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**Porto.**



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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](http://www.portoacademy.info)



# HIDDEN HEROS

## Learning from the Everyday

*Visual Perception and Cognition  
in Architecture*



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Hidden Heros  
*Porto 2015*





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## 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.*

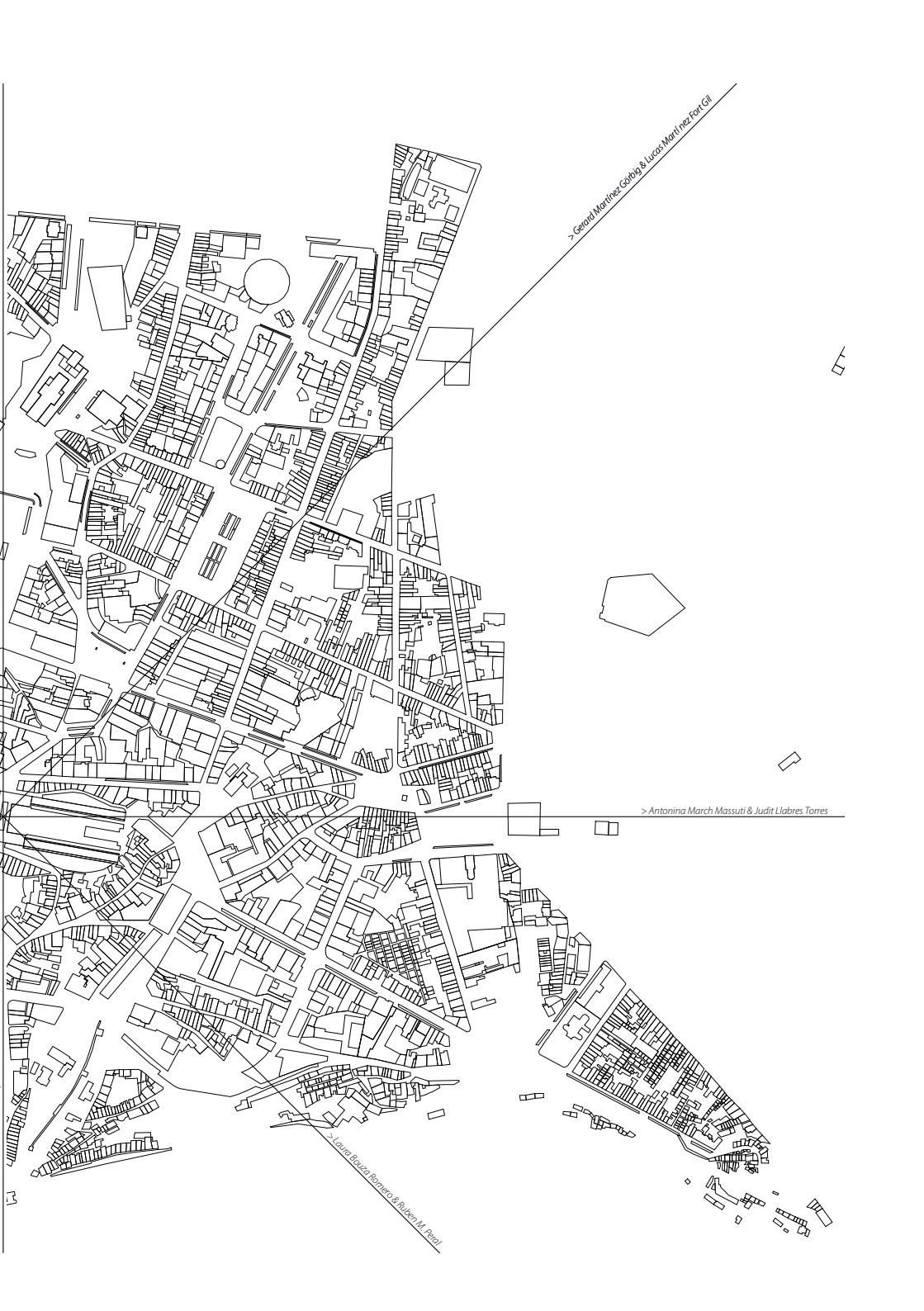
*Document your observations and take photographs.*

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

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Porto  
Map, 2015







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## 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.*

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Insert

*The Found and the Special*



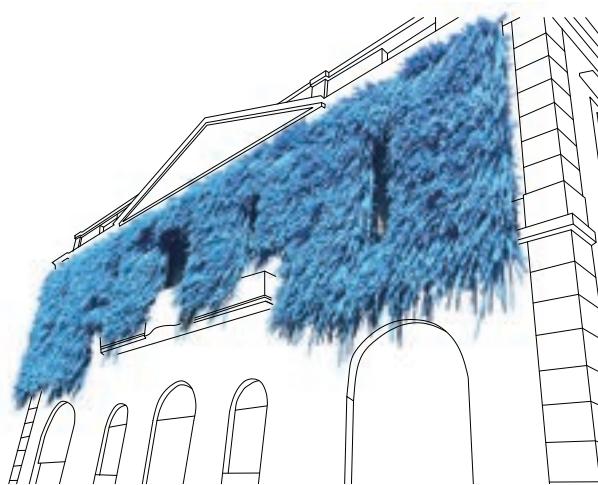
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Oversized  
*The Found and the Special*



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Urban Canvas  
*The Found and the Special*



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Second Skin  
*The Found and the Special*



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Private Public Walkthrough  
*The Found and the Special*



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Assemblage  
*The Found and the Special*



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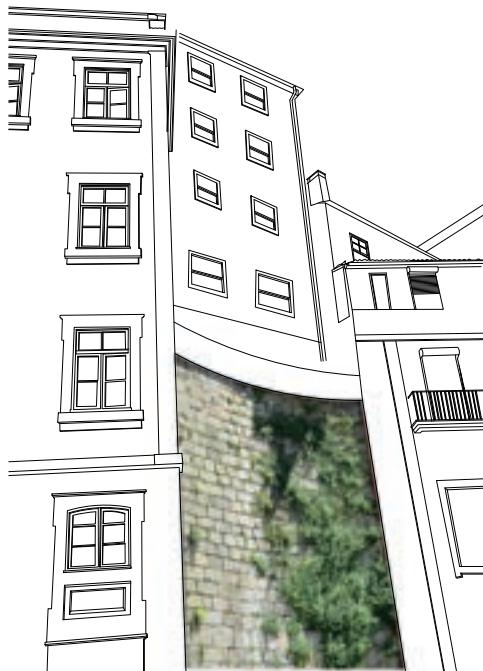
Built in  
*The Found and the Special*



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Crowning

*The Found and the Special*



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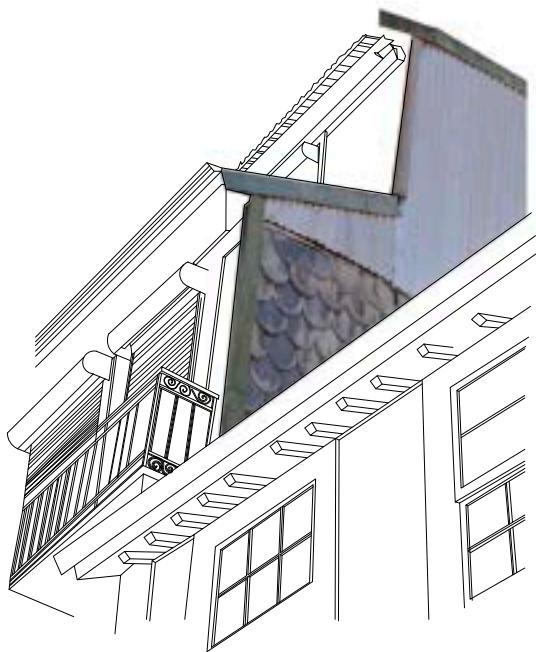
Preexistence  
*The Found and the Special*



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Add-On

*The Found and the Special*



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## Protection

*The Found and the Special*



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Layering  
*The Found and the Special*



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Parallel World  
*The Found and the Special*



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## Flattening

*The Found and the Special*



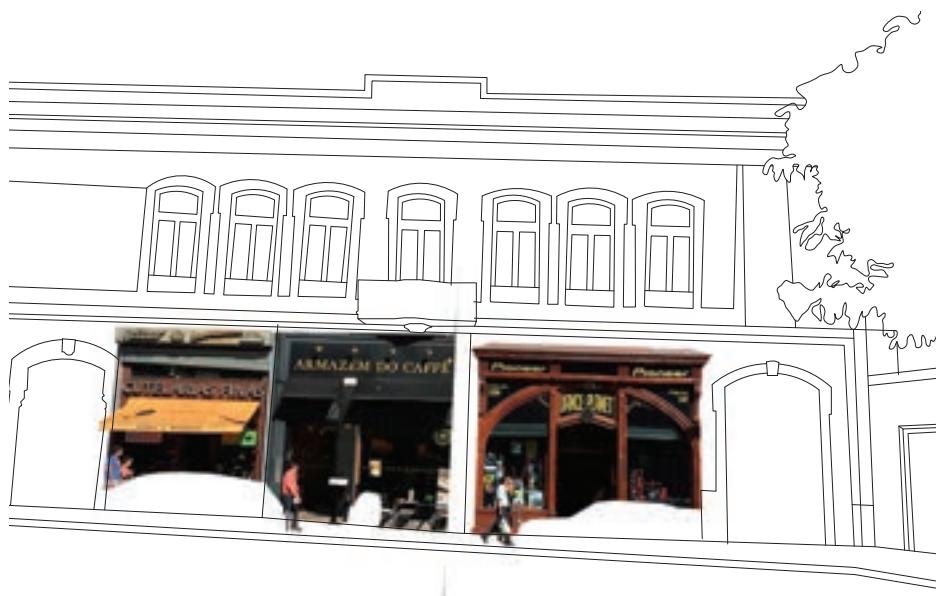
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Filling  
*The Found and the Special*



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Joining  
*The Found and the Special*



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Collaging  
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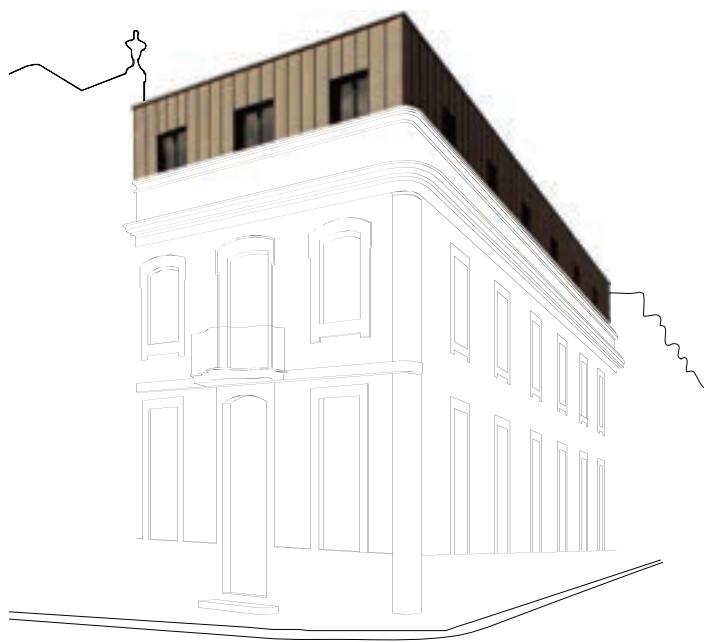
## Framing

