

Minimum Documentation Fiche 2003



Salazar Residence M.-i 01

Source: Architect Pablo León G.

Date: October 2007

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

**1.1 Current name of building**

Residence of Marcelo Salazar. 1967-1968

**1.2 Variant or former name**

Current proprietor: Mr. César Alfaro and Mrs. Mireya Gómez

**1.1 Number and name of the street**

911 Guillermo Reiss St and Bousingault St

**1.4 Town**

Quito. North Centre Sector, "La Carolina" sector

**1.5 Province/State**

Pichincha

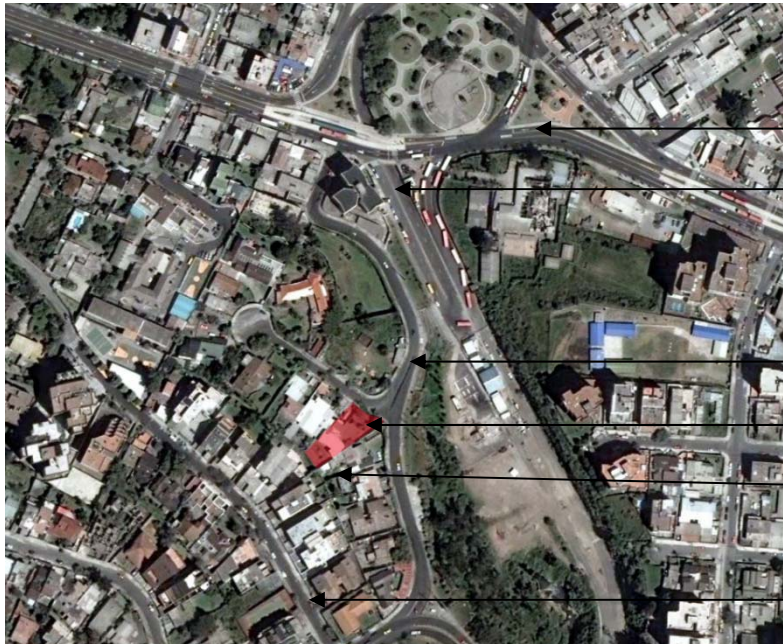
**1.6 Zip Code**

Not available

**1.7 Country**

Ecuador

### 1.8 National Grid Reference



AV. 6 DE DICIEMBRE

INTEROCEÁNICA

Calle Boussingault

Calle Guillermo Reiss

RESIDENCIA MARCELO SALAZAR

Jimenes de la Espada

### 1.9 Classification / Typology

RES

### 1.10 Status of protection and date

Ornat Award, 1969. Catalogued.

## 2 History of building

### 2.1 Original brief / purpose

This house is enclosed in a newly created zone, located towards the north, in the developing cord propitiated by 6 de Diciembre Avenue, aimed to new residential areas, according to Plan Odriozola 1942 functional zone classification.

The building lot located on a hill that rises above the city where the conditions of the terrain allowed panoramic views of the city.

The objective of the original program was to be the permanent residence for a young family who required four bedrooms that would be located far from the street as a private area definition. Likewise, it should have an ample social area, in direct contact with the nature while making the most of the vistas and exposition to sunlight.

The project started in 1967 and its construction lasted until 1968. With the passing of time and due to the change of proprietors it has undergone some modifications and enlargements that have not altered, in a noticeable way, its original form. Its original façade was modified, transforming thus the balcony into a protruded volume of the dining room, whereas in the back part a second level is constructed, which cannot be seen from the front side.

### 2.2 Dates: commission / completion

Promoter: Mr. Marcelo Salazar

Starting date: The project started in early 1967, In.....definite plans,

Date of construction: by mid 1967 – up to late 1968.

### 2.3 Architectonic and other designers

Architectonic design: Architect Luis Oleas Castillo,

Construction: (Oleas Brothers)

## **2.4 Others associated with building**

No data available

## **2.5 Significant alterations with dates**

In August 1968, the original design of the fence of the parking lot was modified, it was transparent with solid elements in order to give it more privacy, on the lintel was constructed a blind wall.

In 196- the external stairway was modified by creating a storage room beside it.

In 2006 the front balcony was modified by replacing it with a volume that alters the main façade, as well as a second level in the back part of the building over the area of the bedrooms – this cannot be seen from the front of the house.

