Docomomo fiche on "CENTRAL BANK OF ECUADOR"

0. Image of building/site

0.1 Image of site

1. Identity of building/group of buildings/urban scheme/landscape/garden

1.1 Current name of building:

"Central Bank of Ecuador"

1.2 Variant or former name:

"Central Bank of Ecuador"

1.3 Number and name of street:

"9 de Octubre Ave between Pedro Carbo and Pichincha"

1.4 Town:

"Guayaquil"

1.5 Province / State

"Guayas"

1.6 Zip Code:

1.7 Country:

"Ecuador**"**

1.8 National Grid Reference:

1.9 Classification / typology

"ADM/COM"

1.10 Status of protection and date

"Registered in inventory by the Illustrious Municipality of Guayaquil"

2. HISTORY OF BUILDING

2.1 Original brief / purpose:

In the year of 1968 the Central Bank of Ecuador carries out a bid for the building design, which was won by the Architect Guillermo Cubillo. He presented several proposals, among them one for a four-story building that was afterwards discarded since it did not reflect the needs and future projections as expected for the Bank. In the year of 1970 it the "oil boom" takes place obliging the Bank to transmute and to be a reflection of what was happening in those years.

The preliminary plan had three criteria:

1. - The ground floor free, a space for the vegetation, thus, it was a part of the public space.

2. - It was the distribution of a volume clearly defined as a platform and supported by piles that were the structure of the whole building.

3. - A volume that for its height resembled a tower, being one exact composition of New York's Lever House.

The building finally had fifteen-floors and the decision of not leaving the ground floor free was made assuming instead the criteria of platform - tower, that is, the building consists of three superimposed volumes: The first one constituted by the ground floor and the mezzanine, the second one, a prism that comprises the three floors, and finally the 12-story tower.

The original project considered some sun shades both in the platform as well as in the tower, which were not built due to economic factors, moreover, due to its height these projects had favorable sights, it is pertinent to indicate that this was because the adjacent constructions of that epoch were not very high.

2.2 Dates / beginning of construction / completion of the construction.

Beginning of the construction: 1974

Completion of the construction: 1982

2.3 Architectonic Designers and Others:

Architect Guillermo Cubillo Requena

2.4 Other associates of the construction:

Merger of civil engineers headed by the Engineer Gonzalo Hurtado.

2.5 Significant Alterations with the dates:

Since the construction began this building suffered one single substantial change, due to the high cost they decided not to **construct the sun shade of the tower and the plates of the platform**, there is no record of when this decision was made, but when the building was finished the solar protections were not there.

BUILT PROJECT

DESIGNED PROJECT

2.6 Current Use:

Currently, the offices of the Central Bank are in this location, with attention to the public, tellers, museum, conference hall, exposition rooms, vaults, that is, all the dependences of the bank.

2.7 Current Condition:

At present, the building is in good shape. It has a maintenance department and another one for infrastructure, which serve to preserve the good condition of the building.

3 DESCRIPTIONS

3.1 General Description:

This building is located at a banking and commercial zone, at a street that has a great deal of history, and it is embedded in the southern side of the block whose streets are 9 de Octubre Avenue between Pichincha and Pedro Carbo streets.

The constructed project preserved the essence of planning, the sketch of a platform - tower was respected, but what was eliminated where the sun shades that were designed and logically it produced both functional changes and circulation mostly at the tower, we should annotate that at the moment of its construction they proceeded to eliminate some details at the corners of the platform that were already constructed.

The building façades are similar with regards to their composition elements, and what has to do with its volumes they are highlighted upon their function, that is to say that volume number 1 uses full panels, and big stripes in which a mural can be seen, and marble covered walls show their visual weight in the ground floor, whose function is attention to the public, which means that this is an area where employees and customers can be found all the time.

The second volume that is the platform serves as a semi private area; in this space we can find offices of attention to the public and private ones.

In the third plant we found a transitional element between its platform and the tower, the conference hall that is used for several purposes, among them, it is room for cultural acts and expositions. At the tower there is a private zone and its functioning is exclusively as offices. So each volume of this building has a determined function and this is a way to arrange the spaces.

The access has a hierarchy based on the 5 concrete columns, the horizontal circulation is centralized, and free plant design can be observed.

Here we can notice that the sun shades were eliminated and the treatment of the corners is hence different.

It can be observed that treatment of corners change as it did in the previous plant, where the sun shades are also eliminated from the rest of the building.

Starting in the 5th floor the fixed dividers are those of the restrooms, the walls

of the elevators and stairways, the rest becomes a panel of aluminum and glass

as we will observe the photos of the current status.

The standard plants is present up to the 15th floor and the versatility that we have when finding the multiplicity of solutions of these spaces due to the free plant reinforce the criterion of modernity manifested at the tower.

As we can observe from the 5th floor to the 15th floor the horizontal circulation is carried out in the lateral parts it is because the influence of the sun is direct and in this way the weather can be somewhat controlled towards the interior of the offices.

