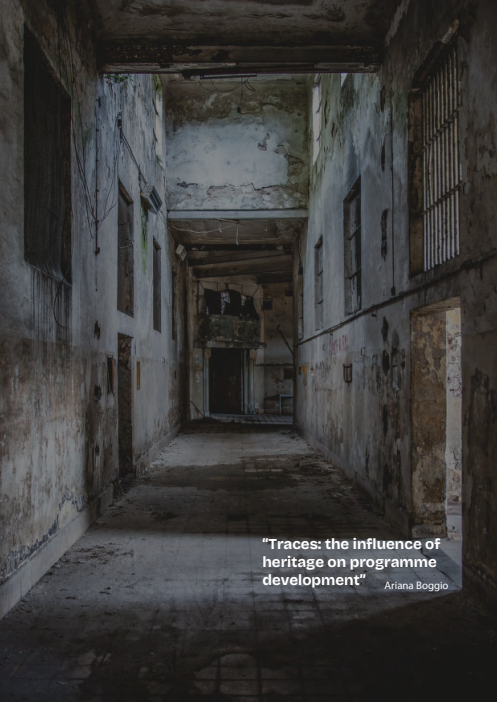

"Traces: the influence of heritage on programme development"

Ariana Boggio

"Traces: the influence of heritage on programme development"

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Abstract

01 / Abstract

This work studies and analyses the readaptation of an abolished prison as an architectural project of reintegration with its surroundings. For the construction of the work, the problems and opportunities that the neighbourhood has in relation to the prison are recognised.

The study is applied to the Ex-Carcel de Caseros, a prison building inaugurated in 1877 but abandoned since 2001, located in the Buenos Aires neighbourhood of Parque Patricios, Argentina. The proposal involves rehabilitation through the transformation of its structure into unique and functional spaces, with the aim of enhancing the activities and attractions that arise in the area. In addition to understanding how the space functions as a whole, moving from a cloistered spatiality to an open and flexible architecture that collaborates with the inhabitants.

It constitutes a design proposal for a substantial disused building, aligning with the principles of adaptive reuse. The approach integrates a case study analysis with a research-by-design methodology. In other words, while focusing on this specific site, both the case study analysis and the proposal development follow a systematic methodology. The intention is to foreshadow the potential of this former prison to meet current needs.

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Index

Abbreviation

EXCC Ex Carcel de Caseros

Introduction

02 / Introduction

The proposal for the refunctionalization of the ex-prison of Caseros arose from the investigation of different sites in the city of Buenos Aires, filtered by its history, program, and current situation. It concluded in the EXCC due to its socio-cultural importance and historical context as well as the demographic situation of its location.

A building that for many years was used as a clandestine centre during the dictatorship, suffered state neglect during various periods and abandonment. It held countless temporary programmes over the years, until it became known to the country while being used as a set for several film productions.

Currently, its been abandoned for more than 20 years and managed by the gobernament of Buenos Aires. As its a known site to the people of Buenos Aires it came to host many walk-in organised by the communal board, expressing how interested its the people to get to see within the building. The community board is a voice for projects to use it as a pole for the community of its neighbourhood, as a place of growth, exploration, and evolution that offers usable spaces for the young entrepreneurs of the area.

This study is not limited to an understanding of the overall functioning of the space, moving from a closed spatiality to an open and flexible architecture that collaborates with the inhabitants. Beyond mere reuse, it constitutes a design proposal for a significant disused building, aligned with the principles of creative adaptation. The approach adopted integrates the analysis of a case study with a design-through-research methodology. In other words, both the analysis of the case study and the development of the proposal follow a systematic methodology focused on this particular site. The underlying intention is to anticipate the potential of this former prison to meet current needs.

The district that houses the EXCC presents a loosely mixed fabric, characterised by nuanced development, with some sectors progressing while others lag behind. The immediate surroundings are predominantly occupied by the city's medical school hospital, along with a mix of modest residential or school structures and public buildings. The surrounding open spaces are limited, small in size, or non-existent altogether.

Consequently, the area fails to attract significant tourism and lacks a wide range of services for its residents. It is marginalized and excluded from city initiatives to promote diversity and improve services in this particular sector of the neighbourhood. The disparity in development and lack of attention from city initiatives have contributed to the neighbourhood's isolation, impeding its growth potential and community vitality.

One of the key reasons for proposing a programme focused on EXCC lies in its intrinsic relationship with its current environment and context, with the aim of developing innovative solutions and generating opportunities for the benefit of its inhabitants. By adopting a programme initiative that evolves its formal strategy in tune with the prevailing labour dynamics and by linking it closely to the growing momentum of small and medium-sized enterprises as well as domestic entrepreneurship in the area, the possibility of designing a comprehensive programme emerges.

This programme would not only respond to the spatial needs of local residents but would also become a valuable resource for other students in the region, allowing universities to use it as an extended campus for their students. The main objective would be the creation of multifunctional spaces for the exhibition, sale, and acquisition of art, design, craft, and painting objects.

In addition, specific spaces would be envisaged to form the essence of an arts school, encouraging the teaching of music, culture, dance and theatre. This holistic approach would not only provide learning opportunities, but also an environment conducive to personal and professional growth. Careful planning of the spaces would ensure maximum efficiency and versatility, thus creating continuous opportunities for learning, creativity and holistic community development.

The structure of this thesis follows a systematic and detailed progression that starts with the need for in-depth knowledge of the case study: the Argentinean prison. The research delves into the transformation of this institution, reinterpreting it as a hygiene machine, a concept supported by various studies dating back to the mid-sixteenth century, a key period in the changing perception and function of prisons that are seen in the first chapter. This first chapter is devoted to exploring the type of building in question, providing a contextual framework before delving into the specific transformations that the prison in question, the EXCC, underwent from its beginnings to its eventual abandonment. In parallel, the temporary programmes it maintained during various stages of its existence are examined.

The second part works to understand the environment, which is central to the thesis, addressing both the mix of uses in the structure and the surrounding demographics to gain a complete perspective of the users and scope of the institution. These elements become the essential guides for the formulation of the architectural proposal.

The last chapter focuses on the architectural part itself, guided by a stratified analysis of the layers that make up the structure. This analysis sheds light on the different periods of decay and evolution of the prison. The culmination of the thesis is found in the presentation of the programme at the architectural level in the final chapter, consolidating all previous research and analysis into a concrete and reasoned proposal. This structured and coherent approach provides a comprehensive understanding of the case study, from its historical past to its possible architectural future.

Theoretical Framework

03 / Theoretical Framework

I

The cultural heritage of a city is closely intertwined with the identity of the locality, and this connection has been the subject of reflection over the years in various international documents and articles devoted to the study of this topic. The concept of heritage came into being in 1931 with the Athens Charter for the Restoration of Historic Memorials, which was adopted at the First International Conference of Architects and Technicians of Historic Monuments. This charter contains two very important orientations as they were the first approach to the idea of preservation, maintaining the prevalence of social and public interest over private interest, and the need to promote dissemination and education on the respect and conservation of historic spaces in educational establishments. In addition to respecting the historical and artistic work of the past without disregarding the style of any period, the historical image must be respected, but in cases of reconstruction, the new section must be highlighted.

According to Alfredo Conti's analysis of Marshall Bernan's theory (1985)1 there is a difference between modernity, modernization and modernism, pointing out that although the notion of conservation originates in modernity, modernization describes a process of social development based on economic and technical improvement. Modernity, on the other hand, refers to the way in which individuals and society experience these processes. The Renaissance period marks the emergence of the concept of the "historical monument". Françoise Choay[2] argues that the idea of the historical monument was closely linked to its evocative character, a notion inherent to the term from its origin. In the context of modernism, a connection is established with experiments in transferring the achievements of modernity to specific fields such as art, architecture and literature.

During the 19th century, the notion of nationality was capitalised upon, becoming a significant element in the field of tangible and intangible heritage and playing a fundamental role in shaping national identity. This phenomenon is evident in the European context, through the theoretical contributions of Viollet-le-Duc, renowned for his "restorative" interpretations of medieval buildings and his relevance as an architect of the Gothic Revival. At the same time, the Londoner John Ruskin proposed a perspective that advocated the contemplation of the monument. It was no longer a matter of following a specific action in the French style, but of adopting a hands-off expectation. According to this approach, a work of art is a creation that belongs exclusively to its author[3]. It is also relevant to mention Camillo Boito, an Italian theorist who, in his reflections, established a first example of the rules necessary to specify the concept of restoration.

1 Berman, M. (1983, January 1). All that is Solid Melts Into Air. Verso

2 Choay, F. (2019, August 28). Lalégorie du patrimoine. Media Diffusion

3 Teresa Montiel Alvarez (2014). John Ruskin vs Viollet le Duc. Conservación vs Restauración. Artyrtum. Revista digital de Artes y humanidades, 3, 151-160.

Typical colonial urban lower middle-class house, but of importance dor the ideology represented by Sarmiento.

Figure 1.1: La Casa de Sarmiento, Redación Tiempo de San Juan, 2023, TiempodeSanJuan (https://www.tiempodesanjuan.com/sociedad/la-casa-sarmiento-cerrara-el-fin-semana-la-decision-nacional-recortar-horas-extras-n360803)

Over the course of the 20th century, the concept of heritage has steadily expanded from focusing exclusively on great classical and monumental masterpieces to encompass elements such as popular architecture, textile enclosures, gardens, landscapes and cultural heritage paths. This broadening has helped to engage a more diverse public in heritage conservation. Contemporary approaches to the relationship between heritage and memory link it closely to social construction through cultural identity. Towards the end of the century, the notion of heritage as something previously non-existent was raised, questioning its inherent nature. Some theorists even suggested the "invention" of heritage, pointing to a manipulation in the selection of objects by hegemonic groups, including political power and intellectual sectors, such as Llorenç Prats, 1997, in his writing ``Antropología y patrimonio`` [4].

[4] Prats, L. (1997, January 1). Antropología y patrimonio. Grupo Planeta (GBS).

The Cabildo of Buenos Aires (03/03/1608), was an institution of Spanish Origen seat of the colonial goverment and the administration of justice.

Figure 1.2: El Cabildo, Turismo Buenos Aires, 2021, Turismo Buenos Aires (https://turismo.buenosaires.gob.ar/es/cross-estableciments/el-cabildo)

In Argentina, the construction of historical heritage in the 1980s was integrated into a cultural and symbolic process, strengthening the affirmation of a national identity. Guided by groups that defined values assigned to the assets, this process had its roots in the commemoration of the Centenary of the May Revolution of 1810 between 1910 and 1940, a founding event. Heritage became a tool of cultural identification, especially relevant during a period when immigration was a concern for Argentine leaders. The integration of immigrants was a concern from the beginning of the modernisation process, as evidenced by the 1884 law on compulsory, free and secular primary education.[3]

The creation of the Comisión Nacional de Museos y de Monumentos y Lugares Históricos, some thirty years after the Centenary, led to the construction of numerous monuments and museums. Their aim was to create a symbolic representation of society and its history, though they mainly focused on historical figures and events rather than artistic or architectural considerations.

[3] Conti. (2009). Patrimonio e identidad cultural: Nuevas perspectivas. Laboratorio de investigaciones del Territorio y el Ambiente.

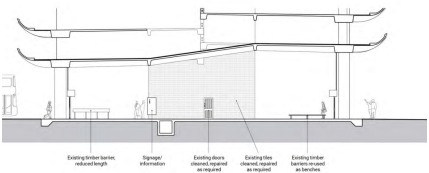
The influence of nationalist thinkers, led by Ricardo Rojas, had an impact on art, architectural and heritage preservation in Argentina. Although many colonial buildings were demolished in the 19th and 20th centuries, systematic studies on colonial architecture began in 1915. The resulting documentation, focusing on mainly rural and religious buildings, not only preserved their memories, but also laid the groundwork for a deeper appreciation of the country's colonial heritage[3].

The National Commission of Museums and Historical Monuments and Places, created in 1940 by national law 12.665, is responsible for identifying and declaring historical monuments, as well as providing advice on their conservation and restoration. In recent times, the term "monument" has evolved into a broader understanding, including assets linked to production with social connotations. The Commission is currently promoting initiatives such as the Argentine Heritage Programme, in collaboration with the World Monuments Fund and UNESCO, for the recovery and revaluation of the Jesuit Guarani Missions in Argentina, Brazil, Paraguay and Uruguay.

Figure 1.3: Ruins of San Ignacio Miní, UNESCO, Gustavo Fernando Durán, 2018, (La-aleteia (https://es.aleteia.org/2018/03/20/vive-la-semana-santa-como-en-los-tiempos-de-las-reducciones-jesuiticas/)

Figure 1.4: Preston Bus Station, Bldg. 1969. (dezeen | https://www.dezeen.com/2014/05/15/dezeen-guide-to-brutalist-architecture-dezeen-hugotrix/)

Figure 1.5: Preston Bus Station, Gareth Gardner, 2018. (Arquine | https://arquine.com/obra/estacion-de-autobus-preston/)



Section of the Brutalist building with annotations on the state of the project.

Figure 1.6: Preston Bus Station, Gareth Gardner, 2018, architectsjournal (https://www.architectsjournal.co.uk/buildings/building-study-preston-bus-station-by-john-puttick-associates)

II

The different types of preservation comprise methodologies for the rehabilitation of spaces. The following concepts to be developed represent the different approaches that can be employed when dealing with a historic building,

Preservation: This refers to the architectural practice of maintaining a building or site in its current state as much as possible. This may involve repairing any damage or deterioration that has occurred over time, but without making significant changes to the original structure. An example of this is the case of the 1969 Preston Bus Station, listed Grade II by Historic England after being saved from demolition. It was refurbished by John Puttick Associates in 2012, who sought to maintain the colour pallette and materials of the original project.

1980, ruins prior to restoration.

Figure 1.7: Roman Theatre, Giorgio Grassi, 1984, Manuelportsaveli (https://manuelportaveli.com/rehabilitacion-del-teatro-romano-de-sagunto/)

Restoration: Restoring a building or site to its original state, usually through major repair work. The aim is to restore the structure to the way it looked when it was built. It may consist of recreating damaged or missing elements or materials from the building in the same style as the original. The Roman Theatre of Sagunto in Valencia, Spain, is an example of how they sought to rehabilitate it through a process of restoration, much of what appears today actually belongs to the recent interventions and reconstitution of the Roman factory.

1993, Restoration.

Figure 1.8. Roman Theatre, Antonio Marín Segovia, 2008, Agenda Comunista Valencia (https://agenda-comunistavalencia.blogspot.com/2017/12/tres-millones-de-euros-para-terminar-de.html)

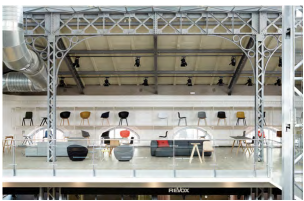
During the restoration.

Figure 1.9. Roman Theatre, Antonio Marín Segovia, 2008, Agenda Comunista Valencia (https://agenda-comunistavalencia.blogspot.com/2017/12/tres-millones-de-euros-para-terminar-de.html)

Neo-Renaissance style stucco façade.

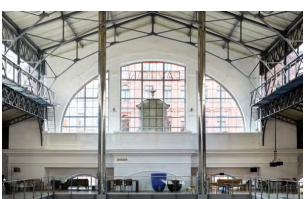
Figure 1.10: The Vinohrady Market, Steven Miller, 1994, Loxia (https://www.loxia.co/vinohrady#%C3%A1-n%C5%BEr-nce/langnm)

Conservation: This concept involves balancing the need to maintain the original character of a building with the need to make necessary modifications. This could seek to preserve certain features or materials while updating others to make them more energy efficient, for example the Vinohrady Market in Prague, which was subject to a thorough renovation that preserved its historic elements and turned it into a more modern and functional space.



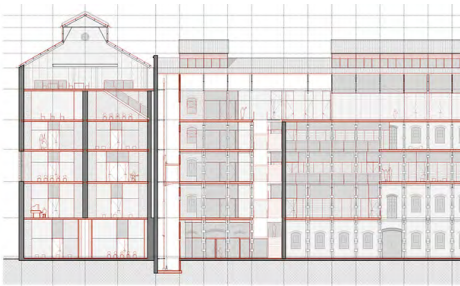
It was built in 1903 and its original use was as a meat, fruit and vegetable market. Today, it houses furniture shops, among others.

Figure 1.11. The Vinohrady Market, Steven Miller, 1994. (Sarro Design (https://sarrodesign.com/2013/11/pavilion-el-antiguo-mercado-de-graga-reinace-en-un-centro-comercial-dedicado-al-diseno/)



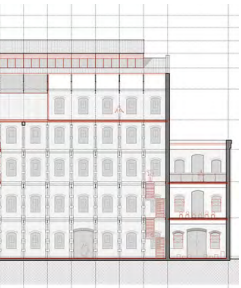
The originals materials and layout were kept.

Figure 1.12. The Vinohrady Market, Steven Miller, 1994. (Sarro Design (https://sarrodesign.com/2013/11/pavilion-el-antiguo-mercado-de-graga-reinace-en-un-centro-comercial-dedicado-al-diseno/)



In red the new interventions.

Figure 1.13 Refuncionalización ex molino Marconetti, Subsecretaría de Obras de Arquitectura – Gobierno de la ciudad de Santa Fe, 2017, Archdaily (https://www.archdaily.cl/cl/921276/re-funcionalizacion-ex-molino-marconetti-subsecretaria-de-obras-de-arquitectura-gobierno-de-la-ciudad-de-santa-fe)



Levels were created between the existing stucture.

Figure 1.14: Refuncionalización ex molino Marconetti, Subsecretaría de Obras de Arquitectura - Gobierno de la ciudad de Santa Fe, 2017, Archdaily (https://www.archdaily.cl/cl/921276/re-funcionalizacion-ex-molino-marconetti-subsecretaria-de-obras-de-arquitectura-gobierno-de-la-ciudad-de-santa-fe)

Refunctionalisation: This refers to the process of reusing a building that can no longer fulfil its original function, and through a series of processes achieves its restoration, which is not limited by the maintenance of the original building, but seeks to reuse it in a way that can maintain a more favourable programme for the current communities. For example, converting a factory into single-family dwellings. An example of a refunctionalisation is the case of the Ex-Molino Marconetti in Santa Fe, Argentina. The initial idea of the project is to see the old mill as a space where changes can be made in a balanced way, respecting the original structure. This space is to be used for the academic activities of the schools that are part of the Municipal Secondary School.

Although preservation and conservation share the fundamental purpose of remembering buildings, their methods and outcomes diverge significantly. Rem Koolhaas, in his work "Preservation is Overtaking Us"[8], puts forward a perspective that goes beyond considering preservation as a mere niche interest or side project for architects. Koolhaas argues that conservation has ceased to be a peripheral aspect and has been consolidated as a central and defining element in the discipline of architecture. In this sense, he argues that conservation is becoming more important than even the construction of new buildings and other forms of architectural expression.

In contemporary times, building preservation has emerged as a dominant cultural force. Increasingly, buildings and sites are preserved for their historical or cultural significance, a prominent example being the transformation of former factories in Barracas, such as the former headquarters of the Canale factory, which today houses the architectural offices of the Buenos Aires city government.

Conservation, however, is not without controversy and challenges. It can significantly contribute to the preservation of cultural heritage, but its effects can be double-edged.

On the one hand, it strengthens cultural identity by keeping alive testimonies of the past; on the other hand, it can trigger processes of gentrification, crowding out and loss of local histories. This duality in conservation outcomes underlines the need for careful reflection on its implications and the importance of finding trade-offs that safeguard heritage without harming local dynamics and communities.

In conclusion, conservation as a central element in architecture highlights the transformation of this field beyond a secondary interest. Contemporaneity witnesses a prevalence of building preservation, evidenced in notable projects such as the conversion of the former Barracas factories. While conservation contributes significantly to the preservation of cultural heritage, its dual impact, strengthening identity but also generating challenges such as gentrification and displacement, highlights the need for cautious and balanced reflection on its implementation. The crucial challenge lies in finding a middle ground that allows for the safeguarding of heritage without compromising the vitality and identity of local communities.

[8] Koolhaas, R. (2014, January 1). Preservation is Overtaking Us.

III

For this project, the main objective is the strategic integration of urban development planning, rather than treating it as a separate issue or in its own right. This would help ensure that preservation efforts are aligned with broader goals of social equity, economic growth and environmental sustainability. Refunctionalising this building inequalities and marginalising other perspectives. In addition, preservation efforts may prioritise certain types of buildings or places over others (such as large public buildings over everyday experiences), which may further erase local histories.