## **2.6 Current use**

At present it is still used as a residence and it is the propriety of family Alfaro-Gómez.

## **2.7 Current condition**

Good state of preservation

# **3 Description**

## **3.1 General description**

Located on an irregular building lot of trapezoidal form that present a sudden edge with regards to the street, the house is implanted in a natural platform that elevated above the landscape, integrates with the views around it as well as with the far sightseeing by means of a terrace that is limited by the presence of a wall that separates it from the public areas. Its elevated position and its orientation are favorable as it relates to exposition to sunlight and the vistas surrounding it.

In this way the house emerges as a relationship with the exposition to sunlight, daylight and the landscape, since it is located diagonally to the east-west direction. It presents a series of setbacks that are the response to capturing the best views of the mountain range, interposed by a garden, which is the prolongation of the interior one and is the basis in the composition for the relation with the faraway landscape in front of it.

At first sight, the house appears as an open pavilion in close contact with nature, defined and delimited by a short sloped roof, parallel to the slope of the house, that is supported by vertical posts anchored in a monolithic base that sustains the composition, making it float visually above the transparent volume of the house, which elevated by the terrain projects itself as a watch tower that links to the street through a formally important nucleus of circulation.

It is a compact solution with a multi-level plant, differentiated by functional nucleus laid out in a parallel distribution as they link with the inner patio.

The program is solved by assigning differentiated functions to two platform engaged to the terrain: in the lower level the entrance area occupies a depressed platform at the street level, (in which its relation with the public is defined), there is where complementary spaces such as the parking lot and the storage room are located. The house is organized in three functional bands, which respond to the differentiated function of day and night. The one in front, is related to the public, it defines the social area and protrudes outwards through the configuration of an external terrace or patio that is in charge of defining the home relation with the context, in search for the best views. The intermediate one becomes an articulation hall, with includes de service area. Finally, the posterior band relates the resting area to a patio of exclusive dominium of the rooms, which, allows making the most of the morning sunlight.

To this basic composition is applied a series of progressive movements at the front of the house, that start to displace altering thus the initial threefold scheme in search for the maximum relation with the landscape and the distant vistas. This gives as a result a solution in plant, with glass-like setbacks, which is unified by the roof that follows the same profile and reinforces the horizontality of the composition.

## **3.2 Construction**

The construction system used includes exposed wood combined with directed load-supporting walls, which allow a light and continuous spatiality, making it unique and exemplary of its architectonic production.

A mixed architectural system that is conceived with planes (directed load-supporting walls) and punctual structural lines, depending on the technical feasibility of metal, which allow transparency.

### 3.3 Context

The position of the location of the house with regards to the building lot responds to three basic conditions: the topographic features, the exposure to sunlight and the vistas.

This situation, conditions the project to important decisions that come from the need of solving the linking of the elevated part of the house with the street located at a lower level, circumstances that give a meaning to its shape.

- To adapt to the topographic peculiarity, from a deep slope that cuts by the edge of the street, situation that is taken as an advantage in order to conceive it as an elevated platform, that makes the most of the exposure to sunlight and manages to interact with the panoramic views without interference.
- Thus, it defines a band that occupies all the front part, settled at ground level and located in the middle third (central) of the building lot in the horizontal plane creating a back and a front. This central position permits it to get exposure to sunlight both in the morning as well as in the afternoon; also, it acts as a divider of the specialized zones into public and private, evidencing a hierarchy by position. The social spaces located at the front, always connected to its garden at the same level with westward orientation, completely open to the vistas. On the other hand, the places for leisure are linked to a posterior patio that is also at ground level and directed towards the east.
- The position of the transversal wall that contains the upper wall and marks the entrance generates an axle that rules the order of the functional zones.

Thus, the architectonic solution is determined by the topographic circumstance and conditioned by its orientation and vistas.

This is the image of the house, which is not perceived when approaching, since it is hidden behind a great wall that protects it from being seen from the street.

In response to the vistas the house is defined as geometrically freer, it displaces and expands, at will, on the terrain, in search for the relevant visuals, at the same time it is always ruled by a system based on a regular reticule.

