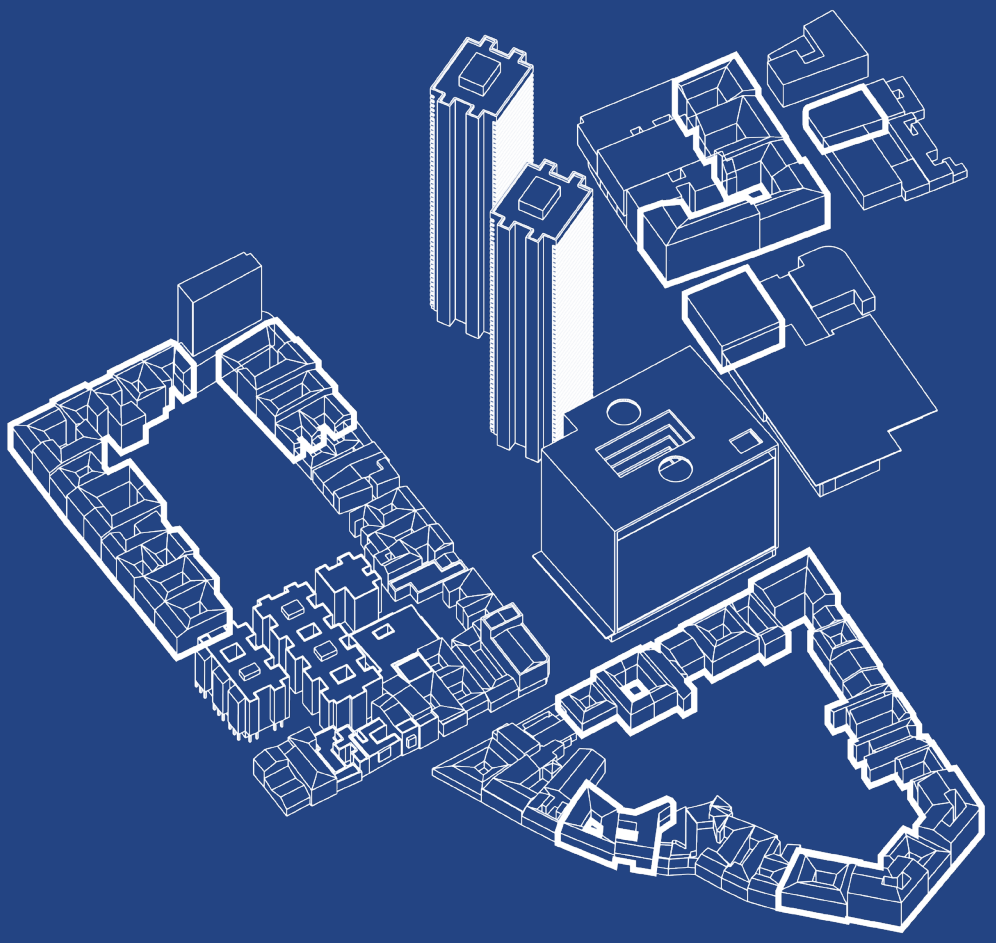

FENICIA

Urban regeneration through a multi-scale courtyard intervention in the city center of Bogotá, Colombia

"Modernism had a proud tradition of revolt, of categorical rejection of the past... City-making in the twenty-first century is not a tabula rasa activity; the solution is always contingent on what is already there." (McGuirk, 2014)

THESIS PROJECT

POLITECNICO
MILANO 1863

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Scuola Architettura Urbanistica Ingegneria delle Construzioni AUIC

Laurea Magistrale in Architecture and Urban Design
AA. 2019 - 2020

Thesis project title:
FENICIA
Urban regeneration through a multi-scale courtyard intervention
in the city center of Bogotá, Colombia

Duration of the project:
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Supervisor:
Prof. Michele Giovanni Caja

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Angela/
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Santiago/
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00. INTRODUCTION
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.02 The courtyard as a way of living

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.01 ABSTRACT

THESIS REVISION

La tesi esplora una soluzione alternativa per un progetto di rinnovamento urbano nel borgo di Fenicia, nel centro città di Bogotá, Colombia.

Questa soluzione si fonda sullo studio della rilevanza storica dell'area e del suo sviluppo architettonico e sociale, dalla fondazione della città nel 1622 allo sviluppo originale del borgo nel 1810. Questo percorso è stato fatto per capire in profondità la situazione attuale e come migliorarla attraverso un progetto di rinnovamento urbano che sia profondamente collegato all'essenza del borgo su cui si vuole intervenire. I parametri di progetto nascono in base alla morfologia originale del borgo, al suo disegno urbano, alla sua proposta tipologica, legata all'impianto tipologico a corte e alle facciata della casa coloniale spagnola.

Il progetto si pone come sfida alla maniera corrente con cui questi interventi vengono fatti da architetti e autorità locali, gettando una luce verso un nuovo modo di affrontare il rinnovamento urbano con maggiore sensibilità verso la storia del luogo. Il risultato è un isolato urbano che aumenta la densità attuale con la creazione di un "cortile urbano" che articola i diversi usi presenti nel'area e che migliora le relazioni con l'intorno naturale e la montagna.

The thesis explores an alternative solution for an urban renovation project in the neighbourhood of Fenicia, located in city center of Bogotá, Colombia. This solution is reached by studying the historical relevance of the area along with its development in the architectural and social areas, going back to the foundation of the city in 1622 and the original development of the area in 1810. This process is done to fully understand the current conditions and how to improve it through a project of urban renovation that is deeply rooted in the essence of the neighbourhood to be intervened. The design parameters taken into account came from the original morphology of the city in the time of the neighbourhood's first appearance, for the urban layout, and the facades and typology of the Spanish colonial courtyard house, for the typological proposal.

The project challenges the current way in which these interventions are being tackled by local architects and local authorities, casting light towards a new way of approaching urban renovation with a more historically sensible aim. The result is a renewed urban block that improves its over intensification with the implementation of an "urban courtyard" that articulates the different land uses present in the area and enhances the relationships with the natural environment and the mountain.

.02 INTRODUCTION

THE COURTYARD AS A WAY OF LIVING

The structure provided by the courtyard has been developing alongside architecture for centuries. Its inherent qualities are already well known and yet it's theoretical and practical exploration is still relevant today. The aim of this project is to provide a different point of view regarding the courtyard, taking as inspiration and departure point the classical Spanish foundational courtyard house, that can still be found on almost every Latin American country, to take it to a more urban scale adapting its dimensions to a more contemporary concept of the scale of the spaces.

The courtyard is not just an architectural solution but a main protagonist throughout the history of architecture. It's also the foundation of a well-established design system that nowadays is as universal as ever-changing. Following this line of thought, the system of courtyards or cloisters has become a symbol of some stages and cultures, transcending the architecture itself. The courtyard as a way of living can be defined as a typology, but is much more than that, is an archetype that is both systemic and versatile, able to withstand a large variety of activities, uses, dimensions, shapes, styles and characteristics.

In order to understand how the courtyard can be interpreted as an urban piece to transcend its typological constraints we started by analyzing the urban context and history of the project's location. Furthermore, we analyzed the different variations in scale of the courtyard typology that can be found in the area in order to understand the relationships proposed by this spatial organization to be able to replicate it in a broader scale. Thus, the project focuses on three different scales of courtyards, first, an urban scale in which the courtyard becomes an open space in between a morphologically dense area. Second, an intermediate scale in which the courtyard mediates between the city, the public space and the buildings, and finally, a small scale in which the residential buildings have private or semi-private courtyards of its own.

The project reaches this goal by an intervention of urban renovation in which the historical and present relevance are taken into account to avoid a clean slate and to enhance the best adaptability not only of the project itself but also of the people directly affected by it. This objective is achieved by understanding the current spatial and social relationships of the area and combining them with an historical and current analysis of the morphological and typological development of the area.

01.
THE BACKGROUND

01

THE CITY OF BOGOTÁ

¿WHERE IS THE PROJECT?

.01

Bogotá is located in the center of Colombia on the eastern mountain range. Due to its localization, it is characterized by the presence of the hills on the eastern side and the Bogotá river on the western border. It has an estimated population of 8’108.047 inhabitants and its average height is 2.625 meters above sea level. Starting from the historic center, the city grew mainly to the north, south and west, with limited development to the east because of the presence of the hills. The project is located on the first periphery of the historic center, in the foothills, over the San Francisco river basin.

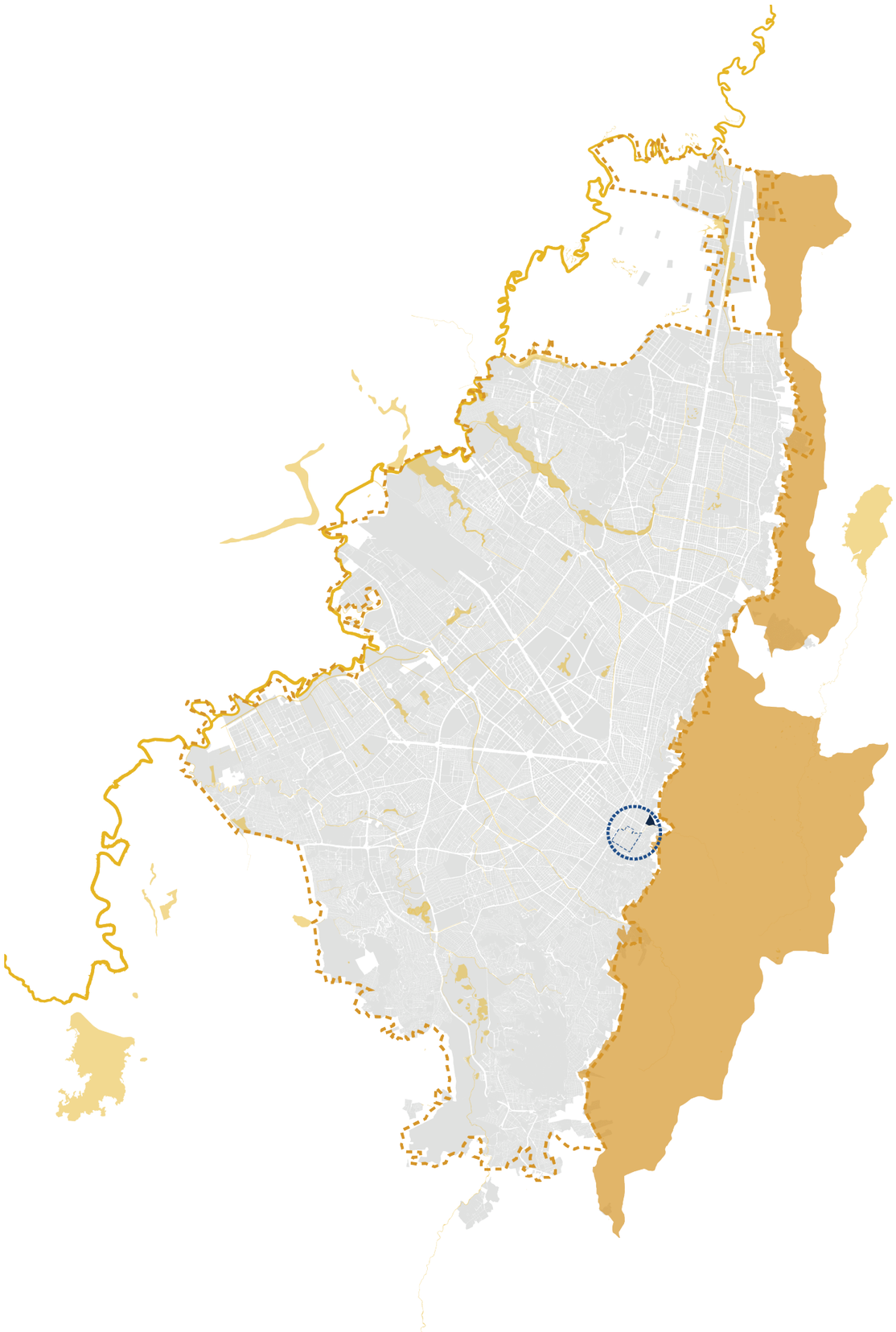


Figure 01. FENICIA IN BOGOTÁ

01

The morphology of the neighborhood is unique, since it is the point where the foundation urban grid meets the San Francisco river and the eastern hills.

According to Fabio Zambrano, in his article the "Diffuse eastern edge of Bogotá", the sector had two facilities during the colony: the complex of the church, convent and hospital of Las Aguas, which was characterized for receiving smallpox patients from the city and, on the other hand, a small customs office located near of the "Quinta de Bolívar" in charge of the payment of the merchandise that came along the Monserrate road. Despite the presence of these facilities, the area had from its origins a marginal occupation within the city of Santafé (Zambrano, 2012).

In 1800 a recreation house was built that was donated in 1820 to Simón Bolívar. This building had various uses over the years: it was a school, war hospital, tannery, health house and factory beer. In 1919 it was acquired to develop the Bolivarian Museum in it (Zambrano, 2012). In 1897 the Bavaria brewery inaugurated a glass factory in the sector: The Fenicia stained glass, where they made beer containers and all kinds of glass products to supply the city of Bogotá. The stained glass was located between streets 22 and 21 between the 3rd and 1st careers, on the property currently occupied by Torres de Fenicia and the Julio Mario Santo Domingo Building of the Universidad de los Andes. In 1905 an old employee of this brewery founded the Germania Brewery on the premises that currently occupy the building Mario Laserna.

In addition to the presence of the working population and industries, the area was also characterized by location of religious communities with social services such as hospitals, the Buen Pastor prison and a child shelter. The Universidad de los Andes initially rented the properties and reused the structures for a few years, to finally buy them and transform them for educational use.

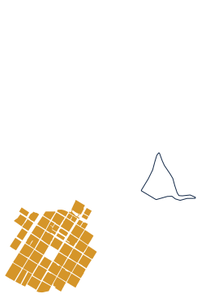
Figure 02. AEREAL VIEW OF FENICIA

01 HISTORICAL DEVELOPMENT

A GROWING CITY

.02

From the historic point of view, the city of Bogotá was founded in 1539 under Spanish occupation, and maintained a regular structure of an urban grid until 1622 where a slow expansion began. This structure was the go to strategy used by the Spanish troops to conquer large areas strategically. Then, the *Fenicia* neighbourhood appeared during the national independence process in 1810 just as an expansion area and it wasn't until the end of the 19th century that the area was developed as a labour neighbourhood for the workers of a large brewery, *Cervecería Germania*, along this complex there was also the beer bottling factory for the brewery and a river flowing freely down the mountains. In this period the neighbourhood was on the outskirts of the city and it wasn't until the 20th century that the city began to grow further and faster towards the north, south and west, leaving the *Fenicia* neighbourhood as one of the closest neighbourhoods to the city center, and because of this, a very delicate area to intervene due to the vast amount of historic elements and its immediate relationship with two important natural elements that have been forgotten by the city, the river and the mountains.



1622

1810

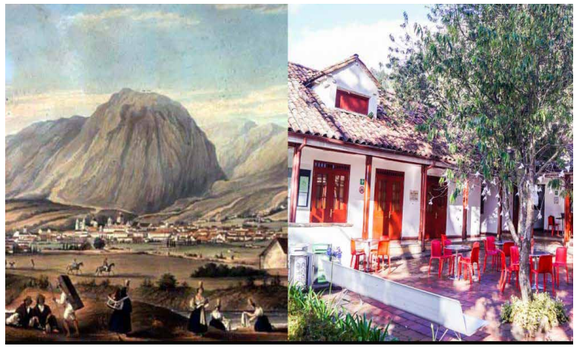
1894

TODAY

CERVECERIA GERMANIA - EDIFICIO MARIO LASERNA

FABRICA DE ENVASES - TORRES DE FENICIA

RIO SAN FRANCISCO - EJE AMBIENTAL



MOLINOS DE TRIGO - EL CAMPITO

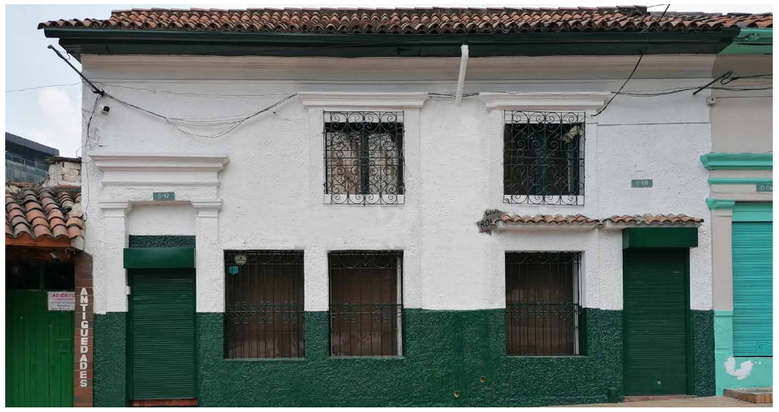
02

The architecture in the historical center

The Colombian occupation by the Spanish conquerors began on 1492, when *Cristobal Colón* (*Christopher Columbus or Cristoforo Colombo*) arrived to the Caribbean coast, but it was not until 1510, when the foundations of cities and enclaves began, that the actual population of Spanish people started to occupy the area. During the almost three centuries of their occupation they managed to influence most of the urban and architectural character of the region. The miscegenation and diversity also heavily influenced the architectural forms and constructive techniques.

The territorial occupancy during the colonial period was above the guidelines given by the indigenous population on the 15th century. Urban and architectural concepts induced by the Spanish people were directly related with a particular way of understanding private and public life along with religion and a way of organizing its relationships with the urban space. The new ways of living based on Spanish traditions opened the door to different types of architecture that lasted centuries and whose transformations gave birth to new typologies that were born after the original ones. At an urban scale, as a general guideline, there was the idea of a reticular grid-like layout that hosted a spatial and symbolic relevance. In this typology the courtyard is easily identified as a central or side courtyard. New constructive techniques were added to the already existing ones: Adobe, brick and stone masonry, wooden structures for the clay roof tiles. A new residential typology that originated from the merger of the new style with the traditional indigenous housing produced a different type of house. What we can understand from the architectural solutions of the colonial period is that is not a homogeneous style, as many could think, but instead is a rather heterogeneous architecture that took into account a wide range of elements. Colombian colonial architecture is mainly structured by a series of quite precise principles. These principles come from the division of the plots inside the block and get all the way into the disposition of the interior look of the house. These principles not only summarize the layout of the house but also its shape and constructive idea. The relationship of the house with its exterior, the main entrance, the internal paths, the courtyard space, the rooms and the service areas are carefully designed to create a transition from the public space to the private space, from the urban area to the rural area in the urban courtyard. The colonial house is a succession of thresholds, some visible and some of them invisible, is a succession of hierarchy and spatial texture (Instituto Distrital de Patrimonio, 2015).

The colonial house



THE FACADE

The facade in the colonial house defines the boundary between inside and the outside while it allows the communication between both. It it a solid wall, just with some openings for the doors and windows. Through the wall one can see from inside what is happening outside but the other way around it is more respectful with the privacy of the residents.

THE COURTYARD

The courtyard is the center of the colonial edification. It is a space both universal and singular at the same time. It is the “outside” of the inside. The colonial courtyard appears in multiple forms and shapes; from the great convent cloisters and public buildings with monumental proportions to the small domestic patios. In all of them there is room for light and air. Nature fits in them in the form of plants and trees while the corridors and living rooms twist around them.

The Facade in the Colonial House

THE ROOF
Usually in red clay tile and gabled towards the street.

THE CORNISE
Outstanding part that serves as the top of the building.

THE ORNAMENT
Elements that accompany the openings and embellish the facade. Usually the same color as the windows.

THE WINDOW
Usually with wood frames, in a color that stands out on the facade.

THE DOOR
Opening or access to the building. Usually the same color as the windows and other ornaments. According to its size is its importance.

THE PLINTH
Base of the building. Usually the same color as the windows and other ornaments.

LA CANDELARIA, BOGOTÁ
Picture taken by Mehdi G. Available at https://fineartamerica.com/featured/4-la-candelaria-bogota-colombia-mehdi-g.html

COLONIAL - FOUNDATIONAL
Wall: smooth texture, light palette.
Plinth: absence of plinth
Carpentry: wood, dark palette.
Ornamentation: exposed stone in the main door.

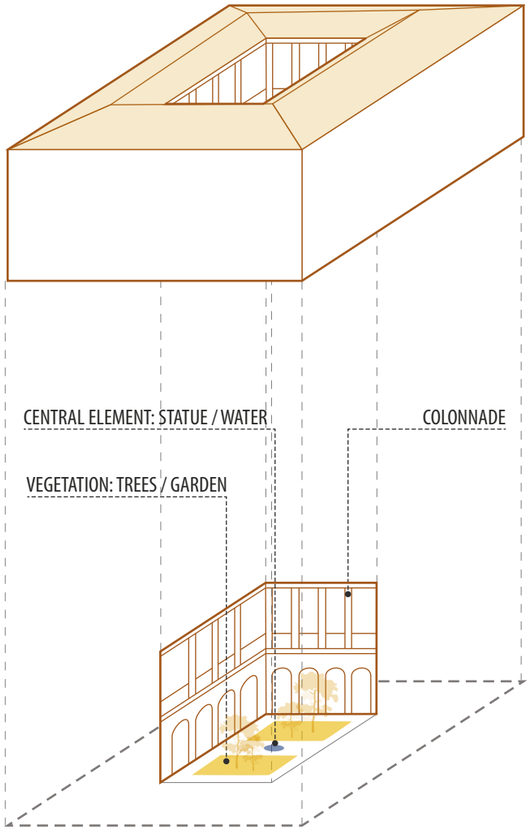
COLONIAL - COLONIAL
Wall: smooth texture, light palette.
Plinth: different texture and/or color
Carpentry: wood, dark palette.
Appearance of the wooden balcony

REPUBLICAN - ECLECTIC
Wall: expansion texture on the facade.
Plinth: different texture and/or color
Balcony type openings. Frame on doors with ornaments. Arches in doors and windows. Symmetry and proportion.

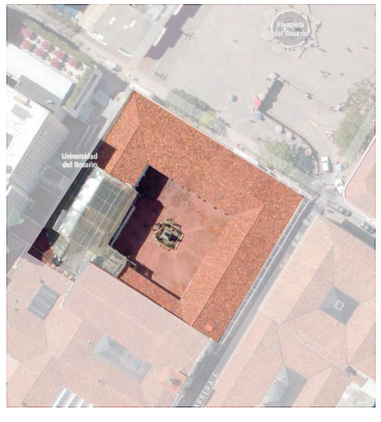
02

The Courtyard in the Colonial House

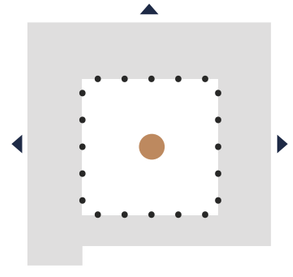
Colonial houses in the historical center of Bogotá are a very characteristic element. They have nowadays different uses such as educational, cultural and administrative. It is important to highlight that part of this area of the city was developed with this typology of cloister or courtyards inside single houses that together shape the facing of the street. Each one of them have different sizes and have one, two or three facades facing the street.



UNIVERSIDAD DEL ROSARIO

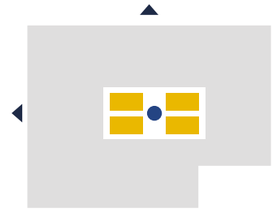


- STATUE
- COLONNADE
- VEGETATION
- SITTING SPACE

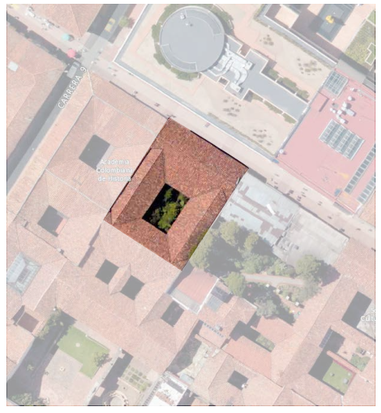


MUSEO DE LA MONEDA

- WATER POND
- COLONNADE
- VEGETATION



ESCUELA ARTES Y OFICIOS



- COLONNADE
- VEGETATION

02.

THE AREA

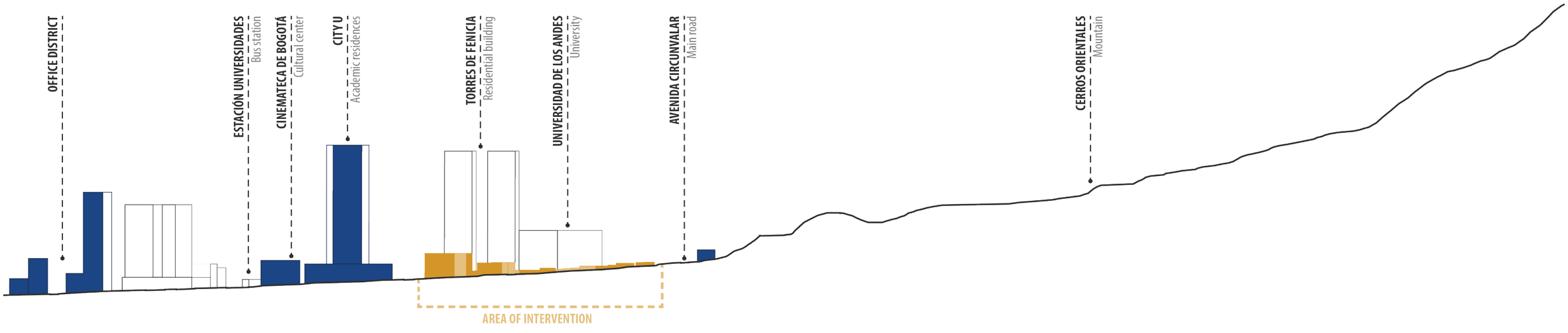
02

URBAN CONTEXT

THE AREA OF FENICIA

.01

As previously stated, the neighbourhood of *Fenicia* is adjacent to the city center and foundational area of the city, thus giving a strong historical character to the area that has to be taken into account for any urban development. The area is located at the piedmont, in the most oriental part of the city, giving a considerable inclination to the overall layout of the terrain. There is the canalized river *San Francisco* acting as the southern boundary, high rise buildings towards the west and arterial vehicular connections towards the north. In terms of morphology, we can find two distinctive approaches in the area, the first one is the classic Spanish block, but larger, and the second one is the transformation of the aforementioned due to the topographical conditions. There is also a wide range of land uses and activities in the area, from universities to police stations and from commercial buildings to student residences and low rise housing, there are also new public buildings that are growing the affluence of people towards the city center. The greenery is only located in the boundaries of the area mainly because of the density and excessive amount of parking lots, the only greenery within the area is private and belongs to a private housing complex of two high rises. Lastly, regarding heights and density, the area has been changing drastically in the past 20 years, from a low density and low rise area (1-4 stories) is starting to become a higher raise area (15-30 stories) and thus increasing its density exponentially without having enough public space or the infrastructure to support it.



EXISTING BUILDINGS
CONTEXT

EXISTING BUILDINGS
PROJECT AREA

MAIN ROADS
PROJECT AREA

SECUNDARY ROADS
PROJECT AREA

TERCIARY ROADS
PROJECT AREA

Figure 03. FENICIA_MOBILITY

PROJECT AREA

EXISTING BUILDINGS
PROJECT AREA

PUBLIC GREEN AREAS

PRIVATE GREEN AREAS

VEGETATION

Figure 04. FENICIA_GREENERY

PROJECT AREA

INFRASTRUCTURE ADAPTATION

SUPERBLOCK URBAN GROWTH

RIVER ADAPTATION

TOPOGRAPHY ADAPTATION

Figure 05. FENICIA_MORPHOLOGY

PROJECT AREA

EXISTING BUILDINGS
CONTEXT

EXISTING BUILDINGS
PROJECT AREA

NATIONAL
CULTURAL INTEREST

LOCAL
CULTURAL INTEREST

AREA
CULTURAL INTEREST

Figure 06. FENICIA_CULTURAL INTEREST

Currently this sector is characterized by the presence of the *Los Andes* University and other services such as restaurants and stationeries. Likewise, it has a significant percentage of empty lots used for surface parking. Also, we find a significant number of conservation properties that reinforce its historical character. Likewise, it has residential uses that have decreased over the years. It is estimated that in 2012 in the sector, 1,628 inhabitants resided in 460 households.

The area has a tourist character as it is located next to the "*Eje Ambiental*"(an important public space in the city), at the beginning of the road to the *Monserrate* hill (geographical and pilgrimage icon of the city) and close to *Quinta de Bolívar.* Also, it has craft shops on the north side of the "*Eje Ambiental*".

Figure 07. FENICIA_LAND USE

The intervention area, heigths-speaking, is very homogeneus, having mostly all blocks with heights from 1 to 3 stories and just one block with medium rise buildings. In recent years the area began changing this situation with densification through high rise buildings with mixed uses.

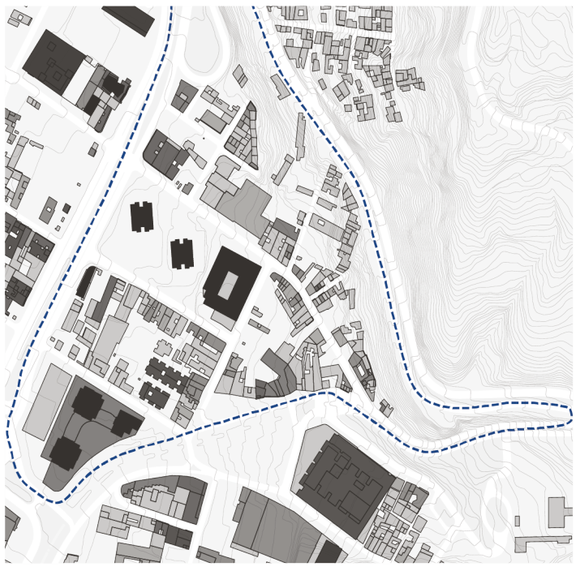


Figure 08. FENICIA_HEIGHTS

- RESIDENTIAL
- COMMERCIAL
- OFFICES
- EDUCATIONAL
- PARKING
- INDUSTRY

- 1 storey
- 2 storeys
- 3 storeys
- 4 storeys
- 5 storeys
- 6 storeys
- 7 storeys
- +8 storeys
- PROYECT AREA

Figure 09. FENICIA_LANDMARKS

1. "JORGE TADEO LOZANO" UNIVERSITY

2. FENICIA TOWERS

3. "LOS ANDES" UNIVERSITY, SD BUILDING

4. CINEMATECA OF BOGOTÁ

5. CITY U

6. GERMANIA PARK

7. LOS ANDES UNIVERSITY

8. "LAS AGUAS" PARK

- URBAN BLOCKS
- EXISTING BUILDINGS *PROJECT AREA*
- REPRESENTATIVE BUILDINGS
- PLOTS *PROJECT AREA*
- PROJECT AREA
- PARKS *PROJECT AREA*

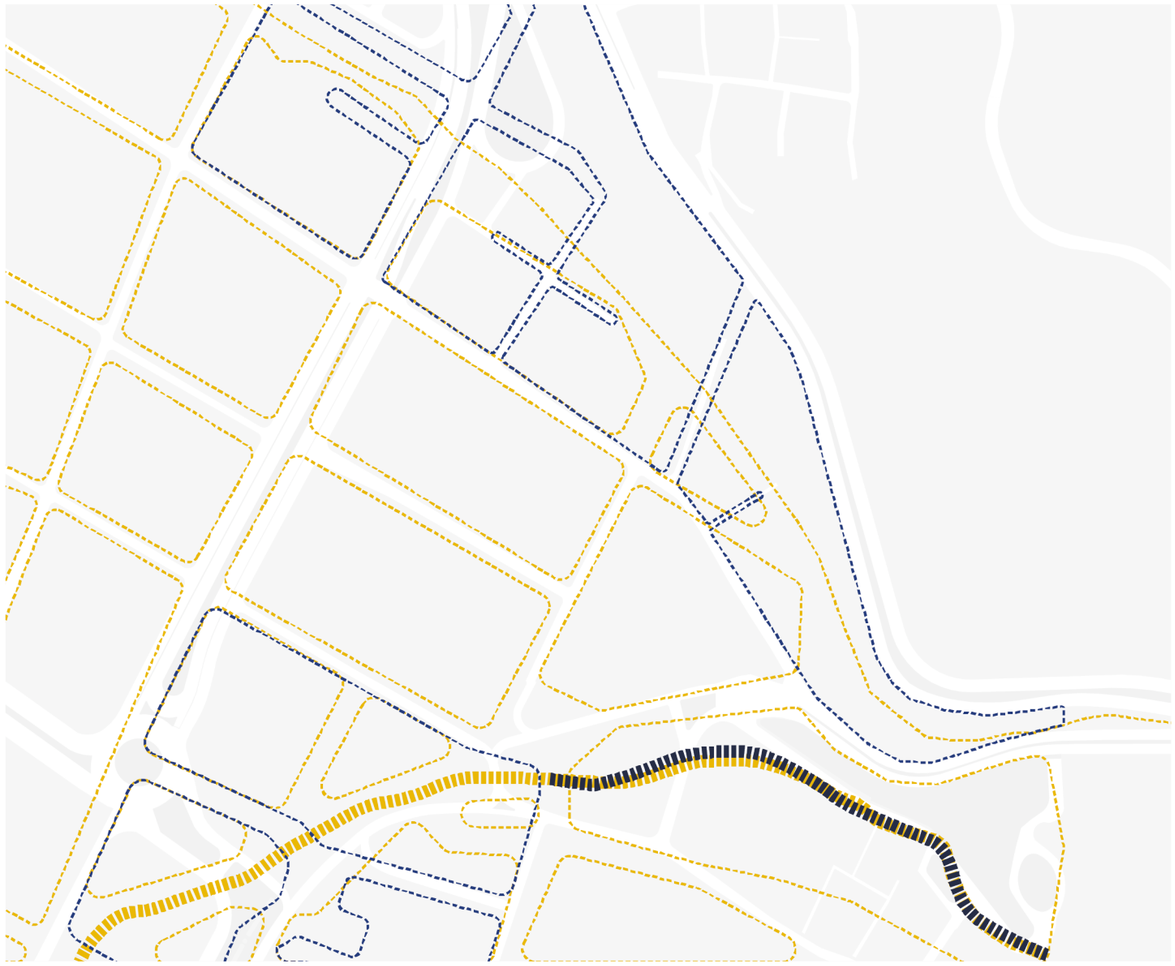


Figure 10. Historical urban morphology

PRESENT DAY
URBAN BLOCKS

1885
URBAN BLOCKS

1932
URBAN BLOCKS

1885
SAN FRANCISCO RIVER

1932
SAN FRANCISCO RIVER

0 25 m 75 m 175 m

Figure 11. Relevant historical buildings

URBAN BLOCKS
PROJECT AREA

EXISTING BUILDINGS
PROJECT AREA

RELEVANT HISTORICAL BUILDINGS
PROJECT AREA

PROYECT AREA

1. FENICIA GLASS FACTORY.

2. "DOÑA BLANCA" BAKERY.

3. "CASA ESPINOSA"

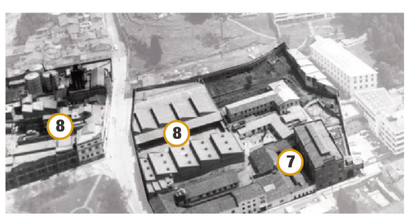
4. REMNANTS OF COLONIAL HOUSES.

5. COMMERCIAL AND OFFICE LAND USE ON THE ORIGINAL CLOISTER OF THE CHURCH.

6. "NUESTRA SEÑORA DE LAS AGUAS" CHURCH.

7. GERMANIA BEER COMPANY HEADQUARTERS.

8. GERMANIA BEER COMPANY FACTORY



The area is characterized by its activity, mostly during the day and in working days. Because of its location and importance, neighbors from *Fenicia* meet tourists, students, workers and citizens of Bogotá in general. Creating an urban dynamic that involves different scales of intervention, relationships and strategies to be considered.

The relationship with the city involves citizens of Bogotá, people from Colombia and tourists. This scale takes into consideration the mobility system, facilities at metropolitan scale and services. In the area there are important landmarks of the city and its proximity to the city center explains not just the presence of tourists but also of important governmental offices. Therefore, a big number of workers that commute everyday to the area.

On the more local scale, the relationship between the neighborhood and the university in *Fenicia* determine the particular dynamic that characterizes the area. The presence of *Universidad de los Andes* has in someway absorved the economical activity of the neighborhood and therefore, a big presence of commercial premises including restaurants, cafes, printing services and other necessities for the academic community are the rule. There is all day a constant flow of students and people that live and work in the neighborhood.

There are two types of residents in the area, the traditional families that have lived and worked in Fenicia for generations and the new groups of people that live in more recent residential towers. Inside this population there are from low income families to students and other citizens that comute everyday to other parts of the city. This area is characterized by the contrast between the different socio-economical groups that interact with each other everyday.

USERS	RELATIONSHIP	PROGRAM REQUIRED
PEOPLE FROM COLOMBIA **CITIZENS OF BOGOTÁ** **TURISTS**	**PUBLIC**	COMMMERCIAL METROPOLITAN OFFICES TURIST INFORMATION FACILITIES METROPOLITAN PUBLIC SPACE
NEIGHBOURHOOD **UNIVERSITY**	**COMUNAL**	COMMERCIAL LOCAL EDUCATIONAL FACILITIES SERVICES FOR THE COMMUNITY KINDERGARDEN SHARED COMUNAL SPACES
FAMILY	**PRIVATE**	SOCIAL HOUSING RESIDENCIAL BUILDINGS STUDENT HOUSING

TYPOLOGICAL ANALYSIS

BUILDINGS TYPOLOGIES

.03

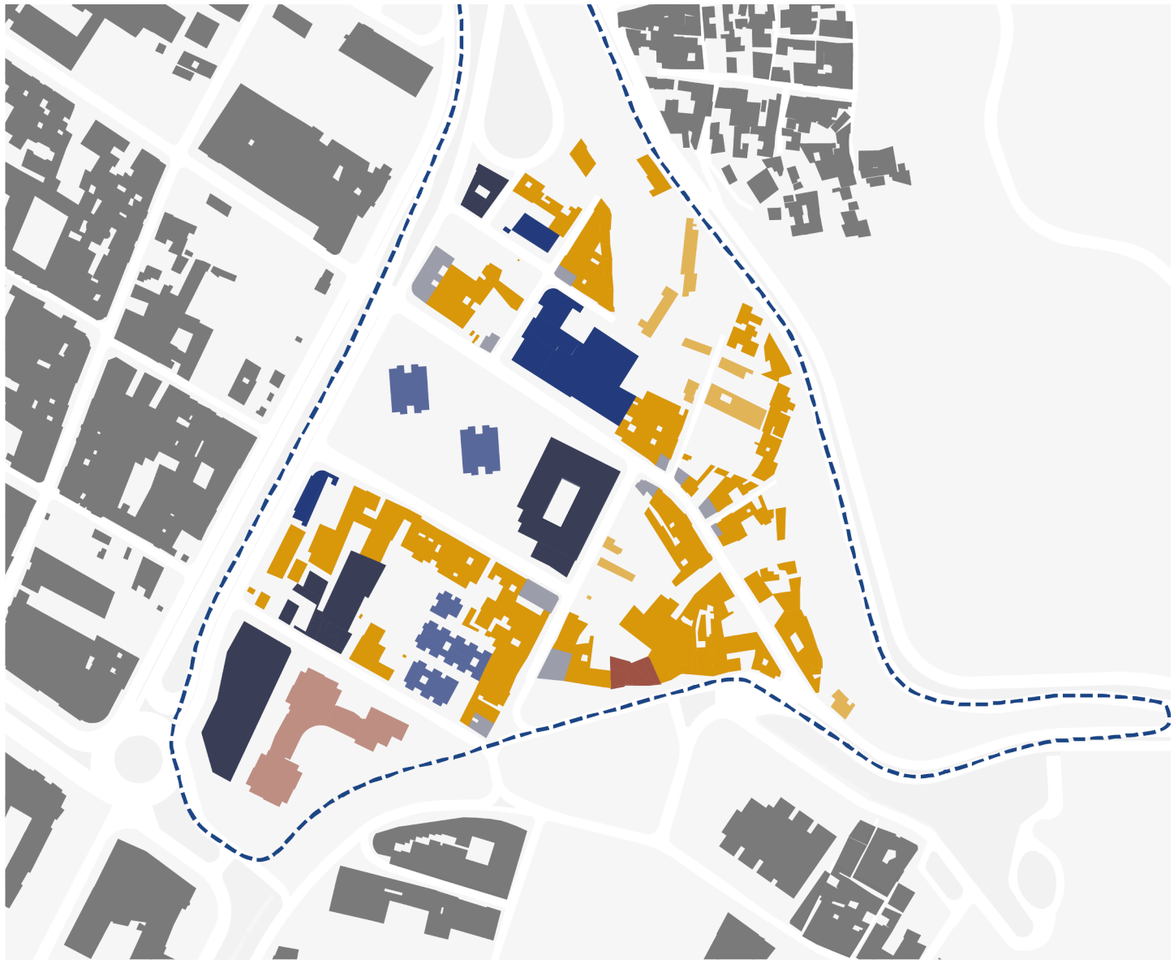
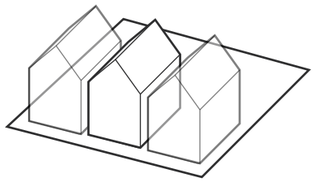


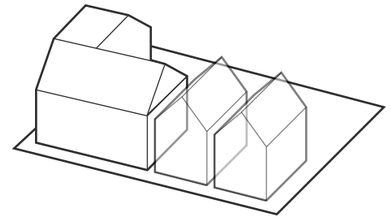
Figure 12. Building typologies in Fenicia

Within the area we can find a wide variety of typologies and variations, there are eight different typologies, three of them are small density typologies (three-storey houses) and are geographically related with the mountain and the more sloped areas. The other five typologies are higher density typologies (mid-rise and high-rise buildings) and are located towards the western part of the area, where the topography is flatter. Almost all typologies create or conform a closed block structure in the area except for the isolated towers built in the middle of a green private area that is closed off with a fence.

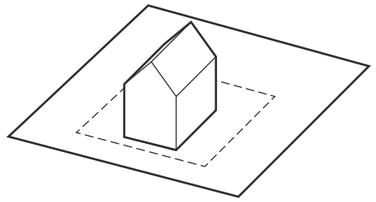
SMALL HOUSES
ATTACHED



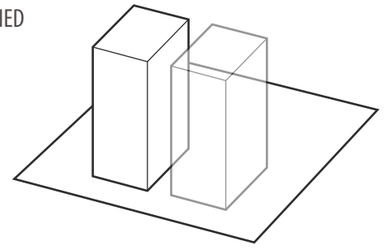
SMALL HOUSES
CORNER



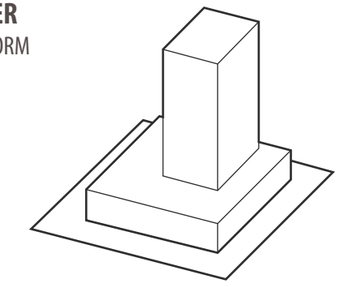
SMALL HOUSES
ISOLATED



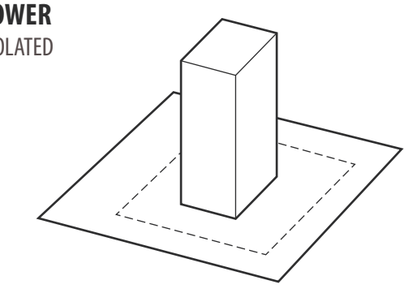
TOWER
ATTACHED



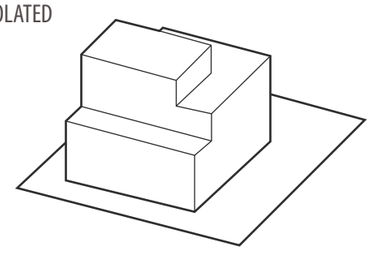
TOWER
PLATFORM



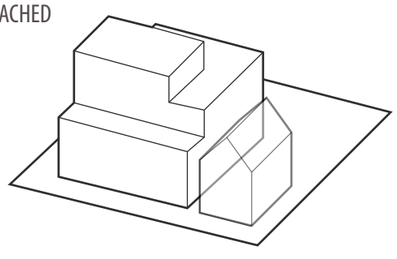
TOWER
ISOLATED



BIG BUILDING
ISOLATED



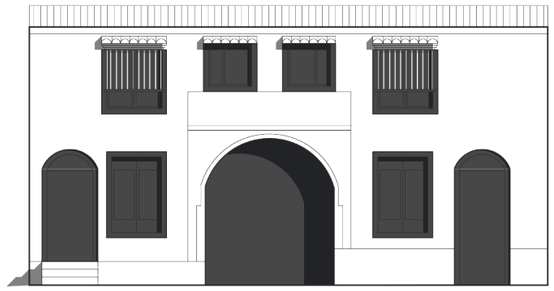
BIG BUILDING
ATTACHED



COLONIAL - REPUBLICAN HOUSE

COLORS & MATERIAL

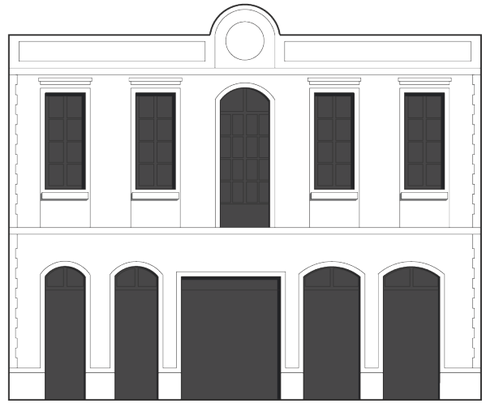
TYPOLOGICAL ELEMENTS



REPUBLICAN HOUSE

COLORS & MATERIAL

TYPOLOGICAL ELEMENTS



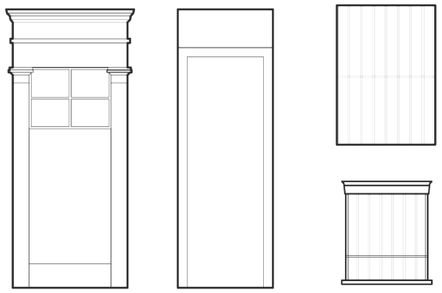
02

TYPOLOGICAL CATALOG

COLONIAL HOUSE

COLORS & MATERIAL

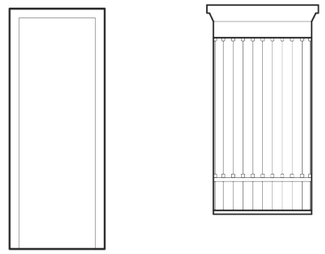
TYPOLOGICAL ELEMENTS

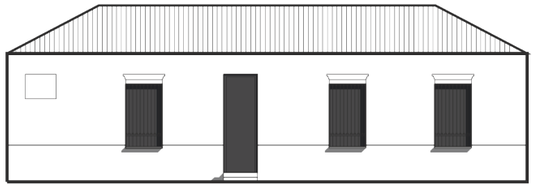


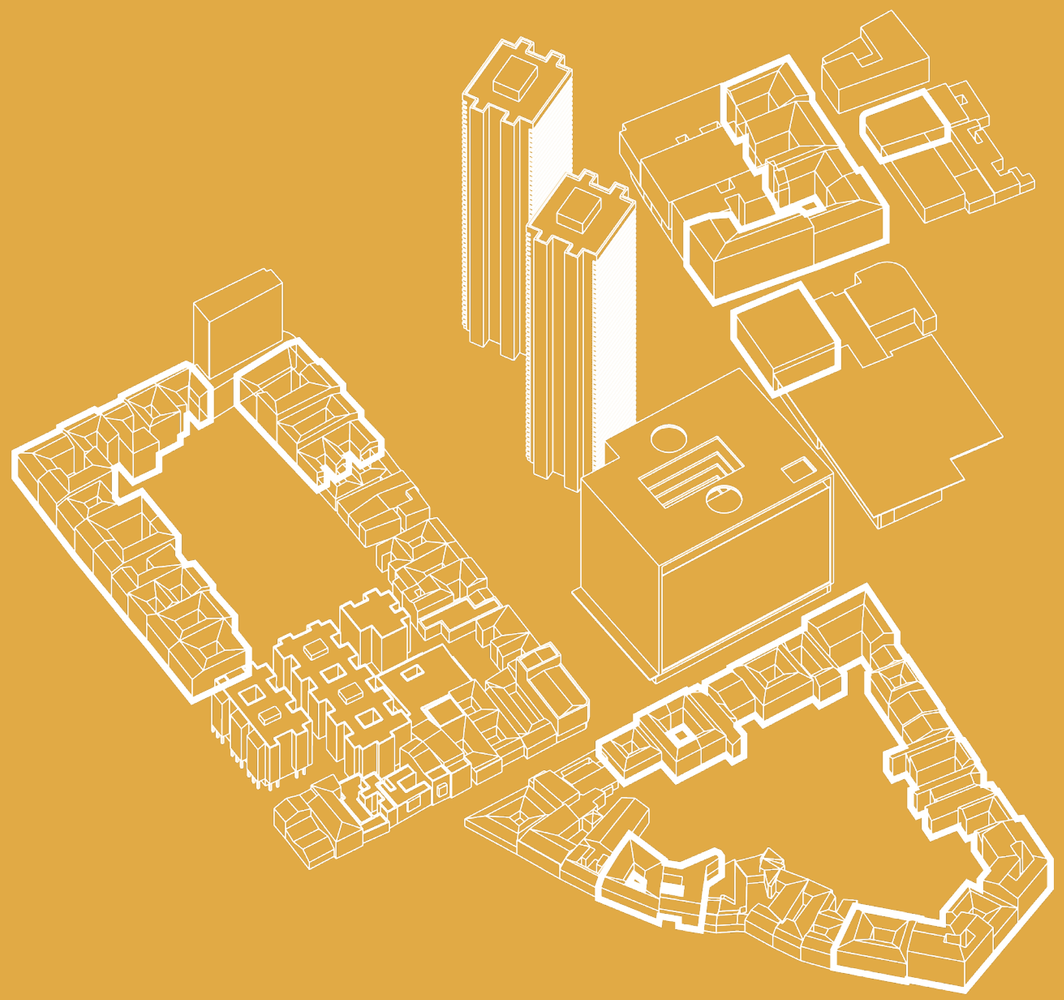
COLONIAL HOUSE

COLORS & MATERIAL

TYPOLOGICAL ELEMENTS







03.
THE MASTERPLAN

01. URBAN REGENERATION

URBAN RENOVATION OF HISTORICAL CENTERS

Urban renovation and urban regeneration has become, in the face of rapid economic development, population growth, people increasing needs and changing lifestyles, an ever-growing necessity. Most urban renovation nowadays is located within historical centers or near them, but in many cases this projects have experienced problems in making the necessary adjustments and adapting to the present needs and future changes.
Cities are society's centers of human interaction, creativity, knowledge, diversity, culture, commerce and economical creativity. The foundational city centers of Latin America present a build-up of several layers of history that most often than not tends to reveal a great deal about the city's past, present and even indications for the future. This is due to the fact that historical centers are usually endowed with a multitude of historic buildings, heritage sites and traditional places deeply tied with the people of the city.

Furthermore, urban regeneration of historical centers also promotes social interaction between inhabitants of the city, increases the internal and external appeal towards the city, enhances studies and knowledge of the city and enhances the adoption of its urban spaces while also encouraging public activity.

With this framework, in the city of Bogotá there's a widespread of heritage buildings and areas near the city center, and the city has been making an effort towards renovating the city center to give new life to it and enhance connectivity from and towards this key area. So far this effort has seen a variety of projects mainly realized by private investors in which the heritage has been largely overlooked, prioritizing profit and density at the cost of connectivity, public space, open space and even nature.

The objective of this project is to propose a different approach within this wave of urban renovation, an approach inclined towards a regeneration instead of a simple renovation. The idea is to highlight the importance of the city's heritage with a sensible approach that also takes the opportunity to improve on the other systems surrounding the area of intervention that currently are lacking (mobility, natural structure and connectivity, public space).

PROBLEMS & OPPORTUNITIES

BUILDINGS IN DECAY AND POTENTIAL AREAS

MEETING POINTS

CONNECTIONS TO THE CITY

LOCAL CONNECTIONS

HISTORICAL BUILDINGS

BUILDINGS WITH IMPORTANCE IN THE AREA

BUILDINGS IN GOOD SHAPE THAT CAN BE INCLUDE IN MASTERPLAN PROPOSAL

BUILDINGS IN BAD CONDITIONS / WITH NO HISTORICAL RELEVANCE

POTENTIAL FOCUS AREA

POTENTIAL PUBLIC GREEN SPACE

1. "LOS ANDES" UNIVERSITY, SD BUILDING

2. "LAS AGUAS" CHURCH

3. CITY U

4. CINEMATECA OF BOGOTÁ

5. BUS MAIN STATION

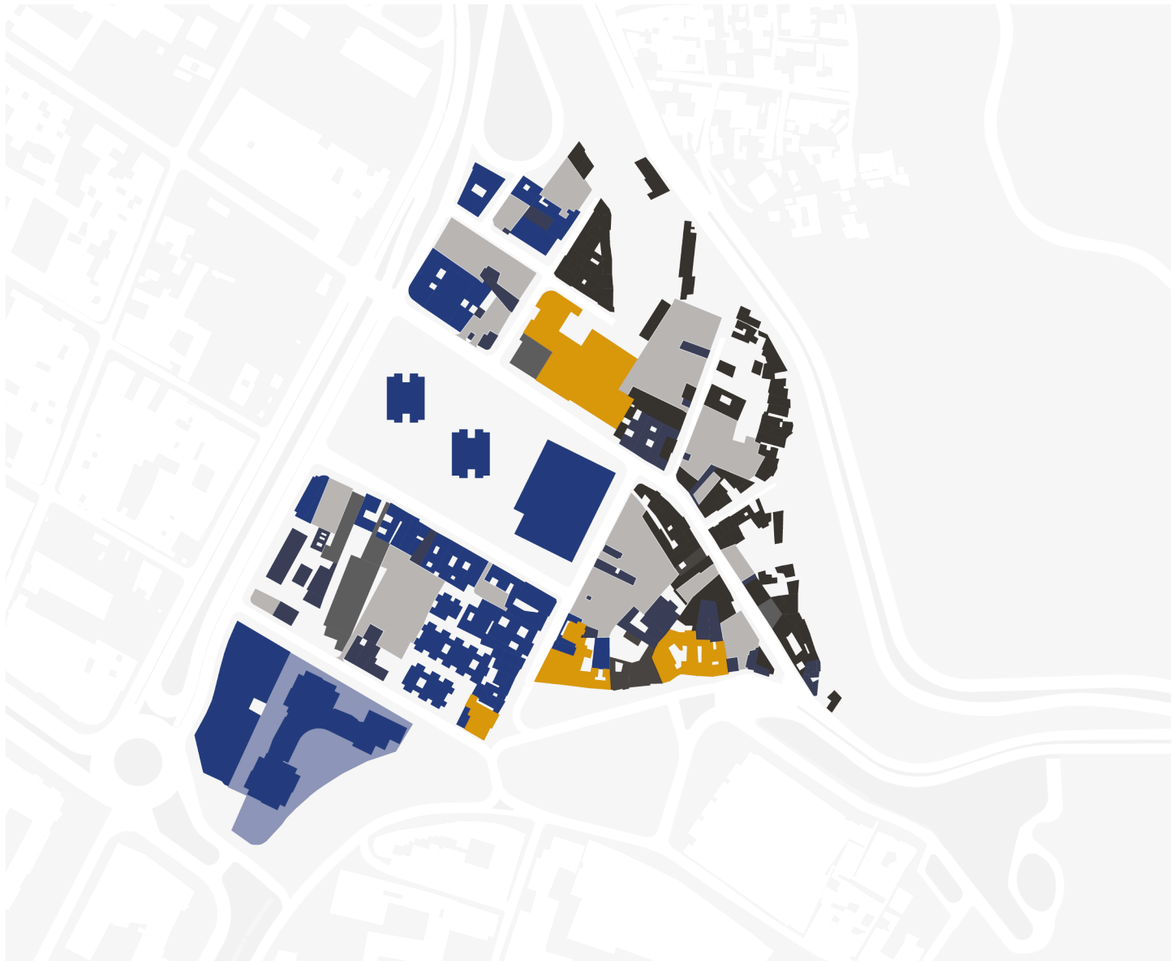
0 25 m 75 m 175 m

STRATEGIES & GUIDELINES

BUILDINGS TO BE REPLACED AND TO BE PRESERVED

.03

MAIN AXIS AND CONNECTIONS



- RESIDENTIAL *REMOVED LOTS*
- COMMERCIAL *REMOVED LOTS*
- INSTITUTIONAL *REMOVED LOTS*
- INDUSTRIAL *REMOVED LOTS*
- PARKING *REMOVED LOTS*
- PRESERVED BUILDINGS
- UNAFFECTED BUILDINGS

REPLACED

90 HOUSING PLOTS
42 COMMERCIAL STABLISHMENTS
15 PARKING LOTS (10.800 m2)
05 INDUSTRIAL BUILDINGS
04 INSTITUTIONAL BUILDINGS

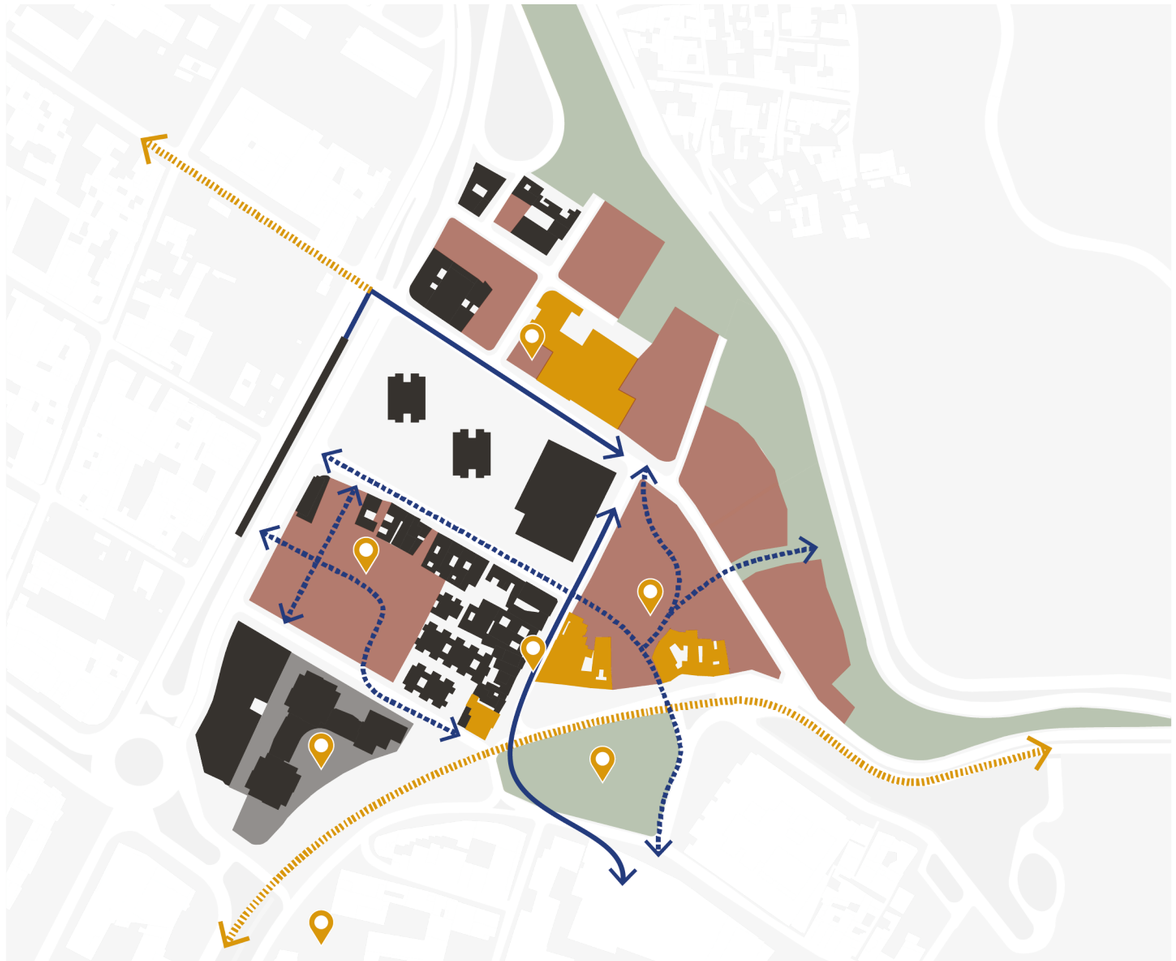
UNAFFECTED

17 HOUSING PLOTS
19 COMMERCIAL BUILDINGS
03 INSTITUTIONAL BUILDINGS
01 CULTURAL BUILDING

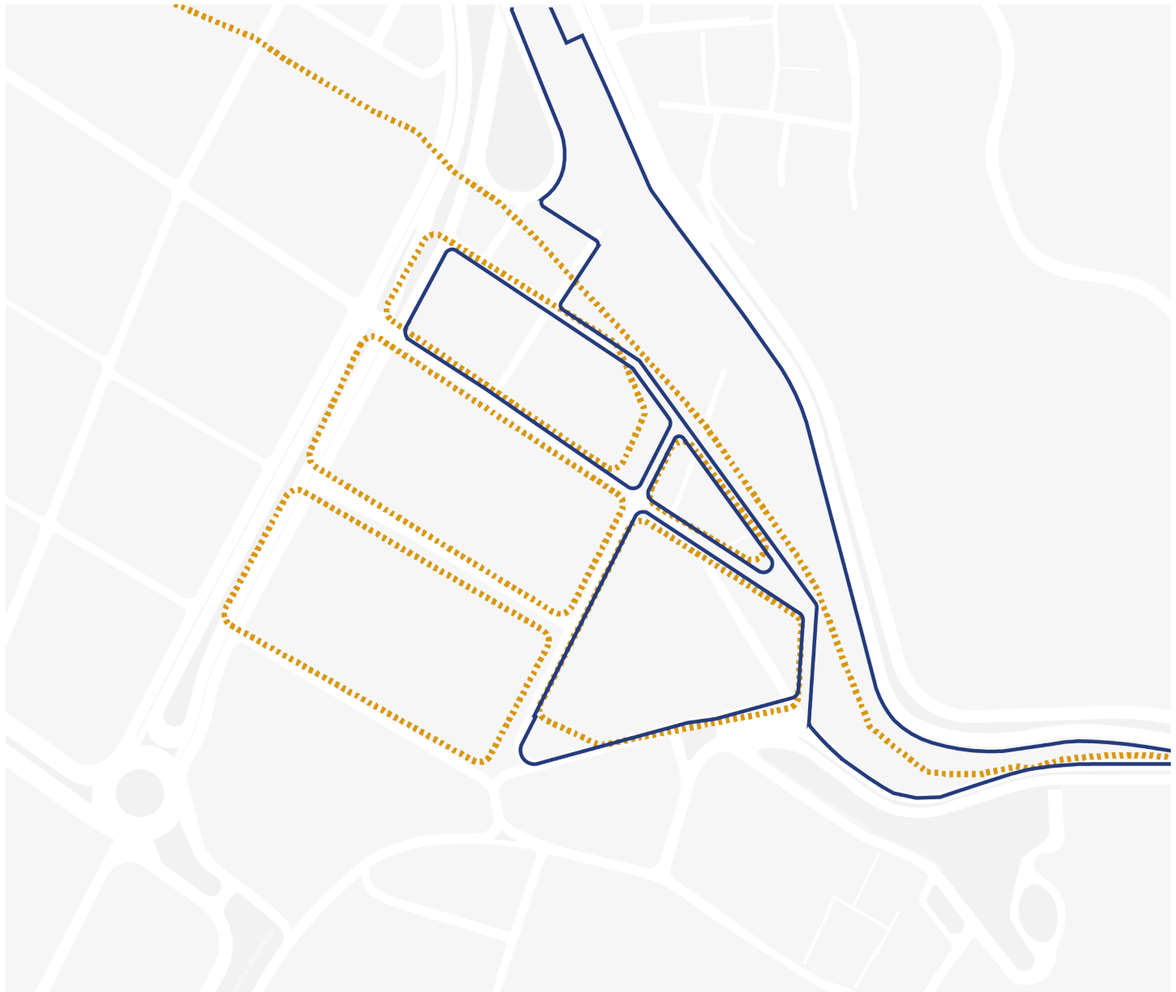
PRESERVED

10 COMMERCIAL BUILDINGS
01 INDUSTRIAL BUILDING
01 INSTITUTIONAL BUILDING

0 25 m 75 m 175 m



- MEETING POINTS
- CONNECTIONS TO THE CITY
- LOCAL CONNECTIONS
- PROPOSED LOCAL CONNECTIONS
- UNAFFECTED BUILDINGS
- PRESERVED HISTORICAL BUILDINGS
- AVAILABLE AREAS TO DEVELOPE
- UNAFFECTED BUILDINGS



PRESENT DAY
URBAN BLOCKS

1885
URBAN BLOCKS

PROPOSED
URBAN BLOCKS

0 25 m 75 m 175 m

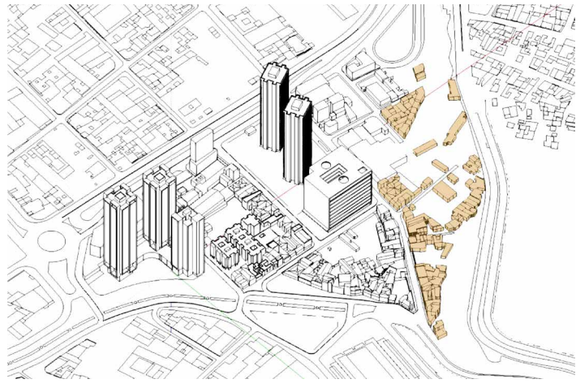


Figure 13. Existing urban configuration

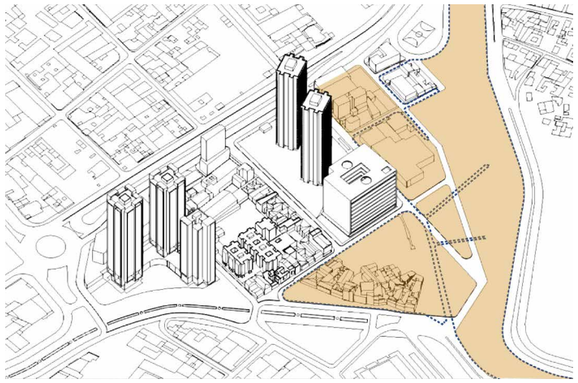


Figure 14. Proposed urban configuration

The morphological idea is to go back to the original layout of the area, creating spaces with better proportions and opening new areas for public activities while protecting the piedmont and the natural environment of the mountains. Within this morphology, the typological idea is to have open blocks in the form of urban courtyards to maintain the classical closed block appearance from the outside but giving air and light to the inside of the blocks.

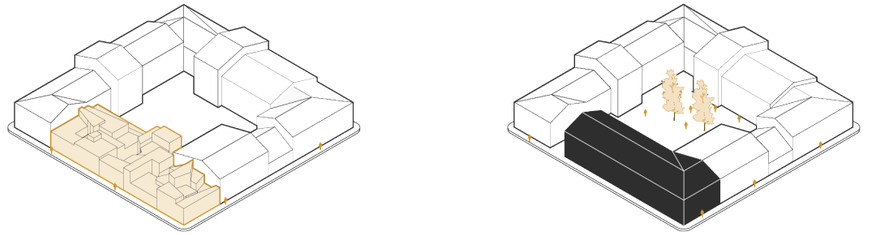
EXISTING PRESERVED BUILDINGS
PROJECT AREA

AREAS OF INTERVENTION
PROJECT AREA

0 25 m 75 m 175 m

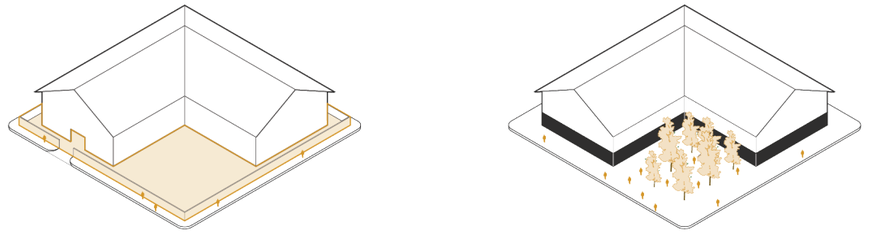
RENEW

BUILDINGS IN DECAY → **NEW BUILDINGS**



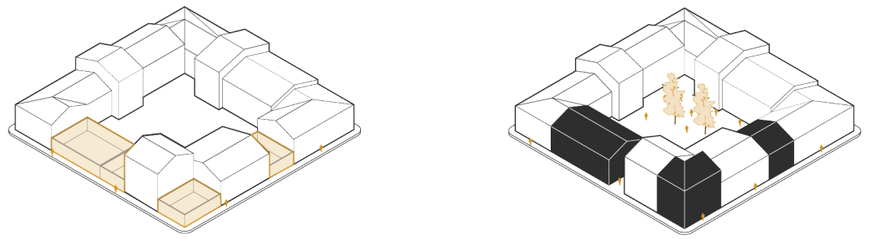
RE-USE

INDUSTRIAL BUILDING → **PUBLIC BUILDING**



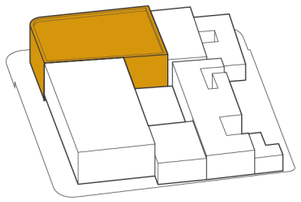
COMPLETE

URBAN VOIDS → **NEW BUILDINGS | FILL THE GAPS**

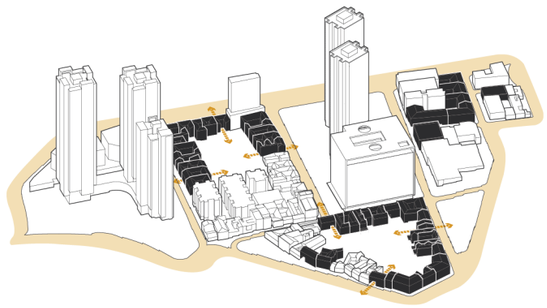


03

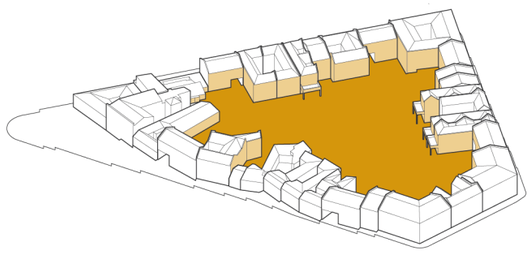
1 URBAN PATIO AS A LOCAL PUBLIC SPACE

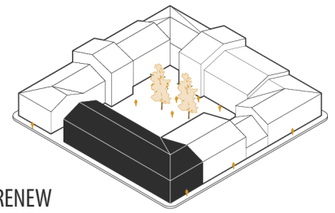


2 ACCESIBILITY & RELATIONS

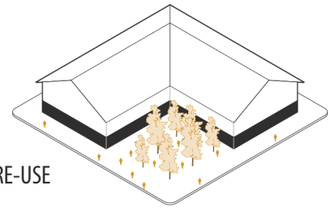


3 URBAN BLOCK CONFORMATION



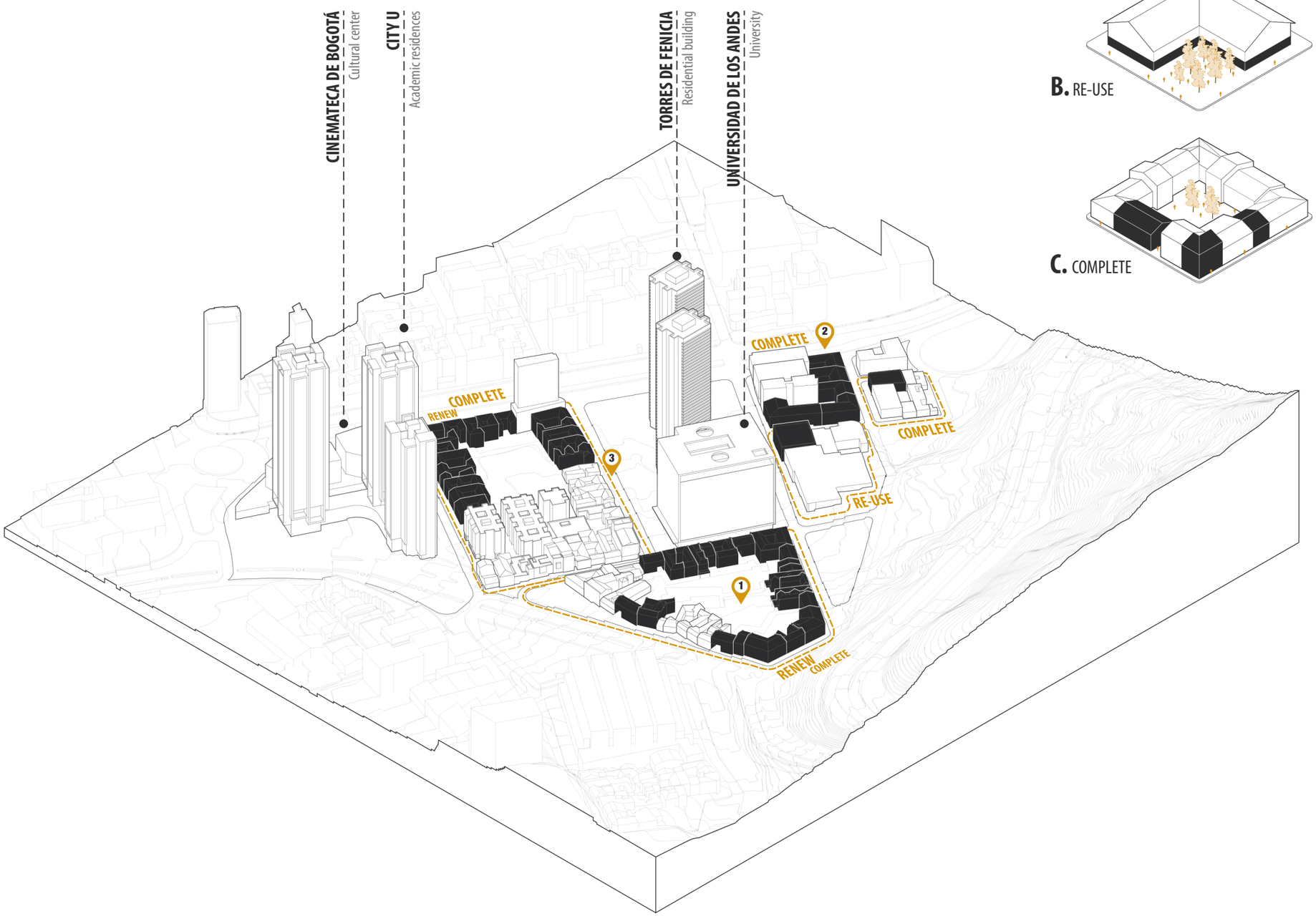


A. RENEW



B. RE-USE

C. COMPLETE



MASTERPLAN
GENERAL PLAN

.04

Figure 15. MASTERPLAN_ROOF PLAN

0 25 m 100 m

The general layout for the masterplan aims to replicate the idea of the classic courtyard in a larger, more urban scale. The project manages this by opening the inside of the blocks, removing the large unbuilt areas nowadays used by parking lots and semi-abandoned buildings, and giving this area to public space and green areas but at the same time keeping the historical combination of a sense of high density with low rise typologies.

The project enhances the already existing connections and creates more connections directly related with the existing ones, and overall, the project manages to keep the current situation of mixed uses without compromising on typological changes from the heritage of the zone.

PATIOS AND MEETING AREAS

LOCAL CONNECTIONS

RESIDENTIAL

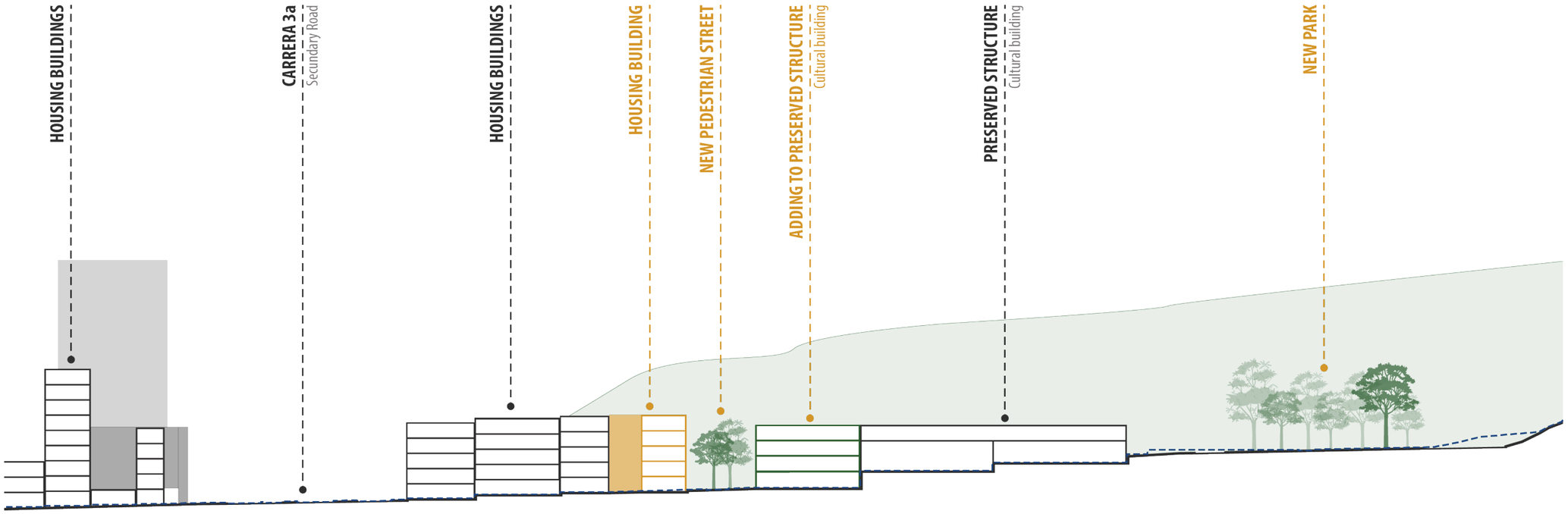
MIXED USE | Residential & Commercial

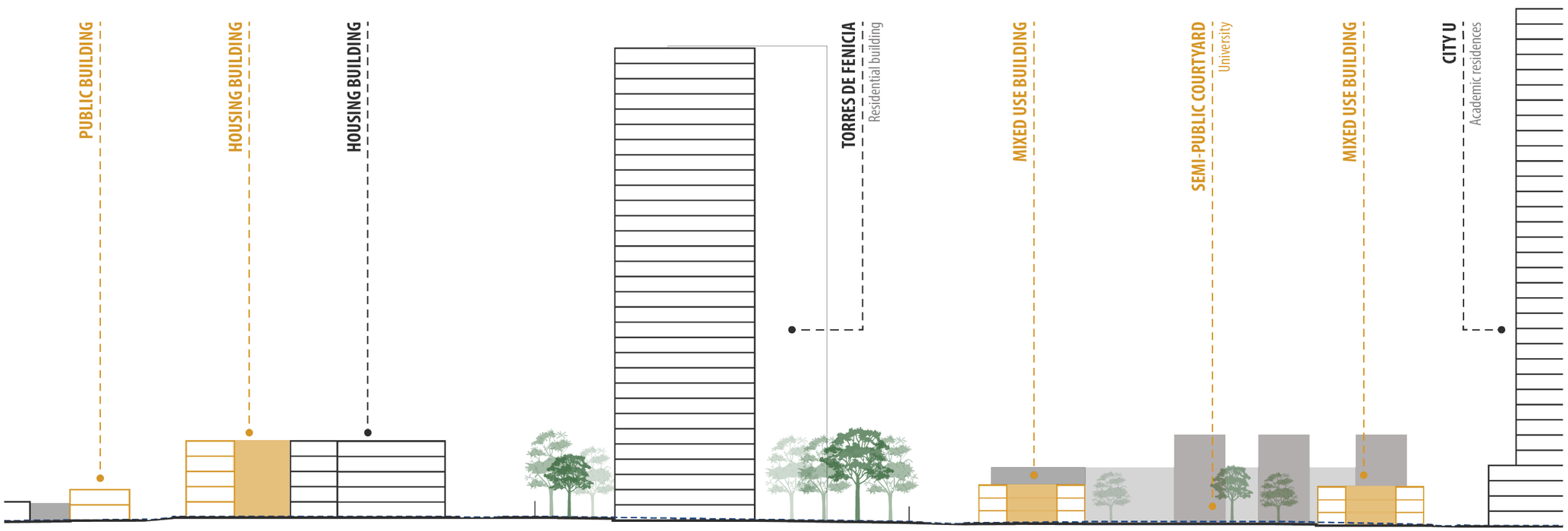
CULTURAL PUBLIC FACILITIES

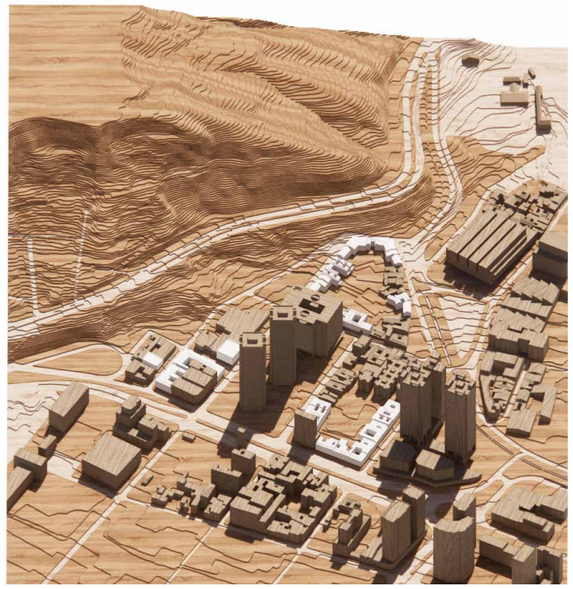
PUBLIC PARKS

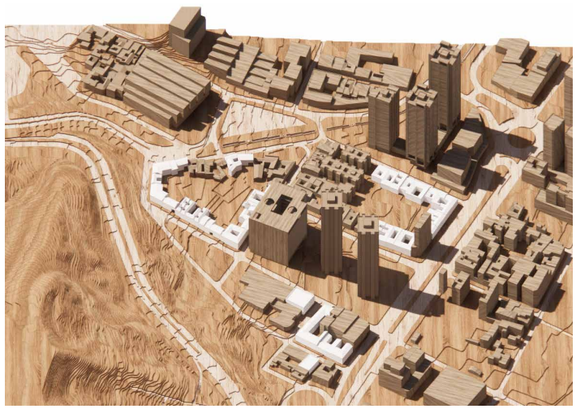
04

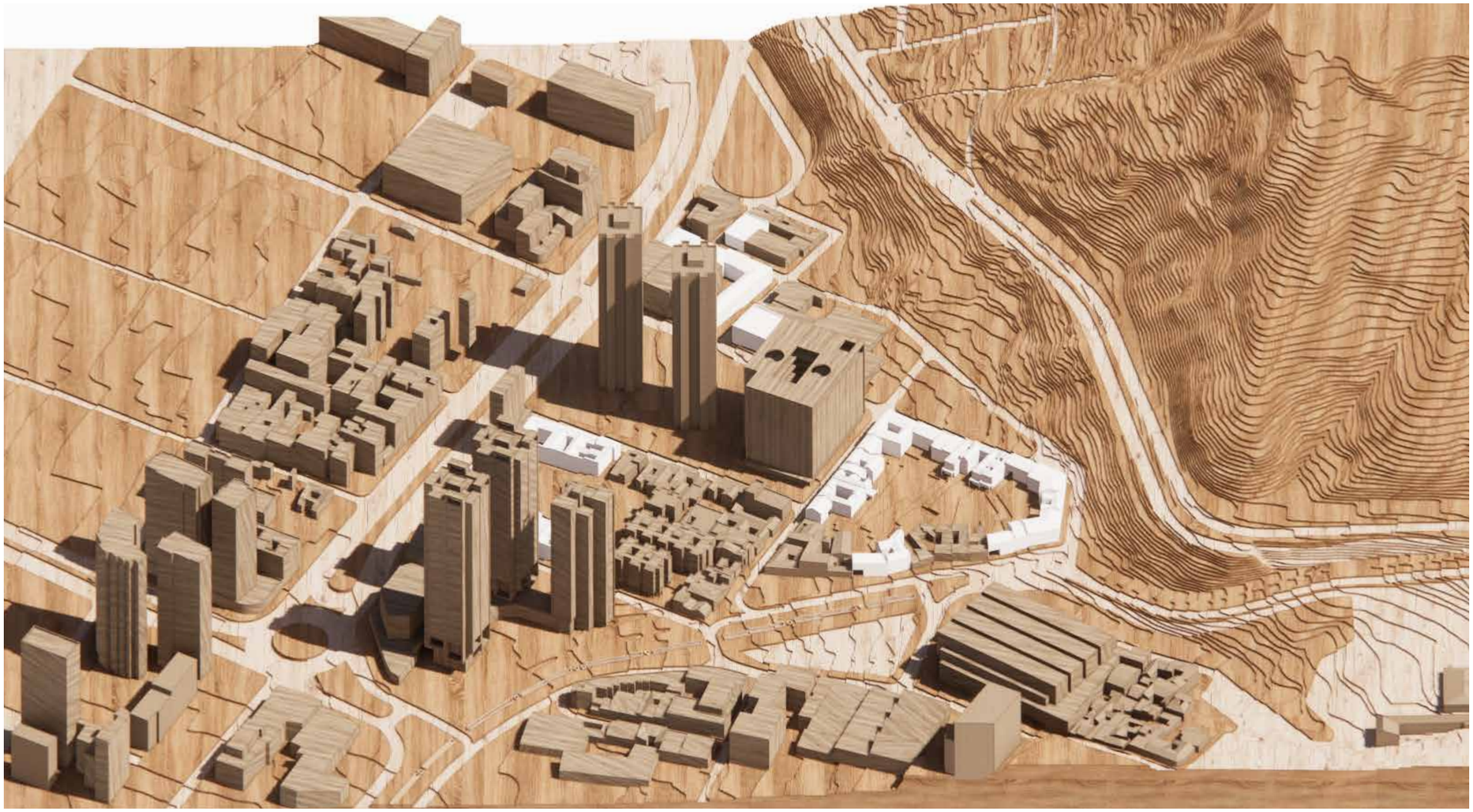
URBAN ELEVATIONS



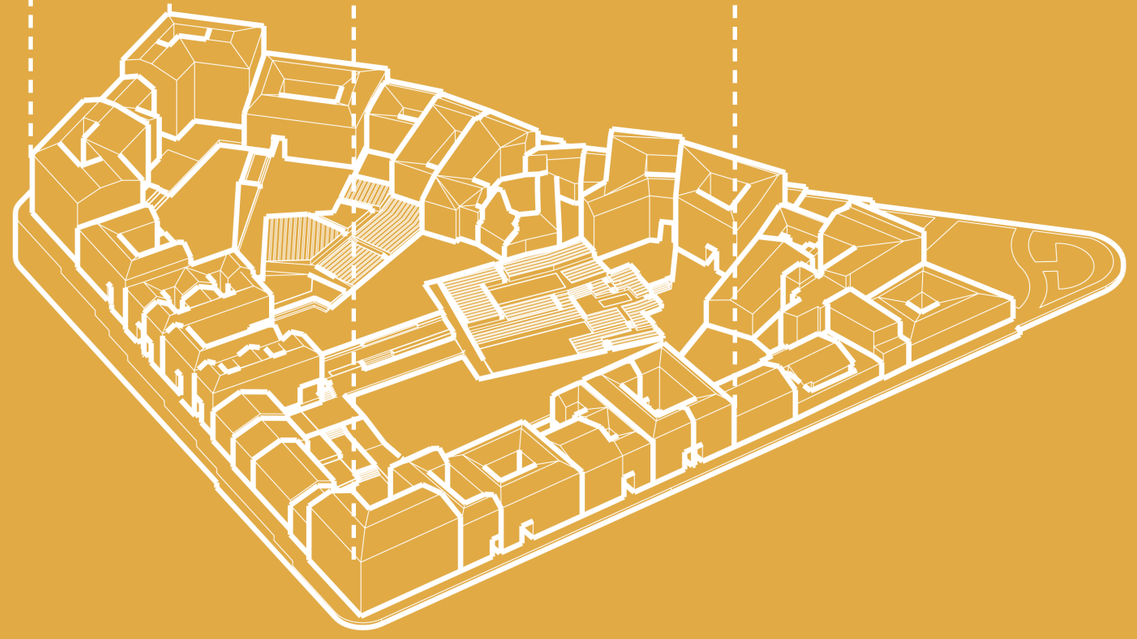








04.
THE PROJECT



01. URBAN COURTYARD

THE COURTYARD AS A WAY OF LIVING

The concept of the urban courtyard for the project was a result of the investigation on the historical typologies and the need for open spaces and areas to improve on greenery without changing the historical built landscape.

After understanding the importance of the Spanish colonial house and its tight relationship with the courtyard typology, we were able to scale the concept to fit an urban scale and elevate the importance of this particular spatial organization.

In this order of ideas, the urban courtyard becomes both the articulator and the connection point of the project and an integration hub for the community. Just as in the traditional house, the courtyard can host the public activities and at the same time is the link between the built environment and the natural environment. At an urban scale, this space creates a transition between the public and the private while also being the main stage for the development of life in community. It's a place for interaction, activity and public life.

Following this line of thought, the courtyard grows not only in physical scale but in a social scale as well. In the traditional house the courtyard articulates the spaces around it, in an urban scale the courtyard articulates not only the buildings around it but also its activities, both public and private.

This broader impact of a typological concept turn into a morphological solution is what led us to implement this idea into the core of our design, broadening our perspectives towards this particular urban intervention and enhancing social and architectonical relationships at every scale.

04

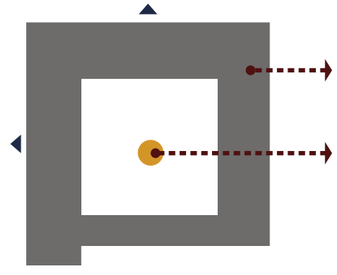
Our interpretation of the Urban Courtyard

The courtyard along the history of architecture has always highlighted the importance of the central area of any given space, from this understanding we took the courtyard to highlight the importance of public space, open air and nature. With this main concept in mind, our interpretation of the urban courtyard is composed by four main points, the first one is the duality of physical and natural elements that with the help of contrast enhances the understanding of the space within the courtyard. The second one is the connection between spaces, both physically and visually, that the courtyard is able to create due to its form turned inwards. The third one is the open air activities located in the inside of the block, open but protected by the architecture itself. And lastly a controlled and defined space but with a lot of flexibility due to the scale and proportion of it.

What elements can be taken from the house courtyard?

What is the essence of a courtyard?

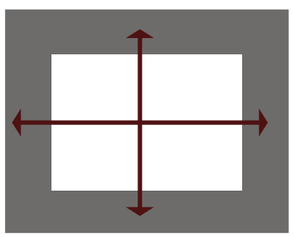
1. PHYSICAL ELEMENTS CONFORMING THE PATIO



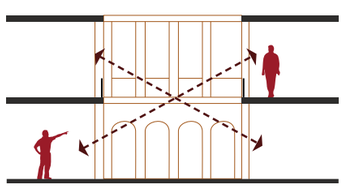
LIMITS:
Building/ Colonnade

INSIDE ELEMENTS:
Statues, water bodies, vegetation

2. CONNECTION BETWEEN SPACES

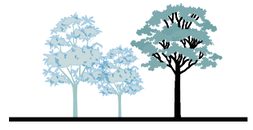


PHYSICALLY

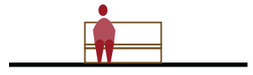


VISUALLY

3. OUTDOOR ACTIVITIES BEING INSIDE



GROW HIGHER AND OUTDOOR VEGETATION



PLACES TO RECEIVE THE SUNLIGHT

GIVES THE CHANCE TO TAKE A WALK AND FRESH AIR

4. A SPACE ITSELF

IT CAN BE DESIGN

- Furniture
- Activity
- Vegetation
- Paved and green areas
- Materials
- Paths

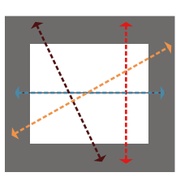
IT CAN HOST DIFFERENT ACTIVITIES AND USERS

- Meeting

- Playing

- Staying/ Sitting

- Traffic/ fluxes



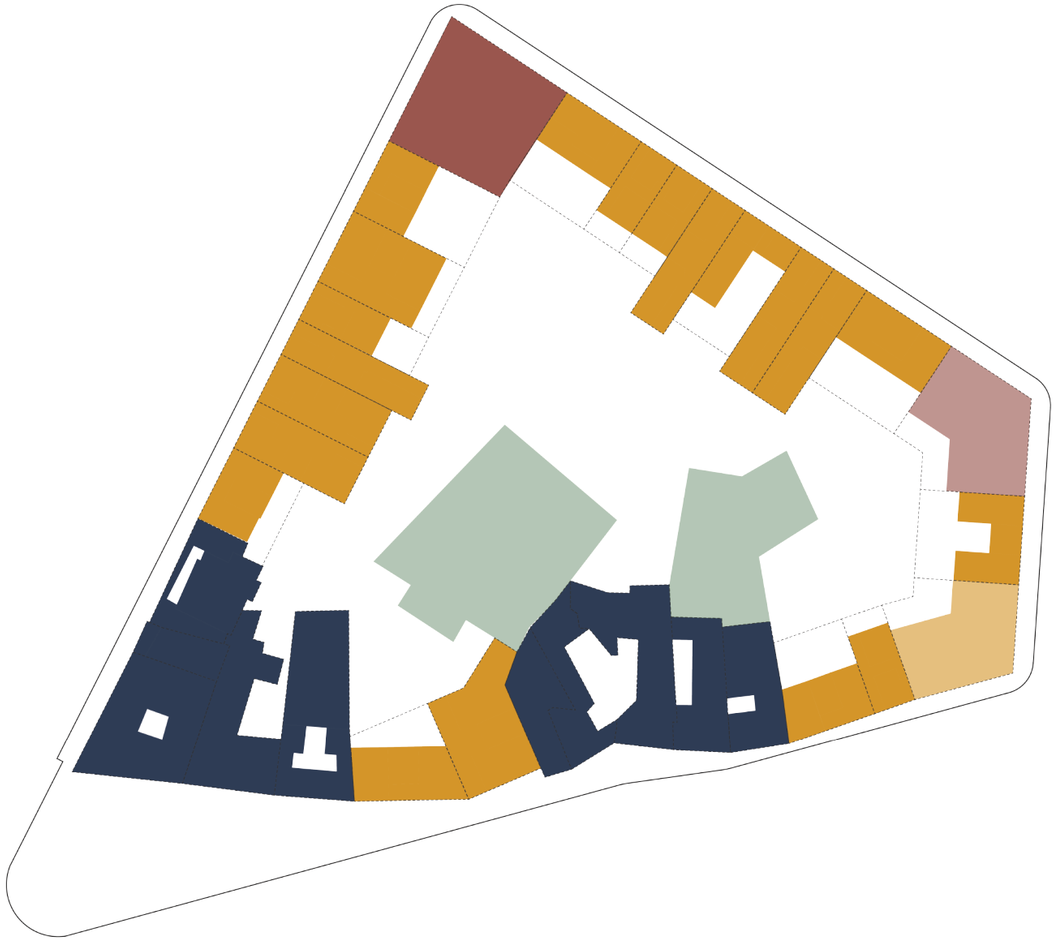


Figure 16. MASTERPLAN_PROPOSED LANDUSE

MIXED USES HOUSES
COMMERCIAL AND RESIDENTIAL

ART GALLERY
EDUCATIONAL

ART WORKSHOPS
EDUCATIONAL

EXISTING COMMERCIAL
PRESERVED HOUSES

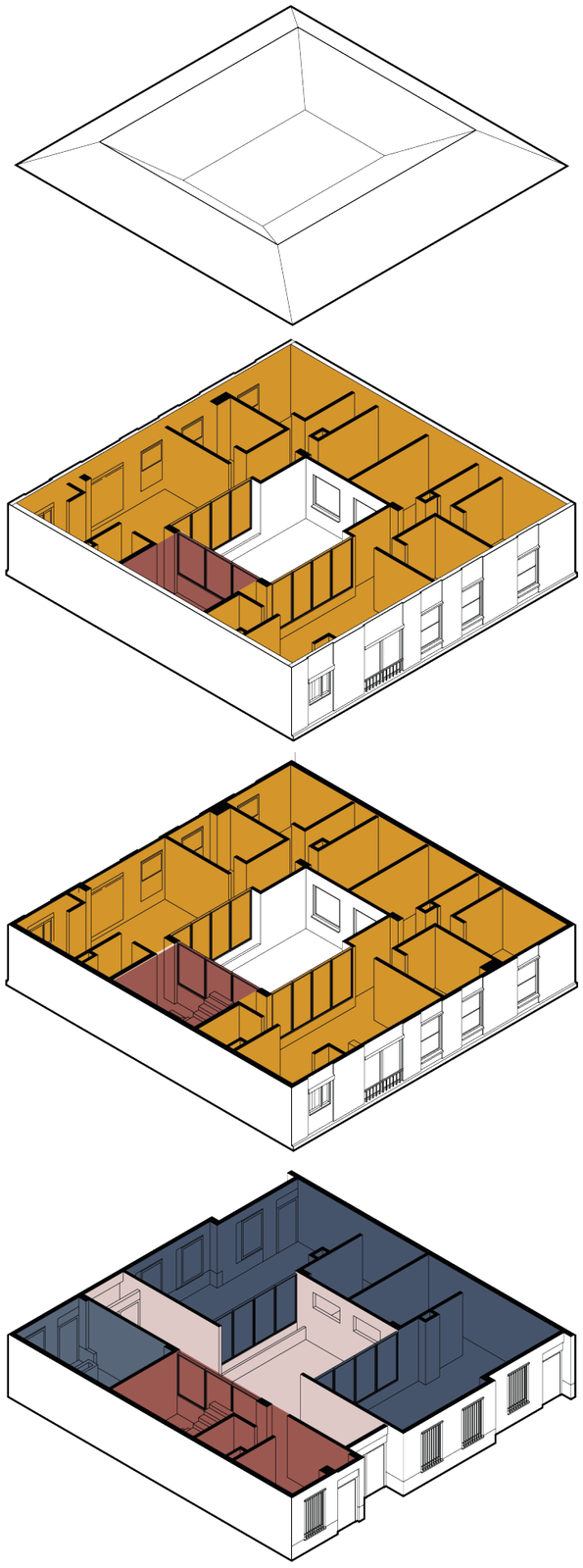
CO-WORKING BUILDING
OFFICES

URBAN CROPS
COMMON SPACE

0 1 m 2.5 m 5 m

Typical funtioning of the Mixed Uses houses

COMMERCIAL AND RESIDENTIAL



APARTMENTS

COMMON AREAS
RESIDENTIAL

COMMERCIAL STABLISHMENTS

PASSAGE
CONNECTION TO COURTYARD

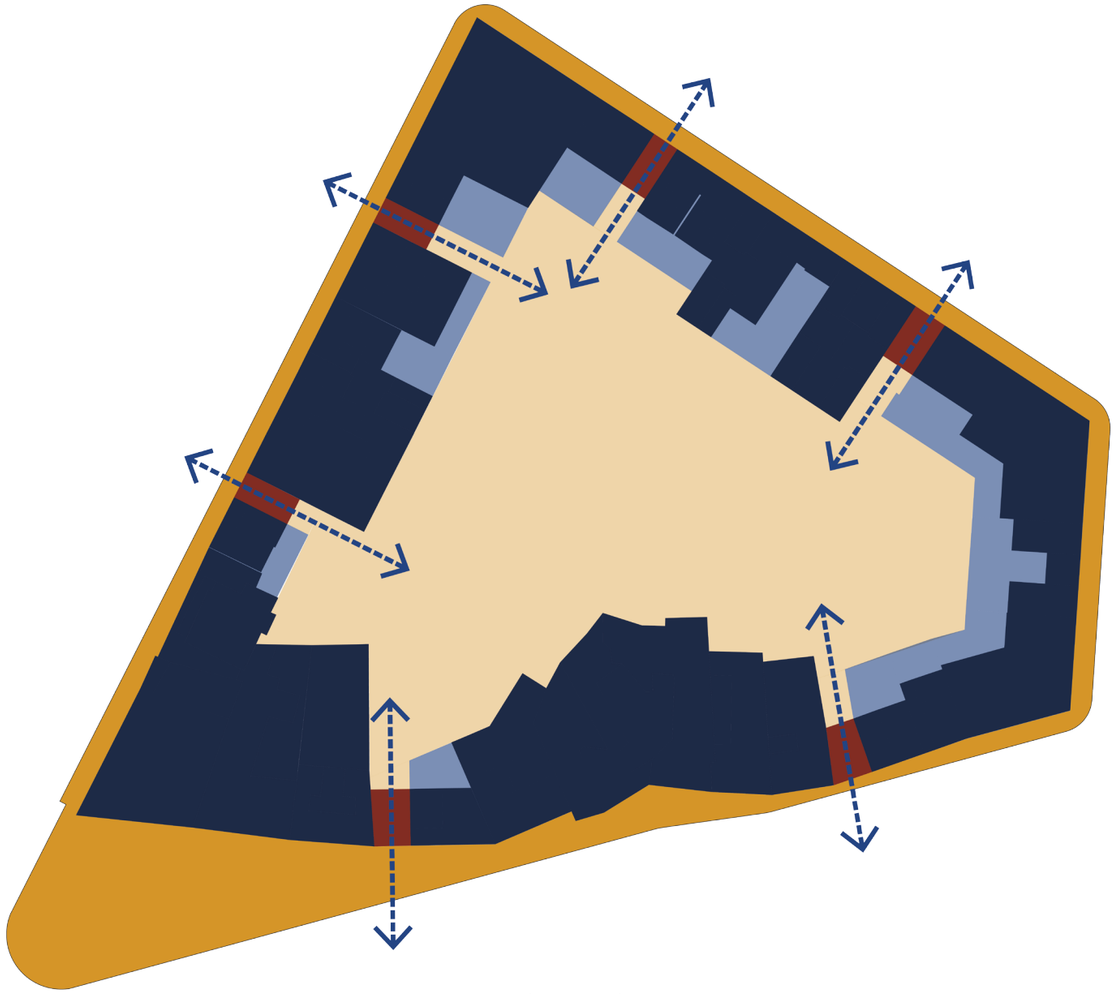


Figure 17. MASTERPLAN_Urban gates and private passages

PUBLIC
SIDEWALK

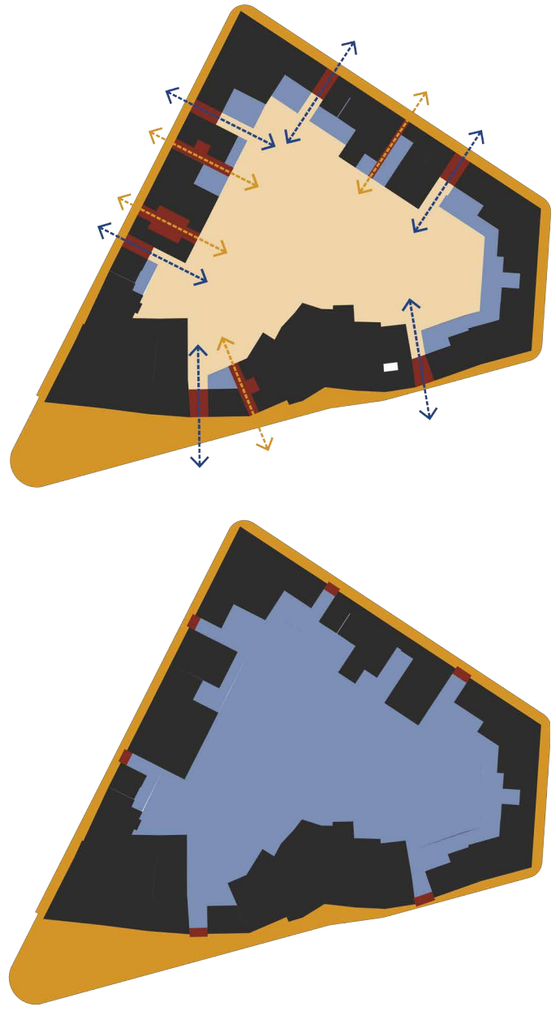
SEMI-PUBLIC
CENTRAL COURTYARD

SEMI-PRIVATE
BACKYARDS

PRIVATE
HOUSES

CONNECTIONS
URBAN GATES

One of the most important challenges of the proposal was the simultaneous co-existence of the different activities and land uses, both proposed and existing, giving the fact that the project is creating a public space within the block. Due to this, the project is divided in five main layers of connectivity and permeability. The public area surrounding the block, the gates towards the inside of the courtyard, the private plots, the semi-private backyards and lastly the semi-public courtyard. The courtyard itself is structured in two phases of use, in which the courtyard changes its vocation from semi-public to semi-private depending on the hour to provide more security both to the public space and to the houses.



Public courtyard (Open urban gates)

During the day the project is completely open through the gate houses typology and the urban courtyard is a semi-public space with free pedestrian entrance that is also complemented with the private entrances of some houses that through passages and backyards have the possibility to access freely towards the courtyard at any given time.

Semi-private courtyard (Closed urban gates)

During the night the gate houses can be closed and the central courtyard becomes a semi-private space shared by the home owners of the block that can access it through the previously stated passages and backyards, changing the condition of the space completely.

PUBLIC
SIDEWALK

SEMI-PUBLIC
CENTRAL COURTYARD

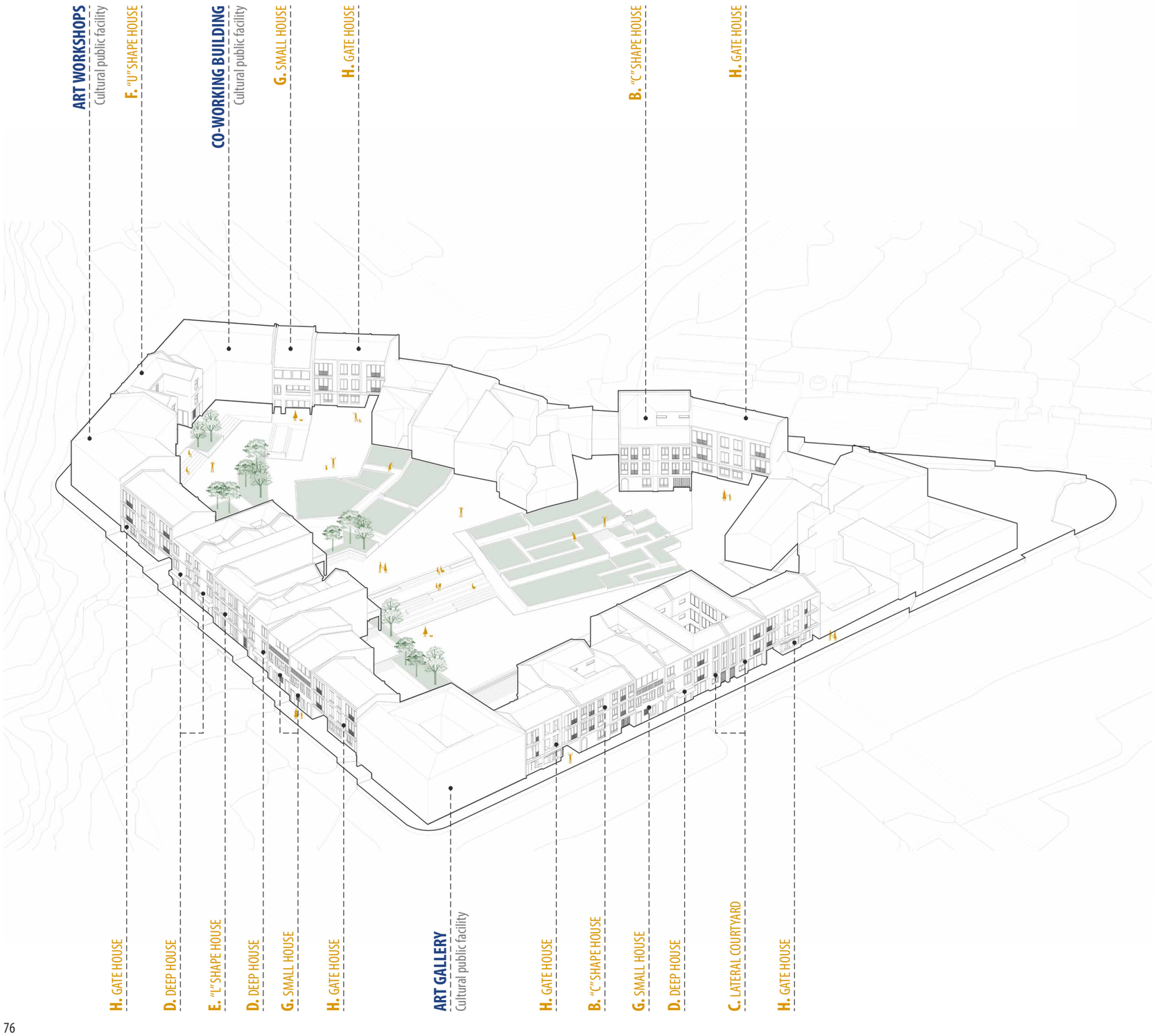
SEMI-PRIVATE
BACKYARDS

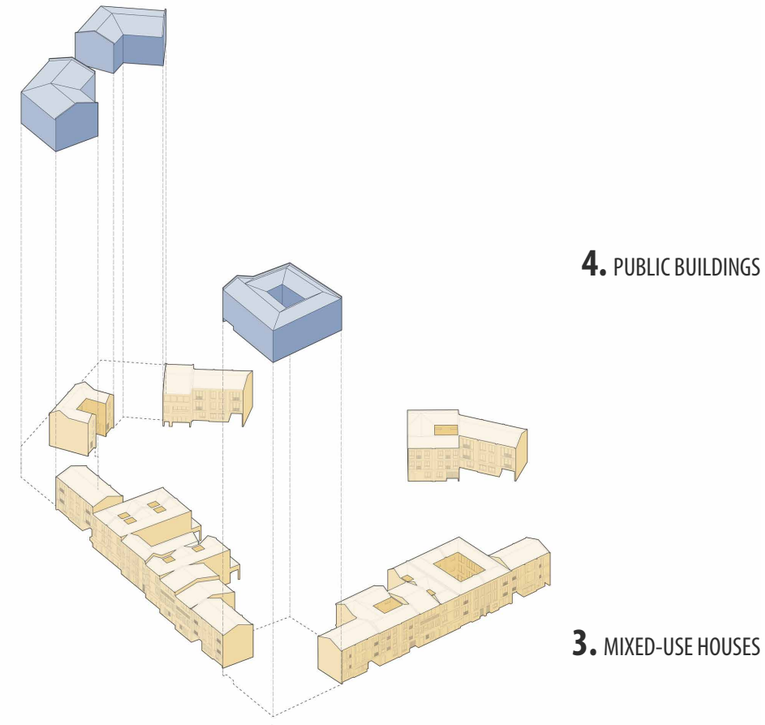
PRIVATE
HOUSES

CONNECTIONS
URBAN GATES AND PRIVATE PASSAGES OPEN

04

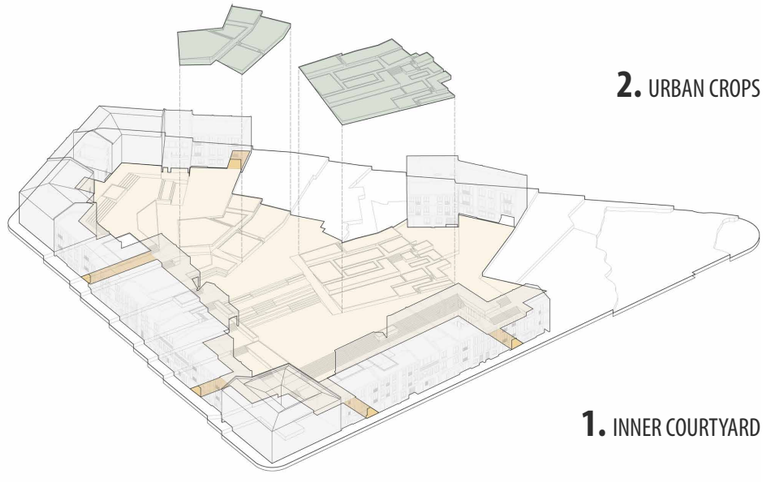
ISOMETRIC DIAGRAM





4. PUBLIC BUILDINGS

3. MIXED-USE HOUSES

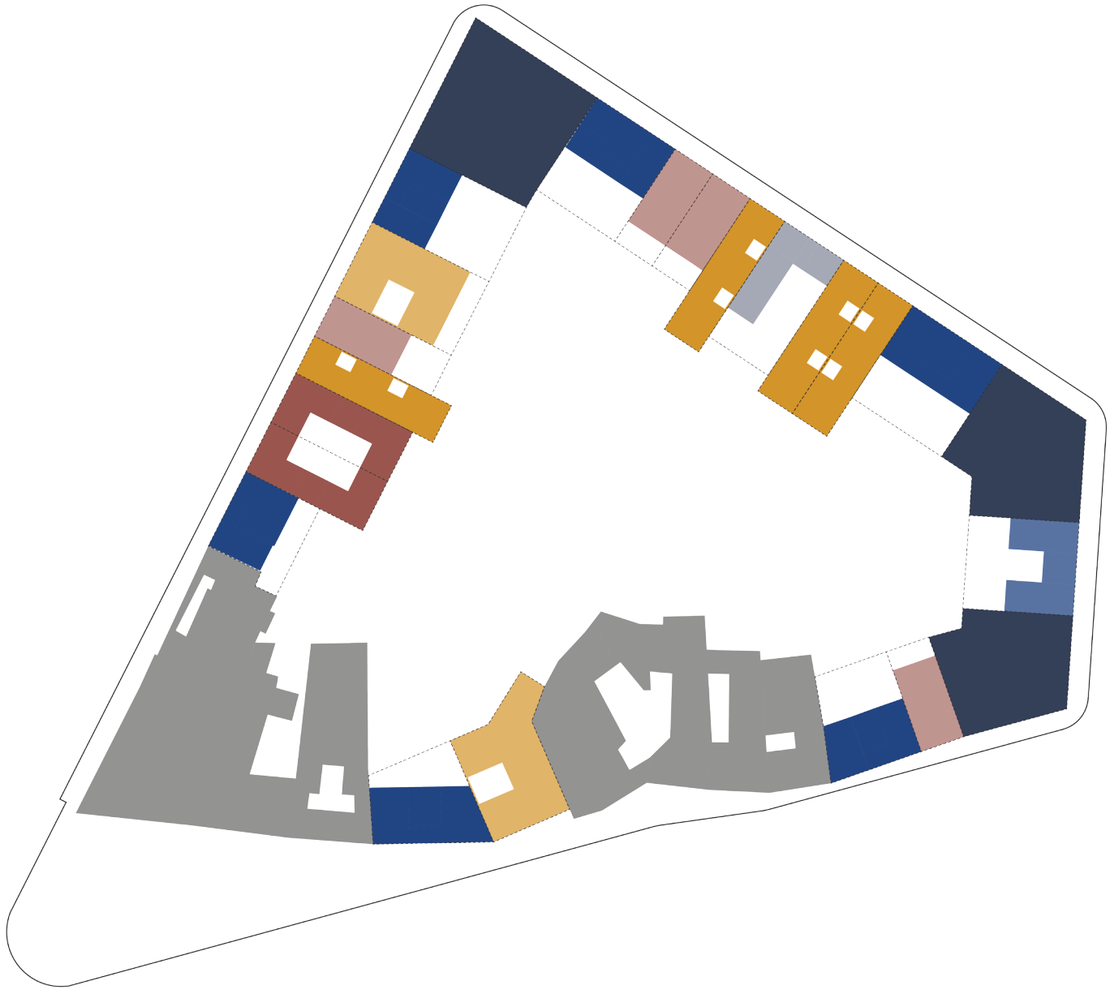


2. URBAN CROPS

1. INNER COURTYARD

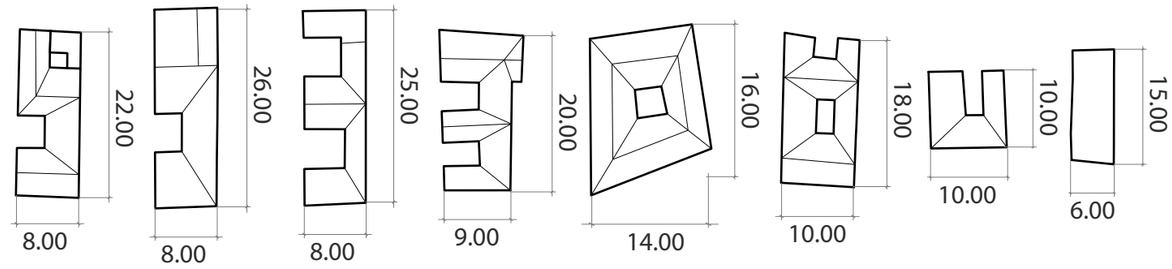
TYPOLOGIES
PLOT CONFIGURATION

.04

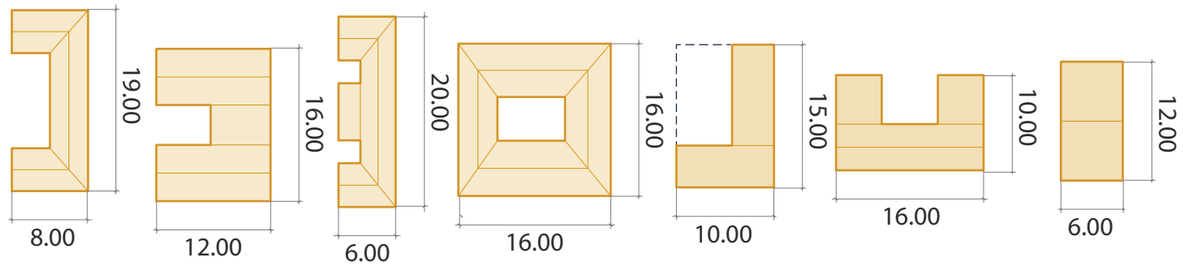


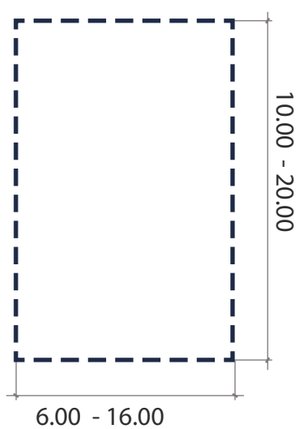
- "C" SHAPED HOUSE
- LATERAL COURTYARD
- DEEP HOUSE
- "L" SHAPED HOUSE
- "U" SHAPED HOUSE
- SMALL HOUSE
- GATE HOUSE
- CORNER HOUSE
  FACILITIES
- PRESERVED HISTORICAL BUILDINGS

EXISTING TYPOLOGIES IN THE AREA



PROPOSED TYPOLOGIES





Based on the analysis and studies of the typologies that are predominant in the area, we developed seven typologies that will vary and be adapted according to the different shapes and sizes of the plots.

With this in mind, the final proposal for the subdivision of the masterplan will consist of plots with different dimensions between 6 to 16 meters width and 10 to 20 meters long.

The project is composed by 20 residential units and 3 public buildings that completely surround the block leaving an open space on the inside. The buildings are all attached to each other and to the existing remaining buildings to preserve the uniformity and linearity of the block façade towards the outside. Towards the inside each house is different and creates a much more dynamic façade in which the uniformity is only given by the backyards that align perfectly to conform a clean design for the public space in the courtyard. Each house, except for the public buildings, have a private entrance and a commercial area in the ground floor that serves both the outside, towards the sidewalk and public area, and the inside of the block, towards the courtyard.

The 3 public buildings are three stories high each, in order to give continuity to the urban profile. The facades also match the style of both the projected houses as well as the remaining and preserved houses. In terms of typology, there are two typologies for this three buildings and both typologies are related to the typologies of the houses.

The 20 residential units are three stories high just as the public buildings, the facades are taken from a thorough study of the Spanish colonial houses found in the area and in the city center and are designed to match the existing houses in style while giving a slight re-interpretation of it. For this 20 houses there are 8 different typologies with some variations that give a sense of richness and uniqueness to the overall design of the proposal in order to avoid repetition and a feeling of mass production.

All of the buildings of the proposal have pitched roofs with the classic ceramic red Spanish tile to further connect visually the proposal with the classical architecture of the city center. The houses are staggered along the block to surpass the slope of the area, enhancing even further the sense of individuality of the compound.

Figure 18. Main block - Roof plan

04

GROUND FLOOR

On the ground floor is where all the main connections and pedestrian flux happen. Through the typologies that allow free access to the courtyard it is possible to enter through different levels and find different activities inside. There is a main ring of circulation that connects all of the entrances and the backyards of the houses or commercial areas, this ring is defined and flanked by vegetation and/or level changes that visually and physically aid the pedestrian user through the open space. This circulation area is also in charge of distributing the pedestrian flow through all the different levels inside the courtyard.

One of the main perks of this open and public space is the implementation of crops and orchards as a main or secondary commercial activity of the residents of the block. This urban crops are divided in two main areas in the very core of the courtyard and provide a different landscape in the middle of the city and right next to the imposing mountains.

The main entrances to the courtyard are carefully picked to be in relationship with important connections to the outside of the block and at the same time follow a rhythm so that every entrance is equally distant from the other, this provides an even flow both in and out the public space and allows for a better control of the circulations and crowds.

Figure 19. Main block - Ground floor plan

04

URBAN COURTYARD

Taking into account the social context of the neighbourhood and the urban dynamics currently present in the area, it was of great importance to include in the project an urban proposal with a public space that allowed the integration of the community with its surroundings, strengthening the connection between the city and the neighbourhood. The urban courtyard is developed as a part of the urban block and as the center and beacon of life in community. Is a private space of public use that connects to every other space projected around it.

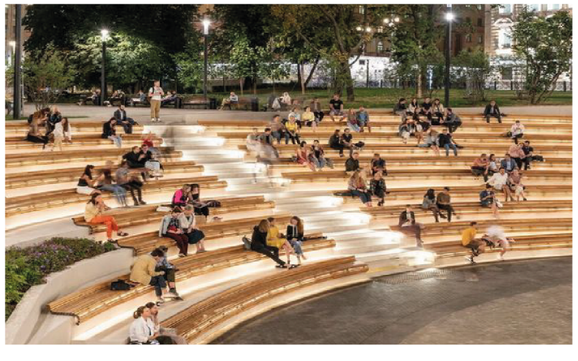
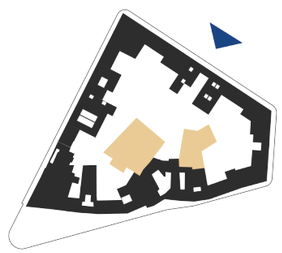


Figure 20. Main block - Public space plan

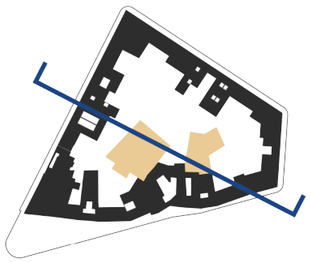
04

ELEVATIONS

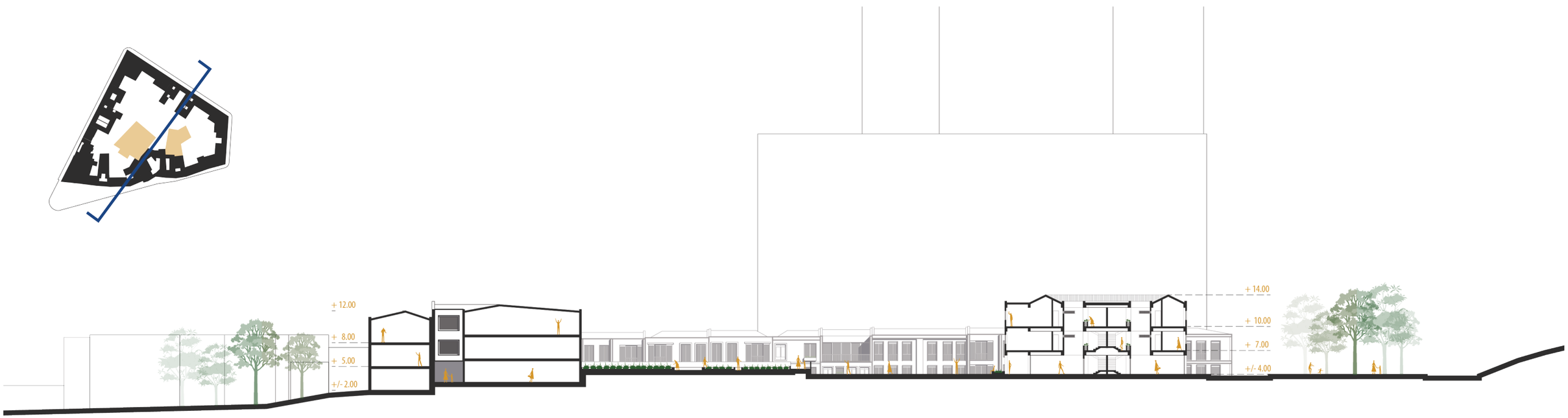


04

SECTIONS



+ 19.00
+ 15.00
+ 12.00
+/- 9.00
+ 10.00
+ 6.00
+ 3.00
+/- 0.00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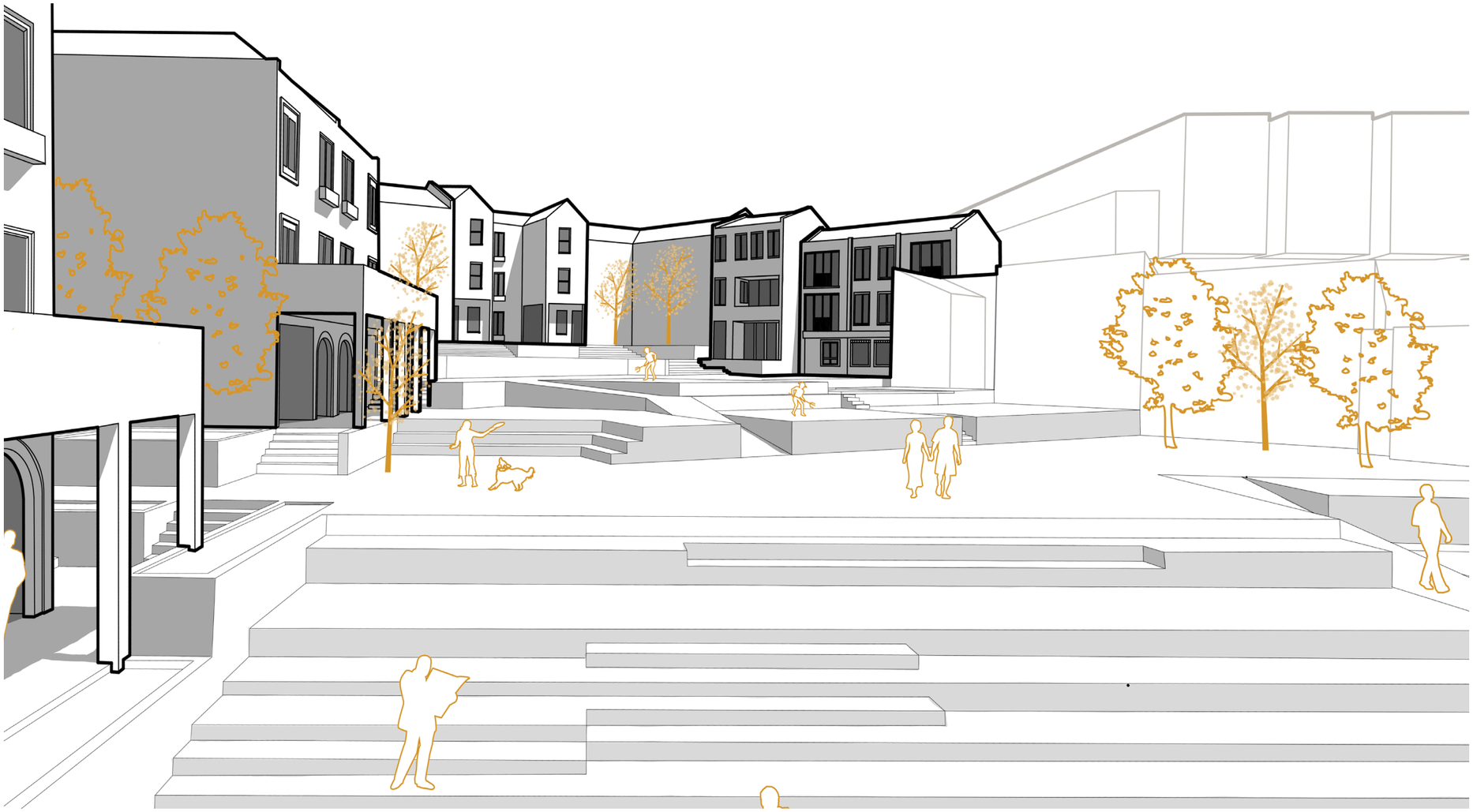
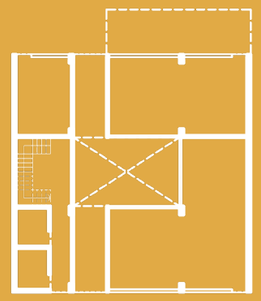
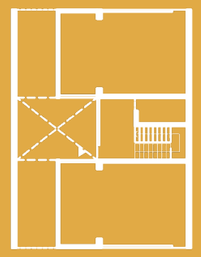
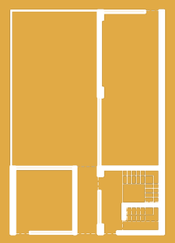
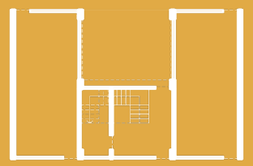
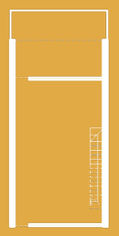


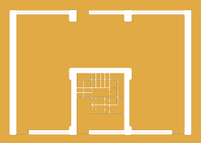












05.
THE HOUSES

01. FACADES RE-INTERPRETATION

REGENERATING WITH THE PAST

05

Through the years, the area of the city center and its immediate surroundings has been steadily losing its image and identity in favor of new typologies that are completely changing the classic idea of the compact and low density streets that are perfectly aligned in an impenetrable grid. Slowly this grid has started to break to make way for fences protecting private gardens, parks and parking lots, and in the center of this new spaces there are high rise buildings reminiscent of the modern architecture that failed to conquer the centennial history of the colonial typologies. Thus, in order to regenerate the area with the desired character and restore the original morphology we started by takin a look to the facades with the highest fidelity, the highest level of preservation and the most classic architectural styles to analyze them in detail and extrapolate key elements that could be re-interpreted in the intervention.

Our aim with this approach was to understand the image provided by the context in the form of the facades of each house that is for one reason or another preserved, in order to not only have the highest similarity in terms of the external image but to have a true connection with the surroundings by truly understanding the typologies and the reasons behind them.

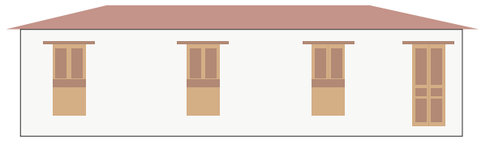
This pursue led us to an analysis of three main architectural currents that shaped a big part of the history of the area in terms of the image of the city and how it changed and evolved. Based in this three historical examples we designed all of our facades and components of them.

Our interpretation of the Historical Facade

Our interpretation of the historical facades can be divided in 4 categories. The first one is the identification of the more predominant and relevant styles present in the area, which are the classic foundational house, the colonial house and the republican/eclectic house. The second category are the various typological elements that decorate the facades such as windows, doors and ornaments. The third category are the main parts of the facade, the plinth, the body and the roof. The last category is the general composition of the facade that tends to be very horizontal and it is reinforced by even more horizontal elements as ornaments or structural parts, this horizontal is balanced by the vertical structural elements and the vertical disposition of the windows.

1. TYPES OF HISTORICAL HOUSES IN THE CITY CENTER

COLONIAL - FUNDATIONAL

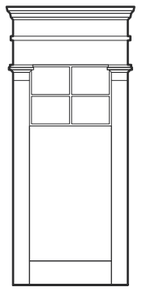


COLONIAL - COLONIAL

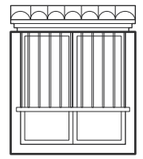
REPUBLICAN - ECLECTIC

2. EACH HOUSE HAS THE FOLLOWING TYPOLOGICAL ELEMENTS

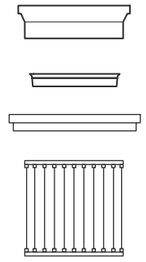
DOORS



WINDOWS

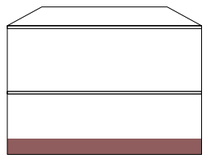


ORNAMENTS

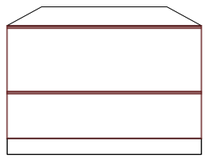


3. THE FACADE IS DIVIDED IN THREE MAIN PARTS

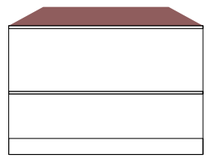
PLINTH



BODY AND DIVISIONS



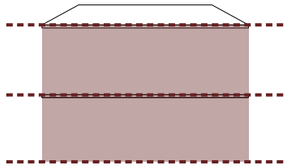
ROOF



4. COMPOSITION OF THE FACADE

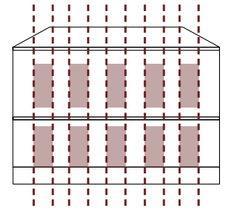
HORIZONTAL

- Achieved by the divisions of the different stories



VERTICAL

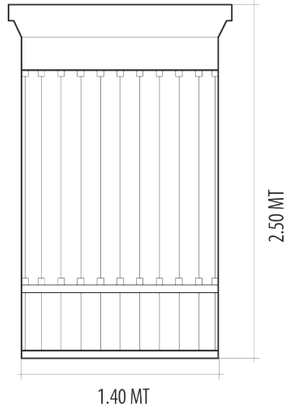
- Achieved by long vertical typologies of windows

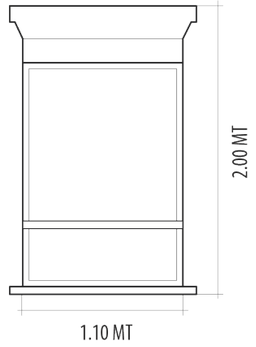


W1

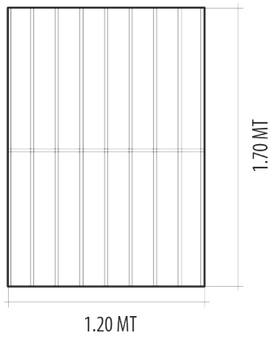
Historical windows in the area

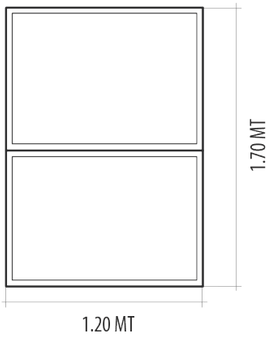
Windows re-interpreted



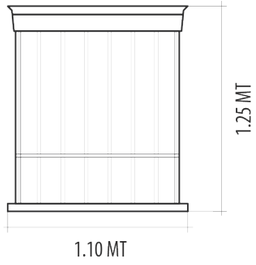


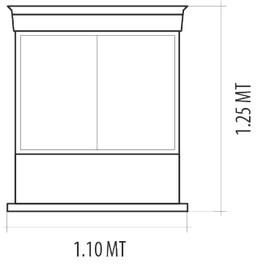
W2





W3

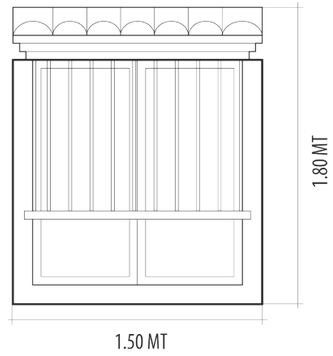


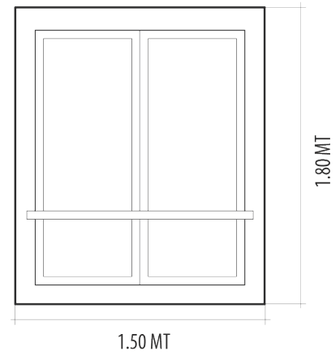


W4

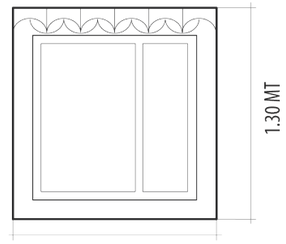
Historical windows in the area

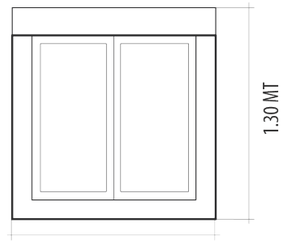
Windows re-interpreted





W5





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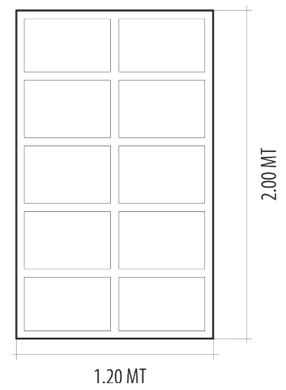
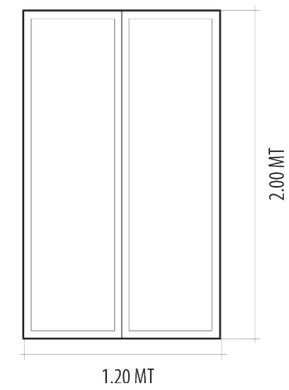




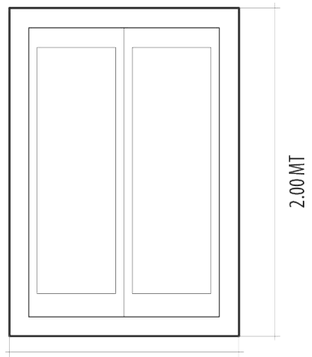
Historical windows in the area

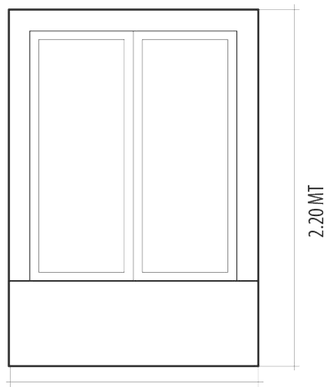
Windows re-interpreted

Historical doors in the area

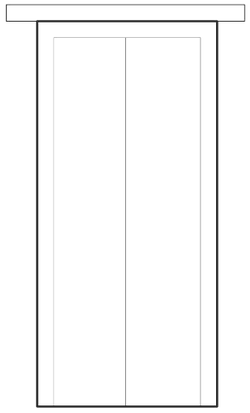
Doors re-interpreted

W7

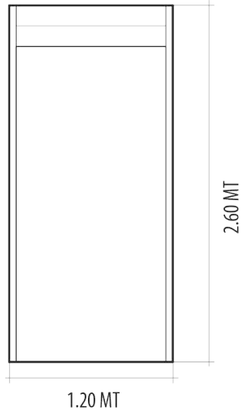


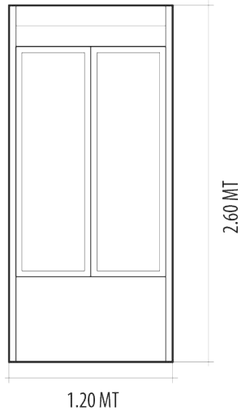


D1

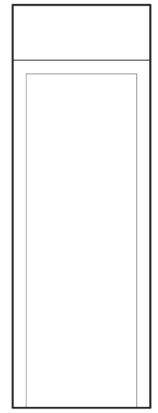


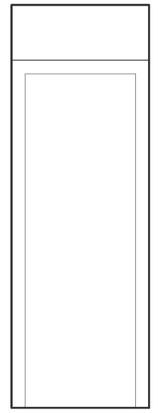
W8





D2





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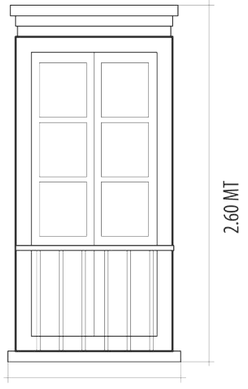

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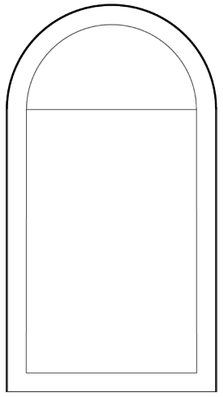
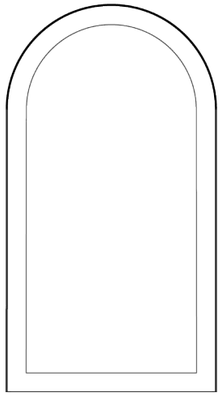
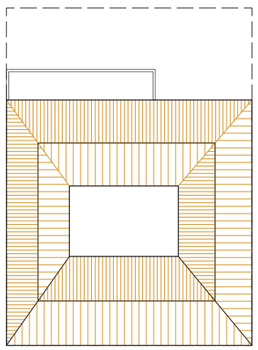




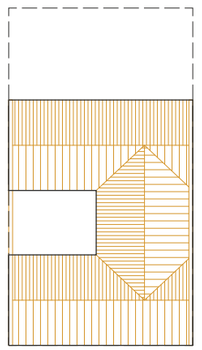
As it has been explained through the process of the project and its explanation, there are 8 different typologies with several variations making up the core of the intervention.

The typologies come from the typological study of the surroundings and the actual state of the area as well as the study of the main historical typology found in the area and mainly in the city center, the Spanish colonial house with a central courtyard. In this order of ideas, the typology A is the closest to the classic typology of the colonial house, changing only in scale but keeping the same proportions. The typology B presents a closed courtyard as well but only when paired with another house to its side given that its courtyard is not central but lateral. The typology C is the elongated version of the type B, with a lateral courtyard but with different proportions. The typology D is a deep block house with two small courtyards for light and ventilation more than a courtyard. The typology E is an L shaped building that paired together with other houses creates an open courtyard with an elongated proportion. The type F is an open courtyard house towards the main urban courtyard. Finally, the last two typologies, type G and type H, are the only ones that don't have any courtyard due to their size, being the most compact typologies.

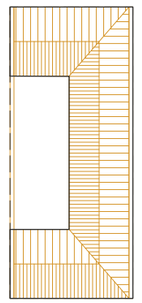
All of the typologies, except for the type D, have a direct relationship with the main urban courtyard, but only in the type H this relationship is public. The key to understand how all of the typologies interact to create a whole is in their dimensions, as the longer and bigger houses have an inner courtyard but no backyard, while the smaller and shorter houses that have a small courtyard or no courtyard at all have a backyard facing the inner urban courtyard. This balance allowed us to create a dynamic urban profile in the inside of the urban block, to give life to the public space that is contained within the urban courtyard, while on the outside maintaining a uniformity in the profile to keep the original urban concept of linear streets with aligned facades of low density.



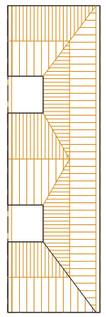
A. CENTRAL COURTYARD



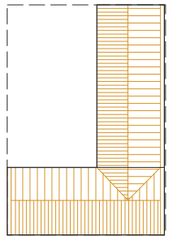
B. "C" SHAPE HOUSE



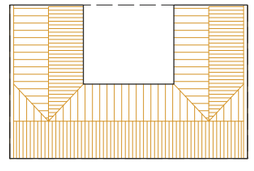
C. LATERAL COURTYARD



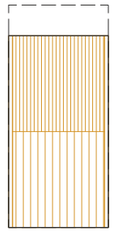
D. DEEP HOUSE



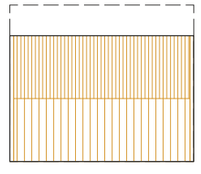
E. "L" SHAPED HOUSE



F. "U" SHAPED HOUSE



G. SMALL HOUSE

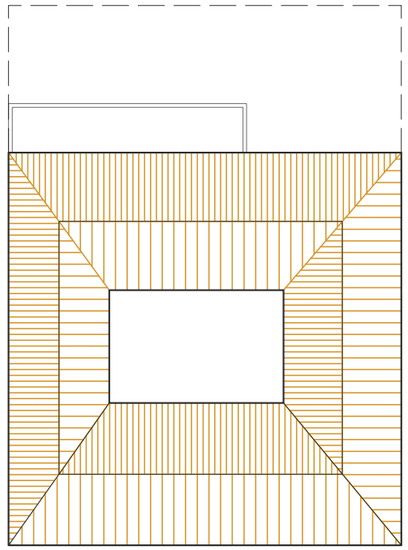


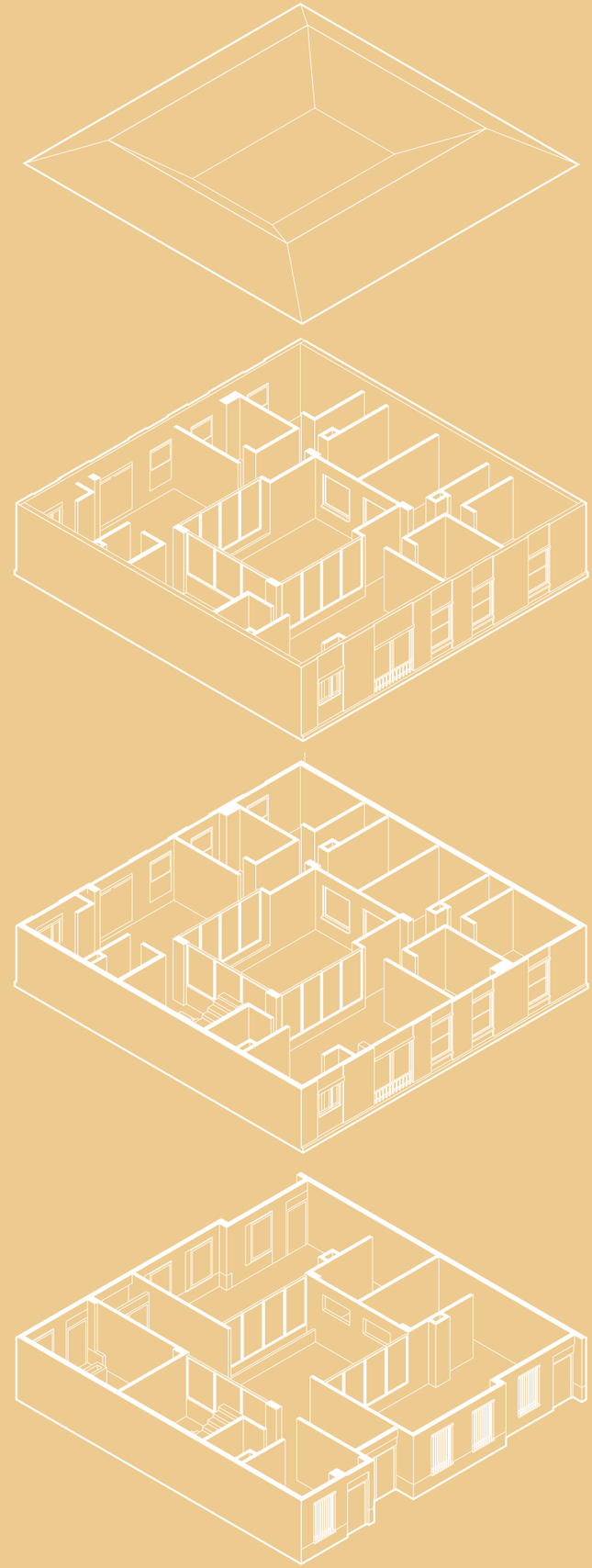
H. GATE HOUSE

.A

CENTRAL COURTYARD

This typology is intended to replicate the idea of the courtyard in the center of the building, not only as a way to let the light enter the spaces but also as a place of activity and reunion. It has a private passage that could allow to go through the building to the main courtyard of the block but only for the residents of the houses. The ground floor would work as commercial space that could be accessed from the main street or from the main courtyard of the block. There are 2 different commercial areas on the ground floor and on top there are 2 apartments.





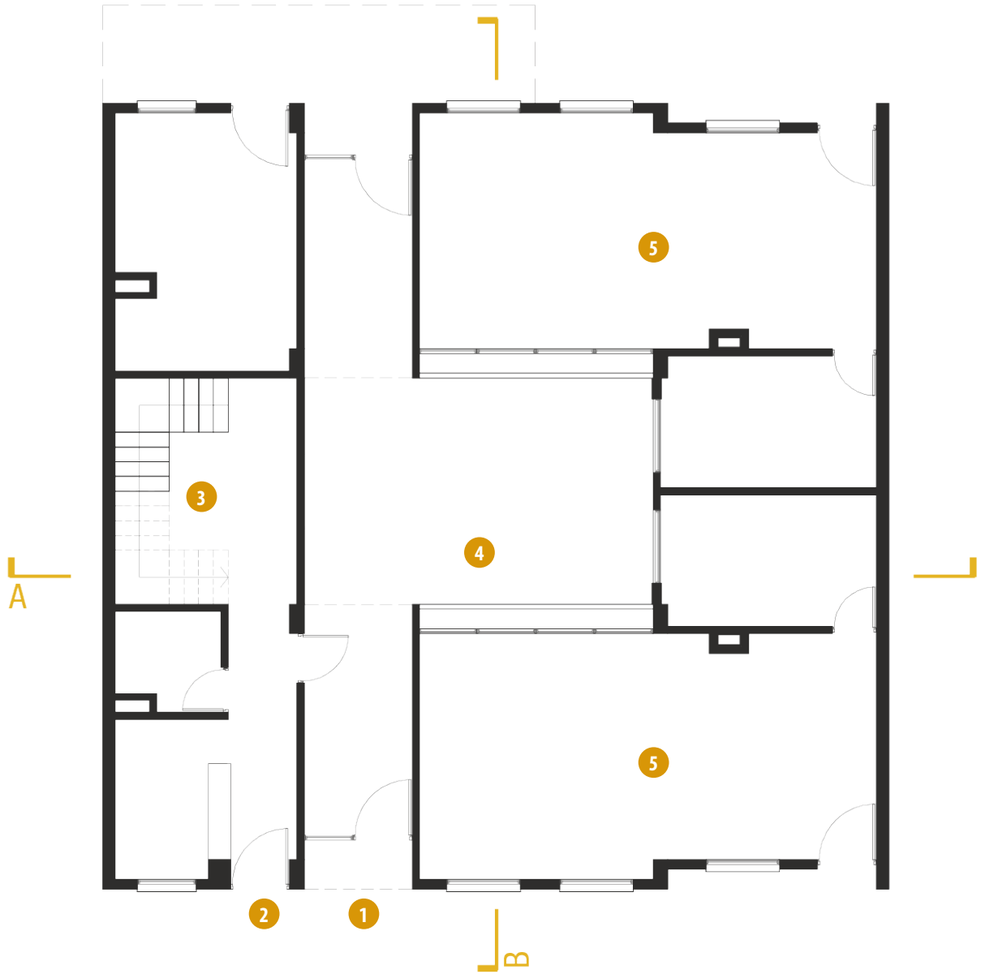


Figure 21. TYPOLOGY A_GROUND FLOOR PLAN

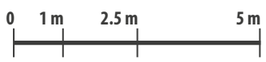
Figure 22. TYPOLOGY A_FIRST FLOOR PLAN

Ground floor

1. Main entrance to the Courtyard
2. Private entrance to residential units
3. Staircase for residential units
4. Private courtyard of the house
5. Commercial space

First floor

6. Residential units



Sections & Elevations

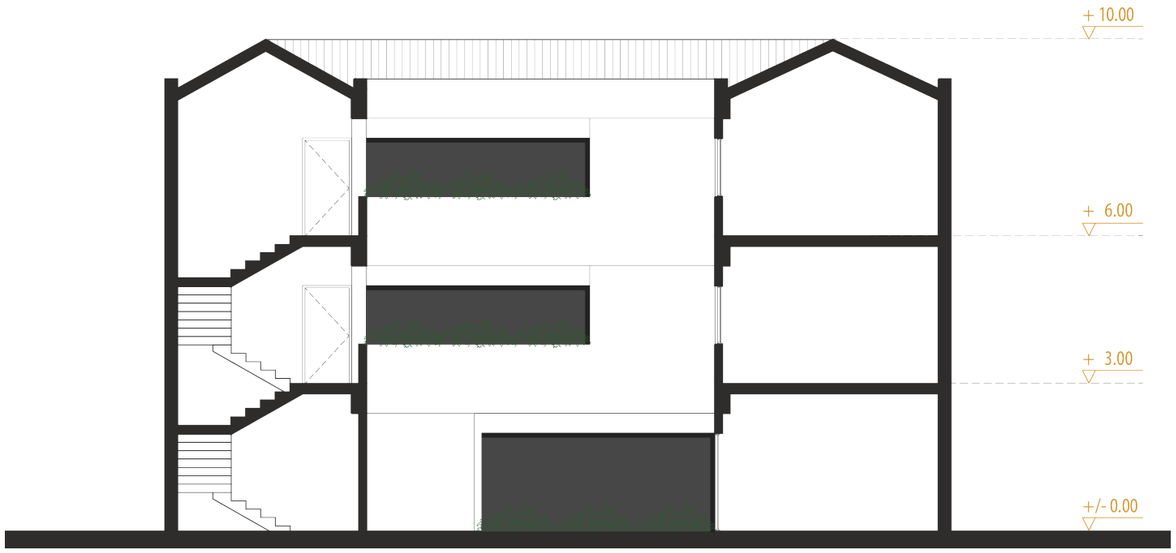


Figure 23. TYPOLOGY A_SECTION A

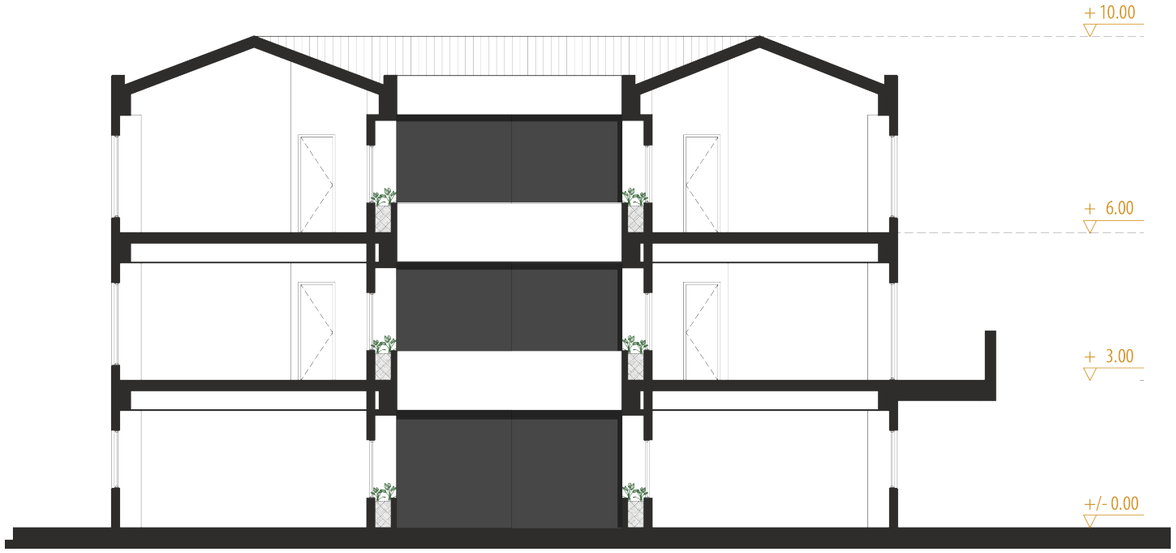


Figure 24. TYPOLOGY A_SECTION B

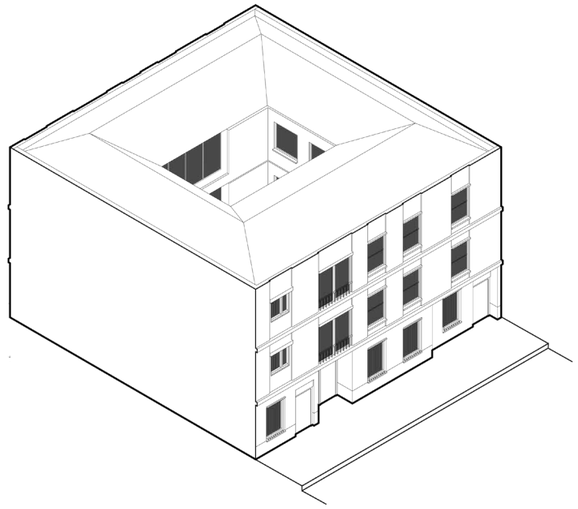
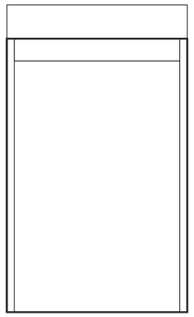


Figure 25. TYPOLOGY A_MAIN FACADE

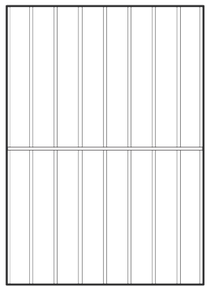
Facade Analysis - Typological elements

WINDOW TYPOLOGIES

W8

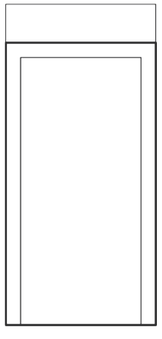


W3



DOOR TYPOLOGIES

D2



COLORS

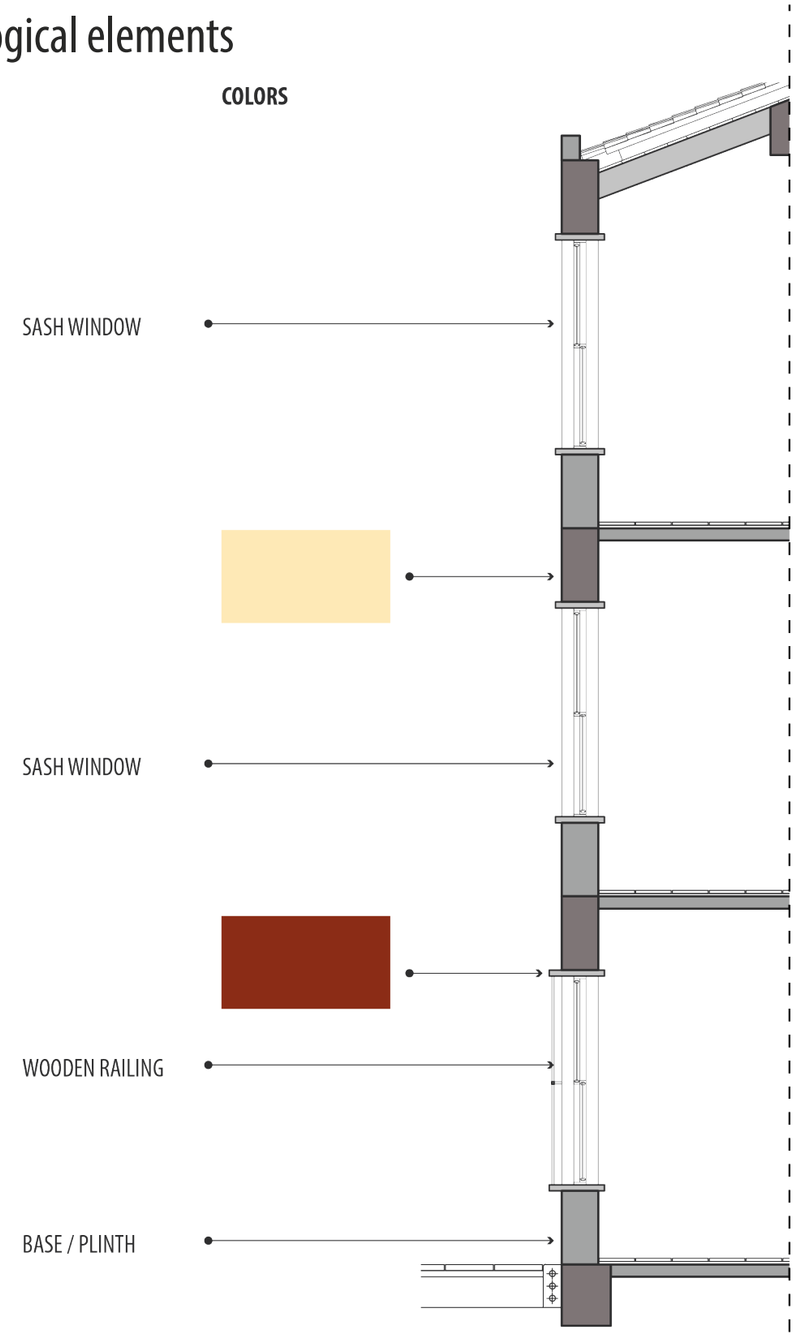
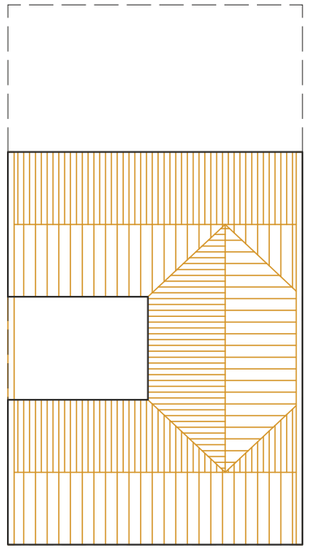


Figure 26. TYPOLOGY A_FACADE WITH MATERIALS

.B

"C" SHAPE HOUSE

In this typology the courtyard is located in a lateral side of the building working both as a courtyard and as the main entrance for the residential area. In this typology there is also a private passage that provides entrance to the houses and the courtyard but also crosses the building to connect privately with the internal public space. There are 2 different commercial areas on the ground floor and on top there are 2 apartments.



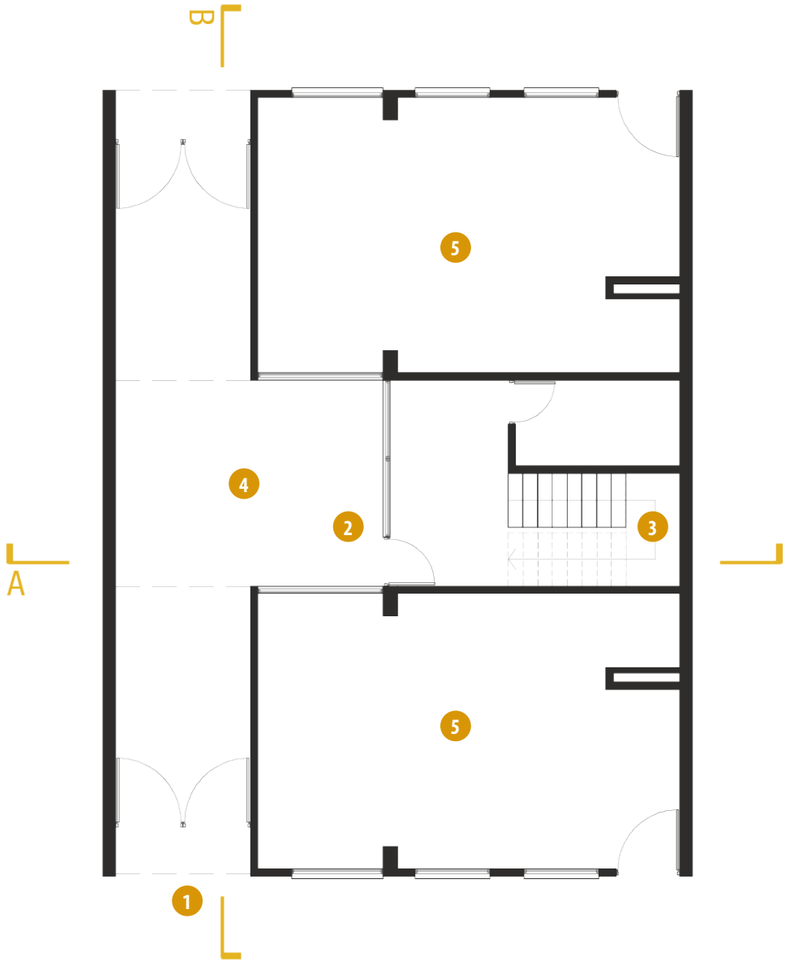


Figure 27. TYPOLOGY B_GROUND FLOOR PLAN

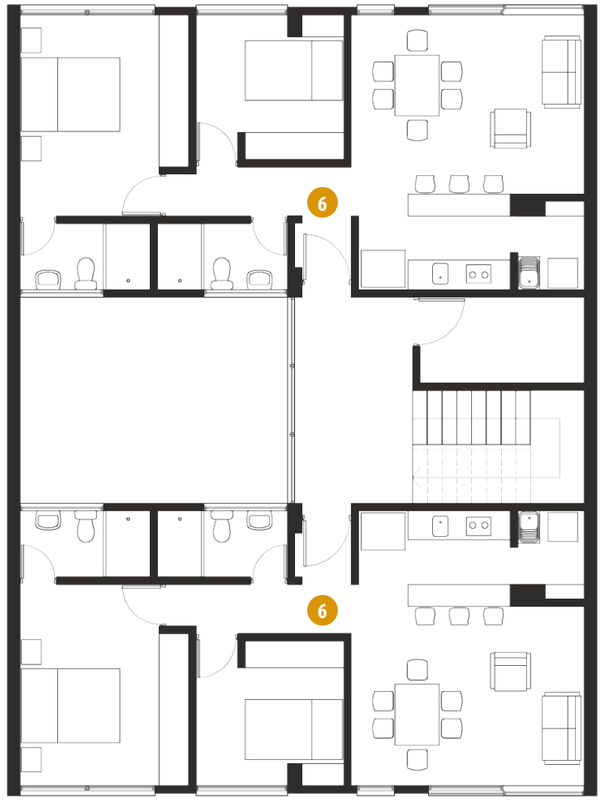
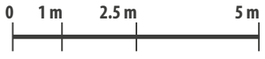


Figure 28. TYPOLOGY B_FIRST FLOOR PLAN

Ground floor

1. Main entrance to the Courtyard
2. Private entrance to residential units
3. Staircase for residential units
4. Private courtyard of the house
5. Commercial space



First floor

6. Residential units

Sections & Elevations

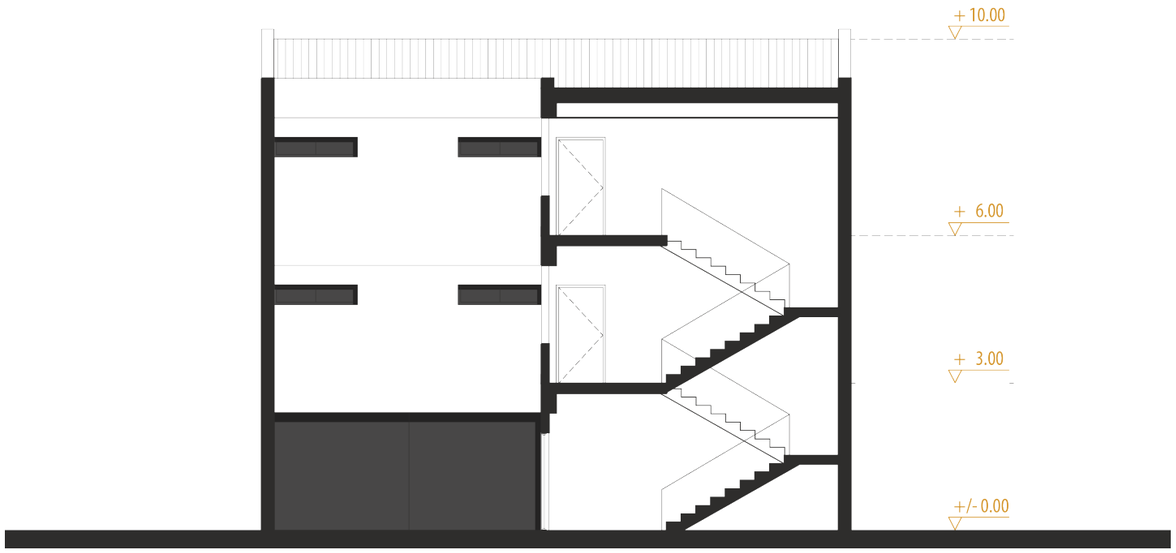


Figure 29. TYPOLOGY B_SECTION A

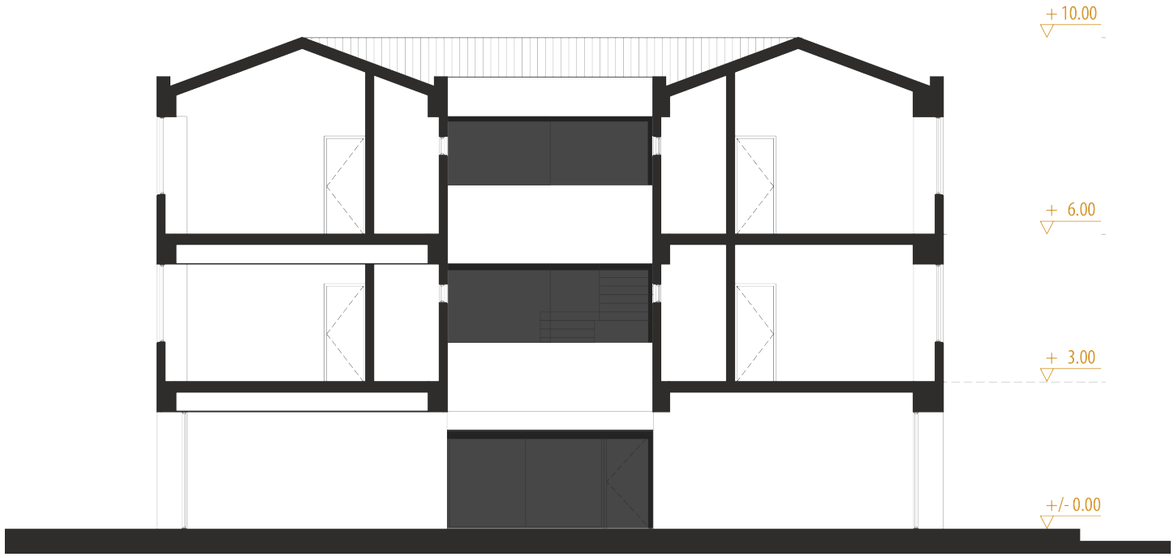


Figure 30. TYPOLOGY B_SECTION B

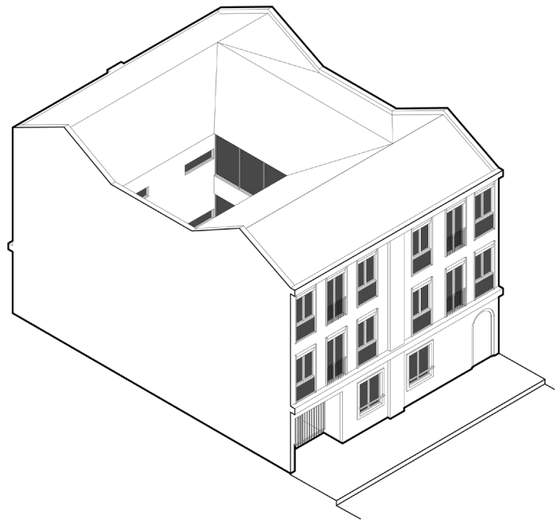
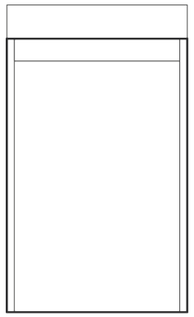


Figure 31. TYPOLOGY B_MAIN FACADE

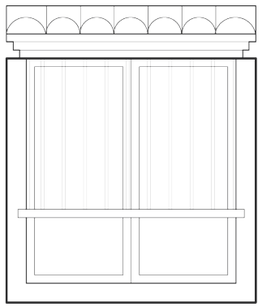
Facade Analysis - Typological elements

WINDOW TYPOLOGIES

W8

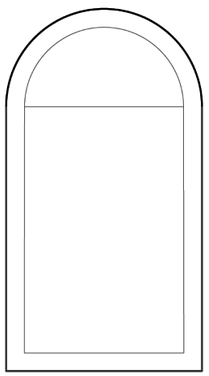


W4



DOOR TYPOLOGIES

D3



COLORS

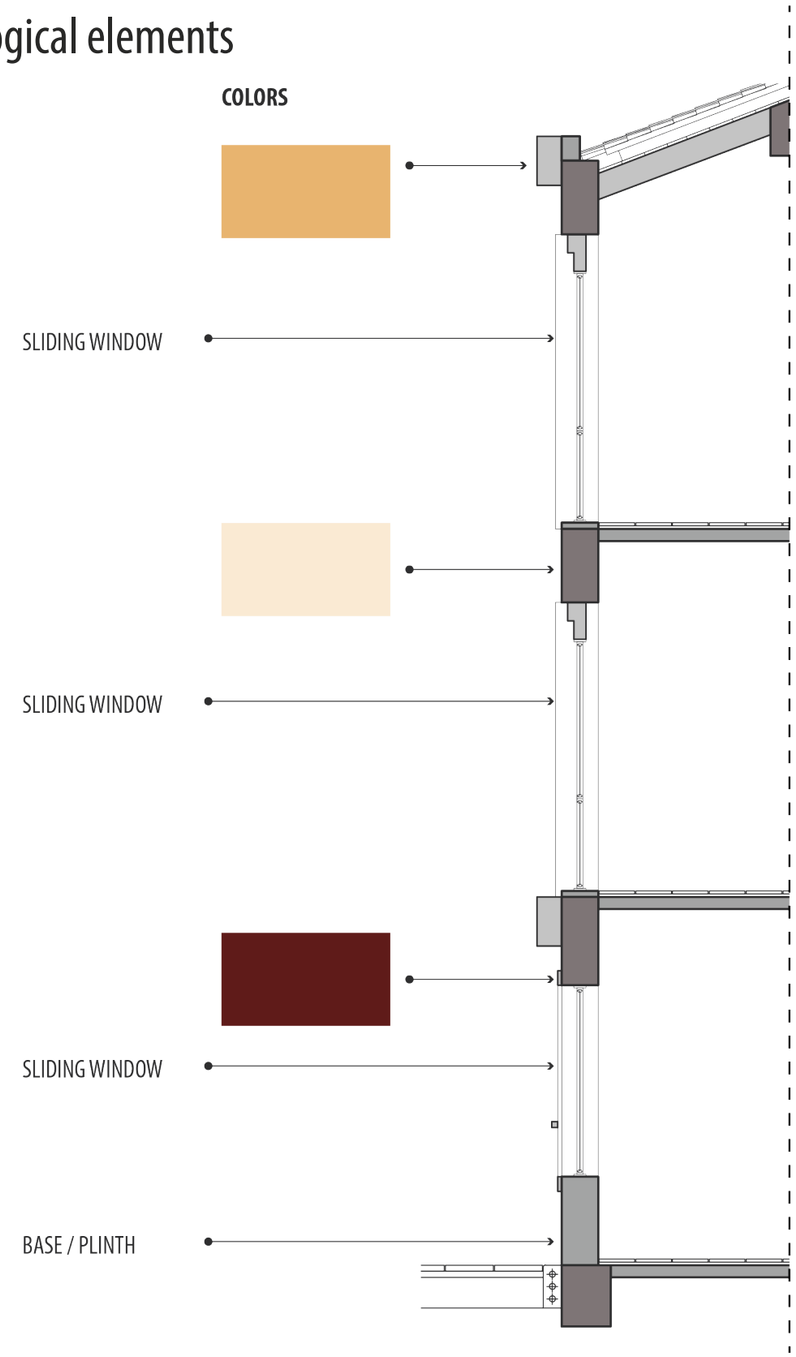
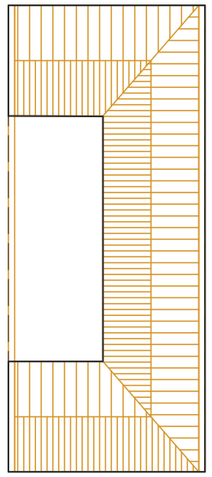


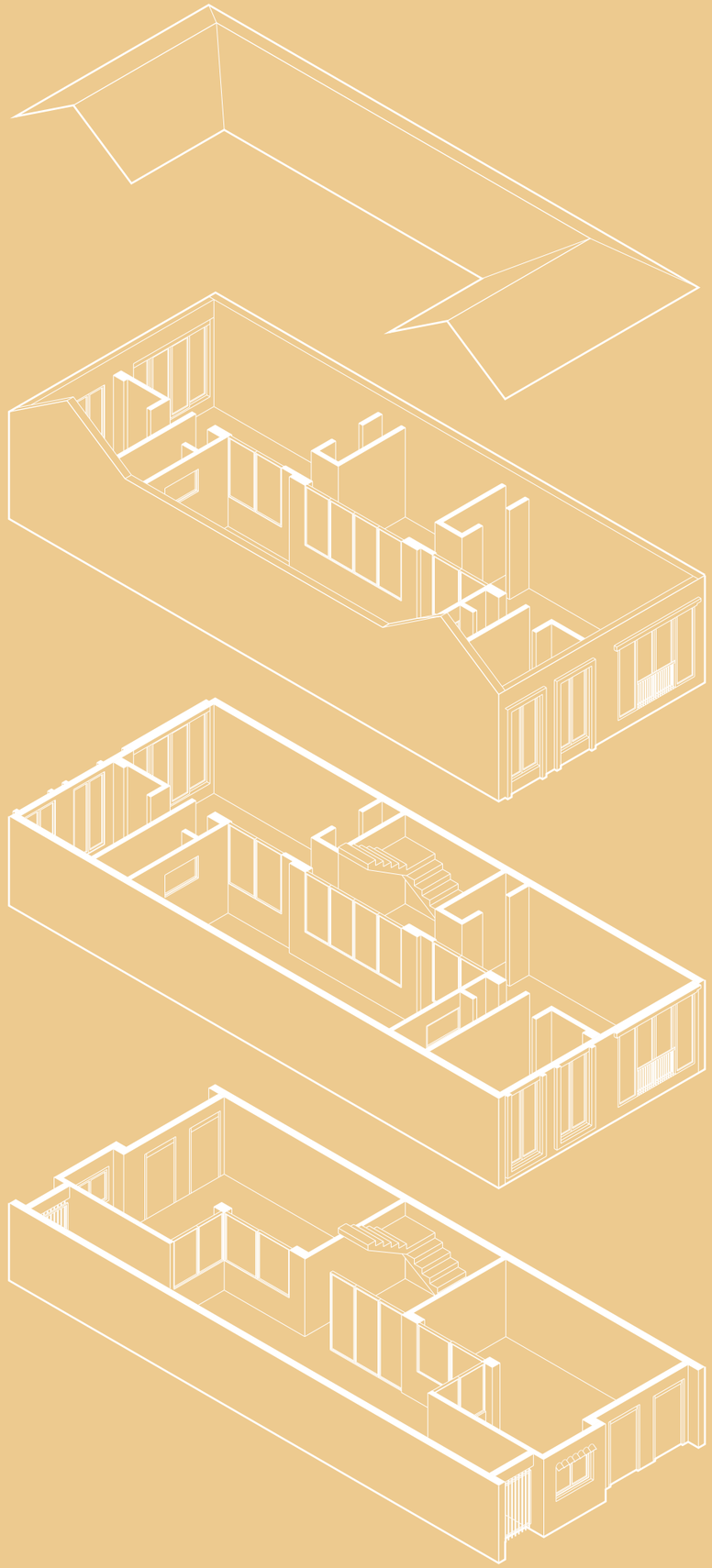
Figure 32. TYPOLOGY B_FACADE WITH MATERIALS

.C

LATERAL COURTYARD

This typology has two different entrances, one located on the inside, towards the inner urban courtyard, and the other located in the outside, towards the sidewalk and main public space. It is different in the sense of having two different entrances for the residential floors. There are 2 different commercial areas and on top there are 2 apartments per floor.





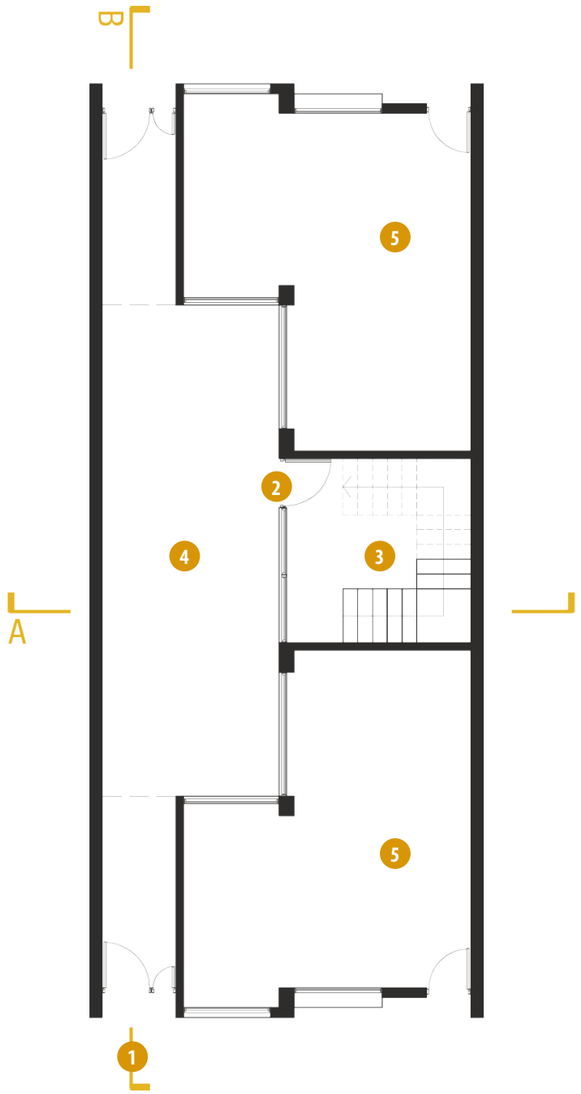


Figure 33. TYPOLOGY C_GROUND FLOOR PLAN

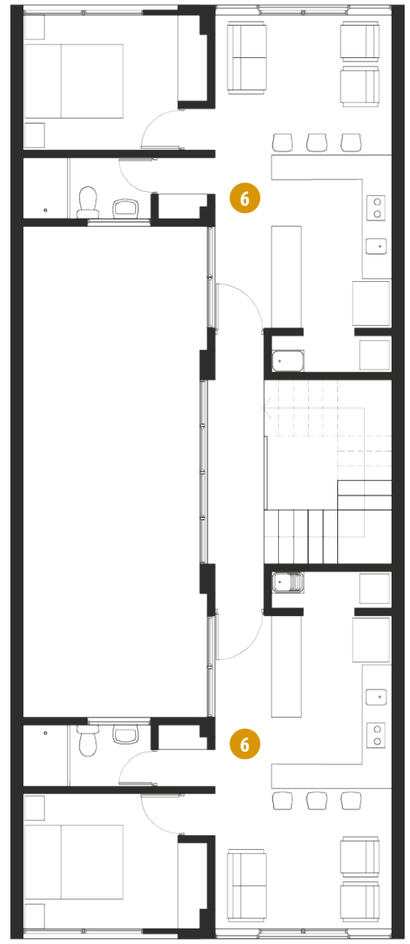


Figure 34. TYPOLOGY C_FIRST FLOOR PLAN

Ground floor

1. Main entrance to the Courtyard
2. Private entrance to residential units
3. Staircase for residential units
4. Private courtyard of the house
5. Commercial space

0 1 m 2.5 m 5 m

First floor

6. Residential units

0 1 m 2.5 m 5 m

Sections & Elevations

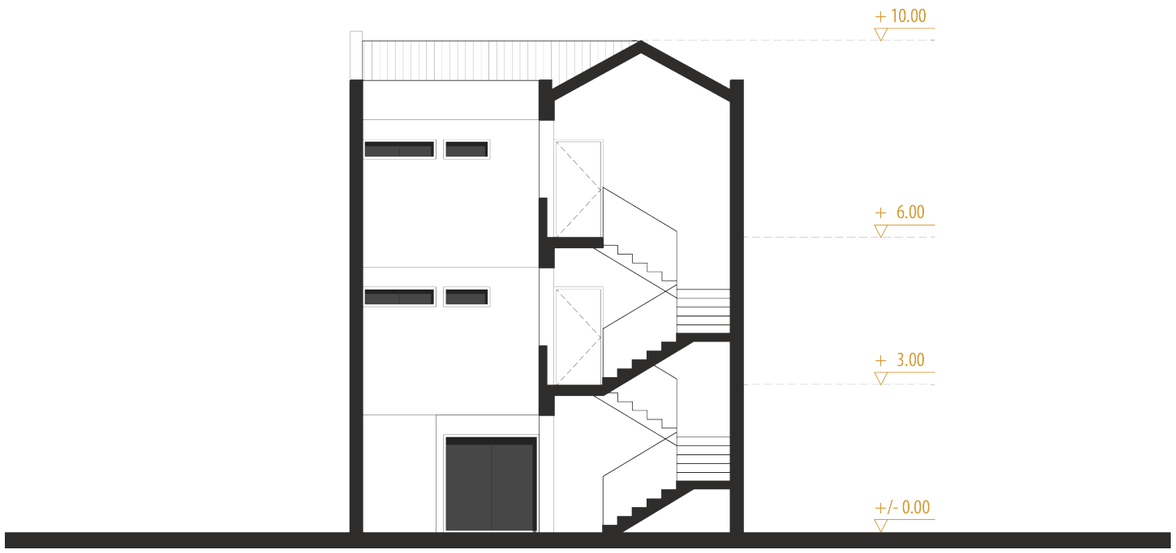
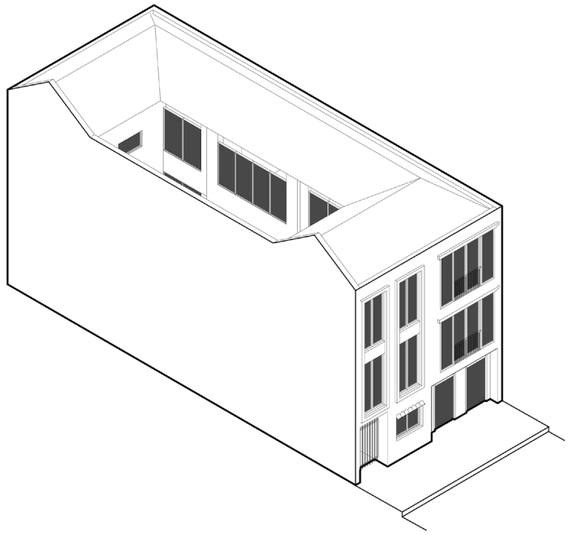


Figure 35. TYPOLOGY C_SECTION A

Figure 36. TYPOLOGY C_SECTION B

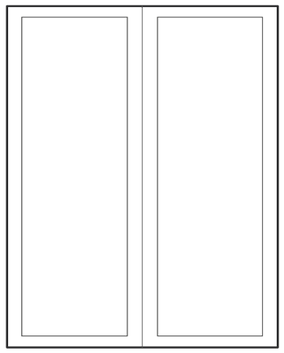
Figure 37. TYPOLOGY C_MAIN FACADE



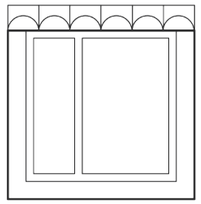
Facade Analysis - Typological elements

WINDOW TYPOLOGIES

W6

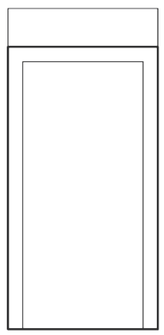


W5



DOOR TYPOLOGIES

D2



COLORS

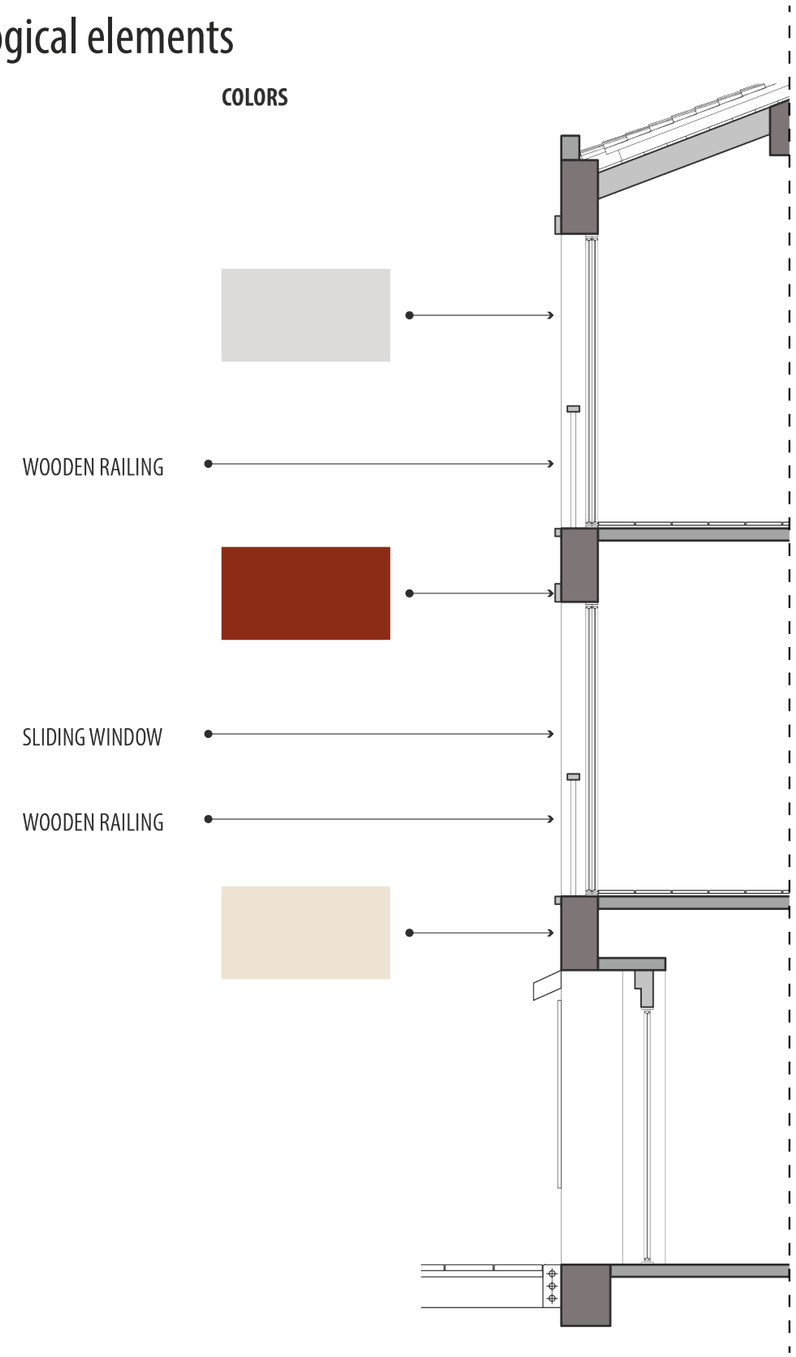
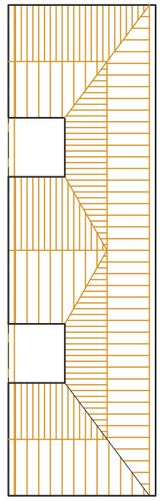


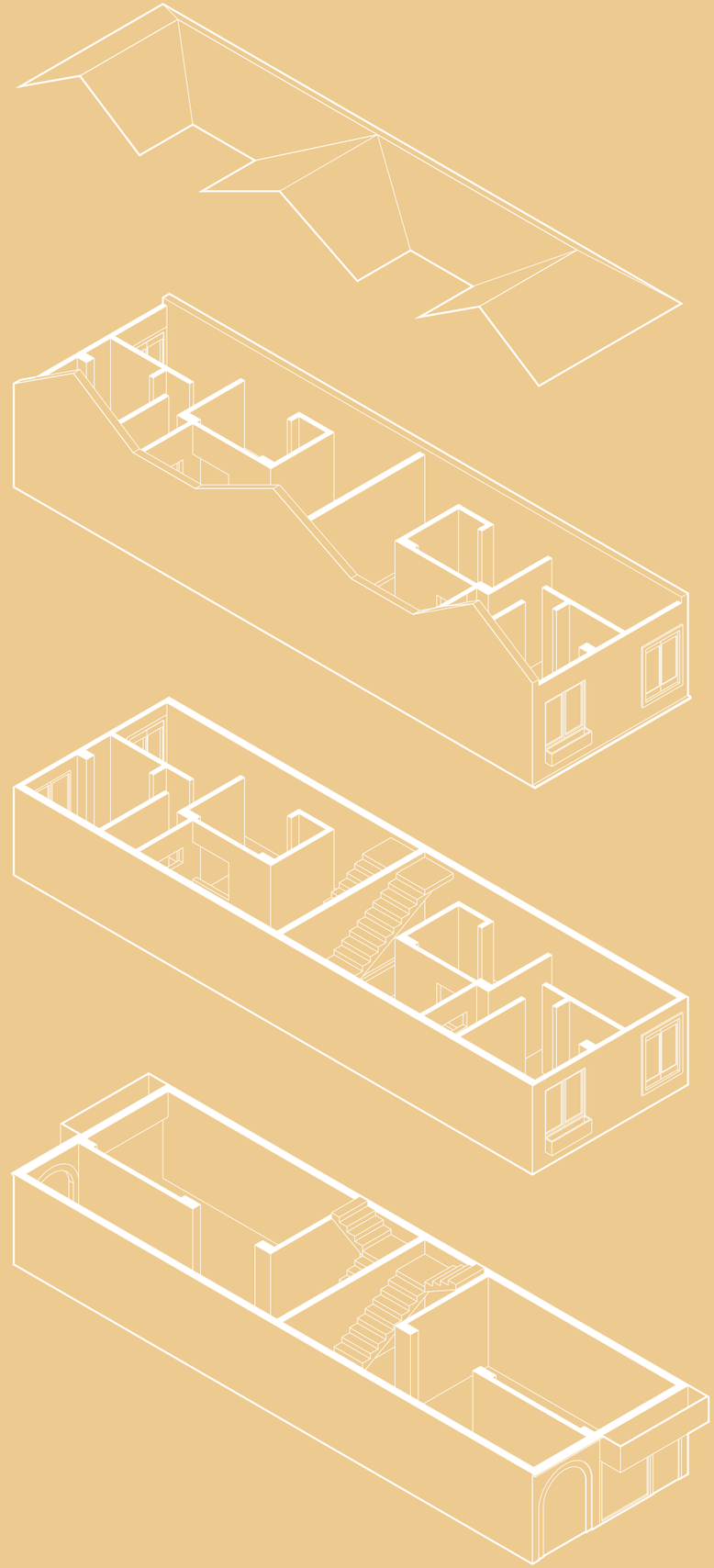
Figure 38. TYPOLOGY C_FACADE WITH MATERIALS

.D

DEEP HOUSE

In this particular typology, the private entrances for the residences are accessed crossing the small courtyards in the lateral side of the building. In the ground floor we have two commercial spots as in the other typologies, but in the upper floors we would have two duplex apartments, each one on every front of the building with its own entrance and connected to one of the small voids for light and ventilation. This is the only typology that doesn't have a private passage towards the urban courtyard.





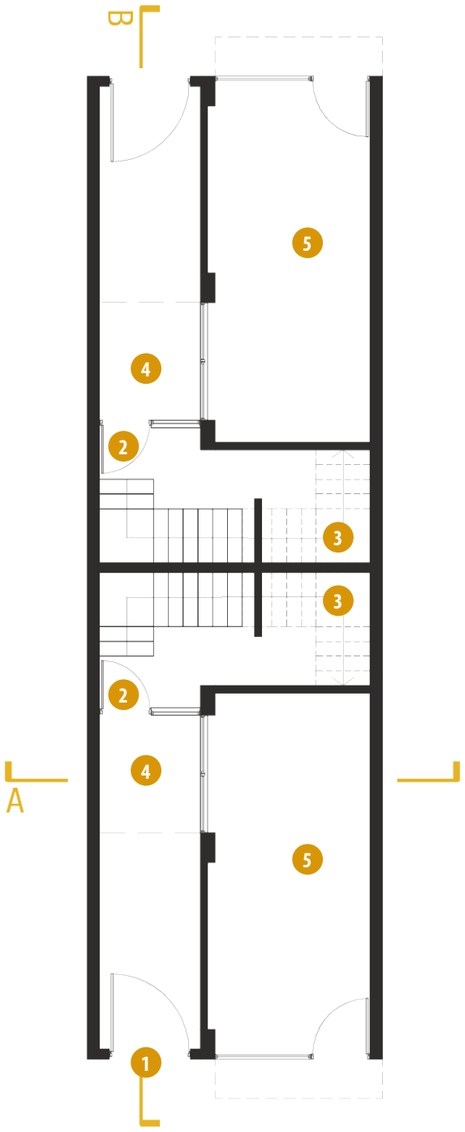


Figure 39. TYPOLOGY D_GROUND FLOOR PLAN

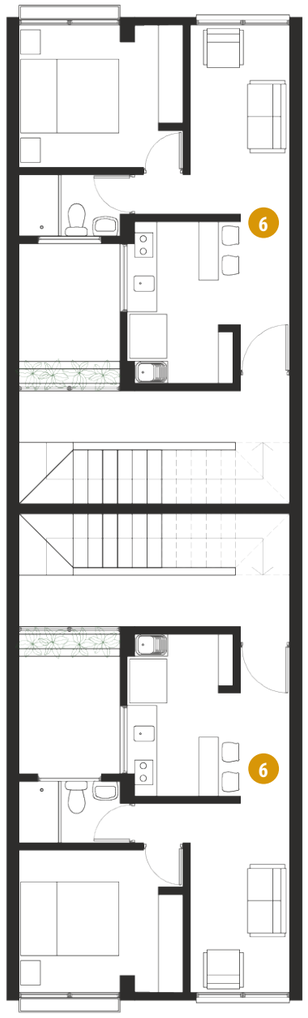
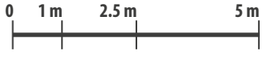


Figure 40. TYPOLOGY D_FIRST FLOOR PLAN

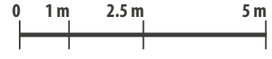
Ground floor

1. Main entrance to the Courtyard
2. Private entrance to residential units
3. Staircase for residential units
4. Private courtyard of the house
5. Commercial space



First floor

6. Residential units



Sections & Elevations

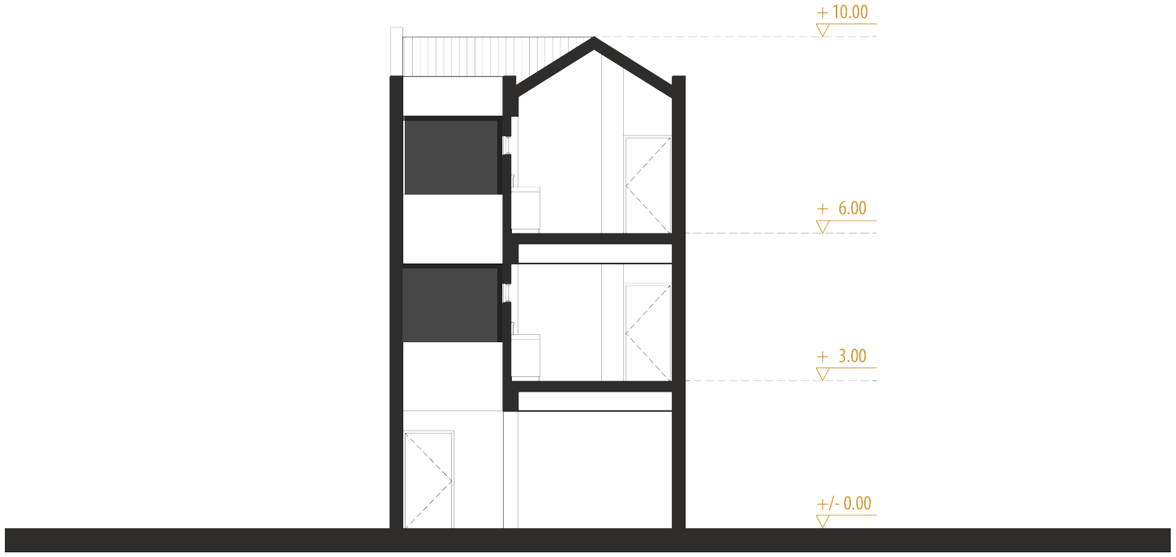


Figure 41. TYPOLOGY D_SECTION A

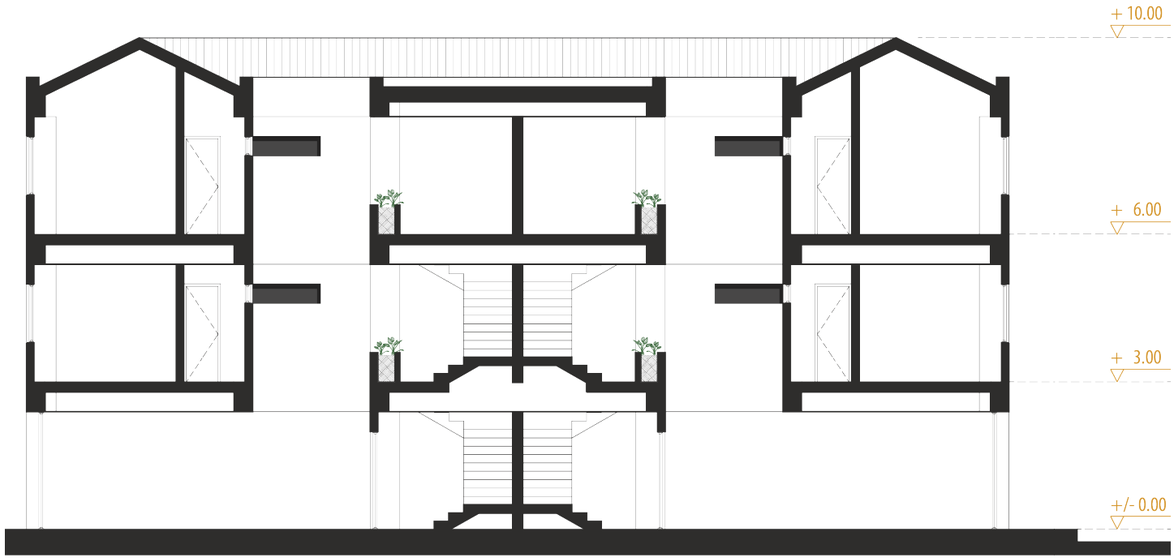
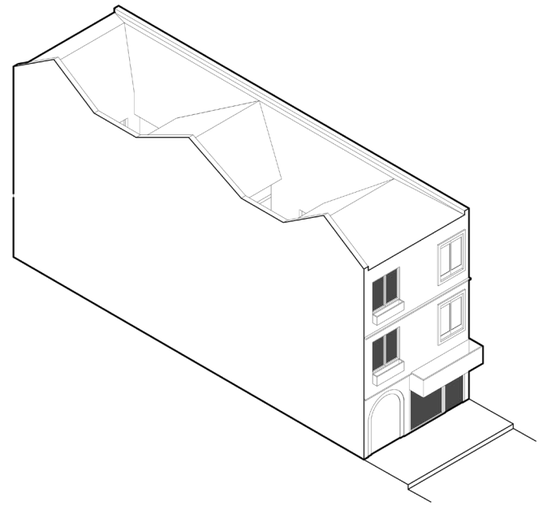


Figure 42. TYPOLOGY D_SECTION B

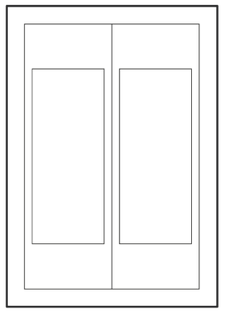
Figure 43. TYPOLOGY D_MAIN FACADE



Facade Analysis - Typological elements

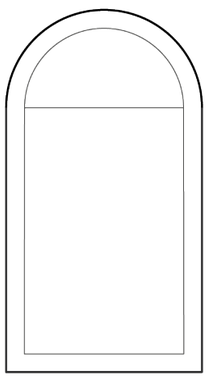
WINDOW TYPOLOGIES

W7



DOOR TYPOLOGIES

D3



MATERIALS

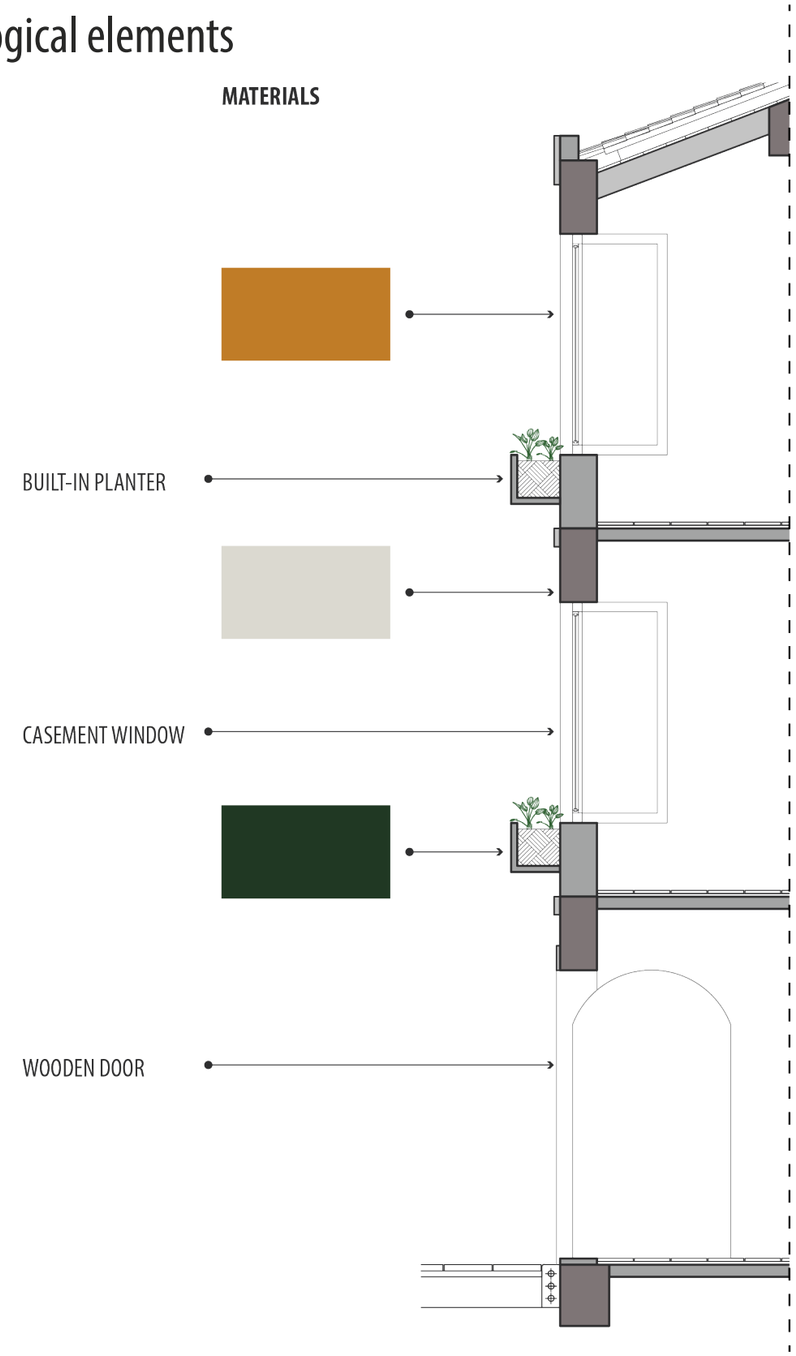
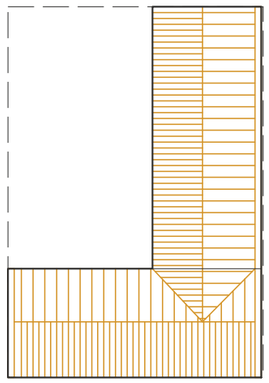


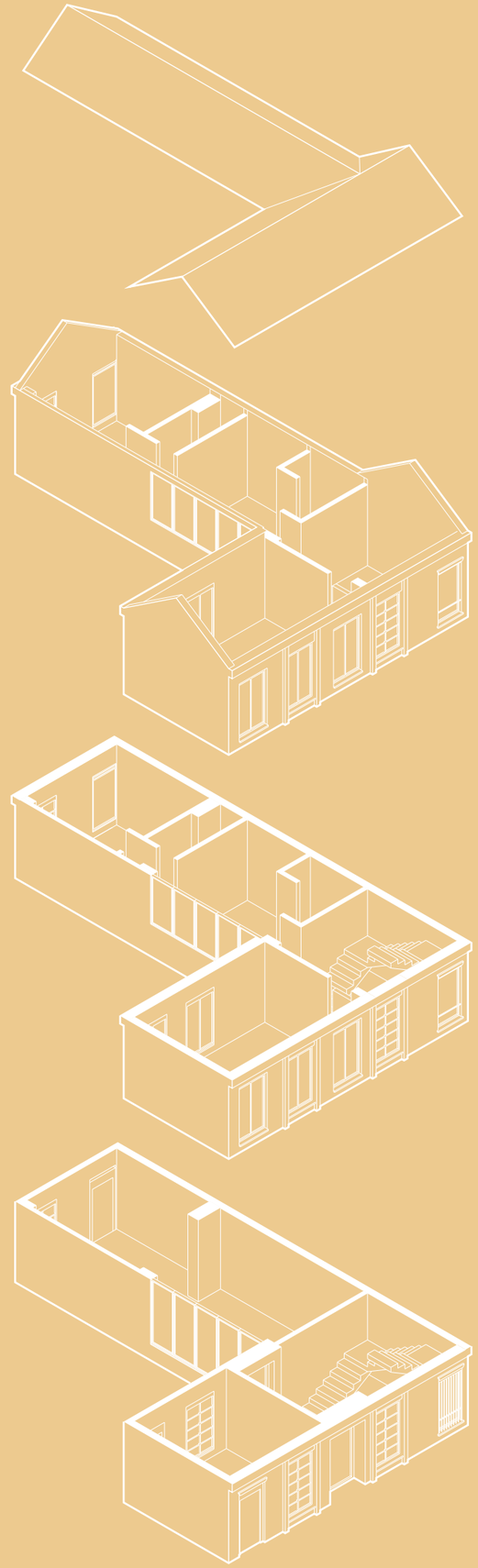
Figure 44. TYPOLOGY D_FACADE WITH MATERIALS

.E

"L" SHAPED HOUSE

This typology creates a courtyard with the help of the house that is located right next to it in order to conform an open courtyard facing the inner public space of the block, the urban courtyard. This typology doesn't have a passage due to its proportions but it does have a direct connection from the outside to the inside. As well as the other typologies, this type has two commercial areas and on top there are two office spaces and two small apartments.





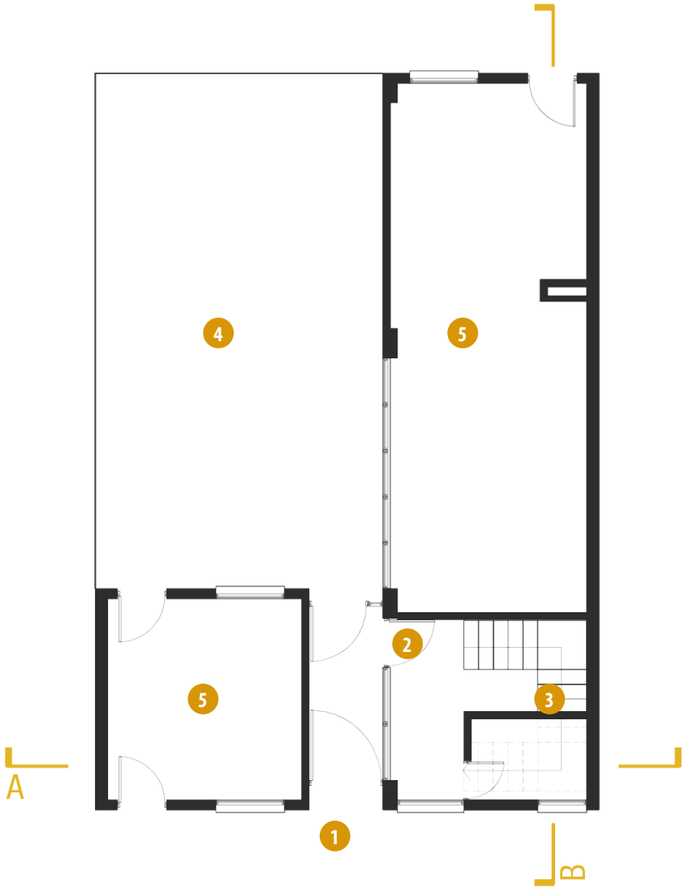


Figure 45. TYPOLOGY E_GROUND FLOOR PLAN

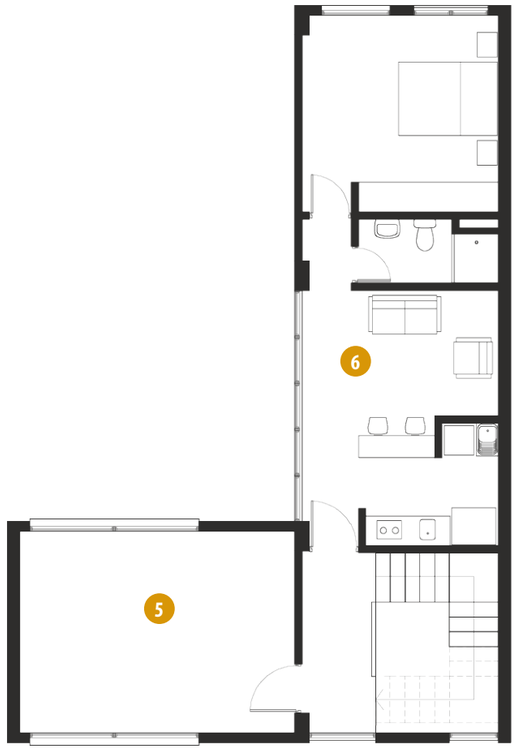


Figure 46. TYPOLOGY E_FIRST FLOOR PLAN

Ground floor

1. Main entrance to the Courtyard
2. Private entrance to residential units
3. Staircase for residential units
4. Private courtyard of the house
5. Commercial space

0 1 m 2.5 m 5 m

First floor

6. Residential units

0 1 m 2.5 m 5 m

Sections & Elevations

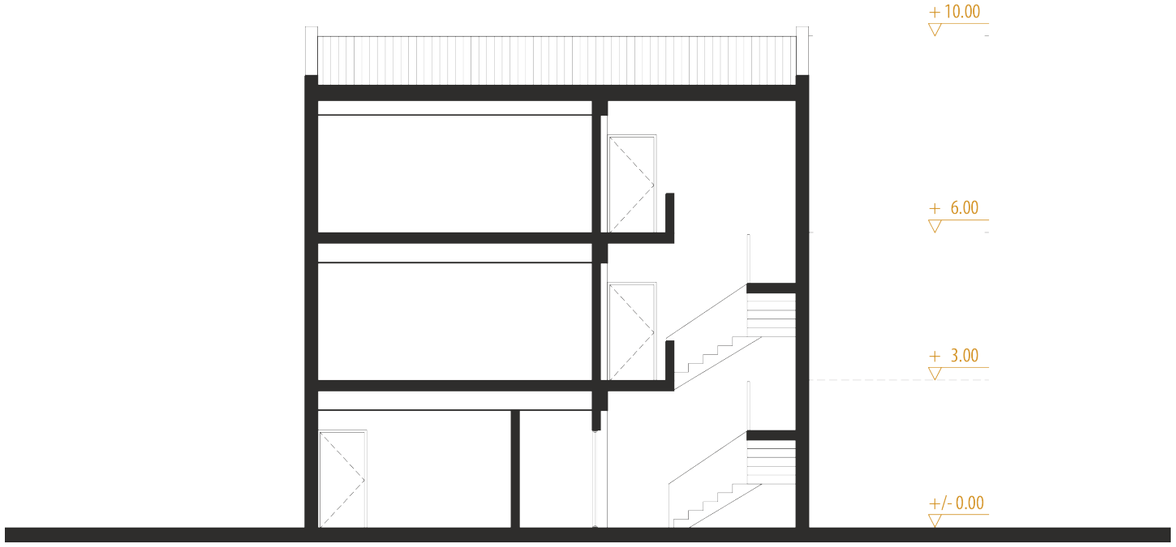


Figure 47. TYPOLOGY E_SECTION A

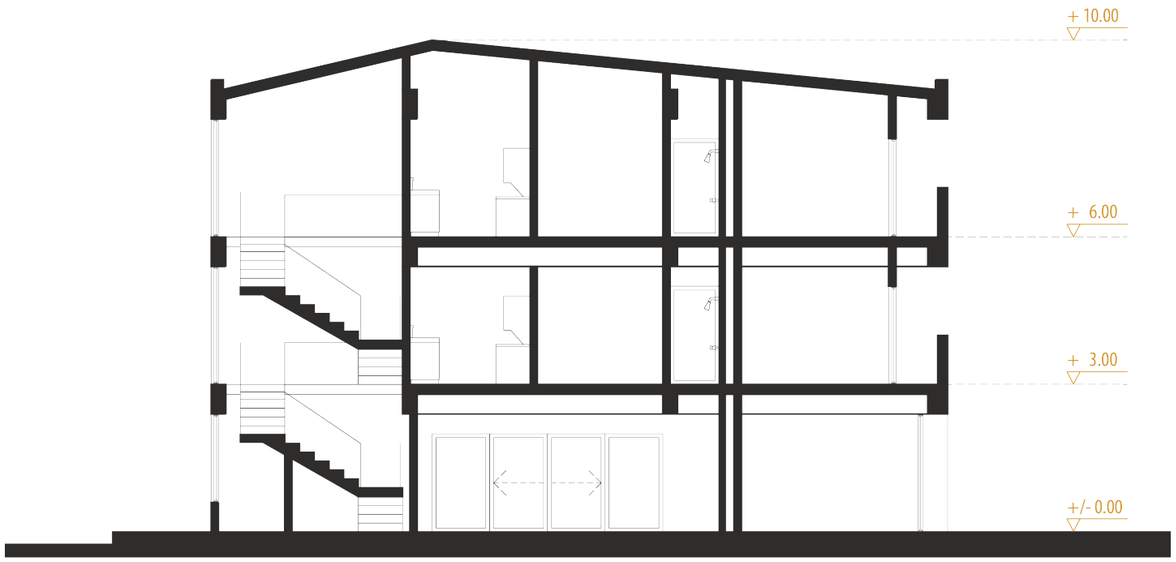


Figure 48. TYPOLOGY E_SECTION B

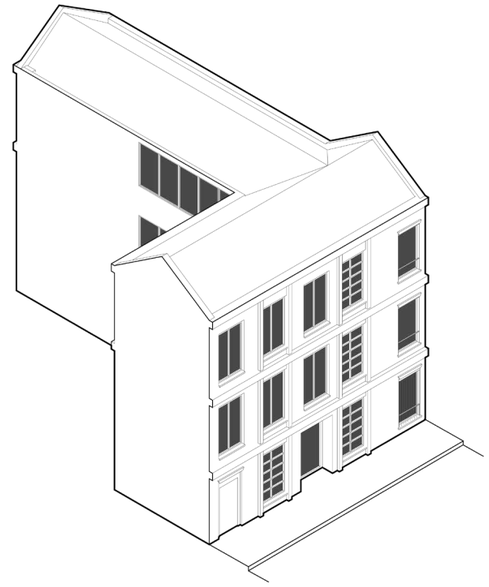
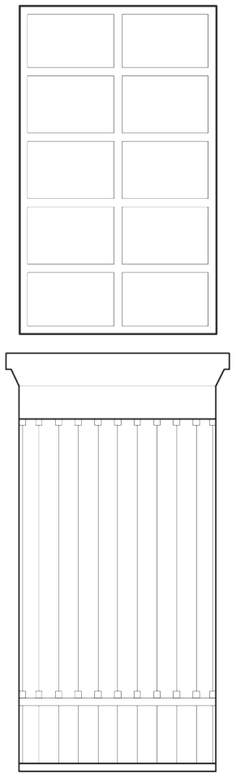


Figure 49. TYPOLOGY D_MAIN FACADE

Facade Analysis - Typological elements

WINDOW TYPOLOGIES

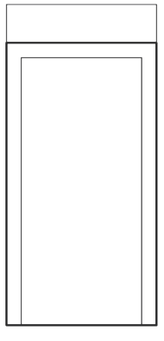
W6



W1

DOOR TYPOLOGIES

D2



COLORS

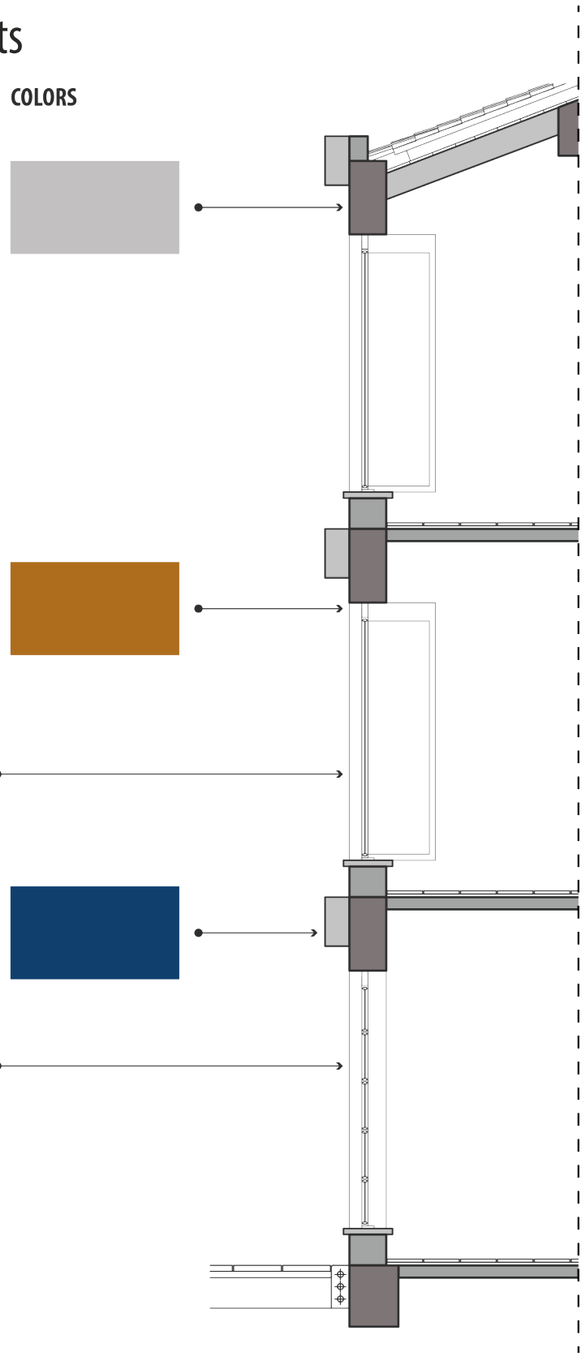
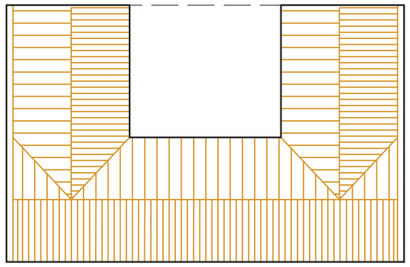


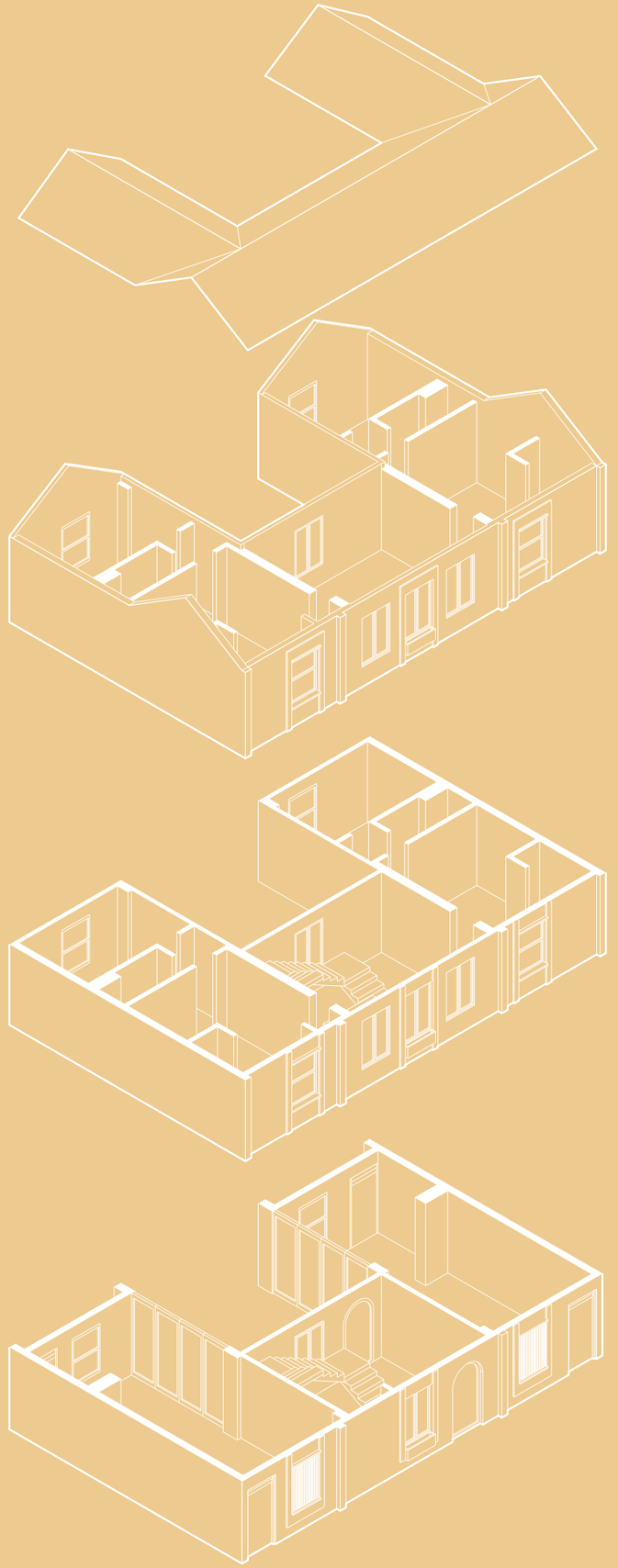
Figure 50. TYPOLOGY E_FACADE WITH MATERIALS

.F

"U" SHAPED HOUSE

In this type, the building is divided in two main spaces by the private staircase, from where it is possible to access the residential studios. This staircase can be accessed both from the main street and from the main inner courtyard. This division applies to the ground floor as well, with two commercial areas divided by the staircase area. Just as the type E, due to space there is not enough room to have a private passage but there is a private connection in the staircase area from the outside towards the inside of the block.





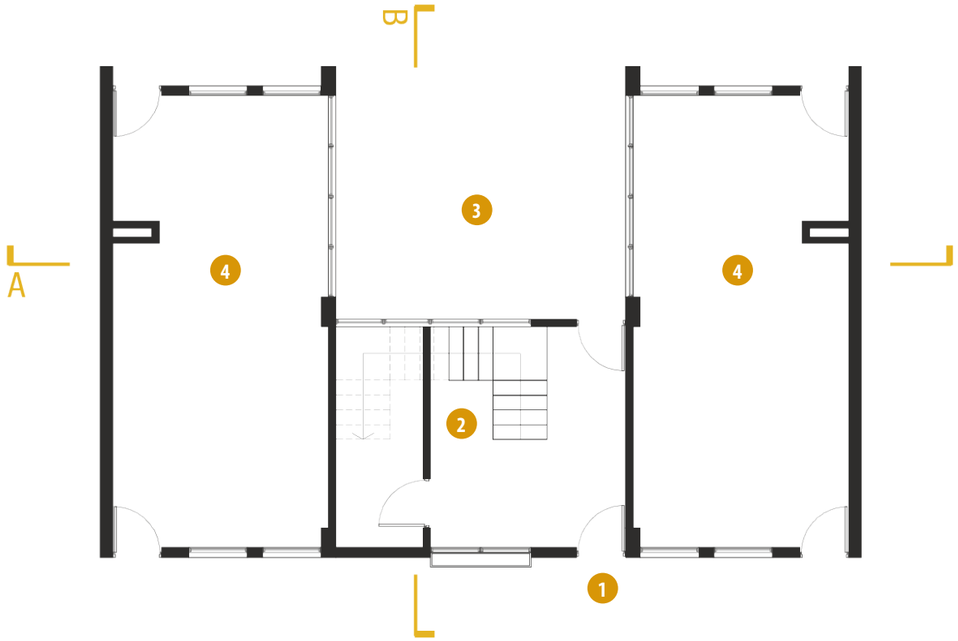


Figure 51. TYPOLOGY F_GROUND FLOOR PLAN

Ground floor

1. Private entrance to residential units
2. Staircase for residential units
3. Private courtyard of the house
4. Commercial space

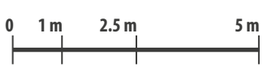


Figure 52. TYPOLOGY F_FIRST FLOOR PLAN

First floor

5. Residential units

Sections & Elevations

Figure 53. TYPOLOGY F_SECTION A

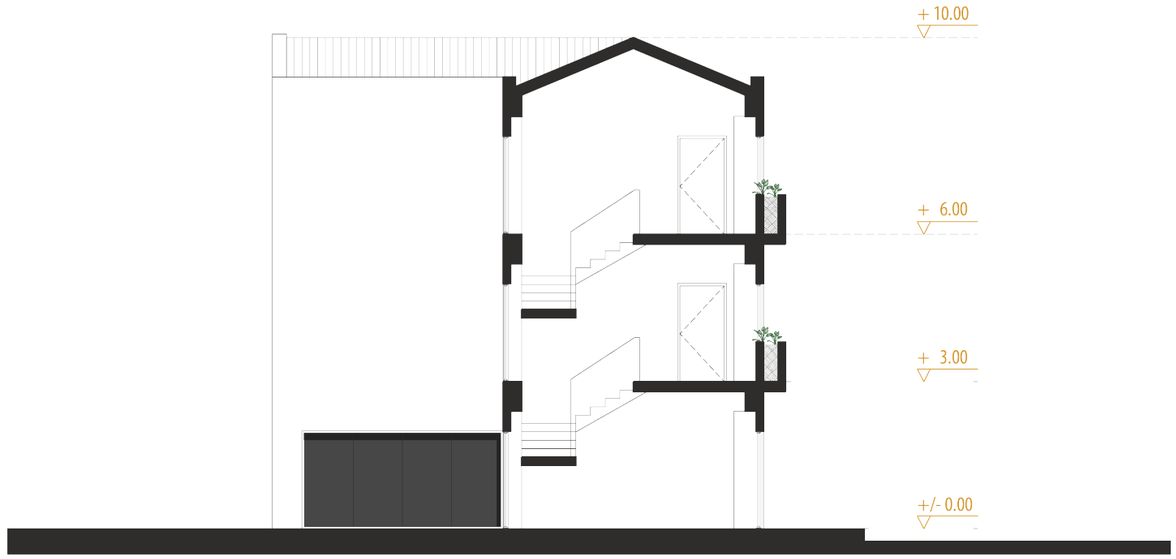


Figure 54. TYPOLOGY F_SECTION B

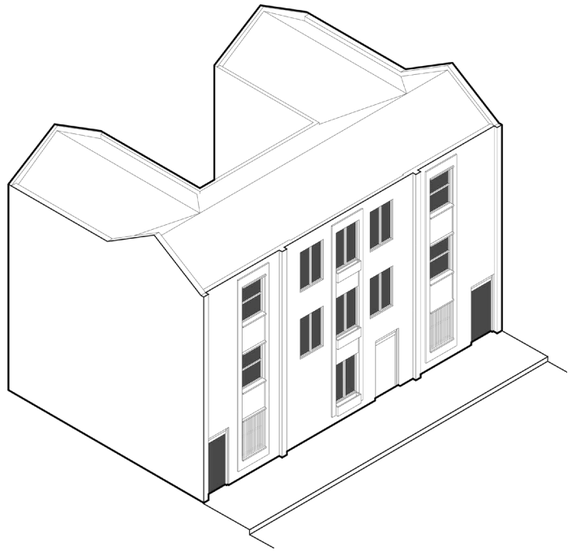
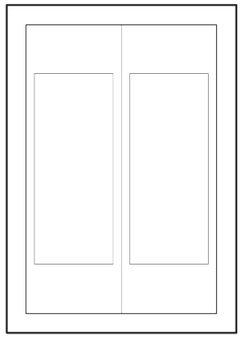


Figure 55. TYPOLOGY F_MAIN FACADE

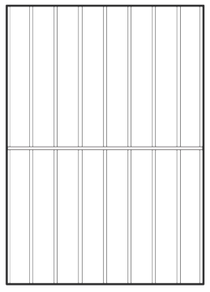
Facade Analysis - Typological elements

WINDOW TYPOLOGIES

W7

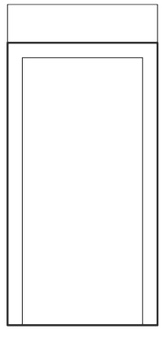


W3



DOOR TYPOLOGIES

D2



MATERIALS

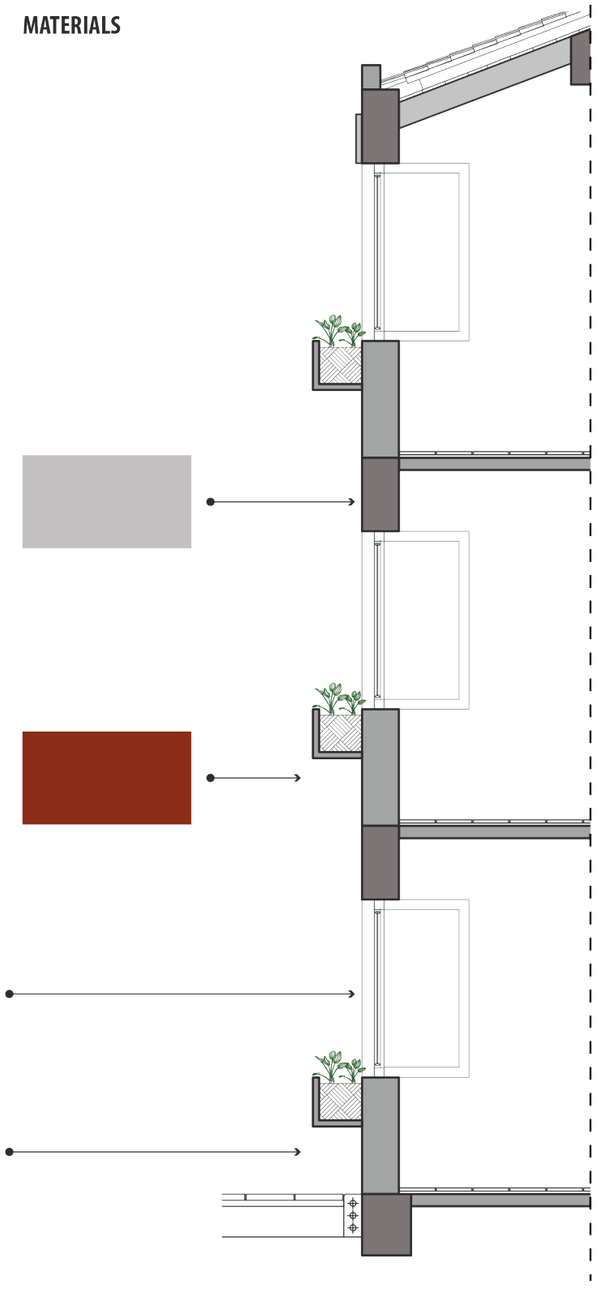
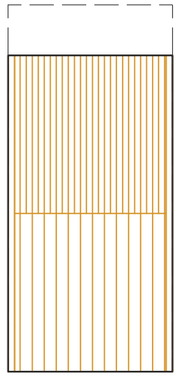


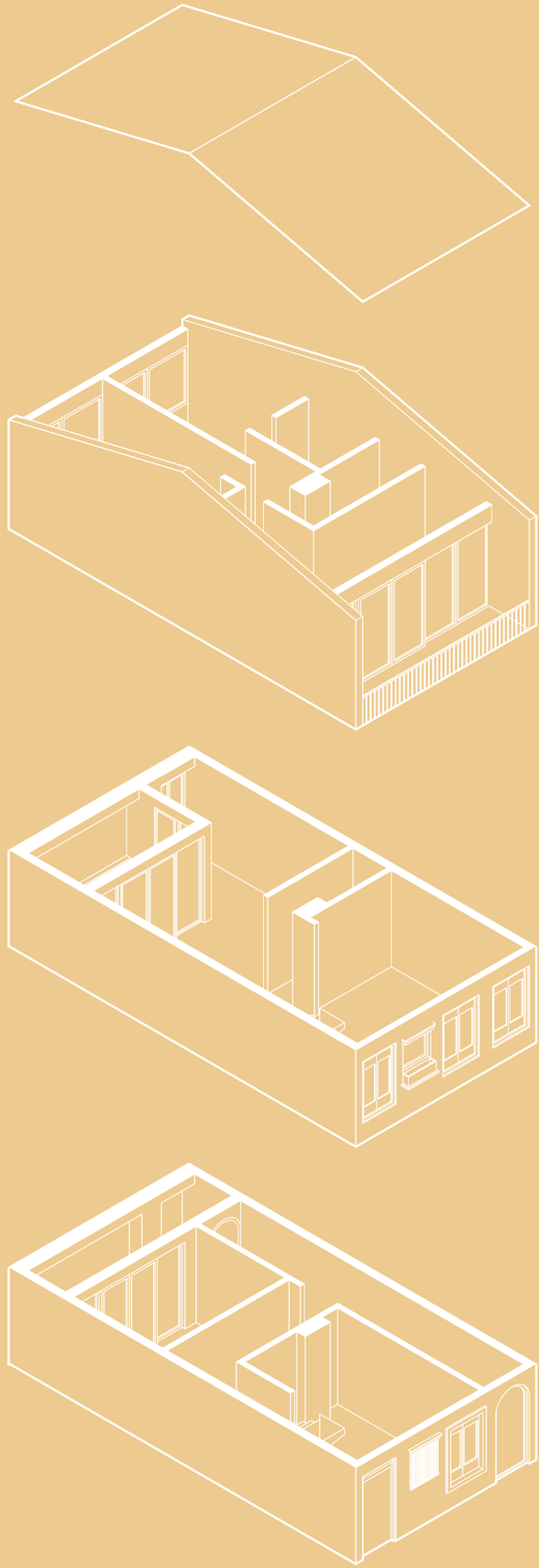
Figure 56. TYPOLOGY F_FACADE WITH MATERIALS

.G

SMALL HOUSE

This type of house has two commercial areas as well, one facing the inner courtyard and the other facing the street, and due to the lack of a courtyard there is space to have a private passage that connects the outside with the inside of the block. On top of the ground floor there is one duplex apartment.





