



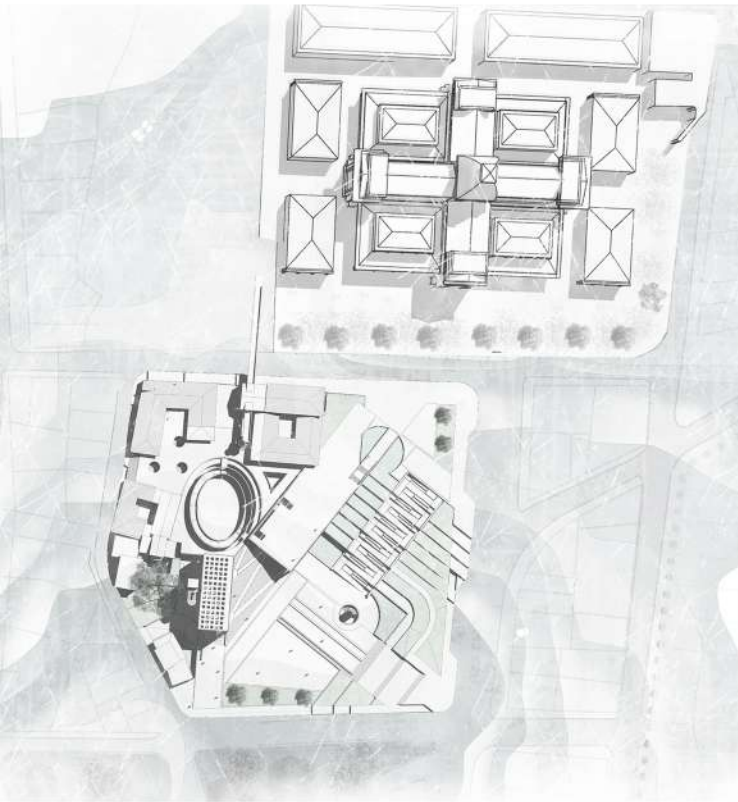
The project is in Tunja, capital city of Boyacá department, in Colombia. It was one of the first cities created by the Spanish colony, and one of the greatest political, administrative, cultural and judicial of the country. Here the last battle for the independence took place, called "The Battle of Boyacá"

Its Historic Center was declared a World Heritage Site. However, due to the urban city's sprawl, every day loses value and importance.

WHY THE SITE?

The site where the history and art museum is located, is part of the edge of the Tunja's historic center, an amorphous and disjointed area, the product of an old ravine, urban voids appear as a consequence of it; the project is placed with preexistences in very bad condition, in front of the Plaza Real and the old market square.





The museum of history and art is an architectural and urban proposal that seeks to orchestrate the old with the new through a respectful architecture that privileges the sense of place and builds the city.

Its architecture and museography seeks to evoke the forgotten memory of a country that continues in search of freedom; through the construction of frames, spatial sequences, and narrative techniques in architecture, which establish a dialogue with the actors that run through it and invite human action to take place.



PROJECT STRATEGIES: COMPOSITION BY PARTS



1. THE ENCLOSURE AS AN ARTICULATOR



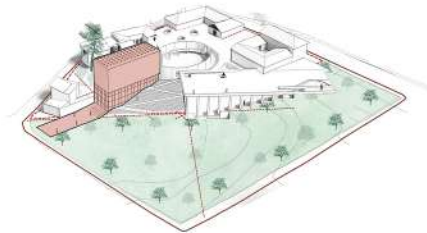
2. THE EXTENT OF THE GROUND



3. CONNECT AND LINK THE BUILT



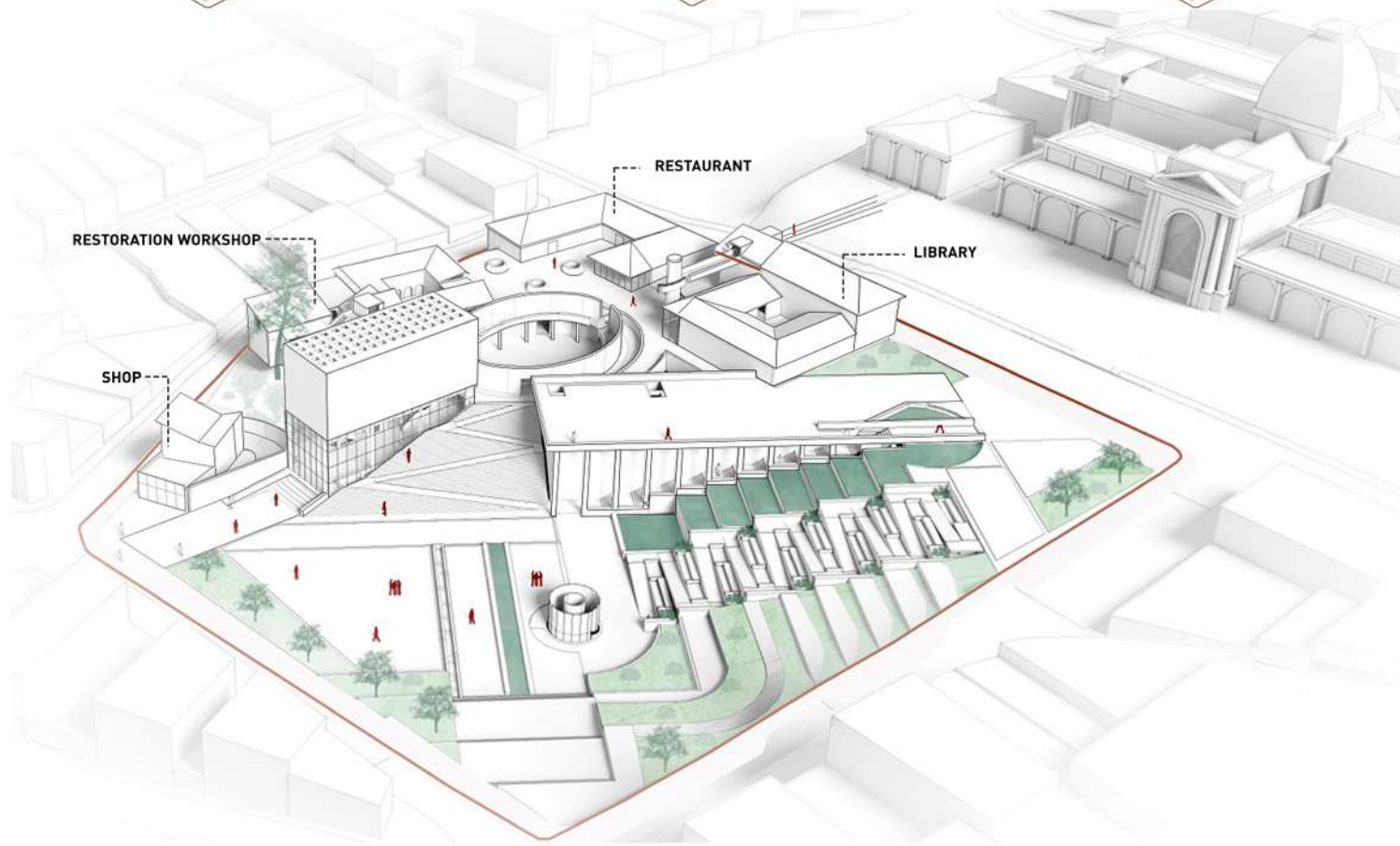
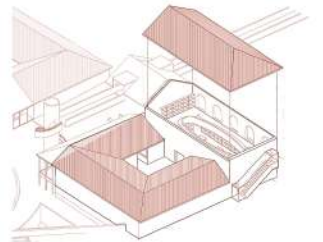
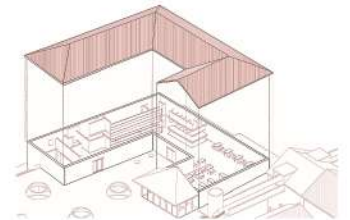
4. THE TOWER AS AN ICONOGRAPHIC ELEMENT



5. AMALGAMATE



6. REPROGRAM AND RESTORE/



SMALL SQUARE



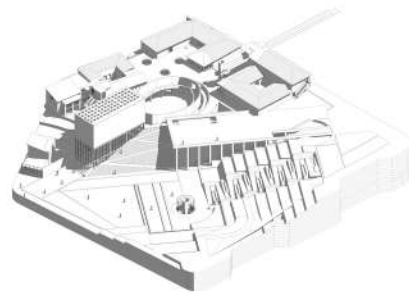
**MONTAGES:
SPACE, EVENT AND MOVEMENT**

Following the sense of the cinema and literature techniques, the project is built from sequences, making transitions from one space to another. Establishing an architectural walk, with the wandering as a formal character, where each part of the composition is autonomous and maintains its spatial sequence.

Likewise, the proposed system by Ching is established to understand the route of the project given by: the approach, the access, the transit and the culmination.

1. APPROACH TO THE PROJECT:

The approach is given by the different perspectives that invite the user to walk the building on the outside, establishing an architectural walk that is linked to the historical landscape

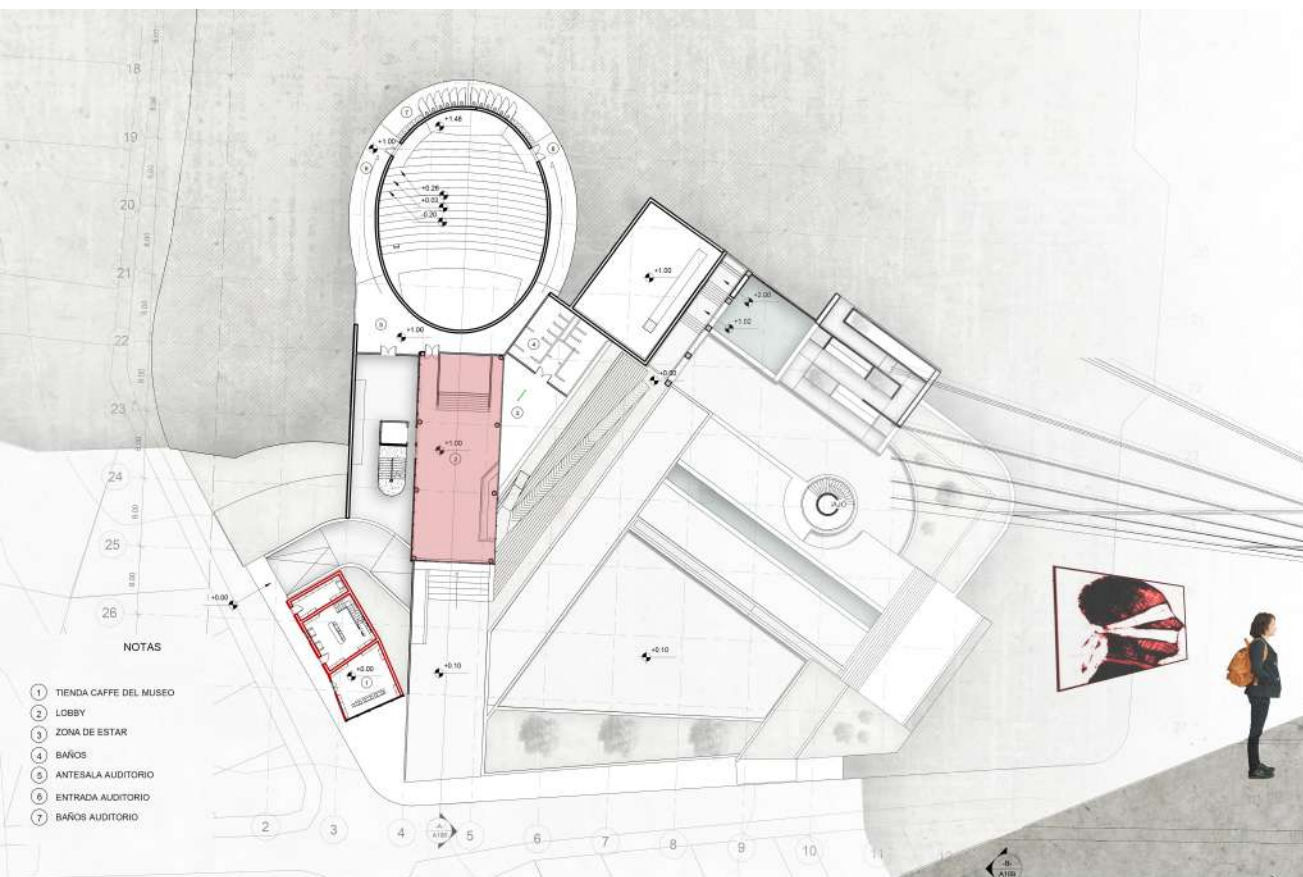


NORTH APPROACH



SOUTH APPROACH

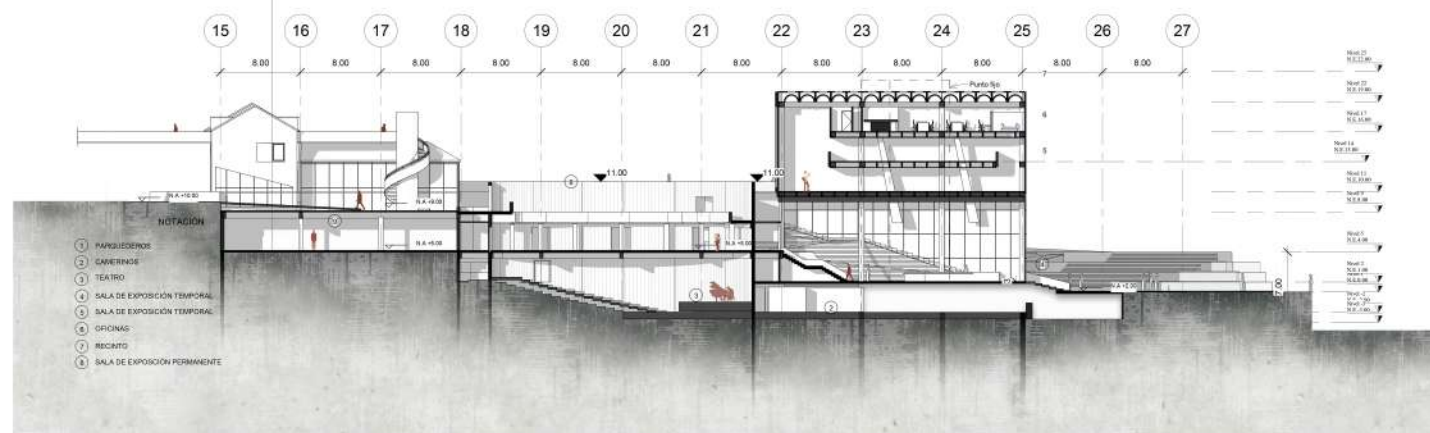


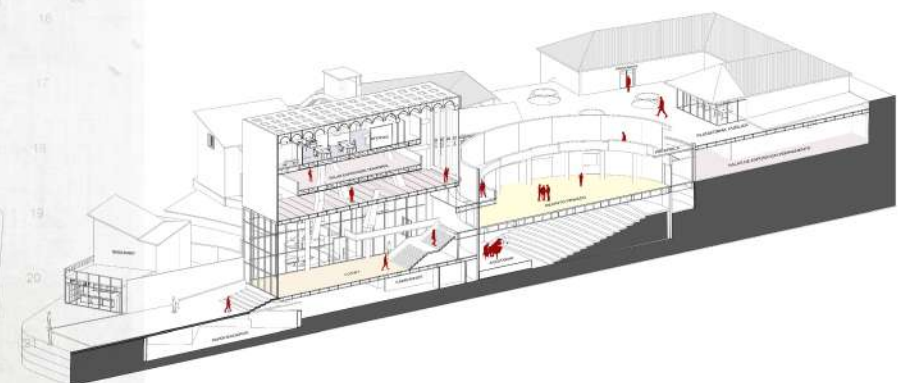
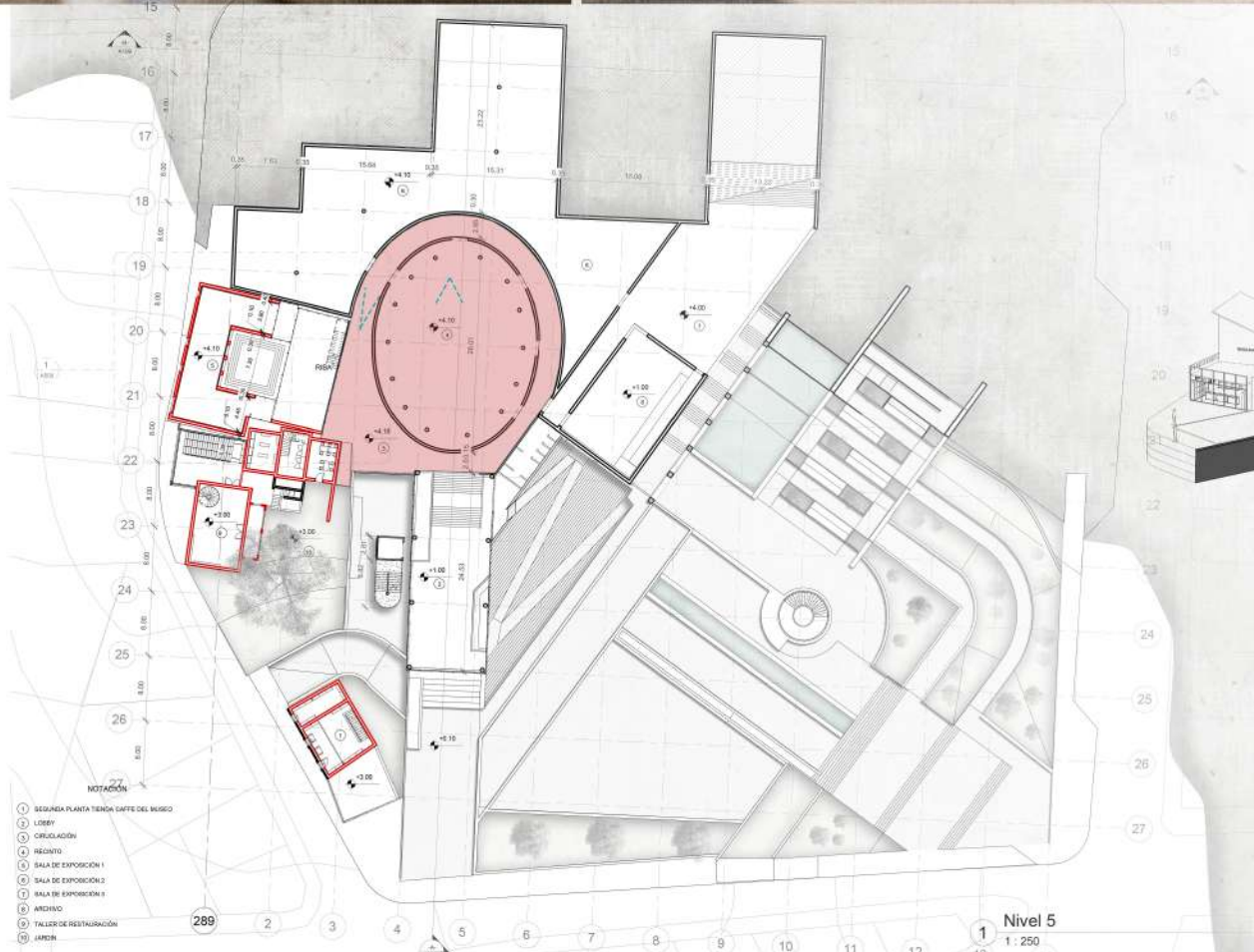


2. ACCESS TO THE PROJECT:

The main access is through the tower, where the lobby is located on the ground floor, a triple-height space, with glazed panels that maintain the relationship with the outside. From there, you have access to the different parts of the project, such as the temporary exhibition rooms, the theater, and the permanent rooms. The walk tour is done horizontally and vertically.

On the tower's upper floors, the temporary exhibition rooms are arranged, their shape is a game of voids and double heights, with the presence of glass ducts and projectors.





3. PRIVATE TRANSIT

Because it is a wandering structure, the transit is not a sequence or unique route, but can take different directions since the composition by parts, allows each piece to be autonomous. The private transit of the project is given mainly through the enclosure.

