

Amunt

host institution



support

indexnewspaper



sponsors





Workshop leaders

AMUNT

Björn Martenson, Sonja Nagel, Jan Theissen

Assistants

Luísa Moura, Beatriz Branco

Students

Antonia March Massuti

Antonio Alberto Tomao

Didier Beaudoin

Elisa Sassi

Gerard Martínez Gorbis

Judit Llabres Torres

Karina Caballero Gonzáles

Laura Bertagno

Laura Bouza Romero

Lucas Martinez Fort Gil

Maria Ana de Sá Machado Magalhães Ilharco

Maria Francisca Barbosa Guimarães Mesquita

Maria Mateu Vilalta

Patrícia Santos Sobreira

Rubén M Peral

Yoshifumi Hashimoto

2015

www.portoacademy.info

HIDDEN HEROS

Learning from the Everyday

*Visual Perception and Cognition
in Architecture*





1/3

THE FOUND

*You are the Porto flâneur of architecture.
Start your way at São Bento in the center of Porto.*

*Find buildings, elements of architecture, strange details, etc.
which you like somehow.*

Document your observations and take photographs.

*Choose your favorite findings and
describe each one briefly.*





Kernio Caballero González & Patricia Santos Caballero <

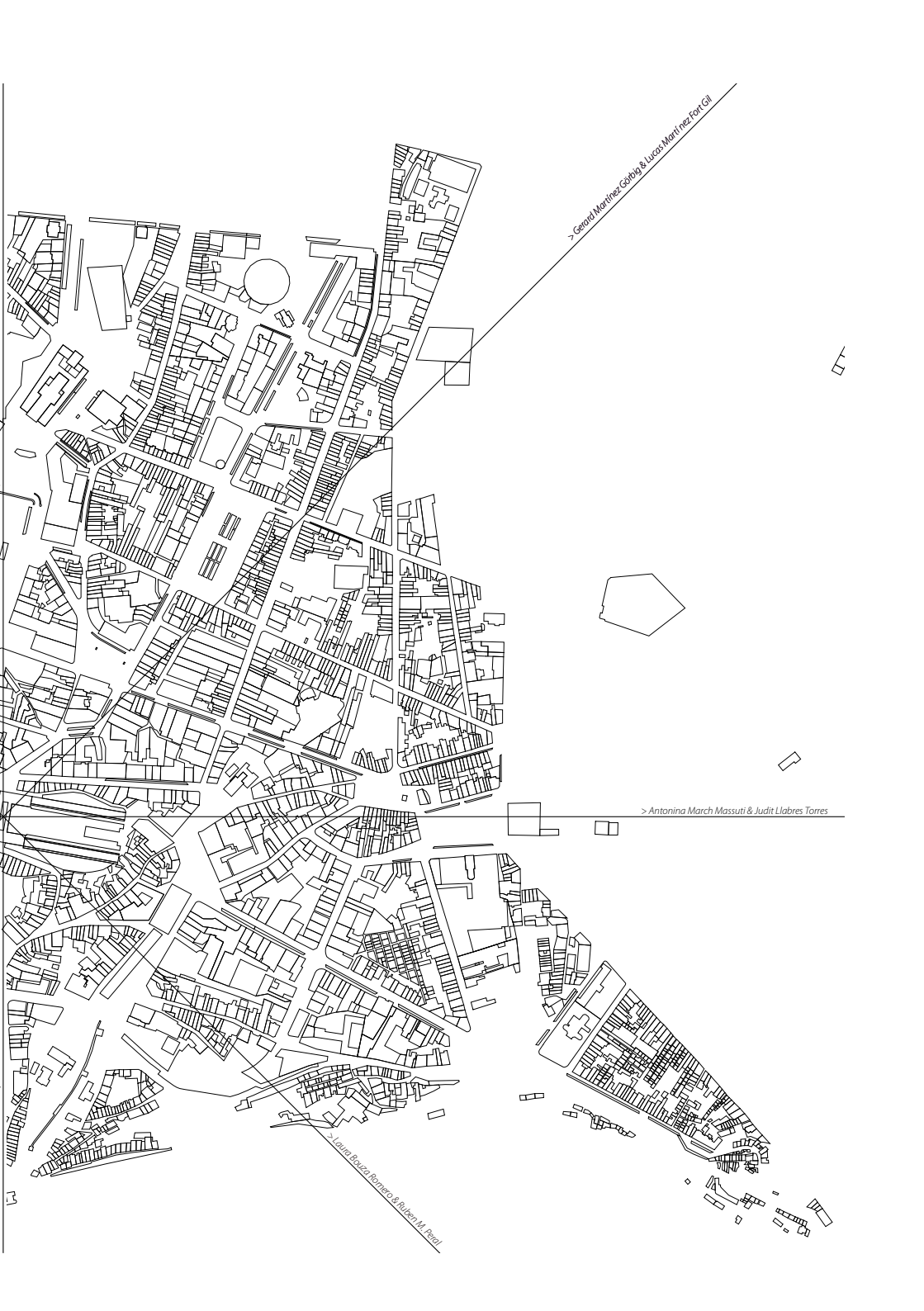
Antonio Alberto Tomao & Didier Beaudoin <

Porto
Map, 2015

Elisa Sosa & Maria Maria Welter <

Maria Francisca Barbosa Guimarães Macquie & Yoshitomi Hashimoto <

> Ana Carolina Amaro Seabra Dos Santos & Marilide Correa de Lobbo



> Gerard Martinez Golbig & Lucas Martinez For Gil

> Antonina March Massuti & Judit Llabres Torres

> Laura Izquierdo Romero & Rafael M. Ruiz

2/3

THE SPECIAL

*Now it is about extracting and
exposing the special point of
interest, character, volume, shape, etc.
of your findings.*

*Depending on from the character of your “as found” element,
crop it from the image,
redraw it or
find your own way of representation to
expose it.*



Insert

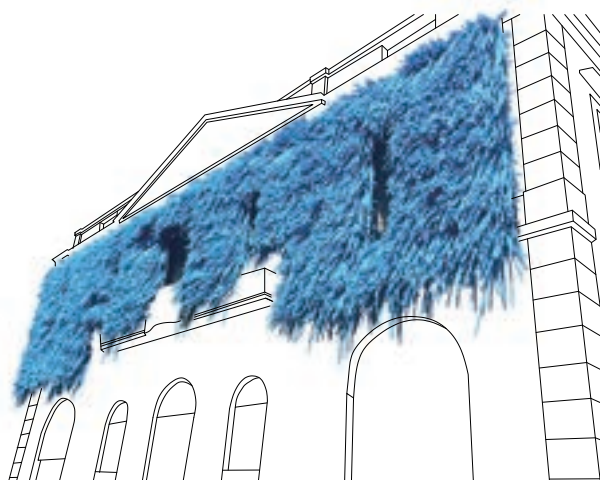
The Found and the Special



Oversized
The Found and the Special



Urban Canvas
The Found and the Special



Second Skin
The Found and the Special



Private Public Walkthrough
The Found and the Special



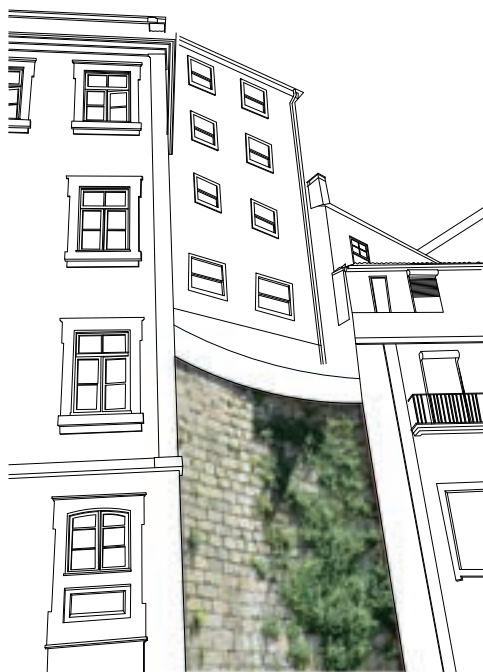
Assemblage
The Found and the Special



Built in
The Found and the Special



Crowning
The Found and the Special

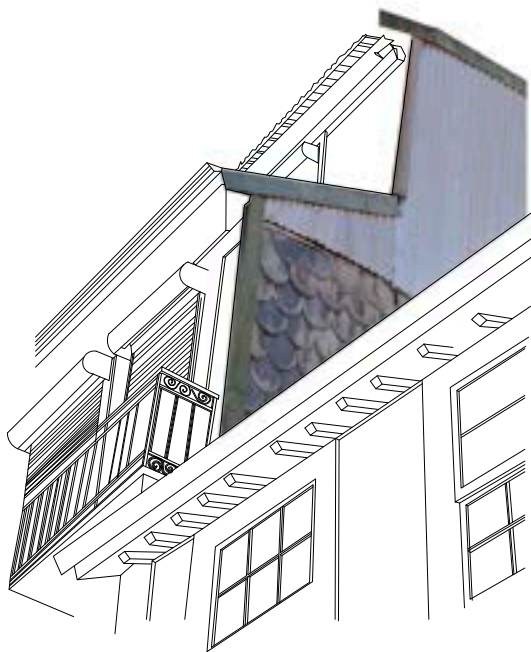


Preexistence
The Found and the Special



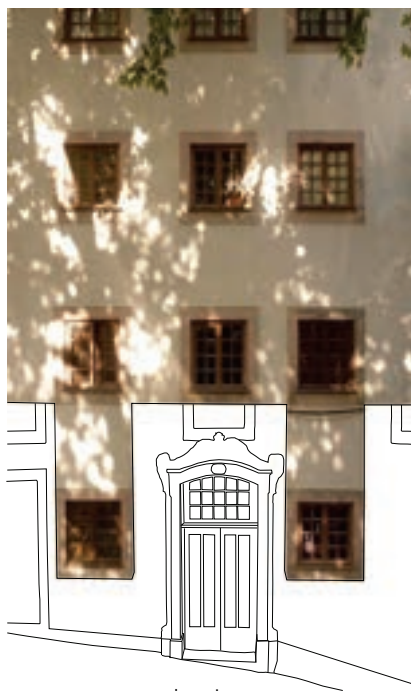
. . .

