

Tiha revolucija se nastavlja

Quiet Revolution Continues

arhitekt
architect



Luis Barragán



Miquel Adrià

napisao
written by

fotografije photographs by

portret portrait

Arhiva / Archive Museo De Arte Contemporaneo De Monterrey MARCO (AM)
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Luis Gator (LG); Legorreta+Legorreta (L+L)
Todd Oberle (TO); Shigeo Ogawa (SO)
Kevin G Saunders (KGS); Hisao Suzuki (HS)
Arhiv Barragán, Fondacija Barragán, Švicarska – foto Ursula Bernath/ Barragán Archives, Barragán Foundation, Switzerland – photo Ursula Bernath

¶ Luis Barragán (1902. – 1988.) je popunio prazninu u povijesti arhitekture. Njegova *tiha revolucija* bila je čin sjedinjenja između modernizma i meksičke osebnosti. Njegovi zidovi bez prozora, korištenje svjetla i sjene, arhitektura otvorenog prostora i esencijalna kvaliteta njegovih projekata, određuju aspekti jedne neizmjerljivo složene osobnosti. Istovremeno meksički i moderan, Barragán predlaže revolucionarnu arhitekturu čije je bitno svojstvo smirenost. Njegovo djelo nije u sukobu s idejama modernog pokreta jer je svoje osobno iskustvo upotrijebio za

¶ Luis Barragán (1902–1988) filled a gap in the history of architecture. His *quiet revolution* involved an act of syncretism between modernity and Mexican idiosyncrasy. His blind walls, use of light and shadows, open-air architecture and the essential quality of his designs are all facets of an immensely complex personality. At once Mexican and modern, Barragán proposed a revolutionary architecture composed of calm. His work 'did not conflict with the ideas of the Modern movement, since he used his personal experience to seek a different,

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▲ Luis Barragán, Cuadra San Cristóbal, Los Clubes, Mexico City, Mexico, 1966–1968., fotografija: Armando Salas Portugal

▲ Luis Barragán, Cuadra San Cristóbal, Los Clubes, Mexico City, Mexico, 1966–1968, photo: Armando Salas Portugal

(BF)

traženje drugačijeg, možda više metafizičkog pristupa i razumijevanja svojih prostora, kako bi definirao značenje svoje smirene, jednostavne arhitekture isprepletene s prirodom. Njegove radove karakterizira pokret. Živi su i mijenjaju se kruženjem koje stalno napreduje i neprestano se vraća¹. Iako je Barragánova arhitektura okrenuta prema unutra, ona ne niječe postojanje vanjskog svijeta. Njegove građevine su malobrojne, ali se još uvijek ističu u arhitektonskom krajoliku prošlog stoljeća. Njegovi radovi stvaraju živopisnu mješavinu koja spaja meksičke vernakularne tradicije, mediteranski svijet i stanovitu modernost. Njegova arhitektura je intimna, jasna, jednostavna, asketska i apstraktna, obogaćena obilnom upotrebom boje, a u Barragánovu radu, koji je hermetičan i arhaičan i ispunjava

¹ Ruiz Barbarín 17.

◀ Luis Barragán s Mathiasom Goeritzom, Tornjevi Satélite, Mexico City, Mexico, 1957–1958., fotografija: Armando Salas Portugal

◀ Luis Barragán in collaboration with Mathias Goeritz, Satélite Towers, Mexico City, Mexico, 1957–1958, photo: Armando Salas Portugal

perhaps more metaphysical, approach and understanding of his spaces, in order to define the meaning of his unfussy, simple architecture, intertwined with nature. His work has motion. It is alive and changes with a circularity that constantly progresses and perpetually returns.¹ Although Barragán's architecture is inward facing, it does not deny the existence of the outside world. His constructions are few in number but still feature prominently on the architectural landscape of the last century. 'His work produces a colorful crucible which blends Mexican vernacular traditions, the Mediterranean world, and a certain modernity. His architecture is intimate, clear, simple, austere and abstract, enriched with an abundant use of color; and there is an unusually strong fascination for water throughout Barragán's work, which is hermetic and archaic and holds a promise of calm.'² His understanding of space—subtly marking it out, framing it, and appropriating each stone yet barely touching it, making a tree his own simply by supporting its shadow—enabled him to transform it using the minimum number of elements. Barragán is the paradigm of 20th-century

