ARCHITECTURE AT
MATADERO MADRID
Matadero Madrid has become, in a few short years, part of the characteristic landscapes of Madrid. Nestled on the beautiful complex of pavilions designed by Luis Bellido at the turn of the twentieth century as a slaughterhouse and cattle market, this center for contemporary artistic creation and its promotion, along with Madrid Río, houses a number of examples of what has become known as “nueva arquitectura madrileña”, or New Madrilenian Architecture. In 2005, when permission was granted to give the complex a cultural use, at the direction of the Arts area of the Madrid City Council, work began on new projects whose fundamental premise is architectural preservation of the exterior of the warehouses. Without conflicting with the above, the center became an architectural testing ground, holding reversibility of the work done as a guideline, which would enable the buildings to be returned to their original state.

The work specifically keeps all traces of the past to reinforce the experimental nature of the new institutions being housed there. To this end, a balance has been sought between maximum respect for the space and specific provisions that distinguish it, through the limited use of directly industrial materials and, at the same time, make it serviceable for the various uses that can be accommodated there. The bet, judging by the results, the recognition and the interest it is attracting beyond our borders, appears to be paying off. Two of the most recent projects- the Nave de Música and Nave 16 - were finalists for the FAD de Arquitectura 2012 awards. After the visit paid by the jury of the FAD to Matadero Madrid, in an unprecedented decision, it was decided to recognize collectively the work of all the architects who participated in the renovation process. The decision values “equally the overall attitude of the project, which has made a brave gamble in supporting experimentation and respecting free spaces managed by a civil society, and the conceptualization of the project, beginning with its inception in 2007 with the rehabilitation of the vestibule and the Intermediae space, up to and including the recent work done on the Nave 16 and the Nave de Música, finalists for the current edition of the Premios FAD”. Additionally, the jury highlighted Matadero Madrid’s “collective intelligence, the unity that is inferred to it by the existing industrial architecture, and with the minimum of prominence in the exterior of the new projects, on the inside the diverse needs of the center’s extensive program are met with rigor and authenticity, looking not only to maintain architectural spaces and structural forms, but also the character, atmosphere and, above all, the inimitable passage of time.”

Also this year the Colegio Oficial de Arquitectos de Madrid awarded one of their COAM prizes to Cineca and Archivo Documenta, and to the Nave 16, all part of Matadero Madrid. Finally, worthy of note is the interconnection of Matadero Madrid and Madrid Río through the conversion of public spaces- Calle and Plaza Matadero- by the same team of architects- Ginés Garrido, Carlos Rubio and Fernando Porras- that created Madrid Río. There are, additionally, plans for this connection, now real as well, thanks to two new entrances, to be expanded between December 2012 and July 2013. Madrid Río has received, among other awards, the International Architecture Award 2012 from the Chicago Athenaeum of Architecture and Design and the European Centre for Architecture Art Design and Urban Studies, the Urban Design and Landscaping Award given by the International Committee of Architectural Critics CICA, as part of the XIII Bienal de Buenos Aires, and the Premio FAD de Ciudad y Paisaje 2012, as well as others.
A space for interaction and cultural dialogue between Matadero Madrid and the public.

The architects Arturo Franco and Fabrice Van Teslaar, collaborating with interior architect Diego Castellanos, are the authors of the renovation of the vestibule (Paseo de la Chopera, 14) and the Intermediae space (Nave 17c), in which iron and glass are the prominent materials, leading the way. Intermediae features 2,700m² spread over several areas: two diaphanous warehouses that can be transformed to accommodate ongoing projects, the terrarium, the Avant Garden and Estación Futuro.

The project explores the possibilities of renovation for the ruins that the building was in and provides a new perspective on the project within a framework of its historical heritage, minimizing the work required. The basic concept of the project is finding a balance between respect for the identity of the place itself and the addition of new elements necessary to effectively transform it into a space for a new use. For this reason industrial materials were chosen that would be exclusively used directly without practically having to be manipulated. The space seems to have accepted its “in progress” status as a definition in of itself. The work has been recognized with the Premio de Rehabilitación de Edificios de la XXI edición de Premios de Urbanismo, Arquitectura y Obra Pública 2006 by the Madrid City Council.
ABIERTO X OBRAS

ARCHITECT/S: NO INTERVENTION

Year unveiled: 2007

The old slaughterhouse’s cold storage space regularly hosts the artistic programming for Abierto x Obras’s site-specific exhibitions.

With a rectangular floor plan and an area of 881m2, it retains its original hydraulic tile flooring. The architectural layout of the warehouse is made up of 36 reinforced concrete pillars in 4 rows, dividing the space into five warehouses. Supported by the pillars of the central warehouse, there are 9 horseshoe arches that hold up a brick vaulted ceiling. It still retains its original appearance and traces of a fire that happened in the 90s.

