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Degree Project

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“Quality architecture to me is when a building manages to move me. What on earth is it that moves me? How can I get it into my own work?”

- Zumthor 2006.
Sculpting the emotional (magic) space
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I create spaces, that are presented as sets (scenographies), by working with storytelling, colour, geometry and transitions. By exploring tangible and abstract elements, I compose different atmospheres. Atmosphere is the central aesthetic category in my work, and creating an emotional experience through space is my intention.

The spaces are inspired by a magic realist novel. I transpose the text into images, to then sculpt spaces with geometry, colour and light. I write new stories and descriptions about these spaces as I imagine the atmospheres to be experienced.

Transitions are fundamental to my project: the transition of Latin-American references within magic realism and emotional architecture, to my own context at this moment in Sweden; the transition from text to space (and vice versa); and the transitions between spaces in my composition. These are my apparatuses in sculpting the emotional and magic space.

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Rummen är inspirerade av en roman inom magisk realism-genren där jag införlivat texten till bild, för att därefter skulptera med geometri, färg och ljus. Jag skriver nya berättelser och beskrivningar om dessa rum, samtidigt som jag föreställer mig hur atmosfären kan upplevas.

Övergångar är en fundamental grund i mitt projekt. Övergången från latin-amerikanska referenser inom magisk realism och emotionell arkitektur, till min egna kontext i Sverige just nu. Övergången från text till rumslighet (och vice versa), och övergången mellan rummen i min komposition. Det är mina verktyg när jag skulpterar det emotionella och magiska.
Introduction

When I think of a space, I think of an atmosphere. By dissecting the components of what constructs it, I’m able to understand how to work around this topic.

I find certain elements being lost in most of the architecture and interiors of today, this has made me question the kind of architect I want to be. My purpose is to find an answer through exploring the elements I find lost and bring them back into my work. I want to bring back emotion, meaning and context. For Peter Zumthor an atmosphere is an aesthetic category (Labs-Ehlert 2005), and in my project it is the one holding the rest of the categories (and/or elements) together.

I reflect on and explore the different elements that construct an atmosphere, both tangible and abstract. I am also interested in stories, in the form of text or as storytelling. When we read, or hear a story, our minds can start constructing images out of words, these images are not conditioned by physical limitations, but are partially constructed by memories of what we have seen or felt in an earlier moment of our lives. I am fascinated how this information becomes an image and I want to explore how to make this image a physical space; a space that can express through its atmosphere the emotions of a story. I also find fascinating to write space, being this space existent or created in our imagination.

I also reflect on, how we think and design transition between spaces, the moment of surprise that occurs when we enter a space, the way color, light, smell, shapes and sound act physically upon us and reacts upon our emotions.

In this project, I’ve explored in depth color, geometry and transitions. I’ve also explored physical elements such as light, mass, shapes and surfaces and abstract elements like imagination and memory.

I have always been interested in how our senses perceive a space. How memories in life are constructed by real events but shaped by our own memory and perceptions, images of spaces coming from memory, imagination and a narrative.
Early life influences

From my early years, I have been influenced by surrealist and abstract artists, the work of painters such as Leonora Carrington, Remedios Varo and Rene Magritte, that evoke surrealist spaces through the use of geometries and color.

Piet Mondrian has also been an influence to me, because of his work with abstract realism, which encompasses the elements I’m working with: transitions, geometries and colors.

I grew up in Mexico City in between many realities, not certain about only one. The city itself always seemed to me surreal, art was central in my upbringing, being nurtured by it opened my mind into understanding different realities, to question what i had been taught as absolute truths and what is real and to open my mind to not miss on what is magic¹.

I create my own view of the world, my own life seems in itself magic realist, between emotions and journeys, remembering places, imagining spaces, experiencing architecture and landscapes, meeting new people, talking to old friends, always listening to their stories, making my own as i go on.

¹I understand magic as the things that can’t be explained by science.
The tempest. René Magritte, 1931.

Composition VII (The Three Graces)
Theo Van Doesburgh, 1917.

Composition in red, yellow, blue and black.
Piet Mondrian, 1926.


Three destinations. Remedios Varo, 1956

Centaur tower Landscape
Remedios Varo, 1943.
References

**Magic Realism in Latinamerica**

*Emotional Architecture* - *Mathias Goeritz*

*Storytelling, film, scenography and symbols* - *Alejandro Jodorowsky*
Magic realism **in Latinamerica**

Magic realism can be found in literature, painting, film and theater. Magic realism encompasses a range of subtly different concepts, and shares an acceptance of unrational, symbolic and abstract elements in the rational world (Bowers 2004).

Magical realism endeavors to show us the world through other eyes (Holland Rogers 2002).

Magic Realism (Magischer Realismus) was a term first used by Franz Roh in 1925. Roh believed that magic realism was related to, but distinct from, surrealism, due to magic realism’s focus on the material object and the actual existence of things in the world, as opposed to surrealism’s more cerebral, psychological and subconscious reality (Bowers 2004).

