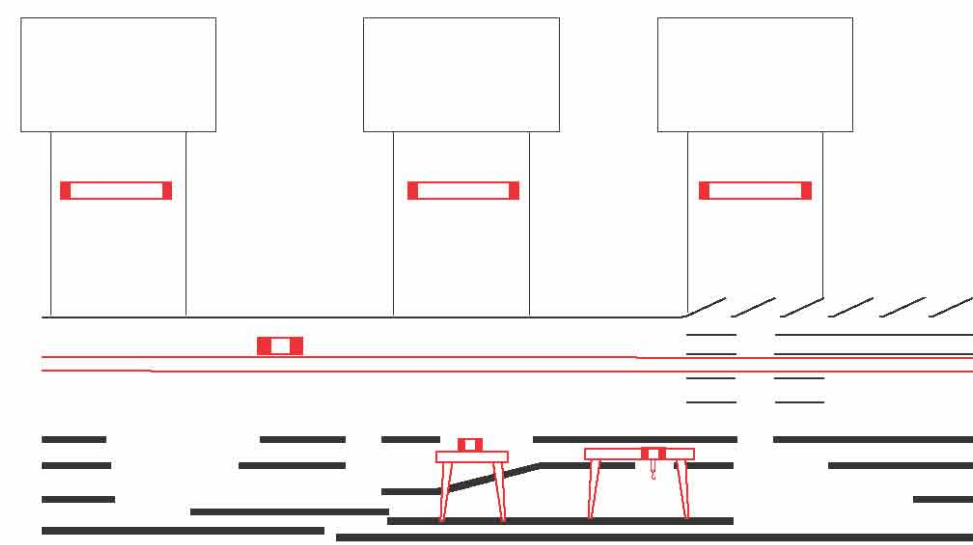


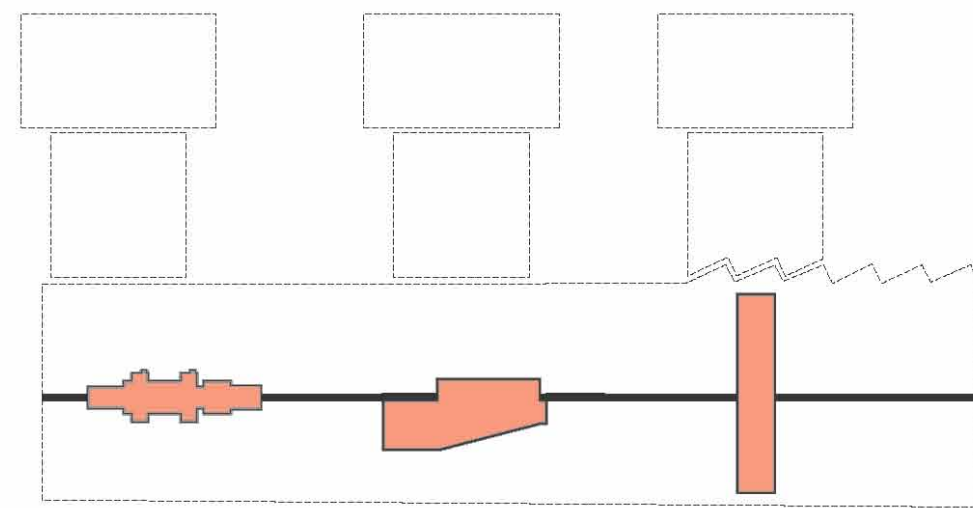
"Choose what you want to do—or watch someone else doing it. Learn how to handle tools, paint, babies, machinery, or just listen to your favorite tune. Dance, talk or be lifted up where you can see how other people make things work. Sit out over space with a drink and tune in to what's happening elsewhere in the city. Try starting a riot or beginning a painting—or just lie back and stare at the sky"
CEDRIC PRICE / FUN PALACE