The acceleration of preservation presents a variety of opportunities and responsibilities for architecture. It opens up new possibilities for architects to engage with historic buildings and places in innovative ways. Among the opportunities offered by the acceleration of conservation are the creation of the following

The possibility of working with existing buildings and sites, instead of always starting from scratch.

The opportunity to engage with history and cultural heritage in new ways, such as adaptive reuse or reinterpretation.

The opportunity to create new forms of architectural expression that respond to historical contexts.

However, these opportunities are accompanied by new opportunities and responsibilities,

Understanding and respecting the historical significance of buildings and places.

Balancing conservation with contemporary needs and uses.

Collaborate with local communities and stakeholders in preservation efforts.

In summary, we can group the different approaches to dealing with a building as follows:

Restoring the building so that it can continue to be used in the same way as before, while maintaining its original function.

Converting the building to a similar but different use. For example, a house can be transformed into an office.

Adapt the building for a completely different use than the original one. For example, a warehouse could be converted into a cinema.

IV - ¨Preserve it, tear it down or adapt it¨

What establishes a building in the category of protection, a historical landmark or an emblem?, It is important to understand that the historical significance of buildings does not depend only on their active years, but also on their function and interaction with the community throughout their useful service life. In the case of the EXCC, the feeling that the neighbourhood has for the building is not characterised by admiration and feeling, but rather by attitudes such as neglect and rejection. However, within this project it will have a role where, within the walls that for many years trapped convicts, a scenario of integration of the area and urban development of the neighbourhood as a whole can be seen.

James Douglas sets out five adaptability criteria for the building adaptation process[7]:

1. Convertibility: Adaptation should allow for changes in the use of the building, whether economic, legal or technical.

2. Dismantlability: The building must be able to be dismantled safely, efficiently and quickly, either in part or as a whole.

3. Disaggregatability: The materials and components of the dismantled building must be reusable or reusable (i.e. recyclable) as far as possible.

4. Expandability: The adaptation should allow for an increase in volume or capacity (e.g. adding an additional storey to a building that does not increase its volume).

5. Flexibility: The building should allow for minor or even major changes in space planning to reconfigure the design to make it more efficient.

Before starting with the building and programme modifications, the concept of "shearing layers", a theory of how buildings change and adapt over time, appears in the analysis. It was proposed by architect Frank Duffy, and is first described in the book "Building Adaptation" by James Douglas.

[7] Douglas, J. (2006, August 11) Building Adaptation. Routledge

According to this theory, buildings are composed of several organised layers that change at different rates. These layers are:

1. Site: the location of the building.

2. Structure: the physical structure of the building.

3. Skin: the building envelope (roof, walls, windows, etc.).

4. Services: technical services and systems in the building (mechanical, electrical, etc.).

5. Space plan: the interior design of the building.

Each of these layers changes at a different pace, depending on the factors that influence them. For example, the design of the interior space (space plan) may change every few years, while the physical structure of a building may last for centuries. This difference in pace between the layers can cause tensions between them and imbalances in the building.

Shearing layers	Description	Typical lifespan/activity
Site	Location and context	Permanent
Structure	Bones	30-300 years
Skin	Envelope	20+ years
Services	Lifeblood	7-20 years
Space plan	Interior layout	3 years
Stuff	Furniture and equipment	Under 3 years
Souls	People	Daily

The theory of shearing layers proposes that the solution to these imbalances is to allow some layers to change without affecting others. For example, interi or designs can easily be changed without damaging the building structure, while changes to the structure require more planning and budget. By allowing the layers to change independently, the building can adapt and evolve to meet new requirements and uses, and be in harmony with the rates of change required by time.

[1] Douglas, J. (2006, August 11).Building Adaptation. Routledge

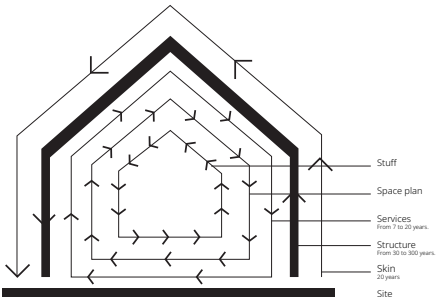


Figure 1.15: Shearing layers of change based on Brand's 1994 , Ariana Boggio, 2023.

Before

04 / Before

« Is it any wonder that prisons resemble factories, schools, barracks and hospitals, all of which resemble prisons? »

Michel Foucault in Surveiller et punir (1975)

I

The Cárcel de Encausados, or as it is known today as ¨Ex-Carcel de Caseros¨, emerged as a result of the reorganisation of a pre-existing institution, the Asilo de Reforma de Menores Varones, during the late 19th and early 20th centuries. Initially run by religious staff, the asylum underwent a significant alteration when the methods employed by the staff were subjected to public scrutiny and brought to trial. This episode culminated in the imprisonment of the ecclesiastical director for the use of physical punishment and torment, generating a scandal of considerable magnitude in both the social and political spheres[4].

[4] Fredenraj, C. (2011). Del Asilo a la Cárcel. Crisis y reconstitución del primer reformatorio argentino (fines del siglo XIX-principios del siglo XX). III Jornadas Nacionales de Historia Social, La Falda, Argentina.

Faced with the need to overcome this adverse situation and rebuild the institution on a more ethical and effective basis, a comprehensive transformation was implemented. In this context, the Prison for Defendants was created, marking a new stage in the function and purpose of the institution. The creation of correctional institutions for juveniles is justified by two central motives which represent a significant transformation in penal and penitentiary conception, thus marking modernisation in this field.

Firstly, the distinction between adults and children in terms of punishment is positioned as a distinctive element in the modernisation of criminal and correctional justice. This approach not only addresses the differential sanctions established by the criminal code according to the age and discernment of the offender, but also establishes a clear separation between adult and juvenile penalties. This differentiation, which reflects an advance in the understanding of criminal responsibility according to age, represents progress in the consideration of justice and correction adapted to the particularities of minors[8].

Secondly, the consolidation of the categories of 'child' and 'juvenile', from the last quarter of the 19th century, has a fundamental role in the establishment of these institutions. This process involves delimiting a specific portion of childhood under the term 'minor'. The notion of the "school of crime", rooted in the imaginary of the ruling class, establishes an analogy between the street and the common prison, both for adults and minors. Both environments foster unwanted contact that is sought to be avoided, facilitating the transmission of immoral behaviour. These lessons were considered detrimental to "the imitative spirit of the child", as it was believed that he would only cultivate moral inclinations and objectionable habits in such circumstances[10].

In conclusion, the historical development of the first Argentinean reformatory is part of the vast amalgam of processes and events that the incipient field of the history of juvenile justice has not yet had the opportunity to address in its entirety, the creation of these correctional institutions for minors being framed in a context of change in the perception of criminal responsibility.

[8] El Código Penal de 1886 establecía que están exentos de pena los menores 10 pero menores de 15 que no hayan obrado con discernimiento (art. 81 inc. 2° y 3°). Para la ley penal el hecho de ser menor de 18 años –y mayor de 70- constituye en sí mismo un atenuante (art. 83), de forma que ningún menor de edad puede ser penado con la muerte (art. 59),e incluso, sus penas se cumplen en penitenciaria (art.62).

[10] Dupont B. (1894). Patronato y asistencia de la infancia. Buenos Aires, E. Samiguet y Cía., 1894, p. 29.

II

In order to properly understand the type of heritage that these establishments present, it is essential to explore their history. In this context, the text by [11] provides data that facilitate a clear understanding of the distinctive elements of the case study.

The history of the prison began in 1553, following the death of King Edward VI and the regency's approval to confine a group of vagrants and needy people in Briedewell Castle, near London. This approach was intended to provide them with care, treatment and to promote the habit of work. In this context, mass migration from the countryside created an abundance of free labour, resulting in high levels of poverty, begging and crime. The solution adopted was the "workhouses" or "houses of correction", known as "Rasp Huis Houses" in Holland, where inmates extracted tannin from wood to dye cloth using a saw (1596).

These places were also called hospices and eventually hospitals, seeking to "cure" those suffering from mental problems, lack of hygiene, moral deficiencies and lack of work discipline, as exemplified by the "Paris hospital".

Thus, prisons as we know them today emerged. Those who violated the secular law, understood as a social contract, were punished, the penalty being proportional to the harm caused, and the duration of the penalty was measured by the time of deprivation of liberty, this period being devoted to productive work.

The function of punishment was focused on being an example to dissuade others, on prevention and discipline of the perpetrator to avoid recidivism. In our country, prisons became places where the accused awaited the decision on their actual punishment, giving rise to debates between prison and prison (places where sentences were served far from the city, such as Luján, Montevideo, Martín García Island or Carmen de Patagones).

The most solid prisons were established in locations previously occupied by expelled Jesuit convents. However, colonial prisons relied on the structures of the cabildos, unsanitary and vulnerable buildings where prisoners often escaped through holes in the adobe walls. Occasionally, private prisons were used to confine prisoners.

11. Marino M. V. (2015). Las cárceles federales argentinas. Su historia desde 1553 hasta la actualidad. Argentina. Revista Pensamiento Penal.

What this analysis seeks to understand is the perception of these establishments and their users, the individual as an offender or a human being with rights, including in the context of their detention and deprivation of liberty. In the past, the offender was often marginalised, emphasising his or her social stigmatisation and considered untrustworthy upon release. This approach made their reintegration into society considerably more difficult and, failing to adapt, they were compelled to reoffend, often due to a lack of alternatives.

In our country and in most Latin American nations, the prisoner does not generate any interest and, rather, is the object of disdain. The behaviour assumed by the State and the society towards the prisoner leads to his being punished by confinement in a prison, where he is subsequently relegated to oblivion. How does this affect the social treatment of the buildings after their life in service? Do they have the future possibility of accommodating a new program or are they destined for perpetual abandonment by the state and the community?

Aerial view of the National Penitentiary in 1925, showing a neighbourhood of Palermo and part of Recoleta.

Figure 2.1: National Penitentiary, Autor, 1925, Loxia (https://www.loxia.co/noticias/#!/CJBeA1-rHkC/0kdzlnicwTbang=en)

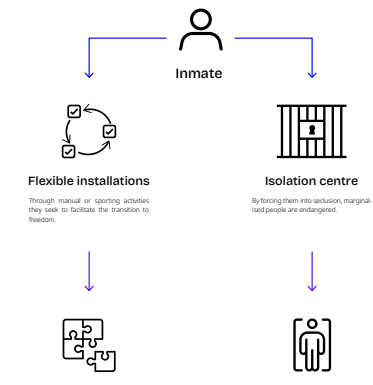
The penitentiary was criticised because of the perception that it did not have the capacity to regenerate convicts. Although it was considered important to inculcate principles of morality, the main focus of the penitentiary system was to prevent recidivism by focusing on imparting work habits and order to prisoners. The Buenos Aires Penitentiary was opened in 1877 and, after the federalisation of the capital in 1880, was renamed the National Penitentiary. This establishment, located in long pavilions to avoid the cellular system considered inhumane, received 710 inmates after the transfer from the Cabildo prison.

It is worth mentioning the contribution to the transformation of the modern prison thanks to Roberto Pettinato. In the 1930s, he led changes in Ushuaia prison as head of the Penal Section. He introduced sports fields and improved the inmates' diet. In 1947, he eliminated striped suits and promoted sporting activities. Pettinato made the visiting regime more flexible and established "intimate visits". He built private spaces, such as the Visitor's House at the National Penitentiary. In addition, he implemented a mitigated regime of discipline to ease the transition to freedom.

These changes sought to humanise the prison system, encouraging the re-socialisation of inmates and preserving family ties. Its influence was pioneering in transforming perceptions and practices in the penitentiary environment.

Interior of a wing of the "new" National Penitentiary in 1877.

Figure 2.2 National Penitentiary, autor, 1925, Loxia (https://www.loxia.com/-noticia/BC2BA1-01BC5B/BE-nacal/hangmen)


Inmate
Flexible installations
Through manual or sporting activities they seek to facilitate the transition to freedom.
Isolation centre
By forcing them into seclusion, marginalised people are endangered.
Ready to re-integrate society
Sidelined by society

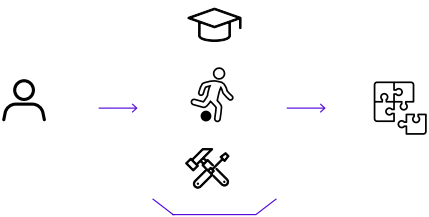


Figure 2.3: Diagrams representing the evolution of the program and infrastructure of the prisons in Argentina, Ariana Boggio, 2023.

In conclusion, for many years Argentina's prison has been a marginal system that relied on the correction of juvenile and adult sentences by means of severe physical punishment, a reality that was public knowledge until modern times. However, over time and thanks to various international figures and influences, efforts have been made to transform this system, aspiring to an approach that genuinely seeks the reintegration of the prisoner into society rather than relegating him or her to oblivion.

It will be these proposed solutions that will be the programmatic conditions that will give prison facilities the opportunity to reintegrate more meaningfully into society once they have served their sentence. This raises the possibility that these reforms will not only affect the treatment of the inmate, but also the fate and future function of the prison buildings themselves, raising the prospect of a rebirth for these structures beyond their past history.

Demolish Case study

1940.

Figure 2.4. CABC aerial view, 1940, Ministerio de desarrollo urbano y transporte (http://esplan.buenosaires.gob.ar/webfiles/mapa_aereas2/

III

After analysing the programmatic composition of these establishments, we will now focus on the case study, which underwent several transformations over the years.

In 1884, the architects Pedro Benoit, Juan Martín Burgos, Valentín Balbín and Carlos and Hans Altgelt designed the construction of the House of Correction for Minors on Caseros Avenue, between Pichincha and Pasco, in the Parque Patricios neighbourhood. The land selected was divided into two parts, the second part being used for the Prison for Detail and Correctional Facility, in charge of the Department of Civil Engineers. Over time, this place had different names, such as Asilo de Reforma de Menores Varones, Cárcel de Encausados, Prisión Nacional, Unidad n.° 16, although today it is known as "Caseros vieja". The prison was definitively closed in 2001 and, since then, it has been in a state of abandonment. In 2018, the recovery of the building was announced to house the Ministry of Economy and Finance of the City of Buenos Aires and the Governmental Administration of Public Revenues (AGIP), although the work never started. Meanwhile, a proposed law was presented in the Legislature to turn the building into a centre for technological innovation and a space for memory.

Demolish Case study

1989.

Figure 2.5: EKCC aereal view, 1989, Ministerio de desarrollo urbano y transporte (http://sigsan.buenosaires.gob.ar/webfiles/mapa_aereas2)

2009.

Figure 2.6: EKCC aereal view, 2009, Ministerio de desarrollo urbano y transporte (http://sigsan.buenosaires.gob.ar/webfiles/mapa_aereas2)

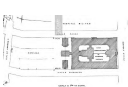
2023.

Figure 2.7: EKCC aereal view, 2023, Ministerio de desarrollo urbano y transporte (http://sigsan.buenosaires.gob.ar/webfiles/mapa_aereas2)

***Dictatorship** (1976-1983)

1871

The first population nucleus settled around the Slaughterhouse of the South, linked to the work and slaughter of livestock.



Original proposal plan 1875.
Figure 2.8. Site plan of the original enclosure. Buenos Aires 1964. Redrawn by MOP. Dirección general de Arquitectura. Given by CeDInF 2013.

1898

Casa de corrección de Menores Varones: Juvenile Correction Home for Boys.

S.XIX

Existence of the Slaughterhouse of the South or "La Convalecencia" in the current Plaza España, related to the first Argentinean industry, livestock farming.

Trash Train connects land in Pompeya and Barracas with Parque Patricios.

1877

It is built, designed by architects Pedro Benoit, Juan Martín Burgos, Valentín Balbín and Carlos Altgelt.

After demolishing the buildings next to Viaducto Alsina, the towers were built, one of the cruelest prisons in Argentina.
Figure 2.9. View of the building under construction of the Canal de Excavación and surrounding area. Barrio Parque Patricios. August 1967. Credit: Archivo General de la Nación. Photographic Documents Department. Inv. nº 297290.

1963

The project is abandoned as inhumane.

1935

Closure. Refurbishment work begins.

1915

Parque Patricios changes from a Criollo neighbourhood to an immigrant area with ample green spaces, "chorizo" style houses, and large-scale hospitals.

2004

Demolition of the towers begins.

2001

The prison is abandoned.

Used as the set of Tumberos.

1979

Reopening, as a prison for the Encausados, integration with the 22-storey Caseros prison.

2011

The design competition for the new headquarters of the General Archive of the Nation was held on the site of the towers.

Figure 2.10. National Penitentiary, Claudio Larrea - Brandsen, November 2021. La Nación (https://www.lanacion.com.ar/revista-living/un-paseo-no-de-carne-a-ocasion-del-centenario-el-marginal-nid24112021/)

2012

The project is abandoned as inhumane.

2015

The Government of the City of Buenos Aires is carrying out a plan to relocate government offices to the southern neighbourhoods. Decentralising the administration and promoting the development of the historically neglected areas of Buenos Aires.

2018

The city government proposes a project to transform the former prison of Caseros into the new building of the Ministry of Economy and Finance and the headquarters of the Governmental Administration of Public Revenues (AGIP). Work has never started.

2019

The agreement of the Government of Buenos Aires for the use of the prison as a set for El Marginal ends.

2007

Used as a set for the short film "Pabellón 86".

2014

New Government Headquarters of Buenos Aires / Foster + Partners

2016

Used as a set for the short film "Pabellón 86".

2020

The General Archive of the Nation (AGN) is established.

Present

The building is in a state of disrepair and the restoration work has been cancelled. A governmental character has been imposed on the district, where for many years there was an atmosphere of cattle breeding and culture, of a residential characte

In conclusion, the building has undergone many modifications to its surroundings with respect to its lotmate, and after so many years, it has been prevented from disappearing. Its layout reflects a design intention that seeks, through extracurricular activities, to change the course of life of its permanent inhabitants. But after its closure it found itself as the host of various television shows, open visits to the public by the city government and the communal commission.

Its appearance in the neighbourhood is not received as an unwelcome stain on the fabric, but as a space full of possibilities proposed by the curious eyes of those who have the possibility of planning in it. It is striking how the block is introduced into the urban fabric, surrounded by services and housing, a space destined for such an obscure profession shares its space with the neighbourhood's communal square. Its presence in this context not only adds a distinctive visual feature, but also acquires a singular prominence. The block as a whole becomes a focal point that gives identity to the surrounding area.

When the street meets the prison, the uncertainty of what lies at the end, whether it is a wall or an entrance, adds an element of mystery to the environment. Living daily in this situation is a rare experience, combining the unexpected with a certain emotional complexity. The incognita is presented as an important character in the history of the building, since its use generates a great deal of contempt and rejection from society, although it is the same that, in a repurposed future, would give it an attractive particularity.

Just as abandoned prisons refunctionalised into hotels are popular because of the combination of elements they have to offer. These places often have architecture rich in history, which attracts users in search of unusual experiences. In addition, the transformation of a secluded space into an open programme provides a sense of urban renewal and regeneration, which contributes to the attractiveness of the lands that host them. This type of experience-site relationship does not only happen with such programs but also in other cases where the uses are of a public-social nature.

Casarros vieja

Caseros Avenue

Parque Florentino Ameghino

Figure 2.11: Diagram representing the daily interaction of society with the case study. Arana Boggia, 2020.

The next section within the chapter is based on the analysis of projects similar to the case study and the relevant points made throughout the chapter, it seeks to understand the architectural and programmatic transformations and the approach that was sought for the building.

Nowadays, projects are being planned and carried out to reintegrate them and return to society this space that for many years was a reminder of the horrible events that took place in the center of so many neighborhoods and cities.

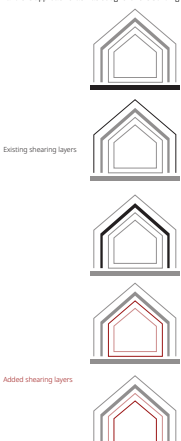
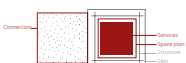


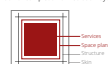
Figure 2.12: Diagrams representing the shearing layers of change based on Brand's 1994 , Ariana Bugajo, 2021.

Table of operations present in the projects

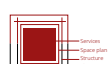
Connecting or closing operations between existing volumes as roofs or circulation hubs



Transformations concerning the addition of new electrical and mechanical installations as well as the implementation or completion of insulation layers.



Partial demolition of a wall or roof to be replaced or part of an operation of the overall design



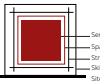
Addition of completely new volumes to the existing building

Partial or complete demolition

Figure 2.13: Diagrams representing the operations used in the projects chosen, Ariana Biagioli, 2023.

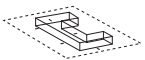
Architects: G. González, M. González Veglia, A. Manavella, V. Niedfeld, D. Menso, A. Barrios y G. Vegas.

