

Paulo
Providência

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, Patricia 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

Paulo Providência

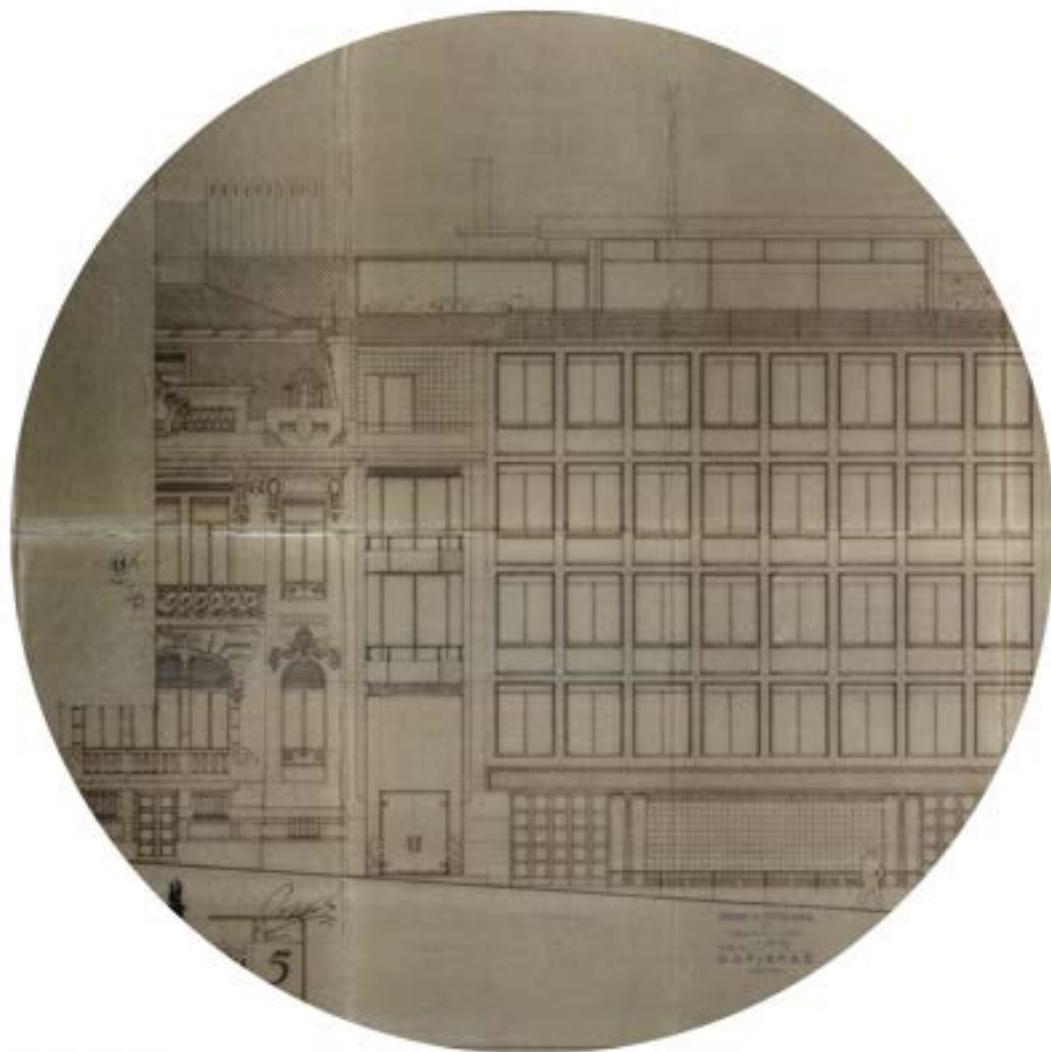
Assistants

Filipa Araújo, Filipe Madeira

Students

Adrian Rotaru, Andrea Ceko, Andrea Siciliani, Andreas Moroder, Charlotte Hansson, Elena Balzarini, Elisa Vizioli, Francesco Boschini, Giorgio Quintiliani, Irati Gómez, Ivo Miranda, Jere Kuzmanić, Katarzyna Malkowska, Lisa Keller, Maja Tomljenović, Martina Vesik, Mateusz Zaluska, Pietro Paolo Speziale, Sarah Drouet

architectural articulations



Edificio UEP (1965)
Arq. Januário Godinho

architectural articulations

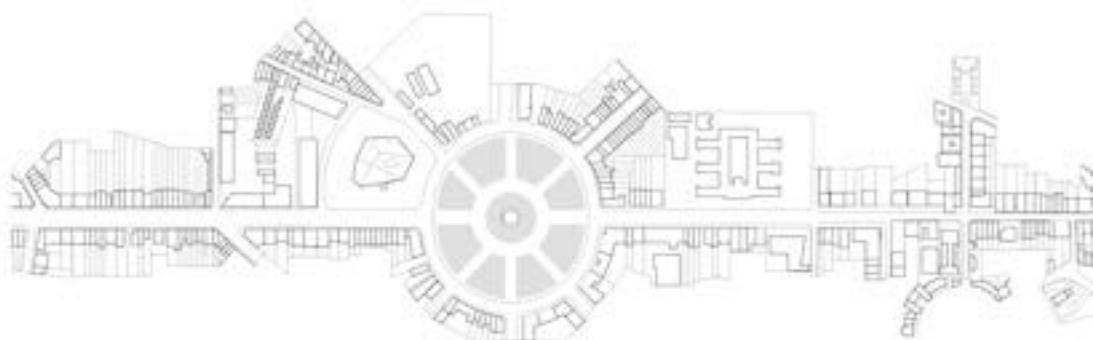
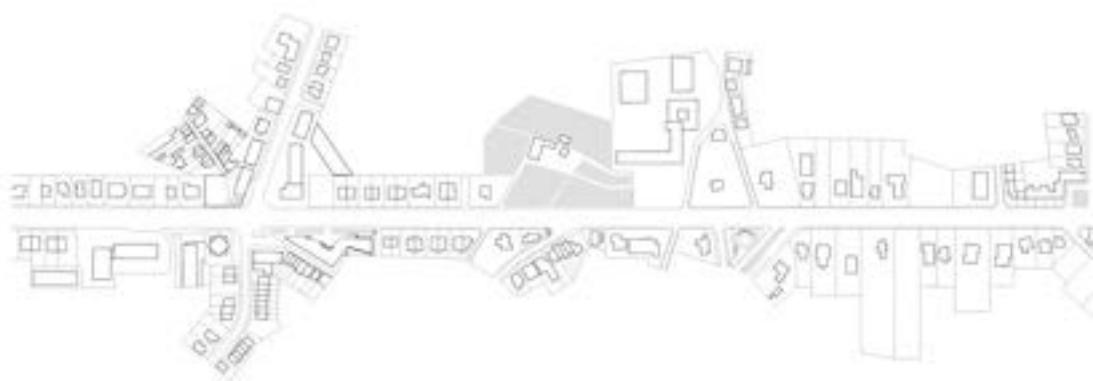
Boavista is the name of the longest street and avenue in Porto; it means "good view" in Portuguese, and it is named after the view someone could have from the street (the Atlantic Ocean), climbing down from the city centre.