3.2 Construction

The construction system can be described as follows:

Foundations are made by means of plinths, the structure of columns and slabs are made of reinforced concrete as it can be seen in the photo.

3.3 Contextualization:

Relation of the Building with 9 de Octubre Avenue

A) Configuration of Volume.

As we could see on Chapter 4 of the analysis, the Central Bank is formed by three volumes clearly defined: Volume 1 that contains the first floor and the mezzanine is the basis of the building, this four-side volume of which two fronts look out on the gardens; that is the side looking on to Francisco P. Icaza St. and the side looking on to Pedro Carbo St., therefore this volume does not have a direct relationship with these two streets, the opposite happens with the two other sides, the one looking on to Av. 9 de Octubre is directly related

as well as the side looking on to Pichincha Ave., the difference is its dimension since the side of the volume whose front looks on to Ave. 9 de Octubre is greater than the side of the volume existing in front of Pichincha St.

Another relational point is that the position of the building shows its main façade toward the mentioned avenue, finding also the main access in this façade. Architect Cubillo designs the access in such a way that part of the ambling structure is shown in the main access.

In volume 2 that is made by the 1st, 2nd, and 3rd upper plants that configure the platform, delimit a porch of 4,2m that runs on the pavement of Ave. 9 de Octubre, being this one very clearly visible element that highlights the importance of this Avenue, aspect that does not occur with the 3 other façades.

The platform, as we call volume 2, due to its volumetric proportions and for its concrete lines, insinuate and direct the view in a parallel way to the avenue, showing at the background the Guayas River.

In volume 3 that it is shaped by the 4th up to the 15th upper plant, shape the tower, which is parallel to the avenue on its broader side, likewise the platform, this relation of parallelism between the broader side and the Ave. 9 de Octubre from my point of view is due to two factors:

1. - Exposure to sunlight

2. - To the directives forming both the platform as well as the tower, being this a free will act, demonstrating the intentionality of the architect of provoking vistas parallel to the avenue.

B) Height of the building regarding other buildings

The distance existing between the stories form ground floor, mezzanine, 1st, 2nd, 3rd and 4th upper plants is 4,2m unlike the tower in which the distance existing between floor and floor is only 3,15m.

In the base and the platform we found that the modulation is the same, that is, about 8.4 m., while the length existing in the tower is 4.5 times the platform.

This is the survey of the stretches that were made in the year of 1976, the Central Bank was under construction, as you can see the stretch that comprises streets Cordova and Pedro Carbo had constructions of low height and of little architectonic value that were demolished to construct a 25-floor building, which took as a reference the height of the porch of the Central Bank, in order to construct its porch, but it surpassed the general height of the same. It is for this reason that the urban image has a

relative similarity as to the respect of height of the porches as referred exclusively to the buildings that found close to the Central Bank.

At the stretch comprised between the seafront and Pichincha St. we find that at the time of the construction of the Central Bank two buildings of low height existed, one was restored while the other one was demolished to build one of the tallest buildings of Guayaquil.

It is pertinent to stand out than the neoclassical building that you find on the right-hand side of the Central Bank is a building that has a similar height to the upper line of the Bank platform, that means that somehow Architect Cubillo at the moment of designing the Central Bank building took into account this neoclassical building.

Here we can observe what was commented in the two previous pages, the building of the

Central Bank is in the middle of the two buildings in height, that previously in that area there were low buildings, but we see that the height of the porch is respected and at the same time we see that the scale of the other buildings is major.

c) Height of the base plate in relation to the other buildings.

In the case of the Central Bank the height of the platform with respect to the level of the pavement is 6,8m, that's to say, that it is sort of higher than the portals of the great majority, but it is necessary to take into account that when this construction was built, it was the first tall building to be constructed in that zone; all the other buildings were low, in such way that for the posterior constructions it was taken as a height guideline, especially with regards to most of the portals.

d) Treatment of the pavement

Avenue 9 de Octubre underwent a favorable change because of the urban regeneration, works of improvement through this entire avenue came true, and also pavements were worked, of which we will note down some characteristics:

- The width of the paths grew, and whereby streets became narrower.

- The color and the material of the pavements were standardized through the entire avenue) de Octubre, we must state that the part where the color and the material were all the same was in the part where it was broadened, that is to say, that the existing porches had their own treatment.

- The level of the pavements did not change.

- Making good use of the enlargement of the paths they created spaces for constructing parking lots for vehicles.

