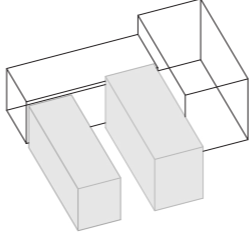


COMMUNITY OF MADRID DOCUMENTATION CENTRE

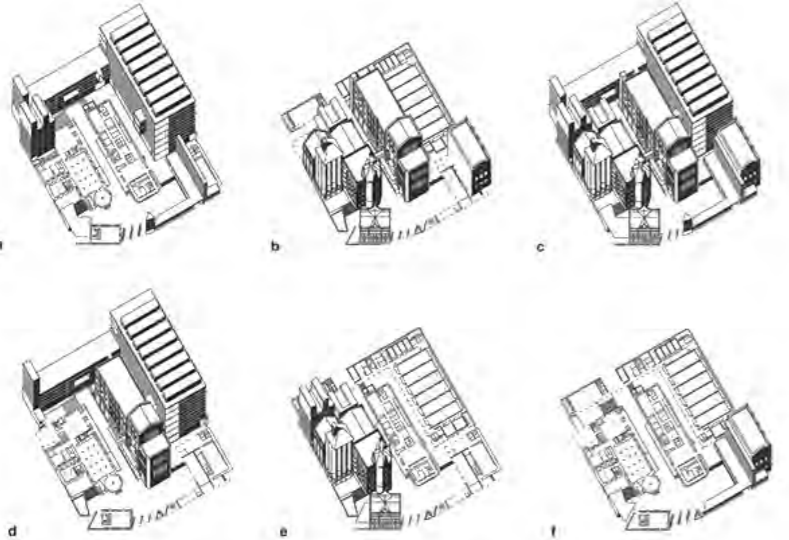
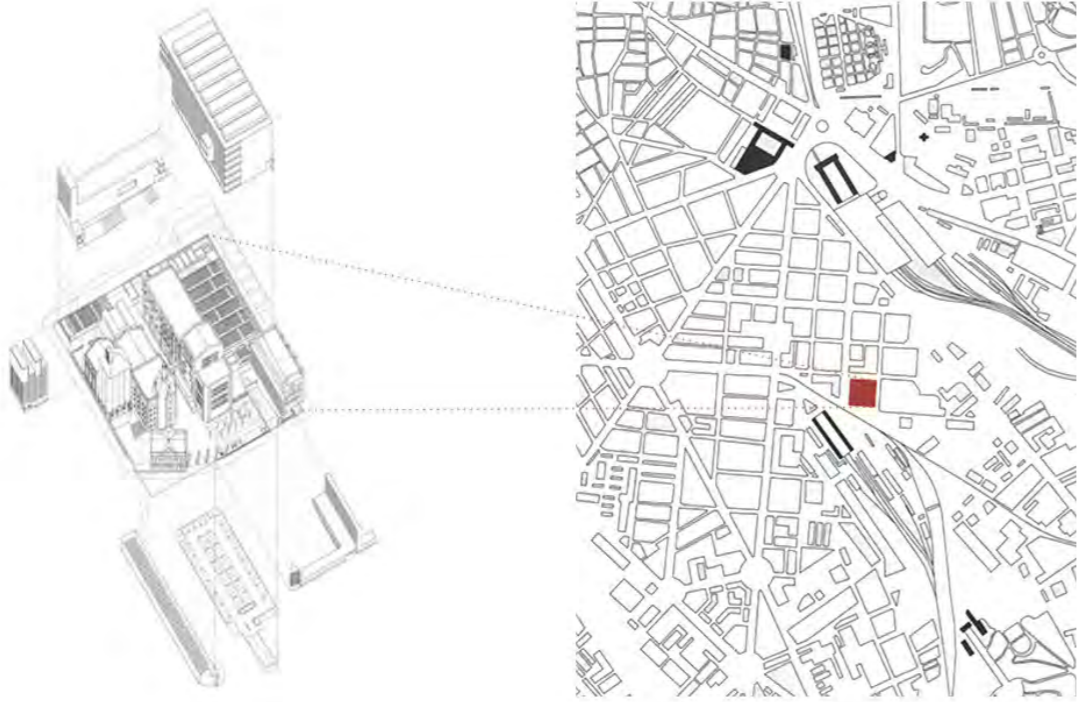
MADRID

MANSILLA + TUÑÓN ARCHITECT

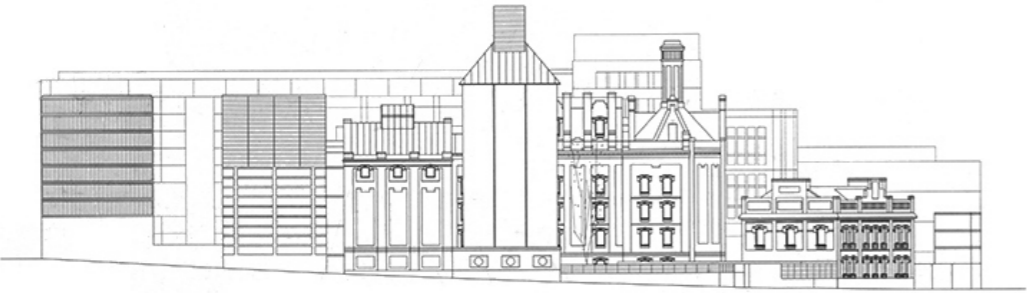


The expansion of the complex is done by the addition of independent volumes, which are located around the original set with the intention of not interfering with the existing spaces. The connection between one and other volumes is done in a subtle, almost non-existent way.

ADDING



a. Edificios de nueva construcción.
b. Edificios rehabilitados.
c. Centro Documental.
d. Archivo Regional.
e. Biblioteca Regional.
f. Centro Cultural.



This action shows the coexistence of two functionally different complexes, the Library and the Archive, physically separated by the central street of the tracks, which do not fragment the original unity of the whole, integrating the two uses.

The newly constructed buildings of the old factory are clearly differentiated, relating to each other without the old volumes losing their prominence.

The project preserved the exterior appearance of the buildings of 1900 and 1915, as well as the silos. The main materials used in the new buildings are white concrete, glass and aluminum smelting slats, all combined in a neutral way with the old brick buildings, so that these remain the main focus of attention of the whole.

The performance has respected the original exterior spaces that existed between the industrial buildings, bringing the new buildings closer to the old buildings, inserting themselves in that original plot, helping to define the layout of the complex, creating multiple routes and areas of activity, establishing links between the different constructions.

