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70 ČIČ

napisao
written by

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fotografije photographs by Iwan Baan

Put između zemlje i neba

Kad putujete,
ne učite o drugim zemljama,
nego o drugim stanjima slobode.[1]

¶ Građenje prve arhitekture značilo je *preuzimanje stvaranja svijeta koji smo izabrali za nastanjivanje*[2], kako je to Mircea Eliade rekao. Ta je prva arhitektura bila *imago mundi* – slika svijeta, kozmosa; *Dur-an-ki* – sveza između Neba i Zemlje[3], kako su se nazivala brojna babilonska svetišta. U ta stara vremena svijet se dijelio na *Kozmos*, uređeni, poznati svijet koji je u skladu s prirodom i bogovima koji su je predstavljali, i na *Kaos*, 'kaotičan svijet' – nepoznati prostor nastanjen sablastima, demonima i 'strancima'. Građenje je simbolički preoblikovalo *Kaos* u *Kozmos*, ritualnim opetovanjem kozmogonije.[4] Ako odbacimo religijsku konotaciju, možemo u tome uvidjeti duboku vezu između čovjeka i prirode, pa čak i svemira, možemo shvatiti čovjeka kao dio sveukupnog eko-ciklusa, a ne gospodara prirode koji stoji izvan i iznad nje. Ta jednostavna, a opet duboka istina govori nam o činjenici koju smo davno zaboravili, no koja ponovno, zbog ukupne ekološke situacije, postaje iznimno aktualna. ¶ Ako izuzmemo sociološke ili pak tradicijske razloge, ostanak religije u današnjem vremenu počiva na toj staroj potrebi da čovjek bude u relaciji s nečim većim od sebe – *Prirodom, Kozmosom*. Živost naoko neobičnih običaja poput hodočašća na neka sveta mjesta proizlazi

1 Peter Sloterdijk, 'Neither Sun nor Death', *Semiotext(e)*, 2011., str. 37.
2 Mircea Eliade, *Sveto i profano*, AGM, 2002., str. 33.
3 Isto, str. 26.
4 Isto, str. 20–21.

The Road between Earth and Heaven

When you travel,
You do not learn about other countries,
But other states of freedom.[1]

¶ Building of the first architecture meant *taking over the creation of the world we chose for dwelling*[2], as Mircea Eliade said. This first architecture was *imago mundi* – the image of the world, Cosmos; *Dur-an-ki* – the bond of Heaven and Earth[3], as numerous Babylon temples were called. In those ancient times, the world was divided into *Cosmos*: the ordered, known world which was in harmony with nature and the gods who represented it, and *Chaos*: the 'chaotic world', unknown space populated by apparitions, demons, and 'aliens'. Building symbolically transformed *Chaos* into *Cosmos* by ritual repetition of *cosmogony*.[4] If we discard the religious connotations we can see here a deep connection between man and nature, and even the cosmos; we can understand man as part of the entire *eco-cycle*, and not the master of nature who stands outside and above nature. This simple, and yet deep truth tells us about a fact we have long forgotten and which again, as a consequence of the overall environmental situation, has become extremely topical. ¶ If we exclude sociological or, again, traditional reasons, the survival of religion up to the present time rests on this ancient need of man to be in a relationship with something bigger than he is – *Nature, Cosmos*. The liveliness of, at first sight,

1 Peter Sloterdijk: *Neither Sun nor Death*, Semiotext(e), 2011, p. 37
2 Mircea Eliade: *The Sacred and the Profane*
3 ibid.
4 ibid.

iz zbira svih tih navedenih razloga. Tako, svake godine, na hodočasničkom putu zvanom *La Ruta del Peregrino*, dva milijuna ljudi sudjeluje u religioznom fenomenu, dolazeći iz različitih država Meksika kako bi propješačili 117 kilometara dug put kroz planinski lanac Jalisco. Hodočašće započinje u gradu Ameca i zatim ide uzbrdo do El Cerro del Obispo na nadmorskoj visini od 2000 metara, prelazi vrh znakovitog imena Espinazo del Diablo[5], te zatim silazi prema krajnjem odredištu, gradu Talpa de Allende. Na tom iznimno teškom i surovom putu, koji se održava od 17. stoljeća kao izraz vjere, odanosti i zahvalnosti Gospi od Talpe, odlučilo se napraviti odgovarajući ekološki koridor s pratećom infrastrukturom i malim, pratećim arhitektonskim objektima koji bi formirali svojevrstan fokus religioznom ritualu hodočašća. *Masterplan* je povjeren Tatiani Bilbao i Dereku Dellekampu koji su sakupili tim u kojem se nalaze domaći arhitekti – Dellekamp Arquitectos (Tatiana Bilbao i Luis Aldrete), susjedi Čileanci – Elemental

5 Đavolji hrbat (op. aut.).

