

# ENGLISH TEXT

## CASA DEL CALLEJÓN (THE ALLEY HOUSE). MÉXICO DF

dmp Arquitectura

Closing off an alleyway in a popular area in the skirts of the Ajusco volcano, the three-storey house aims to blend into the area using a material charged with social stigma; concrete block. The scheme was thought out to take maximum visual advantage of the plot within public areas with an area of 87 m<sup>2</sup> and a limited budget. We reach it via an entrance with views onto a small patio planted with piñanonas and decorative stones taken from the ground around about and enjoying an ample view of the double height living-dining-room. On this second level we find the studio which opens onto a terrace enclosed by an adjacent building.

## CASA LARGA. MÉRIDA, YUCATÁN. 2003

Augusto Quijano Arquitectos

This house, located to the north of the city of Mérida, is an answer to a simple architectonic program, but for that reason it does not stop being interesting. It was decided to handle a single corridor that ordered all the spaces, under a single cover, "a great ceiling", causing an opening to the garden and the swimming pool, from where the prevailing winds come: the east. A series of tanks accompanies the great ceiling, reinforcing the linear character of the house.

The architectonic concept parts from generate a fluidity from a side to the other of the land, and therefore, from a side to the other of the house.

The house is developed in a way of "a great terrace", in a series of spaces, looking for to avoid the sun of the west, by means of a great pergola that generates an aromatic garden with small plants, and looking for that the prevailing winds of the east cross through the aligned spaces.

Four closed boxes, put in, in five transparent crystal spaces, arm all the structure of the house. An empty space receives the visitors and the inhabitants, to the center of the set, articulating the functions and defining the looked sense of freedom.

The scheme starts off consider the both atmospheres: the public and the private. In one side the public zone, towards the part nearest the street; and in the other side the rooms, towards the bottom of the lot, gradually to the most private zone, the main room.

The clear pavements in a way of a continuous platform, connect all the inner spaces and the exterior spaces.

The smooth finished with lime putty in exteriors and the interiors, a single pavement and single corridor that defines all the spaces, generates a strong relation outer-inner, obtaining sequences of outer-sun in outer-shade to inner-open to closed interior more, obtaining than the house handles an opening towards an own outside, dominated, directing to the lines of vision and activities towards the produced space.

The spirit of the house is based on the same spirit of the large houses of "the Haciendas Yucatecas", aligned in a series of rooms or spaces that are opened, as much to a side as to the other, by using porches that relate both flanks and that respond to the different conditions of sun exposure.

## TORRE DATAFLUX - DATAFLUX TOWER.

### SAN PEDRO GARZA GARCIA, NUEVO LEÓN

Agustin Landa Vertiz

The Dataflux Tower which is 182 metres high, houses apartments/live-work spaces in its upper section, offices in the lower two sections, commercial units on the ground

floor and four floors of underground car-parking. The building has become a symbol of Monterrey. Its image is intimately linked to its building process, the nuclei of services in white concrete, support the three structural bridges from which the floors hang from post-tensed cables. After building the former, the bridges were hoisted by means of hydraulic jacks and lastly, the concrete blocks were fitted. The success of the structure is thanks to having optimised the properties of the materials used, where concrete works by compression and the steel by tension.

The building was built quickly and economically thanks to a successful integration of architectural design, structural calculation and construction. The special aspect of the Dataflux Tower is also that it was able to provide tremendously efficient spaces: only four columns of 70cm diameter obstruct floor-spaces measuring from 900 to 450 m<sup>2</sup> and nearly the whole perimeter has an overhanging, projecting roof. One of the aspects most relevant to the building is that it offers us a totally new type of high-rise building, allowing services and vertical circulation to be part of the very structure.

## JUAREZ COMPLEX - EXTERNAL RELATIONS SECRETARIAT.

### CIUDAD DE MÉXICO

Legorreta + Legorreta

The Juarez Complex is in the Historic Centre of Mexico City, facing the Alameda Central. Covering a total surface area of 27,500m<sup>2</sup> the complex is adjacent to the Avenida Juarez to the north, to the south to the Calle Independencia, the east to the Calle Dolores and to the west with the Calle Luis Moya.

The aim of the Juarez Complex is to regenerate an important area of the Historic Centre of the City which suffered serious damage in the 1985 earthquakes. The Complex is made up of open spaces, walkways and squares.

The new headquarters of the Foreign Affairs Secretariat, "Secretaría de Relaciones Exteriores - Torre Tlatelolco" and the High court Building "Tribunal Superior de Justicia del D.F." as well as some mixed usage buildings and car parks are found there.

