ARCHITECTURE
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10 YEARS
Works and Projects
Selected 2005-2015

VERTICAL

Gregorio Vásquez Ayuso
Arquitecto

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VERTICAL

VERTICAL

Buildings

Development of high-rise projects in different cities around the world in conjunction with the prestigious offices, both domestic (Chile) of Fuenzalida & Swinburn, ABWB as well as international (United State) such as C-Studio.

A summary of these projects goes from some memorial towers in Llico commemorating the earthquake in Chile on February 27, 2010, mixed-use buildings (Chile - Mexico) and iconic skyscrapers in the cities of Lima and Damascus.

Desarrollo de proyectos en altura en distintas ciudades del mundo en conjunto con prestigiosas oficinas tanto nacionales (Chile) Fuenzalida & Swinburn, ABWB e internacionales (United State) como C-Studio.

El resumen de estos proyectos va desde unas torres memorial en Llico conmemorando el terremoto de Chile el 27 de febrero del 2010, edificios de uso mixto (Chile - México) y rascacielos iconos para las ciudades de Lima y Damasco.

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LA ALAMEDA MASTER PLAN

studio

Santiago-Chile 2011

The “La Alameda” Master Plan in Santiago sits on a major crossroads on the outskirts of this emerging metropolis.
The master plan consists of 4 construction phases of mixeduse development which will include residential, office, service retail and a submerged below grade supermarket accessed by an open air sunken plaza.

The above grade retail was conceived as a pedestrian “passage”, reminiscent of the wonderful pedestrian malls in Paris. These passages would allow for circulation thru the project between the many transit hubs that surround the north portion of the site, connecting bus stops, subways and a pedestrian park that extends over the submerged highway, General Velasquez.

The first phase project will consist of 2 levels of shops and restaurants with a 12 story healthcare related office building above. The subsequent phases will include ~400 units of rental residential and ~1000 condominium units in these stepped towers from 16 to 25 stories. Both will accommodate service retail in the podium that will stretch down the adjacent streets from the main commercial area on Avenida La Alameda.


STARBUCKS COFFEE
STARBUCKS COFFEE


STARBUCKS COFFEE
STARBUCKS COFFEE
STARBUCKS COFFEE

The retail, office and residential buildings are all organized around a central green space as an amenity to the residents and the city with restaurants planned for this inner courtyard connecting to the retail “passage” and open to the public.

Damascus Tower Damascus - Syria 2011

Alemparte Barreda Wedeles Besancon Arquitectos y Asociados and GVArchitects

The land covers an area of approximately 21,000 m2 and it begins at the old train station of the Hejaz, built one hundred years ago in the classic Ottoman-inspired architectural style of the day, jutting out between two streets ending in a roundabout and a final bend that especially highlights its 420 meters in length; only interrupted by one intersection where a street crosses it.

Next to the old station and with due consideration for the condition of the building which is of a historic and architectonic interest, the Shopping Center climbs upwards, step by step; its rooftops covered with plants, until the building of the Hotel is reached that lies crosswise on the land, thus topping off the project. Shaped in a cube and facing both east and west with a façade of open and closed spaces projected alternately, albeit rhythmically, the building also faces north and south with facades of vertical gardens which act as a prolongation of the central park created along the whole of the roof of the shopping center; over 300 meters long by fifty wide.

At the south end of the land and facing an open space where Avenues Senan Ben Thabet and Al Abas meet at a roundabout that lets traffic flow freely, is the large Project Tower, putting the place on an urban scale and crowning the area itself with its 350 meters in height. In the shape of a rhomboid, it was inspired following the designs of the wooden slatted shutters over the windows of the houses in the city.

Between both buildings, the shopping center on the three upper floors over street level fits into the shape of the land and resembles a modern structure, but one that is in harmony with its environment and the context of the district in which it is found. The colors of the stone and the designs of its architecture in pleasing strips there have been transferred to the new façade of the building in a maze of diagonals, with forms that are shaped as large triangles that hang down, whilst using the lights and the shadows of east and west in such a way that they blend into the neighboring buildings facing it. The floors above road level are shaped as overhangs so as to produce a pleasant shade for pedestrians and visitors passing under them. It is at this level where stores are found that are directly related to the street, with the three floors above being more intimate and with their own interior lives.

The four commercial floors are related to each other by means of three large central openings that emerge over the covering that acts as a park with trees, places for recreation and paths; surrounded by its perimeter and along the whole of its length with streams that help reduce the temperature of the air-conditioning and which, at the same time, provide a sense of wellbeing for the users of the park.

The project is aimed at becoming the center of attraction in the city, giving it a sense of development and providing an interesting view of the modernity and openness of the new Syria of the 21st century.

Lago Alberto 369

Mexico DF 2013

©studio

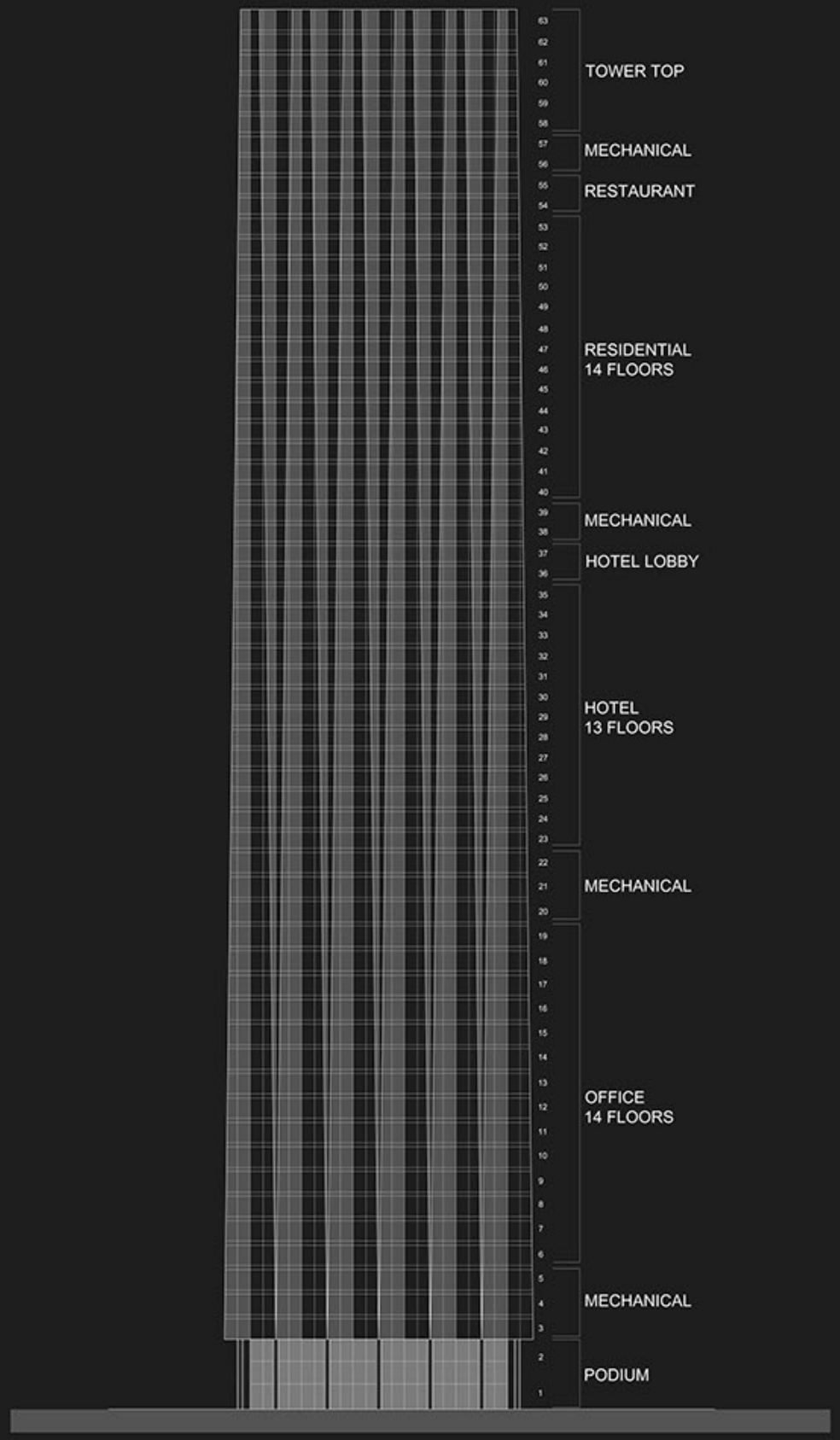
Lago Alberto 369 is located on Avenida Lago Alberto, near Polanco, in Mexico City. The project is a stepped 17 and 18 story rental residential mixed-use project with a 2-story retail podium at the base. The ground floor holds provides mixed retail while the upper level completely occupied by a commercial gym. At the top of the residential building there is a penthouse level with a continuous balcony wrapping ¾ the way around the building. The project is a mirror image of our Santa Fe 578, and uses the exact same plan with the identical layout of apartments, flipping it's orientation by 180 degrees.

There is an architectural risk of using identical plans with the fear of redundancy and a project that might be mundane, boring, and repetitive. What we strove for in Lago 369 and Sante Fe 578 were closely related sister projects that would draw on the efficiencies inherent in using identical footprints. Lago Alberto has its own unique expression of façade, with glass, aluminum, and pre-cast panels. Both projects have a rooftop terrace with an amenities level and swimming pool. The unique difference with Lago Alberto is that it has planned a future project that will connect the entire retail podium with a series of pedestrian bridges and public plazas surrounded by restaurants and retail.

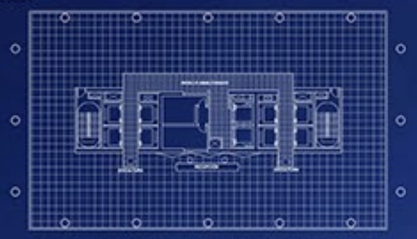
Lago Alberto uses a clean and more modern white palate, with white fritted glass and naturally anodized aluminum. The strong corners, the roofs, and the stepped massings are the architectural frame of the building, and the glass and aluminum façade acts as a tight skin and an animated screen as the lights within the apartments turn on and off. The east facade that faces the future Phase 2 project has a more spare punched window pattern, inspired both by hieroglyphics and pixilated images, providing privacy for both buildings.

Larcomar Tower

Lima - Perú 2014

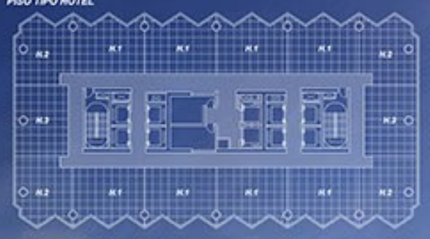

TOWER TOP
MECHANICAL
RESTAURANT
RESIDENTIAL
14 FLOORS
MECHANICAL
HOTEL LOBBY
HOTEL
13 FLOORS
MECHANICAL
OFFICE
14 FLOORS
MECHANICAL
PODIUM

LOBBY

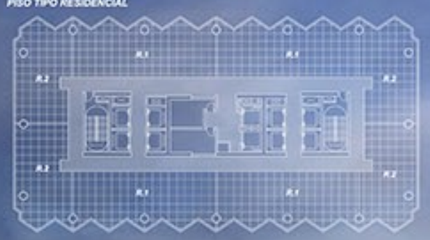


PISO TIPO OFICINA PLANTA LIBRE

PISO TIPO HOTEL



PISO TIPO RESIDENCIAL



LLICO TOWERS ARAUCO, CHILE:

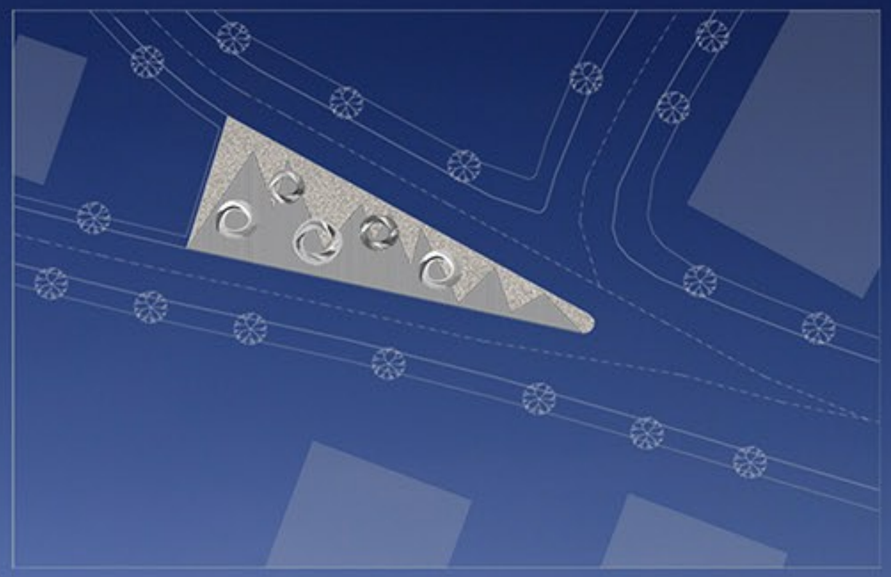
A plaza for a new Post-Tsunami geography in the South of Chile

This project is part of the reconstruction effort of the coastal area of Llico affected by the February 27, 2010, earthquake and tsunami in the South of Chile. Llico, with a population of 600 inhabitants, is a fishing village located 32 km from the City of Arauco, in the Bío Bío Region… Llico was a community founded by indigenous groups. It was registered in the 18 century with the name of "San Blas de Llico"…in the native Mapuche language Llico means "beginning," "orifice"…

Architecture Alfredo Andia
Sergio Baeriswyl
Cregorio Vasquez
Herman Rosenthal
Mauricio Gonzalez

At the end of the summer of 2010 an 8.8 magnitude earthquake and a tsunami destroyed half of this small community.
The new post-tsunami master plan removed the village to an elevation of 7 meters... there, a triangular plaza that used to be in the middle of the town is now its entrance…

…the plaza, due to its geographical location, was transformed into a default sign of the town's new distance with the Pacific... in this narrow plaza 5 wood-towers gently break the body and modulate that new continental distance...