## 4. Evaluation

### 4.1 Technical Evaluation

It rehearses a mixed structural solution, conceived with planes (directing walls as part of the composition) and lines (a succession of punctual structures) ruled by a primary reticule, that makes it possible the different grades of aperture in correspondence to the character of the spaces being defined attaining thus an open and flexible structure.

The load transmission is solved with beams supported with load supporting walls and a simple and clear system of doorways and juxtaposed beams which evidences its structural clarity and allows reading the relational scheme between support and load that limits the space in the house, as one of his best achievements. The roof is built on a transversal beam structure with exposed wood that sustain the plane protruding towards the exterior. From the interior it creates a hovering effect, with the light filtering between the doorway and the beams, thus blurring these elements as the achievement of immateriality that hovers and separates the roof, reinforcing thus its concept of independent plane, which extends in the same material to the exterior.

It is always using both the plane and the line by emphasizing the correct use and assembly of the formal elements, managing concepts of precise juncture and assembly.

The same construction system of roofing is a depository of the structure expression that is present in the overall form of the project. Beams and pillars show the limit of the fence and mark the difference between the interior and exterior spaces.

There, the threshold, rather as a space than a barrier is a key concept. The structure of the house has a formal purpose, the construction logics used and its materiality give it visual coherence, supported by a structural formal principle that, at its turn, becomes an aesthetic and formal resource.

The interrelation with the exterior is one of its main values where the same constructive potential defines the limits and is one of most intense spatial qualities.-



## 4.2. social

In the organizational master plans, special zones are defined for the wealthy classes, where a new life standard is to be attained, with modern ideas and principles established in the American architecture of mid 1940s to 1950, spread by the Case Study House.

## 4.3 cultural & aesthetic formal qualities

In this project, the topographic circumstance gives a meaning to its form. It rehearses the resource of one side slope roofing in order to potentiate and unify the area that it covers. As it develops it encompasses different levels as it grows in height, which lets it open to the landscape widely. The house is integrated to the lot by the notion of a plane parallel to the ground. A roof that marks and contains a space unitary in its character, whose inclination responds to the need of broadening the visual of the mountain range and to solve the articulation of spaces in several levels.

Its final form, made up by two pavilions differentiated by the definition of its roof and by its space quality, as well as by its position related to the street.

The line used as a resource for the construction of its form, turned into a set of relations among beams and columns. The roof is perceived as linear, tensed and suspended on a glass base made up by vertical linear elements, which are carpentries and their supporting columns. Thus, it articulates the composition by means of a wainscot that anchors and links it directly to the ground.

The notion of closure plays a relevant role in the conception of this house, to which it responds with formally with basic elements: roof, floor and fencing, potentiated by expressive qualities of the wood, stone and glass.

The roll of the wall as negation and definite boundary, additionally, it accomplishes the function of space and visual director. Glass acts as a physical closure of protection, with its potential of visual transmission, though.

The open space defined by structural pillars, little by little, turns into a load system made up by solid walls, defining thus more self-contained and clustered spaces, as required by the rooms. It is conceived as a grades sequence, the various grades of aperture by the concretion of its fencing. The volumetric

proposal given to the space distribution also responds to duality: social-aperture, leisure-clustered, that are defined by their functional position in the site.

In this project, form is a direct and necessary response to the program and the particular site, without an intention of bragging. It even hides from the public, it is connected to the street only by the formal presence of the covered entrance.

The form is a rigorous coincidence between the volumetric expression and functional organization, as a result of assigning functions to the differentiated volumes by the quality of its materiality

#### **4.4 historic valued as a model to follow**

It represents the architectonic vanguard of the moment nationwide, where the rationalist principles are applied, persisting in representing modernity without reference to local architecture, by introducing the new way of making architecture as well as the new principles of modern architecture.

It introduced a great contribution in the functional distribution of homes, considered as referent to follow; it came to be an emulated prototype, that leads to changing the image in sectors where these works are concentrated.

#### **4.5. General evaluation**

Luis Oleas presented a way of making architecture from his own possibilities and limitations; he developed his trade by observing the emblematic references, what others did, interpreting it into a process of formal exploration and experimentation, identifiable in the use of his own techniques and materials, but assuming the abstraction and simplification of worldwide vanguards.

