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Tejiendo

Perspectivas

historias

contemporáneas

de diseño

desde la Ruta de la Seda

Weaving                      Contemporary  
Design                        Perspectives  
Stories                        from the Silk Road

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Una exposición de Casa Gutiérrez Nájera y Odabashian  
en el Museo Regional de Querétaro



CASA GUTIÉRREZ NÁJERA

# Tejiendo historias de diseño. Perspectivas contemporáneas desde la Ruta de la Seda.

Casa Gutiérrez Nájera y Odabashian, desarrollan un proyecto integrado por profesionales relacionados al diseño, desde diferentes ubicaciones y disciplinas. La exposición “Tejiendo historias de diseño. Perspectivas contemporáneas desde la Ruta de la Seda” hace una revisión histórica-geográfica y presenta seis propuestas que buscan subrayar las influencias, interconexiones y flujos de cultura existentes entre América y España.

Los participantes tomaron su lugar de origen como punto de partida y Odabashian realizó la producción de cada uno de los tapetes, como un lienzo donde los participantes proyectaron conceptos, de manera que esta serie se concibe como el resultado de un “tejido de ideas e historia”.

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Casa Gutiérrez Nájera and Odabashian, develop this project with the participation of professionals related to design, from different locations and disciplines. The exhibition “Weaving Design Stories, Contemporary Perspectives from the Silk Road” presents a historical-geographical review and showcases six proposals that seek to point out the influences,

interconnections and the flows of culture between The Americas and Spain.

The participants took their place of origin as a starting point and Odabashian made the production of each rug, as a canvas where the participants projected concepts. Thus, this series is conceived “as the result of a “thread of ideas and history”.



# La ruta de la seda

Michael Frachetti

By horse, camel, cart, donkey, and ship, societies of Asia, the Middle East and Europe have exchanged commodities for at least 4 millennia. Their interactions were, at first, local and regional yet by the Bronze Age they already enabled the transmission of a vast array of commodities – textiles, metals, grains and much much more – between the far East and Mesopotamia. Nomads, merchants, caravaners, and priests all exchanged valuable objects along with essential ideas and trends that assimilated their regional expertise and customs, transferring innovations, cultural beauty, and sense of value between societies otherwise separated by thousands of kilometers.

The best-known commodities that reflect this long-lived network in more recent history include silk, porcelain, silver and gold, but the array of goods

that wove together distant communities across Eurasia was far more diverse. Of course much remains to be documented, including how local, regional, and inter-regional connections were formed from the ground up, and how they eventually led macro-economic trade systems. Yet all agree that the prolonged formation of vast and complex economic, religious, political, and social interactions, grew the Eurasian “Silk Routes” into the world’s most important and long-lived social networks known to history.

The geographic extent of this network – in both its overland routes and maritime corridors – is of enduring interest for scholars, artists, and the public. All seek to understand the cultural, material, and ideological bonds that connected political regimes, religions, and the images of wealth among societies

## The Silk Road

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societies from China to the Mediterranean and – later – from Europe to the western hemisphere. While nearly four thousand years of interregional trade painted indelible social and economic ties between East Asia and the Mediterranean, European colonial expansion from the

15th century drew the indigenous people of the Americas to this global circuitry. Thus, in direct and indirect ways, the artists and designs that form this exhibit can trace their work to a relict historical geography forged by centuries and millennia of contact that defined metaphorically and



### Michael Frchetti

Profesor asociado de arqueología.  
Doctor por la Universidad de Pennsylvania.

La investigación de Michael Frchetti se centra en las estrategias dinámicas de las sociedades nómadas pastorales de la región esteparia, las montañas y los desiertos de Eurasia central y oriental; principalmente durante el pastoralismo de la Edad del Bronce.

Associate Professor of Archaeology.  
Ph.D. University of Pennsylvania.

Michael Frchetti's research focuses on the dynamic strategies of pastoral nomadic societies of the steppe region, mountains and deserts of Central and Eastern Eurasia; primarily on pastoralism in the Bronze Age.

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Yet, how can we connect such distant times and far away lands in a book featuring modern textile design? How do the histories of the featured artists, their regions, and their work reflect the tangled fables and realities of the Silk Roads? We can take as two epochs as our point of departure: first the medieval era and second the early historical period (15th-16th c.). The medieval period (8th-13th c.) reflects a phase of incredible economic and political complexity, especially in Iberia. Muslim conquest in North Africa subsumed Andalusia by the 8th c. under the Umayyad Caliphate, which expanded throughout the 9th and 10th under the power of the Caliph

of Cordoba. One might expect, then, that longstanding Mediterranean trade between Spain, Italy, and the eastern Mediterranean would reflect the extensive religious and military ties that fueled the power of the Caliphate. However, religious diversification, political competition, and the maintenance of trade links within cities across southern Spain fueled an atmosphere of material integration and consumption of elite commodities, especially silk in the form of religious finery and clothing, amongst communities of Christians and Muslims alike (see work by Feliciano).

