

論文の要旨

題目 The José Villagrán García's Theoretical Notions and their Application to the Architectural Project During the Modern Era in Mexico (1925 – 1954)
(José Villagrán García の理論的概念とメキシコにおける近代建築プロジェクトへの応用 (1925年 - 1954年))

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During the development of the history of modern Mexican architecture, the architectural works of José Villagrán García have had constant reference. The architecture by Villagrán García is part of the formal background that make up the image of Mexico from the 30's to 50's. Despite the relevance of his writings and theoretical foundations, these have been analyzed in a superficial way, leaving out the analysis of the first discourses, questions, and lectures developed by Villagrán García during the modern era in Mexico (1925-1954). Also, the evaluation in the application of the architectural theory, by Villagrán, to the professional practice is not explored yet. This research is motivated by this situation and aims to clarify the notions which are the foundation of his theory and its application to the architectural project.

This thesis consist of 6 chapters as follows. In the chapter 1, the introduction and research framework is developed, supporting this study. The context and statement of the problem are raised, the research questions and hypothesis are established, the research objectives are pointed out and the literature review is related with this study as mean to the organization of the dissertation.

The second stage (1918-1935) which corresponds to the period of education of José Villagrán at NSA is examined in chapter 2. The main characteristics of the historical and sociopolitical context in Mexico is analyzed, as well as the academic influences on Villagrán's academic life (1918 – 1923), his initial teaching at NSA (1924 – 1930), and his new concepts disseminated through his lectures at NSA (1930 – 1935), in order to explain the general back ground which influenced on Villagrán, and; on the same way, this analysis makes possible to recognize the initial theoretical notions that José Villagrán implemented at the beginning of his professor career at NSA.

In the third stage (1927 – 1964), chapter 3, the first José Villagrán's theoretical notions are examined. His first questions and discourses are analyzed revealing his three notions on which he raised his theory: “modern architecture”, “the human”, and “modern architect”. Through the Villagrán's theoretical notions I recognize the ideological transition that Villagrán had from architecture student to architect and theorist of architecture.

In the chapter 4, the connection between Villagrán's theoretical notions and the Plastic Integration Movement (1934 – 1954) during the Mexican modern period is exposed. The Plastic Integration Movement is analyzed to recognize the ideological, social, and political reasons which motivated Villagrán in the development of Plastic Integration synthesis through the concepts of “decoration” and “ornament”. In addition, the mural painting is identified as the main plastic art applied in the Mexican modern architecture in order to analyze the case of University City which relate the Villagrán's

synthesis and the ideology of artistic movement.

The adaptation of José Villagrán's architectural theory in the realization of the NSA's project is verified in the fifth stage, chapter 5. The Villagrán works are classified according its temporality and Villagrán's thought for the purpose of establish the theoretical moment in which Villagrán conceptualized the NSA's project. In addition, the first Villagrán's sketches for NSA are analyzed and interpreted with the focus on the methodology applied during the design process for to relate it with the Villagrán's theory.

Finally, in the chapter 6, the conclusion is exposed in order to establish the discussion.

According to the first five chapters developed in this dissertation, this study reveals that through his three theoretical notions ("modern architecture", "the human", and "modern architect"), Villagrán was the architect and theoretician who understood the social needs, and the historical moment that Mexico faced during the modern era (1925 – 1954). In addition, through these notions, Villagrán was able to develop his theory by raising the new foundations at National School of Architecture during the '30s to '50s and to guide the younger Mexican architects to design the new aesthetic demands that would respond to the Mexican architectural modernity.

Also, it is possible to affirm that the application of the Villagrán's theory, specifically at NSA project, is directly linked to his practice. Because, despite Villagrán was influenced by architectural styles and foreign thought of architects such as Le Corbusier, he managed to reinterpret the functionalist concepts but from the Mexican context and connecting them with the architectonic tradition. On the same way, Villagrán, avoided to apply plastic works (muralism) to his works in answer to rescue the sincerity and essence of the architecture as an integral plastic art.