

## Cultural & Community Environments

Case studies of industrial buildings and sites converted to new use for museums, interpretive environments featuring industrial history, civic event and performance spaces, and community social facilities.

### John K. Branner Traveling Fellowship

**Industrial Land Re-use Database:**

**55 Case Studies / 12 Countries**

**Transformations: Urban Memory and the Re-making of  
Marginal Industrial, Military, and Leisure Space**

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## Museu da Electricidade

**Location:** Lisbon, Portugal

**Historic Program:** Central Tejo Electrical Generation Facility

**(Re-use) Program:** Museum

**Dates:** 1914 (Original construction); 2006 (Museum opens)

**Description:** The tall yellow building, a former power plant, sits erectly on the Lisbon waterfront.



**Description (con't):** Its short chimneys arrayed on its crown like a set of artillery, the building is a powerful icon of Lisbon's industrial past. Inside the museum, the building's original production equipment is displayed. The associated exhibits aim to explain the functioning of such a electrical generation facility. The museum and its grounds are visible from the train as well as highway, and should attract a good public when it opens in late 2006.

**Qualities Catalyzing Re-use:** The building is a Lisbon architectural landmark, and is convenient to transit and located near many other tourist sites along the Lisbon waterfront.

**Site/Building Modifications:** Grounds and interiors have added signage and demarcations to facilitate learning, navigability and safety of access.

**Context/ Density:** Urban/industrial & residential low-medium density at city periphery

## Museu da Electricidade (con't)

**Access/ Construction Status:** Open to the public; admission free

**Owners/ Operators:** Fundação EDP (Energias de Portugal), S.A. (2004)

**Real Estate Conditions:** A/ Possible Government Financial Incentive B/ District Renewal (Caminho do Oriente) C/ Proximity (Waterfront) D/ Possible Land Transfer Within City/State Government Departments

**Key:** Water, Popular attraction, Local history, Machinery on site, Transportation, Public

**Links:** <http://www.edp.pt/EDPl/Internet/PT/Group/Sustainability/Community/EDPFoundation/EDPElectricityMuseum/default.htm>

## Big Pit National Coal Museum

**Location:** Blaenafon, Torfaen (Wales), England

**Historic Program:** Coal Mine

**(Re-use) Program:** Museum

**Dates:** 1789 (Mining begins); 1983 (Museum opens)

**Architect(s):** Industrial vernacular



**Description:** A bright sun illuminates the rolling green landscape surrounding Big Pit National Coal Museum. Here and there, pockets and dug-out places are nestled in, the only spots of shade amidst the undulating green hills. The bus I ride travels past the Museum, and a man tells me that all below this surface are mine tunnels. 'A man would spend the first and last two hours of his shift walking, just to get to the coal face,' he explains. 'But hunched over, not standing straight up. Sometimes they'd jump on the tracks to cut down the time. Many got killed this way.' / At the Museum itself, a nicely cleaned-up former working mine area, my eyes are drawn first to the mine head, where a utilitarian barrel-vault shed covers the machinery and above towers a gleaming red crane that hoists the cage from the mine shaft below. The tower and roof of the shed are painted brick-red, bright and gussied-up, not what you



## Big Pit National Coal Museum (con't)

**Description (con't):** would expect if this were a working mine. The cables travel around a huge wheel, a constant turning as men in hard hats and orange suits monitor the machinery's progress. Small brick sheds with slate or corrugated metal roofs form a square courtyard outside the mine head. The picture I get is of busy efficient industry, but down below, it is another thing all together, dark and labyrinthine and dripping water.



The tunnels themselves are held up with roughly hewn columns and beams. The men working as tour guides, mostly former miners, say they've never had it so good.

**Qualities Catalyzing Re-use:** Compactness of buildings; Representativeness of both historic and contemporary mining practice and usefulness in accommodating new program (former shower rooms converted into restaurant)

**Site/Building Modifications:** Most buildings retain their historic appearance. Two shed buildings adapted for ticket sales and gift shop; one shed space used as waiting room for mine tours; former showers now used as restaurant.

**Context/ Density:** Rural/residential low-density district

**Access/ Construction Status:** Open to the public; admission free

**Historic Designation:** Blaenafon Industrial Landscape World Heritage Site

**Real Estate Conditions:** A/ Possible Government Financial Incentive B/ District Renewal (Mining District)

**Key:** Popular attraction, Local history, Living history, Machinery on site

**Links:** <http://www.museumwales.ac.uk/en/bigpit>

## Bursledon Brick Works

**Location:** Swanwick (Hampshire County), England

**Historic Program:** Brickworks

**(Re-use) Program:** Community Center, Exhibitions & Demos; Historic Building Resource Center

**Dates:** 1897; 1980 (Threatened by demolition); 1991 (Repair and museum use)

**Architect(s):** Industrial vernacular



**Description:** Bursledon Brickworks Conservation Center consists of a number of former brickworks buildings (including a large covered kiln and part of one chimney), a new building modeling one stage in brickmaking history, and an ample grassy yard where community events are staged. The Center has done much to perpetuate the history of vernacular house-making in southern England - through exhibits and a resource center - as well as telling the stories of local history and the brickworks itself. The current complex is only part of what was a much larger set of buildings, demolished to make way for a highway. The former clay pits are an overgrown landscape reached by crossing the overpass. The Center is open intermittently, based on scheduled events and 'open house' days, and staffed by helpful volunteers.



## Bursledon Brick Works (con't)

**Qualities Catalyzing Re-use:** Adjacency of eight parallel sheds is ideal for consecutive galleries to exhibit and interpret historic artifacts associated with the site. Kiln, engine house, boiler house, and one chimney have all been restored in situ (in close proximity to the sheds), making for a compact live demonstration of brick-making history. The grounds are ideal for multiple fair and community uses in conjunction with the museum.



**Site/Building Modifications:** Repair of steam engine and return to working order; repair of drying shed floors; restoration of engine house; construction of historic building materials exhibits. In 1987, agreement for use of site as a museum was reached by allowing north part of the site to be demolished and used for industrial development.

**Context/ Density:** Rural/residential low-density district

**Access/ Construction Status:** Open to the public for 'open house' days and special events

**Historic Designation:** Grade 11 (Recognizing site as an early example of automated brick production and last surviving stream driven brickworks in England)

**Owners/ Operators:** Hampshire Buildings Preservation Trust (Owners/operators); Redlands plc (Former owners and donators of building and repair work)

**Contacts:** Ian B Dunne, Education Officer

**Real Estate Conditons:** A/ Possible Government Financial Incentive E/ Possible Local Interest/ Advocacy & Fund-Raising F/ Owner Driven Preservation & Renovation

**Key:** Local history, Machinery on site, Living history, Volunteer, Plaza/Yard

**Links:** <http://www.hants.gov.uk/discover/places/brickworks.html>

## Humberstone & Santa Laura Saltpeter Heritage Park

**Location:** Vicinity of Iquique, Chile

**Historic Program:** Saltpeter Production Plants

**(Re-use) Program:** Heritage Park

**Dates:** Late 19th century (inception); 1960 (Closure of facilities); Preservation approx. 1990

**Architect(s):** Vernacular industrial



**Description:** The intention for these sites, still in its formative stages, is to create a cultural park with tourism and some places (meeting facilities, etc.) for the local people to still be able to use part of the site. There is much concern about documenting the physical structures that are there and about making suitable unobtrusive 'encroachments' on the site. There is also concern about the highway that bisects the site, which consists of two separate properties. While this is a concern for tourist safety, it yet seems an important part of what the site was historically. Intention is to make a living history museum (now in the works since 2002).

**Qualities Catalyzing Re-use:** The two complexes consist of the remains of two saltpeter mining facilities, one (Humberstone) including the adjacent mining camp. The combined site documents an important historical period in the lives of many Chilean and Bolivian workers. As a



## Humberstone & Santa Laura Saltpeter Heritage Park (con't)

### Qualities Catalyzing Re-use

(con't): complete entity, it is a unique example to preserve and make available to the public.