Project: Ex- Prison or Convicted Prisoners
Location: Córdoba, Argentina
Year: 2013 Original building: 1921/35
Type: Adaptive reuse
status: Competition - 3er place
surface / size: 23 000 m²

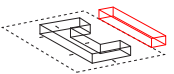


Existing shearing layers
Added shearing layers

The integration of the old prison into the urban fabric and the city through a network of intermittent roads that travel through the inside of the structure in all directions.



The creation of an urban blank space (Plaza de la Cultura)



Recomposition of the urban space through a new apartment-studio building along the street

Figure 2.14: Location of the project and diagrams of analysis, Ariana Boggio, 2023.

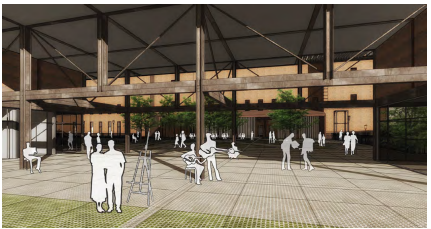


Image of the proposal.

Figure 2.15. Concurso Anteproyecto Centro Cultural, Comercial y Residencial Paseo de Guemes, Equipo Tercer Lugar, 2013, Archdaily (https://www.archdaily.cl/cl/02-28579/tercer-lugar-concurso-anteproyecto-centro-cultural-comercial-y-residencial-paseo-de-guemes-argentina)

Figure 2.16: Ex Cárcel de Encausados, Ciudad de Buenos Aires, 2020, (BA) https://www.cba.gov.ar/ex-carcel-de-encausados-comienza-la-demolicion-del-muro-perimetral /

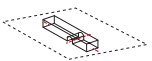
Figure 2.17: Concurso Anteproyecto Centro Cultural, Comercial y Residencial Paseo de Guemes, Equipo Tercer Lugar, 2013, Archdaily (https://www.archdaily.cl/cl/02-28577/tercer-lugar-concurso-anteproyecto-centro-cultural-comercial-y-residencial-paseo-de-guemes-argentina)

Architects: E. Barone, V. A. De la Fuente, J. M. Mandalari, J. Mortatti Perez, T. Smachetti Ing. T. Daels y F. P. Di Biase

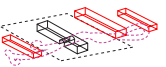
Project: Ex- Prison Gorriti
Location: Jujuy, Argentina
Year: 2021 Original building: 1933
Type: Adaptive reuse - urban integration
status: Competition - 1st place
surface / size: 80 000 m²

The ring system is centred on the perimeter of the complex, with a circulatory perimeter.

Site Limit



seeks to reintegrate the prison by creating space for community and connectivity



various solutions in each of its sectors with varying scales and uses synchronize them with existing and neighbouring uses

Figure 2.18: Location of the project and diagrams of analysis, Ariana Boggio, 2023.

Figure 2.19. Canal de Gorriti en Jujuy, Gobierno de Jujuy, 2021, Todojujuy (https://www.todojujuy.com/jujuy/canal-gorriti-varios-proyectos-conformaran-las-obras-n211498)

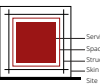
Figure 2.20. Predio de la Ex-Penitenciaría en Jujuy, Edgardo Barrios , 2021, Archdaily (https://www.archdaily.cl/cl/952-285737/tercer-lugar-concurso-anteproyecto-centro-cultural-comercial-y-residencial-paseo-de-guemes-argentina)

Figure 2.21 Predio de la Ex Penitenciaría en Jujuy, Edgardo Illarone, 2021, Archdaily (https://www.archdaily.cl/cl/ 962797/tercer-lugar-concurso-anteproyecto-centro-cultural-comercial-y-residencial-paseo-de-guemes-argentina)

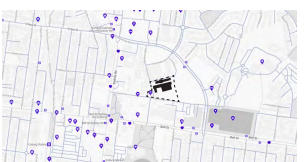
Figure 2.22 Predio de la Ex-Penitenciaría en Jujuy, Edgardo Barone, 2021, Archdaily (https://www.archdaily.cl/cl/-2823707/tienen-lugar-concurso-arteproyecto-centro-cultural-comercial-y-residencial-paseo-de-guemes-argentina)

Architects: Cox Architecture

Project: Pentridge Prison
Location: Melbourne, Australia
Year: 2018 Original building: 1851
Type: Adaptive reuse
status: On construction
surface / size: 400 m²

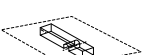


Existing shearing layers
Added shearing layers

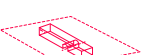


Site Limit

"We're trying to let everyone see the power of the building – the thickness of the bluestone walls, the small aperture windows and doors that you have to walk past. The idea is to create a really unique and memorable hotel using all of the heritage fabric." Ian Sutter, director of Cox Architecture in Melbourne.



Seeks to create a high quality space with a basic structure as a foundation



The spatiality maintains its original functionality, but achieves a new set of functions. It shows the similarities that the main function of the building has with other buildings.

Figure 2.23: Location of the project and diagrams of analysis, Ariana Boggio, 2023.

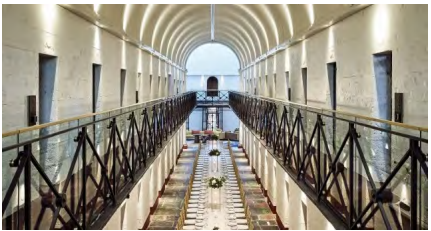


Figure 2.24: Hotel at former Pentridge Prison, Hotel Management, 2023, Hotel Management (https://www.hotelmanagement.com.au/2023/05/10/full-circle-life-unveils-transformation-of-pentridge-prison-into-entertainment-precinct/)

Figure 2.25: Hotel at former Pentridge Prison, Hotel Management, 2016, Hotel Management (https://www.hotelmanagement.com.au/2016/08/03/life-opens-hotel-former-pentridge-prison-melbourne/)

Figure 2.26 Hotel at former Pentridge Prison, Michael J. Fromholtz, 2020, Time Out Australia (https://www.timeout.com/melbourne/news/pentridge-prison-is-turning-into-a-retail-and-hospitality-precinct-111720)

Figure 2.27: Hotel at former Pentridge Prison, John Trossias, 2016, Travel Nine (https://travel.nine.com.au/destinations/melbourne-pentridge-prison-to-become-hotel/bb2abade-3d85-4c97-8812-499bc7ec5e0e0)

Framing the area

05 / Framing the area

Figure 3: Cover photo, EKCC aerial view, Parque Patricios, 2019 , Victor Martin.

« The city is like a great house, and the house in its turn a small city ».

Leon Battista Alberti (1452)

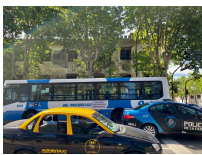
Figure 3.1: Nolly of the area, solids and voids . Ariana Boggio, 2023, made with qgis and open data from the Government of Buenos Aires.

On the Nolly plan, the city exhibits little interaction between the built and the void. In this situation, few voids can be identified within the urban blocks, which in turn demonstrate the intrinsic relationship between architecture and open space.

The Parque Patricios neighbourhood, especially the case study area, is characterised by an environment defined by medium-density building consolidation of between nine and fifteen metres, which, although lacking large court-yards, is provided by landscaping and public buildings with recreational spaces.

Peatonal
Surroundings of the Prison, between the end of the field and the nation's archives . Own elaboration.

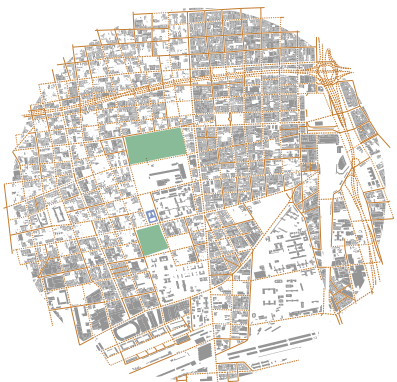
Medium traffic
Surroundings of the Prison, Pichincha street. Own elaboration.



High traffic
Surroundings of the Prison, Av Caseros. Own elaboration.

The urban grid reveals a clear variation in the hierarchy of urban arteries, ranging from busy thoroughfares to secondary streets. This grid, for the most part, follows a grid logic, which forms the structural basis of the urban transport system. However, this organisation remains very varied, particularly in those streets that intersect with the prison area. This generates a highly trafficked vehicular environment, which generates the classic concern of where the pedestrian is positioned in this hierarchy of circulation.

Figure 3.2. Case study area photographs, Ariana Boggio, 2023.



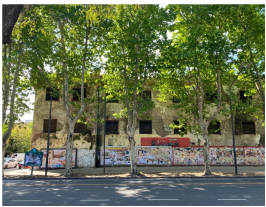
Location of the site.
Figure 2.3. Urban fabric. , Ariana Boggio, 2023.

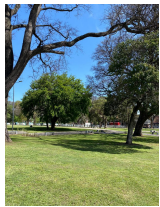
Given the consolidated densification of the blocks in the area, green spaces are not as perceptible, unless the distances are short. This results in the green areas present in the sector having little presence.

The area has a wide variety of trees, most of which are located on avenues and near transport connectors. The trees not only constitute a crucial landscape element for the area, but also have a connotation as environmental attenuators in the area. These were planned by the landscape designer responsible for the urban design, they accompany the pedestrian in the urban context, the parks have playgrounds for children, kennels for pets and benches for the inhabitants, contributing to a better quality of life for their neighbours.

Parque Florentino Ameghino. - Principal Facade of the ex-prison, from Av. Caseros.

Figure 3.4: Parque Florentino Ameghino , Ariana Boggio, 2020.





Green areas + walkable distance

Location of the site

Figure 3.5. Green Areas , Ariana Boggio, 2021.

Small parks Big public parks Private parks Green area next to roads

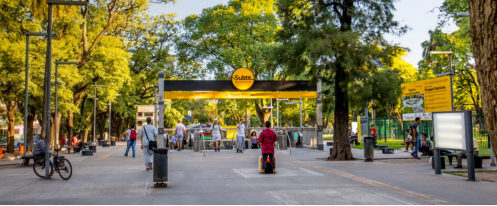


Figure 3.6: Estación Berg del Metrobús Sur de Buenos Aires, Gobierno de la Ciudad de Buenos Aires, 2014, Wikipedia, (https://es.m.wikipedia.org/wiki/Archivo:Estaci%C3%B3n_Berg_del_Metrob%C3%BAs_Sur_de_Buenos_Aires.jpg)

The area has a very consolidated urban development in terms of transport. It has an interdisciplinary structure that interconnects the different bus lines, with the metrobus in the southern area and the subways, Line H to the west and Line C to the east. They also work together for a macro-connection with the conurbation through the General Roca Railway and through the bus lines it connects with the rest of the secondary urban centres of the neighbouring districts and with the civic centre of the city, the Microcentro. It also maintains an interconnection within the neighbourhood with the bicycle paths. All means of transport achieve a good connection between them, reducing the areas of low accessibility but increasing the areas of high agglomeration and accentuating the peak hours.

Location of the site

Connections with the area

Figure 3.2: Connections with the area, Ariana Boggia, 2021.

Figure 3.8 Hospital Pediatrix Garrahan, Alejandro Colombeng, 2017, Moderna Buenos Aires (https://www.modernabuenosaires.org/obras/20s-a-70s/hospital-de-pediatria-profesor-dr-juan-r-garrahan)

Figure 3.9 Archivo General de la Nación, Rafael Mario Quintero, 2020, Clarín. (https://www.clarin.com/ciudades/archivo-general-nacion-estrena-edificio-mudanza-siglos-documentos_0_GBiDSIqGN.html)

Within the area, there are two government-sponsored Districts, the Technology and Innovation District on the eastern edge of Parque Patricios and Nueva Pompeya. And the Arts District, which covers the whole of La Boca, while to the south is the Design District in Barracas.

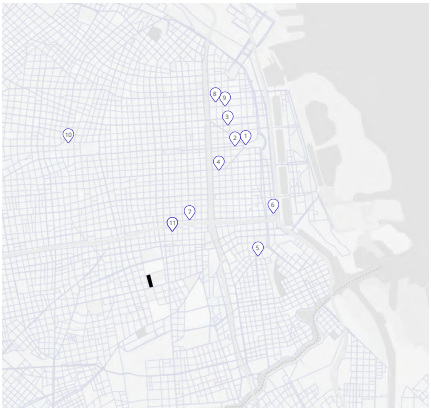
While these areas create a specialised economy in the area, there are a variety of uses that, while achieving an integrated economy, work together to promote an area of attraction for both locals and tourists. Therefore, there are a large number of gastronomic and cultural venues.

Services in the area

Location of the site

Figure 3.10. Services in the area. Adaro Reggio, 2021.

H Hospital
F Gastronomy
C Cultural space
S On sell lots
G Garage



Relocation of government headquarters in the southern zone: proposal to use cuarzo as the Ministry of Economy and Finance and the headquarters of the Government Administration of Public Revenues (AGIP). **Figure 3.11. Location of government headquarters, in black the case study, Ariana Boggio, 2021.**

1.Bolívar 1
2.Rivadavia 524
3.Maipú 116
4. Belgrano 840
5. M. García 846
6. Huergo 1179
7. San Juan 1340, 1369
8. Viamonte 900
9. Esmeralda 638/664
10. Perón 3227
Cochabamba 1672

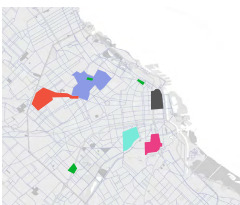


Figure 3.12: Thematic districts in Buenos Aires, Ariana Biaggio, 2021.

Neighbourhoods with unique characteristics in the commune, built at different historical moments and under different urban planning paradigms, are part of the local history. According to the Commune Plan, it is proposed to transform these housing estates into Urban Heritage Areas in order to comprehensively preserve them. The government plans to move densified government buildings from the centre to the south of the city.

Despite greater diversification of uses in the neighbourhood, socio-economic inequalities remain, evidenced in "micro-neighbourhoods" that reflect social differences. Avenida Caseros has shops and families, while "below" there are abandoned factories, squats, and Villa Zavaleta, with nightlife challenges, especially in vulnerable sectors.

At the macro level, the case study is close to several thematic districts, most notably the Technology District. This promotes innovation and technological development by bringing together companies, educational institutions, and research centres. In addition, there is the Art District, which promotes cultural creation and dissemination, and the Design District, which fosters design-related skills.

This architectural balance between residential and services is influenced by the technology cluster and the transfer of government buildings to the south. However, this does not generate local employment, forcing residents to seek work outside Commune 4. Growing popularity has attracted investors and entrepreneurs, characterising the area as a "specialised agglomeration economy," but demand from private companies is low, and accessible jobs are mostly filled by temporary workers.

A potential issue in Parque Patricios is the impact of the development of the Technology District on taxes and expenses, affecting middle-class families.

Figure 1.13: Antigua Cárcel de Caseros, Gobierno de la Ciudad, 2018, Buenos Aires.gob.ar | https://buenosaires.gob.ar/desarrollourbano/noticias/ex-carcel-de-caseros-asi-era-y-asi-quedara)

The government proposed to reuse the Ex-Carcel de Caseros as the headquarters of the Ministry of Economy and Finance and the headquarters of the Governmental Administration of Public Revenues (AGIP). They planned to keep the façade, which they recognise as "heritage" because of its turrets, located at each corner of the building. While its interiors would be replaced by a seven-storey tower.

This project proposed in 2018 was countered by the proposal of Verónica Tenaglia, member of the communal board 4 and of the block of the Frente de Todos (FdT). She presented in the Buenos Aires Legislature her idea to turn the former Caseros Prison into a technological innovation centre.

He assures that the proposed initiative aims to develop the knowledge economy It is time to replace the city of real estate and financial business with a productive and technological city .

This project gained numerous supporters, especially from the technology sector, such as the Unión Argentina de Jóvenes Empresarios (Unaje); the Cámara Argentina de Pymes Proveedoras de la Industria de las Telecomunicaciones, the Cámara de Instituciones de Diagnóstico Médico (Cadime); José Louzao Andrade (vice president of CESSI, Cámara Argentina de la Industria del Software), along with leaders of the FOETRA and Unión Informática trade unions, among others.

The project was consolidated by other socio-economic aspects in addition to the Technology District, mainly to solve the lack of orientation within the secondary schools. In order to be able to relate the growing interest and the technological market to the new generations.

The same was driven by locals in the area, who tired of the low demand due to the number of public buildings that began to settle in the area did not bring with them new jobs, but rather reinforced the labour character of the area, generating a problem of large confluences at peak times and a counterpart of loneliness at post-office hours.

Figure 3.14: Numerous supporters, Verónica Tenaglia, 2020, Twitter. (https://twitter.com/veronatenaglia/status/1316019644759588873?s=tyjxgiLumqaJQ3YgLbA5gqEDAAu=08)

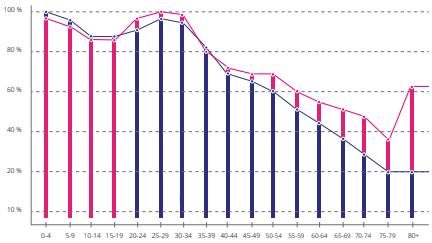
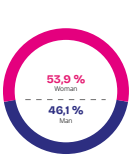
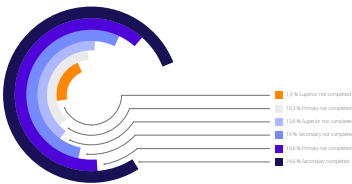


Figure 3.15. Population pyramid gender as a percentage. Unidad Sistemas de Inteligencia Territorial, Secretaría de Ambiente(http://www.buenosaires.gob.ar/dmbc-ambiente/publicacion_comunal.pdf)

In the last census of the city, a population of 40,985 inhabitants was registered, which represents 4% of the total population of the Autonomous City of Buenos Aires.

Parque Patricios has a slightly higher percentage of female inhabitants than the number of male inhabitants in the area. The population pyramid by age and sex shows that the majority of the population is made up of children, from birth to 9 years of age, and adults, from 25 to 34 years of age.





Population aged 25 and over is the highest level of education (%).

Figure 3.16. Schooling rate, Secretaría de Planeamiento. MCBA. 2008. (http://www.vaslan.buenosaires.gov.ar/documents/publicacion_cormuner4.pdf)

The majority of the neighbourhood's population is made up of children and young adults. Around 40% of adults have not completed higher education, and some have not completed secondary or primary education either. According to the last census (2011), the percentages of completed and incomplete education are similar, which poses challenges for the presence of local professionals and suggests the possibility of illiteracy among the younger inhabitants. This highlights the importance of addressing the completion of educational cycles and points to the lack of guidance in secondary schools as a key concern.

Location of the site
Figure 3.17. Education, Ariana Boggio, 2021.

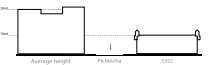
Figure 3.18: Residential buildings by type, use, and tenure. Unidad de Sistemas de Inteligencia Territorial, Secretaría de Planeamiento, MDU, GCBA., 2007

The description of the habitat in the area is based on various data, addressing the use and tenure of dwellings. Although the neighbourhood has a low scale and low density, it highlights the significant presence of family dwellings compared to public buildings. Despite the predominance of residential buildings over houses, most properties are owned, not rented.

The neighbourhood appears to maintain an established local population, with generations choosing to stay in the area over time. According to real estate firm Mudafy, the average value per square metre in the area is $1,337 USD, which is slightly lower than the standard price of $1,500 USD per square metre in neighbourhoods further north.

Figure 2.19: Sour raindrops, Google maps, 2023.

The urban profile is delimited by a maximum height of 23m and a minimum height of 3m on Caseros and Pichincha streets. Next to the EXCC.



The urban profile is delimited by a maximum height of 12m and a minimum height of 3m on Caseros and Pasco streets. Next to the EXCC.

On Caseros Avenue the prison opens onto the park of the neighbourhood.

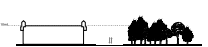


Figure 3.20: Urban profile related with the EXCC. Ariana Boggio, 2023.

In summary, the main problem in Parque Patricios is rooted in its labour system, with the predominance of public companies monopolising the area. An additional problem of no lesser relevance is the educational aspect, understood as a crucial factor that creates awareness among residents due to the lack of guidance in schools. This lack of education was precisely the catalyst behind the legislative initiative to transform the former prison into a new technological pole, with the aim of generating employment for the local population. The intersection of these issues highlights the need for holistic approaches that address both employment and educational issues in order to foster sustainable and equitable development in the community of Parque Patricios.