Yet, aside from elite clothing, silk textiles were used to signal the wealth and connectivity that underpinned the region's religious leadership as well as its political structure amongst the Caliphs. Imported and locally produced silks were both used to adorn clerical robes and, surprisingly, to wrap and accent ancient Christian relics – sometimes hidden within the cathedrals of Seville during periods of contestation between Muslims and Christians. The perpetuation of Europe's overland trade links brought both silk products and the technology that accompanied them (sericulture, weaving, and embroidering), and shaped a centuries-old textile tradition that was shaped by traders, agriculturalists, and rulers of

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Conferencia magistral de Michael Frchetti “Nuevas cartografías de la Ruta de la Seda” durante el Hay Festival 2018 en Querétaro.

Michael Frchetti's lecture “Nuevas cartografías de la Ruta de la Seda” during the Hay Festival 2018 in Queretaro.

the eastern Mediterranean, Italy (Genoa) and Andalusia. This history ultimately integrated fine silk textiles into imperial and ecclesiastical usage and forged a distinctly Iberian mode of textile production and use.

By the late 15th c., Andalusia was reclaimed by Christians, yet Asian textile motifs and archetypes (both in the form of imported historical silks from the middle east e.g. Iraq and Iran, and newer, Iberian copies) were used to legitimate political claims to territory and heritage by Spanish rulers in the 15th century, namely Ferdinand and Isabella. Their sponsorship of colonial exploration to the new world, led by Columbus, further extended the pulses of trade that linked refashioned Iberian sensibilities of wealth to the Americas throughout the early 16th c. As colonial

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# Clan

Lana y seda  
240 x 180 cm

Silk and wool  
94.5 x 70.8 in

## Johanna Boccardo

*Artista venezolana conocida por su maestría cromática y sus instalaciones temporales. Explora temas como el valor de la privacidad y los espacios íntimos en una era post-conectada.*

**Johanna Boccardo**

Venezuelan artist known for her chromatic mastery and her temporary installations. Her work explores contemporary issues such as the fading value of privacy and intimate spaces in a post-connected era.





# Clan

“Clan” es la reflexión de una perspectiva muy íntima y subjetiva sobre la influencia del proceso migratorio en Venezuela, y la autopercepción de un pueblo entero con respecto a sus orígenes.

La conquista española y el mestizaje que ésta detonó en épocas coloniales ayudó a crear la “levadura madre” que se convertiría en la base de la raza venezolana.

A lo largo de las décadas, las diversas oleadas de inmigración que llegaron al país, entre ellas europeas, caribeñas, musulmanas y asiáticas, enriquecieron esta base existente, creando así la diversidad cultural y genética que porta la población venezolana.

Actualmente entre venezolanos, los únicos que se sienten cercanos a España son aquellos nacionalizados después de la Segunda Guerra Mundial y sus descendientes directos. El resto de la población lleva a España diluida en su genética sin portar esta noción como un elemento que define su presente.

Para comunicar su perspectiva personal sobre su venezolanidad versus sus orígenes españoles, Boccardo toma como referencia uno de los valores familiares predominantes en su propio entorno: la familia comenzó en el momento en el que sus antepasados pisaron tierras venezolanas. Para la creación de esta pieza Boccardo pasó por un proceso de síntesis gráfica que simplificara, unificara e independizara a los sujetos de la imagen que la inspiró.

## Clan

Is a reflection of an intimate and subjective perspective of the migratory influence in Venezuela, and the self-perception of a whole town about its origins.

The Spanish conquer detonated a mixture of cultures that helped to create the “mother yeast” that would become the base of the

Venezuelan race. Over decades, the various waves of immigration that arrived into the country, including European, Caribbean, Muslim and Asian, enriched this existing base, creating the cultural and genetic diversity that the Venezuelan population carries. Currently among Venezuelans, the only ones who feel close to

Spain are those who were nationalized after the World War II and their direct descendants. The rest of the population carries Spain in their genetics without being this an idea that defines their present.

To communicate her personal perspective on her Venezuelan identity versus her Spanish origins, Boccardo takes as a reference one of

the family values that prevails in her own environment: the family began at the moment that her ancestors arrived into Venezuelan soil.

For the creation of this piece, Boccardo went through a process of graphic synthesis that would simplify, unify and make the subjects independent of the image that inspired her.

