

CON-PEDRO PI- CURSOTARCH CLESAPATRICIA FERNAN- DEZ RUBEN CONDE PABLO IZAGA ADRIAN MARTI- NEZ 2015

El día 27 de noviembre de 2015, a las 11:00 horas, en el Colegio Oficial de Arquitectos de Madrid, se reúne el Jurado del “Concurso de Ideas para la Rehabilitación de la nave principal de la antigua fábrica de CLESA en Madrid”. La composición nominal definitiva del Jurado es la siguiente: Presidente: - D. Carlos García León, director general de METROVACESA. Vocales: - Dña. Pilar Pereda Suquet, asesora de D. José Manuel Calvo del Olmo, concejal de Desarrollo Urbano Sostenible del Ayuntamiento de Madrid, por delegación de este. - D. José María Ezquiaga Domínguez, decano del COAM. - D. Josep Llinás Carmona, arquitecto designado por la Fundación de Alejandro de la Sota. - D. Juan Nuñez Berruguete, director de Desarrollo Inmobiliario de METROVACESA - D. Luis Fernández-Galiano Ruiz, arquitecto de reconocido prestigio designado de mutuo acuerdo por METROVACESA y el COAM - D. Carlos Rubio Carvajal, arquitecto de reconocido prestigio designado de mutuo acuerdo por METROVACESA y el COAM Atendiendo a la singularidad del proyecto, el Jurado ha solicitado el asesoramiento especial de los siguientes miembros: - D. Guillermo Zapata Romero, concejal presidente de la Junta Municipal de Distrito de Fuencarral - El Pardo - D. José Antonio Granero Ramírez, decano del COAM durante los años 2011 a 2015. Secretario: - D. José Luis Barrero Peñalver, Director de la OCAM. El Jurado decide que la dotación económica prevista para el primer, segundo y tercer premio se reparta a partes iguales entre los tres primeros premios ex aequo. Igualmente, el Jurado decide aceptar la propuesta de los representantes de METROVACESA de incrementar la dotación económica prevista para los premios y recompensar económicamente a la propuesta distinguida con la mención especial, con 2.000 euros. La propia sesión ha evidenciado la gran complejidad del presente concurso. Por un lado debida a la actuación sobre un edificio icónico y por otro al establecimiento en las bases, de la propuesta de usos para el edificio como una parte muy importante del propio concurso. Aún así, el Jurado valora la gran calidad de muchas de las propuestas presentadas. Según han ido avanzando las sesiones de deliberación, el Jurado ha ido acotando un número de propuestas, todas ellas interesantes, en las que destacan la idoneidad de los nuevos usos del edificio en unas y el propio tratamiento del edificio en otras. Algunas en un plano teórico o ideológico en el que el uso propuesto para el edificio no se encuentra más que meramente insinuado o con el uso abierto, que profundizan en los valores arquitectónicos (...)

1957 ALEJAN- DRO DE LA SOTA

PEDRO PITARCH
1er PREMIO Ex-Aequo

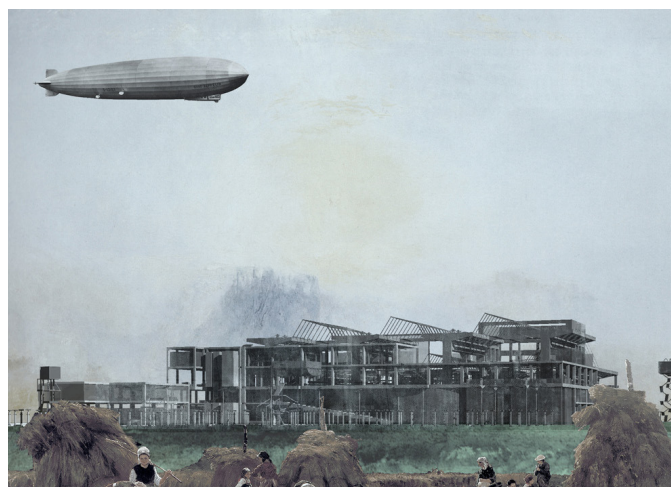
LA FABRICA CULTURAL un centro comercial c

