

ROZANA MONTIEL

PORTO ACADEMY
VISITING BARRAGÁN

2019
MEXICO CITY

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ROZANA MONTIEL

LOOKING CLOSER TO BARRAGÁN'S PATIOS AND GARDENS — ROZANA MONTIEL + HORTENSE BLANCHARD

The workshop started by exploring and getting lost in Barragan's gardens and patios. The group of eleven visited 11 sites: Barragan's house and studio, Casa Gilardi, Jardín 17, Casa Ortega, the capuchinas convent, Cuadra San Cristobal, Fuente de los Amantes, los Bebederos, Casa Pedregal, Jardín Luis Barragan and Torres Satellite.

They were given a single use camera and were invited to observe; collect, accumulate information, drawings, objects, materials or extracts from each place . By bringing them together on a common table and wall, we created the patio and gardens cabinet of curiosities.

More than searching for a result, students had time and space to work around a process by obsessively looking closer and reinterpreting Barragan's gardens and patios, creating multiple series of explorations, experiments and images.

We went from:

11 visits
11 students
11 obsessions
11 ways of
1 cabinet of curiosities
1 collective wall
to...
1 common booket

WATER PH-ENOMENOLOGY



'In visual perception a color is almost never seen as it really is — as it physically is. This fact makes color the most relative medium in art. In order to use color effectively it is necessary to recognize that color deceives continually.'

(Josef Albers, Interaction of color, 2006)

ROZANA MONTIEL

DIEGO YÁÑEZ VILET

TO REVEAL

Transitive Verb

1. "Discover or make known things that are secret or ignored, especially, communicate God to men things that they cannot know for themselves."

WATER

From lat. aqua.

1. f. "Transparent, colorless, odorless and tasteless liquid in its pure state, whose molecules are formed by two hydrogen atoms and one oxygen atom, and which constitutes the abundant component of the earth's surface and the majority of all living organisms."

2. (Formula H₂O).

PH

Acronym for hydrogen potential

1. m. Chem. Index that expresses the degree of acidity or alkalinity of a solution.

COLOR

From lat. Color, -oris.

1. m. Sensation produced by the light rays that impress the visual organs and that depends on the wavelength. U. t. c. F.



Sampling:

1. Luis Barragán Studio House
2. Casa Gilardi
3. Pedregal Garden
4. Cuadra San Cristobal
5. Garden 17
6. Convent of the Capuchin Mothers

WATER PH-ENOMENOLOGY



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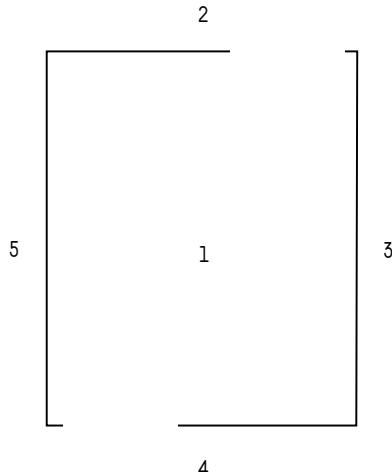
DIEGO YÁÑEZ VILET



The project begins with the sampling and classification of small water samples, and then begins with the introduction of the scientific method. The properties of the water prior to the acidity test are recorded; and then add some drops of phenol red in the sample tubes to determine their acidity and chlorinity, obtaining as a result an extremely diverse range of colors related to the architectural work and its emotional search. This experiment seeks to reveal the intentions and intrinsic properties of the emotional architecture, and to communicate to users the hidden purposes of Barragán in the duality of the physical properties of water, as well as to emphasize the mysterious relationship between the work of Josef Albers and his link with Barragán. The artistic nexus becomes more noticeable when analyzing the covert colorimetry in the fountains and mirrors of its patios and gardens, which show the range of Albers chromatic in relation to the contextual properties of the architectural work.

INTROSPECCIÓN, ESPACIO ÍNTIMO

JARDIN PEDREGAL



1.
piso.piedra volcanica.vegetación.
Caminar entre veredas, emoción de ver algo nuevo,
curiosidad de conocer el misterio que se oculta.

2.
piedra volcanica.negro.vegetación
Como niño, sintiendo libertad, correr, trepar,
gritar, sabiendo que es mi momento de felicidad.

3.
muro.piedra volcanica.vegetación
Toda una vida viviendo entre arboles, extraña
sensación de vacío, cuantos privilegios me e negado.

4.
piedra volcanica.vegetación
Negra roca que obliga a mirarla con pánico de
perder todo, sensación de angustia y olvido.

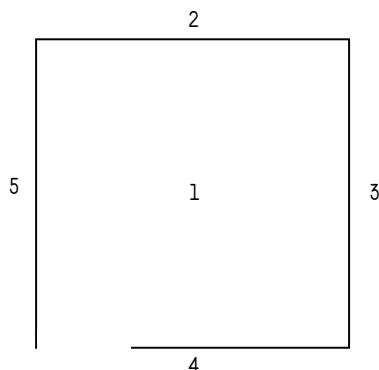
5.
muro.piedra volcanica.vegetación
Basta mirar arriba para descubrir las hojas
que me guían, no todo está perdido, aún puedo
regresar y empezar de nuevo.