*The Found and the Special*



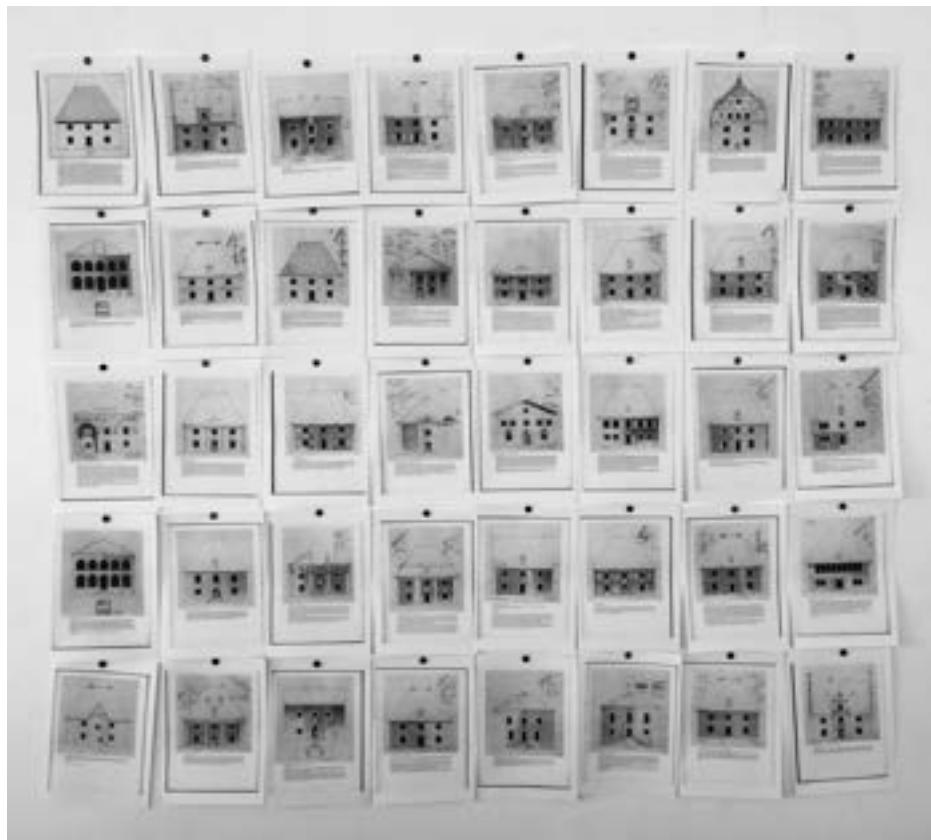
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Enclosing  
*The Found and the Special*



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Stacking  
*The Found and the Special*



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Gebaute Form  
*Variationen über ein Thema, Paul Schmitthenner*

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## THE CHARACTER

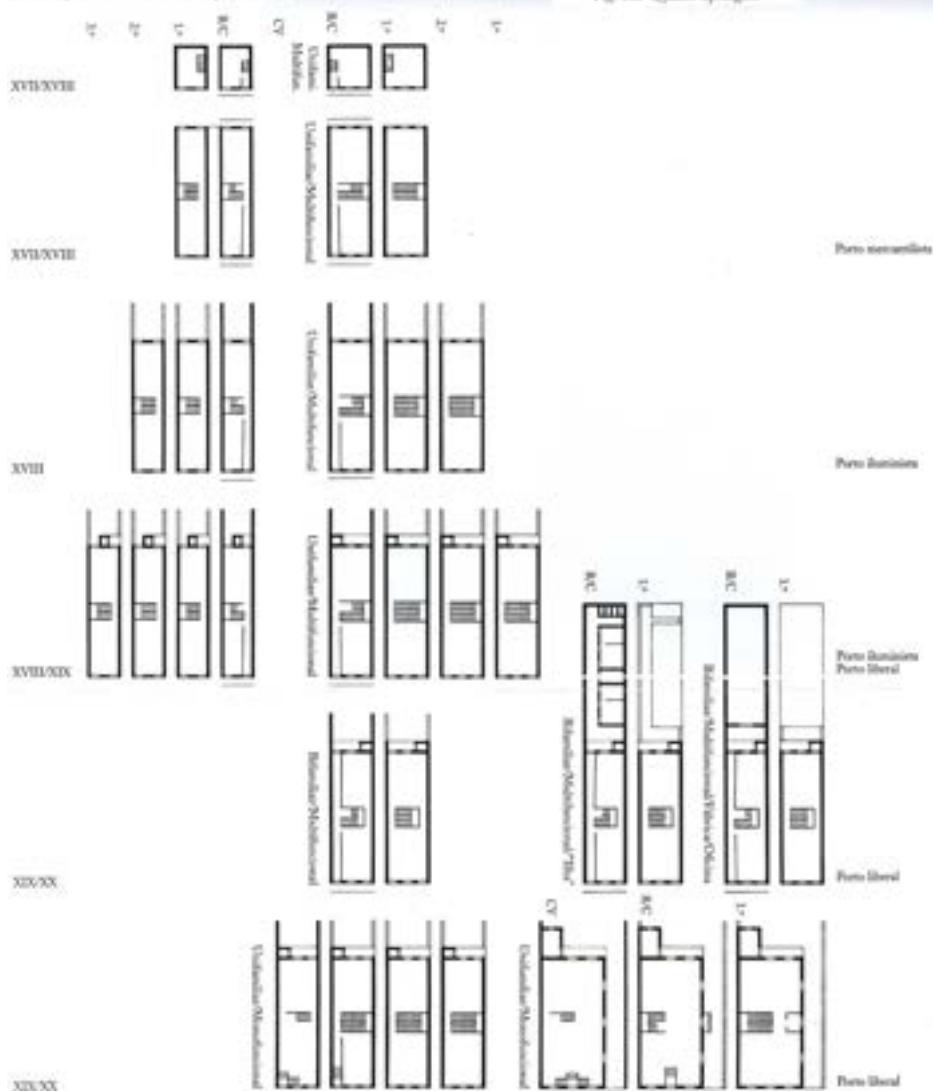
Designing a Porto Façade

*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.*

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### The Bourgeois House of Porto

*Four Typologies / Quadro Tipológico*

*Rui Jorge Garcia Ramos, 2004*

*A casa unifamiliar burguesa na arquitectura portuguesa: mundanidade e continuidade no espaço doméstico na primeira metade do século XX. Port o, FAUP publications.*

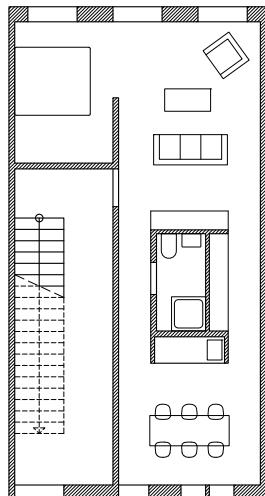
The bourgeois house of Porto presents a very specific type of allotment occupation. It has its origins in the division of agricultural land, like it occurred in other cases of medieval cities in Europe. The house of Porto presents rectangular outlines of about 13m per 6m. These measurements are also 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.

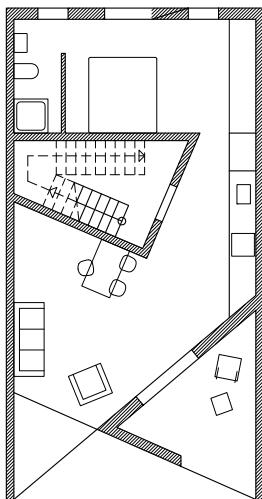
The frames for the doors and the windows assumed the structural granite stone of the facade and the remaining wall would be covered with plaster or ceramic tiling, according to economical power. Ceramic tiling would become, this way, a predominant feature in the streets of Porto.



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Disproportion  
*Antonia March Massuti*

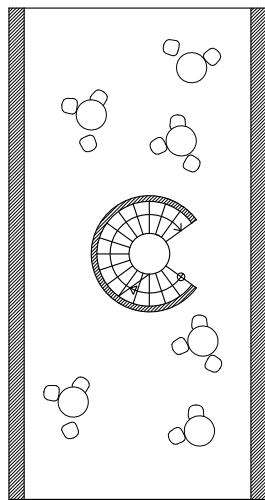




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Looking into two different directions  
*Antonia March Massuti*

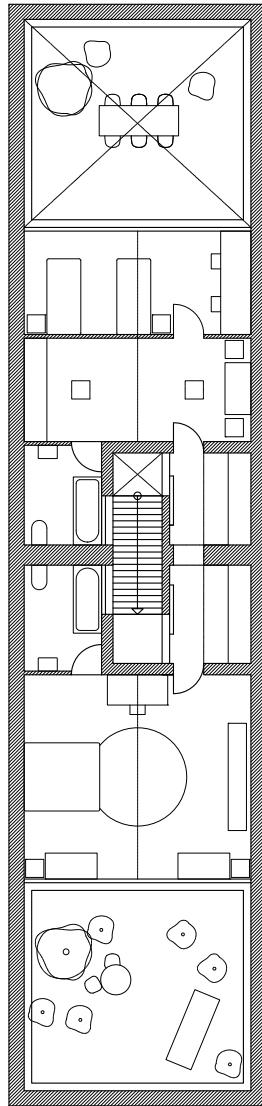




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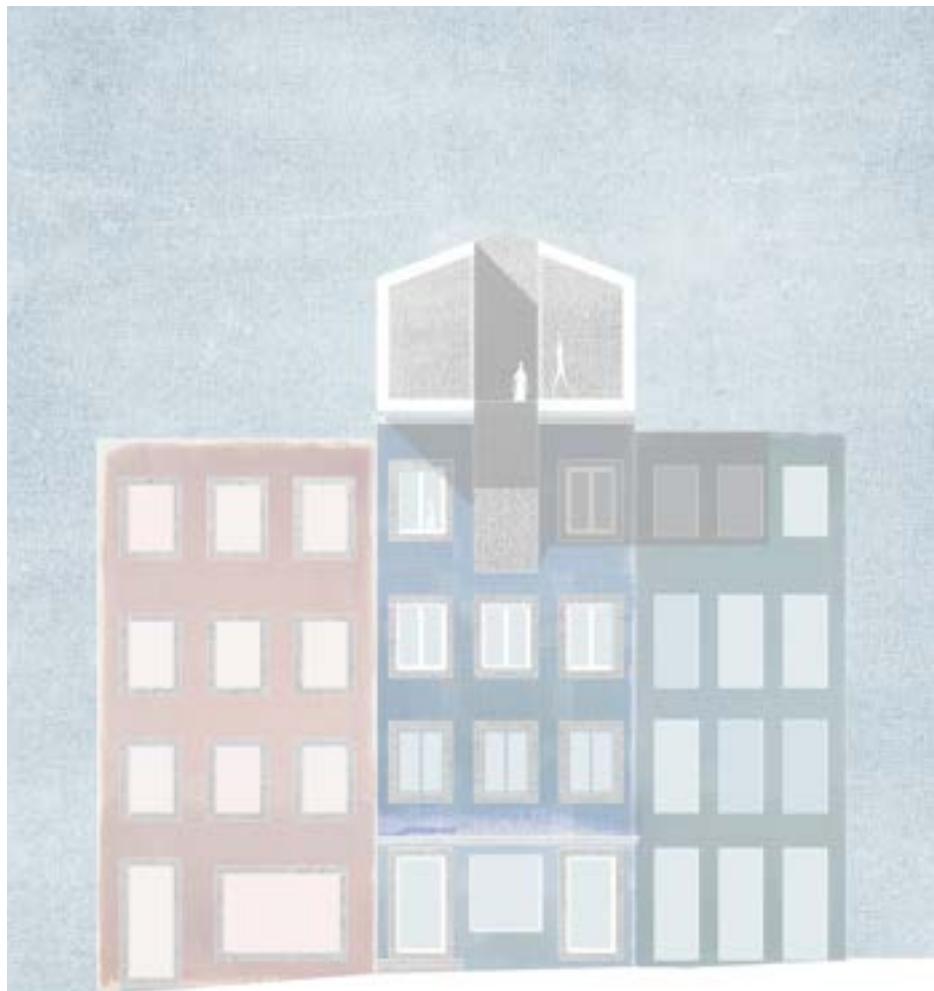
Breaching  
*Antonio Alberto Tomao*

