



COMITÉ INTERNATIONAL D'ARCHITECTURE VERNACULAIRE
INTERNATIONAL COMMITTEE OF VERNACULAR ARCHITECTURE
COMITÉ INTERNACIONAL DE ARQUITECTURA VERNÁCULA

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“TEMPORAL BOUNDARIES IN THE MEXICAN VERNACULAR HOUSE”.



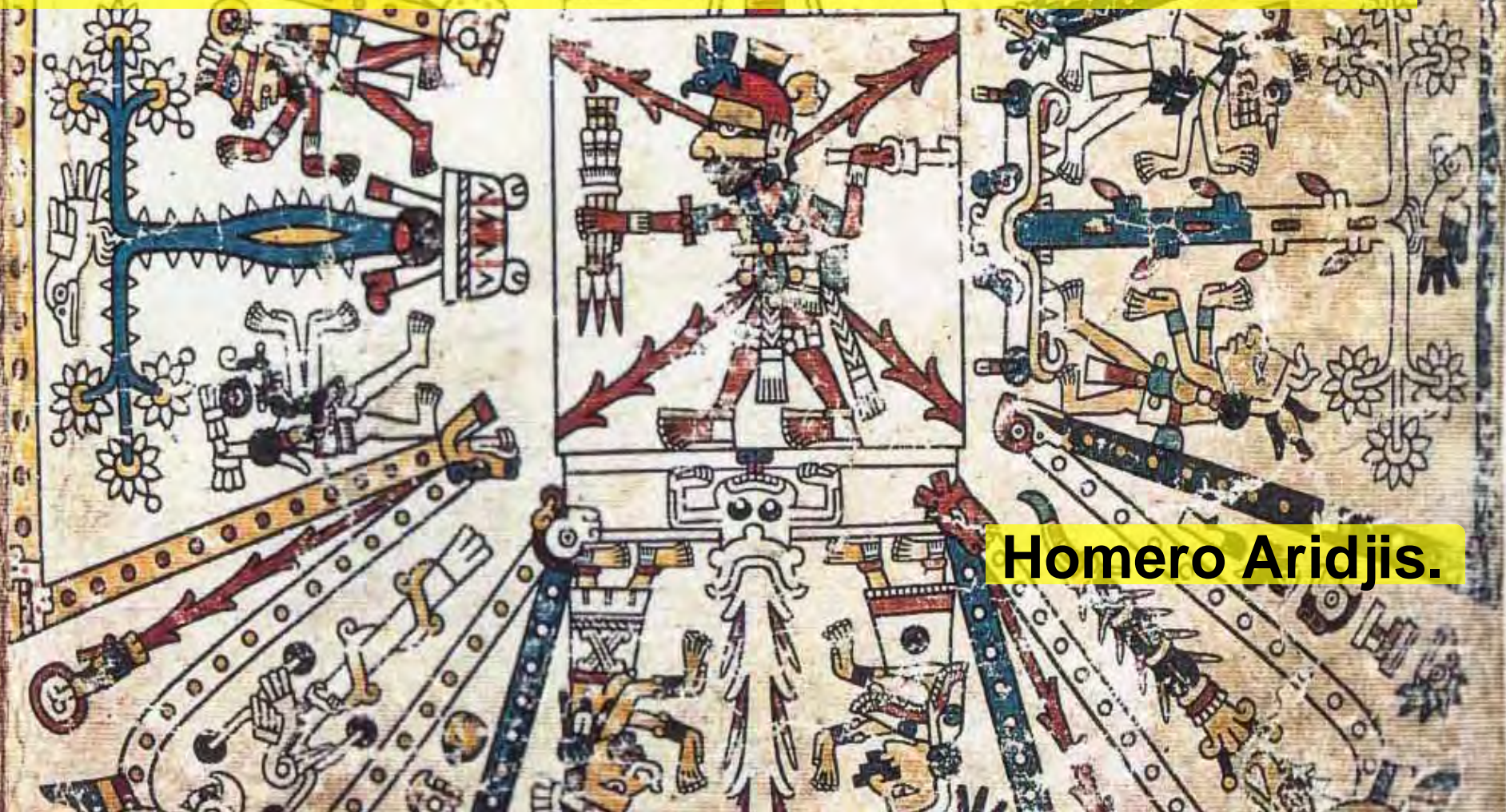
Instituto
Politécnico
Nacional.



