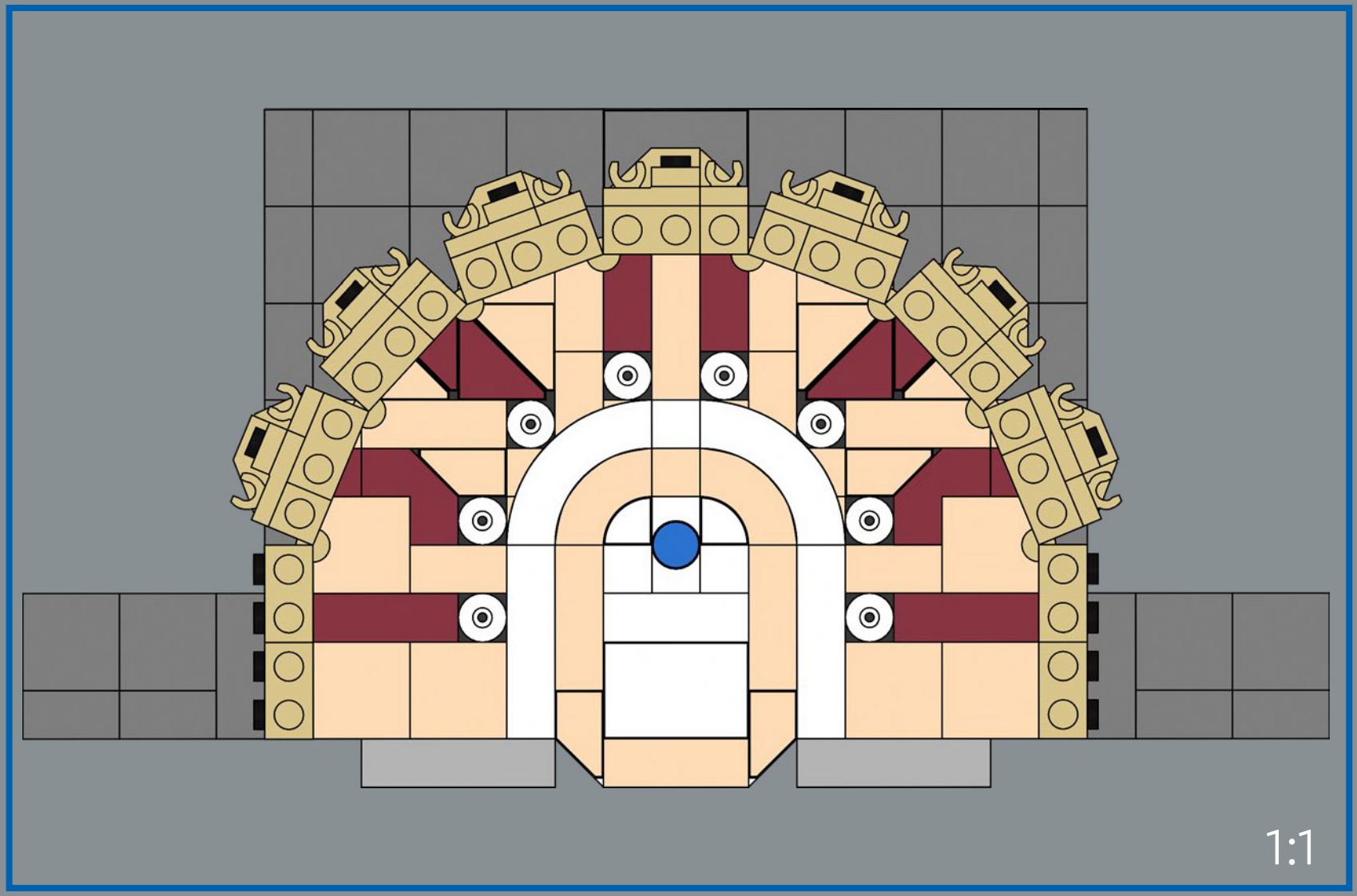


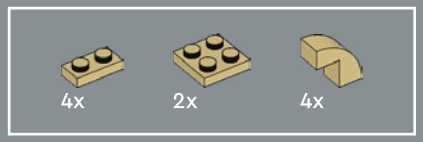
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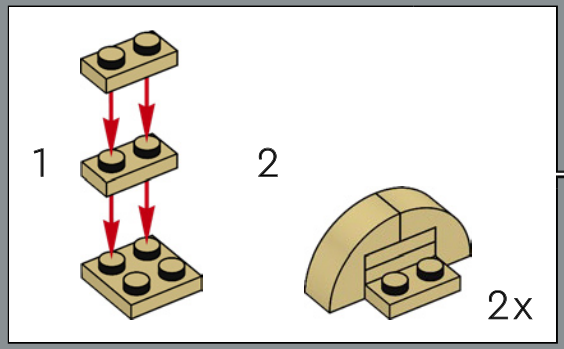
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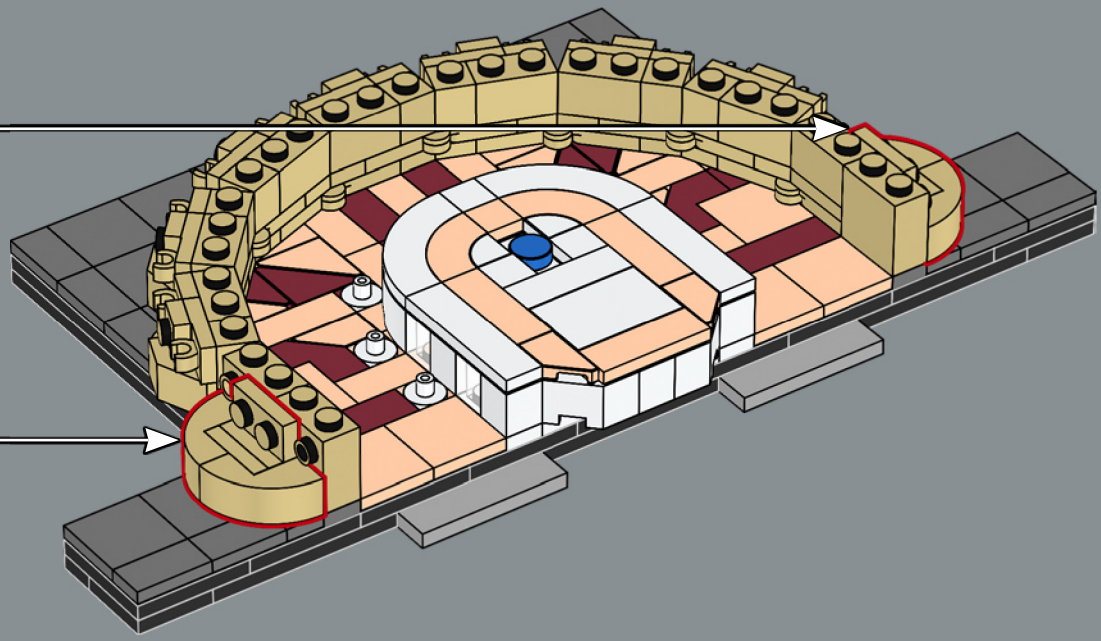



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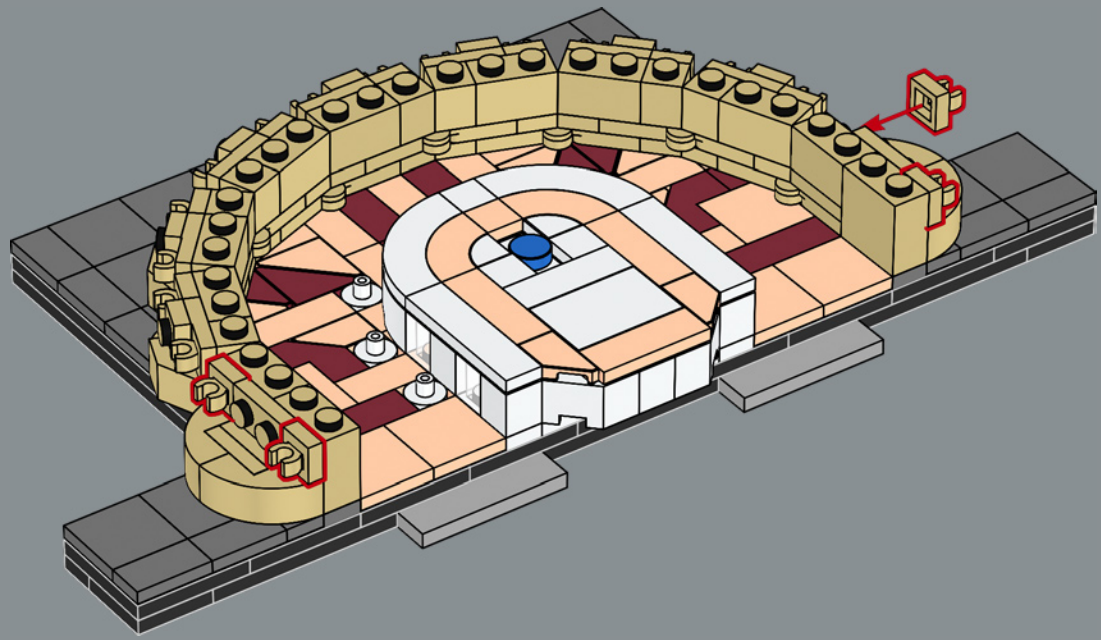
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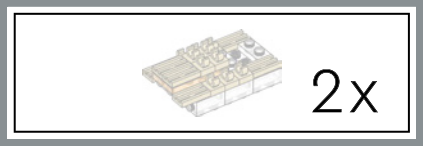






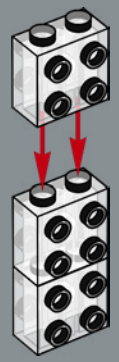
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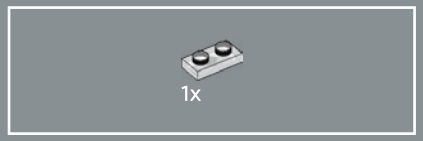




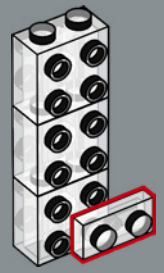


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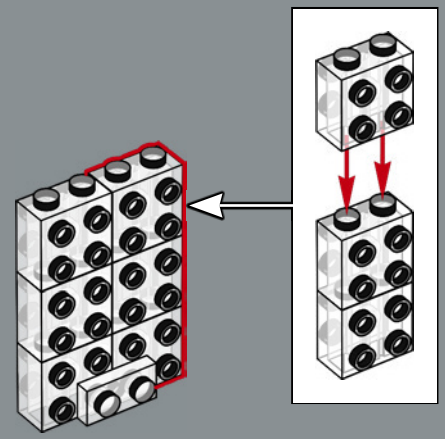


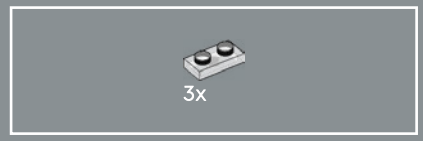
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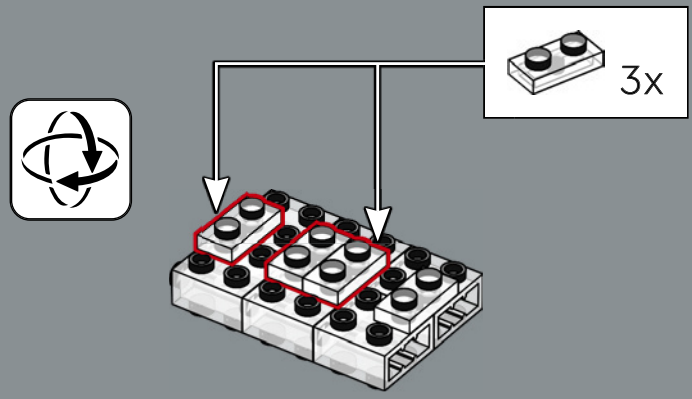


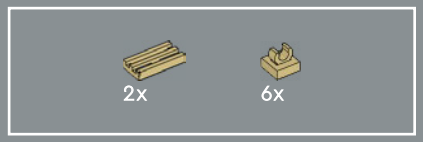
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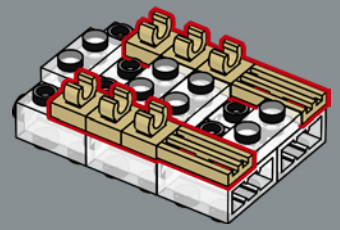


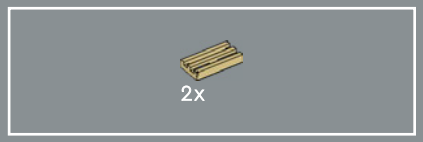
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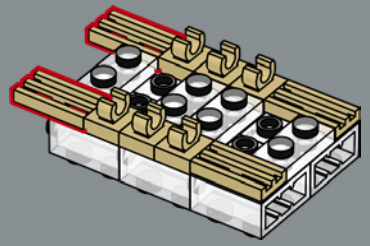


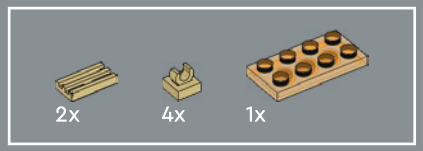
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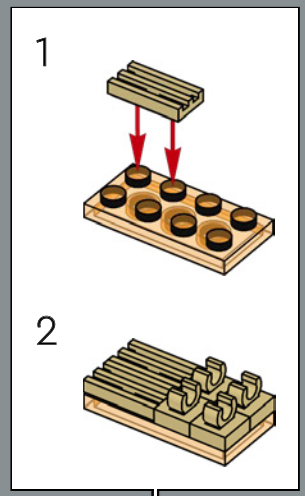


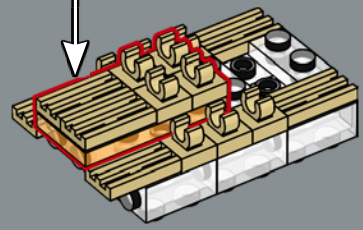
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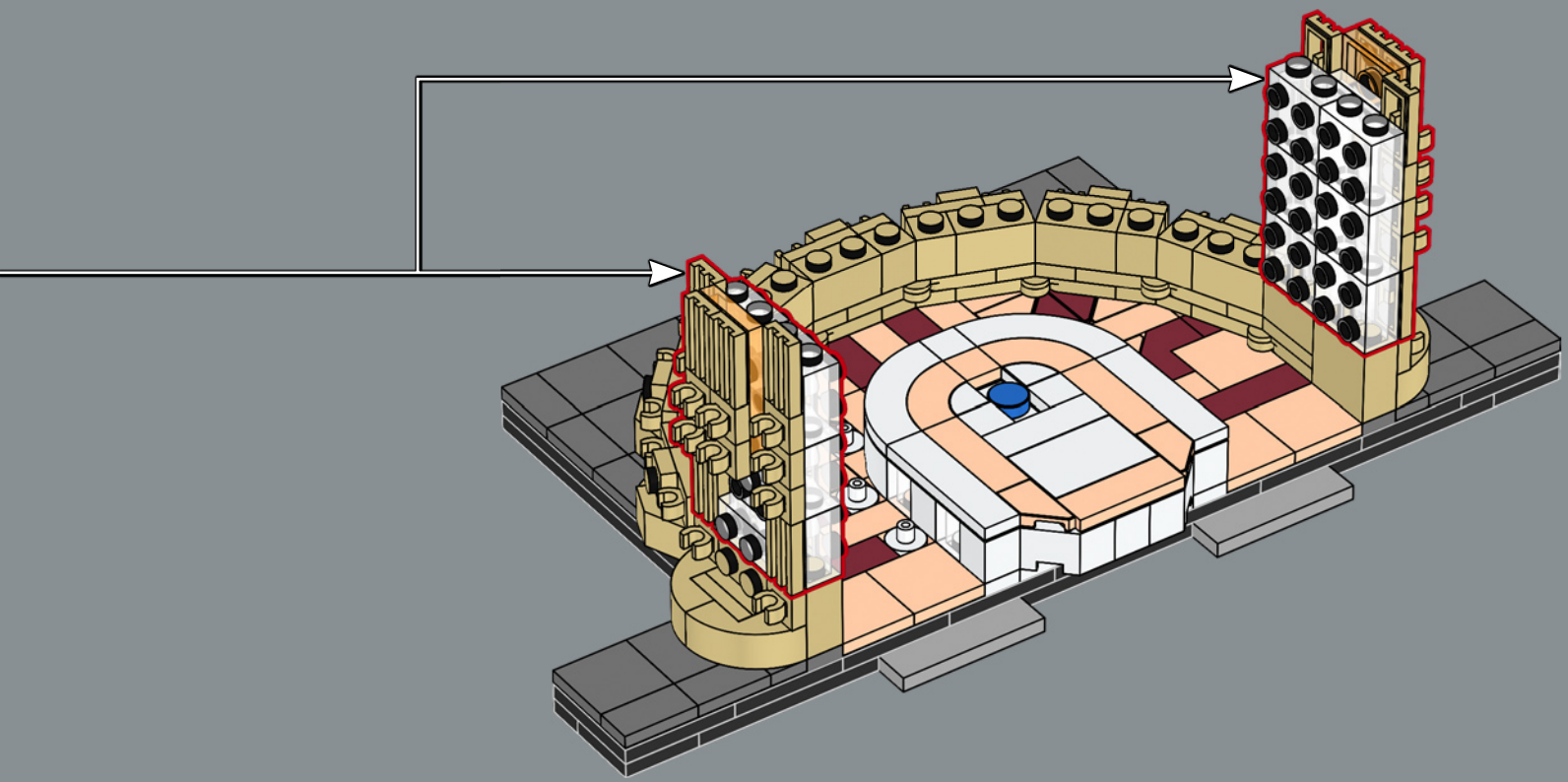
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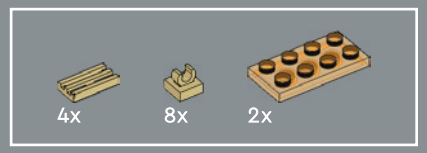




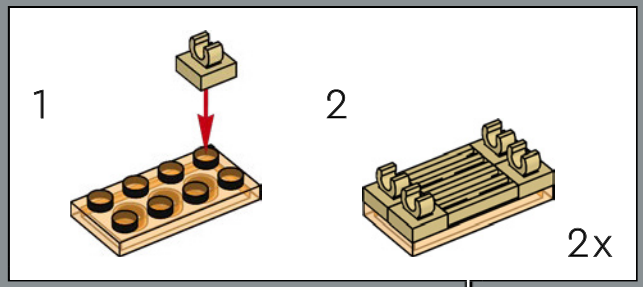
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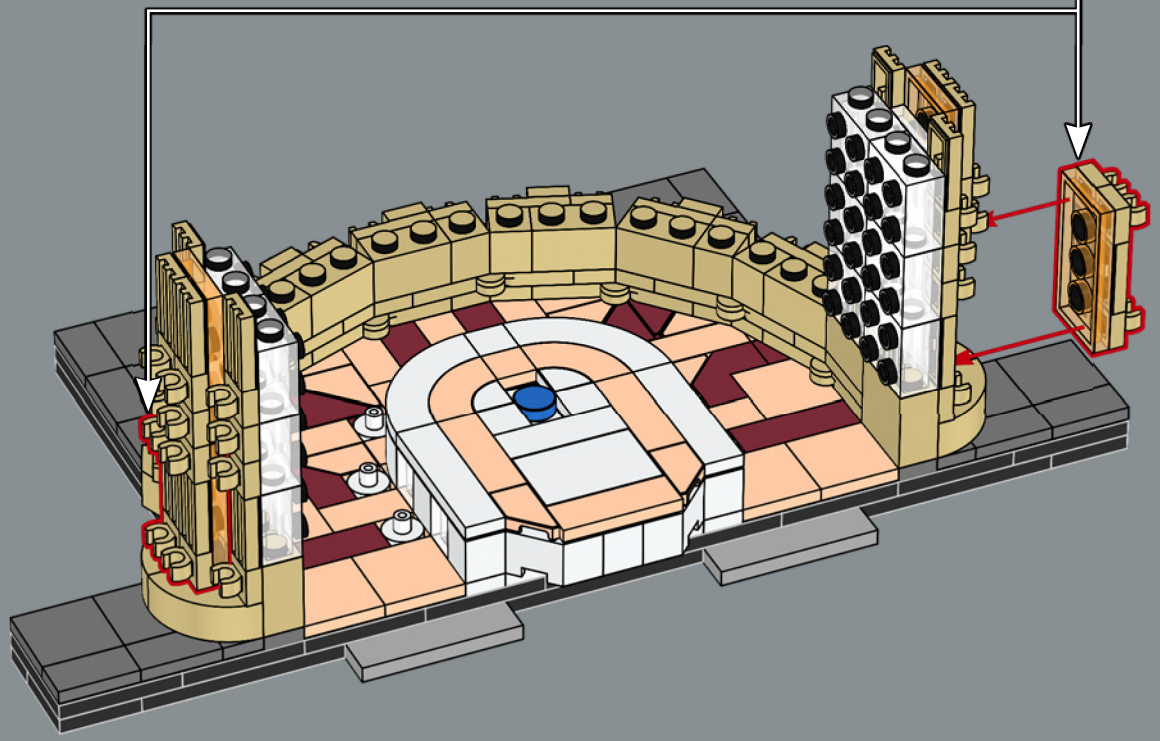
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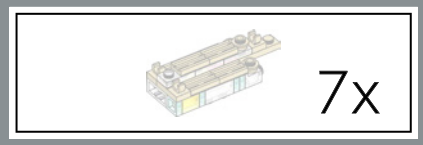


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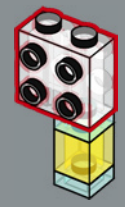


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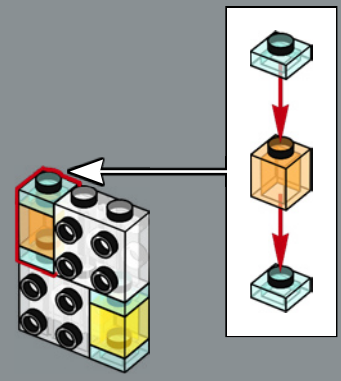


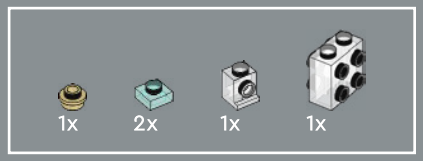
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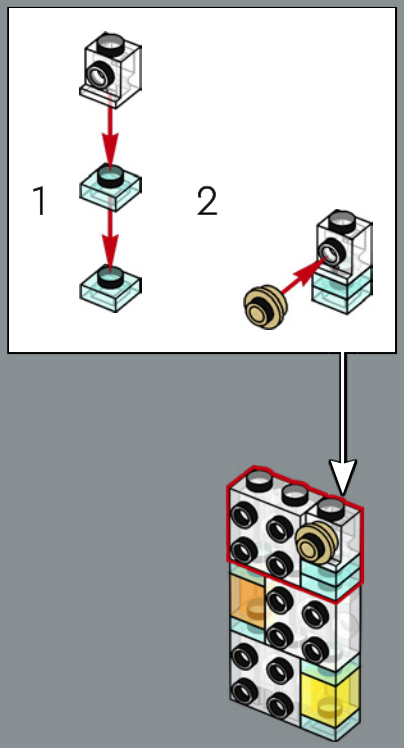


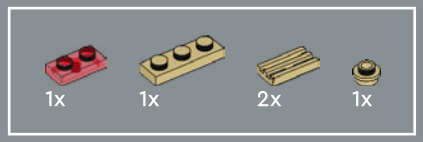
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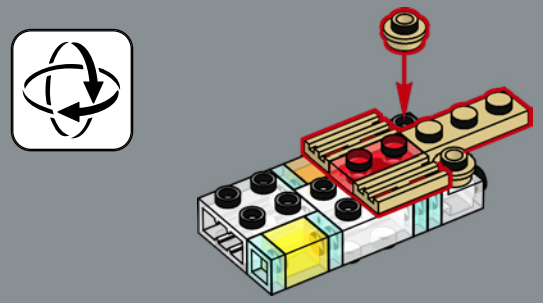


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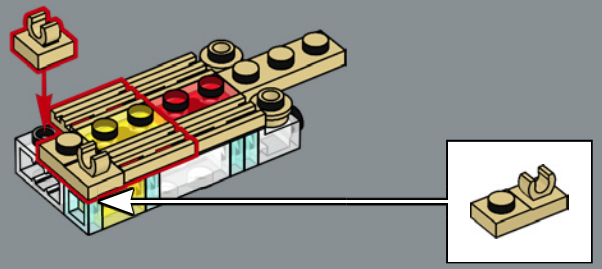


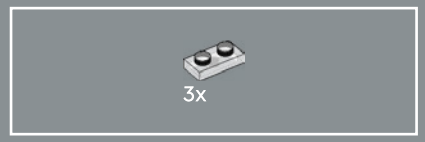
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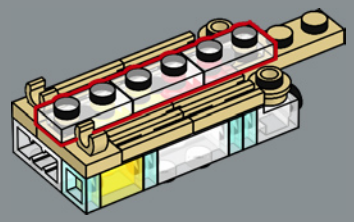


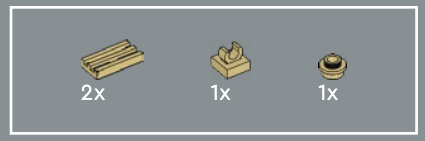
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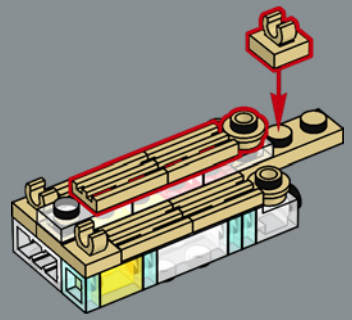


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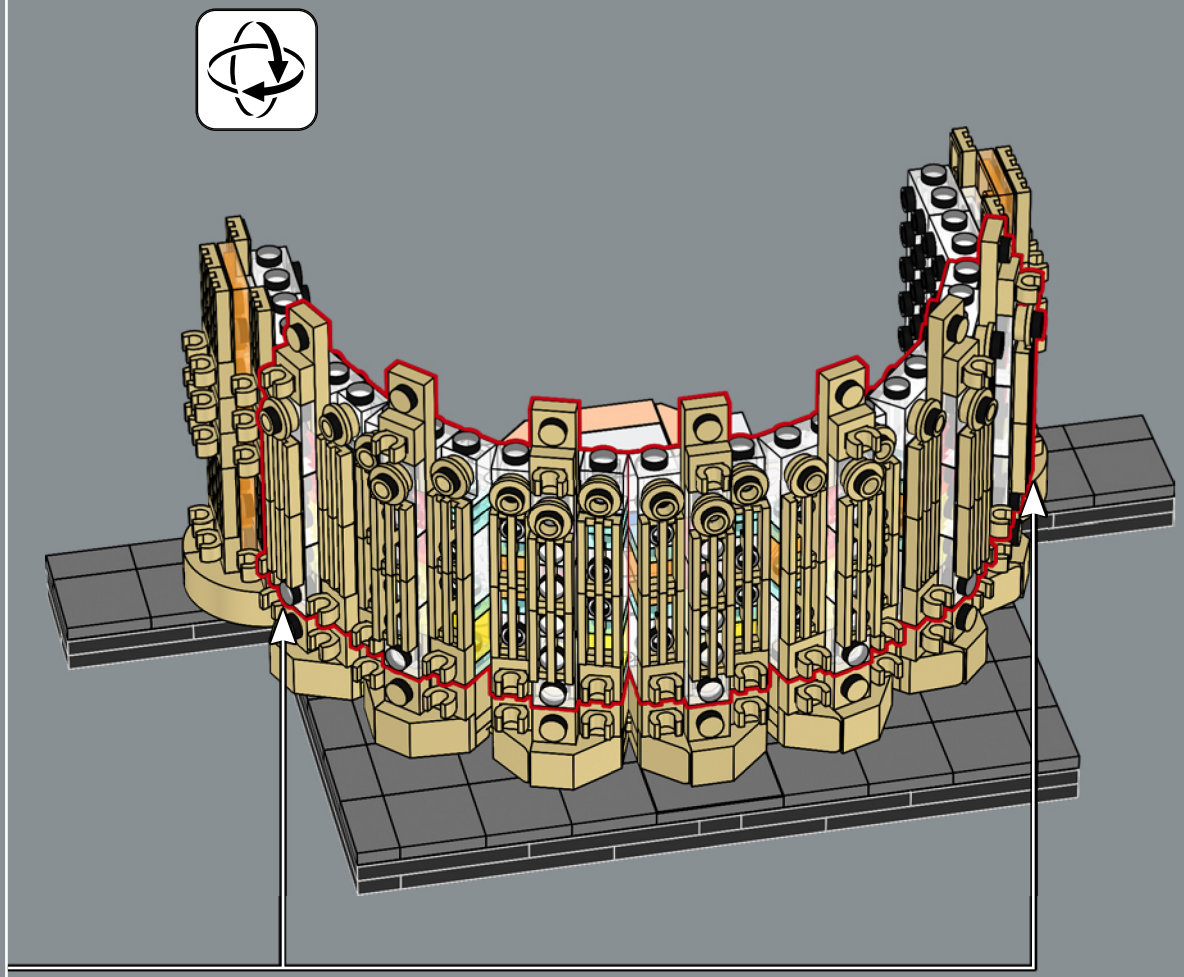


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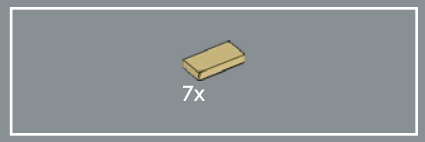


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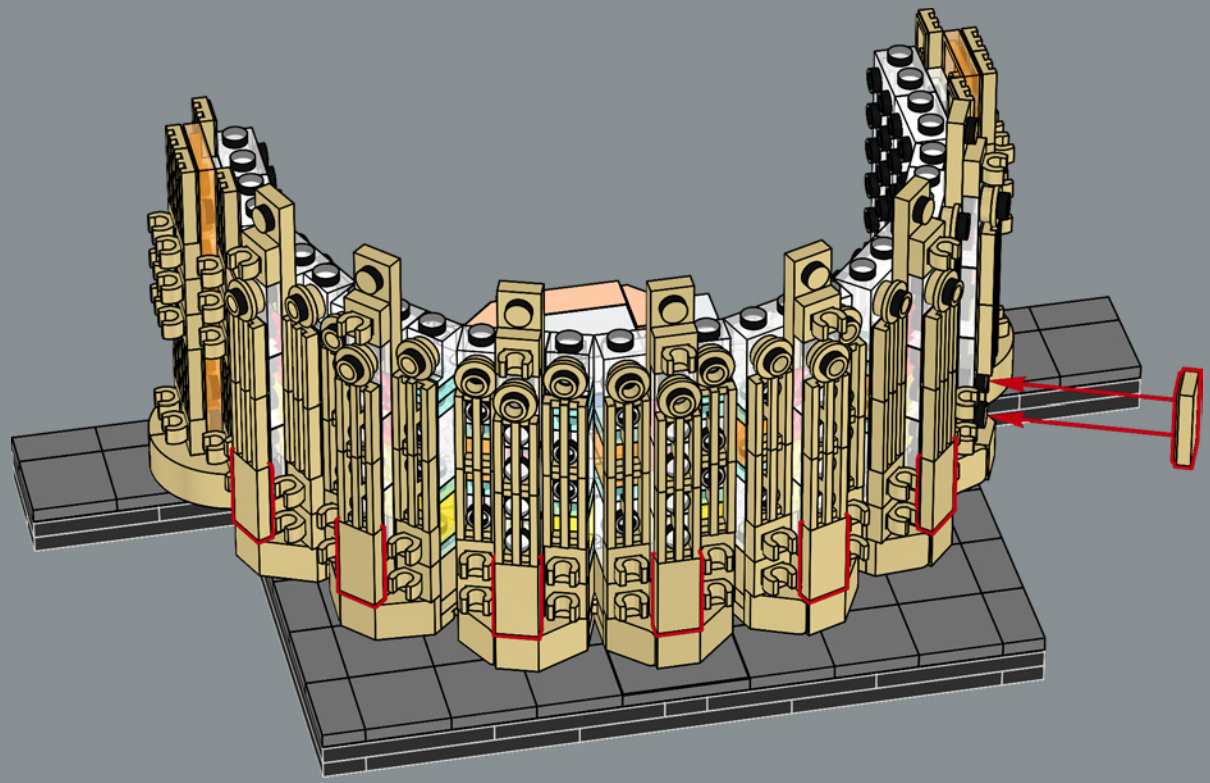
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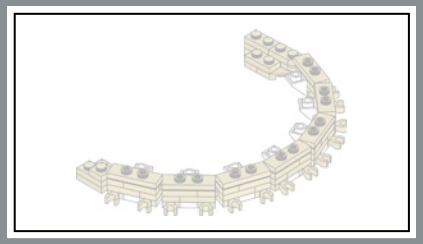


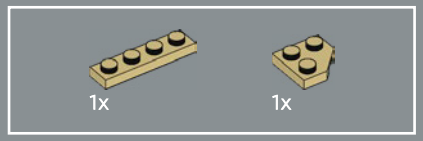




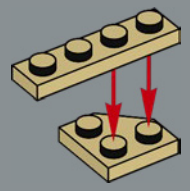
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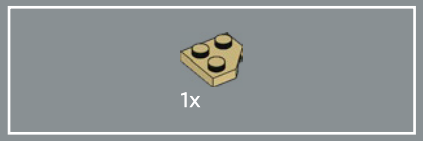




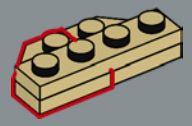


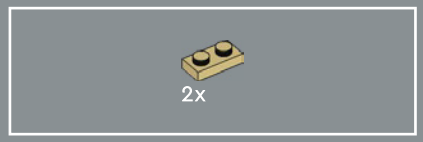
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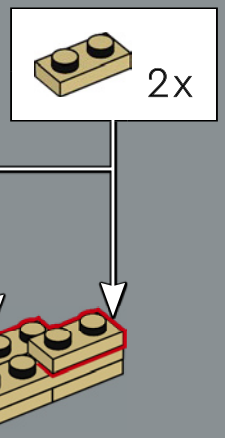


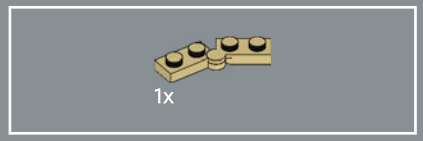
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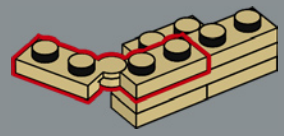


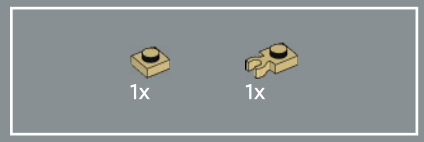
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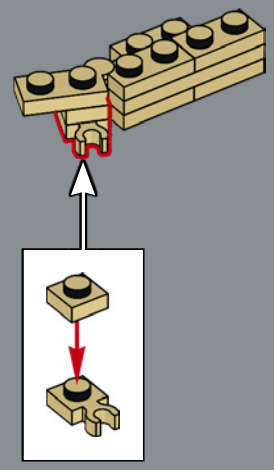


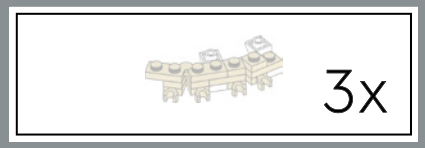
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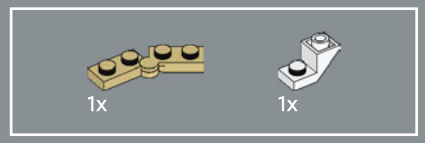




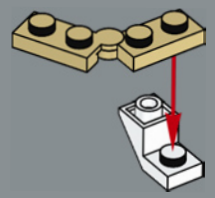
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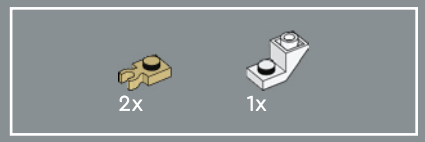




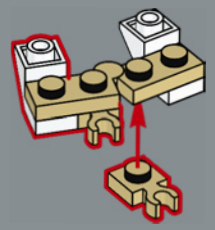


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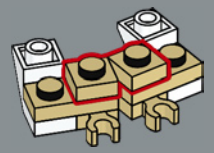


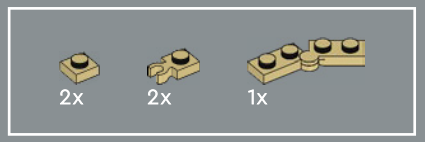
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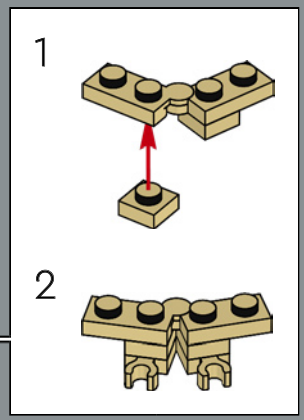


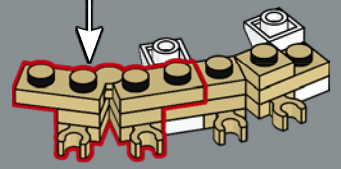
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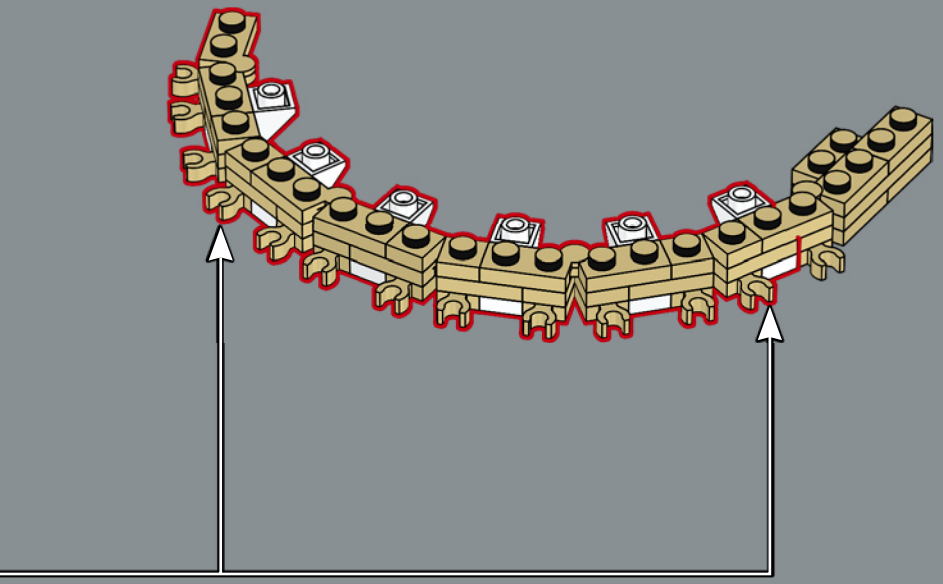
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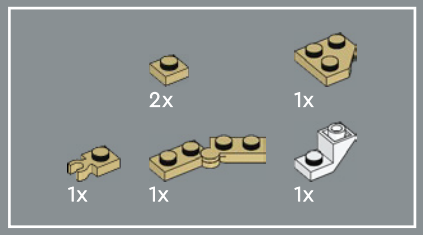




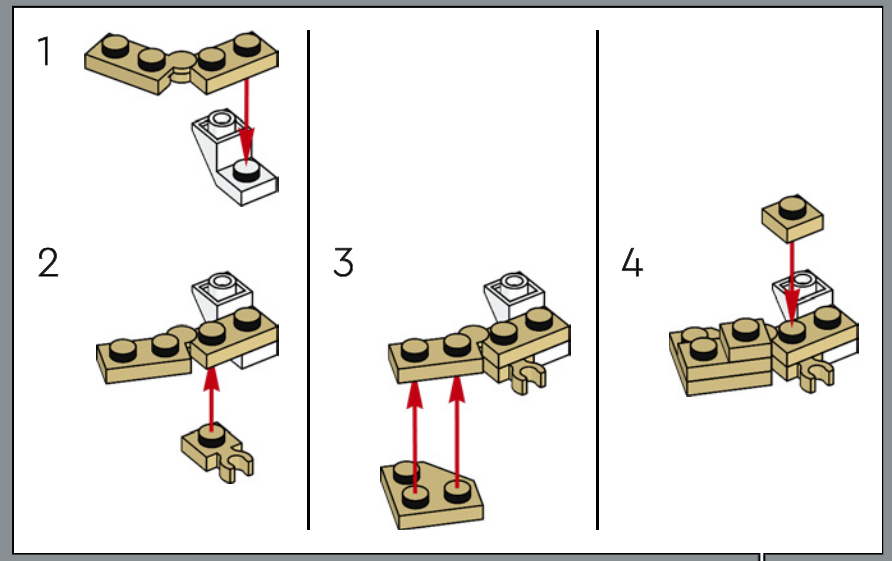
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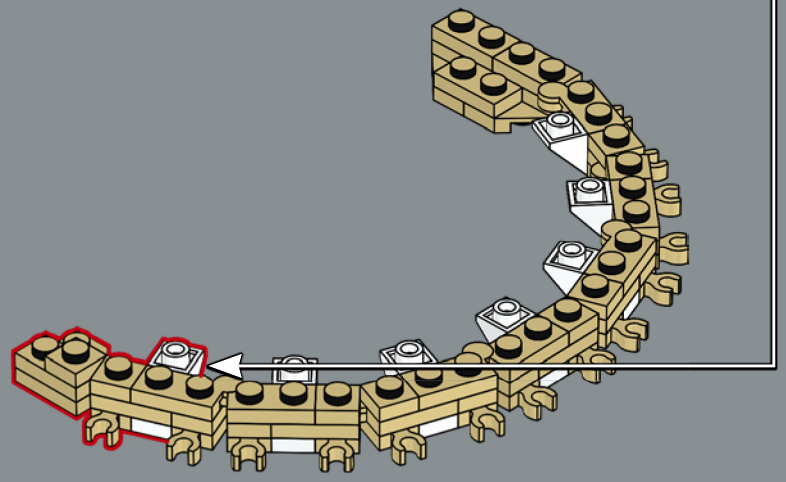
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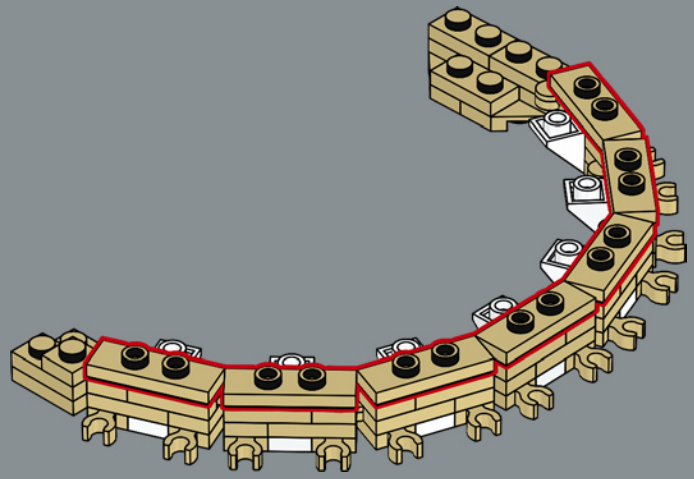
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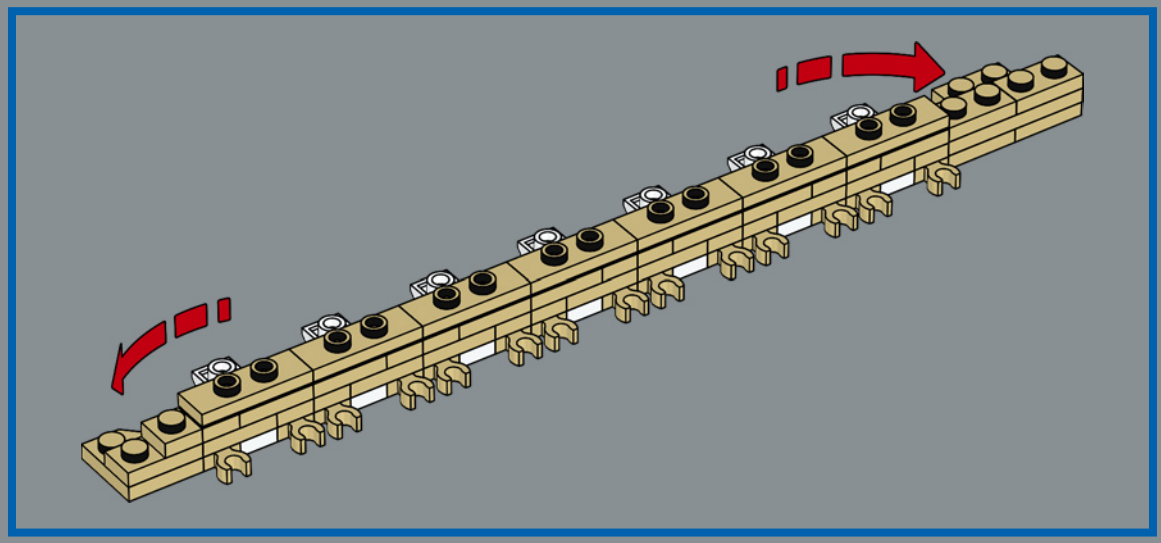




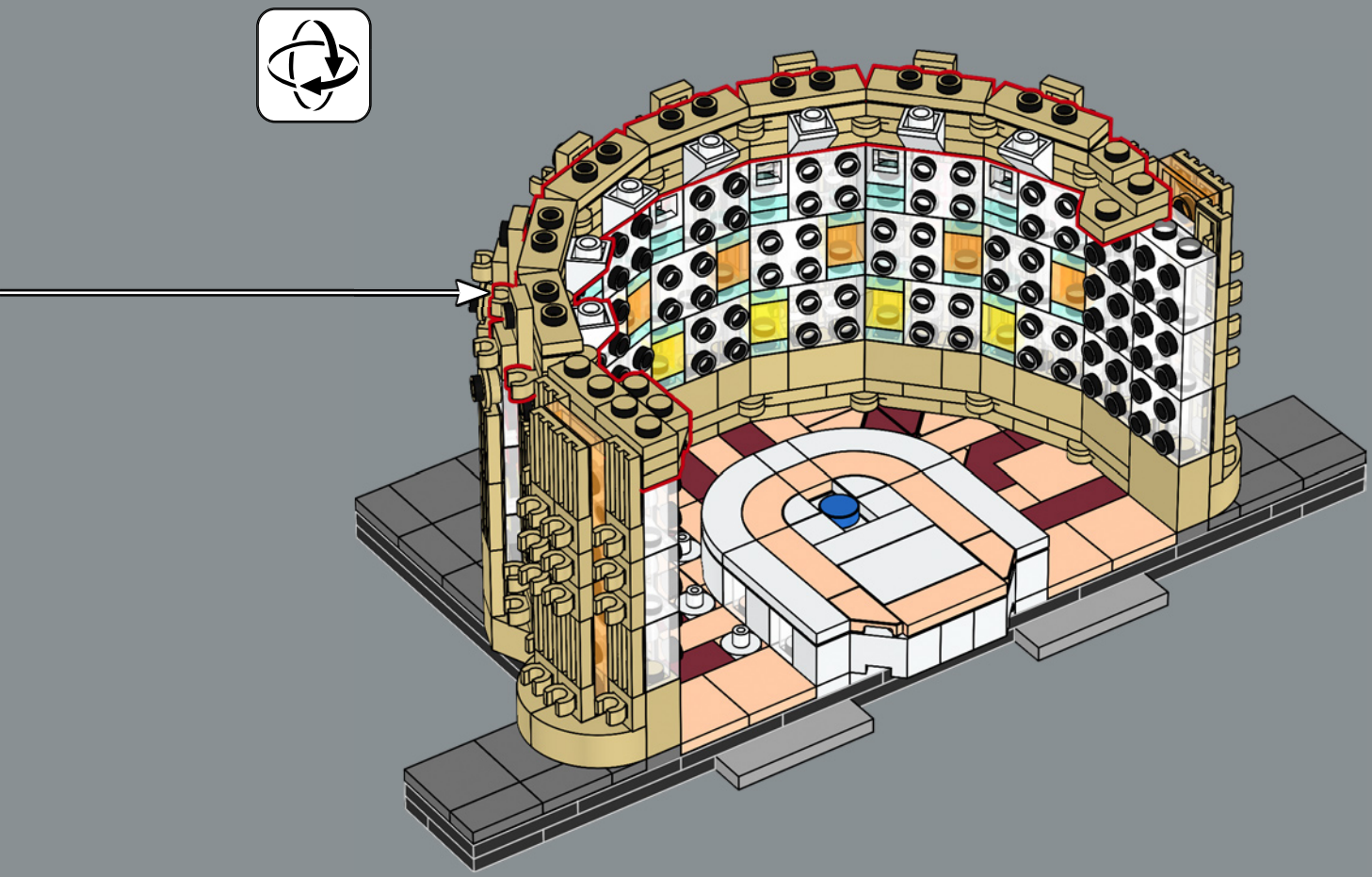


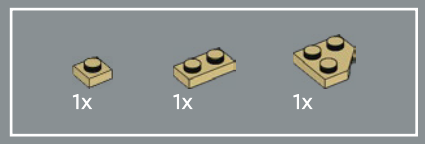
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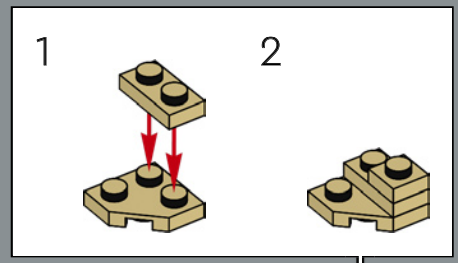


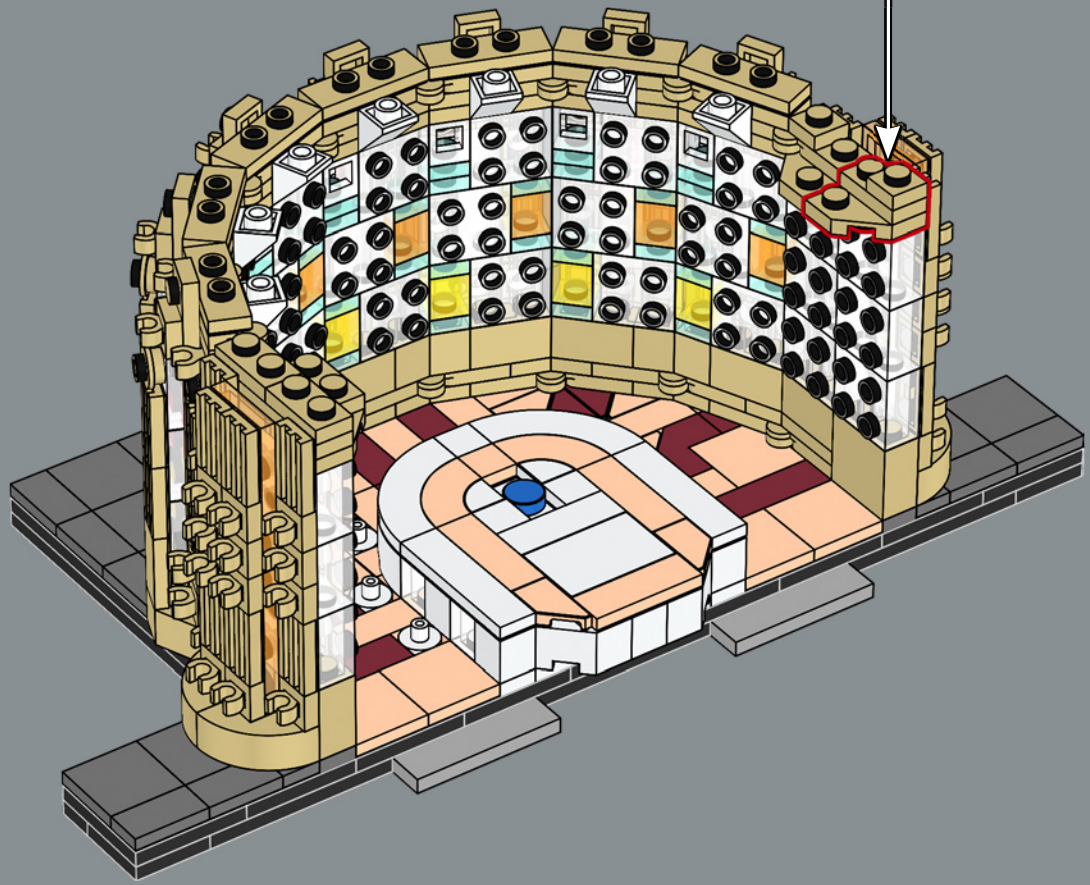
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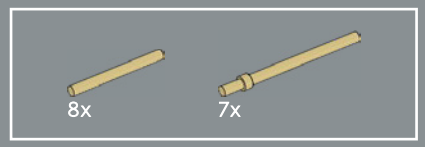




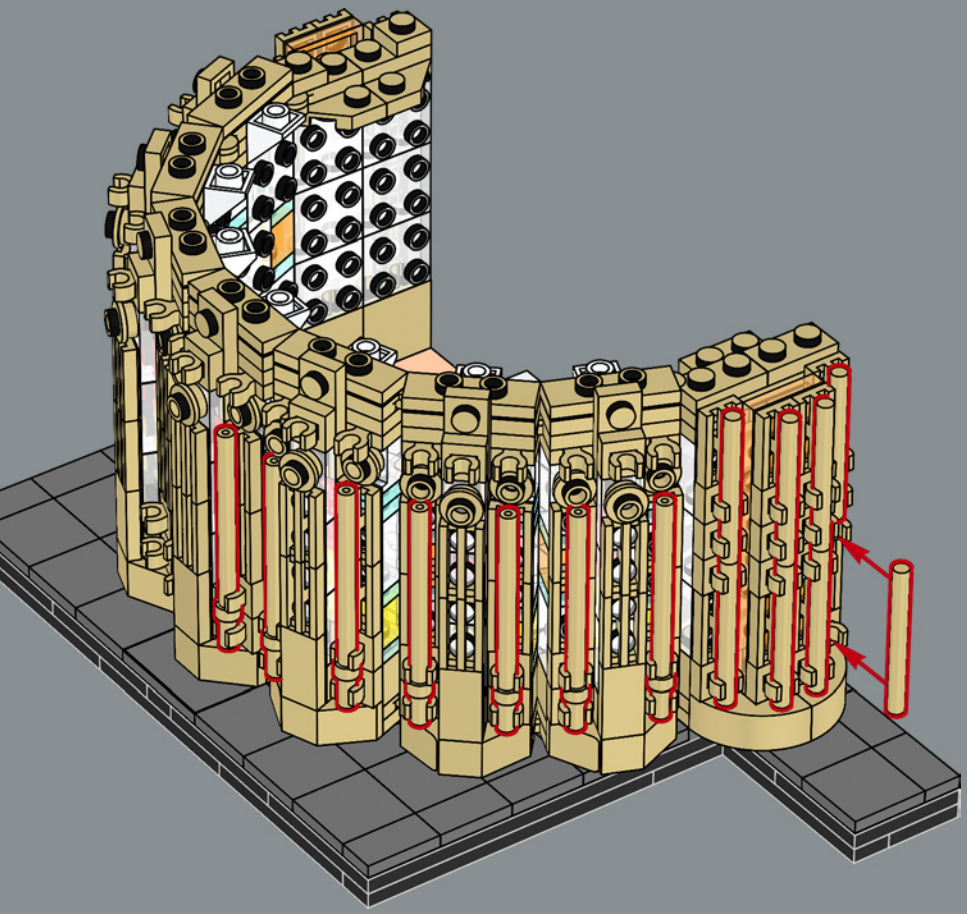
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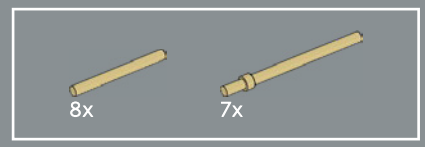




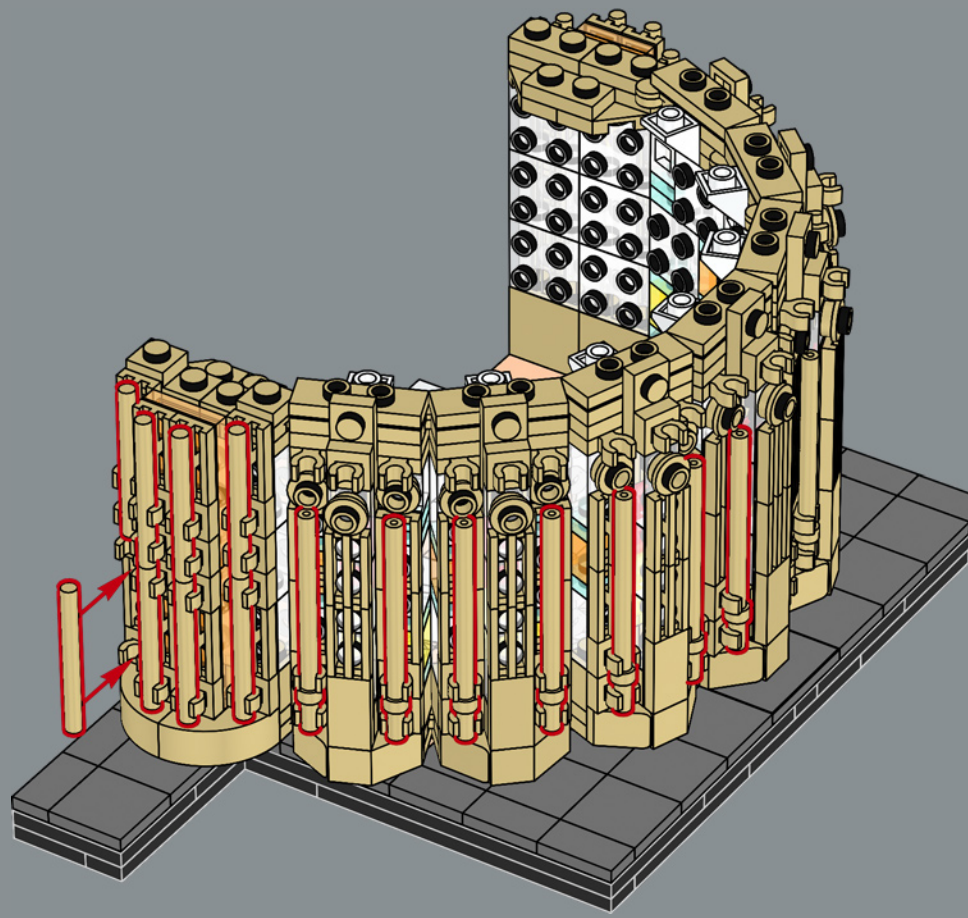


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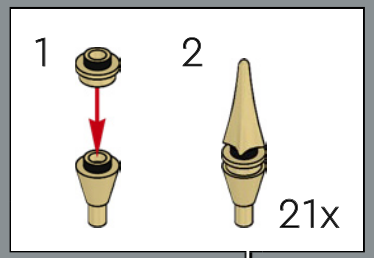


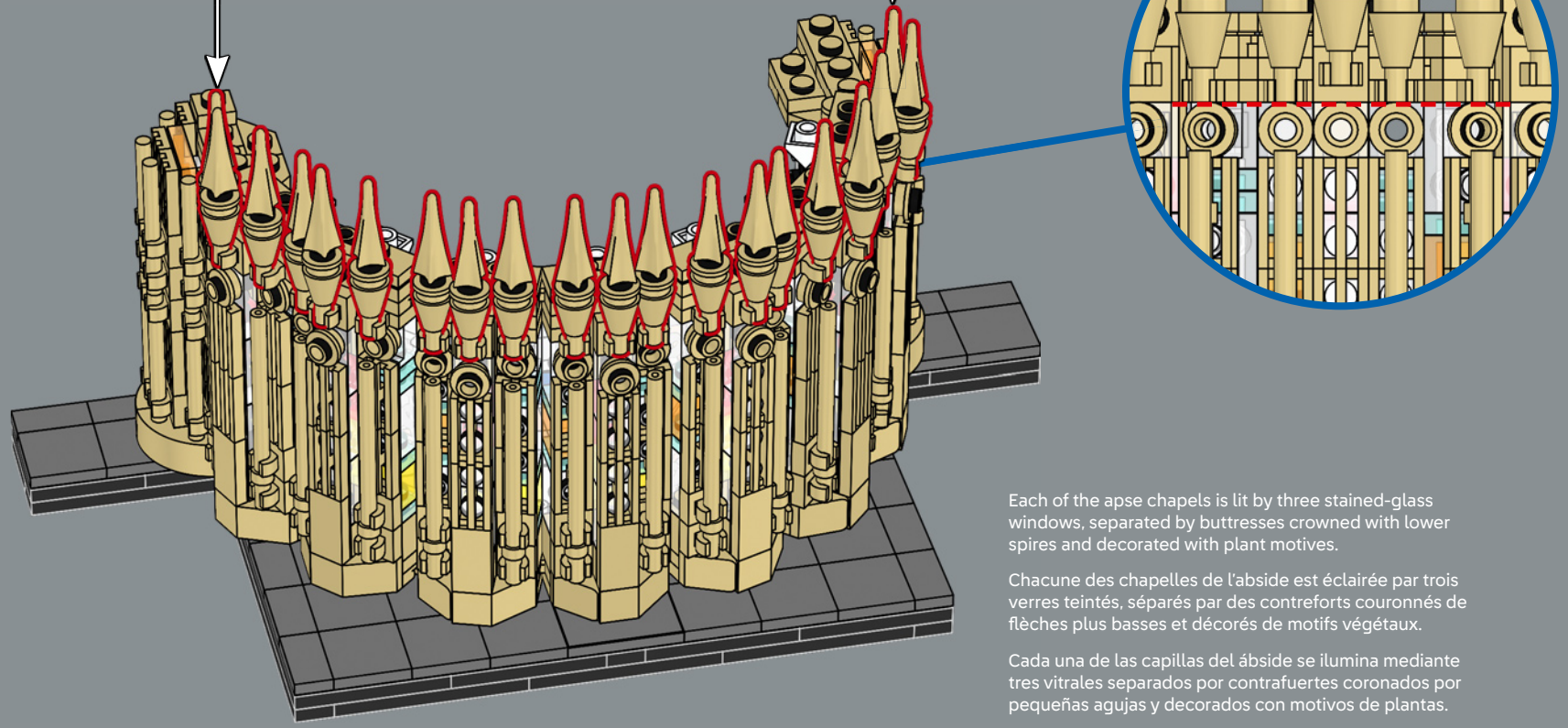
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63



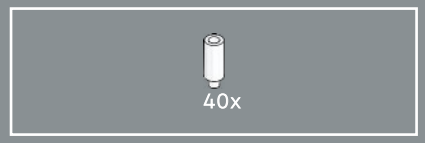


Each of the apse chapels is lit by three stained-glass windows, separated by buttresses crowned with lower spires and decorated with plant motives.

Chacune des chapelles de l'abside est éclairée par trois verres teintés, séparés par des contreforts couronnés de flèches plus basses et décorés de motifs végétaux.

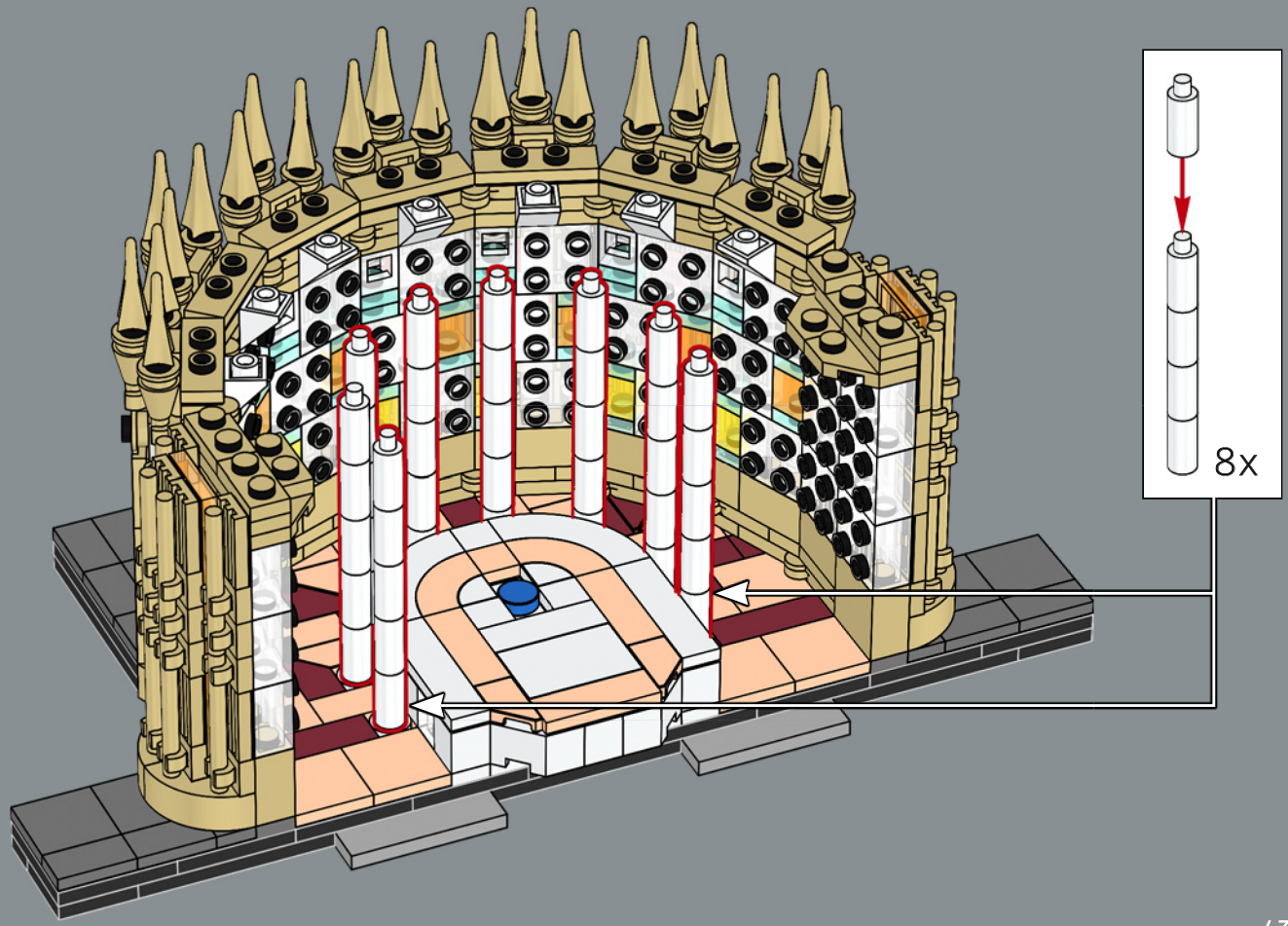
Cada una de las capillas del ábside se ilumina mediante tres vitrales separados por contrafuertes coronados por pequeñas agujas y decorados con motivos de plantas.

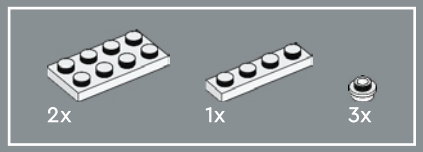




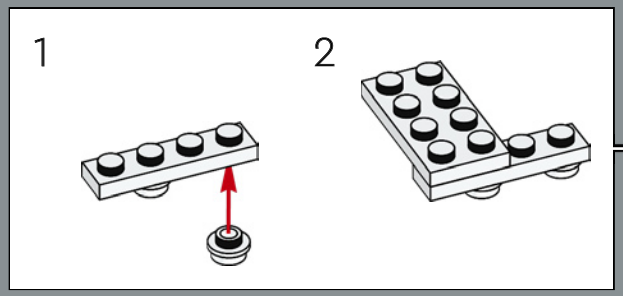
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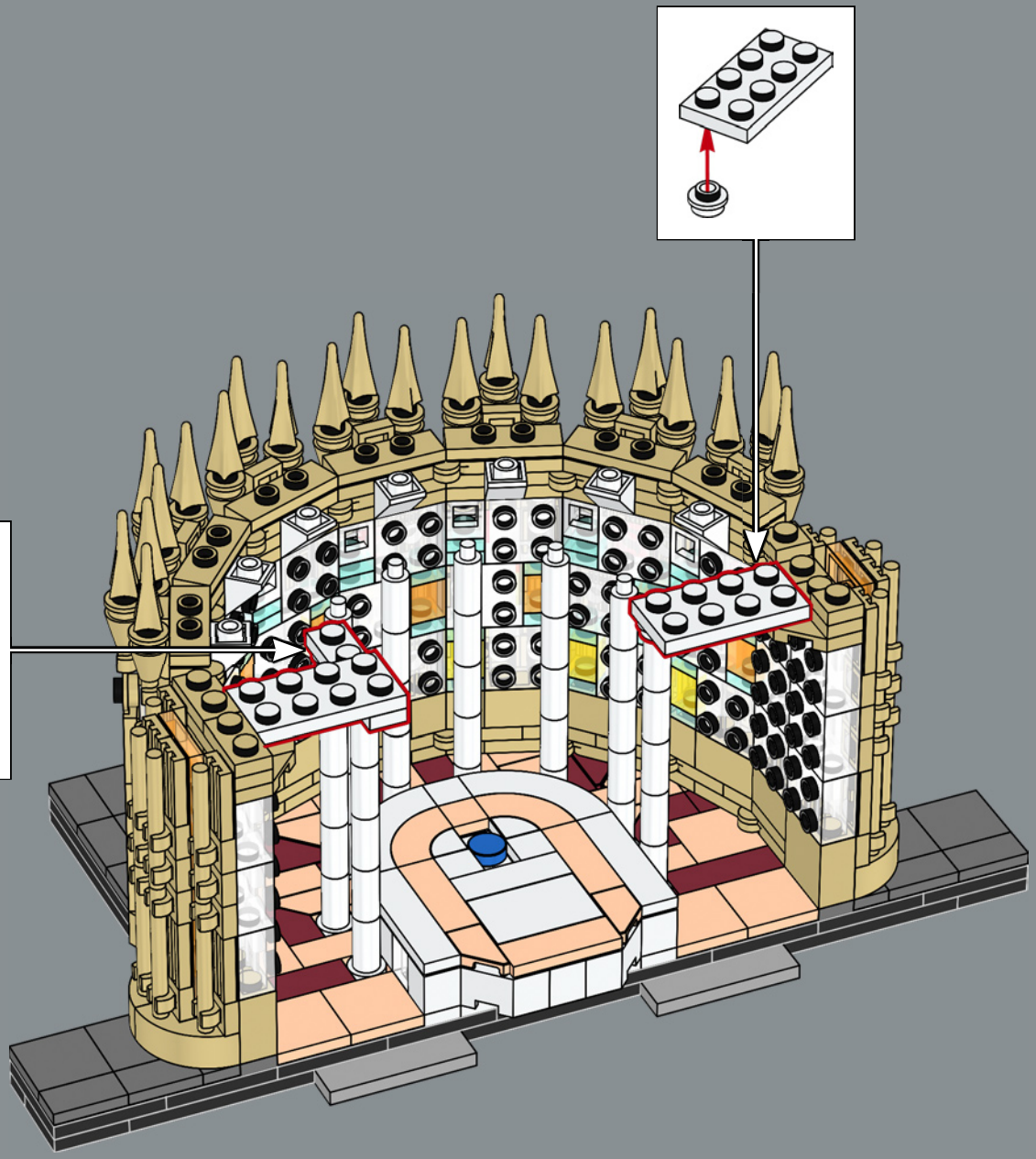


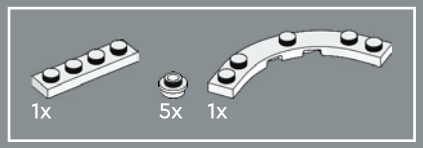




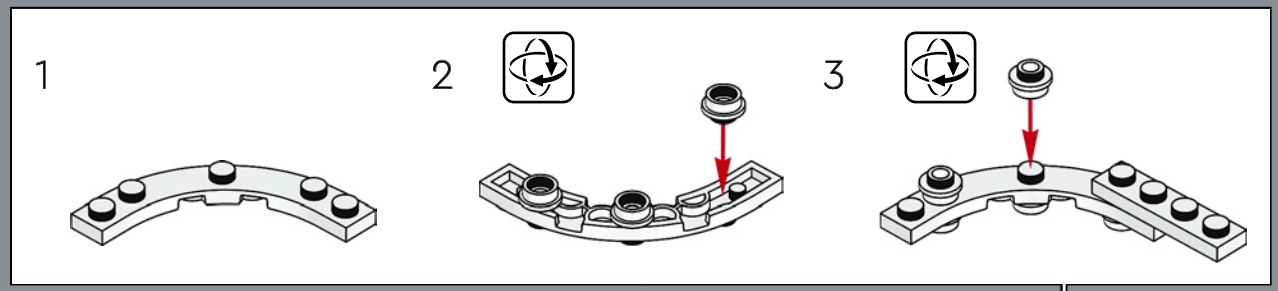
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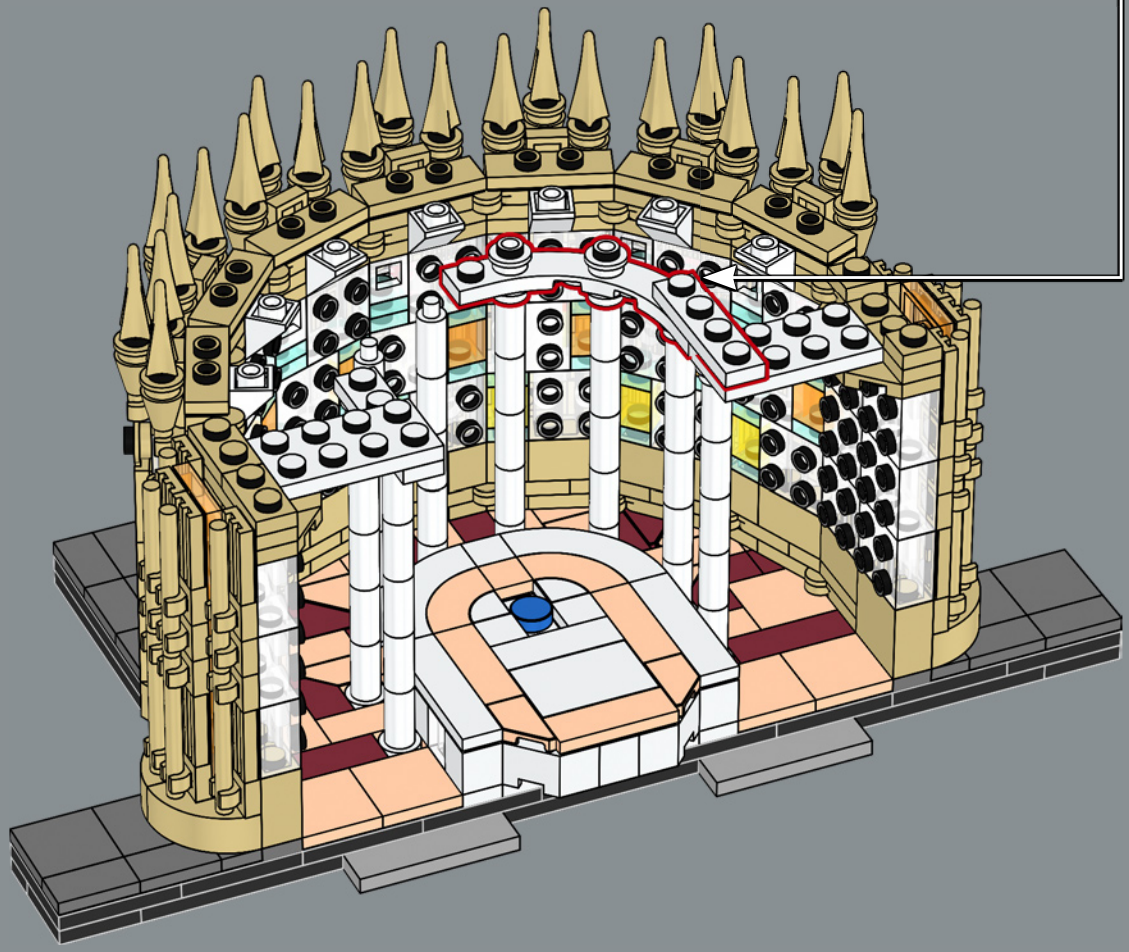


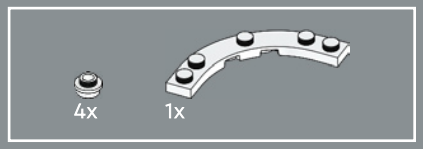




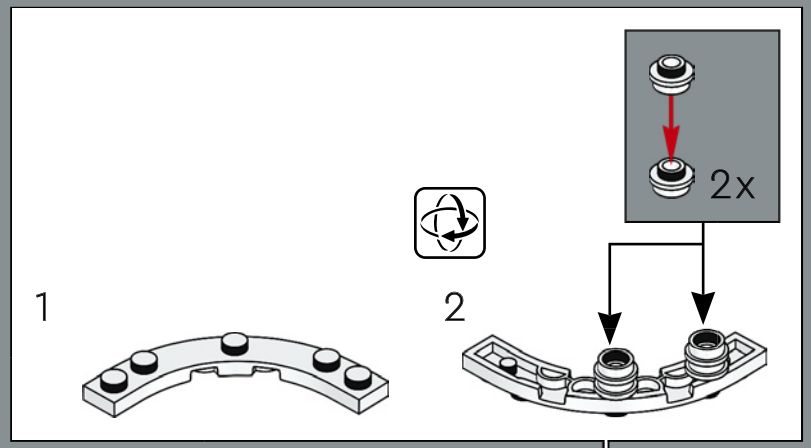
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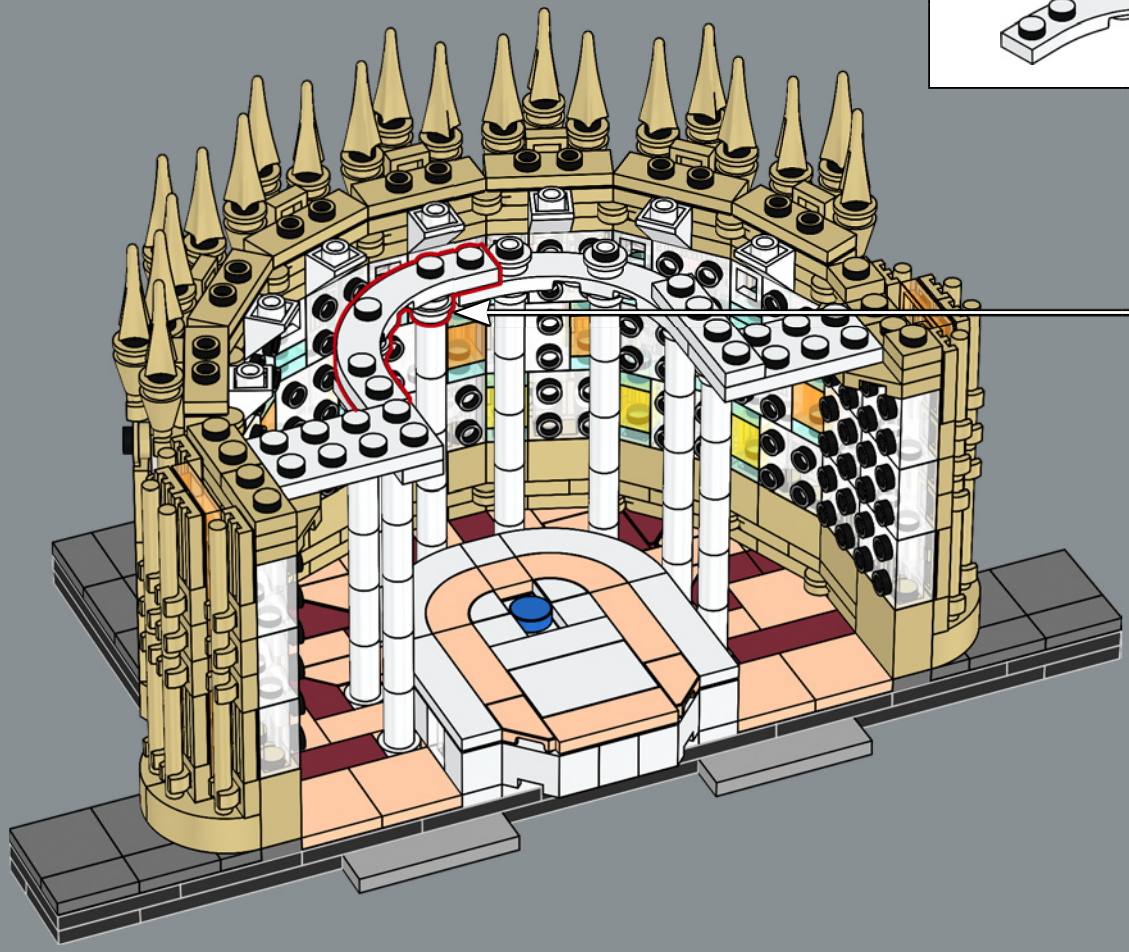


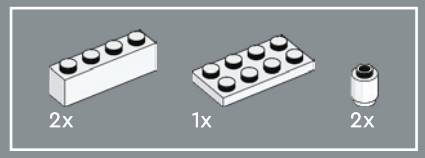




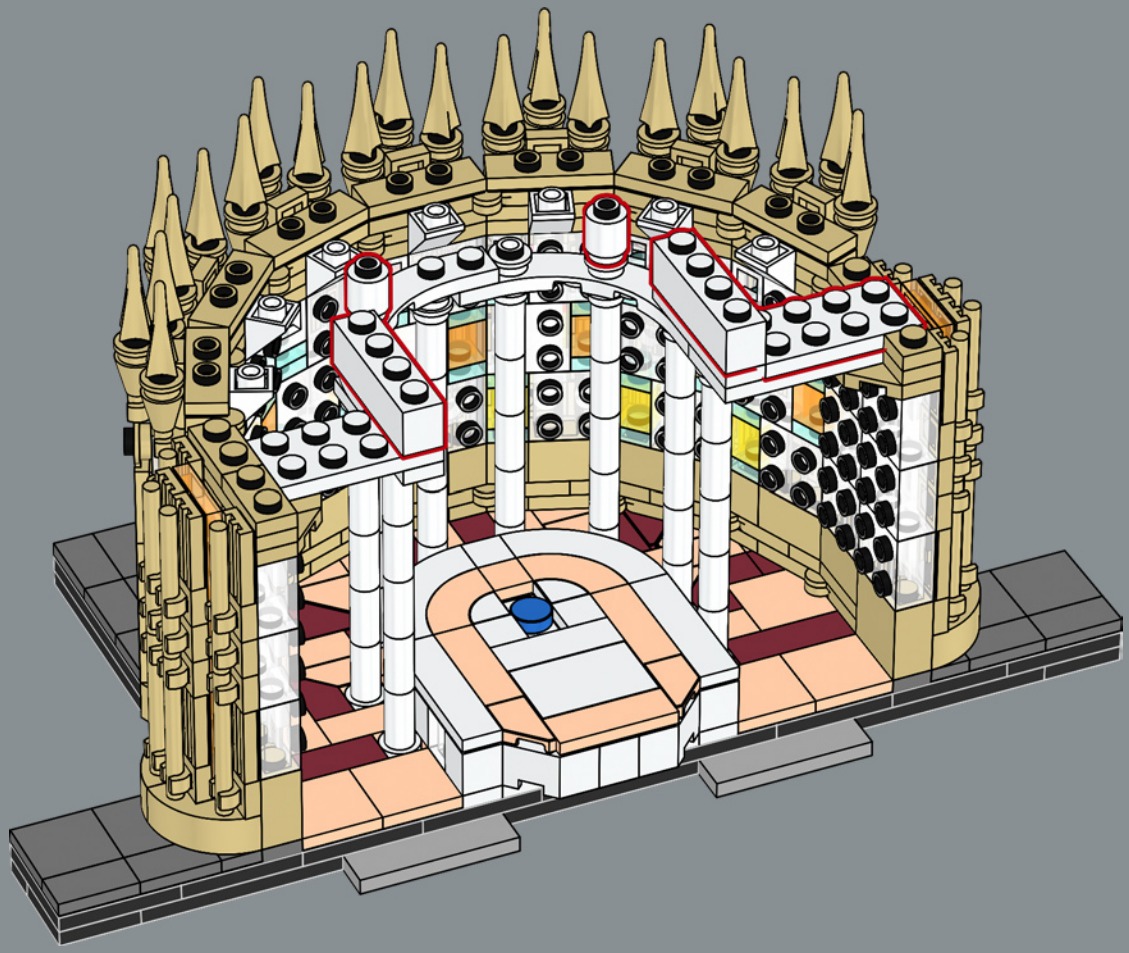
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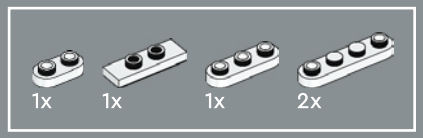




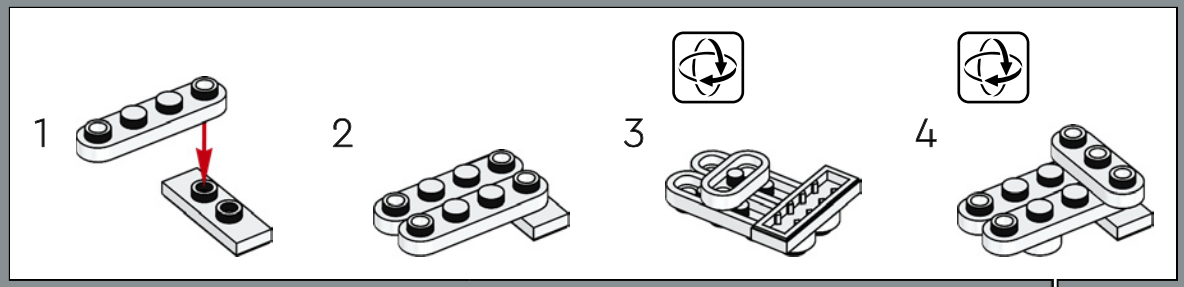


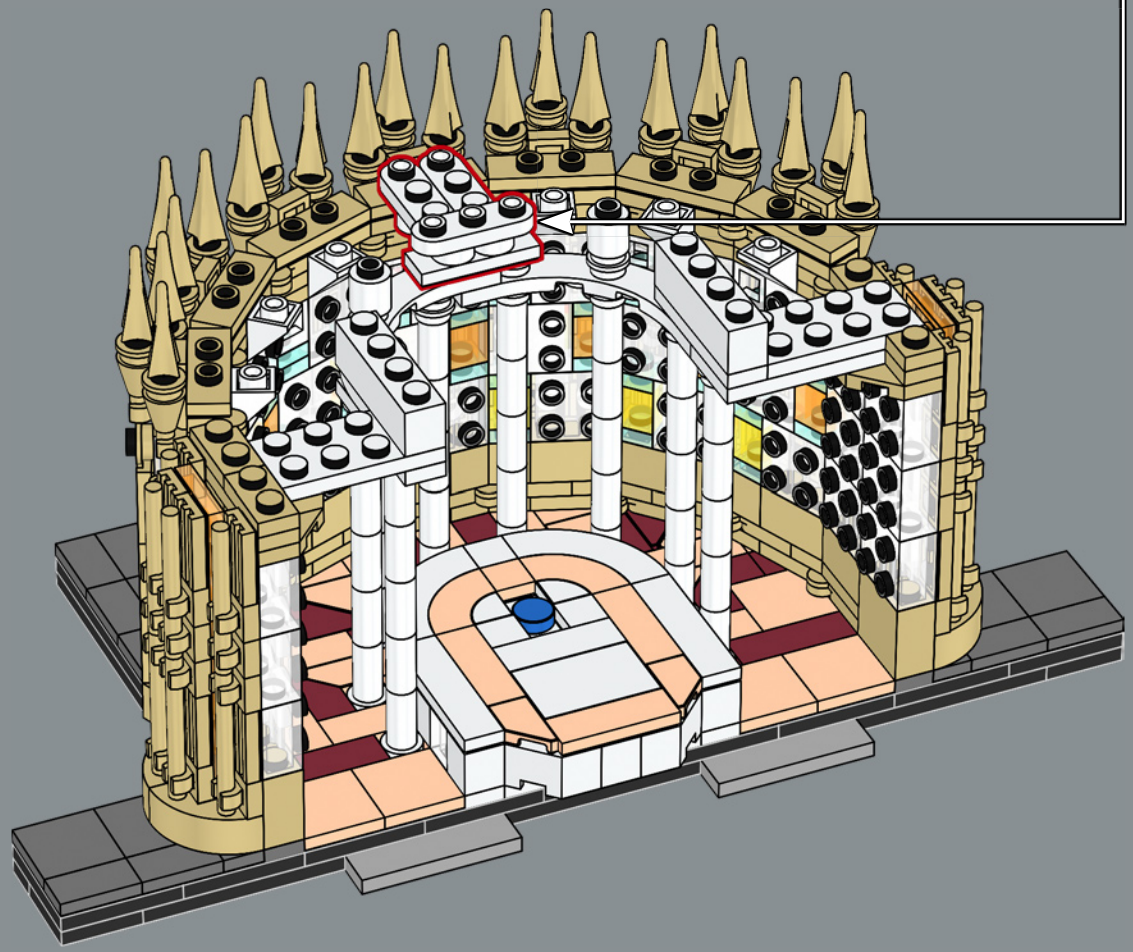
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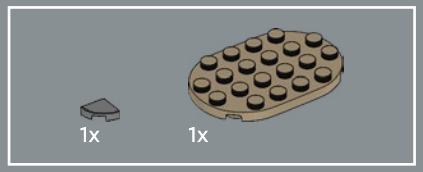


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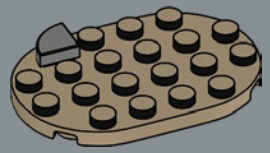


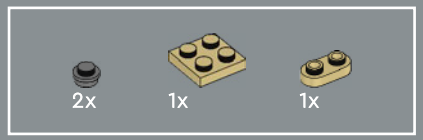






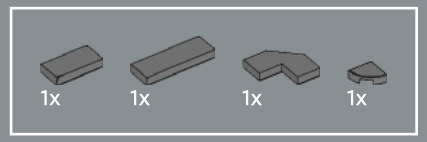
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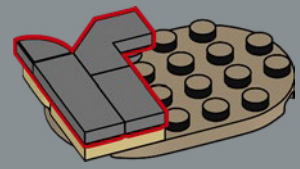


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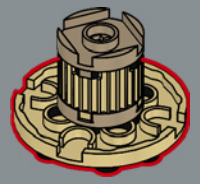
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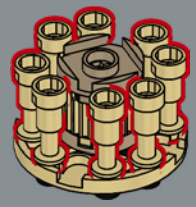


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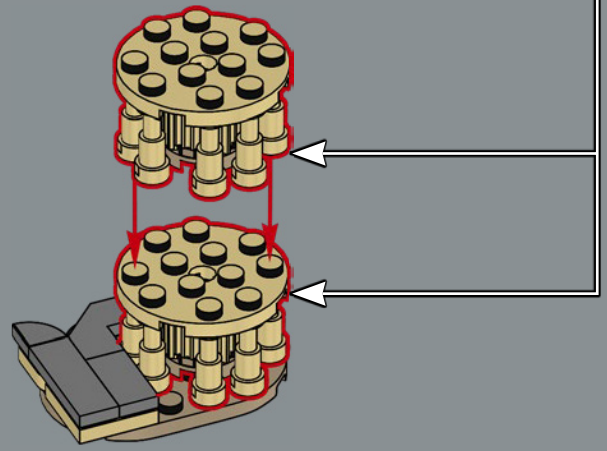




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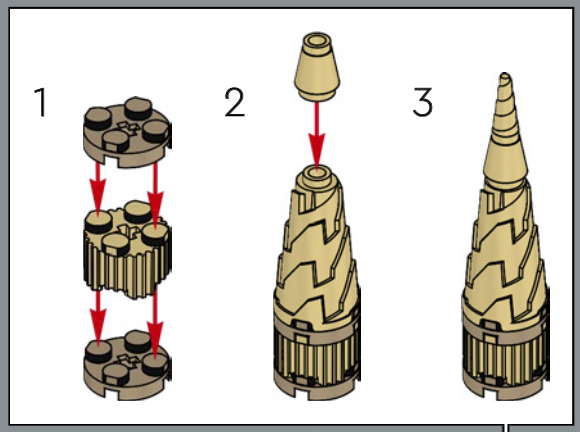


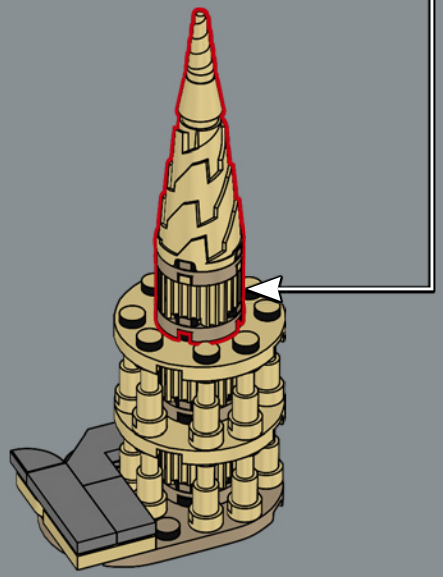
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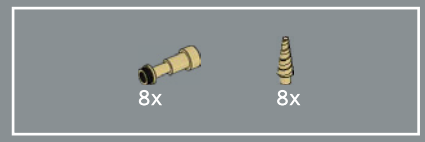




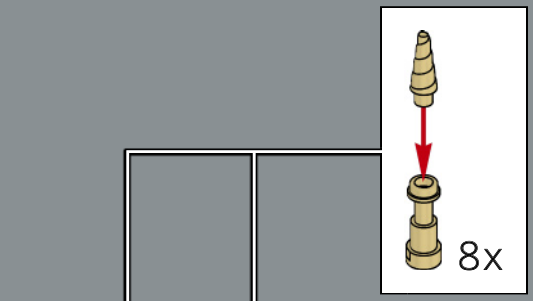
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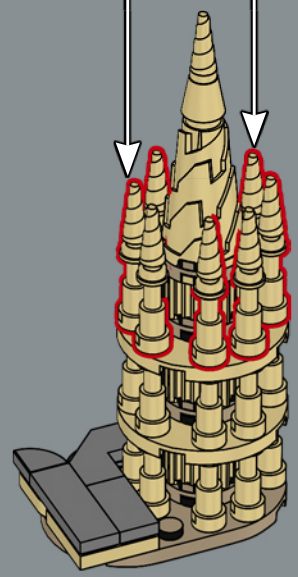




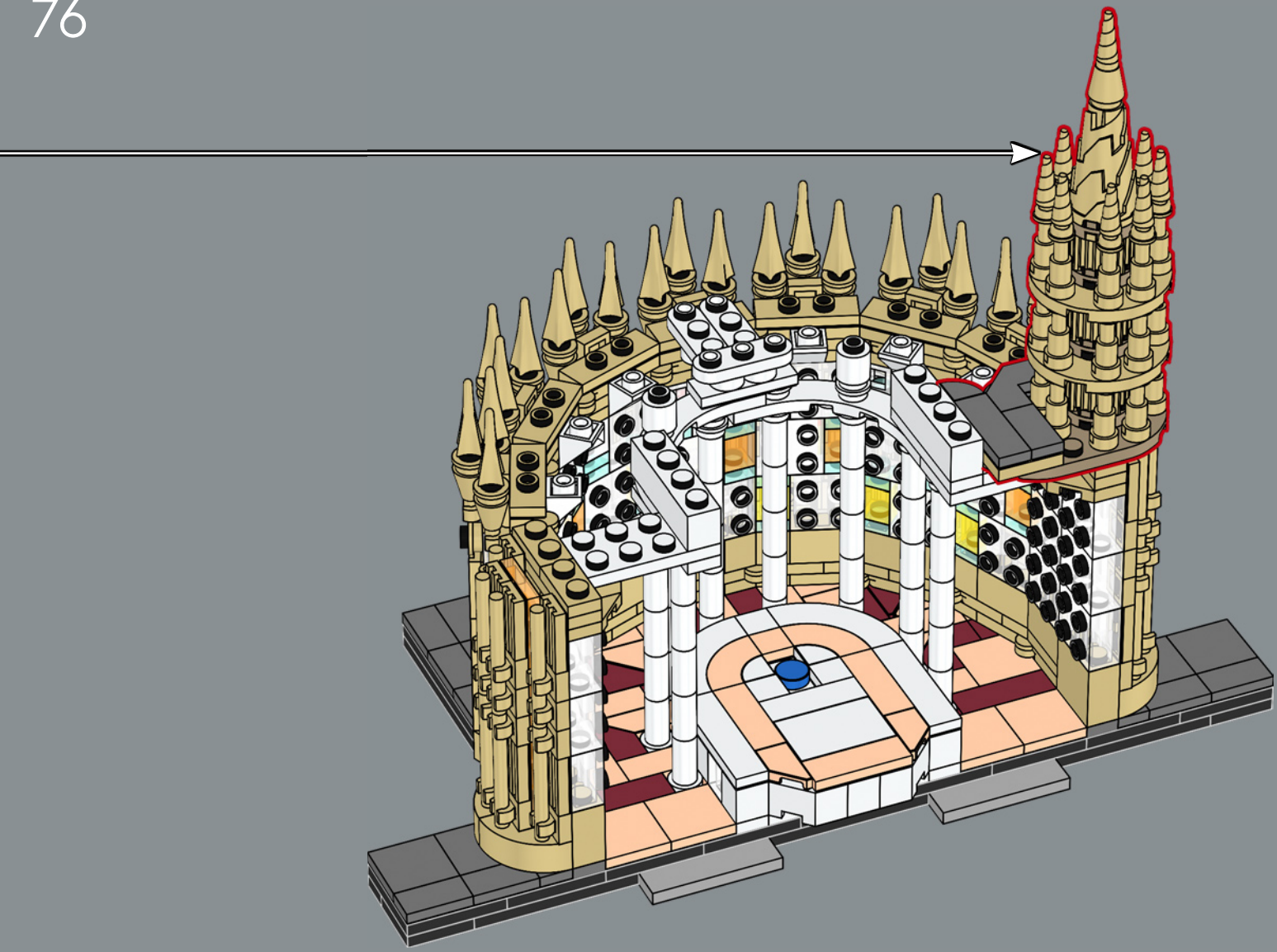


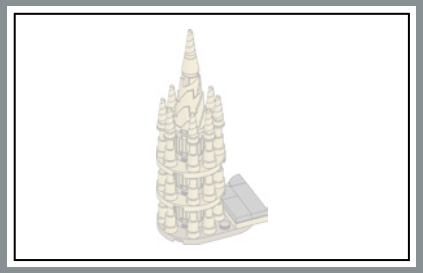
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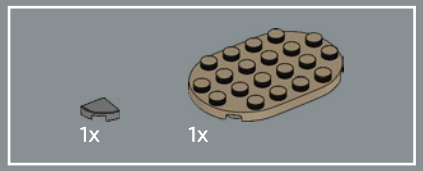




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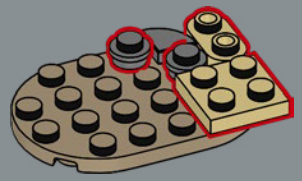


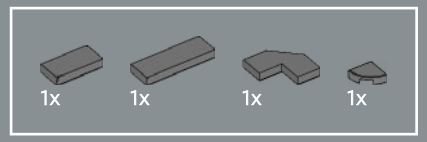
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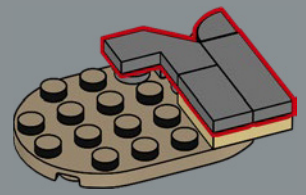


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79





2x



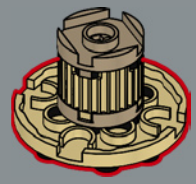
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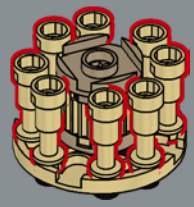


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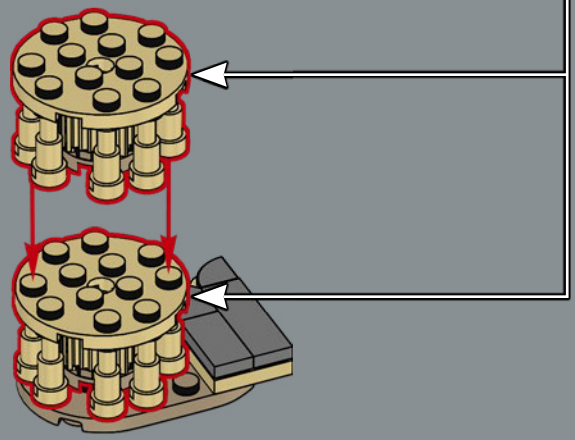


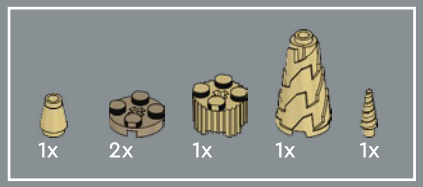


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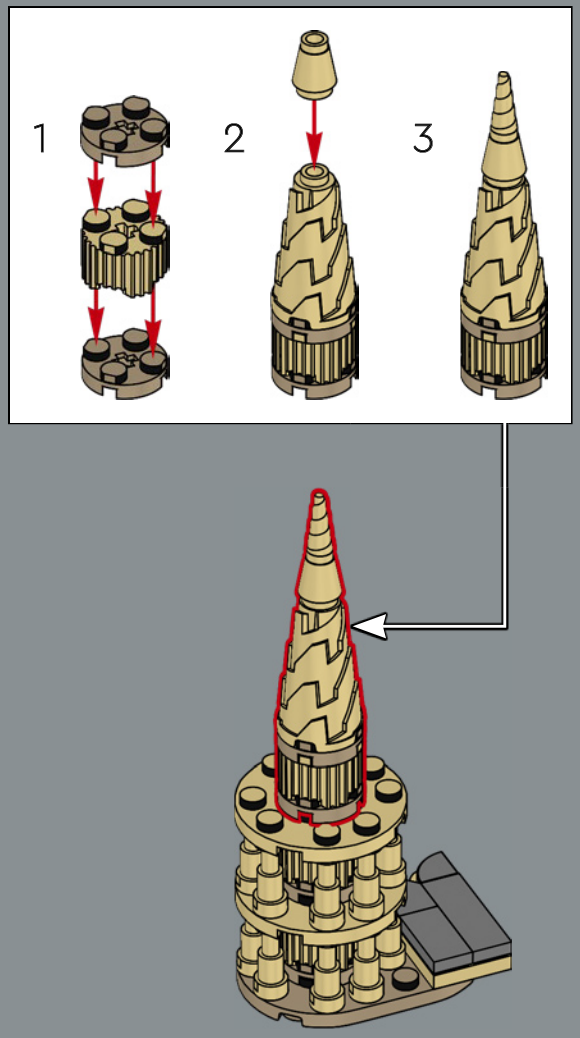


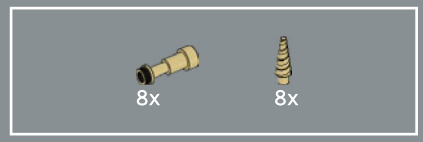
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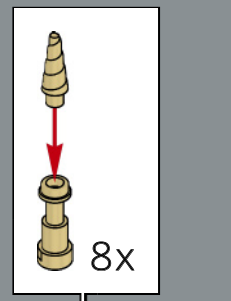


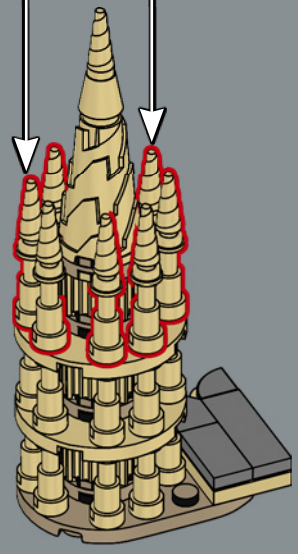
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82



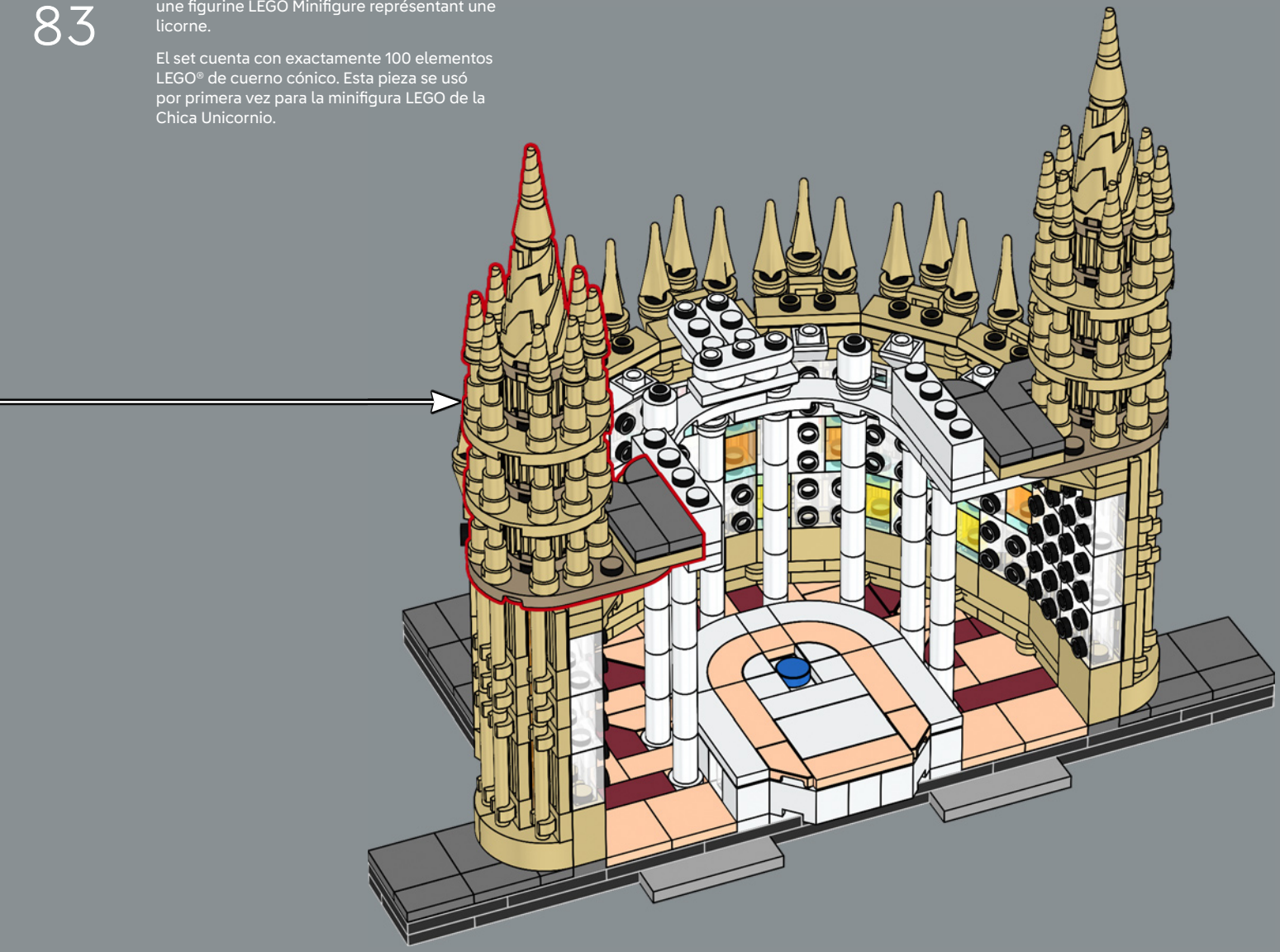


The are exactly 100 'conical horn' LEGO® pieces in the set. This element was first used for a LEGO Unicorn Girl Minifigure character.

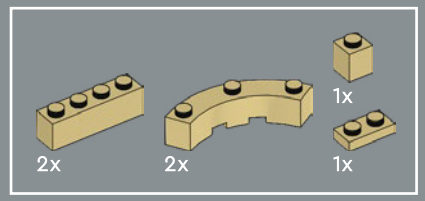
L'ensemble contient exactement 100 pièces LEGO® en forme de « cornes coniques ». Cet élément a été utilisé pour la première fois pour une figurine LEGO Minifigure représentant une licorne.

El set cuenta con exactamente 100 elementos LEGO® de cuerno cónico. Esta pieza se usó por primera vez para la minifigura LEGO de la Chica Unicornio.

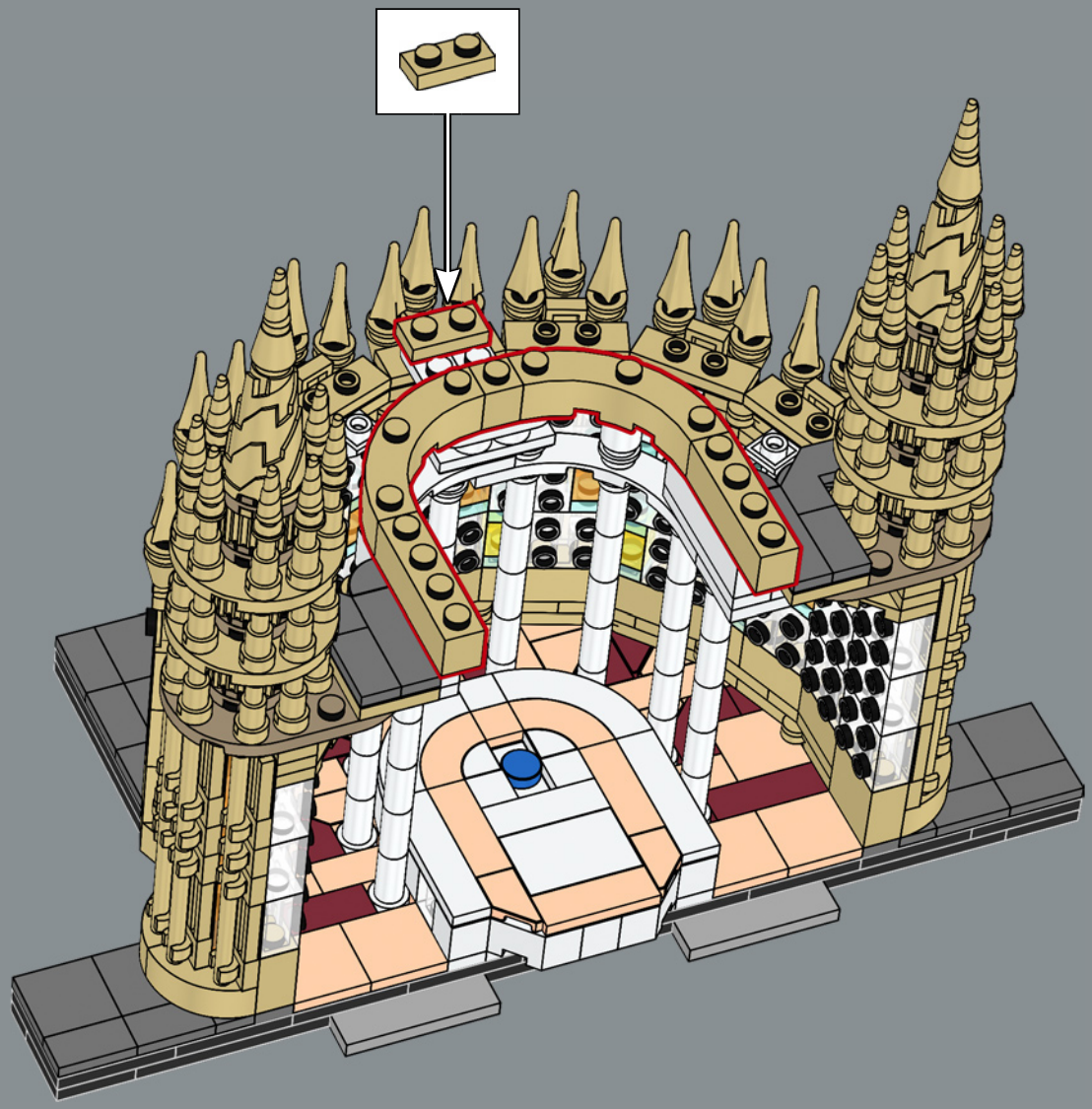
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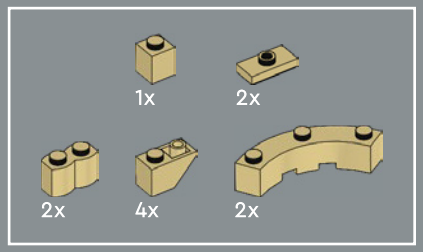




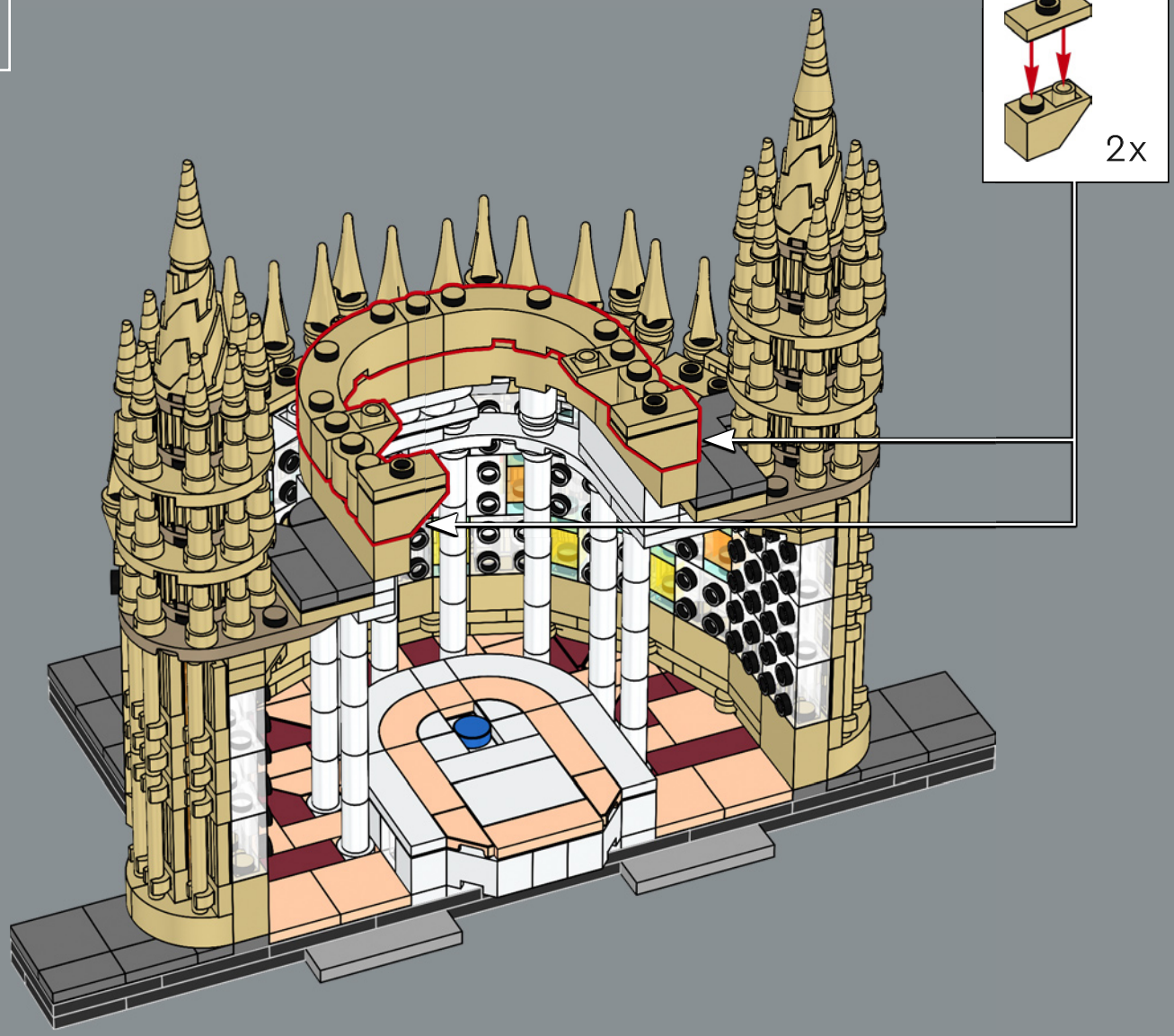


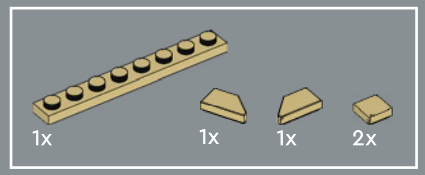
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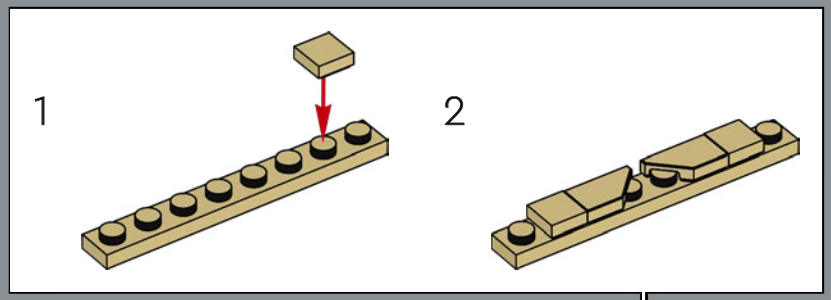


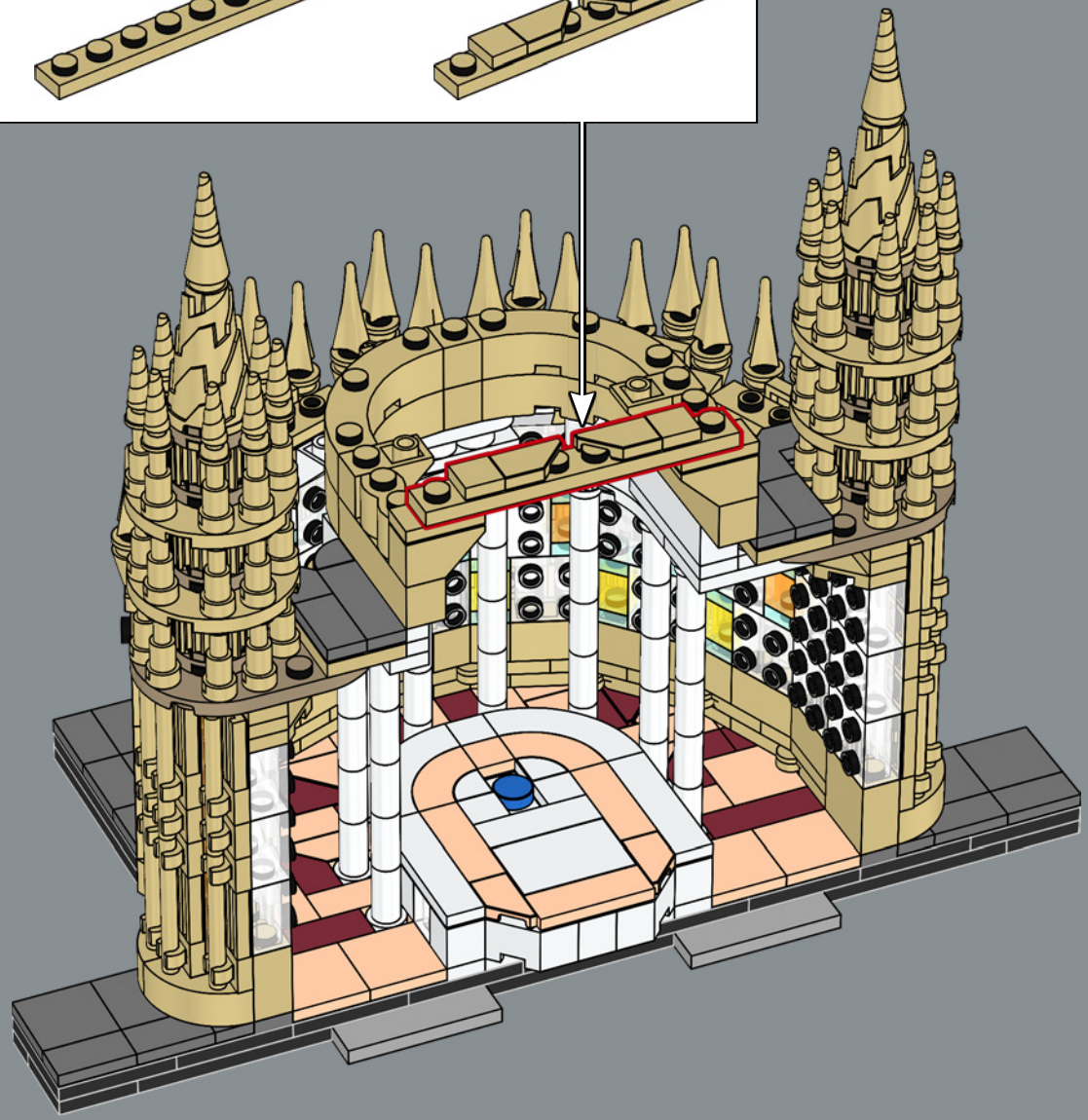
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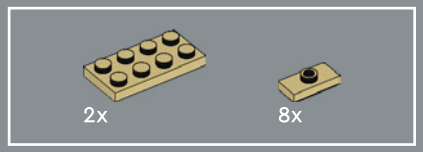




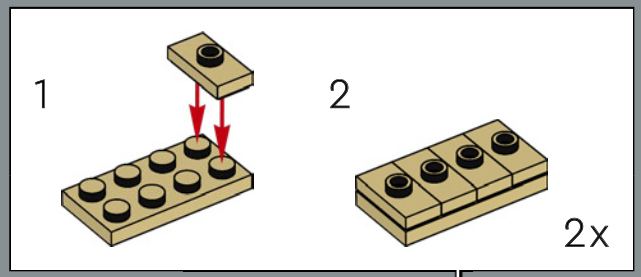
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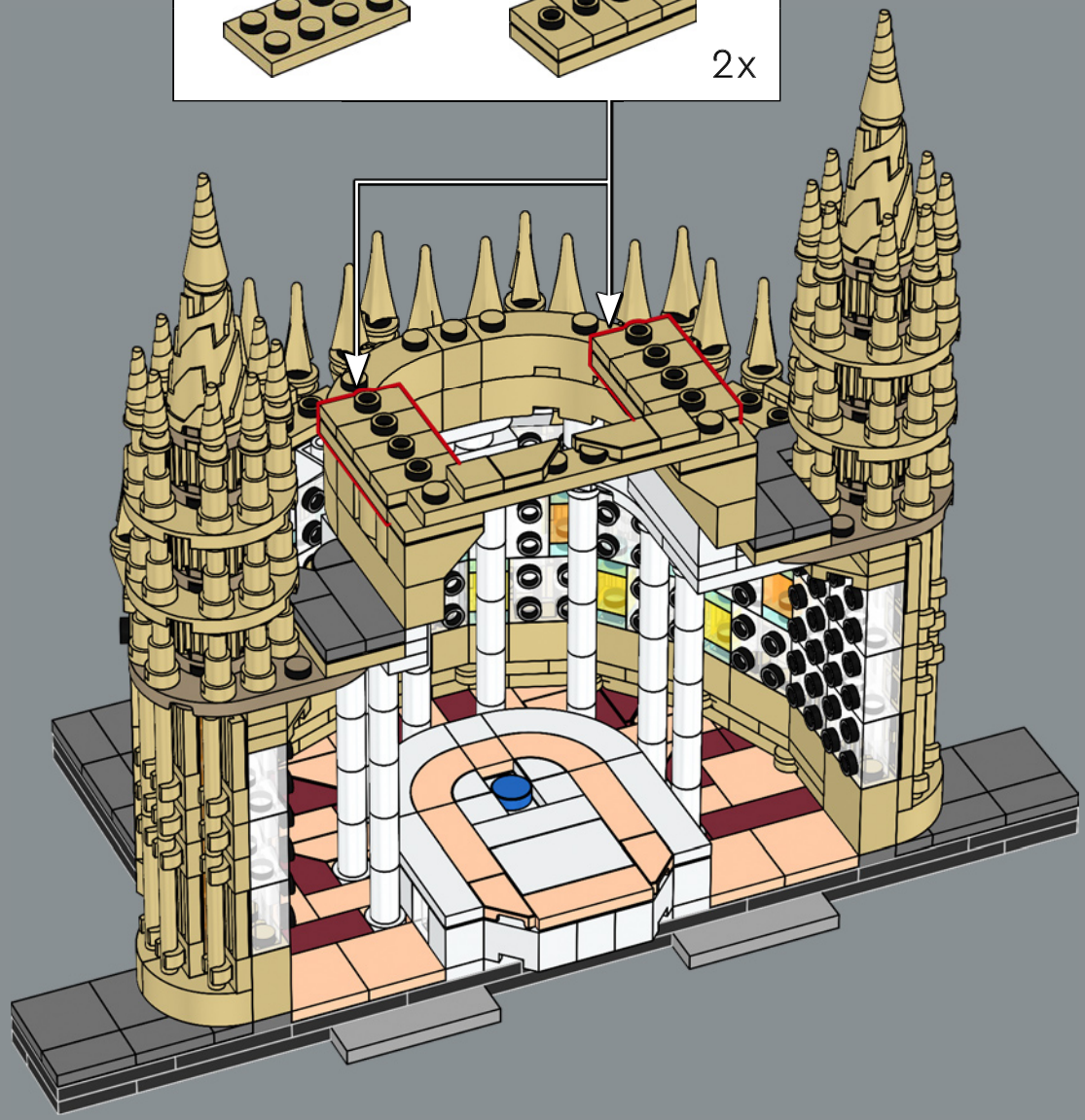


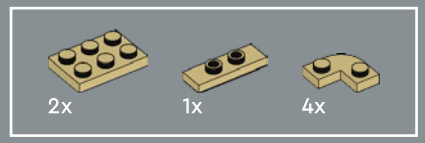




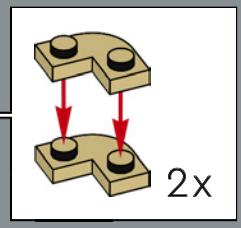
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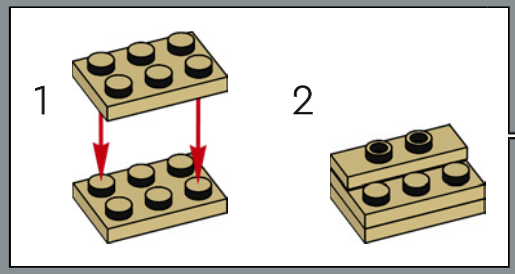


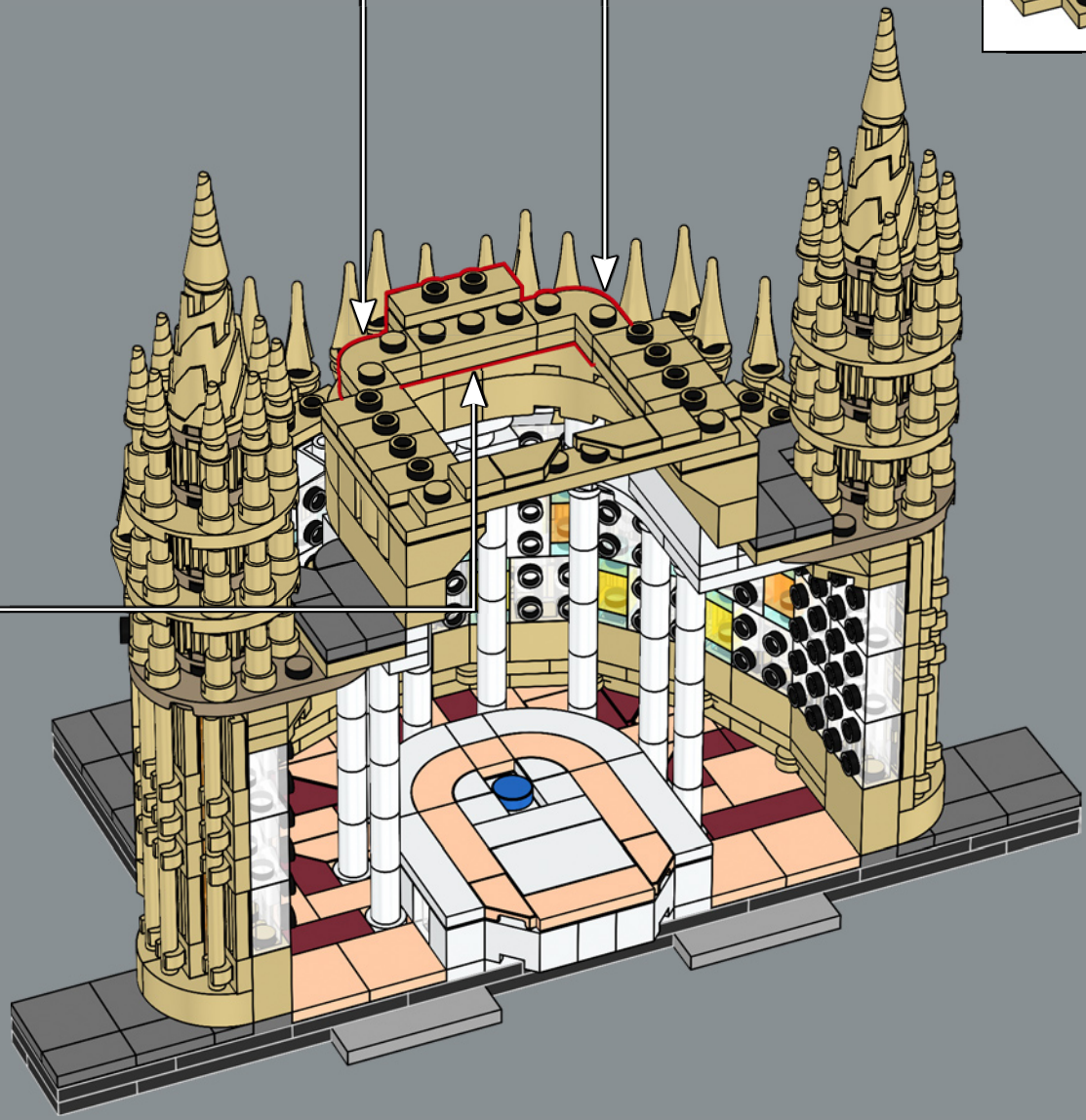


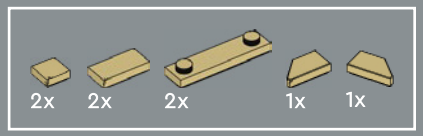


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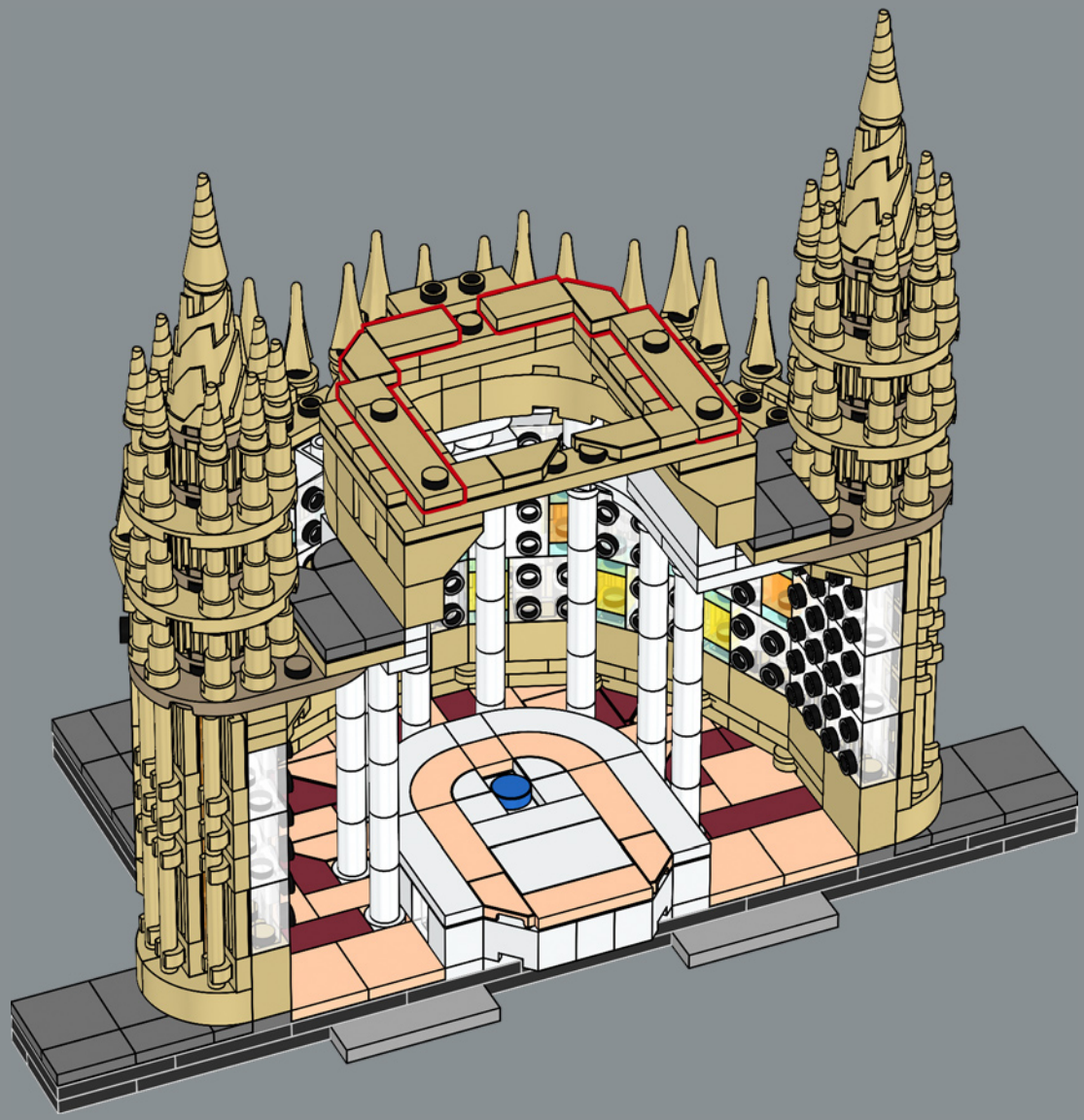


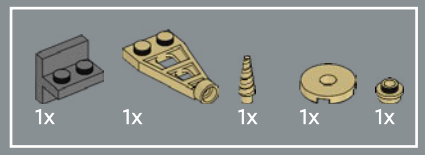






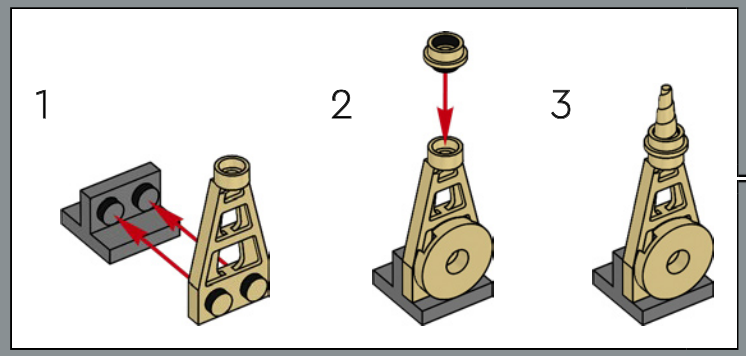
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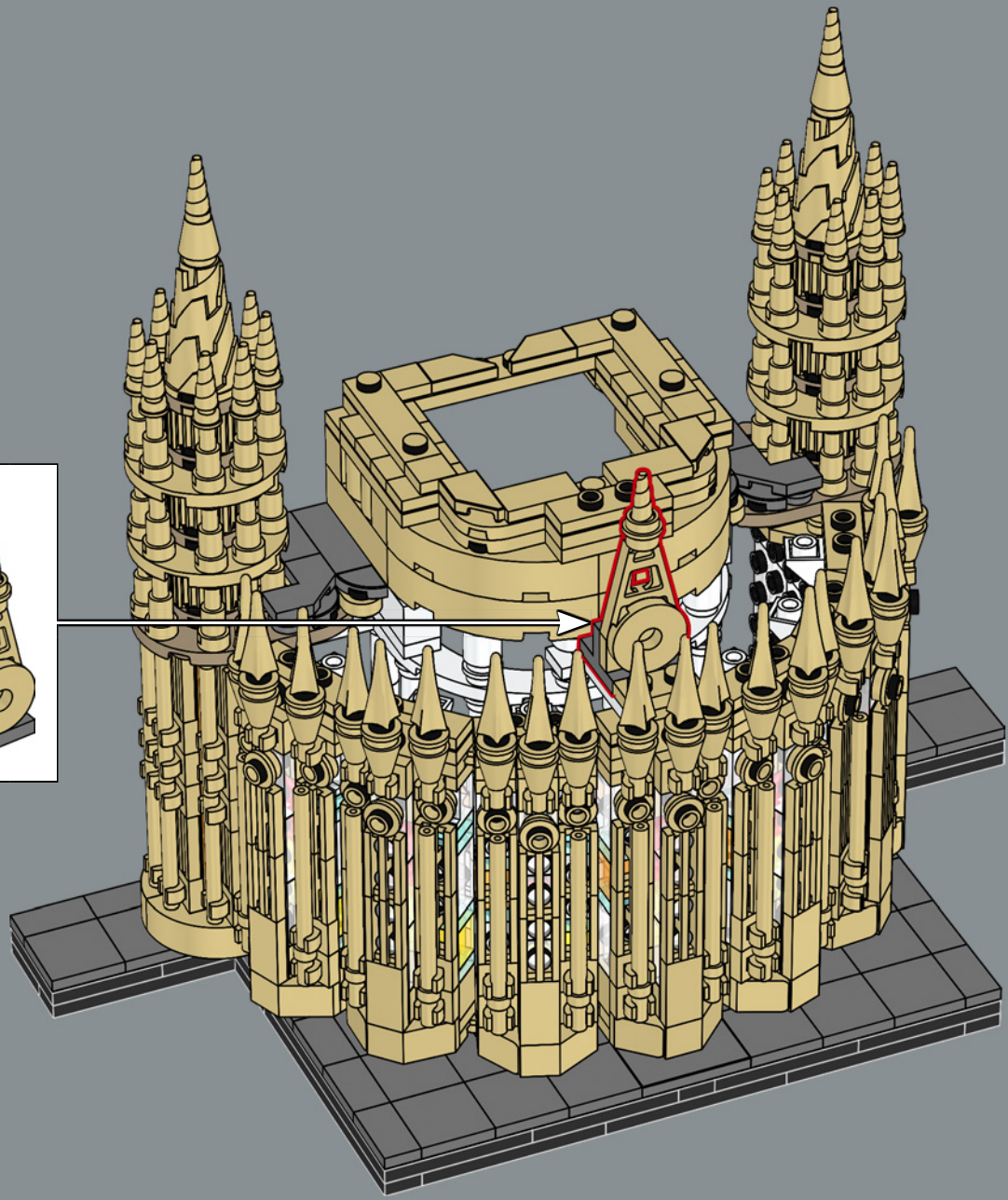




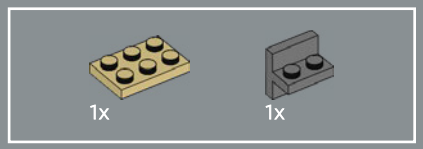
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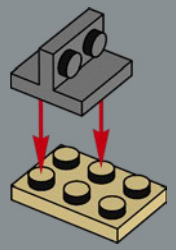


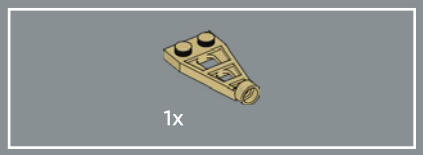






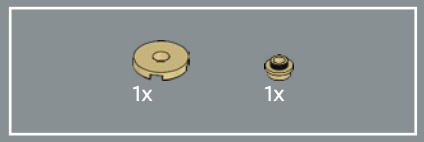
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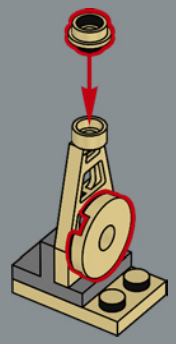


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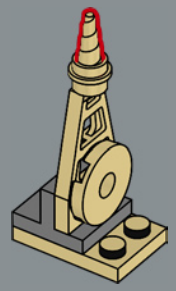


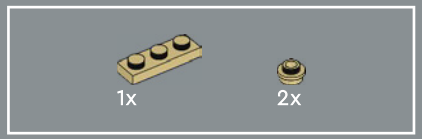
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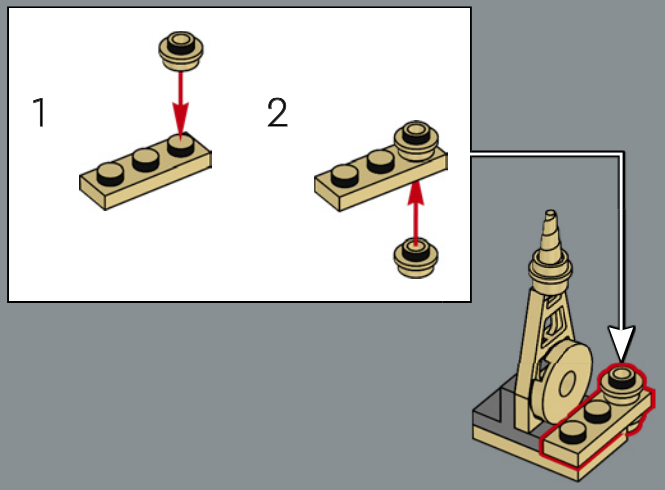


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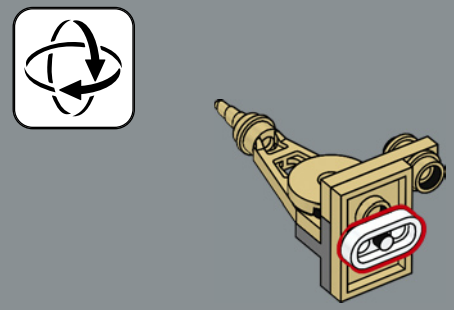


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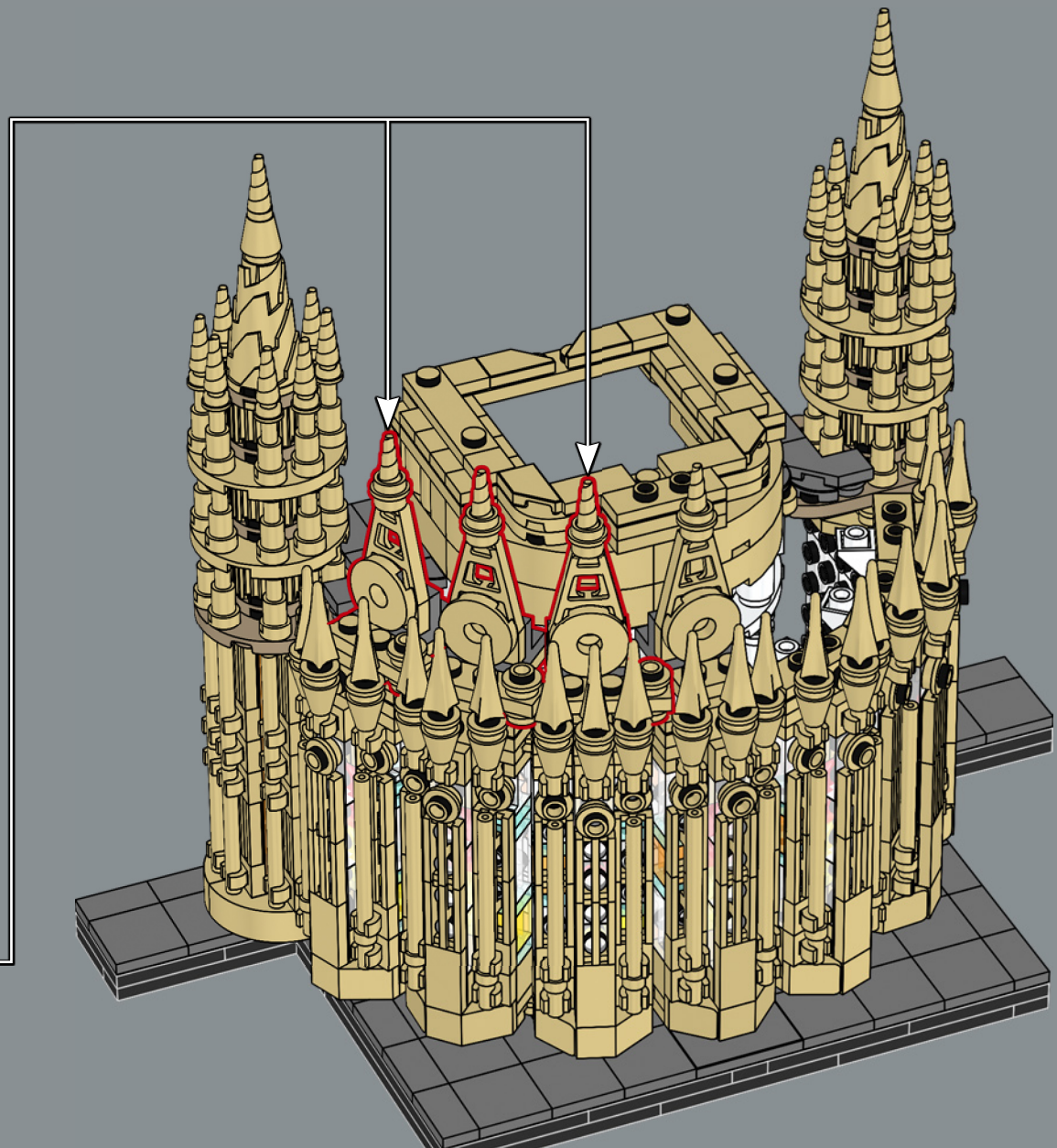




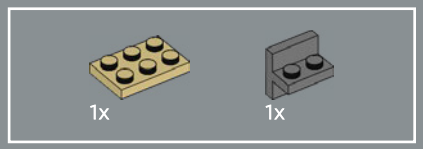
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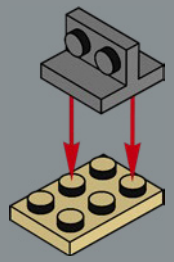
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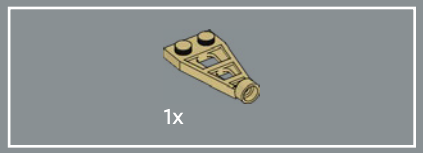




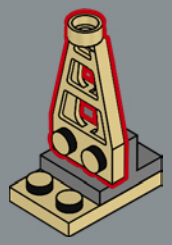


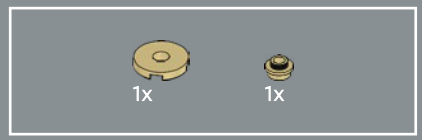
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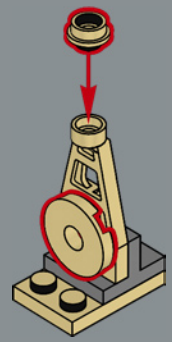


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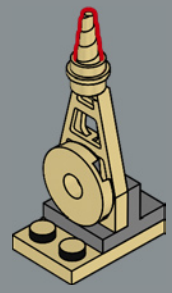


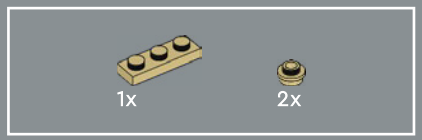
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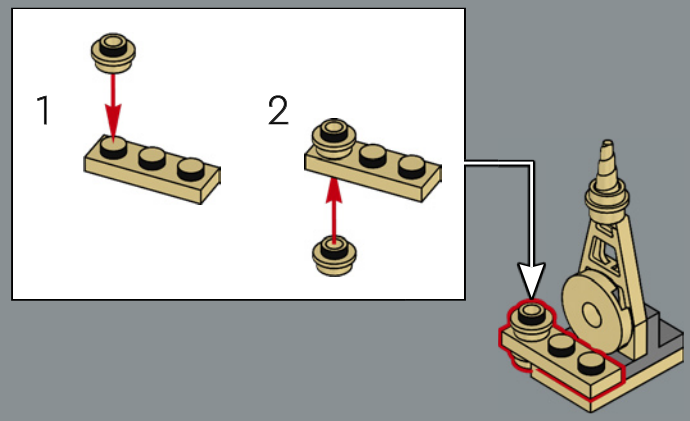


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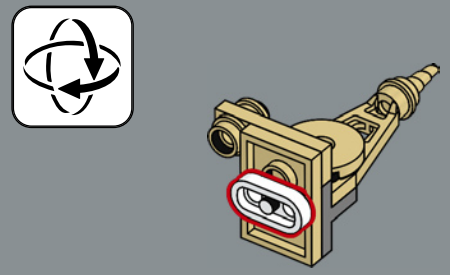


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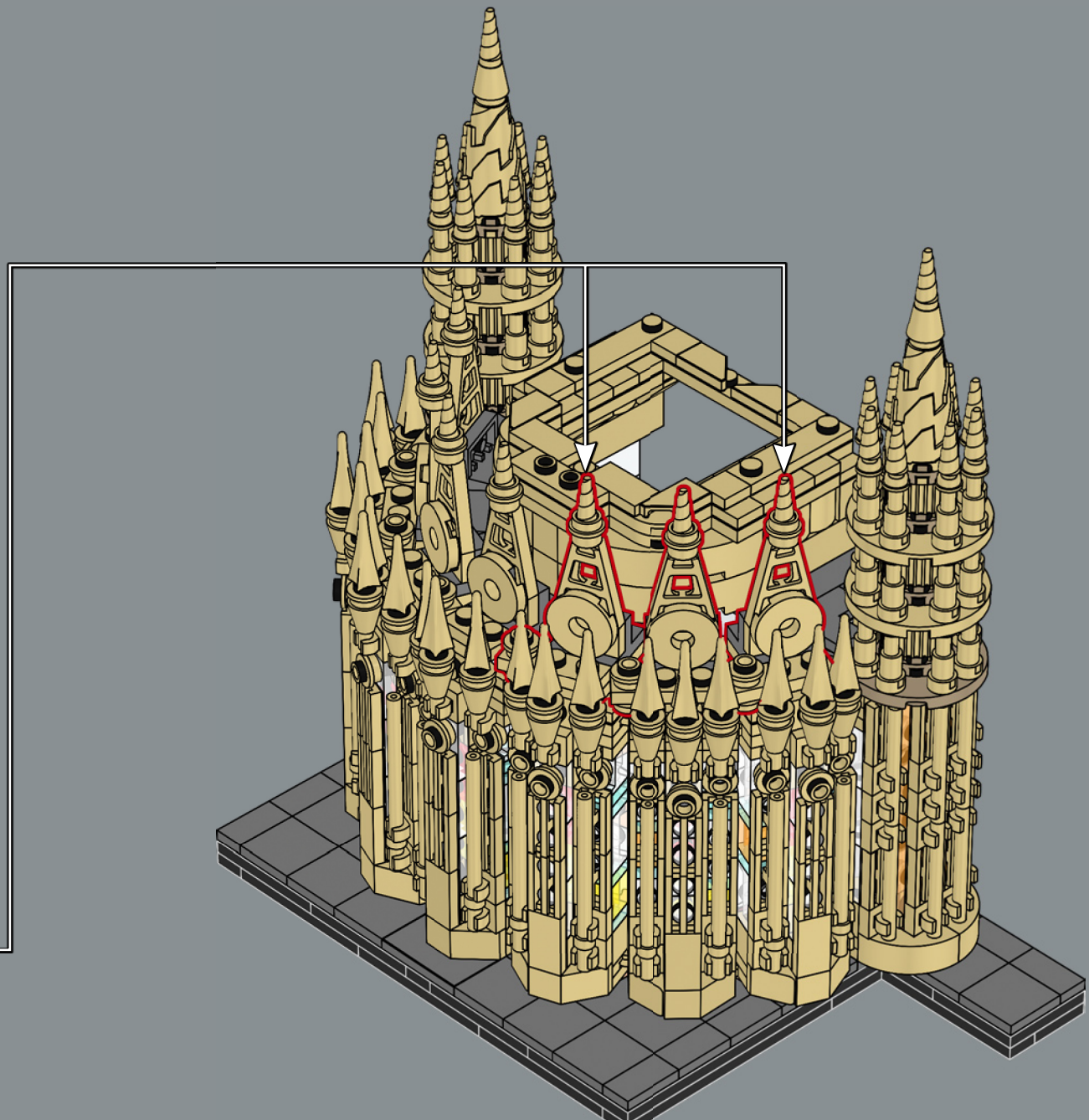


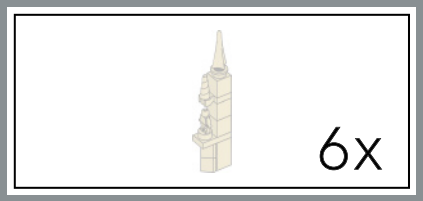


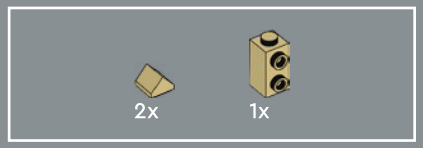
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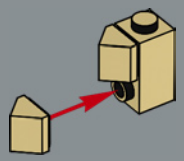
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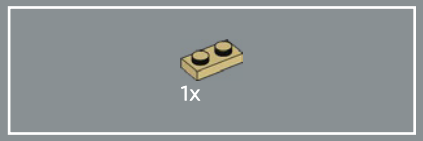




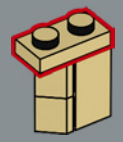


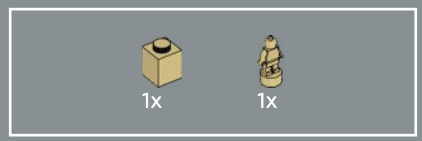
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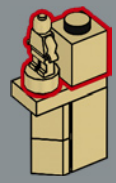


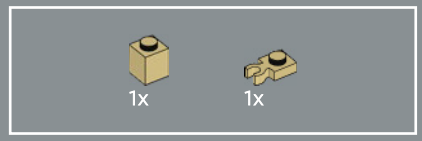
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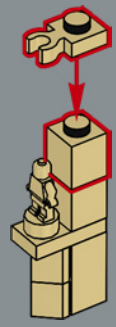


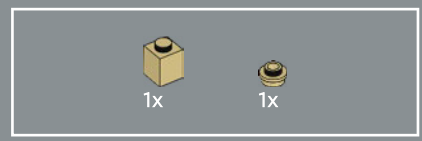
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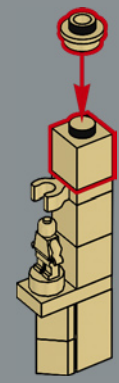


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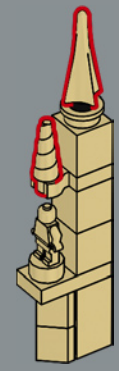


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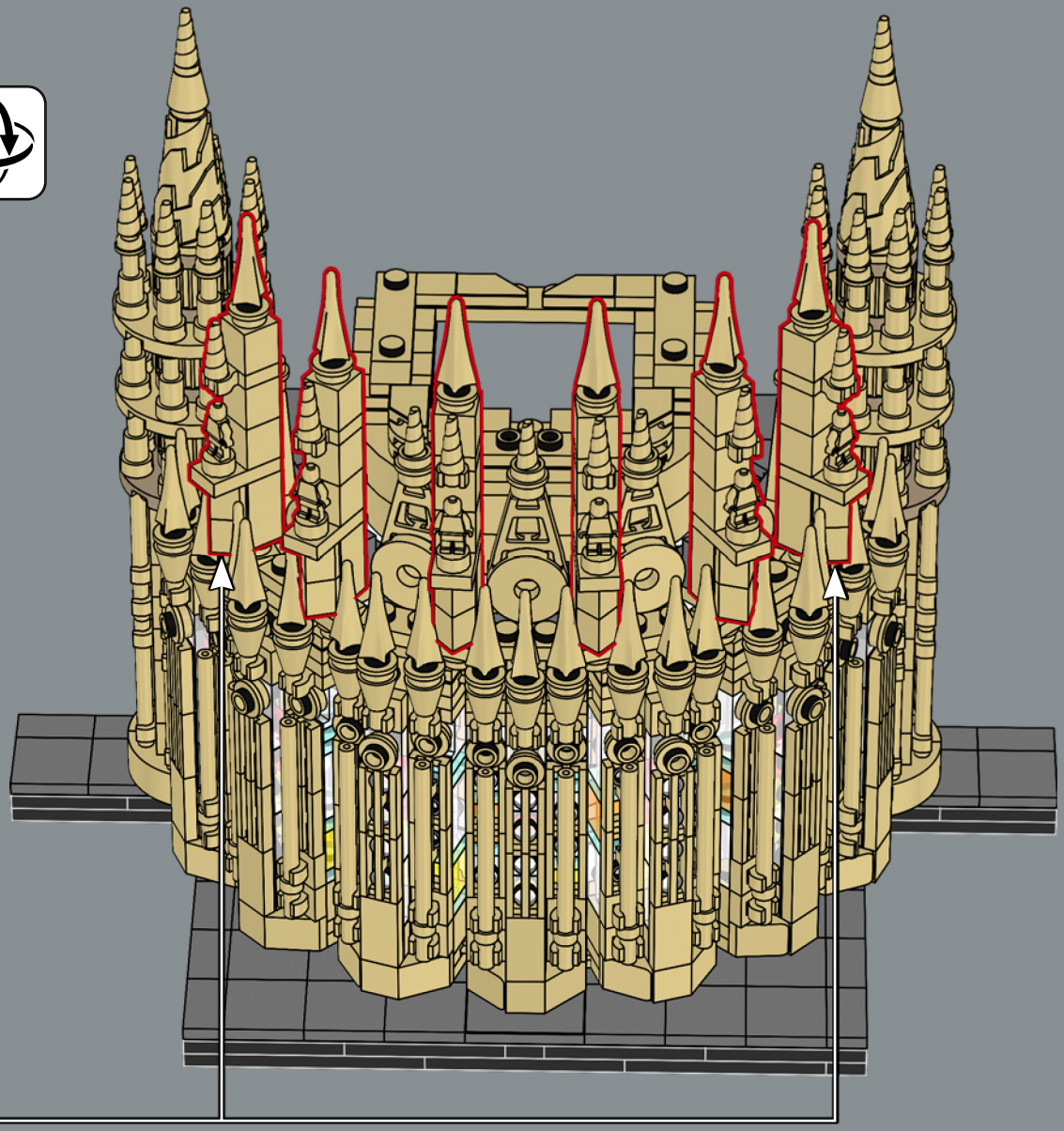


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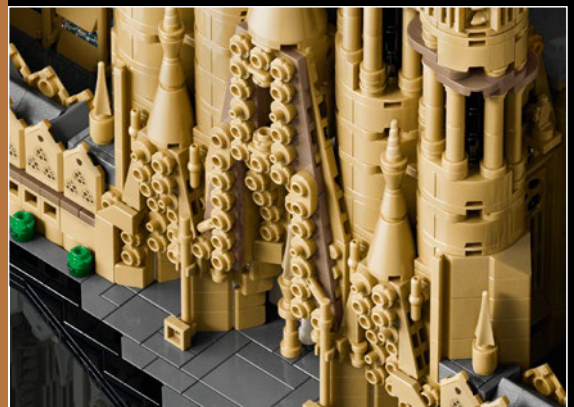


In real life, the six buttresses that separate the chapels and the pointed pinnacles are nearly 164 ft. (50 meters) tall.