**Site/Building Modifications:** Remediation and repair efforts are ongoing. In the coming years, the task will be to make these sites more accessible to the public and museum-friendly, increasing interpretive signage and visitor services. However, preservation and repair are the



first goals.

**Context/ Density:** Rural

**Access/ Construction Status:** Open for tourist visits

**Historic Designation:** UNESCO & National Monument (Chile)

**Owners/ Operators:** Saltpeter Museum Corporation

**Contacts:** Arq. Freddy Chiang Vega, [freddychiang@vtr.cl](mailto:freddychiang@vtr.cl)

**Real Estate Conditons:** E/ Possible Local Interest/ Advocacy & Fund-Raising F/ Owner Driven Preservation & Renovation

**Key:** Collective, Local history, Machinery on site, Volunteer, Public, Community, Critical history

**Links:** <http://whc.unesco.org/en/list/1178>

## Wieliczka Salt Mine

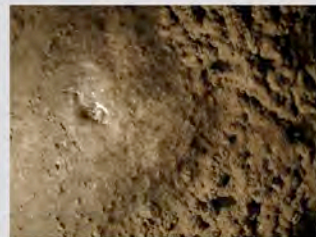
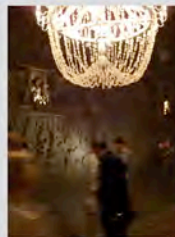
**Location:** Krakow, Poland

**Historic Program:** Salt Mine

**(Re-use) Program:** Tourist Attraction, Banquet Facility, Chapel

**Dates:** Mine begun in 13th century; tourism from late 18th century; mining ceased in 1996

**Description:** The Wieliczka Salt Mine first produced rock salt in the thirteenth century, growing in



**Description (con't):** size over the years to nine levels. Tourism into the mine became popular in the late 18th century, encouraging the perpetuation and elaboration of a local miners' tradition: carving figurines and religious dioramas out of rock salt. Boat rides in the mine's canals were popular from the Victorian era through WWII, reminiscent of amusement park entertainments. Today, a chapel and enormous cathedral are part of the underground 'city' that also includes a banquet facility and tourist restaurants. The spaces occupied by these facilities are chambers left behind by the mining of salt. While the dioramas and tourist facilities are 'hokey' to say the least, the cathedral and banquet hall are surprisingly elegant and impressive.

**Qualities Catalyzing Re-use:** Interest to tourists; economic depression and need for new means of earning money in former mining community; proximity to Krakow.



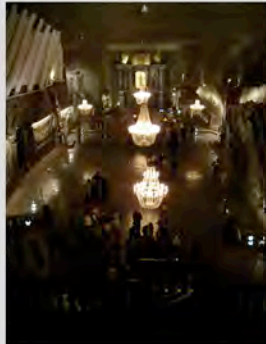
## Wieliczka Salt Mine (con't)

**Site/Building Modifications:** Proper stairs and railings added; Display lighting for rock salt sculptures; Tourist facilities including food service, lighting, and restrooms.

**Context/ Density:** Suburban/industrial & residential low-medium density district

**Access/ Construction Status:** Open to the public; admission free

**Historic Designation:** UNESCO



**Owners/ Operators:** Kopalnia Soli Wieliczka

**Real Estate Conditions:** A/ Possible Government Financial Incentive B/ District Renewal (Worker district)  
C/ Proximity (Tourism draw from Krakow)

**Key:** Popular attraction, Local history, Machinery on site, Living history, Business, Commercial

**Links:** [http://www.kopalnia.pl/home.php?action=&id\\_language=2&](http://www.kopalnia.pl/home.php?action=&id_language=2&) and  
[http://whc.unesco.org/pg.cfm?cid=31&id\\_site=32](http://whc.unesco.org/pg.cfm?cid=31&id_site=32)



## Peñarol

**Location:** Montevideo, Uruguay

**Historic Program:** Rail Car Maintenance Yard & Sheds (Compañía del Ferrocarril Central de Uruguay)

**(Re-use) Program:** Cultural District,

**Dates:** Economic Development 1890s; 1990s (New programming)

**Architect(s):** Manuel Esmoris (Vision)



**Description:** This is a railroad district that has seen a disinvestment in commerce, yet it has not been revitalized or otherwise seen heavy development pressure. The predominant style of the district is English-influenced, due to the location in the 18th century of the British-owned Central Uruguay Railway (CUR). Peñarol will soon be transformed into a garden-city type area, based on English models. There are plans to construct a Centro de Artesanos del Ferro Carril, including a recreation center, library, theater and cinema, and convention center, and to bring tourists to the district. The district is characterized by low symmetrical worker housing (the revitalization of which is being encouraged by the city) and a grand train station built of iron. The city's plans are to bring people again by train to Peñarol. Manuel Esmoris, who grew up in this neighborhood, has made a urban art project consisting of poems and iconic

## Peñarol (con't)

**Description (con't):** sculptures located at key intersections within Peñarol.

**Qualities Catalyzing Re-use:** Importance in story of worker history in Uruguay. Easy to reach from CBD of Montevideo. The rail repair yards having been abandoned, the time is ripe to tell the history of this area rather than see the structures demolished or further wasted. Many individuals in Peñarol who still remember the industrial history are willing to



have their stories told.

**Site/Building Modifications:** Rail sheds are still in an abandoned/ casually-maintained state. Rail station has been renovated, the first step in the process. One of the worker housing units is intended to be used as a living history museum. Additions have been made to the streetscape to tell the story of the neighborhood.

**Context/ Density:** Suburban/industrial & residential low-medium density district

**Access/ Construction Status:** Worker housing exteriors and streetscape open to the public; Maintenance sheds not yet improved and inaccessible

**Historic Designation:** Patrimonio Industrial Ferroviario City of Montevideo (public areas)

**Contacts:** Manuel Esmoris, Comisión del Patrimonio

**Real Estate Conditons:** B/ District Renewal E/ Possible Local Interest/ Advocacy & Fund-Raising

**Key:** Local history, Machinery on site, Living history, Housing, Public, Art display, New transportation, Education, District

**Links:** [http://www.claeh.org.uy/penarol/01\\_presentacion.php](http://www.claeh.org.uy/penarol/01_presentacion.php)



## Dokuzentrum & Rally Grounds Historical Park

**Location:** Nuremberg, Germany

**Historic Program:** Nazi Party Rally Grounds, including Zeppelin and March Fields, and Congress Hall

**(Re-use) Program:** Museum, Parklands & Vacant

**Dates:** 1927-1939 (Nazi use and elaboration of grounds); 2001 (Dokuzentrum)

**Architect(s):** Albert Speer (Original urban design/buildings); Günther Domenig (New work)



**Description:** The sharp steel and glass entrance like the maw of a great insect begins a line crossing the rectangular museum building - crossing it out, really, like a great sign for 'no' (as in 'no smoking'). The extent of this line is a cantilevered platform extending into Hitler's intended stadium, never finished. One stands here looking out over a U-shaped amphitheater littered with stored building materials. In over fifty years, the local government still has not decided how to use this space. It has conceded, however, to use one of two rectangular buildings located symmetrically at the open ends of the U as the Dokuzentrum museum. In this way, a museum of critical history appropriately takes over and re-interprets a building intended by Hitler for grand political displays. / On the interior, a pod-shaped cinema on the first floor forms the dramatic ceiling of the lobby. Much of the pre-construction demolition is left rough;



## Dokuzentrum & Rally Grounds Historical Park (con't)

**Description (con't):** new details are inserted amidst the remains. The story of Hitler's rallies and other efforts to influence and ultimately co-opt the German population is told in a series of interlocking halls, many of them dark with dramatically spot-lit exhibits. The only jarring element in the architecture is the shining metal and glass staircases - intended, one might think, to bring 'transparency' to Hitler's exploits. The result is a



confusing hall of mirrors effect reaching four flights up from the lobby.

**Qualities Catalyzing Re-use:** The uncompleted Congress Hall had been vacant since first built. The northern wing was appropriately located near public transit and towards the city of Nuremberg.

