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## Prenošenje pomaka

## Shift Translations

¶ Nova zgrada CaixaForum arhitekata Herzog & de Meuron očekuje nas unutar stare elektrane u madridskoj aveniji Paseo del Prado, glavnoj gradskoj arteriji koja presijeca grad na pola i na kojoj su danas smješteni svi važni kulturni objekti. U 'muzejskoj osi' koja se može pohvaliti zgradama svjetske kategorije najnovije je ostvarenje CaixaForum. ¶ Zgrada se nalazi nasuprot Botaničkom vrtu, koji je samo dio intervencija iz sredine 18. stoljeća kojima su stvoreni Muzej Prado i Astronomski opservatorij u Parku Retiro. Tako je strateški smještena, u geografskom, kulturnom i povijesnom smislu, u samom srcu obnovljenog grada. ¶ Usprkos tome, intervencija švicarskih

¶ Herzog & de Meuron's new CaixaForum building lurks inside an old electric power station in Madrid's Paseo del Prado, the main artery that cuts the city in half and where all the important cultural facilities are now housed in a 'museum axis' that boasts its world-class category and in which CaixaForum is the latest incorporation. ¶ The building sits opposite the Botanical Gardens, themselves just a part of the mid 19th century interventions that created the Prado Museum and the Astronomical Observatory in Retiro Park and is thus strategically positioned, in geographical, cultural and historical terms, in the midst of what has already become the city's renewed heart. ¶ In spite