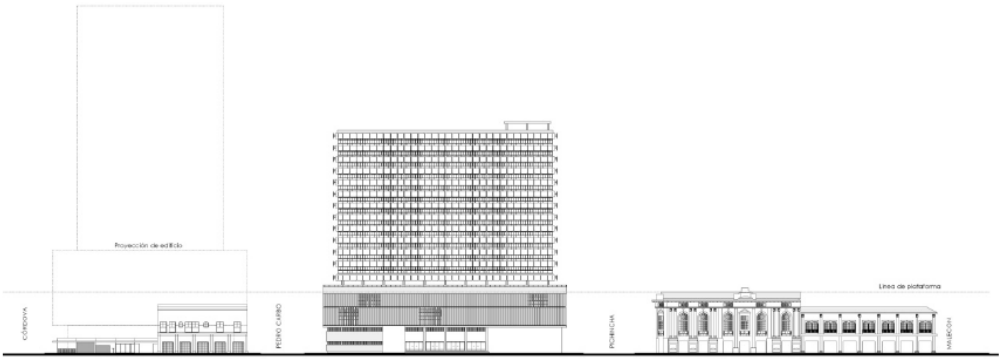
- They built large plant containers to organize the vegetation in the avenue and these were arranged through the places created for the parking lot.

E) Treatment of the Porches.

In the year of 1915 the Code of Construction and Ornate set as a standard for the height of the portals a dimension of 4.60 m., but since 1950s, the construction of modern buildings was marking a tendency and the height of the portals raised up to some 6m; this was mainly because in the construction of modern buildings the mezzanine was incorporated to the porches. As years went by and due to the evolution of the city, treatment given to porches has been changing In the case of the Central Bank, it has a height of 6.8 m and the mezzanine is incorporated as part of the porch.

In the original project of the Central Bank at the porch whose front looks out on Avenue 9 de Octubre we found that the distance of the cantilever was 4,9m., in contraposition to the constructed project in which the cantilever is 4,2 m high, this is because in the final project the decision of not constructing the plates that were supposed to be on the platform, this way the constructive detail at the platform was not done where the size of the plate joined the slab with the plates decreasing the size of the cantilever.

The distance from the wall up to the pavement is 10,80m. Being the porch of 4,2m long.

Elevation  of 3 stretches

4. EVALUATION

4.1 Technical:

Order

The idea of shape as a specific mode of order was confirmed In the projected volumes, each element contained a series of spaces with similar characteristics, the tower offices, the platform of galleries, the conference halls, and the base of general use halls and those for attention of the public.

In turn these spaces were placed in a certain order or arranged on the basis of one modulation which was leading the entire design of the building.

The conformation of a mesh of 62,5cm x 62,5cm was the start for the conformation of the horizontal and vertical axles that in turn gave place to the distribution of the whole building, this mesh was also used for the creation of some moduli that were useful for the design of the window frames , panels, furniture, and sun shades, that is to say, the architect had all his design controlled down to the last detail, everything was developed based on this module that was present in the whole building demonstrating than the design per se was controlled, nothing was left to chance.

Architect Cubillo used at the construction some marble pieces of 62,5cm x 62,5cm in all the floors of the Bank, so he had this original mesh drawn on the floor and this way it was easier for him ordering the inner spaces.

Economy

This characteristic is evident since the modulation optimized the use of materials, waste was minimal, decorative elements were not used, the shape was given by the relation existing among the materials, and since it was mass production, the performance of the staff was higher, thus contributing to the economy of the project.

Rigor

The re-drawing showed that the original plan had a level of precision very high, being this a merit since modulation played an important role, exactness had to be a priority in the design and construction because there were several elements that depended on the precision, for instance, the windows, the panels, the sun shades, and the furniture.

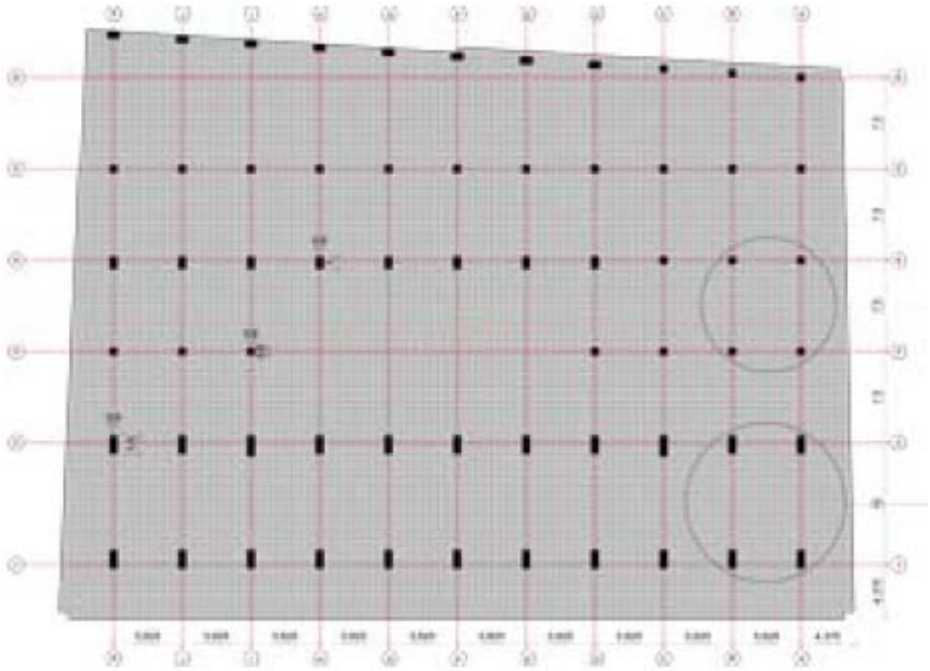
Universality

The universal criterion of typology platform – tower allows solving different programs in an orderly way, as seen, the Lever House, the Royal Hotel, the Hilton, and the Central Bank obey to a similar typology, yet they belong to different programs.

