APPLICATION PORTFOLIO
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This portfolio contains sixteen projects in chronological order, from the oldest to the most recent one. The first one, Recovery of the Forest in Santa Fe, is an academic project done during my undergraduate degree at Universidad Iberoamericana in a course taught by Mauricio Rocha. The second is a professional project done with Alessandro Arinzen. The last two are a master’s thesis and a paper made during my M.A. in Economics at Centro de Investigación y Docencia Económicas. The rest of the projects were done as a partner in APRDELESP, through the methodology described in our manifesto.

APRDELESP is an architecture office: an ongoing research on space and its appropriation processes.

Our work and research space consists of two parts: a private building that functions as housing, office, laboratory, and archive, and a network of subspaces1 that operate as a public extension for the office.

We have collaborated in more than fifty architectural projects of different typologies and scales, of which more than thirty have been built. This year we participated in the Chicago Architecture Biennial 2017: Make New History and were nominated for the MoMA PS1 Young Architects Program 2018. Previously, we won the competition to design the annual pavilion at the Museo Experimental El Eco, we were chosen as one of the Seven Innovative Design Studios to Watch by Metropolis Magazine and for the digital archive for the Mexican Pavilion at the Biennale di Venezia - 15th International Architecture Exhibition, REPORTING FROM THE FRONT, we made the museography for the Archivo / Italy exhibition in ARCHIVO Diseño y Arquitectura (2015), and participated in the Bi-City Biennale of Urbanism and Architecture in Shenzhen (2013).

Our work has been published in Harvard Design Magazine, Log, Metropolis Magazine, Domus, Arquine, Dezen, TANK MAGAZINE, and Scapegoat Journal.

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1. We define a subspace as a physical and/or digital model, 1:1 scale, which we use in order to contribute actively to the ongoing research on space – spaces as social models, experiments, patient construction-demolition, constant motion, spaces-events, constructed situations, long-term discourse, public infrastructure, offices, independent economic systems, viable, changing, ambiguous, lacking in hierarchies, free!–. Currently active subspaces: a café (Café Wi-Fi Café Zena), a window display–size art gallery (Galería La Esperanza), a print shop (Macolen), and an online radio station (Radio Amigos).discourse, public infrastructure, offices, independent economic systems, viable, changing, ambiguous, lacking in 

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Recovery of the Forest in Santa Fe

The goal of this project, set in an informal slum in the Santa Fe neighborhood of Mexico City, was to recover a piece of woods surrounding a river that is being swallowed by the city. However, it presented a particular difficulty: every piece of land had a different owner. We responded by designing a park where the paths are located on the walls that divide the pieces of land. In that way, instead of having to expropriate all the land from each owner, they would each have to donate only a strip of half a meter to the edge of their parcel. The indoors program would be spread in small-scale buildings throughout the wall, allowing them to disappear between the vegetation.

The memory of the fences separating the different areas of the forest would remain, but now these walls would become more like terraces or boardwalks, with lookouts and leisure spaces. These elements would also act as a barrier to informal urban sprawl that is swallowing the forest little by little.

All the buildings are made with very basic construction materials: cinderblocks arranged in different ways to form walls and a variety of lattices through which light and wind can pass, concrete for all floors and walls perpendicular to the ones made of cinderblock, and wire mesh for the windows.
In 2012, we were invited to design the installation for the inaugural exhibition of Archivo Diseño y Arquitectura, a space dedicated to collecting, exhibiting and rethinking design. Curator Guillermo Santamarina, the self-proclaimed first punk rocker in Mexico, had selected around 150 objects that he had classified into three groups according to the three gunas or qualities which are in all objects of the universe according to Hindu philosophy: sattva (goodness, constructive, harmonious), rajas (passion, active, confused), and tamas (darkness, destructive, chaotic).

Our design consisted in a grid of columns with four different proportions so that visitors could navigate the objects in a non-linear fashion. The base of the platform was made from upcycled concrete cylinders that are used for compression force tests and then discarded by engineering labs. The boards where the objects were placed were made from three different types of wood, one for each of the gunas, and served as a suggestion of this classification for the public.
Manifesto: On the appropriation of space: a methodology for making architectural projects

Architectural objects should not only be thought of as empty containers awaiting their inhabitants, since prioritizing only certain objects—the objects that architects traditionally work with: walls, floors, ceilings, etc.—may limit its appropriation. Although this problem may seem obvious, the solution is not. Thus, we have developed the following methodology to work with as much information as possible regarding existing objects as well as inhabitants and their belongings, to facilitate the communication between everyone involved in the design process, and to document each of the stages, to transform and question said methodology.

Gather information about the inhabitant’s habits and needs as rigorously as possible. Eliminate the architect’s prejudices about the appropriation of architectural objects.

Seek to think about everything that can become part of the architectural objects with the same hierarchy. Eliminate the inhabitant’s prejudices about architectural objects.

Consider, for example, a chair in the same hierarchy as a wall, as a determiner, a suggestion or a facilitator for inhabitants to appropriate architectural objects. Everything can be equally important within space.

Make a survey of the existing objects (in dark-blue color) and an inventory of belongings* (in dark-red color).

Deciding how a chair looks and where it goes is as crucial as deciding how a wall looks and where it is going to be placed. Try to take everything into account without necessarily designing everything. Approximate future relationships between objects (nonhumans) and humans.7

Test on an undetermined number of schemes—the more, the better—different relations between the objects: existing, belongings, tools (in light-blue color) and suggested (in light-red color).

Set up tools, almost lacking authorship (like ceramic figurines before they are painted), that determine, suggest or facilitate social interactions for the everchanging appropriation of architectural objects.6

Start inhabiting the space from the project!

Produce color plans (objects: existing, belongings, tools and suggested) and an inventory of the suggested objects.

Instead of creating a final image exclusively for sale and exhibition purposes, such as an architectural 3D rendering in a very time-consuming process, make drawings that can be easily updated.

The presentation image should simply be the most recent drawing.

As soon as the relations between objects are more or less delineated, produce drawings with the approximate colors and textures of each object.

The appropriation is not the future of a project. The project is part of the appropriation process.7

Make and gather from other sources as many photographs and videos of the appropriation process as possible. Organize the information (drawings, photos and videos) without filtering in an accessible archive.

Notes:

1. See blog “Infraestructura cotidiana” from Parque Experimental El Eco in parqueeleco.com.
2. Komal, Sharma. “Kon Wajiro, and the Objects of Everyday Life.” Metropolis Magazine. Web. 17 Oct. 2015. “Kon’s implicit idea was that the ‘designed’ space says little about those who live there; it’s objects – slippers, trash, utensils, chipped bowls, tools are strewn across these sketches – instead, that are more telling of people’s economic and cultural life.”
4. Fragment of “El cuento policial” (conference by Jorge Luis Borges at Universidad argentina de Belgrano in 1978): “I would add a personal observation: literary genres will depend, maybe, less in texts themselves than in the way they are read. The aesthetic act requires the conjunction of reader and text, and only then does it exist.”
6. “‘Anti-building’ for the Future: The World of Cedric Price.” St John. Web. 18 Oct. 2015. “[…] the Fun Palace was “the first of many projects that supported Cedric Price’s idea that architecture should not determine human behaviour but rather enable possibility.”
7. For building, Heidegger writes: “is not merely a means and a way toward dwelling—to build is in itself already to dwell.”

An initial version of this text, which is constantly revised, was published in the second issue of Domus México (2012).
Case Study 01 (CAFÉ WI-FI CAFÉ ZENA)
2012 [Built] - cafezena.com. Preexisting space survey, preliminary project, architectural project, executive project, and architectural supervision during the renovation of a 60 square meters commercial space on the ground floor of a two story house for a coffee shop in the San Miguel Chapultepec neighborhood in Mexico City. Team: APRDELESP and ELHC.

The CAFÉ WI-FI CAFÉ ZENA is one of the subspaces that we operate (see introduction), and it is designed to host many kinds of events and projects. There’s a communal table made of white concrete divided into two pieces. The subspace has two entries, one through the kitchen and the other one at one end of the table, forming a small public corridor. The spatial sensations vary throughout the space depending on one’s position and on what is happening on the table, its small scale facilitates its activation.

It is open for breakfast, lunch, dinner, coffee, a beer or special events (book presentations, karaoke nights, music shows, classes, workshops, food events, etc.) some organized by us and others by the local community. Every certain time there’s a new chef or a food project using the subspace.

Case Study 49 (MACOLEN)
2016 [Built] - macolen.com. Preexisting space survey, preliminary project, architectural project, executive project, and architectural supervision during the renovation of a 27 square meters commercial space on the ground floor of a two story house for a Riso press and shop in the San Miguel Chapultepec neighborhood in Mexico City. Team: APRDELESP and ELHC.

MACOLEN is another of the subspaces that we operate (see introduction). It is a Riso press –a printing technology akin to a digital mimeograph, that is best suited for short-run prints– and shop where we print both client work and self-published publications, such as zines, illustrations, and art prints, that we edit, design and sell.

The printers and work tables are in the middle of the space, and there are shelves around the perimeter that serve as exhibition and storage space for the products and materials. The shelves, which have integrated lighting and were originally refrigerated, were repurposed from the to-go food shop that was in the space before the renovation.
Case Study 16 (Furniture for Public Use)

It is illegal for a citizen from Mexico City to put furniture on the sidewalk in front of his or her property, unless the property is a shop that sells food and beverages. If that is the case, one can get a permit for placement of furniture on public roads, as long as furniture is not fastened to the street. The local government charges annual rent for the area in use, and the total cost per square meter—which is almost as high as commercial rent—depends on the price of real estate in the neighborhood.

By paying rent, businesses effectively acquire semi-exclusive rights to the public space. Because owners need to maximize the productive area in order to recover the investment, this sidewalk furniture can often only be used by paying customers. While the city could use this collected money to improve public space, the privatization of sidewalks has a larger negative impact on the public realm. What would happen if instead of allowing shops to pay rent and take possession the sidewalk, any person could donate furniture for public in a joint venture with the city?

Furniture for Public Use is a project that rethinks the use of sidewalks through a public-private program where anybody can purchase and place concrete plant pots and furniture in their sidewalks. The goal of this easy-access program is to incentivize and actively contribute to the use of public space at a local scale.

This project is currently in a pilot phase in Mexico City, where it aims to partner with local government to provide affordable sidewalk furniture and create relationships with individual agents to improve sidewalks. Within this model, anybody can transform his or her sidewalk into a quality space that encourages public social interaction. The use of the furniture demonstrates the potential of sidewalks not only as pedestrian passageways but as points to rest, work, eat and participate more actively in outdoor city life.

A version of this text was published in Scapegoat Journal, Issue 06 - Mexico DF/NAFTA

http://aprdelesp.com/en/#caso-de-estudio&case-study-16

The first prototype is located on the sidewalk in front of Sullivan 55, colonia San Rafael, delegación Cuauhtémoc, 06470, Mexico City, Distrito Federal, Mexico.
The second prototype was temporarily located, from December 2013 to March 2014, on the sidewalk in front of the Border Warehouse of the Bi-city Biennale of Urbanism\Architecture in Shenzhen, China, curated by Jeffrey Johnson.

The third prototype is located on the sidewalk in front of Miguel E. Schultz 146-1, colonia San Rafael, delegación Cuauhtémoc, 06470, Mexico City, Distrito Federal, Mexico.
Case Study 18-B
2013-2015 [Built]. Preexisting space survey, belongings inventory, preliminary project, architectural project, executive project and architectural supervision during the renovation of a 600 square meters four-story building for a restaurant, a kitchen, offices and a multi-use space in the Roma neighborhood in Mexico City. Team: APRDELESP.

In 2013, we were asked by Grupo Contramar—a group that operates several restaurants in Mexico City and San Francisco—to renovate their office building. Originally, there was a gallery on the ground floor of the building, and the other stories were used for storage and office space. The client called for an ambiguous program: they were definitely going to have their office there, but the ground floor might or might not become a restaurant, and they wanted to be able to maybe host private events and tastings in the rest of the building. We proposed an ambiguous solution: the whole building functions as a kitchen and office workspace, with the air extraction pipes from the stoves piercing through every floor. The stainless steel furniture allows for both office and kitchen work everywhere, and the open spaces can be divided by glass panels for both private meetings and public events such as tastings or workshops.

Architectural project (ground level)

Architectural project (first floor)

Architectural project (second floor)

Architectural project (third floor)

Plan code: PA-PL-00_COLOR (CE18-B) / PA-PL-02_COLOR (CE18-B)

Plan code: PA-PL-03_COLOR (CE18-B) / PA-PL-04_COLOR (CE18-B)

http://aprdelesp.com/en/#caso-de-estudio&case-study-18-b
Architectural project (façade)

Architectural project (perspective view)

Plan code: PA-PE_COLOR (CE18-B) / PA-FA_COLOR (CE19-B)

http://apridelesp.com/en/#caso-de-estudio&case-study-18-b


https://www.flickr.com/photos/apridelesp/sets/72157662315675911/with/23478626210/
Case Study 19 (MUEBLES SULLIVAN)
2013 [Built] - mueblessullivan.com. Preexisting space survey, preliminary project, architectural project, executive project and architectural supervision during the renovation of a 40 square meters commercial space on the ground floor of a four story apartment building in the San Rafael neighborhood of Mexico City. Team: APRDELESP and ELHC.

MUEBLES SULLIVAN, a café that doubles as a showroom for a made-to-order metal furniture line and can also host all kinds of events and projects, is one of the subspaces that we operate (see introduction), its small scale facilitates its activation.

Located in a building on a street corner, MUEBLES SULLIVAN is open in two of its four sides, and the concrete floor further integrates the interior to the sidewalk, which can also be used as part of the space.

Everything in the space is for sale or rent, and ready to be used. MUEBLES SULLIVAN offers custom furniture –basics, accessible pieces, simple materials and strange proportions–, Furniture for Public Use, plants, coffee, popsicles, beer, wine, a library of photocopied texts, and karaoke.

The furniture is the result of an ongoing research at APRDELESP.

¿Negro leche? $25
Corona Extra $35
Manzanilla Jazmín Corona Extra $35°
Clamato $35°
Té frío Menta Chai Té latte + $10
Huevo + $10 Cecina + $25 Huevina + $35
Té latte + $10

MUEBLES SULLIVAN 

Menú

CAFE (frío, caliente y en grano) // carga extra $5
Espresso $20
Mango $20
Caguamón $80
Agua mineral $23
Chamoy Piña + chile
Yogurt $7
Mamey Chemisse $7

REBANAS

Boing mango $20
Coca Cola $20
Sidral Mundet $20
Sprite $20
Coca Cola light $20

PALETAS HELADAS, L - opción light: A. - Agua // $25, B. - Crema & + Chile // $25

COMIDA, (+ - Extras)

Croissants $10
Croissants chocolate $10
Croissants salados $10
Croissants de papa $10

Galletas de chicharrón $25
Galletas de chocolate $25
Galletas de queso $25
Cuernito $20

Vegetables $10
Manzana $15
Manzana con miel $25

Plan code: PA-PL-00 (CE19)
LOS EMPALMES, one of the subspaces that we operate (see introduction), was a stall which we temporarily operated in the market on James Sullivan street (Jardín del Arte). An empalme is a typical Mexican food that consists of beans sandwiched between two maize tortillas.

We conceived LOS EMPALMES as a way to explore and experiment in a direct way the functioning one of the most common forms of informal commerce in Mexico City: the market stall. A union of traders organizes the market and charges a daily fee for setting up shop. Every stall is required to sell something that is not already provided by any other merchant, and they have to follow strict design restrictions enforced by the union, which dictates how the stalls should look down to the uniform of the workers. The electricity provided by the organizers is stolen from the city by connecting an extension cord to the grid that powers the public lamps. Through this project, we were able to experience directly the informal ways in which apparently chaotic urban dynamics are organized, operating in a grey area of legality.

Plan code: PA-FL-00 (CE29)

- Annotations
- Objects (existing)
- Objects (belongings)
- Objects (tools)
- Objects (suggested)
Architectural project (façade)

Plan code: PA-CT-B (CE29)

- Annotations
- Objects (existing)
- Objects (belongings)
- Objects (tools)
- Objects (suggested)

http://apridelesp.com/en/#caso-de-estudio&case-study-19

Appropriation photographs

https://www.flickr.com/photos/apridelesp/sets/72157651641911463/with/19241520448/
Case Study 41 (ARCHIVO / ITALIA - CAFE (ARCHIVO))


Founded in 2012 by Fernando Romero and Soumya Slim, Archivo Diseño y Arquitectura is a space dedicated to collecting, exhibiting and rethinking design. For ARCHIVO / ITALIA, the first exhibition curated by Mario Ballesteros at Archivo Diseño y Arquitectura, we were asked to create an installation where visitors could look at a select number of Italian design objects; the exhibition was also meant to introduce Mario Ballesteros as the new director of the space.

To present Archivo Diseño y Arquitectura as an open design research collection, we decided to divide the exhibition space in three areas where the entire collection could be displayed. We placed the Italian objects on a round table in the middle of the hall, where people could interact with them directly, the books were concentrated in a series of bookshelves at the end of the room, and the rest of the collection, which consists of more than 1,500 objects, was piled in a fenced box on the other end of the room. Thus, the visitors could consider all the objects – which range from simple paper clips to chairs designed by Luis Barragán – juxtaposed without hierarchies. Finally, a specific piece of furniture was designed for each of the freestanding pieces by Space Caviar, Salottobuono, and FIG Projects.

As a way to further link the museum to the city, a tiny coffee shop was affixed to the wall that separates the lush garden of the museum and the traffic-ridden Avenida Constituyentes where people could buy coffee, food, and beverages from a window on either side of the wall.

Plan code: PA-AX_COLOR (CE41)

http://aprdelesp.com/en/#caso-de-estudio&case-study-41

Plan code: PA-FA-B_COLOR (CE41)

http://aprdelesp.com/en/#caso-de-estudio&case-study-41
Case Study 44 (Parque Experimental El Eco)


“To me, a human being is the most essential unity”
Mathias Goeritz

The Parque Experimental El Eco (PEEE) is an invitation to use the Museo Experimental El Eco—an institutional space—in a more quotidian way. Linked to the original conception of the museum1, the PEEE aims to expand the current spatial limits through a change in the material of the courtyard floor and the addition of new commercial objects2 (everyday infrastructure) that provoke events, as many and as diverse as possible.3 In this way, the visitor becomes an active collaborator during the construction.

How can the limits of the preexistence4 be expanded while maintaining the experimental freedom of its function?5

To test this, we chose a series of commercial objects that can determine, suggest or facilitate social interactions.6 We are interested in the possibility for more things to happen (for example children playing with water in the inflatable pool while adults talk about the city on the table).

The intervention results in an unfinished whole —park plus museum during fifty-one days—, and not as a new architectural object nor as an architectural object within another.6, 7

In the sense that the Parque Experimental El Eco is meant to question how architects make decisions, it is also a critique of current architectural practices.

Notes:

2. We think that the addition of these new objects, indistinctly used, is less imposing than installing a single architectural object in the Museo Experimental El Eco.
3. We define a subspace as a physical and/or digital model, 1:1 scale, which we use in order to contribute actively to our ongoing research on space—spaces as social models, radical experiments, patient construction-demolition, constant motion, spaces-events, constructed situations, long-term discourse, public infrastructure, offices, Independent economic systems, viable, changing, ambiguous, lacking in hierarchies, free!—.
4. The Museo Experimental El Eco was built around sixty-two years ago; it functioned as a gallery, restaurant-bar, an experimental theater space, the headquarters of a group of activists, and now a university museum.
6. See: Manifesto On the appropriation of the space: a methodology for making architectural projects by APRDELESP
7. R. Smithson declared that museums, like retirement homes and prisons, have pavilions and cells: in other words, neutral spaces we call “galleries”. When an artwork is placed in an art gallery, it loses its force and becomes a movable object or a surface that is disconnected from the outside world. A white room, empty and well-lit, is a surrender to the neutral. When artworks are seen in this type of space, they are regarded in the same way as many inanimate invalids, waiting for critics to declare them curable on incurable. As soon as the artwork has been entirely neutralized and politically lobotomized; once it is ineffective, self-absorbed and safe, it is ready to be consumed by society.

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Architectural project (ground floor plan view)
Architectural project (axonometric view - A)

Architectural project (axonometric view - B)

Architectural project (axonometric view - C)

Architectural project (axonometric view - D)

Plan code: PA-AX-A_COLOR (CE44) / PA-AX-B_COLOR (CE44)


Plan code: PA-AX-D_COLOR (CE44) / PA-AX-E_COLOR (CE44)

Architectural project (façade)

Plan code: PA-FA_COLOR (CE44) / PA-PE_COLOR (CE44)


Architectural project (perspective view)

Appropriation photographs

https://www.flickr.com/photos/aprdelesp/sets/72157666999963480/with/26883093244/
Case Study 47 (Galería La Esperanza)

2016 [Built] - galerialaesperanza.com. Preexisting space survey, preliminary project, architectural project, executive project and architectural supervision during the renovation of a 1 square meter vitrine space in the storefront of a commercial space (convenience store) on the ground floor of a six-story building for an art gallery in the San Miguel Chapultepec neighborhood in Mexico City. Team: APRDELESP, ELHC and Bree Zucker.

Galería La Esperanza is an initiative that stages exhibitions and exercises in different spaces on a collaborative first come, first serve basis. It is organized by the architecture office APRDELESP and print and design studio MACOLEN, in tandem with the human being Bree Zucker.

Current location:
- Abarrotes La Esperanza, a grocery store on the corner of Gobernador Protasio Tagle and General Gómez Pedraza in the San Miguel Chapultepec neighborhood of Mexico City.

Previous locations:
- From October 5 to October 21, 2017: MACOLEN, a print and design studio in the San Miguel Chapultepec neighborhood of Mexico City
- From May 26 to June 3, 2017: Cabaret Barba Azul, a cabaret in the Obrera neighborhood of Mexico City.
- From July 4, 2016 to April 27, 2017: Abarrotes La Esperanza, a grocery store on the corner of General Antonio León and General Juan Cano streets in the San Miguel Chapultepec neighborhood of Mexico City.

Previous shows:
- Chelsea Culprit, RIGHT TO REMAIN ELEGANT (26.05.2017 – 03.06.2017)
- Bill Hayden & Sam Pullitzer, Lixxtapussy Walls 2k13 (07.02.2017 – 11.03.2017)
- Sergio Heredia, Redacery (19.2.2016 – 12.01.2017)
Case Study 46 (Material Art Fair 2017)

2017 [Built]. Preexisting space survey, belongings inventory, preliminary project, architectural project, executive project and architectural supervision during the construction of a contemporary art fair in two halls, each one of 1,000 square meters, in the second and fourth floor of a building in the Juárez neighborhood in Mexico City.

Material Art Fair is an annual contemporary art fair. In this, its fourth edition and the second one designed by APRDELESP, the galleries were set up around the perimeter of each of the two halls, facing a shared area in the center with a restaurant-bar-cafe and project spaces. On the perimeter, a hallway with a wooden canopy connected all galleries, and we installed a series of benches along this corridor, opposite to the booths, providing seating for both the public and the gallerists. Instead of having galleries separated by passages, a single unit was generated between stands, common areas and the exhibition hall itself. Thus, hierarchies between galleries are eliminated, and visitors can choose their own path through the fair and meet in the shared spaces.

Architectural project (axonometric view)
Case Study 58 (Material Art Fair 2018)

2018 [Built]. Preexisting space survey, belongings inventory, preliminary project, architectural project, executive project and architectural supervision during the construction of a 2600 square meters contemporary art fair in a fronton in the Tabacalera neighborhood in Mexico City.

Material Art Fair is an annual contemporary art fair in Mexico City. In this fifth edition, the third designed by APRDELESAP, we built a three-story temporary scaffolding structure on the jai alai court in the Fronton México. We located the program –the spaces for galleries and performances– along the perimeter of the building on its three stories, generating a central courtyard. A ramp connected the ground floor to the first level, and all three levels were also accessible by two staircases located in two corners of this new building. This layout allowed visitors and exhibitors to see almost the entire fair from anywhere, eliminating hierarchies between the galleries and allowing the fair to be understood immediately upon entering and from anywhere: the fair was a map of itself.

In the courtyard of the ground floor and on the second story, designer Fabien Capello installed chairs, stools, and benches that are part of a collection of vernacular street furniture, as well as tables designed specifically for the fair, along with restaurant-bar-cafe modules. Mario Ballesteros, director of Archivo Diseño y Arquitectura, curated this collaboration.

This project also explores how the difference between working on an empty plot of land and inside an existing building lies solely in the quantity and characteristics of objects in each site when the work begins: the decision to build a three-story building in the jai alai court is a product of conceiving this container as an empty lot.
Architectural project (axonometric view)

Plan code: PA-AX-A_COLOR (CE58)

http://apredeesp.com/en/#caso-de-estudio&case-study_58-material-art-fair-2018

Appropriation photographs

https://www.flickr.com/photos/apredeesp/albums/721576926905552124
The Impact Of Commercial Sidewalk Use On Real Estate Prices In Mexico City

Urbanists, journalists, and activists have long argued that street life is beneficial for urban communities. In economic terms, there is a positive externality to having commercial activity on the street. However, in the case of sidewalk cafés and restaurants, a common resource (the sidewalk) becomes semi-privatized; there is a clear cost for the inhabitants of the city and a benefit for private shop owners. In this study, I use a cross-sectional hedonic pricing econometric model to isolate the effects of placing furniture on the sidewalk on real estate rent prices using data from Mexico City. I find that rent prices can increase by up to around 3% when furniture can be placed on the sidewalk on or near a parcel. Regarding policy implications, this suggests that city governments could charge a higher tax for the commercial use of sidewalks. These findings also suggest that urban planners, designers and city governments can add value to properties by allowing and incentivizing commercial activities on the sidewalk.

The data mining and statistical analysis for this work were done using R and Stata, all maps were generated using QGIS, and the document was typeset on LaTeX. A complete version of this work can be downloaded from: http:// repositorio-digital.cide.edu/handle/11651/1714

Evolution of sidewalk use

Correlation between sidewalk use and commercial rent price

<table>
<thead>
<tr>
<th>Sidewalk area</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.0</td>
<td>0.000 - 0.050</td>
</tr>
<tr>
<td>1.0 - 50.0</td>
<td>0.050 - 0.100</td>
</tr>
<tr>
<td>50.0 - 100.0</td>
<td>0.100 - 0.150</td>
</tr>
<tr>
<td>100.0 - 150.0</td>
<td>0.150 - 0.200</td>
</tr>
<tr>
<td>150.0 - 200.0</td>
<td>0.200 - 0.250</td>
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http:// repositorio-digital.cide.edu/handle/11651/1714
Systemic Risk in The Banking Sector
2017. Final paper for the Agent Based Modeling class at Centro de Investigación y Docencia Económicas, Mexico City, Mexico. Authors: Aline Aragón, Víctor de la Vega, Rodrigo Escandon Cesarman, Karla Pinel. Professor: Florian Wendelspiess Chávez Juárez.