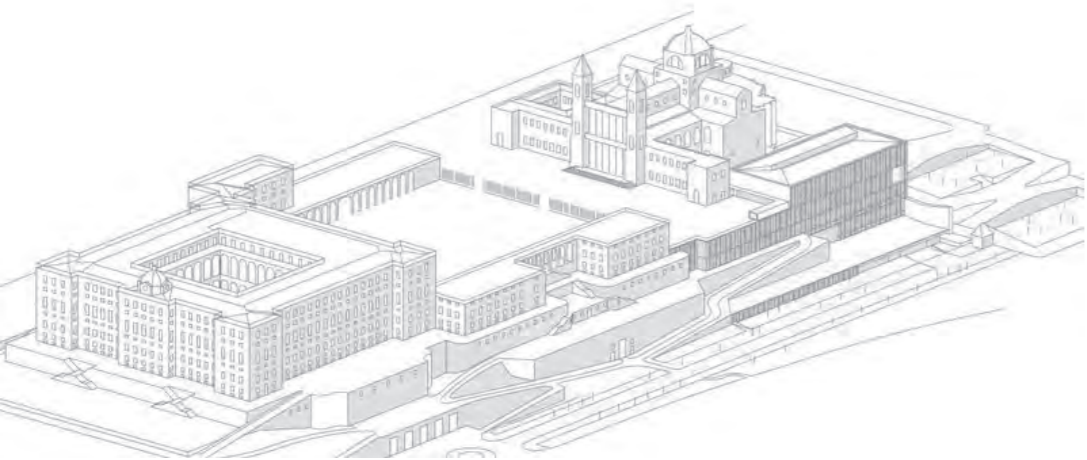
This rehabilitation has achieved that the complex has a great value of set favored by the union of the old constructions with the new ones, without these make lose protagonism to the old industrial complex.

This action is considered very respectful with the industrial group, restoring and recovering its original image, characterized by brick facades that show a splendid neo-Mudejar style. At the end of this work the state of conservation of the factory is very good both of the enclosures and roofs and of the maintained structure.

The intervention has linked with great sensitivity the compact factory building with lightweight constructions of current materials necessary to contain part of the new program without losing prominence the industrial image, demonstrating the value that the group had for its possibility of reconversion to new uses and as a revitalizing resource for the environment.

With this work it has been possible to continue manifesting the collective memory and the patrimonial character of the industrial architecture, showing its historical, architectural and constructive values, showing a perfect dialogue between the old and the contemporary building, from which both benefit.

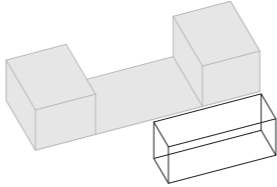




MUSEUM OF THE REAL COLLECTIONS

MADRID

MANSILLA + TUÑÓN ARCHITECTS



The new intervention is based on an external addition to the historical set. Taking advantage of the topography, a volume is projected that is functionally independent of the rest, but that is part of the whole of urban form.

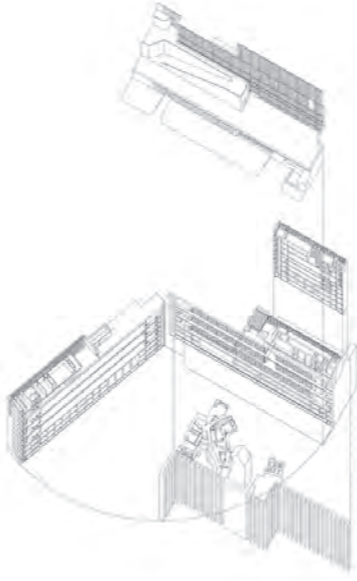
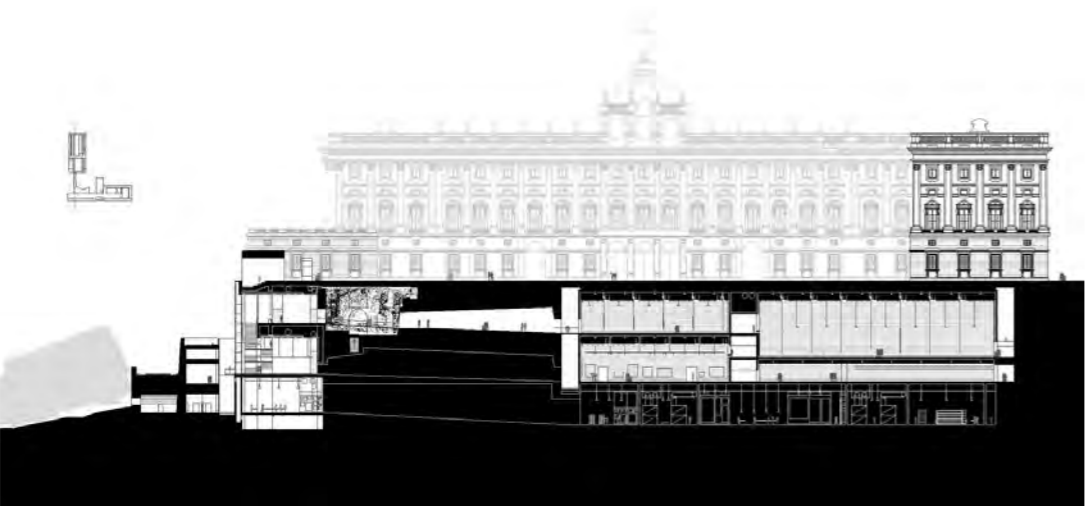
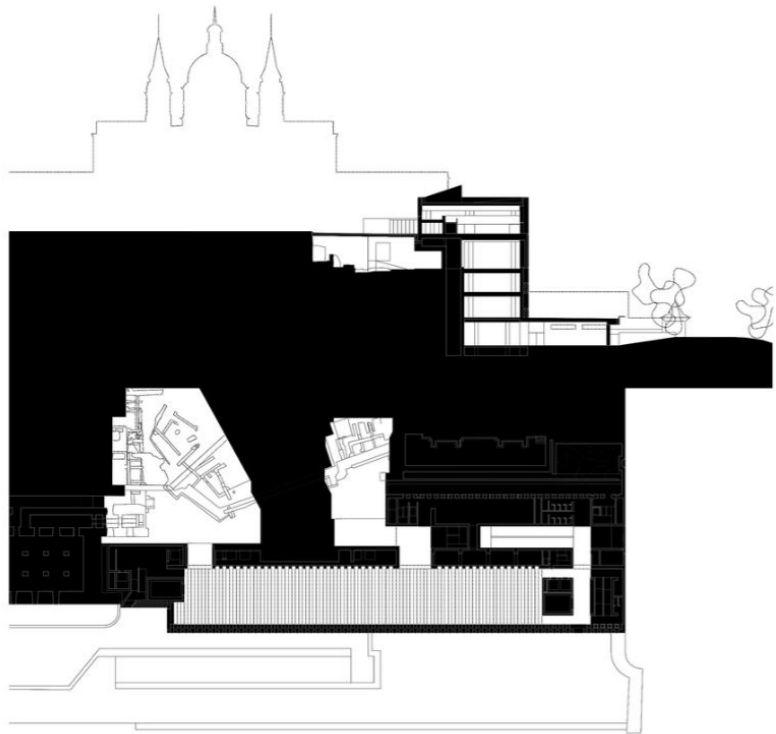
JOINING

From an urban perspective, the project is based on two fundamental principles: on the one hand, the Royal Collection museum should be part of the natural-artificial landscape of Madrid's western edge, and on the other, it is necessary to maintain the open, public nature of La Almunena and preserve views of the parks and gardens beneath the western lip of the city. The Museum, in its linear structure as an inhabited containment wall, tries to reduce the objective (physical and subjective (collective subconscious) environmental impact on the monumental plinth of the Royal Palace.

We try to produce a building that is invisible from La Almunena Square by occupying a buried space that is yet to exist. The Royal Collection Museum contains the plinth of the Royal Palace, constructing a linear space that follows the lines of the Palace itself. A simple, compact building, a construction that is aware that maximum flexibility and potential is only possible within a strict order, which uses the materials of the Royal Palace and its dignified construction as a feature, with a modern layout, heavy yet light, opaque yet transparent.

