



13

Vizcaínas Cultural Centre.

Academic project · Mexico City · 2017

Background

Opposite Colegio de las Vizcaínas, this cultural centre studies how a contemporary building can continue a historic architectural language. It connects two street fronts with contrasting activities through courtyards and passages. The proposal acts as a permeable filter towards the city and opens as a stage towards the park's music scene, making the relationship between building and public space its central design question.

Participation

Shared concept design, plans, physical models and visualisation.

Developed with Fernanda Montiel.
Tutors: Héctor Delmar and José Antonio Rage.

Courtyard · Academic visualisation

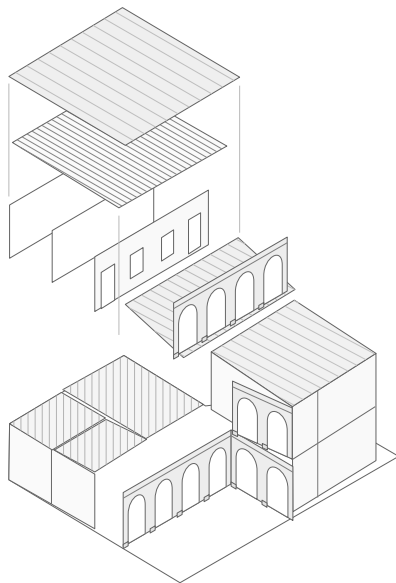
A cultural passage through the city

Section, urban relationships and the continuity of public space.



Longitudinal section / stepped volumes and vertical circulation

01 / Heritage precedent



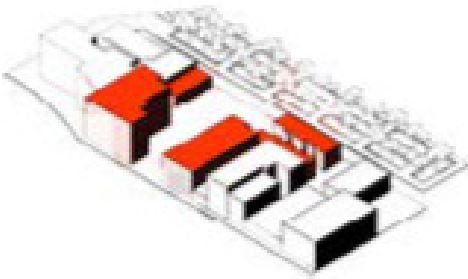
Colegio de las Vizcaínas

Historic-building analysis

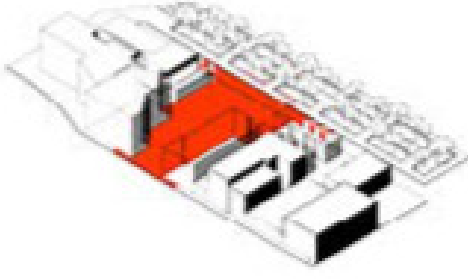
- Layered roof
- Independent rooms
- Arcaded circulation
- Public-private threshold

Roof, rooms and arcades around a shared courtyard.

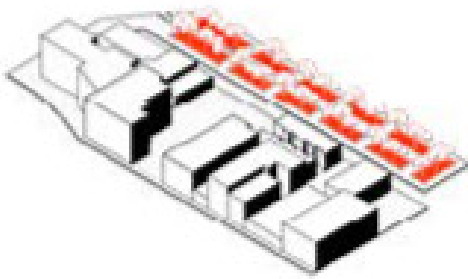
02 / Public connections



Respect the urban scale



Connect the two fronts



Open towards the park



02 **Vizcainas** **Cultural Centre.**

Cultural architecture, cultural centre in Mexico City.