arhitekti  
architects

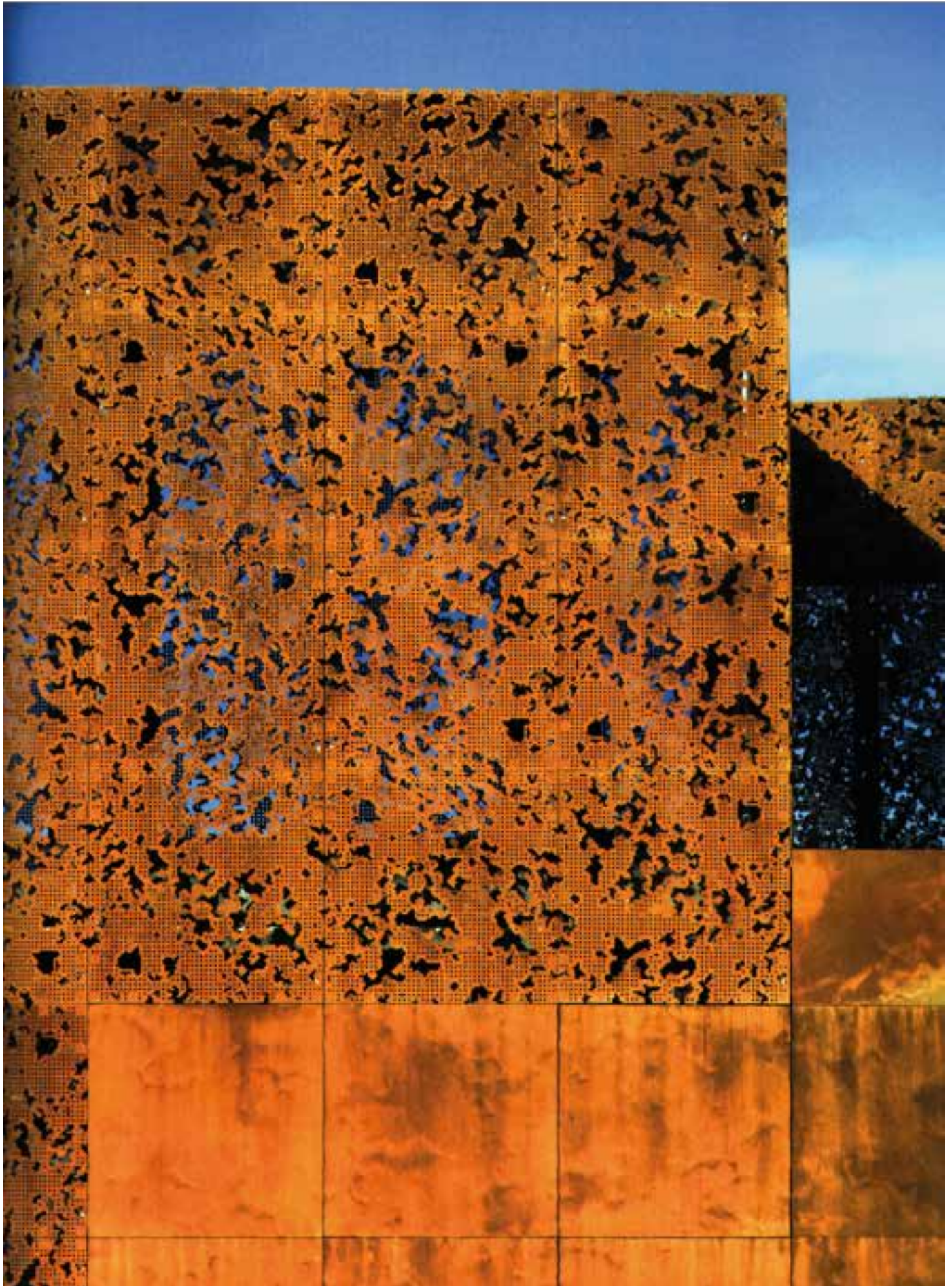


Jacques Herzog

Pierre de Meuron

(TM)



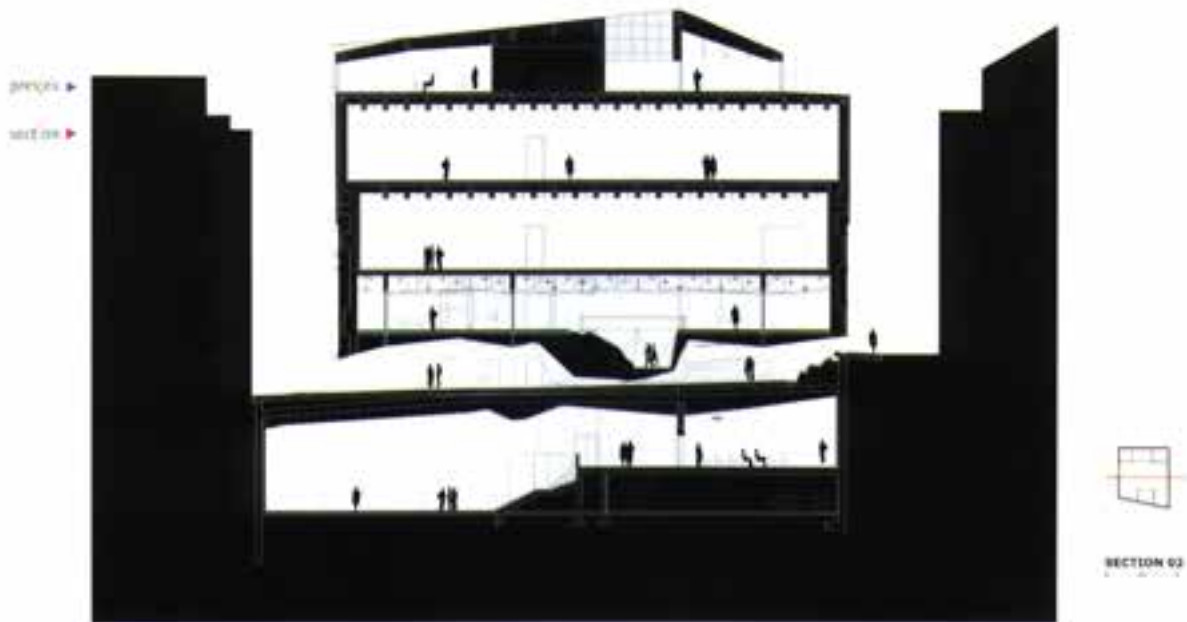
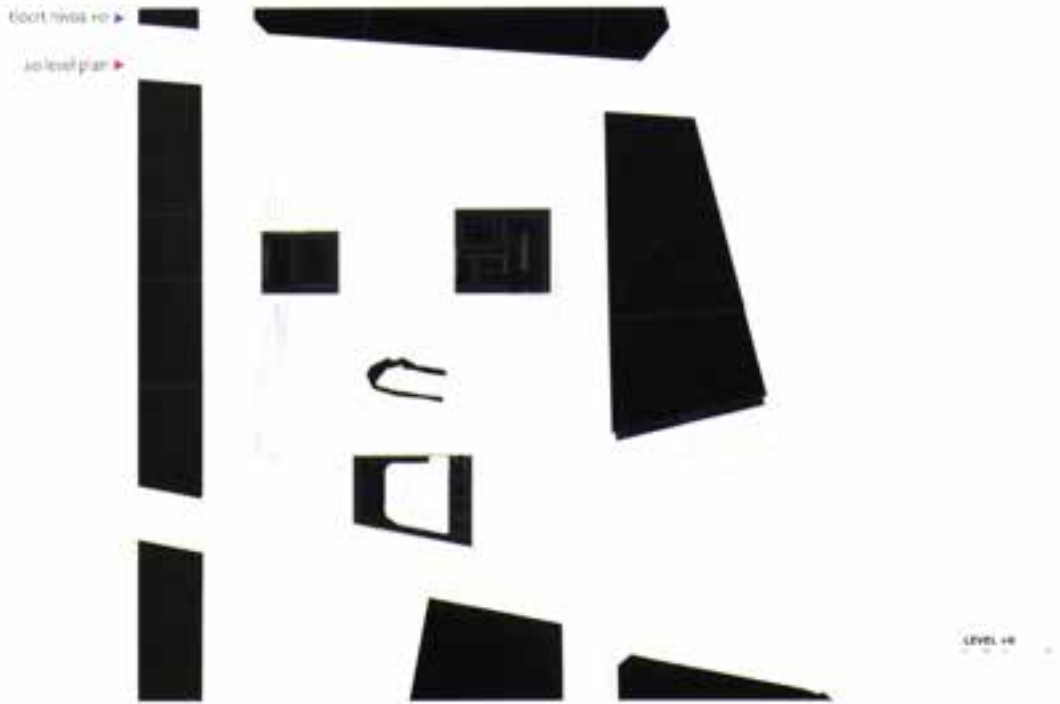


