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## Casa GGG and Casa Negro

Alberto Kalach

Daniel Alvarez

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## Casa GGG and Casa Negro

*Alberto Kalach and Daniel Alvarez*

### Casa GGG

The house could be seen as the most simple and yet the most complex and exciting architectural theme. I understand it as a passage that transports inhabitants from every day life of the street to an inner world of intimacy. The succession of spaces is discovered indirectly, diagonally, or at a turn. Spaces are not seen until you enter them individually. They make a scenario to compel human life, while they also form a plot unto themselves.

The house's spatial idea, inspired by the work of the sculptor Jorge Yazpik, starts with a basic accommodation of the program, that allows afterwards, a freer exploration of spatial relations through clay models. Each indentation or cut in the mass suggests the next one, in a progressive work where space is discovered rather than invented, until reaching the final volume.

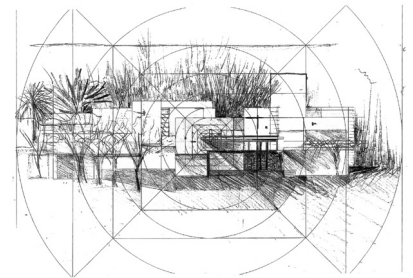
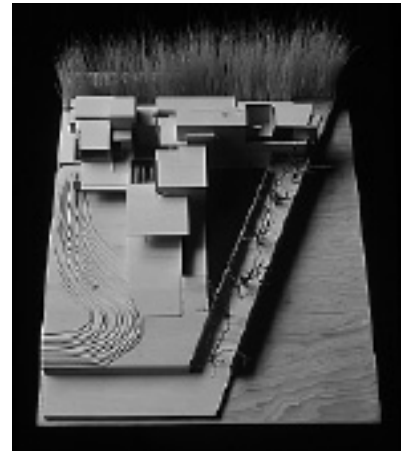
The house is imagined as a great concrete monolith that is fragmented geometrically and progressively within a spatial network defined by the successive inscription of a sphere within a cube, and this, in turn within another sphere.

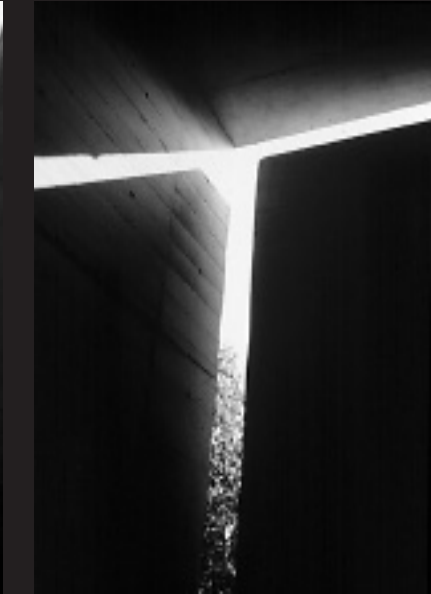
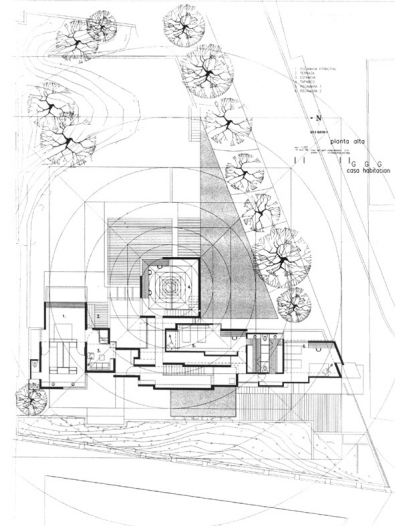
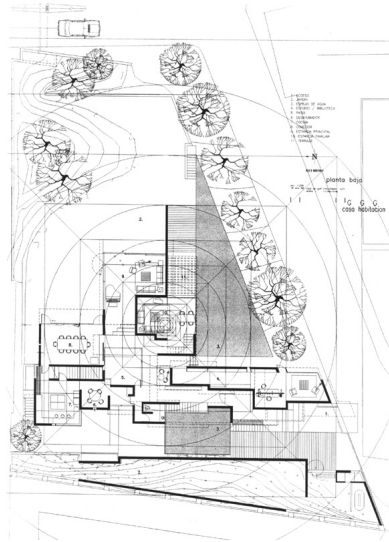
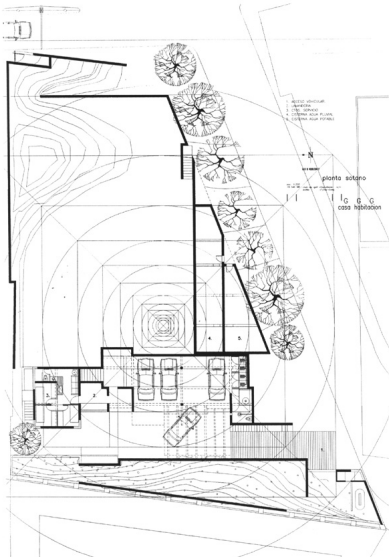
Rays of light filter through the cracks, at times exploding softly, flooding the spaces. The shadows, the brightness, and the penumbra, enliven the pas-

