

# Sensing the Waves



The “Centro per l’arte contemporanea Luigi Pecci” was opened in 1988 and donated to the city of Prato by Enrico Pecci, in memory of his son who died at an early age. The museum is situated on the periphery of Prato, near the exit of the A11 highway, a strategic spot where, from the first floor, you can see the skyline of Florence, the city where tourism and ancient culture reign. On this spot however, two opposites dominate: (textile) industry and modern art. The art centre is one of the few museums in Italy that is devoted to modern art and furthermore, that possesses a superb collection which, for lack of exhibition space, is stored in various depots. To be able to display the invisible works of art it was decided to double the exhibition space and to solve two important problems with the new construction.

One problem is that it is not possible to make a tour through the museum, there is a route, but that is linear (when you arrive at the end, you have to take the same way back). The other problem is that no one can find the entrance. It looks just like the imperial palace in Tokyo, super visible, but inaccessible. The first problem was solved by creating a circular plan on the first floor, where all current exhibition

rooms are, in such a way that several tours can be made. The second problem was solved by situating all public services on the ground floor and by explicitly orienting the main entrance towards the street.

As opposed to the rather rigid, mechanical character of the existing museum building, partly inspired on the industrial textile markets in Prato, the new part looks fluid and ecstatic. It embraces the existing building and touches it only there where needed for the circular plan. Because the cross section of the exhibition floor constantly changes, within the interior different spaces with different atmospheres come into being, and thus different exhibition possibilities. The tower is a story on its own. It is a crossing between a horn and a feeler, on the one side it is a weapon that is proudly presented to the visitors and passers-by and on the other side the tower senses conditions that are immeasurable for radars and people, it gauges the cultural mood, in search of new movements.

## **Museum for contemporary art Luigi Pecci, Prato, Italy**

address: Viale della Repubblica 277, Prato, ITALY

design: NIO architecten

client: Mrs. E. Pecci/Municipality of Prato

constructural engineer: Ingenieursbureau Zonneveld

design team: Joan Almekinders, Emanuela Guerrucci, Maurice Nio, Luca Rimatori, Giuseppe Vultaggio

start design: 2006

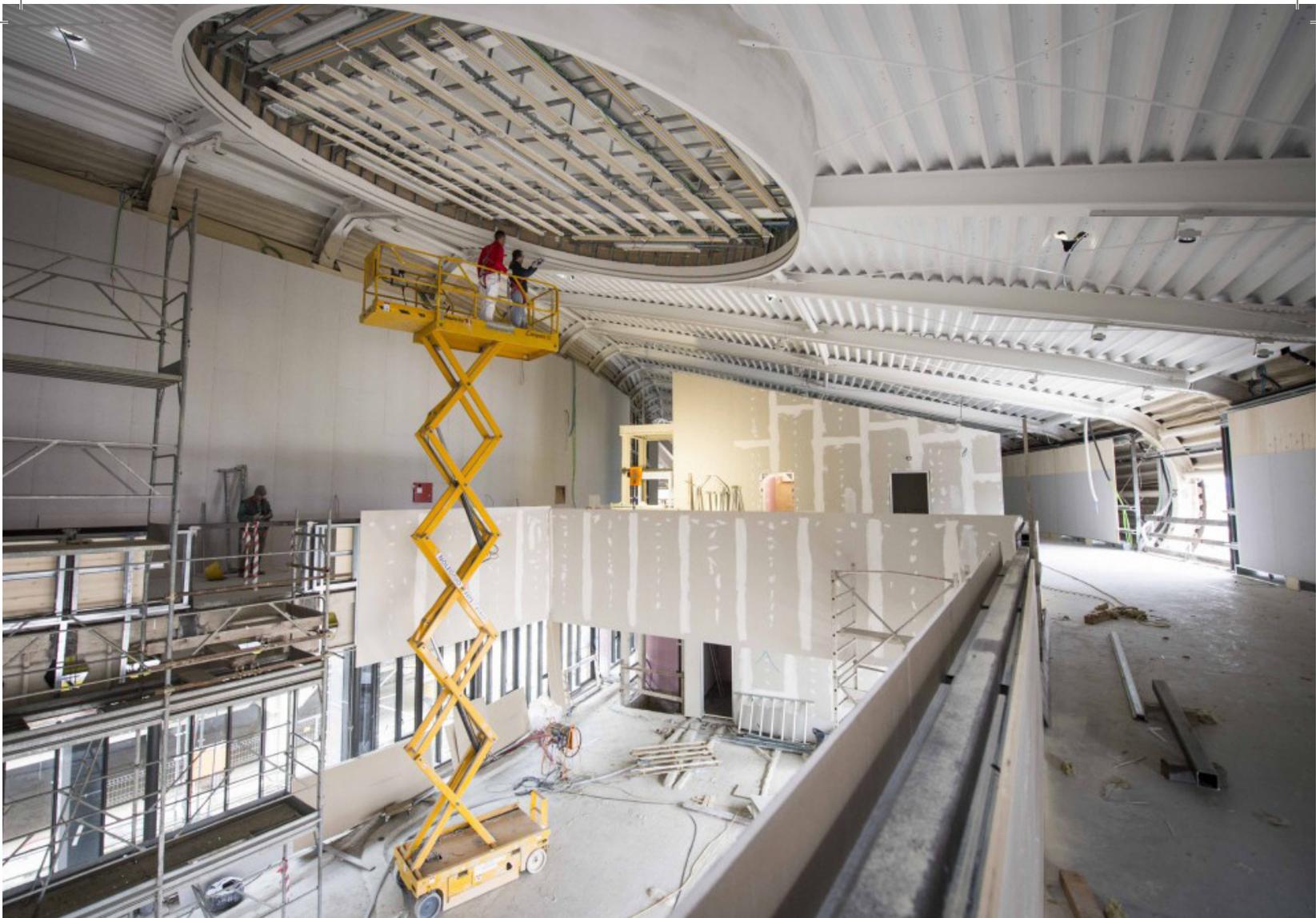
completion: 2008

building costs: € 7.800.000



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# Il Giardino di Pecci

## Plantazione consigliata:

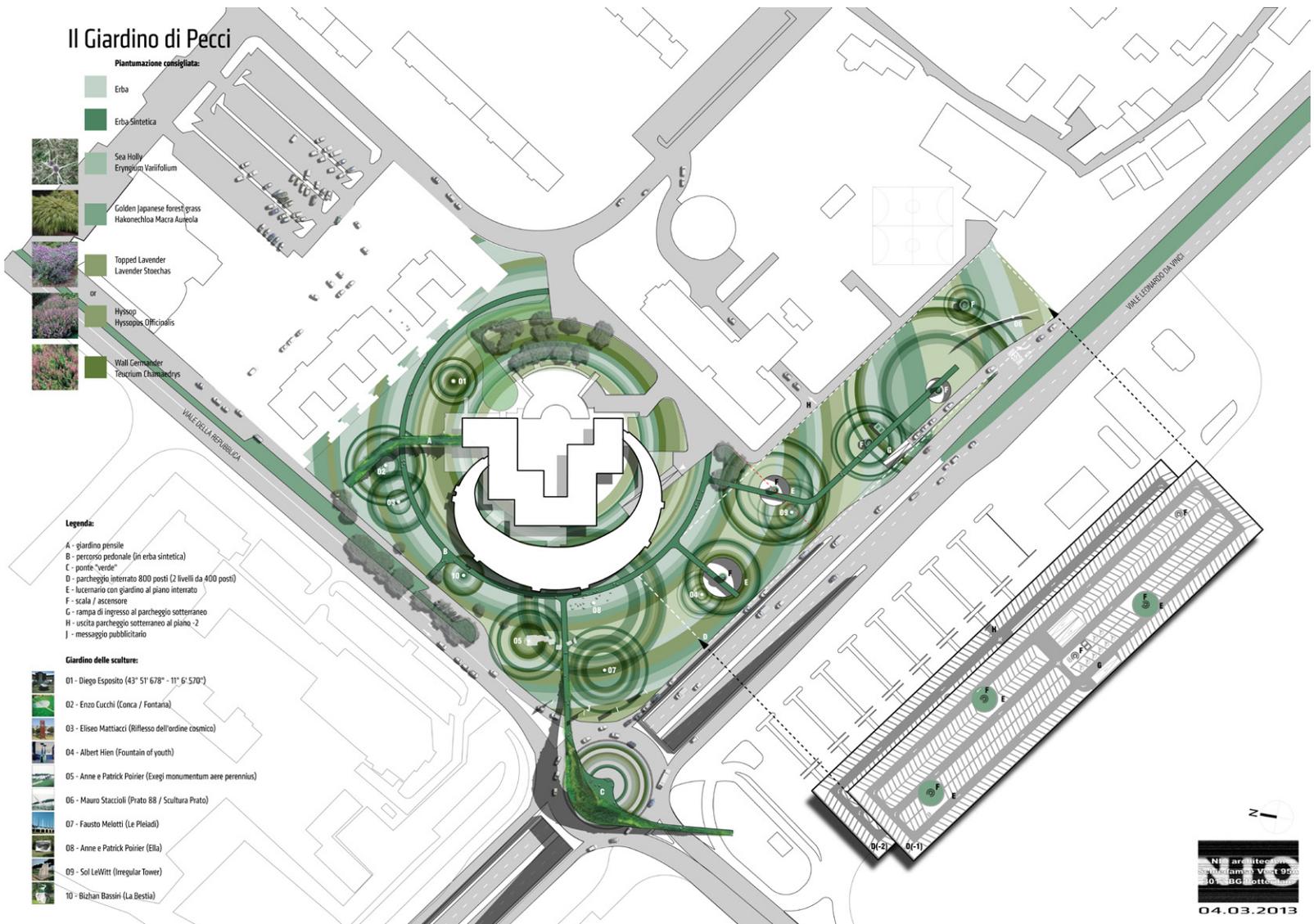
-  Erba
-  Erba Sintetica
-  Sea Holly  
*Eryngium Yuccifolium*
-  Golden Japanese forest grass  
*Hakonechloa Macra Aureola*
-  Topped Lavender  
Lavender Stoechas  
or  
 Hyssop  
*Hyssopus Officinalis*
-  Wall Germander  
*Teucrium Chamaedrys*

## Legenda:

- A - giardino pensile
- B - percorso pedonale (in erba sintetica)
- C - ponte "verde"
- D - parcheggio interrato 800 posti (2 livelli da 400 posti)
- E - lucernario con giardino al piano interrato
- F - scala / ascensore
- G - rampa di ingresso al parcheggio sotterraneo
- H - uscita parcheggio sotterraneo al piano -2
- J - messaggio pubblicitario

## Giardino delle sculture:

-  01 - Diego Esposito (43° 51' 678" - 11° 6' 570")
-  02 - Enzo Cucchi (Conca / Fontana)
-  03 - Eiseo Mattiacci (Riflesso dell'ordine cosmico)
-  04 - Albert Hien (Fountain of youth)
-  05 - Anne e Patrick Poirier (Exegi monumentum aere perennius)
-  06 - Mauro Staccioli (Prato 88 / Scultura Prato)
-  07 - Fausto Melotti (Le Pleiadi)
-  08 - Anne e Patrick Poirier (Ella)
-  09 - Sol LeWitt (Irregular Tower)
-  10 - Bichan Bassiri (La Bestia)



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