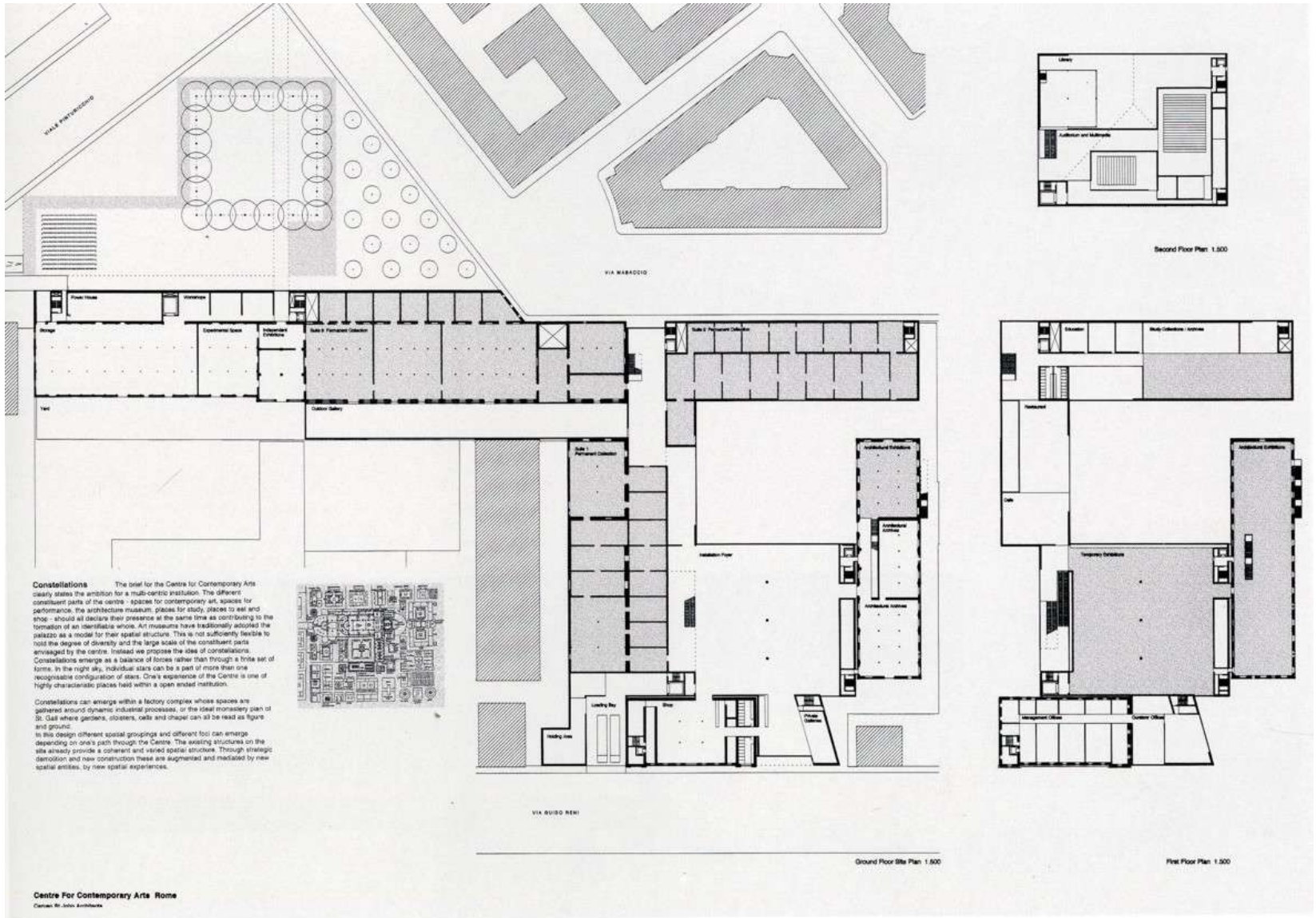


# A. Caruso, P. St John - Londra

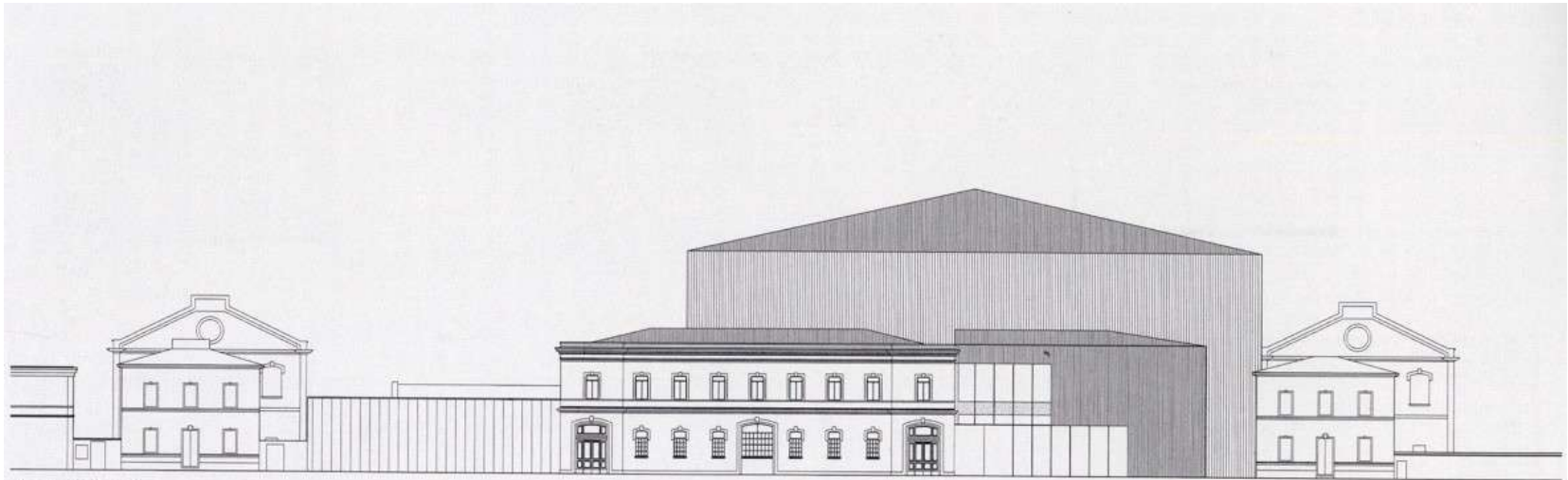


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# A. Caruso, P. St John - Londra



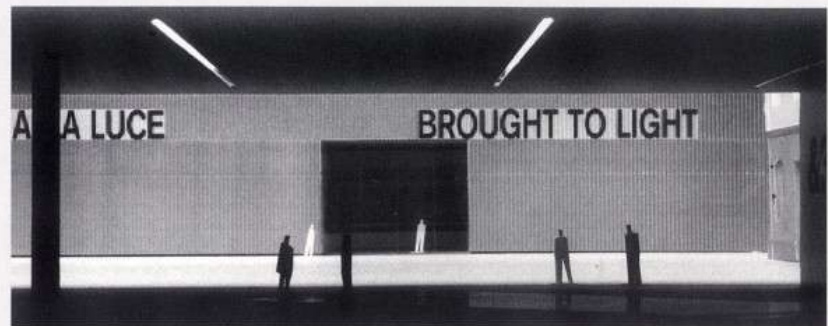
# A. Caruso, P. St John - Londra



Elevation from Via Guido Reni 1:200

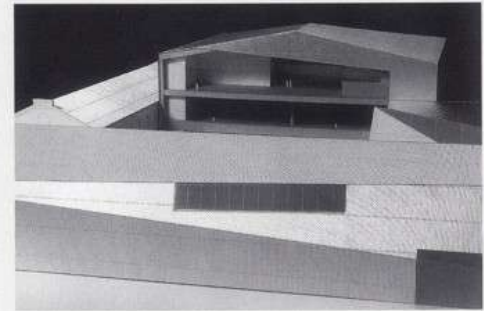
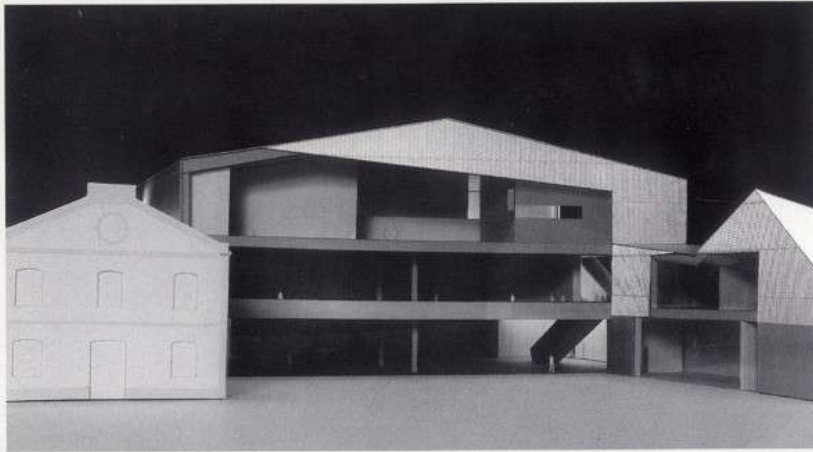
And This project is not interested in making the choice between conservation and new construction. The idea that new is necessarily better and more exciting is an outdated one. Nothing can be more thrilling than the concrete reality of a specific situation, and to engage with the reality is to harness the economic, social and ideological conditions of the site. Like the city of Rome, this project for the Centre for Contemporary Arts achieves its identity through inconsistency, ambiguity and juxtaposition.