Add-On
The Found and the Special



Protection

The Found and the Special



Layering
The Found and the Special



Parallel World
The Found and the Special



Flattening

The Found and the Special



Filling
The Found and the Special



Joining
The Found and the Special



Collaging
The Found and the Special

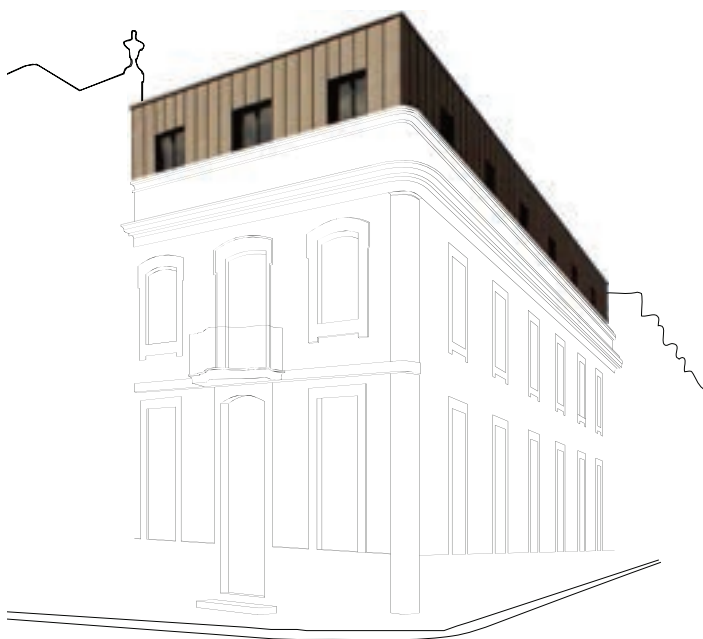


Framing

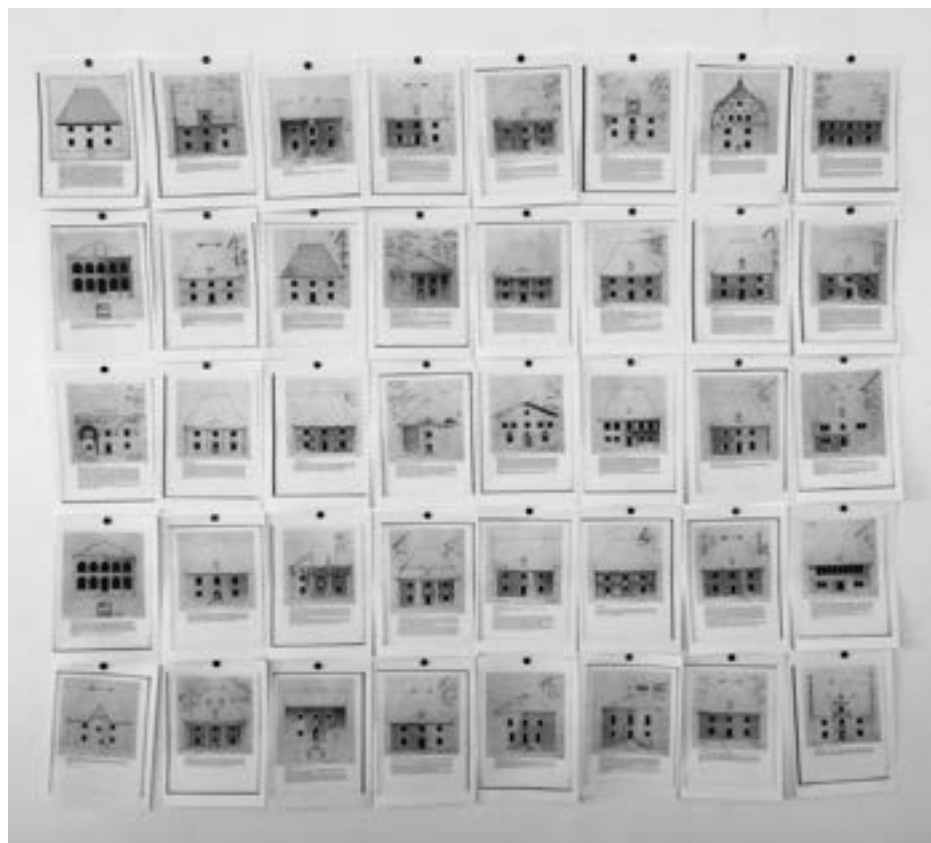
The Found and the Special



Enclosing
The Found and the Special



Stacking
The Found and the Special



Gebaute Form

Variationen über ein Thema, Paul Schmittbenner

3/3

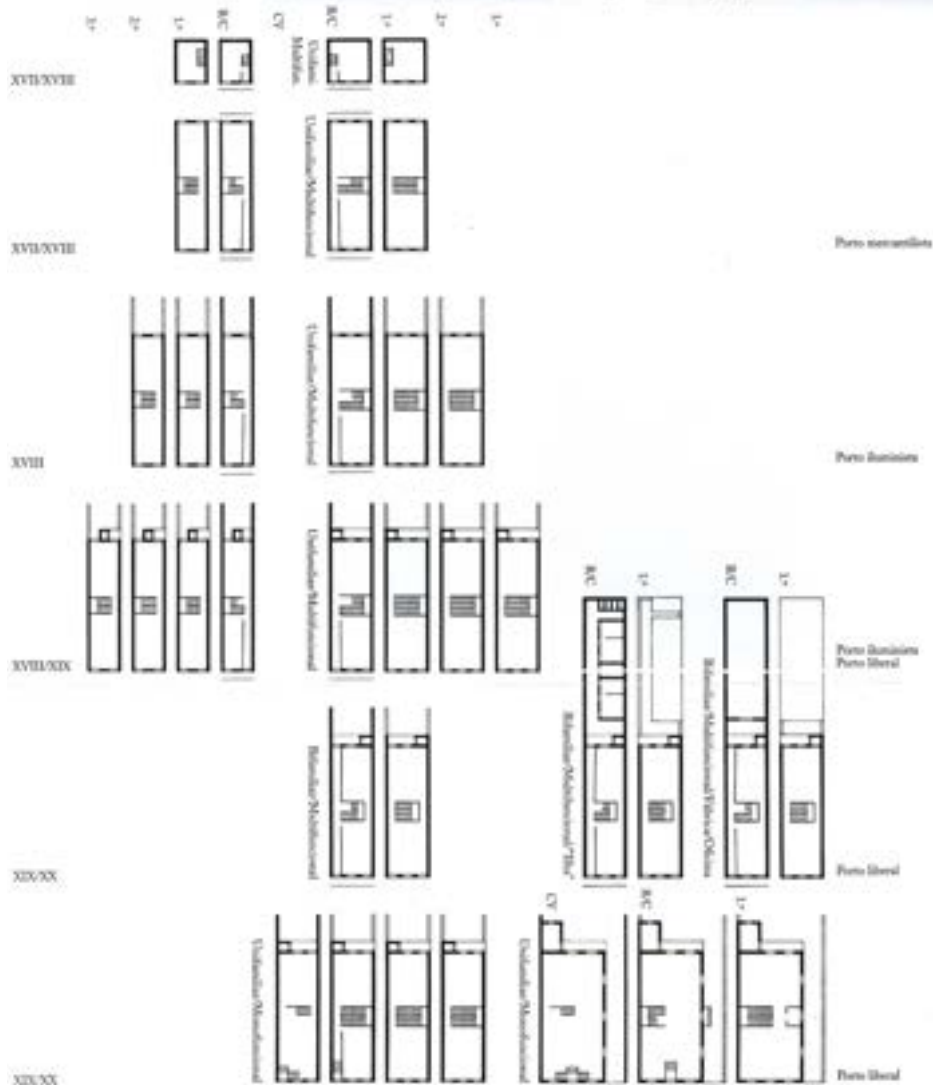
THE CHARACTER

Designing a Porto Façade

*The exercise it is about applying
the found alphabet of Porto's architectural elements and strategies
to a typical Porto façade.*

*Design 3 contemporary Porto façades:
Use the found strategies, elements that were extracted by all Porto flâneurs
and combine them in a new and contemporary façade.
Always bear in mind the rooms behind and potential functions.*

*Then, draw one significant floorplan
corresponding to the developed façade.*



The Bourgeois House of Porto

Four Typologies / Quadro Tipológico

Rui Jorge Garcia Ramos, 2004

A casa unifamiliar burguesa na arquitetura portuguesa: mundaça e continuidade no espaço doméstico na primeira metade do século XX. Porto, FAUP publications.

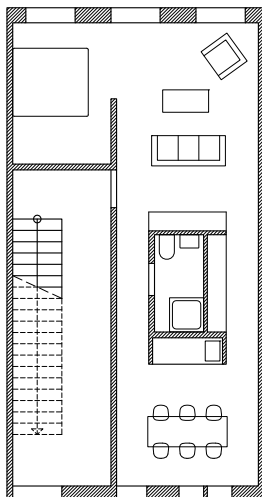
The bourgeois house of Porto presents a very specific type of allotment occupation. It has its origins in the division of agricultural land, like it occurred in other cases of medieval cities in Europe. The house of Porto presents rectangular outlines of about 13m per 6m. This measurements are also justified by the constructive system which was based on the exterior walls of granite stone and a domestic core made entirely of wood.

This narrow shape demanded a skylight placed in the middle of the building on the top of the staircase. Similarly, the use of the skylight was an important method that allowed the illumination of the chambers through interior windows.

Following Marquês de Pombal's plan of Lisbon's reconstruction after the 1755 earthquake, industrial methods of pre-fabrication were predominant in the building methods, leading to a homogeneous street facade. Typically composed of three rows of rectangular windows, the height grew from the typical three floors, in proportion to the advance of technology.

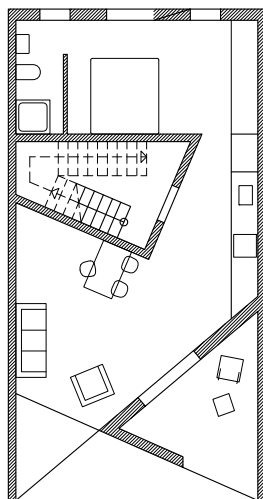
The house connected directly with the street through a loggia, a commercial space, and the door to the upper domestic floors. On the back, a small longitudinal patio occupied the rest of the allotment. The norm would be for the house to belong to a single family, although there were cases of multiple owners, each one occupying a different floor. This distribution sometimes implied the materialization of another entrance in the facade.

The frames for the doors and the windows assumed the structural granite stone of the facade and the remaining wall would be covered with plaster or ceramic tiling, according to economical power. Ceramic tiling would become, this way, a predominant feature in the streets of Porto.



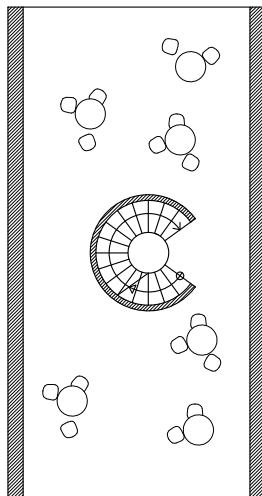
Disproportion
Antonia March Massuti





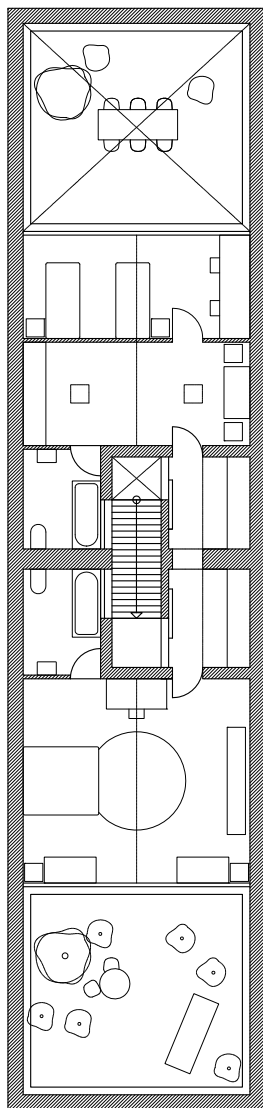
Looking into two different directions
Antonia March Massuti



