

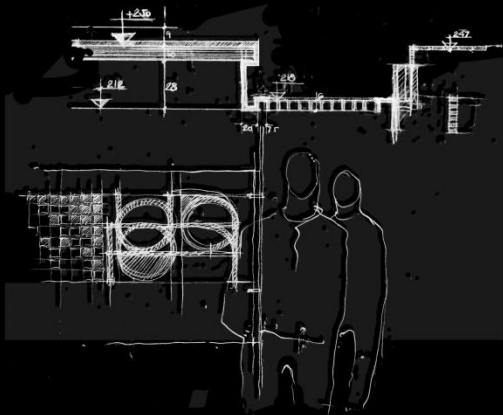
**JORNADA SUELO RADIANTE Y DE MADERA • OCTUBRE 2019**



**LA MADERA • PLANO RADIANTE EN ARQUITECTURA**

1983-2019

**BUESO-INCHAUSTI & REIN ARQUITECTOS**



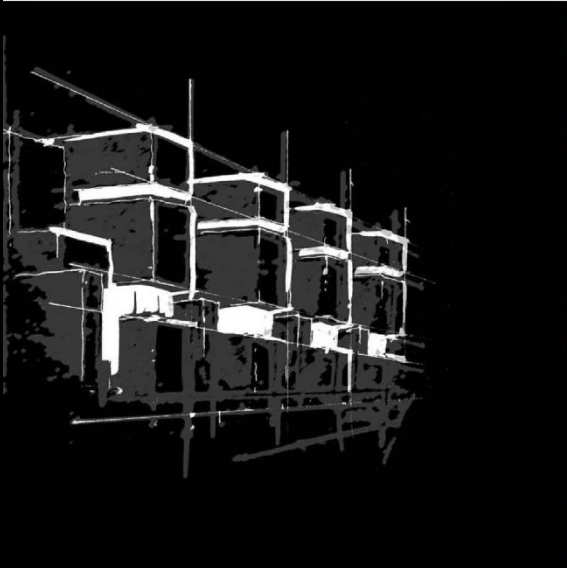
## BUESO-INCHAUSTI & REIN ARCHITECTS

Including the studio's own working space in a book on its projects is only intended to transmit the atmosphere in which its different projects are born and nurtured, with the understanding that there must be a close relationship between work environments, the spaces they occupy and the work produced in them.

The current studio's space was initially designed in the year 1990 in order to link it to the offices of the developer working exclusively with the studio, through over the past two decades it has seen various changes before adopting the design it features today.

It was sought to create an area that could be totally taken in visually as one space, with its uses undifferentiated, in accord with the integrated nature of the creative work undertaken in an architectural studio.





## PASEO DE LA HABANA 187 - 189 TOWN HOUSES

This project represented a very important one for the studio, as it was the first completed in downtown Madrid and, as such, a job carried out at an early stage and charged with enormous sentimental value.

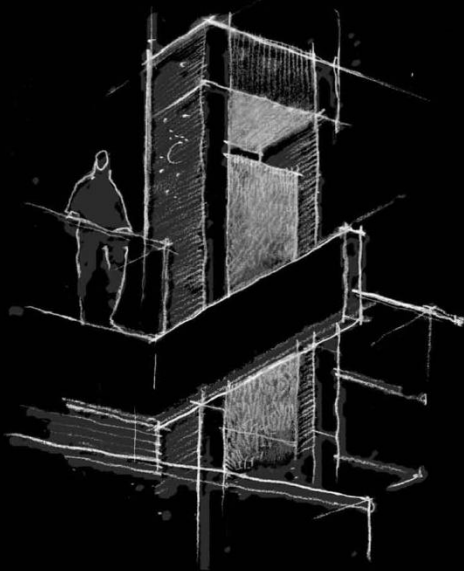
The overall project is the result of two different ones, which from an architectural perspective, were dealt with as one entity. The first chronologically was developed on a narrow swath of land running parallel to Mateo Inurria Street, which features heavy traffic. Negotiations were carried out with City Hall to create a two-tiered space for traffic, with sole access from the Paseo de la Habana. The lower level, of traffic movement, is lit up through landscaped gaps connecting with the upper level, featuring pedestrian circulation. In this way the northern facade was shielded from noise, with the homes located over the southward-facing landscaped area.

The second phase was based on a different approach, although employing the same architectural elements. The limited amount of land near the street made it necessary to create a public access through which residents could reach their homes. The need to design various alignments with different orientations led us to address each one of the homes separately, in contrast with the modular approach employed on the homes in the first phase.

A series of volumetric increases have detracted the work. Even though we consider the typology imposed by city ordinances to be quite discordant in the neighborhood, it is well-integrated in the area and maintains the spirit in which it was built.