Thomas Struth's city portraits show how powerfully context and adjacency mediate one's experience of the autonomous formal object. In this project, new buildings are placed beside and around existing ones, achieving a diversity of experience that is unrecognizable within a singular, new structure. As well as being inspired by the aesthetic potential of this concrete reality, we believe that there exists a powerful environmental imperative to reuse existing constructions when they are spatially generous and structurally sound. This is a radical proposal for the next century.



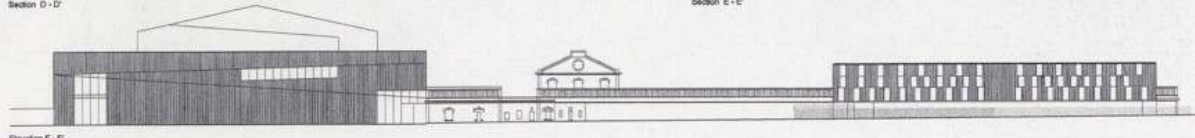
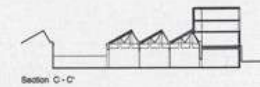
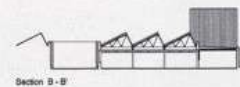
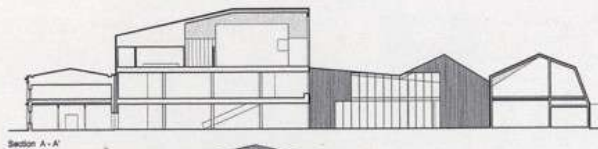


# A. Caruso, P. St John - Londra



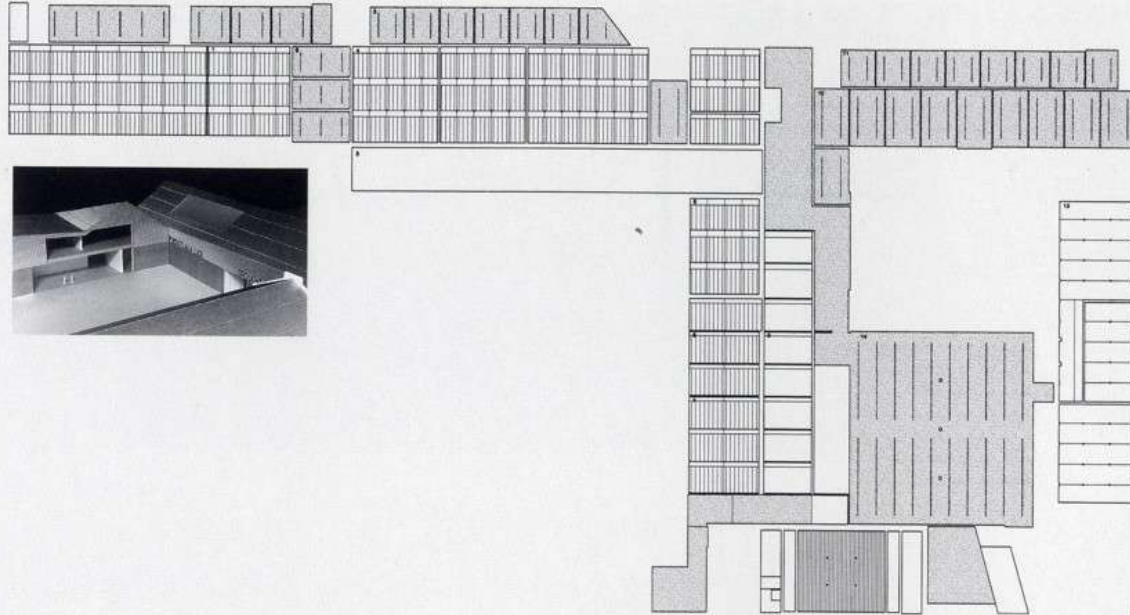
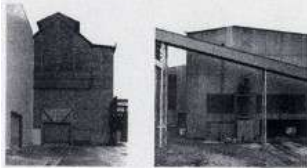
**Painterly** Today there no longer exist the constructional traditions which have given large building complexes like factories and monasteries a wholeness despite the difference in age and formal diversity of their parts. In order to achieve a sense of wholeness this project for the Centre for Contemporary Arts directs particular energy towards what could be called a painterly concern with surface. Braque's paintings of L'Estaque, for example, use formal abstraction and a precise handling of the painted surface to blur the difference between house, tree and mountain so that they all become subsumed by the consistent, flat surface of the painting.

This project does not exaggerate the difference between old and new constructions. Instead, the diversity of scale and the difference in age of its parts are bound together through a painterly handling of form and material surfaces. Volumetrically, the new structures resemble the old but their scale and geometry are deformed to make new connections and new kinds of space. An open-ended form as well as a strong overall spatial identity is achieved. Finely corrugated mill finished stainless steel is applied to the existing roofs and envelopes the new structures. Certain areas of the new cladding are shotblasted to deepen the surface of the stainless steel and make a direct optical connection to areas of dark stucco within the facades of existing structures. Other facets of the stainless steel are polished to more strongly amplify topographical and meteorological events around the Centre.



# A. Caruso, P. St John - Londra

**Quiet Variation** The serial and typological format of Bend and Hills Berber's photographs show how generalised, formal considerations make more apparent the specific conditions of material, surface and situation. The Montello Barracks, like many industrial complexes, already exhibit a strong, serial quality. The northlight sheds have at least three structural variants - the closely spaced columns within the north building, the large spans of the more room-like west building, the cast iron columns and fine arched shell of the east building. This project engages with this existing quality and develops additional variations within the new structures. By placing all of the permanent exhibition galleries at ground floor level, by maintaining roughly constant heights through old and new constructions, these typological shifts are made apparent and impart a quiet variation to the centre's special character, extending the potential for the installation of art and clarifying one's position within the institution.



Ground Floor Ceiling Plan - 1.500

**1. Expenditure Gallery**  
New Shed  
23 x 23 x 6m height  
General lighting is provided by northlight and recessed lighting. Recessed lighting is provided by recessed linear lighting. Existing space with an overhead and lateral side. A new precast concrete floor is laid over the existing floor and recessed lighting is provided by recessed linear lighting. The gallery is fully ventilated and has background lighting provided by recessed linear lighting.

**2. Independent Exhibition Gallery**  
New Shed  
14 x 17 x 6m height  
General lighting is provided by recessed linear lighting. Recessed lighting is provided by recessed linear lighting. Existing space with an overhead and lateral side. A new precast concrete floor is laid over the existing floor and recessed lighting is provided by recessed linear lighting. The gallery is fully ventilated and has background lighting provided by recessed linear lighting.

**3. Permanent Collection Gallery, suite 1**  
New Shed  
11 x 11 x 6m height  
General lighting is provided by recessed linear lighting. Recessed lighting is provided by recessed linear lighting. Existing space with an overhead and lateral side. A new precast concrete floor is laid over the existing floor and recessed lighting is provided by recessed linear lighting. The gallery is fully ventilated and has background lighting provided by recessed linear lighting.

**4. Permanent Collection Gallery**  
New Shed  
23 x 23 x 6m height  
General lighting is provided by northlight and recessed lighting. Recessed lighting is provided by recessed linear lighting. Existing space with an overhead and lateral side. A new precast concrete floor is laid over the existing floor and recessed lighting is provided by recessed linear lighting. The gallery is fully ventilated and has background lighting provided by recessed linear lighting.

**5. Permanent Collection Gallery**  
New Shed  
11 x 11 x 6m height  
General lighting is provided by northlight and recessed lighting. Recessed lighting is provided by recessed linear lighting. Existing space with an overhead and lateral side. A new precast concrete floor is laid over the existing floor and recessed lighting is provided by recessed linear lighting. The gallery is fully ventilated and has background lighting provided by recessed linear lighting.

**6. Permanent Collection Gallery**  
New Shed  
11 x 11 x 6m height  
General lighting is provided by northlight and recessed lighting. Recessed lighting is provided by recessed linear lighting. Existing space with an overhead and lateral side. A new precast concrete floor is laid over the existing floor and recessed lighting is provided by recessed linear lighting. The gallery is fully ventilated and has background lighting provided by recessed linear lighting.

**7. Permanent Collection Gallery**  
New Shed  
11 x 11 x 6m height  
General lighting is provided by northlight and recessed lighting. Recessed lighting is provided by recessed linear lighting. Existing space with an overhead and lateral side. A new precast concrete floor is laid over the existing floor and recessed lighting is provided by recessed linear lighting. The gallery is fully ventilated and has background lighting provided by recessed linear lighting.

**8. Permanent Collection Gallery**  
New Shed  
11 x 11 x 6m height  
General lighting is provided by northlight and recessed lighting. Recessed lighting is provided by recessed linear lighting. Existing space with an overhead and lateral side. A new precast concrete floor is laid over the existing floor and recessed lighting is provided by recessed linear lighting. The gallery is fully ventilated and has background lighting provided by recessed linear lighting.

**9. Permanent Collection Gallery, suite 1**  
New Shed  
11 x 11 x 6m height  
General lighting is provided by recessed linear lighting. Recessed lighting is provided by recessed linear lighting. Existing space with an overhead and lateral side. A new precast concrete floor is laid over the existing floor and recessed lighting is provided by recessed linear lighting. The gallery is fully ventilated and has background lighting provided by recessed linear lighting.