GERARDO TORRES ZÁRATE

CIAV ANNUAL MEETING AND SEMINAR FINNSKOGEN 2010. VERNACULAR
CROSSING BORDERS.

**I Discovered the eye on the wall
through which the room is lit day
and night**



Homero Aridjis.



...Vernacular Architecture is that which was born from a slow historical process in which indigenous, African and European elements developed together. (F. López)



Vernacular architecture is a system in which constructive, economic, and physical aspects go hand in hand with the geographic, social, historical and cultural ones.

The Náhuatl worldview.

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Concept of a god and a dual place.

OMEYOCAN

The place of cosmic origin

OMETEOTL

The father and mother of cosmic forces.

Quetzalcoatl and
Mictlantecutli, lords of the
day. Codex Borgia



Ometeotl:

It is Lord and Lady of Duality (*Ometecuhtli, Omecíhuatl*).

(*Tonacatecuhtli, Tonacacíhuatl*).

It is Lord and Lady our livelihood (*in teteu inan, in teteu ita, Huehuetéotl*).

It is both the god of fire (*in Xiuh tecuhtli*), and who dwells in her navel (*tle-xic-co*: in the place of fire navel).

It is the mirror of the day and night (*Tezcatlanextia, Tezcatlipoca*).

It is star makes things look bright star and skirt (*Citlallatónac, Citlalinique*).

It is lord of the waters (*Tláloc*), the sunshine of jade and the jade's skirt (*Chalchiuhtlatónac, Chalchiuhtlicue*).

It is our mother, our father (*in Tonan, In Tota*).

It is, in short, Ometéotl living in the place of duality (*Omeyocan*).



Ometéotl also has the following attributes existential:

It **Yohualli-ehécatl**, "invisible and intangible"

It is **In Tloque is in Nahuaque**, "The owner of the Near and Close", or "It should be who is the being of all things, conserve and sustain, "He who has everything in itself", or "He who is close to everything and next to which is everything, "according Garivay;

It **Ipalmemohuani**, "He by whom we live," or the "Giver of Life"

It **Totecuio in ilhuicahua in tlalticpacque in mictlane**, "Our Lord, possessor of heaven and the earth and the land of the dead"

