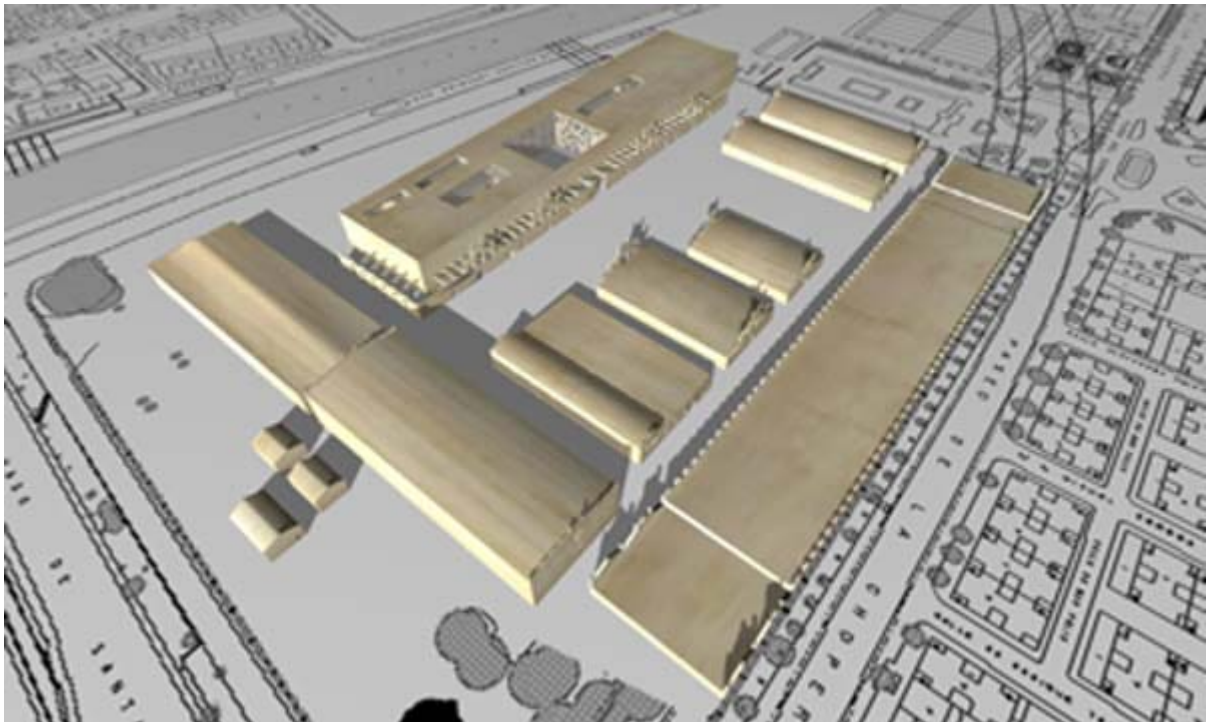

Projecting in the already constructed. Cultural center of the fondacion Arco in the area of the ex Murderer of Madrid

by Elisa Desideri

Tutor: Costantino Patestos

The choice of working on the Matadero de Madrid emerged from the fact that, besides being interested in a typical 20th century industrial architecture complex of buildings, it offers the possibility to accommodate cultural spaces and to face the theme of the insertion of a new building in an already existing complex.

The intention is to produce a project which promotes and experiments contemporary culture through the introduction of a new building.

