

We publish this issue amid significant transformations within our academic community at the Faculty of Architecture. In this context, academic work and the structures that sustain research have been guided and strengthened, consolidating dissemination platforms such as Academia XXII. Throughout this process, the contributions patiently awaited the opportunity to be published and shared. As we present this issue, we reaffirm our commitment to the continuity of academic work and to the collective construction of knowledge.

Editorial work is, above all, a collaborative endeavor. In this thirty-second issue, I would like to acknowledge those who made this publication possible: Silvia Sánchez Flores, associate editor; Gabriel Pineda Peralta, graphic designer; and the team of Comunicación Social y Publicaciones, particularly Brenda Soto Suárez and Armando López Carrillo. I also extend my gratitude to the authors, reviewers, and members of the Editorial Committee, whose ongoing support sustains the rigor and quality of Academia XXII. I wish to offer special recognition to Dr. Alejandro Villalobos Pérez, editor of the dossier “Coexisting: Archaeological and Historical Sites in Urban Contexts.”

In this issue, Academia XXII brings together materials that, across different times, scales, and formats, question the processes through which architectural knowledge is produced and transmitted. Personal archives, technical experimentation, pedagogical critique, historical research, and theoretical analysis reveal that teaching, designing, building, and preserving are practices shaped by social contexts, crises, power relations, and ethical responsibilities.

From this perspective, the Documenta section reminds us that the teaching–learning process is inherently complex. Through the analysis of archival material conducted by Elisa Drago Quaglia, the work of Alfonso Pallares is revealed in sketches and texts. Technical reports expand this viewpoint toward the material dimension, through a study by the Universidad Autónoma de Chiapas on compressed earth blocks as a sustainable alternative for social housing.

Criticism of university institutional frameworks is addressed through the recovery of La Burbuja, a bulletin published in 1986 by students of the School of Architecture at the University of Costa Rica. Luis Armando Durán Segura presents previously unpublished archival material and reconstructs its historical context, in which satire functioned as a tool of community resistance.

Crises also leave their mark on public architecture. Carlos Alejandro Lupercio Cruz investigates the authorship of the open-air theater in Monterrey, built in 1932 in La Luz Square, as well as the trajectory of the Bilbao-born architect Cipriano Jesús González Bringas in Nuevo León.

The power relations embedded in the relationship between design and craftsmanship are examined by Juan Carlos Ortiz Nicolás through the lenses of racism and epistemic extractivism, proposing a critical reflection on the urgency of anti-racist design.

Finally, Perla Santa Ana Lozada analyzes the vulnerability of Modern Movement heritage in seismic zones through the study of two heritage buildings in Seville, Spain. This contribution closes the section of open-theme research articles. We invite our readers to explore the texts that make up this issue.

Coexistent, in which the conjunction of historical space and time is understood not as a static condition nor as a mere superimposition or overlap of historical layers, but rather as a constant relational process expressed across different scales of built space, inhabited by individuals or collectives. To coexist implies articulating temporalities, managing territorial tensions, and recognizing the social practices that activate—and at times fragment—*inherited spaces*. The transmission of ancestral legacies and the superposition of material witnesses, as occurs in archaeological sites, situates us within a reflection on the course of cultural development, which unfolds through technological and conceptual innovations that, in certain urban and architectural ensembles, endure as immovable cultural property or as intellectual resources of cultural heritage.

From this perspective, coexistence is expressed both in the construction of spatial narratives between past and present and in the conflicts arising from the growing and disorderly expansion of urban centers, without overlooking everyday forms of inhabiting which—when revealed through stark statistics—lay bare inequalities, perceptions, and the degree to which we, as individuals inhabiting public space, are at times exposed and distant, regardless of how endearing a given place may appear to us.

In this way, the dossier opens with an article devoted to the Teopanzolco complex, which addresses coexistence from a fundamentally temporal and narrative dimension, where contemporary architecture is not limited to protecting or framing the archaeological vestige, but rather incorporates it as an active component of a continuous spatial experience. Through the dialogue between the pre-Hispanic ruins and the recent architectural intervention, space is constructed based on a narrative that articulates different epochs without effacing their differences.

Alejandro Villalobos Pérez

Guest Editor (Dossier)

On the other hand, through a territorial and urban scale, the study on demographic growth in the state of Querétaro raises the persistent tension between processes of modernization, urban expansion, and the preservation of cultural heritage. Here, coexistence is not expressed as a harmonious dialogue, but rather as a complex negotiation among economic interests, transformations in land use, and the protection of historic centers and heritage assets.

Finally, the article on public space at UNAM's Central Campus introduces a reading of coexistence grounded in the everyday experience of inhabiting, incorporating social, perceptual, and gender-related variables. In this case, coexistence is manifested at micro-scales: in differentiated uses of space, in perceptions of safety, in emotions, and in the symbolic boundaries that traverse a modern heritage ensemble originally conceived under ideals of integration.
