

BRAVO OSCAR, BRAVO!

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Oscar Niemeyer has gone. And in his passing, I would like to say to him: "Bravo Oscar, bravo! ". With those words Le Corbusier encouraged him, which are the words with which in Spain we praise good bullfighters when they fight well. Because our architect had something of a very good bullfighter, of a consecrated master. Something sublime that I would express, already in bullfighting similes, with "he dances when he draws, dances when he thinks and tempers when he builds". Like the best of bullfighters, like the best of architects.

For to those drawings of his, so expressive and generous with curved lines that seemed to dance, corresponded a thought that, far from being linear and classic in its reasons, jumped over them in a rapturous dance. And then, when he built, he did it with absolute security, as if tempering, with the tremendous strength of the best architecture.

Niemeyer, as Le Corbusier did with him when he was starting out, has always encouraged the younger ones. And more than once he must also have shouted to that stupendous Brazilian architect Mendes da Rocha: "Bravo Paulo, bravo! ". And so Oscar Niemeyer, together with Paulo Mendes da Rocha and Le Corbusier, have achieved worldwide recognition for Brazil, his country, for its strong, radical and powerful architecture. Niemeyer's architecture is to Brazil what the Baroque is to Italy or the Gothic to France.

Niemeyer's works are basically structures. How could the master's works not be structures? Structures capable of making his architectural artifacts fly like birds. That is what Oscar Niemeyer has done all his life: architectures that overcome gravity and fly to make people dream. And although it is clear that curves prevail in Niemeyer's architectural forms, his work is not so much, as has been said, "a struggle against the right angle" as a search for the most radically logical structure. When it was a right angle, it was a right angle. But when it came to diagonal or curve, then curve and diagonal.

The overwhelming logic of the hand of Beauty. Because if Niemeyer came so many times to catch the Beauty, he did it fulfilling punctually with the utilitas and with the most perfect firmitas. It seems incredible how those Vitruvian precepts are so close to the best architecture. In all of Niemeyer's work, Utilitas, Firmitas and Venustas always converge with surprising precision. With the curves, and with the straight when necessary.

Niemeyer is a giant of contemporary architecture who has defeated time with his work. And today it hurts us very much that he is gone, even though he and his architecture have already gone down in history with a powerful voice. Although he and his architecture have already gone down in history with a powerful voice, bravo, Oscar Niemeyer, bravo, Oscar, bravo!