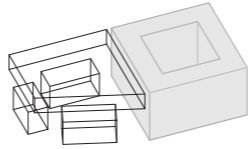
The three exhibition levels, equal yet different, hold three differentiated collections: first: tapestries, second: paintings, sculptures and various items and third: carriages. Each space is organised like a warehouse measuring one hundred and fifty by twenty metres, flanked by the remains of the Arab wall to the east and a monumental lattice composed of massive granite pillars open to the west above the Campo del Moro Royal Gardens.

The views across the gardens are the space between the structures, just as the pillars are matter between voids. The space is the rhythm of the beams, and the installations are the interface between what holds the building up. Structure, illumination, views, space, and infrastructure all have blurred edges and exchanged attributes.



EXTENSION OF THE NATIONAL MUSEUM QUEEN SOPHIA ART CENTER

MADRID
JEAN NOUVEL



An extension of the museum is made through a series of volumes adjacent to the Sabatini building. It is an external intervention and annexed to the main principle in which a reinterpretation of that same volume is performed.

ADDING

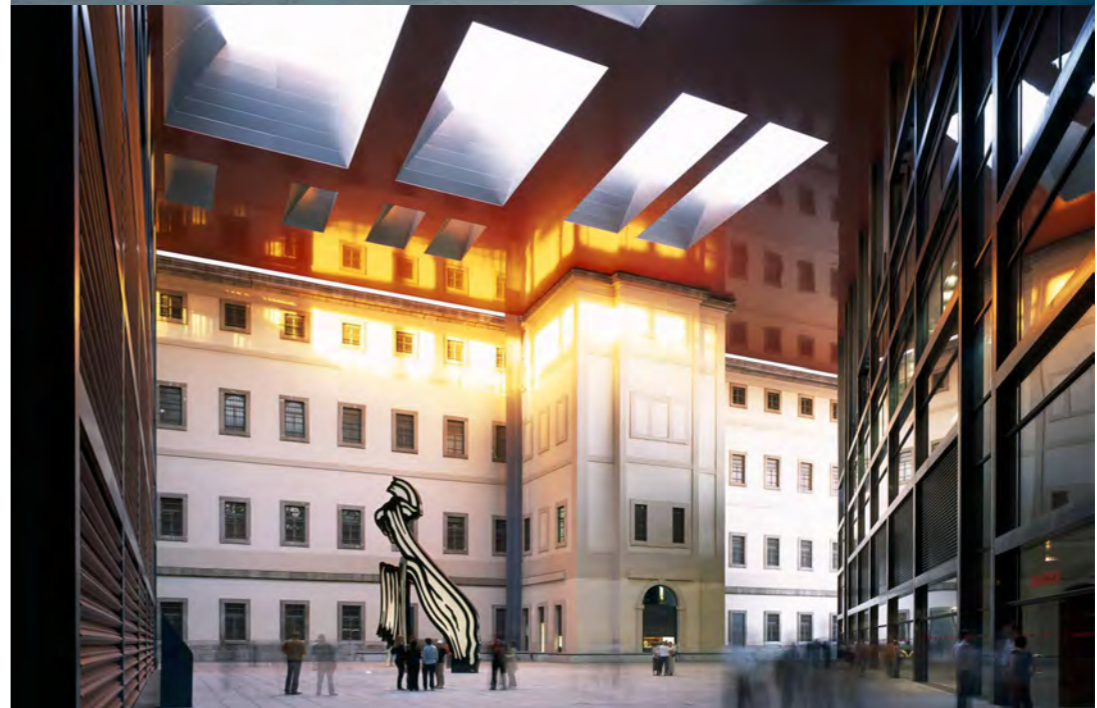
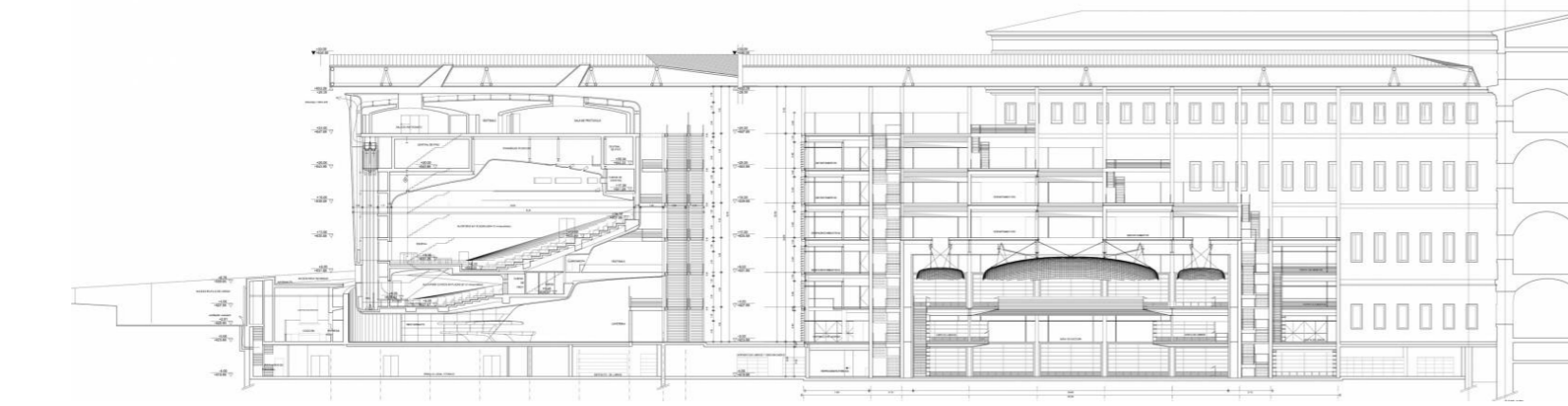
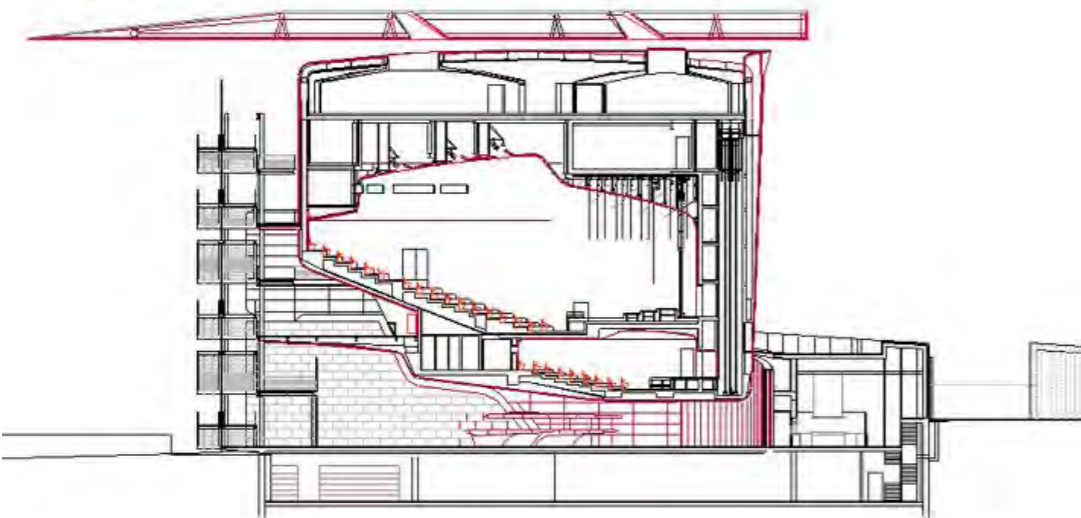
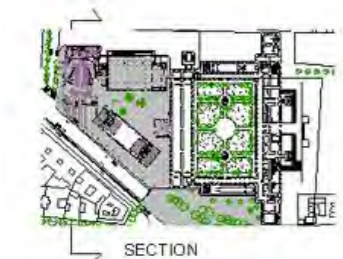
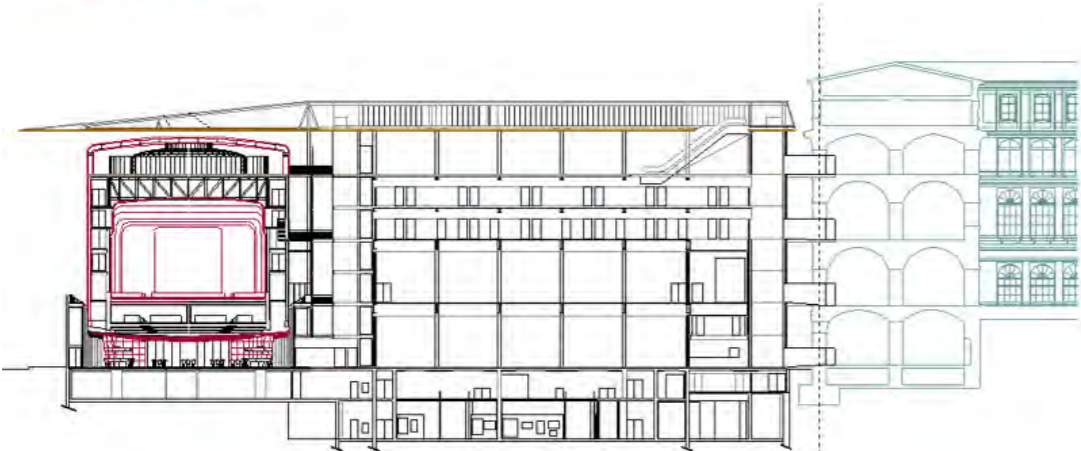
The previous buildings, it remains symbolically two walls, not for their beauty, rather to assert the meaning of the changes. Most of the trees are also preserved. But the three new buildings are organized around a courtyard. They each have a dominant program. To the south, the first is that of the library, the second, to the west, is that of meetings - auditorium, protocol room, bar restaurant - the third, north, is that of temporary exhibitions, the only one in direct connection with the mother museum. They all stop in terraces. Public terraces and office terraces. The library looks for light and shade, zenith lights diffused by domes suspended in thick glasses and worked, large windows are lined by perforated steel blinds with calligraphy profile.