With a minimal project for conservation and consolidation of elements, the intimate nature of this space has been kept intact, with its characteristic diaphanous structure featuring flying buttresses and columns. The program of site-specific work called Abierto x Obras began its journey in 2007, conditioned both by the uniqueness of this space, with its marked industrial past, and by its constant transformation. This conscious conditioning goes well with the experimental spirit and constant revisioning of working parameters reflected in the programming at Abierto x Obras, which seeks to promote dialogue between the guest artists and the place, and with the axes of their own work or the social/cultural context hosting them.
CENTRAL DE DISEÑO
ARCHITECT/S: JOSÉ ANTONIO GARCÍA ROLDÁN
Year unveiled: 2007

A landmark institution for the dissemination and promotion of contemporary design.

The project undertaken at the Central de Diseño meant maintaining the strength of the very constructive decomposition of elements, incorporating recycled and recyclable materials: removable polycarbonate for the illuminated wall, industrial trays, made from recycled bumpers, on the floor, galvanized iron and glass. This L-shaped complex regularly hosts exhibitions, festivals and workshops, and, in its different spaces, it also includes a classroom, an office space, and one for storage.
NAVES DEL ESPAÑOL

ARCHITECT/S: EMILIO ESTERAS, JUSTO BENITO
Year unveiled: 2007

A performance complex dedicated to contemporary theater.

This performance complex featuring 5,900m² (Nave 11 and Nave 12), called Naves del Español, is the result of the collaborative interdisciplinary work between theater director Mario Gas, set designer Jean Guy Lecat (who has worked with Peter Brook transforming disparate locations - a gas tower, a quarry, an abandoned factory - in unusual performing spaces), technical set designer Francisco Fontanals, and municipal architect Emilio Esteras.

The project, guided by the principles of reversibility, flexibility and versatility, allowed the space to be provided with multiple performance configurations, introducing new elements and materials (polycarbonate and scaffold structure) that are juxtaposed to the existing ones and allow a clear reading of the work carried out. This performance complex has been joined by the Nave 10 for rehearsal rooms (2009-2010), designed by architect Justo Benito.
ROCK’N’ROLL. NAVES DEL ESPAÑOL.

CAFÉ TEATRO. NAVES DEL ESPAÑOL.
A multipurpose space dedicated to artistic training and production (El Taller), the Archivo Matadero, and housing an office and a meeting room (Oficina de Coordinación).

The work carried out in these areas seeks to respect a valid preexisting spatial configuration, without changing it. It has basically involved introducing into the interior space repurposed flat paired roof tiles from a roof in poor condition, restoring the tile roof, structurally reinforcing the space, and finishing the interior with old wood, isolating the area, making it serviceable for the new uses of the rooms. But the most innovative feature is that it's also a bioclimatic project, because the tile contributes to the building's thermal, acoustic and sustainable comfort, which has been reinvented with elements coming from its surroundings.
OFICINA DE COORDINACIÓN. DETAIL
A meeting place and social space that can host major outdoor events.

Matadero not only has unique buildings: the space between the warehouses is also interesting because of its size and urban quality. These two spaces, Plaza and Calle, located between the warehouses at Matadero Madrid, work like the great agora and the forum of the cultural center. They are two publicly accessible areas that articulate the distribution of the different institutions that coexist at Matadero, allowing access from different locations: the Plaza de Legazpi, the Paseo de la Chopera, the Junta de Arganzuela and Madrid Río. A multipurpose space that can accommodate a wide range of events, performances and activities.

Calle Matadero is set out as a cobblestone street with granite sidewalks, on different levels. It is also put forth that this “pedestrian” street is ideal for seasonal outdoor space. Plaza Matadero is set out as a large empty space, free of trees, because it identifies Matadero Madrid; in Madrid there is no space like it, and outdoor cultural activity should be one of Matadero’s greatest assets. From summer 2012 Plaza Matadero has been joined by the Escaravox, two structures made from modified irrigation structures and hosting all kinds of artistic and recreational activities (see next page).
ESCARAVOX

ARCHITECT/S: ANDRÉS JAQUE ARQUITECTOS
Year unveiled: 2012

Two units of a spectacular mobile structure called Escaravox, which is both a performance space, a playground, a rest and refreshment area, a sound system and a screening area. Built on mobile irrigation systems used on large farms, the Escaravox have screens, speakers, vegetation, and umbrellas. Escaravox is something like a giant Swiss Army knife of leisure, also meant to break the traditional barrier between artists and the public, which allows both to plan their own activities, to act and interact in a free, original and creative way.

