# Kersten Geers

Office KGDVS

Porto Academy’14

From the 21st to the 28th of July 2014, Indexnewspaper organized Porto Academy for the second time at Faculty of Architecture of the University of Porto (FAUP).

The academy consisted of a weeklong workshop with Antón Garcia-Abril, Diogo Seixas Lopes, Eduardo Castillo, Emilio Marin, Jan De Vylder, José Paulo dos Santos, Kersten Geers, Liviu Vasiu, Nuno Valentim, Patrícia Barbas, Paulo Providência, Romina Grillo, Ryan Kennihan, Tetsuo Kondo and Tudor Vlasceanu. It also included twelve lectures from those architects plus four master classes from Christian Kerez, Jonathan Sergison, Manuel Aires Mateus and Valerio Olgiati.

Workshop Leader

Kersten Geers

Assistants

Luca Bosco
Manuel Montenegro

Students

André da Costa Calvete, Antoine-Frédéric Nunes, Asmund Skeie, Carla Sofia Rego Araújo, Catarina Sinde, Christoph Doerrig, Daniel Tudor Munteanu, Ewa Kaszuba, Ingrid Shmaedecke, Kevin Vanden Bulke, Julian Raffetseder, Laura Lübenoff, Luise Marter, Magnus Garvoll, Marcjanna Bien, Marco António da Graça Vargas, Marco Goncalves, Marta Vasconcelos de Miranda, MartaTrilla, Nikita Filippou, Roland Reemaa, Roxana Bara, Rumeysa Saglam, Sebastian im Brahm.

# Roman Architecture

# False Friends

1

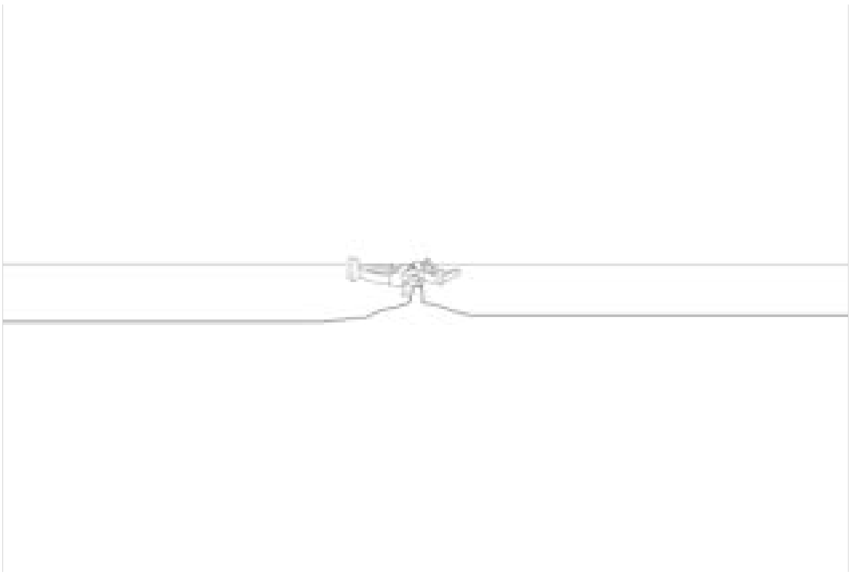
# Hadrian’s Wall

## U.K.

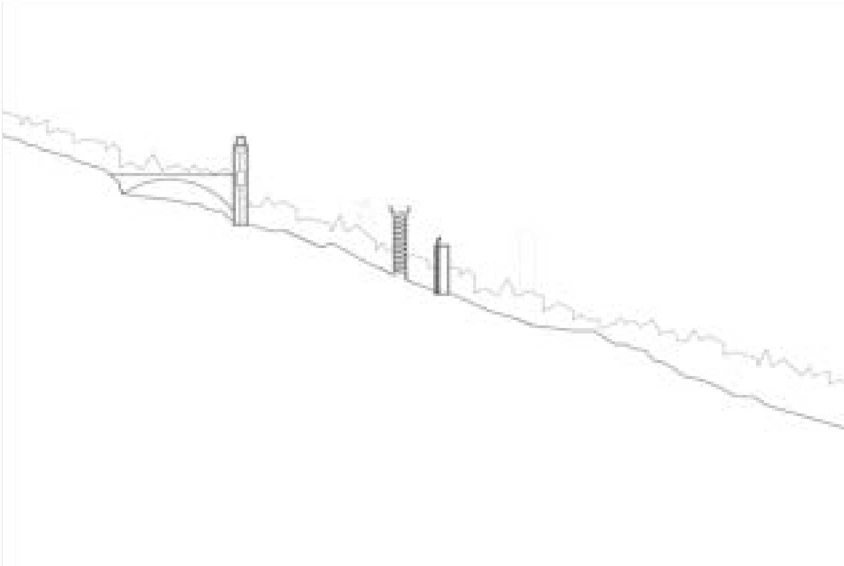
Hadrian’s Wall (Vallum Aelium) is a defensive fortification and custom post marking and defending the limit of Roman Britain, probably started earlier than Hadrian’s visit to Roman Britain in AD 122. It measures 80 Roman Miles (117,5 km), stretching from Segedunum (Wallsend) to Miai (Bowness). Mostly built out of locally sourced materials and profiting from the topography to limit the amount of work needed, its dimension and section were dependent on what was available nearby. East of the River Irthing, the wall was made from squared stone and measured 3 metres wide and 5 to 6 metres high, while west of the river the wall was made from turf and measured 6 metres wide and 3,5 metres high.

*Hadrian's Wall*

*Vale Hadrian*



*Hadrian's Wall*



*Vale Hadrian*

2

# Nardò Ring

Nardò, Italy

The Pista di prova di Nardò della Fiat (Nardò Ring), is a high speed test track 20 km NW of Nardò, Lecce, built in 1975 by Fiat and currently owned by Porsche.
The main track is a perfect circle, 12.5 kilometres long and 16 metres wide, with four lanes for cars and motorcycles. A second, separate inner ring for trucks has a width of 9 metres. These lanes are banked at different degrees, between 4% and 22,5%, as to provide different neutral speeds (80 km/h and 140 km/h for the truck lanes and 100 km/h, 140 km/h, 190 km/h, 240 km/h for the cars and motorcycles ones), meaning a driver doesn’t need to steer while driving at the corresponding neutral speed of the lane, driving as if in a straight lane.

