Editorial

Felipe Lead

One major purpose of universities is to prepare and carry on alternative projects for the transformation of reality. The university exists in such uncertain conditions that it is the place where a critical mass of academia and researchers joins youth's fervor and dynamism. Together, they constitute an essential platform for reflecting, suggesting and acting in a societal situation as an alternative to the improvement of our life conditions. The University has had a leading role in countless proposals for our country's development, in the sense of many great ideas for the understanding and enrichment of our culture.

In the middle of the 20th century, the Escuela Nacional de Arquitectura (National Architecture School), which at that time was located in the San Carlos Academy, witnessed a great project, the centennial of the appearance of the first architecture study by a student and teacher of the school, who were involved in it. The experience could have been more successful, as the new National Architecture schools built, formed one of the paradigms of architectural modernity in Mexico.

Fifty years ago, those ideas emerged from the university's neighborhood discussions. Today, at the dawn of a new century and millennium, imagination, innovation, and technical expertise, are new proposals for reviving the social and natural parts of our metropolitan cities. This is the philosophy behind the city's architecture.

Recently, the theme of this issue, "Bicentenario," is inspired by bringing together a series of projects from the city of Cuernavaca, in the state of Morelos, that have been recently conceived and executed. These projects reflect the dynamism and creativity of the city's architectural community, and they represent an important milestone in the development of modern urban architecture in Mexico.

Mario Pan and the teaching of architecture

Ginés de la Garay

Mario Pan has an oeuvre that is deeply rooted in the architecture of the 20th century. His work is characterized by a continuous exploration of the relationship between form and function, and a deep understanding of the social and cultural context in which his buildings are situated.

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San Angel, Concrete Proposals
Gustavo Lopez Padilla

The modern city is an always-changing five-dimensional phenomenon where different historic areas coexist together, and market forces are constantly shaping the transformation of urban space. San Angel, in the environs of Mexico City, is part of this permanent transformation process. In recent years, intensified developmental pressures in the area have altered the face of important portions of its territory. Neighbors face the choice of keeping the open spaces of the neighborhood or losing the modern and hectic city inside, an appealing alternative given its market potential. Carving out San Angel’s idealities with urban modernity and all its implications is unfeasible, and the only way of achieving it would be through the honest efforts of the real-mobility activist. The facts that its residents are worried about San Angel’s development and growth is an advantage for this neighborhood.

Jefra Cortés Mendoza, a widely acknowledged architect, has carefully studied San Angel’s problems, and has presented a series of proposals to neighbors and authorities aimed at solving the most pressing problems. From his innovative ideas, his proposals are based on the Green Belt system, which includes the provision of green space for the area, the establishment of pedestrian networks, and the development of new residential areas.

The proposals include the conversion of the old railway line to a public park, the creation of a civic center, and the development of a cultural and recreational area. These proposals are designed to create a new center of gravity for the neighborhood, which will be a hub for cultural, social, and recreational activities.

The proposals also include the creation of a green belt around the neighborhood, which will provide a buffer zone between the urban area and the nearby natural areas. This green belt will include parks, gardens, and green spaces, which will provide a natural buffer zone between the urban area and the natural areas.

In conclusion, the proposals presented by Jefra Cortés Mendoza are a clear and comprehensive plan for the development of San Angel. They are designed to create a new center of gravity for the neighborhood, which will be a hub for cultural, social, and recreational activities. The proposals include the conversion of the old railway line to a public park, the creation of a civic center, and the development of a cultural and recreational area. These proposals are designed to create a new center of gravity for the neighborhood, which will be a hub for cultural, social, and recreational activities.
The new "Proyecto Cisco" or "State to State City" is a hydraulic management, infrastructure and urban development program. Its goals are helping with the recovery of the hydrological balance inside the basin, protecting the city from flooding, and treating residual wastes. With this action the climate would be significantly improved, helping to stabilize the atmospheric conditions. There would be more oxygenation and winds, mitigating the air, so air quality, in temperature, diminishing the frequency of thermal reversion, lowering suspended particle index, and increasing relative moisture, and hastening the generation of clouds. The gradual recovery of the region’s water will complete the environmental advantages of this project. Later it is only the opportunity to expand the temporarily valuable areas, that are inappropriate for farming and urban development. The irregular areas that have occupied the zone could be part of the city’s future development on the lakes 75-kilometer channel and slopes.