Existing



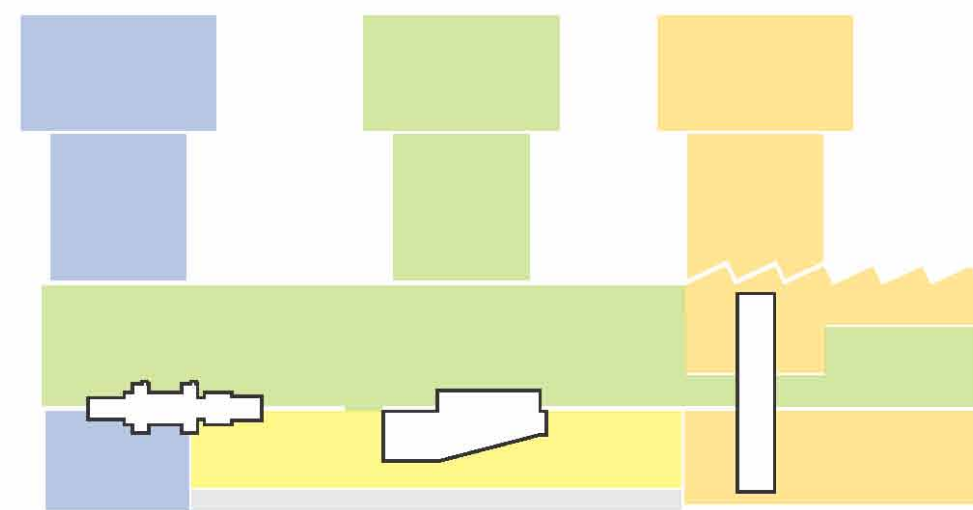
"We can call architecture by its name when it becomes a thing, an intelligible construction. Any comprehensible object requires a code, an adjustment recognized from both the creator and its lector. When an architect makes objects, he ambitions to be understood, its comprehension is its ultimate ambition"
LUIS MORENO MANSILLA



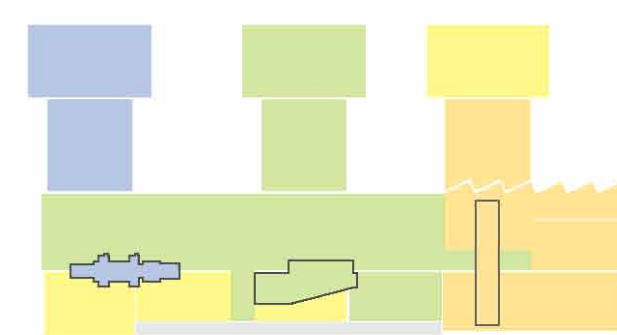
Grafting



"The city is built creating socialization networks. On its construction the architecture has a key role, not only because it generates space where people can meet, but because it moves knowledge and the collective exploration of knowledge like a glue that joins different people"
ANDRES JAQUE

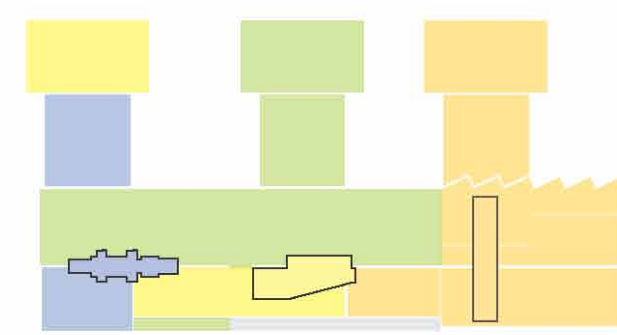


Programming



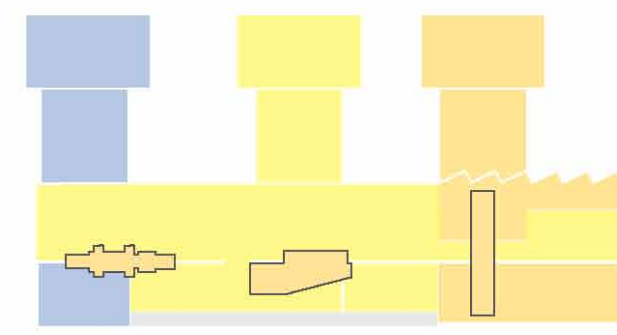
Scenarios

There are enclosed spaces hosting the diverse adaptable programs. Spaces in the building relate to each other like scenes in a theatrical performance. Materials and colours, composition and light create atmosphere and identity. On the stage that is architecture, users of the building become players in the choreographed space. The stage entrance, lighting, foreground and background, resonance and echo may be fixed but the players are born improvisers. All kinds of stories unfold in the fabricated spaces, stories with different layers of meaning.



Cavities

Buildings need counter space if they have to be understood, an internal void where one can step back a pace. Cavities are places one can visit without being inside the building. The cavities in the building are free zones for the unplanned, public spaces without a defined function. They are expansion rooms where the pressures of daily human activity can escape. The freedom of the cavity complements the determination of the solid.



