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architecture & design
تصميم و هندسة معمارية

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Architects of Invention

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Department of Architecture

Paz Arquitectura

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Morphogenesis





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Printed in Dubai - UAE

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UAE - Dar Al Hikma
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Bahrain - Al Hilal
Lebanon - Ciel Distribution

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ISBN 978-9948-16-588-0

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Madrid Matadero Cinematheque

Churtichaga+Quadra-Salcedo

Work
Matadero Cinematheque

Project Date
2010

Location
Madrid

Client
Municipality of Madrid

Project Team
Architects
Mauro Doncel Marchán, Natanael López Pérez,
Leticia López de Santiago ();
Surveyors
Joaquín Riveiro Pita, Martín Bilbao Bergantiños

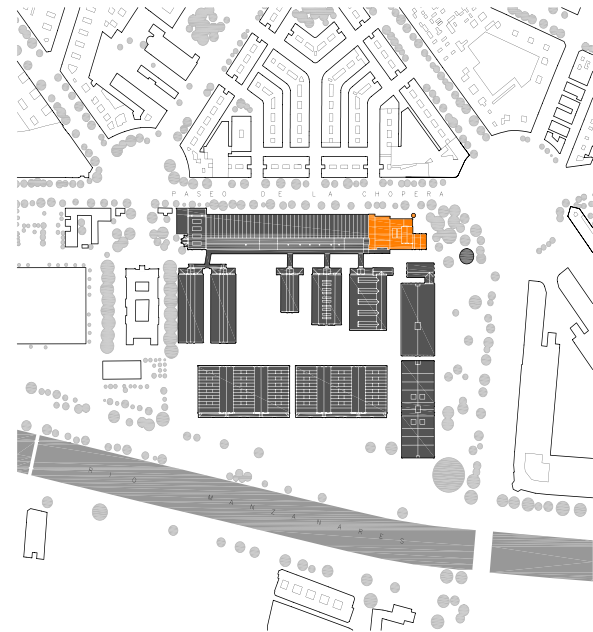
Size and total area
2.688 sqm

Structures
Euteca S.L.

Systems
Urculo Ingenieros Consultores Sa

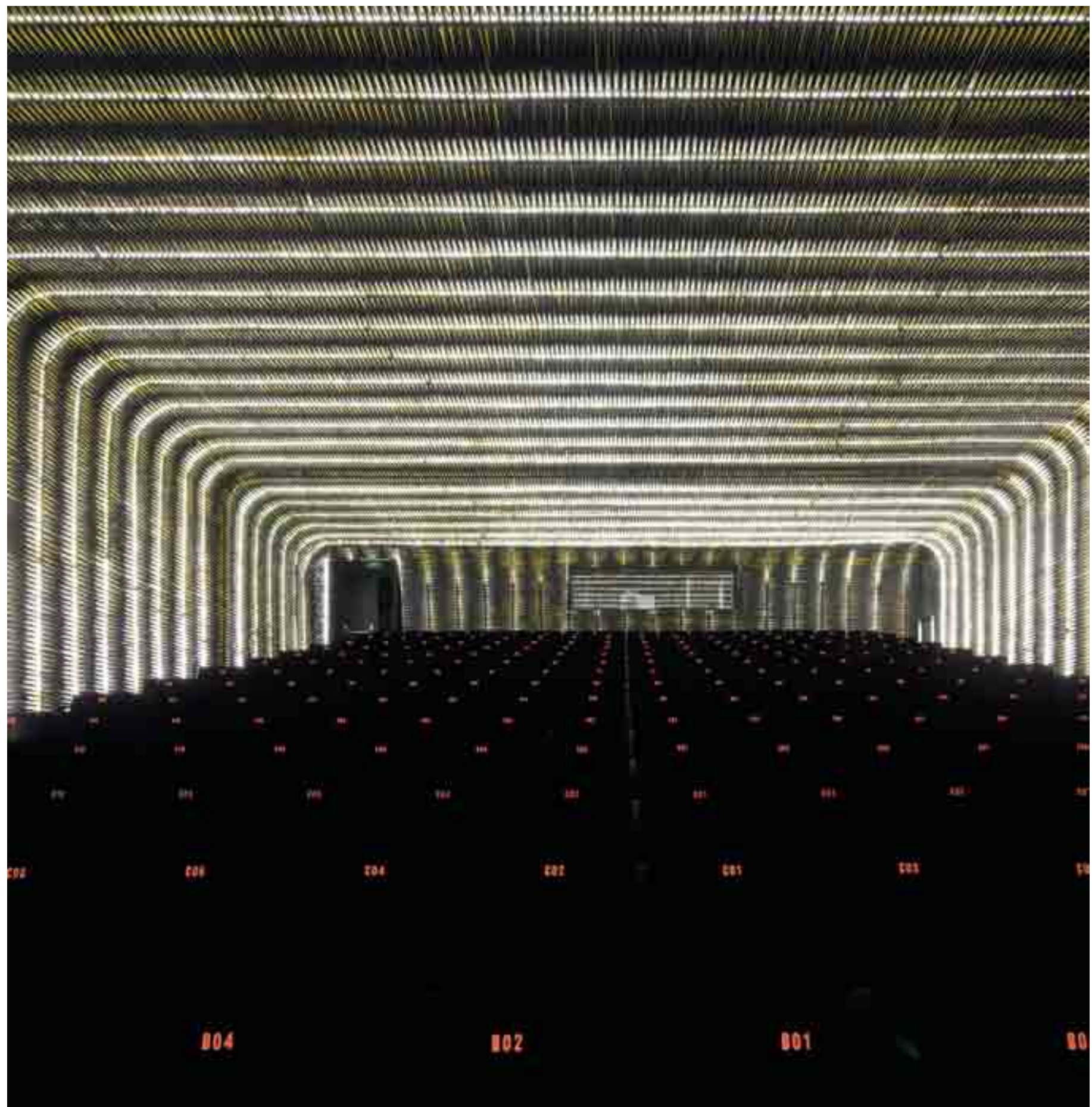
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Courtesy of Fernando Guerra