Dans la réalité, les six contreforts qui séparent les chapelles et les pinacles pointus mesurent près de 50 mètres de haut.

En la vida real, los seis contrafuertes con pináculo en punta que separan las capillas tienen una altura de casi 50 m.





1891-1939

NATIVITY FAÇADE

✶ Work on the Nativity façade began in 1891, on the eastern side (to meet the rising sun). Gaudí personally shaped and oversaw its every detail. Its three portals, Faith, Hope and Charity, are set in stonework carved to resemble a natural grotto. Above the portals are four of the basilica's 12 bell towers, dedicated to the apostles. By 1925, the Saint Barnabas bell tower was completed; the only one Gaudí saw finished. After his death in 1926, and the 1936 workshop fire, the future of the Sagrada Família seemed uncertain. In 1939, architect Francesc de Paula Quintana resumed the work, with Gaudí's reconstructed references and published plans guiding the project forward.

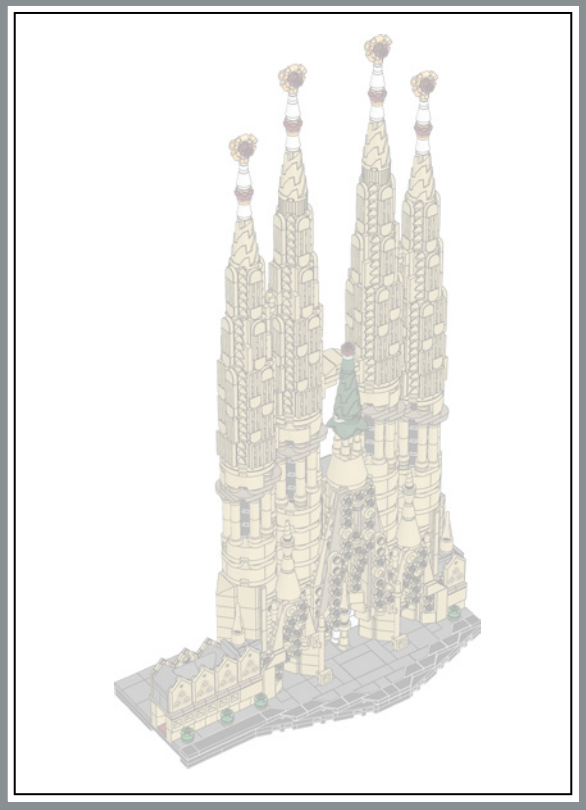
FAÇADE DE LA NATIVITÉ

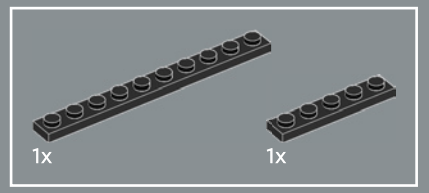
✶ Les travaux de la façade de la Nativité ont commencé en 1891, du côté est (pour accueillir le soleil levant). Gaudí a personnellement façonné et supervisé chaque détail. Ses trois portails, Foi, Espérance et Charité, sont sculptés dans la pierre pour ressembler à une grotte naturelle. Au-dessus des portails se trouvent quatre des douze clochers de la basilique, dédiés aux apôtres. En 1925, le clocher Saint-Barnabé était achevé; le seul que Gaudí ait vu terminé. Après sa mort en 1926 et l'incendie de l'atelier en 1936, l'avenir de la Sagrada Família semblait incertain. En 1939, l'architecte Francesc de Paula Quintana reprit les travaux, en s'appuyant sur les références reconstituées de Gaudí et les plans publiés pour faire avancer le projet.

FACHADA DEL NACIMIENTO

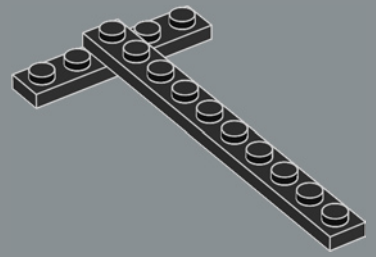
✶ Las obras de la fachada del Nacimiento empezaron en 1891. Se optó por comenzar por la parte oriental para recibir el sol naciente. Gaudí diseñó y supervisó personalmente cada detalle. A fin de asemejarlos lo más posible a una gruta natural, sus tres portales, dedicados a la fe, la esperanza y la caridad respectivamente, están tallados en piedra. Sobre estos portales se encuentran cuatro de los 12 campanarios de la basílica, dedicados a los apóstoles. En 1925 se terminó el campanario de San Bernabé, el único que Gaudí vio terminado. Luego de su deceso en 1926 y del incendio de su taller en 1936, el futuro de la Sagrada Familia parecía incierto. En 1939, el arquitecto Francesc de Paula Quintana reanudó la obra con los planos publicados y las reconstrucciones de las referencias de Gaudí como guía.





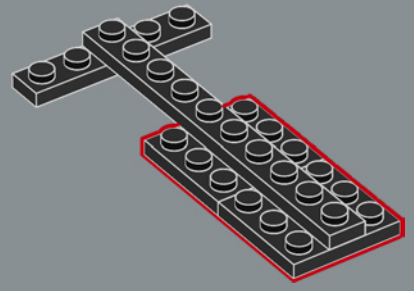


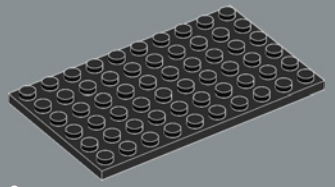
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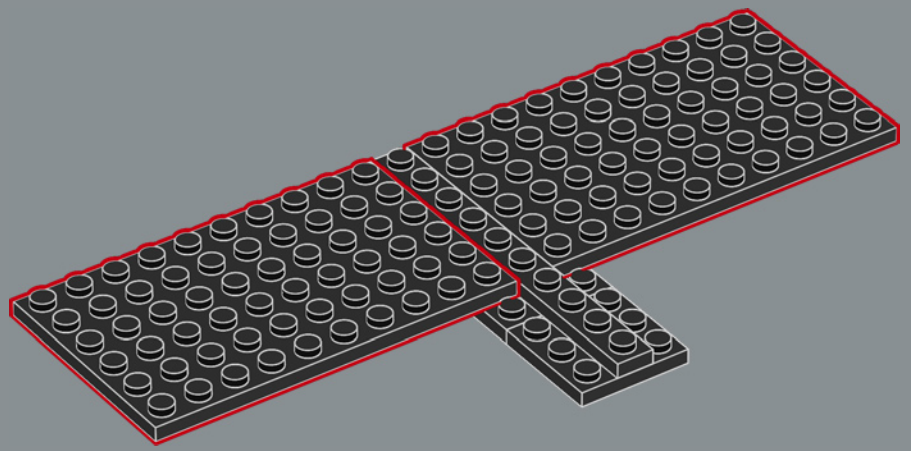


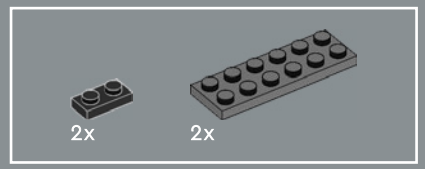
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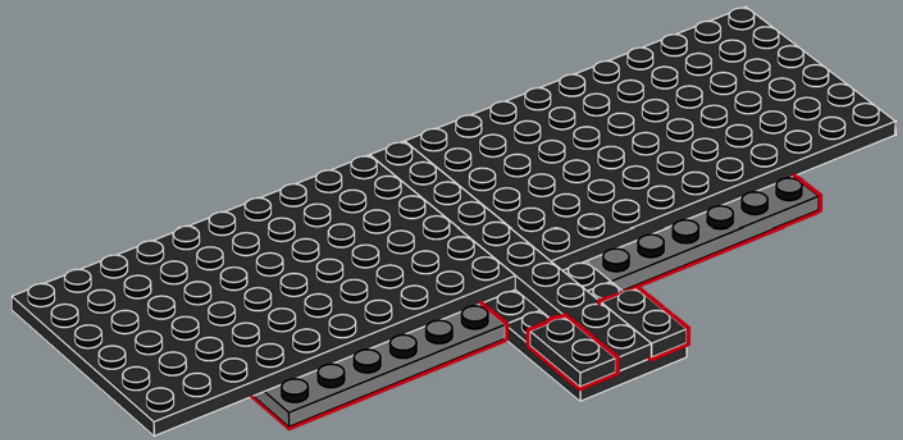


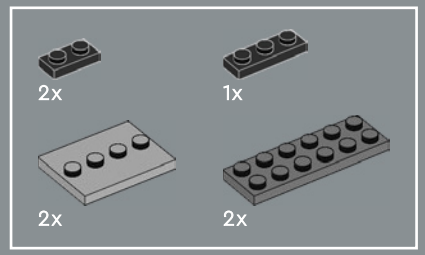
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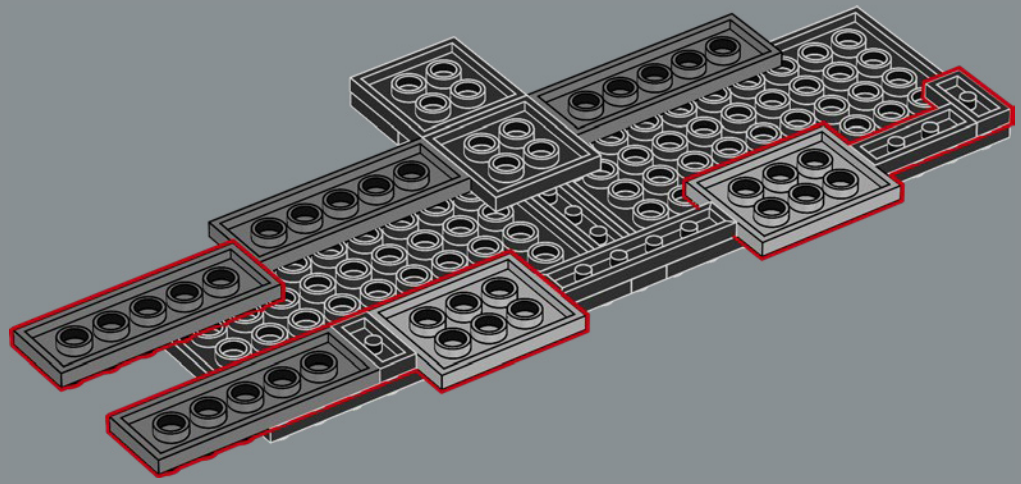
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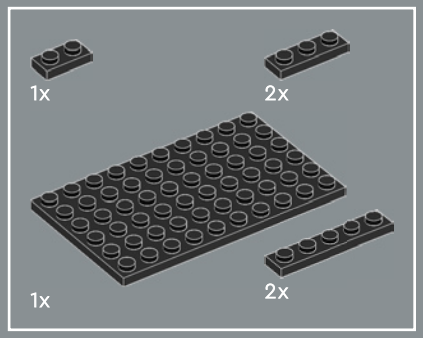




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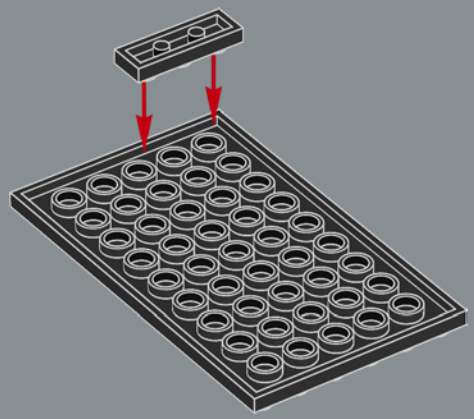




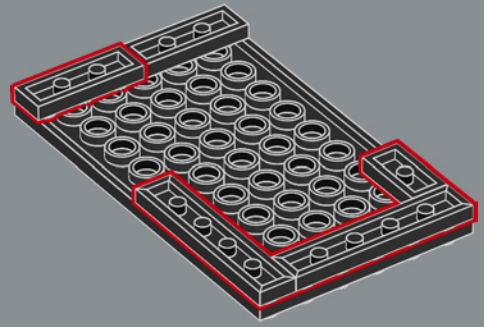


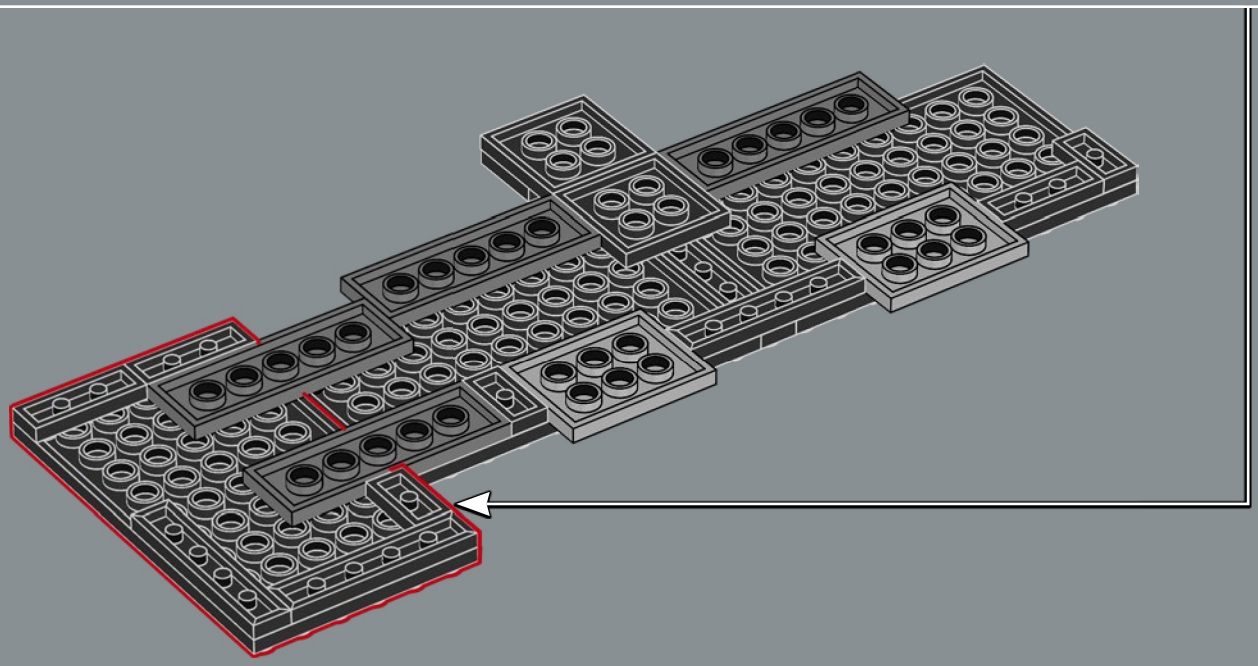
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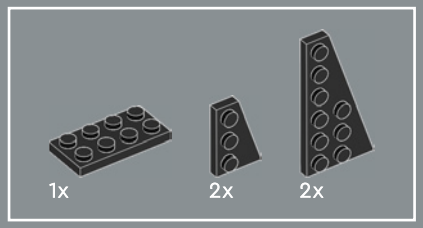
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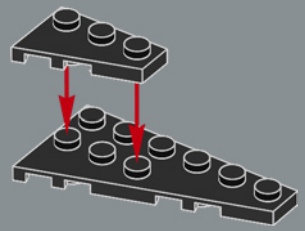




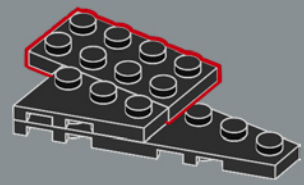


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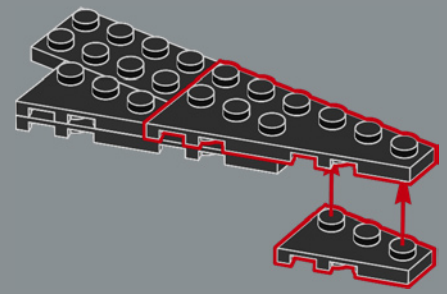
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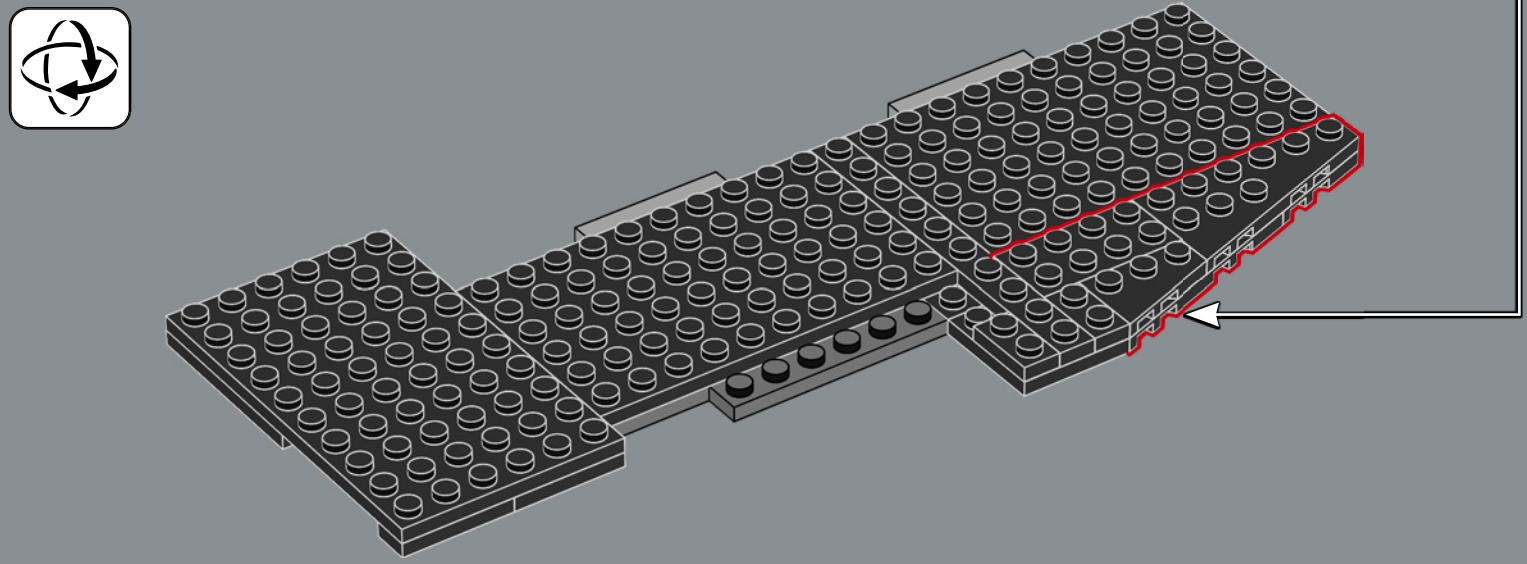


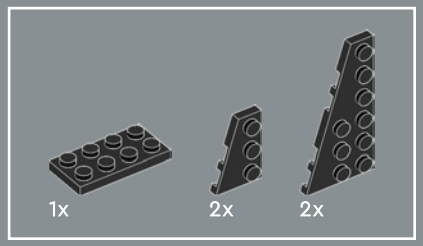
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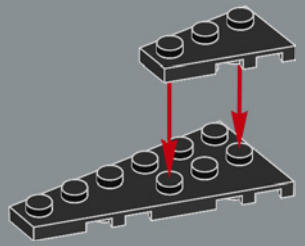




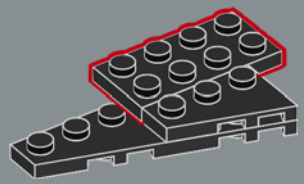


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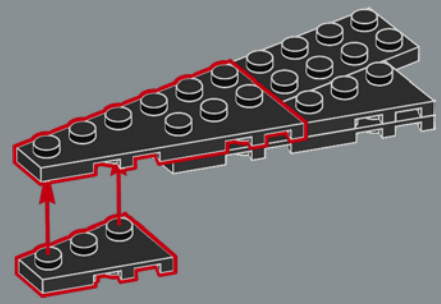
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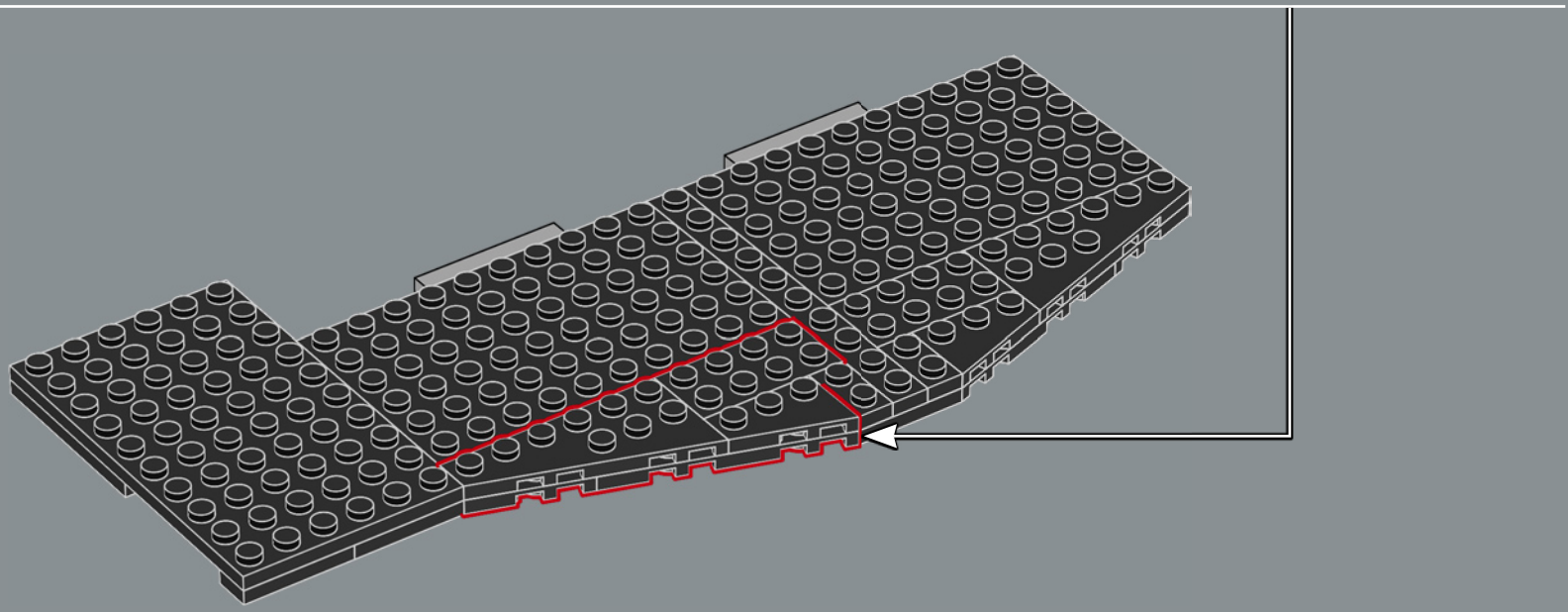


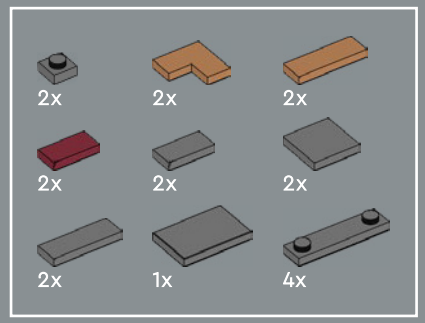
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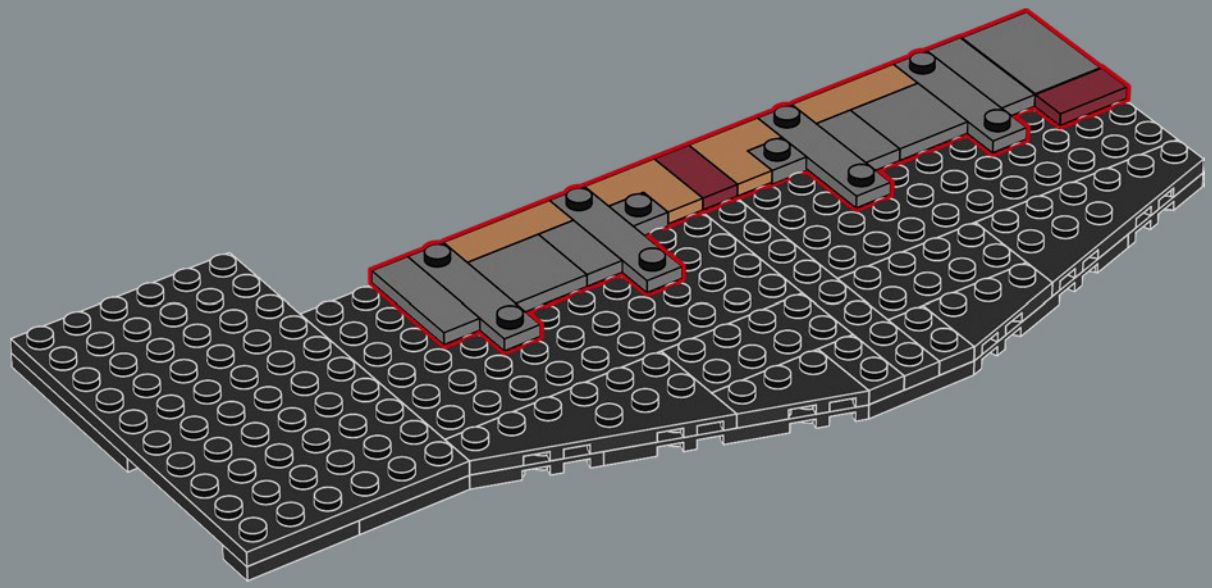
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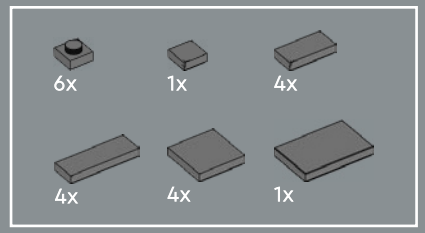




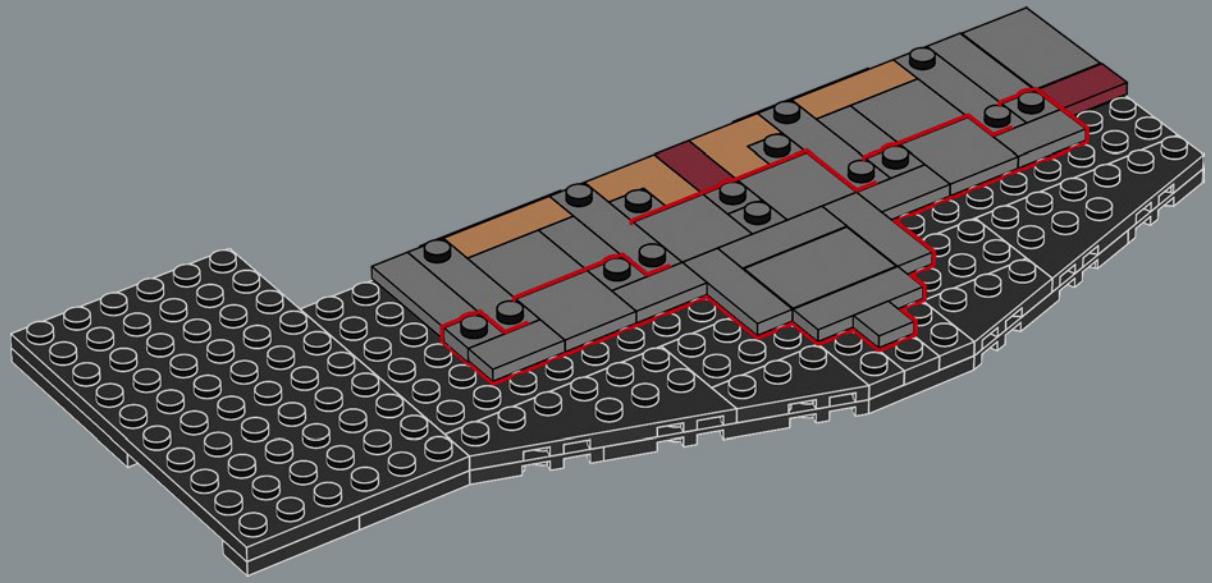


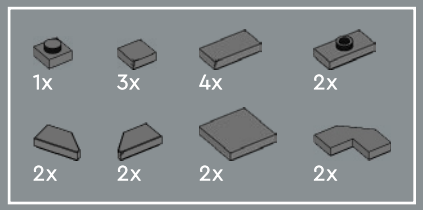
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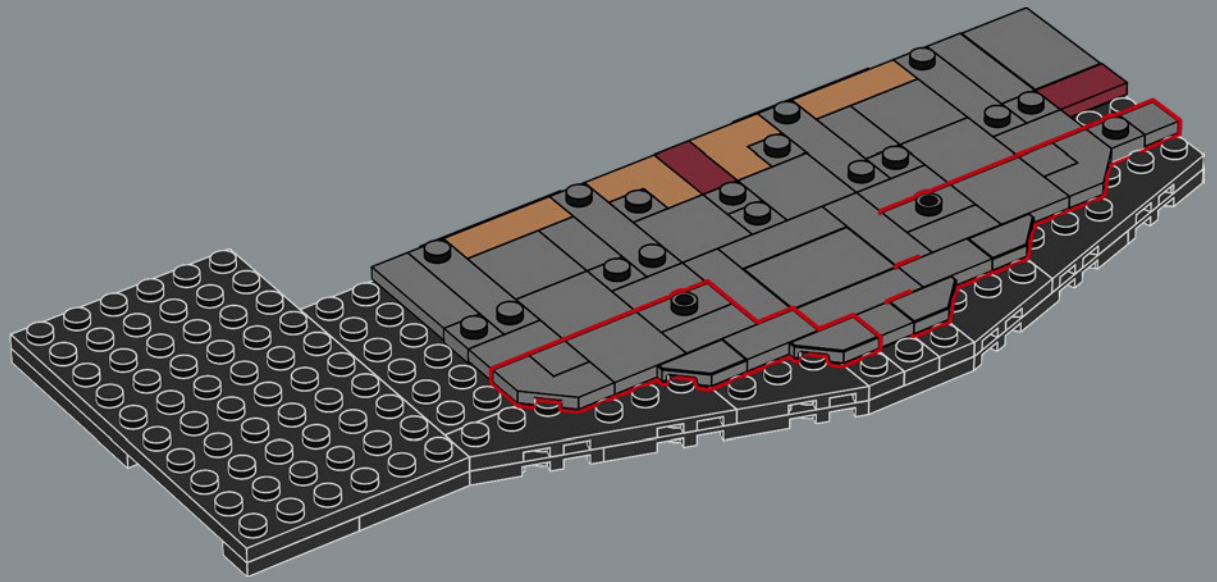


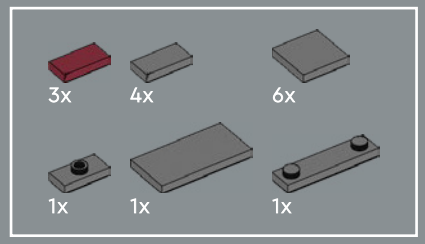
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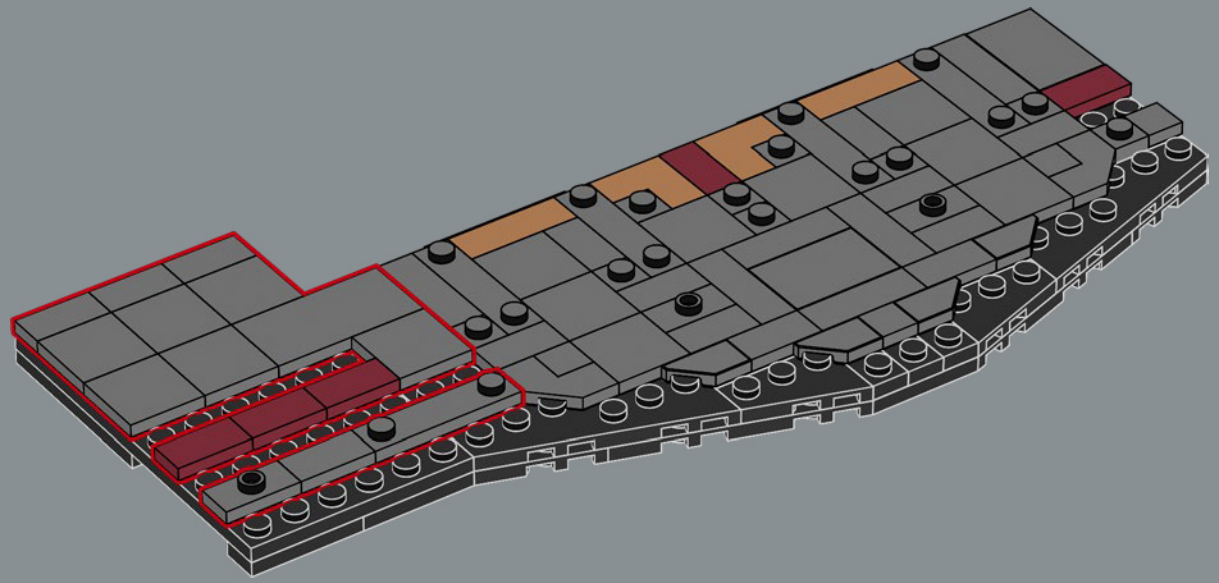


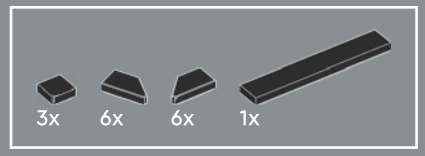
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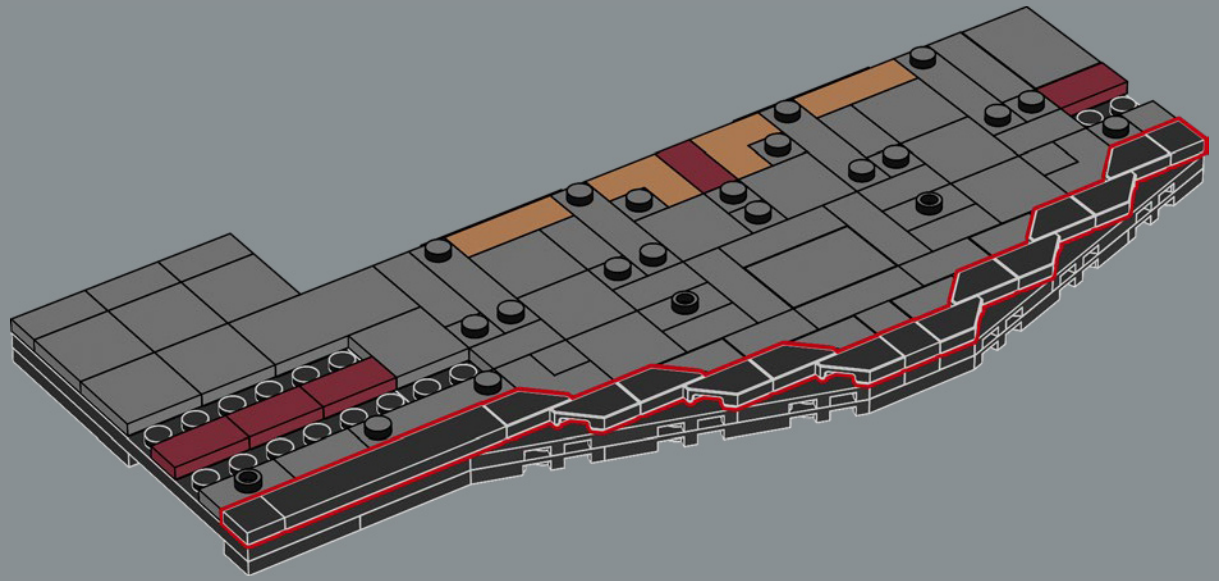


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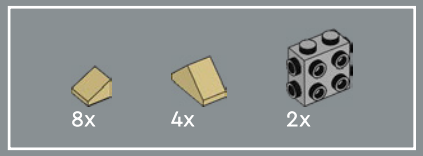




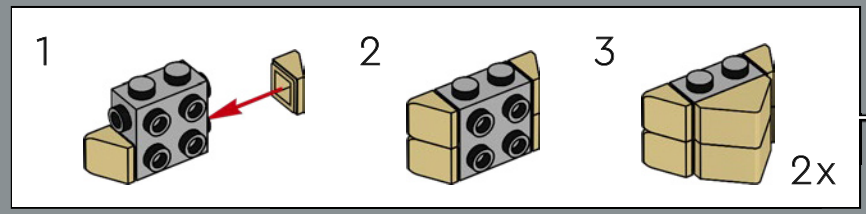
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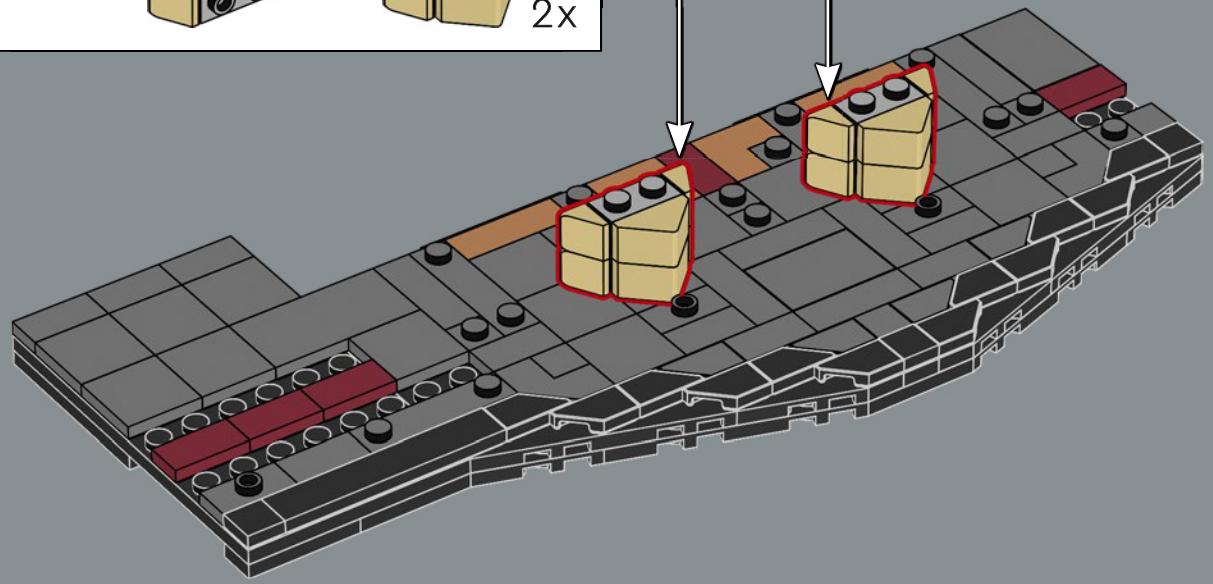


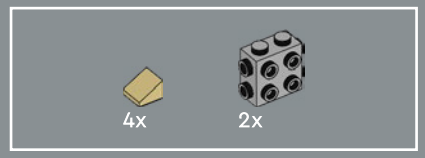




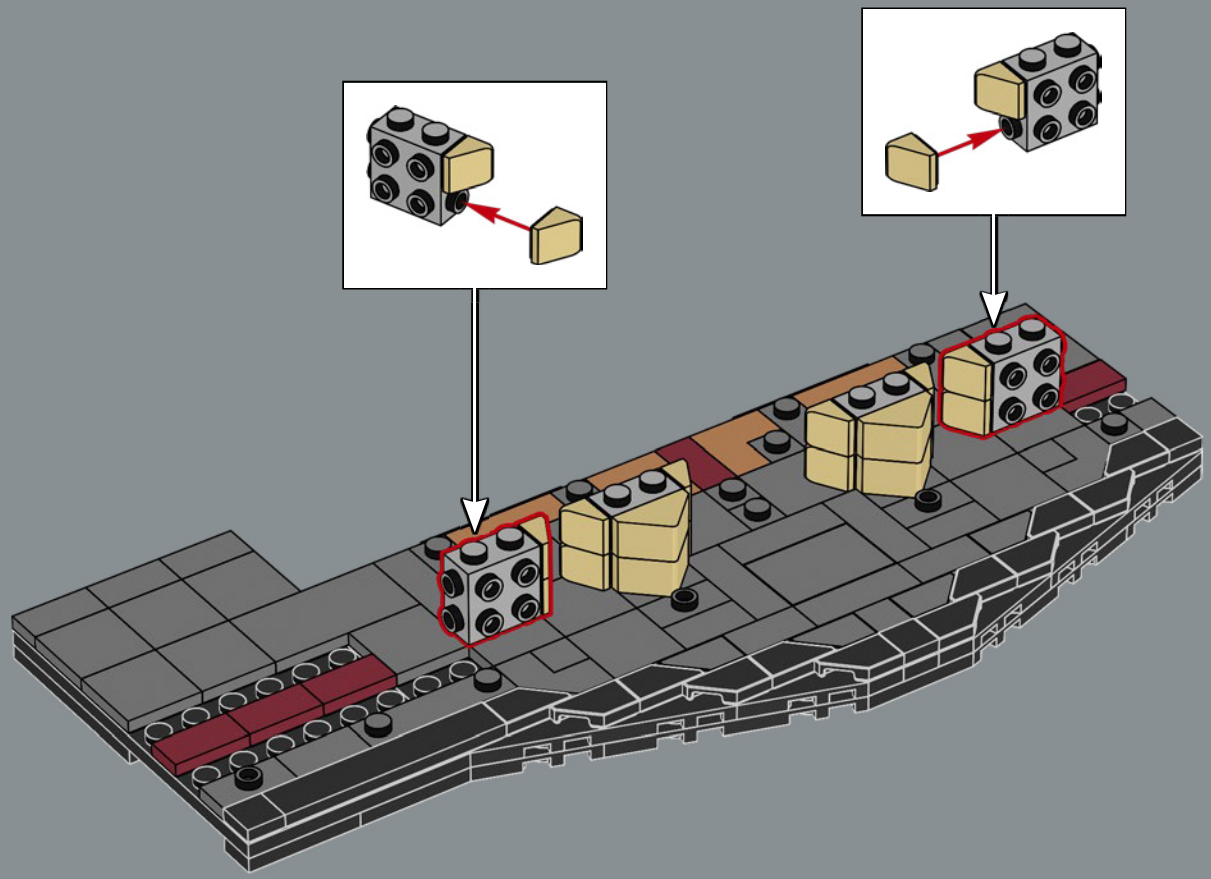
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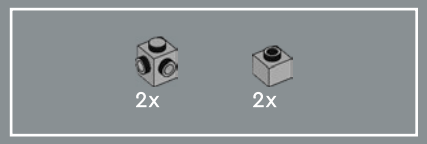




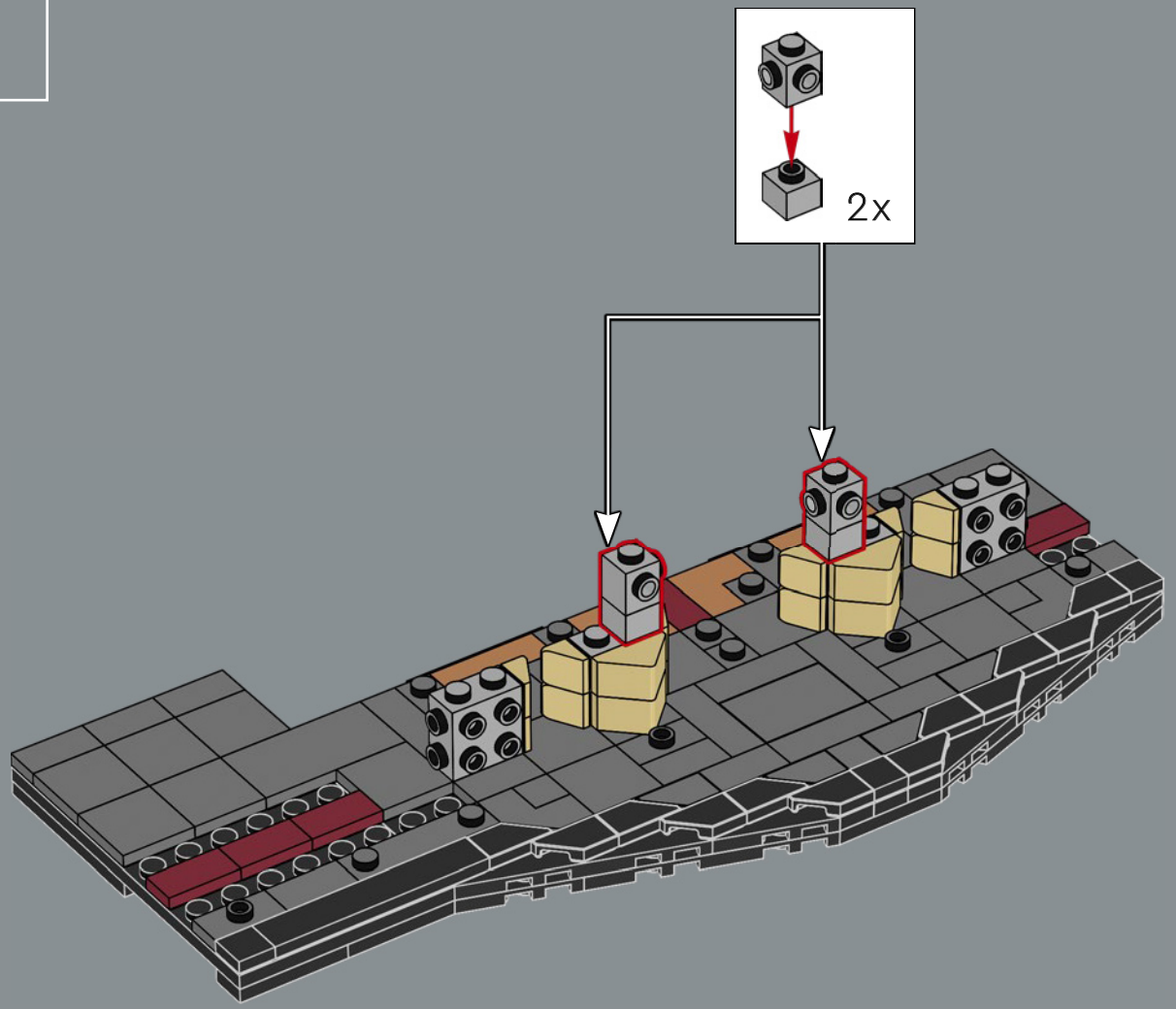


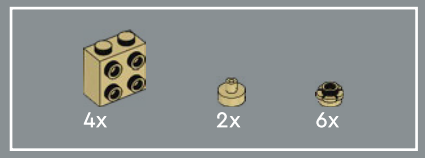
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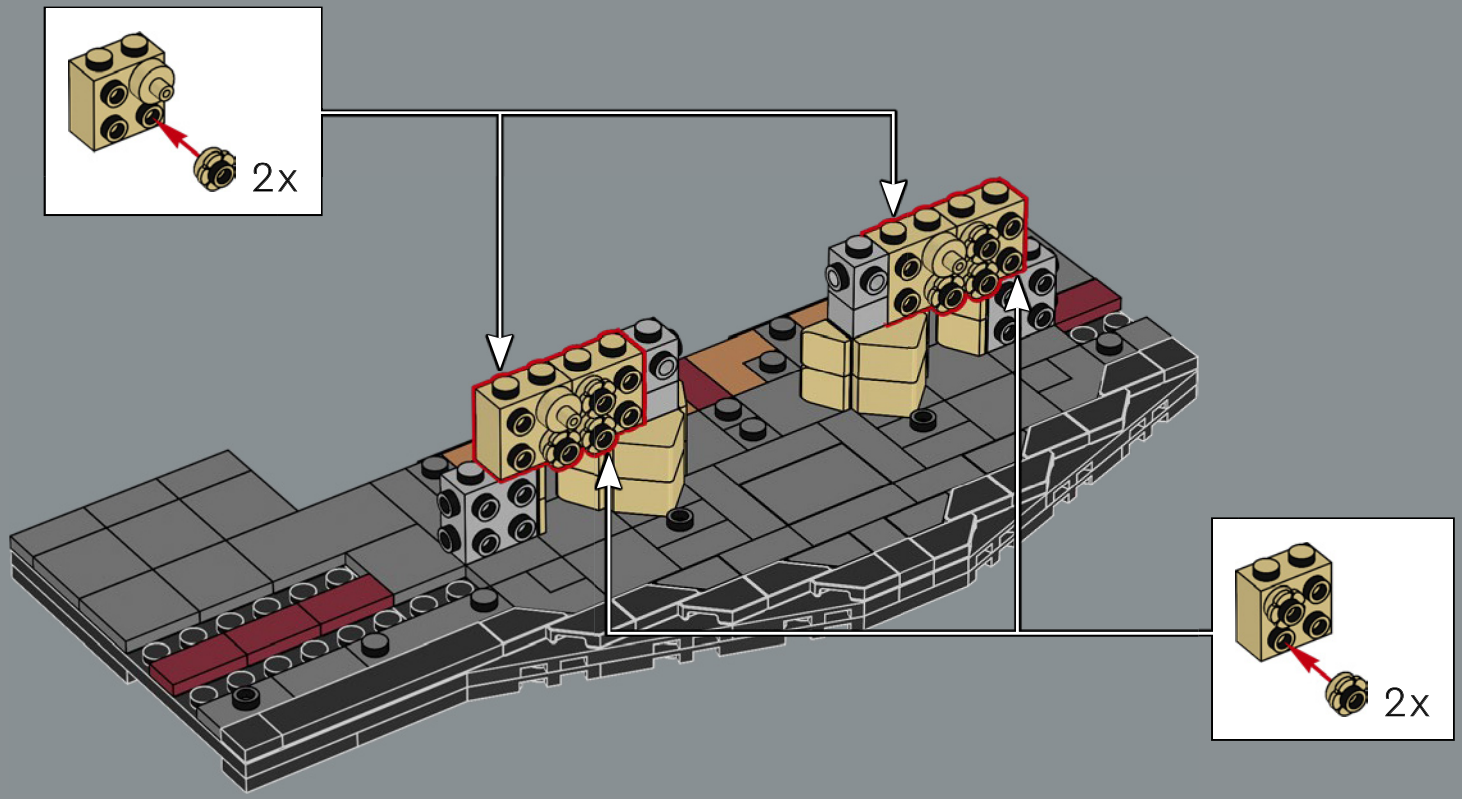


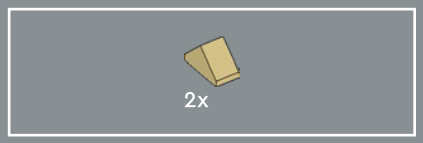
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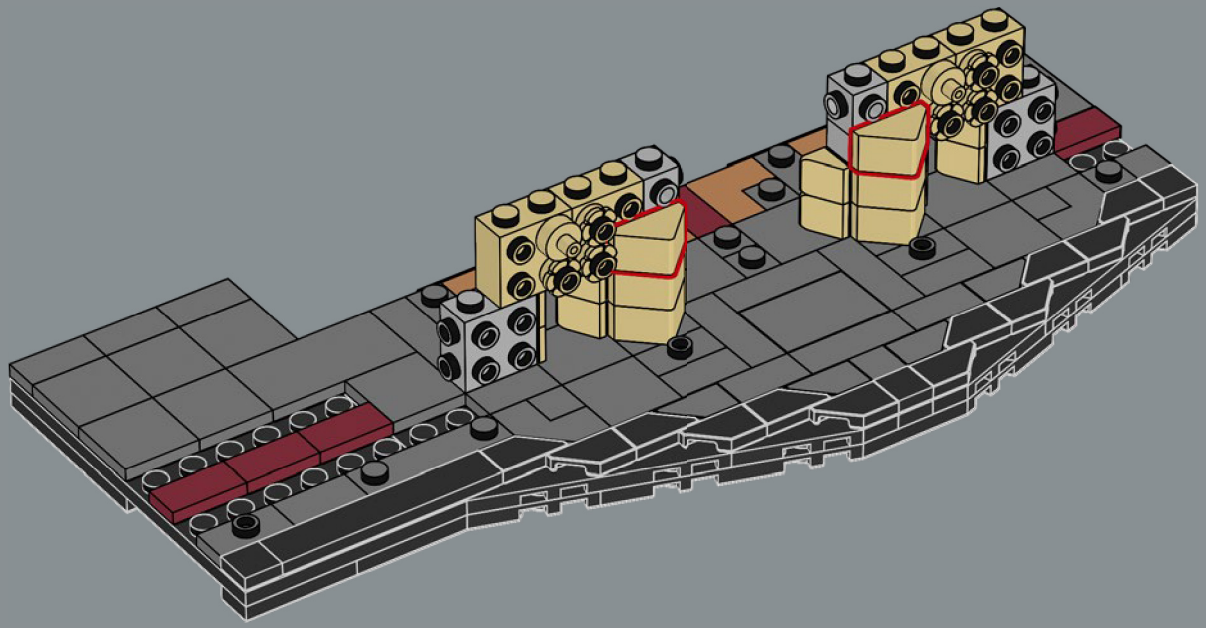


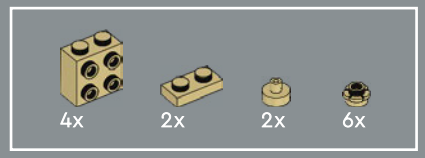
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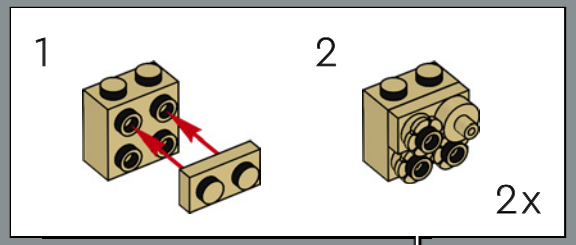


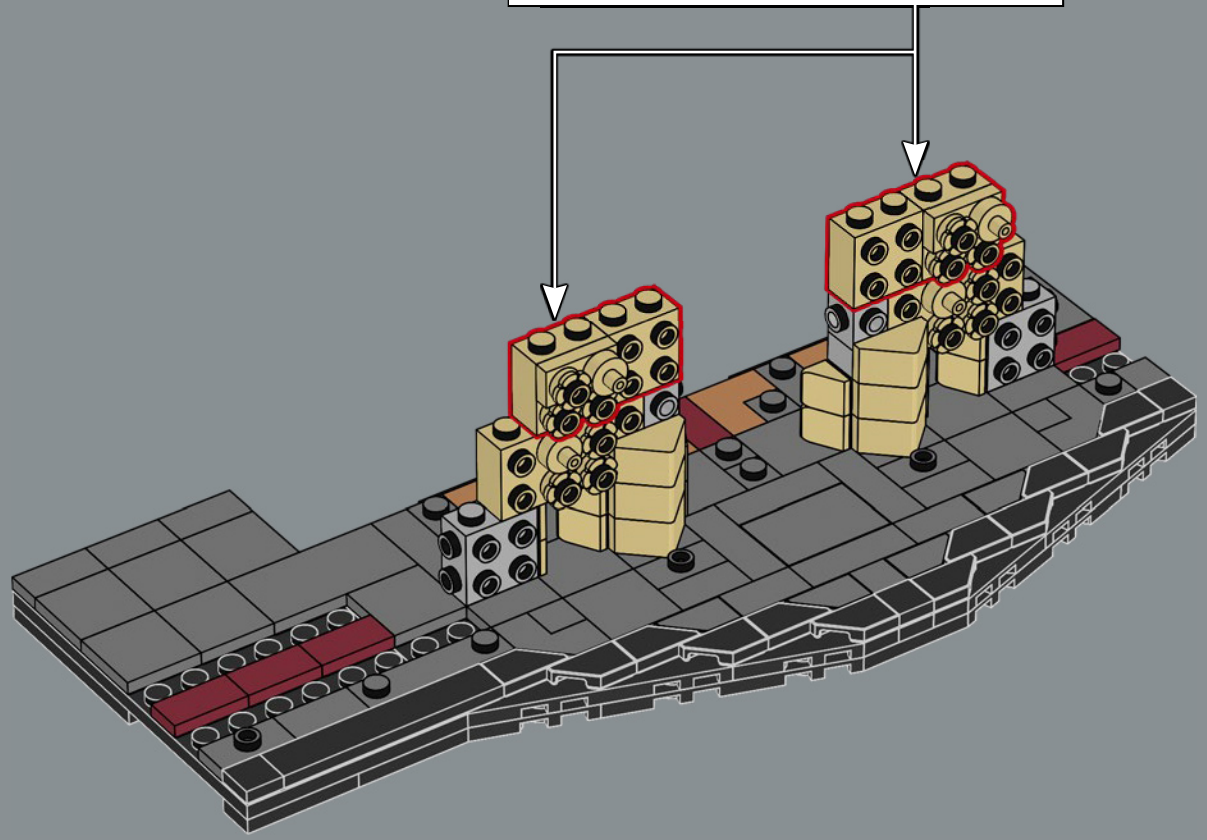
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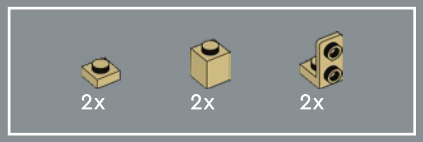




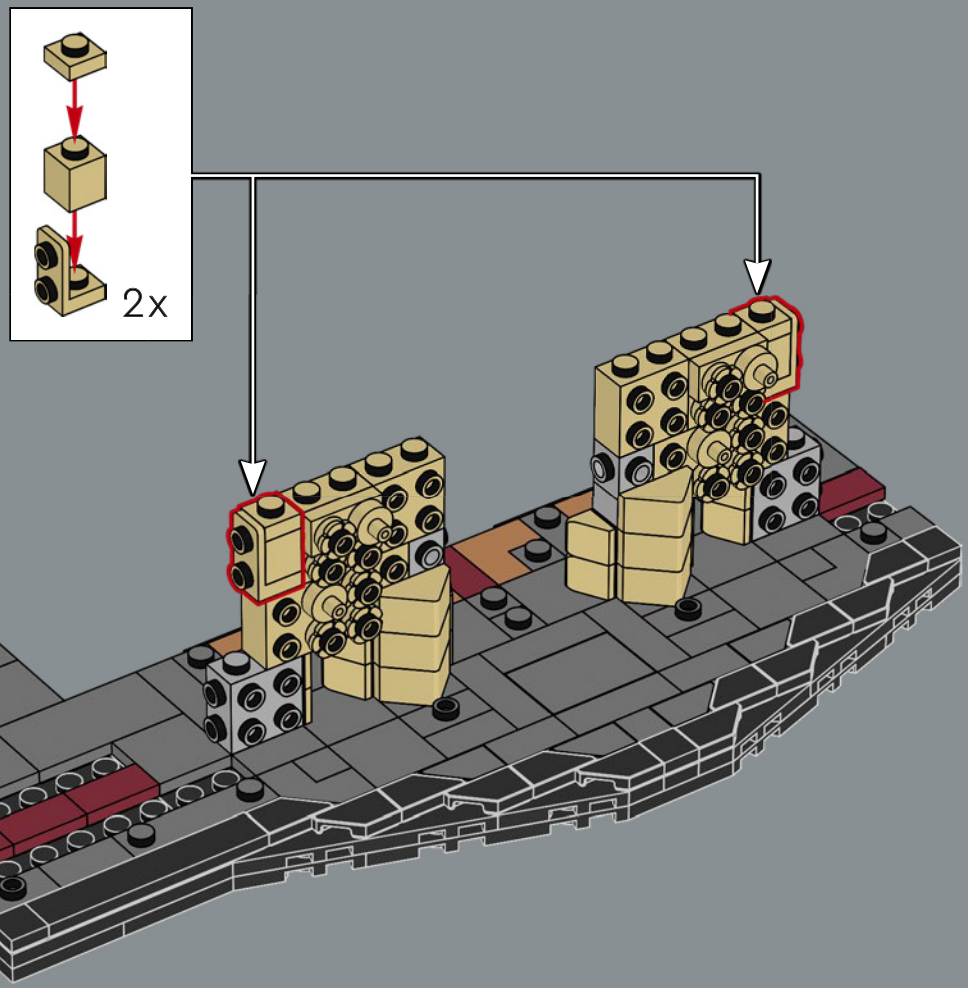
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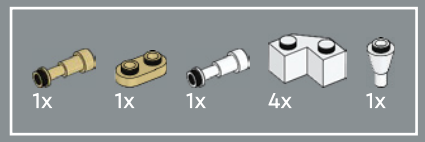




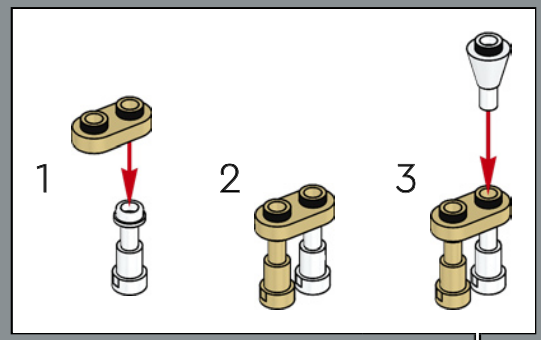


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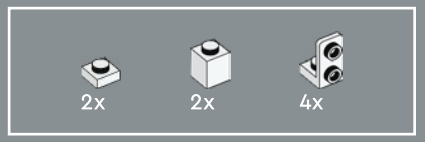




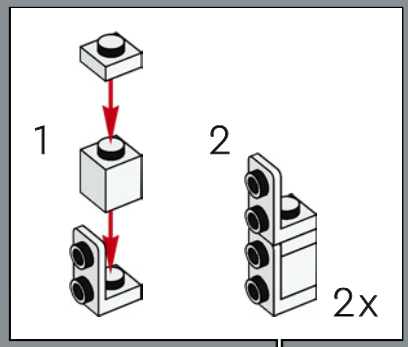
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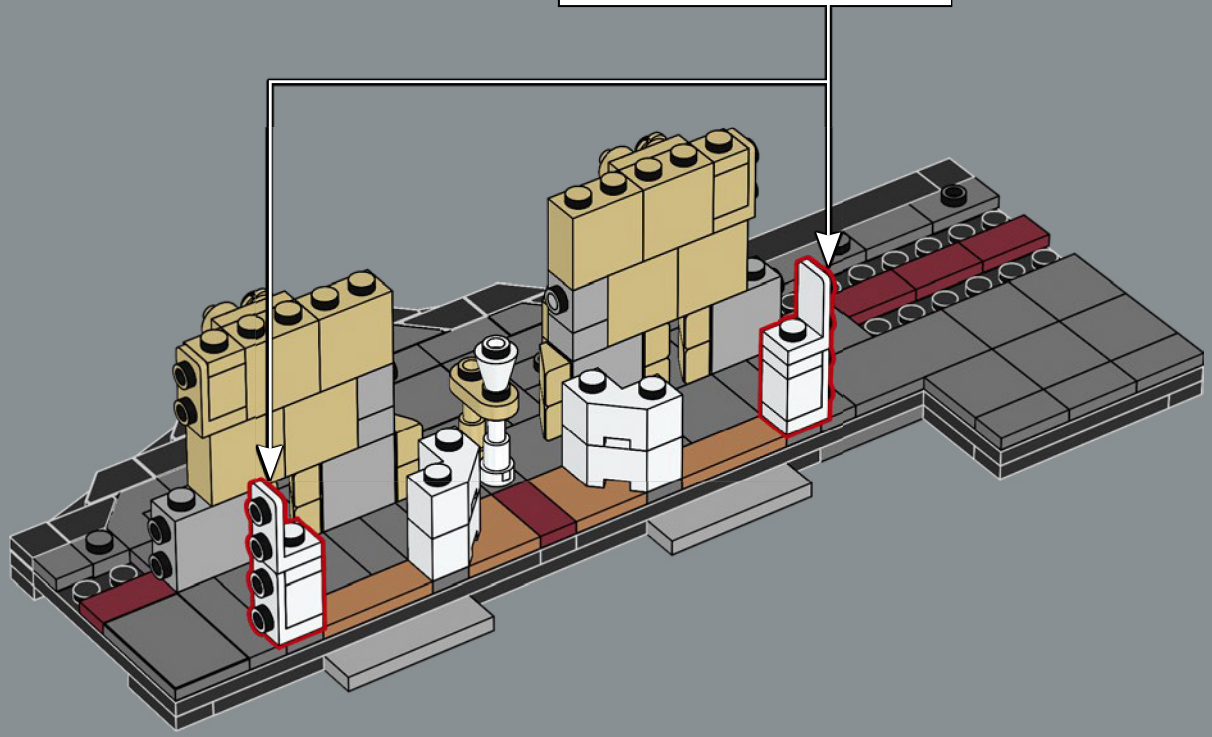


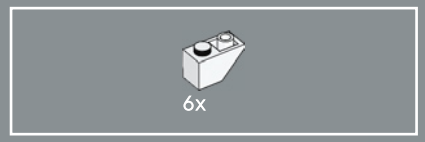




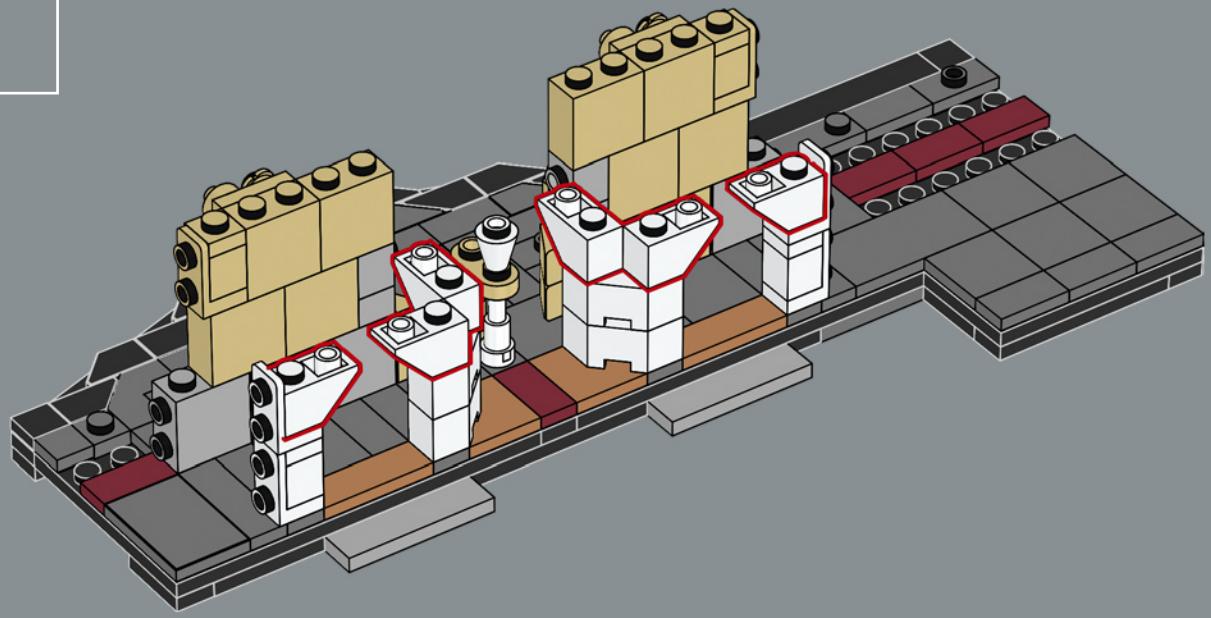
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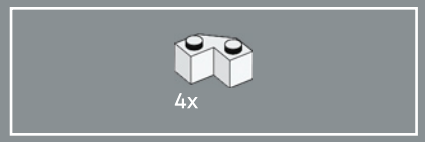




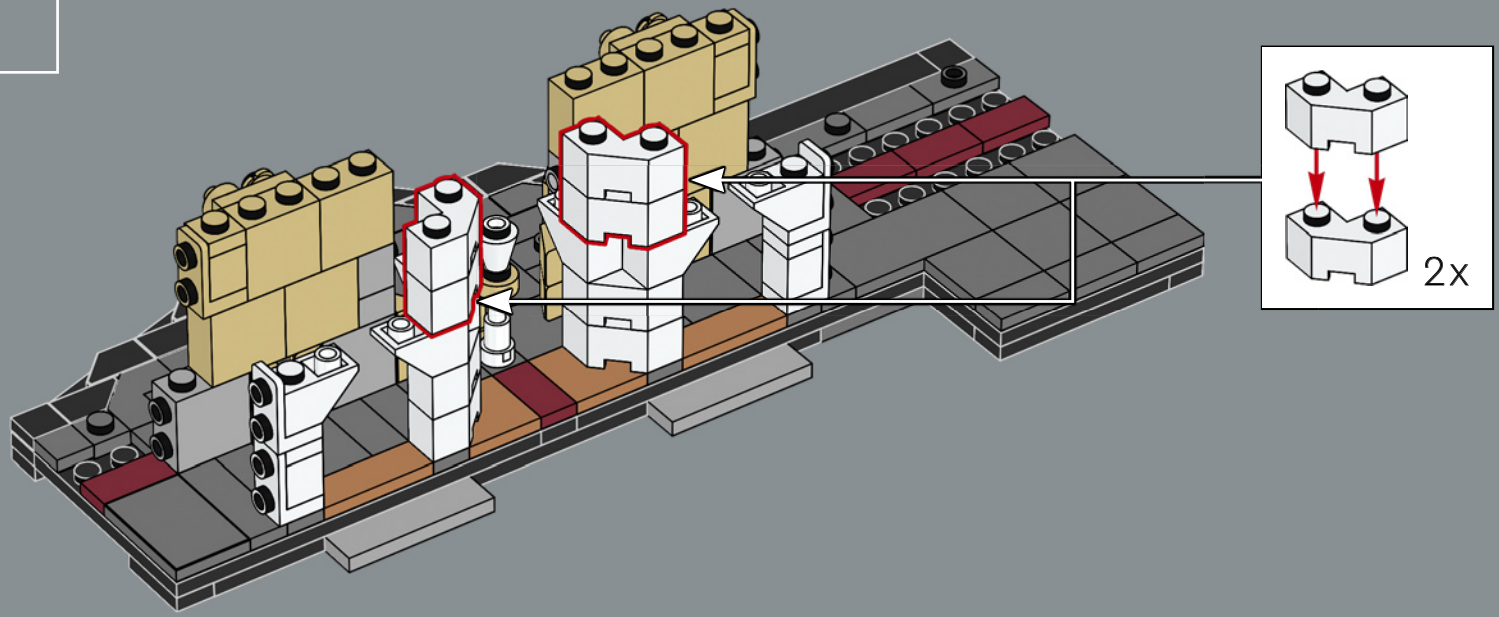


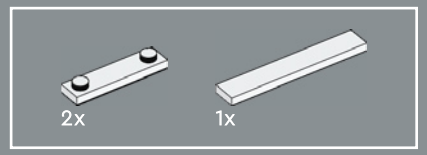
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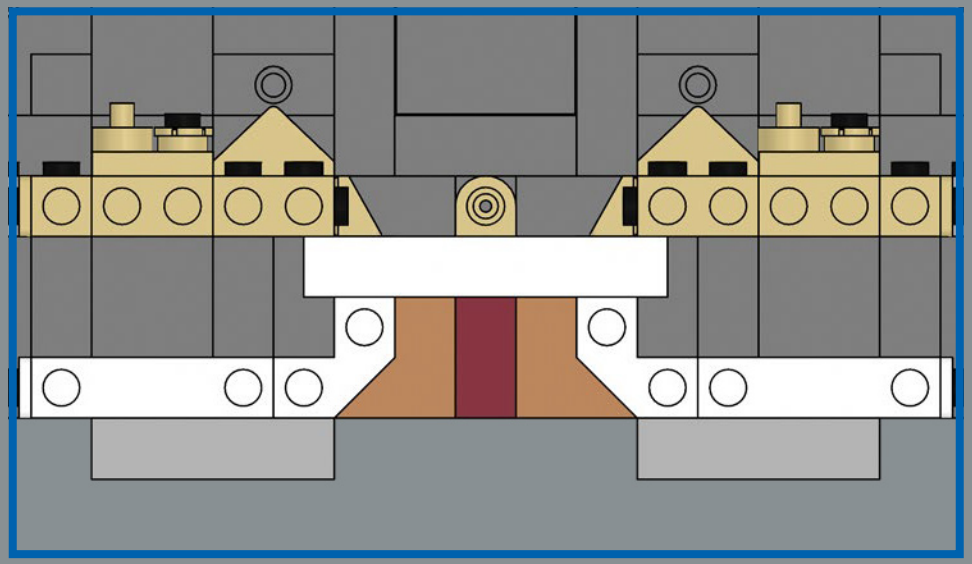


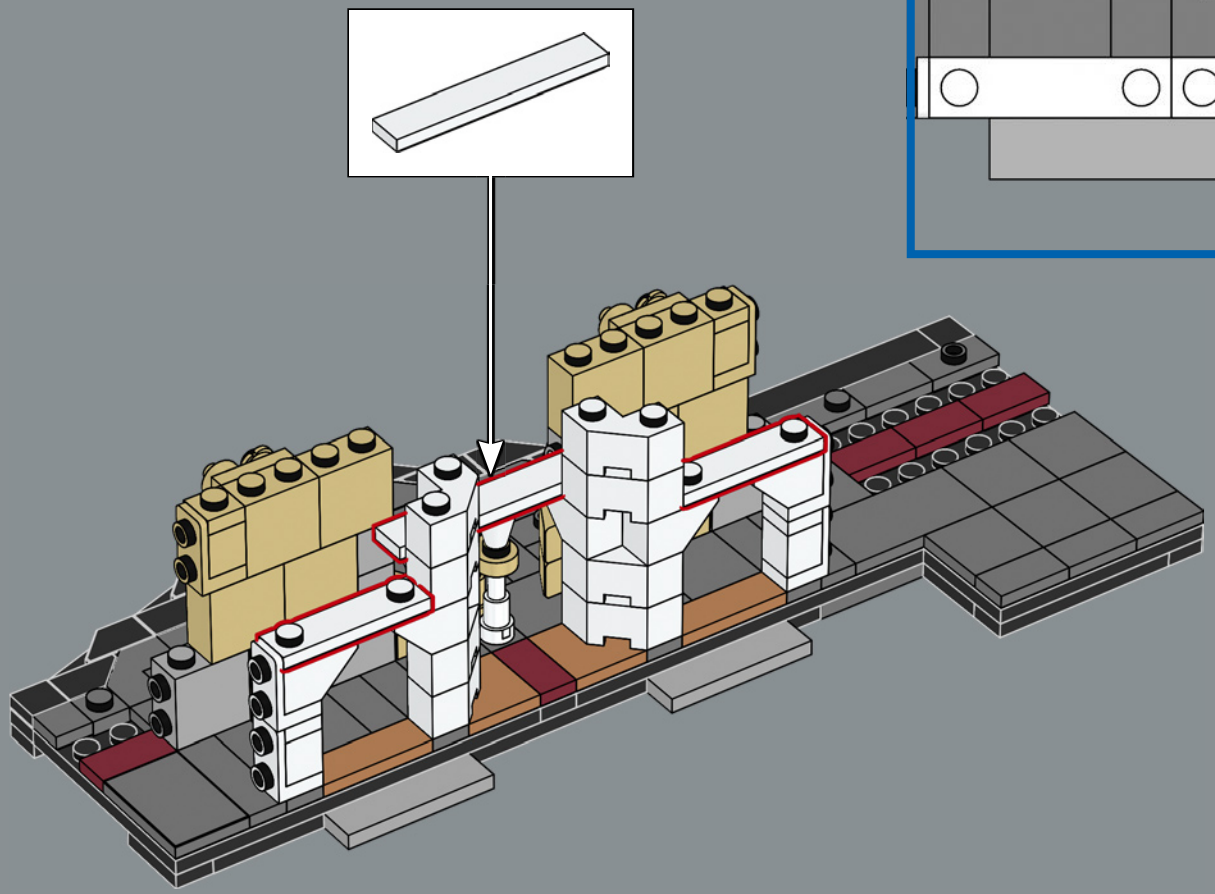
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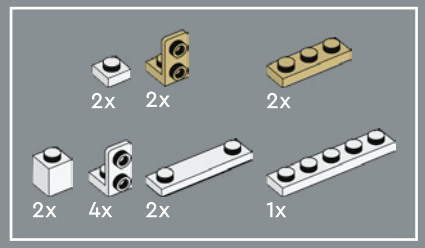




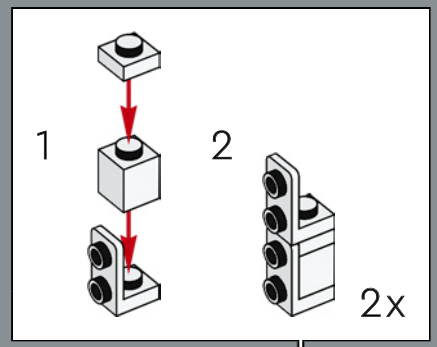
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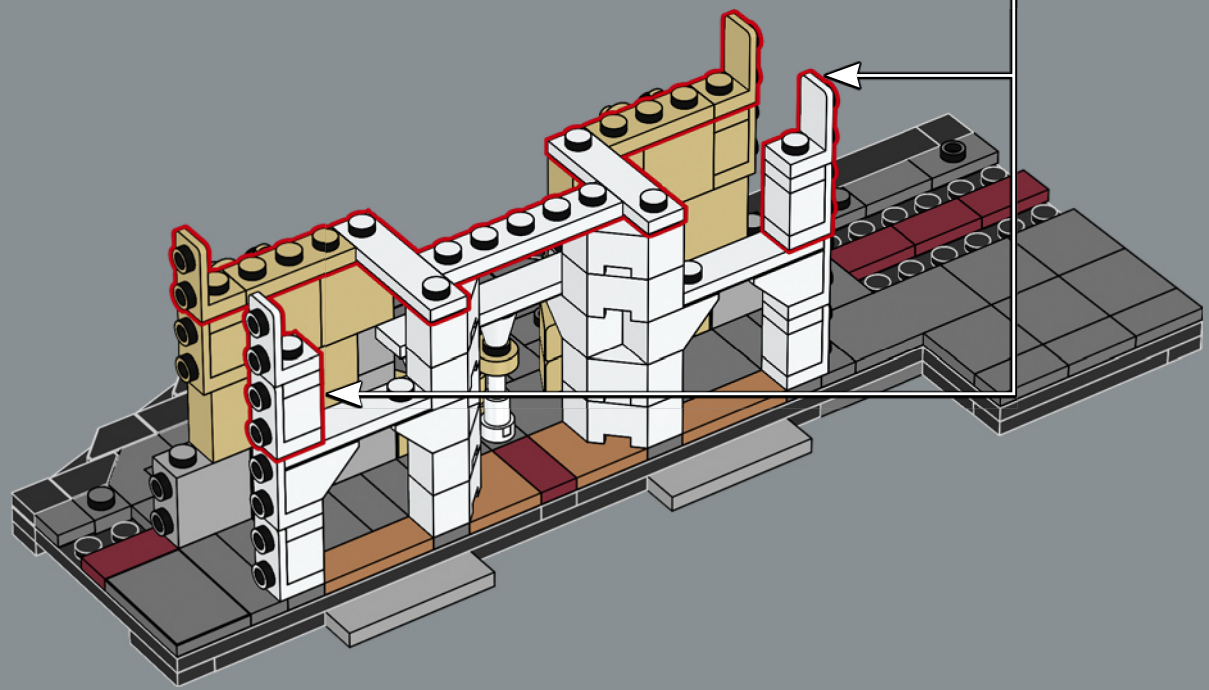


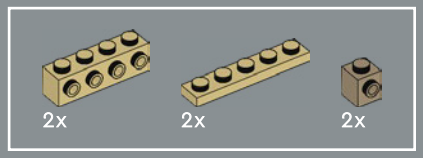




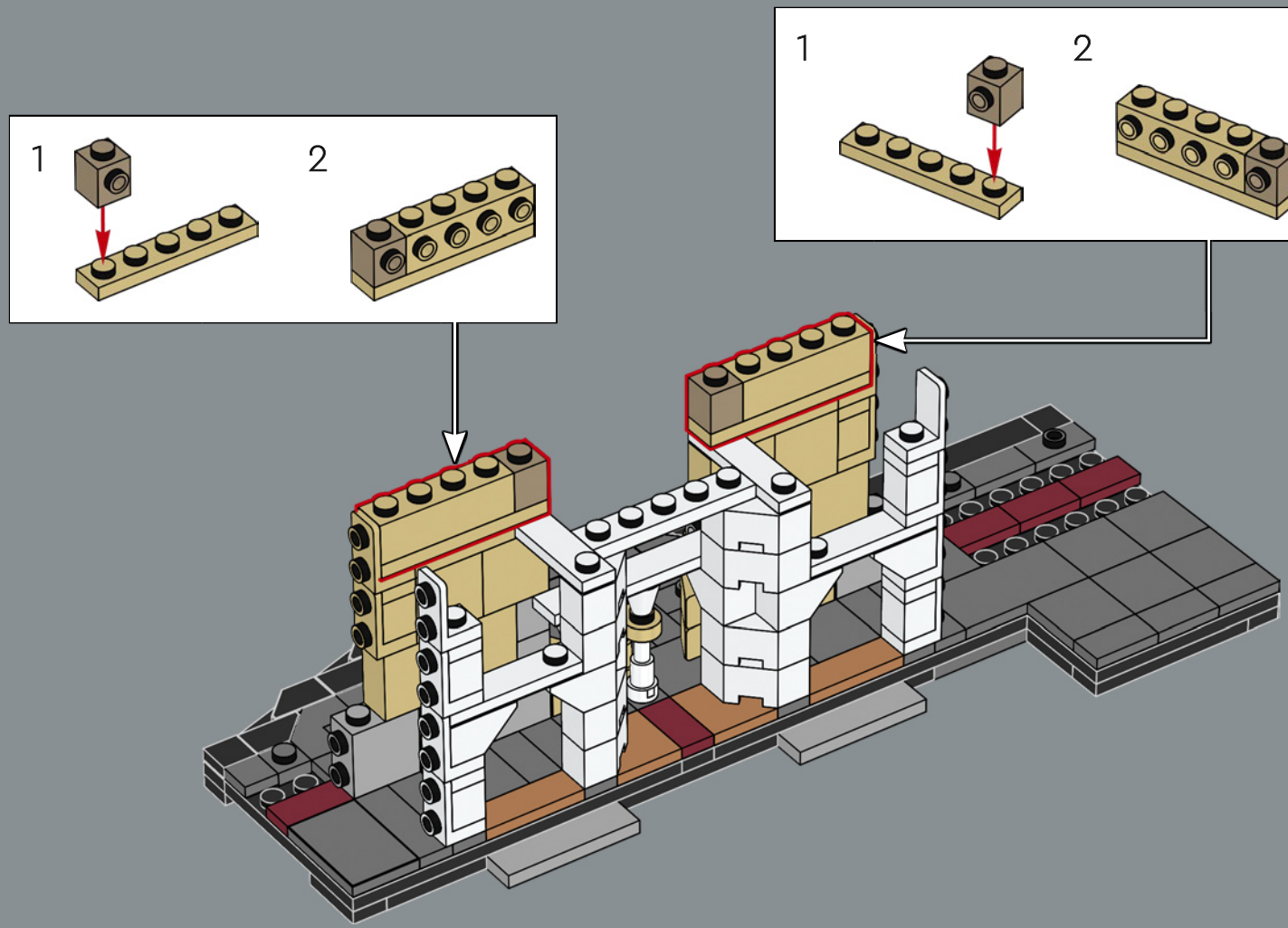
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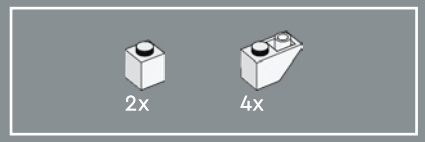




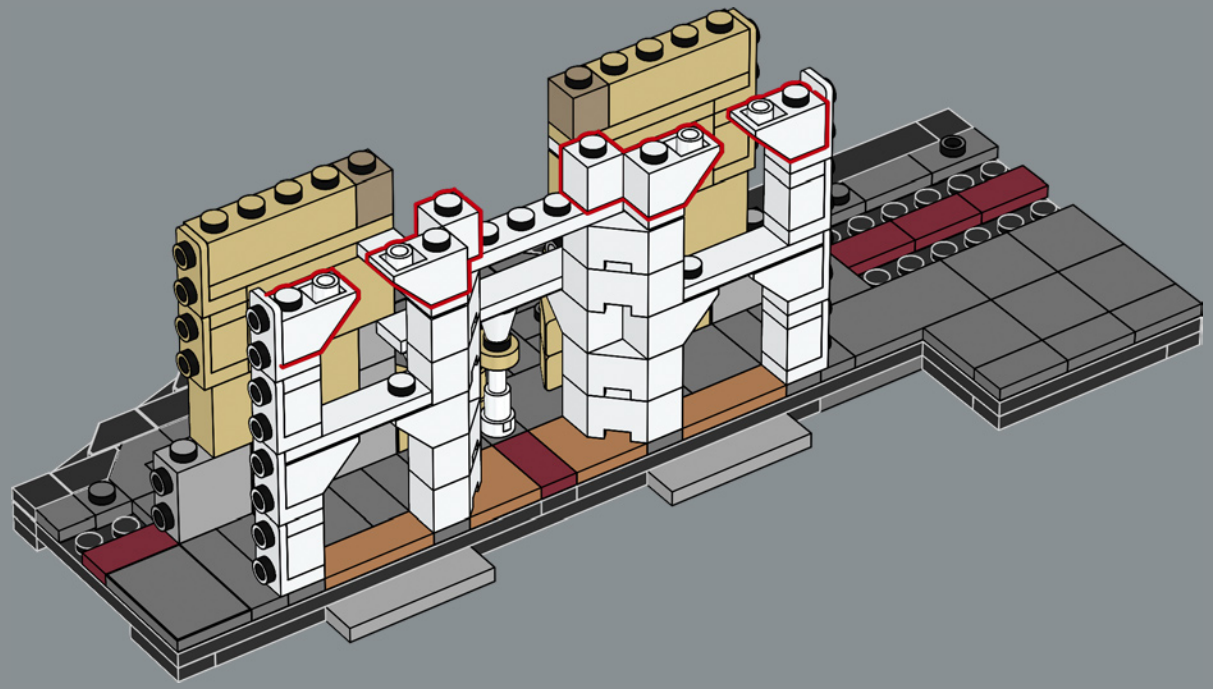


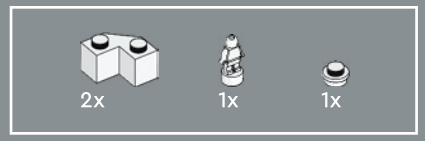
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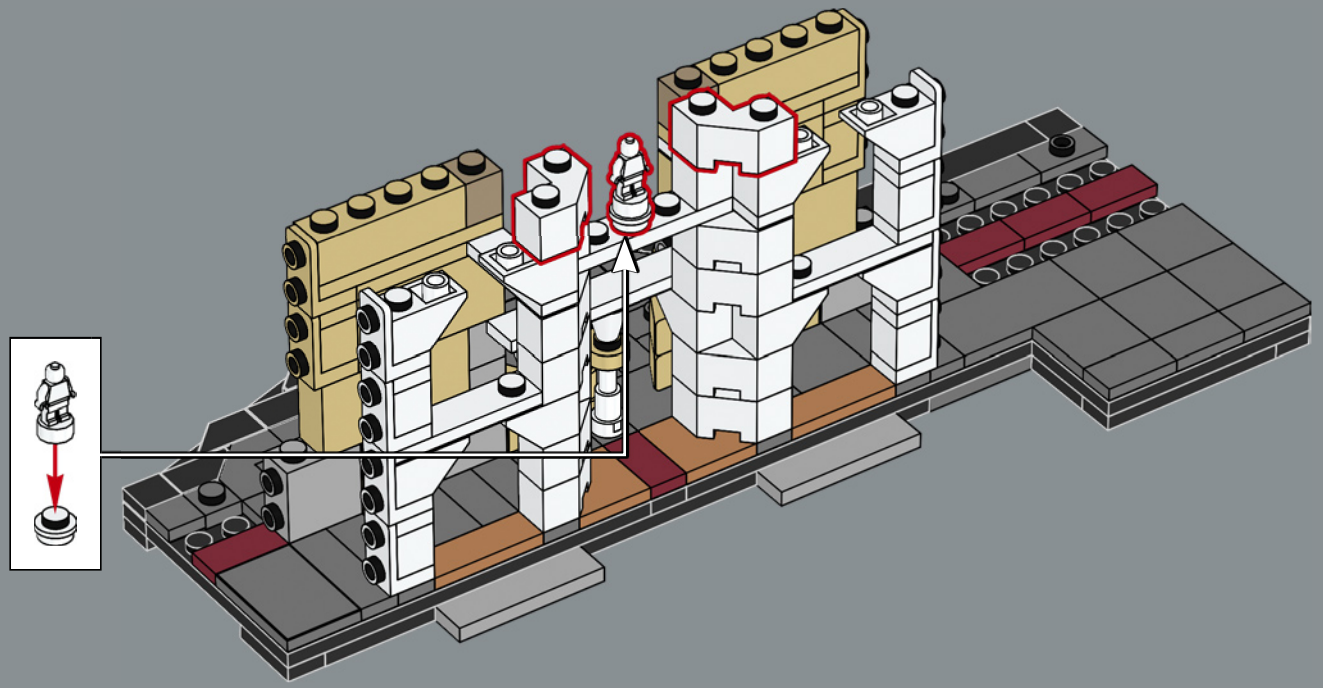


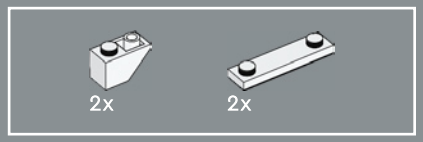
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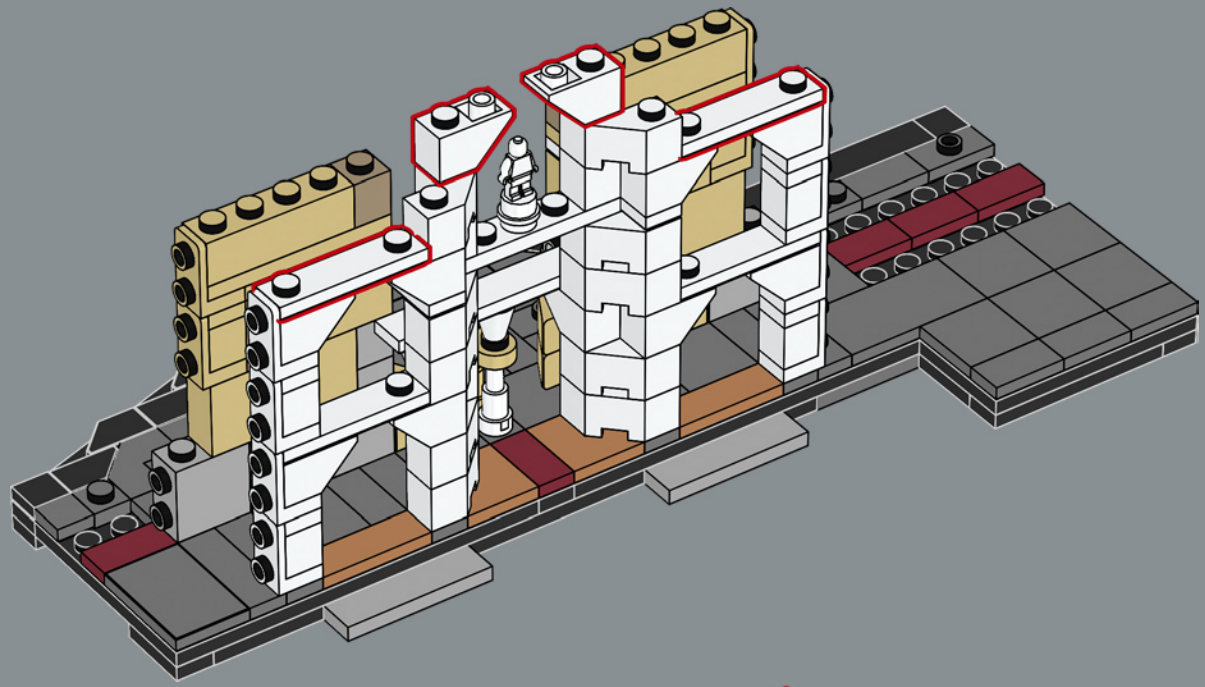


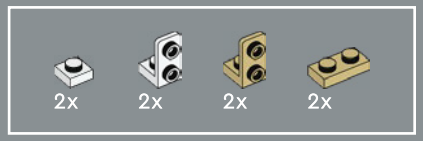
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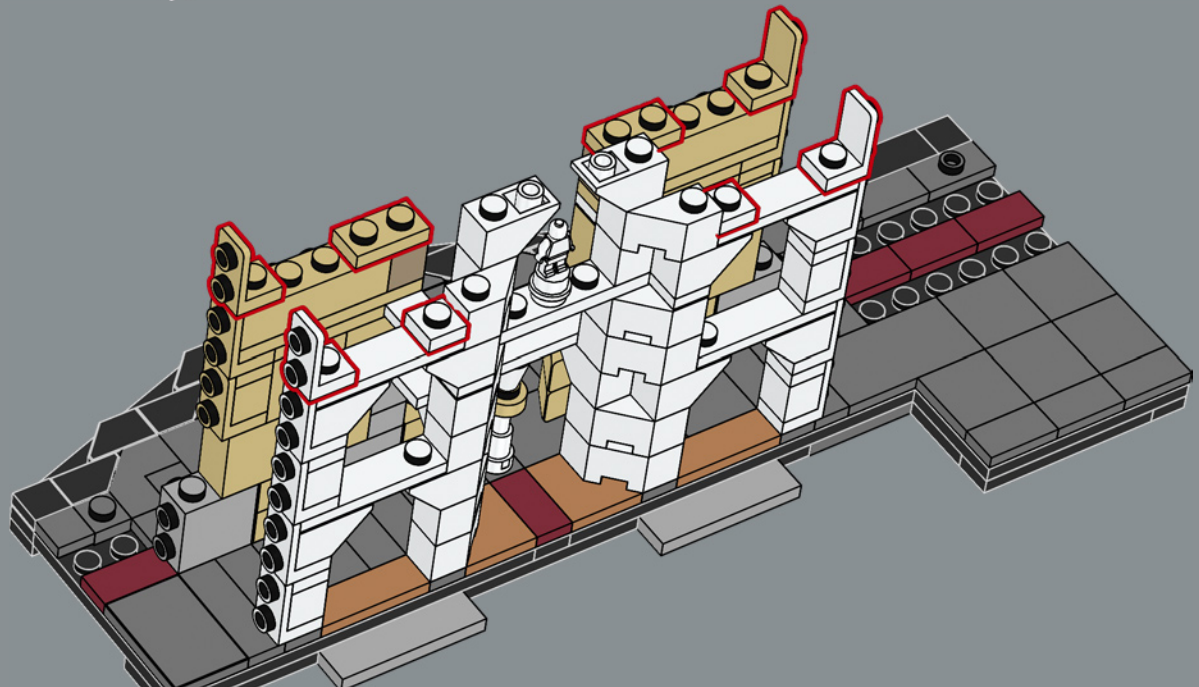


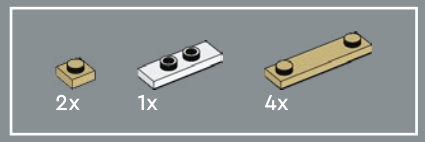
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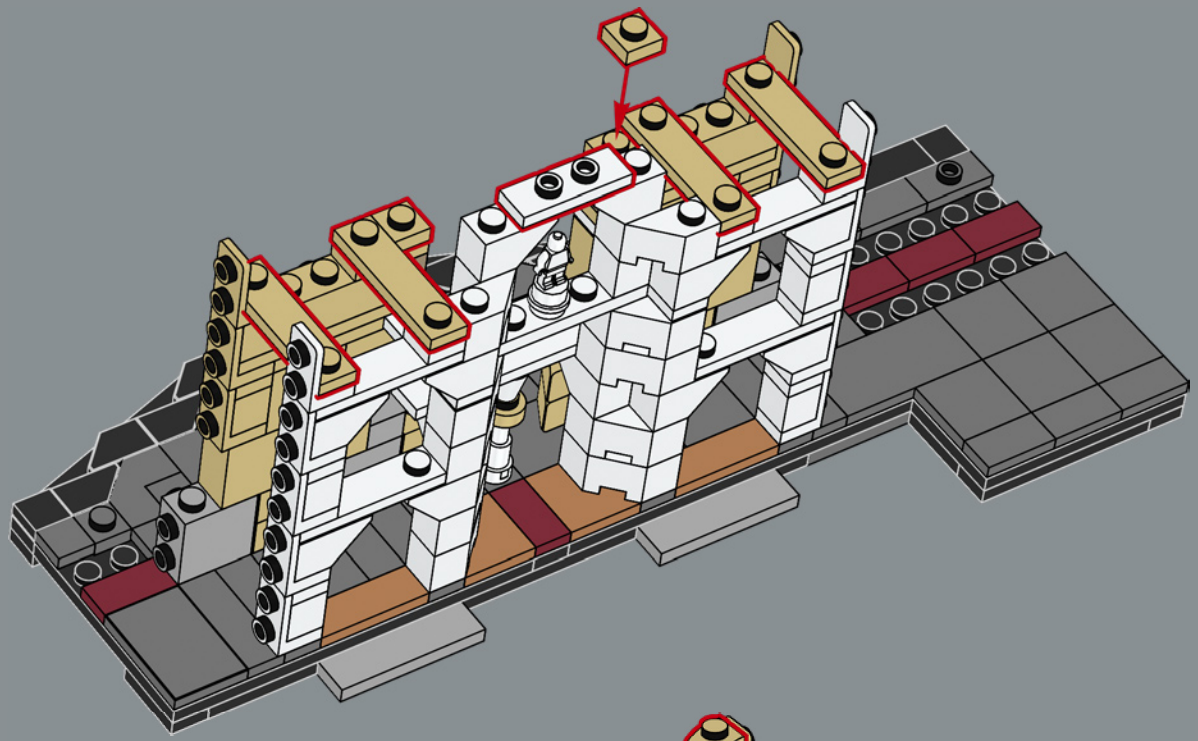


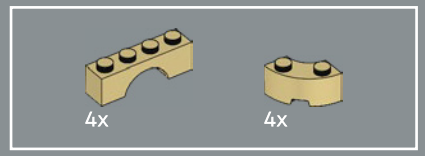
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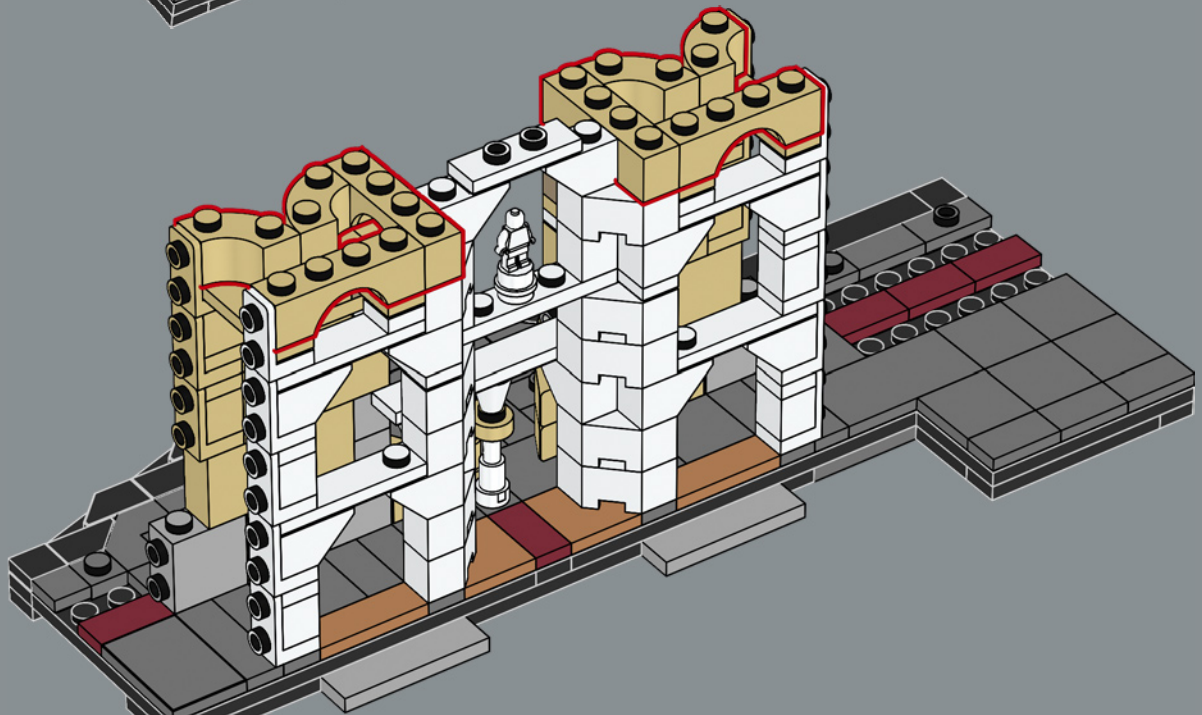


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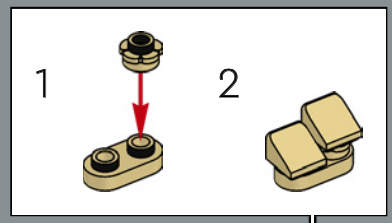
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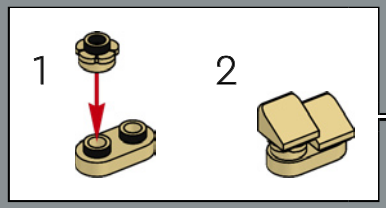


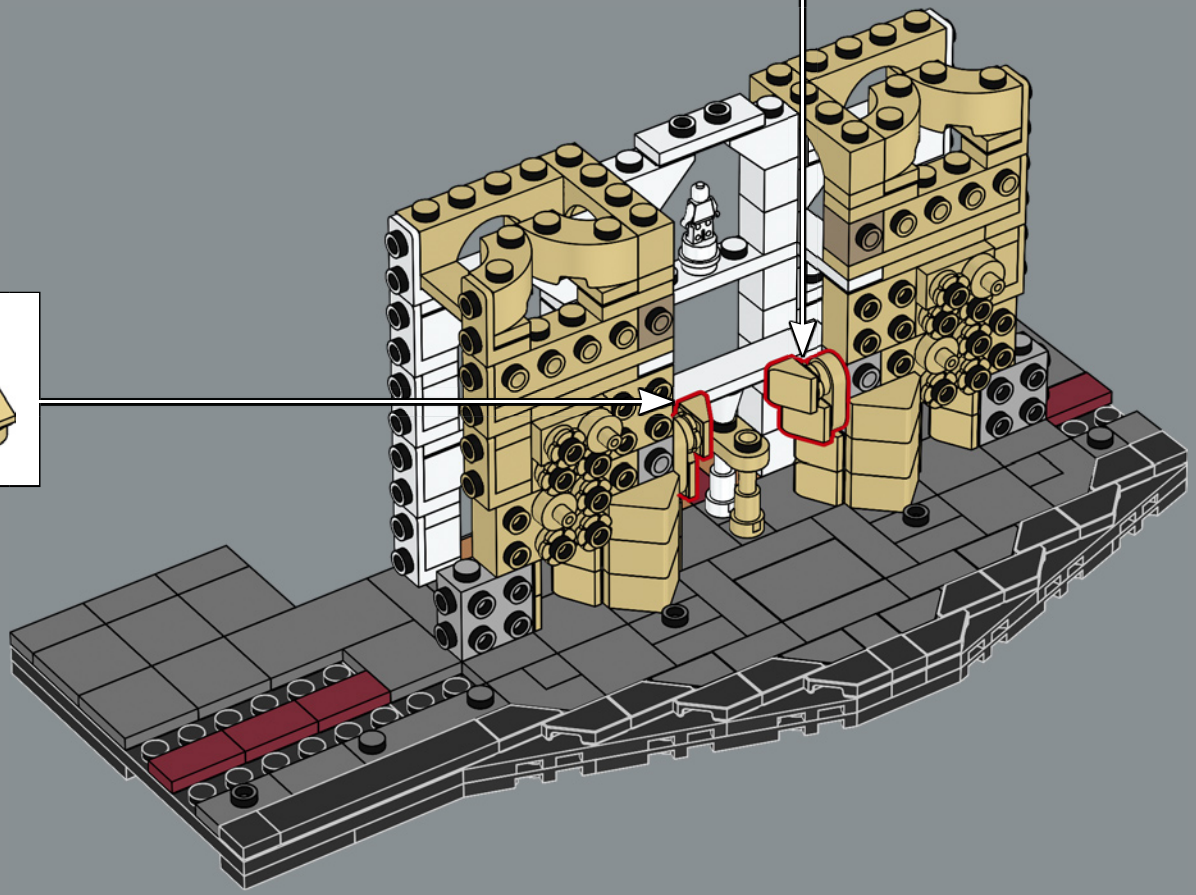


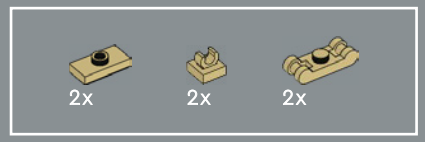
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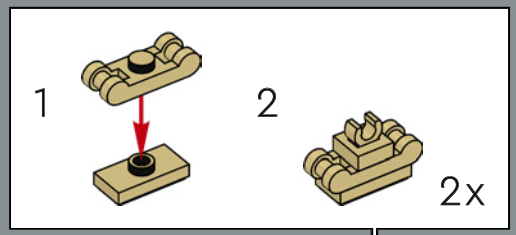


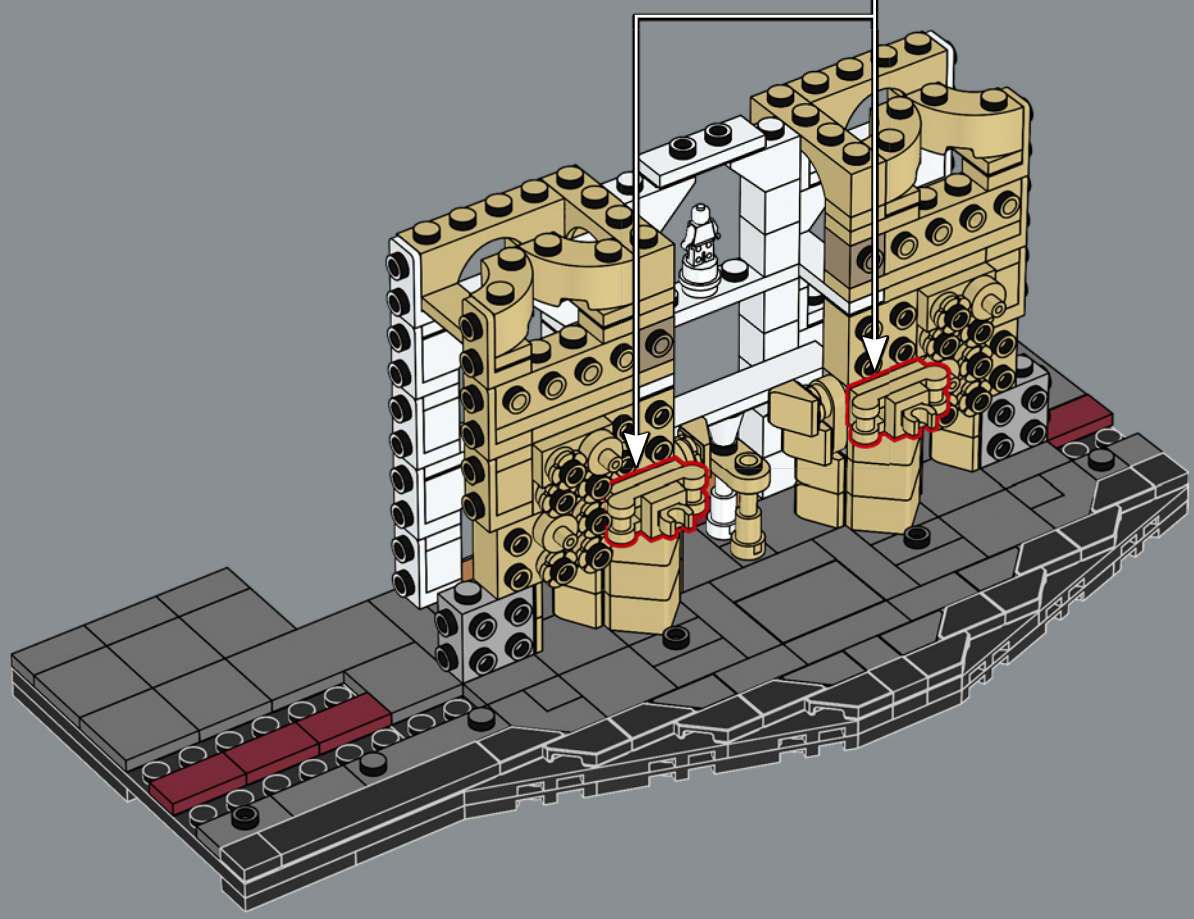


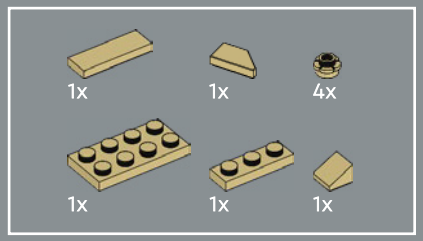




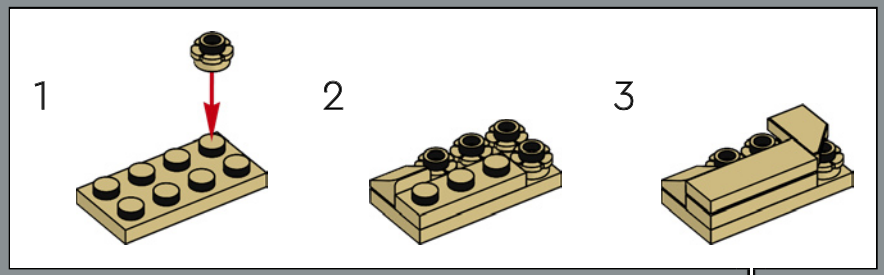
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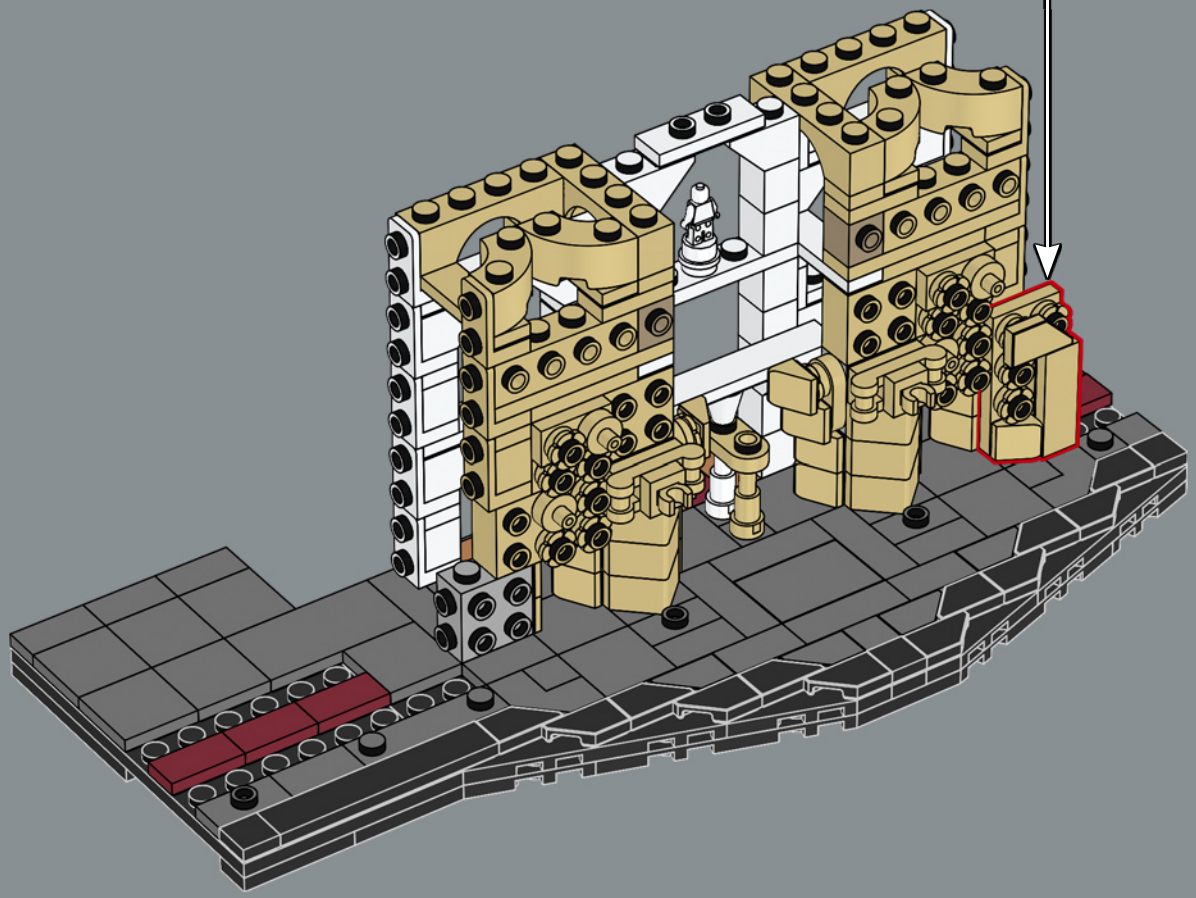


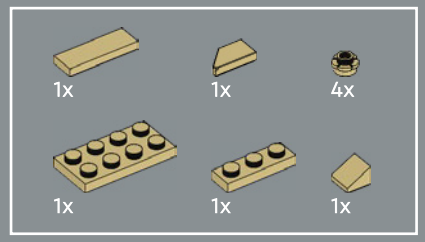




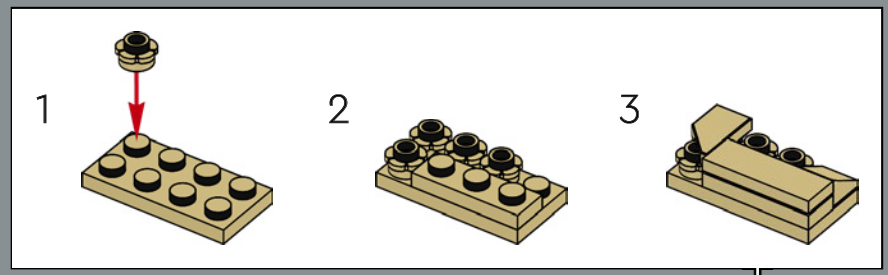
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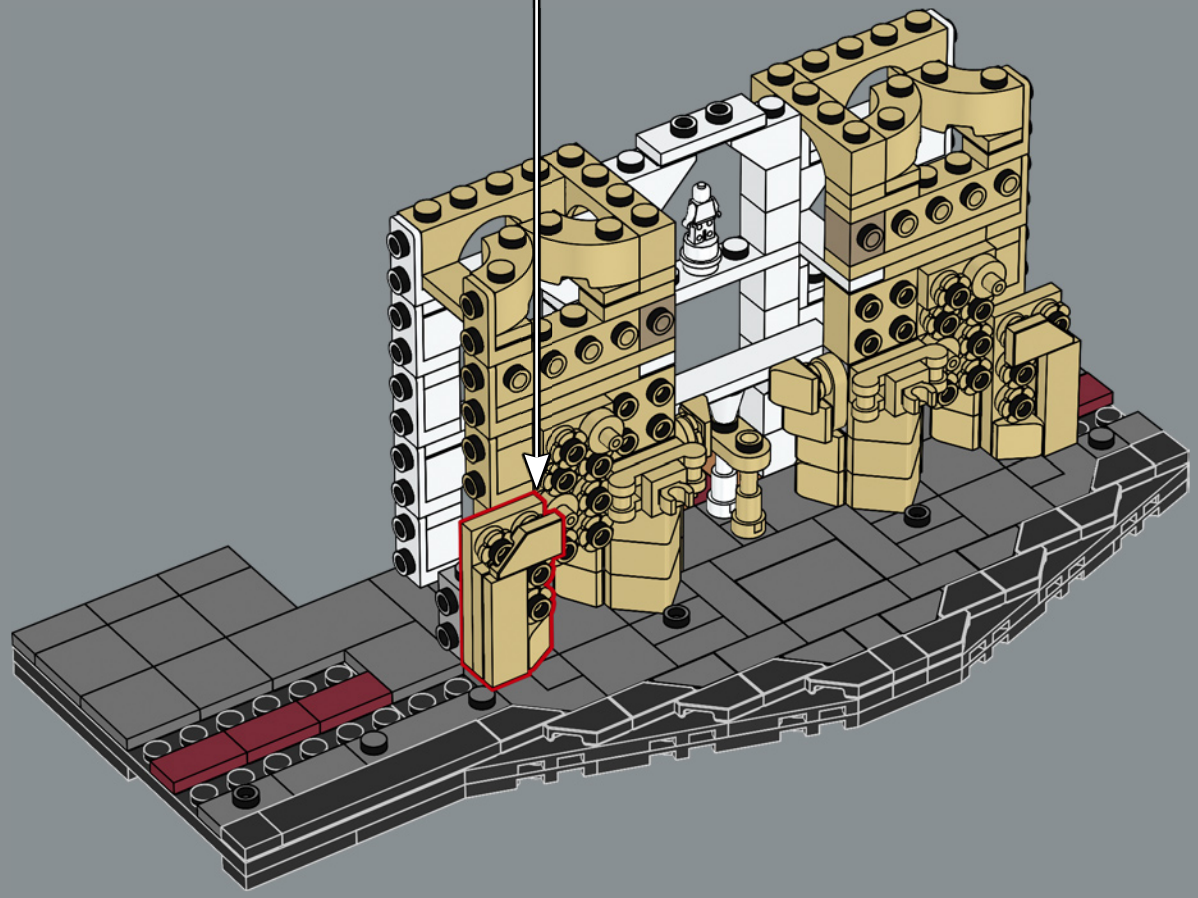


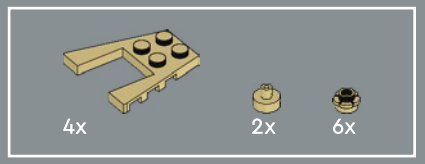




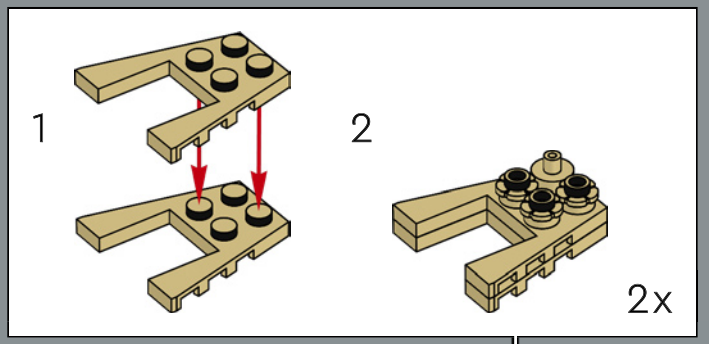
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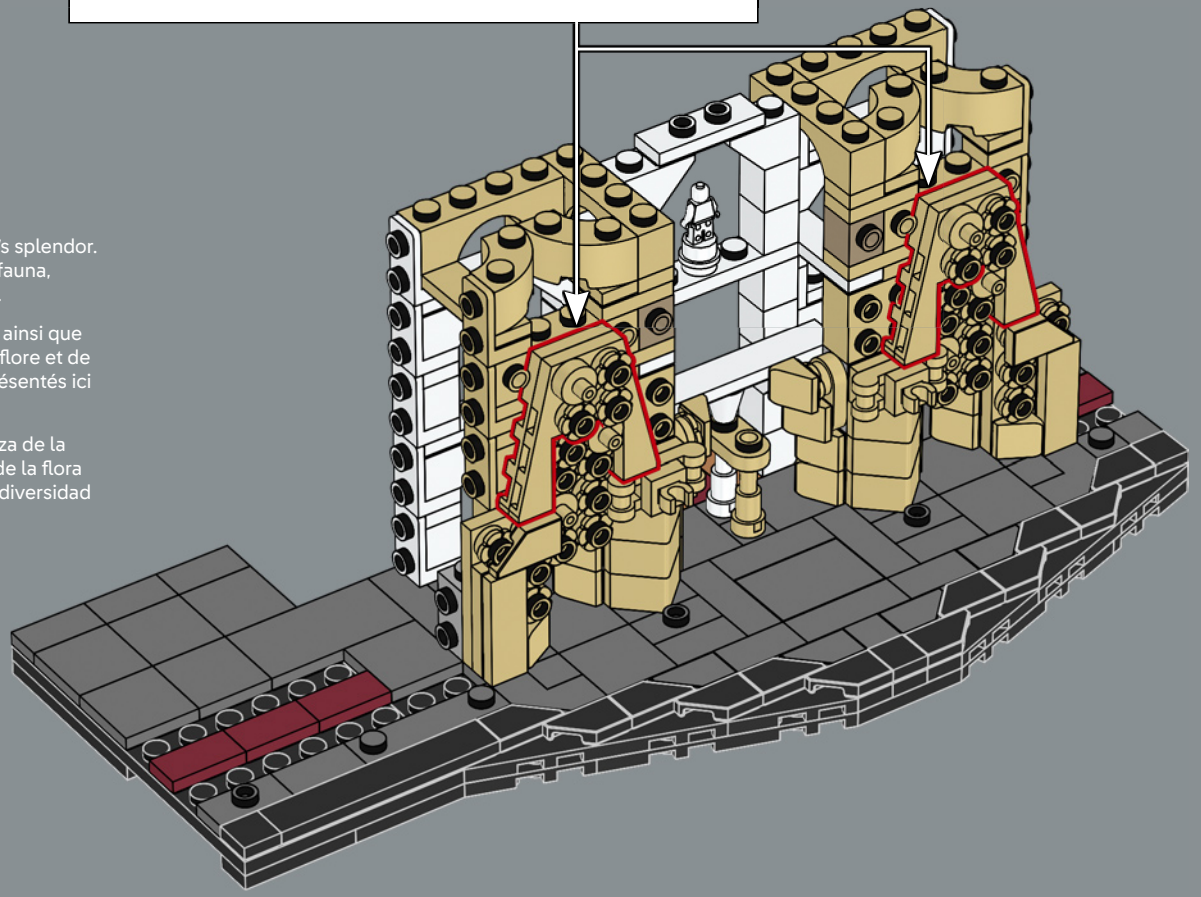






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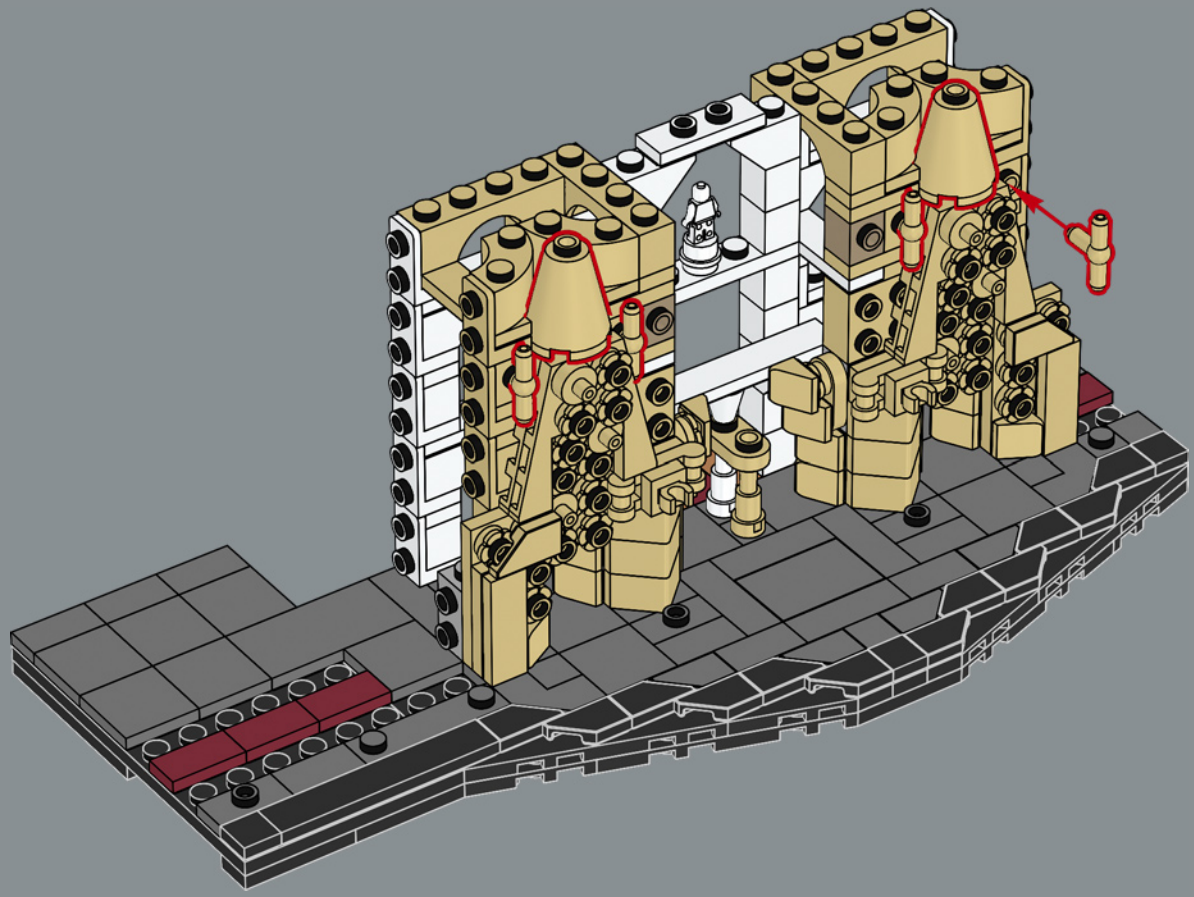
The Nativity façade represents life's joy and hope and nature's splendor. Gaudí recreated elements from the Mediterranean flora and fauna, diverse plants and birds, represented here by LEGO® flowers.