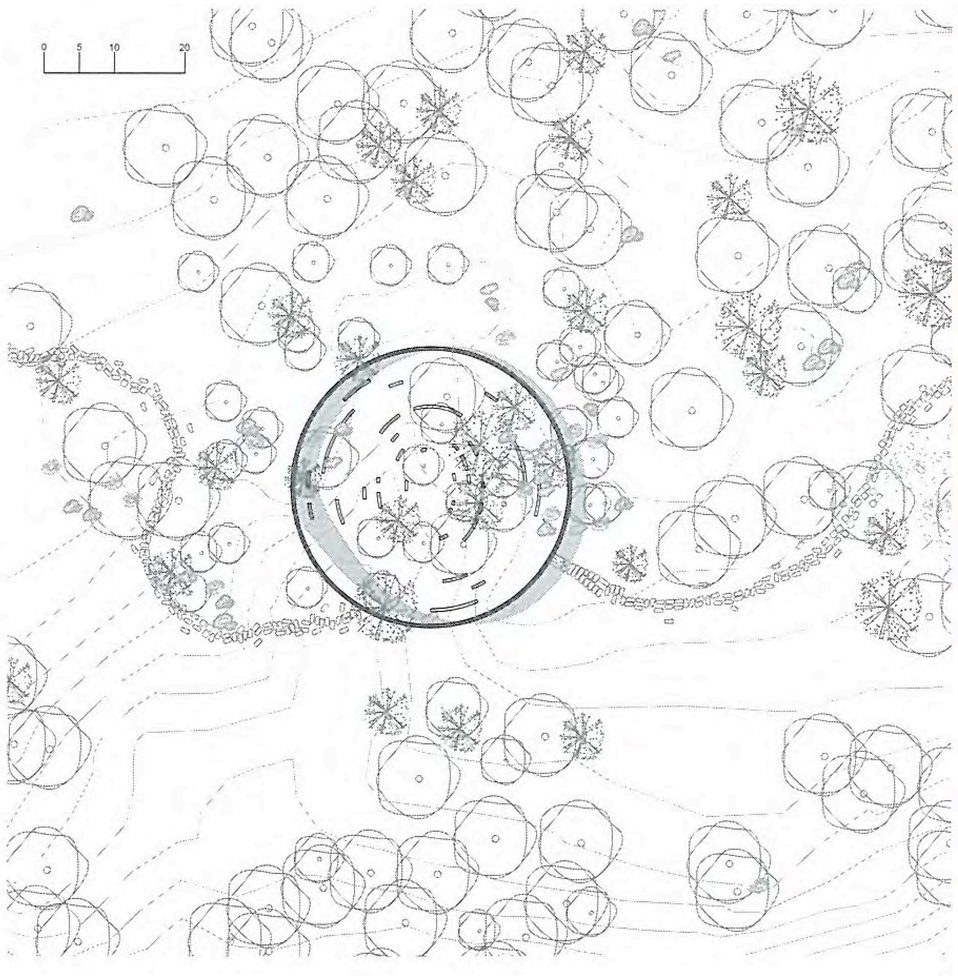
unusual customs like pilgrimages to sacred places results from the sum of all these reasons. And so, every year, two million people participate in a religious phenomenon, a pilgrimage that is called *La Ruta del Peregrino*. They come from different states of Mexico in order to walk a 117-kilometre-long path through the Jalisco mountain chain. The pilgrimage starts in the town of Ameca and goes uphill to El Cerro del Obispo which stands at an altitude of 2000 metres, crosses over a peak with a significant name, Espinazo del Diablo[5], and then goes downhill to the final destination, the town of Talpa de Allende. It was decided that this extremely difficult and merciless route, which has been travelled since the 17th century as act of faith, loyalty, and thankfulness to the Lady of Talpa, should include a convenient ecological corridor with associated infrastructure and small supporting architectural structures which would form a kind of focus to the religious ritual of the pilgrimage. The master plan was entrusted to Tatiana Bilbao and Derek

