



Barranca Extended

36 PT

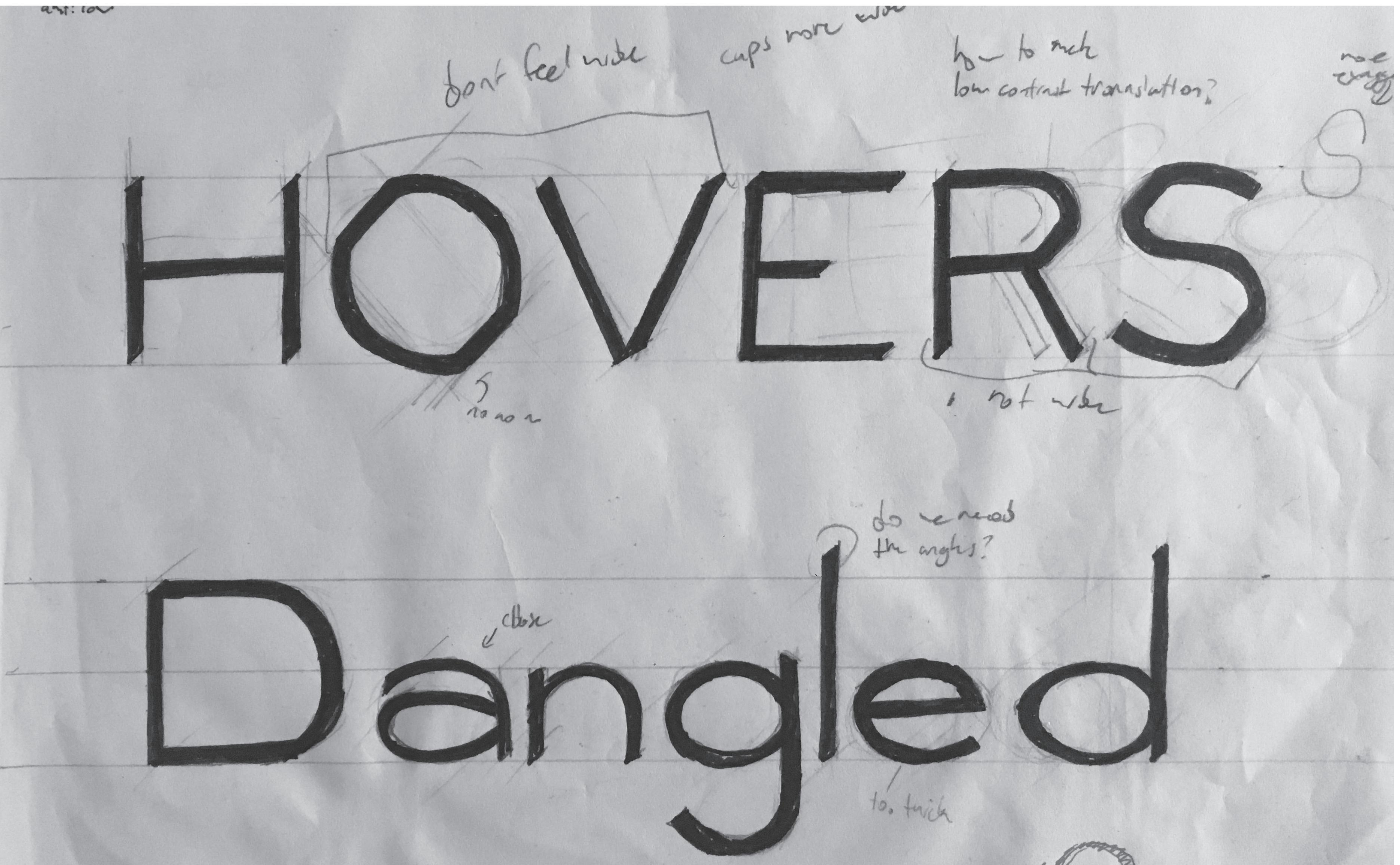
Barranca Extended is a conceptual exploration of an extended sans serif style with a medium contrast, based on the principles of translation. I chose this style because I wanted to try to create something that would push me out of my comfort zone. I am usually drawn to neo-grotesque typefaces with little to no modulation and based more closely around a more perfect geometry due to the type of work I create on a day-to-day basis. Doing the literal opposite of what I like and throwing in a slight modulation, I was able to design type without having any preconceptions as to how the letterforms needed to look. I referenced very wide typefaces such as Druk and GT America mainly to check my widths and referred loosely to Lydian to analyze how the translation modulation worked.