# Hueyzacatlan

Lana y seda  
240 x 310 cm

Silk and wool

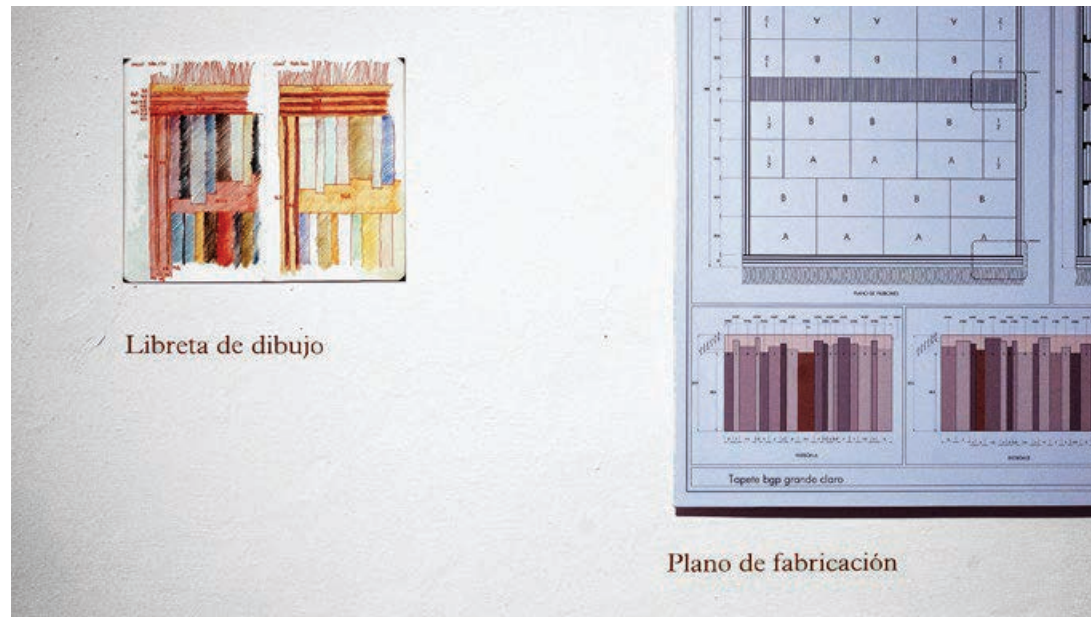
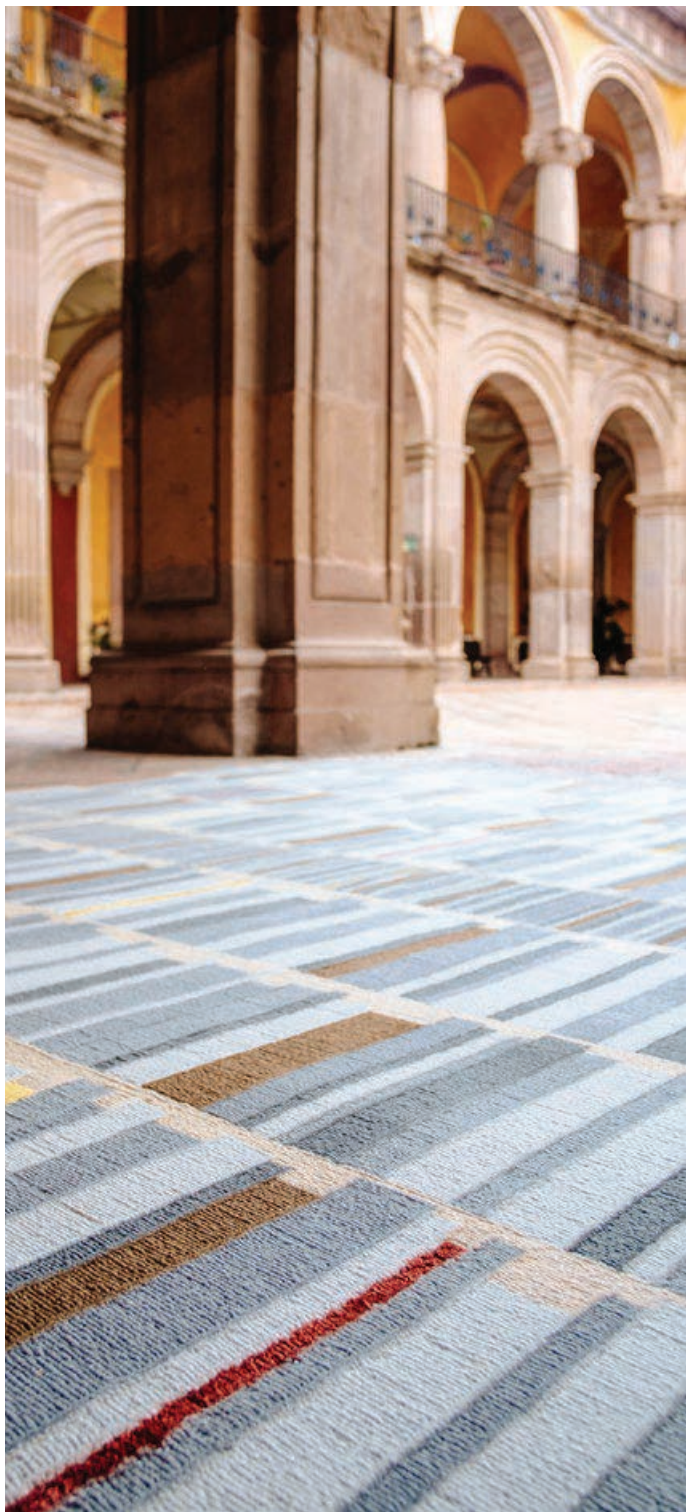
## Miguel Concha

*Ha trabajado como director creativo, fotógrafo, editor de libros y revistas culturales en Querétaro y Ciudad de México. Ha desarrollado diversos proyectos para espacios expositivos.*

Jacobo Zanella

Creative director, photographer, editor of books and cultural magazines in Querétaro and Mexico City. He has developed several projects and exhibitions.