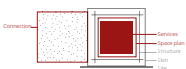
These factors will be the basis of our new programme proposal, whose main objective is to reintegrate the existing heritage by addressing social demands. The central idea is to address employment and educational issues in Parque Patricios, using the historical and cultural richness of the place to create comprehensive solutions. The proposal seeks to diversify the local economy, preserving the historical essence and generating employment in emerging sectors. In addition, it proposes specialised educational programmes in the new technological pole, preparing students for the current labour market. In short, the proposal aims to transform challenges into opportunities, generating a lasting positive impact on the community.

The next section within the chapter is based on the analysis of projects similar to the case study and the relevant points made throughout the chapter, it seeks to understand the architectural and programmatic transformations and the approach that was sought for the building.

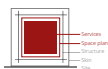
Figure 3.21: Diagrams representing the shearing layers of change based on Brand's 1994 , Ariana Bugajo, 2023.

Table of operations present in the projects

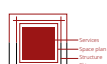
Connecting or closing operations between existing volumes as roofs or circulation hubs



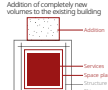
Transformations concerning the addition of new electrical and mechanical installations as well as the implementation or completion of insulation layers.



Partial demolition of a wall or roof to be replaced or part of an operation of the overall design



Addition of completely new volumes to the existing building



Partial or complete demolition

Figure 3.22: Diagrams representing the operations used in the projects chosen, Ariana Reguja, 2023.

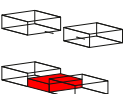
Bruner / Cott

Project: MASS MOCA BUILDING 6
Location: North Adams, MA, USA
Year: 2017
Type: Adaptive reuse
status: Built
surface / size: 12077 m²

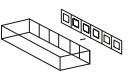
Existing shearing layers
Added shearing layers

Site ■■■ Limit - - -

"museums with in the museum"
Nucleus grouping the new services inside the walls.



The existing spaces are edited, sculpting a central two-storey core with a glass roof.



Openings were made to create more lighting

Figure 3.23: Location of the project and diagrams of analysis, Ariana Boggio, 2023.

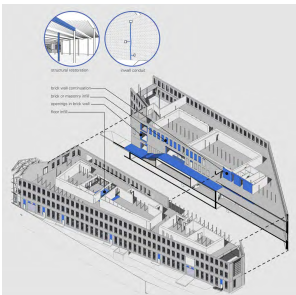


Figure 3.24. Materials and construction operations to reformulate the spaces and circulation within them. "Edicio 6 MASS. MoCA / Bruner/Cott & Associates". 21 Jun. 2018. ArchDaily. (https://www.archdaily.cl/cl/894205/edificio-6-mass-moca-bruner-cott-and-associates)

Figure 3.25 Coated in Polypropylene Sheeting new additions such as circulation/connectors. 'Edifício 6 - MASS MoCA / Bruner/Cott & Associates' 21 jun 2018. ArchDaily (https://www.archdaily.cl/cl/894505/edificio-6-mass-moca-bruner-cott-and-associates)

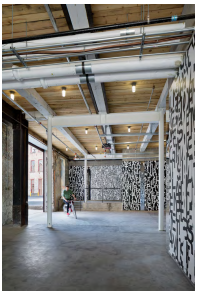
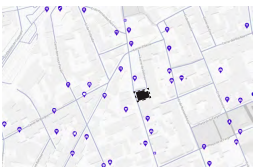


Figure 3.24: Interiors, mixture of materials and constructive solutions, electricity is right but in the new walls the remaining installations. Tadao © MASS MoCA / Brunen!Cost & Associates" 21 Jun 2018. ArchDaily. (https://www.archdaily.cl/898453/tadao-c-mass-moca-brunen-cost-and-associates)

Harquitectes

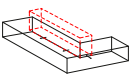
Project: Centre civic Lleialtat Santsenca 1214
Location: Barcelona, España
Year: 2017 Original building: 1928
Type: Transformation
status: Built
surface / size: size: 2029,80 m²

Existing shearing layers
Added shearing layers

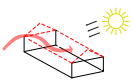


Site Land

Mantein everything useful from the original building, demolishing what is not reusable.



Lack of sanitation in all the rooms and poor connections.large longitudinal emptying, linking the three bodies and all the rooms by means of a progressive route.



The new structure allows to work with the wind for natural ventilation and to bring in light

Figure 3.27: Location of the project and diagrams of analysis, Ariana Boggio, 2023.

There is no need for cladding as the spaces are insulated by the width of the walls and the added truss.

Interiors with the skin in sight
The frames are pre-fabricated larger than the existing opening to facilitate their insertion and not to cause

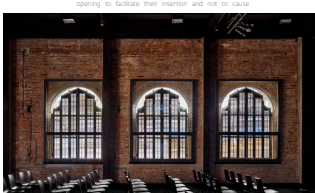
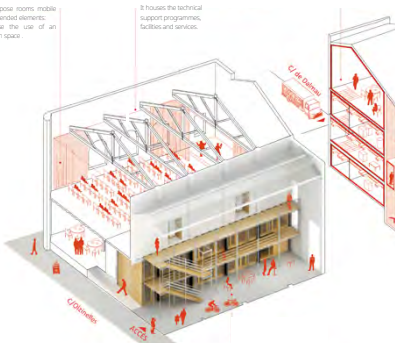


Figure 3.28 - 3.29 - 3.30. "Centro Cívico Ureña". Santiveca 1214 // mAKO_ESTECTO". 26 feb. 2018. ArchDaily. (https://www.archdaily.cl/cl/888353/centro-civico-ureña-santiveca-1214-harquitectes) ISSN 0719-8914

Multi-purpose rooms mobile and suspended elements; hierarchise the use of an open-plan space.

It houses the technical support programmes, facilities and services.



Street - atrium - foyer creation of a street to vertebrate and illuminate.

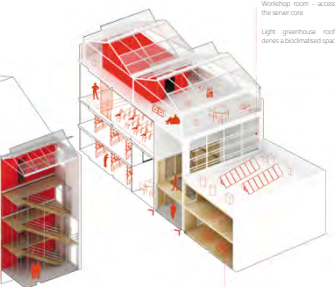


Figure 3.31: Principal operations of the projects, Spain, 2017, HArquitectes. (https://www.harquitectes.com/projectes/centre-civic-fevalsr-santaeugenia-harquitectes/)

Josep Ferrando Architecture
+ Gallego Arquitectura
Project: El Roser Social Center
Location: Reus, España
Year: 2022 Original building: 1929
Type: Adaptive reuse
status: Built
surface / size: size: 1323 m²

Existing shearing layers
Added shearing layers

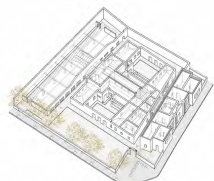
respects and reclaims the original building, revealing its structure and construction typology, previously concealed, looking for simplicity and a sense of space. Linking three dierent historical periods.

Site Limit

The facility is an innovative program: shelter + soup kitchen + community space + all the social services of the city, first comprehensive facility of its kind.

The new structure allows to work with the wind for natural ventilation and to bring in light.

Figure 3.12: Location of the project and diagrams of analysis, Ariana Boggio, 2023.



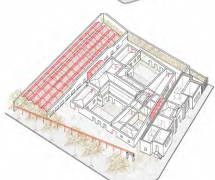


Figure 3.33 - 3.34: Operations looking to enhace the memory of the former building by tracing its limits. In black the original buildin and in red the new construction. "Centro social El Roxe / Josep Ferrando Architecture + Gallego Arquitectura" 23 jun 2022. ArchDaily. (https://www.archdaily.cl/cl/984079/centro-social-el-roxe-josep-ferrando-plus-gallego-arquitectura)

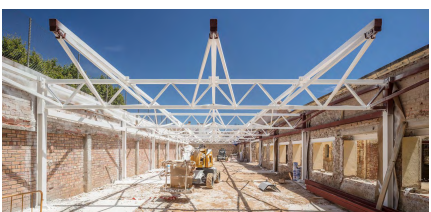


Figure 3.35: The skin as a shell, completely new structure inside. "Centro social El Roser / Josep Ferrando Architecture + Gallego Arquitectura" 23 jun 2022. ArchDaily. (https://www.archdaily.cl/cl/984079/centro-social-el-roser-josep-ferrando-plus-gallego-arquitectura)

Figure 3.36: "Centro social El Roser / Josep Ferrando Architecture + Gallego Arquitectura" 23 jun 2022. ArchDaily. (https://www.archdaily.cl/cl/984079/centro-social-el-roser-josep-ferrando-plus-gallego-arquitectura)

Operations

06 / Operations

Humidity
Definition: water content present in the air or in a porous material (relative humidity).
Comment: When air humidity is measured by a hygrometer, the value obtained is referred to as relative humidity, which is expressed as a percentage. The equilibrium relative humidity (or water activity) is the value of the relative humidity of the surrounding air where there is no net exchange of moisture. The actual water vapour content of the air is the absolute humidity and is expressed in grams of water vapour per unit volume of air (g/m3).
- condensation, soluble salts, rising damp by capillary action; infiltrationhhghh

Exfoliation
Definition: parallel separation of surface layers of stone (like fish scales). It is larger than flaking.
Comment: Often linked to the crystallization of salts on the surface or on architectural surfaces made of limestone or sandstone. It may also be due to the techniques used. extrinsic causes of deterioration, delamination, flaking.

Delamination
Definition: Partial loss of adhesion of a surface layer resembling the effect of the application of a paint stripper.
Comment: An architectural surface is considered to have delamination when it loses material in layers. The thickness of the delamination area is usually measured on a sub-millimetre or millimetre scale. It is commonly linked to the presence of moisture and the crystallization of salts on the surface.
-extrinsic causes of deterioration, -exfoliation; -flaking

Biological growth
Definition: colonization by living organisms on an art object or other work of art that may cause damage and/or deterioration.
Comment: Growth can be produced by different types of living organisms, from the simplest (bacteria, fungi, lichens, and algae) to the most complex, such as higher plants (trees and shrubs) or animals (bird droppings and nesting). This can lead to an irreversible loss of their value and/or information.
Synonyms: biodeterioration, microbiological deterioration, biological colonisation, bio-alteration.

Void
Definition: loss of constituents resulting in a void (usually closed) space in a solid material.
Comment: It is mainly caused by weathering, erosion, migration of soluble salts, or other physical factors. Alveolar weathering is a type of weathering specific to porous and inhomogeneous architectural surfaces (e.g., certain types of limestones and sandstones).
Synonym: cavity
soluble salts

Glosario sobre el deterioro. Fuente: EwaGlos European Illustrated Glossary of Conservation Terms for Wall Paintings and Architectural Surfaces. (2015, January 1).

Disintegration

Definition: disintegration of a material into small pieces as a result of chemical, physical, or biological deterioration. Loss of cohesion between constituent materials, which may be due to the gradual dissolution of the binder.

Comment: The surface or internal structure of the disintegrated masonry is weakened sufficiently to allow small fragments of the material to fall away, resulting in a tendency for the architectural surface to break into pieces. This may be due to salts or moisture in the masonry.

Synonym: decohesion

- support, masonry, plaster,

Darkening

Definition: changes in surface colour due to a decrease in hue (reduction of visible light reflection).

Comment: May be the result of: a deposit (accumulations of soot, smoke, dust and tar) which may harden into a black crust;aging of consolidation materials; the presence of localised moisture (damp areas); biological colonisation; mineralogical transformation of a pigment (modification of its crystalline structure or chemical composition), as in the case of lead pigments or vermilion; the transformation of an organic binder based on oil or varnish. extrinsic causes of deterioration, atmospheric pollution, accumulation of soiling.

Yellowing

Definition: Chromatic alteration manifests as a change of colour in materials, generally towards yellow.

Comment: Most organic materials, such as binders and varnishes, tend to yellow over time. Some preservative materials, such as protectives made with casein and natural and synthetic resins, may also be yellow.

It is caused by various causes: accumulation of very fine deposits of dirt or contaminants; resistance of micro-organisms that generate yellowing chemicals; chemical transformation of oils, varnishes, or other preservatives; or mineralogical transformations leading, for example, to the formation of iron oxyhydroxides.

- alteration of pigments

Corrosion

Definition: Chemical and physical degradation of architectural surfaces, stone or metal, caused by weathering or by corrosive substances with which they come into contact.

Comment: This type of alteration causes irreversible damage to murals, starting at the surface and progressively penetrating deeper. The environment can cause damage due to contamination. Metallic pigments used in mural paintings can corrode and change colour due to oxidation. Corrosion of metallic elements used to reinforce architecture can cause localised loss of material due to internal pressure, which manifests itself in this way. extrinsic causes of deterioration, pigment alteration

Lagoon

Definition: missing part of an architectural surface or wall painting that affects its integrity.

Comment: This type of deterioration causes a discontinuity in a surface and may be due to accidents or loss of adhesion.

Gaps are differentiated by their size, which may or may not be decisive for the restoration of the integrity of the image through the use of reintegration techniques.Synonyms: missing, loss gap, stucco

Intrinsic causes of deterioration

Definition: Deterioration due to the internal properties of a material, such as chemical composition and/or physical properties.

Comment: They can be of natural origin or caused by a problem introduced during the realisation of the object or building. The weakness of a material usually manifests itself due to a combination of intrinsic properties and extrinsic causes.

intrinsic properties and extrinsic causes, e.g. environmental fluctuations, soluble salts, air pollution, freeze-thaw cycles, wet-dry cycles, etc. extrinsic causes of deterioration, environmental deterioration, soluble salts, air contamination.

Extrinsic causes of deterioration

Definition: external factors, which may be natural or anthropogenic, causing deterioration.

Comment: These causes may include environmental contamination (acid rain), soluble salts, rising damp, freeze-thaw cycles, environmental fluctuations, infiltration, etc.

environmental contamination, soluble salts, rising damp, - infiltrations, freeze-thaw cycles, environmental deterioration.

Deterioration by anthropogenic causes

Definition: damage to a cultural property caused by intentional or unintentional physical acts of humans.

Comment: This includes negligence and vandalism.

- pitting

« They demand both restoration and spatial reconfiguration. »

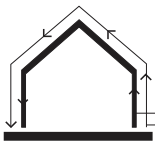
David Chipperfiel to Emilio Tuñon for
El croquis, 2014 edition.

In this project, the existing services and the current layout of the facilities will not be considered due to the number of years that the building has been abandoned and disused, during which time it has not been maintained or upgraded, resulting in a significant deterioration of the facilities. In addition, following the concept of "shearing layers"[1], it is envisaged that the elements downstream of the structure and envelope will be replaceable within a period of 10 to 20 years.

The following scheme provides an overview of the elements that will be addressed during the development of the project.

The selection of the building to be intervened was based on the objective of restoring the original prison project, preserving the building. This strategy seeks to maintain the main structure while simplifying the modifications that have been made over time to make these buildings function more coherently.

[1] Douglas, J. (2006, August 11) Building Adaptation. Routledge



In the feasibility phase, various challenges and weaknesses that may arise in existing buildings are analysed:

Structural problems, such as damage to pillars, beams, walls or foundations.

Deficiencies in the building envelope, such as air leaks, lack of insulation or water seepage.

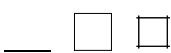
Problems with service systems, such as obsolete or poorly maintained electrical and mechanical installations, as well as faulty plumbing systems.

Accessibility difficulties, such as the absence of ramps, lifts or adequate lobbies.

Aesthetic and functional challenges, such as inadequate or poorly laid out spaces, insufficient lighting or poor ventilation.

It is essential to identify and carefully assess these problems in order to determine whether the building is suitable for adaptation and, if so, what type of adaptation would be feasible and necessary.
To expand on this, the condition of the structure and envelope as well as the degree of intervention and deterioration will be examined, following the logical approach detailed below.

Shearing layers	Description	Typical lifespan/activity
Site	Location and context	Permanent
Structure	Bones	30-300 years
Skin	Envelope	20+ years
Services	Lifeblood	7-20 years
Space plan	Interior layout	3 years
Stuff	Furniture and equipment	Under 3 years
Souls	People	Daily



Level of intervention

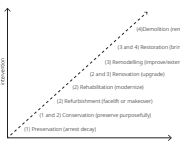
The relationship of the substance and scale of building transformation, conservation, expansion and renovation, as well as the motivations behind these actions. In addition, adaptation is compared with maintenance, which is another key area of building performance management.
In Chapter 1 of Building Adaptation[7], three levels of change are established and used to categorise the extent of changes made to an existing structure with respect to its new purpose following adaptation:

Minimal Change: At this level of modification, minor adjustments are made to the existing building in order to make it suitable for a different use, without altering its overall layout or structural integrity. Examples of minimal changes include renovation of interior finishes, implementation of new mechanical and electrical systems, or incorporation of healthy features into the building.

Moderate Change: In this category of alteration, limited structural changes are made to the building to adapt it to a renewed use, although a complete reconfiguration of the building is not required. Examples of moderate changes may include the construction of new internal partitions, extending the building outwards at ground floor level, or adding new storeys in height.

Major Change: This level of change involves substantial modifications to the layout and structure of the pre-existing building, with the aim of adapting it to a different use. Examples may include the demolition and reconstruction of parts of the building, the transformation of a shared space into multiple dwellings, or the change of use from offices to residences. This level of modification usually requires detailed analysis and assessment, as it is a more complex and costly project.

Different modalities of treatment of the buildings will be considered, from maintenance to demolition. This allows for greater flexibility in the classification of future operations and gives greater freedom to reallocate programmes and carry out transformations without the need to categorise buildings according to their typology or construction method, but rather in terms of how they could be used.



Notes:
1. Maintenance: Basic adaptation works including fabric repairs.
2. Consolidation: Strengthening and major improvement works to the structure including inserting new floors and changing room layouts.
3. Consolidation: Medium adaptation and maintenance works including damp proofing measures an timber treatment.
4. Reconstruction: Substantial rebuilding of part or parts of the building.

[7] Douglas, J. (2006, August 11) Building Adaptation. Routledge

	Program	Strategy		
		Structure	Material	Imagen
Total conservation	The functional program remains unchanged.	The original load-bearing structure is completely preserved, there are no new ones.	The materials chosen for the new intervention are similar to the pre-existing ones.	The new intervention integrates perfectly with the existing structures.
Maintaining prevalence	The functional program remains predominantly the original one.	The supporting structure is mostly the original one.	The new materials are mainly similar to the old ones.	New intervention in continuity with the existing.
Balance	The new programme is in balance with the existing one.	Load-bearing structure: balanced by existing and new structures.	The new materials combine similarities and differences with existing materials.	The new intervention mixes continuity and change with the existing.
Prevalent replacement	The functional program is mostly new.	The supporting structure is predominantly a new structure.	The new materials contrast with existing materials.	The new intervention breaks with the existing structures.
Total replacement	The new functional program has completely replaced the original.	The supporting structure completely replaced by a new structure.	The new materials are totally different from the old ones.	La nueva intervención contrasta totalmente con las estructuras existentes.

The logic behind building analysis is an essential tool for understanding and planning treatment strategies. This grid provided by Grid Second Life13 facilitates the categorization of the building according to its state; a framework is established that allows for the selection of transformations and rules in an organised and coherent way.

Each building space has unique structural and aesthetic characteristics. For example, a historic building will require a different approach compared to a modern building. Understanding these differences allows for informed decisions on how to approach their treatment and adaptation.

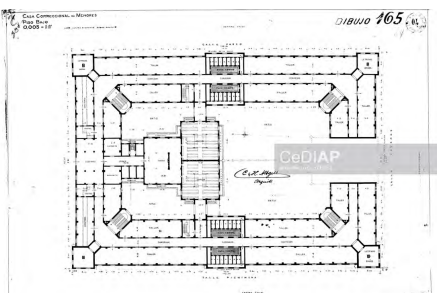
Moreover, this logic of analysis is also valuable for projecting the future. The constant evolution of architecture and technology raises the need to understand possible transformations in both the structure and appearance of a building. This includes adapting to new safety and efficiency standards as well as aesthetic and functional considerations to improve the building's image.

In summary, building analysis logic is an essential tool that facilitates the understanding and planning of treatment strategies by considering the specific characteristics of each building type. Furthermore, it prepares for future challenges by anticipating the necessary transformations in structure and appearance to maintain the functionality and aesthetics of evolving buildings.

13 WHY A NEW GRID FOR CSM 2019 – GRID SECOND LIFE. (n.d.)

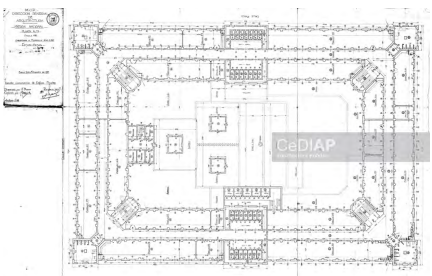
Figure 4.1: Drone picture by Victor Martin, 2020.