**10. Permanent Collection Gallery, suite 2**  
New Shed  
11 x 11 x 6m height  
General lighting is provided by recessed linear lighting. Recessed lighting is provided by recessed linear lighting. Existing space with an overhead and lateral side. A new precast concrete floor is laid over the existing floor and recessed lighting is provided by recessed linear lighting. The gallery is fully ventilated and has background lighting provided by recessed linear lighting.

**11. Permanent Collection Gallery, suite 3**  
New Shed  
11 x 11 x 6m height  
General lighting is provided by recessed linear lighting. Recessed lighting is provided by recessed linear lighting. Existing space with an overhead and lateral side. A new precast concrete floor is laid over the existing floor and recessed lighting is provided by recessed linear lighting. The gallery is fully ventilated and has background lighting provided by recessed linear lighting.

**12. Large Theatre**  
New Shed  
11 x 11 x 6m height  
General lighting is provided by recessed linear lighting. Recessed lighting is provided by recessed linear lighting. Existing space with an overhead and lateral side. A new precast concrete floor is laid over the existing floor and recessed lighting is provided by recessed linear lighting. The gallery is fully ventilated and has background lighting provided by recessed linear lighting.

**13. Temporary Exhibition Gallery**  
New Shed  
11 x 11 x 6m height  
General lighting is provided by recessed linear lighting. Recessed lighting is provided by recessed linear lighting. Existing space with an overhead and lateral side. A new precast concrete floor is laid over the existing floor and recessed lighting is provided by recessed linear lighting. The gallery is fully ventilated and has background lighting provided by recessed linear lighting.

**14. Independent Floor Production Floor**  
New Shed  
11 x 11 x 6m height  
General lighting is provided by recessed linear lighting. Recessed lighting is provided by recessed linear lighting. Existing space with an overhead and lateral side. A new precast concrete floor is laid over the existing floor and recessed lighting is provided by recessed linear lighting. The gallery is fully ventilated and has background lighting provided by recessed linear lighting.

**15. Temporary Exhibition Gallery**  
New Shed  
11 x 11 x 6m height  
General lighting is provided by recessed linear lighting. Recessed lighting is provided by recessed linear lighting. Existing space with an overhead and lateral side. A new precast concrete floor is laid over the existing floor and recessed lighting is provided by recessed linear lighting. The gallery is fully ventilated and has background lighting provided by recessed linear lighting.

**16. Large Theatre**  
New Shed  
11 x 11 x 6m height  
General lighting is provided by recessed linear lighting. Recessed lighting is provided by recessed linear lighting. Existing space with an overhead and lateral side. A new precast concrete floor is laid over the existing floor and recessed lighting is provided by recessed linear lighting. The gallery is fully ventilated and has background lighting provided by recessed linear lighting.

**17. Large Theatre**  
New Shed  
11 x 11 x 6m height  
General lighting is provided by recessed linear lighting. Recessed lighting is provided by recessed linear lighting. Existing space with an overhead and lateral side. A new precast concrete floor is laid over the existing floor and recessed lighting is provided by recessed linear lighting. The gallery is fully ventilated and has background lighting provided by recessed linear lighting.

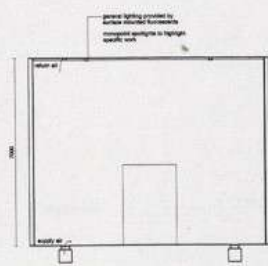
Centre For Contemporary Arts Roms  
Caruso, St John Architects

# A. Caruso, P. St John - Londra

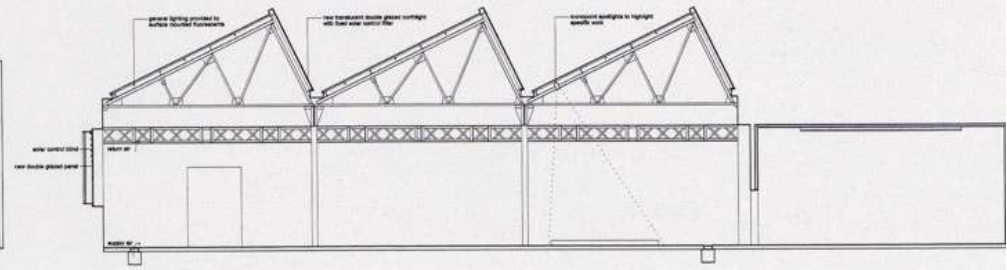


**Direct Construction** Post 1968 art is installed and not simply hung in the gallery. The success of permanently installed spaces like Hahn 10, Neue Kunst in Schellhaus and the Citinell Foundation in Berlin comes out of the incredibly precise relationship between art and its specific location. In a survey conducted for the new Tate Gallery of Modern Art the majority of contemporary artists expressed a preference for working in buildings which have been appropriated for art space over purpose built artspace. This could be seen as a loss of architectural nerve, or perhaps after forty years of unprecedented construction of new art buildings, many of which are not that successful, this could be seen as a positive provocation. The direct construction of an industrial building, the figural detail of a palazzo, the intimacy of a small house, in contrast to the conventional ideal of the white cube - these spaces offer their particular character as a place for the installation of work and the experiencing of art.

This project for the Centre for Contemporary Arts provides a range of spatial character from an unmediated existing portlight shed to temporary exhibition space with completely flexible wall locations and lighting conditions. All of the spaces share the sense of direct construction which has been established by the existing industrial buildings. In the new galleries concrete floors and soffits are there to be seen and felt within the art spaces. Natural light enters the galleries through frankly expressed openings in the ceilings and walls, while artificial lighting is simply and flexibly installed.