The auditorium and the meeting rooms are distinguished by their shape inherited from the scenographic typology. Box with taut shapes and rounded corners surrounded by terraces fireplace.

The temporary exhibitions on three levels offer varied and contrasting spaces, easy to use in a contrasting way. It is a versatility created from differentiated geometries where with some chair rails you can completely change the circuits and the spaces. A very high central space, a very low lateral space (for the drawings, videos or environments), doubled walls to integrate the audio-visual material or to create depths, a very large room enlightened overhead.

The public can extend the visit by a walk on the terraces and under the wing, under the roof. A precisely perforated roof to bring natural light into the library, exhibitions and the courtyard. A slightly shiny brick red wing that imprecisely reflects the museum's facade and trees. A wing under which one discovers the sky in reflections and in transparency, a unifying wing which does not touch the museum but stops at less than a meter to let pass a luminous spoke, a wing whose underside corresponds exactly to the entablature of the penultimate floor of the museum.

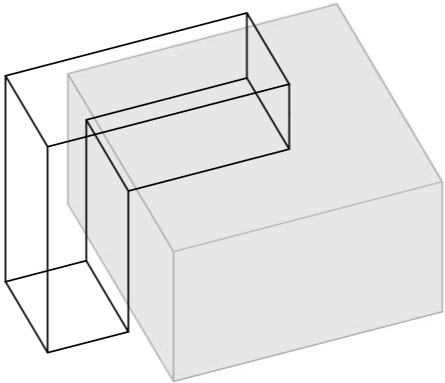
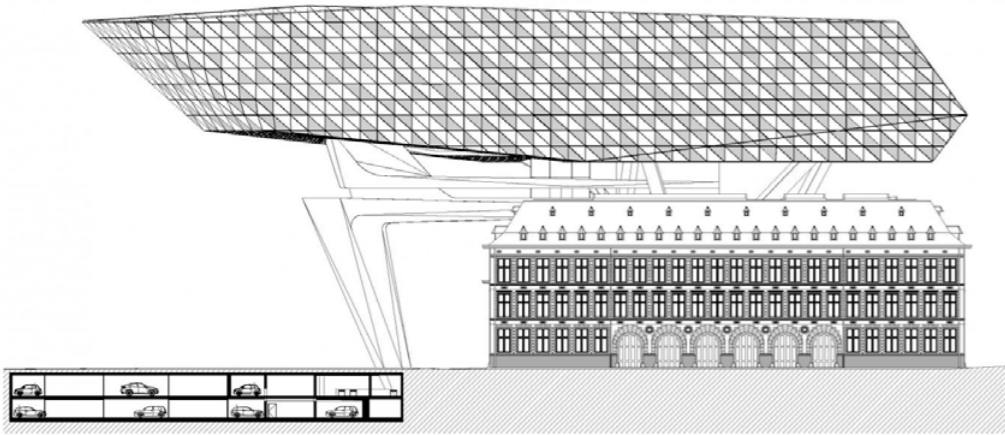
To extend, the museum has deployed a wing, a light wing of the color of the roofs, a protective and friendly wing to better signify to the visitor that he watches over him.



ANTWERP PORT HOUSE

AMBERES

ZAHA HADID ARCHITECTS



So this is a clear example of intervention projecting very marked new architecture. So this is a clear example of intervention projecting very marked new architecture.