## Hueyzacatlan

Esta inspirada en la ciudad de San Cristóbal de las Casas. La ciudad fue fundada en 1528 y fue el segundo asentamiento en lo que será la Nueva España. Hueyzacatlan fue uno de los antiguos nombres de la ciudad, que quiere decir «al lado del gran zacate».

La arquitectura colonial de San Cristóbal con sus volados, sus balcones, sus molduras, y la manera como la luz marca las fachadas, se retoma para plasmar parte de este vocabulario arquitectónico de manera abstracta en la alfombra «Hueyzacatlan». Los colores empleados también se relacionan con estas gamas que encontramos en los muros viejos de San Cristóbal. Por otro lado, el comercio entre Europa y el Oriente, se realizaba a través de la Ruta de la Seda. Esta ruta con una importancia económica grande,

permitía el comercio no solamente de alfombras, y de materiales como la seda, sino además de condimentos que fueron modificando las diferentes gastronomías europeas, y sofisticándolas. Cuando cae la ciudad de Constantinopla a manos de los otomanos, obliga a los españoles hacia el descubrimiento de América para buscar otros accesos hacia oriente, y seguir con los contactos comerciales entre Europa y Asia. El segundo asentamiento en las Américas es de alguna manera el restablecimiento, la continuación, de la ruta de la seda hacia el oeste.

La alfombra «Hueyzacatlan» esta tejida únicamente con bucles, que retoman la manera de los tejidos prehispánicos en palma.

### Hueyzacatlan

Is inspired by the colonial city of San Cristobal de las Casas in the state of Chiapas in southern Mexico. The city was founded in 1528, and is the second oldest settlement in the continent. «Hueyzacatlan» was one of the original names of the city, and means «on the side of the big hay».

San Cristobal colonial architecture, with it's overhangs, balconies, and moldings, the

vibration of sunlight and shadows on washed down walls with age long forgotten layers of different colors, became the origin of the «Hueyzacatlan» rug.

On the other hand, commerce between Europe and the East, realized thru the Silk Road, allowed not only rugs and silk to be transferred and traded but a wide varieties of spices allowing European very basic gastronomy to be enriched by these

international exchanges. When Constantinople falls to the ottoman empire, it forces the Spaniards to seek other possible routes to the East. In some ways the second settlement in the newly discovered continent is the logical follow-up of the Silk Road to the West. The «Hueyzacatlan» rug is woven entirely in buckles, that remind me of the prehispanic textiles and palm weaving.