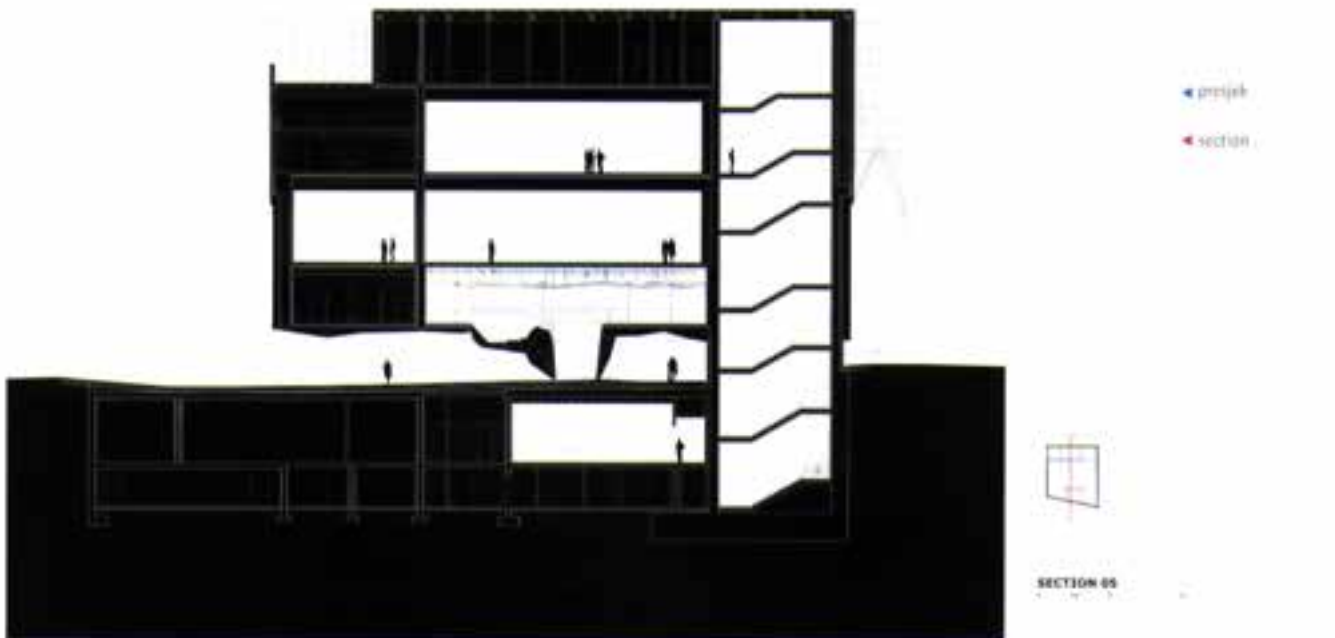
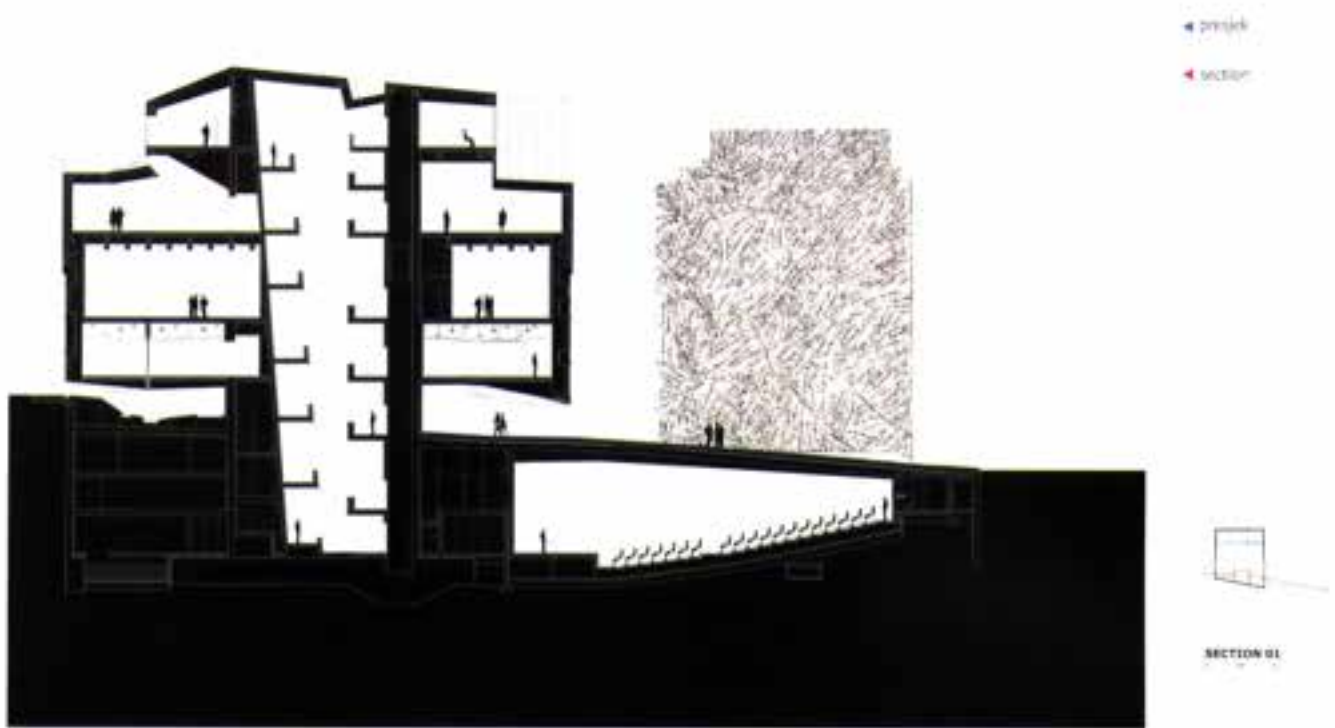