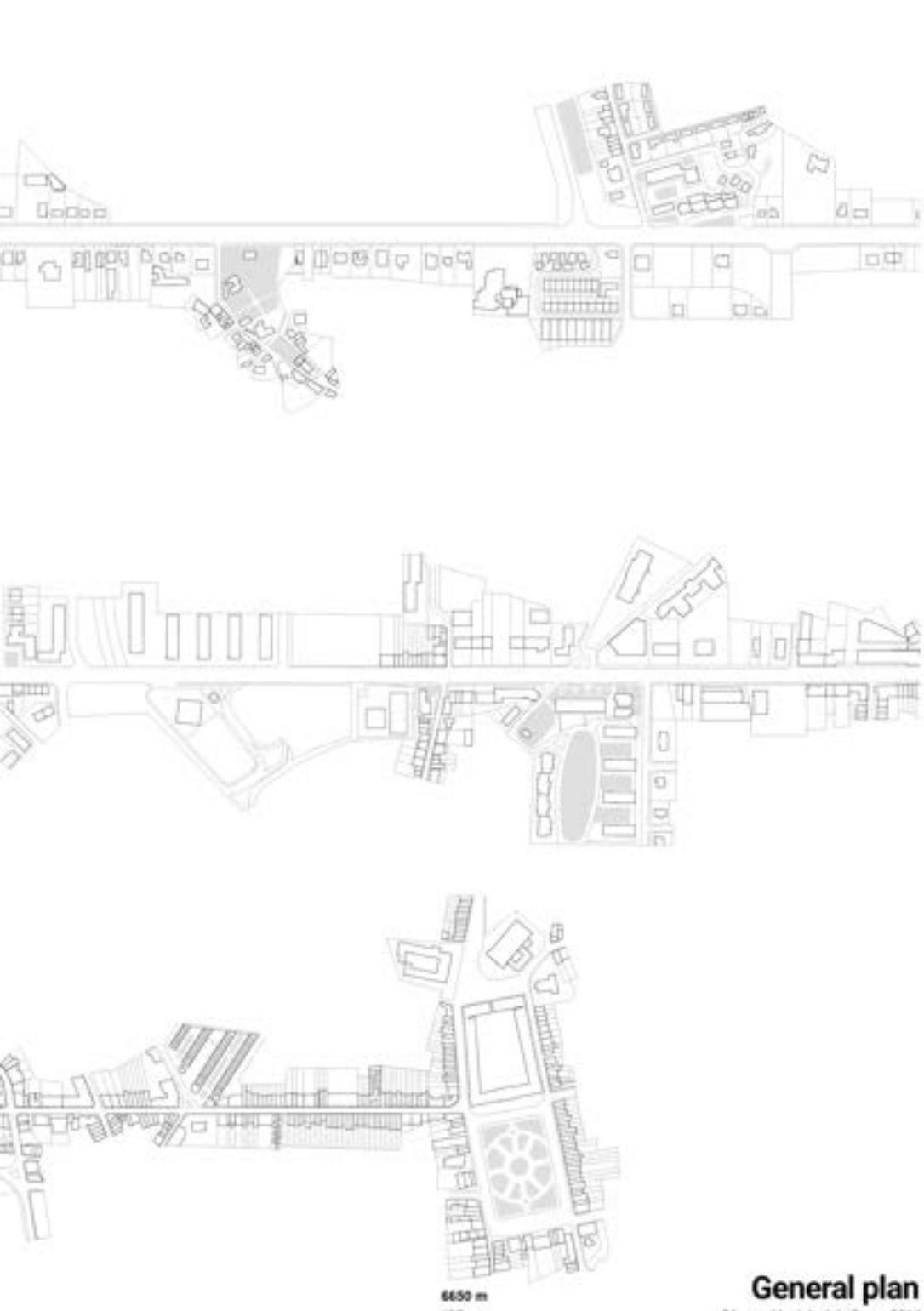
The straightness is one of its main characteristics as well as its huge dimension, 6,5 Km long. As the street goes in the direction of the ocean, it crosses through many diverse urban areas and neighbourhoods: some commercial, other residential, some offices, other rural, a.s.o.

The design exercise chooses 7 crossing points and relates them with 7 architectural topics, exploring architectural typologies of two side buildings – buildings that relate themselves to two streets or the ground as condition for urban space continuity. The buildings, pavements and other architectural topics announce, to someone running through Boavista Street, the character of each neighbourhood that is being crossed.



0 m
0 min





6650 m
100 min

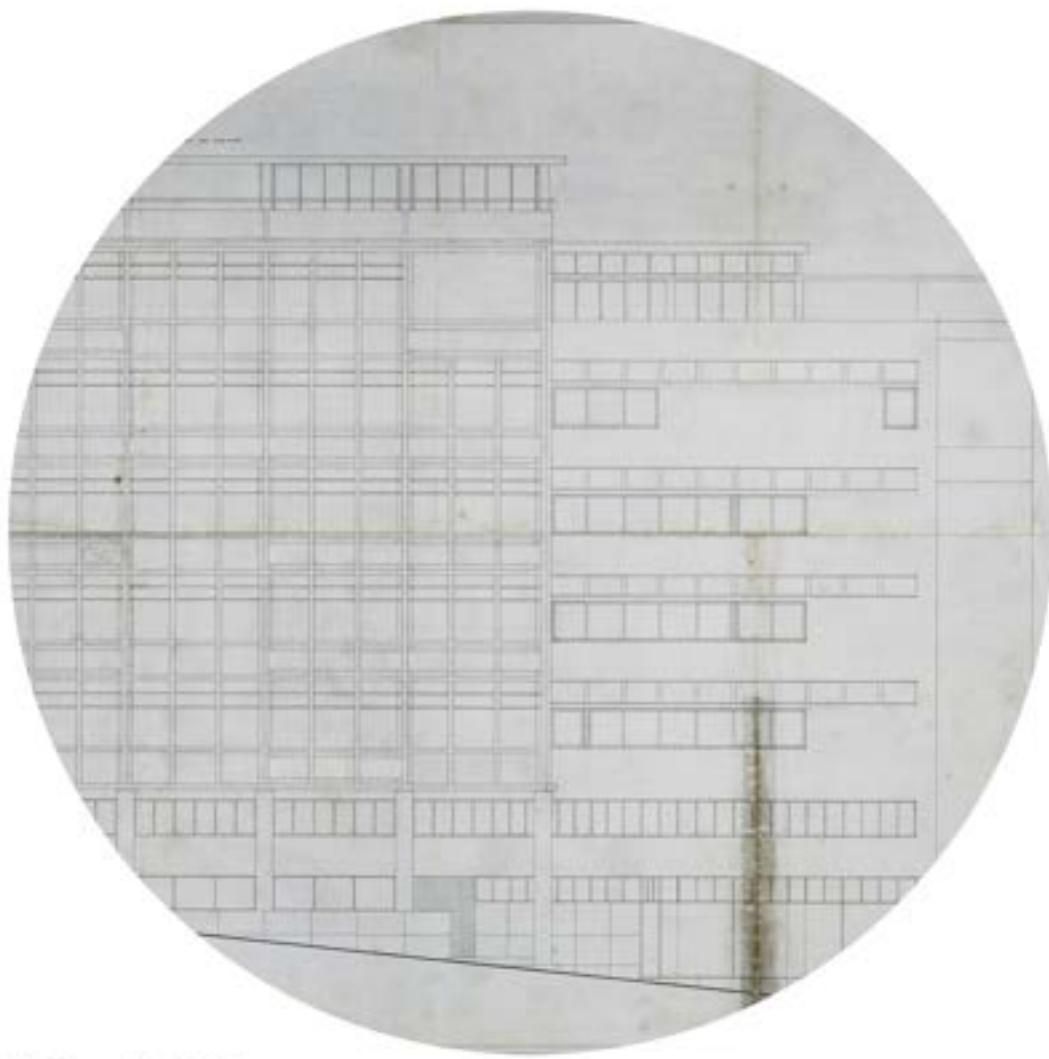
General plan
Câmara Municipal do Porto, 2014





