ARSENAL MEMORY PARK

ARSENAL MEMORY PARK

Faculty of Architecture and Urban planning.
Tucumán, Argentina.
2026.

Checa, Rocío del Milagro
Durand, Leandro Nahuel.
Hernandez, Lautaro Martín.

"Las ciudades y los paisajes son más importantes que cualquier edificio y el edificio más importante que el arquitecto."

"Cities and landscapes are more important than any building, and the building more important than the architect."

— César Pelli, Observaciones sobre la arquitectura, 1999.

CONTENTS

Book N°1 — The City.
Urban Design Proposal

Prologue	5	A note from the authors.
Chapter 1 — History	10	Timeline.
	11	Development of Tucumán.
	14	20th century.
	20	Centro Clandestino de Detención, Tortura y Exterminio ARSENAL "Miguel de Azcuénaga".
Chapter 2 — The City	25	Tucumán.
	30	Evolution over time.
	33	Diagnosis.
	35	Idea and Urban design proposal.
Chapter 3 — The Site	48	Park proposals.
	52	Master Plan.
	55	Urban code.
Chapter 4 — Memorial Park	44	The idea.
	46	Functions of the memorial park.
	60	Intervention on Galpón N°9 and the mass grave.
Epilogue	65	Reflections.

PROLOGUE

Vivimos en Tucumán. Entendemos sus realidades.

Entendemos que lo que la ciudad fue, determina lo que es hoy. Arsenal es una de las marcas profundas que la acompaña.

Decidimos salirnos de la escala planteada y mirar la ciudad. Entendemos el valor que tiene la zona norte como nueva dirección de expansión. Pensamos el sitio como elemento estructurante, parte de una propuesta mayor.

Este libro es el primero de dos. Juntos comprenden una propuesta que opera en todas las escalas: desde la ciudad hasta el edificio.

We live in Tucumán. We understand its realities.

We understand that what the city once was determines what it is today. Arsenal is one of the deep marks that stays with it.

We decided to step beyond the proposed scale and look at the city. We understand the value of the north as a new direction for expansion. We think of the site as a structuring element, part of a larger proposal.

This book is the first of two. Together, they comprise a proposal that operates across all scales: from the city to the building.



Chapter 1 — ***History***

"One does not become enlightened by imagining figures of light, but by making the darkness conscious."

Carl Jung, The Philosophical Tree, 1945.

1

Sugar Industry. Social crisis. "Centros clandestinos."

We understand that what *the city once was determines what it is today.*

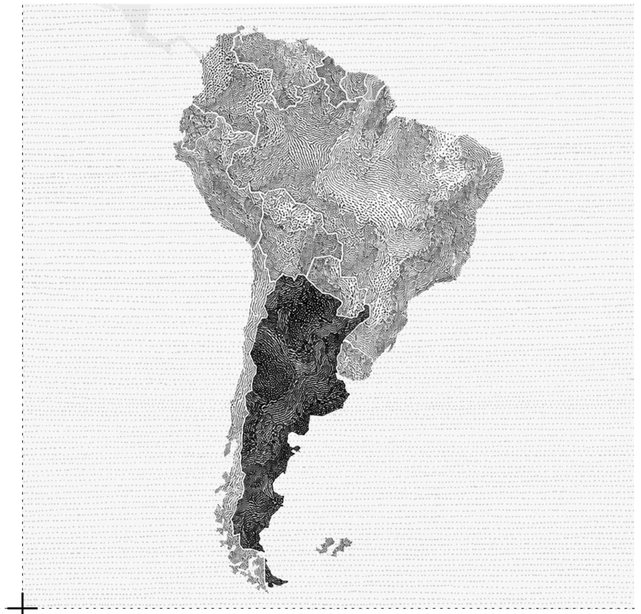
Sugar Industry was the driving force behind the province's development and a **key element of its identity.** However, in 1966, the **Operativo Tucumán** led to the **closure of 11 of the province's 27 sugar mills,** worsening unemployment, migration, and the social crisis.

In this context, **Tucumán became the first laboratory for state terrorism:** during the 1975 **Operativo Independencia**, repressive practices were tested that, following the **1976** coup, **spread and became systematized** throughout the country.

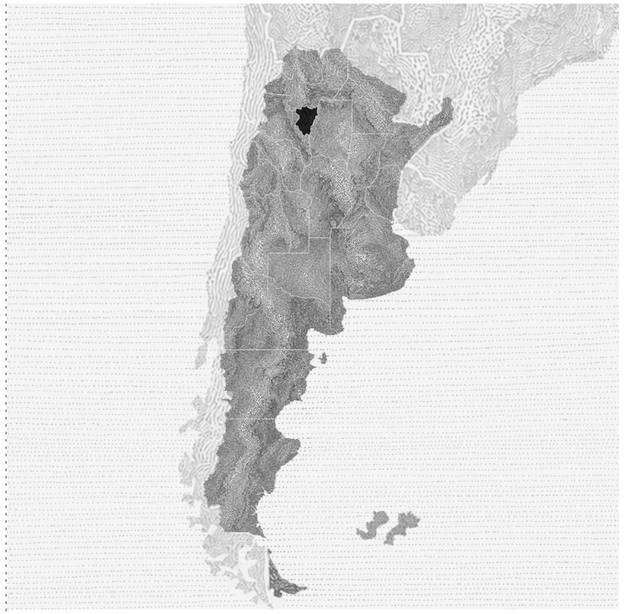
*Why has **sugar** been so important to Tucumán?*

*How is sugar connected to the **dictatorship**?*

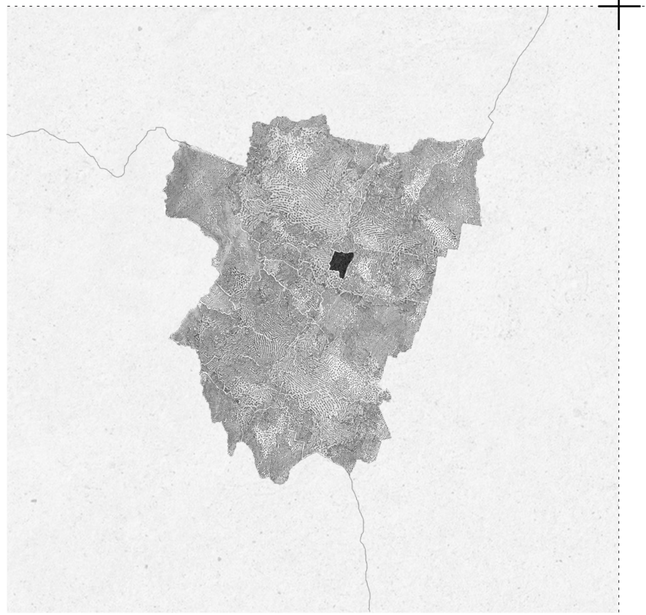
As the cradle of Argentina's Independence, Tucumán has played a central role in the country's history from the very beginning.



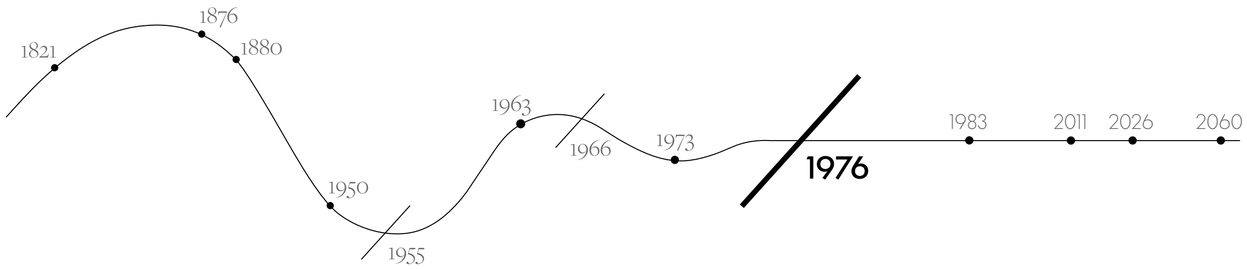
- South America -



- Argentina -



- Tucumán -



Para hacer ciudad, comprendemos la historia y sus personas como un tejido de hechos que se acumulan en el tiempo, moldeando el espacio, la vida y la cultura de quienes la habitan.

To make cities, we understand the history and its people as a web of events that accumulate over time, shaping the space, the lives, and the culture of those who inhabit it.



Tucumán was a city that from its very beginnings found its economic **foundation in sugar.** The city grew, organized, and developed around this activity. Today, about **70% of the country's sugar production is concentrated in our province.**



*Prominent figures (tucumanos) presidents and a bishop who shaped the history of the province.

*Trapiche, is a mill used to crush sugarcane and extract its juice.

It's the first step in sugar production.

1821

Bishop Colombres introduces the first trapiche*. Sugar defines the territory.

1876

Avellaneda extendes the railway. Production scales.

1880 - 1886

Roca consolidates the industry throug national policy. The ingenio becomes infraestructure.



This way, Tucumán started to grow.

*But the **20th century was marked** by a succession of **dictatorships** and democratic governments.*



1900

In the first decades of the century, sugar companies grew, but workers lived in poor conditions.

In ***1950****, the Welfare State intervened, establishing the* ***Sugar Regulation Fund*** *to protect* ***pequeños cañeros****.*



1955

In the '55, a ***Golpe de Estado**** *threatened the Welfare State — and with it, workers' rights.*

Unregulated, companies ***overproduced sugar.*** *Prices collapsed. Wages could not be sustained. It triggered an* ***economic and social crisis.***



1966

Democracy returns in ***1963****.* ***Trade unions*** *are created to protect workers.*

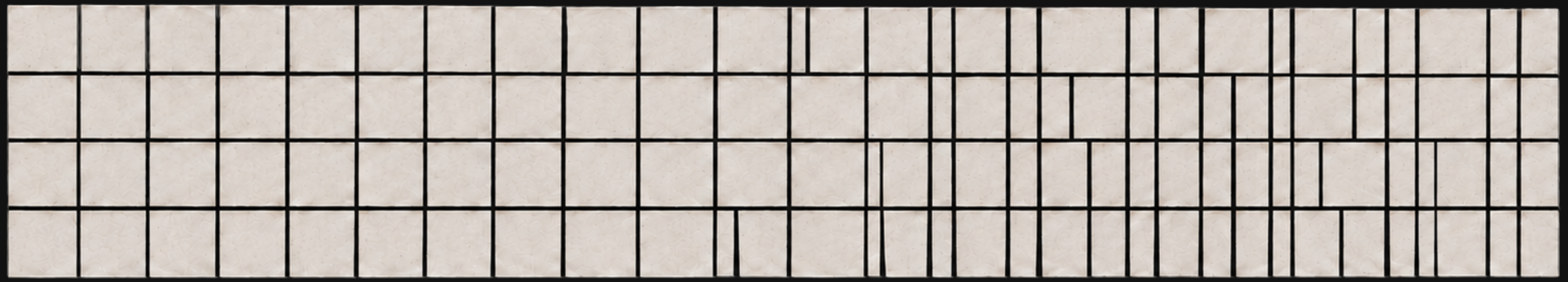
Another ***Golpe de Estado**** *strikes in '66.*
"Operativo tucumán". ***11 factories close.***
Social collapse spreads nationwide.

In ***1973, elections resume.*** *Democratic government.*

* Pequeños cañeros // small cane farmers.
* Golpe de Estado // coup d'état.



Then, the military seizes power once more in the '76...



24 DE MARZO, TOMA DEL PODER

En memoria de todas las víctimas del terrorismo de Estado.

In memory of all victims of State terrorism.



Congress was dissolved. Political parties were banned. Trade unions were seized. Media was controlled.

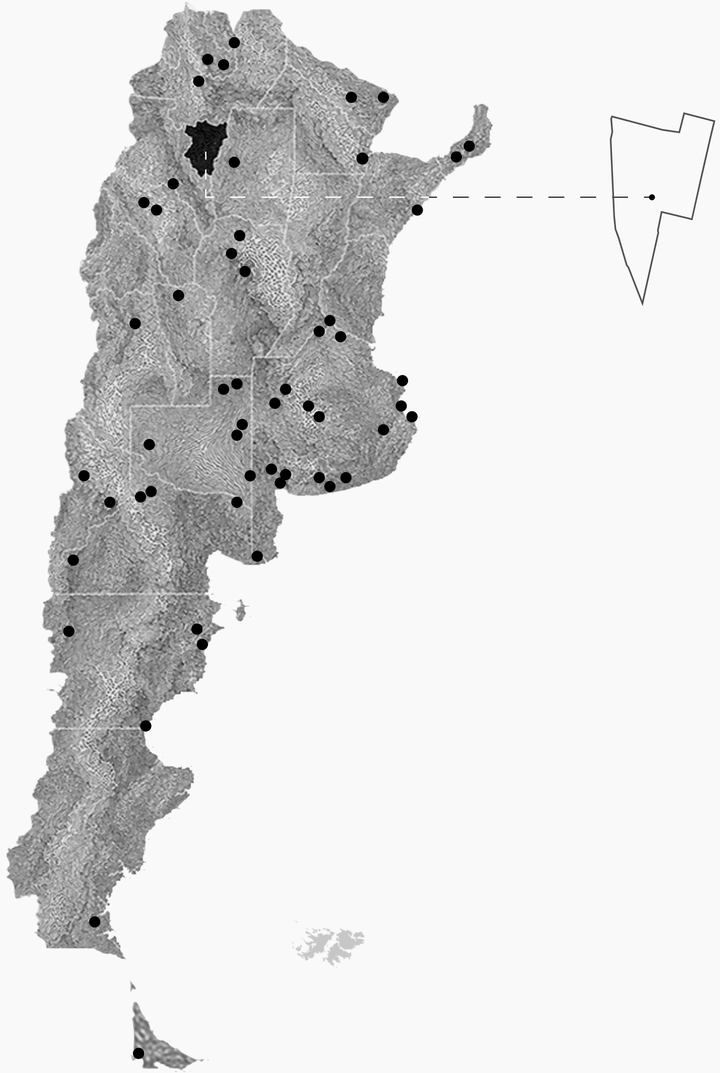
They silenced voices,

imprisoned and tortured people,

thousands disappeared.

*In the name of "**restoring order**".*

El jardín dè las delicias (panel derecho: El Infierno), Jhęronimus Bosch (El Bosço), c. 1490-1510.



Tucumán was the initial testing ground for State terrorism: during the 1966 Operativo Tucumán, repressive practices were tested and later extended and systematized throughout the country following the 1976 coup.

Unlike earlier dictatorships, **the 1976–1983 regime operated a state-run network of clandestine detention centers hidden inside existing facilities:** army barracks, police stations, and military hospitals.

Arsenal Miguel de Azcuénaga was the largest center in northwestern Argentina, with Galpón N°9 as its main space of detention and torture.

Galpón N°9



Recognized as a Memory Site in 2011, **this place is now being returned to the city.**



Since then, the city grew around the silence.



Chapter 2 — *City*

"The city makes the people, and the people make the city."

Rogelio Salmona, Enterview, 2007.

2

The city nowadays. | It´s problems. | Urban plan, Idea. | Proposal in plans. Proposal in renders.

We decided to move beyond the proposed scale and consider the *entire city.*

Recognizing the potential of its northern sector as a **new direction for urban expansion,** we understand the site not as an isolated intervention, but as a **structuring element within a broader metropolitan strategy.**

Urban concept: The proposal addresses **fragmentation, connectivity, and mobility** while promoting a more **sustainable model of growth,** capable of restoring the relationship between the city and the landscape that historically defined Tucumán as the *"Garden of the Republic."*



From the history, we understand the city as an opportunity for growth, a place that integrates and creates opportunities by bringing people together to share a common space.

A partir de la historia, entendemos la ciudad como una oportunidad de crecimiento, en donde la ciudad integra y crea oportunidades uniendo a las personas para que puedan convivir en un mismo espacio.

What is Tucumán known for?

Argentina's smallest province and the most densely populated.





"Cuna de la Independencia"

Birthplace of Argentine Independence.





World's leading exporter of lemon derivatives.



"Jardín de la República"

The Garden of the Republic.

Founded in 1565. Relocated to its current site in 1685.



The country's largest sugar producer.



San Pablo Sugar Mill, now a university, 17 km away.



La Aguadita Dam, 4 km from the Arsenal.



But what lies beneath this images?

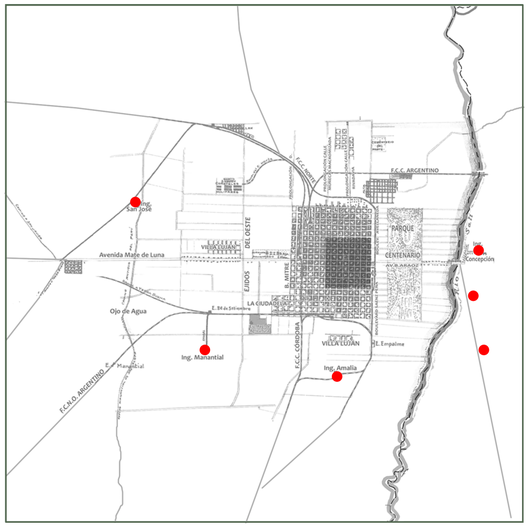
We analyzed the major urban problems affecting Tucumán today.