## BARON DE LA TORRE TOWN HOUSES

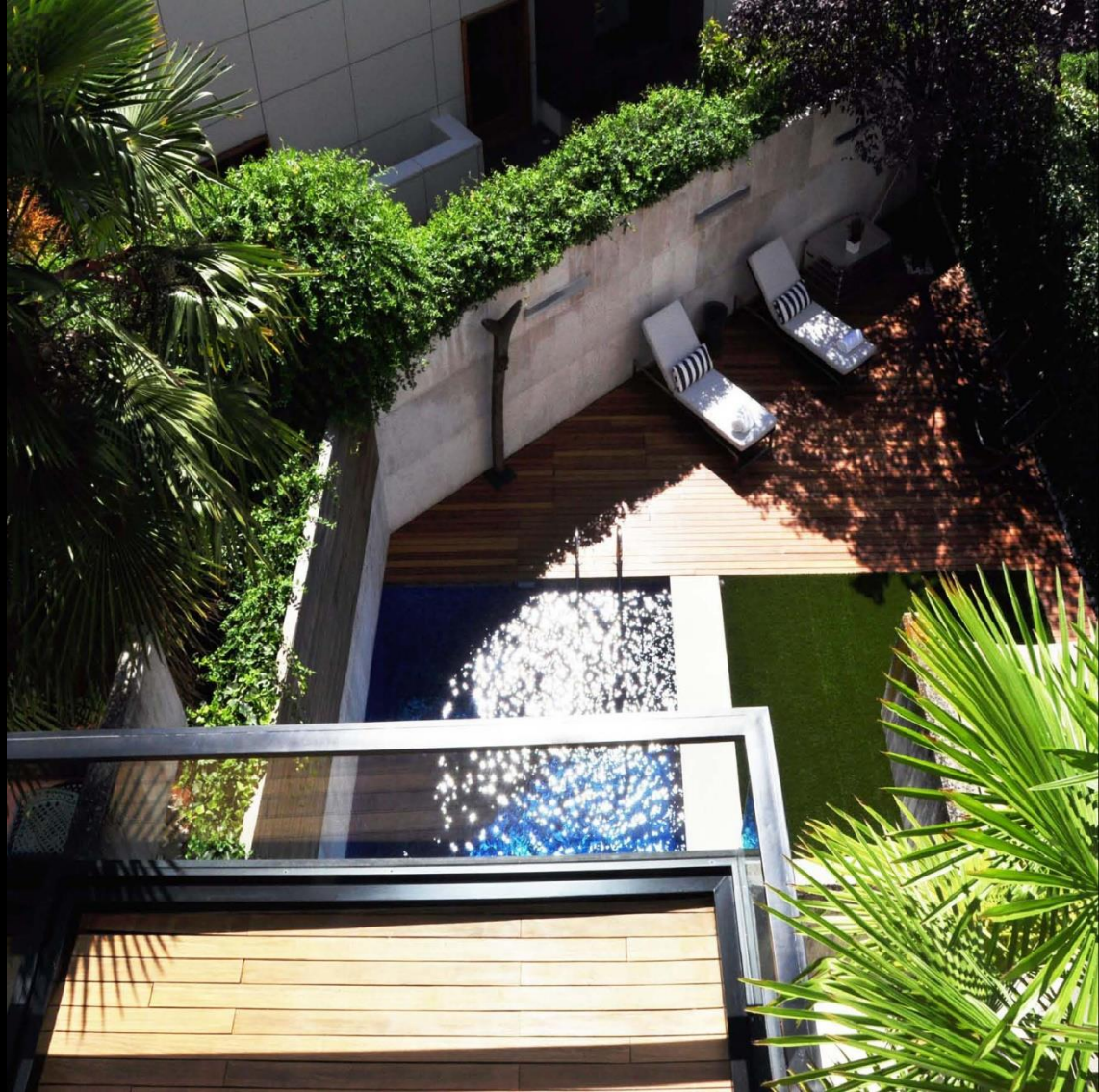
This job stemmed from a modification of urban building laws which began to authorize townhouse-style constructions on small lots in a single family dwelling environment. This gave rise to the construction of small groups of four homes in a row on lots of 1000 square meters previously occupied by just one home.

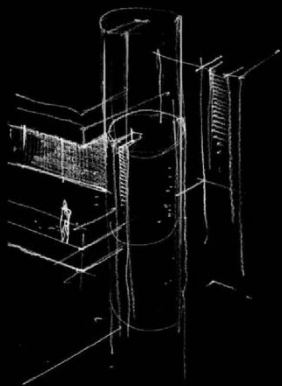
The solution adopted sought to integrate the homes both plastically and functionally. The volumetric composition extended the landscaping possibilities, and the materials used enhanced the greenery, which contrasted well with the brightness of the sandstone, while the glass provided reflections. Each home, despite the limited space available, boasts a private pool and garden area, and the features of a single family home integrated with those around it, thus making the very most of the building possibilities present.

The concept turned out to be a success, and was imitated in similar, subsequent developments. In the urban area these groups of row house-style homes ended up as mere anecdotal anomalies, as common sense prevailed and the building code reverted to its previous requirements.









MADRID 1996-2001

## PASEO LA HABANA 173-177 RESIDENTIAL

This is a residential building with studios on the lower floor linked to the homes, located in a residential, landscaped Madrid neighborhood not entirely shielded from the impact of the city's busy traffic arteries.

It was deliberately sought to approach the project in stages, creating landscaped platforms integrated into the homes, bringing to bear concepts developed in previous projects by the studio for a free-standing building, with the intention of recreating the atmosphere generated by concave spaces while supplying visual protection which would make possible the private use of the exterior areas on the different levels involved.

Two cores were conceived, granting the homes a pronounced degree of independence while satisfactorily resolving the issues of interior access and movement.

