

Minimum Documentation Fiche 2003

Residence Becdach. 01. Source: Architect Pablo León G. Date: October 2007



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1. Identity of building / group of buildings / urban scheme / landscape / garden

1.1 Current name of the building

Residence Carlos Becdach. 1963_1964 (Present-Day Embassy of the Republic of Haiti)

1.2 Variant or former name

Not available

1.3 Number and name of street

Av.6 of December and Bodero

1.4 Town

Quito. North Center Sector

1.5 Province / state

Pichincha

1.6 Zip code

1.7 Country

Ecuador

1.8 National grid reference



1.9 Classification / typology

RES

1.10

Not available

2 History of building

2.1 Original brief / purpose

At a special zone with specific dispositions that define the use of land for residential sectors of high-income strata, 6 de Diciembre Avenue would become the axle of development of new residences and would constitute homogeneous zones of architectonic modern production, in that area the "garden neighborhoods" propitiated a new status of life to modern functional parameters.

At a newly constituted neighborhood, the building lot was located at a corner lot with a slight slope and two fronts, elevated on the main street.

The condition of the lot and its orientation (keeping the east-west axle favorable to the exposure to sunlight) determines the visual toward the west, which allows admiring the mountain range and the city at its outskirts, at that time without any kind of interference.

Located at the sector of 'La Paz', in the north-center of the city, the lot is located on the oriental portion of 6 de Diciembre Avenue and Bodano Street (sloppy secondary street that facilitates the entrance to the home)

At present, the residence can be seen as a wall that hides a mysterious garden from which discreetly appears the elevated pavilion.

Established at a generous lot of land, it is a good example of a house created with a defined goal: to admire openly the horizon by making good use of the irregular topography of Quito. That way the house appears as the relation among the place and the exposure to the sunlight, the light and the landscape. It is located in a perpendicular direction towards the visuals, in direction east-west.

At the beginning it is separated from the street, by means of a low wall, without the existence of tall vegetation. That way, the relationship between interior and exterior was complementary and enabled the perception of the elevated house, open to the garden it also allow the sight of a balcony along the front side.

The original program was aimed to be a permanent residence for young- family, having four bedrooms, that was to have a spacious social area, in direct contact with the nature. It is important to notice the

vistas and the private definition of the bedrooms.

At the present time, the residence shares functions with the Embassy of Haiti, separating the space destined to housing from the garage zone, which, by means of an enlargement in the second floor has originated an independent house.

2.2 Dates: Commission / completion

Promoter: Mr. Carlos Becdach.

Starting Date: The project started at the beginning, final plans by April, 1963, execution of the construction: From August 1963 to late 1965.

2.3 Architectonic designers and others

Architectonic design: Architect Louis Oleas Castillo,
Construction: (Oleas Brothers)

2.4 Others associated with building

No data is available.

2.5 Significant alterations with dates

In 196- he enlarges the residence by building an apartment in the ground floor at the parking area.

In 196- it presents modifications when compared with the previous one, which alter only the lateral façade with an enlargement in the second plant, above the garages, without modifying its original composition.

The closedown of the balcony with screens is posterior to the execution. It was not present in the executive plans.

2.6 Current use

At the present time, the residence shares functions with the Embassy of Haiti, separating the space destined to housing from the garage zone, which, by means of an enlargement in the second floor has originated an independent house.

2.7 Current condition

The building is well preserved.

3 Description

3.1 General description

This house is among the first one built at a zone of new expansion, located towards the north, along the developing area propitiated by 6 de Diciembre Avenue, at that time it was defined according to the functional zoning of the Odriozola Plan of 1942, which was destined for middle/high class residences (ample building lots, gardens, garden city).

At present, the residence can be seen as a wall that hides a mysterious garden from which appears a discreet elevated pavilion.

Established at a generous building lot, it happens to be an example of a house created with a precise goal: admiring openly the horizon making good use of the irregular topography of Quito. That is how the house appears of the relation of the place with the exposure to sunlight, daylight and the landscape. Located at a corner building lot on a regular form, with a gentle slope that raises above the main avenue it takes direction perpendicular to the visuals.