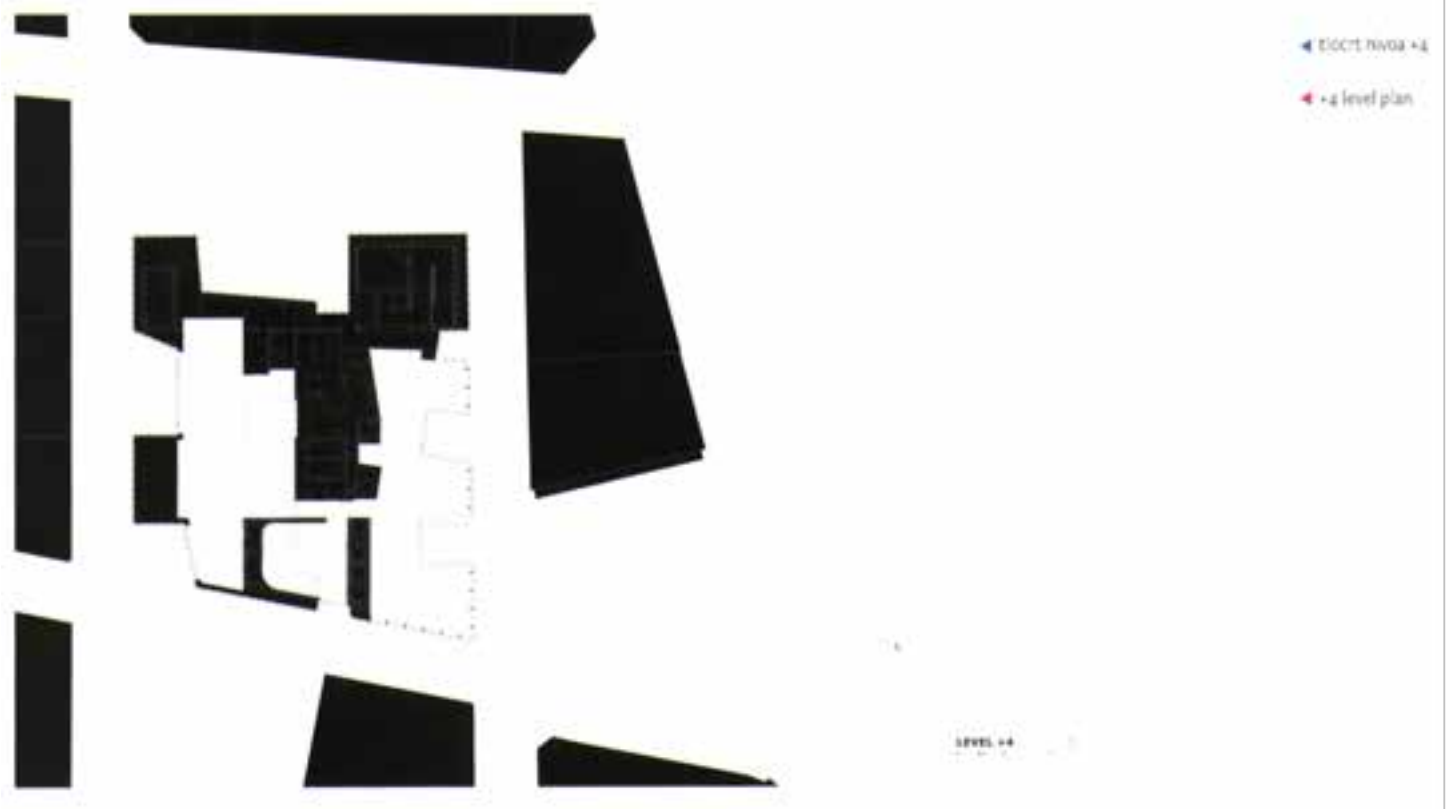
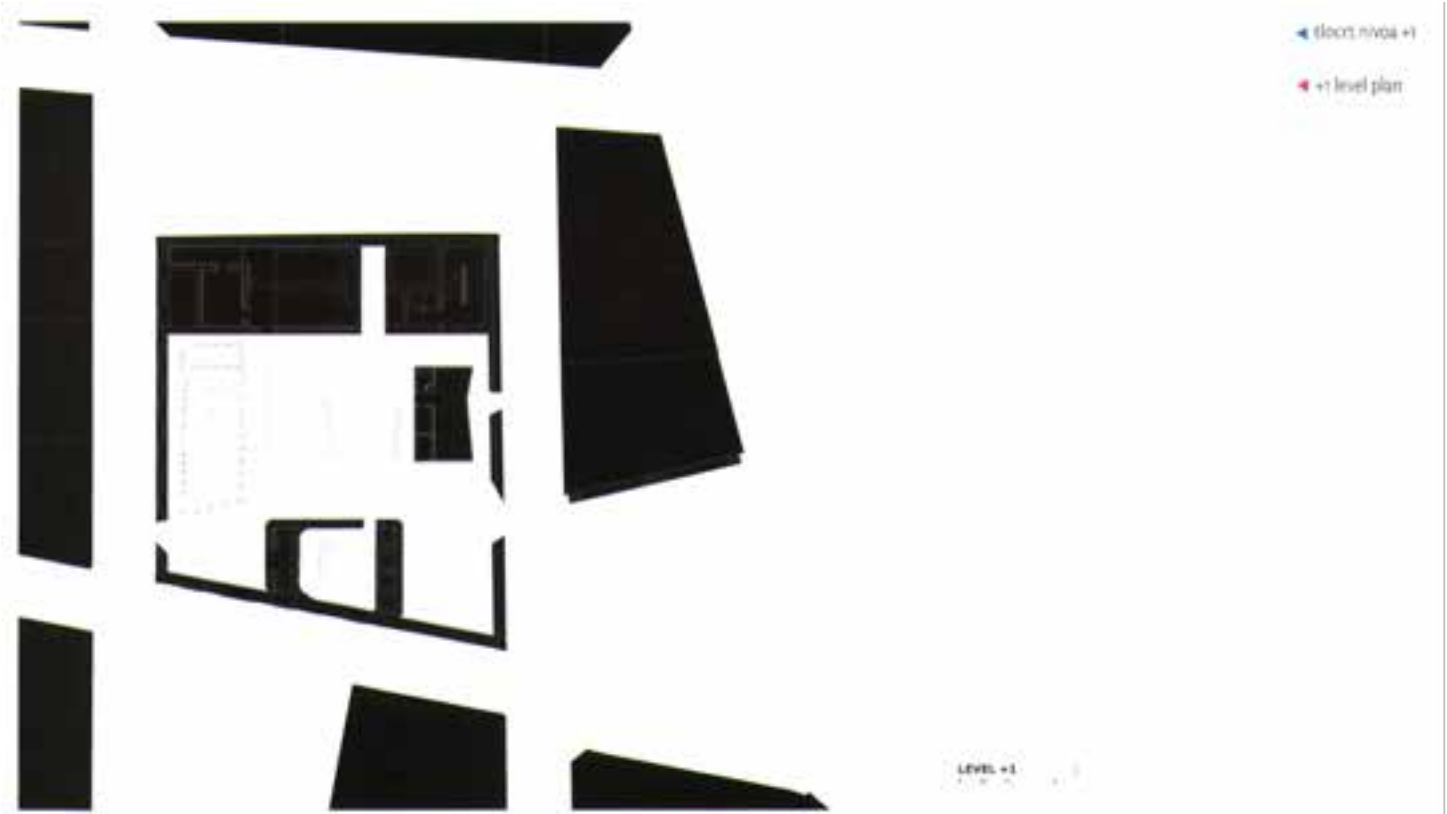