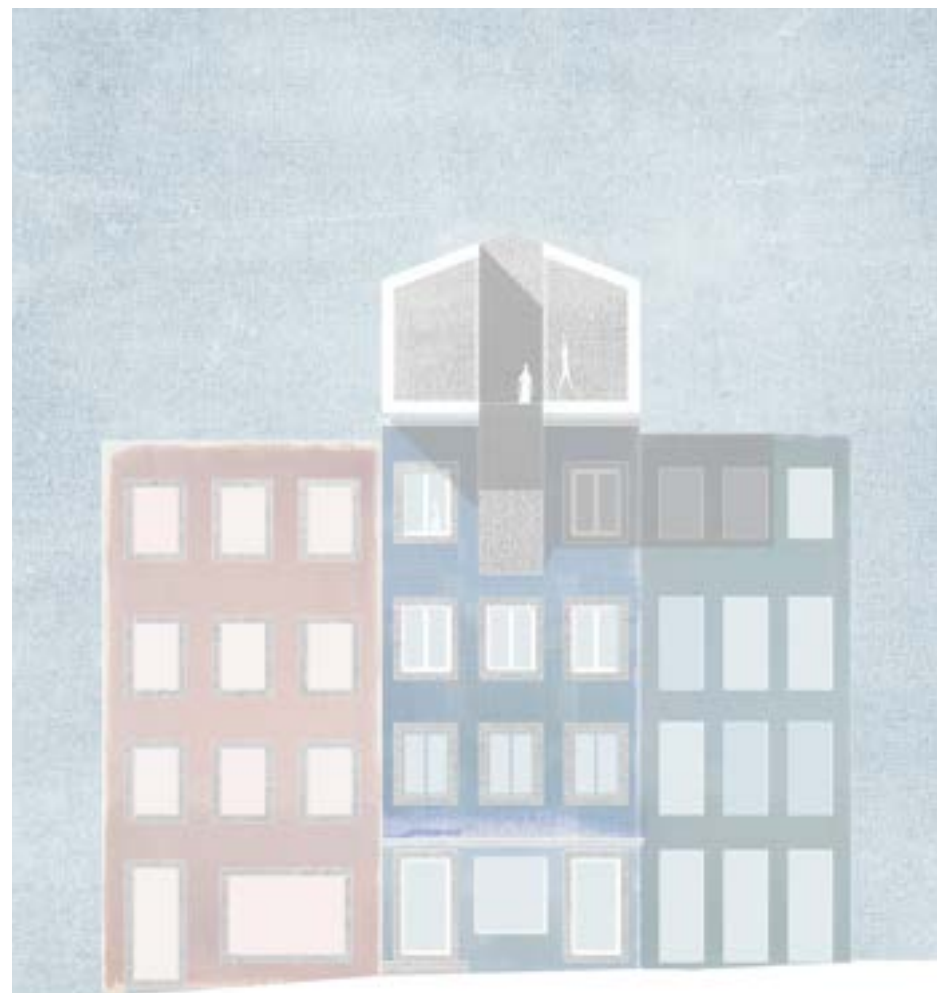


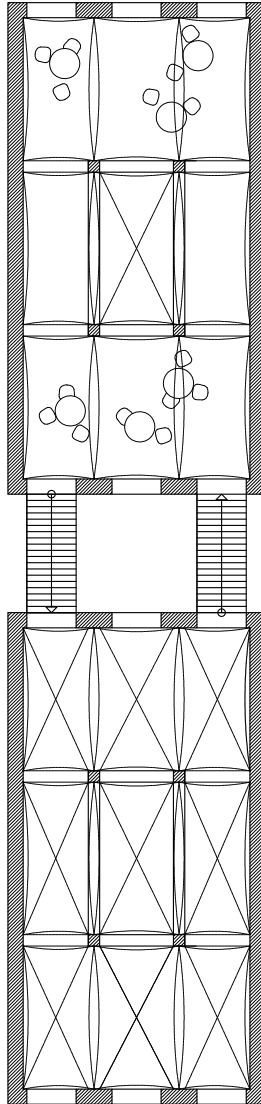
Breaching
Antonio Alberto Tomao



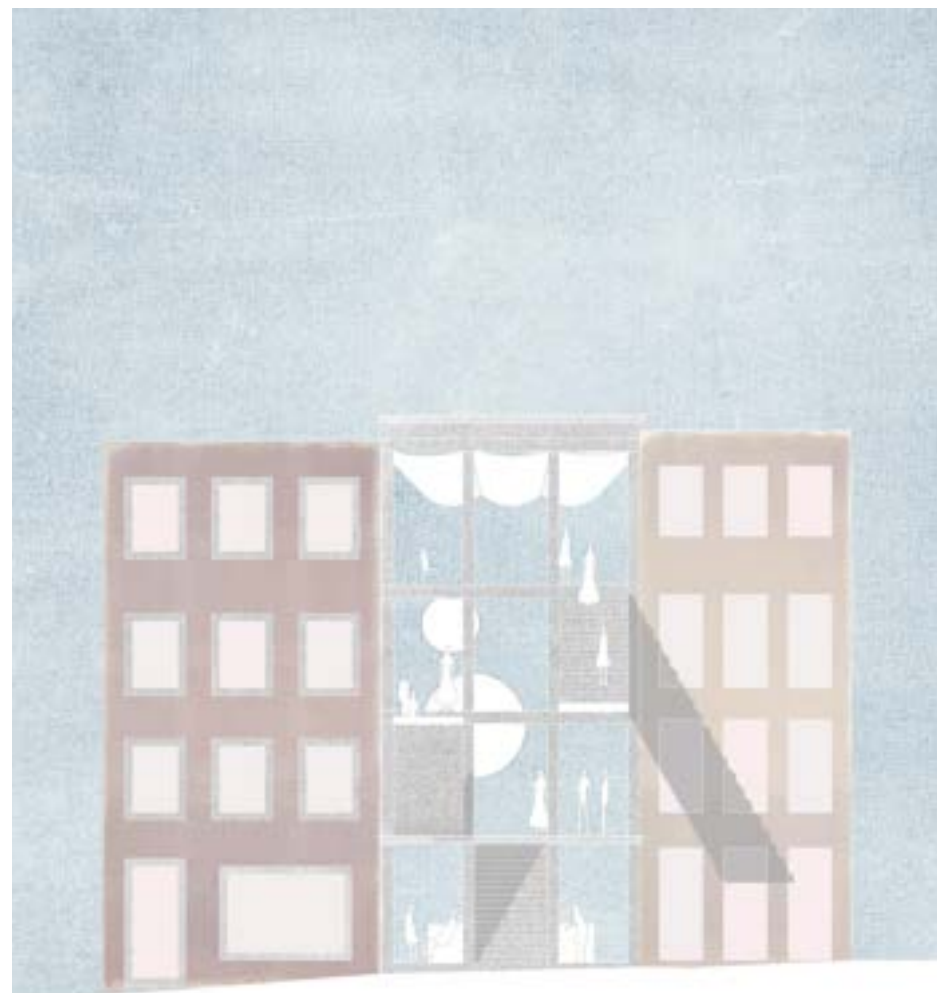


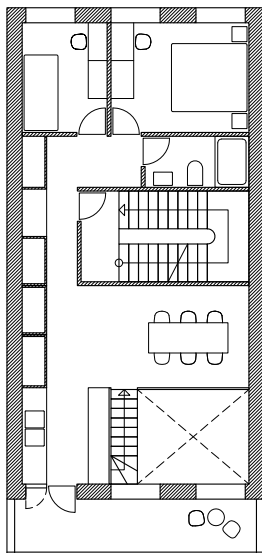
Bridging
Antonio Alberto Tomao



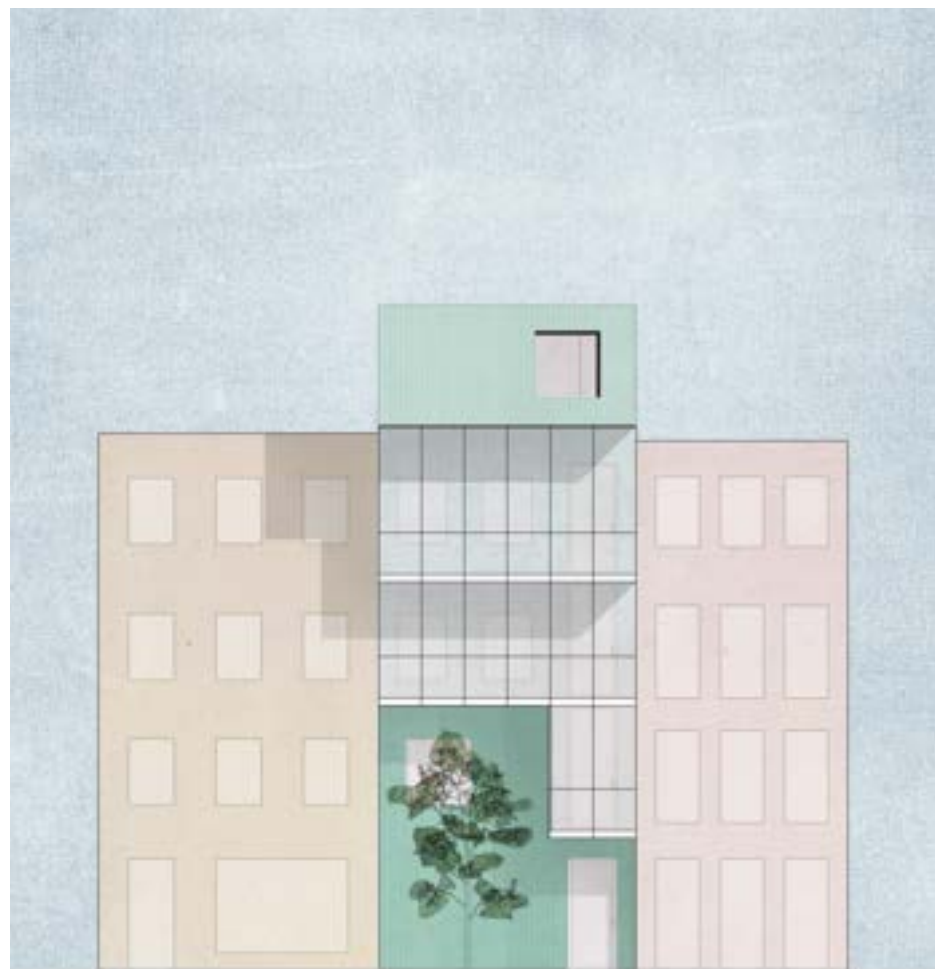


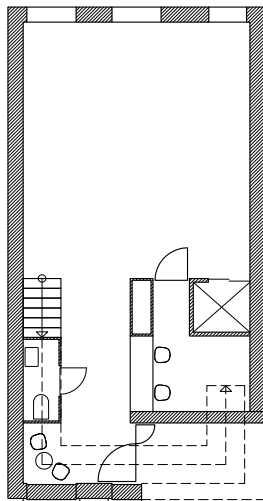
Intertwining
Antonio Alberto Tomao



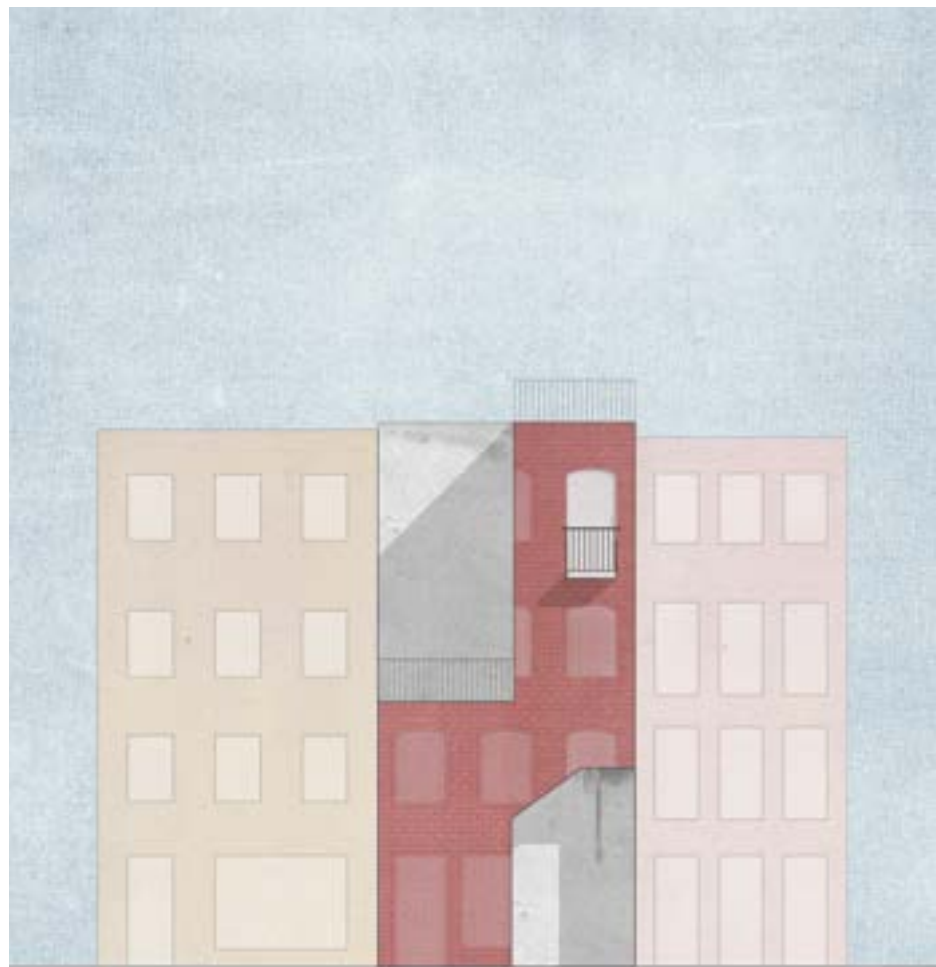


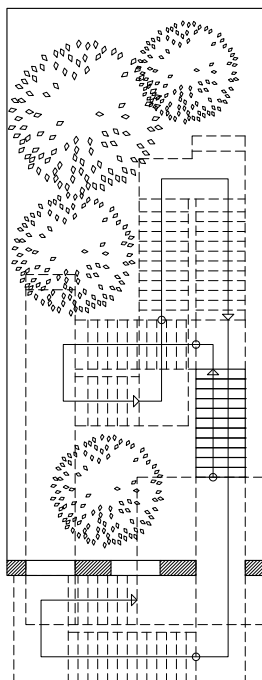
Layered
Didier Beaudoin



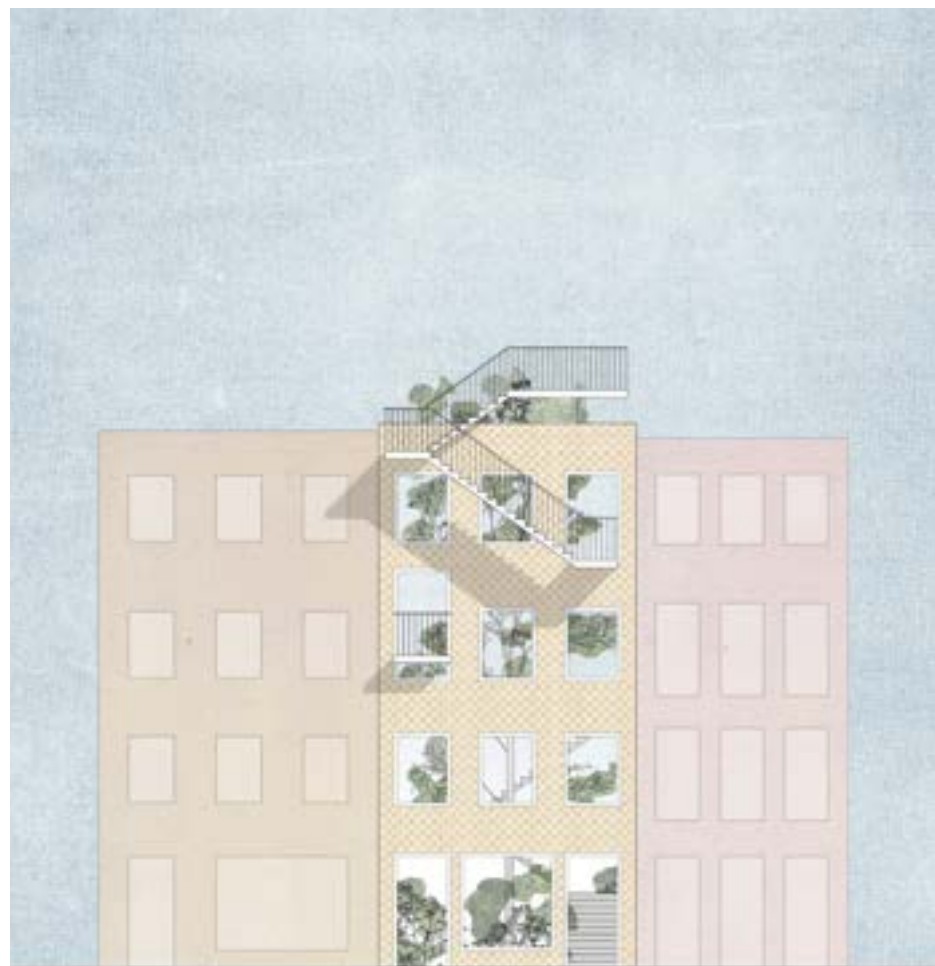


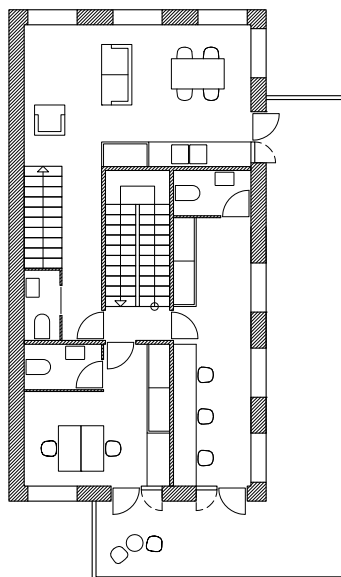
Sculpted
Didier Beaudoin



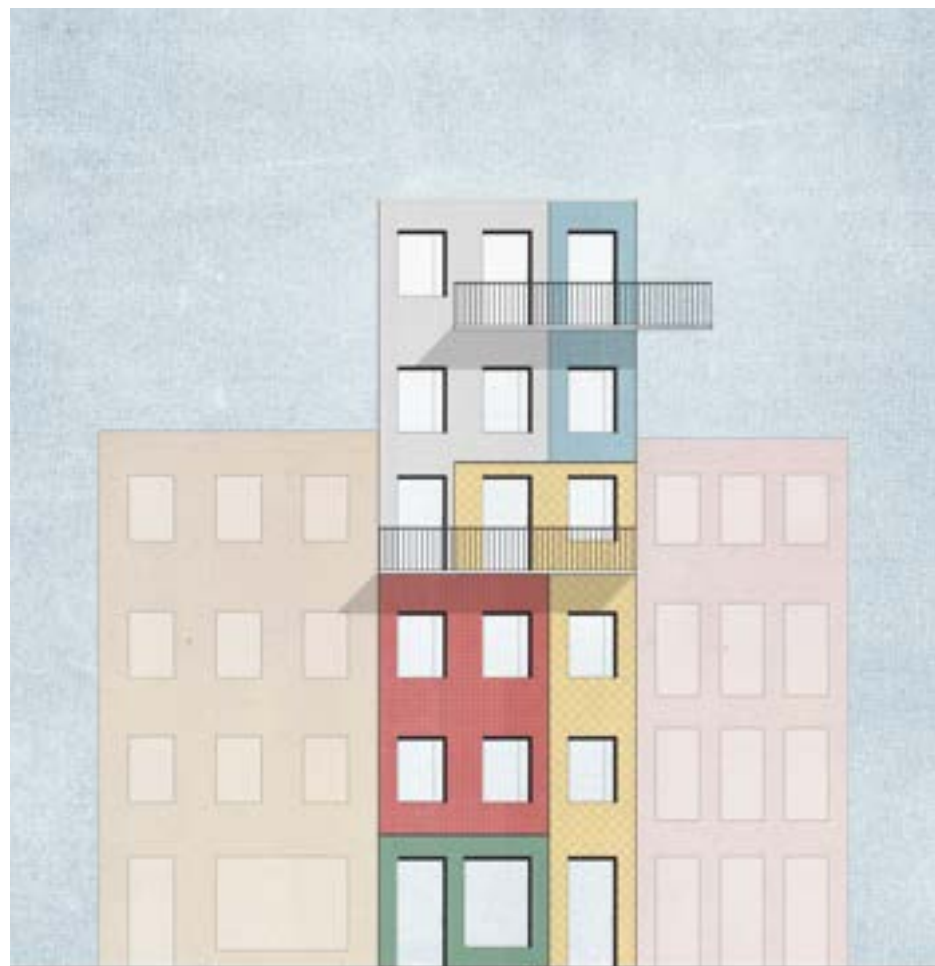


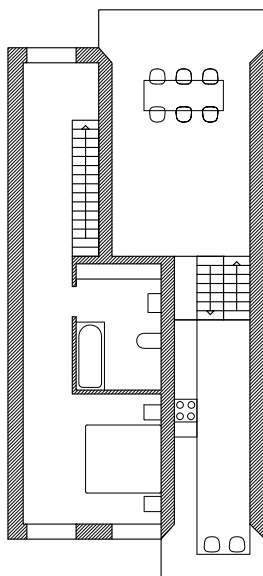
Garden house
Didier Beaudoin





Interlocked units
Didier Beaudoin

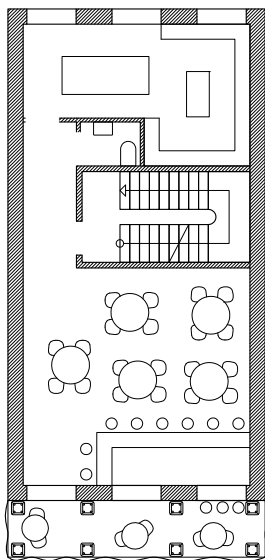


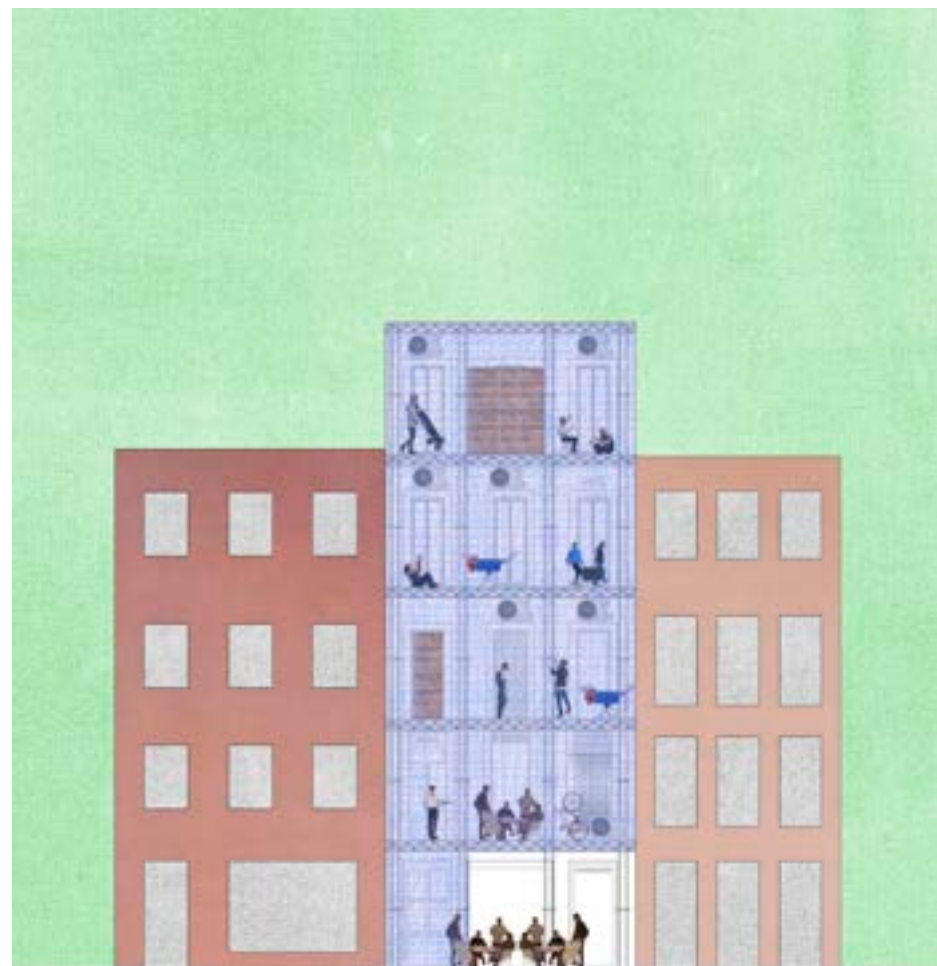


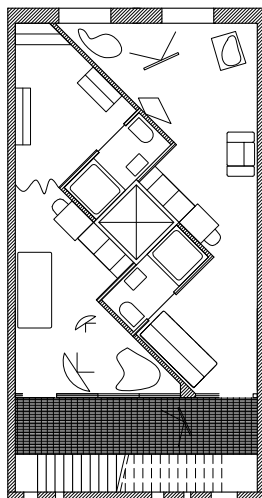
Tetris
Elisa Sassi



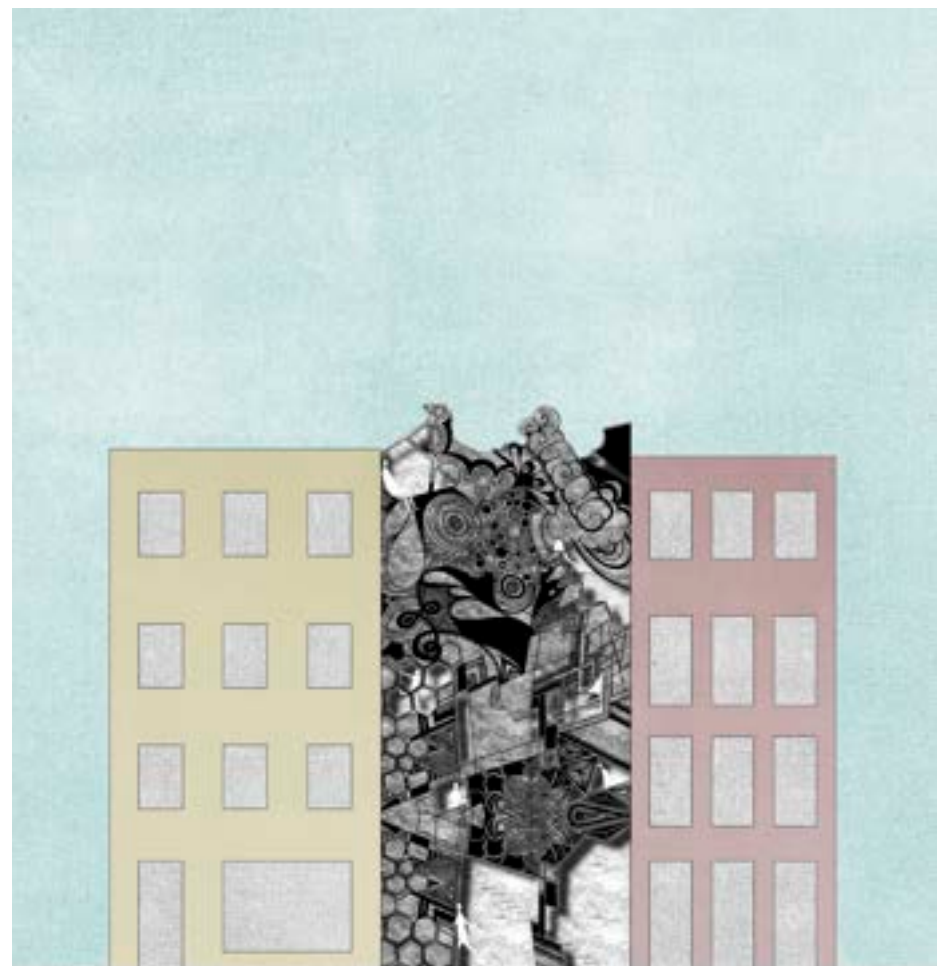


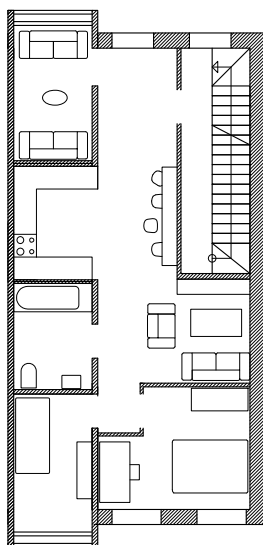




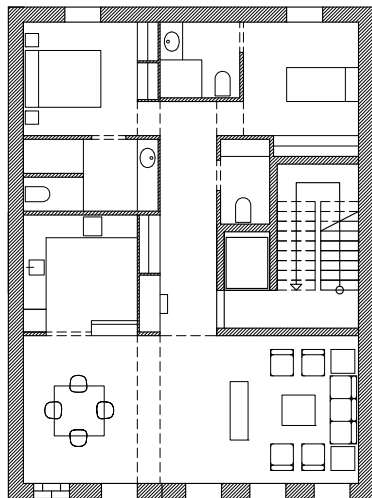


Inhabiting Canvas
Gerard Martínez Gorbí



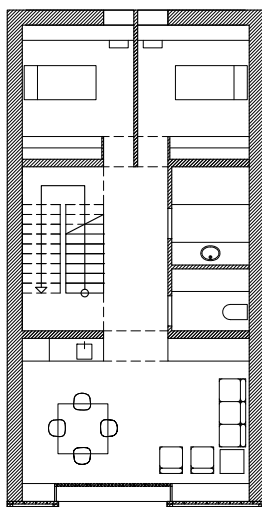






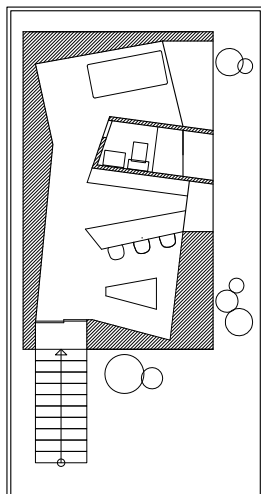
Addition
Judit Llabres Torres

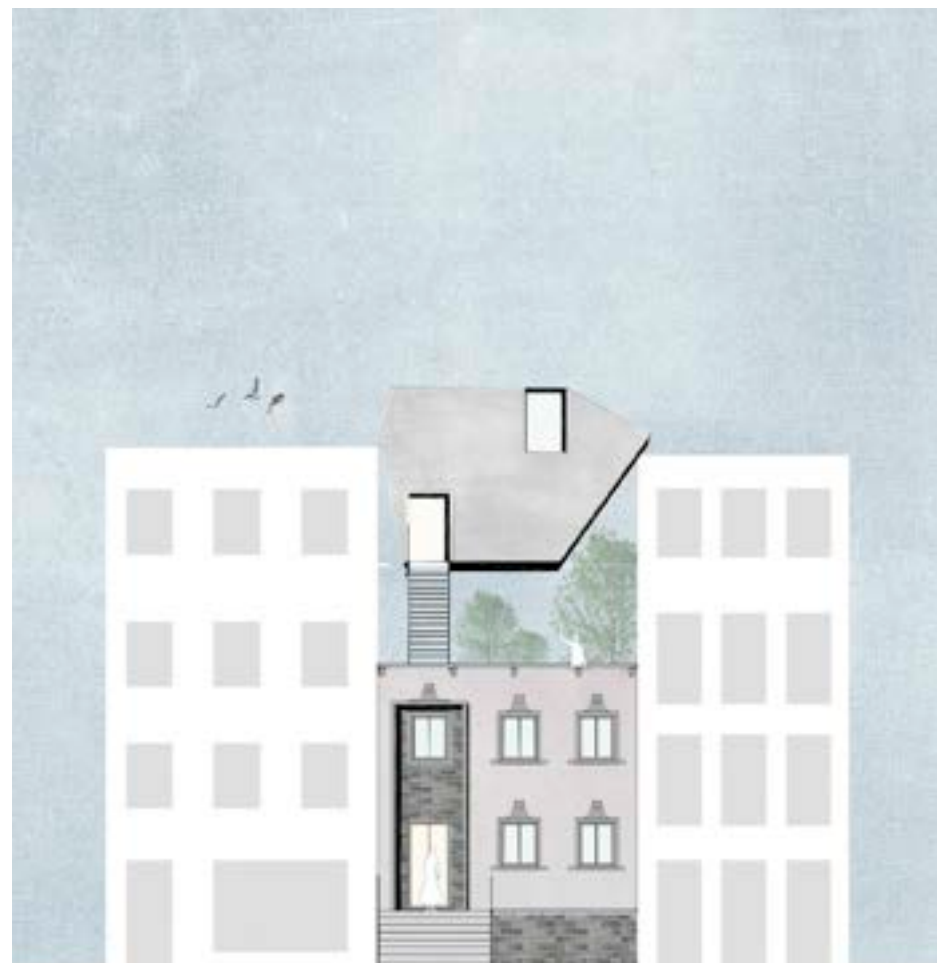


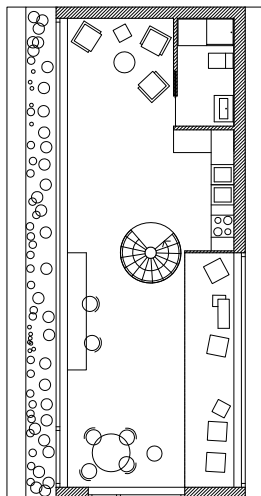


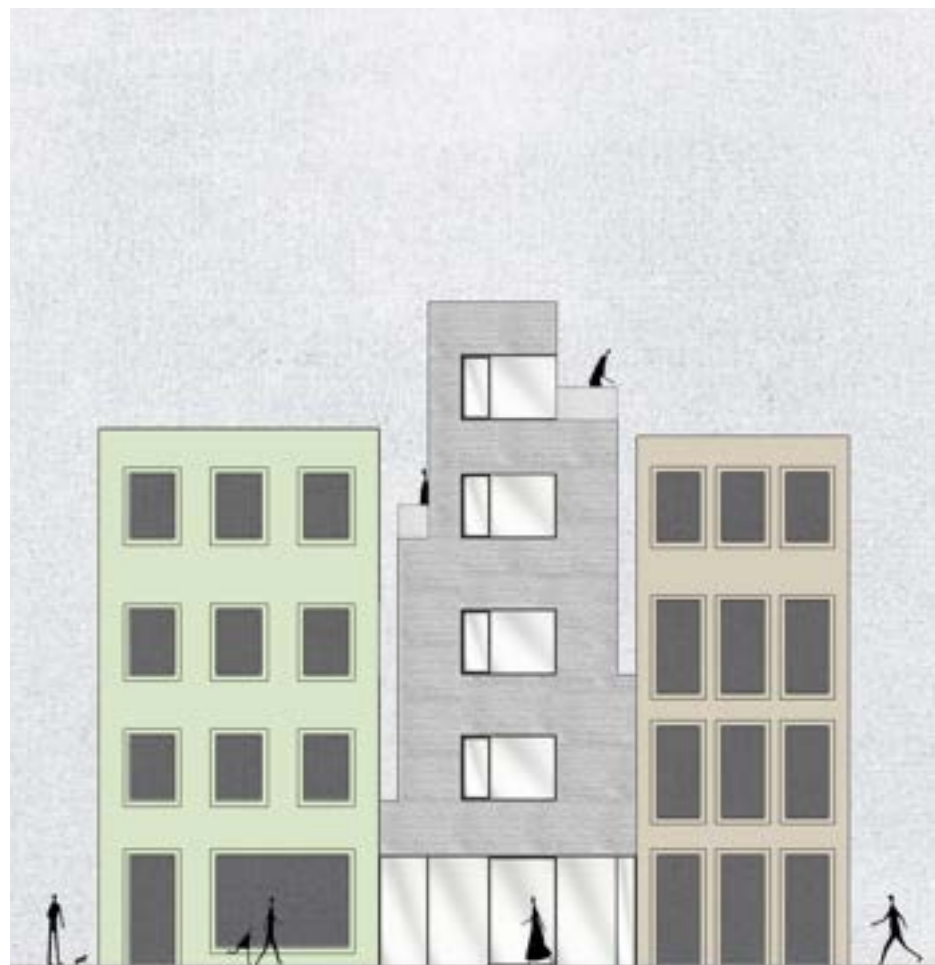
Muuratsalo
Judit Llabres Torres

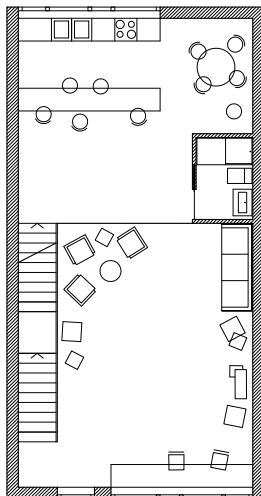






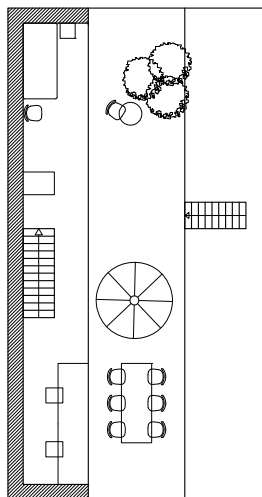




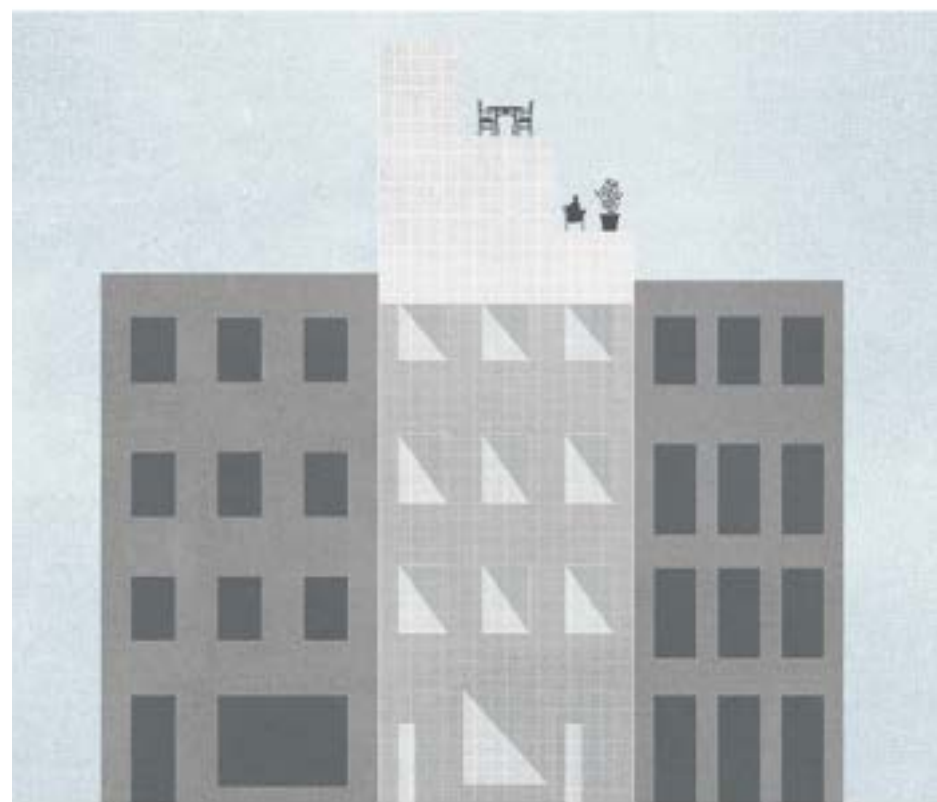


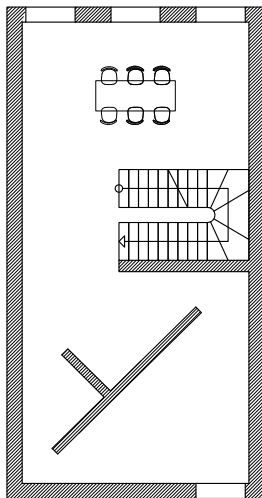
Winking
Laura Bouza Romero



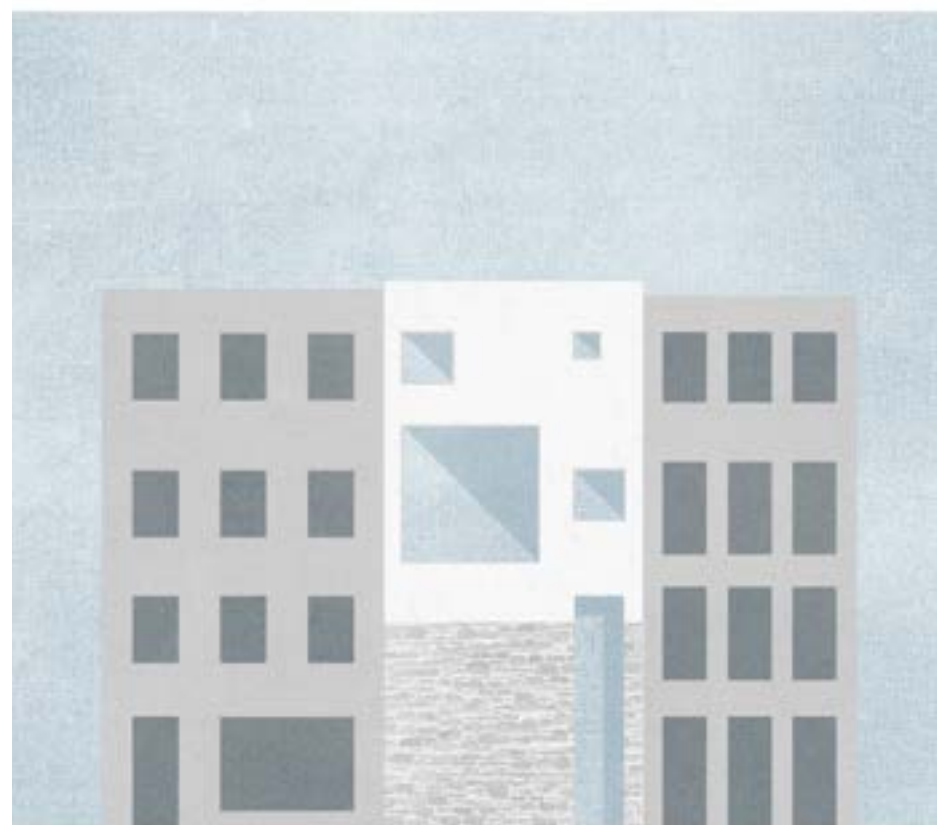


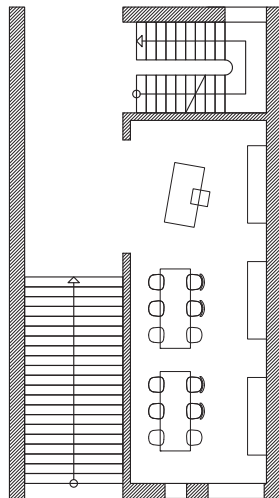
Elisa
Laura Bertagno





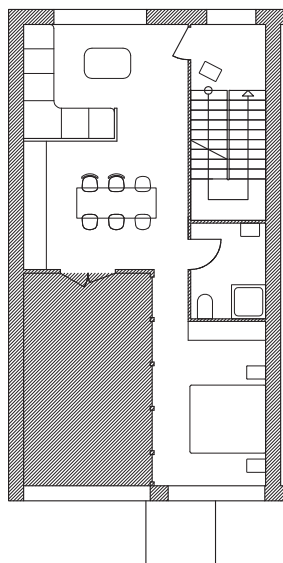
Francesco
Laura Bertagno





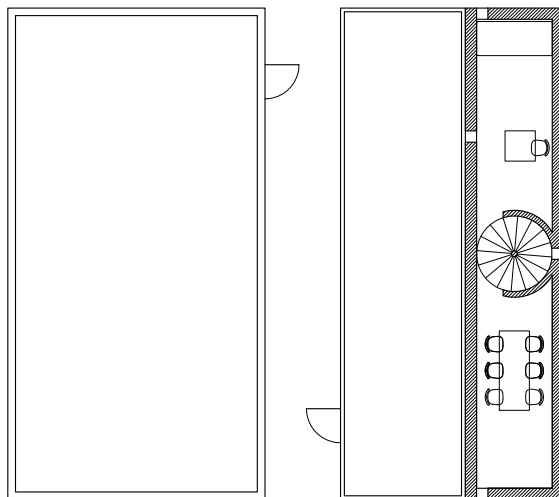
Frankenstein
Lucas Martinez Fort Gil





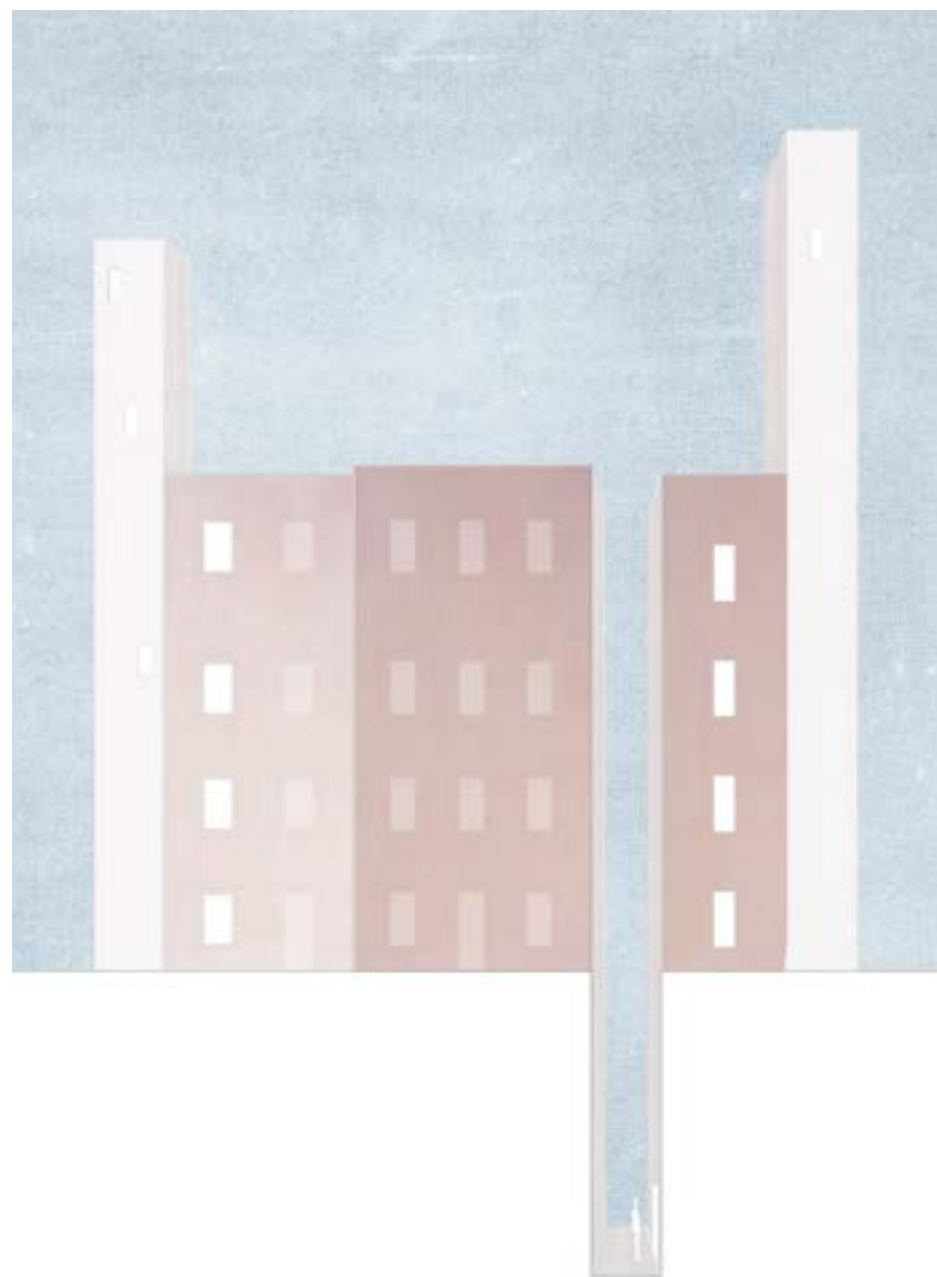
Two Faces
Lucas Martinez Fort Gil





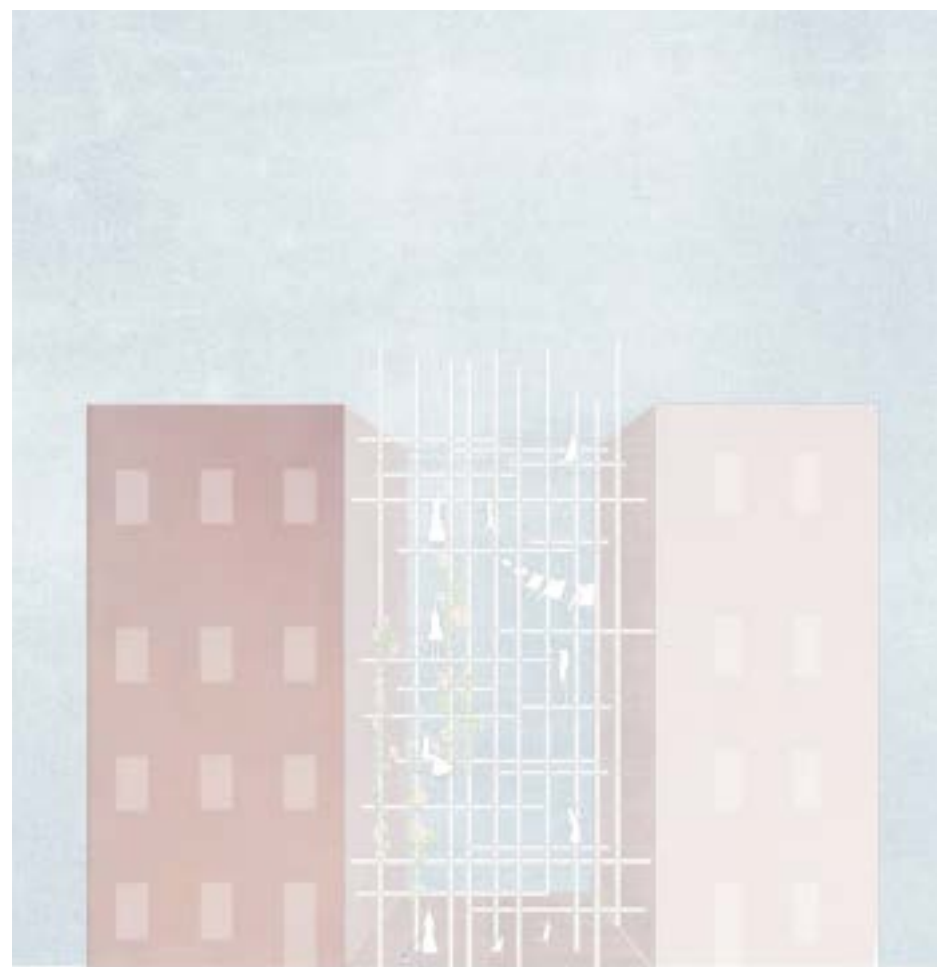
Towers

Maria Ana de Sá Machado Magalhães Ilharco



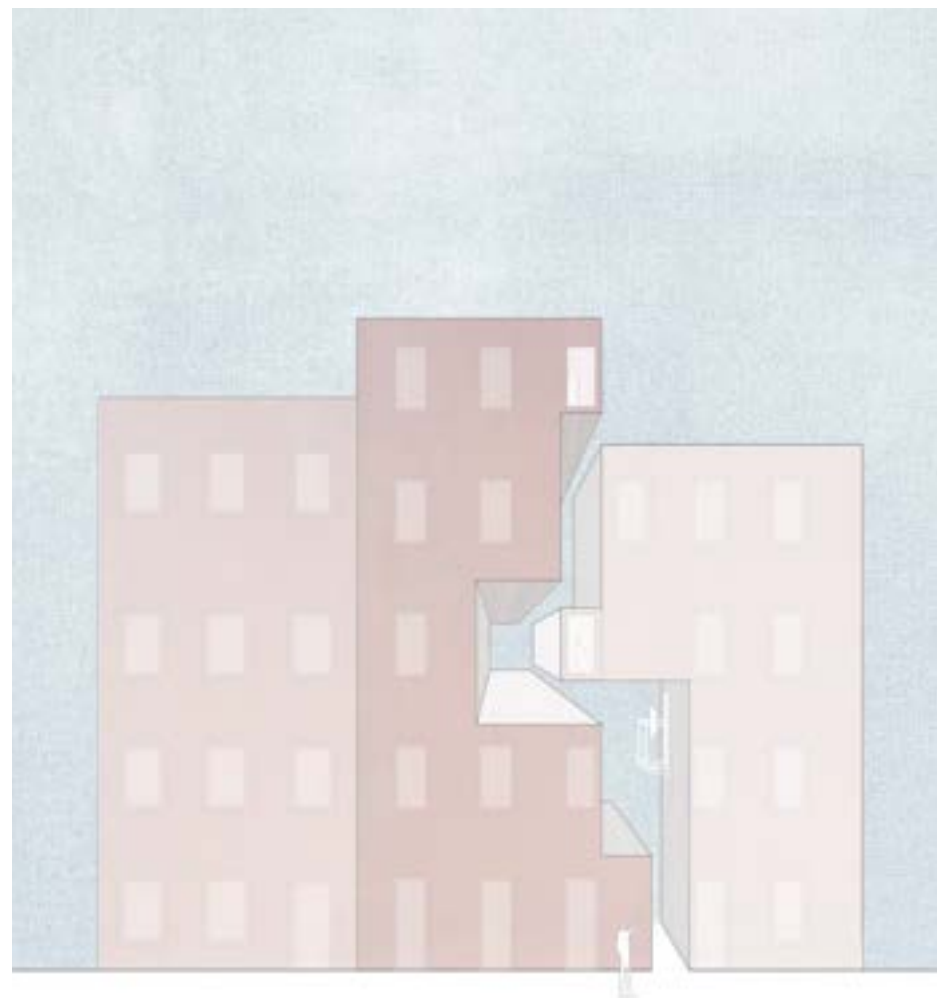
The Hanger

Maria Ana de Sá Machado Magalhães Ilharco



Extractions

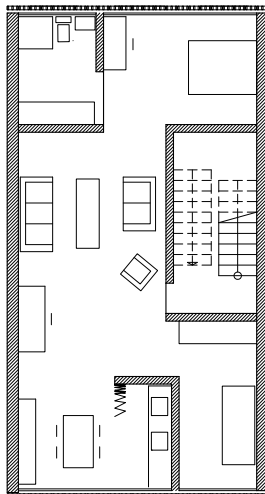
Maria Ana de Sá Machado Magalhães Ilharco

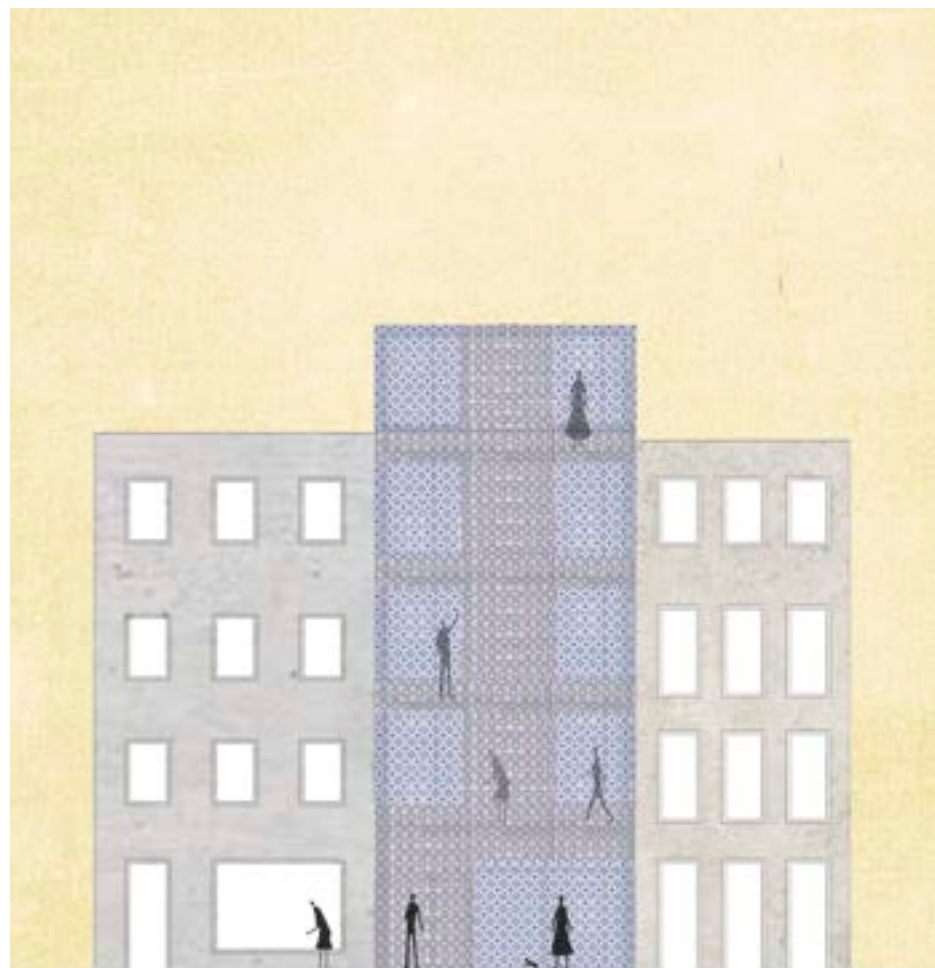


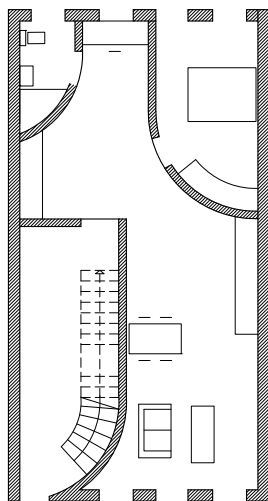
Paradigm

Maria Francisca Barbosa Guimarães Mesquita

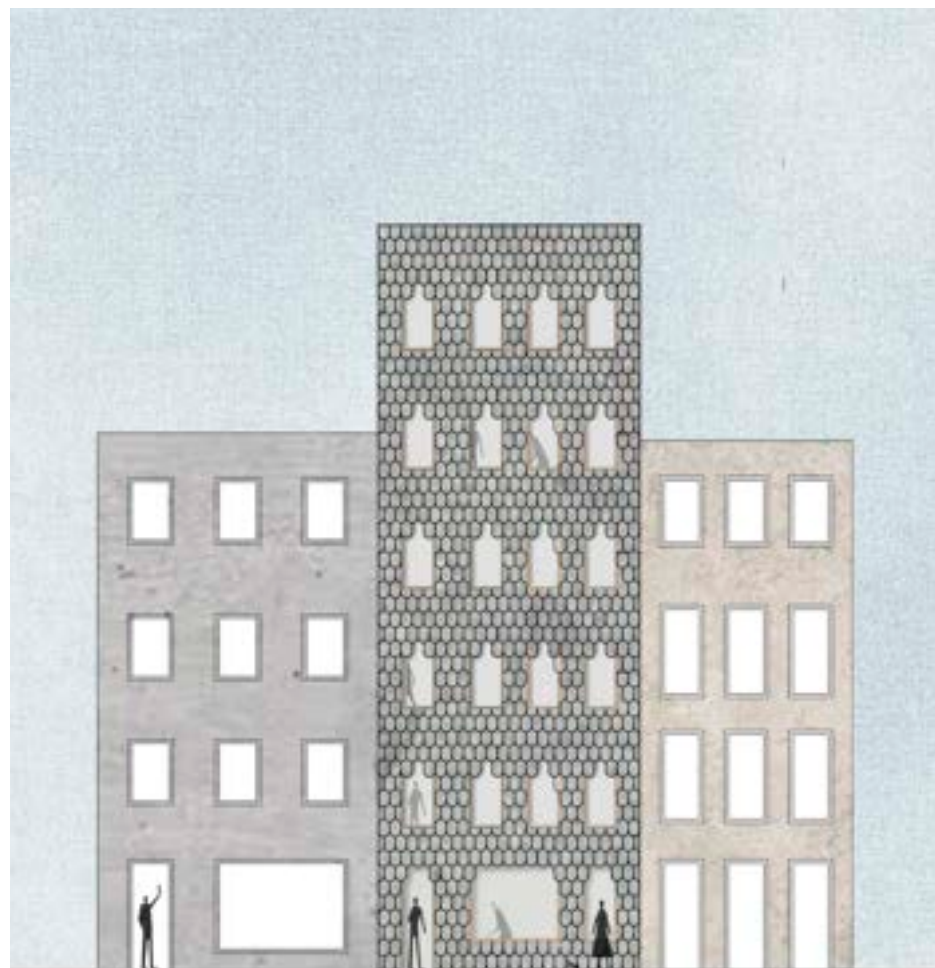


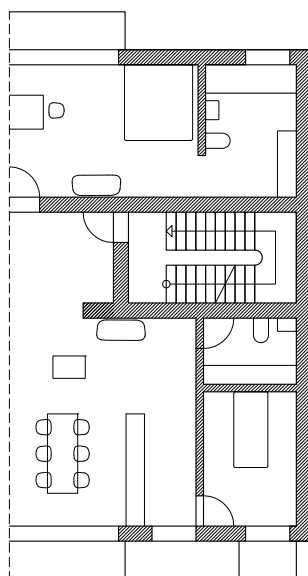


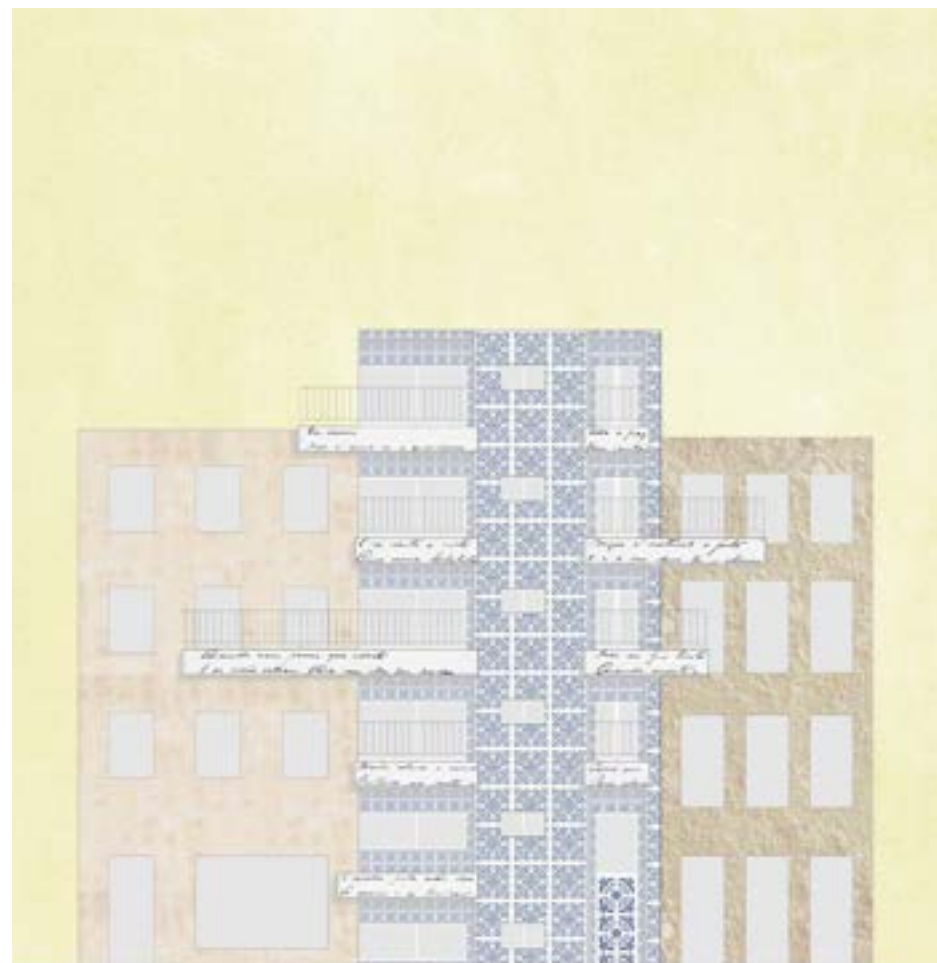


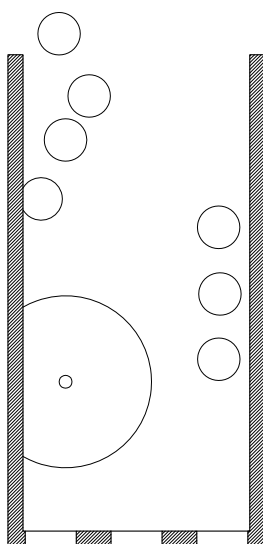


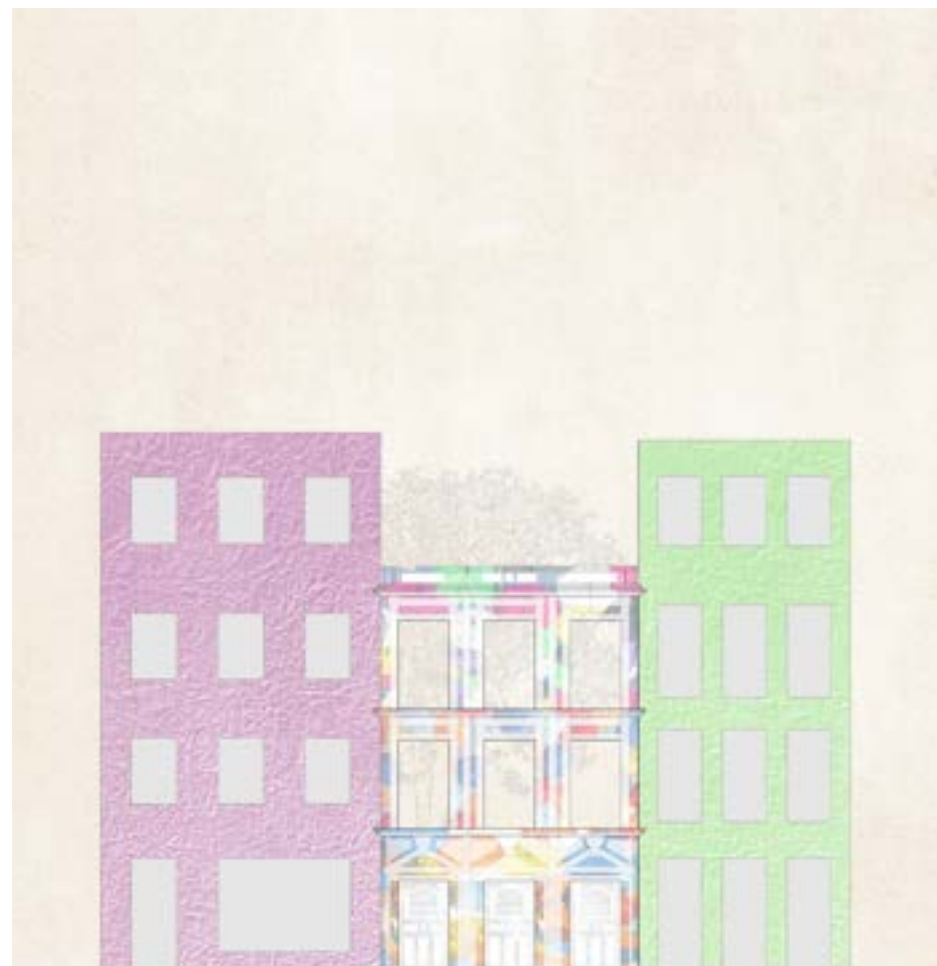
Fish Scales
Maria Mateu Vilalta

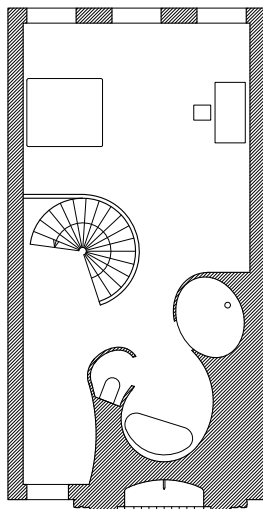






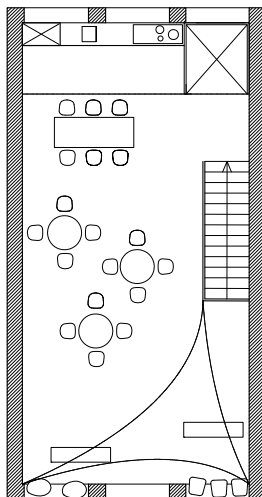




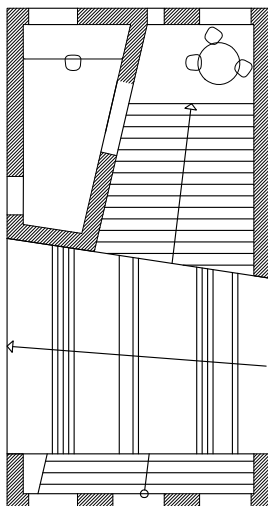