5 Devil's Spine, Devil's Ridge

glavni prostorni plan

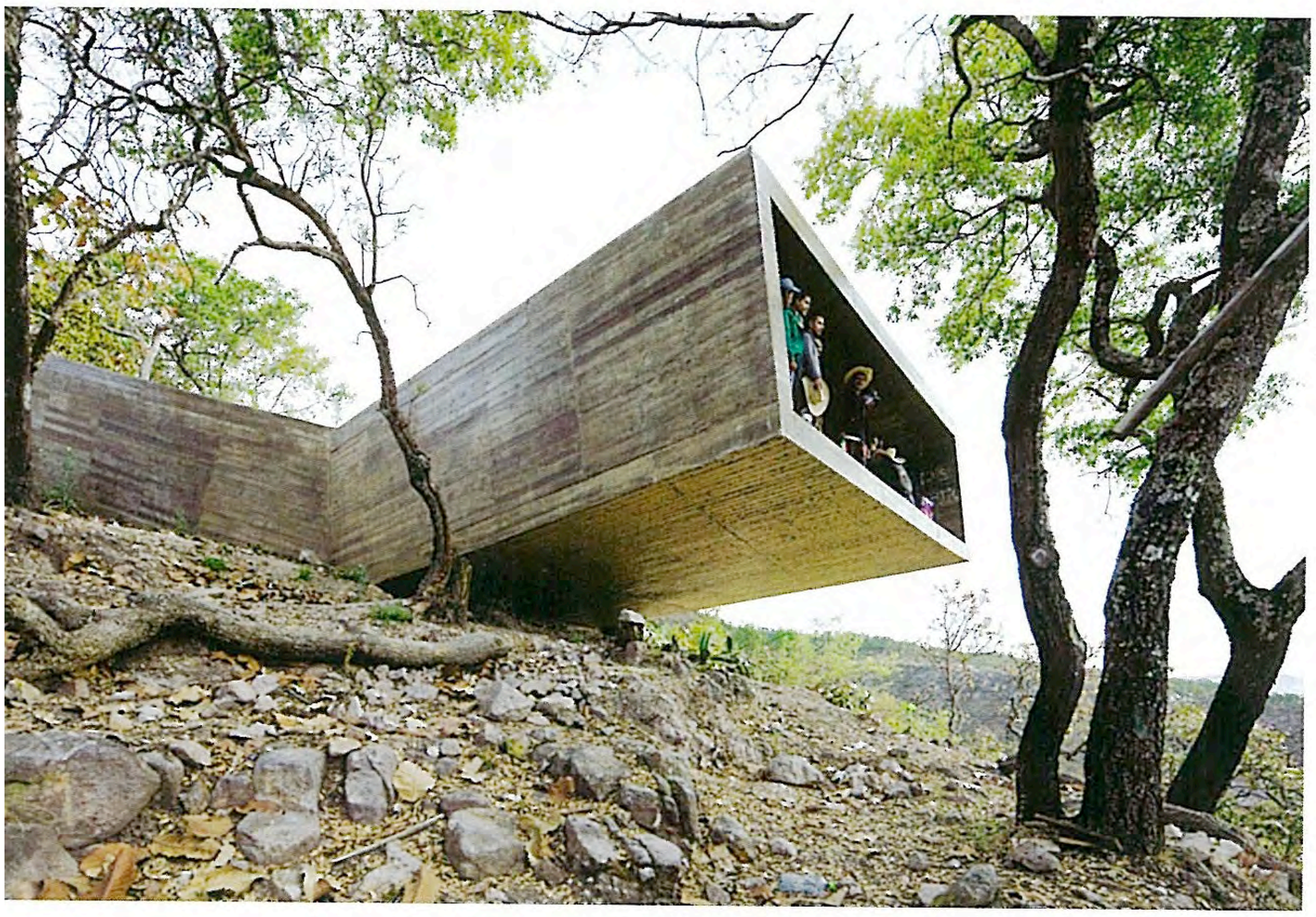
general masterplan

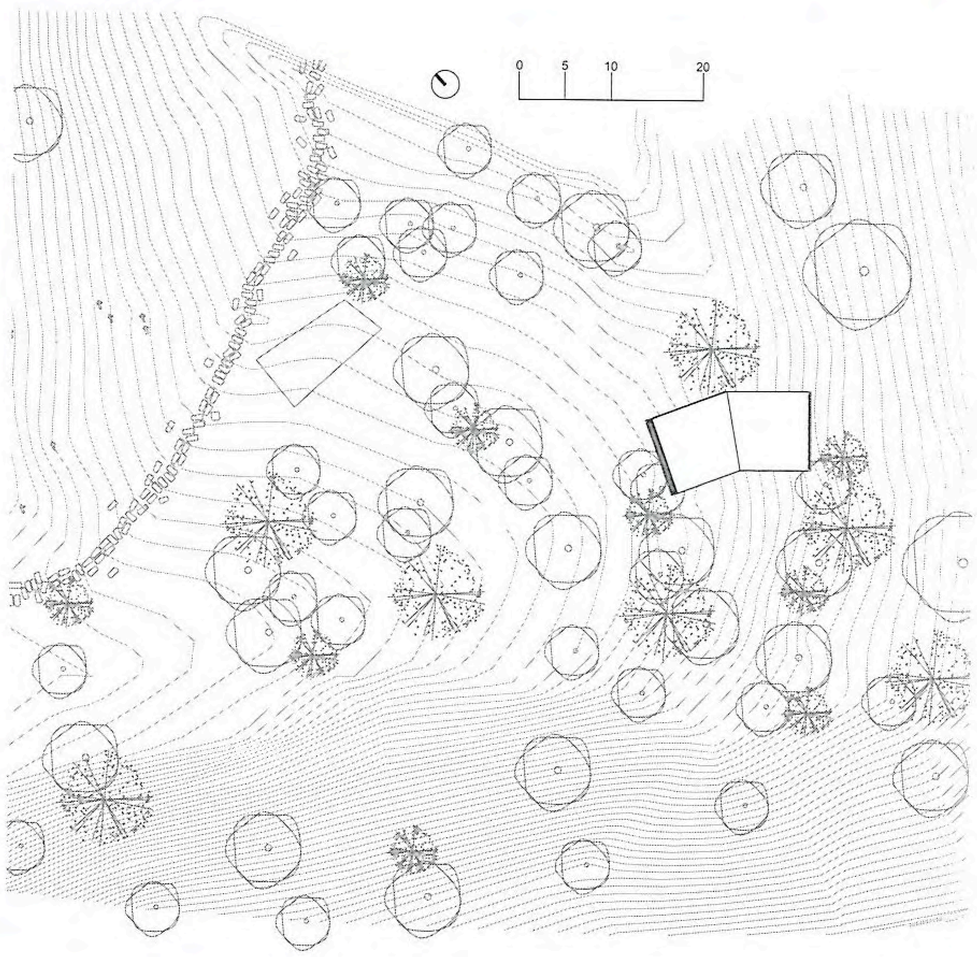
Kružno svetište Sanctuary Circle
lokacija location Cocinas
arhitekti architects Dellekamp Arquitectos, Periférica
tim team Rozana Montiel/Periferica, Derek Dellekamp, Alin Vázquez, Aldo Espinobarros, Pedro Sánchez, Ignacio Méndez, Jachen Schleich
realizacija completed 2009–2010



DELLEKAMP ARQUITECTOS, FAKE DESIGN, LUIS ALDRETE, HHF ARCHITECTS, ELEMENTAL, TATIANA BILBAO, CHRIST & GANTENBEIN; Hodočasnički put

DELLEKAMP ARQUITECTOS, FAKE DESIGN, LUIS ALDRETE, HHF ARCHITECTS, ELEMENTAL, TATIANA BILBAO, CHRIST & GANTENBEIN; Pilgrims' Route