El espacio íntimo
que conecta los
detalles con los
que Luis Barragán
presenta sus
obras abre una
conversación con el
yo interior a través
de los sentidos

ROZANA MONTIEL

GERMÁN PERAZA VALVERDE

CONVENTO DE LAS CAPUCHINAS



1.
piso.piedra.volcanica.cuadrado.
Pulcritud, espacio delicado que llama al silencio, como un templo en su soledad al caer la tarde.

2.
muro.blanco.altura. cruz.
Un espejo a la grandeza del ser, el recuerdo de un lugar perdido en la memoria.

3.
vegetación.muralla.verde.altura
La naturaleza, portal a la infancia, recorrido de las riveras, el sentir de la aventura.

4.
celosia.amarillo.patrónes.luz
Tardes de verano en mi mente, veo el sol caer y el sentir del viento tocar mi piel.

5.
vegetación.madera.puertas
Como cortinas desde el cielo cae la vegetación, mirada a una hacienda, corriendo al rededor.

Cada jardín mueve diferentes sensaciones y permite despertar esas emociones que en ocasiones oprimimos o tratamos de ocultar, evocamos momentos del pasado o anhelos del futuro y en unas cuantas frases las mías les puedo contar

INTROSPECCIÓN, ESPACIO ÍNTIMO



Vivir cada jardín de Barragán fue una experiencia sensorial que poco a poco se fue materializando en pequeños escritos de experiencias vividas, cada rincón tenía algo que contar, cada muro era un espejo de nosotros mismos, donde la inmensidad era el elemento clave para mover lo más profundo de mi ser



ROZANA MONTIEL

GERMÁN PERAZA VALVERDE



Barragán sabía que parte primordial de su arquitectura debía ser enaltecer el alma, crear serenidad convertida en magnitud, experimentar con formas, planos y colores poniendo en evidencia lo más sincero del ser humano, en momentos de soledad la admiración fue el eje clave para la conexión entre mi presente y mi ser, la nostalgia fue evidente, me llevó a los recuerdos de mi infancia, buenos y malos, felices y de mucho temor, es tan frágil la línea de la serenidad que al maravillarte buscas la manera de expresarlo. Escritos, frases, versos e incluso preocupaciones fueron el medio por el cual experimente la arquitectura de Luis Barragán.

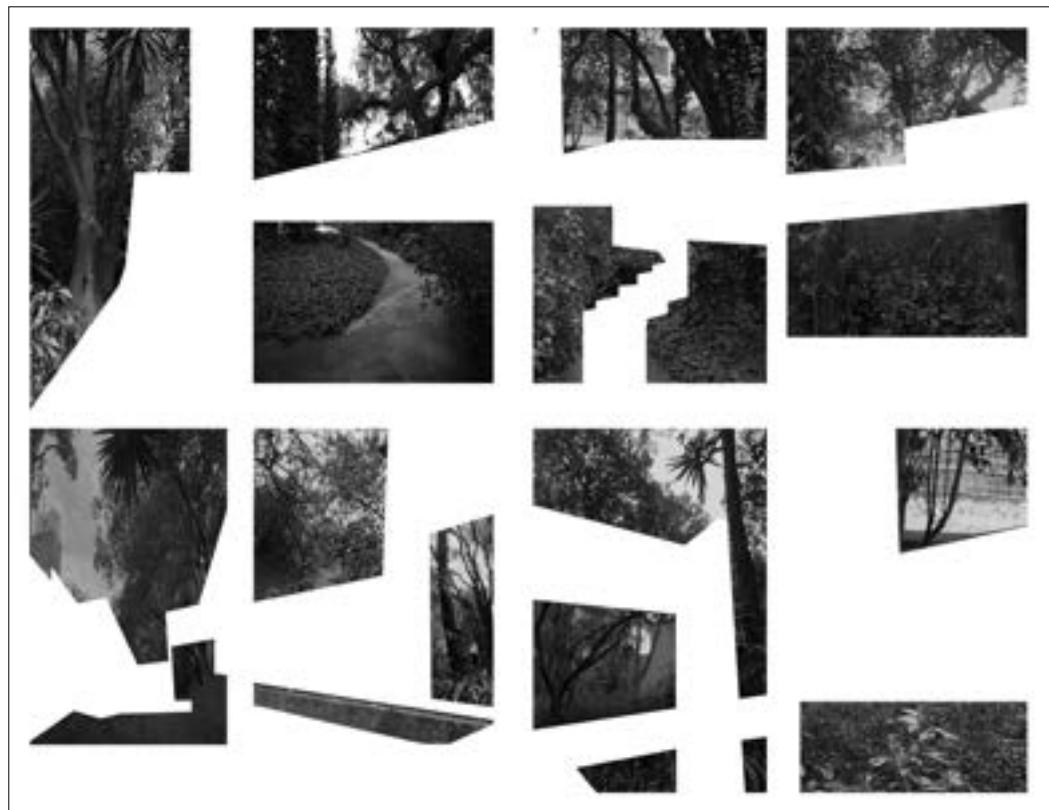
FRAMING THE LIVING



The Project develops a body in
between negative space, a conducting
thread

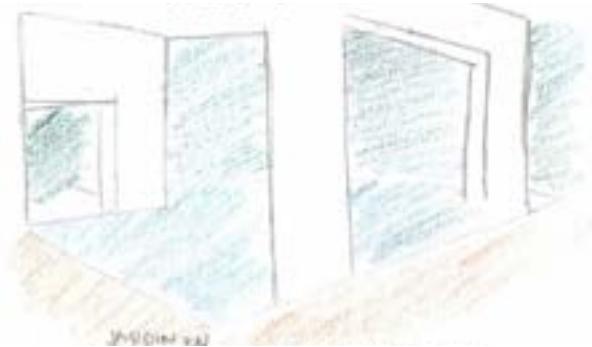
ROZANA MONTIEL

GRISSELL MARTINEZ



Views of 6 Barragan pieces casually relate to each other, becoming a composition of the known and the discovered

FRAMING THE LIVING



Frames contain the unknown, glimpses of nature that could go on forever



ROZANA MONTIEL

GRISELL MARTINEZ



Frames create an arrangement of windows for the viewer in which the real and the imaginary are divided and united. This connection of the frame and the world creates a space that is up to the viewer to perceive.