Historical Plan

Carta Topográfica da Cidade do Porto, Teixeira Femeira, 1895



Edifício Soares & Irmãos (1954)

Arq. Arminio Lessa / Arq. Cassiano Barbosa

briefs/work

Apart from general drawings and information of the Boavista Avenue, each group was provided with plans and sections of their site, as well as a rough idea of what an approach to the problem could be. All the sites were visited by the whole class.

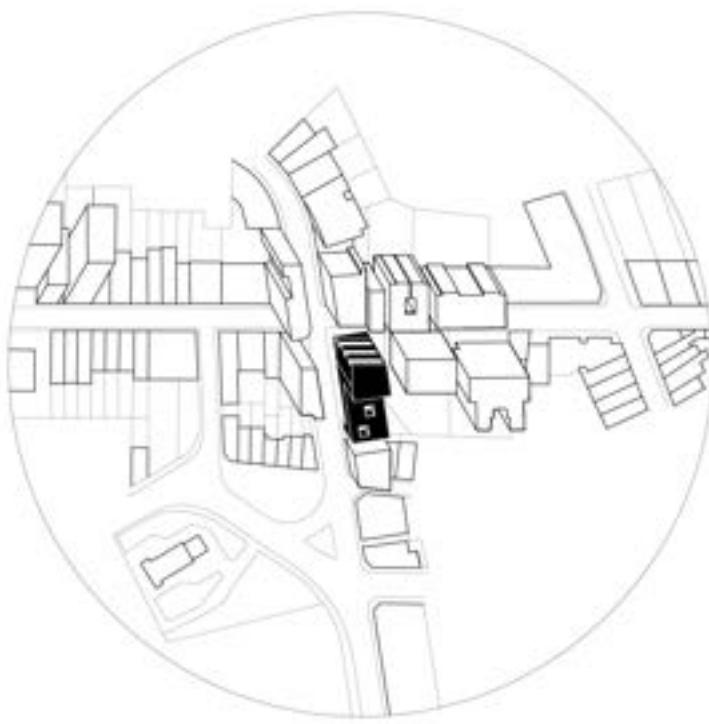
The aim of each design brief is to investigate the urban articulation allowed by street crossings. The design articulation is conceived mainly as volumetric articulation, including ground floor transparencies and urban context interpretation. The design process should explore three specific representational mechanisms which address specific aspects of the problem:

- a) an axonometric view of the crossing to be inserted in the general plan, where one could think of the urban approach;
- b) a folding model to further investigate volumetric relationships with neighbouring buildings through surface projection;
- c) an axonometric view perpendicular to the avenue where surfaces, colors and materials should be explored, highlighting the main objectives of the design proposal.





The first crossing point that deserves attention is precisely the crossing of Boavista with Oliveira Monteiro Street. In this point the Boavista Street has some modernist buildings that should be considered. The main point of design is the plot occupied by a Health Care Centre - the building was strongly rebuilt in the 1990's, and the volume looks weak and low from Boavista Street. The proposal should consider façade and volumetric articulation with both Oliveira Monteiro and Boavista Streets.



Three main issues were pointed out after visiting the site: need of a redefinition of the park behind the building, putting in balance the heights of the buildings in elevation of two streets, solving the corner. Our response to this problems offers a platform which defines the socket of the new volume and creates a public space with the quote of the Boavista street. The mass of the new building is formed so that it could give a primary importance to the Boavista street skyline connecting at the same time the chain of lower volumes along the Anibal Cunha street.