La façade de la Nativité représente la joie et l'espoir de la vie ainsi que la splendeur de la nature. Gaudí a recréé des éléments de la flore et de la faune méditerranéennes, diverses plantes et oiseaux, représentés ici par des fleurs LEGO®.

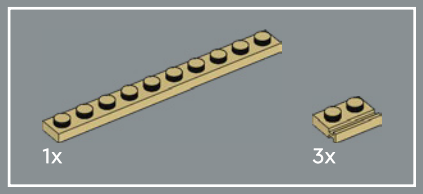
La fachada del Nacimiento representa la alegría y la esperanza de la vida, así como el esplendor de la naturaleza. Los elementos de la flora y la fauna mediterráneas recreados por Gaudí mediante una diversidad de plantas y aves se representan aquí usando flores LEGO®.



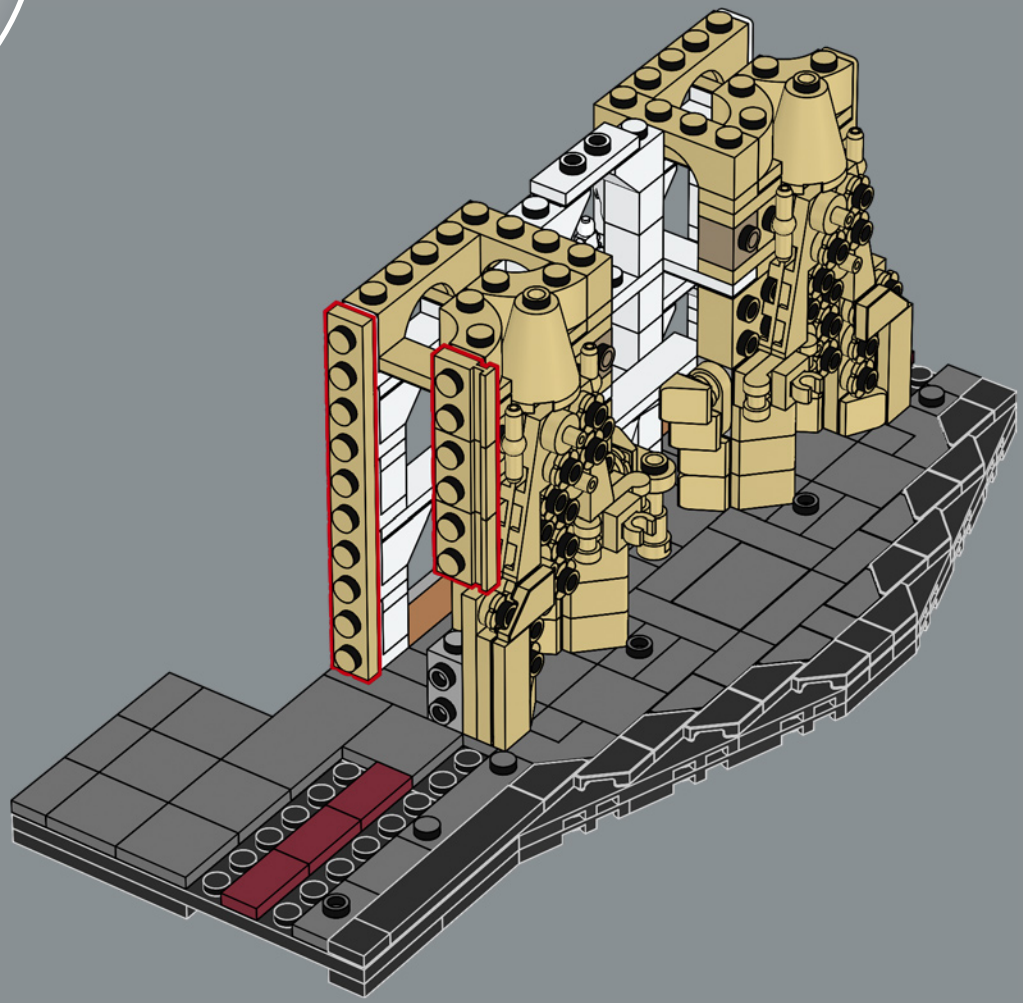
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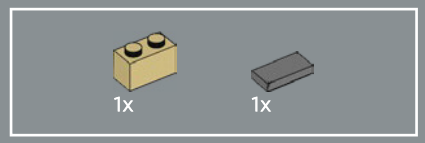




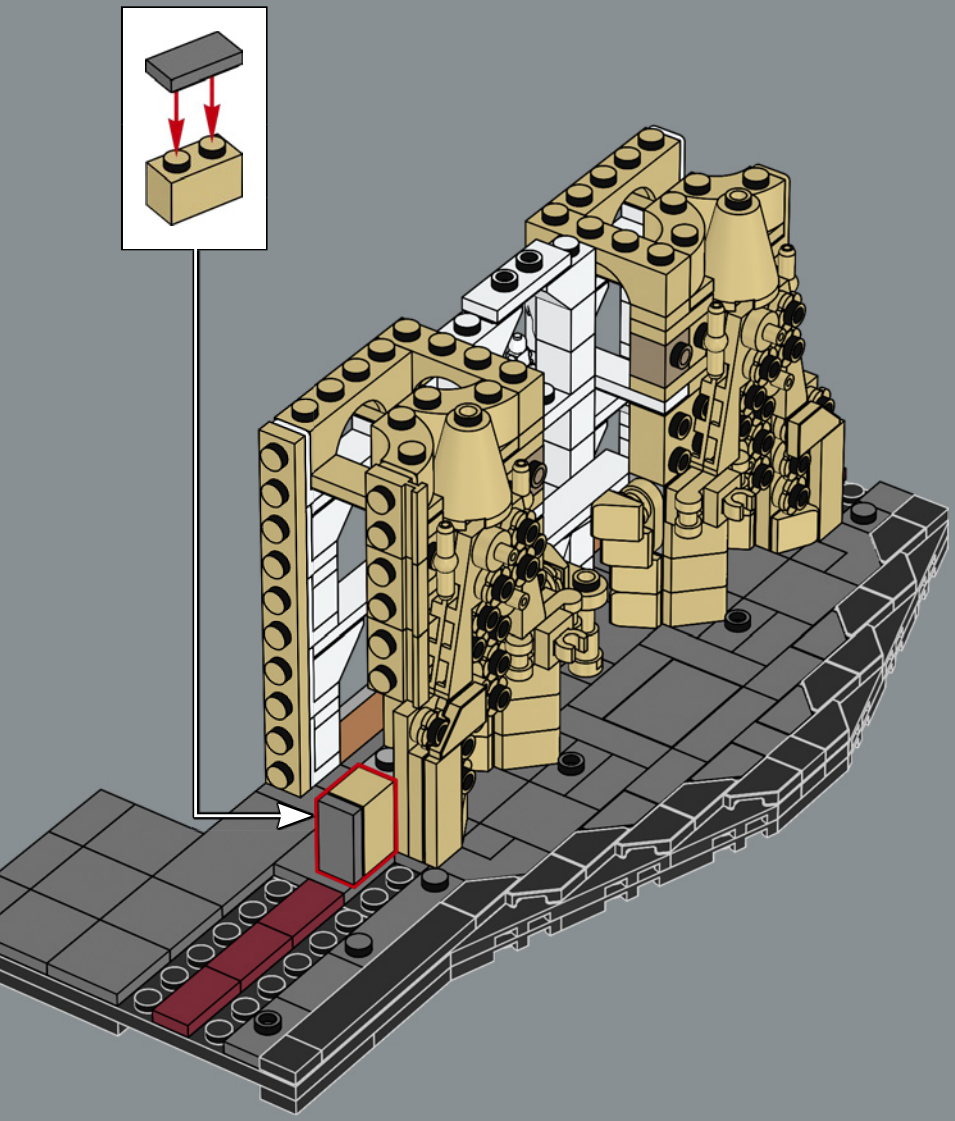


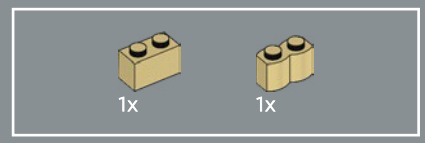
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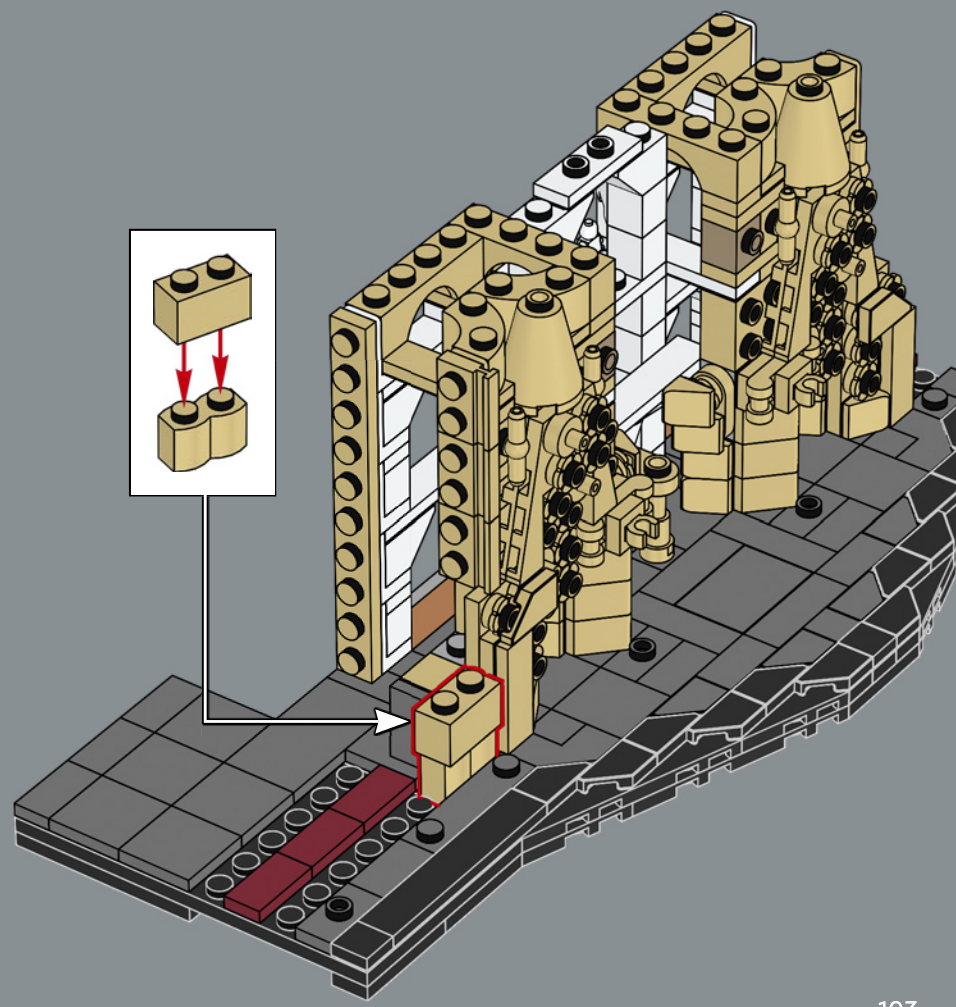


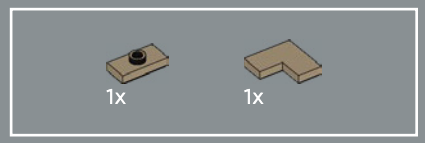
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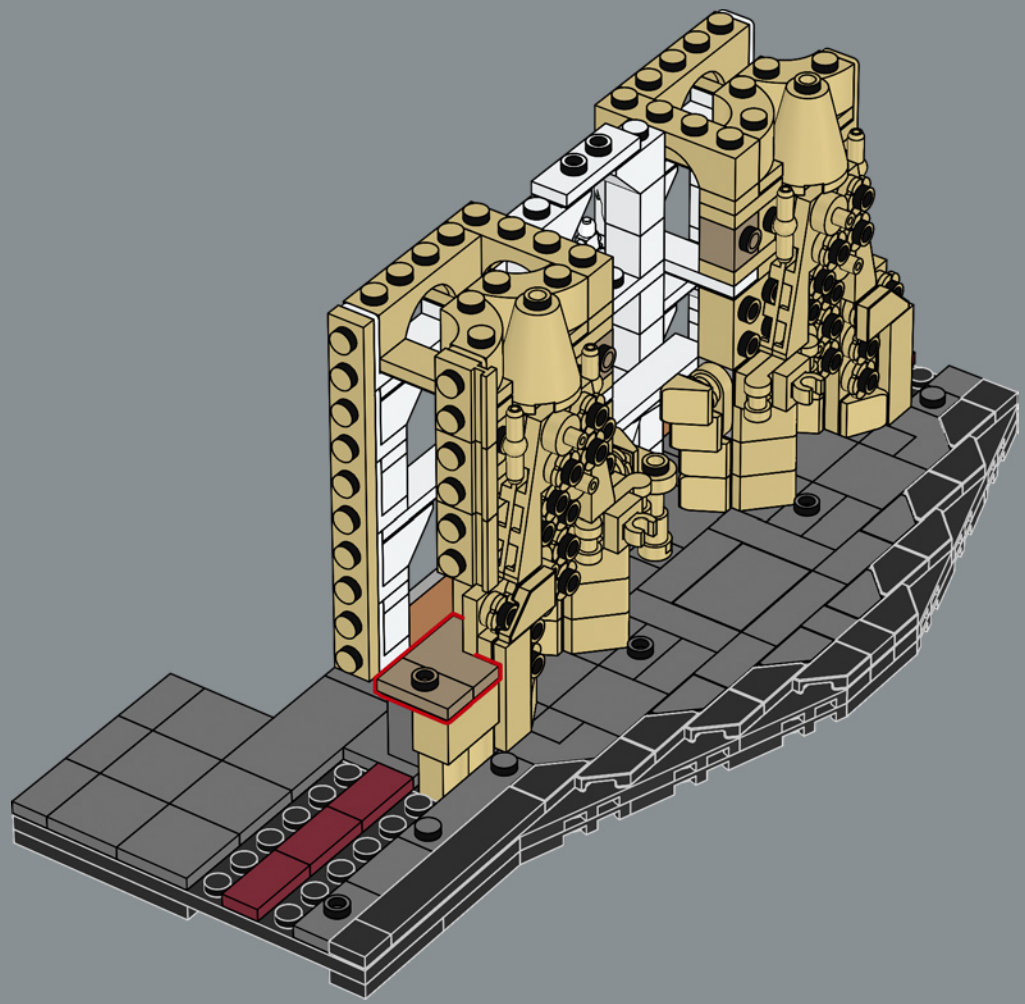


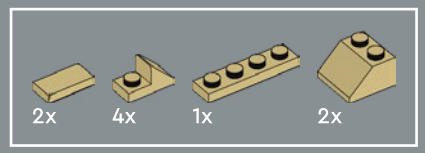
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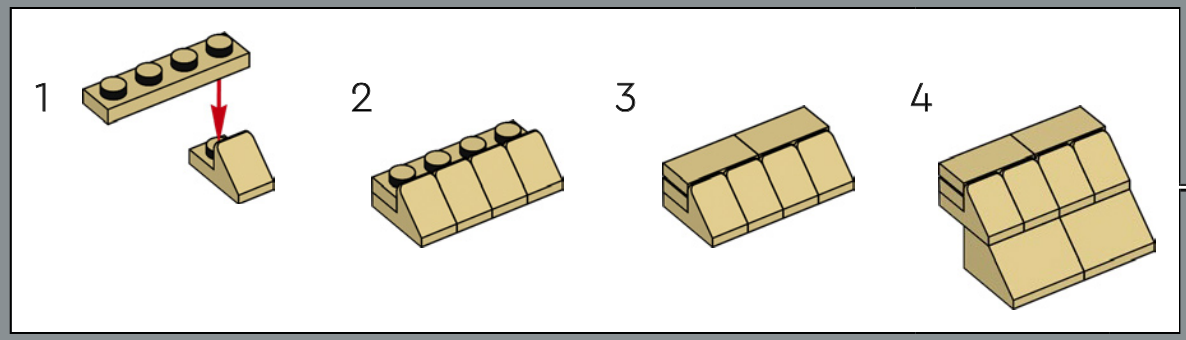


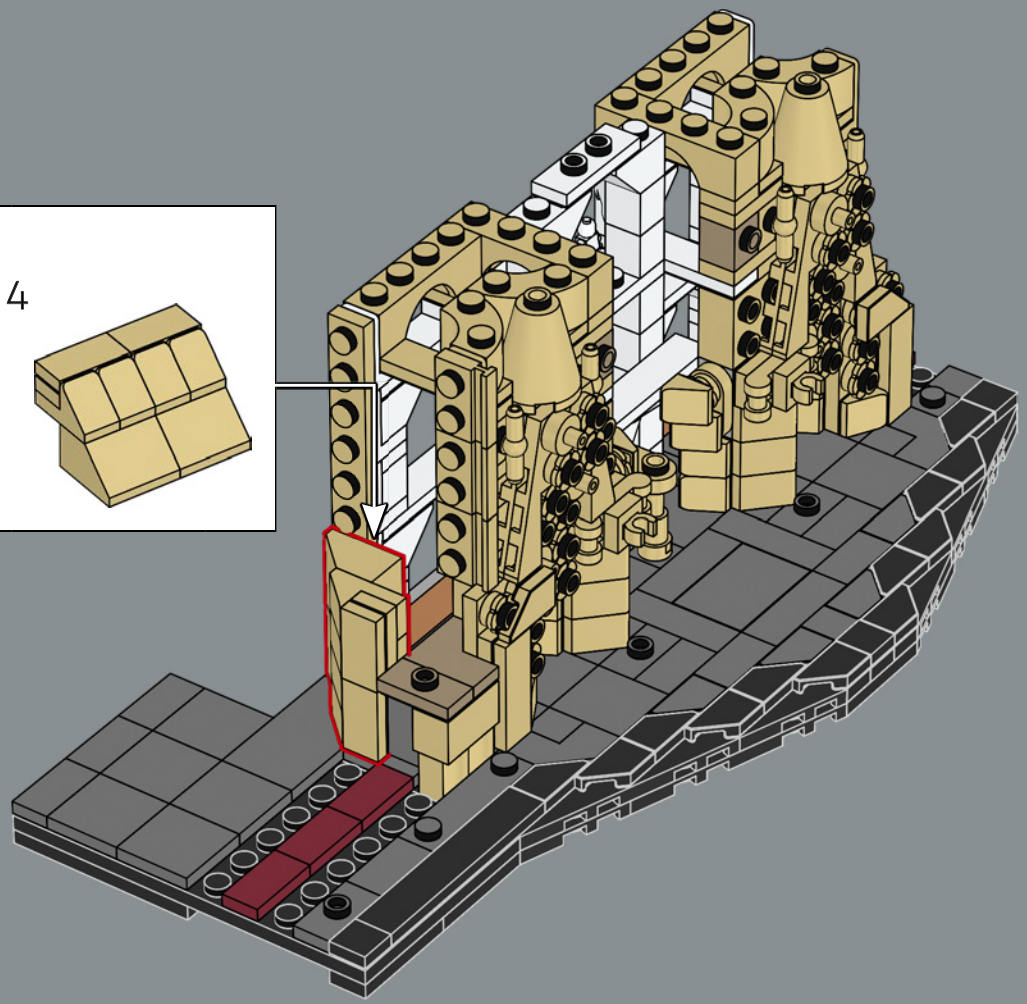
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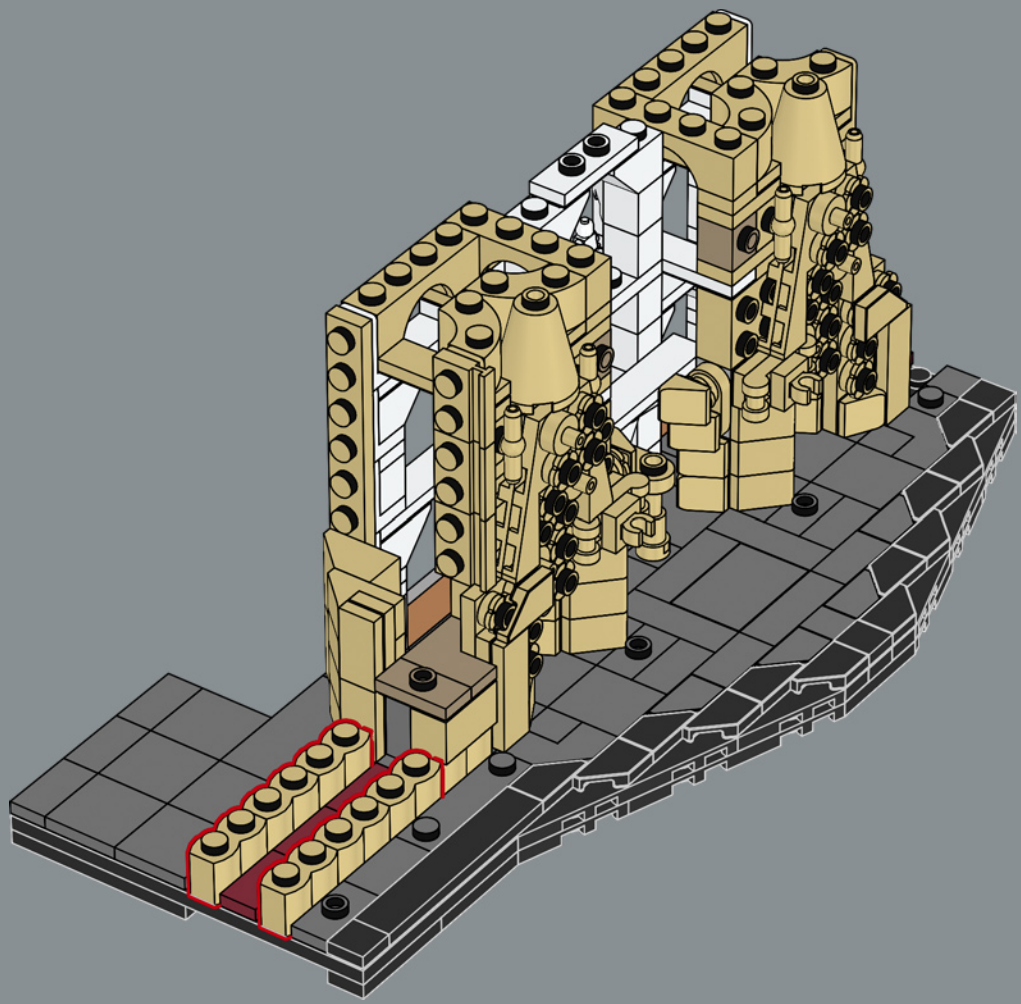
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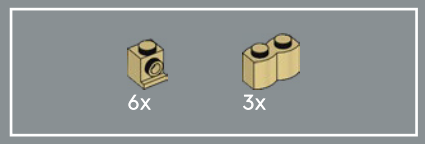




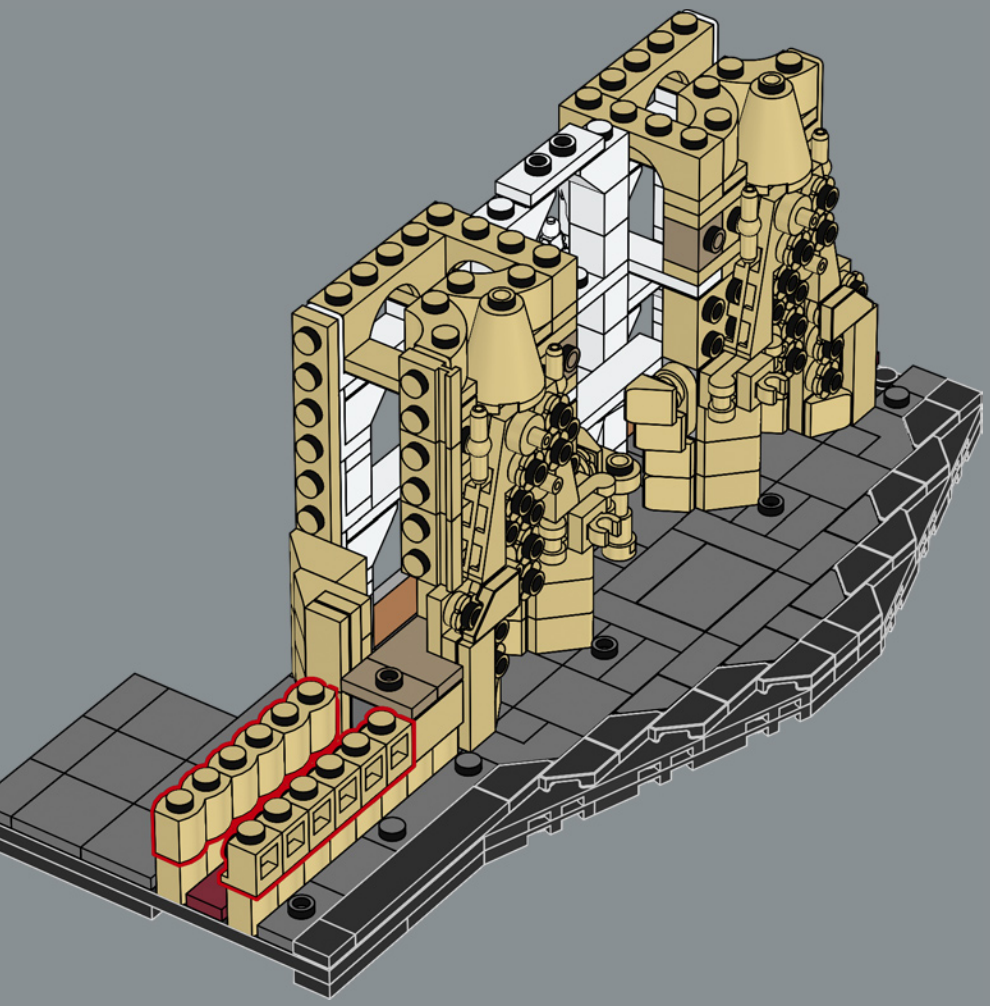


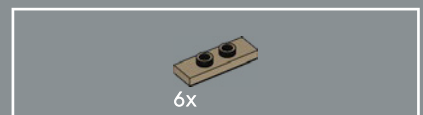
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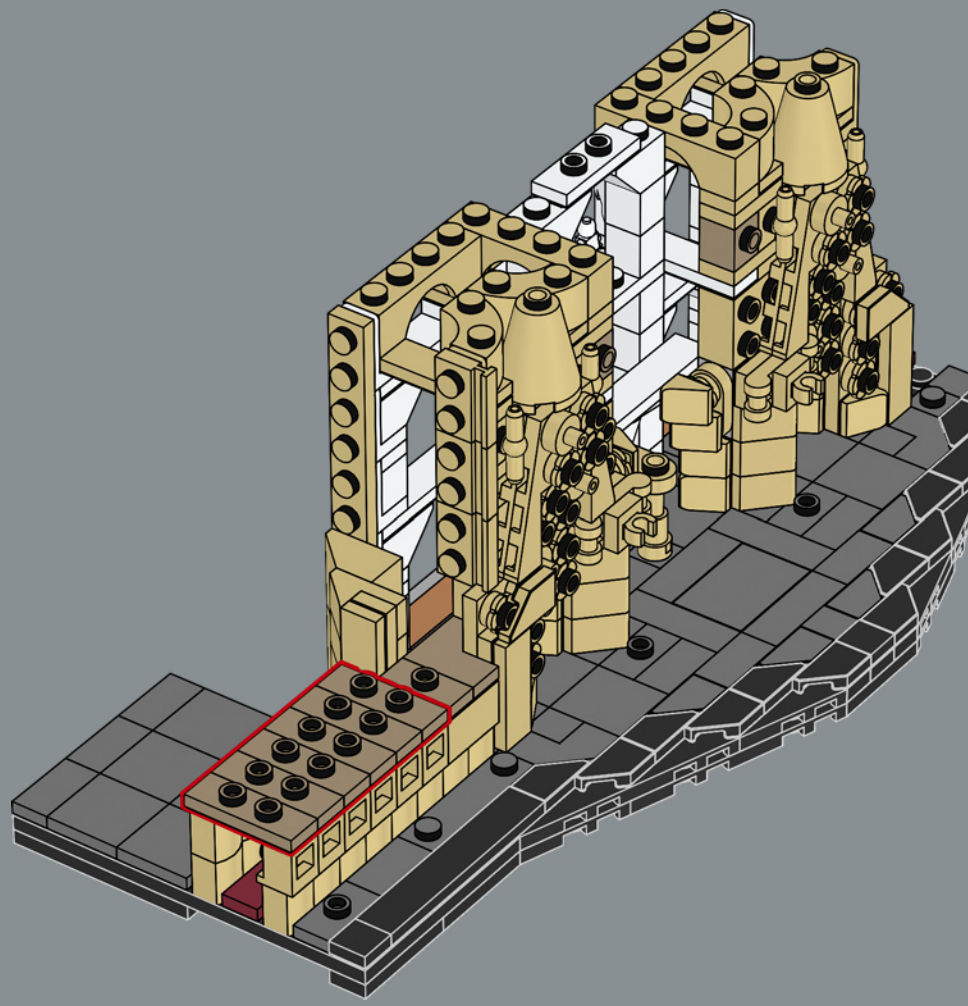


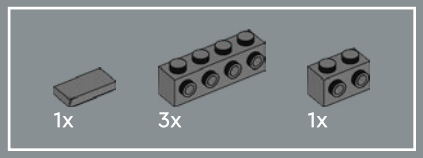
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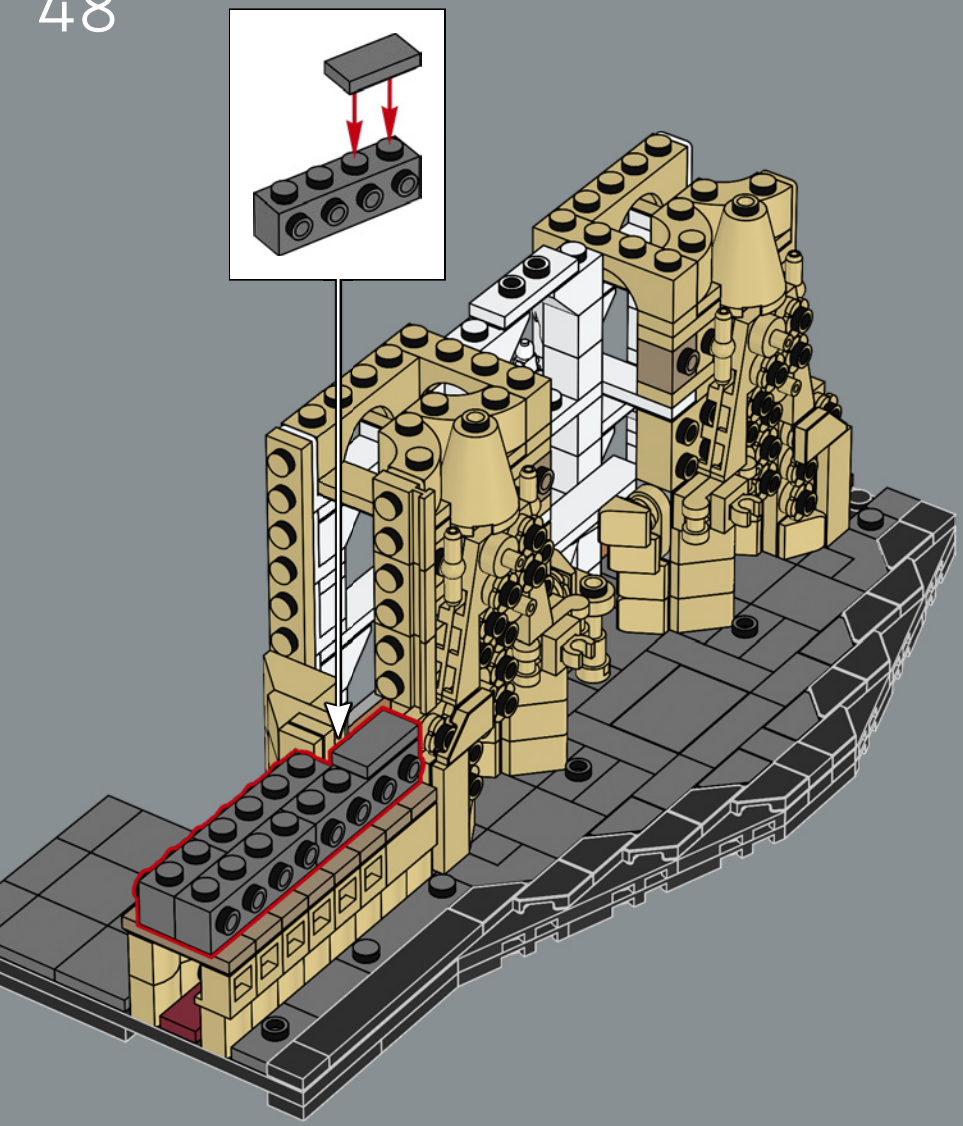


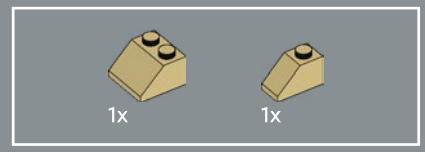
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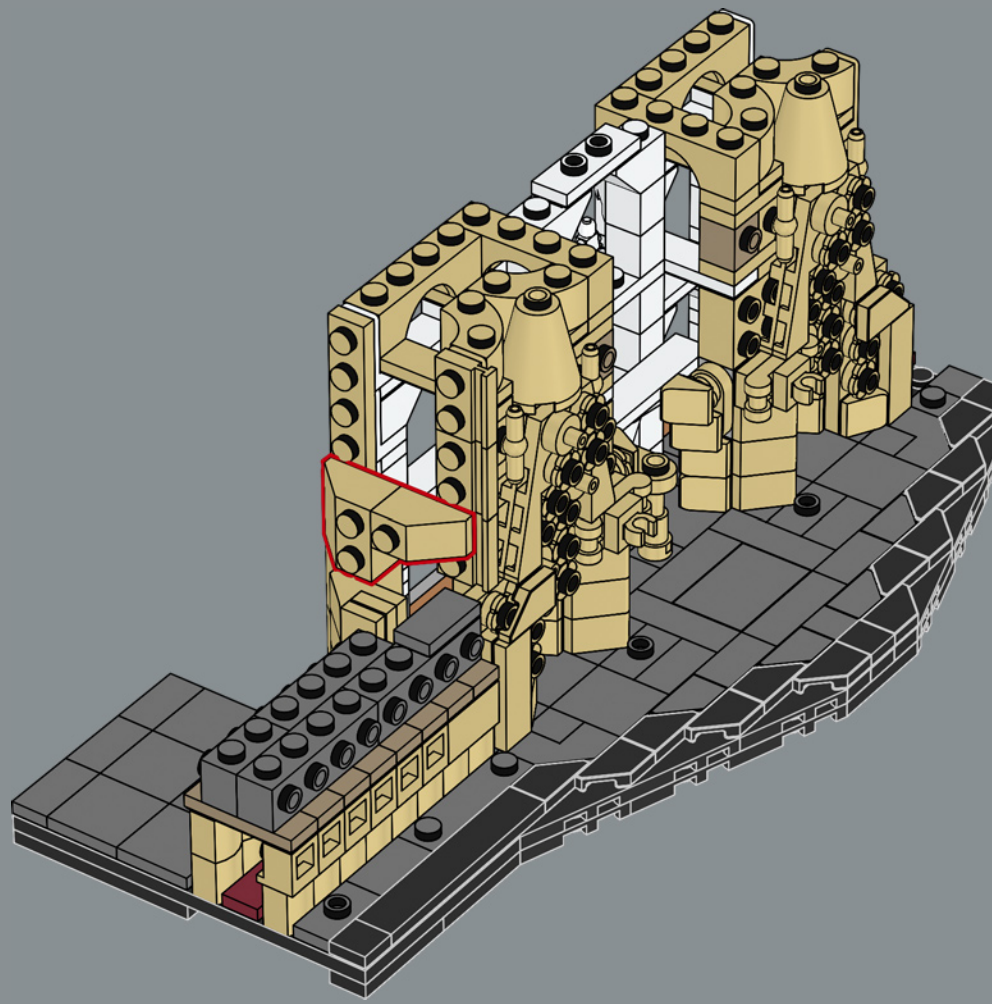


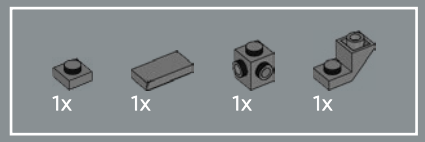
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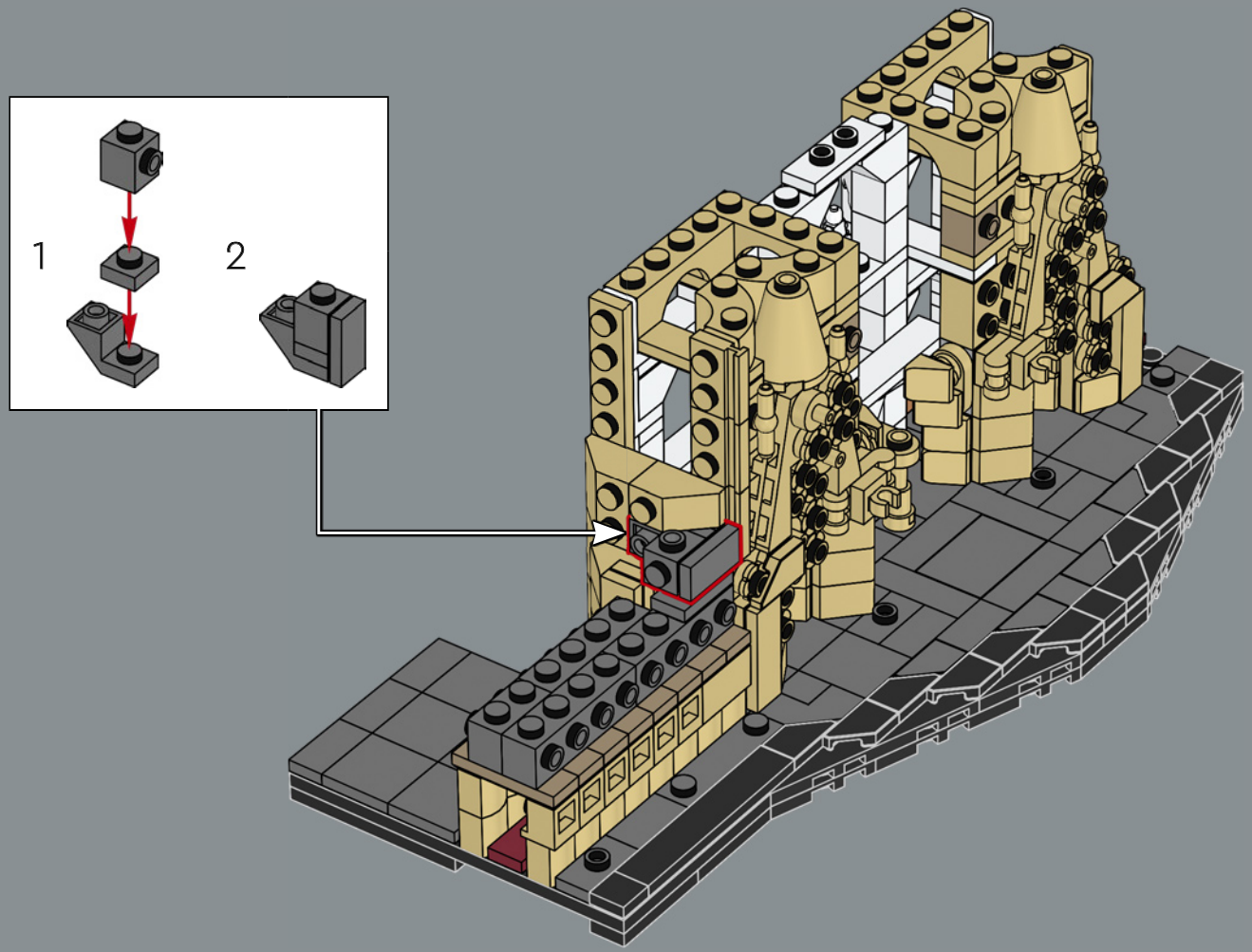


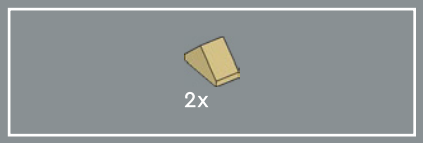
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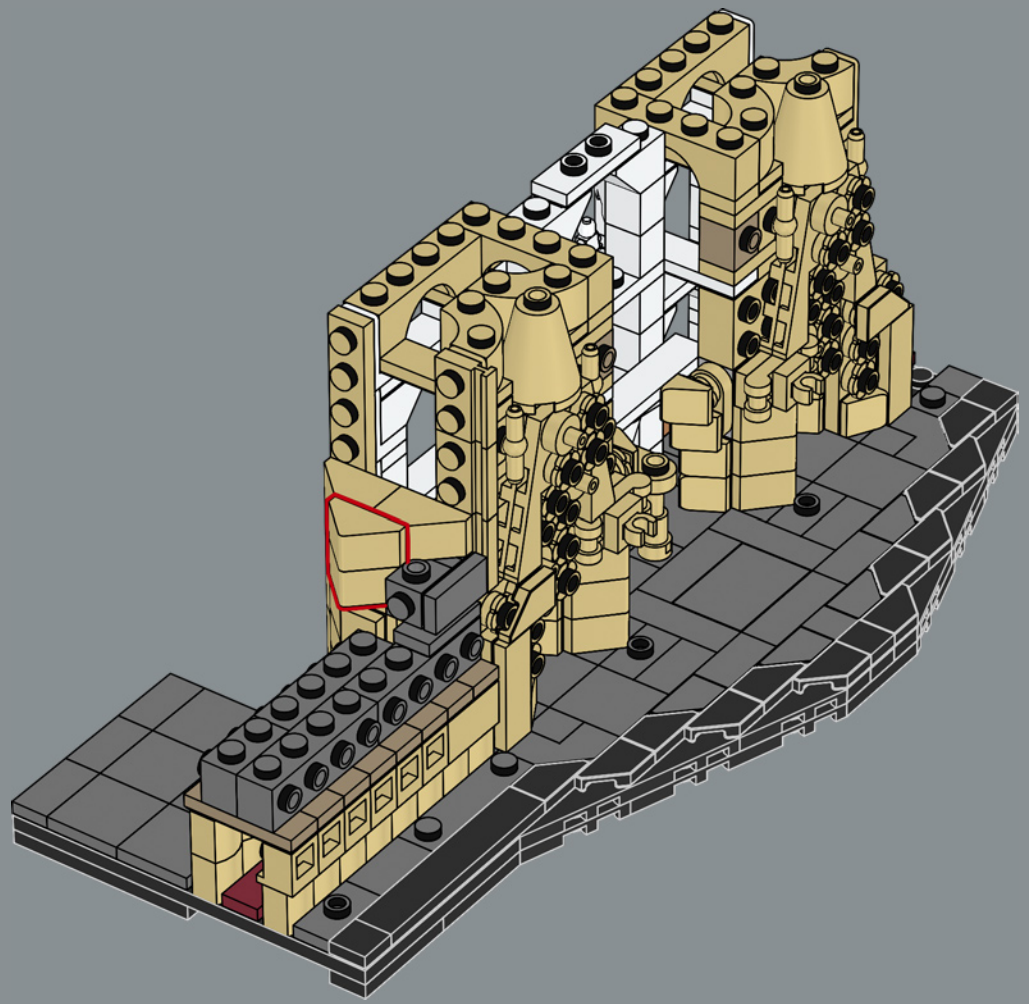


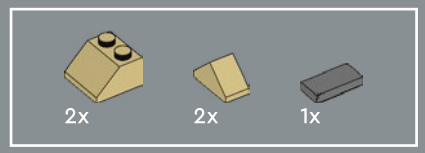
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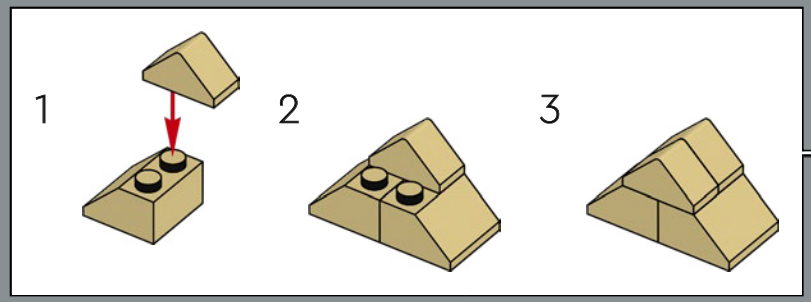


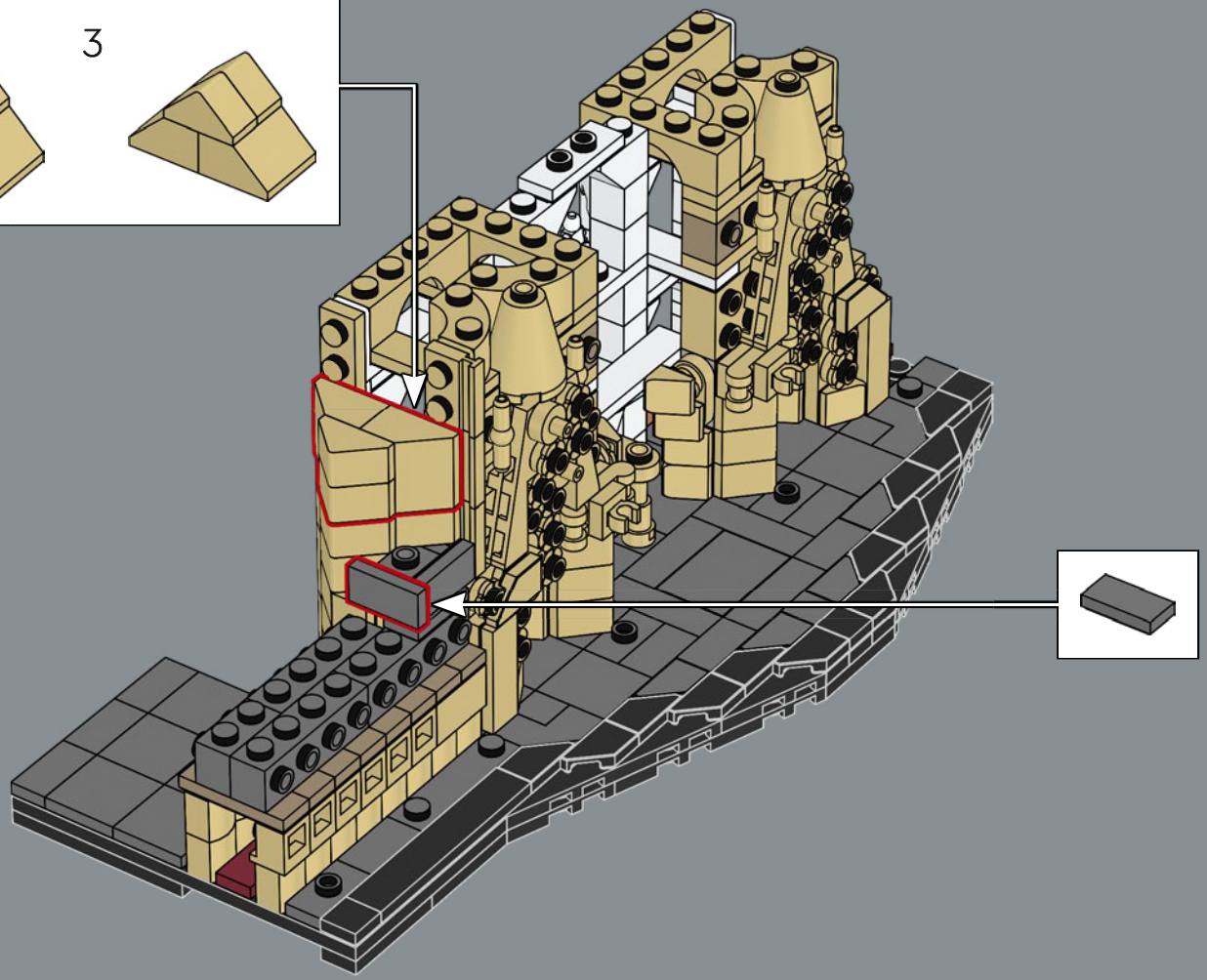
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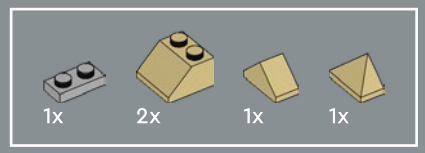




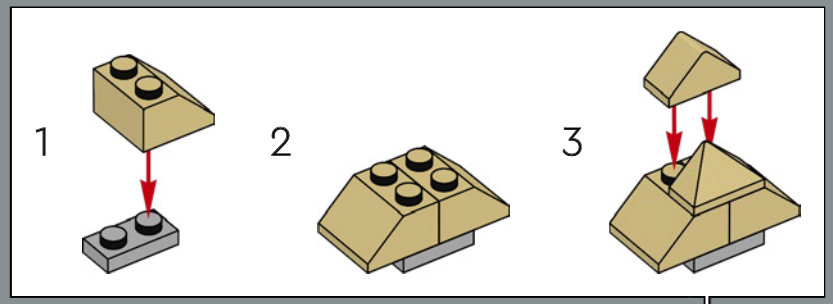
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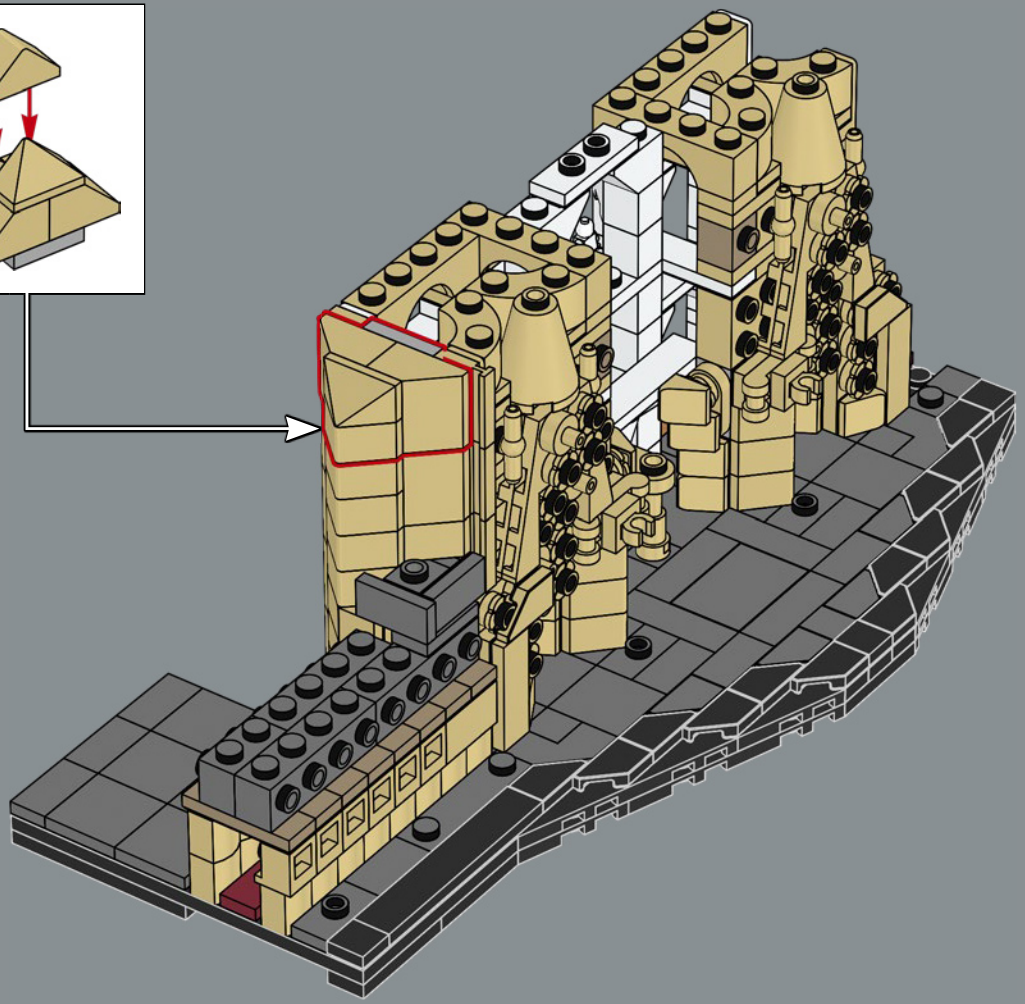


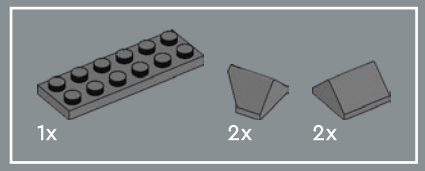




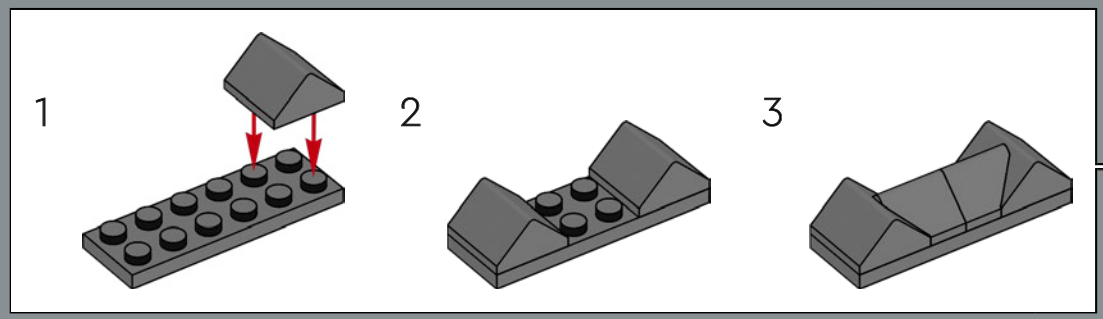
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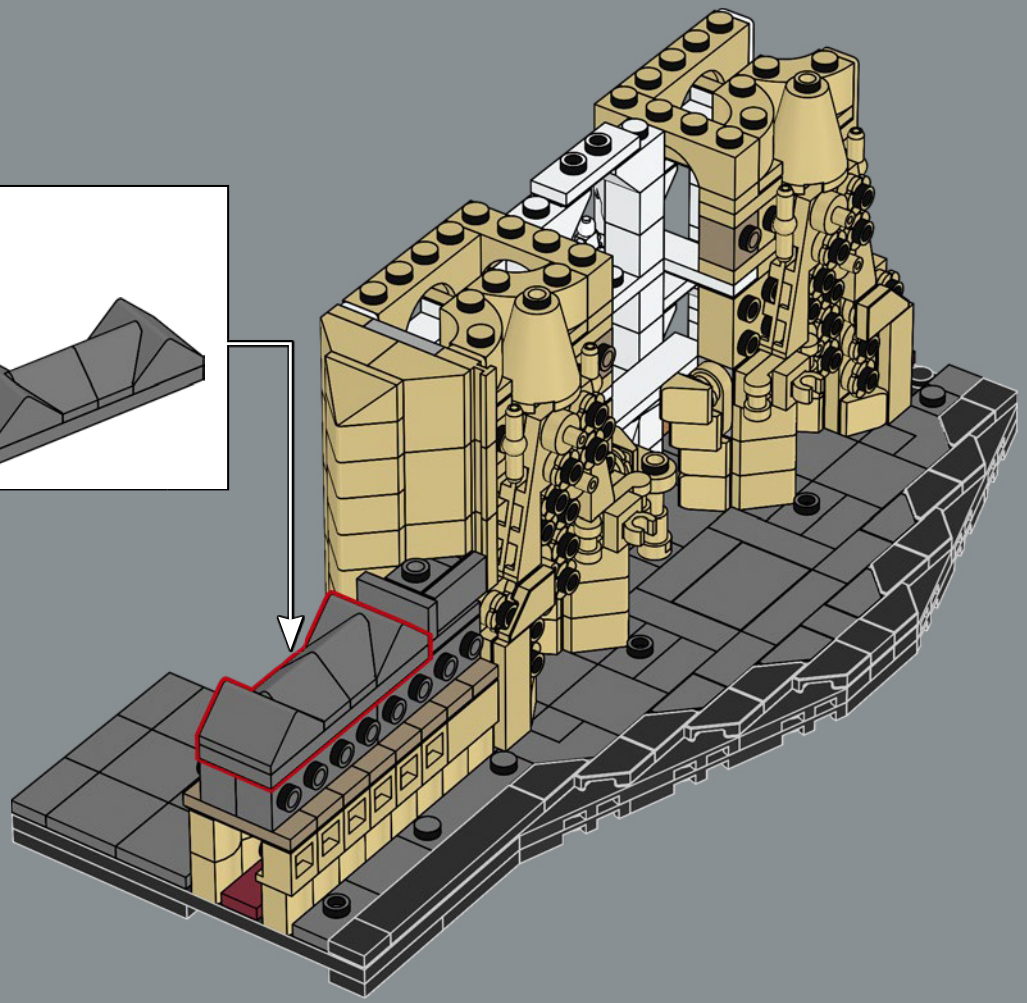


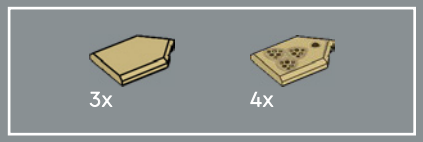




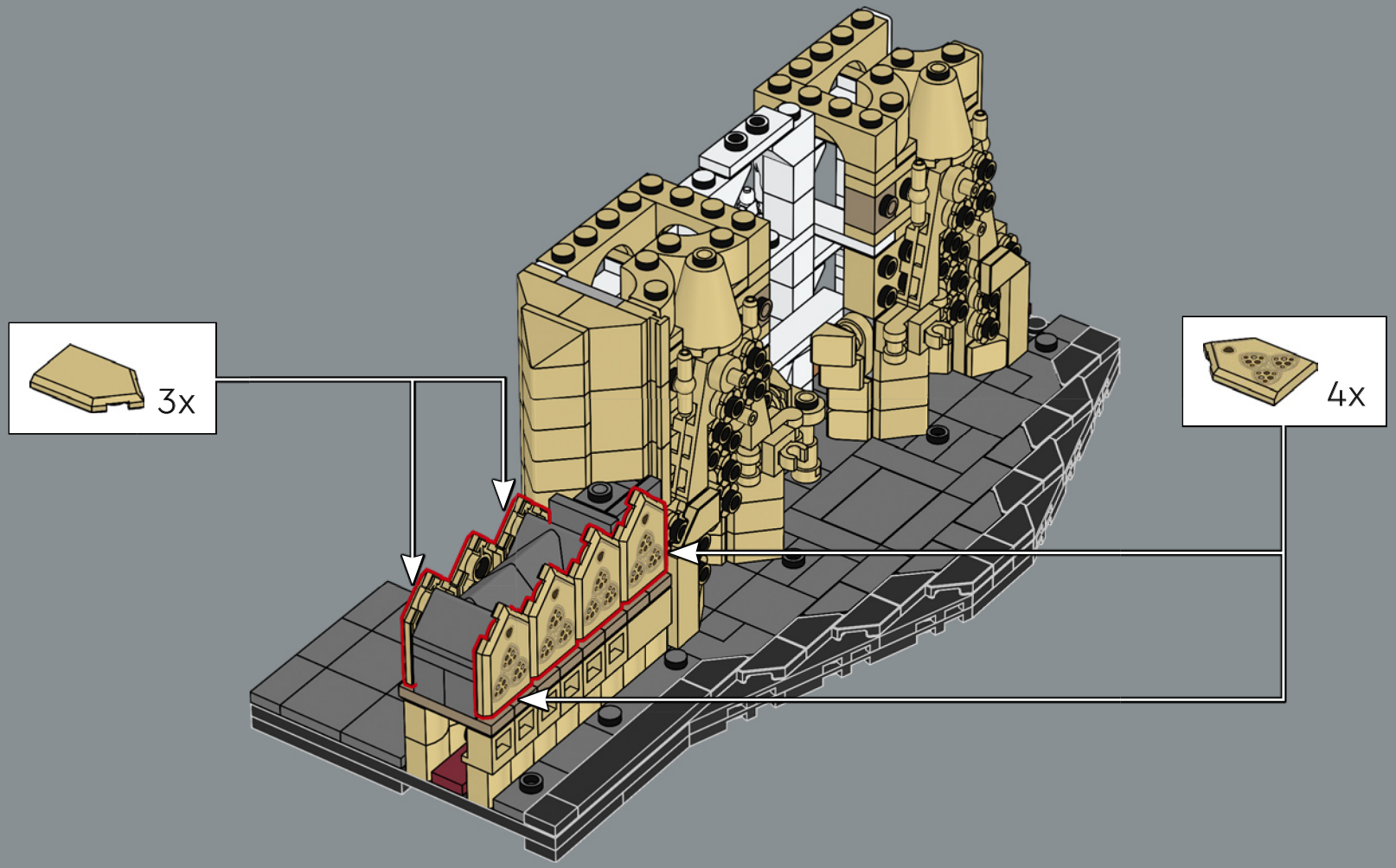
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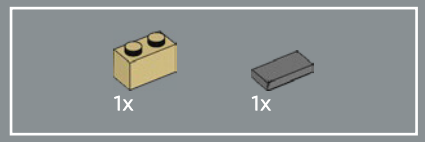




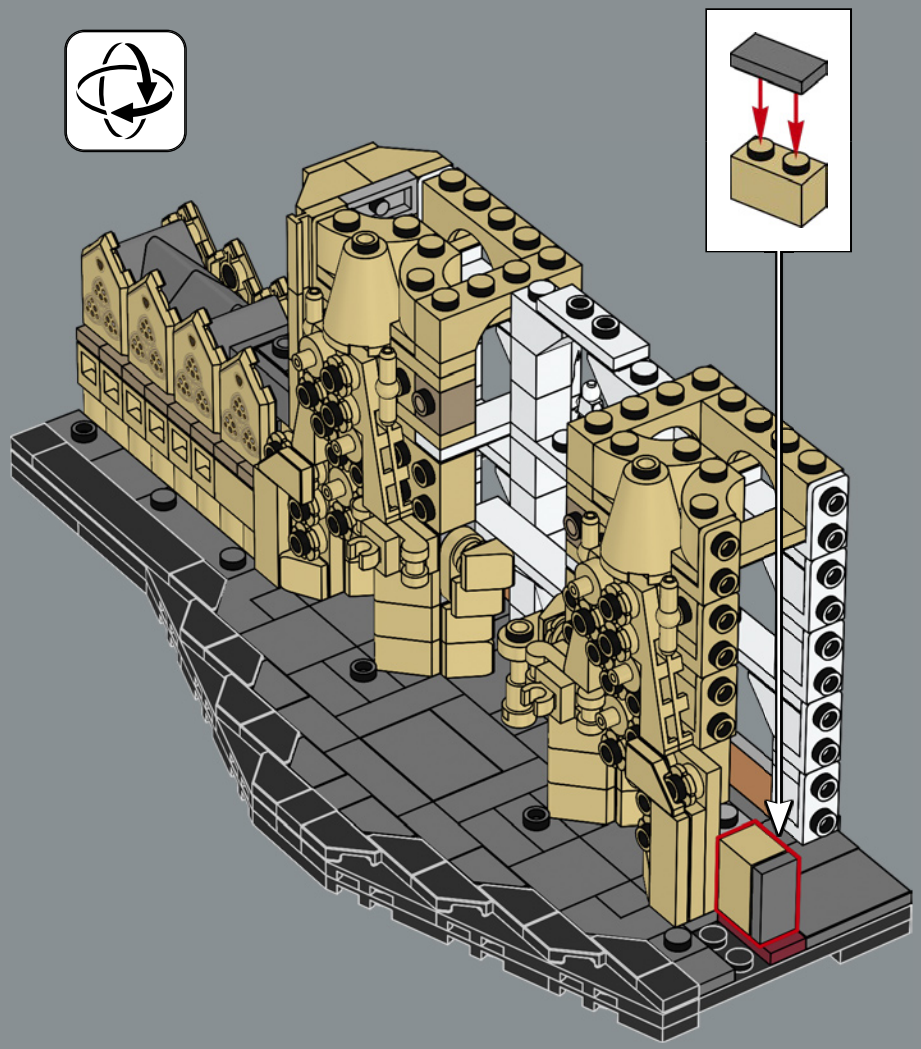


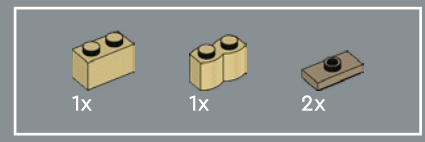
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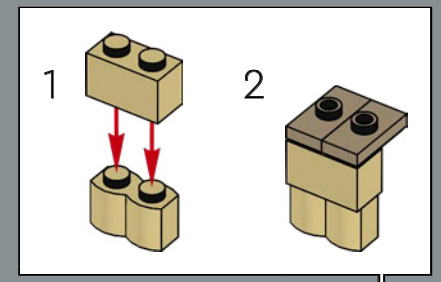


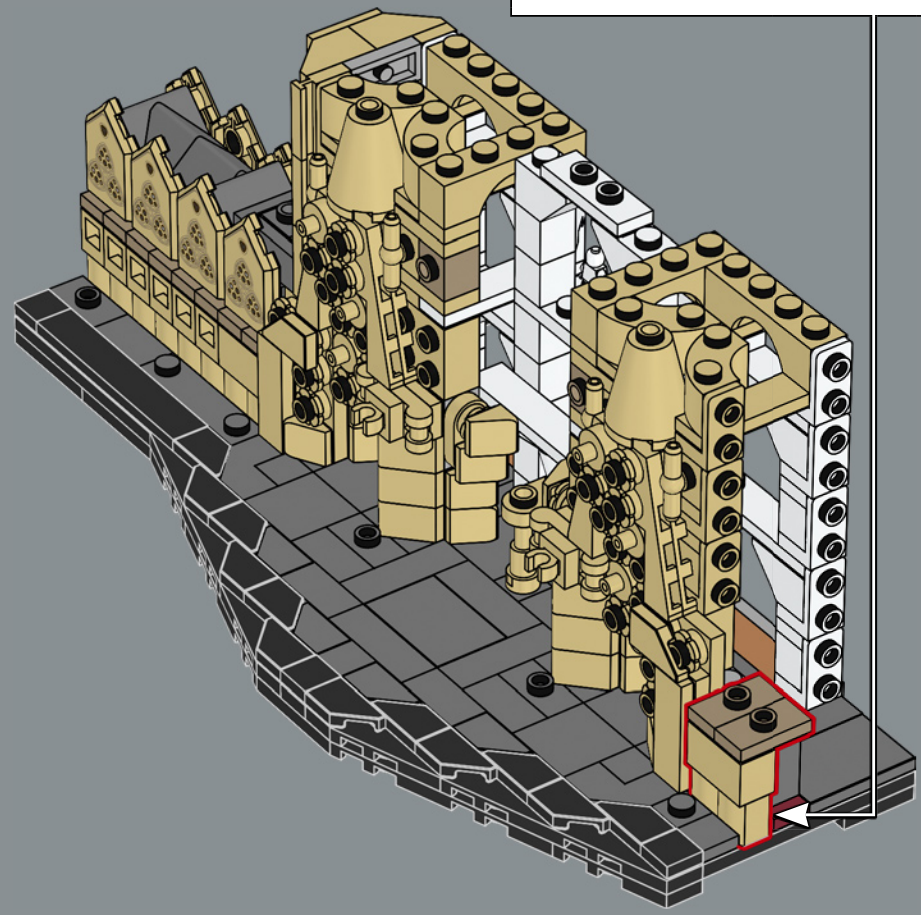
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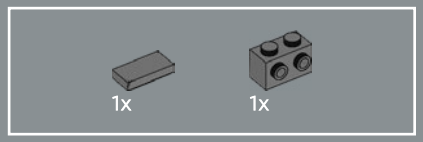




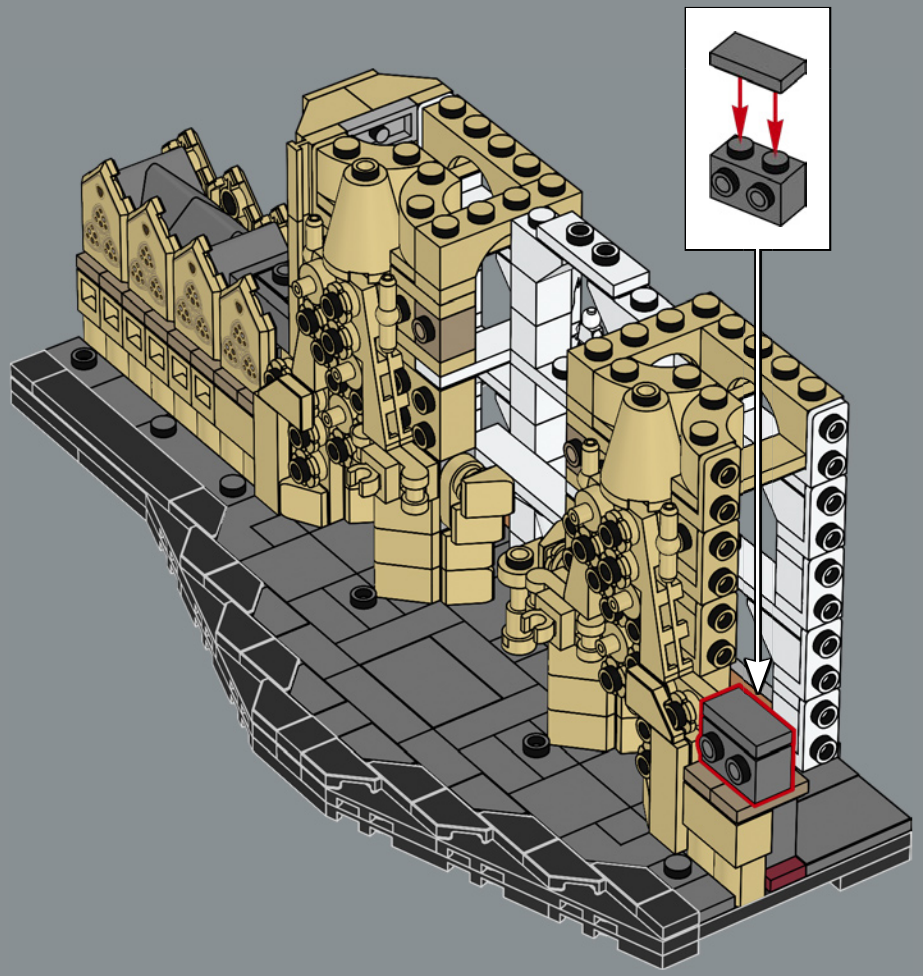
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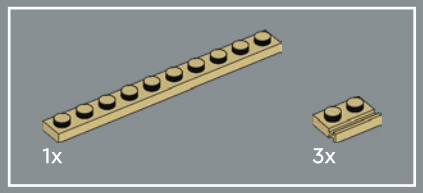




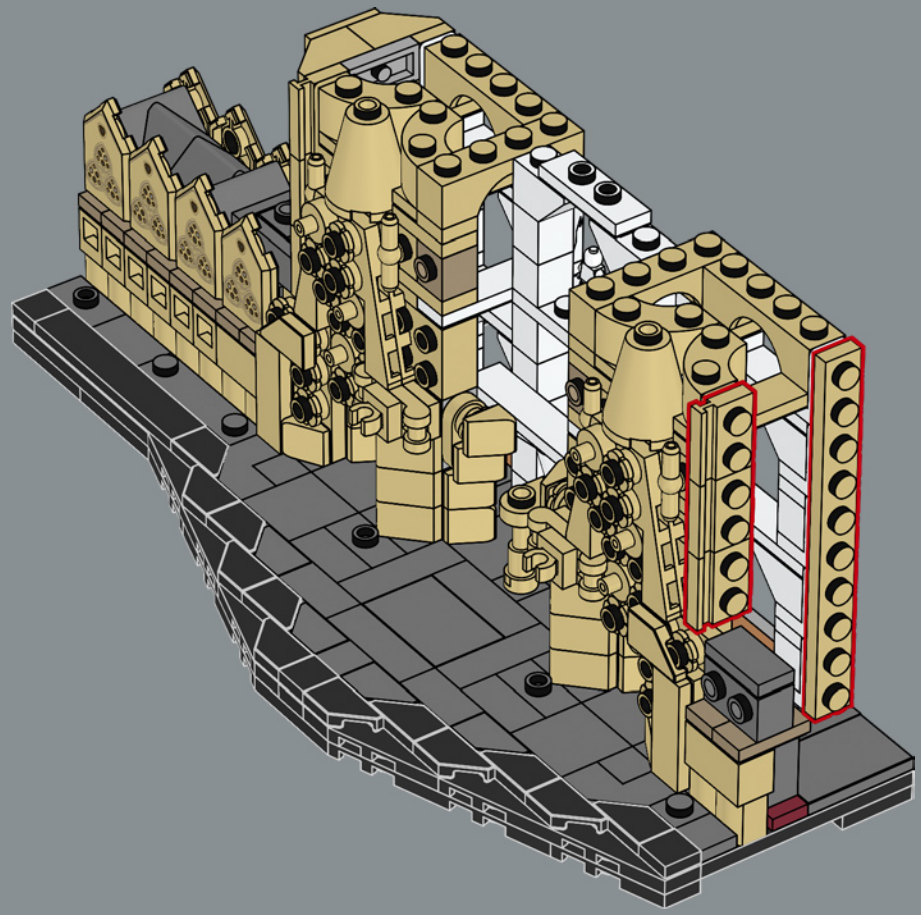


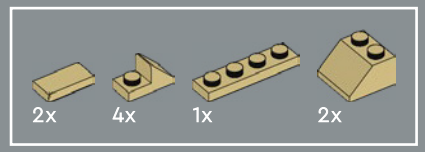
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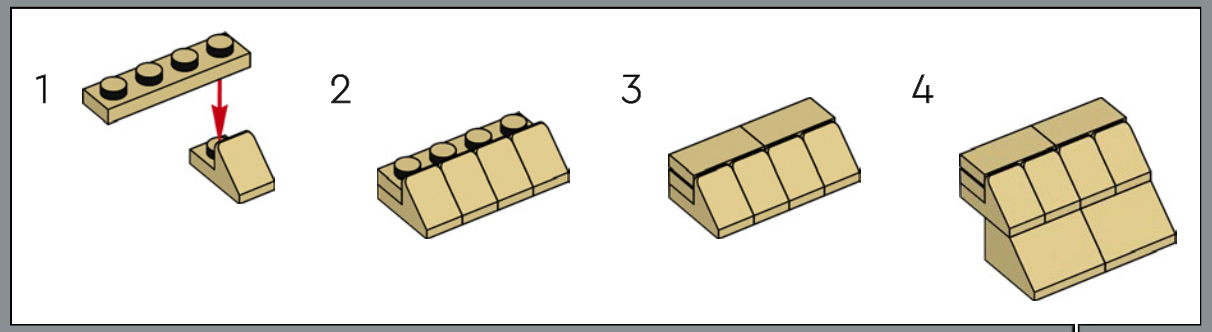


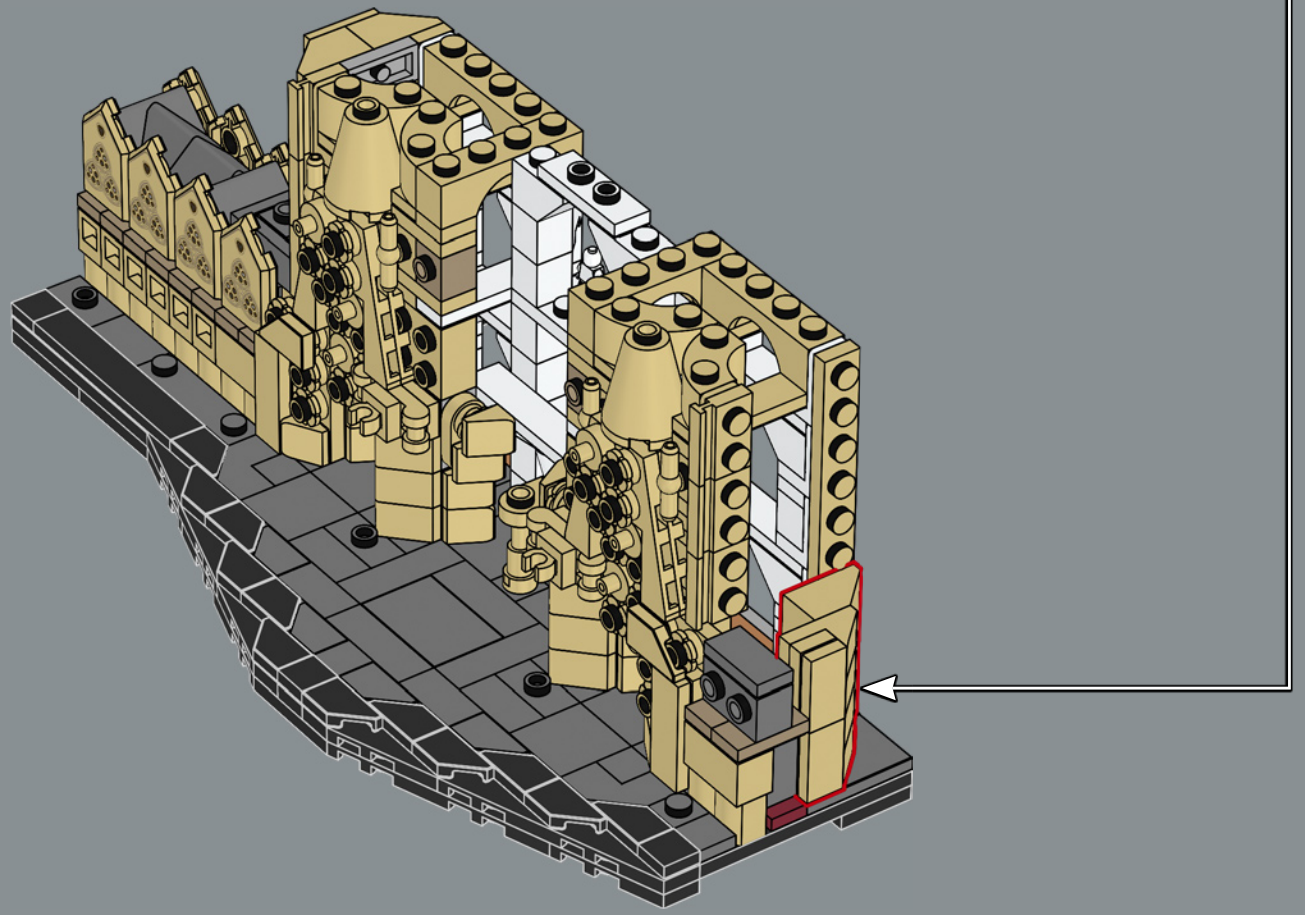
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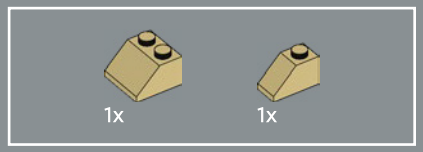




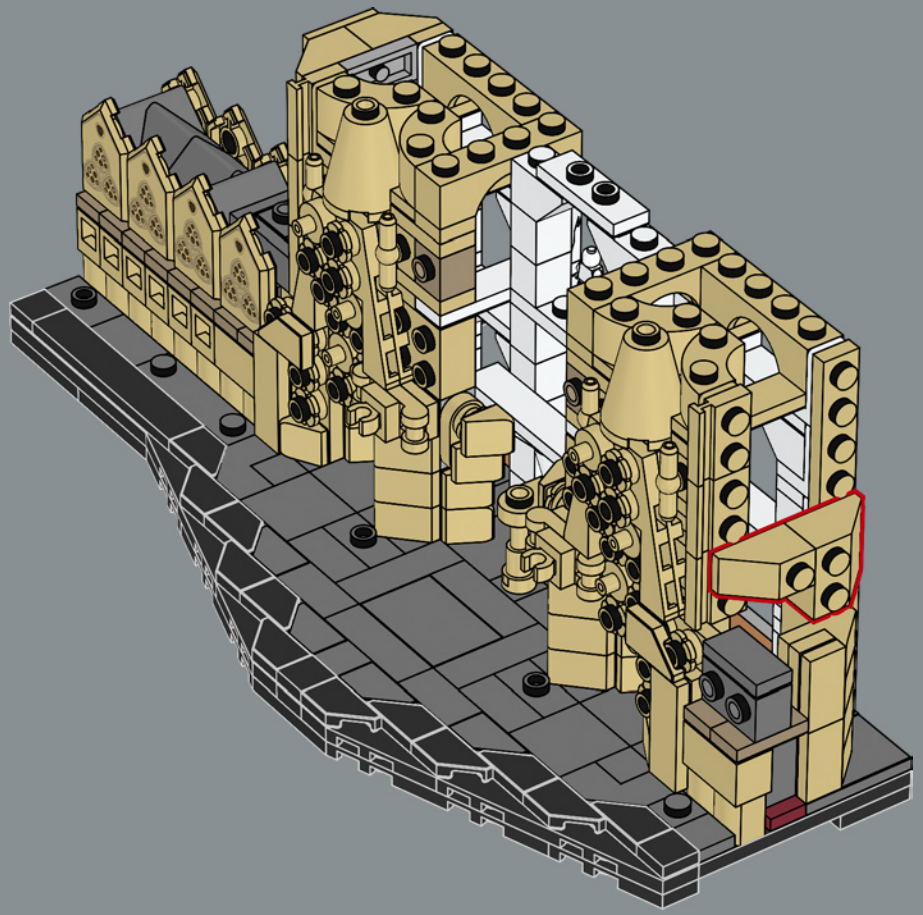
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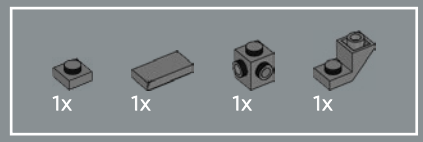




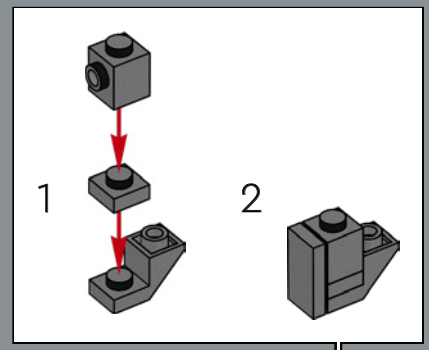


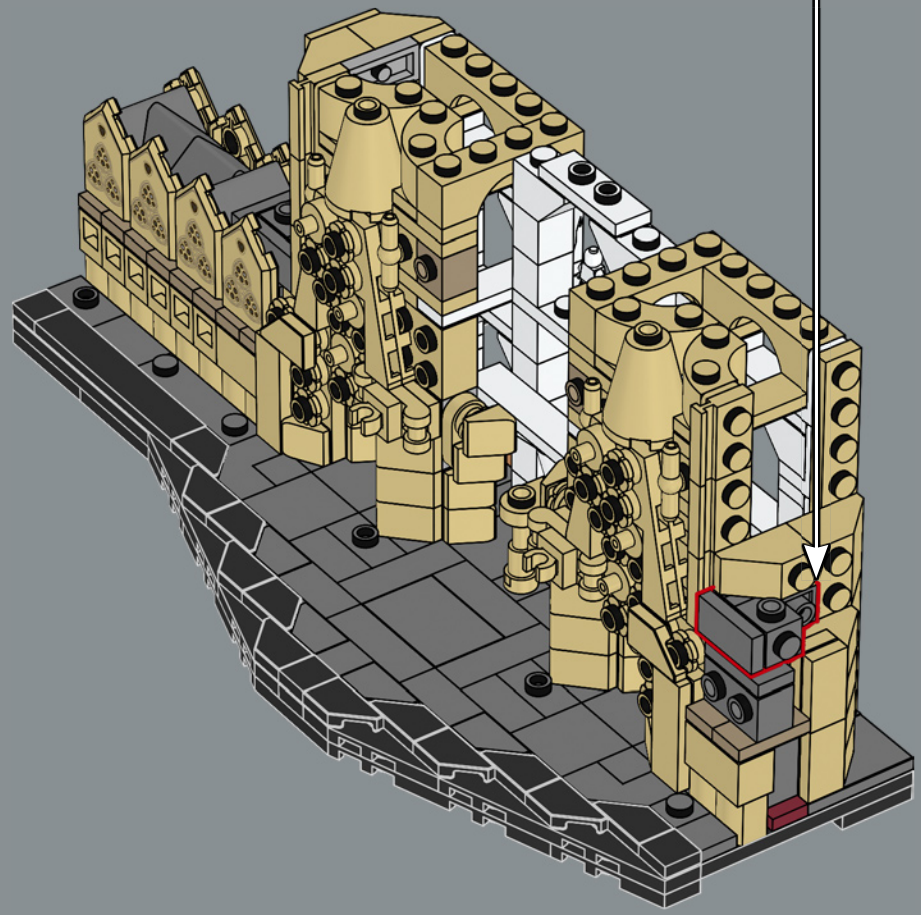
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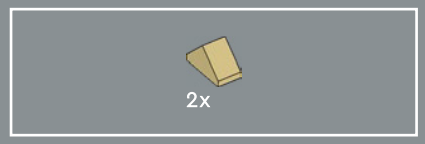




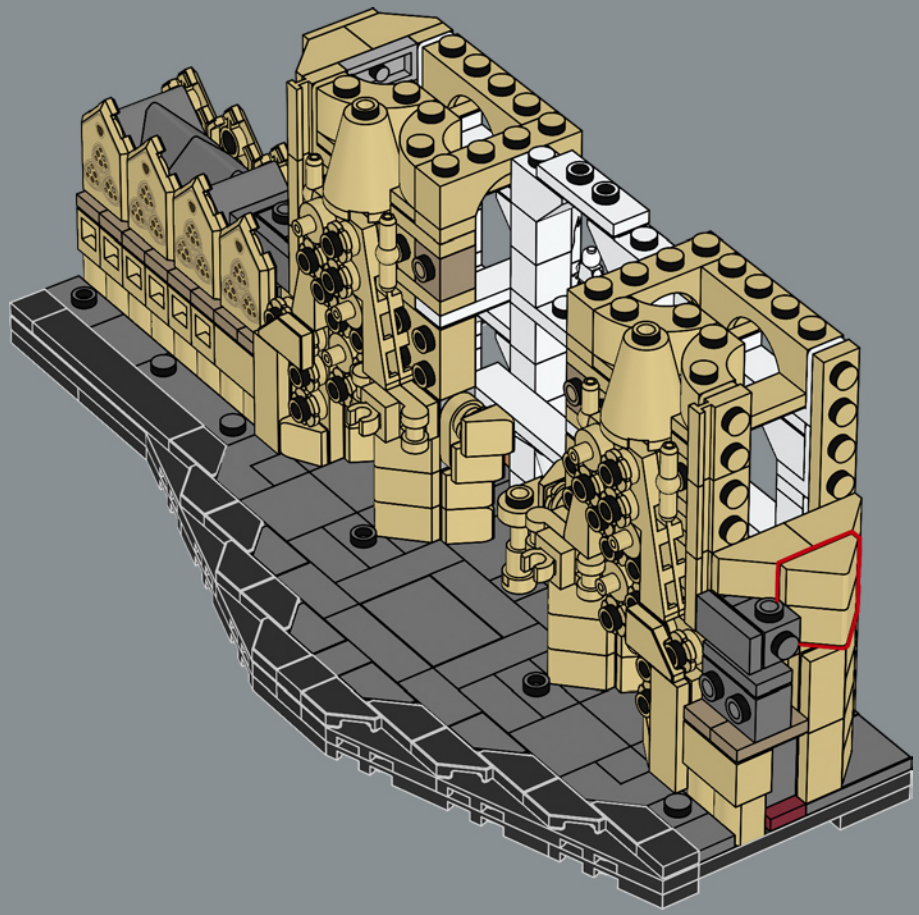
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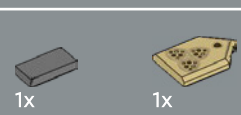




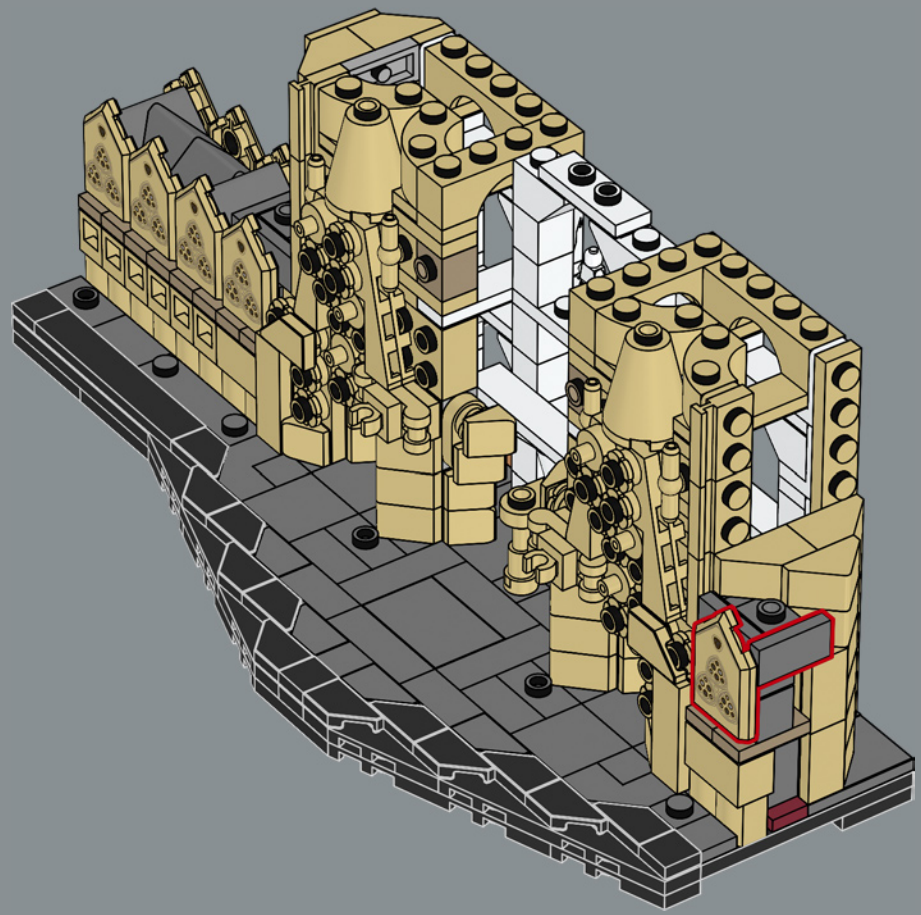


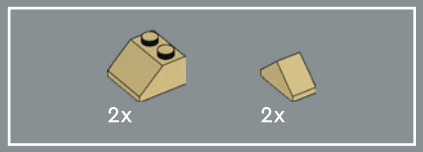
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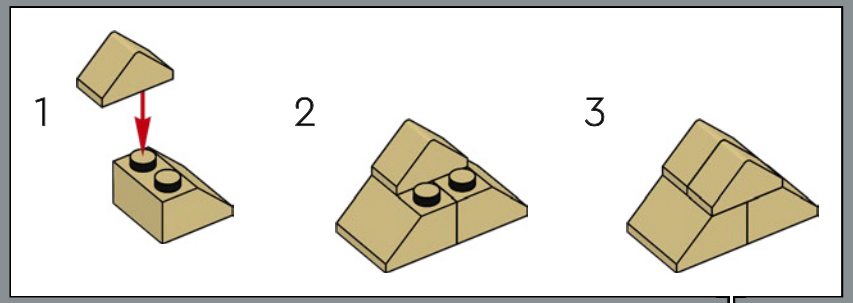


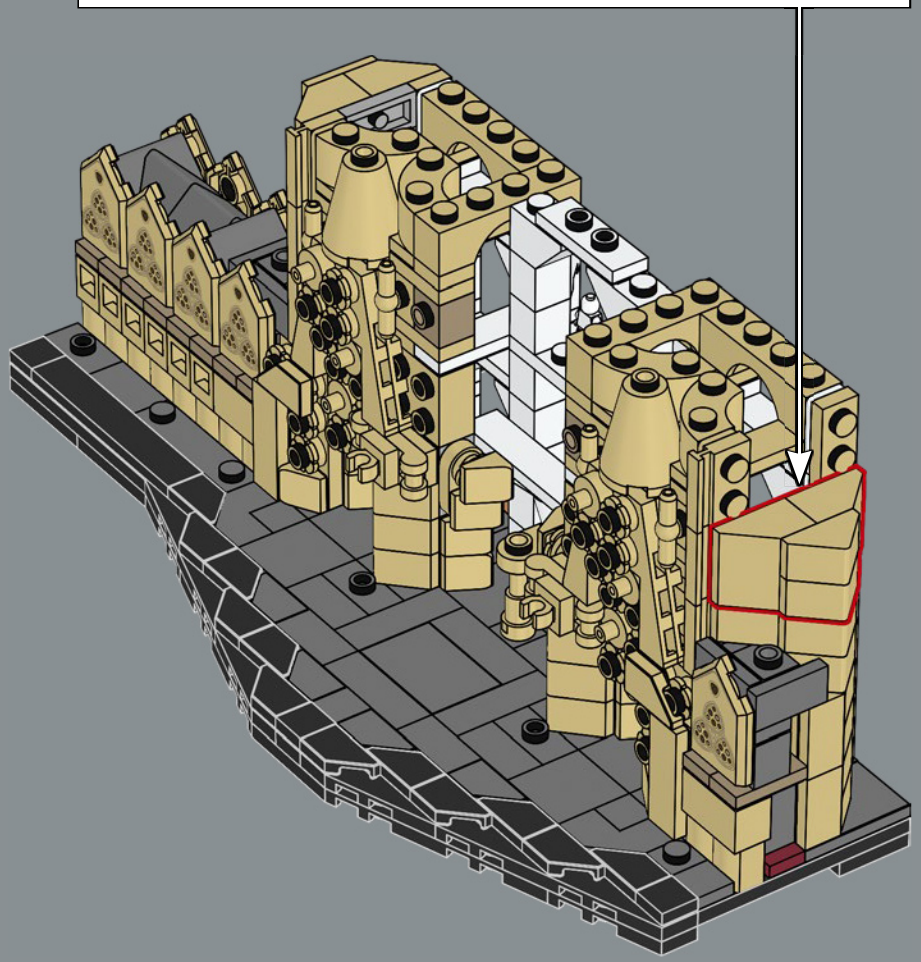
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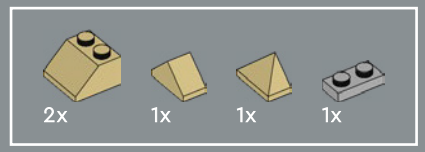




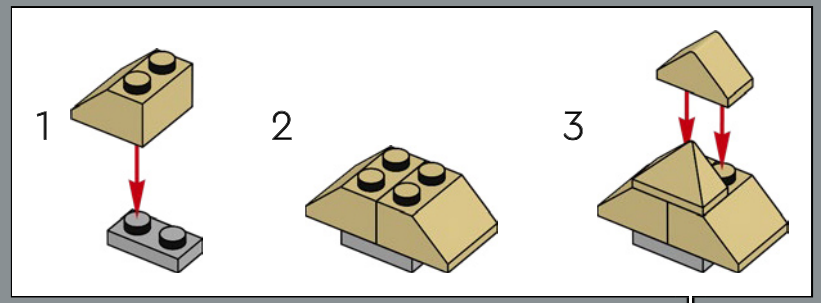
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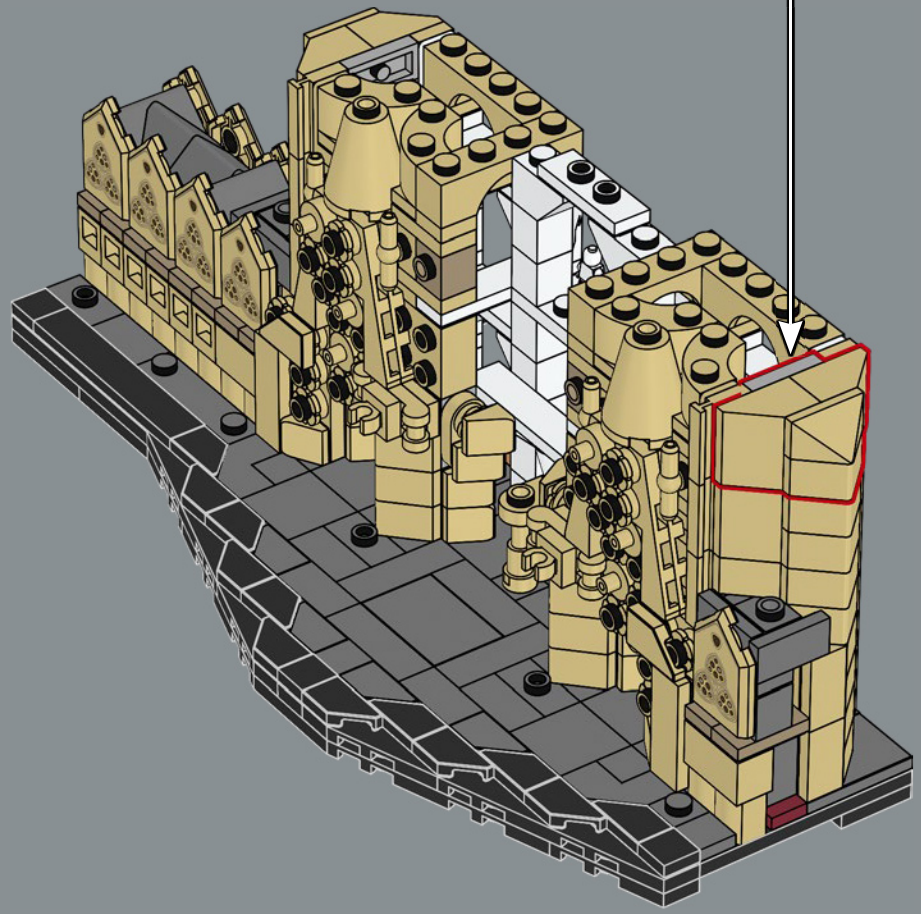






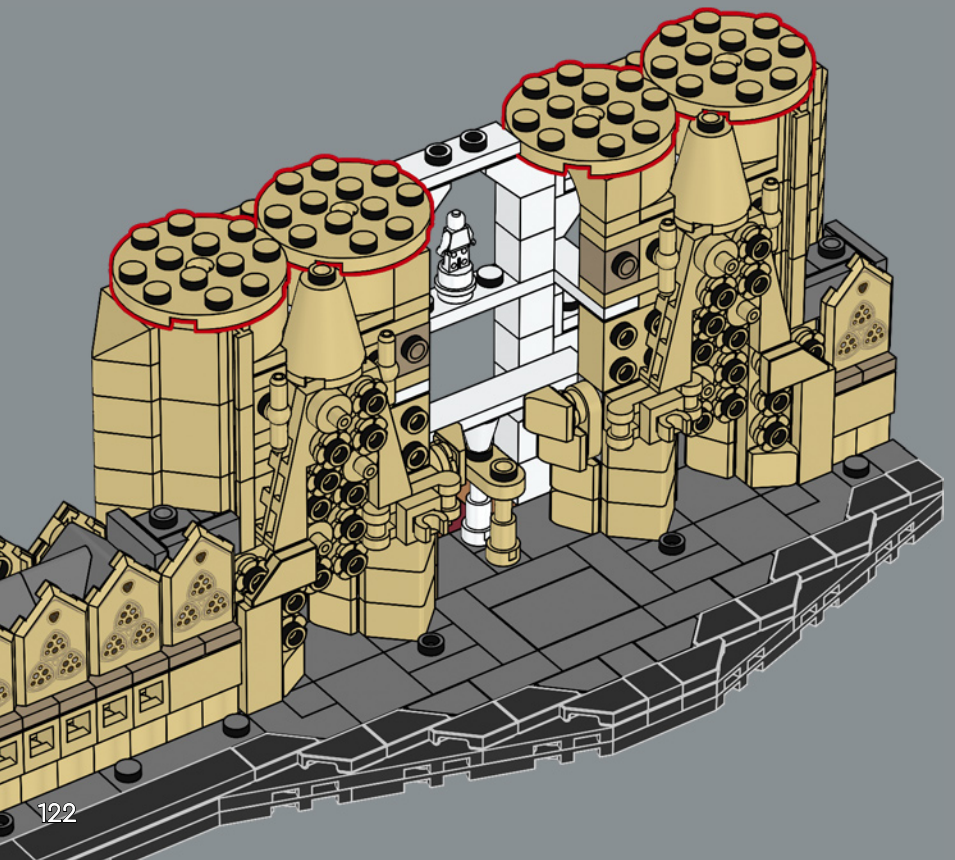
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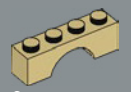






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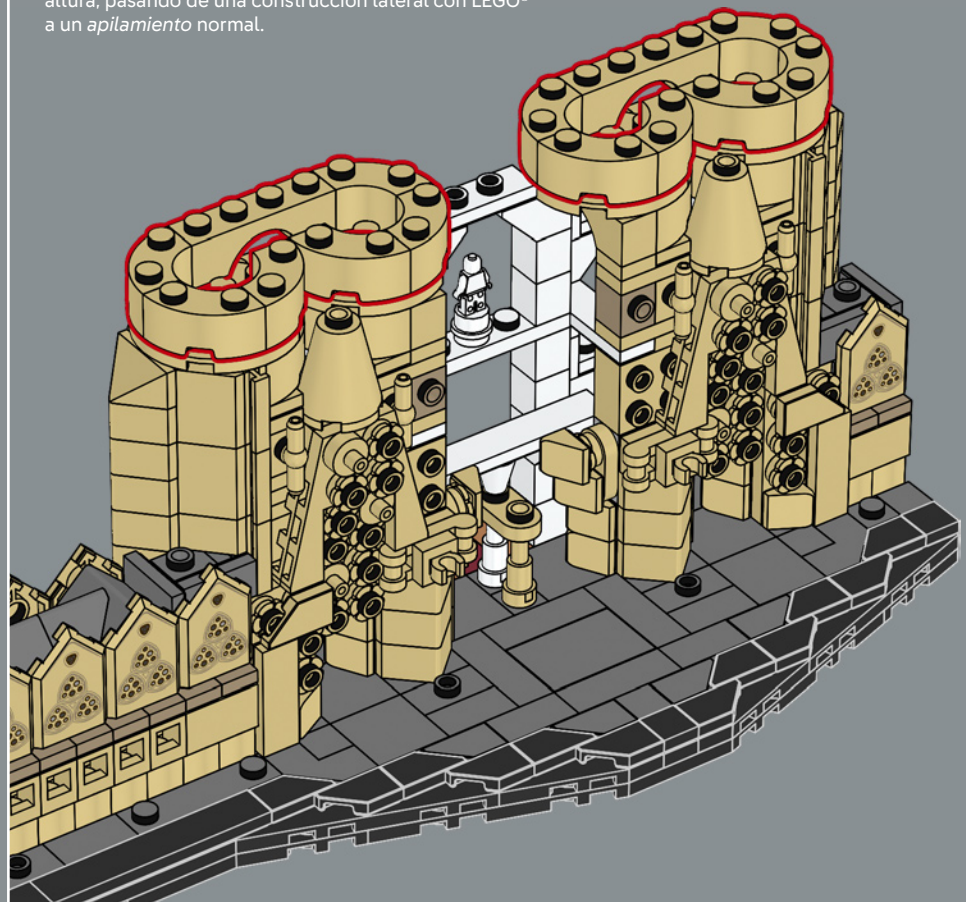


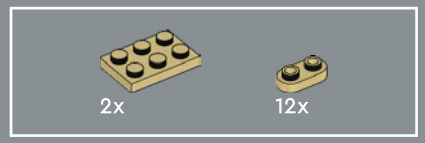
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The four bell towers here begin from a square floor plan and will become round as you build, transitioning between sideways LEGO® building and regular 'stacking'.

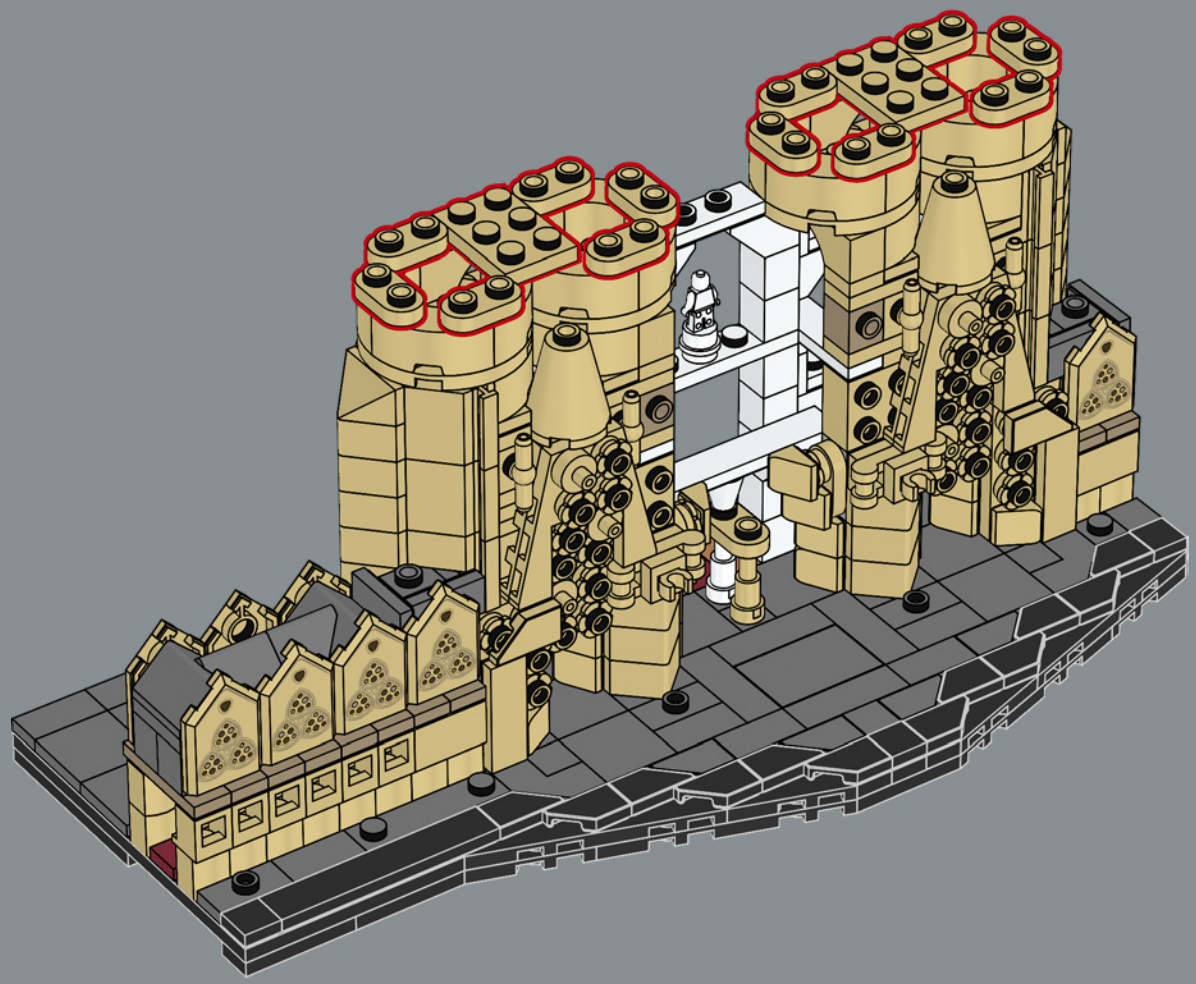
Les quatre clochers partent d'un plan carré et deviennent ronds au fur et à mesure de la construction, passant d'une construction LEGO® latérale à un « empilement » classique.

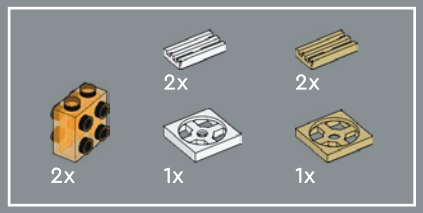
Los cuatro campanarios de aquí se erigen a partir de una planta cuadrada y se redondean a medida que cobran altura, pasando de una construcción lateral con LEGO® a un *apilamiento* normal.



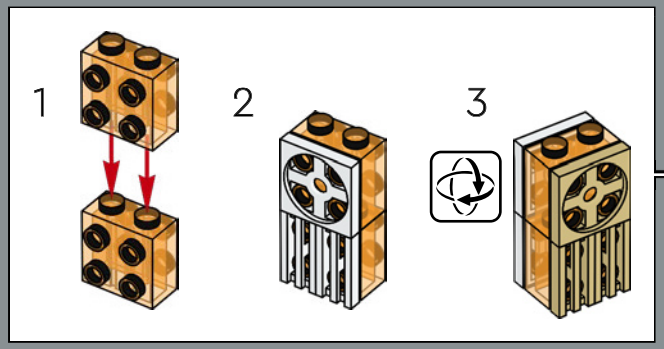


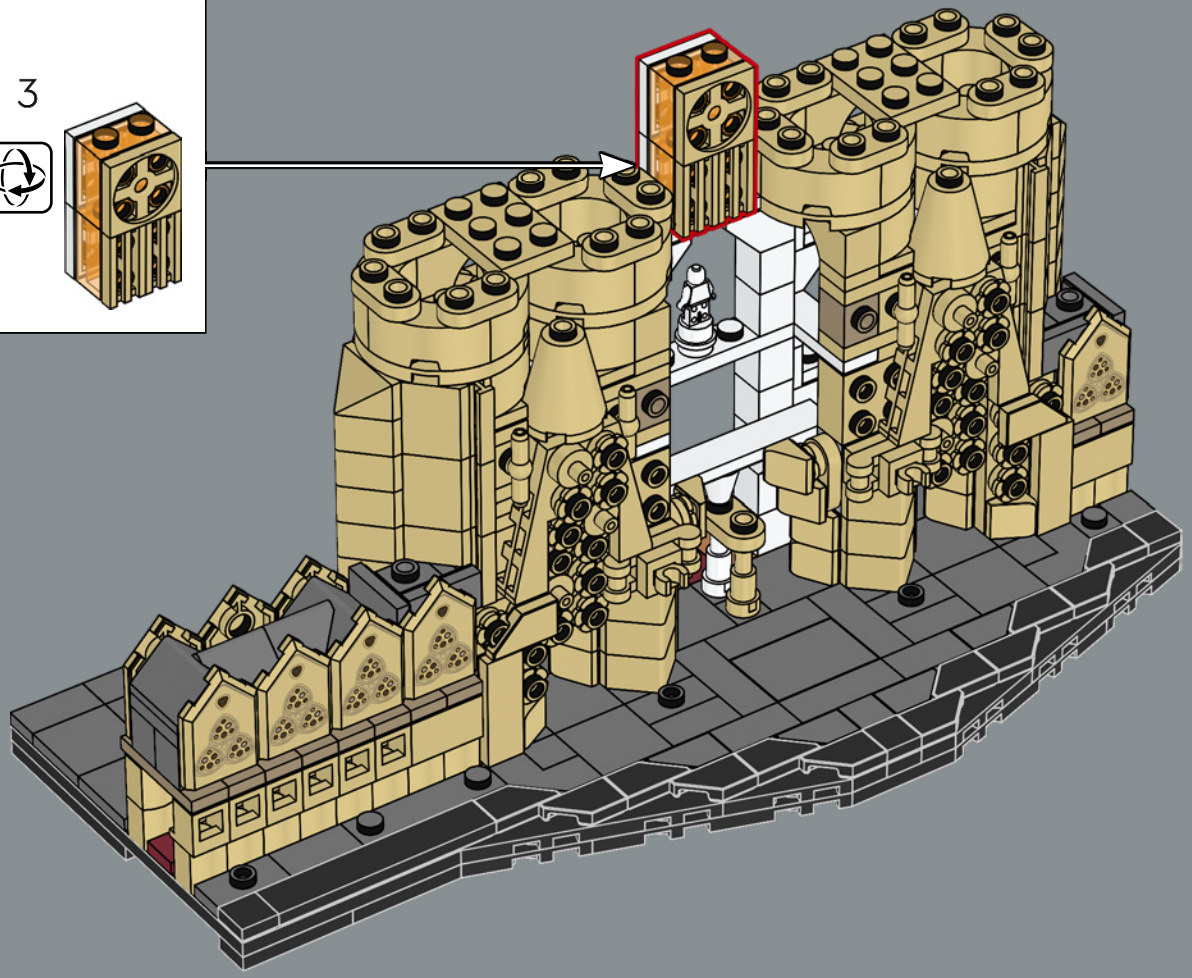
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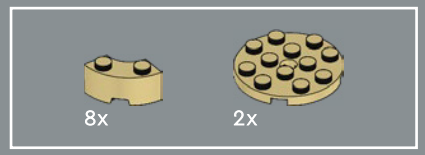




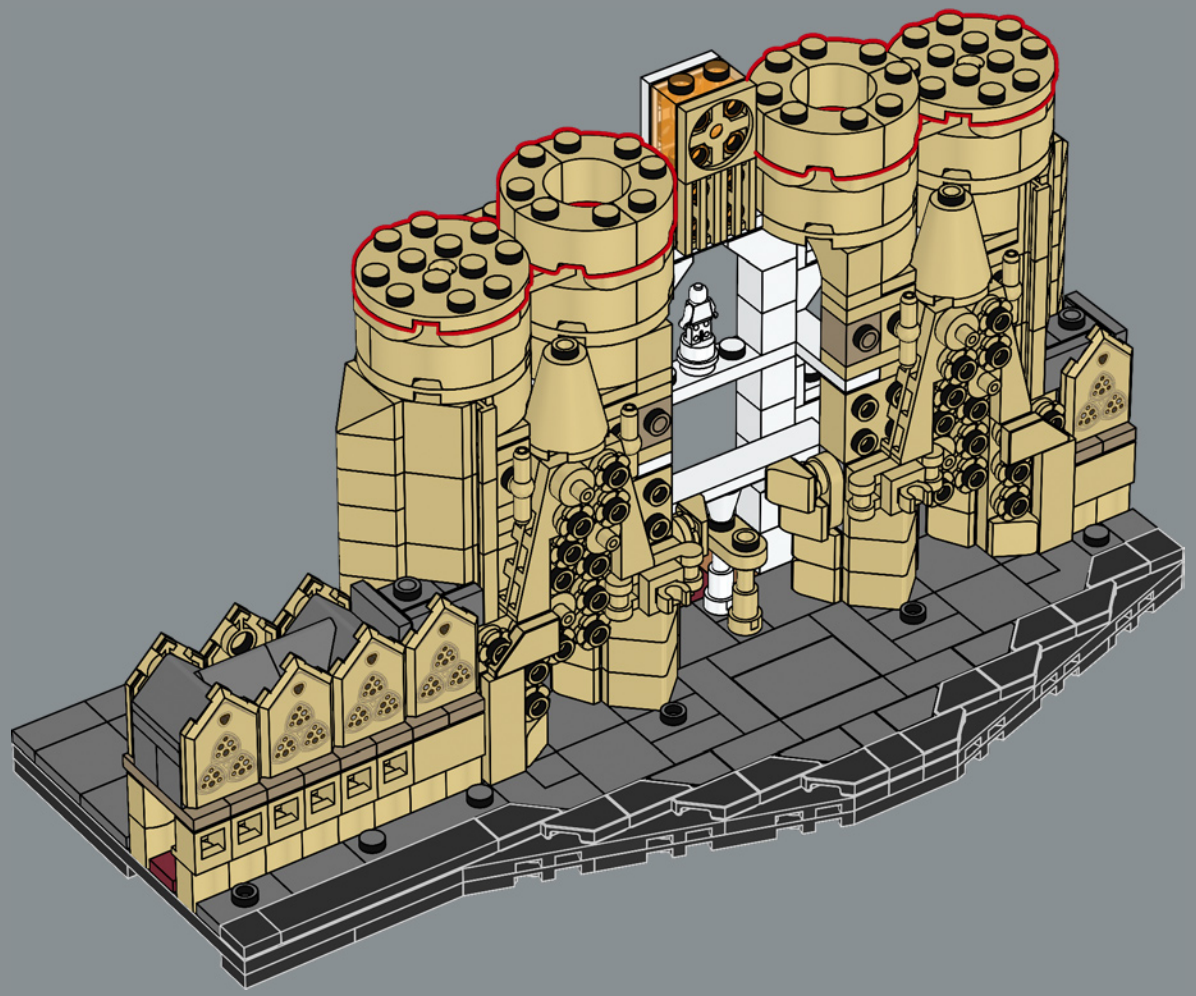
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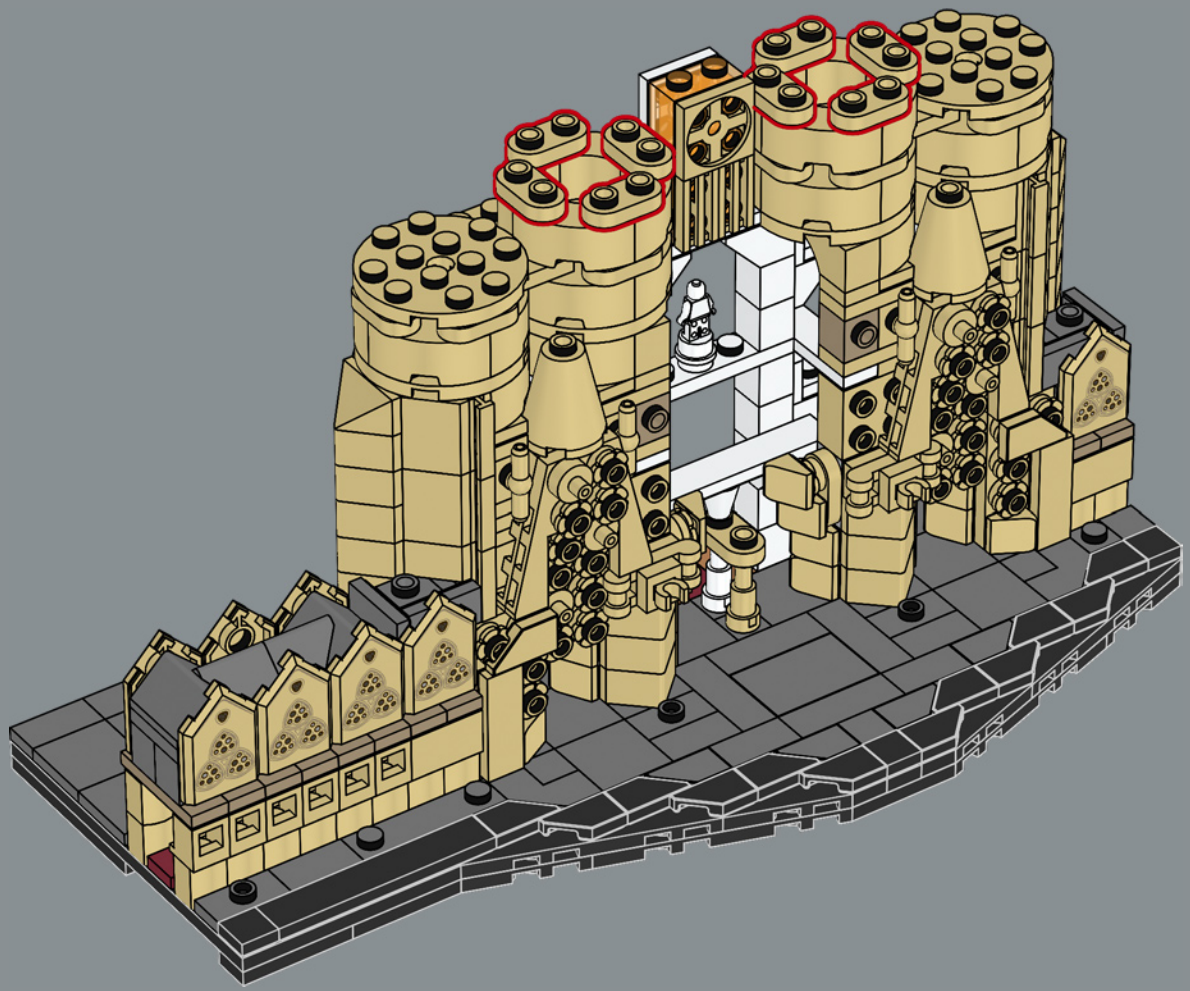
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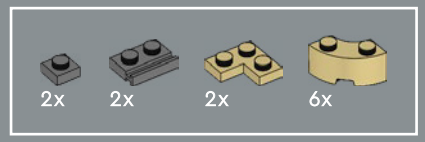




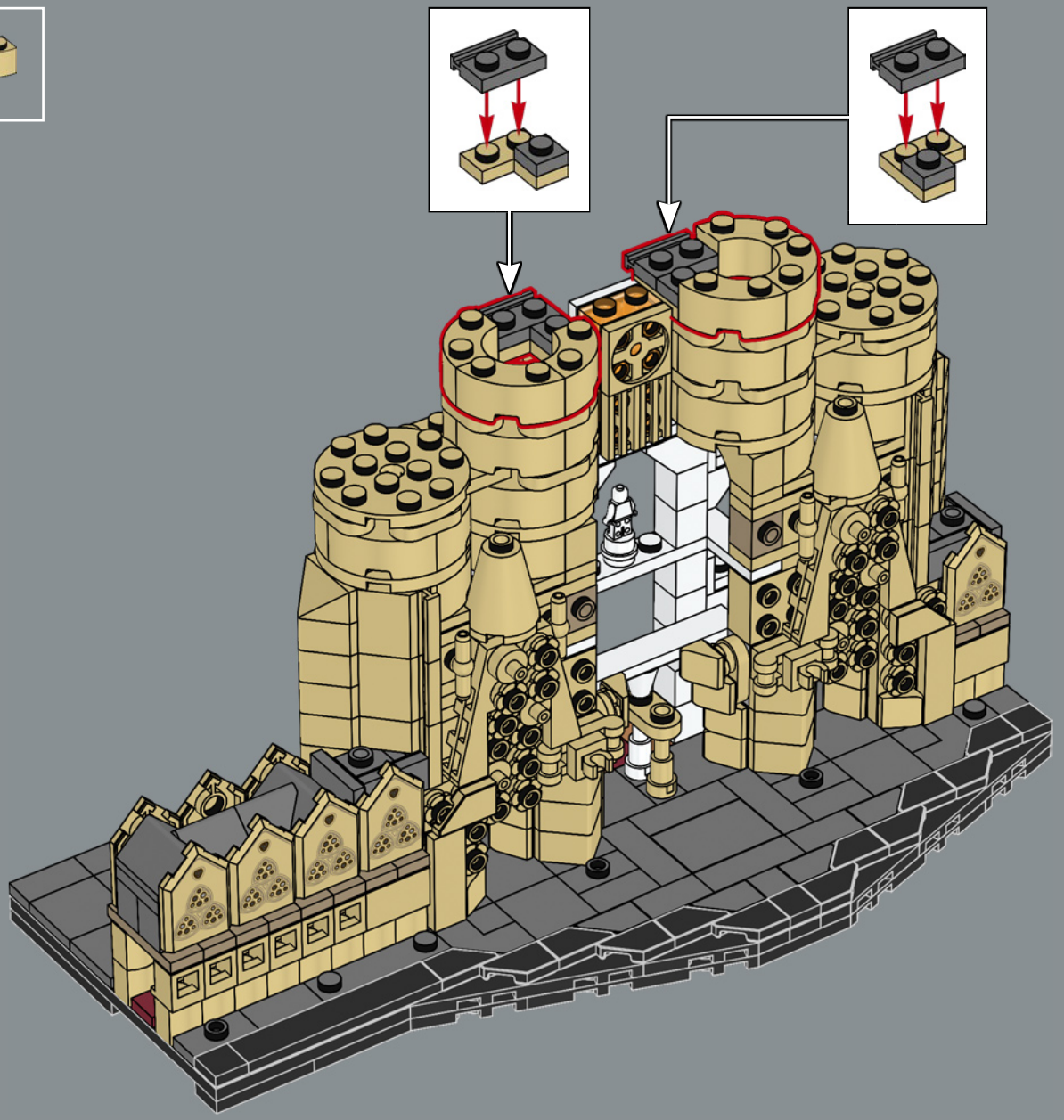
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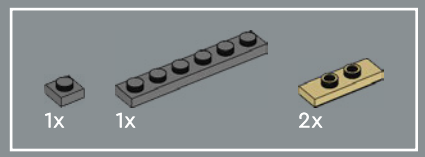
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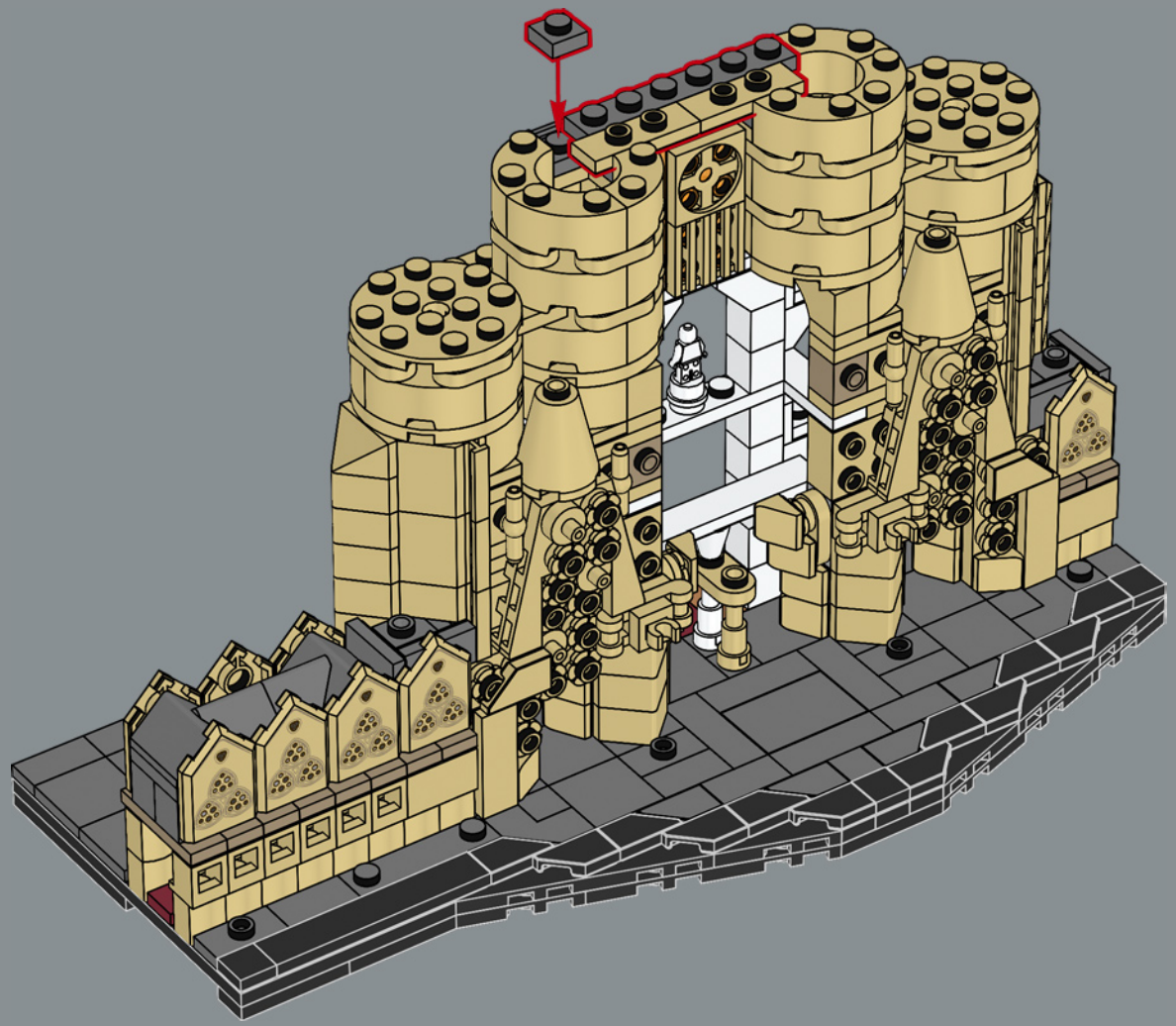


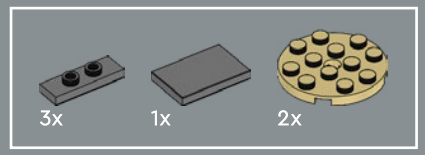
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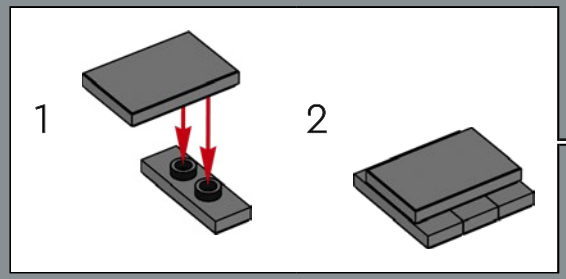


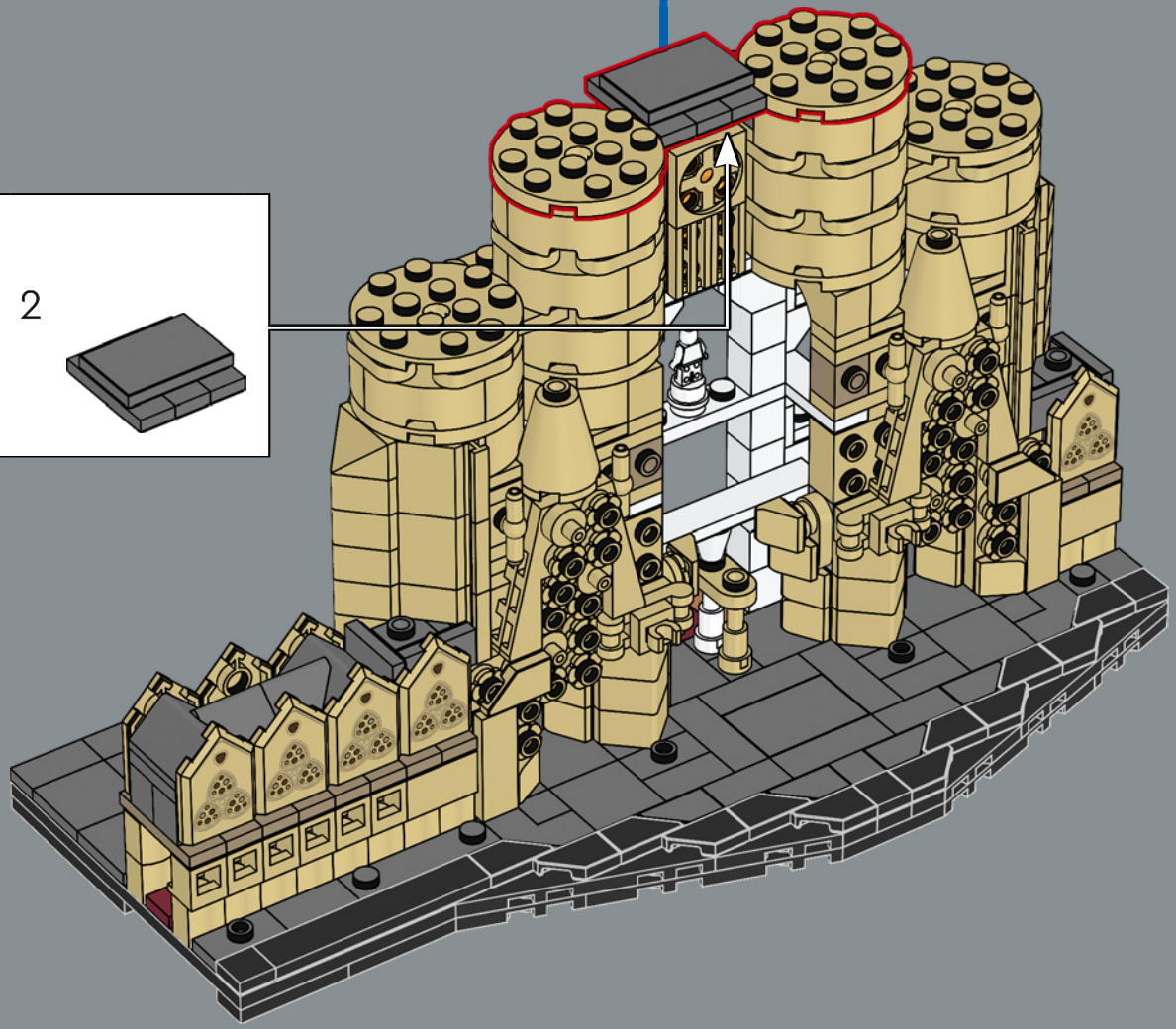
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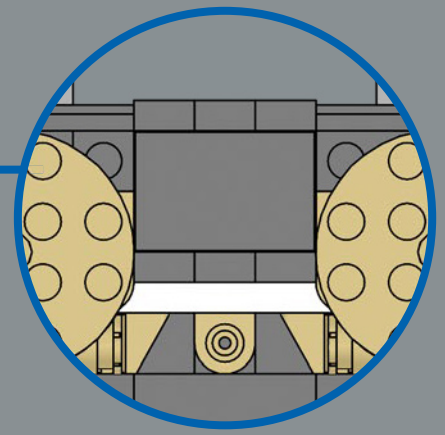




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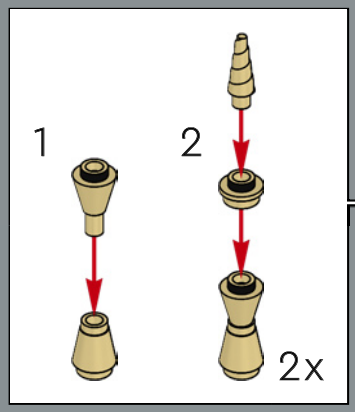


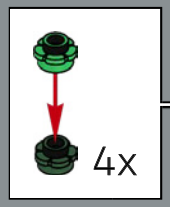




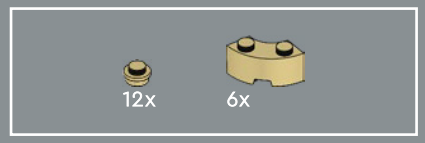


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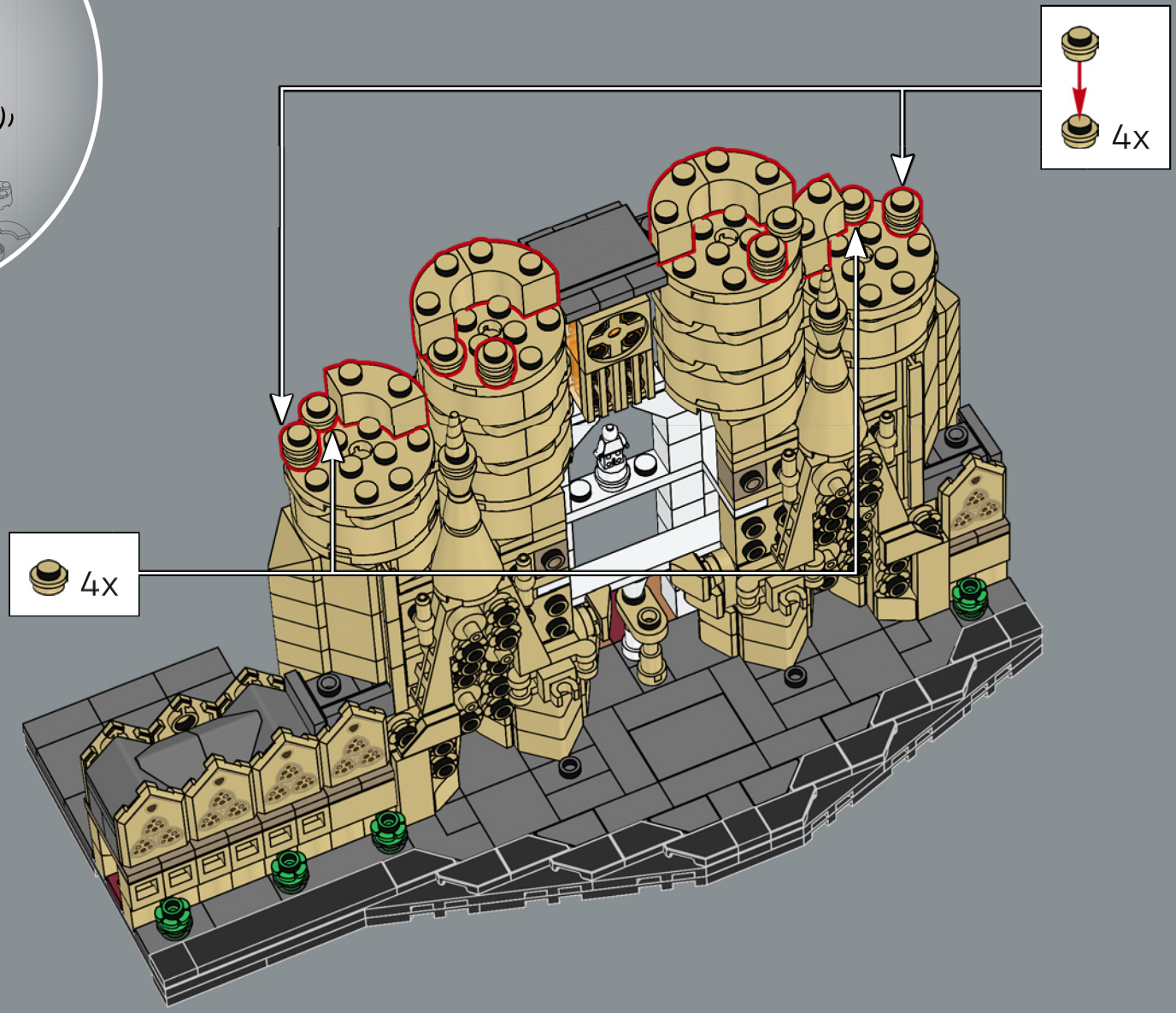