Vidikovac Lookout Point
lokacija location Las Cruces
arhitekti architects Elemental
tim team Alejandro Aravena, Diego Torres
realizacija completed 2009–2010

DELLEKAMP ARQUITECTOS, FAKE DESIGN, LUIS ALDRETE, HHF ARCHITECTS, ELEMENTAL, TATIANA BILBAO, CHRIST & GANTENBEIN; Hodočasnički put

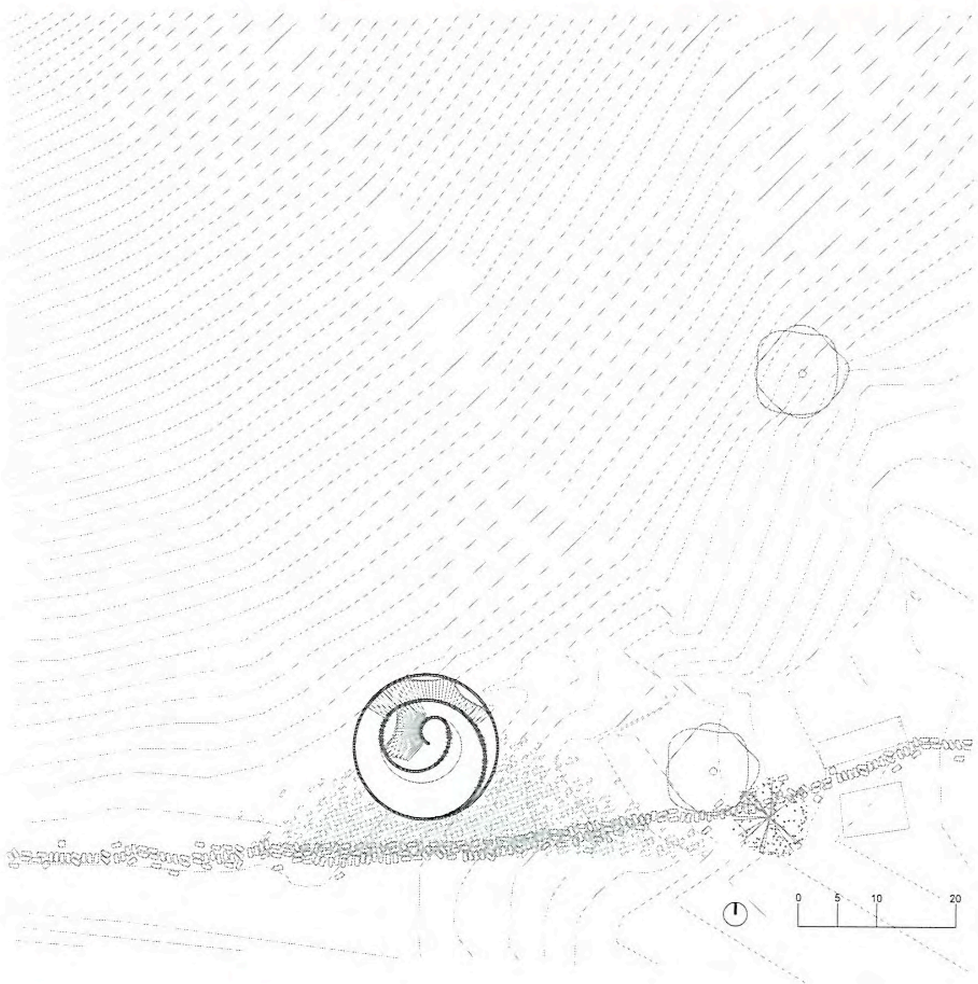
DELLEKAMP ARQUITECTOS, FAKE DESIGN, LUIS ALDRETE, HHF ARCHITECTS, ELEMENTAL, TATIANA BILBAO, CHRIST & GANTENBEIN; Pilgrims' Route

(Alejandro Aravena i Diego Torres), ali i švicarski arhitekti HHF architects, Christ & Gantenbein, te danas u umjetničkom svijetu gotovo nezaobilazni kineski umjetnik i aktivist Ai Weiwei sa svojom grupom Fake design. Izbor te relativno mlađe generacije arhitekata pokazao se više nego uspješnim. Otvoreni horizont i netaknuta priroda, pogotovo divlji ali istovremeno veličanstven i uzvišen pejzaž, teško bi otrpjeli egocentrične i samodopadne geste tipičnih *star-arhitekata*. Hodočasnički put je religiozno putovanje, oblik pokajanja i pročišćenja, te je stoga i pripadajuća arhitektura trebala biti adekvatno asketska, ali i poetična. U svim tim građevinama arhitektonska gesta reducirana je na minimum, tek nagovještaj arhitekture, koja odsutnost svojih elemenata (ponekad krova, ponekad zidova ili pak prozora...) nadomješćuje prirodom, nebom, sjenom... Ta arhitektura, na rubu skulpture ili *land-arta*, ipak nikad ne izdaje sama sebe. Ona ostaje arhitekturom svojom 'nastanjivošću', pa i svojom 'funkcionalnošću', što kod umjetničkih objekata, bilo skulpture ili neke druge umjetnosti koja koristi prostor da bi se u njemu manifestirala, izostaje. Ovdje je arhitektura svedena na Heideggerovo četvorstvo: Zemlju i Nebo, Božanstva i Smrtnike.[6] *U spašavanju zemlje, u primanju neba, u očekivanju božanstva, u povinjavanju suštini smrtnika*[7] – događa se 'stanovanje' ili 'bivanje u'. Te Heideggerove riječi, zapravo cijelo poglavlje knjige, poetski ukazuju na razliku između prostora i mjesta, možda temeljnu razliku koja definira problem suvremene arhitekture, koja češće producira *prostore otuđenja nego mjesta pripadanja*. Ta razlika proizlazi iz *građenja* kao racionalne i pragmatične konstrukcije i *stanovanja* kao procesa *kultivacije*, a događa se tijekom vremena u odnosu između građevine i ljudskog iskustva spram nje i njene okoline. To nije neka metafizička, zamagljena kvaliteta, već jedna od temeljnih 'funkcija' građevine. Upravo stoga te gotovo skulpturalne ili pak artističke tvorevine duž hodočasničkog puta predstavljaju sjajnu 'funkcionalnu' arhitekturu u kojoj jednostavnost funkcije i njenog rješenja, poput zenovskog *koana*[8], otvaraju pukotinu u racionalnom (ili vulgarno funkcionalnom) vraćajući nas Bogovima (životu ukorijenjenom u svijetu i prirodi, a ne njima suprotstavljenom). ¶ Postoji 'sveti prostor', snažan, pun značenja, a postoje i drugi, neposvećeni prostori, koji su stoga bez strukture i postojanosti, amorfni. Suvremeno je ljudsko društvo izgubilo respekt spram *Bića*. Tehnologija je