Katarzyna Małkowska, Mateusz Zaluska



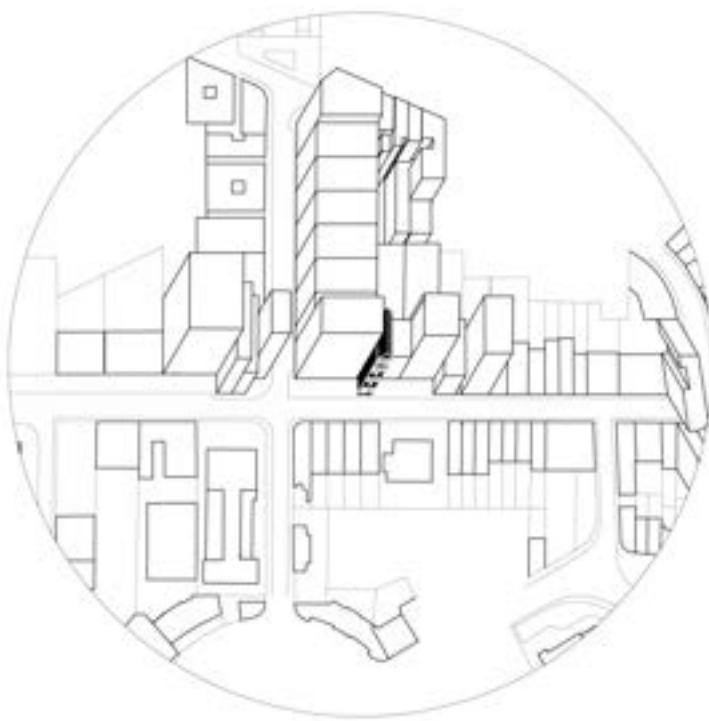
01: Centro de Saúde

A bridge building



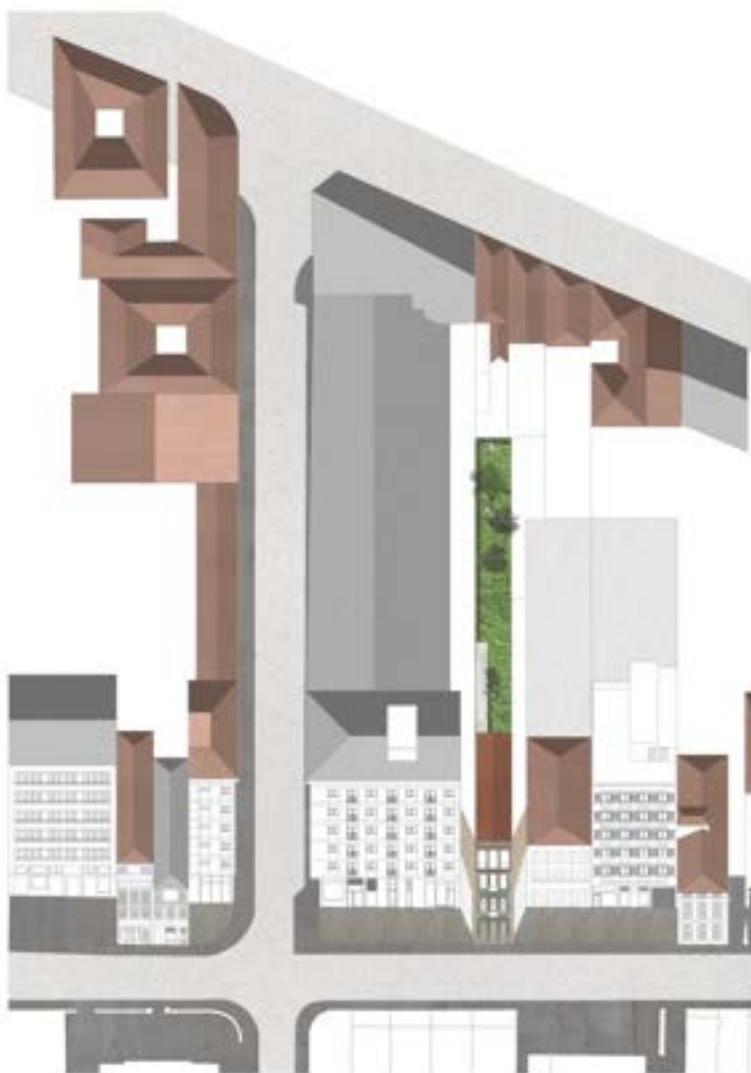


In the approach to Augusto Luso Street coming from Boavista Street the urban space gets wider because the north side façades built in the 1970's, 1980's and 1990's are recessed from the former alignment. Some typical Porto plot housing started to stay isolated. The Design exercise is precisely about how to integrate the isolated buildings taking advantage of the new situation and the wide urban pathway created by the new alignment.



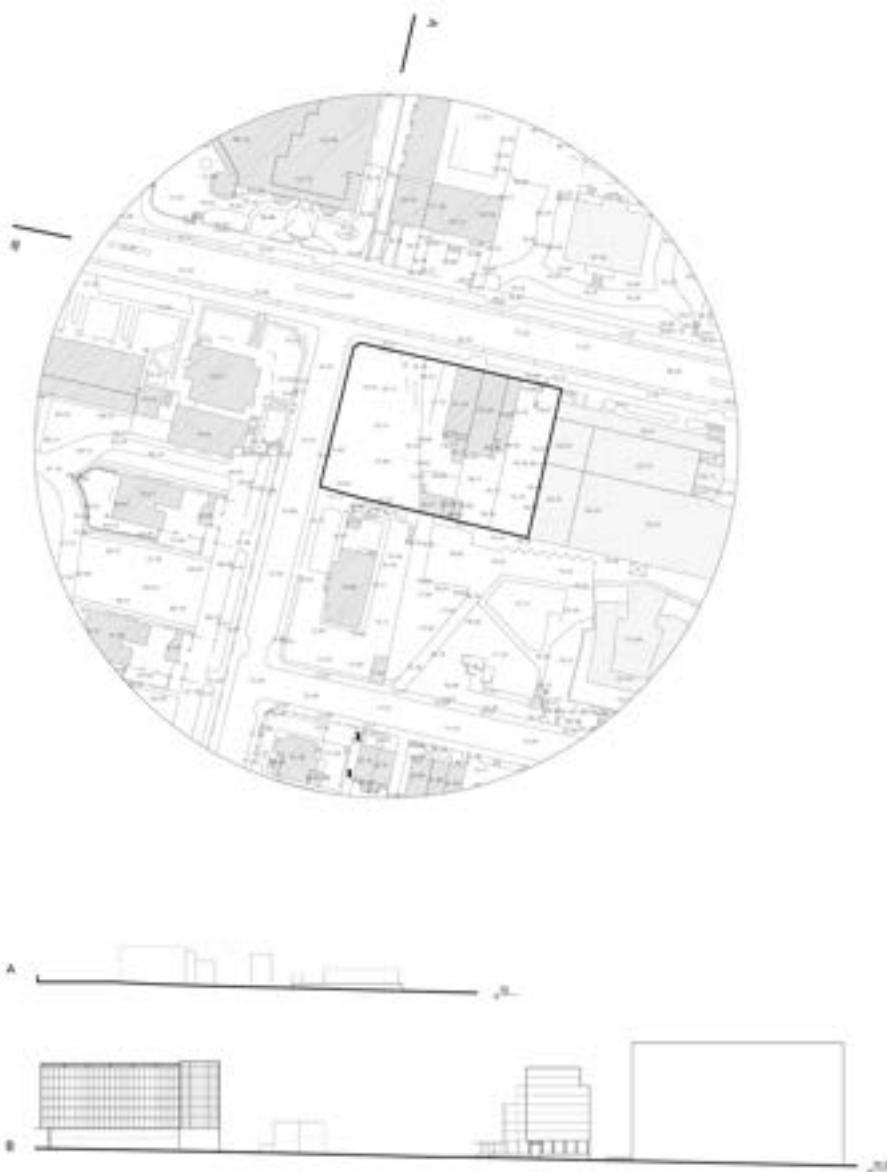
The proposal took shape based on the premises of reinforcing the singularity of the typical Porto housing, and how it can provide the necessary integration and continuation in order to enrich the urban fabric. Removing one of the previous existing volumes highlights the one remaining and the resulting void is occupied by a new, contemporary volume, connecting different typologies. Permeability is introduced by allowing the passage through the refurbished building's ground floor, whose new function is now a library. While in the front the importance of the façade shifts to the sides, in the back the connection to the typical Porto plot is revived by creating a long narrow garden and a ramp to the first floor, diluting the barrier between the intimate green outside and the interior reading space.

Irati Gómez, Ivo Miranda, Lisa Keller



02: Liceus

A Porto Housing Typology; the pathway threshold





There are not many urban plot voids kept in Boavista Avenue. The crossing of Boavista with António Cardoso is one of the few. The design exercise is about articulating the proposed volumes with the gardens presence of António Cardoso, thinking about a façade system that relates with the existing east façade grids.

03: António Cardoso

Gardens in the avenue; "structural" façade building



In one of Boavista Avenues corners, a new public garden is proposed as an entrance to Rua António Cardoso, characterized by lush gardens around private villas that ends in the Botanical Garden.

