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## **Towards Establishing a Process for Preserving Historic Landscapes in Mexico: The Casa Cristo Gardens in Guadalajara, Jalisco, Mexico**

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**TOWARDS ESTABLISHING A PROCESS FOR  
PRESERVING HISTORIC LANDSCAPES IN MEXICO:  
THE CASA CRISTO GARDENS IN GUADALAJARA,  
JALISCO, MEXICO.**

A Thesis

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Master in Landscape Architecture

in

The Department of Landscape Architecture

by  
Marcela De Obaldia  
B.Arch., Universidad Autónoma de Guadalajara, 1998  
May 2002

## **DEDICATION**

To my parents, Idalia and José,  
for encouraging me to be always better.

To my family,  
for their support, love, and for having faith in me.

To Alejandro,  
for his unconditional help, and commitment.

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## **ABSTRACT**

Landscape Architecture is a field that is in process of development in Mexico. However, although empirically, the landscape was considered in the past as part of the human's environment, and this is the Mexican heritage. Thus, this heritage is important to be considered because it is part of the people's identity, and therefore, vital to protect. However, Mexico focuses its attention to the preservation of its' national heritage in the fields of architecture and fine arts, leaving without protective regulations and guidelines the field of landscape architecture. The following thesis intends to create awareness in people of the importance of the landscape and of the importance of the history of landscape architecture that has been happening in Mexico. To accomplish this task, the Casa Cristo, designed by Luis Barragán was chosen as a case study. This case study involved the development of the first part of a Cultural Landscape Report (CLR). Since Mexico does not have any protective laws for its' landscapes, to develop the CLR it was used guidelines and processes proposed by National Park Service in the United States of America. The study contributes to the field of preservation in Mexico, and to encourage the protection of Luis Barragán's work, specially the Casa Cristo.

## **INTRODUCTION**

### **Background of the Topic**

*In spite of technological progress, or perhaps because of its spottiness, our man-made environment has shown an ominous tendency to slip more and more out of control. The farther man has moved away from the balanced integration of nature, the more his physical environment has become harmful.*

**(Richard Neutra)**

Landscape architecture as a distinct profession is a recent development that has considerable potential in Mexico. From the private garden to the public realm, people are becoming more interested in what surrounds their living space. They are looking for environments that are more healthy, aesthetic, and pleasant, and they are looking towards landscape architecture as the profession to provide such environments with these qualities.

As a profession, landscape architecture has not been widely institutionalized in Mexico's educational system. However, that does not mean that landscape architecture lacks a past in Mexico. Landscape architecture has roots and traditions that come from the civilizations that first settled in Mexico. It just has not been acknowledged. Up until the later half of the 20<sup>th</sup> century, architects, horticulturists, or gardeners designed works such as gardens, parks, and public spaces. Through time, humans have always shaped the environment to their convenience. Such environments would have an influence (some more, some less) on future civilizations. If one looks around, one can notice visible marks on our environment that show people's concern for the landscape when creating or designing a project. These projects are worthy of study.

It is well known that one of the most celebrated designers in Mexico during the twentieth century was Luis Barragán, whose role in shaping the Mexican sensibility of architecture and landscape architecture has been widely recognized. However, Barragán's design philosophy went beyond merely Architecture. He was able to encompass a series of ideas in his work, which he

emphasized in a speech he gave when he was awarded the Pritzker Prize in 1980. Most of his ideas have been widely studied in an attempt to understand Barragán's architectural work, but there his ideas concerning of "jardines" (gardens) have been less studied. Barragán always considered the landscape for his projects and made it part of his whole design process. Although his work is highly valued in Mexico, the works of Barragán have been studied without taking in consideration his ideas on gardens as a total unit, until recently. Mainly because of the lack of a landscape architecture as a recognized profession in Mexico, Barragán's work, especially his early residential landscape designs being neglected. Many of the important works are being lost out of neglect or destruction. The intention of this thesis is to emphasize the value of landscape architecture to Mexico by developing a study on the preservation and restoration of the landscape and applying it to Barragán's work.

### **Problem Statement**

In studying any field, man has always referred to the past in order to improve the present. This helps one understand where they came from and where they are going. Without preservation and restoration, one would not be able to trace their past.

Presently in Mexico, many important cultural landscapes could be lost without proper regulations to preserve them. In response to this condition, I believe it would be valuable to develop a study in preservation and restoration, that later would be applied to the landscapes in Mexico. Hence, this study will focus on the following questions:

- Can existing landscape preservation/restoration guidelines and processes in the United States of America help preserve and restore important built landscapes in Mexico?

Since a landscape can range from a small homestead to thousands of acres, the following thesis will only focus on the category of landscape in which Luis Barragán's work would fall. Such works are his residential gardens that fall under the Historic Designed Landscape category.<sup>1</sup>

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<sup>1</sup> U. S. National Park Service designation. See specifically N. P. S. *Preservation Brief 36*

- How can these findings be applied to preserving and restoring Luis Barragán's work of the period between 1927 and 1935.

## **Scope**

The findings of the research are applied, as a case study, to the Casa Cristo in Guadalajara, which today is used as the grounds of the Colegio de Arquitectos del Estado de Jalisco (Jalisco State Association of Architects). The house was one of Luis Barragán's first commissions (1927-1935 period).

## **Objectives**

The goals of this thesis are the following:

1. To develop the first phases that involve a cultural landscape report on the gardens of the Casa Cristo in Guadalajara to be used in guiding the future preservation and restoration of these historical gardens. Also to encourage the preservation-restoration of landscapes in Mexico that are important and significant, especially Barragán's work in Guadalajara.
2. To be able to contribute to the field of preservation in Mexico, so in the future, guidelines and processes to preserve and restore Historic Designed Landscapes could then be developed for Mexico.

## **Methodology**

In order to identify and develop the appropriate procedures, the literature review was related to architectural preservation and restoration processes applied in Mexico and to preservation and restoration procedures for landscapes in the United States.

The case study, which is the development of the first phases of a cultural landscape report for the Casa Cristo in Guadalajara, was developed using the methodology proposed by the National Parks Service of the United States. Specifically in the category of preserving Historic Designed Landscapes.

## **Justification**

Several reasons encouraged me to develop this thesis. The main one was my interest in developing a study that could apply the knowledge of landscape architecture that I acquired in the United States to my country, Mexico. This seems especially relevant for Mexico is a country still inexperienced in the practice of landscape architecture. Other reasons include:

1. To study Luis Barragán, whose work is highly important and influential to contemporary architecture and landscape architecture, not only nationwide but also worldwide.
2. The Casa Cristo site was chosen as a case study because:
  - There is interest by the owners to restore it.
  - It is located in Guadalajara, my hometown, which makes it accessible.
  - The existing projects of this period are being lost due to the neglect and lack of preservation interest of the people who own and/or reside in them.

Considering the previous, it was then necessary to first study Luis Barragán's design philosophy during his early period (1920s), so it could be interpreted into the Casa Cristo.

3. To blend my architecture background with my new studies of landscape architecture. Luis Barragán own work successfully integrated these two professions.

**LUIS BARRAGÁN:**  
**THE ARCHITECT OF THE MEXICAN GARDEN OF EDEN**

*“Don’t ask me about this building or that one, don’t look at what I do, see what I see.”*

**(Luis Barragán)**

This quote emphasizes the importance of referring to Barragán’s cultural background. His background became his inspiration, which moved Barragán to create designs that are some of the best examples of contemporary Mexican architecture. The present thesis intends to create an awareness of the importance of preserving Barragán’s work by providing important information about Barragán’s life, what he did, where he traveled, whom he met, and what his thoughts were.

**Footprints of a Man’s Soul**

For fifty-three years of his life, Luis Barragán worked as an architect. During these years, his designs did not follow the same style. By looking at the physical elements of Barragán’s works and correlating them with his design principles results in some noticeable similarities, a common thread of ideas manipulated to achieve varying physical and aesthetic results. Barragán’s work divides into three chronological periods. These periods consist of similar characteristics that define and give unique physical character in each period:

1. Early period (1927-1935): The work that Barragán developed in this period is mainly in Guadalajara City, most of which is residential and falls under a Mediterranean style. Unfortunately, very little information has been recorded on this period, and the existing projects are in the process of being lost due to neglect and the lack of protection and preservation. The Casa Cristo, which is the subject of study for this thesis, belongs to this period.



1. –View of the South side of the Casa Cristo, where the main entrance is located (Buendía, 1997).



2. –Main staircase in the Casa Cristo (taken from Colegio de Arquitectos del Estado de Jalisco archives.)

2. Rational period (1935-1940): As the name suggests, Barragán's work during this period falls under the principles of the International Style and the teachings of Le Corbusier. At this time, Barragán mainly focused on architectural production rather than on creating architectural poetry as happened in the other two periods. His projects were buildings that keep perfect proportions, with a clean design line and polished textures, and the materials used were no longer



3. –House for Josefina Chávez Peón de Ochoa (Siza, 1995).

the traditional ones: glass, concrete and steel. In other words, he put aside his idea that every space in which humans inhabit should be a reflection of their culture, their heritage, and their personal feelings.



3. Mature period (1940-1978): Most of the work in this period occurred in Mexico City, and it is for this work that Barragán gained importance and recognition around the world. These projects have more variety, ranging from urban planning, to horse stables, to chapels and houses. These projects also show his greatest integration between architecture and the landscape.



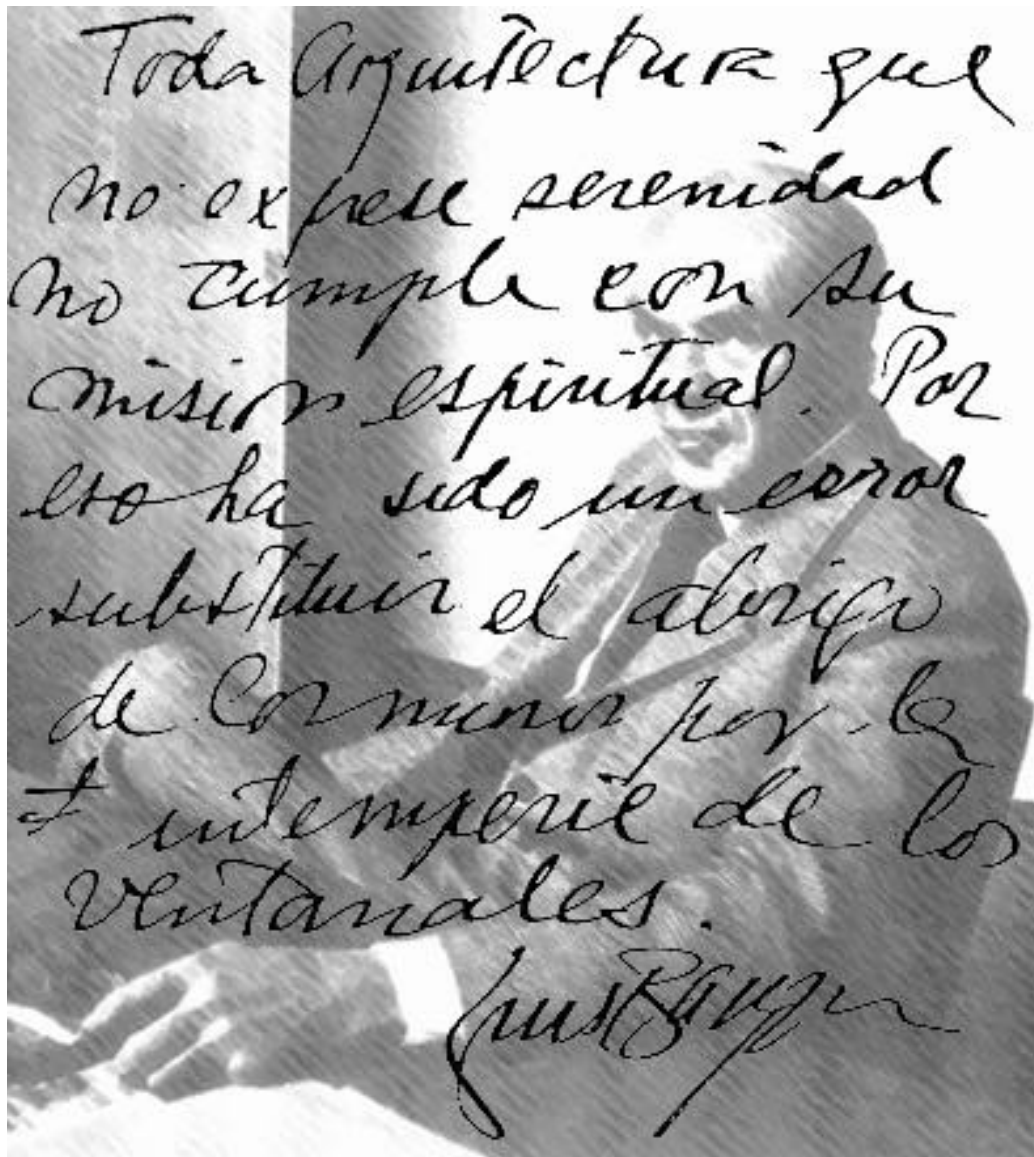
4. –House and studio of Luis Barragán. View of the hall with the gardens on the background (taken from <http://www.mexconnect.com>).



5. –House and studio of Luis Barragán. Partial view of the gardens (Siza, 1995).

The first and third period are closely related in terms of how Barragán conceived of architecture and landscape architecture. Because the Casa Cristo belongs to the early period of Barragán's work, this section of the thesis focuses on the development of this period. A quick glance at Barragán's work after surveying his design philosophy easily reveals the association between his early and mature period. Consequently, it is extremely important that the projects from his early period be protected, preserved, and recovered so that this link does not disappear. (See Appendix A for a complete listing of his projects.)

## The Life of Luis Barragán



6. –Barragán's handwriting. All architecture, which does not express serenity, fails in its spiritual mission. Thus, it has been a mistake to abandon the shelter of walls for the inclemency of large areas of glass (San Martín 1997).

Barragán's work could be considered autobiographical because it reflected the culture and knowledge he gained through all his different experiences. Hence, to understand better the philosophy and design principles behind Luis Barragán's work, it is necessary to summarize the high points of his life.

In the arms of Mexico, Luis Barragán was born on March 9 1902 in Guadalajara City, in the state of Jalisco. He belonged to a “wealthy, conservative, Catholic family from the country” (Riggen, 1996). As a “tapatío” (name given to people native to Guadalajara) Barragán had “a discreet temperament and a quiet disposition, which led to a reasonable management of [his] affairs and a conservative physical appearance” (Buendía, 1997).



7. -Luis Barragán.  
First Communion  
(Artes de Mexico, 1994).

With no more than 110,000 inhabitants, “Guadalajara was a modest, cheerful place considered one of the richer cities of the country,” during this time (Buendía, 1997). After the War of Independence ended in 1821, the country entered a period of peaceful existence that made

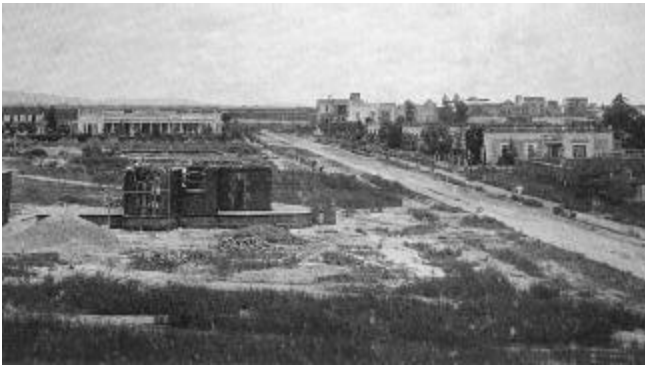


8. -Map of Mexico that shows the relation between Guadalajara and Mexico City (360.395miles).

growth possible for Mexico, and especially Guadalajara. Due to its geographical proximity to Mexico City (since Mexico is a country with a centralized government), French immigrants came into the city in search of “ways to generate healthy profits from business ventures in the area”(Riggen,

1996). Consequently, Guadalajara flourished positively in the business and cultural fields, which rapidly brought technical advances into the city. “In 1869 the telegraph was activated, in 1884 the telephone arrived, in 1888 the city inaugurated the railway, and in 1907 it implemented a system of electric cars, which still runs today” (Riggen, 1996). Thus, Guadalajara’s society became progressively capitalistic, which positively affected the urban development of the city. The main streets of the city were extended and new neighborhood areas were created for people to establish their homes. In

1910, the country entered in civil war in which people, mainly farmers, were fighting the government over land ownership issues. Unlike most wars, the revolution did not affect Guadalajara's progress. In fact, it provoked many people into traveling to the city in search of refuge. This again, had an impact on the urban development of Guadalajara, where demands for living spaces increased, not only for the rich bourgeoisie but also for the proletariat. An expansion of food stores, hotels and clothing stores also gave a boost to the economic growth of the city, bolstering the construction industry.



9. –Avenida Juárez in Guadalajara with the first buildings in the newly developed areas (Riggen, 1996).



10. –Corona Avenue from Pedro Moreno Street, Guadalajara, 1931 (Buendía, 1997).

Thus, Barragán grew up in an urban environment of positive progress. He also remembered the countryside trips he took with his family to “Los Corrales,” a hacienda outside the city in the southern part of Jalisco. The hacienda and the little town close by it was a place where one could experience the nostalgic past of Mexico in communion with nature. These experiences became later one of the sources of inspiration for Barragán, and he impressed them in his work as an architect.

In 1919, Luis Barragán began his studies in civil engineering at the Escuela Libre de Ingenieria de Guadalajara. He also attended a few courses in architecture that would have allowed him to earn his degree as an architect, by 1924. Unfortunately, this never happened because he left his architectural thesis unfinished. Nevertheless, this did not stop him from becoming one of the masters of Mexican architecture.

Barragán finished his studies in 1924, and as a reward his father decided to send him on a trip to Europe. Considering that at the moment Guadalajara was going through a “difficult political situation and fairly violent social and economic crisis,” the timing could not have been better for this journey (Riggen, 1996). With a vague itinerary and a strong interest in visiting specific areas such as France and the countries of the Mediterranean shores, Barragán embarked for Europe in May of



11. -Group photo at the Alhambra, 1924. Barragán is the second from the right (Riggen, 1996).

1924. On this trip, he visited the Alhambra and Generalife in Spain, sites that revealed to him the passion and richness that has always been part of Mexico’s architectural legacy.

While he was in Paris he attended

L’Exposition des Arts Décoratifs and was

attracted to the writings of Ferdinand Bac, a

man considered to be an artist, an amateur architect, and a gardener. Bac’s books became Barragán’s source in understanding the close relationship that must exist between landscape and the living space of humans. He also found himself attracted to the Mediterranean style that Bac expressed in his words and drawings as a style that was the cradle of higher civilizations of Europe, the Middle East, and North Africa. These same civilizations had also conquered Mexico, leaving a mark on this country’s future culture. During this time period, Mexico was heavily influenced by the French Renaissance style. In addition, the modern style was rapidly introduced into the country. Barragán

considered the first not to be a true reflection of the Mexican people, and the second as lacking the sense of place that people need to live in. Thus, Barragán saw in the Mediterranean style not only a legacy but also a compatibility with Jalisco's culture, climate, and the opportunity to give back an emotion and identity that Mexico was missing.

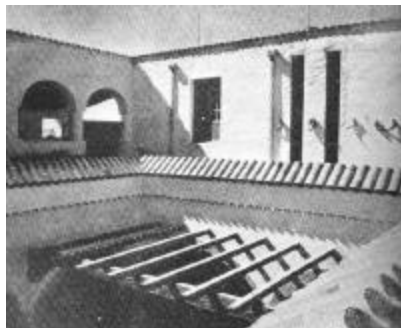
12. –Covers of Ferdinand Bac's books Jardin Enchantés and Les Colombières (Buendía, 1997). "Take the path that follows that swift-running stream; when the valleys are covered by dusk, you will see them turn pink, like the bottom of a seashell, for the water brings light to the darkness" (Bac, 1925)



When Luis Barragán came back to Mexico in 1925, he started to work for his brother Juan Jose Barragán, who was also an engineer (he graduated a couple of years before Luis). In 1927, he received his first important commission, the remodeling the Mr. León Robles house.



a) View of the courtyard before renovation (Buendía, 1997).



b) View of the courtyard after renovation (Riggen, 1996).

13. – Mr. León Robles House. This house was already built with a French Renaissance style. In here, it starts to show Barragán's tendency to more refined and polished walls, the management light, shadow and color, and the use of local traditional building techniques.

From that point until 1929, Luis Barragán designed, planned, and built seventeen single-family houses. Among these, the most representative are the Efraín González Luna house, the Gustavo R. Cristo house (known as the Casa Cristo), and the Enrique Aguilar House (no longer standing).





14, 15, 16. –From top to bottom, from left to right: Main façade of the Enrique Aguilar House, which unfortunately was demolished several years ago (Siza, 1995). North Façade of the Efraín Gózález Luna House. A latticework doorway that leads to the garden court in the Gustavo R. Cristo House. This is the only house where Barragán used elliptical arches (Buendía, 1997).

Despite all the religious and political conflicts that Guadalajara City was going through during this time, Luis Barragán was able to put into practice his ideas and design philosophy. Such ideas reflected a concern in creating a space for people to feel a sense of belonging and to be emotionally delighted. Luis Barragán belonged to a “heterogeneous group of intellectuals” (Riggen, 1996). He and his friends fought these conflicts with the use of ideology rather than arms. These reflect that Barragán was contributing to a larger debate about Mexican national identity. However, these conflicts did not affect his design philosophy and ideas.