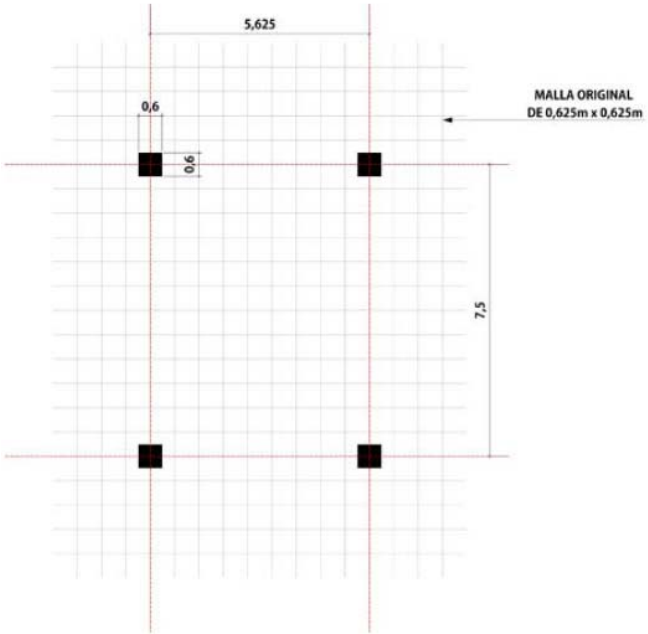
Reversibility

Reversibility is a characteristic of modernity, in the case of the Central bank having a free plant, the modulated inner spaces and the divisions with aluminum panels and glass, the interior areas could be changed according to the needs that came along. Each time they enlarged offices or they changed to a different use, that was easily made since those panels were detachable and therefore spaces could be reverted, the only fix things were the vertical circulations such as the stairways and the restrooms.

With regards to the materials, we can say that a structure of concrete and glass and aluminum panels were used as curtain walls, the technique used has as its foundation the modulation, which consists of taking as a starting point one marble piece that measures 62,5cm x62,5cm for the whole design and even the glass panels.