# Querétaro Histórico

Lana y seda  
300x200 cm

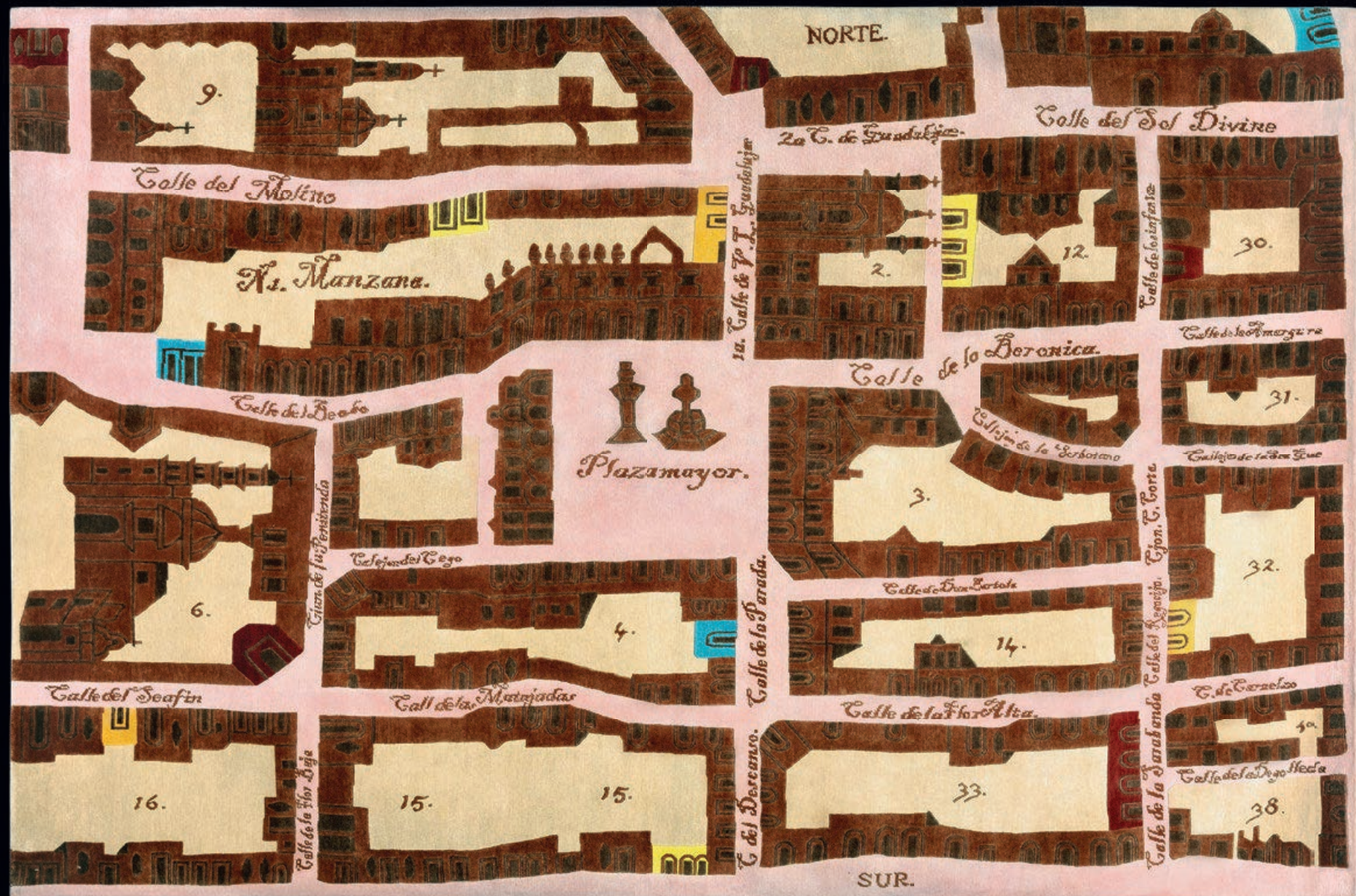
Silk and wool

## Carlos Torre Hütt

Arquitecto, diseñador y museógrafo mexicano, ganador de múltiples premios nacionales e internacionales. Es director creativo de diversos proyectos y fundador de Casa Gutiérrez Nájera.

Carlos Torre Hütt

Mexican architect, designer and museographer, winner of multiple national and international awards. He is the creative director of several cultural projects among them Casa Gutiérrez Nájera.





# Querétaro Histórico

Definí como punto de partida el lugar donde trabajo y donde realizo la mayor parte de mis proyectos de diseño.

Al investigar sobre el origen de la ciudad de Querétaro, llegué al Convento de San Francisco fundado entre 1540 y 1550, ubicado en lo que ahora conocemos como el corazón del Centro Histórico.

Actualmente, el ex Convento de San Francisco alberga el Museo Regional, el cual cuenta con una de las colecciones más importantes del país. La colección cuenta con piezas prehispánicas, mapas, pinturas del virreinato de los grandes maestros como Villalpando, Vallejo

y Cabrera, además de la biblioteca conventual.

Al adentrarme en su colección descubrí un mapa del siglo XVIII del año 1759 realizado por José María Pantoja y Peña, impreso en blanco y negro. El mapa presenta en la parte superior derecha el escudo de la ciudad de Querétaro y la rosa de los vientos en la esquina superior izquierda. También marca las 152 manzanas que en su momento conformaban Querétaro, pero al verlo a detalle se puede notar que los dos primeros cuadros de la ciudad se conservan como en el mapa, por lo que decidí que este sería el lienzo.



## Historical Queretaro

I defined the starting point where I live, work and I do most of my design projects. When I was searching the origin of the city of Queretaro I found the San Francisco convent built between 1540 and 1550, located in the heart of the historical center. Currently the San Francisco convent is now the Regional Museum, which has one of the most important collections in Mexico. The collection has pre-hispanic pieces, maps, paintings of the

viceroyalty of the great masters as Villalpando, Vallejo and Cabrera, as well as the largest convent library in Mexico.

When I was looking part of the collection I discovered a map made by Jose María Pantoja y Peña in 1759, printed in black and white. The map shows the shield of the city in the upper left corner and in the right the wind of roses. It also marks the 152 blocks that once formed the city. When you see it in detail you can notice that the first two blocks have

been preserved as they are on the map of Jose María Pantoja y Peña, so I decided that would be my canvas.

I decide to respect the original layout of the map to define the time and the history that the map contains. Then I made a zoom at San Francisco convent to frame the graphic content in the size of the rug. I was interested in taking to the simplest the most representative elements of the city and the architecture of that time and look at the future, at a contemporary vision,

through a composition in which the use of color indicates almost 500 years of history. I choose colors marked by history, particularly those colors used in 17th, 18th and 19th centuries and that came from the same land and its landscapes: highlighting the clay and pink stone of the region.

The "Historical Queretaro" rug is a reflection that starts from the past and looks to the future, letting us see the importance of both aspects for any culture.

# Pórtico

Lana y seda  
240 x 300 cm

Silk and wool

## Laura Molina y Sergio Herrera Todomuta

*Estudio basado en Sevilla, España,  
nacido del deseo por investigar y  
explorar las fronteras entre arte,  
diseño y artesanía de vanguardia.  
Cautivados por la arqueología, la  
antropología y la naturaleza.*

**Laura Molina y Sergio Herrera · Todomuta**  
Design studio based in Seville, Spain, born from  
the shared desire to investigate and explore the  
frontiers between art, design and avant-garde  
craftsmanship. Captivated by archeology,  
anthropology and nature





## Pórtico

La alfombra diseñada para este proyecto es un mestizaje formal. Una puerta que conduce al siglo XV, donde la oscuridad del puerto de la ciudad de Sevilla contrasta con la luminosidad procedente del “Nuevo Mundo”. Una cartografía imaginaria creada a partir de la selección, reinterpretación y fusión de diferentes elementos representativos de ese momento histórico.

Donde cabe destacar la presencia de las estructuras internas de madera que conformaban los cascos de los barcos-carabelas que fletaban desde el puerto de Sevilla, así como la textura procedente del mármol que se utilizó

como revestimiento en el interior del edificio del Archivo de Indias; inmueble estratégico de todo el movimiento mercantil de ese momento. Una textura que recuerda a su vez al gran Río Guadalquivir, lugar de flujo y trasiego que convirtió a Sevilla en el gran templo de entrega de mercancías que llegaban desde América y que sumergió a la ciudad en un continuo movimiento que duraría más 200 años.

“Pórtico” es un escenario mágico que invita al espectador a pensar a partir de un ejercicio de abstracción, donde todo se mueve en el marco de las emociones.

### Pórtico

The rug created for this project is a formal fusion. A door leading to the 15th century, where the darkness of Seville's harbour is in contrast with the luminosity of the New World.

An imagined cartography created from a selection, reinterpretation and fusion of different elements representing that specific moment in history. Highlighting the presence of internal wood structures that

were part of the hulls of the caravel ships chartered from the port of Seville, and the texture of the marble used as cladding for the Archivo de Indias' interior; a building that was an essential part of the trade movements of the time. A texture that also recalls the great Guadalquivir river, a place of ebb and flow that transformed Seville into a great temple of goods delivery from the Americas and that

submerged the city under a continuous movement that would last over 200 years.

“Pórtico” is a magical stage that invites the audience to carry out an exercise in abstraction, where everything moves in the framework of emotions.