In 1930, Mr. Juan José Barragán, Luis's father, became sick, and Luis and his family traveled to Chicago where his father died. Consequently, when Barragán came back to Guadalajara, he could not fully devote himself to his profession as an architect. Instead, he had to take charge of the family business. However, he still traveled, and during this time he went to New York and Europe. Barragán was commissioned eight more projects, all of which were private residences. In 1935, the project of the Revolution Park would mark the end of the early period chapter of his work in Guadalajara.



17. –Parque de la Revolución represents Barragán's first opportunity to develop his ideas of landscape architecture in the work in the public space (Siza, 1995).

In 1935, due to a lack of work in Guadalajara, Luis Barragán decided to move to Mexico City, where he worked and lived until his death in 1988. He only came back to Guadalajara to visit friends and family. (See Appendix B for more details on his life)

### **The Source of Inspiration**

Every artist has a muse for inspiration, and Barragán was no exception. Being a modest person, he always gave recognition to the persons and/or things that influenced his work. To understand the content of his work, it is important to study these influences in more detail.

Because the Casa Cristo is the case study presented in this thesis, the following information focuses on the influences reflected in the work of Barragán during his early period (1927-1935). There were two events in Luis Barragán's life that were a fundamental in shaping his design philosophy:



# 1. Childhood experience – the emotions of popular architecture.

Luis Barragán's aesthetic horizons came from his childhood trips outside the city to the family hacienda "Los Corrales." In contrast to the fast pace that he experienced in the city, the architecture and human elements on this rural landscape, surrounded by a clear, pure atmosphere and bright blue skies, created singular memories for Barragán. These villages were "in the peace of



18. –Staircase and a green bench in the family's hacienda Los Corrales, elements that Barragán reinterpreted in his works in a contemporary manner (Buendía, 1997).

God as they greet one another– united by the slow pace of tradition going back hundreds of years" (Buendía, 1996). As Barragán often commented when he was asked about these sources of inspiration: "memories of my father's ranch underlie all my work, and my work feeds on the idea of transposing these distant, nostalgic longings into the contemporary world." Barragán wanted to express through his work the sense and sensibility hidden behind every Mexican. Because he was able to experience the delights behind the Mexican

culture during his childhood, he was able to notice that people in his time were missing it due to the fast growing pace of the cities. Therefore, he was able to enhance in the people the pleasure that life comes with. In Barragán's works can be clearly seen the way he used certain elements that have always been present in Mexican popular architecture. Architecture described by Barragán as "white-washed walls, serene courtyards, and brightly colored streets."

Barragán described the spatial experience of the haciendas as enclosed by magic, splendor, and tradition, which he represented with certain elements that became signatures of his design philosophy. These elements included:

- a) The wall
- b) The water

#### The wall



19. –Ruins of one of the barns of the hacienda at Los Corrales, (Buendía, 1997).

in the space. Barragán considered this a fundamental task in making architecture. In the case of the landscape, Barragán used the wall to bring nature down to human scale. A wall added serenity and intimacy to outdoor spaces while connecting with nature. This also added a sense of mystery and privacy when looking in from the outside.

#### The water.

“Waking and sleeping, the sweet memory of the fountains of my childhood has always been with me: the spillways, the cisterns on the haciendas, the wellheads in the courtyards of the convents, the watering troughs, the little reflecting ponds, and the old aqueducts.” Barragán’s words describe the

Barragán opposed the Bauhaus design principles, criticizing it for taking away man’s privacy and for dehumanizing society by putting humans into crystal boxes. As a response, Barragán revived the role of the wall to create the magic, mystery, and surprise, which had delighted him in the haciendas and convents of his childhood. He thought to evoke these phenomena to enhance the sensibility of people, which for him was to use the wall to shelter people so they will feel part of the space and not just

great impact that water had on him, an element that he would incorporate in his work through his life as an architect. He mastered the use of water, and presented in his projects in many different water features with which he believed he create silence. As he explained in his speech when he was awarded with the Pritzker Prize, “in the gardens and homes designed by me, I have always endeavored to allow for the interior placid murmur of silence, and in my fountains, silence sings.”



20. –Watering trough for cattle in the Hacienda Los Corrales (Buendía, 1997).

Luis Barragán’s work evokes the spirit of living spaces like the ones he encountered at the villages and haciendas of his childhood. Furthermore, after his trips to Europe and Africa , Barragán felt that these were elements had a strong relationship with Moorish architecture he found in his trip, for he considered the style to be an important part of Mexico’s cultural heritage. (Moors ruled Spain for several centuries, and when Spain colonized Mexico later for several years, part of the Moorish culture came into the country as well). This reflects that Barragán’s philosophy and ideas about popular Mexican architecture and Moorish architecture were both related by a common denominator: understanding and reflecting Mexico’s identity. Barragán’s philosophy on architecture was not only to express the Mexican people’s identity, but also to create emotional architecture. Barragán’s idea of true architecture was not to build in the indictment of formal aesthetics or pure modernism, but in a historicism transformed into a contemporary expression. These cases are

mainly in his Early period works (1927-35) that like in the Casa Cristo, its significance relies in the search of a National identity, which Barragán found in the people's spirits and hearts.

## 2. Trip to Europe – the understanding of a legacy.

The trip to Europe reaffirmed Barragán's conviction in the value of tradition. It also helped him to understand better Mexico's legacy by noticing the similarities in culture and climate when visiting these places. Consequently, he also acknowledged that the Mexico he was living in was in part a result of the influences of Spanish and North African civilizations. This made Barragán aware of the important role architecture could play in preserving a country's identity. From this trip two relevant events contributed to the shaping of Barragán's design philosophy. These events include:

a) Discovery of Ferdinand Bac's writings and drawings in his books Jardins Enchantés and Les Colombieres, in Paris at the L' Exposition des Arts Décoratifs in 1925. From these books, Barragán learned about the sensitivity and gifts of visual perception (specific examples in order to understand) that architecture must reflect, the same ones that he ready interpreted in his designs. A case will be the Casa Cristo, in which he evoked the sensibility of people by using elements like the wall and plants to wrapped them in intimate spaces. In addition, he would manage the visual perception of a space. Either by breaking the compositional axis in the house to bring mystery and surprise when walking through the house, or by playing with the light as it goes through the windows. To do this Barragán would used color in the windows and placed them strategically to create a sensual effect to the space. (see image 22) Hence, Bac was suggesting that when designing one should understand the human scale and the meaning of a house as a living space, the link between the natural landscape and the humans in order to enhance sensitivity and visual perception.

Ferdinand Bac was a decisive influence on Barragán, not only in architecture but also in landscape architecture. Barragán always said that it was to “Bac that he was indebted for his longing to create a perfect garden.” (see chapter on Luis Barragán's Architecture of Gardens)





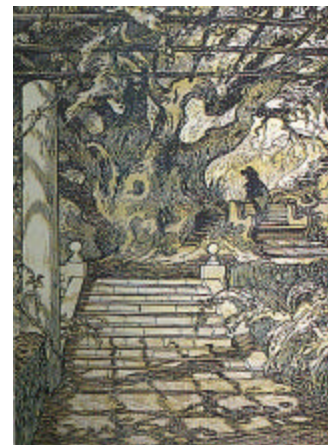
a)



b)



c)

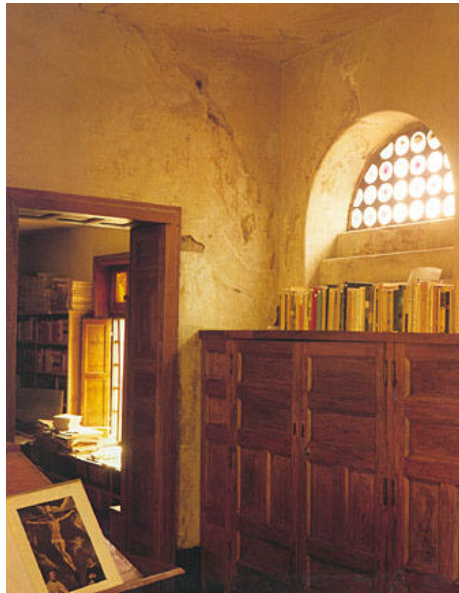


d)

21. –Drawings by Ferdinand Bac for his books Jardins Enchantés, Un Romancero (1925) and Les Colombieres, Ses Jadsins et Ses Décors (1920-23). a) Garden facing silver door, b) garden and meditation corner with red door, c) Spanish house with belvedere and moonlit landscapes, d) walk in the gardens of pergolas (Riggen, 1996).

Bac's writings reflect a concern for exploring the value of the history and classic tradition of Greco-Latin-Mediterranean tradition. For him "the Mediterranean was synonymous with harmony among the humans, gods, and the physical environment, brought from the great cultures from the past" (Riggen, 1997). Since Barragán was raised with a strong religious education, he identified with Bac and agreed that in order to satisfy their spirits people, would turn to religion and to the mythic. Hence, Barragán's designs responded not only to physical needs but also to those of the soul because he provide physical space that would enhance sense and sensibilities of the people who

inhabited them. To do that, he artistically used color and played with the sunlight as it interacted with architectural elements such as perforated walls or windows with a colorful variety in its glass.



a)  
22. – Two cases that show how Barragán manipulate sunlight to create a mystic atmosphere, and the wall to add intimacy to the space. a) Library in Efraín Gonzalez Luna House, located in the second floor (Buendia, 1997).  
b) Living room in the Casa Cristo (Riggen, 1996).



Bac also thought that architecture and gardens should serve a pedagogic function defining models to follow in order to preserve the culture of the past and transmit it to the collective sensibility of the present. Bac was not against the Modernism, however, he believed that in every artistic proposal there was an assimilation of a previous order, which did not necessarily ignore the

contemporary avant-garde. Unfortunately, his ideas did not mesh with the Modernism of Europe because Modernism's design philosophy, defined by the Bauhaus school, rejected the use of any model from the past applied to design. However, while Europeans thought that Bac's teachings were unsuitable, Luis Barragán adopted Bac's postulates as his aesthetic and moral guidelines for an ideal architecture. Ignacio Díaz Morales, one of Barragán's colleagues and close friends, referred to Bac's books "as a revelation that opened up the unlimited confidence of our spirits, it showed us the road that we should follow" (San Martin, 1997). Barragán and his professional colleagues (Ignacio Díaz Morales, Rafael Urzúa and Pedro Castellanos) embraced the Mediterranean and Moorish style as cornerstones of Mexican culture, reinterpreting them to fit the contemporary world in which they were living. Under this philosophy, these people formed together a movement in Guadalajara called

“Escuela Tapatía” (Tapatía School,) which was led by Barragán and his ideas obtained from his trip to Europe blended with his childhood experiences.

Barragán was not deeply immersed into philosophy when he travel to Europe, but Bac’s books and conversations made him aware that contemporary architecture was facing a problem of ontological nature, (of human essence). He considered that Modernism was denying this human essence with mottoes like “form follows function” and “less is more,” which put people’s feelings in second place and reduced them into machines. (Modernism was a style that had the idea to universalize the making of architecture, which provoke the lost of an identity, and make it impersonal for the people who lived in the spaces they created). It is worth mention that from this point forward Barragán became involved in philosophy in a profound and deep way, and always applied it to his work.

Thus, Bac gave Barragán the notion of architecture’s function as one that goes beyond being a shelter for people. He explained to Barragán that architecture’s function was “to provide a dwelling in which to house the human spirit, especially in respect with the concept of intimacy” (San Martín, 1997).



23. – Ferdinand Bac in his studio (Riggen, 1996).

It is obvious that Bac was trying to make people understand that the best way to accomplish an architect’s job is by looking into the soul, feelings, desires, fears, and dreams of the people for whom one is building to provide a physical expression of that purpose. This applies to the landscape as well, which is perhaps the most important influence that Bac had over Barragán in the architecture of gardens. (See Appendix D on the biography of Ferdinand Bac)

b) The visit to the Alhambra and Generalife, both great examples of Spanish-Moorish culture in which are expressed the interrelation of architecture and landscape architecture is expressed as a whole and not as separate elements. Barragán felt culturally identified with these places, and constantly referred to them as “ a distant mirror in which to recognize one’s own image, although distorted by the confused and vigorous beginnings of the century” (Riggens, 1997).

In visiting these places, Barragán recognized the richness and almost forgotten legacy that the civilizations of the Old World brought to Mexico many years ago. He discovered many similarities, such as the sky, the climate, and the culture that united two different countries. Barragán also noticed that the people in these countries



24. –View of the Alhambra from an old Moorish town called the Albaicin (Jellicoe, 1995)

(Moorish) lived in perfect integration of religion with every day life, both were they lived, and in the objects they touched. This integration reminded Barragán of how religiously are the people of Mexico, and how these people make the religion part of their lives.





a)



b)



c)

25. –Images of the Generalife and the Alhambra at Granada. a) Water staircase in Generalife that leads down from the treed hillside. b) Ground level view of the Court of the Canal showing the central rill and fountains, which serve as an ablution tank for Generalife. c) Looking inwards towards the Garden of Daraxa from the Hall of the Ambassadors in the Alhambra (Jellicoe, 1995).

These places helped Barragán understand what Ferdinand Bac wrote about in his books, and to perceive how it related to the Mexican culture. Consequently, his work incorporates culture into architecture and landscape architecture in a unique way.

**MEDITERRANEAN  
(Spanish heritage)**  
need of intimacy and clear  
separation between public  
and the private spaces, sense  
of home, game of light and  
shadow, intricate relation  
between the landscape and  
the architecture

+

**INDIGENOUS CULTURE  
(originally inhabiting  
tribes)**  
sensitivity to colors and  
textures, wise use of  
materials and construction  
techniques, strong sense of  
religion in living spaces

=

**UNIQUE  
CONTEMPORARY  
MEXICAN  
ARCHITECTURE**

This simple equation existed in a series of concepts that Barragán tried to include when designing. Applied in his designs, these principles and concepts could not be better explained and understood than in his own words, which he pronounced at the Pritzker Prize Ceremony. (See Appendix C on acceptance speech)

During this time the people of Mexico proved “inflexible on the aspect of tradition, but at the same time fascinated by modernity and by sharing in what was considered modern in Europe” (Riggen, 1997). Consequently the reaction of the Mexican society to Barragán’s concepts was positive and “proved fairly well disposed to the ideology that Barragán proposed: the revival of the Mediterranean house and the Mediterranean spirit” (Riggen, 1997). This is important because this then becomes part of the people’s culture and a reflection of it too. Barragán would make a change in the architecture of Mexico and prevent it, if using the modernism some of postulates, from turning into a placeless architecture. However, it is necessary to clarify that Barragán did not condemned Modernism, nor he would consider not being one. He criticized that Modernism denied any link to the past or use of historic models when designing and Barragán considered the past to be an important part of any body’s life and essential when creating architecture or landscape architecture. He thought the past was the element that provides people with identity and sense of belonging.

### **Luis Barragán’s Architecture of Gardens**

Barragán’s work has great value not only because of his architecture but also because of his landscapes and the work he did in integrating both of them. Barragán had the vision to approach each one of his projects searching to integrate the user with the constructed space and the space within the natural environment.

As an attempt to rebuild the background that supports the design philosophy behind Barragán’s gardens, it is necessary to look back to the sources from which he learned and was

inspired. On one hand there is Jean-Claude Nicolas Forestier, considered a “supreme authority in gardens” in Paris at the time Barragán visited Europe, and on the other is Ferdinand Bac from whom Barragán adopted his theories.

### 1. The functionality of Forestier

A contemporary of Bac, Forestier also followed the revival of the Mediterranean and was able to apply it to his projects. It is unclear what is the direct relation that Barragán had with Forestier. It has been assumed that Bac recommended Barragán look at Forestier’s work, since Bac had not built many projects from which Barragán could have learned. Therefore, it is as important to go through Forestier’s ideas and design principles as it is to go through those of Bac.

For Forestier, the gardens were symbolic places capable of awaking the desire to enjoy the delights of nature and to communicate with its’ beauty. He constructed his own concept of Mediterraneanism by referring to Arab-Andalusian gardens. This supported his premise that “useful and beautiful are compatible when making life pleasing.” For him, Mediterraneanism represented a bridge between tradition and the present, and gardens were an essential component of the structure of modern life and modern living. “His compositions were simple, looking to inspire the imagination, rather than distracting from it. He paid special attention to the color of the plants, the play of light, the effects of space and scents in relation to the environment” (Riggen, 1996).

Hence, Bac was not able to materialize the ideas and principles he expressed in his books. Therefore, it is the work of Forestier (mainly developed in Paris) that allowed Barragán to observe an existing landscape where the principles of the Mediterranean style were applied.

### 2. The sensibility of Bac

As mentioned before, Ferdinand Bac had a great influence on Barragán, and was the one who introduced him to landscape architecture, “it was Bac who awakened in me the passion for the

architecture of gardens... I will show his books on the gardens of the Mediterranean, but more than the gardens themselves, it is his writings that explain what creates the magic of those places.”



26. –Drawing by Bac of a fountain of Nausica, element that was later constantly used in by Barragán in his designs (Riggen, 1996).

Bac conceived the ‘Mediterranean’ as a universal expression. He wanted to create a synthesis of forms from the Mediterranean region that could unify societies under a single culture with a common climate from the same sea.

Like Forestier, Bac’s idea of Mediterraneanism stemmed from his faith in the possibility of mixing a mythical past with the contemporary. Nonetheless, there is one difference in how he envisioned Mediterranean gardens. While Forestier conceived of them as aesthetically functional spaces, Bac conceived of them on metaphysical

foundations, arguing that a garden should carry mystery, magic and enchantment, allowing those who come into them to discover their own identity.

For Bac, gardens were spaces where people could find tranquility and intimacy in the enjoyment of nature. Most importantly, these gardens were spaces where it was possible to find “Minguilla,” a character in Bac’s book Jardins Enchantés who personifies Beauty.



27. –Drawing by Bac of a fountain and garden of philosophy, which clearly resembles the Early period of Barragán’s work.

Monochromatic plant materials, color applied to the structural elements of the building, and use of pots in the gardens. Bac’s philosophy on gardens would remain as part of Barragán’s design ideas through his life (Riggen, 1997)

Referring to Minguilla, Barragán identified his work as a never-ending search for beauty, and he always thought it was in nature. This search for Minguilla became his guiding light in projects.

### **Barragán's own Synthesis on Architecture of Gardens**

Barragán also developed his own theories on gardens, which he expressed through several writings and interviews. Unfortunately, most of this information has been lost due to the lack of care in recording it. However, from what is available a criteria could be developed to allow for an asserted interpretation of Barragán's design principles for gardens. Furthermore, these criteria can be applied to future protection and restoration of his works, like in the case of this thesis with the Casa Cristo.

Among the essays Barragán wrote on gardens, the one he did in 1931 remarked on the importance that the garden acquired when building single-family houses in Guadalajara: "it is necessary to make houses and gardens and garden houses," it reads. "There must be an intimacy and the feeling of living in gardens; to achieve this, one must build proportioned and well-arranged gardens. One must be suspicious of open gardens that allow the possibility of discovery at first sight. I love the beautiful gardens of the east, divided by arcades and hedges that form enchanting enclosures, that value spaces and transform nature into a true home" (Riggen, 1996).

Barragán's theories emphasized the characteristics that a garden itself should reflect. It also reflected the role that a garden plays in articulating and interpreting the relationship between the public space of the street and the private space of the house. This relationship reinforces the sense of domesticity on the interior of the house and the exhibit into the outside, which is a concept used in the Mediterranean style. The gardens in the houses of Barragán let the strangers to take a look into the garden, but at the same time provide their owners with intimacy and seclusion to enjoy the wonders that nature provides to people. The Aguilar House (1928-1929), the González Luna House (1929-1930), and the Cristo House (1930-1931) are among those that best exemplify these theories.



Specifically in the Casa Cristo, Barragán accomplished this by a careful design of the garden in which he brings nature down to human scale for its inhabitants to feel they belong to the space. By establishing the correct height for the walls that border the property. To the people



28. –View of the interior of the Casa Cristo that depicts the role that the wall plays to the garden: bring nature to human scale and give intimacy from the street (taken from Colegio de Arquitectos del Estado de Jalisco archive.)

inside it would allow clearly see the street, and at the same time it creates an atmosphere of intimacy and serenity brought in conjunction with the gardens. To the people from the streets it only allows to get a glimpse of the gardens.



29, 30. – View of the gardens of the Casa Cristo from the outside. Left: looking through the wall. Right: role that the wall plays to the street (taken from Colegio de Arquitectos del Estado de Jalisco archives.)

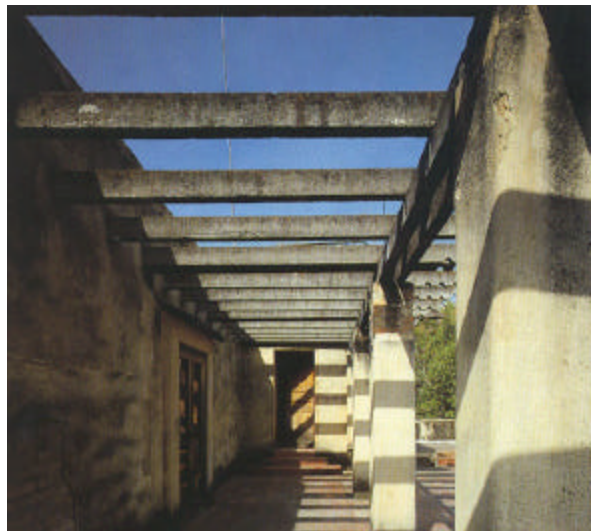
Barragán used pavilions, arbors, and fountains to combine with nature and architecture. The result was a mixture of delicacy, audacious fantasy, and rigor with free compositions and axial positions. “The gardens spoke equally to the architecture, binding it firmly to the longitudinal axes of the entrances, while the presence of water, a symbol of life, connected the mental journey of the houses” (Riggen, 1996).