Changing the language

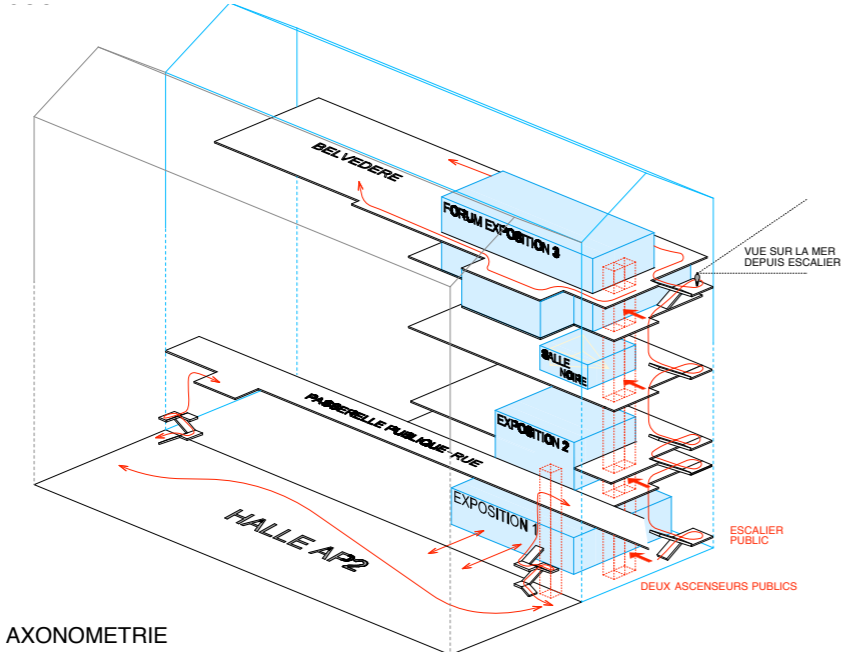
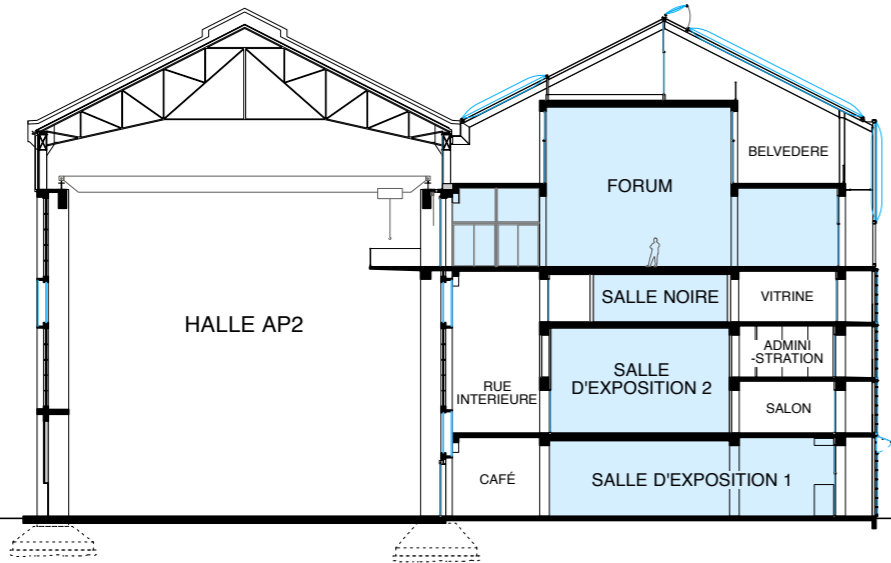
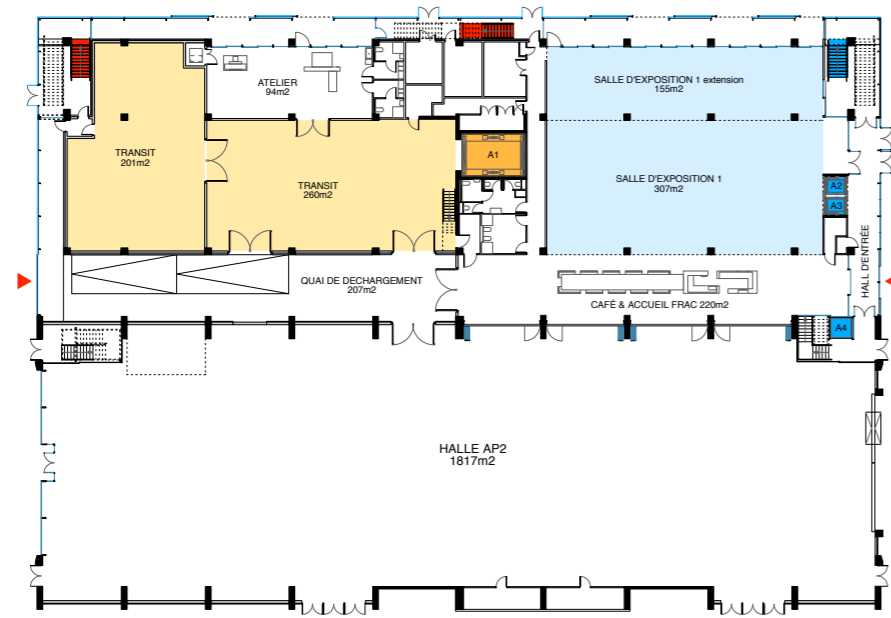
The new Port House in Antwerp repurposes, renovates and extends a derelict fire station into a new headquarters for the port – bringing together the port’s 500 staff that previously worked in separate buildings around the city.

Working with Origin, leading heritage consultants in the restoration and renovation of historic monuments, ZHA’s studies of the site’s history and heritage are the foundations of the design which firstly emphasises the north-south site axis parallel with the Kattendijkdok linking the city centre to the port. Secondly, due to its location surrounded by water, the building’s four elevations are considered of equal importance with no principal facade. ZHA’s design is an elevated extension, rather than a neighbouring volume which would have concealed at least one of the existing facades. ZHA and Origin’s historic analysis of the old fire station also highlighted the role of its originally intended tower - a grand, imposing component of the fire station’s Hanseatic design. Its bold vertical statement, intended to crown the imposing volume of the building below, was never realised.

These three key principles define the design’s composition of new and old: a new volume that ‘floats’ above the old building, respecting each of the old facades and completing the verticality of the original design’s unrealised tower.

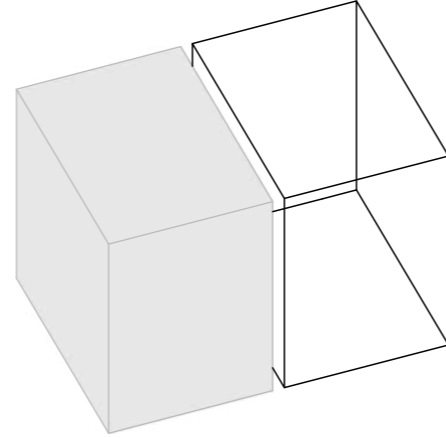
Surrounded by water, the new extension’s facade is a glazed surface that ripples like waves and reflects the changing tones and colours of the city’s sky. Triangular facets allow the apparently smooth curves at either end of the building to be formed with flat sheets of glass. They also facilitate the gradual transition from a flat facade at the south end of the building to a rippling surface at the north.

The old fire station’s central courtyard has been enclosed with a glass roof and is transformed into the main reception area for the new Port House. From this central atrium, visitors access the historic public reading room and library within the disused fire truck hall which has been carefully restored and preserved. Panoramic lifts provide direct access to the new extension with an external bridge between the existing building and new extension giving panoramic views of the city and port.



AXONOMETRIE

FRAC
DUNKERKE
LACATON & VASSAL



In this case, we can understand the intervention as the result of an extension that can be directly connected or just near to the existing building. We cannot read it as a whole because, somehow, the distance between one and another element, is marked.

Adding

The FRAC houses regionally assembled public collections of contemporary art.

These collections are conserved, archived and presented to the public through on site exhibitions and by loans to both galleries and museums.

The North region FRAC is located on the site of Dunkerque port in an old boat warehouse called Halle AP2. The halle AP2 is a singular and symbolic object. Its internal volume is immense, bright, impressive. Its potential for uses is exceptional.