Adaptability

The present configuration is only one of the possible options. The design celebrates the uncertainty and the unpredictable nature of the future. It is based on the adaptation to the ever-changing and unexpected program. A system of events where space and time are simultaneously present in multiple categories without imposing any fixed order. The art sublimates into a pure inclusive space which is constantly produced by the instant.

The physical power of the massive mountain-like concrete is accepted and even reinforced rather than broken or diminished. Like in Aikido, instead of fighting it the design takes all the energy to come up with something new.

Building by using the already built, instead of building over the built. An addition exercise that will imply substantial changes in the management and perception of the existing. It implies the appropriation of what is already there by moving its meaning.

The definition of a new system based on recognition of the pre-existing features in order to adapt and spur their presence with the new energies of the present. The form is given by the process and allows restorations, alterations and image changes to happen without changing the exterior shape. The object is thus maintained. It can tackle additions, subtractions, various modifications without changing its structural order.

The enormous scale together with a conscious use of the resources brings us to concentrate the efforts of the intervention in some strategic points in the most efficient way. In order to obtain the maximum result with the minimum effort

The change of a building's nature through the introduction of independent elements to organize the place using a method of controlled violence. Each of them is generated from a strategic and structural approach respectful enough with the existing in order to avoid rejection. They become the new central points. They are stable enough to guarantee a constant renovation around them.

Building into the built. Developing a reactive intrusion, a mechanism of overwhelming reaction to the general and careful with the specific demands of the scenarios where it performs. It consists of an external odd body which is capable of running on its own and at the same time supports, enhances and boosts the host body.

The building understood as an extension of the city, a place for social interaction and access to the information. Simultaneity; public space is a place where many activities overlap: rich confusion, commerce, seduction and filth. It is possible by comprehending actively the space as a wrap of events. Besides the irresolution, certain logics and relations can be predicted.

Everything which comes from creativity should find its place in the museum. It could even become the inspiration of the muses. Museums are no longer places to preserve works that have lost their social value but places where artists meet the public and the public becomes creative. The works of art generate the space in order to avoid becoming a cultural shopping mall. The art as a process can sometimes be even more interesting than the final result.

A honest experience beyond the physical boundaries of architecture, avoiding the standard memory retention of a shape by enjoying instead the experience of our body placed in relation with the world of things, without anybody teaching us how to see and what to think.

PUBLIC	level	m ²	m	m ³	light	clima	flex.
Bookshop	3/8.4	160	4,3	688	☼	○	□
Cafeteria	3.0	500	5-9,7	3.882	☼	×	□
Entrance Hall	5.65	800	7	5.600	☼	○	□
Turbine Hall	1,3/5.65	260	7-13,4	2.600	☼	○	●●●
Lockers	1.3	220	3	660	☼	○	□
TOTAL		1.940		13.370			

EXPERIENCE	level	m ²	m	m ³	light	clima	flex.
Labs	7-13.2	760	5,7-4,3	3.632	☼	×	□
Machinery	7.57.4	900	4-5	3.600	☼	○	□
Turbine experience	10.8	185	4,3	800	☼	○	□
Viewpoint	71.5	560	17	11.560	☼	×	●●●
TOTAL		2.405		15.592			