Since the basic condition of the project is the respect to the natural topography that promotes the relation between the house and the nature surrounding it, with peripheral gardens and with its elevated position from the ground is useful to the full its privileged orientation, in relation to the exposure to the sun and sights of the uninterrupted landscape.

At the beginning it appears separated from the street, by means of a low wall, without the existence of tall vegetation. That way, the interior and exterior relation was complementary and enabled the perception of the elevated house, open to the garden and to the sights with a balcony along all the front side.

The relation with the lot is worked by coupling terraces that seek to avoid altering the slope. In response to the primary decision of continuing the lot underneath the house, it is matched by linking it with the patios and gardens that will lock on to the slope at successive terraces, crossing it in the midway. When it comes to analyzing the patio, as a spatial link, as a central vacuum interposed among the functional bands, that enables space communication and visual fluidity among the slope.

In the direction of the visuals, it is organized in two linear pavilions, stretched by central space that links

them to several levels (on the front and on the back), achieving a continuity that permits a space flow that crosses the composition in the ground floor and incorporates the exterior with the interior.

In an opposite direction, in the form of an elevated bridge is superimposed a second plant which turns into a panoramic balcony contained by solid lateral walls, defining thus its final form, on a transparent embrasure base with glass-like openings that turn themselves directly towards the ground, where the carpentries of minimal dimension manage to disappear between the structures and the slabs that contain them. There is where that sensation of floating makes you wonder about its singularity.

3.2 Construction

A mixed structural system that is made up by solid slabs (directed with beams), reclined on charge supporting walls (walls directing the composition) and supported by punctual pillars in metal that, acting as porches support the large cantilevers, being always adapted to a generic mesh of directional axes.

3.3 Context

Surrounding relation and how the building modifies it Once the visual relation with the surroundings was considered, it proposes a panoramic box lifted on a transparent skirting board, that looks for the condition of a lookout, totally open in the direction of the visuals, but closing down the sight to the neighborhood with opaque planes.

There is where the central patio that crosses the composition, organizes and gives sense to the internal space and its relation with the place, it tries to hold the original conditions of the lot. Conforming platforms, a portion of the house settles down in the higher part of the lot and another one projects forward, creating a front and a back side, meditated, that enables the division of specialized zones as either public or private.

4 Evaluation

4.1 Technical Evaluation

The use of an order system based in directional axes makes it possible a structural mixed system that is visualized with planes (directing walls of the composition) and lines of punctual structures, which allows creating a double order: the one of resistant punctual structure, that contains the fence in the same diagram, and another one of solid walls that delimit the former.

These correlated elements create order, delimit, and constitute the space, causing a flexible composition that makes it possible several degrees of aperture and relation among functions.

The structure in combination with elements to delimit spaces, such as planes, walls, roofs and ground allow one fluid and open pavilion, crossed in perpendicular direction by nature, with its interior always oriented to aperture.

Its formal intention is to float solids or flat slabs and the cover on minimal sections of columns, making thus the most of the technique with an esthetic purpose of levity and transparency, which are purely modern precepts learned from Neutra.

4.2 Social

In the master plans of organization new special zones of creation for wealthy classes are created, in which a new standard of living is pursued, with the ideals and with modern canons established in the American architecture in the years 45-50, promoted in the Case Study House.

4.3 Cultural esthetic and formal qualities

At that epoch, innovation in the use of modern materials, like concrete, glass, steel, the true invention consists of exploring the own characteristics of the materials, their texture and natural color, based on their physical qualities determining their rational use and their esthetic potential. And modern materials like metal and their possibility of swiftness and resistance with minimal sections; glass, by means of its transparency, which is at the same time both closing as well as visual connection allows exteriorizing the inside and the concrete that makes it possible to build long cantilevers. This is what makes it possible a new language that allows constructing shapes that contain transparent and continuous spaces.

In order to define spaces vertically, he tries the recourse of flat parallel slabs that reduced to their geometric essence (lines or planes), they fly over an set back base, sustained by metal punctual structures or charge supporting walls that absorb concrete columns. The balcony is made by a stretched band that floats in among a glass-like structure, it is conceived as a formal element and along with the cover, and it unites the composition and reinforces its horizontality.