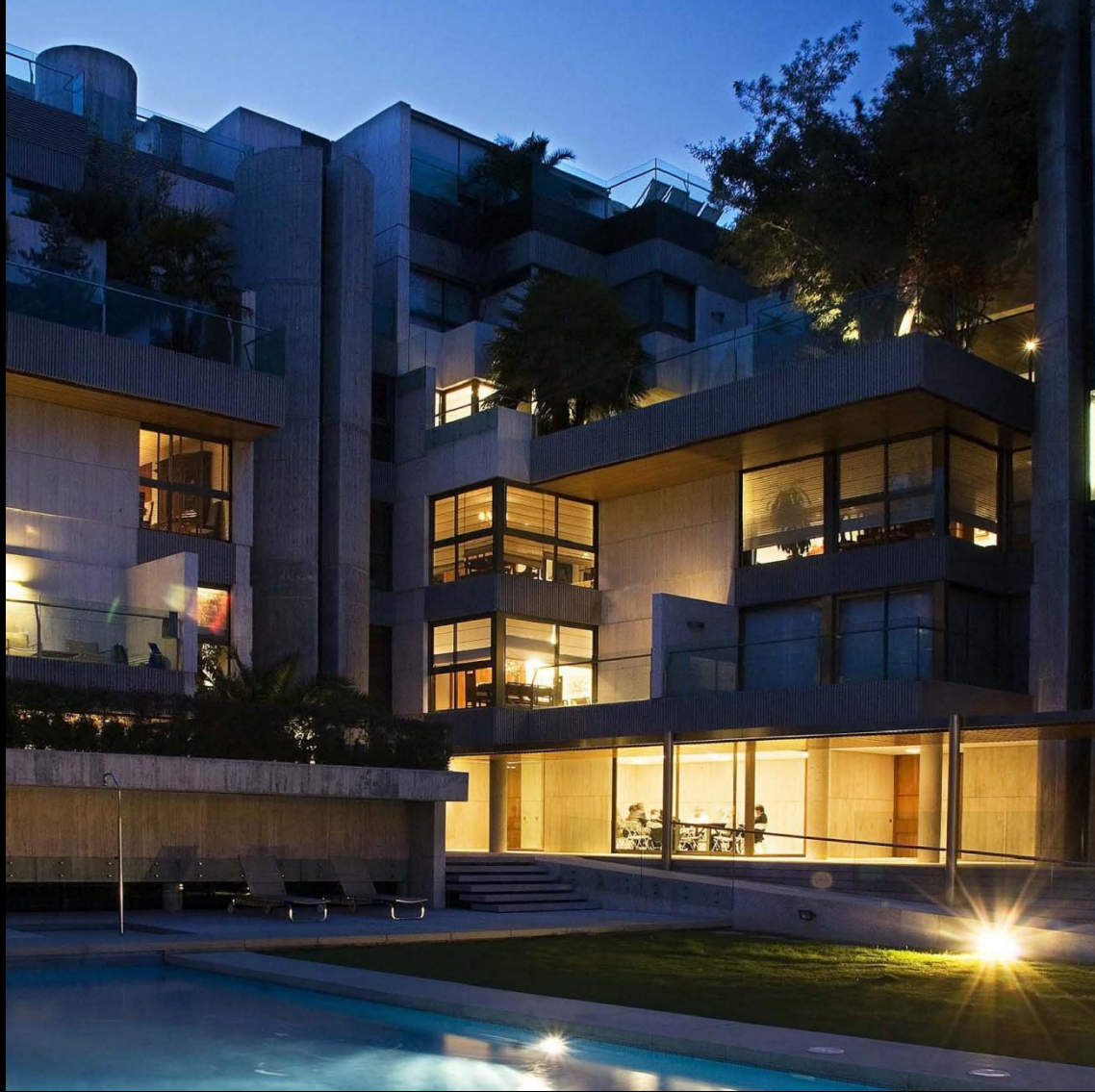
Due to its high-profile nature in the Madrid residential market, it was a project which led to a series of jobs based on requests for replicas by different entities.

Looking back on it now, the project's greatest success has been the high levels of satisfaction reported by residents, who not only enthusiastically contributed to the building's maintenance, but also feel identified with an architectural style which they have adopted as their very own.

AYUNTAMIENTO DE MADRID AWARD 2001 - ASPRIMA AWARD 2004

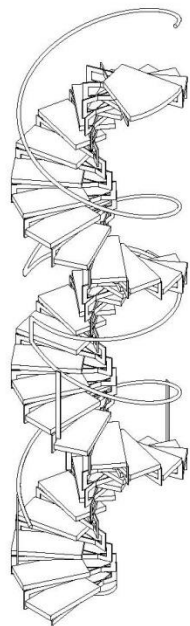












## LIGULA TOWN HOUSES

Located right in the heart of Madrid's Chamartín district, the project came about as a continuation of previous experiences, following a rationalist line in which the studio had always worked. Worthy of special note is the integration of the buildings within their urban surroundings, and how the layout of the lots was dealt with by creating a "T" for private use, a solution previously employed by the studio, and which has proven to be a wise decision.

The typology of the homes, arranged in rows, was addressed globally, with the entire project conceived of within its setting, and not just as a mere juxtaposition of repeated elements. To this end the composition is as free and organic as the typology would allow.

The homes rest over private gardens and face southward, featuring great glass panels on all the levels, including the semi basement, connected to the garden through an arway.

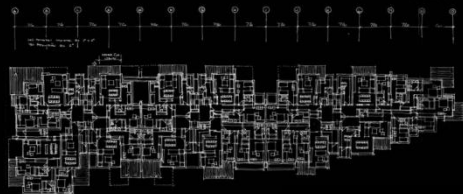
The quality of the materials used, in the homes as well as in the access to them, have allowed both to age well.

The design of the overall project made it possible to customize each one of the homes, modifying some points in the original plans, enriching and infusing the final result with spontaneity.





**LIGULA 10-30**



## FRANCISCO SUAREZ 13 BUILDING

The specific instructions received by the client for this project, for commercial reasons, were to employ the same architectural style used by the study in two nearby buildings. Thus, the development of the project centered on volumes, linked above all to the sound functioning of the complex series of dwellings which it was to house.

The elongated floor was peculiar in that it was longitudinally crossed by a train tunnel running at a shallow depth. As a result, in order to reinforce the building it was necessary to employ a system of deep prestressed beams, resting on piles at their ends on both sides of the tunnel, with the supports arising from the beams.

On the lower level are homes with landscaped areas towards the interior and a porticoed area, with an awning running lengthwise, framing the space lying between entrances. The terraces of the first, second and third floors are staggered, infusing the facades with a sense of movement. On the top floor the setback zones feature greenery, with these homes featuring access to a penthouse area offering a pool and garden.

We consider this job to be the last in a line of residential building projects upon which formally, conceptually and functionally the studio worked between 1997 and 2004, as a result of the convergence of various jobs with similar characteristics.







## CONDES DEL VAL RESIDENTIAL

This building posed a true challenge, as it brought together multiple factors:

On one hand the requirements of the job involved creating an exclusive residential complex in which all the units were to feature large terraces and/or gardens, to face towards a pine grove to the southeast, while retaining the commercial appeal typical of penthouses. Moreover, under the building the plans called for placing a public parking facility, which could not hamper or damage the quality and use of the units in question. The project also had to work with a small and irregular plot closed in by a common wall and a 10-meter retaining wall, all in addition to the volumetric limitations imposed by city ordinances.