It is notorious the influence of great architects from whom he extracts basic principles of form organization and construction. From Neutra, he values the cleanliness of his plants and the transparency of the social spaces, as well as the sensibility with which he relates with nature.

## 5. Documentation

### 5.1 Principal references

TRAMA - PUCE, Quito 30 años de Arquitectura moderna 1950 - 1980, Ecuador, Ed. Trama, 2004, pp

TRAMA, Magazine: 6-7, Ecuador, Ed. Trama, 1972, pp.64

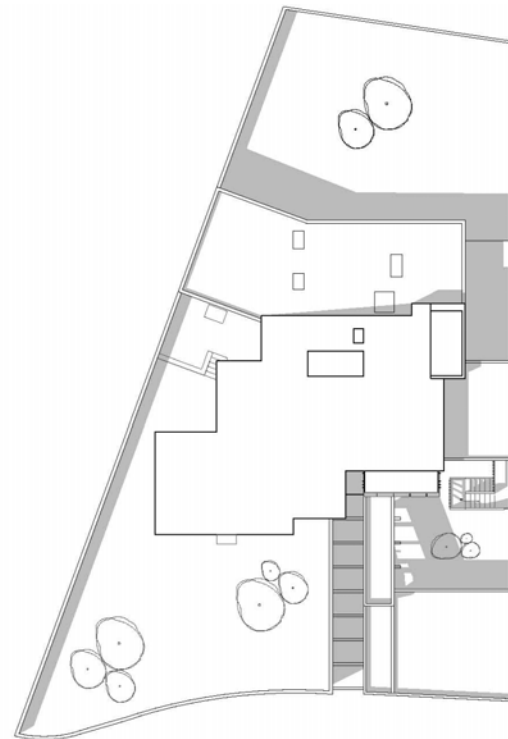
TRAMA - MAE, Arquitectura de Quito 1915 - 1985, Ecuador, Ed. Trama, 2004, pp. 144 - 145