Visiting Barragan's work was the start of a process of discovery in which an obsession with the living became the core this collection. It started with drawings and pictures of the places, in which nature played a very important role. Barragan always used his architecture to make the viewer see what he wanted, in a very specific way.

By the process of actually removing his architecture from the space, cutting, pasting, framing and re framing, I discovered my own way of seeing these spaces into something new, a recollection of my own in which the eyes and memory play an important part. Framing the living is a series of perceptions of nature lived by the viewer; Letting the imaginary shine and what is concealed behind come through.

RE-SITING BARRAGÁN

Architecture is simple and dense, defying description. It is universal and present. The exterior is...
- fly out-of-focus Someone guides us through superfluous; colour the Soul is never definitive. One intuits another 'self' charged message (the photographs show vivid, pure Mexico City street, a Mayan ruin - but that house, is Gold). None of Barragán is eternal. It depends on its own gestures. a temple is continually degrading architecture reconstructed in Memory, encountered in the ruins, miraculously preserved under the poisons of the air. Innovation abandons reason. There is no such thing as innocence, lost the State

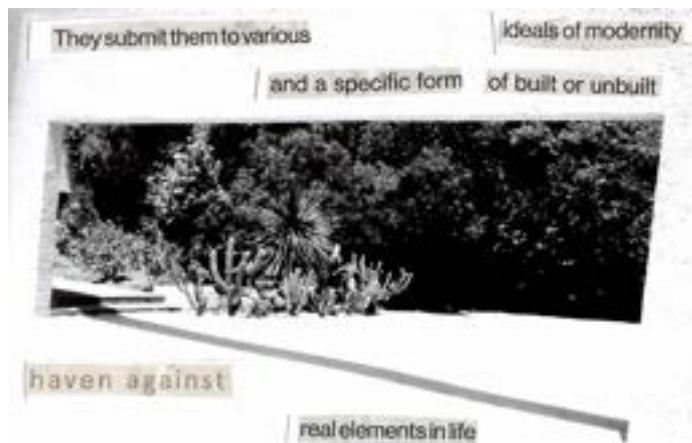
I went to the street corner and tried to take a photo of the people sleeping on the street in front of the bank. They turned around and some were angry, the ones who were awake anyway and someone wagged his finger and told me I was not allowed to take a photo. I said "porque no?" He said, "porque Dios no lo quiere"

JACK MITCHELL

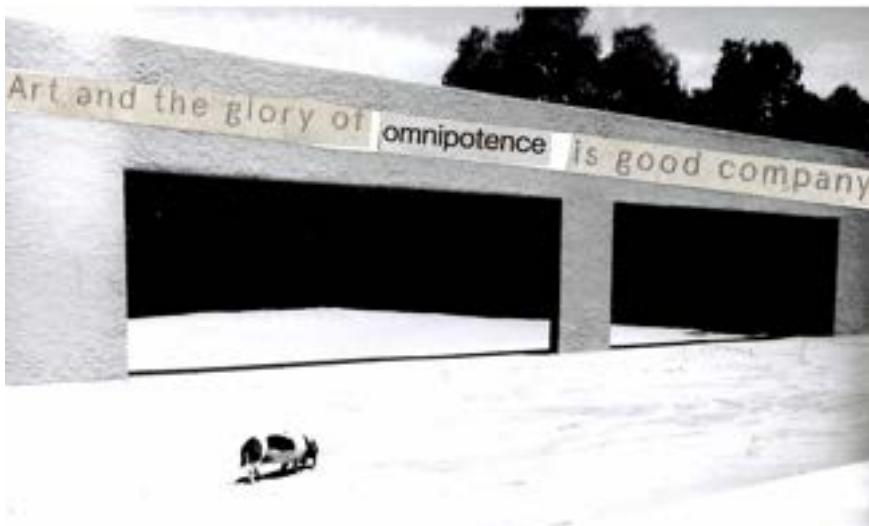


"I decided to play with the private and public sphere"

RE-SITING BARRAGÁN



The jardines y patios of Barragan seemed to follow a certain process: the addition or subtraction of elements to create a reference between Man, God and Nature. Being in another country, trying to speak another language, and experiencing a Mexico that would have been very different from the Mexico of Barragan, I began by deconstructing all the language around him: his own words, the words of critics and the words of other architects, and to reposition this triumvirate in a new context.