The Cinematheque recently inaugurated inside the Matadero Cultural Centre in Madrid appears to be one of the most interesting spaces currently operating in the Spanish capital. The reasons are many, though we can begin with its context. First and foremost is undoubtedly its position inside an industrial container of great architectural quality and urban presence: designed in 1910 and with a total floor area of 86,500 square meters, it was in disuse until the 1980s. Today the structure is intelligently managed by the Area de las Artes of the City of Madrid who, in 2007, transformed it into a large public space open to the neighbourhood and the city. The experimental vocation of the project offered young architects such as Arturo Franco and Fabrice Van Teslaar (Intermediae and entrance vestibule) Emilio Esteras (Teatro Las Naves del Español), José Antonio García Roldán (La Central del Diseño) and more recently Ica (Centro de Arte Actual y Colección de Arco) and Langarita Navarro (Nave de Música and Torre del Deposito) the opportunity to confront a monumental historical building and to propose forms and methods of recycling a pre-existing container, establishing a constant relationship between the memory of the factory and its new uses.



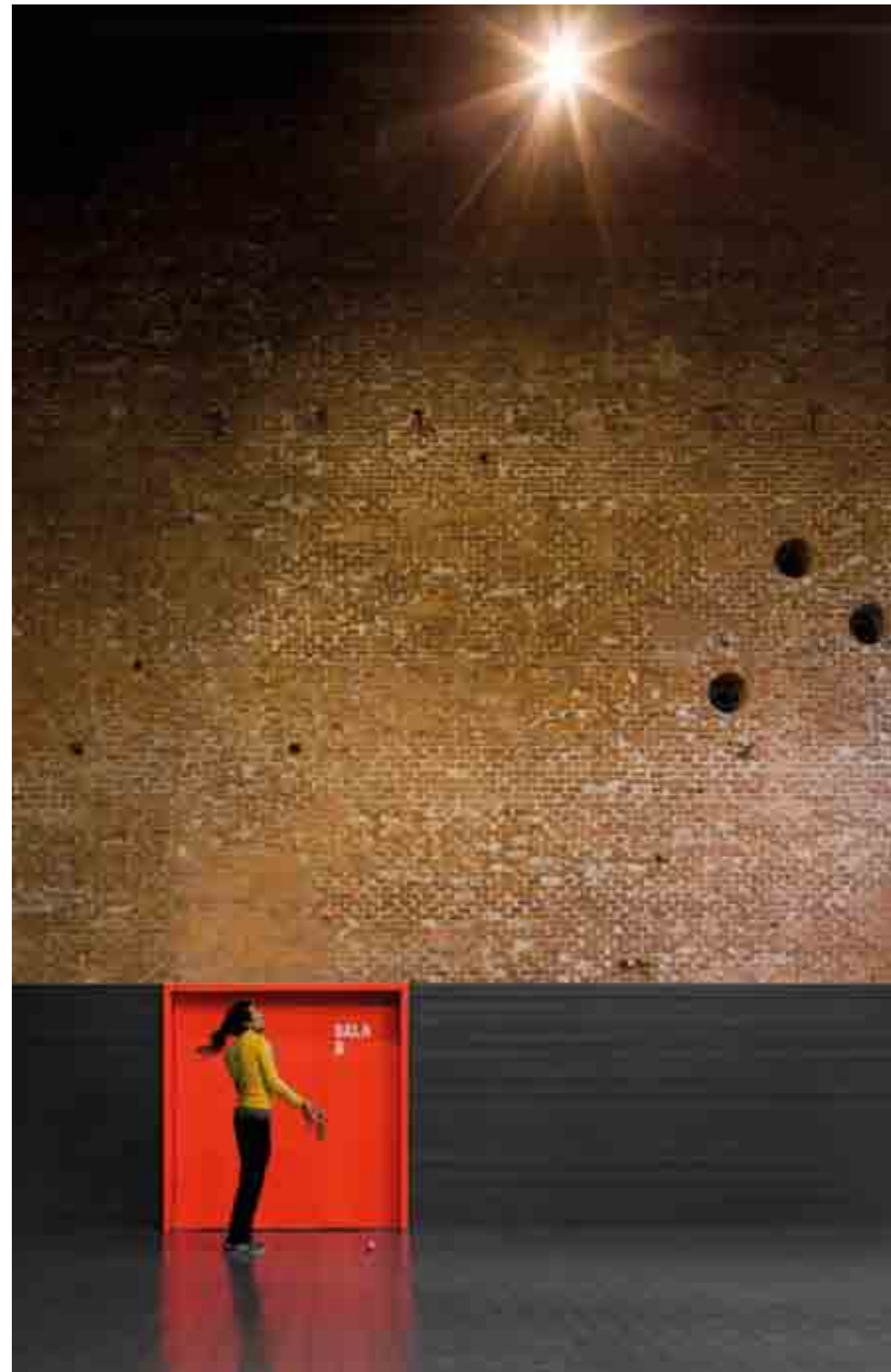
Traces of the past and time are legibly overlapped and each project, each an individual piece, is inserted as a layer within an open process, in which the original box conserves its identity. There is also its pioneering functional vocation in the Spanish territory: the Cinematheque constitutes the first specialised centre dedicated uniquely to the documentary genre. For the design of the Cinematheque, Jose María de Churtichaga and Cayetana de la Quadra-Salcedo, two forty-year old architects based in Madrid, focused on two winning strategies: the first can be intended as the experimentation with a new materiality, a reflection begun back in 2010 by events such as the Venice Architecture Biennale entitled People meet in architecture, directed by Kazuo Sejima, or in such buildings as the Spanish pavilion at the Shanghai Expo by Benedetta Tagliabue. Artisanal and traditional techniques, such as basket weaving are reposed using industrial materials, for example irrigation piping, here used in two colours to define spaces with different uses: orange pipes overlaps inside the Archivo Documenta, defining the entry and stairwell, while black pipes define the perimeter of the Azocna projection room, situated inside an adjacent pavilion. >





The other strategy is based on the play of perception that, more than anything, was responsible for the creation of the cinematheque as a typology: weaving the plastic pipes with LED strip lighting produces a vibrant space that evokes the magic of cinema from the 1930s and 40s, precisely the period when the first cinematheques were created around the globe. The redbrick walls of the original building serve as the backdrop to these weavings, together with a dark grey wood cladding that defines the zones of access, circulation and encounter. The duality between container and content, typical of commercial and spectacular architecture from the end of the twentieth century (the architecture of the so-called archistars) gives way here to an interesting convergence between the functional programme – intended as a cultural project in continual revision – and the process of building, both intended according to the managers of the structure as a "constant formal and narrative risk". The space around the Azocna Hall is articulated by the presence of a multipurpose hall, the Platò, the Patio de Cineteca and the Cantina, a bar with a terrace used for outdoor projections during the summer.

Graziella Trovato



The Matadero was published in *Compasses. Architecture & Design* n. 9, pp. 26-33), "Neo-mudejar Container for Multicultural Public Space", pp. 26-33). The building was constructed between 1910 and 1925 according to the project by the municipal architect Luis Bellido in the neomudejar style.

