

The Dove Project:
Architecture for Activism

Gabrielle Marie Herbosa

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Robert Hutchison
Cory Mattheis

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University of Washington

Abstract

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Architecture for Activism

Gabrielle Marie Herbosa

Chair of the Supervisory Committee:

Robert Hutchison

Department of Architecture

Freedom of expression is fundamental to our daily lives because the act of it awakens people who participate and witness it. It has the power to create positive change because of the message it delivers. Many countries are in the political position they are today because of mass demonstrations that have happened in their history. Mexico is notorious for its federal government's political corruption and abuse of power. In many cases, problems get ignored, issues remain unresolved, and people do not get closure. As impunity continues to be a federal response towards instances of mistreatment, the gap of inequality through the social strata widens, causing a rise of social movements and activism to fight for human rights, equality, and justice. Although architecture cannot provide the answer to country-wide issues of inequality, it has the ability and the power to support those who continually protest and demonstrate for a better way of life. Protests against the federal government are not uncommon in Mexico. As the capital, Mexico City is the hub where people from all over Mexico travel to stand up for what they believe. The people behind the protests are the voices that truly define the underlying character of Mexico. This thesis is located at the Glorieta de Insurgentes, a site that exemplifies the government's hell-bent effort to promote a false, fabricated Mexican narrative created during the 1968 Olympics. It attempts to explore ways to challenge authority and power through architecture, investigate qualities of safe public spaces for protest, and examine how architecture can protect and support protesters and activists tectonically. Based on a fictional narrative, *La Paloma Proyecto*, or 'The Dove Project' is a collaborative facility between seven of Mexico's most active human rights NGOs that aim to commemorate, remember and support the victims of inequality. By establishing a space that provides support services, The Dove Project is a place that people can depend on and continue to speak out and fight for what they deserve.

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THE DOVE PROJECT

ARCHITECTURE FOR ACTIVISM



GABRIELLE MARIE HERBOSA

This document is best viewed in a two-page format.

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for exposing me to Mexico City's fascinating, yet complicated reality.

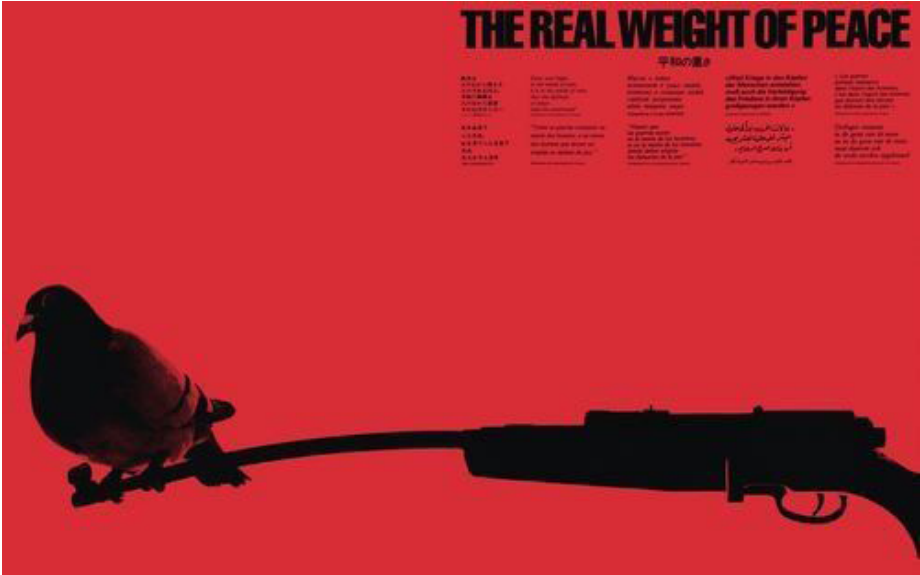


fig. 1 Propaganda poster by Masuteru Aoba 1982

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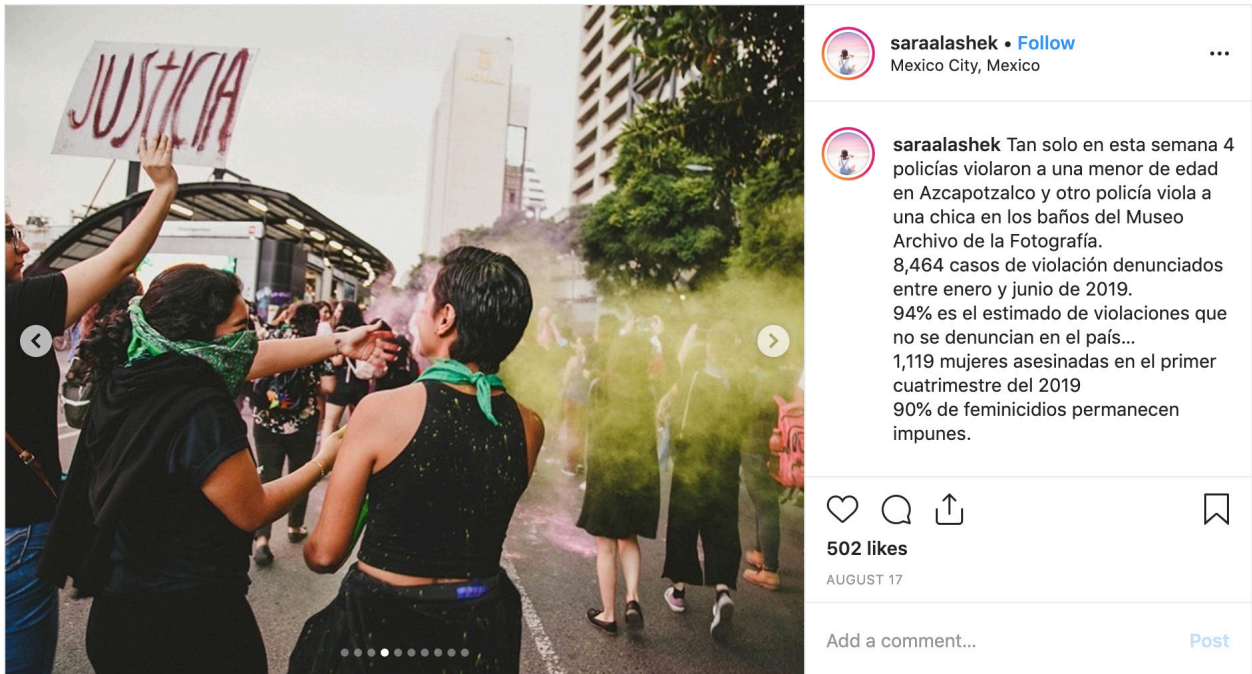


fig. 2 Instagram post by @saraalashk August 2019. "In this week alone, 4 police officers rape a minor in Azcapotzalco and another police officer rapes a girl in the bathrooms of the Museo Archivo de la Fotografía. 8,464 cases of rape reported between January and June 2019. 94% is estimated not reported in the country...1,119 women killed in the first four months of 2019. 90% of femicides remain unpunished." - caption translated via Google Translate

Introduction

Like many design processes, this thesis initially began in a different direction. It started with a visit to Mexico City, based on a fascination regarding its unique seismic characteristics that contributed to the city's already precarious future, which was manifested by various social issues of inequality. News had broken out through mass media about a young, 17-year-old woman who was walking alone along the streets of Mexico City. She had asked for help from police officers, and the police officers, instead, abducted and raped her. The news of this event was shocking and sad, personally. Unfortunately, abuse of power among authority figures is a common occurrence in Mexico City, and people have no clear indication to determine which person of authority is trustworthy or not. Two days after the incident, there was a protest scheduled to happen at the Glorieta de Insurgentes, where the Ministry of Public Security, the headquarters for police, was located. By coincidence, Francisco Pardo, a local architect, recommended the Glorieta as a site for study.

Out of curiosity and knowing little to nothing about its conditions and history, I visited the site to determine if it was appropriate for this thesis and, instead, found something unexpected. The Glorieta looked like the aftermath of an apocalyptic, dystopian battle. Walls were smeared with graffiti and covered by pink glitter. Red hands stamped multiple surfaces, and the glass wall into the lobby of the Ministry of Public Security was shattered. The anger and frustration of demonstrators were overwhelming and palpable. Being at the center, where one could see all the remnants of protests evoked an odd, almost guilty emotion. Comparatively to others who frequented the Glorieta, however, it did not seem as though they had the same impression as me. It was apparent that the abuse of power was a much more significant and prevalent issue than a single incident. Upon witnessing the degree to which victims of inequality are affected by political corruption and impunity, I realized that this was the story I wanted to tell.



fig. 3 Photograph of Glitter Revolution by Santiago Arau Pontones

Freedom of expression is fundamental because the act of it awakens people who participate and witness it. It has the power to create positive change because of the message it delivers. Many countries are what they are today because of mass demonstrations that have happened in their history. Because protest has the power to create positive change, this thesis explores how architecture can support the actions of protest and freedom of expression. In order to determine what necessities are required to provide services of support, this thesis will first attempt to understand the history of activism in Mexico City. It will attempt to identify what issues are being addressed, how demonstrators want

to express it, and what the characteristics are of a place that makes appropriate for protesting. By examining the 1968 student movement, the case of the 43 missing students, and the Glitter Revolution as models for protest, this thesis will base its decisions on factual events and be situated in the Glorieta de Insurgentes. Based on a fictional setting, this thesis will explore ways to challenge authority and power through architecture, investigate qualities of safe public spaces for protest, and examine how architecture can protect and support protesters and activists tectonically.



fig. 4 Mural of Tenochtitlan by Diego Rivera, 1945



Mexico through Activism

As tourists, we know Mexico City as a place of idyllic beauty within the landscape and the built environment. Aztecs who inhabited Tenochtitlan, present-day Mexico City, heavily integrated the landscape with their way of life. Tenochtitlan was formerly an island on Lake Texcoco, an ancient lakebed. The Aztecs used its water to their advantage to cultivate food and other resources by adopting chinampas, an agriculturally engineered technique using stalks of grass to isolate nutrient-filled soil. When Hernan Cortes arrived in 1521, he called Mexico City the 'Venice' of the west. While he spent the next few hundred years altering the fabric of the city, Cortes and succeeding colonizers established the built environment that we recognize today. Mexico City is home to over 22 million residents. The fabric of

the city is made up of various building typologies that exhibit the city's transition from ancient to modern civilization. As tourists, we appreciate and only focus on the city's ability to develop an environment that has highlighted its cultural authenticity, its history, and its modernity.

This idealized narrative was further reinforced between the 1950s and the 1970s, especially when Mexico City was selected as the host for the 1968 Olympics. The period between the 1950s and the 1970s was deemed the 'Mexican Miracle.' It was a period when Mexico experienced a substantial economic and population surge. In her book, *Massacre in Mexico*, Elena Poniatowska described this period as a time when "the groups holding the reins of power in the economic and

political sphere – began to feel a certain sense of self-satisfaction at the progress [being made] since the consolidation of the post-Revolutionary regime (1930).¹ She continued writing that this was a time of “political stability; uninterrupted economic development despite a high rate of population growth; impressive completed public-works projects; the birth of a sizable middle class; the increased number of jobholders and the rise in the standard of living of the working class; and finally... an over-all atmosphere of peace and calm, as though each and every sector of the population were in perfect agreement.”² As the next host for the 1968 Olympics, Mexico City took advantage of this opportunity to showcase the city’s prosperity and prove itself as a leader of modernity in Latin America.

Underneath the veil of prosperity, however,

Mexico was also experiencing an immense amount of social disparity. People who benefited from the Mexican Miracle were mainly the wealthy – leaving others with little to nothing. Pedro Ramírez Vázquez, architect and Olympic organizer and the Mexican Olympic Committee (MOC), aimed to use the 1968 Olympics as a platform to express the country’s political platform. They used *Todo Es Posible en la Paz*, or ‘Everything is possible in peace’ as a slogan to promote Mexico’s “humanist ideals and pacifist traditions,” which was ironic because of the violent and traumatic events that coincided during this so-called auspicious time in Mexico.³ A burst of protests erupted to bring to light what Poniatowska calls the “Other Mexico,” the reality that is contradictory to the narrative that the government was using to illustrate Mexico City at the time. The “Other Mexico,” as she describes it, is a

¹ Poniatowska, E. (1975). *Massacre in Mexico (La noche de Tlatelolco, engl.)*. New York: Viking Pr. 14.

² *Ibid.*

³ Castañeda Luis M. (2014). *Spectacular Mexico*. Univ Of Minnesota Press. 8

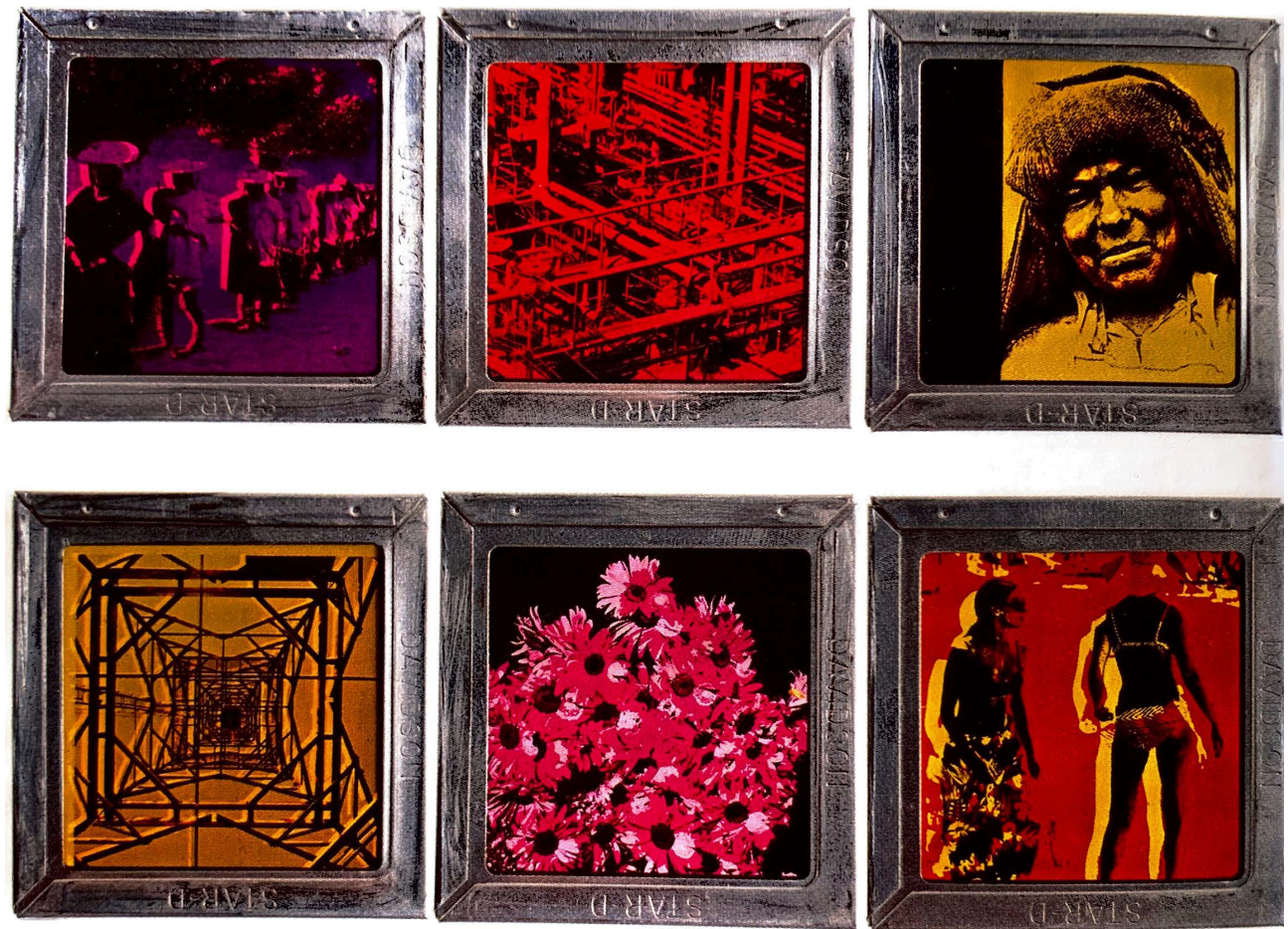


fig. 5 Imagen Mexico exhibit displayed during the 1968 Olympic

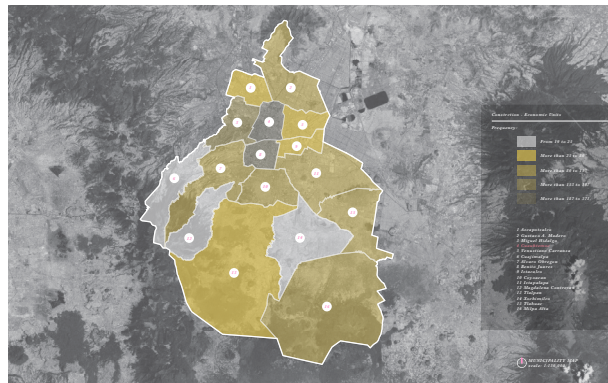
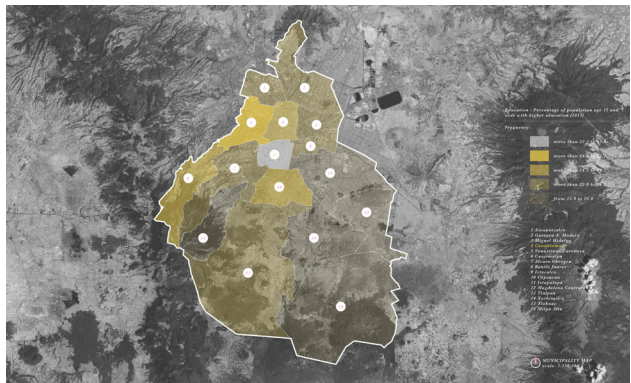


fig. 6 Journalists protest against the mistreatment towards freedom of expression

fig. 7 (left) Level of Higher Education (highschool or higher) in CDMX

fig. 8 (right) Distribution of Economic Development in CDMX



fig. 9 Police present in poor states of Mexico, generating violence and organized crime

Mexico in "rags and tatters, the millions of desperately poor peasants and the masses of the underemployed who emigrate to the cities and become the new nomads of our day."⁴ This gap in inequality continues today. More and more people are becoming more vocal about it. Sadly, freedom of expression involving the government's misuse, or abuse of power that manifested the degree of disparity today does not bode well in Mexico. Mexico is one of the most dangerous places for a journalist or anybody who publicly criticizes the federal government. In many cases, the outcome of exposing political corruption is an unfortunate one. In his article for the *New York Times*, "In Mexico, It's Easy to Kill a Journalist," Azam Ahmed explained that in more than 800 cases of harassment or threats against journalists and the like,

the government has only convicted two suspects.⁵ Over ten years, 370 activists were murdered in Mexico, some of them shot to death walking out their front door, leaving a restaurant, or relaxing in a hammock.⁶ Many cases involve journalists or activists who spoke or wrote about the abuse of government power, or the organized crime that is often involved. The connection between activists who criticized and activists who have been murdered has not gone unnoticed by the public. Many of the more recent social protests challenge the state of political corruption and, mainly, the impunity that follows.

⁴ Poniatowska, E. (1975). *Massacre in Mexico (La noche de Tlatelolco, engl.)*. New York: Viking Pr. 15.

⁵ Ahmed, A. (2017, April 29). *In Mexico, 'It's Easy to Kill a Journalist'*. Retrieved from https://www.nytimes.com/2017/04/29/world/americas/veracruz-mexico-reporters-killed.html?_r=0.

⁶ *Ibid.*

“It isn’t that they can’t solve these cases, it’s that they either don’t want to or aren’t allowed to... This is a political issue. Dead journalists look bad for the government, but it’s even worse if they were found to be killed as a result of their work.”

- Anonymous Mexican law enforcement official, New York Times 2017



fig. 10 Mexico '68 Student Movement

1968 Student Movement

The 1968 Olympics was a period of controversy. While some historians view it as a time of modernity, pleasantries, and successes, the government used a Stalinist style method of propaganda to hide the underlying flaws of corruption and elitism that produced the wide gap of inequality that still exists in Mexico today. To expose the wrongful idealization of Mexico's economic and social climate, thousands of students, the middle class, and intellectual groups decided to come together to express a "general dissatisfaction of the country as a whole."⁷ Though many of the protests demonstrated with peace, it regularly ended with violence on the orders of the army. The violence ordered by government officials only fueled protesters' and demonstrators' anger regarding the government's

ill-use of power. On October 2nd, ten days before the inauguration of the Olympics, over 3,000 students, people of all social classes, and passersby with families stood at the Plaza de las Tres Culturas in Tlatelolco. Because Gustavo Díaz Ordaz, the president at the time, was so determined to maintain the pristine image of Mexico, he ordered military action upon them to control them. Before anybody knew it, the protest turned ablaze with rapid gunfire. This response identifies the event now called the Massacre at Tlatelolco, where over 325 unarmed people were killed by the hands of the government, while thousands were taken away, arrested, held captive, and never to be found.

⁷ Poniatowska, E. (1975). *Massacre in Mexico (La noche de Tlatelolco, engl.)*. New York: Viking Pr. 15.

⁸ *Ibid.*



fig. 11 Federal army present at the Zocalo to "control" protesters

“We have now seen the Army troops in all-out action: using all sorts of armaments, including heavy-caliber machine guns mounted on twenty jeeps or more, they fired on all the areas controlled by the sharpshooters.”⁸

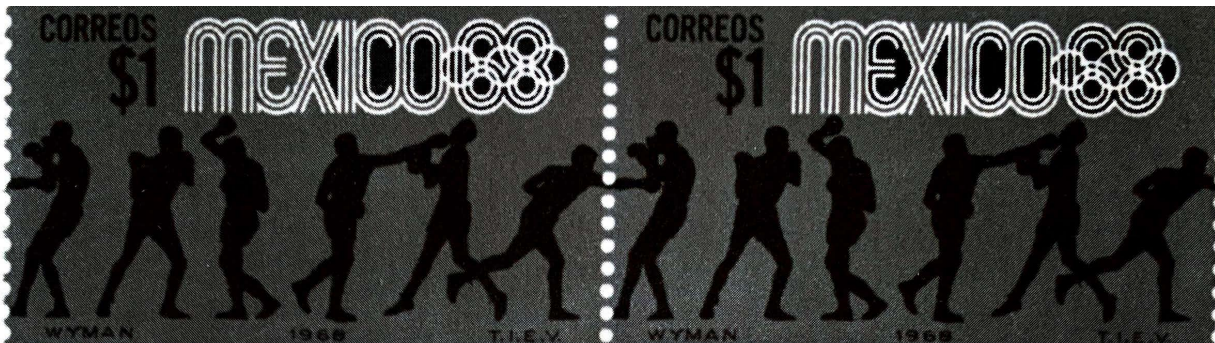


fig. 12 Olympic postage stamps by Lance Wyman and Anonymous Protester



fig. 13 43 Missing Students protest

43 Missing Students

A recent form of the government's abuse of power was revealed in 2014 when 43 students from the state of Guerrero suddenly went missing. These students were training to be teachers under the Normal Rural School system, which was established after the Mexican Revolution in rural and indigenous areas typically neglected by the Mexican government. These areas are ridden with violence and poverty, have little to no infrastructure and high infant mortality rates. In effect, Normal Rural schools become hubs for opportunity and empowerment. Evidentially, these schools become the origins of many messages that spark protests around the country. When Peña Nieto became president in 2012, he put the normalistas on the list of "top national security priorities" because according to him, the

normalistas posed a threat "not to national security," but rather, "to derail the extractive, exploitative, despoiling neoliberal narrative that ruling administration has long been riding on."⁹

As a rite of passage, it is a tradition that normalistas, students from the school, commandeer a bus and travel to Mexico City to commemorate the 1968 Massacre of Tlatelolco. Usually, it does not involve violence. In 2014, however, a standoff occurred between students and the local, state, and federal police officers. It ended up killing at least six people, injuring dozens, and 43 others disappeared without a trace. Many have speculated that the violence was collateral damage from the Dirty War enacted between the 1980s and well into the 2000s. Initially, the Dirty War was initiated by

⁹Hernandez, A. (2020). *Massacre in Mexico: The True Story Behind the Missing Forty Three Students*. Verso Books. 15.



fig. 14 Flyers of 'Still Missing' People

President Gustavo Díaz Ordaz to stop drug cartels by stationing military personnel in areas similar to Guerrero. However, the presence of the military only amplified the violence in violent-prone places. The Dirty War ended up being more than just a war against the drug market in Mexico. Due to military presence, the cartel used fear and violence to persuade and corrupt the military into working for them instead of fighting them. Since then, people have increasingly grown wary about whom to trust for safety and security.