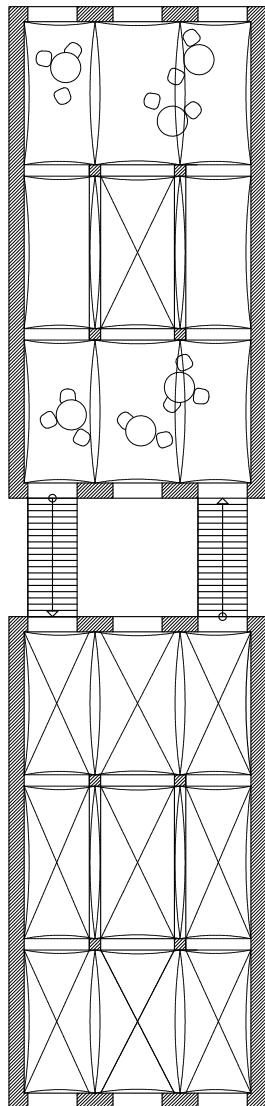




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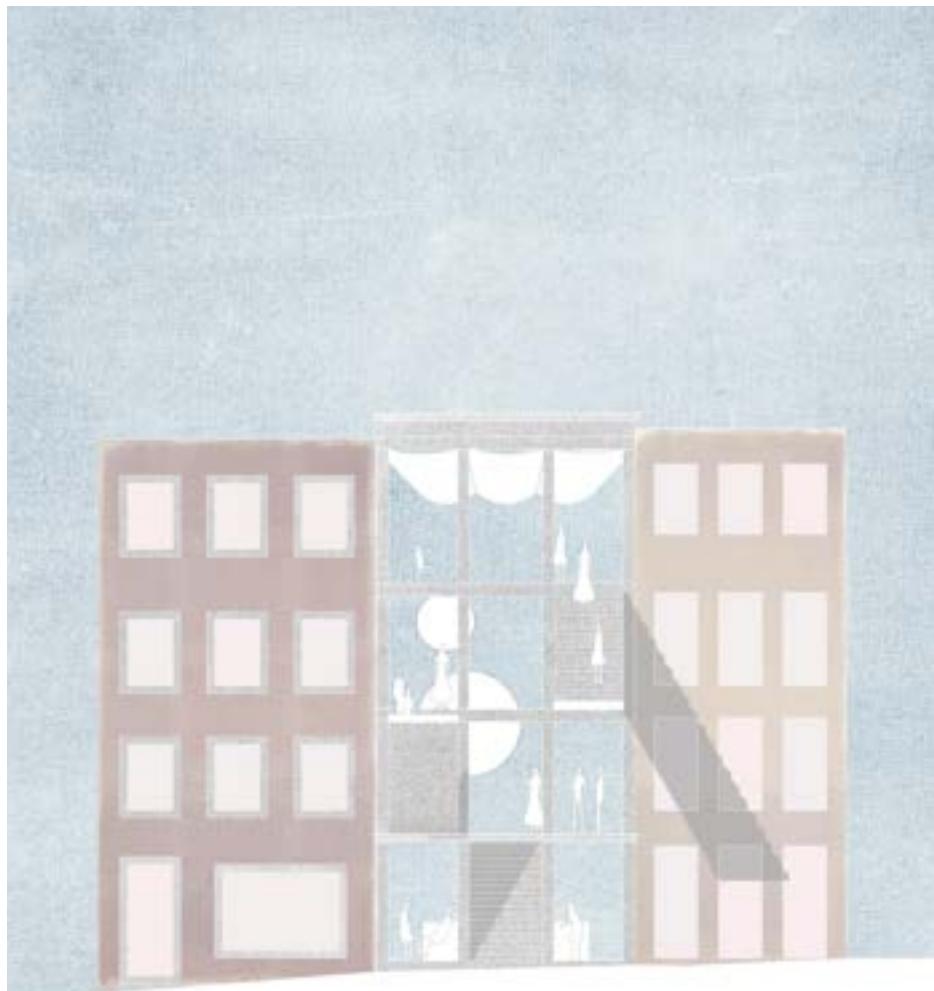
Bridging  
*Antonio Alberto Tomao*

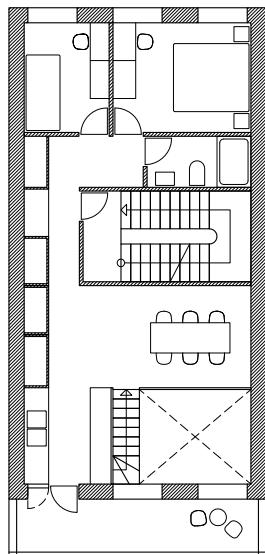




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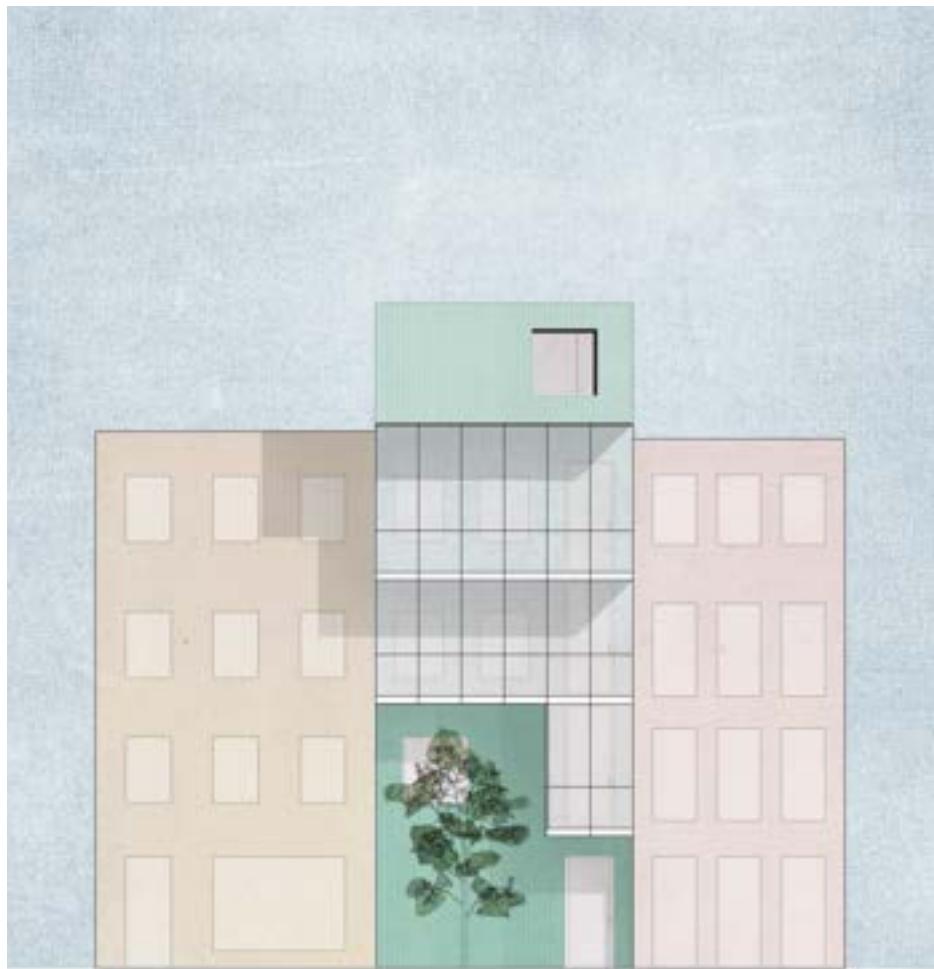
Intertwining  
*Antonio Alberto Tomao*

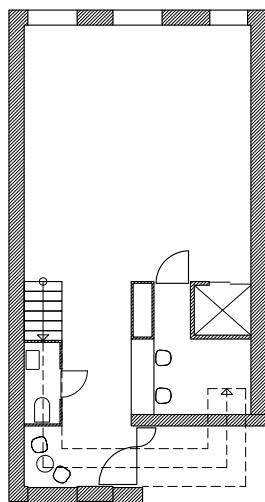




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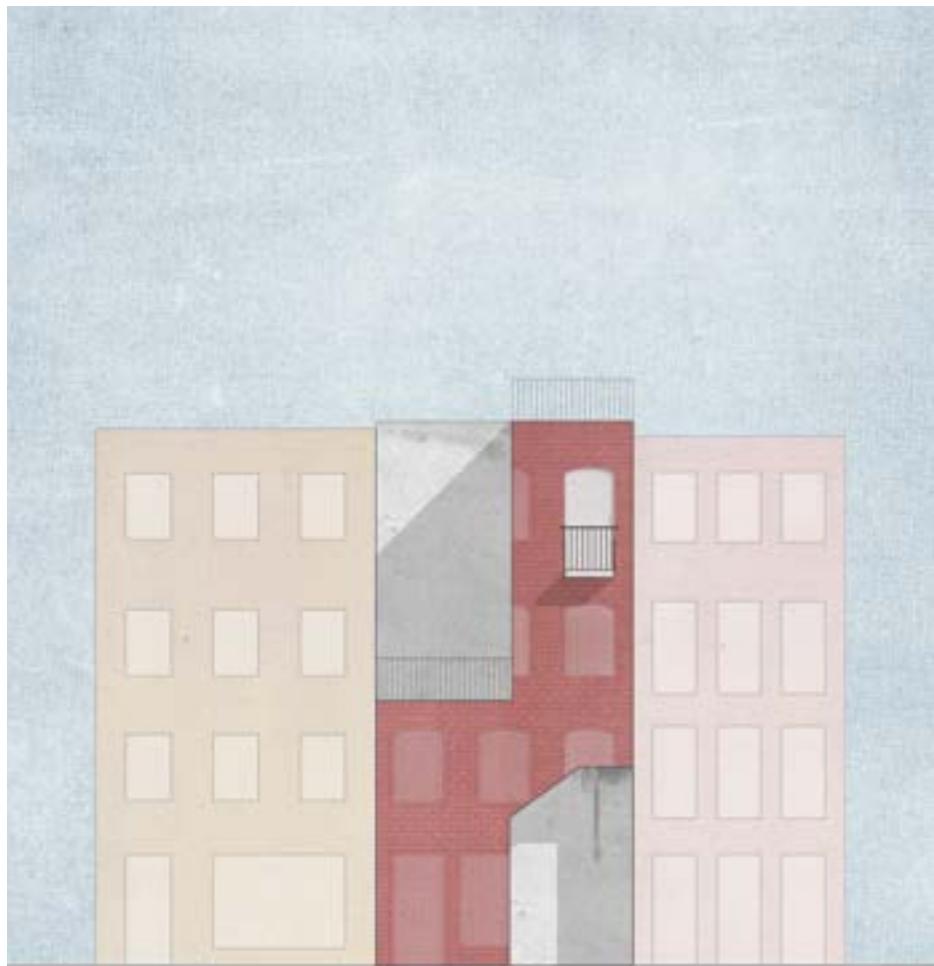
Layered  
*Didier Beaujolin*