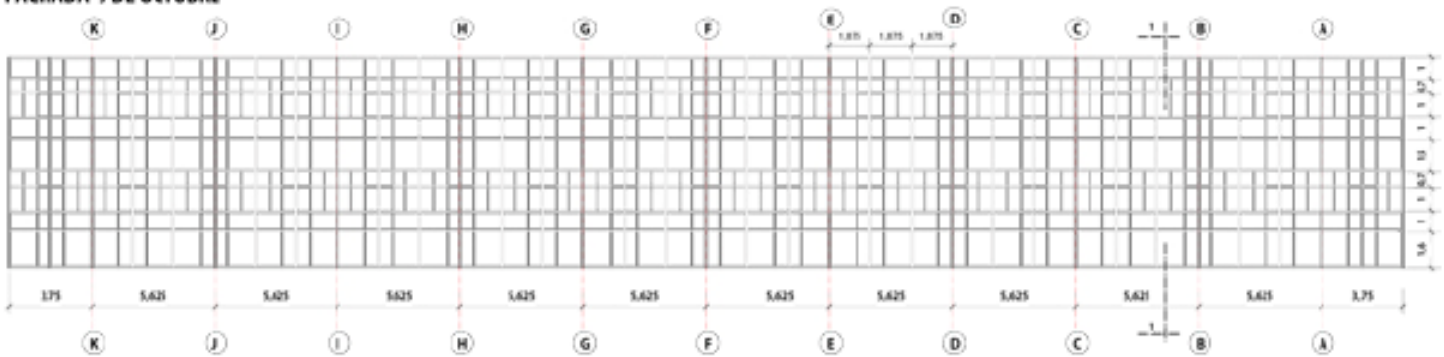


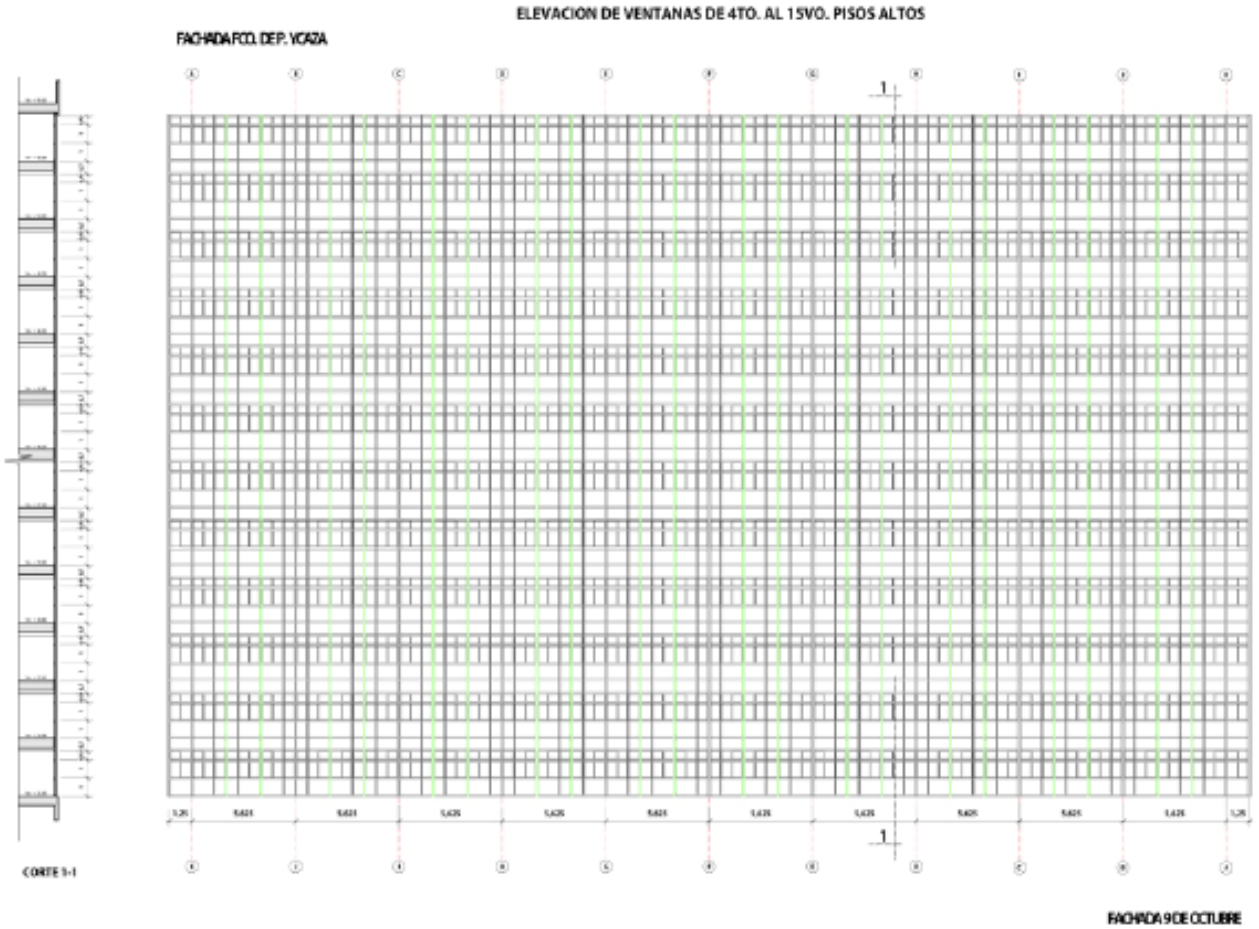
GENERAL MESH



MODULE 1

DETALLE DE VENTANAS, DE P.BAJA A 2DO. PISO ALTO
FACHADA 9 DE OCTUBRE





4.2 SOCIAL EVALUATION

In the year of 1970 the oil boom takes place obliging the Bank to transmute and being a reflection of what it was happening in those years, this oil bonanza made it possible the construction of a building of this magnitude being the promoter of it the **Ecuadorian government**, socially it was accepted and it was located at the most important avenue of Guayaquil.

4.3 Cultural and aesthetic:

Distribution of volumes:

The building consists of three volumes, the first one that is the base and contains the ground floor and the mezzanine, the second volume is the platform and is formed by the first, second, and third plants; and the third volume formed by the fourth plant up to the terrace, forming a slender tower, this way we see that volumetry is simple, and the typology is easily recognizable.

4.4 Historical:

In a contest of preliminary plans in the year of 1968 Architect Guillermo Cubillo won the first prize.

This building was published by the national press of that time, and it was also published by a specialized architecture magazine named “Trama”.

4.5 General Evaluation:

Referents to the project

The building of the Central Bank of Ecuador presents characteristics and values that locate it within the modern architecture, the work reason of this study was projected in the year of1968 and it is built in the period comprised between the years 1974-1982. In this period the predominant tendency worldwide was postmodernism, this proves to be curious since this building is eminently modern.