Due to political corruption, the case of the 43 missing students was mishandled, tainted, and closed before the missing bodies were discovered. Families, close friends, and activists who seek justice continue to search for evidence of bodies, dead or alive, to find

a sense of closure. Though what they continue to find consistently are traces of government hands near areas of unrest, poverty, and violence that cover the truth.



fig. 15 Glitter Revolution by the Ministry of Public Security

Glitter Revolution

Places that are characterized by poverty and violence are not the only places that are widely affected by the government's abuse of power. It is no secret that women in Mexico are mistreated. The Glitter Revolution that occurred in August 2019 was a nationwide expression of anger against femicide, which frequently happens daily to women all over Mexico. The protest was sparked by two separate incidences involving police officers and young girls in Mexico City. On August 3rd, a 17-year old girl was walking around the streets of Azcapotzalco. She had asked for help from neighbors who ignored her cry and, instead, dialed 911. As she sat on the curb of the sidewalk, two patrol cars and a larger SUV drove up. Thinking that she had finally received help, the police officers, instead, forced her into the

larger SUV and raped her. The increasing gender-based violence against women has been on the rise for the past four years. Despite having a female as mayor of Mexico City (the first one) and establishing the General Law for Women's Access to Life Free of Violence, nothing has changed primarily because of the government's apathetic response to convict the perpetrators.

The Glitter Revolution was an angry and desperate response to an increasing and neglected case of violence against women in Mexico. 2019 has been one of the deadliest years for women to date. Between January and April, at least 114 minors, ages up to 17-years-old, were murdered. On August 12th, just eight days after the initial incident, over thousands of women joined together to protest directly in front of the Ministry

of Public Security. They covered the entire plaza of the Glorieta de Insurgentes and the lobby with graffiti and pink glitter expressing demand for justice. In an article written by Mariana Lizarraga and Bitá Aranda, they wrote that the Glitter Revolution was “not only to demand the legal prosecution of the policemen involved, but also the strengthening of public policy against gender-based violence.”¹⁰ The protest was a representation of provocation to awaken the public about how, despite having women in office and enacting legislation, the political realm continues to do little to nothing to help victims of inequality.

¹⁰ Lizarraga, M., Aranda, B., Monrox, L., Gupta, R., & Boshoff, S. (2019, August 29). Mexico's Glitter Protests are a Movement Against Violence. Retrieved from https://www.girlsglobe.org/2019/08/29/mexico-glitter-protests-movement-against-violence/?doing_wp_cron=1576115861.3714339733123779296875.



fig. 16 Women protesting mistreatment in Mexico City, 1935

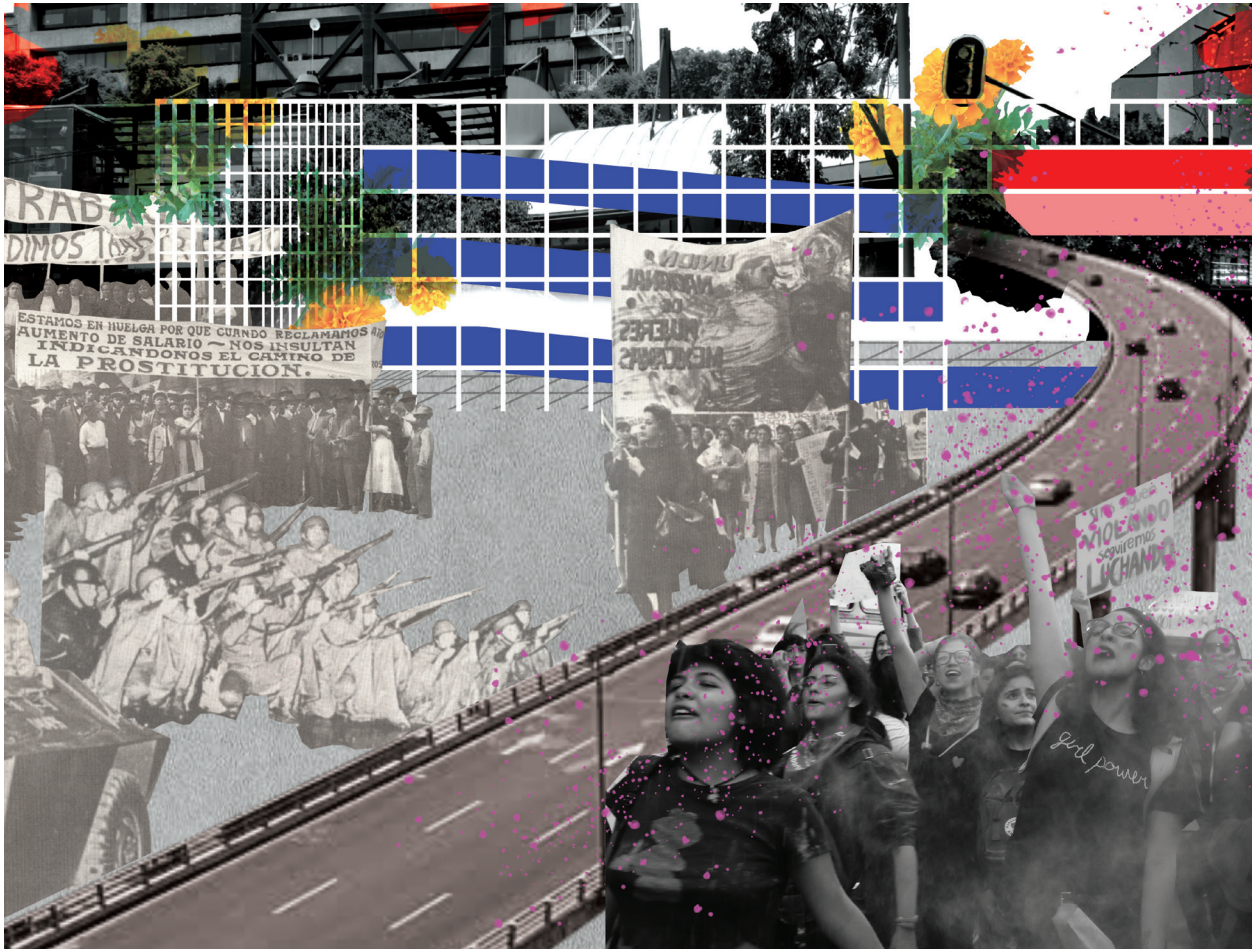


fig. 17 Collage of protests overtime

By studying these three major protests, I can begin to understand the disconnection between the people of authority and those who are victims of inequality. Many problems exist within Mexico City. Though these protests only graze the tip of the iceberg of this country's problems, it is meant to provide an example of how protest can serve as a platform or a medium to distribute the messages of those effected by unfairness in the political system. While I was not physically involved with any of these protests, as a tourist, I was still able to connect, understand, and empathize with the messages that these protesters are trying to express. Ultimately, protests are used as a tool to impact the general public in a way that can evoke change for a better future.



fig. 18 Graffiti covered walls at Metro Insurgentes

III

Methodology and Site Analysis

Being in Mexico City during the Glitter Revolution was both a fortunate and unfortunate experience. Although I was previously aware of Mexico's notoriety and precarity with violence, drugs, and mistreatment against women, I remained ignorant and never fully aware. The extent of the disparity is brutal in Mexico. Only when I witnessed the anger in the form of graffiti and glitter, did this reality truly hit me. I was angry and sad that Mexico City, a place that is truly amazing to me as a tourist, is continuously a frustration for its residents.

For my thesis, my goal is to explore how architecture can facilitate and encourage the acts of expression by providing a space for activists to safely live, work, and protest by challenging authority and

power through architecture, investigating qualities of safe public spaces for protest, and examining how architecture can protect and support protesters and activists tectonically. Within the scope of my thesis, my project will provide a fictional setting that will allow this kind of program to occur, and it starts with a question:

If the authorities, people we're supposed to be able to trust, cannot be trusted, then who do we turn to for help?



fig. 19 Humanos Del Futuro Logo by Katrina Herbosa

Humanos Del Futuro y La Paloma Proyecto

Fed up with the lack of attention and resources directed to the underrepresented, seven of the largest NGOs throughout Mexico City have decided to band together and form, *Humanos Del Futuro*, or 'Humans of the Future' (HdF). To commemorate this moment, HdF's first goal is to develop and build a collaborative facility that is designed to support local and out of state activists to continue their work of expressing their messages. As a symbol of peace and a better future, this facility will be called, *La Paloma Proyecto*, or 'The Dove Project.'

For their site, HdF chose the Glorieta de Insurgentes, a legacy from the 1968 Olympics (see figure 21). This site was built when Mexico City first implemented the Metro, its subway system. The design epitomized the idealized narratives of Mexico City

that the government fabricated. It borrowed formal aesthetics to convey a "smart, ultramodern capital on the lines of science fiction."¹¹ The Glorieta utilized modern materials, including "plate glass, metals, and plastics" inside the plaza and onto selected adjacent buildings.¹² Unfortunately, the aspiration of futurism did not have much impact on the rest of the city. *Humanos del Futuro* saw the Glorieta de Insurgentes as an opportunity to protest the false narrative created during the 1968 Olympics, and instead, symbolize Mexico's underlying character.

Years after its opening, the Glorieta was occupied primarily by passersby going in and coming out of the Metro Station and youths, who use the plaza to escape the obligations and responsibilities of their

¹¹ Gallo, R., Fox, L. S., & Gallo, R. (2004). *Mexico City Reader: The Metro*. University of Wisconsin Press. 139.

¹² *Ibid.*, 139.

home life. In his excerpt called, "*Metro Insurgentes*," José Joaquín Blanco wrote about how the Glorieta's current conditions are a reflection of the city's actual reality. He says, "the city (its poverty, its overpopulation, its barrio ways, its violence) turned the futuristic set of the Insurgentes metro station into just another plaza with a holiday feel: soiled, crowded, many-colored."¹³ The Glorieta became an example of political neglect and inequality that has impacted so many others throughout the country. It is a sunken plaza, visually and physically disconnected from the rest of the city. It is a public space where nobody can see looking in from the city, and nobody can see the city from the plaza. It's been described as a place where the "undesired" go, or the underrepresented demographic that is so often ignored and neglected by Mexican authorities.

¹³ Gallo Rubén, Fox, L. S., & Blanco, J. J. (2004). *The Mexico City reader: Metro Insurgentes*. Madison, WI: University of Wisconsin Press. 140.

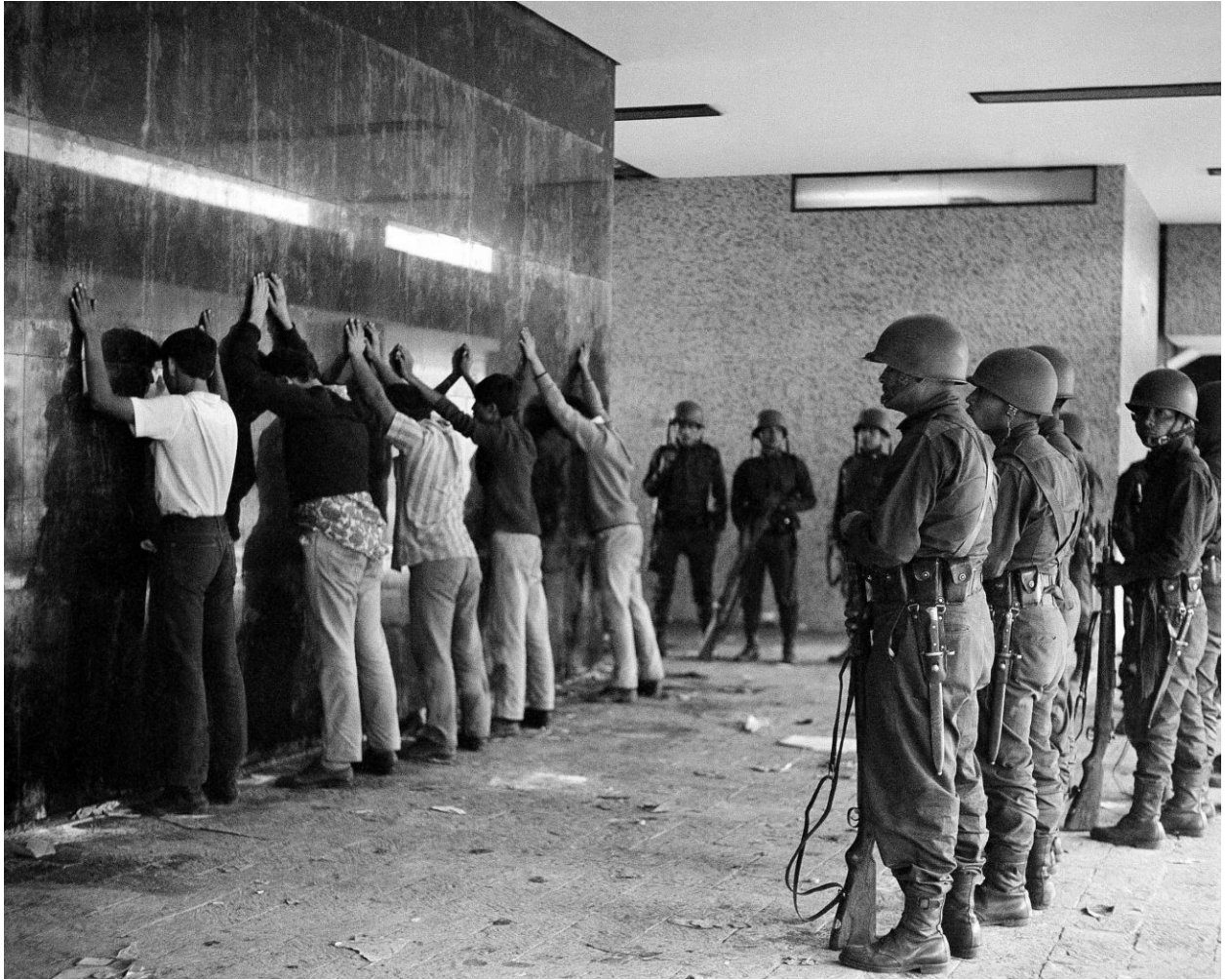


fig. 20 Capture protesters from the 1968 student movements

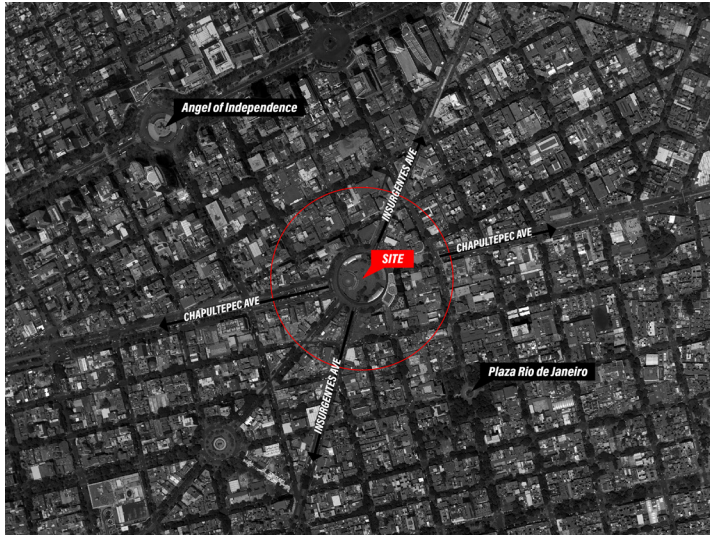


fig. 21 Aerial images of the site

La Glorieta de Insurgentes

The site has two different levels. The first level is what I have defined as Level 0. Level 0 is the sunken plaza below the Glorieta de Insurgentes (see figure 22). Here sits the Metro Insurgentes station, access to autobus stops, and where all six entry points lead to. In a few areas along the perimeter of the plaza has small shops that have overtime quickly come and gone depending on their economic wellbeing. Due to the plaza's low pedestrian traffic, shops rarely stay longterm. Level 1 is the Glorieta, or above the roundabout (see figure 24). What surrounds the Glorieta are various scales and typologies of both commercial and residential programs. The two tallest buildings surrounding the Glorieta are federal buildings, the Ministry of Public Security and the Federal Prosecutor's Office. By being

in the face of these two federal buildings, Humanos Del Futuro will be able to utilize The Dove Project as a medium of protest. Its symbolic meaning, programmatic function, and design will be aimed to make a statement and allow its occupants to continually express their message to the adjacent federal building and, therefore, to the government.

The Glorieta is heavily designed for vehicular circulation (see figure 28). While automobiles dominate the site's conditions, pedestrian access points into the plaza are an afterthought. There are a total of six points of entry into the plaza; one ramp from Calle Genova, a pedestrian street, and 30-foot wide stairs from the Ministry of Public Security, the shopping center East of Avenida de Oaxaca and from Jalapa, another

pedestrian street (see figure 29). The spaces beneath the roundabout are occupied by informal gatherings of people sitting or walking through the colonnade of columns, which hold up the roundabout itself. For most of the pedestrian entrances or exits from the plaza, the small shops incidentally obstruct a person's view for pedestrian access.

While photos of the plaza today may render it pleasantly filled and heavily used every day, if a protest were to happen, the Glorieta would not be a safe place to be. Blanco wrote that "the plaza seems solid, unrattled by shouts, sudden noises, bursts of mysterious laughter. Dark shapes drift in the darkness: clumps of policemen. The uniformed silhouettes seem to be in their element here, and the curved wall by the mouth of the Metro

would suit a firing squad. Spacious and solitary, the plaza...would provide the perfect setting for some climactic moment of peril: it recovers its ceremonial feel, that of a temple consecrated to violence in whose shadows the cops – clubs hanging, revolvers in holsters – smoke and talk, waiting for their cue to officiate."¹⁴ The Glorieta would be a site perfect for a panopticon. Once a person controls the center, that person can better control their surroundings, moving them into a position of power.

¹⁴ *Ibid.*,140.

