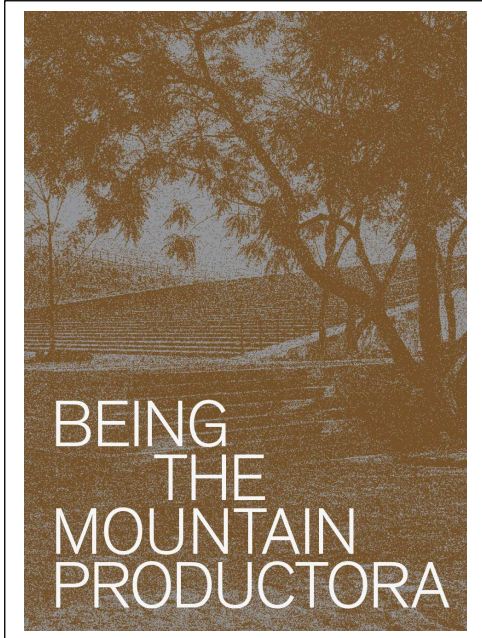




Being the Mountain

Carlos Bedoya, Wonne Ickx, Victor Jaime, Abel Perles / PRODUCTORA



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El resultado de la investigación que PRODUCTORA inició como ganadores del Premio Mies Crown Hall Americas a la práctica emergente en el Instituto de Tecnología de Illinois, Being the Mountain examina la relación entre la arquitectura y el suelo que ocupa, una interacción tan obvia: un edificio debe tocar el suelo. que a menudo queda poco explorado. Las contribuciones ricamente ilustradas de Carlos Bedoya, Frank Escher, Wonne Ickx, Véronique Patteeuw y Jesús Vassallo revisan momentos significativos de la historia de la arquitectura que arrojan nueva luz sobre las técnicas y los legados del modernismo, especialmente en escenarios como México y California, donde arquitectos como Ricardo Legorreta y John Lautner incorporaron una dramática topografía natural en sus agendas. Ensayos adicionales investigan el papel de la tierra en el pensamiento de Kenneth Frampton en la década de 1980 y Luis Moreno Mansilla en la década de 1990, además de señalar importantes paralelismos entre las prácticas de la tierra premodernas, el arte del siglo XX y la arquitectura actual.

Juntos, estos episodios cuestionan nuestras suposiciones recibidas y presentan nuevas posibilidades para la conexión entre un edificio y su sitio. Una cartera de proyectos relacionados de PRODUCTORA concluye el libro, extrayendo aún más la idea de la arquitectura como una forma de suelo construido. Los sistemas abiertos han sido el foco de investigación de CoLab desde 2013. Este libro recopila algunos conocimientos contemporáneos relevantes y atractivos. También incluye nuevas entrevistas y artículos inéditos con participantes internacionales líderes en este campo.

Nicolas Friedmann
Rbla. Badal 64 Ent. 1
08014 Barcelona
+34 637455006
nicolasfriedmann@gmail.com



read off my forehead, it took them a day and then I got those green eyes — the beautiful eyes. If you have those eyes, they actually have to build a whole house to support it. It doesn't make sense. Canals sit in a station in the ground. It's an earth industry."

A few years later, in the early 1970s, Le Corbusier applied an abstract urban scheme for a small vacation house for himself in Three Rivers, California, on the banks of the Sacramento. The site was on the banks of the French River and drawn with massive trapezoids. Through the house was a different sequence to cope with an uneven, small island. A central hall in massive concrete pillars above the water, as another, the house is precariously perched on top of a small rock. Then, Le Corbusier says, "I had a great idea. How about a big platform, well outside the 'top' and 'bottom' of the house, but the project never begins and ends with his side, with the earth."



45 would have" his indirect target and to be setting" in this sense, outdoings and history informed Barnaglini's work as much as modernity. His fascination with the thorough Pueblo American (1935) by José Clemente Orozco illustrates this complex coexistence with the ethnographic cubic architecture of a dramatic rocky landscape. Barnaglini similarly described his work as the "architectural synthesis of primary geometric forms that 'were intended to make the world different from did not start over the Puebloan landscape' as Eggner notes in his review, the Photo House, and the "renovation house" he built in collaboration with Max Cotto were widely published and researched within the Photo House on information-style architecture, but they rarely coincided with the growing group of information architects who had "modernized" them.