Ante la necesidad de para la antigua Fábrica de la Sota, se propon un activador no sólo del ár sino de su entorno ce mercial para Prosumi densador Social, el n la fábrica congrega u que, hasta ahora disp Madrid, se aglutinan c cionando casi a mode con programas cultur Se identifican ocho ti Prosumidores, es dec aparentemente amat sumen y producen cu tiempo. Sus practicas definen los usos que pacio de la antigua fa y contrayendo los pro tando los espacios. E temporánea, estas tip dadanos son altamen ya que en los últimos do los principales nue consumo, abordados mización, las singular férico y la diferenciad Frente a la homogene sumo en las últimas c glo XX, la “prosumici admisión de práctica

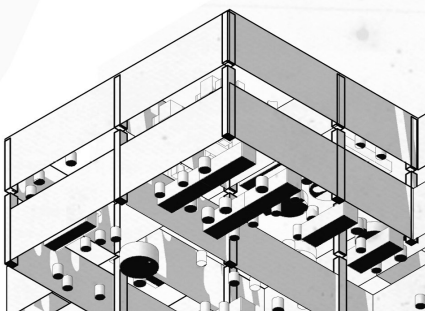
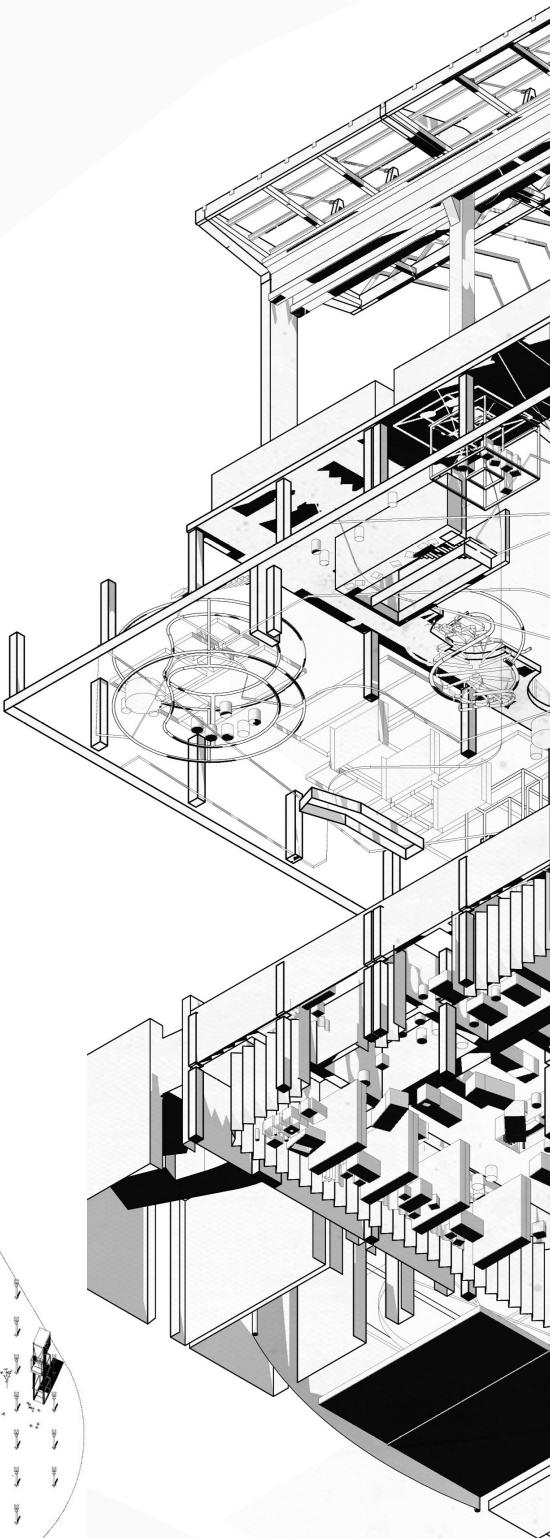
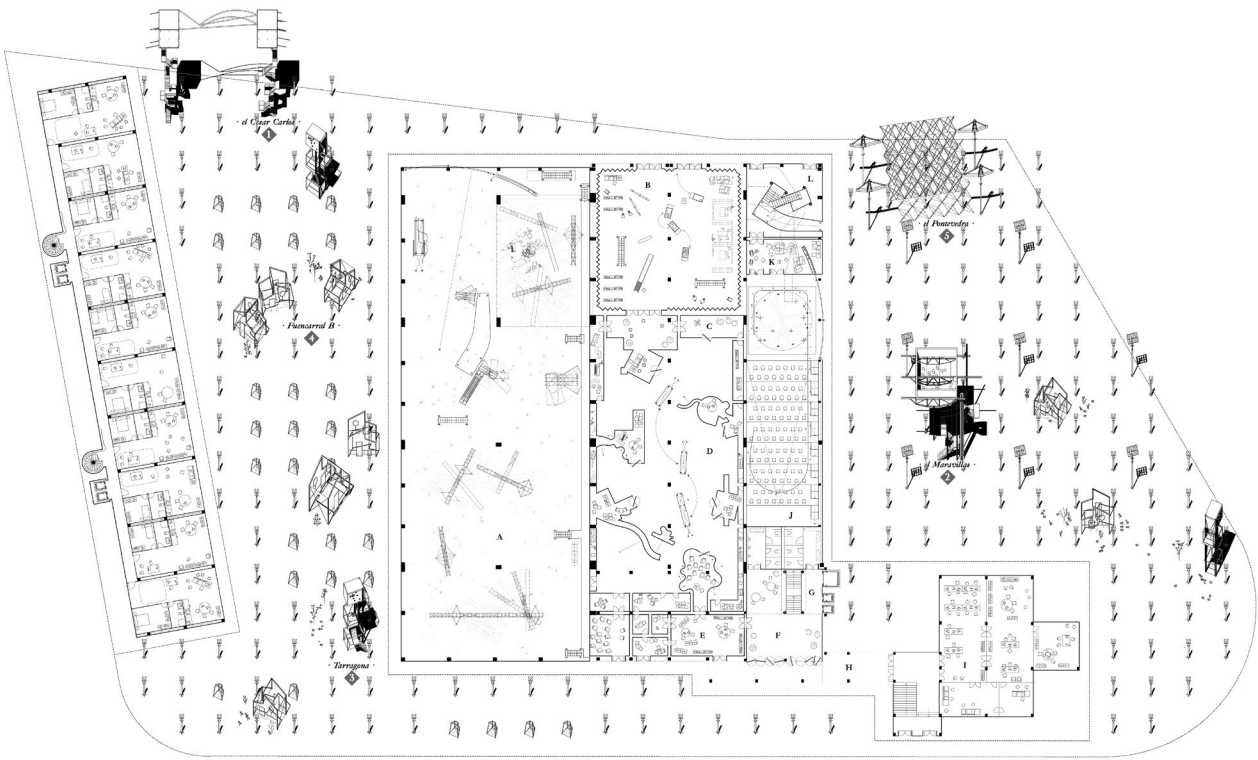
**definir un programa
ca Clesa de Alejandro
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ea del proyecto en sí,
ercano: un Centro Co-
idores. A modo de Con-
uevo programa para
na serie de prácticas
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en un solo edificio, fun-
o de centro comercial
rales.**

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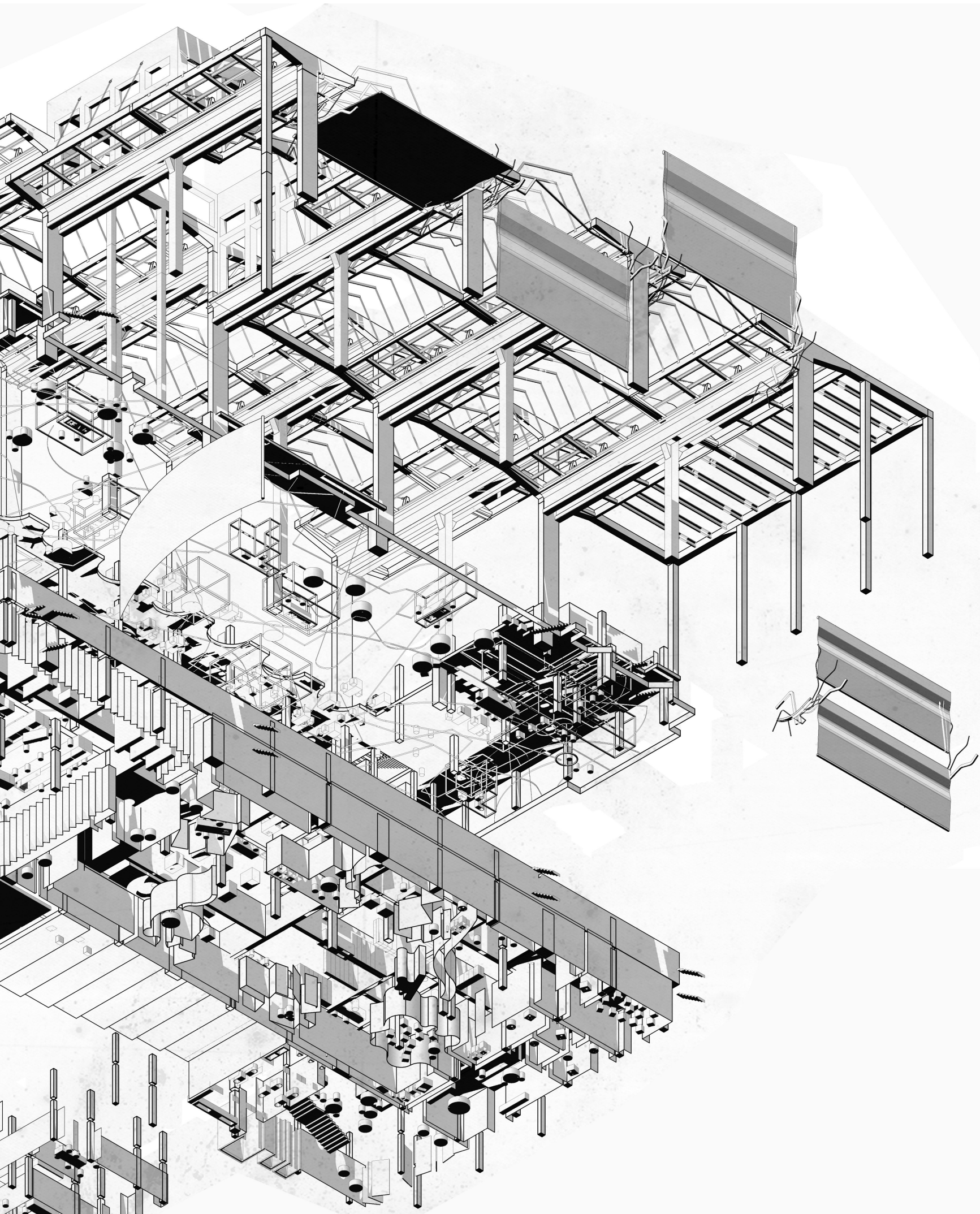
lo dispar en sus modos
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cesos de producción
sigue un patrón lineal
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**os de trabajo y
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THE CULTURAL FACTORY - A shopping mall for prosumers Facing the need to define a program for the former Clesa Factory by Alejandro de la Sota, the proposal sets out a highly activating use not only for the project's area but for its surroundings: the creation of a Shopping Mall for Prosumers. Working as a Social Condenser, the new program for the factory gathers a series of activities until now scattered across the city of Madrid, and now brought together under the same building, which works as a shopping mall for cultural programs. The proposal identifies eight Prosumer typologies, that is, an apparently amateur user who consumes and produces culture at the same time. Their practices are the ones to define the uses that take up the old factory's space, expanding or contracting the programs, delimiting the spaces. In the contemporary city, these typologies of citizens are highly relevant, since during the last years they have defined the main consumption patterns, approached from the customization, the singularities, the interest for the peripheral and the different. In response to the homogenization of consumption, the admission of practices which have space for unlike working modes and processes don't follow a linear pattern, but a heterochronic one.