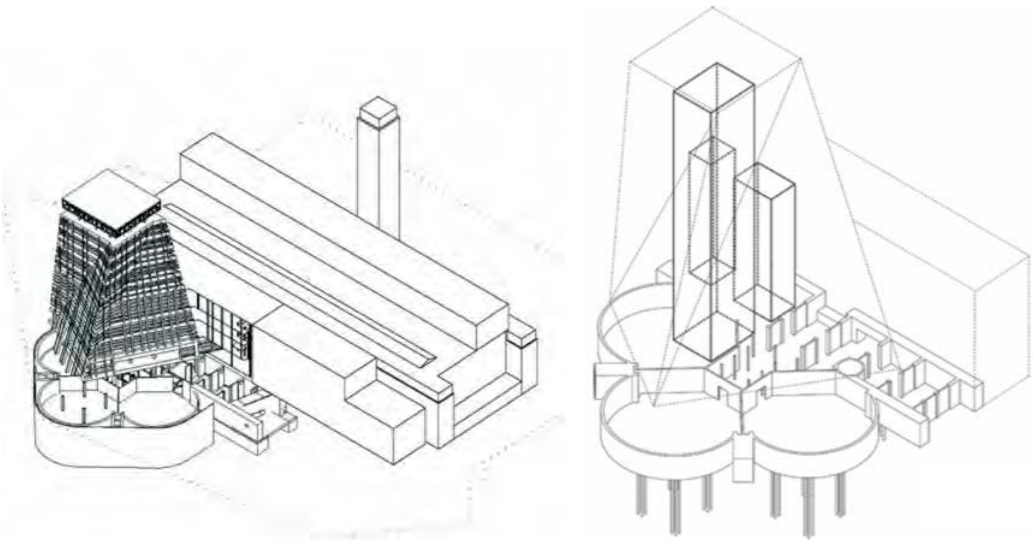
To implant the FRAC, as a catalyst for the new area, and also to keep the halle in its entirety becomes the basic idea of our project.

To achieve this concept, the project creates a double of the halle, of the same dimension, attached to the existing building, on the side which faces the sea, and which contains the program of the FRAC. The new building juxtaposes delicately without competing nor fading. The duplication is the attentive response to the identity of the halle.

Under a light and bioclimatic envelope, a prefabricated and efficient structure determines free, flexible and evolutionary platforms, with few constraints, fit to the needs of the program. The transparency of the skin allows to see the background vision of the opaque volume of the artworks reserves. The public footbridge (previously planned along the facade) which crosses the building becomes a covered street entering the halle and the internal facade of the FRAC. The halle AP2 will remain a completely available space, which can work either with the FRAC, in extension of its activities, (exceptional temporary exhibitions, creation of large scale works, particular handlings) or independently to welcome public events (concert, fairs, shows, circus, sport) and which enriches the possibilities of the area. The functioning of each of the buildings is separated, or combined.

The architecture of the halle and its current quality make sufficient minimal, targeted and limited interventions. Thanks to the optimization of the project, the budget allows the realisation of the FRAC and the setting up of conditions and equipment for public use of the halle AP2.

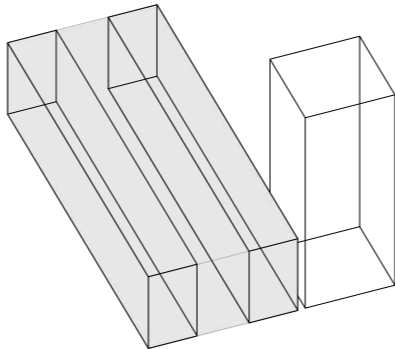




TATE MODERN

LONDON

HERZOG & DE MEURON



The Tate modern is an example of two kinds of intervention. On the one hand, trying to change the interior by including new volumes but without touching the existing structure. On the other hand, projecting a new element in harmony with the existing but in contrast as the same time.

Adding

Changing without touching

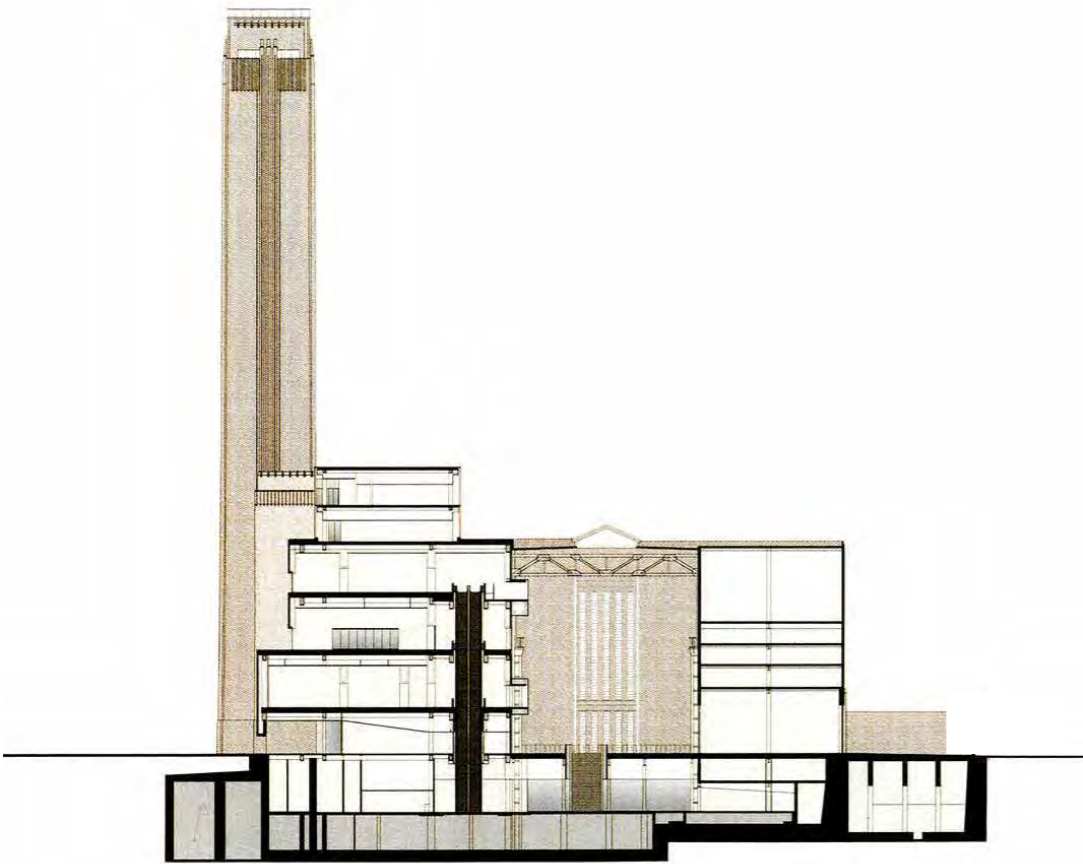
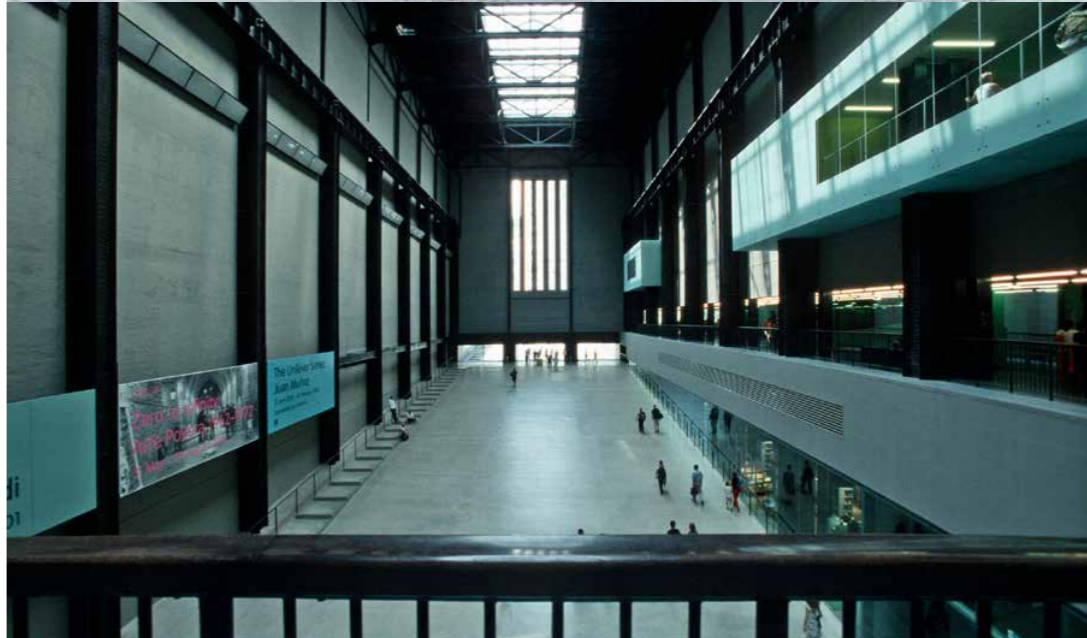
London's Bankside Power Station stood disused from 1981 until 2000, when it opened to the public as The Tate Modern.