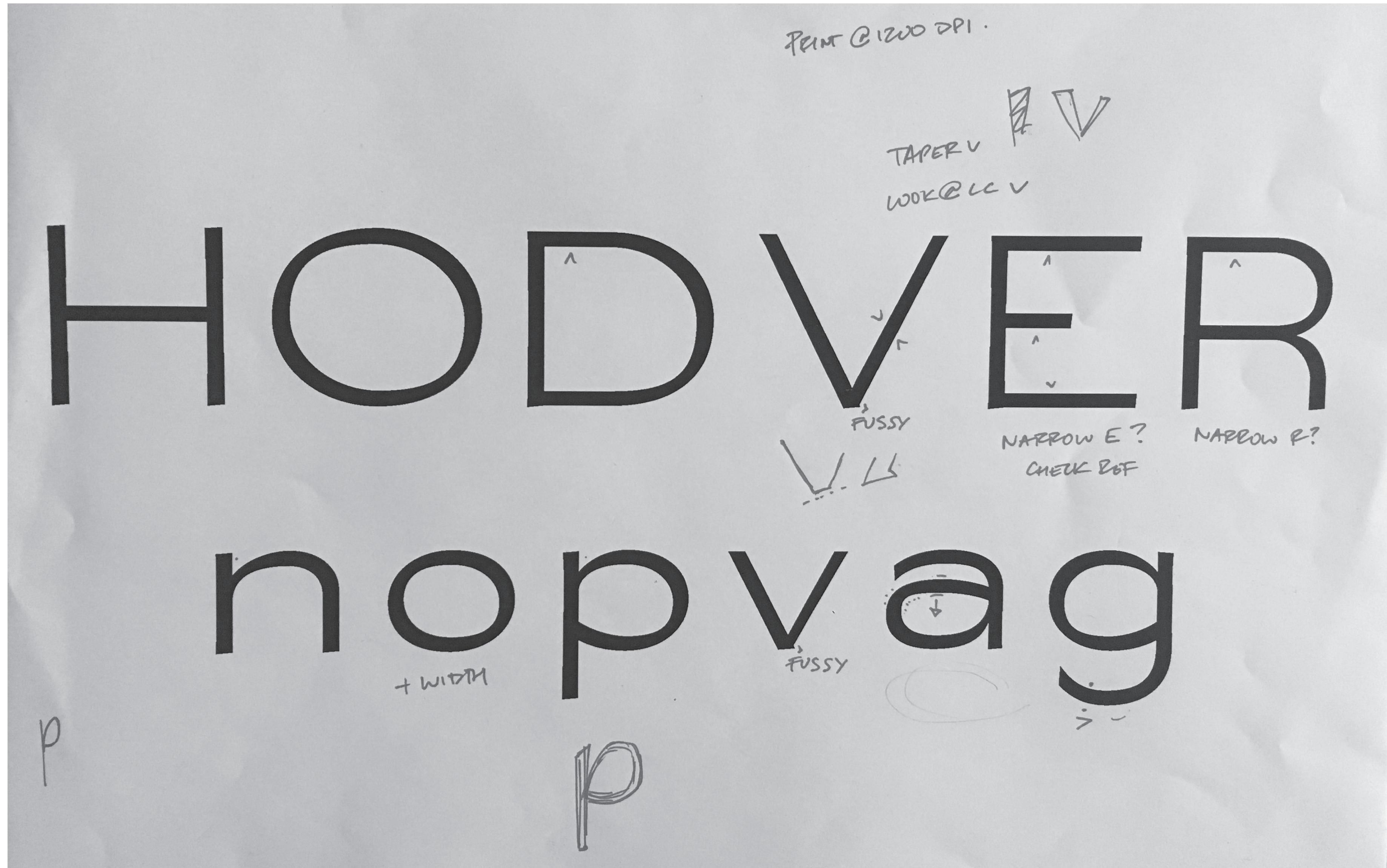
28 PT

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14 PT

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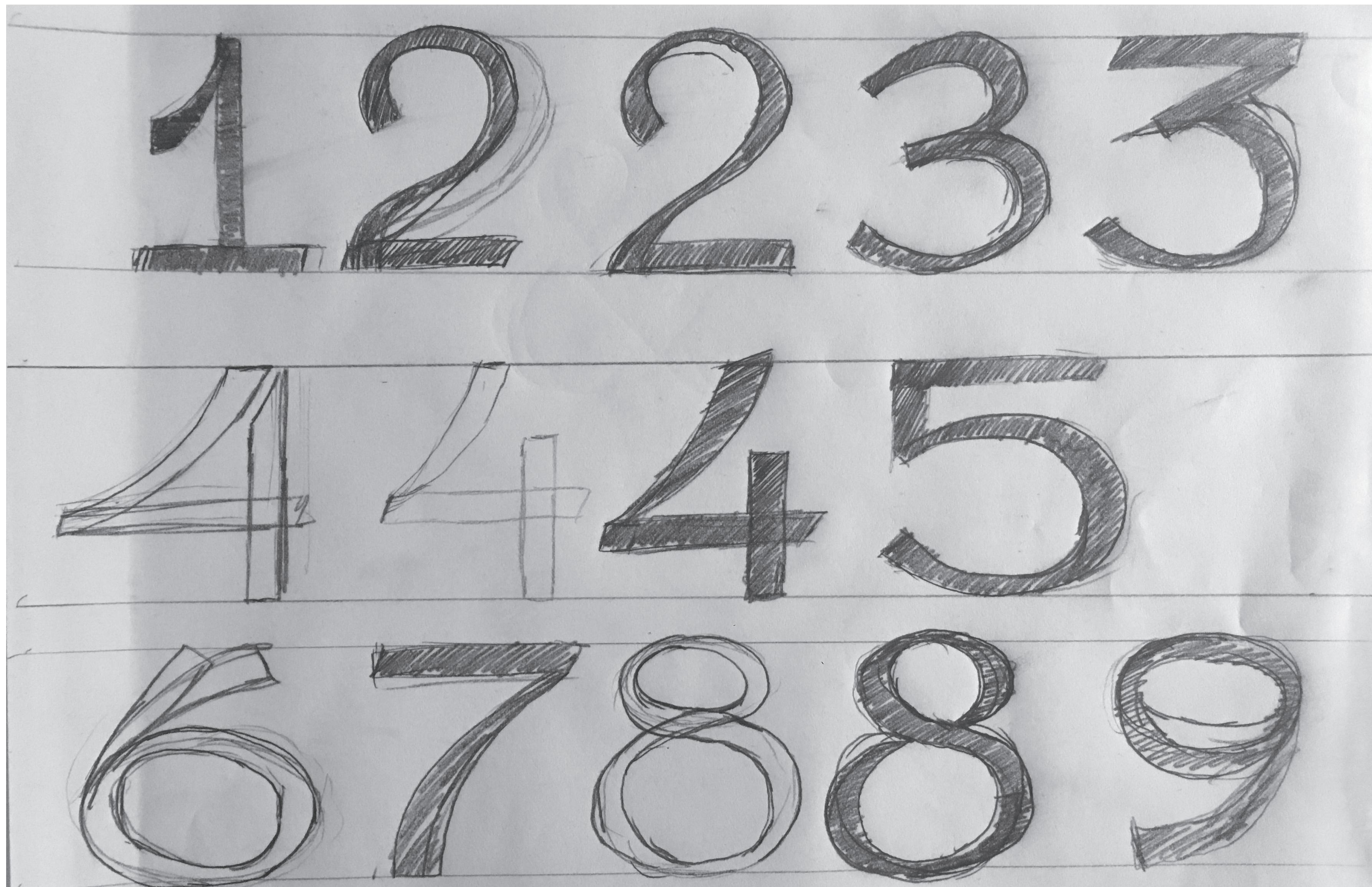




I angled
Dangled

+

X



X-Height Change

A comparison of two lowercase letters, 'a' and 'aa'. Both letters are rendered in a bold, black font. The letter 'a' has a single horizontal stroke for the stem, while the letter 'aa' has a double horizontal stroke. They are positioned on a white background with a thin blue horizontal line representing the baseline.

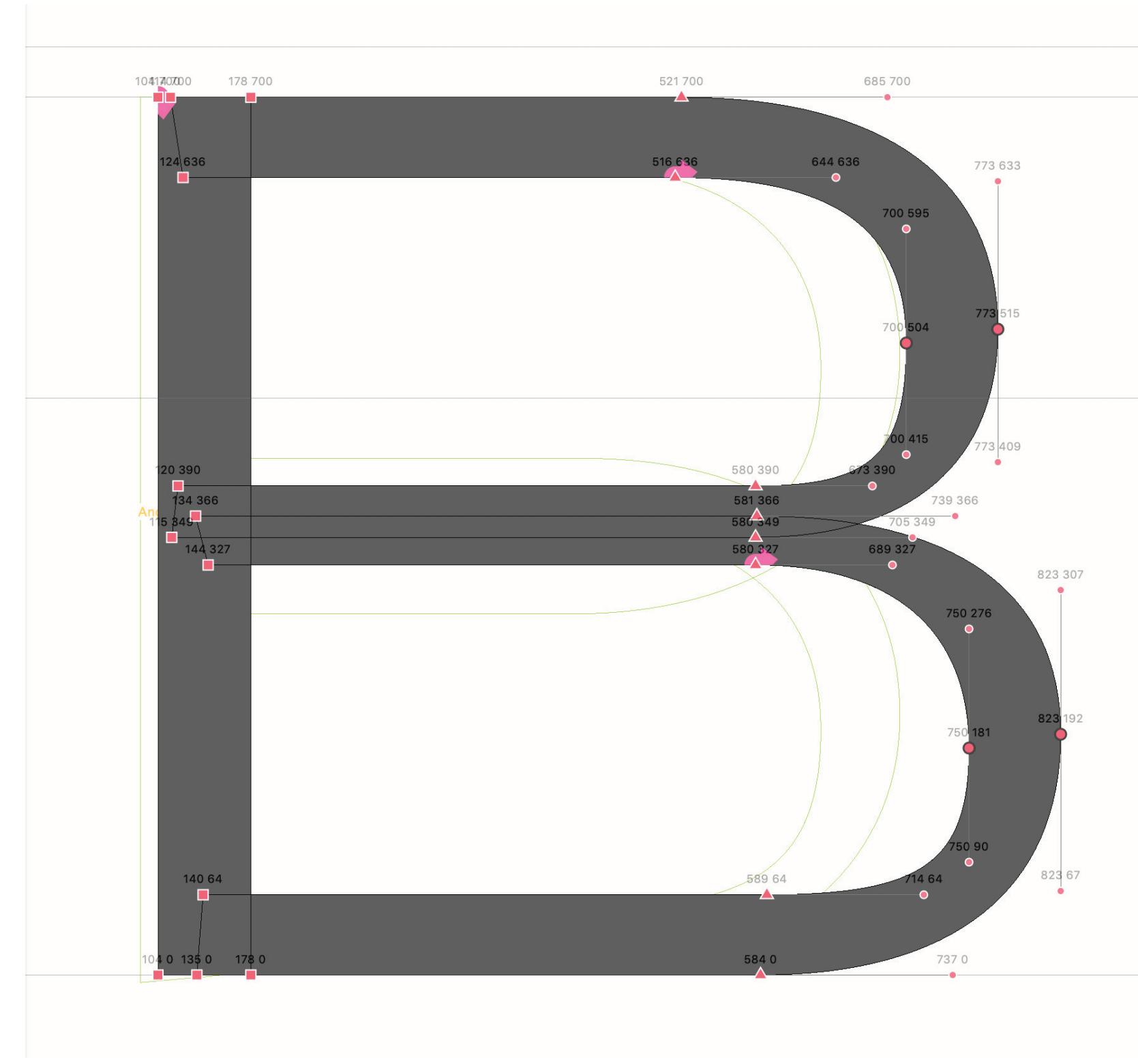
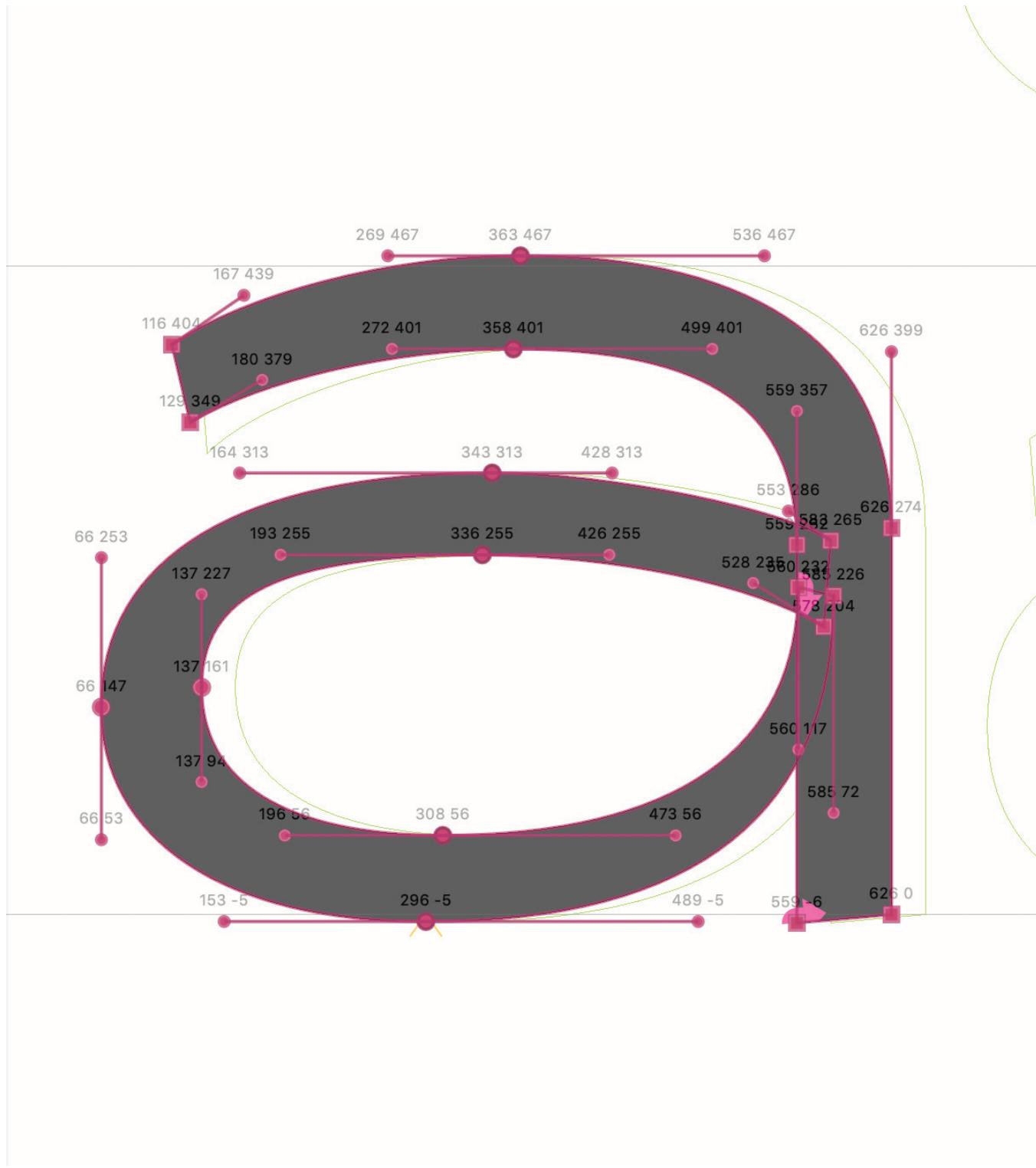
First Drawings vs Beta

A comparison between the 'First Drawings' and the 'Beta' version of the letter 'a'. The 'First Drawing' is shown in a dark blue color with a thick stroke. The 'Beta' version is shown in a dark blue color with a thick stroke, featuring a multi-layered effect where the top layer is light blue and the bottom layer is pink. The letters are positioned on a white background with a thin blue horizontal line representing the baseline.

A comparison of two lowercase letters, 'g' and 'gg'. Both letters are rendered in a bold, black font. The letter 'g' has a single vertical stroke with a circular bowl at the top. The letter 'gg' has a similar structure but with a second vertical stroke added to the left of the first. They are positioned on a white background with a thin blue horizontal line representing the baseline.

A comparison between the 'First Drawings' and the 'Beta' version of the letter 'g'. The 'First Drawing' is shown in a dark blue color with a thick stroke. The 'Beta' version is shown in a dark blue color with a thick stroke, featuring a multi-layered effect where the top layer is light blue and the bottom layer is pink. The letters are positioned on a white background with a thin blue horizontal line representing the baseline.

■ v1
■ Beta





AaBbCcDdEeFfG

HhIiJjKkLlMmNn

OoPpQqRrSsTtUu

VvWwXxYyZz

0123456789.,!,:.....

A
y
a

120 PT

Casa Pedregal, CDMX

68 PT

Proyectada desde 1947 para ser la casa emblematica del fraccionamiento

44 PT

inicio su construccion en 1949, y fue entregada a la familia Prieto en diciembre de 1951, siendo la tercer casa en ser terminada y entonces habitada por sus venturosos nuevos

30 PT

propietarios quienes la habitaron ininterrumpidamente hasta su muerte en 2006. En 2013 al ser la primer casa construida por Barragan en cambiar de propietario fue, en un equipo liderado por Jorge Covarrubias y Benjamin Henze, restaurada completamente despuésde más de dos de profunda investigación y trabajo de arquitectos, restauradores, arqueólogos y sobre todo colaboradores de Barragan entonces an.vivos.

Unidad INFONAVIT Tzacalco

El diseño de la unidad partió de priorizar el uso peatonal y de diversificar los moldes de los edificios, por lo que se buscó que las formas arquitectónicas y las plazas públicas ofrecieran paisajes agradables y diferentes entre una zona y otra para que el habitante no se sintiera "abrumado" por la dimensión de los edificios. Asimismo se pretendía que al contar con múltiples espacios abiertos, se pudiera prevenir la delincuencia. Así fue que a lo largo de siete "manzanas",

se construyeron 5,691 viviendas para un estimado de 30,200 habitantes. Estas estaban divididas en bloques de lotes unifamiliares, duplex y torres multifamiliares - de 3 o 5 niveles, con cuatro o dos viviendas por planta; al interior de las manzanas se colocaron calles y andadores de acceso, ya que los estacionamientos estaban en la periferia de los edificios.

162 PT

Rojkind

126 PT

Barragan

120 PT

Legorreta

116 PT

O'Gorman

68 PT

Ramirez-Vazquez

96 PT

Zabludovsky

36 PT

Entre 1919 y 1923, Barragan estudio ingenieria civil en la Escuela Libre de Ingenieria de Guadalajara siguiendo los cursosopcionales para obtener simultaneamente el grado de arquitecto bajo la tutela de Agustin Basave. Viajo a Francia y Espana de 1925 a 1926, al llegar a Paris asiste a la Exposicion de Artes Decorativas de 1925. Una de las imagenes que mas le impresiono en esa epoca fue la foto de un jardin diseado por Ferdinand Bac, que en ese año habia publicado un libro titulado Jardinsenchantes, y se inicio entonces una relacion personal entre ambos.

20 PT

Posteriormente tiene un encuentro con las culturas mediterraneas, tanto europeas como musulmanas, que influyeron en su arquitectura en especial con las ciudades mediterraneas, la jardineria y el uso expresivo del agua y con la Alhambra de Granada. Conocio a Le Corbusier en 1931, cuando asistio a sus conferencias en Paris y tuvo la oportunidad de conocer su obra.

Castillo de Chapultepec

CHAPULTEPEC

1778-1788

El Cerro del Saltamontes