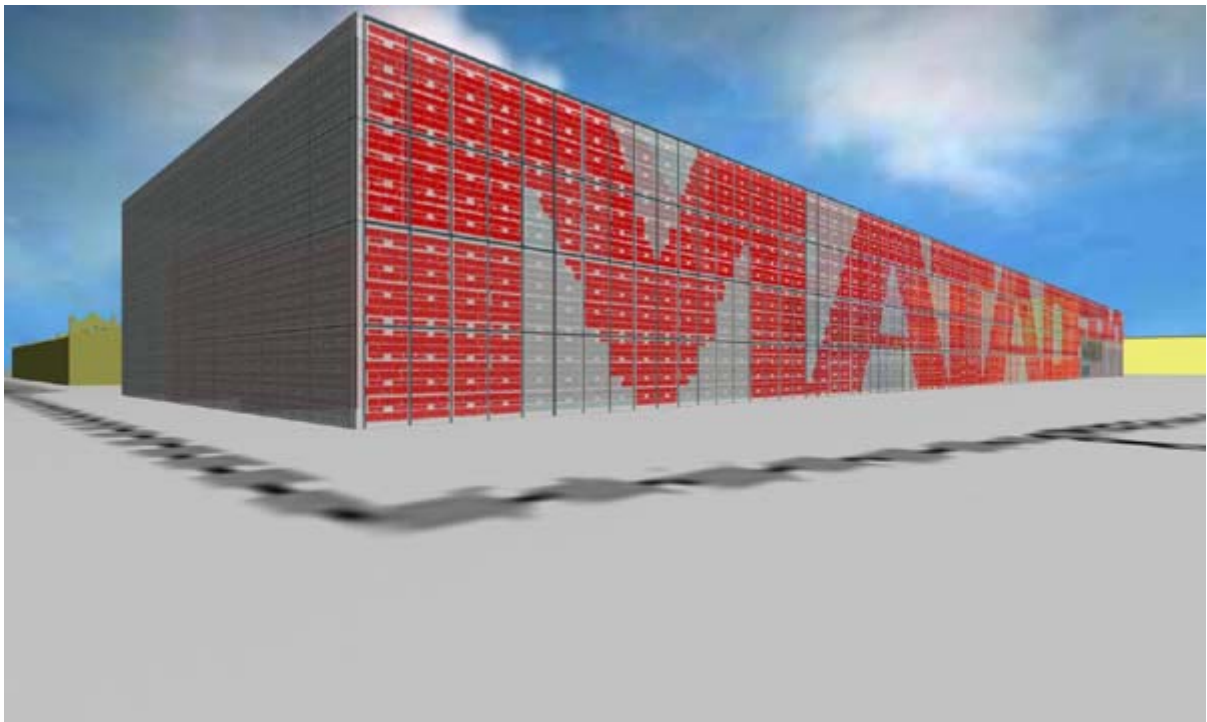


Masterplan with the project

It was chosen to demolish a part of the existing building. To do this, it was chosen to conserve and consolidate the two facets that are perpendicular in the structure of the Matadero. This allowed the introduction of a new building which communicates with the rest of the city.

The first operation was made in order to take off cancerous materials and the second was made to open the new cultural centre to the city. Keeping the two faces helped to maintain a certain architectural continuity and made a space in between the old building and the new building.

The adopted process was to use the perimeter of the old building and to move it eight meters away from both facets. The new building is also taller than its predecessor. The project idea emerges from the concept of introducing a “box” into an organic architectural complex. The box is detached and closed by itself. At the same time, it contains other boxes with different functions and architectural forms. The building presents itself as a prism on its long side and of a minimalist character, with two different uses of building material: two side of cement that are subsequently coloured, and two sides made of glass on which the name of the Museum is written in order to maintain a physical profile of interest but also indefinite. The choice of such different materials is due to the position of the faces. Behind the faces constituted by a series of glass panels, it is possible to catch a glimpse of the internal composition of the building. The semi- transparency in between the two glass sides of the building gave the possibility of reading the building’s internal composition from the outside. The two facets are physically autonomous. In fact, the building from the outside looks like a unique object, but from the inside, it is formed of different volumes with different dimensions in accordance to the amount of people who come to the centre. All these volumes are organised like architectural elements put into a sequence.



Facade

The interior of the building is opened itself with a square “interior hall” with elaborate walls very similar to pierced walls, from which the activities take place. In this hall of 35 metre per side it is possible to catch a glimpse though the aforesaid openings, of the appearance of the different volumes.



The hall

In the hall there are two entrances; one for the museum and the other for the different cultural activities.

The museum is divided in two parts: The first is situated on the ground floor and is used for the permanent collection with rooms which draw its visitors towards the next point, the second at is situated on the first floor and hosts temporary shows and contains an open space. On the right of the hall there are different boxes united by a monumental staircase. In each box, there is a different activity and the most innovative one is the laboratory where designers and artists teach their work and show how to do it. At the end of the building there is an auditorium of two floors: the first floor is built as usual but its structure makes it possible for people to sit as it forms steps. Because the walls are made of glass, it is possible for the visitor to see outside, therefore allowing the auditorium to transform itself into a relaxing meeting point.

For further information, e-mail:

Elisa Desideri: elisa.desideri@libero.it