This term became a literary genre in Latinamerica in the middle of the XX century, and then expanded into other arts. Magic realism has been an influence for me, in the way I percieve the world and has gotten me profoundly interested in different forms of art. I’ve experienced it through the works of writers like Laura Esquivel, Isabel Allende and Gabriel García Márquez, the paintings of Frida Kahlo, and the movies of Alejandro Jodorwosky (i.e. The Dance of Reality, Endless Poetry), Alejandro González Iñárritu (i.e. Birdman) and Guillermo del Toro (i.e. Pan’s Labyrinth).
Emotional architecture

I’m profoundly connected to the work of Mathias Goeritz, who pursued to embed a symbolic content capable to provoke emotion in his paintings, sculpture and architecture, in the late years of his career, he dismissed the separation between these three and integrated them to create what he called, emotional architecture.

He aimed to find a modern spiritual conception to space and form. To inhabit emotionally and visually the architectonic symbols. Emotional architecture meant to be transcendental, ludic, decorative, erotic and enjoyable. To provoke empathy, ecstasy and to find meaning of forms and life (Rita Eder). Geometry, color, light and experience are central in his work. He also collaborated closely with Luis Barragán. They nourished each other’s work and their aesthetics and ideologies became a central part in the creation of Mexican modernity.

Mathias G. worked without plans, but with conceptual drawings, he allowed the shapes and the process to happen. The term “emotional” is not only connected to the experience of our senses in a place, but to the process of creating spaces departing from concrete needs, while in the making. Mexican contemporary artist Abraham Cruzvillegas argues that “Architecture doesn’t give emotions, human beings give emotions to architecture”, and although I agree that experiences of spaces differ from person to person and between what the artist/architect wants to communicate to the observer, I do believe that thinking atmospheres as an aesthetic category and aiming to create spaces that give us an emotional experience is possible, and in my work, central.
La Osa Mayor Sculpture
Mathias Goeritz 1968.

El Eco Museum scale model
Interior
Storytelling, film, scenography and symbols

Alejandro Jodorowsky, is a multidisciplinary self-taught artist, born in Tocopilla, Chile. He lived and worked in Mexico City for several years and has been living in Paris for most of his adult life.

He has worked with theater, writing, illustration (comics), film, among other creative disciplines. I focus my attention on how he approached images, memory and ideas in his books (many of them autobiographical) and in his films, i.e. “The Holy Mountain” and “The Dance of Reality”. I am interested in the scenography of his films and the atmospheres these creates.

His photography aims to connect emotions and provoke moods on the spectator. These images correspond to his own view of reality and life. His work is well known for its strong, critical and philosophical approach and I consider to fall in the category of magic realism.

About Dune

In 1974 he made a storyboard for a movie based on Frank Herbert’s book: Dune, written in 1965. This story board became a graphic script, he worked together with the artist Jean ‘Moebius’ Giraud.

“Frank Herbert creo un mundo en Dune, pero no dijo completamente lo que era esto, y tú para entrar en ese mundo tienes cien páginas de literatura donde tienes que ir descubriendo con gran dificultad de que se trata el libro, yo lo comparto a Proust en la literatura francesa, es literario es la gran literatura.

1 extract from the documentary film, Jodorowsky’s Dune.

The first hundred pages you understand almost nothing, it's insinuations, and then to bring literature to image is completely difficult, you need to create another world, the optical world is not the literary auditive world, all the time, even in the little details I was trying to find the spiritual meaning of that picture” (Jodorowsky 2013)

This film was never made, but the storyboard and the approach of how they transpose a written story into image has been relevant in the field of film and relevant to me personally. In 2013 Frank Pavich did a documentary film named “Jodorowsky’s Dune”, in this film Alejandro tells the story of the process of creating this movie script. In this regard is how i aim to approach scenography, “to find the spiritual meaning of the picture” and then translate it into space.

His latest films are “The Dance of Reality” and “Endless Poetry”, based on his autobiographical novel “The Dance of reality”. In these films he shows real events in his life in a poetic manner, he communicated the spiritual and emotional meaning through picture and space (scenography).
Movie still from “La danza de la realidad” (The Dance of Reality).

Alejandro, grown up with himself as a child on a boat driven by the death. Alejandro Jodorowsky, 2013.

Movie still from “Poesia sin fin” (Endless Poetry).

Alejandro as a young man on his way from Tocopilla (his hometown), Chile to Paris, France, riding the boat with the death, the day he left Chile, at the age of 25. Alejandro Jodorowsky, 2016.
One of the first movies I watched from Jodorowsky was “The Holy Mountain”. Part of it is filmed in Mexico City. One of the scenographies are the Satellite Towers, a large scale sculpture designed by Mathias Goeritz, the architect Luis Barragán and the painter Jesús Reyes Ferreira.

Jodorowsky imagined the interiors of the red tower. By using colour and geometry he created spaces connected to the spiritual meaning of the movie’s story.
One Hundred Years of Solitude (1967) is the story of the Buendía Family in the fictional town of Macondo. The book tells the story of the family generations and the town through one hundred years.