**Site/Building Modifications:** The permanent exhibit "Fascination and Terror" has required an entirely new apparatus of stairs and rooms, fittingly inserted into the old structure.

**Context/ Density:** Urban/residential low-medium density at city periphery

**Access/ Construction Status:** Museum and rally grounds open to the public

**Historic Designation:** Historical Monument Preservation Listing (since 1973)

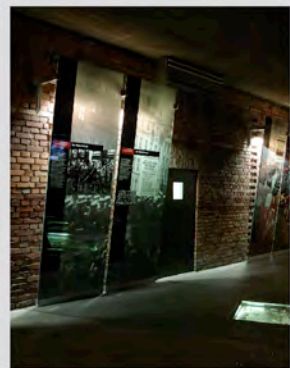
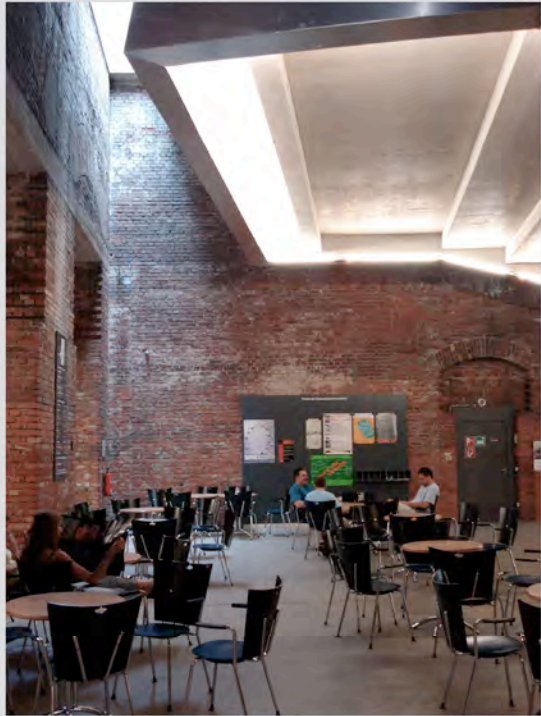
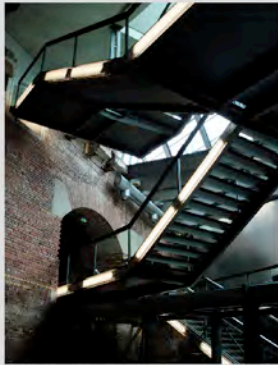
**Owners/ Operators:** City of Nuremberg (?)

**Real Estate Conditions:** A/ Possible Government Financial Incentive D/ Possible Land Transfer Within City/State Government Departments

**Key:** Public, Collective, Critical history, Local history, Living history, Fairgrounds/Expo, Transportation, Water, Plaza/Yard

**Links:** [http://www.museen.nuernberg.de/english/english/reichsparteitag\\_e/index\\_reichsparteitag\\_e.html](http://www.museen.nuernberg.de/english/english/reichsparteitag_e/index_reichsparteitag_e.html)

## Dokuzentrum & Rally Grounds Historical Park (con't)





## Terezín

**Location:** Terezín (vicinity of Litomerice), Czech Republic

**Historic Program:** Fort with town inside, Concentration Camp

**(Re-use) Program:** Prison; Concentration Camp (subsequently); Museum, Housing (subsequently)

**Dates:** 1780 (Original construction); WWI, WWII (Altered); 1996 (Museum & Town)

**Architect(s):** Vauban



**Description:** Designed in the style of Sébastien le Prestre de Vauban in 1780, Terezín originally served Austria as a military fortress. The fort was never used during wartime and was instead used as a prison during the late 19th century. During World War I, it was used as a POW camp for Russian sympathizers. During World War II, it was occupied by the Germans for use as a concentration camp and called Theresienstadt. During this time, it was a site of terror and genocide. However, this fact was disguised from many inmates as well as Red Cross Inspectors, who were brought here by the Gestapo to see what a model camp it was. In fact, many of the inmates were encouraged to lead creative lives and the gardens were filled with sculpture. Following World War II, Terezín was used as a military garrison until the army withdrew in the late 1990s. / Today many of the buildings are still lived in, and a



## Terezín (con't)

**Description (con't):** museum exists within the fortress walls. Outside, adjacent to an adjacent Vauban-style fortress, there is a peaceful memorial in the form of hundreds of gravestones for named and unnamed victims of the Nazi Holocaust, set amidst flowers and trees.

**Qualities Catalyzing Re-use:** As designed, the fort, encompassing nearly four square kilometers of territory, contained housing, provisions stores, hospital, and kitchen facilities. It was exactly



this setup, along with its isolation and defensive qualities, that made it an ideal location for a prison and later concentration camp. Today, the site is perpetuated as a memorial site, but also provides necessary housing for senior citizens and others.

**Site/Building Modifications:** Over the years, the character and security level of the buildings were undoubtedly altered as the uses of the buildings changed.

**Context/ Density:** Suburban/residential low-density district

**Access/ Construction Status:** Grounds open to the public; museum with admission fee

**Owners/Operators:** Municipality of Terezín

**Real Estate Conditions:** E/ Possible Local Interest/ Advocacy & Fund-Raising

**Key:** Water, Plaza/Yard, Local history, Education, Critical history, Housing, Community, Business, District

**Links:** <http://www.terezin.cz/>

## Museo de la Revolución Industrial

**Location:** Fray Bentos, Uruguay

**Historic Program:** Slaughterhouse, Meat-Packing & Refrigeration Facility (Liebig Extract of Meat Company, original owners, Frigorifico Anglo)

**(Re-use) Program:** Light Industrial; Industrial History Museum & Vacant 1862 (Original construction);

**Dates:** 1975 (Production ended); 2005 (Industrial History Museum opens)



**Description:** The cold-storage factory and extract of meat production facilities, along with an associated hospital, football club, worker housing, water tank, school, hotel and bar, and sports fields, are located to the west of the city center (a long and narrow gridiron with a plaza oriented to the water). When I spoke to residents of Fray Bentos about the Anglo, a group had this to say: 'The Anglo had electricity before Montevideo.' 'I worked there.' '4,000 or 5,000 people worked there during peak times. When it closed (approx. 1975), it was a very difficult time for the town.' 'You can see the football club, and the big house (casa grande) – isn't it splendid? The colors of the houses are typically Spanish. Now they still paint them the same colors. And there is a restaurant there for pasta – it's very good.' 'I think they just left and closed the door. You can't go in there now – no, it's not allowed. It's unsafe inside.' /



## Museo de la Revolución Industrial (con't)

**Description (con't):** The frigorífico and matadero are set to the west of the company town known as the Barrio Anglo. Closest to the water are two fuel oil tanks from the early twentieth century (set in a field, likely to avoid the possibility of spread of fire), a 'taller mecánica' (machine shop), a building for making fertilizer (from bones and other excess parts of the cow), the slaughterhouse itself, the administration building, the



cooking and canning room, and the cold-storage warehouse. / The fuel oil tanks are of white-painted metal. The land around is currently being used as pasture. Adjacent, the 'taller mecánica' consists of two tall shed buildings with steep single gabled roofs; their roofs are of corrugated metal, and their walls are a patchwork of different color metal. Inside, winches are visible above, and a few workbenches and machines remain. The end closest to the factory complex is open to the air. / The fertilizer building is structurally in a state of ruin. Approximately 2/3 of the building's brick load-bearing fabric remains. The roof and part of a wall have fallen in on one side. Inside are two square-pyramid shaped large funnels that contain a very loud bird colony, a tall iron cube-like structure, and a row of what appear to be boilers (they are insulated). / The matadero building and corrals/passageways leading to the slaughtering and butchering room are a relic of early-century beliefs about sanitation and the domestication (or bringing inside) of the countryside. The passageways for the cows have floors made of concrete with stones set in for grip; the stones have