The building consists of two levels, with a large central patio and two secondary ones. As it can be seen from the main street, there is a large grove of trees, which seems to start overtaking the building and growing different plants and small trees in it.
The overall environment has no buildings that rise above the height of the EXCC; only the trees achieve this. The rest of the fabric is low to medium, with some new construction surrounding it.



EXCC Groundfloor, preliminary project

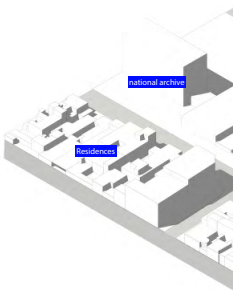
Author	Sc.	Date:	Phase:	
CADAF	1:200	December 1921		1/2



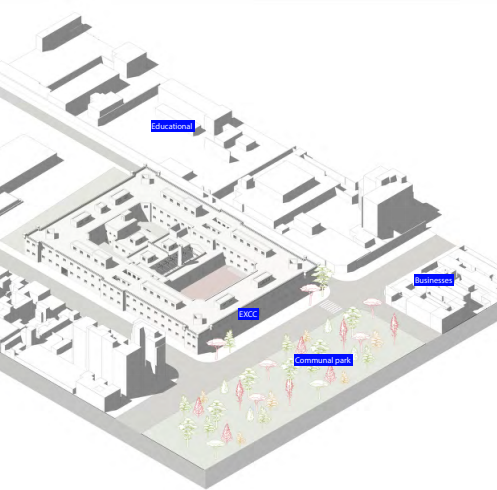
EXCC First floor, preliminary project

Author	Sc.	Date:	Phase:	1/2
CeDIAP	1:200	December 1921		

The original plans were redrawn in 1921 by the CeDIAP - Centro de Documentación e Investigación de la Arquitectura Pública. They reflect a layout very similar to the current one, as the building underwent many changes during its construction and service.



The following are the redrawn plans of the current state of the site, with their respective layering analysis and information. These plans are followed by a simple outline of the present decay.
To conclude the chapter, the operational and programmatic proposal for the refunctionalization of the EXCC.


Educational
Businesses
EXCC
Communal park

Legenda

Covered spaces

01 Circulation
57.11 m²

02 Storage
13.48 m²

03 Storage
14.27 m²

04 Circulation
43.64 m²

05 Storage
14.38 m²

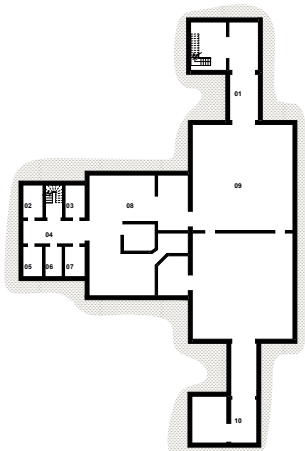
06 Storage
11.33 m²

07 Storage
13.29 m²

08 Services
214.68 m²

09 Services
361.54 m²

10 Circulation
52.95 m²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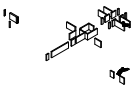
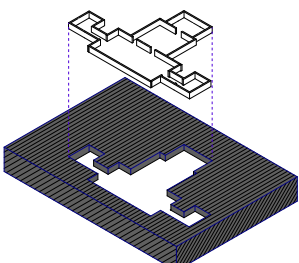
09
10

Space plan

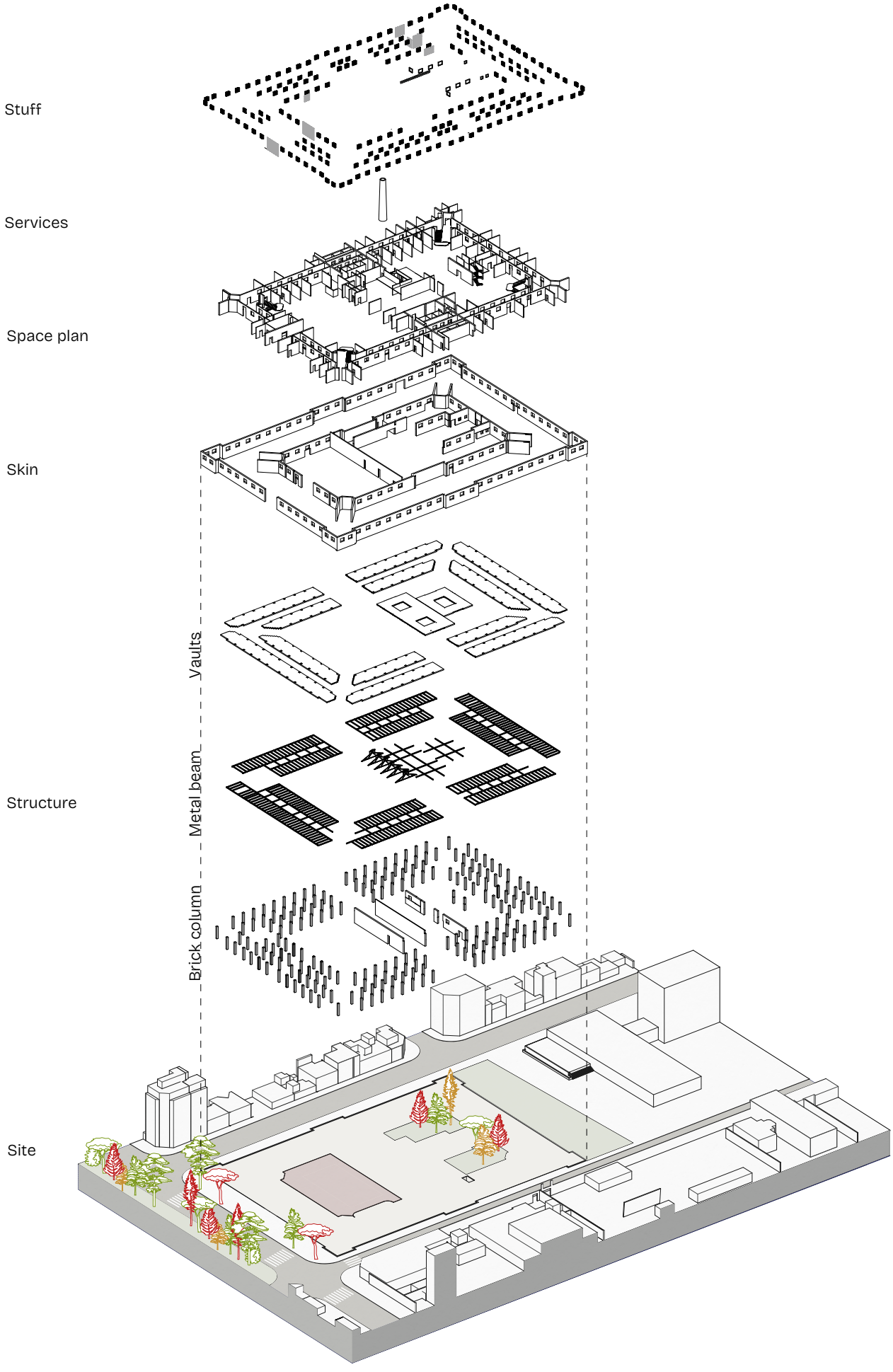


Structure

Site



The basement was mainly used as service area as storage for kitchen food or laundry, as well as storage space for the guards and the boilers.


Stuff
Services
Space plan
Skin
Structure
Site
Vaults
Metal beam
Brick column

The ground floor of the building is distributed over 6500m2 covered and 2958m2 open spaces, in which there are different services and types of spaces. Among the most spacious areas are the wards from 100 m2 to more than 200 m2.

The building is made up of 50cm wide brick wall surrounding the entire perimeter and marking the division between the inside and the outside. In addition to the walls, the outside of the building is also secured with metal bars, as is the inside.

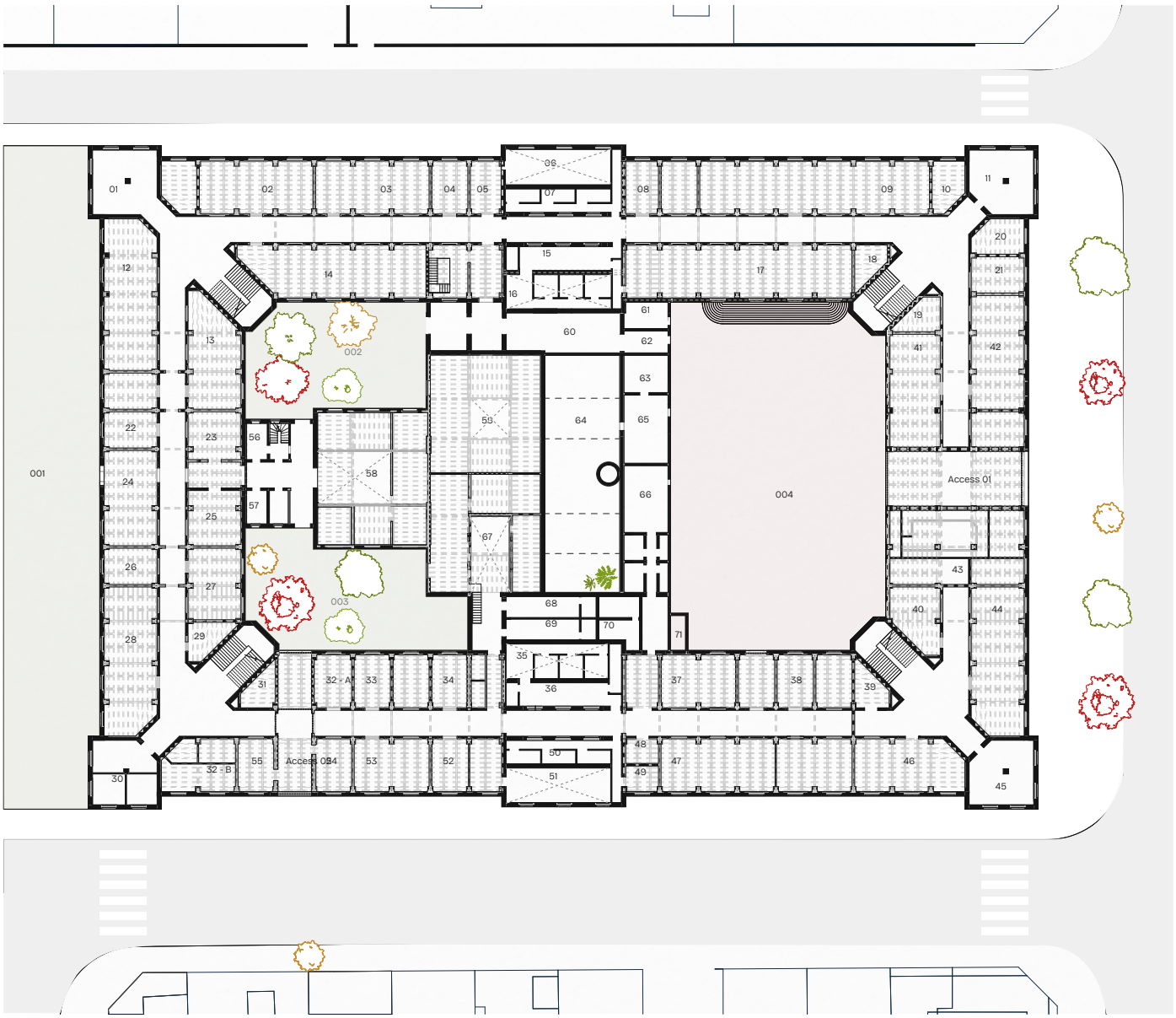
Its main structure consists of brick columns (40x40), on which a system of IPN steel beams is supported by a concrete vaulted ceiling.

The floor plan did not completely follow the original design and therefore generated undeveloped and atypical spaces, forming simple and wide-open spaces.

Legenda

	Covered spaces							
	01 Void space 61.39 m²	**06** Isolation ward 61.32 m²	**11** Void space 64.85 m²	**16** Isolation ward 58.28 m²	**21** Shower area 30.30 m²	**26** Wards 28.73 m²	**31** Storage 19.75 m²	
	02 Wards 115.52 m²	**07** Isolation ward 52.08 m²	**12** Wards 145.00 m²	**17** Wards 174.54 m²	**22** PDS 29.48 m²	**27** Wards 55.04 m²	**32 - A** Police 30.47 m² caution	**32 - B** Administration 57.97 m²
Semi - covered spaces	**03** Wards 88.08 m²	**08** Storage 28.56 m²	**13** Wards 82.71 m²	**18** Shower area 18.11 m²	**23** PDS 38.64 m²	**28** Wards 112.56 m²	**33** Administration 58.97 m²	
Access 01 110.79 m²	**04** Shower area 29.82 m²	**09** Wards 214.23 m²	**14** Wards 138.62 m²	**19** Wards 19.12 m²	**24** PDS 74.20 m²	**29** Wards 20.65 m²	**34** Administration 29.49 m²	
Access 02 29.85 m²	**05** Storage 27.01 m²	**10** Shower area 25.47 m²	**15** Isolation ward 48.58 m²	**20** Storage 28.08 m²	**25** PDS 43.67 m²	**30** Void space 63.23 m²	**35** Isolation ward 63.56 m²	
Open spaces	**36** Isolation ward 43.45 m²	**41** Wards 85.39 m²	**46** Wards 86.44 m²	**51** Isolation ward 66.63 m²	**56** Administration 14.27 m²	**61** Recreation space 18.31 m²	**66** Recreation space 104.77 m²	**71** Storage 9.55 m²
001 1486.60 m²	**37** Wards 58.97 m²	**42** Wards 122.70 m²	**47** Wards 153.00 m²	**52** Police caution 58.14 m²	**57** Void space 22.75 m²	**62** Recreation space 15.00 m²	**67** Services 186.41 m²	
002 262.04 m²	**38** Wards 58.99 m²	**43** Police caution 147.09 m²	**48** Storage 13.27 m²	**53** Police caution 61.20 m²	**58** PDS 211.70 m²	**63** Recreation space 25.36 m²	**68** Services 30.05 m²	
003 306.71 m²	**39** Storage 19.33 m²	**44** Wards 118.06 m²	**49** Isolation ward 15.29 m²	**54** Administration 30.94 m²	**59** Services 186.20 m²	**64** Services 257.06 m²	**69** Services 29.69 m²	
004 1002.99 m²	**40** Police caution 42.92 m²	**45** Void space 65.19 m²	**50** Isolation ward 44.61 m²	**55** Administration 30.94 m²	**60** Services 124.64 m²	**65** Recreation space 45.13 m²	**70** Isolation ward 30.30 m²	

*PDS: Police destined space


001
002
003
004
Access 01
Access 02

Legenda

Covered spaces

01 Storage
15.48 m²

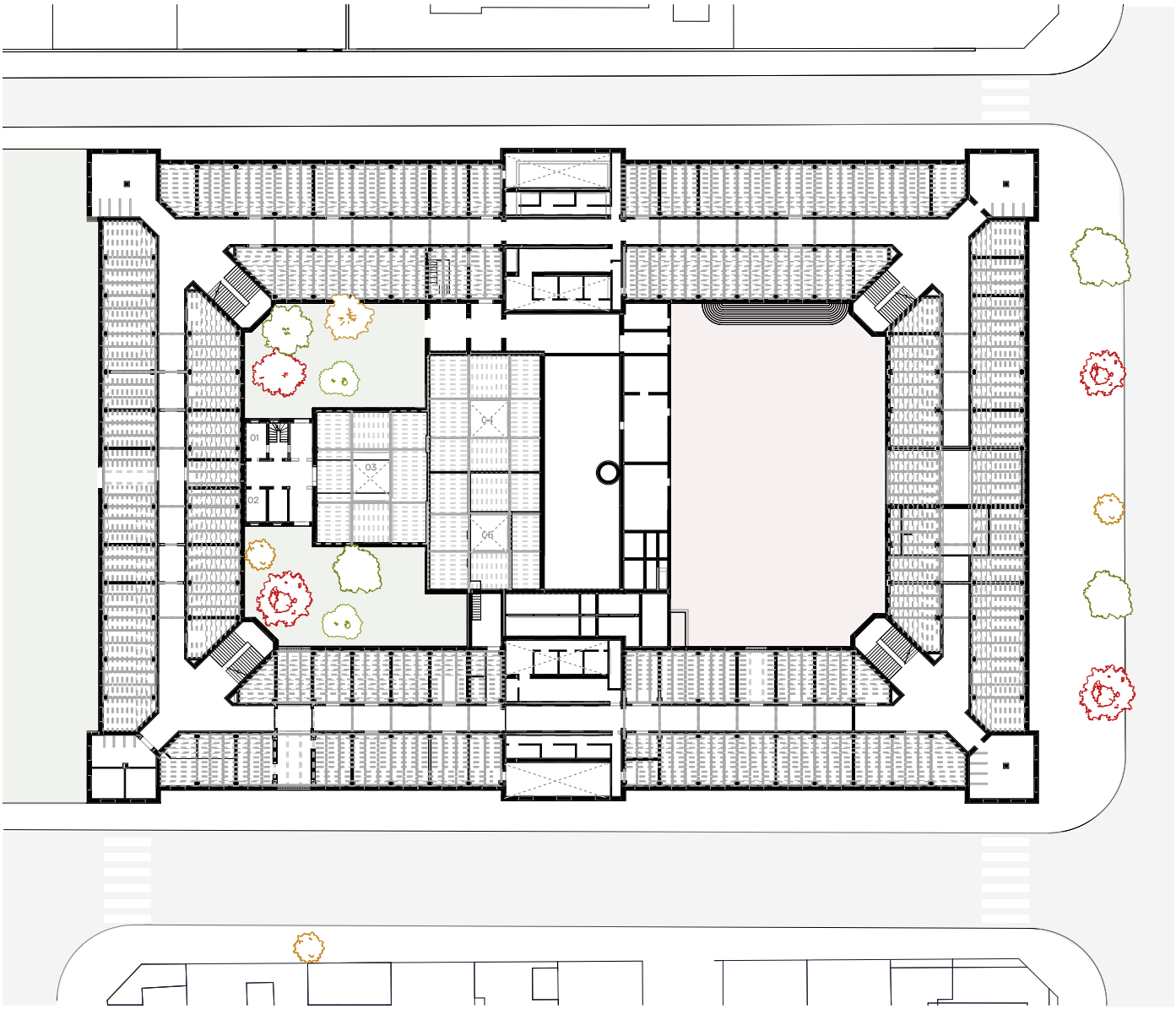
02 Storage
25.21 m²

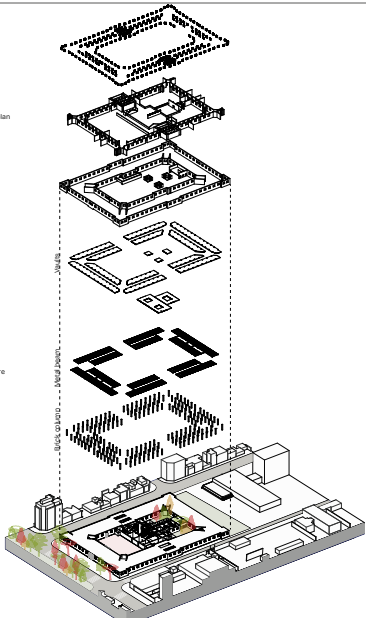
03 PDS
216.13 m²

04 Workshop
179.38 m²

05 Services
195.99 m²

The mezzanine floor functioned by shortening the height of the first floor to generate more space in the service areas and workshops, in addition to some of these spaces being used for the guards and others for the vertical circulation of the whole building.


01
02
03
04
06


Stuff
Space plan
Skin
Services
Structure
Load bearing walls
Site

The first floor, already 5m above level 0, consists of 4600m2 of covered space for prisoner wings that are even larger than those on the lower floor and 900m2 of outdoor space in the form of terraces over the central area. The building is made up of 50cm wide brick wall surrounding the entire perimeter and marking the division between the inside and the outside. In addition to the walls, the outside of the building is also secured with metal bars, as is the inside.
Its main structure consists of brick columns (40x40), on which a system of IPN steel beams is supported by a concrete vaulted ceiling.