The lake would be treated through construction of dams, such as "El Navo Almendros", made from cement and gravel mass and water filtration. Once completed, the lake would be filled and maintained through the treatment of 15% of the city's drainage (under international cooperation). This situation will be completed by new infrastructure of regional and metropolitan nature, the hydraulic development would supply services to the powerful parts of town and turn into a psychological escape for the residents of the capital. It would work as a flag of hope for the future.

**Zócalo Project**

**Enrique Becker**

In March 1993, the works headed by Enrique Becker were the covers for the remodeling of the Zócalo, this article by talks about some of the temporary features. His proposal and the diverse reactions it has generated.

In 1996, Eduardo González de León and Orestes Pizzuti regretted the poor conditions of the Zócalo after working in it for a while. Apparently, the pro-project for the remodeling of the square was a result of the conservation. When the new government for Mexico City was elected, there was a citizen poll about planning trees in the Zócalo again and they published the basis of a contest for the rehabilitation of the Plaza de la Constitución. In March 1999 Cecilia Ceballos, Juan Carlos Téllez, Patricia Aguirre, and the students Eduardo Corral, Nicolás Vélez, Pedro Valencia, Esteban Gómez, Ángel Reyes, Pablo Velázquez, Juan Carlos Morales, Fernando Hernández, Alejandro Flores, Rodrigo Baez-Beristain and the author of this article won the contest of 150 projects.

The space of the Plaza de la Constitución has a persistent dual character, the Zócalo is in the same times, the story of this change and the permanence of a sense that has been conquered over a century. The proposed analysis both, and while respecting the space, it attempts to eliminate the sides that have accumulated throughout the years. The Zócalo is larger than the Plaza de la Constitución, the Plaza Mayor should be unimportant in keeping its open and vital character, while reinterpreting its contemporary symbolism. Diagnosing the perimeter of the space is fragmented by traffic and the different floors and government buildings and monuments are perceived as discrete, and then hierarchically is diminished by the streets that surround them.

On the west side axis, the Temple Mayor and Palacio del Vihuela are surrounded by streets, traffic, visual pollution, and garbage that delineate and block the access to both spaces. The square large does have public and shady places for men and women, Services and equipment as lighting furniture, fans and air conditioning are inadequate, inconvenient or poorly designed. The rurality in the urbanity are disseminated in the same unrelated to the space, the floor of person or the placement of buildings, they have a strange presence and the issue of social is observed from the Zócalo. We actioned the actions to be taken when our decisions on those times.

The actions proposed are as follows: The ordinary traffic in front of Palacio Nacional and the Cathedral as circulation towards the area from 29 de Noviembre and 29 de Noviembre will be suspended, and the parts that keep that traffic will have the same floor as the rest of the space repainted only by bollards. The new passerage will go from the Cuauhtemoc pasaje in Palma north to Academia including the Plaza de Jalisco, Palacio del Marqués, and Cathedral. Only access to residents will be allowed to vehicles that will enter from the Plaza de los Nahuas. The materials chosen for this purpose is concrete prefabricated on site with different marble aggregates to give a natural color. This material is easy to replace, good for maintenance and has a high maintenance cost. The base stone pavement will mark the round and the zocalo plaza and spaces. Fragment of news from Gobernador de San Antonio in 1534 will be engraved on some of the floor slabs.

The visual and spatial relation of the square will be given by a slight slope of about 1.50 m, joining the flagstaff and Palacio Nacional. This slope will allow a low space that will generate areas for resting in an area of great visual interest and to maintain vegetation. Part of the slope will house the water depots and the pumphouses to avoid additional evaporation.

An area of pavements (pavimento mirando) will be planned along the square’s western border and the immediate surroundings cleaning, road, and sidewalks.

To complete the space and enclosure of the square we have decided to place 10 columns, 20 meters high, surrounding the square at the north and south façades. These columns will work as light sources but they will also have a special design that will make them function at night. The surface of these columns may be engraved, garbage can leverur or bollards have been specifically designed.