6 Martin Heidegger, 'Građenje, stanovanje, mišljenje', *Mišljenje i pevanje*, Nolit, Beograd, 1982., str. 88–89.
7 Isto, str. 90.
8 Koan – odražava prosvijetljeno stanje u zen budizmu koje karakterizira nelinearni oblik mišljenja; često predstavlja svojevrsnu zagonetku koju se ne može razriješiti logičkim mišljenjem već ima apsurdno rješenje koje šokom probuđuje svijest.

Dellekamp who gathered a team of local architects – Dellekamp Arquitectos, Tatiana Bilbao and Luis Aldrete; they were joined by their Chilean neighbours, Elemental (Alejandro Aravena, Diego Torres), but also Swiss architects, HHF Architects and Christ & Gantenbein, as well as, almost unavoidably in today's art world, Chinese artist and activist Ai Weiwei with his group Fake Design. The choice of this relatively young group of architects has proved to be more than successful. The open horizon and intact nature, especially the wild but at the same time magnificent and sublime landscape, would with difficulty endure the egocentric and self-pleasing gestures of typical star-architects. The pilgrimage is a religious journey, a form of repentance and purification and the affiliated architecture was therefore also supposed to be adequately ascetic, but poetic as well. In all these constructions, architectural gesture is reduced to the minimum; it is merely an indication of architecture which replaces the absence of its own elements (sometimes the roof, sometimes walls or again windows...) with nature, skies, shadow... This architecture on the verge of sculpture or land art nevertheless never betrays itself. It remains architecture through its 'inhabitability', as well as its 'functionality', which in artistic structures (whether they are sculptures or some other form of art) that use space in order to manifest themselves in it, is absent. Here, architecture is reduced to Heidegger's 'Fourfold': Earth and Sky, Gods and Mortals.[6] *In saving the Earth, in receiving the Sky, in expecting the Gods, in subjecting to the essence of the Mortals*[7] – 'dwelling' or 'being in' occurs. These words by Heidegger, actually an entire chapter of his book *Poetry, Language, Thought*, poetically indicate the difference between space and place, perhaps the essential difference that defines the problem of contemporary architecture, which more often produces *spaces of alienation* than *places of belonging*. This difference results from *building* as rational and pragmatic construction and *dwelling* as a process of *cultivation* which occurs over the course of time through the relationship between a building and the human experience in relation to it, as well as to its surroundings. This is not a metaphysical, blurred quality, but one of the basic 'functions' of a building. Exactly because of this, these almost sculptural or again artistic creations along the pilgrimage route represent excellent 'functional' architecture in which the simplicity of function and its solutions, like the Zen Koan[8], open a crack in the rational (or vulgarly functional), thus returning us to the Gods (life rooted

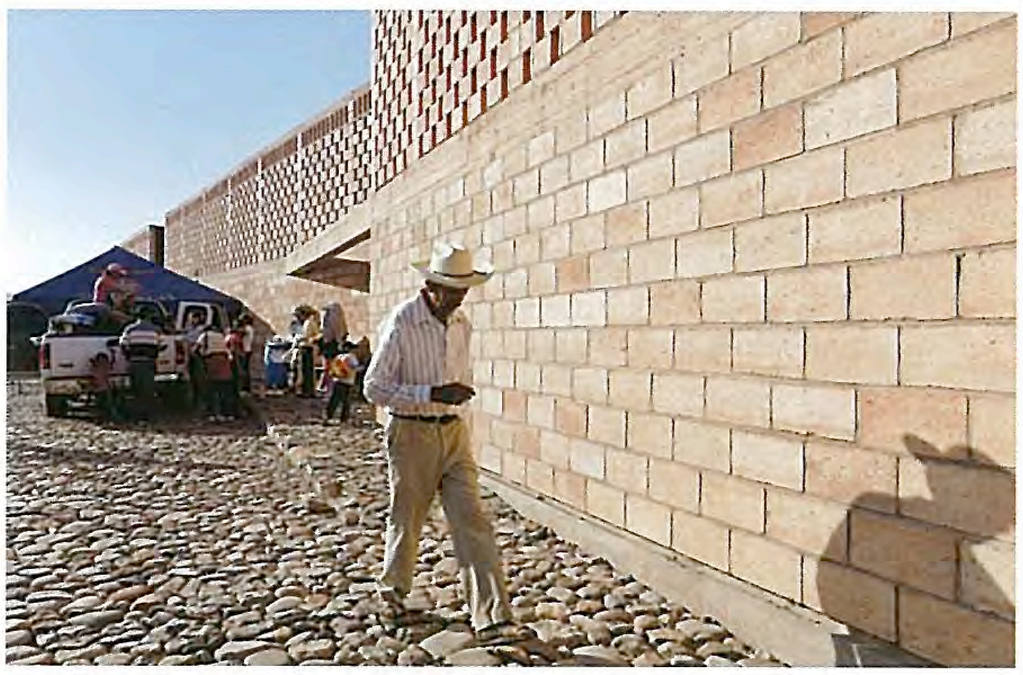
6 Martin Heidegger: 'Building Dwelling Thinking' in *Poetry, Language, Thought*
7 ibid.
8 Koan – this reflects the enlightened state in Zen Buddhism which is characterized by a non-linear form of thinking; it often represents a kind of mystery which cannot be solved with logical thinking, but has an absurd solution that awakens the consciousness by means of shock.



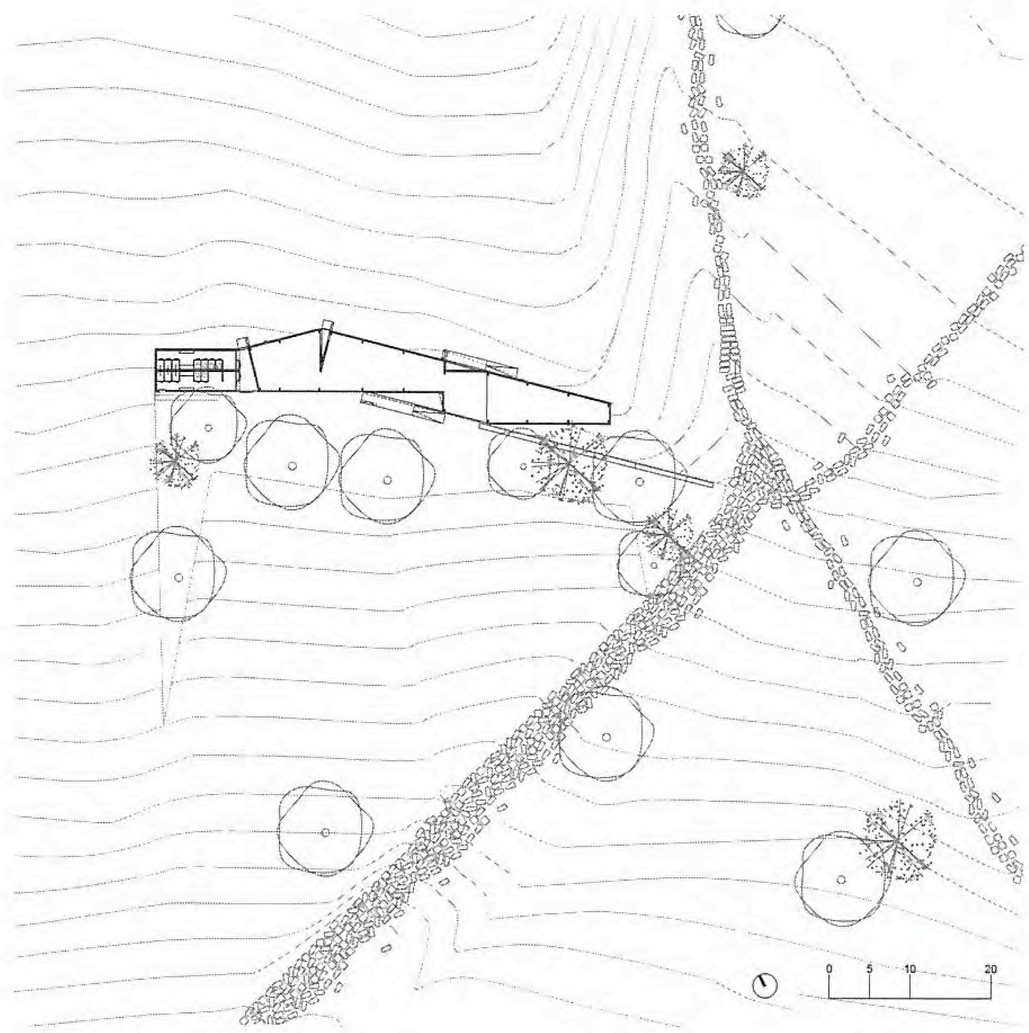
Vidikovac Lookout Point
lokacija location Espinazo del Diablo
arhitekti architects HHF architects
tim team Tilo Herlach, Simon Hartmann, Simon Frommenwiler, Alexa den Hartog, Janna Jessen
realizacija completed 2008–2010

DELLEKAMP ARQUITECTOS, FAKE DESIGN, LUIS ALDRETE, HHF ARCHITECTS, ELEMENTAL, TATIANA BILBAO, CHRIST & GANTENBEIN; Hodočasnički put

DELLEKAMP ARQUITECTOS, FAKE DESIGN, LUIS ALDRETE, HHF ARCHITECTS, ELEMENTAL, TATIANA BILBAO, CHRIST & GANTENBEIN; Pilgrims' Route