## Museo de la Revolución Industrial (con't)

**Description (con't):** worn to rounded shapes over the years. The passageway walls are, for the most part, lined in wood, which has dried and cured to a silvery-brown. The passageway rises and falls in height, with a system of holding chambers and gates along its course for the release and control of the flow of cows. Rene Boretto, Museum Director, tells me that at one point (about 20 years ago) they had former workers (now mostly deceased) tell the stories of their work at points all along the track and inside the factory. Claudia, a docent who tours me around, says that her grandfather worked at the factory, and this is one of her reasons for having an interest in working as a guide here. The transition between the corrals and the butchering room consists of a narrow passage adjacent to three chutes (only 2m long each) that are roughly the dimensions of a cow. The cow bodies would fall from their site of butcher three at a time, to be picked up by a crane overhead and distributed to a series of porcelain trays where a skilled butcher would undertake the butchering process. The room is tiled in white, a sign of cleanliness, sterility, and health. Reachable by gang-plank from here is the hulking cold-storage warehouse. The gang-plank moves not only beef (by conveyor belt), but men walking below. An adjacent building contains ovens (one has been reconditioned and housed in the museum); the ovens are rectangular pipe-shaped sections that cook the beef inside its can. / Outside, the dock is still existent, though dilapidated. Two beautiful cranes sit at the water's edge, their cabs large and boxy like rooms, their necks like a long bird's neck. A beautiful circular foundation supports a square pump-house at the water's edge. There is a small one story building with a long shaded arcade/corridor out front that was used as port offices and a resting/changing room for the cold storage workers, who were subject to temperatures of -5 to -30 C. The men worked in 2-hour shifts with special insulated clothing and gloves. / Further from this central complex are other warehouses that are being used for small industries (a small 'industrial park'). These include a refrigerator repair shop, a rowing club, a disco, a cosmetics company, a pasta factory, and a ceramics workshop. Further from here are the gates of the factory proper, and outside this the Barrio Anglo (which contains an English social club, golf club and course, school, infirmary, bachelor housing, and other worker housing, as well as fancy houses and the Casa Grande). / From my understanding, the property is currently owned by the municipality. The matadero and other factory buildings are a landmarked national historic site; however, the cold storage building does not seem to be included in the landmarking. Or perhaps it is included but is intended for other use since it is not thought that including it on the museum tour is interesting (why not?). The municipality has had many ideas, but no financing, and so they are 'waiting' for a developer or investor to propose a 'big idea.' There are maintenance costs, and the museum has only about 7,500 visitors annually. It seems

## Museo de la Revolución Industrial (con't)

**Description (con't):** that figuring out how to make the project financially successful while still telling the history is key. Renee thinks it would be a good idea to have a museum of science and technology at the site (in the Frigo?), and/or to attract other small museums from around the country. They have been contacted by one film studio that is interested in using the premises as a set. Renee has been working on the project for nearly 20 years.

**Qualities Catalyzing Re-use:** Integrity and completeness of former frigorífico Anglo complex and usefulness in telling the story of a paramount phase of Uruguayan history (for example, during the early part of the 19th century, nearly 90% of Uruguayan export dollars came from the packaging and sale of meat to overseas markets).

**Site/Building Modifications:** Original offices maintained as historic period room; exhibits located in former warehouses downstairs. Some exterior stair and signage added for visitor accessibility. Many buildings are left in "mothball" state (being maintained only to prevent further deterioration). Many of the more functional sheds are currently used for light industrial purposes, which helps the economy of Fray Bentos, the adjacent town.

**Context/ Density:** Urban/industrial & residential low density at city periphery

**Access/ Construction Status:** Museum and grounds open to the public; other buildings are private or closed

**Historic Designation:** Pending

**Owners/ Operators:** City of Fray Bentos; Rene Boretto, Director

**Real Estate Conditions:** A/ Possible Government Financial Incentive E/ Possible Local Interest/ Advocacy & Fund-Raising

**Key:** Water, Popular attraction, Local history, Machinery on site, Public, Business, Community, Education

**Links:** <http://morgan.iaa.unam.mx/usr/Industrial/BOL1/BORETO.html>



## Museos del Lago

**Location:** Guaqui, Bolivia

**Historic Program:** Rail Car Maintenance Yard & Sheds

**(Re-use) Program:** Museums, Traditional Craft Production Shop (Proposed)

**Description:** In conjunction with government funding bodies and the Ministry of Culture, Fundación Cultural Quipus hopes to establish a series of museums within the



historic train repair sheds in Guaqui, on the shore of Lake Titicaca, in Bolivia. The proposed museums include a Museo Historico and a Museo de Culturas Contemporaneas. The site is a one-hour drive from La Paz and could offer water recreation in addition to a cultural experience of Bolivian history and handicrafts. The train sheds, with their corrugated metal roofs rusting a beautiful red and dark solid wood beams inside, are a treasure of industrial vernacular architecture of the region.

**Qualities Catalyzing Re-use:** Large shed buildings are ideal for partitioning as museum spaces, with a great deal of freedom in programming and design. Location is beautiful and close to the ruins of the Tihuanaco civilization, now a popular tourist destination. In addition, the project would bring economic benefit to a depressed population. Former train engineers could work as museum staff.

## Museos del Lago (con't)

**Site/Building Modifications:** Proposal envisions refitting interiors as museum buildings and creating access for visitors to and around the site.

**Context/ Density:** Rural/residential low-density district

**Access/ Construction Status:** Under construction; grounds publicly accessible; interiors accessible by appointment

**Owners/ Operators:** Fundación Cultural Quipus (Cooperating with government to develop re-use plans)



**Contacts:** Peter McFarren Deutsch, Fundación Cultural Quipus de Bolivia,  
mcfarren@entelnet.bo

**Real Estate Conditions:** A/ Possible Government Financial Incentive B/ District Renewal C/ Proximity (Lake Titicaca), D/ Possible Land Transfer Within City/State Government Departments

**Key:** Local history, Machinery on site, Living history, Public, Business, Art display, Community, Education

**Links:** <http://chasquionline.com/ViewPage.aspx?PageID=1051>



## Casa das Caldeiras

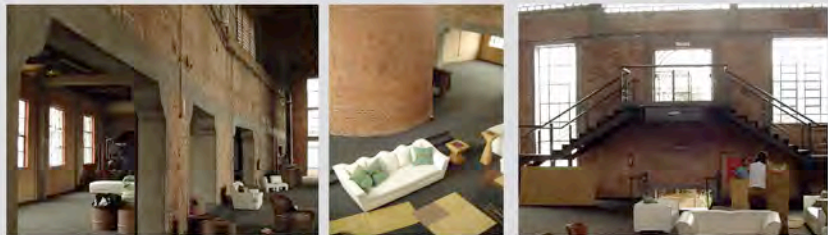
**Location:** São Paulo, Brasil

**Historic Program:** Boiler House for Indústrias Reunidas Francisco Matarazzo

**(Re-use) Program:** Event Space

**Dates:** 1923 (Original construction); 1992 (Restoration and Conversion)

**Architect(s):** Arq. Marcos Carrilho, Arq. Victor Hugo Mori



**Description:** Adjacent to the Av. Pompei, the rail, and Av. Clelia, this event space is dramatically encircled by three tall brick chimneys. The site is a grassy field, adjacent to which – at time of visit – a circus was located. The entrance gangway leads to an internal platform from which the space can be viewed below. Inside the space, pieces of boiler piping have been arranged as sculptures and painted orange; these occupy the two ends of the long room. The shaft of a large chimney occupies the center of the room, dividing the space dramatically. Towards the rear of the space, a discreet passageway provides access to a catering kitchen, and a small long room looks out over the rear of the site. A stairway provides access to a two-story room at back, also showcasing boiler equipment, which proceeds out onto the driveway below. In all, the building is situated on three levels, with the principal space located on the middle

## Casa das Caldeiras (con't)

**Description (con't):** level. / At the time of visit, the space was being prepared with stages and decorations for an event. Possible drawbacks are that the site is located along a very busy road with an industrial appearance. Benefits are adjacency to housing being newly built, as well as a bus stop directly outside and ease of access to other parts of the city via Av. Pompei and Av. Clelia.



**Qualities Catalyzing Re-use:** Iconographic chimneys and unity of single large space for events, concerts, etc.

**Site/Building Modifications:** New entrance and stairs added. Industrial machinery painted orange in many cases to protect users from rust.

**Context/ Density:** Urban/industrial & residential medium density at city periphery

**Access/ Construction Status:** Open for special events or during set-up

**Historic Designation:** CONDEPHAAT and IPHAN

**Owners/ Operators:** Ricci e Associados

**Real Estate Conditions:** A/ Possible Government Financial Incentive

**Key:** Art scene, Machinery on site, Nightlife, Fairgrounds/Expo

**Links:** <http://www.casadascaldeiras.com.br/>



## Centro Cultural Usina do Gasômetro

**Location:** Porto Alegre, Brasil

**Historic Program:** Coal Power Plant

**(Re-use) Program:** Cultural Center, Theater, Café, Free Internet, Event Space

**Dates:** 1928 (Original construction); 1991 (Renovation and Adaptation)

**Architect(s):** Vernacular industrial



**Description:** Ideally situated on the banks of the Lago Guaíba, and with views of the Delta do Rio Jacuí, the former gasworks now houses cultural facilities for the community of Porto Alegre. The complex includes a theater, multiple galleries, a library and public internet station, cafes and bars, and a large multi-purpose space suitable for conferences and large gatherings. Upper terraces have views of the adjacent water bodies. The upper floors have offices overlooking the event space below.

**Qualities Catalyzing Re-use:** Iconic building significant to the history of Porto Alegre; re-use as a community facility was supported by a local awareness-raising organization.

**Site/Building Modifications:** Much of heavy machinery has been removed to open up space for new program; however, some of the original industrial containers remain, bringing the history of the building to life. I would prefer to see more of this and less white paint.

## Centro Cultural Usina do Gasômetro (con't)

**Context/ Density:** Urban/industrial & residential low-medium density at city periphery

**Access/ Construction Status:** Open to the public

**Historic Designation:** Cultural Space of Work (Espaço Cultural do Trabalho), by Municipality of Porto Alegre

**Owners/ Operators:** Municipality of Porto Alegre



**Real Estate Conditions:** A/ Possible Government Financial Incentive C/ Proximity (CBD) D/ Possible Land Transfer Within City/State Government Depts E/ Possible Local Interest/ Advocacy & Fund-Raising

**Key:** Water, Art scene, Public, Local History, Nightlife

**Links:** [http://www2.portoalegre.rs.gov.br/smc/default.php?reg=7&p\\_secao=19](http://www2.portoalegre.rs.gov.br/smc/default.php?reg=7&p_secao=19)



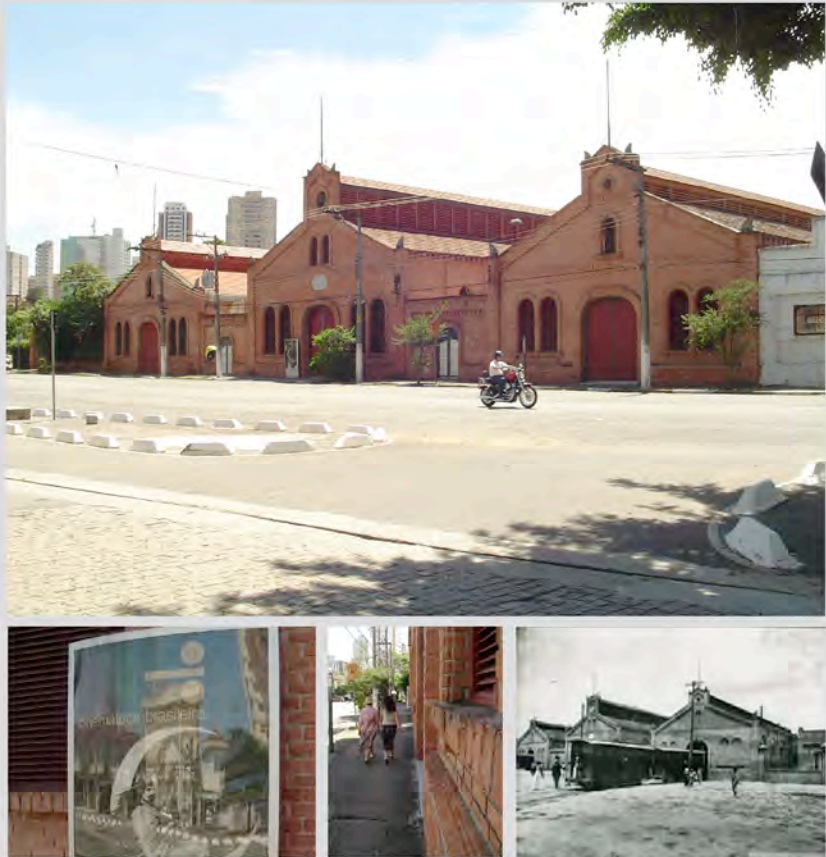
## Cinemateca Brasileira

**Location:** São Paulo (Vila Mariana neighborhood), Brasil

**Historic Program:** Community Slaughterhouse

**(Re-use) Program:** Cinemas; Laboratory of Research in Preservation & Restoration of Films; Center of Reference; Center of Diffusion of the A/V Arts

**Dates:** 1887 (Original buildings); 1988 (Renovation); 2006 (New construction)



**Architect(s):** SFERA Engenharia, SP, structural engineer

**Description:** The former municipal slaughterhouse, now adjacent to the Parque Ibirapuera district, was the site of a series of in-situ environmental art projects by individuals associated with the group Arte/Cidade in the mid-1990s. The building has since passed hands to the Cinematheque Brasileira by a gift from the mayor of São Paulo in 1984. It appears that the Arte/Cidade projects were covered over in the renovation projects currently being undertaken. The building has been identified as a significant site in the city's industrial history, and is featured on the website of the municipal arm of IPHAN (the Federal cultural preservation agency). Support for the operation of this site has been given by the São Paulo State Culture Secretariat, among others. A 105-seat theater is open to the public for showings. A warehouse of approximately

## Cinemateca Brasileira (con't)

**Description (con't):** 1,000 square meters will be used in the future for events and exhibitions. Newer warehouses on the property are being used as the FIAF (International Federation of Film) Archives.

**Qualities Catalyzing Re-use:** Excellent location close to CBD; Compliance of Cinemateca Brasileira with historical landmark regulations; Iconographic buildings of historic importance to neighborhood.

**Site/Building Modifications:** Modifications must proceed with the permission of supervising bodies; no alterations may be made to the landmark structures. Modifications to the FIAF Archive buildings are not governed by IPHAN. Covered terraces will be installed amidst the historic slaughterhouse buildings, including an outdoor screening area. Inside, theater seats and new floors and screens have been added to accommodate theater programming.

**Context/ Density:** Urban/residential medium-high density district

**Access/ Construction Status:** Open by appointment and for special events

**Historic Designation:** Historical Landmark (IPHAN)

**Owners/ Operators:** Secretaria do Audiovisual do Ministério da Cultura (MinC)

**Contacts:** Carmen Lúcia Quagliato

**Real Estate Conditions:** A/ Government Financial Incentive F/ Owner Driven Preservation & Renovation

**Key:** Art scene, Local history, Volunteer, Nightlife, Public, Archive

**Links:** <http://www.cinemateca.com.br/>



## Usina de la Música

**Location:** Buenos Aires, Argentina

**Historic Program:** Power Plant (Usina Pedro Mendoza)

**(Re-use) Program:** Concert hall for Orquestas Sinfónica Nacional and Filarmónica de Buenos Aires

**Dates:** 1916 (Original construction); 2006 (Renovation)

**Architect(s):** Arq. Juan Chiogna (1916); Arq. Bettina Kropf (Renovation),



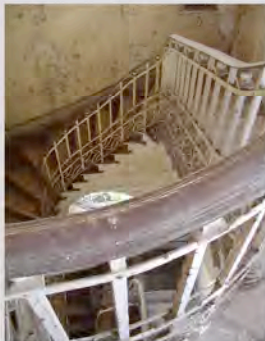
**Architect(s) (con't):** Dirección de Infraestructura, Ciudad de Bs. As.