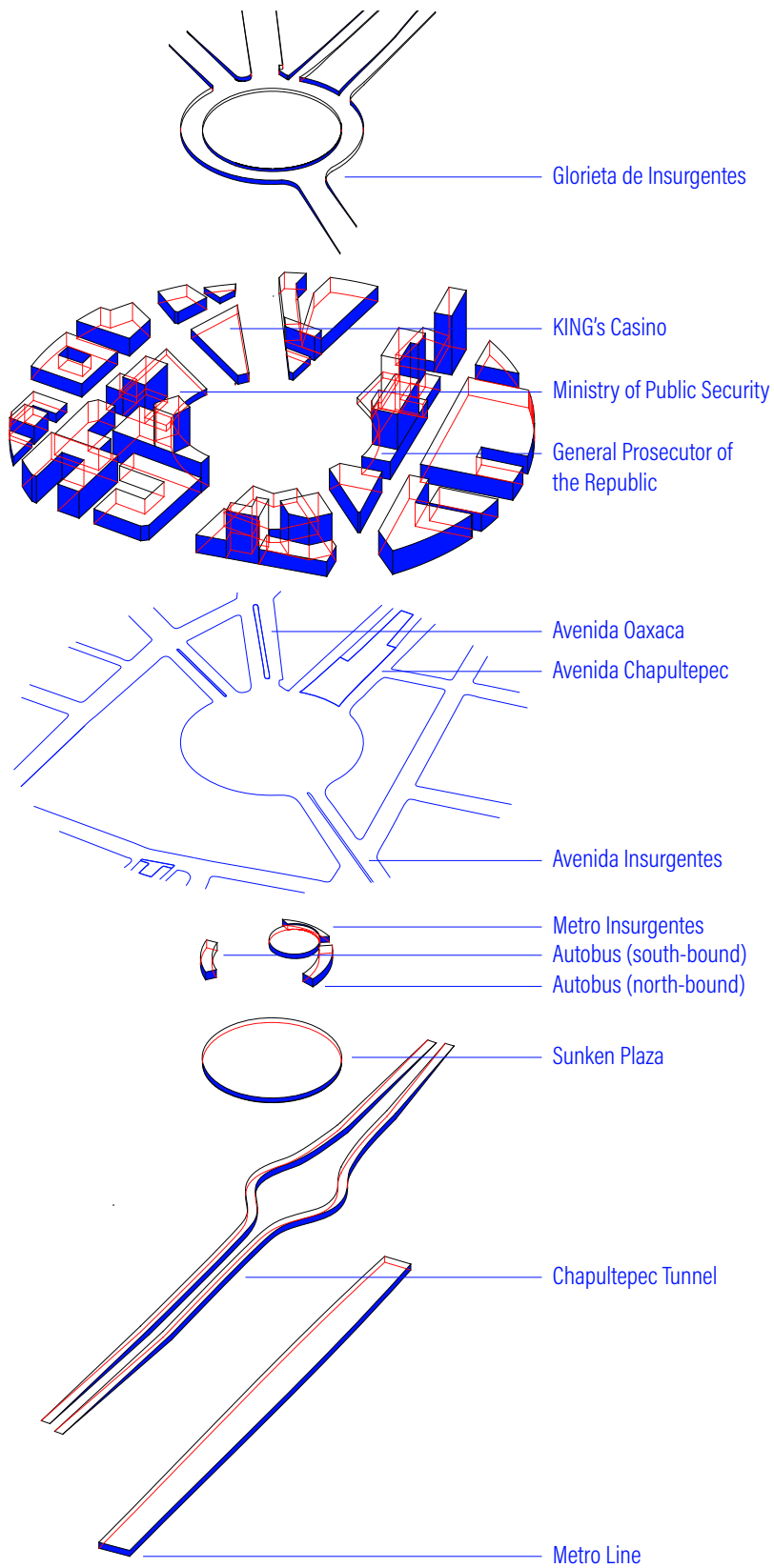


fig. 22 Exploded axon of the Glorieta de Insurgentes

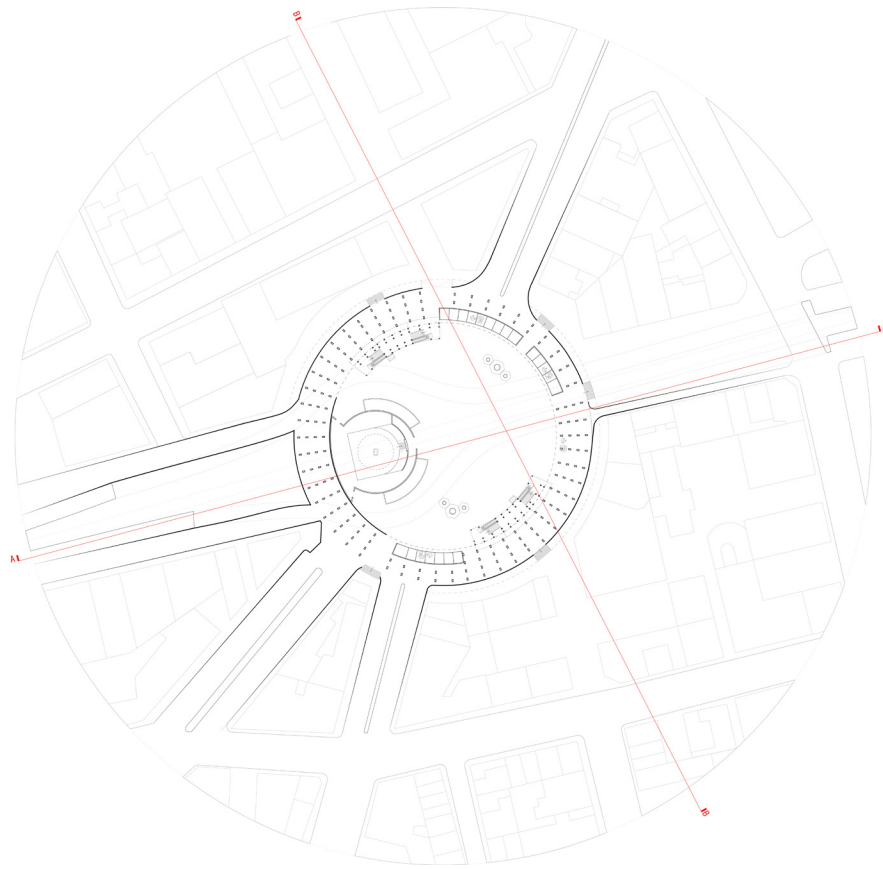


fig. 23 Level 0 existing site plan



fig. 24 Level 0 noli plan

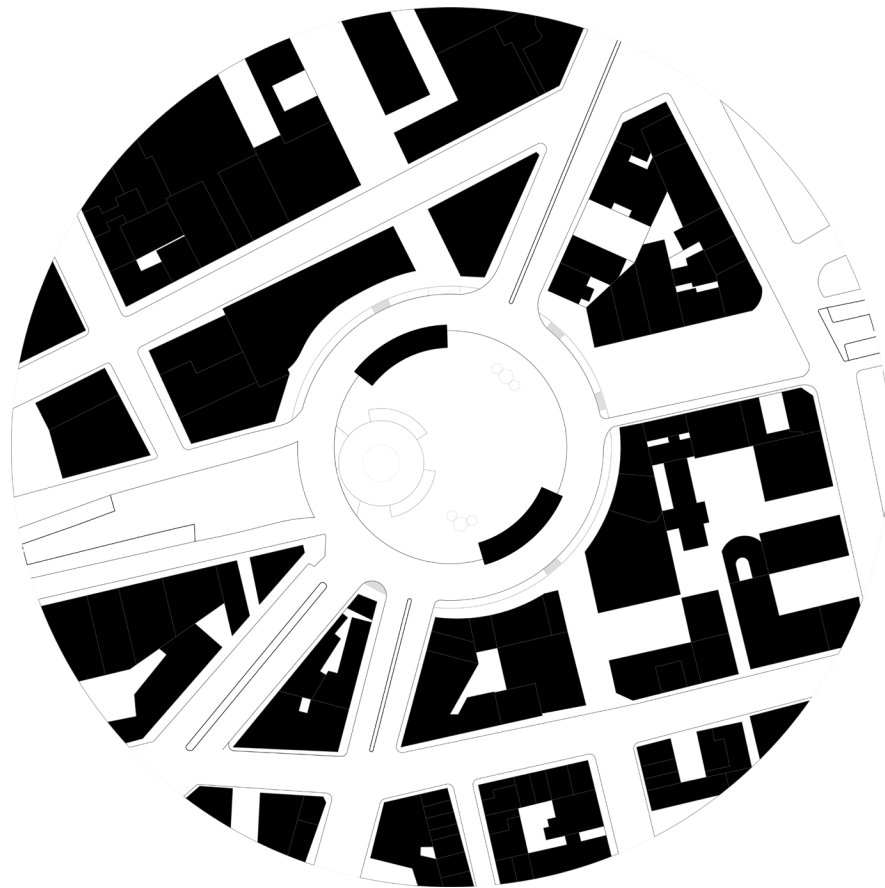


fig. 26 Level 1 noli plan

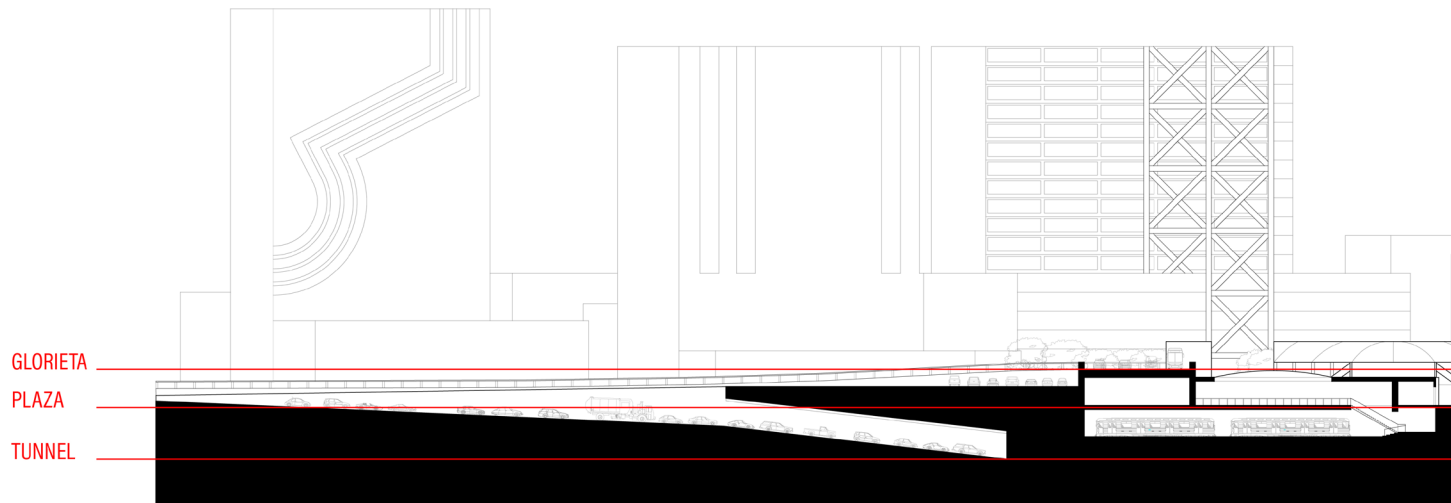


fig. 27 Existing site section A

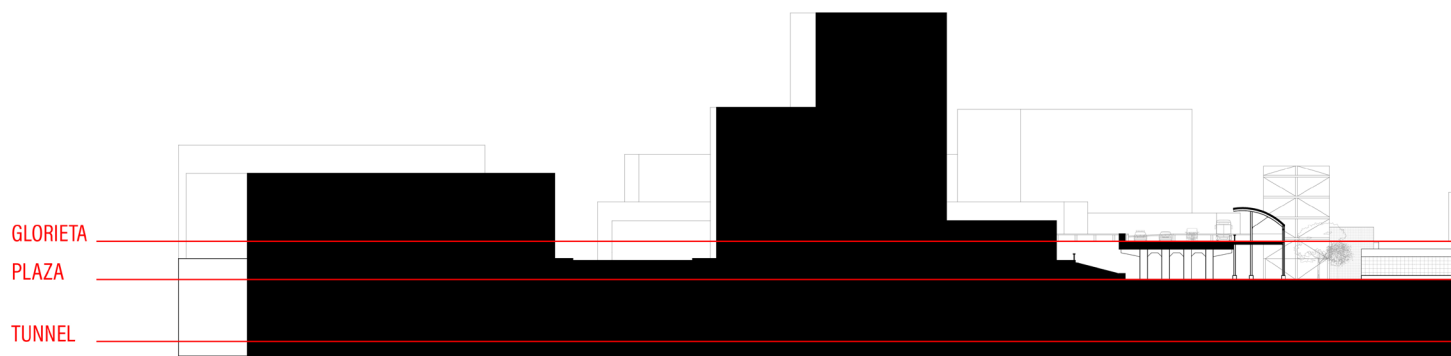
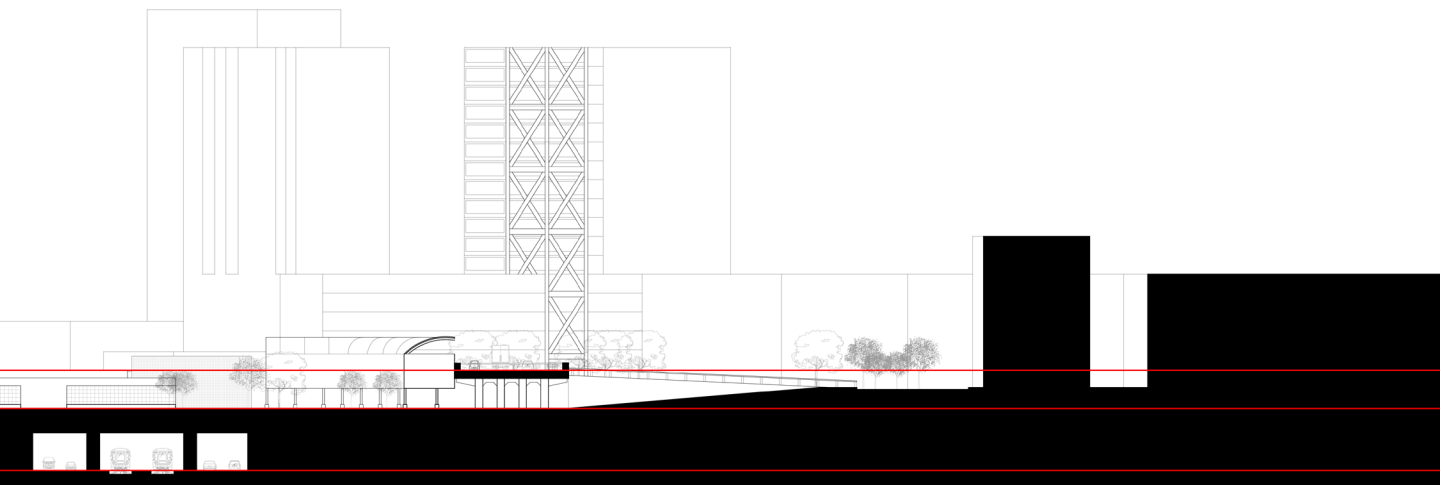
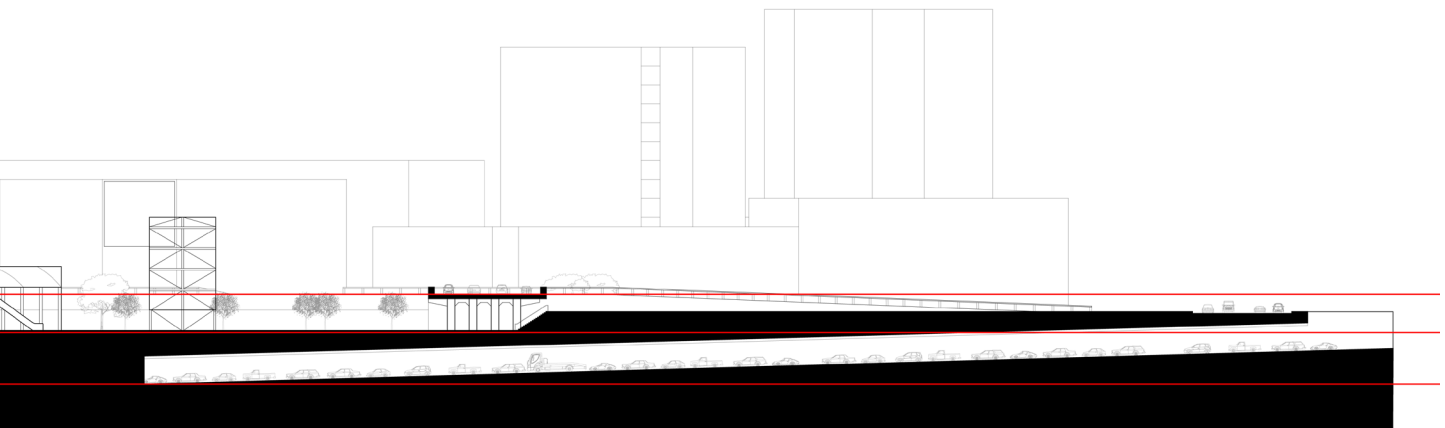


fig. 28 Existing site section B



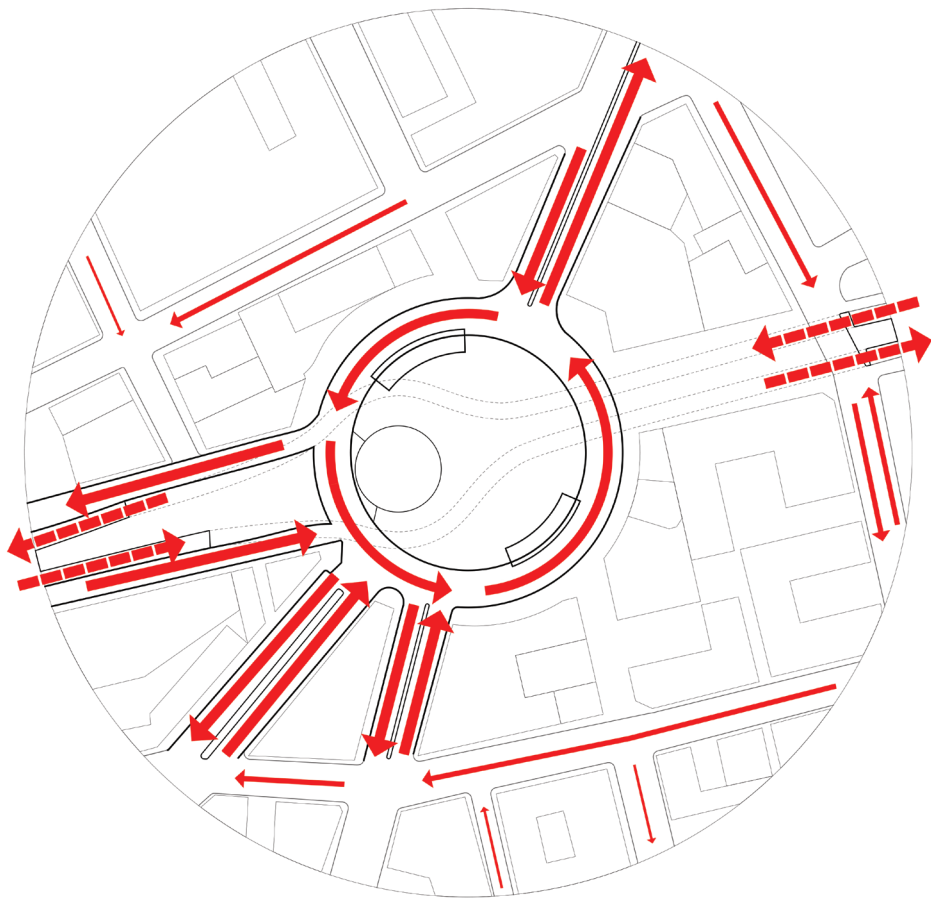


fig. 29 Vehicular circulation

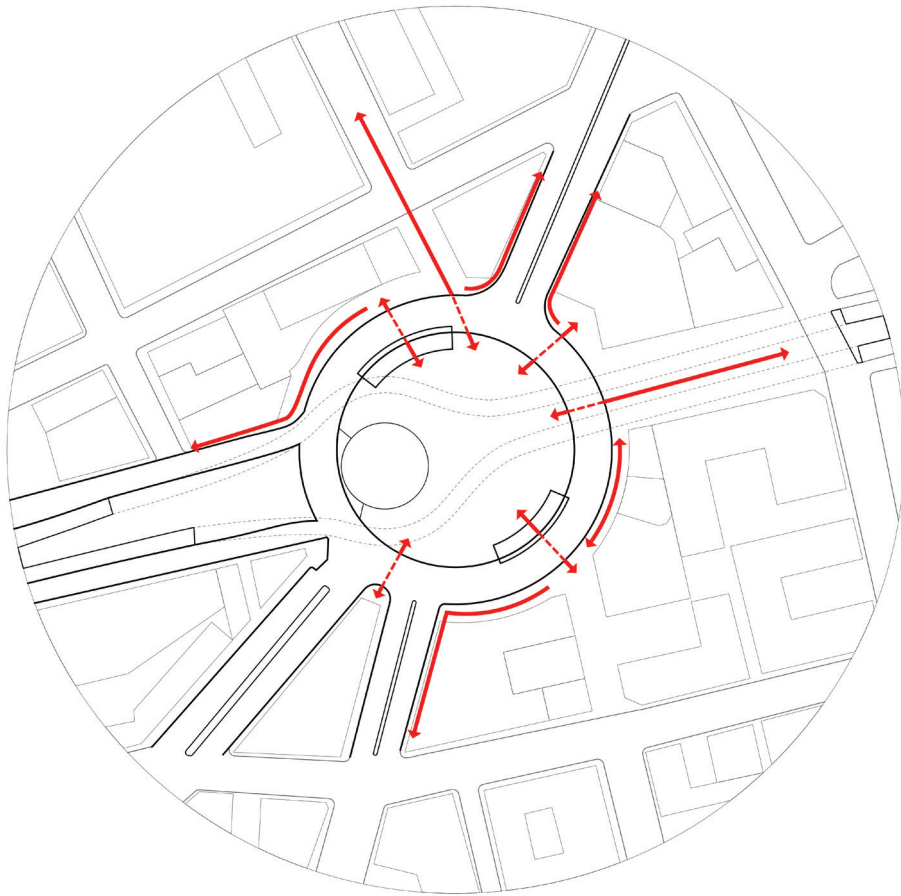


fig. 30 Pedestrian circulation

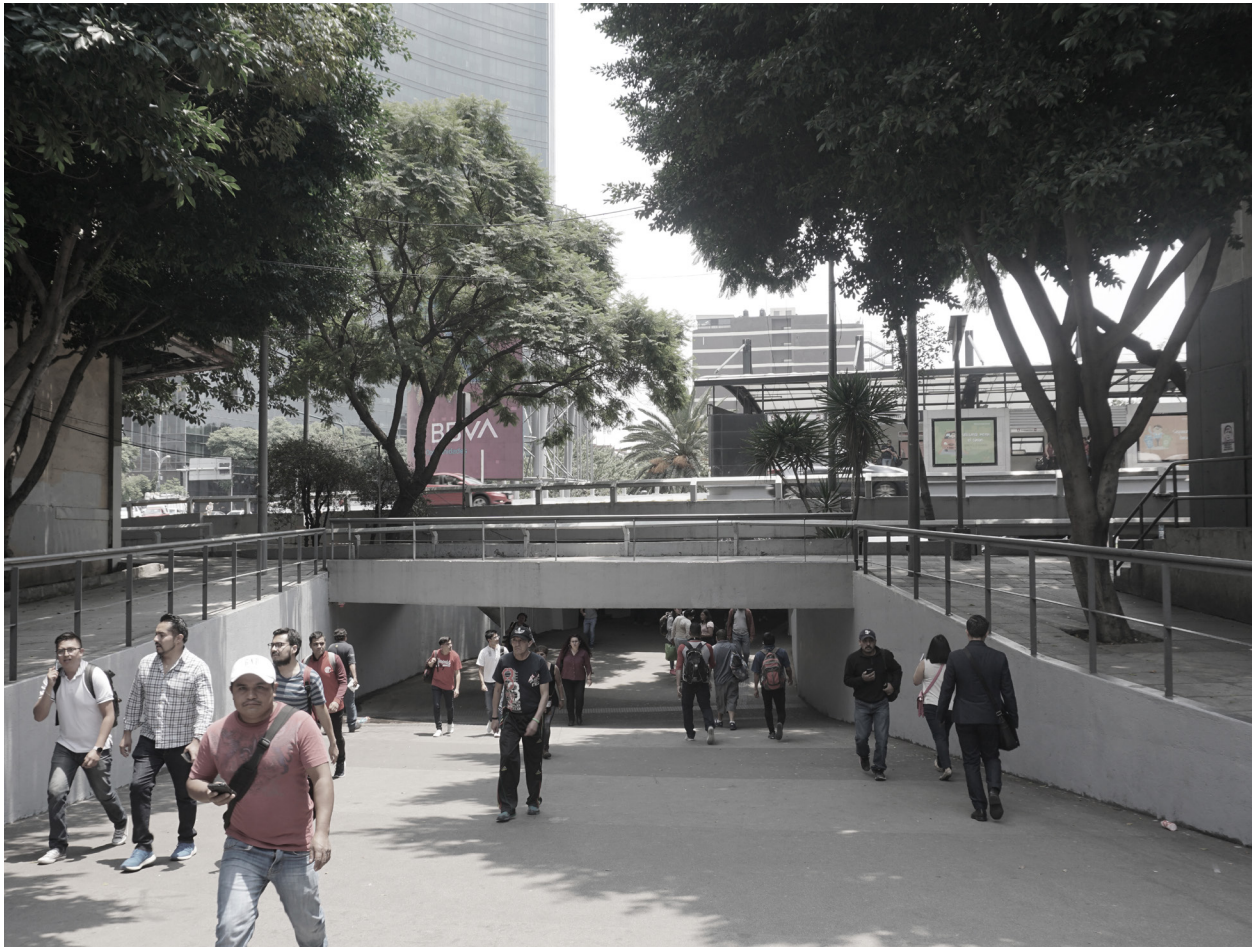


fig. 31 Pedestrian access from Calle Genova



fig. 32 Pedestrian access to Ministry of Public Security



fig. 33 View of Ministry of Public Security



fig. 34 View of Metro Insurgentes station

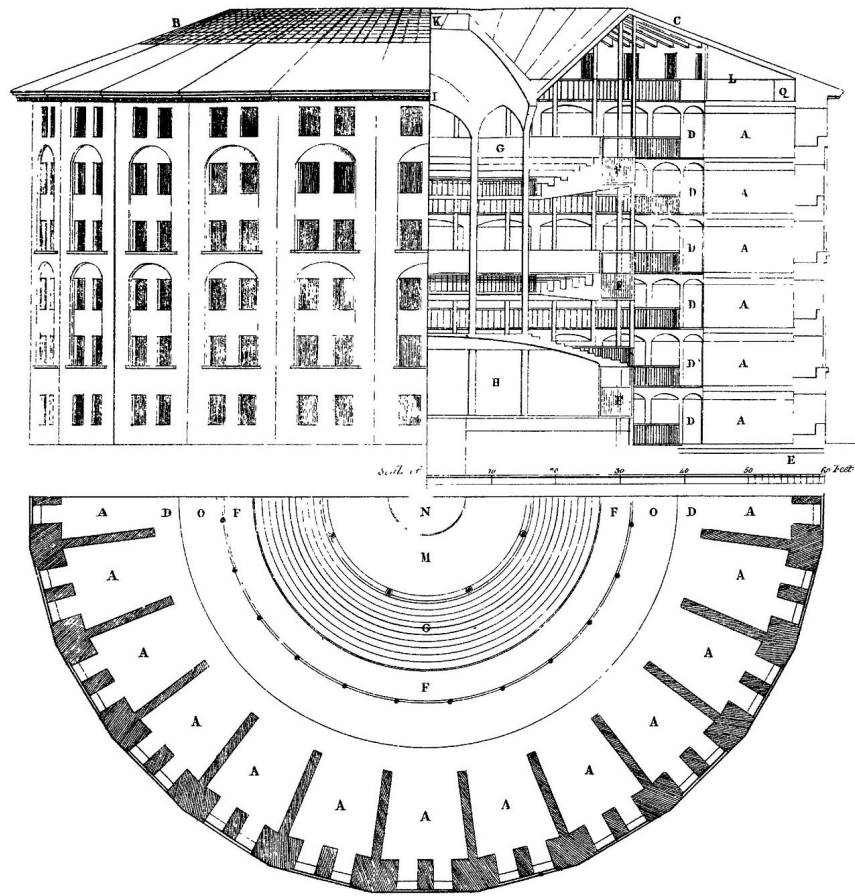


fig. 35 Plan and Section drawing of Bentham's Panopticon

La Glorieta de Insurgentes



The Panopticon was an architectural invention by Jeremy Bentham in the 18th century.¹⁵ He developed a layout and format specifically for institutional buildings and penitentiaries, who would benefit from its system of control. The original scheme consisted of a rotunda with an inspection house or tower for the warden at the center, giving them a 360-degree view of all inmate cells surrounding the tower. It was mainly a way to establish control and became a symbol of authority and discipline.

In the case of the Glorieta, this site can easily be a place of danger for protesters due to its existing spatial conditions (see figure 35). Because of its obstructed and limited amount of exit points, protesters could get easily corralled within the plaza, rendering their protest ineffective and unsuccessful.

fig. 36 The Glorieta as a Panopticon

¹⁵ The Editors of Encyclopaedia Britannica. (2016, March 29). Panopticon. Retrieved from <https://www.britannica.com/technology/panopticon>.

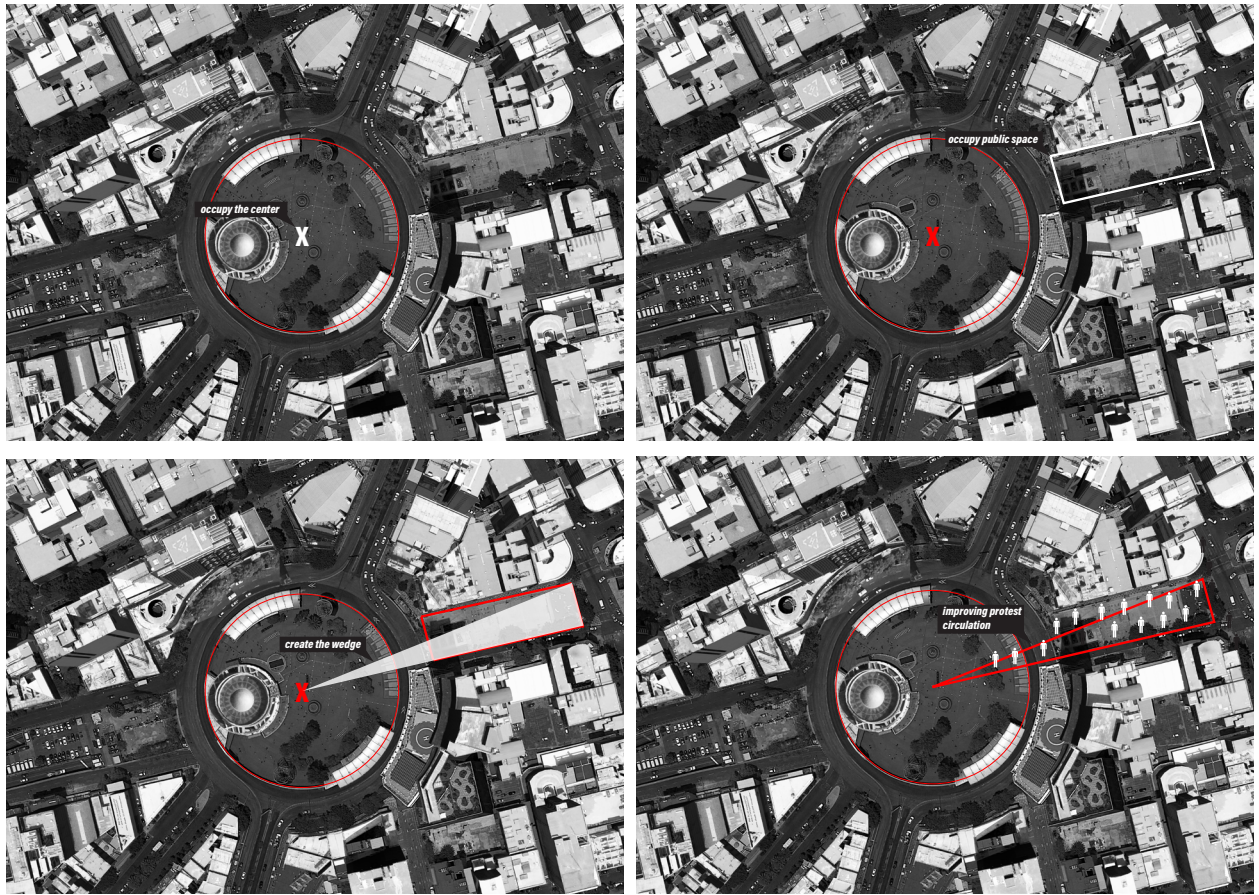


fig. 37 Site response and intervention

IV

Design Response

To provide a place for protesters to safely live, work, and protest, HdF is determined to use the concept of the Panopticon as a method to architecturally challenge the spaces of power. In this case, the critical area to achieve power and control would be the center of the plaza (Level 0). The Dove Project will occupy the center of the Glorieta, giving the power back to the people (see figure 36). From there, it will occupy the adjacent open space to the East, which is currently

being used as an outdoor gym. To grab the attention of others and protest effectively, the best way to deliver a message is to intercept people's everyday routine. This way, people would be able to witness and receive the message that is being told by those who occupy the Dove Project. The wedge represents a form of strength that metaphorically breaks the continuity of the Glorieta, the circle that represents the status quo of Mexican politics.

Site Intervention

The ground floor of the building is a colonnade that will be left programmatically open. It is free to be filled by informal market stands, impromptu performances, casual gatherings, or city-wide marches for protests. The Dove Project's design consists of five components, all serving a specific purpose that *Humanos Del Futuro* aspires to, which is to allow activists to live, work, and protest safely (see figure 37). Within the Dove Project is a major structure, a minor structure, support services, vertical circulation, and an operable exterior panel system. All components are capable of functioning in two different circumstances: one for every day and the other for protest.

The major structure refers to the city's contextual grid (see figure 38). The grid lines from the

city are pulled in from the North and the South to create a 20-foot by 20-foot grid, which is consistent with the façade and grid of adjacent buildings. While the vertical grid lines remain parallel to the city's context, the horizontal grid lines adjust to meet and terminate at the center point of the Dove Project. By having its structure terminate at the center, it allows the design's form to reinforce further the concept of occupying the center and, therefore, maintaining the symbolic meaning of The Dove Project as a place that represents and empowers its people.

From the perimeter of the building is a 10-foot offset that provides opportunities for circulation and spaces for outdoor balconies. Additionally, it creates a buffer between potential danger from the outside

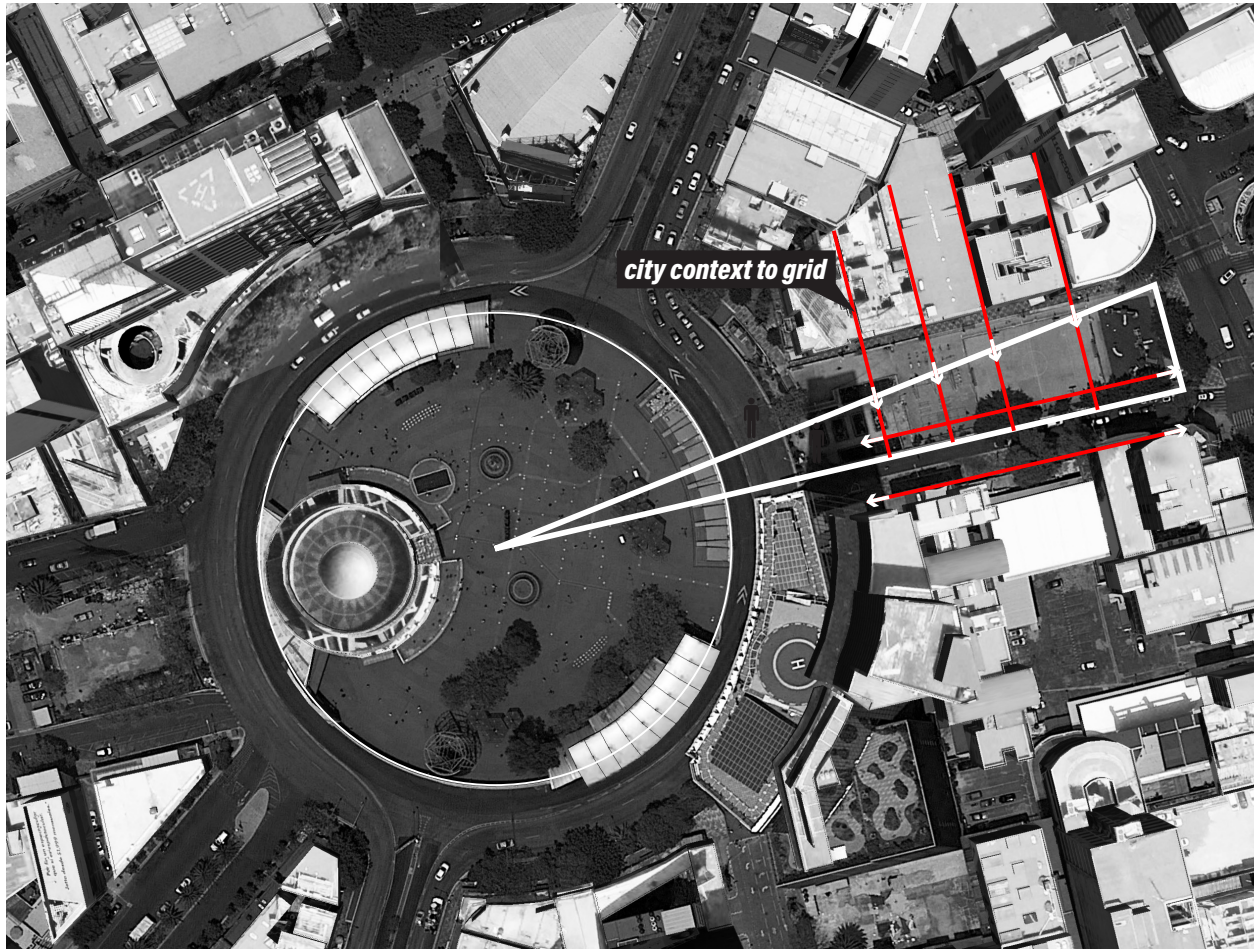


fig. 38 City to grid diagram

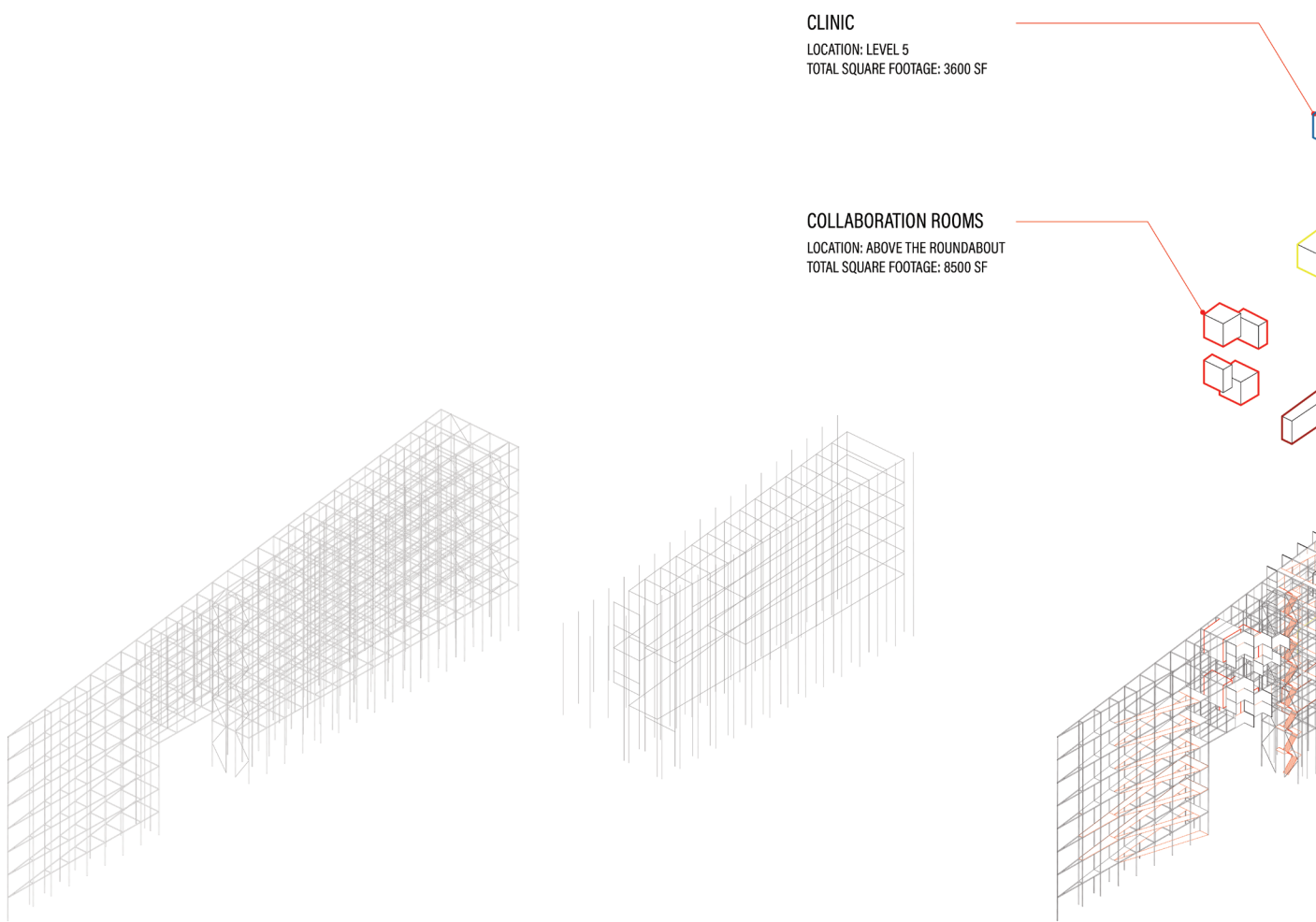
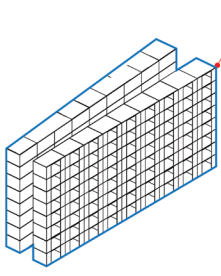


fig. 39 Exploded Axon of the Building's Five Components



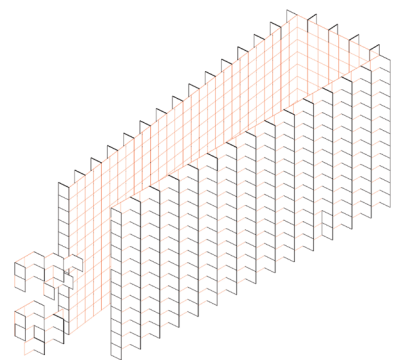
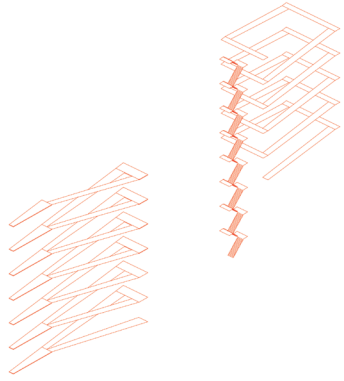
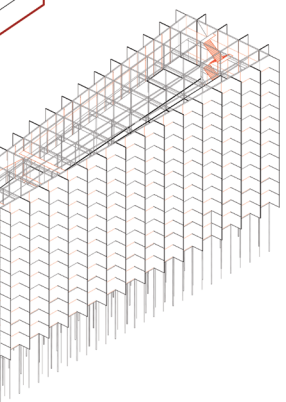
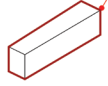
HOUSING
LOCATION: LEVEL 3+
TOTAL SQUARE FOOTAGE: 91200 SF
+/- 800 SF PER UNIT



CHILDCARE
LOCATION: LEVEL 4
TOTAL SQUARE FOOTAGE: 5600 SF



ADMIN
LOCATION: LEVEL 2
TOTAL SQUARE FOOTAGE: 12000 SF



and the spaces on the inside. Various programmatic spaces are placed in a gradient fashion, from public to private, from the center to the outer edge, respectively. The distribution of public and private spaces also corresponds to the city's context, which currently has more public spaces towards the center of the Glorieta and private spaces along its outer edges.

Starting from the center of the Glorieta is the Memory of the Dead, the most public space (see figure 39). It is an observation tower that will provide a place for people to display altars, momentos, or other representational and symbolic items to honor and remember their lost loved ones. The Memory of the Dead is where the structure decompresses completely, making a very open and ephemeral display of the

public's physical and spiritual presence. It can be used as an area to display marigolds, a flower frequently used during Día de los Muertos or 'Day of the Dead.' Marigolds attract the souls of the dead. By having them displayed, those who are lost have a way of rejoining the public spiritually and consequently, increasing the strength of their friends and families who occupy the center of the Glorieta.

Continuing outward towards the perimeter of the plaza are the Collaboration Rooms located on level 3, right above the roundabout. The Collaboration Rooms serve as a semi-public space that enables both the public and the building's occupants to meet, work, and organize with each other so to continue their work of organizing protests and demonstrations.

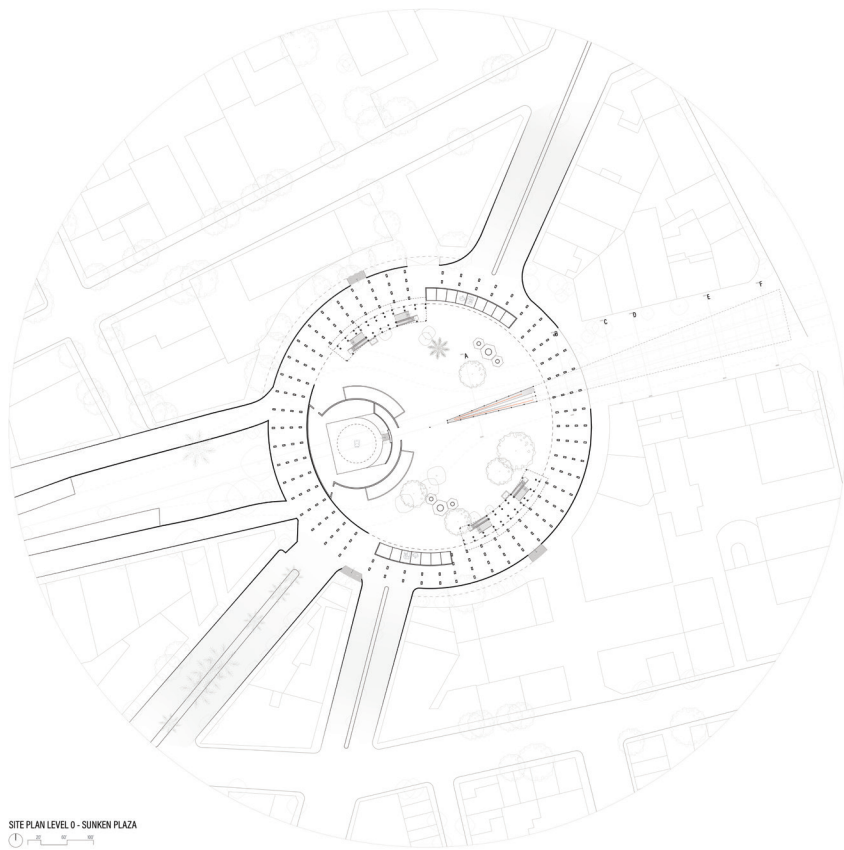


fig. 40 Preliminary rendering at Plaza



fig. 41 Rendering of the Memory of the Dead





SITE PLAN LEVEL 0 - SUNKEN PLAZA
0 5 10

fig. 42 Level 0 design intervention site plan



fig. 44 Preliminary rendering of The Dove Project from East Side

The Dove Project also has a Clinic, located on level 5. Healthcare is a service that is, for the most part, inaccessible to the general public. By providing health services, the Dove Project can give the public and occupants access to health care daily. During a protest, the healthcare facility is equipped to provide triage and treatment for those who are physically harmed.

Many activists and protesters who come to Mexico City have families. The Childcare space is located on level 4, 80-feet above street level, and primarily meant for occupants of the building. It provides a place where children can receive care and education while their parents protest. At all times, its first priority is to protect the children. During a protest riot, however, the Childcare space provides a designated safe room,

located on the northwest corner of the room, where children and teachers can hide.

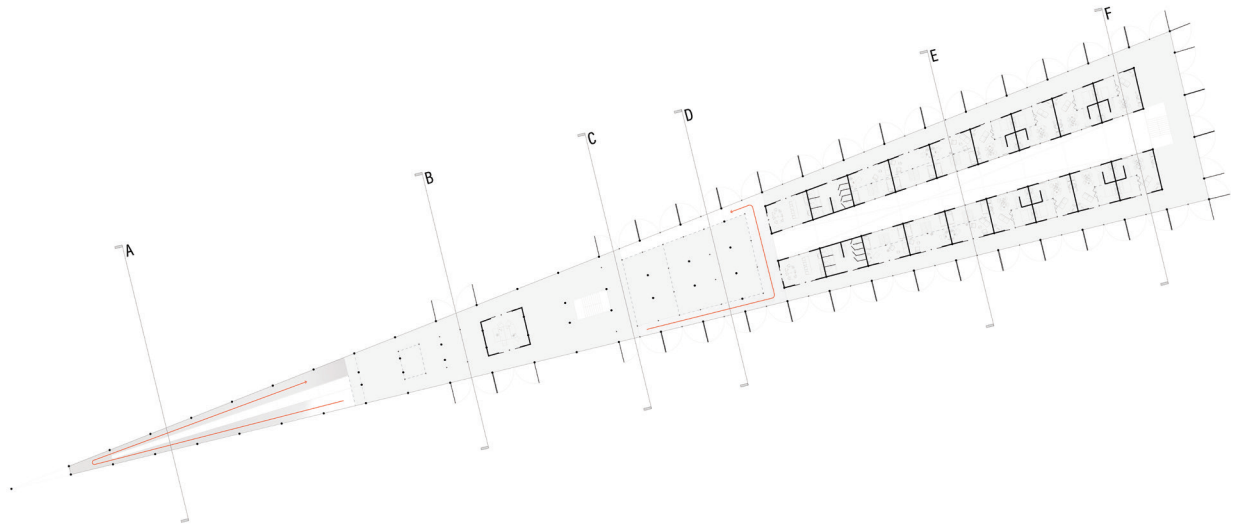
Hopefully, as one of many nodes throughout Mexico City, the administration level, found on level 2, is a place where the figures of *Humanos del Futuro* can gather, organize and work on several cases about human rights. This floor serves both the public and the occupants of the building. It exhibits an open floor plan with designated spaces for office work and access to potable water, another public service that the government does not provide for everyone. In times of danger or displacement, this level also serves as an area of refuge.

Lastly, the Dove Project provides temporary dwelling spaces for families and single-occupant

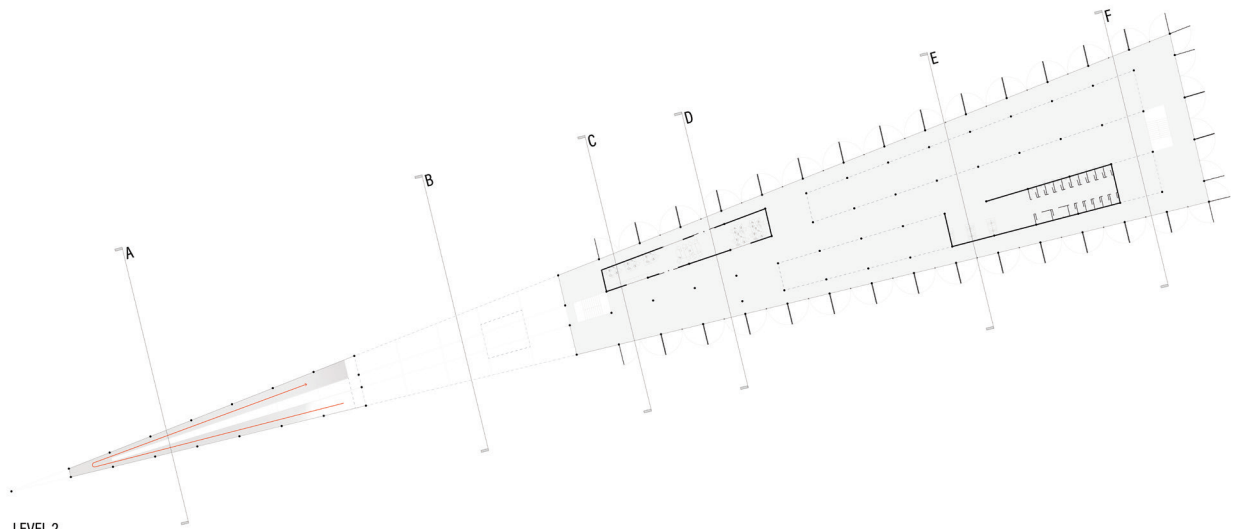


fig. 45 Rendering of the Dove Project from the East side





LEVEL 3



LEVEL 2



fig. 46 Floor Plan Levels 2 (below) and 3

users. Because criticism regarding the government usually puts one in danger, these spaces aim to provide protection. By allowing protesters and activists to live together in a single community, it strengthens the message that the Dove Project represents. Occupants can also provide a sense of safety for one another, being that they survey surrounding areas together, rather than being alone and vulnerable. Together, they can work, organize, and live united under one roof.

To better serve different kinds of lifestyles, the Dove Project has dwelling spaces fit for both families and single-occupant users. The floor plan is modeled after Mario Pani's CUPA project in Mexico City, which is known famously for its alternating pathways on its exterior facade. As a precedent for housing, this project is proved to be well lived-in and appropriate Mexico

City's lifestyle and temperate climate. Similar to Pani's CUPA project, each dwelling space has a second-story loft with access to an outdoor balcony space (see figure 44). The shared units can hold up to eight people. Those who use the shared units have access to common spaces found on each floor, including a shared kitchen and bathroom. In contrast, the family units, which are located on the outermost edge of the Dove Project, have their private kitchen and bathroom. It also includes a private room for parents and a loft area, equipped with bunk beds and a desk. The balcony spaces connect family and shared units along the exterior. These spaces are meant to be for plants, a clothesline, and other personal items. In case of a protest riot or raid, residents can use the balconies as alternative escape routes, while authorities use primary walkways.

To structurally express the programmatic gradient of the spaces, the secondary structure densifies as it moves from public to private zones. It also presents opportunities where tectonics can functionally provide private spaces more moments about how they interact with the outside, whether it is to be left entirely open, completely closed, or somewhere in between. The main entryway into a dwelling space is a double door system. It includes a transparent pocket door and an opaquer sliding door on the exterior side. The pocket door can provide a secured space while visually remaining to be open towards the outside, while the sliding door can provide more privacy, as well as a sense of security when closed. With a double-door system, it allows the Dove Project to have a more dynamic and personable

interaction with the rest of the city (see figure 47). Symbolically, it acts similarly to a billboard for Humanos Del Futuro by creating a transparent, honest, and welcoming feeling towards the general public when open.

The last component of the design intervention is the exterior operable panel system or the Dove Project's Safety Shutter System. The Safety Shutter System is what tectonically presents a unique living space for activists and protests. As opposed to the vulnerability of their home, having no form of architectural defense, the Dove Project integrates a building-wide facade system that closes to protect those who dwell inside (see figures 49 and 50). Found on every level, the shutters provide both transparency when open and security when closed.



fig. 47 Mario Pani's CUPA Project

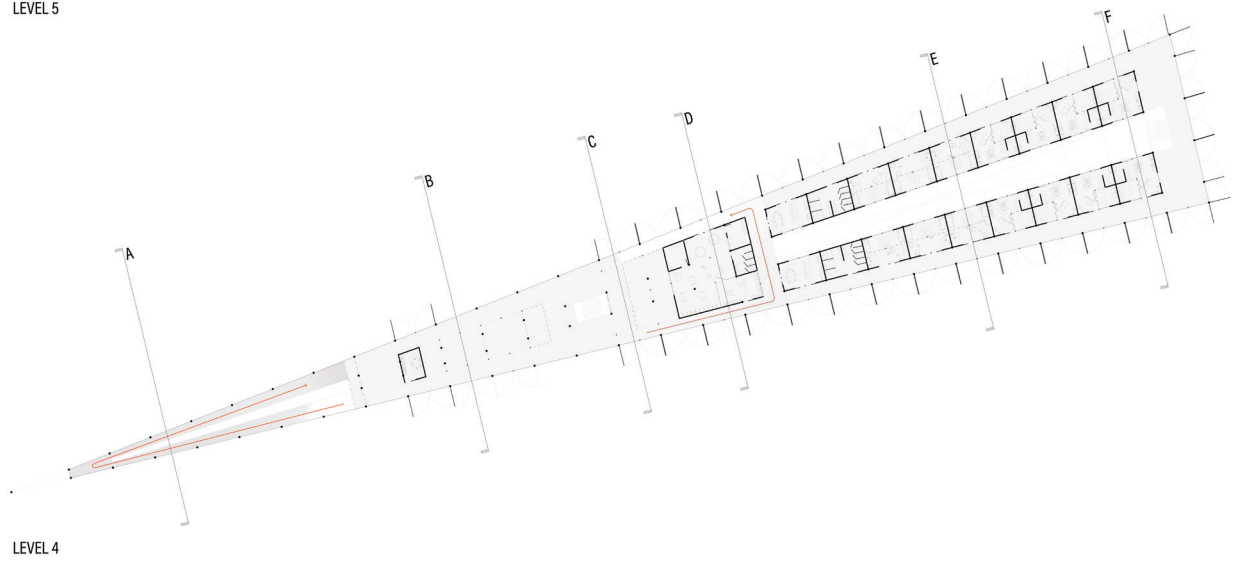
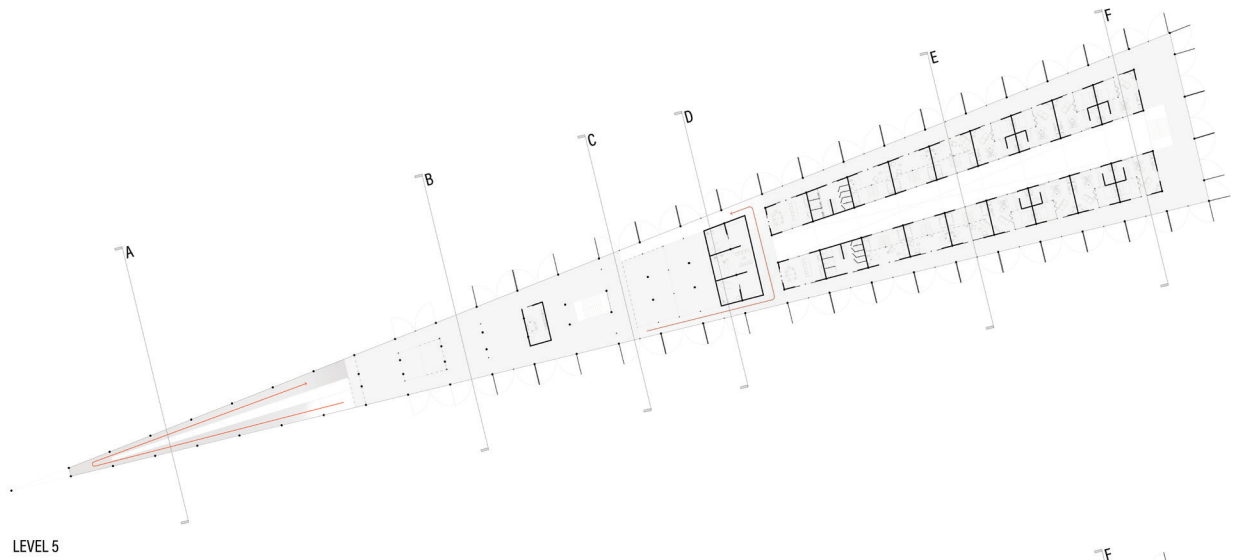


fig. 48 Floor Plan Levels 4 (below) and 5

Their primary purpose is to protect the spaces, which are imperative to function and, most importantly, the people inside. On an everyday basis, these shutters are open and enable the Dove Project to be expressive of the actions of those who occupy it, rendering it an honest and transparent building, which performs differently than the federal buildings that are opaque daily. In the event of a protest or raid, however, these shutters are shut down, transforming the building into a solid and opaque building that symbolizes a shield of strength against the government's attempts to extinguish efforts made by protesters who reveal their corruption.

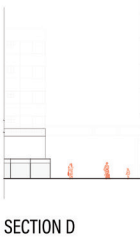
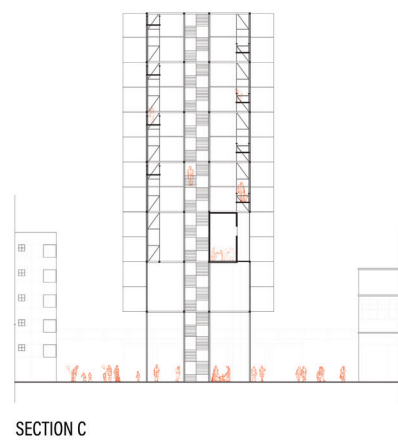
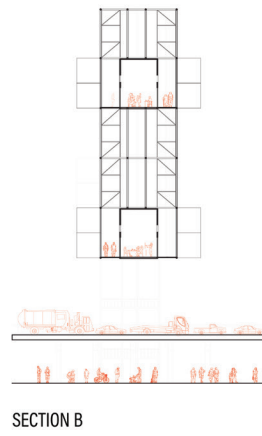
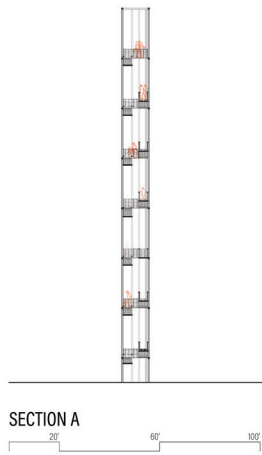
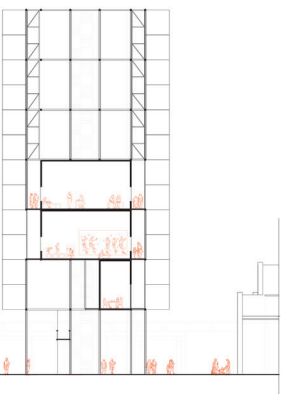
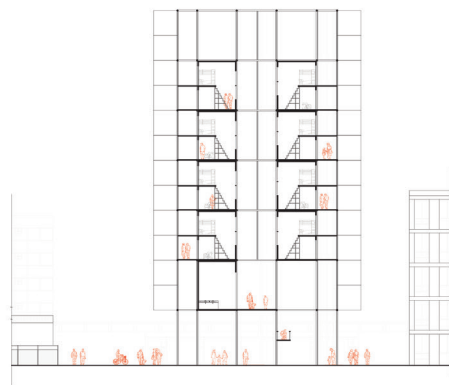


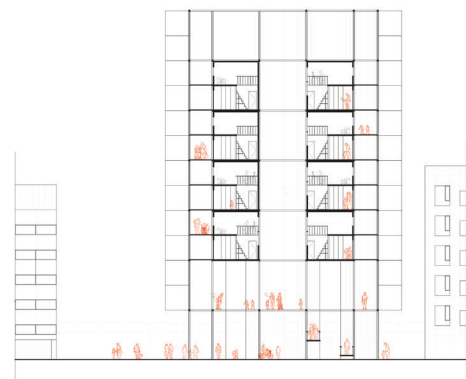
fig. 49 Building sections

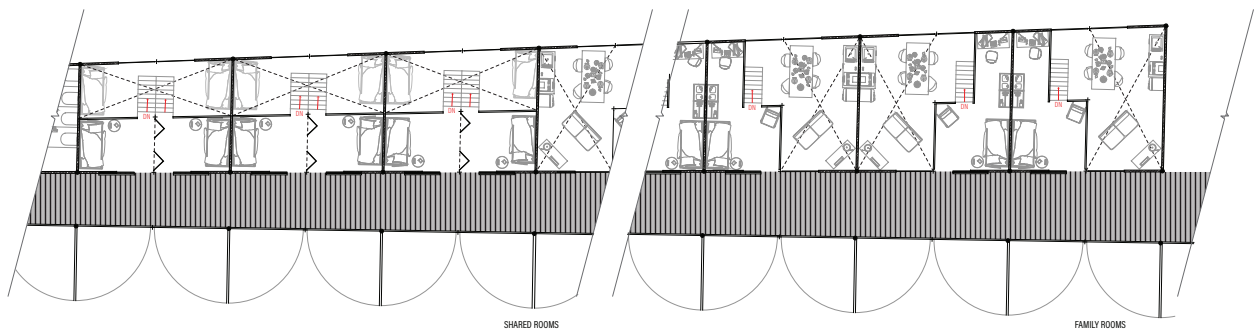


SECTION E

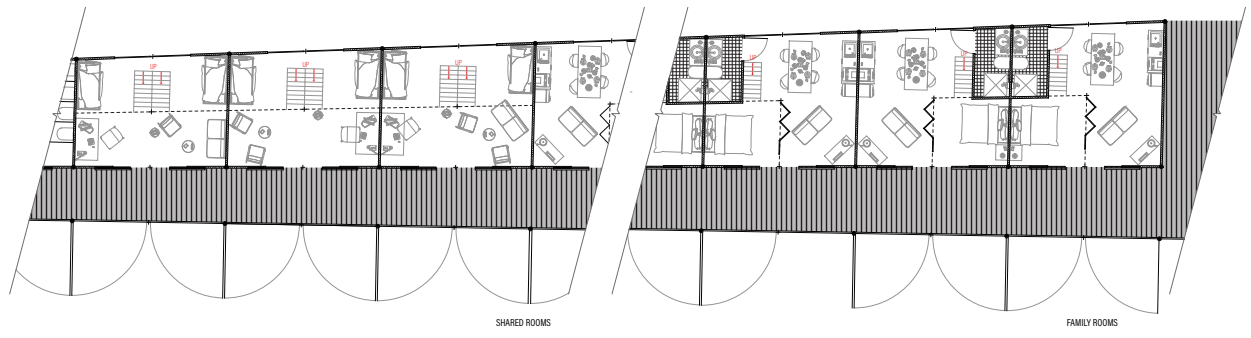


SECTION F





ENLARGED HOUSING PLAN - LOFT LEVEL



ENLARGED HOUSING PLAN - MAIN LEVEL

fig. 50 Enlarged floor plans of temporary dwelling spaces



fig. 51 Rendering of housing floors from east side

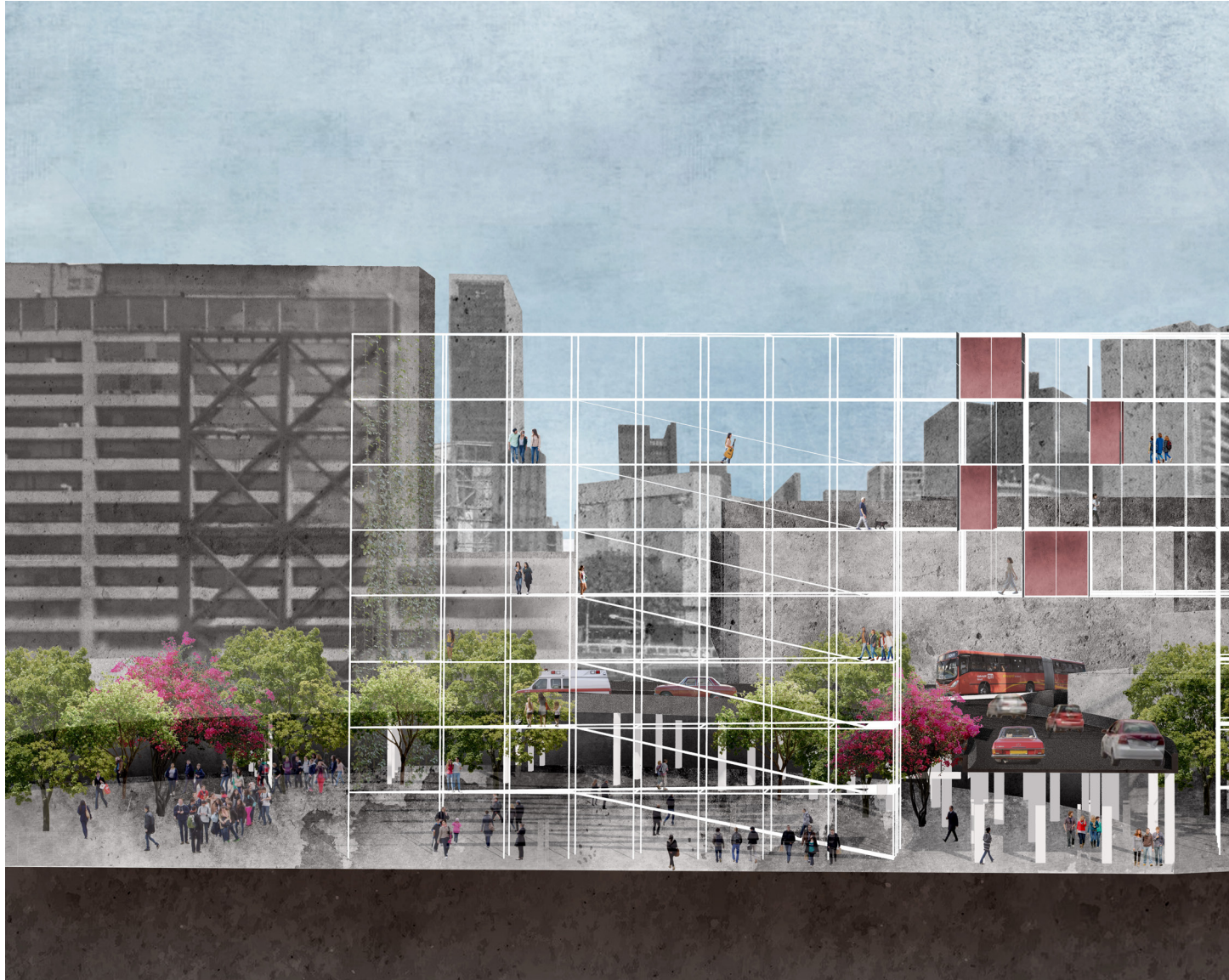


fig. 52 Building elevation when Safety Shutter System is open



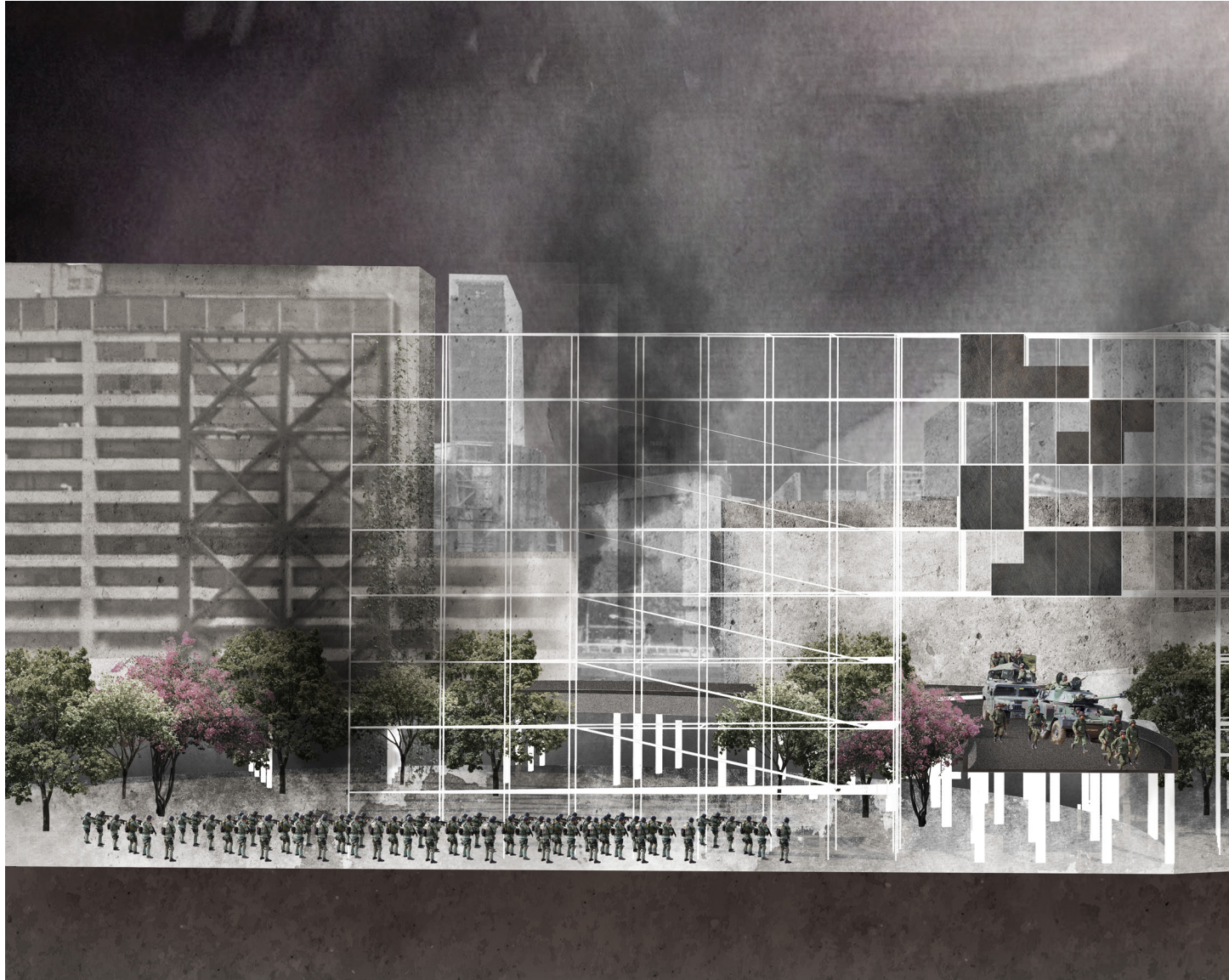
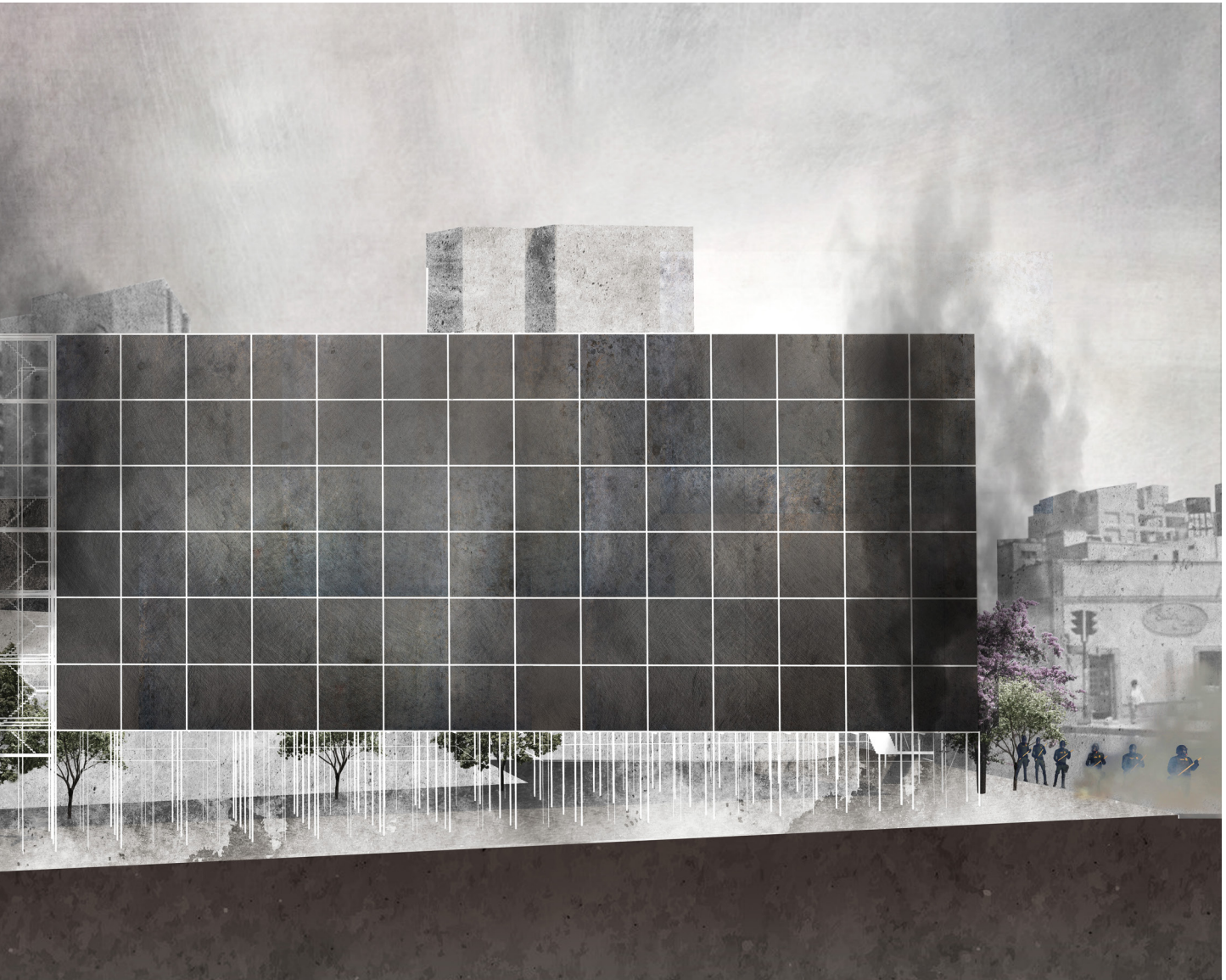


fig. 53 Building elevation when Safety Shutter System is closed



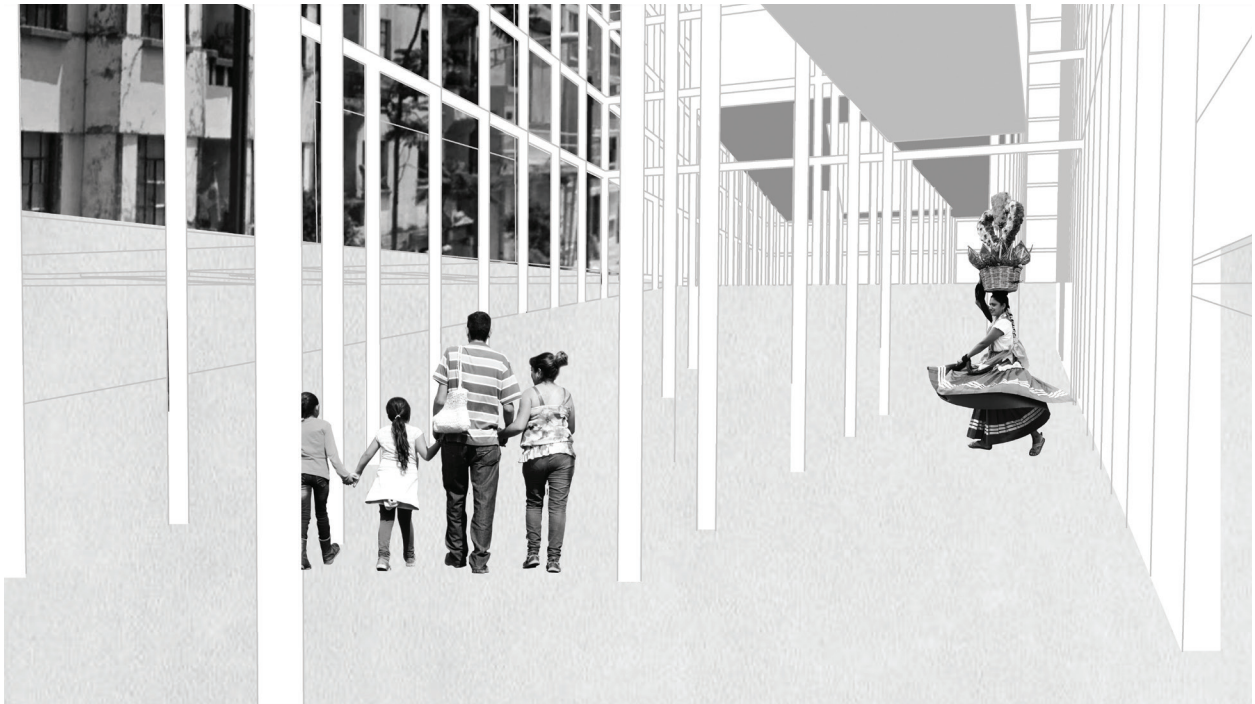


fig. 54 Preliminary rendering of the Dove Project's Interior Space

V

Conclusion

Humanos del Futuro is determined to have the Dove Project mean multiple things to many people. It is a beacon for the rest of Mexico as the hope for the future. Symbolically, the Dove Project uses its architecture to remember the dead and people who have been mistreated or hushed from the thorns of inequality manifested by the government. It provides a place that people can depend on for help, guidance, and safety. By challenging authority and power through architecture, investigating qualities of safe public spaces for protest, and examining how architecture can protect and support protesters, architecture can serve as support for those who continue to express and stand for what they believe in and deserve.

Moving forward, this thesis would benefit from carrying the design further as a symbolic representation of protest rather than as an actual building performing in reality. The reality of architecture is, unfortunately, not the answer to social issues that embody Mexico City. Through this thesis, it was essential to understand what architecture could symbolize and how it could illustrate the hardships those in Mexico City experience. Architecture can critique and respond to issues that surround society daily, and in that way, it acts as a form of protest.



fig. 55 Rendering of the Dove Project's Interior Space





fig. 56 Rendering the Dove Project overlooking the city



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Appendix

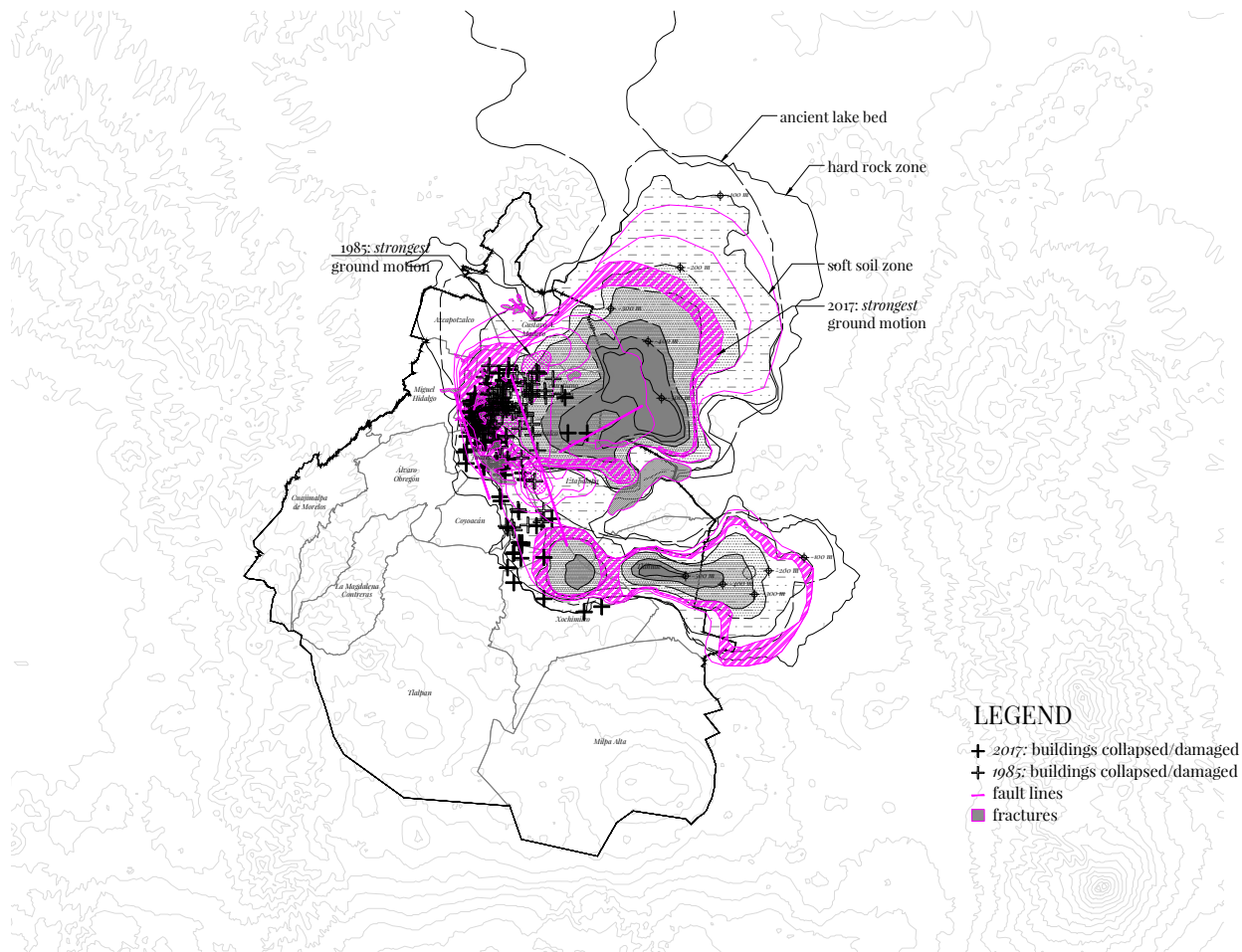


fig. 57 Composite Seismic Map of Mexico City



fig. 58 Abstract collage of CDMX's circulation and movement patterns

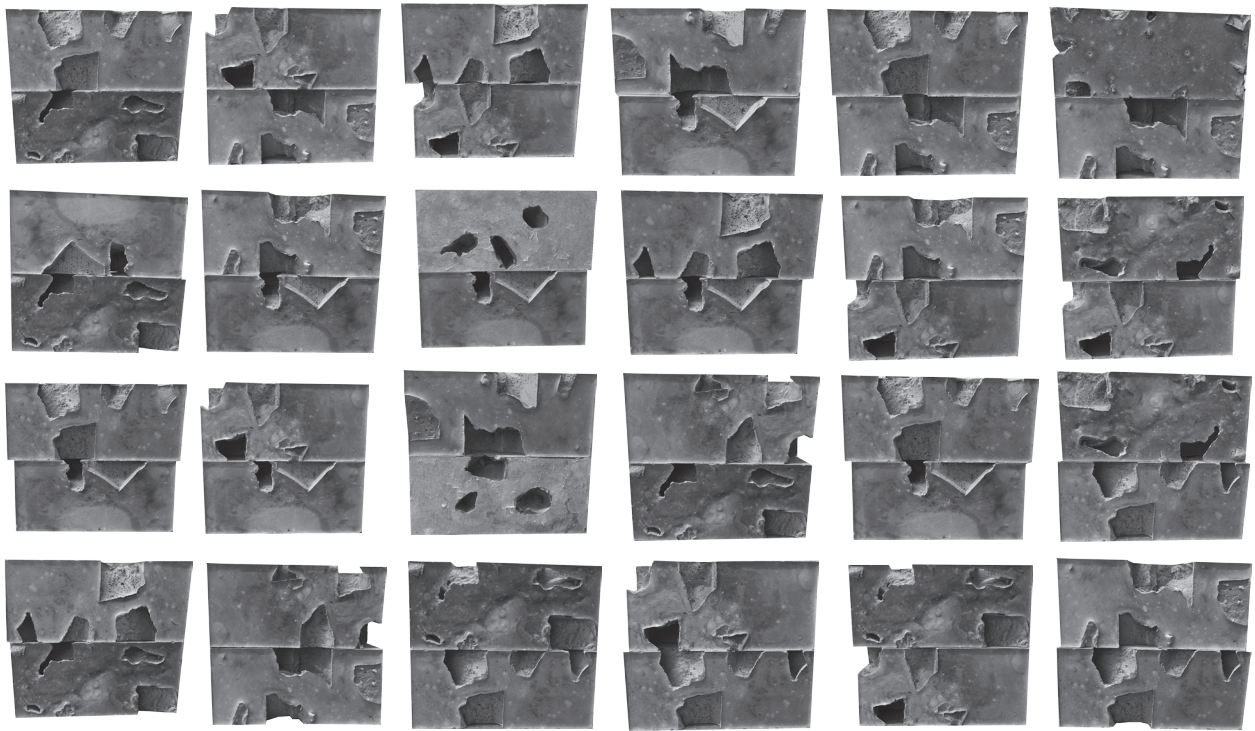


fig. 59 Sectional maquette models made out of rockite

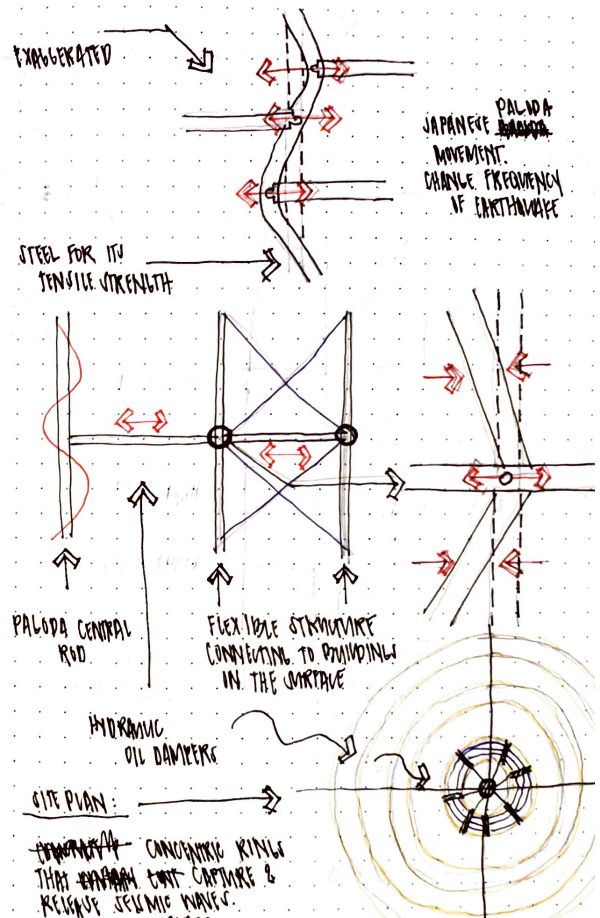
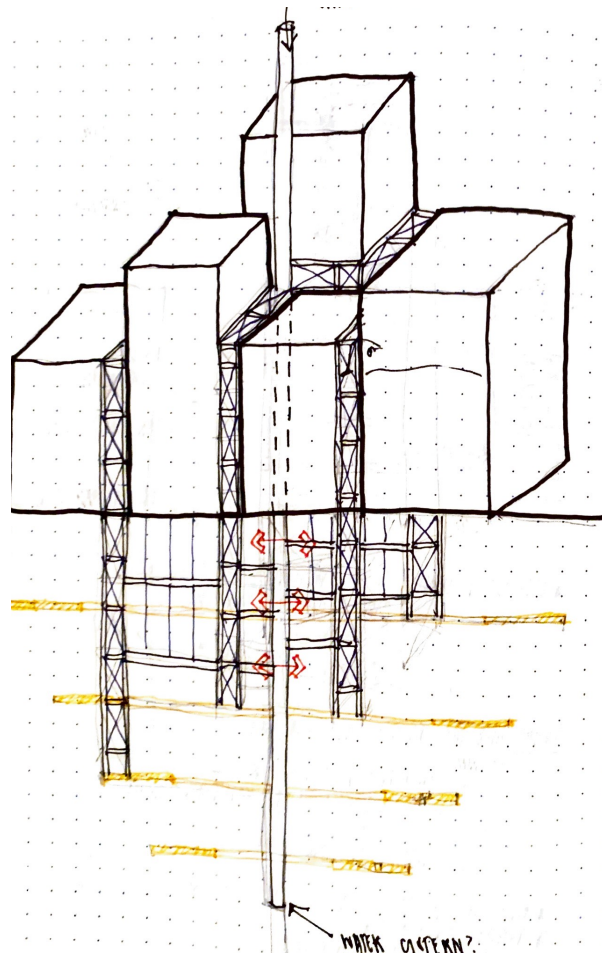