### 5.2. Visual material:

#### LOCATION / EMPLACEMENT

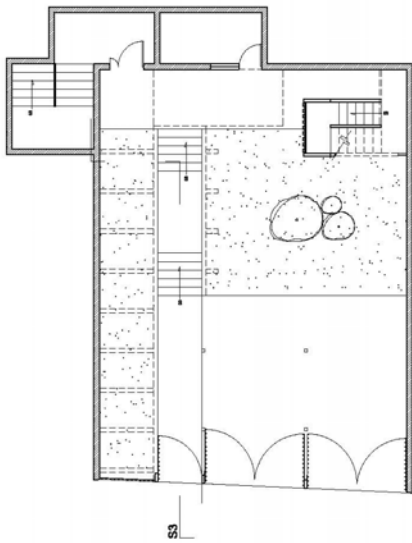


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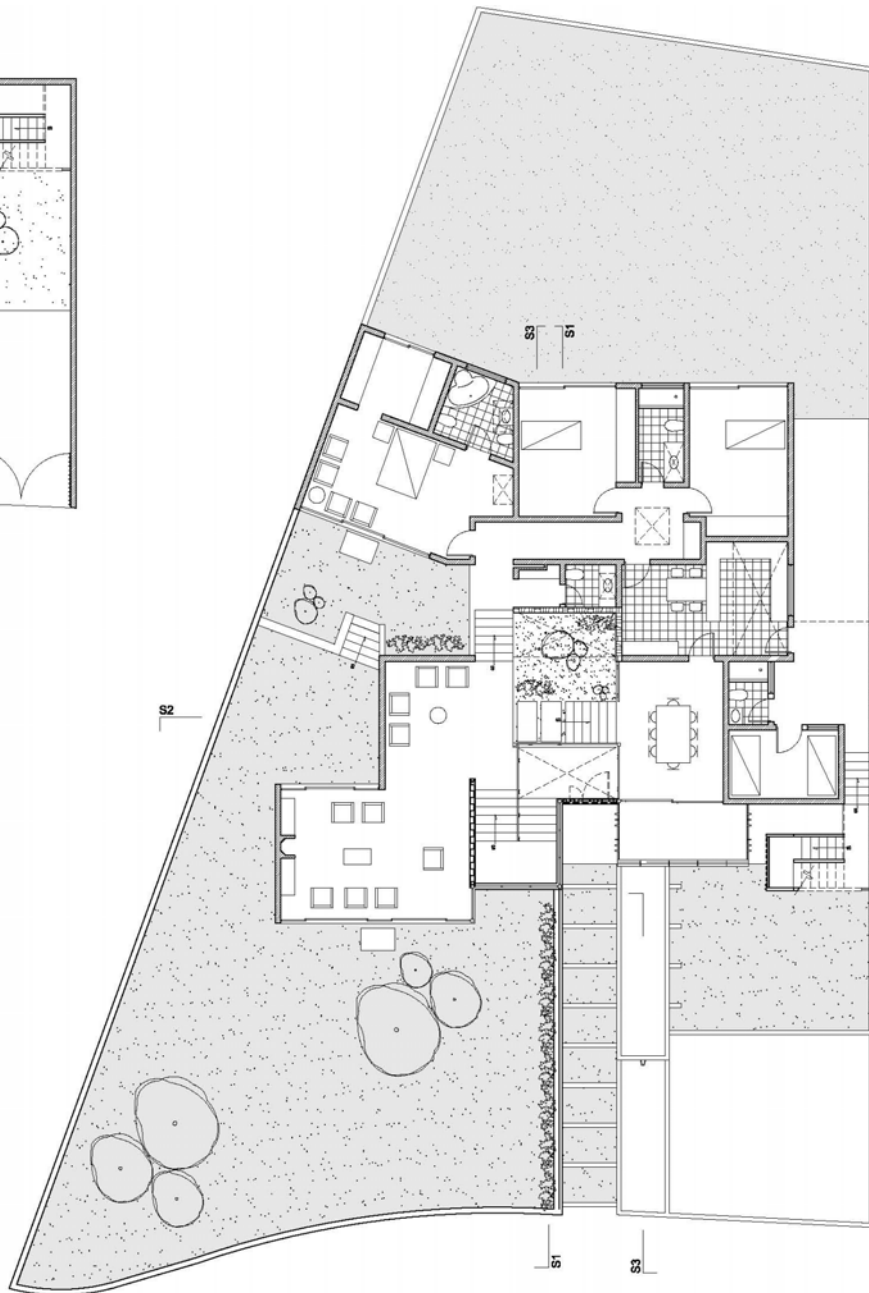