**Description:** In 1916, this elaborate power plant was conceived of as an Italian castle, with a German clock tower and fancy iron grillwork. The owners, Compañía Italo Argentina de Electricidad, designed the factory to lure customers away from its competitor, la Compañía Alemana de Electricidad. Today the building is a pale shadow of its former self, for the most part in ruins, though it remains quite structurally sound. Successive waves of burglary have stripped the building of many original features, as well as plans documenting the construction. The renovation architects intend to remove the industrial roof and modify the interior to include three concert halls and public lobby areas, as well as offices and dressing rooms for the performers (the latter to be located in the former office area of the Usina Pedro Mendoza). The use is innovative;

## Usina de la Música (con't)

**Description (con't):** however, it seems much damage has been and will be done to compromise the integrity of the industrial building itself.

**Qualities Catalyzing Re-use:** The large space available inside the former power plant will allow for the construction of a grand hall with capacity for 1600 people, a smaller hall for 500, and a chamber music stage accommodating 250 people.



**Site/Building Modifications:** Many interior features - including structural walls - will be removed to accommodate the theater program. With the exception of some large features deemed as salvageable and/or bringing character to the concert hall environment, the interiors will be gutted to make way for the concert hall program. The industrial shed roof, a unique specimen with square skylights, will be removed, the justification being that the concert halls need extra vertical space; thus the vertical sectional profile of the space will be altered. Though this is a historically listed building, it is difficult to argue that the project represents a sensitive historic preservation.

**Context/ Density:** Urban/industrial & residential medium-density district

**Access/ Construction Status:** Under construction

**Historic Designation:** National & Local designations

**Owners/Operators:** Buildings transferred to the City of Buenos Aires from the State via Organismo Nacional de Administración de Bienes (ONABE)

**Contacts:** Arq. Bettina Kropf, [bkropf@buenosaires.gov.ar](mailto:bkropf@buenosaires.gov.ar)



## Usina de la Música (con't)

**Real Estate Conditions:** A/ Possible Government Financial Incentive B/ District Renewal C/ Proximity (Highway) D/ Possible Land Transfer Within City/State Government Departments

**Key:** Music, Community, Theater, Public, Transportation, Plaza/Yard

**Links:** <http://www.clarin.com/diario/2006/01/27/laciudad/h-04501.htm> and  
[http://www.parquechasweb.com.ar/parquechas/notas/Nota\\_usina\\_musica.htm](http://www.parquechasweb.com.ar/parquechas/notas/Nota_usina_musica.htm)

## Dia: Beacon, Riggio Galleries

**Location:** Beacon, New York (USA)

**Historic Program:** National Biscuit (Nabisco) Carton Making and Printing Plant

**(Re-use) Program:** Art Gallery

**Dates:** Built 1929; 2003 (Refurbishment)

**Architect(s):** Louis N. Wirshing, Jr. (Nabisco Staff Architect); OpenOffice (Architecture);



Robert Irwin (Landscape)

**Description:** Nestled into the banks of the Hudson River and a convenient five-minute walk from the Beacon, NY train station, the Dia galleries are a beautiful modern restoration of the former Nabisco plant. In front, minimalist gardens accentuate the streamline details of the former factory facade. The large warehouse space inside (nearly 300,000 s.f.) - a typical reinforced concrete daylit factory of the 1920s with sawtooth skylights and maple floors - is perfect for the display of contemporary art, including sculpture and installation works. The collection includes works by Richard Serra, Dan Flavin, Joseph Beuys, Donald Judd, and others. / Outside the gallery, I met Bosco, working as a security guard. He told me the plant has been closed for 20 years. (In fact, operations ceased in 1991.) In the interim, the building was used by



## Dia: Beacon, Riggio Galleries (con't)

**Description (con't):** skateboarders and birds alike. As a child, he said, he and his friends would ride around on the forklifts once the plant had shut down for the day. Once it was closed, it retained its status as an alternative terrain for adolescents - slightly dangerous and alluring and yet close to town. Bosco says many of his former neighbors have had to leave town since the Dia came to town, improving property values and causing a rise



in taxes that long-term residents were unable to afford.

**Qualities Catalyzing Re-use:** Ample space for the display of contemporary art; Strong steel, concrete & glass structure; Long spans between columns; Northern light from skylights; Breathtaking setting along the Hudson; Convenience to NYC (80 minutes).

**Site/Building Modifications:** Grounds significantly modified from industrial to genteel character; Shop and restaurant added and designed; New floor poured and partitions added for display

**Context/ Density:** Suburban/industrial & residential low-medium density district

**Access/ Construction Status:** Open to the public; admission charge for gallery access

**Historic Designation:** National Register of Historic Places

**Owners/ Operators:** Dia Art Foundation / Michael Govan (director)

**Real Estate Conditions:** A/ Possible Government Financial Incentive C/ Proximity E/ Possible Local Interest/ Advocacy & Fund-Raising (Building donated by International Paper, 1999) F/ Owner Driven Preservation & Renovation

**Key:** Art scene, Water, Local history, Nightlife, Transportation, Art display, Canopy

**Links:** <http://www.diacenter.org/bindex.html> and [http://www.lrb.co.uk/v25/n11/fost01\\_.html](http://www.lrb.co.uk/v25/n11/fost01_.html)

## Museum für Gegenwart

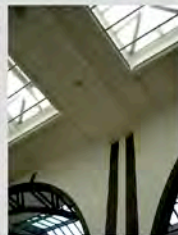
**Location:** Berlin, Germany

**Historic Program:** Rail Station & Adjacent Sheds (Hamburger Bahnhof)

**(Re-use) Program:** Museum of Contemporary Art, Restaurant

**Dates:** 1846 (Original construction); Post-WWII (Renovation and Re-use)

**Architect(s):** Friedrich Neuhaus



**Description:** The historic Hamburger Bahnhof, located caddy-corner to the new Berlin Hbf, now hosts the Museum of Contemporary Art (after damage during World War II). The historic building consists of a long train hall with perpendicular former station hall, and east and west wings extending out from the station hall to create a courtyard. This court now serves as the entrance to the museum. Inside, the main entrance to the historic station hall still acts as the station's primary entrance. A square platform here is publicly accessible and affords views of the restored and painted iron arches of the train hall canopy, as well as the ironwork of the two entrance doors. From this space, two symmetrical slim staircases rise up to the second-floor gallery entrances. On the second level, the galleries are connected via a corridor running over the two entrance doors. In the former train hall, the glass skylights along the primary vault –



## Museum für Gegenwart (con't)

**Description (con't):** as well as the two side corridors – have been preserved. (The arrangement of the primary hall and two side halls, including the station hall, mimics the layout of a church with nave, apse, and transom.) The former train hall seems to be used for large sculpture exhibits and with temporary video-installation light proof boxes - all uses that allow the skylights to exist uncovered, true to their original function.



**Qualities Catalyzing Re-use:** Excellent location in central Berlin; Long train hall spaces are ideal for display of contemporary art.

**Site/Building Modifications:** Additions to the original building include a long narrow hall adjacent to the former train hall and a very long hall located via a corridor exiting the former train hall and set at an angle to the composition. Passage to galleries located at an angle to the main hall is cumbersome (no handicapped access).