The main problem.



01. 1815

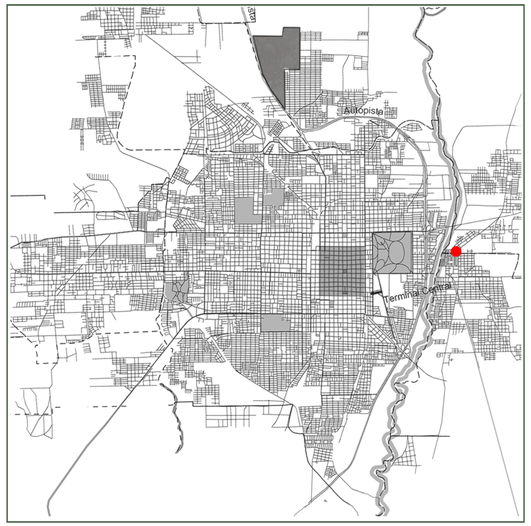
19th century
Colonial formation.
182 built hectares.



02. 1915

20th century
Railway and industrial expansion.
465 hectares of built-up area.

Ingenios funcionando - *Operating sugar mills*



03. 2015

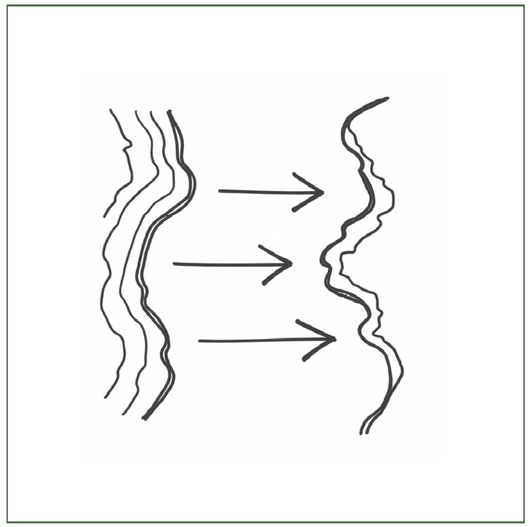
21st century
Exponential expansion and explosive urban growth.
23,800 hectares of built-up area.

Ingenios funcionando - *Operating sugar mills*

The issue is not simply that the city grew, but how that growth was incorporated.

As new areas were added, streets, infrastructure, and public space did not extend with the same continuity. The result is a **fragmented urban fabric,** with **disconnected districts**, **urban barriers,** and sectors that operate **separately**.

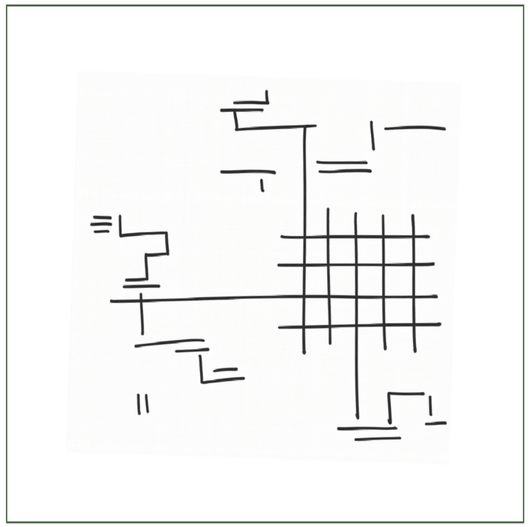
Consecuences in the urban fabric.



01. Drainage without territorial logic

A natural slope carries **water** from the **mountain to the river,** crossing the city.

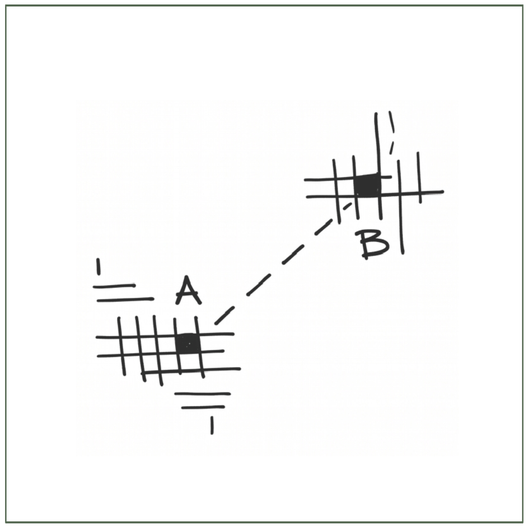
But the **drainage network does not follow this logic,** and existing channels are no longer enough. The result is **flooding**.



02. Fragmented urban grid

The **colonial grid** was later surrounded by **separate urban layouts.** As they expanded and met, they did **not form a continuous network.**

The result is an **irregular and fragmented urban fabric.**



03. Weak urban connections

The city **lacks clear connections** between key sectors and districts.

Instead of direct routes, movement depends on broken or indirect streets, making **travel longer and less efficient.**

Unplanned growth produced more than expansion: it created **disconnection**.

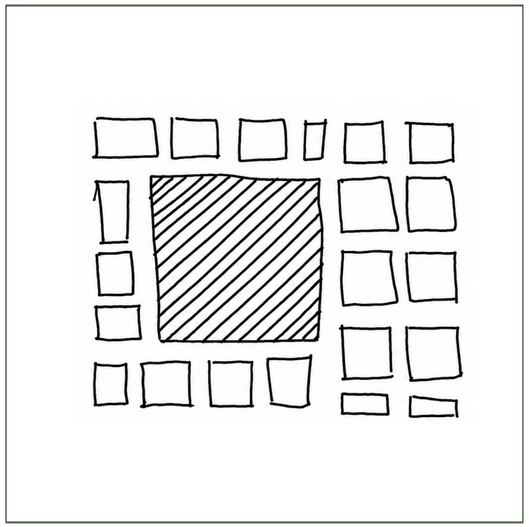
The city **incorporated new areas without a continuous response** to the **territory**, the **street grid**, or the **links between sectors.** As a result, **flooding**, **fragmented** layouts, and **weak urban connections** became part of its urban structure.

How this affects people?



01. Flooding

Drainage channels, insufficient for the city's rainfall volumes, that flood the low-lying areas, **cutting off streets and limiting mobility.**



02. Urban interruptions

"Urban barriers" for example, "barrios cerrados" (private neighborhoods) or lage plots, that interrupt the street network, separating nearby sectors and **limiting connectivity.**



03. Gated fragmentation

Private neighborhoods grow as **enclosed pieces,** with weak regulation and limited relation to the surrounding city.

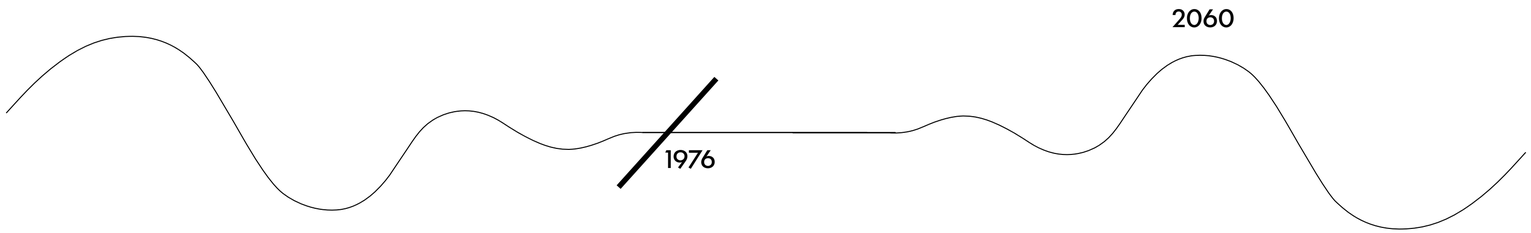
Fragmentation becomes physical when parts of the city stop working as a continuous fabric.

Closed developments, oversized plots, and interrupted streets create **edges instead of connections.**

Fragmentation produces a city where **social differences** stop being merely **symbolic** and become **physical**.

From interruption to a new urban trajectory

By acknowledging the **value of democracy** through memory, we seek to recover our collective strength and project a new cycle of growth, development, and urban reconnection.



Urban proposals.



**The following maps were produced during the design process as analytical tools. They represent our reading of the city*

Centralities

Tucumán's urban weight has **historically** concentrated in a **single core [01].**

A **second centrality [02]** has emerged informally toward the **pedemonte**, driven by real estate pressure rather than planning.

The Arsenal site [03], located to the north, is read here as an opportunity to establish a **third node**, redistributing gravity and reorienting the city's growth logic.

The **current centrality,** consolidated within the **colonial historic core,** no longer responds to the metropolitan scale of San Miguel de Tucumán.

The concentration of the Executive, Legislative, and Judicial branches attracts people from across the **entire urban area on a daily basis,** overloading a district with limited infrastructure, little available space, and restricted capacity for growth.

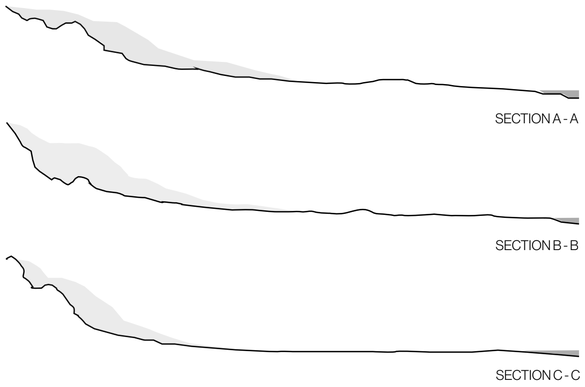
In response, we propose establishing a **new centrality in the north,** reviving César Pelli's vision for the **Civic City** and using the project as a **starting point to decentralize functions,** guide urban growth, and build a more balanced city.







Existing main drainage channels.



Flood-Risk Mitigation System.

The proposal transforms **drainage into a new territorial structure.** A continuous **network of green corridors and open-air channels** follows the **natural west–east slope** of the city, intercepting, retaining, and conveying water **from the foothills toward the Salí River.**

This system **complements the existing infrastructure,** reduces pressure on the current drainage channels, and restores the **natural paths of water.** At the same time, it integrates landscape, public space, and mobility, becoming a framework for guiding Tucumán's future growth in a safer and more sustainable way.

Tucumán, a city that floods.

These images reveal a problem that has persisted for **more than a century.** Despite Tucumán's growth and infrastructure projects, its **drainage channels remain insufficient, fragmented**, and **disconnected from a clear territorial logic.**

Thats why our proposal **addresses this historical deficit** through an **integrated system** that **follows the natural west–east slope** and restores the path of **water as part of the urban structure,** in pursuit of a city capable of reaching its full potential.



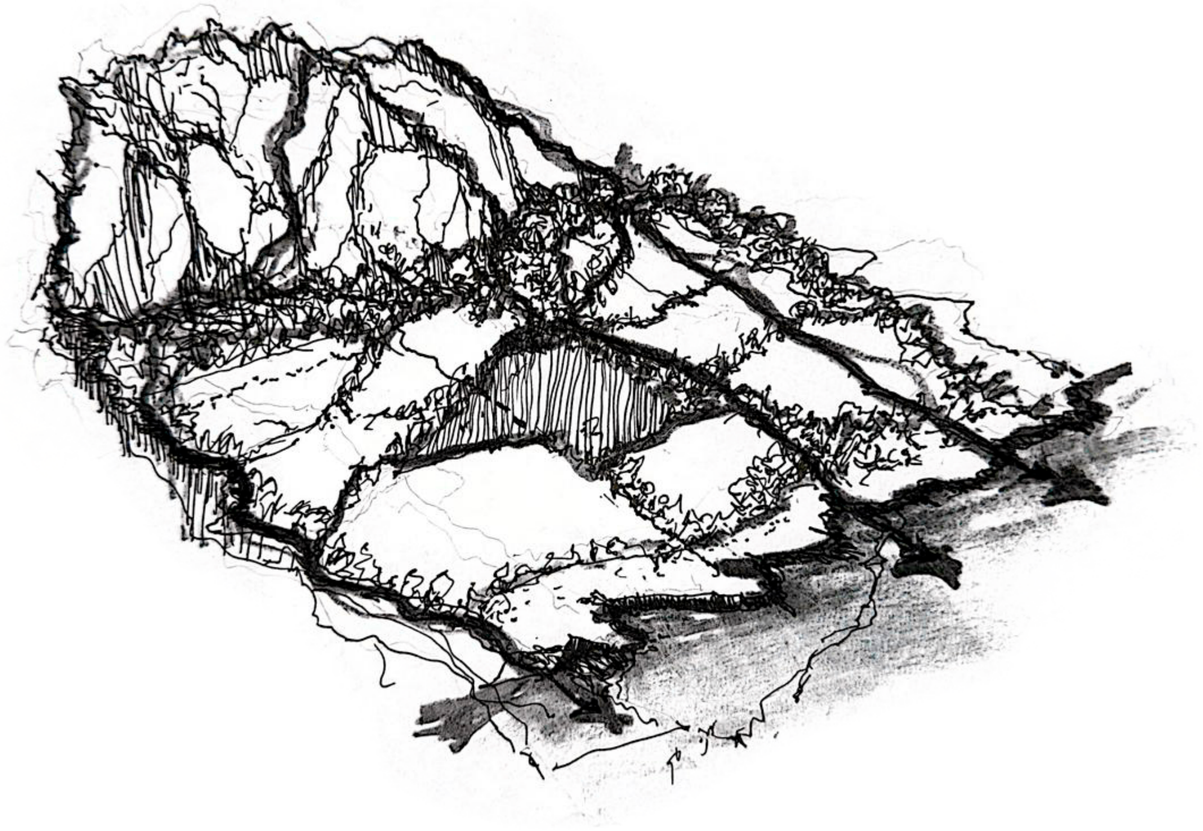
EN MONTEROS. La calle 25 de Mayo (izquierda) y la avenida Avellaneda (centro) con abundante agua. El intendente Norry (derecha) recorre la ciudad.

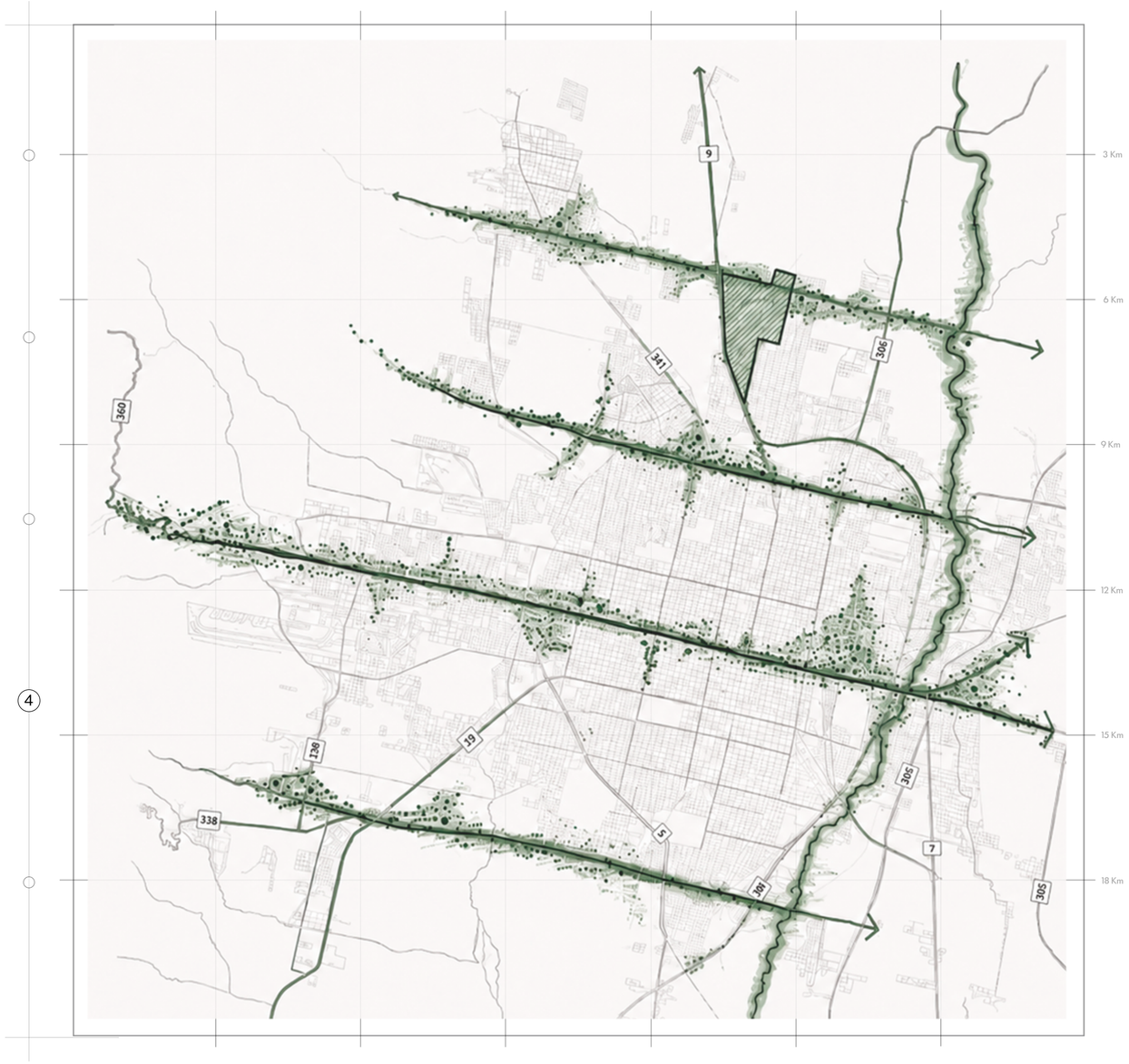




Territorial logic

Natural rivers + Green infrastructure.