ROZANA MONTIEL



In the creation of the architect, majesty is reduced to human proportions and thus transformed into the most efficient contemporary life. The great and true antidote of intimate mystery is the architects duty. There is no fuller expression of vulgarity than a perfect garden. It will appear obvious then, today more than ever, one must fear or shun silent joy and serenity. In a beautiful garden, it is impossible not to destroy it, and ever since, the implicit religious element in man has lead us to communion with solitude without avowing religious spirituality and partnership with a feeling of serenity. Fear: make of it a permanent guest in the home or achieve serenity, but use an indiscriminate palette. Death is the spring of life and in the work of art, life triumphs. Death speaks like an oracle, ever present, no matter how sumptuous my architecture. Human life deprived of beauty is the very reason of being. Without ugliness, our planet would be a sorry wasteland of silence.

SIMBIOSIS



...to make the place of who gave himself to god

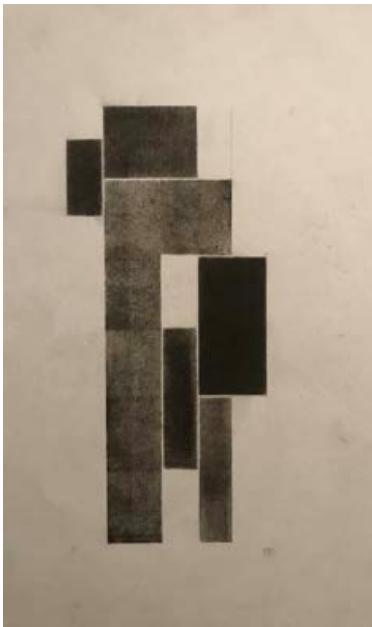
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MARCO OCHOA



The mud intersects the walls

SIMBIOSIS



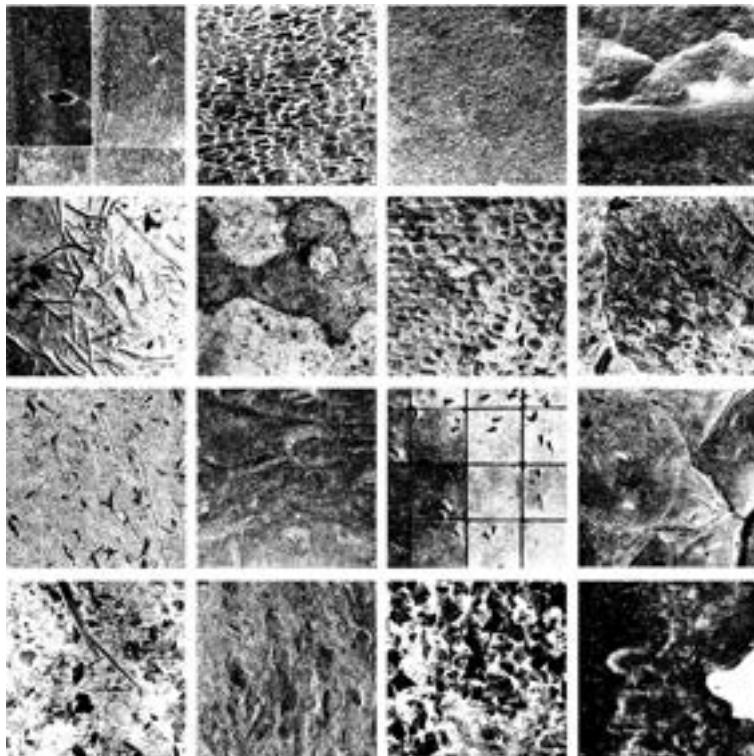
ROZANA MONTIEL

MARCO OCHOA



The garden and patio as an act of mutualist symbiosis between nature, architecture, and the particular living being of each project. The intention of this illustration exercise is to capture some scenarios of the gardens and patios of Luis Barragan. Also to look for the relation, tensions and distances between these elements mentioned before. By using the pastel color technique, abstract compositions were made not only to open the dialogue about shapes, volumes and atmospheres perceived Barragan's spaces but to deconstruct and reconstruct this concepts. These illustrations are not a conclusion, but they are one more step of all the experimentation made before. In what can be transformed?

ANCIENT NOSTALGIA

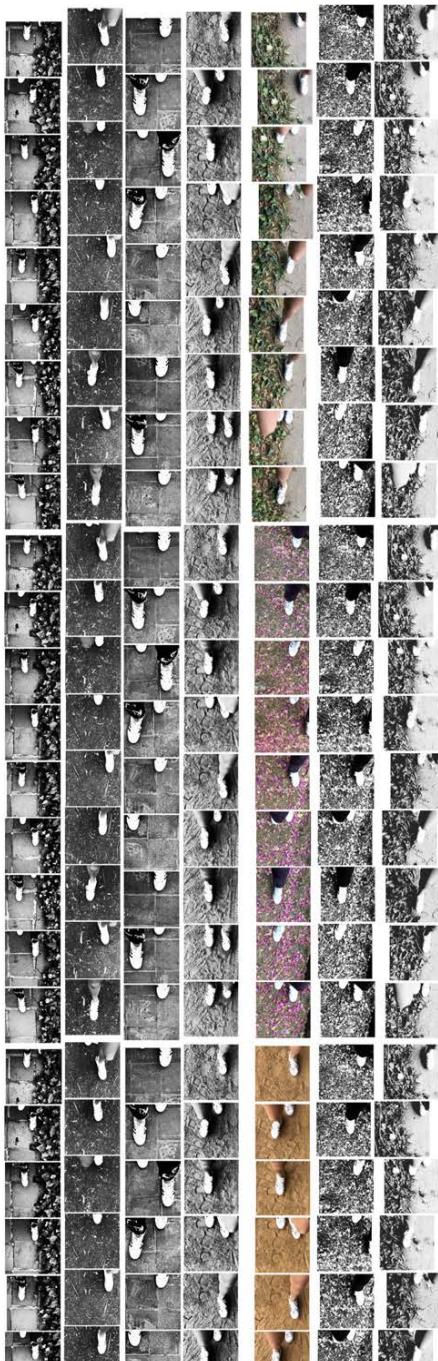


Gravity is measured by the bottom of the foot; we trace the density and texture of the ground through our soles. Standing barefoot on a smooth glacial rock by the sea at sunset, and sensing the warmth of the sun-heated stone through one's soles, is an extraordinarily healing experience, making one part of the eternal cycle of nature. One senses the slow breathing of the earth.