…the exterior of the 5 towers obliquely rotate the body in different directions ... the towers in their interior carry the body of the visitors to “miradors” located at 10, 8, and 7 meters high… residents and visitors through the towers regain briefly the Pacific as a corporeal experience ...

Llico is also a quiet summer coastal resort that is visited by a significant number of tourists from the region ... The 5 new Llico Towers are an event…a new geography for the future summers and winters of this Llico post-tsunami...

Santa Fe 578

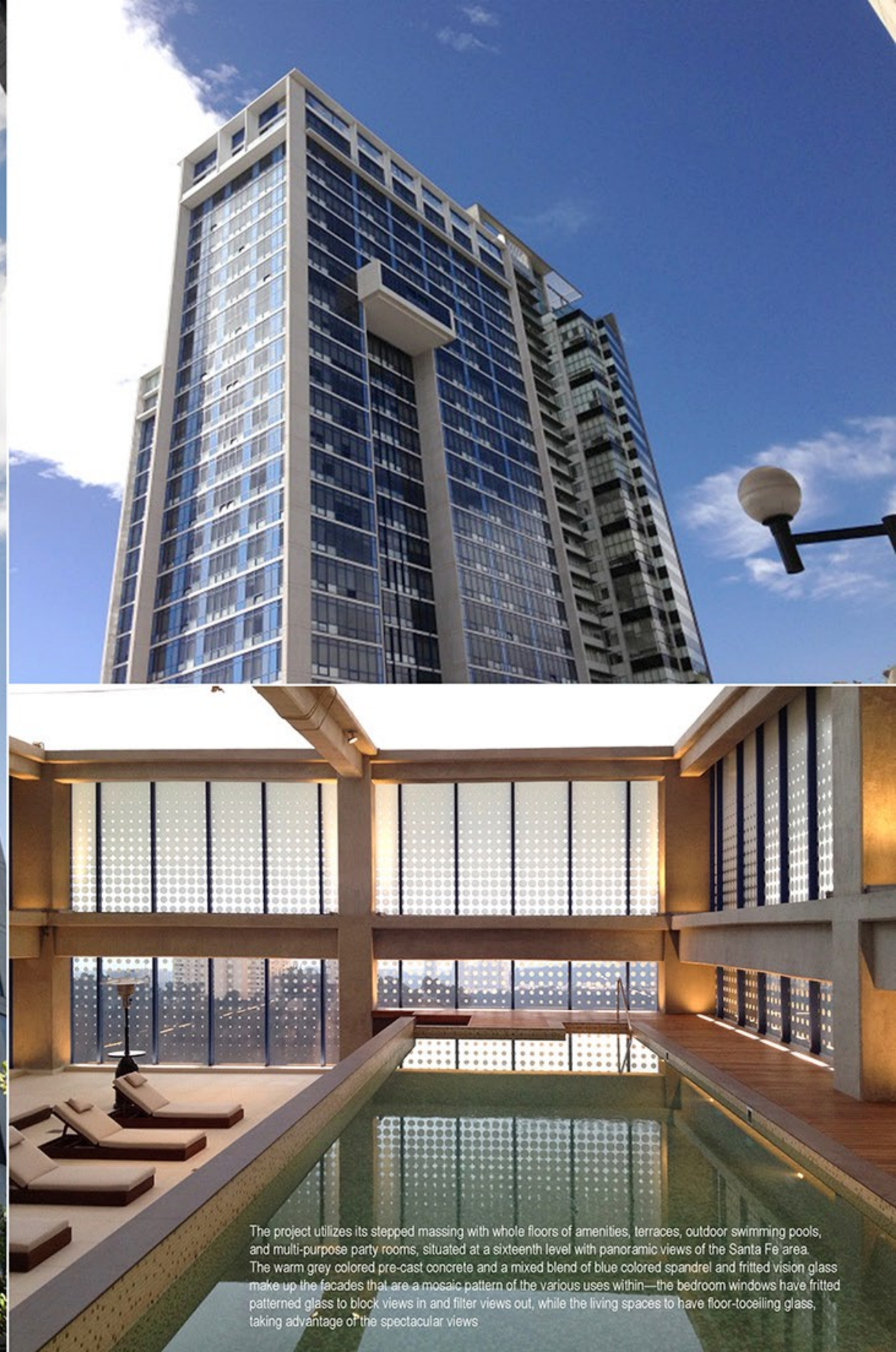
Mexico DF 2013

studio

Santa Fe 578 is located in the outskirts of Mexico City, in the very prestigious area, Santa Fe. The project is a mixed-use, 22-story rental apartment building with two levels of retail at the base, which are intended for mixed-use restaurants. Situated between two streets with a fifteen meter elevation difference, the project was conceived as a series of massings that create a mountainous, cliff-like building, reminiscent of the neighboring mountains and.


BANORTE


91-03-45-35
renta locales comerciales



The project utilizes its stepped massing with whole floors of amenities, terraces, outdoor swimming pools, and multi-purpose party rooms, situated at a sixteenth level with panoramic views of the Santa Fe area. The warm grey colored pre-cast concrete and a mixed blend of blue colored spandrel and fritted vision glass make up the facades that are a mosaic pattern of the various uses within—the bedroom windows have fritted patterned glass to block views in and filter views out, while the living spaces to have floor-toceiling glass, taking advantage of the spectacular views


Península
departamentos en renta
Península
Península
PUERTO VALLARTA · MÉXICO · GDL
BIENVENIDOS

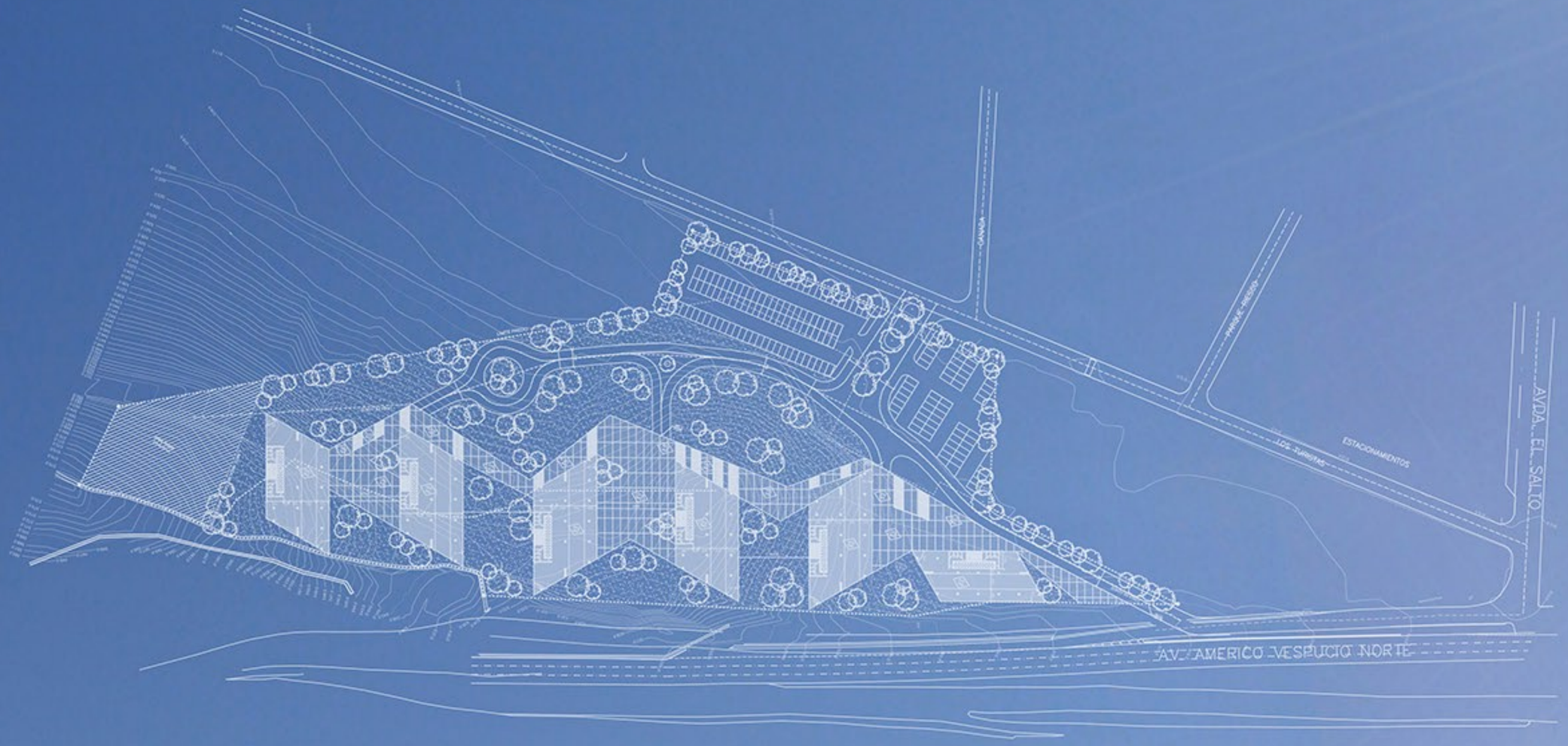
The entry-level plaza is a poetic rendition of boat sails and canvases, while the rear plaza, opening up to the views east, west and south, connects the gym, private spaces, amenities spaces, and the restaurant terraces by a series of reflecting pools and landscaped nautical features.

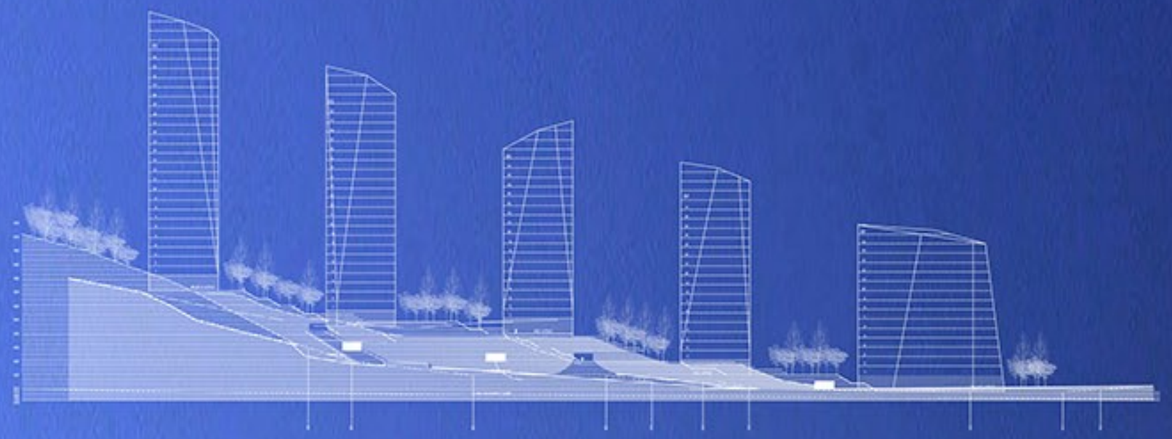
The building massing and articulation is reminiscent of a waterfall, specifically those of the nearby cliffs. The eye, following the random, lyrical lines from top to bottom, takes a similar journey as the cliff divers in Acapulco "Los Clavados" who land in waves of water.

Huechuraba Prisms Santiago - Chile 2011

Fuenzalida - Swinburn & Associates and GVArchitects

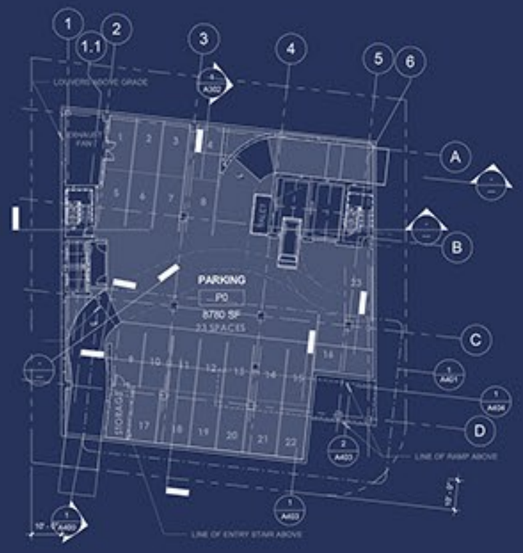
Torres del Paine - South of Chile


AVDA. EL SALTO
AV. AMERICO VESPUCIO NORTE
ESTACIONAMIENTOS

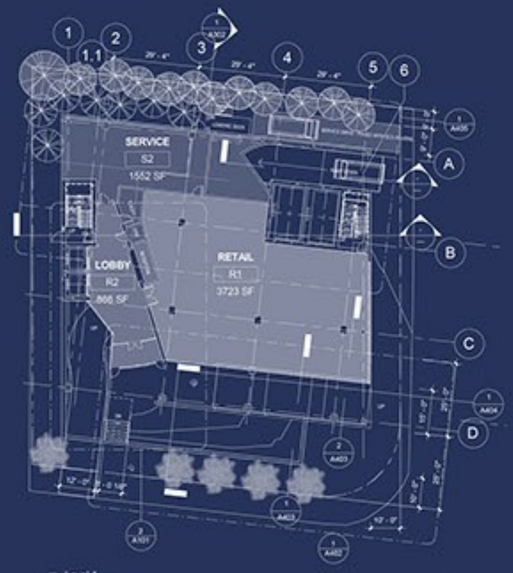


Collins Tower

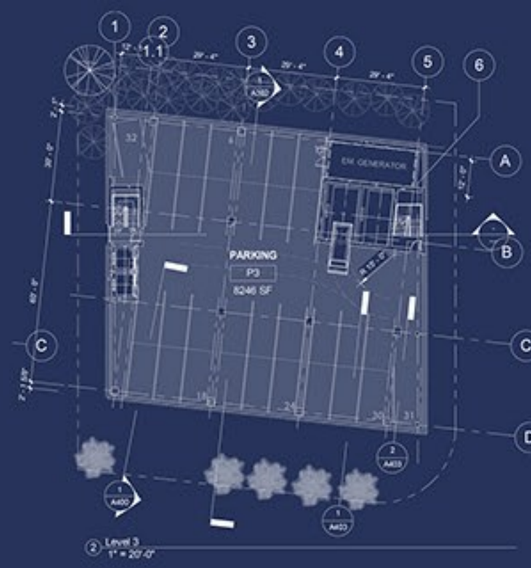
Miami - United State 2015



Level 0
1" = 20'-0"