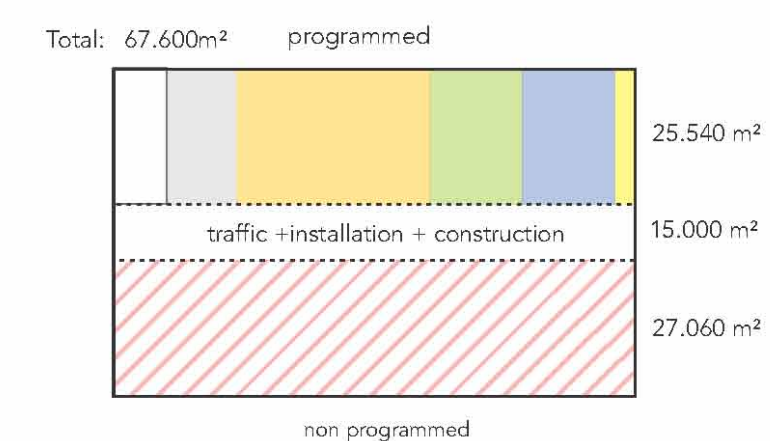
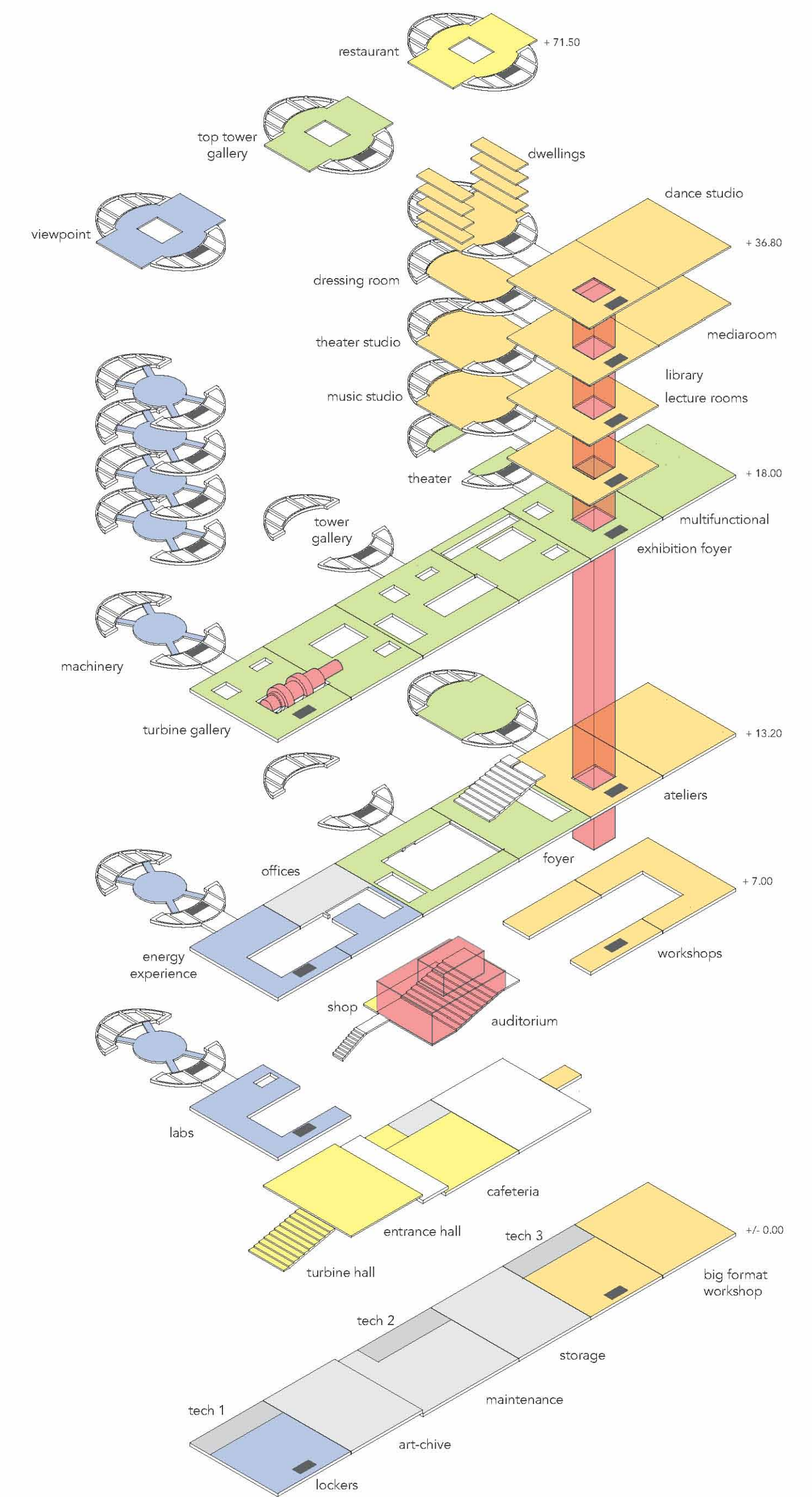
DISPLAY	level	m ²	m	m ³	light	clima	flex.
Auditorium	8.4/13.2	500	4,3/9,1	6.700	☼	×	●●●●
Theater	13.2-18.0	450	10,3	4.635	☼	×	□
Foyer	13.2	210	4,3	903	☼	○	●●●●
Turbine gallery	18.0	2.600	21,5	55.900	☼	○	●●●●
Exhibition foyer	18.0	680	5,5	3.740	☼	○	●●
Exhibition boxes		280	4,3	1.204	☼	○	□
Multifunctional room	18.0	840	15	12.600	☼	○	●●
Top tower gallery	71.5	680	17	11.560	☼	○	●●
Restaurant	71.5	680	17	11.560	☼	○	□
TOTAL		6.290		108.802			