EXCC First floor

Author:	Sc.	Date:	Phase:	
Ariana Biaggio	1:100	February 2024	Existent	04

Legenda

Covered spaces

01 Void space
61.39 m²

02 Wards,
181.22 m²

03 Wards
88.74 m²

04 Isolation ward
81.83 m²

05 Ward
268.25 m²

06 Void space
61.32 m²

07 Wards,
153.63 m²

08 Wards,
110.65 m²

09 Wards,
167.11 m²

10 Storage
28.67 m²

11 Isolation ward
73.93 m²

12 Wards
194.29 m²

13 Wards
96.22 m²

14 Wards
180.93 m²

15 POS.
30.60 m²

16 POS.
77.18 m²

17 Wards,
147.74 m²

18 Wards
155.82 m²

19 Void space
65.69 m²

20 Wards,
168.18 m²

21 Isolaton ward
74.09 m²

22 Wards,
195.95 m²

23 Wards,
143.38 m²

24 Wards
225.84 m²

25 Void space
65.19 m²

26 Wards
268.00 m²

27 Isolaton ward
74.09 m²

28 Isolaton ward
58.14 m²

29 Wards
78.32 m²

Open spaces

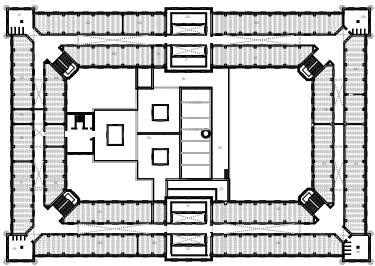
30
537.16 m²

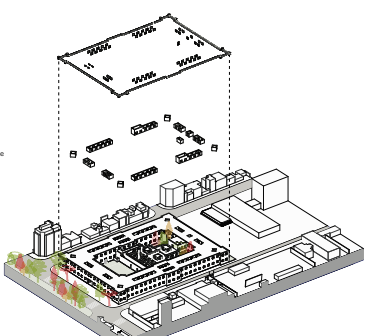
31
158.46 m²

32
154.24 m²

33
110.05 m²

*POS: Police destined space

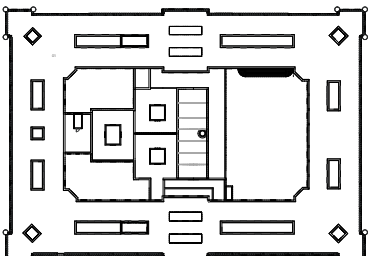


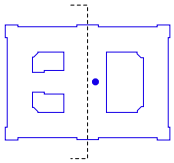

Stuff
Structure
Site

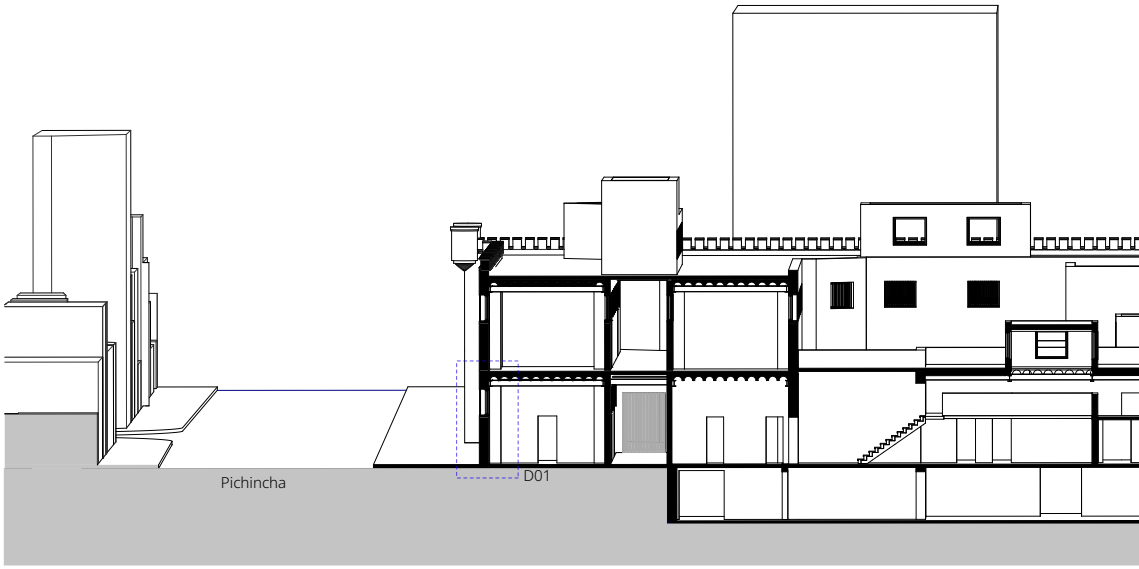
The service roof reaches a height of 10m above level 0, where the different volumes along the length of the building function as a light and ventilation entrance to the circulation of the first floor.

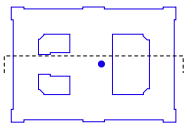
Legenda

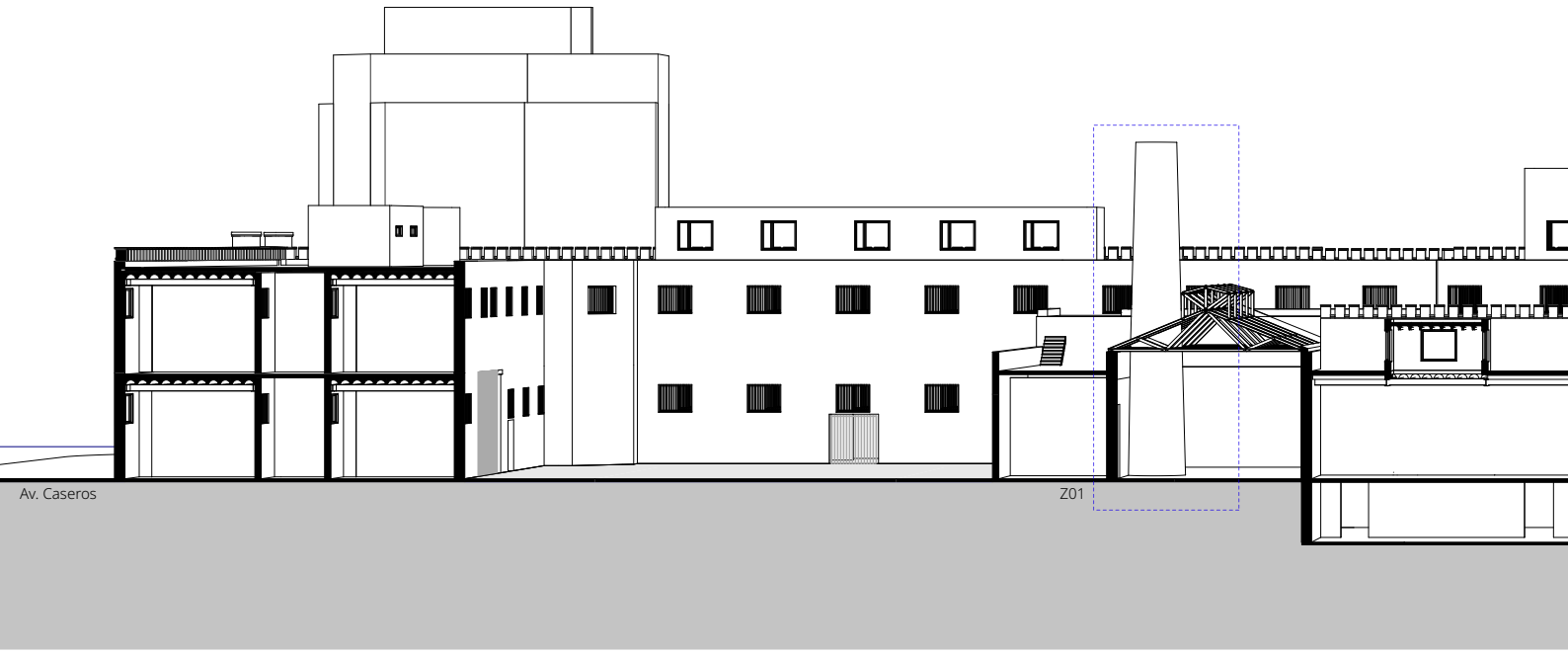
Open spaces
01
4662.92 m²

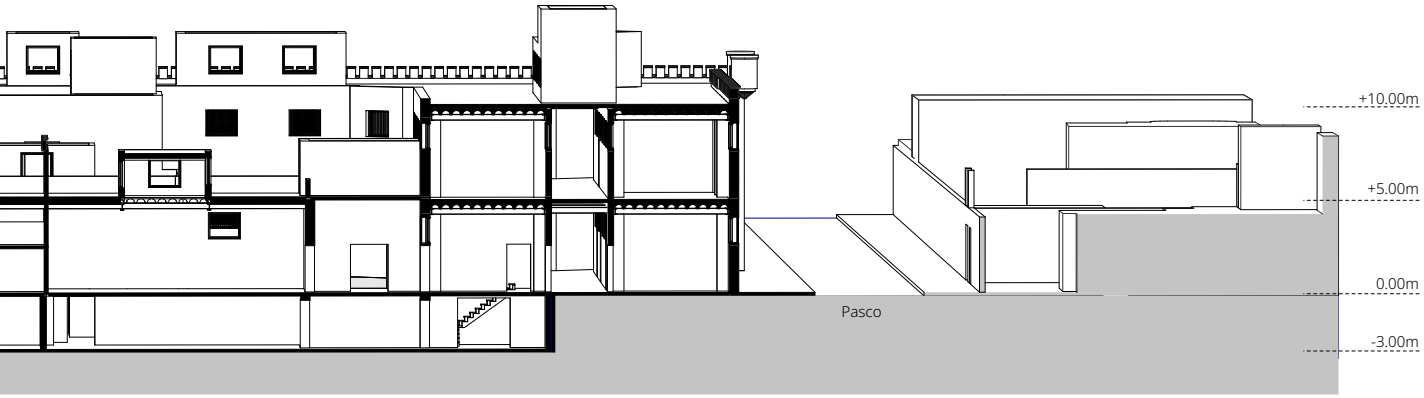


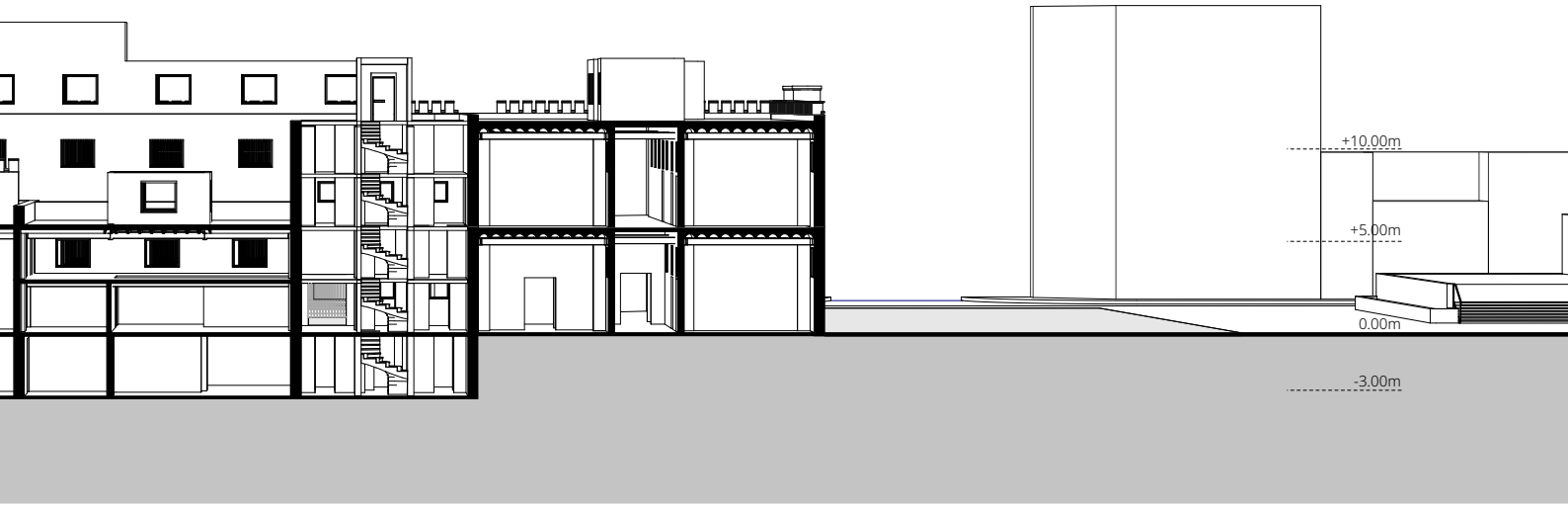



Pichincha
D01

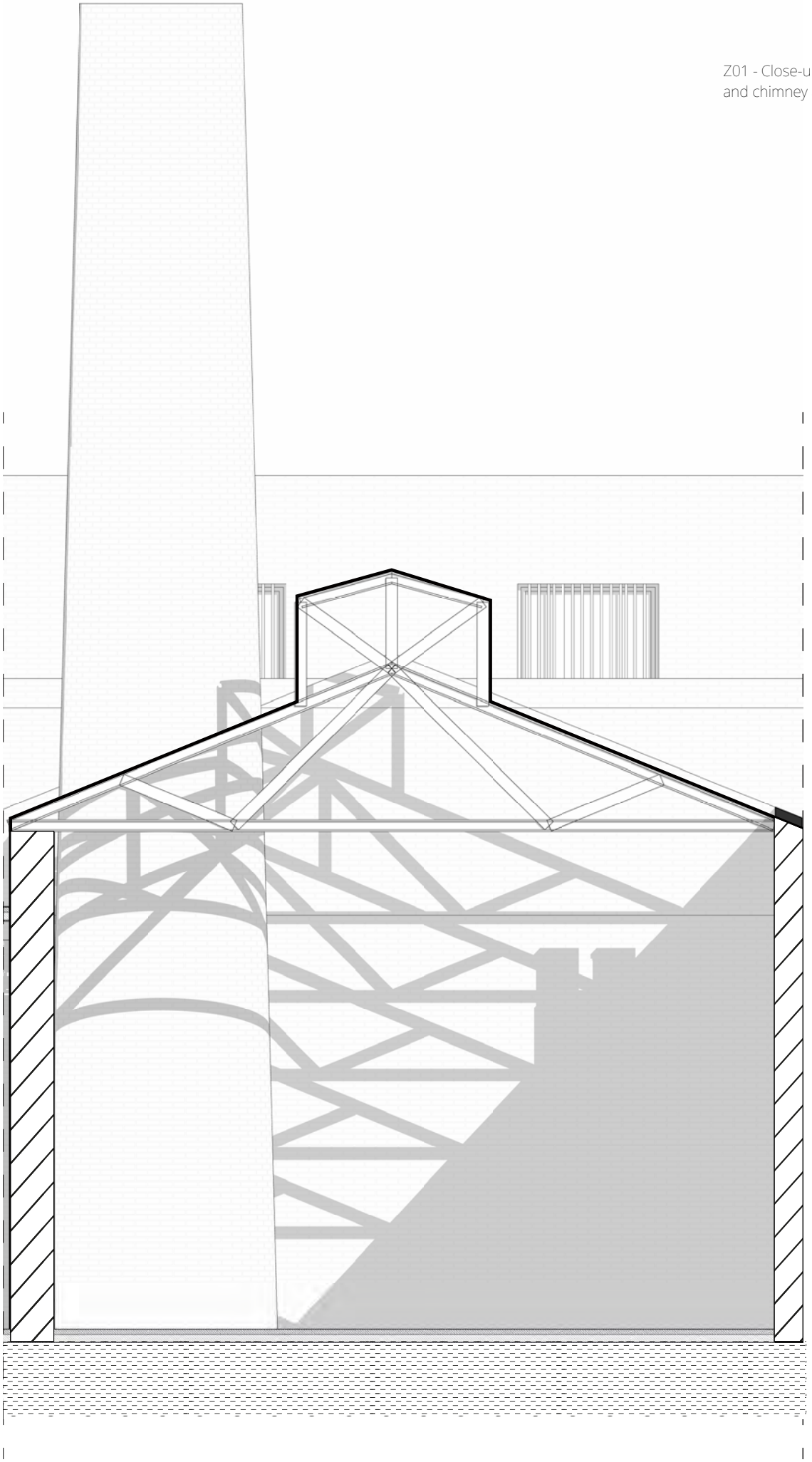



Av. Caseros
Z01

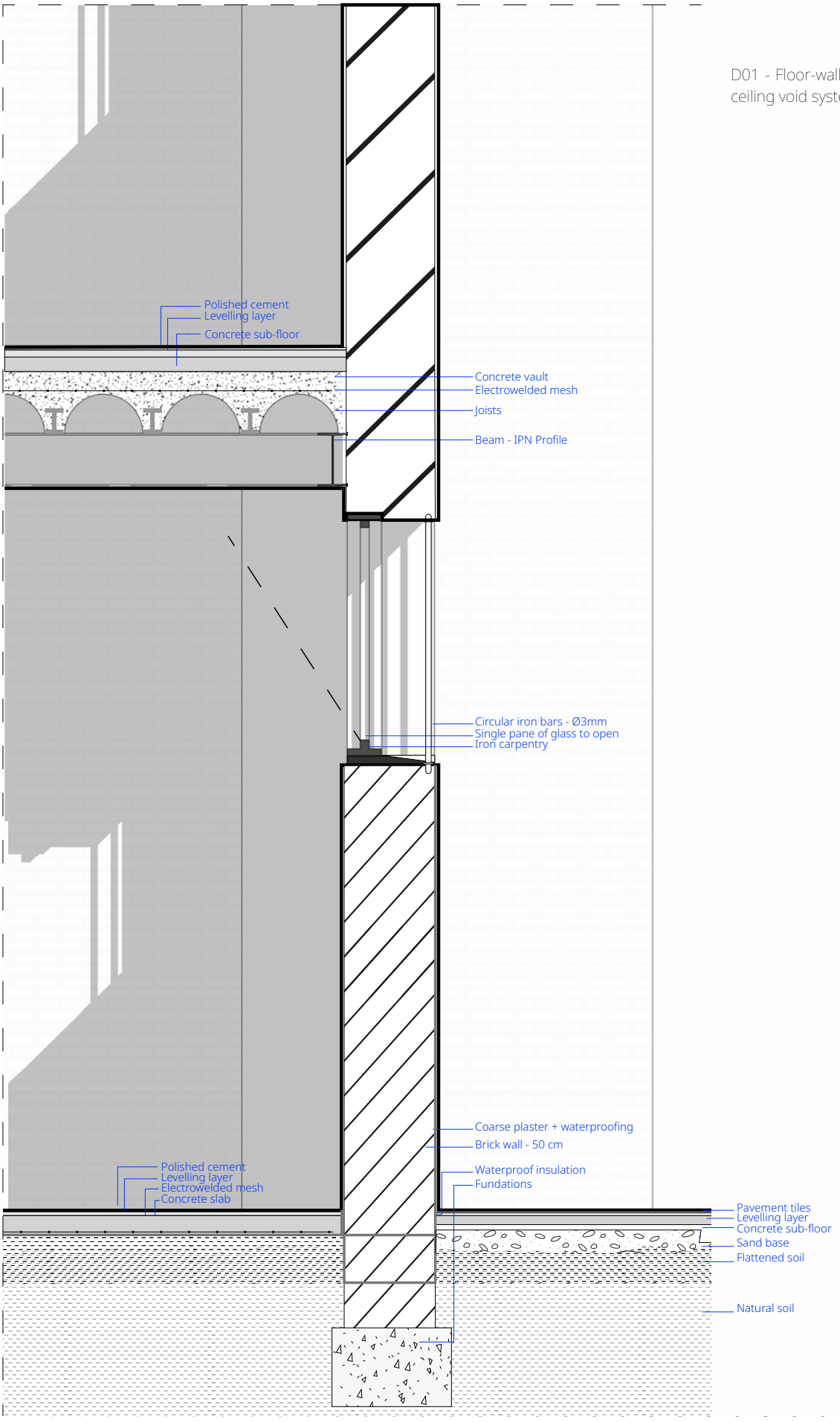

+10.00m
+5.00m
0.00m
Pasco
-3.00m


+10.00m
+5.00m
0.00m
-3.00m

Z01 - Close-up of the truss and chimney area



D01 - Floor-wall junction, ceiling void system



Former connection to the defunct towers, now a wasteland; originally the former prison warden's house and chapel were located here but were demolished to build the two towers.

The factory has brick facades that support the common plaster, which was painted and, in several areas, deteriorated to the point of falling off in large chunks, leaving large gaps of exposed and intact brick. Analysis: disintegration and biological growth. Cause: biological colonisation and extrinsic causes of deterioration.

The remains of the floor coverings can still be seen, as can how the vegetation tries to occupy as much land as possible.

Concret Tiles (1) Tiles (2)

Figure 1.1: Antigua Cárcel Caseros, Paisajeante, 2022, Twitter (https://twitter.com/paisajeante/status/1568824711 241153331 2)

Plaster

Figure 1.2: Antigua Cárcel Caseros, Paisajeante, 2022, Twitter (https://twitter.com/paisajeante/status/1568824711 241153331 2)

Prisoners' ward: The rooms for the inmates' dormitory consisted of large, undivided rooms with windows high enough to prevent contact with the outside world. They also had a small bathing area and utilitarian facilities that are now dismantled and incomplete.