EMPLAZAMIENTO

ACCESSING FLOOR

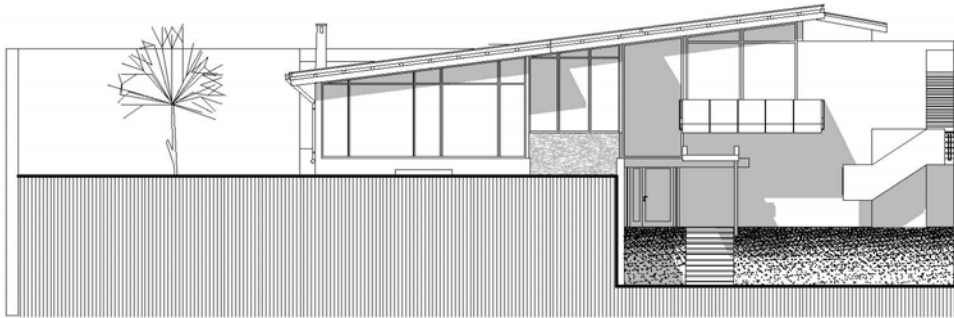


PLANTA DE ACCESO



PLANTA BAJA

GROUND LEVEL FLOOR

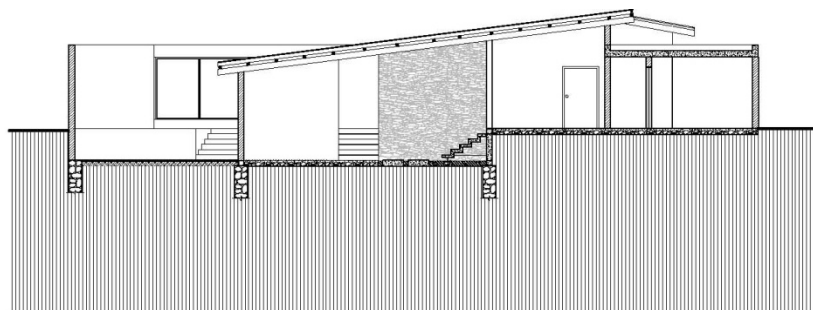


NORTHWEST EXTERIOR ELEVATION



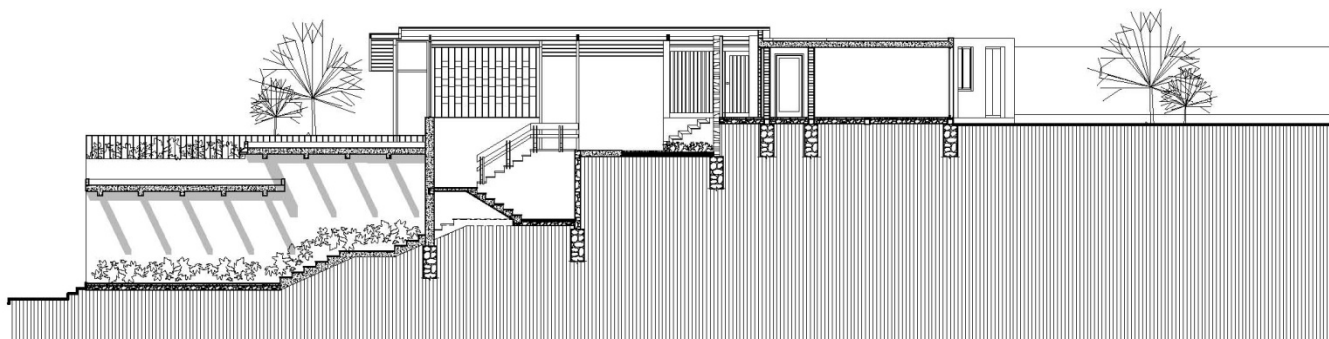
ALZADO NOROESTE EXTERIOR

SECTION 2



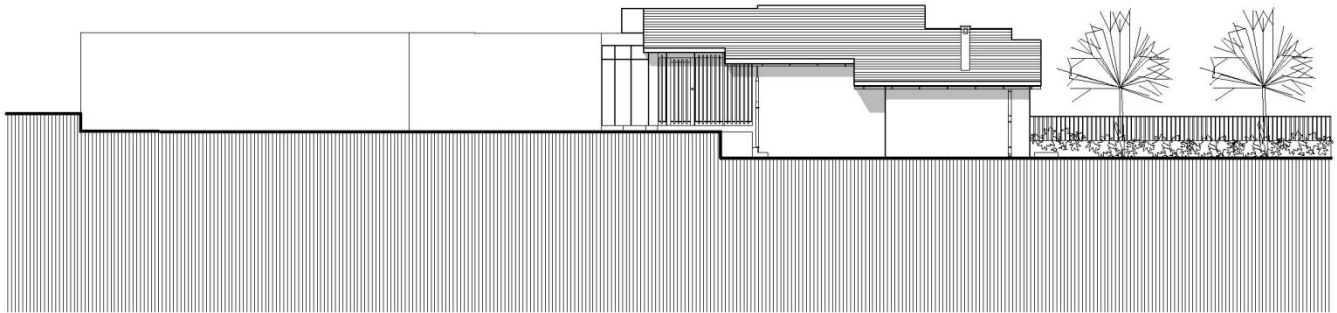
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SECTION 3



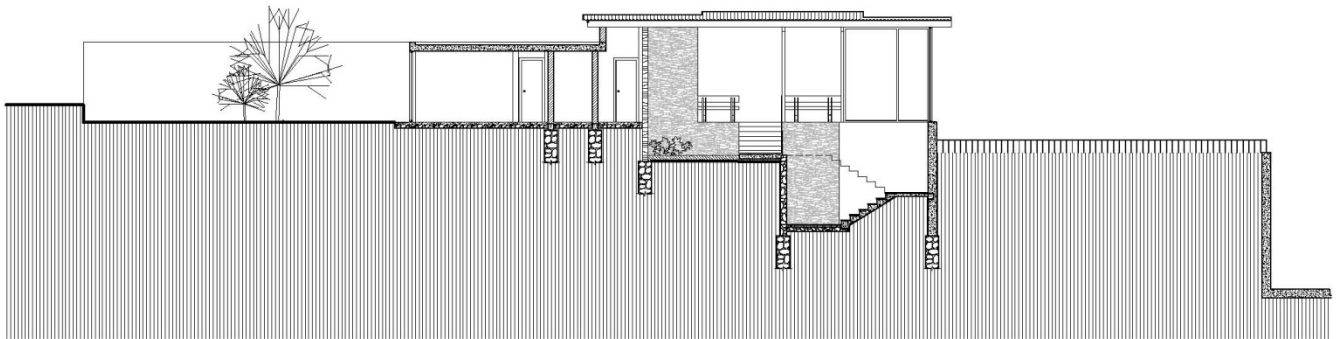
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NORTH EAST ELEVATION