Permanent Collection Gallery, Suite 2  
Servicing 1.75



Permanent Collection Gallery, Suite 3  
Servicing 1.75

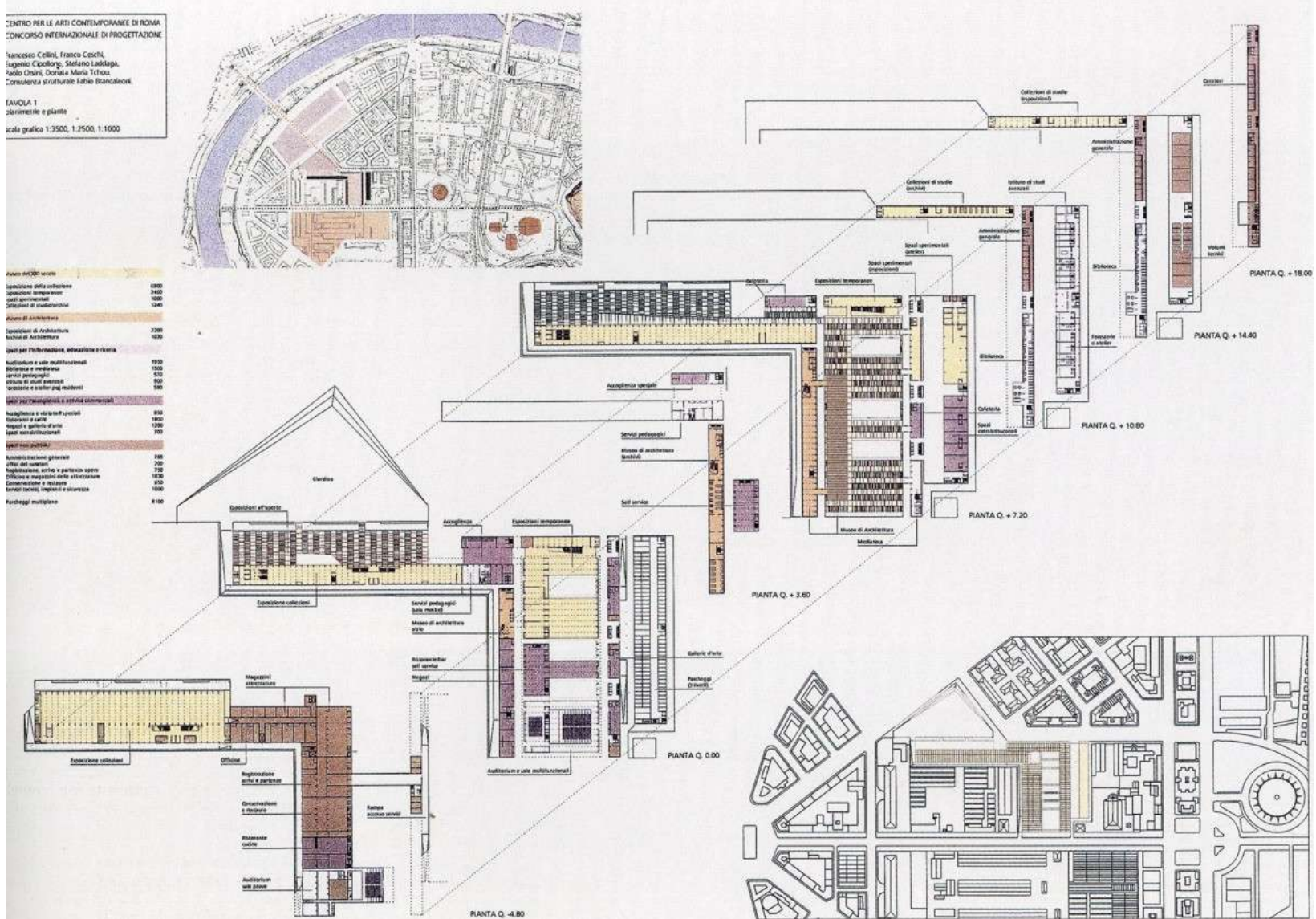


# F. Cellini, F. Ceschi - Roma



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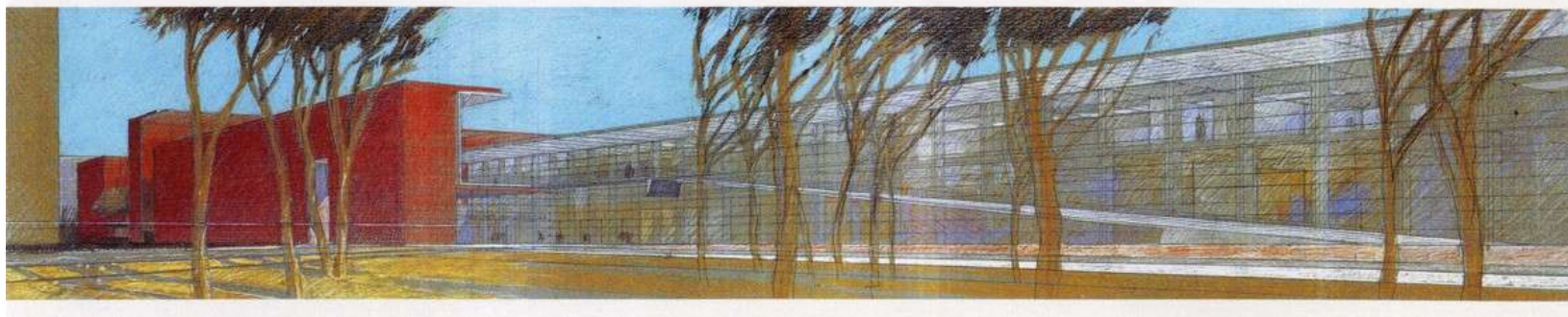
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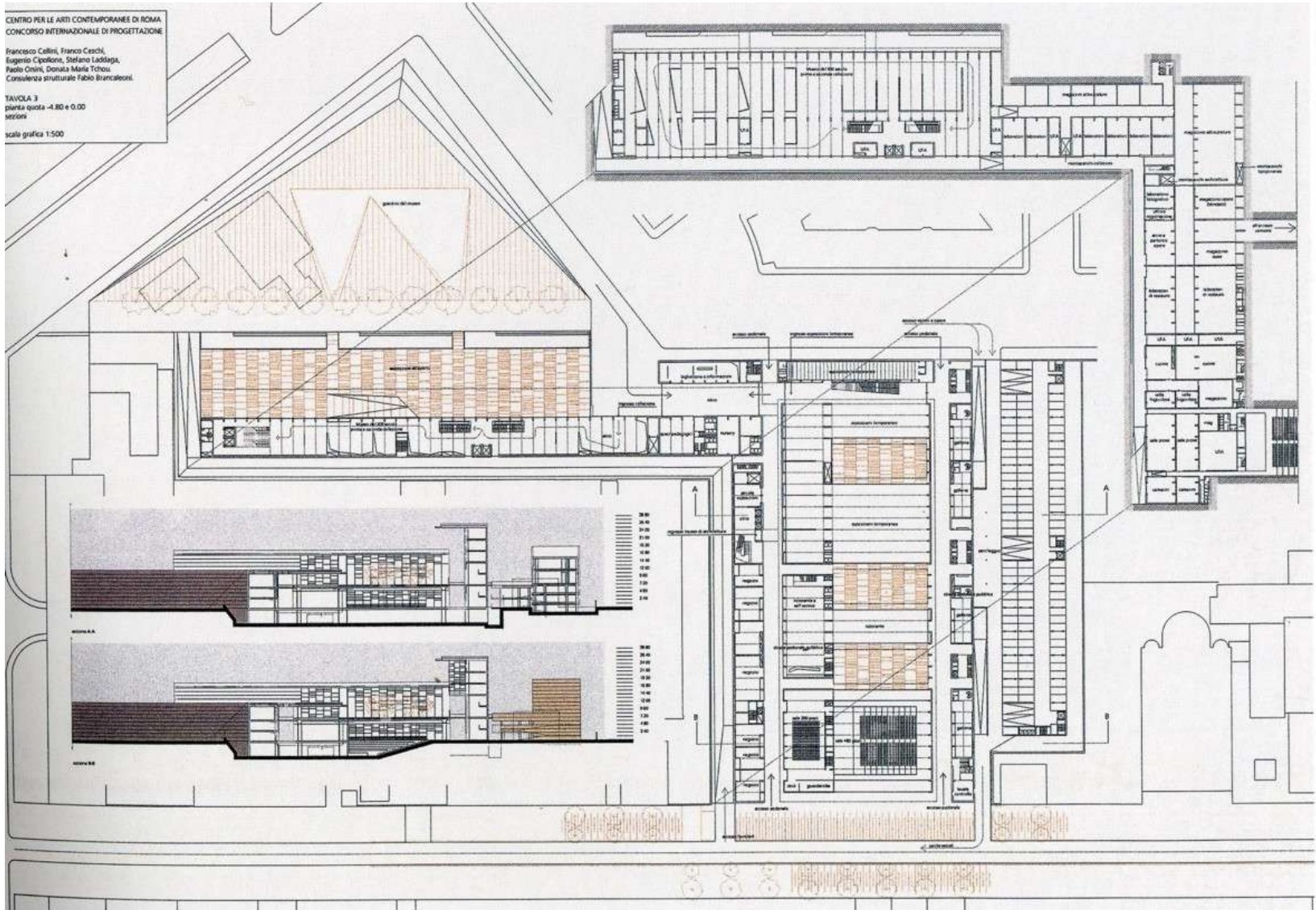