Herzog & de Meuron chose to enhance the urban character of the building without detracting significantly from its form, allowing it to remain an experiential and visual piece in itself. The most apparent exterior alteration is the light beam set atop its roof, a horizontal contrast to the towering chimney. The light beam's minimal geometry and translucent glass clearly differentiate it from the dark masonry and detailed brickwork of the original facade. The transition between old and new is not always obvious, however. Herzog & de Meuron referenced the industrial character of Scott's design in each detail, avoiding jarring interventions which might distract from the works of art. The heavy stair rails, cast iron grills, and unfinished wood floors harmonize with the original aesthetic.

By opening the landscape around the former power station, the architects sought to make a natural approach to a seemingly monolithic building. The gardens mediate between the museum and surrounding urban fabric, providing access from all four directions. The facade is punctured in bands at ground level, indicating the entrances and inviting the public inside. Herzog & de Meuron envisioned the grand space of the turbine hall as a public plaza, allowing passage through or a place to congregate.

Much of the experience of the turbine hall is one of movement. A platform crosses at ground level, registering the descent of the ramp beneath it and providing views of the galleries overhead. This energy is balanced by the hall's monumental scale, which imparts a stillness despite the flow of visitors. Originally designed to house massive generators, it extends the entire length and height of the building, providing a quality of space unique to The Tate Modern. The artist Olafur Eliasson took advantage of this in his 2003 installation The Weather Project.

In order to accommodate a broad range of art, Herzog & de Meuron replaced much of the power station's interior with galleries of differing sizes. They share an understated aesthetic, but range in height from five to twelve meters, illuminated by a variety of natural and artificial lighting. The power station's original cathedral windows span floor to ceiling in some galleries, echoed in rhythm and proportion by skylights overhead. The light beam's layers of translucent glass were specifically designed to filter daylight and artificially replicate its qualities at night.



ZEITZ MOCAA

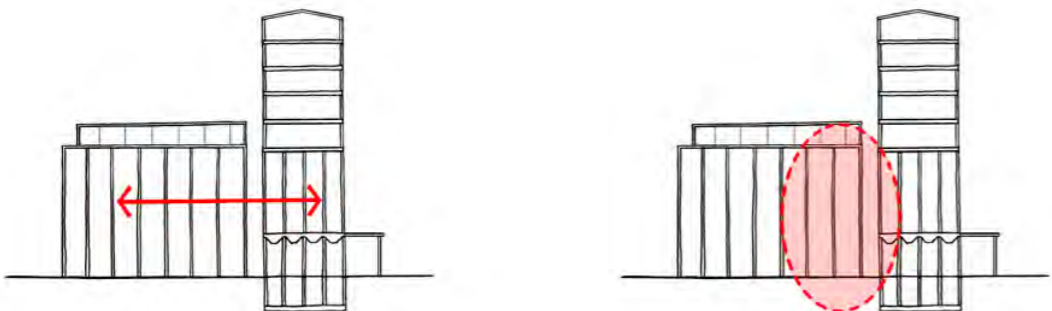
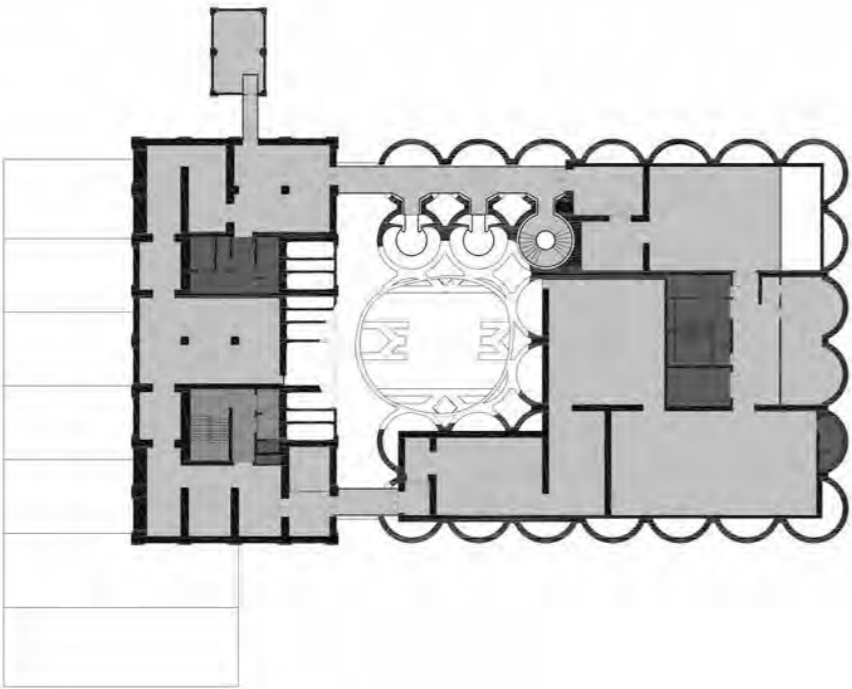
CIUDAD DEL CABO

THOMAS HEATHERWICK

The Zeitz Museum of Contemporary Art Africa (Zeitz MOCAA) will be the world's largest museum dedicated to contemporary art from Africa and its diaspora and is designed by internationally acclaimed designers Heatherwick Studio