The interior spaces have few amenities; the building itself does not have many facilities other than cold water and lighting that have not been in use since its closure in 2001, and most of the spaces have been disposed of. Analysis: Exfoliation and delamination. In showers and bathrooms, humidity. Cause: Extrinsic causes of deterioration and flaking.

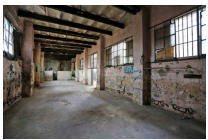
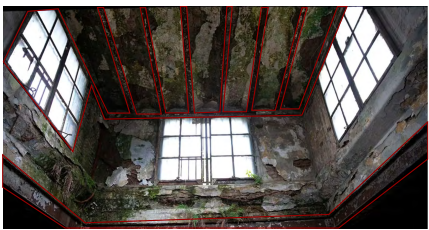


Figure 1.3: La cárcel de Ex Caseros por adentro, Ricardo Pristupluk, 2019, La Nación (https://www.lanacion.com.ar/sociedad/en-fotos-como-es-dentro-carcel-caseros-nid2244194/)

Figure 1.4: La cárcel de Ex Caseros por adentro, Ricardo Pristupluk, 2019, La Nación (https://www.lanacion.com.ar/sociedad/en-fotos-como-es-dentro-carcel-caseros-nid2244194/)

Figure 1.5: La cárcel de Ex Caseros por adentro, Ricardo Pristupluk, 2019, La Nación (https://www.infobae.com/fotos/2019/10/27/radiografia-de-la-ex-carcel-de-caseros-las-imagenes-fotos-del-gigante-dormido-en-el-corazon-de-un-barrio-porteno-y-que-esta-a-punto-de-despabilarse/)

The guard's house, the central part that generates two small courtyards, was intended for the guards; they were simple, empty spaces.



Corrosion

Figure 1.6. Radiografía de la Ex Cárcel Caseros, Lihue Althabe, 2019. Infobae (https://www.infobae.com/tendencias/2019/10/27/radiografia-de-la-ex-carcel-de-caseros-las-mejores-fotos-del-gigante-dormido-en-el-corazon-de-un-barrio-porteno-y-que-esta-a-punto-de-desaparecer/)

Gaps. Delamination.

Figure 5.7: Radiografía de la Ex Cárcel Caseros, Lihue Althabe, 2019, Infobae (https://www.infobae.com/fotos/2019/10/27/radiografia-de-la-ex-carcel-de-caseros-las-mejores-fotos-del-gigante-dormido-en-el-corazon-de-un-barrio-porteno-y-que-esta-a-punto-de-desaparecer/)

Material degradation and enviromental deterioration. Darkening of the paint on the plaster.

Figure 5.8: Radiografía de la Ex Cárcel Caseros, Lihue Althabe, 2019, Infobae (https://www.infobae.com/fotos/2019/10/27/radiografia-de-la-ex-carcel-de-caseros-las-mejores-fotos-del-gigante-dormido-en-el-corazon-de-un-barrio-porteno-y-que-esta-a-punto-de-desaparecer/)

Moisture. Exfoliation, delamination, and environmental deterioration.

The original laundry room, which later became the carpentry workshop, consists of a large space with an L-shaped roof, which used to be completely covered, but today is only half-covered.

Figure 3.9: Radiografía de la Ex Cárcel Caseros, Lihue Althabe, 2019, Infobae (https://www.infobae.com/fotos/2019/01/27/radiografia-de-la-ex-carcel-de-caseros-las-mejores-fotos-del-siguiente-dormido-en-el-corazon-de-un-barrio-porteno-y-que-esta-a-punto-de-desaparecer/)

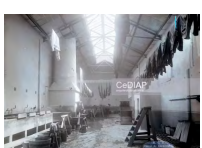


Figure 3.10: La vieja chimenea, CEDIAP, 1926, Infobae (https://www.infobae.com/documentales/2019/01/10/-la-ex-carcel-de-caseros-esta-por-desaparecer-un-recorrido-360-por-los-pabellones-las-celdas-y-el-patio-del-penal/)

The main courtyard of the complex is known for having been ``the slum`` in the series El Marginal. You can still see some lines on the ground that marked the limits of the court.

Figure 1.11: Radiografía de la Ex Cárcel Caseros, Lihue Althabe, 2019, Infobae (https://www.infobae.com/fotos/2019/10/27/radiografia-de-la-ex-carcel-de-caseros-las-mejores-fotos-del-gigante-dormido-en-el-corazon-de-un-barrio-porteno-y-que-esta-a-punto-de-desaparecer/)

Figure 1.12: Radiografía de la Ex Cárcel Caseros, Lihue Althabe, 2019, Infobae (https://www.infobae.com/fotos/2019/10/27/radiografia-de-la-ex-carcel-de-caseros-las-mejores-fotos-del-gigante-dormido-en-el-corazon-de-un-barrio-porteno-y-que-esta-a-punto-de-desaparecer/)

The factory has a main entrance on Caseros Avenue; although it is not an emblematic or special main entrance, it contains an endless number of doors and grilles that are now fallen or damaged. Analysis: disintegration and corrosion, as well as delamination. Cause: Extrinsic causes of deterioration.

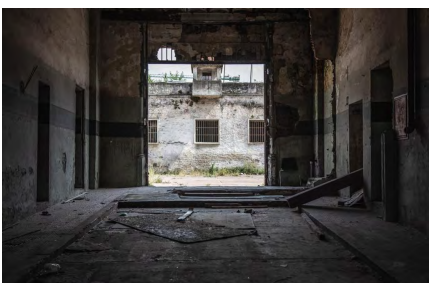


Figure 5.13. Ex Cárcel Caseros, Damian Lohma, 2020.

Figure 5.14: Framing the area, Ariana Boggio, 2023.

Figure 5.15: Framing the area, Ariana Boggio, 2023.

Materializing precedences

The factory has brick facades, which support the common plaster, which was painted and, in several areas, deteriorated to the point of falling off in large chunks, leaving the exposed brick intact. Analysis: disintegration and biological growth. Cause: biological colonisation and extrinsic causes of deterioration..

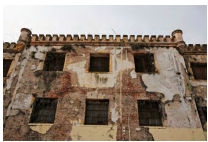
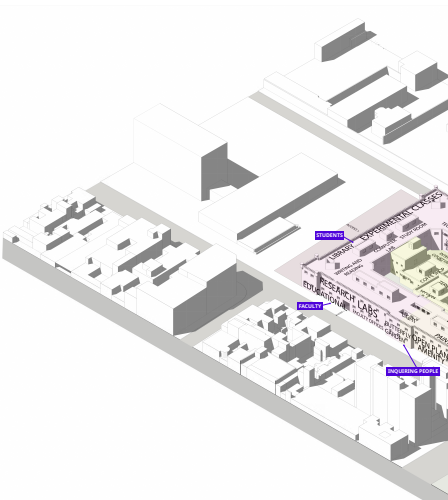


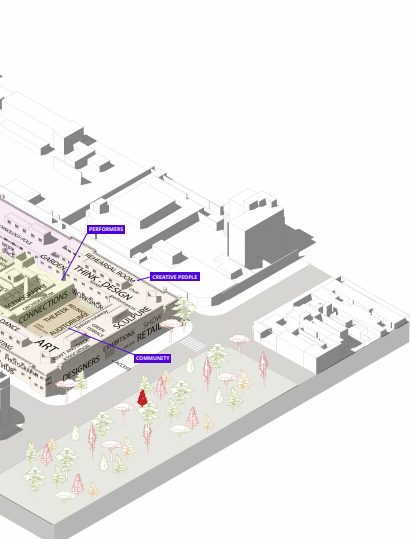
Figure 5.16: Ad ex la Cárcel Caseros, Emiliano Lasalvia, 2019, La Nación [https://www.lanacion.com.ar/buenos-aires/el-fotos-ex-carcel-caseros-se-nid2244130/]

Figure 5.17: Ad ex la Cárcel Caseros, Emiliano Lasalvia, 2019, La Nación [https://www.lanacion.com.ar/buenos-aires/el-fotos-ex-carcel-caseros-se-nid2244130/]

Figure 5.18. Así es la Cárcel Caseros, Emiliano Lasalvia, 2019, La Nación [https://www.lanacion.com.ar/buenos-aires/en-fotos-asi-es-carcel-caseros-ex-nid2244130/]

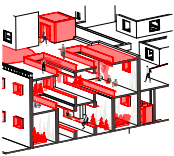
Figure 5.19. Antigua Cárcel Caseros, Palaparante, 2022, Twitter [https://twitter.com/palaparante/status/1568824711241153331?s]

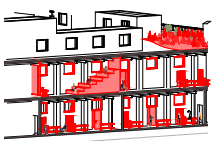

STUDENTS
EXPERIMENTAL CLASSES
LIBRARY
RESEARCH CABS
FACULTY
INQUIRING PEOPLE


PERFORMERS
CREATIVE PEOPLE
COMMUNITY
REHEARSAL ROOM
THINK + DESIGN
CONNECTIONS
THEATRE
SCULPTURE
RETAIL
ART
DESIGNERS

The users of the new spaces will be primarily the young adult population, as they constitute the majority of the Parque Patricios community. With an understanding of the problems identified in the previous chapter, the intention is to address the creation of missing services by creating opportunities that directly link the residents to the new functions.

Given that the building is large and has a resistant structure designed for activities related to heavy trades, such as carpentry or blacksmithing, as a reintegrative method, it seeks to establish a connection between the technological district and a trade school, which is scarce in Argentina. The proposal aims to preserve a part of the prison's history while

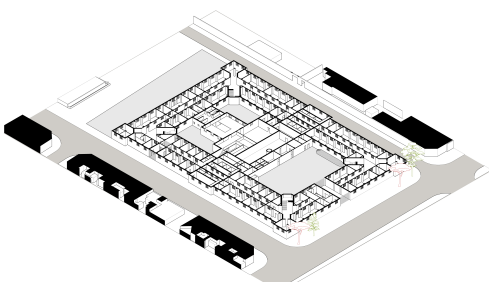


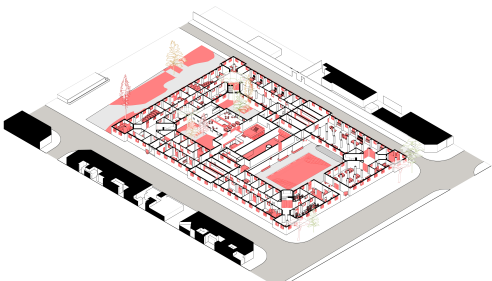


spaces are described for learning and creating pieces from the traditional perspective of carpentry, but which, at the same time, can incorporate technological advances, such as 3D printing or different types of laser cutting.

The pavilions exhibit continuous and wide spaces that, when integrated with the circulation, could make the most of the height of the ceilings, increasing lighting and ventilation. This design makes it possible to house workshops, laboratories, and even create coworking spaces for local small and medium-sized enterprises (SMEs).

Figure 4.20: Diagram , Ariana Boggio, 2023.





The basement is transformed into an auditorium, generating a direct connection with the central patio which provides access and interaction with the most urban and public area of the building.
The stage opens up possibilities, such as large lectures for university classes or those promoted by private professionals. As well as musical plays or concerts, where students can show their roles as actors, directors, musicians or scriptwriters to the public.

Legenda

Covered spaces

01 Connection to ground floor
97.11 m²

02 Storage
15.48 m²

03 Storage
14.27 m²

04 Connection to ground floor
40.64 m²

05 Storage
14.38 m²

06 Storage
11.33 m²

07 Storage
13.29 m²

08 Backstage
103.56 m²

09 Dressing room
22.37 m²

10 Dressing room
23.25 m²

11 Services
24.47 m²

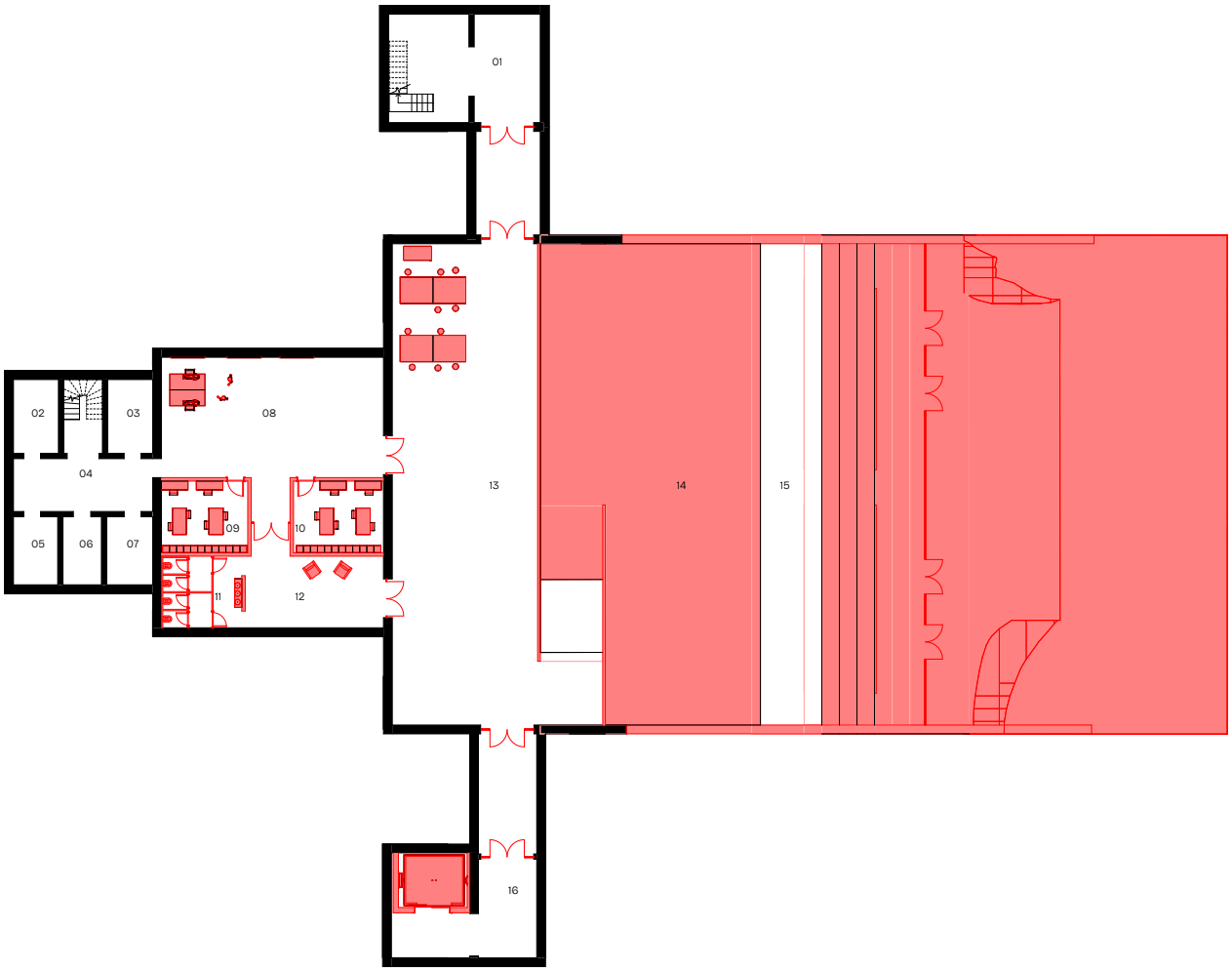
12 Meeting room
41.02 m²

13 Backstage 02
224.50 m²

14 Stage
341.24 m²

15 Access and audience
254.07 m²

16 Connection to ground floor
92.92 m²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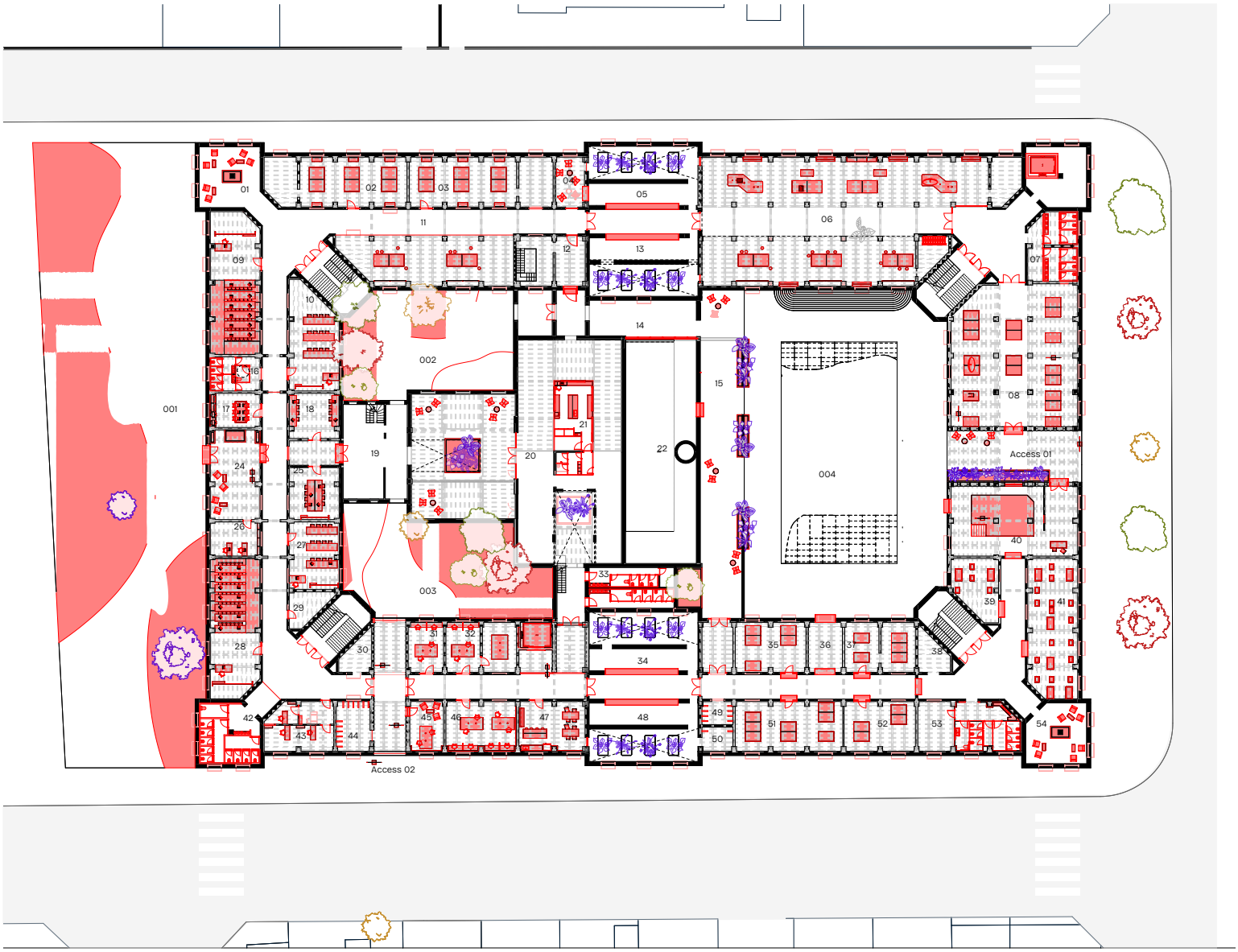
The upper floor is divided into three types of places, one of which houses creative and flexible exhibition spaces, giving young artists the opportunity to explore different techniques in furniture, light, sculpture and forging, among others.
The second area is intended to be a space dedicated to education, with reading rooms, classrooms, study rooms and administration.
The centre, which is the third area, internally connects the building and the surroundings, generating a central space that will function as a welcoming space from the main entrance. At the same time, its interaction with the educational area is presented as a plant-filled place for students and teachers, where they will be able to meet, rest and even study the flowers and plants themselves.