The Lever House of Gordon Bunshaft was a referent for Guillermo Cubillo cube since in an interview given in the year of 1989 he manifested that in the project of the Central Bank he had consider leaving the ground floor free, this would be aimed for vegetation, next there would be a horizontal volume in the shape of a platform supported by piles and finally, there would have a vertical volume in the shape of a tower where the offices would be located, being this a formal sketch similar to the one of the Lever House.

Lever House is located on Park Avenue, between the 53rd and the 54th street of New York City. The original program demanded the construction of one Building to house the company headquarters and its employees. The program was clear, administrative offices and direction, a conference hall, a dining room, and a reception, auxiliary services and a subterranean parking lot. The land rules relative to the building lot obliged to offset from the tenth plant and limited the use to the 25 % of such plant. In order to

hold volume of the tower they decided to offset it and to apply the aforementioned suitability for building from the start from the ground floor. At ground level, instead of arranging one hall and a trading area, Bunshaft projected open space with one colonnade, accessible from the street, with a forested patio so that only a third part of the first floor is interior. The first plant is located upward as a foundation, with its three façades aligned to the three streets. As per the tower, only 16 m wide and 24 stories high, it is located perpendicular to the avenue looking on to the park and in asymmetric position, leaving the southern side free for sun access to the patio. The façade is constituted by a substructure of steel framework and glass panels. It was one of the first towers constructed with glass closings and it stood out both for its novelty as well as for its meticulous design.

LEVER HOUSE

This formal structure (platform-tower)originated in 1952 with the Lever House and at a later time Arne Jacobsen used this same typology to build his hotel in Copenhagen (1956 1961) named Royal Hotel, at a later time William Tabler constructed between 1961 and 1963 the Hilton Hotel on 6th Ave. in New York following a sketch that comes from the Lever House, a vertical plate almost completely glass filled, settles down on one low foundation, blind area that contains the lobby and the living rooms, 2200 rooms give a measure of the scale of the building having a 120-meter plate in length and alike height.

ROYAL HOTEL (COPENHAGEN 1956-1961)

HILTON HOTEL (1961-1963)

In the case of the Central Bank they will basically share their program in 4 parts:

1. - A public zone located at the ground floor, and mezzanine, in which the halls, tellers, attention to the public areas and vaults are contained.

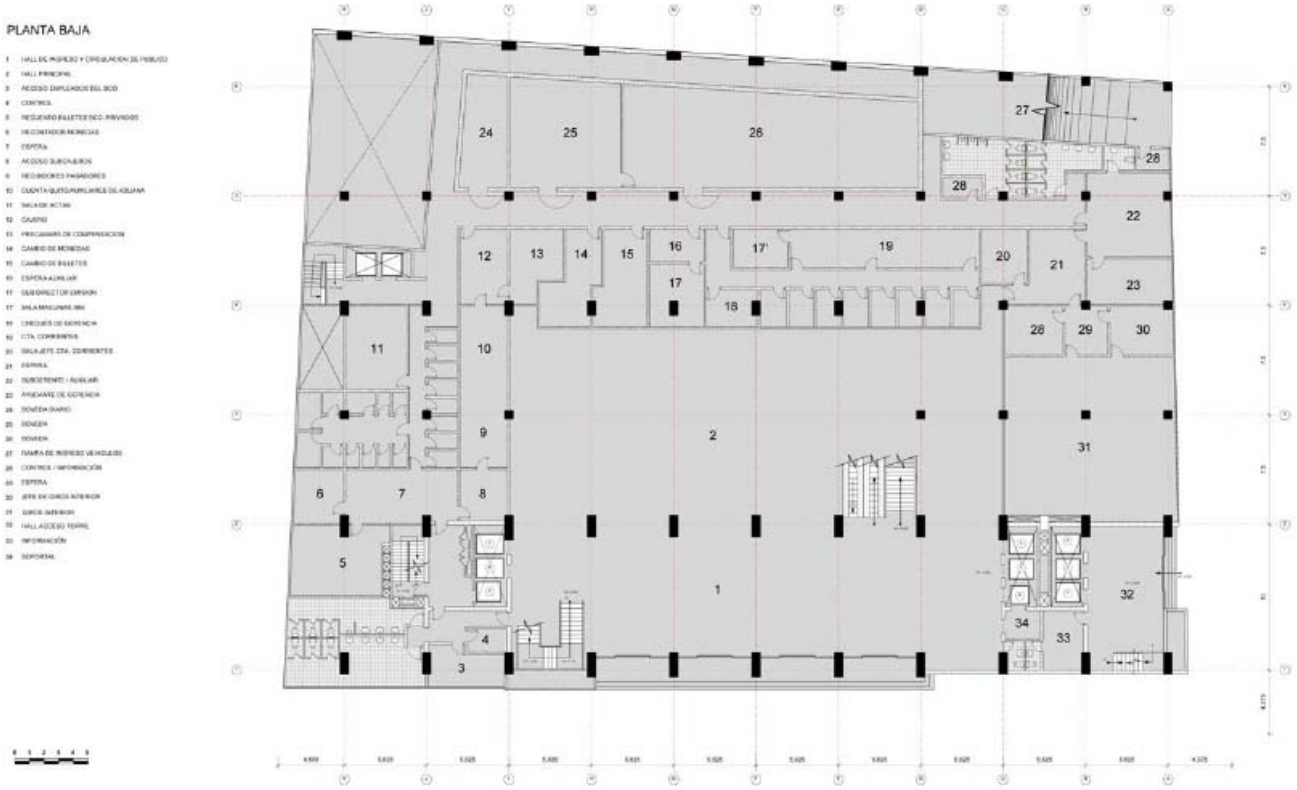
2.- A semipublic zone that contains the 1st, 2nd and 3rd upper plants, where we can find offices that interact with the public, that is to say, spaces for interviews, legal offices, a bar, a library and the terrace where galleries, the conference hall, and the patio of expositions can be found.