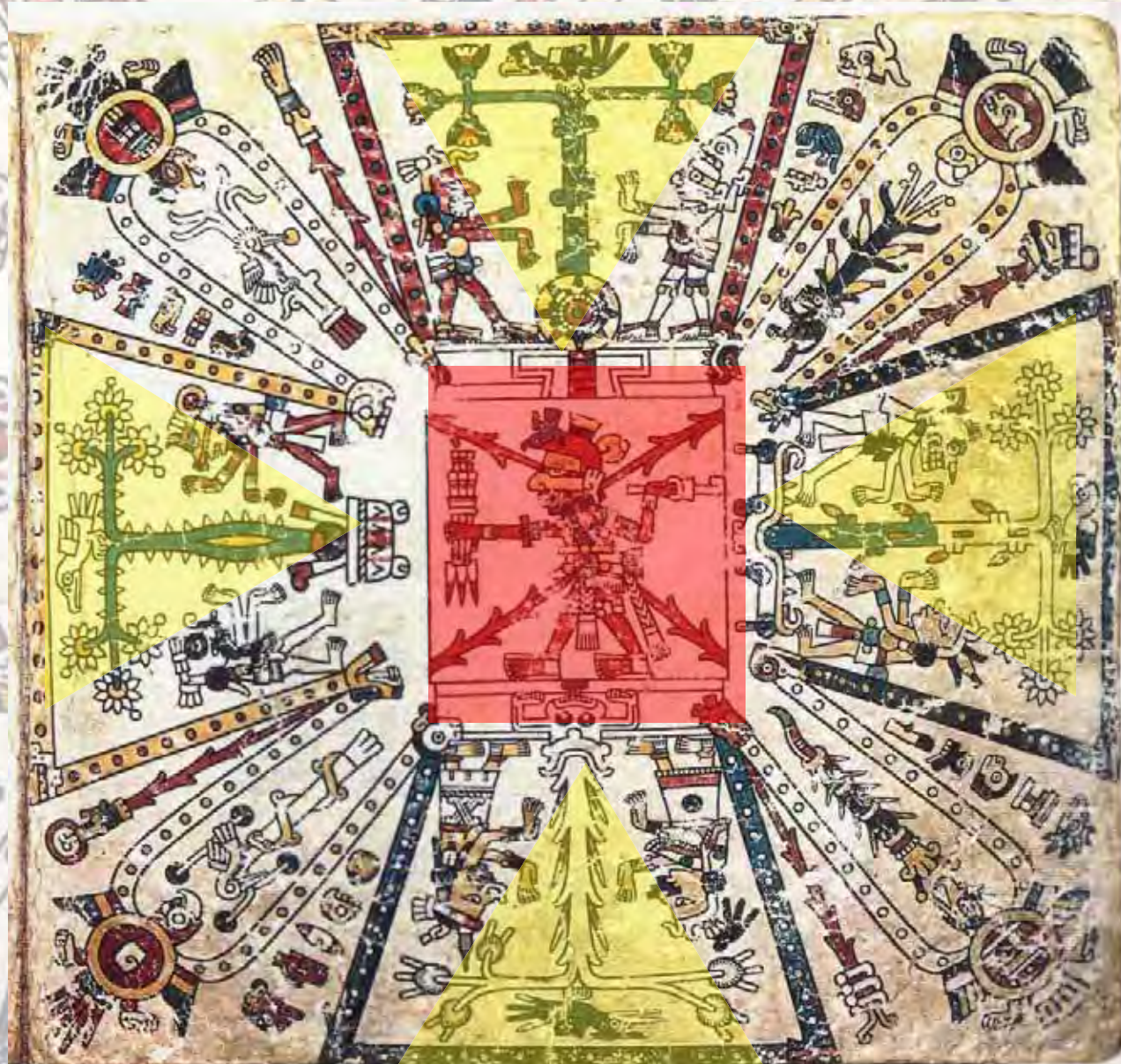
It **Moyocoyani**, "Whoever invents himself well."