(Juhani Pallasmaa)

ROZANA MONTIEL

MARIA FERNANDA REYES LOPEZ



Understanding the earth, understanding ecosystems. Our bodies are explorers and receptors of the ground we share

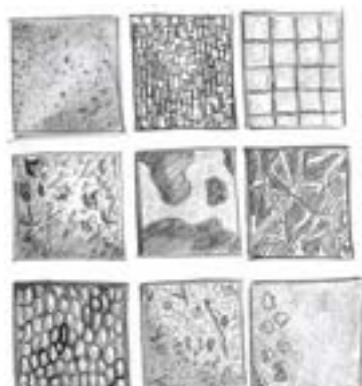
ANCIENT NOSTALGIA



Atoms, rocks, minerals, elements, insects, reptiles, humans...
rain, soil, leaves, roots, cold, heat, sounds, humidity...

This is an exploration of ground in Patios and Gardens of Luis Barragan's projects.

The interpretation of images is free for every reader/watcher of this analysis.



ROZANA MONTIEL

MARIA FERNANDA REYES LOPEZ



The body knows and remembers. Architectural meaning derives from archaic responses and reactions remembered by the body and senses.

(Juhani Pallasmaa)

HUE



The manipulation of hue changes the space, creating on the viewer different emotions and intimacy



ROZANA MONTIEL

MARIA SOFIA CALVO QUEZADA



The use of color showcases the most detailed qualities of space and nature

HUE



Which one is the original?



ROZANA MONTIEL

MARIA SOFIA CALVO QUEZADA



“...Color is a complement to architecture, it serves to widen or reduce a space. It is also useful to add that touch of magic that a site needs...”

Color benefits space as well as nature, highlighting its details, framing and transforming its context.

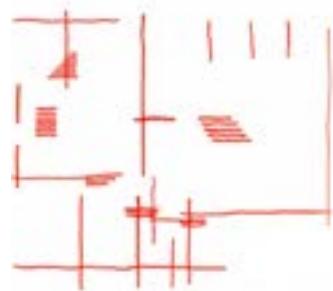
By changing the parameters of color the viewer can experience different emotions and contemplate the space from different perspectives.

The natural light that reflects on the walls and floors of the buildings variates the hue of the plants and water. The viewer can see a plant from different perspectives and it will look different every time.