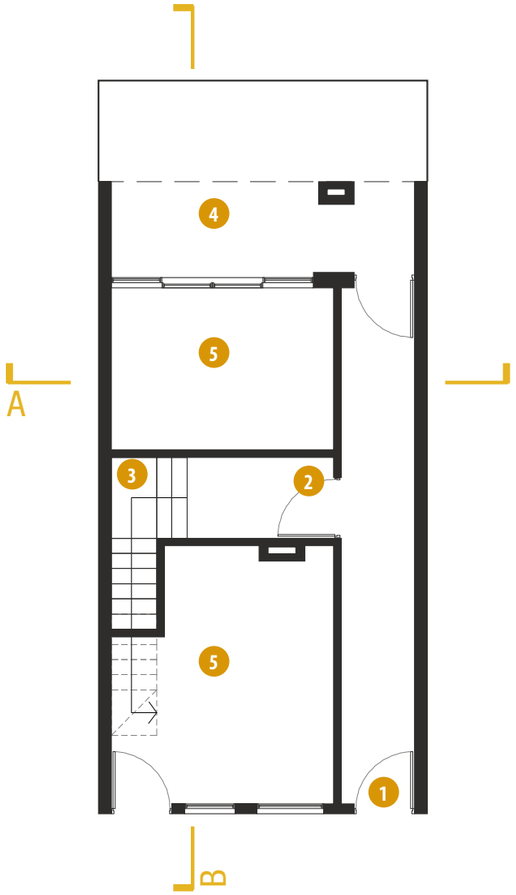


Figure 57. TYPOLOGY G_GROUND FLOOR PLAN

Ground floor

1. Main entrance to the Courtyard
2. Private entrance to residential units
3. Staircase for residential units
4. Private courtyard of the house
5. Commercial space

0 1 m 2.5 m 5 m

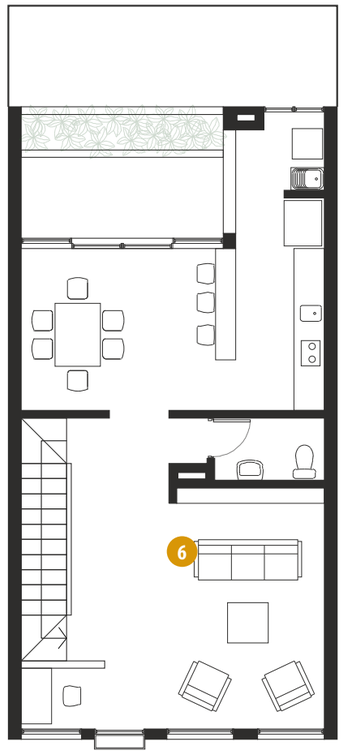


Figure 58. TYPOLOGY G_FIRST FLOOR PLAN

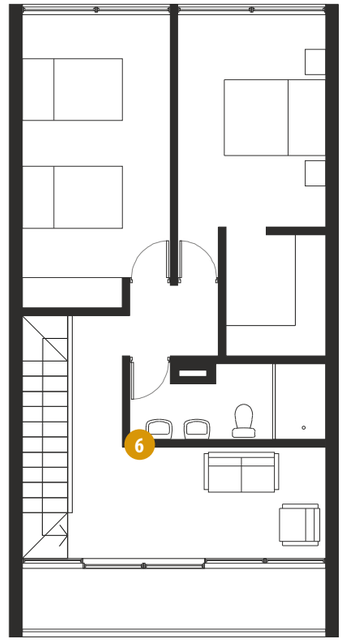


Figure 59. TYPOLOGY G_SECOND FLOOR PLAN

First & Second floor

6. Residential units

0 1 m 2.5 m 5 m

Sections & Elevations

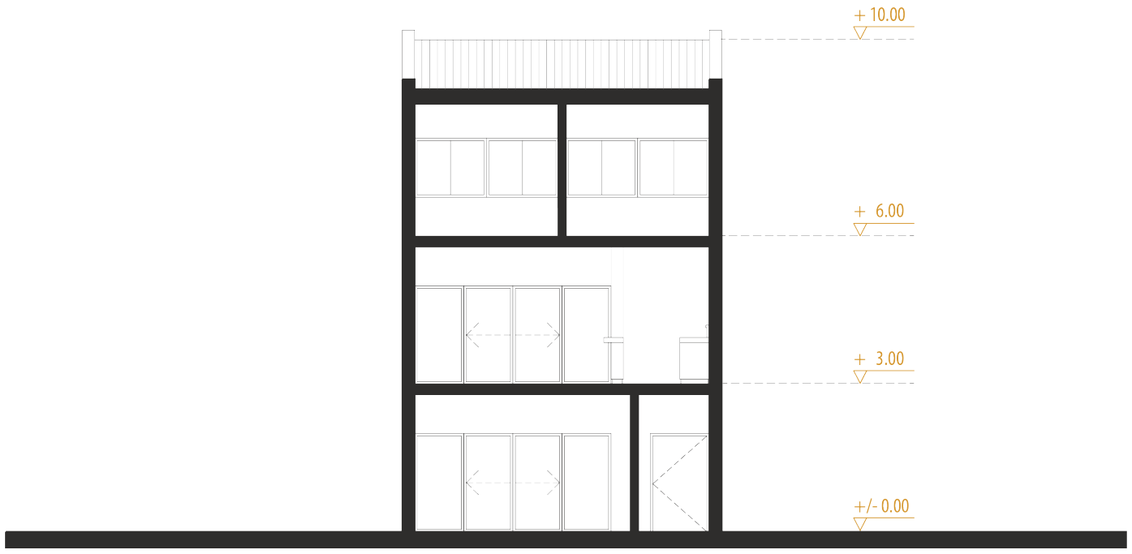


Figure 60. TYPOLOGY G_SECTION A

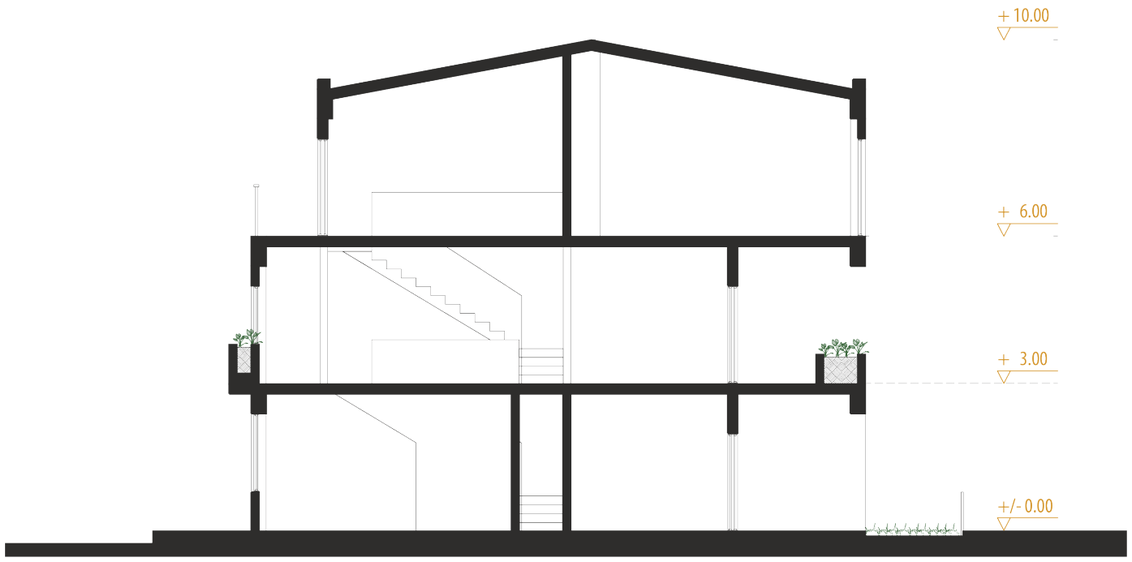


Figure 61. TYPOLOGY G_SECTION B

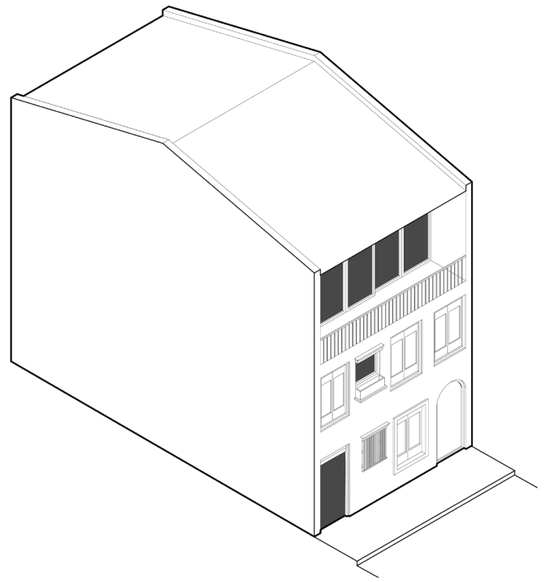
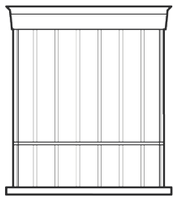


Figure 62. TYPOLOGY G_MAIN FACADE

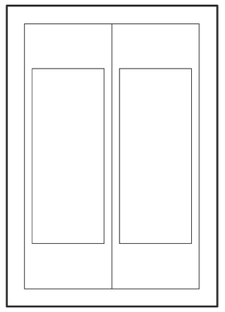
Facade Analysis - Typological elements

WINDOW TYPOLOGIES

W3

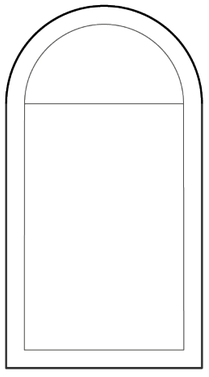


W7



DOOR TYPOLOGIES

D3



COLORS

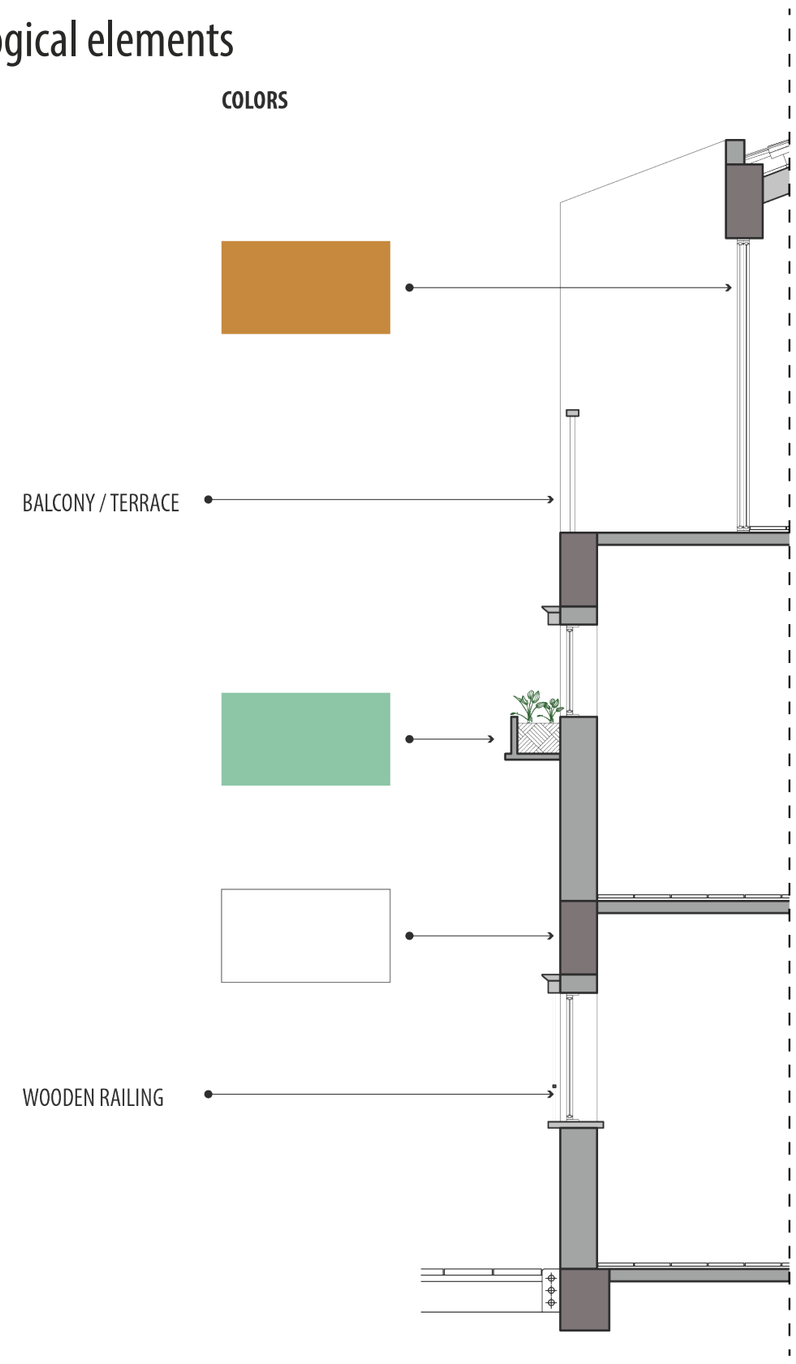
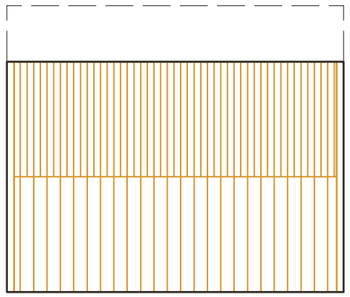


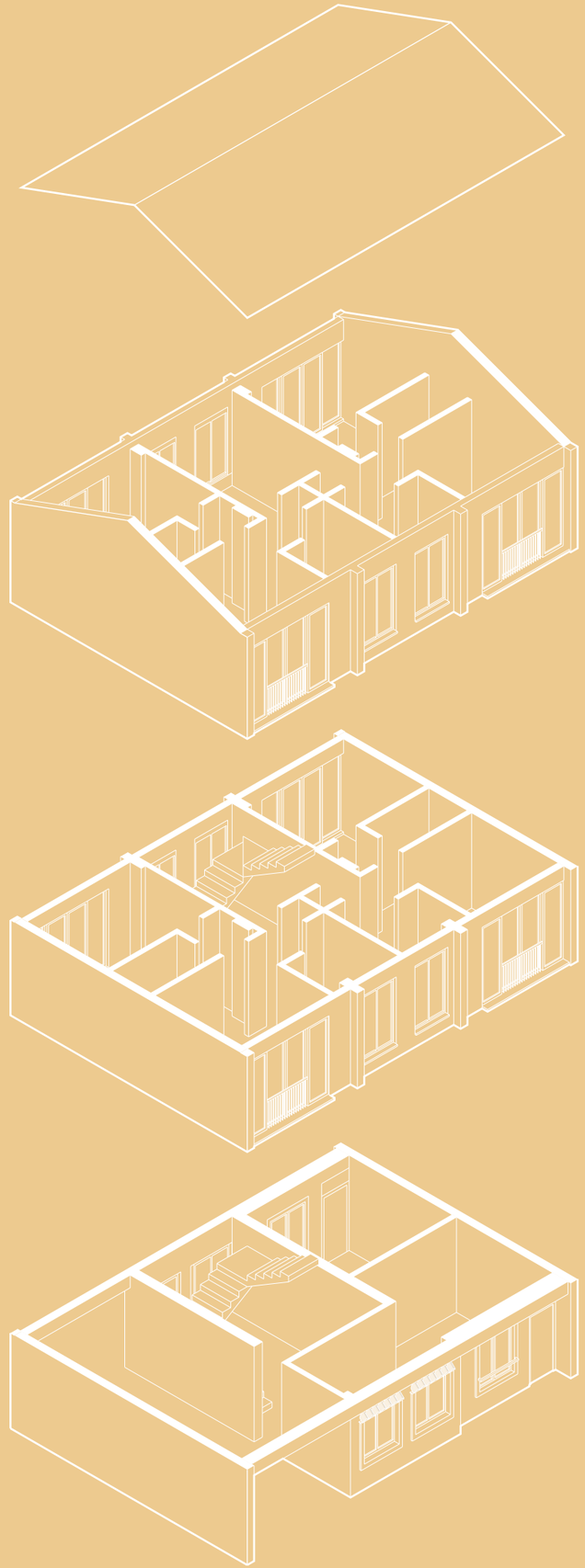
Figure 63. TYPOLOGY G_FACADE WITH MATERIALS

.H

GATE HOUSE

The Gate house is a particular typology given the fact that is the only typology that actively encourages a wide public passage inside of itself. As well as the other typologies, the gate house has two commercial spots on the ground floor that are facing the inside and the street, and on top of these two commercial spots there are 4 apartments in total in the remaining two stories. The passage that this typology provides is only on the ground floor in order to have bigger apartments on the upper levels.





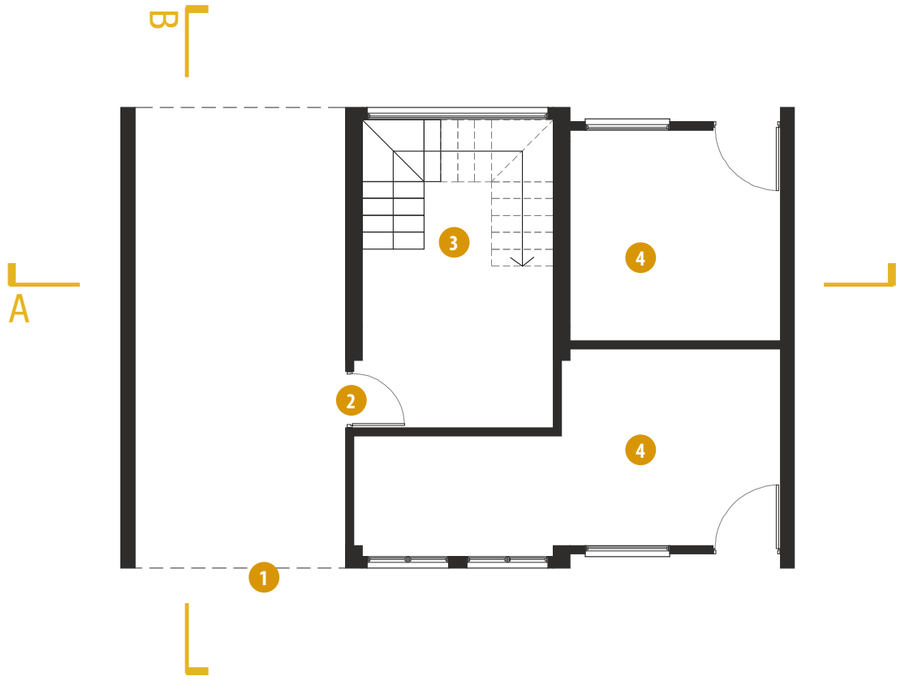


Figure 64. TYPOLOGY H_GROUND FLOOR PLAN

Ground floor

1. Main entrance to the Courtyard
2. Private entrance to residential units
3. Staircase for residential units
4. Commercial space

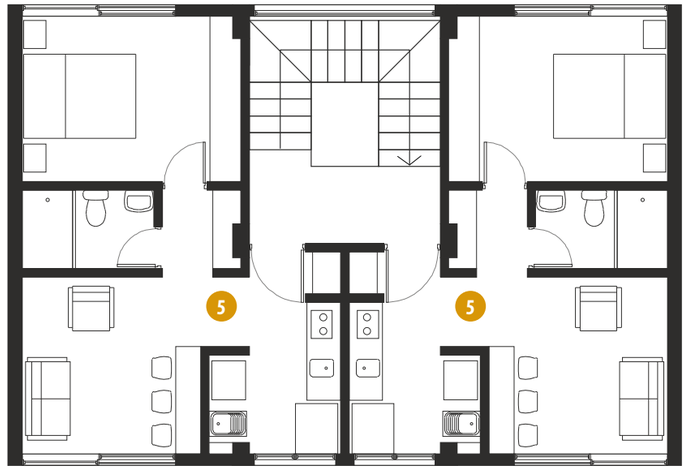
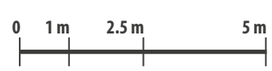


Figure 65. TYPOLOGY H_FIRST FLOOR PLAN

First & Second floor

5. Residential units



Sections & Elevations

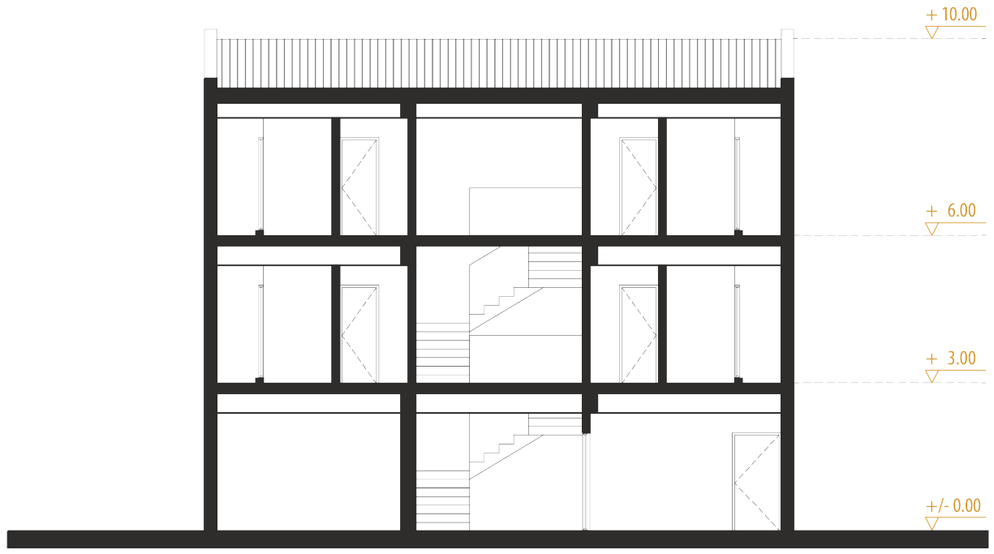


Figure 66. TYPOLOGY H_SECTION A

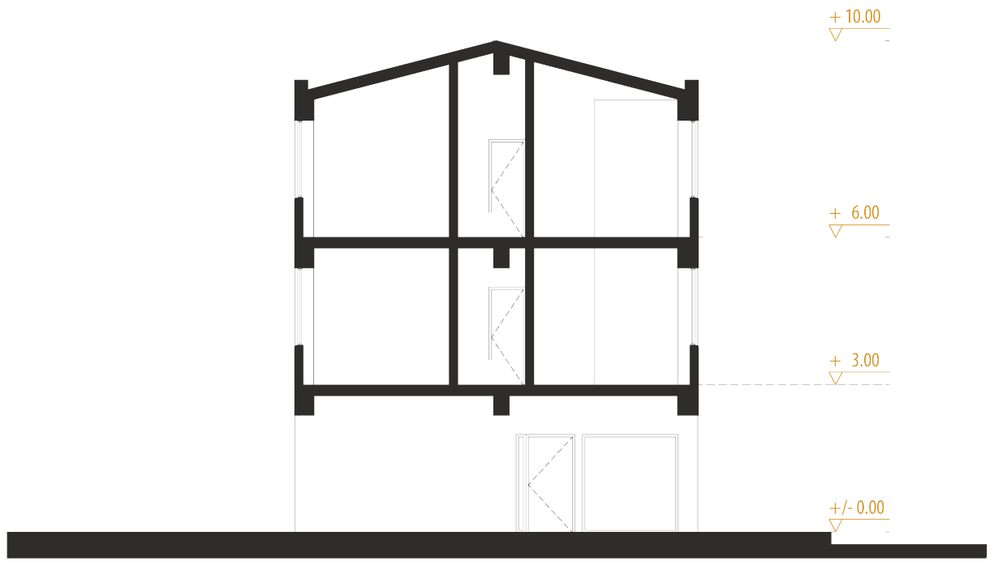


Figure 67. TYPOLOGY H_SECTION B

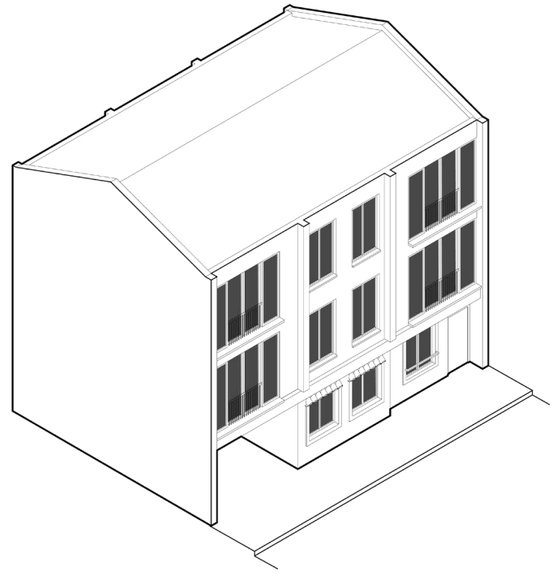
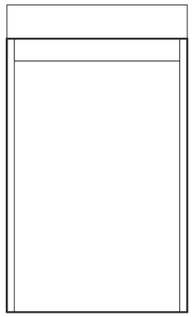


Figure 68. TYPOLOGY H_MAIN FACADE

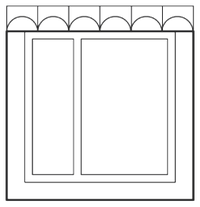
Facade Analysis - Typological elements

WINDOW TYPOLOGIES

W8

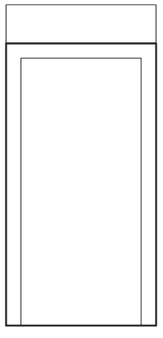


W5



DOOR TYPOLOGIES

D2



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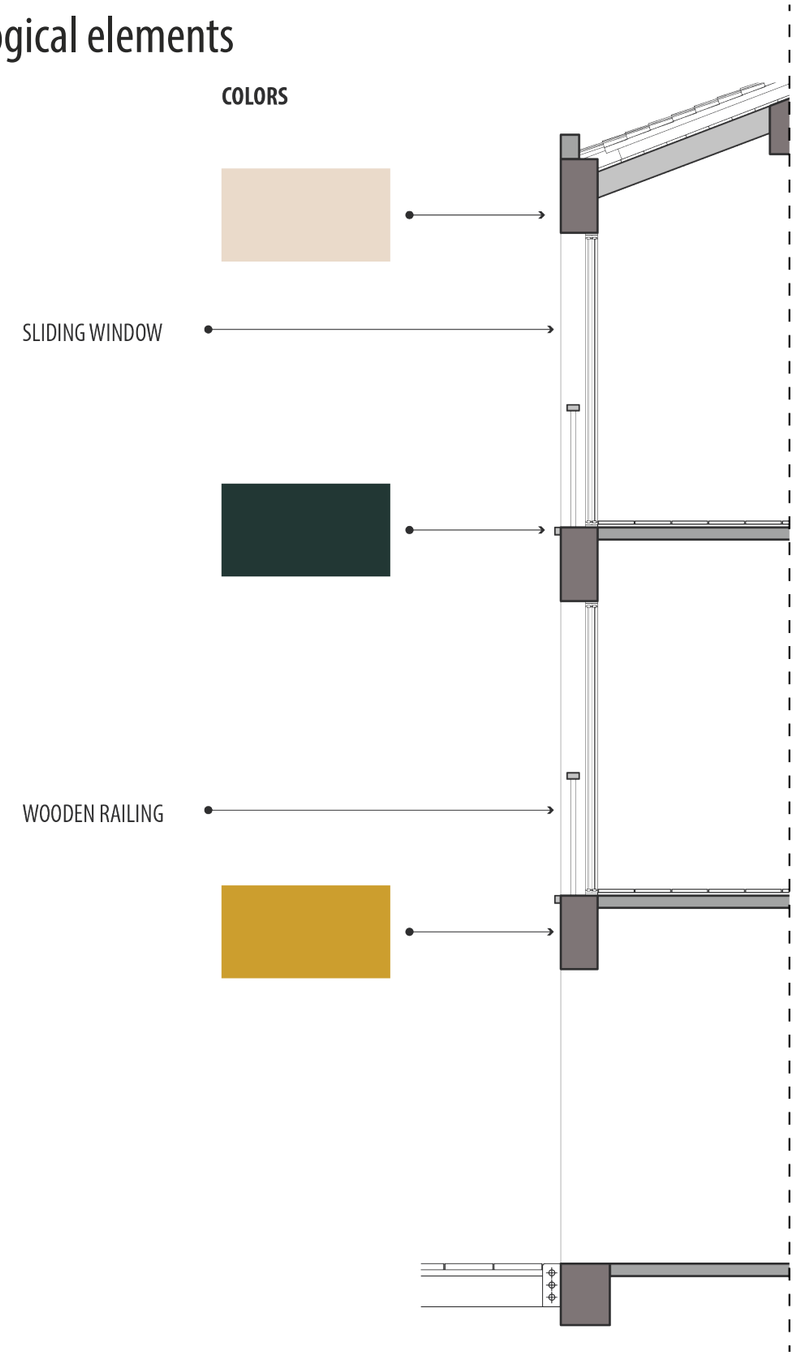

Figure 69. TYPOLOGY H_FACADE WITH MATERIALS

05

FINAL IMAGES

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