sages through the house and contrast with the spaces marking the flow of time.

Gardens, pools, patios, pavilions, and alcoves are linked by cracks that break the monolith.

The general volumes of the house respond to the compelling location of the site, wedged between a beautiful golf course, a warehouse, and a five-story apartment building.





### Casa Negro

On a southern slope, on one of the many ravines in the western part of Mexico City densely planted with tepozan trees, we visualize four structures in the form of large platforms floating in the landscape. Three of them are set upon preexisting paths where the trees are less dense and the topography less precipitous.

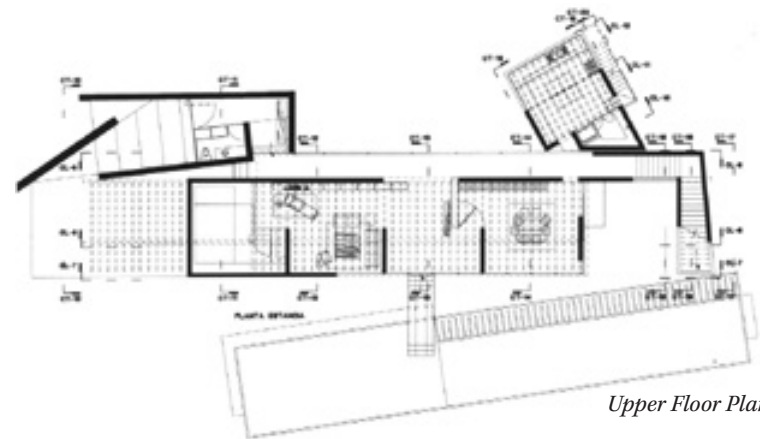
Intended to disturb the environment as little as possible, the platforms follow the direction of the trails. Their foundations are condensed and embedded in the earth, thus obviating sizable retaining walls and avoiding damage to the roots of the nearest trees. These foundations also comprise large cisterns; catching the rainwater channeled from roofs and patios, they seek self-sufficiency in water throughout the year.

The structures, then, are congenial to topography, vegetation, and orientation, conciliating the simple and direct organization of all the spaces. Each structure retains its own rhythms and proportions in harmony to its functions, while reaffirming the unity emerging from the total topographical/structural conception.

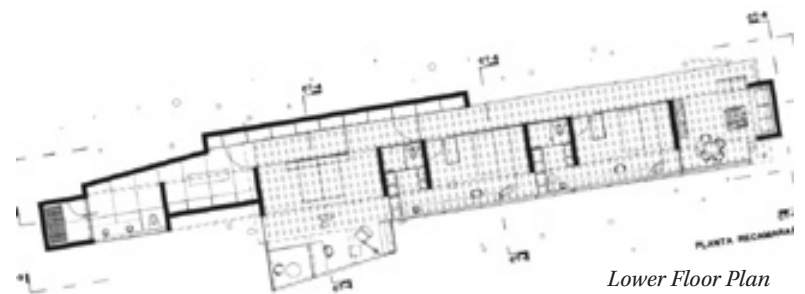
The concrete, steel, wood, and glass are married to achieve an organic unity of space, form, and structure. The non-structural walls, made of

sandy stone which is from the same soil of the place (tepetate), give texture and warmth to the house.

The first platform makes an entrance to the house through a small patio, followed by the living and dining room that opens to the view. From there, one can exit to the roof of the next platform which is a terrace and a water mirror that reflects both nature and architecture. Stepping down is the next element that contains the bedrooms and family room. From there one gets out of the house to an open terrace or to the studio, that has two levels and also the facilities for the swimming pool. Finally one arrives at the twenty-five meter long lap pool, that, as the rest of the house, is completely buried in the forest.



*Upper Floor Plan*



*Lower Floor Plan*