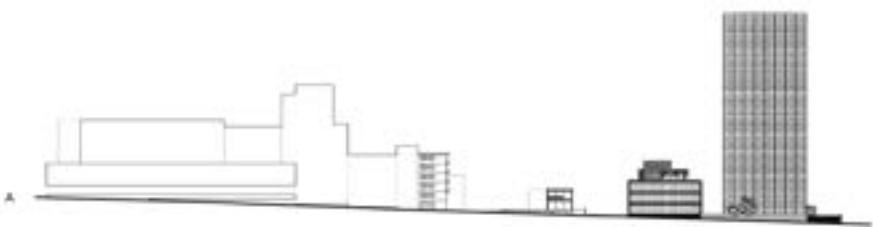
The new garden is surrounded by a wall that functions as an infrastructure and an observatory for the species in the void. A path inside the wall leads up through the structure, offering views into the gardens, ending at the top where both Boavista and the row of gardens along Rua António Cardoso can be enjoyed.

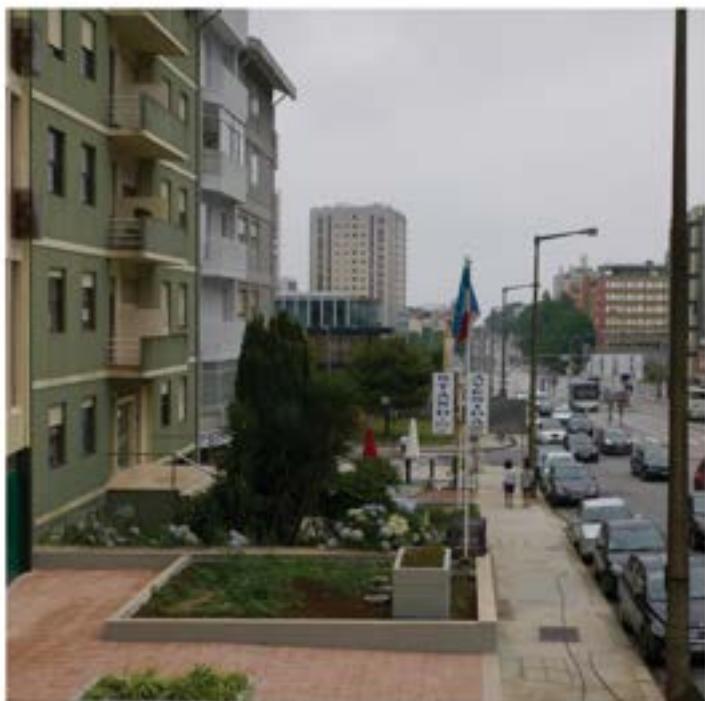
Adrian Rotaru, Charlotte Hansson, Martina Vesik



03: António Cardoso

Gardens in the avenue; "structural" façade building





One of the main crossing points in the middle Boavista is close to a Mac Donalds hamburger shop. The Burgo building, by Eduardo Souto de Moura, has a huge exterior platform; the design exercise is about the East continuity of this platform linking the commercial areas until the Bristol Shopping Centre. Working with the ground as a unifying surface may improve the architectural quality in the area, and therefore the public use.

04: Burgo

The ground as unifying surface



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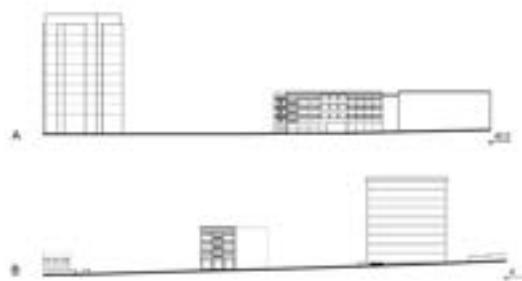
So we decided to unify the "line" of the buildings with a wall that creates the inside of the spaces that might be used as shops or entrances to homes or buildings behind.

Andreas Moroder, Francesco Boschini, Pietro Paolo Spezzale



04: Burgo

The ground as unifying surface





In Antunes Guimarães crossing point starts the lower part of Boavista Street. In this point, former rural areas still keep their urban character. The spot chosen to the design exercise articulates 5 floor buildings (with commercial ground floor) with the isolated bourgeois housing of the lower north side of the avenue.

05: Antunes Guimarães

Architectural articulations and interior quarter visibilities



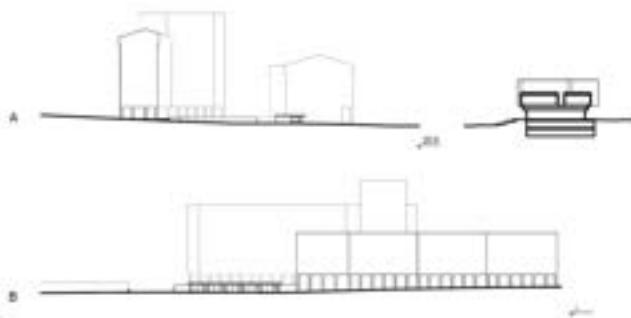
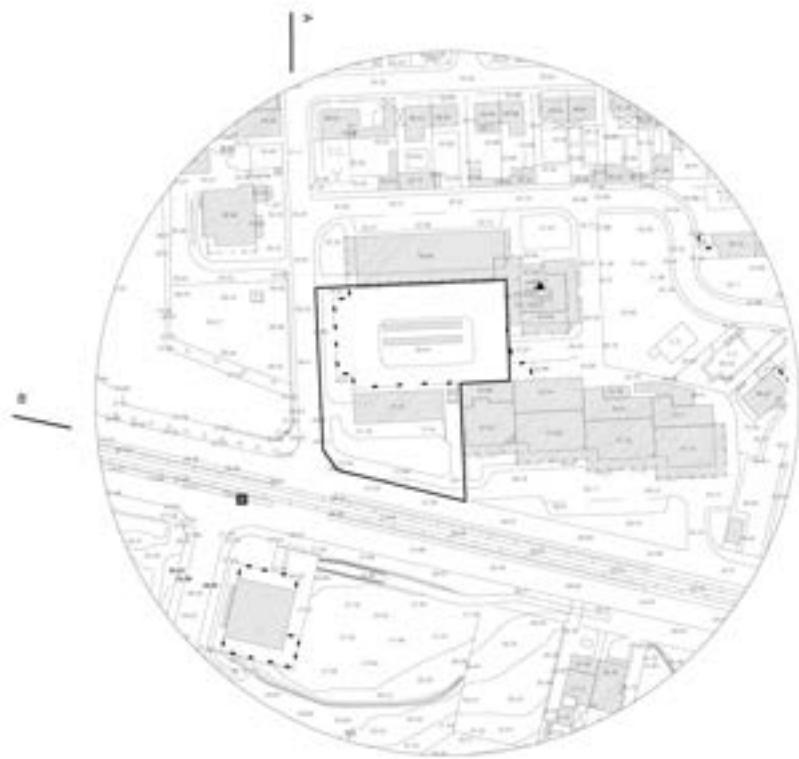
The assignment aims to articulate the intersection point between Boavista, with its consolidated high-rise structures, and Rua de Vilarinha, a smaller street with a suburban character intersecting Boavista at 45 degrees. The intervention attempts to mediate between these realities proposing two volumes engaging differently with the context. A 4 meters high building relates with the low rise houses of the Avenue and directs pedestrian with its curved and transparent facade; a 14 meters high structure relates with the adjacent high building and visually narrows the passage to the inner street.