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of that, the intervention by the Swiss architects is far from a commodity and has made a conscious effort to question several inherited truths about the discipline and the nature of the commission by means of a radical architecture, rich in presence, nuances and complexities, that have turned this building into a controversial success amongst the public and critics. ¶ In fact it is surprising to discover that such a daring structure originated in the mind of the once all-controlling minimalists, and one only wonders in amazement at the outstanding material achievement the construction is, given what the complications – cutting under the old power station and literally lifting its heavy brick fabric from the ground – have meant in a technical but also conceptual sense. ¶ Only by recurring to the recent past in HdM's production can one begin to understand how their whole career, particularly during the last five years or so, since the completion of the Prada Aoyama Building in 2003, has aimed towards the acquisition of one degree of freedom after another, as if their solid-base Cartesian origins have given them the security to face risks that only later they have dared to embrace aggressively. ¶ The fatigue of a certain phase of 'Swiss Minimalism', the exponential increase of their commissions abroad in a world market driven by the culture of the image and the spectacular and their exposure to alien collaborations distorting their certitudes (particularly those with Rem Koolhaas and OMA during the late 90s) seem to have 'opened the black box' for Herzog and de Meuron, and a genealogy that was expected to be an organic evolution in a disciplinary line has turned into a non-linear rhizome with constant leaps of faith and fantastic hits that turn HdM today into the world's most unpredictable and exciting architectural office. ¶ Probably the secret to all this, market culture apart, lies in a shift operated inside the disciplines' firmly based roots with the incorporation of certain conceptual displacements to do with the paradoxical and an imbricate notion of time, first experimented by several artists during the 1970s and which permeate architectural discourses today. ¶ If the layered and profound approach to landscape and memory described by American artist Robert Smithson is nowadays common ground for all those interested in expanding the field of architecture towards those of urban and environmental design, the same can be said to have occurred with the ideas on stability and matter challenged by Smithson's contemporary, Gordon Matta-Clark. ¶ It was Matta-Clark, ten years before deconstruction became fashionable, who was first to unveil a complete programme in the dialogue with existing architectural structures. Something he labelled 'Anarchitecture', as the idea was to reveal those conditions already latent in existing structures without the