Level 1
1" = 20'-0"



Level 3
1" = 20'-0"

CHATEAU GROUP AREA
17th Floor Full = 4,151
16th Floor NE = 958
16th Floor SE = 1,395
TOTAL AREA = 8,504

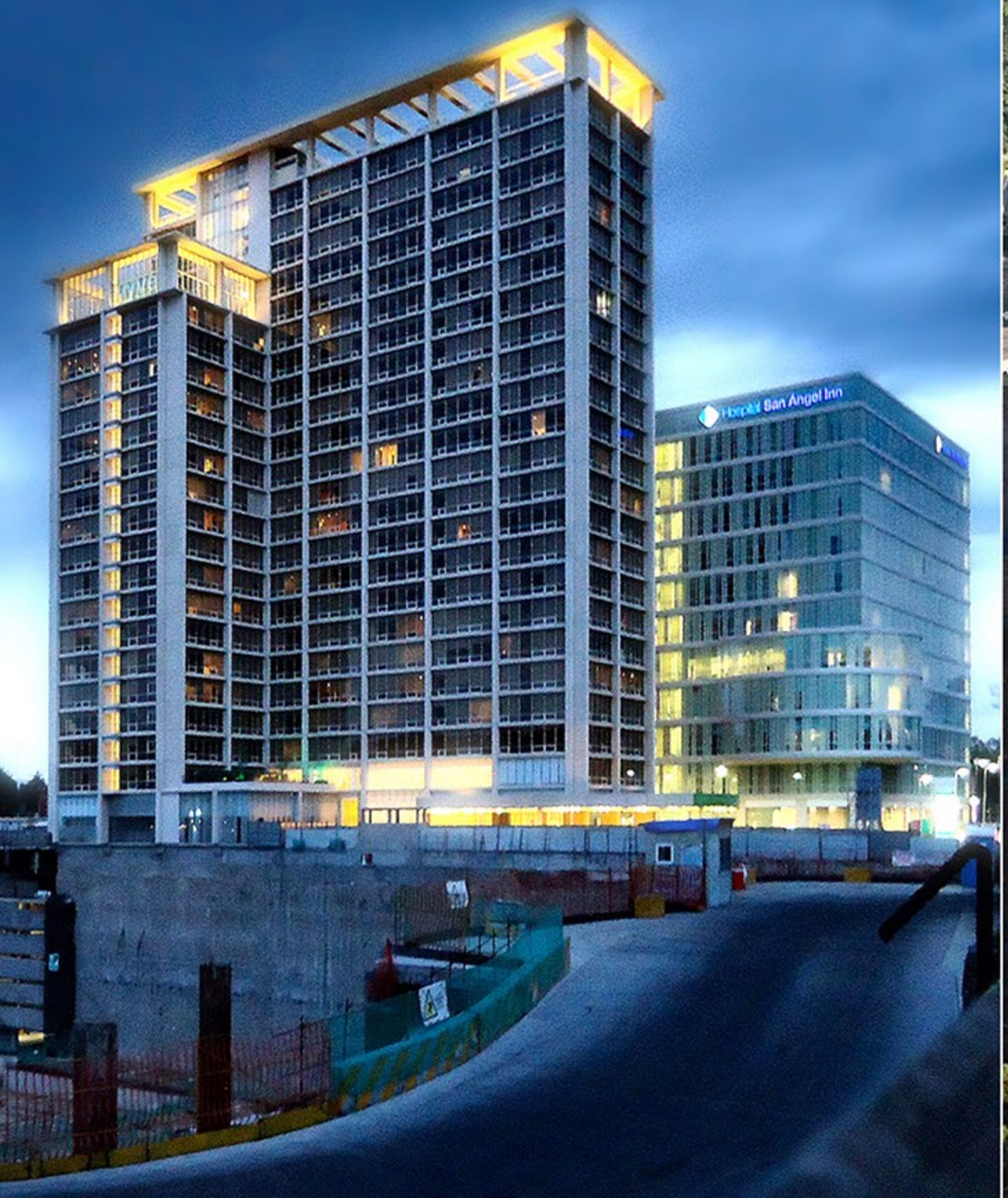
Level 16
1" = 20'-0"

Mitikah Tower 1A

Mexico DF 2010

studio

The Mitikah Residential Tower 1A is part of the Mitikah Master Plan located in the south of Mexico City near Coyoacan. Developed during Phase 1 in conjunction with a neighboring clinic building designed by renowned architect, César Pelli of Pelli Clarke Pelli Architects, the Mitikah Residential Tower 1A building was conceived as a series of raised gardens and plazas reminiscent of the Aztec temples of Mexico.



The stepped massing of the building start below grade with a covered, sunken retail plaza to a 2nd lounge level to an 18th pool terrace level, ending in a 22nd level roof garden and planted walkway and framed by a monumental trellis at the roofs edge.

The project incorporates rental residential apartments of 40m2, 60m2, and 80m2 and are distributed to best use light and natural ventilation. The internal circulation per floor extends to the buildings exterior and is used as an opportunity to be perched among balconies located on the building facades at the end of every corridor on each floor. These balconies offer the residences amazing views of this ambitious new urban development, as well as being animated on the building exterior.


¿dónde
quieres vivir?

A unique retail element is the submerged retail plaza at the main facade which includes a major supermarket and adjacent retail that will eventually connect to the almost 50,000m2 of retail part of adjacent phases. The project also has retail at the ground level, which will have shops and restaurants and is the first in a series future residential, office and hotel buildings, all part of the Mitikah Master Plan and designed by such renowned architects as Cesar Pelli, Richard Meier and RTKL.

Mitikah 2E

Mexico DF 2012

studio

The Mitikah Phase 2E Residential Building is the second of a series of rental residential buildings being proposed as part of the Mitikah Master Plan located in the south of Mexico City. Located directly north of the Mitikah Phase 1A Residential building, the idea is to create a building that addresses the main project entrance from Avenida Universidad and at the same time address the contextual elements of the neighborhood directly east. The building has a "C" shaped plan and a stepped massing that give the building a dynamic street presence and is set on top of a 3 level retail podium that will give the building monumental presence.


Liverpool

Mitikah D Tower

Mexico DF 2012

cstudio


Liverpool


NEW YORK


Liverpool

SANTA LUCIA RESIDENTIAL

Monterrey, Mexico 2011
Total Project Area: 664,720 sqft

The “Proyecto Santa Lucía” in Monterrey, Mexico, is situated on the Paseo Santa Lucía, the now-infamous pedestrian river and walkway connecting the museums at the center of the city to the outskirts of Orno 3, a museum in Parque Fundadora designed by Nicolas Grimshaw. Projecto Santa Lucía was originally conceived as a 1.8 million square foot master plan and mixed-use development including condominiums, rental residential, office buildings, and two levels of retail.

Phase 1 was developed as a pair of residential buildings sharing the same retail podium and core along the pedestrian park, but also creating another, lateral pedestrian promenade, which allows the project to be experienced over two separate sites which connects to a Cineplex, retail and the eventual Phase 2.

The twenty-two story condominium tower and the eleven-story rental residential tower form an L shape in plan. Sharing its vertical circulation as a single element of light, it provides a visual beacon that can be seen throughout the city.
Reminiscent of many urban pedestrian projects, like Lincoln Road in Miami Beach, the project focuses on the pedestrian experience and strives to integrate the already successful public linear park with a private development.
The goal of the project is to unify the residential development as another program element along the linear park, as yet another "bead on the cultural necklace" that connects these important landmarks for Monterrey.


AVATAR
Monterrey

VERTICAL

Competitions

High rise projects that are enshrined - in their majority - in competitions of ideas, as a way in which to express more freely the different future opportunities in the design of iconic buildings in Tokyo and Towers in Mexico

Also a master plan of one of the most emblematic sites nowadays in the city of Santiago which contains 8 office buildings overlooking Avenida Las Condes and 10 towers of apartments overlooking the River Mapocho; developed together with the office of Fuenzalida & Swinburn Associates Architects.

Proyectos en altura que se enmarcan, en su mayoría, en concursos de ideas, de manera de explorar más libremente las distintas oportunidades futuras en el diseño de edificios iconos Tokyo y Torres de México.

También un plan maestro en uno de los sitios más emblemáticos hoy por hoy en la ciudad de Santiago que contiene 8 edificios de oficina hacia Avenida Las condes y 10 torres de departamentos hacia el rio Mapocho, desarrollado junto a la oficina de Arquitectura Fuenzalida & Swinburn asociados.

gv ARCHITECTURE VERTICAL
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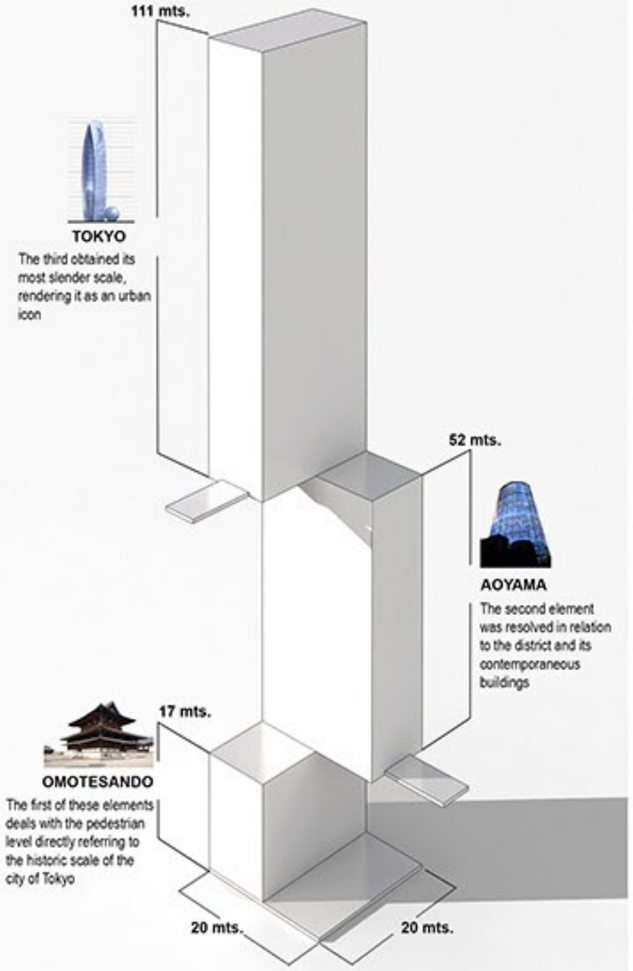
Tokyo Fashion Museum Tower

Tokyo-Japan 2010

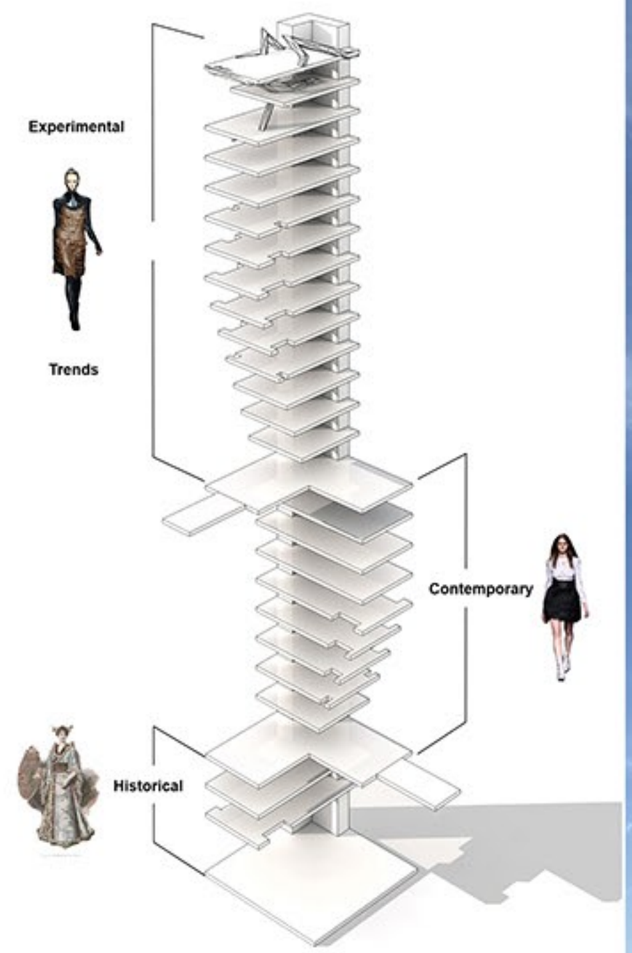
Located in one of the leading edge design areas of the city of Tokyo is the "Tokyo Museum Tower," which has all of the lines of action aimed at its central idea, which is haute couture: the Historic Museum of Fashion, with its catwalks and areas for new trends in fashion. One of the requirements that stood out in this challenge was the high cost of a building of this magnitude in a city such as Tokyo. Raising a 100 mt. tower within a space of 20 x 20 mts led us to project three-tiered and twisted elements in the one same part of the building: the first of these elements deals with the pedestrian level directly referring to the historic scale of the city of Tokyo; the second element was resolved in relation to the district and its contemporaneous buildings whilst the third obtained its most slender scale, rendering it as an urban icon..

Emplazado en una de las zonas de mayor conversión de alto diseño de la ciudad de Tokio, se encuentra "Tokio Museum Tower" el cual contiene todas las líneas de acción que implica un espacio para la moda de alta costura: Museo Histórico de la moda, pasarelas y espacios para las nuevas tendencias. Una de las exigencias que estuvo presente en este desafio, es el alto costo que implica una construcción de esta magnitud en una ciudad como Tokio. Elevar una torre de 100 mts. de altura en un espacio de 20 x 20 mts nos llevó a plantear tres elementos escalonados y torcidos en un mismo eje: El primer elemento enfrenta el nivel del peatón haciendo directa referencia a la escala histórica de Tokio; El segundo elemento se resuelve en relación al barrio y a las edificaciones contemporáneas; El tercer elemento obtiene su escala más esbelta posicionándose como ícono en la cuidad.

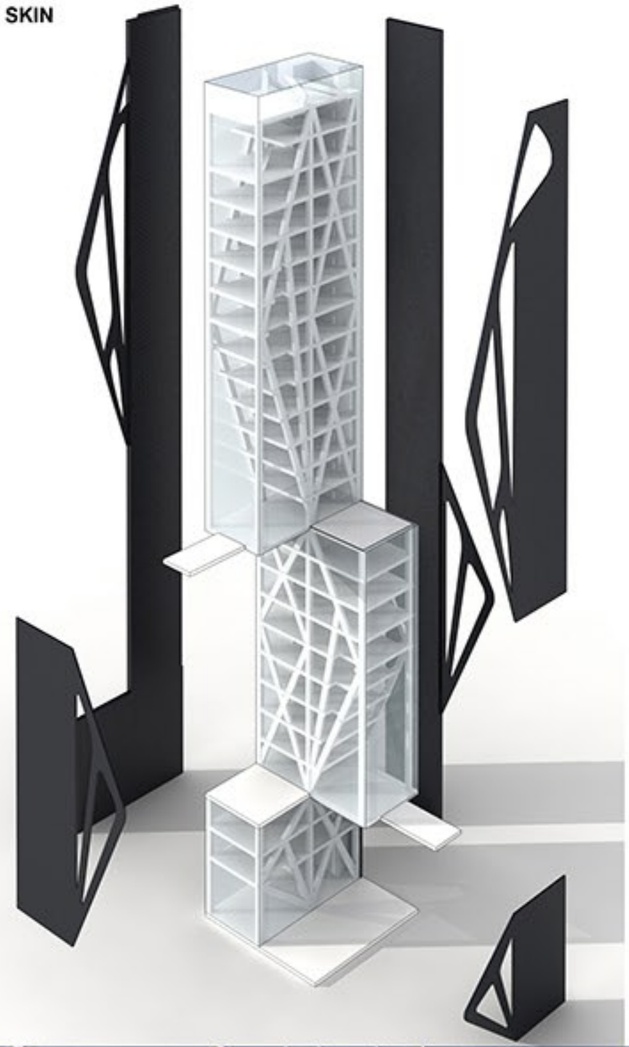
CONCEPT



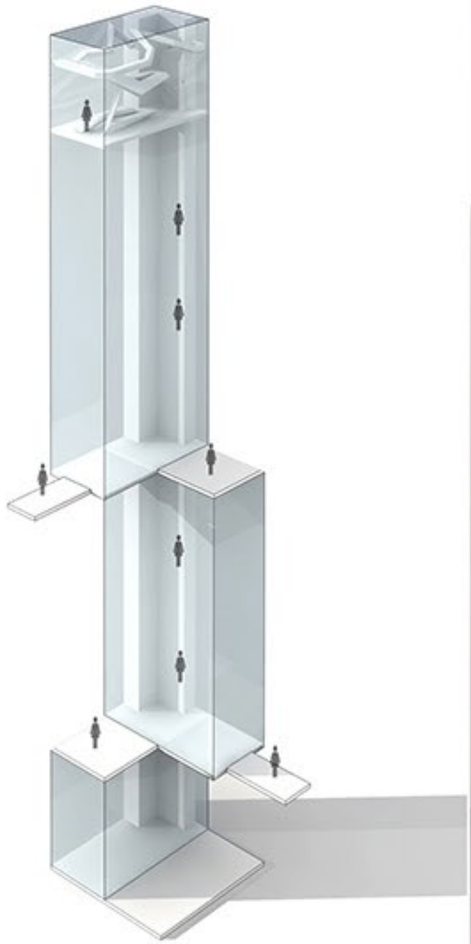
FLOORS



SKIN



VERTICAL CORRIDOR



At a functional level, the base was split up into four equal parts, one of which acted as the center point for the vertical and structural connections of the tower. Out of this base sprang two diverging and tortuous volumes, which continued upwards.

From a conceptual and functional point of view – by way of its twisted projection – it became a vertical corridor that is housed within the three scales previously mentioned.

A nivel funcional, la base se dividió en cuatro parte iguales, manteniendo una de éstas como eje para las conexiones verticales y estructurales de la torre. De esta base germinan dos volúmenes divergentes/torcidos entre sí, los cuales se proyectan en altura.

Desde un punto de vista conceptual y funcional la torre -a través de su torcida proyección- se transforma en una pasarela vertical que es contenida por las tres escalas antes planteadas.

Club de Campo Las Condes

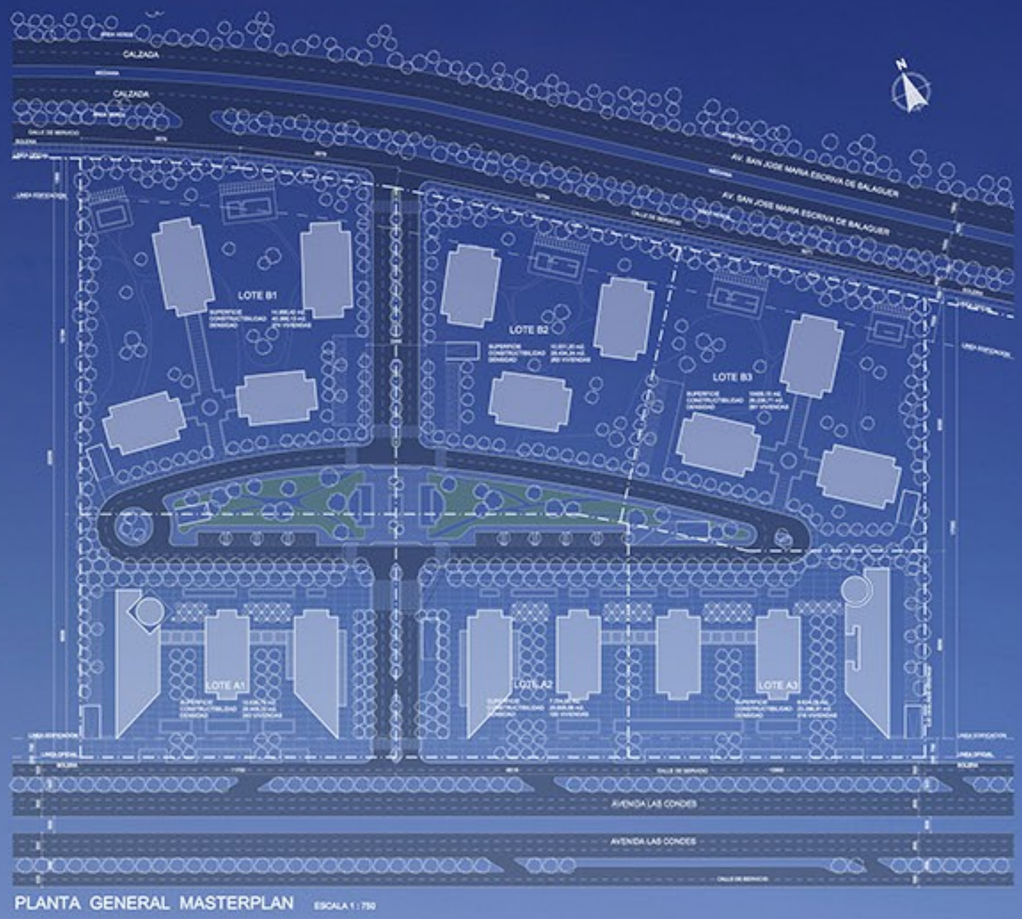
Fuenzalida_Swinburn & Associates and GVArchitects
Santiago - Chile 2009

MASTER PLAN

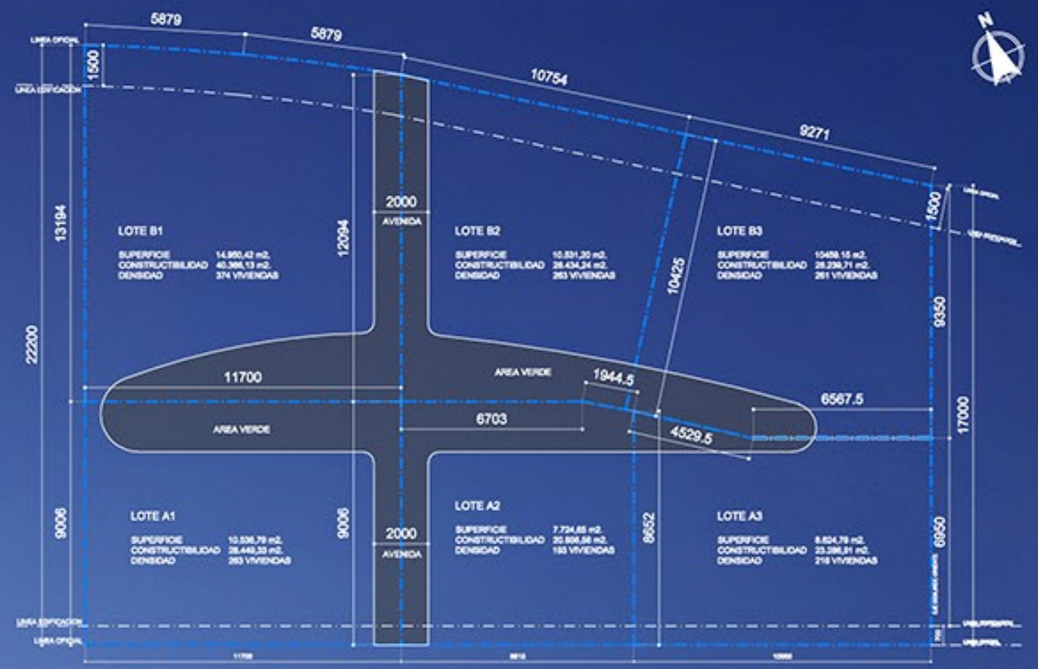
Conscious that a project on this scale is like building a town from scratch, the master plan proposed developing an area of offices, amenities and shops as well as residential buildings organized around one heart which distances them as well as joins the whole of the harmonious complex as one public urban space. This space – a plaza and boulevard – animates and gives this new district an identity, enabling services such as parking lots under the plaza, restaurants and a shopping center to be housed within a series of pedestrian walkways between the buildings as well as throughout the urban area.

The master plan is based on the idea that a plaza-cum-boulevard such as this one gives an urban quality and life to the users of the complex, stamping it with an identity that enhances all of the buildings and the town itself. To be facing the Plaza-Boulevard with its green areas and wide open spaces adds value to the buildings looking on to it and, therefore, to the land as well. It is in this space that the green of the avenues of trees and their shade, the freshness of the water and the wide spaces of the walkways give life to the exterior in an effort, as it were, to recover city life for pedestrians who will be the users of the complex as well as the customers of the shopping areas. The establishments on the surface and at the entrance to the basements are easily recognizable, with easy access for the customers and users of the shops and services..


STARBUCKS COFFEE



PLANTA GENERAL MASTERPLAN ESCALA 1 : 750



Tezozomoc

Mexico 2010

The Plumed Serpent

"The Plumed Serpent" belonging to the Mayan civilization is the principal inspiration for this project, mainly because of its visual aspect. This inspiration is present under two premises: one intentional and the other consequential.

Intentional: The anatomy of the serpent curling its way upward, stands out strongly in its geometry, incorporating the airiness of the plumage at the top.

Consequential: In the search for bioclimatic sustainability, the final result of this project is its visual relationship with the Mayan stones and its Kukulkan sculpture.

"La Serpiente emplumada" de la Civilización Maya inspira este proyecto principalmente en su gesto visual. Esta inspiración se presenta bajo dos directrices ,una intencional y la otra como consecuencia.

Intencional: En su geometría se aprecia fuertemente la anatomía de la serpiente ascendente, incorporando la ligereza de la materialidad de las plumas en su top.

Consecuencia: En la búsqueda de la sustentabilidad bioclimática de este proyecto, apareció -como resultado final- su relación visual con las piedras Mayas y su escultura Kukulkan.

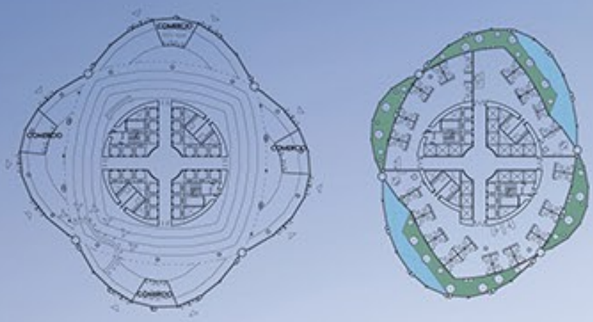
Architecture: Gregorio Vasquez
Manuel Wedeles

Based on two ellipses – crossing at the center – in the guise of a slight twisting on the ground floor and a dramatic one on the second level, it generates spaces where each volume is clearly different from one to the other.

The Tower is a generator of vertical currents of air due to the dynamism of its shapes with an outer layer that is semi-open and an interior one that is hermetic; it has suspended parks and vertical empty space that represent the underlying intentions.

Basada en dos elipses -interceptados en su centro- que bajo el gesto de la torsión leve en la primera y dramática en la segunda, generan espacios en que los volúmenes se diferencian de manera clara en su ascendencia.

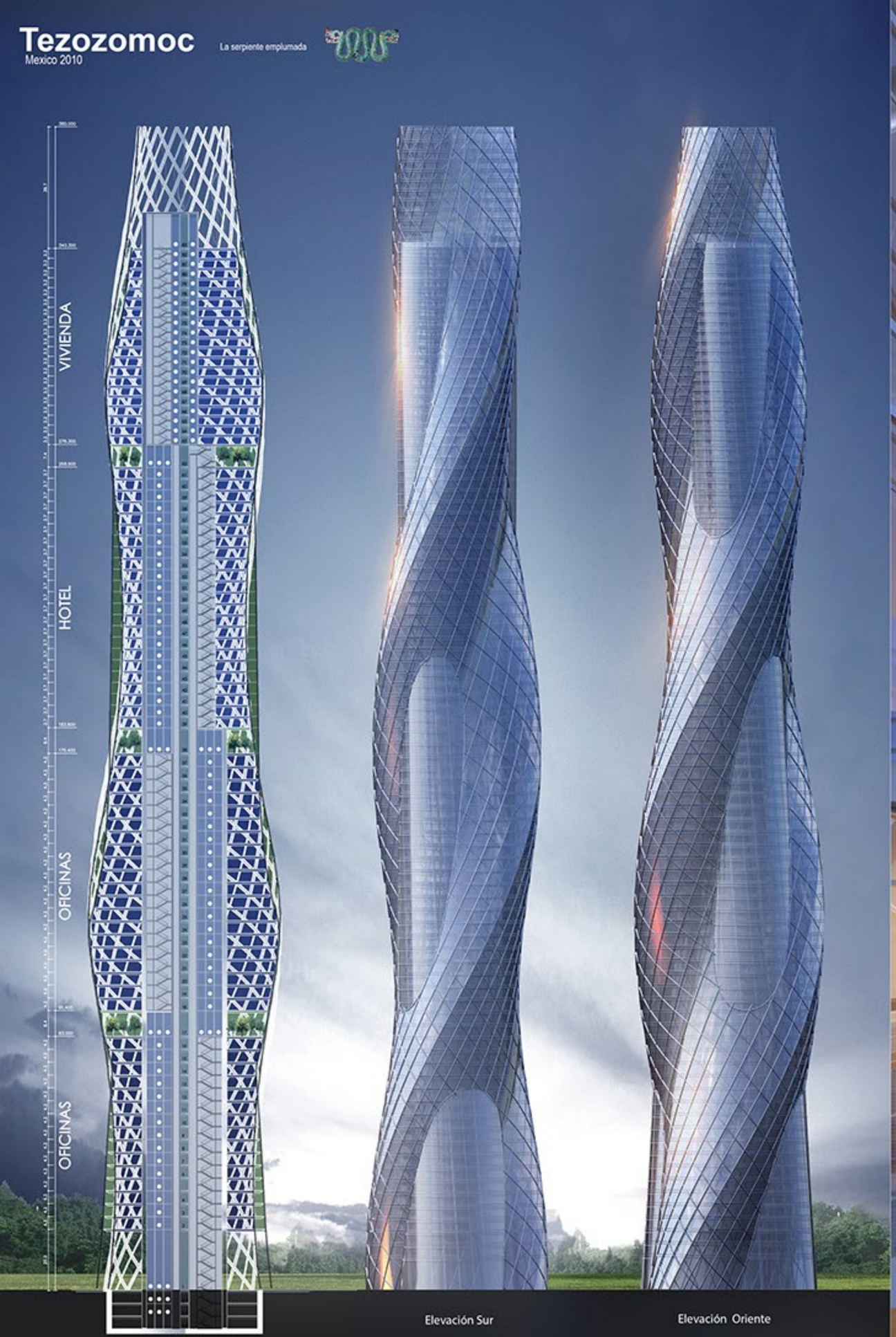
La Torre es un generador de corrientes verticales de aire, ya que por medio del dinamismo de sus formas -con una piel exterior semi-abierta y una piel interior hermética además de parques suspendidos y vacíos verticales- representa el anhelo que la sustenta..



Tezozomoc

Mexico 2010

La serpiente emplumada



Elevación Sur

Elevación Oriente

Xochimilco

Pyramid of the Sun

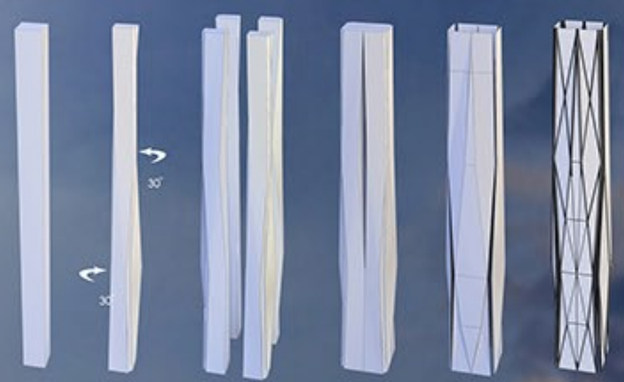
Mexico 2010

One of the most important symbols of the Aztec culture was the "Pyramid of the Sun", a structure that gave rise and inspired the geometric and conceptual idea behind the Xochimilco Tower. With its base crowned by a rectangle and giving priority to a central vertical space that ascends in the direction of the sun, Xochimilco seeks to emulate the same characteristics as the Pyramid of the Sun.

Shaped out of four squares, rotated and split up into three parts, the interior horizontal angles oppose each other at an angle of 30°..

Uno de los símbolos más importantes de la cultura Azteca es la "Pirámide del Sol", estructura que dio pie a la inspiración geométrica y conceptual de la torre Xochimilco. Con una base cuadrada coronada por un rectángulo y valorizando un espacio central vertical para ascender en la dirección del sol, Xochimilco busca emular las características de la Pirámide del Sol.

Formada a partir cuatro cuadrados rotados y divididos en tres partes, donde las aristas horizontales interiores se oponen en un giro de 30 grados.



Architecture: Gregorio Vasquez
Manuel Wedeles

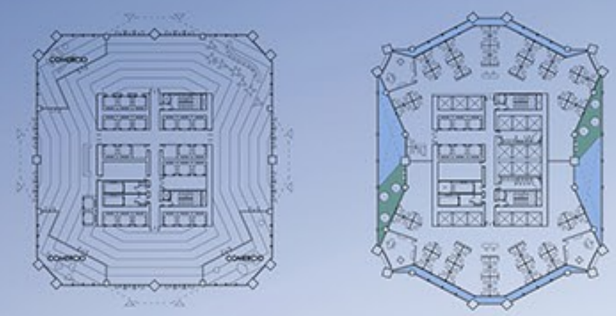
Bioclimatic Response

The tortuosity of the volumes – in both towers – gives rise to vertical empty spaces in its centers, generating a double skin, geometrically as it were. It is in these (empty) spaces where the intertwining terraces meet that reinforce this project by means of vegetation, where the widest side of the rectangle lies permanently facing the sun, seeking a vertical visualness, which responds bioclimatically, protecting it from the sun and thus causing Xochimilco and Tezozomoc to be held as a self-sustaining project, bioclimatically speaking.

The external air of the tower is trapped by the twin cells of its skin, joining it to the park of its homonym, thus acting as a green lung and providing the city with clean air.

La torsión de los volúmenes -en ambas Torres- concibe vacíos verticales en sus centros, generando geométricamente una doble piel. Es en estos espacios (vacíos) donde se emplazan las terrazas intercaladas que refuerzan esta protección a través de la vegetación, donde el lado más ancho del rectángulo está permanentemente en dirección al sol, buscando una valorización vertical del centro, lo que responde bioclimáticamente protegiéndolo del sol, haciendo de Xochimilco y Tezozomoc un proyecto autosustentable bioclimáticamente hablando.

El aire externo a la Torre es atrapado por las dobles celdillas de su piel, uniéndola al parque de su homónimo bajo la función de pulmón verde, entregando aire limpio a la ciudad..



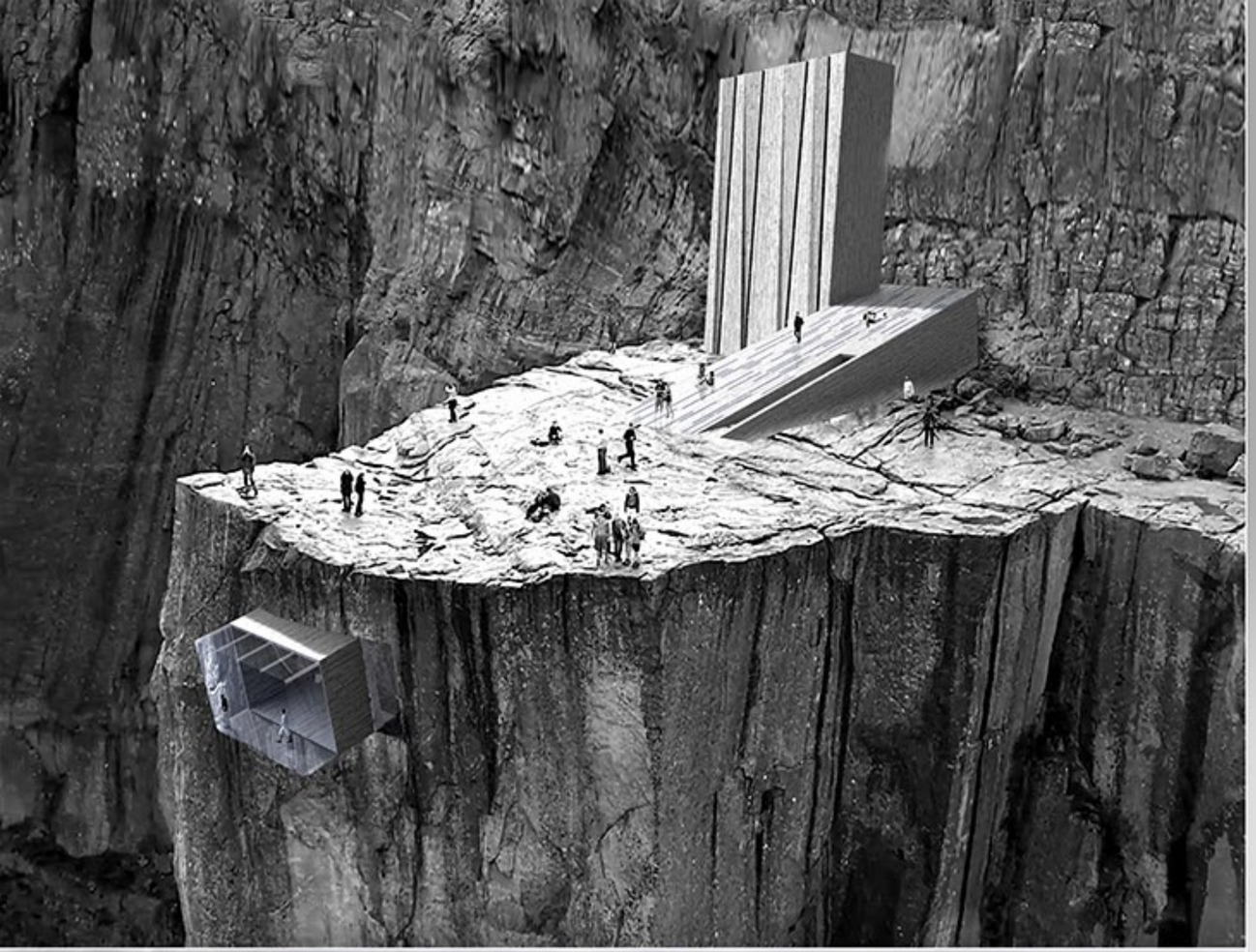
Xochimilco

Mexico 2010

La Piramide del Sol

Elevación Sur

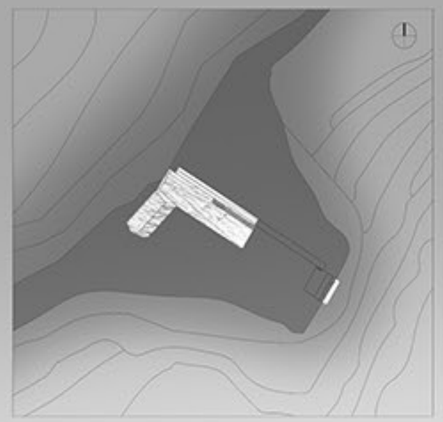
Elevación Oriente



Viewpoint in

Pulpit Rock

Only in an abyss can we re-encounter what we have forgotten

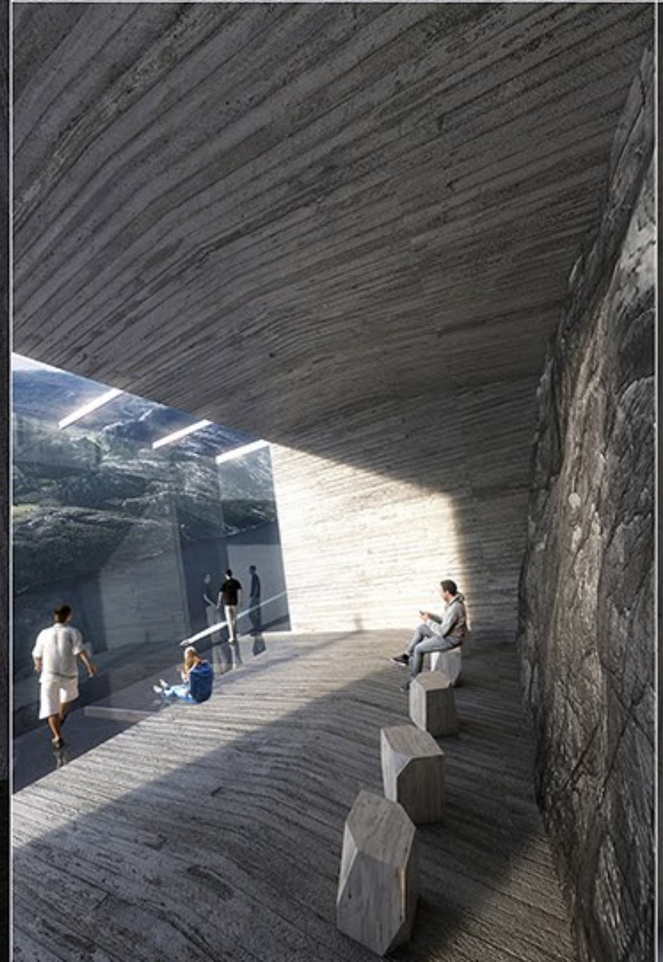


From the top of Pulpit Rock, the view is without doubt, one of the most impacting and impressive views of the landscape. For that reason, our strategy is to be as uninvasive as possible and leave the main area of the hilltop clear.

Two golden geometric features make up our proposal, one vertical (Shelters), that represent a vertical icon on the hilltop and another horizontal (Services) that crosses the rock to inhabit the interior and become a new vantage point suspended in space. Both features have a bioclimatic function, the vertical feature will have the role of containing external water and the horizontal feature has solar cells integrated into it's upper section to supply energy for the purposes we select.

We believe that the horizontal feature and it's small opening in the rock may help reinforce the rock with the hillside, with beams that tie it to the strongest part of the hillside, and in that way may help preserve Pulpit Rock.

Our architectural intervention aims to show the majesty of this place with features that seem to have been there for thousands of years, like a fossilized element that has always been there and has been revealed in the geography, with the passing of time like "something we had forgotten."



VERTICAL

PCPArch

PELLI CLARKE PELLI Architects

www.pcparch.com

PCPArch is one of the most prestigious firms in the world with a track record of more than 35 years developing projects on different scales. But perhap the most recognizable icon at an international level is the Petronas Tower Building in Kuala Lumpur, Malaysia built in 1998. Its experience in skyscrapers around the world is undeniable.

As a part of the design team at PCPArch, I am summarizing the most emblematic works of the process, highlighting the RED Building, the last of the three buildings that Cesar Pelli began with BLUE Building more than 40 years ago and the Salesforce Tower, the new vertical icon for the city of San Francisco.

PCPArch es una de las más prestigiosas oficinas del mundo y con un desarrollo de más de 35 años en proyectos de diferentes escalas. Pero quizás, el icono más reconocible a nivel internacional son las Torres Petronas en Kuala Lumpur Malasia en 1998. La experiencia en rascacielos alrededor del mundo es innegable.

Formando parte de un equipo de diseño en PCPArch, hago un resumen de las obras más emblemáticas en las que se fue parte del proceso, destacando RED Building el ultimo de tres edificios que comenzó Cesar Pelli con BLUE Building hace más de 40 años y Salesforce Tower el nuevo icono vertical para la ciudad de San Francisco.

gv ARCHITECTURE www.gvarchitect.com VERTICAL

Mitikah Master Plan Competition

Pelli Clarke Pelli Architects

The Mitikah Master Plan project resulted from an international competition that was won while still with Pelli Clarke Pelli Architects to design an over eight million square foot mixed-use development in the south of Mexico City. Originating on the former Bancomer headquarters building site, this project was conceived as a lost piece of the city.

PROGRESSIVE CITY
Grupo Ideurban / ID City / Pelli Clarke Pelli Architects

With the creation of a pedestrian street, which creates a North-South axis through the entire project, the new buildings were then organized around this great pedestrian avenue. Of top priority was creating a rich urban environment for the many residential, institutional, and corporate buildings that are part of a cohesive whole.

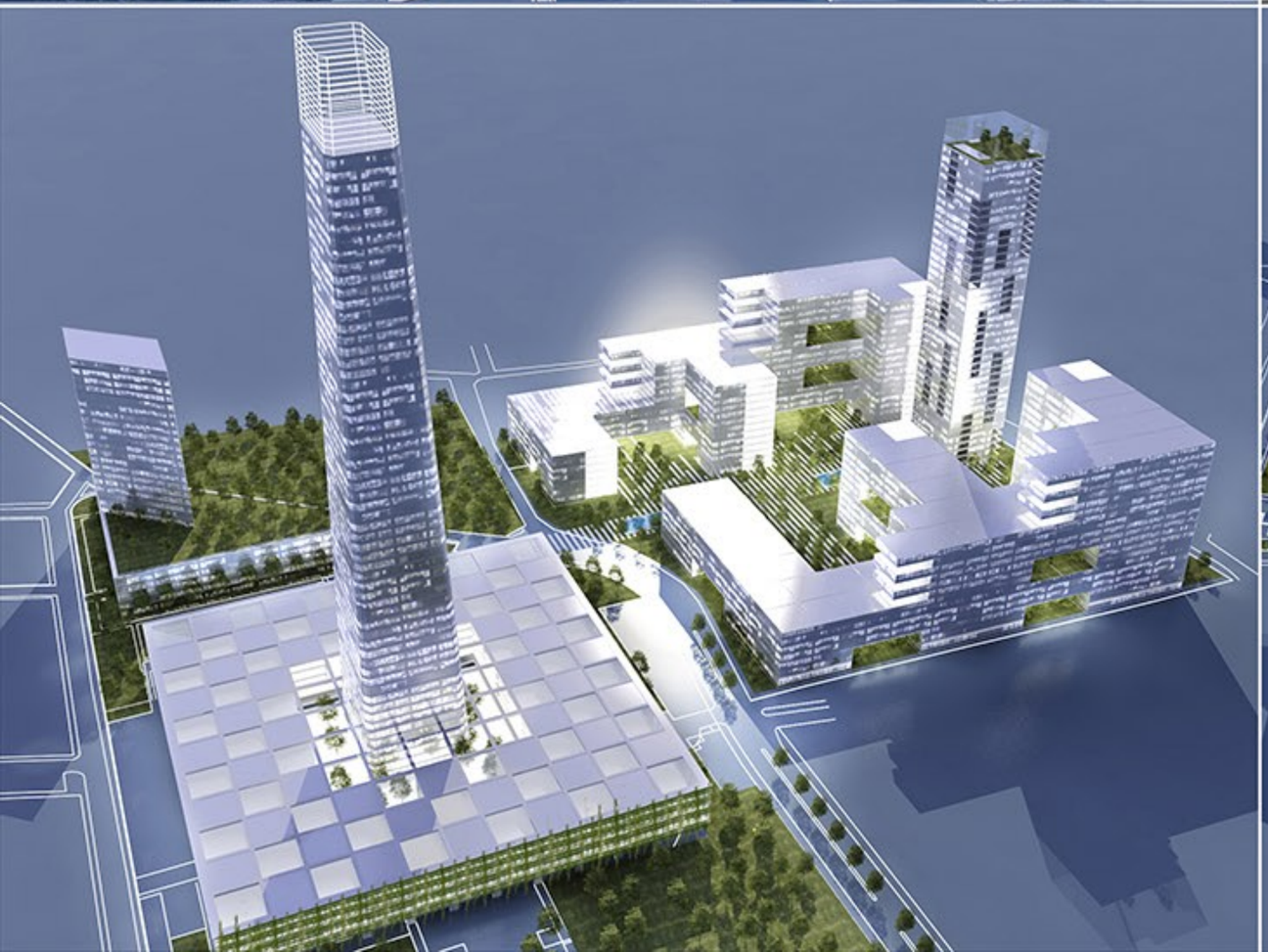
PROGRESSIVE CITY

Grupo Ideurban / ID City / Pelli Clarke Pelli Architects

The project integrates program and function from below-grade with five levels of parking and one level of the half million square feet of retail submerged below grade.
This creates a series of sunken gardens, plazas, and public spaces that allow physical and visual connections between levels. The rooftops and the massings, as well as sky gardens, allow the buildings to connect visually with one another.

PROGRESSIVE CITY

Grupo Ideurban / ID City / Pelli Clarke Pelli Architects



The project has been organized in several construction phases with the phase 1 clinic and residential building (also by C-Studio) nearing completion and the phase 2 development well under construction as of Spring 2013

110 The Embarcadero

Pelli Clarke Pelli Architects

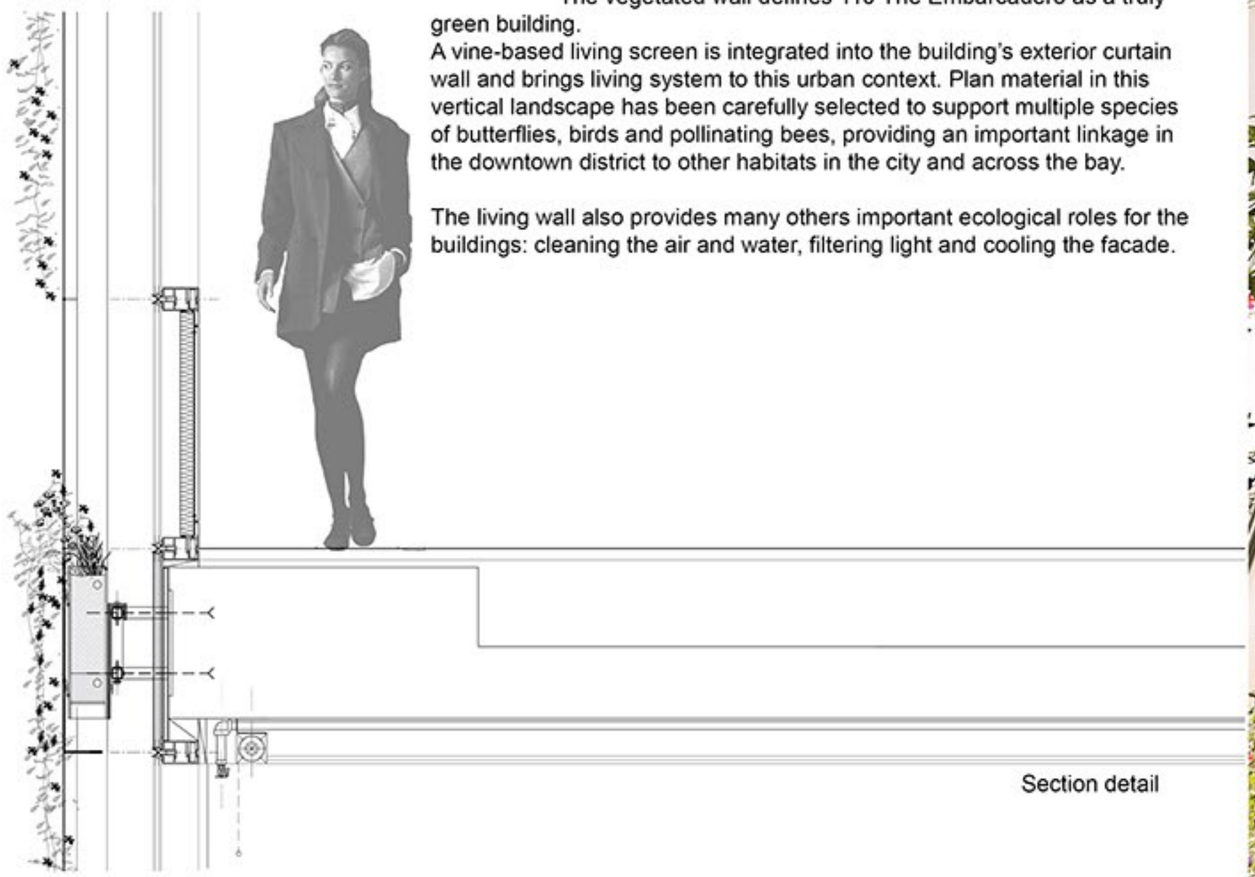
Hines
Pelli Clarke Pelli Architects
Kendall/Heaton Associates
Middlebrook + Louie
Flack + Kurtz
Rana Creek
Landscape Office
BVM Engineering
Sherwood Consulting Engineers

The promotion of environmental responsibility is a powerful complement to sustainable systems of design and construction. 110 The Embarcadero expresses this maxim with a direct message of sustainability.

The building is wrapped in living walls that not only provide tangible sustainable benefits but are also visually stunning. They evoke reflection on our relationship to the natural and built environment, and offer a model of how to marry architecture and nature. 110 The Embarcadero is a living billboard that conveys a message of ecological integrity while raising awareness of the importance of responsible environmental stewardship.

The vegetated wall defines 110 The Embarcadero as a truly green building.
A vine-based living screen is integrated into the building's exterior curtain wall and brings living system to this urban context. Plan material in this vertical landscape has been carefully selected to support multiple species of butterflies, birds and pollinating bees, providing an important linkage in the downtown district to other habitats in the city and across the bay.

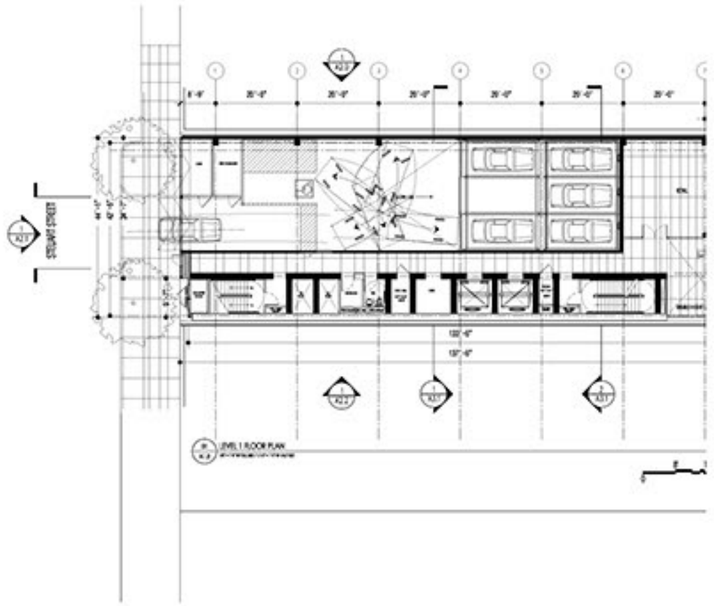
The living wall also provides many others important ecological roles for the buildings: cleaning the air and water, filtering light and cooling the facade.

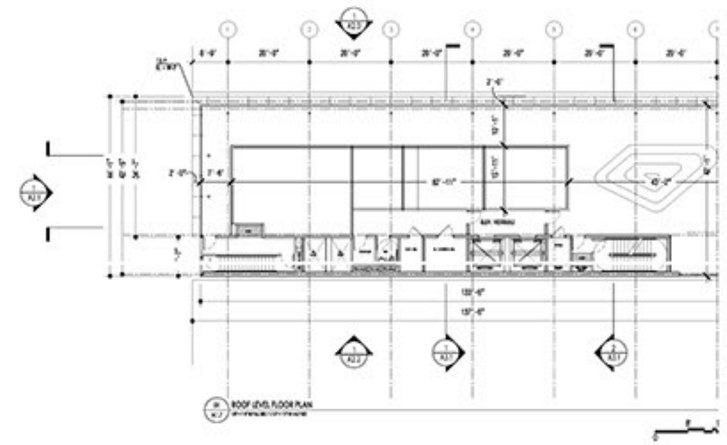


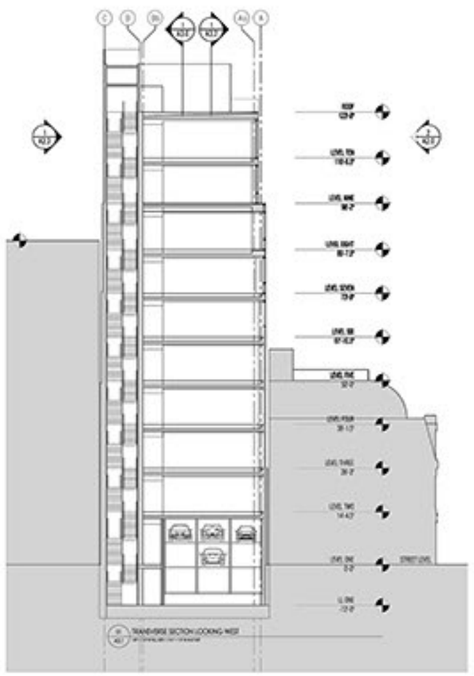
Section detail

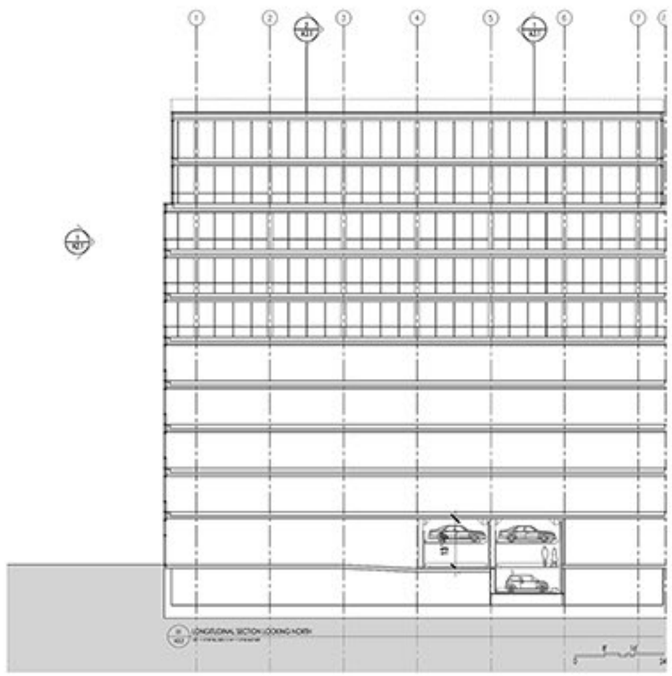
The relationship between site and neighbors is of critical importance. Our design efforts were improved by our adjacency to an historic building, and the richness of the Audiffred Building demanded a design response that enhanced its character. We realized that 110 The Embarcadero needed to function at different scales in order to mediate between the pedestrian environment of the Audiffred Building and the modern city scale of the neighboring office towers..

The greatest responsibility a designer has is to make beautiful and livable cities. Every building has a role to play in the collaborative work of art that is the city and derives its strength from a direct connection to its place.
Our inspiration for 110 The Embarcadero springs from the unique nature of the site, and the opportunity to craft the building as a vital member of the neighborhood, the city and the greater Bay Area.


EDGE OF DECK
ROOF LEVEL FLOOR PLAN


ROOF LEVEL FLOOR PLAN


TRANSVERSE SECTION LOOKING WEST


LONGITUDINAL SECTION LOOKING NORTH


110

The vegetated roof serves many important functions. In addition to capturing rain water and reducing pollutants in stormwater that runs off into the Bay, the roof top garden will reduce heat gain to the building and the surroundings, as well as provide outdoor access with spectacular views of the city and the Bay for tenants and the public.

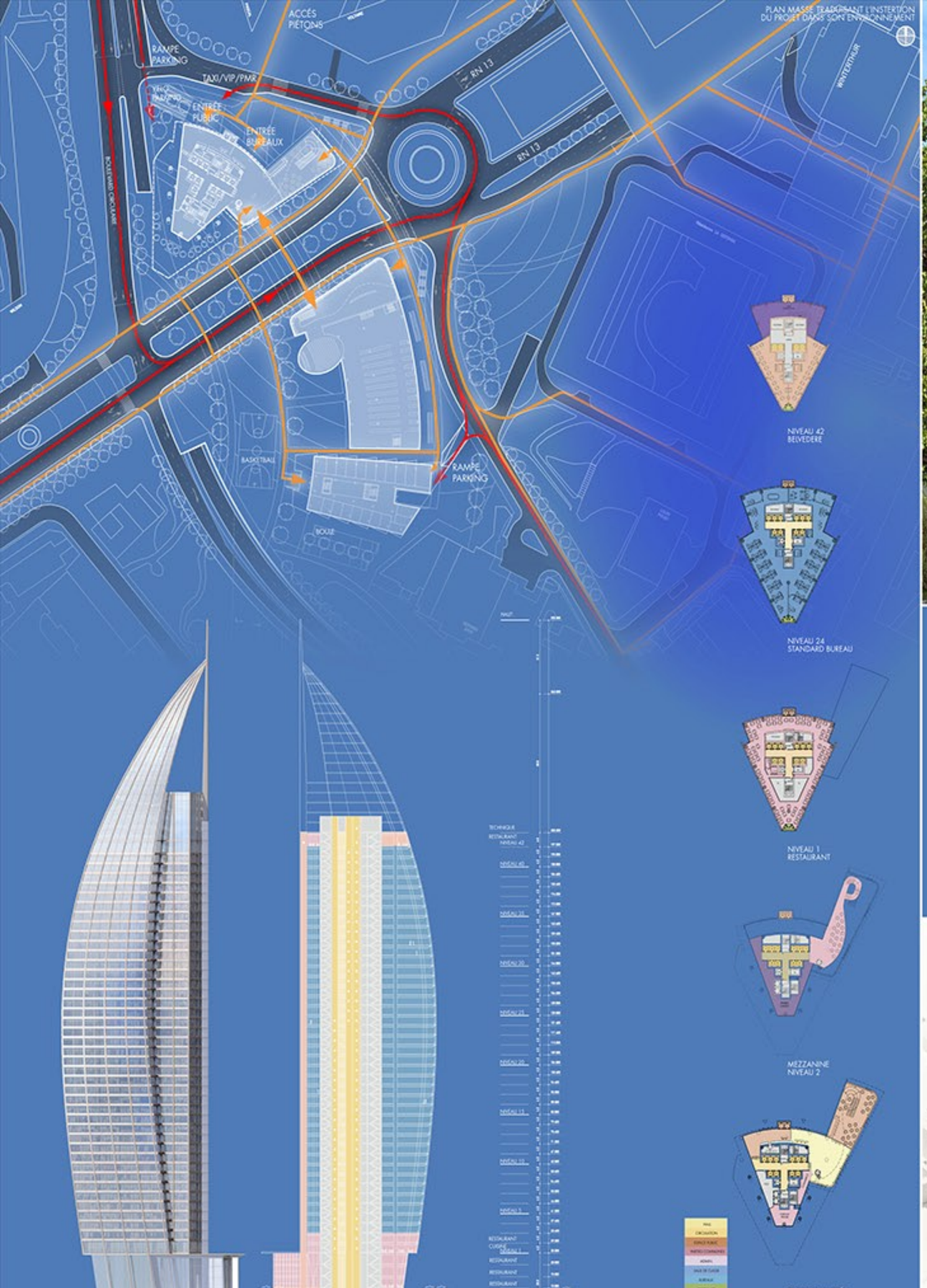
VUE DEPUIS PARIS CENTRE

TOUR SIGNAL TOWER

Pelli Clarke Pelli Architects Paris 2008

VUE D'ENSEMBLE

PLAN MASSE TRAITEMENT L'INSERTION DU PROJET DANS SON ENVIRONNEMENT



NIVEAU 42
BELVEDERE

NIVEAU 24
STANDARD BUREAU

NIVEAU 1
RESTAURANT

MEZZANINE
NIVEAU 2

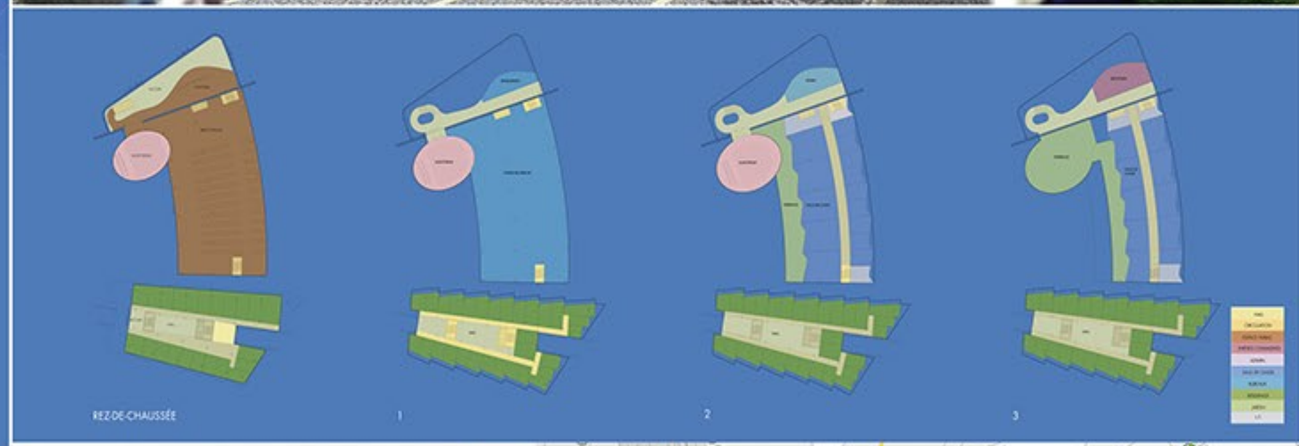
REZ-DE-CHAUSSÉE

TOUR PLANS 1:500

FACADE PRINCIPALE TOUR 1:500

COUPE A-A 1:500

VUE DE L'OUEST DE L'UNIVERSITÉ



VUE DEPUIS PUTEAUX

VUE INTÉRIEURE DE L'ATRIUM BUREAUX/COMMERCES

VUE DEPUIS L'ACCÈS PRINCIPAL DE LA TOUR

VUE INTÉRIEURE DE L'ATRIUM DE L'UNIVERSITÉ

VUE DEPUIS PLACE DE LA ROSE

VUE EXTÉRIEURE BELVEDERE

VUE DEPUIS L'OUEST

VUE INTÉRIEURE BELVEDERE


VUE LATÉRAL CÔTÉ COURBEVOIE

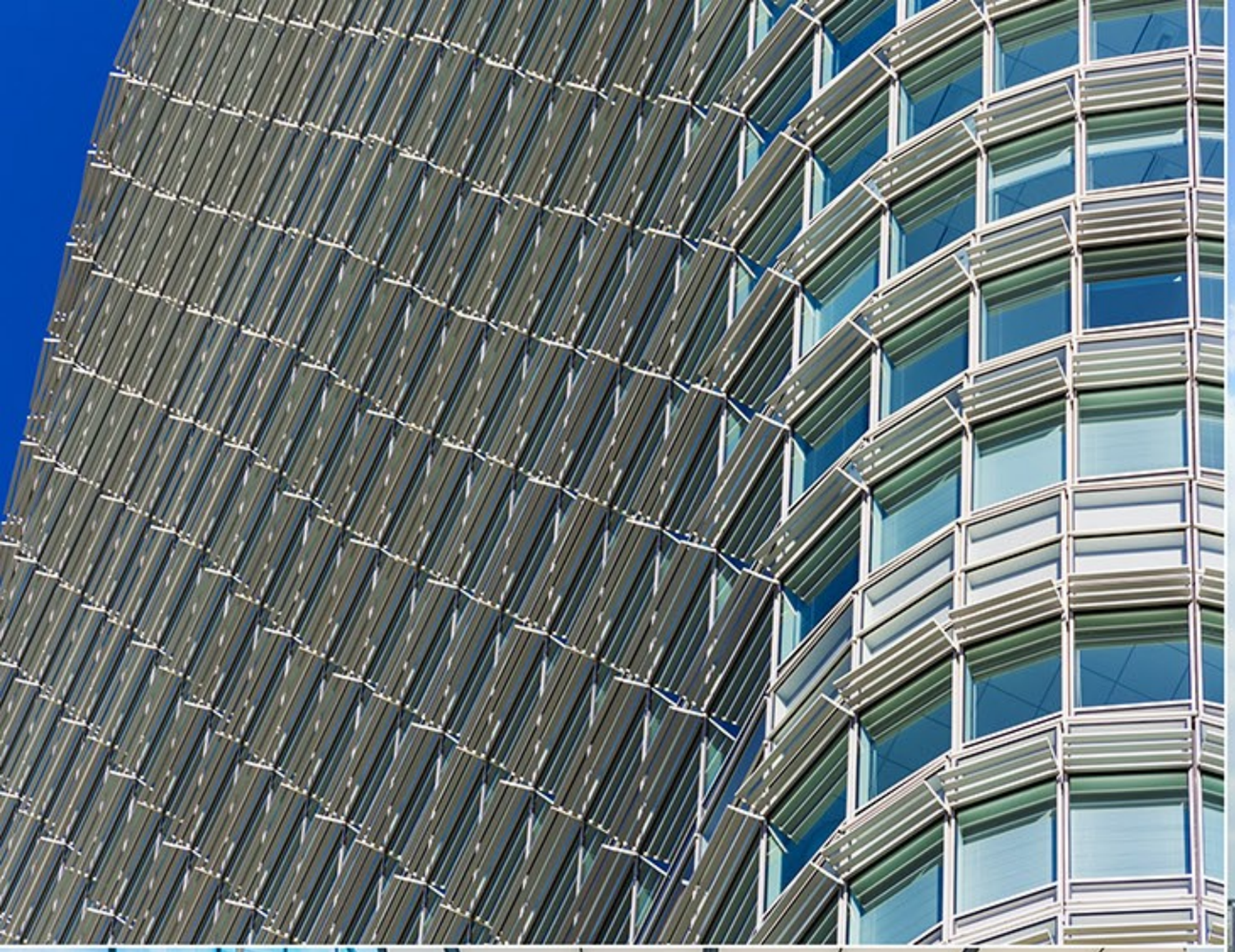
ARK Hills Sengokuyama Mori Tower

Pelli Clarke Pelli Architects

Location Tokyo, Japan
Total Area 1.5 million square feet | 144,000 square meters
Date of Completion 2012
Client Toranomon-Roppongi Redevelopment Association

The ARK Hills Sengokuyama Mori Tower is a 46- story office andresidential tower in the heart of Tokyo. The tower is located in the leafyMinato ward, home to foreign embassies and international businesses. Mori has been redeveloping the neighborhood with mixed- use towersfor more than 20 years.

To distinguish its two primary uses, the tower changes in materials andform as it rises. The base of the building is stone and glass. Square corners at the first two levels, which contain the building's retail and commercial uses, recall the low- rise buildings to the south. Apartmentsare on floors 3 through 24. Those with the largest balconies are on thelower floors. The corners of the building begin to round on the third floor and the form starts to taper. At the office levels, the wall is glassand the corners are subtly stepped, creating a tilted conic silhouette.



Between the residential and office levels, the 25th floor contains asky lobby, also used as a common meeting space for the offices,and amenities. Two lounges for residents, one with a kitchen forentertaining, offer views of Tokyo Tower, Rainbow Bridge and other city landmarks. Additional amenities are on the first two floors and include a members- only spa and fitness center with a pool. Commercial spaceon the four lower levels includes restaurants and services.

The tower received the highest rating under CASBEE, Japan's sustainable design rating system. Sustainable design strategies include solar power generation, interior LED lighting and an HVAC system with fresh air intake. To reduce heat absorption, the tower has low- e double- glazed windows and exterior screens to block sunlight. Extensive landscaping with trees and greenery tie the development to the surrounding area. The landscape received the highest ranking from the Ecosystem Conservation Society Japan for its efforts to preserve and restore biodiversity to the site. Thirty percent of the tower's roof deck is also planted.

In addition to the tower, the project includes three low- rise residential buildings. To relate to the tower, the buildings are clad in limestone and have translucent glass balcony fronts.

Pacific Design Center, Red Building

Pelli Clarke Pelli Architects — West Hollywood, California

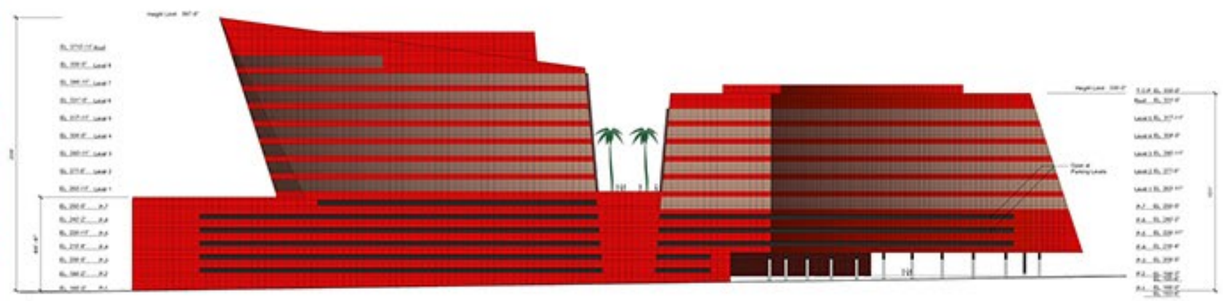
Location West Hollywood, California
Total Area 797,000 square feet | 74,000 square meters
Date of Completion 2011
Client Cohen Brothers Realty Corporation.

The Red Building completes the Pacific Design Center, a West Hollywood landmark that spans over 40 years of design and construction. The first building (nicknamed the “Blue Whale”) was designed by Cesar Pelli when he was Partner for Design at Gruen Associates, and was completed in 1975. The Green Building, along with a smaller freestanding outpost of the Museum of Contemporary Art, followed in 1988. With the addition of the Red Building, the horizontal Blue Building and the chamfered Green Building are reinvented as elements in a new composition around the 5.6-hectare (14- acre) site’s plaza.

The most dynamic of the three, the Red Building is composed of two curved, sloping towers atop seven levels of parking. The five- story West Tower slopes inward against the Hollywood Hills to the north. The eight- story East Tower continues the gesture, curving upward and culminating in a high point to the east.

At the eighth floor, between the two towers, is a courtyard verdant with palm trees. The walls facing the Palm Court are of the same technology as the red walls, but use white glass to give the courtyard a light, ethereal quality. This outdoor space offers views of the Hollywood Hills to the north, and the Green and Blue Buildings and public plaza to the south. The West Tower is raised above grade to provide vehicular entrance to a covered motor court below the Palm Court. The walls of the Motor Court are illuminated channel glass. Each tower has separate lobbies at both the Motor Court and Palm Court levels.

In keeping with the previous two Pacific Design Center buildings, the Red Building is clad in transparent and fritted glass. To create a taut, all- glass appearance, the glass is held in its aluminum frames with silicone..




MOCA


MOCA
ROGERS&COWAN
WEBER SHANDWICK
AXIS

SALESFORCE TOWER

Pelli Clarke Pelli Architects

San Francisco, California, USA
1.4 million square feet / 130,000 square meters
2017

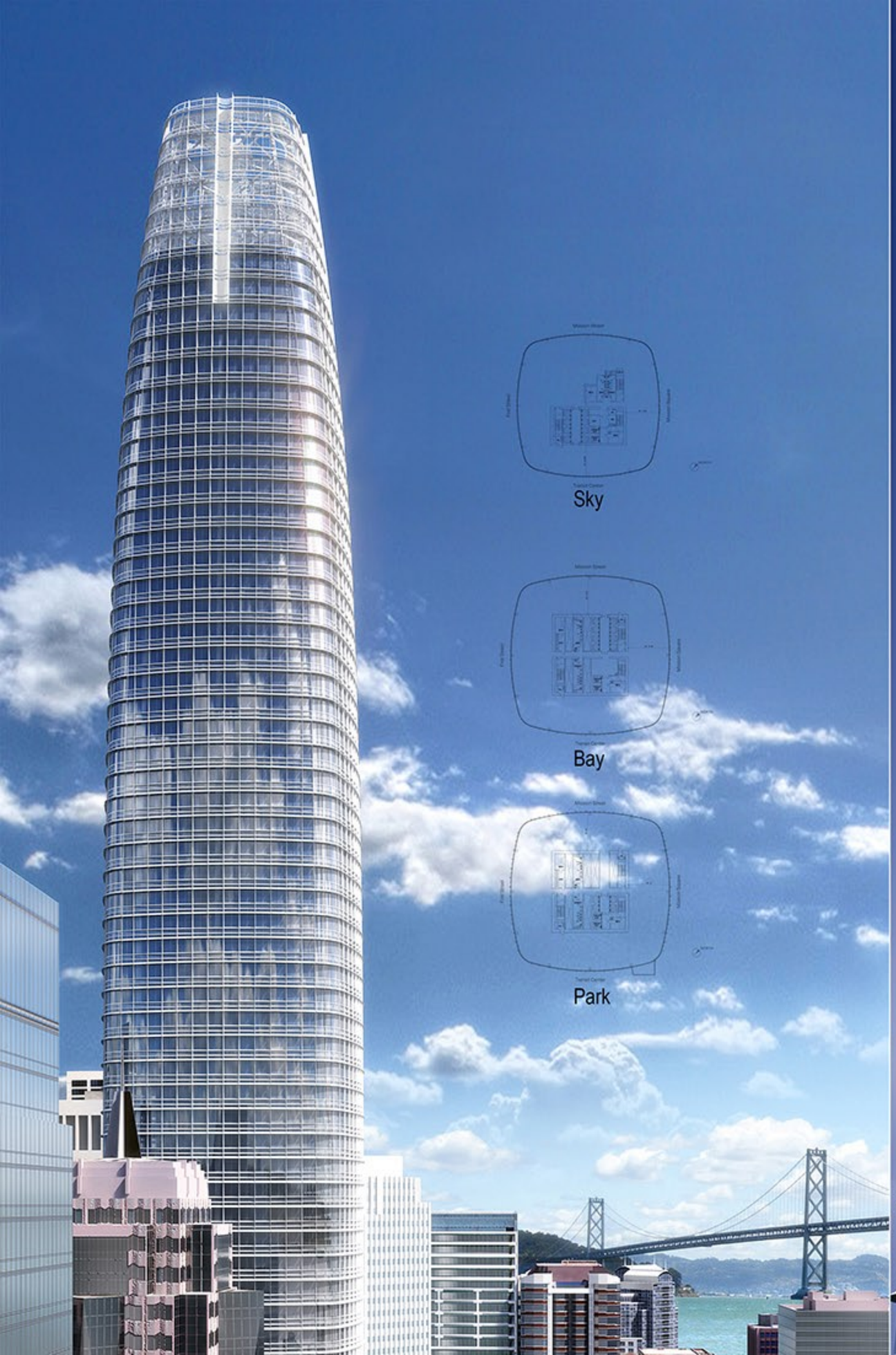
Salesforce Tower will be the tallest building in San Francisco, joining the Golden Gate Bridge and the Transamerica Building as one of the skyline's defining elements. Pelli Clarke Pelli won an international competition in 2007 to design the tower and the Transbay Transit Center at its base. Together, the two buildings represent a novel approach to public-private collaboration and sustainability in an urban setting.

Standing 326 meters (1,070 feet) tall, the tower has the simple, timeless form of the obelisk, giving the 60-story tower a slender, tapering silhouette. The walls are composed of clear glass with pearlescent metal accents. These horizontal and vertical accents gradually taper in depth to accentuate the curved glass corners. The walls rise past the top floor to form a transparent crown that appears to dissolve into the sky. Carved into the tower top is a vertical facet that will be lit at night.

The competition was sponsored by the Transbay Joint Powers Authority, a public entity created by the City of San Francisco to develop the new transit center. To help fund that building, part of the site was offered for sale to teams of developers and architects in an invited competition. Pelli Clarke Pelli and its development partner submitted a design that focuses on sustainability, neighborhood development, and financial feasibility.


NOVOGRADAC
& COMPANY

At its base, Salesforce Tower connects directly to the transit center, which will house 11 Bay Area transit systems. On top of the Transit Center and linked directly to the tower is a 5.4-acre public park, which will offer recreational, educational, and nature . The park has two roles: the future anchor of the neighborhood and a key element of the project's sustainable design strategy.


Sky
Bay
Park

Each floor of the tower will have integrated metal sunshades, calibrated to maximize light and views while reducing solar gain. High performance, low-emissivity glass will also help to reduce the building's cooling load. Cooling may be provided in part by heat-exchanging coils wrapped around the tower's foundations. The tower and transit center also include comprehensive water recycling systems. In addition, high efficiency air-handlers will take in fresh air on every floor.

SALESFORCE TOWER *San Francisco*

By Pelli Clarke Pelli