fig. 60 Early Iterative Sketches

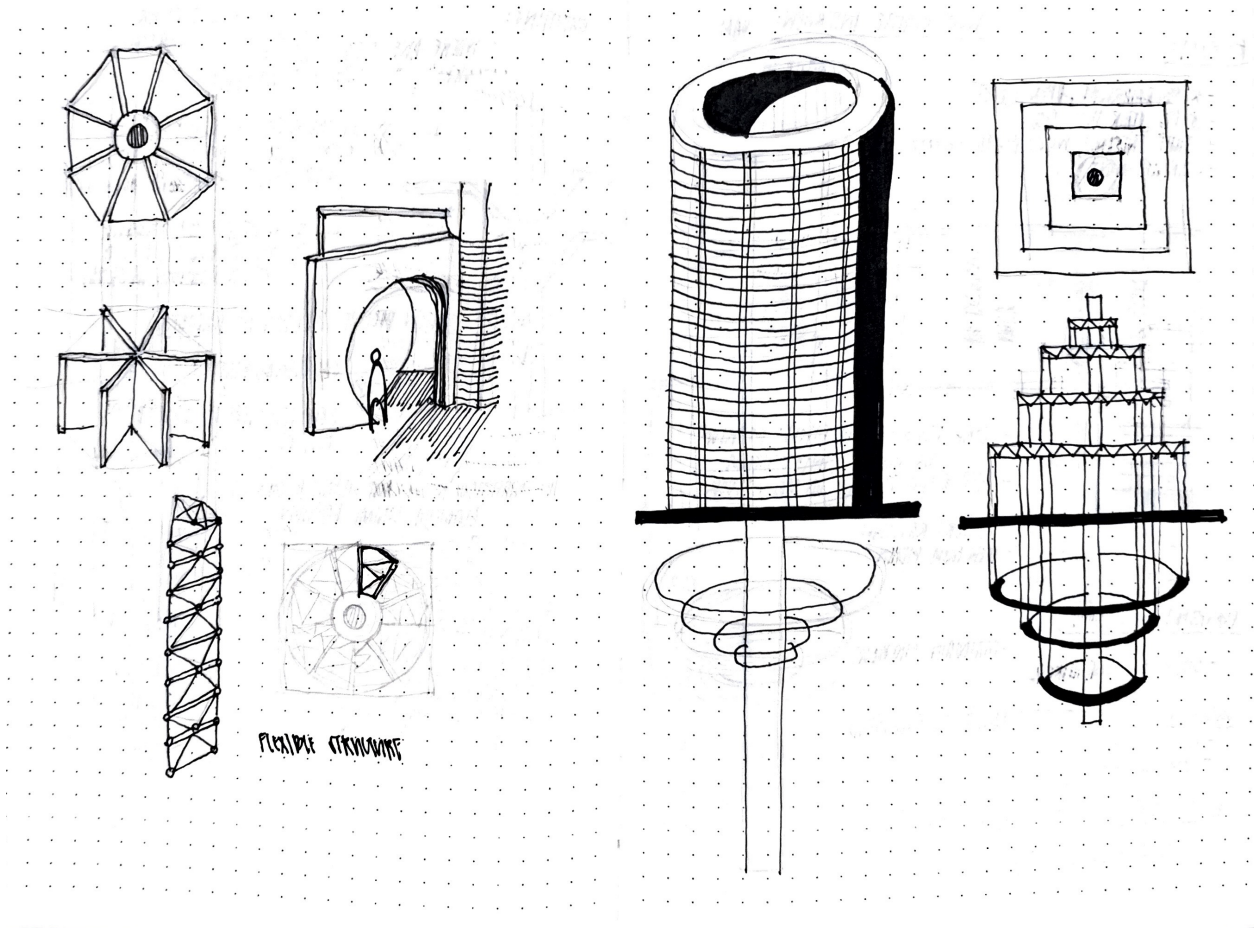


fig. 61 Early Iterative Sketches

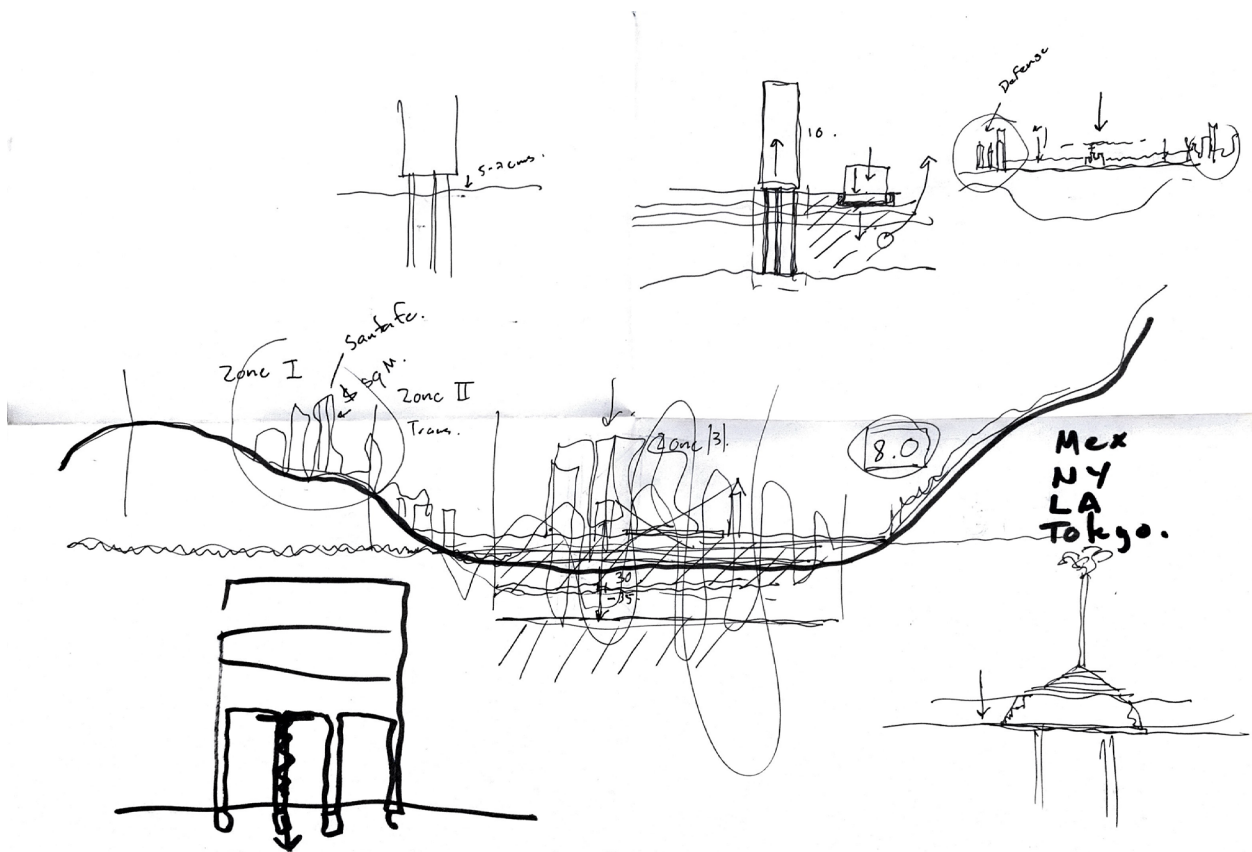
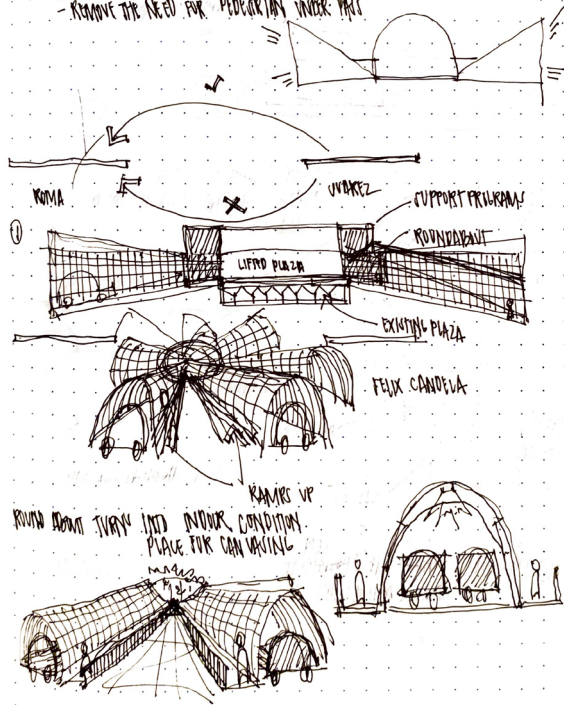


fig. 62 CDMX relationship with the Ground, by Francisco Pardo

idea #1:
 PARKING PLAZA BECOMES PART OF THE BUILDING

① WHAT IF YOU PULL THE PLAZA UP?

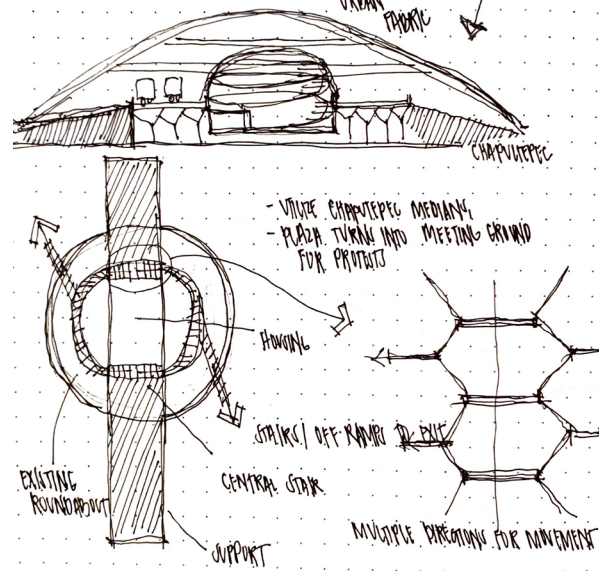
- REMOVE THE NEED FOR PEDESTRIAN UNDERPASS



75

② WHAT IF YOU KEEP THE PLAZA AS IS?

- Ⓐ FLEXIBLE MOVEMENT
- Ⓑ MAINTAIN CONNECTION W/ SURROUNDING URBAN FABRIC



- Ⓒ PROVIDE AN OPEN SPACE SAFE / HEALTHY SPACE FOR ACTIVISTS & PROTESTORS TO GATHER AND ESCAPE, AS NEEDED.

fig. 63 Early Formal Study - Wire-frame Tunnels
 fig. 64 Early Formal Study - Chapultepec Intervention

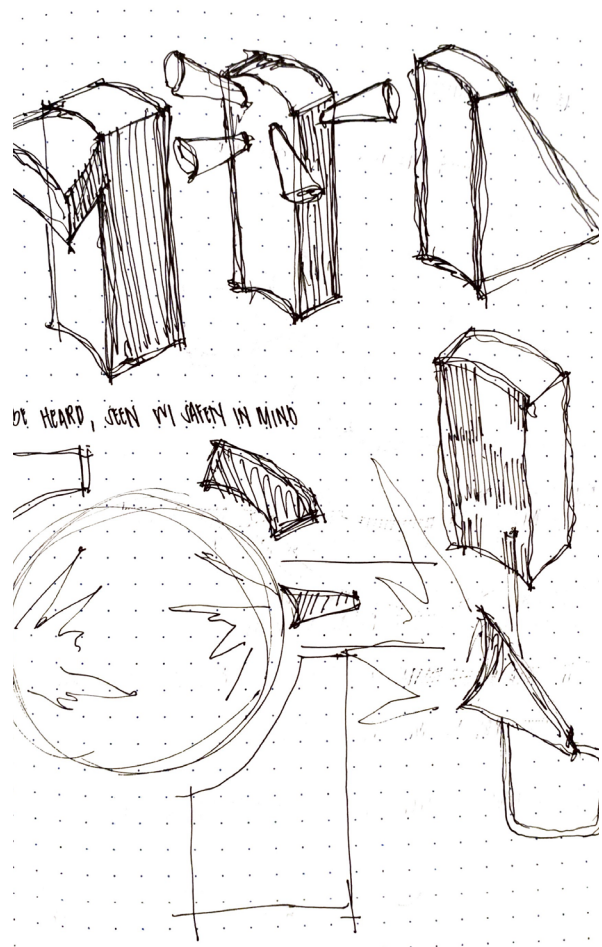
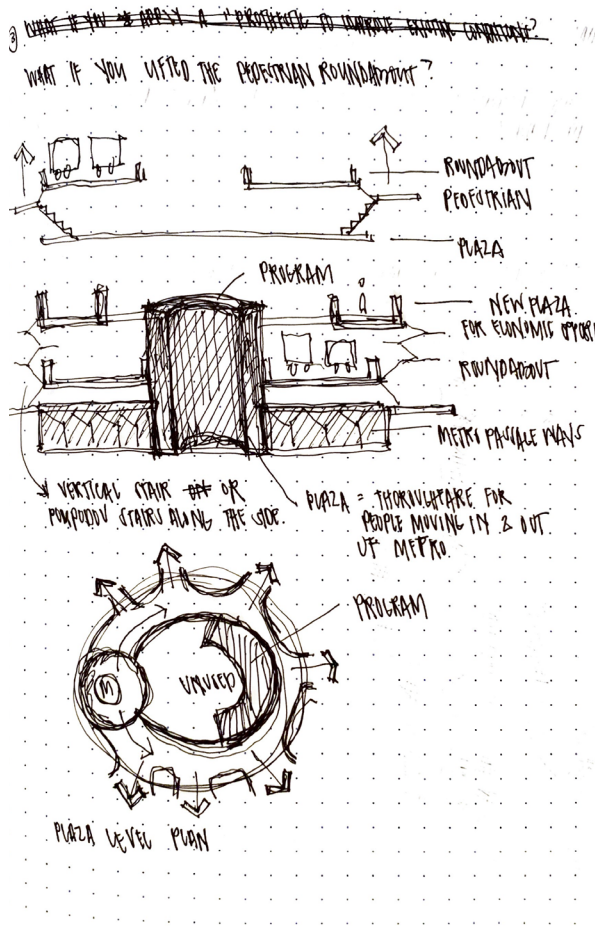


fig. 65 Early Formal Study - Semi-circle
 fig. 66 Early Formal Study - Megaphones

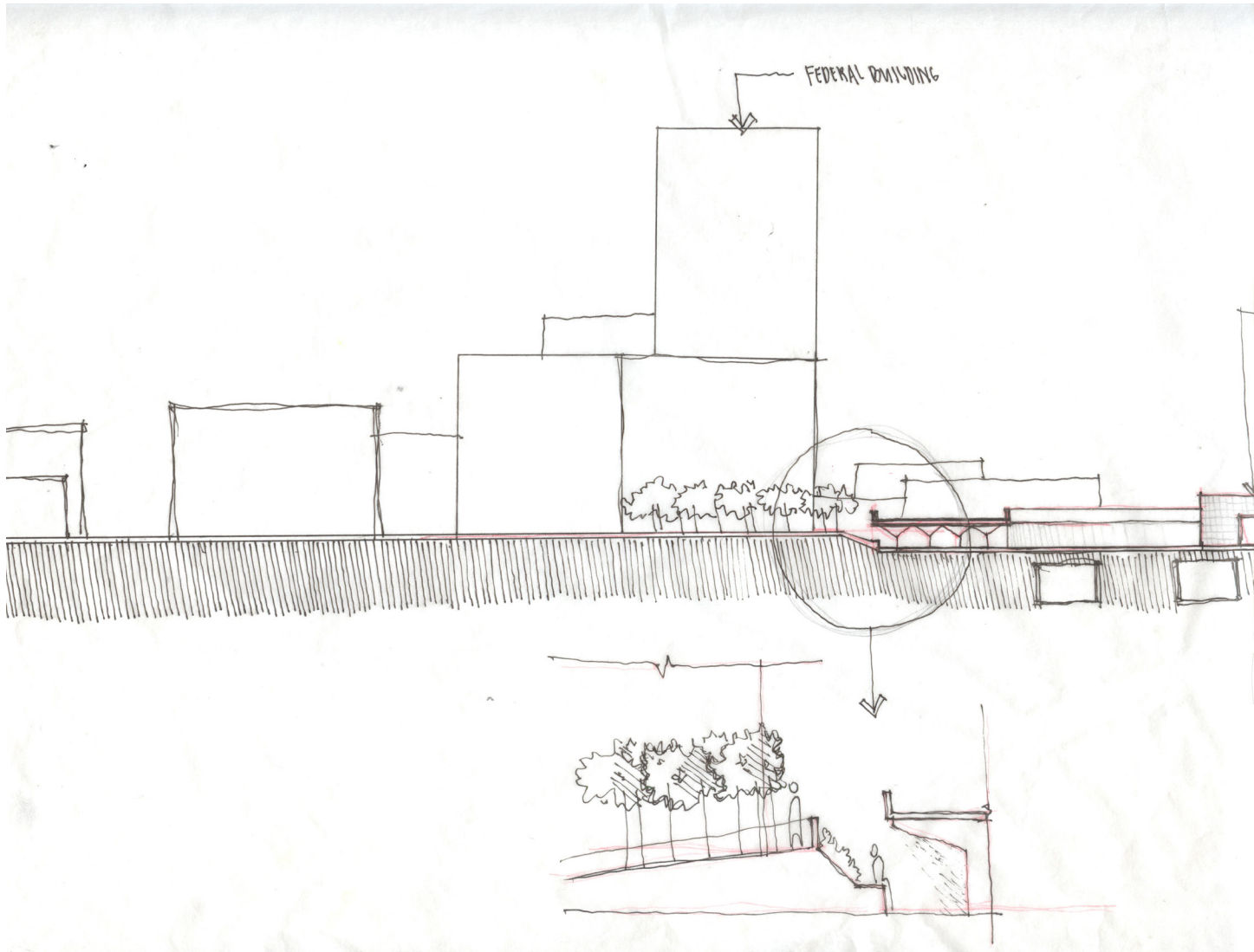
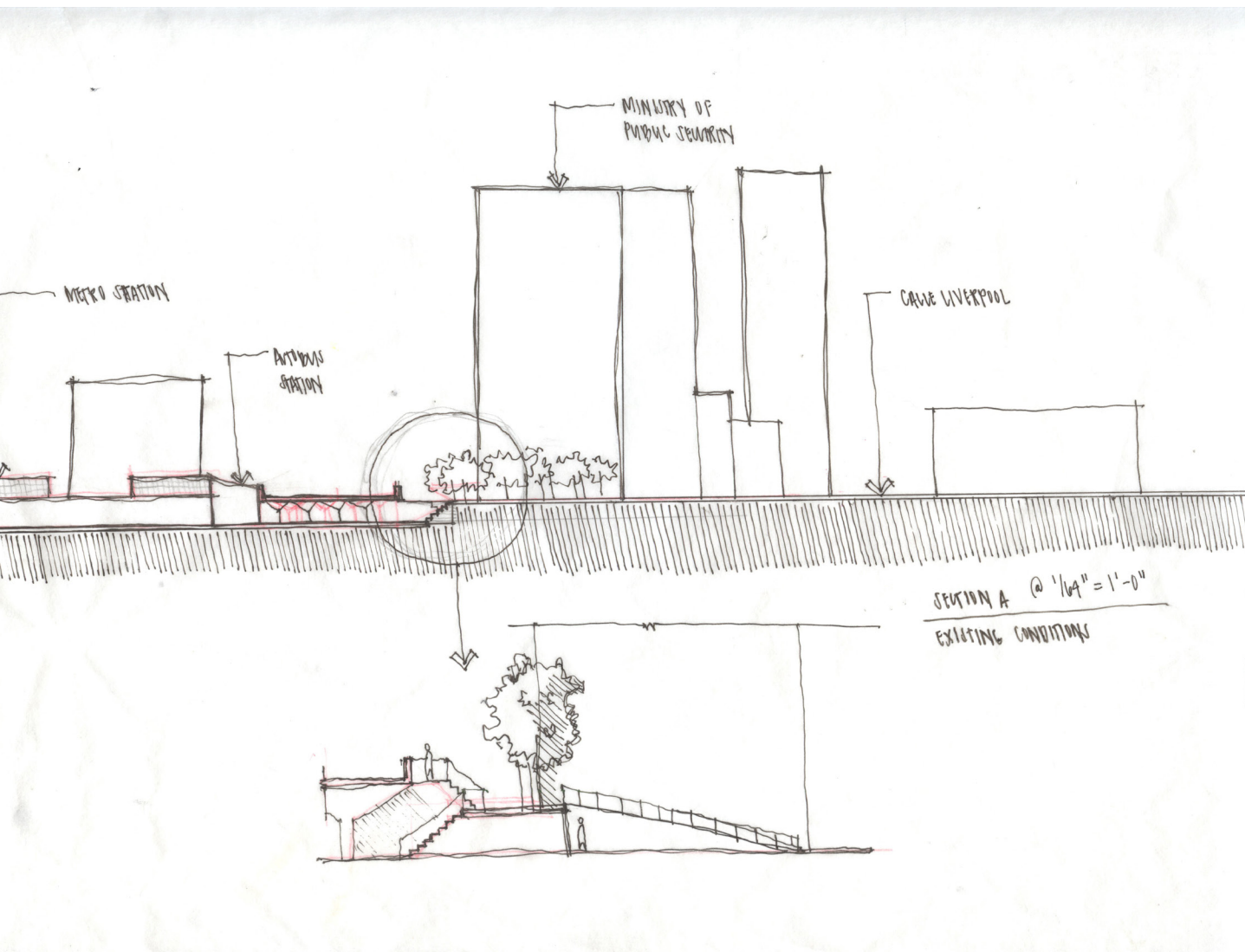