(178) arhitekata daleko je od jednostavne. Učinjen je svjestan napor da se preispita nekoliko naslijeđenih istina o disciplini i prirodi narudžbe sredstvima radikalne arhitekture bogate prezentnošću, nijansama i kompleksnostima, što je ovu zgradu dovelo do kontroverznog uspjeha kod publike i kritike. ¶ U stvari, iznenađuje činjenica da su takvu odvažnu strukturu kreirali nekoć svekontrolirajući minimalisti. Možemo se samo s divljenjem čuditi izvanrednom materijalnom dostignuću koje je postigla ta građevina s obzirom na komplikacije u tehničkom ali i konceptualnom smislu koje su nastale rezanjem prizemlja stare elektrane i doslovnim podizanjem teške ciglene strukture od tla. ¶ Samo ako se vratimo u nedavnu prošlost produkcije H&M, možemo razumjeti kako je cijela njihova karijera, posebice tijekom posljednjih pet i nešto više godina, od dovršetka zgrade Prada Aoyama 2003. godine, usmjerena ka osvajanju jednog stupnja slobode za drugim, kao da su im njihovi čvrsti kartezijanski korijeni dali sigurnost da se suoče s rizicima koje su se tek kasnije usudili prihvatiti. ¶ Zamor određenom fazom 'švicarskog minimalizma', eksponencijalni porast narudžbi u inozemstvu, na svjetskom tržištu određenom kulturom slike i spektakularnošću te njihova suradnja s drugima koja je poremetila njihove sigurne stavove (posebice ona s Remom Koolhaasom i OMA-om tijekom kasnih 90-ih) čini se da su 'otvorile crnu kutiju' za Herzoga i de Meurona.