Andrea Ceko, Elena Balzarini, Jere Kuzmanic



05: Antunes Guimarães

Architectural articulations and interior quarter visibilities

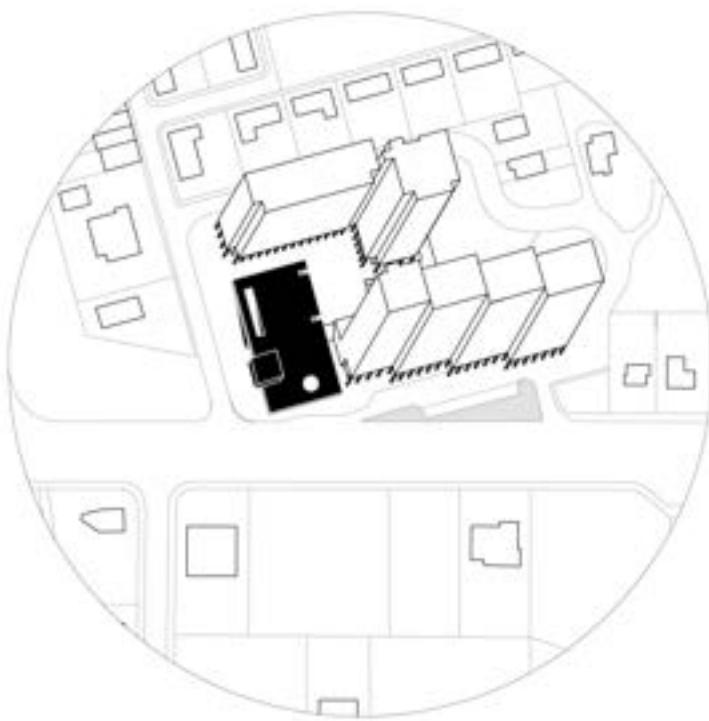




Close to final part of Boavista Avenue, the residential functions keep their predominance. In the Egas Moniz spot, huge residential buildings with their commercial galleries meet the Avenue. Meanwhile a very strict square (which nowadays is a car parking area) oversees the avenue. The design exercise is thought as, taking the example of Eduardo Souto de Moura commercial area nearby, design a new square and volume that highlights this specific spot where one of the main doors of Parque da Cidade takes place.

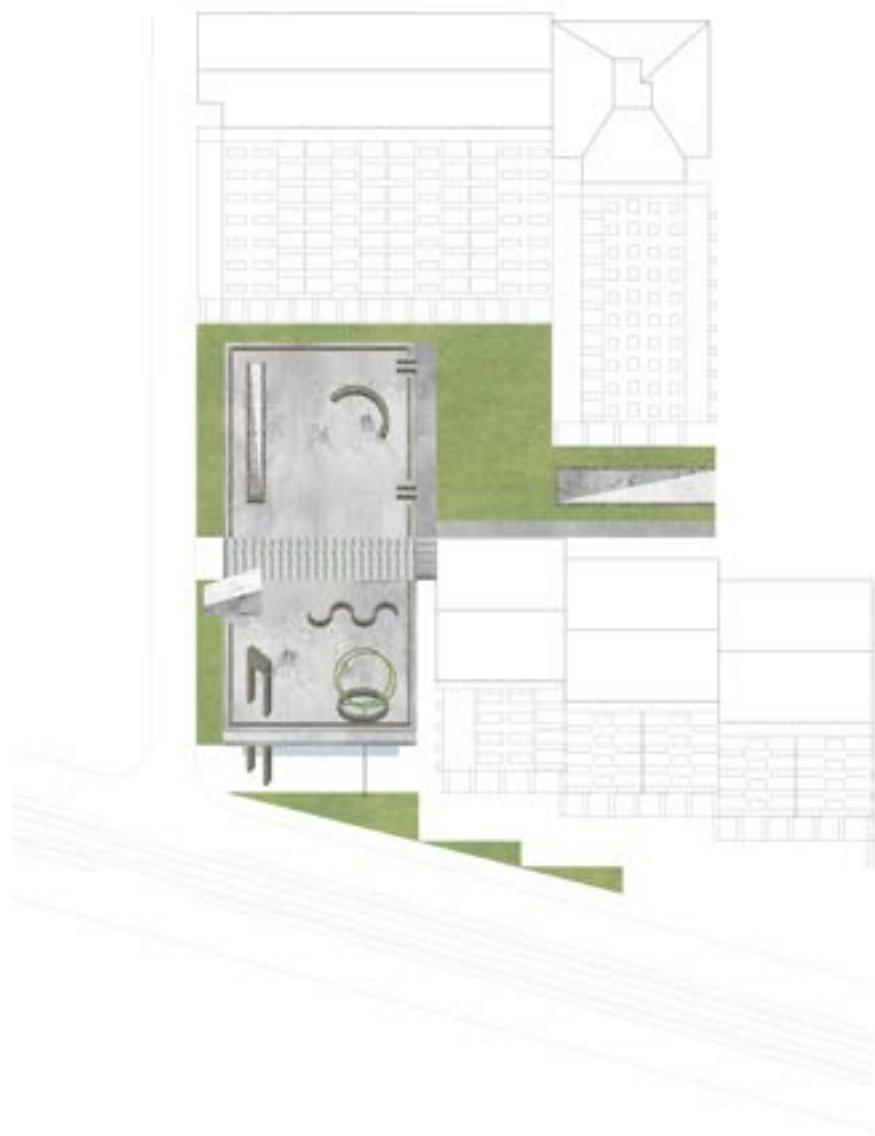
06: Egas Moniz

Accessibility to a new platform, the ground and a rotation volume



Our project is a huge concrete platform elevated both from Av. da Boavista and the floor of the buildings that surround it. It presents a cantilever projecting itself directly to the avenue. The platform has its own separated structure, which is readable on the elevation as the linking structure is set back 50 cm. The intention is to unify the square and to put a volume on the top that could be identified from the avenue. This is the extention of the cafeteria and it is made to be seen as simply leaned on the platform. The volume is cantilevered and looks over the Parque da Cidade. There is also a door that looks at Souto de Moura Building identifying a preferential view. The platform also presents an elliptic hole which lets an existing tree pass through and can be seen as the announcement of the Parque. The other important element of the project is the greenery which surrounds the platform and creates a little park usable by the neighborhood at the height of the gallery.