The arrangement of the Escaravox, due to their mobile nature, changes seasonally, lending Plaza Matadero different configurations depending on the center’s needs.
NAVE 16

ARCHITECT/S: ALEJANDRO VIRSEDA, JOSÉ IGNACIO CARNICERO E IGNACIO VILA ALMAZÁN. Year unveiled: 2011

Nave 16 is a versatile space capable of accommodating large multidisciplinary projects.

Its more than 4,000 m² can be easily divided into separate modules divided by large steel panels, thereby allowing for simultaneous content programming: screenings, major exhibitions, concerts, workshops, lectures, performance projects and social activities. The project transforms the warehouse into a huge versatile and multipurpose exhibition space, which can serve as the largest exhibition, installation, or performing arts activities hall in Madrid or, conversely, as a number of smaller independent spaces (up to 5 halls). This flexibility is achieved by introducing double height doors in the two double height spaces, designed to be a large installation which contrasts its ephemeral nature of the tectonic and enduring architectural enca sing of the warehouse. These doors, which ensure the total versatility of the interior of the warehouse with simple twists transforming it, also provide it with the lighting and environmental versatility required in each of the spaces according to the characteristics of the activity being carried out. (The building facilities have also been divided into sectors to allow for this spatial versatility).

The material used for these box doors is steel, whose chromatic quality contrasts with the inner surface of the walls of the housing, thereby giving the two double height warehouse spaces a particular character. When the doors are opened, the dark box's pure, hermetic cladding disappears, and the characteristic structure of fine metallic profile of the current encasing comes into view. The narrow body attached to the warehouse on its facade facing the Manzanares river houses the large exhibition space's service facilities.
DEPÓSITO DE ESPECIES & NUEVO ACCESO POR LEGAZPI

ARCHITECT/S: BCP INGENIEROS (LUIS BENITO OLMEDA Y FRANCISCO CALDERÓN), MARÍA LANGA-RITA Y VÍCTOR NAVARRO
Year unveiled: 2011

A vegetable archive and data bank featuring plant species that live today in the Matadero area.

The water tower was restored and structurally consolidated to recover not its original function, but its spirit as a catalyst and for interconnection between different buildings that today make up the old municipal slaughterhouse, giving it a new use, whether to store water in its tank, or to make it a visual landmark for the cultural center’s communication. A new lighting system, tank labeling, and the conversion of the tank into an events space define this new public entrance to Matadero from Legazpi. The reservoir connects via a walkway the Legazpi entrance and Matadero’s main street, and has a garden of select plants in an area designed for rest and enjoyment located between the pillars of the shaft.
Dedicated to audiovisual creation, its programming focuses on non-fiction cinema screenings.

The Cineteca is a pioneer complex in Spain, both due to its content and its architecture. Dedicated exclusively to non-fiction film, with its 2,688 m2, it retains the preexisting spatial structure, distributed in five different areas: two cinemas, a film set, an archive, a bar and a terrace with screening capabilities.

The old and the new coexist here in a somber common atmosphere where the artificial light of the LEDs and screenings become a key element of the project: of note within the complex are baskets woven with irrigation hoses that are configured to be a luminescent element light the ceilings of the screening rooms and the archive.
NAVE DE MÚSICA
ARCHITECT/S: MARÍA LANGARITA 
Y VÍCTOR NAVARRO
Year unveiled: 2011

Dedicated to music in all its forms, its programming focuses on creation and exhibition of contemporary music.

In many ways this is a project that shares the logic of a matryoshka nesting doll. Not only in the most literal physical sense, in which one element is incorporated into another, but also in a temporal sense, in which spaces take on new meanings within others.

The conditions at the beginning of this project amounted to a stage for young architects Victor Navarro and Maria Langarita to create this sort of music village within an industrial building from the beginning of the 20th century. A mini gardened city with a recording studio, rehearsal rooms, meeting rooms, café and offices. All this was built with recyclable materials that occupy this open space that has been carefully designed down to the last detail.
NAVE DE MÚSICA.
A center for information, training, research, experimentation and dissemination of reading.

The essence of this architectural project is the connectivity of people, both general public and professionals, ideas, spaces and places. Nave 13 and Nave 14, longitudinally and transversely connected by bridges made with prestressed concrete beams, bring about an encounter between the two structures. Casa del Lector, with its more than 8,000 square meters, hosts literary events ranging from print media to the new communication formats, from the linguistic to the audiovisual, with emphasis on the role of new technologies and media. For the development of its activities, Casa del Lector has training classrooms, a library and consultation area, workshops, reading motivation rooms, radio and TV sets, an exhibition hall, and an auditorium for 300 people, where cinema, music, theater, performances and installations come together, always from the reader’s point of view.
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