Fountain Facade
Rubén M Peral



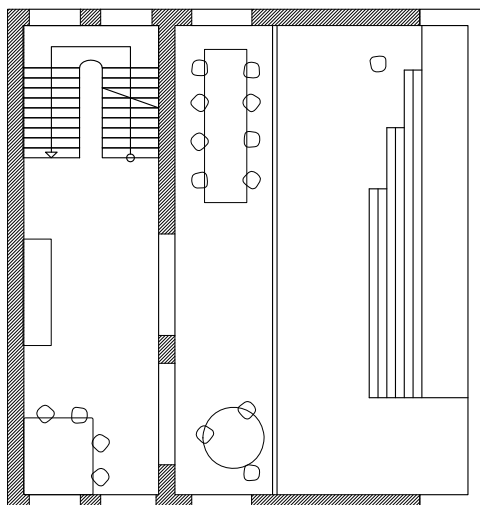




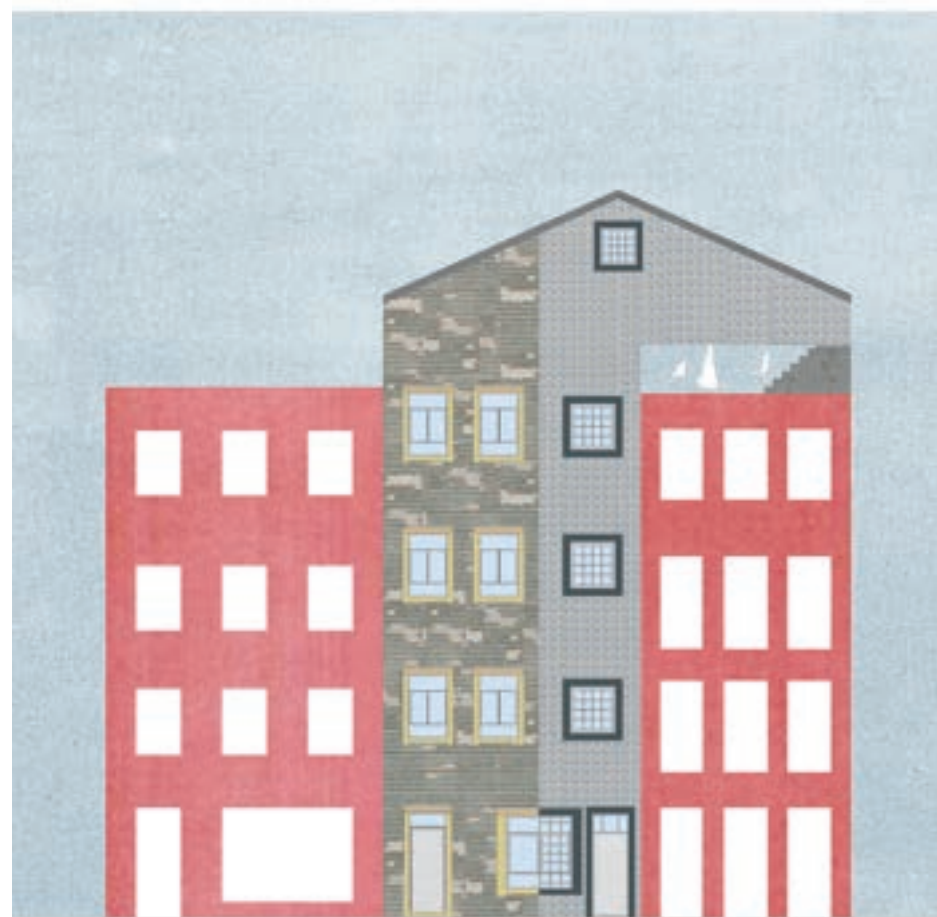


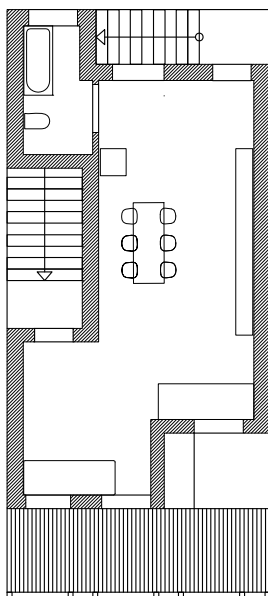
Vacant Stairs
Yoshifumi Hashimoto



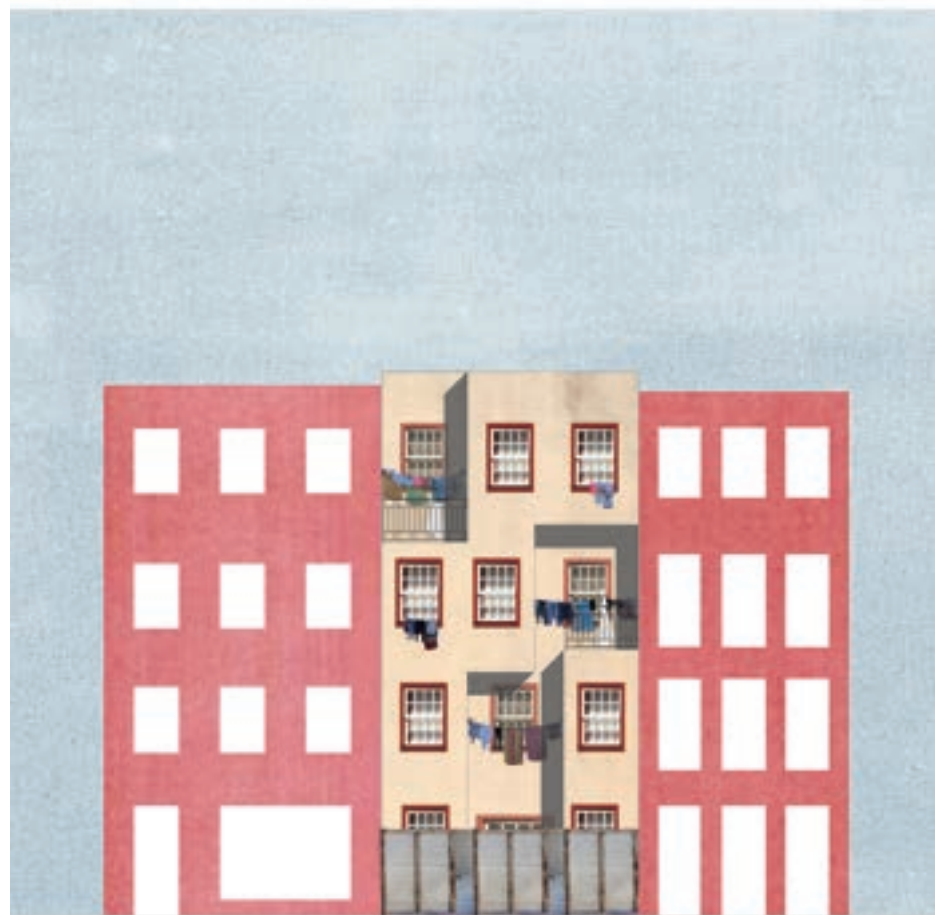


Marriage on the Roof
Yoshifumi Hashimoto





Closed Decoration
Yoshifumi Hashimoto



Thanks to All

*Workshop Leaders for the Inspiring Lectures and Talks,
Amélia Brandão Costa, Rodrigo da Costa Lima, the whole Team
INDEX, the Sponsors
and all our Amazing Students*