Green Corridors

The proposal rethinks Tucumán's traditional car-and-sidewalk street model through a **new system of east–west green corridors.**

Following the natural slope from the mountains toward the river, these corridors **combine public transport, possible rail alignments, bicycle paths, pedestrian areas, vegetation, and floodable landscapes** for stormwater management.

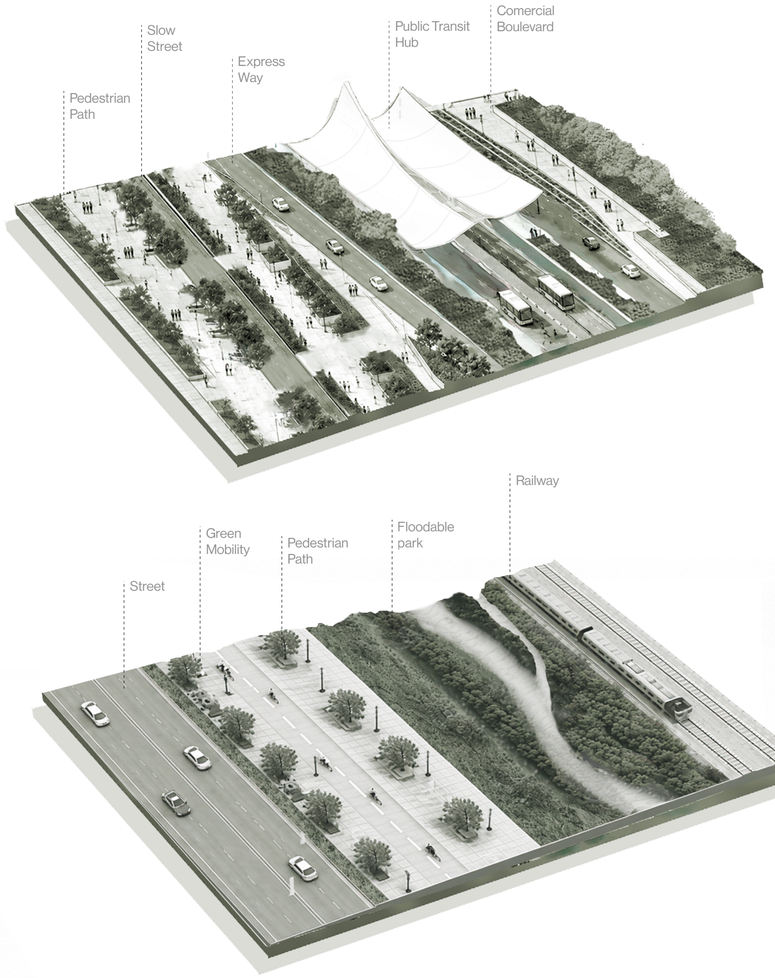
These corridors also help boost tourism across the province, directly connecting key points of interest with the city.

The **northern sector preserves natural landscapes** of great value, capable of strengthening the identity of the area and encouraging new recreational and tourism activities.

The proposal **follows the logic of the existing waterways** to create green corridors that function as **new urban rivers,** framed by broad vegetated buffers. In this way, nature and the city can grow together, creating an accessible landscape for people without degrading the environment.



La Aguadita Dam. 4 km from the Arsenal.



Green Corridors

Each **corridor** is organized around a **variable central axis** that adapts to the alignment it follows, hosting **railway tracks, public transit,** or **floodable channels** that fill only during rainfall and function as green space the rest of the time.

This central band **separates high-speed** vehicular traffic **from slower**, local circulation on either side, complemented by **bike lanes and pedestrian paths** running along the edges.



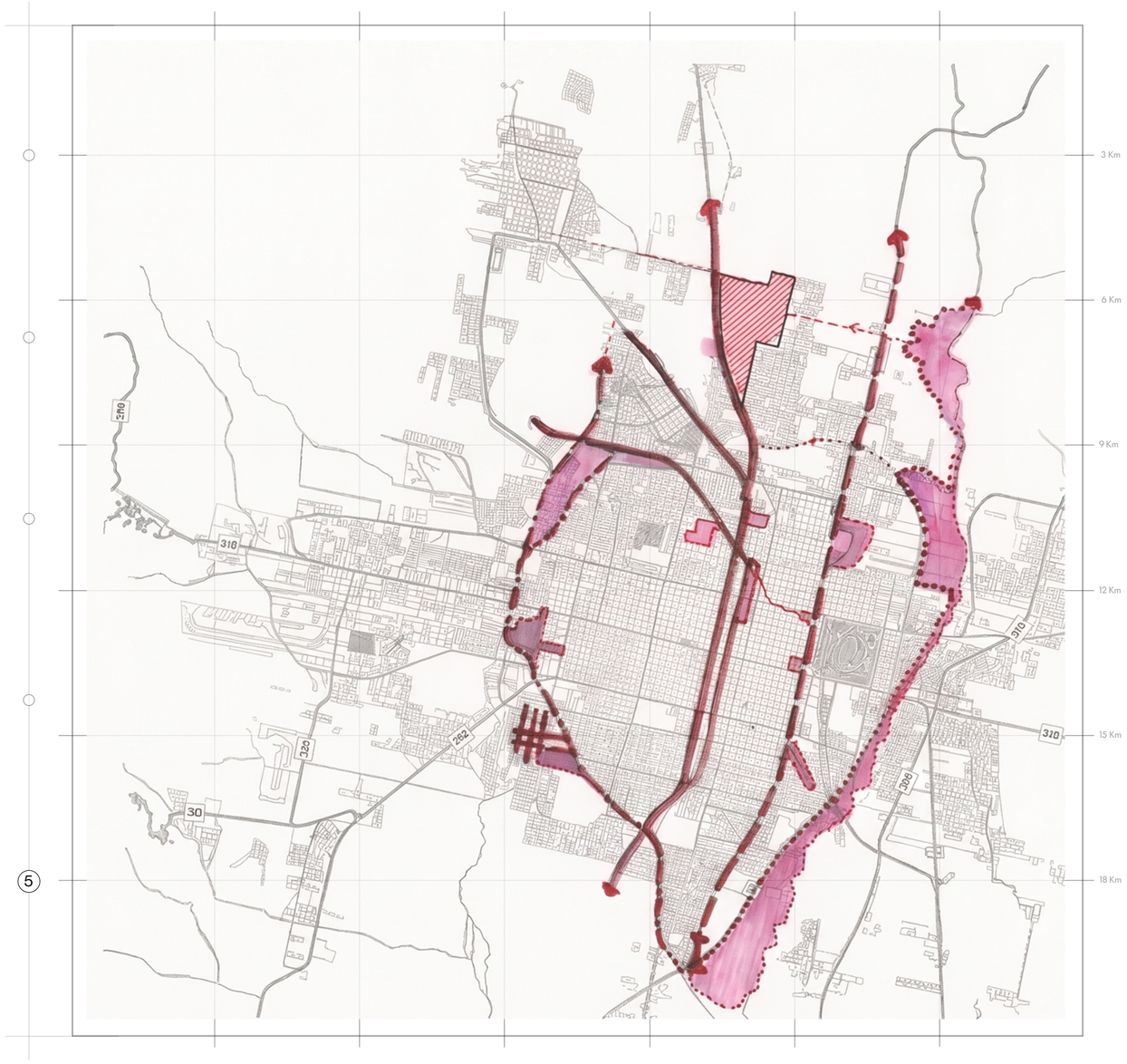
Av. Circunvalación
New Avenue
New Railway

01 Airport
02 History center
03 Hills
04 Productive zone
05 Expansion site
06 Unplanned expansion

Road Infrastructure and Rail Network

The city's current road structure relies on a single ring road, leaving interior movement fragmented. **A new north-south avenue** is proposed to relieve pressure on the urban core and improve cross-city connectivity.

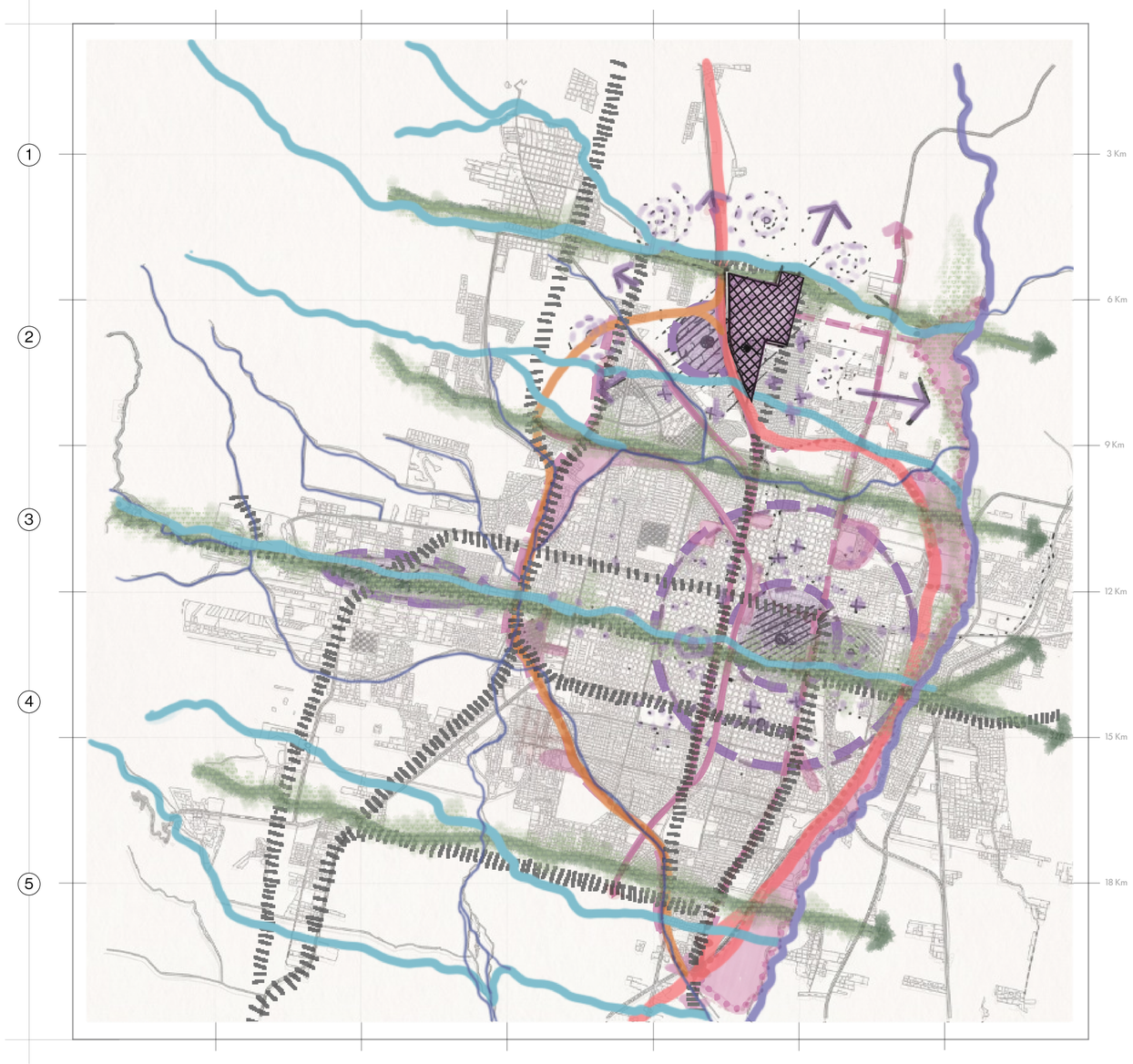
Simultaneously, **existing railway alignments are reclaimed and expanded,** linking the airport to the foothills and establishing a longitudinal spine that the city has lacked.



Pre existing Urban Projects: A City in Construction

Several urban proposals have already identified the city's structural gaps. Interventions along the Río Salí, a new avenue, and north-south axes.

Our proposal acknowledges and builds on this accumulated vision.



FINAL PROPOSE

The final proposal does not seek to define a finished city, but to **establish a framework capable of guiding its growth:** recognizing its natural geography, reconnecting fragmented urban areas, and creating new centralities. Within this system, the **Arsenal** becomes a **strategic component** for driving a **broader urban transformation.**

Chapter 3 — ***Site***

“The city itself is the collective memory of its people.”

Aldo Rossi, L’architettura della città, 1966.

Site Concept

The proposal is built around two complementary dimensions:

01. The **tangible**: planning for growth toward 2060.
The site is conceived as a strategic opportunity to establish a ***new metropolitan hub*** to the north, guide urban growth, and reduce expansion into the *pedemonte.

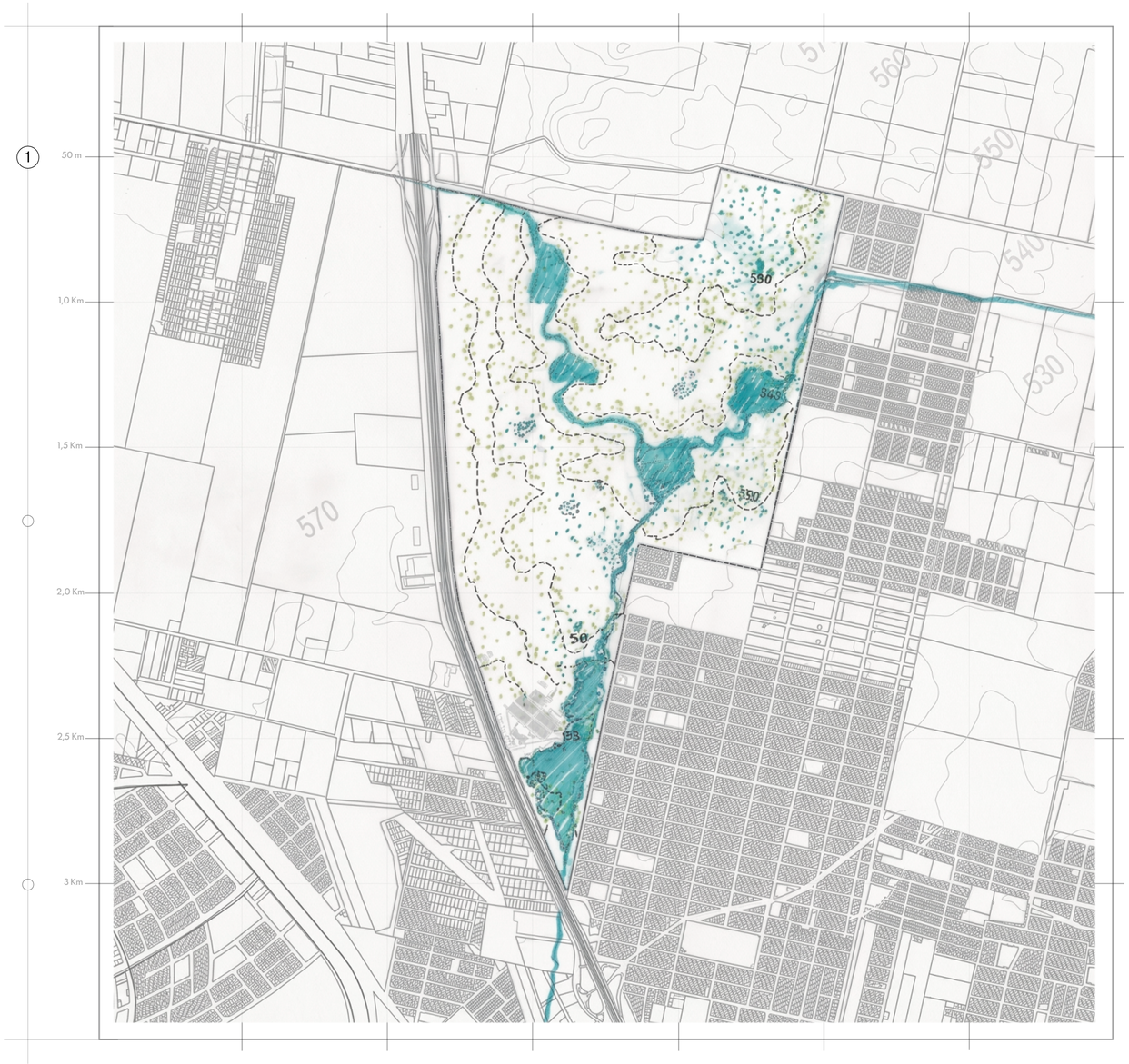
02. The **symbolic**: growing from memory.
The park seeks to transform a place marked by violence into a space for remembrance, reflection, and collective construction. Memory does not look only to the past; it also helps us shape the future, reaffirming democracy as the foundation of a pluralistic society.

Idea of the main proposal.
Project strategies.
Master Plan.
Park´s program distribution.

With the city's logic understood, we move from analysis to proposal.
The maps that follow no longer describe the site: ***they transform it.***

During the design process, we determined **fundamental logics to shape the site:** topography, vehicular movement, and the functions needed to support this proposed new centrality.

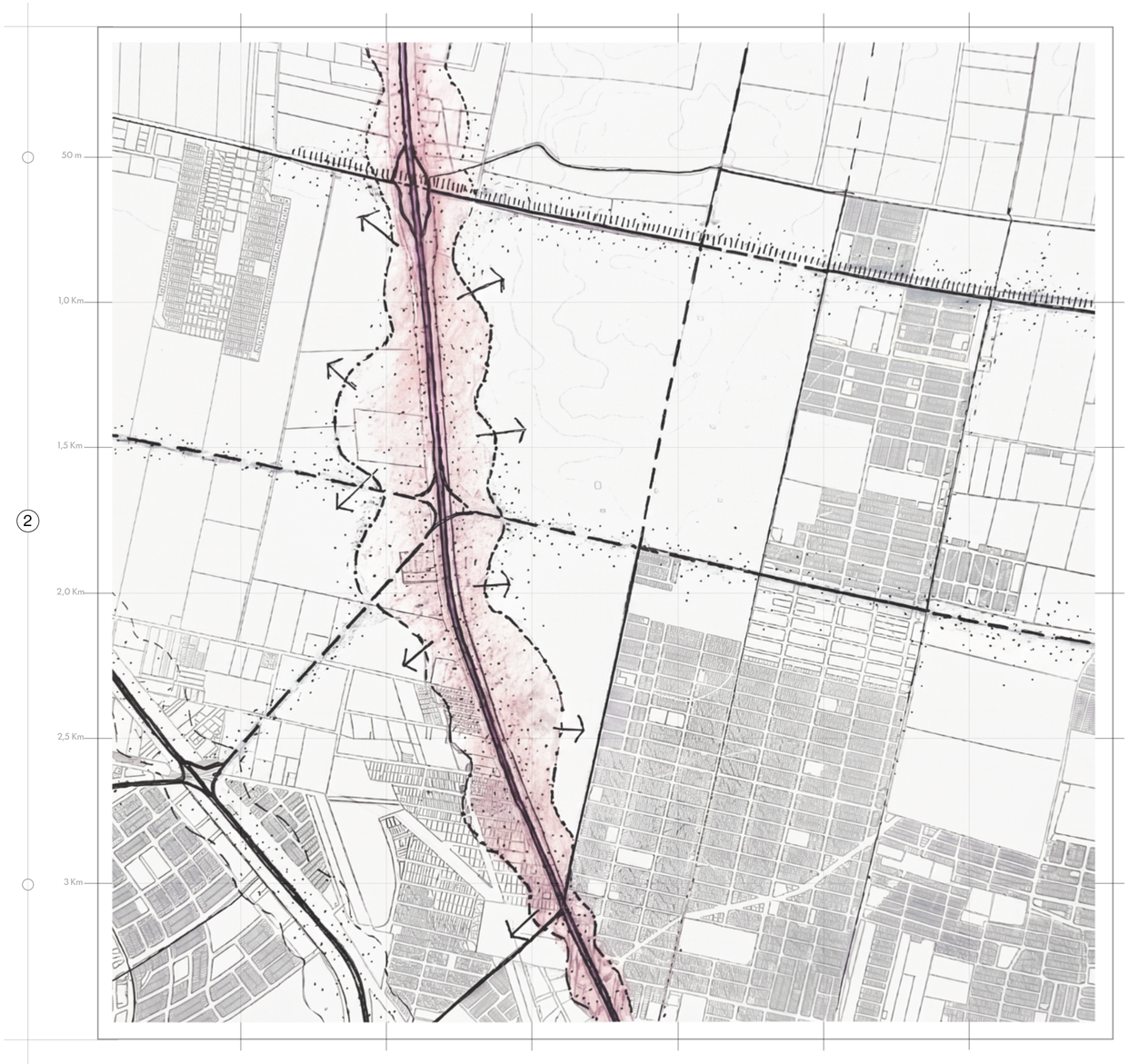
Always keeping in mind that the main design purpose was to ***return a forgotten site to the city.***



Desing of Lagoons Sistem.

The site's **elevation levels** function as **trays**: we use this land logic to trace water paths, internal rivers, and design two types of lagoons.

- **Lamination lagoons**, which **drain during the estival period,** when channels reach saturation. This ones continues through the green corridors to the Salí River.
- **Retention lagoons** are designed to remain **full throughout the year,** functioning as a fixed landscape element and aiming to favor biodiversity within the park's circulation.

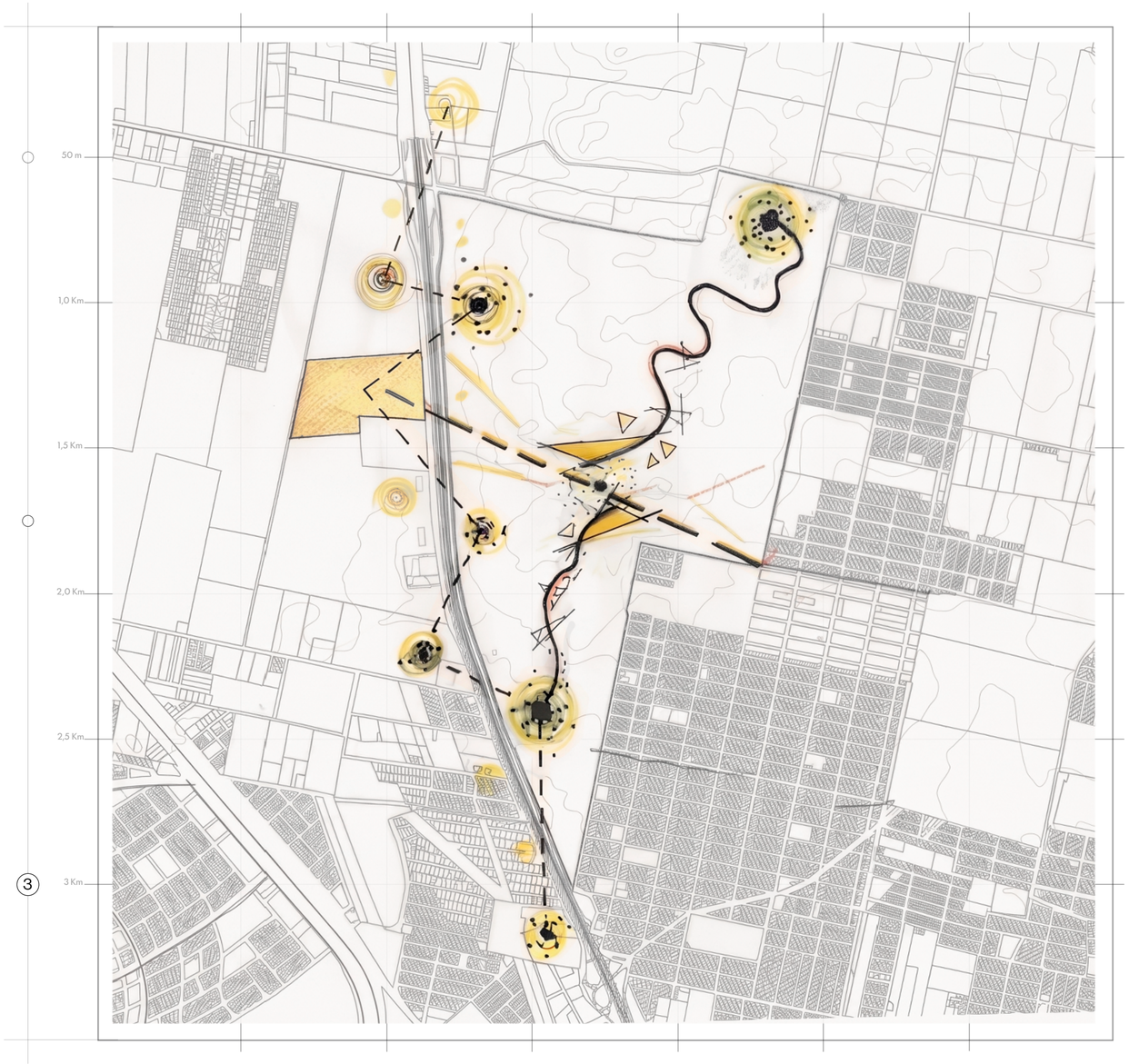


New Centrality.

The proposal transforms **Route 9**, currently designed exclusively for through traffic, **into an avenue meant to be lived in.**

Curved edges reduce circulation speed, allowing different lane types to coexist: **high speed lanes** for through traffic, **leisure pace lanes, public transport lanes** (train and buses, which today share space with general traffic), and **bike lanes.**

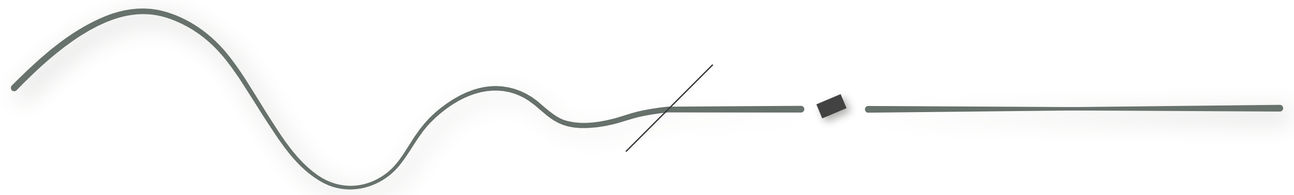
In this way, the route **generates a new centrality with different urban functions** (comercial, civic and public) of its own, currently absent due to its strictly fast vehicular character.



Idea and Functional Logic.

We designed the **project's central idea** around an **axis**, primarily visual, **connecting Pelli's Ciudad Cívica with the mass grave and Galpón N°9.** It is conceived as a **memory landmark for the value of democracy;** something built every day.

We thought through the park's **spatial logic** to place **secondary functions** in a way that complements the main use, **without creating major spatial barriers.** To do this, we generated **different points of tension** along the avenue and within the site, which organize how the buildings are arranged across the terrain.



Parque como símbolo vivo de la memoria

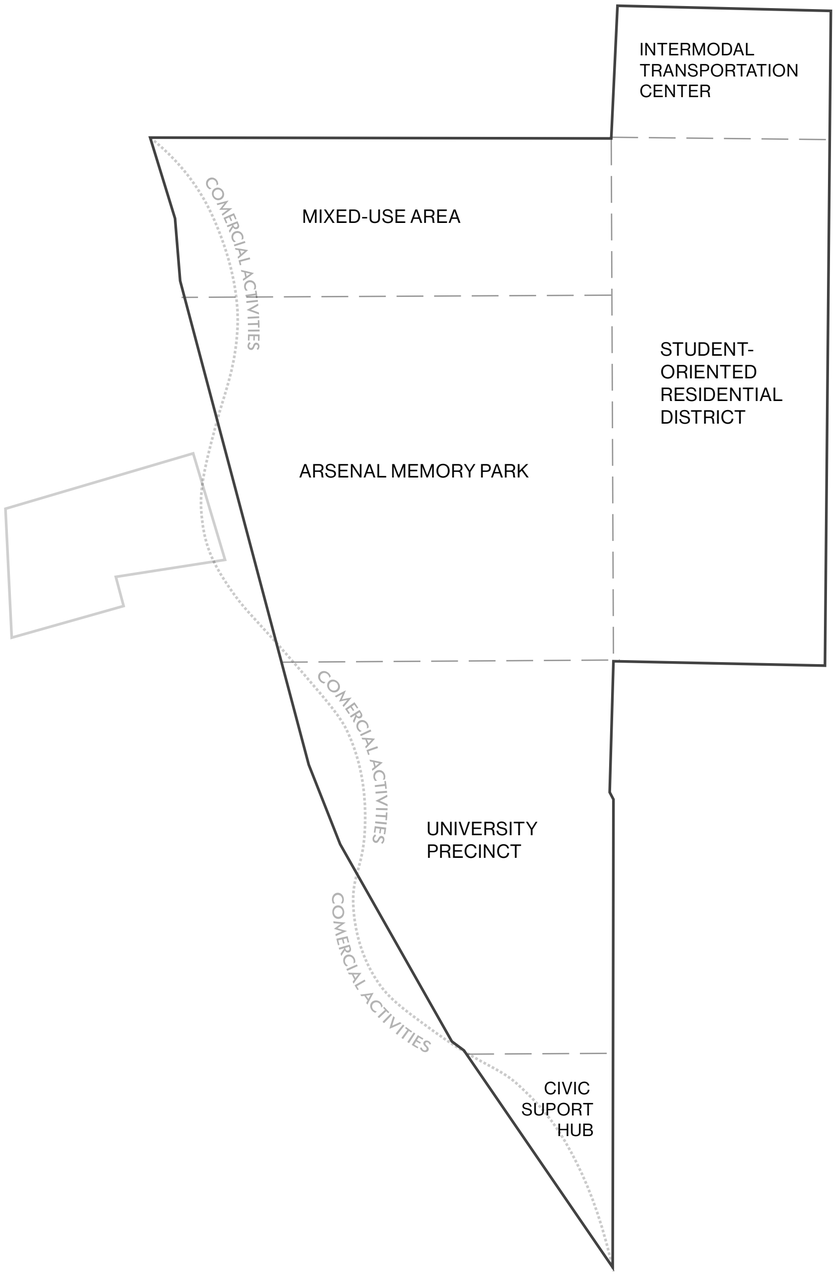
Park as a living symbol of memory.


New Avenue
Train Station
Green Corridor.
Mixed - Use Area.
Piell' s Ciudad Civica
Memory Park
University Residential District.
University
Green Corridor.
New Avenue.



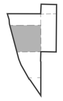
The distribution of functions turns the former barrier into a new urban node, **reconnecting the site with the city.**

01 | Zonning Map.



We propose a node with **structuring functions** and those that support them.

A **University Campus** and a **Central Transportation Hub for trains and buses**, alongside **Student Housing and a Mixed-use Development Hub** for offices, coworkings, and cultural centers. The **Memorial Park** articulates the proposal.



ARSENAL MEMORY PARK

Metropolitan-scale public space combining forest, retention lakes and park amenities with a memorial institutional complex.

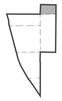
— 3 main buildings: 90×40m, max. height 20m.
— Complementary functions to the complex (butterfly house, wildlife conservation center, technology center).
— No additional construction permitted.
— Remainder of site: forest, park amenities, retention and lamination lakes.



UNIVERSITY PRECINCT

Dedicated area for public university development. Seeks the repurposing of the former military barracks as a core strategy, integrating historic infrastructure into the new academic program.

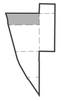
— 4 new buildings: 40×40m, max. height 20m.
— Former military barracks: repurposed for administration and university uses.
— Retention lakes and urban amenities integrated into the open space.
— No additional construction permitted outside the defined program.



INTERMODAL TRANSPORTATION CENTER

New bus and rail station designed to revalue and revitalize rail transport in Tucumán, consolidating it as the main public mobility hub of the district.
Strategically located adjacent to the student residential area, serving the large student population arriving from other provinces.

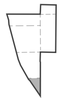
— Site: 50×70m.
— Max. height: 3 floors.
— Public character, with setback.



MIXED-USE AREA

Civic-business hub facing the new Pelli's "Civic City". Combines private and public uses in support of the administrative new functions.

— Unrestricted height, tall structures encouraged (reference: 30/40 floors).
— Setback permitted with mandatory urban amenities.
— Mixed uses: offices, coworking, retail, services, institutional.



CIVIC NODE / FIRE STATION

Small-scale public hub relocated to the site's southern edge to ensure direct street access. Originally attached to the barracks, it is reconceived as a neighborhood civic point that combines emergency response with everyday community services.

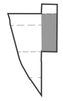
— Uses: fire station, first aid and rapid response center.
— Public character, neighborhood scale.



COMMERCIAL ACTIVITIES

Active commercial frontage along the redesigned main avenue, with separated fast lanes, central transit corridor and lateral pedestrian promenade.

— Park edge: low-rise, limited construction.
— Active commercial ground floor.



STUDENT-ORIENTED RESIDENTIAL DISTRICT

Residential area; buildings occupy the perimeter lots while the block core is reserved for exclusive community use by its residents (sport, gardens, art, neighborhood centers) giving each block a distinct identity.

— Lots: 30×45m, no front setback — mandatory building line.
— Block core: 40m wide, private community use.
— Strip A / park edge: max. 5 floors / 15m.
— Strip B / intermediate: max. 3–4 floors / 12m.
— Strip C / outer edge: max. 2 floors / 6m.
— Ground floor: open use (residential or retail).



Chapter 4 — ***Memorial Park***

"The purpose of architecture is to make us remember the things that matter."

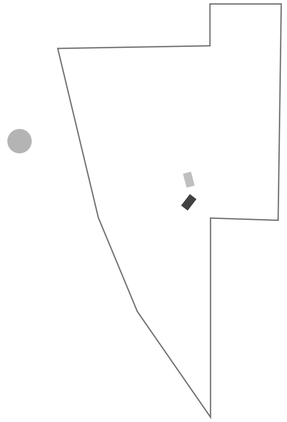
Daniel Libeskind, interview in La Repubblica, 2016.

This chapter summarizes the intervention at architectural scale, developed in detail in Book 2.

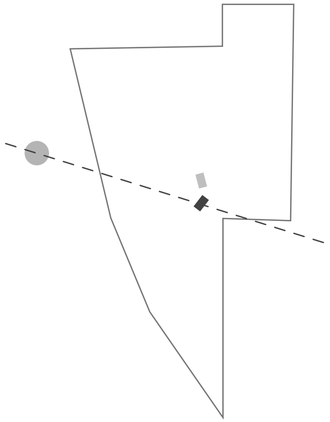
The park is structured around the tension between two opposing conditions: **freedom and repression.**

At one end, **César Pelli's Civic Center of the Three Branches of Government**—executive, legislative, and judicial—represents **democracy and freedom.** At the other, **Galpón N.º 09** remains as a material representation of **state terrorism and authoritarian, repressive power.**

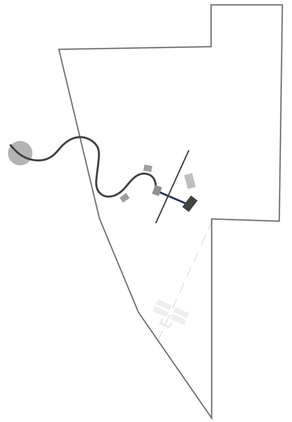
Between them, the **landscape creates a journey of transition, reflection, and collective encounter.** In this way, the park becomes an urban memorial that connects memory, democracy, and public space.



We start from two points: the ***Civic City***, a symbol of democracy, and ***Galpón N°9 and the Mass Grave***, together symbols of what the last dictatorship left.



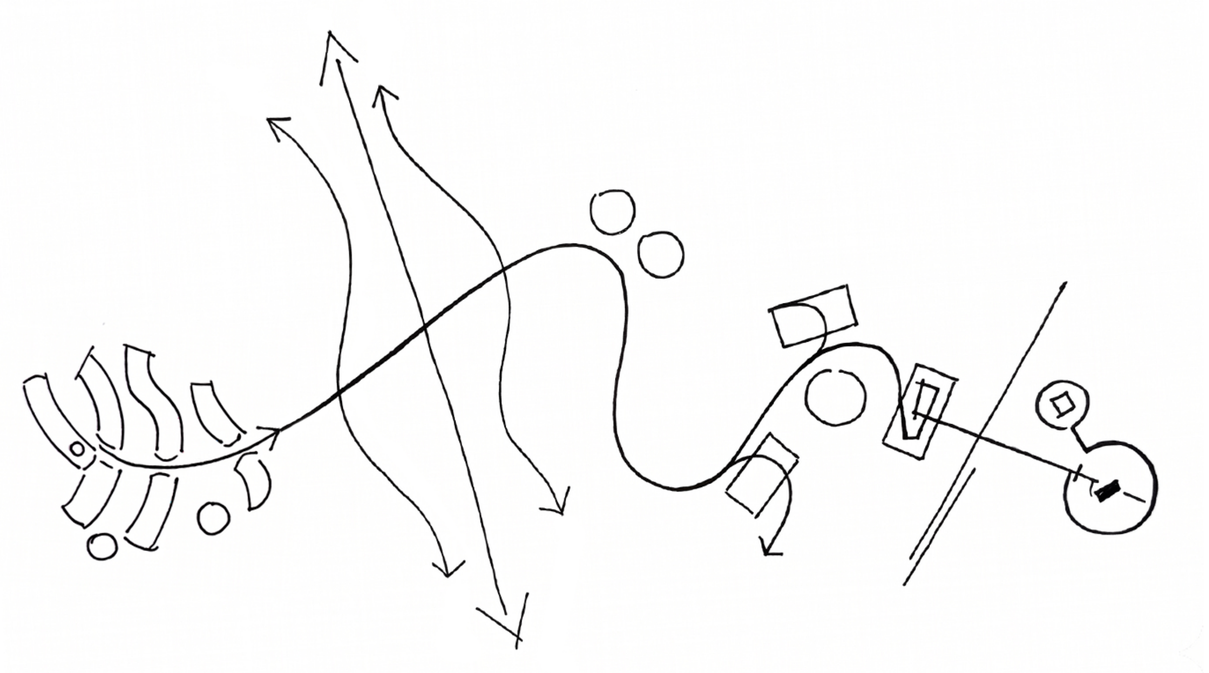
We trace a ***principal axis,*** as an act of ***memory***, marking the closeness between two opposite points: a building where ***democracy is built every day,*** and the mark of what it was to ***lose it.***



We extend the Civic City's curve, a ***symbol of life in freedom,*** to a cut parallel to the historic access axis of the ***military barracks,*** preserved as a reference.

From there, the path ***turns straight toward the hito:*** a tall point, visible from the Civic City.





The once-free path constricts and stiffens, echoing the ***oppression of Argentina's last dictatorship.***

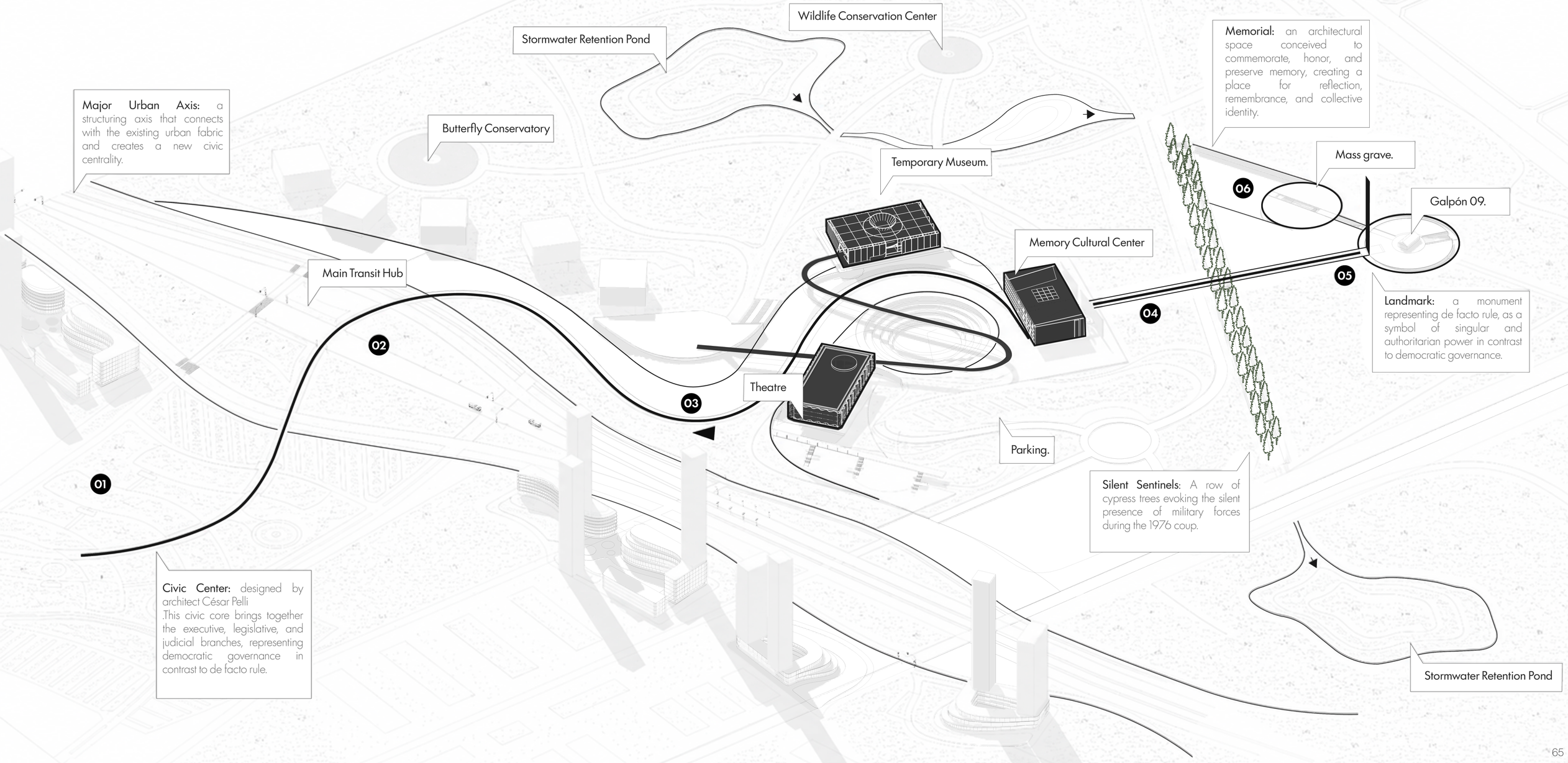


The **path from the Ciudad Cívica** enters the park in a free, curved movement. It passes the **theater**, the **memory plaza** and the **temporary museum,** before **pausing** at the Memory Museum.

Inside the museum, the route becomes **sequential**, revealing the **history** of the site. As visitors leave, the path changes: it **becomes straight and rigid,** symbolizing the **order imposed by the dictatorship** as it approaches the park's most sensitive area.

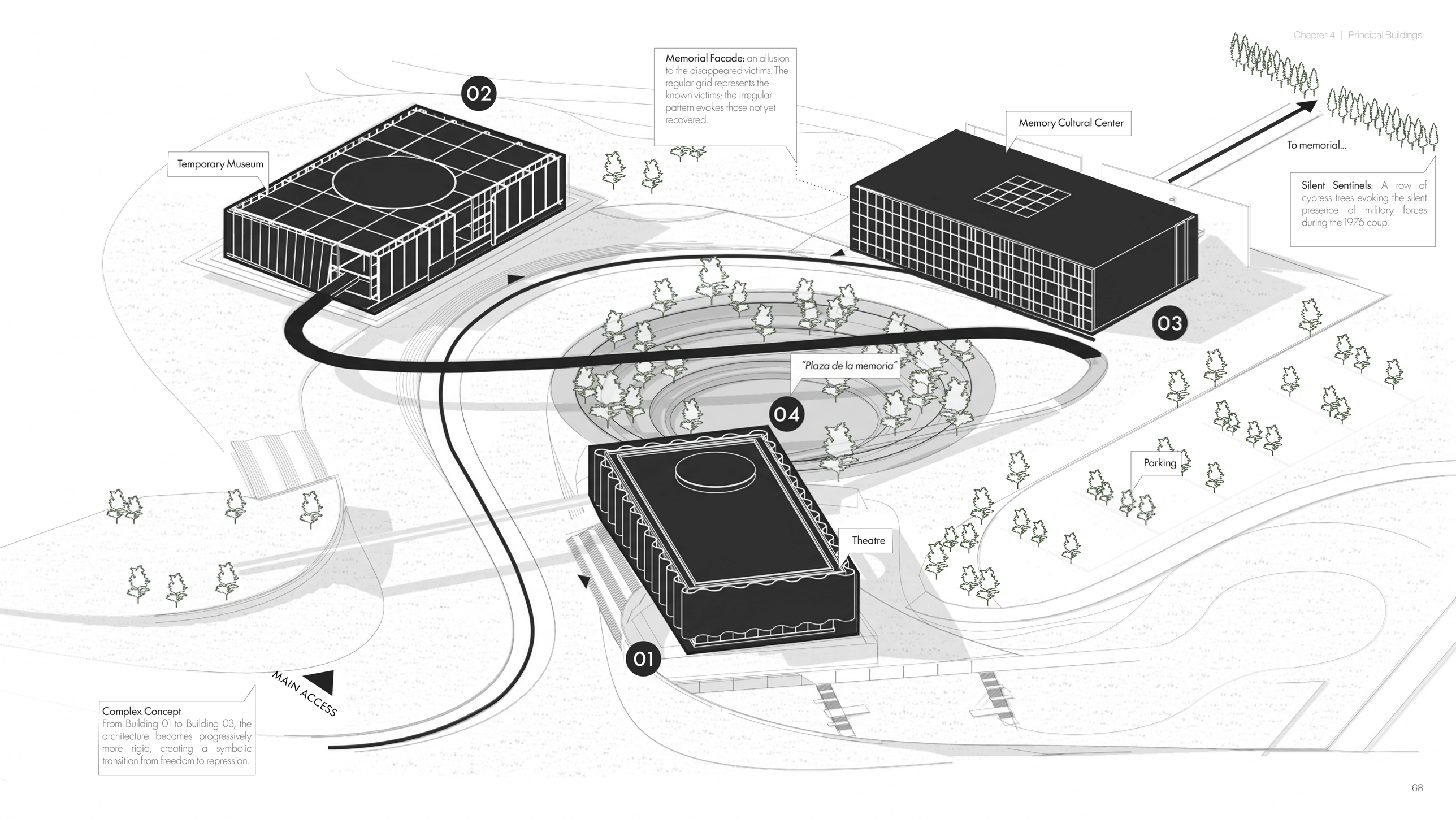
The path then crosses a **row of cypresses,** evoking a military formation, and **rises into the air** to form a **landmark visible from the Ciudad Cívica,** a symbol of the value of democracy. From there, **it continues past Galpón 09 and ends at the mass grave.**

The Arsenal Memory Park **brings together remembrance, culture** and **community life,**
encouraging people **to return and embrace the park** as part of their **everyday lives.**


Major Urban Axis: a structuring axis that connects with the existing urban fabric and creates a new civic centrality.
Butterfly Conservatory
Stormwater Retention Pond
Wildlife Conservation Center
Temporary Museum.
Memorial: an architectural space conceived to commemorate, honor, and preserve memory, creating a place for reflection, remembrance, and collective identity.
Mass grave.
Galpón 09.
Memory Cultural Center
Main Transit Hub
Theatre
Parking.
Landmark: a monument representing de facto rule, as a symbol of singular and authoritarian power in contrast to democratic governance.
Silent Sentinels: A row of cypress trees evoking the silent presence of military forces during the 1976 coup.
Civic Center: designed by architect César Pelli
.This civic core brings together the executive, legislative, and judicial branches, representing democratic governance in contrast to de facto rule.
Stormwater Retention Pond
01
02
03
04
05
06



Park proposal.

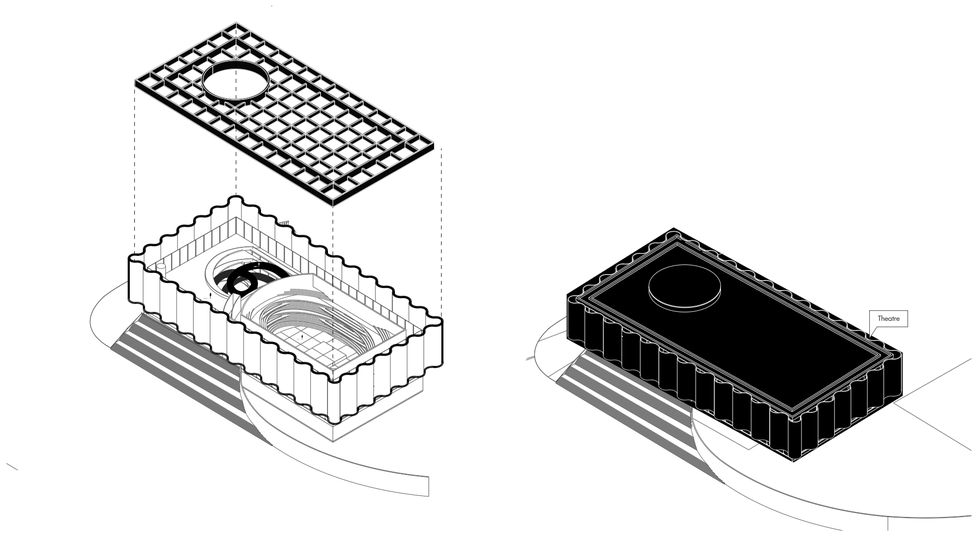

02
Temporary Museum
Memorial Facade: an allusion to the disappeared victims. The regular grid represents the known victims; the irregular pattern evokes those not yet recovered.
Memory Cultural Center
To memorial...
Silent Sentinels: A row of cypress trees evoking the silent presence of military forces during the 1976 coup.
03
"Plaza de la memoria"
04
Parking
Theatre
01
MAIN ACCESS
Complex Concept
From Building 01 to Building 03, the architecture becomes progressively more rigid, creating a symbolic transition from freedom to repression.