# F. Cellini, F. Ceschi - Roma





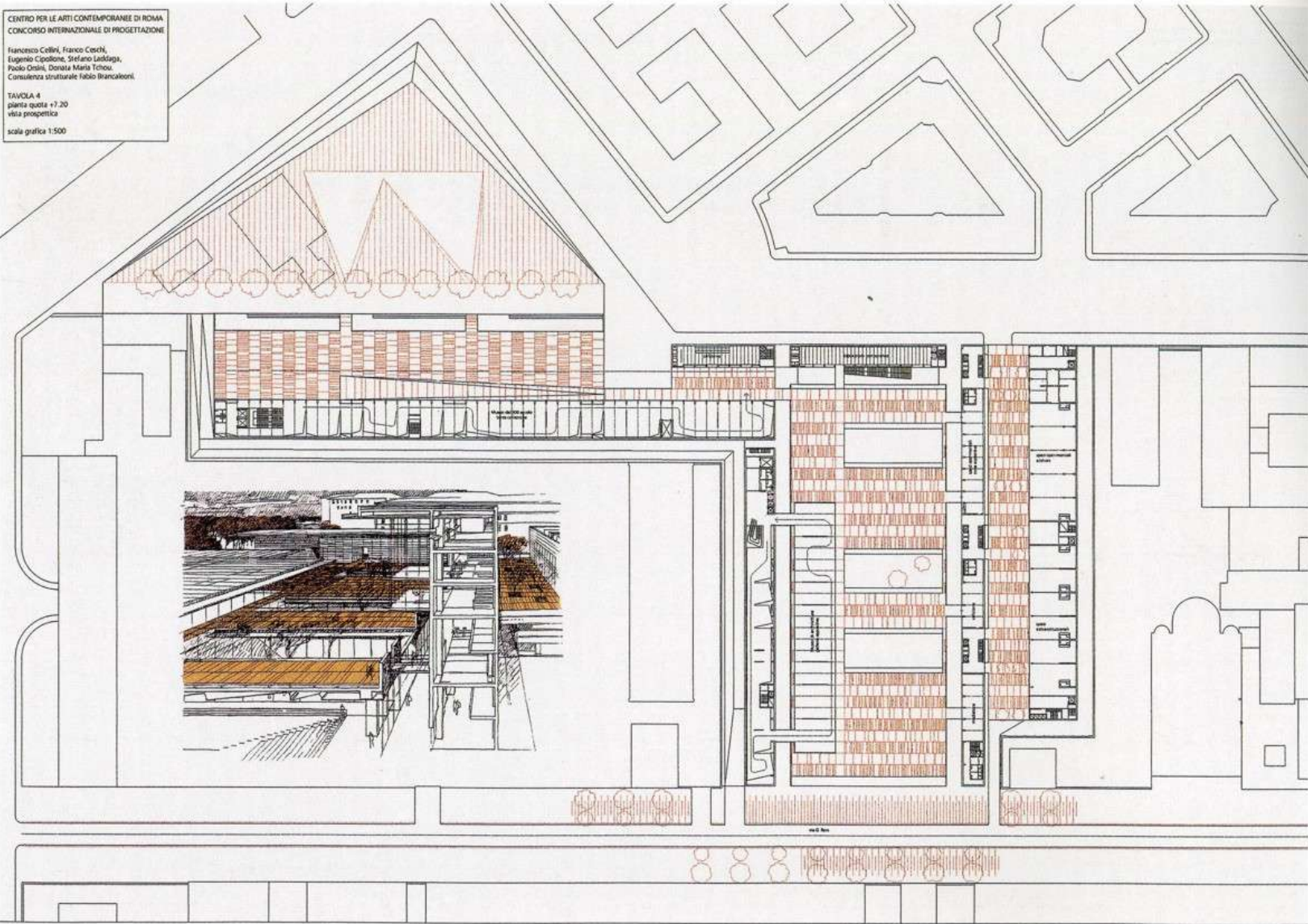
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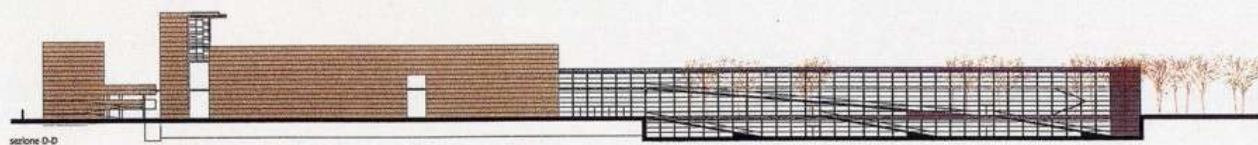
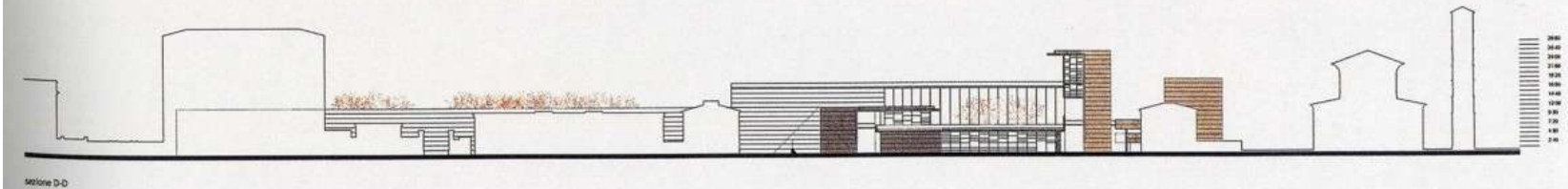
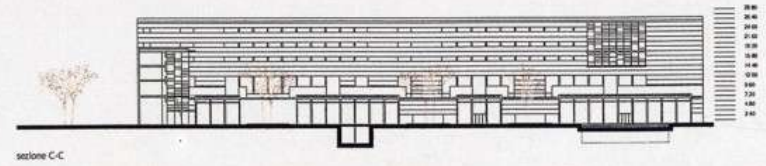
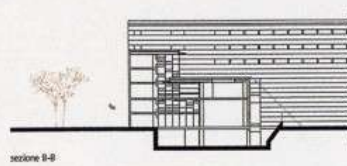
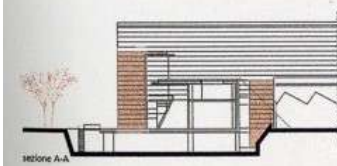
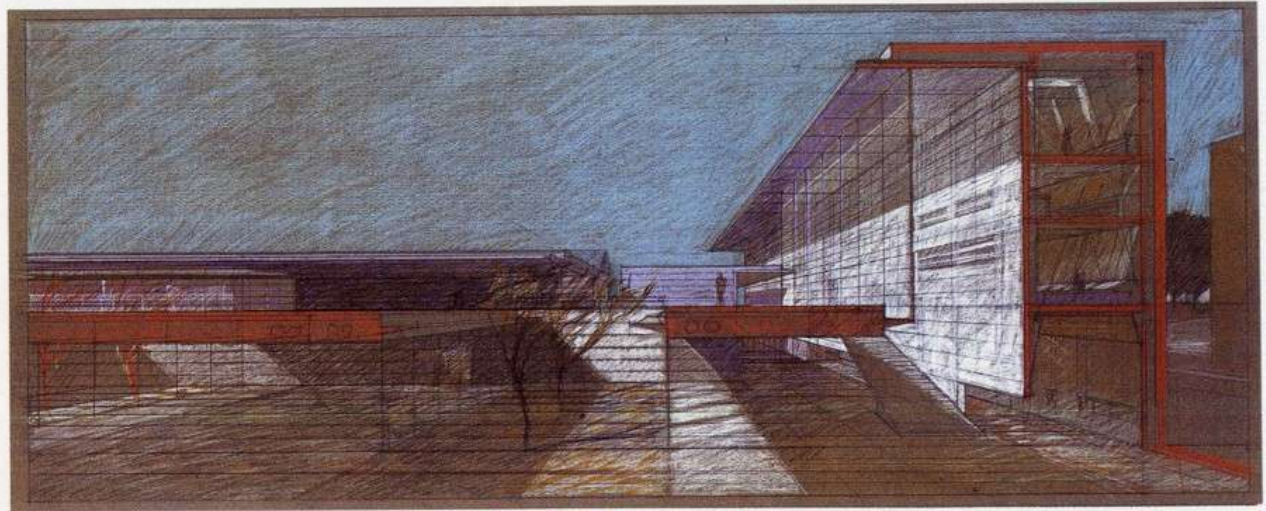
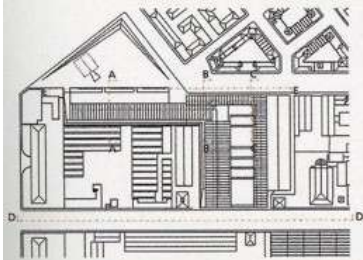
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# F. Cellini, F. Ceschi - Roma

CENTRO PER LE ARTI CONTEMPORANEE DI ROMA  
CONCORSO INTERNAZIONALE DI PROGETTAZIONE  
Francesco Cellini, Franco Ceschi,  
Eugenio Capolone, Stefano Laddaga,  
Paolo Orsini, Donata Maria Tchou,  
Consulenza strutturale Fabio Francaloni  
TAVOLA 5  
sezioni, prospetto e sezione prospettica  
scala grafica 1:500, 1:100



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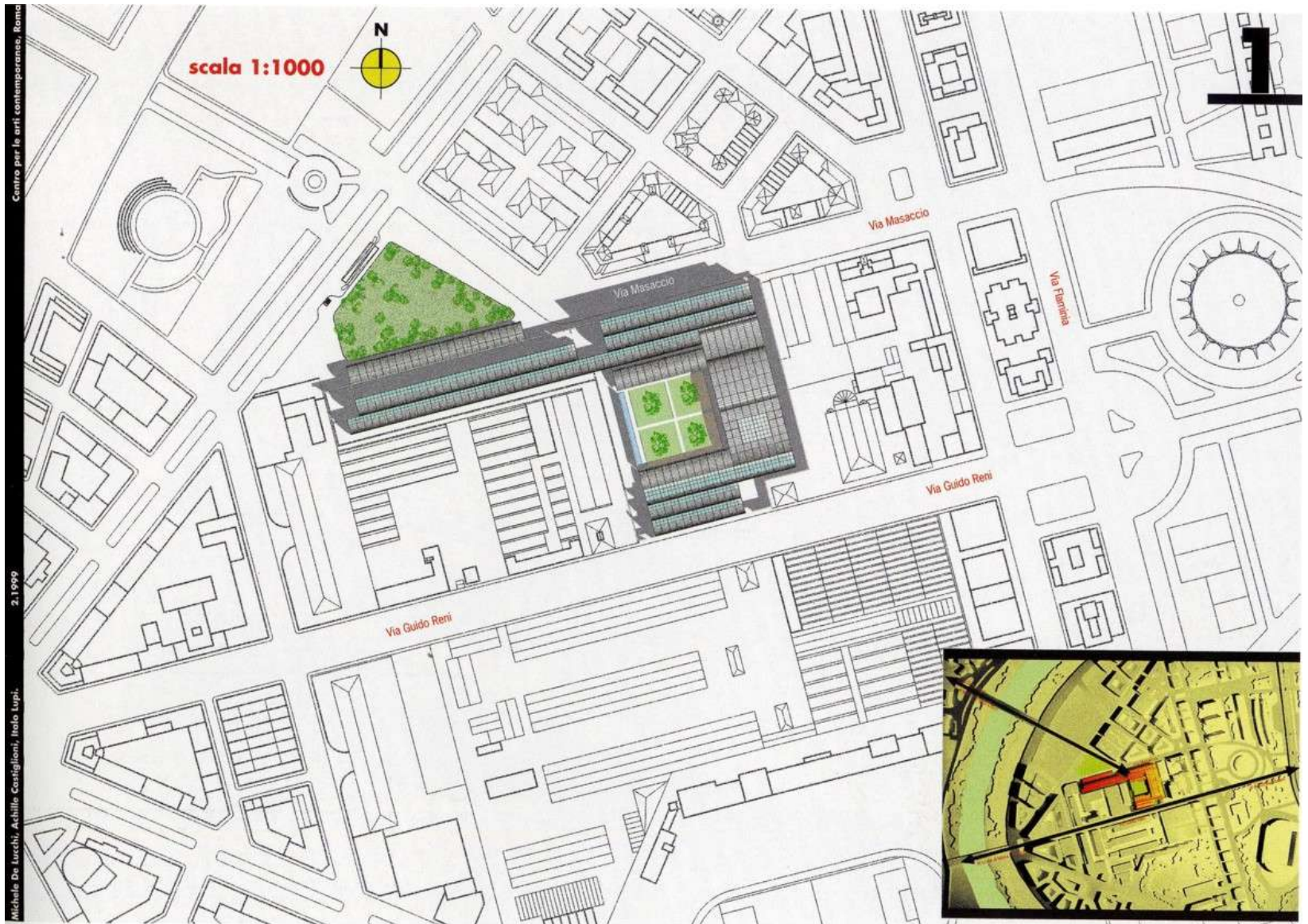