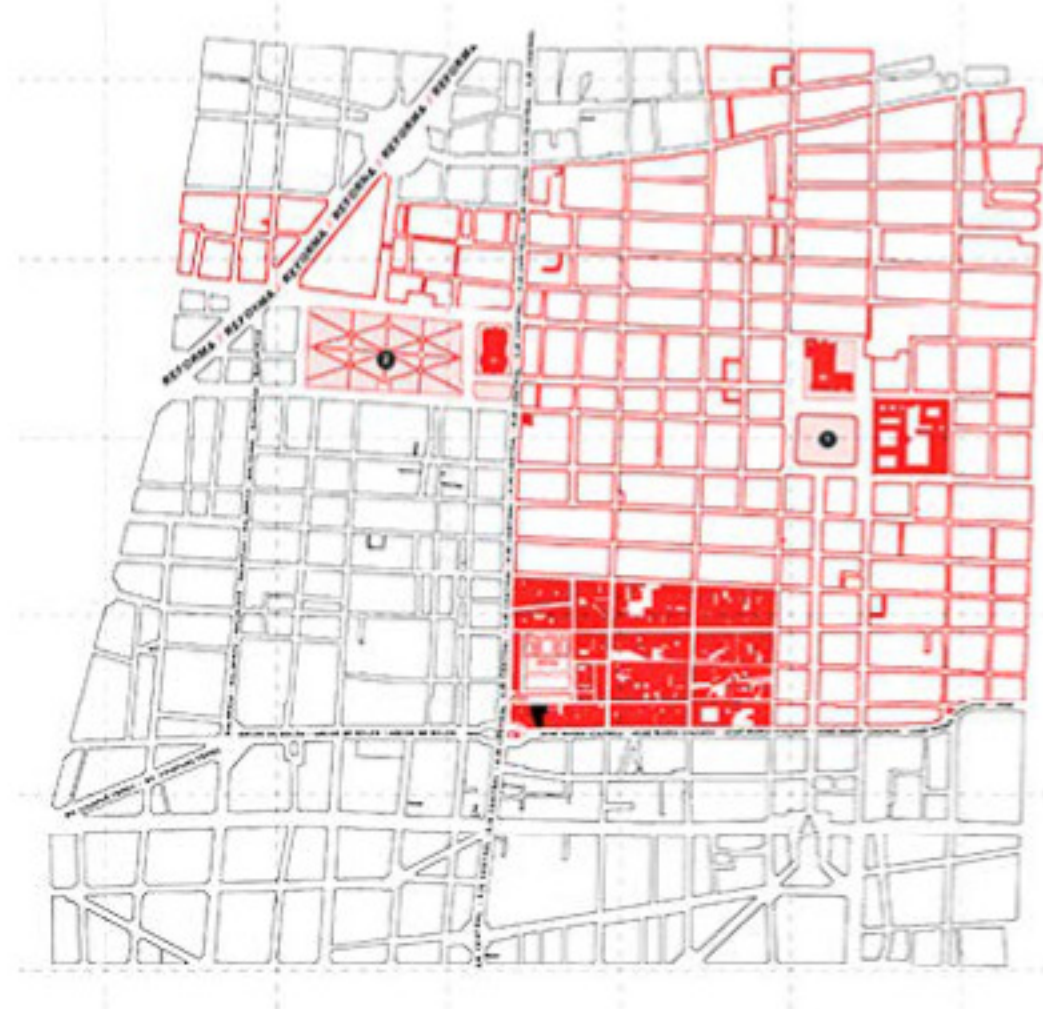
Background

Located in an emblematic area for the music scene in the historic center of Mexico City, the project contrasts with the main façade of one of the most important baroque heritage buildings in the city, the Colegio de las Vizcainas. The main objective of the intervention is to reflect the continuity of an architectural language and the richness that this brings to the design process. In addition, the analysis of what exists through drawing was a tool that revealed details that are hidden from view. Having said the above, the project is born from the historical and formal elements of its context, seeking not only to link the heritage with the current but also to generate a crossroads between two fronts with traffic and opposing activities. The project works as a filter or curtain that silences the noise of the city and opens up like a stage to the music of the park and the street. And although it does not share the hermeticity of its neighbor across the street, the Cultural Center respects its essence to adapt it to other needs and new uses.

Participation

This project was created by Fernanda Montiel and I at the beginning of our university career in the 3rd semester, the participation was divided between the two of us and we both created 3d visualizations, plans, designed the project and made models as well as its conceptualization. Our workshop teachers were Hector Delmar, graduated with honors from the University of Sydney and José Antonio Rage, an architect recognized for his stained glass works in architecture and for being multidisciplinary.

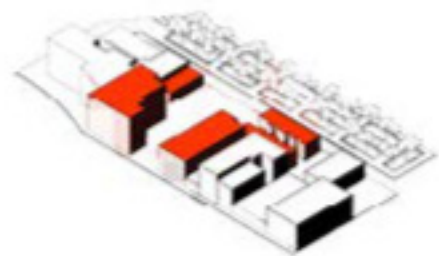
Macro - context



If you are looking to buy a musical instrument in Mexico City, you should go to the Historic Center and visit the Vizcainas neighborhood. The Cultural Center is located at the crossroads between the main streets of // Eje Central // and // José María Izazaga //. Being located in the most central area of the city, it has great accessibility and proximity to important public spaces such as the Zócalo, La Alameda. But the building that served as the base for the project was its neighbor across the street, the Colegio de las Vizcainas.