José Arcadio and Ursula Buendía are the founders of Macondo. Macondo becomes a town in which extraordinary and unfortunate events happen, specially to the Buendía family. Many of the events happen in the family house. Generation after generation live in the same house, the house atmospheres and spaces change with time, but is still the same place. In the end, a Buendía deciphers the secret of the misfortunes lived by the seven generations of the family and their hundred years of solitude end. This is a magic realist novel.

In an earlier project, I began to explore how I could create my own method to design a space based on a text. I chose this book because of its relevance on the field of literature and arts, it is one of the most significant works in literature, and the most significant work of G. García Márquez (Nobel prize Laureate of literature in 1982), and mainly because of its approach to magic realism, the representation of a Latinamerican context and foremost because there is no visual work made about it. This way I had a white canvas in my head while approaching it. I started by reading it in a new way. The moment a description of a place came up I did sketches depicting that place, sometimes achromatic, sometimes in colour.

From the sketches, I started to make watercolors of the landscape and plans of the house. My first tridimensional plastic approach to the models for the house were shapes in wood and clay. I decided to focus on the house and the atmospheres of its rooms and transitional spaces.

While working, I began to understand the house in a different way, by understanding the physical descriptions of the rooms, based on the activities and stories that happened in them, the areas started to acquire a character, I wrote new descriptions, more specific ones and I divided the house areas as followed: Connection, Core, Joy, the Untold and Mystery.

I relate the spaces to the different parts a human being experiences in its life. Its core, physical and spiritual, it’s connection to the world, the untold within him or her and the mystery each of us have.

Having these spaces, I began to work with the geometry. I decided to use circles and squares; each form represents an area, and each area has a colour. I then, began to explore the interior spaces of each area in a tridimensional model.
Macondo was then, a village with twenty houses made out of clay and reed, built by the shore of a diaphanous river that sparked on a riverbed of polished stones, white and large and enormous as prehistoric eggs. 1

José Arcadio Buendía, who was a man with the most entreprenourship the village would ever have, disposed the houses in a way that everyone could walk to the river to get water with the same effort, traced the streets, with such a good sense that no house received better sunlight than the other at the time of heat. In a few years, Macondo became the most organized and laborious village known till then by its 300 inhabitants. It was a really happy village, where no one was older than thirty years old and where no one had ever died. 1

1 Translation from spanish to english by the author of this project.
Dispuesto ensanchar la cocina para construir dos hornos, destruir el viejo granero donde Pilar Ternera le leyó el porvenir a José Arcadio, y construir otro dos veces más grande para que nunca faltaran los alimentos en la casa. Dispuso construir en el patio, a la sombra del castaño, un baño para las mujeres y otro para los hombres, y al fondo una caballeriza grande, un gallinero alambrado, un establo de ordeña y una pajarera abierta a los cuatro vientos para que se instalaran a su gusto los pájaros sin rumbo. (García Márquez 1967)

Seguida por docenas de albañiles y carpinteros, como si hubiera contraído la fiebre alucinante de su esposo, Úrsula ordenaba la posición de la luz y la conducta del calor, y repartía el espacio sin el menor sentido de sus límites. En aquella incomodidad, respirando cal viva y melaza de alquitrán, nadie entendió muy bien cómo fue surgiendo de las entrañas de la tierra no sólo la casa más grande que habría nunca en el pueblo, sino la más hospitalaria y fresca que hubo jamás en el ámbito de la ciénaga. (García Márquez 1967)

She ordered to widen the kitchen to build two ovens, destroy the old farm where Pilar Ternera read the future to José Arcadio, and build a new one twice as big so they will never lack food. She also ordered to build in the patio, by the shadow of the chestnut, a bathroom for women, and another for men, and in the back a big stable, a wired henhouse and an open bird house, so that the aimlessly birds could settle as they pleased. ¹

Followed by dozens of construction workers and carpenters, as if she gotten her husbands alucitative fever, Ursula ordered the position of light and the performance of heat, she disposed the space without the slightest sense of its limits. In that uncomfortable environment, breathing fresh lime and tar, no one really understood how the house emerged from the core of the earth, not only the largest house that would ever be in the town, but also the most hospitalary and fresh que that ever was in the swamp. ¹

¹ Translation from spanish to english by the author of this project.
6. The Buendia house plan. Ink on paper.

7. The almond tree. Watercolours.
10. Presentation model for the project “Landscape of Solitude”.

15. Illustration of the houses of Macondo, in blue tones. Ink and watercolours.
16. Landscape of Macondo. Wood.
17. Macondo’s Sea. Watercolours.

Elements explored in depth

Colour

Geometry

Transitions
**Colour**

I believe colour has a power over us. Through time colour has been studied, loved, hated, accepted and defined. Colour is a choice within the built environment, it is important to understand the different shades and tonalities created by different geometries and how the light reacts on their surfaces.

Light, shapes, materials and movement will always give us different environments depending on their combinations.