Due to its position, the complex finds itself in a transitional area between the Paseo de la Reforma with its larger scaled buildings and the Historic Centre characterised by lower-level buildings and more pedestrian-friendly spaces. The architectural aim is to reflect this context in terms of position and age, which is why a 12.65 m Perla Huxquilucan stone plinth base was designed. This height is exactly that of the Corpus Christi Temple, the design, materials and scale of which are clearly linked to those of the Historic Centre. Coordinating with the Fideicomiso (trusts responsible for the order of certain types of buildings) del Centro Histórico and the INAH, The Corpus Christi Temple was redesigned to give it a new use working as an attraction to the centre.

The flat roofs the base describes are treated as terraces and gardens to be used as expansion areas for the taller buildings. The Plaza Juarez is the main one of these outside areas surrounding the Corpus Christi Temple. The Square is the focal point for the rest of the complex radiating to and from the main pedestrian access points to each. With the collaboration of the artist and sculptor Vicente Rojo a great fountain was built in the centre of the square complementing the vegetation to be found in the Parque Alameda with the element of water.

It forms a 35 x 30 metre mirror with over a thousand red concrete pyramids which, with the movement of the water via a series of injectors in each pyramid, transforms it into a fountain of great movement.

As well as Vicente Rojo's fountain, along the outside areas is the "SPEED Mural" - el Mural VELOCIDAD - by David Alfaro Siqueiros as well as other works of art, placed there to try and rekindle the tradition of public/street art in our city.

## EXTERNAL AFFAIRS SECRETARIAT "TORRE TLATELOLCO"

The building is part of the Juarez Complex - el Conjunto Juárez which is contained in the block bordered by the Juárez, Independencia, Dolores and Luis Moya Avenues. It is a 23-storey building adjacent to the Plaza Juárez to the north and to the south with the Plaza Independencia.

On the ground floor is the lobby, the "treaties vault" - bóveda de tratados, conference and press rooms and some public offices. In this level there is a pedestrian portico, which leads to all the different elements of the complex.

On the first floor, there are reception and meeting rooms within the space forming a 12.65 m high base, the height corresponding exactly to the scale of the Corpus Christi Temple and which, therefore links the project to the Historic Centre and the other buildings in the complex.

Executive dining-rooms are on the second floor and the 19 floors above contain the sub-secretariats distributed at present in different buildings.

Finally on top is a floor for the building services, under which are the executive offices.

The façade of the building on the two base floors is in the Huixquilucan quarry type stone. From the second level the façade is covered with a decorative cladding.

For the specifications criteria for the staircases, corridors, toilets, car parking and other elements, standards are at the least those of the Federal district building rules when use by the user is required.

## **ESTUDIO EXPLANADA.**

### **LOMAS DE CHAPULTEPEC, MEXICO D.F.**

**Tatiana Bilbao y at 103**

#### **Context and shape of the building**

This artist's studio is located in a residential area in the west corner of Mexico City, over a 20 m x 40 m site. The project has an underground parking space and its formed by a building with 3 levels (a triple-height space, offices on the third level and a service area on the roof), with a very specific architectural program. There were two conditions: on one hand, to be used as a studio and, on the other, to serve as venue for private temporary exhibits. The client asked us for the next spaces: one apartment for guests artists that could stay for a time while developing a practice or a show, a 9x9x9 m space for work or exhibit, one Studio / Office, one kitchen in the large space to use as a side bar for openings and parking for 25 cars.

The project conditions itself to the centre of the space, both the east and the west sides open up, this allows viewing of the trees and gardens on the site.

#### **Construction and Technical Aspects**

A 14 x 8 mt cantilevered concrete structure covers the exterior program, used for different open-air activities such as lectures, exhibitions or just as a meditating area. The concrete cantilevered structure contains the studio and office spaces that over looks the main space of the exhibit area. This project is mainly interested in its spatial qualities, than in the programmatic conditions itself, due to its multiple and diverse events. All the building is exposed in white concrete.

## **UNIVERSITY MUSEUM OF CONTEMPORARY ART - CENTRO CULTURAL UNIVERSITARIO UNAM**

**Teodoro González de León**

#### **Urban Insertion - Inserción Urbana**

The Museum fits into the side of a new square forming the entrance to the University Cultural Centre. The façade, at a 45 degree angle forms an entrance leading to the Concert Hall and the Theatres of the Cultural Centre. The vestibule is a double height space crossing the whole building and connecting the square to the National Library which lies to the north of the complex. So, the Square and the Museum themselves structure the link between the Cultural Centre buildings.

#### **Spatial Organisation**

The Museum is housed on two floors; the exhibition rooms are on the higher floor at square level, next to the reception, the book-merchandise-shop and the educational area. It has fourteen differently sized rooms with different heights arranged in four sections each working as small museums. They are connected by three lit interior streets with three patios and two terraces. The rooms are designed in 12 metre wide

modules with different lengths and heights of 6, 9 and 12 metres, dimensions which, interestingly, were discovered on visiting 35 museums and galleries dedicated to modern art. The four rooms on the main façade can become part of the square thanks to the use of curtains - the square itself is also an exhibition room.

#### **Lighting Design**

All the enjoy natural light filtered through a ceiling space via a double reflection that produces an all-embracing, uniform light that throws no shadows (celebrated by curators and museum specialists alike). The ceiling space houses light and comfort installations and a battery of movable curtains capable of blacking-out the exhibition area. We made a scale model measuring 12x6x6 metres to test and measure the lighting system.

The rooms provide flexible spaces for the museum specialists while at the same time being enticing for the artists. Thus it achieves the double challenge a Contemporary Museum should have.

The lower level, partially excavated into the volcanic rock on the site contains a Media Library, Conference Hall, Auditorium-Theatre with capacity for 300 people, Cafeteria and Restaurant, the administrative offices, the storage cellars for the parts of the collection not on show, collection and transit, museum specialists, restoration and general services.

The volume is in tone with the environment: in the direction of the square a large portico shaped by the inclined glass plane, towards the east a curved volume interacts with the rough, uneven volume of the concert hall and to the west towards the avenue by which we reach the building, the white forms of different heights presenting the museum appear, all in white concrete.

## **TERMINAL 2, INTERNACIONAL AIRPORT BENITO JUÁREZ AT MÉXICO CITY MÉXICO, FEDERAL DISTRICT.**

**J. Francisco Serrano, Susana García Fuertes y Pablo Serrano Orozco**

**M. en C. Luis Sánchez Estrada**

Due to the passengers increase in Terminal 1 of the International Airport at Mexico City and to take advantage of the airport infrastructure and the ones of the Toluca, Puebla, Cuernavaca, and Querétaro, the Federal Government created the Airports' Metropolitan System. At the same time, other improvements, such as the construction of Terminal 2, were made for which a national contest was convened in 2004.

The new Terminal 2 is located southeast of Terminal 1, to the other side of the airstrips. The macrobuilding's location was determined by the platform's analyse, specifically by the plains' positions. The set of buildings is formed by three related elements: the Terminal for 12,000,000 passengers per year, the great frame that gives access to the patio of the 5 stars hotel with 308 rooms distributed in three levels, and the parking. Due to its extension the patio works as a great balcony to the city, as well as a great hall. At this landscape, different functions converge: the Terminal's building with 23 fingers within two sectors: national and international, the bus station, the parking for 2,500 cars and 900 buses.

The Terminal's building is the central part of the project. The priority here was to achieve a welfare environment of the passengers. Several factors are needed to achieve this state: the two level's hall with cafeterias, restaurants, and services. The constant natural lightning, main subject of the project, is present throughout the whole construction. Different systems are used to introduce the light in the interiors. The ground floor is destined for the arrivals of national and international passengers. The first floor is used for the passengers' departures. It is also important to consider the air conditioning solution's system selected that permits a considerable energy saving. The division between arrivals and departures is made at the intermediate level.

The connection is obtained through the façades, which are made in precast white concrete. Terminal 2 counts with an information centre that permits all the services' control. It is also necessary to mention that the efficiency in the connection between both terminals is granted by the "airtram" for passengers and workers. The new terminal will permit the increase of passengers flow from 24 to 36 millions per year.

**Lourdes Cruz González Franco. Arquitecta**

## COMPLEX "REFORMA 222". MÉXICO D.F.

Teodoro González de León

This group of buildings for mixed-use is integrated into the public areas linking the Paseo de la Reforma to a 150 metre deep internal Pedestrian Walkway. It is a tree-filled area protected from the rain by means of a glass canopy roof and lined with slender towers housing a great portico which serves as the main entrance.

Three towers were designed: an office block and two blocks for shops and apartments/live-work spaces. The first tower, which is the office block, is 25 storeys and 125 metres high, the volume of the form is cut diagonally, forming a sloping glass plane affording it a lighter weight appearance. The tower opens onto a looking-glass of water integrated into the urban area and connects it visually to the Pedestrian Walkway and with the Calle Havre.

The second tower is also 125 metres tall and houses three levels for shops, a floor for machine-rooms and general services and 24 floors of apartment/live-work spaces; the south facing façade is stepped and has a series of terraces integrated into the apartment/live-work spaces, so their corridors enjoy natural light through the central gap in the south façade and a series of openings in the inland façade. The fourth floor is a transfer floor between the shops and the apartment/live-work spaces where we find general services - spa, gym, business centre, meeting/party/ball room, private cinema; outside is a large landscaped terrace housing a swimming-pool, a padel court, a tennis court, a running track all with panoramic views over Mexico City.

The shopping centre has 92 establishments and 11 cinema screens, and rises on three floors around the Pedestrian Walkway; there is one main entrance and two secondary entrances: one on the calle Havre and the other on the calle Nápoles through the doors in an original façade from the Porfiriana era which has been preserved in its entirety and integrated into the complex.

The third tower is 12 metres high and houses 12 floors of apartment/live-work spaces and is to the south of the others, ending the pedestrian street with three levels of shops and one of cinemas. The northern and southern façades are glass-clad with raised levels on the main plane while the western façade is clad in decorative chiselled white concrete.

There are two vehicle entrances on side streets, on Nápoles and the other on Havre providing access to 5 floors with space for 1865 vehicles.

## APARTMENT'S CONDOMINIUM BASALTO. HOUSING DEVELOPMENT CUMBRES DE SANTA FE. MEXICO, FEDERAL DISTRICT

J. Francisco Serrano, Susana García Fuertes y Pablo Serrano

Situated at the Northern region of the Housing Development Cumbres de Santa Fe; area destined to housing buildings. It has a privileged location due to its view towards the city at one side and the ravine to the other.

The building situated in an area of 14,400 m<sup>2</sup>, that will shelter 205 houses within three volumes, has broad openings looking to the ravine. The access to each block's common areas is also made through these great openings. The skyline is irregular due to the difference in the number of flats. This permits the existence of terraces and the movement of the volumes.

The projects solution consist in a great 18 meters cellblock with a single intermediate pillar that makes the apartment's distribution easier, responding to their privileged views to the city or ravine.

The set of buildings has seven communication vertical centres that permit the direct access to each apartment. The ground floor is formed by the central control point and several landscape areas. At the oriental extreme you will find a ballroom with magnificent views to the city and at the opposite side you may find the sports area with a swimming pool, a gym, a yoga lounge, and two paddle courts.

The façades are part of the structure made on white chiselled concrete. The south and west façades have large windows protected from the sun with solar protections. The northern façade is designed as a wall with small windows. The eastern façade is also designed with large windows protected from the sun.

The parking, solved in four levels, has a capacity for 700 cars with natural ventilation and lighting.

Lourdes Cruz González Franco. Arquitecta

## TDA HOUSE. PUERTO ESCONDIDO, OAXACA

Eduardo Cadaval & Clara Solà-Morales

Where are the limits of materials? Are they in their apparently implicit properties or in our capacity to expand them?

A fresh house for extreme weather that surpasses the standard limits of comfort of the city-dweller; a low-cost house with minimum maintenance; a house for any number of habitants, flexible in its uses and configuration; a house that can open up completely to the exterior or close in on itself. A house which recycles almost all the remnant materials used for its built; a beach house that can be built in a distant corner of the world.

High temperatures, saltpeter, and unskilled labor force were the conditions to decide that this house should be built in concrete. Bridges, breakwaters and dams are also made out of concrete, because of its structural capabilities and its resistance to extreme conditions. This became the project's starting point, and the tectonic and morphological possibilities of the material followed on the formal definition of the proposal.

The section of the house, with its pronounced cantilevers, tries to take to the limit the structural and tectonic qualities of the building material, but above all tries to adapt the house to the specific conditions of its location. Three elements are defined for three different conditions: a tower volume which, in search of the sea, interrupts its opacity at strategic points until it achieves complete openness at the level where nothing blocks its views over the Mexican pacific ocean; a second bedroom volume suspended over the water and the wild flowers of the garden; and a third element built to be a wide, high, fresh central space which distributes and canalizes the different activities of the house. These three elements merge into a single volume of uncertain scale and rough textures.

However the outdoor built space, the threshold under the big cantilever, is the most important space of the house, its central focus. It has all the characteristics and potential of a tailor made interior: connected with the spacious central core of the house, protected by the balance and rigor of the constructed object but at the same time supplied with light, water, and air from the outside, close to the lush tropical vegetation and its colors that contrast with the neutrality of the concrete. All this, suspended in the hammocks, reinforces the solidity of the structure and the smoothness of the way of inhabiting it.

Is the way of living this interstitial space which defines the final architectural aim of the project: life in community, in the open air; a living portrait of the vital Mexican utopia, that is, a world of harmony, color, and nature, a reflection of the rocking of the hammocks and the pleasure of the *dolce far niente*.