# M. De Lucchi, A. Castiglioni, I. Lupi - Milano



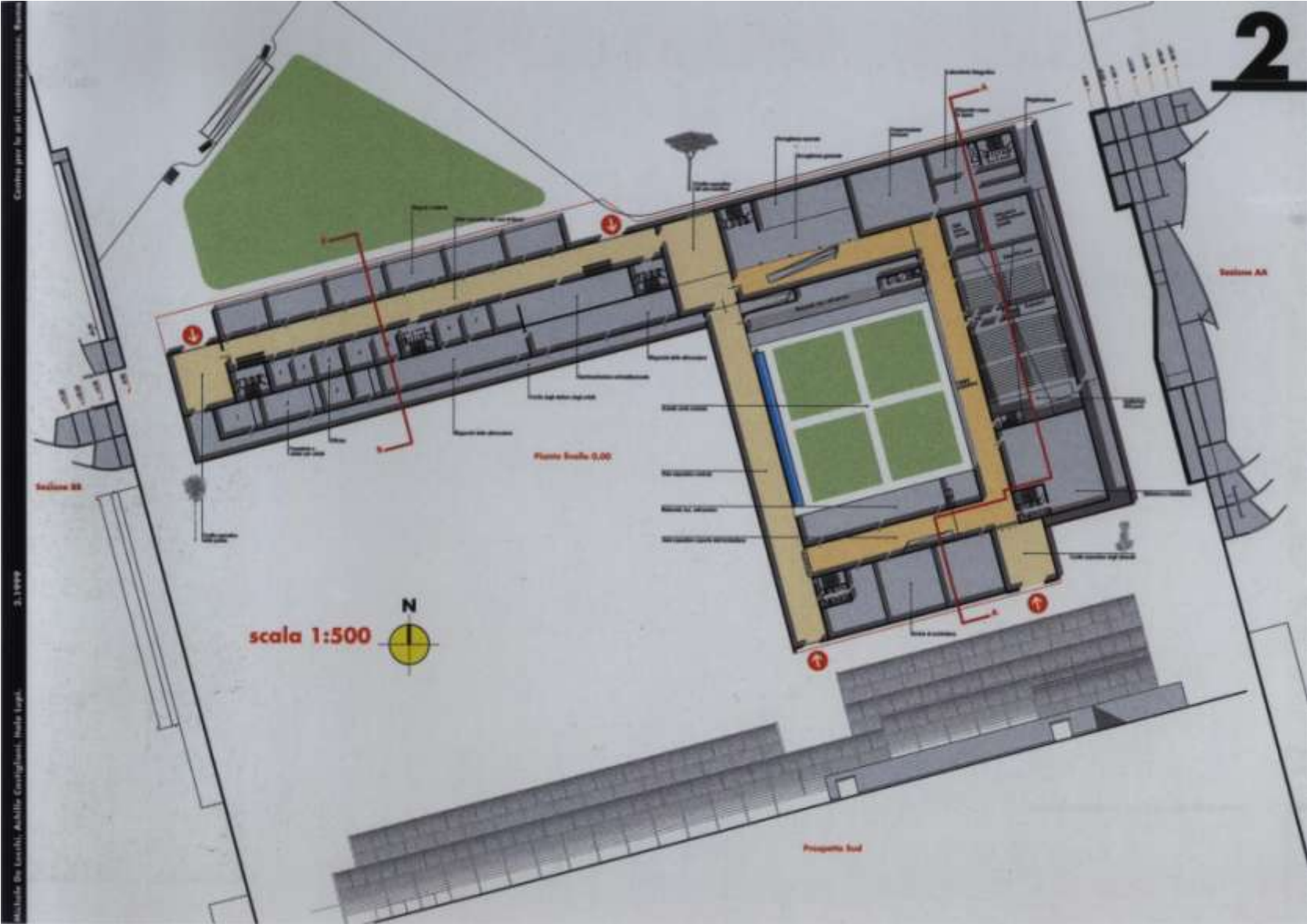
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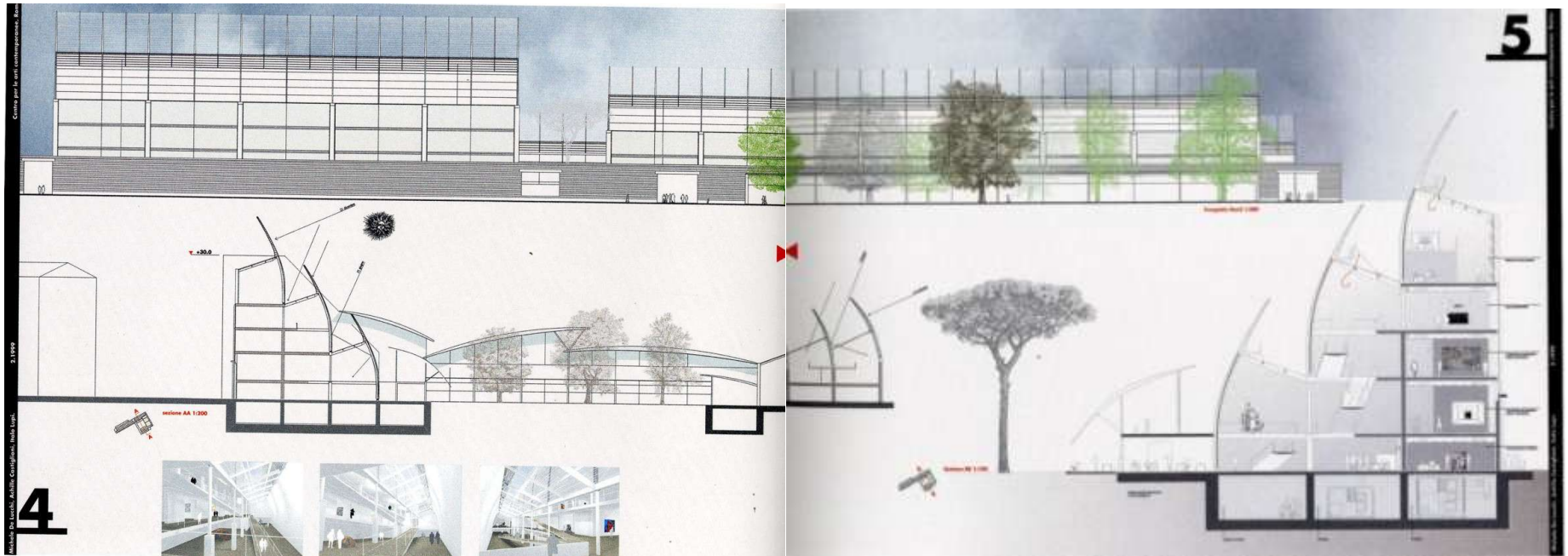


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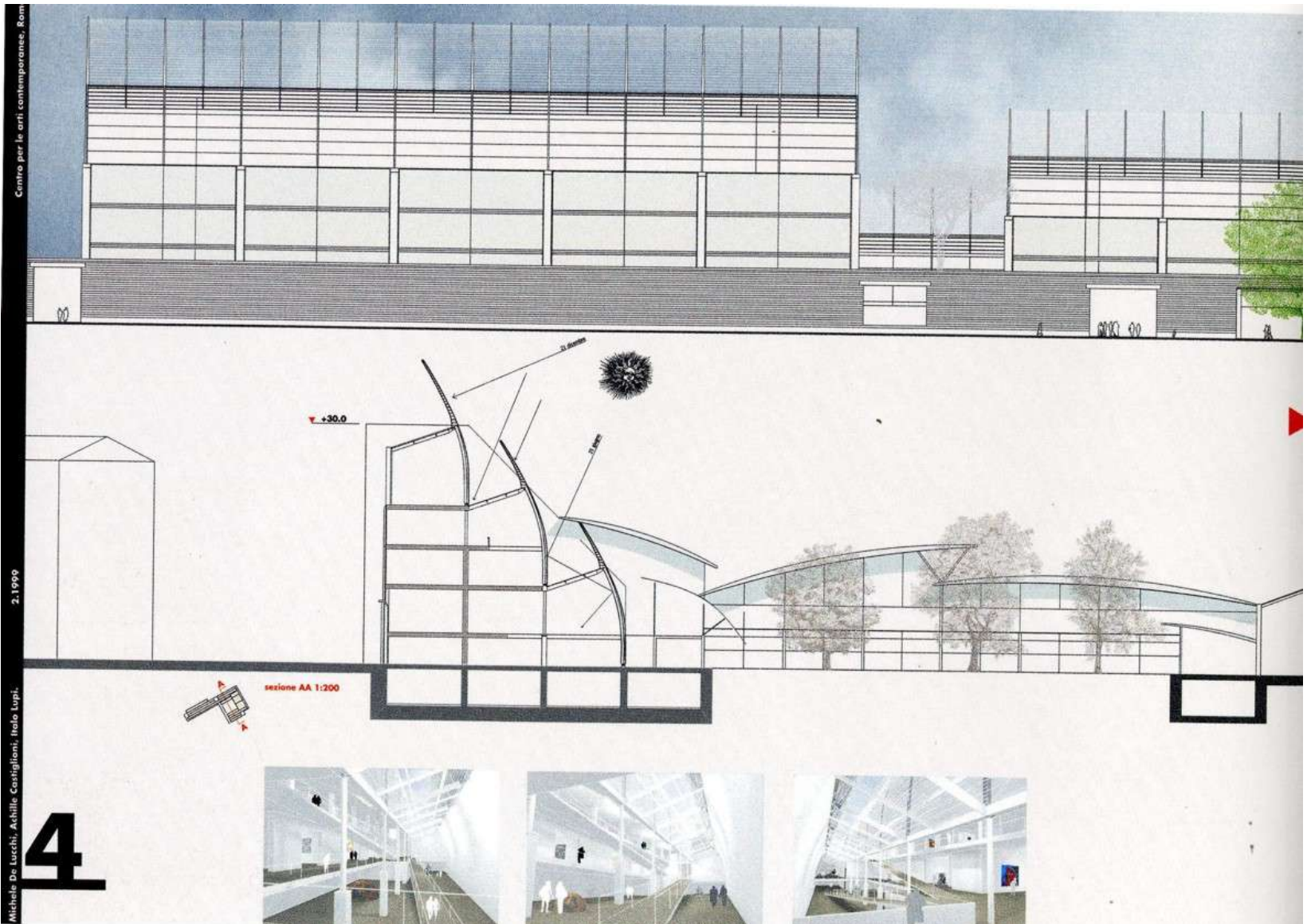




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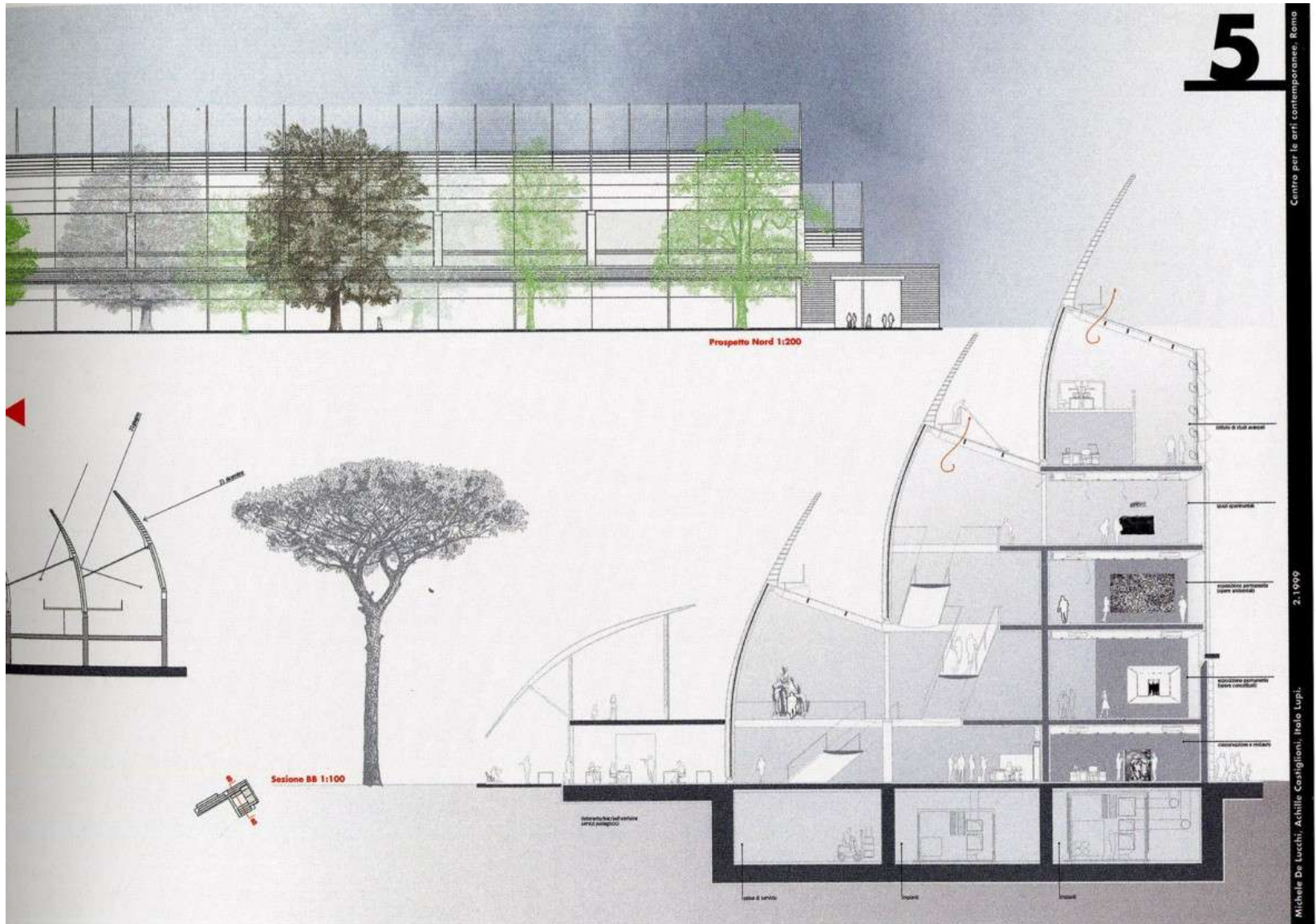
# M. De Lucchi, A. Castiglioni, I. Lupi - Milano



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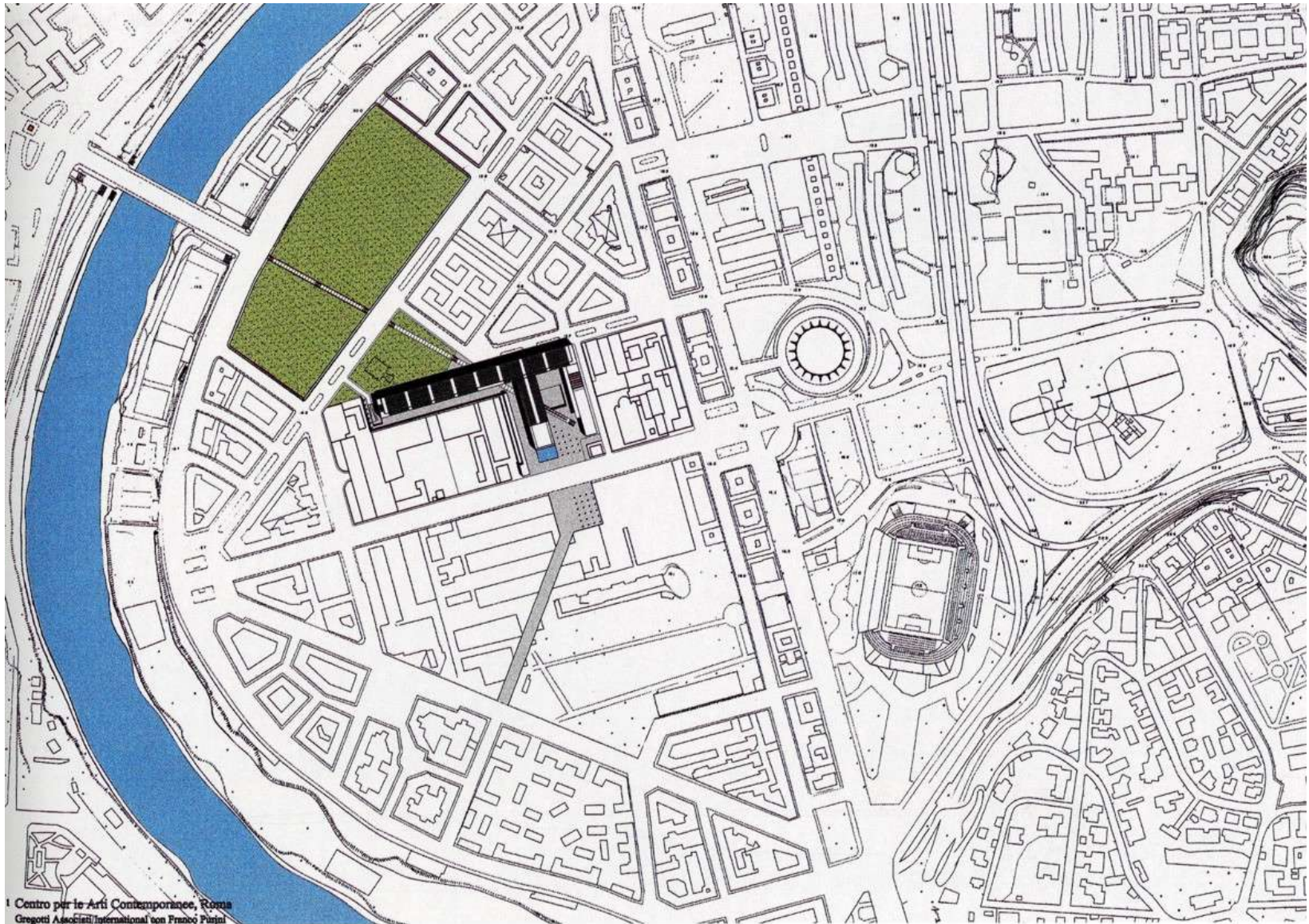
# V. Gregotti, F. Purini - Milano



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# V. Gregotti, F. Purini - Milano