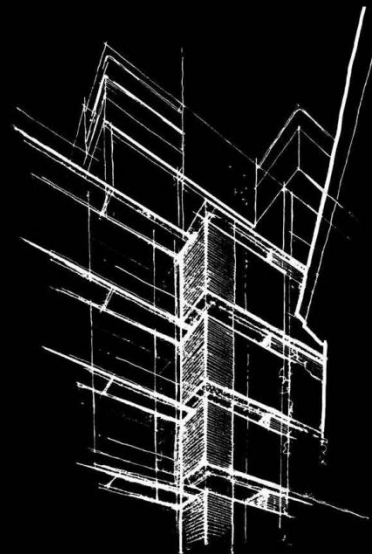
An organic development approach was chosen, both for the floors and sections, which would yield a terraced structure in which all the dwellings would feature a fluid connection between inside and outside spaces, without sacrificing privacy.

The enclosures are of granite, which is combined with glass panels, both in apertures in the facade as well as ledges and awnings, whose light appearance provides a visual counterpoint to the heavy sensation produced by the stone.

Given the complexity of the plan and its structure, with concrete slabs and concrete and steel pillars, it had to be conceived and calculated as a three-dimensional entity, due to the impossibility of maintaining the alignment of the supports involved.







## CASTELLANA PINAR RESIDENTIAL

On the northeast edge of Madrid's Salamanca District, this project came about as an initiative which, for urban planning reasons, split off into two different efforts, with the result being a tandem complex in which both buildings stand as the backdrop to the palace built by the Marquis of Salamanca in the late 19th century.

From the very start a deliberate effort was made to differentiate the two buildings, while at the same time tying them together as part of a whole, given that the López de Hoyos building was conceived as a totally new work, without any greater geometric constraints than those inherent in the floor space and applicable legislation, while that which faces Pinar Street was a restructuring project which had to work around the previously-erected structure, its spaces and limitations.

Both buildings were originally conceived with just one home per floor, and a duplex on two levels, with an entrance and first floor, top floor and penthouse level, integrating garden areas into the homes. Nevertheless, for commercial reasons some of the López de Hoyos building's intermediate levels were redesigned in order to house more than one unit per floor.

TECHNAL AWARD 2007 - AYUNTAMIENTO DE MADRID AWARD 2007



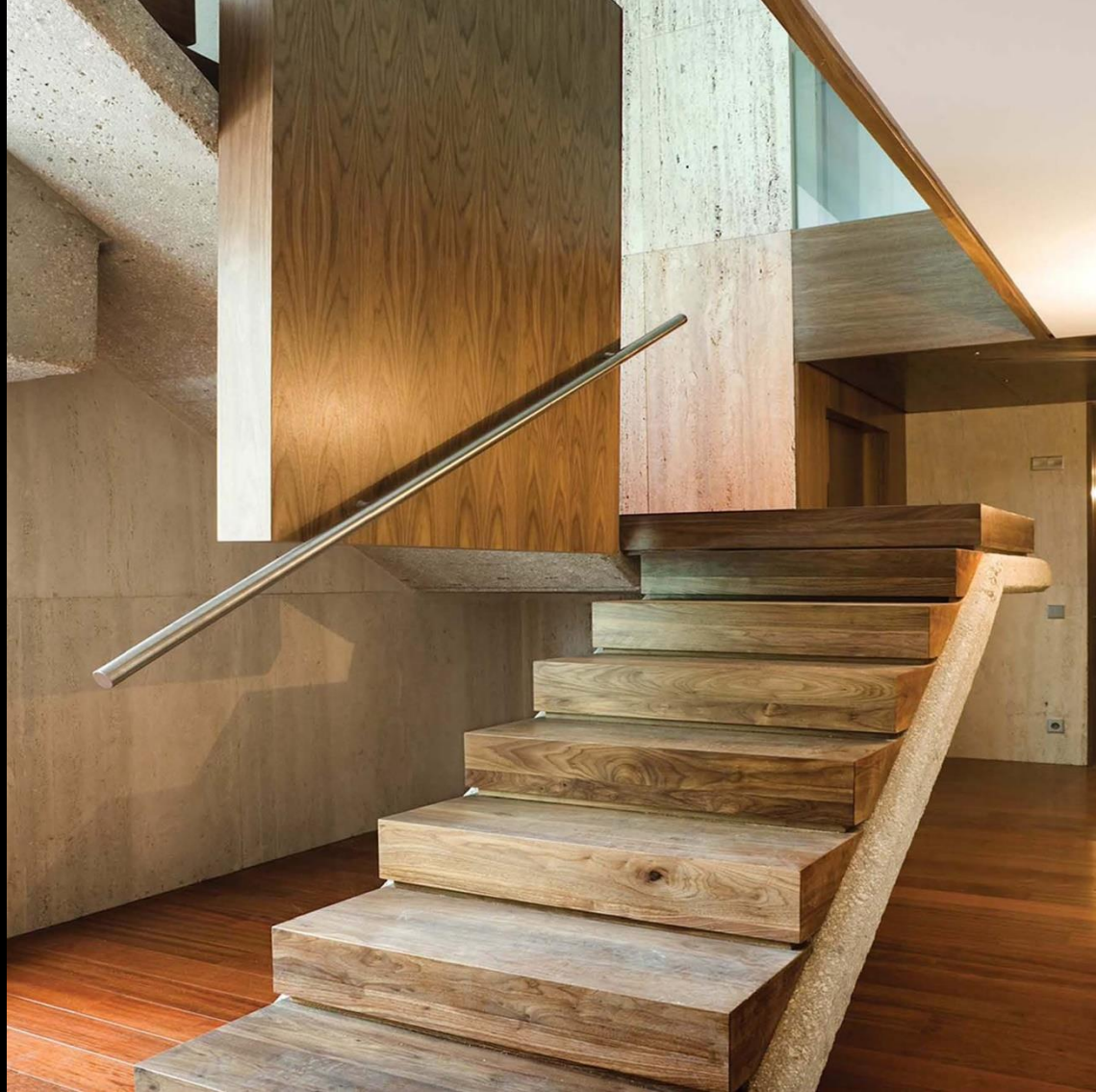






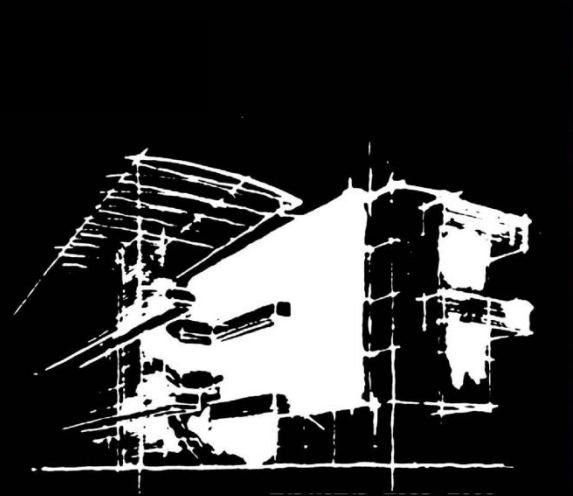












## ALIUS BUILDING

On Madrid's northern periphery lies this work, the result of a project undertaken for a property owner featuring limited resources, but who trusted the studio, granting it enough freedom to effectively approach the project. Over time we are increasingly convinced that the client is a key factor impacting the final result of any work.

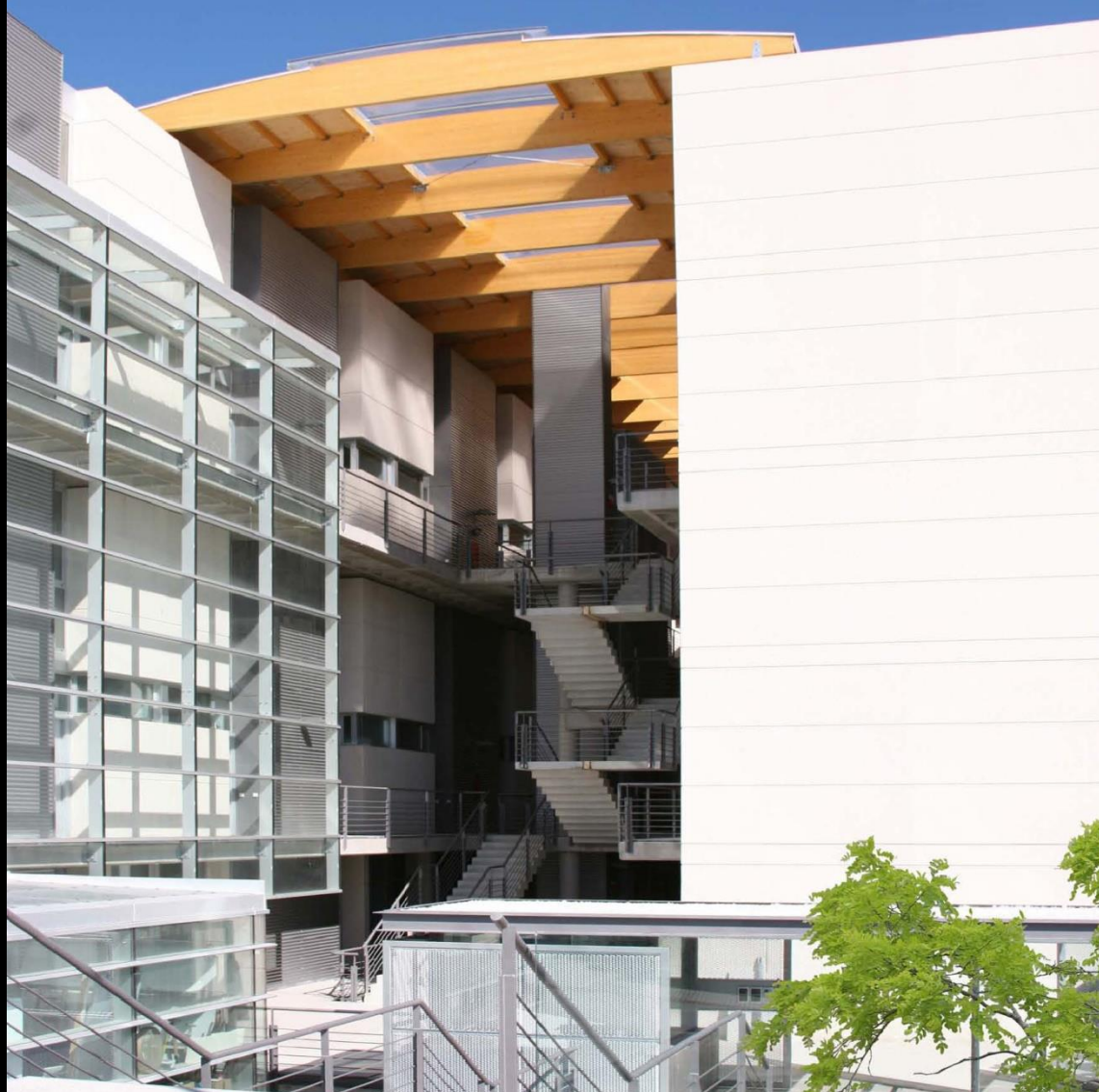
The project's essential focus was determined by the main problem at hand: the need to create a longitudinal space of over 100 meters from which to provide access to 110 units through three levels, without resorting to the conventional corridor solution. And this was how the covered space, and opened for legal reasons, became the highlight of a typology in which the entrance and movement through common areas were a principal concern.

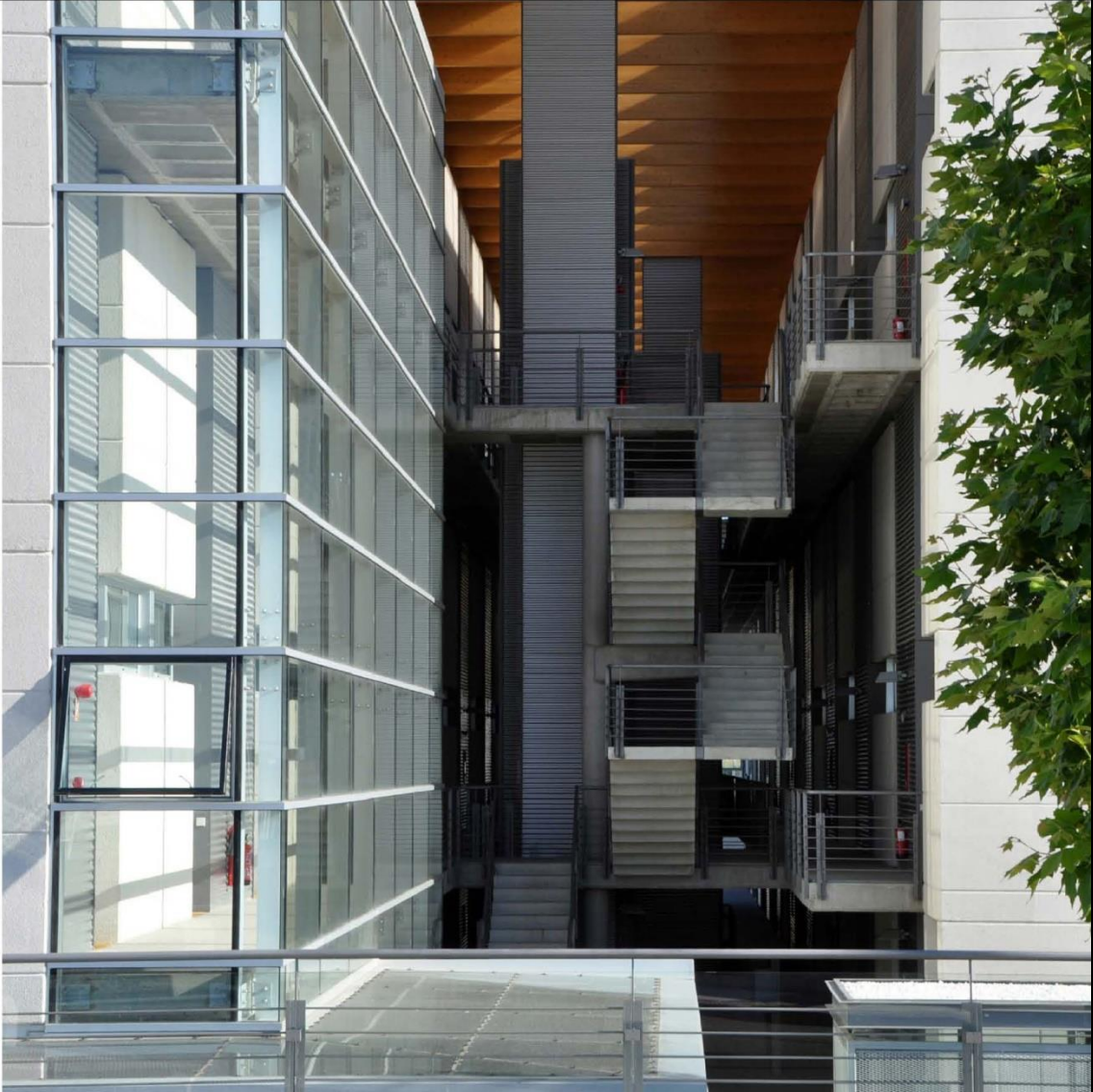
Said space houses three vertical, connecting nuclei featuring walkways on two access levels delivering light to all the units, which filters in through a canopy crafted of wooden beams resting upon laminated wooden trusses.

The contrast between the two wings making up the central space creates a visual sensation shortening the complex's length while infusing it with transparency. Inside three different level-based typologies were developed.

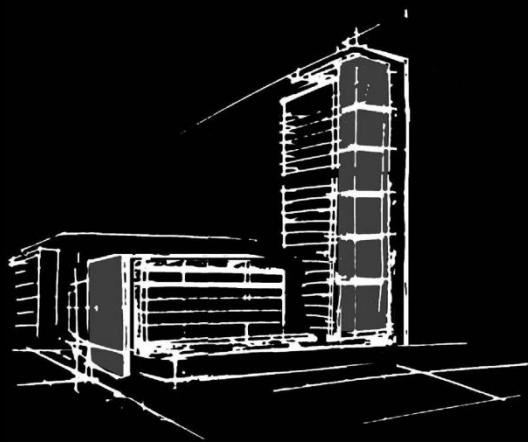
In terms of its construction the work is austere and based on elements of prefabricated concrete, laminated wood, galvanized steel and stretched deployé sheets.











## AVERESCU RESIDENTIAL BUILDING

After some experience in other countries the studio went to Romania, in theory as a consultants on a large residential project in the center of Bucharest, but in the end fully immersed in the project, in close collaboration with the local studio involved.

Unfortunately the red tape involved with building regulations is an obstacle common in all cultures, and here a planning model was still in place which, though coherent, predetermined the designs of buildings and their volumes. Constrained by these limitations, the project was undertaken with serious restrictions.

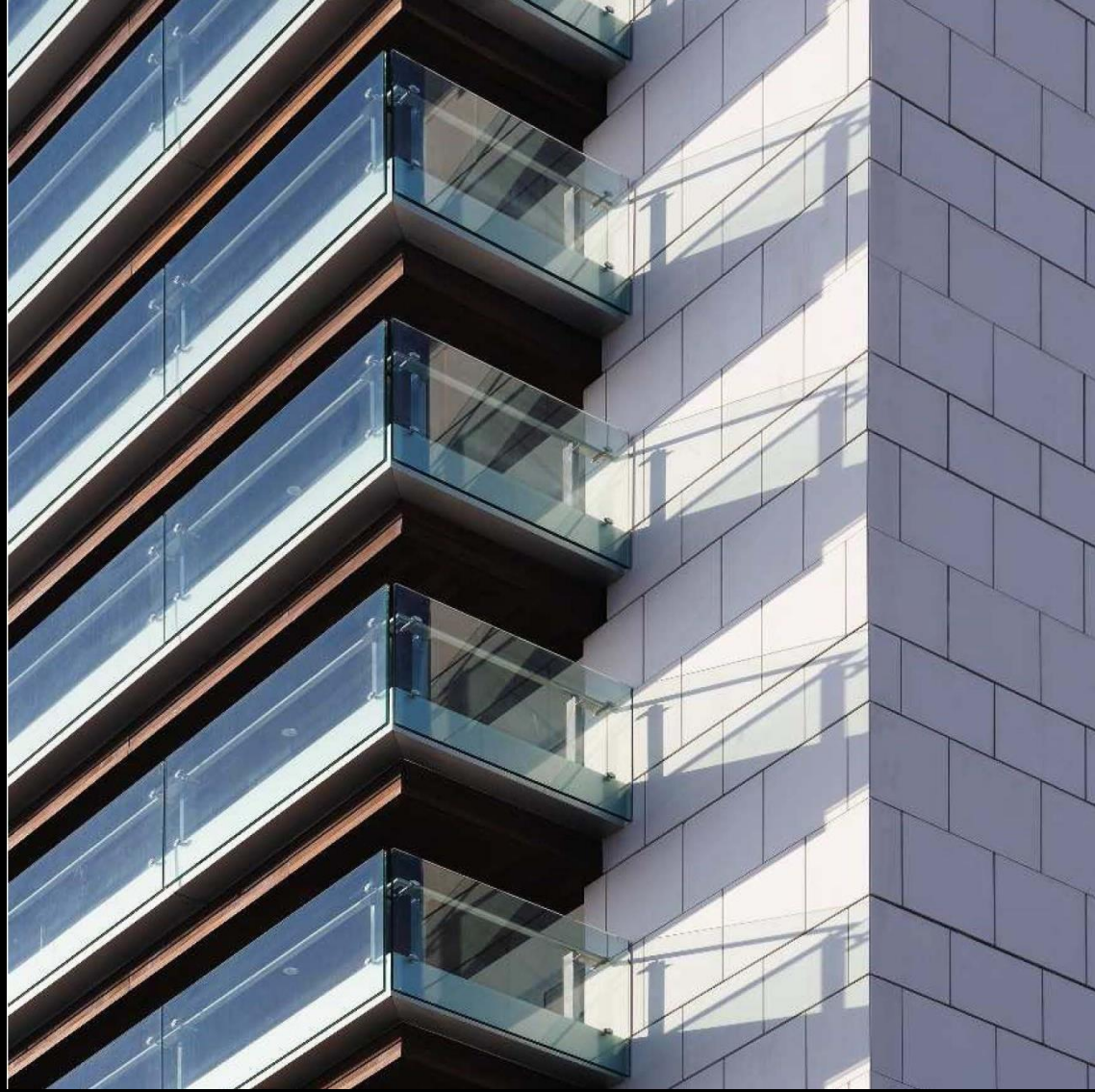
The buildings are set in an urban area run down by chaotic construction in the second half of the 20th century, in the immediate area, though adjacent lie the great areas of well-designed 19th-century Bucharest.

This circumstance led to a focus on the homes' views over the residential complex itself, with the exception of those in the tower, with magnificent views over Lake Herastrau and the city center.

The experience represented a great challenge, due to the difficulties posed by working in a country with a developing industrial sector, and served to introduce us into a market in which we have worked intensively in recent years.

Aside from other considerations, the project is a well-known residential construction in Romania, and has made its mark as an urban achievement.







## FLOREASCA TOWERS

After the presentation of numerous formal proposals, an agreement was reached with the City of Bucharest regarding the dimensions for the construction of the city's tallest residential building. Located on the northern fringe of Lake Floreasca, views of the Romanian capital's cityscape predominate to the south.

The approach upon which the studio decided, and which gave rise to the original plans, called for two square towers connected diagonally by a prismatic base. After various presentations before the City Commission, an L-shaped design featuring both towers was approved, which paved the way for the definitive design.

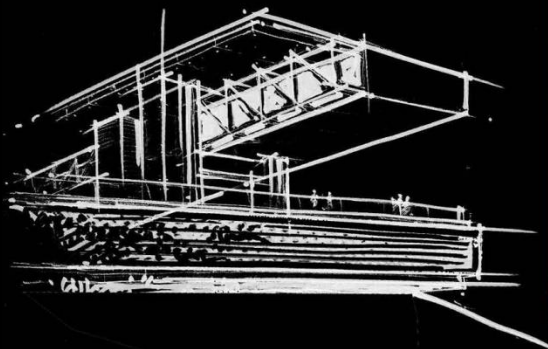
The complex includes 364 units distributed in the 30 floors above ground level, which emerge from a glassed base level featuring the access points, pool area, gym and other common services. Under this lie three floors, including the general facilities and 500 parking spaces.

Bucharest rests in an area of seismic activity, which has led to strict building regulations which forced us to design a structure in which the design of the towers took center stage. Nevertheless, a great effort was made to free the facades of structural elements, as far as was possible, which would have obstructed the wonderful views of the lakes in all directions.

It was for this reason that a curtain wall was designed for all of the facades which, flanked by maintenance canopies, is rounded out volumetrically by the terraces' ledges. These, of translucent glass, form a reticulated structure of staggered elements on the L's interior facades, providing the shape with coherence.







## CULINARY CENTER COMPETITION

This project for the headquarters of a culinary training center represented for the studio an interesting exercise, ultimately leading to integrated responses to all the essential requisites inherent to it.

The plans took into consideration three fundamental aspects which our architectural solution had to address: the relationship between the building as an object and its purpose; its adaptation to its surroundings, and the rational and functional response which its use called for.