The materiality of the fence is defined by the way it connects to the surroundings with the conformation of planes confronted which has a fixed purpose in the on-site implantation, that makes it an evidence a directionality in response to its strict visual and physical relation with the landscape, Composition and formal operations for dual opposition: open closed, bright dark, mass vacuum, etc.

4,4 Historic

Valued as a model to follow

This building represents the architectonic vanguard at that moment at a national scale, where rationalist principles are applied meticulously, stubbornly determined to represent modernity without references to local architecture, introducing the new way of making architecture and the new principles of the modern architecture.

He made relevant contributions into the functional distribution of homes, considered as a referent to follow, it came to be an emulated prototype in such extent that it gets to change the image of the city at sectors where his work is concentrated.

4.5 General assessment

This is an important period for the architecture at the country; in our opinion, during this decade the most important architectonic activity in quality and quantity is concentrated. At that time a gradual change of trends on the traditional way to make architecture to the modern conceptions is marked, which means that a significant change of vision, with relation to functionality and to the shape establishes a referent in the way of ordering the space, governed by an organizational plan around functional nucleuses, differentiated as serving and served zones, always linked by a hall or central space, that orders the whole composition.

Visual influences on criteria and values of modern architecture are determining, these are assimilated, distinguished and taken in their visual values, where universal personalities such as LeCorbusier to a lesser extent, Oscar Niemeyer, Richard Neutra and Louis Kahn at the American panorama more identified with our circumstances, they are key referent for our author under study.

For example, from Kahn and Breuer he recreates their space organization differentiated in defined functional nucleuses for leisure, services and reception, with ample halls); whereas, he is impacted by Niemeyer's volumetry, being evident the influence of the Passos house in a formal and space solution of the Becdach house.

5. Documentation

5.1 Principal referentes

TRAMA PUCE, Quito 30 años de Arquitectura Moderna 1950-1980, Ecuador, Ed. TRAMA, 2004, pp. 79_80, 230_231, 238_239

TRAMA, Revista: 7_8, Ecuador, Ed. TRAMA, 1972, pp.62-65

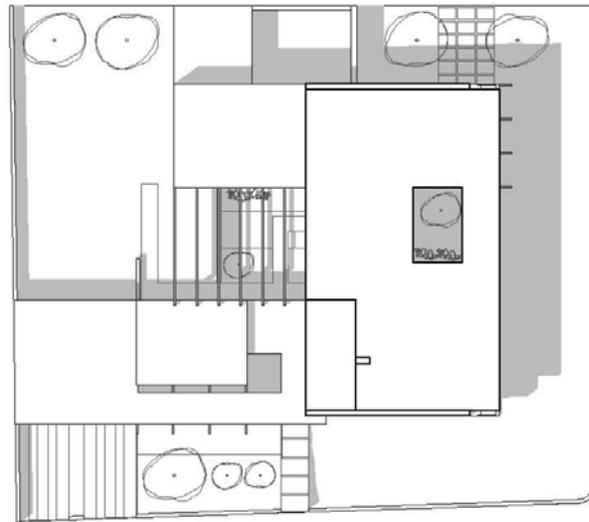
TRAMA MAE, Architecture of Quito 1915-1985, Ecuador, Ed. TRAMA, 2004, pp. 113,142_145.

5.2 visual material:

LOCATION, LAYOUT

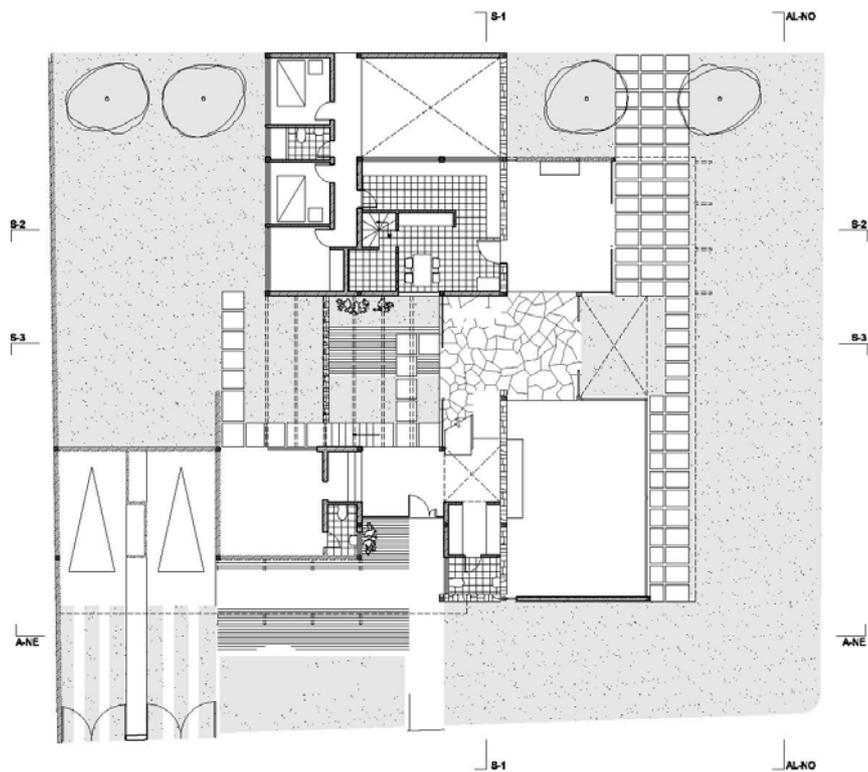


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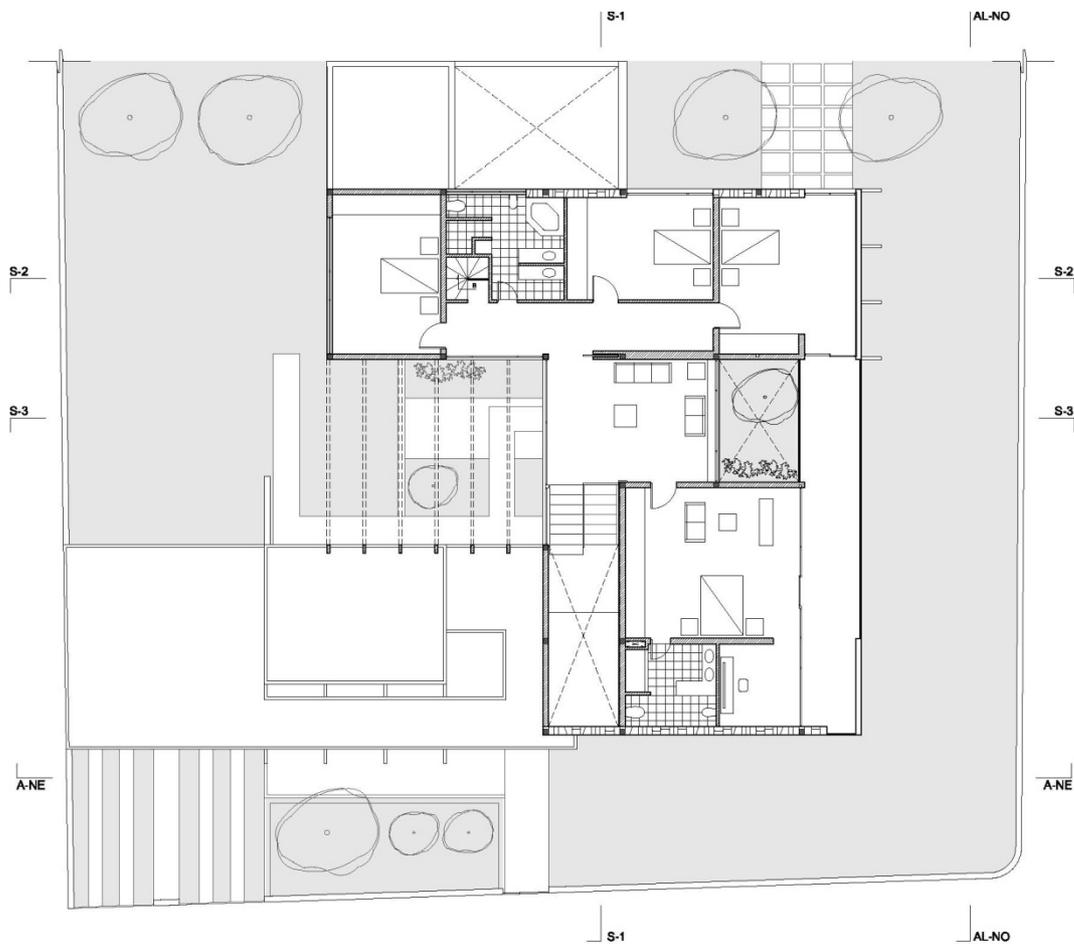