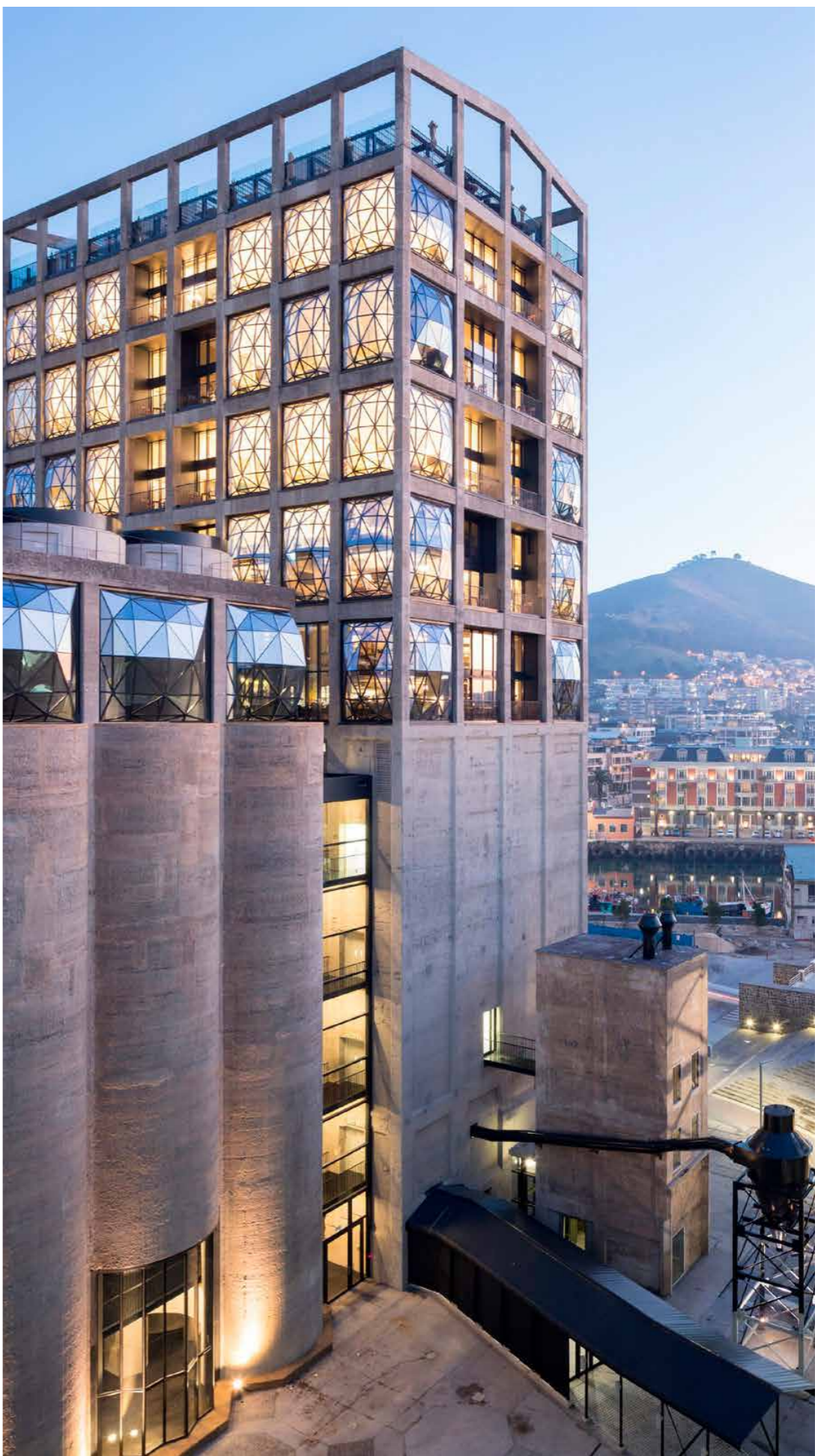
The museum is housed in 9,500 sq metres of custom designed space, spread over nine floors, carved out of the monumental structure of the historic Grain Silo Complex. The silo, disused since 1990, stands as a monument to the industrial past of Cape Town, at one time the tallest building in South Africa, now given new life through the transformation by Heatherwick Studio.

The galleries and the atrium space at the centre of the museum have been carved from the silos' dense cellular structure of forty-two tubes that pack the building. The development includes 6,000 sq metres of exhibition space in 80 gallery spaces, a rooftop sculpture garden, state of the art storage and conservation areas, a bookshop, a restaurant, bar, and reading rooms. The museum will also house Centres for a Costume Institute, Photography, Curatorial Excellence, the Moving Image, Performative Practice and Art Education.



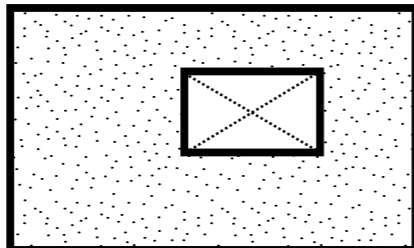
One of the most interesting parts of this rehabilitation is the way of intervening in the interior. This method, reminds Gordon Matta Clark's studies, where the interventions were consisting of the perforation and extraction of fragments of the existing volume.

Splitting, cutting, writing, drawing, eating...



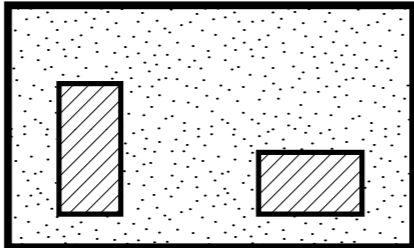
SPLITTING

Splitting, cutting and extracting several parts of the existing volume.



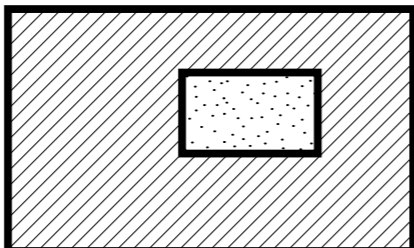
CHANGING INTERIOR SPACES

Changing the original interior spaces by including new fragments as furniture, light structures, etc.



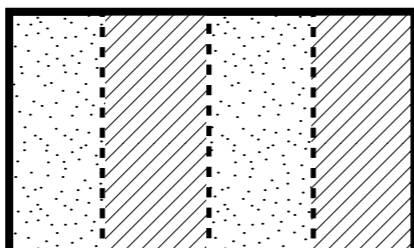
SURROUNDING

Giving a new image to the existing volume by surrounding it with a new skin.



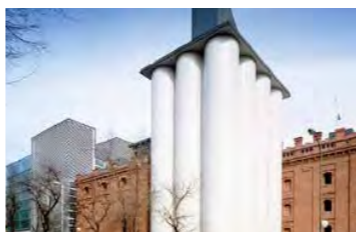
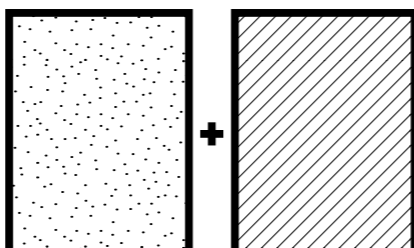
CHANGING BUT NOT TOUCHING

Taking the building and trying to add new volumes without damage the existing structure.



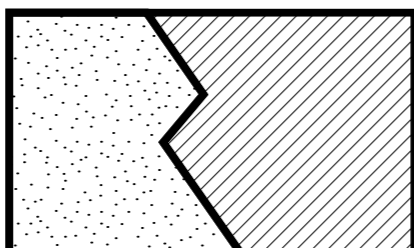
ADDING

Including new architecture pieces that can touch or not the existing building, but always in harmony with the entire group.



JOINING

Including new architecture elements that, because of the materials or the form, can be integrated in the existing building and create a new piece understood as an only volume.



CHANGING THE LANGUAGE

Trying to transform the existing building, projecting a new volume (in contact or not), understood as a totally different piece of architecture.