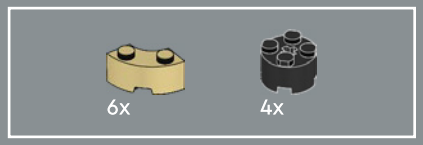




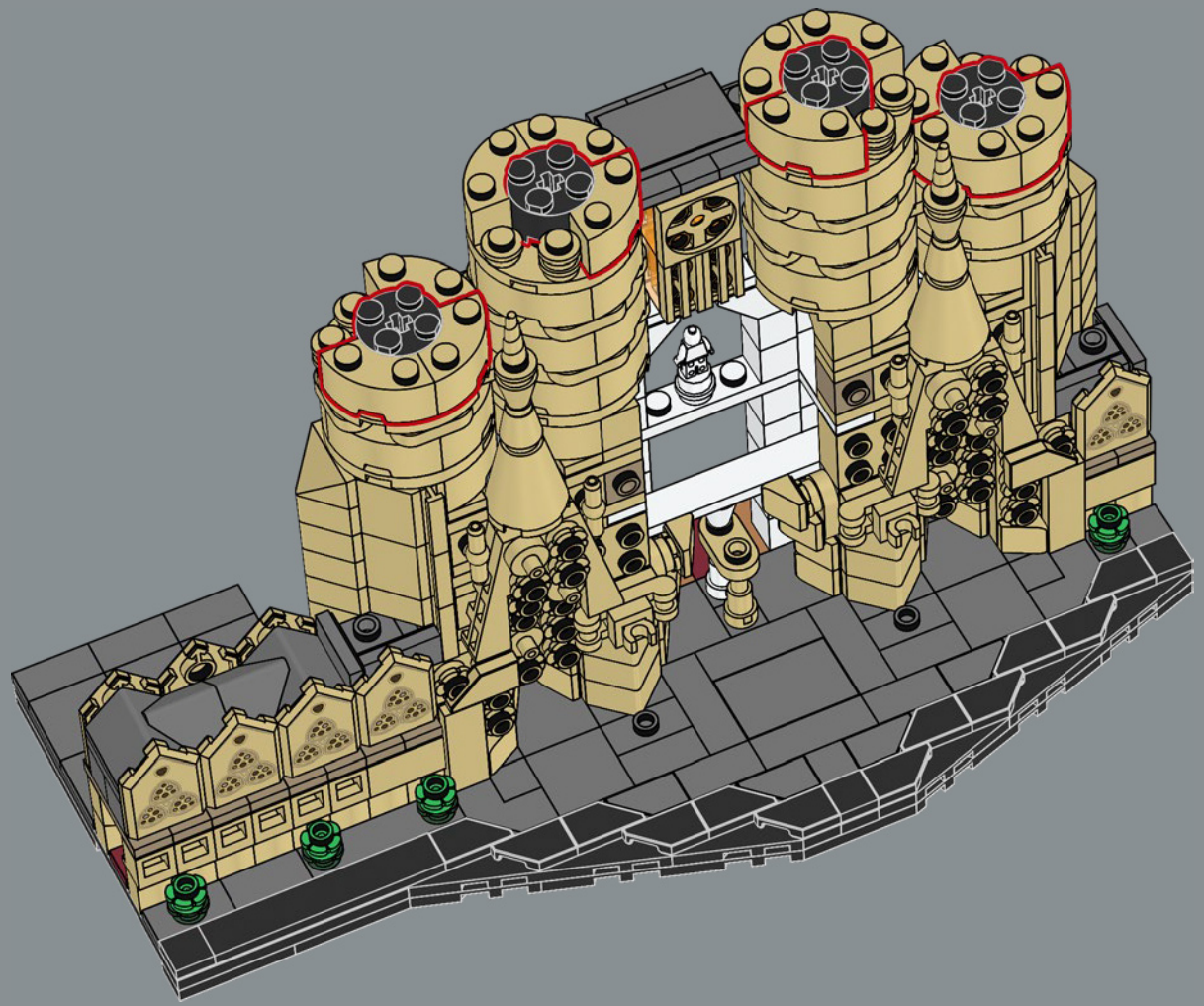


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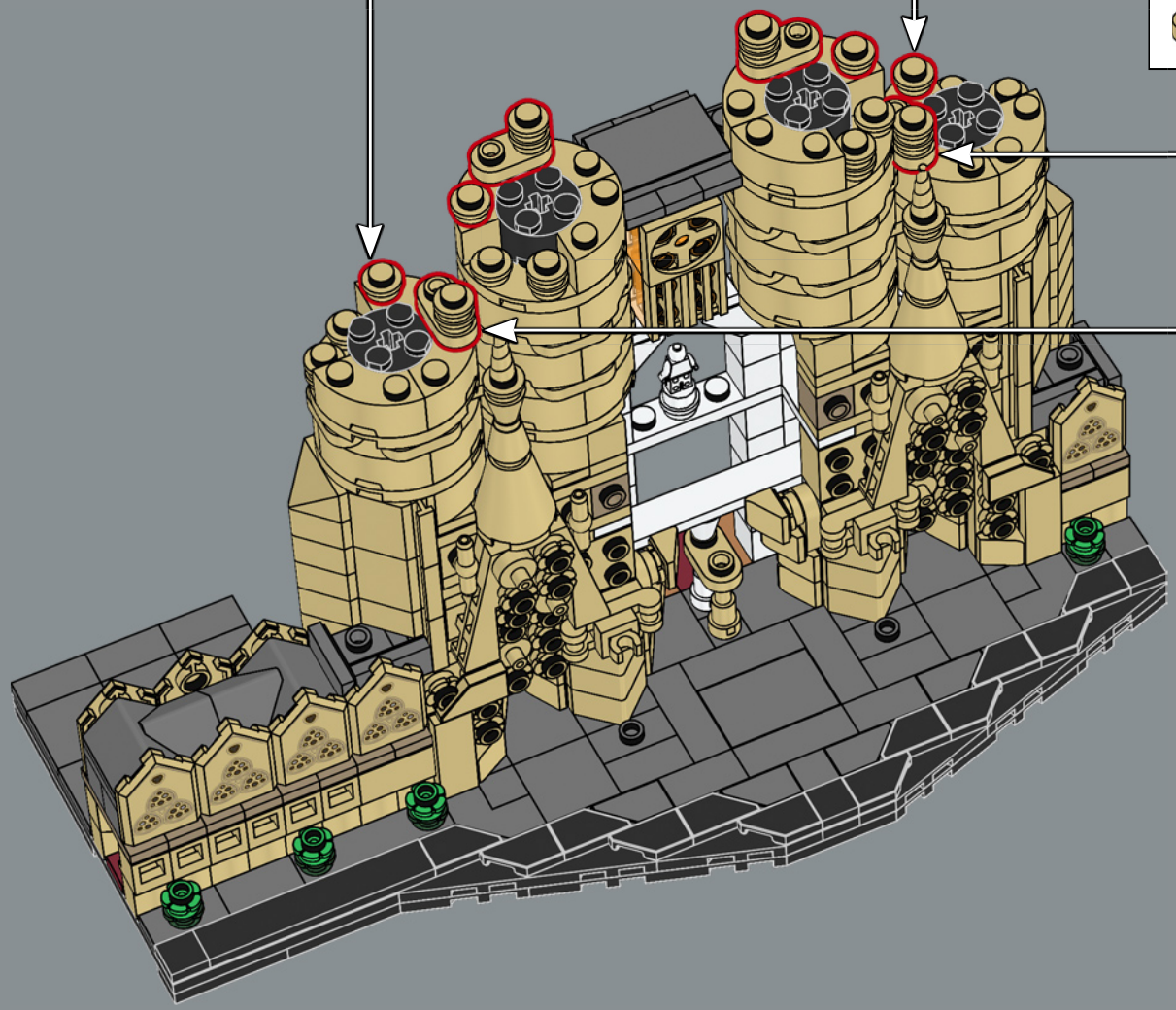


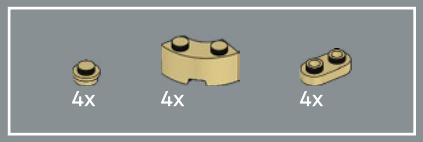
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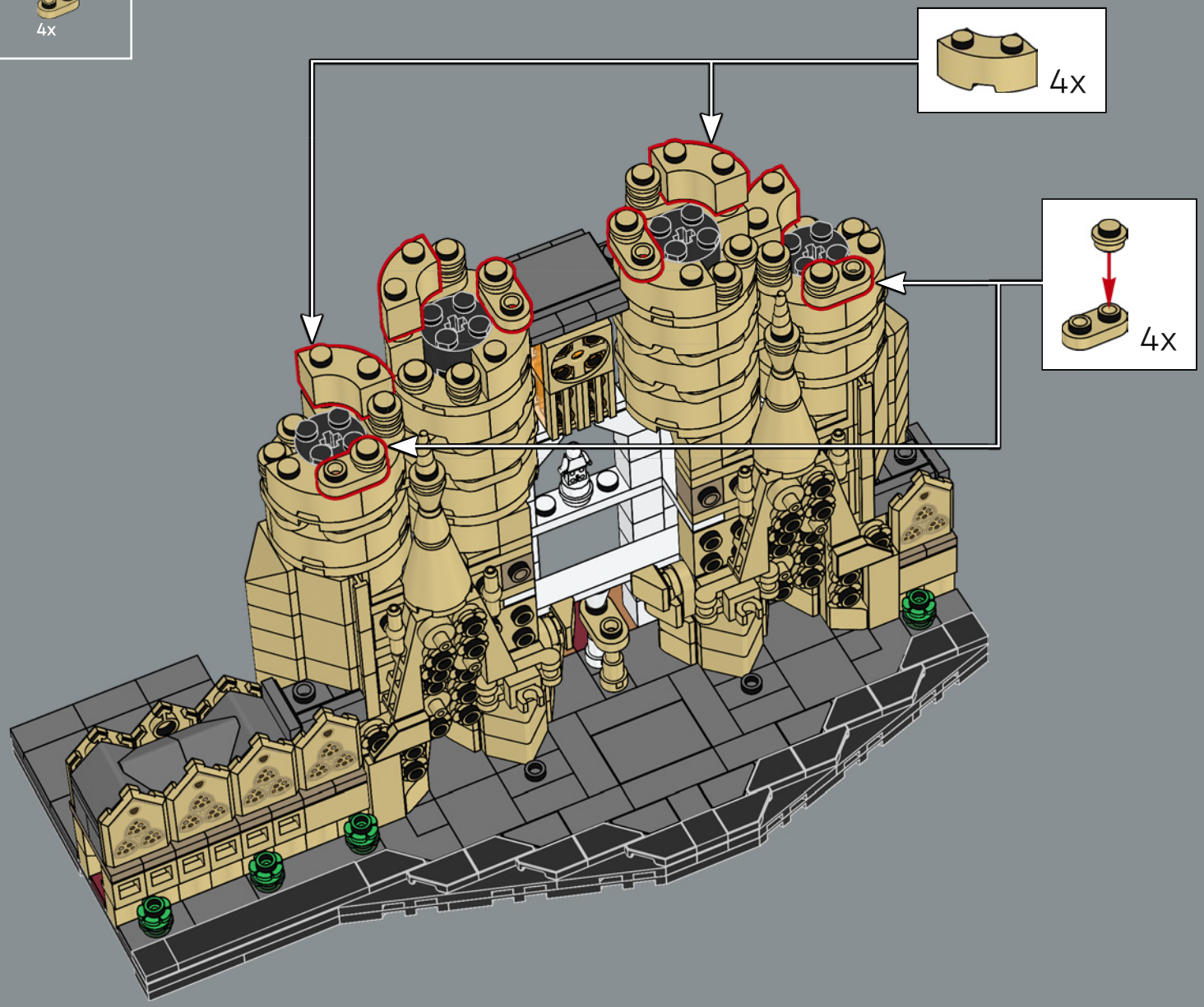
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4x



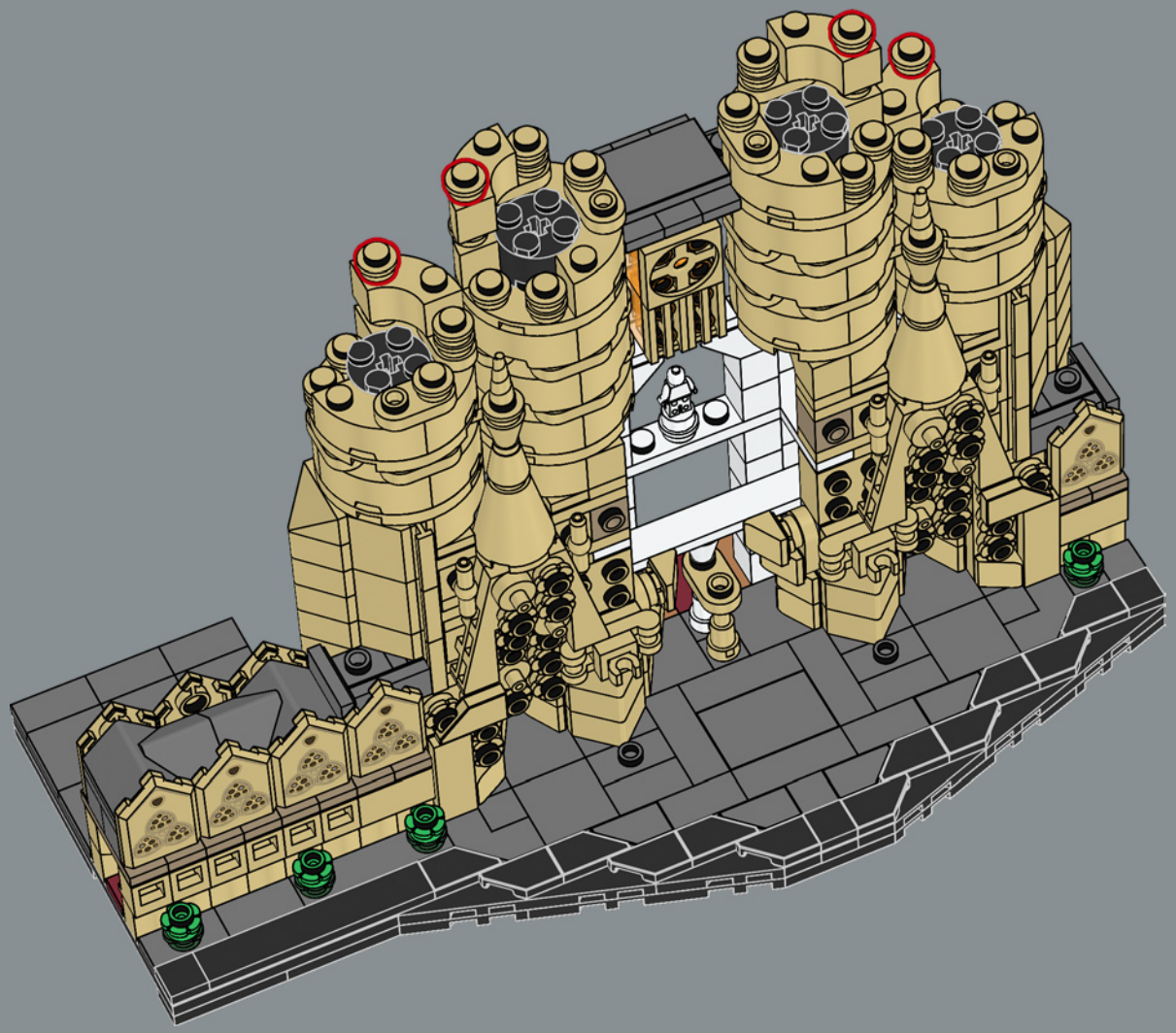


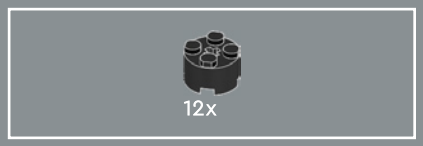
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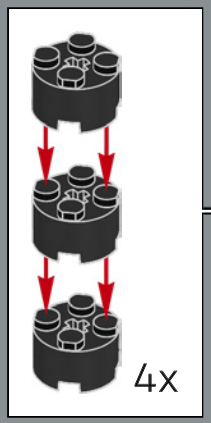


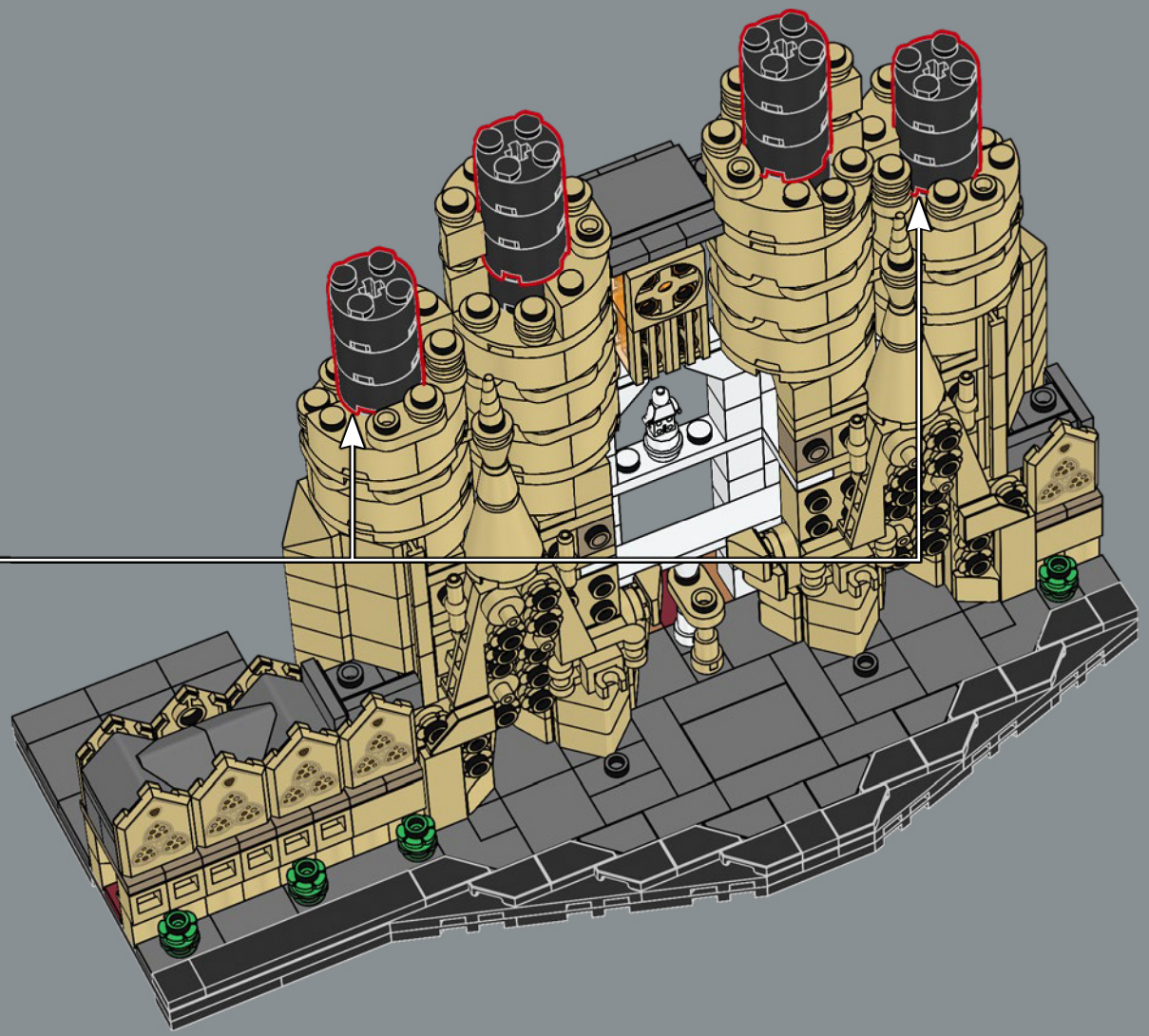
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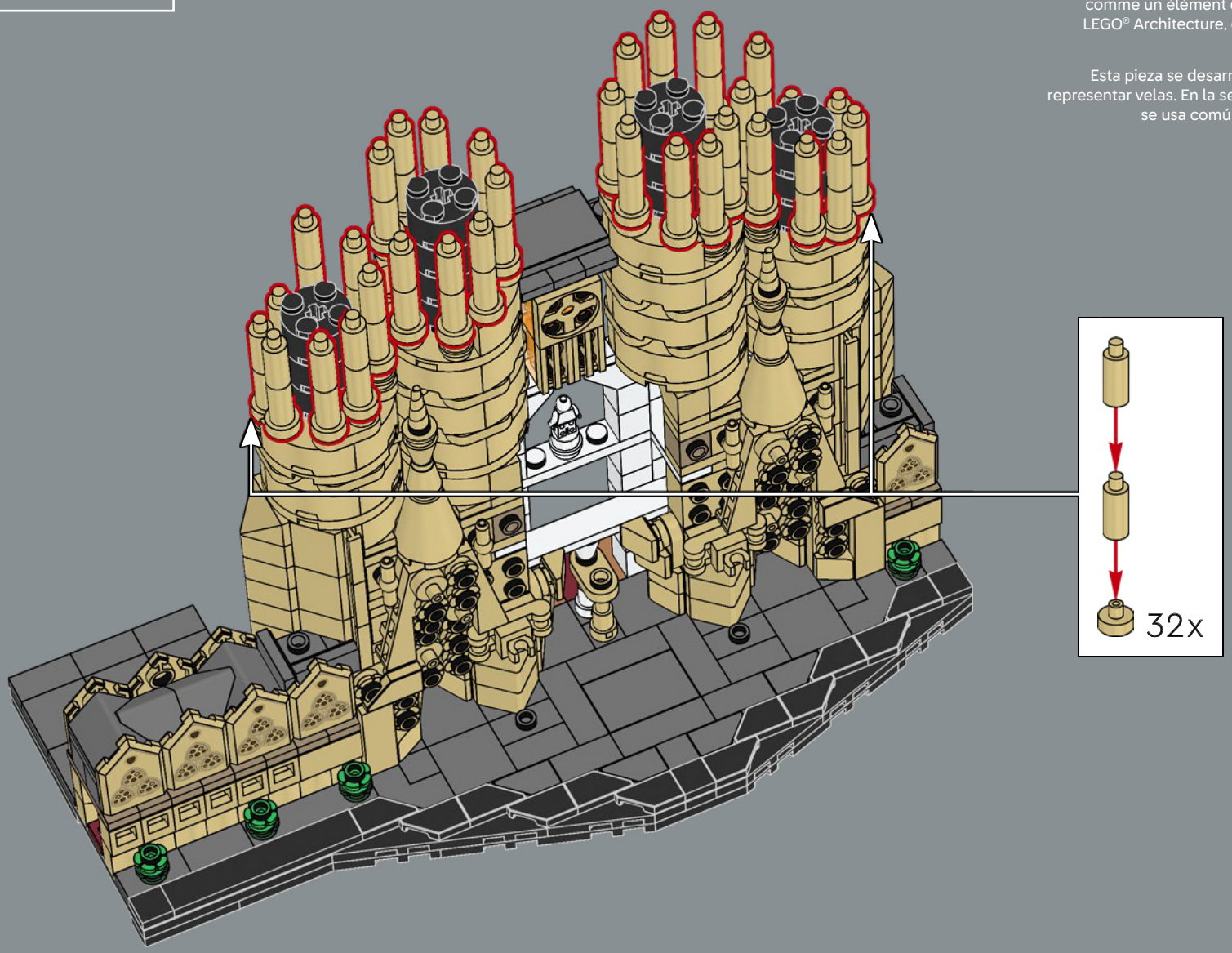
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64x 32x

83

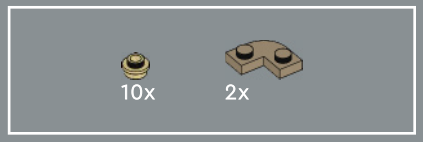


This piece was originally developed as a candle element. In the LEGO® Architecture series, it is often used as columns.

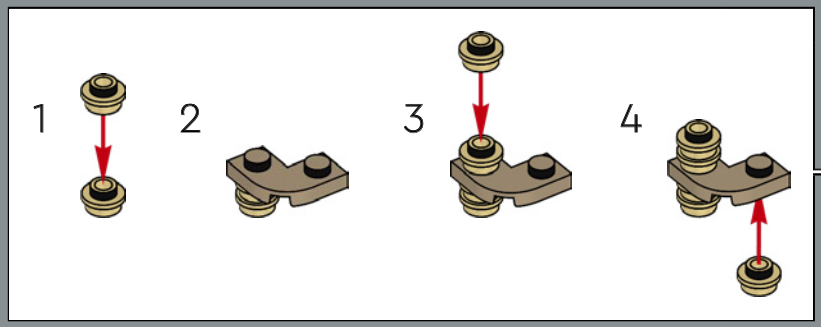
Cette pièce a été initialement conçue comme un élément de bougie. Dans la série LEGO® Architecture, elle est souvent utilisée comme colonne.

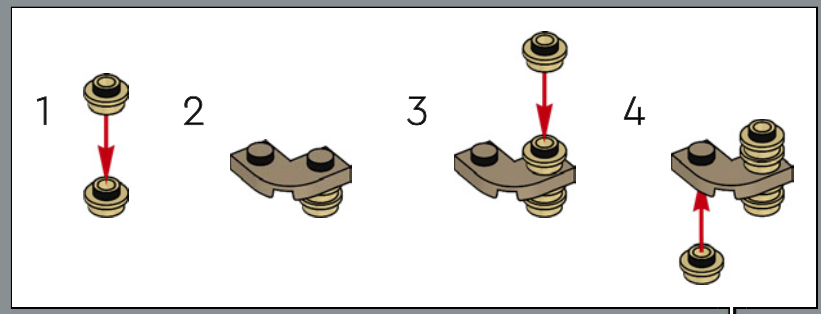
Esta pieza se desarrolló originalmente para representar velas. En la serie LEGO® Architecture, se usa comúnmente como columna.

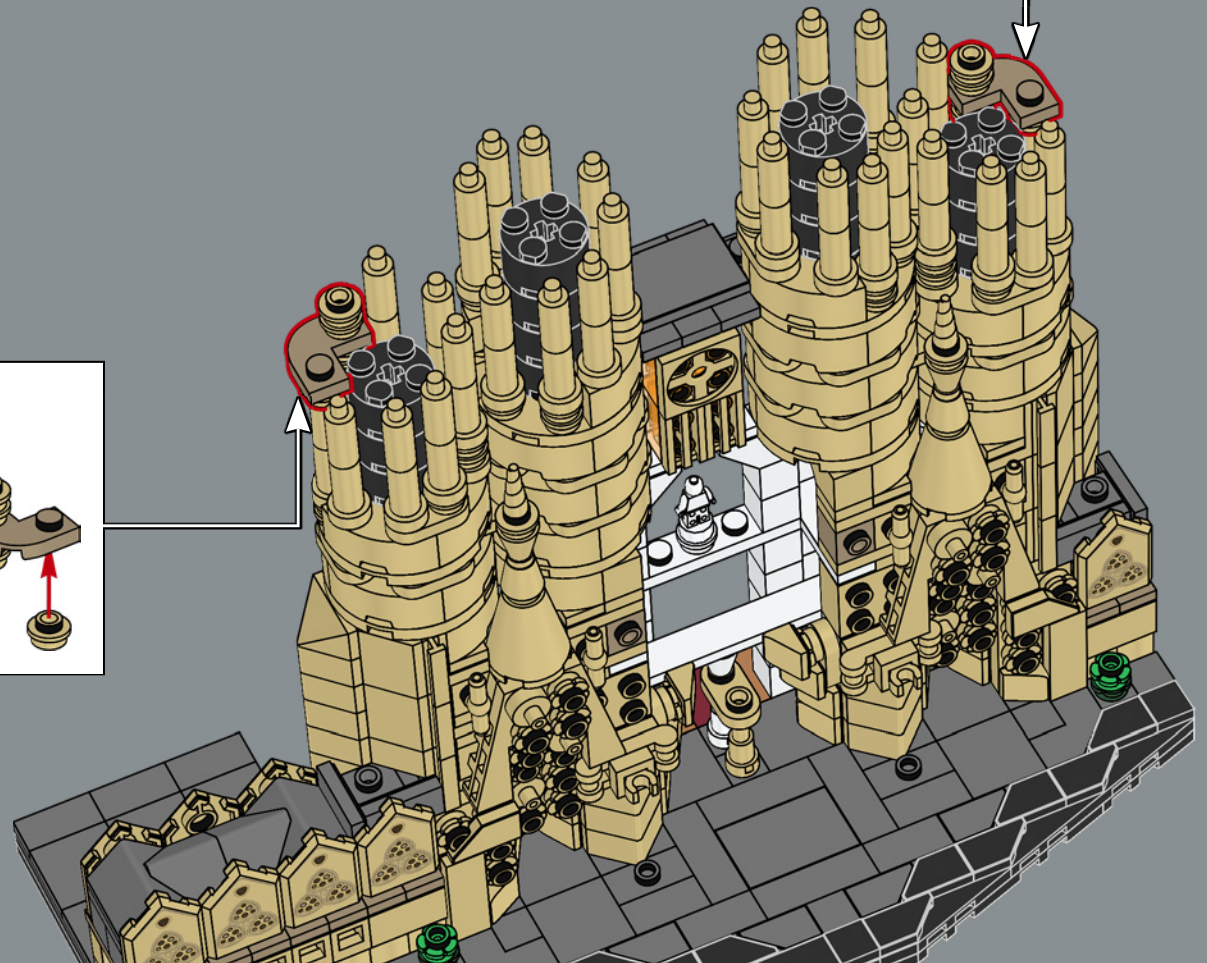




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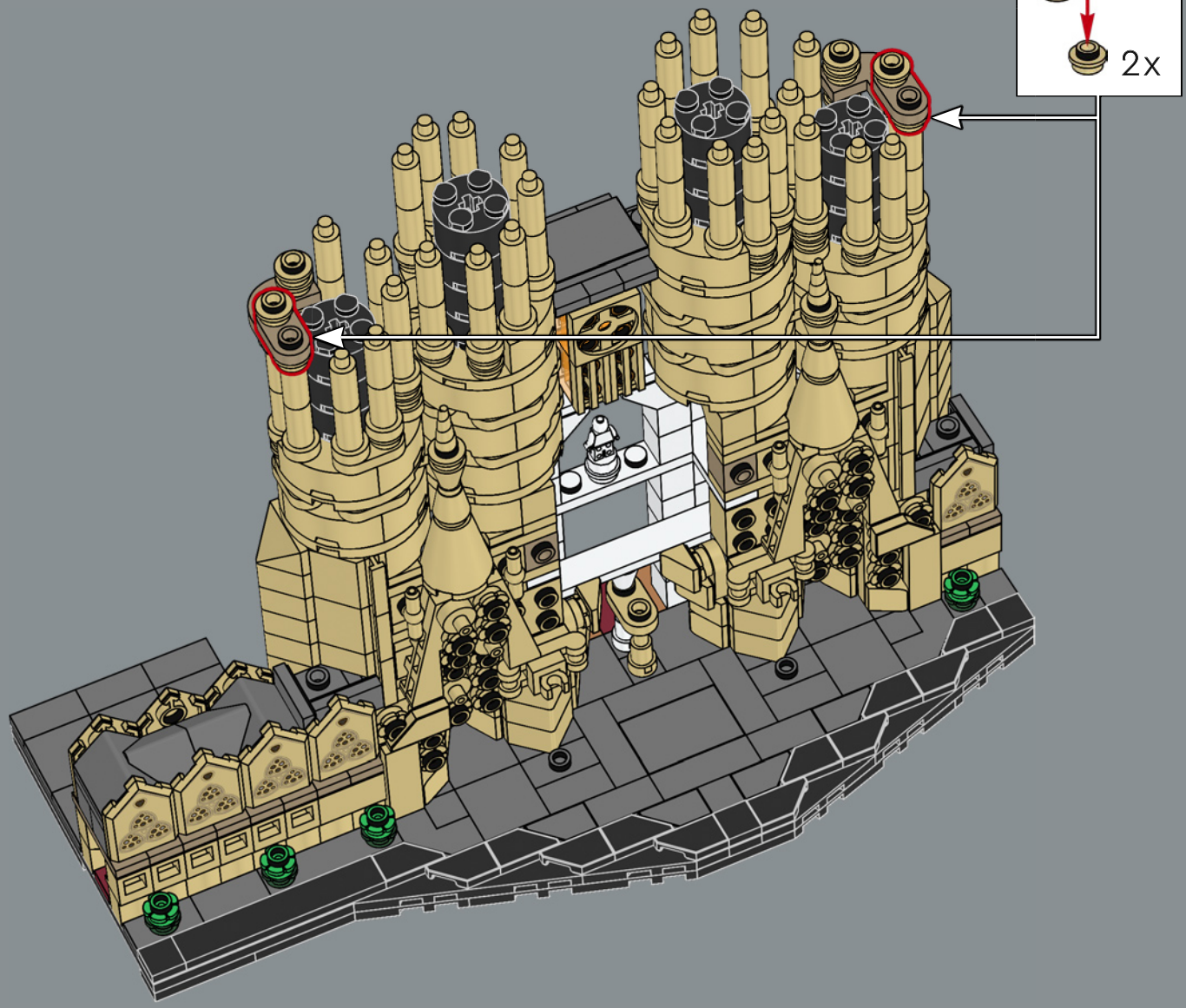






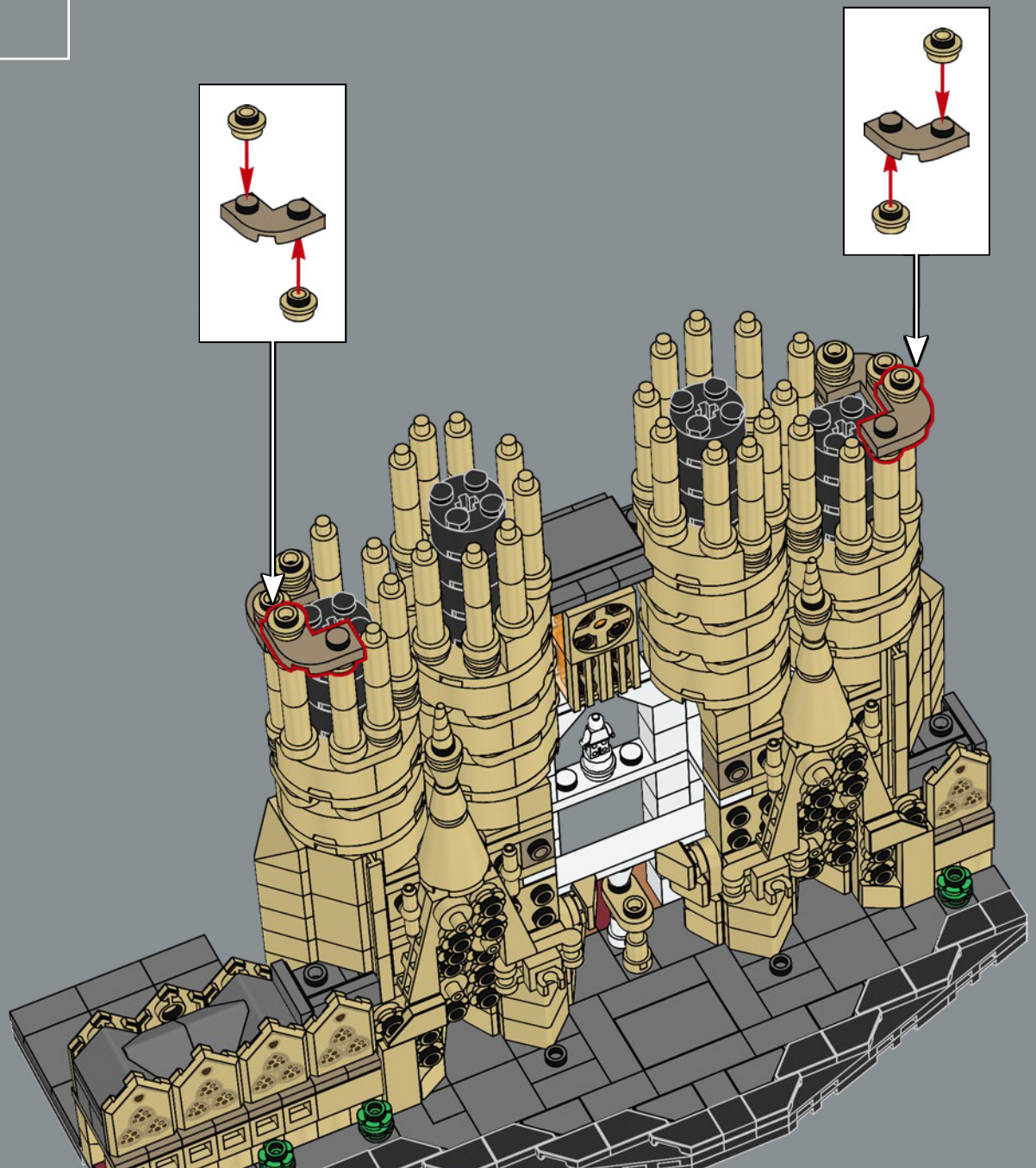


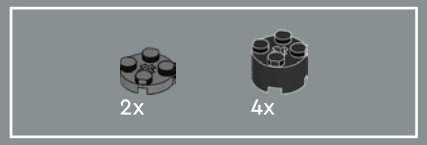
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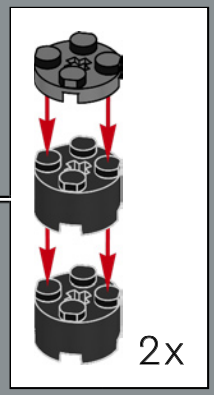


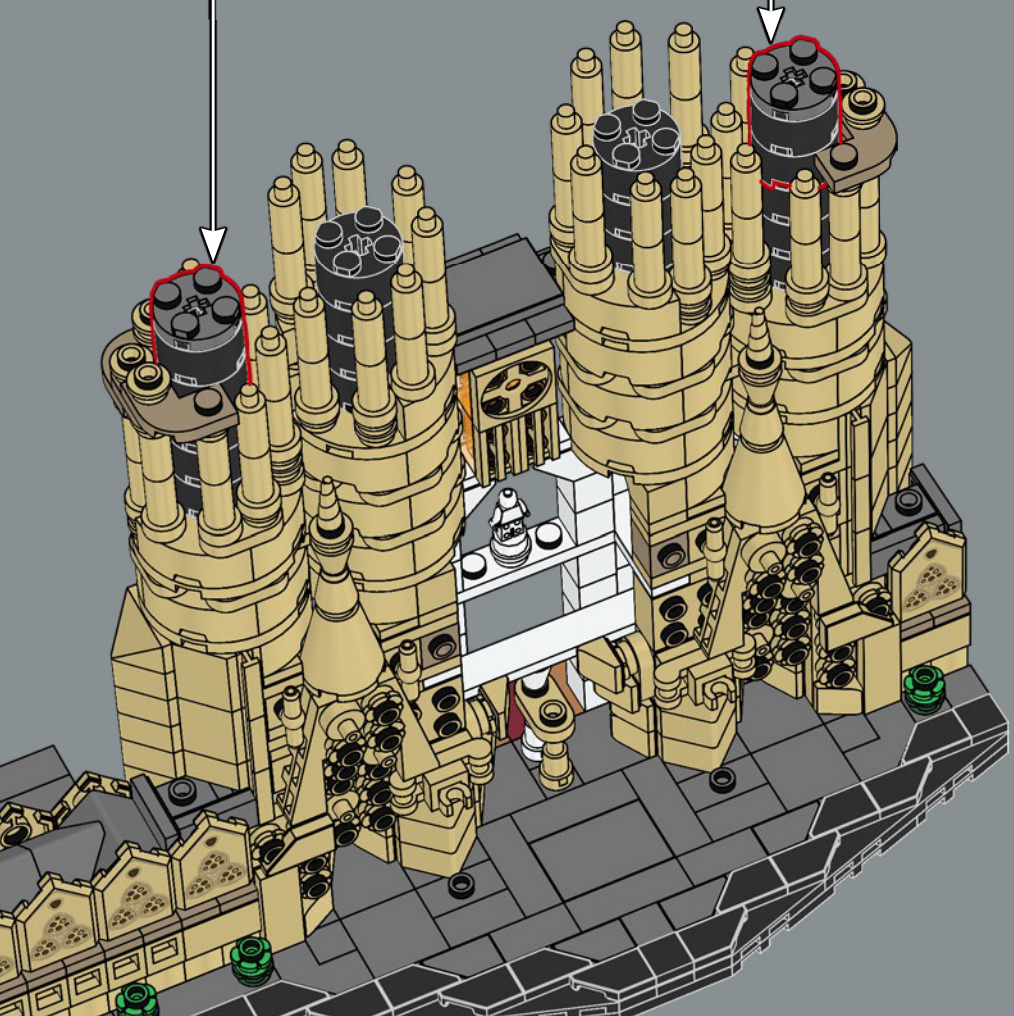
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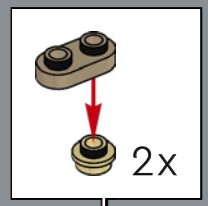
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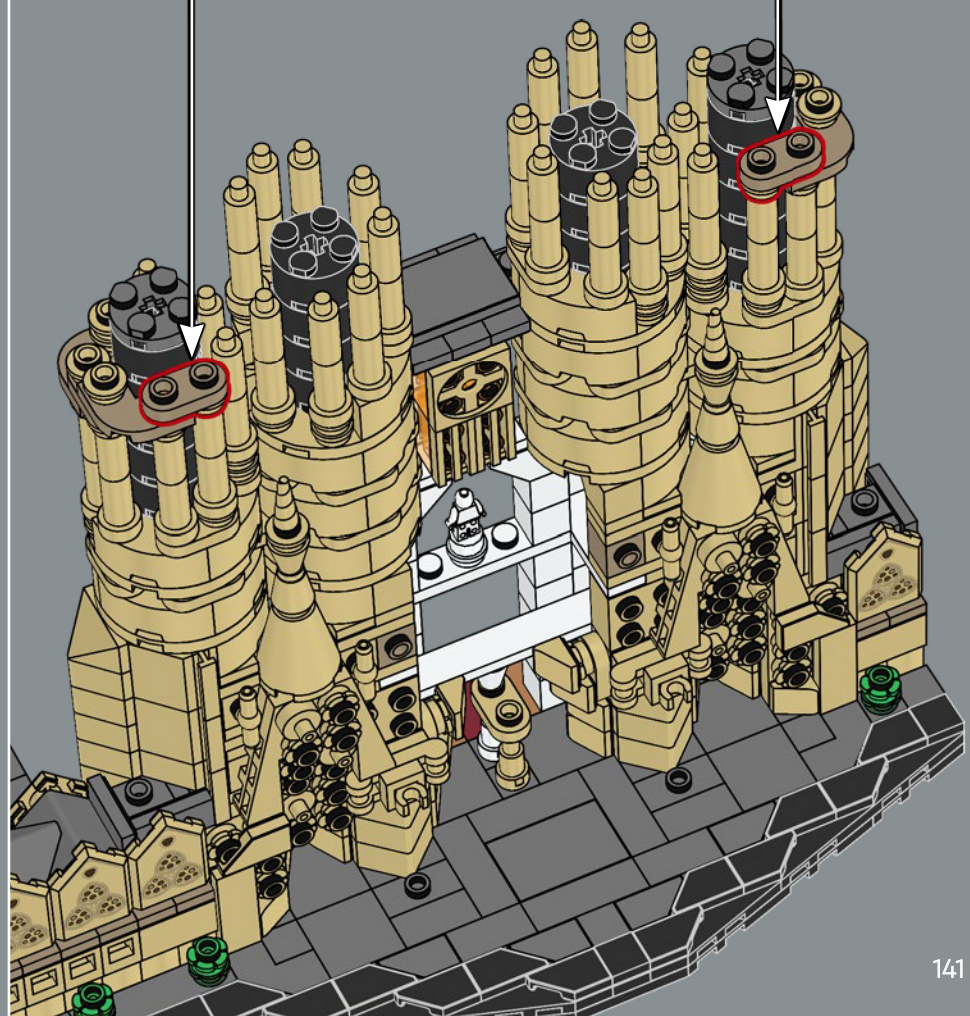


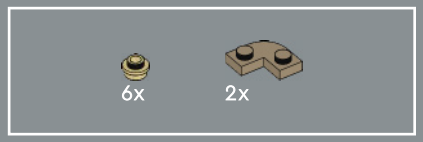




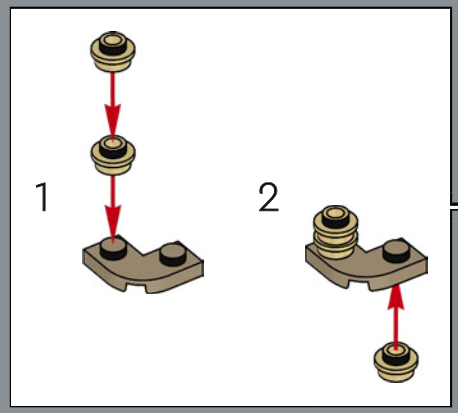
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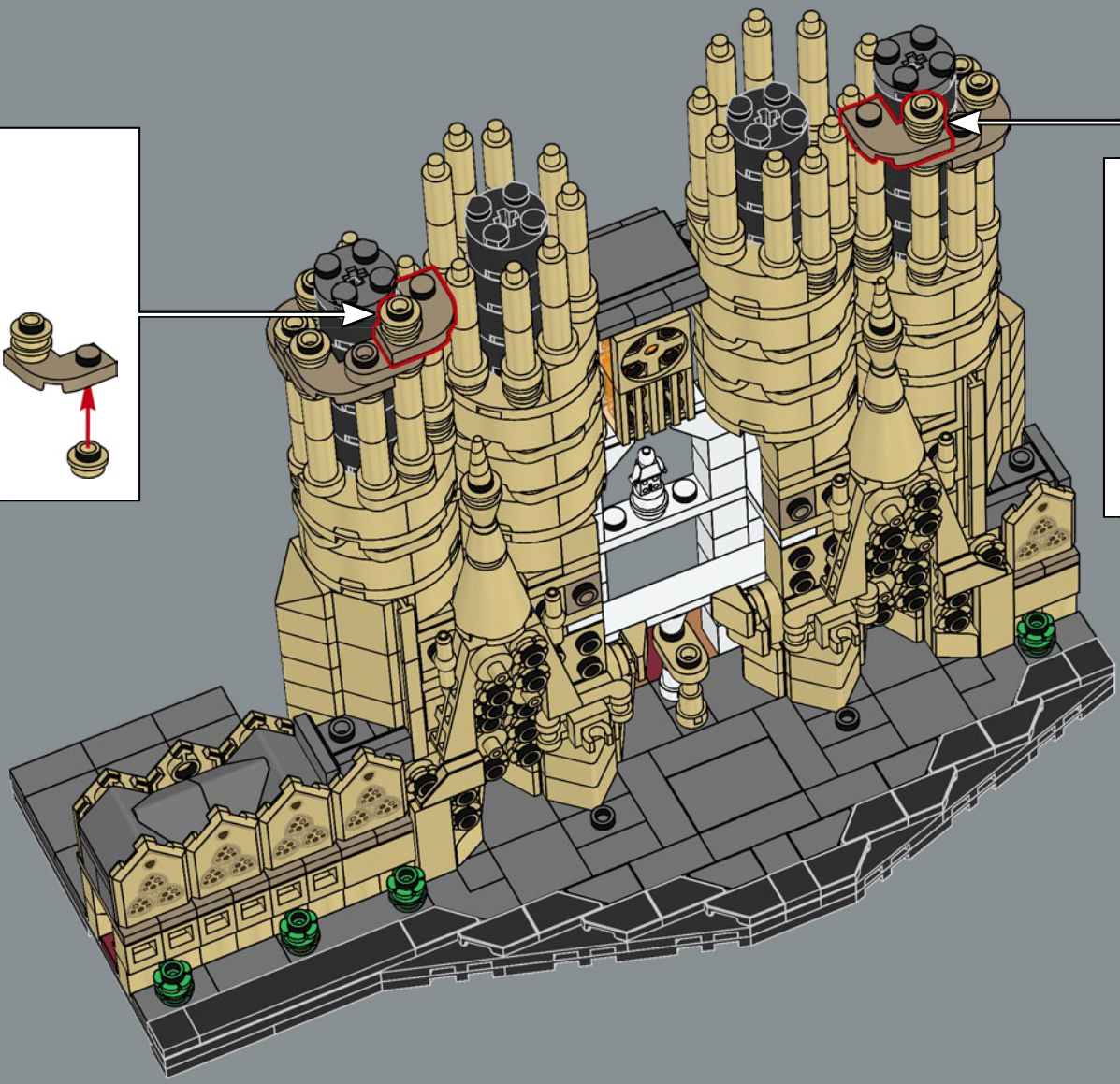


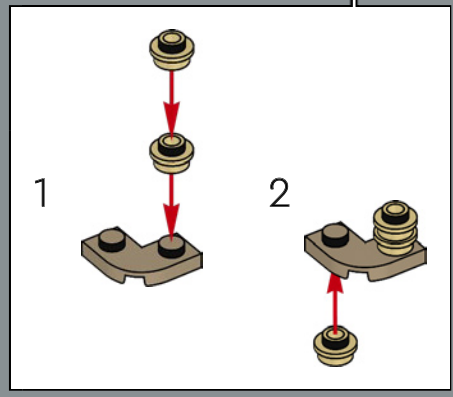




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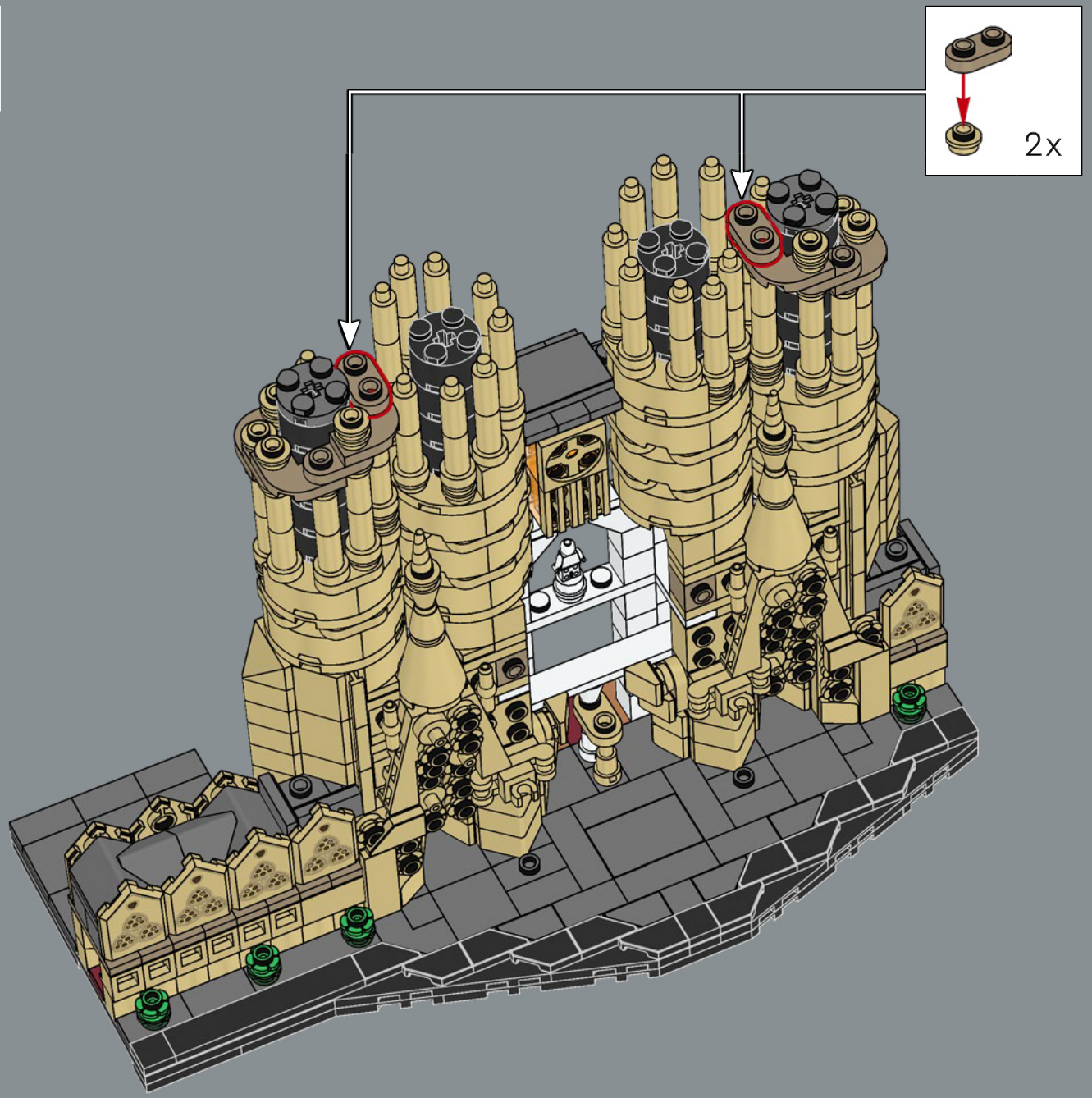


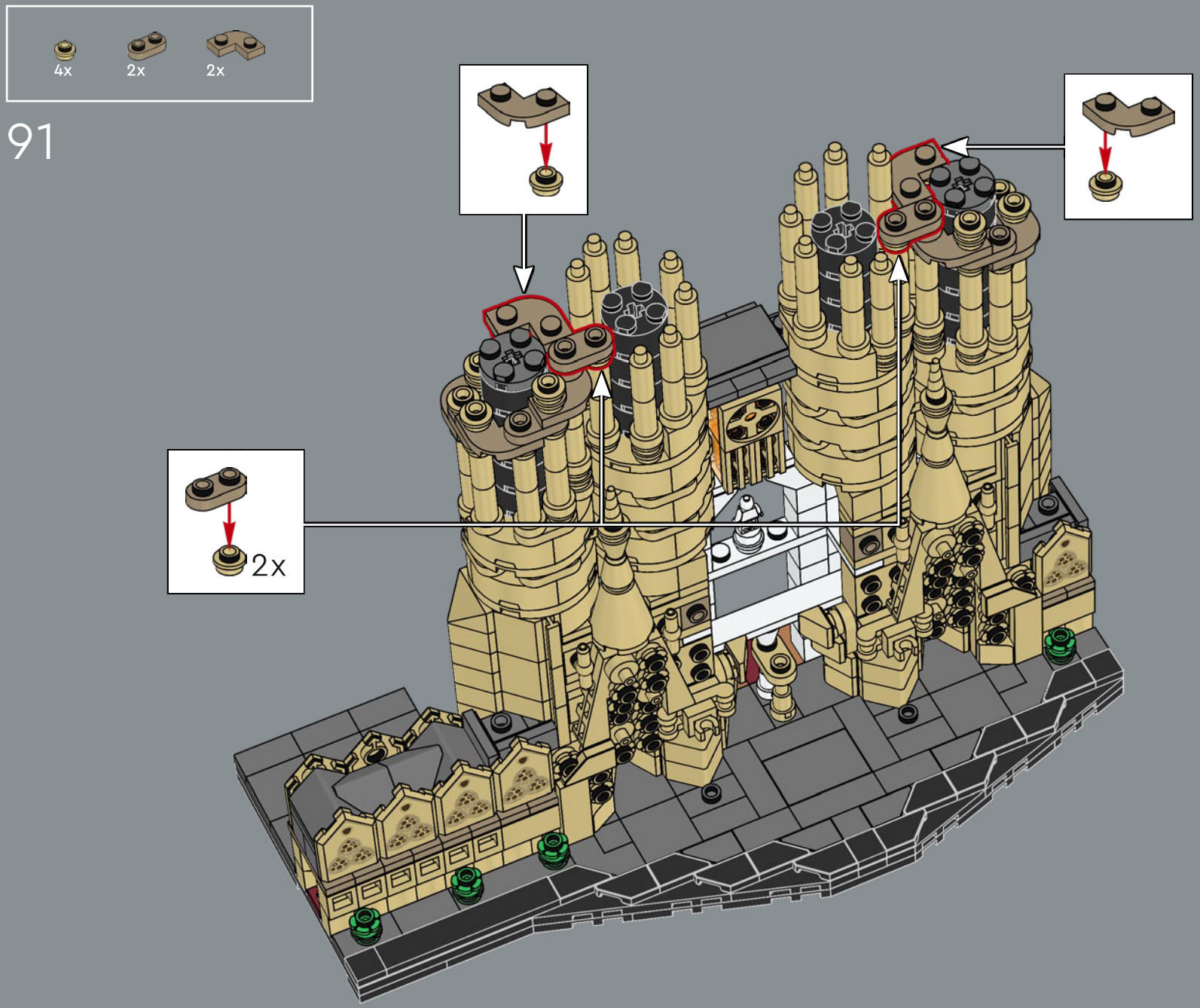




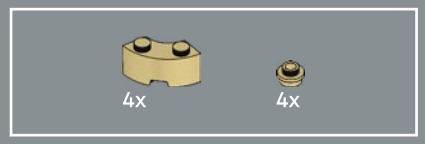


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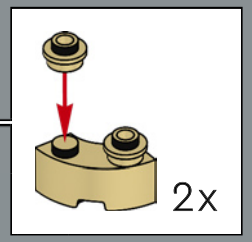


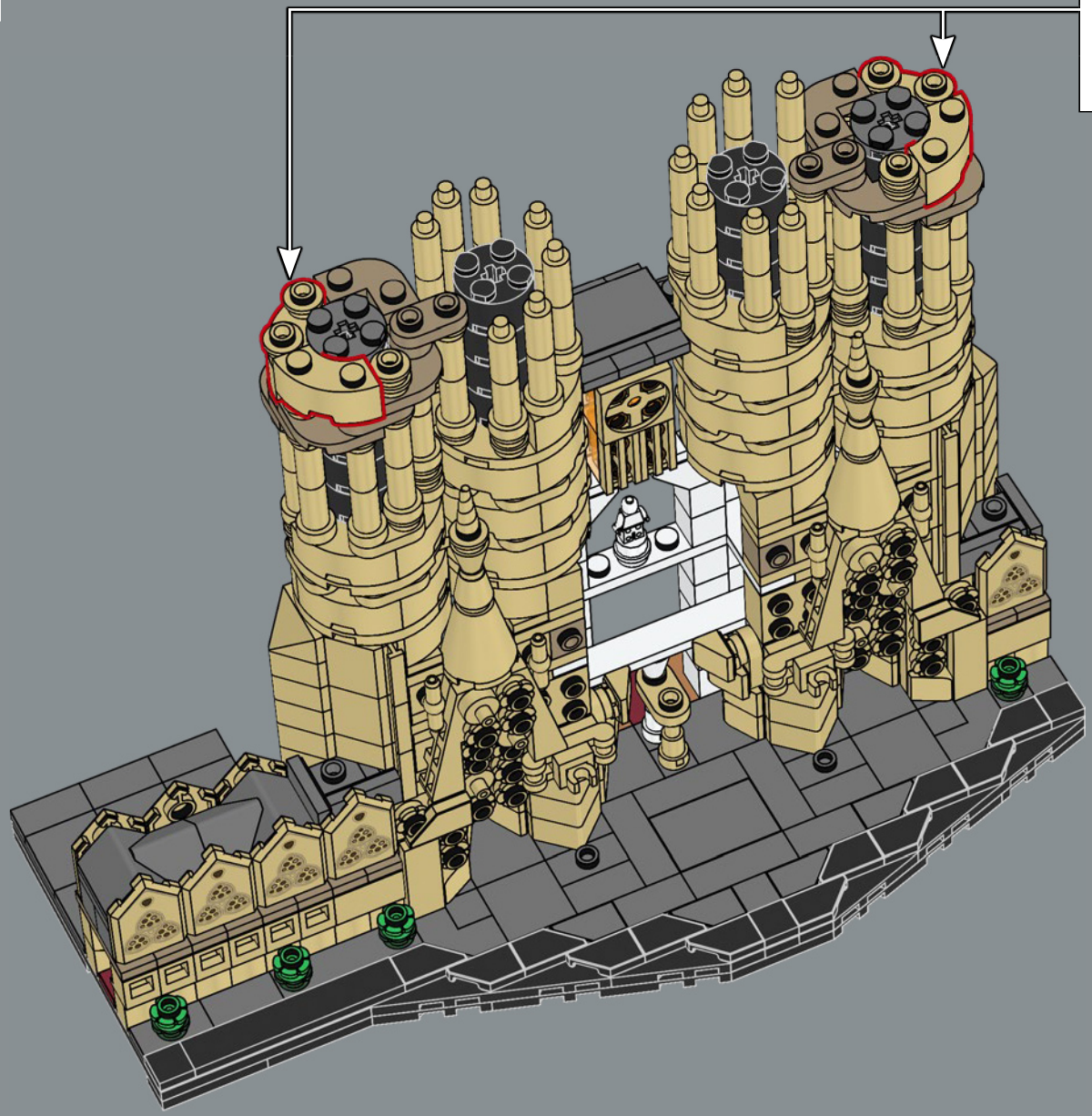


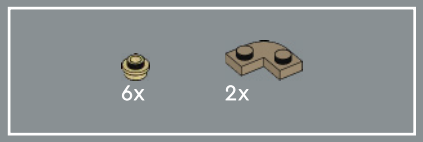
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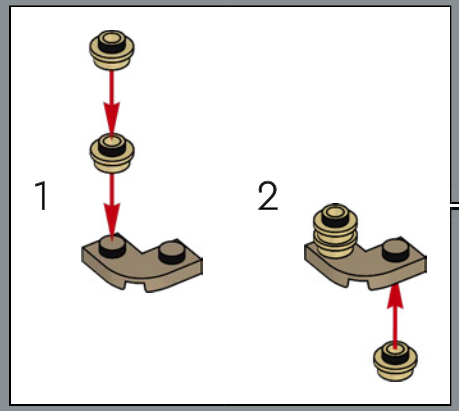
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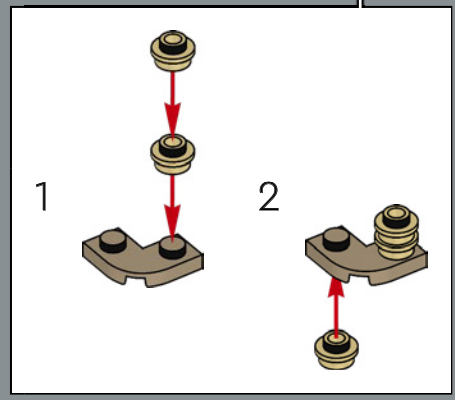






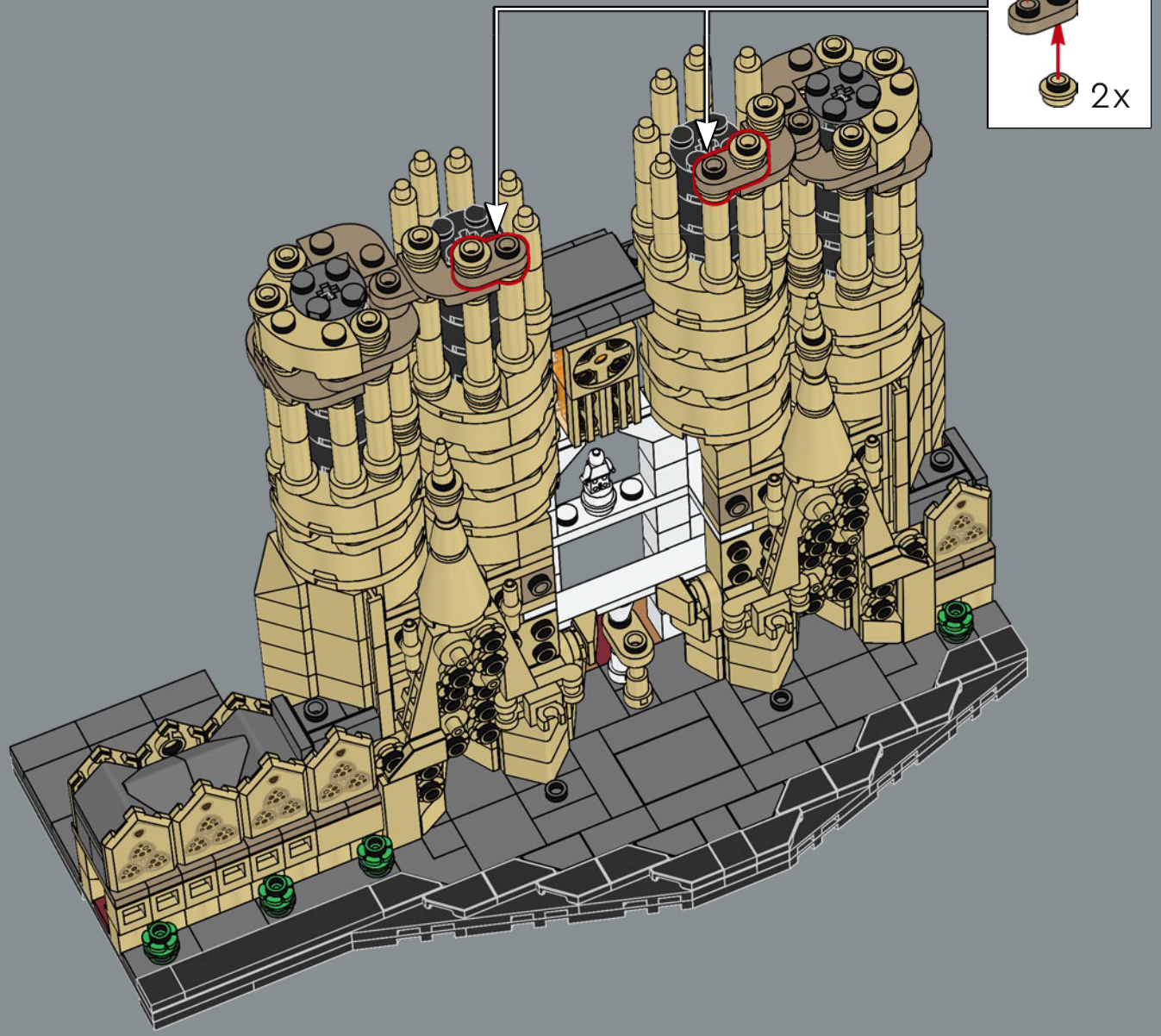
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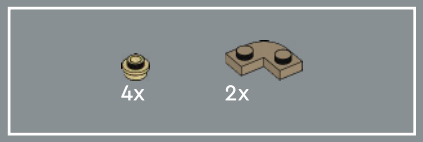




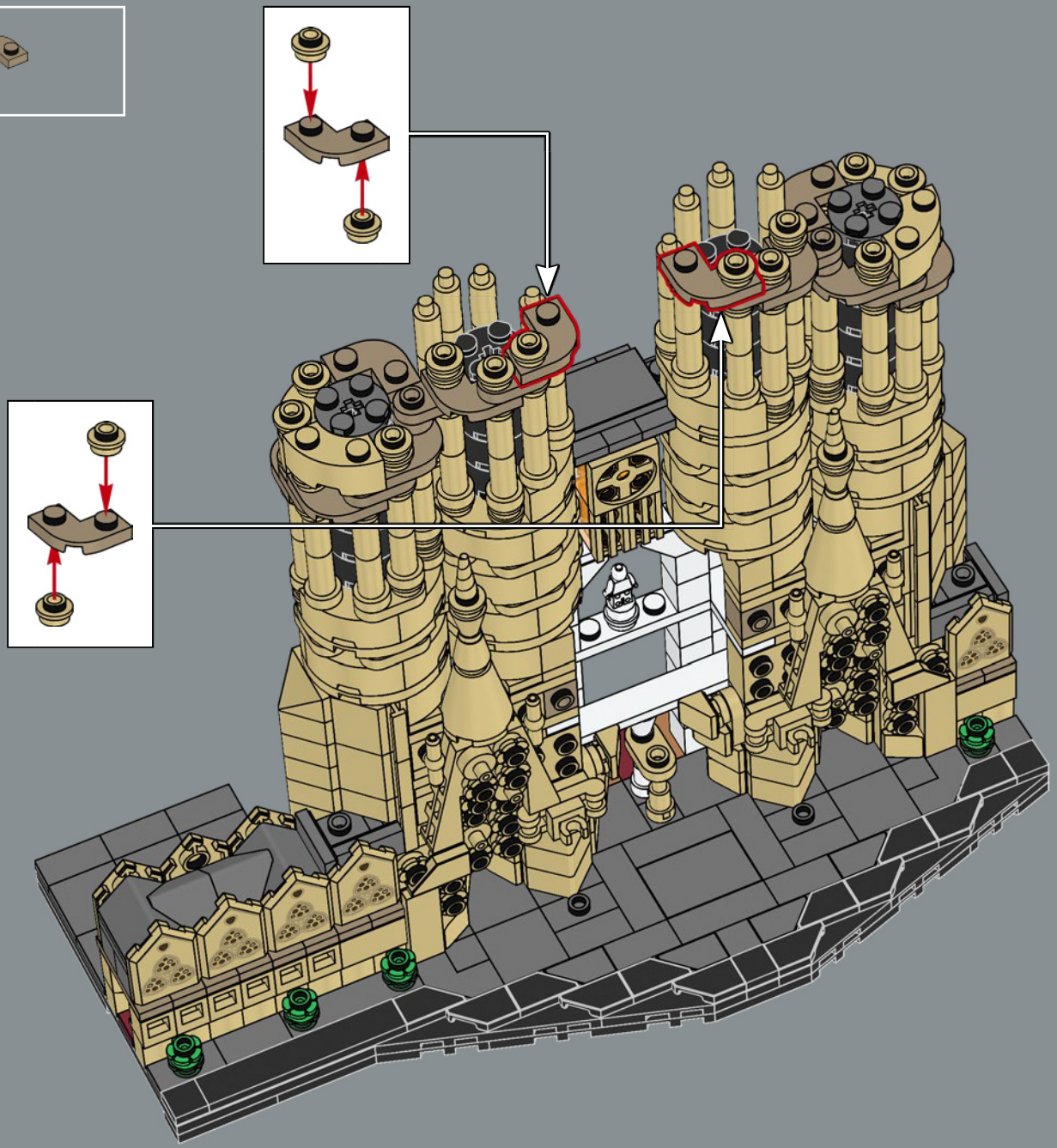


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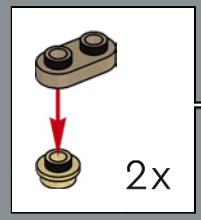


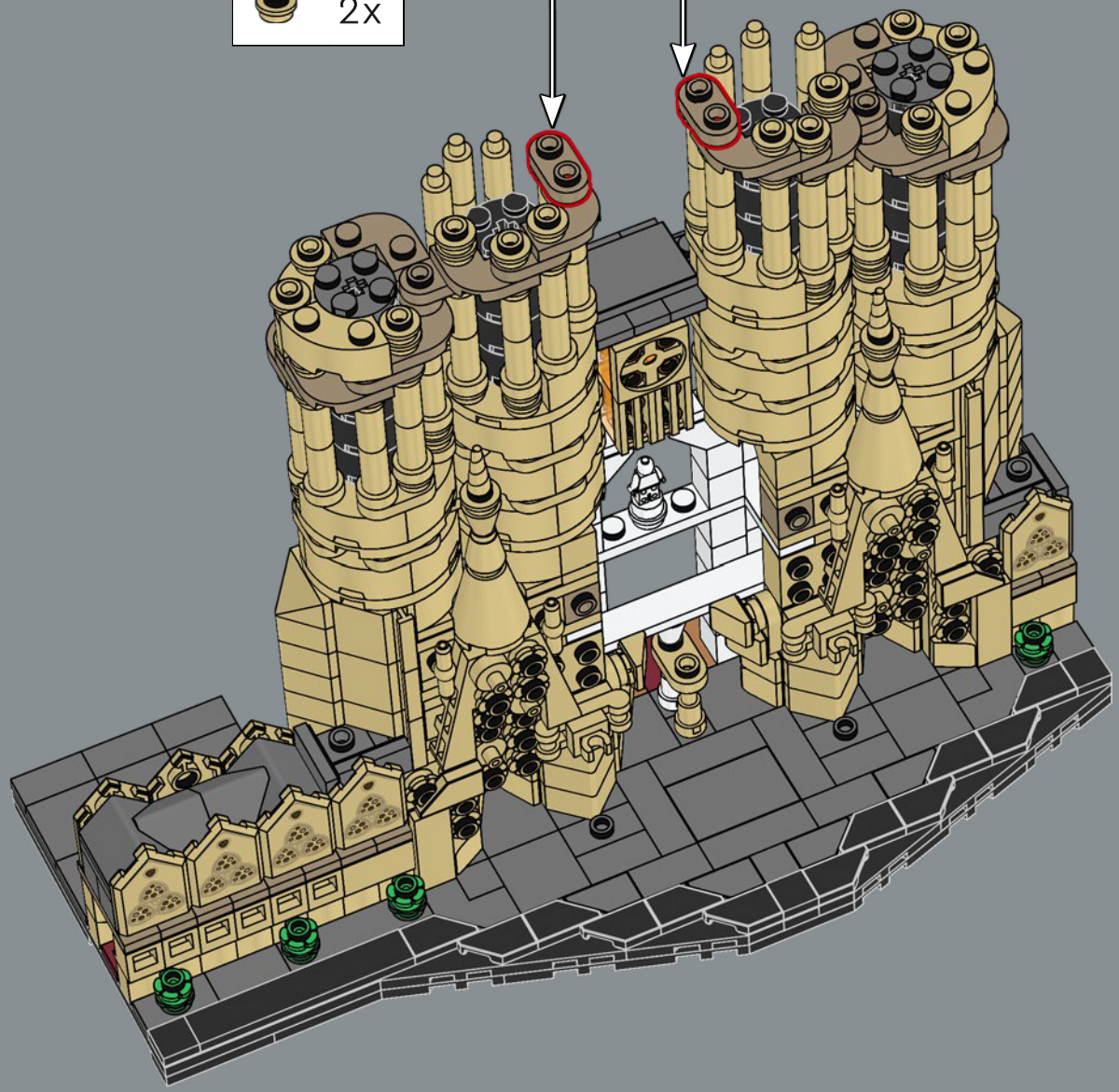
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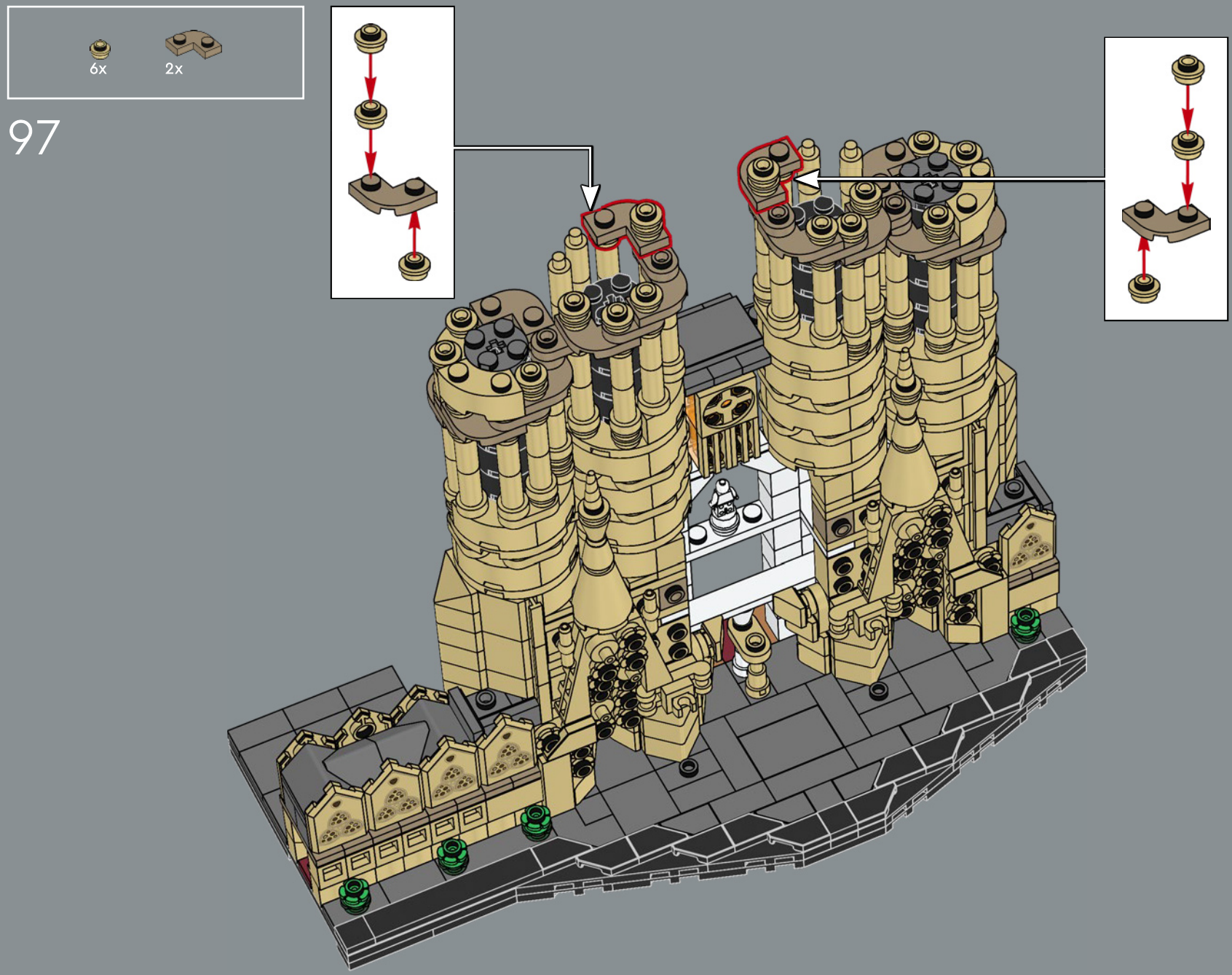




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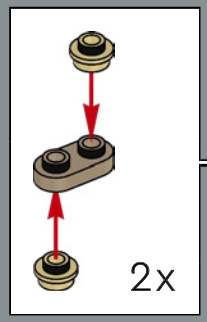




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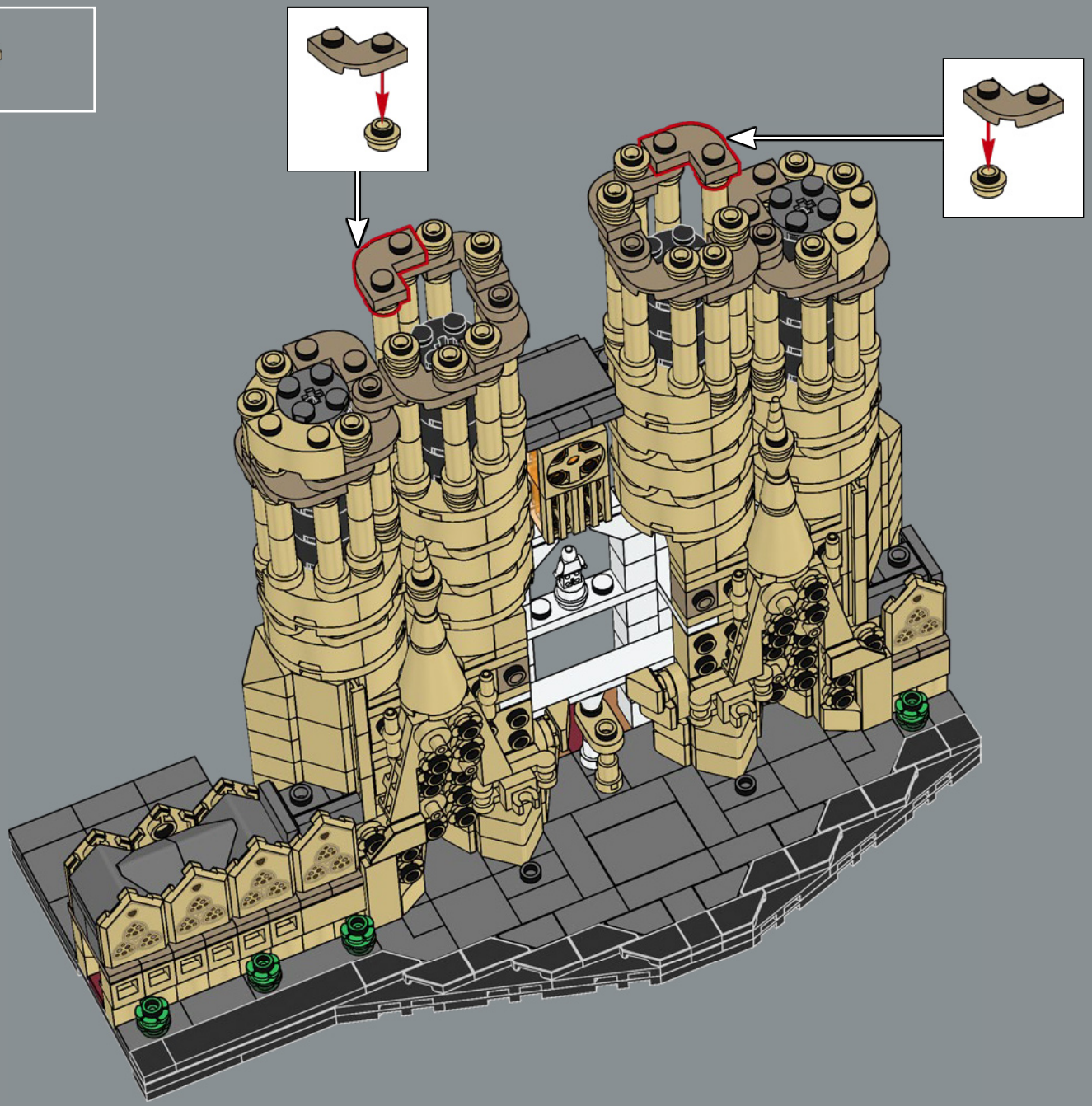


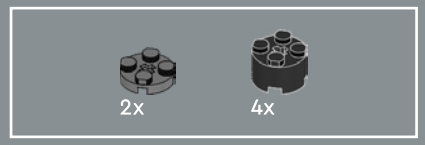
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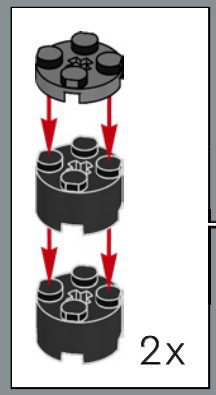


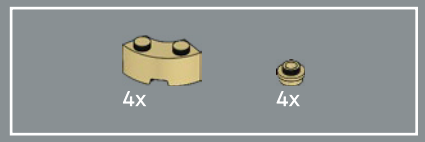
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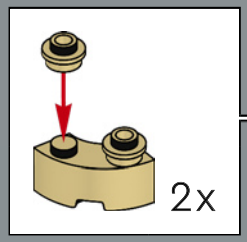


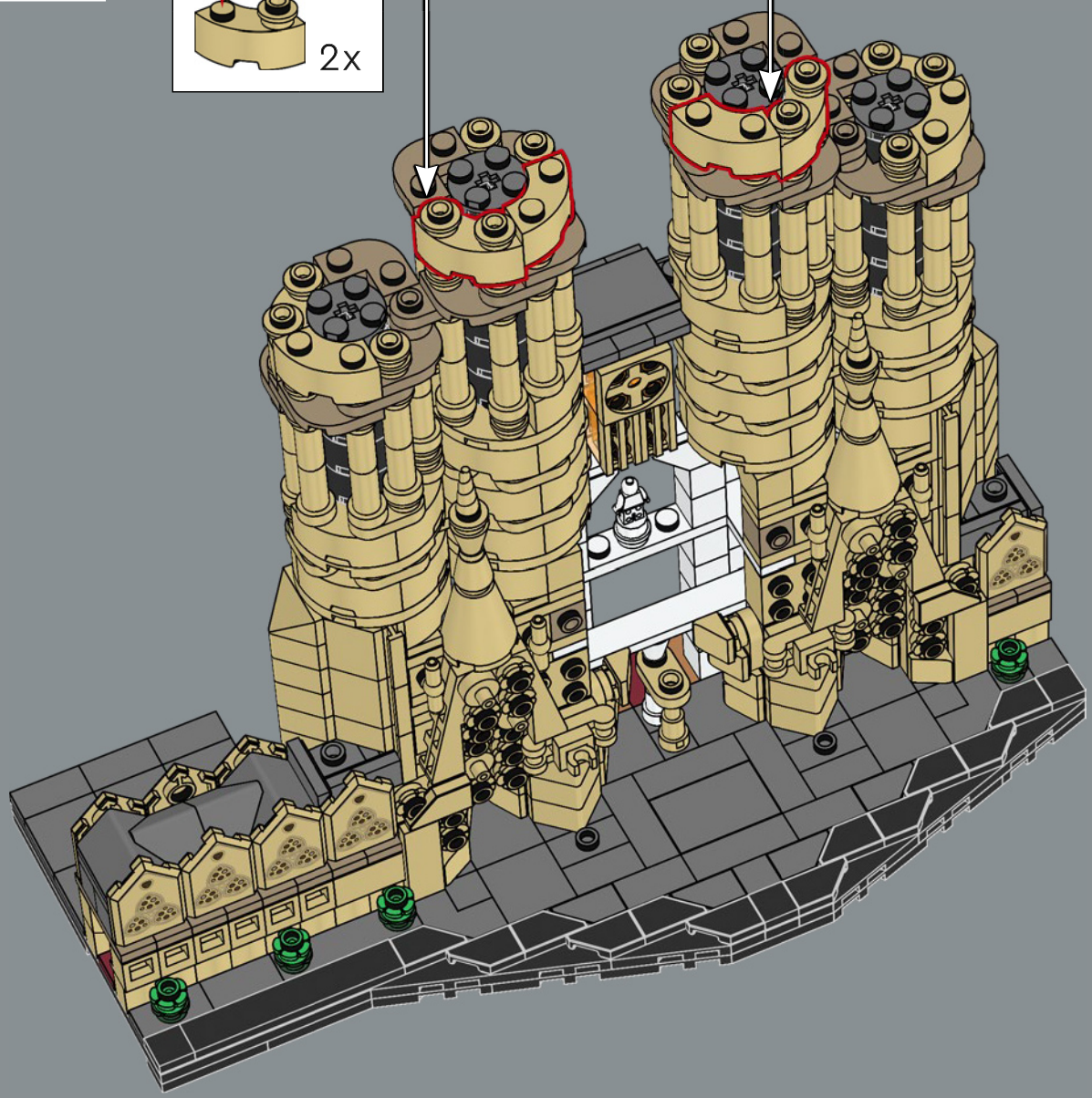
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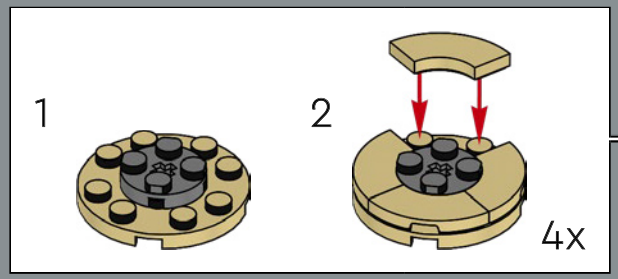
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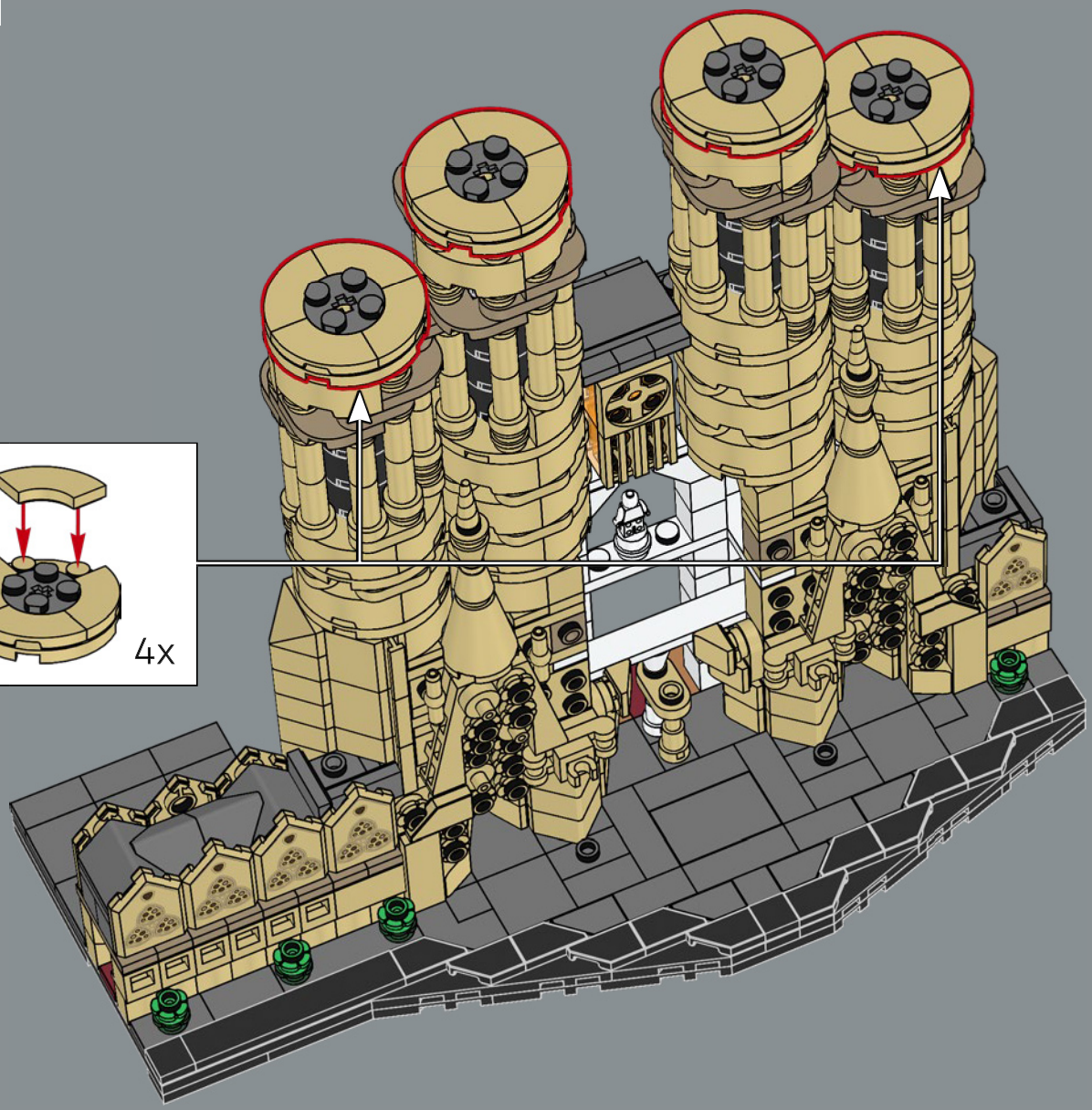


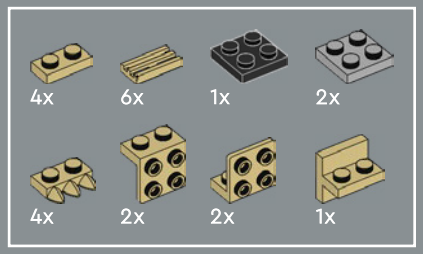




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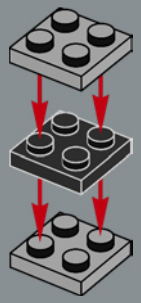




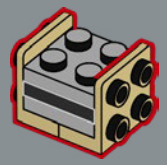


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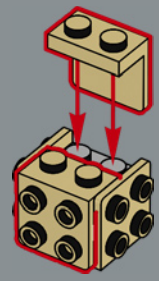
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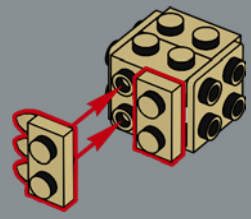
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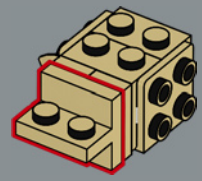
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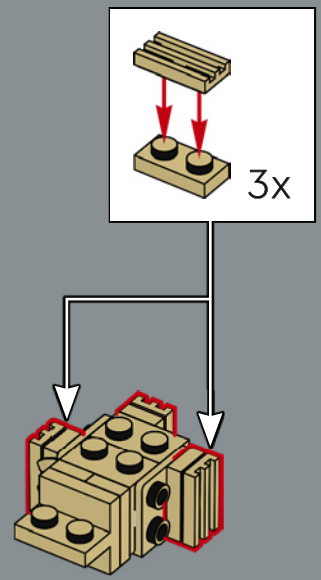
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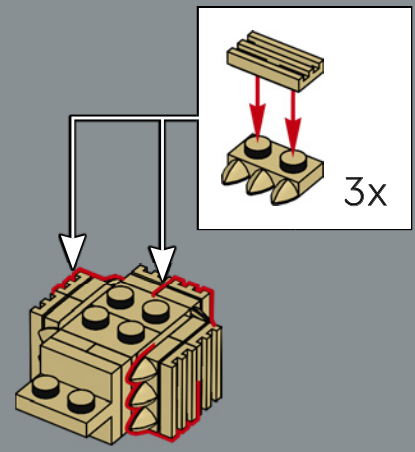
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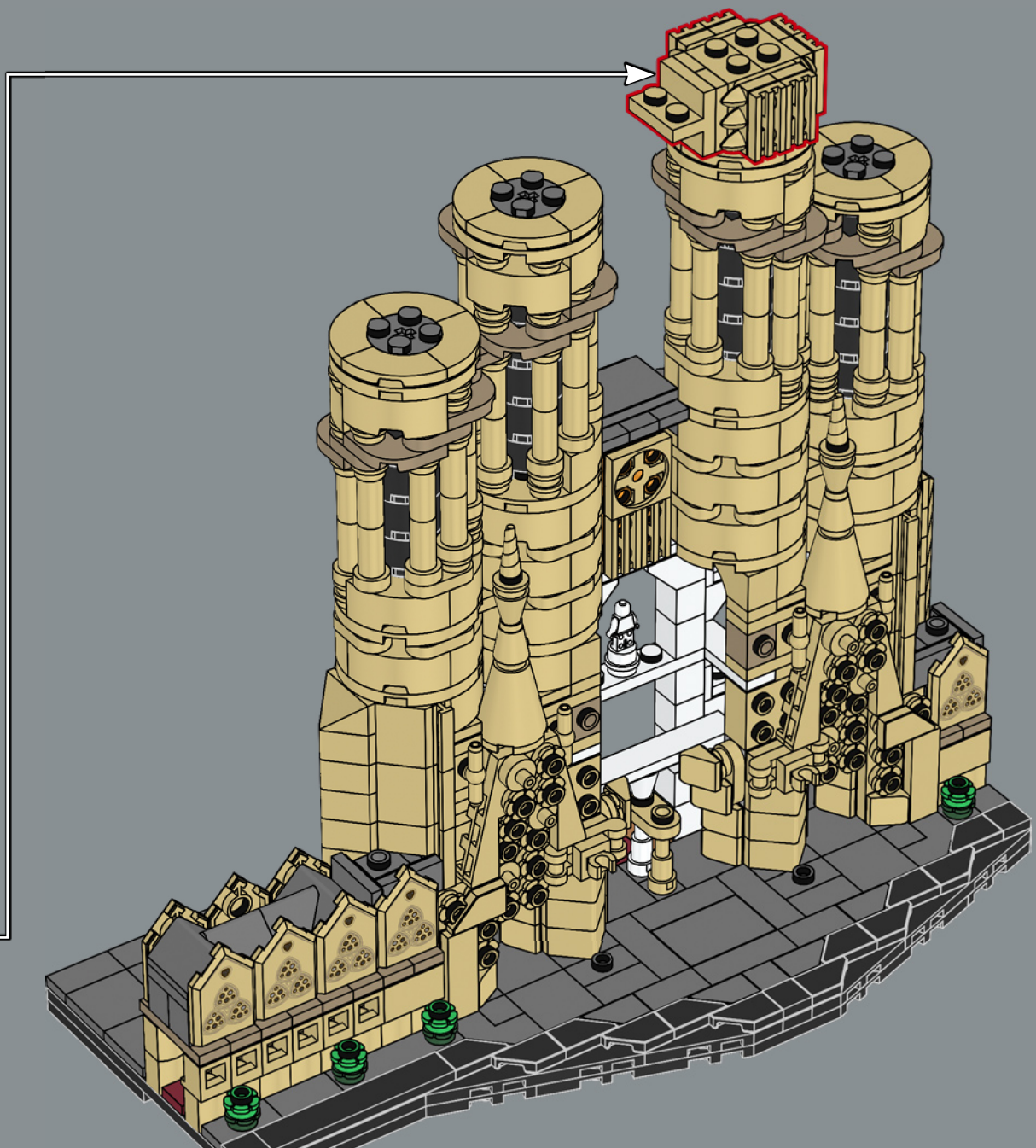


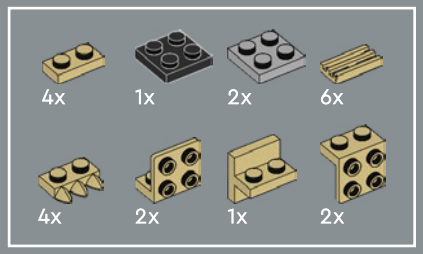
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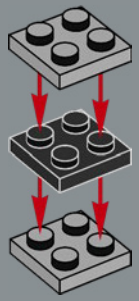




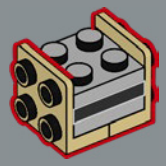


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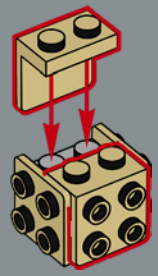
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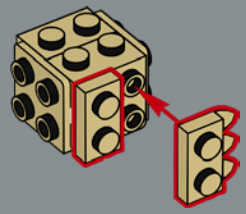
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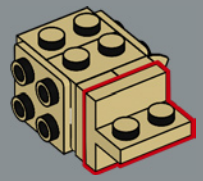
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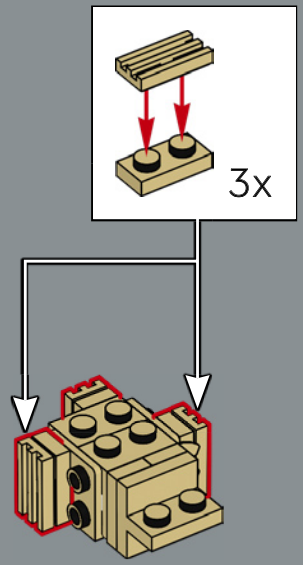
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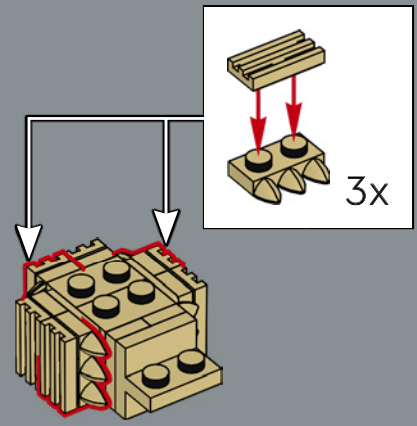
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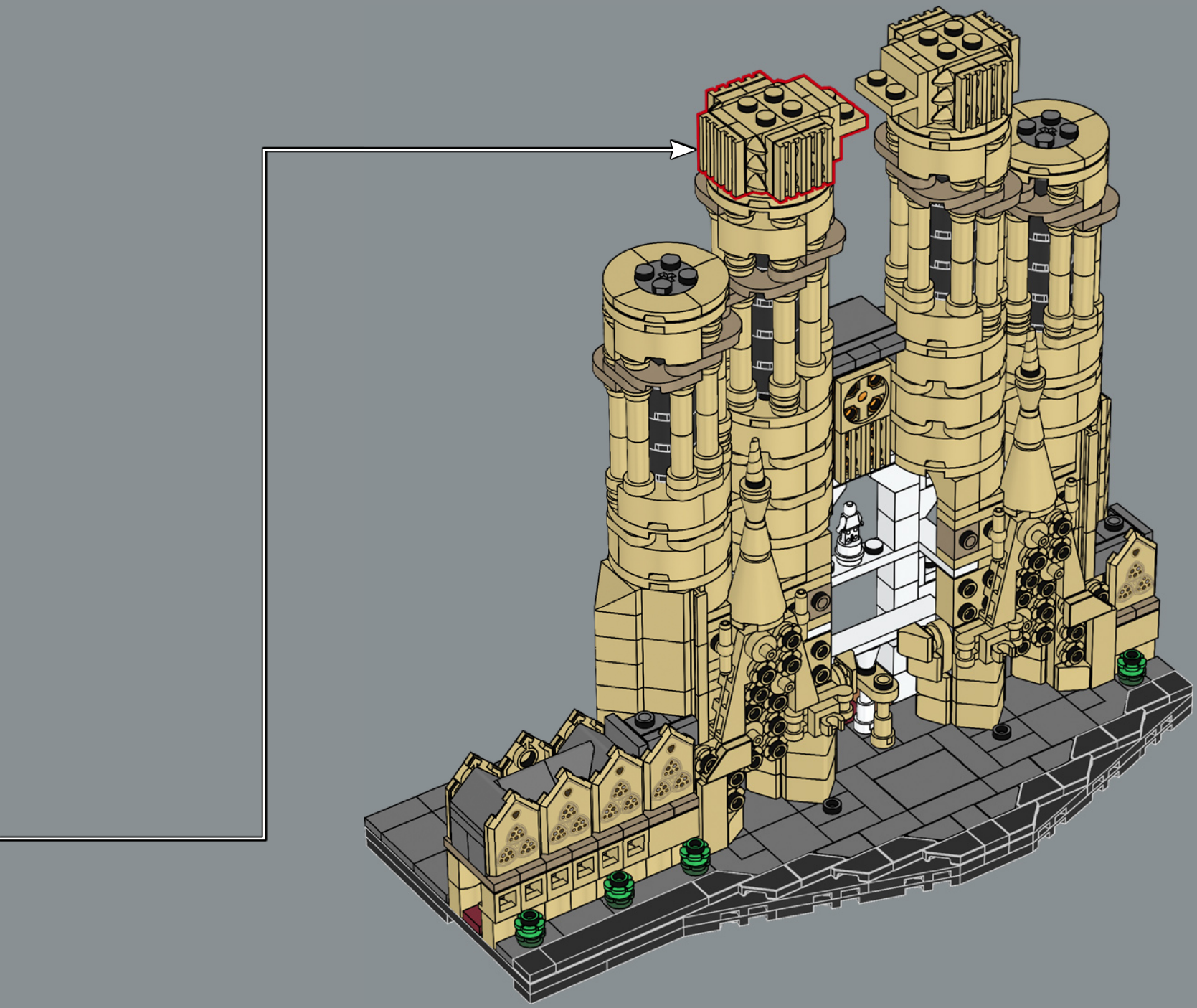


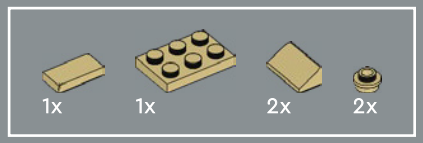
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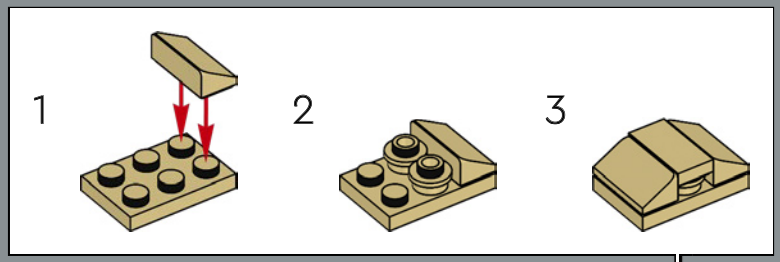
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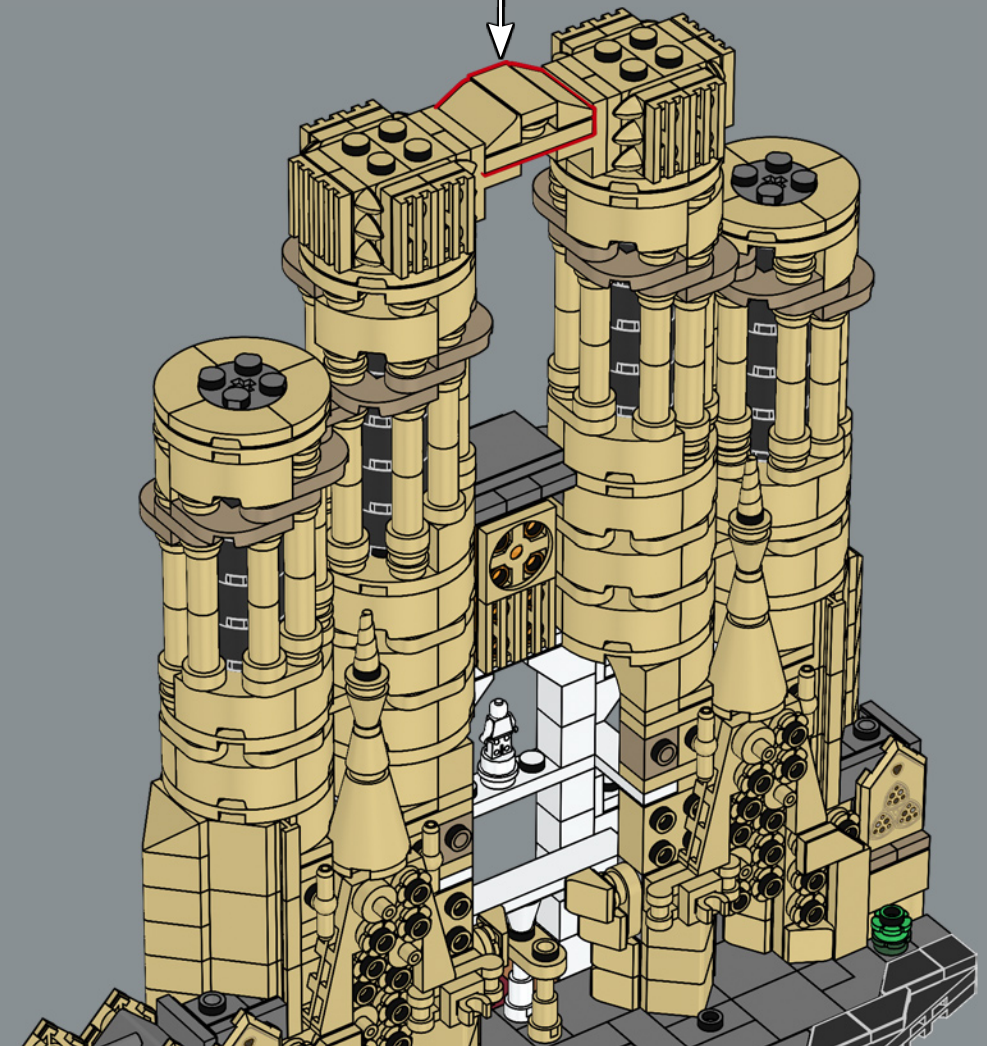
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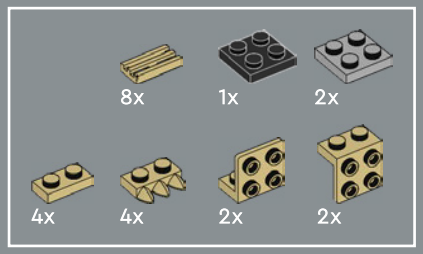


The stone bridges represent connection and harmony between the different towers and provide structural stability.

Les ponts en pierre représentent la connexion et l'harmonie entre les différentes tours et assurent la stabilité structurelle.

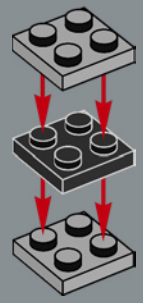
Los puentes de piedra representan la conexión y la armonía entre las diferentes torres y proporcionan estabilidad estructural.



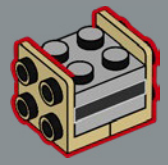


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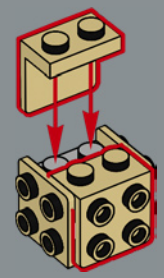
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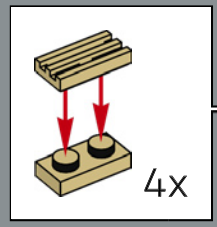


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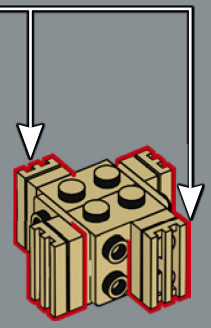


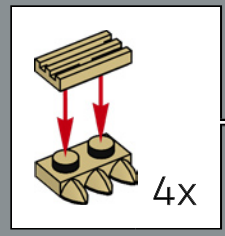
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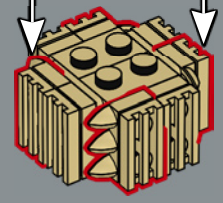


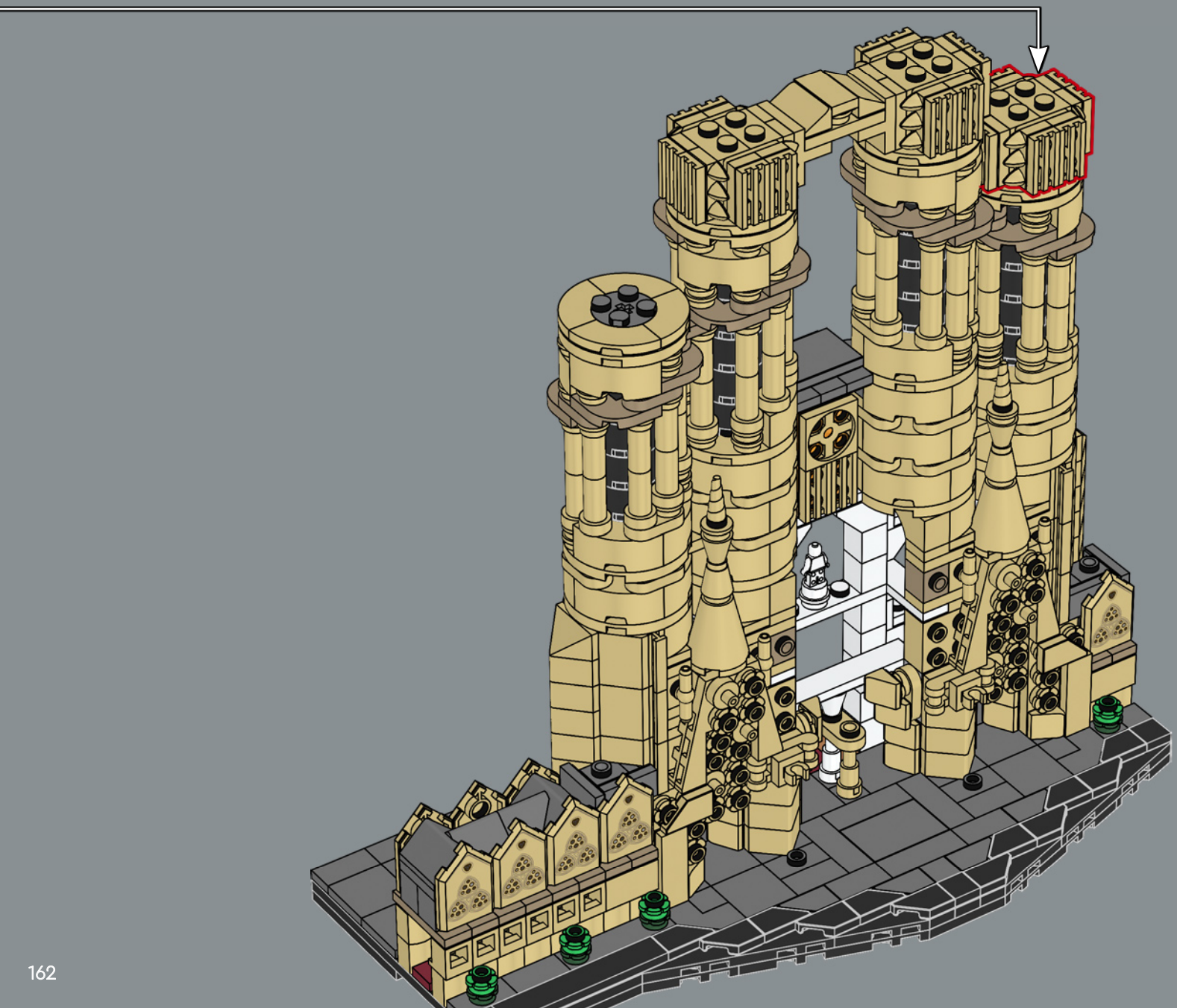
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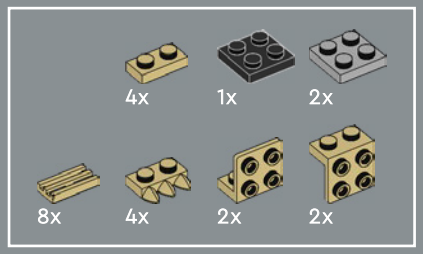




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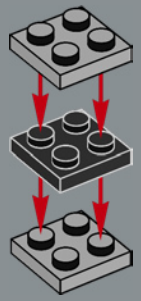




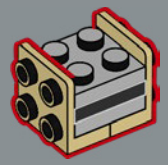


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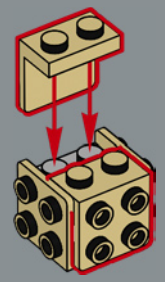
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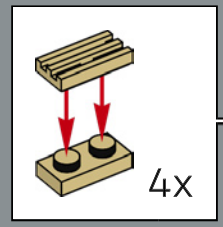


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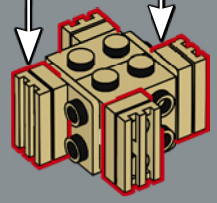


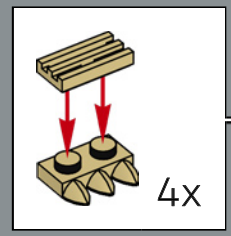
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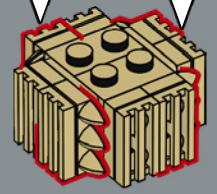


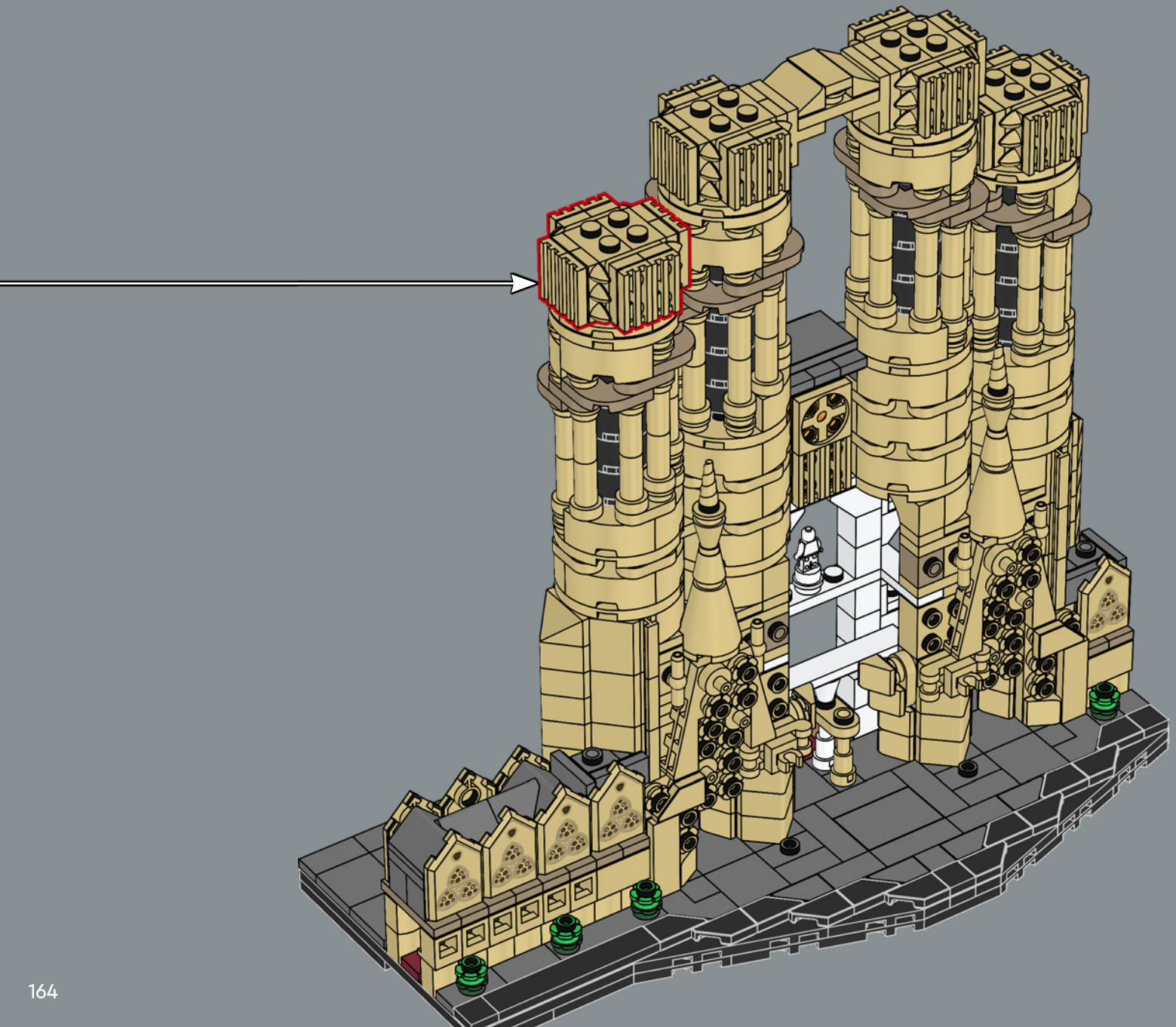
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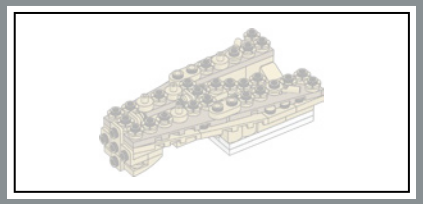


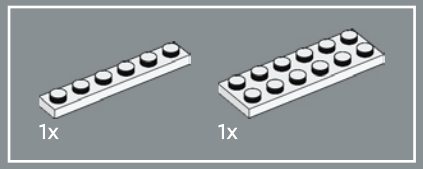
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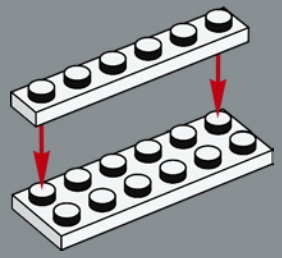






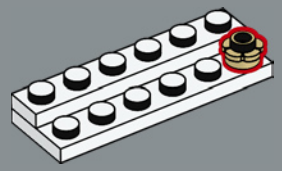


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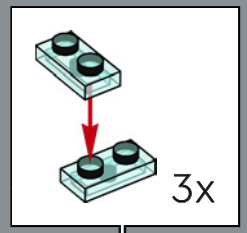


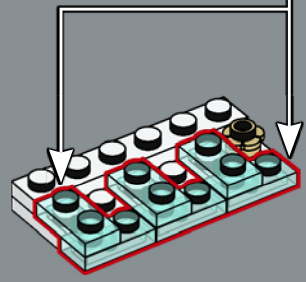
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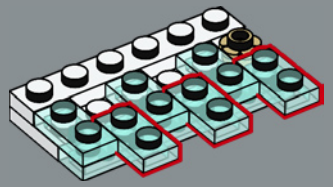
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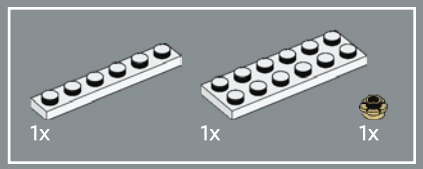




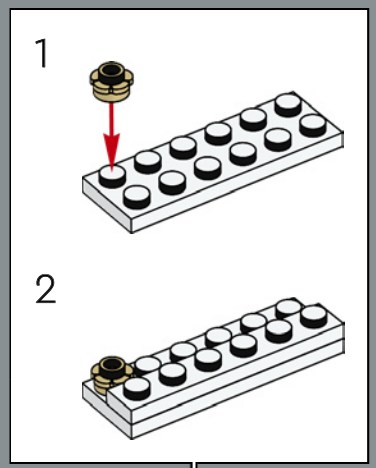


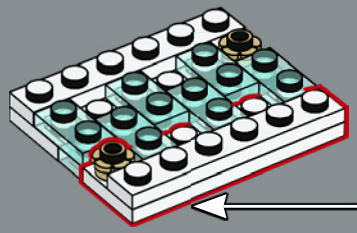
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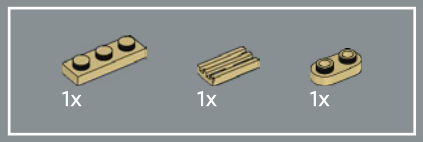




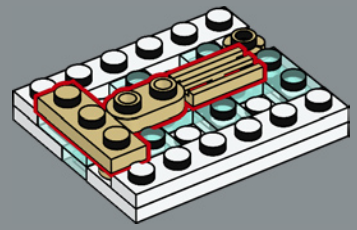
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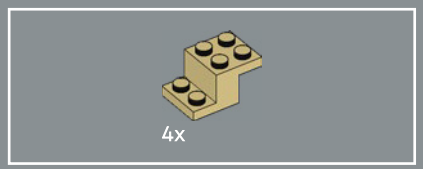




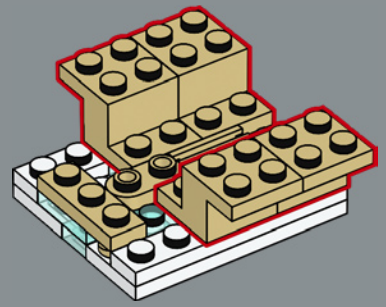


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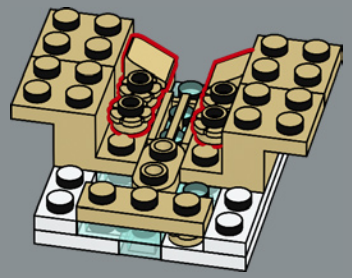


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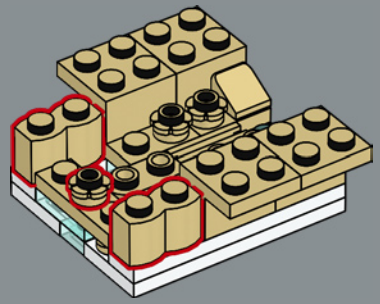


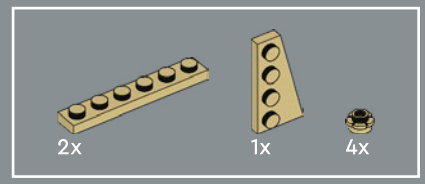
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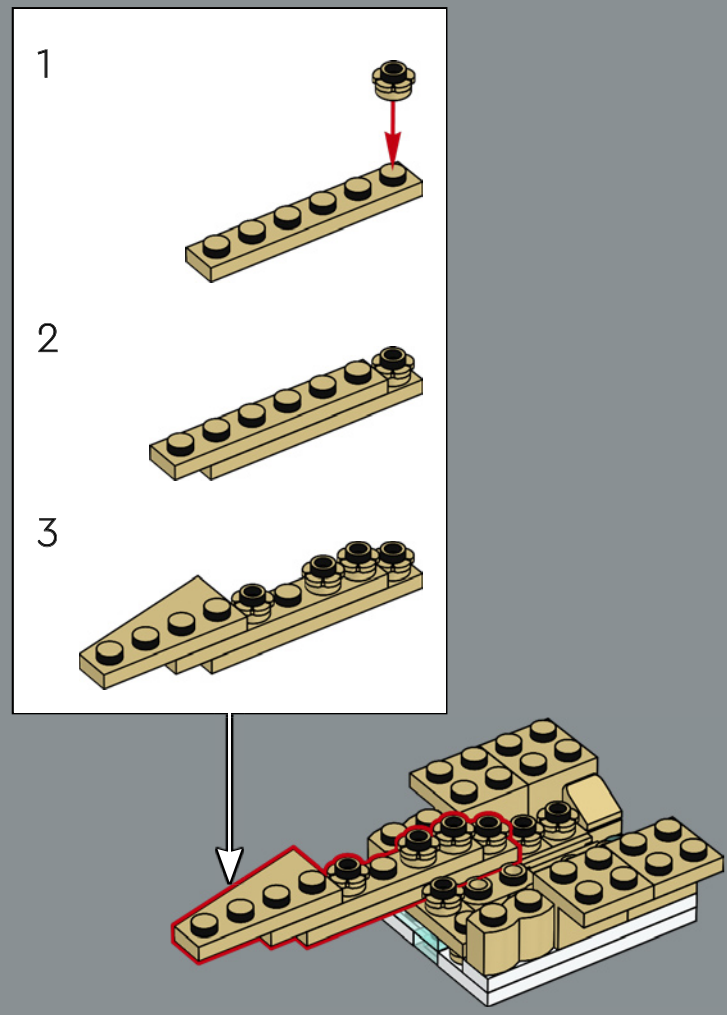


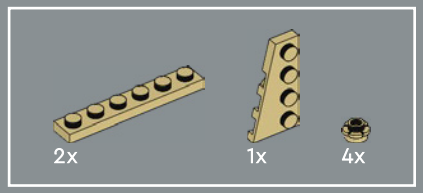
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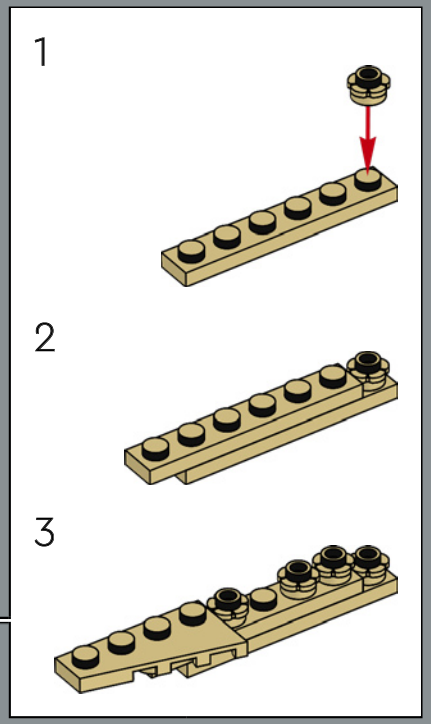


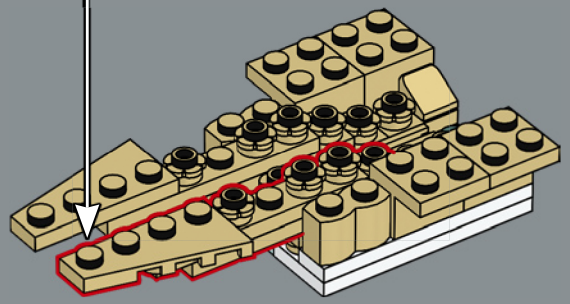
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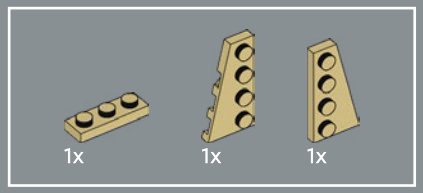




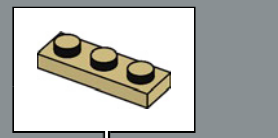
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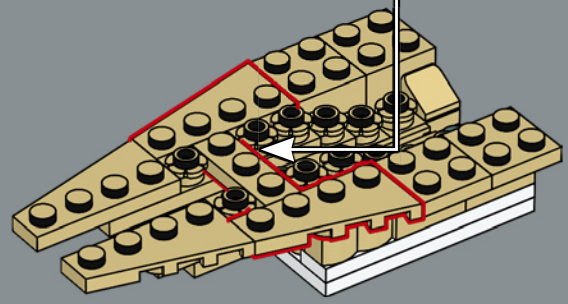


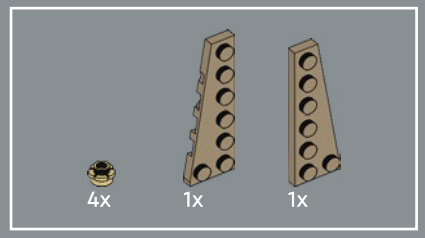




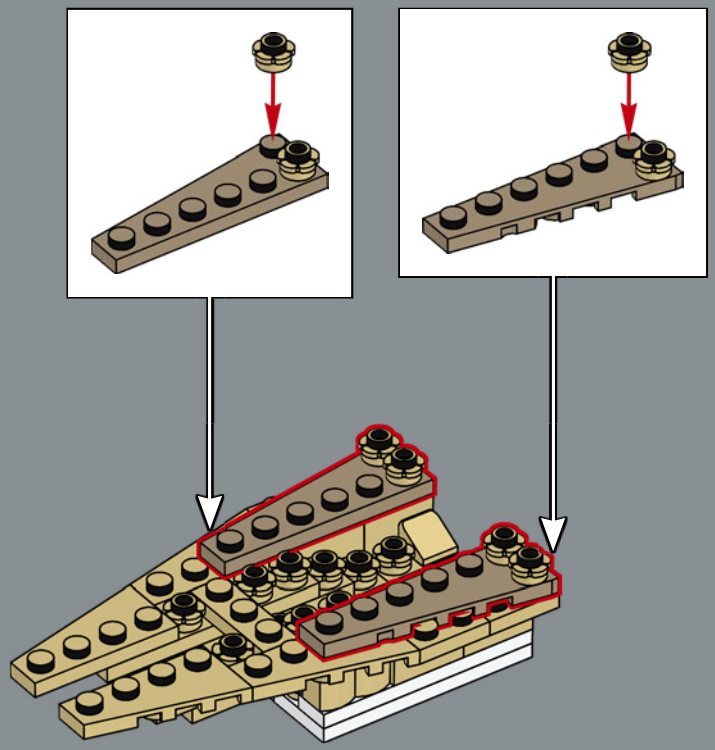
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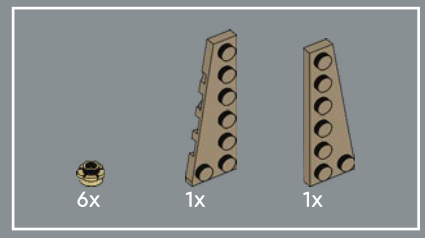




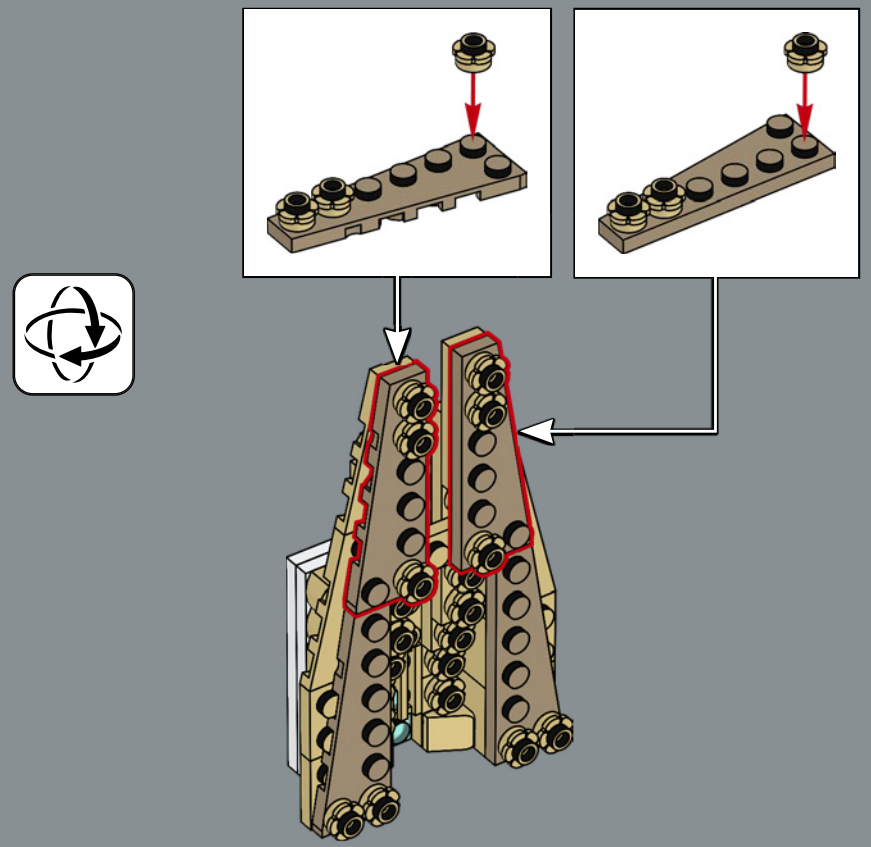


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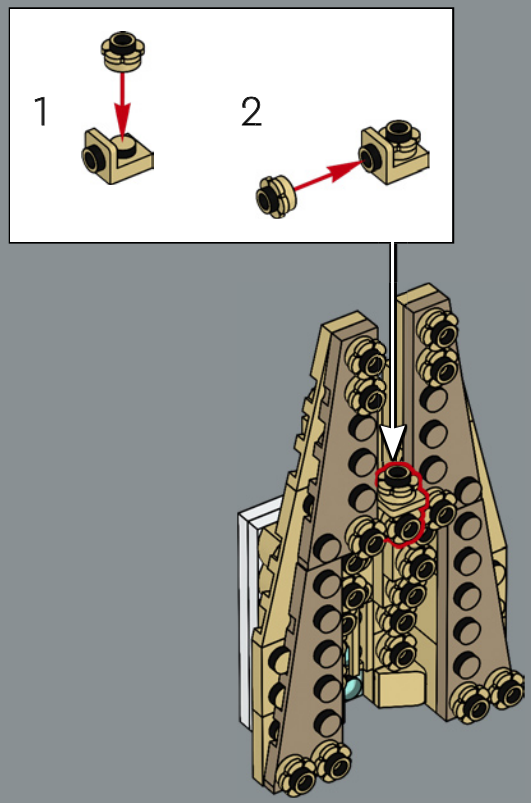


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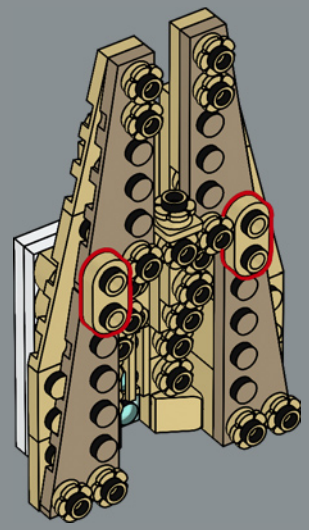


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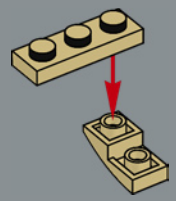
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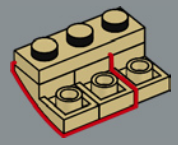


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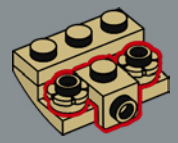


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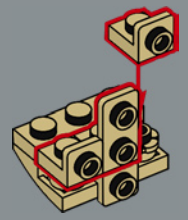


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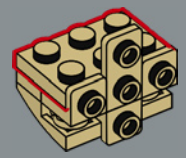


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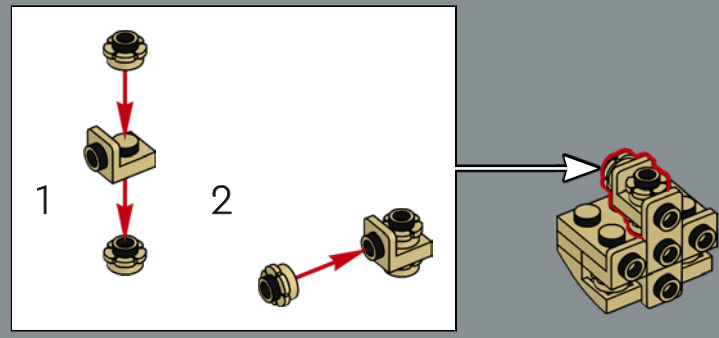


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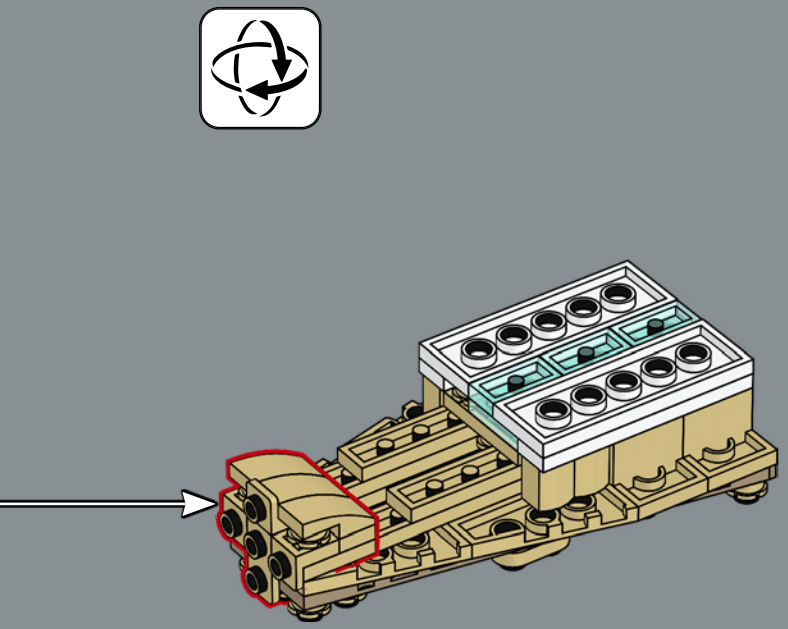




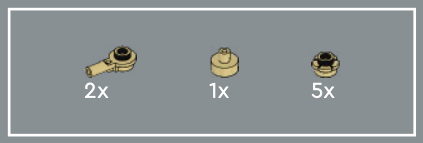
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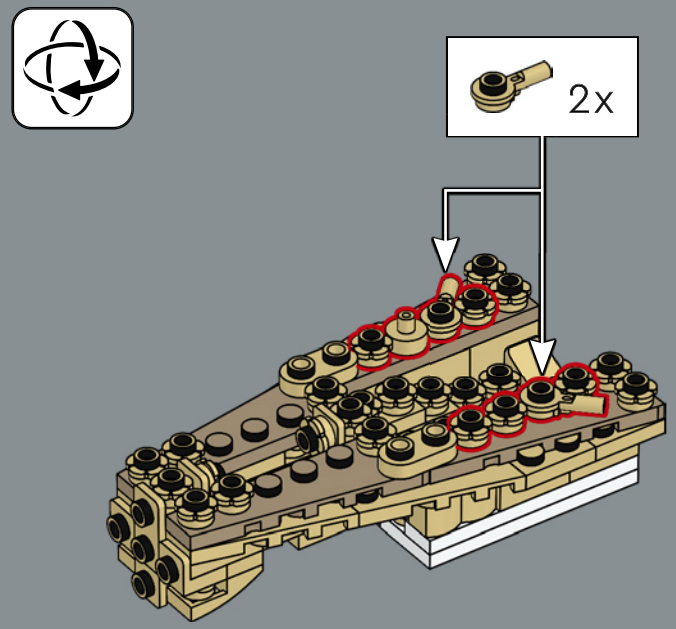


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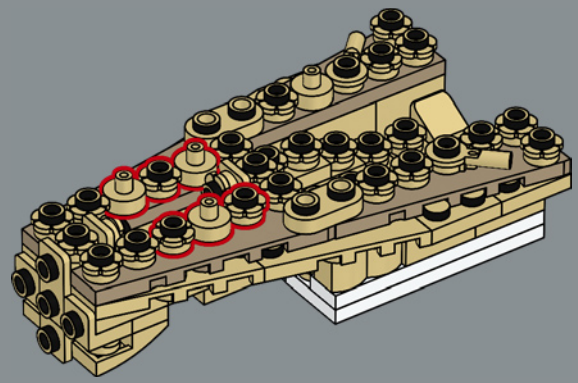
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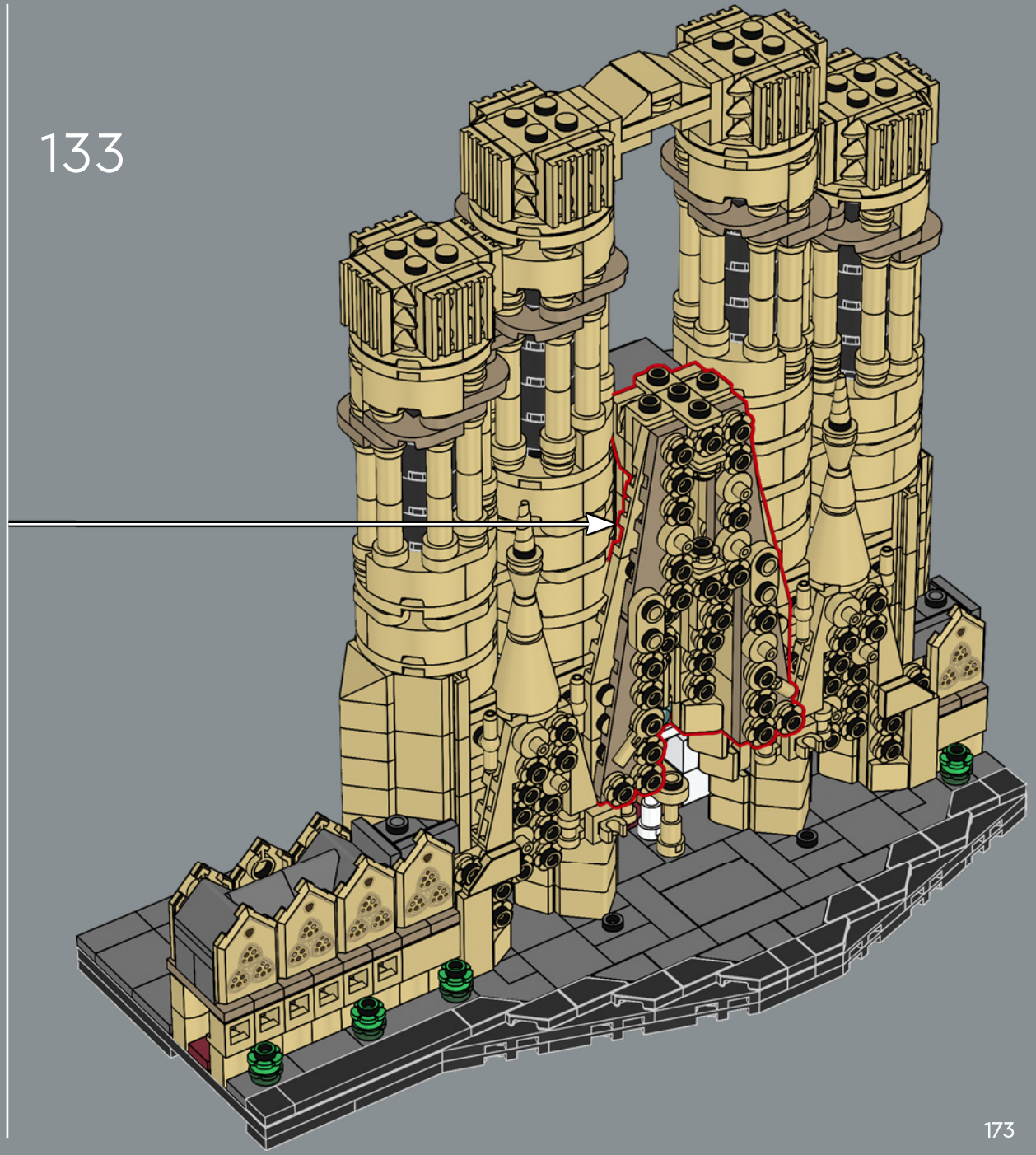




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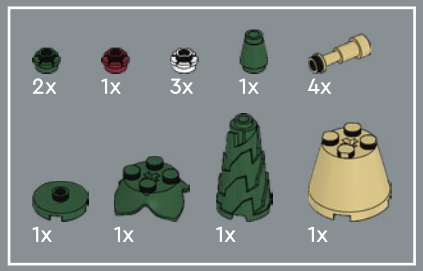
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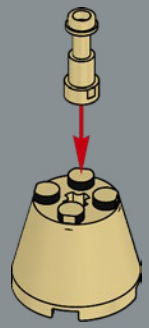
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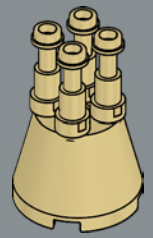


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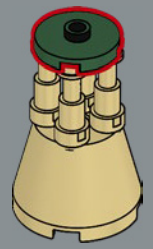
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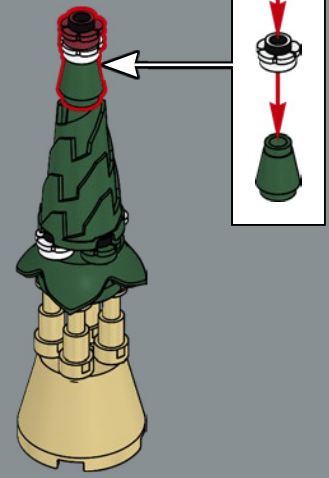
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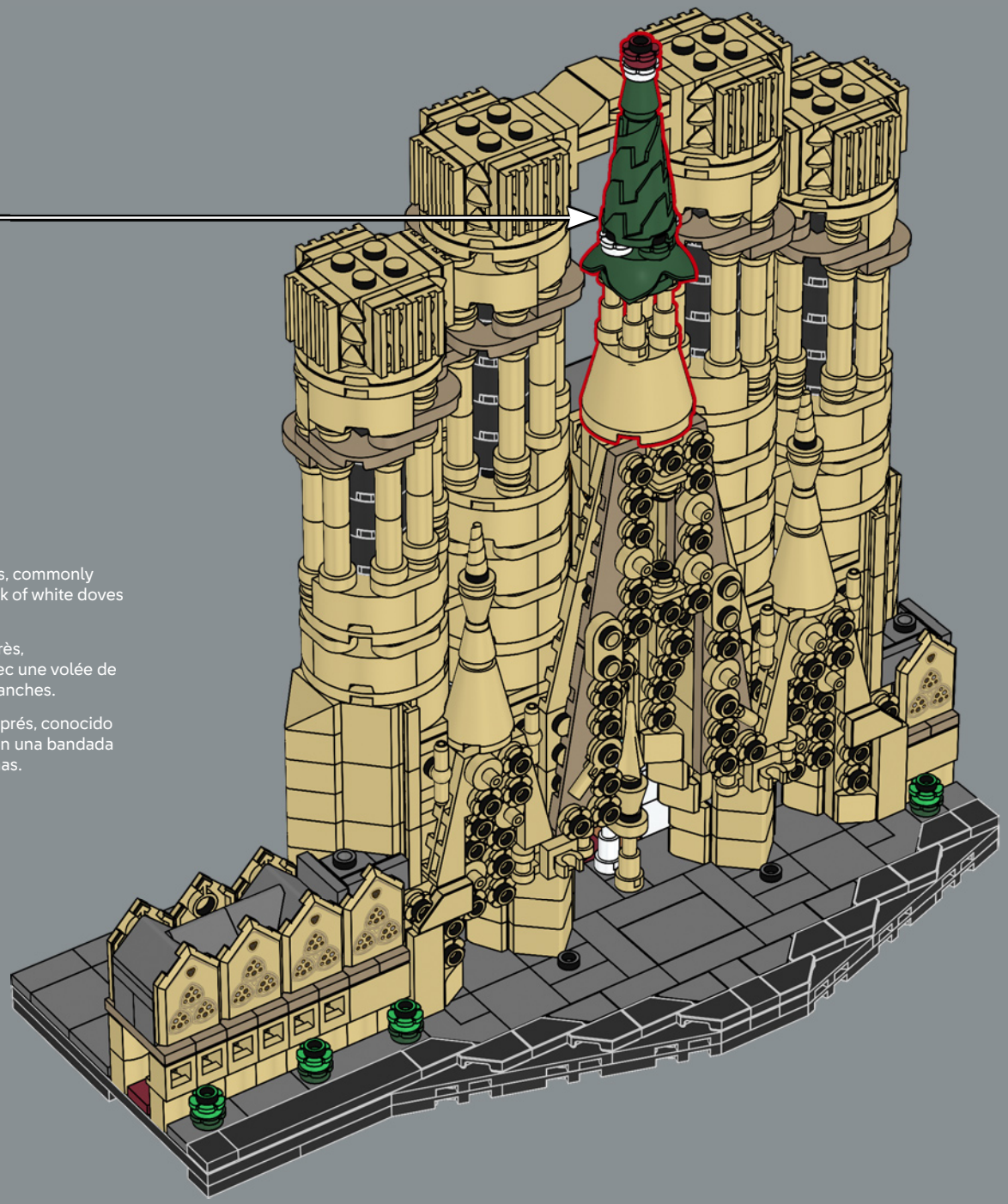


6



7





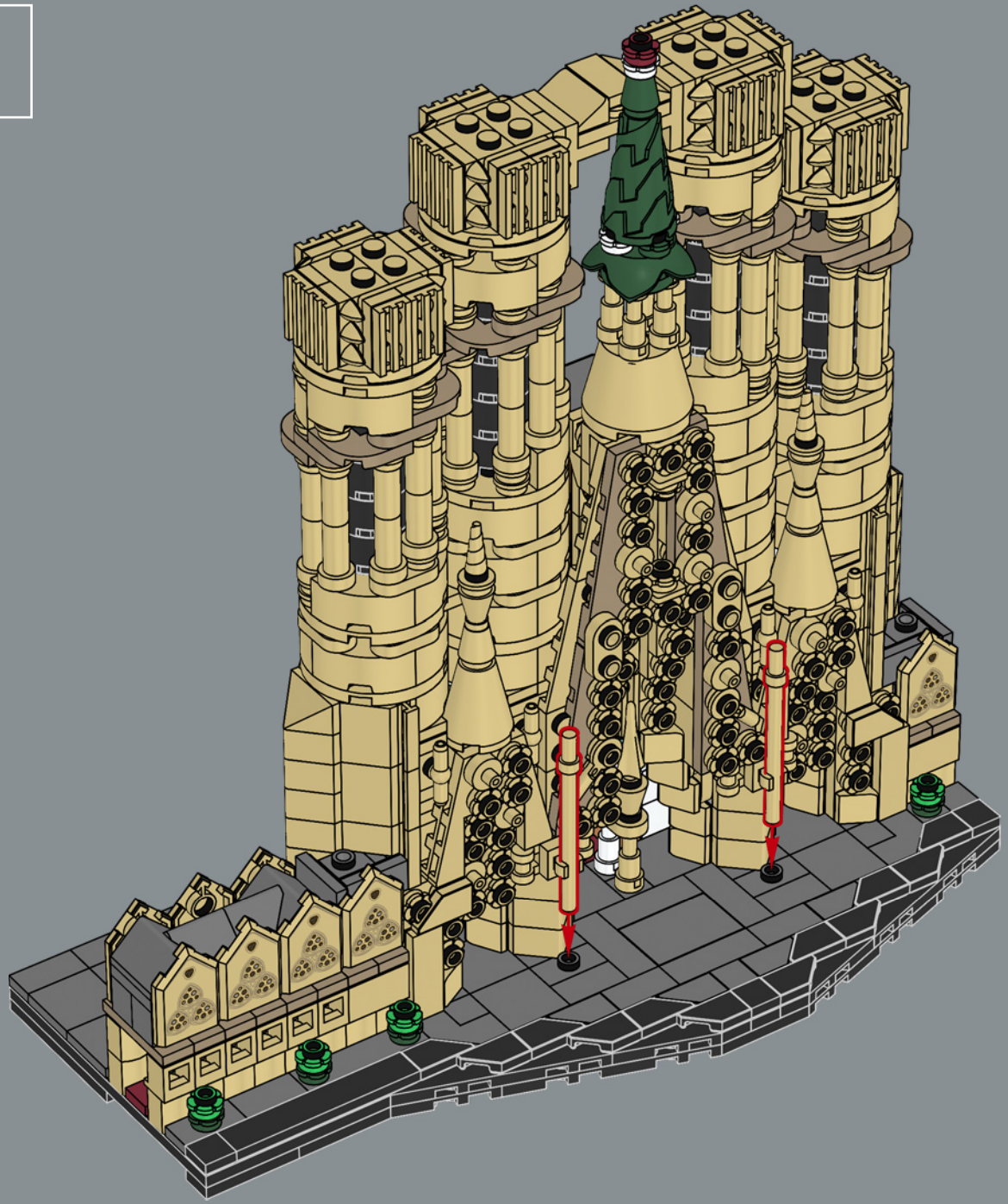
The central portal is topped by a cypress, commonly referred to as the Tree of Life, with a flock of white doves sitting on its branches.