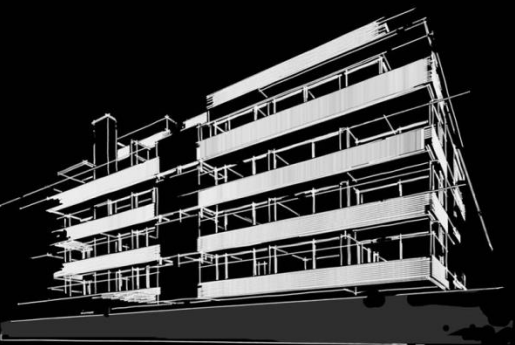
Thus, plans were drafted for a design with three prongs extending from a center and advancing down the slope. While the stone arms blend with the hillside, peeking out at the horizon from troughs, the center uniting them is a structure of weathering steel standing prominently on the terrain.

From the implantation point of view, views and orientation were combined which, given the characteristics of the ground, were convergent. In this way the building enjoys views and light from the north without giving up the southern orientation, with light filtering through the patios shared by the complex's prong-like wings.

The project was completed as a formal and functional interplay between interior and exterior spaces which ends up configuring some aspects based on the limits imposed by others, creating an inside-outside dynamic weaving the common thread tying the complex together.







## DANTE BUILDING

On Dante Alighieri Street, in a residential neighborhood of Bucharest, we received this commission to build a residential building where clients of ours in Romania would reside.

As occurs in many freestanding residential buildings, the volume to be constructed left little room for areas of possible movement, and the plans call for a rectangular structure without much space to play with the volumes involved. Thus, working with textures would ultimately be the key to the composition of the facades, with concrete and stone competing visually with glass and metallic textures.

The project in Bucharest was to bring to bear the studio's experience with residential buildings. It was ultimately interesting to adapt the architectonic practices of Spanish society to a developing society such as Romania's, accustomed to housing plans which were very different in terms of their rooms, their sizes and interrelationships, though when dealing with luxury dwellings the margin of operation is naturally greater.











## PRADILLO RESIDENTIAL BUILDING

In an extraordinarily well located area of the city, forming part of an urban environment undergoing a significant transformation, we came up with a daring and ambitious housing project aimed at young people. Projects of this kind are sadly lacking in a market characterised by conventionalism.

The initial idea of providing all the dwellings with appealing spaces that connected the various rooms on a spatial level, led to the solution of designing duplex dwellings with double height spaces above the living rooms. The entrance area is located on the odd floors, with spaces placed above them to house the individual installations of the dwellings. Access is from the core areas.

The wonderful north facing views were in stark contrast to the urban landscape towards the south, which obliged us to create a landscaped area in the south section of the plot. The garden became a key feature of the project. The interpretation of complex planning regulations, the relationship between the various interrelated planes of the project and the huge variety of typologies produced a complex yet attractive project.

















## LA MORALEJA GOLF COMPETITION

With this book about to be published and the ink on the last print tests still wet, we were invited to the Clubhouse competition for the new courses at Golf La Moraleja. The circumstance of potentially being regular users of the facilities and our fondness for golf made us feel especially engaged with a plan featuring and circulation routes for a type of project which we hitherto have not yet undertaken.

The determining factors stemming from the course's design were of special importance to our proposal. The golf facility features 2 complete courses (36 holes) designed by Jack Nicklaus on property covering 140 hectares along the banks of the Jarama River. Both courses finish with the greens of their respective 18th holes located to the northeast of the piece of land on which plans call for the construction of the clubhouse, a circumstance which requires the dining areas to be oriented towards the west, with the necessary protection allowing for both views and the optimal exploitation of sunlight. In addition, the two golf options in the form of the courses and driving range, are located totally opposite the site proposed for the building, making it necessary to create a transverse circulation under the entrance.

As an architectural response we opted for a longitudinal scheme composed of two wings arranged perpendicularly and articulated through the entrance atrium, the project's only two-tiered space, through which one may access both the golf and dining areas. Adapting to the terrain, the bottom level features, under the dressing rooms, the areas for golf bags and carts, with direct access to the first hole tees of both courses, and a ramp leading to the driving range across the landscaped parking lot.

The facility's architectural design seeks to project an image which we understand as appropriate for a golf club of recognized prestige and one apt for a non-urban setting.

Without having presented the plans yet, we made a last-minute decision to include them as the closing for the book.





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LOMAS ANGELÓPOLIS  
EDIFICIO LOTE 67



5230 m

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LOMAS ANGELÓPOLIS  
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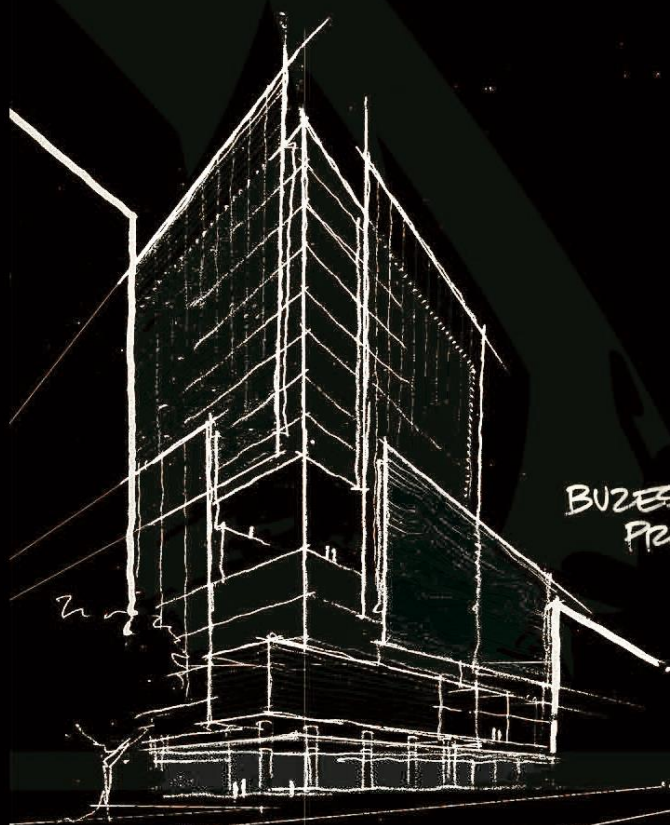


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