The space of the Zócalo Mayor will be intended to the Zócalo by means of a 12 meter high monumental columns fixed placed on the existing grid. There will also be an access route to the Pre-Hispanic museum and a monumental setting the square to Mineral de la Revolución. These will only be three staircases exist left, one on the Plaza de la Vihuela and two on the Zócalo. They will be improved and renovated while keeping their importance, we would like to start a pilot plan for designing elements for disabled people in some key stations. We will also encourage redesigning the basins of the streets using the same floor as in the square and creating flexible mobile systems for temporary exhibitions and winter information.

The square that houses the Supreme Court of Justice will be freed from visual interferences to create a spatial access to it. Using the restructuring strategy, the Toma calculated, and the supposition of traffic the square will be elevated a meter as a way of acknowledging recognizing the separation between the executive and the judicial powers.

We also propose to make a measurement for one of the most important facts of our time and a key fact in the making of Mexico City, immigration. Impaired in residential districts, 2000 taxistas steel butterflies designed by artists, children and workshoppers will be hanged from visible masts reflecting mobile lights at day and night.

A lot of people and objects displaced from the Zócalo has been symbolically recovered for the inhabitants of the city. Now, it is a meeting and celebration space again, and the majority of the context was part of that transformation. Today, a number of events takes place in the square (concerts, theater plays, exhibitions, festivals of all politization of which are an aesthetic reason worth-keeping), during annual events, the square represents the area, pressing the square belongs to all of us, whether we like it or not.

Even if the words haven't carried yet, the rehabilitation of the Zócalo already has. I have oeected less of opinions on the project and I have tried to classify them according to the aspect they refer into consideration.

The first group that wanted to preserve the Solar symbol of the space, making several mistakes. The first one is wanting to keep the absurdist and distant forms and furnitures of the Zócalo. This immensity is an accomplishment of the degradation and destruction of our heritage. The context coupled with the Zócalo, due to its comparatively old age, is very evident. We are placing one foot on the first idea, not on the transformation, but on a plan that eliminates the heterogeneity of the square without destroying the variety of everyday life.

Another group was aware about the new, suggesting changes in services and infrastructures, forgetting any also need space of identity, enjoyment and collective whole. But this argument is not at all if we think about the real test of the project (more than a hundred million pesos in all its phases) and on the fact that this innovation does not only consider the exterior aspect of the square. Nonetheless, the idea is that these services give pride and identity to the citizens.

Another group was only interested in standing for their particular interests or compromising religions, political, academic or even résultat against everything that came from outside their group. The saddest parts were played by the shockers, the ones that were against the changes due to their political compatriots, and by the clergy when they refused removing the fence that stands to front of the cathedral, forgetting it was installed in times of a rigid separation between civil and religious affairs was necessary.

Another group was formed by the other participators in the contest that they had led the right way was just for having participated so it. Even though others results may be controversial they have preserved their efficiency in countries known for the architectural quality of their cities. Questioning the validity of the contest itself goes against the interest of so many people that are interested in this area. We only need architectural as we think it should be used to create a human order inside the illogical chaos, to create forms that shocker and reveal us, to honor the city and its monuments, and those who made them and we show.

Architecture is the most true of arts, our main concern was to re-emphasize the degraded space of the square recovering its size, improving its infrastructure for all its functions and celebrating it. We did it barely modifying the interventions with some closures and asymmetrical elements, and a good idea of architectural opposition. We tried to make it as a bare minimally at all times, and always changing measures, in the same place, transforming parts of the square leaving the space, or space passing quickly at the rhythm of the changing colors of the pavements through the seasons.
The focus for the "Ajanacs (elaborate, Zane renovation) house" contest was opened on October 1999, following the location of a house for Mexico City's Mayor as a symbolic center of the Historic Downtown. The jury chose the project of the team headed by architect Federico Sanzecchi at 8 of 35 proposals.

The Historic Downtown is a faithful simulation of several hundred years of History, showing the overlapping of different layers in time. The project for the Ajanacs House attempts to rebuild the center of Republic of Guatemala and Republic of Argentina, once a congregation's home. The Ajanacs House occupied this space since the 18th century. The eighteenth- and nineteenth-century houses were divided in 1832, and remodelled by architect Federico Sanzecchi at 8, who added a fourth floor to the house. A part of it was demolished in 1955 due to the damages caused by the 1985 earthquake.