# Los colores del español

Lana y seda  
240 x 180 cm

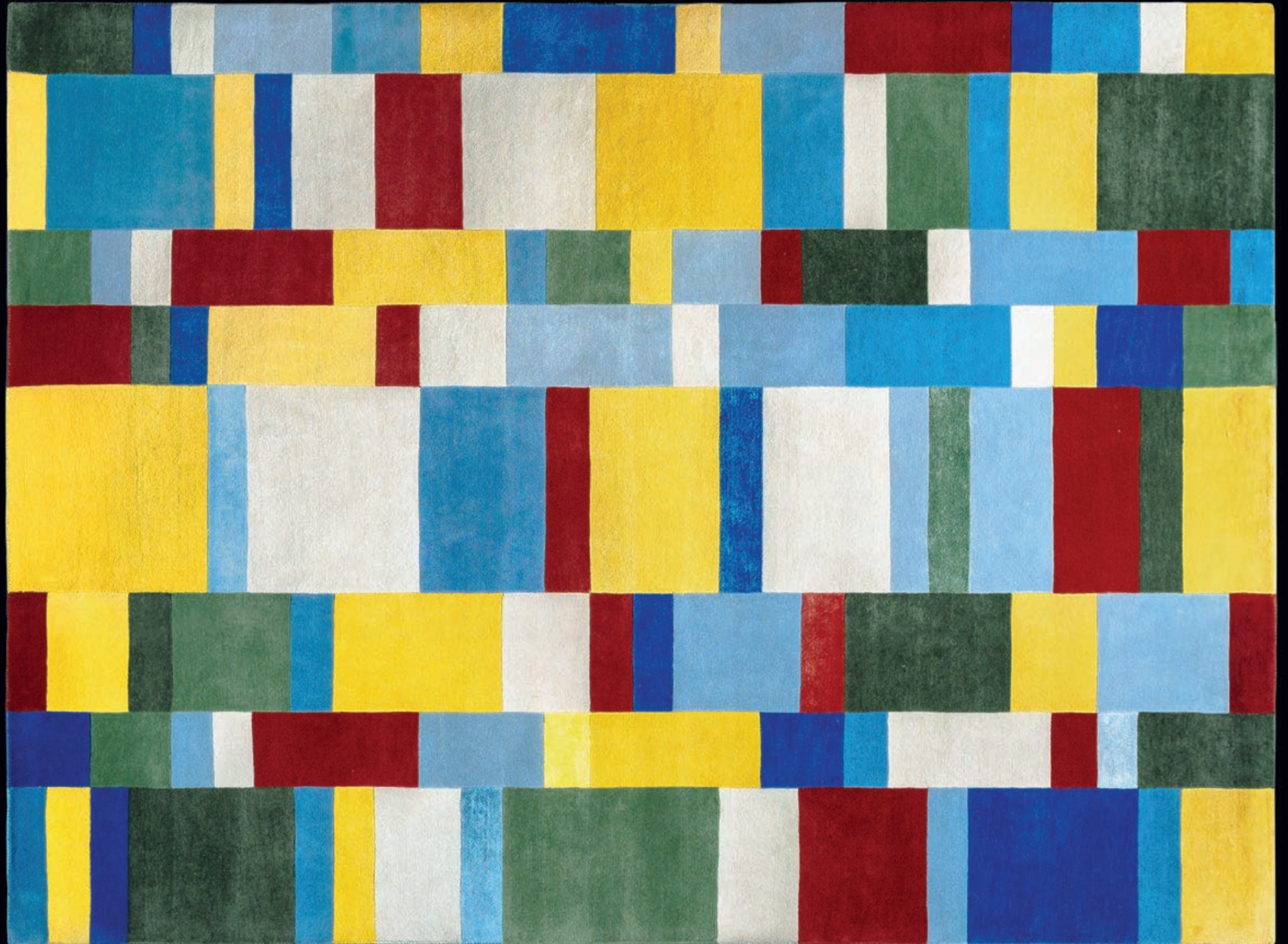
Silk and wool  
94.5 x 70.8 in

## Jacobo Zanella

*Ha trabajado como director creativo, fotógrafo, editor de libros y revistas culturales en Querétaro y Ciudad de México. Ha desarrollado diversos proyectos para espacios expositivos.*

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## Los colores del español

Buscaba un concepto que tuviera como base el intercambio cultural e ideológico entre América y Europa de los últimos cinco siglos. Para continuar con el propósito de la exposición, «desarrollar una narrativa sobre los flujos de cultura y el soft power», desarrollé el concepto de la fusión que se originó con el choque de lenguas que devino en el español americano. Las primeras relaciones que se establecieron entre España y el continente americano, en el siglo XVI, fueron comerciales y religiosas principalmente. A lo largo de quinientos años, se mezclaron costumbres, razas, lenguas y formas de pensar. La relación actual entre España y América Latina es muy distinta. Sin embargo, algo muy importante se ha conservado: la lengua, el español, que ha influido definitivamente en la formación de nuestra cultura y manera de pensar. El 95% del español que se habla hoy en el mundo se habla en el continente americano, incluyendo Estados Unidos, el segundo país de habla hispana



después de México. El español, pues, se volvió una lengua americana.

En el proceso de trabajo (conceptualización y, posteriormente, diseño) de la alfombra, hice una abstracción de los colores de las banderas de los países donde se habla español para generar un mosaico. El el diseño final se exploran cinco ideas: (1) El color como representación: significa formas distintas de abstraer la realidad y de pensar en un país; (2) La propuesta de alfombra como un mapa abstracto del ADN de una región unida cultural e históricamente; (3) El mosaico resultante como un tejido de ideas e historia contemporáneas; (4) La lengua española como el testigo más vivo de aquella relación que inició hace cinco siglos; y (5) El español como soft power. Hay diez colores finales que, mezclados, hablan de los innumerables matices y la riqueza de una lengua que no tiene comparativo con ninguna otra lengua del mundo en extensión e idiosincrasia.

### Spanish Colors

I was searching for a concept based on the cultural and ideological exchange between America and Europe over the last five centuries. To continue with the purpose of the exhibition, "develop a narrative about the flows of culture and soft power", I developed the concept of fusion that began with the clash of languages that later became the American Spanish. The first relations that were established between Spain and the Americas, in the sixteenth century, were mainly commercial and religious. Throughout five hundred years, customs, races, languages and ways of thinking were mixed.

The current relationship between Spain and Latin America is very different. However, something very important has been preserved: language, Spanish, which has definitely influenced the formation of our culture and way of thinking. 95% of the Spanish that is spoken today in the world is spoken in the Americas, including the United States, the second Spanish-speaking country after Mexico. Spanish, then, has become an American language.

In the process of the carpet (conceptualization first, design later), I made an abstraction of the colors of the flags of the countries where Spanish is spoken to generate a mosaic. In

the final design five ideas are explored: (1) Color as representation: different ways of abstracting reality and thinking about a country; (2) The carpet as an abstract map of the DNA of a culturally and historically linked region; (3) The resulting mosaic as a fabric of contemporary ideas and history; (4) The Spanish language as the most vivid witness of that relationship that began five centuries ago; and (5) Spanish as soft power. There are ten final colors that, mixed, speak of the infinite nuances and richness of a language that has no comparison with any other language of the world in extension and idiosyncrasy.

## Tilos Glitch

Lana y seda  
240 x 180 cm

Silk and wool  
94.5 x 70.8 in

Pablo Lujambio  
y Cristina Pou  
**31/20**

*Estudio 31/20 es un estudio de arquitectura y diseño con énfasis en espacios interiores y aquello que los ocupa. La trayectoria del estudio ha recorrido la arquitectura y el diseño en distintas escalas, yendo desde la arquitectura industrial, hasta el diseño de objetos y producto.*

**Estudio 31/20** is an architecture and design studio with emphasis on interior spaces and what occupies them. The trajectory of the study has gone through architecture and design at different scales, ranging from industrial architecture to object and product design.