I've explored how using colour can create different atmospheres. I have previously studied Le Corbusier’s architectural polychromy principles, and Luis Barragán interiors, and concluded that colour does modify space and classifies objects, by testing different colors on the same mass, and interchanging them on a surface. I've continued working colour with this method, color as mass, color on surface and color as association.

British artist David Batchelor works and writes about colour, in his text Chromophobia, he analyzes the history of, and motivations behind. “Chromophobia manifests itself in the many and varied attempts to purge colour from culture, to devalue color, to diminish its significance, to deny its complexity…colour is made out to be the property of some ‘foreign’ body. Usually the feminine, the oriental, the primitive, the infantile, the vulgar, the queer or the pathological… colour is relegated to the realm of the superficial, the supplementary the inessential or the cosmetic” (Batchelor 2000).

The term chromophobia doesn’t feel strange to me, except I profoundly disagree on devaluing colour, for me colour is to the eye what music is to the ear.

I recognize attempts to purge colour from culture, for example, many modern architects regarded colour as impure. A lingering feeling of these ideas has persisted since modernity and spread through cultures and generations, prevailing as well in contemporary architecture.

Learning to work with colour and light, in my perspective, also includes black and white, I think all pigments are beautiful. However, disregarding colour on the basis of it being superficial, inessential or primitive is a misfortune.

In my opinion, more knowledge in colour and spatiality, when it comes to contemporary interiors and architecture is vital. I want to bring colour into my work and in my profession.

In this project I’ve chosen to work with colour regarding interiors and architecture, architecture reflects the ideals and situations of a culture, of society. Colour is relevant and colour matters. Colour is not superficial, nor inessential and is not purely cosmetic. Colour is an elevated category.
Colour studies from previous projects

Convento de las Capuchinas’ Celosia Model (Luis Barragán, 1953)

Casa Estudio Luis Barragán Terrace model.
Spatial and colour studies. 2016.

Deconstructed celosia model.

Slussen Neo-Interiors, 2015.

Exploration on how to make/create colours (its materiality), creating new palettes and analysing the different outcomes of colours as composition. Study on how colour modifies space and creates atmospheres.

Teléfonoplan’s abstraction of colours and housing typologies.

Berlin housing unit, facade’s colour abstraction, 2016. (Le Corbusier, 1959)
First colour studies for this project

I started working with pastel tones, which meant I used mostly white pigment as a base, I tested different shades of peach (red + yellow + white), blue and flat black. Consequently, I introduced dark purple. In this first spatial test (pictures on the left) I wanted to study how colors react when used on floors and/or walls, and the contrast created by light, between colors and volumes.

In the second test I used less white pigment for the peach colour, added green pigment in blue, and white pigment in black.

I created a series of canvases using the geometry previously studied (see page 28) and the colours from the second test (pictures on the right). I worked on flat surfaces and placed cubes of complementary colours on each canvas, I then placed some canvases vertical to study the dynamic between colors and flat geometries, which led me to test on tridimensional geometries.
After testing different pigments, I decided to work with acrylic paint: Flashé. And to only work with the following primary colours:

- Oriental Red
- Senegal Yellow
- Cobalt Blue

Plus:
- Black
- White

By mixing these pigments I was able to make the colours I imagined and decided for each space (see page 38), as well as to work with different shades and tonalities. It was important for me to have control over the pigments.

I did a number of colour testing, in paper, cardboard, wood and MDF (see page 27). With these colour samples I was able to understand how different colours work spatially, the different shades of the same colour when used on the floor or on a wall. I also tested the colours with different lights (see page 34). I used different brushes, according to the finishes I aimed for. I aimed to show the trace of the brush, these slight traces work with the light and give a feeling of craftsmanship.

I worked with colour both analog and digital. I first made the colours analog, and then translated them into an RGB code so I could use them in my digital model for rendering.
Colour samples
I’ve explored spaces through a system of geometries. I did studies in order to find a method to design the spaces of my project. These spaces are directly related to a text (One hundred years of Solitude), and the geometries aim to express the story plastically and to create atmospheres and physical transitions between spaces.

I began to study basic geometries, circle, square and triangle. Tracing them in proportion to each other.

I then moved into dividing these shapes. To understand how I could work with geometry, proportion and extrusion I did the following; I tested dividing a square orthogonally and diagonally, and then extruding the areas. When dividing it orthogonally the result are rectangles 2:1 and squares, when dividing diagonally the result are isosceles triangle rectangles.

Having two different drawings (square divided diagonally, square divided orthogonally), I used two different methods to create spaces. One follows a progression and/or a system, both in how the shapes are given height and how they are moved in an orthogonal plane, the other is intuitive. I extruded each shape and moved it around to study what would happen if these were shaping the space and creating interior spaces within. The geometries and their process refers to the story of family generations through time, it can be repeated endlessly.