A THOUSAND REFLECTIONS "...the side shapes of the building, the power of the supporting structure, topped with the tower, of beauty and interest on the passer-by's changing view of the building. The modification of the General Plan for the creation of the APEL building image was closed with the construction of the hotel. The perspective of the street and its perpendicular street, of outstanding beauty, disappeared due to the building's success internationally renowned, at the age of 33. And it shows expression of the same ones he used for its direct precedent the Galería. We believe it's important to preserve this image, almost a symbol of the building's development. For this reason, the project is laid out starting from the building's image in the ordinance and keeping to the height and suitability of the building from the crossroads of the streets. This decision shapes the new element of the construction moves away from the point of view we try to free, backing the building. The lower one opens the perspective to the factory's side view, working as a copy. The upper body follows the planning alignment, so the building unit that presents the skylights and umbrella-like structures, besides the building with a width of 5,40. The ordinance of the whole set is organized following these programs. This structure extends outside the factory, getting to the building's **FACTORY GARDEN** While cities grow, production centers lose their productive capacity. Moreover, the geographical distance between production and consumption consequences of the horizontal conveyance of goods, to the dependence on the products they consume. Many of the projects performed on Spanish territory have dealt with the cultural sector. The building, like the Matadero and the regional library Joaquín Leguina. The proliferation of productive functions, leads us to think that maybe we should give back the building to use. Food will be the main subject of the complex's new program, from the growing to the processing and conservation, and tasting. The architectural complex will turn into a meeting place for people and will lower the costs and reduce the waste of raw materials.





sume during the last decades of the 20th century, “prosumption” means
s and for which the distribution of the production and consumption pro-

he huge milk production halls and warehouses showing
strong outline of the skylights, must equally be source
v...” Alejandro de la Sota. In the zoning plan for the mo-
E 08.17 “CLESA”, the main view resulting from the described
pective of the factory from the crossroads of the Avenida Herrera Oria
the presence of the new element. Inza accomplished this work, a great
ssive containment and early maturity like few others. The elements
systems, material continuity and a proceeding rule (the
de Arte Sacro in 1961, but replacing the wood slats with bricks).
e Clesa Factory, and not to eliminate it with the location of the new ele-
this point and, maintaining the use of the floor included
ty for construction, the proposal aims at opening the perspective
ment intended for tertiary use and the adjacent public space. The new
g off towards south. The piece is articulated into two bodies.
g at the same time as a huge screen reflecting the view, as if it were a
that the upper volume follows the ordinance. The factory
the enclosure structures, is a linear body, parallel to the skylights and
ing this structure, in which we lean on for the development of the diver-
hotel’s ground floor.

tres move outside, leaving urban areas without produc-
ction and consumption points gives rise to an uneven model due to the
nce on external supplies and to a lack of control of the users over the
industrial heritage during the last decades across the
re are plenty of examples in the city of Madrid, such as the CaixaForum,
n of cultural spaces in Spain, along with the idea of keeping the cities’
k the productive character to the industrial heritage, with an up-to-date
life, with the presence of every step of the supply chain,
the experimenting and training, the consumption and
the rural and urban worlds, and the compression of the process space