Four were the first divine manifestations, a split of a dual principle

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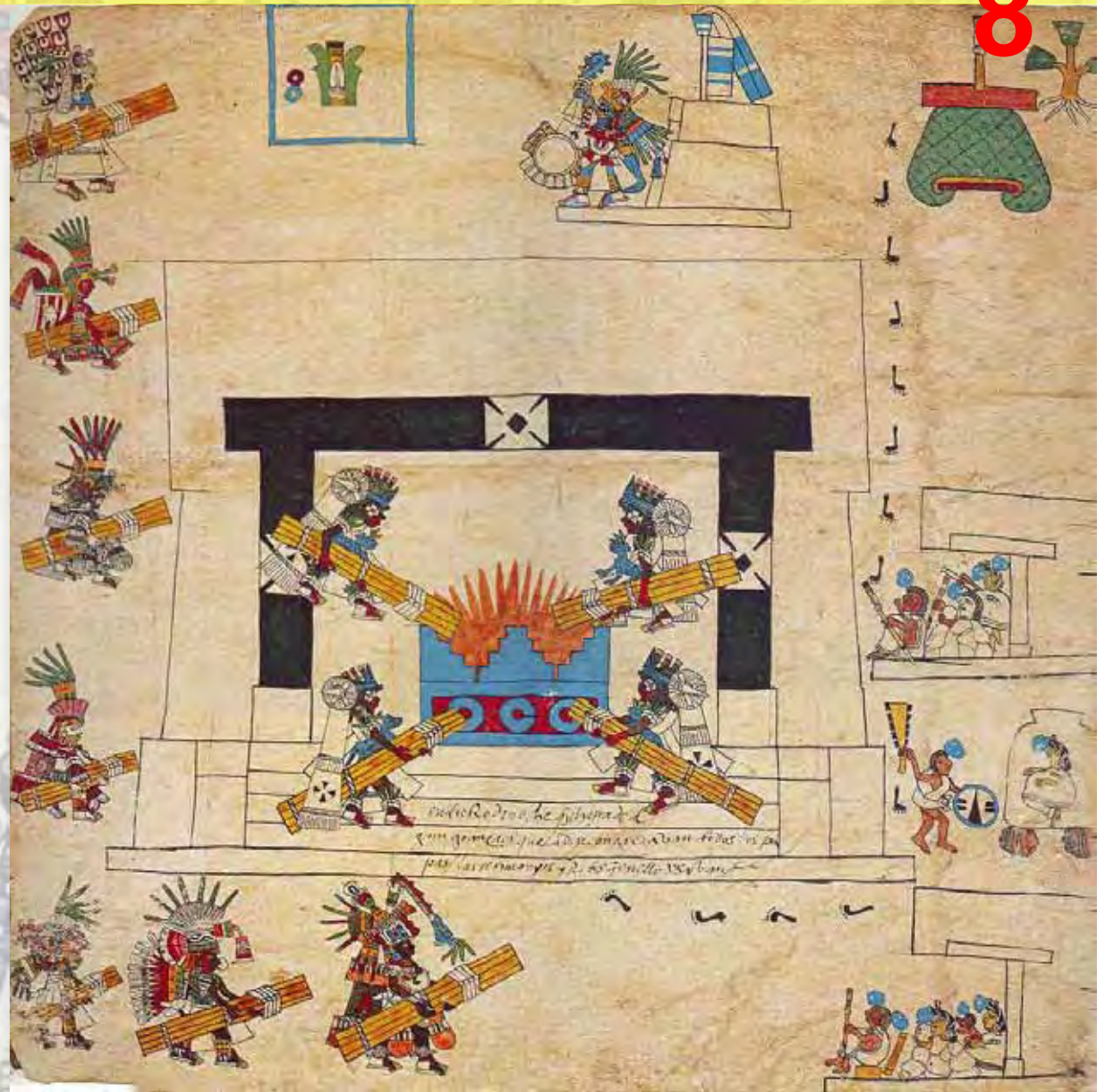
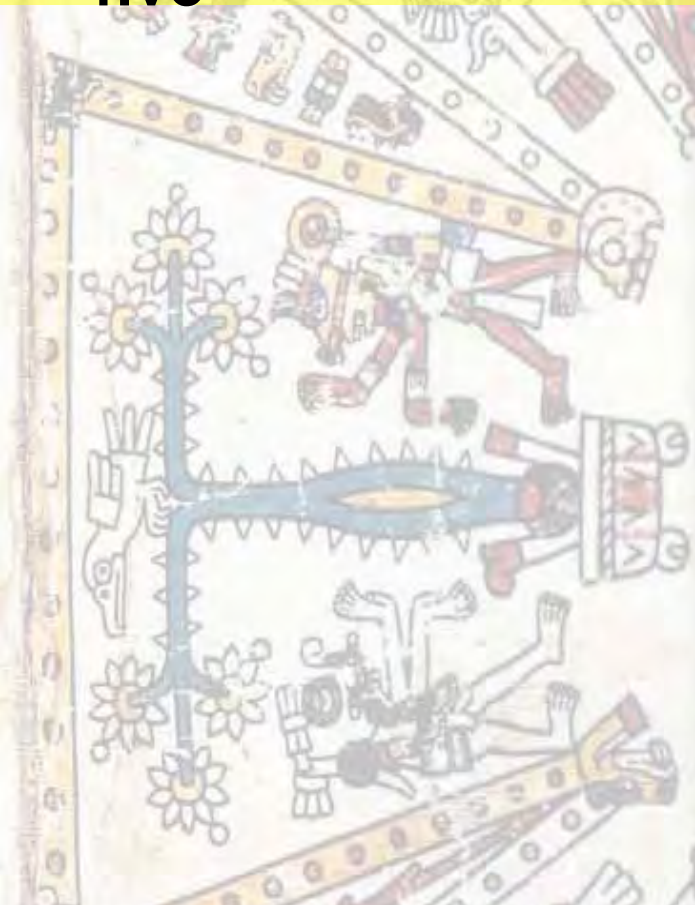
The universe thus is divided into quadrants, with a struggle between the four cosmic forces. Each of the four elements (the children of Ometéotl) tends to prevail

The four corners of the universe: the cosmic trees with their bird-mayer Fevrery Codex



The organization of the universe from these four children and the center, a numerology based on number four and five

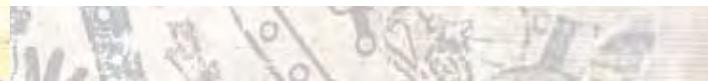
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Representation of the new fire festival. Borbónico Codex