To design the spaces in my project, i used both methods, first i work intuitively, and when i found the character and transitions i aimed for, i adjusted the plan into a system (see page 41).
1 Square divided diagonally

1A Intuitive

1B Systematic

2 Square divided orthogonally

2A Intuitive

2B Systematic
Volumetry studies
Transitions

I work with transitions, both in their physical form, and their abstract meaning, how we transition from one space to the other, how an idea becomes something, the significance and story of the form. I find transitions in my project as I work.

In my project, transitions of knowledge, cultures and ideas are also relevant, i.e. the transition of Latin-American references within magic realism and emotional architecture, to my own context at this moment in Sweden.

The main transitions i’ve worked with in my project are:

- The transition from text to space (and vice versa). how a text becomes an image and an image becomes a space and how this space can be described in the form of text again.
- The transitions between spaces in my composition.

I have found transitions in my project as a work, and they have become an apparatus into sculpting the emotional (magic) space.
Testing color and geometry, becoming spatial

Red and yellow pigments + white

Blue and yellow pigments + white

Blue, yellow and red pigments + black and white
The first space and form tests opened a fascinating new way of perceiving colour and working with it. By doing these iterations I began to understand how colours work tridimensionally in regards to each other and to light. Light revealed unexpected colours and new shapes could be perceived as a result from shadows.

I worked with colours in different shades (see page 32). In the first picture, I used red pigment as a base, and then painted other surfaces in shades of pink and peach, by adding white and a little yellow. The mysterious traces of light you can see coming through the opening fascinated me, to wonder what is there, on the other side, the mystery and the surprise feeling you can create in a space.

The second picture shows an iteration with blue and green colours (the green colours were made from blue and yellow pigments). For the wall and the floor I used the same colour, but in space is perceived as another shade, there is harmony because all colours come from two pigments, they complement each other.

In the last picture I tested a black background, black absorbs light, you can’t see any depth or shadows. The black wall pops-up the colours around, so as the white surface on the floor.

These pictures were taken with natural light, after these iterations I explored what happens with colour with artificial light and coloured filters, in order to understand how I could work with light and colour and space in my project.
“Sensations of colour do not exist without light” (Varley 1980). When working with colours and aiming to create atmospheres, light plays a fundamental part. Thinking and understanding; how light touches the different surfaces and creates new tonalities through its reflection, how the shadows give us new and different perceptions of the same geometries and new experiences of a space, is a fundamental part of my project.

I tested warm light with different filters, magenta, red, green, blue and light yellow, in the first row I show the effect you get when you have the filter close to the objects, like a screen. On the second row I show the light you get when the filter is on the lamp.
I create spaces, that are presented as sets (scenographies), by working with storytelling, colour, geometry and transitions.

By exploring tangible and abstract elements, I compose different atmospheres.

Atmosphere is the central aesthetic category in my work, and creating an emotional experience through space is my intention.
Re: geometry, colour and transitions

The square is the finest expression of a spatial idea complete in itself.  
Bruno Munari

About squares:
“In the oldest writings and rock inscriptions of early human beings, it signifies the idea of enclosure, of home, of settlement” (Munari 2015). For me squares represent the earthbound, the mundane and the human existence.

The square is also a beautiful shape, it has been present in architecture for a long time in history, “Its structural possibilities have helped artists and architects of all generations and styles by giving them a harmonic skeleton to which to apply an artistic construction. Accordingly, it is present in all styles of all peoples in all ages, both as a structural element and as a surface that supports and determines a particular decoration” (Munari 2015).

About circles:
“While square is closely linked to men and women and his constructions, to architecture, harmonious structures, writing and so on, the circle is relates to the divine: a simple circle has, since ancient times, represented eternity, since it has no beginning and no end” (Munari 2015). To me a circle is connected to the spiritual, I wouldn’t use the word or concept of divinity in connection to circle.

Circles are dynamic, circles compose spheres. “A sphere is always the right way up, so to speak, in any position”. (Munari 2005 99). I find circles very poetic, closely linked to our emotional being.

About triangles:
Triangle for me has always signified a perfect structure. Triangles can be traced from squares and circles. Triangles for me represent the divine, something that cannot be broken. Triangles are used in different architectonic structures, but are also used a symbols.

Triangles compose beautiful patterns. In my project triangle is the divine, is present but not explored, silent and transluscent. Is unnamed.
The main plan of my project, is a drawing of circles inscribed in squares, from here I imagine and model the spaces. The circles represent the spiritual and the squares the earthbound, the triangle represents the divine, the divine is not explored in this project.

Every shape represents rooms of the house from the book, there are five spaces, each space has a name, a color, a character and an atmosphere, the spaces connect to each other according to the narrative from the book and my own interpretation of human emotions.

The spaces are: Connection, Core, Joy, Mystery and The Untold. By sculpting the spaces with geometry, colour and light and writing new stories and descriptions about these spaces, I imagine and design the atmospheres to be experienced.

I did a number of assemblages intuitively (page 39) to start studying transitions and volumetry, when I found the spatial disposition that I wanted to develop further, I applied a systematic method (page 41). I also explored the interior spaces and colours as I studied the shapes disposition (page 40).
Assemblages studies
Assembling the spaces

The first step into spatiality is to give dimension to a shape. As a i work with circles inscribed in squares, all dimensions in plan will be in proportion to each other. I start with connection.