incorporation of any new material layer but rather by means of stripping the apparent to reveal hidden structural devices, physical relations, missing links and visual connections. ¶ The peeling away of the façade of a detached suburban bungalow, for example, not only revealed the fragile balloon-frame lattice structure beneath its bourgeois appearance, but it also raised questions about the character and symbolism that the idea of 'house' possesses, besides literally opening up an enclosed interior to a new and unexpected relation with the outdoors. ¶ This, in my opinion, is the way to approach the violent actions that the CaixaForum project performs inside the old electric power station, and only following these artistic translations into architecture can we realise how, by staging the unexplainable and by giving birth to a difficult, uncomfortable and raw hybrid between the existing fabric and the programme of a new museum, the architects have succeeded in providing Madrid with a new attracting magnet, one that not only houses its institutional functions without any compromise but also performs actively in the urban scenery. ¶ This is mainly achieved by three practical devices. ¶ First of all, the Plaza in front of CaixaForum, obtained after the demolition of the petrol station that existed in front of the power station, and which acts as a continuation of the Paseo del Prado sidewalk, thus clipping the building onto that important axis. This plaza also acts as



Genealogija za koju se očekivalo da će biti organska evolucija na liniji discipline pretvorila se u nelinearni slijed 'skokova vjere' i konstantnih fantastičnih hitova koje su H&M danas pretvorili u najnepredvidljiviji i najuzbudljiviji arhitektonski ured u svijetu. ¶ Ako se ne uzme u obzir tržišna kultura, tajna vjerojatno leži u pomaku unutar čvrsto utemeljenih korijena discipline uz inkorporaciju određenih konceptualnih pomaka, koji imaju veze s paradoksalnim i s preklapajućim poimanjem vremena, s čim je najprije eksperimentiralo nekoliko umjetnika tijekom 70-ih godina prošloga stoljeća i koje danas prožima arhitektonski diskurs. ¶ Ako je slojeviti i duboki pristup krajoliku i memoriji koji je opisao američki umjetnik Robert Smithson danas zajednički temelj za sve one zainteresirane za širenje polja arhitekture prema polju urbanog i ekološkog dizajna, može se reći da se isto dogodilo s idejama o stabilnosti i materiji: Smithsonova suvremenika Gordona Matta-Clarka. ¶ Upravo je Matta-Clark, deset godina prije nego što je dekonstrukcija postala popularna, razotkrio potpuni program u dijalogu s postojećim arhitektonskim strukturama. To je nazvao 'Anarchitecture', jer je ideja bila razotkriti one uvjete koji su već bili latentni u postojećim strukturama bez inkorporacije nekog novog sloja materijala, već pomoću otkrivanja očitog kako bi se otkrile skrivene strukturalne osnove, fizički odnosi, kanike koje nedostaju i vizualne veze. ¶ Skidanje