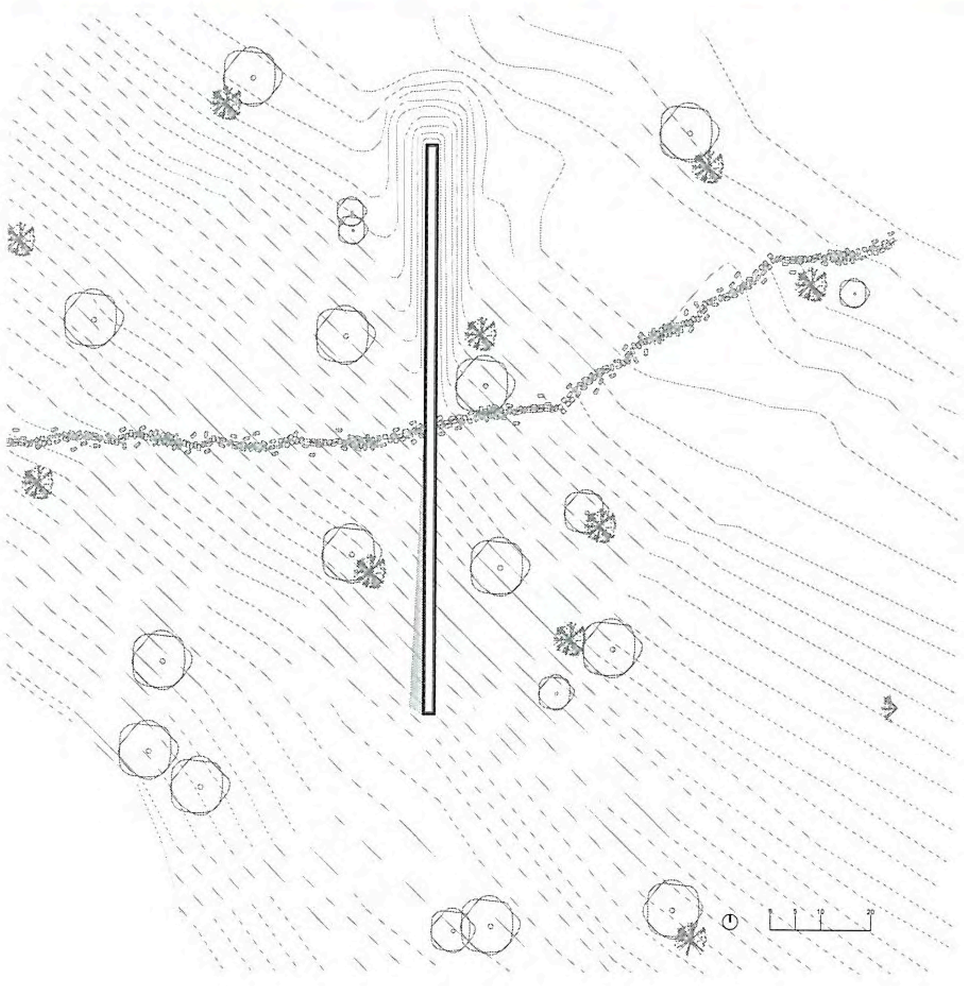


Skloništa Shelters
lokacija location Estanzuela and Atenguillo
arhitekt architect Luis Aldrete
tim team Luis Aldrete, Magui Peredo, Cynthia Mojica
realizacija completed 2008–2010



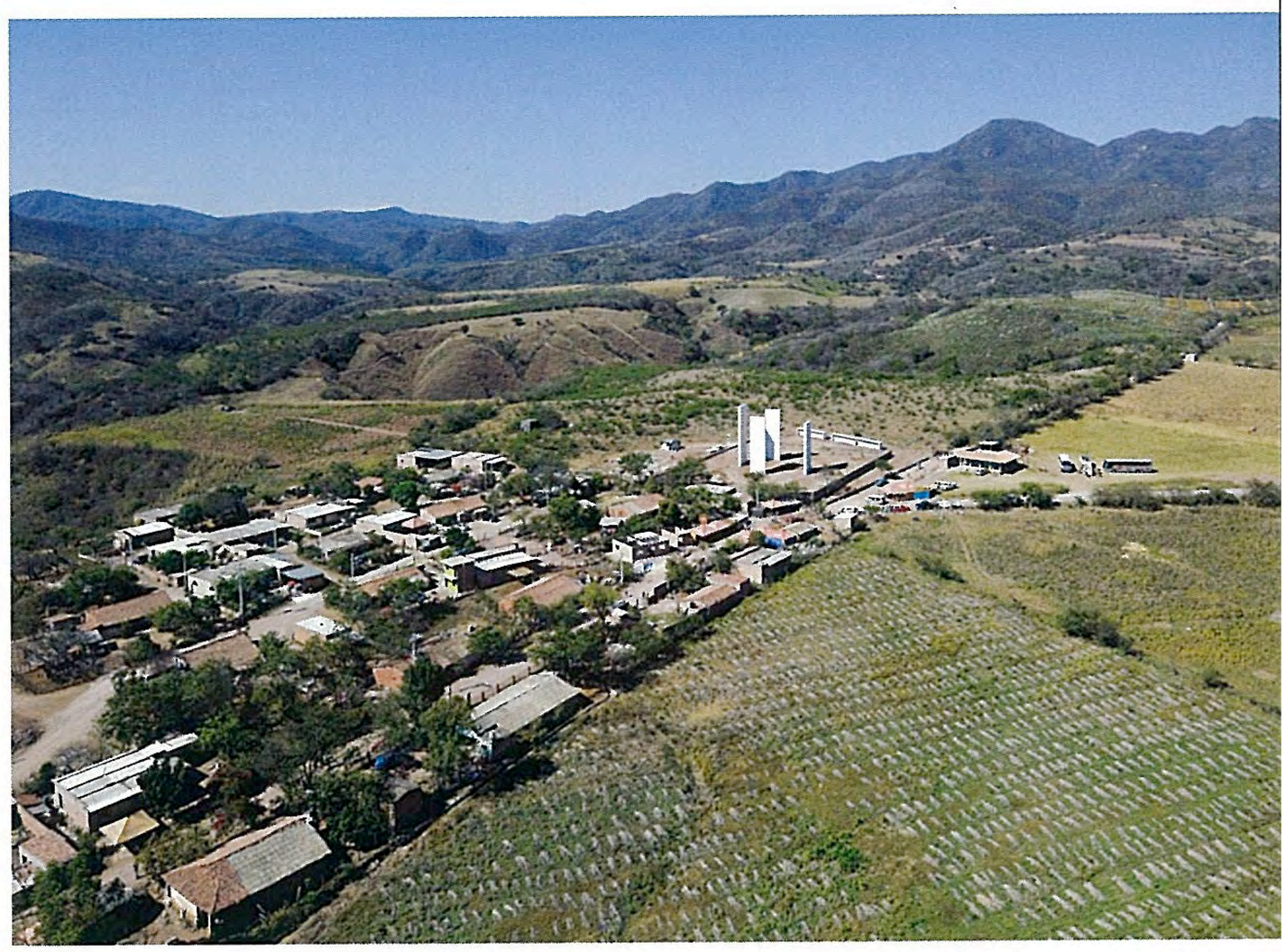
konfrontirana *Prirodi*. Tijekom 20. stoljeća religija i umjetnost su postale roba i servisi, te kao takve moraju prihvatiti uvjete globalnog tržišta izgubivši vlastitu slobodu i smisao koji proizlazi iz nje. Suvremeni je čovjek odbacio (zaboravio) svoju sposobnost da bude dio *Kozmosa*, da je ugrađen u njega. Nažalost, navikom mi neprekidno razdvajamo svijest od tijela, a sebe od svega ostalog. Upravo ta praznina, ne samo između nas i svega ostalog, već i praznina u nama kao posljedica te razdvojenosti uzrokuje duboku potrebu ljudi za reintegracijom duhovnosti. Međutim ta potreba ne bi trebala biti laki plijen za religijske, neoreligijske i kvazireligijske dušobrižnike. Trebali bi slijediti intuiciju da pripadamo nečem većem od nas samih i da moramo pronaći svoje mjesto na zemlji, u *Kozmosu*. Arhitektura je dio toga našeg 'smještanja' u svijet, u *Kozmos*, između Neba i Zemlje, između Bogova i Smrtnika. Treba putovati daleko i kroz to učiti se slobodi.

in the world and nature, and not in their oppositions). ¶ There is 'sacred space', powerful, full of meanings, and there are also other, non-sacred spaces that are therefore without structure and perseverance, are amorphous. Contemporary human society has lost respect for the *Being*. Technology is confronted to *Nature*. During the 20th century religion and art became merchandise and services and as such, they need to accept the conditions of the global market thus losing their own freedom and the meaning that results from them. Contemporary man has discarded (forgotten) his ability to be part of *Cosmos*, the fact that he is built into it. Unfortunately, it is our habit to incessantly separate consciousness from body, and us from everything else. Precisely this emptiness, not only between us and everything else, but also the emptiness inside us as a consequence of this separation, causes a deep need among men to reintegrate spirituality. Nevertheless, this need should not be easy prey for the spiritual guides of religions, neo-religions, and quasi-religions. We should be following our intuition according to which we belong to something greater than we are and have to find our own place on earth, in *Cosmos*. Architecture is part of our 'placing' in the world, in *Cosmos*, between Heaven and Earth, between Gods and Mortals. One should travel far away and learn about freedom through this journey.



Svetište Sanctuary
lokacija location Estanzuela
arhitekti architects Fake Design
tim team Ai Weiwei, Andy Lee, André Murer
realizacija completed 2008–2010

Otvorena kapelica zahvalnosti Open Chapel of Gratitude
lokacija location Lagunillas
arhitekti architects Dellekamp Arquitectos, Tatiana Bilbao
tim team Tatiana Bilbao, Derek Dellekamp, Ignacio Mendez, Sandra Perez, Marco Lozano, Paola Toriz, Pedro Sanchez, Jachen Schleich
realizacija completed 2008–2010



Hodočasnički put, od Amece do Talpe de Allende, Jalisco, Meksiko
Pilgrims' Route, from Ameca to Talpa de Allende, Jalisco, Mexico

program programme	Glavni prostorni plan hodočasničkog puta / Masterplan of Pilgrim's Route
voditeljski tim curatorial team	Tatiana Bilbao, Derek Dellekamp
pozvani arhitekti i dizajneri invited architects and designers	Ai Weiwei / Fake Design (Kina / China), Luis Aldrete (Meksiko / Mexico), Tatiana Bilbao (Meksiko / Mexico), Christ & Gantenbein AG Architekten (Švicarska / Switzerland), Dellekamp Arquitectos (Meksiko / Mexico), Elemental (Čile / Chile), Godoylab (Meksiko / Mexico), HHF architects (Švicarska / Switzerland), Periférica (Meksiko / Mexico), Taller TOA (Meksiko / Mexico)
glavni prostorni plan i koordiniranje projekta masterplan and project coordination	Rozana Montiel, Derek Dellekamp
istraživački tim investigation team	Adrianne Montemayor, Carlos Zimbron
investitor client	Secretaría de Turismo de Jalisco