ARSENAL MEMORY PARK

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Faculty of Architecture and Urban planning.
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"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.

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Urban Design Proposal

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PROLOGUE

Proyectar en el Ex Arsenal Miguel de Azcuénaga implica reconocer el valor histórico y social de un sitio profundamente marcado por la memoria en nuestra provincia.

La propuesta transforma esas huellas en una experiencia arquitectónica. Cada edificio construye una manera distinta de recorrer, sentir y comprender este lugar.

Este libro es el segundo de dos. Juntos desarrollan una propuesta que recorre todas las escalas: desde la construcción de una nueva centralidad hasta la experiencia interior de cada edificio.

Designing for the former Miguel de Azcuénaga Arsenal means recognizing the historical and social value of a site deeply marked by the memory of our province.

The proposal transforms these traces into an architectural experience. Each building offers a different way of moving through, feeling, and understanding this place.

This is the second of two books. Together, they present a proposal that operates across every scale: from the creation of a new urban centrality to the interior experience of each 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.*

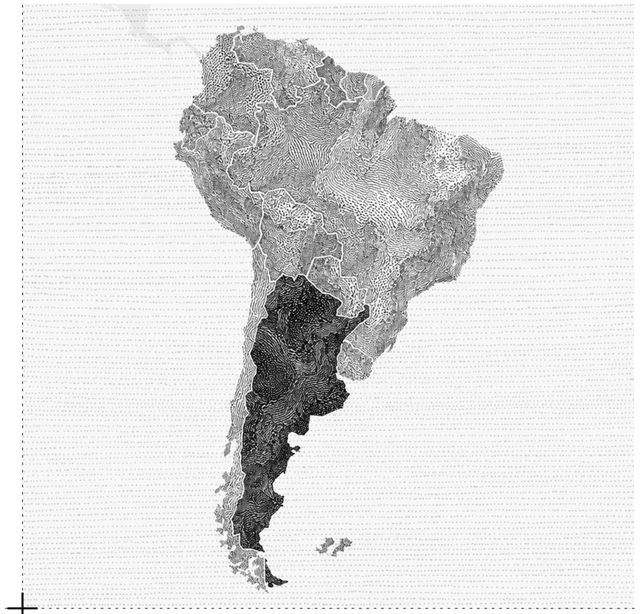
Sugar Industry was the driving force behind the province's development and a **key element of its identity.** However, in 1966, the **Operativo Tucumán** led to the **closure of 11 of the province's 27 sugar mills,** worsening unemployment, migration, and the social crisis.

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.

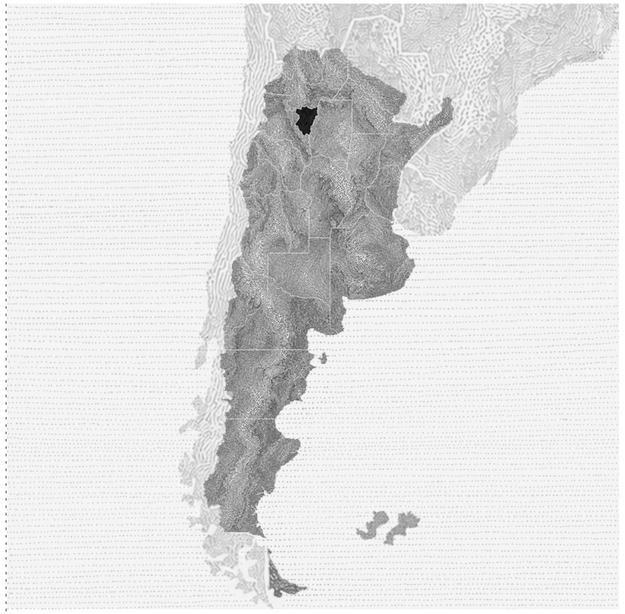
*Why has **sugar** been so important to Tucumán?*

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

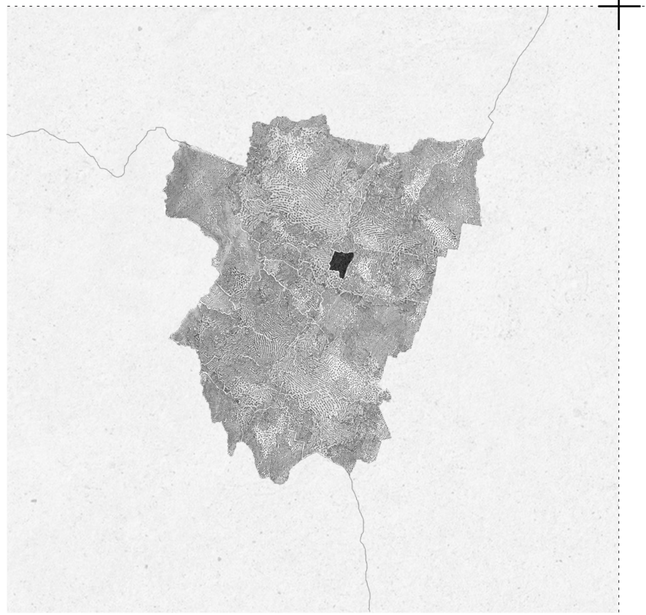
As the cradle of Argentina's Independence, Tucumán has played a central role in the country's history from the very beginning.



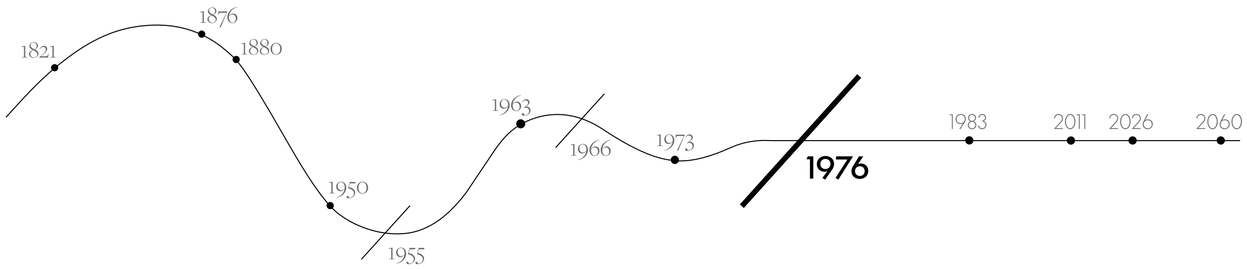
- South America -



- 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.*

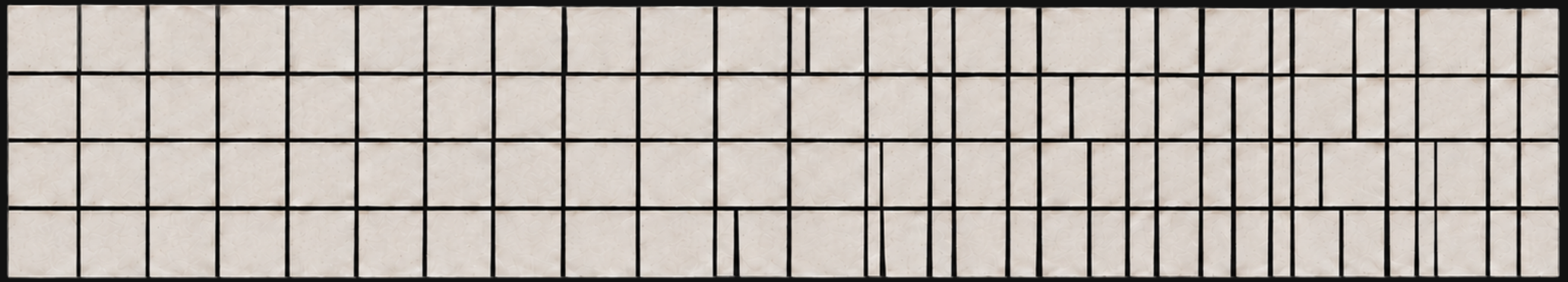
Another ***Golpe de Estado**** *strikes in '66.*
"Operativo tucumán". ***11 factories close.***
Social collapse spreads nationwide.

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 de 1976.
In memory of all victims of State terrorism of 1976.



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

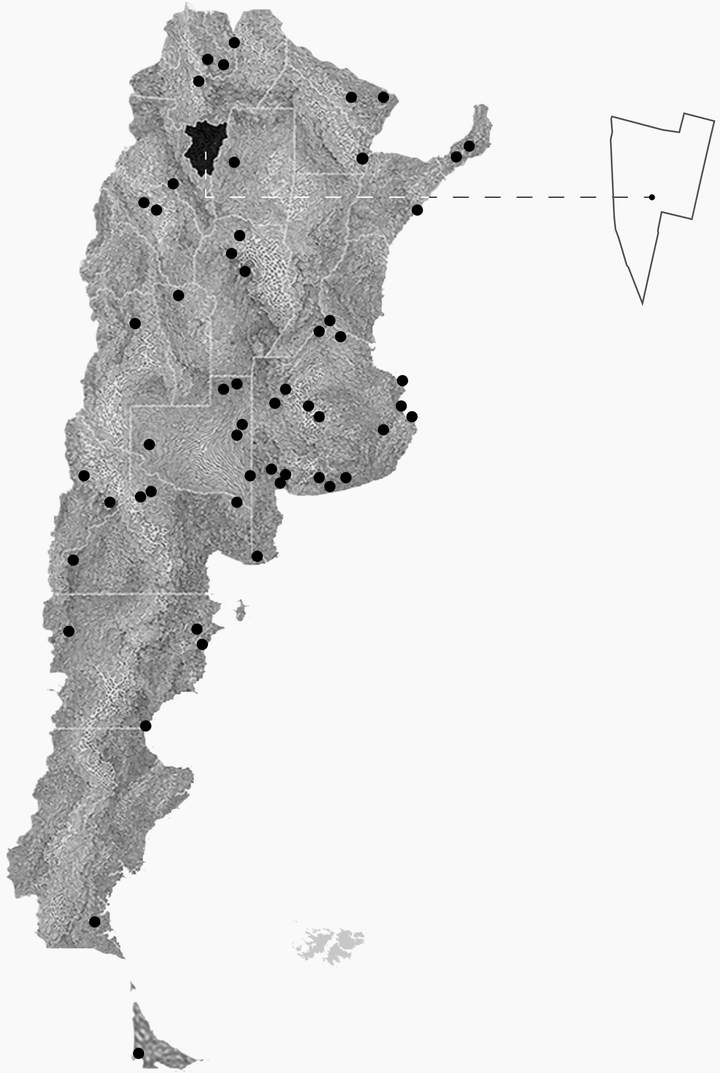
They silenced voices,

imprisoned and tortured people,

thousands disappeared.

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

El jardín de las delicias (panel derecho: El Infierno), Jheronimus Bosch (El Bosco), c. 1490-1510.



Tucumán was the initial testing ground for State terrorism: during the 1975 Operativo Independencia, 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 — ***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.



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.

What city, then, did we inherit?

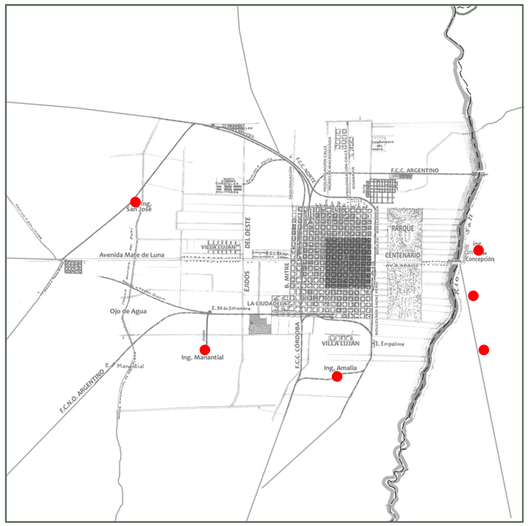
We analyzed the major urban problems affecting Tucumán today.

The main problem.



01. 1815

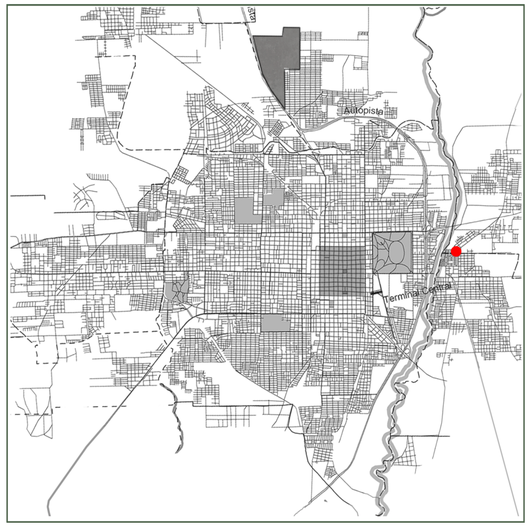
19th century
Colonial formation.
182 built hectares.



02. 1915

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

Ingenios funcionando - *Operating sugar mills*



03. 2015

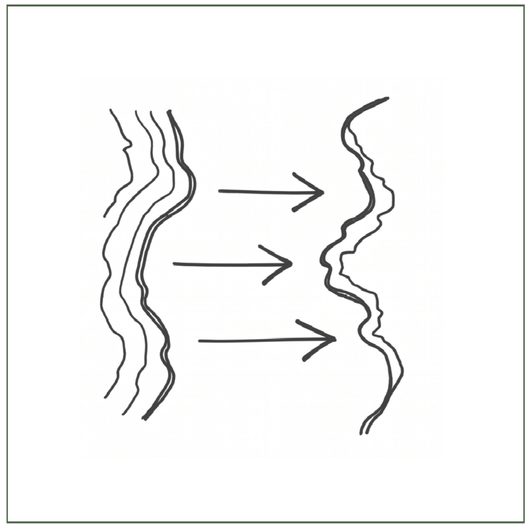
21st century
Exponential expansion and explosive urban growth.
23,800 hectares of built-up area.

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**.

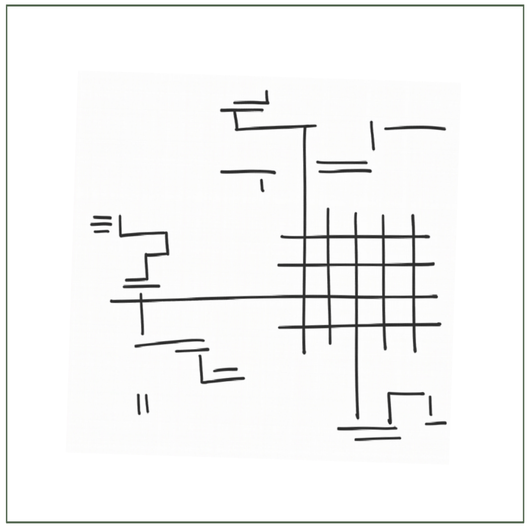
Consecuences in the urban fabric.



01. Drainage without territorial logic

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

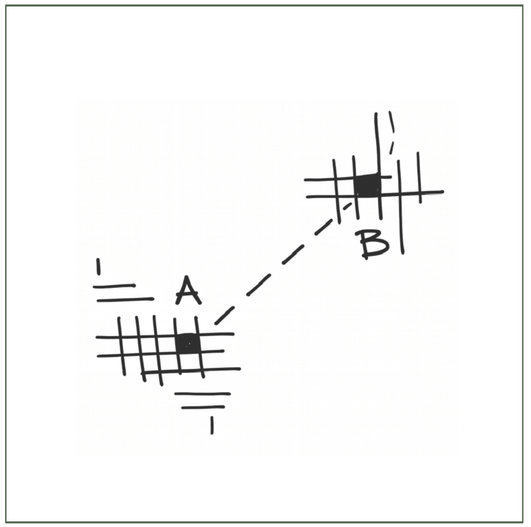
But the **drainage network does not follow this logic,** and existing channels are no longer enough. The result is **flooding**.



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**.

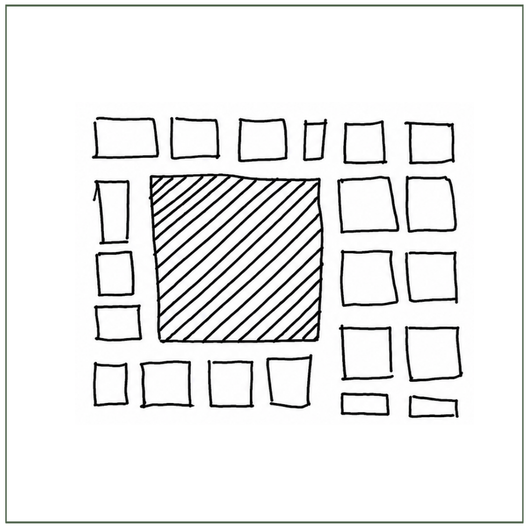
The city **incorporated new areas without a continuous response** to the **territory**, the **street grid**, or the **links between sectors.** As a result, **flooding**, **fragmented** layouts, and **weak urban connections** became part of its urban structure.

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.

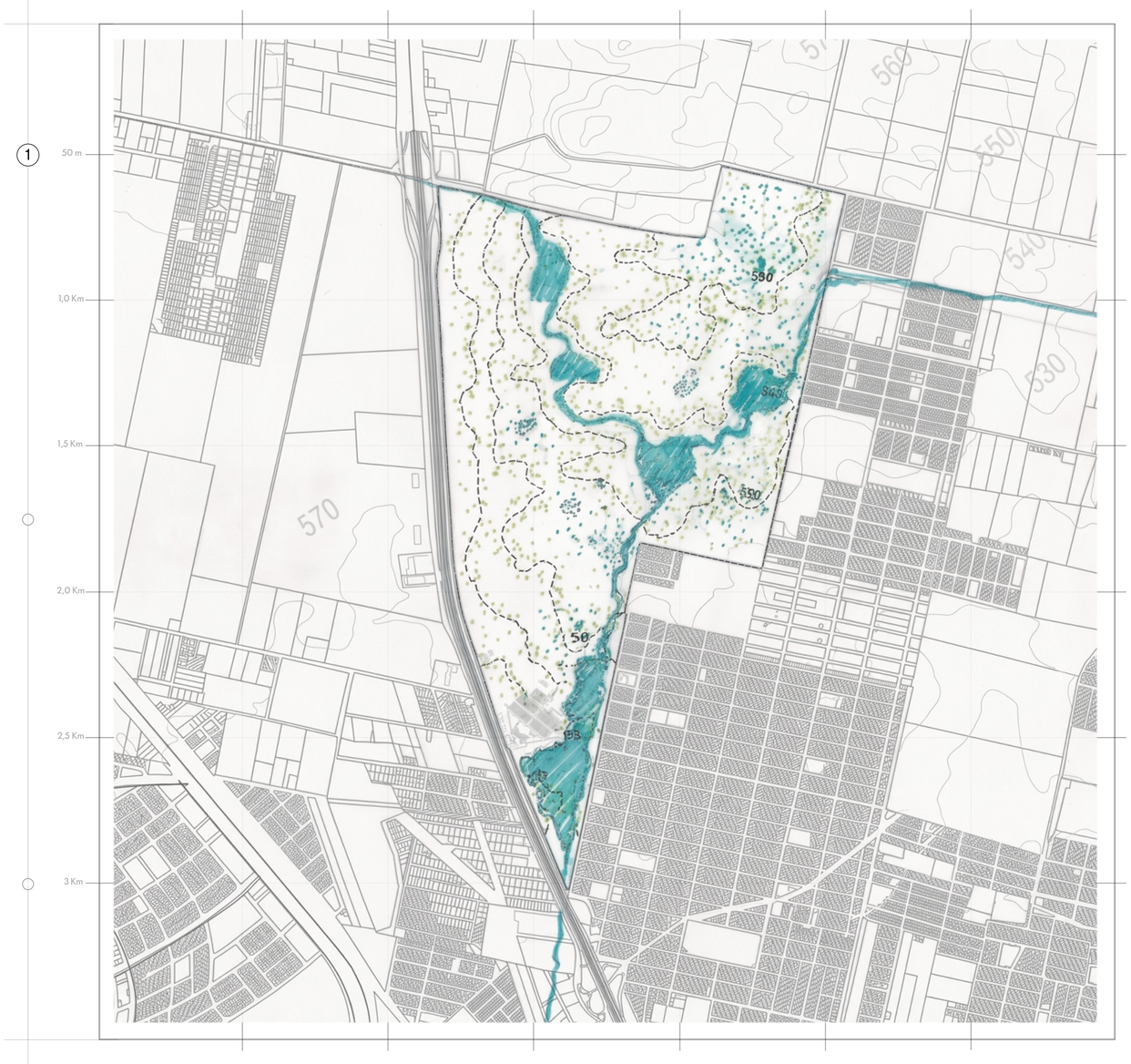
Closed developments, oversized plots, and interrupted streets create **edges instead of connections.**

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

How do the city's problems translate to the site, and how do we decide to solve them?

In the analysis made in Book 01, *City*, we identified the **site** as an **opportunity for growth toward the north** and as a **structuring element of the urban proposal.** From this, we sought to generate a **new centrality:** returning a *forgotten site* to the city and turning it into a new center of development for Tucumán.

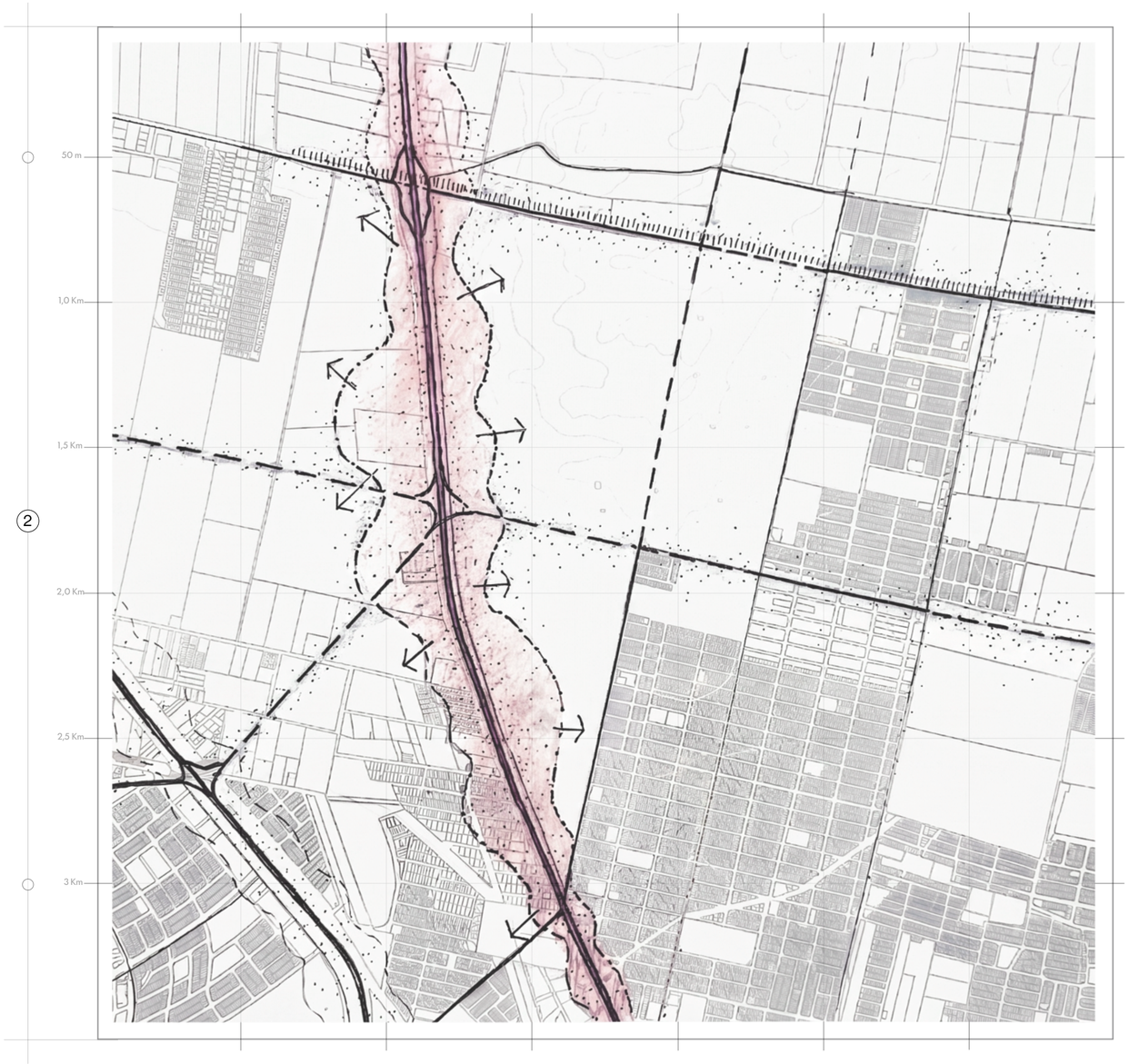
With this in mind, we identified the key themes behind the proposal.



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.

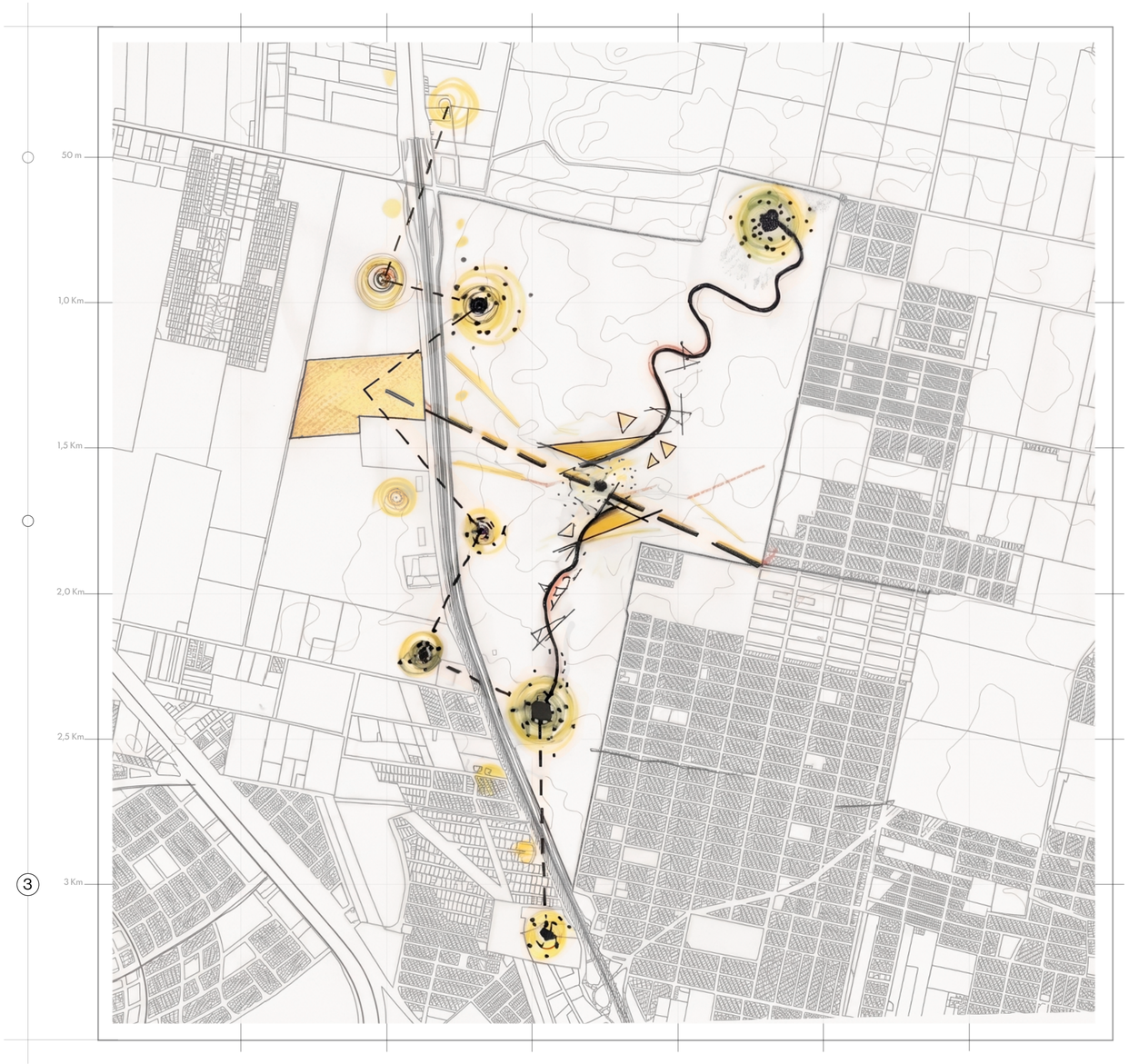


New Centrality.

The proposal transforms **Route 9**, currently designed exclusively for high-speed 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.**

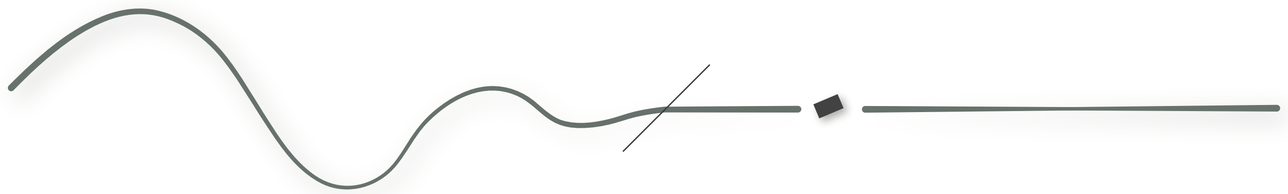
In this way, the route **generates a new centrality with different urban functions** (comercial, civic and public) of its own, currently absent due to its strictly fast vehicular character.



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

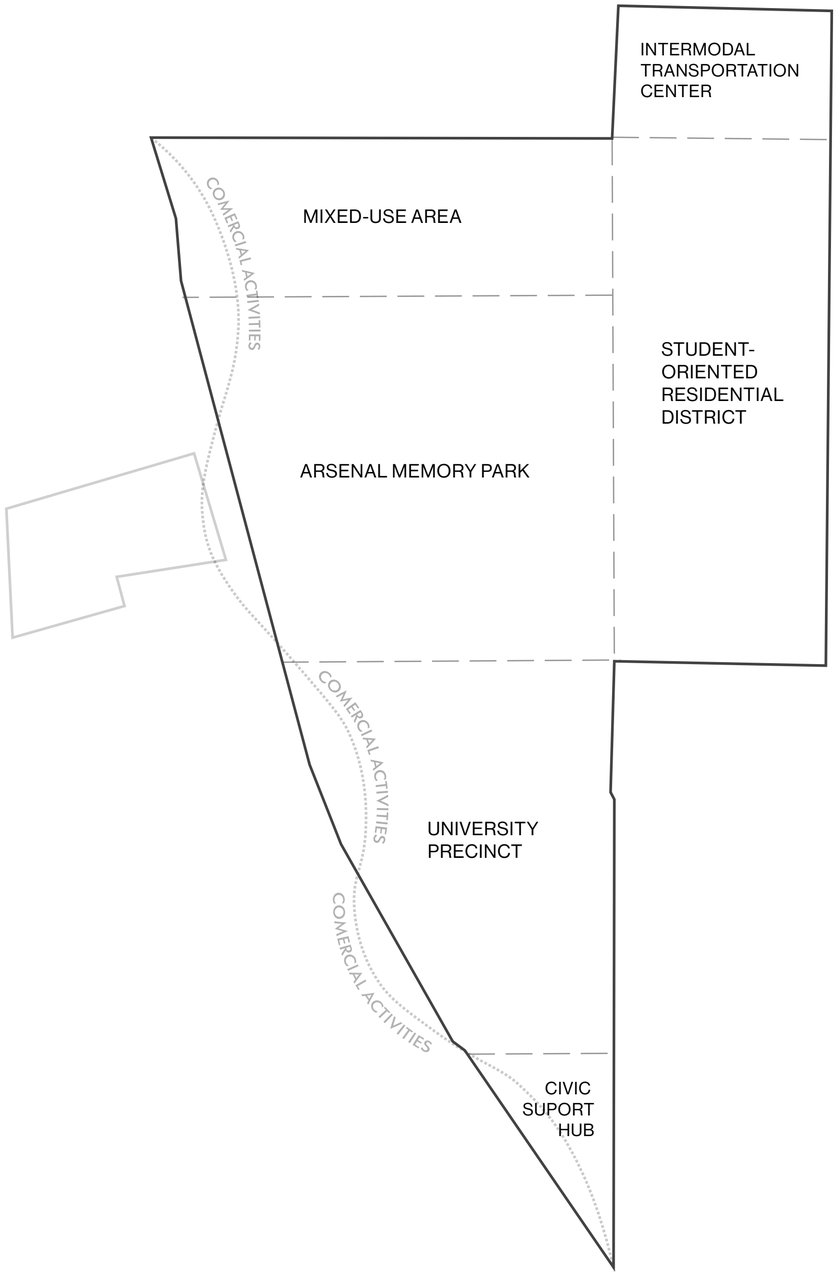
Park as a living symbol of memory.


New Avenue.
Train Station.
Green Corridor.
Mixed - Use Area.
Lagoons.
Paseo Ciudad Cívica.
Memory Park.
University Residential District.
Green Corridor.
Provincial Stadium.
Lagoons.
University.
Green Corridor.
Civic Node.
New Avenue.



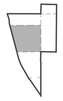
The distribution of functions turns the former barrier into a new urban node, **reconnecting the site with the city.**

01 | Zonning Map.



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

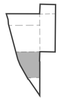
A **University Campus** and a **Central Transportation Hub for trains and buses**, alongside **Student Housing and a Mixed-use Development Hub** for offices, coworkings, and cultural centers. The **Memorial Park** articulates the proposal.



ARSENAL MEMORY PARK

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

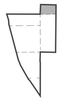
— 3 main buildings: 90×40m, max. height 20m.
— Complementary functions to the complex (butterfly house, wildlife conservation center, technology center).
— No additional construction permitted.
— Remainder of site: forest, park amenities, retention and lamination lakes.



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.

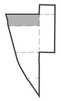
— 4 new buildings: 40×40m, max. height 20m.
— Former military barracks: repurposed for administration and university uses.
— Retention lakes and urban amenities integrated into the open space.
— No additional construction permitted outside the defined program.



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.

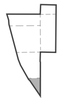
— Site: 50×70m.
— Max. height: 3 floors.
— Public character, with setback.



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.

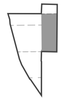
— Uses: fire station, first aid and rapid response center.
— Public character, neighborhood scale.



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 3 — ***Memorial Park***

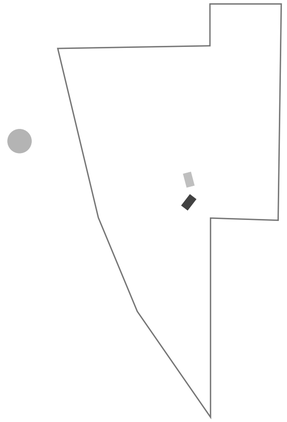
"The purpose of architecture is to make us remember the things that matter."

Daniel Libeskind, interview in La Repubblica, 2016.

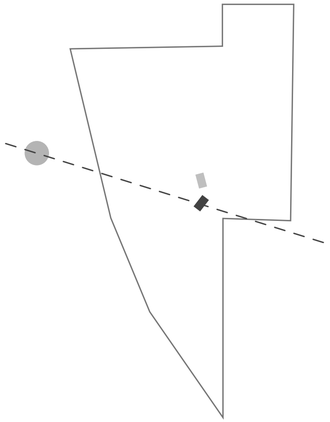
The park is structured around the tension between two opposing conditions: **freedom and repression.**

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.**

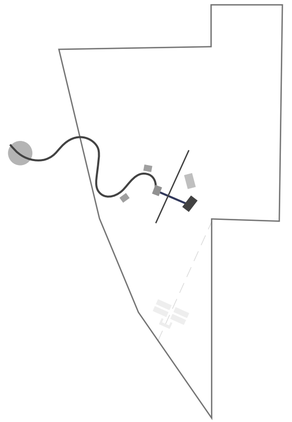
Between them, the **landscape creates a journey of transition, reflection, and collective encounter.** In this way, the park becomes an urban memorial that connects memory, democracy, and public space.



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.



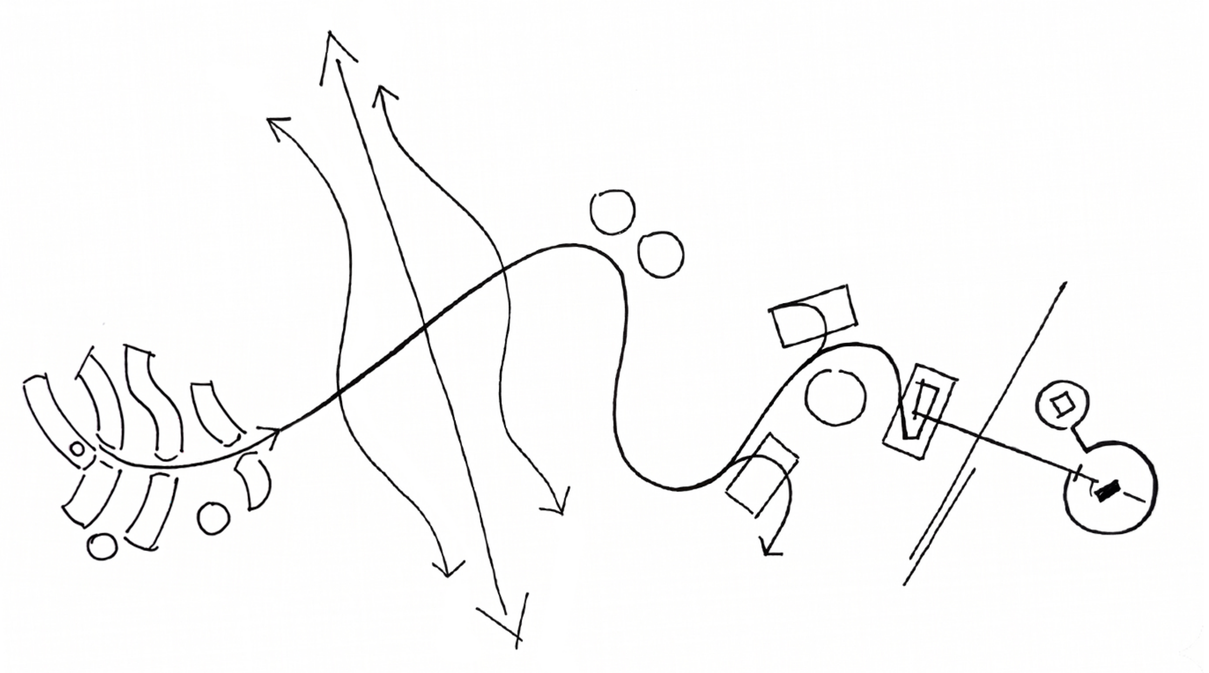
We trace a ***principal axis,*** as an act of ***memory***, marking the closeness between two opposite points: a building where ***democracy is built every day,*** and the mark of what it was to ***lose it.***



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.***

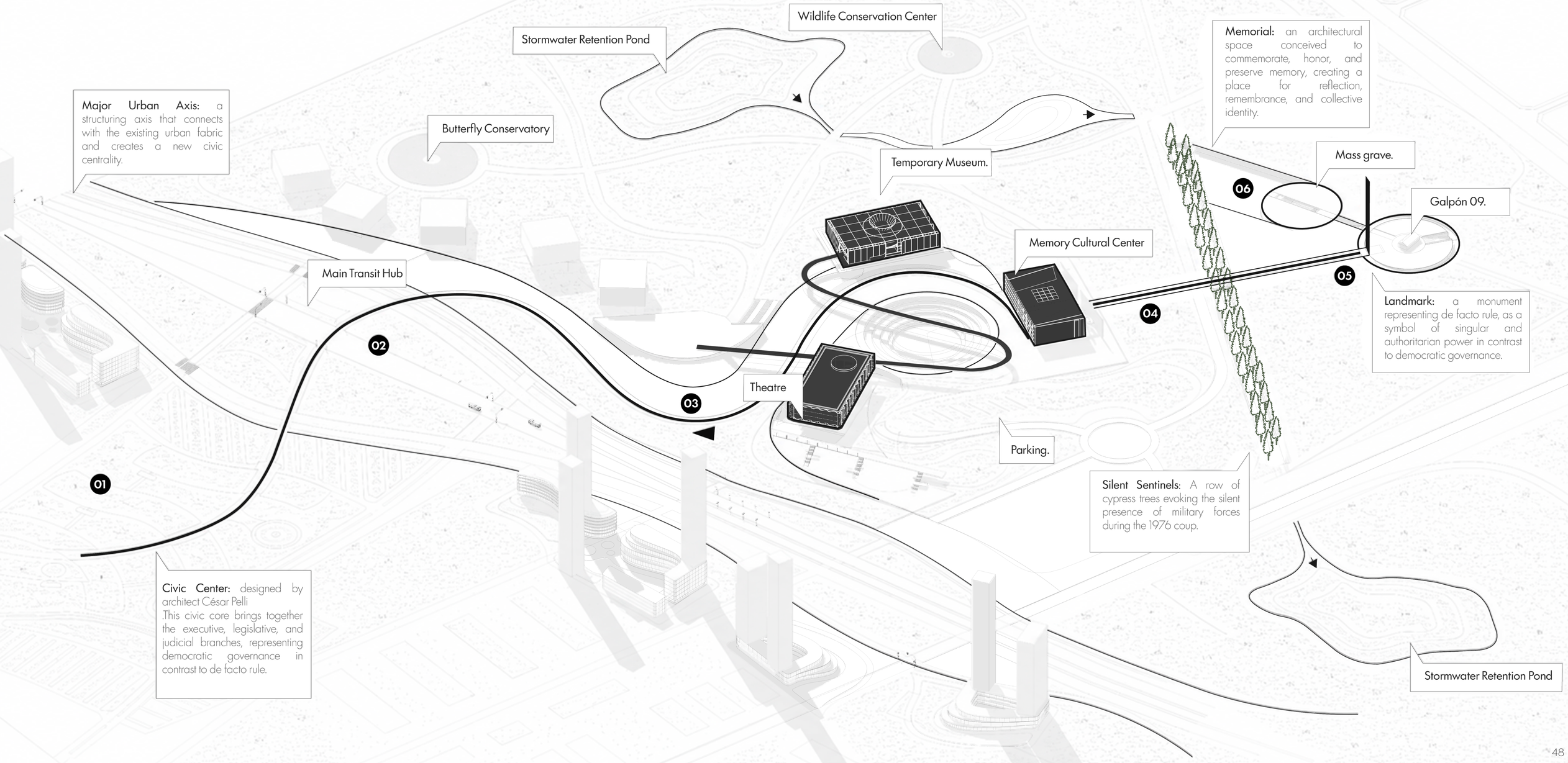


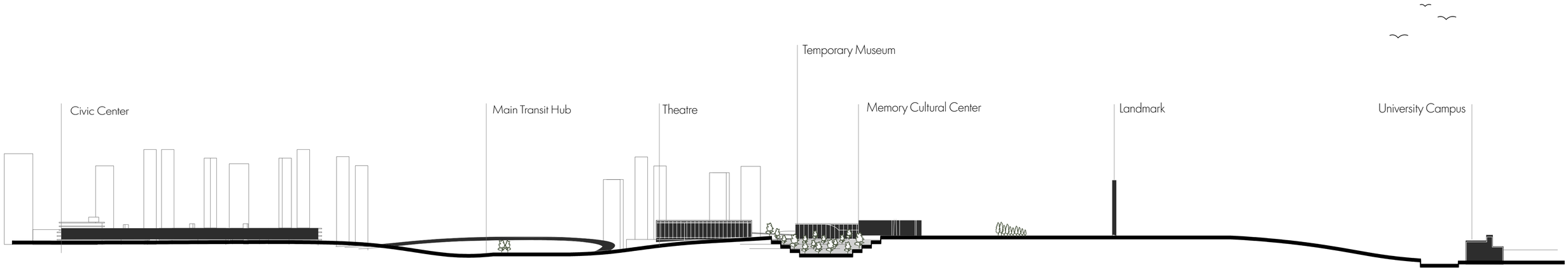
The path from the Ciudad Cívica enters the park in a free, curved movement. It passes the theater, the memory plaza and the temporary museum, before pausing at the Memory Museum.

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.**


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



Corte Urbano

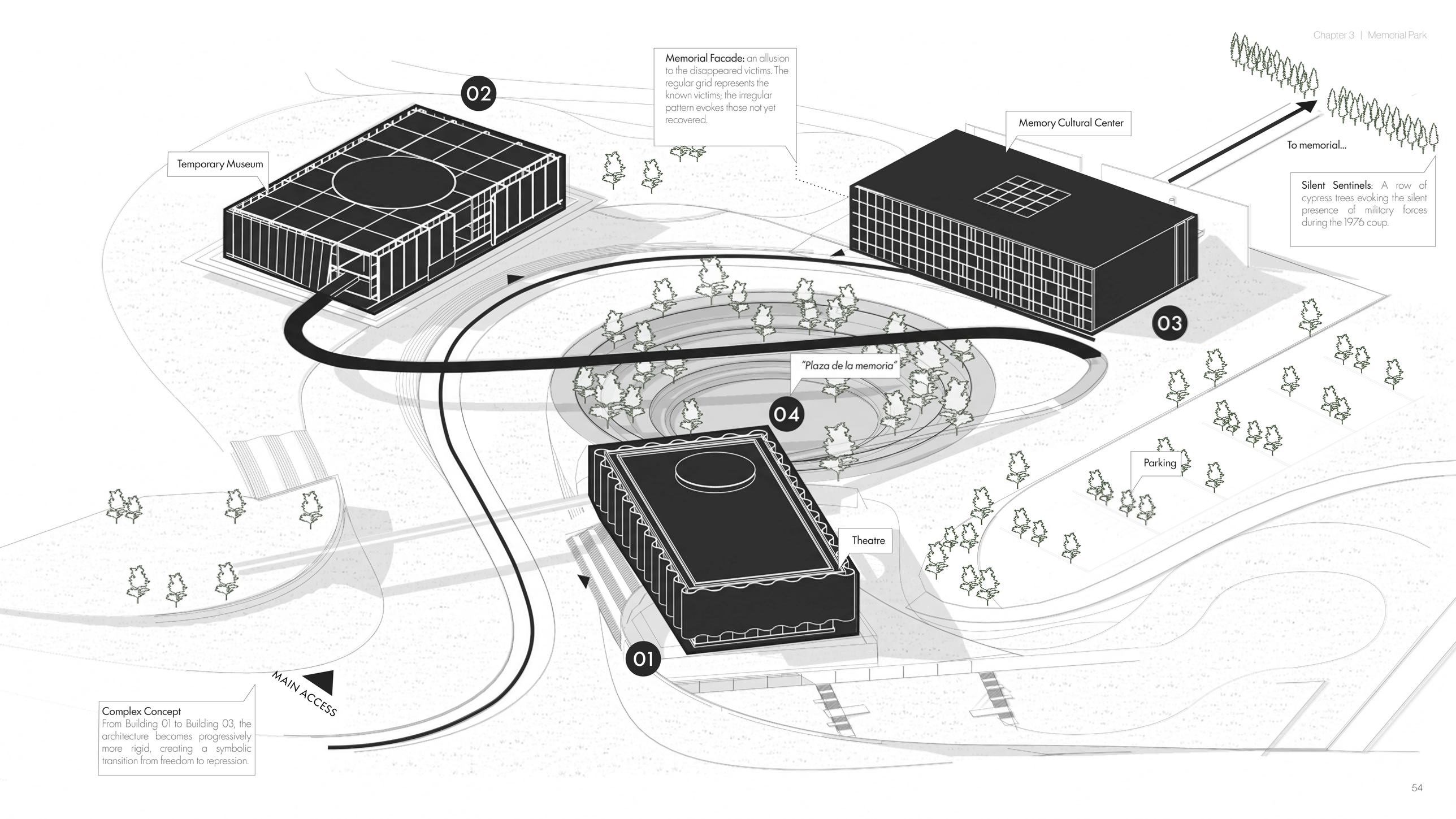


Park proposal.

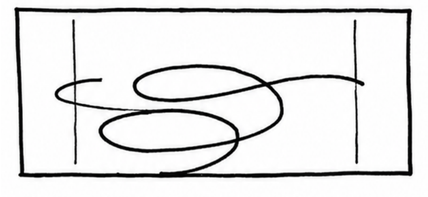


“We may live without architecture, but we cannot remember without her.”

- John Ruskin

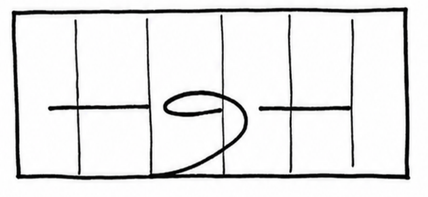


Complex Concept
From Building 01 to Building 03, the architecture becomes progressively more rigid, creating a symbolic transition from freedom to repression.



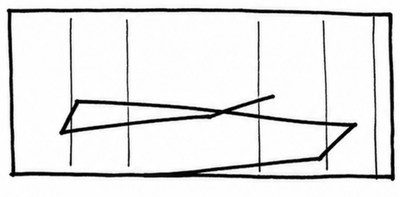
01 Multifunction Theater

Internally, the triad expresses a ***progressive transformation in its architectural language.*** The first building appears **free and curved,** with a light, almost imperceptible structure that allows for open and spontaneous movement.



02 Temporal Art Museum

The second building it's on between of the transition. The **curve becomes more restrained,** while the **structural modulation** gains greater presence. Although it still retains a certain fluidity, the space begins to convey a sense of order and restriction.



03 Memorial Museum

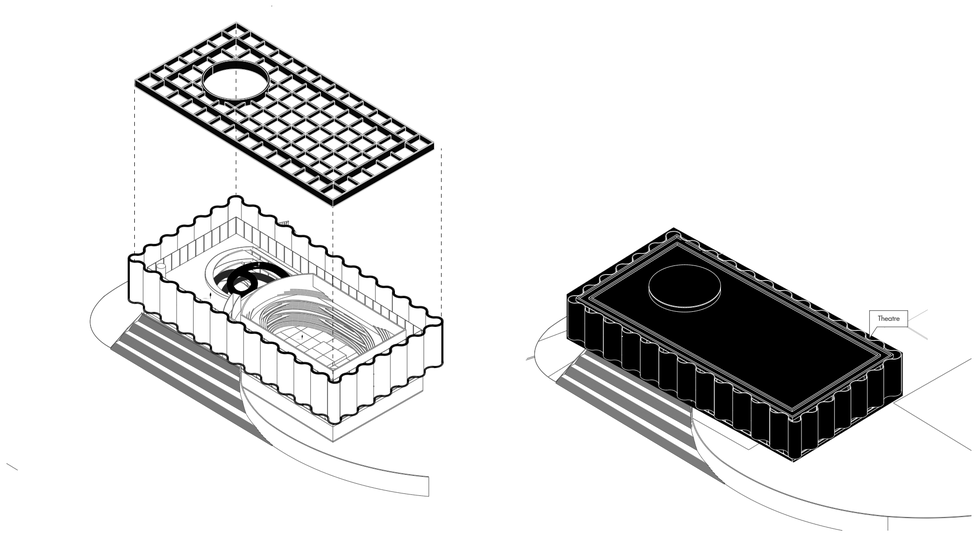
The third and final building represents the antithesis of the first. Its **straight lines, rigid structure, and imposed circulation** evoke the control exercised by the dictatorship. Together, the three buildings create a gradual **transition from freedom to oppression.**

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.

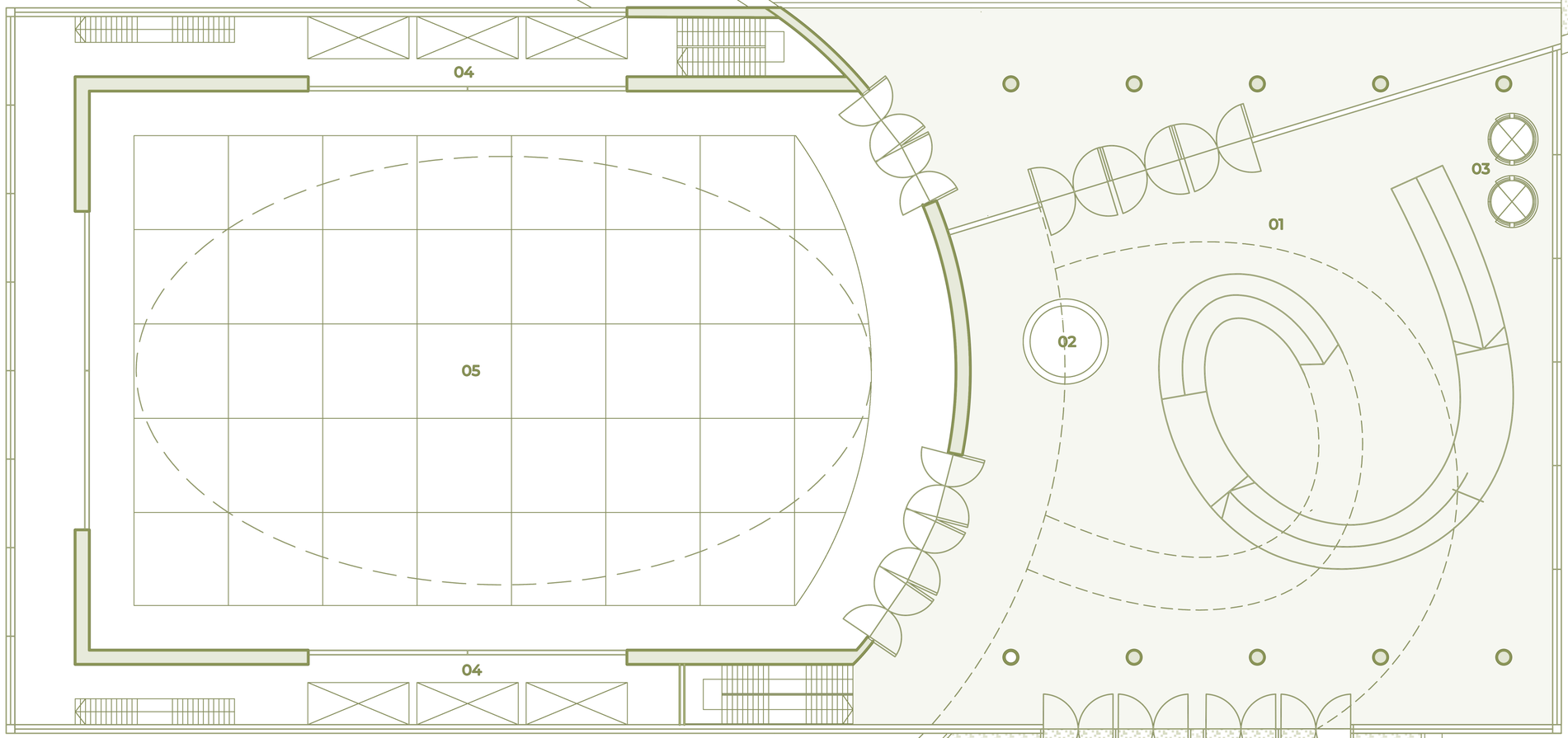
Its design expresses **lightness** and **freedom of movement.**





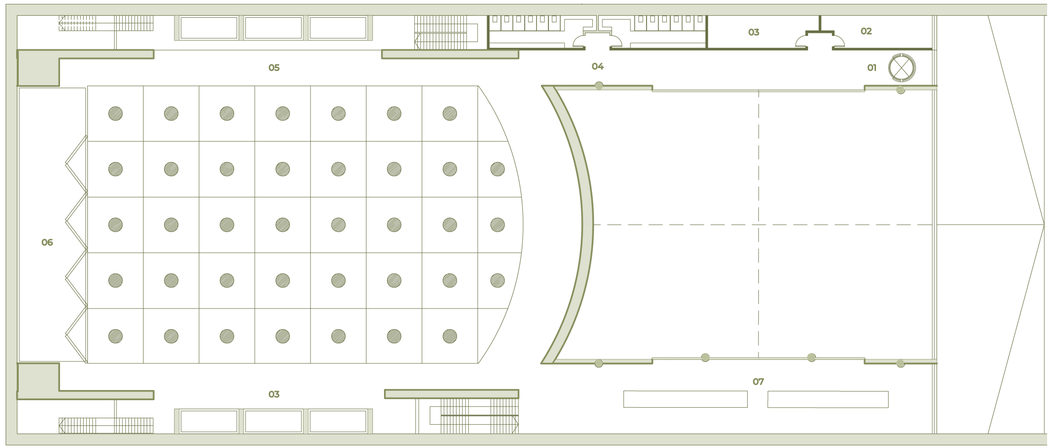
The Theater **represents freedom** through an **open and fluid architecture.** Its curved ramps, cylindrical elevators, and undulating envelope encourage unrestricted movement, with few divisions and an almost imperceptible structure.

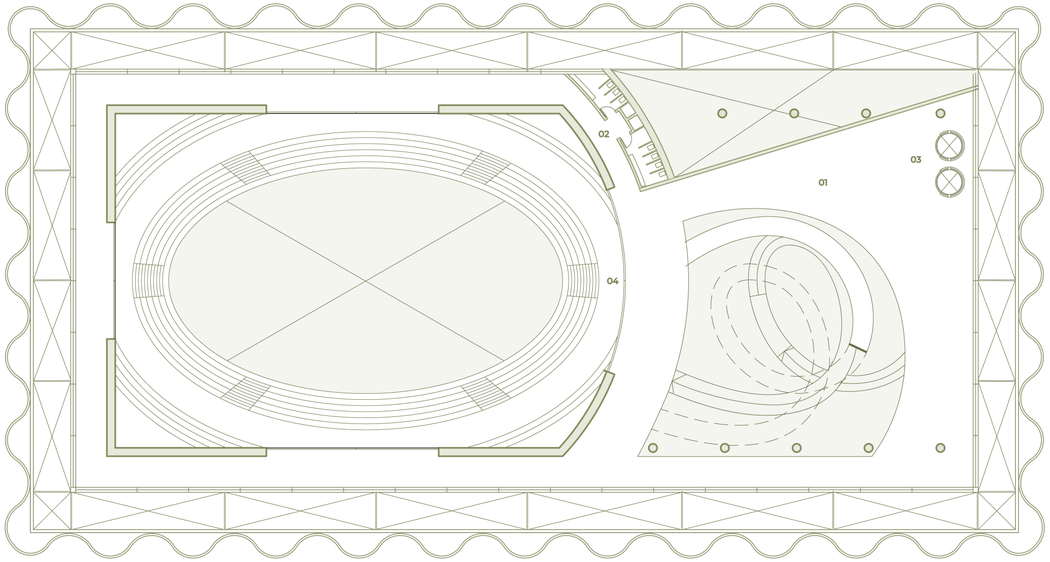
At its center, the main concert hall reflects this same spirit through a **fluid and transformable design,** allowing different functions to take place within the same space.



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

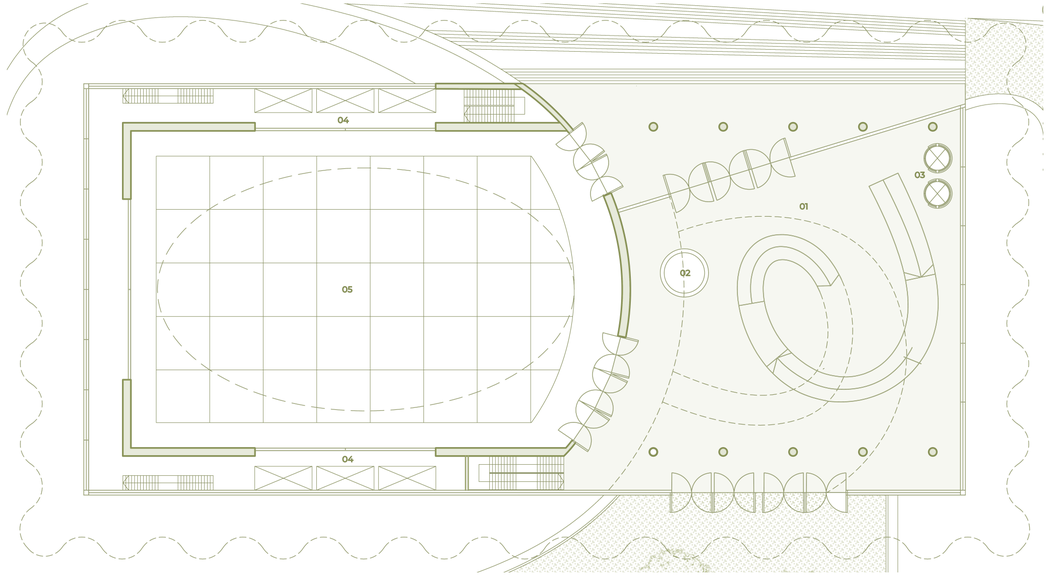
01. Main Lobby
(Hall principal)
02. Ticket Office
(Boletería)
03. Elevators
(Ascensores)
04. Service Space
(Espacio de servicio)
05. Event flexible space
(Espacio flexible para eventos)

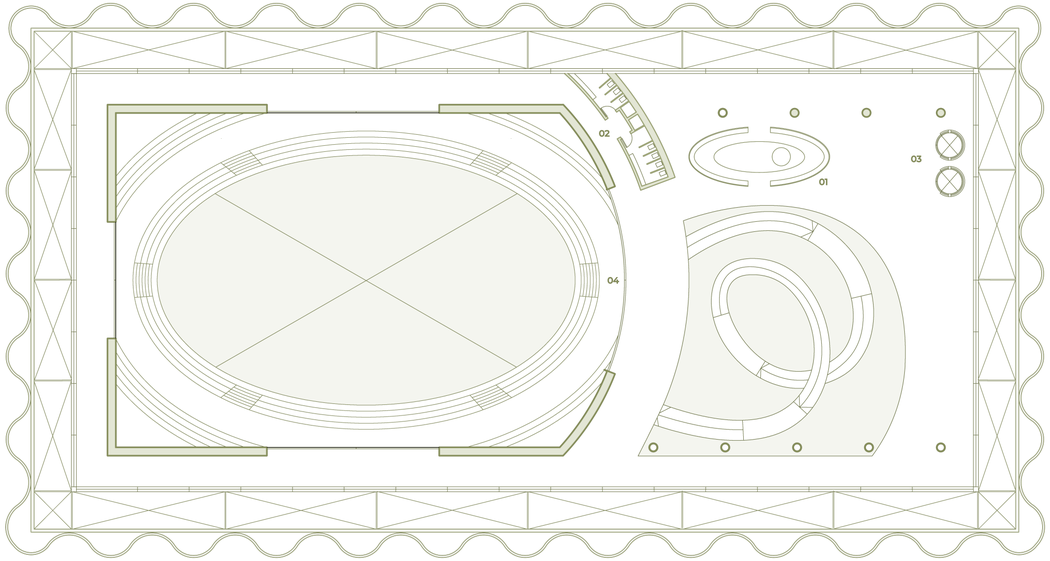




FIRST FLOOR PLAN | 7.50M
PLANO PRIMER PISO | 7.50M

01. Cafe Lounge
(Sala de espera y café)
02. W.C.
(Baños públicos)
03. Elevators
(Ascensores)
04. Grandstand
(Tribuna)

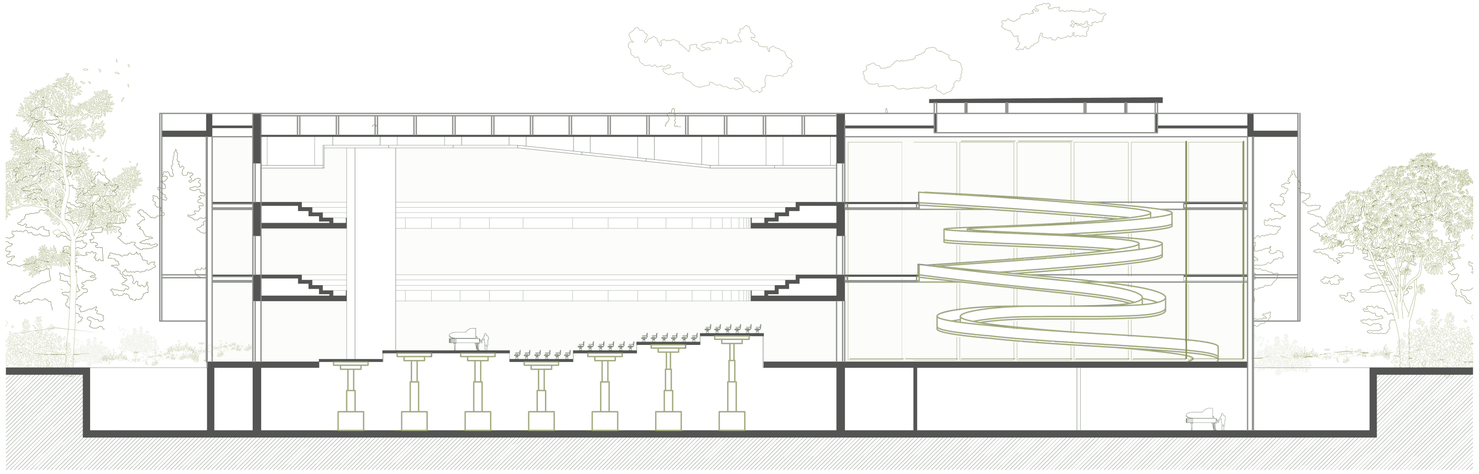


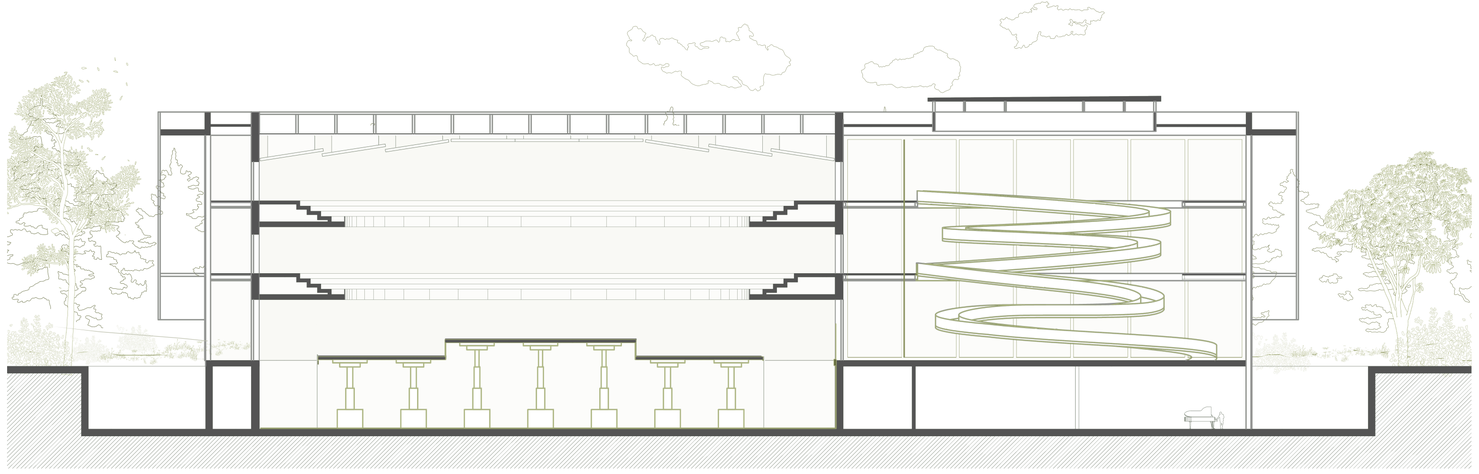


SECOND FLOOR PLAN | 13.50M
PLANO SEGUNDO PISO | 13.50M

01. Restaurant
(Restaurante)
02. W.C.
(Baños públicos)
03. Elevators
(Ascensores)
04. Grandstand
(Tribuna)





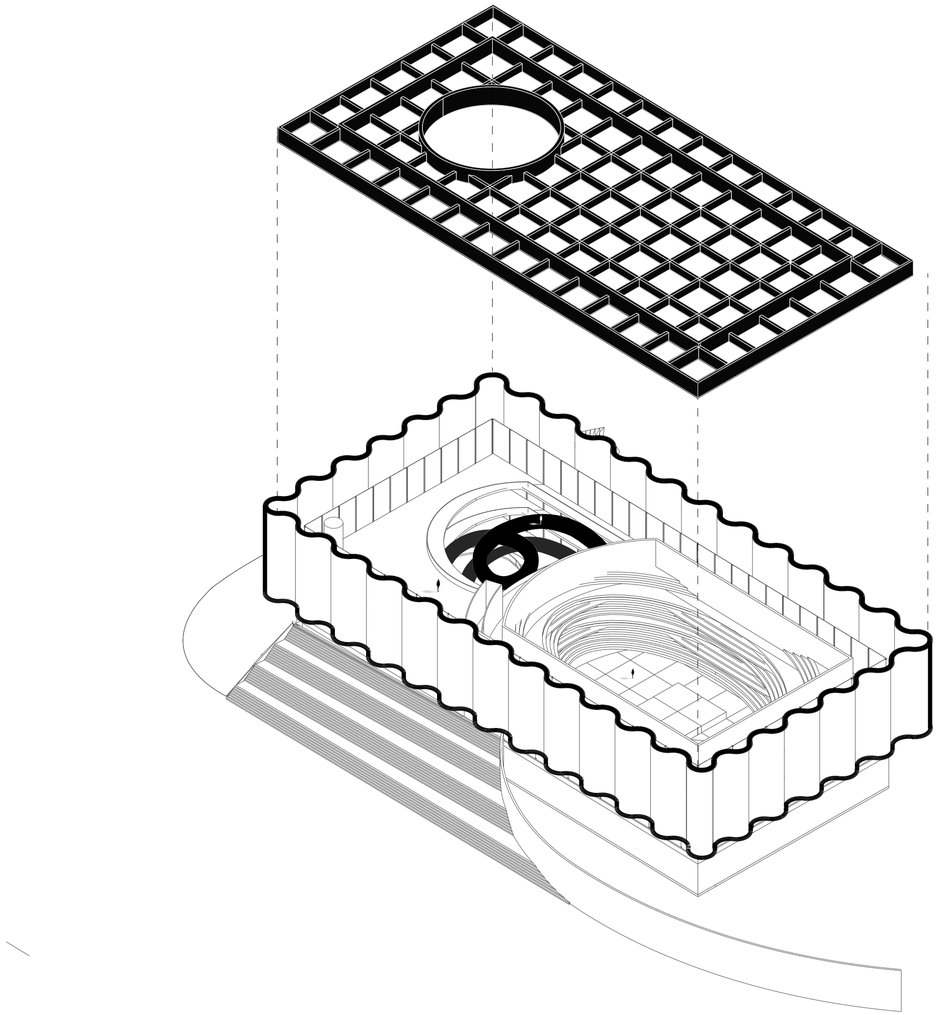


Designed to accommodate up to **4,000 spectators,** the main concert hall features a floor made of **movable platforms operated by a hydraulic system** located in the **technical basement.**

This system allows the hall to support a **wide range of configurations,** ranging from orchestral concerts to sporting events and fashion shows.

The technical basement also houses **flexible rehearsal rooms** and strategically located **storage areas for scenery and stage equipment.**

Complementing the moving floor system, **suspended acoustic panels in the top,** can be raised, lowered, and tilted through a cable system, **adapting the acoustic performance** to the requirements of each event.

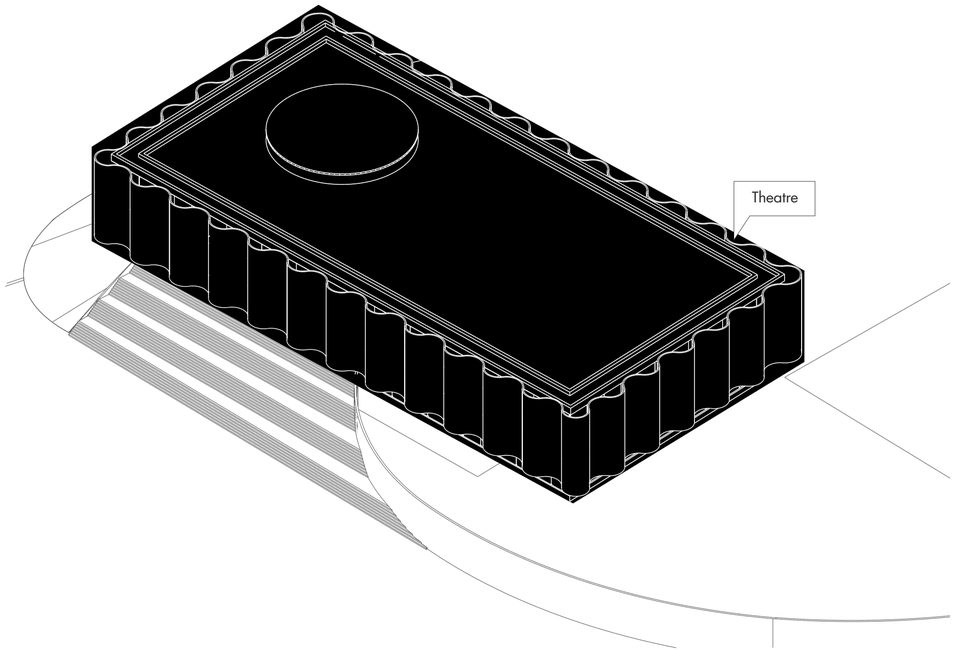


1 Structural System

The building is supported by **reinforced-concrete columns and structural walls,** with a **waffle slab spanning up to 50 metres** over the concert hall.
The structural walls, provide rigidity, and form a fire-resistant enclosure, with emergency exits distributed along all four sides.

The glazed enclosure is protected by a **curved skin of microperforated metal mesh,** supported from the roof and by small connections to the floor slabs.

Despite its scale, **the structure minimizes its visual presence** and creates a **lightweight envelope,** reinforcing the concept of freedom through expansive spaces that appear **almost free of supports.**



01 | Multifunction theater.



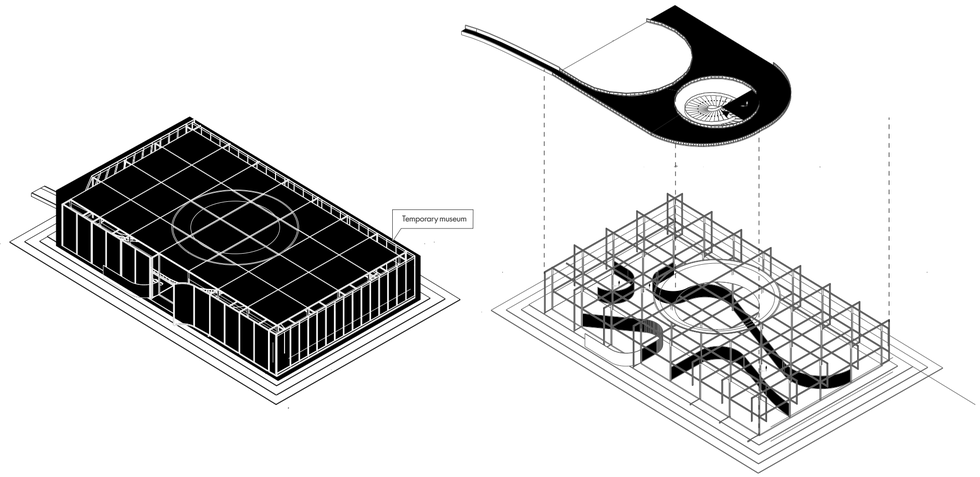


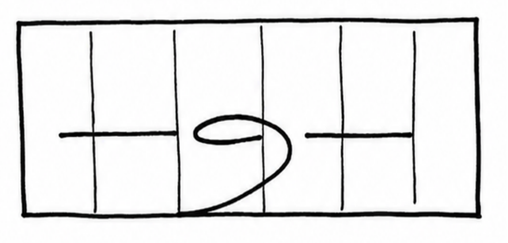


The material palette creates a warm, welcoming atmosphere centered on comfort. **Wood** is used throughout the curved ramp, flooring, and interior finishes, providing **visual continuity.** Inside the main hall, **timber acoustic panels enhance sound performance** while reinforcing this **warm character.** The ceiling incorporates a **system of removable fabric panels** that softens the perception of the space..Together, these materials create an **immersive, calm, and comfortable environment.**

02. Temporal Art Museum

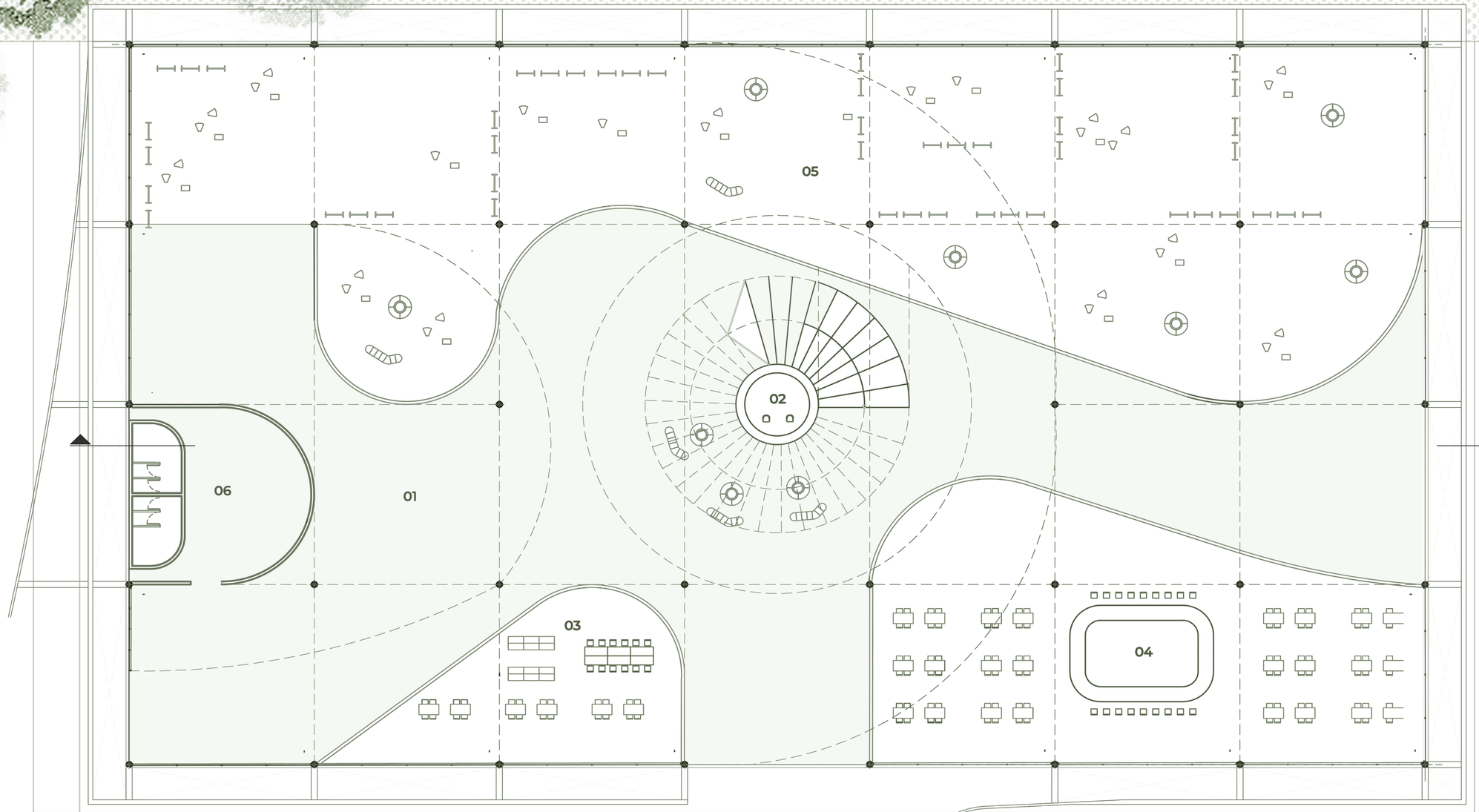
This museum is the **second building** encountered as visitors move through the park. It represents **the transition between curved and rectilinear geometries,** and **between freedom and oppression.** It is therefore conceived as a **lightweight yet clearly defined modular structure,** containing flexible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





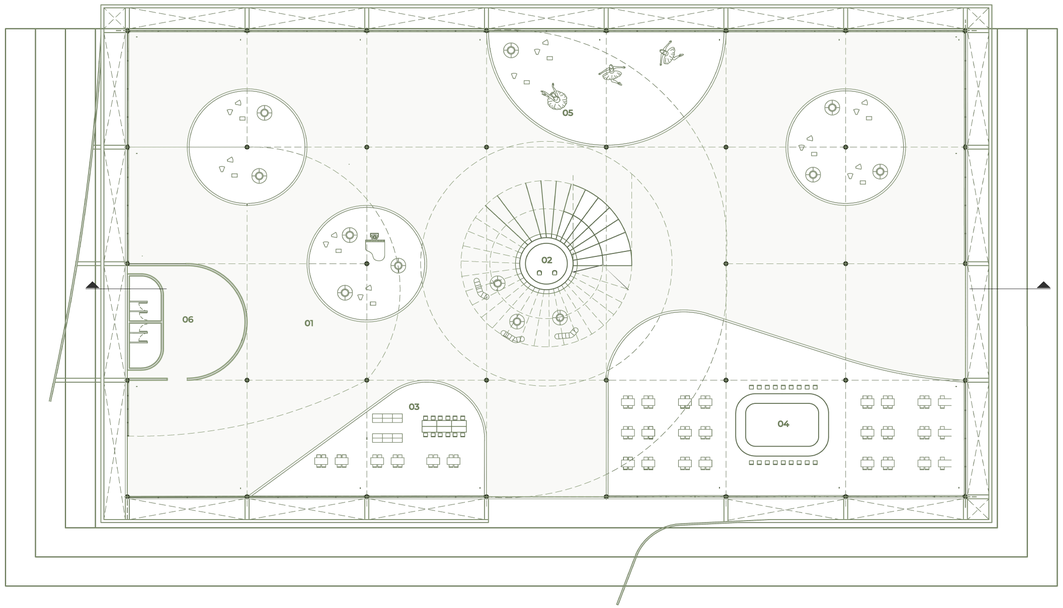
The Museum represents the **midpoint between freedom and oppression.** Its curved geometry remains present, but becomes more restrained and controlled than in the previous building.

A regular white steel structure becomes more visible, introducing a clearer **rhythm and a stronger sense of order.** Although the space remains open and contemporary, its geometry and structure begin to guide movement, creating a subtle balance between freedom and control.



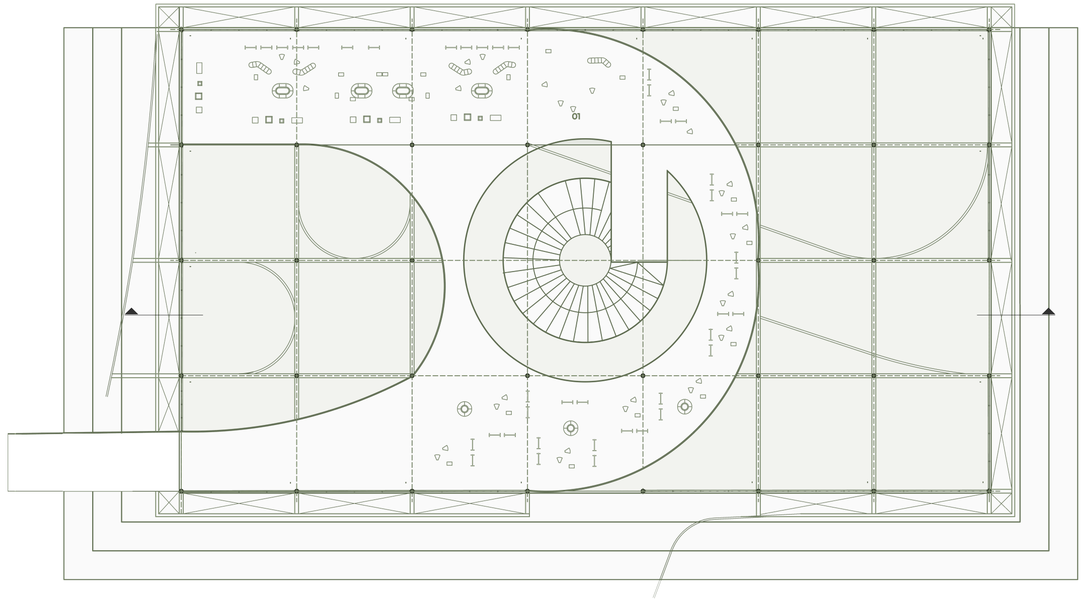
GROUND FLOOR PLAN A | 0.00M
PLANO DE PLANTA BAJA A | 0.00M

01. Hall / Reception
(Espacio de llegada / recepción)
02. Exhibition spiral promenade
(Recorrido espiral expositivo)
03. Administration
(Administración)
04. Bar / Cafe
(Bar / Café)
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

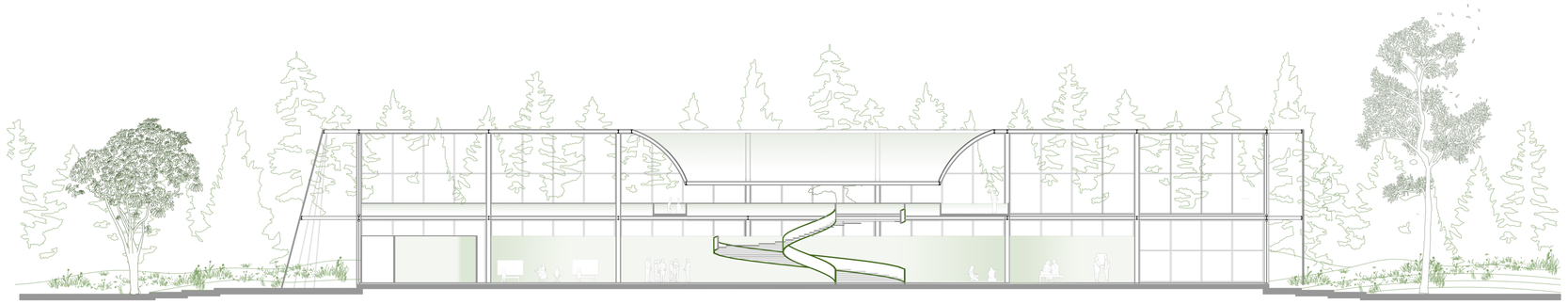
01. Hall / Reception
(Espacio de llegada / recepción)
02. Exhibition spiral promenade
(Recorrido espiral expositivo)
03. Administration
(Administración)
04. Bar / Cafe
(Bar / Café)
05. Temporary exhibition gallery
(Espacio de exposición temporal)
06. W.C
(Baños públicos)

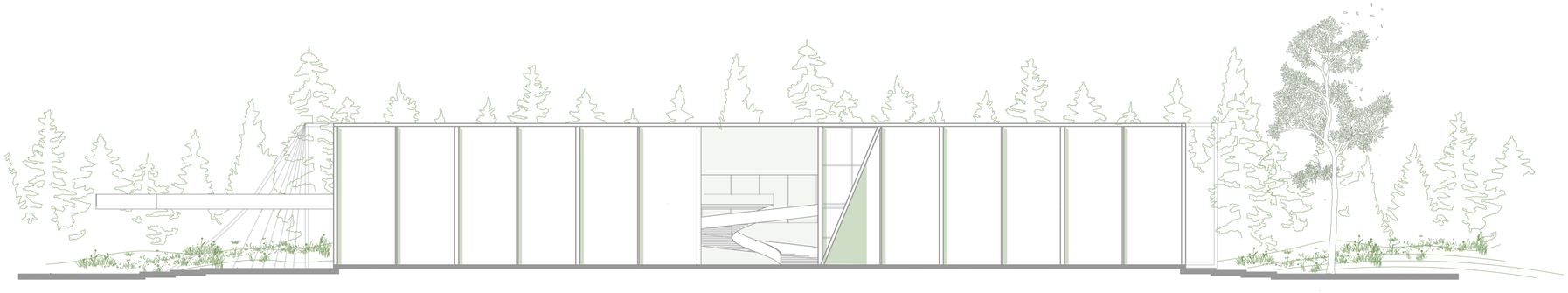


FIRST FLOOR PLAN | 6.00M
PLANO PRIMER PISO A | 6.00M

01. Grand gallery
(Galería principal)



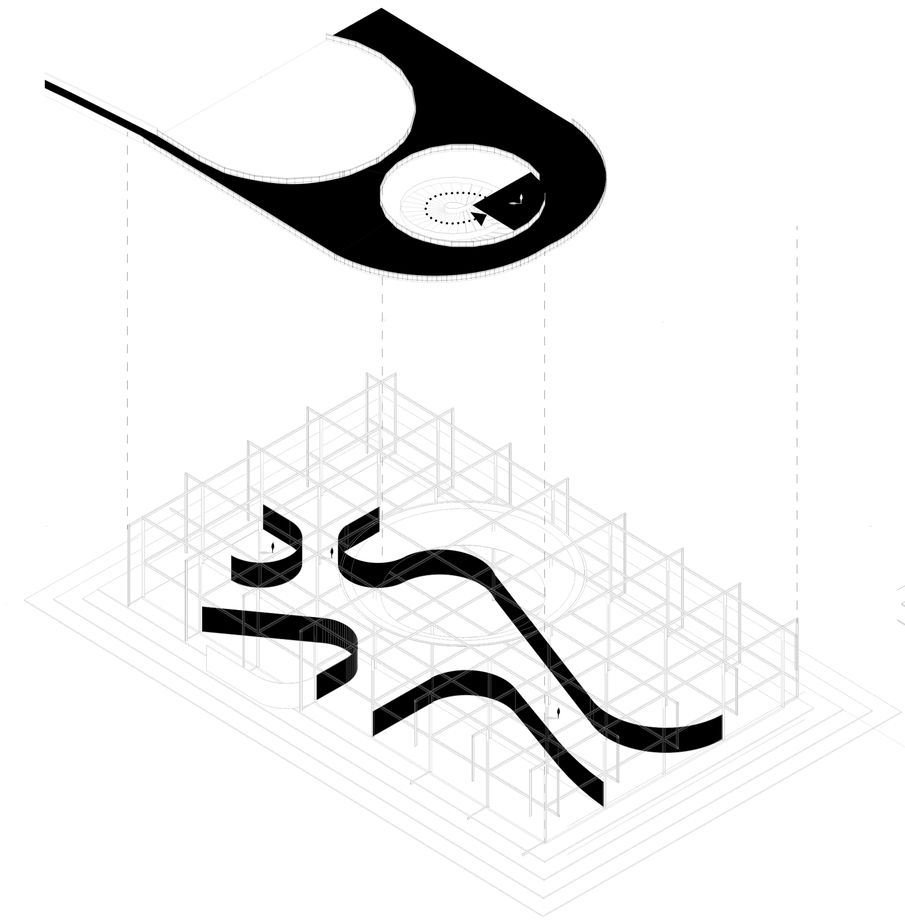




The museum is conceived as a **flexible space** that can adapt to the **changing needs of temporary exhibitions.** Its open plan is organized by **curved walls connected to the main steel structure,** creating exhibition areas and circulation paths of different scales without losing the clarity of the structural grid.

At the center, the reception and main exhibition space are organized around a helical staircase that connects both levels. An **elevated walkway enters from the exterior,** continues through the mezzanine, and links with the descending staircase, creating a **continuous visitor route.**

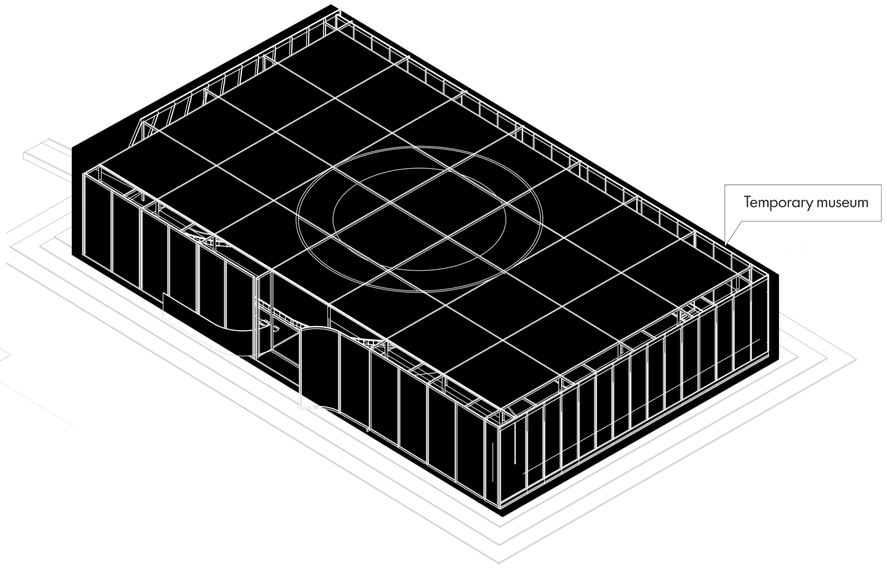
This sequence leads to the **central void,** covered by a large skylight made of translucent cellular polycarbonate panels. The filtered daylight highlights the main exhibition space and turns the void into the architectural focus of the building. From the outside, the museum **appears lightweight, modular, and restrained,** while the interior becomes more fluid through curved elements and dynamic circulation. This contrast expresses the balance between order and freedom, **permanence and transformation.**



2 Structural System

The building is organized by a **4 × 7 modular steel grid,** creating an open and flexible layout. This structure supports the upper floor, the elevated walkway, and the central skylight, which brings soft natural light into the main void. The **double-skin façade** combines an inner glass layer with an outer translucent polycarbonate envelope, improving daylight control and giving the building a light appearance.

Curved walls divide the interior into exhibition spaces of different sizes. A helical staircase and elevated walkway guide visitors around the central void. Together, these elements balance a **clear structural order with a fluid spatial experience,** allowing the museum to adapt to different temporary exhibitions.



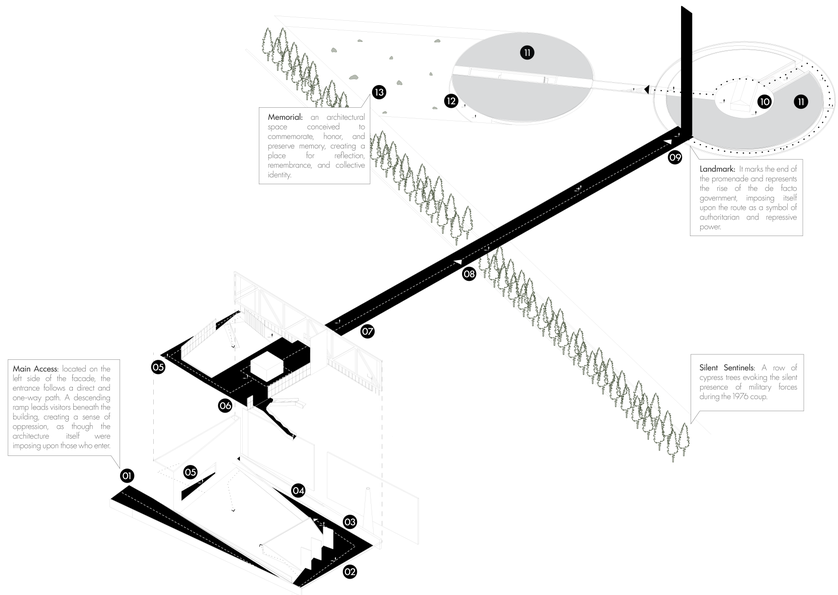






The materiality combines a **slender steel structure, glass enclosures, and a translucent outer skin** that filters light and softens the building's appearance. Inside, **white continuous surfaces, light-colored floors, and curved elements** reflect the diffused lighting. The contrast between the precise structure, the transparency of the glass, and the lightness of the outer envelope creates a bright, warm, and lightweight architecture.

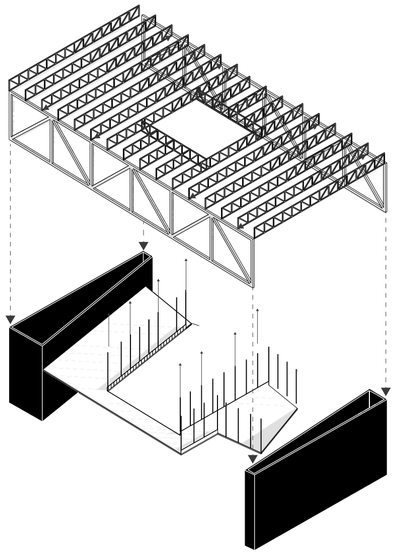
From this point onward, the route unfolds in **two sequences:** an **interior journey through the Memory Museum** and an **exterior path** leading toward **Galpón 09** and the **mass grave.**

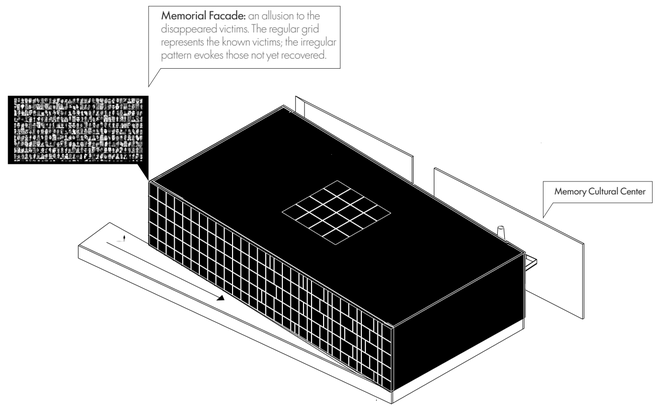


03. Memorial Museum

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

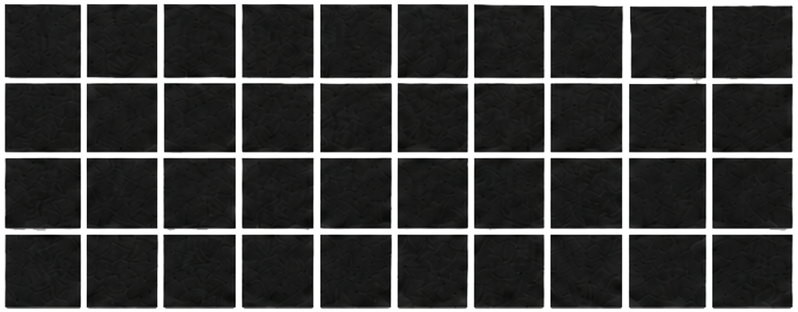
Its architecture conveys rigidity, control, and repression through a single path. As visitors move forward, **the space becomes progressively darker and narrower,** evoking the conditions of subjugation under Argentina's **last military dictatorship.**





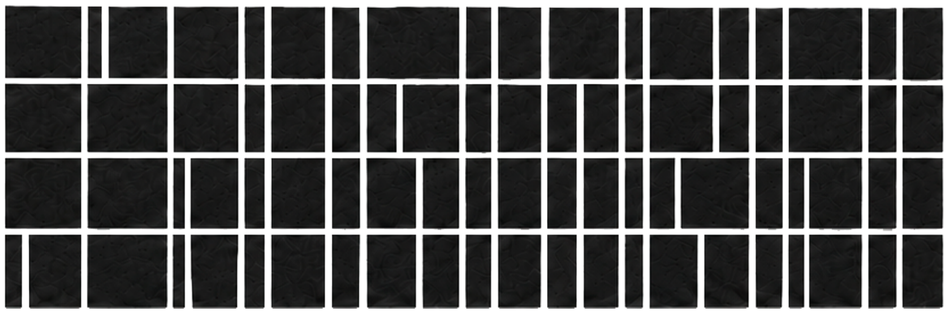


Memorial Façade



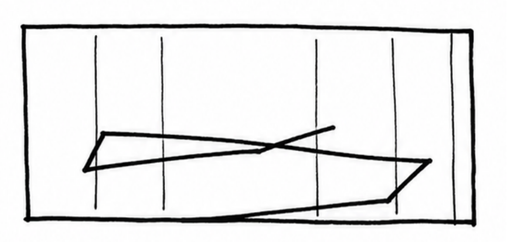
Lecture 1

A regular grid designed to symbolize the recognized victims.



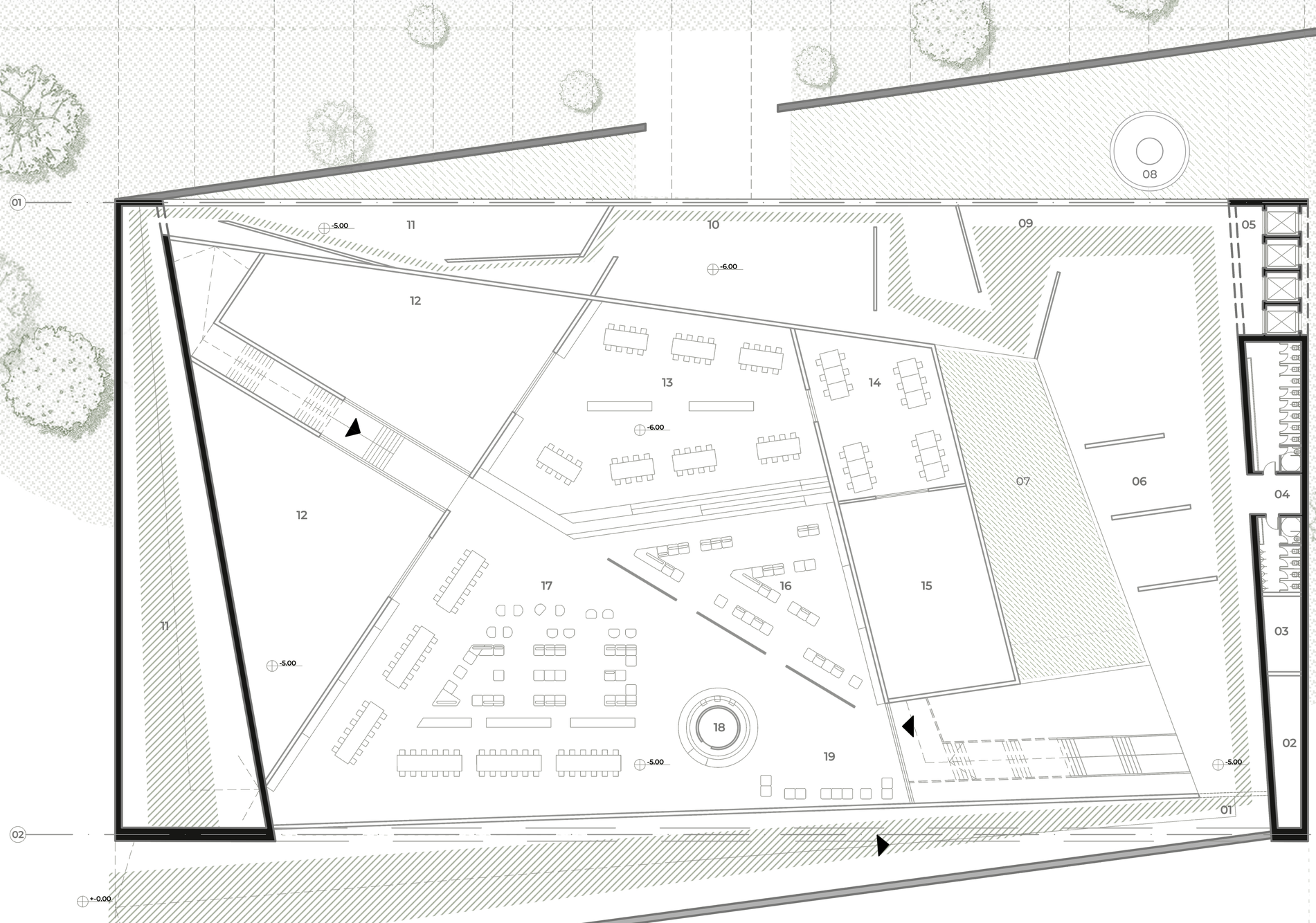
Lecture 2

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



The Memorial Museum is the most complex of the ensemble, **completing the transition toward oppression.** Curves disappear, replaced by **straight lines and an imposed circulation.**

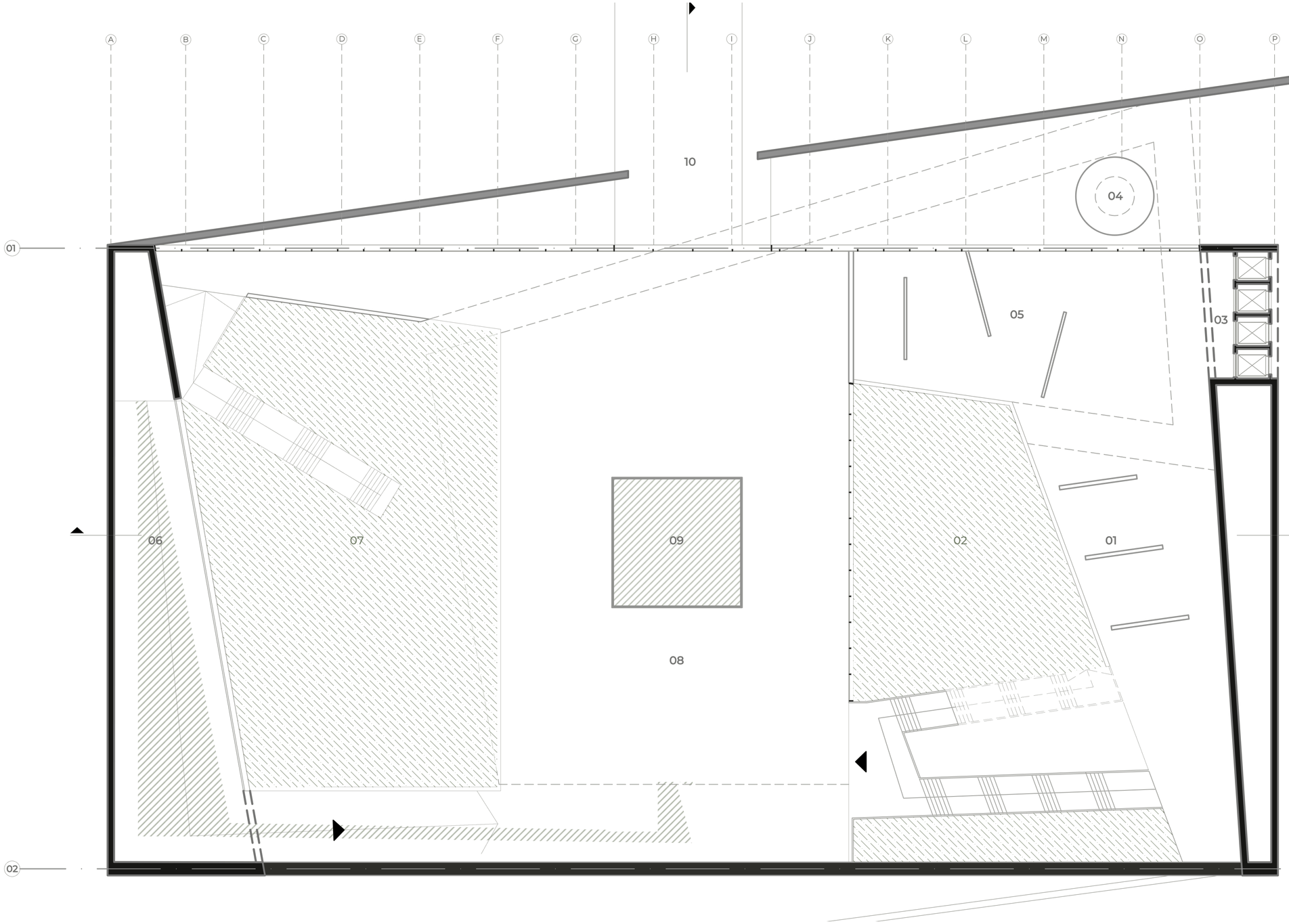
Its spaces alternate between **expansion and compression,** creating uncertainty and confinement. Its dark, industrial atmosphere evokes **Tucumán's sugar mills,** linking their closure and the resulting social crisis to the repression that followed.



BASEMENT FLOOR PLAN | -5.00M

PLANTA NIVEL SUBUELO | - 5.00M

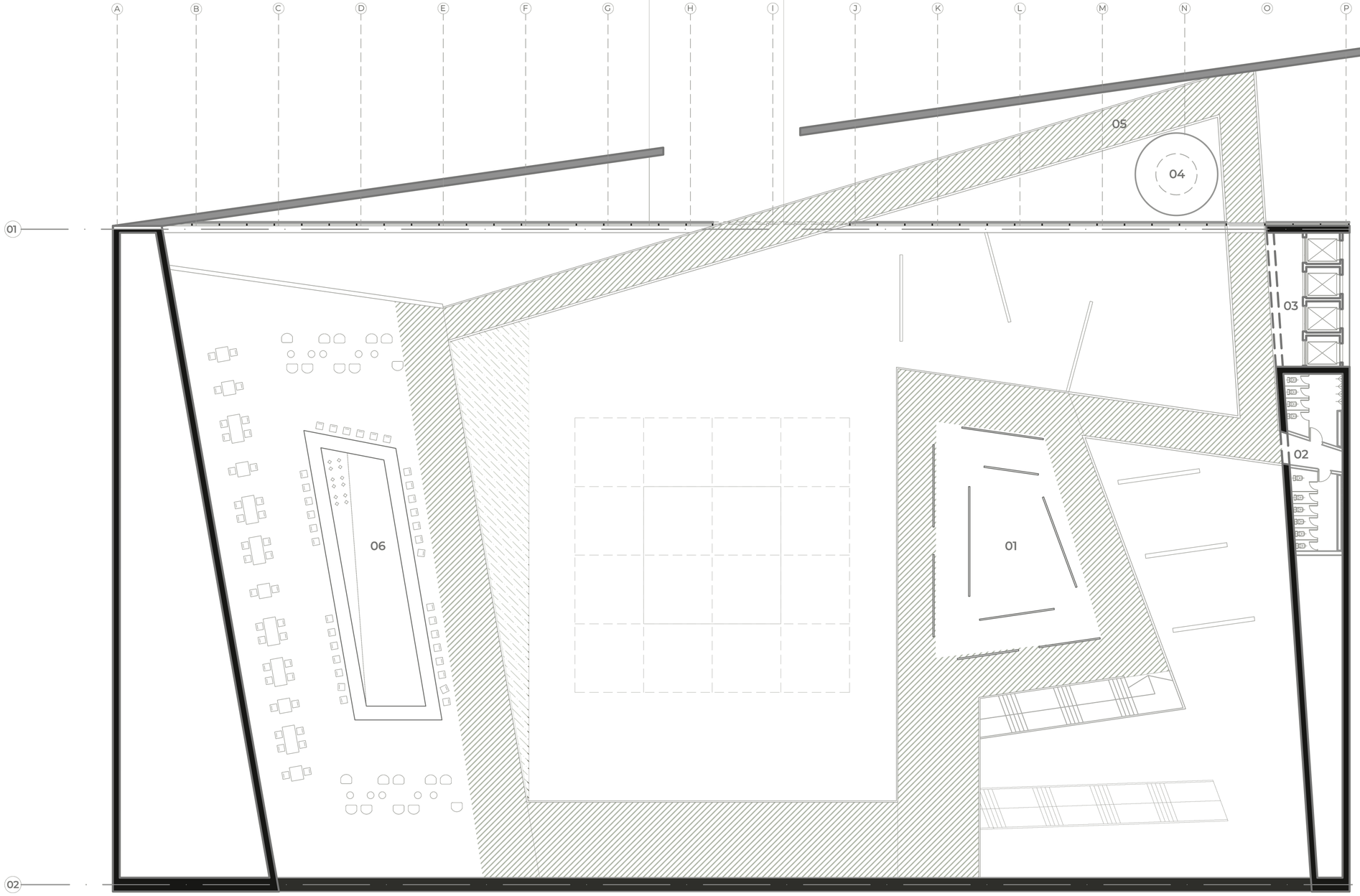
01. Entry
(Entrada)
02. Reception & Administration
(Recepción y administración)
03. Storage
(Depósito)
04. W.C.
(Baños públicos)
05. Elevators
(Ascensores)
06. History totems pt. 01
(Tótems historia - parte 01)
07. Sugar cane exhibit
(Exhibición de Cañas de azúcar)
08. Industrial chimney
(Chimenea industrial)
09. History totems pt. 02
(Tótems historia - parte 02)
10. History place pt. 03
(Lugar histórico pt. 04)
11. Dictatorship Memorial
(Memorial de la dictadura)
12. Closed stacks
(Archivo Cerrado)
13. Private reading room
(Sala de lectura privada)
14. Media library
(mediateca)
15. Open Stack
(Archivo abierto)
16. Reading lounge
(Sala de lectura)
17. General reading room
(Sala de lectura general)
18. Reception
(Recepción)
19. Waiting area
(Sala de espera)



GROUND FLOOR PLAN | 0.00M

PLANO DE PLANTA BAJA | 0.00M

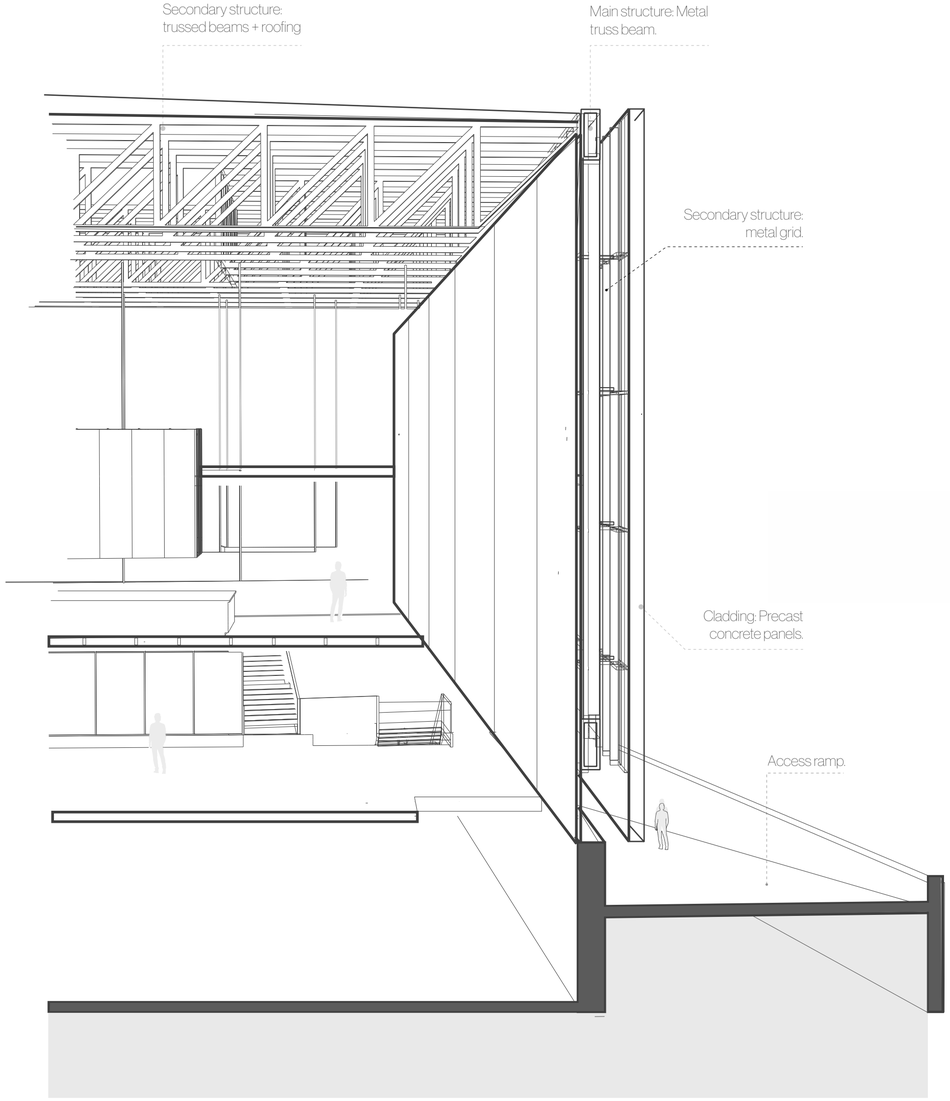
01. **History totems pt. 01**
(Tótems historia - parte 01)
02. **Sugar cane exhibit**
(Exhibición de Cañas de azúcar)
03. **Elevators**
(Ascensores)
04. **Industrial chimney**
(Chimenea industrial)
05. **Elevators**
(Ascensores)
06. **Dictatorship Memorial**
(Memorial de la dictadura)
07. **Dried sugar cane exhibit**
(Exhibición de Cañas de azúcar secas)
08. **Civic hall**
(Salón cívico)
09. **Media cube**
(Cubo multimedia)
10. **Exit promenade**
(Paseo de salida)



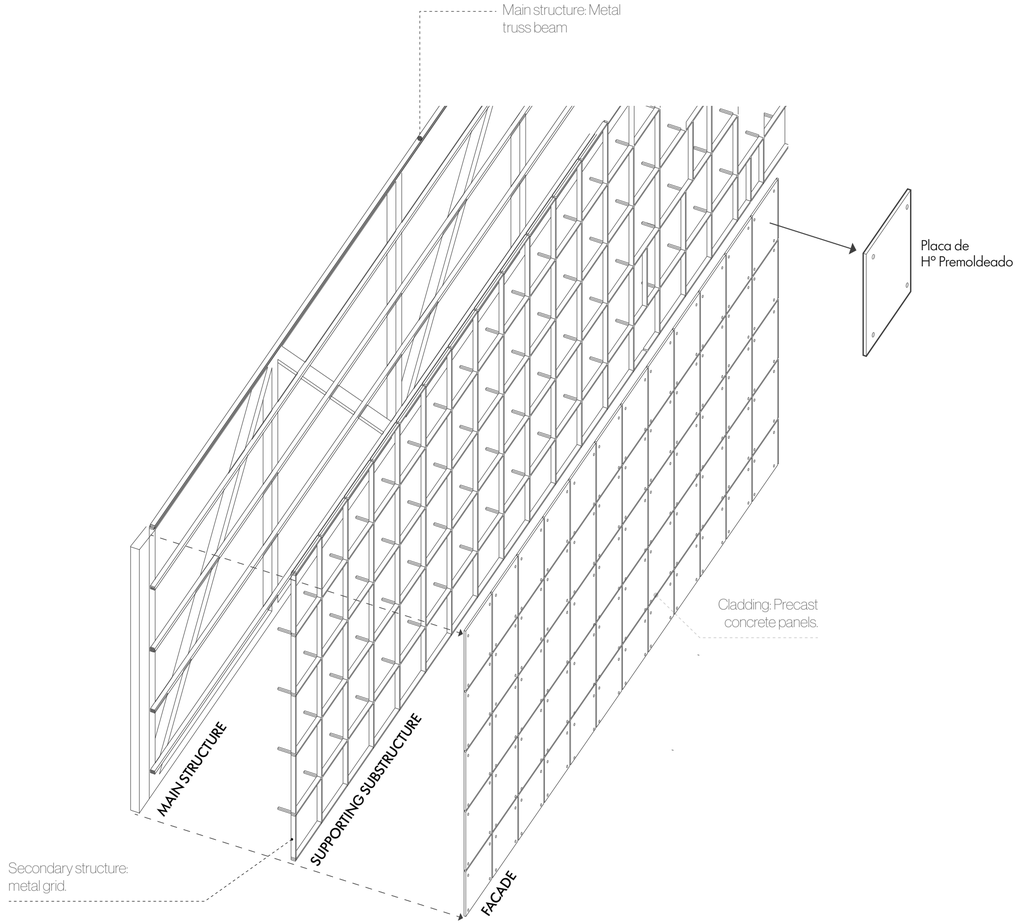
FIRST FLOOR PLAN | 6.20M
PLANO PRIMER PISO | 6.20M

01. **Gallery space.**
(Espacio de galería)
02. **W.C.**
(Baños públicos)
03. **Elevators**
(Ascensores)
04. **Industrial chimney**
(Chimenea industrial)
05. **Aerial walkway**
(Pasarela aerea)
06. **Bar|restaurant**
(Bar - restaurante)


Structure as Essence
The Beauty of Purpose
In traditional architecture, structure and form are one.
The post and beam, the frame and the joinery, reveal
an honest expression of how things are held together.
This exhibition explores a timeless language of building
in which every member has a purpose and every detail
reflects a deep respect for materials, craft, and place.
Clarity of structure is not only a way to build—
to think, to inhabit, and to endure.
Joinery
Precision and Permanence
Materials
Nature and Craft
TENDANCES ET COÏNCIDENCES
COPIER INÉVITA-BLEMENT



MEMORIAL MUSEUM - **PERSPECTIVE SECTION**



The **precast concrete panels** form the building's external envelope. They are fixed through **mechanical anchors to a secondary steel grid,** which supports and distributes their weight. This secondary structure then transfers the loads to the **main two-storey steel truss.**

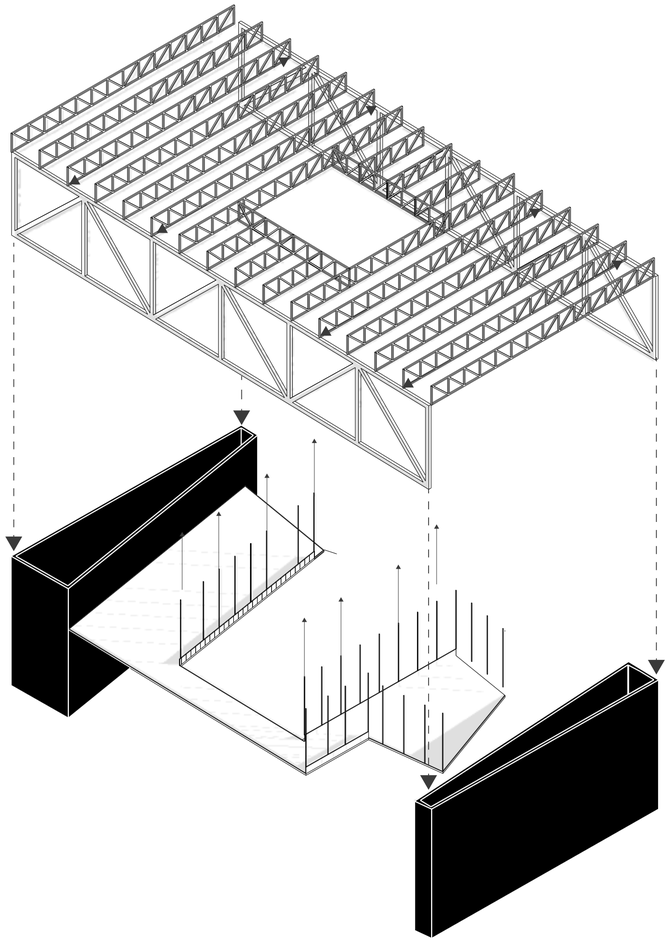

1964

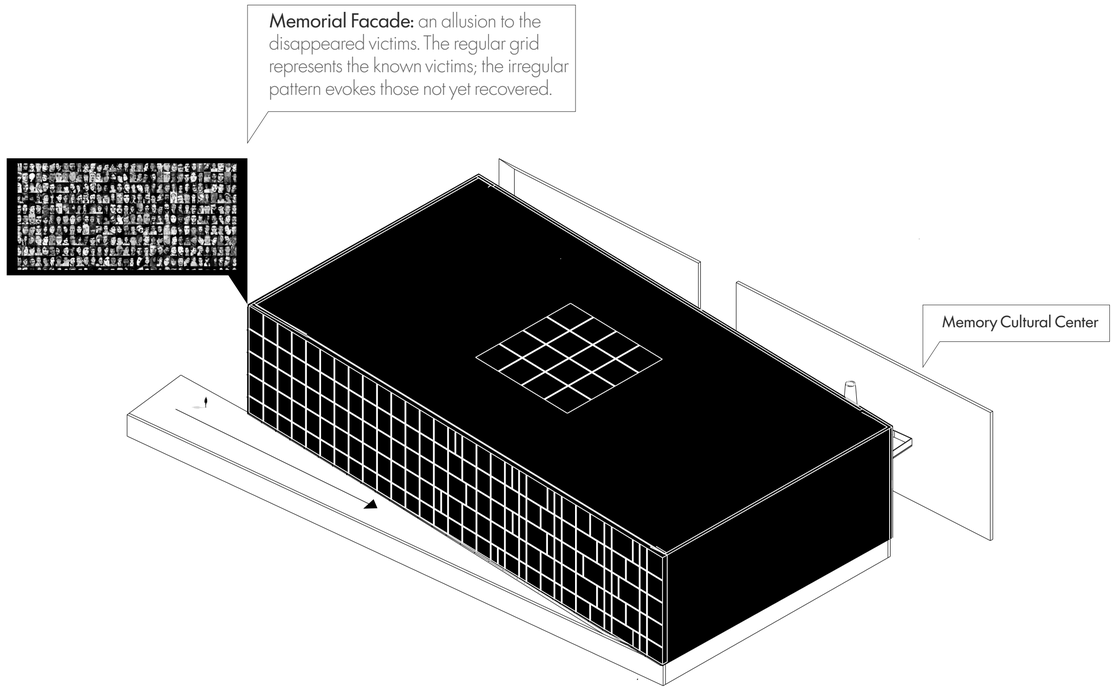


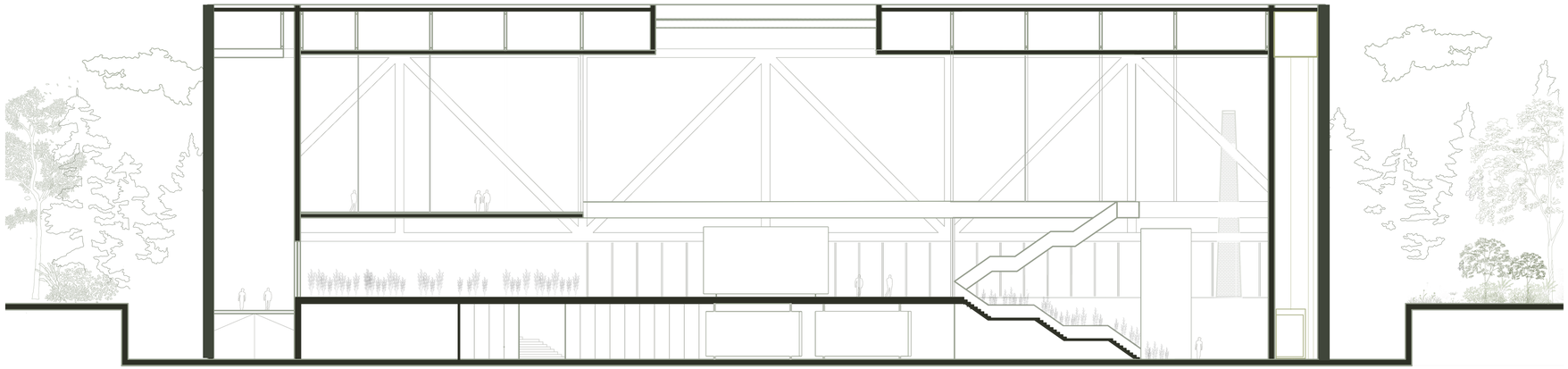

Theodor Adorno inicia seu texto "Educação após Auschwitz" com a seguinte proposição: "*A exigência de que Auschwitz não se repita é a primeira de todas para a educação*". Mas se eventos históricos não se repetem, o que o filósofo de fato nos propõe?
Holocausto, ou Shoá, foi o processo sistemático de perseguição e tentativa de extermínio, que resultou no genocídio de 6 milhões de judeus. Perpetrado pela Alemanha nazista e por seus colaboradores no contexto da 2ª Guerra Mundial, o regime também perseguiu e assassinou outros grupos humanos, por questões raciais, étnicas, ideológicas, religiosas ou sexuais.
Pessoas com deficiência ou com distúrbio mental, testemunhas de Jeová, pessoas LGBTQIA+, ciganos roma e sinti, a população negra, comunistas, anarquistas, opositores políticos, prisioneiros de guerra, maçons, eslavos, chineses, dentre outros, e cada qual com suas especificidades, também se tornaram alvo desse regime.
Mesmo que esse tenha sido um processo singular, os fatores que estão em suas origens repetem-se com frequência no presente. Um genocídio não se inicia em centros de extermínio – o preconceito, o ódio, a discriminação e a violência o antecedem.
O projeto de extermínio não se limitava a eliminar a existência física dessas pessoas, mas a apagar suas memórias, identidades e culturas. Por isso, o eixo narrativo desta exposição não é o nazismo, mas sim as pessoas que foram transformadas em vítimas, com seus rostos, nomes e personalidades. A elas devolvemos agora o protagonismo.
O Holocausto é o exemplo extremo de uma concepção racista de mundo, que classifica seres humanos como superiores ou inferiores, entre vidas a serem vividas e vidas descartáveis. Tornou-se um legado universal de ensinamento para as futuras gerações – que sirva de alerta, jamais de precedente.

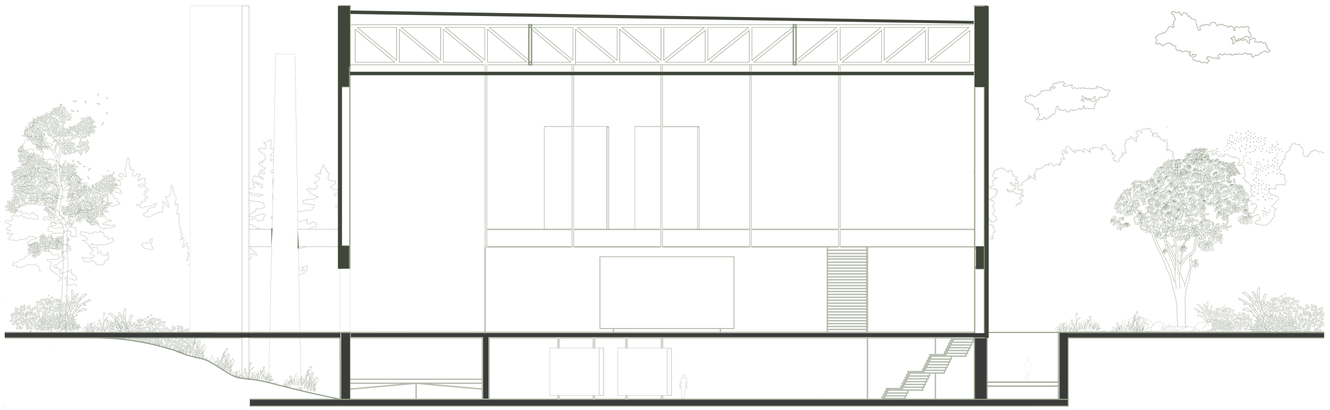

THE STORY


DALE
Europe
12/16/19
3:14 PM



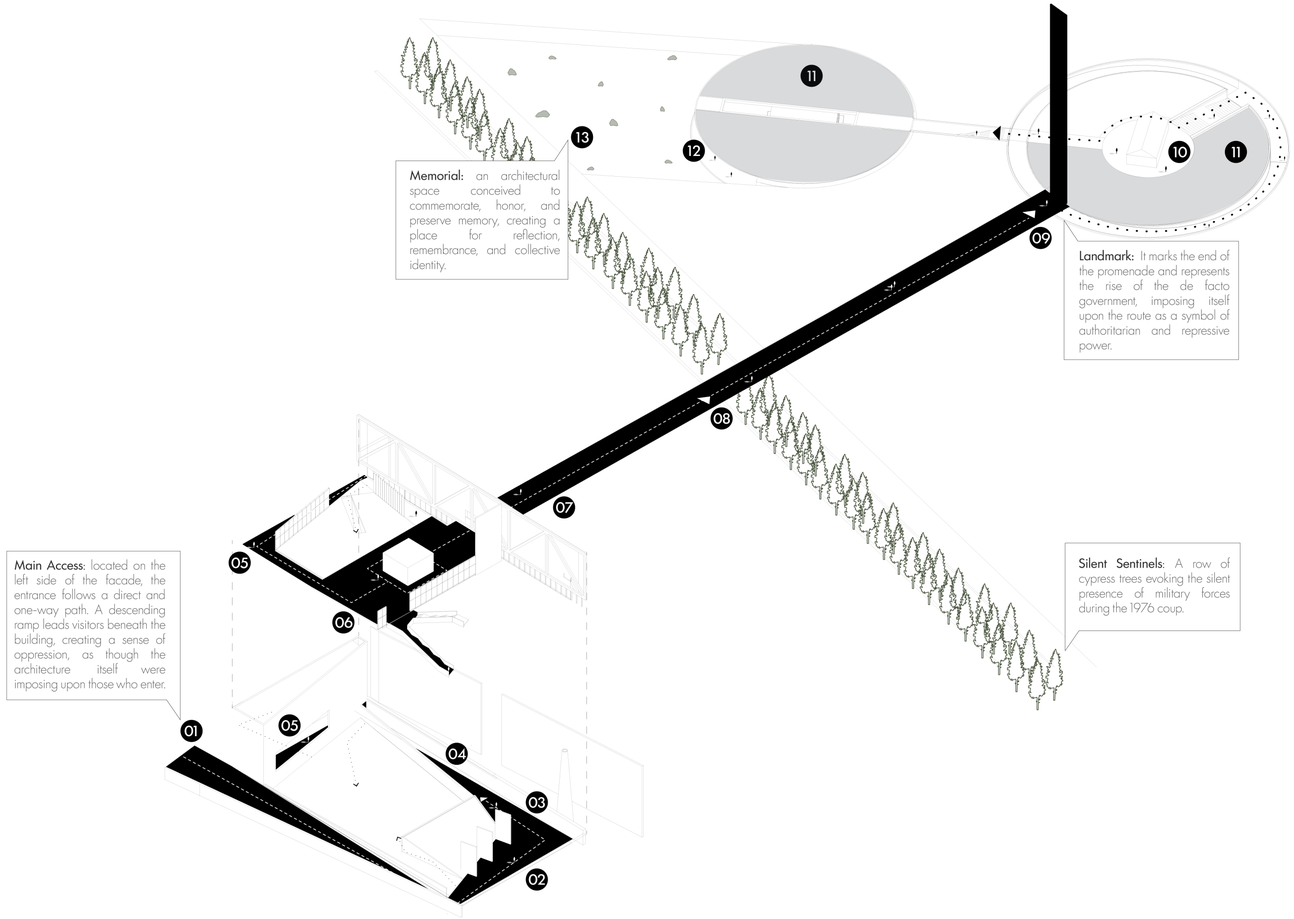

Memorial Facade: an allusion to the disappeared victims. The regular grid represents the known victims; the irregular pattern evokes those not yet recovered.
Memory Cultural Center





The building is conceived as a large interior volume free of structural supports, allowing the **circulation route to be shaped according to a functional and narrative logic.** The route develops along the perimeter and **progressively changes in scale:** at certain points it widens, while at others it becomes narrower and more enclosed, depending on the atmosphere the museum seeks to convey. The sequence culminates in a **large open space** containing the main central hall.

The intermediate floors are suspended by **tension rods connected to the roof structure.** This structure transfers the loads to the two **main truss beams** and then to the **reinforced-concrete wall cores located at both ends of the building.** The lower level contains the **library and the Provincial Archive**, while the upper floor houses the **exhibition rooms and a bar.**



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**.

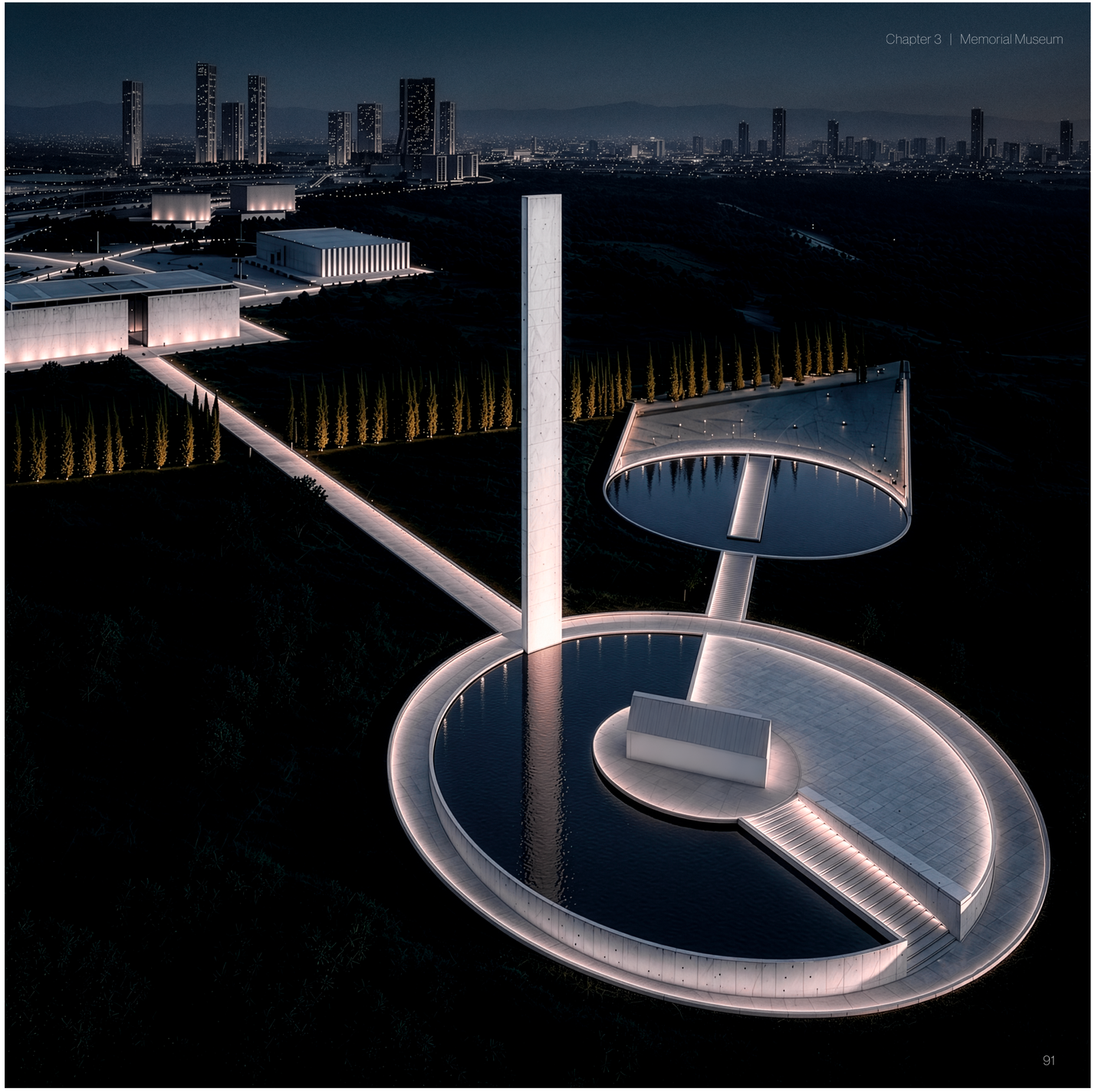
That same path then **lifts into the air,** forcing visitors to step off it since **it can no longer be walked,** symbolizing the **loss of power of the people** under the civic-military dictatorship.



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.