# Tilos Glitch

Para el diseño de la alfombra Tilos Glitch, nos inspiró una vieja alfombra familiar que tenía sus bases en un viejo patrón de origami que se asemeja a un pájaro de perfil. La idea era actualizar el diseño a través del paso del tiempo sufriendo lo que se conoce como “pérdida de generación” o generation loss. La pérdida de generación es, como tal, la pérdida de calidad entre copias

posteriores o transcodificaciones de datos, generando interferencias o fallas que son sustituidas por aquello que una computadora “adivina” que puede reemplazar dichas pérdidas.

Así, una vez pasado por el filtro de la pérdida de generación y renovando la paleta de color, tenemos un diseño mas fresco y actual.

## Tilos Glitch

For the design of the Tilos Glitch carpet, we were inspired by an old family rug that had its bases in an old origami pattern that resembles a bird in profile. The idea was to update the design through

the passage of time suffering what is known as “generation loss”. The process of generation loss is, as such, the loss of quality between subsequent copies or transcoding of data, generating interferences or faults that are replaced by what a

computer “guesses” that can replace the losses. Thus, once passed through the generation loss filter and renewing the color palette, we have a cooler and more current design.



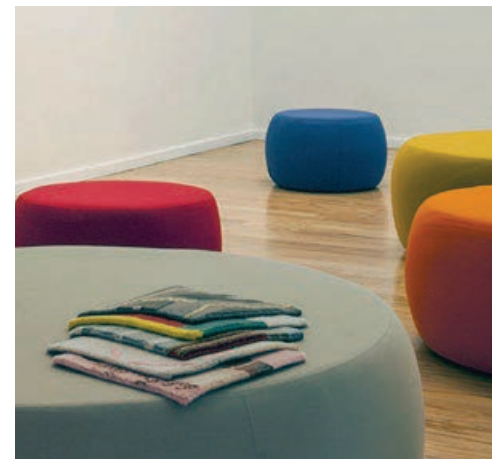
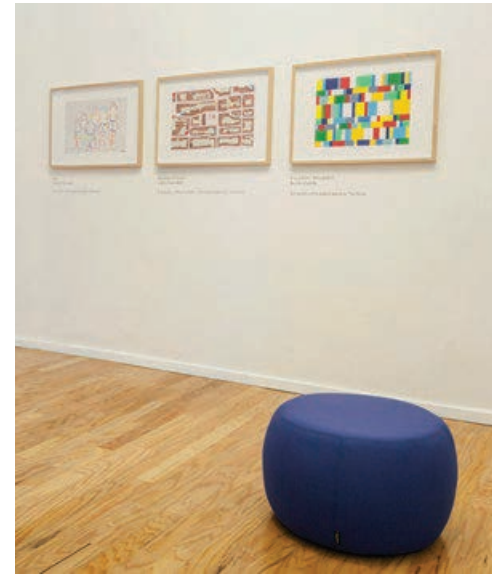


# Exposición en el Museo Regional de Querétaro





# Exposición en Casa Gutiérrez Nájera



# Fabricación



## Casa Gutiérrez Nájera

Casa Gutiérrez Nájera es una galería de diseño fundada en 2011, dedicada a la investigación, promoción y difusión de esta disciplina. Ubicada en la ciudad de Querétaro, el espacio se vincula con otros proyectos que comparten su vocación en México y el extranjero. Casa Gutiérrez Nájera se enfoca en generar contenidos expositivos y colaboraciones con diseñadores y arquitectos, impulsando así el trabajo creativo.

Since it's opening day back in 2011, Casa Gutiérrez Nájera has been dedicated to researching, promoting and disseminating this discipline. Located in the city of Querétaro, this space is linked to various projects which share the same goal, both across Mexico and abroad. Casa Gutiérrez Nájera focuses on generating exhibition content and connecting designers and architects for them to collaborate, thus promoting creative work.

## Odabashian

Establecida en 1921, Odabashian es la empresa de tapetes hechos a mano más antigua de América Latina. Su misión es llevar las técnicas tradicionales a nuevos territorios a través de colaboraciones con algunos de los más importantes e influyentes líderes creativos alrededor del mundo. Los tapetes de Odabashian se caracterizan por una estética evocadora, un pensamiento innovador y una narración profunda, todo ello plasmado a través de una producción impecable.

Established in 1921 Odabashian is the oldest luxury rug manufacturer in Latin America. Today, it's mission consists of pushing traditional techniques into new territories via collaborations with some of the world's leading creatives. Odabashian rugs are characterized by evocative aesthetics, innovative thinking and deep storytelling brought to life with flawless production.

# Casa Gutiérrez Nájera

casagutierreznajera.com

# Odabashian

odabashian.com

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