The diameter of connection is 12 m and its height is 6 m, the height is set in proportion 2:1 to the plan. The heights of the other rooms are defined according to the physical experience i aimed to create in each room. Core has an area of 8.49 by 8.49 m and an interior height of 4 m. Joy has an area of 6 m by 6 m and an interior height of 2.20 m. Mystery has a diamenter of 6 m, it is a sphere. And the Untold is a cube of 4.24 m by 4.24 m by 4.24 m.

In the previous assemblages I moved the different volumes intuitively, with the intention to find transitions, atmospheres and experiences. I worked digitally so I could do several assemblages (page 37), and guided myself with a physical model from each volume (page 28). I also drew diagrammatic plans to understand and document the new spatial relations.

The circular plan spaces (spiritual) are placed over the X axis (1-2-3 on diagram), and the squared plan spaces (earthbounded) are placed over the Y axis (4-5 on diagram), having the core as the central element, being this space both squared and circular.

Both connection and the untold have its foundations on the ground, while core is elevated 3 m and joy 3.5 m, Mystery has no foundations, its structure is a sphere and it moves around the spaces, although is likely to be found to the right of core, this is the only placing from where you can access its interior.

Both squares and circles are centered in relation to their axis. The last movement positions joy on its own Y axis (6 in diagram), when moved horizontally to the left to intersect connection and create a passage from core to the untold top.
Isometric diagram of the spatial assemblage in 2D and 3D.
The circular shapes’ axis (connection, core, mystery) is intersected with a cylinder.

The placing height of the cylinder is determined in proportion to the connection height. The cylinder diameter is 4.24 m and is placed at 3 m height.

It intersects connection, core and mystery, creating an access from core to mystery.

The squared shapes’ axis (core, joy and mystery) is intersected by a cube.

The cube is placed centered to the height of the core, at 4.5 m height. The cube dimensions are 3 m by 3 m. This cut creates openings in the core, joy and the untold.

As a result it creates the transition between core and joy, and a terrace over the untold.

The third intersecting shape is 3 m diameter, it intersects the core vertically creating a skylight.

To create openings, windows and spatial connections: physical transitions, I used three shapes, also part of the main plan, and therefore in proportion to the rest of the spaces.
With the resulting geometry i added architectonic elements to make the spaces inhabitable.

The first element is a column of 6 m height and .50 m width. This element marks the entrance, by this column is the only door to access the spaces (if you are a visitor). The door dimensions are 1 m by 2 m.

I added two pairs of stairs.

The first stairs creates a transition between connection and joy, a door is a added to joy.

The second stairs is a continuation to core, or an access from core to joy, subsequently to connection.

A cylindrical wall is placed on top of the core skylight, to create a sense of depth and to frame the sky.

A transparent bridge is placed in between core and the untold.
Interiors
The connection refers to the living room for guests in the book, and to the space where we connect to others, according to my own interpretation.

Its colour is a peach-yellow, is inspired in the caribbean sun and the different sunset light tonalities. The colors change through the day. It has no roof, during the day it is illuminated by the Caribbean sun, and during the night by the starry sky. It’s surfaces are soft and inviting.

*My own interpretation...*

Hay una parte en ti, que necesita conectarse con el mundo, y esta parte necesita un espacio, en este espacio puedes estar con otras personas, amigos, amigos de tus amigos, desconocidos, en este lugar puedes sentirte libre.

You will see a yellow tower (it also looks like a tall column), it invites you in. As you walk near, the dancing sunset light in the interior will seduce you, as you enter, the space will make you feel welcomed.

You feel relax, open to connect to others. As you enter you will be bathed by the light reflected on the curved walls. It’s difficult to understand where the room ends, or where the room begins. You might hear a piano playing, you’ll smell coconut and the sea breeze. As the day turns into night you will be surprised by the changing colors on the walls, to then be covered by a starry sky.

An opening will caugh your eye; you’ll wonder what is there. On the other side; you’ll see new colours; you’ll see light, but you might never know what is really there, on the other side.

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**Pigments and Codes (RGB)**

Analog: 3:1:1/20
white-senegal yellow-orient red

Digital: 217/168/122

*To create peach shades:
I added more orient red and white.*
The core represents our spiritual and physical core and refers to the family living room for everyday use and dining room in the book.

Its color is purple, a mix of blue and red, two opposites, the purple represents its balance. This is a semi-open space, a soft interior (padded) and a rigid exterior.

**My own interpretation...**

Hay algo en ti, algo que es tan espiritual como material, lo que te hace ser quien eres, existe en una sinergia que no puedes explicar, y tampoco necesitas entender. Ésto en ti te conecta con el mundo y contigo mismo.

You are never certain how you get here, but somehow it feels that you’re always certain of the way in. This room looks like a cube from the outside, but on the inside all walls are curved, from the outside is purple, a purple made out of a perfect balance between blue and red, its pigments communicate easily with joy and connection.