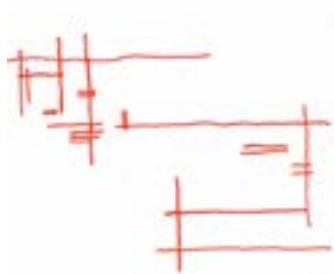
THROUGH THE LINE



CAPILLA CAPUCHINAS



CASA ESTÚDIO



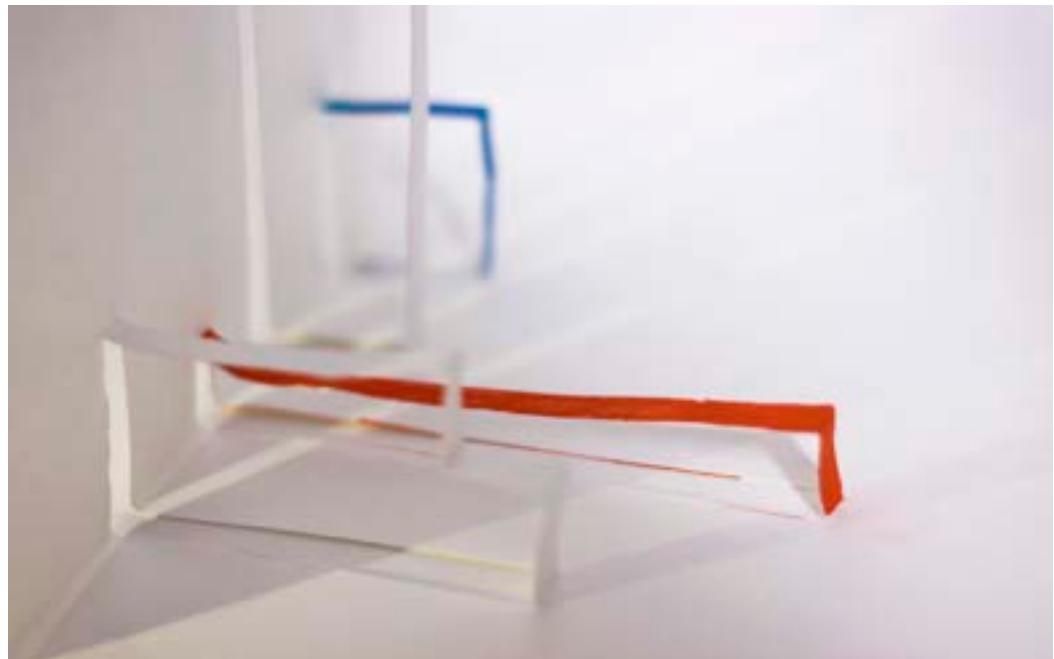
CUADRA SAN CRISTÓBAL



CASA GILARDI

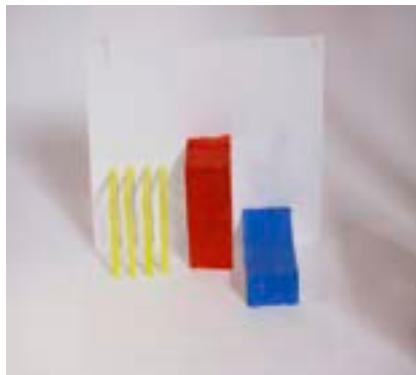
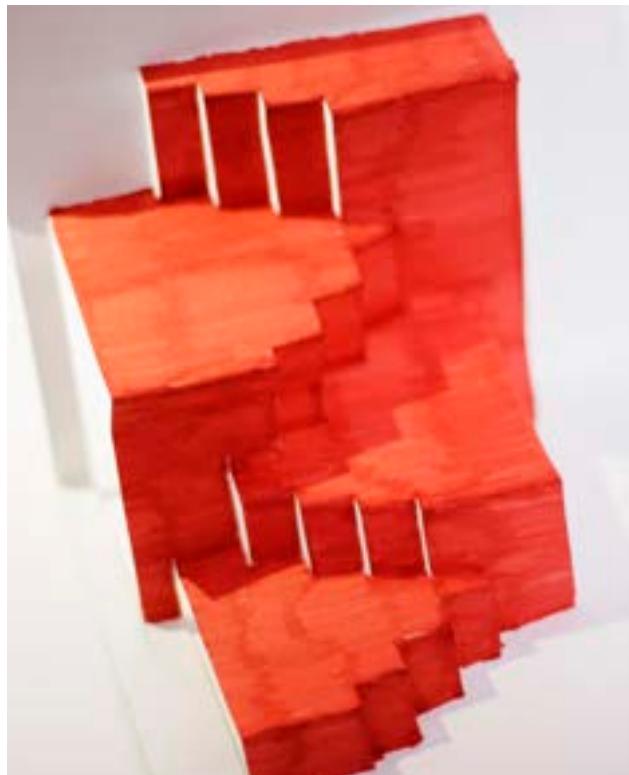
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RODRIGO CALZADA MACIAS



Looking for patio's and garden's limits

THROUGH THE LINE



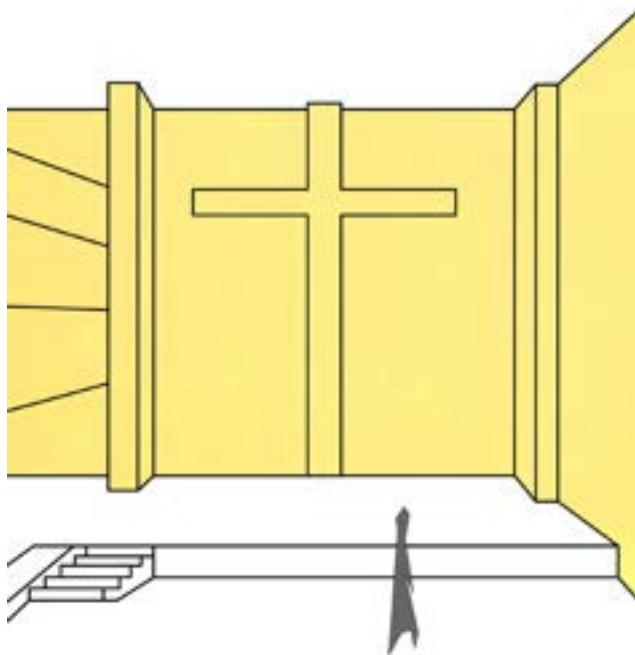
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RODRIGO CALZADA MACIAS



Through different explorations with the paper an abstraction was made of the different elements that the mexican architect used inside the courtyards and gardens, which are changing the human experience of traveling through these spaces. By Barragan's words: no matter how beautiful nature is, it is not a garden but has been domesticated by man. The impression of the gardens that influenced Barragán resulted in the production of courtyards with the use of vegetation, sculpture, furniture, pots and water, which represented that fragment of nature placed at the service of man. The importance of the line in the Barragán architecture both in plan and in elevation is essential.

EXPANSIVE ENCLOSURES, ENCLOSED EXPANSES



Is it possible to provide an explanation of ineffability? Ineffability is to have less words. The patios and gardens of Barragán are empty as enclosed space, but also empty in terms of narrative - words are not elicited, replacing "rational thought" with "emotional sentiment".