Le portail central est surmonté d'un cyprès, communément appelé l'arbre de vie, avec une volée de colombes blanches perchées sur ses branches.

El portal central está coronado por un ciprés, conocido comúnmente como "árbol de la vida", con una bandada de palomas blancas posadas en sus ramas.

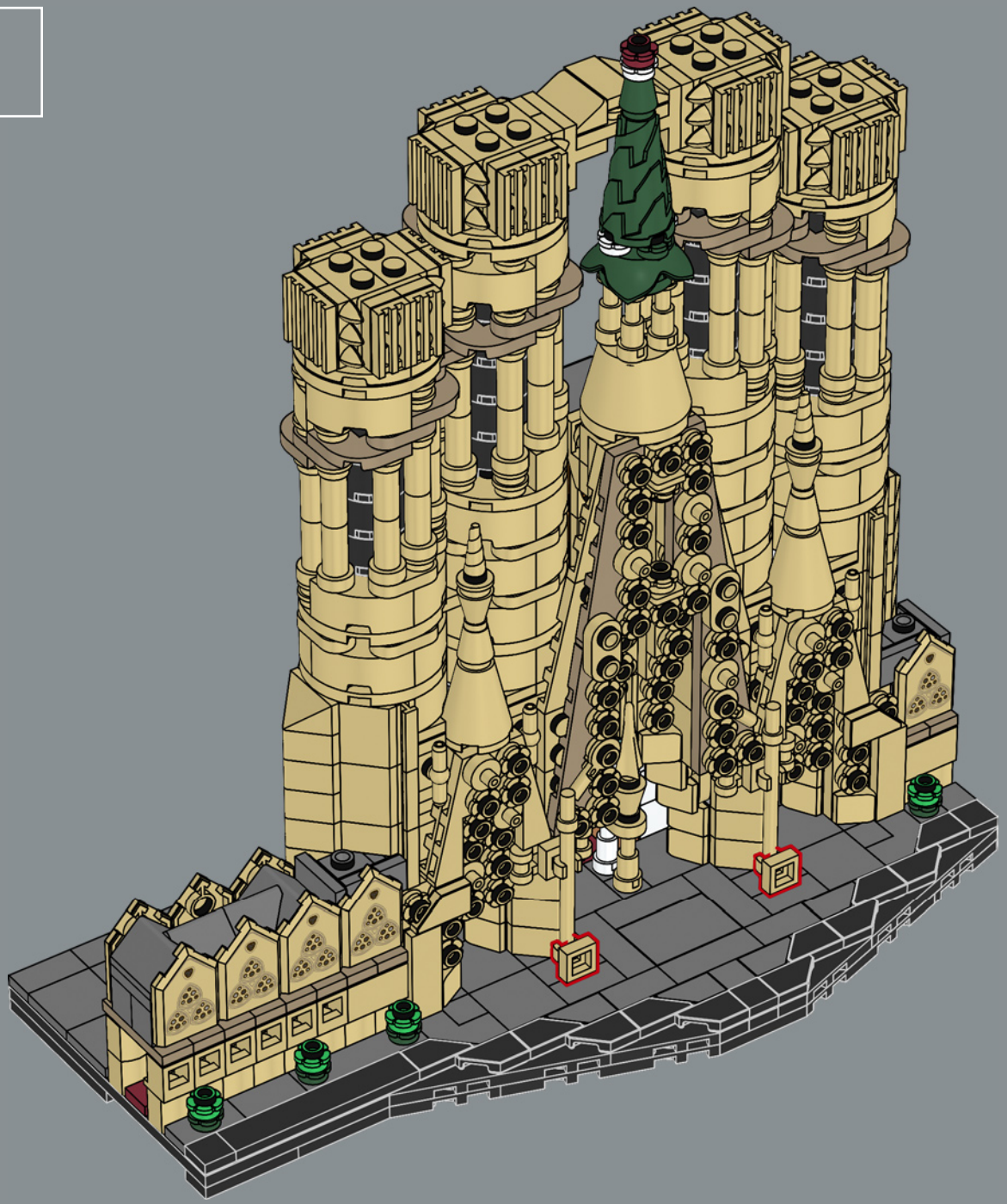


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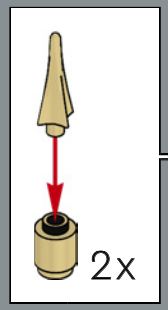


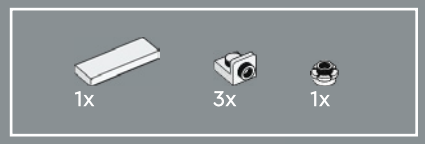
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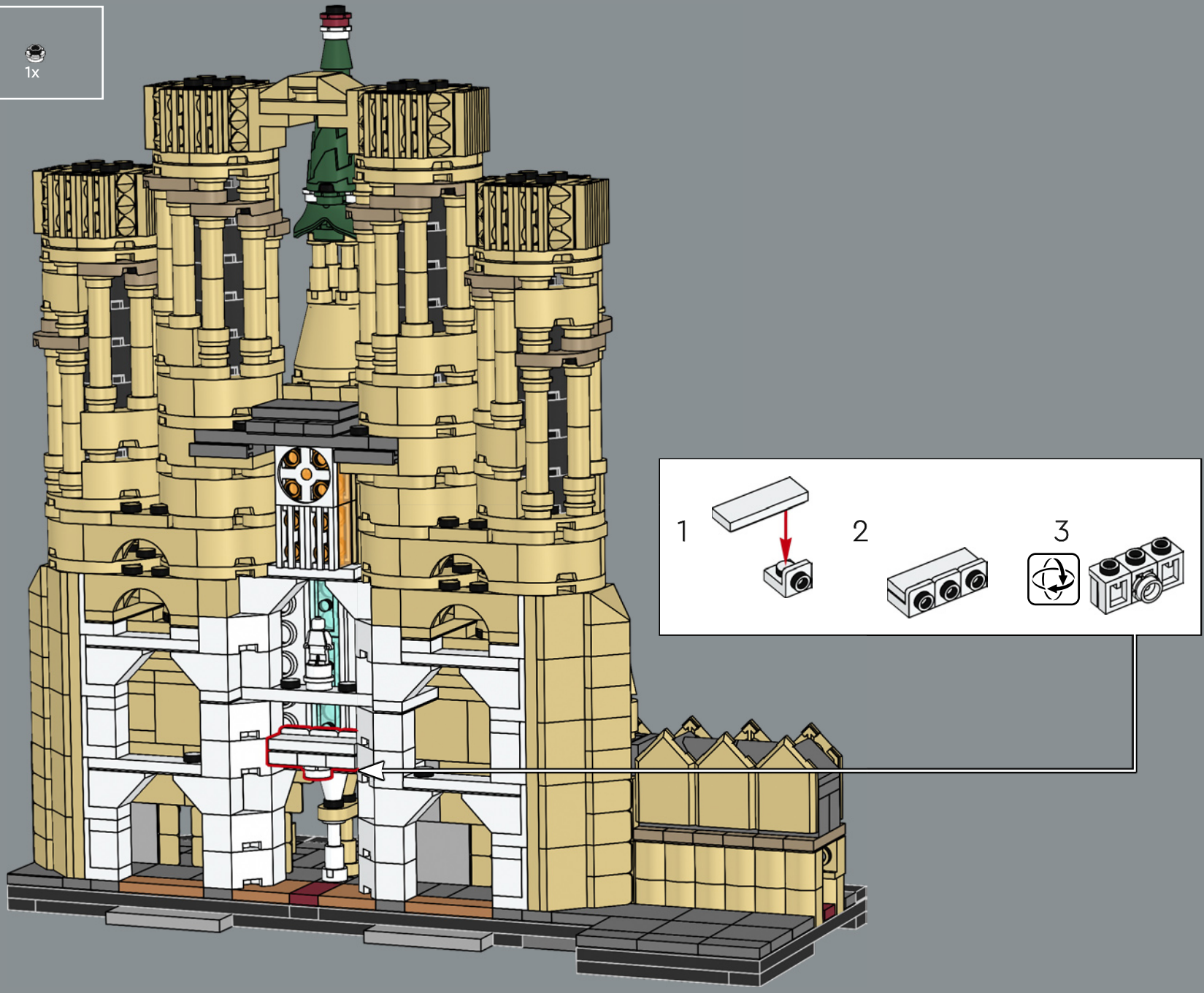
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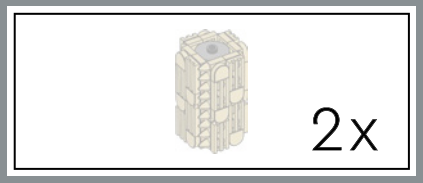


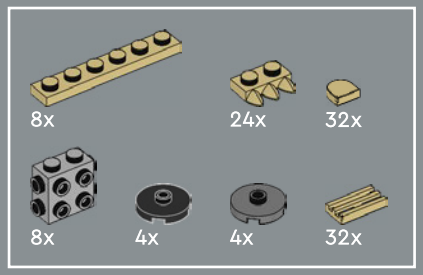


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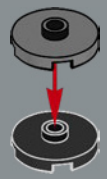




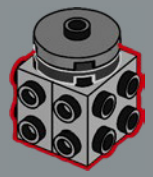


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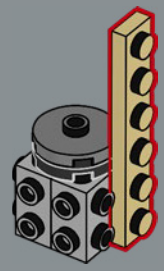
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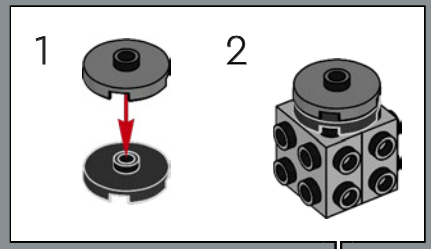


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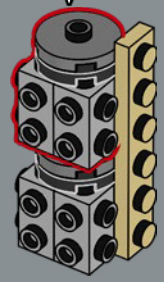


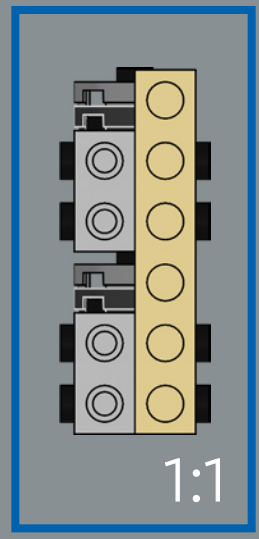
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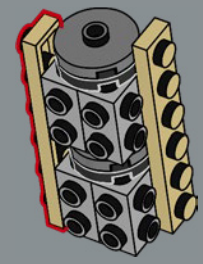


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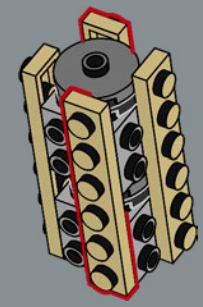




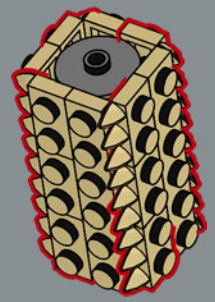
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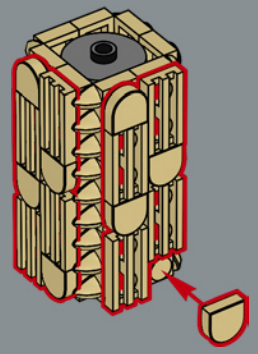
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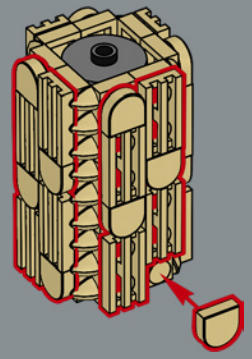
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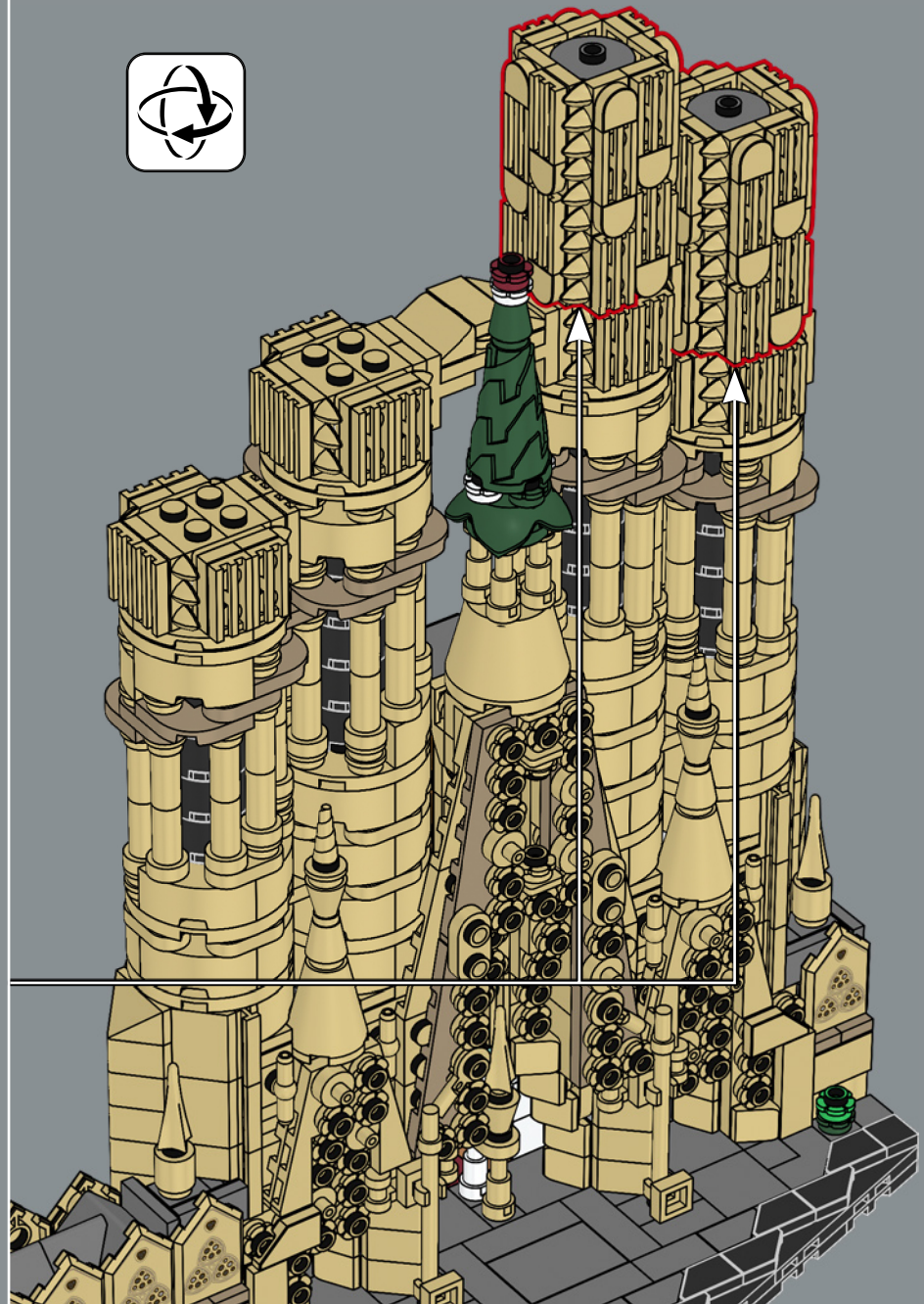
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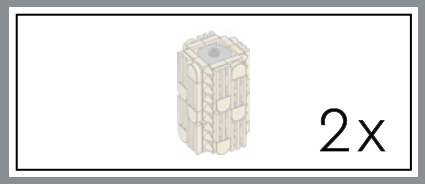
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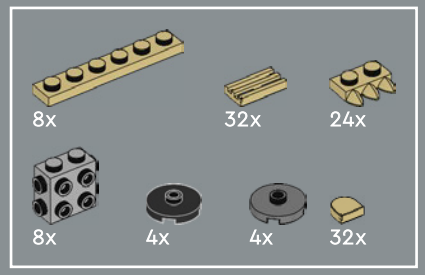


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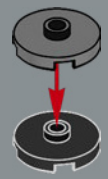




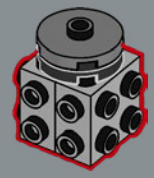


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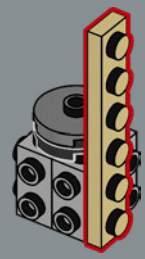
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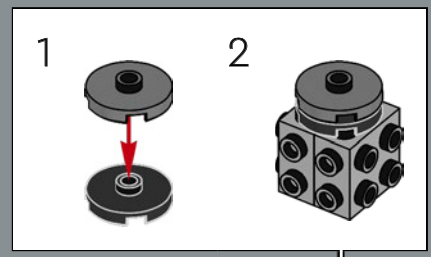


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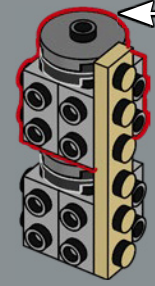


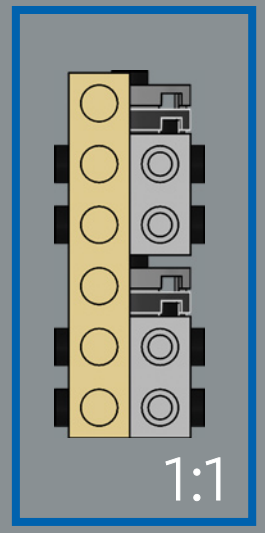
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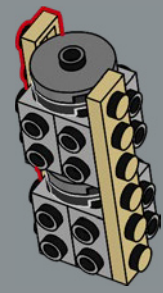


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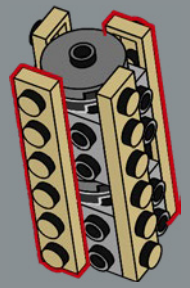




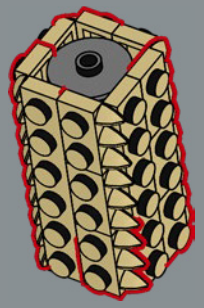
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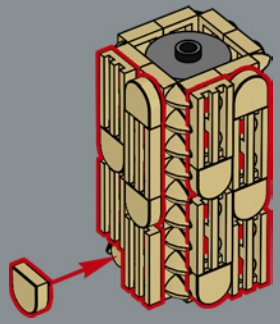
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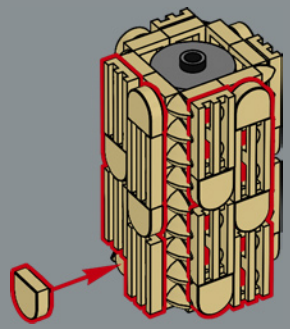
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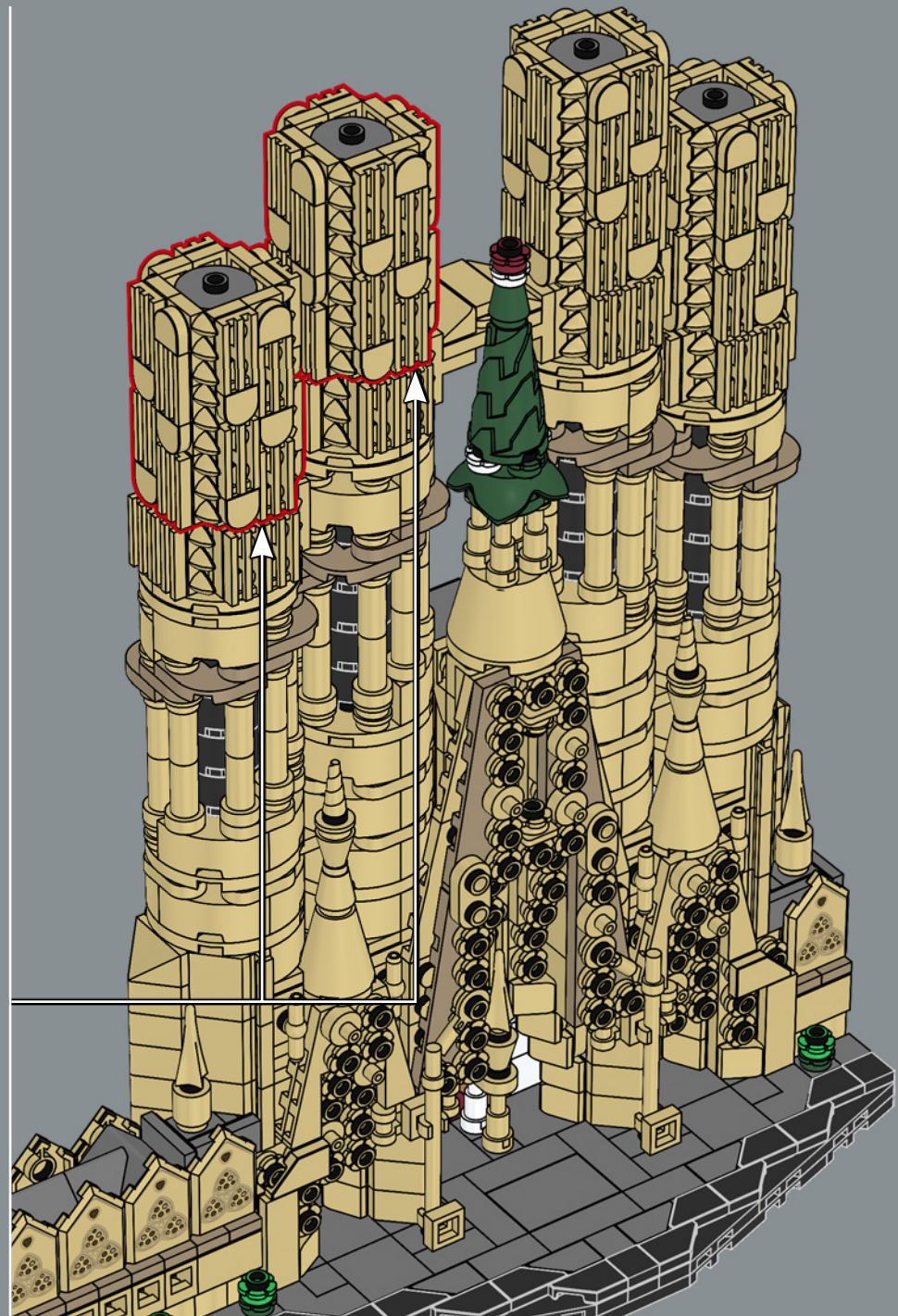
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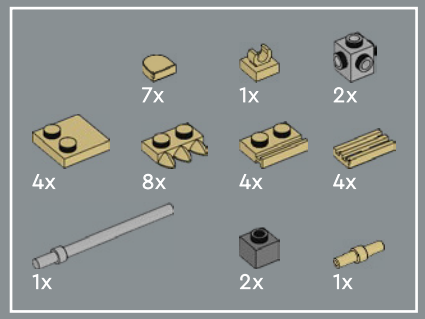


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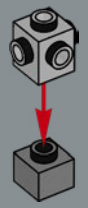
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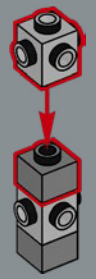


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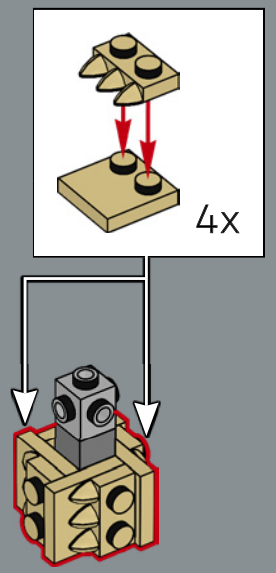
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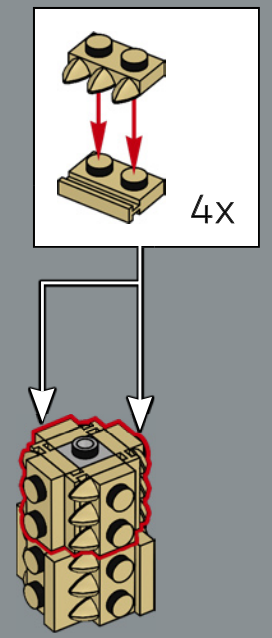
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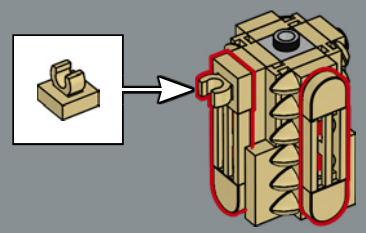
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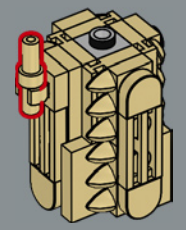
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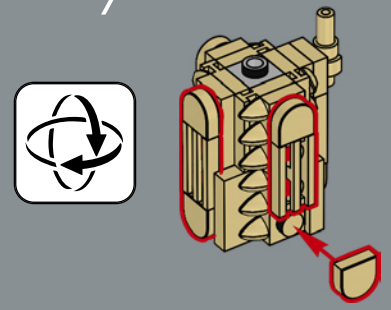
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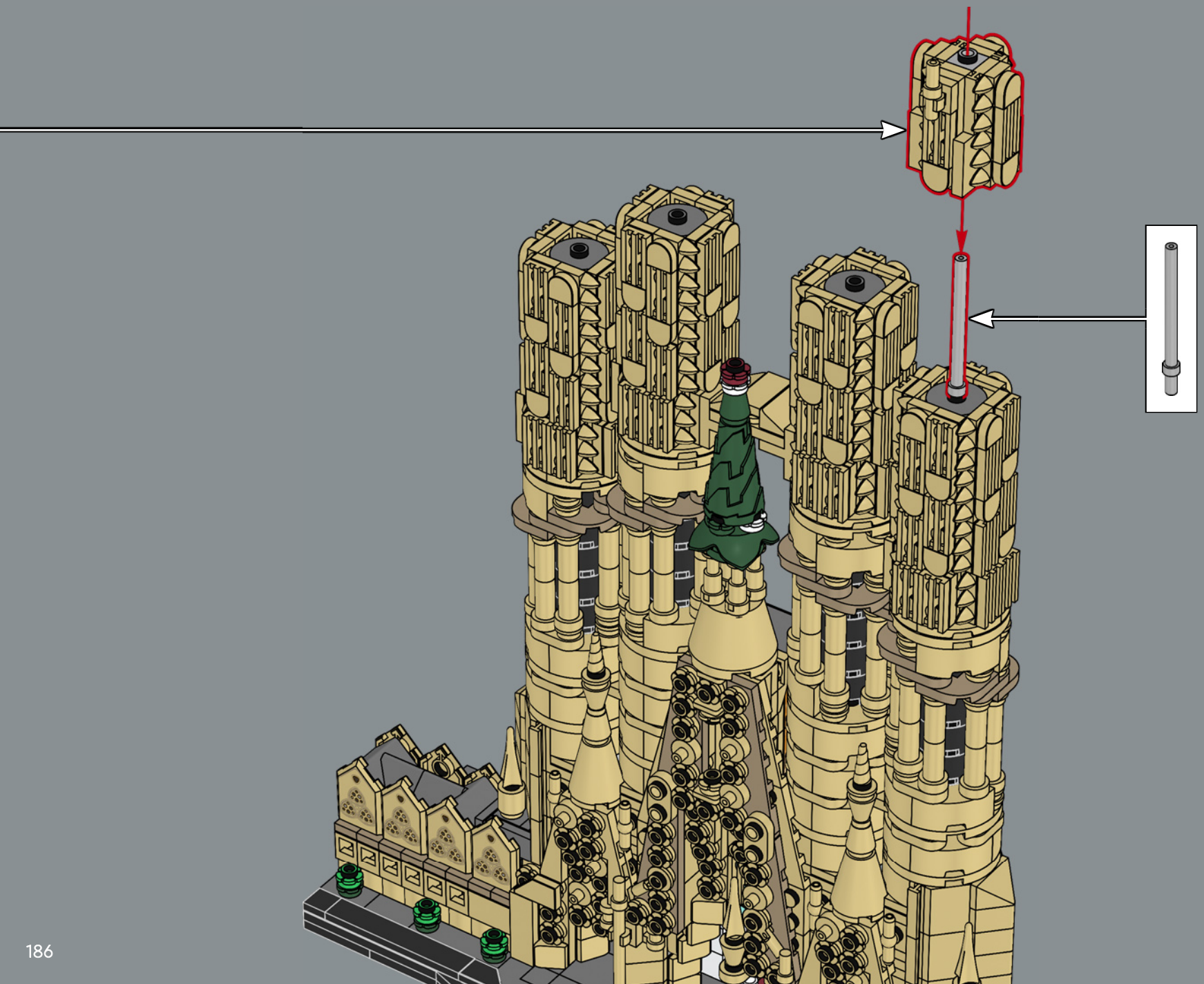


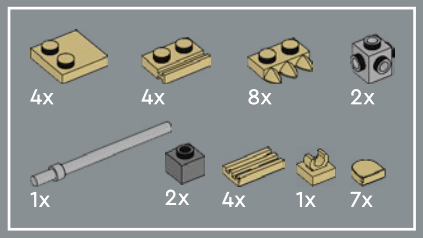
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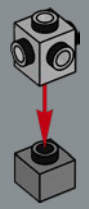




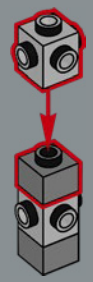


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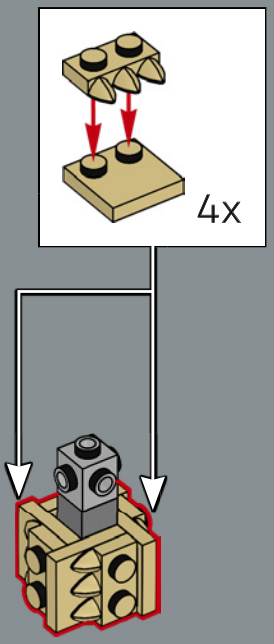
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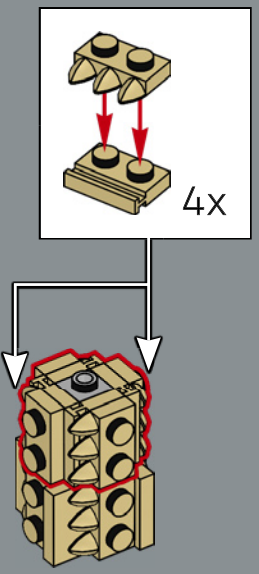
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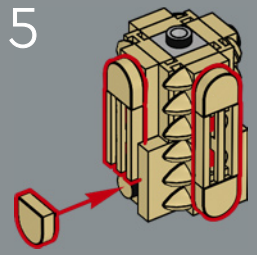
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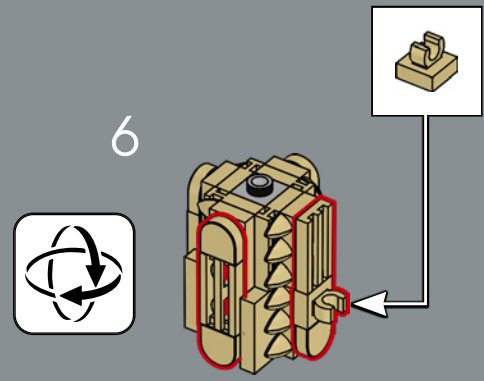
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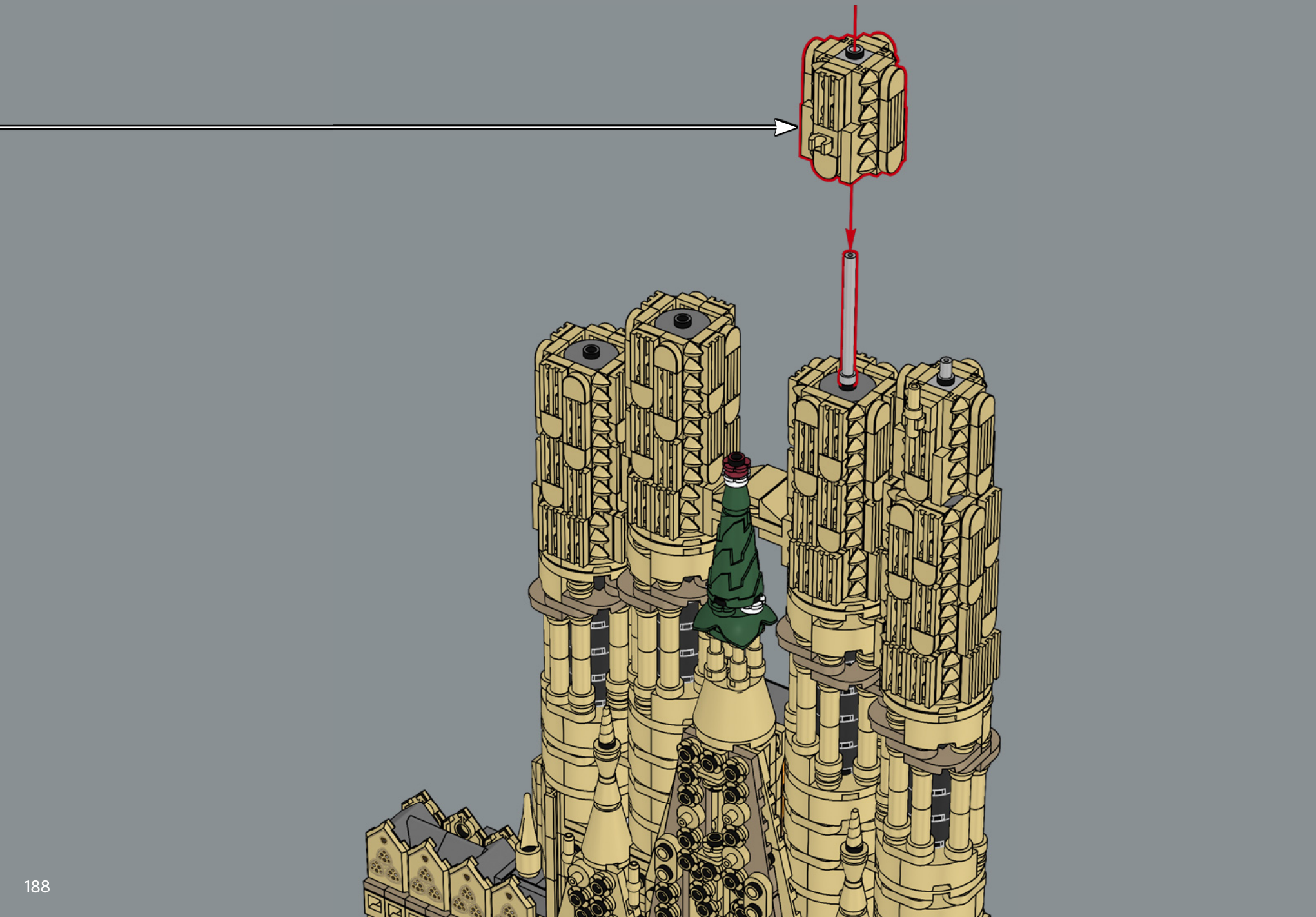


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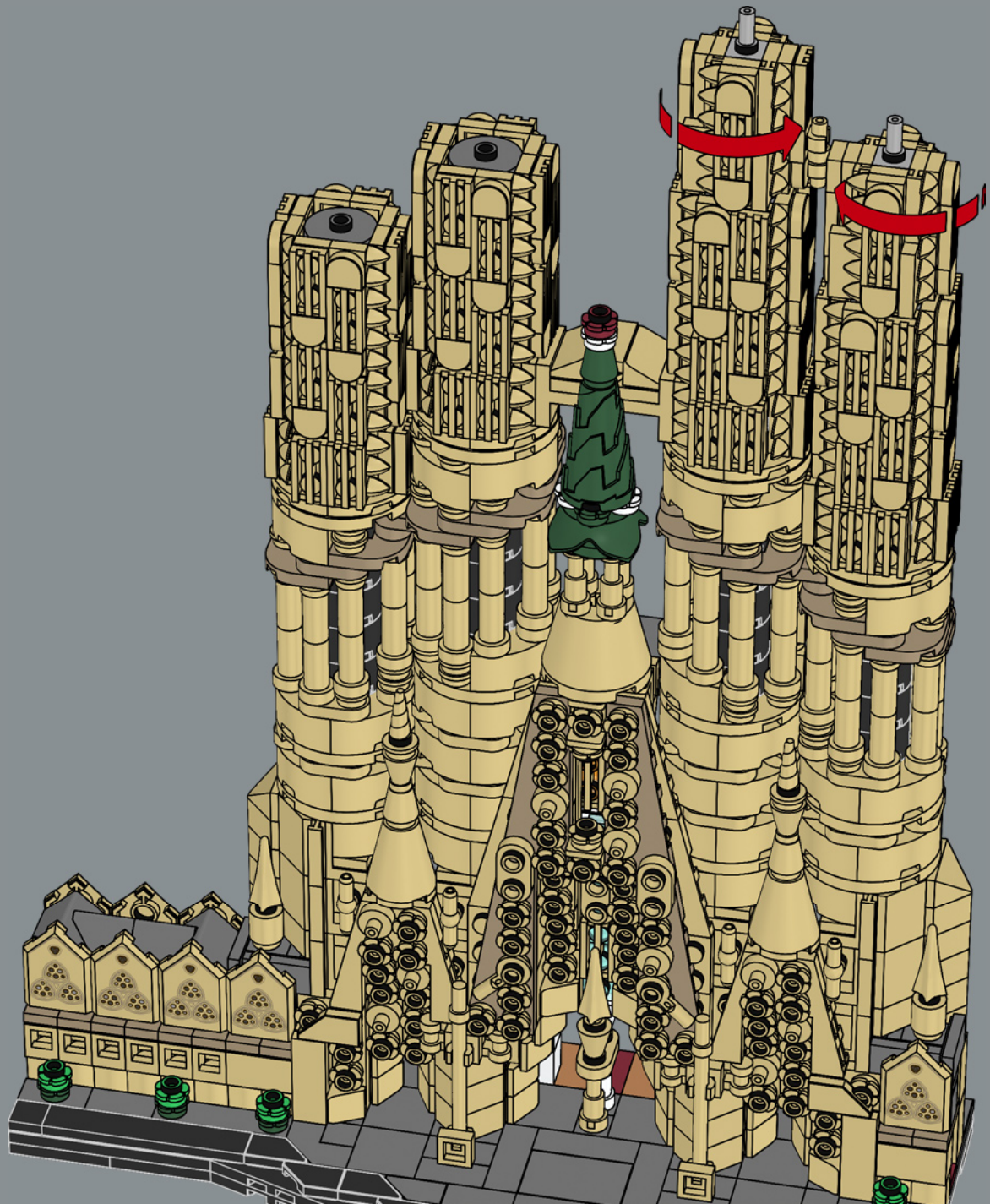


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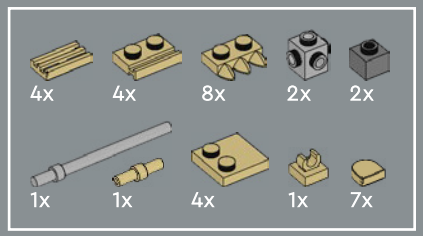




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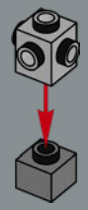




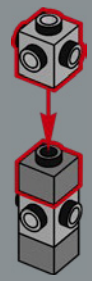


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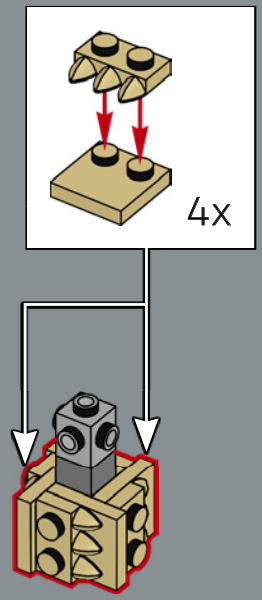
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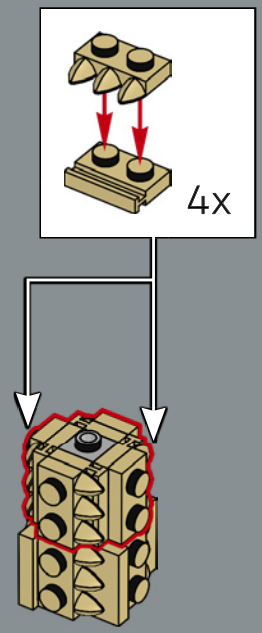
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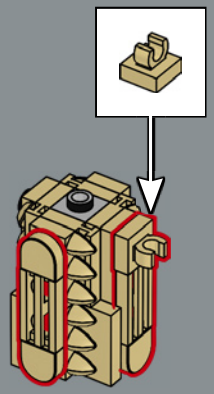
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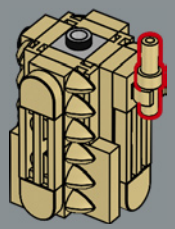
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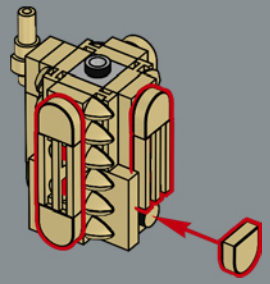
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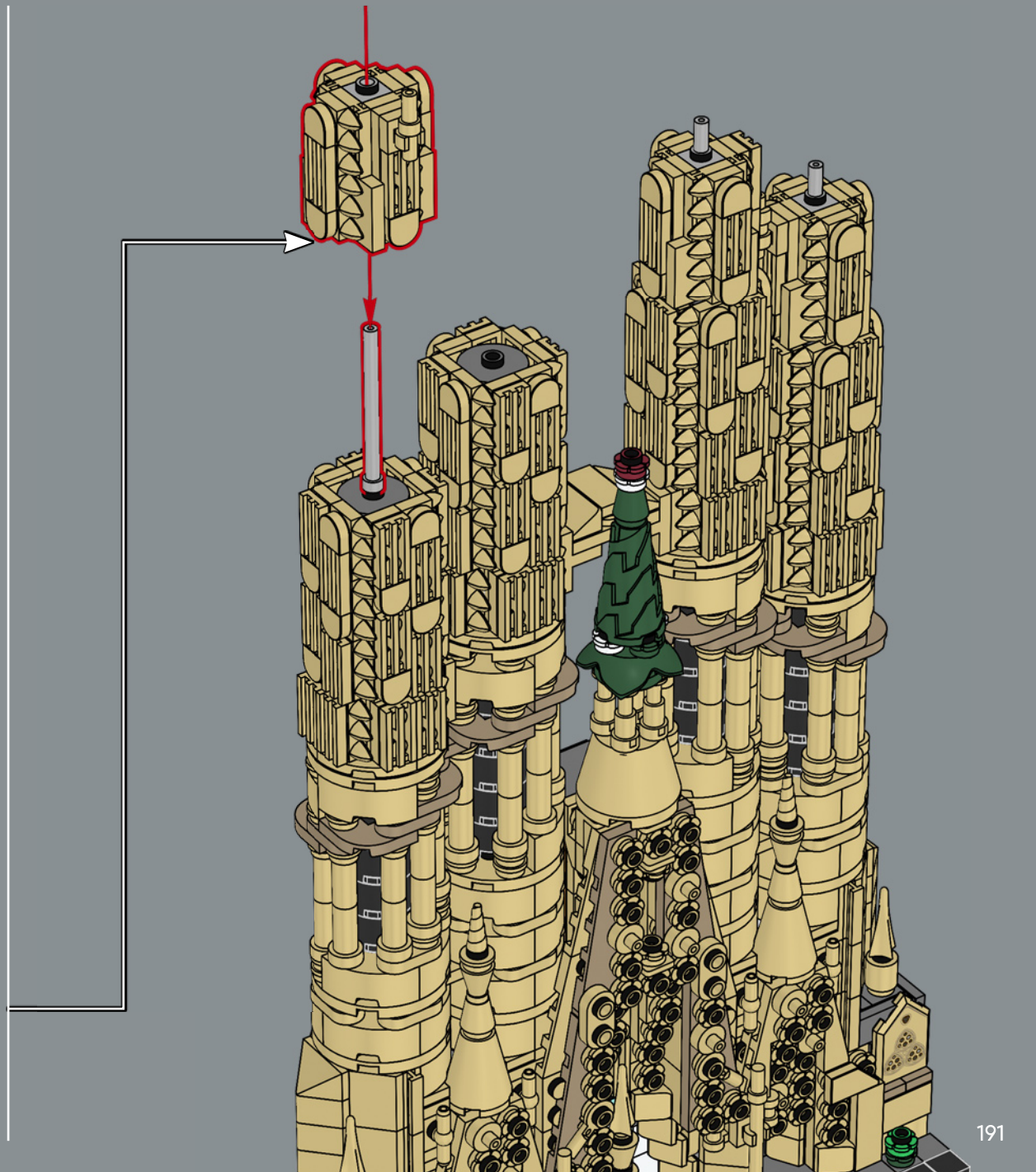


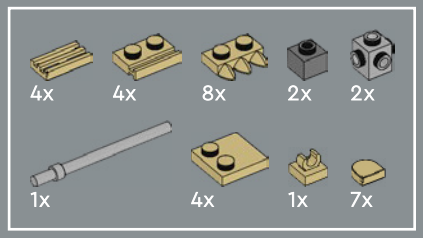
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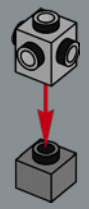




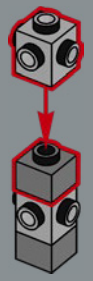


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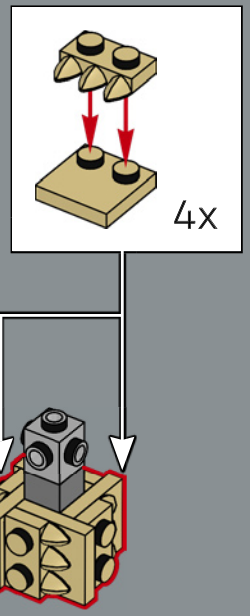
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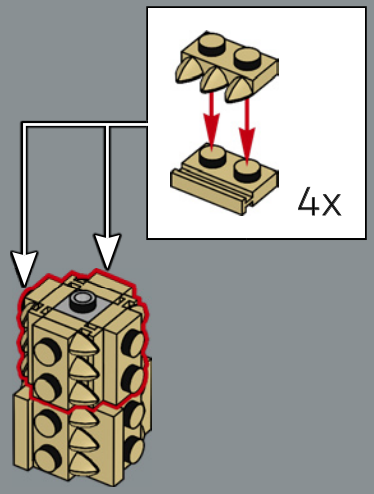
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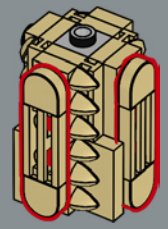
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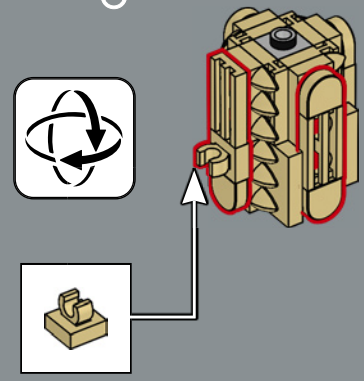
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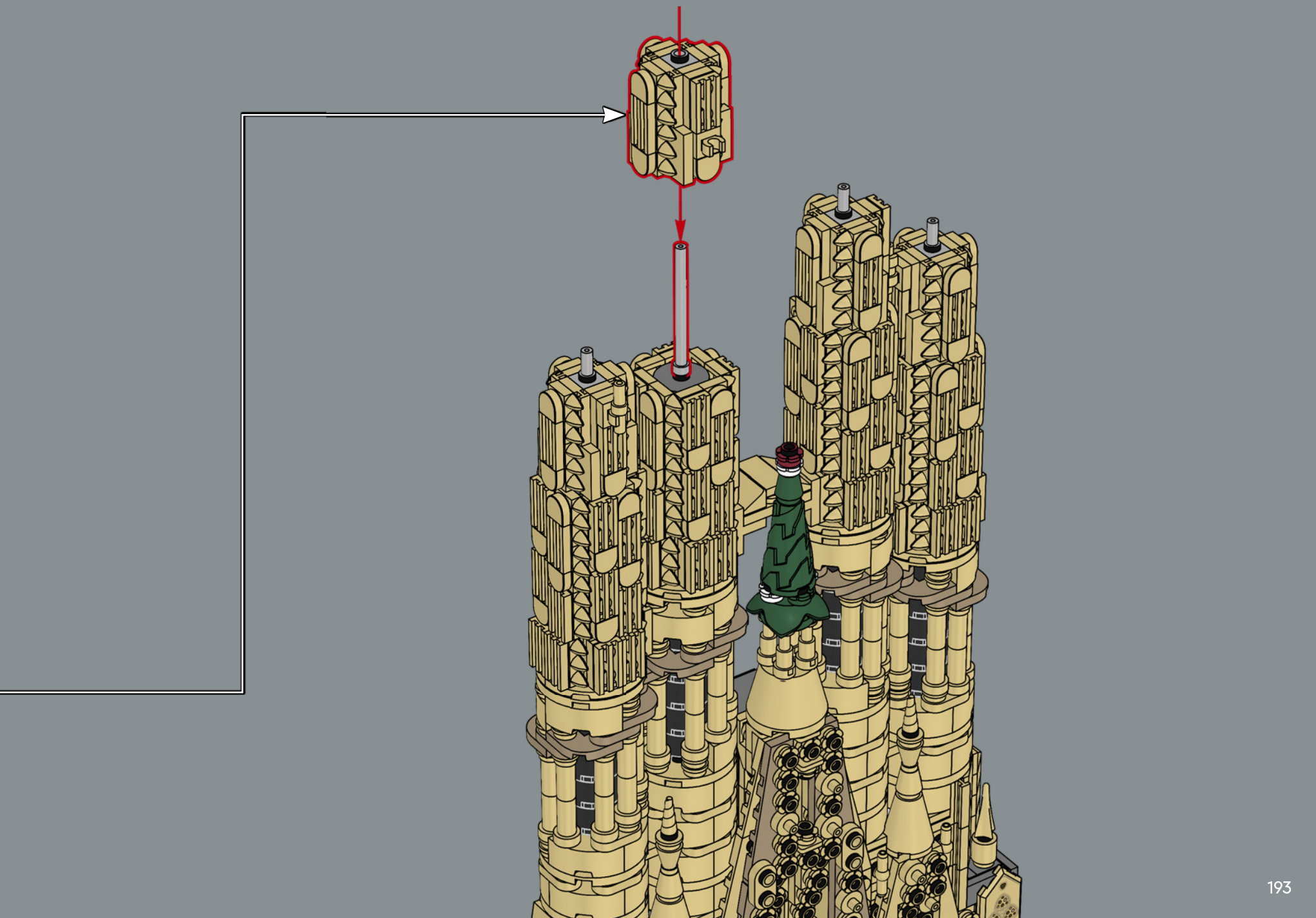


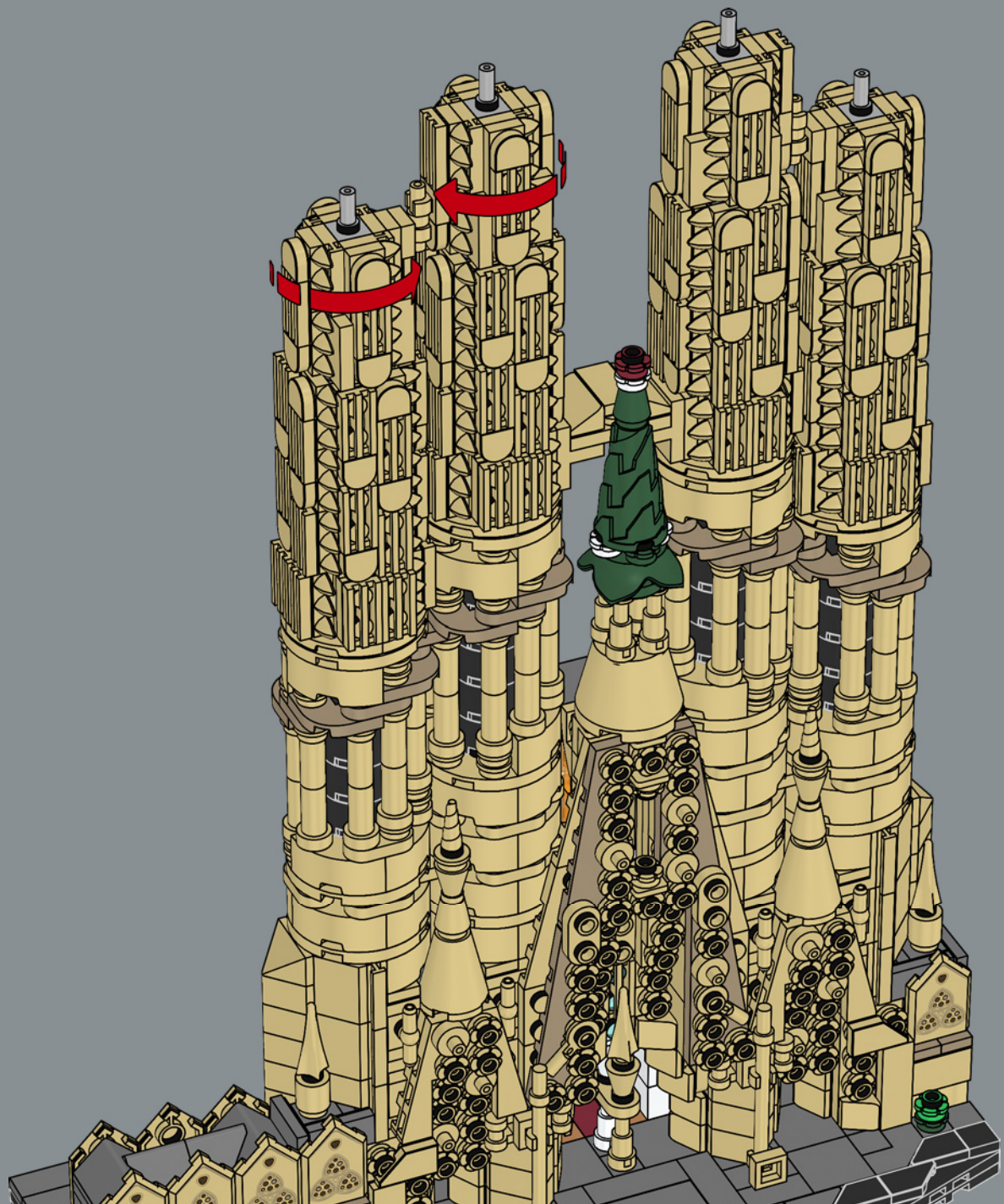
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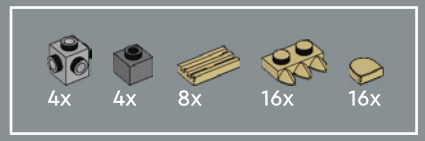
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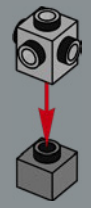




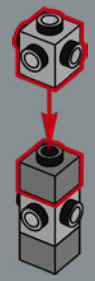


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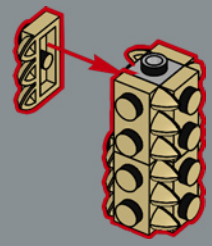
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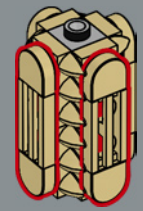


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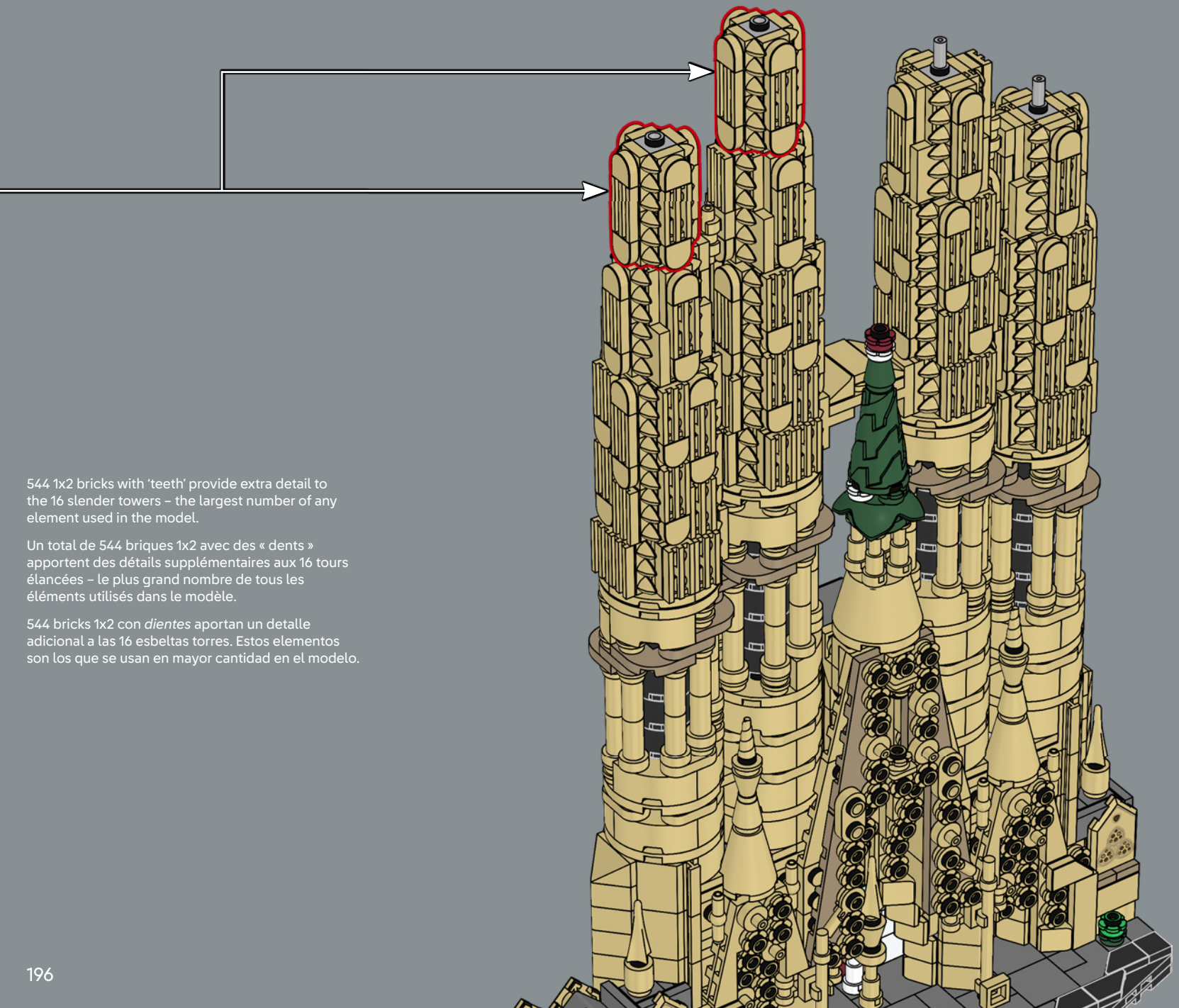


5





2x

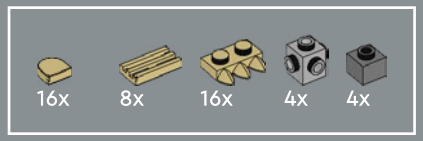


544 1x2 bricks with 'teeth' provide extra detail to the 16 slender towers – the largest number of any element used in the model.

Un total de 544 briques 1x2 avec des « dents » apportent des détails supplémentaires aux 16 tours élancées – le plus grand nombre de tous les éléments utilisés dans le modèle.

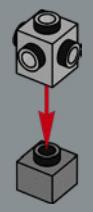
544 bricks 1x2 con *dientes* aportan un detalle adicional a las 16 esbeltas torres. Estos elementos son los que se usan en mayor cantidad en el modelo.





149

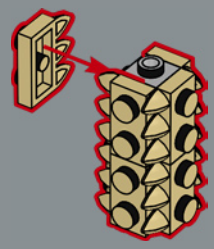
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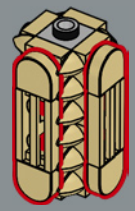
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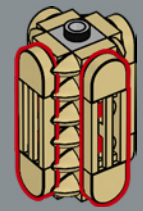


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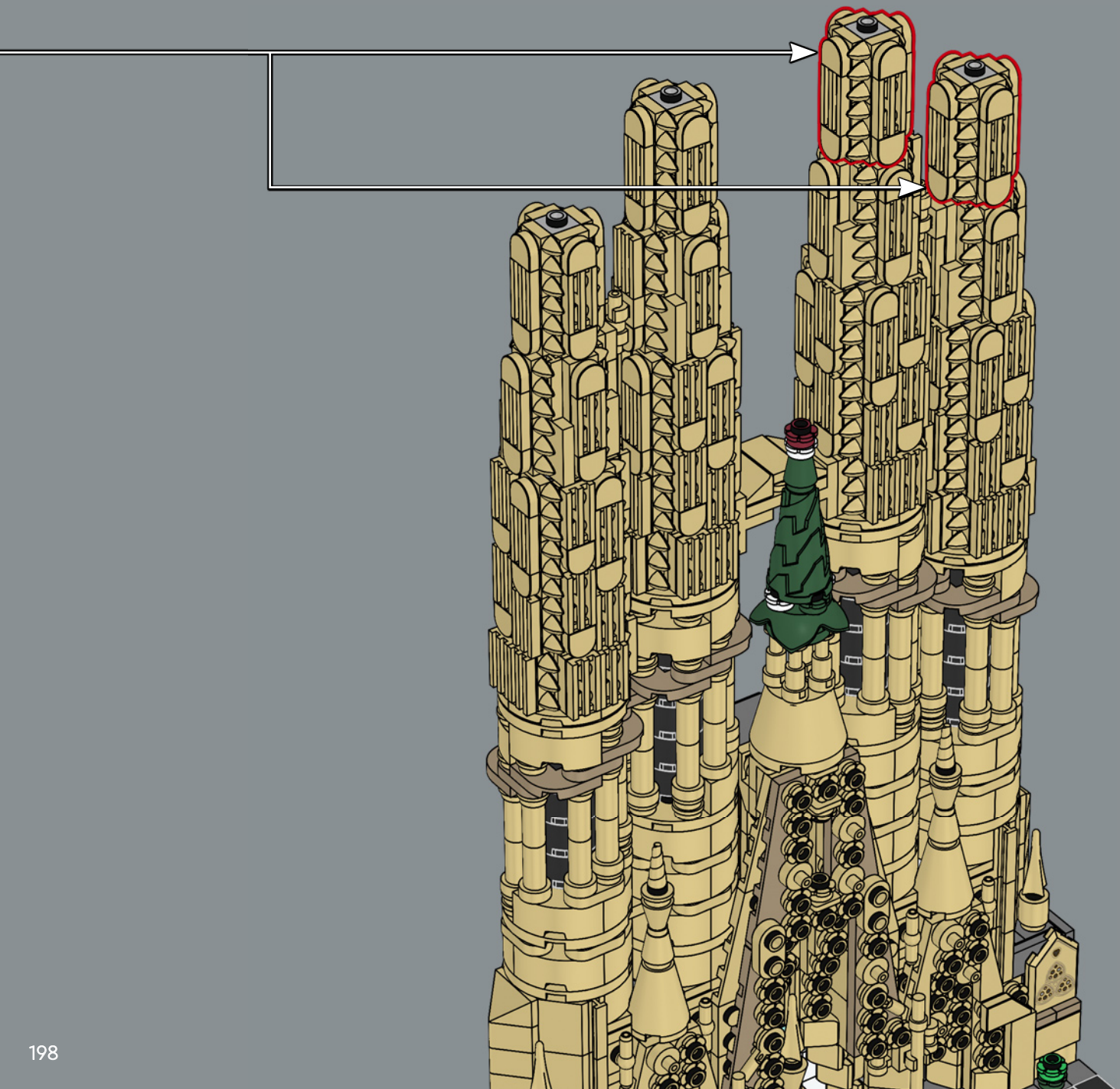


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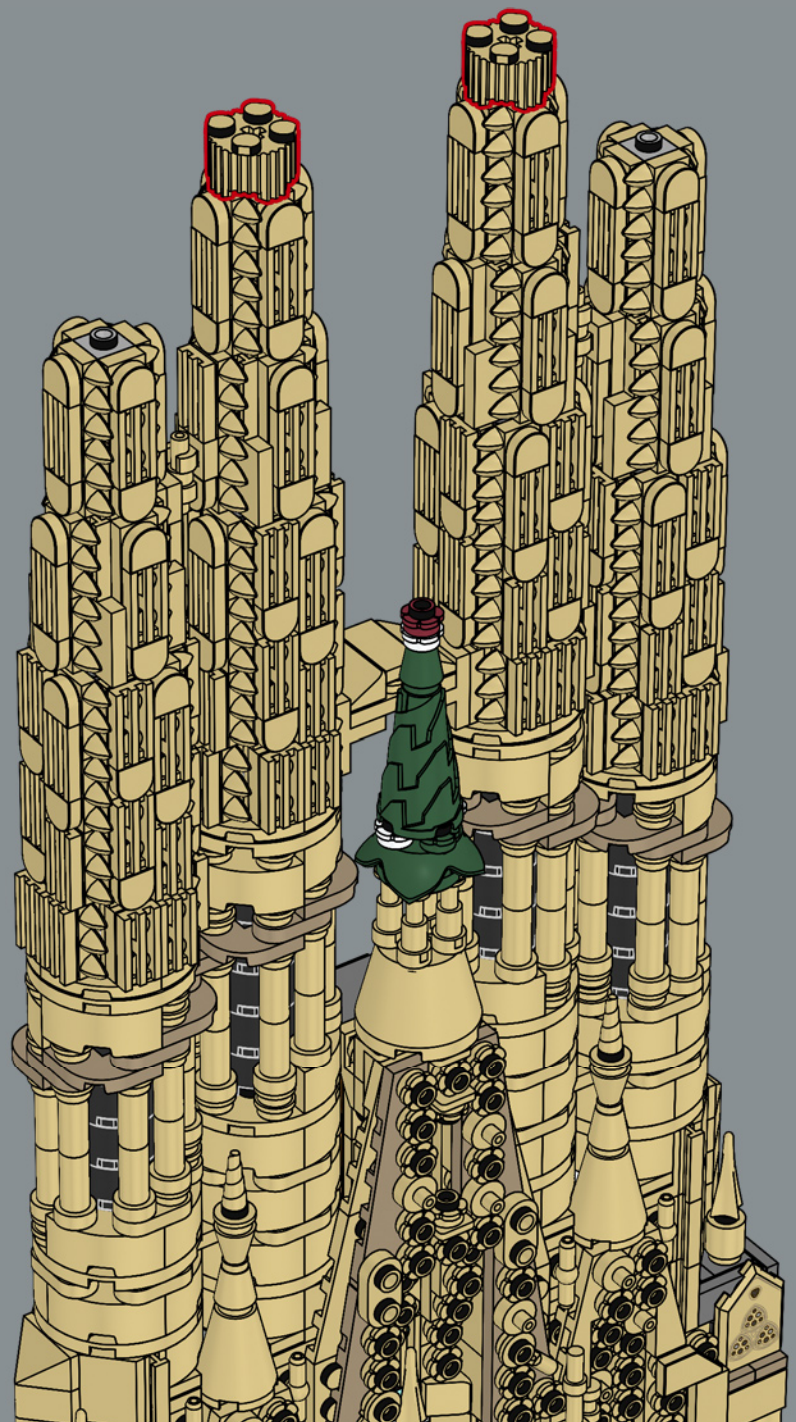
2x





2x

150







151

1



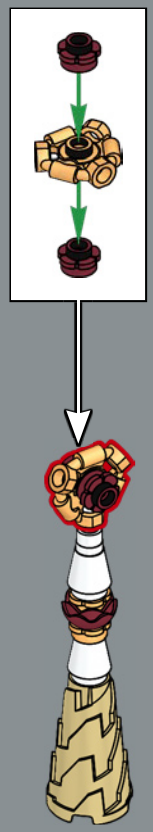
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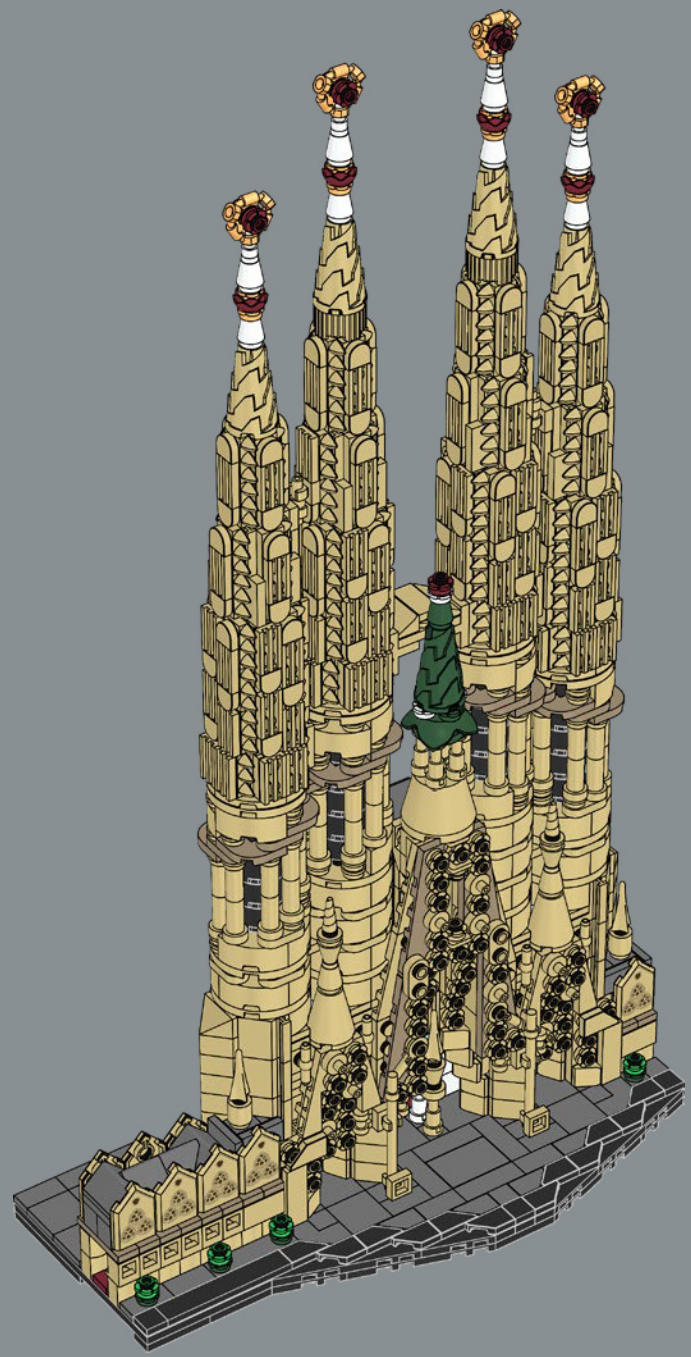
4x

The towers' tapered shape is recreated with a LEGO® cone and a drill element recolored specifically for this set.

La forme effilée des tours est recréée à l'aide d'un cône LEGO® et d'un élément de perçage recoloré spécialement pour cet ensemble.

La forma progresivamente estrecha de las torres se recrea mediante un cono LEGO® y un elemento de broca recoloreado específicamente para este set.





1954-1977

PASSION FAÇADE

✶ Construction of the Passion façade on the western side began in 1954. Gaudí designed it to contrast with the Nativity façade, so he used sharper lines, deep recesses and chiaroscuro (light and shadow contrasts) to heighten its dramatic expression. Gaudí was even prepared to allow distortions of arches and cuts in columns to reinforce the theme of sacrifice. The façade features a double narthex: six sloping columns support the lower level, with eighteen columns in groups of three at a time resting on top. In 1986, sculptor Josep Maria Subirachs was commissioned to create statues whose angular, solemn style reflected Gaudí's intentions.

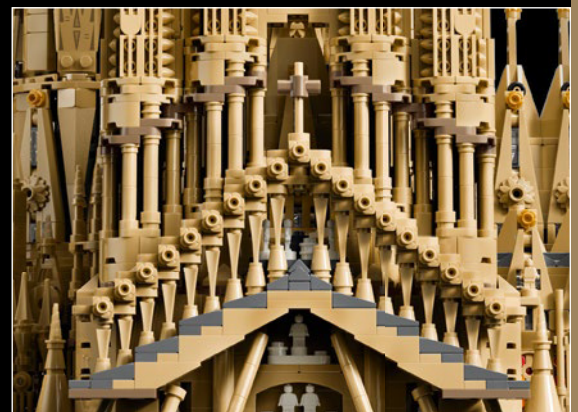
FAÇADE DE LA PASSION

✶ La construction de la façade de la Passion, côté ouest, a commencé en 1954. Gaudí l'a conçue pour contraster avec la façade de la Nativité, utilisant des lignes plus nettes, des renfoncements profonds et des clairs-obscurs (contrastes entre la lumière et l'ombre) pour renforcer son expression dramatique. Gaudí était même prêt à accepter des distorsions des arcs et des coupes dans les colonnes pour renforcer le thème du sacrifice. La façade comporte un double narthex : six colonnes inclinées soutiennent le niveau inférieur, surmonté de dix-huit colonnes regroupées par trois. En 1986, le sculpteur Josep Maria Subirachs a été chargé de créer des statues dont le style angulaire et solennel reflétait les intentions de Gaudí.

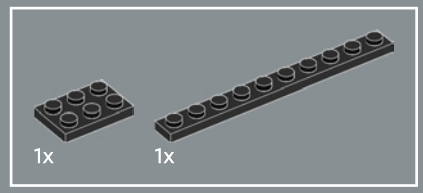
FACHADA DE LA PASIÓN

✶ La construcción de la fachada de la Pasión, ubicada al poniente, empezó en 1954. Gaudí usó líneas más marcadas, profundas oquedades y claroscuros para realzar su expresión dramática y hacerla contrastar con la fachada del Nacimiento. Incluso estaba dispuesto a distorsionar arcos y cortar columnas para transmitir la idea del sacrificio con mayor contundencia. Esta fachada presenta un doble nártex con seis columnas inclinadas sosteniendo el nivel inferior y dieciocho columnas en grupos de tres apoyadas encima de las primeras. En 1986, se encargó al escultor Josep Maria Subirachs la creación de estatuas con formas angulares y un estilo solemne que reflejara las intenciones de Gaudí.

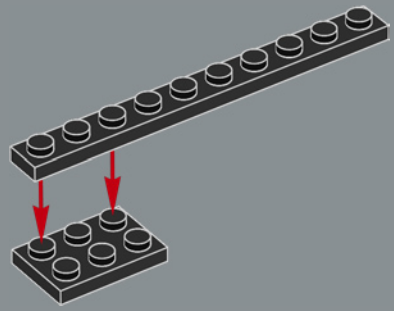


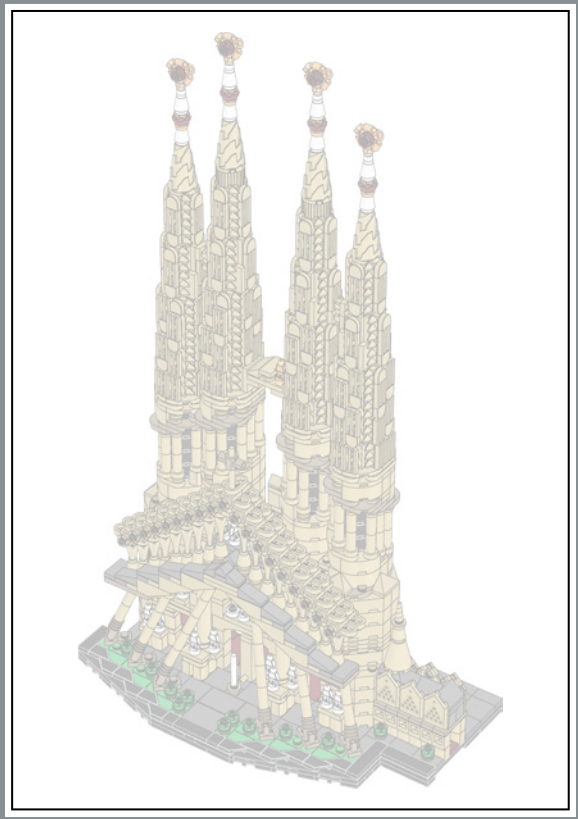


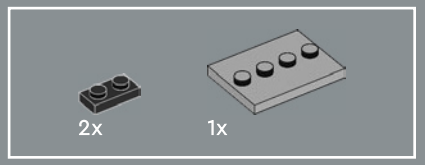




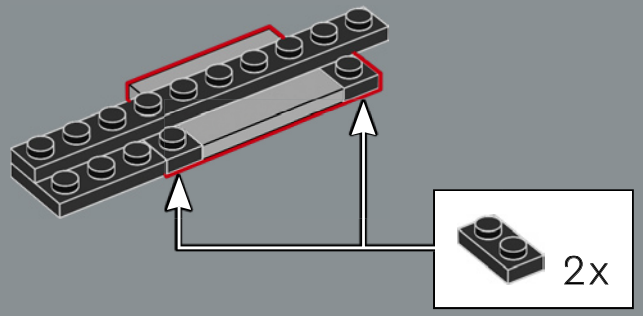
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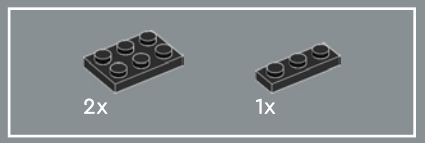




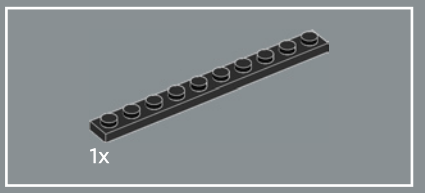


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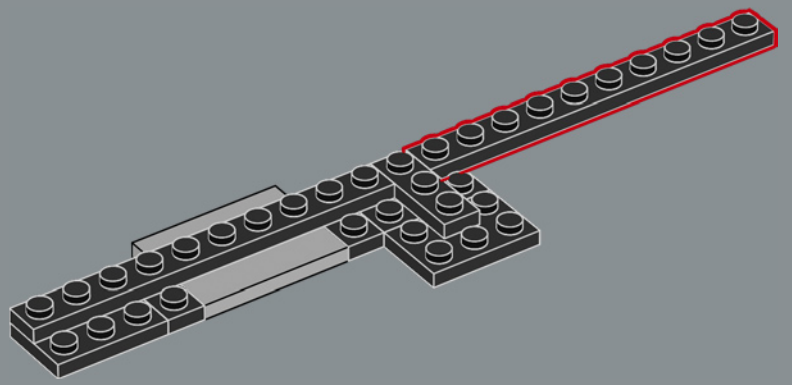


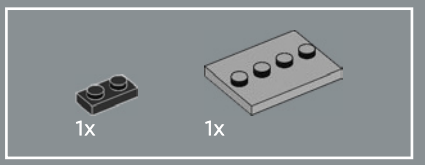


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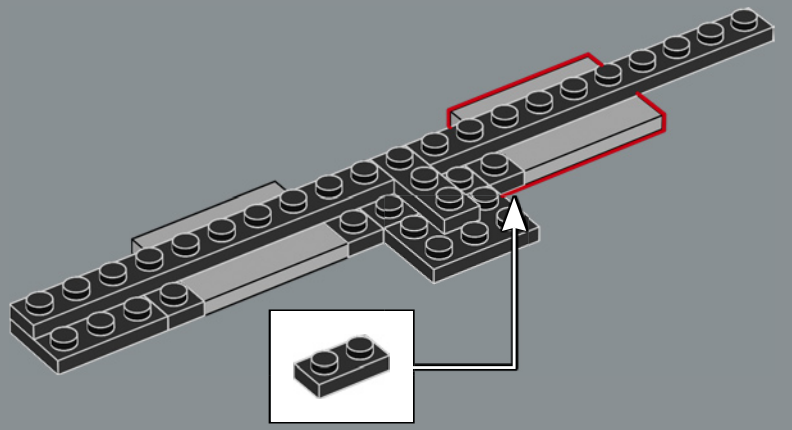


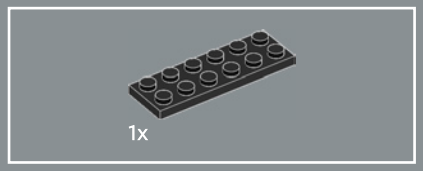
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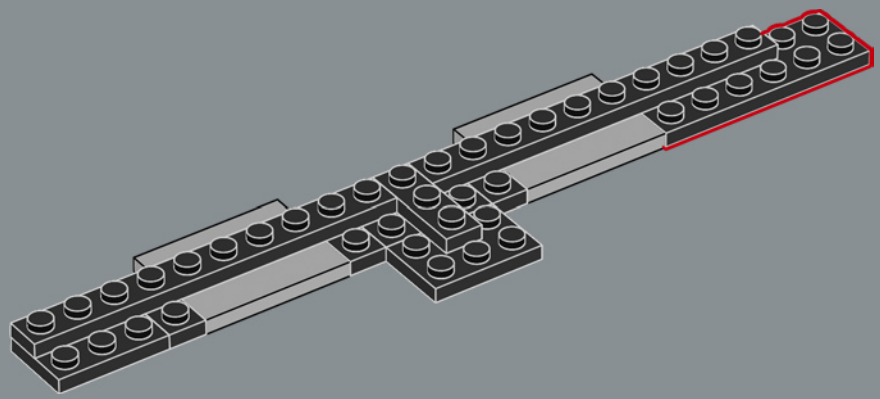


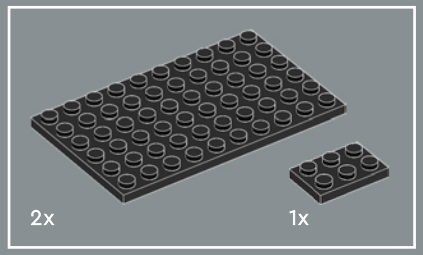
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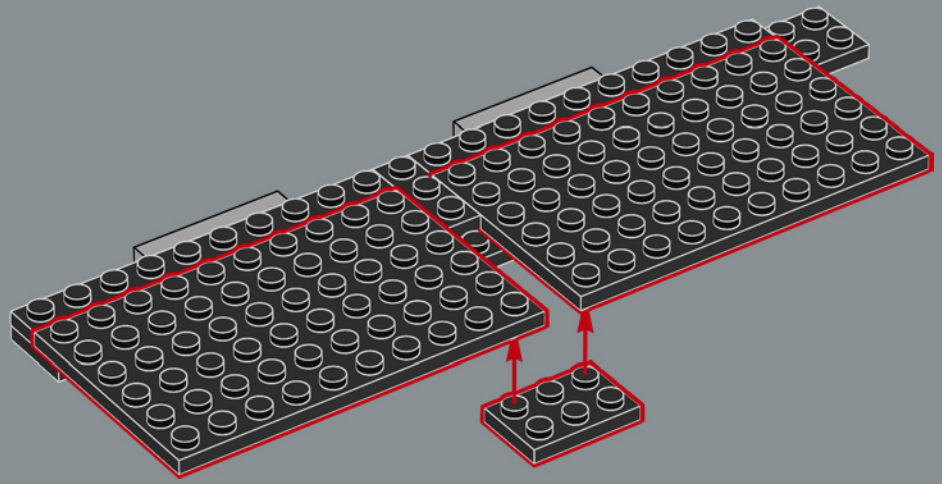


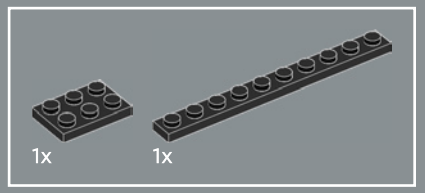
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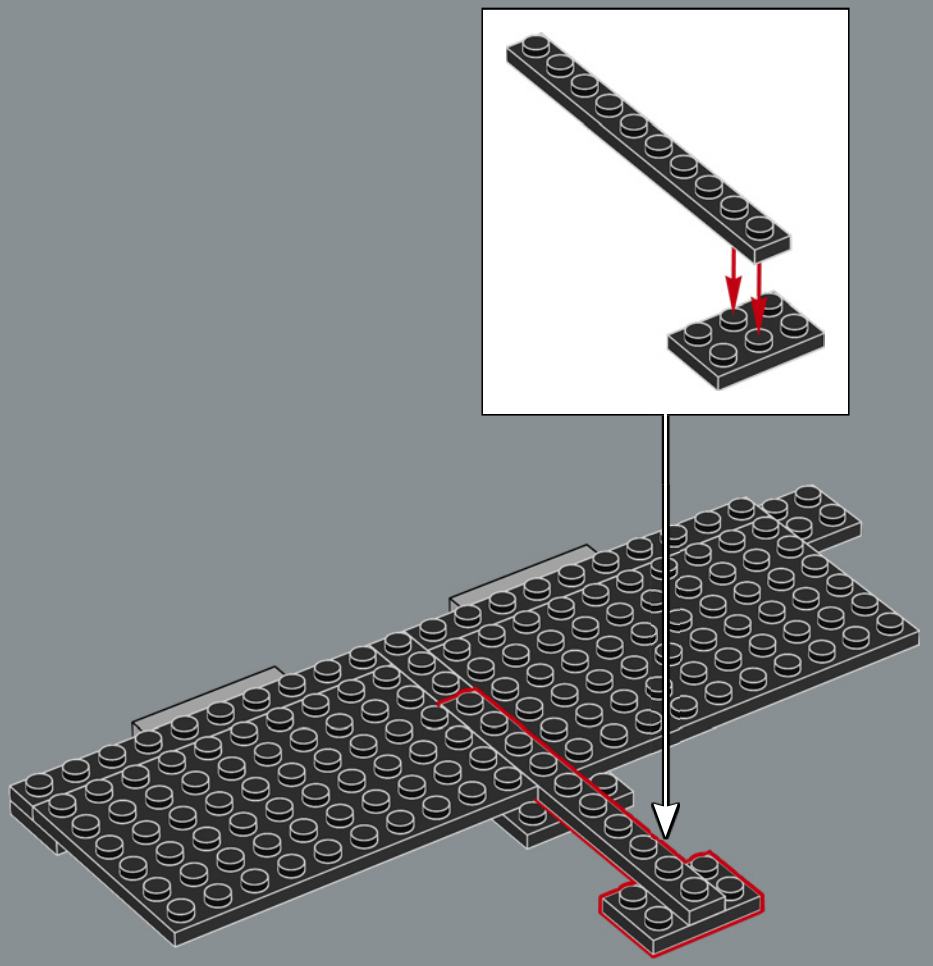


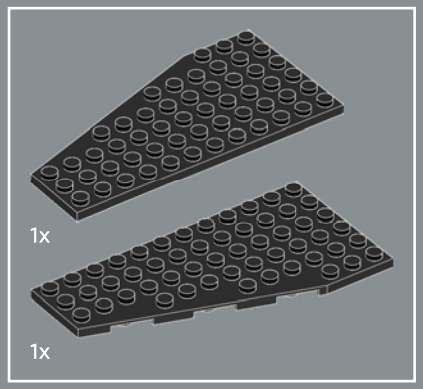
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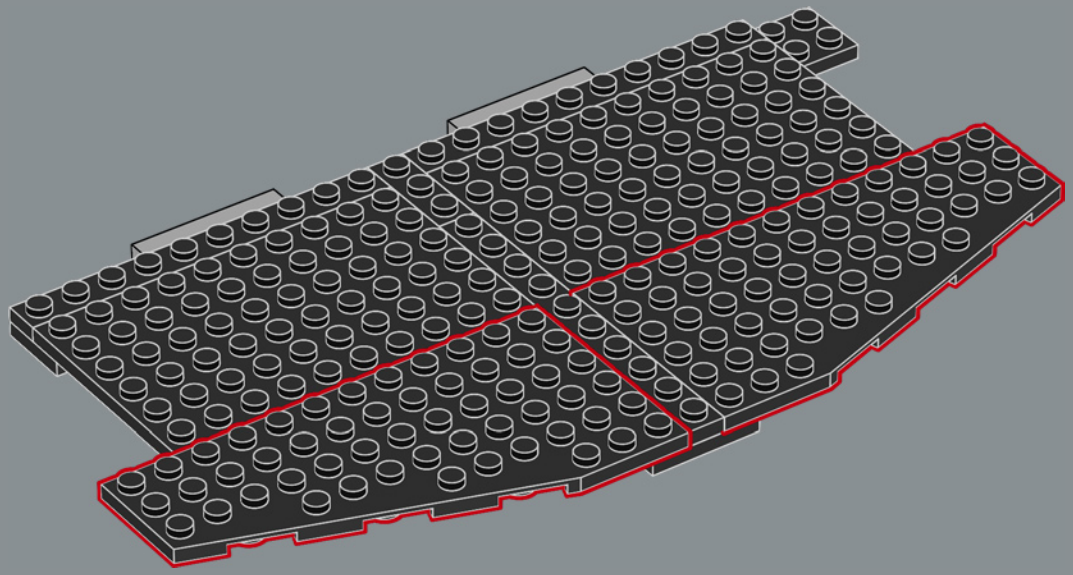


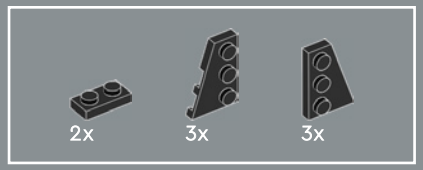
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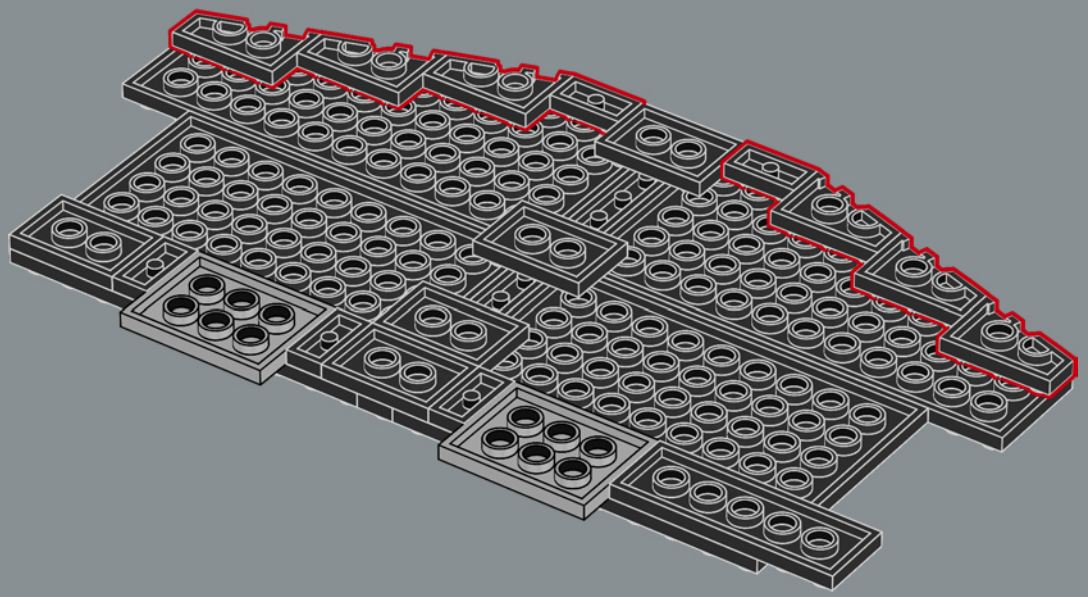
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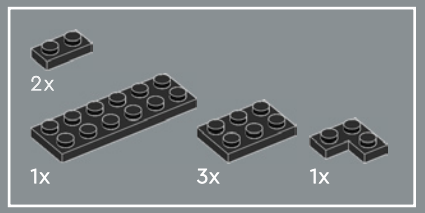




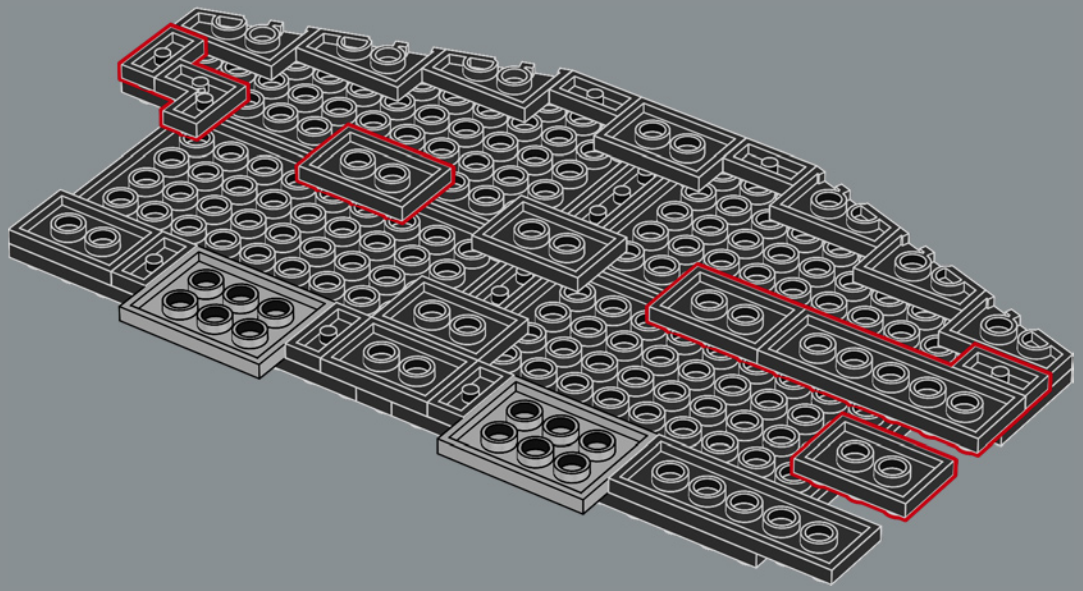
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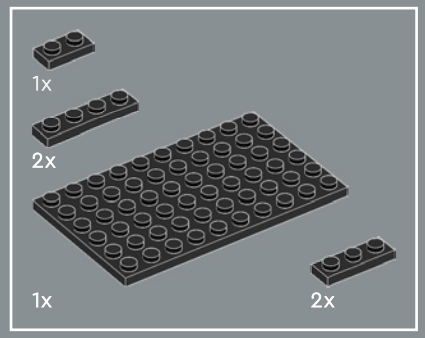






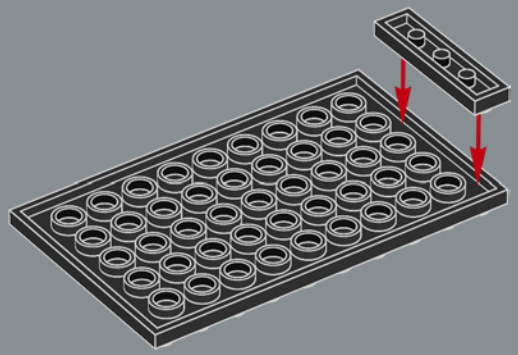
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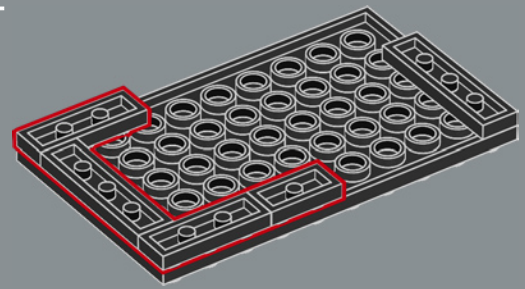


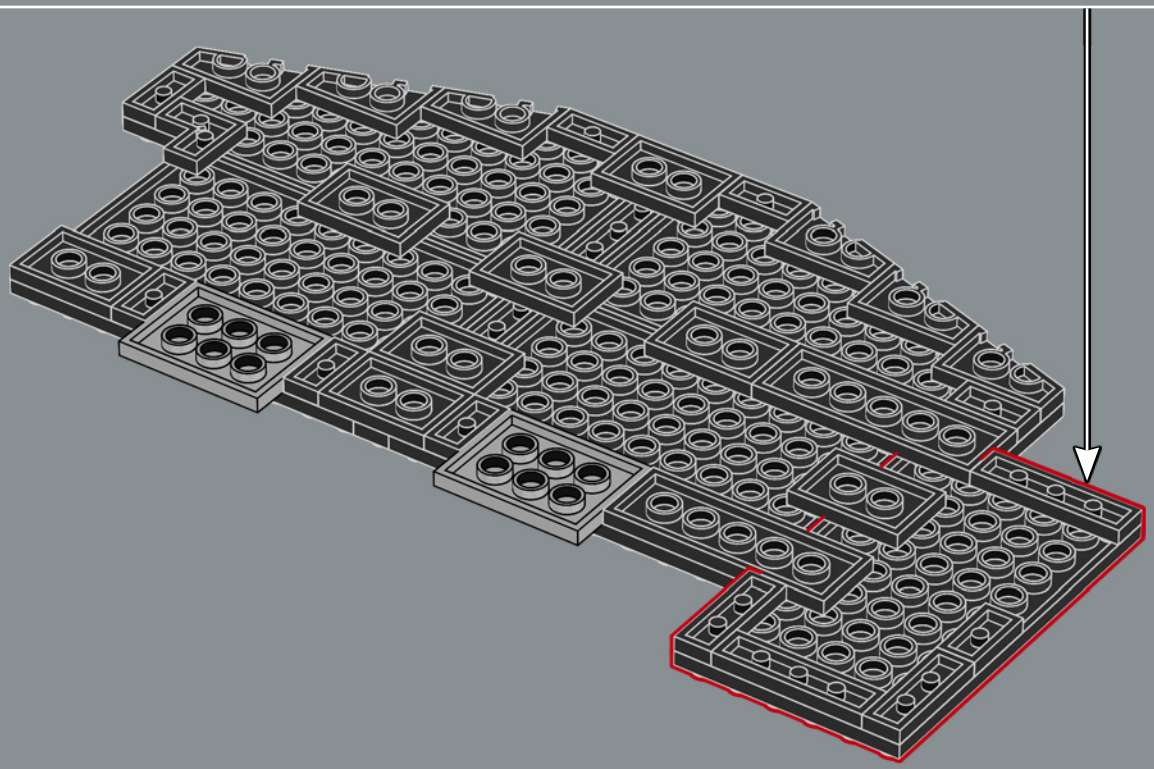
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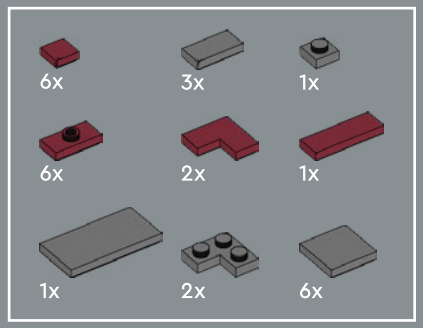
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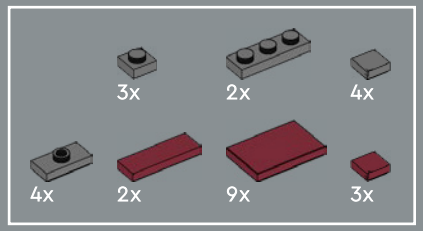




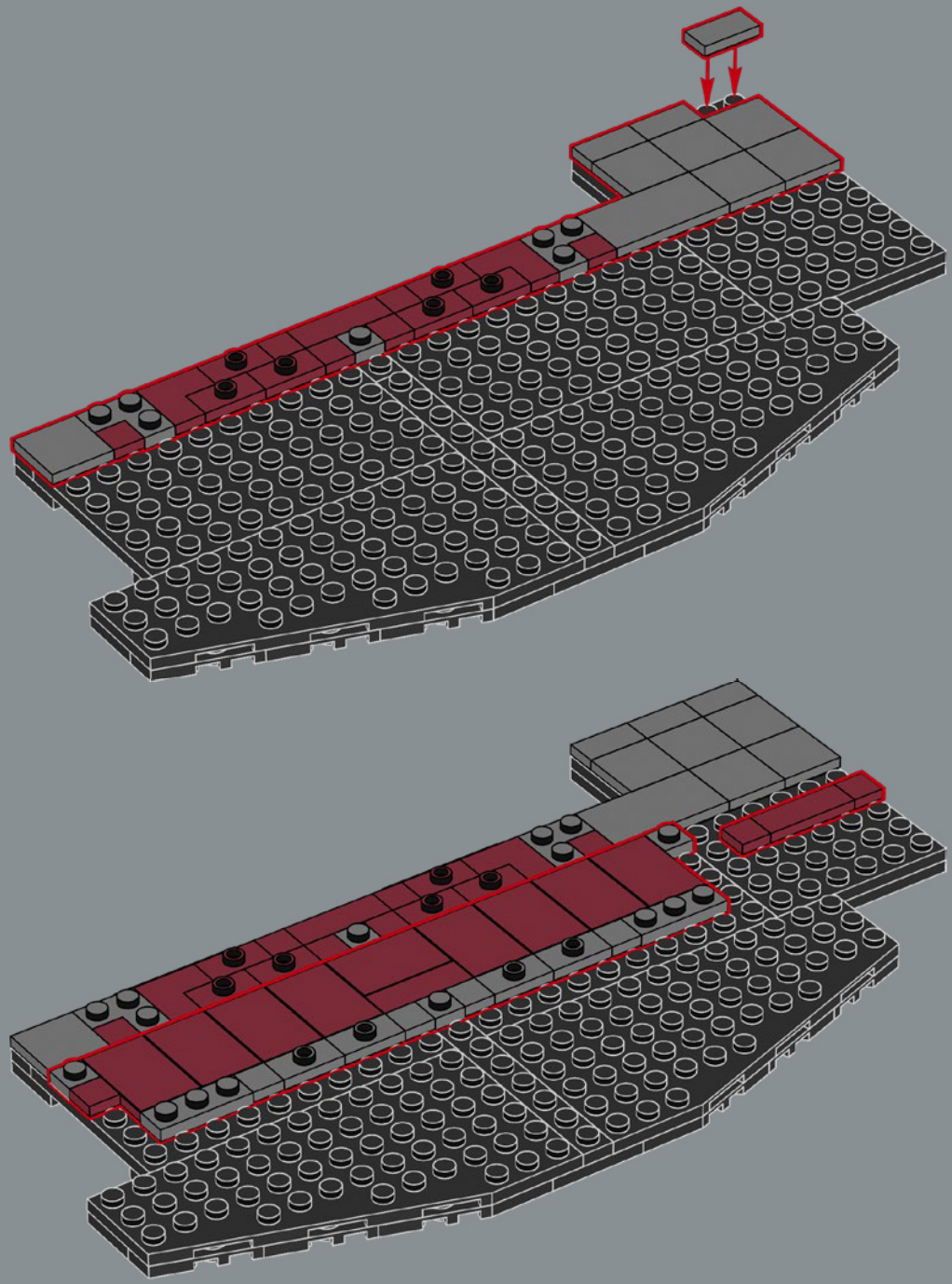


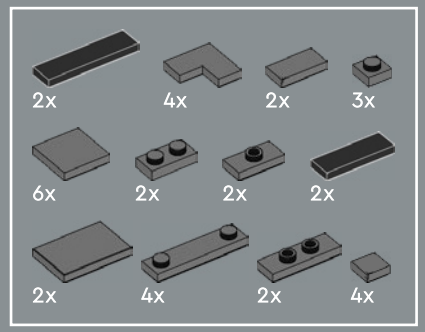
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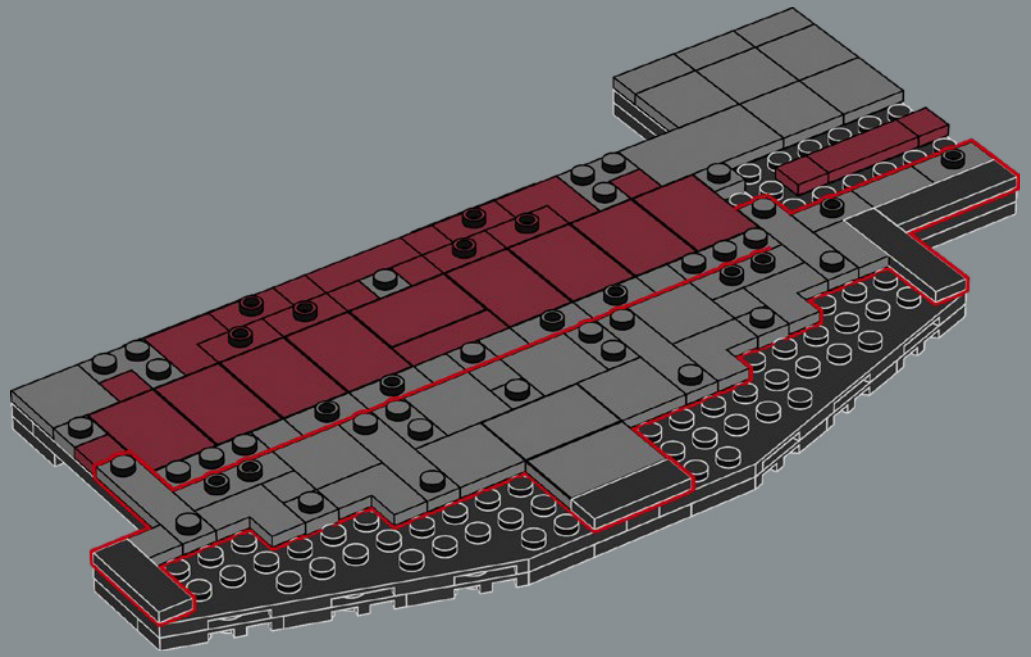


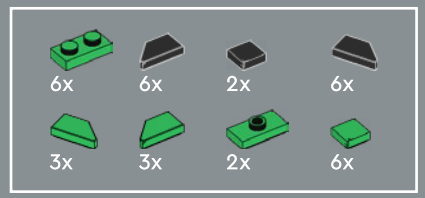
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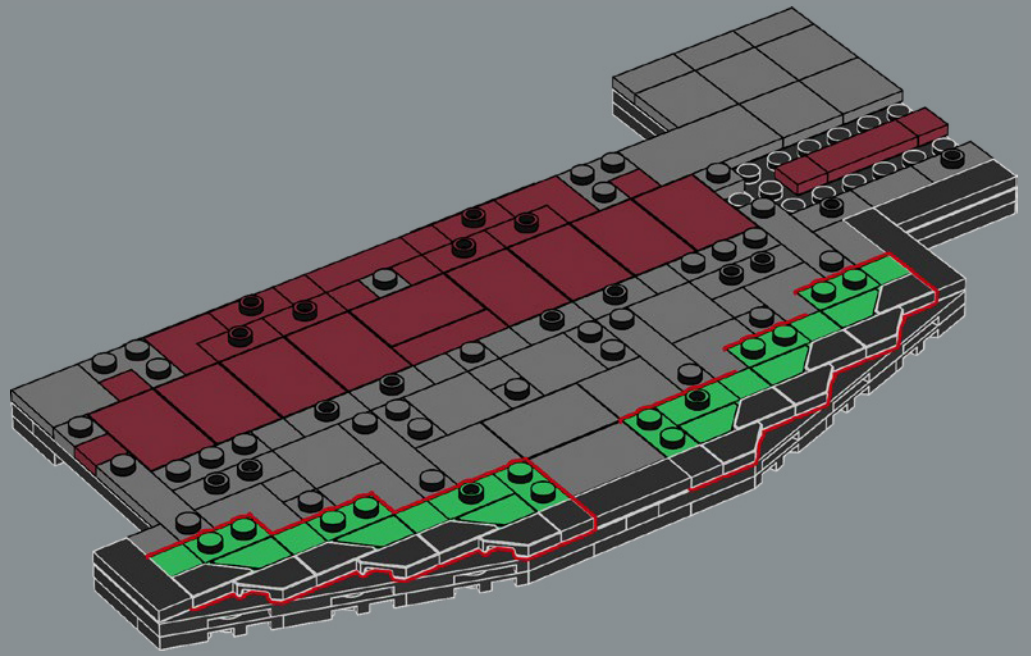


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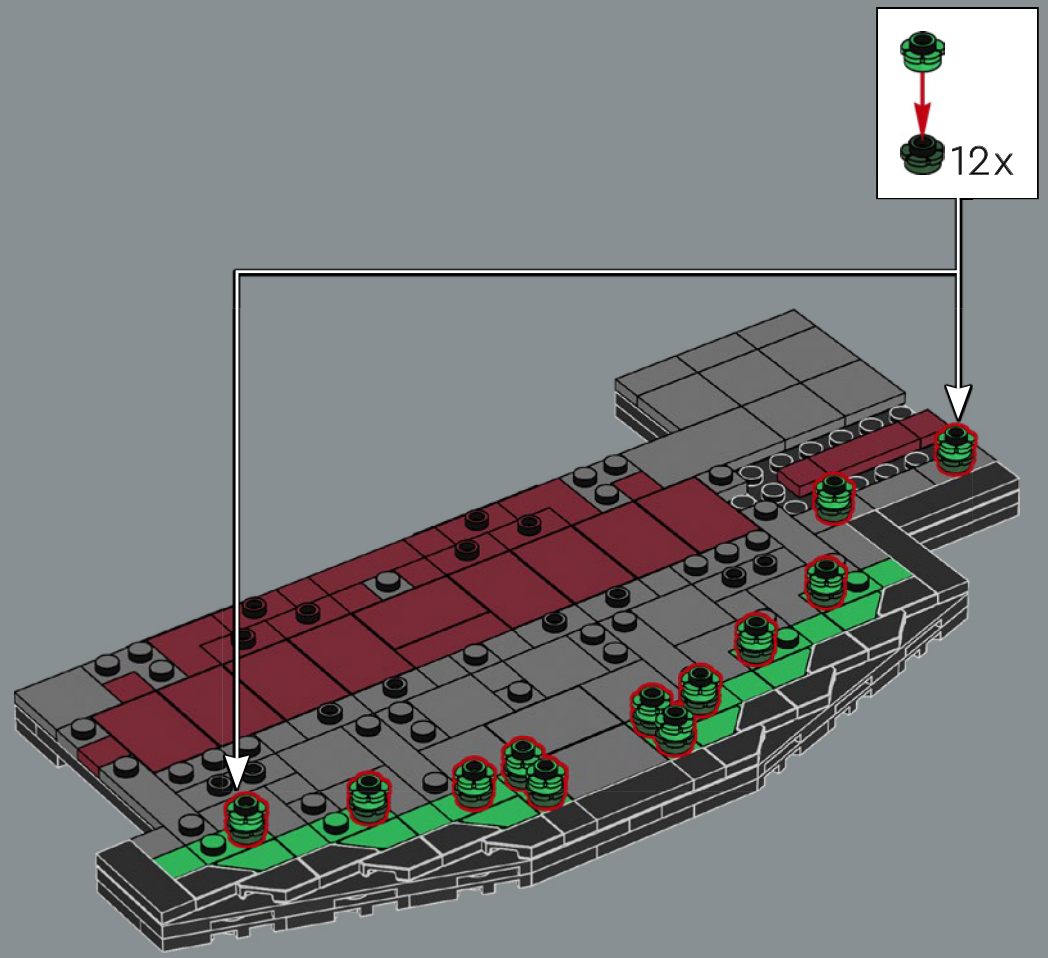


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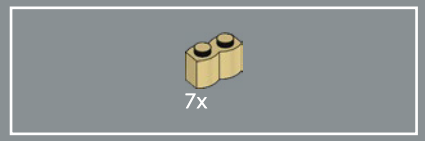


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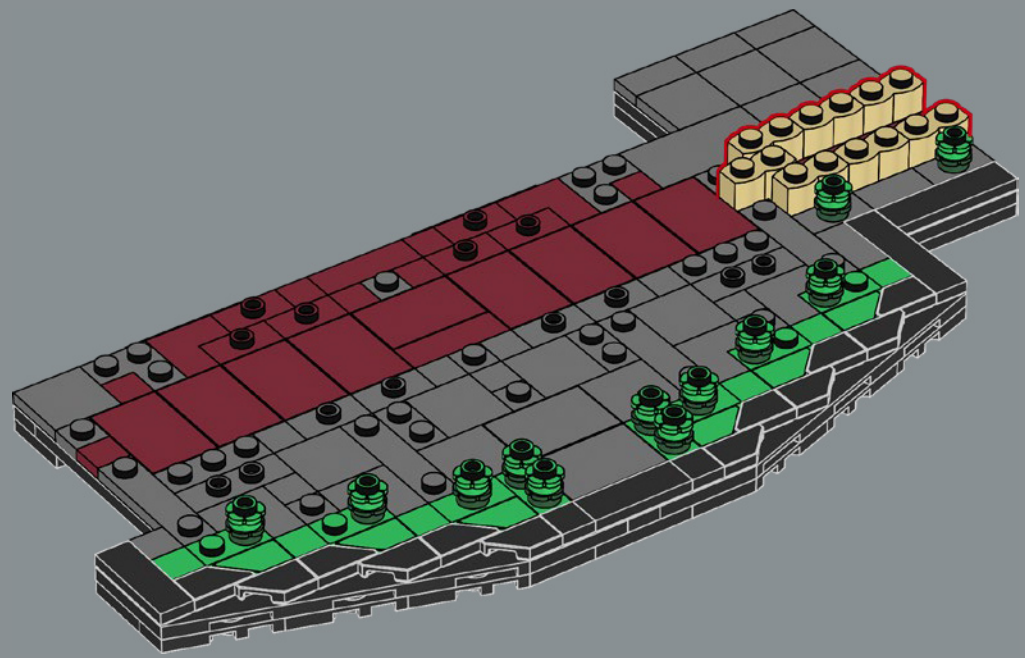
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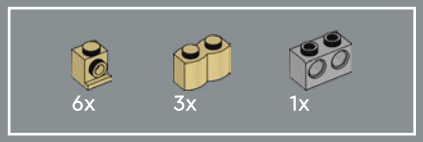




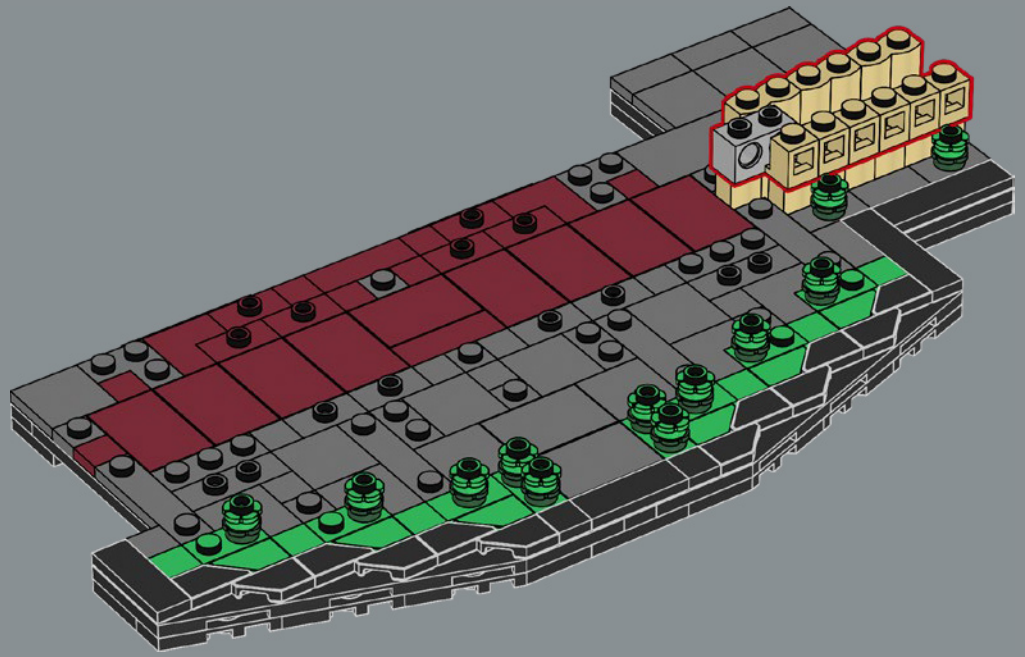


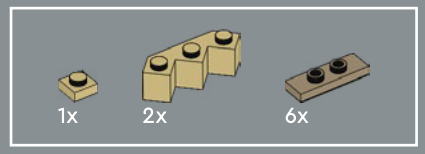
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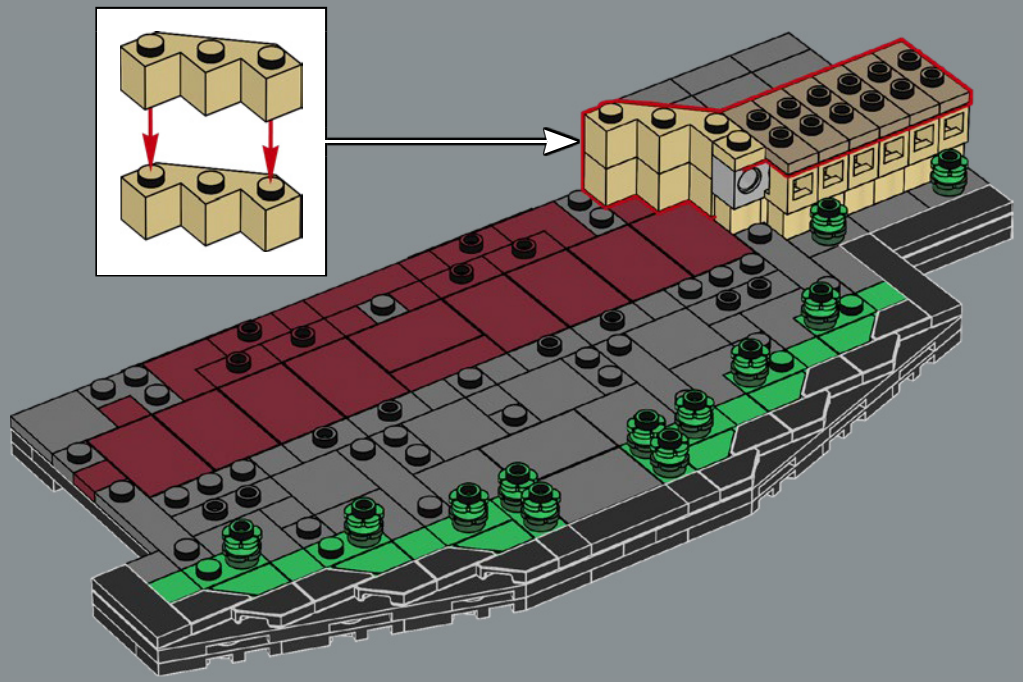


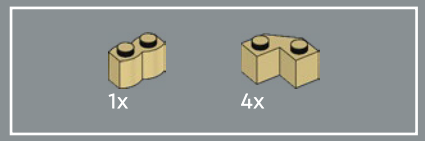
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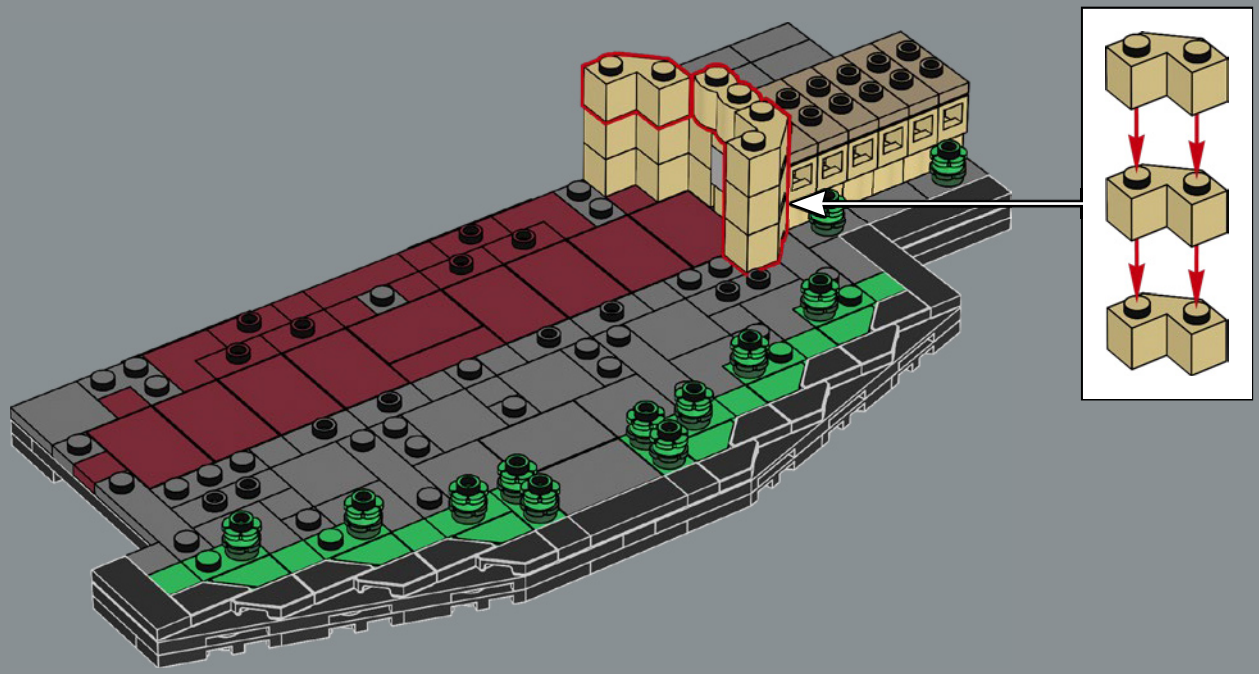


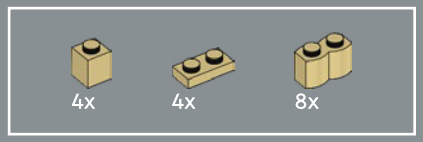
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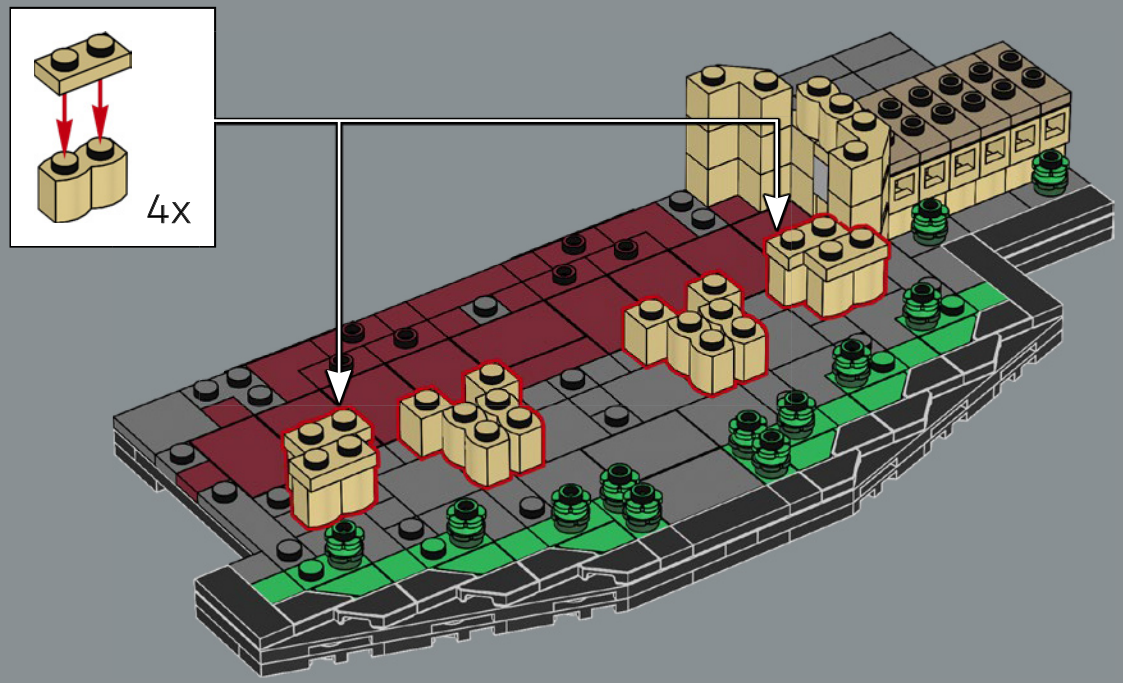


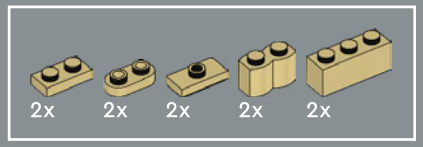
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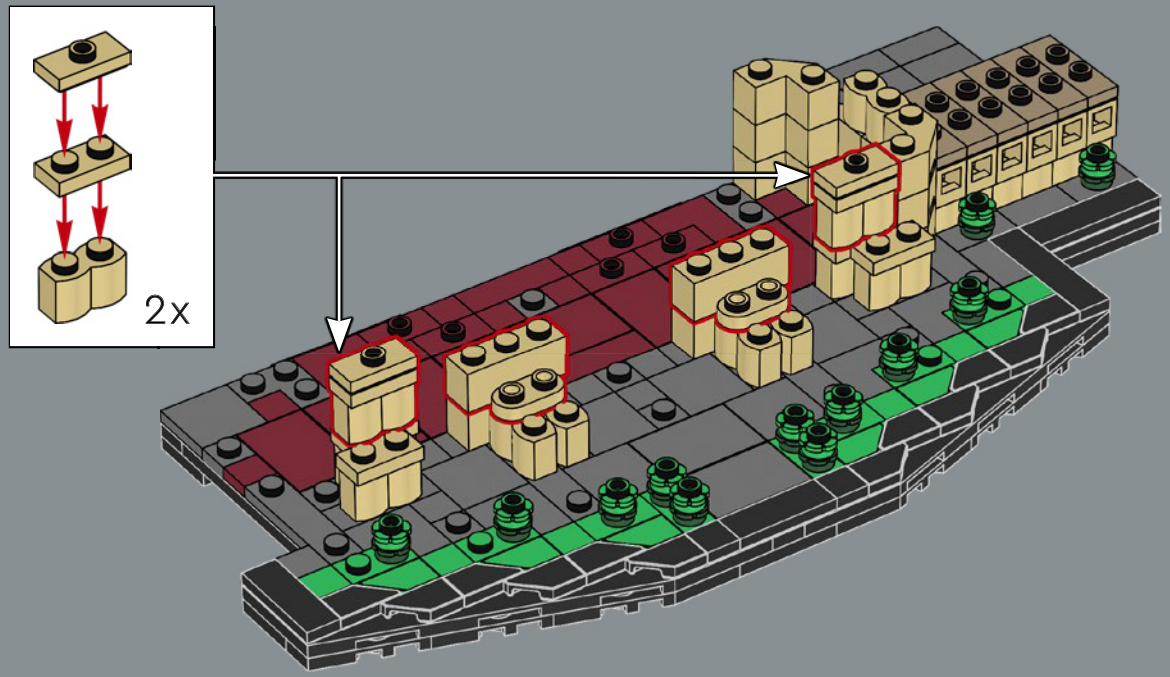


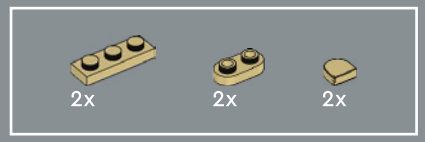
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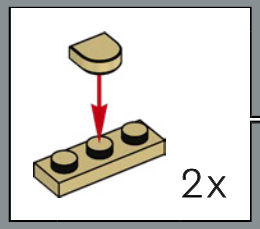


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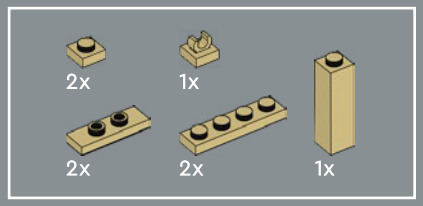


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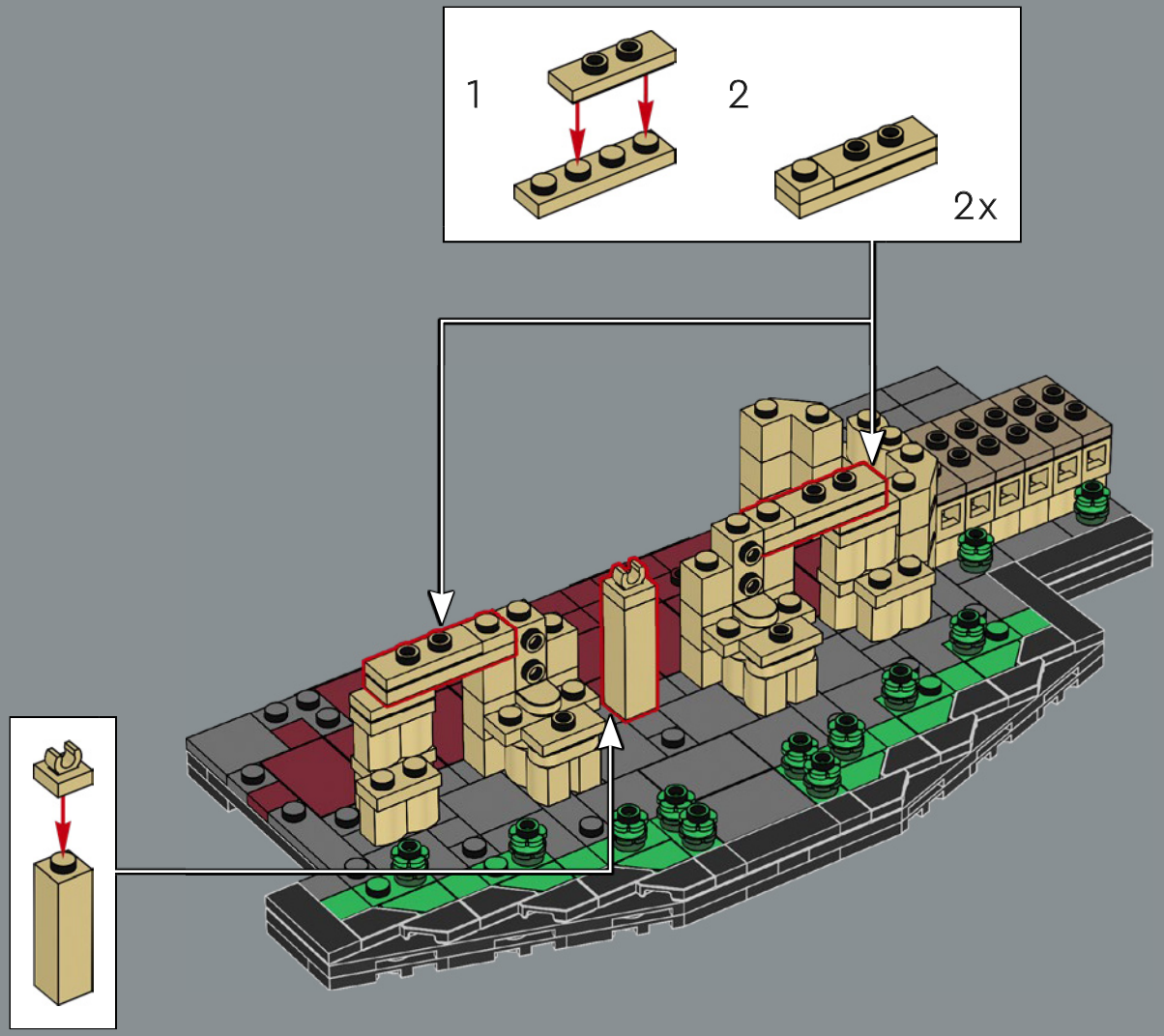