01. Multifunction theater

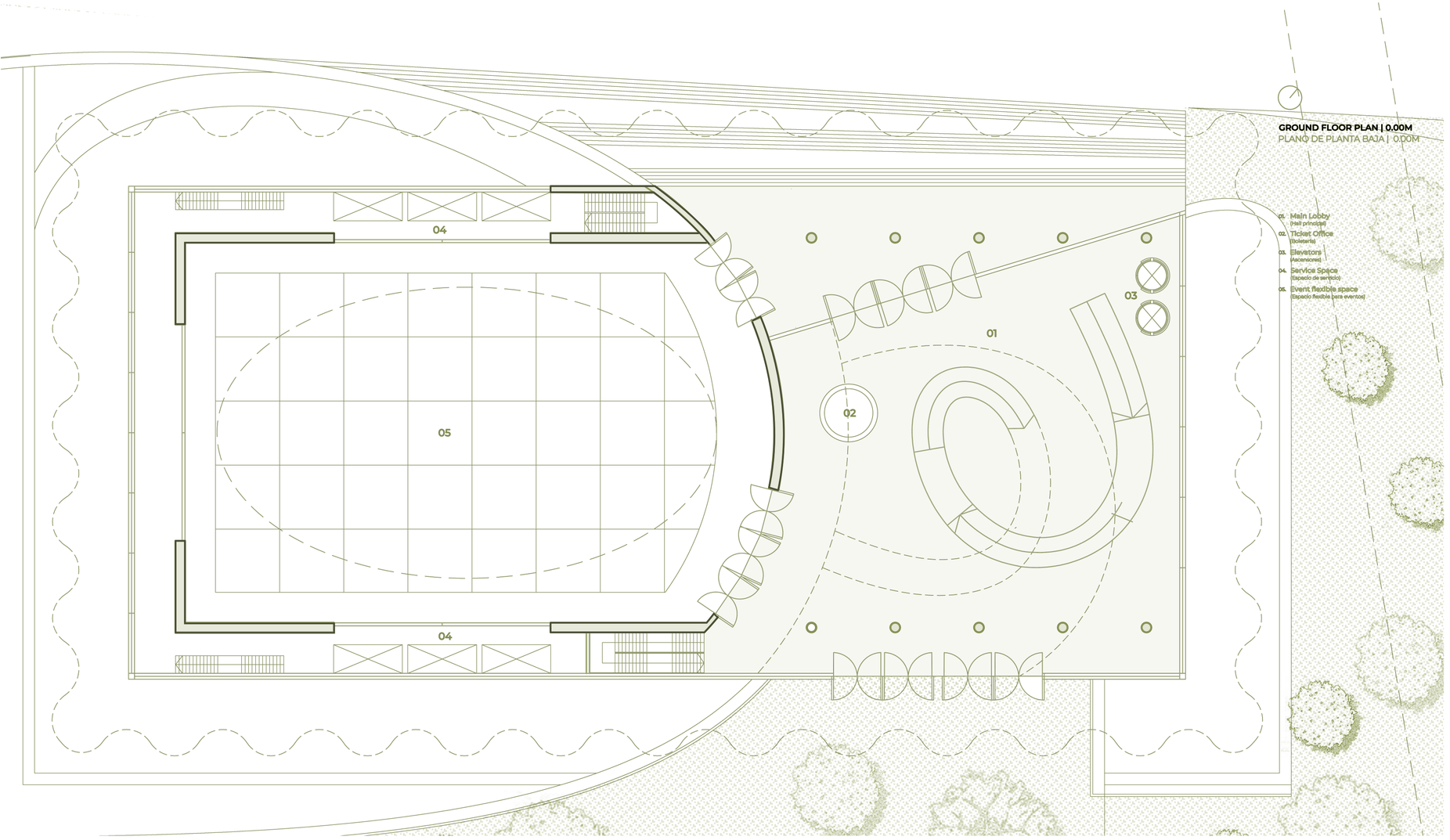
This museum is the **first architectural element** encountered along the memorial park route.

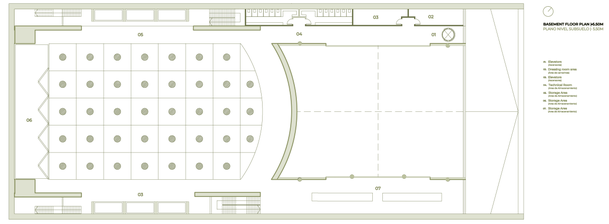
The theater is conceived as a **multifunctional space:** the concert hall features a **fully movable floor system,** allowing for different stage and audience configurations within the same space.

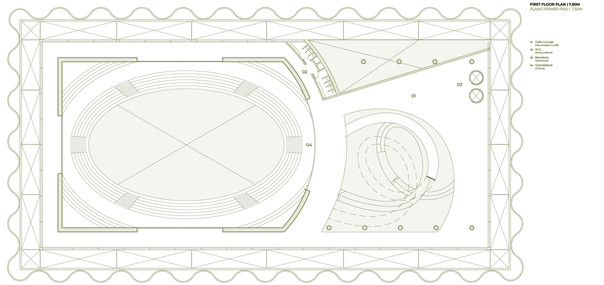
Its design expresses **lightness** and **freedom of movement.**

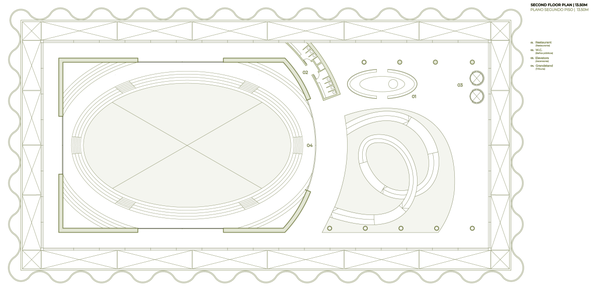


01 | Multifunction theater.



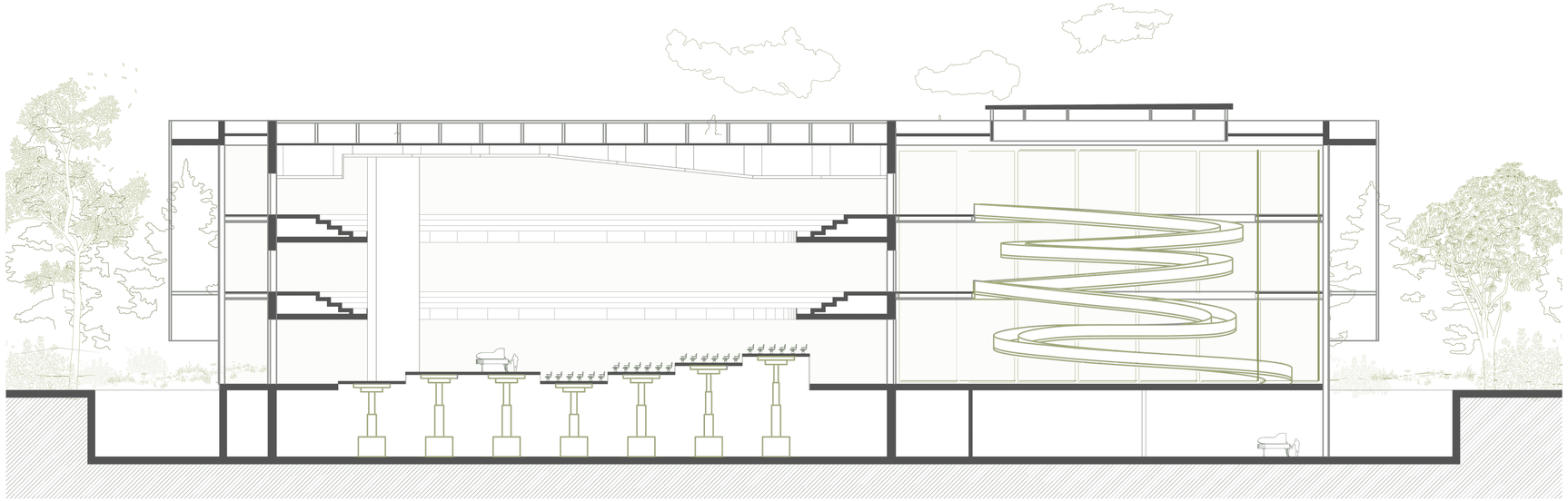


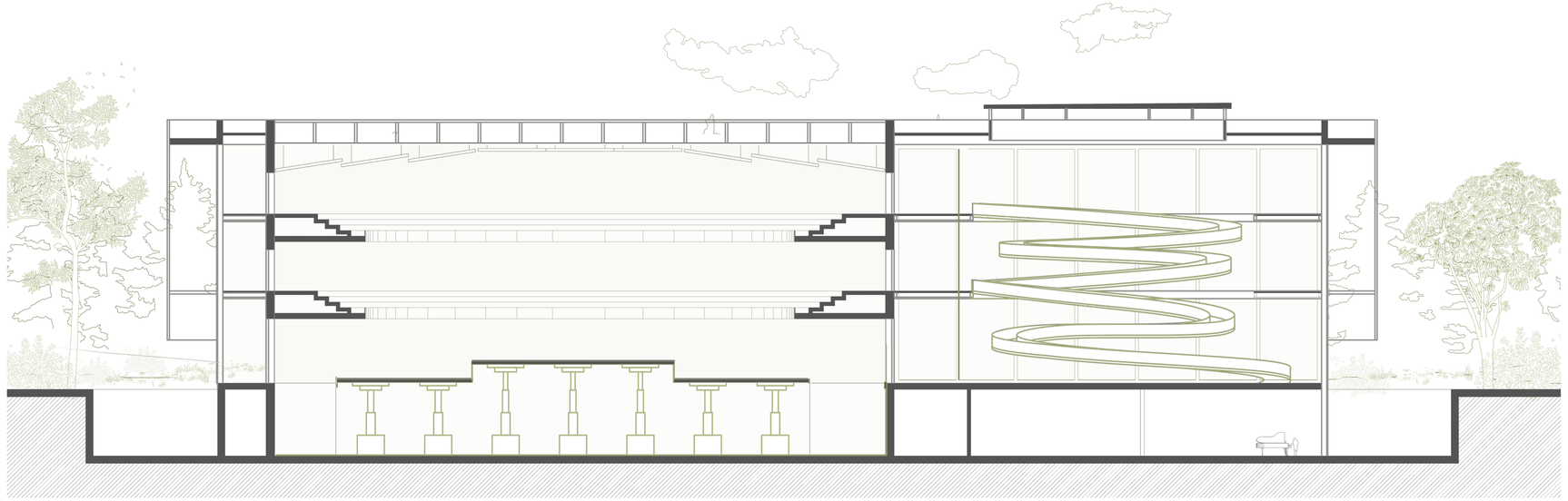




The building combines a **fluid foyer,** organized around a **curved ramp,** with a flexible main concert hall.
Around the ramp, the two upper levels accommodate a **restaurant,** a **bar**, and an **open performance space** for smaller, more intimate concerts.
The **main concert hall** features a **movable floor system** that allows for **multiple stage and audience configurations,** while separate technical circulation supports performers and scenery without interfering with the public route.







01 | Multifunction theater.

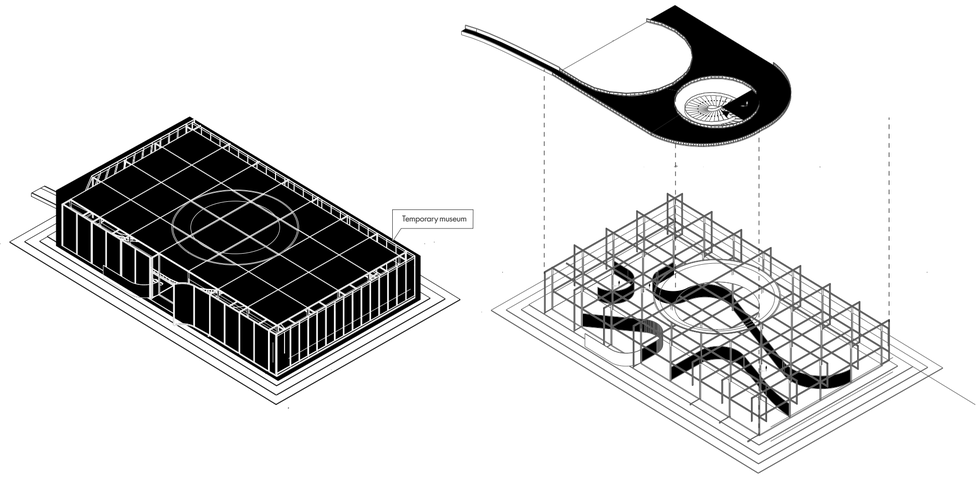


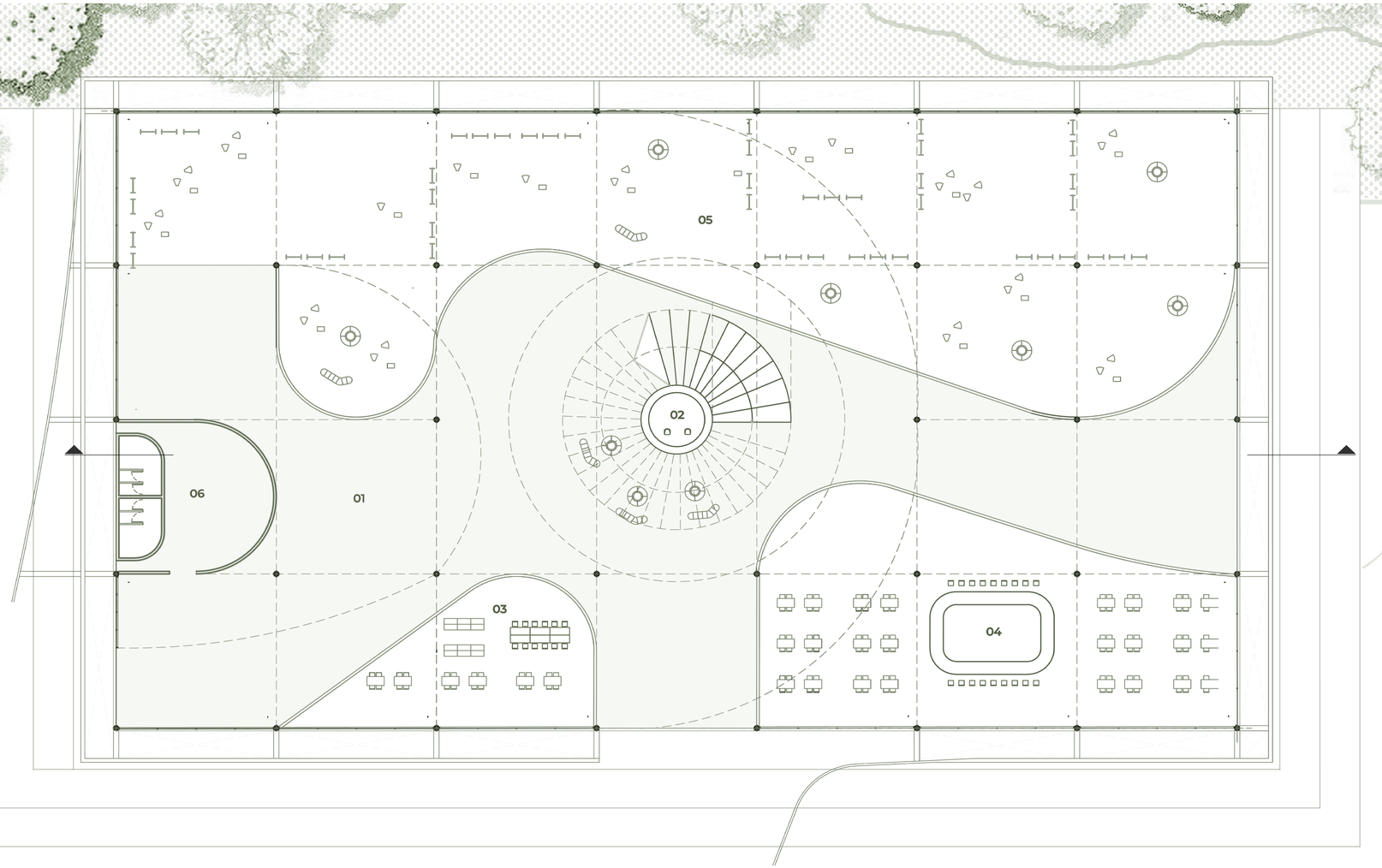




02. Temporal Art Museum

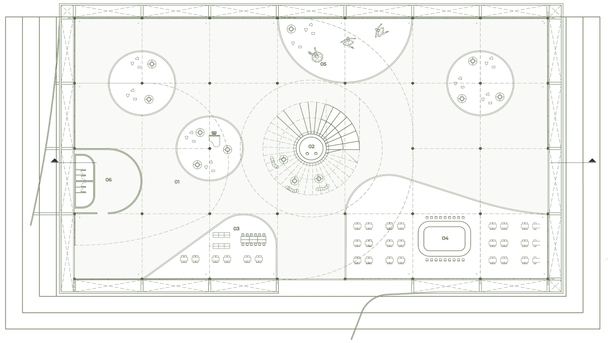
This museum is the **second building** encountered as visitors move through the park. It represents **the transition between curved and rectilinear geometries,** and **between freedom and oppression.** It is therefore conceived as a **lightweight yet clearly defined modular structure,** containing flexible and adaptable spaces that can accommodate **different interior configurations.**





GROUND FLOOR PLAN A | 0.00M
PLANO DE PLANTA BAJA A | 0.00M

01. **Hall / Reception**
(Espacio de llegada / recepción)
02. **Exhibition spiral promenade**
(Recorrido espiral expositivo)
03. **Administration**
(Administración)
04. **Bar / Cafe**
(Bar / Cafe)
05. **Temporary exhibition gallery**
(Espacio de exposición temporal)
06. **W.C**
(Baños públicos)

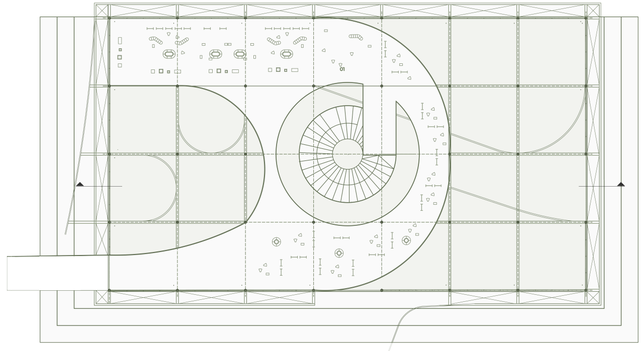


GROUND FLOOR PLAN B | 0.00M
PLANO DE PLANTA BAJA B | 0.00M

01. Hall / Reception
(Espacio de llegada / recepción)
02. Exhibition spiral promenade
(Recorrido espiral expositivo)
03. Administration
(Administración)
04. Bar / Cafe
(Bar / Cafe)
05. Temporary exhibition gallery
(Espacio de exposición temporal)
06. W.C
(Baños públicos)

The temporary museum is built as a lightweight, dry-construction structure on a r**epeating 12x12 meter module,** allowing it to function as a flexible container for changing exhibitions. **Curved, movable partition walls reconfigure the interior as needed.**

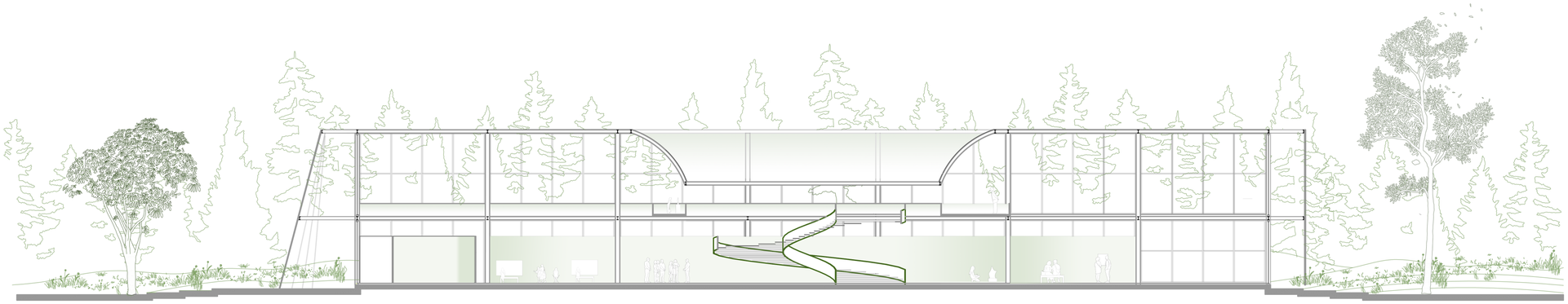
The ramp arriving from Plaza de la Memoria enters the building and becomes a curved upper level on the second floor.

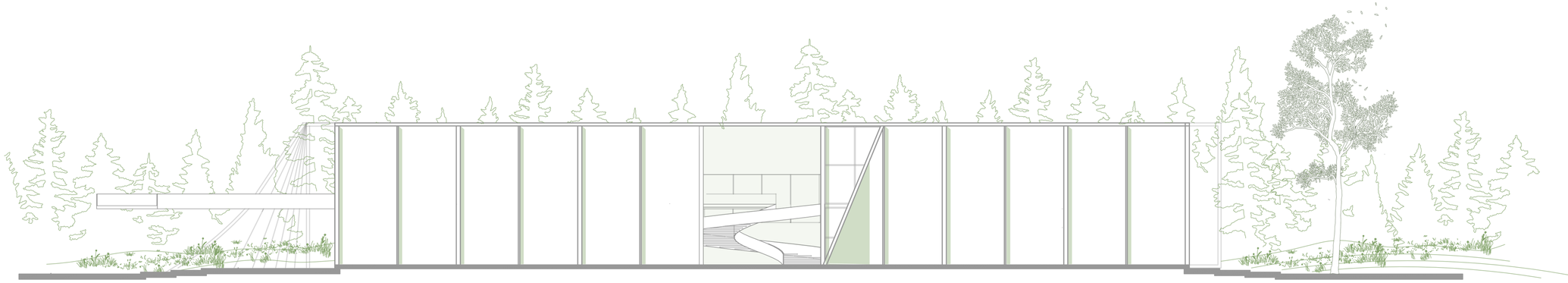


FIRST FLOOR PLAN | 6.00M
PLANO PRIMER PISO A | 6.00M

01. Curved gallery
Curved gallery





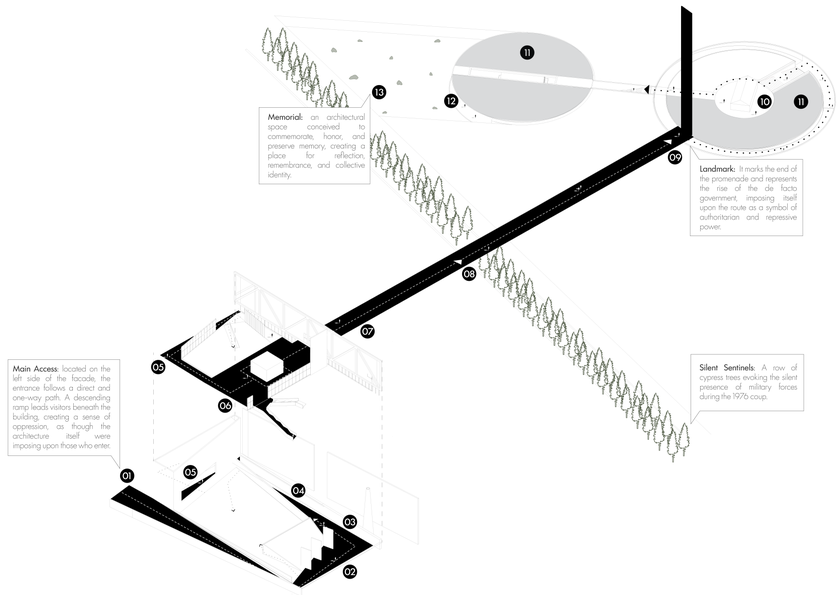





ENTFALTUNG
DESIGN
SPÜREN
SENSING



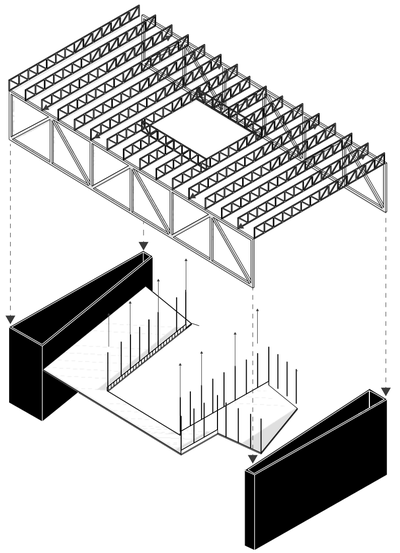
From this point onward, the route unfolds in **two sequences:** an **interior journey through the Memory Museum** and an **exterior path** leading toward **Galpón 09** and the **mass grave.**

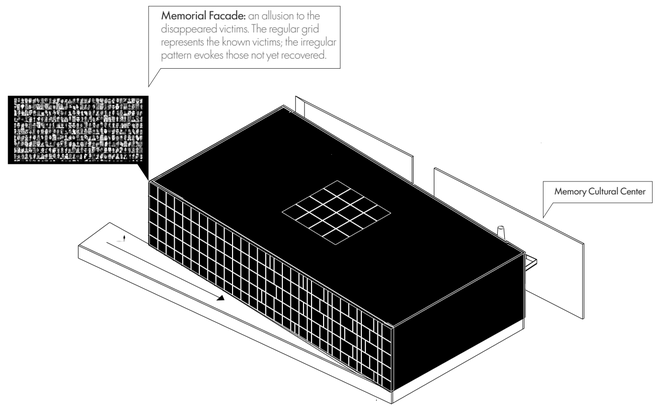


03. Memorial Museum

This museum is **the third element in the sequence.** It is conceived as a **processional building,** experienced through a **single, prescribed route.**

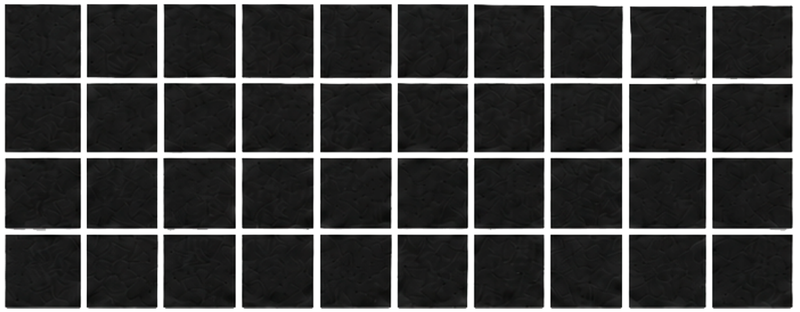
Its architecture conveys rigidity, control, and repression through a single path. As visitors move forward, **the space becomes progressively darker and narrower,** evoking the conditions of subjugation under Argentina's **last military dictatorship.**





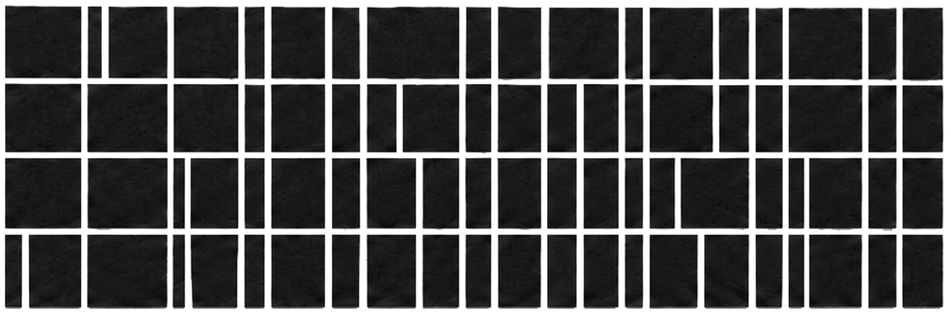


Memorial Façade



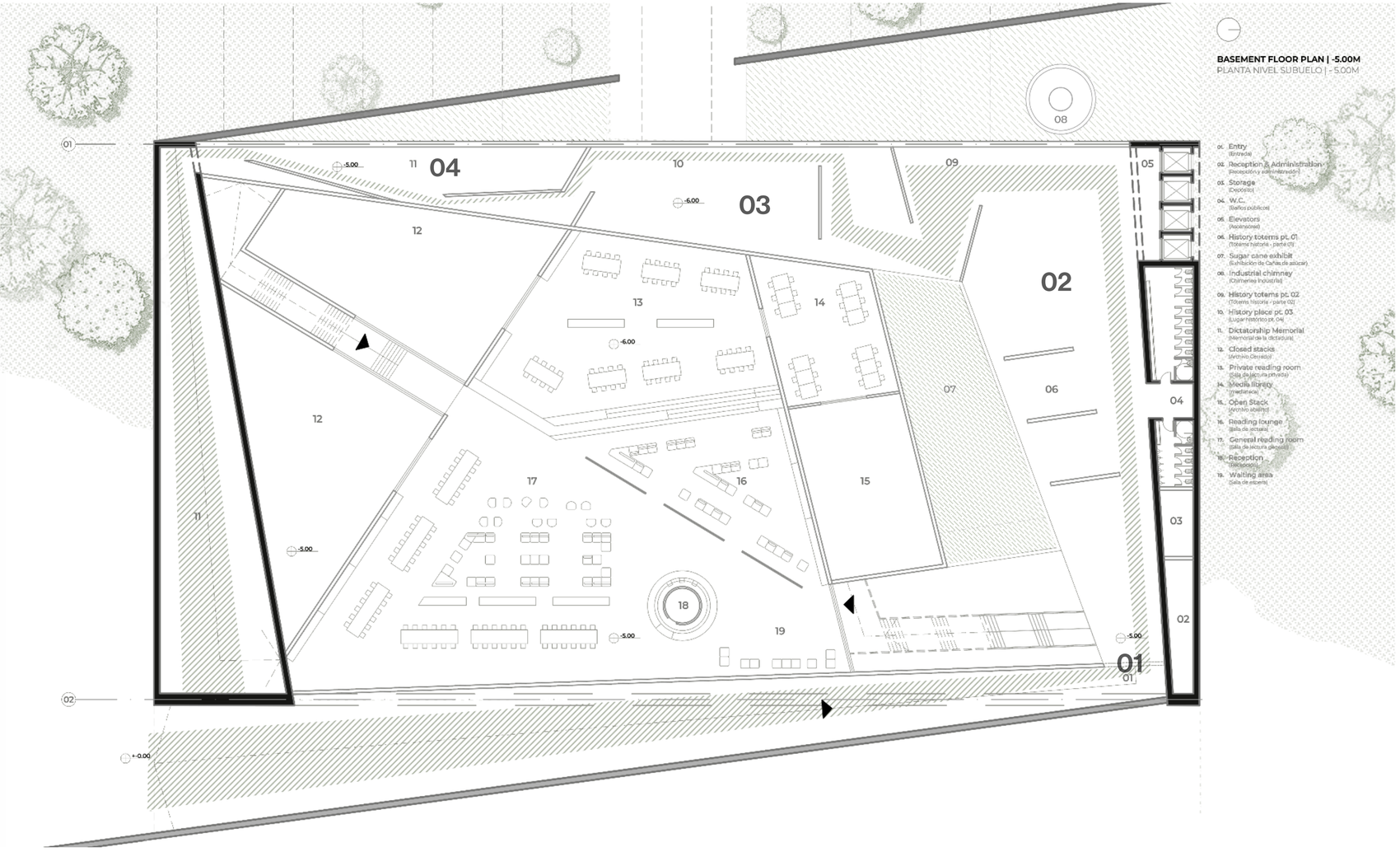
Lecture 1

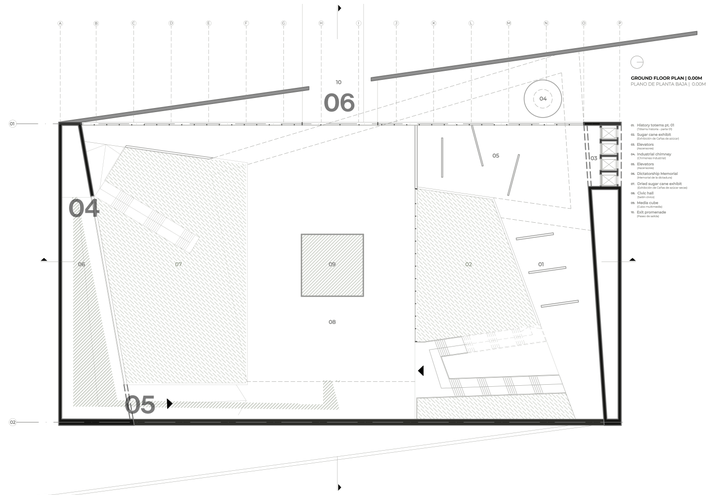
A regular grid designed to symbolize the recognized victims.



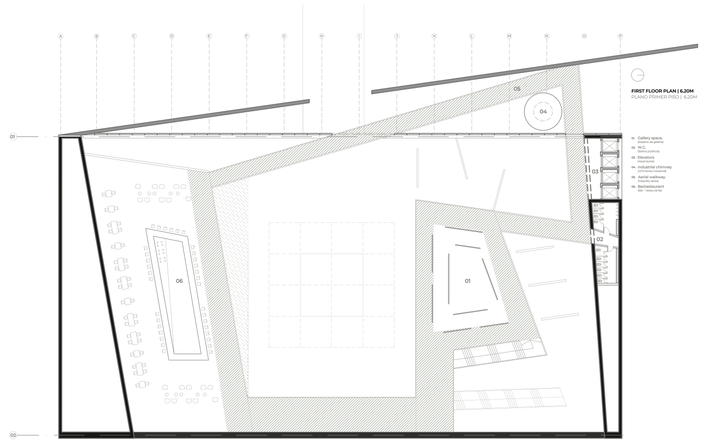
Lecture 2

An irregular grid, marked by interruptions and asymmetries that represent those who were disappeared and the stories that remain unresolved.



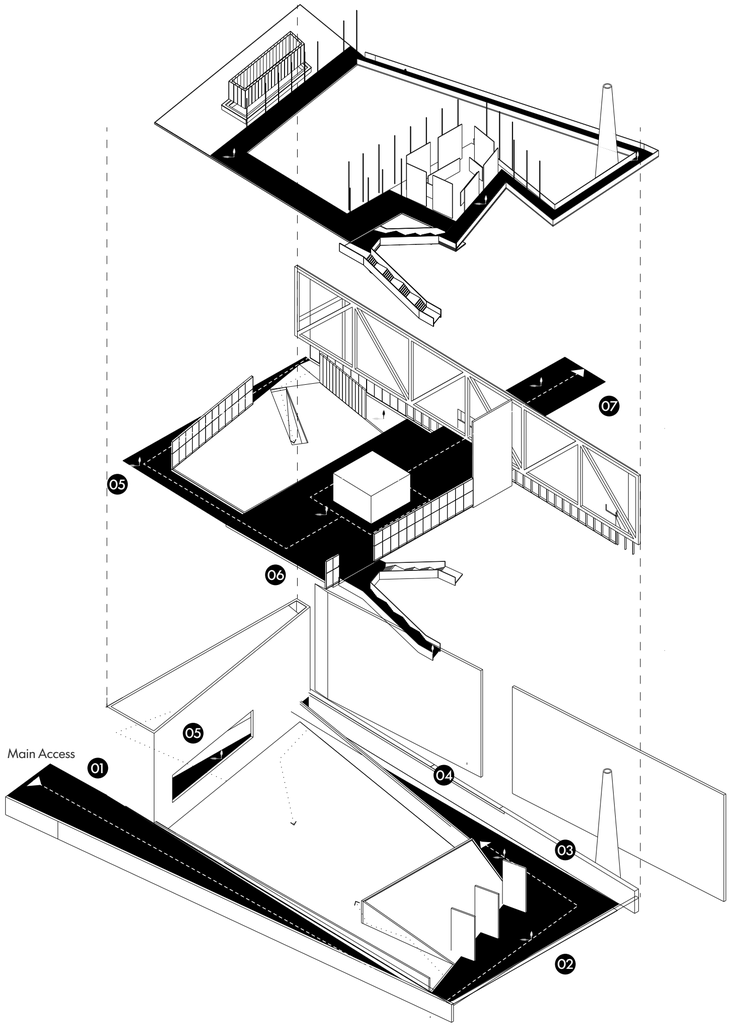


The architecture is organized around a **single, directed circulation path,** transforming movement through the building into an **experience of rigidity, control, and loss of autonomy.**



The museum is entered **beneath the Memorial Façade [01]** through a **descending ramp** that leads visitors **one level below ground.** From there, the spatial sequence unfolds in four stages: the **city's history and formation;** the **1966 military coup** and its **social and economic consequences,** particularly on the **sugar industry [02];** the brief return of **democracy and the uncertainty [03]** of those years ; and, finally, a dark, narrow perimeter gallery associated with the **state terrorism established in 1976 [04].**

Visitors then **ascend toward a brightly lit central hall [05]** and exit from an **upper level [06].** The experience moves from **openness to confinement** and, ultimately, **back toward**

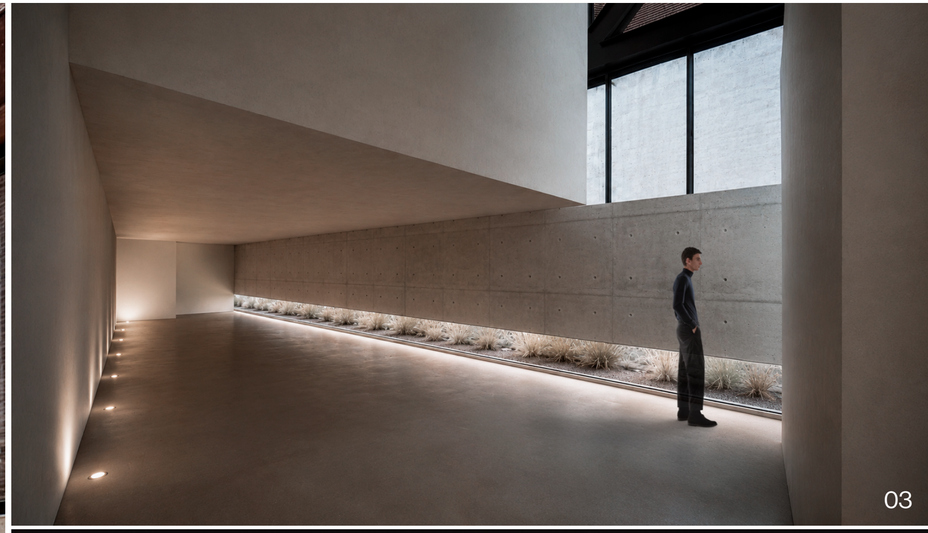


Promenade Architecturale

01. Main access.
02. Tucumán & Sugar Industry.
03. Golpe de estado en 1966 *(military takeover).*
04. Short democratic period. “The calm before the darkness”.
05. **Terrorismo de estado** 1976 military takeover.
06. Central hall - The breaking point.
07. To landmark.



02

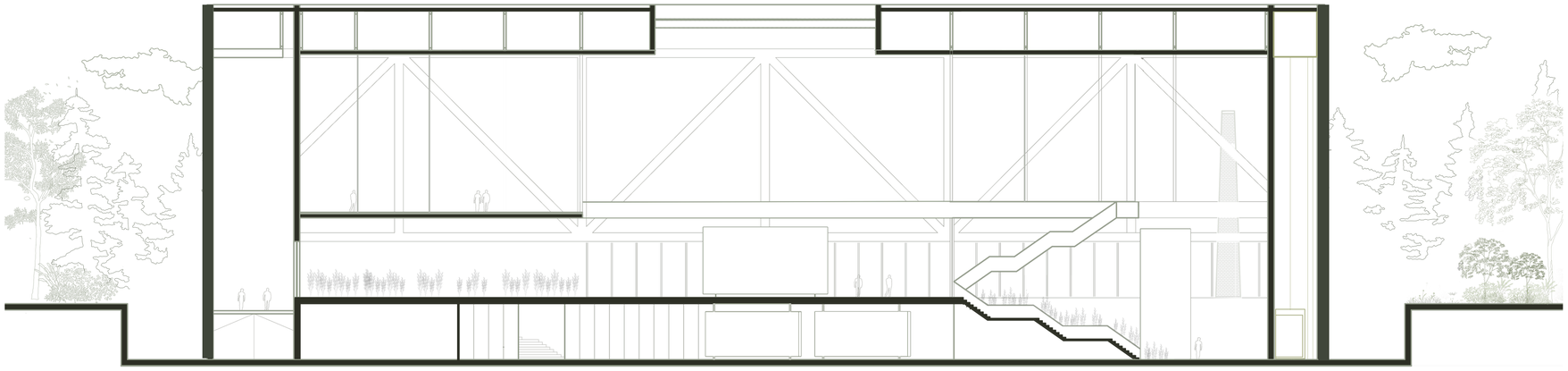


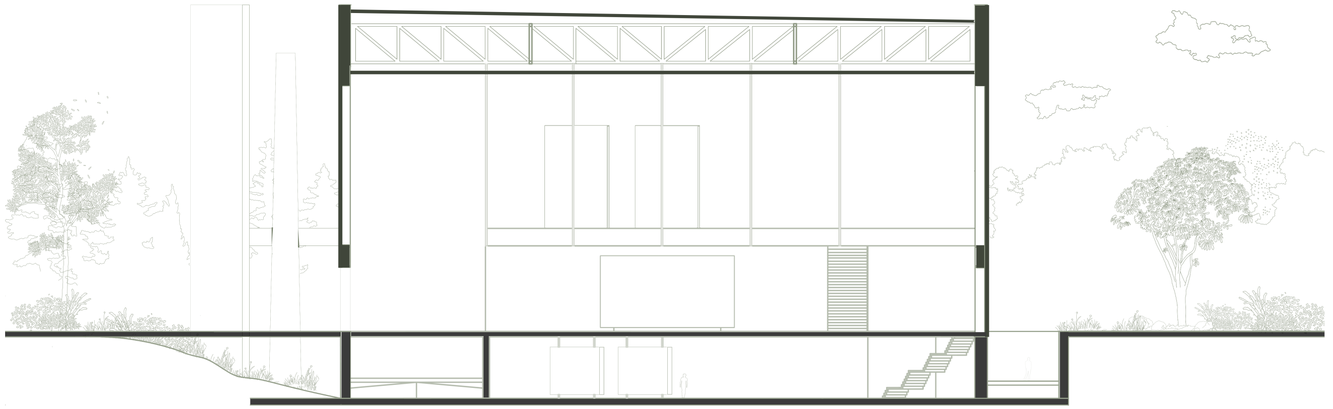
03



04

The building uses **architecture, scale, and materiality** to convey the **oppression and uncertainty** of Argentina's last military dictatorship. A sequence of open, enclosed, and intensely compressed spaces transforms the visit into a **physical experience of disorientation, confinement, and anguish.**



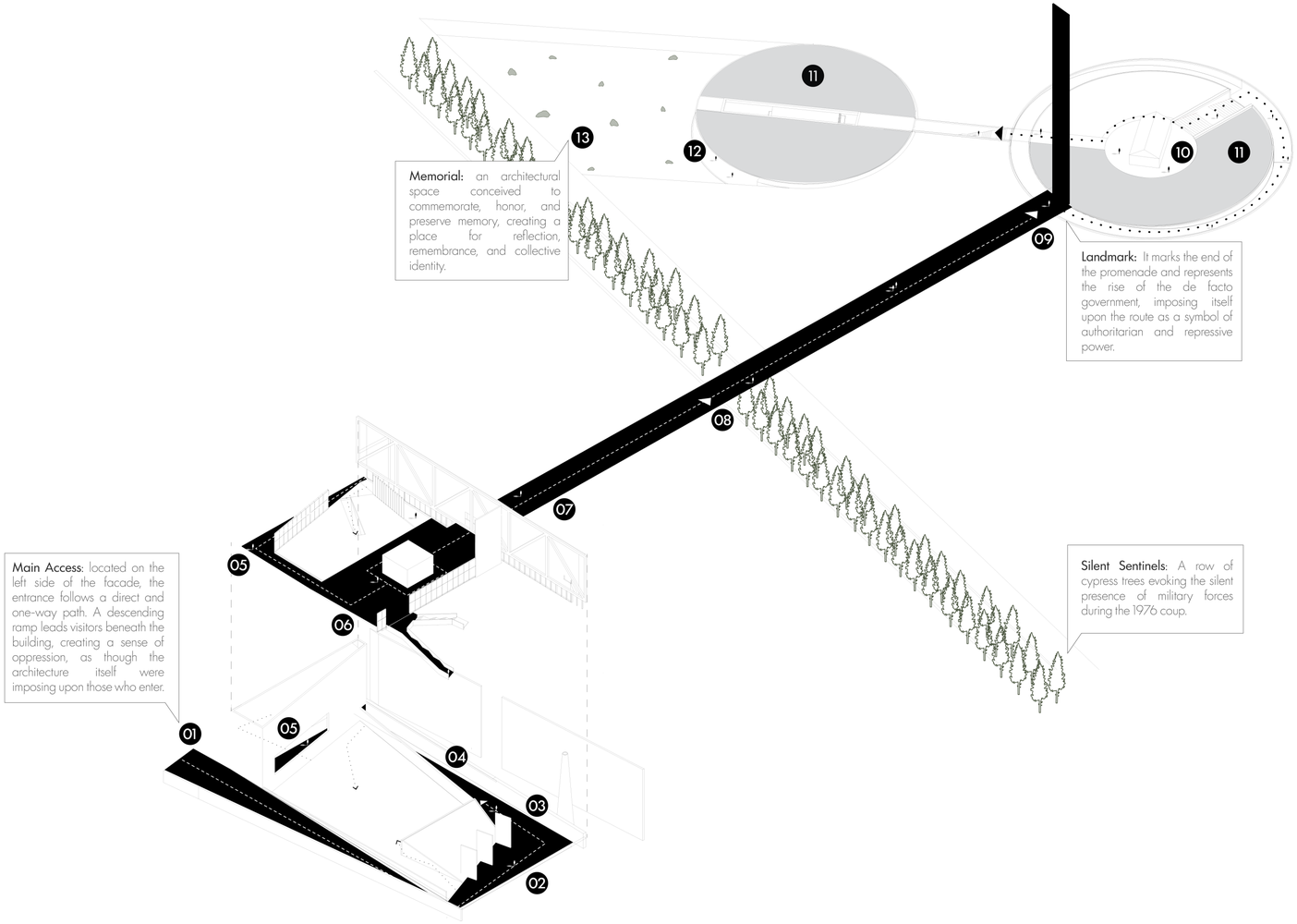


04 We use small, **compressed scales** to create a sense of **pressure**, and **darkness to disorient the visitor.** Exposed **concrete** is the central material here, reinforcing the **coldness of the space.**



05 The materiality of the larger spaces evokes the **industrial character of Tucumán's sugar mills.** Exposed concrete and metal are combined with living and dried sugar cane, connecting the building to the **social struggles shaped by the sugar industry.**





Promenade Architecturale

01 . Main access.
02 . Tucumán & Sugar Industry.
03 . Golpe de estado en 1966 *(military takeover).*
04 . Short democratic period. “The calm before the darkness”.
05 . **Terrorismo de estado** 1976 military takeover.
06 . Central hall - The breaking point.
07 . To landmark.
08 . Silent Sentinels.
09 . Landmark - Simbol.
10 . **Galpón 09**
11 . Water Mirror.
12 . **Mass Grave** - Fosa.
13 . **Memorial** - Place of Rest.

The museum's historical route does not end indoors: it **continues outward,** guiding visitors toward the **Hito, Galpón N°9,** and the **mass grave.**

A **straight concrete path leads to the landmark**, running alongside a **row of cypress** trees planted below path level, a **symbol** of the **military forces**.

That same path then **lifts into the air,** forcing visitors to step off it since **it can no longer be walked,** symbolizing the **loss of power of the people** under the civic-military dictatorship.



After confronting the Hito, the visitor descends a curved ramp, **losing sight of Galpón N°9** as the path drops one level below ground. It then reappears head-on as the visitor climbs a monumental staircase, **facing the visual weight of the landmark above.**

The plaza offers a place to **sit and contemplate the scene** before continuing toward the **mass grave**, entered by descending once more **beneath a water mirror** into a space of **contemplation and silence.**

There, a glass box preserves the grave as a **symbol of memory,** facing a dry courtyard of **stones that represent the victims.** The route ends here, *in a serene, memorial atmosphere.*





En memoria de todas las víctimas del Terrorismo de Estado de 1976.

In memory of all victims of State terrorism of 1976.

EPILOGUE

Este proyecto conllevó muchas horas de adentrarnos en la historia de nuestra provincia, para entender por qué se desató esta tragedia en el '76.

Esa búsqueda nos llevó a pensar qué necesitaba Tucumán, más allá de un parque. Decidimos salir de la escala planteada para pensar la ciudad en su totalidad.
La propuesta desarrolla en detalle la escala urbana del parque y la escala arquitectónica, pero además buscamos sentar las bases para seguir pensando el proyecto a futuro: los corredores verdes, la reactivación del tren, una nueva sede universitaria. En síntesis, la urbanización de un nuevo polo de crecimiento para Tucumán.

La idea principal siempre fue conmemorar el valor de nuestra democracia y el poder de elección del pueblo; que quien camine por el parque pueda aprender de este trágico suceso, sentirlo en el recorrido, y recordar el valor de la libertad.
Por eso el conjunto no es solo un parque de la memoria, contempla también actividades que celebren la cultura y espacios de desarrollo, un lugar al que los tucumanos puedan acudir libremente.

De la tragedia, un símbolo de crecimiento. Eso buscamos, más que nada.

This project meant many hours spent immersing ourselves in the history of our province, to understand why this tragedy unfolded in '76.

That search led us to ask what Tucumán needed, beyond a park. We decided to step outside the proposed scale and think of the city as a whole.
The proposal develops the park's urban scale and architectural scale in detail, but we also sought to lay the groundwork for thinking about the project further into the future: green corridors, the reactivation of the railway, a new university campus. In short, the urbanization of a new pole of growth for Tucumán.

The main idea was always to commemorate the value of our democracy and the people's power of choice; that whoever walks through the park may learn from this tragic event, feel it along the way, and remember the value of freedom.
That is why the complex is not only a memorial park, it also holds activities that celebrate culture and spaces for development, a place Tucumanos can freely come to.

From tragedy, a symbol of growth. That, more than anything, is what we sought.

Team.



ARSENAL MEMORY PARK

Faculty of Architecture and Urban planning.
Tucumán, Argentina.
2026.

Checa, Rocío del Milagro
Durand, Leandro Nahuel.
Hernandez, Lautaro Martín.