Floor representation of the "temple of gold." Inside seat Cipactonal and Oxomoco. Bourbon Codex





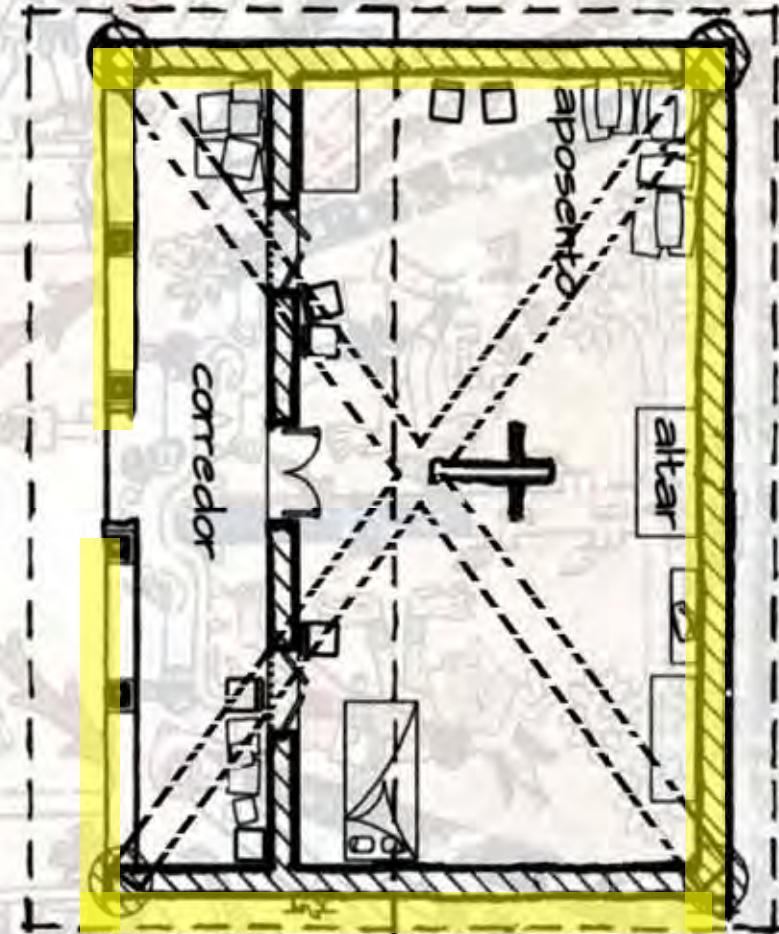
This is a chamber
of jade, light and
Maize. Borgia
Codex







Floor representation of a room with a Lord inside. Tonalamatl Aubin Codex



Floor plan of a vernacular house

CHARACTERIZATION OF VERNACULAR HOUSING

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ELEMENTS OF THE HOUSES



100% of the houses
have **aposento**.



Whith courtyard:
100%



Whith
corral:
47.5%



Whith zincolote: **85%**



Whith
machero
37.5%

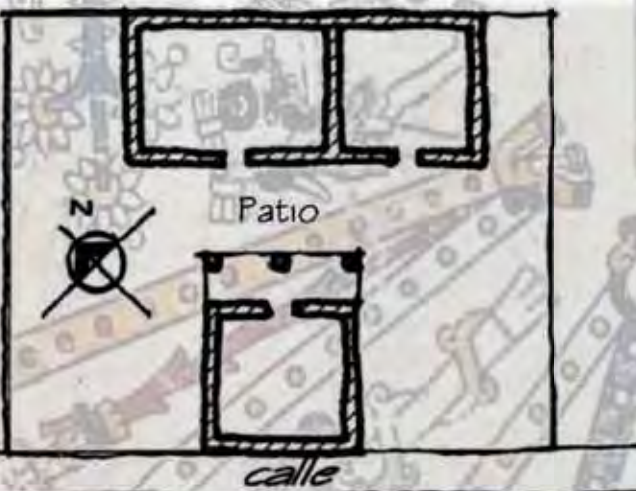


Whith
gallinero:
25%

100% of the households
have a **kitchen**.

Access to the chamber is oriented to the east in 40% of cases.