Core brings the balance between these rooms and between your spirit and your body. It’s interior walls are padded, of a greyish-lilac colour, the room has five openings. Its very well illuminated, you feel connected to the exterior but comfortable in the interior. From core you can access all other rooms. In core you welcome the people you like to be with, the people that makes your existence in this world feel meaningful.

In core you connect in a deeper level with others, here you can dance and sing and have endless talks with the people you love. By night you can lay on the floor and watch the starry sky, hear the waves from the sea, the room will be illuminated by moonlight as you feel is time to move into the untold.

**Pigments and Codes (RGB)**

Analog: 2:2:1/5
- cobalt blue-oriental red-white

Digital:
- purple 78/65/144
- lilac 119/114/129
Joy is the space to nurture, represents the kitchen in the book.

The colour is emerald, a mix of blue and green, colours we find in nature. The space is open for the family and special guests, is made of hard material, with a soft feeling (plaster, concrete).

**My own interpretation..**

Al existir en este mundo necesitamos nutrirnos, nutrir nuestro cuerpo y nuestro espíritu, necesitamos encontrar la alegría y la calma, un lugar seguro donde se pueda olvidar la pesadez del tiempo, donde puedes simplemente existir y contemlar, donde puedas alimentarte.

Un lugar donde puedas estar acompañado cuando lo eliges y tener tu espacio cuando necesitas estar contigo mismo. Un espacio que puedes compartir con las personas que confías, las personas que te hacen sentir seguro.

As you continue your journey, you’ll find yourself in a corridor bathed by an inviting light, you will feel calm. As you enter through the mint-green door, you’ll be surprised by the special light in this space, different shades, different colors.

You can chose to turn left and stay in joy. It’s walls are firm, and its feeling is soft, they also feel cool, in this room you find the perfect temperature to feel comfortable. You can take off your shoes, it’s floors are wooden, always fresh by day, never too cold by night.

You can relax in here, the room is illuminated by a wide squared opening, you are inside, but the outside finds its way in. The blue and green tonalities change through the day, you’ll see different colours as the day goes by. This room is named joy, because joy comes when we are nurtured, when we feel in peace with our existence in this world and with our selves.

**Codes and pigments**

Analog: 2:2:1/5
- cobalt blue
- senegal yellow
- white

Digital: 87/149/129
**Mystery**

Mystery is inspired in the laboratory of Melquiades, the alchemist character in the book, is represented by a moving translucent sphere, of a shade of blue. This is the space to meditate, to question... to wonder.

*My own interpretation...*

Hay tanto de nosotros mismos y de otros que no entendemos, tanto del mundo inmaterial que nos hace preguntarnos cual es en realidad, la realidad.

Hay tantas realidades como vidas en el universo, hay muchas respuestas que tal vez nunca encontraremos, pero si nos adentramos en entender el mundo mas allá de lo racional, tal vez encontramos el sentido de estar aquí.

In mystery you forget about all the mundane, it becomes unclear what is left or right, up or down. You are absolutely unsure how you got in or when, or how much time has passed since you have been inside.

In mystery you don’t worry, in mystery you find answers, in mystery all magic becomes real. Mystery is a translucent sphere that moves around all the other spaces. Mystery is real but difficult to understand. Is always illuminated, although the blue tonalities change as the sphere moves around. Mystery is space you’ll want to share with only people you trust, or just be by yourself, in this space your mind has no limits.

The tangible and the abstract acquire a new meaning, but if you stay here too long you might lose touch with the world, in mystery you have to be careful to hop off at the right time, but to stay long enough to get answers to whatever you question, to whatever it is that you wonder.

**Pigments and Codes (RGB)**

Analog: 1:8:1/8:1/16
- cobalt blue-senegal yellow-white-black

Digital: 0/96/116
the u n t o l d

The Untold is the space to rest, to be with yourself. It is inspired by the bedrooms in the house.

Its color is a dark grey shade. It is uncertain how its interiors look like, but they do exist.

**My own interpretation...**

Estar contigo mismo y tener tu espacio es esencial, ese espacio al que nadie mas puede entrar, tal vez quieras que alguien mas lo comparta contigo, pero esa desición debe de hacerse con cuidado.

Hay una parte en nosotros que es solo para nosotros, hay tanto que no decimos, tanto que solo sentimos sin expresar, cosas que nos hacen profundamente felices, penas profundas, alegrias, recuerdos, y todo esto es una parte esencial de quienes somos, aqui somos honestos con nosotros mismos, nos vemos sin filtro, entendemos la realidad.

The untold is impossible to define, impossible to be talked about. Only the one that inhabits it knows how it is inside. We all have this space; i do have one, but i won´t tell you about it.

You can wonder how it looks like. You can feel the relief walls from the outside, you might wonder why is dark grey. Well i can only tell you that dark grey is a beautiful colour - you add a bit of all colors to black.