¹ Ruiz Barbarín 17

² ib. Id 23



obećanje smirenja, vidljiva je i neobično jaka fascinacija vodom²

¶ Njegovo shvaćanje prostora – suptilno obilježavanje, uokvirivanje, prisvajanje svakog kamena jedva ga dotičući, prisvajanje nekog stabla jednostavno podupirući njegovu sjenu – omogućilo mu je da prostor transformira uz korištenje minimalnog broja elemenata. Barragán je paradigma meksičke arhitekture 20. stoljeća i to ne samo zato što je jedini Meksikanac kojem je dodijeljena najveća nagrada u arhitekturi, Pritzkerova nagrada. Tijekom prošlog stoljeća, različite škole i arhitekti neprestano su tragali za znakovima meksičkog identiteta, istodobno se identificirajući s modernim principima. Barragán nije bio izuzet iz ove dvojnosti te je bio stalno zaokupljen raspravom o vernakularnim utjecajima i modernizmu Le Corbusiera. *Barragán je u svojem djelu pomirio ideju međunarodne arhitekture s reduciranom vernakularnom vizijom: njegova arhitektura bavi se vrlo različitim kulturnim konceptima, koji ipak dijele stanovitu jedinstvenu i intimnu viziju kućnoga vrta. Dakle, Alhambra, koja ga se tako dojmila tijekom njegovog prvog putovanja u Europu, zajedno s pučkom arhitekturom njegove Guadalajare*

² ibid. 23

Mexican architecture, and not only because he is the only Mexican to have won architecture's top award: the Pritzker Prize. During the last century, various schools and architects were constantly searching for signs of Mexican identity while also identifying with modern premises. Barragán was not exempt from this duality, and he was forever engaged in the debate between vernacular influences and the modernity of Le Corbusier. 'In his work, Barragán reconciled the idea of international architecture with a pared down vernacular vision: his architecture manages very dissimilar cultural concepts that nevertheless share a certain unique and intimate vision of the domestic garden. Therefore, the Alhambra, which made such an impact on him during his first trip to Europe, together with the popular architecture of his Guadalajara and Mediterranean culture, all combined with a subtle interpretation of modern architecture and sieved through his idiosyncratic reflectiveness, calm, and serenity, to result in one of the most suggestive works of 20th-century architecture.'³ ¶ Luis Barragán, following an initial phase of working in his native Guadalajara

³ ibid. 13

▲ Luis Barragán, Kuća Gilardi, Mexico City, Meksiko, 1975. – 1977., fotografija: Armando Salas Portugal

▲ Luis Barragán, Gilardi House, Mexico City, Mexico, 1975–1977, photo: Armando Salas Portugal

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▲ Ricardo Legorreta, Dječji muzej i planetarij Papalote, Mexico City, Meksiko, 1993.

▲ Ricardo Legorreta, Papalote Children's Museum and Planetarium, Mexico City, Mexico, 1993

(APMN)

*i mediteranskom kulturom, a sve u kombinaciji sa suptilnom interpretacijom moderne arhitekture i prosijano kroz njegovu osobitu refleksivnost, smirenost i vedrinu, rezultirali su jednim od najsugestivnijih opusa arhitekture 20. stoljeća.*³ ¶ Luis Barragán je nakon početne faze rada u rodnoj Guadalajari, prije racionalističkog i modernističkog perioda u Mexico Cityju, putovao te u to vrijeme pronašao inspiraciju u mediteranskoj arhitekturi i vrtovima. Po povratku se trajno nastanio u meksičkom glavnom gradu, a njegova arhitektura uzela je novi smjer, asimilirajući moderni jezik usvojen od Le Corbusiera i koristeći ga za definiranje vlastitog stila: izgradnju apstraktnog arhitektonskog jezika temeljenog na materijalima i rješenjima meksičke tradicije. Slično kao i njegov prijatelj Louis Kahn, Barragán je također prekinuo karijeru kada je bila na vrhuncu. Možda mu je bilo potrebno vrijeme u kojem će razmišljati i zaraditi nešto novca. Počeo se baviti špekuliranjem nekretninama te je postigao financijsku neovisnost koja mu je bila neophodna kako bi mogao raditi bez ograničenja. U kratkom se vremenu obogatio te je otada mogao graditi bez kompromisa – diskretno i iza visokih zidova. ¶ Barragána su, jednako kao i Le Corbusiera na globalnoj razini, slijedile generacije Meksikanaca. Razlika između njegovih imitatora i učenika jest u tome da je imitatorima Luis Barragán bio odredište, dok je njegovim učenicima njegov rad bio polazna točka⁴. Paradoksalno, njegove najistaknutije učenike nalazimo u drugim dijelovima svijeta: udaljenost i vrijeme pomogli su im da shvate njegovu poruku. Njih ne zanima toliko vidjeti što je Barragán učinio. Umjesto toga pokušavaju vidjeti ono što je Barragán vidio. ¶ Luis Barragán je nedvojbeno ušao u povijesne knjige kao najvažniji meksički arhitekt 20. stoljeća,

³ ibid 25

⁴ ibid. 13



▲ Ricardo Legorreta, CENART, Mexico City, Meksiko, 1994.

▲ Ricardo Legorreta, CENART, Mexico City, Mexico, 1994 (LG)

before embarking on a rationalist and modern period in Mexico City, went on to travel, a time when he found inspiration in Mediterranean architecture and gardens. On his return he established himself permanently in the Mexican capital and his architecture took a new direction, assimilating the modern language espoused by Le Corbusier and using it to define his own style: the construction of an abstract architectural language based on materials and solutions learned from the Mexican tradition. Similarly to Louis Kahn, his friend, he interrupted his career at its prime. Perhaps he needed the space in which to think and to earn some money. Barragán began to work in real-estate speculation, achieving financial independence that was essential for him to work without restrictions. Within a short span of time he had become rich and was able to build free from compromises—discreetly, and behind high walls. ¶ In the same way as Le Corbusier on a global level, Barragán has been followed by generations of Mexicans. The difference between imitators and disciples is that the imitators have used Luis Barragán as their destination, while for his disciples his work is a starting point.⁴ Paradoxically, his foremost disciples are to be found in other parts of the world: distance and time have helped them understand the architect's message. They are not so worried about seeing what Barragán did. Instead they try to see what Barragán saw.' ¶ Luis Barragán undoubtedly entered the history books as Mexico's most important

⁴ ib. Id. 13

omogućujući budućim generacijama užitek u korištenju boje i glatkih betonskih ploha. Više zainteresirana za konačni rezultat nego za diskurs, Barragánova su djela tihi dijalozi između zidova bez prozora i prigušenog svjetla. U postbarraganovskoj arhitekturi može se razabrati sklonost prema obliku, čak i bez sadržaja: zatvoreno će imati prednost pred otvorenim, reprezentativno pred funkcionalnim, estetsko pred etičnim. ¶ Do kraja 20. stoljeća postojala je skupina Barragánovih sljedbenika, predvođena Ricardom Legorretom, oslikanim zidovima i metafizičkim tornjevima. Legorreta je radio s Joséom Villagránom i učio od Luisa Barragána, postavši glavnim izvoznikom meksičke arhitekture, opet s njegovim štokanim žbukanim betonskim zidovima bez prozora i korištenjem boje. U posljednja dva desetljeća prošlog stoljeća veliki broj sljedbenika te tendencije počeo je ovaj kromatski resurs smatrati znakom identiteta, iako ih je u novije vrijeme pretekao više minimalistički formalizam. Ricardo Legorreta je osvojio japansku nagradu Praemium Imperiale, zlatnu medalju AIA te još nekoliko drugih nagrada. Meksičku je arhitekturu scenografskom monumentalnošću izvezio diljem svijeta. Njegov prvi važan projekt bio je Hotel Camino Real kojim je promijenio američki koncept luksuznih hotela, gradeći horizontalni slijed dvorišta. Ono što je Kenneth Frampton definirao kao kritički regionalizam, za Legorretu je bilo spašavanje kolonijalnih tipologija i popularnih materijala. Utjecaj Barragána došao je s intenzivnim korištenjem jarkih boja i bezvremenošću primarnih oblika poput valjaka, kugla i kocaka. Njegove najvažnije zgrade građene su devedesetih godina: muzej MARCO u Monterreyju (1991.); Museo del Niño, Mexico City (1993.); knjižnica u San

Ricardo Legorreta, Hotel Camino Real, Mexico City, Meksiko, 2007.

Ricardo Legorreta, Camino Real Hotel, Mexico City, Mexico, 2007 (L+L)



◀ Ricardo Legorreta, MARCO, Monterrey, Meksiko, 1991.

◀ Ricardo Legorreta, MARCO, Monterrey, Mexico, 1991

(AM)

20th-century architect, causing future generations to delight in the use of color and smooth concrete stucco finishes. More interested in the resulting image than in the discourse, Barragán's works are quiet dialogues between blind walls and muted light. In post-Barragán architecture one can discern a preference for form, even empty of content: the closed would take precedence over the open, the representative over the functional, the aesthetic over the ethical. ¶ By the end of the 20th century, there was an outlook of Barragan followers leadered by Ricardo Legorreta with painted walls and metaphysical towers. Legorreta worked with José Villagrán and learned from Luís Barragán, becoming the main exporter of 'Mexican' architecture, again with his concrete stucco finishes, blind walls and the use of color. In the past two decades of the last century, a large number of followers of this tendency came to trust this chromatic resource as a sign of identity, although they have recently been overtaken

Ricardo Legorreta, Knjižnica San Antonio, San Antonio, SAD, 1995.

Ricardo Legorreta, San Antonio Library, San Antonio, USA, 1995

(KGS)





(TO) John Pawson, Kuća Pawson, London, Ujedinjeno Kraljevstvo, 1992. – 1994.

John Pawson, Pawson House, London, United Kingdom, 1992–1994



Alberto Campo Baeza, Kuća Gaspar, (HS) Cádiz, Španjolska, 1990. – 1992.

Alberto Campo Baeza, Gaspar House, Cádiz, Spain, 1990–1992



Tadao Ando, Château la Coste, (SO) Aix-en-Provence, Francuska, 2006. – 2011.

Tadao Ando, Château la Coste, Aix-en-Provence, France, 2006–2011

Iako je Barragánova arhitektura okrenuta prema unutra, ona ne niječe postojanje vanjskog svijeta

Although Barragán's architecture is inward facing, it does not deny the existence of the outside world

Luis Barragán, Kuća Barragán, Calle Ramírez 14, Mexico City, Meksiko, 1947. – 1948., fotografija: Armando Salas Portugal

Luis Barragán, Barragán House, Calle Ramírez 14, Mexico City, Mexico, 1947–1948, photo: Armando Salas Portugal

(BF)

Antoniju, Teksas (1995.) i, među ostalima, Centro Nacional de las Artes u Mexico Cityju. Neke su zgrade građene u SAD-u, Japanu, Španjolskoj, Brazilu i Egiptu. U načelu, Legorreta je preveo Barragánovu poeziju u prozu, iz njegove složene racionalnosti i promjene prema većim mjerilima. Kao Barragánove sljedbenike možemo spomenuti i neke druge arhitekta poput Andresa Casillas, koji je osobno radio s Barragánom i na kojega je njegova arhitektura snažno utjecala, a koji je neke kuće izgradio s istim senzibilitetom kao njegov učitelj. No neki stranci koji ga nikada nisu upoznali, poput Tadaa Anda, Johna Pawsona i Alberta Campa Baeze, su mnogo bolje shvatili duboki smisao Barragánove baštine od lokalnih imitatora.

by more minimalist formalism. Ricardo Legorreta received the Japan Imperiale prize, the Gold Medal of AIA and some others. He exported the Mexican architecture around the world with scenographic monumentality. His first important project was the Hotel Camino Real where he changed the American concept for luxury hotels, building a horizontal sequence of courtyards. What Kenneth Frampton defined as critical regionalism for Legorreta were defined as the rescue of colonial typologies and popular materials. The influence of Barragan came with the intensive use of bright colours and the atemporality of primary forms, like cylinders, spheres and cubes. His most relevant buildings were built on the nineties, like Museo MARCO at Monterrey (1991), Museo del Niño, México City (1993), library at San Antonio, Tejas (1995) and, among others, the Centro Nacional de las Artes, at México City. Some building were built at the United States, Japan, Spain, Brazil and Egipt. Basically speaking, Legorreta translated the poetry of Barragan into prose. Some other architects could be mentioned as Barragan followers, like Andres Casillas who worked directly with Barragán and was deeply influenced by his architecture, and who built some houses along his live with the same sensibility of the master. But, perhaps some foreigners like Tadao Ando, John Pawson and Alberto Campo Baeza that never met him, had understood much better than local imitators, the deep sense of the Barragan heritage.