The longitudinal axis of the space is oriented north-south in 70% of cases



The sight of the main facade to the inner courtyard 97.5% of cases.



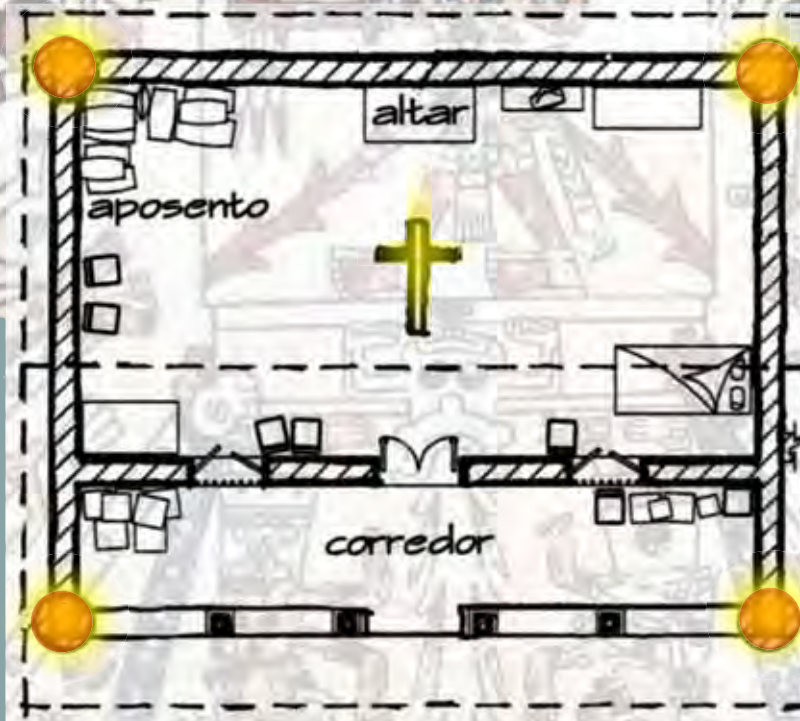
CHARACTERIZATION OF VERNACULAR HOUSING

SIGNIFICATIVE ELEMENTS OF VERNACULAR HOUSE

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Symbolic aspects:

- 100% of the population **makes ritual to begin construction of the room.**
- In 85.5% of cases consist of **burial rituals.**
- 83% of the population buried **coins** in every corner of the room, to begin construction.
- 75% of the people buried a **palm cross to the center of the room,** to begin construction..



- 50% of the population buried **images of saints and holy water** thrown on the corners of the room to start building.
- For 50% of the population, **the rituals performed are meant to protect.**