In reference to planting design, Barragán “used local tradition by grouping trees together and keeping vegetation low to articulate the paths on the inside of the garden. His plant palette was

limited: he used flowers discreetly, grouping them by color to achieve harmonious chromatic sequences, and used aromatic plants in the Hispanic-Arab tradition” (Riggen, 1996). Barragán always took care of every detail, especially in elements that primarily meant for protection. This can be seen in elements like the gates and gratings, which he saw as decorative elements and used color in an artistic way so that it contributed to the intimacy, mystery, and enchantment of the gardens. Another element important in his gardens is the vision that he had of what he called the fifth elevation. This is the use of the roofs as spaces of use “from which it was possible to view the chromatic richness and chiaroscuro games of the gardens juxtaposed with the view of the surrounding urban environment” (Riggen, 1996).



31. –Roof terrace on the Casa Cristo (Buendía, 1997).



32. –Roof terrace on the González Luna house (Buendía, 1997).

Thus, the important role that the gardens had in Barragán’s designs is clearly visible. This makes it necessary to pay attention to these spaces, especially when considering that nature by itself is a mutable element, and its intended character could easily be lost. Thus these wonderful examples, where architecture and landscape architecture are integrated as a whole, should be preserved and protected, thereby justifying the development of the case study presented in this thesis.

## **PRESERVATION: A WORLDWIDE TASK**

*“What is discovered about the past is already, in some sense—  
a vital inheritance for today and tomorrow”  
(Catherine Howett, 1983)*

To validate this thesis, it is necessary to understand the importance of preservation, and the words written by Catherine Howett manage to express the enduring value of this. It is well known that as rational beings, people are always looking for better and different ways to do things that will improve their lives. In order to do this people constantly look to the past for reference. Whether good or bad, the past continually influences everyone, helping them to live in the present and move towards the future. The past is part of our identity as human beings and as a community. The best way to learn from and to understand the past is through all the physical, tangible and visible things that have been created in a specific time, for a special purpose and for certain people. Now these things belong to the people in present times, and it is important to accept the great responsibility and privilege to preserve this cultural heritage. In other words, we are who we are because of the past, which is an element that shapes our cultural identity and influences our social development and diversity of groups. It is history what makes people from one country unique and different from others. The past helps in understanding the reasons for whom we are and sets an example for future generations.

### **The Role of Preservation in Mexico**

Many years passed before people in Mexico acknowledged for the value of their country's cultural heritage. In the case of preserving the landscape, Mexico presently takes for granted its existence, never seeing it as part of the culture and the nation's legacy. Consequently, the landscape is the last field people realize is in need of preservation. As a country that is in its early steps of preservation, Mexico has focused its resources on protecting its architecture, archeology, and fine



arts. The landscape is not yet under any preservation regulations. However, it is important to know what Mexico is actually doing to preserve its' legacy. The case study presented in this thesis relates to the subject and belongs to the country. In addition, in a not so far future, this case study could serve as model for the preservation of historic designed cultural landscapes in Mexico.

The preservation of Mexico's cultural legacy is a mission that has been developing since the nineteenth century. However, it was not until the mid-twentieth century that it was institutionalized. Confronting the need for rescuing, studying and diffusing the nation's historic heritage, Mexico made formal incursions into the field of preservation on February 3, 1939. In order to fulfill people's desire of building and strengthening the nation's identity, the National Institute of Anthropology and History (INAH is its abbreviation in Spanish language) was created.

The INAH is a federal government bureau whose commission is to safeguard, protect, preserve, restore, research, and promote the paleontologic, anthropologic, archaeologic, historic and artistic patrimony of Mexico. Its creation has been fundamental in the preservation of Mexican cultural heritage. One of its main duties is scientific research in the areas of history, social anthropology, physical anthropology, archaeology, linguistics, history of ethnography, architecture, heritage preservation, preservation, and restoration.

Moreover, the academic and research duties are complemented with the formation of professional schools of higher learning. This institutions depend on the Institute, such as the National School of Anthropology and History in Mexico City and in the State of Chihuahua, and the National School of Conservation, Restoration and Museography.

Currently, the INAH carries out its work through a Technical Secretarial which supervises the accomplishment of its substantial duties and whose tasks are distributed among the seven National Coordinations and 31 Regional Centers throughout the states of the Mexican Republic.

This bureau is responsible for historical monuments built between the sixteenth and nineteenth centuries and for archaeological zones found all over the country. Likewise, it supervises museums within the national territory. (See appendix E: Timeline of the History of Preservation in Mexico)

### **Legislative System to Preserve Mexico's Cultural Heritage**

Presently there are many laws, regulations, ordinances, agreements, decrees, and recommendations in terms of preservation. These mainly refer to issues of ownership, classification, registration, and sanctions in preserving the nation's legacy. However, it is necessary to remark that the cultural landscapes of Mexico have not yet been considered as material for preservation. The absence of protection to important places, ranging from large scale sites such as Teotihuacán to small gardens such as the ones in the Casa Cristo have diminished the opportunity to better communicate to people the history of the country. It is important to consider the landscape as attached to any established civilization or architectural work in order to enhance the educational properties that places like these can offer. In a historical manner, Mexico began ordaining the activity of preservation in 1934 with the Law on Protection and Preservation of Archeological and Historical Monuments, Typical Populations and Natural Beauty Sites. Initially intended to regulate preservation, the law presented many faults, especially in classifying the monuments. The categories made it confusing for people to decide into which category a given monument should belong. In addition, this law shows that there was no concern for future creations, which in time would become part of Mexico's culture. Suitable for preservation, monuments pertaining to contemporary times were lost because the law did not allow for it to be registered as a national treasure. It was not until 1972 that the law of 1934 was revised, and a new law, the Federal Law on Archeological, Artistic and Historic Monuments and Zones was issued in an effort to encompass more projects. Still vital, the law eliminated the categories of Typical Populations and Natural Beauty Sites, and in exchange,

created three categories and defined them more thoroughly in order to allow people to better identify the subject to preserve. These categories are mainly based on the time period in which the monument or zone was created:

1. Archeological Monuments are considered any real estate and furniture asset belonging to cultures existing prior to the establishment of the Hispanic Culture in the National territory. This category also includes the human remains, flora and fauna related to such cultures.



a)

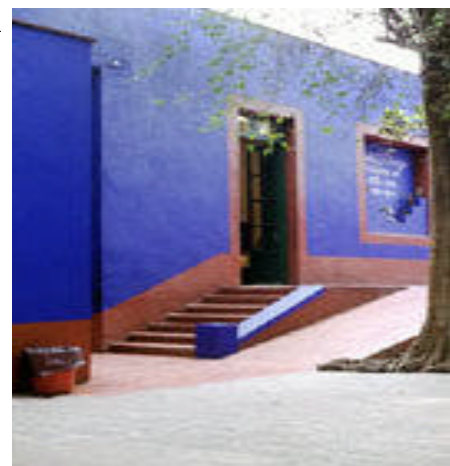


b)

33. – Teotihuacan, Archeologic Zone. Left: view of Calzada de los Muertos (Avenue of the death), with the Sun Pyramid to the left. Right: view of the Moon Pyramid standing on the Calzada de los Muertos. (<http://www.inah.gob.mx>)

2. Artistic Monuments are considered any real estate and furniture asset with relevant aesthetic value. In order to determine whether it has aesthetic value it must fulfill any of the following characteristics: representativeness, belonging to certain style, degree of innovation, techniques and materials used, and any other analog characteristic.

Regardless of its location, any masterpiece developed by a Mexican artist can be declared a monument. In the case



34. –Exterior view of Frida Kahlo's house (<http://www.inah.gob.mx>).

of a foreign artist, it can be declared a monument only if the masterpiece is created within the National territory. With the exception of Mexican muralism, masterpieces done by artists that are still alive cannot be declared as monuments.

3. Historic Monuments are considered any real estate and furniture asset linked with to the history of the Nation starting from the establishment of the Hispanic Culture in the country.



a)



b)

35. –Morelia's Cathedral in the state of Michoacán, Mexico:  
a) Exterior view. b) View of the main vault looking towards in the main door of the cathedral (<http://www.inah.gob.mx>).

Among these categories, the work of Luis Barragán falls under the category of Artistic Monuments as an artist who set an example of creativity and innovation in the fields of architecture and landscape architecture. Barragán transformed these fields into a unique new style representative of Mexico's contemporary culture in the world. In the case of Luis Barragán's work, only his house (which now serves as a museum) on Francisco Ramírez Street is legally considered an artistic monument and is under preservation management. As for his other works, they are still in the process of being nominated, but it will take many years before this happens. In the



36. –House and studio of Luis Barragán (Buendía, 1997).

meantime, some of his works (specifically those works pertaining to the 1920-1930 period) are in danger of being lost. The study developed in this thesis intends to create a consciousness among people of the value of the work of Luis Barragán, not only from the architectural perspective but also from the landscape perspective.



a)



b)

37. –House built for Gustavo R. Cristo and his wife, which is one of Barragán's first projects in Guadalajara City. Today is known as Casa Cristo: view of the main façade of the house (left) and interior view of the living room and the main staircase (right) (Buendía, 1997).

One of the goals for which this thesis is that the information provided in the case study will help to preserve the work of Luis Barragán. More over, it is also hoped that this thesis will help to establish a model for preserving any designed landscapes historically significant to Mexico.

Thus, Mexico is a country so rich in culture and relatively new to the field of preservation. However, its institutions and organizations created for that purpose of preservation are still focusing either on the pre-Columbian period or on the period between the sixteenth and nineteenth centuries. In addition, this focus includes only the areas of architecture, anthropology, archeology, sculpture, painting, and ceramics, leaving out landscape architecture.

The Federal Law on Archeological, Artistic and Historic Monuments and Zones could be considered as the most relevant and appropriate description of the approach that Mexico has taken so far in terms of preservation.

The law divides in seven chapters whose titles are self-explanatory as to what issues in preservation they refer:

1. General Dispositions
2. About Registration
3. About Archeological, Artistic and Historic Monuments
4. About Monument Zones
5. About the Dominion
6. About Sanctions
7. Transitory

It is important here to remark on certain points mentioned in this law that will clarify how the government of Mexico visualizes the role of preservation should be:

- The research, protection, preservation, restoration, and recovery of the archeological, artistic and historic monuments and monument zones are for public use.
- The Public Education Secretary, the National Institute of Anthropology and History, the National Institute of Fine Arts and all of the cultural institutes (private and public, local, state and nation wide) should coordinate to develop campaigns that would promote the knowledge and respect for the archeological, artistic and historical monuments. They are also the only ones who can make effective what this law regulates.
- It is considered to be an archeological, artistic and historic monument and zone only those works determined by this law, and that they have been declared and approved by either the President of the Republic or the Public Education Secretary. Their acceptance or declination is published in the Federation's "Diario Oficial" (Official Diary).

Thus, this law reflects the concern of Mexico's government to provide people with information and access to learn from the past of the country. It also shows extreme care in the

documentation and registration of this legacy. Moreover, this law or any other legal document related with preservation in Mexico does not provide standards to follow when preparing a report to register a landscape for preservation. For this reason, the case study presented in this thesis bases on the guidelines developed for cultural landscapes in the United States of America.

### **Preserving the Landscape in the United States**

It is important to understand the valuable role of the landscape in our everyday world. Robert Z. Melnick's words pronounced during a Landscape Preservation Workshop in Salt Lake City (documented in the Historic Resource Manual) effectively explain the importance of cultural or natural landscapes:

- Historic and cultural landscapes are a reflection of society and its culture.
- Historic and cultural landscapes are an interpretation of a set of clearly articulated values.
- Without the natural landscape, there would not be historic and cultural landscapes.
- Landscapes change by themselves, making the cultural landscape inherently, visibly and wonderfully dynamic
- Historic and cultural landscapes are both product and process.(important for argument on sensibility on B's spaces)

Thus, the struggle to preserve our important historical and cultural landscapes involves not only determining an appropriate preservation approach but also convincing the public that the effort is worthwhile. More specifically, in Barragán's work many of the points mentioned before are present. In the gardens that Barragán designed, he always tried to impress the flavor of the culture that Mexicans belong to, and the characteristics of the society he was living in. With the use of plants and structural elements, he gave to these gardens a set of values and feelings that enhanced in people the sense of belonging to the space, and the capability to grow with the garden as these change. Therefore, Barragán's works are important because he was able to visualize the value and

the intricate relationship between the architecture and the landscape, and he was able to bring nature for humans to enjoy it as well.

As mentioned before, preservation of either cultural or natural landscapes in Mexico has not yet been considered for protection and preservation. There are not any guidelines or standards to regulate this activity. For this reason, a valid tool to support the case study developed in this thesis is the methodology that the United States has used successfully for preserving its cultural landscapes.

### **Methods and Process for Preserving Cultural Landscapes in the United States**

In the United States of America, the main organization in charge of regulating the practice of preservation of all of the historic and cultural landscapes is the National Park Service (NPS). The latest NPS publication on preservation is A Guide to Cultural Landscape Reports: Contents, Process, and Techniques is the most complete in guide for developing a Cultural Landscape Report (CLR). The purpose of a CLR is to serve “as the primary guide to a treatment and use of a cultural landscape, and to prescribe the treatment and management of the physical attributes and biotic system of a landscape, and use when use contributes to historical significance” (Page, 1998).

To clarify, it is necessary to go over the interpretation of a cultural landscape. A cultural landscape is defined as “a geographic area, including both cultural and natural resources and the wildlife or domestic animals therein, associated with a historic event, activity or person or that exhibit other cultural or aesthetic values” (Page, 1998). Within this term, there is a more specific classification of cultural landscapes. These landscapes are proposed and defined by Charles Birnbaum in Preservation Brief 36, in order to help distinguish the values that make such landscapes significant to aid in determining how they should be treated, managed, and interpreted. These landscapes are:

1. Historic site: a landscape significant for its association with a historic event, activity, or person.





38. –Brandy Station, Virginia, was the site of the largest cavalry battle of the Civil War in June 1863.  
(<http://www.cr.nps.gov/nr/index.htm>)



39. –Memories of Montpelier: Home of James and Dolley Madison.  
(<http://www.cr.nps.gov/nr/index.htm>)

2. Historic designed landscape: a landscape significant as a design or work of art; was consciously designed and laid out either by a master gardener, landscape architect, architect, or horticulturist to a design principle, or by an owner or other amateur according to a recognized style or tradition; has a historical association with a significant person, trend, or movement in landscape gardening or architecture, or a significant relationship to the theory or practice of landscape architecture.



40. –University of Virginia founded by Thomas Jefferson. View of the lawn, anchored at the north end by the Rotunda, still looks and functions much as it did in Jefferson's era--as a vital community organized around learning.  
(<http://www.cr.nps.gov/worldheritage/>)

3. Historic vernacular landscape: a landscape whose use, construction, or physical layout reflects endemic traditions, customs, beliefs, and values; expresses cultural values, social behavior, and individual actions over time; is manifested in physical features and materials and their interrelationships, including patterns of spatial organization, land use, organization, land use,

circulation, vegetation, structures, and objects. It is a landscape whose physical, biological, and cultural features reflect the customs and everyday lives of people.



41. Aerial view of Emerald Mound site, the second largest ceremonial mound in the United States (<http://www.cr.nps.gov/nr/travel/mounds/>)

4. Ethnographic landscape: a landscape containing a variety of natural and cultural resources that associated people define as heritage resources. Examples are contemporary settlements, such as Martin Luther King, Jr. National Historic Site; New Orleans neighborhoods; the Timbisha Shoshone community at Death Valley; and massive geological formations, such as Devil's Tower. Small plant communities, animals, subsistence grounds, and ceremonial grounds are included.



42. -Canyon de Chelly National Monument, AZ (<http://www2.cr.nps.gov/hli/introguid.htm>)

It must be noted that each category of landscape is not exclusive from each other. It could be possible that a landscape has the characteristics to fall under more than one of the categories mentioned above.

According to the previous definitions, Casa Cristo shall be categorized as a historic designed landscape, considering the value for preserving this cultural landscape resides in the importance of its designer, the architect Luis Barragán. Despite the different categories, in preparing a CLR there are no differences because the processes and techniques that the NPS has developed represent the

core to elaborate a CLR. This allows that the recording of any type of landscape at any scale of detail to fall under a same line of style. A CLR consists of three main parts:

- Part I: Site History, Existing Conditions, and Analysis and Evaluation
- Part II: Treatment
- Part III: Record of Treatment

Other parts that should be included in the CLR are the introduction, appendices, a bibliography, and an index. (See appendix F on Model Outline for Cultural Landscape Report (CLR))

A CLR consists mainly in developing a comparison between the past and the present conditions of the cultural landscape in study, to plan the adequate treatment for an appropriate future preservation. It is important to point out that the NPS developed this CLR model as a suggestion when researching a cultural landscape. In other words, since every cultural landscape will present different requirements and information, it will need a unique way to document, and the CLR allows for flexibility while unifying the organization of these reports at the same time. Therefore the study developed on the Casa Cristo is based on what the NPS suggests a cultural landscape report should have, but due to the information found, it does not adhere to it strictly.

Reiterating the flexibility of the model to generate a CLR, the suggestion for using it on Mexican historic landscapes justifies. It is not the objective of this thesis to copy this model; rather it is to learn from the processes and guidelines suitable for other countries' landscapes. Furthermore, the goal is to provide a space for reflection about the meaning of cultural landscapes, which has been enriching us as a nation, and reflects what we are now as well as opening up new perspectives on the future.

## **THE CASA CRISTO: AN EARTHLY PARADISE**

*“The soul of a garden holds the greatest serenity of which a man is capable.”*  
**(Ferdinand Bac)**

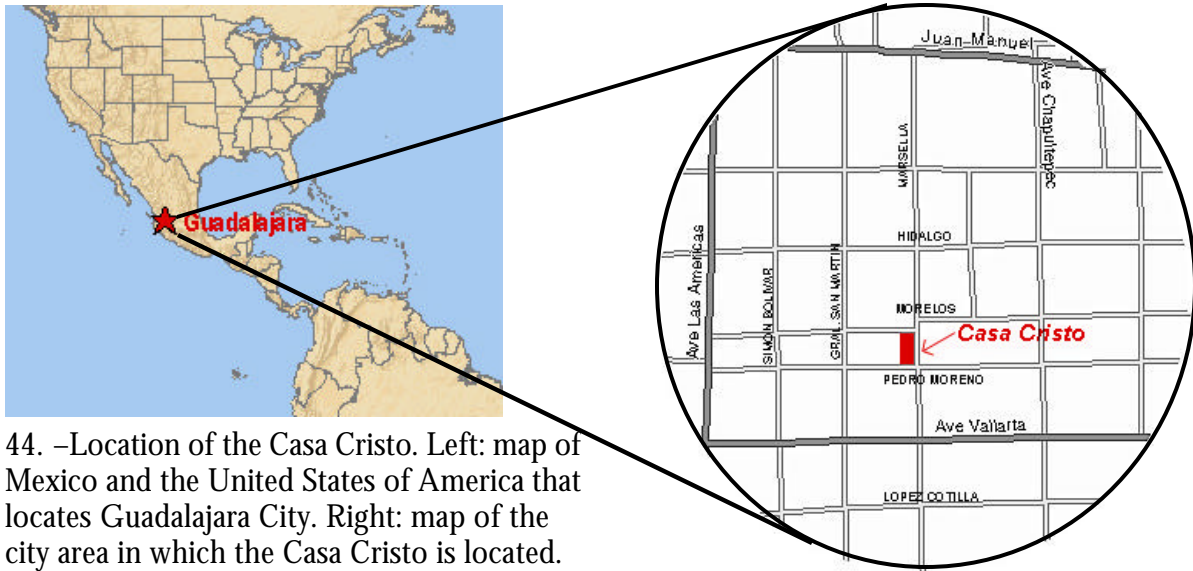
The period that Luis Barragán lived and worked in Guadalajara was for him a period of constant exploration and experimentation in which he began to combine the Spanish-Mexican vernacular tradition with influences from his travels. In the house of Gustavo R. Cristo, Barragán had the chance to try different forms of expression. One can see a clear evocation of the Moorish themes used in this house for the first time, which fascinated the architect in the future, and seemed to be forging Barragán’s own individual style in a new direction. Signs of this are the elaborate design of the courtyards in the back part of the house and peculiar type of “mud splash” texture in the walls known as zarpeado. The use of elliptical arches is unique to this house. In this house, Barragán makes intentional and consistent use of color in grates, doors, and pavements to bring the lively spirit of the Mexican spirit. One can also observe a more personal search, which begins to distance itself from the immediate references to Bac present in previous work or even in other work from the same period.



43. –General view of the Casa Cristo seen from Pedro Moreno Street, 1998 (taken from Bruce Sharky personal archives).