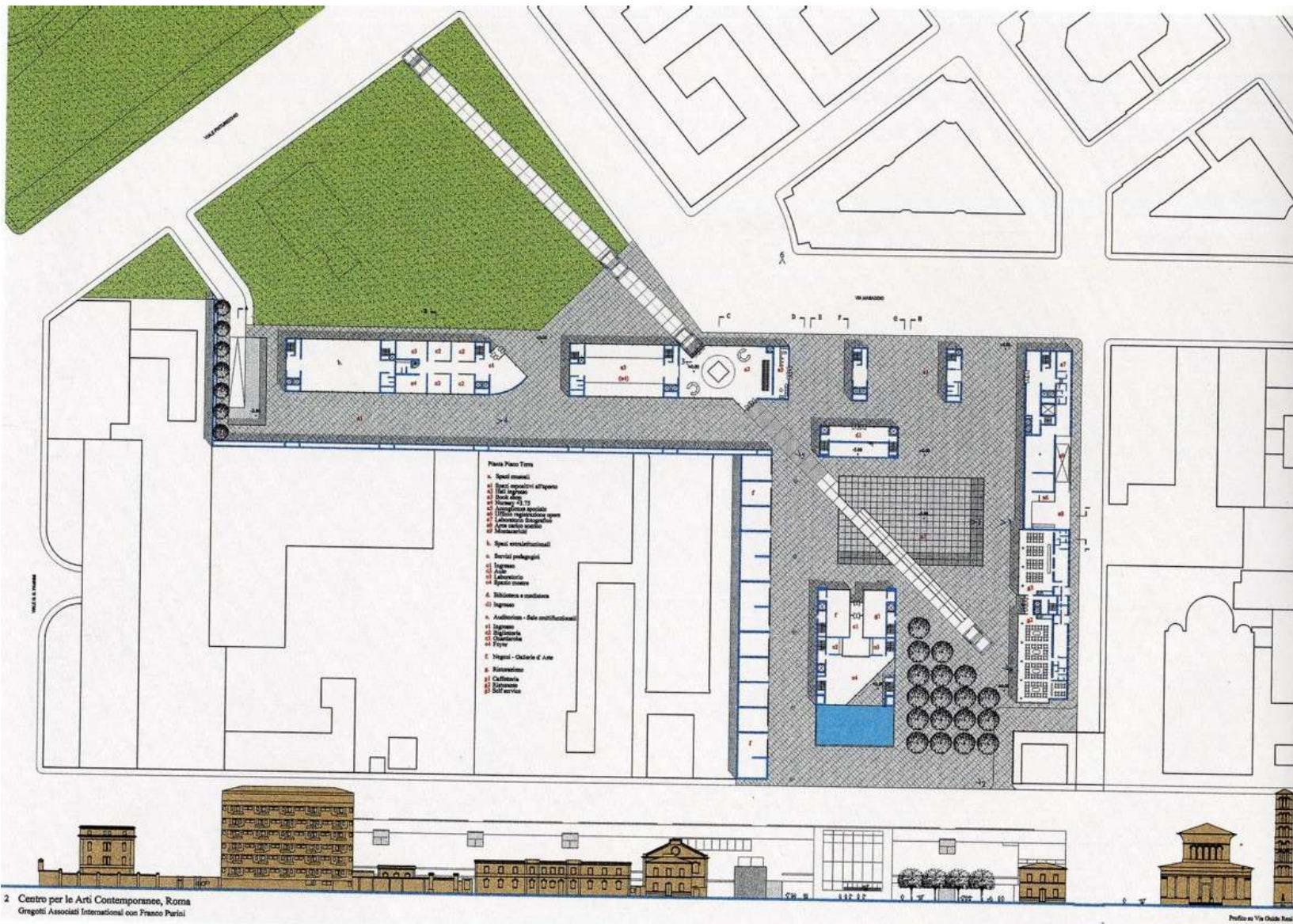


Centro per le Arti Contemporanee, Roma  
Gregotti Associati International con Franco Purini

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# V. Gregotti, F. Purini - Milano

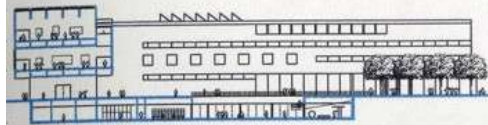


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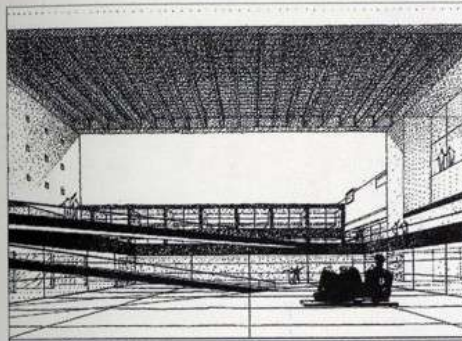
Profilo su Via Guido Reni



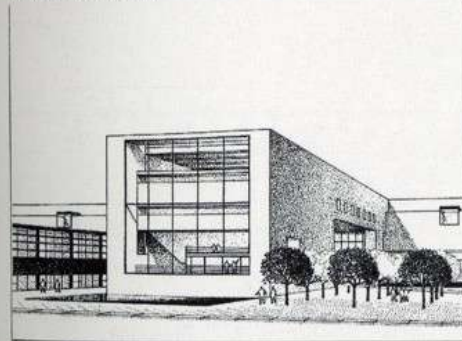
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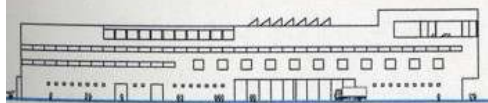
Sezione II



1. Vista da Sud della piazza superiore e ribanata

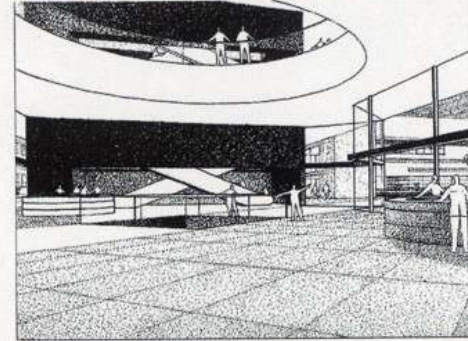
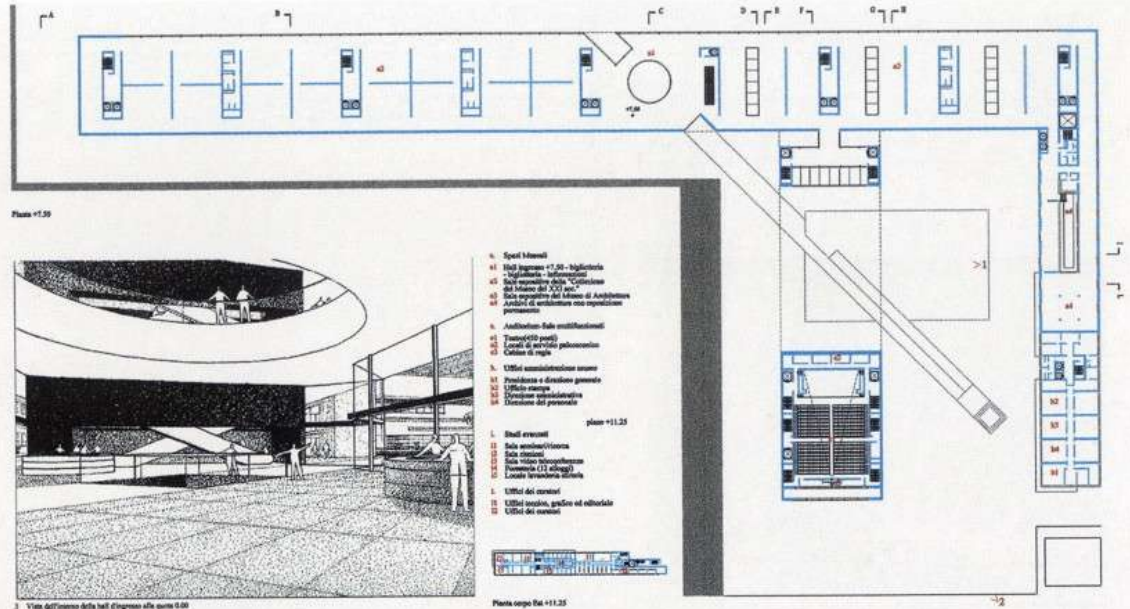


2. Vista dell'Auditorium e della piazza da via Orazio Romo



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Gregotti Associati International con Franco Purini

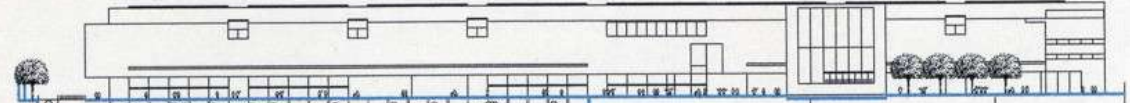
Prospetto Sud



3. Vista dell'ingresso della hall d'ingresso alla quota 0.00



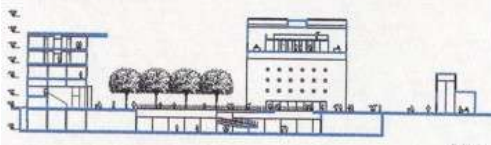
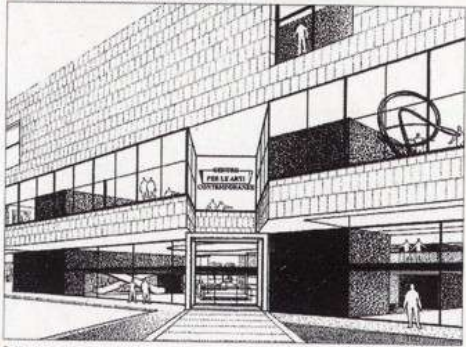
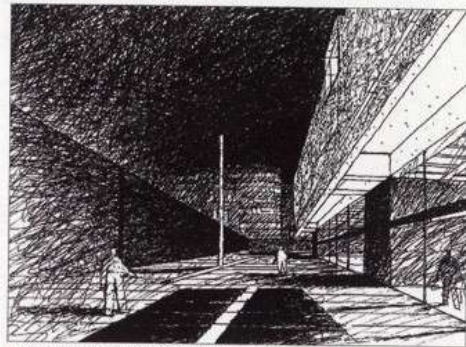
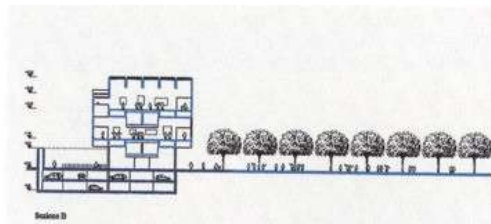
Sezione I



Prospetto Sud



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