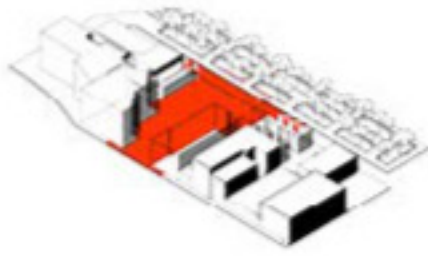
Micro - context

ALTURAS



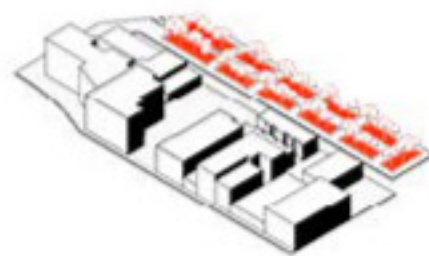
Las fachadas del proyecto respetan la cinta urbana de las dos calles opuestas a las que se abren.

CONECTOR PEATONAL



El proyecto funciona como filtro y cruce para el contrastante tránsito peatonal que hay entre los dos frentes.

PARQUE



El espacio público fue diseñado para abrirse como un escenario hacia el parque y conerse entre sí.

Analysis and composition

The Colegio de San Ignacio de Loyola Vizcainas is a heritage building representative of the Baroque style of architecture in New Spain. Built in 1776 by the architect Lorenzo Rodriguez, it was the first secular school. Although at first it was only dedicated to the education of women, today it is open to any gender.

The project is born from generating a link between heritage architecture and a new architecture. This is why it was necessary to analyze the main actor in this context, the Colegio de las Vizcainas, and dissect the essential elements that make up this building, in order to translate them into a current architectural lan-

Profundidad Vertical

El envigado funciona como una capa vertical que le da profundidad a la cubierta. Su continuidad hacia la circulación le dan ritmo y unidad a los diferentes espacios.

Volúmenes Independientes

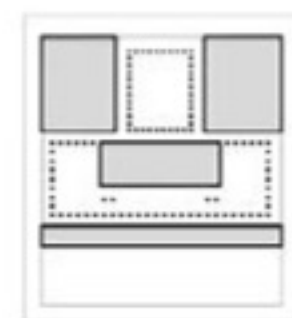
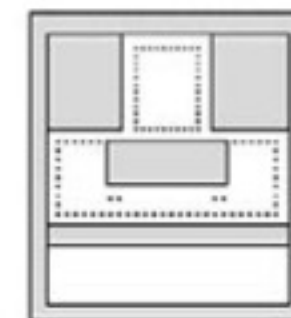
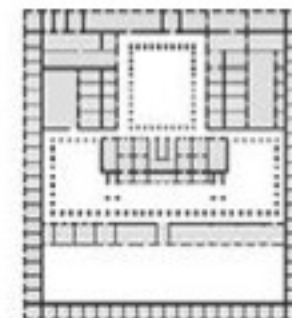
El conjunto de habitaciones está conectado por una circulación exterior, la cual mantiene a los salones como volúmenes independientes.