46 By the 1950s, there was very little construction work going on in the Proterozoic development that was not directly instigated by Barnaglini, and the real estate venture needed a new impetus. The Bauhausian project proposed the young and flamboyant architect Francisco Ariza to design and build a second sales pavilion for attached residential towers. This new pavilion, modestly struck a different tone for the building site, offering dynamic and transparent with a gridded access ramp and large window frames. Supported by four small, round black columns that sit atop the concrete under-structure, the building's white facade appeared to float magically above the site, offering visitors panoramic views over the rugged landscape from a comfortable vantage. This daring mode of a newly arrived architect was quickly accepted by the affluent society of postwar Mexico City and soon Ariza became the



47 most prolific architect of the Proterozoic development, with more than fifty low-rise dwellings realized. Notwithstanding its commercial success, mainstream residential projects as implemented by Ariza was frequently critiqued as a globally imposed style that failed to address local conditions. Ariza's white pavilion — and for that matter most of his residential work — fit Barnaglini's in the way that the project intended to be designed. Both seem only to enhance one end of existing typologies in the concrete images of the Casa del Ficus (1952). We see an abstract, colorless superposition of two different entities, a foreign object unconditionally inserted into a specific and local geographic and cultural environment. Still, the architectural outcome does not seem to question the architectural consensus that the architectural form is a neutral, abstract structure. This powerful resolution was already visible in some of the published images of the Kahn House by Richard Heuga, for example. But then Barnaglini and Cotto, his frequent collaborator, have



48 established our own personal expertise more or less coincidental with a specific attention to the geography of the region and the topographical language of the terrain. In this sense, our buildings are fresh to us in ways and in forms that do not exist elsewhere.



49 evident in his discussion of a series of drawings by Michelangelo, among his sketches of the Baths of Caracalla and his studies of the caves of Mount Elba. Soon through Michelangelo's eyes, the architect's impression of the baths as they develop into nature is akin to the roughly finished geometry of the volcanic Lake Marqués writes, "When the ruins are perfect for nature and the mountain begins to rise, the ruins as architecture, one finds



48 himself in an uncompleted territory, as if nature had been left to its own devices. This is not a question of the architect's work, but rather the work of the architect can be learned to



49 that of someone like Michelangelo, who showed the Baths of Caracalla in his unfinished state in an attempt to capture their potential.



49 Mary McGehee, who supposedly ended her life as a hermit in the Sainte-Baume mountain range, Foucault had just heard a million voices of birds near Plan d'Aups, intending to build a subterranean house of the spirit. Foucault's idea, which Le Corbusier turned into geometry, consisted of being through the mountains, leaving his thoughts from south to north with a series of concrete characters that would culminate in governing toward the Mediterranean Sea and its light.



PRODUCTORA es un estudio de arquitectura con sede en la Ciudad de México fundado en 2006 por Carlos Bedoya (1973, México), Wonne Ickx (1974, Bélgica), Victor Jaime (1978, México) y Abel Perles (1972, Argentina). El trabajo del estudio se distingue por el interés por las geometrías precisas, la producción de proyectos claramente legibles con gestos limitados y la búsqueda de edificios atemporales.

PRODUCTORA ha sido reconocida por la Architectural League de Nueva York con los premios Young Architects Forum (2007) y Emerging Voices (2013). En 2016, recibieron el premio Mies Crown Hall Americas a la práctica emergente del Instituto de Tecnología de Illinois en Chicago por el Pabellón del Zócalo. En 2018, PRODUCTORA fue reconocida con el Premio Oscar Niemeyer de Arquitectura Latinoamericana por el Centro Cultural Teopanzolco, proyecto realizado en colaboración con Isaac Broid. Ese mismo proyecto también recibió el Premio de Arquitectura Simon - Living Places in Barcelona, un reconocimiento organizado en colaboración con la Fundació Mies van der Rohe que celebra los lugares colectivos en los que se desarrolla la vida pública y comunitaria.

Los socios de PRODUCTORA han impartido clases en instituciones locales como la Universidad Iberoamericana, el Centro de Diseño, TEC de Monterrey y la Universidad La Salle en la Ciudad de México, así como en universidades internacionales como la Universidad de California, Los Ángeles, Illinois Institute of Tecnología y la Escuela de Posgrado de Diseño de la Universidad de Harvard.

En 2011, PRODUCTORA fundó, junto a la curadora y crítica de arte Ruth Estévez, LIGA - Espacio para la Arquitectura - Ciudad de México, una plataforma que promueve la arquitectura emergente de América Latina a través de exposiciones, conferencias y talleres. www.liga-df.com

Nicolas Friedmann
Rbla. Badal 64 Ent. 1
08014 Barcelona
+34 637455006
nicolasfriedmann@gmail.com