Andrea Siciliani, Elisa Vizioli, Giorgio Quintiliani



06: Egas Moniz

Accessibility to a new platform, the ground and a rotation volume





The lowest part of Boavista, when it connects with the ocean, there are still, now a days, some reminds of the rural and pastoral days. Barns and other architectural features can still be seen. The design spot, which connects Boavista with Nevogilde church, is very much one of these former rural places; the program for the architectural articulation is a fruit and vegetable market, a kind of neighbourhood market; when the market is not functioning, the place can sill keep its character, and the space use can be whatever we imagine.

07: Nevogilde

Fruit and vegetables market, pavements and stone walls



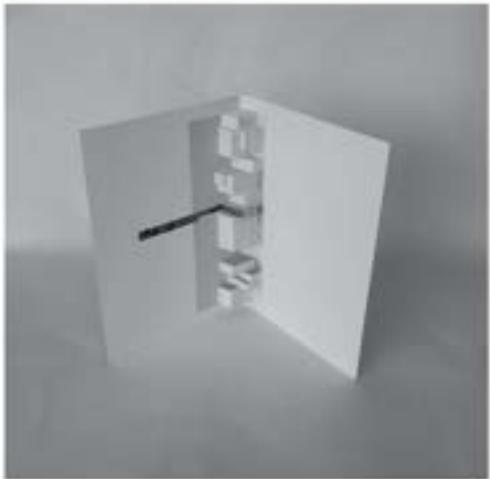
Nevogilde Market traces back rural tracks of the XIXth century, holded into granite walls, it is meant to link the Avenida da Boavista to the old village centre. The main path draws spaces for the market activities, in between existing walls and new platforms made of local stone, in continuity to the paved street leading to the Village. This way, the market becomes a place of transition between the former village, the Avenida, and the Parque da Cidade, leading to the Ocean.

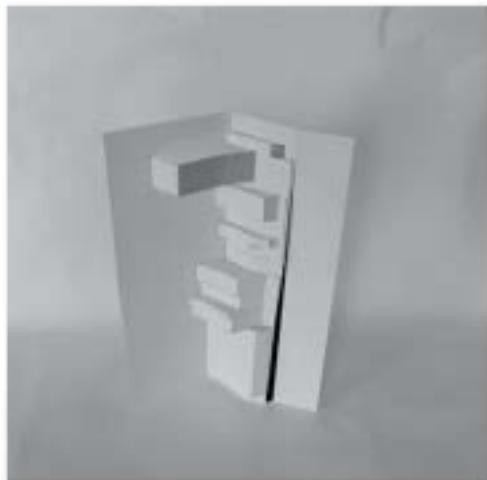
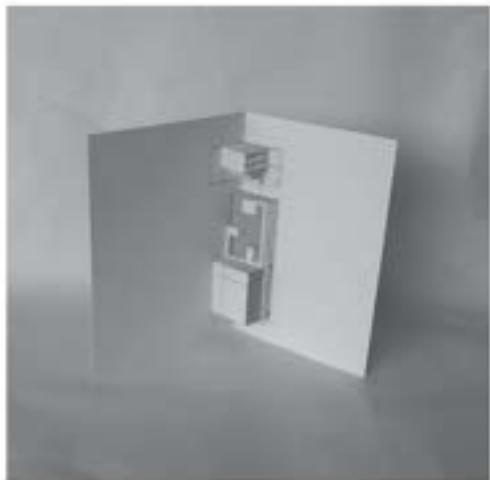
Maja Tomljenović, Sarah Drouet



07: Nevogilde

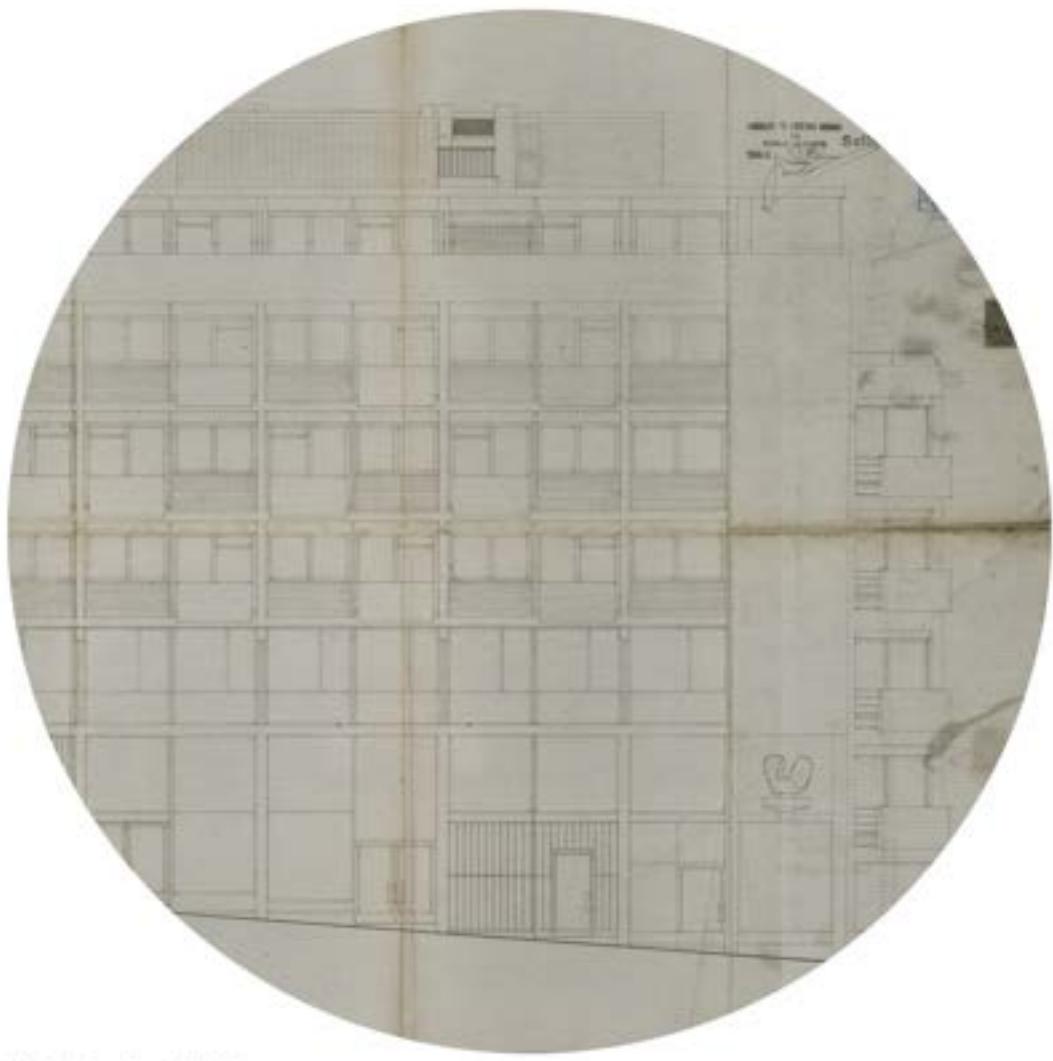
Fruit and vegetables market, pavements and stone walls





foldable models

ordered from 01 to 07



Edifício Irmãos Monteiro (1955)