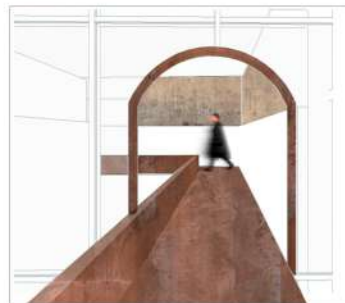
PUBLIC TRANSIT

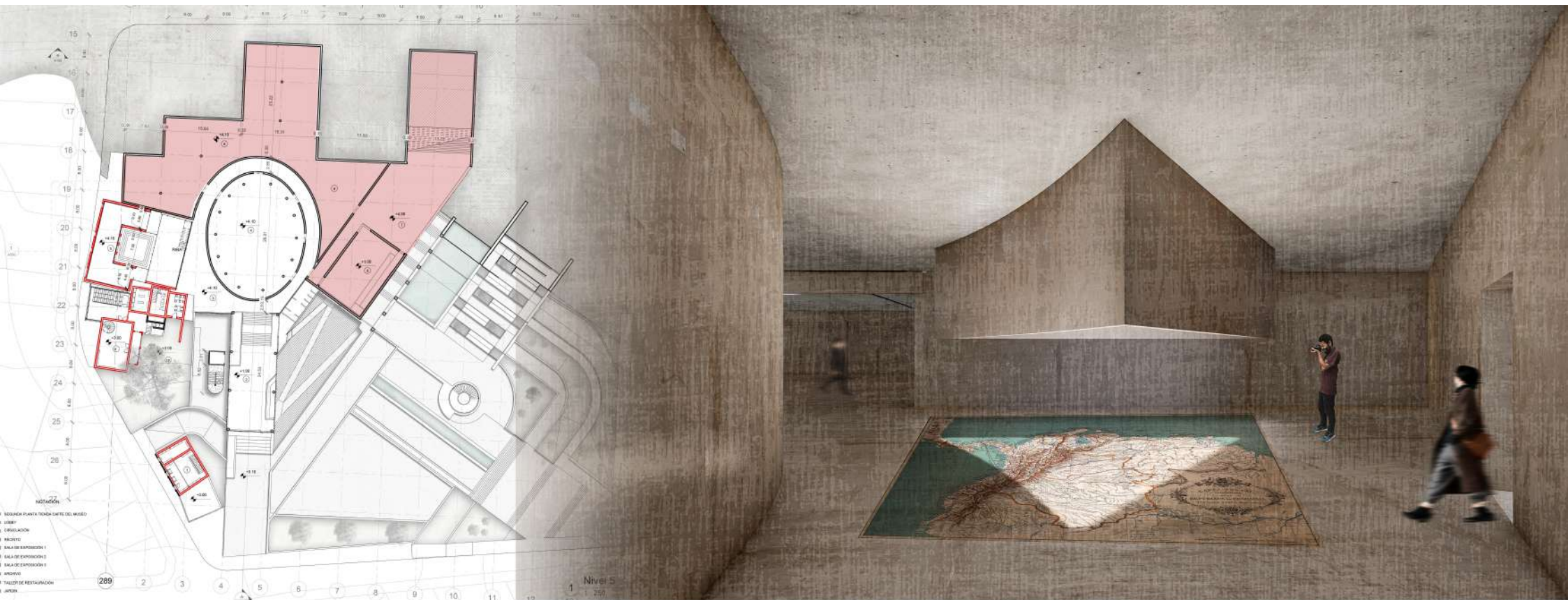
The museum has a public character, which is given by the exterior architectural walk where you can ascend a set of ramps that surprisingly lead to the enclosure, a space that not only articulates all the parts of the project, but also establishes a dialogue with what ancient.



EXHIBITION ROOM IN RESTORED HOUSE / SPACE SEQUENCES

At level +5, you have access to the permanent exhibition rooms. Each one materializing an event. The first showroom is a reprogrammed house. A perimeter walk tour is made showing the various exhibitions and as a last resort or culmination one reaches the patio, configured by the house and the new intervention. In its center a mirror of water that reflects the sky.





EXHIBITION ROOM / SPACE SEQUENCES

The next exhibition room is the underground intervention, which has light devices that poeticize the space, the walk route is fluid with places of permanence and reflection, where each work exhibited enters into a dialogue with the actor. The form establishes a scenography that is accompanied by the play of lights and shadows.

Following this spatial sequence, the museum archive is a simultaneous, haptic space, where the actor can ascend some stairs or descend into the room.