Máscara de Arcadas

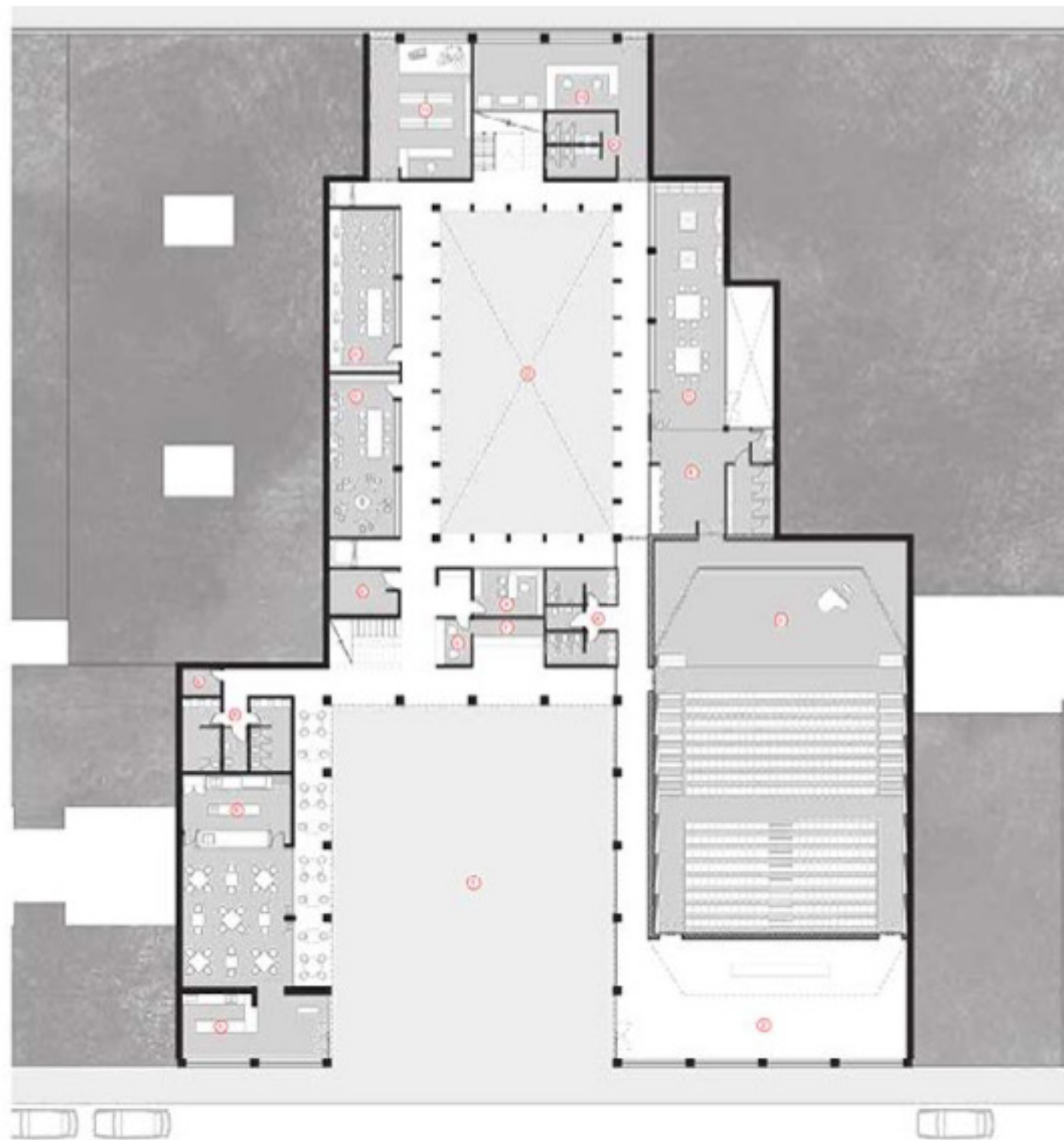
Las arcadas funcionan como una doble fachada que resguarda la circulación del patio. Además son un elemento que le aporta identidad al colegio.

Transición público/privado

Las circulaciones exteriores funcionan como transición entre los patios (espacios abiertos) y los salones (espacios contenidos).







PLANTA CONTEXTO

- | | | | | | | |
|--------------------|---------------------------|--------------------------|--------------------------|--------------------------|----------------|--------------|
| 01 Plaza Principal | 05 Café | 09 Oficina Admin. | 13 Área Alumnos | 17 Gimnasio | 21 Dormitorios | A. Servicios |
| 02 Póyer | 06 Restaurante | 10 Recepción Dormitorios | 14 Área Profesores | 18 Aula Magna | 22 Huerto | B. Bodegas |
| 03 Auditorio | 07 Taquilla / Información | 11 Tienda | 15 Cafetería | 19 Mediateca | 23 Trámite | C. Vehículos |
| 04 Camerinos | 08 Caseta de Control | 12 Páso Talleres | 16 Sala de Audio y Luzes | 20 Área Común Residencia | 24 Terraza | D. Talleres |