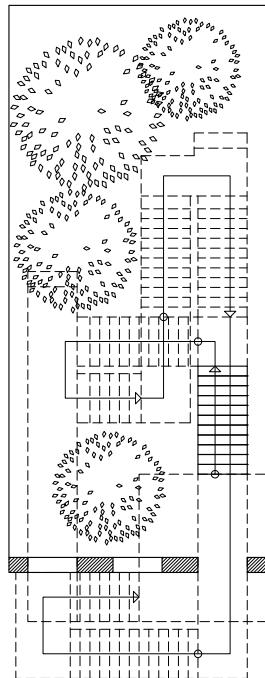




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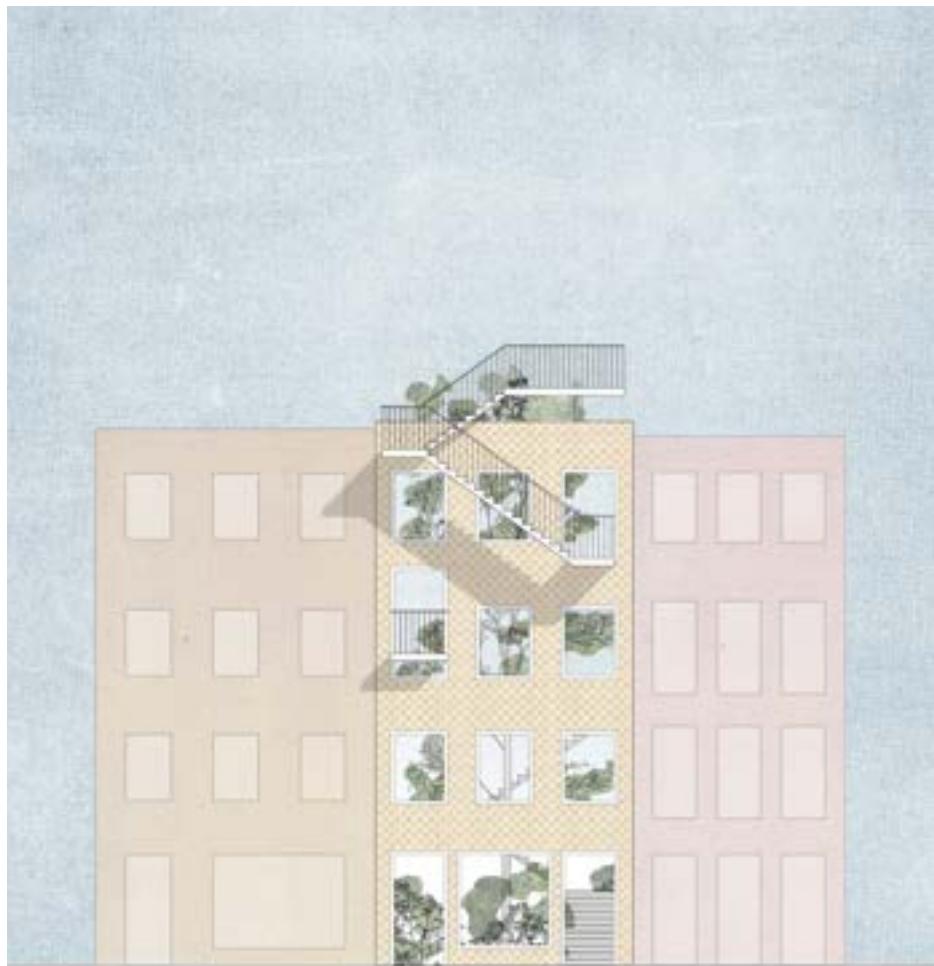
Sculpted  
*Didier Beaujouin*

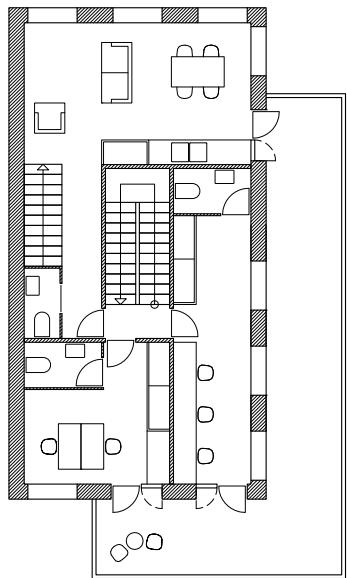




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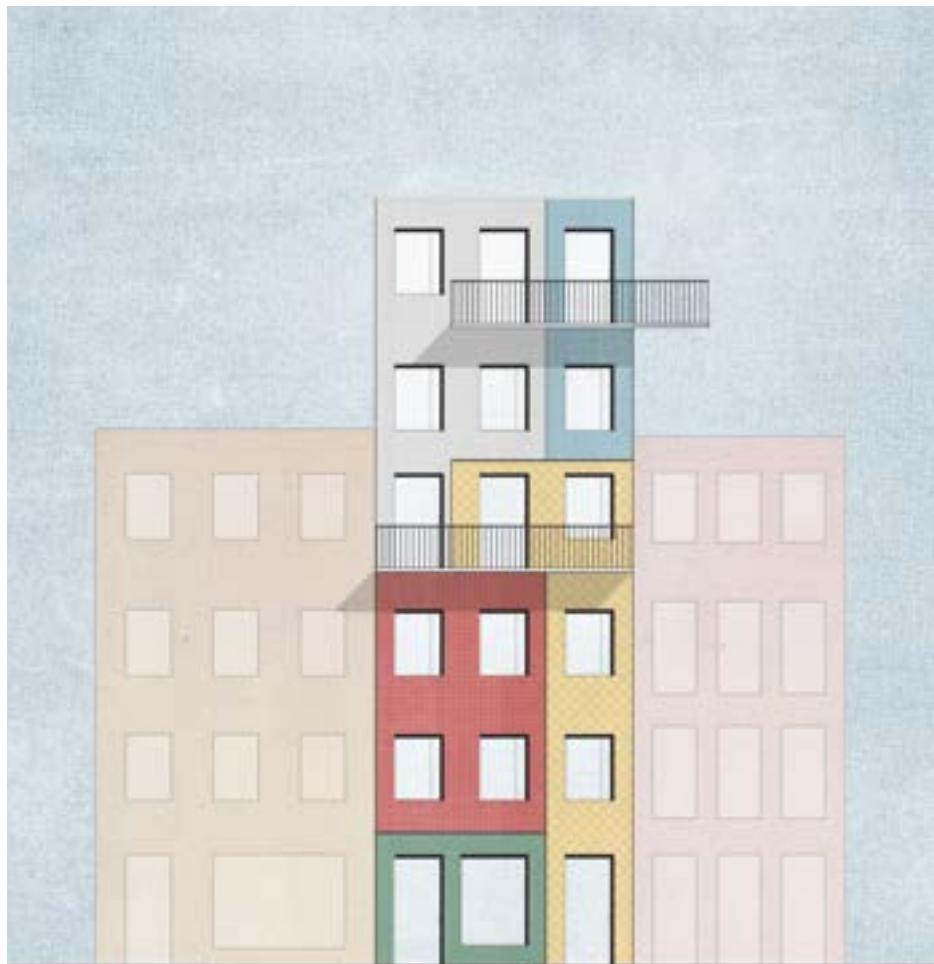
Garden house  
*Didier Beaujolin*

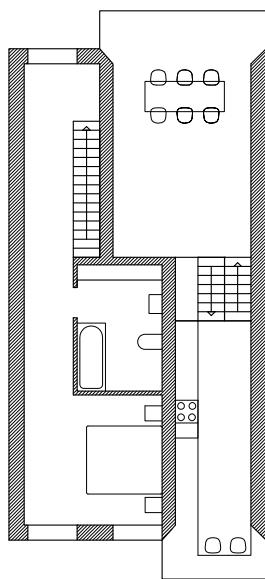




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Interlocked units  
*Didier Beaudoin*





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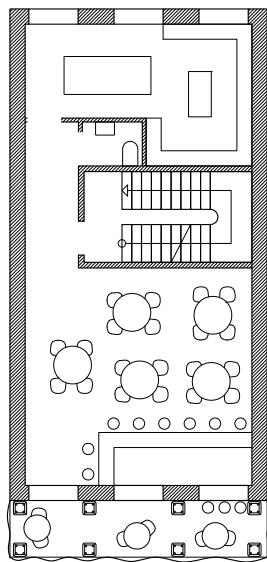
Tetris  
*Elisa Sassi*



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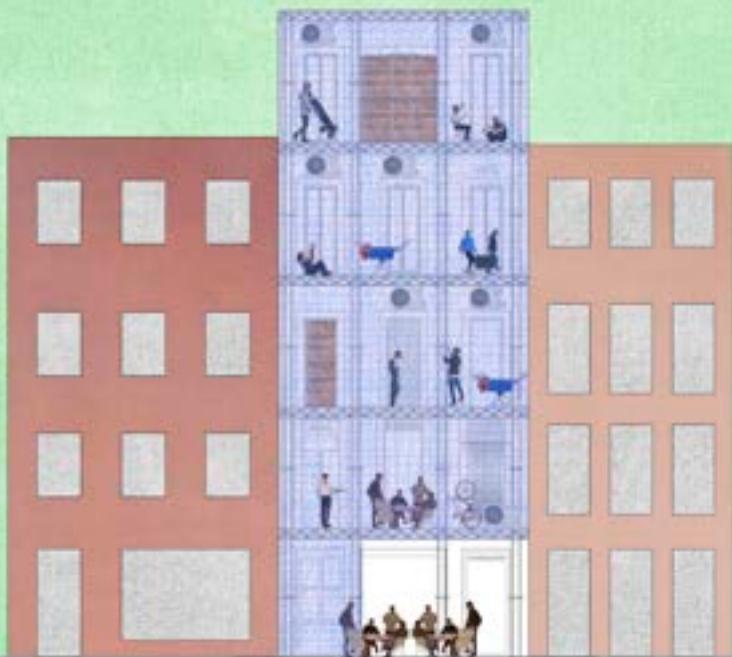
Container  
*Elisa Sassi*