3. - A private zone that is located at the tower is where we find offices, existing spaces of leisure for the employees, as well as apartments, sitting rooms of the museum and a complete medical zone. We must state that this tower has a direct access from Pichincha St.; this makes it totally independent of the bank and of the public zone, which helps for the best functioning of the bank since the working hours of the offices and those of the tellers for attention to the public are different.

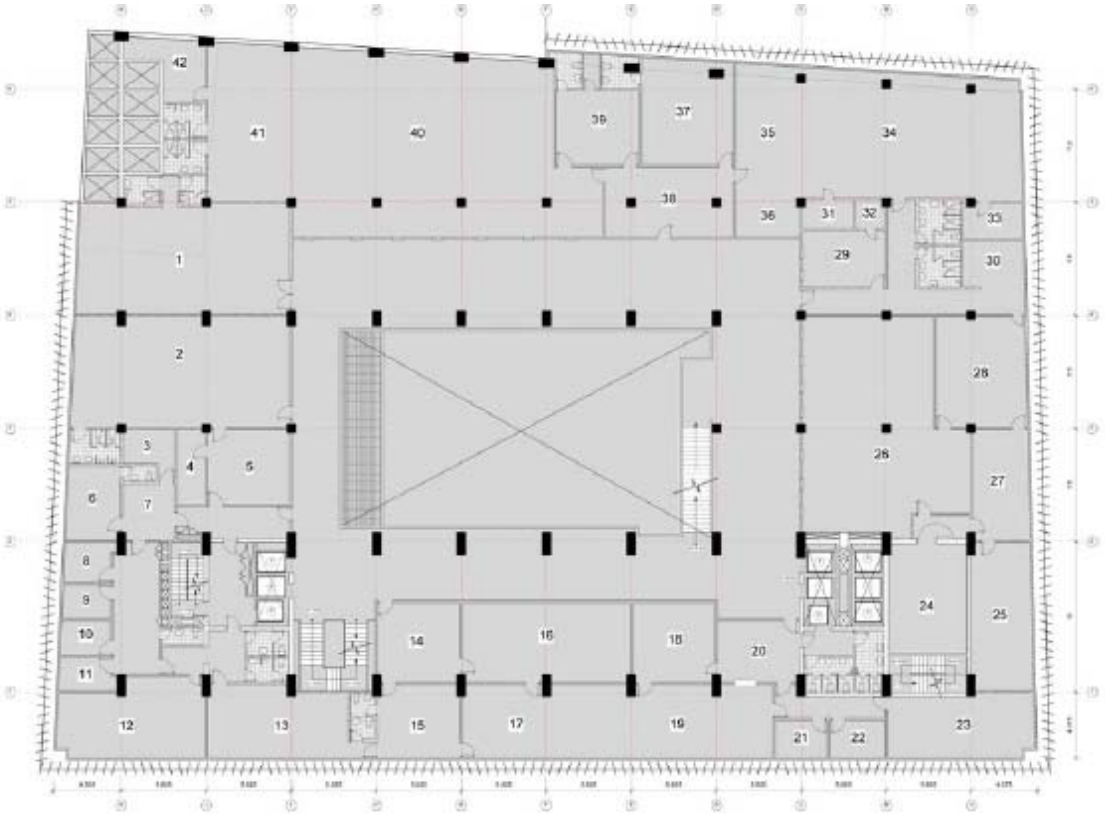
4. - This zone is underground and is aimed for the parking spot of employees' vehicles; it can be accessed from Pichincha St. where there is also an area for the vaults. A zone for vaults.