EMPLAZAMIENTO

GROUND LEVEL FLOOR

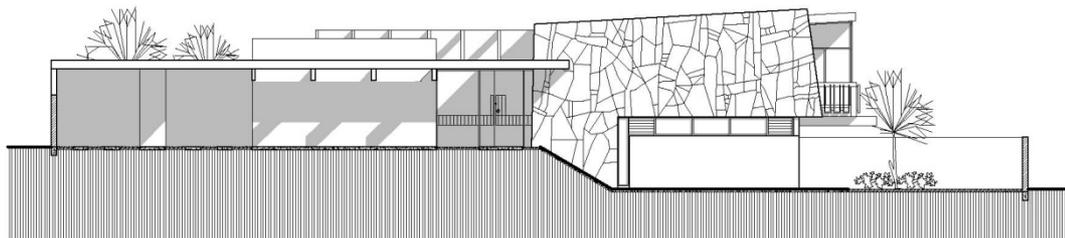


FIRST FLOOR



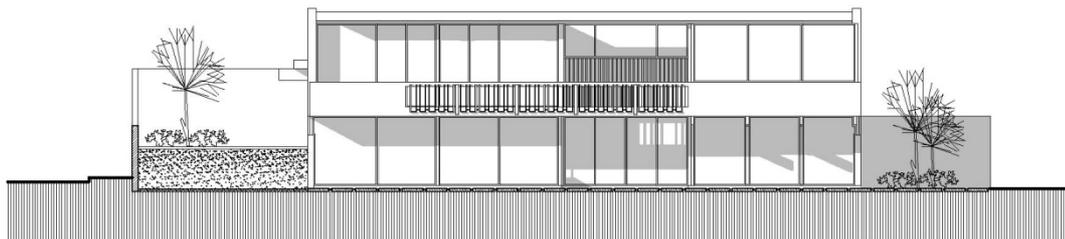
PLANTA ALTA

NORTH EAST VIEW



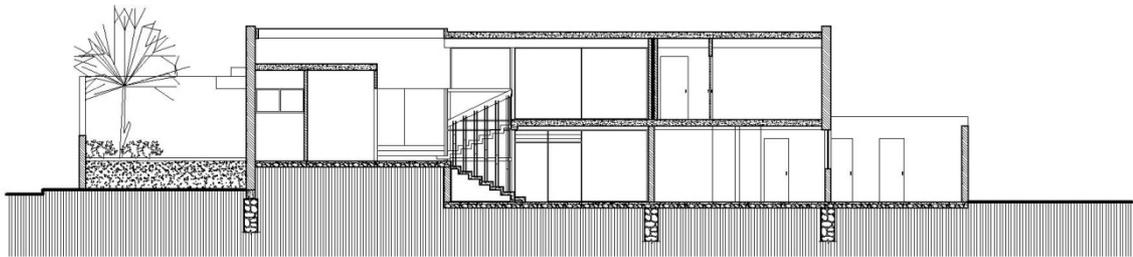
ALZADO NORESTE

NORTHWEST
VIEW