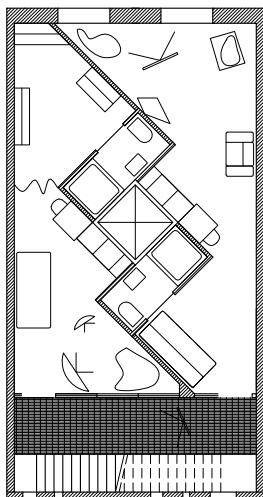




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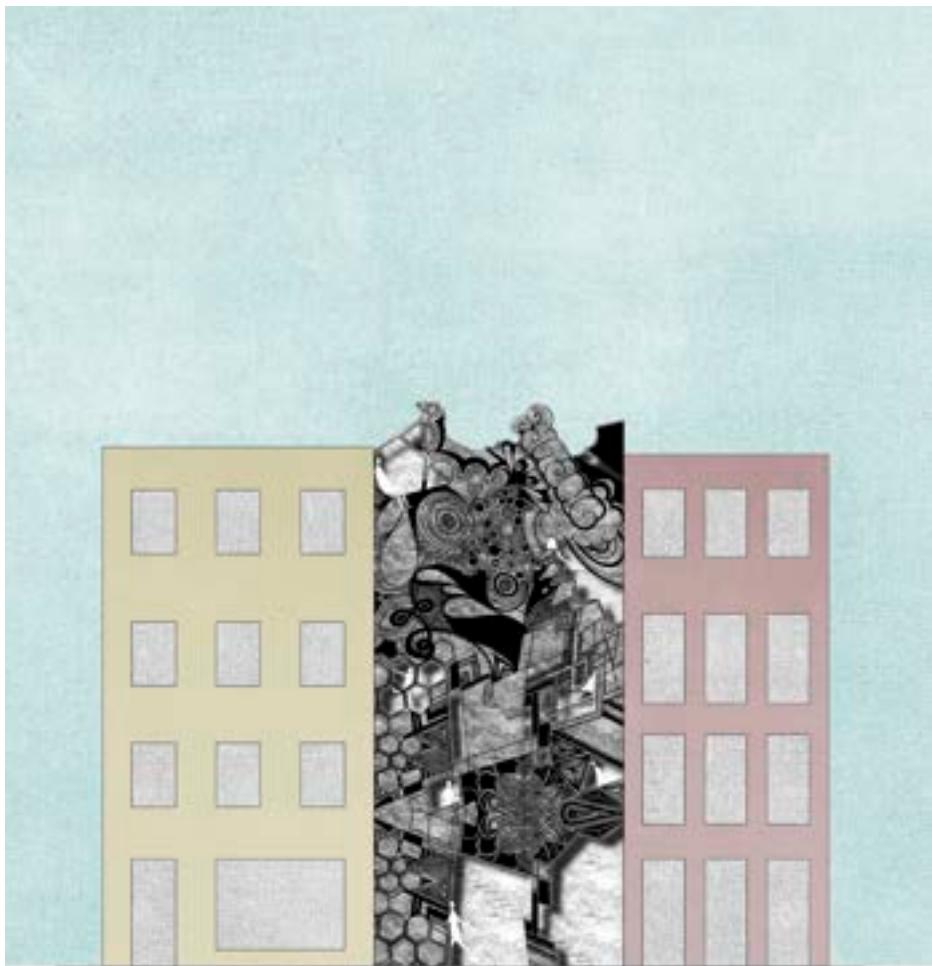
1,5 Meter More  
*Gerard Martínez Gorbig*

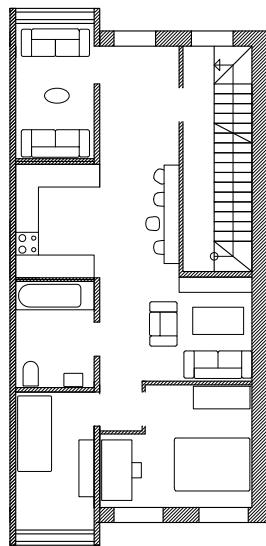




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Inhabiting Canvas  
*Gerard Martínez Gorbig*

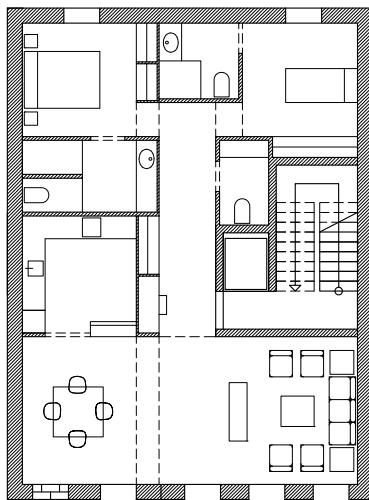




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9 Concrete Bricks  
*Gerard Martínez Gorbig*

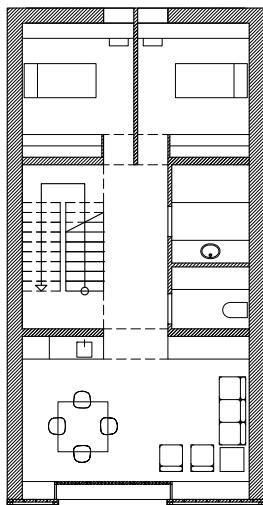




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Addition  
*Judit Llabres Torres*

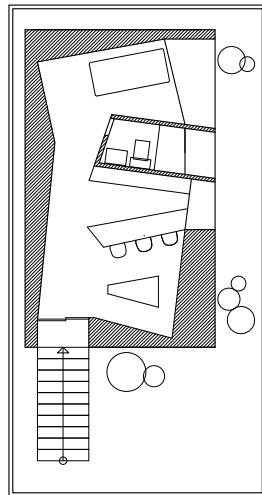




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Muuratsalo  
*Judit Llabres Torres*

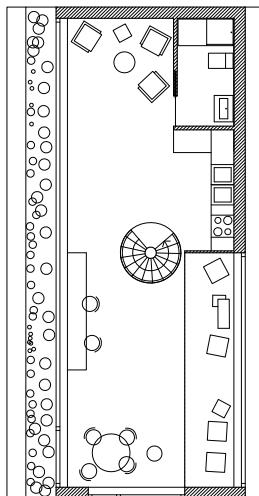




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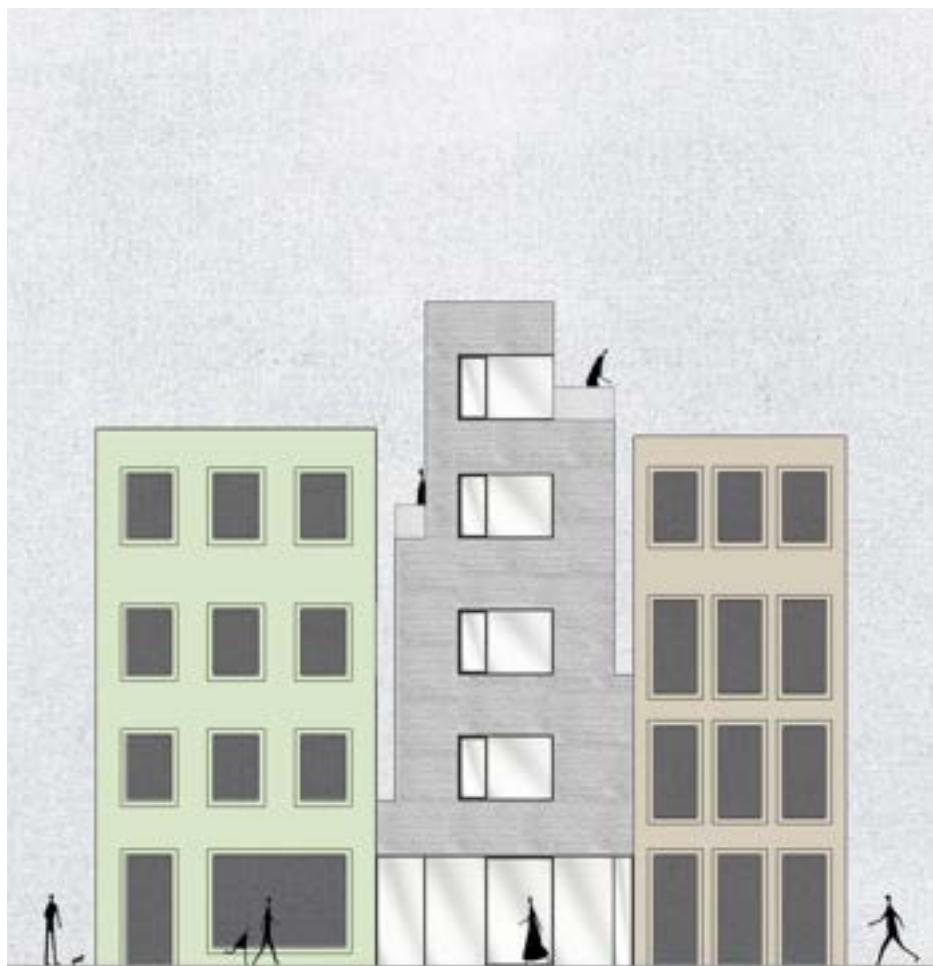
Dreaming Architecture  
*Karina Caballero González*

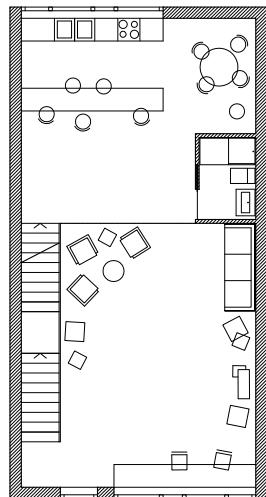




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Repulse  
*Laura Bouza Romero*

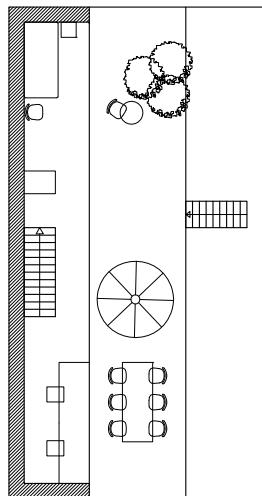




# Winking

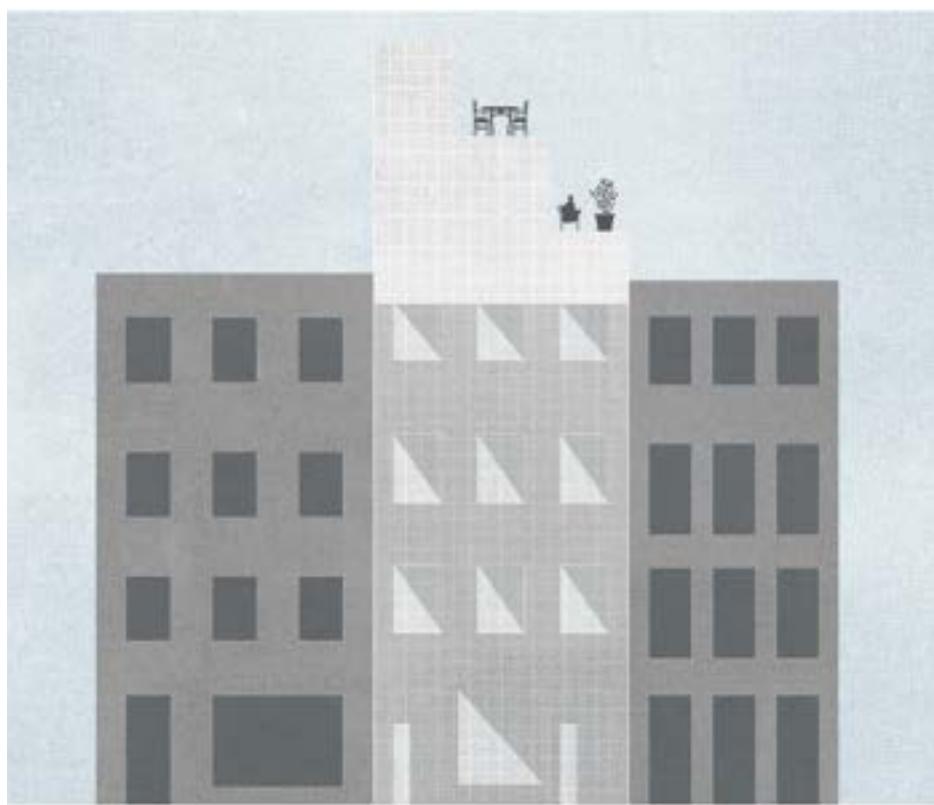
*Laura Bouza Romero*

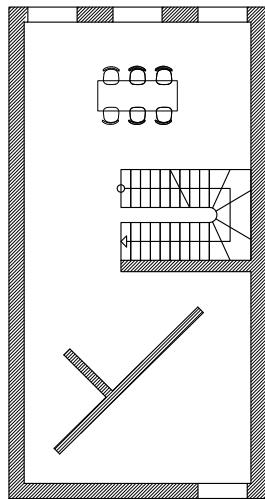




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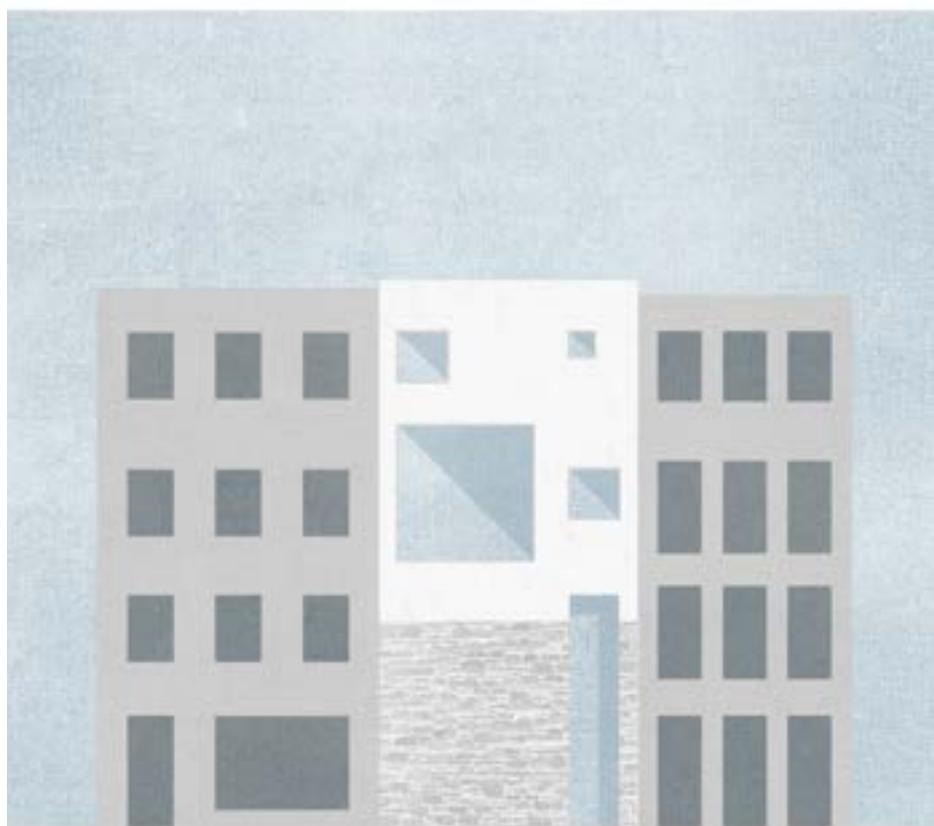
Elisa  
*Laura Bertagno*

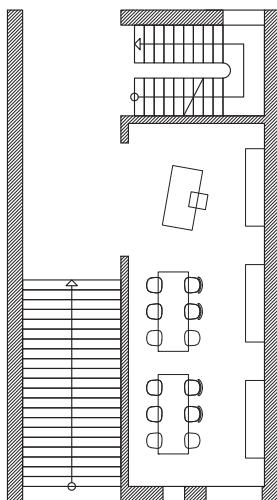




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Francesco  
*Laura Bertagno*

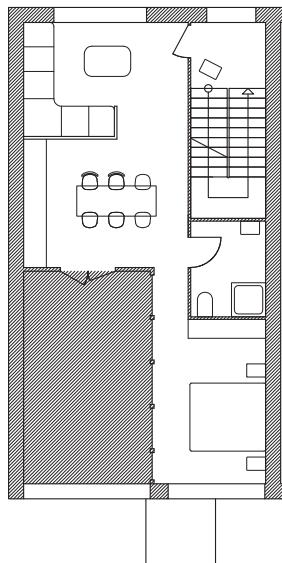




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Frankenstein  
*Lucas Martinez Fort Gil*

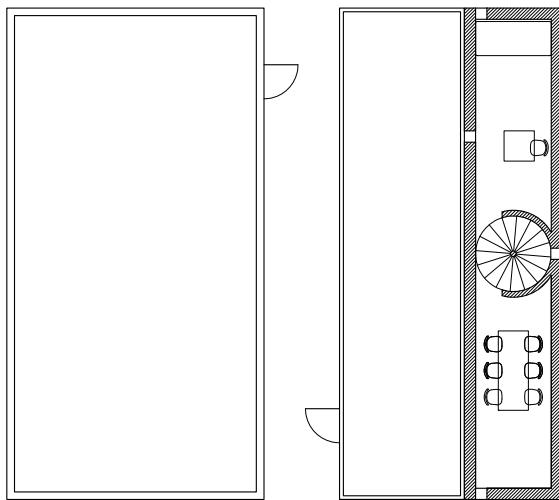




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Two Faces  
*Lucas Martinez Fort Gil*

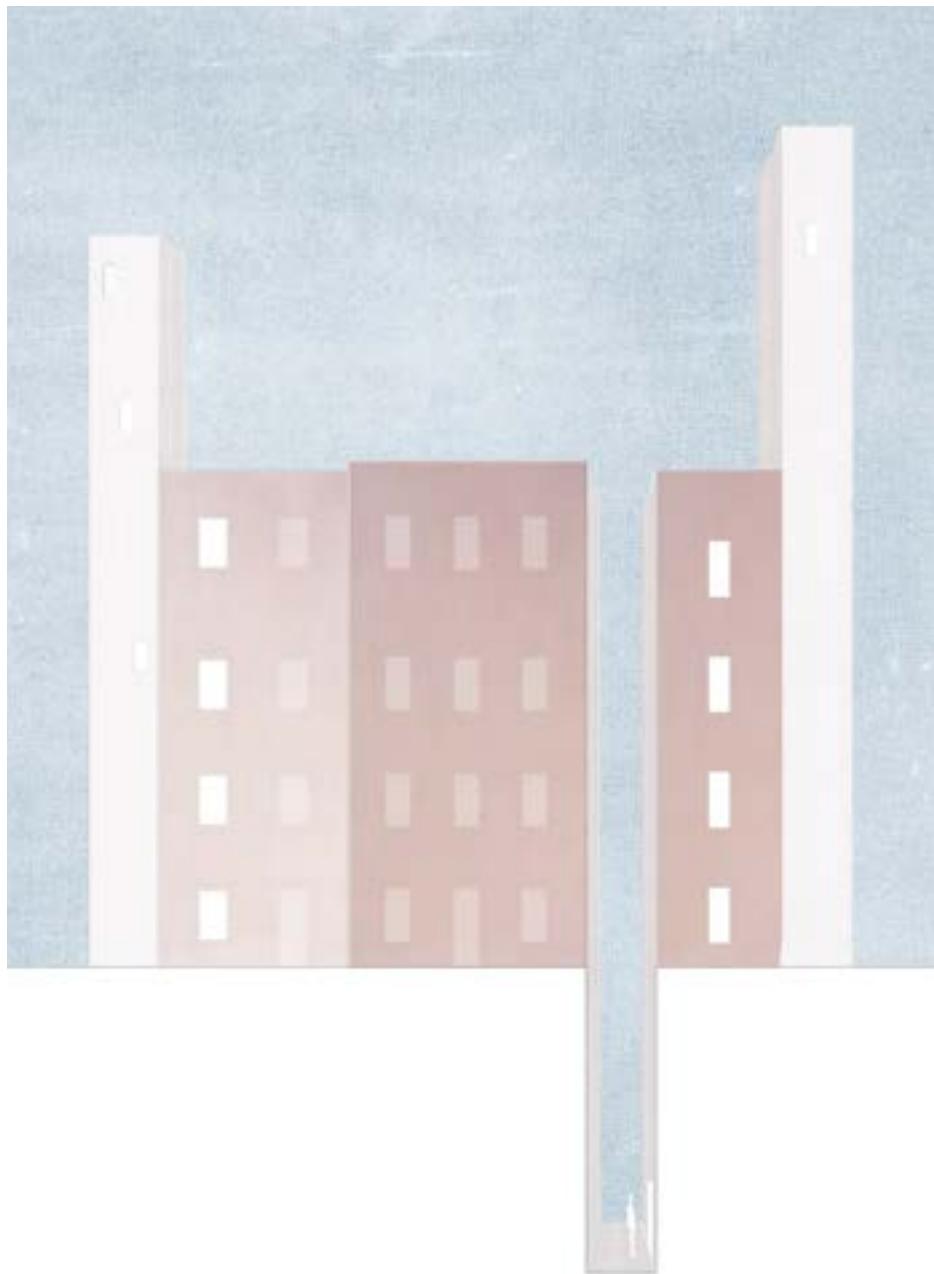




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Towers

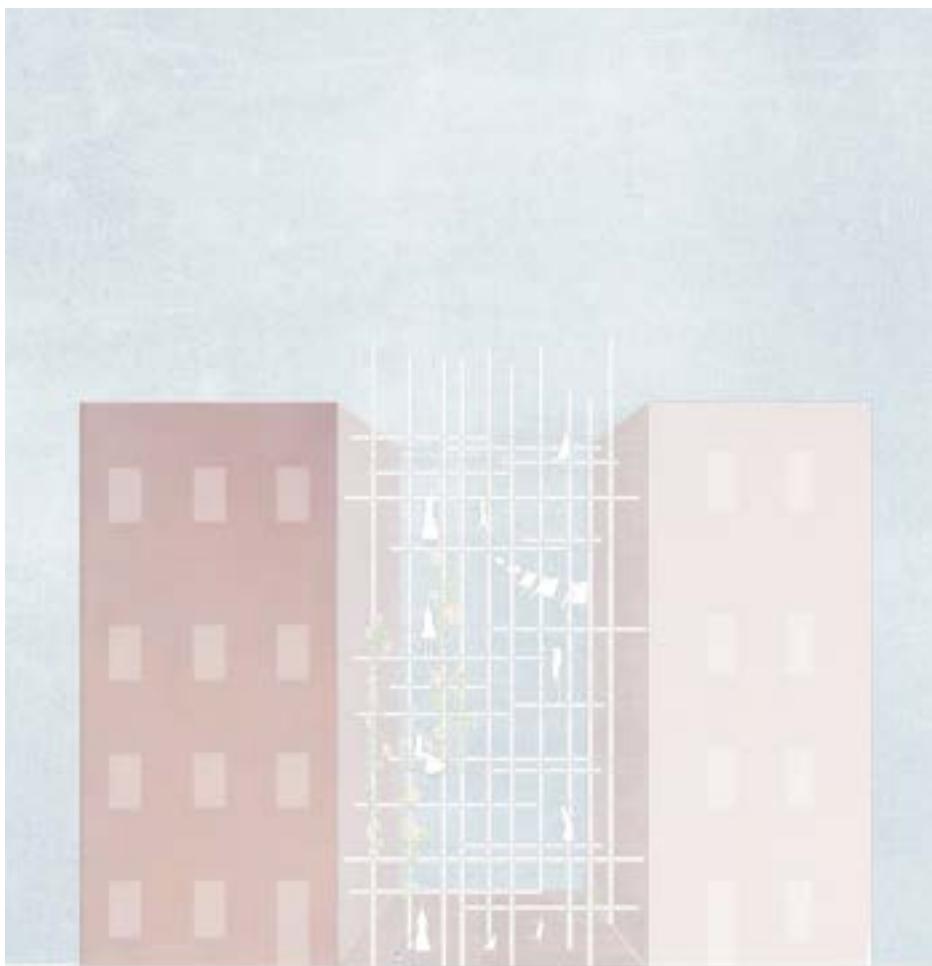
*Maria Ana de Sá Machado Magalhães Ilharco*



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## The Hanger

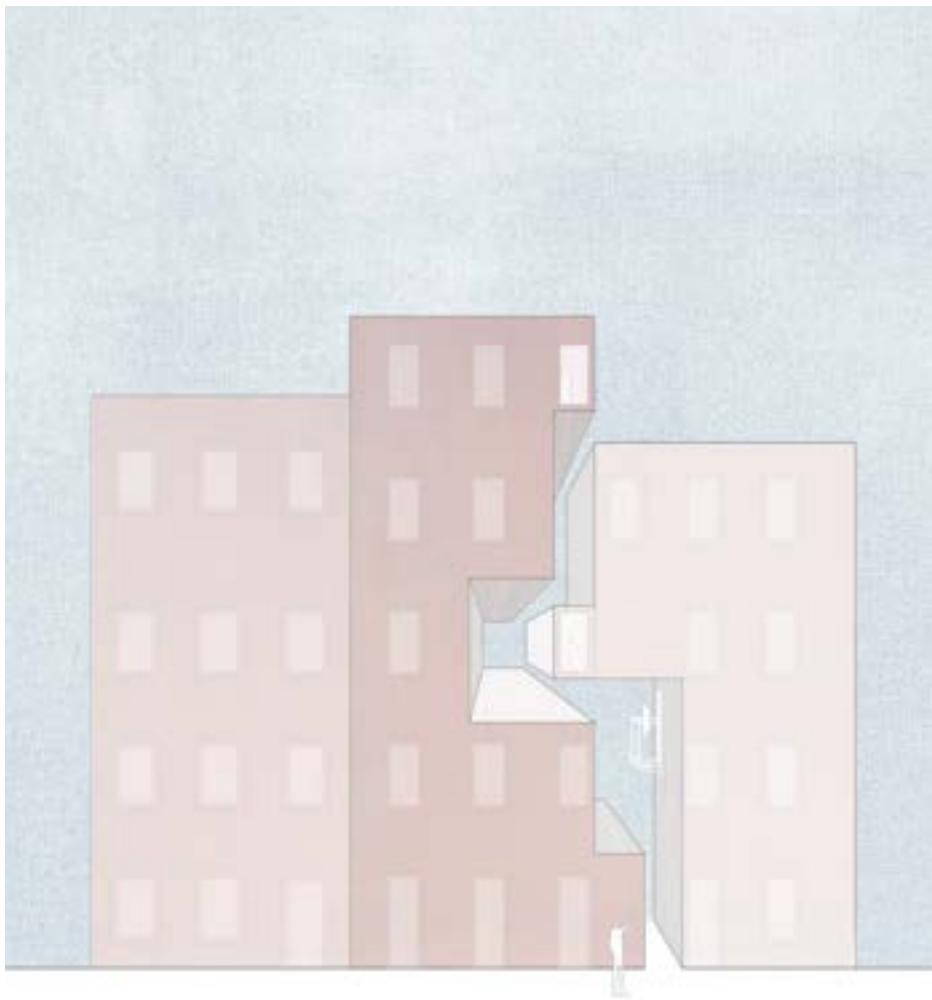
*Maria Ana de Sá Machado Magalhães Ilharco*



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Extractions

*Maria Ana de Sá Machado Magalhães Ilharco*

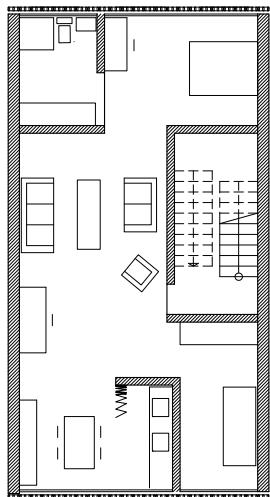


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Paradigm

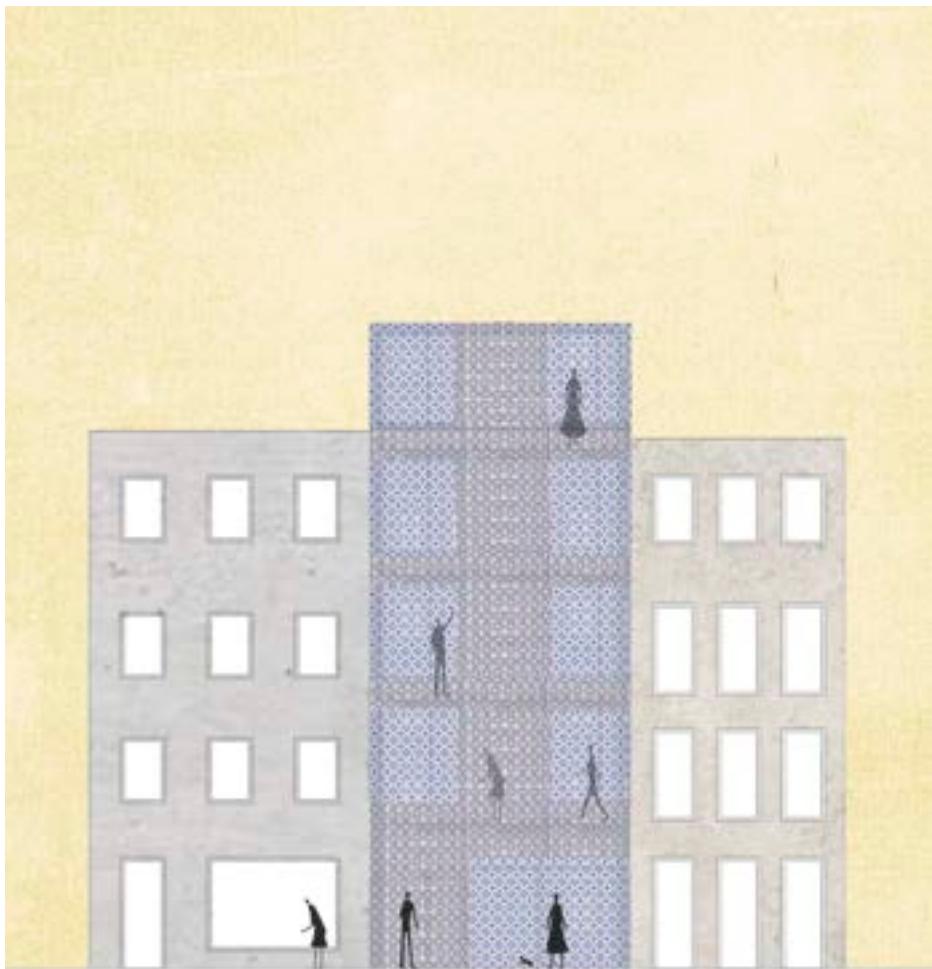
*Maria Francisca Barbosa Guimarães Mesquita*

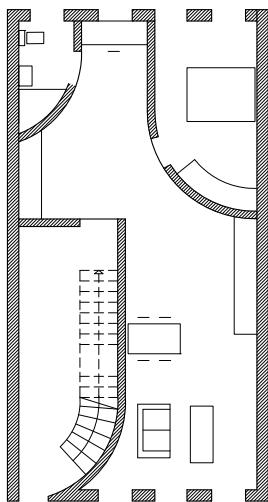




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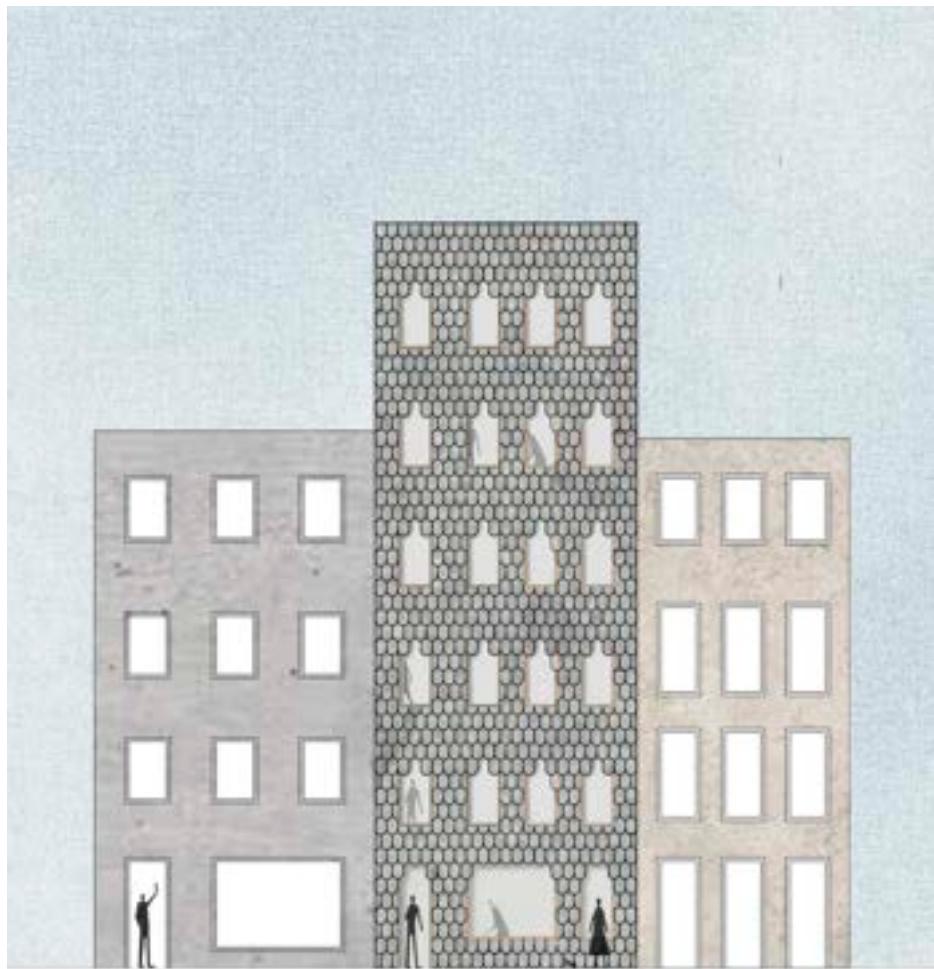
Jalousie  
*Maria Mateu Vilalta*

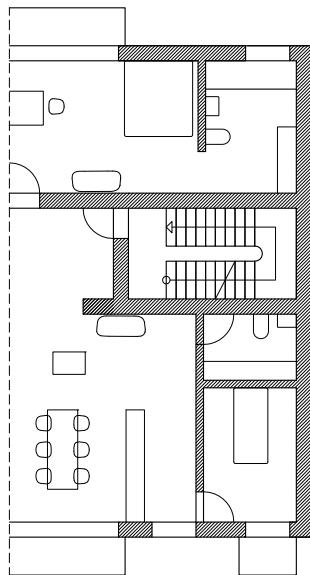




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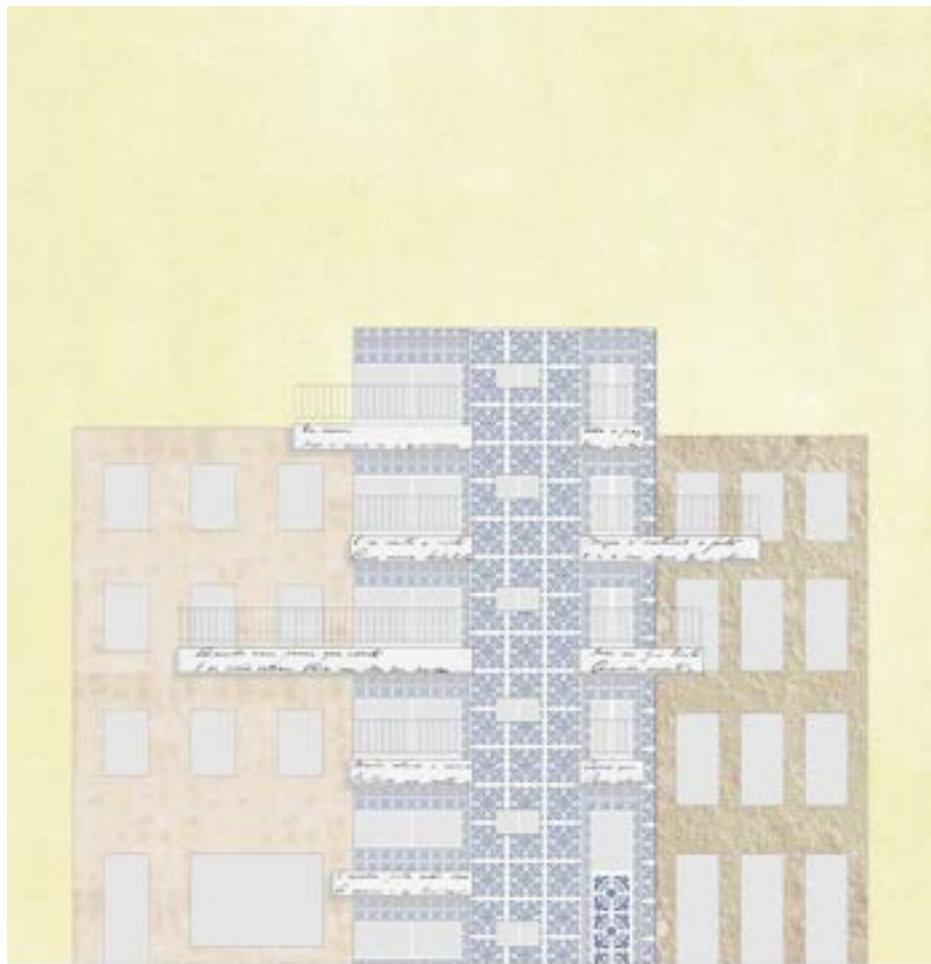
Fish Scales  
*Maria Mateu Vilalta*

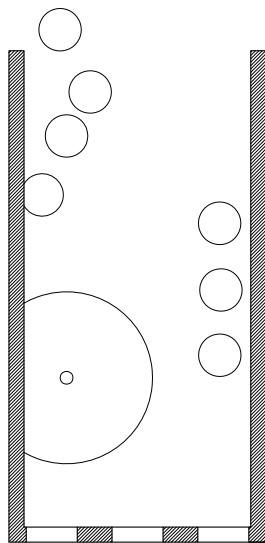




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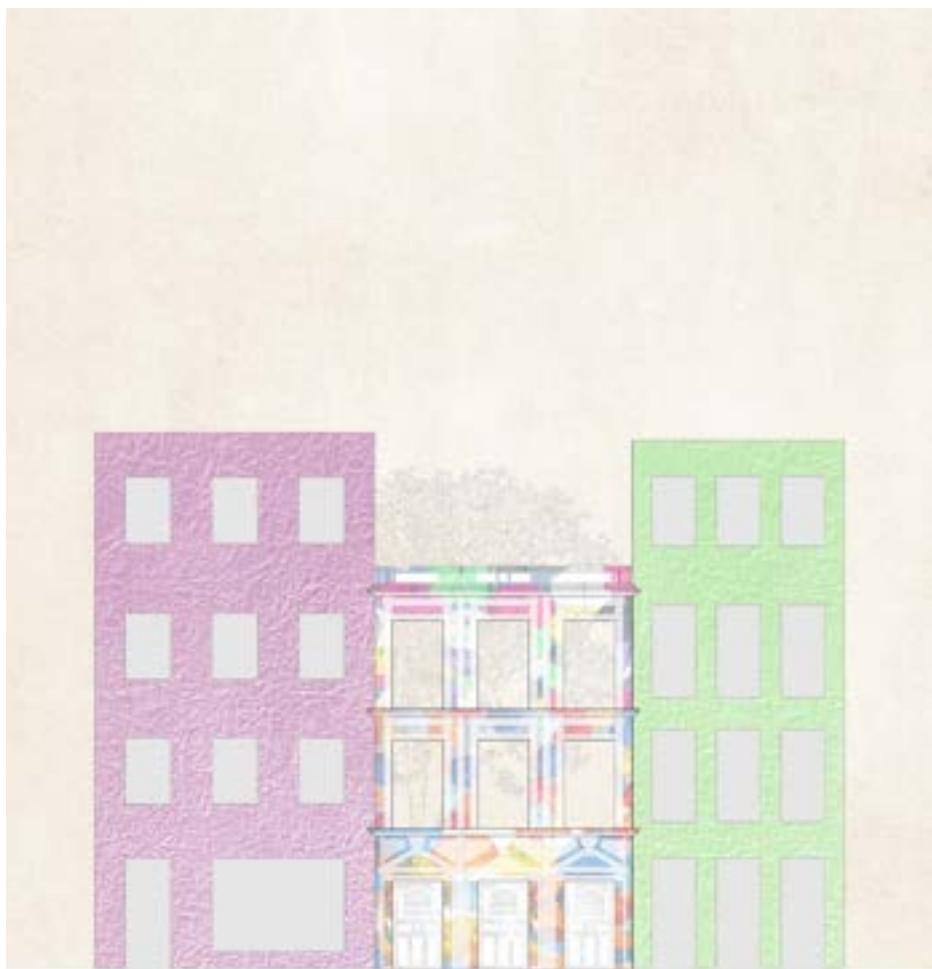
Extruded Balconies  
*Patricia Santos Sobreira*

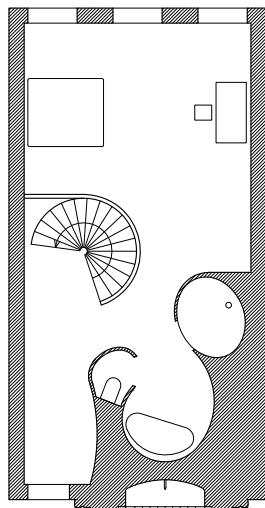




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Portugal  
*Patrícia Santos Sobreira*

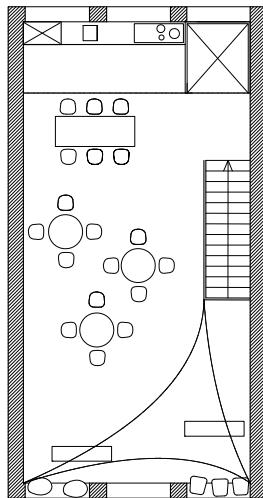




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Fountain Facade  
*Rubén M Peral*

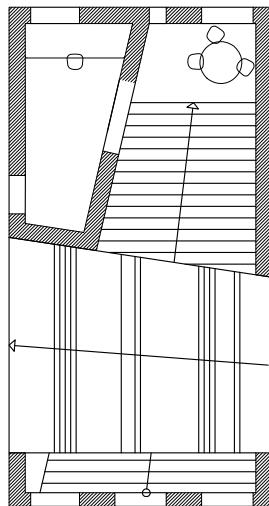




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Ivy  
*Rubén M Peral*

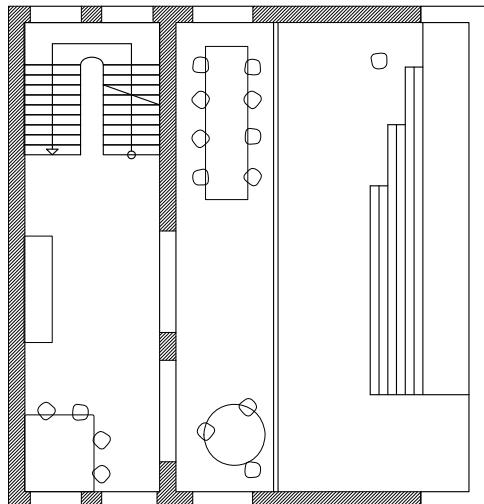




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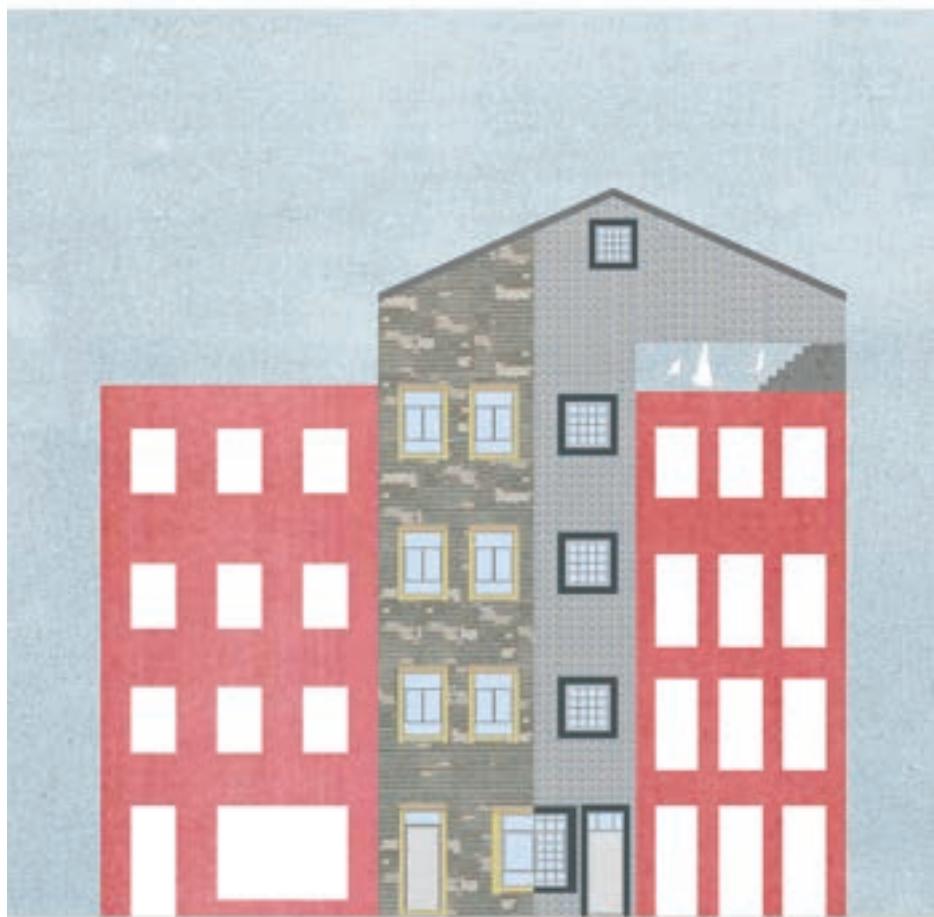
Vacant Stairs  
*Yoshifumi Hashimoto*

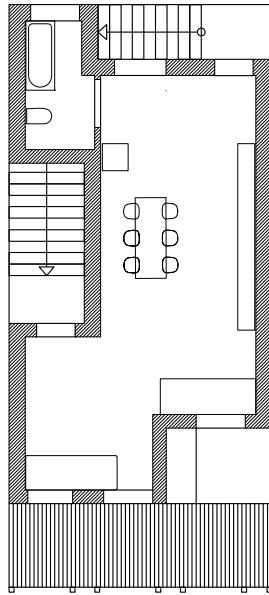




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Marriage on the Roof  
*Yoshifumi Hashimoto*





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Closed Decoration  
*Yoshifumi Hashimoto*



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## 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*