**Context/ Density:** Urban/commercial & residential medium-high density district

**Access/ Construction Status:** Open to the public; admission free

**Real Estate Conditions:** A/ Possible Government Financial Incentive C/ Proximity (CBD) D/ Possible Land Transfer Within City/State Government Departments

**Key:** Art display, Public, Commercial

**Links:** <http://www.hamburgerbahnhof.de/>

## Tate Museum of Modern Art

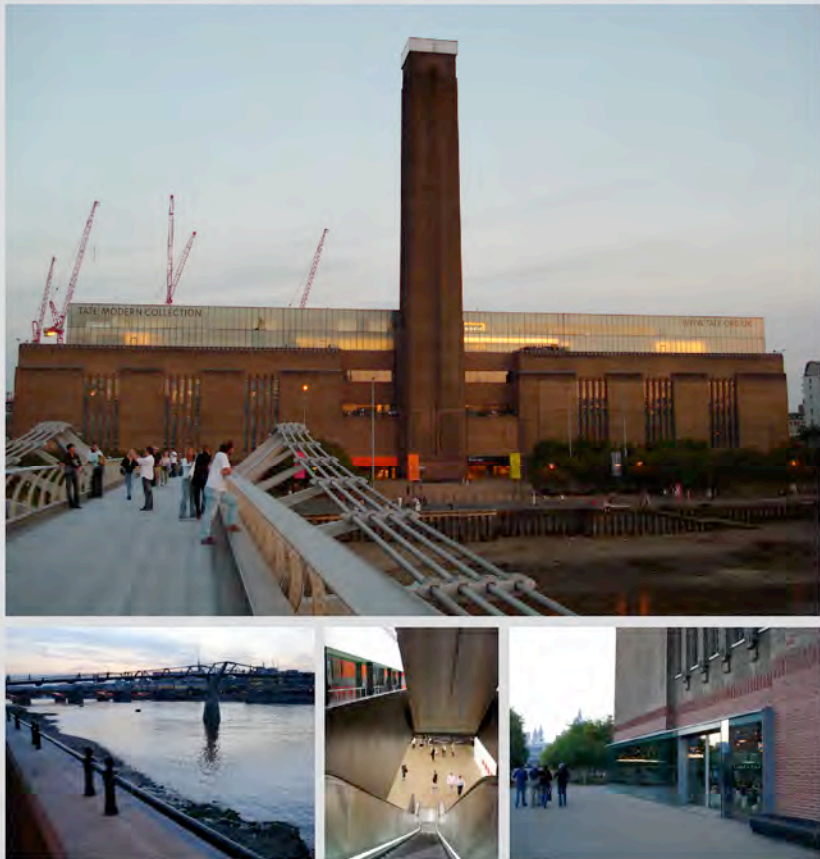
**Location:** London, England

**Historic Program:** Power Plant (Bankside Powerstation)

**(Re-use) Program:** Museum of Modern Art

**Dates:** 1963 (Finished); 1981 (Decommissioned); 2000 (New construction)

**Architect(s):** Sir Giles Gilbert Scott (Original construction); Herzog + De Meuron (New)



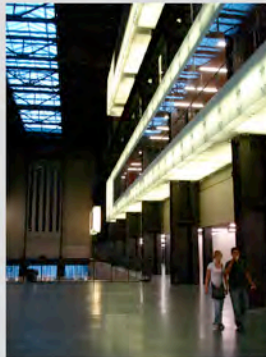
**Description:** Perhaps it was this project - visited five years ago on a trip through Europe - that interested me in the conversion of industrial buildings. While critics (principally ardent historic preservationists) argue that the building's original monumentality has been obscured by Herzog + De Meuron's cuts and additions, I feel it is fortunate that the new Tate draws an enormous audience to appreciate a building that formerly few had. What inspires me most about this project is the numerous 'public' places (really 'third places' - private places that allow entrance to the public) inside the building: the grand turbine hall, the lawn out front along the Thames, the bookstore and first-floor cafe, and the seventh floor restaurant. The wide ramp leading into the turbine hall is like a great pedestrian boulevard, given an urban feel by the lively facade of the adjacent bookstore. This enormous space, from which the goings-on of the



## Tate Museum of Modern Art (con't)

**Description (con't):** museum's many floors can be seen, says: here is a place for contemporary art.

Inside the galleries, the floors draw my attention: polished concrete or white oak boards on alternate floors. Heavy black stairs like tunnels transport patrons from one floor to another, and level changes along the turbine hall edge make intimate spaces to use information kiosks or watch the action below. The one downfall of the design



is the failure of the long boxy 'light-boxes' - cantilevering over the turbine hall - to illuminate uniformly. These could be beautiful - a sort of Dan Flavin meets Rachel Whiteread.

**Qualities Catalyzing Re-use:** The building itself is monumental. Powell writes, "Scott conceived the building as a symmetrical urban monument, with a single great chimney as its focal point - so vital was symmetry for Scott that the south and north facades of the building were given an extra bay to the east, purely for show and concealing a void." The work by H + D breaks this symmetry with the two-story "lightbeam." / The turbine hall, based on size and proportions alone (155 meters long by 26 meters high), had incredible potential as an urban space (intermediate floor was removed except for visible "bridge").

**Site/Building Modifications:** Debate in competition centered on how much to change the building and whether it was considered a historical monument. Harry Guggen of Herzog + De Meuron stated, "it's not about restoration, but it is about working with Scott and not against him." One main adjustment to the exterior was the removal of the chimney's

## Tate Museum of Modern Art

**Site/Building** "shoulders." (From white paper by Kenneth Powell) Exterior brickwork was left

**Modifications (con't):** uncleaned (H + D argued in favor of this).

**Context/ Density:** Urban/industrial, commercial & residential high density district

**Access/ Construction Status:** Open to the public; admission charge for gallery access

**Historic Designation:** None known

**Owners/Operators:** Sir Nicholas Serota, Director

**Real Estate Conditions:** B/ District Renewal C/ Proximity (CBD)

**Key:** Art scene, Art display, Water, Plaza/Yard, Nightlife, New transportation, Public,  
Theater, Education

**Links:** <http://www.tate.org.uk/modern/>



## Ciudad Cultural Konex (CCK)

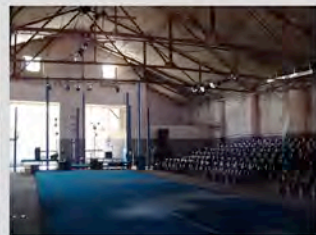
**Location:** Buenos Aires (Balvanera neighborhood), Argentina

**Historic Program:** Aceitera Nidera (Oil Production)

**(Re-use) Program:** Art Foundation, Gallery & Stages

**Dates:** 1920s (Original buildings); 1990s (Closure of facility); 2004-2006 (New construction)

**Architect(s):** Arq. Clorindo Testa, Arq. Oscar Lorenti, Arq. Juan Fontana



**Description:** The intent of the project was to revitalize a 'sunk' area by tapping into the historic patrimony, the history of tango (etc.). The building itself was an oil factory (7,000 square meters - a huge space), having the unique condition of entrances on two perpendicular streets, with a chunk missing on the corner. The architectural work brings attention to the intervention, with additions made in bright colors as distinct aedicules and structures within the former factory. Many former machines are preserved within the renovated space, which has been 'cleaned up' as little as possible. The characteristic brick façade is preserved, and the barrel vault set back from the building's entrance courtyard is an icon of quirky 'ready-made' industrial form.

**Qualities Catalyzing Re-use:** Main shed buildings have strong iconographic qualities; Courtyard set back from

## Ciudad Cultural Konex (CCK) (con't)

**Qualities Catalyzing** street is an ideal space to host parties and events; Diversity of spaces and industrial

**Re-use (con't):** forms provides an exciting environment for the display of art and for performance (capacity of 1,200 people).

**Site/Building Modifications:** Staircases and aedicule-like buildings added within existing structure. Seating and stages added.