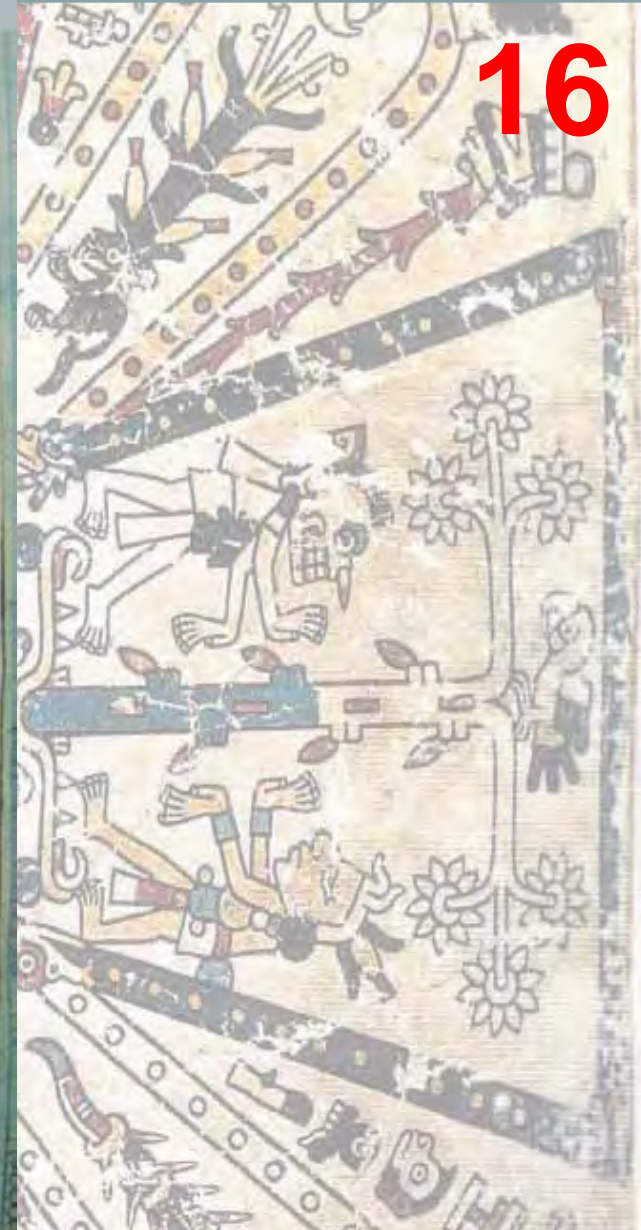
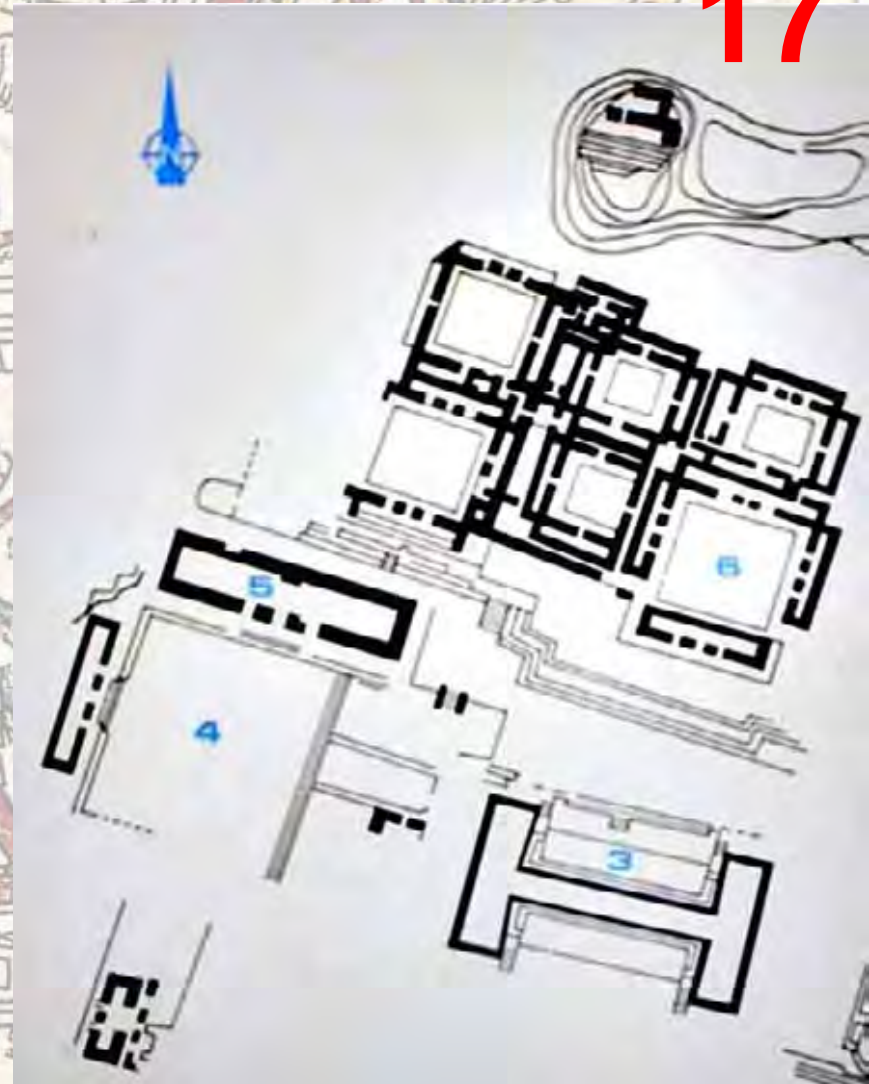