Pigments and Codes (RGB)

Analog: 1:4
white-black

Digital:110/110/110
“Memory’s images, once they are fixed in words are erased” (Calvino 1972)
Spring exhibition

For the Spring Exhibition I decided to present an abstraction from the spaces, built as an scenography. I presented two posters (1.00 by 1.50 m) and a model (.80 by .40 by .80 m). To create a stage/studio atmosphere I used spotlight on tripods, a black curtain and I built a stage which was painted in a light grey colour.

Contemporary piano music played in my exhibition space, in reference to the pianola in the living room for guests in the book: One Hundred Years of Solitude, and as part of the atmosphere in my exhibition. I also added a coconut scent in the space, referring to the caribbean setting in the book.

The model

From the area marked with a dashed line on the plan, I built fragments of the spaces from core, joy and the untold. I built in scale 1:5. I worked with acrylic paint (Flashé) on MDF, I decided to work with these two because of the matte finish I could get and the flexible effects I got when testing and working with light. To put the pieces together I used a combination of screws, plugs and glue.
Scale model from core 1:20  
Scale model from core and joy facades 1:100  
Colour and light testing  
Scenography construction in MDF. Scale 1:5  

Colour tests. Palette.  

Painting and constructing process.
The images
I decided to show two images; a view from the outside of connection to the inside, and a view to the interior of core-joy seen from mystery.

The space
My space was located at the corridor towards the ateliers. It is a 3 m wide corridor, and i had 6 m lenght to use. I built a stage and a podium to present my work. By placing the posters and model in a certain order i aimed to create a visual narrative from the spaces in my proyect, so the viewer could imagine and grasp the interiors.

The lights
For the first poster (connection) i used warm light to enhance the yellow-peach-pink tonalities. For the model i used a warm light, the kind of light equipment i used gave me the possibility to direct and control the diffusion of light on my model. I used a circular spotlight slightly diffused to create focus on the model interiors and a play of shadows on the wall. For the second poster (view from inside mystery) i used a warm light with a blue filter. To enhance the blue colours on the poster and simulate the feeling of seeing the interiors from inside a translucent blue sphere.

I added black curtains to prevent the light reflecting on the work. I painted the floor and walls i built with chipboard in a light grey colour. This colour worked well in contrast with the colours of the posters and model and with the lights.
Conclusion

The Presentation
On the 19th of May, I did my last presentation of this project. Through the process I’ve found very inspiring and valuable to communicate my project to others and to listen to constructive comments and feedback. Transitions are also found here, how my knowledge and ideas transition into others and how others’ thoughts transition into my project and in me, as a person.

In my presentation I gave special importance to the background and references of my project, I did talk about the rationality behind constructing the spaces, but I wanted to show (in my project) the emotional and abstract through image, a spatial narrative that could communicate the spirit of my spaces and my project to others.

Even though text is a meaningful part/tool in my method I decided to talk through colour and geometries in my exhibition. Our guest critic was Graeme Brooker, he mentioned that my project could be understood best when seen in the exhibition space. We also discussed why I work with colour, and how scenography plays an important role in how I present my work and the possibilities of how my method and way of working can be developed further into working with scenography.
**How can i make architecture, having atmosphere as the central element?**

Atmosphere for me is how a space makes us feel. How a space makes us feel depends on our previous experiences of the world and sometimes, on how we connect memories to what we experience in a certain moment in a certain space. By exploring the elements that have the most influence in me (colour, geometry and transitions), i have come to develop a method of designing space.

By using the book, One Hundred Years of solitude as a departure, i came to understand how i can transpose a mental image from a magic realistic narrative into a drawing and a model; and an emotion and/or abstract idea to a colour and a shape, and by working with these, create atmospheres to be experienced in space.

I think is essential to make architecture that is emotional and that is made to fullfill us as human beings, not only our mundane needs, but our emotions and spiritual existence.

When i’ve presented this project, i’ve come to understand the challenge of talking about atmosphere, abstraction and the physical world, atmospheres are created by physical elements; materials, shapes, light, colour, but somehow are sensed by our emotions and sensibilities.

Talking about this topic in between cultures has taught me a lot about how we are conditioned by our previous experiences but how our minds, if we want to, can always be open to new ones.

“The immediate judgement of the character of space calls upon our entire embodied and existential sense, and it is perceived in a diffuse and peripheral manner, rather than through precise and conscious observation. Moreover, this complex assessment projects a temporal process, as it fuses perception, memory, and imagination. Each space and place is an invitation to and a suggestion of distinct acts and activities. Atmosphere stimulates activities and guides the imagination”. (Juhani Pallasmaa 2014).

In my project i sculpt emotional (magic) spaces, these spaces come from imagination and aim to stimulate an emotion, connected to an activity. Is a new perspective on how to make architecture and think and project interiors.

I emphasize the relevance of colour and light when designing a space with atmosphere as the central element. Colours are beautiful. All of them. I also show how my method, and the elements i explored in depht (colour, geometry and transitions) can be applied into creating scenographies, from the interior architect perspective.
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_all links viewed on 2017-05-31_

All other images are self-elaborated.