ALZADO NORESTE

SECTION 1



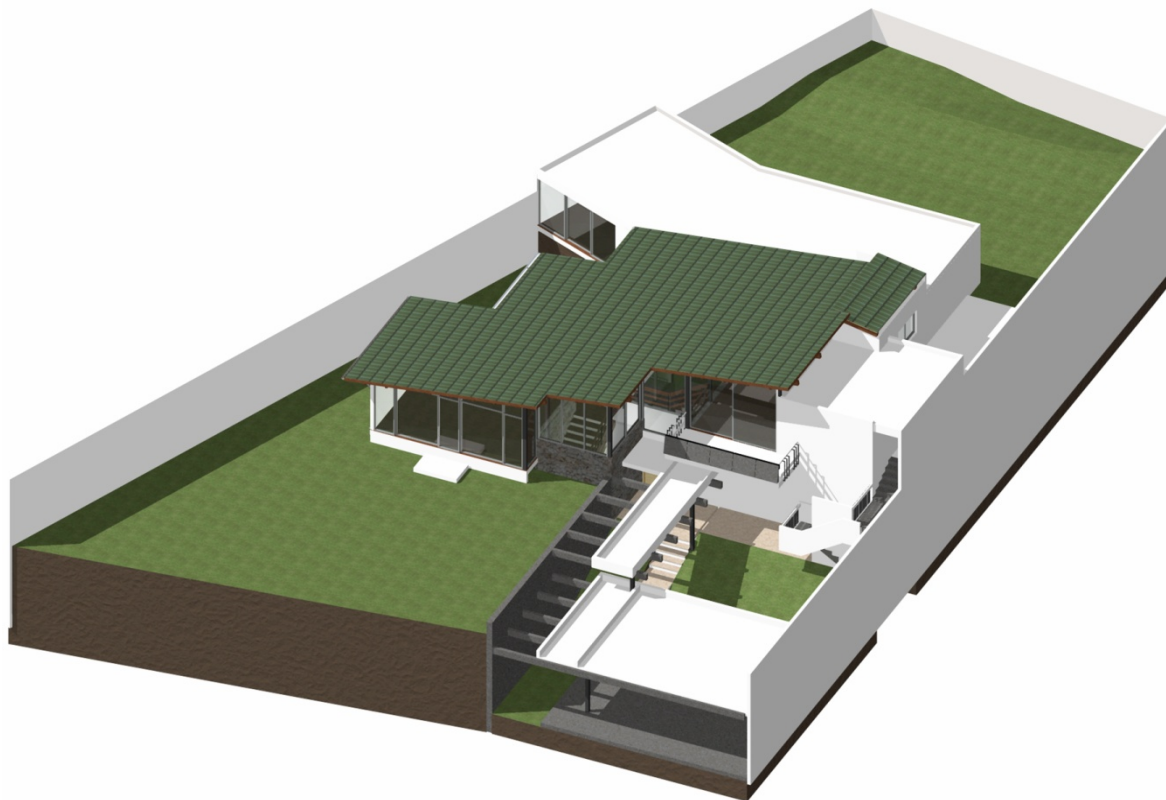
SECCIÓN 1













5.3

**Researcher:** Architect

Pablo León / date October, 2008.

Credit for images: All the images and photographs were elaborated by Architect Pablo León G.

**6. Fiche report examination** by ISC/R

Name of examining ISC member: date of examination:

Approval:

Working party/ref. no. NAI ref. no:

Comments: