



MUSEO DE ARTE
CONTEMPORÁNEO
DE ALICANTE



Compromiso
de Calidad Turística

Compromís
de Qualitat Turística

* MACA architecture

The architectonic project designed for the Alicante Contemporary Art Museum (MACA) comes from two particular points related to the museum that from the beginning establish a highly defined working field:

- On the one hand, it is a building for a collection of the 50s and 60s art – already established and delimited -, as the collection that the Spanish artist Eusebio Sempere donated to the city of Alicante. The collection is formed by the works of contemporary artists, such as: Calder, Chillida, Julio González or Sempere himself.
 - On the other hand, the location of the building in the historic center of Alicante, with its slope parameters (10 m), language, context or orientation, creates a unique atmosphere for the museum, which has the presence of the Santa Barbara Castle above it and a little square, the Iglesia de Santa María and the sea horizon opposite it.
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- These two points- the relationship with a world of plastic and perceptive references and the relationship with the context of the historic center of Alicante- suggest a way of understanding and developing the architectonical project according to its programmatical, spatial or perceptive principles.
 - The use of the stone, mainly employed to build the walls of the building, is related to the general appearance of the church (Iglesia de Santa María) and the historic center of the city. Furthermore, it contains, within a single volume, the ancient building of the “Museo de la Asegurada (Museum of la Asegurada) of Alicante, which was restored and included in the modern building and it holds the annexe spaces to the exhibition use.
 - The stony volume- which absorbs the perimeter slope- is closed with a vitreous piece highly defined volumetrically, but broken in its perception by a double transparent skin that breaks the volume with “moiré” perceptive games and reflections , through a language that is taken from the kinetic art of the 50s and the 60s.
 - Internally, the piece is composed of a series of vertical and horizontal exhibition spaces, which allow the passage of the uniform North light to the lower floors, through a succession of spaces related among them, which form a whole or unit and act together by repetition.
 - * A first horizontal level in continuity with a vertical compression and expansion rhythm.
 - * A second level of perpendicular rooms which connect with the vertical expansions.
 - * Finally, the top floor which has a horizontal space to which syncopated vertical and horizontal spaces are put in contraposition. This room connects three patios- black, white and golden- with three perceptive situations related to the optical games introduced by the kinetic artists of the 60s, that in this case have been brought outdoors with the appropriate scale changes and place references.
 - Functionally, the building is constructed around a movement central axis that joins the building of la Asegurada with the different new construction areas, either horizontally or vertically.

This main axis divides the building into two clearly distinguishable areas, either from the functional perspective or from the spatial one. This areas are the Área Expositiva (Exhibition Area), on the east, and the Área de Servicios (Services Area) on the west.

- The Área Expositiva (Exhibition Area), on the east, which is a new construction that contains all the exhibition spaces, as well as the store and the multi-use room on the ground floor and the assembly hall on the first basement.
- The Área de Servicios (Services Area), on the west, includes the restoration and adaptation of the building of la Asegurada. In this area there is a hall and a control desk on the ground floor, a library on the first floor and a small administration and management office on the second floor.
- Also in this area, but in the newly built part, there are areas of the museum internal use, which include warehouses, a security room, workshops, work spaces, and so on.
- Only on the first and third floor there are rooms of public access, connected to the exhibition area and devoted to the museum collections.