fig. 67 Sectional Study of the Site



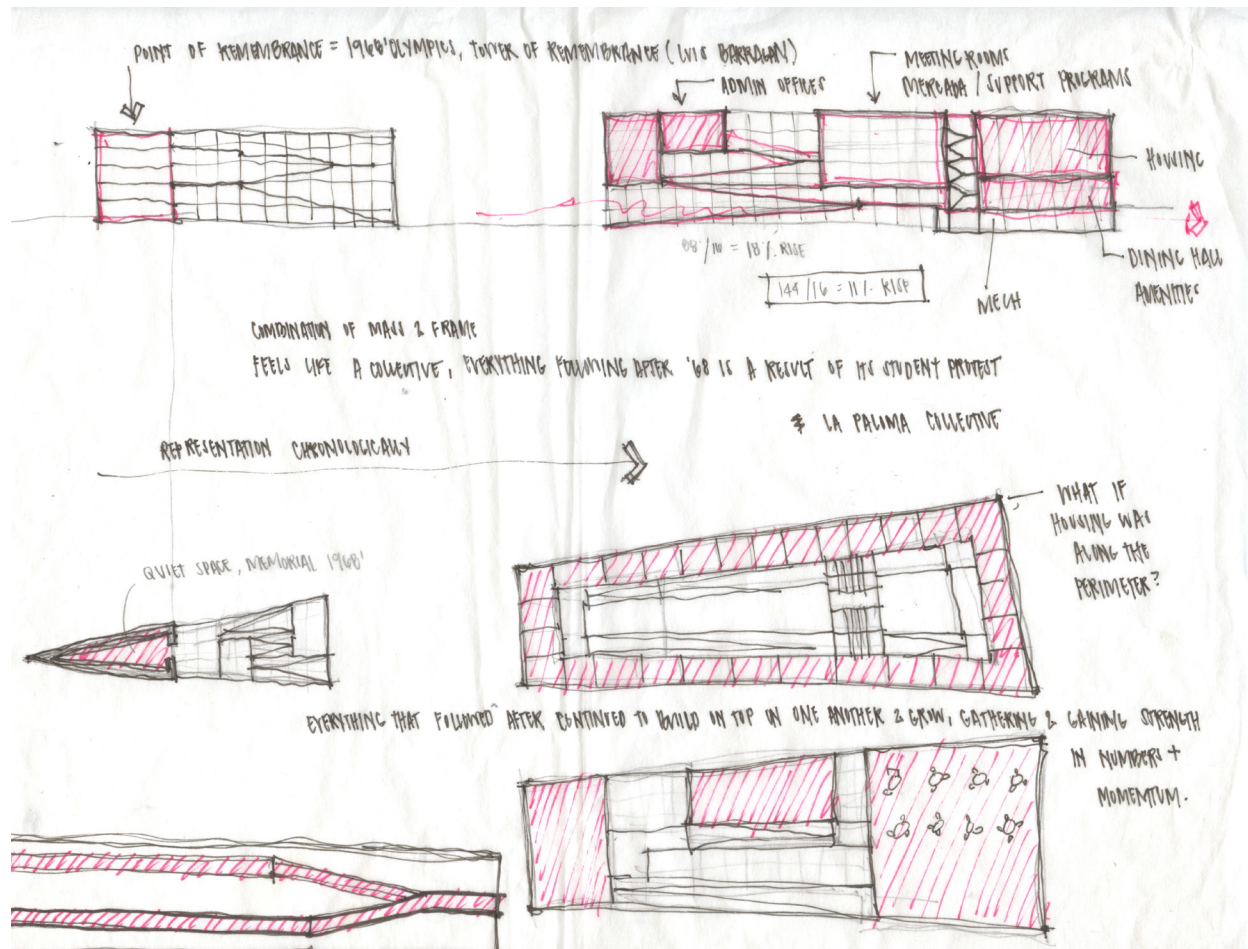


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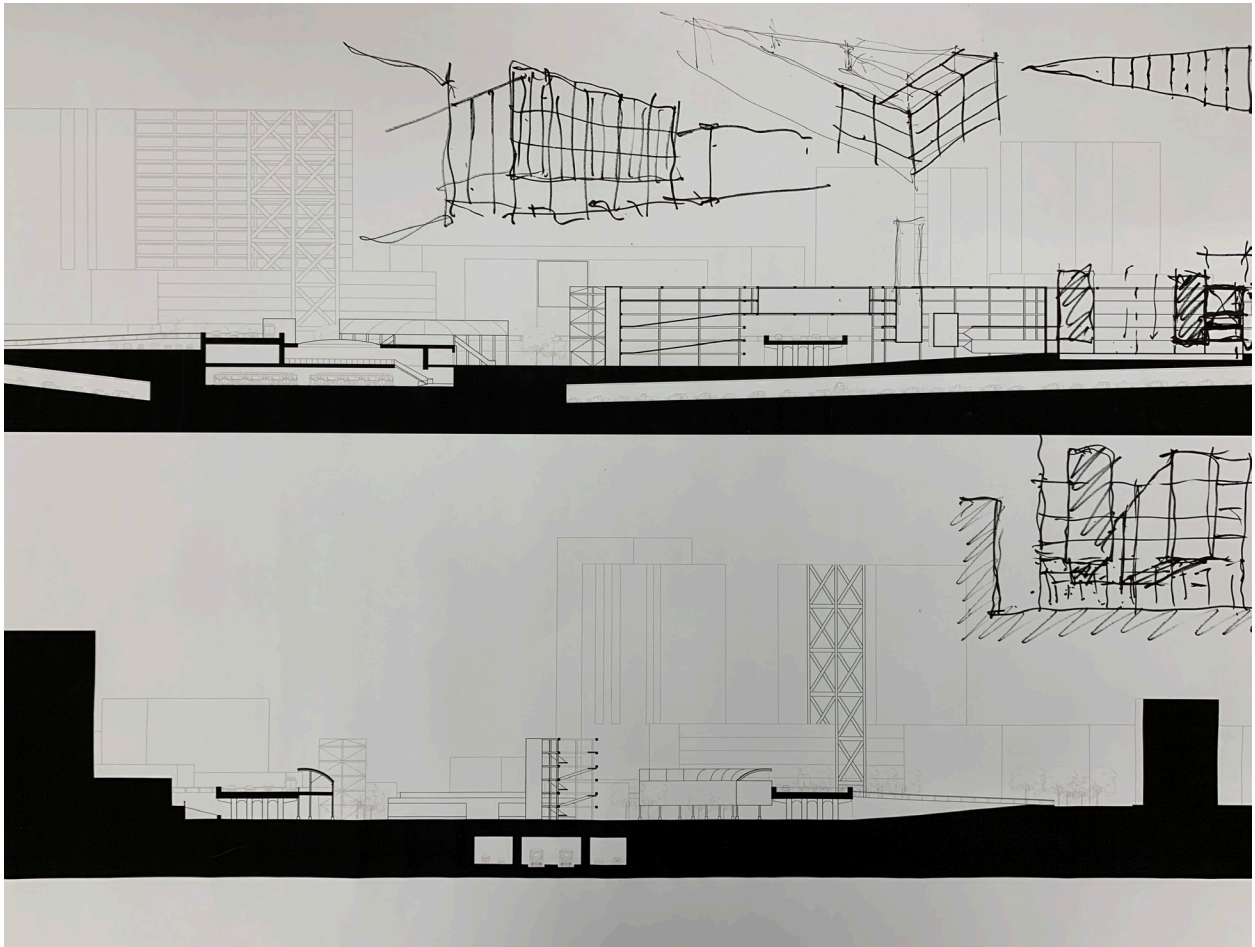


fig. 69 Desk Crit Sketches by Robert Hutchison

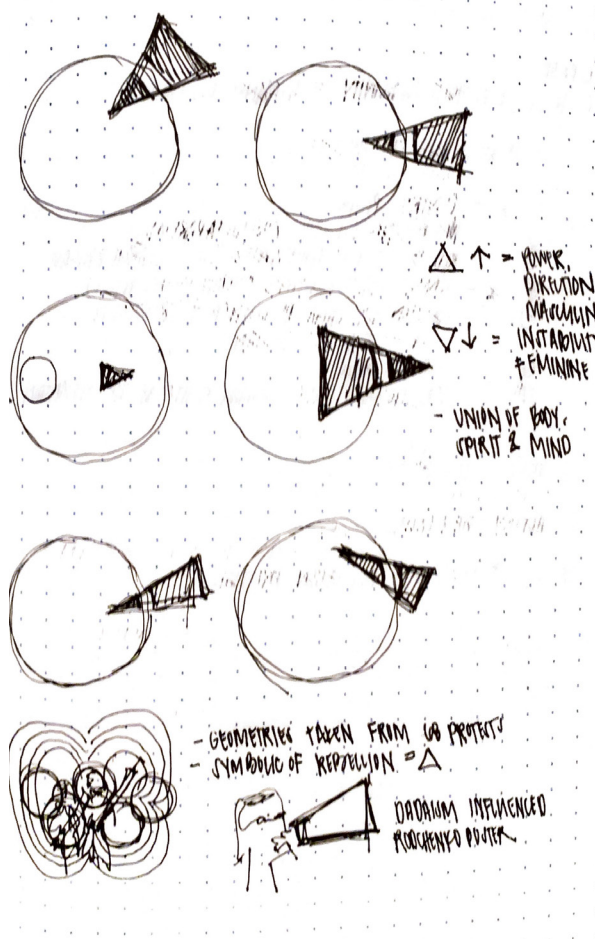
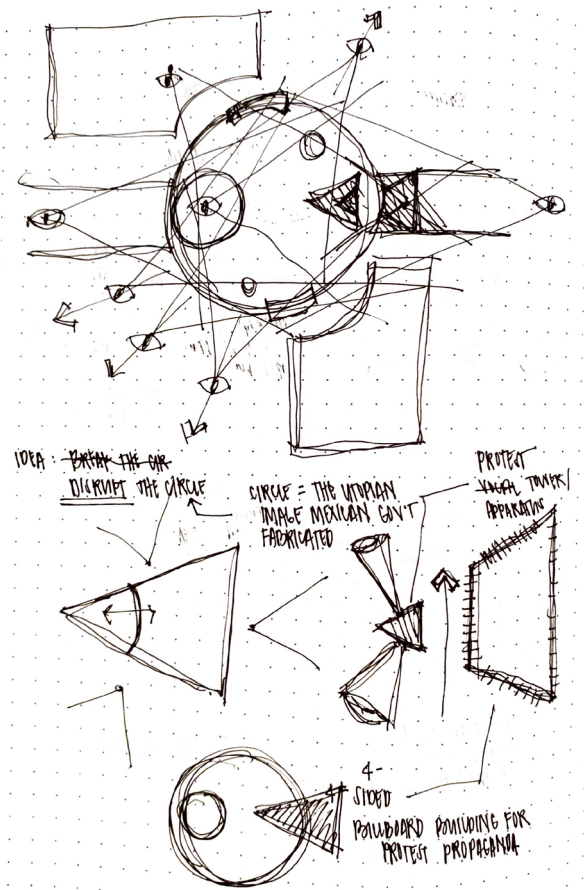


fig. 70 Diagrammatic sketch of the Wedge

fig. 71 Wedge as a formal exploration

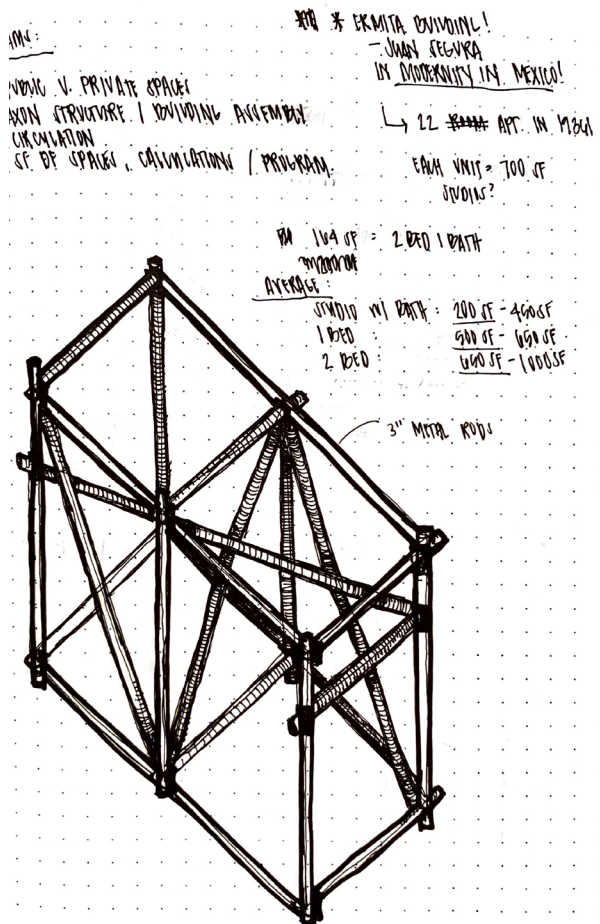
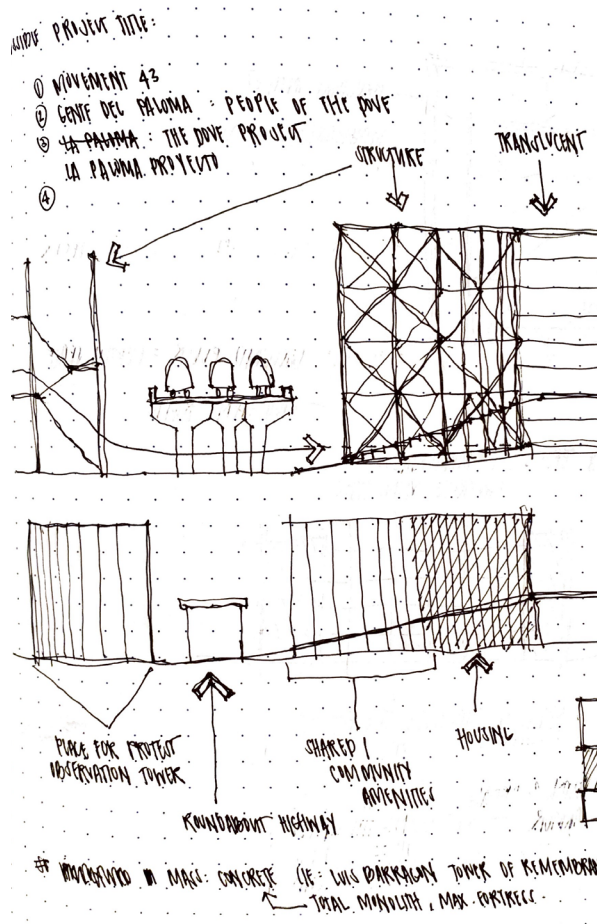


fig. 72 Structural and material study
 fig. 73 Tectonic exploration

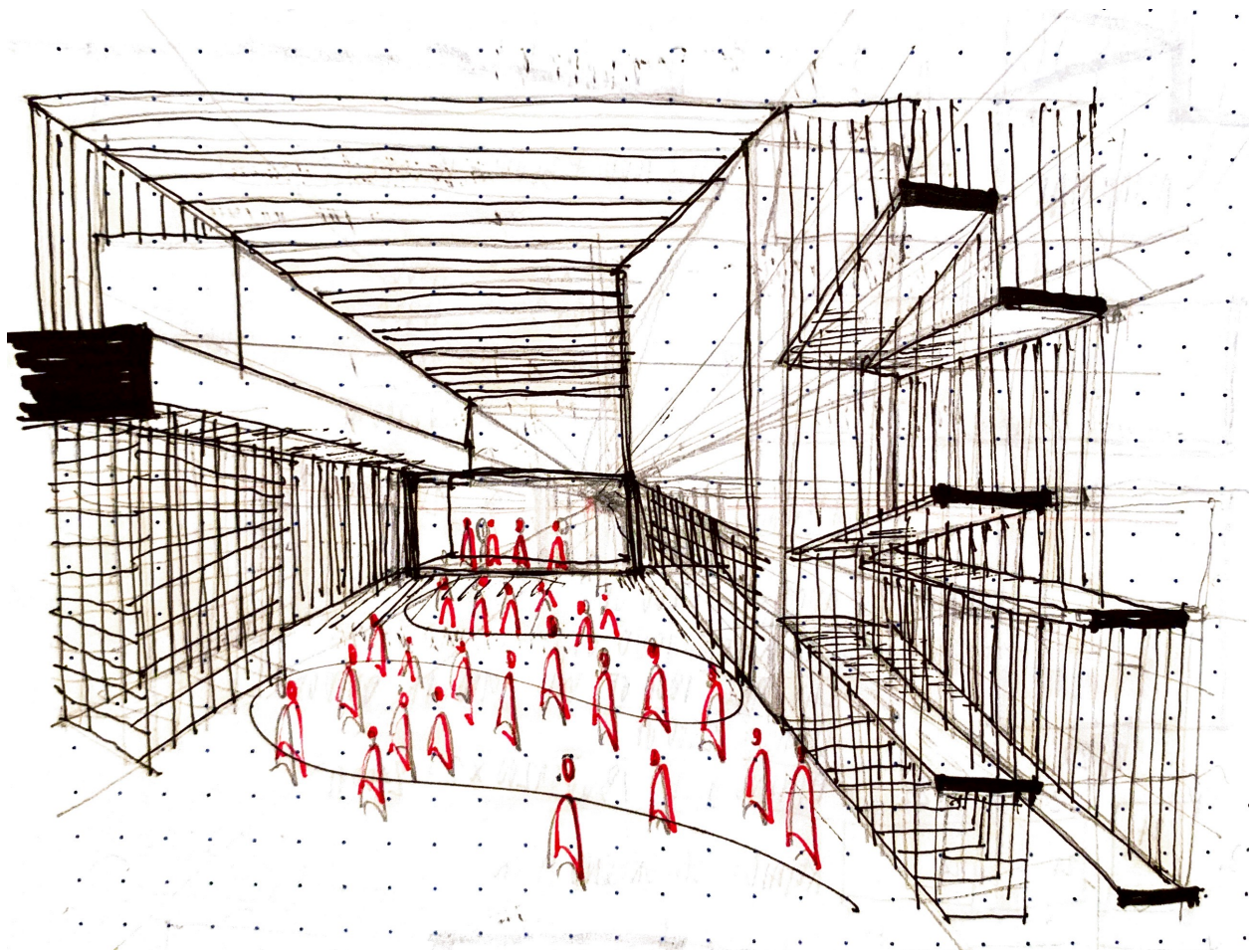


fig. 74 Perspective sketch of the ground floor

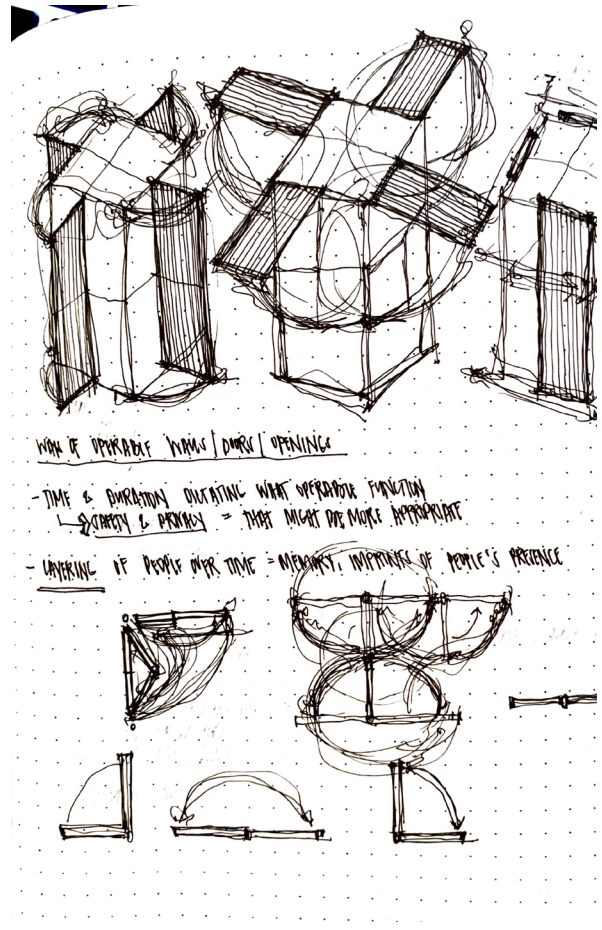
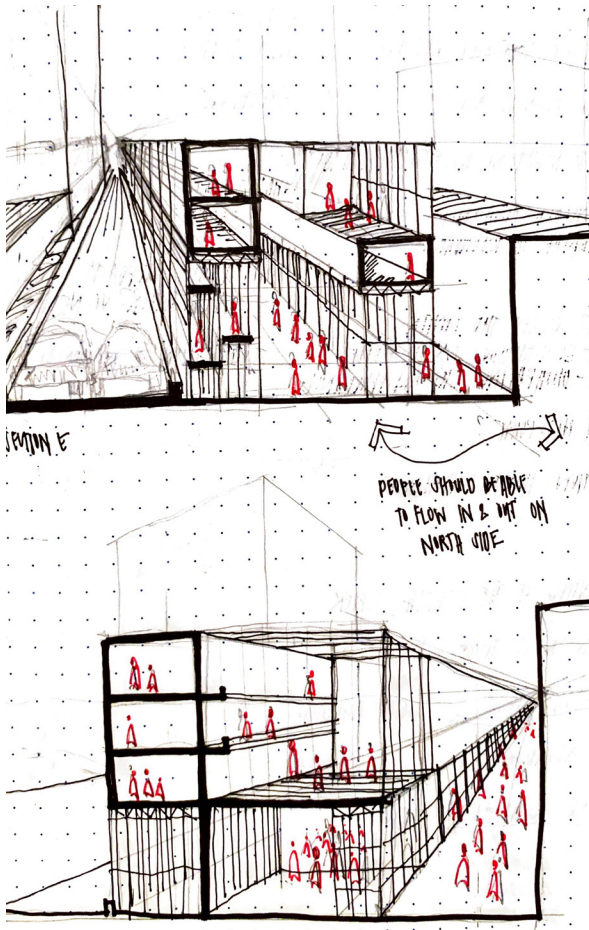


fig. 75 Section perspective sketches
 fig. 76 Exploration of Safety Shutter System

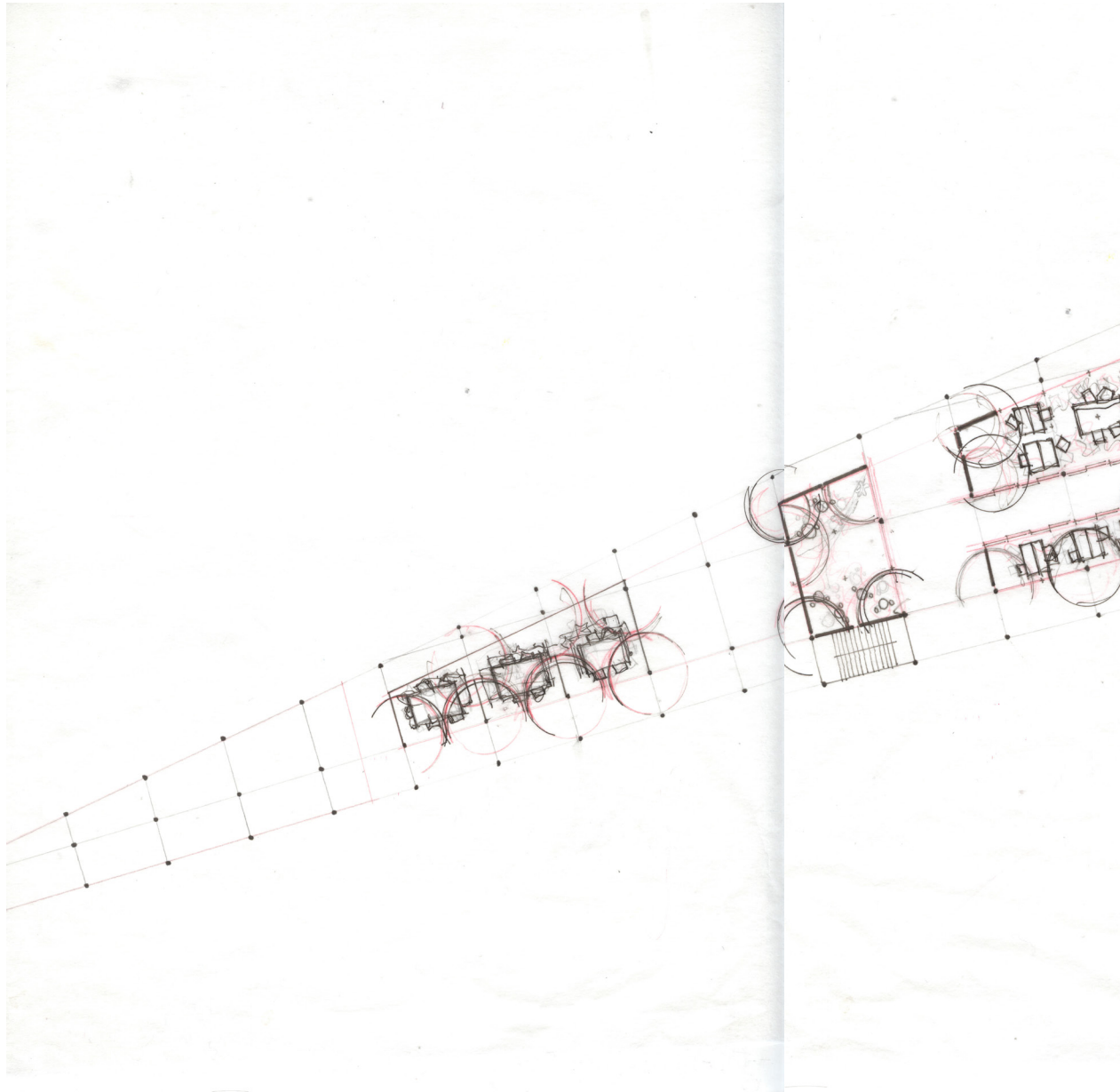


fig. 77 Floor plan sketch of Safety Shutter System