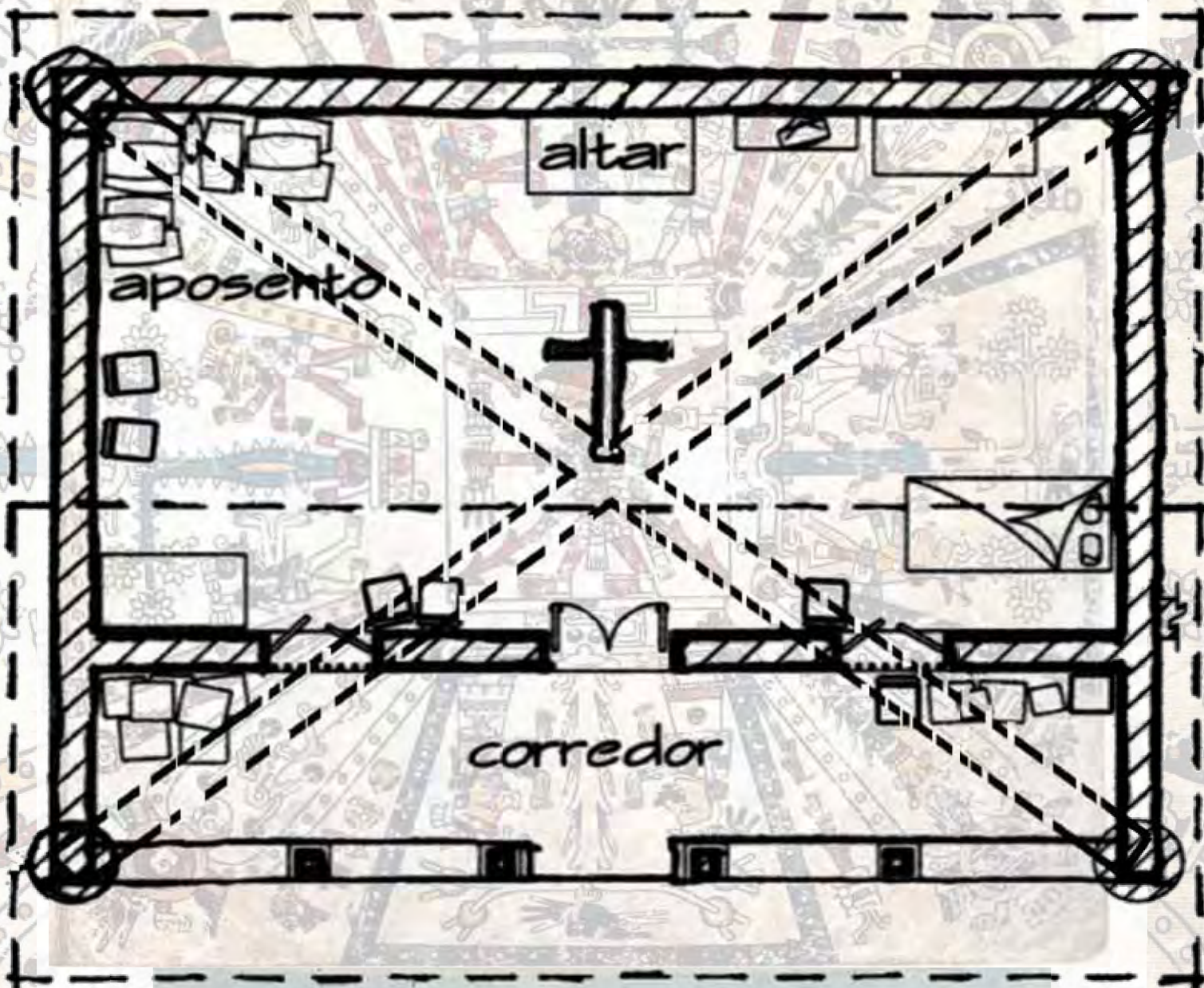
Image one of the
Codex Mendocino



Atetelco. Housing group in Teotihuacan



Map Yagul, Oaxaca. The organization of the houses is based on six courtyards



The image shows a section of a Mesoamerican mural, likely from the Tzuc Maya site. It features a central figure, possibly a deity or ruler, with a large, ornate headdress and a circular emblem on the chest. This central figure is surrounded by several radiating beams or rays, each containing smaller figures and symbols. The background is a light yellow, and the figures are rendered in various colors including red, blue, and black. The style is characteristic of ancient Mesoamerican art, with stylized forms and vibrant colors.

The walls tell us their undecipherable stories

José Emilio Pacheco.