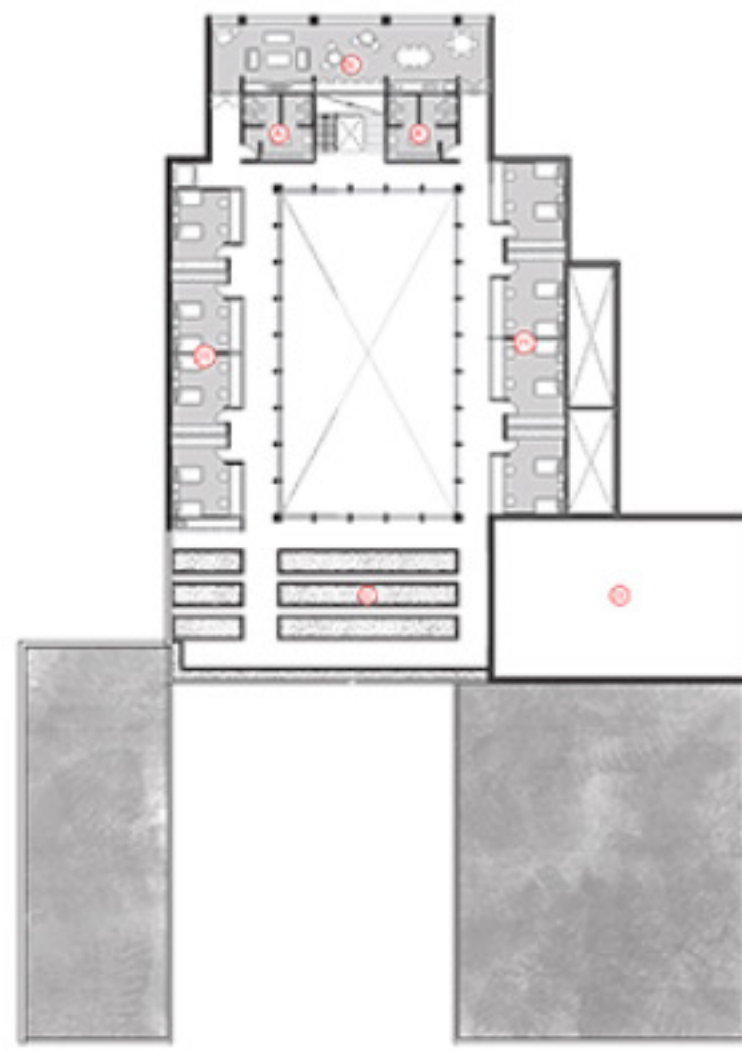




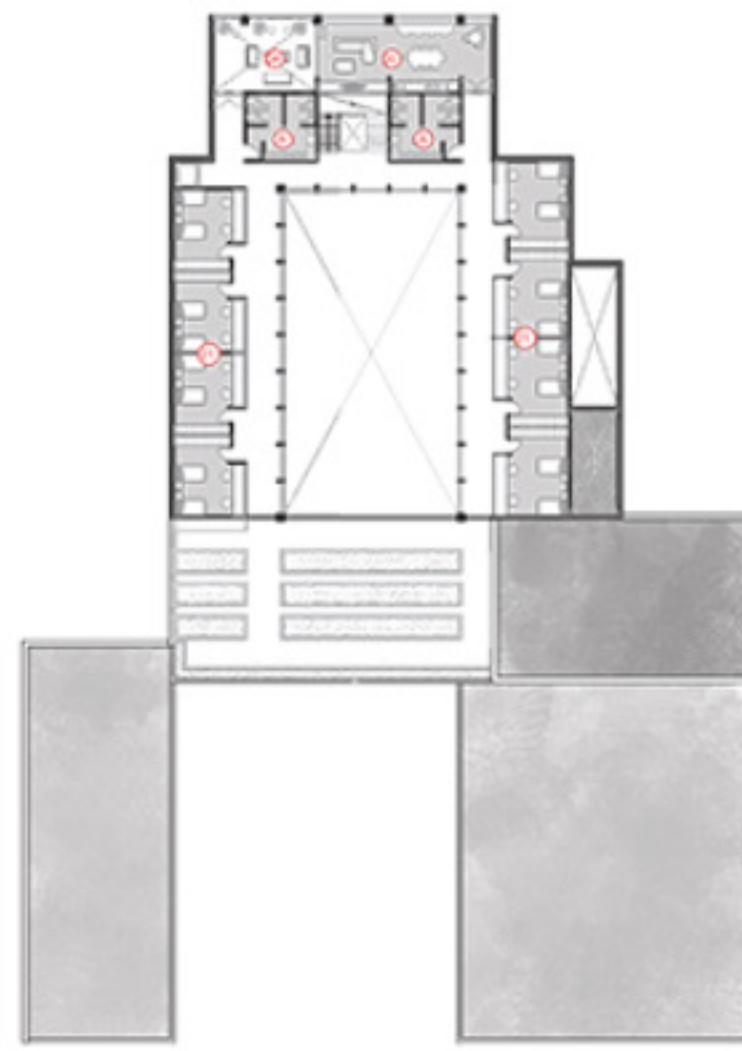
NIVEL 1



NIVEL 2



NIVEL 4



NIVEL 5

