

BITÁCORA is a peer-reviewed academic journal published by the School of Architecture of the Universidad Nacional Autónoma de México, UNAM since 1999. The journal specializes in the critical, historical and theoretical study of architecture, landscape architecture, industrial design, urbanism, and art as studied from multiple vantage points. It is published three times a year and its goal is to disseminate knowledge on these topics and, therefore, it is aimed towards a wide audience including students, architects, philosophers, town planners, designers, artists, historians, critics and theorists of art, architecture, and social sciences, as well as any other person interested in the themes addressed in the journal.

BITÁCORA requests original unpublished research to be submitted to a double-blind peer review. The Editorial Board will review the essays and forward them to two experts in the specific field of the proposed topic. Proposals may be accepted, accepted with revisions, or declined. The criteria for evaluation are based, solely, on the thematic relevance, originality, contribution, clarity and importance of the work. Submissions must follow the Instructions for Authors. The journal guarantees the confidentiality of the evaluation process and the anonymity of reviewers, authors and content at all times.

BITÁCORA issues calls for papers addressing a specific theme with a deadline for each issue. The remaining content of the journal is open ended; submissions related to any of the proposed fields of study are welcome at any time. In addition to research articles, the journal welcomes essays, reviews, interviews and other genres whose publication depends on the approval of the editors and the Editorial Board.

BITÁCORA is indexed in the Avery Index to Architectural Periodicals, Conacyt: Índice de Revistas Mexicanas de Divulgación Científica y Tecnológica, Periodica, Latindex and Ulrichsweb. It can also be found on-line at: www.arquitectura.unam.mx/bitacora.html and www.revistas.unam.mx/index.php/bitacora.

Henceforth space by itself, and time by itself, are doomed to fade away into mere shadows, and only a kind of union of the two will preserve an independent reality
Hermann Minkowski, 1908

In his book *Space, Time and Architecture* (1939), Sigfried Giedion explained that high-speed travel and new means of communication contributed to create the fragmented experience that characterized the modern metropolis. According to Giedion, the modern movement fused, for the first time, the experience of interiority and exteriority, created the simultaneous spatial perception of the different levels of the buildings, and forced the viewer to move to address the different facets of a building. In this way, he introduced the temporal dimension referenced by Cubism. Cubist masterpieces exemplify a new integration of space and time based on the movement, fragmentation, and reconstruction of images. From that moment, architects and artists abandoned the idea of an exterior world of static objects –as shown by perspective representation and linear narrative– and entered the dynamic, experiential reality of perception and human consciousness. Today, space and time are even more compressed than in the early twentieth century.

For centuries architecture has aspired to longevity and permanence, however, we are increasingly designing buildings that will have a short life expectancy as defined by the expiration of the materials. Acceleration, as a condition experienced everywhere within capitalism, makes every human activity and its products ephemeral. Industrial design has taken this into account and obediently developed the concept of planned obsolescence while, at the same time, transcendence is still being sought to be one of the great aims of architecture.

Urban developments are inconceivable outside of time. The inability or difficulty of planning and of making urban designs or regulations for neighborhoods and cities show, time and again, that the city is a living organism and in constant mutation; most of the time unpredictable in, what would be, a direct and scientifically measurable way. Efforts to do this can be seen in maps of peoples' movements in urban space, which need to be compared with subjective information gathered by other means.

In landscape architecture, time is a fundamental element. Designed landscapes can influence our individual sense or our understanding of temporality –our experience of how time passes. They can compress or elongate our perception of time. These projects take into account the passing of the seasons, the life span of every species, and the geological memory of each site. In contrast to the closed notion of architecture, when a landscape is considered finished this does not mean that it is

frozen in some glorious moment: with landscape architecture it becomes more evident that only through the passing of time designed environments acquire their meaning.

A large part of present architecture –and its teaching– ignores or denies the transformations occurring in the world of technology. New technologies allow ubiquity, simultaneity, instantaneity, virtuality, remote interactivity, and real-time computing. Today, these concepts are part of our everyday life; the more the means of communication bring us closer to each other the more they separate us spatially. At the same time, we are experiencing a delay in time: every thousandth of a second expands until it is perceived as eternal. This is especially true in our interactions with new technologies that promise immediacy.

Designs should follow an aesthetic philosophy and understanding of the world based on the fleetingness or impermanence (the transitory or the non-permanent) that best describe our experience in the world. The flexibility of designs could allow them to adapt to other moments and other uses that are different from those foreseen at the time of their planning.

Contemporary architecture seems to have the goal of staying young, shiny, and perfect but time stains and soils its surfaces. The impressions made by time –the patina– underscore its shapes and the way rain and sunlight hit its surfaces. It is possible to foresee in the buildings the effects of time, chronological and meteorological, in the same way that a landscape architect does.

There is a current tendency to constantly renovate our built environment –we even erase our recent past. Ruined buildings or neighborhoods tell a non-official history of the places; they are our link to what is gone and reveal the fragments of the distant past. These fragments are important for discovering our present, even (or especially) when they are about a history that is not the authorized one; they harbor the memory of a culture in constant and rapid change. Ruins should not be rebuilt to fit our idea of the past. Sometimes they are not beautiful, but neither is history. Rebuilt buildings look foreign and divorced from their history; renovated towns and cities are awkward, as they appear to sparkle and be perfect in their novelty.

The disorder and decay of ruins and abandoned buildings indicate to us that time has continued and that change has occurred. They acquire a different meaning than originally intended for the design; their original function is lost over time and by lack of use. To see them bring us the possibility of reflecting and taking advantage of the time we have left. Despite modern technology and our continued longing to be relevant, things (and our small role in the universe) all have an expiration date.

Cristina López Uribe



In accepting and agreeing to the terms set by the journal, authors must ensure that essays and related material are original and that all permissions and copyrights have been secured. The content of the essays is the sole responsibility of the author and does not reflect the opinion of the Editorial Board or the School of Architecture at the UNAM.

We have done our best effort to find the copyright's owners of the images published in this issue. In some cases this was not possible, therefore we kindly ask them to contact the journal

Hemos puesto todo nuestro empeño en contactar a aquellas personas que poseen los derechos de autor de las imágenes publicadas en la revista. En algunos casos no nos ha sido posible, y por esta razón sugerimos a los propietarios de tales derechos que se pongan en contacto con la redacción de esta revista.

FE DE ERRATAS: **Página 014.** "Lena Bergner..." / Nota 26: *Faltó año de edición: 1973.* **Página 015.** "Lena Bergner..." / Referencias: *Dice: "Todo aquí es vulkanish. El arquitecto Hannes..." Debe decir: "Todo aquí es vulkanisch. El arquitecto Hannes Meyer..."* **Página 016.** "El contexto histórico de la representación..." *Dice: Traducción: Santiago de Orduña. Debe decir: Traducción: Santiago de Orduña.* **Página 114.** "Mario Pani: malandrín." *Dice: la Ciudad de Puebla de los Ángeles. Debe decir: la ciudad de Puebla de los Ángeles.* **Página 120.** "Colectivo Universitario de Arquitectura..." / Pie de foto inferior: *Dice: estructura de bambu. Debe decir: estructura de bambú.*