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Pavilion of Mexico in the Paris Book Fair, Bernardo Gómez-Pimienta and Samuel Barrios, 2009, Paris, France. Photo: Sandra Pereznieta.

as these have had a leading influence on an international level during the past 25 years. Thus, we find a daring and original proposal by Michel Rojkind for the Chocolate Nestle Museum, in Toluca, as well as a series of pavilions for book fairs by Bernardo Gómez Pimienta, from India to Colombia. It is important to include here the Republic's Cultural Pavilion by Juan Pablo Serrano and Javier Monjarraz, an attractive and respectful volume in Los Cabos, Baja, California.

It is a must to make a note of the role of younger generations in the design of government buildings, amongst which the one for the Senate of the Republic, a work completed recently by Javier Muñoz, stands out. For his part, Javier Sánchez has been given the task to remodel two 19th century buildings in Mexico City's historic center, which will house the Centro de Legalidad and Justicia (Legality and Justice Center); the

subject of refurbishing spaces from the past and the benefits of recycling is a fundamental part of an architecture which is intensely interested in the safeguard of the built memory that is consequently linked to the responsibility to preserve.

On a lesser scale, but of a similar relevance, we find the Estación de Bomberos Ave Fénix (Fire Station), by Bernardo Gómez Pimienta + AT.103, whose functionalism can be compared to the elegant restraint of its design. Finally, it is pertinent to include the Escala Náutica (Nautical Services) de La Paz, by Sánchez Arquitectos y Asociados, which was put forth as a prototype for future ports of call in Baja, California, where the transparency and lightness of the building combines with its vocation for service the wish of the federal government to stimulate and propel the economy of that area.

A field that has repeatedly kept Mexican architects awake at

night is that of buildings dedicated to health; in this case, we find a series of award-winning hospitals coming from the workshop of Enrique Duarte Aznar in the Yucatan peninsula. In a similar fashion, it is necessary to address other examples, such as the Laboratorio Nacional de Genómica para la Biodiversidad (Genomic Laboratory) in Irapuato, by Enrique Norton/TEN Arquitectos, where powerful yet simple volumes integrate perfectly with the surrounding nature; likewise, Isaac Broid designed the Faculty of Veterinary Medicine of the National University, which offers for consideration a body in an intense red color, acting as a viewpoint towards the valley of Tequisquiapan.

On the other hand, we must take into account the works that are sponsored by the private sector, where the hotel and catering industry has a place at the forefront; in particular,





Oaxaca School of Arts, Tallerdearquitectura- Mauricio Rocha, Gabriela Carrillo, Carlos Facio, Rafael Carrillo, 2007-2008, Oaxaca, Mexico. Courtesy of Louise Noelle



Plaza Residences, Jaime Varon, Abraham Metta, Alex Metta / Migdal Arquitectos, 2007-2010, Mexico City, Mexico. Photo: Ian Lizaranzu

worth considering a series of facilities that evoke confines for rest at the edge of the sea, where the requirements of the guests veer towards the field of comfort and the encounter with the local spirit. The examples set forward by Diego Villaseñor on the Pacific Coast are especially graceful; in them, techniques originating in vernacular architecture, like the palapas (thatched roof), are reclaimed.

In this brief revision of the built fact, it is interesting to consider commercial initiatives like the ones by Tatiana Bilbao with Francisco Pardo and Julio Amescua, who propose the Studio Explanada, an art gallery in an area that is distinctly residential. For its part, the Shop and Trophy Room of the football team of

the National University, by Felipe Leal, is an interesting and compact construction of minimalist style. Also, it is important to mention Javier Serrano and Abraham Cherem, with their thriving restaurant interiors. Moreover, it is essential to mention the importance of urban initiatives where landscape architecture takes on a particular relevance; the Grupo de Diseño Urbano headed by Mario Schjetnan has a prominent place in this sense, and is part of a particular expression in present-day Mexico.

Finally, it is possible to assert that Mexico is home to a group of architects with an undeniable wish to offer solutions based on the regional values, which set forward proposals that take into

account not only cultural values, but the determining factor that is imposed by both the economy and the environment. A good number of works derive from all this; what these architects have in common is the search for individualized results where the particularities of the site and the user are favored; the recuperation of traditional elements prevail, but based on a contemporary use and interpretation, while at the same time incorporating refined and frugal plastic solutions. To understand this expression of regionalism allows us to further expand the outlook of Mexican architecture and to value with greater justice the contribution of the younger generations.

루이세 노엘레는 「아키텍처/멕시코」의 전 편집자로 현재 멕시코 국립대학 연구원으로 재직 중이다. 노엘레는 건축과 도시성 관련 책을 많이 출판했는데, 「아키텍토스 콘템포라네오스 데 멕시코」, 「귀아 드 아키텍투라 콘템포라네아 드 라 시우다드 데 멕시코」, 「루이스 바라간」, 「부스카다 이 크리아티비다드」, 「마리오 파니」, 「운 아키텍토 파라 라 시우다드」, 「엔리케 델 모랄」, 「비다 이 오브라」 등이 대표적이다. 코미테 인터나시오날 데스 크리티케스 아키텍투레, 멕시코 아트 아카데미, 이코모스(ICOMOS), 도코모모(DOCOMOMO) 회원과 멕시코 건축협회 명예 학술위원, 아르헨티나인 내셔널 아카데미 오브 보 아트 위원으로 활동했다. 2011년 UIA 장 추미 상을 수상했다.

Louise Noelle is former editor of *Arquitectura/México*, researcher at the National University of Mexico; author of many publications on architecture and urbanism, among with *Arquitectos contemporáneos de México*, *Guía de Arquitectura contemporánea de la Ciudad de México*, *Luis Barragán, búsqueda y creatividad*, *Mario Pani, un arquitecto para la ciudad*, and *Enrique del Moral, vida y obra*; and contributor to numerous architectural journals. Member of the *Comité International des Critiques d'Architecture*, 1979, the Mexican Arts Academy, 1991, ICOMOS, 1993, and DOCOMOMO, 2003; Honorary Academician of the Society of Mexican Architects, 1998, and the Argentinean National Academy of Beaux Arts, 2006. Awarded with the UIA Jean Tschumi Prize, 2011.