“The Cristo House is one of the most bizarre experiments in Barragán’s oeuvre, a marriage of Mediterranean influences that would be synthesized and developed in his later works.” (Siza, 1995)



44. –Location of the Casa Cristo. Left: map of Mexico and the United States of America that locates Guadalajara City. Right: map of the city area in which the Casa Cristo is located.

### Ownership History

**Mr. Gustavo R. Cristo.** - originally from Mexico City. Recognized local politician in the 1930s in the state of Jalisco.

**Mrs. Carmen García Rulfo de Cristo.** – Descendant of one of the most wealthy and well-known families in Guadalajara City. She was a housewife.

**1928/29-** Luis Barragán designs the residence (known today as the Casa Cristo) for the marriage of Gustavo R. Cristo and Carmen García Rulfo de Cristo.

**1929-** Luis Barragán builds the Casa Cristo in association with his brother Juan José.

**1929/1988-** this is a period in which Mr. and Mrs. Cristo lived in this house. Mr. Cristo died of cancer (unknown date), and then Mrs. Cristo died in 1988 (unknown causes). The couple never had family of their own.

**1989-** Considering that the couple never had descendants, and Mr. Cristo did not have family at all, when Mrs. Cristo died, the house is inherited by her siblings: Gabriel, Josefina, Manuel and Elena García Rulfo.

**1990-** The government of Guadalajara City and the Association of Architects formally recognized the Casa Cristo (as well as the rest of all the houses that Luis Barragán built in that period) as Guadalajara's city artistic legacy.

**1990-** Gabriel García Rulfo designated as the administrator of the inheritance decides to sell the property to the city government due to the historic designation, restrictions established regulating any changes to the house.

**1990-** The Architect Ignacio Vázquez Ceseña starts a campaign among the architecture community to acquire the Casa Cristo to house the offices for the Colegio de Arquitectos del Estado de Jalisco (Jalisco State Association of Architects), and thus save the Casa Cristo from being destroyed.

**1990/present-** The Casa Cristo is re-adapted as the grounds of the Jalisco State Association of Architects.

Currently this Association is working on a project proposal to readapt the Casa Cristo into a museum.

### **Site History, A Walk Through the House**

Considering what has been learned about Barragán's design philosophy, the following section will lead the reader, physically and emotionally, through the memories of the Casa Cristo in its first years. These memories were built up based on few pictures found, on interviews with people of the time when it was built, and on assumptions made according to the information found.

It is the 1930s in the city of Guadalajara. Its streets are defined by an architecture dominated by a French and English renaissance style (from XIX century), which Barragán calls "obsesión del claustro" (cloister obsession). Architecture whose tendency was the traditional constructions in

which people organize their living spaces around an interior central garden or patio, which rejects any possible connection with the street and its context. This creates a feeling of the residences giving the back to the outside surroundings as if its inhabitants wanted to protect themselves from any strange exterior object rather than relate to it. However, among all this there is Luis Barragán's work, which represents a landmark in modern Mexican architecture, and more specifically in the residential character. His residences retook the dialogue between the street and the interior of the house, rather than just rejecting the relationship with the environment and the role in the urban context.



45. –Casa Cristo's main façade (circa 1931) as seen when driving on Pedro Moreno Street (Olarte, 1990).

Driving towards downtown on the corner of the streets of Pedro Moreno and Marsella one encounter one example of Barragán's early experiments, that is clear reminiscence of the Moorish architecture that Barragán visited in his trips (see image 44). The house built for Mr. Gustavo R. Cristo and his wife Carmen in 1929. As one approach the property, one can appreciate that the gardens have become an architectural element and embrace the house as well, suggesting that a strong communion between the landscape and the architecture has grown over the



46. – (Left) Exterior view of the Casa Cristo, where the trees look out over the wall as if they were guarding the house. The people passing do not have direct relation with the space inside.

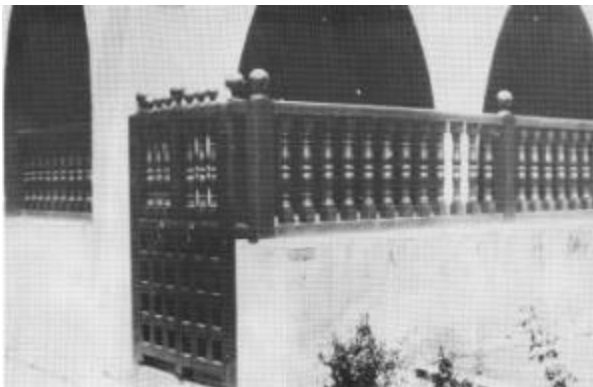
47. – (Right) Inside the Casa Cristo, the wall keeps a human scale proportion. Its height allows for privacy, and if wanted, still visually connects with the surrounding urban context.

countryside. This symbiosis is contained within a wall, important element in Mexican architecture. The role of this wall is important because is tall enough to give privacy and intimacy to its inhabitants, but not too tall that it would deny any relationship with its surroundings.

Walking into the property there is only one entrance, and it leads to three different spaces of the house (see image 51 on next page). The first one (going straight ahead) leads to the car garage through a long, narrow concrete path with an irregular pattern that intentionally goes along with the consistent use of color through all the residence. The second path leads people upstairs to an uncovered terrace and then through its' elliptical arches to the loggia that serves as the main entrance of the house (see image 49). This covered space provides a protective and refreshing hosting space. A bright magenta bougainvillea (*Bougainvillea glabra*), accentuated by a pomegranate tree (*Punica granatum*), and furnished with different sizes of shade plants in pots wraps this space (see image 54). The third path (taking a right direction right after entering the residence) leads to a joyful and soothing walk through the gardens of the house. These gardens are



48. – Driveway that leads to the garage of the house. Tucked in the back of the house, this space does not interrupt the elegance and simplicity of the Casa Cristo.

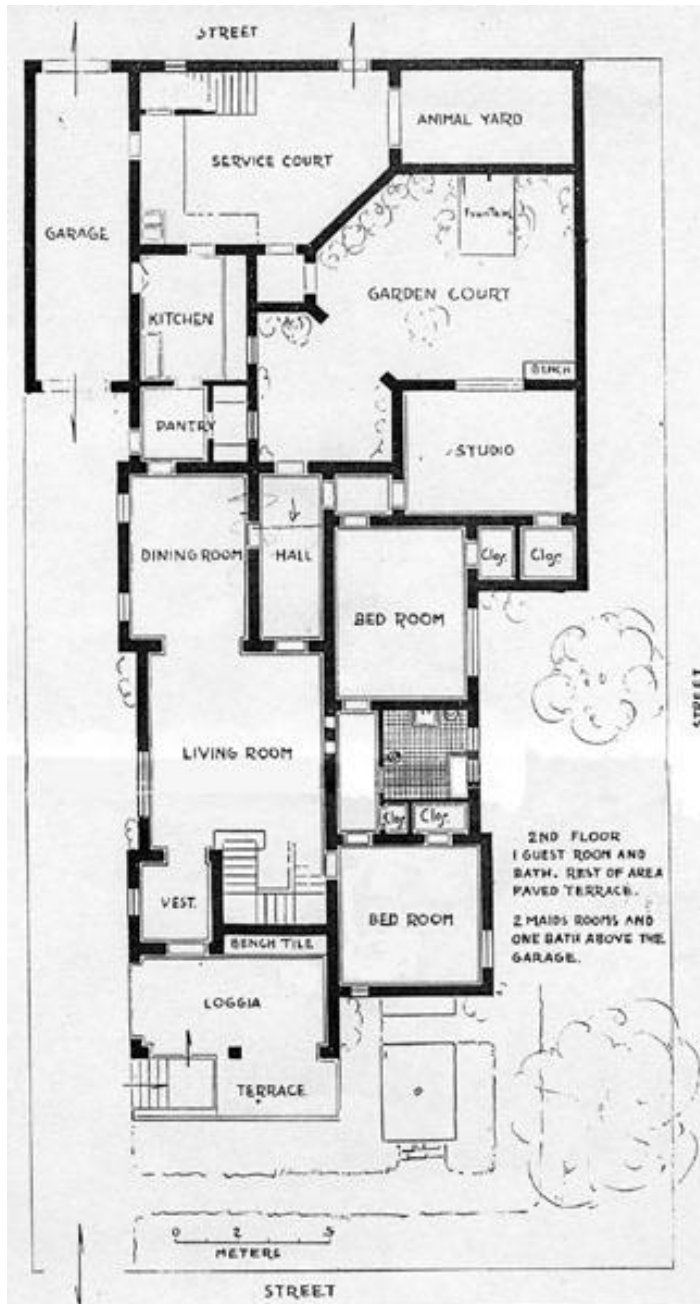


49. – Main entrance to the Casa Cristo as built in 1929. The use of grates is usual in the work of Barragán (Olarte, 1990).



50. – Path that leads through the gardens that link the house with the street (recent image, plants are not the original ones)



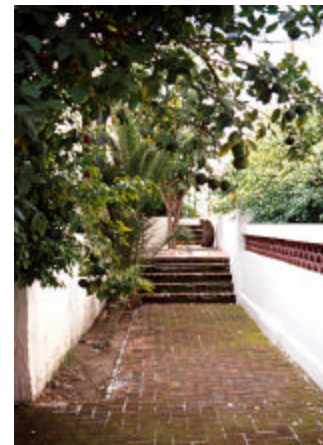
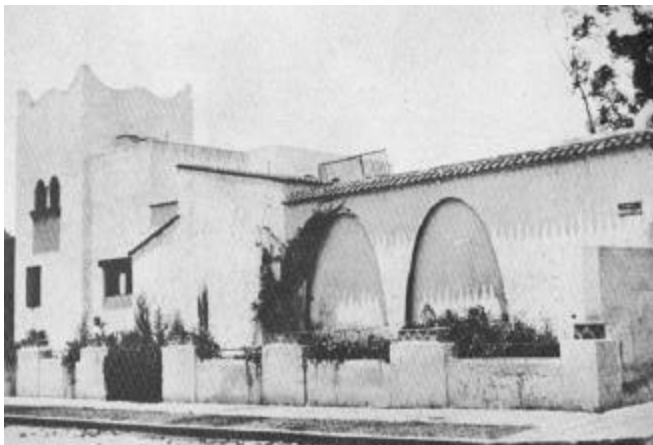


51. – Plan of the Casa Cristo (Architectural Record, 1931). Barragán worked his projects on site more than in paper, reason for which his plans did not have much detail. However, this plan provides enough information to notice how the house was intended to be, and compare with the actuality.

composed of three terraces at different levels. The latter garden represents the link between the interior of the house and the rest of the city. It also depicts clearly the garden of paradise concept, which is mainly having a garden that contains all the basic elements: water, sun, shade, and productive vegetation. This is a concept, often used through centuries by many civilizations, to enhance people's senses. With either the sight of flowers or the light drawing patterns on the floor or/and walls as it goes through the tree leaves. The sound of water running, the smell of trees, flowers, wet earth and brick. The taste of the fruits produced by the trees and the touch of all the wonderful textures, and shapes that were born from the geographic surroundings, and human customs and habits. Starting the walk through the garden, the sound of a

fountain hiding in between a pomegranate (*Punica granatum*) and an orange tree (*Citrus aurantium*) enchants people to immerse in the garden. Closer to the fountain the moment is wrapped with a

fresh, relaxing and soothing atmosphere. The green of the landscape (papyrus, bougainvillea, plumbago, and turf grass) and the play of light and shadow that the trees and the wind play over the old red pavement support this. A built-in bench, like the ones Barragán founded in the haciendas and little countryside towns, is at the right place to sit and enjoy a quiet moment and to let the time pass by. Continuing the walk through the garden, this rises two feet into second terrace paved with brick. In here, Mrs. Cristo has placed several species of roses that she liked. Two big fruiting trees that dance along with the wind and the sound of water cover this terrace. One is a Guava tree (*Psidium guajava*) whose strong sculptural structure and bright green leaves peek through the window of Mrs. Cristo bedroom. The other tree is an Orange tree (*Citrus aurantium*) that with its sweet and fragrant smell embraces the bedroom in which Mr. Cristo slept. A third terrace rises three feet keeping the same brick pattern as the lower terrace. In here, the house has engravings of elliptical arches as one of the elements that formally unify the house. A plumbago plant (*Plumbago auriculata*) wraps this area, and a Mango Tree (*Mangifera indica*) shades it with its long, dark green leaves. It is evident that the way Barragán treated the garden in his projects was to strengthen his thinking on making architecture that responded to the people's feelings and senses that allow them to communicate with the space.



52. – (left)Image of the east side of the Casa Cristo in 1931. A garden surrounds the house on the sides of Pedro Moreno and Marsella streets. The landscape, although recent, it is well integrated to the design of the house (Architectural Record, 1931). 53. – (right)View of the garden on the east side of the house (recent image, plants are not the original ones)

54. – View of the street from one of the former bedrooms of the Casa Cristo, where one can see the actual context that surrounds the house. The people living in the house were always part of the urban environment.

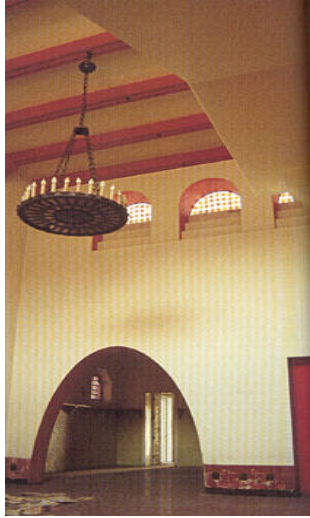


Inside the house, the connection of people with the garden, although is visual, is never lost. Due to the windows height, the effect of the garden is somehow mysterious and surprising since it appears to the viewer from a plane that only lets them take a peek and speculate as how the outside is.

Going into the house through the main entrance, a small foyer gives one a warm welcome and leads into the living room. Once inside, the space opens transforming into a majestic and monumental space. The space complemented by the sunlight that once it penetrates through the small tall windows, it transforms into a spectacle of color washing on the walls and the floor. Next to the living room is the dining room, where Mr. and Mrs. Cristo would offer luxurious dinners to their dearest friends. Like in the case when Mrs. Cristo held a party to celebrate her brother's (Gabriel) marriage in 1941. The old and small traditional kitchen, where in several occasions wonderful meals were prepared, is similar to the ones found on the haciendas. It directly relates to the service court and to the dining room by going through the pantry. Next to the dining room, the space reduces again into a small hall that directs people, with the surprise and mystery, to the garden court of the house. If it is intimacy and meditation what the mood calls for, then this is the place where one should spend some time. Its only communication is with the sky. In it, there is nothing but a small pond decorated with colorful tiles on the wall from which a spring of water comes out. This



55. –Picture of the wedding of Gabriel García Rulfo in 1941 taken in the loggia of the Casa Cristo. In this image is depicted the development results of the landscape 12 years after its construction. In here is clear the intentions to let the landscape grow as part of the architecture. The use of plants in pots is part of Ferdinand Bac's influence.



56. –Living room and dining room (background) as originally built (Riggen, 1996).

garden court is where Mrs. Cristo maintained herb pots that she placed as a source of spices with an easy access to the kitchen. A Crape Myrtle (*Lagerstroemia indica*) and an Orange tree (*Citrus aurantium*) add color and shade to the space. It is interesting that the studio connects with this space. This space provided the studio similar atmosphere to the atmosphere provided by the interior garden. In this house like in all of Barragán's projects, he made use of the halls provoke in people the desire of keep searching beyond every room in the house and to direct the visual perspective. This effect, Barragán constantly experienced in the haciendas and reaffirmed it when visiting the Alhambra.

Inside the house, the private area (which are the bedrooms) has special privilege of visually be related with the exterior garden. Since the gardens could be used to socialize, when Barragán connected this area with the gardens allowed the Cristo family to enjoy the gardens in private manner. Thus, Barragán made use of the gardens to support the atmosphere he wanted to create in the interior. As one enters the house, one would find first Mrs. Cristo's bedroom, then Mr. Cristo's bedroom, and next to his bedroom is the studio (see image 51).

Like the architecture Barragán saw in the Alhambra and Generalife, in the Casa Cristo a tower dominates the surroundings. This vigilant white tower in the outside is holding a feast of colors and forms on the inside, as the main stairs take you to the second floor, which houses guests overnight when Mr. and Mrs. Cristo have visits. It also connects to the roof-terrace.



57. –View of the tower of the Casa Cristo (San Martin, 1997). Although it does not serves for security purposes, it imposes, in a gentle way, to the context as an element of defense.

Because the Cristo family is wealthy, it could not be missing in the house the space for the daily service. A service court is located at the back of the house where the couple keeps their pets and the maids do the laundry. From that patio, a staircase leads to two maid rooms and a bathroom on the second floor of the garage. In addition, it ascends to the rooftop, which is conceived as one more terrace for the house that connects with the upper level of the house without having to go through the main stairs. This terrace is normally for drying clothes but sometimes it is transformed into a secret, secluded space where Mrs. Cristo reads a book while enjoying the sun and a different view of the garden.



58. – (left) Stairs in the service court leading to the upper level of the house and to the rooftop (Siza, 1995). Even in the service areas, the concept for the landscape carries on.  
59. – (right) View of the rooftop of the Casa Cristo (Architectural Record, 1931).



Thus, whether on the inside or the outside the “Cristo house is a clear confirmation of the richest veins in the work of Luis Barragán: the search for an emotional resonance through the use of accents or the distortion of dimensions, textures, shadows, and shapes.” (Buendía, 1997)

### **Aging Gracefully: Changes over Time**

It has never been recorded when changes in the Casa Cristo happened, and it is not possible to determine it just by observing the property. However, one can assume, by looking at the documents available on different dates and by talking to people, that the house did not suffered any



major change while the Cristo couple were living in it. Mrs. Tere, who was Mrs. Cristo sister-in-law, described the couple as carefree, which suggests they were not concerned much with the maintenance of the house, and especially of the garden. This, and the fact that they never had children of their own allows one to conclude that there was never a necessity for changes to the property, until the Jalisco State Association of Architects acquired it in 1990. It is then and because of the different uses that the residence was going to serve that, the house required changes to serve better the functions of this Association. The main purpose of Jalisco State Association of Architects was to create a place where promotion, diffusion and support of architecture could happen through conferences or exhibitions on important current projects, a place described by the Arq. Ceseña as “a house for architecture.”

Most of the changes were mainly about connecting spaces. The adaptation of the Casa Cristo required having space that is more open in what used to be the public area of residence and more secluded from the service area. The living room, dinning room, and the adjoining hall were opened to create the reception area and an auditorium big enough for lectures and exhibitions. The bedrooms on the first floor were turned into offices, and the studio into a meeting room.



60. – (upper left) Meeting Room of the Association of Architects

61. – (lower left) Administrative Manager's office in what used to be Mrs. Cristo's bedroom.

62. – (right) Exhibit and conference room, with the reception area in the back (taken from Bruce Sharky personal archives).

In any area, the use of color is with the intention of continuing with Barragán's design philosophy.

The bedroom upstairs was converted into a library, which is open to the public. The garage was modified so it could be used as gallery, and the two rooms on the top of it were changed into offices.

In the exterior, the garden that connects the residence with the street has changed plants every time the administrative council of this Association of Architects has changed. In addition, the gardens reflect an absence of maintenance by the owners, not only because of the landscape conditions but also because of its hardscape. For example, the fountain, which is an important element of the garden, is no longer in use, and broken paving which has not yet been repaired. The garden court inside the house, along with the kitchen and what used to be the animal yard on the back of the house, are all subleased to a commercial restaurant of Mexican food. Here is where most changes have occurred. First, it was opened to connect directly with the service court, which took away some of the solitude and intimacy. Then the restaurant placed furniture that not only does not go along with the garden but it is also overwhelms it, which takes away the possibility to experience the intimate atmosphere that Barragán intended for meditation. Last, the pond is not in use and the structures that support the temporary roof that has installed to protect the clients damaged it. As for the rest of the areas in the house, despite its change of function, they



63. –View from the terrace in the main entrance of the house towards the garden, where one can see a Bougainvillea plant meant to wrap the house, is been trimmed to the ground.



64. –View of the actual state of the fountain in the exterior garden, element that complemented the entrance of the house and the walk through the garden (taken from Bruce Sharky personal archives).

have not changed physically. (See Appendix G for Plans and Elevations of the Actual Use and Distribution of the Casa Cristo )



65. –Garden court and service court (through the arch) used as restaurant (taken from Bruce Sharky personal archives).