RYAN GILLESPIE

CASA GILARTE

OUTSIDE LOOKING IN INSIDE & SURROUNDED A MOMENT OF PURE VISUAL PERCEPTION

CASA BARRAGÁN

DEFINING SPACE, THINKING, IDENTIFYING RELATIONSHIP ONLY TO OBSTACLES, REVISED SIGHT

LAS CAPUCHINAS

IN SPACE OF CONTRAST, CONTRAST, LOOKING OUT TO ANOTHER SPACE ASPIRATIONAL SPACE IS ENTERED WORDLESS SIGHT

CUADRA SAN CRISTÓBAL

RODE BY THE FEATHERS, PROSPECT & REFUGIUS EQUALITY WALLS IN YET EXPANSE, ENDLESS, A WHOLE WORLD IDENTITY OF OBJECT IS DODGE

JARDÍN 17

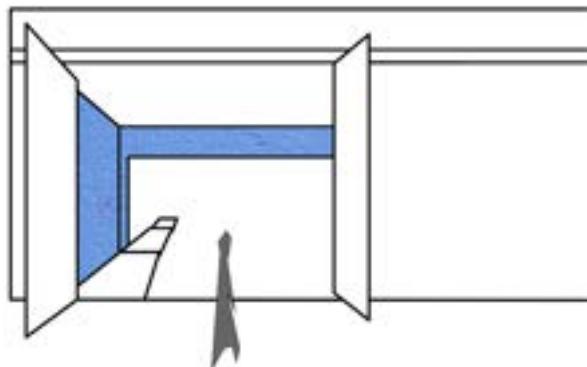
SEPARATE FROM GARDEN WITHIN, A PART OF GARDEN NO STORY

JARDÍN PEDREGAL

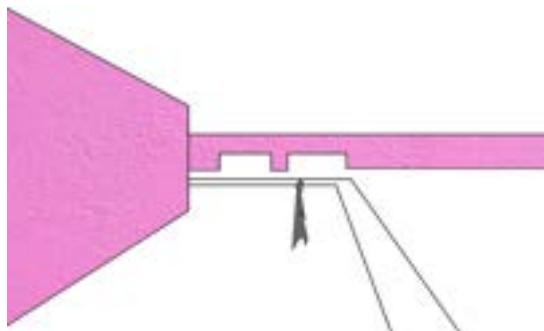
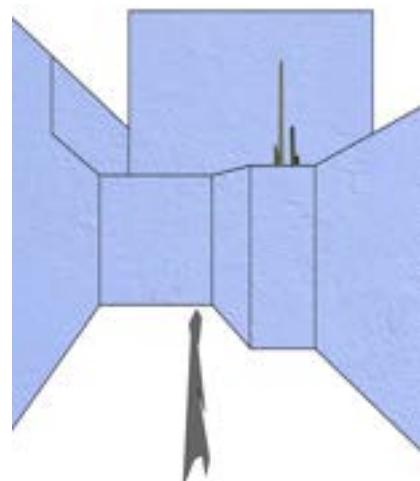
FULL BOUND IN VISUALLY, SHUTTING, BOUND EMPTY FIELD, JUST TWO

The climax in exploring Barragán's work is a moment of unfamiliarly clear, quiet emotion, free of words. In this moment, our usual way of seeing is subverted.

EXPANSIVE ENCLOSURES, ENCLOSED EXPANSES



Planes of colour have no narrative of what they are, only how they appear to sight and perception. As abstraction increases, preconception decreases. The gaze becomes active, receptive, seeing as if for the first time. The walls limit what we can see, but expand our ability to see.

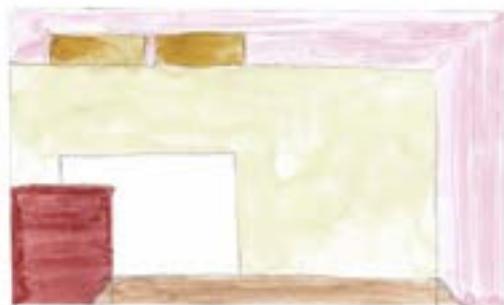
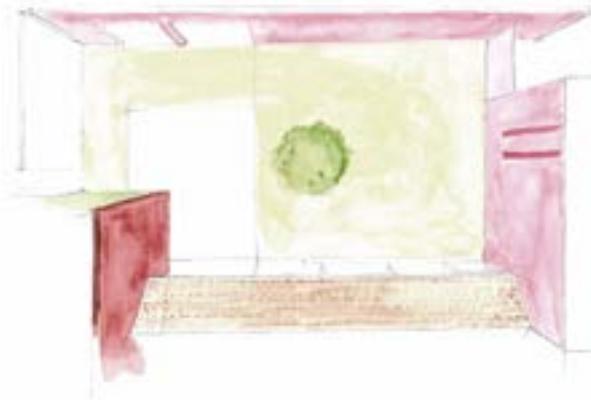


ROZANA MONTIEL



Barragán's work is a journey closer to that which was outside of you. First, you observe empty space from the periphery. The patio is the object of your gaze, and you are the subject observing it. The space is distinctly outside of yourself. Entering the space, this relationship changes. You are now in that space which a moment ago you had seen as separate. You're surrounded by colour. The images you see are ineffably felt and a mood is evoked. You become newly self-aware, observing your own perception. In self-observation, you become both the object and subject of experience. A plane of pink touches the sky. For a moment, you are that experience and nothing more.

COMMUNAL ELEMENTS



The Cuadra San Cristobal is the first communal space in the analysis. It can be seen that the elements used by Barragan contain the space in an unusual manner. The use of vegetation is limited due to the semi-public nature of the space.

SEBASTIAN MONTALVO MILLET



In a space like Los Bebederos it can be seen that the containment elements are mainly no longer walls but rather trees and vegetation. In the abstraction of the work we can discover that the colors are very different as well mainly using darker colors in more public spaces.