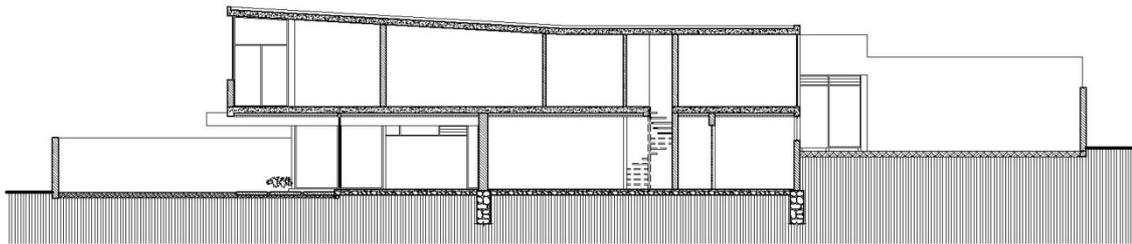
ALZADO NOROESTE

SECTION 1



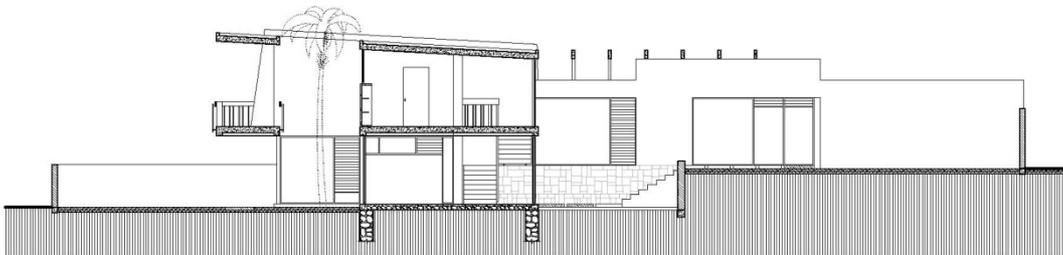
SECCIÓN 1

SECTION 2



SECCIÓN 2

SECTION 3

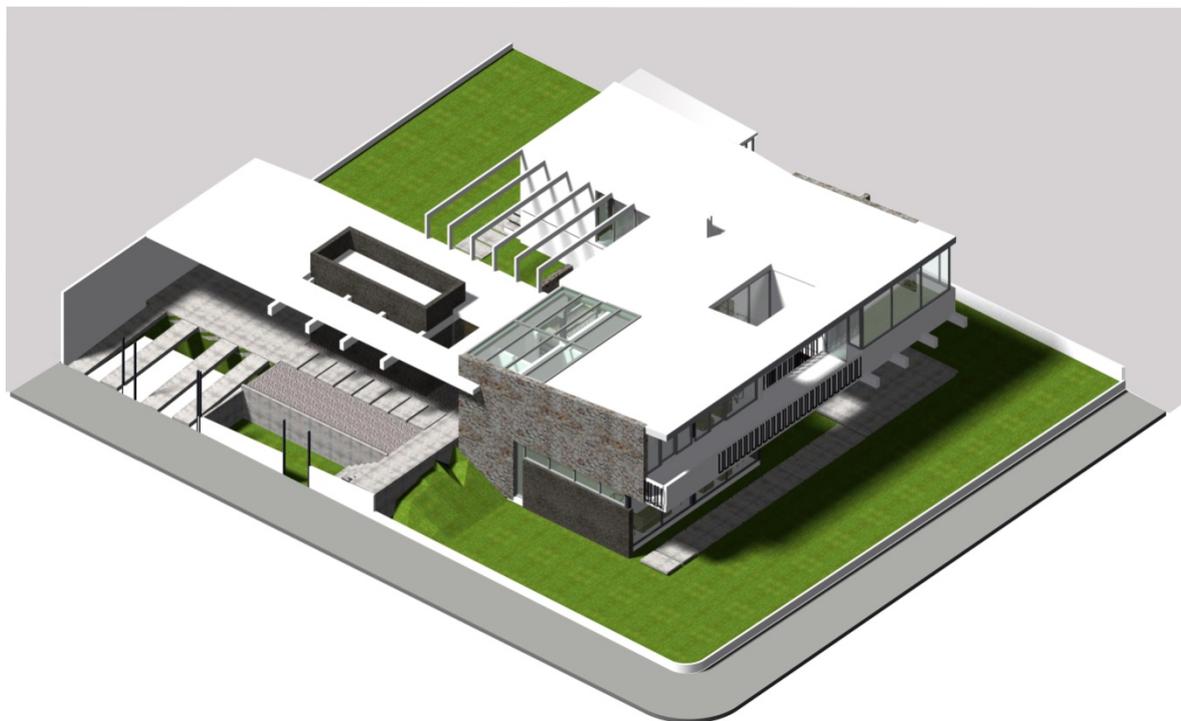


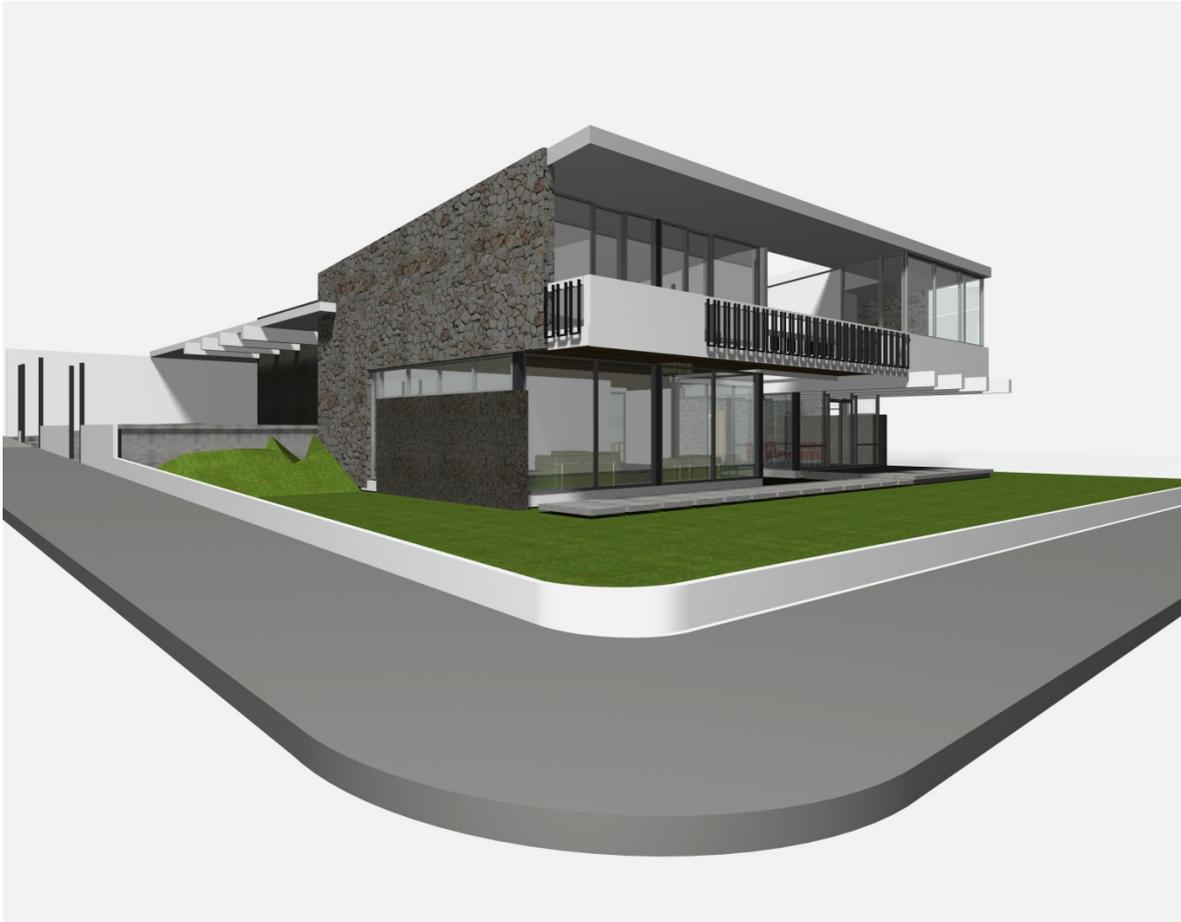
SECCIÓN 3











5.3 Researcher: Architect Pablo León give you

Date. October of 2008

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6 Fiche report examination by ISC/R

name of examining ISC member: date of examination:

approval:

working party/ref. n°: NAI ref. n°:

comments: