English summary

Editorial

Federico Lendle

It is agreed as to be apparent, by this we understand not an issue complacency, but the self-confidence on a beneficial destiny. Optimism is the decision to do something. Optimism is believing we can alter the circumstances. It is believing in historical time, it is accepting the dimensions we face in the future.

Alessandro Revi

Every tradition is based on the variety and multiplicity of voices and ideas that would be, and shape itself while converting it. The underlying wish that marks this Brion's (Loggia) precisely to make sense for the different language in which architectural tradition is related to, a tradition that looks into the past and does not cease moving towards the future. The content of this second issue understandability it is proof of such tradition.

The alternating and chaotic polyphony of great masters partially and its consequences on the urban and visual landscape are revealed in these, from several perspectives, by Vicente García Ochoa. A central subject of our Bilateral, the paper, which means between an analysis of the architectural devastation these areas might represent and the way these different attitudes affect not only their physical surroundings, but the way in which we substitute the story of cities relate to it. As we are to the most significant events in which our cities were born during the last decades and we consider, facing the new millennium, ten aggressive urban and architectural development processes.

One can consider Luis Ortiz Maciel's text under that light, a writing which offers to an intelligent universe of our country's building tradition, from ancient Mexico to the present, not in mention our architecture's contributions to the world. An effort to give to each Mexican architectural tradition its full value and encourage its visibility, Peter Ziegen's book, which class our Essay conquest, proposes the introduction of "Mexico's architecture" in our country.

It is precisely the perfect mix between relance and tradition seen in the popular architecture which is presented in our Parametry section, where Vladimir Peña and Luis Fernando Guerra write in, respectively, the importance of the preservation of the pre-Columbian legacy and the universality of the city of Puebla, a concrete example of this art, recently designated by the UNESCO as World Cultural Heritage.

In this issue, Emilio Vargas Salguero offers an appreciation of the text that makes up book II, volume III of the History of Mexican Architecture and Urbanism (HMAA), the important project undertaken by the CONACyT (National University) faculty of architecture together with the Punta de Cultura Foundation, a publishing house. This volume's subject is the architecture under Porfirio Díaz regime, a period of our national history which practically defined the first architectural decades of the Mexican twentieth century.

During 1999Mario Schwartz taught the faculty of architecture's Universidad Iberoamericana Mexican Masterclass (Federico Mariscal Lecture). In the Testament section, the landscape architecture curriculum is Atrio which Alejandro Fuentes shows to give us to the metal objects that came to an end bringing with international context from which our students were not absent, as the results of the Milenium Dome contest these students from our faculty obtained the first prize and an honorable mention.

Brion's literature section let's congratulate itself for the recent designation of Alejandro Revi as the收益率 and Instituto Nacional de Arquitectura recipient, and on this occasion celebrates his intellektual humanism and his deep reflection with Carlos y P Các, Street and History), a text taken from his Manual del diario (The Aunt's notebook). Handbook in which, like any one of, he endeavors to enjoy the modernist city, that complex "landscape of civilizations. The exhibition that received Mexico City last year showed proof of other more ancient, perhaps happier, civilizations: The Mayans and The Europeans, brought to mind by our Review section, as well as the conference dealing with Herzog and de Meuron's architecture that Stuka architects Jacques Herzog got at the Palace de Bellas Artes. This is the course that defines the second issue of Bilateral. Our next will continue to be in focus and divorce an architectural culture that suits the times and the present day needs.

Federico Lendle winter 2000

Mexico, builder country. From prehistoric constructions to the present day

Luis Ortiz Maciel

Gazeglobe points symbols; physical spaces evolve themselves in geometrical archetypes, which are forms that convey symbols. Each level is a society, a world in itself and a vision of the world and universe. Each history is a geography and each geography is a geometry of symbols. Thus architecture, that geography traced by man, stems from and is a component of these symbols. Built on this perspective, the article presents a historical revision of the fundamental trends in different phases dominated the architecture of each study in Mexico.

The prehistoric period was dominated by the prehistoric. It is the outstanding form in Mesoamerican architecture. This volume, inspired on the ascending wall of religious sites, served merely as base for a temple. All pyramids were built facing great open spaces, ideal for accommodating the people.

If prehistoric civilization existed, she was not only due to the conqueror himself but mainly to the modus vivendi with him, steel, copper, horses, the wheel, monetary economy and, above all, communication technology. At the very beginning of the colonial period, the Colegio de San José de las Nazarenas and the Colegio de Santiago Tepozaltepec constituted the first construction school in the entire American continent, and in these Indian taught by monks began to teach the techniques, the theory, how to calculate the resistance of materials and to convert the results written by Renaissance constructors. In the beginning, orientation and comprehending of styles were not evident in the work that was built.

The 16th was the century of evangelization and edification. It building, bricklaying century. The art and sources of building class are political matters, a civilization is above all a city planning that, more than a niche of the world and earth of man, a civilization is a vision of men in the world and earth of men as a world an order, social architecture. If that which is built by men is the best expression of a society's character and tendencies, New Spain was a real square in which the palace, the city hall and the cathedral faced and confronted each other. Outside the square, three other constructions: the convent, the university and the fortress. The fortress defended the nation from the outside world, the university and the university defended it from time.

Following the first decades of turmoil of independency, the Porfiriato's regime (1876-1911) established a period of peace and economic growth. Off-
Architectural education, seen in the context of architectural education, seems to become more and more self-referential, closed in the public and the need of everyday life. Since architecture is a discipline of considerable social responsibility it may seem appropriate to rethink the concepts of aesthetics and political education can architecture and urban planning. Architectural education can change in itself, adapting the visual and social expectations of city inhabitants, but as use the more popular media like films, television, soap operas and comic strips. Architectural research should analyze each type of visual communication. Unfortunately, a large number of architectural publications are so well to strengthen the use of visual communication.

An example of a program that seeks to improve the order for a deeper knowledge on architecture among city inhabitants, this article refers to a German model of popular architectural education (Architektenbesucher). The Helsinki example shows how certain subjects of interest - from interactive educational and architectural vision to current problems of urban planning - were chosen by a board of advisors, and then brought together in a day's programme with various alternative views. The work participants included by bus, boat, bicycle or simply by foot, receive information from the guides. In this way, many city inhabitants are able to express already what they think about their urban and architectural environment.

The issue of architectural education could probably be transferred to Mexico City, and of course, the National University's (UNAM) faculty of architecture could be the center of such projects. Given that public intervention and participation in urban planning is a very difficult task for any city, establishing and expanding demand to architecture may inspire new forms of collaboration between architects and their clients, or even widen the possibilities of participation in urban planning, because they have a live in the public and private space designed for them. The construction designs or the remodeling of the cities are ways to think where anything can reveal the importance of open public debates on architecture. We, an increasing number of memories days may underestimate the presence of architecture's day, but the collaboration of mass media like newspapers and television can help the project succeed in today's turmoil and attraction of the interest of Mexico City inhabitants.

HAVANA
Affirmation of Nationality and Modernity Ramón Vargas Silguero

* What blossoms on the tree feeds on what lies below! Architecture.

In November 1998, book III of the History of Mexican Architecture and Urbanism (Historia de la Arquitectura y el Urbanismo Mexicanos, 1821-1997) was presented to the university community. This book covers the time period of the post-Díaz regime. Where follows are some of its guiding hypotheses, conceptual frameworks and conclusions.

Reality is a whole continuous entity where all components mutually interact and which has to be divided, fragmented into events, phases, moments, historical stages or social formations in order to deepen its understanding. Historiographical reconstructions seek to reconstruct that integrity once again in a task that makes every historian moment indispensable. Each moment stems from a former one and follows the next.

It is to the past of any event where one will find the ideal, the goal, the objectives and goals that prepared the means and the tools that would later to give them substance and form. The present is always a manifestation of the past, and for this to be so it is necessary to have in one's mind that the present is not the past, as well as present. The past of a specific reality is in turn a concrete past, one that is specific to the time and moment we are reconstructing.

It was not until enough decades after the proposal of what we consider the Mexican revolution period that when we are talking about a broad nationalization, we can talk about the architecture of Díaz regime imposed itself. Until then it was thought that working could be learned from their submission to the School of Boston Art Guild, or from their discontent from the social situation, or their participation in "civil modernism" or the emphasis they placed on the deconstruction. Here could not be that there was any risk from the architects of Díaz regime and our teachers, the architects of the revolutionary period separating from the Constitution of 1917 up to the fifth approximately, when the dangers and disparities between the two terms remained.

History has been revised under a fresh light by Otto G. Zeh. One strong line between two centuries and in thereeting pages of two historical stages it has been the most disputed moment in Mexico's history. Although time and space have traversed, the dwelling places and those who participated in their design and construction continue carrying the regime with which formed it, forming a new and a whole. Efforts to change this has not been enough. The architecture of this period seems to suffer, from a condemnation that has more to do with the political regime as a whole.

On the other hand, one may ask: what should Díaz regime be restored for in the architecture urbanistic field? One strong line in the architectural field and urban one are at each region of the State of Mexico. Considering, according to Vargas Silguero, as a contribution to the "constructive" as a perspective of the most neglectful effacement of urbanism forms.

Another aspect that has been neglected when viewing architecture in Díaz's regime is the use of office in the construction of buildings that show a lack of personality and aesthetic coherence. The perception of the new buildings was excessive, but the perception of the new buildings was excessive. In this book, the new urban architecture is evaluated, considered an "unusual" "transcendental" "coherent" or as merely "hotels". Historiography could not take such work as course, but inserted a current context and certain barriers of the old and the new, and the new that concerns Leon's own "architectural" vision and judgment and their work, what criteria guided them, what ethical norms, what objective did they pursue.

In contrast, the architecture of the revolutionary period was seen as the specter of modernism, nationalism and functionalism - the good hyle of style and electric functioning. This book seeks to prevent that the new context, the new context of the today's architecture and urban development were transformed, simulated and transmitted by the architects of Díaz regime. It was a time when we sought to enrich our Mexicanism and civic traditions and rest in that a "modern" and "national" architecture. It is to them who serve to build on the architects that interpreted the urban and architectural scene.

The transition between an urbanistic architecture and a democratic-liberal one was well underway. The book seeks to establish the fundamental link which this time represents in the history of our architectural evolution.

Interview with Mario Schjetnan Garduño

Alejandro Cabeza

The present and future opportunities, challenges and problems for landscape architecture are engulfed in eight subject areas: water, especially with regard to its management and use, and its integration into urban design, recycling, as it concerns the regeneration and reusing of existing land and abandoned industrial areas, historical sites, and existing, when adequate landscape design is required; recent works of major infrastructure, for example public transport parks, or demarcation, regarding regional development, urban developments
and design that connects architecture, urban design, and landscape architecture: the preservation and restoration of cultural and natural heritage. This is also one of the main objectives of the Northwest Regional Environmental Office (CORE), which is a federal agency responsible for the conservation of cultural and natural heritage in the region.

The development of the Tucson to Santa Fe highway is one of the most important projects in the region. It was designed to provide a direct link between the two cities and to promote economic development. The highway was constructed using a combination of advanced design and construction techniques, including the use of prefabricated concrete elements. This approach allowed for a significant reduction in construction time and cost.

The highway also features a series of landscaping features, including plantings and decorative elements, that are intended to enhance the aesthetic appeal of the roadway. These features include a variety of native plants and flowers, as well as grasses and shrubs that are well-suited to the local climate.

The highway is also designed to be environmentally sustainable, with a focus on minimizing its impact on the surrounding natural environment. This includes the use of materials and construction techniques that are environmentally friendly, as well as the incorporation of landscaping features that help to reduce the highway's visual impact.

In conclusion, the Tucson to Santa Fe highway is a significant project that has the potential to significantly impact the economic and social development of the region. It is designed to provide a direct link between the two cities and to promote economic growth, while also being environmentally sustainable and aesthetically pleasing.
If one considers the scene conveyed by the traits of its message, this image is not precisely disproportionate. Its dimensional relationship is subtly well calculated, its spectacular scale holding an excellent proportionality. The question is what is big. It is a cosmic image, powerful and highly desirable which unfeignedly drives one to buy. This represents the already mentioned seductive manner by which citizens are disposed of an elemental choice, civic and collective, their right to participate in the production and visual enjoyment of the urban landscape, how they are deprived of the right to perceive the natural patiality of the city and shape the image of its identity or metaphorical reference on the original artifice which is hers. And thanks to this disposition, we find it more difficult today to identify the natural profile of urban constructions, to decide as to their beauty or ugliness, to advertisements interpret her boundaries, their creative edges or edges without having to blend the urban signs, or so, say, back in the greenness of the trees, in the gracious outline of the mountains, in the more and more uncommon sight of the volcanoes, in the occasional blue of the sky or a quiet urban sandstorm.

Thus, the urban image as such becomes less and less the subject of concern for the individual. It is less and less the base for urban identity since a strange and simple flat geometry, not spatial, prevails in form along the entire image, a geometry of illusory windows whose content unfulfilled and communicates exclusively in the direction poured by the typical traits of commercial abstraction.

For a variety of different problems whereby the quality of patialities and the urban image are altered and damaged by the invasive presence of commercial advertising, we must also confront the vicious circle pattern in which all this occurs. And thus consider that in the production of the quality of this patialities and urban image, the universalistic career of urban public behind it, and which should be the space that the same citizens that live in and experience each situation should be allowed to participate and share the basic responsibility, taking into account of course that this civic collectivity is immersed, to begin with, in a state of extremely altered spatial behavior and whose capacity to understand the problems appears to be pathetically determinate.

As part of the whole picture it must be recorded that exterior publicity is now an important and substantial urban business, developed by a couple of firms and a couple of persons. It feed on free competition, on the free and necessary commercial advertising of economic production which has generated our society. This is an anthropological, an anthropomorphic, of extensive lucrative interests and with an enormous capacity to speculate. An organization which even assigns it her right to decide on the ugliness or beauty of the city’s natural image and outline. This business has proliferated due to a strange situation of disorder and inconsistency in the normativity, which is the way the urban image is regulated. We know that the existing regulations have promoted an atmosphere of complex discretionality and corruption in which permits are issued, that these permits, actually, are hardly issued; that the city’s treasury accumulates losses of up to 24 million pesos a year on this account, the government thus self-fulfilling its capacity to confound the matter. Nevertheless, billboard ads are installed by the handful, and to understand the magnitude of the problem let be said that the percentage of illegal installations sometime amounts to 97 per cent.

We now know, referring to the official ad inventory, that there are approximately 1,700 billboard ads installed in our city, which amount to approximately 290 hectares of images of dubious commercial promotion scattered linearly at an average height of 30 to 40 meters, in the area where urban space is best perceived, and preferably located around the city’s public streets and roads. A great majority of them are located over residential areas, where they have been placed without the slightest consideration for the urban environment or the inconspicuous_id that is generated whereby the image of the urban image has undergone and which thereby affects the identity and the effective choice of civic use of this very image.

It is very important to remember that these billboard ads are normally installed during the night because their unattractive character seeks those hours to ensure there will be no vigilance or inspection. The ads impugn themselves suddenly and grown upon their own structure like nettles tree, multiplying bracken and thus profits. They exploit the devastated income-year capacity of the land where they stand and geomorphically reproduce, for their own profits, the income-year capacity itself of the space they occupy; there is no negligence or inspection. The ads impugn themselves suddenly and grown upon their own structure like nettles tree, multiplying bracken and thus profits. They exploit the devastated income-year capacity of the land where they stand and geomorphically reproduce, for their own profits, the income-year capacity itself of the space they occupy; there is no negligence or inspection. The ads impugn themselves suddenly and grown upon their own structure like nettles tree, multiplying bracken and thus profits. They exploit the devastated income-year capacity of the land where they stand and geomorphically reproduce, for their own profits, the income-year capacity itself of the space they occupy; there is no negligence or inspection. The ads impugn themselves suddenly and grown upon their own structure like nettles tree, multiplying bracken and thus profits. They exploit the devastated income-year capacity of the land where they stand and geomorphically reproduce, for their own profits, the income-year capacity itself of the space they occupy; there is no negligence or inspection. The ads impugn themselves suddenly and grown upon their own structure like nettles tree, multiplying bracken and thus profits. They exploit the devastated income-year capacity of the land where they stand and geomorphically reproduce, for their own profits, the income-year capacity itself of the space they occupy; there is no negligence or inspection.

Tlacotalpan, World Cultural Heritage
Luis Fernando Guerrero

At the end of 1998, the city of Tlacotalpan, Veracruz was selected by UNESCO to become part of the "World Heritage List". Nevertheless, few people really understand what this means. On December 16, 1972, UNESCO approved the Convention concerning the protection of the World Cultural and Natural Heritage, considering that deterioration of the heritage can affect all the inhabitants of the world, and recommended necessary international cooperation to alleviate this problem. But several conceptual problems appear when defining the value of heritage. One of them stems from the fact that each country should determine the assets that are to be considered "unique and significant" on account of their "exceptional universal value" for the international collectivity.

Although it has been accepted that the World Heritage "monuments", "groups of buildings" and "sites" have an outstanding universal value from a historical, artistic or scientific point of view, it is not easy to define the criteria that allow the characterization of these items.

When Tlacotalpan was postulated it was known to have some disadvantages when compared with the other seven historical cities that were already part of the list. It was necessary for national authorities and government representatives from the World Heritage Committee to understand that the importance of its classification depends mainly on its singularity, harmony and authenticity.

From this point on Tlacotalpan's peculiarity as a fluvial harbor was emphasized. The series of distinctive characteristics were detailed, for instance, in extremely preserved conditions, its urban form and...
Students

In December of 1998 the 13th annual World Future Society competition, "International membrane structure urban design challenge" took place at the Philadelphia College of Textiles and Science, School of Architecture and Design, with the sponsorship of Behnam, Chenilek, Ferrari S.A., Sarno Corporation and Huzi Architects.

The theme was the International Student Center as part of the Millennium Dome complex in Greenwich, England. The site was about 45 meters square and is located beside the new Underground Railway Station, constructed by Sir Norman Foster and Partners, and the "Baby Dome", although the most important premises is the "Millennium Dome" by Sir Richard Rogers. The dome itself is 360m. diameter enclosed with an external wall at 320m. The roof rises to nearly 85m. The Millennium Experience is scheduled to open door at the end of the new millennium, Design premises. The projects should be rendered with membrane structures, without external walls, and are to be used as social structures, hybrid of existing applications or something entirely new. The structure must have several functions and include a significant energy that could serve as a landmark for citizens. And area for international student Association members to check in, including a memorial lounge and lounge and changing facilities should be provided. A larger social gathering space for occasional exhibitions and a separate auditorium to seat 500 people. Appropriately sized restroom facilities, support and storage spaces should accompany these areas. Ground conditions. The site was previously occupied by the Greenwich Gas Works, which used to be the largest in Europe known as Rolyan's Marsh. The plaque was a large number of swans. High mounted umbrellas arranged on a 90%, rain guard provides shade and protection from rain. The estimated number of visiting expected to be at the millennium experience is 30,000 to 40,000 at peak times. Fifty percent of the center will arrive via the London Underground Railway station, 40% will arrive by car, bus and 10% by train.

Results: The jury was impressed by Dennis Heslin, architect, associate professor and director of graduate studies in the School of Architecture, University of Kansas, Parisien, the structural engineer Ian Liddle, partner of the structural engineering firm of Arup and Architects of the environment, Hoppell and Tang-Rong King, structural engineer and partner with Weidlinger Partners in New York City. Editor of Fabric Architecture, Bruce N. Wright said, "The quality of the presentations was very high. Liddle noted that they had a great deal of difficulty selecting between the first and second place submissions. The issue of commercialization weighed heavily with the judges.", Said Hector: "It was not surprising to see all the Mimesis Membrane were chosen for the evocative characterization of fabric architecture. The reason that they weren't the top winners is because they fell short of figuring out how to use these structures.

The Faculty of Architecture of the National University, UNAM participated with three projects developed at the Structural Geometry course imparted by the doctor Juan Gerardo Oliva Salinas. Two of these three were awarded. Victor Hugo Rolando González, student of the "final Villaggi" studio obtained the first place of the competition, and Cynthia Esteban and Héctor Carle Silva from the "Jorge Gustavo Reyes" studio together with Manuel Del Rio Trenza from the "Max Cerro" studio received an honorable mention.

Description of the projects. First place, Victor Hugo Rolando González. In the author's words: "The project draws its line from a transcendent element in the history of mankind; a symbol of wisdom, an architectural premise, and as a monument and an icon in ancient cultures."

I built on this concept to achieve an attention attracting and monumental space. The project is intended as a respectful structure and, as its main concern, is the most important element of the design over the metallic structure. I tried to avoid the use of big steel arches.

The membrane is a transversal PVC-coated polymer. The structure is made of narrow tubes (trusses) with a maximum variation in unloading members, making the building both structurally and aesthetically strong.

The interior part of each pyramid face (an equivalent triangle) holds a security system (cables and posts) which fixed the membrane from three points in the interior triangle and circular plates.

In the rear view of the pyramid face, the membrane is between the extremities of the structure as three posts by cable; another point is pulled to the top of the pyramid where vertical posts are.

The membrane is pulled in the external by three cables in the center of each triangle."

The jury pointed out that the pyramid seems an utensil form for fabric, even though the project presented this is possible. It is very interesting to see the strong relationship between the supporting models and the visual model which shows the knowledge and understanding of textile structure, which made a really constructive proposal. Although the interior design was not figured out (for example the auditorium could be used in any part of the place), they said it was possible to use the interior as an extension of the market.

The authors explain their project: "The first step of the project was that we realized that the next integrative project should contain with the geometry of the Dome and the Baby Dome, while a dome shape, defines exterior from interior, to look for spatial relationship and visual communication between the interior activities and the place, in this way the areas would be more evident. The proposal consists essentially of two elements, the first is the architecture composed by a transparent object with rigid opaque structure with steel tubes and rings that obtain their rigidity by face of equiangular walls aligned so to let the dominant wind pass through, the second element is a tent which covers the auditorium and at the same time facing to the limits of the structure which, due to the material of the ground, and ends it, it reaches its highest point at 30m. It provides different heights that respond to different functions of the Center such as classrooms, exhibitions and lecture.--

The intention was to make the auditorium the most significant element to become a landmark because of its shape and transparency that allow it to be perceived as an illuminated object especially at night.

High points of the tent are raised by posts, and the two posts are anchored to the ground creating the hyperbolic paraboloid surface. The tent's material is white PVC coated fabric and supported by inwardly located tension cables.

This Jury summed even though the constructive possibility of the auditorium was not entirely clear, and not a tent structure at all, it was a clever composition. The project fits nicely on the site of the square area. The elliptical container unit with the new background achieving a great and elegant image."

Cynthia Esteban, Victor Hugo Rolando and Héctor Carle Silva collaborate with doctor Oliva Salinas at the Laboratory of Lightweight Structures of the Architecture and Urbanism Research Center of the Faculty of Architecture at the National University and has this innovative project the academic interdiscipline program between the Faculty of Architecture, UNAM and the University of Columbia."