PRODUCTION	level	m ²	m	m ³	light	clima	flex.
Big format workshops	0.0	1.380	6,5/12,7	13.248	☼	×	□
Workshops	7.0	500	5,7	2.850	☼	×	□
Ateliers	13.2	1.500	4,3	6.450	☼	○	□
Music studio	24.0	410	4	1.640	☼	○	□
Library	24.0	570	4	2.280	☼	○	□
Lounge	24.0-33.0	300	4	1.200	☼	○	□
Theater studio	28.5	410	4	1.640	☼	○	□
Lecture rooms	28.5	680	4	2.720	☼	×	□
Dressing rooms	33.0	220	3	660	☼	○	□
Media labs	33.0	1.010	3	3.030	☼	○	□
Restoration	1.3	180	3,85	693	☼	×	□
Dance studio	36.5	1.500	5	7.500	☼	○	□
Dwellings							
Entrance hall	36.5	350	21	7.350	☼	×	□
Dwelling unit	36.5-56.9	700	4,5	3.150	☼	○	□
Common space	36.5-56.9	120	4,5	540	☼	○	□
TOTAL		9.830		54.951			

BACKSTAGE	level	m ²	m	m ³	light	clima	flex.
Technique rooms	0.0-1.3	400	5,2	2.080	☼	×	□
Maintenance	0.0	630	2,5	1.575	☼	○	□
Storage	0.0	770	2,5	1.925	☼	○	□
Archive	1.3	840	3,85	3.234	☼	×	□
Toilets nave	3.0-7.0	135	5,7	770	☼	×	□
Toilets tower	7.0-71.5	540	4	2.160	☼	×	□
Kitchen cafeteria	3.0	60	5	300	☼	×	□
Kitchen restaurant	65.3	120	5	600	☼	×	□
Administration	13.2	280	4,3	1.204	☼	×	□
TOTAL		3.775		13.848			

CAVITIES	level	m ²	m	m ³	light	clima	flex.
Tower gallery	3.0	410	68,5	28.085	☼	○	●●●●
Artist's void	0.0	50	36,5	1.825	☼	○	●●●●
Alley	4.7	270	13,3	13.591	☼	○	●●●●
Passage	3.0	820	9,7	7.954	☼	○	●●●●
Cinema stairs	13.2-18.0	120	4,3	516	☼	○	●●●●
TOTAL		1.670		51.971			

TOTAL		26.540 m ²		262.534 m ³			
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Void's strategy

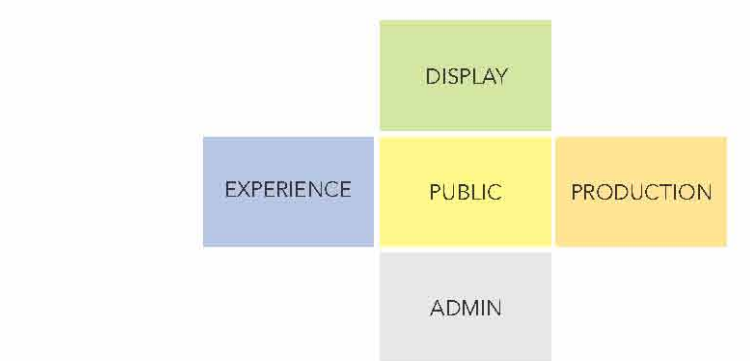
"The real luxury is having an empty space" as Andy Warhol once quoted. Wealth is not having a lot of things but a lot of space. The void as absence, but also as a promise, as meeting space as a space for the possible, expectation of what to come. Emptiness serves nothing, complies nothing yet yields much. Emptiness is luxury. And as nothing is compulsory in emptiness, anything can happen there.

Suitability

In order to enrich more than preserve, the conservation of the industrial heritage depends on preserving functional integrity. Interventions to an industrial site should therefore aim to maintain this as far as possible. The necessity of introducing a function that fits with the building without distortion or violation of the existing.



PROGRAM



Organization

The program is divided in 5 big groups. Each one has its own user profile. The public one where everyone can get in, the display and the energy experience only for the visitors of the museum, the production for the artists and the administration with its dark spaces only for the staff. The distribution allows a maximum interaction between different groups. They are all organized around the public sphere in order to reproduce a city for artists and public.