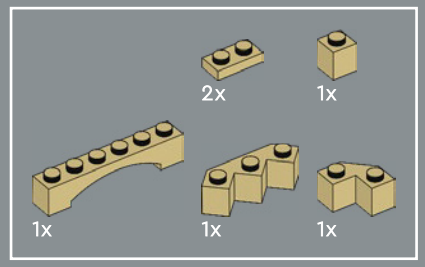


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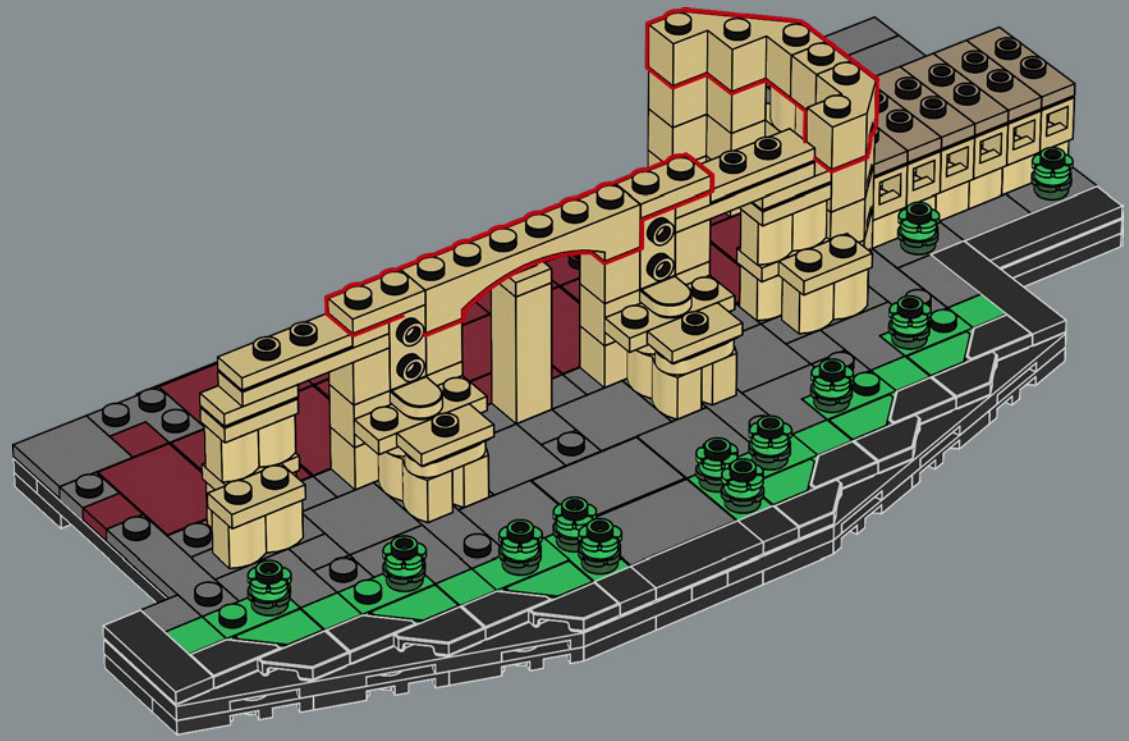


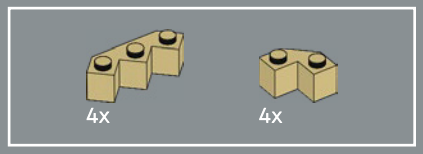
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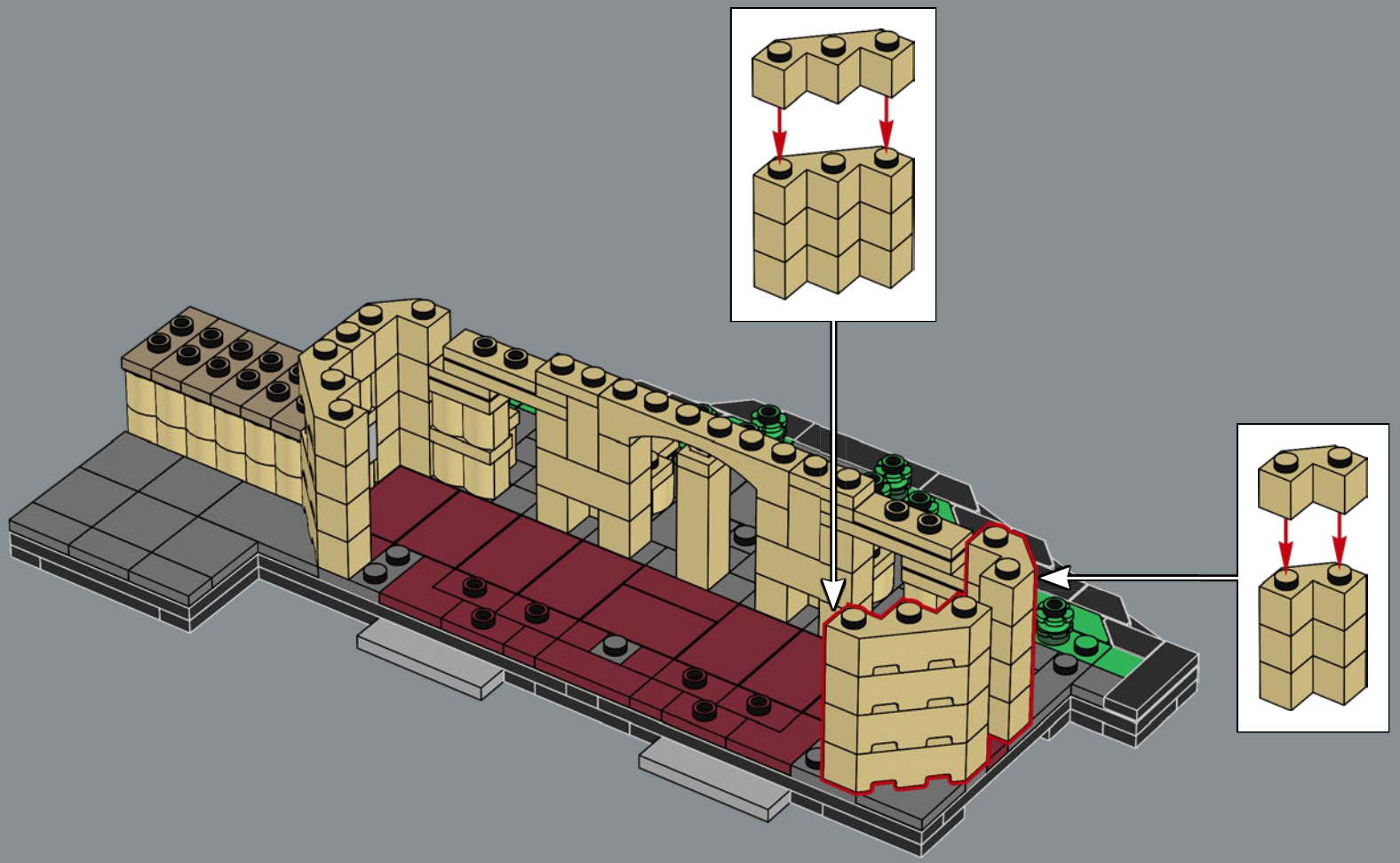


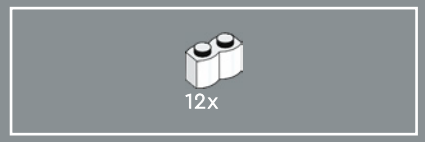
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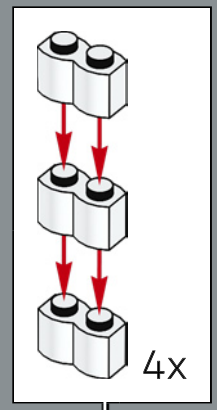


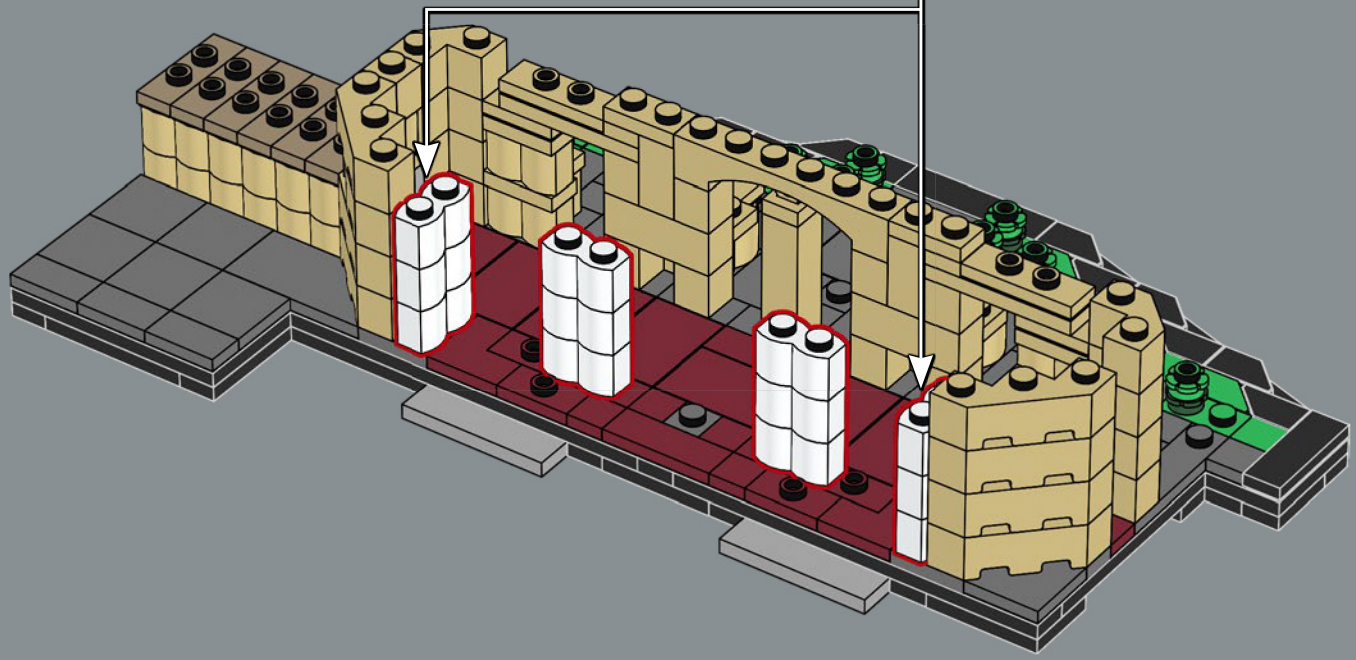
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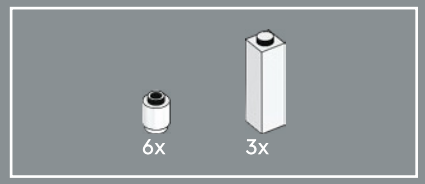




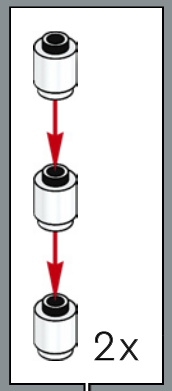
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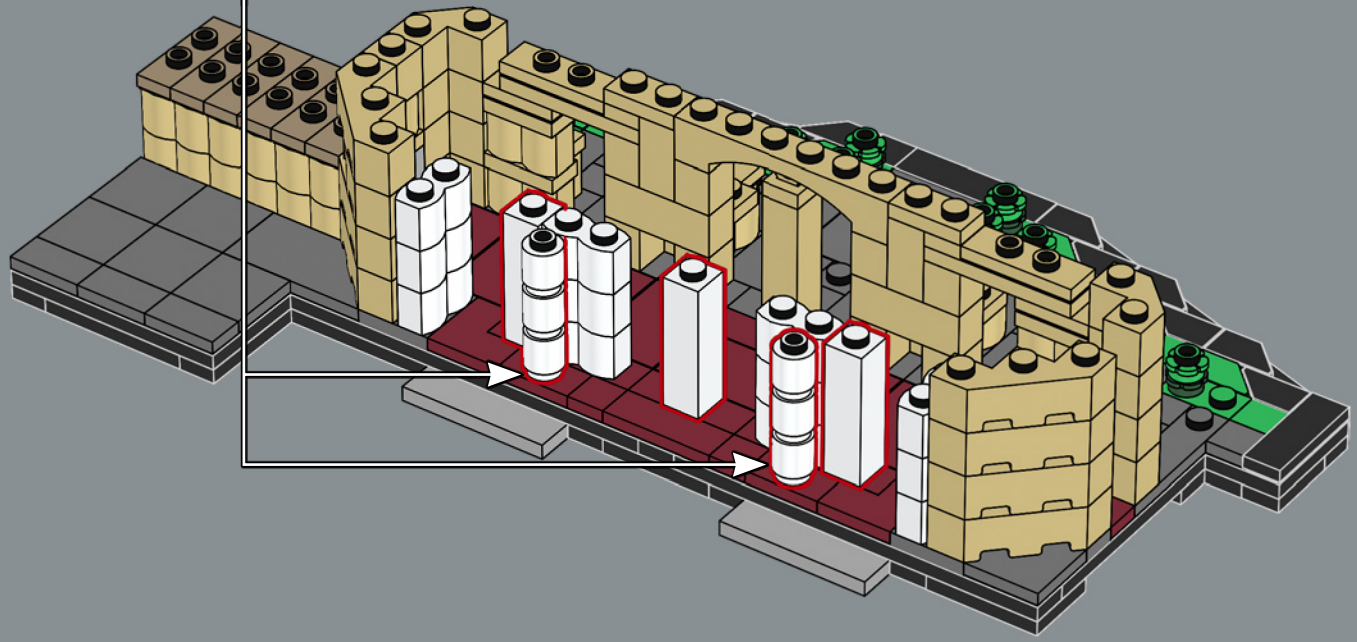






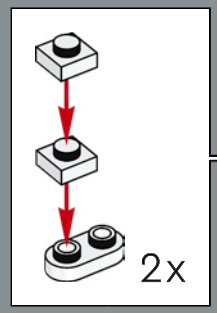
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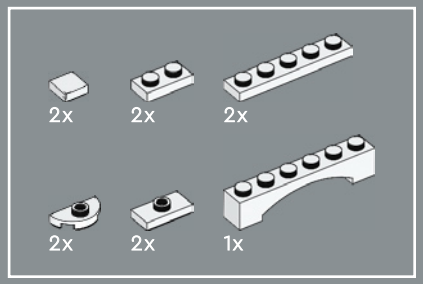




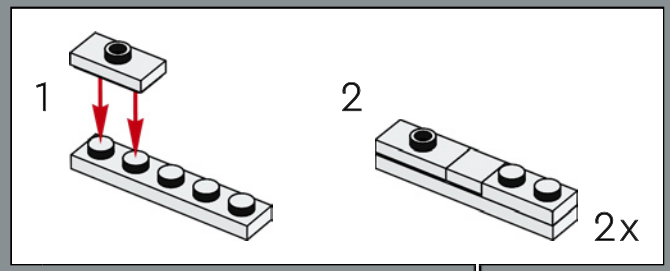


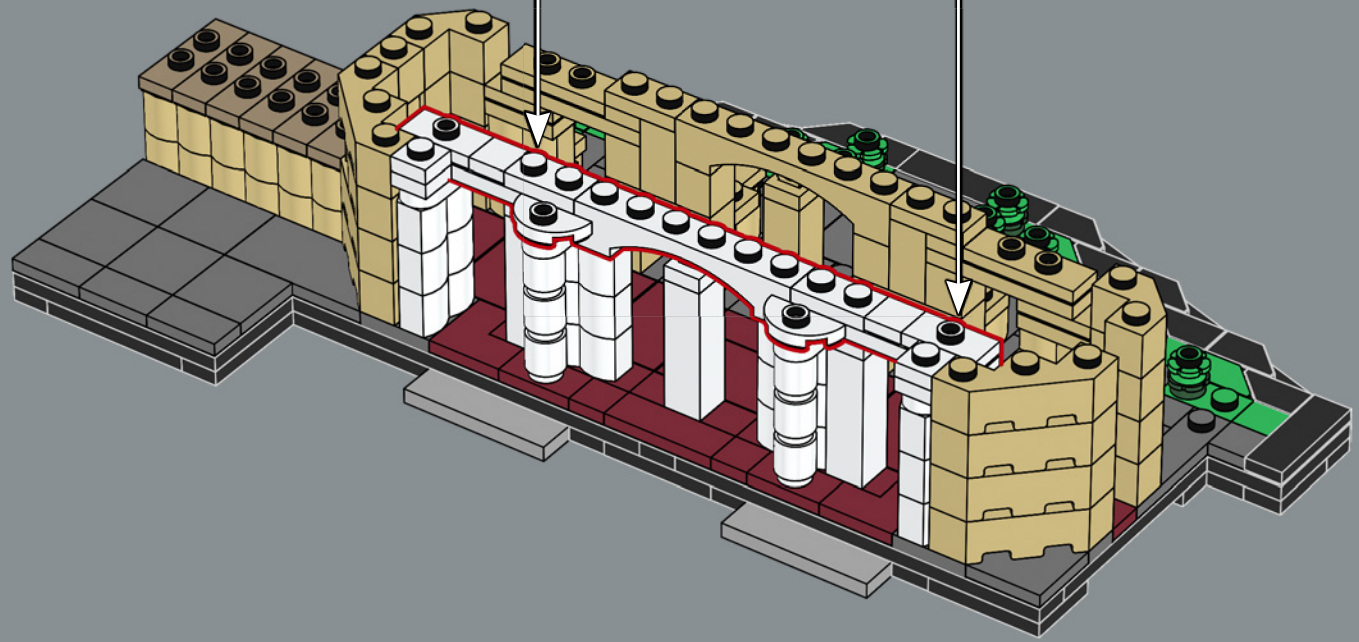
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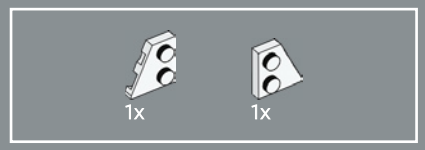




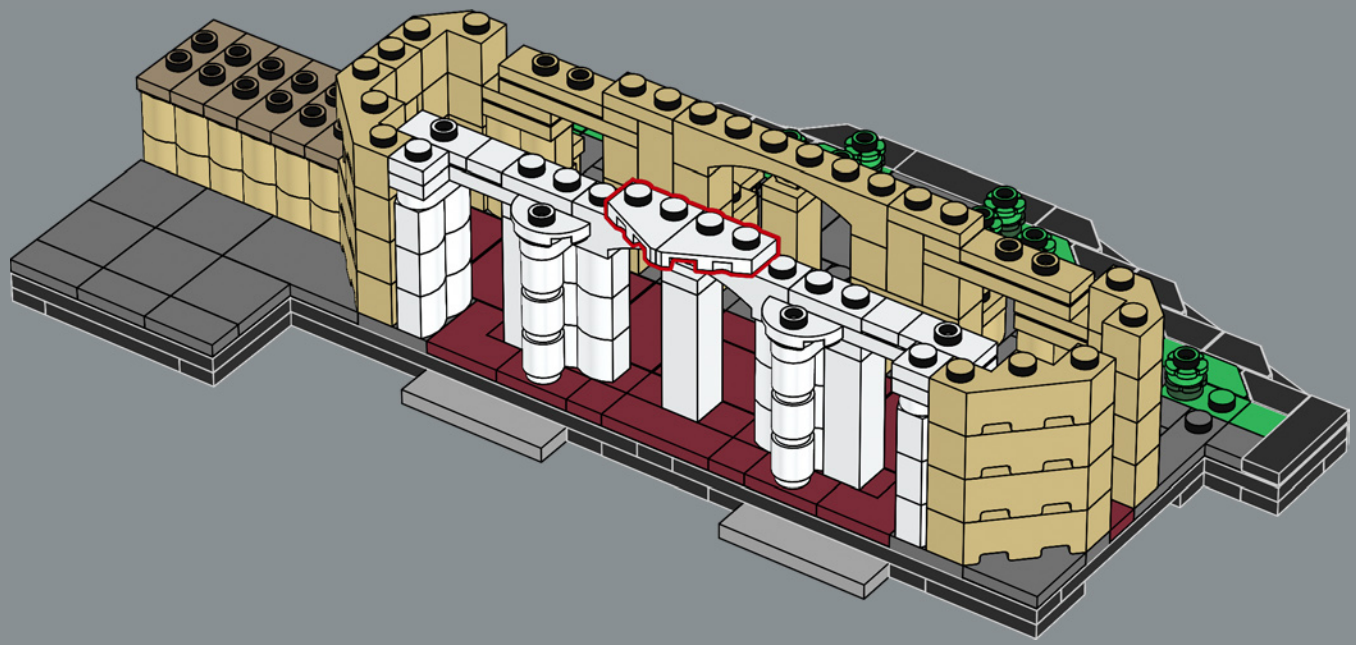
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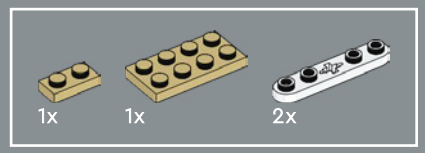




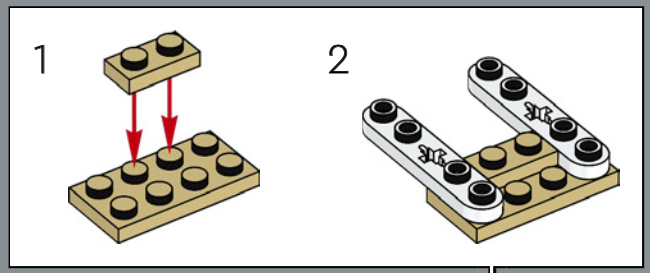


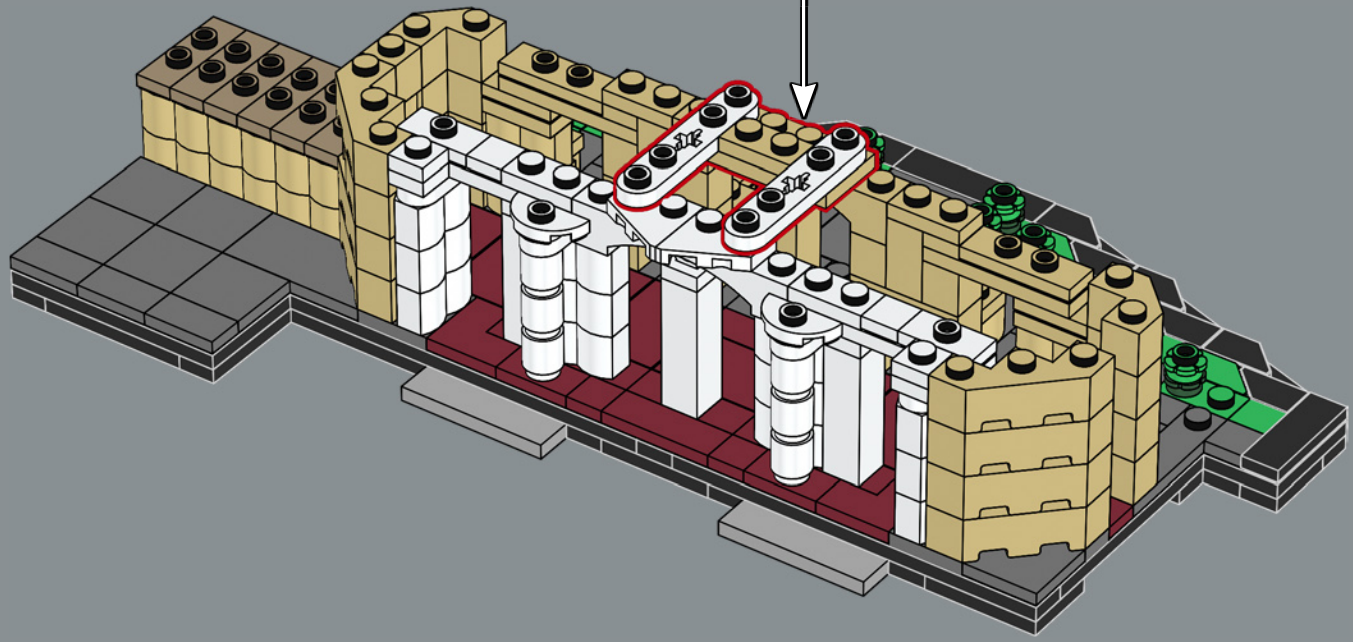
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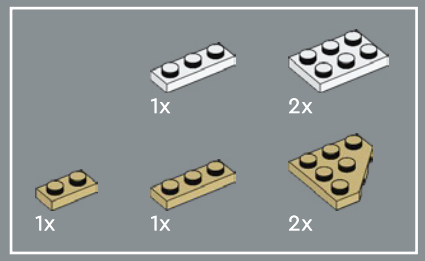




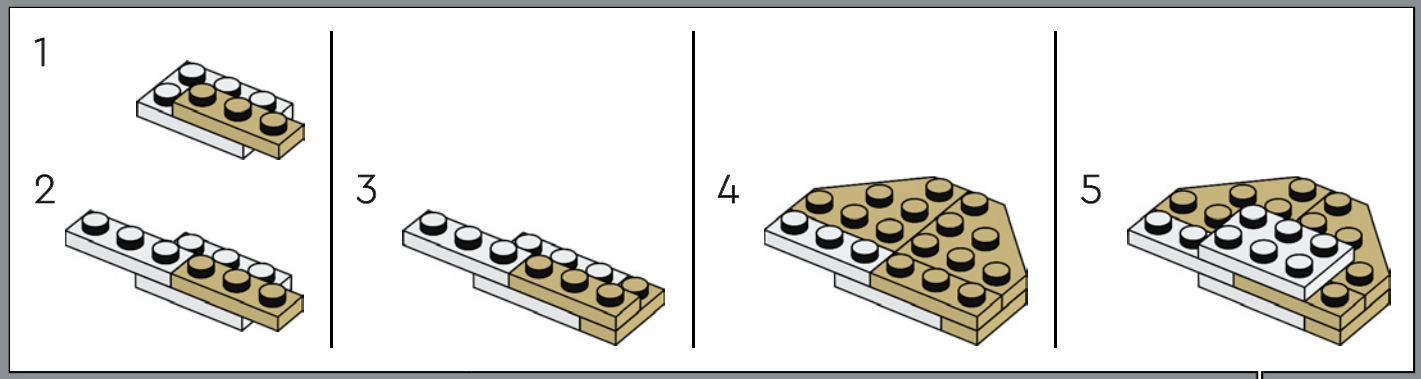
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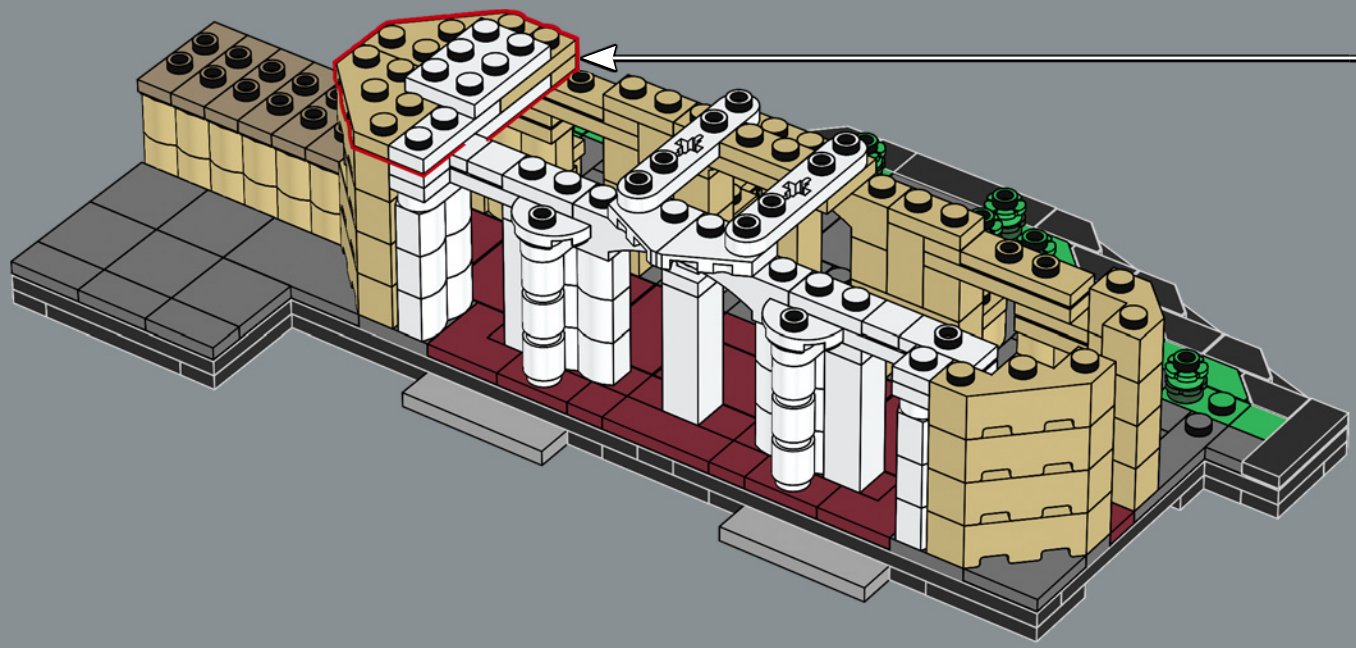


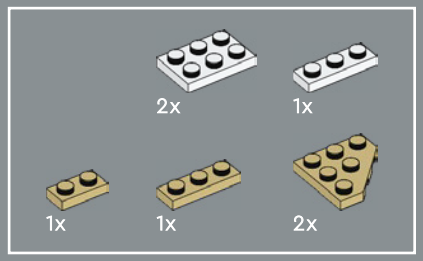




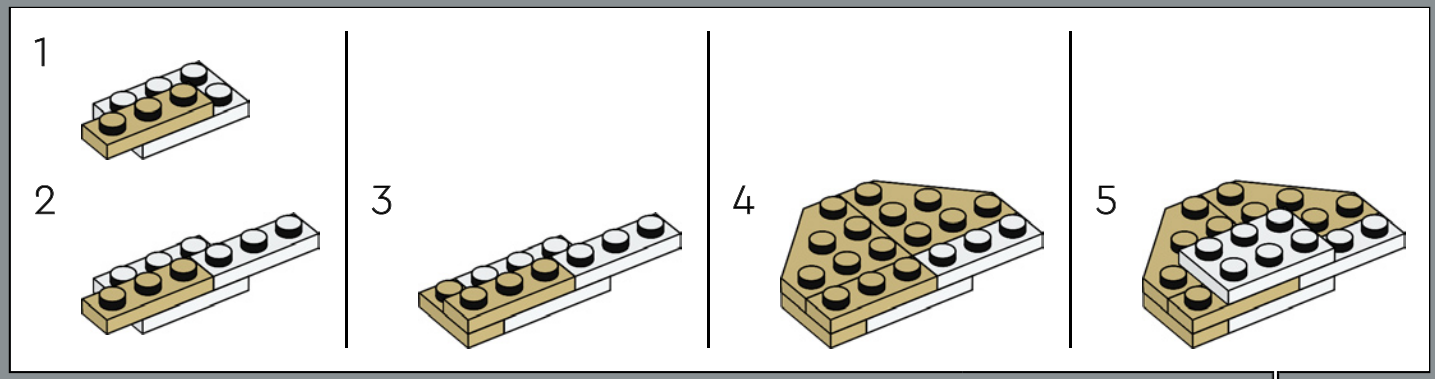
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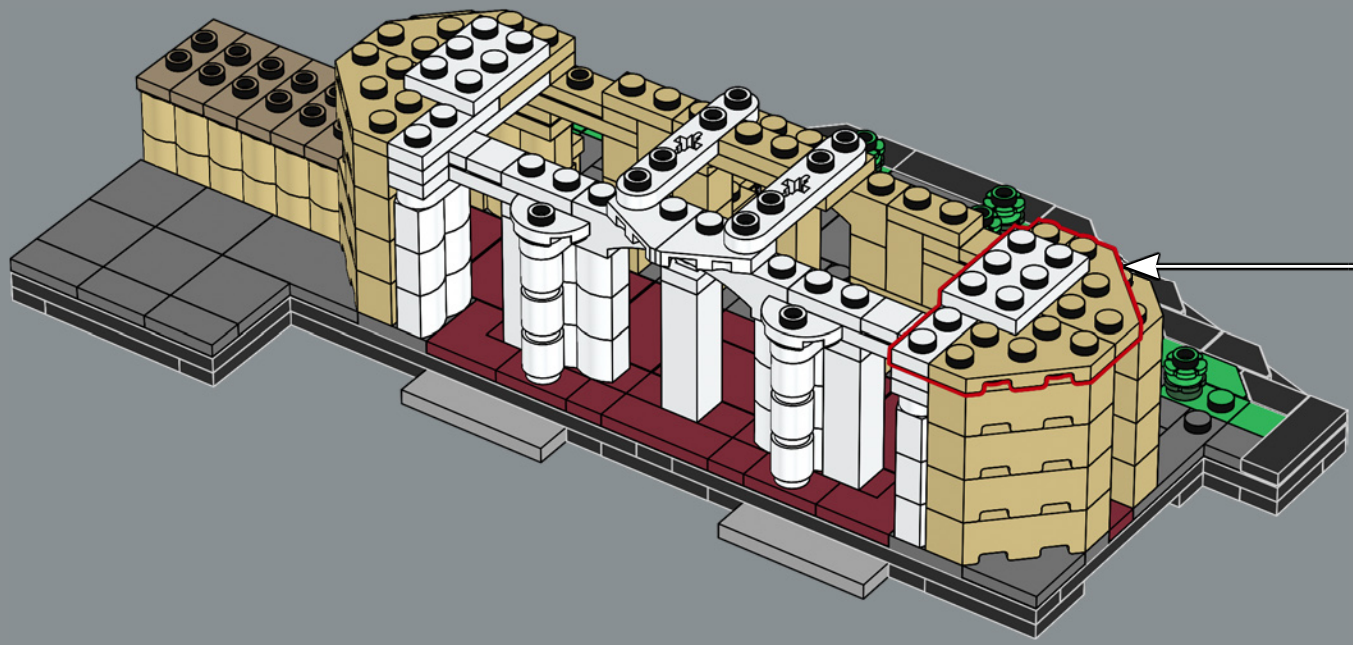


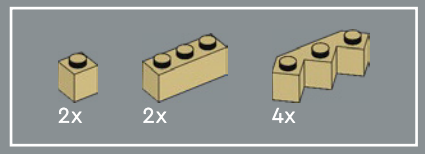




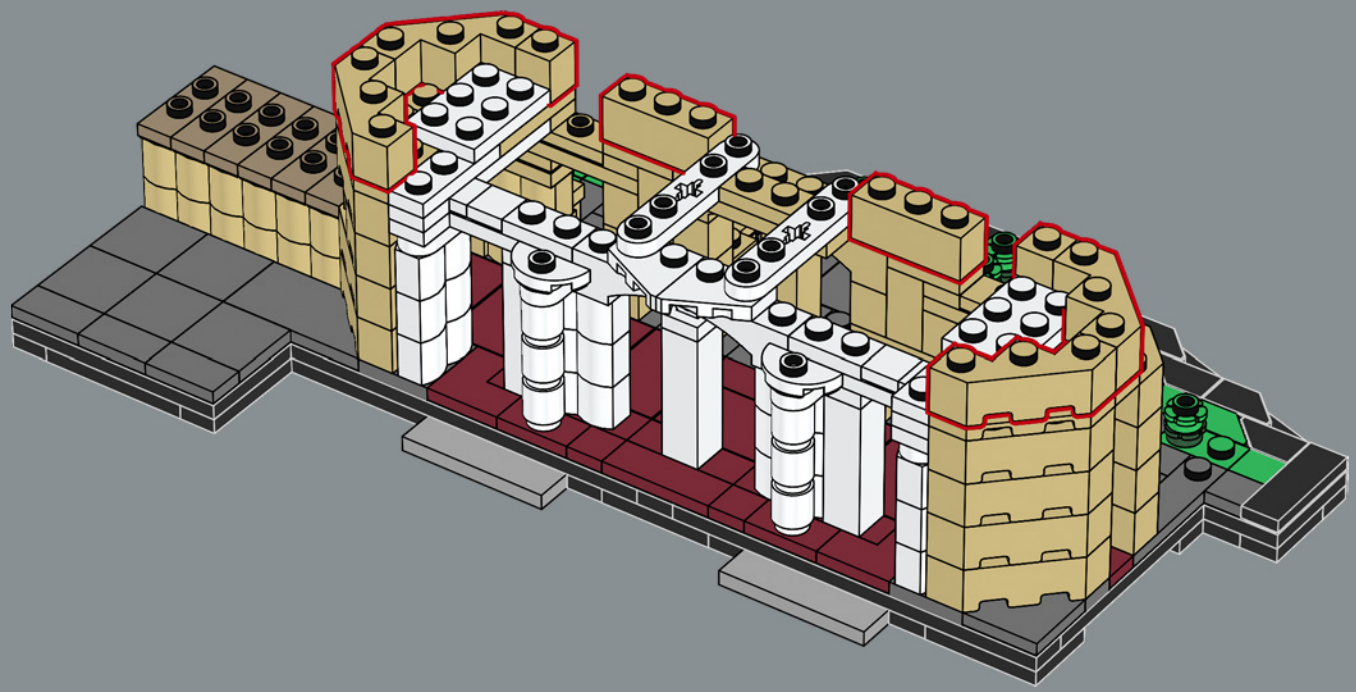
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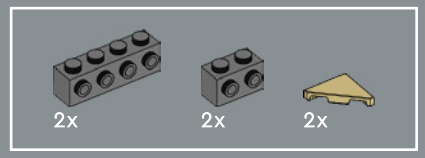




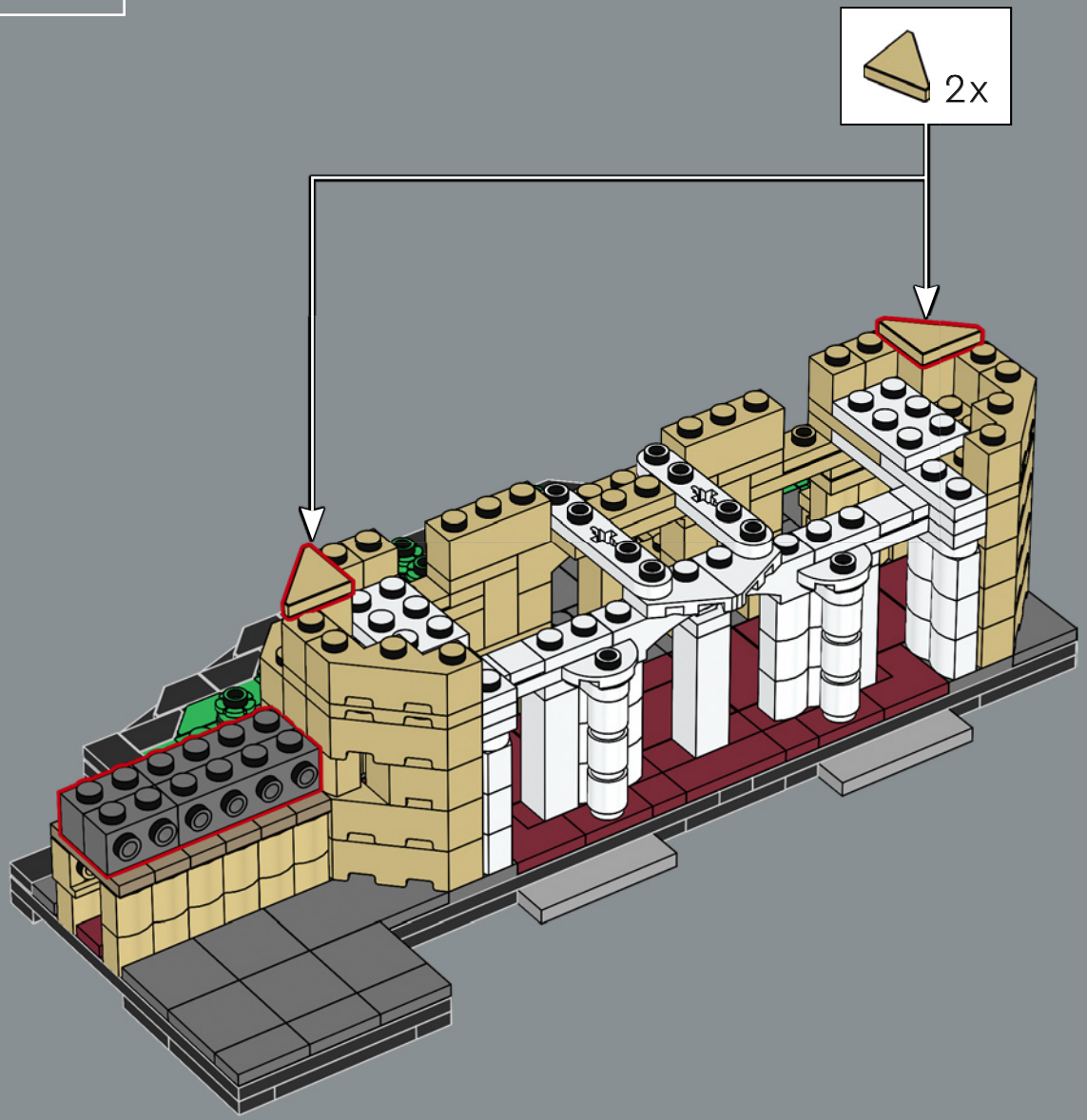


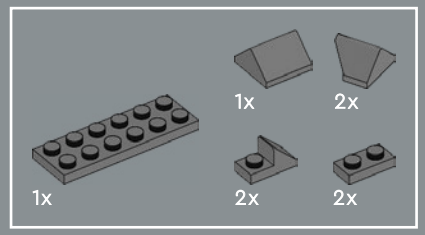
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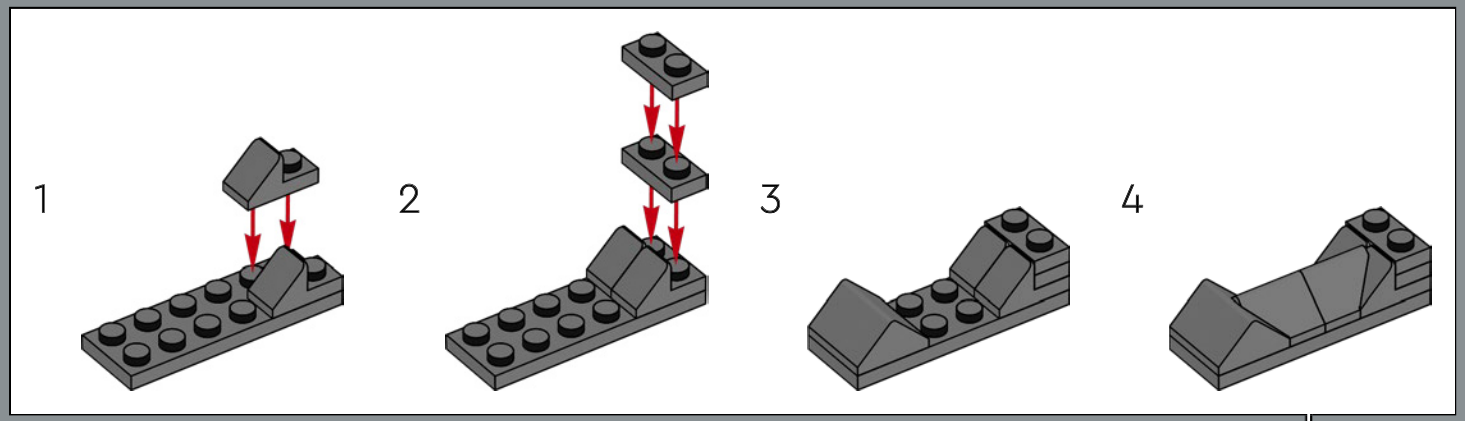


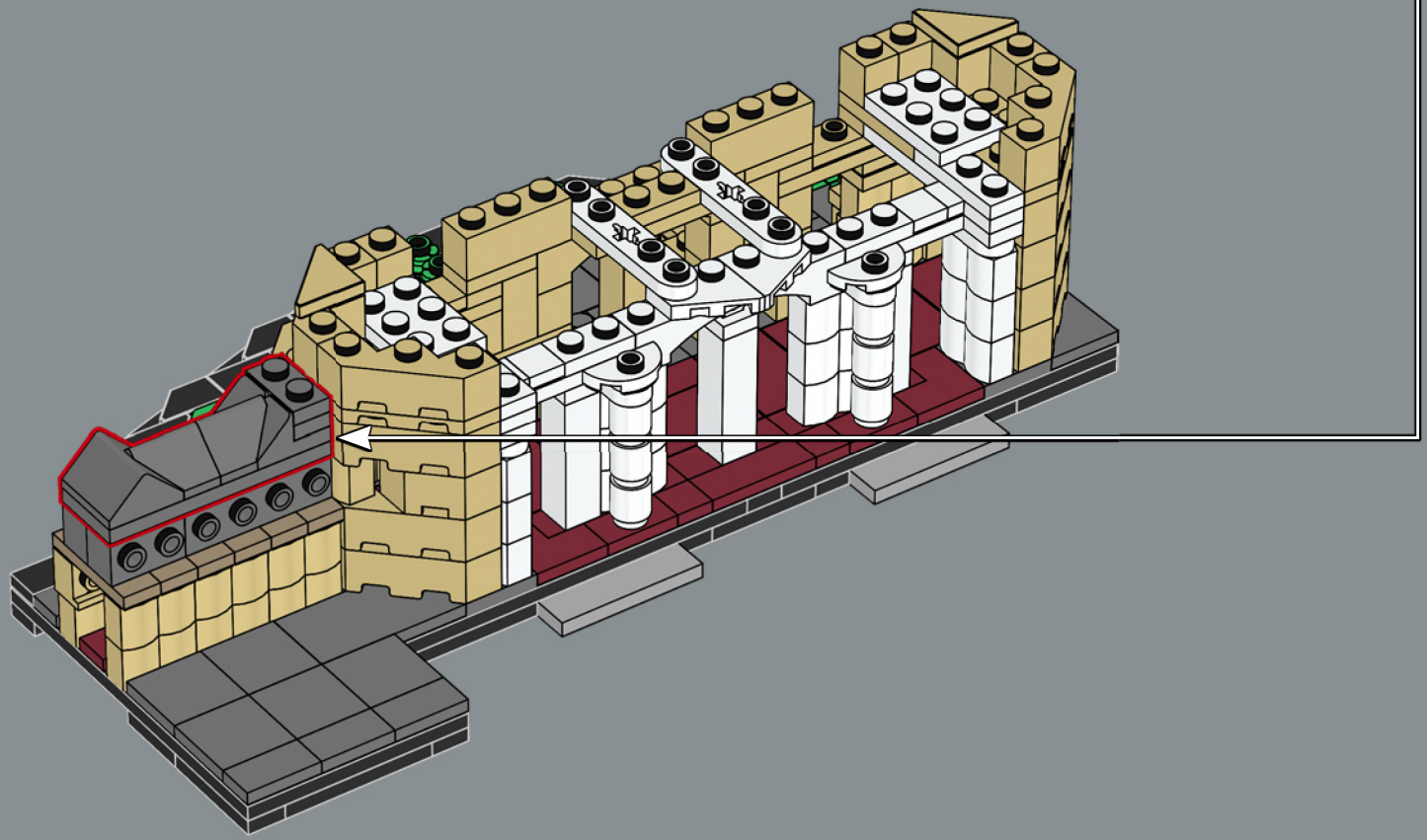
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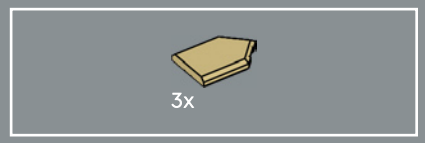




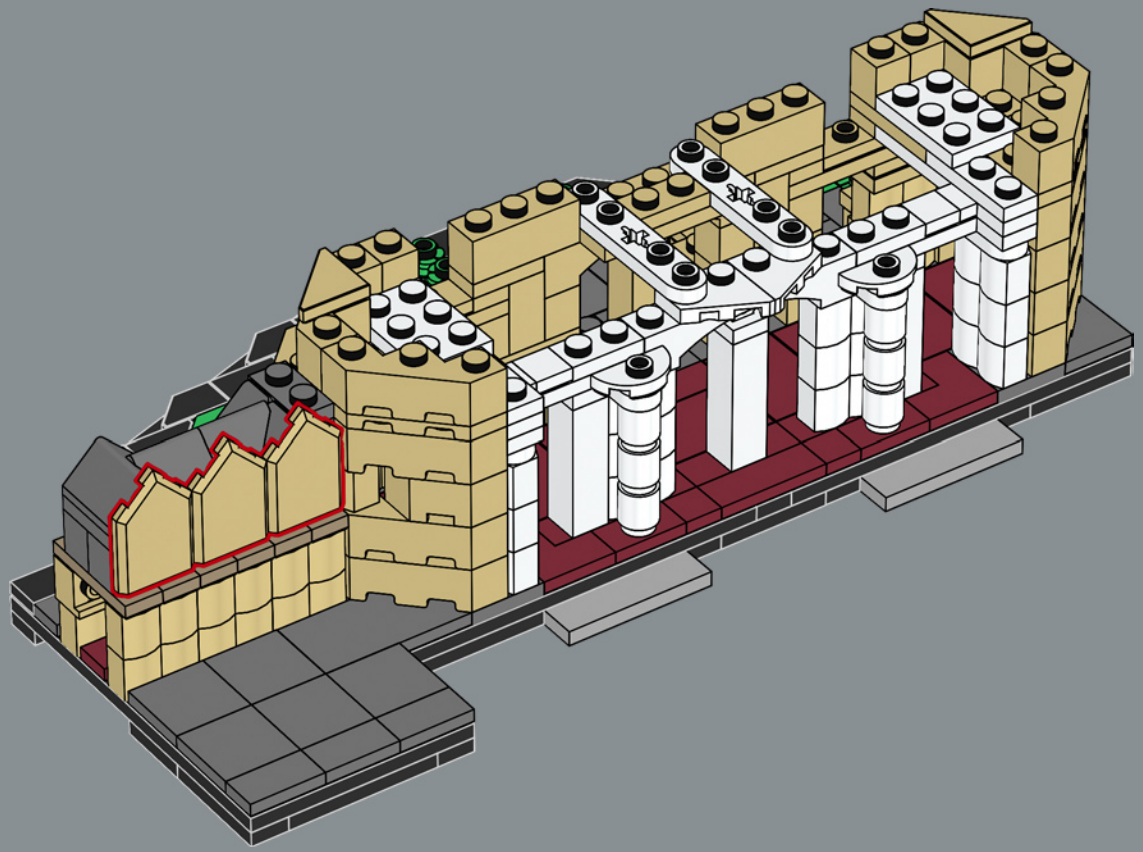
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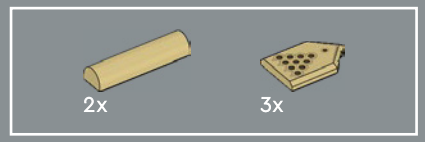




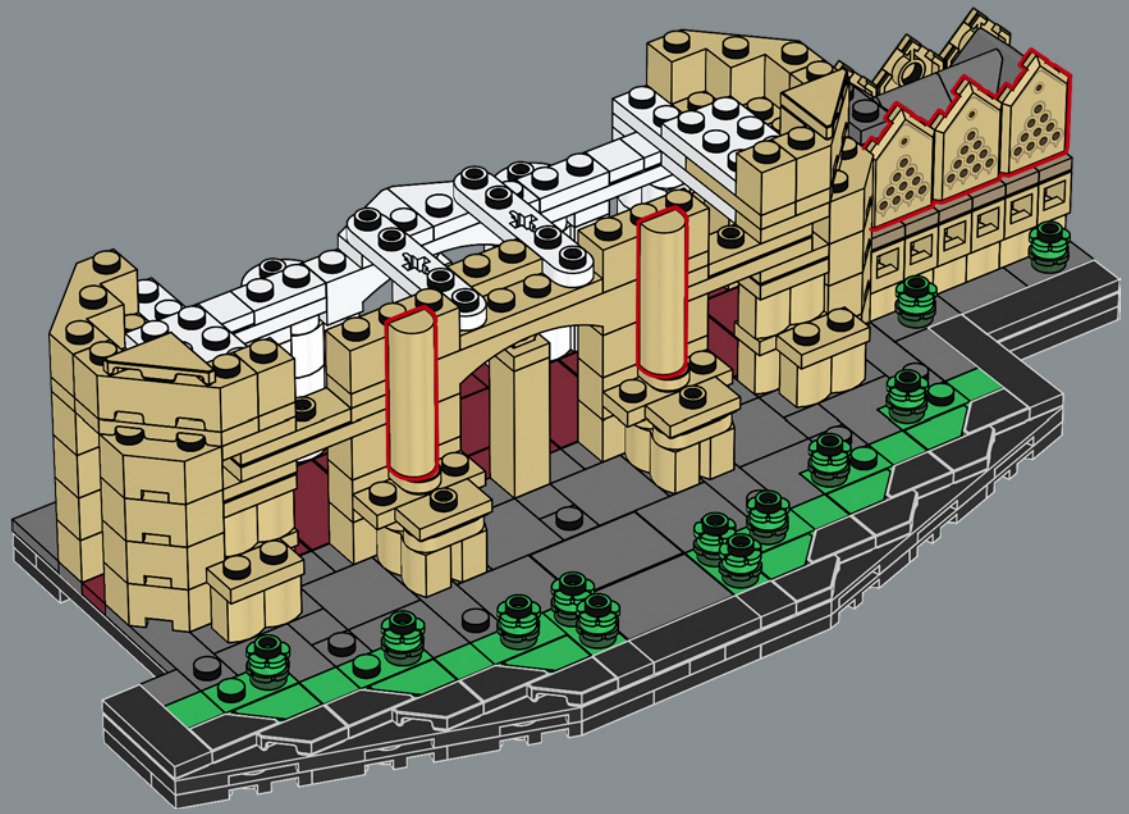


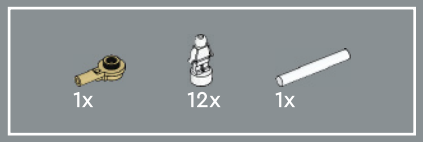
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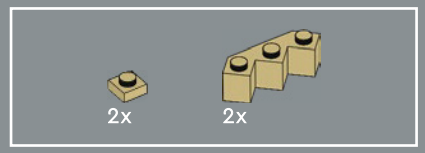
Sculptor Josep Maria Subirachs honored Gaudí by adding his portrait to one of the statues he created for the Passion façade.

Le sculpteur Josep Maria Subirachs a rendu hommage à Gaudí en ajoutant son portrait à l'une des statues qu'il a créées pour la façade de la Passion.

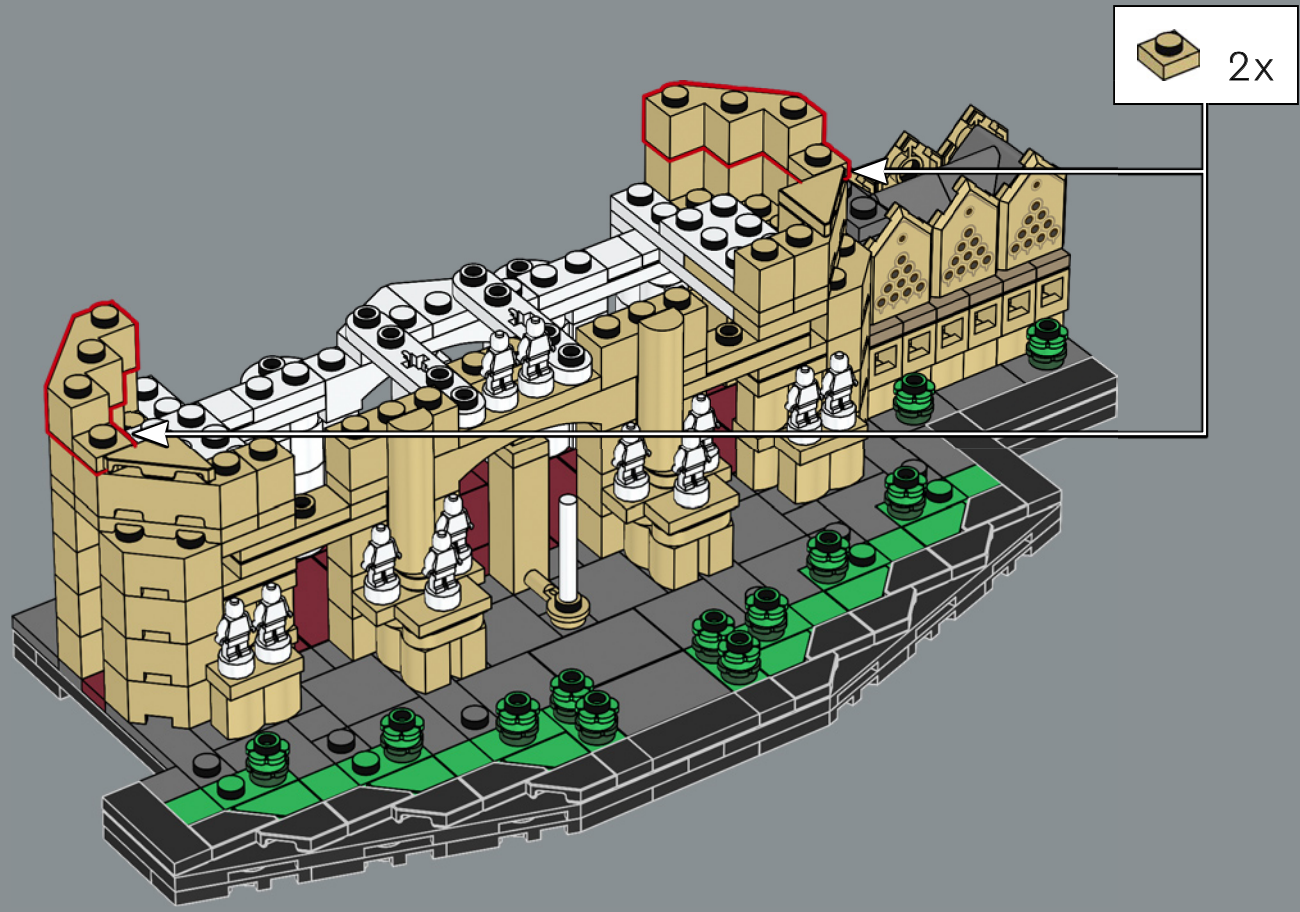
Como un homenaje a Gaudí, el escultor Josep Maria Subirachs puso su rostro a una de las estatuas que creó para la fachada de la Pasión.

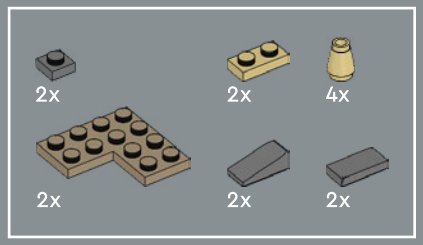




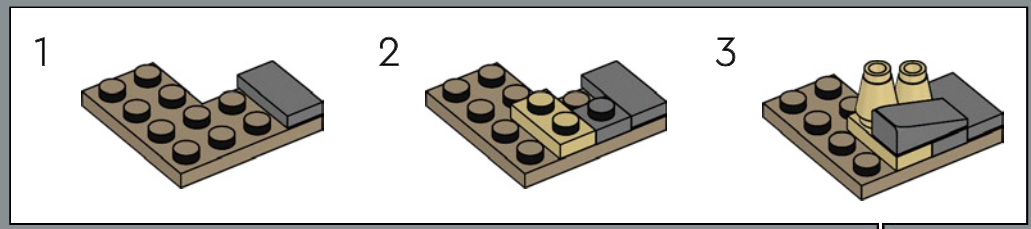


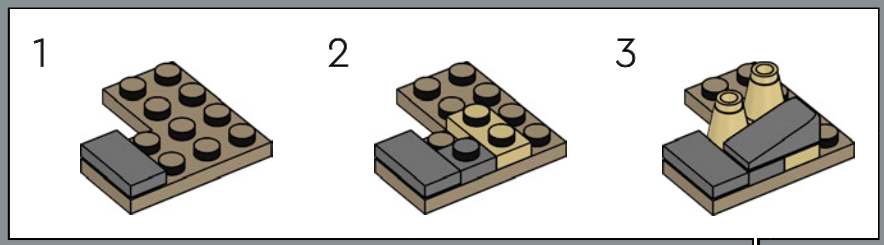
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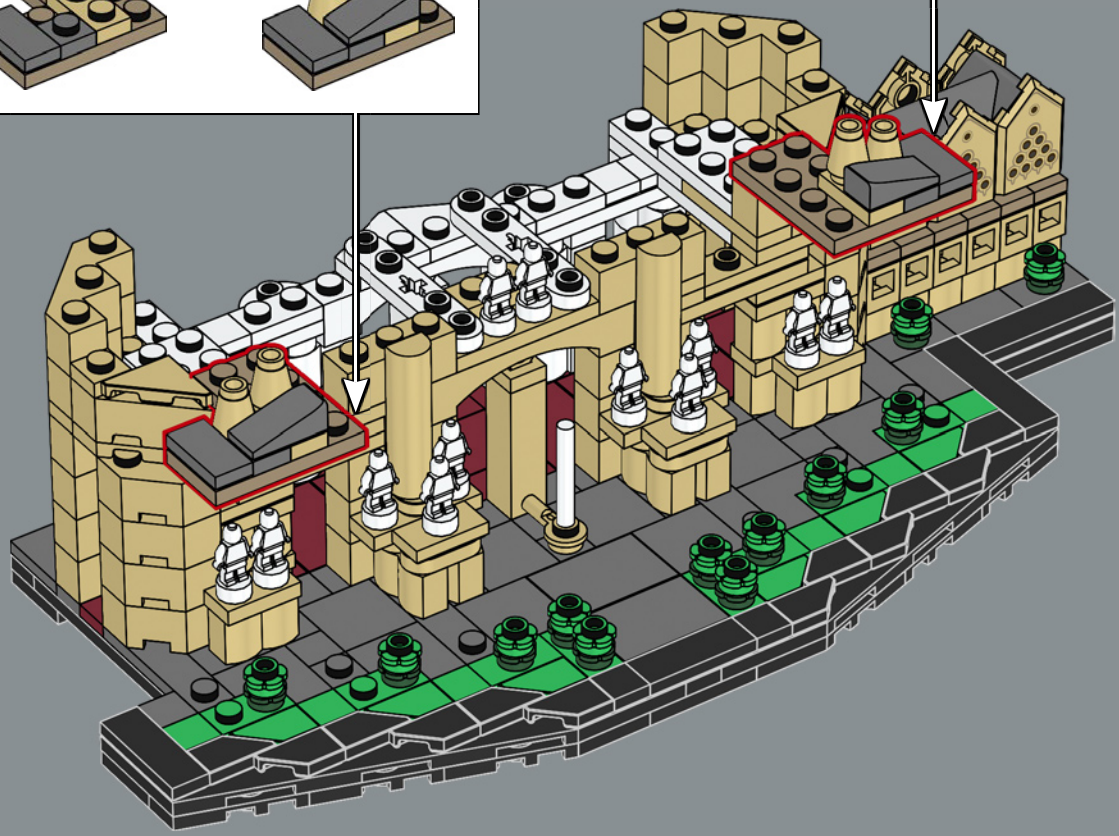


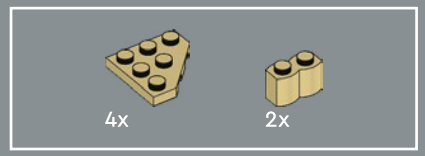


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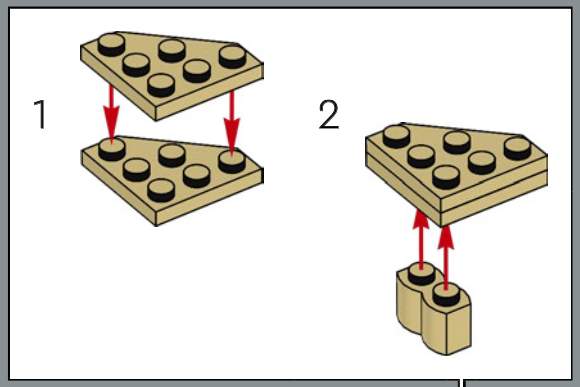


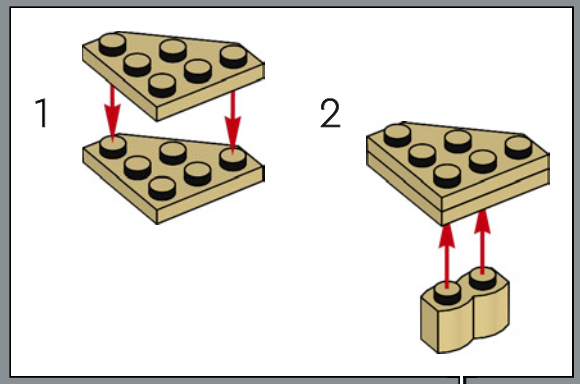


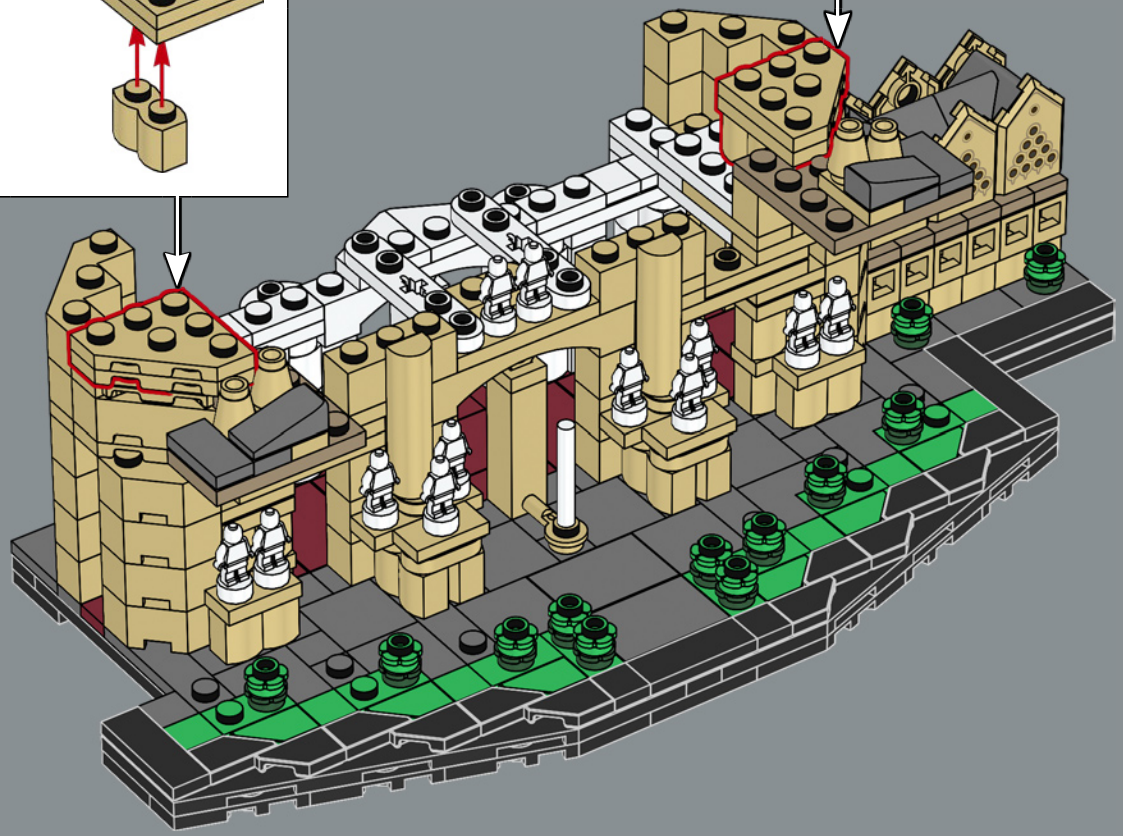


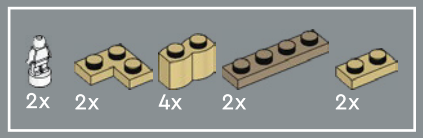


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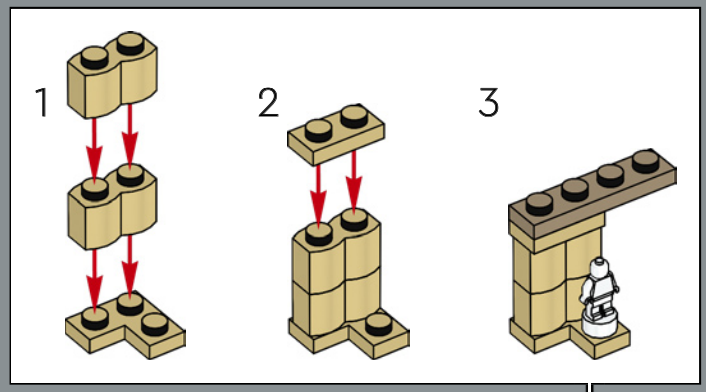


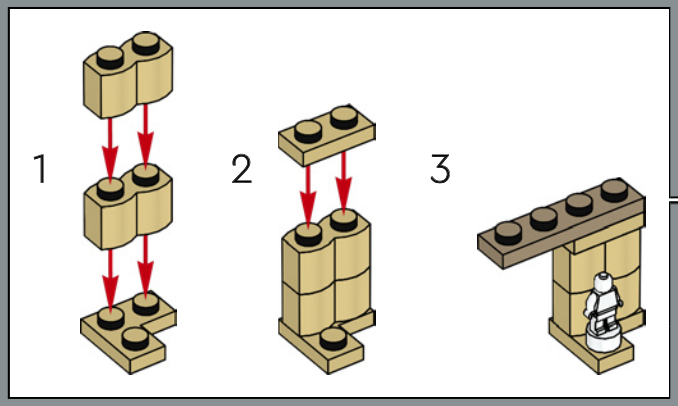


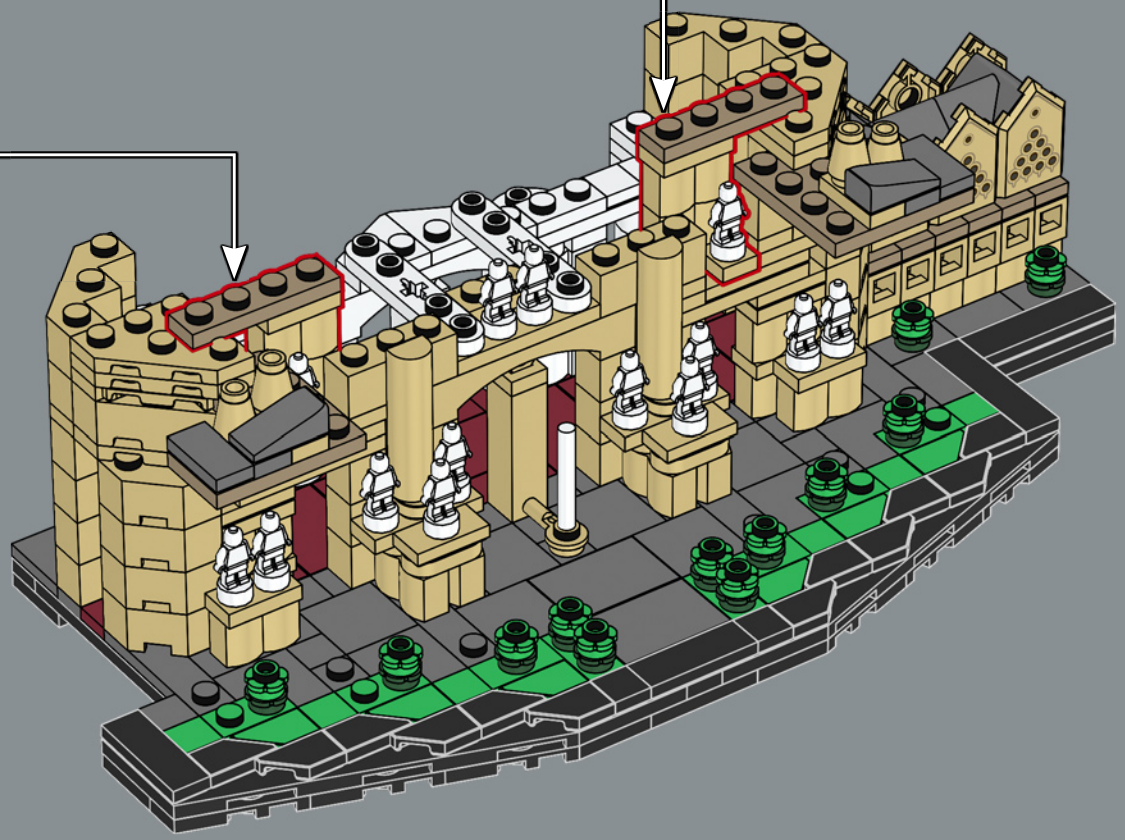


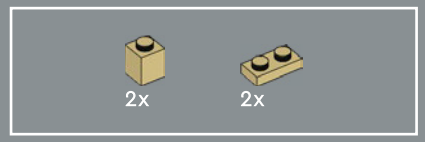


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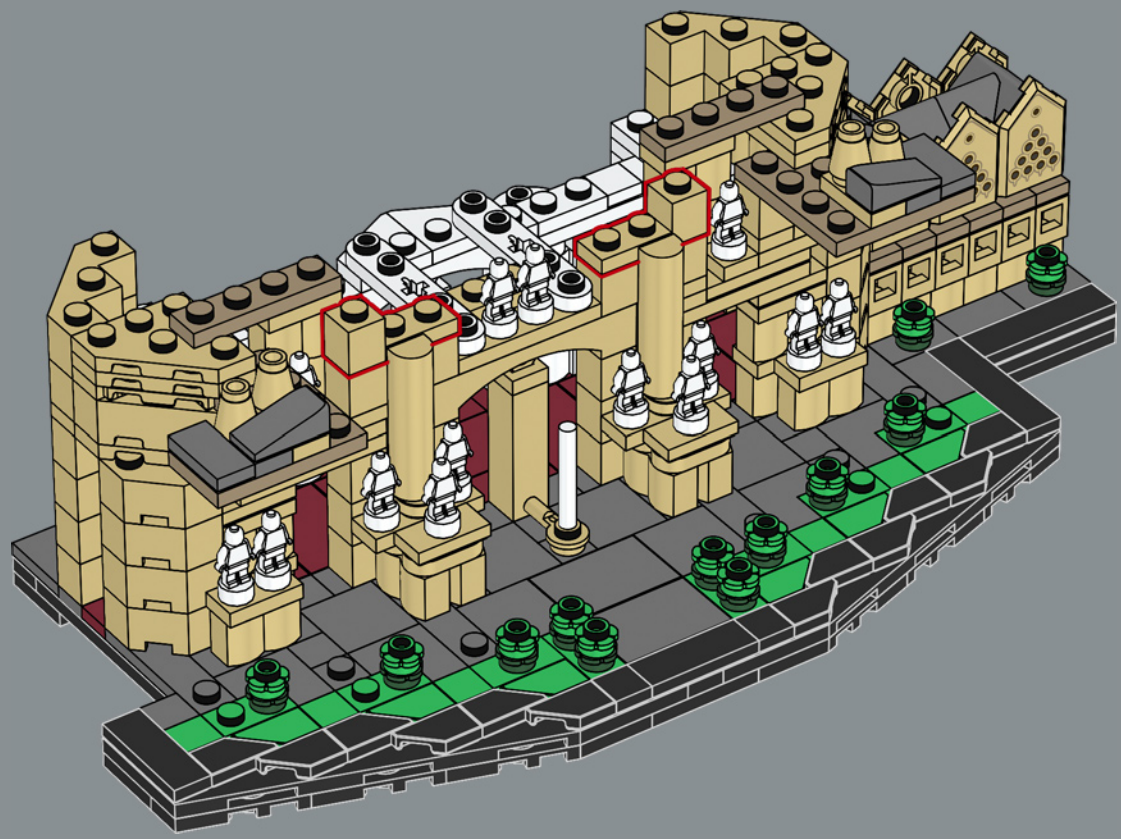


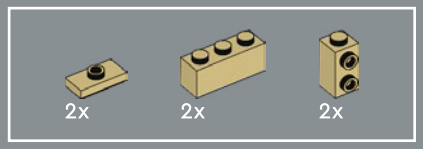




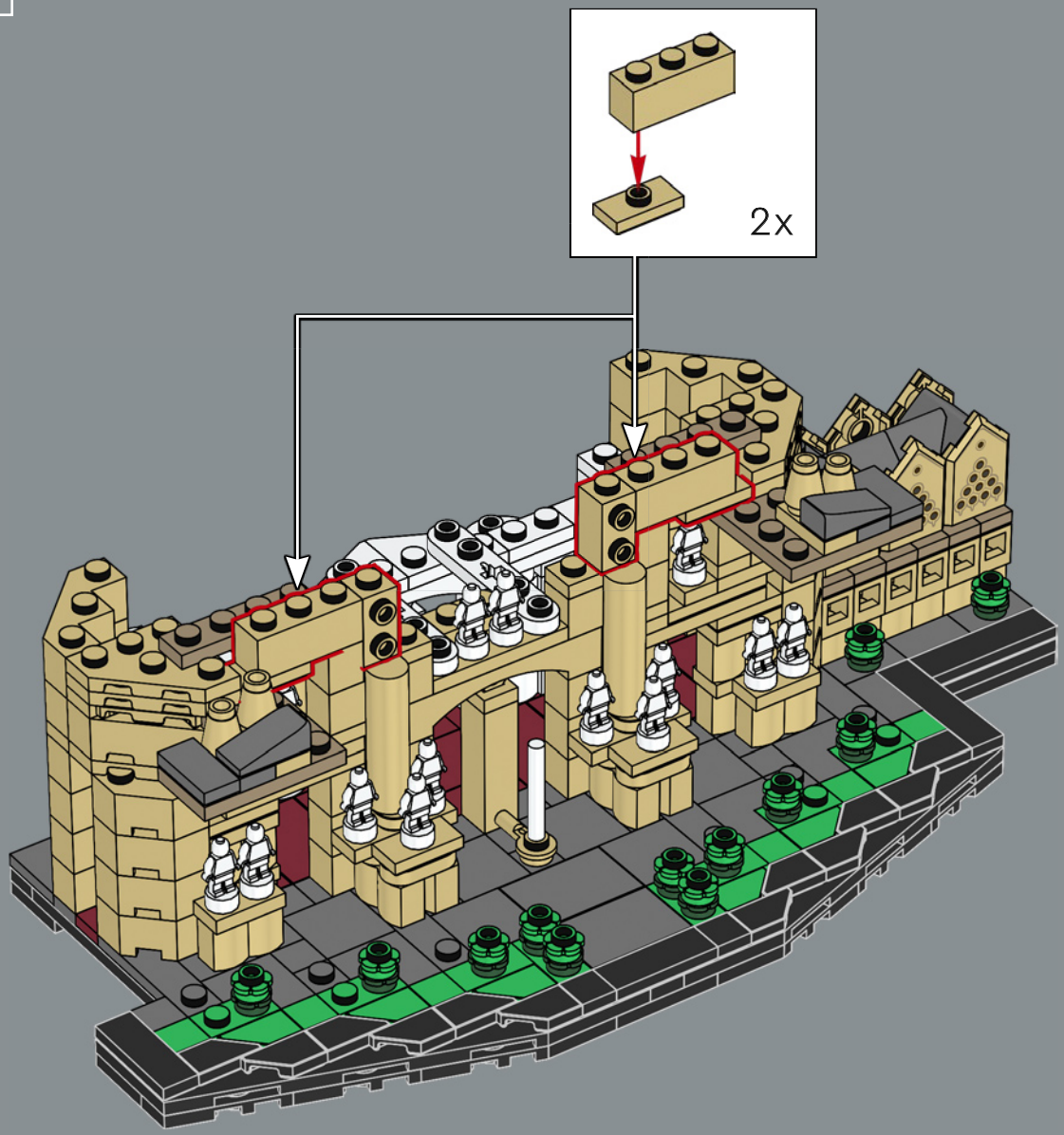


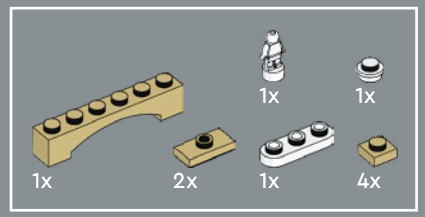
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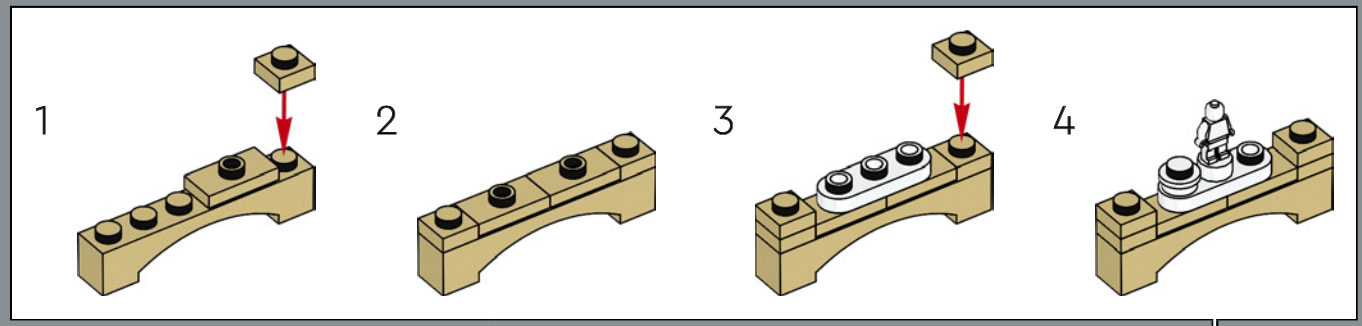


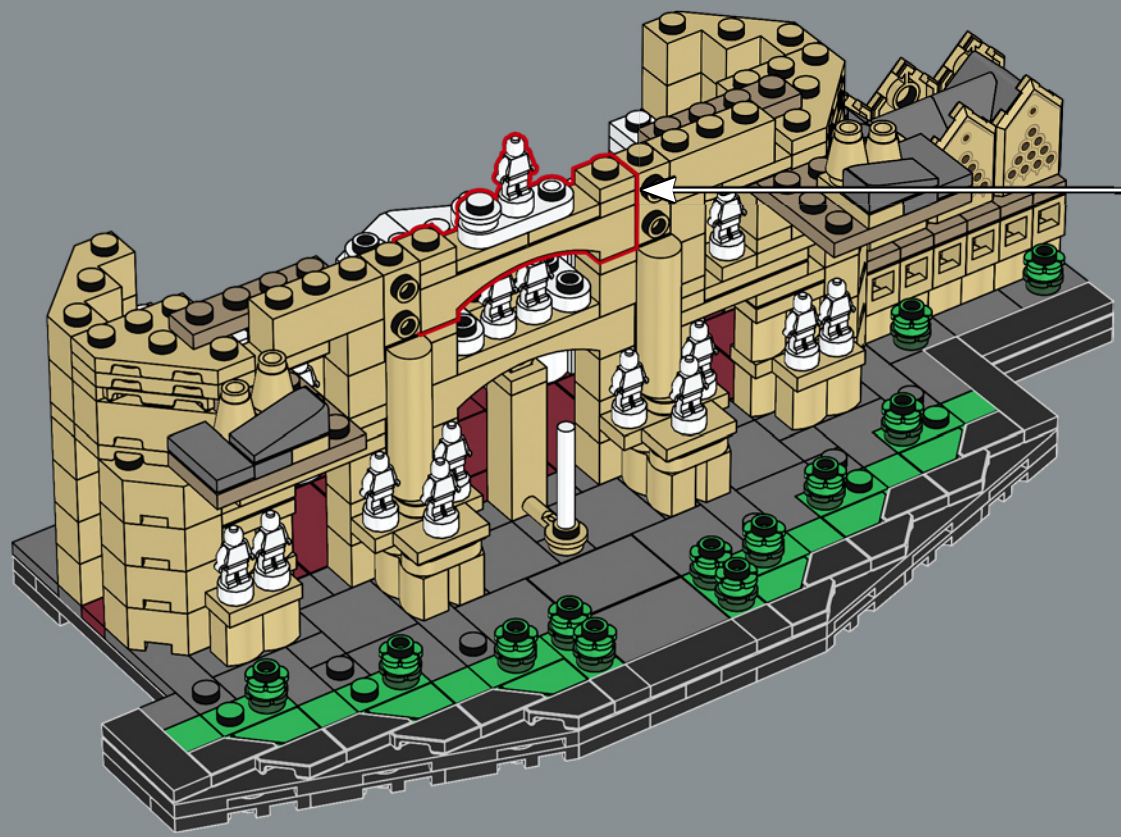
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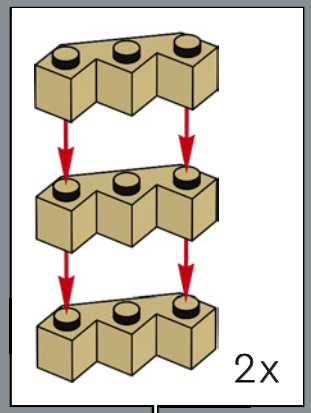
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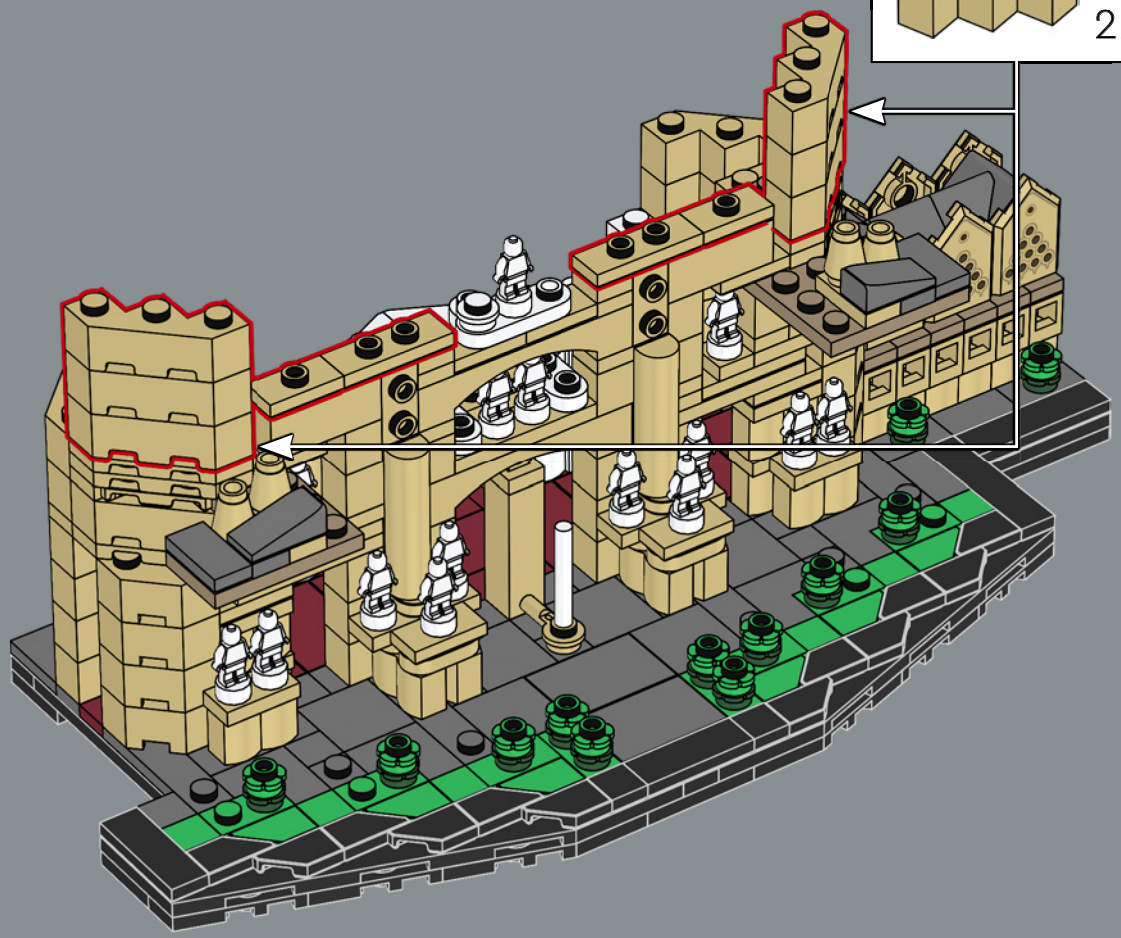


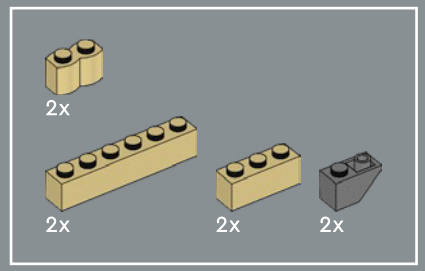




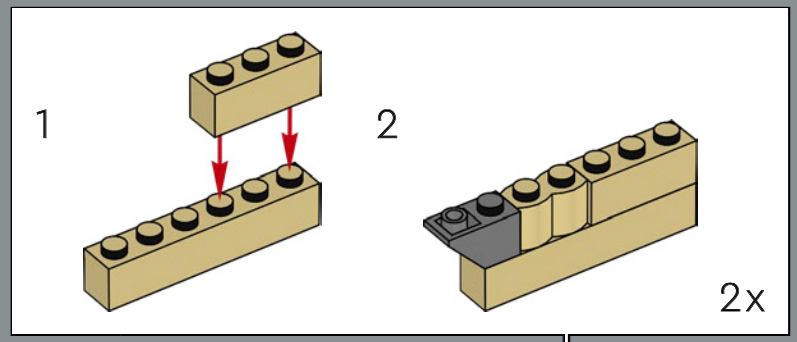
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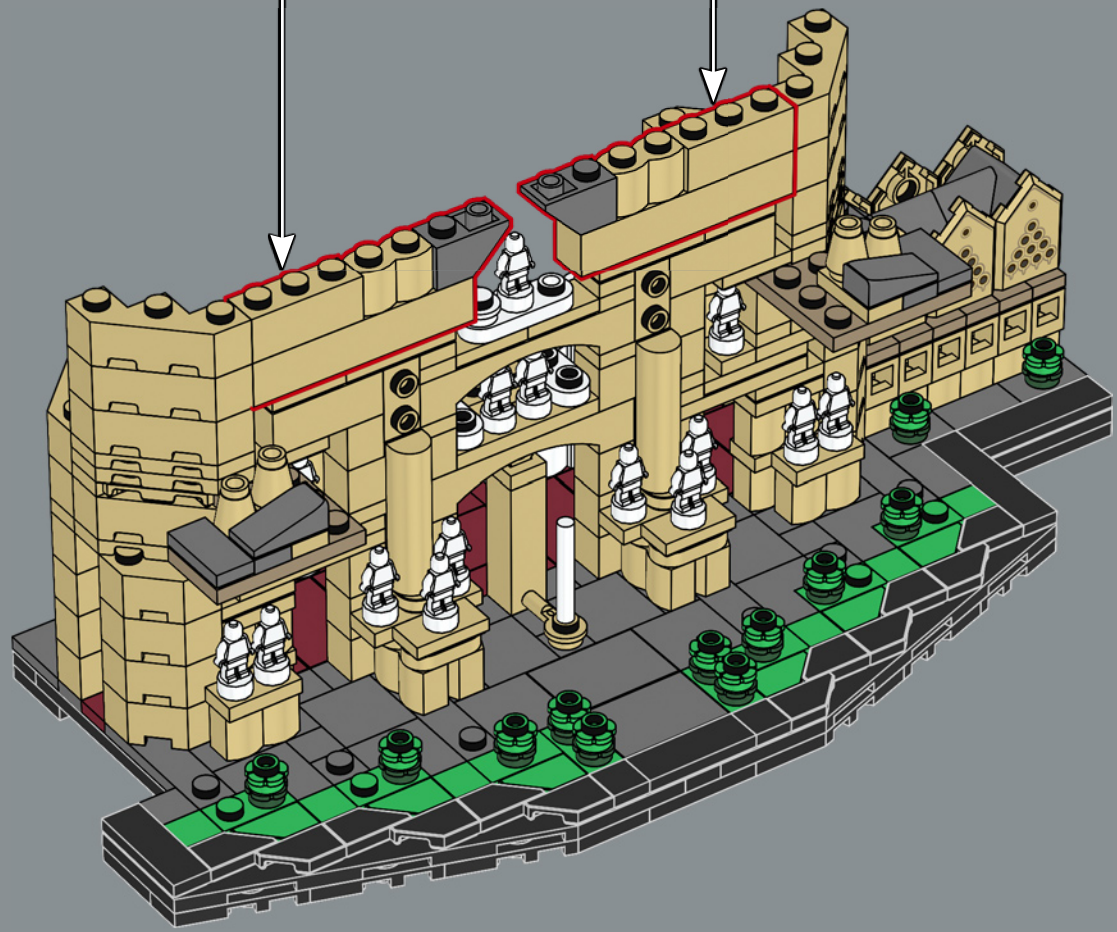






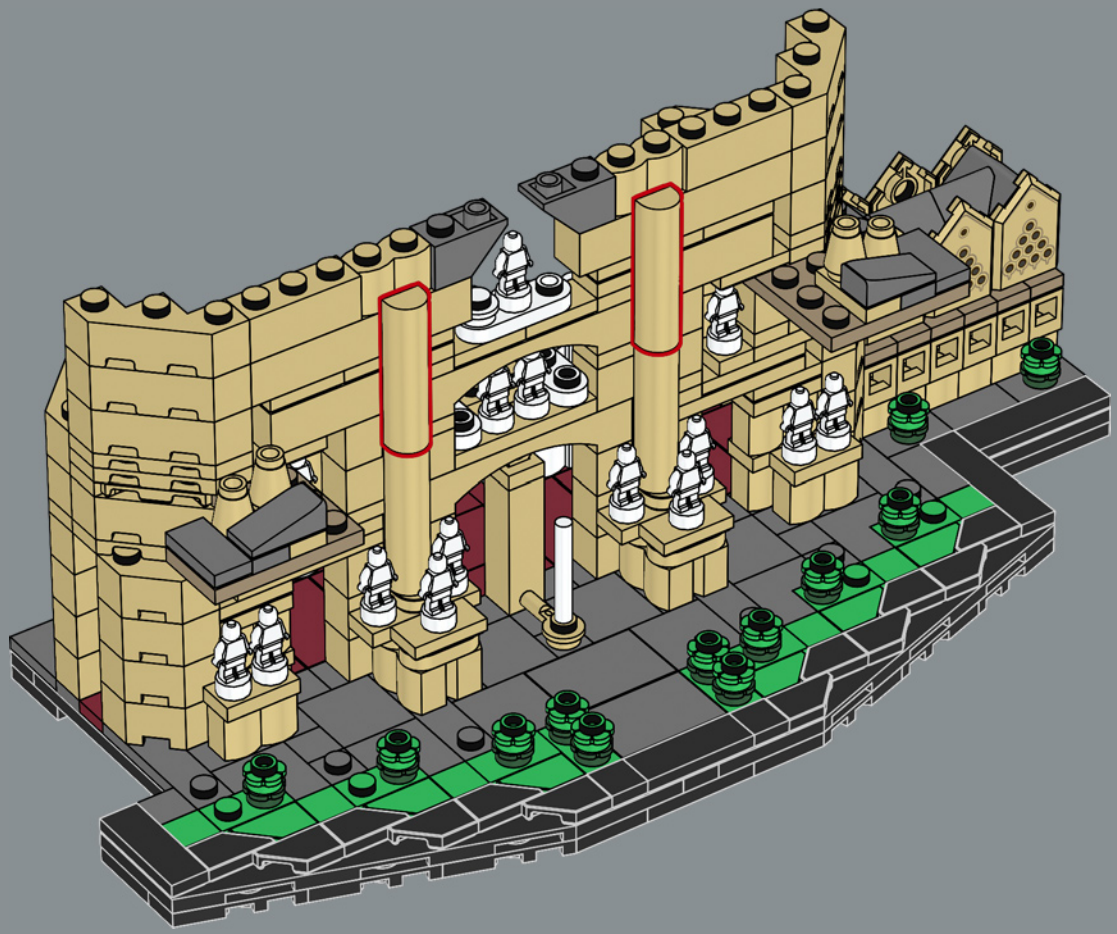
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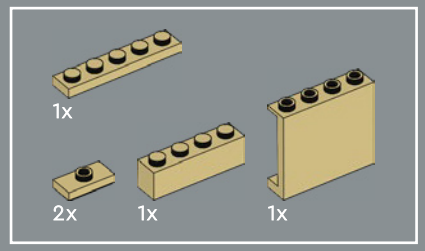




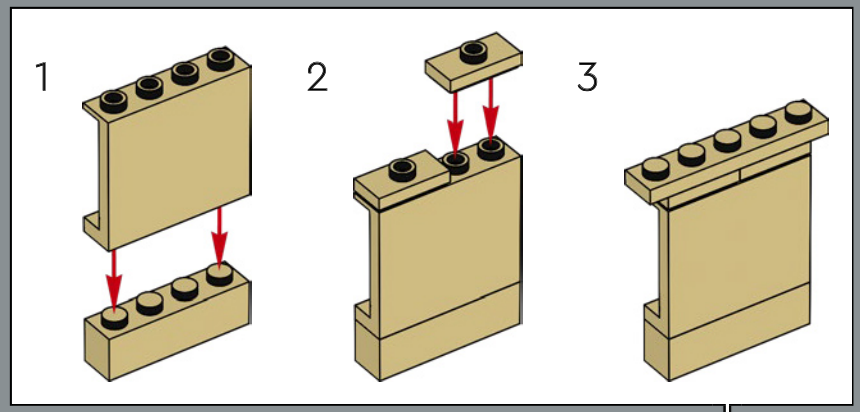


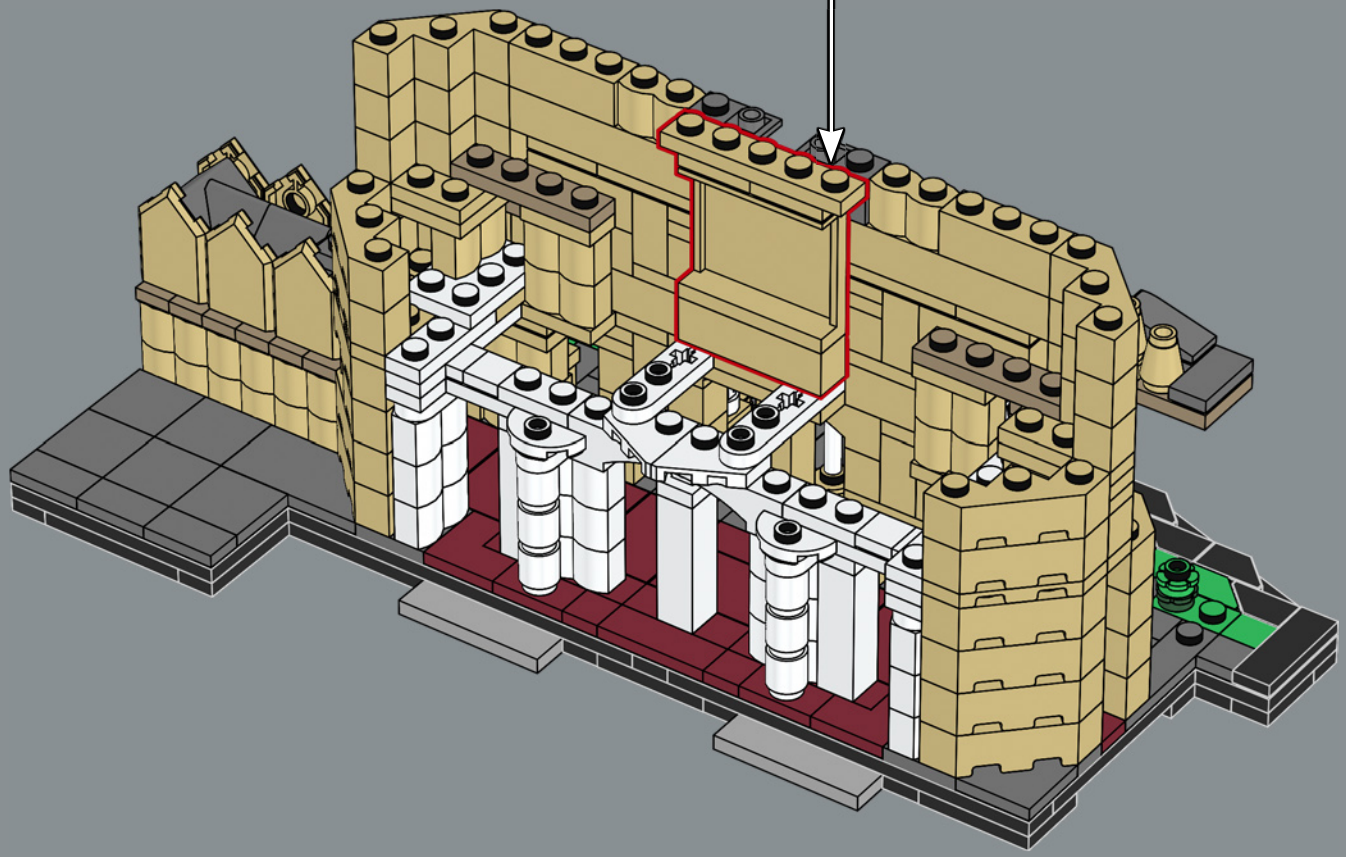
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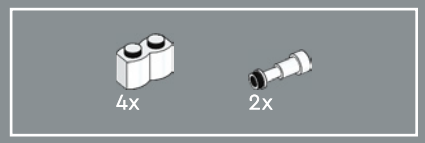




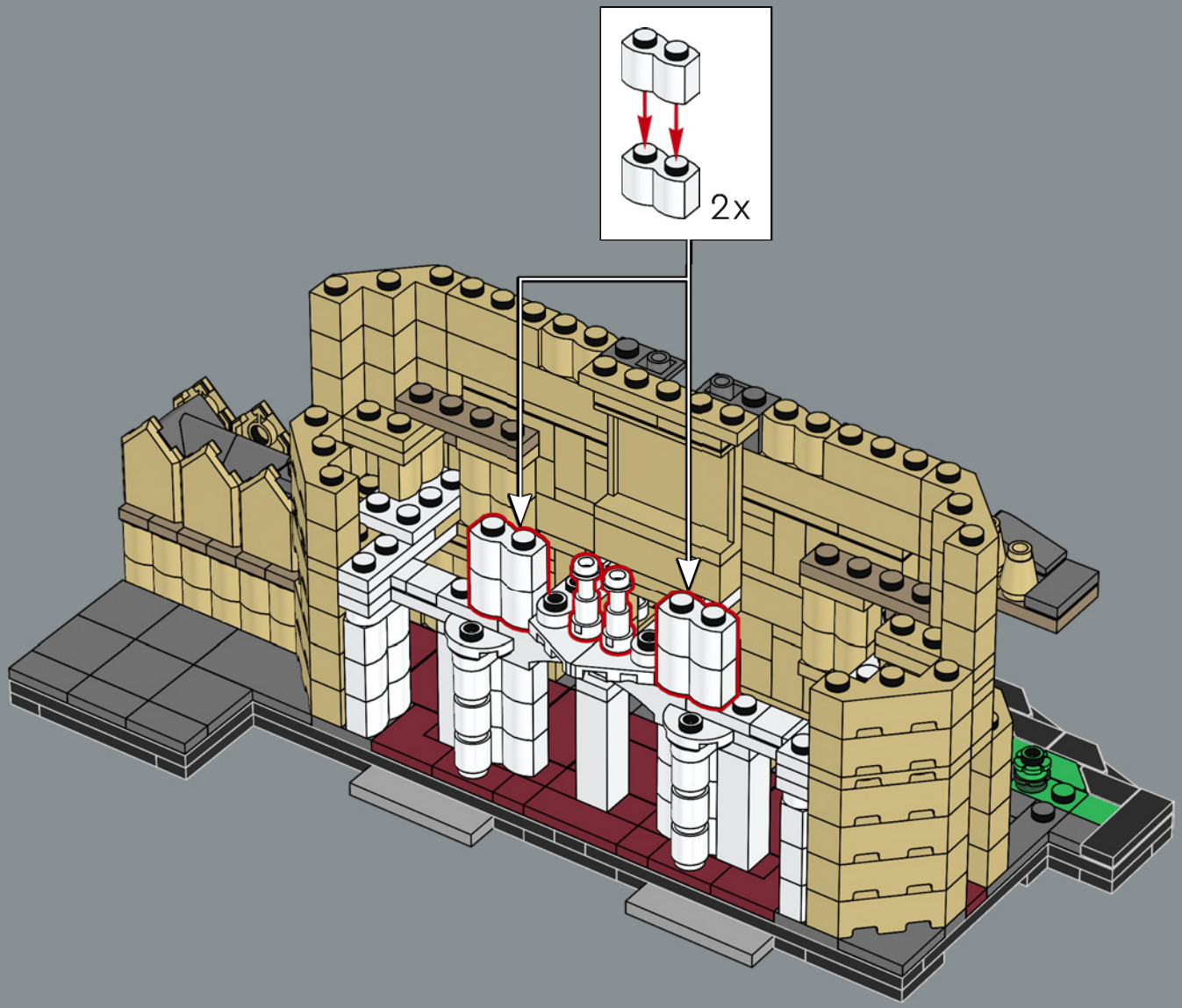
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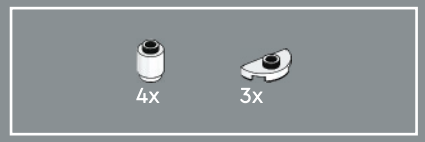




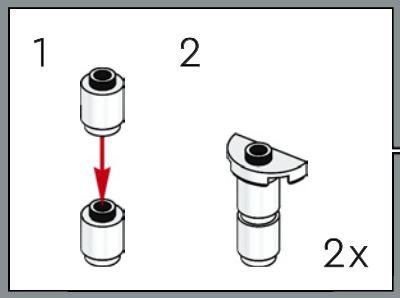


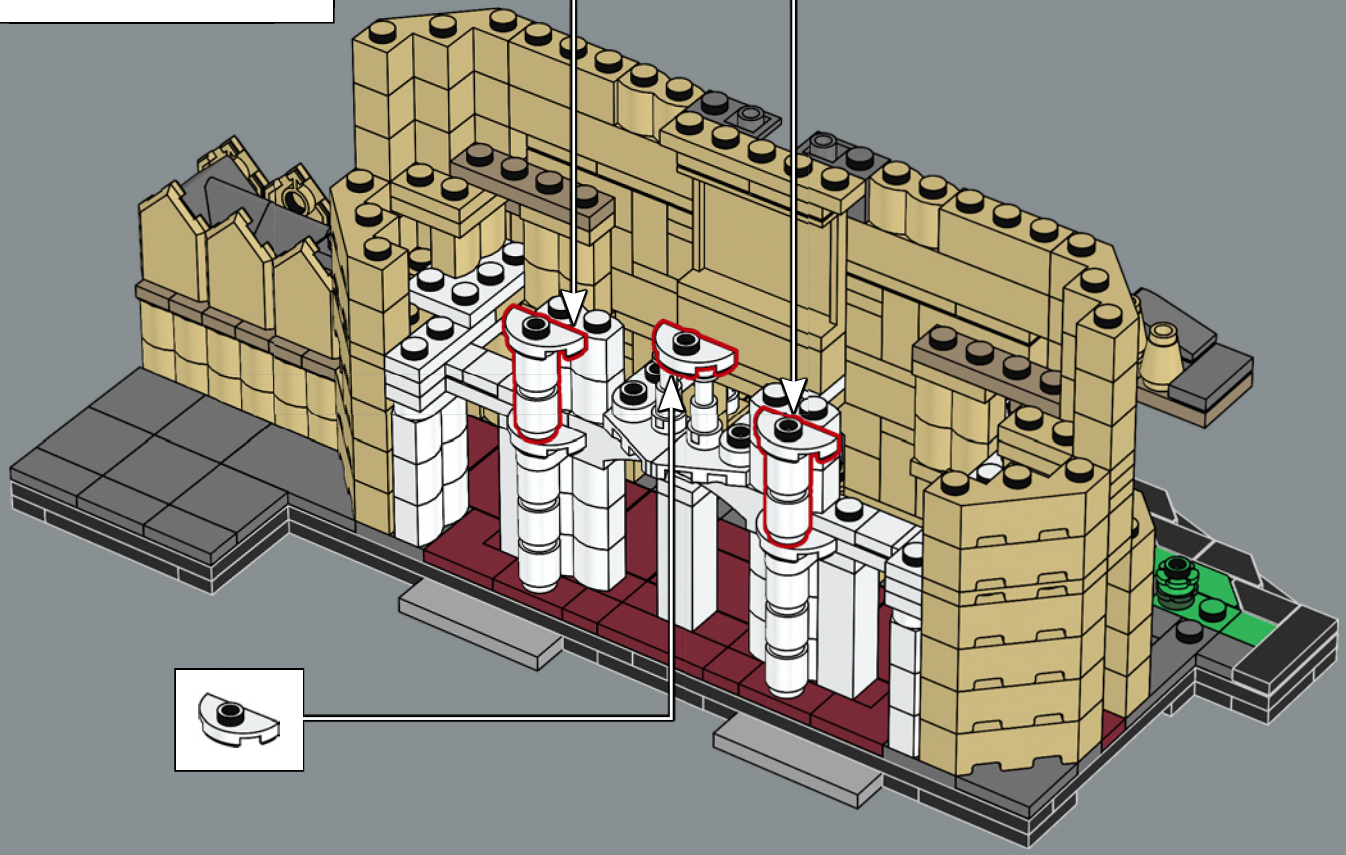
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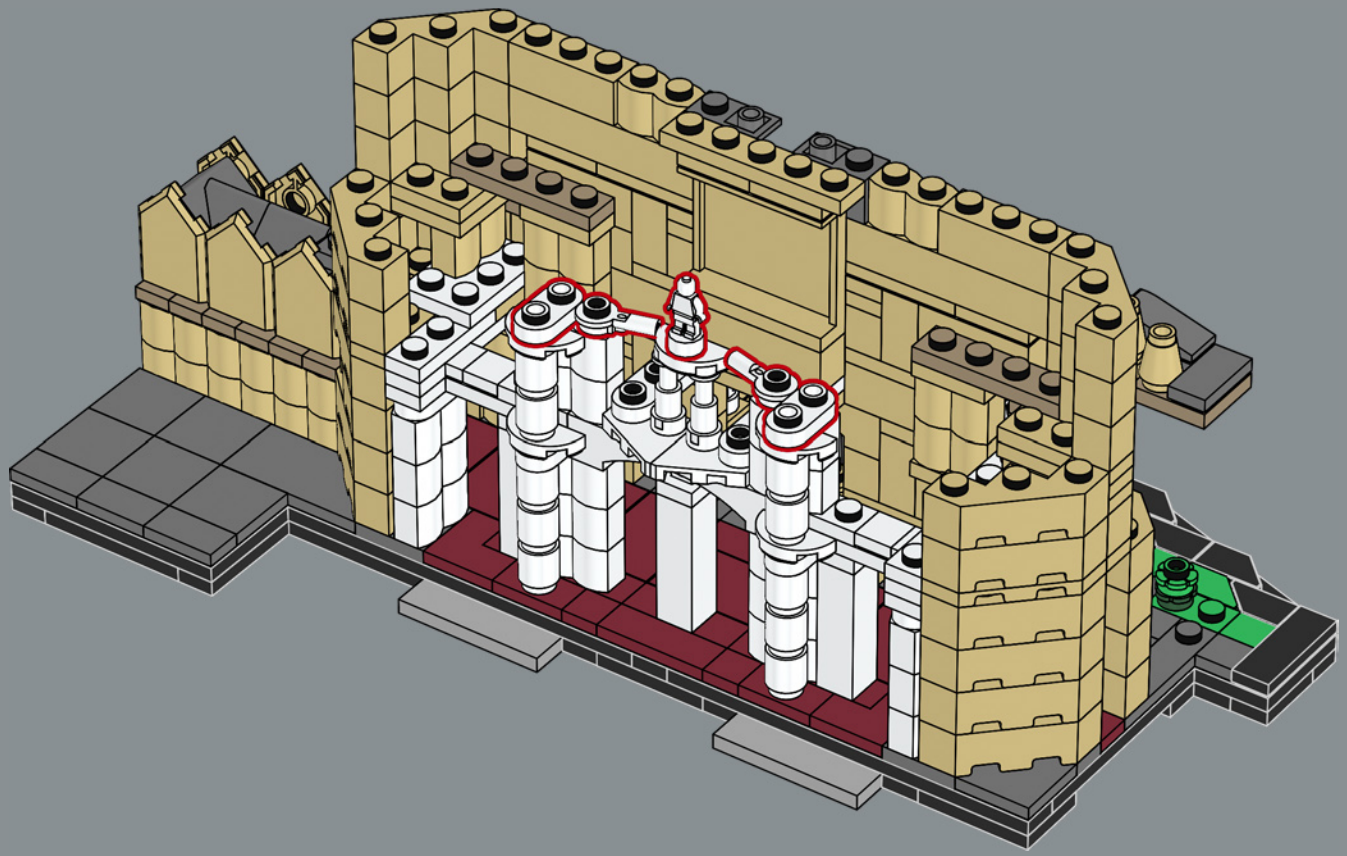
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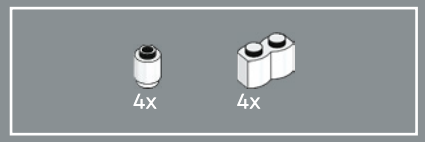




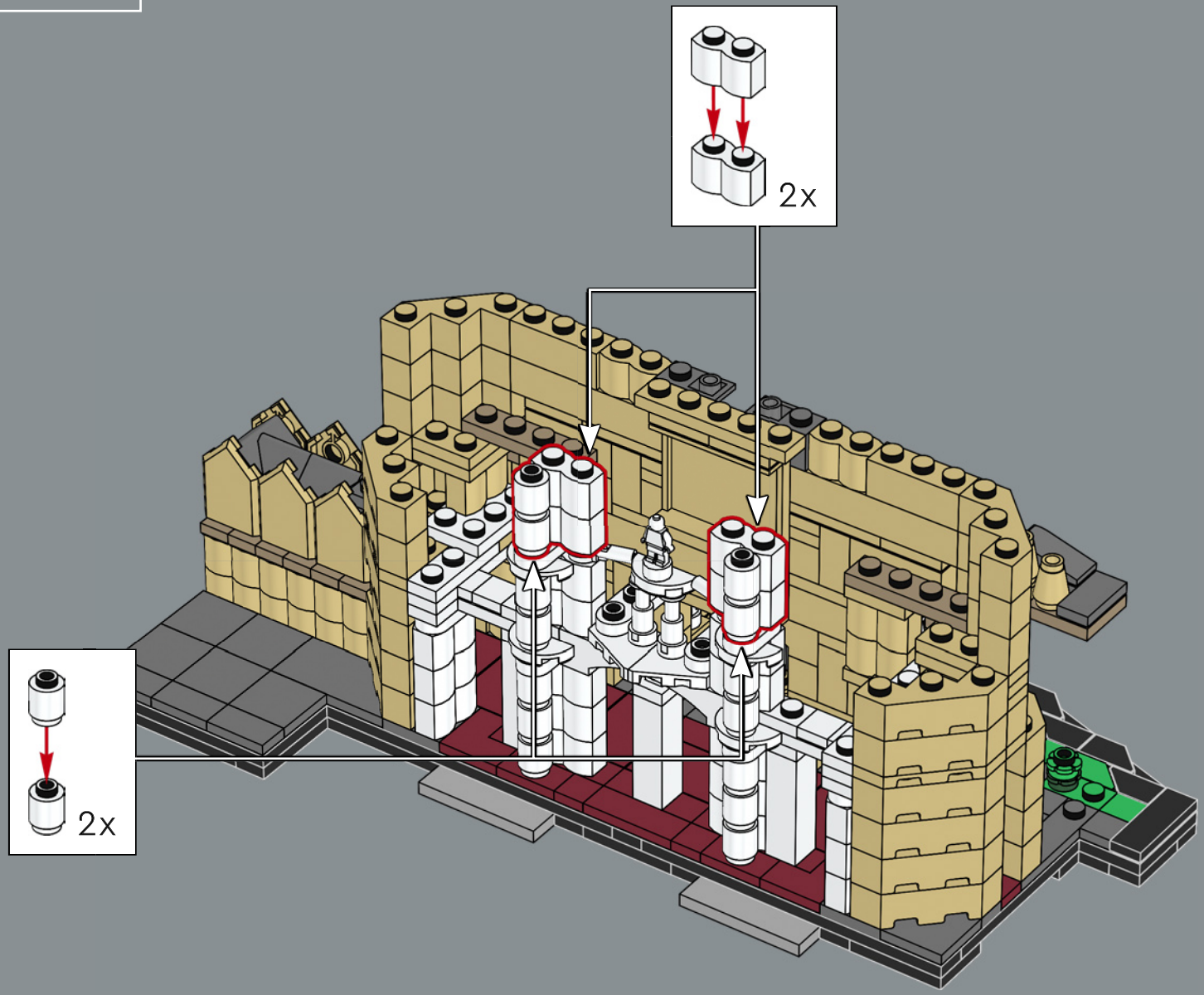


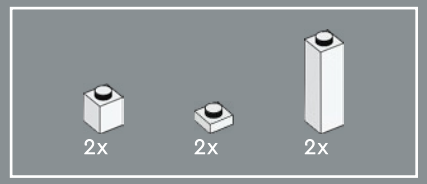
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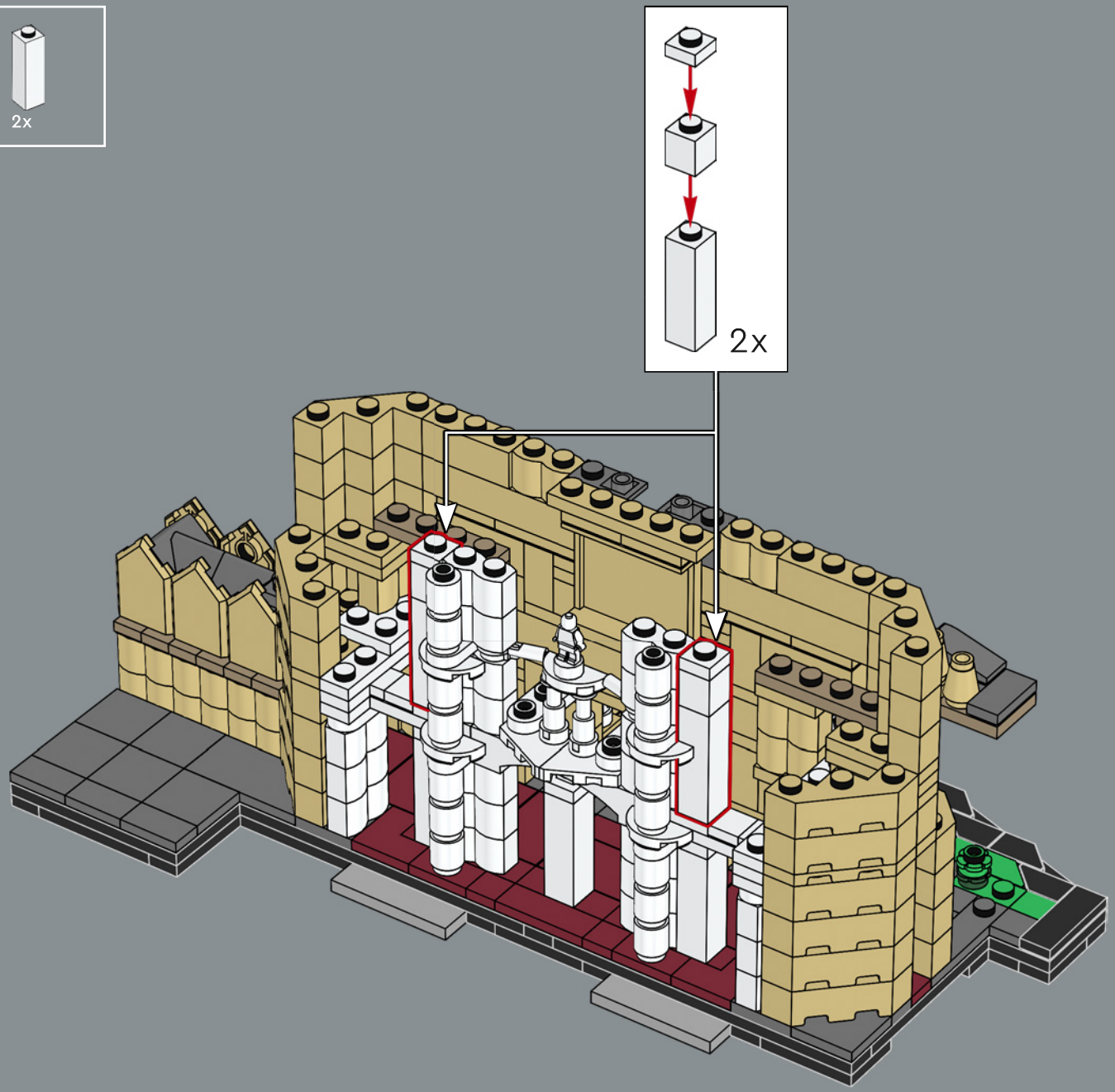


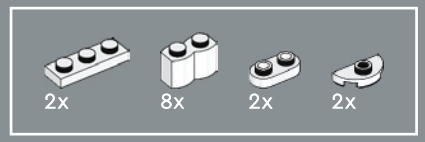
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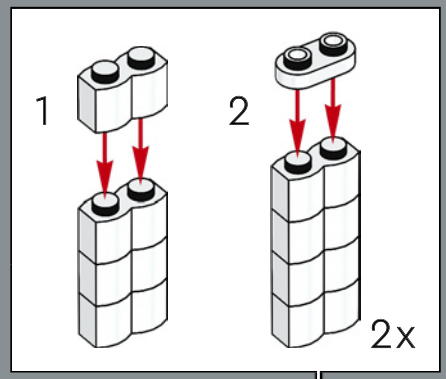


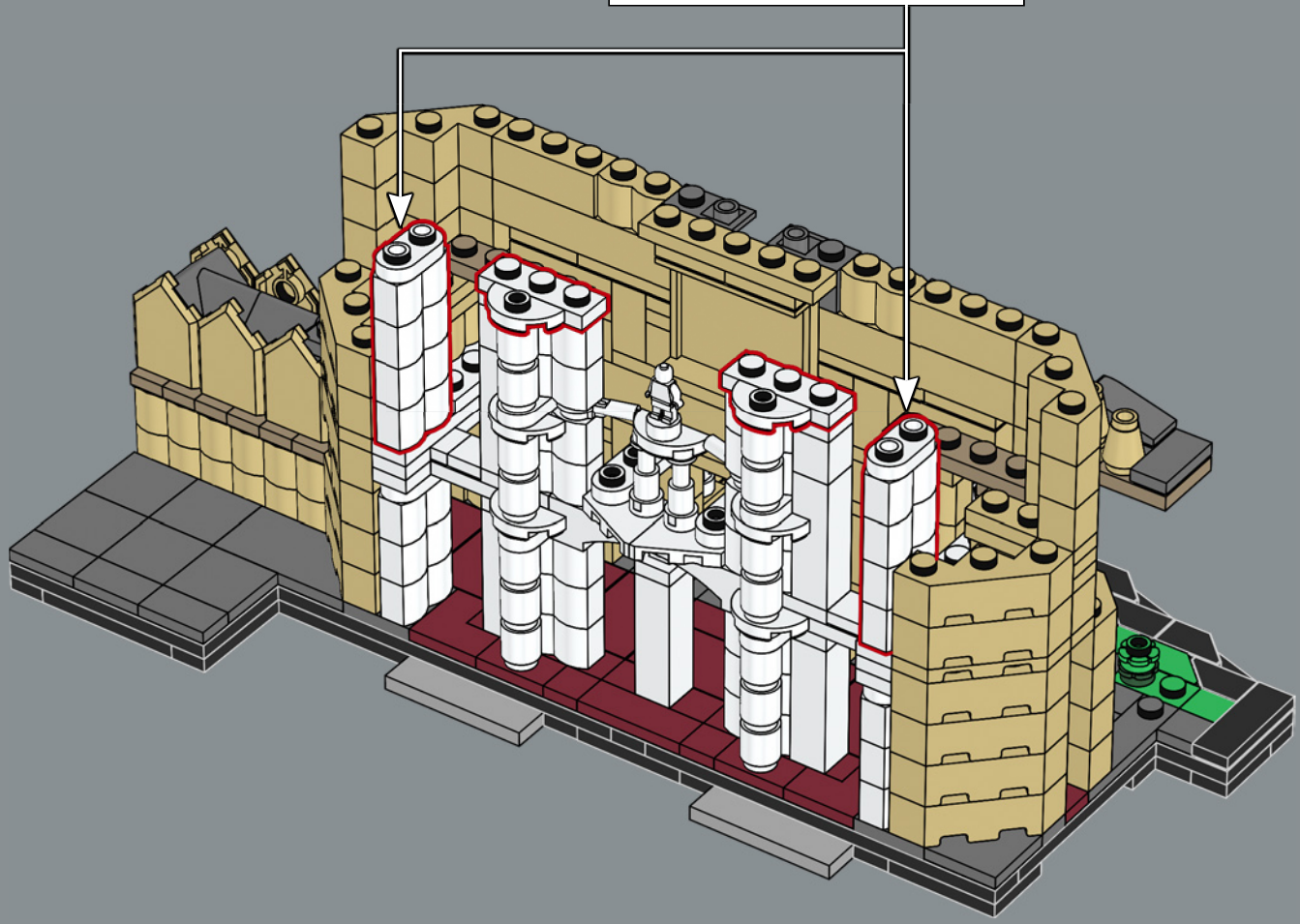
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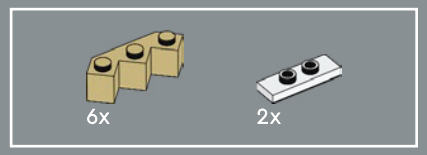




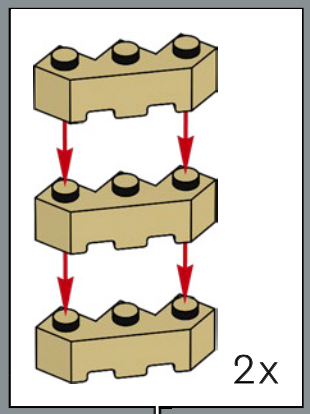
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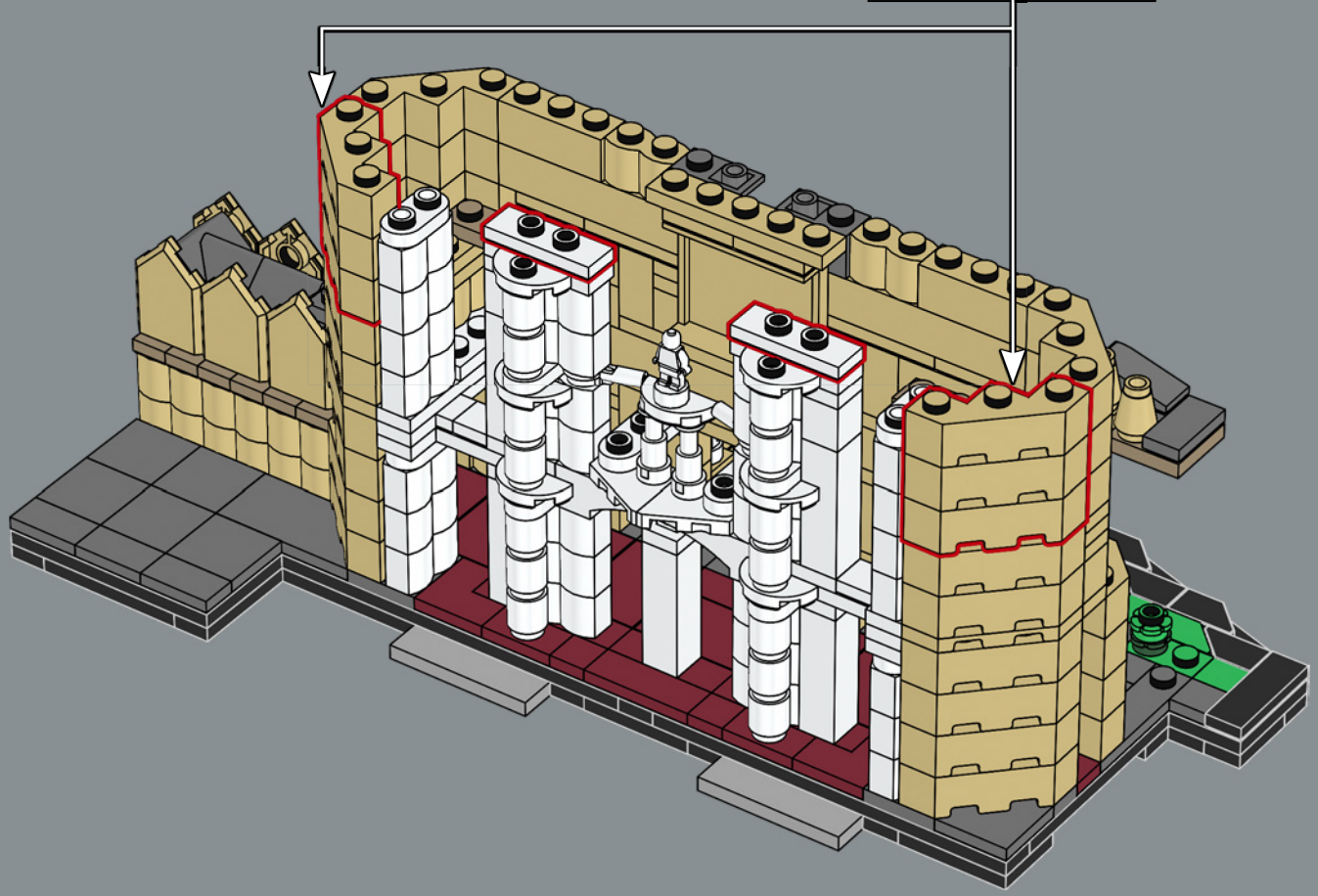


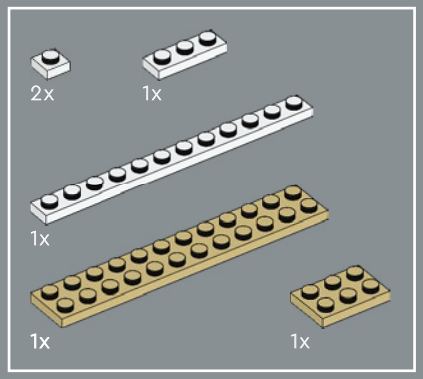




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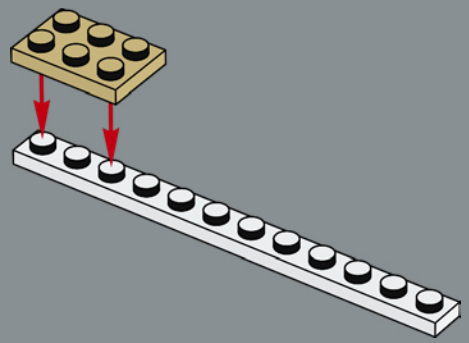




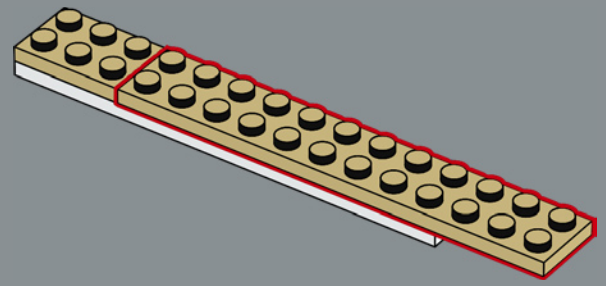


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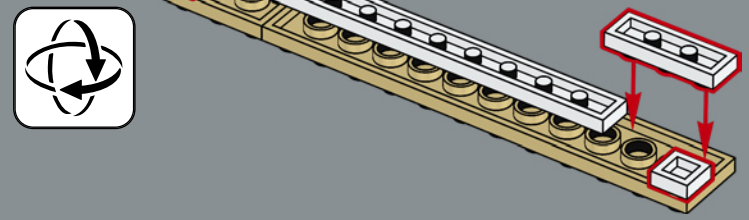
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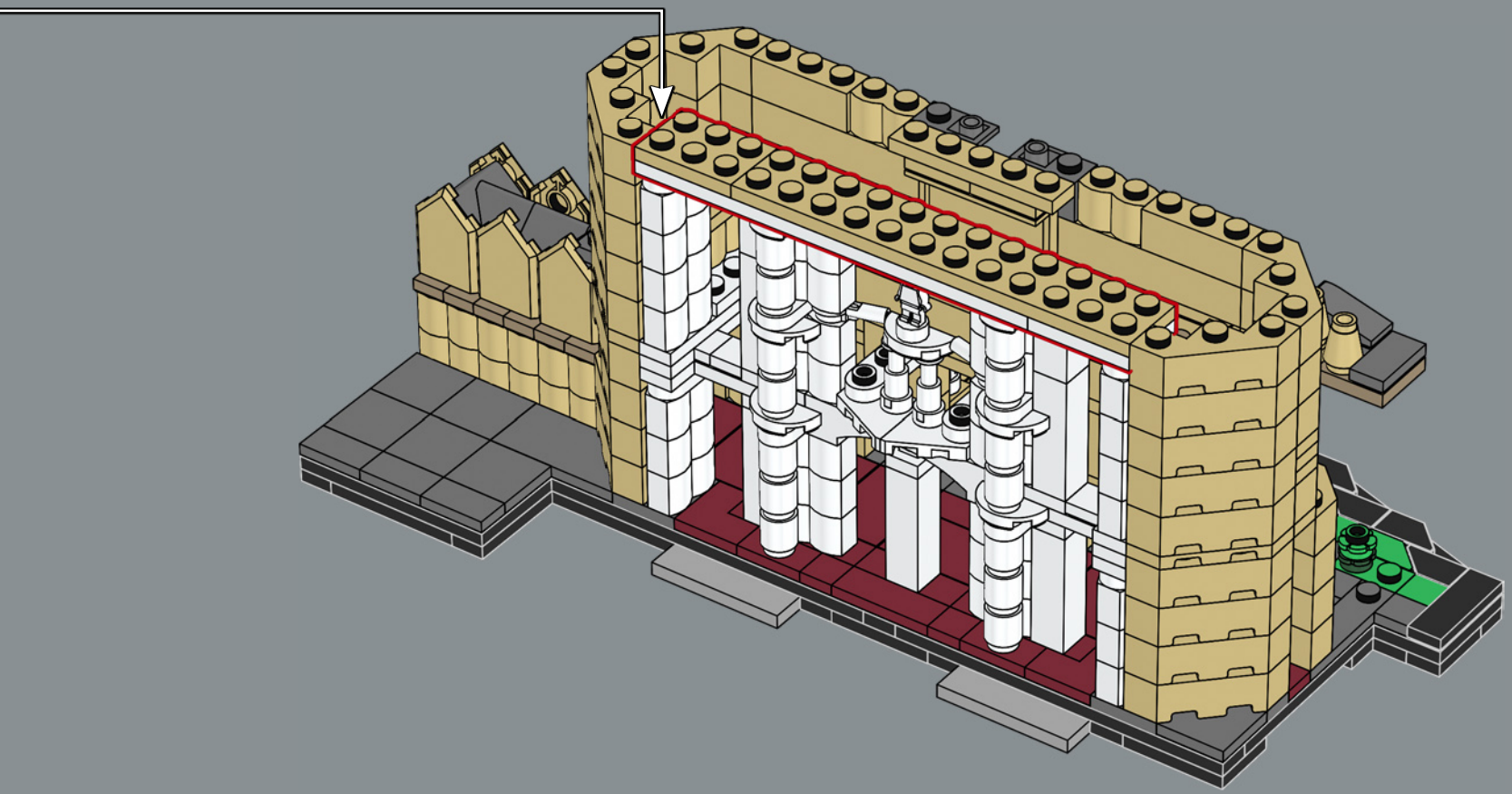


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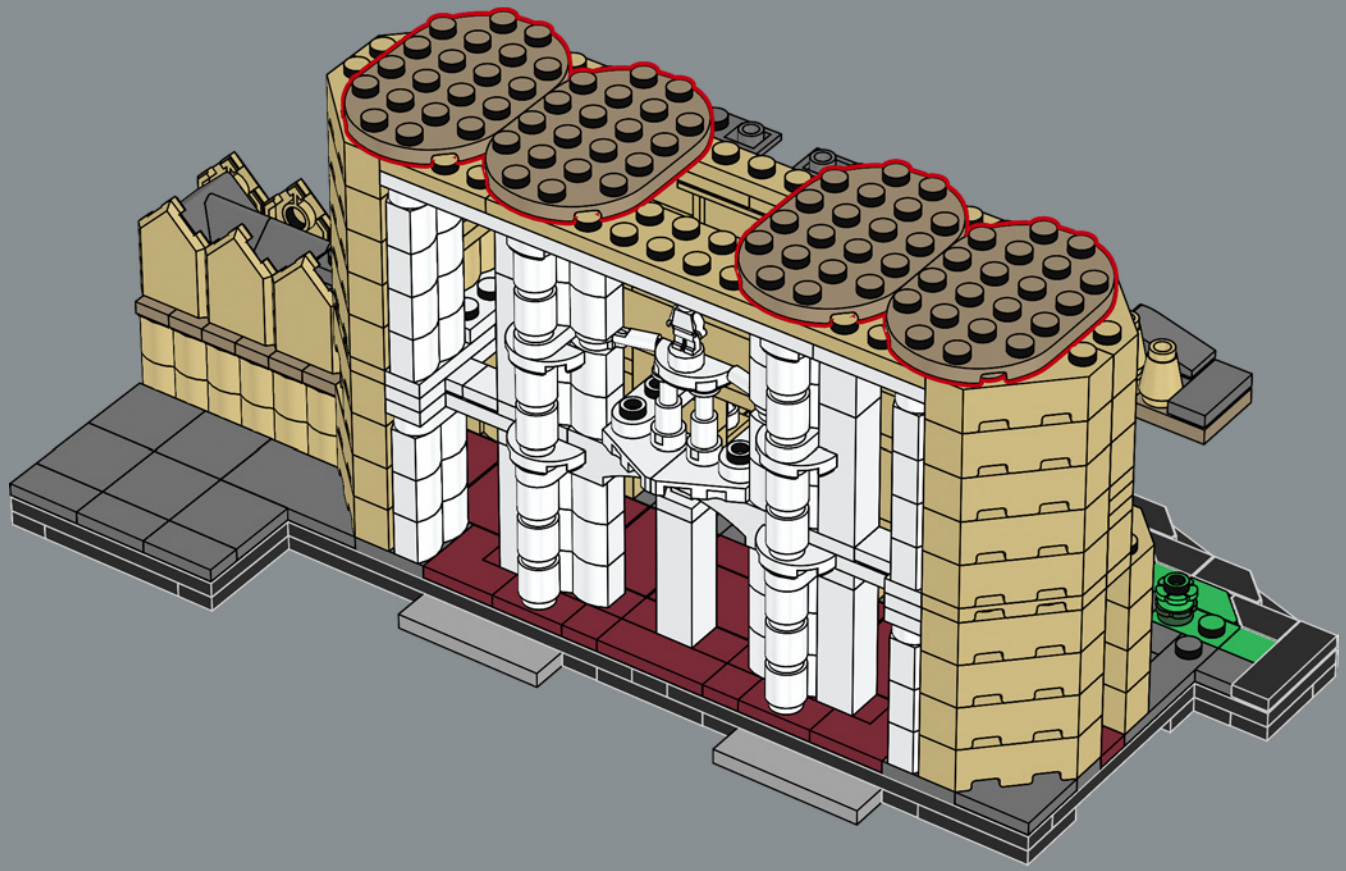
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62

On the Passion façade, the cross-section of the bell towers begins as a diamond at the base and gradually evolves into an ellipse at the top.

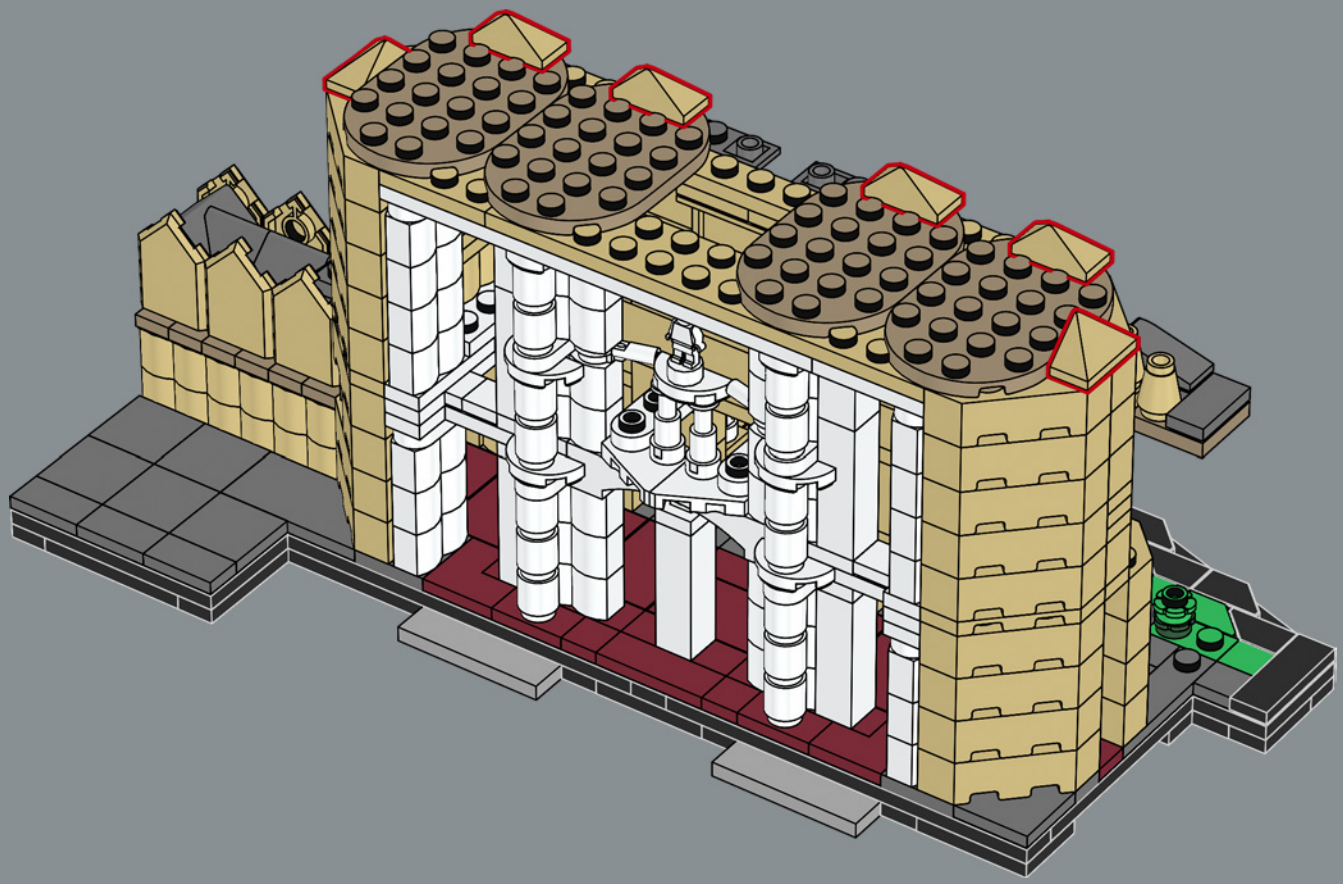
Sur la façade de la Passion, la section transversale des clochers commence par un losange à la base et évolue progressivement vers une ellipse au sommet.

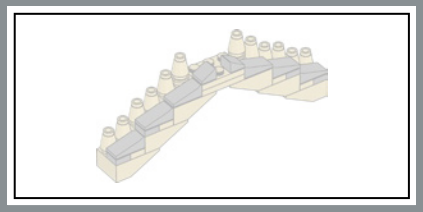
En la fachada de la Pasión, la sección transversal de los campanarios parte de una planta con forma de rombo en la base y evoluciona gradualmente hasta convertirse en una elipse en la parte superior.

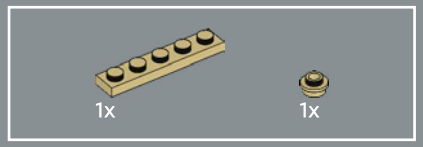




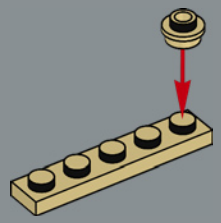
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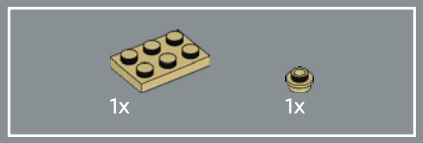




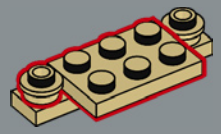


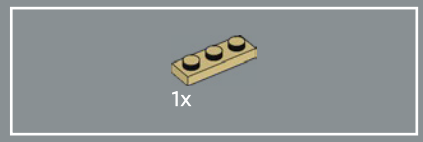
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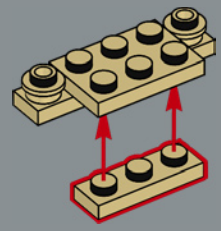


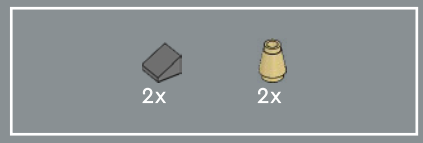
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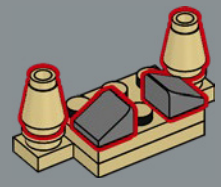


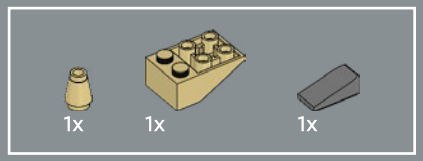
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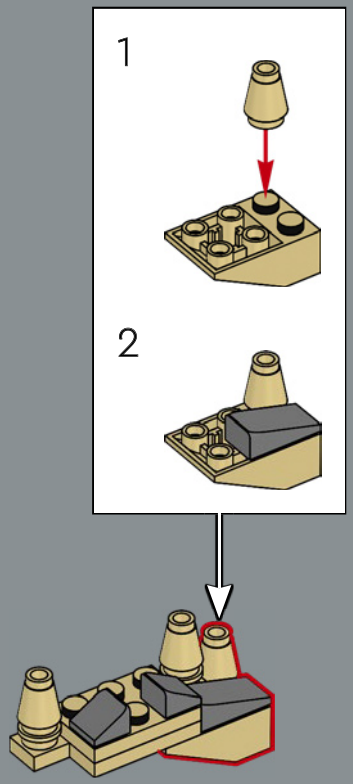


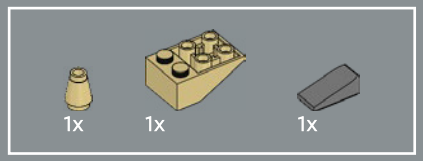
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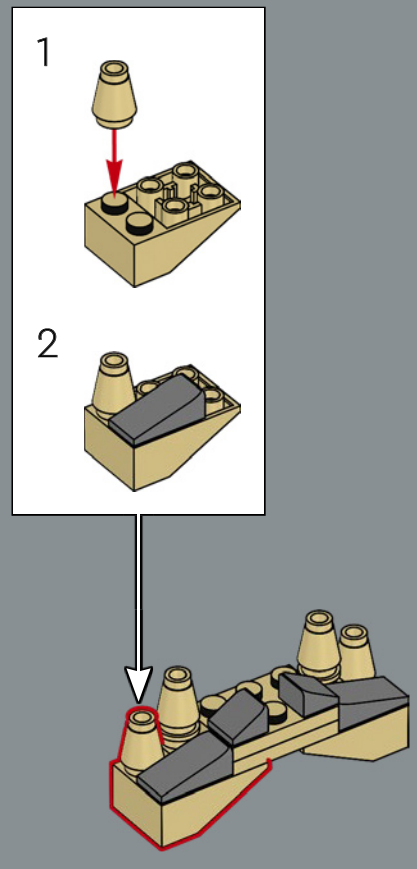


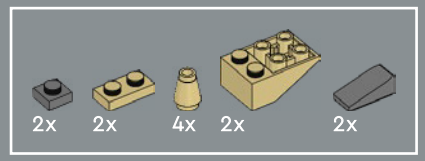
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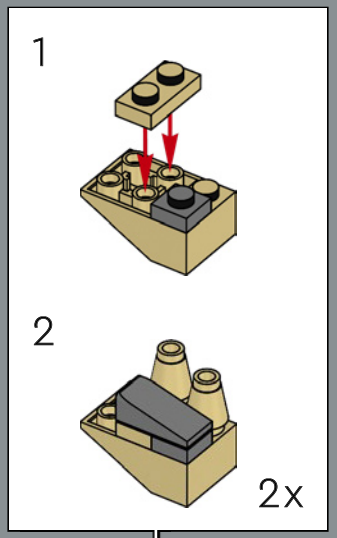


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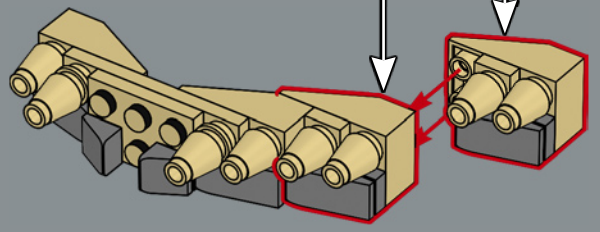


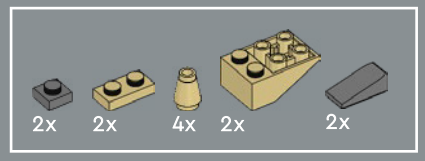


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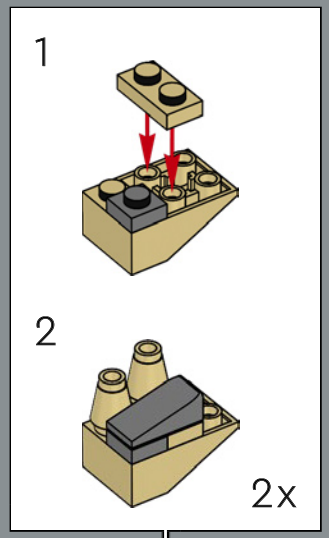


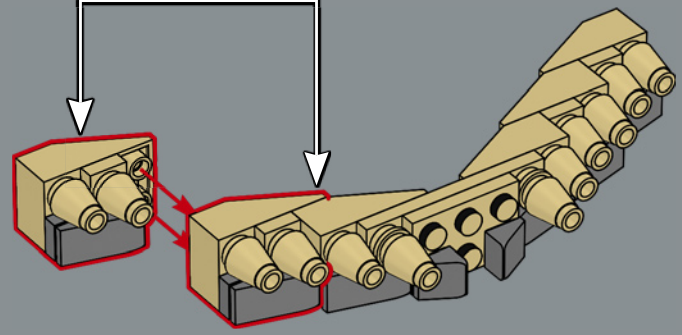




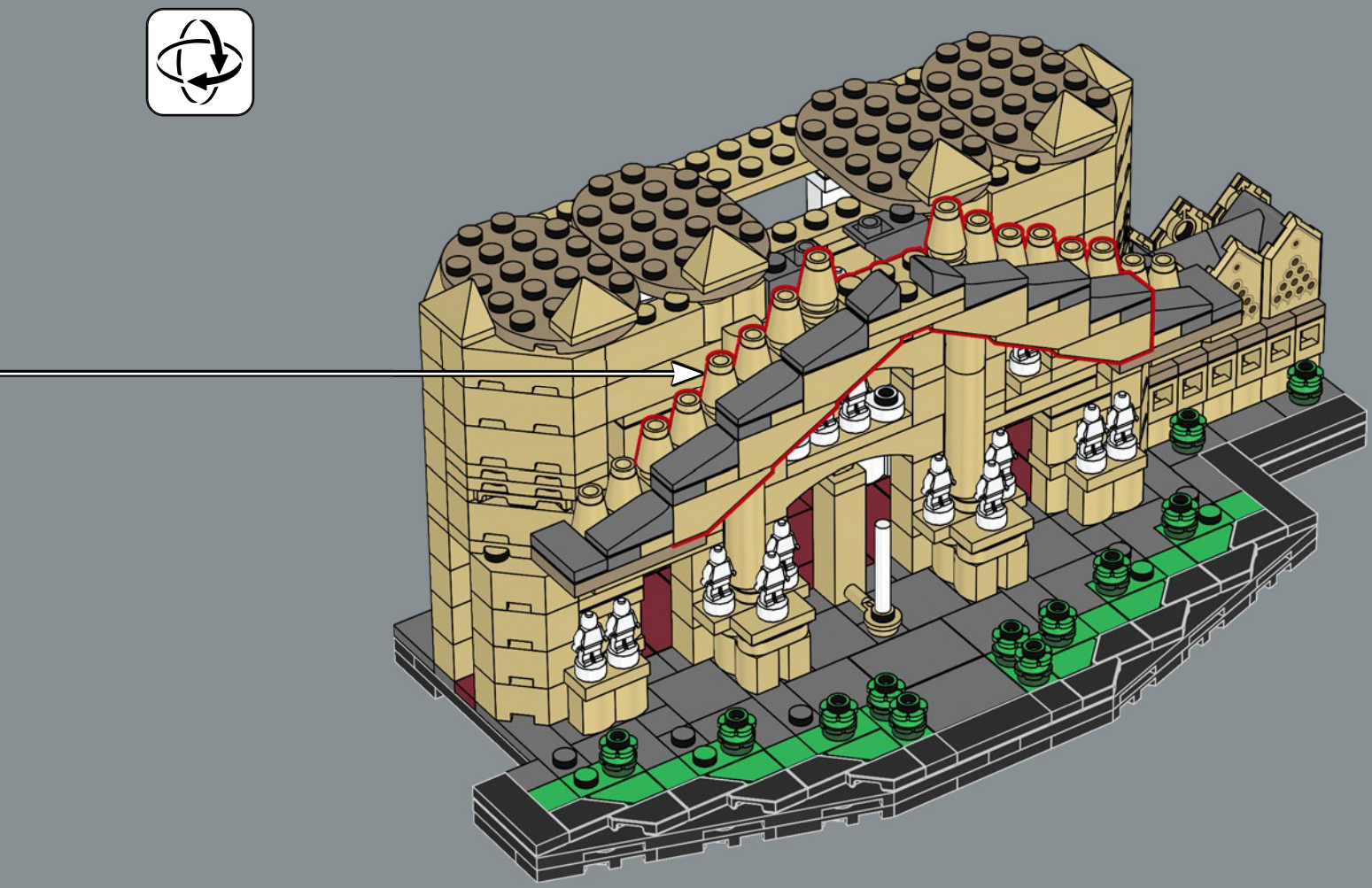


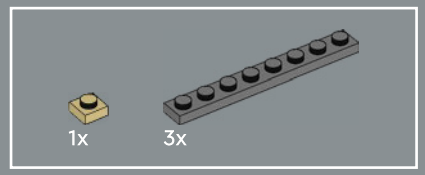
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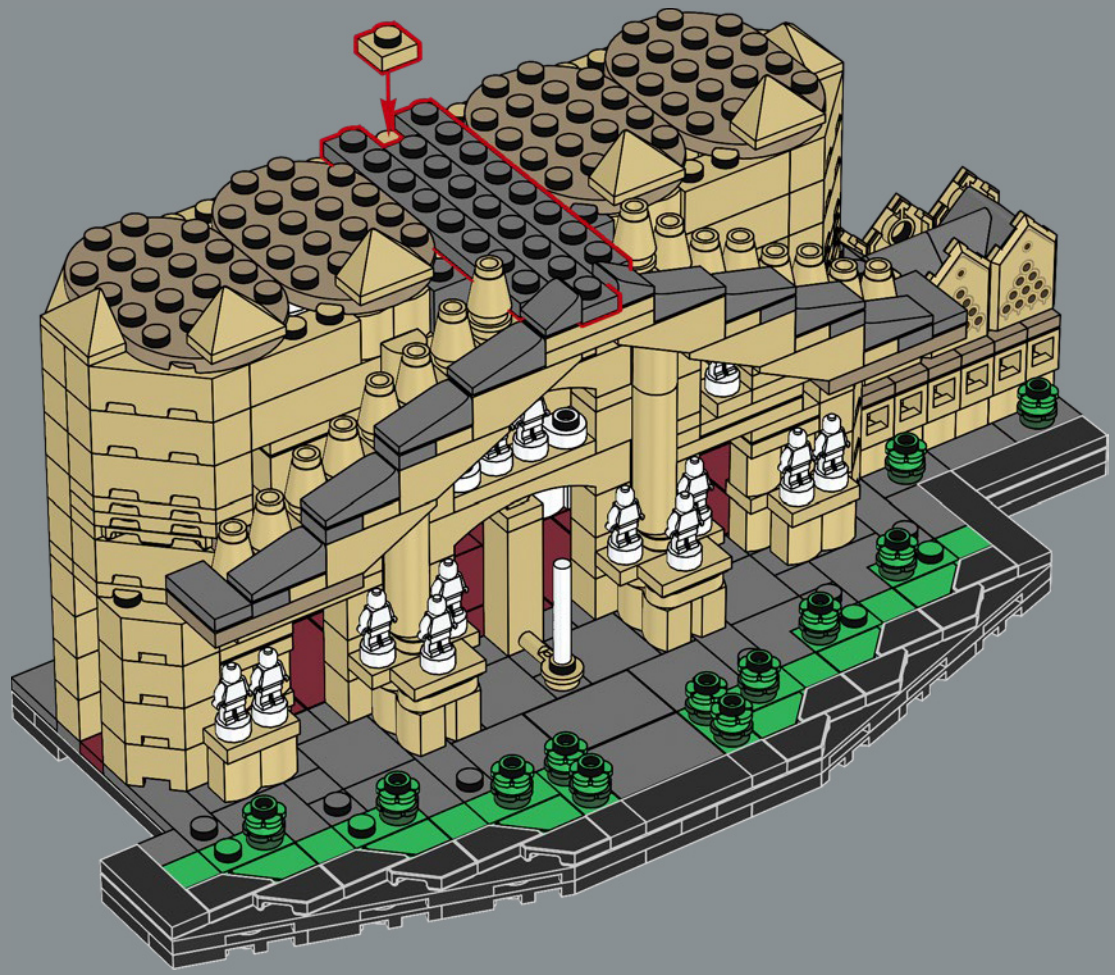


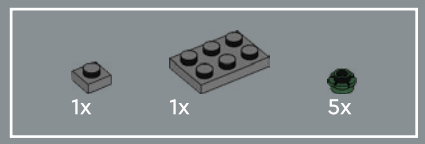
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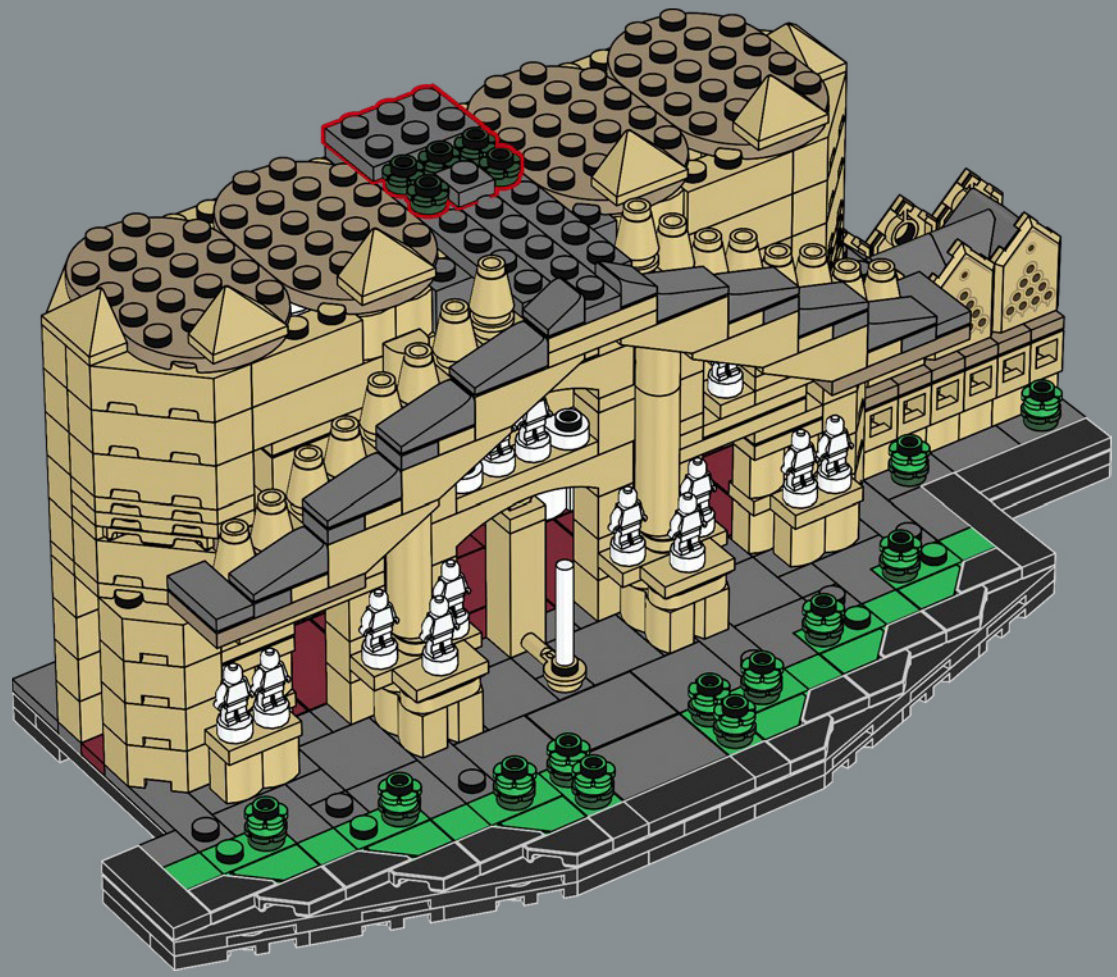


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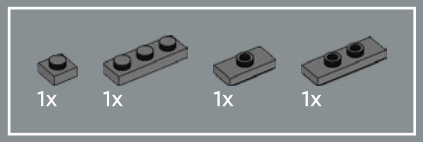
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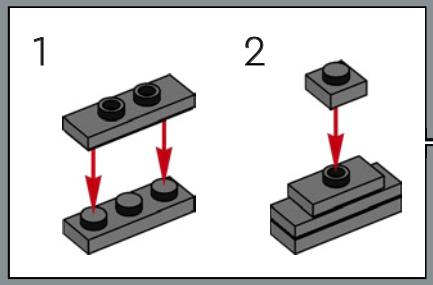


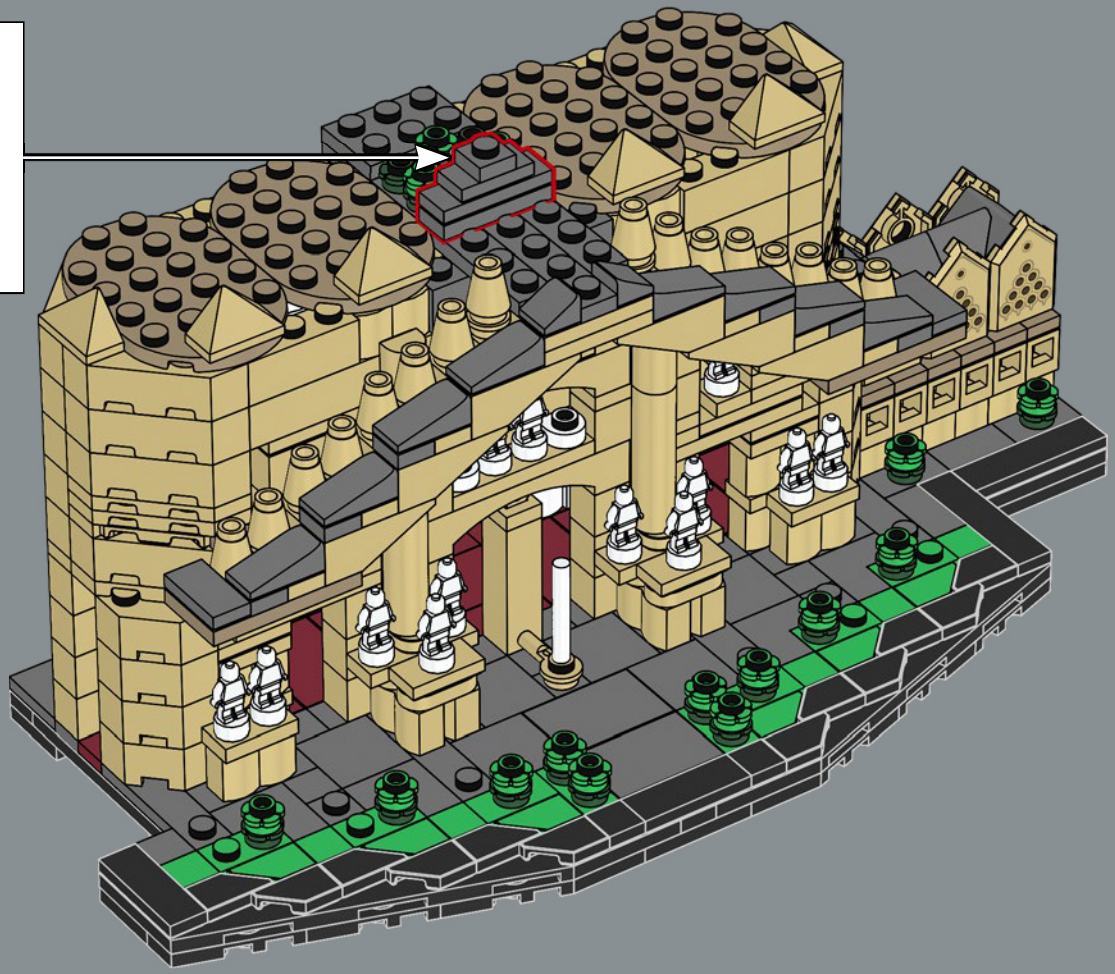
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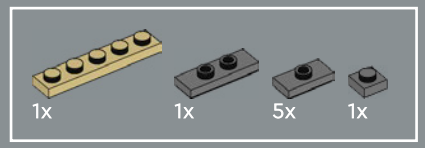
One of the secrets of the building, not visible from outside the temple, is the decorative quarry and the garden.

L'un des secrets du bâtiment, invisible depuis l'extérieur du temple, est la carrière décorative et le jardin.

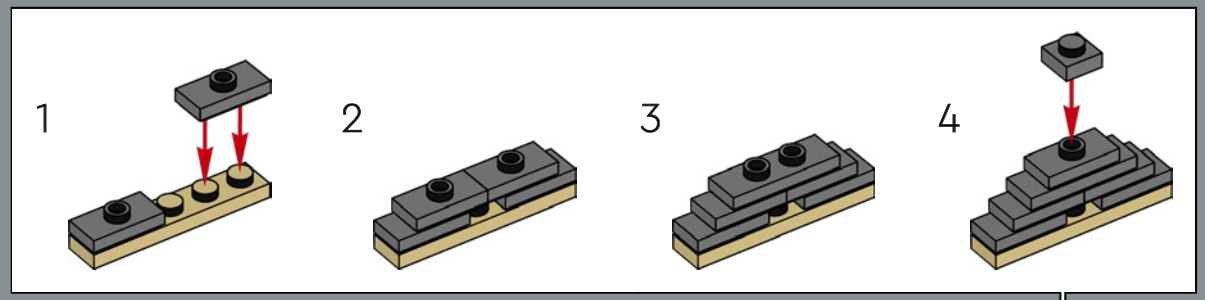
Dos de los secretos del edificio, imposibles de ver desde el exterior del templo, son la cantera decorativa y el jardín.

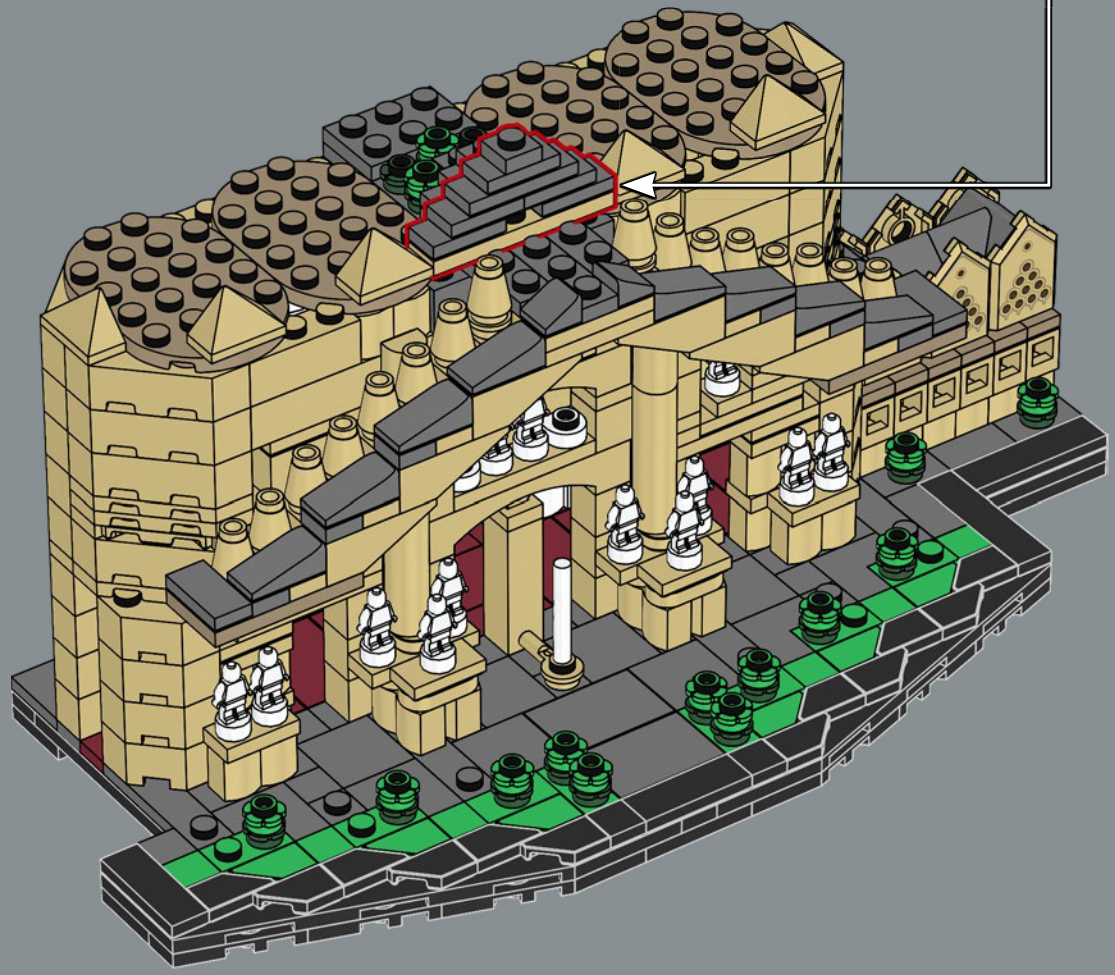


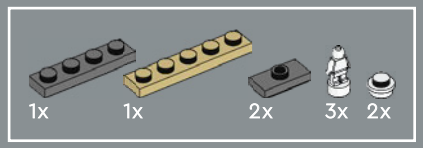




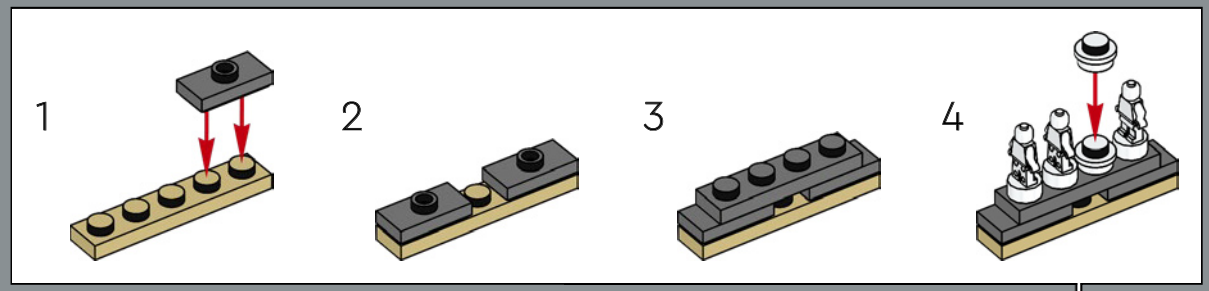
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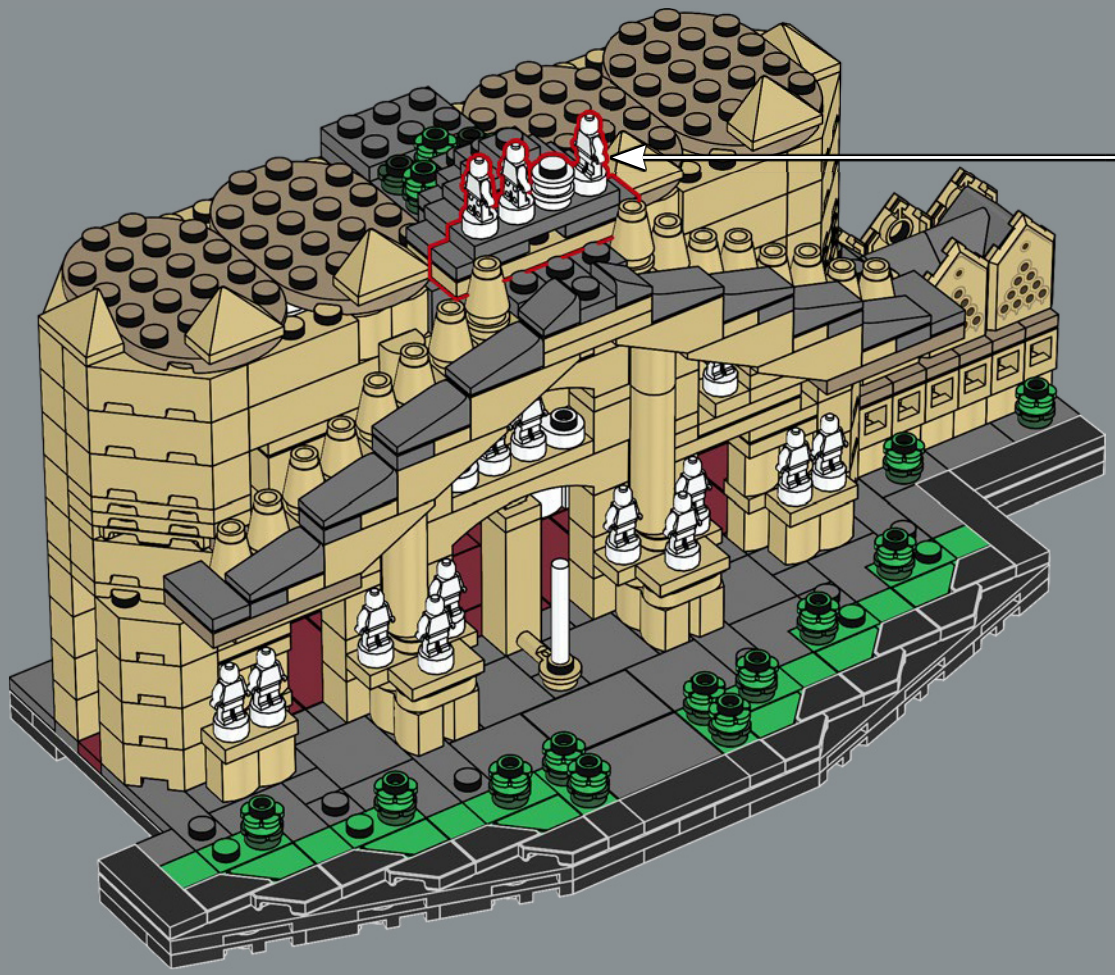


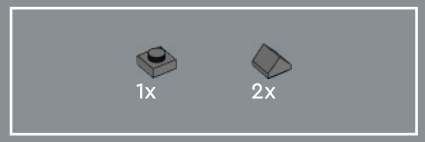




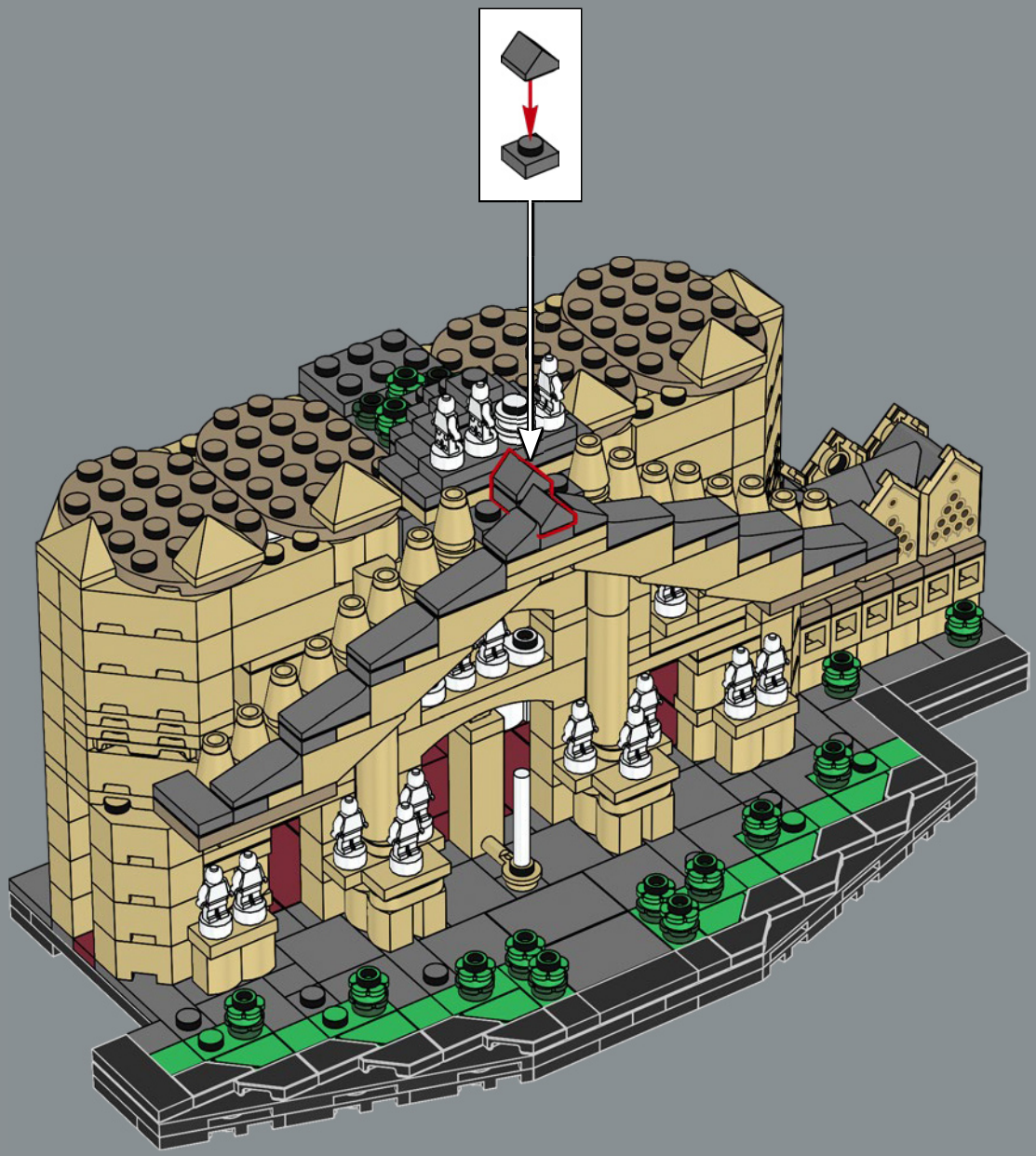
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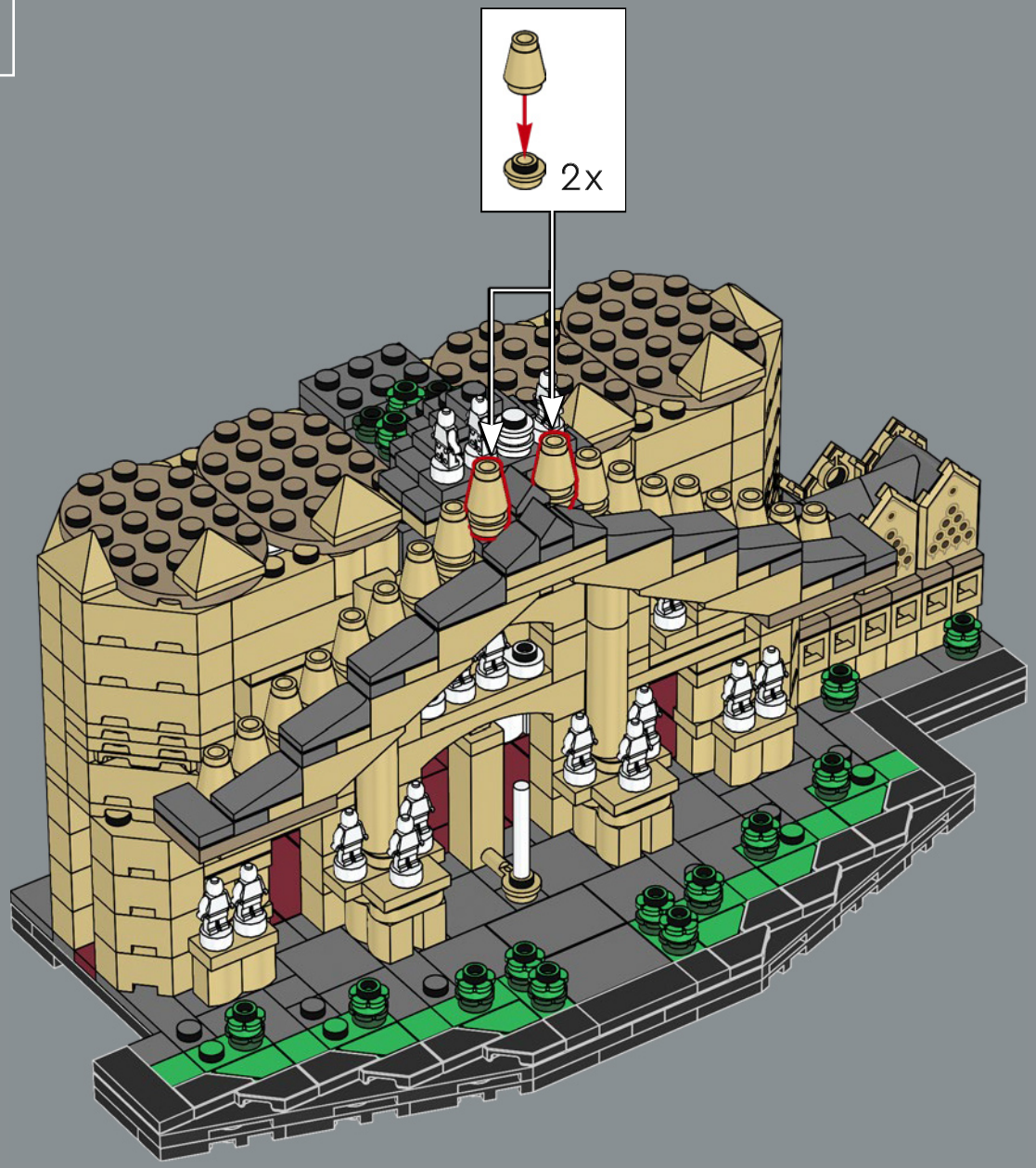


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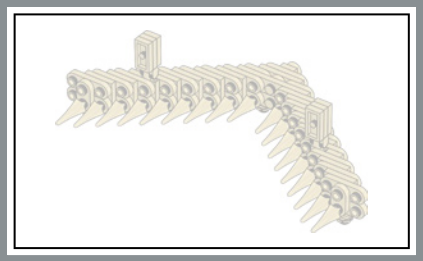




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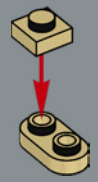






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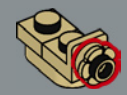
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1x

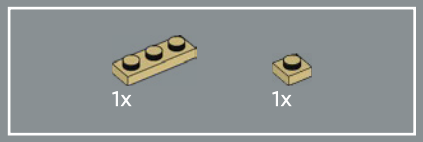
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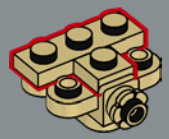
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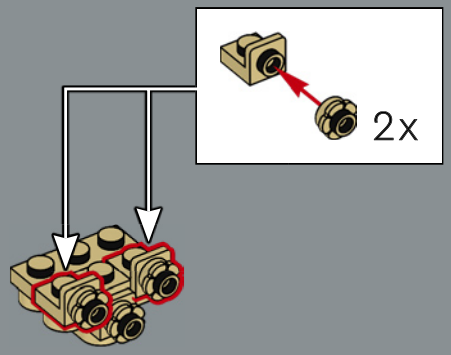


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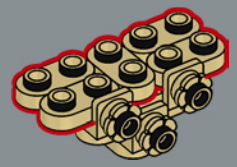


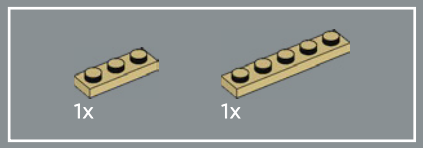
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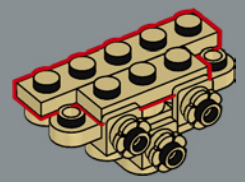


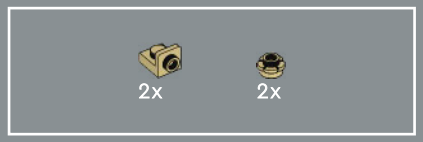
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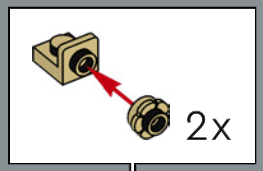


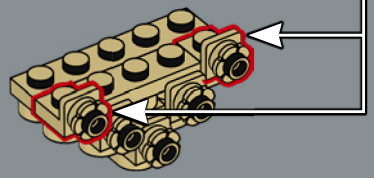
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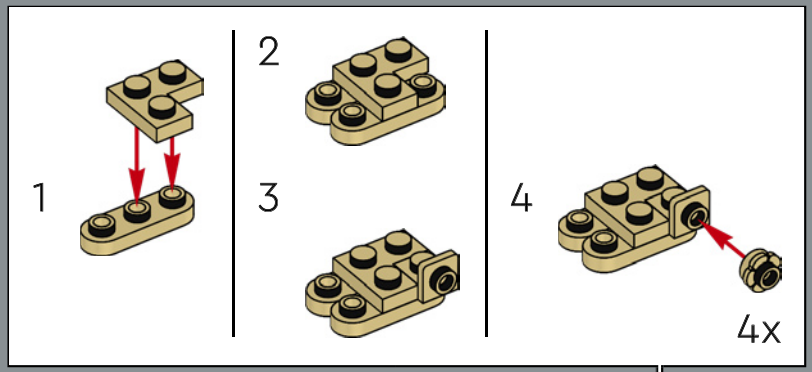
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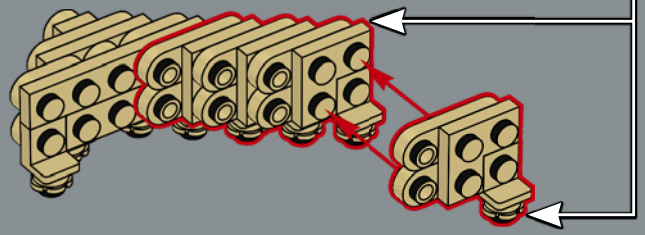


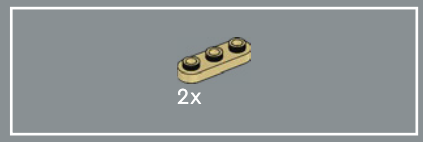


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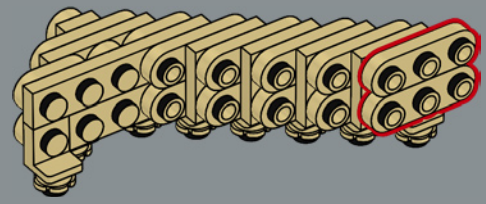


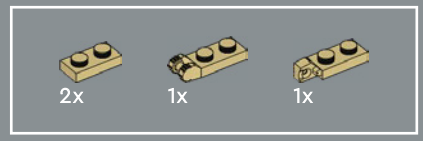




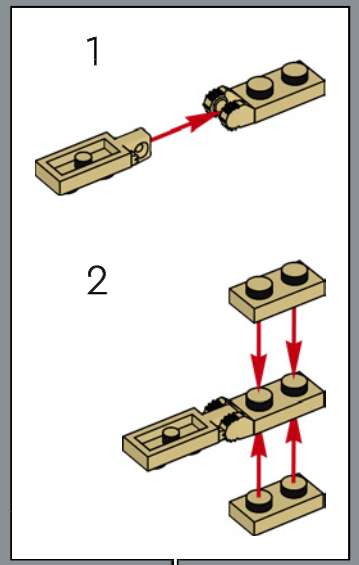


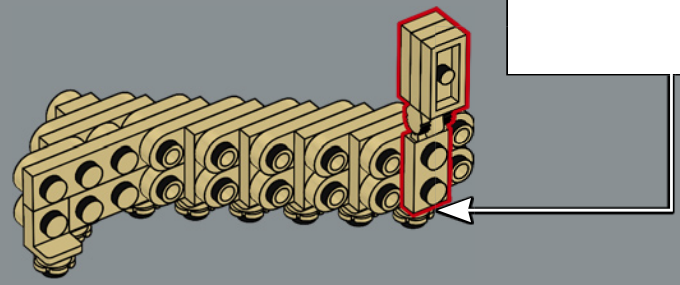
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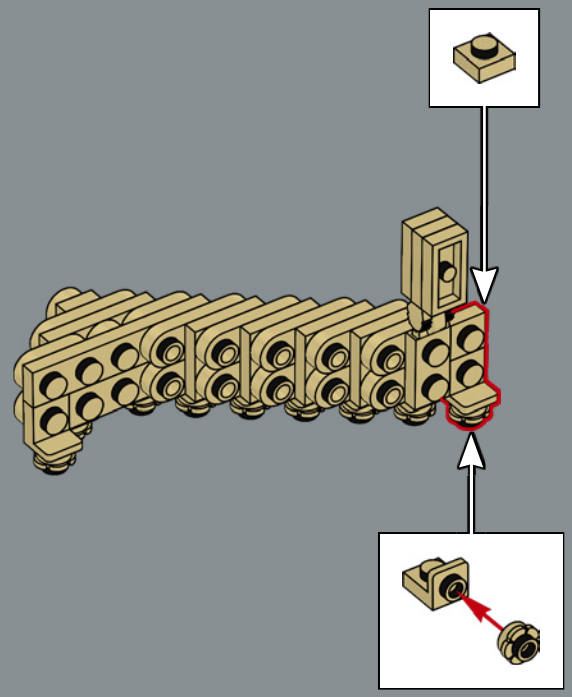
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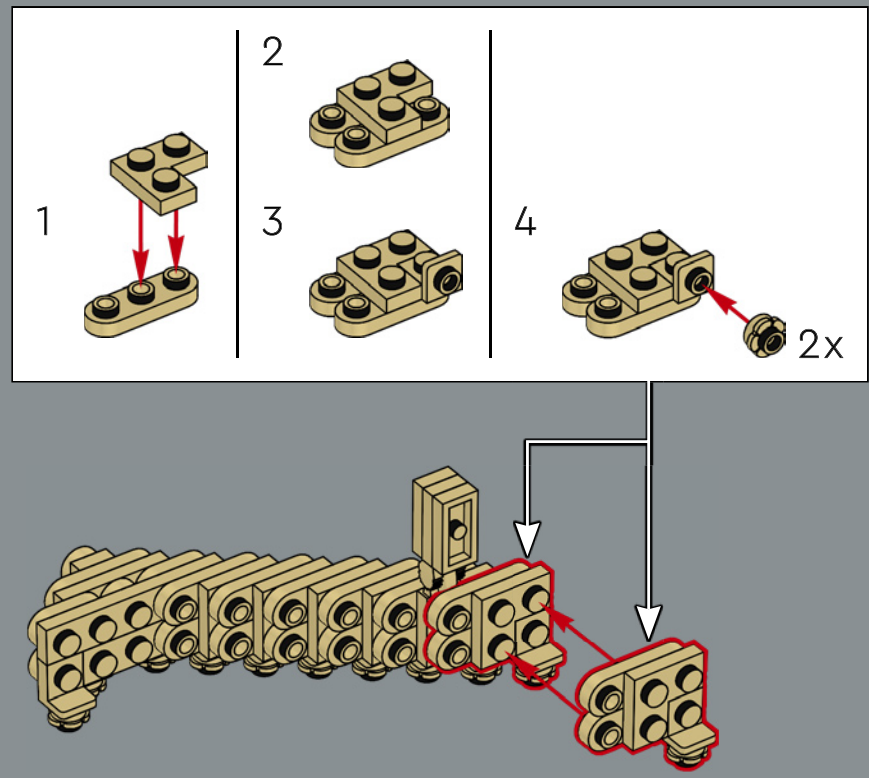


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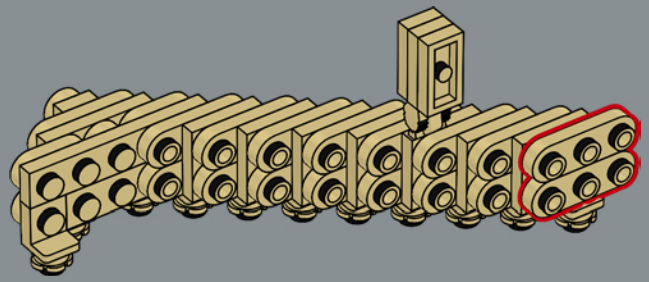


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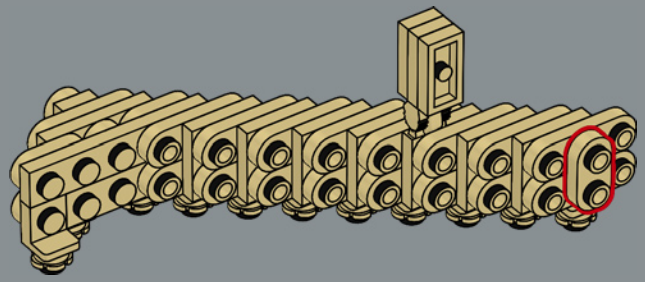


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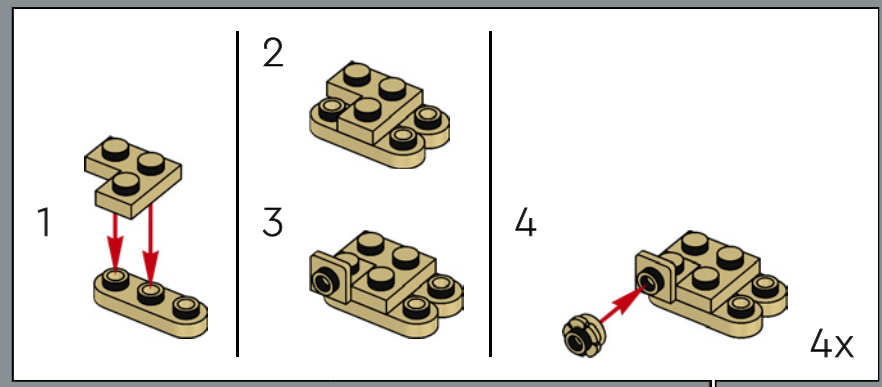


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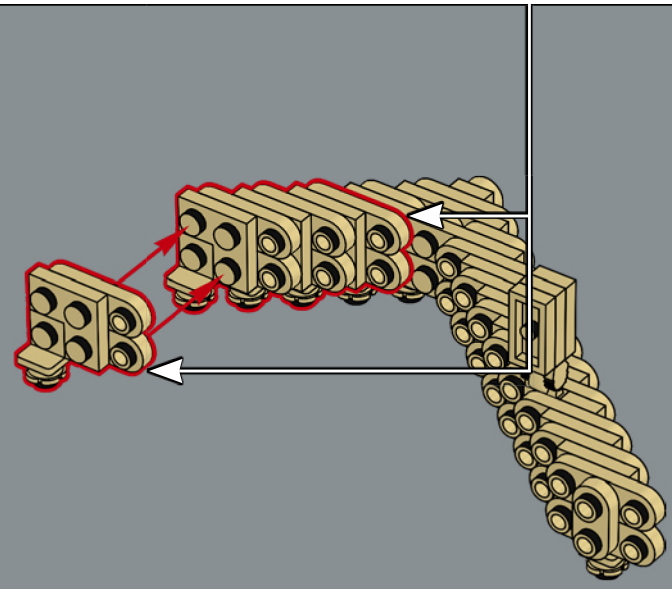




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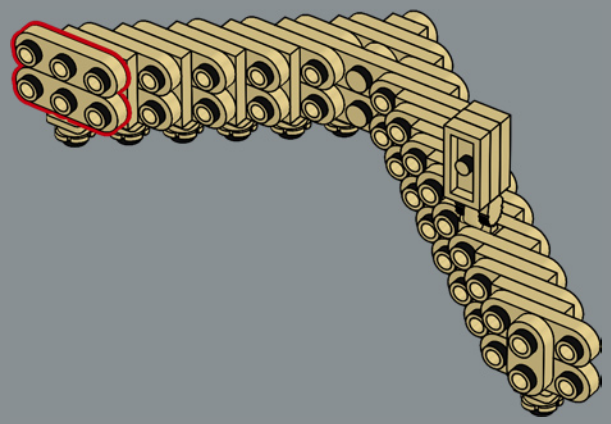






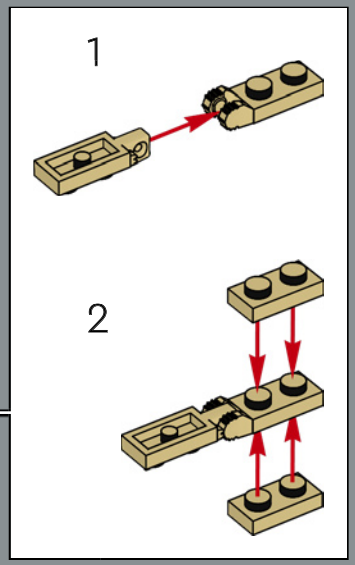


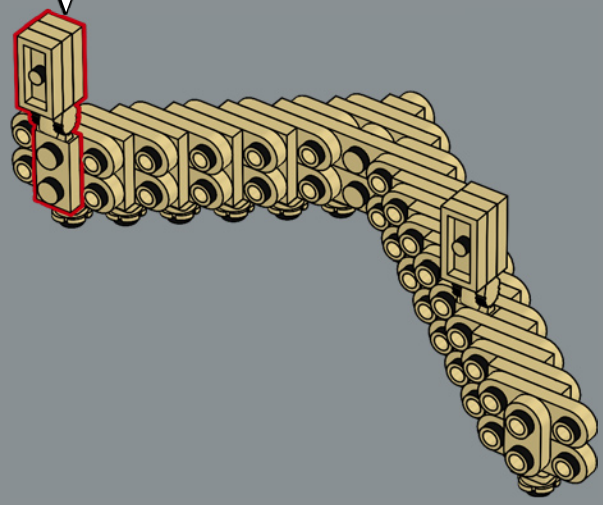
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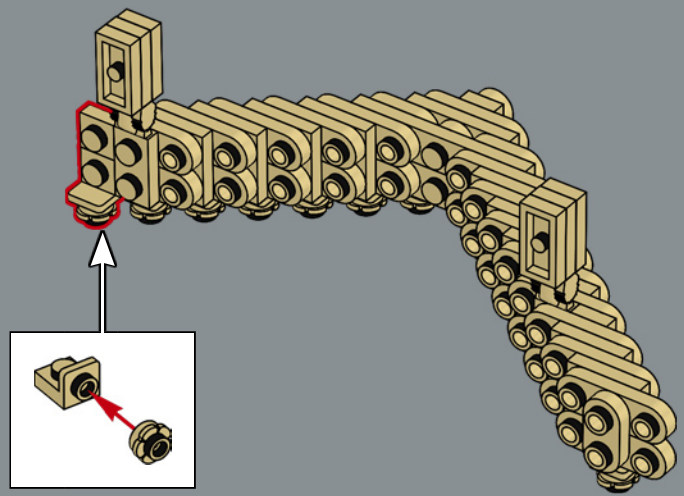
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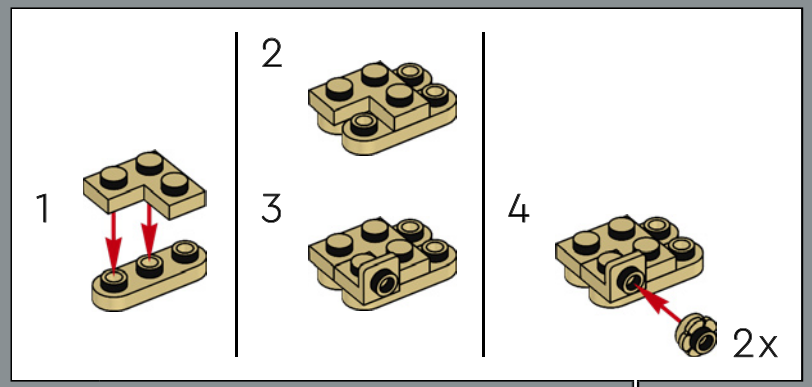


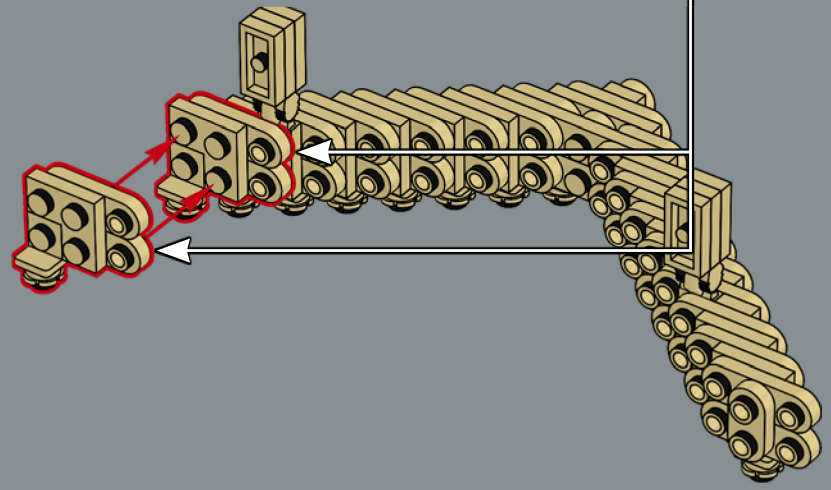
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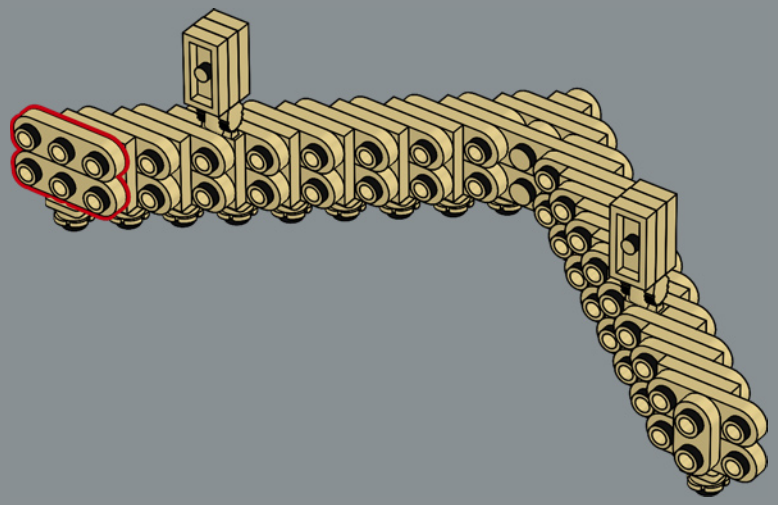
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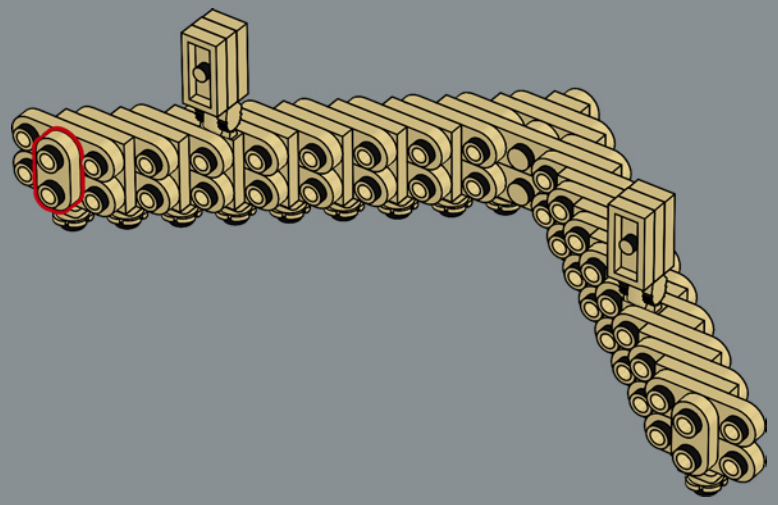


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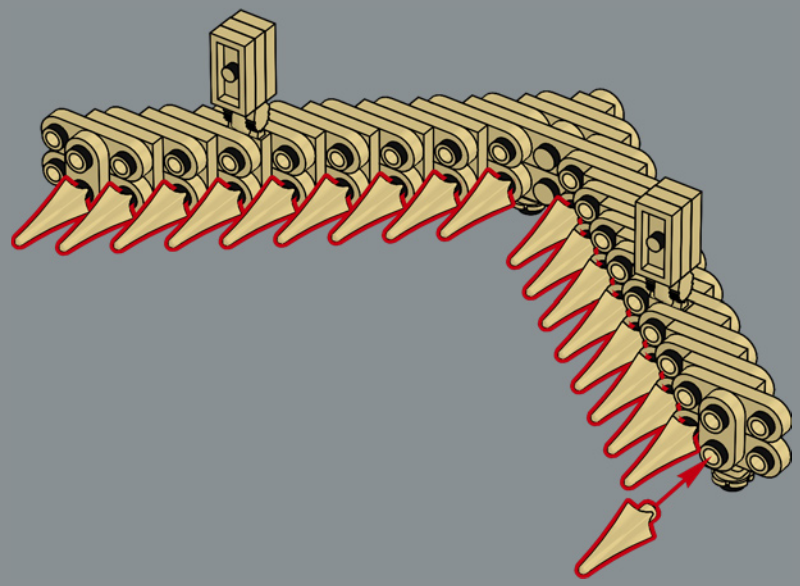


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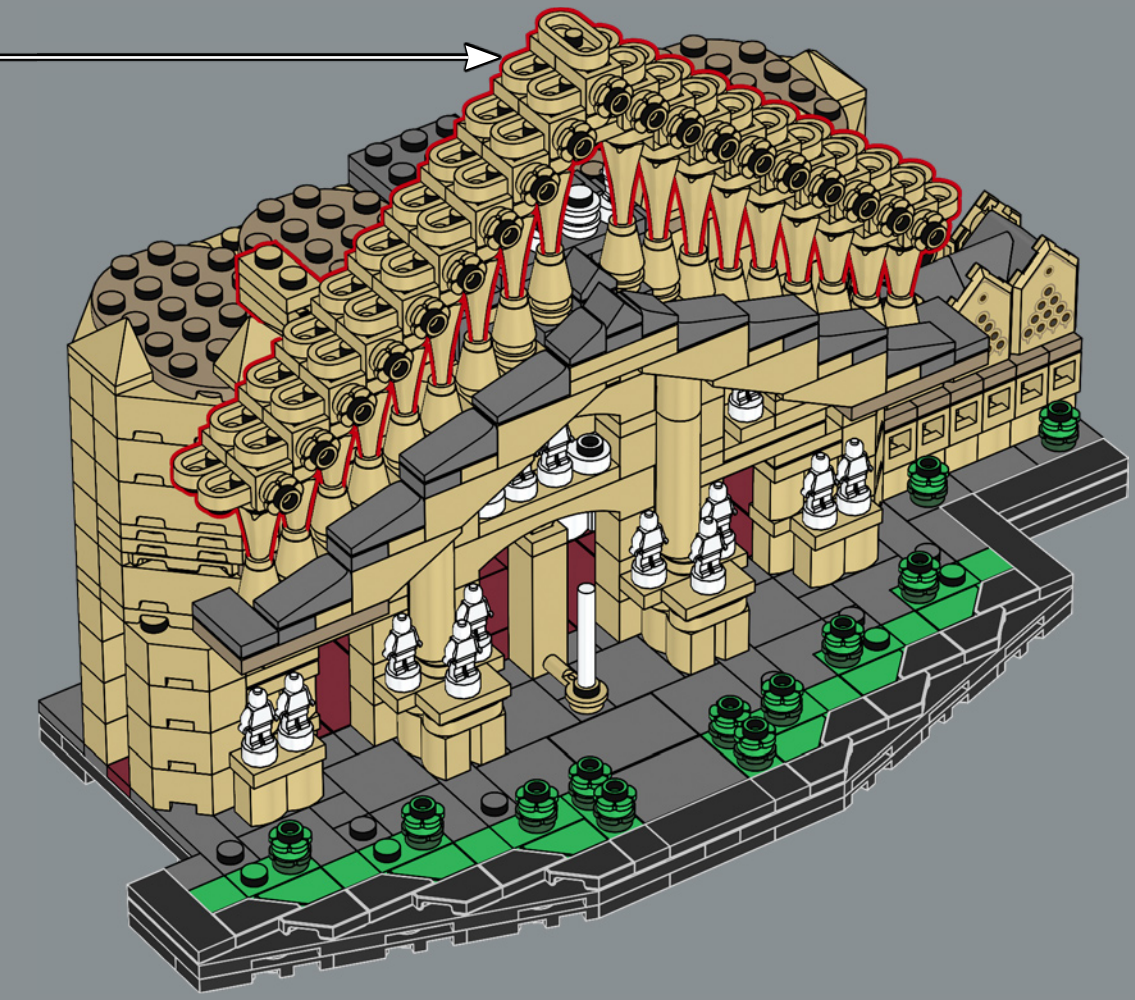


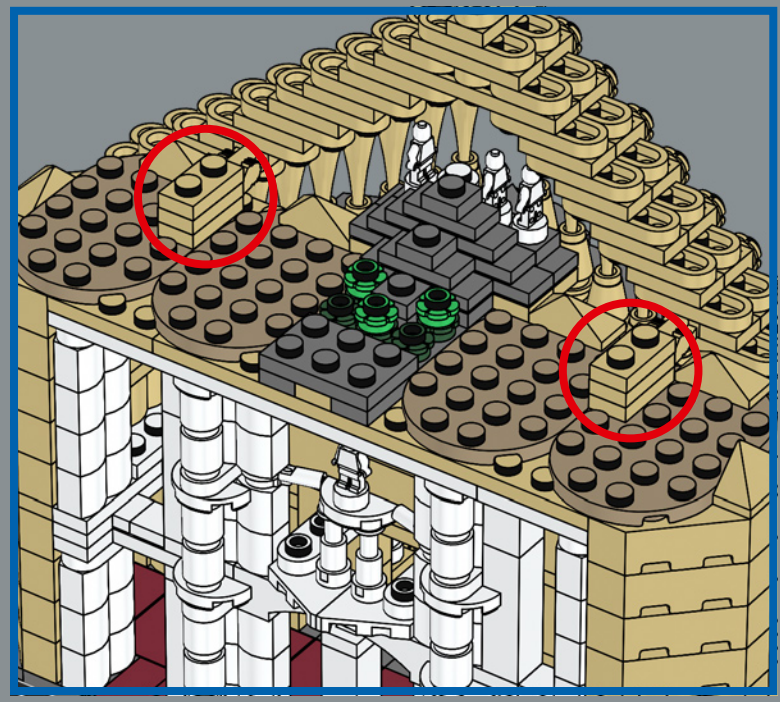


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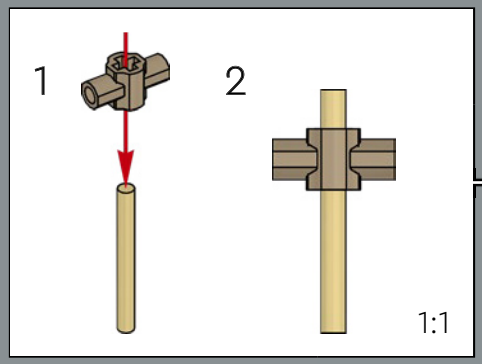
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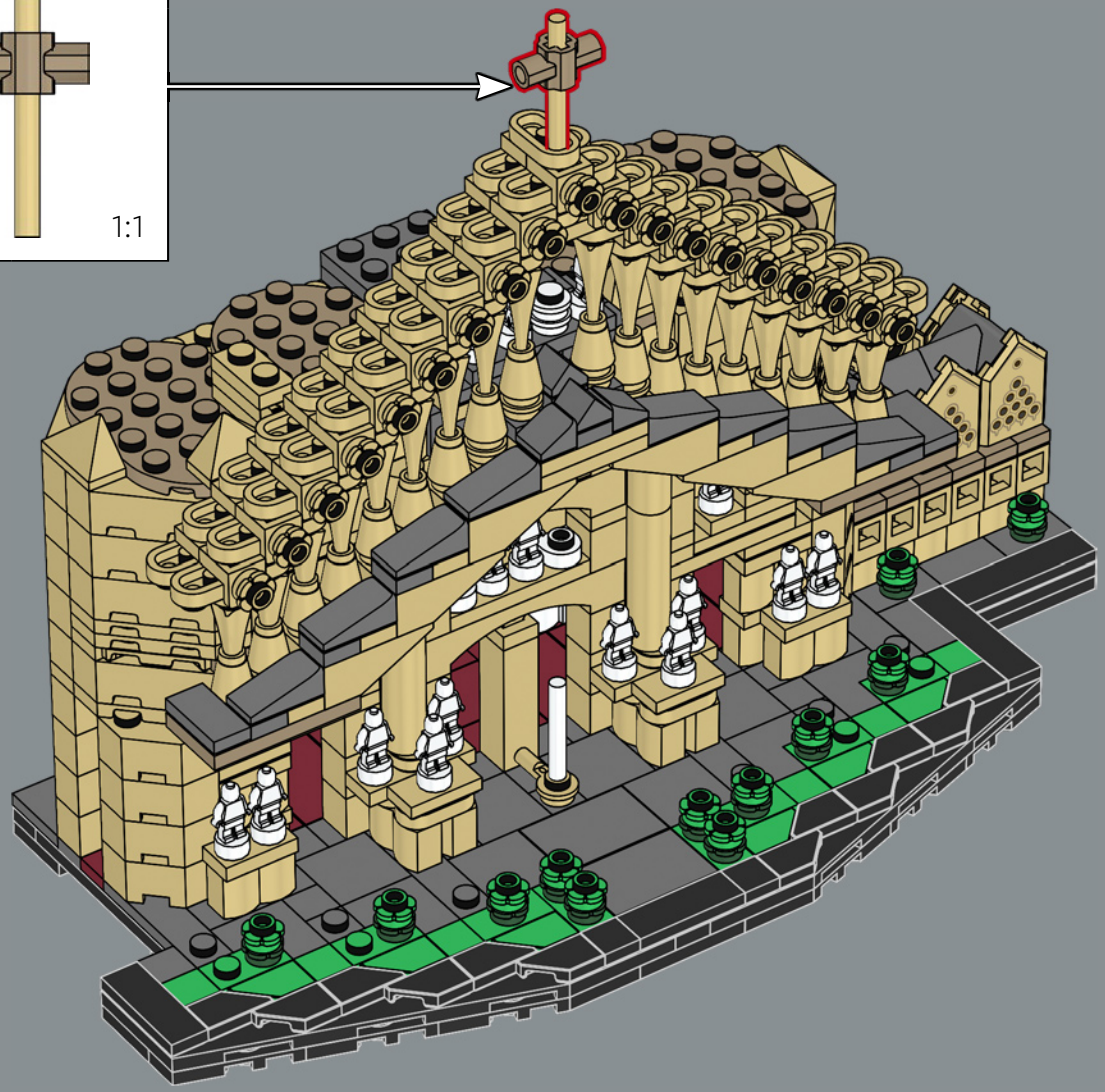






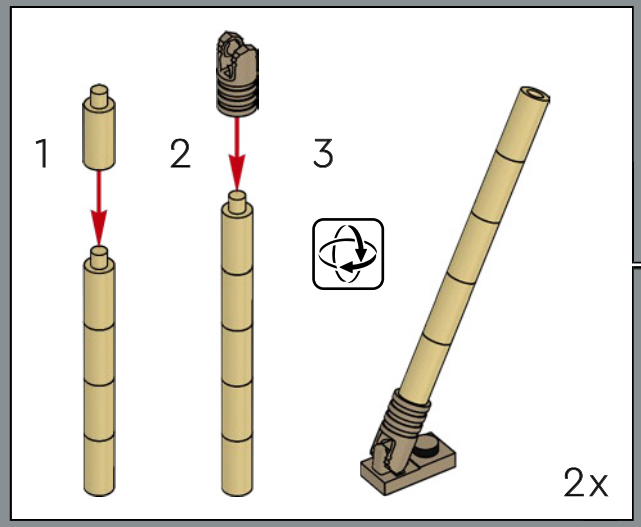
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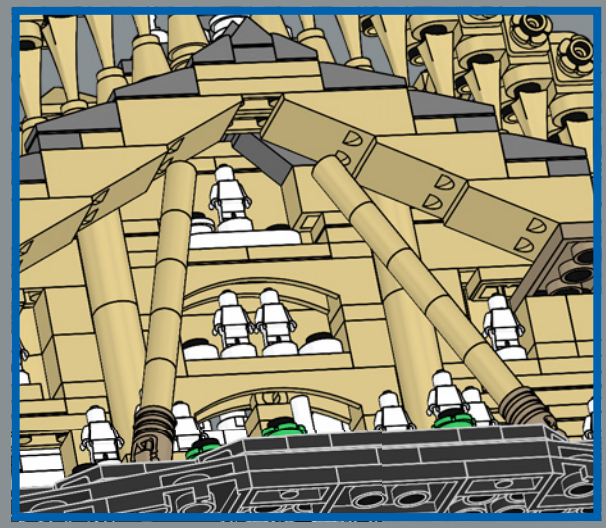


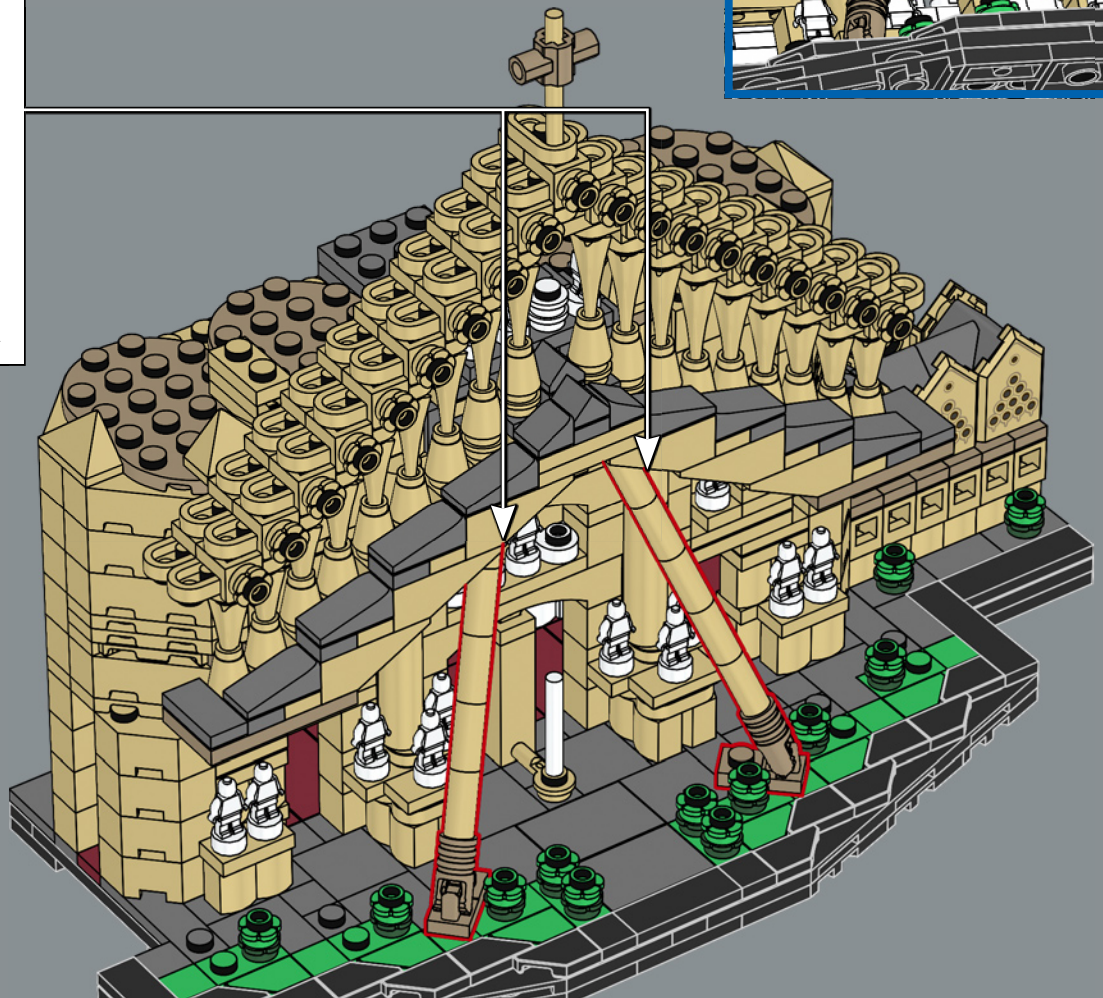


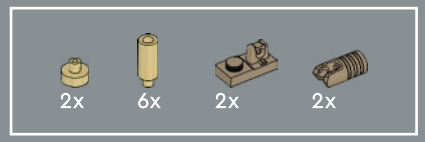


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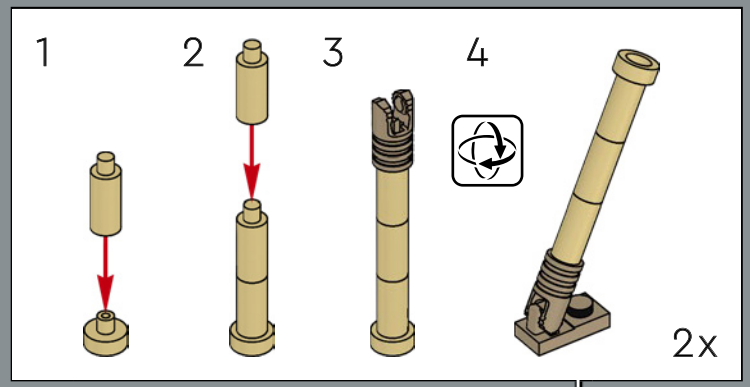


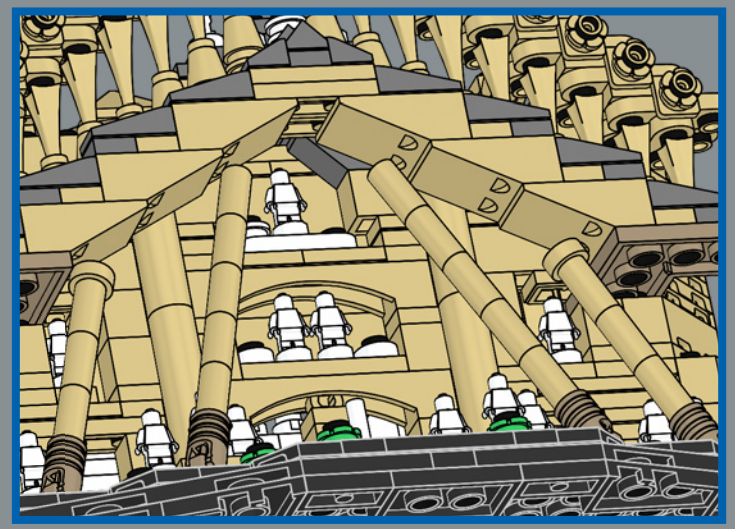


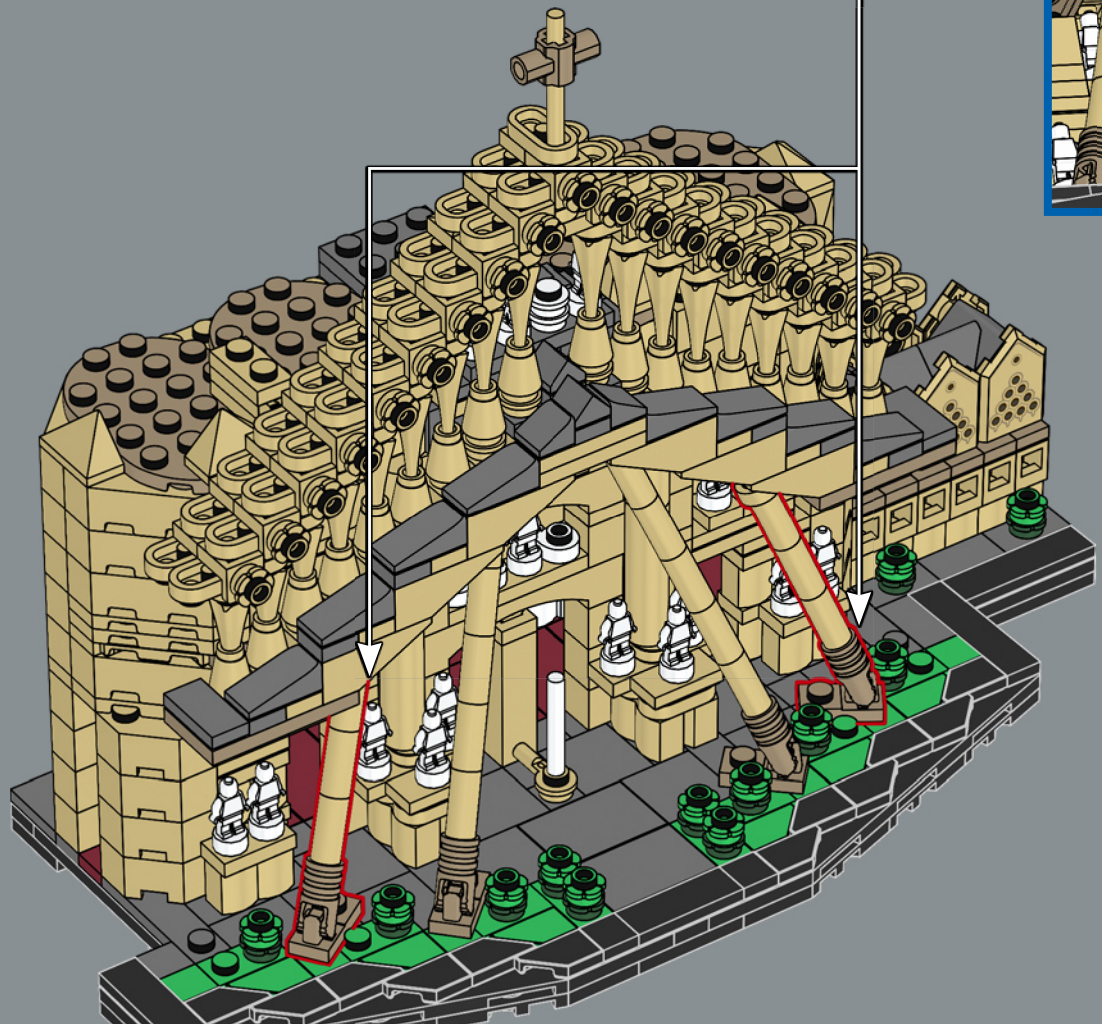




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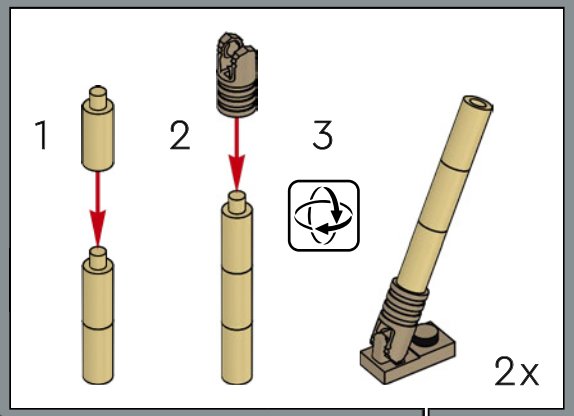


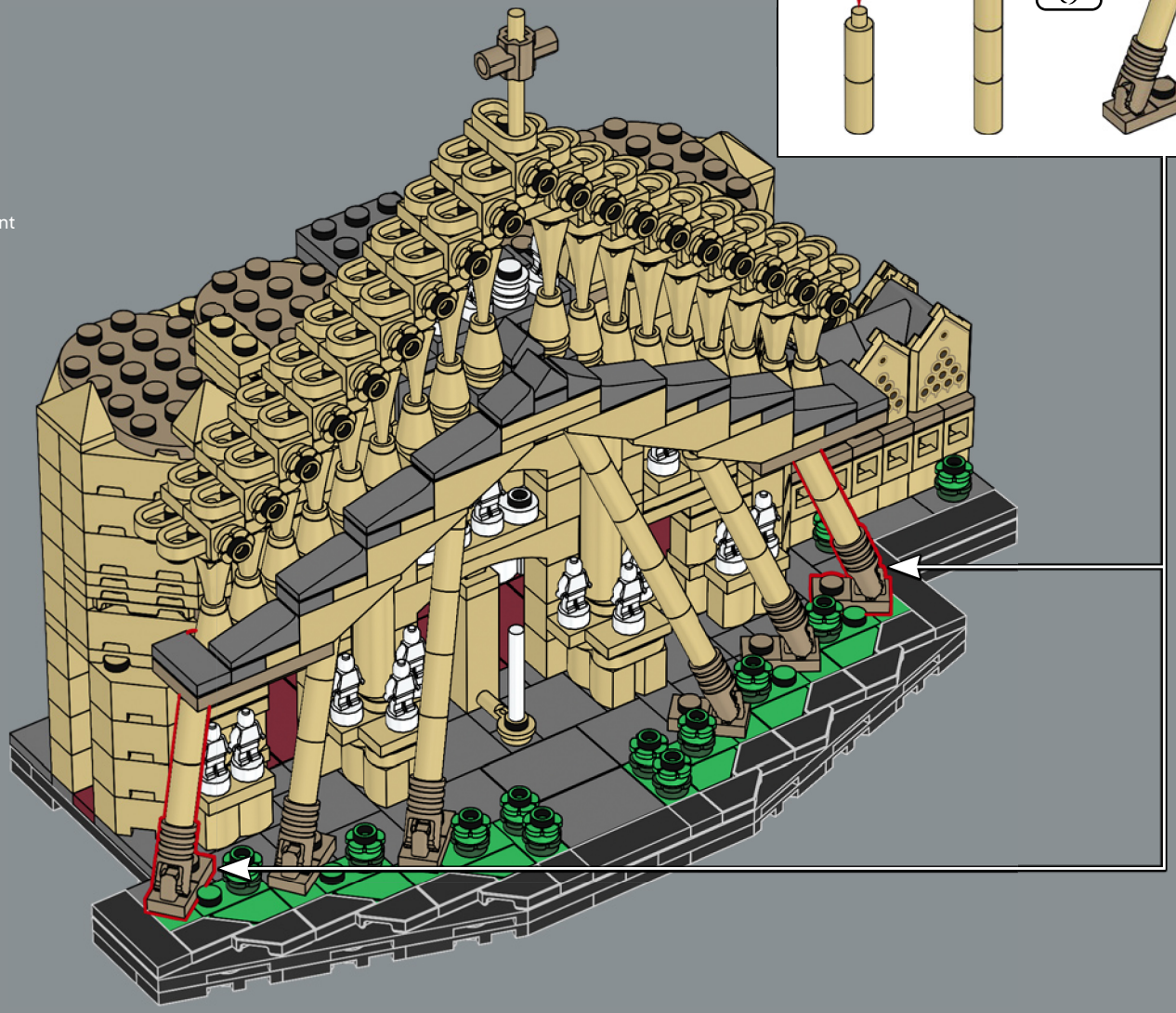
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The shape of the columns is reminiscent of huge tree trunks, which flare out at the bottom and provide stability for the vaults.

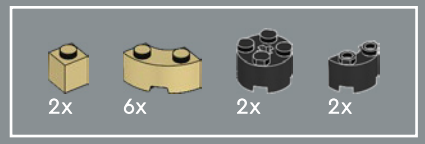
La forme des colonnes rappelle celle d'énormes troncs d'arbres, qui s'évasent vers le bas et assurent la stabilité des voûtes.

Las columnas que proporcionan estabilidad a las bóvedas se ensanchan desde la parte inferior, lo que las hace parecer grandes árboles.



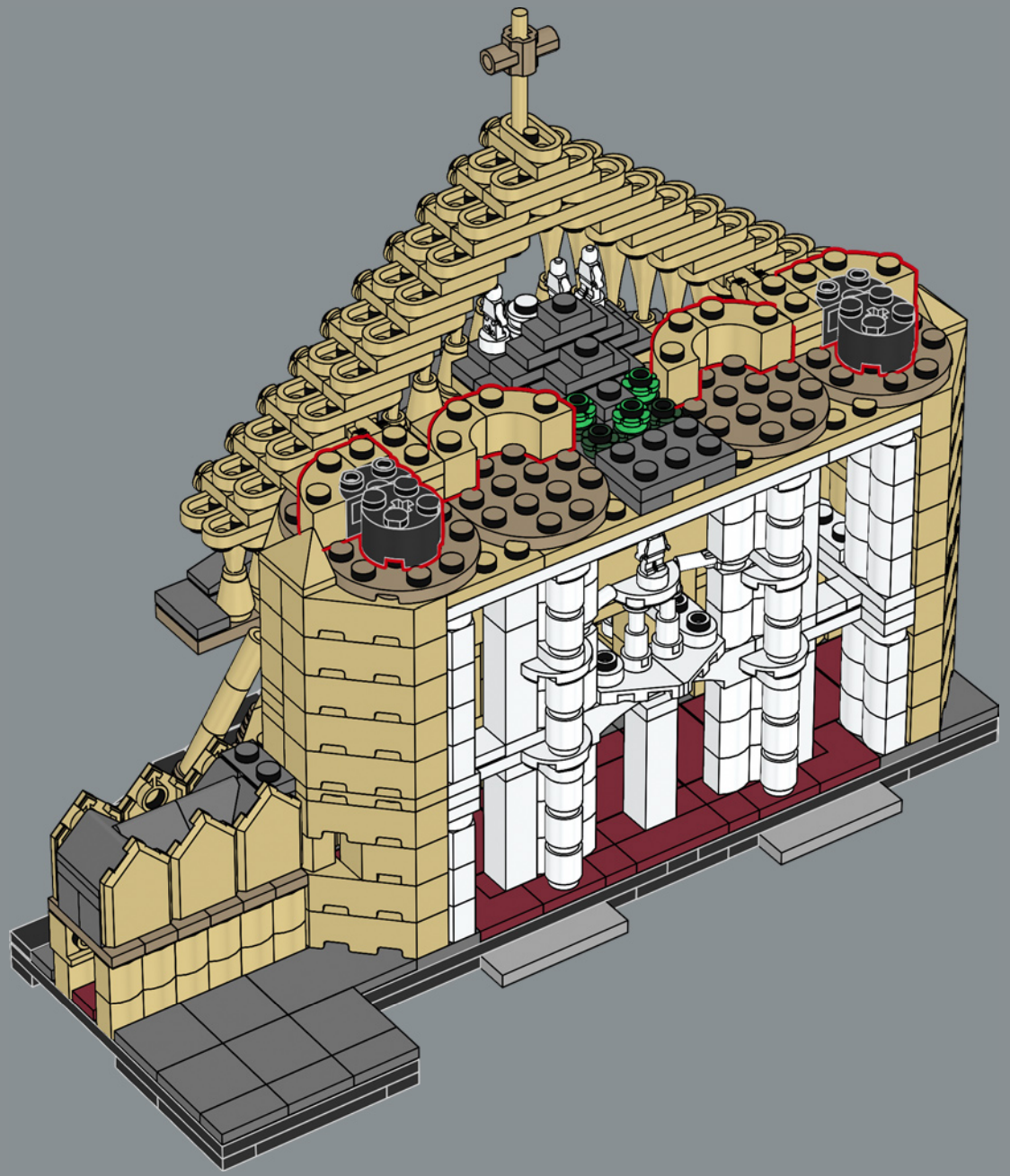


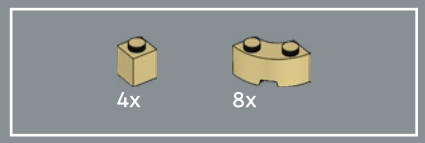




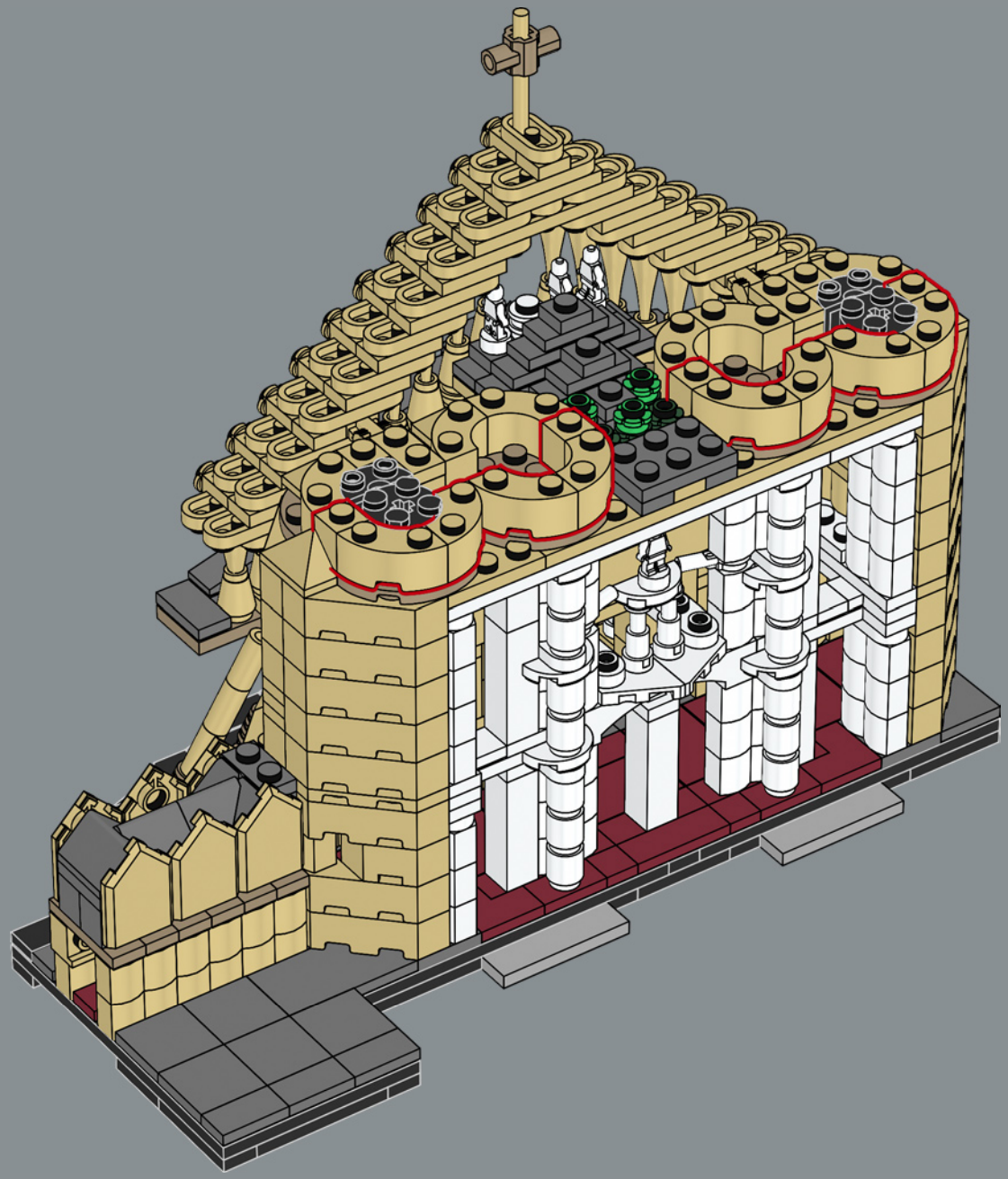
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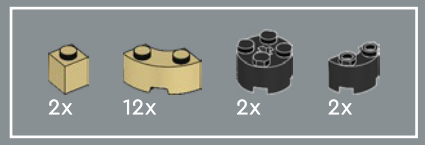




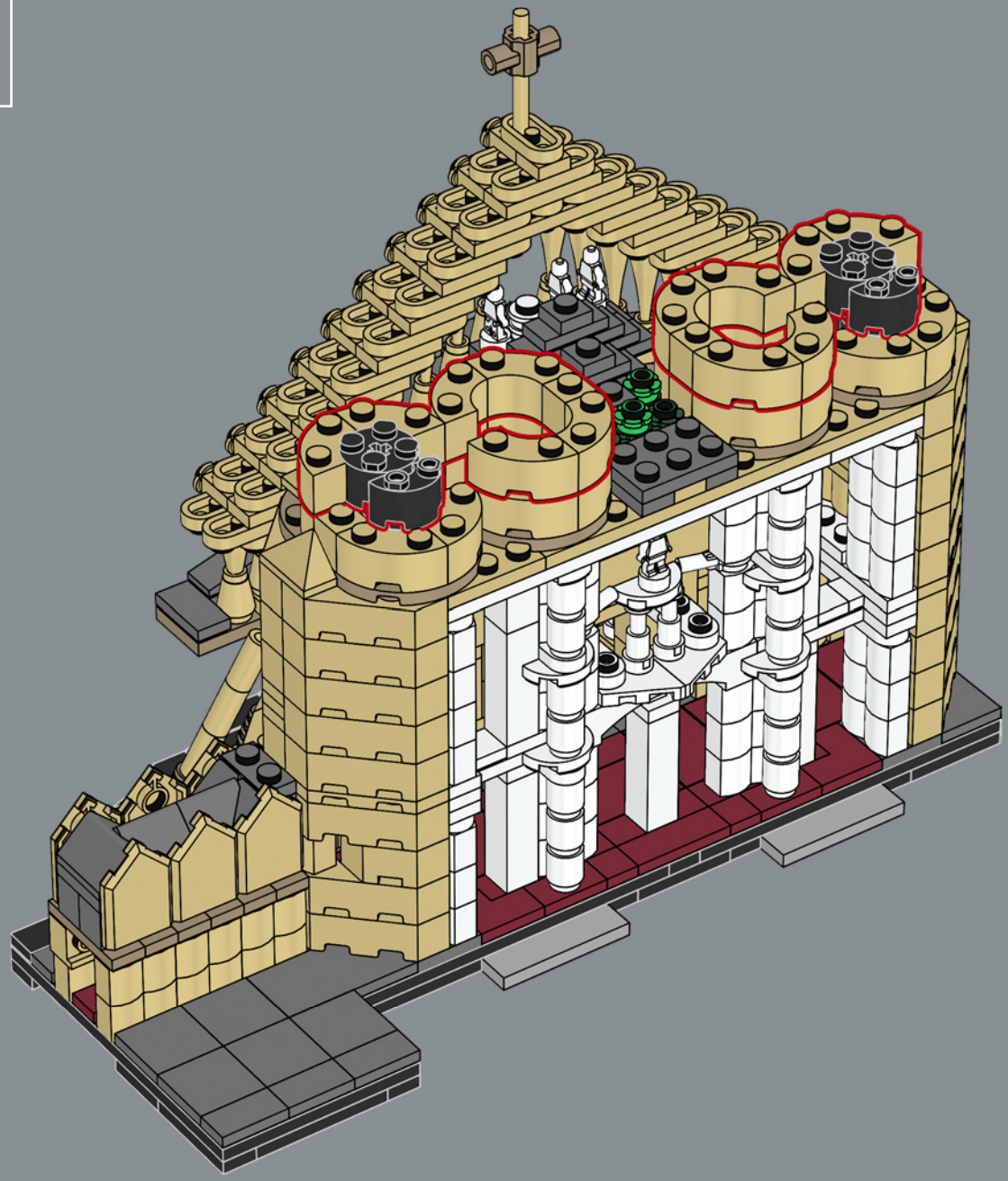


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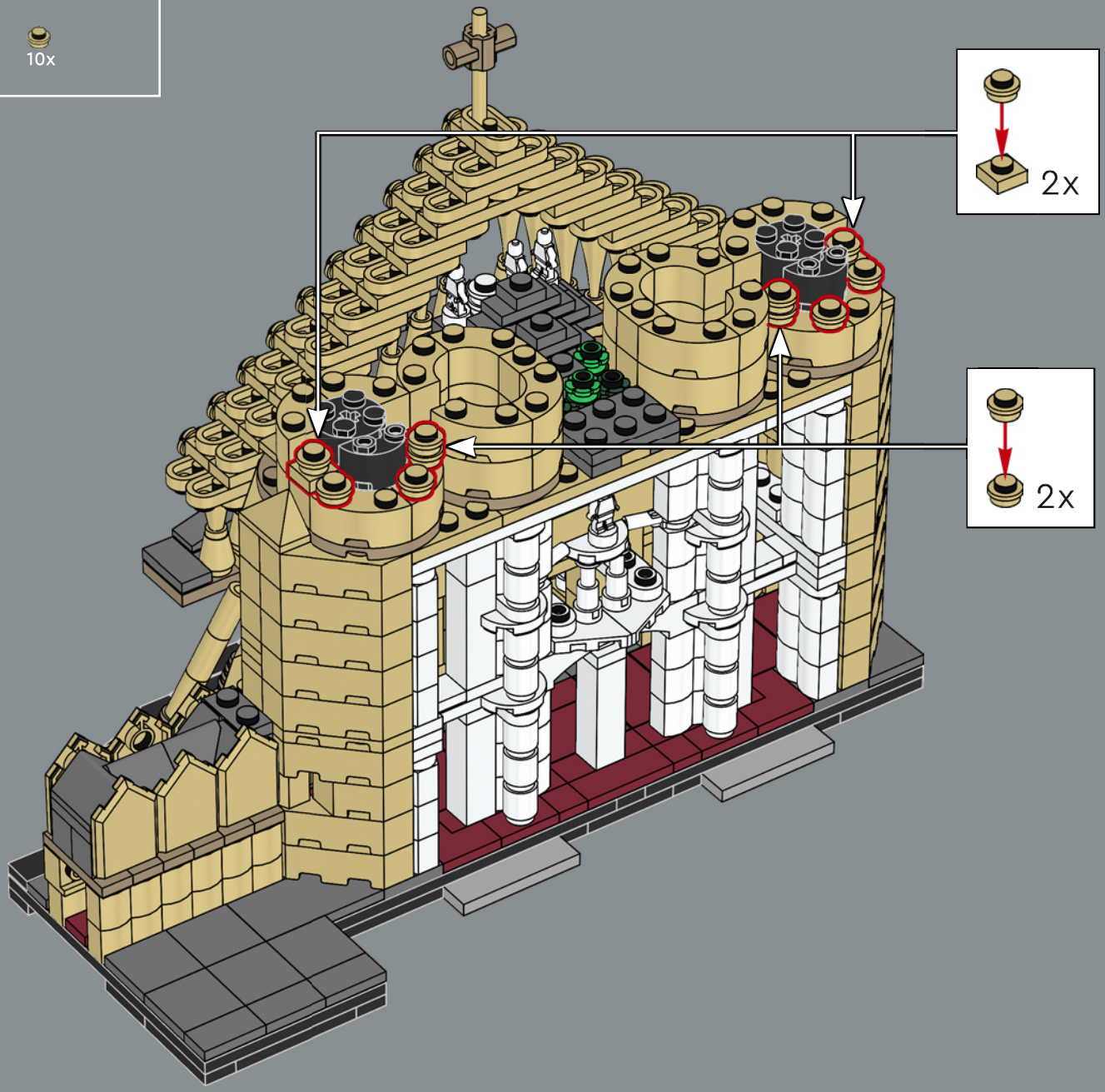


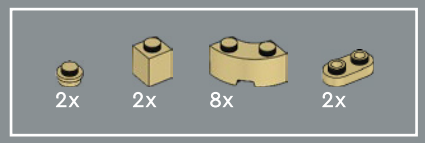
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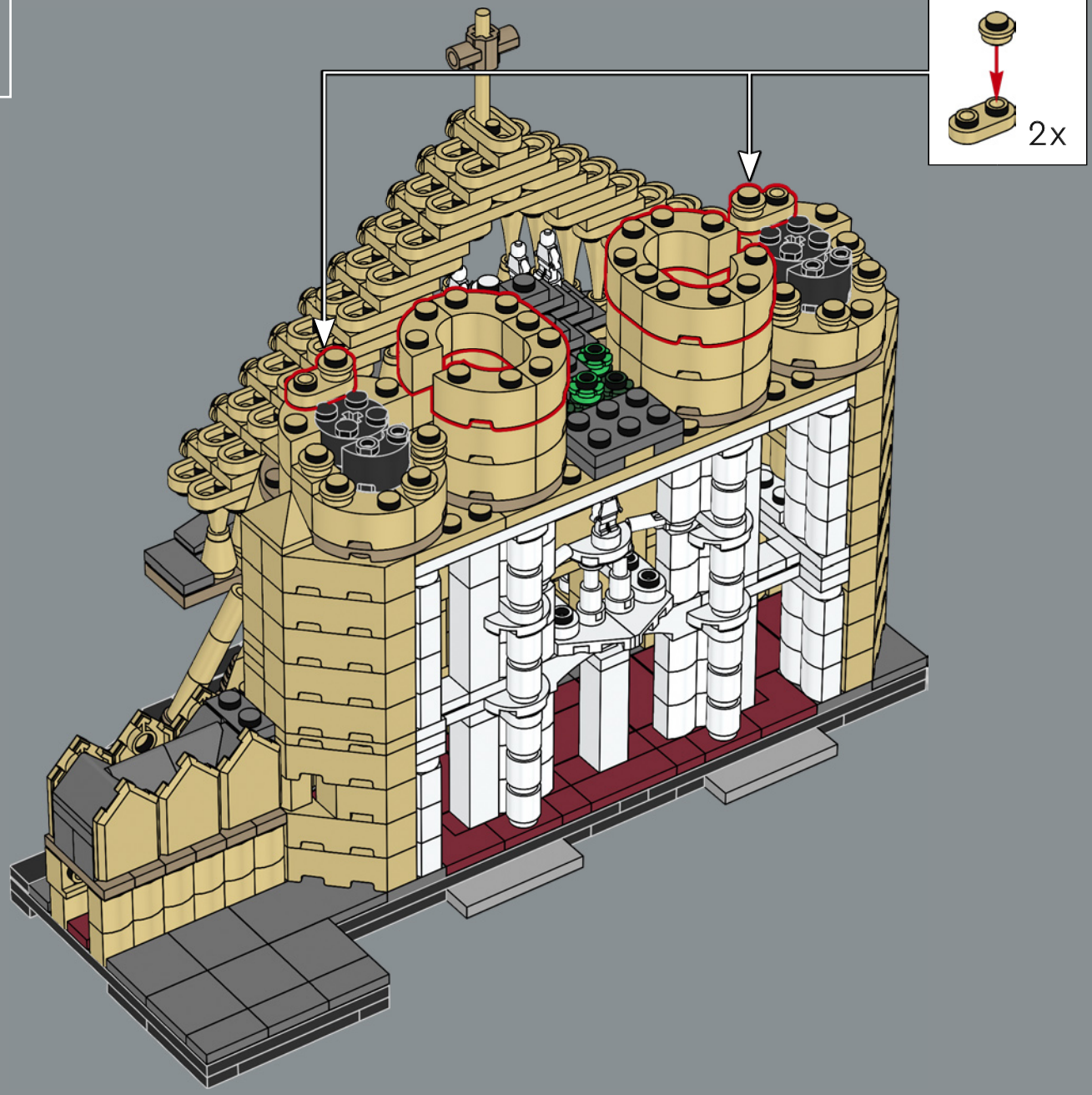
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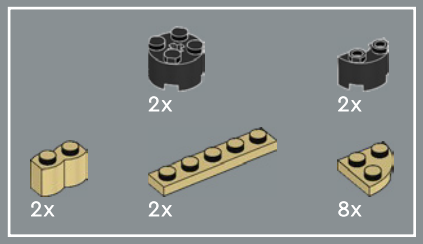
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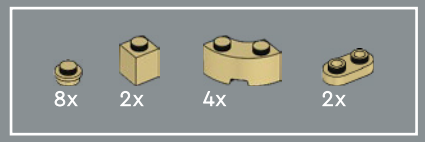


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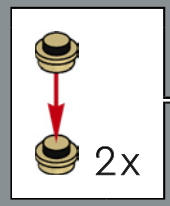


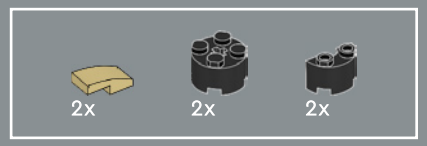


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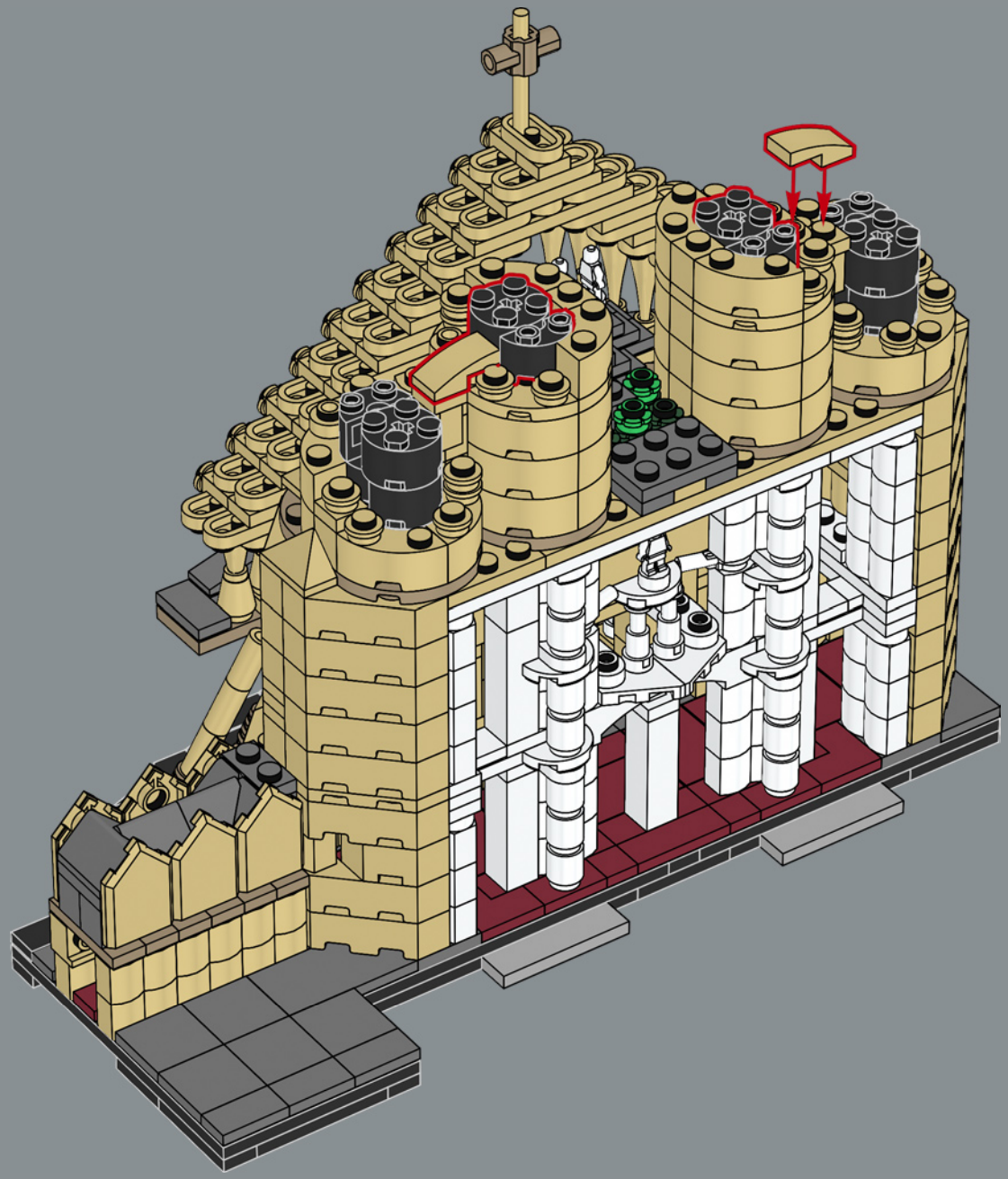


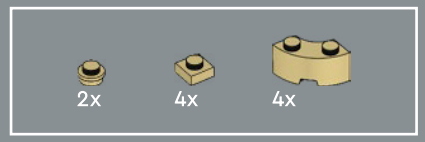
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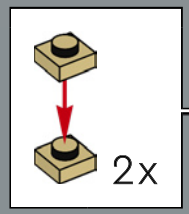


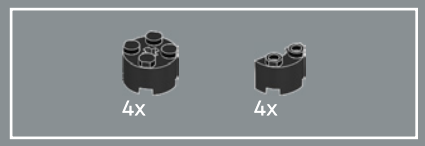
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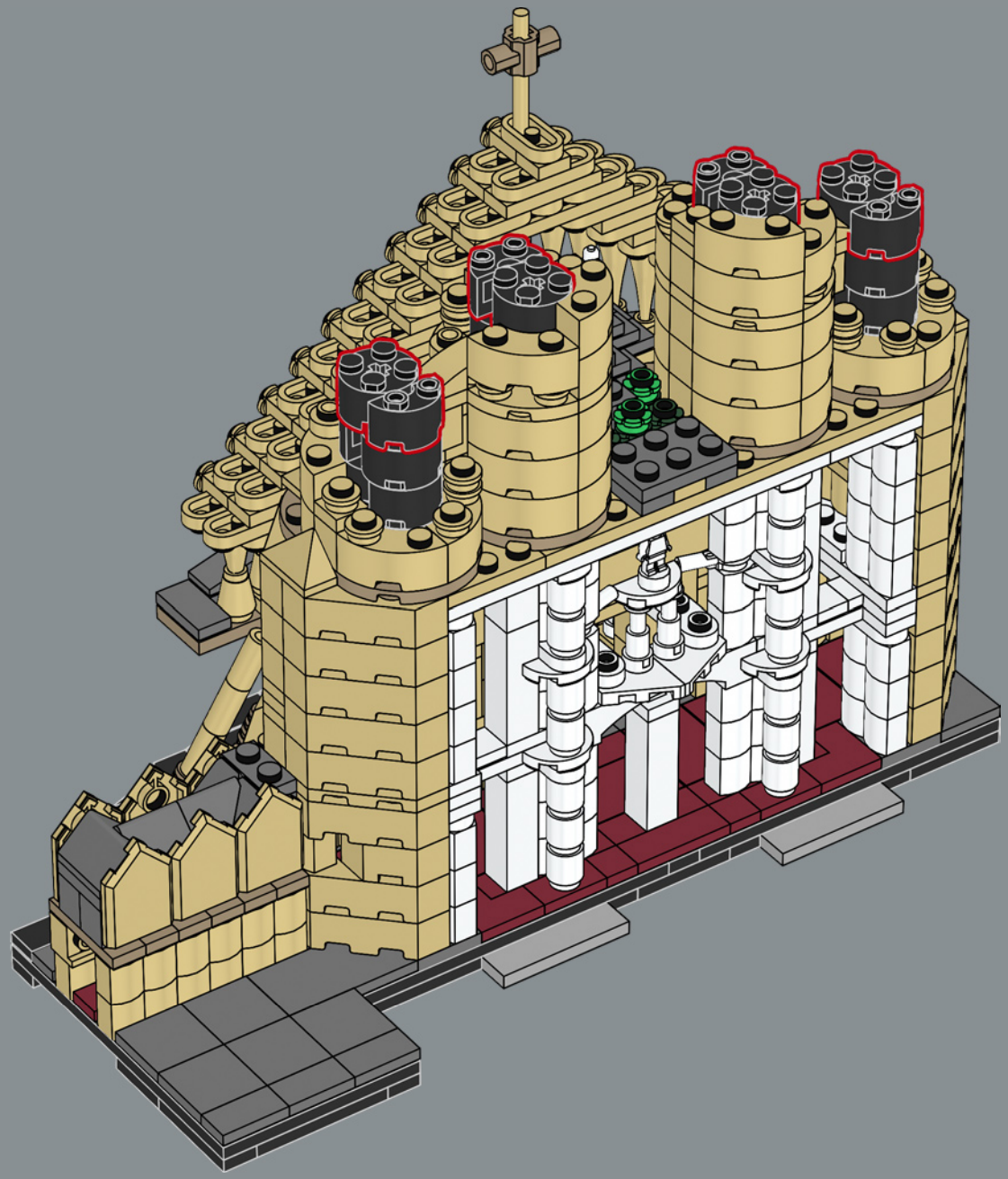


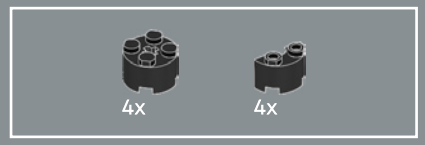
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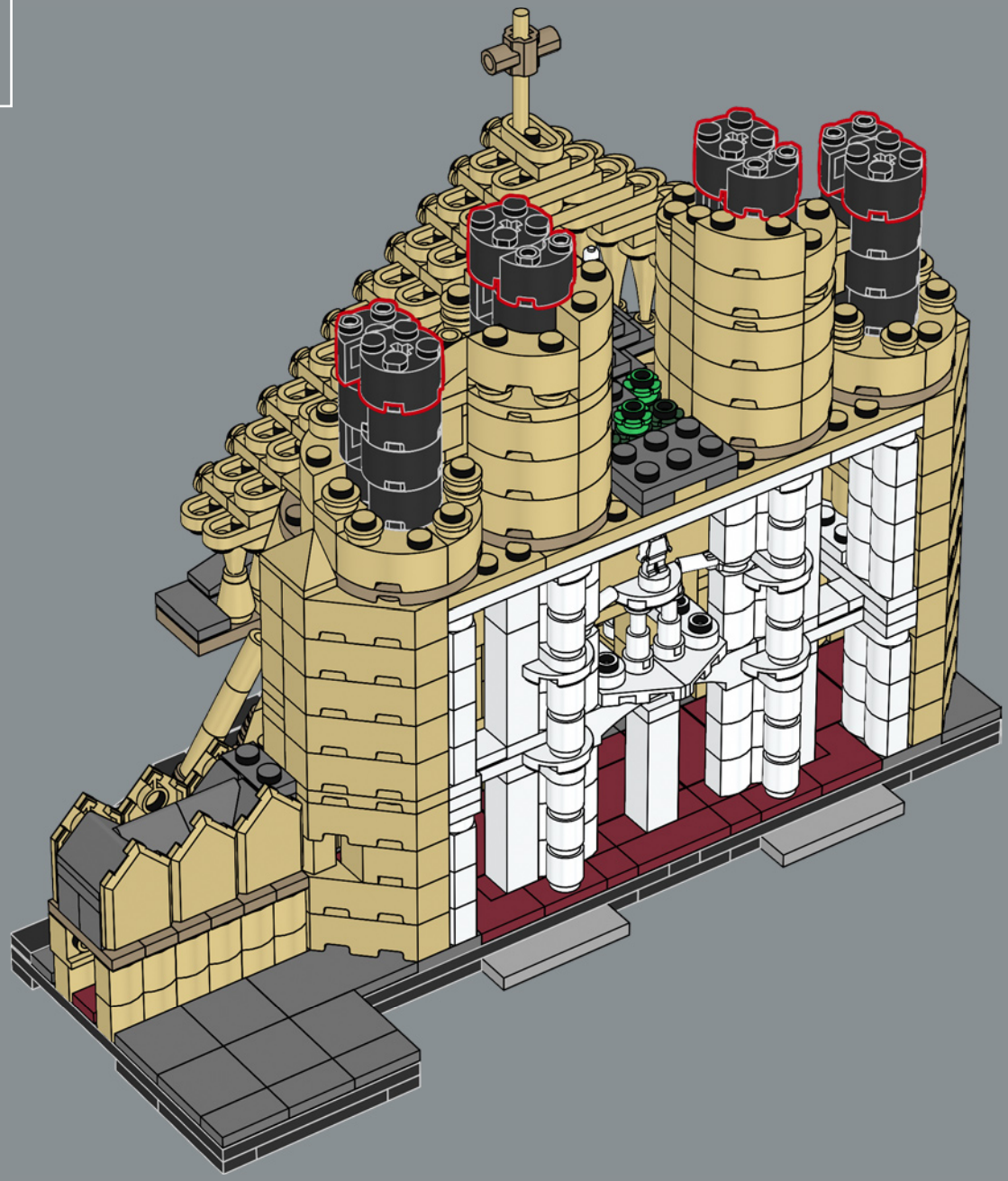


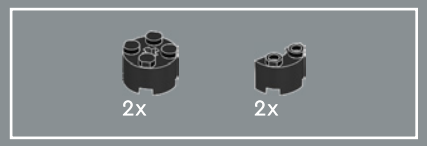
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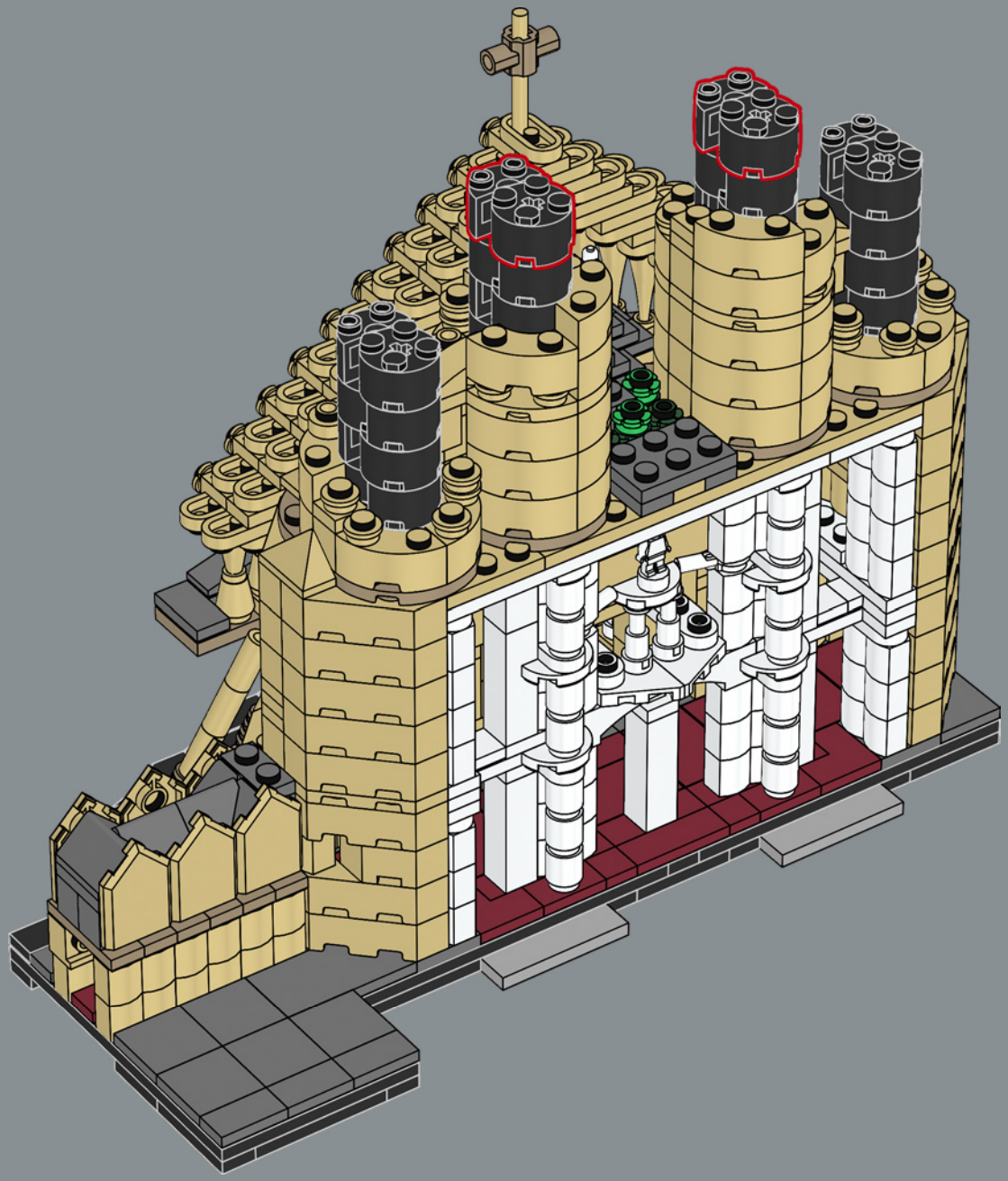


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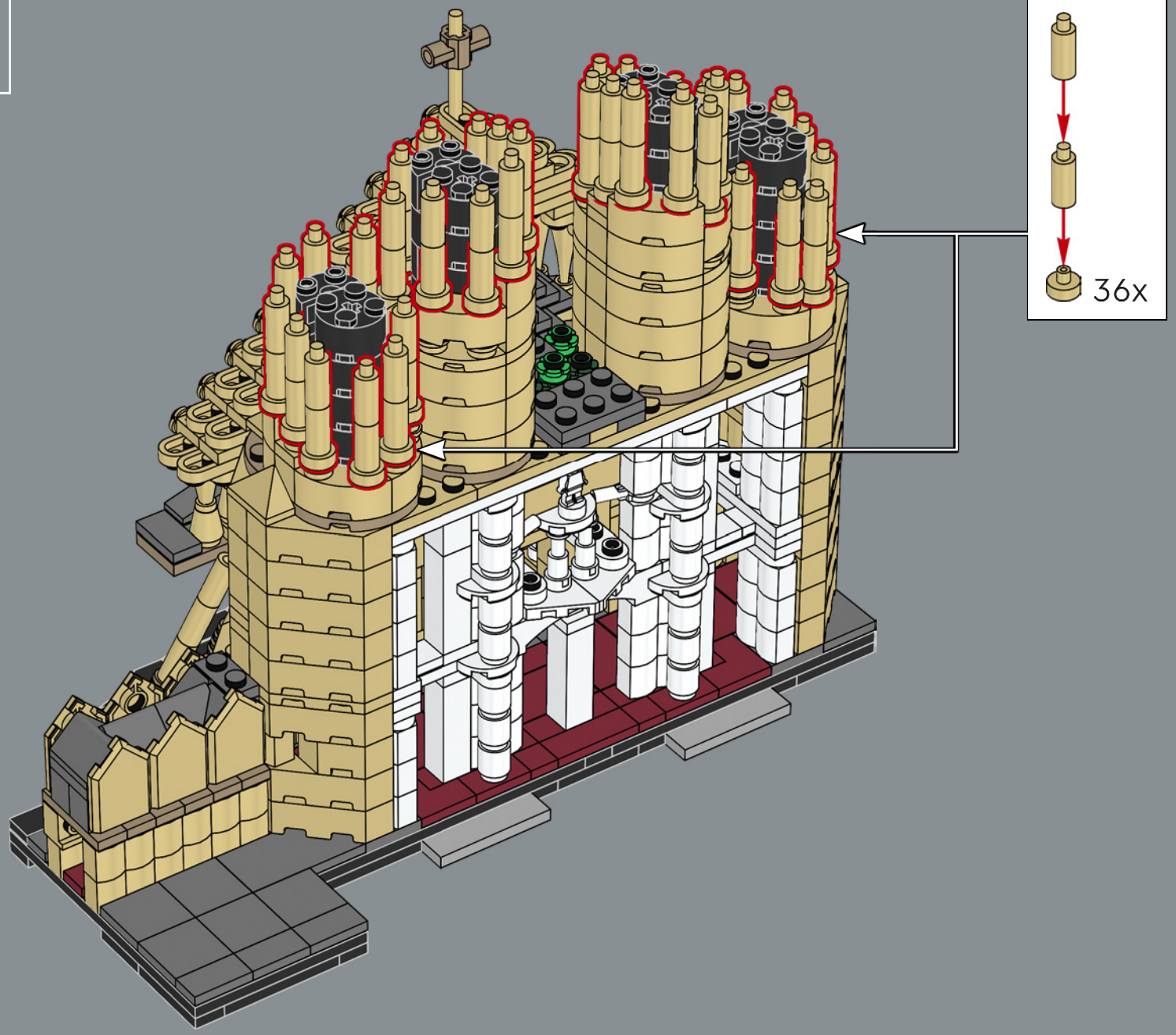


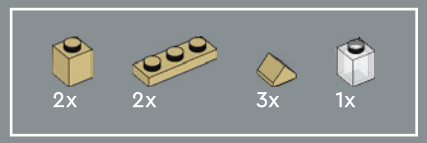
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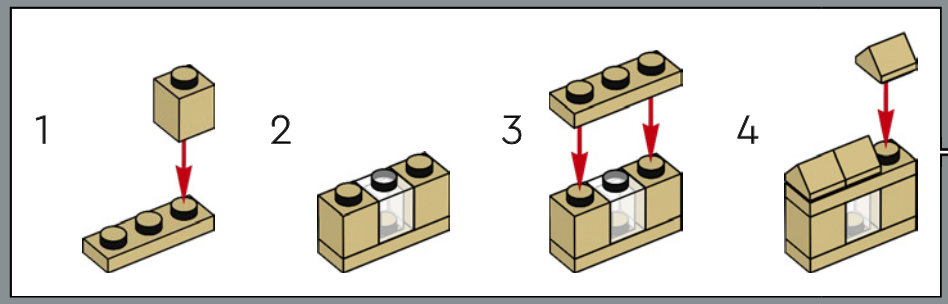
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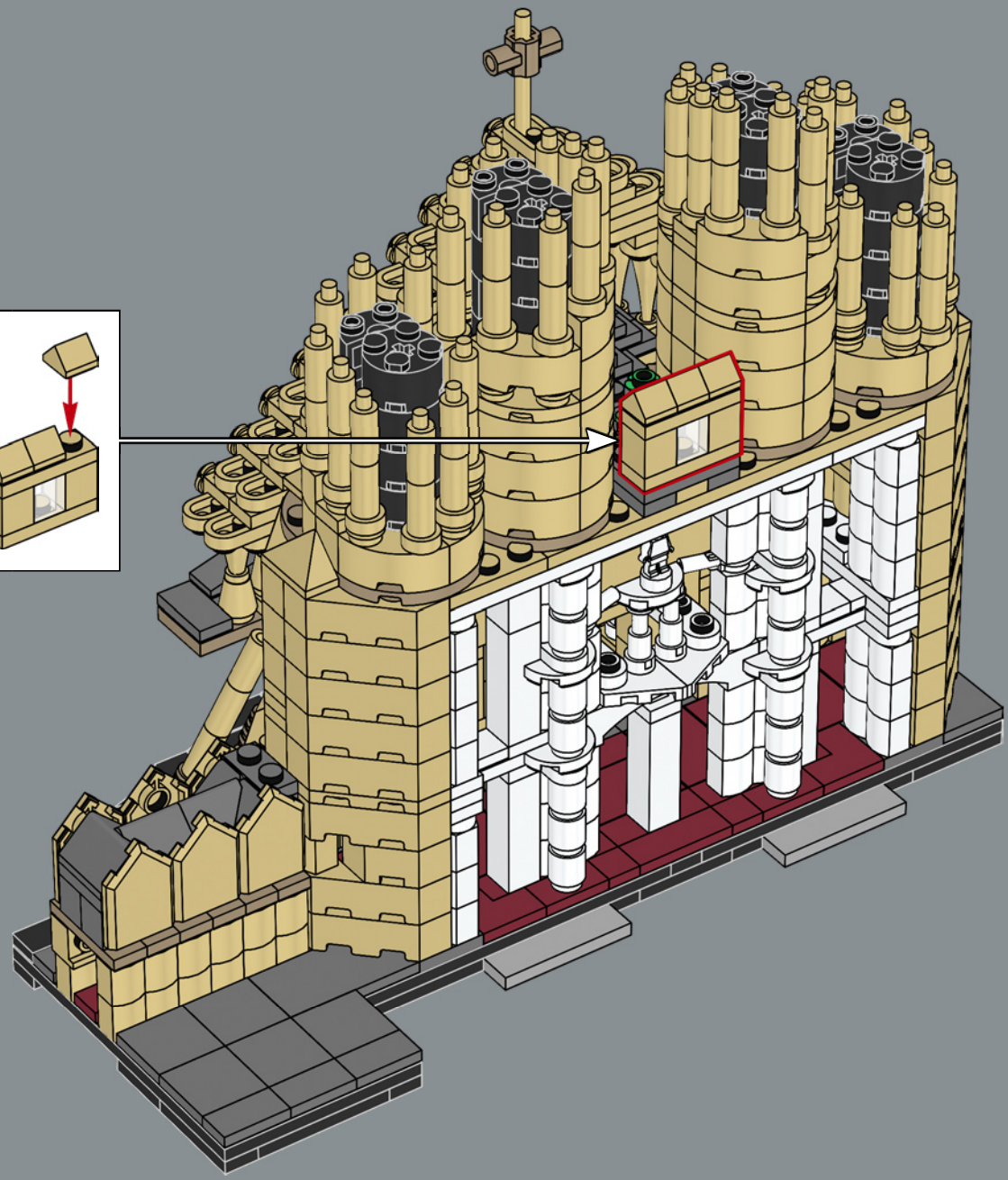
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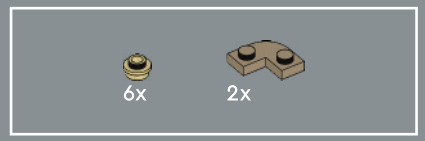


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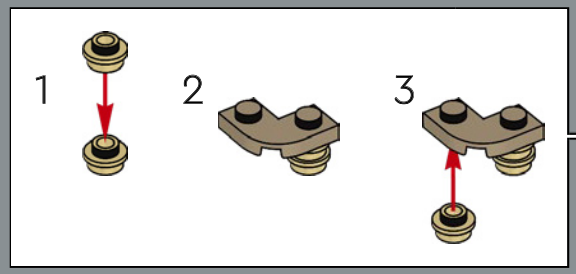


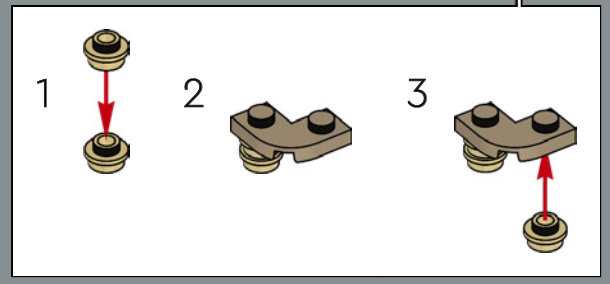






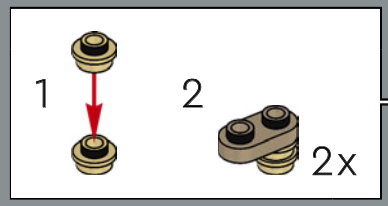
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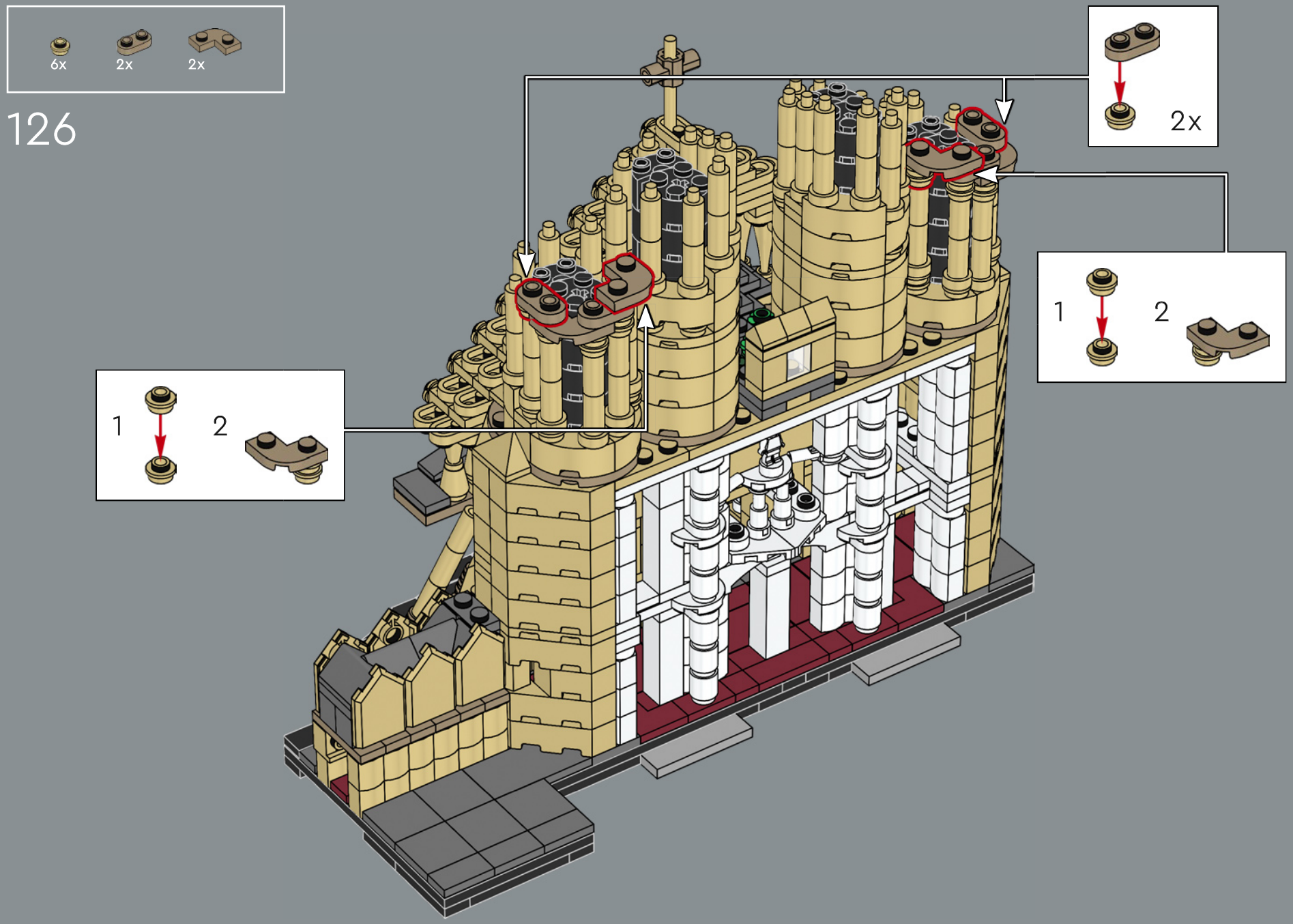






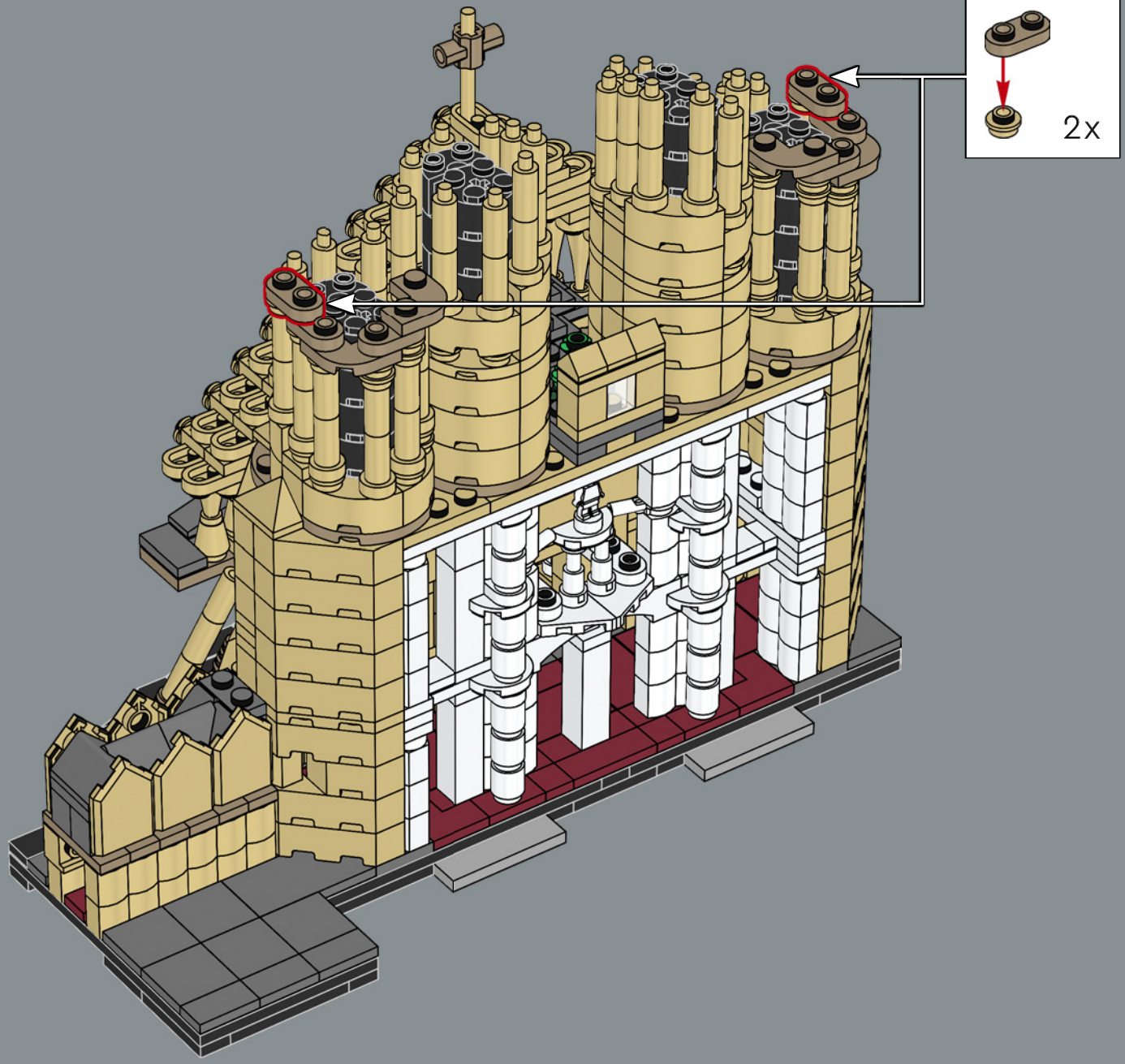
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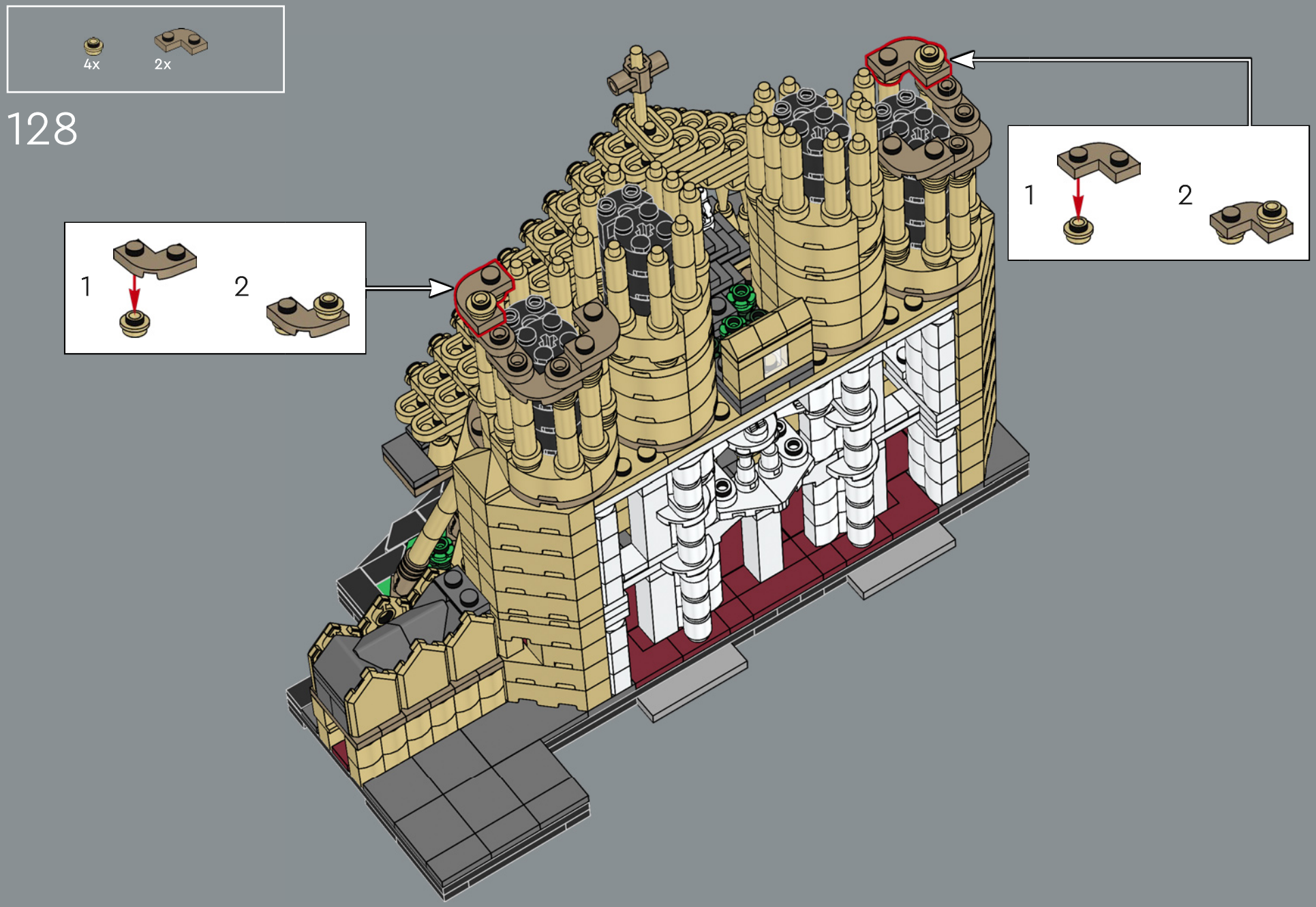


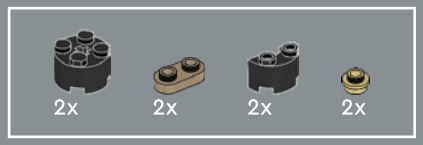

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2x
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2x
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2
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2



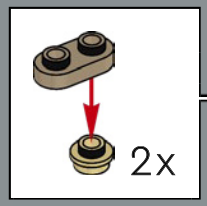
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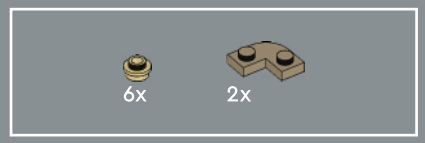



4x
2x
128
1
2
1
2

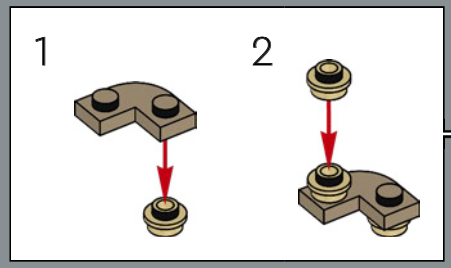


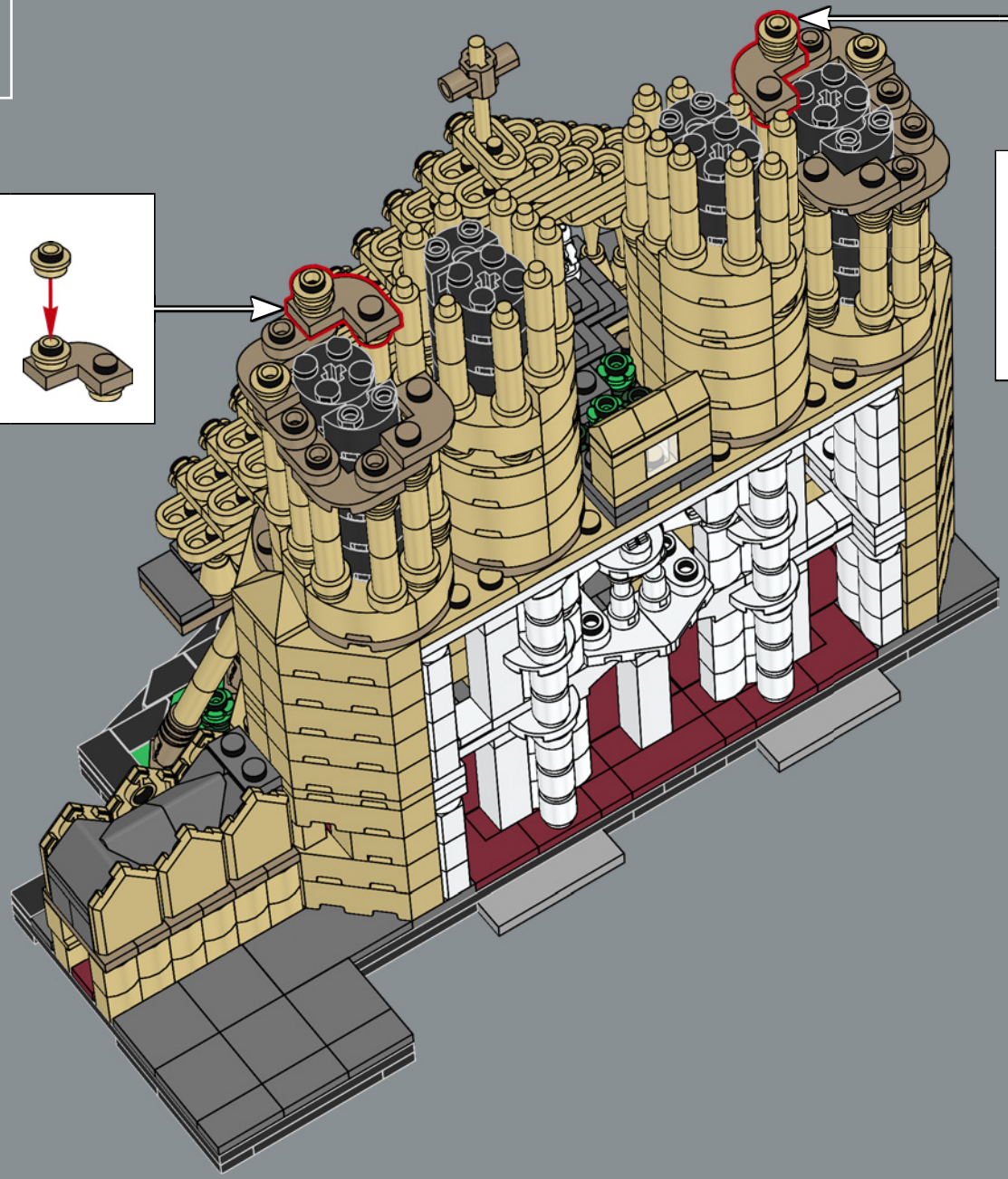
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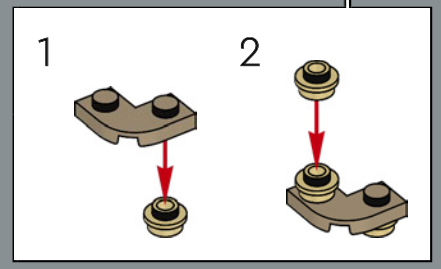




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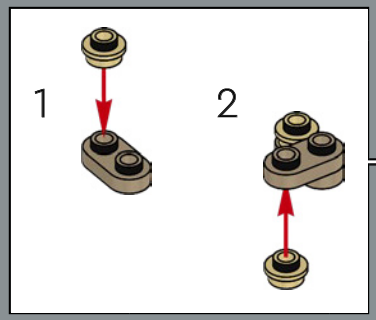








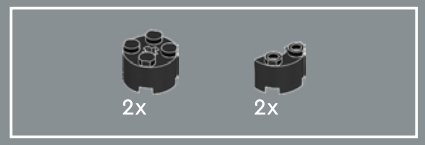
131



Gaudí spirals the towers upwards, inspired by the growth patterns found in nature – like shells and plants.

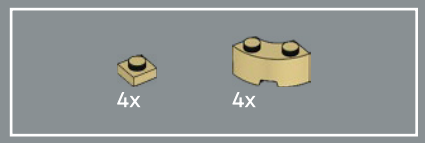
Gaudí a conçu les tours en spirale, s'inspirant des motifs de croissance que l'on trouve dans la nature, comme les coquillages et les plantes.

Gaudí diseñó las torres como espirales ascendentes, inspirándose en los patrones de crecimiento que es común encontrar en la naturaleza, como los de los caracoles y las plantas.

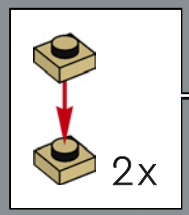


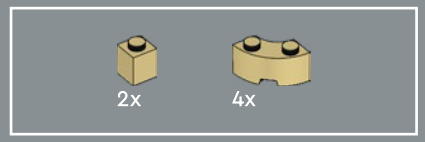
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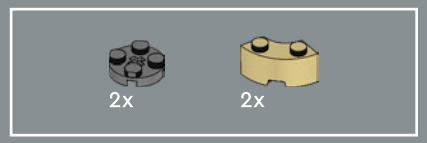
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134



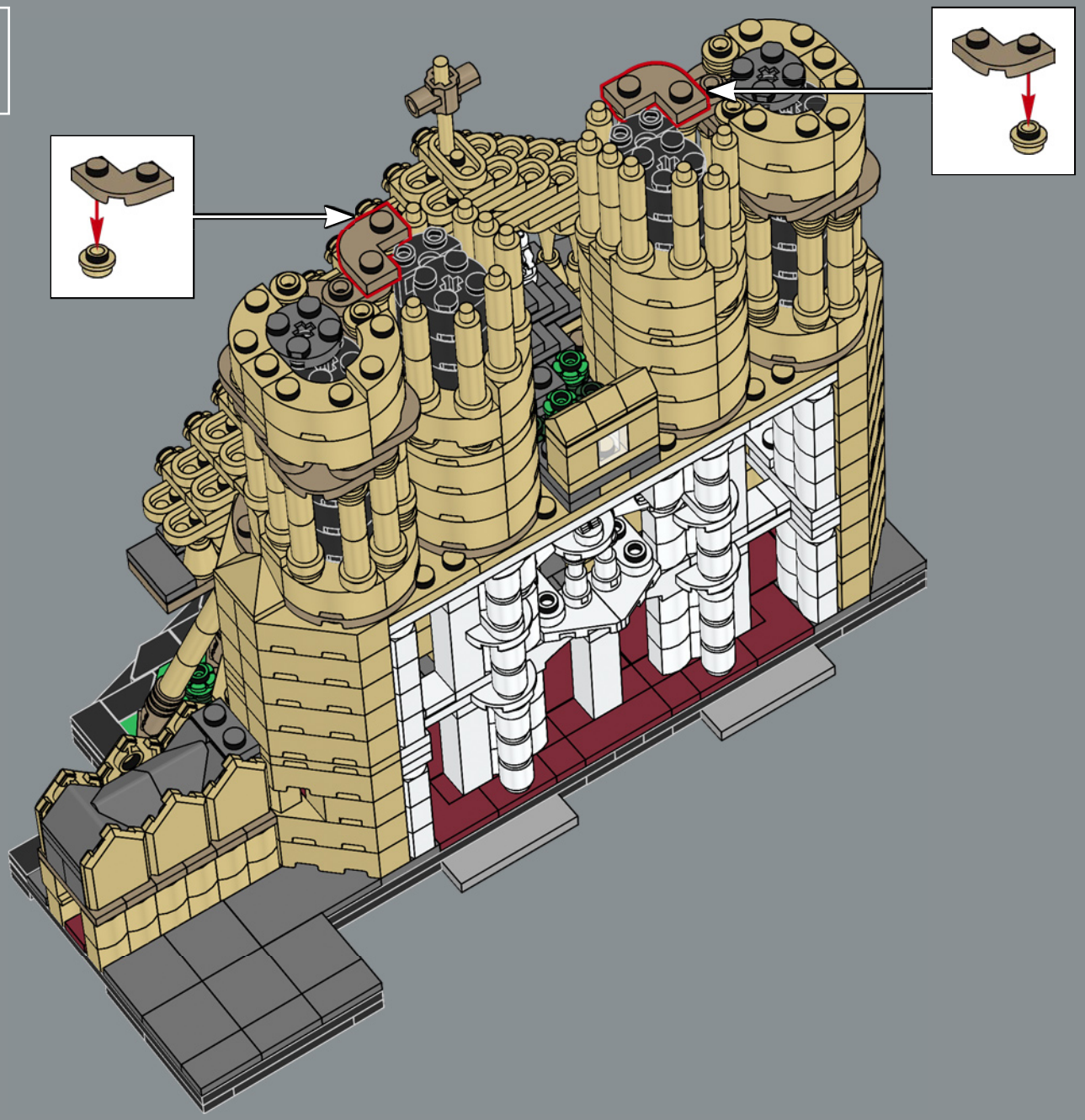


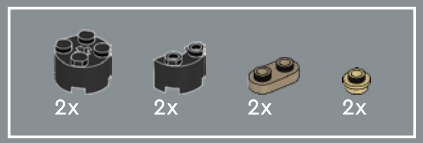
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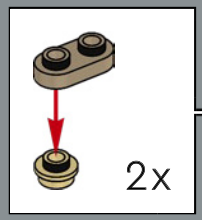


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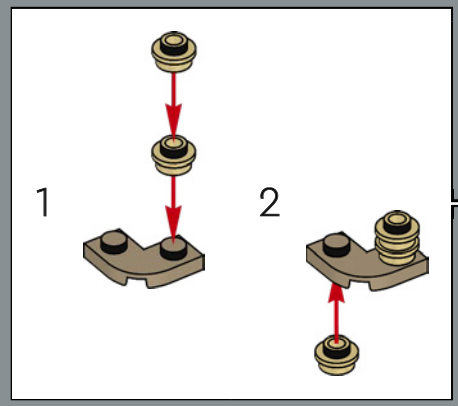


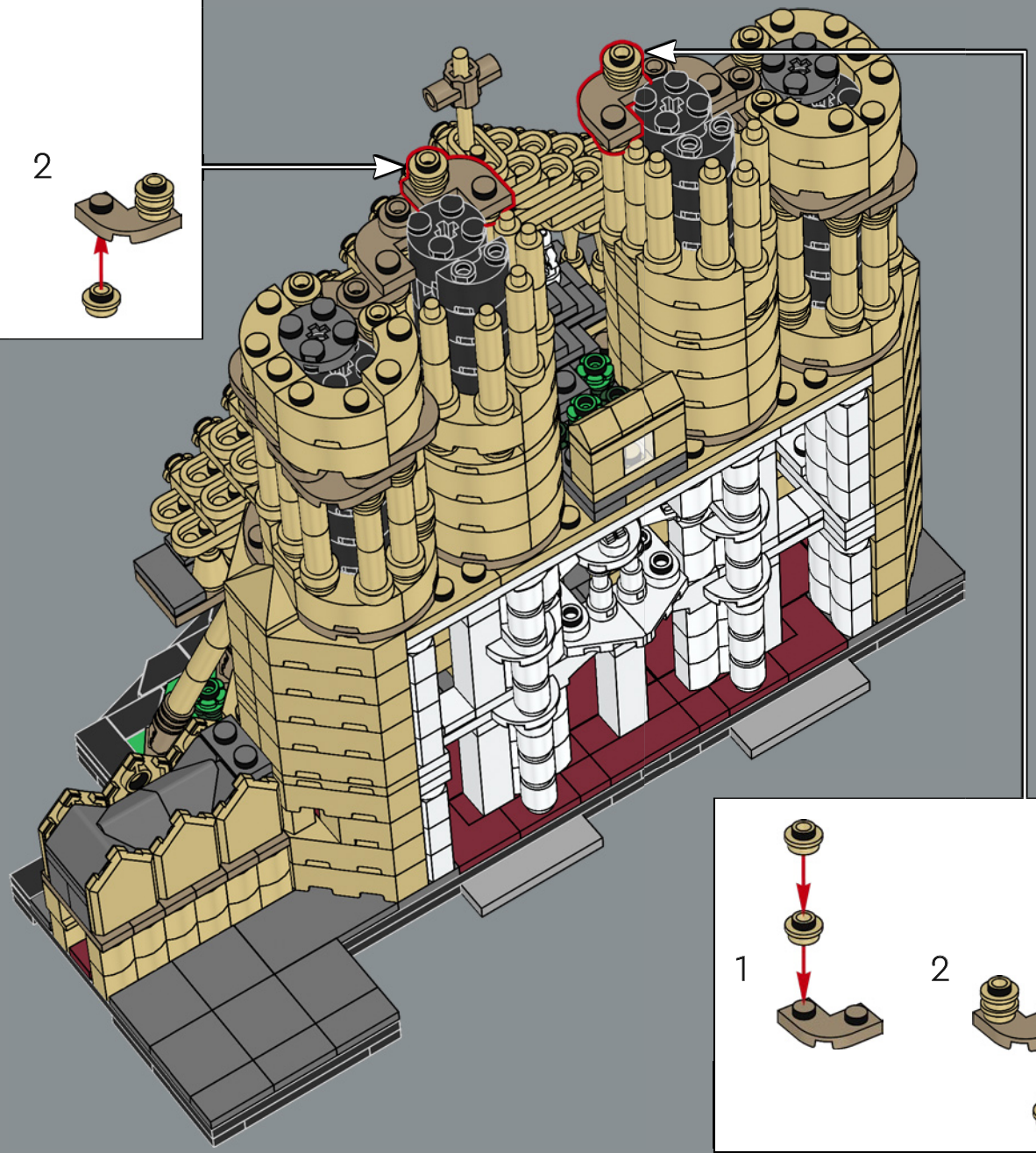
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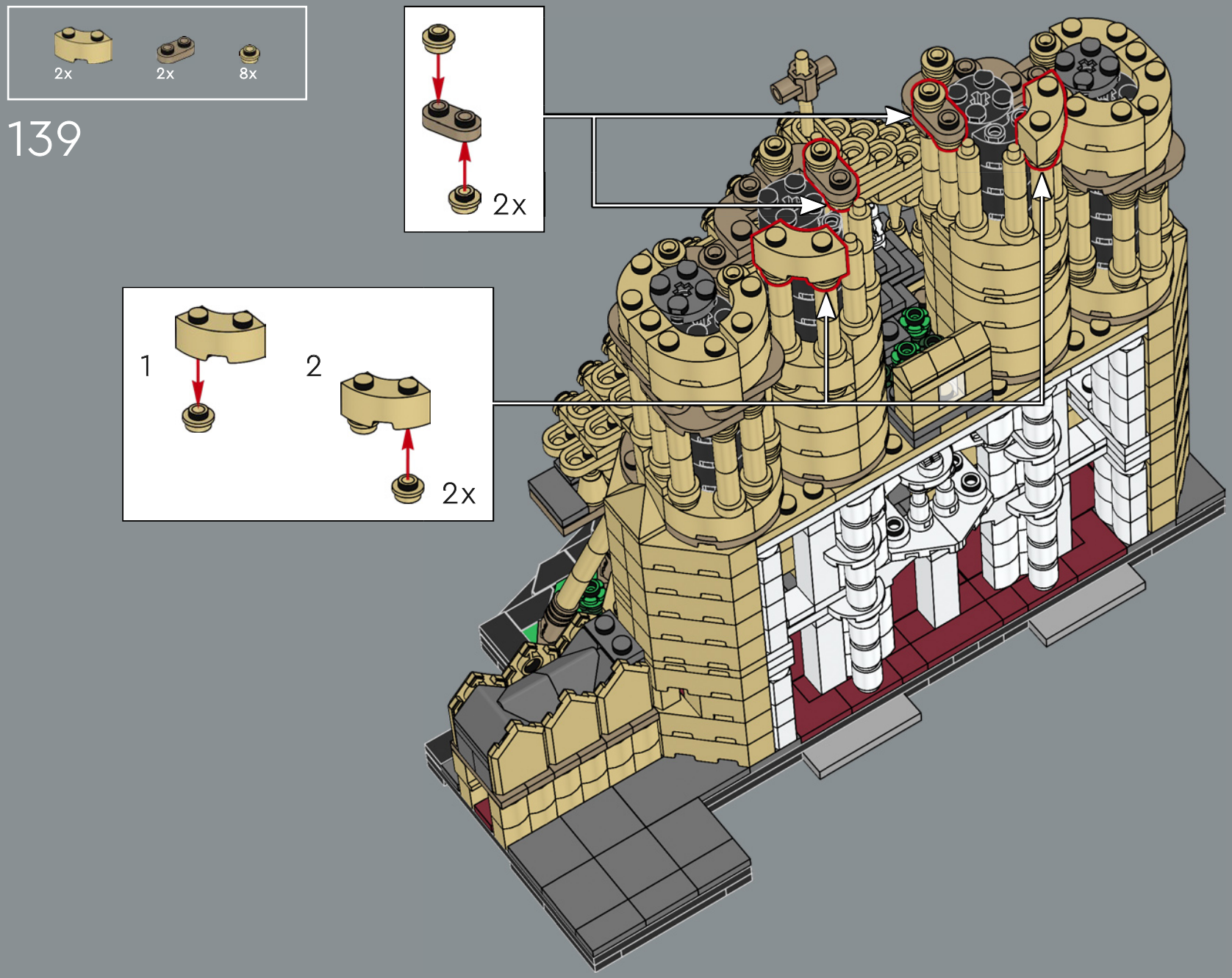


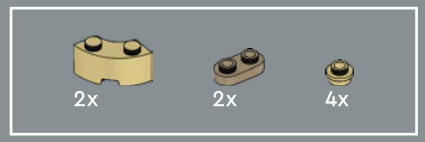


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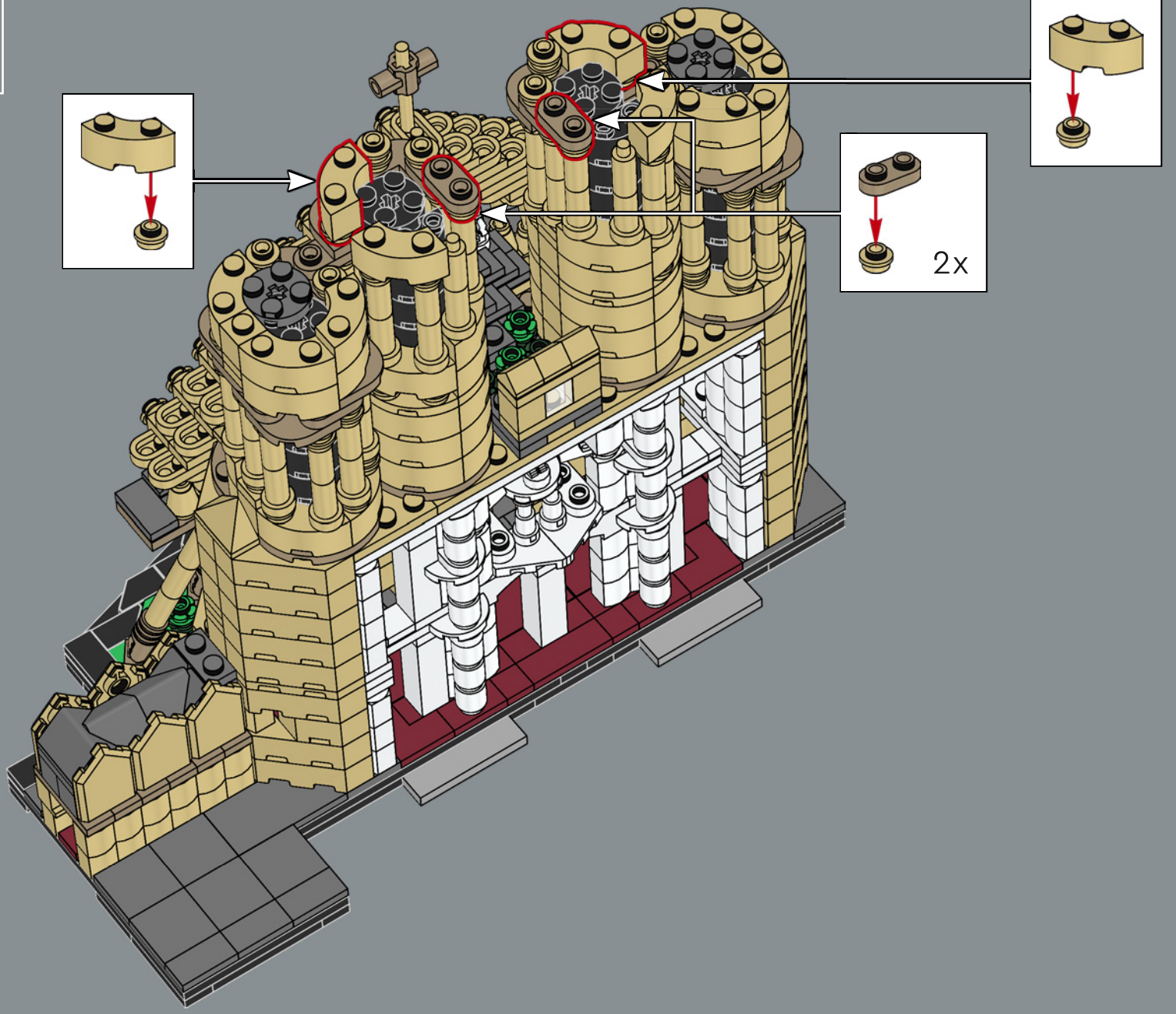





2x
2x
8x
139
2x
1
2
2x

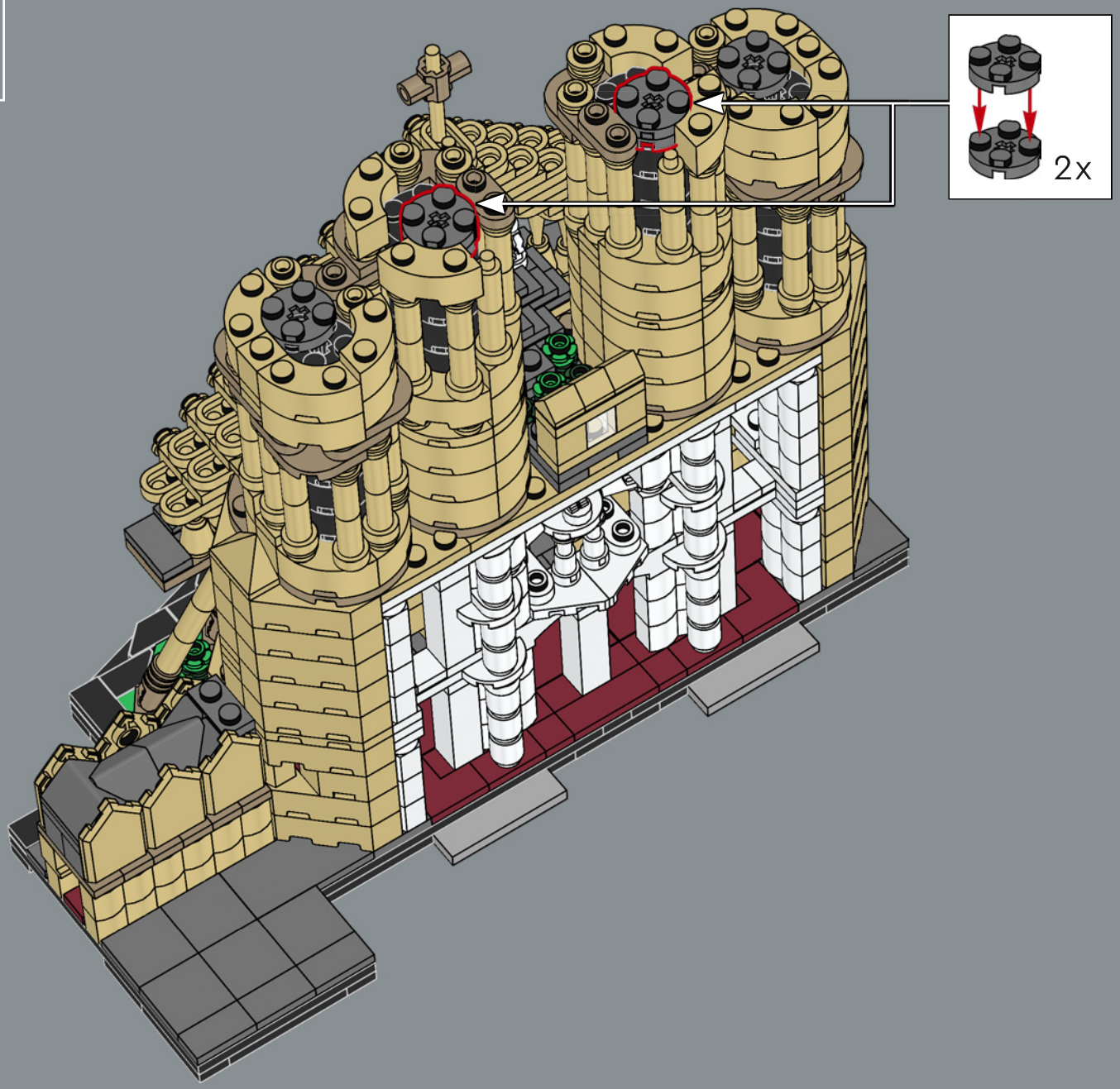


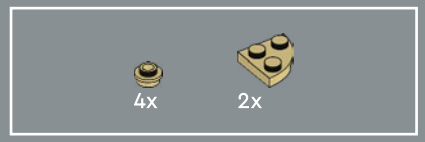
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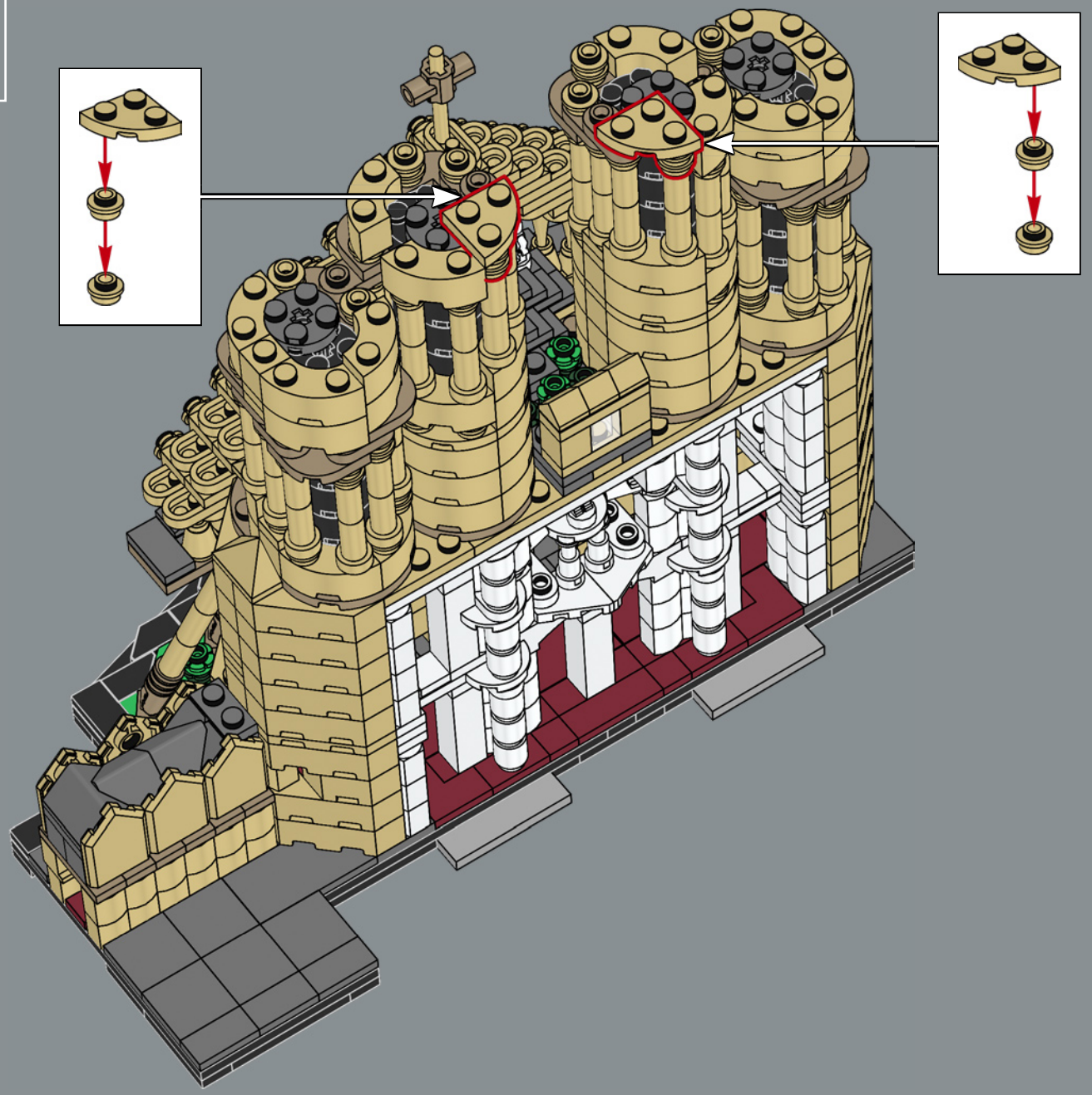
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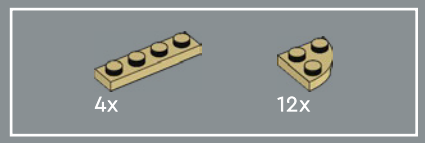
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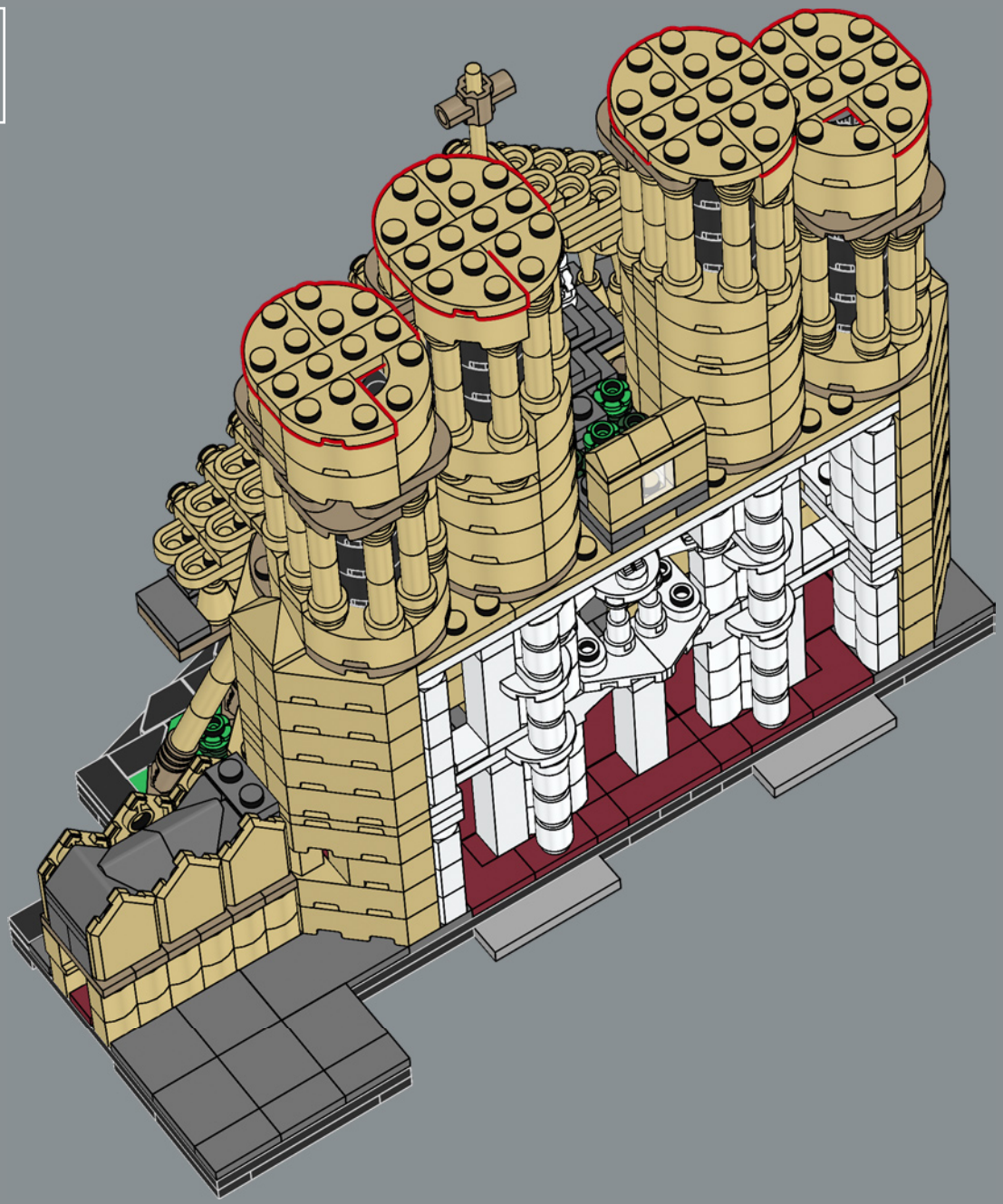


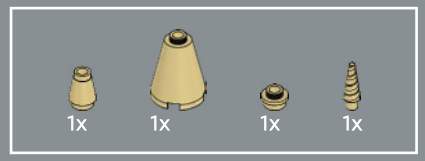
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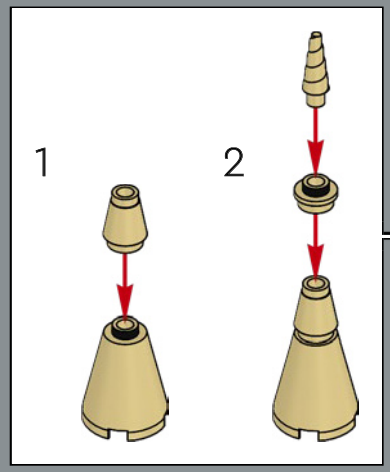


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144









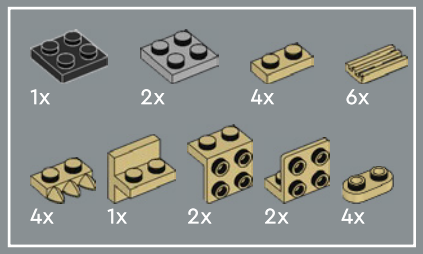
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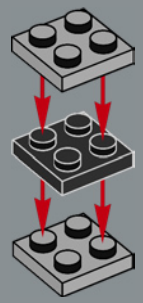
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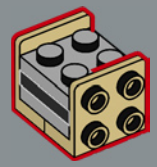


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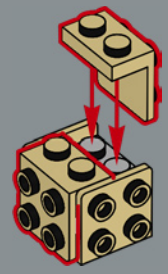
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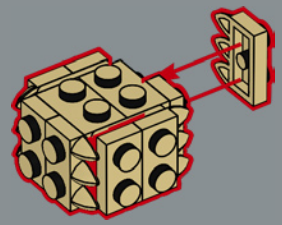
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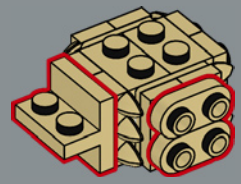
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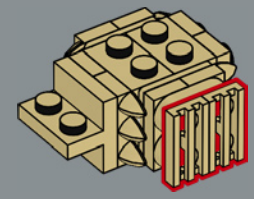
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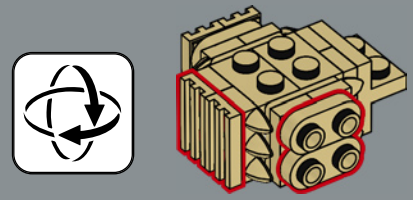
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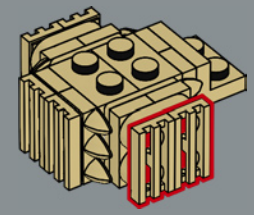
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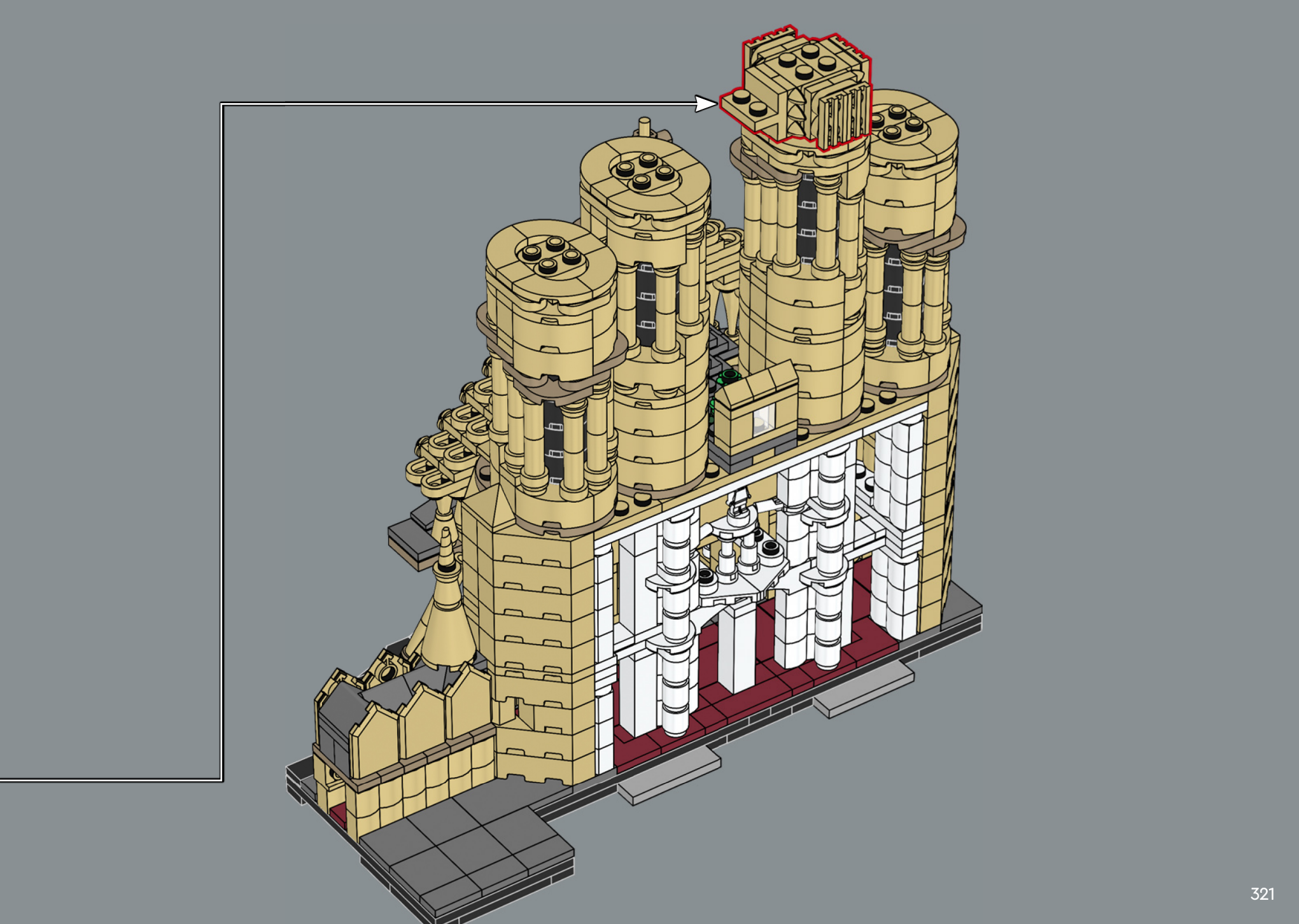


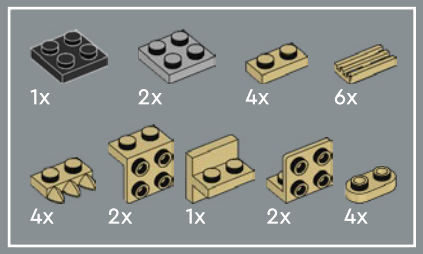
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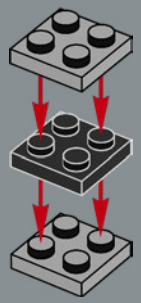




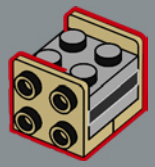


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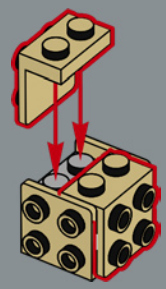
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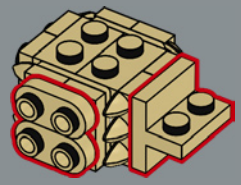
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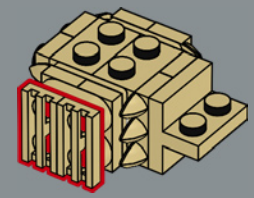
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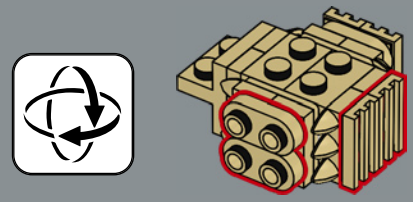
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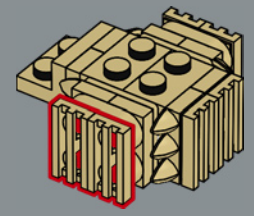
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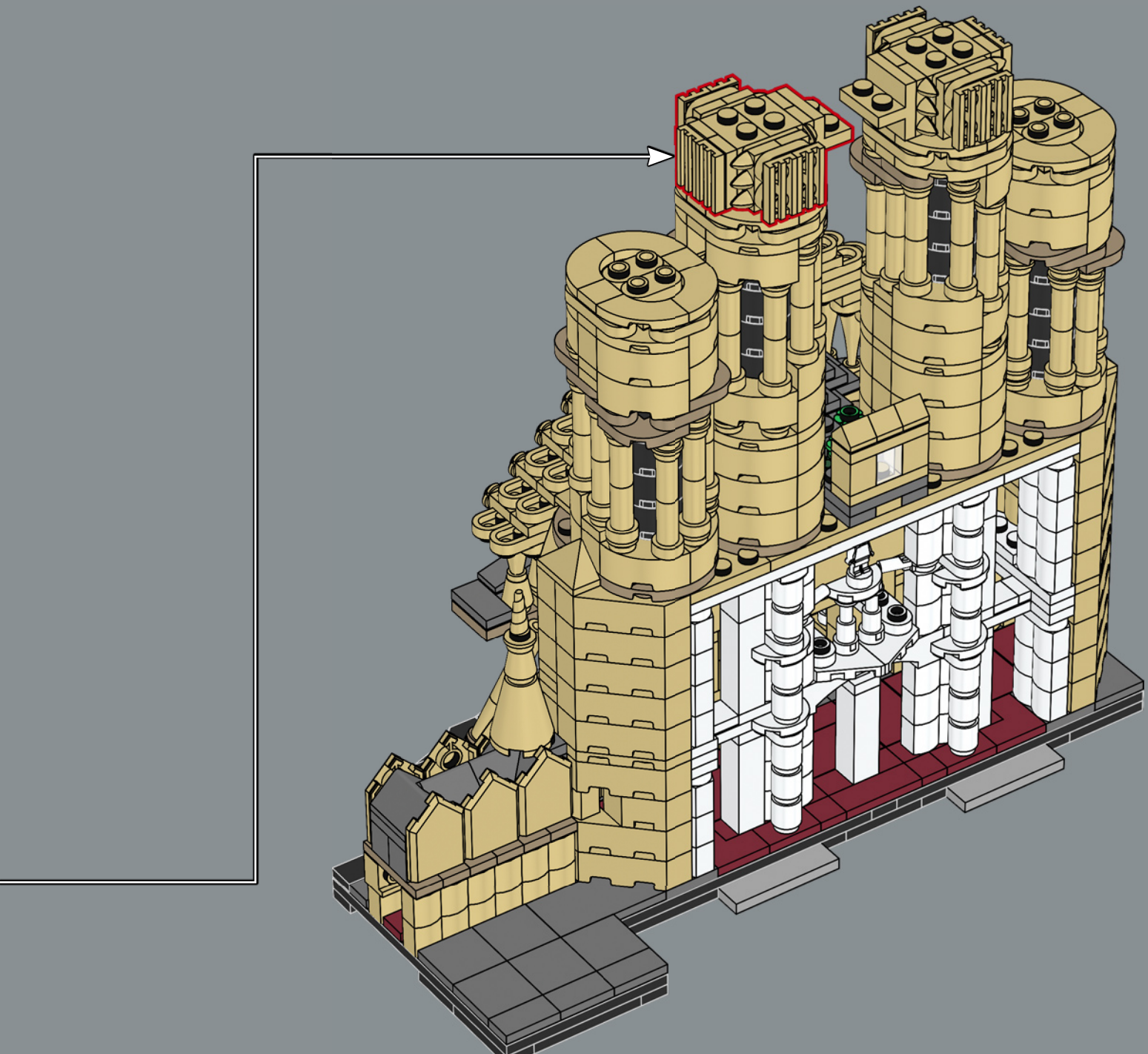


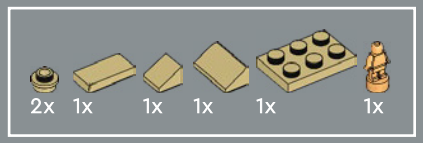
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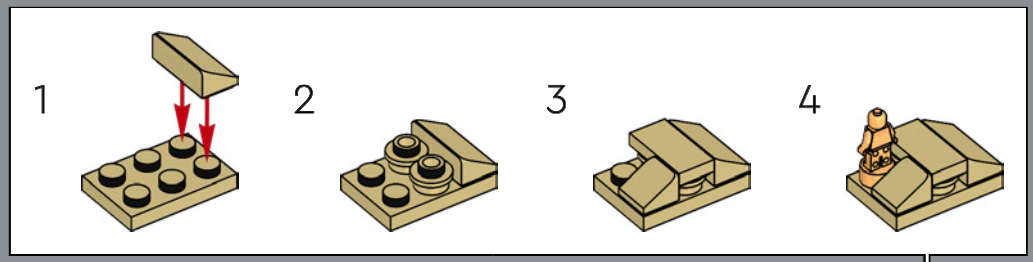
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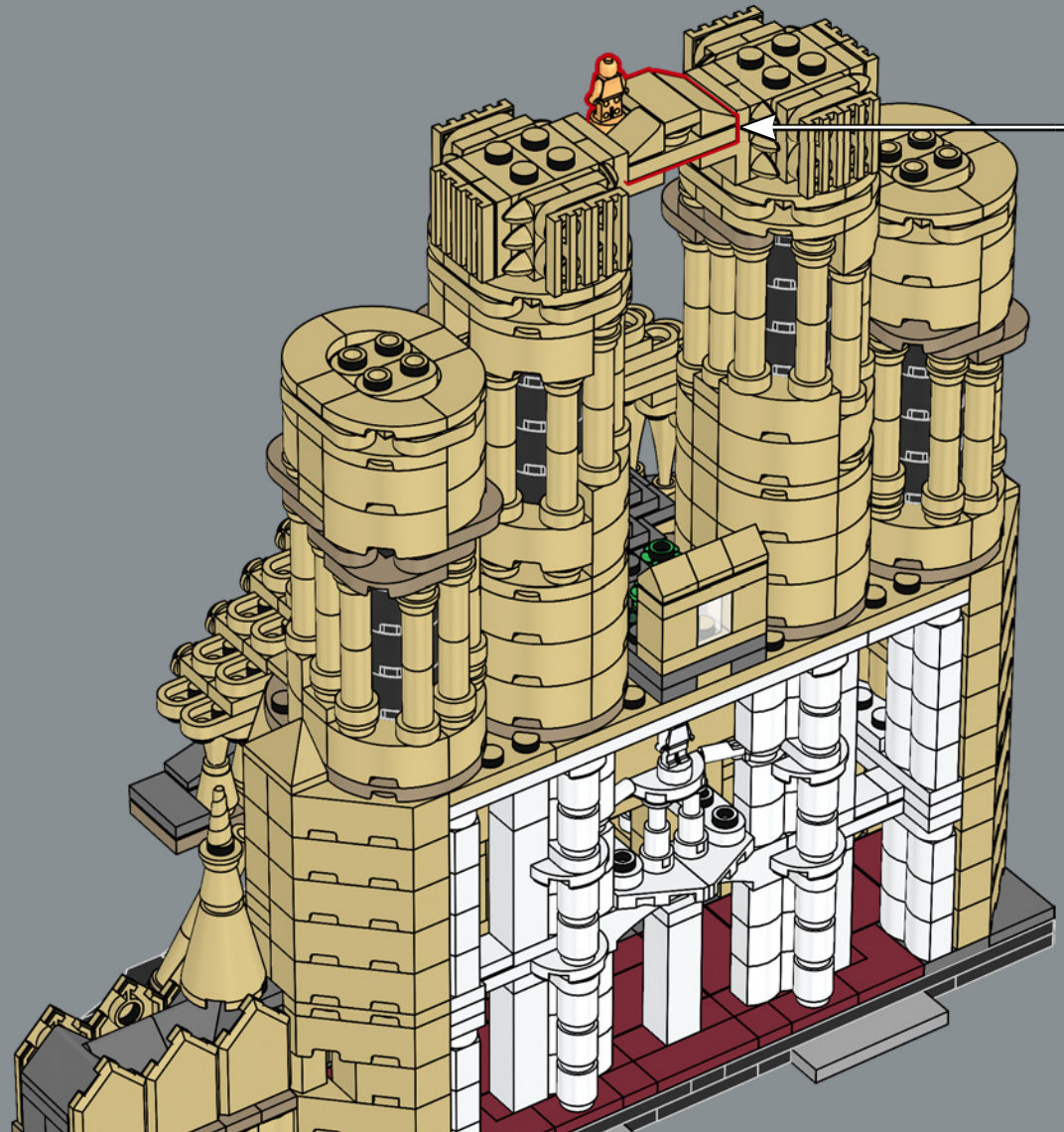






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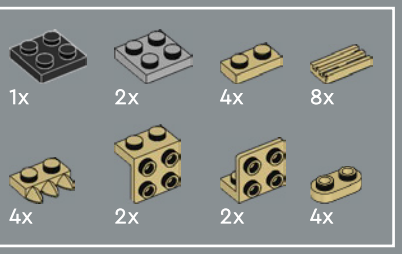




For the bridge that connects the two central bell towers, Josep Maria Subirachs created a figure in gilded bronze representing Jesus' ascension.

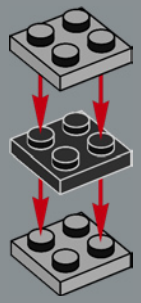
Pour le pont qui relie les deux clochers centraux, Josep Maria Subirachs a créé une figure en bronze doré représentant l'ascension de Jésus.

Para el puente que conecta los dos campanarios centrales, Josep Maria Subirachs creó una figura en bronce dorado que representa la ascensión de Jesús.



150

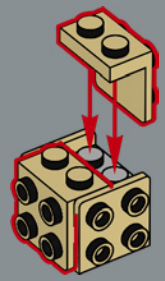
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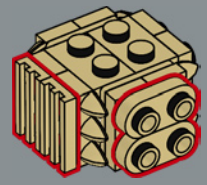
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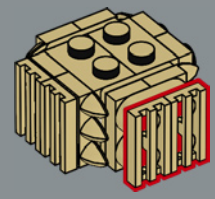
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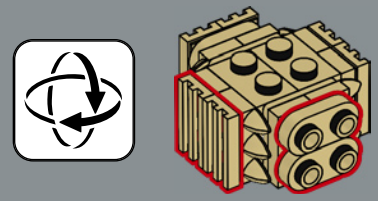
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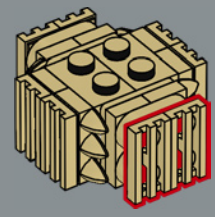
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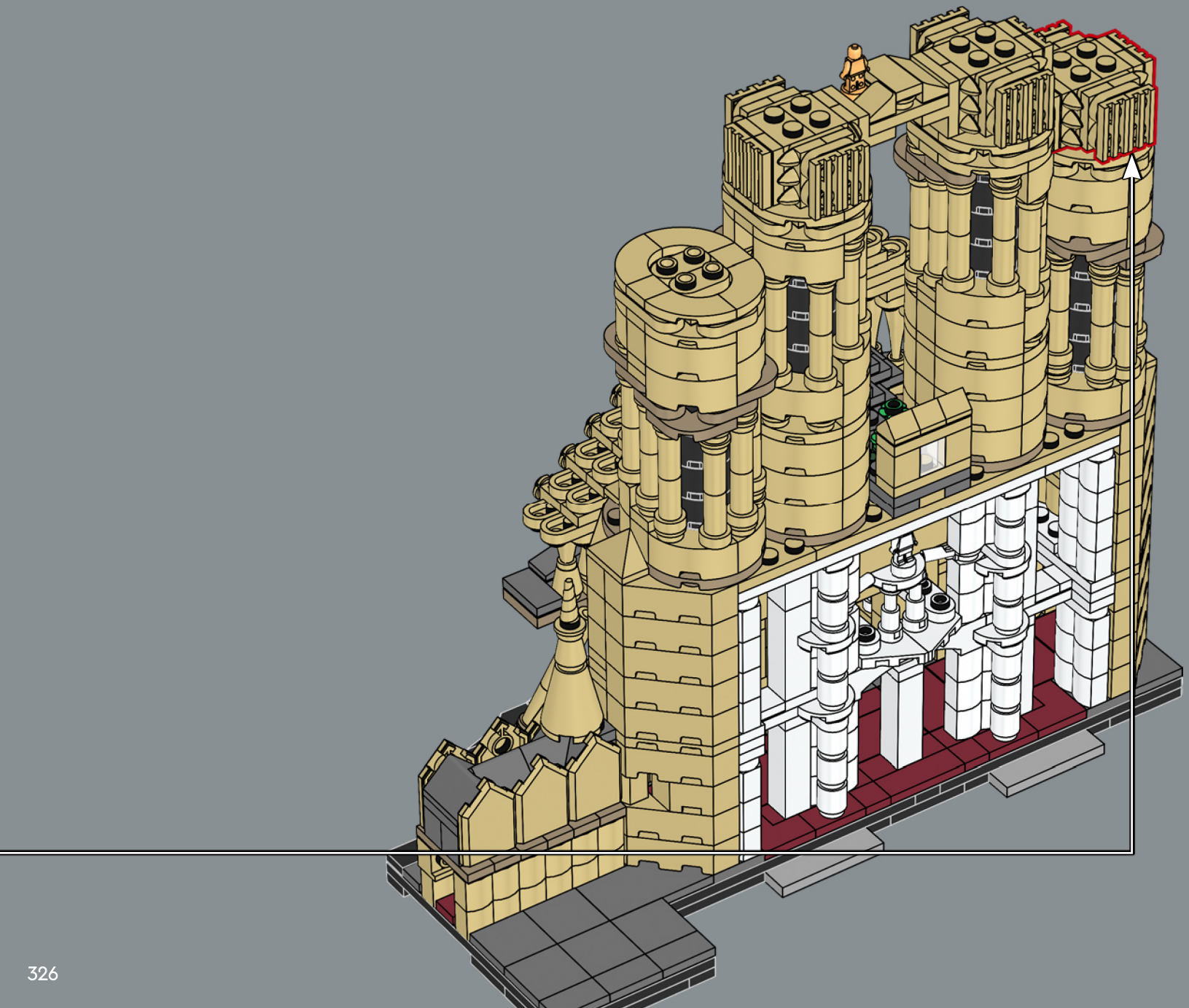


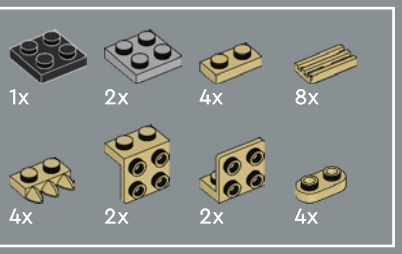
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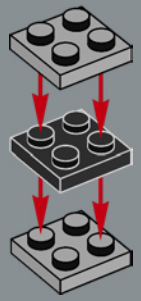






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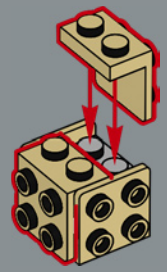
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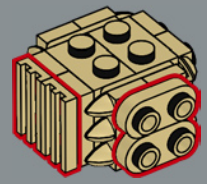
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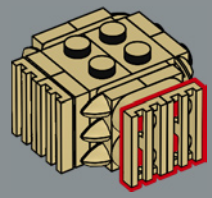
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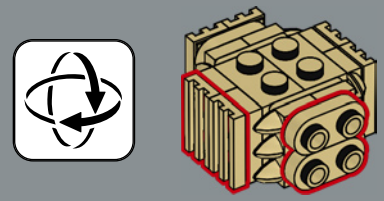
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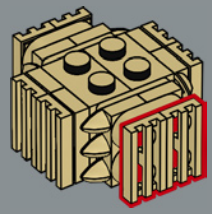
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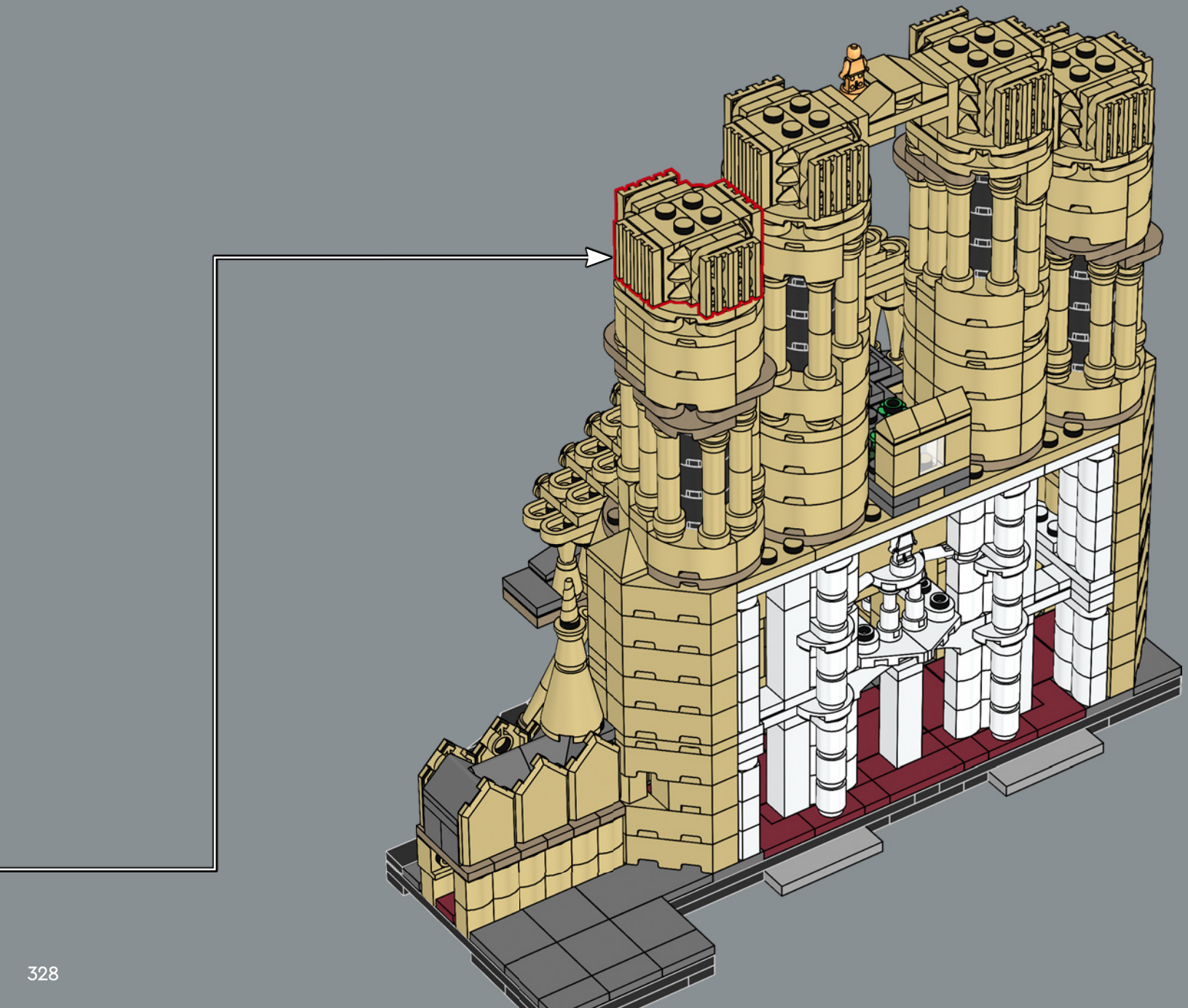


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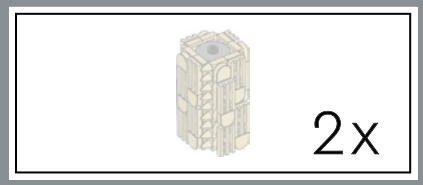


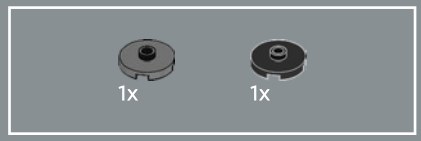
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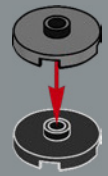


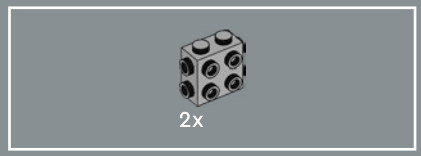




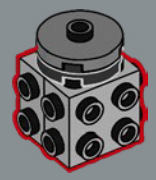


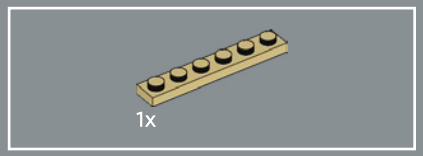
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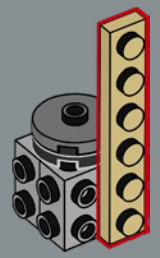


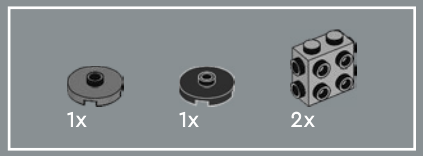
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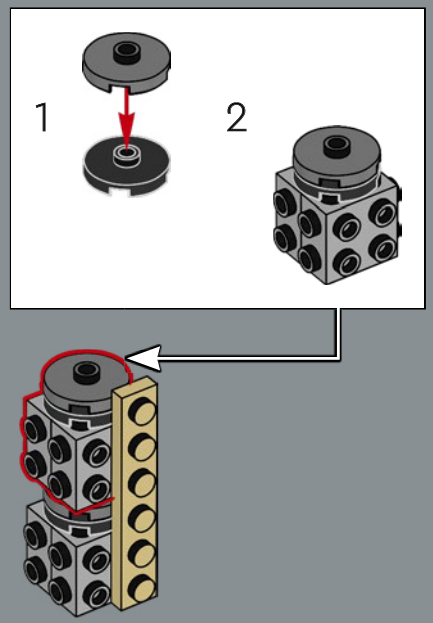


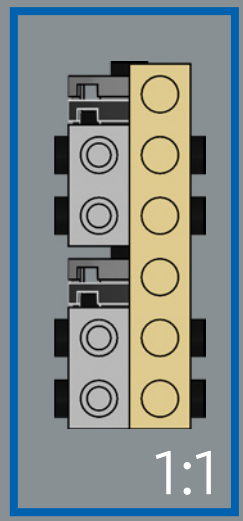
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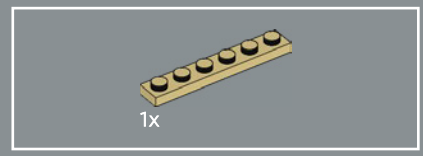




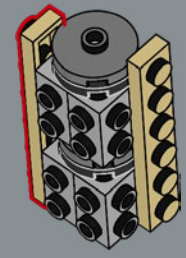
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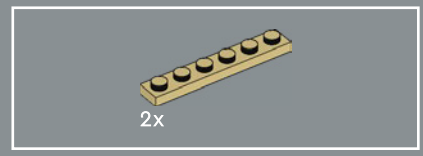




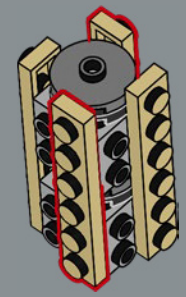


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157



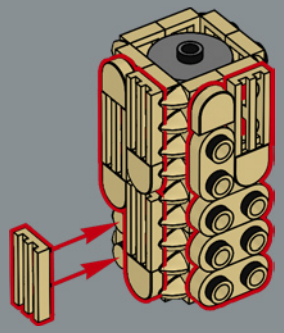
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158



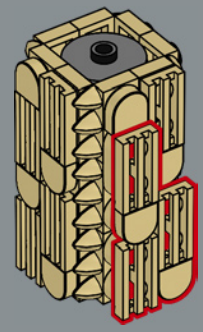
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159



3x 2x

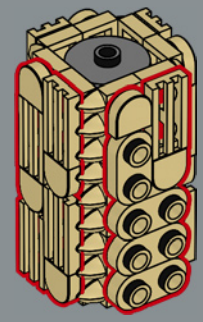
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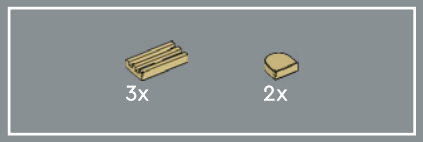


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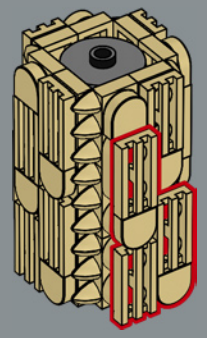
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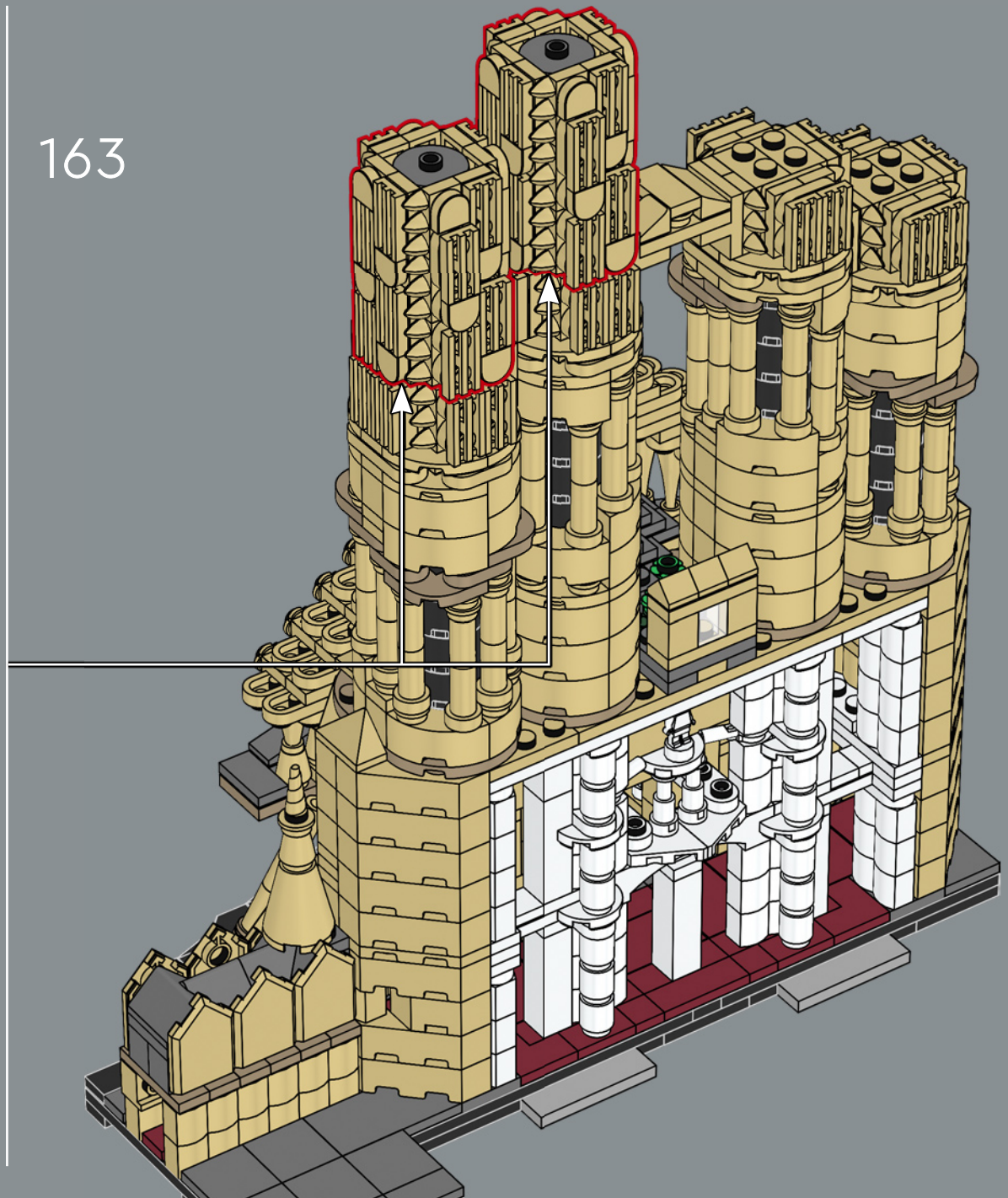


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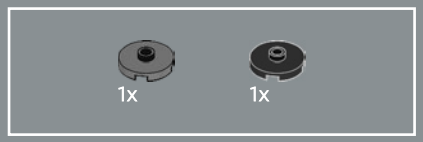


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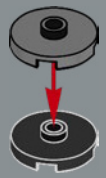
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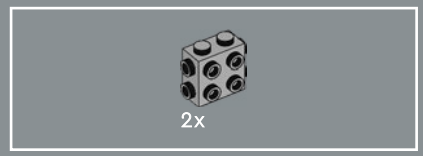




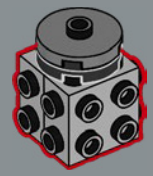


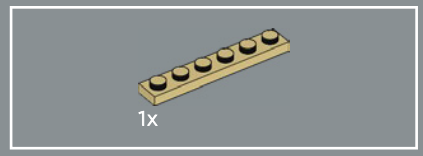
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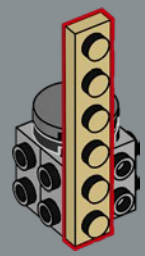


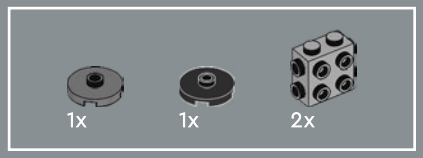
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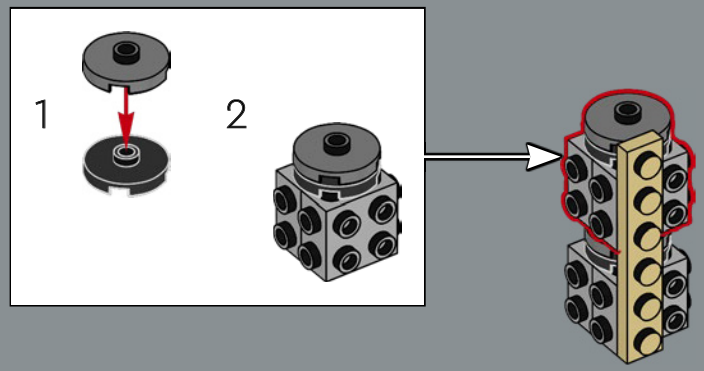


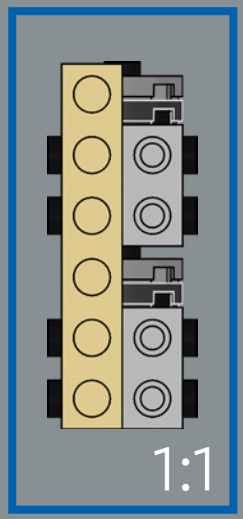
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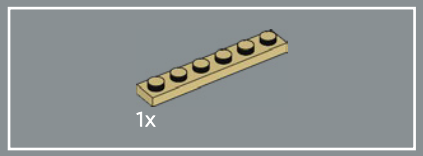




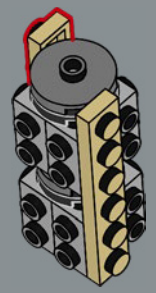
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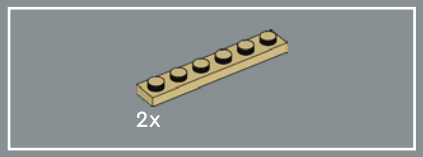




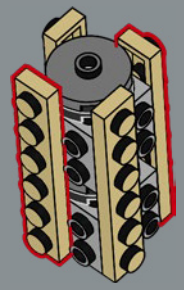


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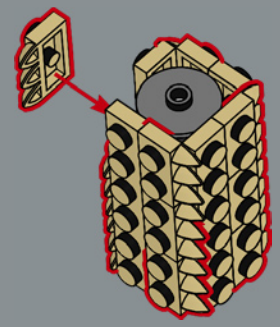


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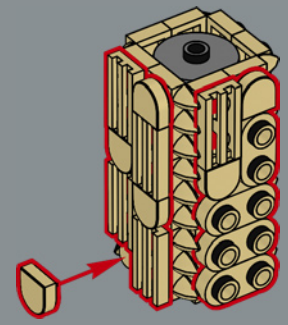


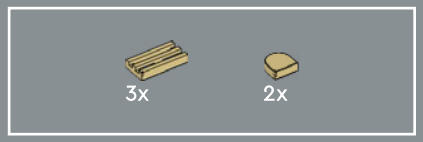
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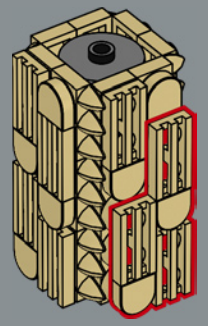


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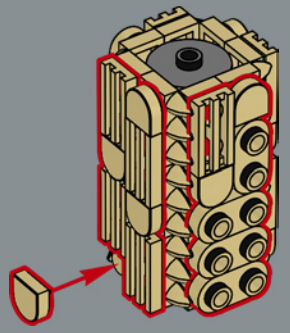
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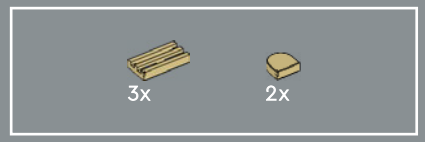




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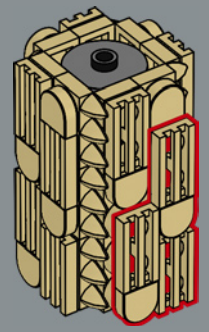


174

In the bell towers, these LEGO® tile elements represent the louvers that allow the sound of the bells to travel through the city.

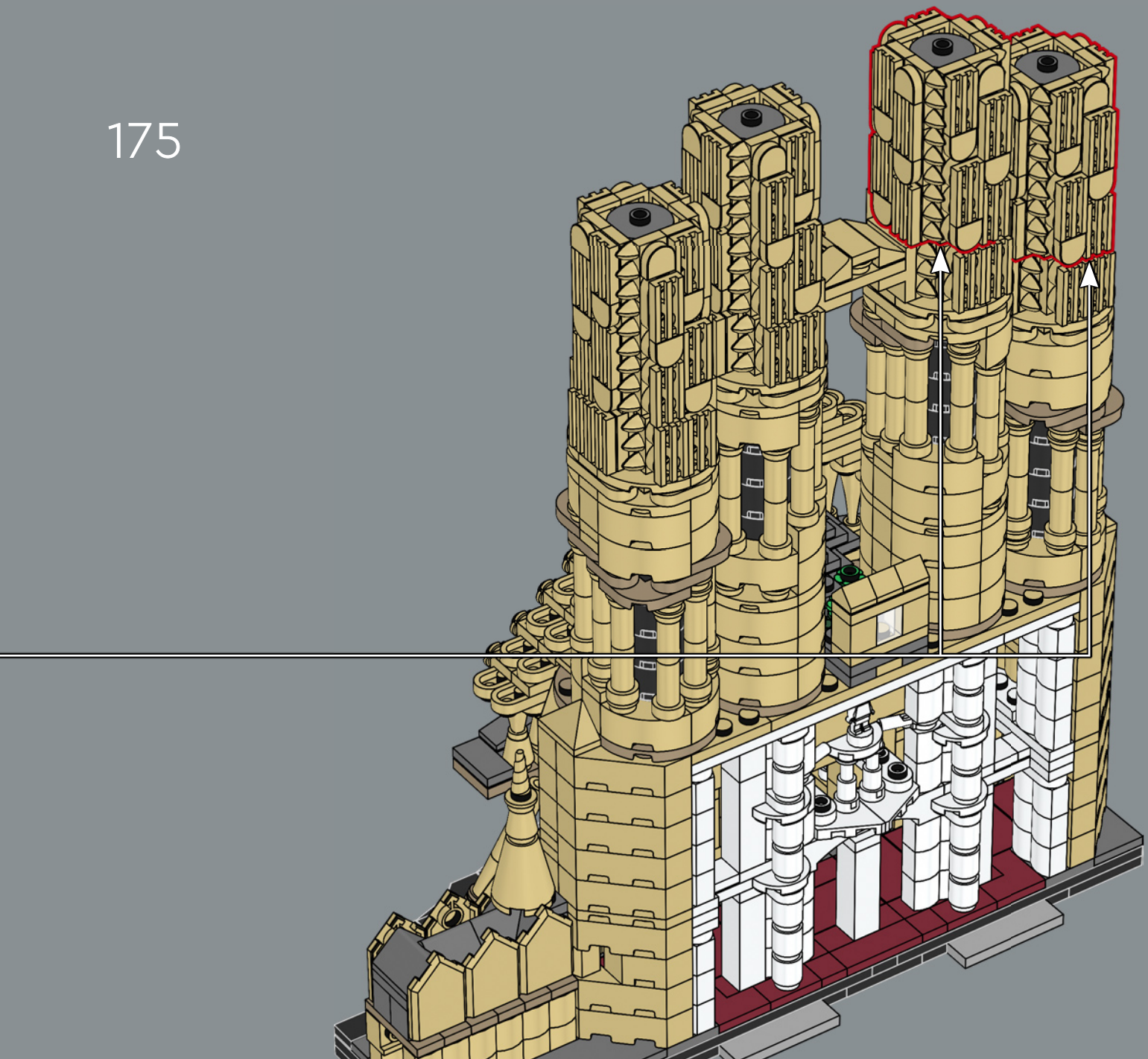
Dans les clochers, ces éléments LEGO® représentent les persiennes qui permettent au son des cloches de se propager dans la ville.

Estas cubiertas LEGO® integradas en los campanarios representan las rejillas que permiten que el sonido de las campanas se propague por toda la ciudad.

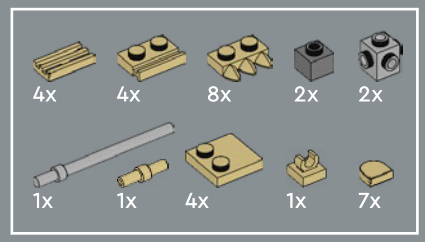


2x

175

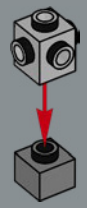




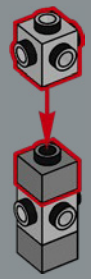


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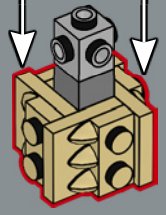
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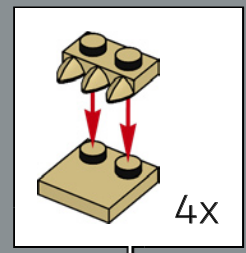


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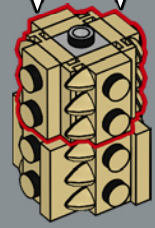


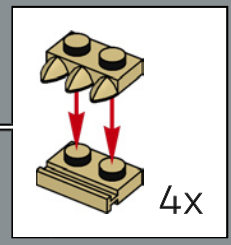
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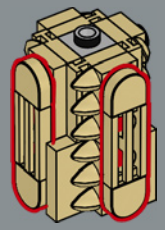


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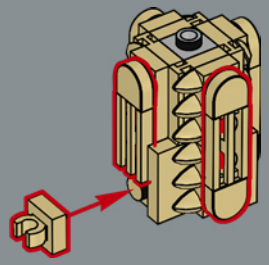




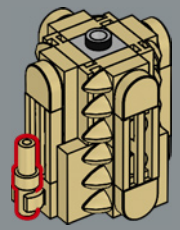
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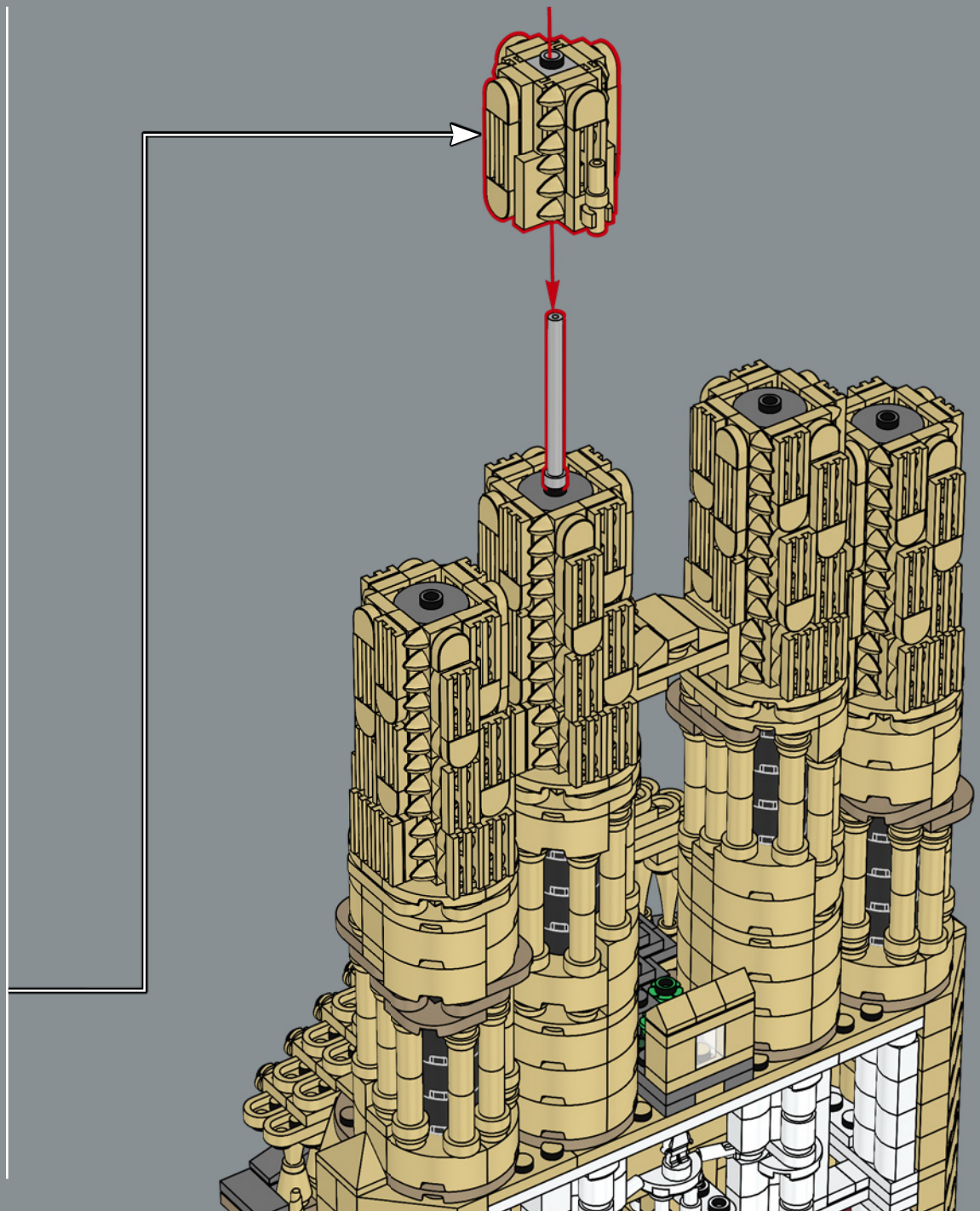


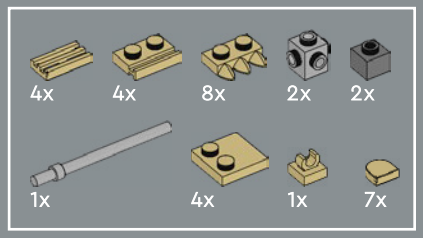
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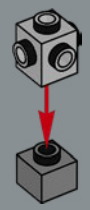




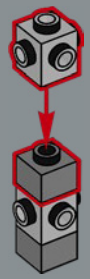


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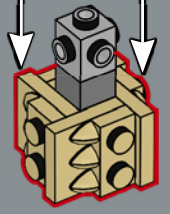
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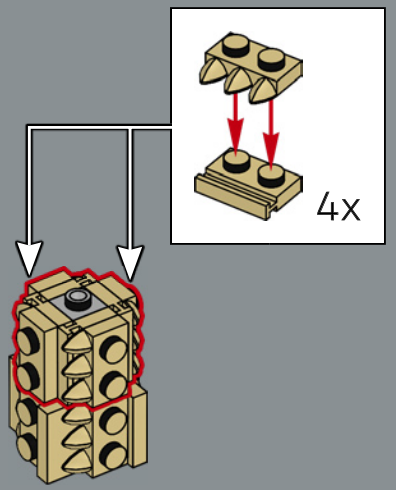
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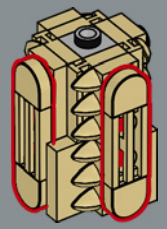
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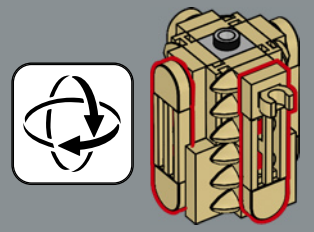
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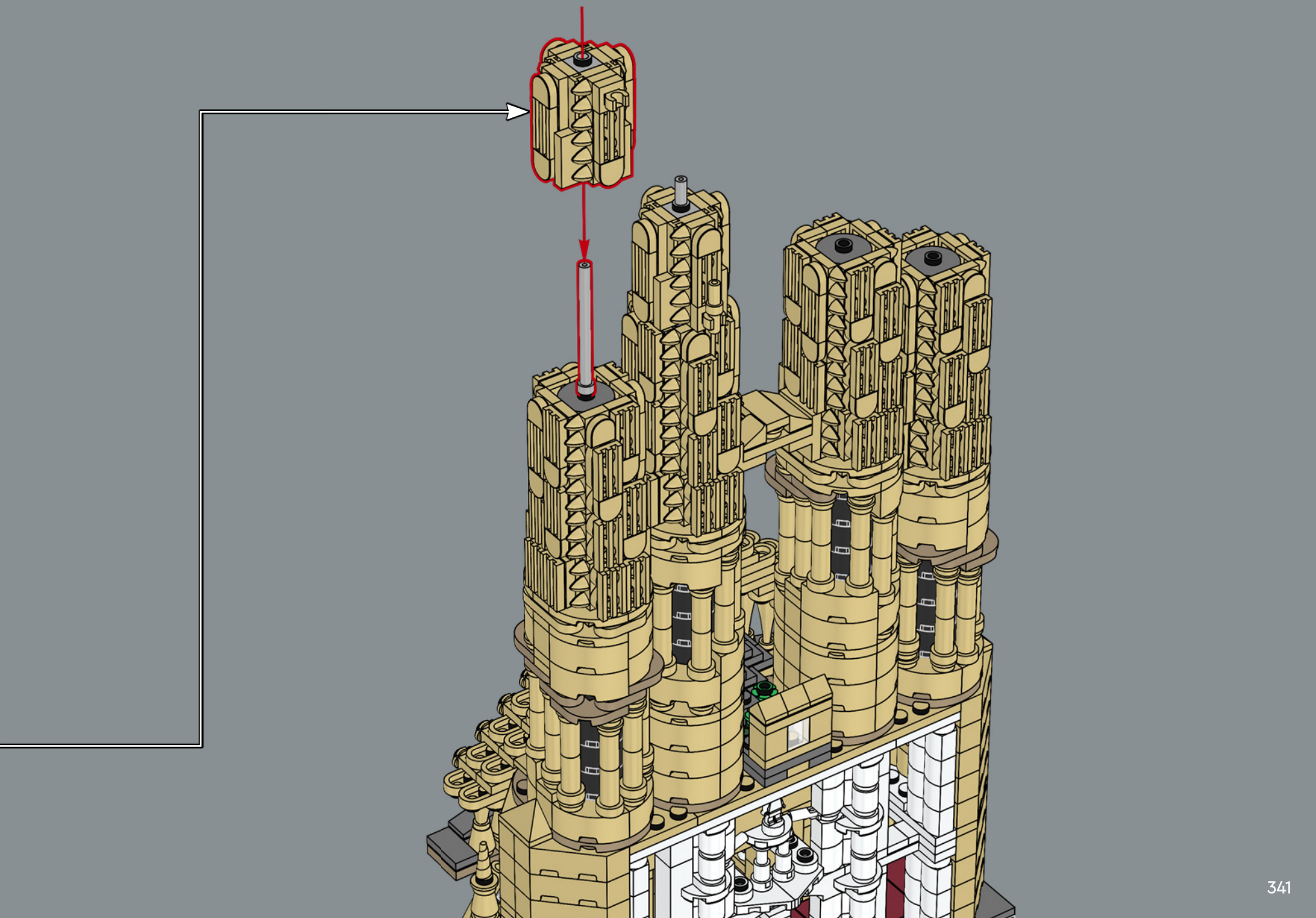


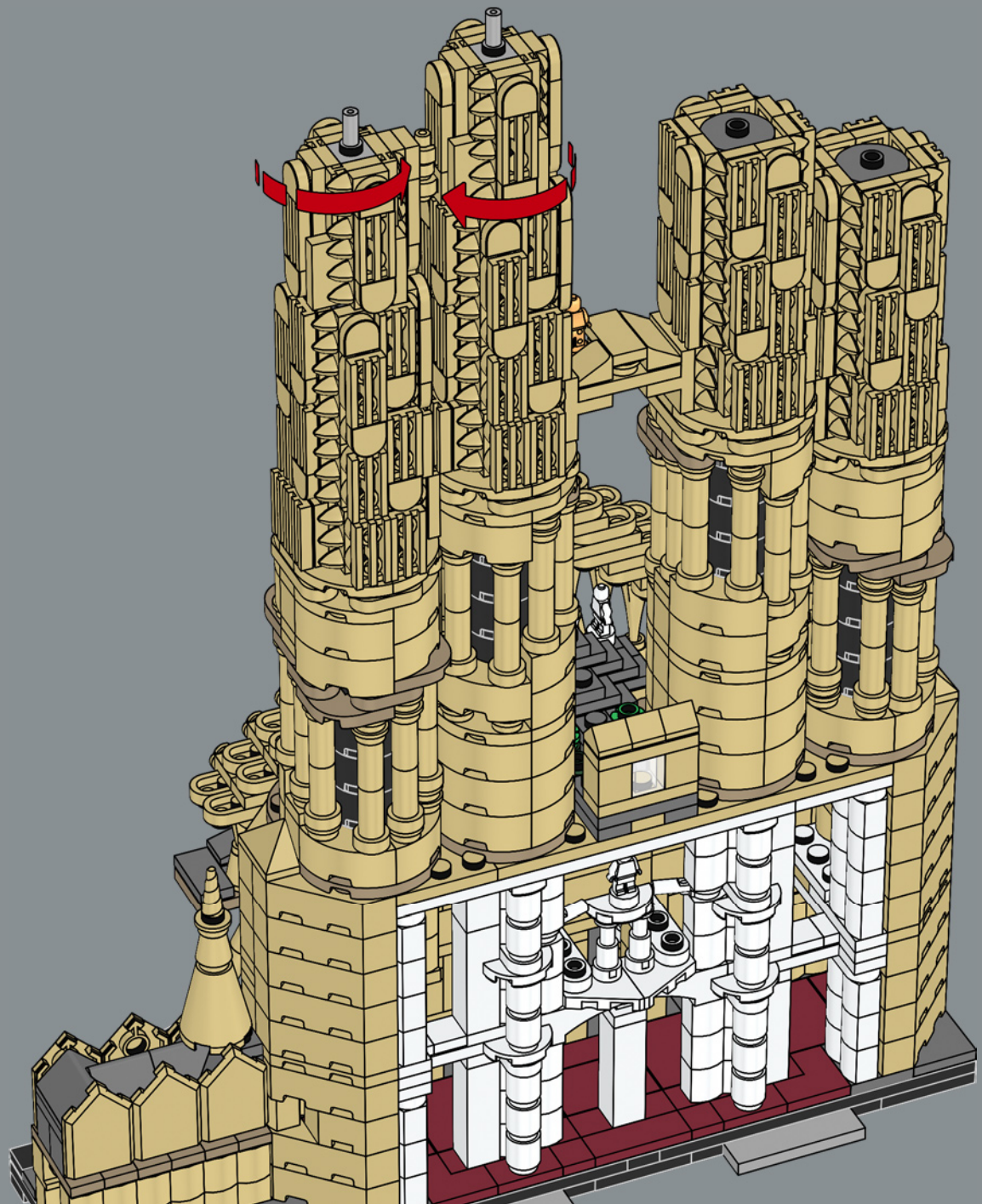
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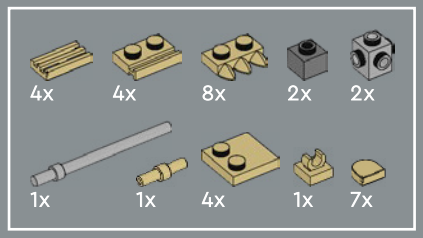


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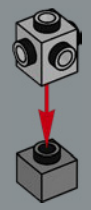




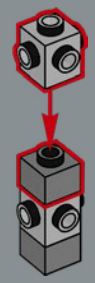


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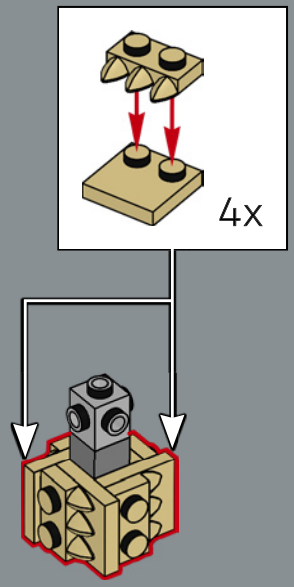
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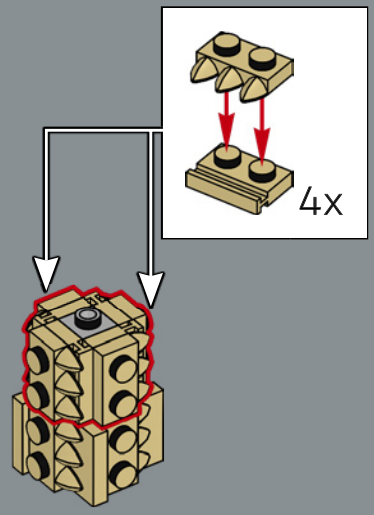
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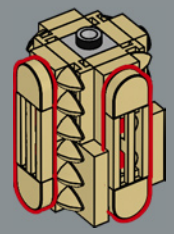
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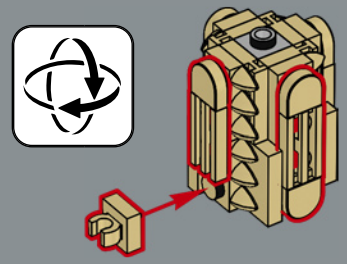
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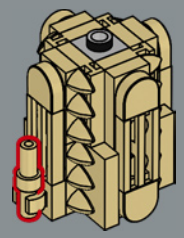
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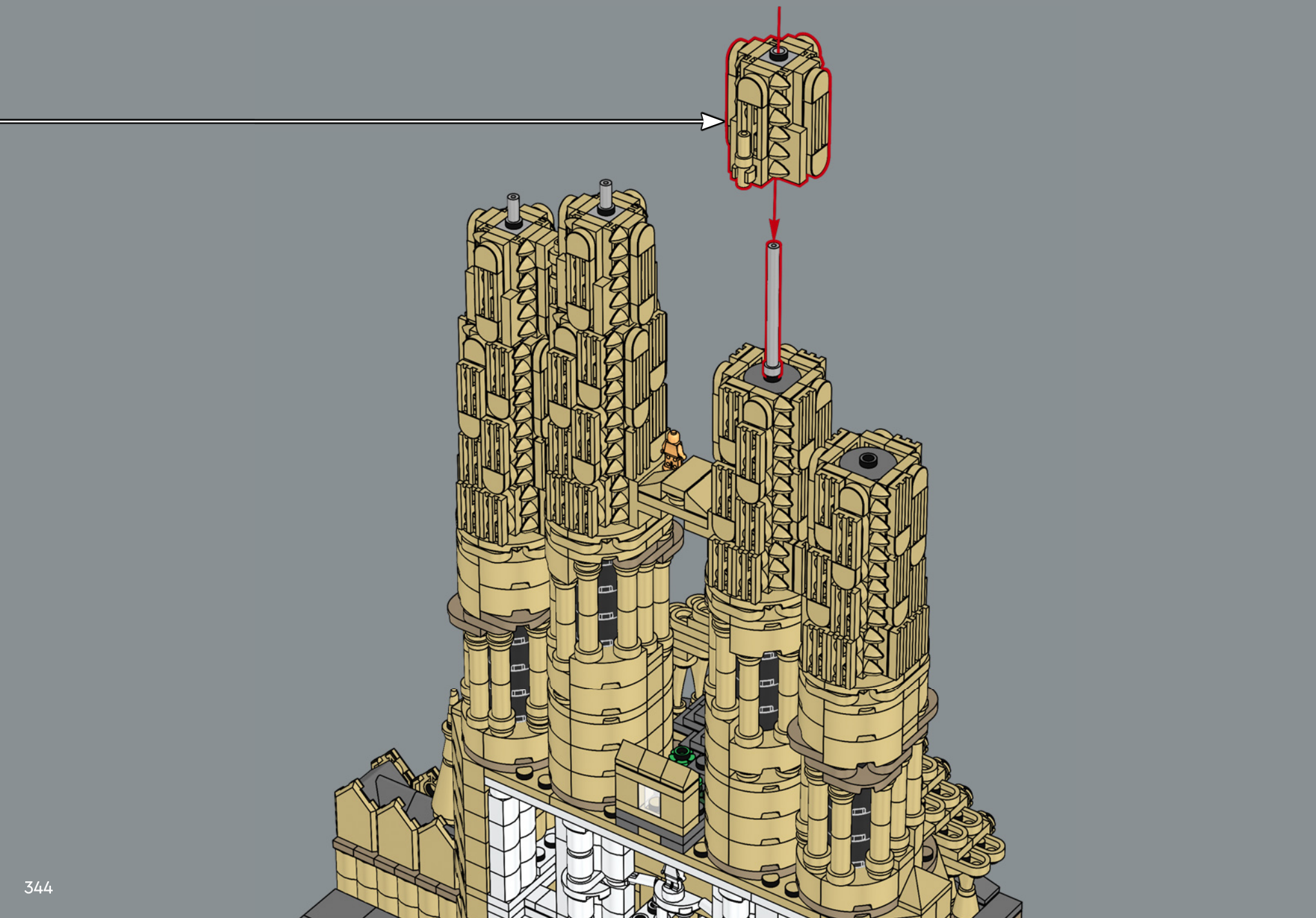


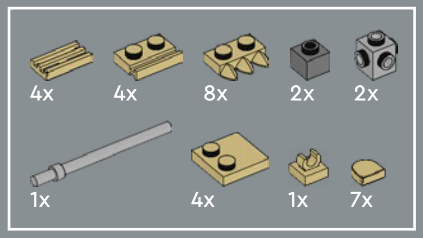
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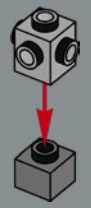




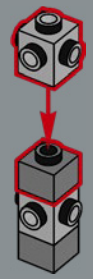


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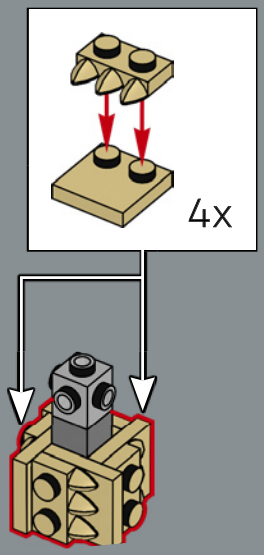
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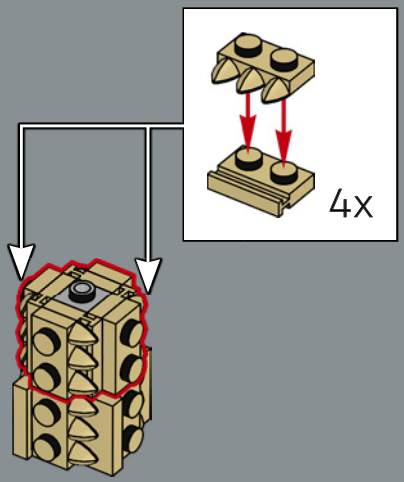
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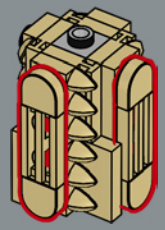
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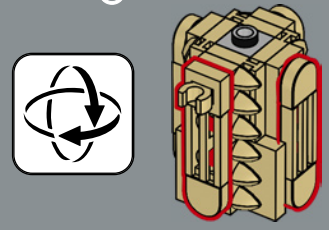
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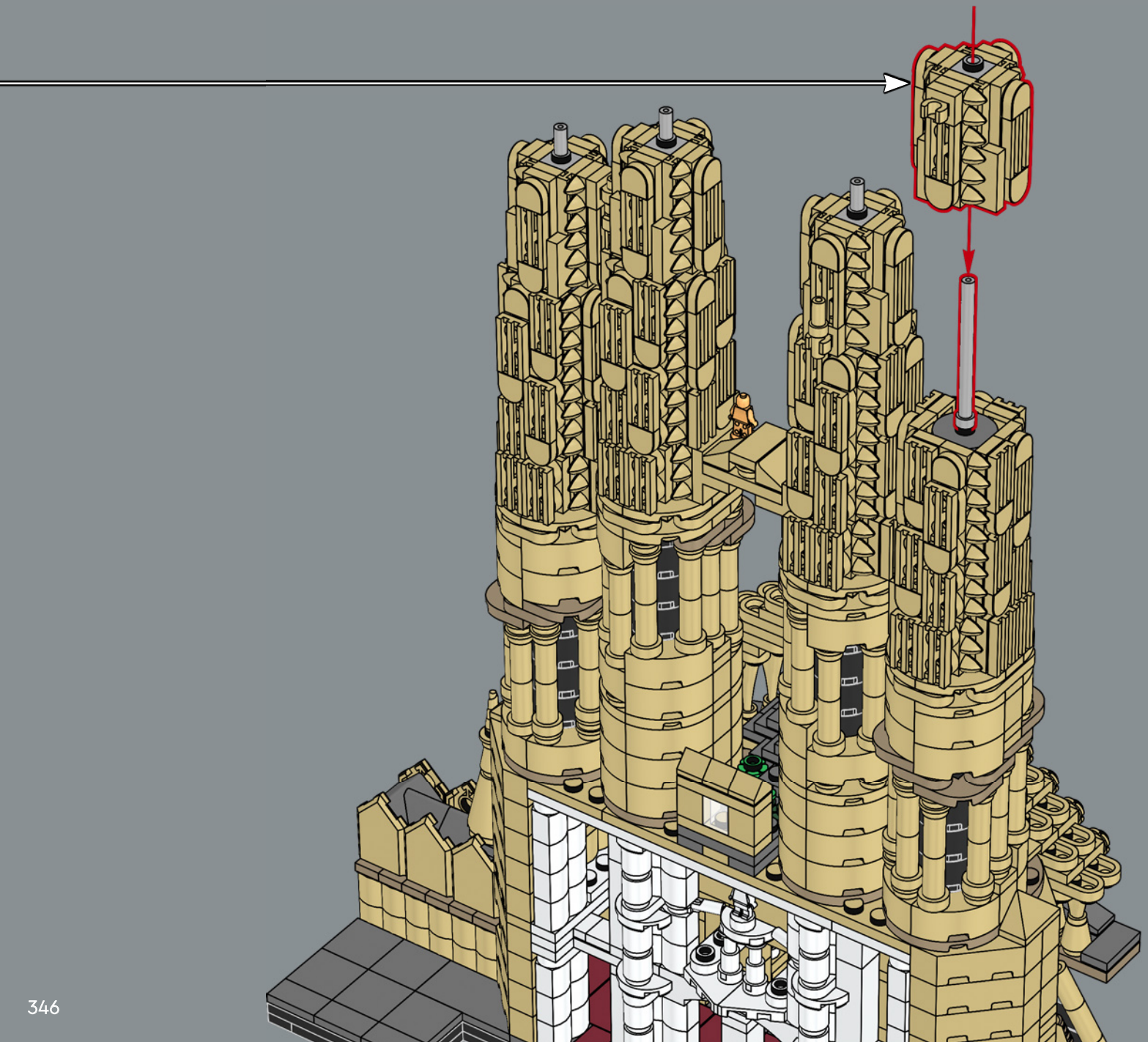


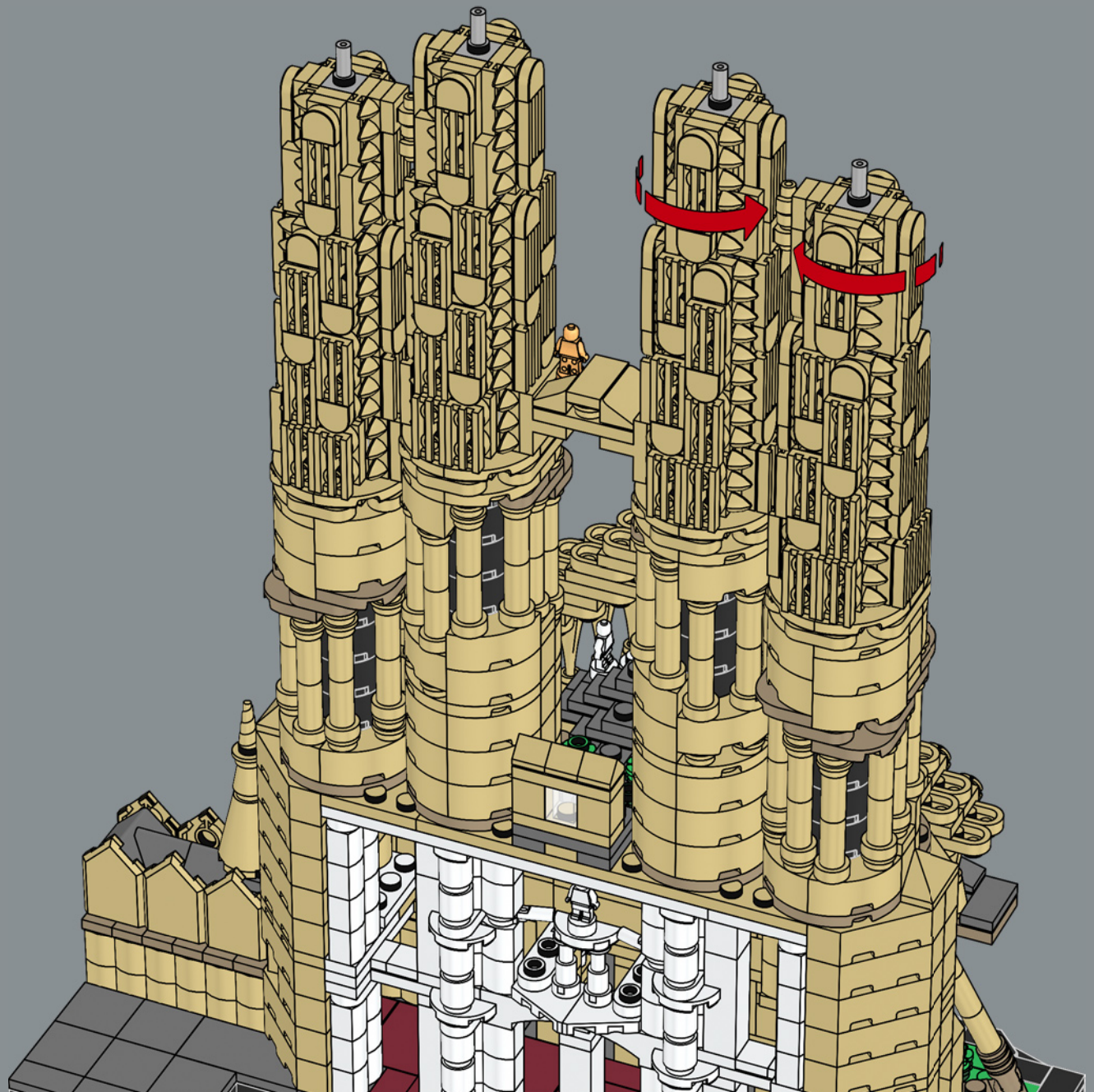
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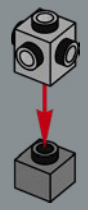




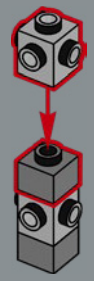


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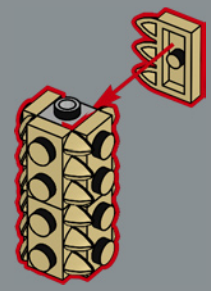
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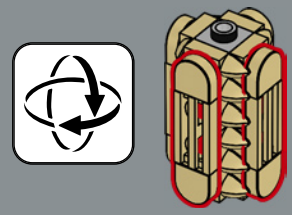
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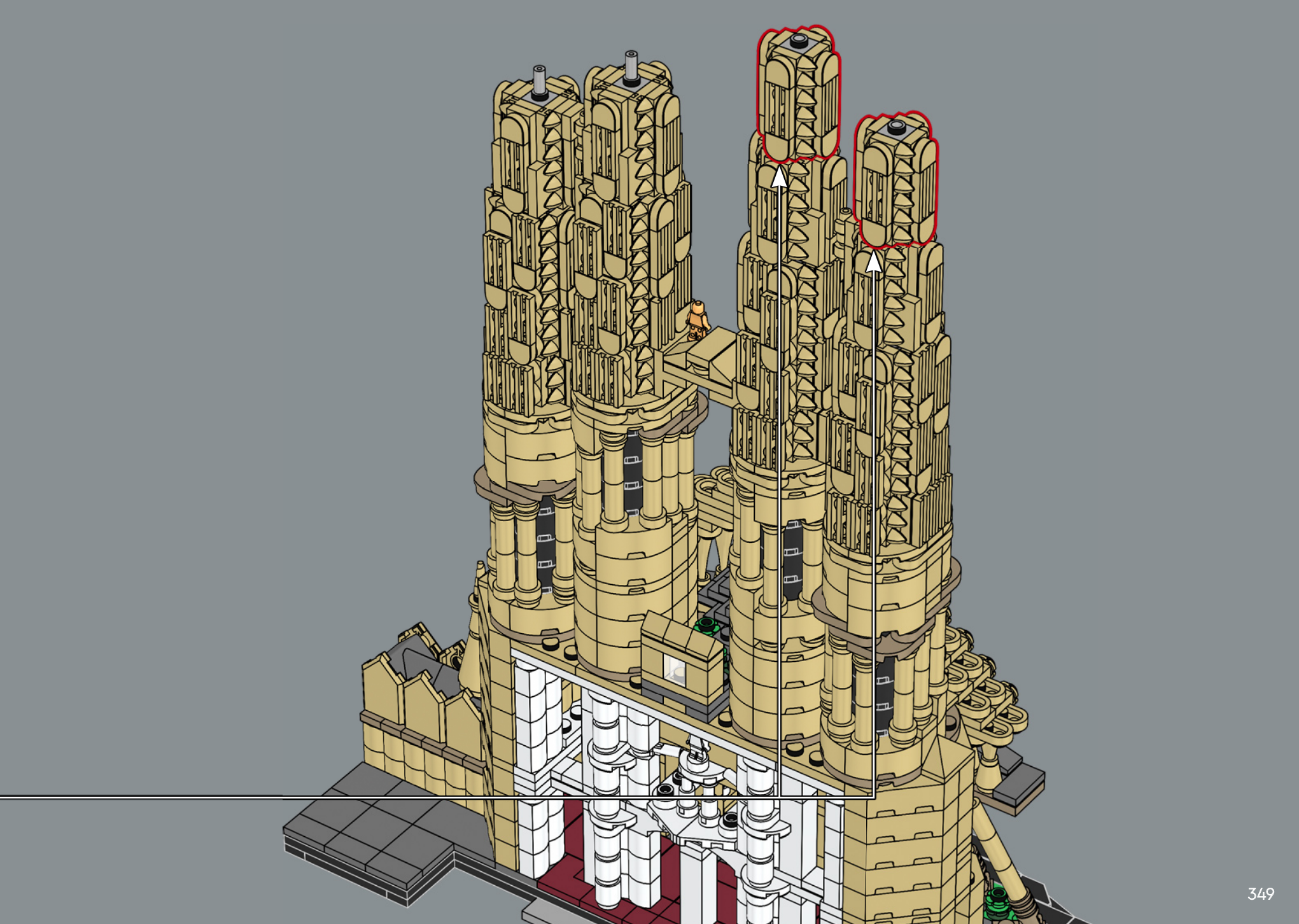
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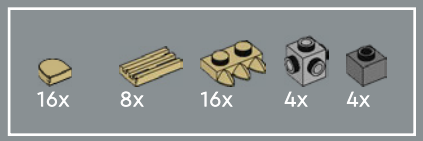
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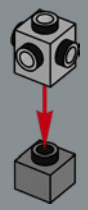




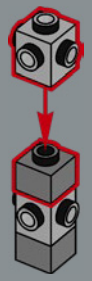


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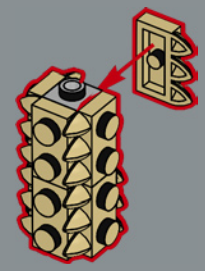
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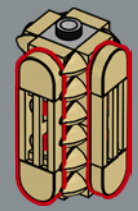
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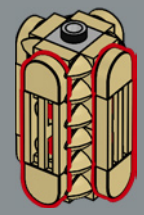


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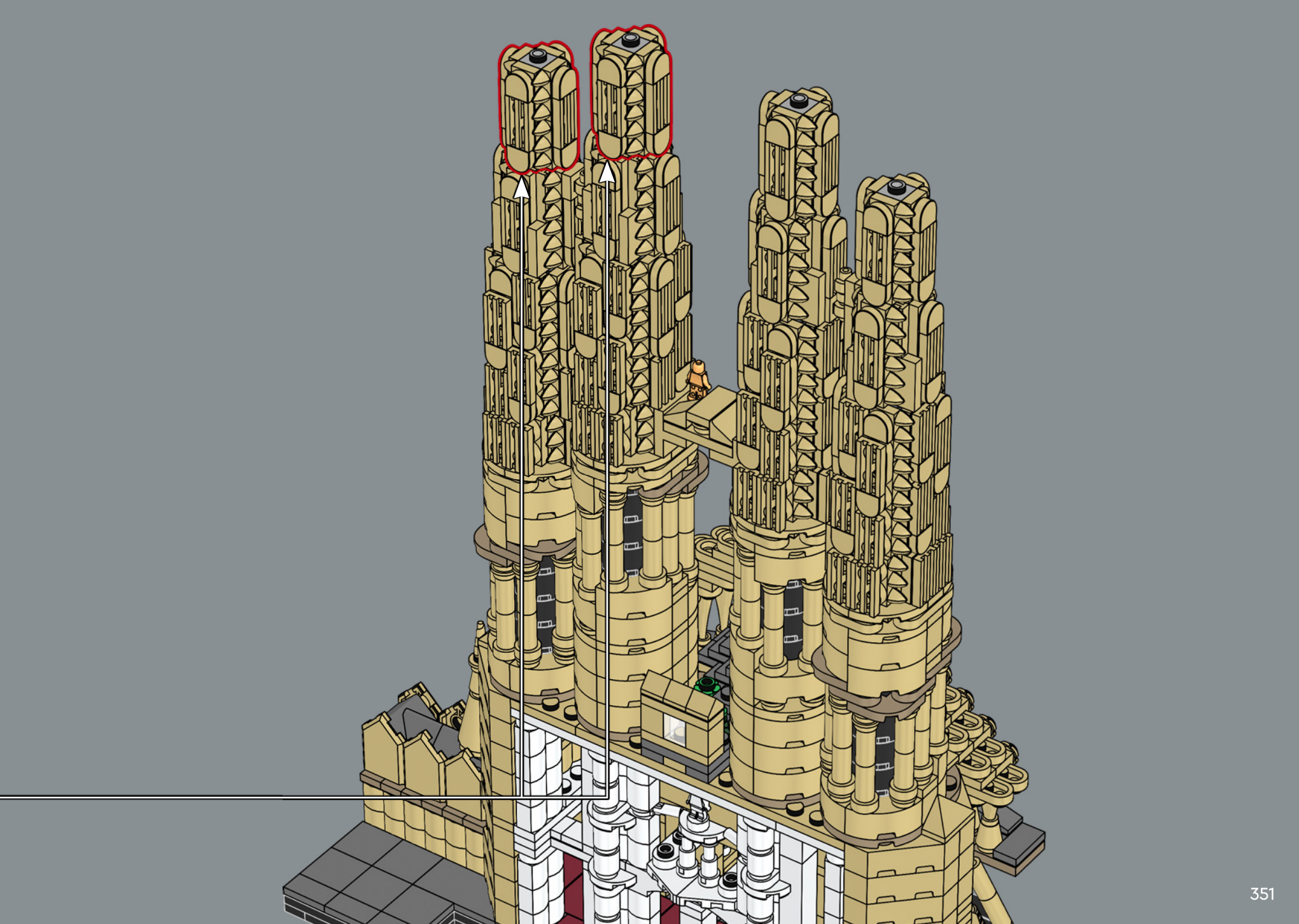


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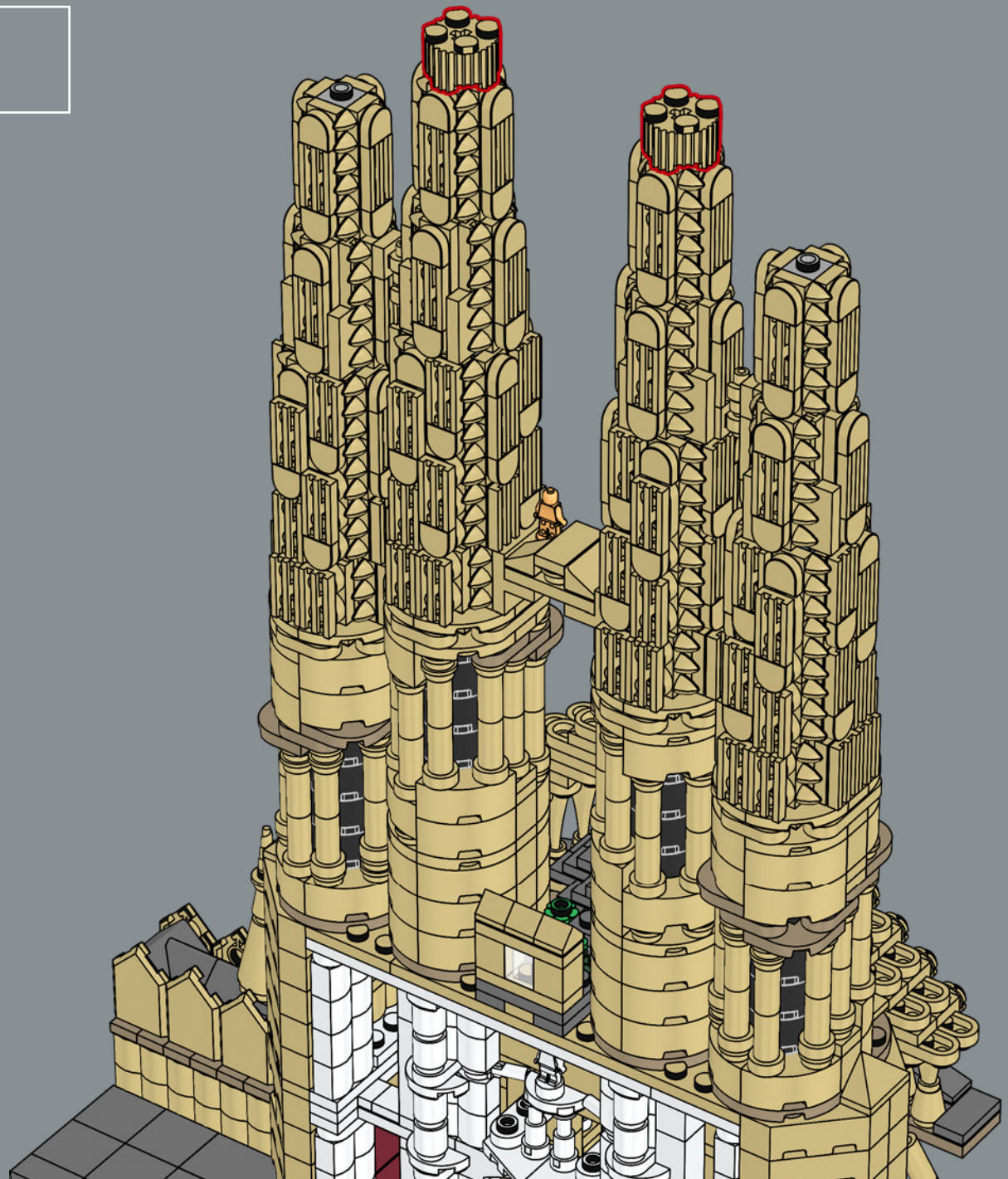
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2x

184





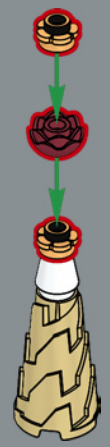


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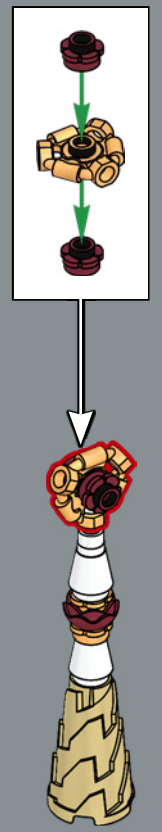
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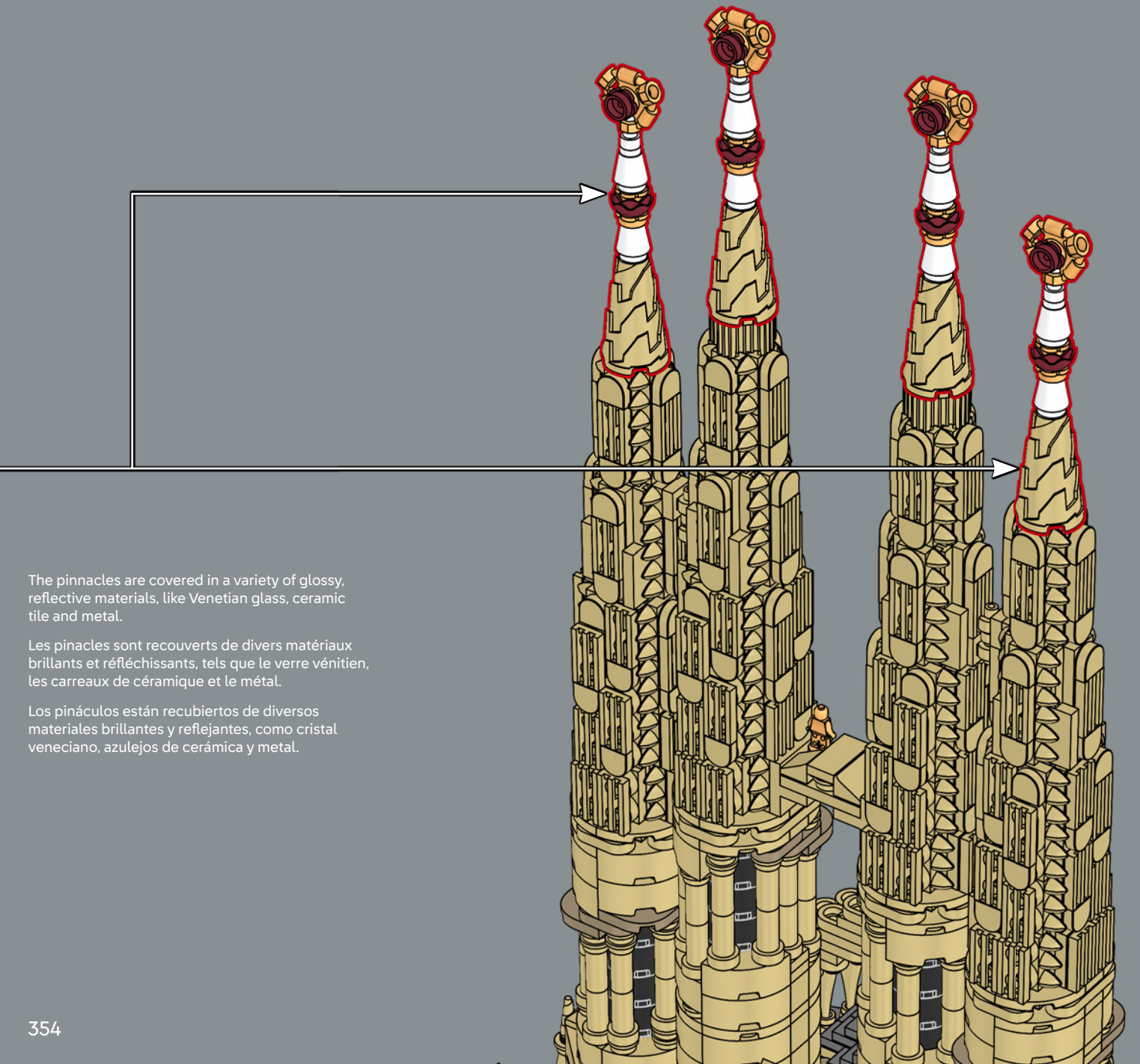
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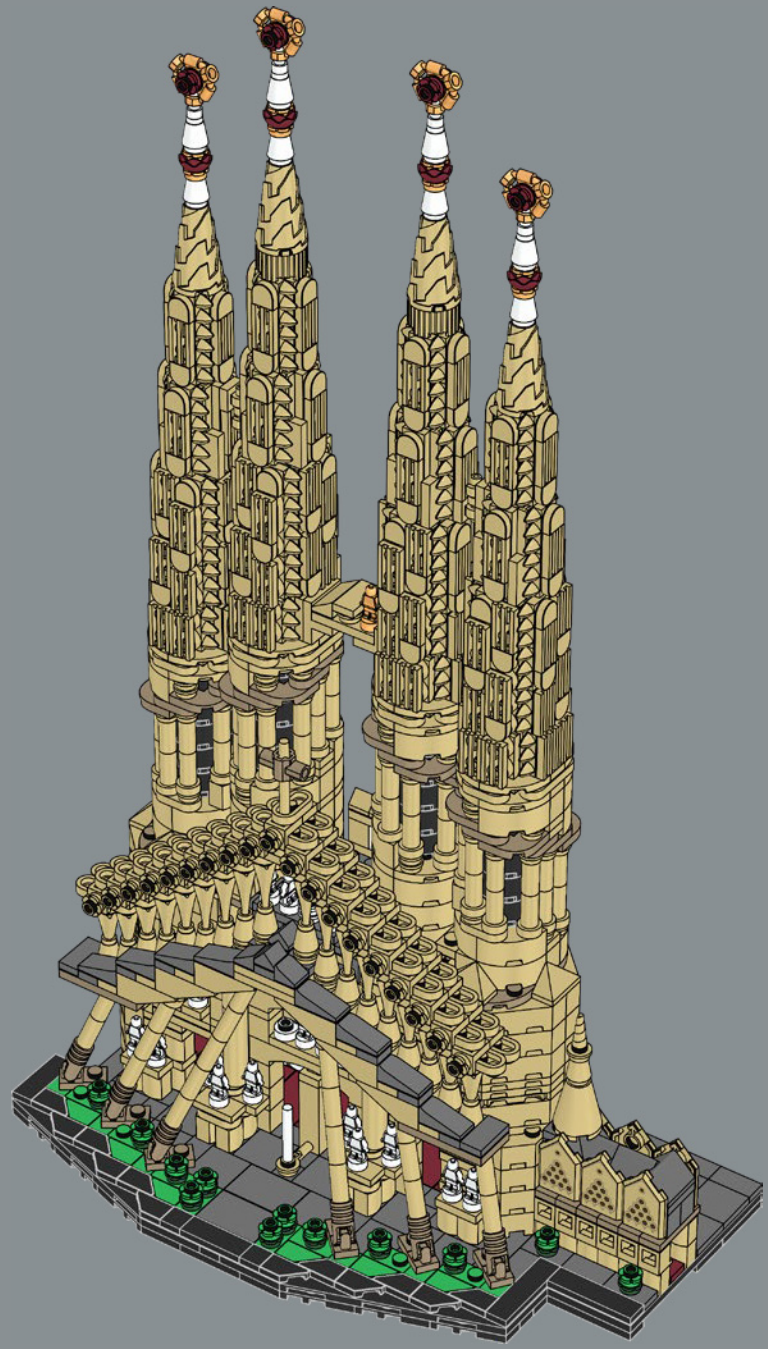
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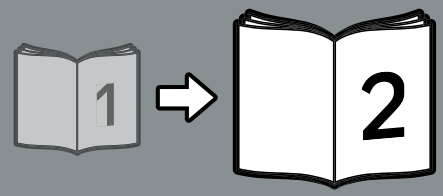


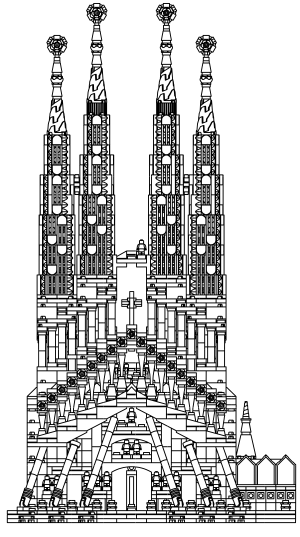
The pinnacles are covered in a variety of glossy, reflective materials, like Venetian glass, ceramic tile and metal.

Les pinacles sont recouverts de divers matériaux brillants et réfléchissants, tels que le verre vénitien, les carreaux de céramique et le métal.

Los pináculos están recubiertos de diversos materiales brillantes y reflejantes, como cristal veneciano, azulejos de cerámica y metal.




1
2



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Adam Reed Tucker is the co-developer of the LEGO® Architecture product line.
Adam Reed Tucker est le codéveloppeur de la gamme de produits LEGO® Architecture.
Adam Reed Tucker es el codesarrollador de la línea de productos LEGO® Architecture.

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