Arq. Viana de Lima

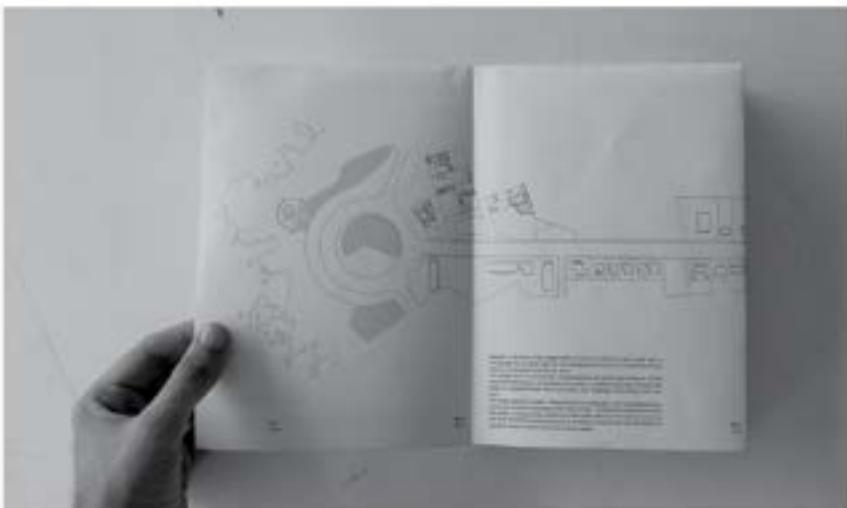
unfoldable booklet

As the final presentation method, an A5 booklet was to be produced. Following Ed Ruscha's *Every building on the Sunset Strip* (1965), the work developed by the workshop was chosen to be presented through an accordion-unfolding booklet where each one of the intervention sites could be side by side with the others, and all of them cross referenced directly with the general plan of the avenue - the main object of analysis.

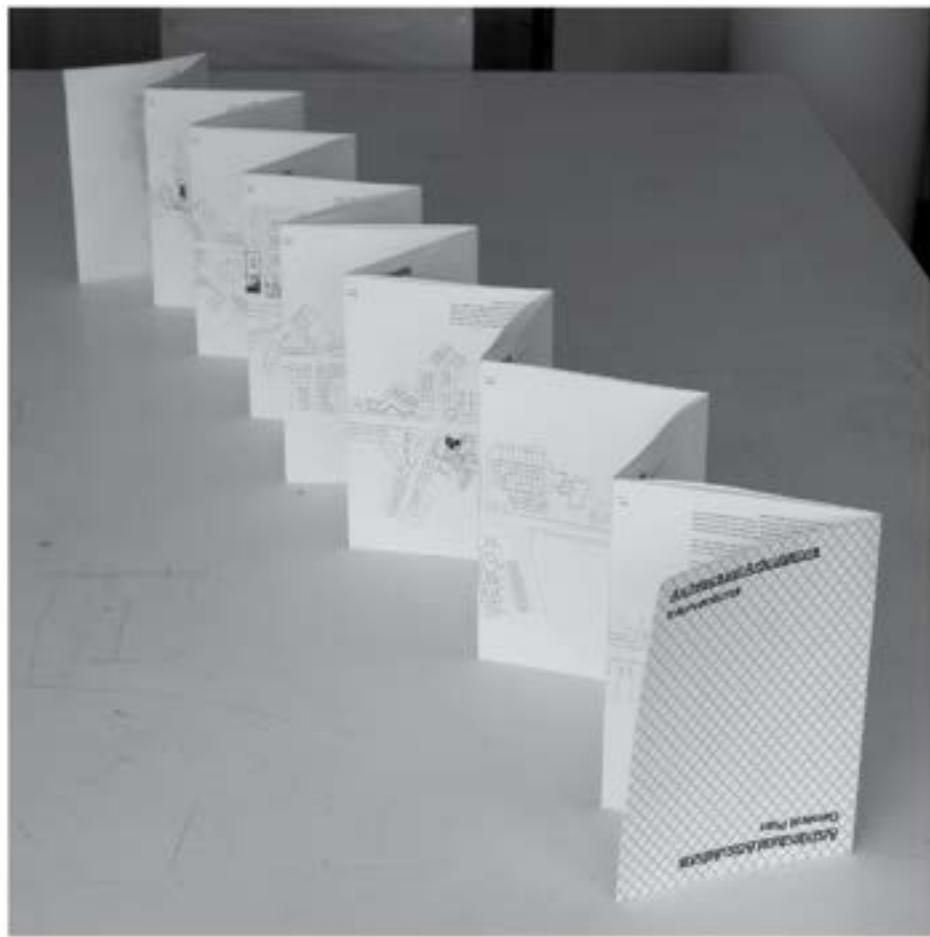
Architectural
Interventions

Genre Plan
Architectural Interventions

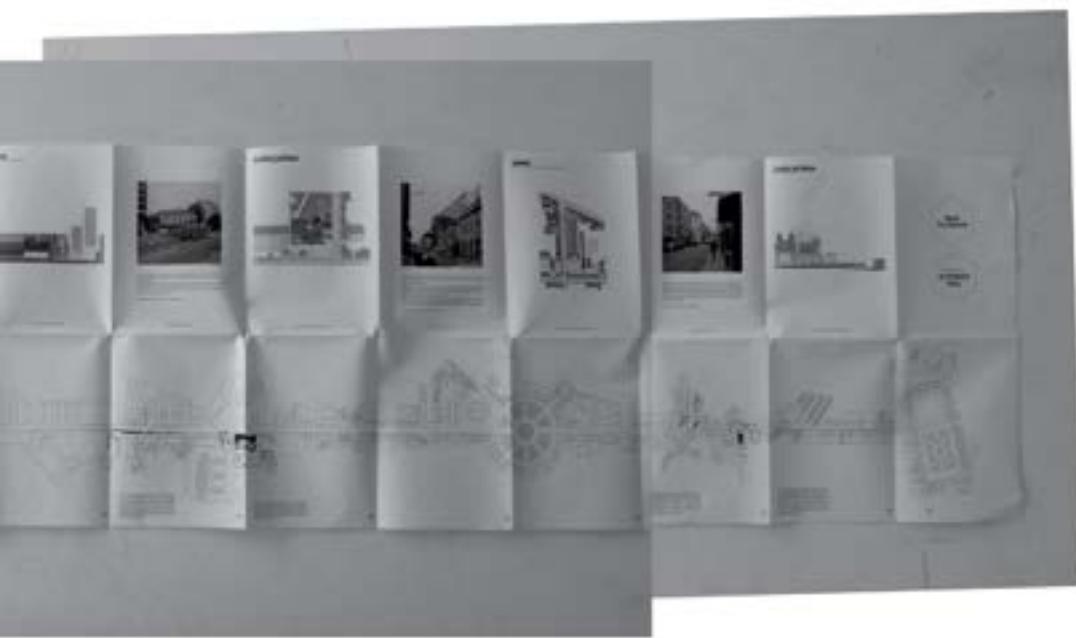












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