In pre-Hispanic times the main roads in Tlatocahouaca-Tezcatlipoca met at this point. Afterwards, in the Colonial City it is now the intersection of the eastern-western and southern-northern axes at the starting point for the urban plant. The site witnesses both historic layers with vestiges from the pre-Hispanic Templo Mayan and a complex that belonged to the original house. The great Plaza de la Construcción is a platform merging various activities and programs in one space. The buildings that surround it have a continuous three-level height, offering a clear image of the historic downtown typology. Facades are made of wrought iron covered in highly crafted iron. Each facade may be regarded as a great homogenate stone wall: modern reinterpretations that open up new doors. Even when floor levels do not always match exact contours and hollows show a horizontal trend reinforcing urban continuity.

The project dialogue with the classical typology using the patio, the arcade and the bay. The patio is re-organized in an open and luminous form. The arcade of the Ajanacs House, the Plaza de la Construcción and the main plaza de la Construcción. The arcade is the transition space between the private and the public domain, dignifies the relation between interior and exterior, and offers various experiences and relations with the historic downtown as context. The arcade has a dual situation, the space facing the park keeps the image and sounds of the original Ajanacs House. The part facing the bay is a thin transparent strip, enhancing the relation between the patio and the arcade. The arcade contains the bay and has a dual nature, expressing the semi-public character of the building. An interior patio will be placed in the center of the arcade, bringing the main public functions of the program along with the motorcycles turntable and allowing opened space events to be carried out.

The bay is located at the center of the project surrounded by the arcade. It houses the main program function of the building, and acts as a first place for the visitors' metamorphosis. The bay has several levels designed to satisfy the needs established in the previous program. The height of the building is the one allowed by the regulations 15.04. 15.04 meters over the sidewalk.

The arcade facing the Templo Mayor generates a responsive space for the first space that truly ties continuity. On the other hand, the external

Conceo for Housing Proposal in Roswell, New Mexico

The participants in this contest were expected to take a stand on urban issues. In the first case they would design a hotel for a major convention Roswell, in the second the council might propose a scheme for the future growth of the city with a public garden and a new subdivision in the outskirts of town. The team integrated by Miguel del Prado, Ignacio del Vino, Ismael Ochoa, Santiago Chávez, Esteban García, Salvador Gómez, Enrique Grau, Jorge H. Delgado, and Héctor Zapata from the Faculty of Architecture, New Mexico State University, took their project to the Roswell a zone from New Mexico, independently.

This proposal, the critical view and was based on the following concepts.

The urban concepts are based in human behavior in the city. Today's cities are like new - very complex and interdependent structures inhabited by future societies of their own kind. Just as sidewalks evolve, so do urban populations change. In the future, a system will emerge that seeks to organize the consequences of this process. Cities are evolving. The desire to define the urban area is a natural response to the impact of an urban system. The proposal is that the urban area will evolve, and will form a system of urban nodes.

The main decision-making process is called "the urban model". Every city has its own system of urban nodes, which are the result of an interaction between the urban setting, the urban setting's function, and the urban setting's environment. These nodes are connected in a network of interactions, a network that is the Gross Center of Roswell, New Mexico - 150 City - and which works in a common spatial reference.

While stating that new decisions, through urban design decisions are needed to create a landscape city that keep the urban body together for the function of higher and lower levels. This new urbanism for creating studies and new proof ground. Roswell is placed on a rise and so the territory is well suited to building; it will merge with the landscape. There are no tall buildings, and each house has the least elements possible in its facade, allowing a general unity made of basic elements: a stone facade that gives the building its identity and the solar cells that cover the garage. The whole facade is a single facade, which will remain according to the permeability of soil inhabitation.

In this project we got the opportunity of thinking from the environment of every city is related with the creation of new objects, as a movement where new technologies - as computers and cell phones - are constantly altered in the city. We need to learn from the mistakes of the past and today's why we decided to create the critical event. Everything human society builds remains on the surface of the earth like a stone.