After the 2008 global financial crisis, the issue of risk in the banking system and its impact on economic crises has become of great interest among researchers in finance and economics. However, there have been few attempts to study this phenomenon using agent-based models. This paper aims to analyze the spread of risk in the banking system in the face of credit and liquidity shocks using an agent-based model. Two types of networks with different structures – complete and small-world – are used to observe if there are differences in the contagion of the risk after a shock, which could, in turn, cause a financial crisis. We also compare the differences between a shock to the most connected bank and a random bank. We find that in the small-world context, shocks are both greater (more banks fail) and last longer when they affect the most connected bank. We also observe that complete networks, where there are more connections between banks than in small-world networks, are more resilient to shocks. These findings suggest that in financial crises, the structure of the system does indeed matter.

The agent-based simulations for this work were programmed using the Repast suite for Java, and the document was typeset on LaTeX.

Network structure: complete vs. small-world

Shock duration and magnitude

Complete Network

Small-world Network, shock to Most Connected Bank

Small-world Network, shock to Random Bank
Identification of Work

Recovery of the Forest in Santa Fe
Type: academic
Full credits:
Rodrigo Escandón Cesarman and Alessandro Arienza. Professors: Mauricio Rocha Turbibde, Rozana Montiel, Guillermo González Ceballos.

La felicidad es una esponja caliente (y fría)
Type: office-related*
Full credits:
Rodrigo Escandón Cesarman and Alessandro Arienza as Arcotecho. Curator: Guillermo Santamarina.

Manifesto
Type: office-related*
Full credits:
Guillermo González Ceballos, Tania Osorio Harp, Ricardo Roxo Matías, Rodrigo Escandón Cesarmann.

Case Study 01 (CAFÉ WI-FI CAFE ZENA)
Type: office-related*
Full credits:

Case Study 49 (MACOLEN)
Type: office-related*
Full credits:

Case Study 16 (Furniture for Public Use)
Type: office-related*
Full credits:

Case Study 18-B
Type: office-related*
Full credits:
Project - Architectural: Tania Osorio, Rodrigo Escandón, and Will, and Ricardo Roxo.

Case Study 19 (MUEBLES SULLIVAN)
Type: office-related*
Full credits:

Case Study 29 (LOS EMPALMES)
Type: office-related*
Full credits:

Case Study 41 (ARCHIVO / ITALIA - CAFE (ARCHIVO))
Type: office-related*
Full credits:

Case Study 44 (Parque Experimental El Eco)
Type: office-related*
Full credits:

Case Study 47 (Galería La Esperanza)
Type: office-related*
Full credits:

Case Study 48 (Material Art Fair 2017)
Type: office-related*
Full credits:

Case Study 58 (Material Art Fair 2018)
Type: office-related*
Full credits:

The Impact Of Commercial Sidewalk Use On Real Estate Prices In Mexico City
Type: academic (master’s thesis)
Author: Rodrigo Escandón Cesarman. Thesis advisor: Dr. David Ricardo Heres del Valle.

Systemic Risk In The Banking Sector
Type: academic (fina paper)
Authors: Aline Araújo, Victo de la Vega, Rodrigo Escandón Cesarman, Karla Finkel. Professor: Florian Wendelspiess Chávez Júarez.

* In all office-related projects presented in this portfolio, I participated as a principal partner of the office and shared all the decisions and responsibilities with the other partners.
This portfolio was formed in November 2017 and typeset using Misplex, a redesign by Rodrigo Escandón Cesarman of Simplex, the classic vector font—ubiquitous in AutoCAD drawings—developed c. 1967 by Dr. Allen V. Hershey at the Naval Weapons Laboratory.