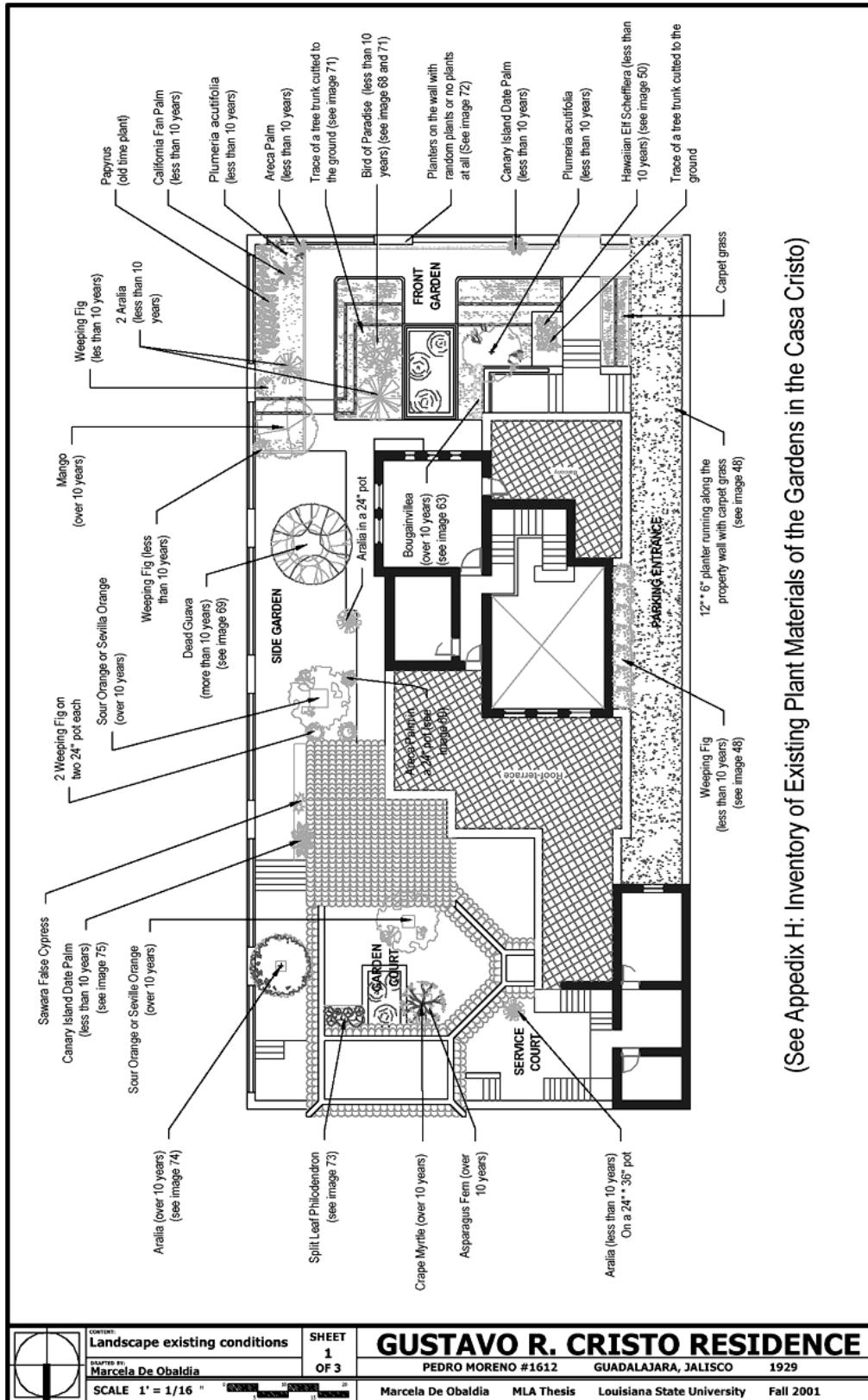
66. –Pond in the garden court, out of service and in a bad state of conservation due to the lack of conscious of the people in charge of the maintenance of the house.

### **Existing Conditions of the Gardens**

The following section attempts to give as detailed as possible what are the actual characteristics of the gardens in the Casa Cristo (see image 67 and 76). To explain better, the information divides in two parts, one that describes the landscape (plant materials) and the other describes the hardscape (building materials). In reference to the landscape, it was hard to determine the exact age of each plant. Taking in consideration the Cristo family did not tend to intervene much in their garden, and that after 1990 the house belonged only to the Association of Architects, the plants found in the gardens were divided in two groups:

1. Plants that seem to be older than ten years, which means that they probably belonged to the original plant palette of the house.
2. Plants that seem to be less than ten years, which mean that they were planted after the Association of Architects acquired the house, and therefore they probably do not belong to the original plant palette of the house.





(See Appendix H: Inventory of Existing Plant Materials of the Gardens in the Casa Cristo)

67. – Plan describing existing vegetation and their conditions in the Casa Cristo



68. – (left) Aralia, Bird of Paradise, and Mango Tree (background) as frame for the fountain in the front garden of the house



69. –(right) Dead Guava tree in the side garden



70. –Plumeria acutifolia (known as the Mexican tree) accentuating the main entrance of the house



71. –Planting design lacks unity. Traces in the garden of existent plants like the trunk hidden under the Bird of Paradise plant



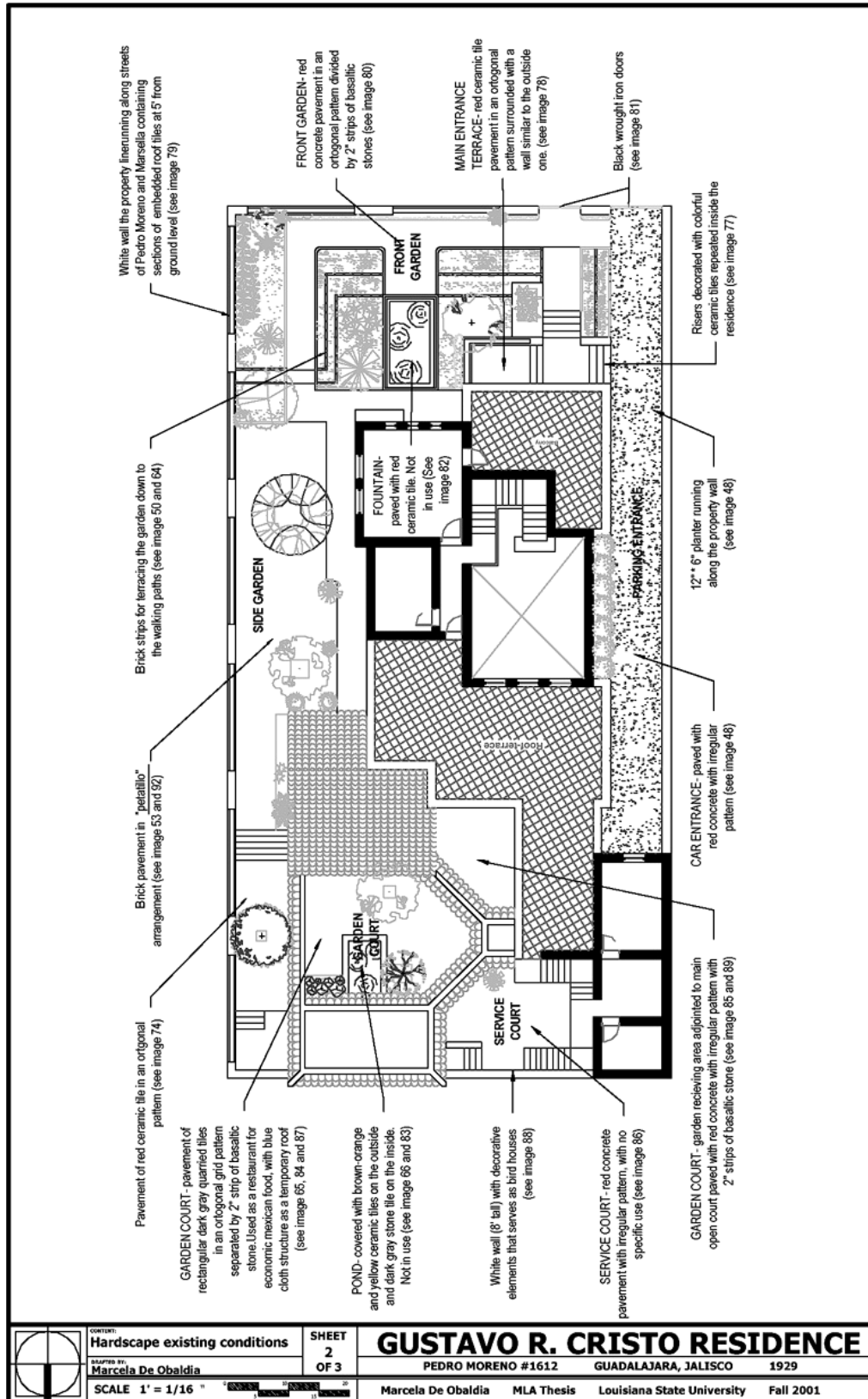
72. –Planters on the top of the wall decorated with ceramic tiles



73. – (left) Split Leaf Philodendron next to the pond in the garden court of the house 74. –(right) Aralia next to the entrance of the garden court (taken from Bruce Sharky personal archives)



75. –Canary Island Date Palms growing randomly in very small spaces, damaging the structure of the house



76. – Plan describing the existing materials and their conditions in the Casa Cristo





77. –Steps in the main entrance decorated with ceramic tiles. A material commonly used in Mexico (taken from Bruce Sharky personal archives)



78. –(left) Terrace and loggia at main entrance (compare with image 55)



79. –(right) detail of the limiting wall (taken from Bruce Sharky personal archives)



80. –Detail of pavement in the front garden. In here Barragán use color in elements such as frames, floors, grates and vegetation



81. –Wrought iron doors used to enter to the house (taken from Bruce Sharky personal archives)



82. –Fountain in front garden with a built-in bench that invites people to stay and enjoy the space (taken from Bruce Sharky personal archives)



83. –Pond in garden court framed by Crape Myrtle (left) and a Split Leaf Philodendron (right) (taken from Bruce Sharky personal archives)



84. –(left) View of the garden court , which is been used as a restaurant 85. –(right) View of the garden court, use by Mrs. Cristo as an kitchen garden



86. –Service court from the garden court, whose connection that initially did not existed when the house was built in 1931



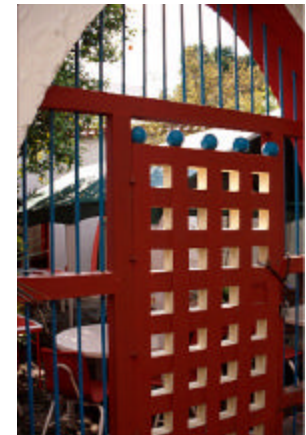
87. –(left) Garden court seen from a roof-terrace, where the tent shows as a strange element to the house



88. –(right) Wall in the service court, with details that bring appeal to the space.



89. –(left) Detail of the pavement use in the small area of the garden court



90. –(right) Door that connects the garden court with the exterior garden. Not originally planned, but when added it followed the same character of the Casa Cristo

There were plants (especially shrubs or groundcovers) in the gardens that were impossible to determine whether they are over ten years old or not. However information provided by people with knowledge in the use of plants make it possible to determine, in some of them, if it was a plant of that time or not. (See appendix I for a plan with a description by Mrs. Tere García Rulfo of the Gardens in the Casa Cristo in the 1940's)

It is difficult to prove, in a tangible manner, what plants used to be in the garden and are missing now, except for two trees whose trunk are still in the garden. In addition, to observations



made at the garden, comparisons made with information from interviews and research helped to conclude that they were probably fruiting trees, a Pomegranate (*Punica granatum*), and a Sour Orange tree (*Citrus aurantium*). The garden has been complemented with plants in pots, an element that, if one looks at Bac's drawings, is present. Therefore, it could be assumed that Barragán suggested the use of pots when designing the house. As for the recently introduced plants, they were placed either in areas that create conflict with the existing ones (Weeping Figs under Mango), or they grew up in areas that without even being planned to be there (Canary Island Date Palms). The future, some of these plants could seriously damage the hardscape, which is different depending on the space. It will either damage with their roots or simply because they will grow big in a small space. Also, in the garden are plants that do not go along with the Barragán's design intention, like the Weeping Figs (*Ficus Bejamina*) and the Palms (*Phoenix canariensis*), which reflects a lack of knowledge in the field. The plants used by Barragán were mainly fruiting trees from the Mediterranean or native to Mexico, and showy or fragrant flowering plants that accentuate certain areas of the house. In other words, Barragán used plants that enhance the five senses of the humans.

With the same intention, Barragán designed the hardscape in the gardens. Since building materials are more durable and do not tend to change drastically, the hardscape of the gardens appears to be the original (see image 76). The house has a variety of paving materials



91. –Petatillo in the side garden.

and patterns, which, with a slight change of elevation, suggest change of space within the garden. The different pavement range from materials like concrete with big irregular patterns, to brick with orthogonal arrangement called petatillo, colorful ceramic tiles, or use of quarried stone. This diversity in the floors is unified by the bright white color of the walls with a rough texture called

zarpeado. With the use of heavily marked textures in the walls, one can assumed that Barragán tried recreate the play of light created by the engravings done by the Moors in the Alhambra and Generalife. In the case of the wall, its changes are only in the height, depending on the amount of spatial intimacy or



92. –Zarpeado used along the exterior walls of the house (Siza, 1995)

privacy intended for the garden. Another element present in the gardens is the water features, which are important part of Barragán's design philosophy because he created silence, and contributed to the isolation of the urban noise in the gardens. Unfortunately, these are not in use.

### **Analysis and Evaluation**

Sadly, the gardens were never taken into consideration and consequently they have lost the intended character. The gardens were intended to be in communion with the house, and to grow as part of it. The planting design to flow through the gardens as a whole within itself, and the planting materials used to accomplish this went along with concept of the Garden of Paradise (a garden for pleasure and production). All these to bring to people a little piece of nature and provoke them to feel part of the landscape. The garden court is the part of the residence that is the least preserved because it has introduced furniture and roof structures, although not permanent, detract from the residence's character, and slowly damage what little is left in these areas.

As seen through the images and plans, the house mainly preserves its character. It is the planting design of the gardens, which has changed the most. Nevertheless, one can clearly see the foundations or structure of the plant palette used, and upon this is proposed rehabilitation for the gardens.

To evaluate the integrity of the Casa Cristo is to determine if the landscape characteristics, associated features, and the spatial qualities that shaped the landscape during the historic period are present in much the same way as they were historically. In order to determine this integrity, the National Register suggests analyzing seven aspects:

1. Location. - the place where the cultural landscape was constructed or the landscape where the historic event occurred.

The Casa Cristo still has the same location and size that it had when it was built.

2. Design. - the combination of elements that create the form, plan, space, structure, and style of a cultural landscape.

Taking Barragán's ideas at the time the Casa Cristo was built, and applying them to the actual house, one can notice that the majority of them still conserve its purpose. The reminiscences of a popular Mexican culture and Moorish reflections are transforming into elements that compose the space and the character of the house in a contemporary and unique way. Unfortunately, the landscape of the house is not accomplishing that purpose anymore. Nature being an ever-changing element, the plants that once compose these areas are no longer the originals, and the actual ones do not go along with Barragán's intentions. More over, it is essential to propose a new plating design for the house that adheres to Barragán's original ideas as much as possible. These ideas encompassed the concept of the Garden of Paradise (mentioned before), and the use of the garden as an element of link between the house and the surroundings of it.

3. Setting. - the physical environment of the cultural landscape.

When the Casa Cristo was built, the area had a residential character for upper-middle class families. Therefore, most of the buildings around it had similar characteristics in the height, colors and even plants. Today the uses of the area have change from residential to commercial. In most cases, the existing buildings have been maintained physically as they were, and minor changes are



made on the inside to re-adapt for their new uses. However, in the immediate surroundings (see image 43) to the Casa Cristo high-rise buildings were constructed. These will take away from the privacy that the house had from the outsiders, but being on the inside one can still have the relationship that Barragán intended with the street.



a)



b)



c)

93. –Images of the actual urban context that has grown around the Casa Cristo (taken from Colegio de Arquitectos del Estado de Jalisco archives). a) Main façade of the house on Pedro Moreno street. b) View from the corner of Marsella and Morelos streets. c) View from the corner of Pedro Moreno and Marsella streets. In all the cases, the tall five story buildings surrounding the house maintain apart, and do not take away from the intimacy and solitude of the gardens

Fortunately, the surroundings of the Casa Cristo do not have much effect on the setting and spatial character of the house. Once inside, the elements of the landscape (as intended to be) wrap one in an atmosphere full of mystery, surprise, intimacy, and serenity.

4. Materials. - the physical elements that were combined or deposited during particular period(s) of time and in a particular pattern or configuration to form the cultural landscape.

The materials used in the Casa Cristo are still all the same, except for the plant materials. In the case of the plants, most of the trees are the originals, but in terms of shrubs and groundcovers

the original ones or the ones intended to be part of the planting design do not exist. It is necessary to develop a study of what plants can be proposed to restore the planting character that Barragán intended for the gardens.

5. Workmanship. - the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.

The Casa Cristo has a magnificent mélange of elements that reflect the Mexican culture and Moorish culture in a contemporary way. This can be seen in the use of water, the wall, and the plants to create the universal concept of the Paradise Garden or Garden of Eden, which civilizations for a long time have used. The use of built-in furniture, and bright colors resembles the experiences of Barragán in the Mexican towns.

6. Feeling. - a cultural landscape's expression of the aesthetic or historic sense of a particular period of time.

If one walks through the house, even with the changes it has been through, Barragán's design of space still moves and inspires one. One still feels invited by the gardens to stay and enjoy the calm, serenity, solitude, mystery, and intimacy.

7. Association. - the direct link between the important historic event or person and a cultural landscape.

Remembering previous information, the Casa Cristo is a physical example that truly represents Barragán's design philosophy, ideas, and thoughts of the Early period of his work.

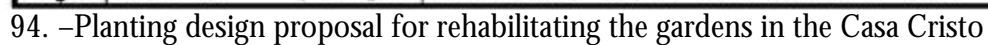
Determining the historic integrity of a cultural landscape relates to the ability of the landscape to convey its significance. The Casa Cristo conveys it, and still reflects Barragán's ideas about architecture and landscape architecture as a unity, this is part of the Mediterranean style. The concept of the Garden of Paradise in the exterior, elements found in Moorish architecture (tower) and in popular Mexican architecture (built-in bench).

It is clear that preservation is not a concern for the exterior areas because the purpose that Barragán intended for it no longer seems to be part of the residence. Nevertheless, despite all the changes made to the house, the Casa Cristo is still in essence the same. One can sense, feel and experience the beauty, the solitude, the joy, the mystery, the surprise and all the elements characteristic of Barragán's philosophy. Considering that the changes made to house have not diminished Barragán's idea for the house, and so are the gardens, despite not having the original plants, it is proposed as treatment for the house: rehabilitation.

### **Recommendations**

The Casa Cristo's physical condition is fair. This means that the landscape of the house shows "evidence of minor disturbances and deterioration by natural and/or human forces, and some degree of corrective action is needed within three to five years to prevent further harm to its historical values" (Page, 1998). As mentioned before, the residence still keeps the Barragán intended for it. Nonetheless, the garden has lost it mostly, and recovering it would strengthen such character. By using the concepts of Barragán in gardens, is developed an analysis that explores the alternatives of plants that go along with the plants that are original of the house and that will be kept. It is necessary to clarify that the rehabilitation of the house is not base on certain time of the house, but on reflecting again Barragán's ideas for a garden. Ideas that focused were mainly the blending of the Mediterranean style with the local tradition.

The planting design proposal and the following recommendations are based not only in Barragán's philosophy of gardens. They were elaborated taking in consideration interviews with people who knew the house in its first years, and with traces of plant that existed in the gardens.



To give recommendations for improving the landscape in the Casa Cristo, it is necessary to identify the problems in it. These recommendations intend to reestablish the proper spatial and sensory relationship between the house and the garden, and to preserve them for the future. Most of these are easy to accomplish and will not comprise the conditions of the house, and will strengthen the character of the house. These recommendations are as follows:

- The plant palette is not uniform, and has blend of palms, fruiting trees, and exotic plants all together.

Keep the plants that were part of the house since it was built (like the fruiting trees), and remove the ones that do not belong. (See Appendix H on the Inventory of Existing Plant Materials of the Gardens in the Casa Cristo) Despite Barragán was not expert in plants he was aware of placing plants that went along with the Mediterranean style and the popular culture of Mexico. Reason for which is assumed the tropical plants were not meant to be in the gardens.

- The planting design lacks flow or continuity. There is a lack of consciousness in terms of planting design and maintenance.

Do a design proposal in which the plant materials used reflect continuity, uniformity, and union between the gardens and with the house (see image 94).

Create a maintenance plan and follow it strictly, and keep a record of any changes made to the landscape through the time.

- Improper use of space and lack of maintenance.

Stop subleasing the courts for commercial use (as in the case of the restaurant), for they physically damage the place as well as diminish its' spatial character.

Reinstate the garden court and internal court to its original use, which could be either for relaxation and solitude or for social gatherings.

Follow an adequate plan of maintenance to preserve the place.

- Opening of spaces originally intended to enclose.

The garden court and the service court were designed as separate spaces, but are now connected to each other, giving the space another feeling. Closing this connection will give the garden court the privacy and intimacy that it once had.

- Abandonment of the fountains as enjoyable water feature.

Since the gardens of the Casa Cristo are spaces that people do not use or use them for the wrong purpose, the wonderful water features that Barragán created here are no longer operating. It is recommended to consider cleaning the fountain and pond, and check its mechanical systems to put them back in operation.

- Change in the character of the entrance when modifying it, affecting also the front garden.

It must be noted that the change does not diminish the character of the entrance. However, if one thinks about when it was only one entrance, it is possible to imagine the concepts of mystery and surprise when entering the house (on image 51 one can see how the entrance circulation follows a zigzag pattern). Also the garden firmly and continually wrapped the house.

Therefore, in order to restore the proper spatial relationship between the entrance that leads straightforward to the front door, should be removed keeping only the one that enters from the driveway. This would recover the sense of mystery Barragán once gave to the entrance, and did not let the house to disclose itself all at once to the visitor.

This last recommendation might be accomplished alone since if it is not done, it will not affect much the structural integrity of the house.

## **CONCLUSIONS**

*Through sight the good and the bad we do perceive. Unseeing  
eyes, souls deprived of hope.*

**(Carlos Pellicer)**

In *seeing* relies the key that moves people to do things because it helps one to realize the value of the environment around them. As mentioned in the introductory chapter of this study, developing the preservation report for the Casa Cristo in order to be able to contribute in the field of preservation in Mexico was the initial impetus for this study. In other words, to encouraging people to *see* the landscape as an element that is part of their lives and worthy of preserving.

The use of the methodology proposed by the United States National Park Service organization was adaptable, clear, and easy to apply to the case study of this thesis. An adapted version could be considered so that in the future, guidelines and processes to preserve and restore Historic Designed Landscapes can be developed for Mexico in accordance to its needs.

Besides creating awareness among people about preservation, it is also the hope of this thesis to reveal to Mexico the importance of the legacy of its contemporary world is the same as the pre-Columbian or Colonial periods. Although Luis Barragán is the case study on this occasion, many other contemporary geniuses have existed, and their work is being neglected and lost as well and therefore requiring attention and preservation.

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### **Interviews**

Mrs. Teresa García Rulfo

Wife of Gabriel García Rulfo, brother of Mrs. Cristo.

Venancio Ordoño, ARCH.

Dean of Graduate School of the Universidad Autónoma de Guadalajara.

## **APPENDIX A: LIST OF PROJECTS**

<b>Building</b>	<b>Year</b>	<b>Address</b>	<b>Location</b>
Renovation of the house of Emiliano Robles León	1927	Calle Francisco I. Madero 607 and Pavo 218, Sector Juárez	Guadalajara, Jalisco
Rental house for Mr. Robles Castillo	1928	Av. Vallarta 1095, at corner of Calle Argentina Sector Juárez	Guadalajara, Jalisco
Rental house for Mr. Robles Castillo	1928	Calle Argentina 27, Sector Juárez	Guadalajara, Jalisco
Enrique Aguilar House (demolished)	1928	Calle López Cotilla 1505, Sector Juárez	Guadalajara, Jalisco
Two houses on Liceo Street	1928	Calle Liceo 329 and 331, Sector Hidalgo	Guadalajara, Jalisco
House on Pedro Loza Street	1928	Calle Pedro Loza 517, Sector Hidalgo	Guadalajara, Jalisco
House on Prosperidad Street	1928	Calle de la Prosperidad 74, Sector Libertad	Guadalajara, Jalisco
Efraín González Luna House	1929	Calle del Bosque 2083 (today Juan Guadalupe Zuno 2083), Sector Juárez	Guadalajara, Jalisco
Gustavo R. Cristo House	1929	Calle Pedro Moreno 1612, at the corner of Marsella Sector Juárez	Guadalajara, Jalisco
Rental house built for Emiliano Robles León	1929-30	Av. La Paz at the corner of Colonias Sector Juárez	Guadalajara, Jalisco
Rental house built for Emiliano Robles León	1929-30	Av. La Paz 1877, Sector Juárez	Guadalajara, Jalisco
Ildefonso Franco House	1929	Av. La Paz 2207, at the corner of Simón Bolívar Sector Juárez	Guadalajara, Jalisco
Ildefonso Franco House	1929	Calle Simón Bolívar 224, Sector Juárez	Guadalajara, Jalisco
Two rental houses for Efraín González Luna	1929	Calle Zaragoza 265 and 267, Sector Juárez	Guadalajara, Jalisco
Cine Colón	1930	Calle Colón, between Juárez and López Cotilla Sector Juárez (in collaboration with Juan José Barragán)	Guadalajara, Jalisco
Gustavo R. Cristo House	1931	Calle Zaragoza 307	Chapala, Jalisco
Renovation of the Barragán family home in Chapala	1931	Av. Madero 411 (in collaboration with Juan Palomar y Arias)	Chapala, Jalisco
Two churches at their front plazas	1933	In a town near Los Corrales	Jalisco
Renovation of the home of Ms. Carmen Orozco (demolished)	1933	Calle López Cotilla 1034, Sector Juárez	Guadalajara, Jalisco
Wooden Gazebo in Plaza	1933	Chapala	Jalisco

(TABLE continued)

<b>Building</b>	<b>Year</b>	<b>Address</b>	<b>Location</b>
Home of Mrs. Harper de Garibi	1934	Calle Rayón 129, Sector Juárez	Guadalajara, Jalisco
Rental property for Emiliano Robles León	1934	Calle Marcos Castellanos 128, Sector Juárez	Guadalajara, Jalisco
Rental property for Efraín González Luna	1934	Calle Marcos Castellanos 128, at the corner of López Cotilla Sector Juárez	Guadalajara, Jalisco
Rental property for Efraín González Luna	1934	Calle Marcos Castellanos 114, Sector Juárez	Guadalajara, Jalisco
House and studio for José Clemente Orozco	1934	Calle López Cotilla 814, Sector Juárez	Guadalajara, Jalisco
Cine Jalisco	1934	Calle Colón	Guadalajara, Jalisco
Parque de la Revolución	1934-35	Sector Juárez (in collaboration with Juan José Barragán)	Guadalajara, Jalisco
José T. Sauza House	1935	(address unknown)	Guadalajara, Jalisco
Rental house on Río Mississippi Avenue	1936	Av. Río Mississippi 90, Col. Cuauhtémoc	Mexico City
Rental house on Río Mississippi Avenue	1936	Av. Río Mississippi 98, Col. Cuauhtémoc	Mexico City
Two houses fronting on Parque México Avenue	1936	Av. Parque México 141 and 143, Col. Hipódromo	Mexico City
Rental house on Río Guadiana Street	1936	Av. Río Guadiana 3, Col. Cuauhtémoc	Mexico City
Appartment building on Río Lerma Street (demolished)	between 1936 and 1940	Calle Río Lerma 3, at the corner of Río Guadiana Col. Cuauhtémoc	Mexico City
Rental house for Abraham Goldefer	1936	Av. Mazatlán 114, Col. Condesa	Mexico City
Rental house for M. Pilar Uribe	1936	Av. Mazatlán 116, Col. Condesa	Mexico City
Two rental houses for Raúl Ortega Amezcua	1936	Av. Mazatlán 116 and 118, Col. Condesa	Mexico City
House on Tamaulipas Avenue	1936	Av. Tamaulipas 51, Col. Hipódromo	Mexico City
House for César Carranza (or for Jesús González Gallo)	1936-40	Calle Bernardo González 120, at the corner of Juan O'Donoju Col. Lomas de Chapultepec	Mexico City
House on Copérnico Street	1936-40	Calle Copérnico 35, at the corner of Michelet Col. Cuauhtémoc	Mexico City
House on Michelet Street	1936-40	Calle Michelet 49, Col. Cuauhtémoc	Mexico City
House on Michelet Street	1936-40	Calle Michelet 51, Col. Cuauhtémoc	

(TABLE continued)

<b>Building</b>	<b>Year</b>	<b>Address</b>	<b>Location</b>
House on Tampico Street	1936-40	Calle Tampico 6, at the corner of Av. Chapultepec Col. Roma Norte	Mexico City
House on Tampico Street	1936	Calle Tampico 6, at the corner of Av. Chapultepec Col. Roma Norte	Mexico City
Rental house for Mrs. Corcuera, widow of Alcázar	1937	<i>Av. Mazatlán 130, Col. Condesa</i>	Mexico City
I. Pizarro Suárez House	1937	Paseo de la Reforma 1630, Col. Lomas de Chapultepec (in collaboration with Juan José Barragán)	Mexico City
Apartment building property of Alfonso Barragán	1937	Av. Río Mississippi 33, Col. Cuauhtémoc	Mexico City
Apartment building on Estocolmo Street	1937	Calle Estocolmo 14, Col. Juárez	Mexico City
Apartment building property of Mr. José Mojica	1937	Plaza (previously Park) Melchor Ocampo 12, Col. Cuauhtémoc	Mexico City
House and studio for José Clemente Orozco	1937	Calle Ignacio Mariscal 132, Col. Tabacalera	Mexico City
House for Dr. David Kostovetsky	1938-39	Av. Nuevo León 103, Col. Hipódromo	Mexico City
Apartment building property of Mr. Lorenzo Garza	1939	Plaza (previously Park) Melchor Ocampo 40, at the corner of Mississippi and Río Panuco Col. Cuauhtémoc (in collaboration with architect José Creixell)	Mexico City
Apartment building property of Margarita J. de Sánchez	1939	Calle Río Elba 38, Col. Cuauhtémoc	Mexico City
Apartment building property of Mrs. Maria de la Parra, widow of Verduzco	1939	Calle Río Elba 50, Col. Cuauhtémoc	Mexico City
Apartment building owned by Antonio Jacques	1939	Calle Río Elba 52, Col. Cuauhtémoc	Mexico City
Apartment building on Río Elba Street	1939	Calle Río Elba 56, Col. Cuauhtémoc	Mexico City
Building for four painter's studio	1939	Plaza (previously Park) Melchor Ocampo 38, Col. Cuauhtémoc (in collaboration with architect Max Cetto)	Mexico City
House for Dr. Arturo Figueroa Uriza	1939	Calle Sullivan 55, Col. San Rafael	Mexico City
House for Dr. Arturo Figueroa Uriza	1939	Calle Sullivan 57, Col. San Rafael	Mexico City
Building property of Dr. Arturo Figueroa Uriza	1939	Calle Sullivan 61, Col. San Rafael	Mexico City

(TABLE continued)

<b>Building</b>	<b>Year</b>	<b>Address</b>	<b>Location</b>
Building property of Mrs. Concepción Ribot (demolished)	1940	Av. Río Mississippi 65 at the corner of RíoAtoyac, Col. Cuauhtémoc	Mexico City
Repairs to the house and garden of Alfredo Vázquez and Luz Barragán de Vázquez		Av. Hidalgo Chapala, Jalisco	Mexico City
Four private gardens	1940	Calle General Francisco Ramírez (previously Calzada Madereros) and Av. Constituyentes, Tacubaya	Mexico City
Ortega House (first house owned by Luis Barragán)	1940-41	Calle General Francisco Ramírez 22, (previously Calzada Madereros) Tacubaya	Mexico City
House on Santa Mónica Street	1942	Calle Santa Mónica 20, Col. del Valle	Mexico City
House on Santa Mónica Street	1942	Calle Santa Mónica 22, Col. del Valle	Mexico City
House on Santa Mónica Street	1942	Calle Santa Mónica 24, Col. del Valle	Mexico City
The Urraza Garden	1943-44	Tizapán, Col. San Ángel	Mexico City
Three private gardens on the grounds of "El Cabrío" (destroyed)	1944	Tizapán, Col. San Ángel	Mexico City
Development Residential Park Jardines de El Pedregal de San Ángel	1945-50	El Pedregal de San Ángel	Mexico City
Fuente de los Patos	1945 to 1950	Calle Cascada at the corner of Av. de las Fuentes, El Pedregal de San Ángel	Mexico City
Demonstration gardens and sales office of the development	1945 to 1950	Calle Cascada at the corner of Av. de las Fuentes, El Pedregal de San Ángel	Mexico City
Main entrance and Plaza de las Fuentes	1945 to 1950	Av. De las Fuentes at the corner of Av. San Jerónimo, El Pedregal de San Ángel	Mexico City
Public park	1945 to 1950	Bordered by Av. Cráter with Teololco and the Church of El Pedregal de San Ángel	Mexico City
Public park	1945 to 1950	Bordered by Av. de las Fuentes with Av. Cráter and Agua, El Pedregal de San Ángel	Mexico City
Plaza del Cigarro	1945 to 1950	Av. Cráter and Agua, El Pedregal de San Ángel	Mexico City
House and studio of Luis Barragán	1947	Calle General Francisco Ramírez 14, (previously Calzada Madereros) Tacubaya	Mexico City
Private garden, storage areas, and studio-archive with roof-terrace	1947	Calle General Francisco Ramírez 17, (previously Calzada Madereros) Tacubaya	Mexico City
Renovation of the "Villa Adriana"	1947	Av. Hidalgo 246	Chapala, Jalisco

(TABLE continued)

<b>Building</b>	<b>Year</b>	<b>Address</b>	<b>Location</b>
Renovation of the house and garden of Mr. Rubén Mereles	1948	Av. de las Fuentes 225, El Pedregal de San Ángel	Mexico City
The Prieto López House	1948-49	Av. de las Fuentes 180, El Pedregal de San Ángel	Mexico City
The Bermúdez House	1949	(address unknown)	Guadalajara, Jalisco
House on Agua Street	1949	Calle Agua 115, El Pedregal de San Ángel	Mexico City
San Cristóbal House	1950	Av. de las Fuentes 130, El Pedregal de San Ángel (Max Cetto with the collaboration of Barragán)	Mexico City
Roberto Berdecio House	1950	Av. de las Fuentes 140, El Pedregal de San Ángel (Max Cetto with the collaboration of Barragán)	Mexico City
New work and renovation of the Convento de las madres Capuchinas Sacramentarias del Purísimo Corazón de María	1952-55	Hidalgo 143, Tlalpán	Mexico City
House for José Arriola Adame	1952-57	Av. de las Rosas 543, Fraccionamiento Chapalita	Guadalajara, Jalisco
Reforestation and gardens	1953	(address unknown)	Mexico City
Renovation of the home of Alfredo Vázquez and Luz Barragán de Vázquez	1954	Calle Madero at the corner of Robles Gil, Sector Juárez	Guadalajara, Jalisco
Gardens of the Hotel Pierre Marqués	1955		Acapulco, Guerrero
Gálvez House	1955-57	Calle Pimentel 10, Chimalistac	Mexico City
House on the neach at Majahua (destroyed)	1955-57		Majahua, Colima
Development Jardines del Bosque	1955-57	Sector Juárez	Guadalajara, Jalisco
Chapel of El Calvario	1955-57	Calle El Sol 2615, Fraccionamiento Jardines del Bosque	Guadalajara, Jalisco
Main fountain and gazebo	1955-57	Av. de los Arcos with Av. Héroe Jardines del Bosque	Guadalajara, Jalisco
Park and chapel of Las Estrellas	1955-57	Jardines del Bosque	Guadalajara, Jalisco
Towers of Satellite City	1957-58	Satellite City, Autopista México-Querétaro (in collaboration with Mathias Goeritz)	State of Mexico
Development Las Arboledas	1957-62	Atizapán de Zaragoza	State of Mexico
El Muro Rojo	1958	Av. Arboledas de la Hacienda, Las Arboledas Atizapán de Zaragoza	State of Mexico
El Muro Amarillo	1958	Paseo de los Pájaros, Las Arboledas Atizapán de Zaragoza	State of Mexico

(TABLE continued)



<b>Building</b>	<b>Year</b>	<b>Address</b>	<b>Location</b>
Campanario Plaza and Fountain	1959	Paseo de los Gigantes, Las Arboledas Atizapán de Zaragoza	State of Mexico
Fuente El Bebedero	1959	Paseo de los Gigantes, Las Arboledas de Zaragoza	Atizapán State of Mexico
Glorieta and Fountain	1959	Av. De los Deportes and Av. De la Glorieta, de Zaragoza	Atizapán State of Mexico
Los Clubes	1963-64	Atizapán de Zaragoza	State of Mexico
Fuente de los Amantes (The Lovers' Fountain)	1963-64	Calle Manantial Oriente, Los Clubes de Zaragoza	Atizapán State of Mexico
Lomas Verdes. Access ramp, major avenue and two "Colonias" – La Alteña y Tabaquitos	1964-67	Naucalpan de Juárez in collaboration with the architects Juan Sordo Madaleno, Andrés Casillas and José Adolfo Weicher	(Barragán State of Mexico
Open chapel in Lomas Verdes	1964-67	Naucalpan de Juárez in collaboration with the architects Juan Sordo Madaleno, Andrés Casillas)	(Barragán State of Mexico
San Cristóbal Stables and the Egerstrom House	1967-68	Calle Manantial Oriente 20, Los Clubes Atizapán de Zaragoza (in collaboration with the architect Andrés Casillas)	State of Mexico
Service entrance to Los Clubes	1968	Los Clubes, Atizapán de Zaragoza	State of Mexico
House for Alfonso Barragán Gortazar	un-known	Calle Fuentes del Pescador 29, Col. Tecamachalco	Mexico City
El Palomar Subdivision. Chapel and tower as a symbol with dovecote and fountain	1972	(in collaboration with the architect Raúl Ferrara)	Guadalajara, Jalisco
The Gilardi House	1976	Calle General León 82, San Miguel Chapultepec (in collaboration with the architect Alberto Chauvet)	Mexico City
Faro del Comercio	1977	Macroplaza de Monterrey (in collaboration with the architect Raúl Ferrara)	Monterrey, Nuevo León
The Barbara Meyer House (or Garate)	1978	Paseo de los Ahuehuetes 261, Bosque de las Lomas (in collaboration with the architect Alberto Chauvet)	Mexico City

## **APPENDIX B: BIOGRAPHY OF LUIS BARRAGÁN**

Luis Ramiro Barragán Morfín was born on March 9, 1902, in his parents' house, at calle Pedro Loza 168 in the Santa Mónica area of Guadalajara, Mexico. He was the third of nine children – five boys and four girls— of Doctor Juan José Barragán and Angela Morfin.

From 1909 to 1918 he attended religious schools and at the Preparatoria para Varones (only men high school) in Guadalajara. He vacationed during the summers at his family's farm, Hacienda Los Corrales, in the Sierra del Tigre area of Jalisco.

In 1919 He enrolled in the Escuela Libre de Ingeniería de Guadalajara and between 1922 and 1924 worked and designed for several builders, including his brother Juan José. In 1922, while at the university, he became friends with Rafael Urzúa and Ignacio Díaz Morales. On December 13, 1923, he received the title of civil engineer. He continued his studies to obtain the title of architect under the guidance of Agustín Basave.

In May 1924 Barragán began a trip to Europe: France, Spain, Italy, and Greece. In Paris in 1925, he visited L'Exposition Internationale des Arts Décoratifs and in the pavilion of the Esprit Nouveau he became acquainted with the work of le Corbusier. He also visited the Austrian pavilion by J. Hoffmann and "Cité dans l'espace" by Frederick Kiesler. He came to know the written work of Ferdinand Bac through Les Colombières, Jardins Enchantés, and other articles in magazines. He returned to Mexico in September-October 1925.

He was suspended by the architecture department and thus did not receive his degree. At the end of that year, his mother died.

In 1926-27, he began to work with his brother Juan José; he was charged with the canalization of the area of the lake of Chapala. In 1929, he participated in the founding of the twice-monthly magazine *Bandera de Provincias*.

In January 1930, he went to Chicago with his father, who died there in March. Luis returned to Guadalajara.

In February-March 1931, he went to New York where he stayed for three months. He became friends with José Clemente Orozco and Frederick Kiesler and was in contact with the Estudio Delfico. In June of that year, Barragán published an essay on gardens of New York. On June 18 he left for Europe, where he stayed for two or three months. He met, among others, Le Corbusier and, on August 16, Ferdinand Bac in Mentone. His works in Guadalajara were first published by Architectural Record in September and by House & Garden in October.

In May 1935 he moved to Mexico City, first living at calle Madero 34 and then at calle Florencia 70. The years 1935 — 40 were marked by intense professional work; he planned and built apartment buildings, offices, and single family houses, experimenting with the International Style and the purist aesthetic of Le Corbusier.

In 1938, he met Richard Neutra, and in 1940 he met Jesús Reyes Ferreira, known as “Chucho.” In October 1949 he met Mathías Goeritz.

On October 6, 1951, in Colorado, California, he held a conference “Gardens for Environment: Jardines del Pedregal.” In 1952, he dissociated himself from the company Jardines El Pedregal, S.A., having lost control of the project.

In 1952-53 he took a trip to Europe and North Africa. He was impressed by the casbah of Morocco and by the southern Sahara. He participated in the International Congress of Landscape Architecture in Stockholm. In 1953, Mathías Goeritz published *Manifiesto de la Arquitectura Emocional*. On October 12, 1959, Barragán published the essay “Cómo deben desarrollarse las grandes ciudades modernas.” In 1964 he went to Europe with the architect Juan Sordo Madaleno. In 1974 he became a member of the American Institute of Architects in Washington.

In 1975 he became ill and underwent an operation. In 1976, the Museum of Modern Art in New York held an exhibition dedicated to his work; that year he also received the Premio nacional de Artes in Mexico City.

In 1979 he started the company Barragán + Ferrara Asociados. On June 1980, he received an award from the Pritzker-Hyatt Foundation in Dumbarton Oaks. He published an essay for the occasion. In 1982-83 he backed out of Barragán + Ferrara Asociados for health reasons.

In 1984 he was named an honorary member of the American Academy and Institute of Arts and Letters and received the prestigious title of Doctor Honoris Causa from the university Autónoma de Guadalajara. In 1985, the Rufino Tamayo Museum in Mexico City held a retrospective of his work. He also received the annual architecture prize from the state of Jalisco. In 1987, he received the American prize for architecture.

Barragán died in November 22, 1988, in his house at calle Francisco Ramírez 14 in Mexico City. His remains were moved to Guadalajara, to the pantheon of Mezquitán.

## **APPENDIX C: LUIS BARRAGÁN'S ACCEPTANCE SPEECH OF THE PRITZKER PRIZE**

I welcome the opportunity to express my admiration for the United States of America, generous patron of the arts and sciences, which—as in so many instances —has transcended its geographical frontiers and purely national interests to confer this high distinction on a son of Mexico, thus recognizing the universality of cultural values and, in particular, those of my native country.

But as no one ever owes all to his own individual effort, it would be ungrateful not to remember all those who throughout my lifetime have contributed to my work with their talents, assistance and encouragement: fellow architects, photographers, writers, journalists, as well as personal friends who have honored me by taking an active interest in my work.

I take this occasion to present some impressions and recollections that, to some extent, sum up the ideology behind my work. In this regard, Mr. Jay Pritzker stated in an announcement to the press with excessive generosity what I consider essential to that ideology: that I had been chosen as the recipient of this prize for having devoted myself to architecture "as a sublime act of poetic imagination." Consequently, I am only a symbol for all those who have been touched by Beauty.

It is alarming that publications devoted to architecture have banished from their pages the words Beauty, Inspiration, Magic, Spellbound, Enchantment, as well as the concepts of Serenity, Silence, Intimacy and Amazement. All these have nestled in my soul, and though I am fully aware that I have not done them complete justice in my work, they have never ceased to be my guiding lights.

Religion and Myth. It is impossible to understand Art and the glory of its history without avowing religious spirituality and the mythical roots that lead us to the very reason of being of the artistic phenomenon. Without the one or the other, there would be no Egyptian pyramids or those

of ancient Mexico. Would the Greek temples and Gothic cathedrals have existed? Would the amazing marvels of the Renaissance and the Baroque have come about?

And in another field, would the ritual dances of the so-called primitive cultures have developed? Would we now be the heirs of the inexhaustible artistic treasure of worldwide popular sensitivity? Without the desire for God, our planet would be a sorry wasteland of ugliness. “The irrational logic harbored in the myths and in all true religious experience has been the fountainhead of the artistic process at all times and in all places .” These are words of my good friend, Edmundo O’Gorman, and, with or without his permission, I have made them mine.

Beauty. The invincible difficulty that the philosophers have in defining the meaning of this word is unequivocal proof of its ineffable mystery. Beauty speaks like an oracle, and ever since man has heeded its message in an infinite number of ways: it may be in the use of tattoos, in the choice of a seashell necklace by which the bride enhances the promise of her surrender, or, again, in the apparently superfluous ornamentation of everyday tools and domestic utensils, not to speak of temples and palaces and even, in our day, in the industrialized products of modern technology. Human life deprived of beauty is not worthy of being called so.

Silence. In the gardens and homes designed by me, I have always endeavored to allow for the interior placid murmur of silence, and in my fountains, silence sings.

Solitude. Only in intimate communion with solitude may man find himself. Solitude is good company and my architecture is not for those who fear or shun it.

Serenity. Serenity is the great and true antidote against anguish and fear, and today, more than ever, it is the architect’s duty to make of it a permanent guest in the home, no matter how sumptuous or how humble. Throughout my work I have always strived to achieve serenity, but one must be on guard not to destroy it by the use of an indiscriminate palette.



Joy. How can one forget joy? I believe that a work of art reaches perfection when it conveys silent joy and serenity.

Death. The certainty of death is the spring of action and therefore of life, and in the implicit religious element in the work of art, life triumphs over death.

Gardens. In the creation of a garden, the architect invites the partnership of the Kingdom of Nature. In a beautiful garden, the majesty of Nature is ever present, but Nature reduced to human proportions and thus transformed into the most efficient haven against the aggressiveness of contemporary life.

Ferdinand Bac taught us that "the soul of gardens shelters the greatest sum of serenity at man's disposal," and it is to him that I am indebted for my longing to create a perfect garden. He said, speaking of his gardens at Les Colombieres, "in this small domain, I have done nothing else but joined the millenary solidarity to which we are all subject: the ambition of expressing materially a sentiment, common to many men in search of a link with nature, by creating a place of repose of peaceable pleasure." It will appear obvious, then, that a garden must combine the poetic and the mysterious with a feeling of serenity and joy. There is no fuller expression of vulgarity than a vulgar garden.

To the south of Mexico City lies a vast extension of volcanic rock, arid, overwhelmed by the beauty of this landscape, I decided to create a series of gardens to humanize, without destroying, its magic. While walking along the lava crevices, under the shadow of imposing ramparts of live rock, I suddenly discovered, to my astonishment, small secret green valleys the shepherds call them "jewels" surrounded and enclosed by the most fantastic, capricious rock formations wrought on soft, melted rock by the onslaught of powerful prehistoric winds. The unexpected discovery of these "jewels" gave me a sensation similar to the one experienced when, having walked through a dark and narrow tunnel of the Alhambra, I suddenly emerged into the serene, silent and solitary "Patio of the

Myrtles" hidden in the entrails of that ancient palace. Somehow I had the feeling that it enclosed what a perfect garden no matter its size should enclose: nothing less than the entire Universe.

This memorable epiphany has always been with me, and it is not by mere chance that from the first garden for which I am responsible all those following are attempts to capture the echo of the immense lesson to be derived from the aesthetic wisdom of the Spanish Moors.

Fountains. A fountain brings us peace, joy and restful sensuality and reaches the epitome of its very essence when by its power to bewitch it will stir dreams of distant worlds.

While awake or when sleeping, the sweet memories of marvelous fountains have accompanied me throughout my life. I recall the fountains of my childhood; the drains for excess water of the dam; the dark ponds in the recess of abandoned orchards; the curbstone of shallow wells in the convent patios; the small country springs, quivering mirrors of ancient giant water loving trees, and then, of course, the old aqueducts perennial reminders of Imperial Rome which from lost horizons hurry their liquid treasure to deliver it with the rainbow ribbons of a waterfall.

Architecture. My architecture is autobiographical, as Emilio Ambasz pointed out in his book on my work published by the Museum of Modern Art in New York. Underlying all that I have achieved such as it are the memories of my father's ranch where I spent my childhood and adolescence. In my work I have always strived to adapt to the needs of modern living the magic of those remote nostalgic years.

The lessons to be learned from the unassuming architecture of the village and provincial towns of my country have been a permanent source of inspiration. Such, for instance, the whitewashed walls; the peace to be found in patios and orchards; the colorful streets; the humble majesty of the village squares surrounded by shady open corridors. And as there is a deep historical link between these teachings and those of the North African and Moroccan Villages, they too have enriched my perception of beauty in architectural simplicity.

Being a Catholic, I have frequently visited with reverence the now empty monumental monastic buildings that we inherited from the powerful religious faith and architectural genius of our colonial ancestors, and I have always been deeply moved by the peace and wellbeing to be experienced in those uninhabited cloisters and solitary courts. How I have wished that these feelings may leave their mark on my work.

The Art of Seeing. It is essential to an architect to know how to see: I mean, to see in such a way that the vision is not overpowered by rational analysis. And in this respect I will take advantage of this opportunity to pay homage to a very dear friend who, through his infallible aesthetic taste, taught us the difficult art of seeing with innocence. I refer to the Mexican painter Jesus (Chucho) Reyes Ferreira, for whose wise teachings I publicly acknowledge my indebtedness.

And it may not be out of place to quote another great friend of mine and of the Arts, the poet Carlos Pellicer:

Through sight the good and the bad  
we do perceive  
Unseeing eyes  
Souls deprived of hope.

Nostalgia. Nostalgia is the poetic awareness of our personal past, and since the artist's own past is the mainspring of his creative potential, the architect must listen and heed his nostalgic revelations.

My associate and friend, the young architect Raúl Ferrara, as well as our small staff, share with me the ideology, which I have tried to present. We have worked and hope to continue to work inspired by the faith that the aesthetic truth of those ideas will in some measure contribute toward dignifying human existence.

## **APPENDIX D: BIOGRAPHY ON FERDINAND BAC**

### **FERDINAND BAC (1859-1952)**

Ferdinand Bac was born in Austria. He was the bastard grandson of Jerome Bonaparte (King of Westphalia). He studied drawing in the Beaux-Arts School in Paris, where he became a classic character of the Belle Époque. Bac published novels, books of remembrance, illustrated various publications, and painted. He worked for the magazines La vie Parisienne and became famous for his cartoons on mundane society. In 1890, he went on several trips through Europe and North Africa, visiting



D.1 – Drawing of Ferdinand Bac at the age of 17 (Buendía, 1997)

Florence, Rome, Seville, Naples, Cairo, and the Mediterranean Riberas. In 1920, on a trip to Cote D'Azur, its well-shaped edges landscape, multiple horizontal projections, and its peculiar light particularly fascinated him. In consequence, Bac would discovered another of his vocations; that of amateur architect and gardener. He designed and executed several gardens in the south of France. Bac's masterpiece was done at a property near Menton called Les Colombyeres, which he planned, built, and decorated for the marriage of a friend, Ladan-Bockairy. He then published a series of engravings with extensive descriptions of gardens, architecture, pointing out and commenting on the aesthetic considerations.

Bac's grave is in a mausoleum that rests at the top of the gardens in Les Colombyeres overlooking the Mediterranean Sea.

## **APPENDIX E: TIMELINE OF THE HISTORY OF PRESERVATION IN MEXICO**

Extracting historical information from the different departments that have been supporting preservation efforts in Mexico since the government recognized such as a legal activity resulted in the following time line.

1934- Law on Protection and Preservation of Archeological and Historical Monuments, Typical Populations and Natural Beauty Sites is issued under the administration of substitute President Abelardo L. Rodríguez.

1939- The Mexican National Institute of Anthropology and History is created (INAH- Instituto Nacional de Antropología e Historia) under the administration of President Lazaro Cardenas.

1939- Department of Colonial Monuments is created, which is separated into two divisions: the Administration for Prehistoric Monuments and the Administration for Colonial Monuments.

1950- A new impulse is given to cultural politics that finally lays out the foundations for the Preservation National Legislation. In addition, it provoked the beginning of educated technicians and specialist personnel in the field of preservation. In consequence, preservation started moving fast that its requirements where such and it was vital to count on with specialized facilities that would provide the necessary resources and adequate space to work.

1961- The Department of Restoration and Catalog for Artistic Patrimony is created at the former Culhuacán Convent.

1966- The Department of Restoration and Catalog for Artistic Patrimony is transformed into the Department of Cultural Patrimony Restoration, located first at what it used to be the El Carmen Convent and later at what is known as the Churubusco Ex-convent. By then, these institutions were counting with the international support of the UNESCO.

1972- Federal Law on Archeological, Artistic and Historic Monuments and Zones is promulgated. In consequence, the INAH assumes the job of developing the inventory, registry, and catalog of the cultural assets.

1973- The Department of Colonial Monuments is incorporated into the Administration for Historic Monuments, which was recently created. Six years later, this department disappears from the administration's structure.

1980- The INAH decides to promote the Department of Cultural Patrimony Restoration into rank of Administration.

1984- The Administration for Historic Monuments starts its project meant to develop the cataloguing of the historic assets of each entity of Mexico. It started with the northern Border States (Baja California Norte, Baja California Sur, Chihuahua, Coahuila, Nuevo León and Tamaulipas) and the states of Tlaxcala, Tabasco, Querétaro, Estado de Mexico, and certain zones in the Distrito Federal (Historic Downtown of Mexico City, Azcapozalco, Tlahuac and Xochimilco).

1989- The Administration for Historic Monuments changes its functional structures and it is transformed into the National Coordination of Historic Monuments, which carries the tasks of preserving, restoring, protecting, cataloging, researching and diffusing the built historic legacy.

1989- The National Commission of Restoration of the Cultural Patrimony is created to support the INAH in the work of preservation, and the study and diffusion of the architectonic and artistic patrimony. In addition, it would help establishing the necessary incentives for the people to get involved and participate in these tasks.

1993- The project for cataloguing for the entities of Mexico continues, covering the rest of the states in Mexico with the exception of Sonora. Very few states have been fully completed, and even less the ones that have been updated. Nevertheless, the National Coordination of Historic



Monuments has worked on developing flexible instruments that would allow the information to be modified with no problem.

1993- Due to the relevance gained in the field of preservation, the Administration for Cultural Patrimony Restoration changes one more time. This time it is transformed into what is known as now, the National Coordination of Restoration of the Cultural Patrimony (CNRPC). Also its facilities were transfer into the orchard area of the Santa María de los Angeles Convent, in Churubusco. (This convent was founded by the order of San Francisco de Asis in 1954).

Today, the CNRPC not only has its working facilities in here, it also houses the “Manuel Castillo Negrete” National School for Preservation, Restoration and museography and the National Museum of the Interventions.

## **APPENDIX F: MODEL OUTLINE FOR CULTURAL LANDSCAPE REPORT (CLR)**

### **Table of Contents**

#### **INTRODUCTION**

This section includes a management summary describing the purpose of the project, a historical overview that provides a brief historical context for the landscape; a description of the scope of the project and methodology for completing it; a description of study boundaries; a summary of findings.

#### **PART I: SITE HISTORY, EXISTING CONDITIONS, ANALYSIS AND EVALUATION**

**Site History** gives a historical description of the landscape and all significant characteristics and features. The text is based on research and historical documentation, with enough support material to illustrate the physical character, attributes, features, and materials that contribute to the significance of the landscape. This section identifies and describes the historical context and the period or periods of significance associated with the landscape.

**Existing Conditions** describes the landscape as it currently exists, including the documentation of such landscape characteristics as land use, vegetation, circulation, and structures. It is based on both site research and site surveys, including on-the-ground observation and documentation of significant features. Contemporary site functions, visitor services, and natural resources are described to the extent that they contribute to or influence the treatment.

**Analysis and Evaluation** compares findings from the site history and existing conditions to identify the significance of the landscape characteristics and features in the context of a landscape as a whole. Historic integrity is evaluated to determine if the characteristics and features that defined the landscape during the historic period are present. A statement of significance for the landscape is

included, and the analysis and evaluation may be summarized in the identification of the character areas or the development of management zones.

## **PART II: TREATMENT**

This section describes the preservation strategy for long-term management of the cultural landscape based on its significance, existing condition, and use. It also includes a discussion of overall management objectives for the site as documented in planning studies or other management documents. The treatment section may address the entire landscape, a portion of the landscape, or a specific feature within it. Treatment is described in a narrative text, treatment plan, and/or design alternatives.

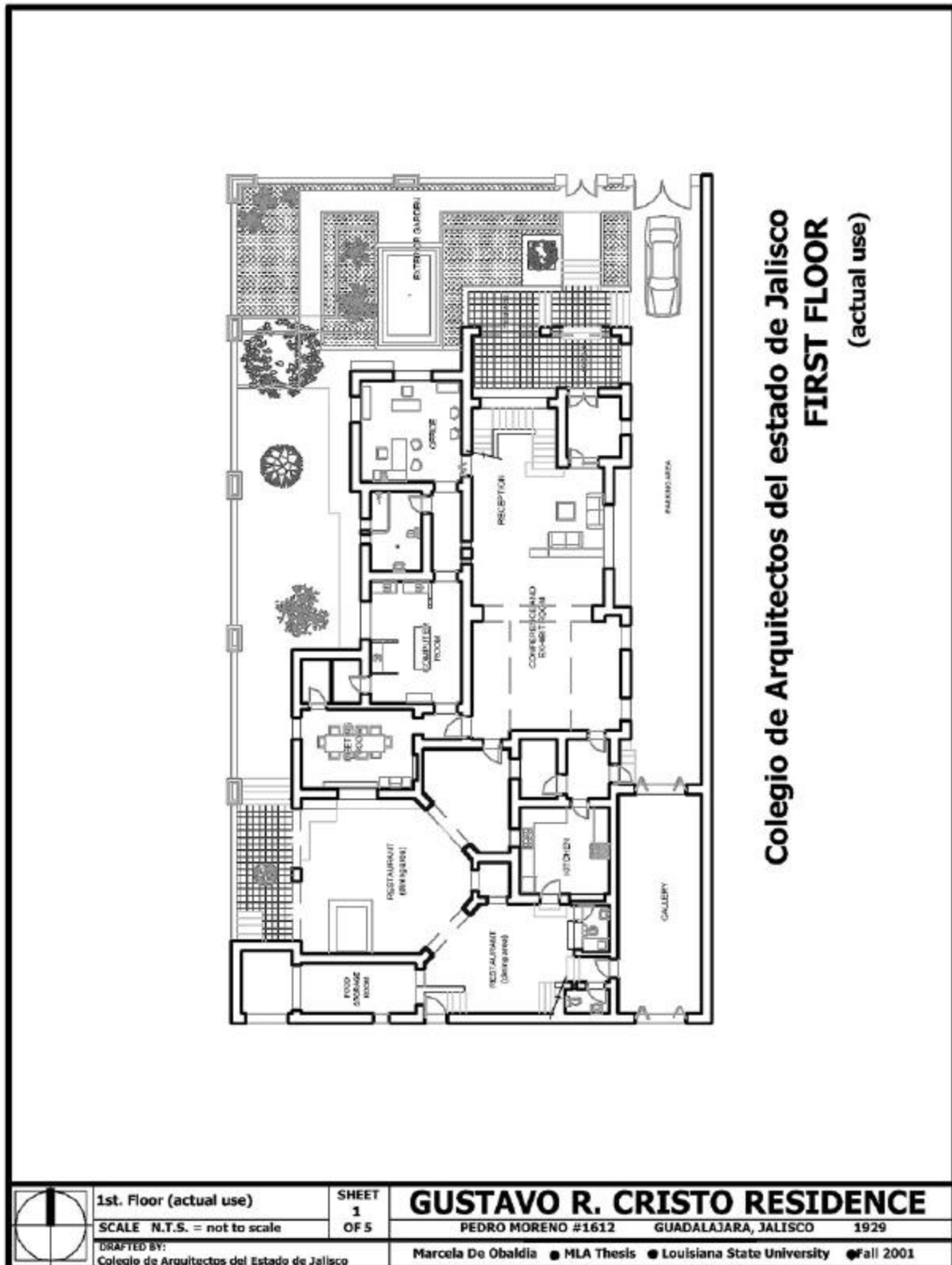
## **PART III: RECORD OF TREATMENT**

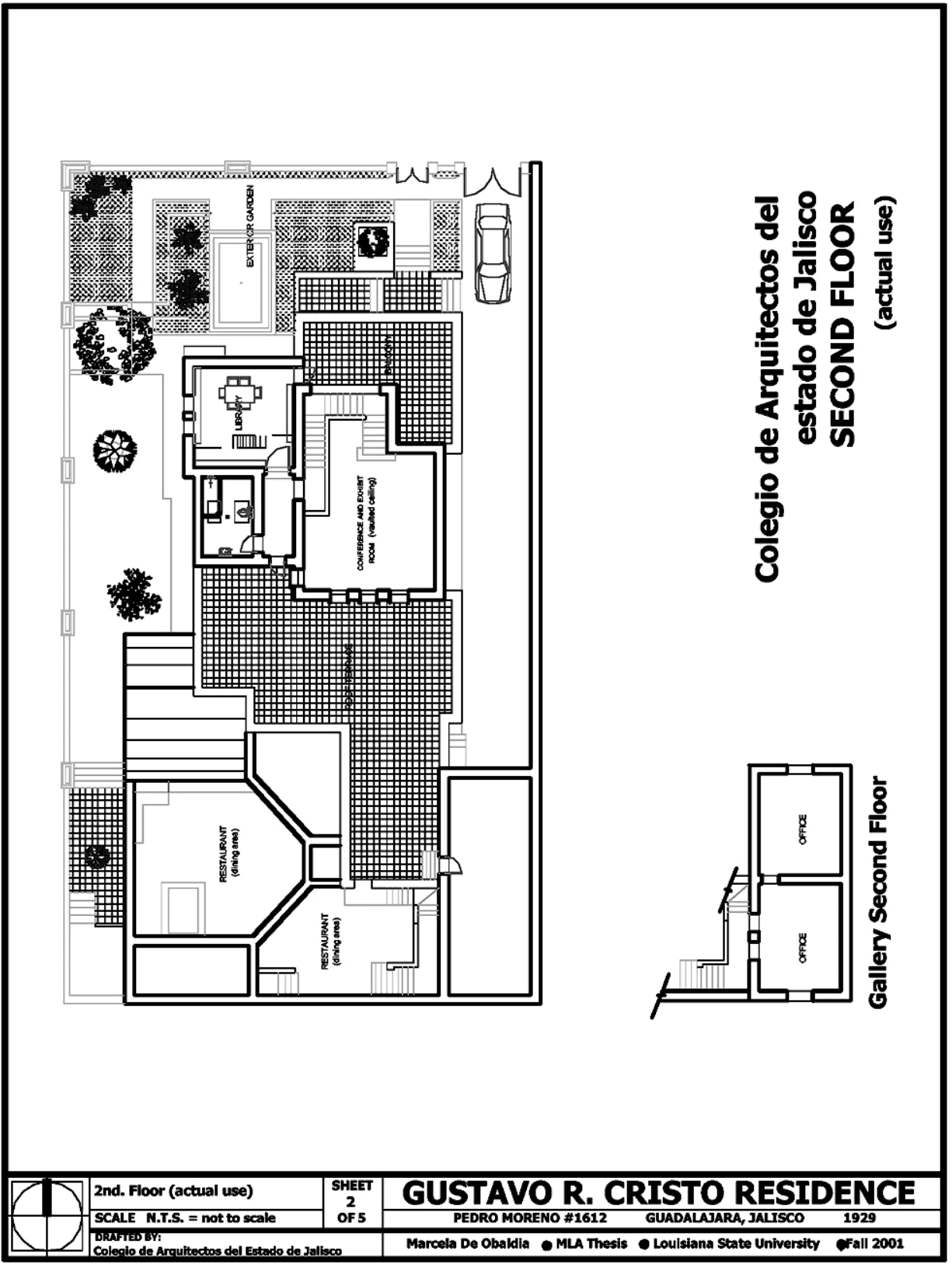
This section summarizes the intent of the work, the way in which the work was approached and accomplished, the time required to do the work, and the cost of the work. This section also contains copies of the field reports, condition assessments, and contract summaries. Based on when the record of treatment generally is prepared and its content, this section is usually included as an appendix or an addendum to a report.

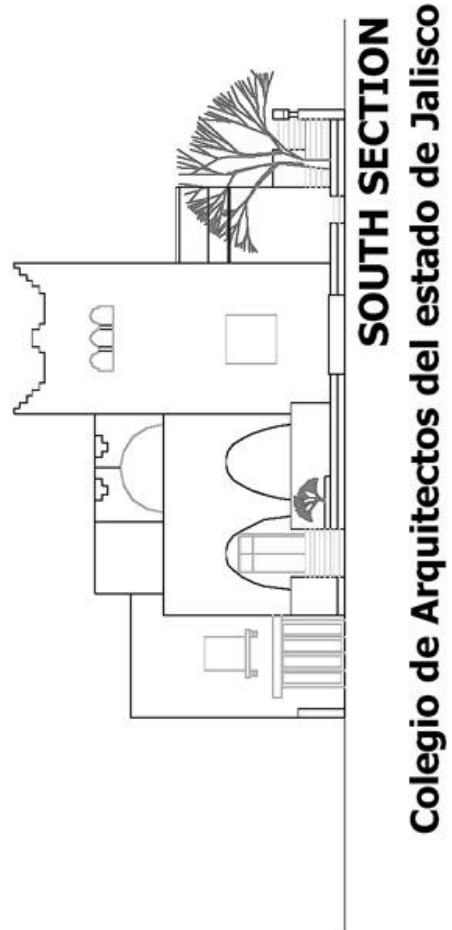
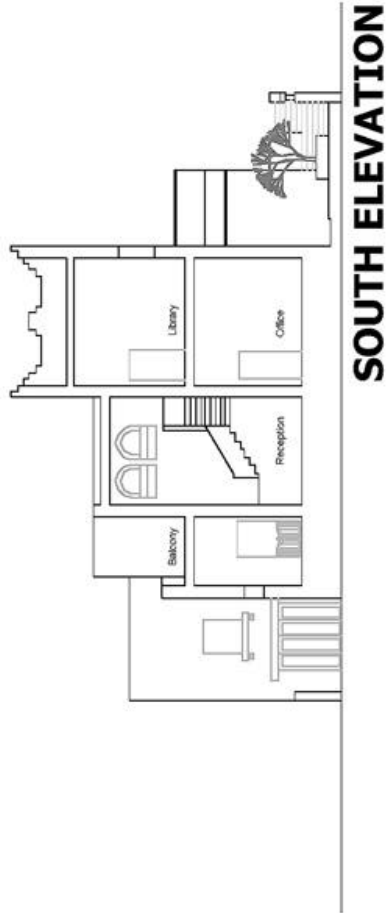
## **APPENDICES, BIBLIOGRAPHY, AND INDEX**

The appendices contain supplemental drawings, illustrations, maps, photographs, technical information, or other supplemental support documentation. The bibliography list the sources used in the preparation of the document. The index includes an alphabetized list of topics contained in the CLR.

**APPENDIX G: PLANS AND ELEVATIONS OF THE ACTUAL USE AND  
DISTRIBUTION OF THE CASA CRISTO**







Section-Elevations (actual use)

SCALE N.T.S. = not to scale

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SHEET  
3  
OF 5

## GUSTAVO R. CRISTO RESIDENCE

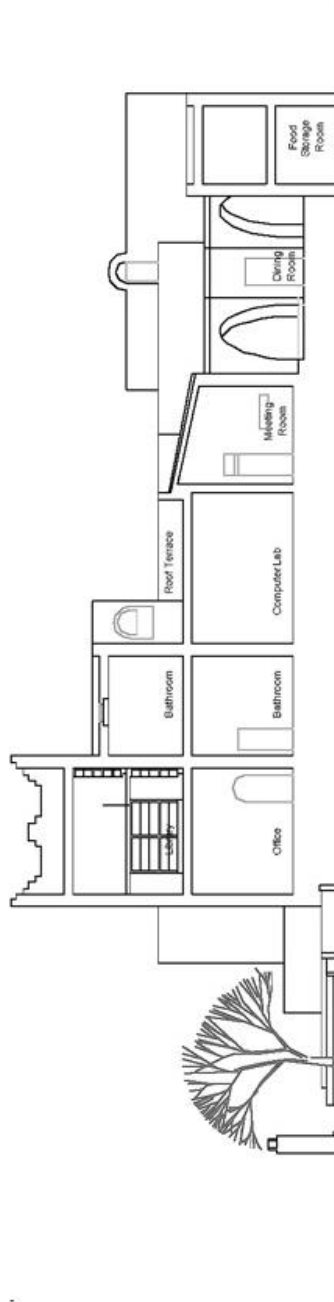
PEDRO MORENO #1612

GUADALAJARA, JALISCO

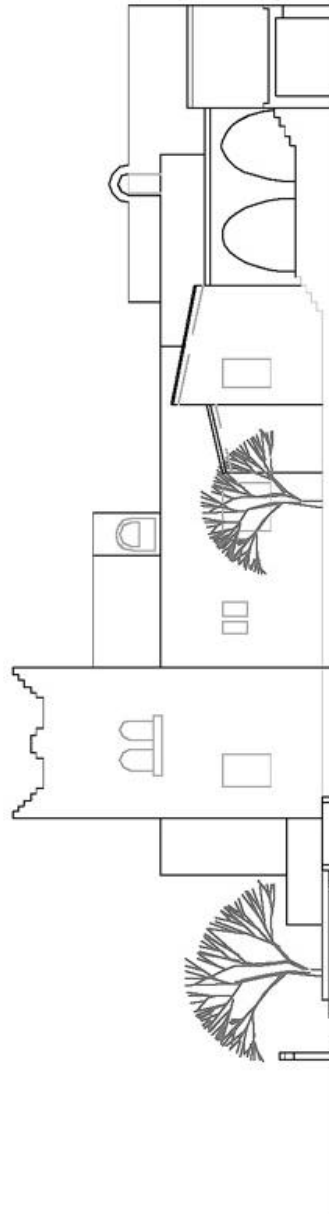
1929

Marcela De Obaldia ● MLA Thesis ● Louisiana State University ● Fall 2001





**EAST ELEVATION**



**WEST SECTION**  
**Colegio de Arquitectos del estado de Jalisco**



Section-Elevations (actual use)

SCALE N.T.S. = not to scale

SHEET  
4  
OF 5

**GUSTAVO R. CRISTO RESIDENCE**

PEDRO MORENO #1612

GUADALAJARA, JALISCO

1929

DRAFTED BY:

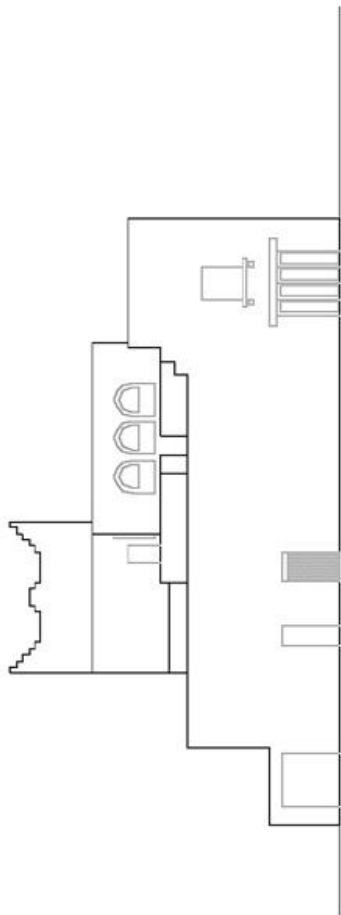
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Marcela De Obaldia

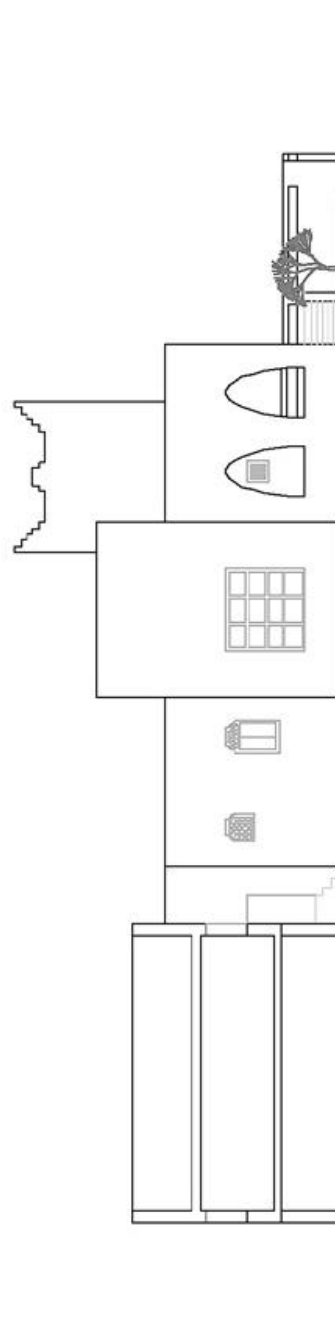
● MLA Thesis

● Louisiana State University

● Fall 2001



**NORTH ELEVATION**



**WEST ELEVATION**  
**Colegio de Arquitectos del estado de Jalisco**



Section-Elevations (actual use)

SCALE N.T.S. = not to scale

SHEET  
5  
OF 5

# **GUSTAVO R. CRISTO RESIDENCE**

PEDRO MORENO #1612

GUADALAJARA, JALISCO

1929

DRAFTED BY:  
Colegio de Arquitectos del Estado de Jalisco

Marcela De Obaldia ● MLA Thesis ● Louisiana State University ● Fall 2001

**APPENDIX H: INVENTORY OF EXISTING PLANT MATERIALS**  
**OF THE GARDENS IN THE CASA CRISTO**

Common Name	Scientific name	Location	Time of existence	Conditions	Recommendations
Aralia	<i>Schefflera elegantissima</i>	front garden next to the fountain	less than 10 years	good	remove and replace with a the original type of tree
Aralia	<i>Schefflera elegantissima</i>	side garden next to the garden court	more than 10 years	good	maintain
Areca Palm	<i>Chrysalidocarpus lutescens</i>	front garden	less than 10 years	good	remove
Asparragus Fern	<i>Asparagus densiflorus 'Sprengeri'</i>	garden court under Crape Myrtle	unable to determine age, but probably existent since house was built	good	maintain
Bird of Paradise	<i>Strelitzia reginae</i>	front garden next to the fountain	unable to determine age, but consider is an exotic plant	good	maintain but rearrange to integrate into the planting design
Bougainvillea	<i>Bougainvillea glabra</i>	front garden adjacent to the house	more than 10 years	poor	replace with a healthy specimen, and let grow to cover part of the wall
California Fan Palm	<i>Washingtonia filifera</i>	front garden	less than 10 years	good	remove
Canary Island Date Palm	<i>Phoenix canariensis</i>	front garden	less than 10 years	fair	remove
Canary Island Date Palm	<i>Phoenix canariensis</i>	side garden	less than 10 years	fair	remove
Crape Myrtle	<i>Lagerstroemia indica</i>	garden court	more than 10 years	good	maintain
Guava	<i>Psidium guajava</i>	side garden	more than 10 years	poor	dead specimen, can be maintain or replace by a new tree of the same species
Hawaiian Elf Schefflera	<i>Schefflera arboricola</i>	front garden in a planter by the entrance	less than 10 years	good	remove
Mango	<i>Mangifera indica</i>	front garden	more than 10 years	good	maintain

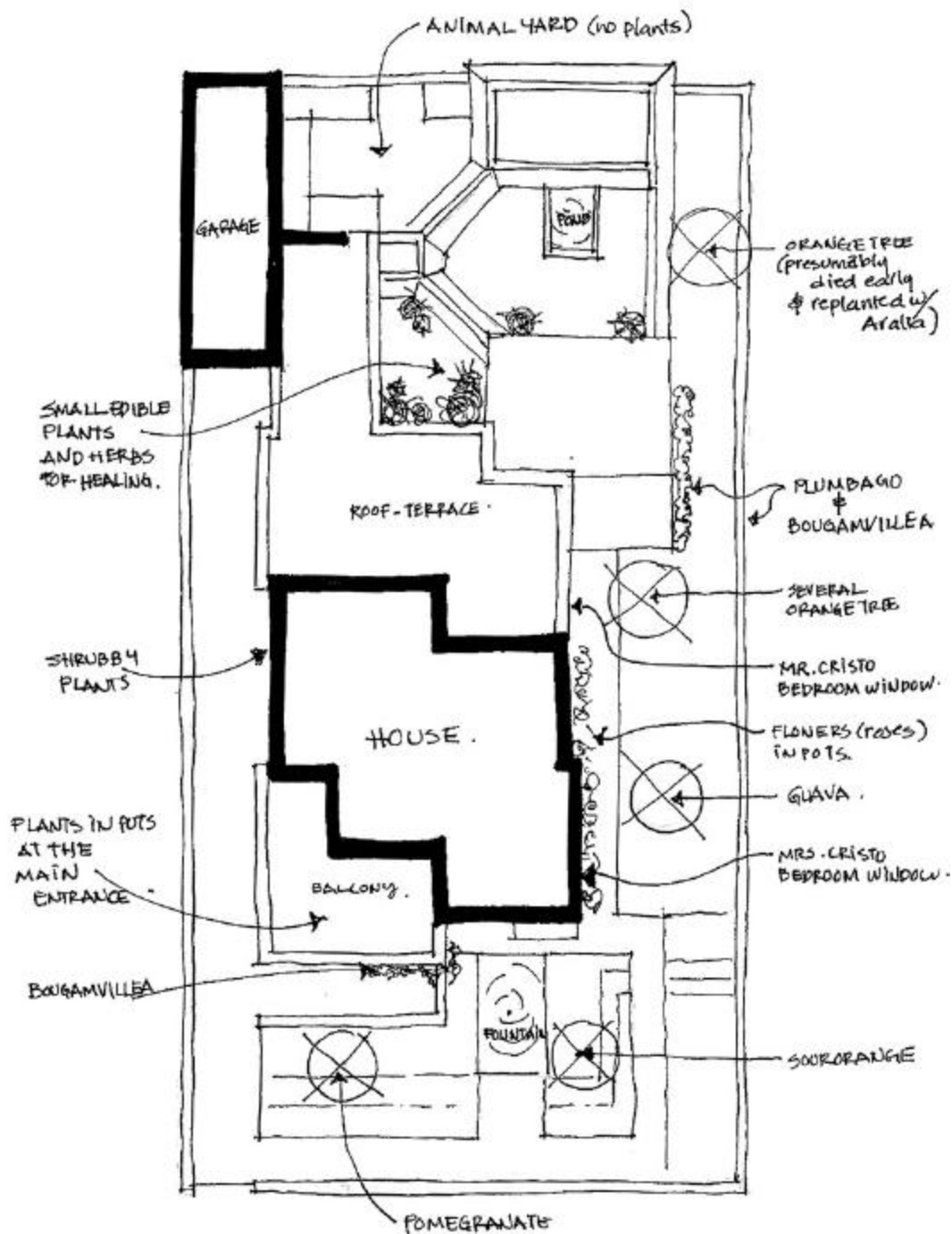
(TABLE continued)

Common Name	Scientific name	Location	Time of existence	Conditions	Recommendations
Papyrus	<i>Cyperus papyrus</i>	front garden	unable to determine age, but considered to be an old plant	fair	maintain but rearrange to integrate into the planting design
Frangipani	<i>Plumeria rubra</i>	front garden by the entrance	less than 10 years	good	consider to maintain
Frangipani	<i>Plumeria rubra</i>	front garden	less than 10 years	good	consider to maintain
Sawara False Cypress	<i>Chamaecyparis pisifera</i>	side garden	less than 10 years	fair	remove
Sour Orange or Seville Orange	<i>Citrus aurantium</i>	side garden	more than 10 years	good	maintain
Sour Orange or Seville Orange	<i>Citrus aurantium</i>	garden court	more than 10 years	good	maintain
Split Leaf Philodendron	<i>Philodendron selloum</i>	garden court on a planter	unable to determine age, but considered to be an old plant	good	maintain
Weeping Fig	<i>Ficus benjamina</i>	front garden	less than 10 years	good	remove
Weeping Fig	<i>Ficus benjamina</i>	parking entrance	less than 10 years	good	remove
Carpet Grass	----	front garden	N/A	fair	replace with a healthy specimen, and let grow to cover part of the wall

## Plants in pots

Common Name	Scientific name	Location	Time of existence	Conditions	Recommendations
Weeping Fig	<i>Ficus Benjamina</i>	side garden	less than 10 years	good	remove and replace with a the original type of tree
Aralia	<i>Schefflera elegantissima</i>	side garden	less than 10 years	good	remove and replace with a the original type of tree

**APPENDIX I: PLAN DESCRIBED BY MRS. TERE GARCÍA RULFO OF THE GARDENS IN THE CASA CRISTO IN THE 1940's**



## **APPENDIX J: PROPOSED PLANT MATERIALS FOR THE REHABILITATION OF THE GARDENS IN THE CASA CRISTO**

<b>Common Name</b>	<b>Scientific name</b>	<b>Recommendations</b>
Aralia	<i>Schefflera elegantissima</i>	not the original specimen but old enough is recommendable to maintain
Asparagus Fern	<i>Asparagus densiflorus 'Sprengeri'</i>	maintain and place more in combination with other plants in pots in the interior court
Bird of Paradise	<i>Strelitzia reginae</i>	maintain but rearrange to integrate into the planting design
Boston Fern	<i>Nephrolepis exaltata 'Bostoniensis'</i>	place under the existing Mango Tree
Bougainvillea	<i>Bougainvillea glabra</i>	replace with a healthy specimen, and let grow to cover part of the wall
Carpet Grass	-----	maintain
Common Gardenia	<i>Gardenia jasminoides</i>	aromatic and flowering shrub to be planted along the front garden
Crape Myrtle	<i>Lagerstroemia indica</i>	maintain
Dwarf Heavenly Bamboo	<i>Nandina domestica 'Compacta'</i>	bright red shrub to be planted in the planter dividing the main entrance from the drive way
Goldflame Honeysuckle	<i>Lonicera heckiottii</i>	aromatic and heavy flowering for the planter with view to the living room from the drive way
Guava	<i>Psidium guajava</i>	maintain dead specimen or replace with a healthy specimen
Mango	<i>Mangifera indica</i>	maintain
Papyrus	<i>Cyperus papyrus</i>	maintain but rearrange to integrate into the planting design
Plumbago	<i>Plumbago auriculata</i>	flowering shrub to be placed in the planter on the side garden
Pomegranate	<i>Punica granatum</i>	fruiting tree to be placed in front garden where originally was intended to be
Sour Orange or Seville Orange	<i>Citrus aurantium</i>	maintain the existing and place a new specimen in the front garden where it was once intended to be
Split Leaf Philodendron	<i>Philodendron selloum</i>	maintain but in pots (remove the concrete planter where they are actually)
Star Jasmine	<i>Trachelospermum jasminoides</i>	plant along the planters on top of the limiting wall, and along the thin planters in the front garden and the drive way
Strawberry Guava	<i>Psidium littorale</i>	fruiting tree to be grow in espalier in the side garden
Tawny Daylily	<i>Hemerocallis fulva</i>	flowering plant place as an accent along the front garden

(TABLE continued)

## Plants in pots

Common Name	Scientific name	Recommendations
Boston Fern	<i>Nephrolepis exaltata</i> ' <i>Bostoniensis</i> '	place in combination with geranium. In the kitchen garden combine with herbal plants
Geranium	<i>Pelargonium x hortorum</i>	place in combination with any of the other non-flowering plants proposed in pots
Night Blossom Jessamine	<i>Cestrum nocturnum</i>	place individually in the roof-terrace and on the side garden. In the interior courts combine with Wheeler's Dwarf Pittosporum
Orange Jasmine	<i>Murraya paniculata</i>	place individually in the balcony. In the interior courts combine with Boston Fern or Split Leaf Philodendron
Split Leaf Philodendron	<i>Philodendron selloum</i>	place individually in the Garden Court or combine with Orange Jasmine and Geranium
Wheeler's Dwarf Pittosporum	<i>Pittosporum tobira</i> 'Wheeler's Dwarf'	place in combination with the Night Blossom Jessamine



## **VITA**

Marcela De Obaldia was born on May 15, 1976, in Guadalajara, Jalisco, Mexico. She was the third of four children born to Idalia E. de De Obaldía and José A. De Obaldía. Ms. De Obaldía was reared and educated in northwest of Jalisco, and received a Bachelor in Architecture from the Universidad Autónoma de Guadalajara in 1998. Ms. De Obaldía is a candidate for the Master of Landscape Architecture at Louisiana State University, to be awarded in May of 2002.