*Nardò Ring*

*Circus*

*Nardò Ring*

*Circus*

3

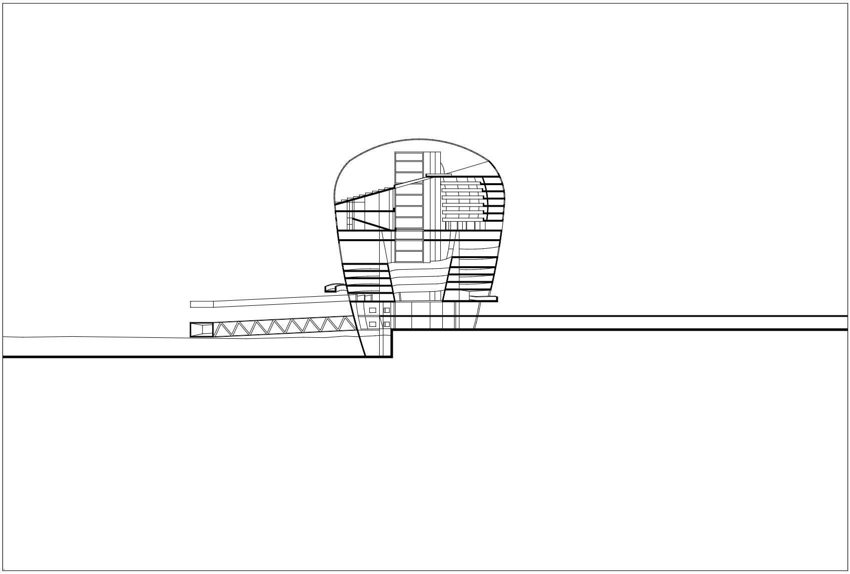
# Sea Terminal

*O.M.A.* , Zeebrugge, Belgium

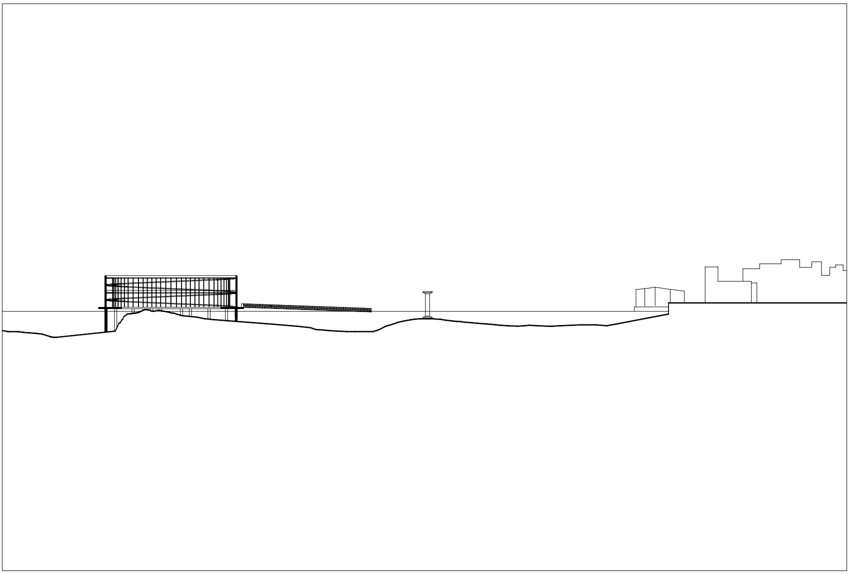
The Sea terminal, at Zeebrugge, Belgium, was a competition proposal themed “a working babel”, designed by O.M.A. in 1989. “The original Babel was a symbol of ambition, chaos, and ultimately failure; this machine proclaims a functional Babel that effortlessly swallows, entertains, and processes the traveling masses.”
It aimed to make the crossing of the Channel between mainland Europe and the U.K. more exciting, and a viable alternative after the opening of the channel tunnel. The terminal should shed its utilitarian charac- ter and become an attraction, injecting “a new ‘sign’ into a landscape that, through scale and atmosphere alone, renders any object both arbitrary and inevitable”.

*Sea Terminal*

*Sand Bank*



*Sea Terminal*



*Sand Bank*

4

# Bairro da Malagueira

*Álvaro Siza*, Évora, Portugal

The Malagueira housing project was planned as a large, low-rise, high density extension to the city of Évora, composed of around 1,200 dwellings. It was articulated with the Santa Maria and Nossa Senhora da Gloria pre-existing communities, along one of the radial roads leading out of the city, consolida- ting the axis that defined the main public spaces of the area and using the existing elements of the site (the stream, ruins, etc.) to give meaning to the place.
Water and electric infrastructure are provided by a system of raised concrete aqueducts that connect the separate residential clusters together and, wherever needed, provide suitable scale for public spaces.
The first house was designed in 1977 and built in 1978, with design and construction still proceeding to this day.

*Bairro da Malagueira*

*Housing-duct*

*Bairro da Malagueira*

*Housing-duct*

# 5

# Teatro del Mondo

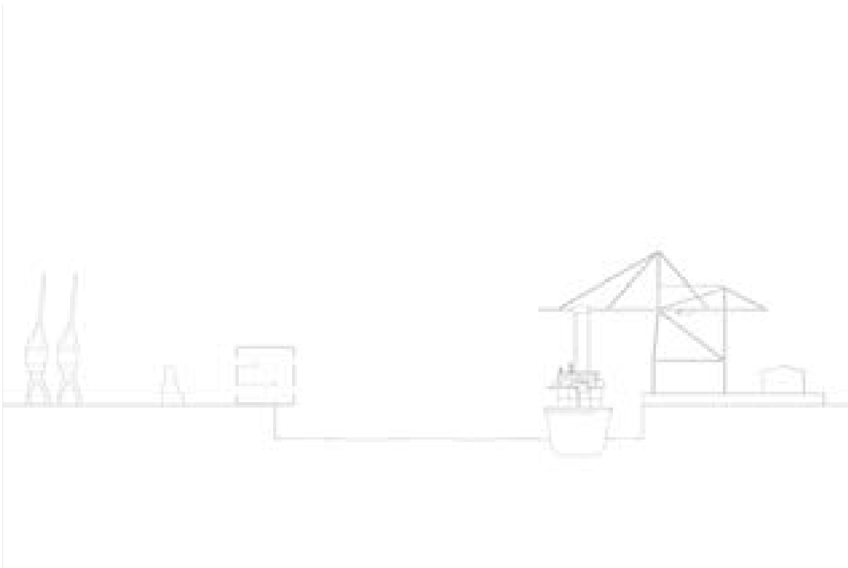
*Aldo Rossi*

The Teatro del Mondo, built in 1979 in a dock at Fusina (a small port in the Venice lagoon), standing on a barge. It was towed and moored at the Punta della Dogana, on the Grand Canal, in front of Piazza San Marco, as one of the installations for the Venice Biennale of 1980.
Built as a steel tubing frame, covered with wooden boards, the main space of the Teatro was a parallelepiped with a 9,5 meters square base and a height of 11 meters, surmounted by an octagonal drum that supported a pitched zinc roof, reaching a total height of 25 meters.
Inside, the stage was placed at the center, and the public sat around it or in the galleries, on the upper floor, reached by stairs on either side of the box. The theater could accommodate up to 400 people (250 seated). At the end of the Biennale, the Teatro crossed the Adriatic to Dubrovnik, where, in 1981, it was dismantled.

*Teatro del Mondo*

*Outpost*

*Teatro del Mondo*



*Outpost*

6

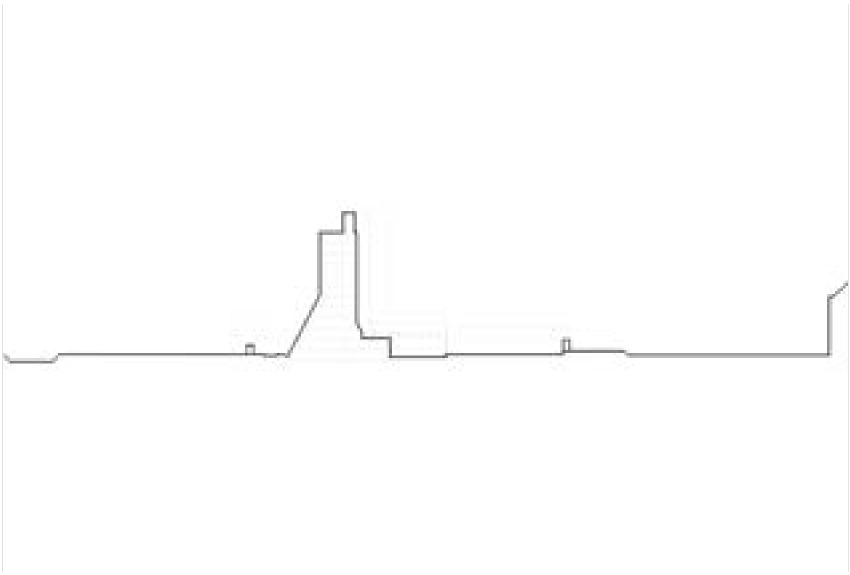
# Dorman Long Headquarters

*James Stirling,* Middlesbourgh, U.K.

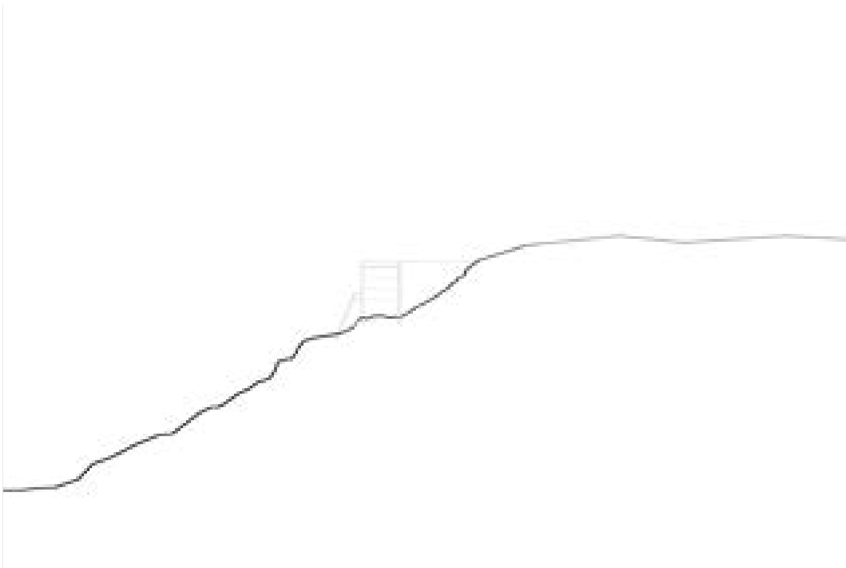
The Dorman Long headquarters was an office building designed in 1965 as a modular steel construction, showcasing the civil engineering products of the company.
Designed to be built in stages, as a slab office building, the design was prepared to be extended as needed, following an extrusion of the basic section of the building. The building is organised in section, with a widening basis accommodating open office areas, design offices, computer centres, restaurants, cinema, etc. Buttress service and circulation towers, connected by bridges to bus stations, provide verti- cal and horizontal circulation to the potentially infinite building.

*Dorman Long Headquarters*

*The Ruler*



*Dorman Long Headquarters*



*The Ruler*

7

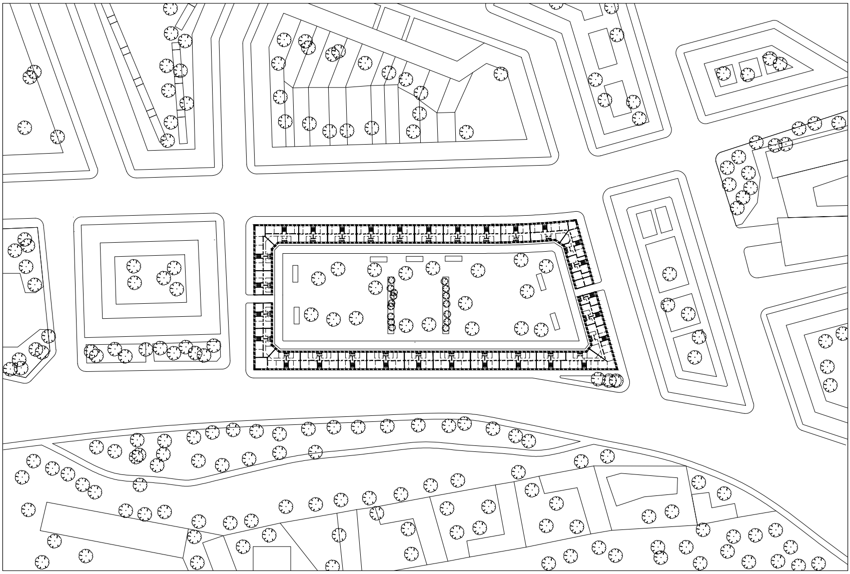
# Hornbækhus

*Kay Fisker,* Copenaghen, Denmark

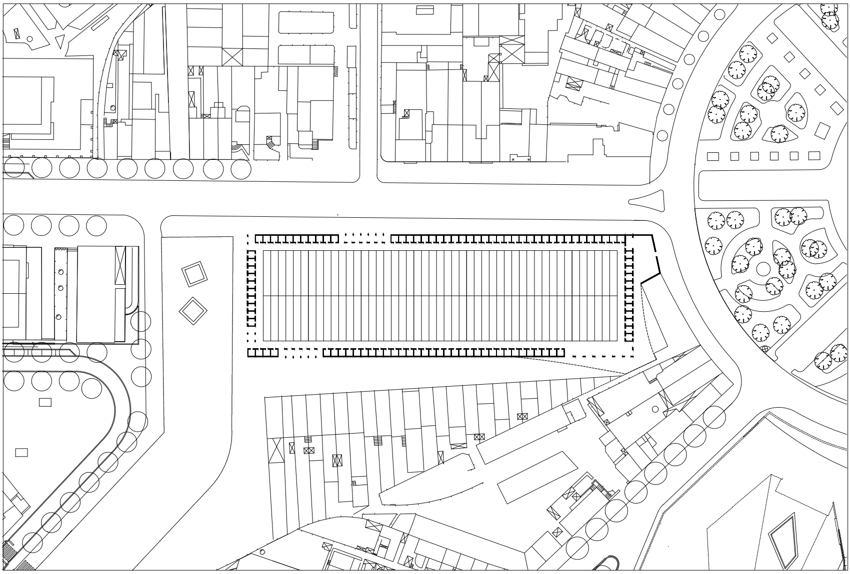
The Hornbækhus is a housing building and city block, designed by Kay Fisker in 1922–23. Situated in north west Copenhagen it is an extremely large five storey residential block structure with a large internal landscaped garden in its center, the size of a small city park.
The City Block Structure has a 500 metre plus long, repetitive classical facade and repetitive floor plans. Subtle irregularities in the rhythm of the fenestration and downpipes dot the otherwise monotonous facade, as does the slight inflection of the shape of the block as it adjusts to the irregular urban grid, giving the abstract building a sense of place.

*Hornbækus*

*Walled Garden*



*Hornbækus*



*Walled Garden*

Roman Architecture:
False Friends

Architecture without Content 10 is Roman Architecture.

It is a try-out for a new series of researches that will be called the Roman Project. In that research we will investigate the possibility for a universal territorial architecture with a radically simple materiality.

It is no surprise we come up with this. The Roman project is in many ways a rediscovery of the European territory through the architectural project. Europe here has to be understood as a cultural and geographic entity/being, with an enormous cultural diversity but a fascinating cohesion. Simultaneously the Roman project is an attempt to revive a possible reading of Europe (and the world) as an Even Covered FIeld. The Even Covered Field presents to us simply the acceptance of the world as fully urbanised, as a gigantic interior.

If Europe has originally been the cradle in which the figure-ground relationship developed, it becomes now of utmost importance to look again into the place of its obsolescence.

In 'Roman Architecture' we will scrutinise in a short but intensive way a set of given architectures, that were seemingly capable to find a particular relationship between object and field. Through drawing we will understand their proper form and in phase two abuse their formal power. In the second part we will make 'False Friends': copies of the discovered projects that perform differently. This in an attempt to define a possible set of architectures able to negotiate with the European territory in a well defined but ambi- guous way.

Manoeuvres that are capable to create hierarchies and points of reference are crucial to aspire to a certain order in a world increasingly hard to grasp.

It is about time to revive this radical and simple idea of a proto-architecture, as it might give a valuable answer to our current and fundamental desire to build without waste, to embrace a veritable equilibrium between living, working and the world. It is now that we can develop fundamentals of sustainability, not through silly rhetoric, but through de re-development of an ancient relationship between man and territory. since any architec- ture should celebrate the act of buil- ding as a substantial effort produced by any society in a necessary long- term perspective.

Kersten Geers

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# Porto Academy'14

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