COMMUNAL ELEMENTS



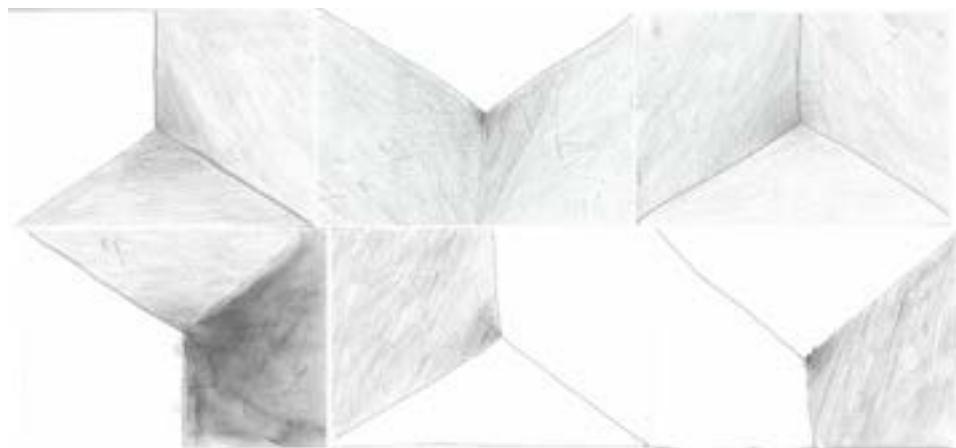
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SEBASTIAN MONTALVO MILLET



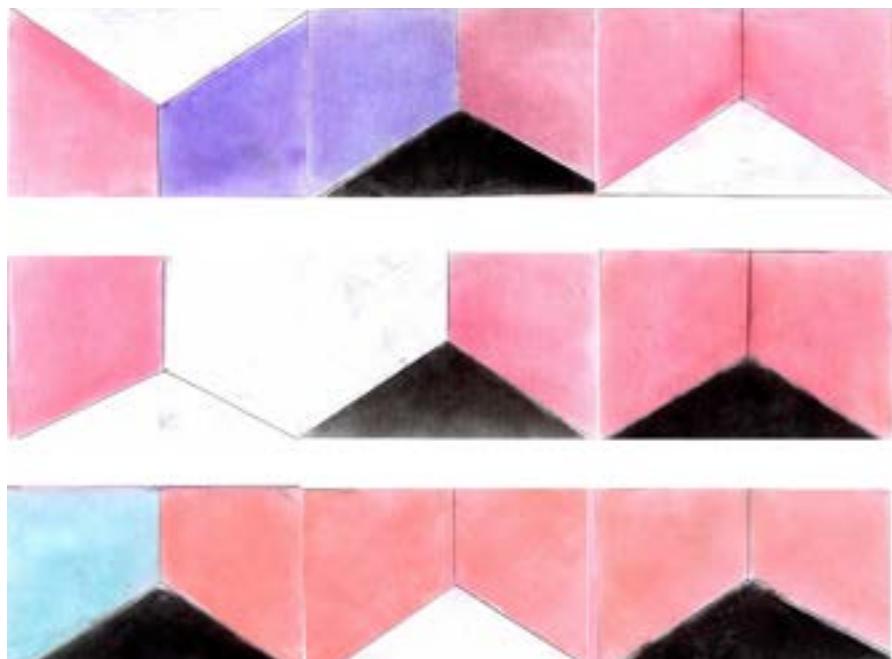
The work attempts to analyze the spatial configuration and elements of Barragan's patios and gardens and how they are shaped according to the privacy levels in each work. After looking at selected works from an imaginary viewpoint an abstraction of said works is created in order to unveil the most essential relations between Barragan's architecture and the two aspects of his context which were most influential to him such as the Mexican culture in which he grew as well as his modernist background and his relation to the Bauhaus artists.

CONCAVE & CONVEX



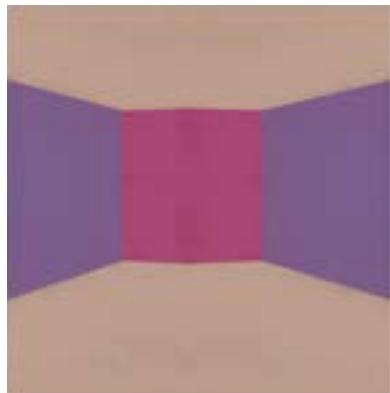
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SERGIO MIGUEL JASSO SÁNCHEZ



Point to one end, which is always present.
Casa Gilardi, Casa Estudio Barragan, Casa Pedregal

CONCAVE & CONVEX



"esa vana costumbre que me inclina
al sur, a cierta puerta, a cierta esquina."

ROZANA MONTIEL

SERGIO MIGUEL JASSO SÁNCHEZ



What might have been is an abstraction.
Remaining a perpetual possibility.
Only in a world of speculation.

ROZANA MONTIEL

DIEGO YÁÑEZ VILET
GERMÁN PERAZA VALVERDE
GRISELL MARTINEZ
HORTENSE BLANCHARD
JACK MITCHELL
MARCO OCHOA
MARÍA FERNANDA REYES LOPEZ
MARÍA SOFÍA CALDO QUESADA
RICARDO LEITÃO
RODRIGO CALZADA MACIAS
ROZANA MONTIEL
RYAN GILLESPIE
SEBASTIÁN MONTALVO MILLET
SERGIO MIGUEL JASSO SÁNCHEZ

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