Legenda

	Covered spaces						
	01 A gathering place 54.66 m²	**06** Open workshop 561.36 m²	**11** Open workshop 227.67 m²	**16** Services 28.38 m²	**21** Kitchen + services 68.22 m²	**26** Adm. office 28.65 m²	**31** Access 02
	02 Workshop 118.09 m²	**07** Services 58.83 m²	**12** Connection to UG 58.53 m²	**17** Printing room 28.35 m²	**22** Stage upper area 253.54 m²	**27** Classroom 55.55 m²	**32** Adm. office 38.79 m²
Semi - covered spaces	**03** Workshop 91.80 m²	**08** Exhibition 285.56 m²	**13** Flower garden 107.61 m²	**18** Study room 38.33 m²	**23** Access 01	**28** Lecture room 108.29 m²	**33** Adm. office 88.79 m²
Access 01 104.10 m²	**04** A gathering place 27.00 m²	**09** Lecture room 112.03 m²	**14** Lookout to the stage 120.73 m²	**19** Vertical circulation 102.03 m²	**24** Welcome space 70.26 m²	**29** Storage 21.99 m²	**34** Butterfly garden 107.01 m²
Access 02 57.45 m²	**05** Butterfly garden 103.65 m²	**10** Classroom 80.32 m²	**15** Orchidarium 272.11 m²	**20** Services + garden 815.40 m²	**25** Study room 42.89 m²	**30** Storage 19.75 m²	**35** Exhibition 59.09 m²
Open spaces	**36** A gathering place 28.34 m²	**41** Exhibition 118.06 m²	**46** Adm. office 59.16 m²	**51** Exhibition 86.13 m²			
001 1486.60 m²	**37** Exhibition 58.32 m²	**42** Services 54.32 m²	**47** Adm. kitchen 59.16 m²	**52** Exhibition 59.40 m²			
002 262.04 m²	**38** Storage 19.33 m²	**43** Adm. office 56.95 m²	**48** Flower garden 107.01 m²	**53** Services 86.27 m²			
003 306.71 m²	**39** Exhibition 42.92 m²	**44** Bike rack 30.79 m²	**49** Bike rack 12.64 m²	**54** A gathering place 63.58 m²			
004 1002.99 m²	**40** Exhibition hall 147.09 m²	**45** Adm. office 31.96 m²	**50** Garden storage 13.49 m²				


001
002
003
004
Access 01
Access 02

The mezzanine can be used for relaxation areas, such as a cafeteria or reading corner with tables, while the more open spaces can be used for large groups of people for more relaxed discussions or classes.

Legenda

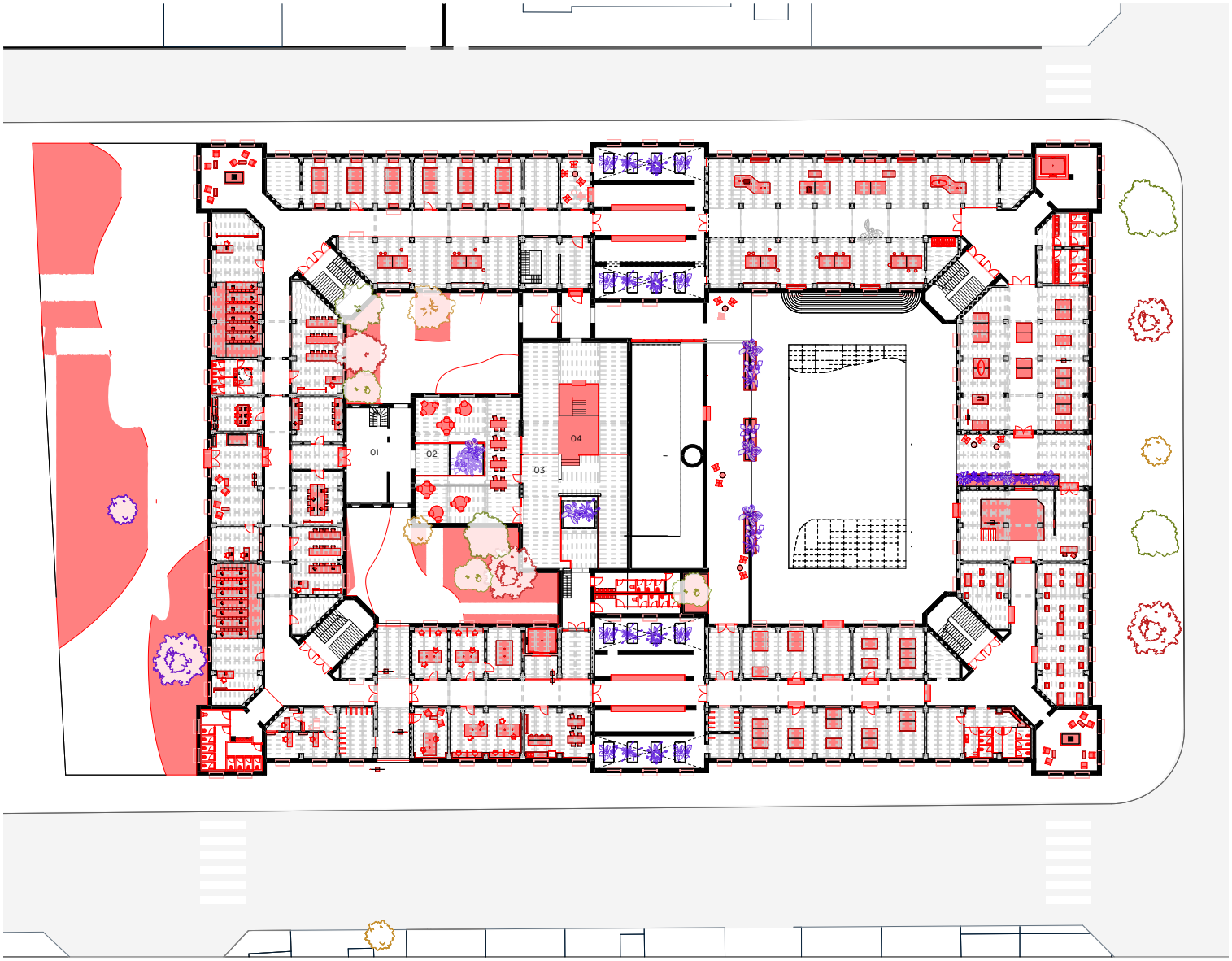
Covered spaces

01 Vertical circulation
92 m²

02 Tables area + garden
194.02 m²

03 Connection to terrace
42.03 m²

04 A gathering place
155.65 m²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The upper floor works with a more experimental and flexible design, where a large sewing room can be transformed into a runway for models and spectators. The rehearsal rooms can be subdivided or integrated to vary in size and accommodate people depending on their use.
In addition, there can also be classrooms set up for experimental lessons such as a concrete classroom, with a space for testing or an electrical or robotics class. As well as more traditional spaces such as a library with study areas or lecture halls.

Legenda

Covered spaces

01 A gathering place
65.89 m²

02 Experimental class
268.94 m²

03 Lookout to butterfly garden
109.79 m²

04 Performance room
59.67 m²

05 Performance room+audience
154.17 m²

06 Services
54.40 m²

07 Experimental class
150.63 m²

08 Workshop
110.67 m²

09 Workshop
167.03 m²

10 Connection to terrace
26.66 m²

11 Lookout to flower garden
105.01 m²

12 Performance room
194.28 m²

13 Services
30.60 m²

14 A gathering place
77.18 m²

15 A welcome place
45.85 m²

16 Vertical circulation
102.03 m²

17 Terrace

18 Library
147.74 m²

19 Cumputer room
106.69 m²

20 Co-work
137.18 m²

21 Lookout to butterfly garden
108.40 m²

22 Arts atelier
195.95 m²

23 Fashion atelier + runaway
799.04 m²

24 Indoor garden
65.69 m²

25 Experimental class
210.88 m²

26 Reconnection area
58.14 m²

27 Lookout to flower garden
101.15 m²

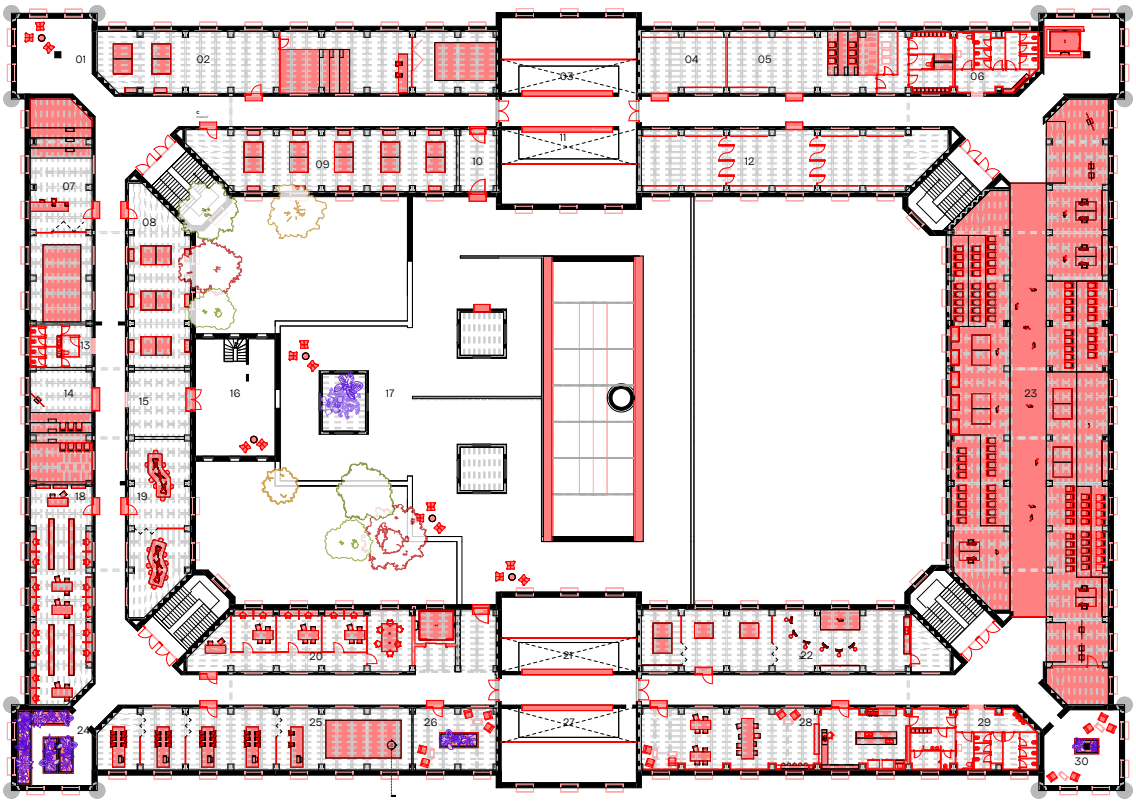
28 Coffee shop
213.40 m²

29 Services
54.52 m²

30 A gathering place
53.82 m²

Open spaces

17 Terrace
987.94 m²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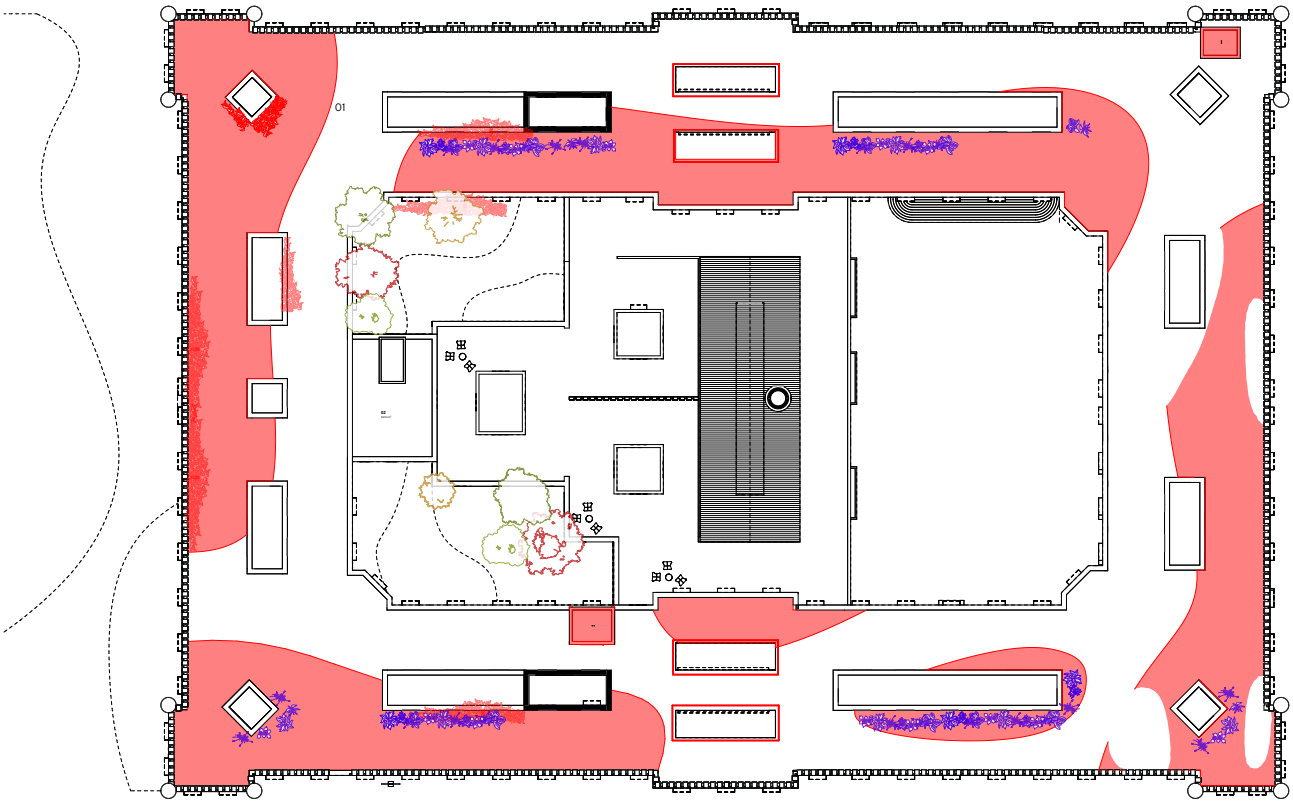
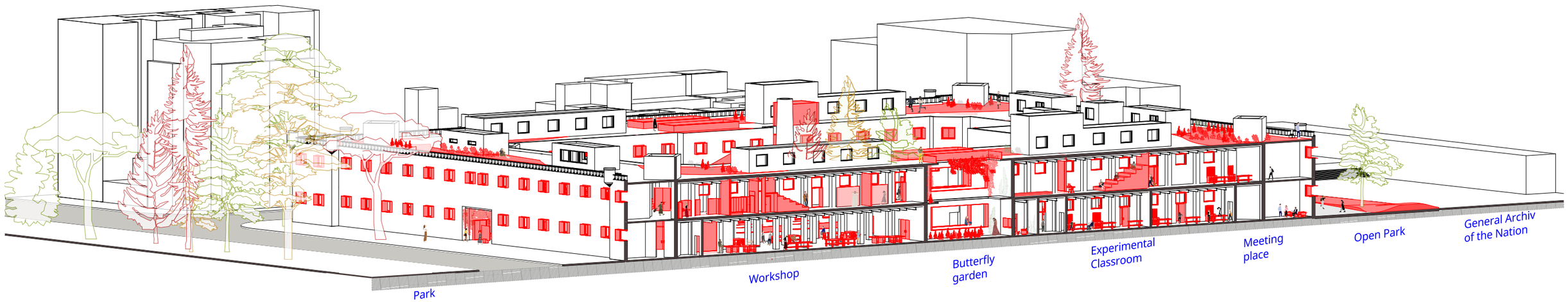
The terrace functions as a park to complement the urban fabric as another area dedicated to public recreation.

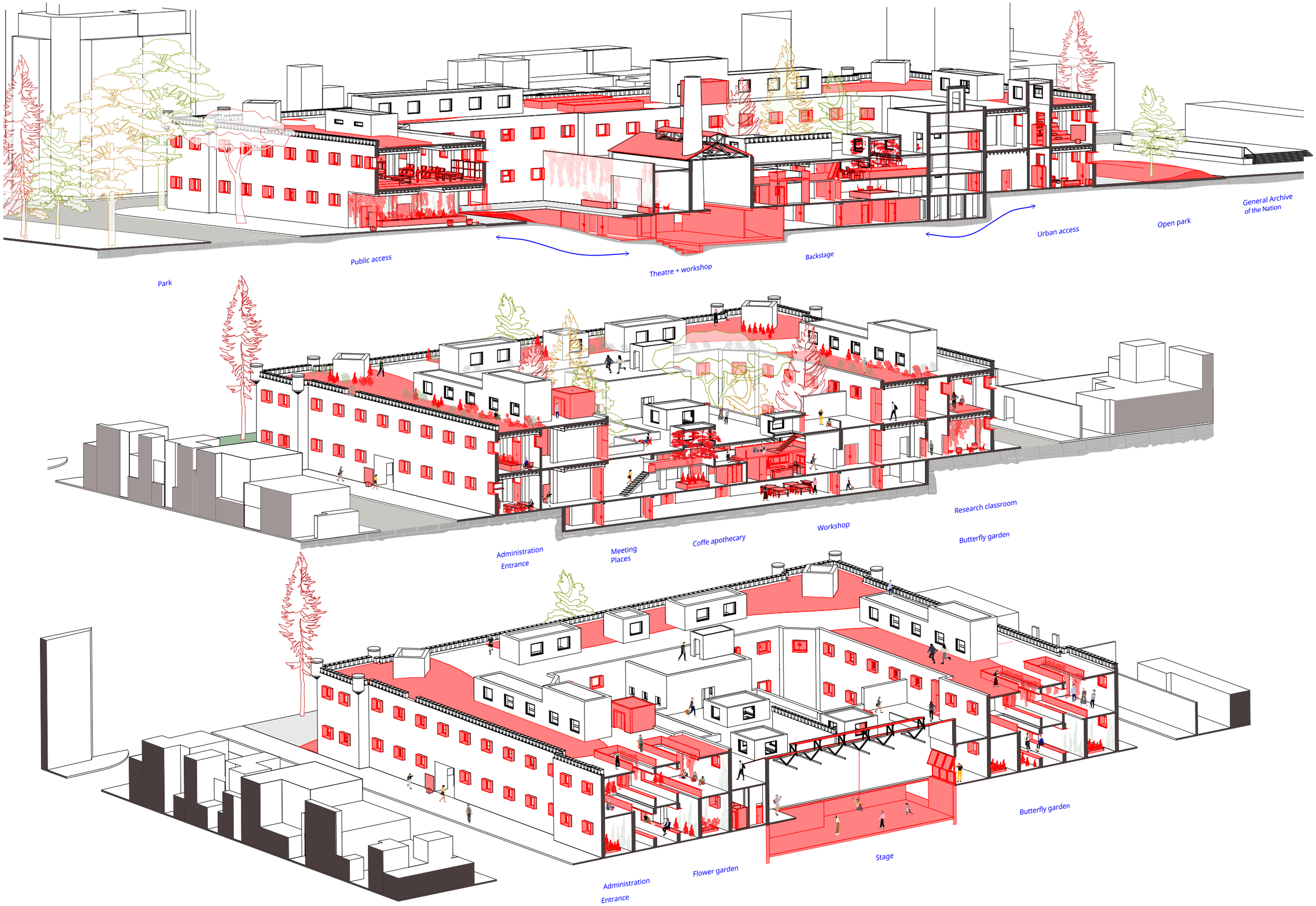
Legenda

Open spaces

01 Terrace
4518.19 m²




Park
Workshop
Butterfly garden
Experimental Classroom
Meeting place
Open Park
General Archiv of the Nation


Park
Public access
Theatre + workshop
Backstage
Urban access
Open park
General Archive of the Nation
Administration
Entrance
Meeting Places
Coffe apothecary
Workshop
Research classroom
Butterfly garden
Administration
Entrance
Flower garden
Stage
Butterfly garden

Conclusion

08 / Conclusion

«Lugares olvidados porque ya no son productivos, donde la ciudad ya no se encuentra allí.»

Ignasi de Solà-Morales

The ex-Cárcel de Caseros has long been identified with Solà-Morales' concept of "terrain vague.". This term alludes to an empty space, which, in turn, is free and represents a terrain of possibilities. These are apparently forgotten places, but where the memory of the past prevails over the present.

The proposal for refunctionalisation seeks to conserve the old spaces used as cloisters, since, having been abandoned in terms of function, they can generate alternative and peculiar environments far removed from the typical functionality of the city. The architecture of these spaces is not necessarily intended to be "productive" in the conventional sense, as modern or modular architecture would be.

These spaces within the EXCC, which feel disconnected from the urban fabric, almost as an external entity, serve as spaces of expression for both minorities and neighbours. The aim was to propose architectural intervention in these spaces without turning them into an aggressive instrument of imposition of power or their total destruction, turning them into a place. A new reality that intertwines its identity with the surrounding user.

The programme proposes integration with the surroundings through the current problems, with the intention of solving some of them, and aims to revitalise a heritage site with a history that many want to forget or make disappear. It aims to revitalise a heritage site with a history that many seek to forget or make disappear. It explores opportunities for reconnection through new spatial configurations, allowing it to become a place for the meeting and evolution of the community, the confluence of visitors to the spaces for events, performances and exhibitions, employees such as teachers and artists who encourage and practice a conscious educational effort, and students who will have at their disposal diverse places to develop their learning without spatial limits, allowing them all these opportunities.

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