

# SIDE GALLERY

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## LUIS BARRAGÁN (1902-1988)

### Corner Shelf

From Casa del Pedregal (Casa Prieto López)  
Manufactured by Eleuterio Cortés  
México, 1952  
Sabino wood

### Measurements

60 cm x 60 cm x 7 cm h  
23,62 in x 23,63 in x 2,75 in h

### Provenance

Prieto-López family, Mexico City, 1952  
César Cervantes, Mexico City, 2013  
Acquired by SIDE GALLERY, 2018

### Details

This shelf was placed in a corner of the second floor.

### Certificate

Accompanied by a certificate of authenticity by César Cervantes, current owner of the house.

### Literature

The life and work of Luis Barragán, Rizzoli International Publications, inc, New York, 1997. page 132

La casa de Luis Barragán, Un valor universal, Editorial RM, Ciudad de México, 2011, page 135  
Barragán, Space and shadow, walls and colour, Danièle Oauly, Birkhäuser, Berlin, 2002, page 166, 183

Luis Barragán, Barragán House, Residential Marterpieces, GA, Japan, 2009, page 20, 21  
Armando Salas Portugal, photographs of the architecture of Luis Barragán, Rizzoli international Publications inc, New York, 1992

Barragán Revisited, A second life for teh Pietro López House, Barragán Foundation, Switzerland, 2012, page 134

### Condition

Good condition. Recently varnished and waxed.(April 2019).

### Biography

Luis Barragán is now regarded as one of the most important architects of the 20th century. Famed for his mastery of space and light, he reinvented the International Style proposed by Le Cobusier and Charlotte Perriand as a colorful, sensuous genre of Mexican Modernism.

The beauty and originality of Barragán's architecture made him a legend among his fellow architects, and they lobbied hard for his famous MOMA exhibition in 1976. A few years later, Luis Barragán was awarded the Pritzker Prize, architecture's equivalent to the Nobel Prize.

Cited as an inspiration by a succession of other Pritzker winners - from Tadao Ando and Frank Gehry, to Rem Koolhaas - he is one of the handful of architects who succeeded in creating their own version of Modernism, by imbuing it with the warmth and vibrance of his native Mexico.

Thanks to the MoMA exhibition and the Pritzker Prize, Barragán enjoyed a few years of the admiration he deserved before his death in Mexico City in 1988. Yet for an architect of his talent, he left a relatively small body of work, which is now carefully protected and cared by either private owners and collections, foundations or museums (in the case of the furniture he designed and produced for some of his houses).



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