**Context/ Density:** Urban/commercial & industrial medium-high density district

**Access/ Construction Status:** Under construction; open for special events or by appointment

**Historic Designation:** None known

**Owners/ Operators:** Fundación Cultural Konex

**Real Estate Conditons:** F/ Owner Driven Preservation & Renovation

**Key:** Art scene, Plaza/Yard, Machinery on site, Nightlife, Theater

**Links:** <http://www.ciudadculturalkonex.org/es/>



## Le Fresnoy Studio National des Arts Contemporains

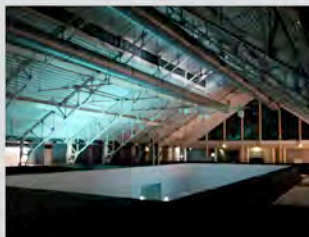
**Location:** Tourcoing, France

**Historic Program:** Popular entertainment facility including cinema, skating, ballroom, horseback riding

**(Re-use) Program:** Art School, A/V Research & Production Center, Theater, Galleries, and Cafe

**Dates:** 1920s (Original buildings); 1997 (New construction)

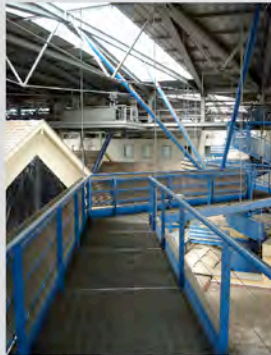
**Architect(s):** Leisure vernacular buildings; Bernard Tschumi (New work)



**Description:** The Le Fresnoy Art Center Complex is composed of five principal architectural elements: 1. The old buildings, formerly an amusement center (4 roofs: 1 barrel vault and 3 gables) 2. The new concrete buildings 3. The canopy 4. The system of emergency exits and third floor walkways (painted blue) and 5. The HVAC system, located above the canopy's ribs, on the top of the new buildings, and connected to the old buildings via exterior ducts. Three colors clearly differentiate the various parts: circulation is blue, the new buildings and canopy are gray or silver, and the historic buildings are painted taupe yellow. Upon entry, the first building you see is a new one - concrete, metal and glass. At ground level, concrete - solid square pours with four clamp holes on each, a grid. Above, a glassed room juts out and is cantilevered up, gesturing towards the canopy. Beside and to the left is a grand

## Le Fresnoy Studio National des Arts Contemporains (con't)

**Description (con't):** entrance stair doubling as awning for the main entrance. Two long blue carpets stretch across the courtyard, one leading up the stairs, one to the information entrance. The canopy is raised on tall round columns and pierced by enormous oval skylights and the lettering of 'Le Fresnoy.' Suspended from the canopy and located above the former amusement center buildings, a bright blue stair enters this



complex via a long gangplank. What is successful about this project is that the complex succeeds in being monumental, while maintaining a dialogue with the historic context (via scale, color, and materials of the physically separate older amusement center buildings). The grand silver canopy gathers these buildings under itself and calls the complex out as a 'center' for the district. Yet, its bright silver color, blending with the overcast sky, makes it a quiet presence. If you stop at just seeing this project from the neighborhood, you will miss its most dramatic surprise. Viewed from the highway, the complex is nothing more than a long sloping silver face (corrugated steel), graphic and mysterious. This wall, containing three stories of offices and studios, continues flush into the soaring silver canopy, gathering the smaller buildings below like the fingers of a hand.

**Qualities Catalyzing Re-use:** Architect made use of buildings already on site and limited budget to expand the occupational capacity for the program. "We also designed [Le Fresnoy] at a time when people were debating whether one had to be a historicist to be historical,



## Le Fresnoy Studio National des Arts Contemporains (con't)

contextual or not. But I thought this was a ridiculous debate. Somehow the juxtaposition of old and new created an in-between space between the new roof and the old roof, where all the circulation and technical functions could be placed. The circulation itself was a way to activate this in-between space." (From <http://www.tschumi.com>)

**Site/Building Modifications:** Shed roof installed over the historic buildings. Two new structures built. Circulation elements and viewing decks are located between the new canopy roof and the historic buildings. Canopy allowed historic buildings to be used without repairing the roofs. "Conceptually, we see the project as a succession of boxes inside a box." (From <http://www.tschumi.com>)

**Context/ Density:** Urban/residential medium density district

**Access/ Construction Status:** Open to the public; admission free

**Historic Designation:** None known

**Owners/ Operators:** French Ministry of Culture, the Nord/Pas-de-Calais Region and the City of Tourcoing (funding)

**Real Estate Conditions:** A/ Possible Government Financial Incentive B/ District Renewal (Worker district)

**Contacts:** Catherine Genisson, Présidente du Fresnoy; Alain Fleischer, Directeur du Fresnoy

**Key:** Art making, Public, Art display, Canopy, Theater

**Links:** <http://www.lefresnoy.net>

## SESC Pompéia

**Location:** São Paulo Brasil

**Historic Program:** ??

**(Re-use) Program:** Recreation, Arts, Community

**Dates:** 1986 (Adaptation); 1992 (New construction)

**Description:** Arq. Lina Bo Bardi

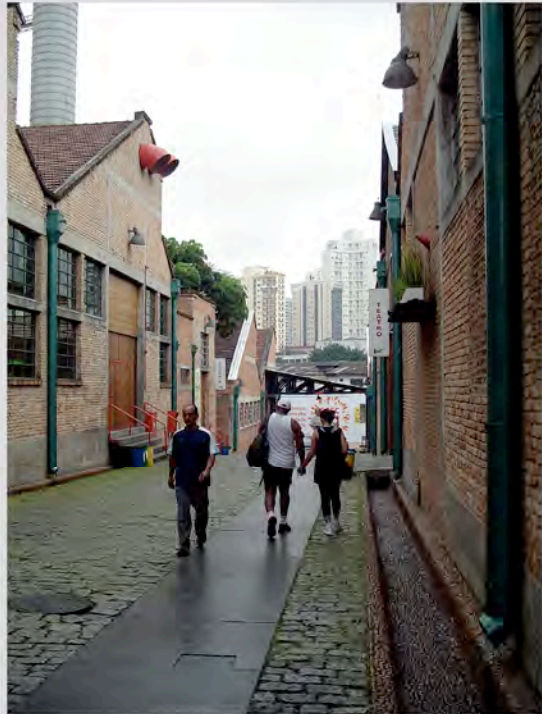


**Description:** This site occupies several warehouses ensuing onto an access road between that has been converted into a kind of 'main street,' following on the concepts developed at Disney and in many shopping malls. The SESC has occupied the brick warehouses by reapportioning spaces to create administrative offices; a large public room with extensive play equipment, a reading room, and a group exercise area as well as ticket booth; a theater and recital hall; a lunch counter and outdoor café; and an extensive restaurant (with low-priced meals?). The 'main street' leads out onto a promenade at a perpendicular orientation, which terminates at the SESC's other buildings, two large concrete structures with angular crosswalks between and a modern chimney. The first floor of one building contains free Internet access terminals. The use of the remainder of the buildings – or even whether they are



## SESC Pompéia (con't)

**Description (con't):** private or public – is not known at this point. / The first public room at the right upon entrance is a large community living room of sorts, consisting of approx. 3 warehouse sheds opened between by a new column grid. The spaces have been subdivided to create fantastical play areas with large bright-colored jungle gyms, a quiet reading area and sofas, and a games area. All benefit from the daylighting of



double clerestory warehouse roofs above, and were heavily used between 10:30 and 11:30 a.m. on a Friday morning in January. / The theater space benefits from the addition of a concrete shell inside the walls of the warehouses. The center of one shed serves as the theater's public entrance hall, and the concrete form intersects elegantly with the historic structure. Truss details for the new structure have been called out in bright red, which complements the brick tastefully. / The remaining spaces were not viewed extensively from inside; however, they are well advertised with colorful signs along the 'main street'; access down this stone walk is further eased by the addition of a smooth concrete path about 5 feet wide along the right side of the space.

**Qualities Catalyzing Re-use:** Iconography of new buildings by Bo Bardi in conjunction with success of SESC Pompéia has made it a model for other cultural centers.

**Site/Building Modifications:** New buildings added; many interior pavilions constructed within warehouse shed buildings; also program-specific services such as for the cafeteria.

## SESC Pompéia (con't)

**Context/ Density:** Urban/industrial & residential medium density at city periphery

**Access/ Construction Status:** Open to members; visitors must secure permission to tour grounds

**Owners/Operators:** SESC: <http://www.sescsp.com.br/sesc/home/index.cfm> and

**Real Estate Conditions:** A/ Possible Government Financial Incentive B/ District Renewal

**Key:** Recreation, Commercial, Office, Community, Main Street

**Links:** <http://arcoweb.com.br/memoria/memoria30.asp>