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fasade sa samostojećeg periferijskog bungalova, primjerice, otkrilo je ne samo njegovu krhku rešetkastu strukturu ispod njegova građanskog izgleda već je i postavilo pitanja o karakteru i simbolici koju ideja "kuće" nosi u sebi, osim doslovnog otvaranja zatvorene nutrine prema novom i neočekivanom odnosu s vanjskim prostorom. ¶ Mislim da je to način na koji treba pristupiti silovitim akcijama koje projekt CaixaForum izvodi unutar stare elektrane. Samo slijedeći te umjetničke transformacije u arhitekturu možemo shvatiti kako su arhitekti, insceniranjem neobjašnjivog i stvaranjem teškog, neudobnog i sirovog hibrida između postojeće strukture i programa novog muzeja, uspjeli u tome da Madridu daju novi privlačni magnet, u kojem su ne samo beskompromisno smještene njegove institucionalne funkcije već koji i aktivno djeluje u urbanom krajoliku. ¶ To je uglavnom postignuto trima praktičnim sredstvima. ¶ Kao prvo, plaza ispred zgrade CaixaForum, dobivena nakon rušenja benzinske crpke koja je stajala ispred elektrane, djeluje kao nastavak pločnika avenije Paseo del Prado i tako veže zgradu na tu važnu os. Trg je mjesto i za privremene izložbe na otvorenom, te tako dopušta pozitivno miješanje privatnog muzeja i grada stvarajući tako prostor za društvene kontakte. ¶ Drugo, podizanje zgrade tako da struktura lebdi i pluta stvara neizbježan učinak "usisavanja" prema prolazećoj publici. To prati facetirana geometrija ostavljena ispod ciglenog volumena elektrane koja pretvara pristup CaixaForumu u prolaz inicijacije kroz neku vrstu spilje ili svetog tla. ¶ I treće, spektakularan prirodno-umjetni vegetacijski zid, koji je dizajnirao Patrick Blanc, prekriva zid susjedne zgrade stvarajući vertikalnu projekciju prema trgu i zelenu pozadinu događajima koji se tamo odvijaju. ¶ Možda najvažnije – taj zeleni zid djeluje kao podsjetnik i poveznica s Botaničkim vrtom udaljenim samo 50 metara avenijom Paseo del Prado, čvrsto usidrujući novi muzej u njegov materijalni kontekst kao što primjena ploča od Corten čelika u skulpturalnim volumenima. Ti volumeni, koji čine dodatni prostor na vrhu ciglenih zidova, govore o industrijskoj prošlosti lokacije, njezinoj teksturi i njezinim odjecima. ¶ Na taj način zgrada CaixaForum, nastala u nadrealnom prenošenju žestokih umjetničkih načela u carstvo arhitekture, završava uspostavljanjem veza sa svojom okolinom na klasičan način, vraćajući se na početak i pokazujući ambiciju arhitekture koja je odvažna i ikonička kao i suptilna u odnosu na kontekst, te vođena djelovanjem prema javnosti koja je preplavila muzej od dana kada je otvoren.



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a space for temporary outdoor exhibitions, and so permits a positive blurring of the privately managed museum and the city itself, producing in this way a space for social intercourse. ¶ Secondly, the lifting of the building so that the structure hovers and floats, producing an inevitable "suction" effect on the passing public. This is accompanied by the faceted geometry left beneath the brick volume of the power station, turning the access to CaixaForum into a passage of initiation through some sort of cave or sacred ground. ¶ And thirdly, the spectacular natural and artificial vegetation wall designed by Patrick Blanc that covers the adjacent building's wall, giving a vertical projection to the plaza and a green background to the events taking place there. ¶ Perhaps most importantly, this green wall acts as a reminder and a connector towards the Botanical Garden, only 50 metres away across the Paseo del Prado, firmly anchoring the new museum to its material context; as much as the employment of Corten steel plates in the sculptural volumes that make up the extra space on top of the brick walls speak of the industrial past of the site, its textures and its resonances. ¶ In this way, CaixaForum, originated in the surreal translation of violent artistic principles into the realm of architecture, ends up tracing links with its surroundings in a classical way, coming full circle and demonstrating the ambition of an architecture as daring and iconic as much as it can be subtle towards context and performance-driven towards the public that has flooded the museum since the day it was opened.