5. DOCUMENTATION.

5.1 Visual Material

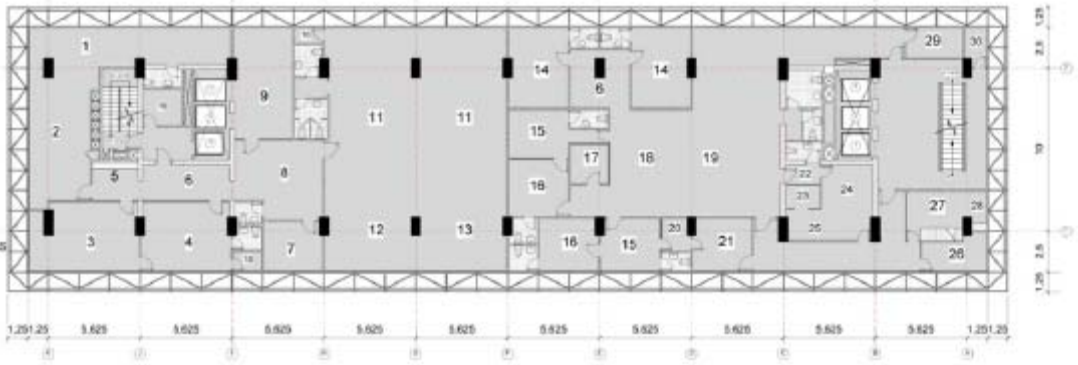


PRIMERA PLANTA ALTA



SEPTIMA PLANTA ALTA

1 PERSONAL SECCIÓN
2 DIRECTOR PETROLEO Y GAS
3 SALA DE REUNIONES
4 SUB-GERENTE TECNICO
5 BIBLIOTECA
6 ESPERA
7 ARCHIVO
8 RECEPCIÓN
9 HALL PUBLICO
10 UTILERIA
11 PERSONAL SECCIÓN
12 DIRECTOR ESTUDIOS MONETARIOS
13 DIRECTOR INVERSIONES ECONÓMICAS
14 DENTISTA
15 MÉDICO
16 EXÁMENES
17 BOTIQUIN DIARIO
18 ESPERA ENFERMOS A MÉDICOS
19 CONTROL ENFERMERAS / FICHAS MÉDICAS
20 OTORRINO
21 FISIOTERAPIA
22 VESTIDOR
23 OBSERVACIÓN
24 RAYOS X
25 DIAGNÓSTICO RAYOS X
26 LABORATORIO
27 INYECCIONES Y ENFERMERIA
28 ESTERILIZACIÓN
29 MECÁNICO DENTAL
30 ASEO CONSERJE



OCTAVA PLANTA ALTA

1 PERSONAL TÉCNICO
2 SALA DE REUNIONES
3 ESPERA
4 JEFE DPTO. FIZCALIZACIÓN
5 ASISTENTE
6 SECRETARIA DPTO. FIZCALIZACIÓN
7 HALL
8 ARCHIVO PLANOS
9 VESTUARIO
10 SECRETARIA ASISTENTE
11 JEFE ADMINISTRACIÓN
12 ENCUADRENACIÓN
13 CERRAJERIA / GASFITERIA
14 PINTOR Y ALBAÑIL
15 CARPINTERIA
16 UTILERIA
17 DORMITORIO
18 VESTUARIO
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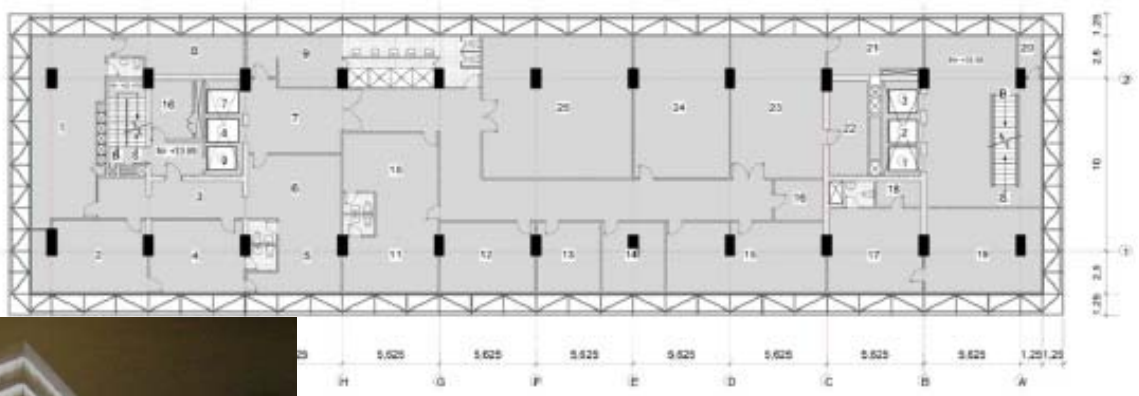

CENTRAL BANK of ECUADOR

CONSTRUCTED PROJECT

CONSTRUCTED PROJECT

CONSTRUCTED PROJECT

ORIGINAL PROJECT

ORIGINAL PROJECT

5.3 Reporter / Date

Architect Pablo Serrano Galarza / May 2009

6 Fiche report examination by ISC/R

Name of examining ISC member: date of examination:

Approval:

Working party/ref. n°: NAI ref. n°:

Comments: