

Menos
é Mais

host institution



support

indexnewspaper



sponsors

jofebar

DANORAM



Porto.



Cristina Guedes e Francisco Vieira de Campos

*Rita Leite e António do Fundo Ferreira
Mariana Abrunhosa*

*Adrian Sifres Ortega
Alexandra Ezquerra Martínez
Brais Rodicio Doldán
Daniel Andrés Ferradás
Fernando Menéndez Galán
Illaria Tedeschi
Johanna Ehrenberg
Kenza Sabrina Mountassir
Luiza Istudor
Magdalena Szczesna
María Amigo Requejo
María Mateos Rodrigo
Martin Markl
Michele Cutolo
Oana Cimpeanu
Pedro Del Río Celorio*

2015

www.portoacademy.info



1. Torre da Marxa
 2. Convento dos Marchigues
 3. Palacio dos Maragayos
 4. Armaria Militares
 5. Parochia de S. Pedro
 6. Fonte da Rota, Nova
 7. Fabrica de Louça

8. Hospital dos Ingleses
 9. Porta dos Banhos
 10. Gracianos
 11. Porta das Virtudes
 12. Hospital, S. José
 13. Servicos Franciscanos

14. Benedictinos
 15. Praça da Victoria
 16. Igreja da Victoria
 17. Igreja de S. Nicolao
 18. Servicos Trinitarios
 19. Belga
 20. Porta de Olival

21. Terceiros Carmelitas
 22. Dominicos
 23. Colégio das Orfãos
 24. Igreja dos Clerigos
 25. Arzobispado
 26. Porta da Sangueta
 27. Alfandega

C. DO PORTO.



Capitulo 3.



1. Praça Antiga da Mocidade
2. Hospital de Cristóvão
3. Igreja da Lapa
4. Congregados de Orat.
5. Igrejinhos das calçadas
6. Senado
7. Praça Nova da Liberdade

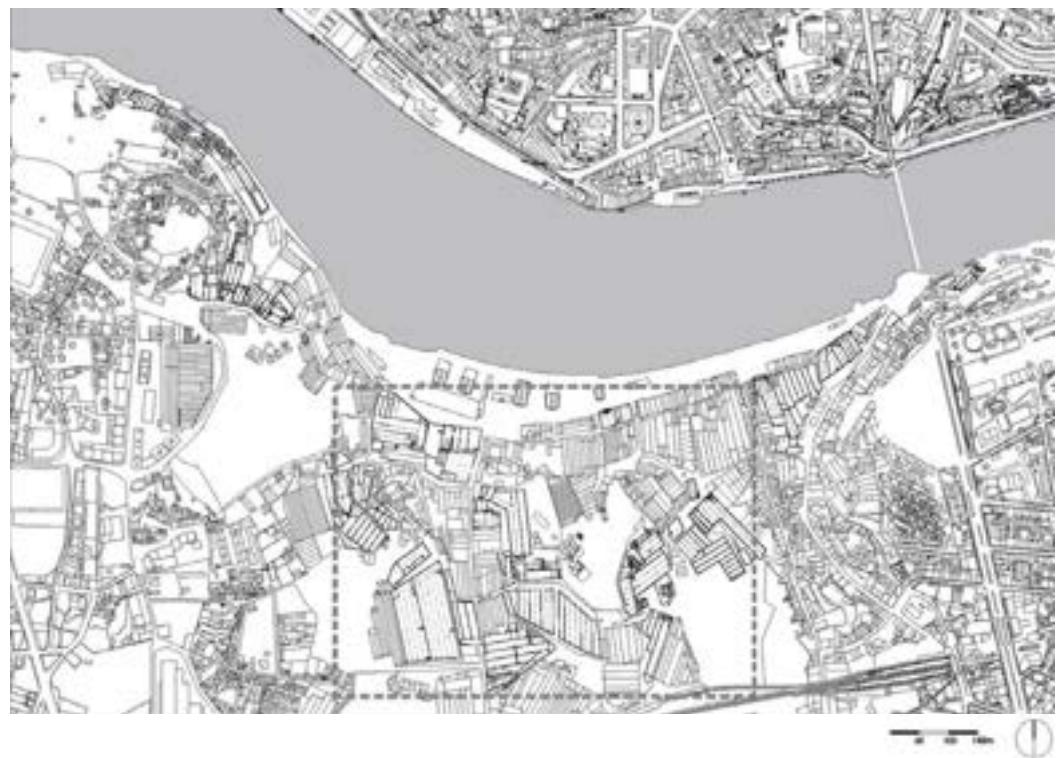
8. Senhora do Ó
9. Cathedral
10. Igreja de Bispo
11. Pelourinho
12. Palácio
13. Igrejinha
14. Igreja de São da Senhora da

15. Recolhimento de Ferro
16. Igreja de São Francisco
17. Convento de São Clara
18. Porta do Sol
19. Capuchos
20. Recolhimento das Ofas
21. Convento das Juinhas

22. Muro da Cidade
23. Rio Douro
24. Estaleiro
25. Praça da Marinha
26. Armarinhos
27. Villa Nova
28. Convento da Serra

Godinho sculp.

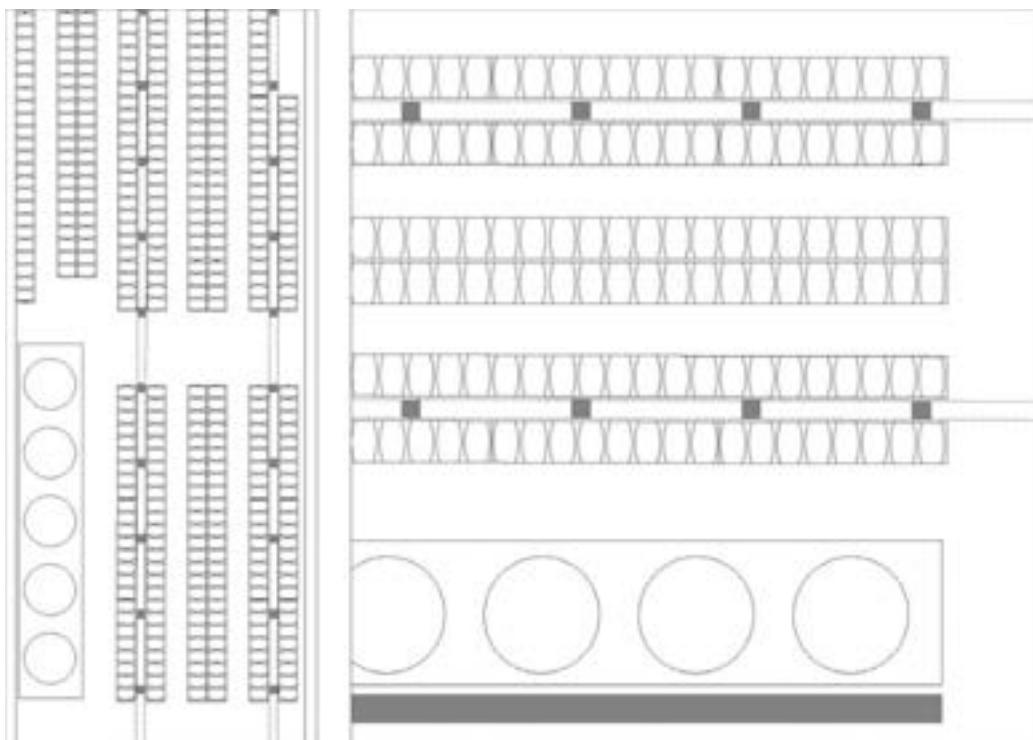
Teodoro de Souza Maldonado, 1789.



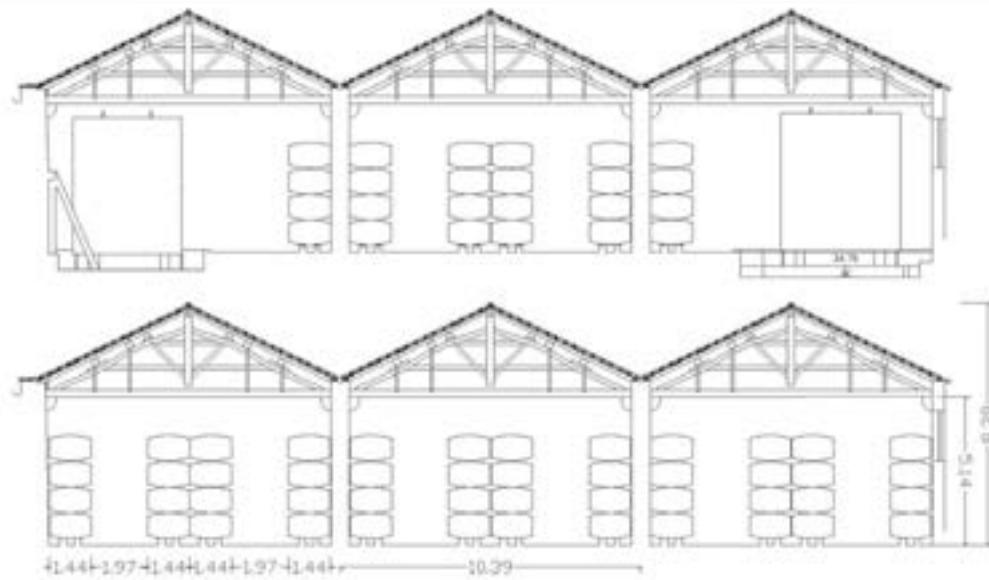
The structures of the wine cellars integrated in the urban tissue.



The formal scheme of storing the wine defines the territorial grid. This scheme determined the construction of the storage space, as well as many of the remaining roads which were shaped in order to allow the rolling of barrels.



Scheme of internal distribution of wine barrels/corridors.



Structure and modulation of the cellars

The dimensions of the barrel define the width of the cellar.
The distribution scheme for the cellars is BCBBCB (barrel/corridor).

“Kit View”

in the wine cellar cluster in V.N. Gaia

Se vogliamo che tutto rimanga come è, bisogna che tutto cambi.

Il Gattopardo, Lampedusa

The project was focused on the typology of the port wine cellars and its adaptability and flexibility to new uses, keeping the identity of the place.

The wine cellar cluster was a monofunctional territory linked to the storage and trade of Port wine.

The riverside area is now a popular tourist attraction characterized by a strong presence of tourism that relies on the visits to wine cellars.

The dynamism of the riverfront contrasts with a static storage area of the high point of the hill.

The demand for local storage has steadily reduced due to the delocalization of Port wine warehouses to the Douro Valley.

We have challenged each student to develop an intervention addressing the “Kit View”.

The site is strongly marked by the rhythm of the existing rooftops.

Building on the rooftops is a challenge. The skyline will be the new ground line.

The approach is based on ‘the surgery of conservation’ or on urban acupuncture that involves other actions that have revitalization always in mind.

Each student searched for a view in a strategic location and thought about the identity and the characteristics of the place and its heritage value.

The approach was not only the conservation of the built environment but also of the immaterial heritage linked to the Port wine.

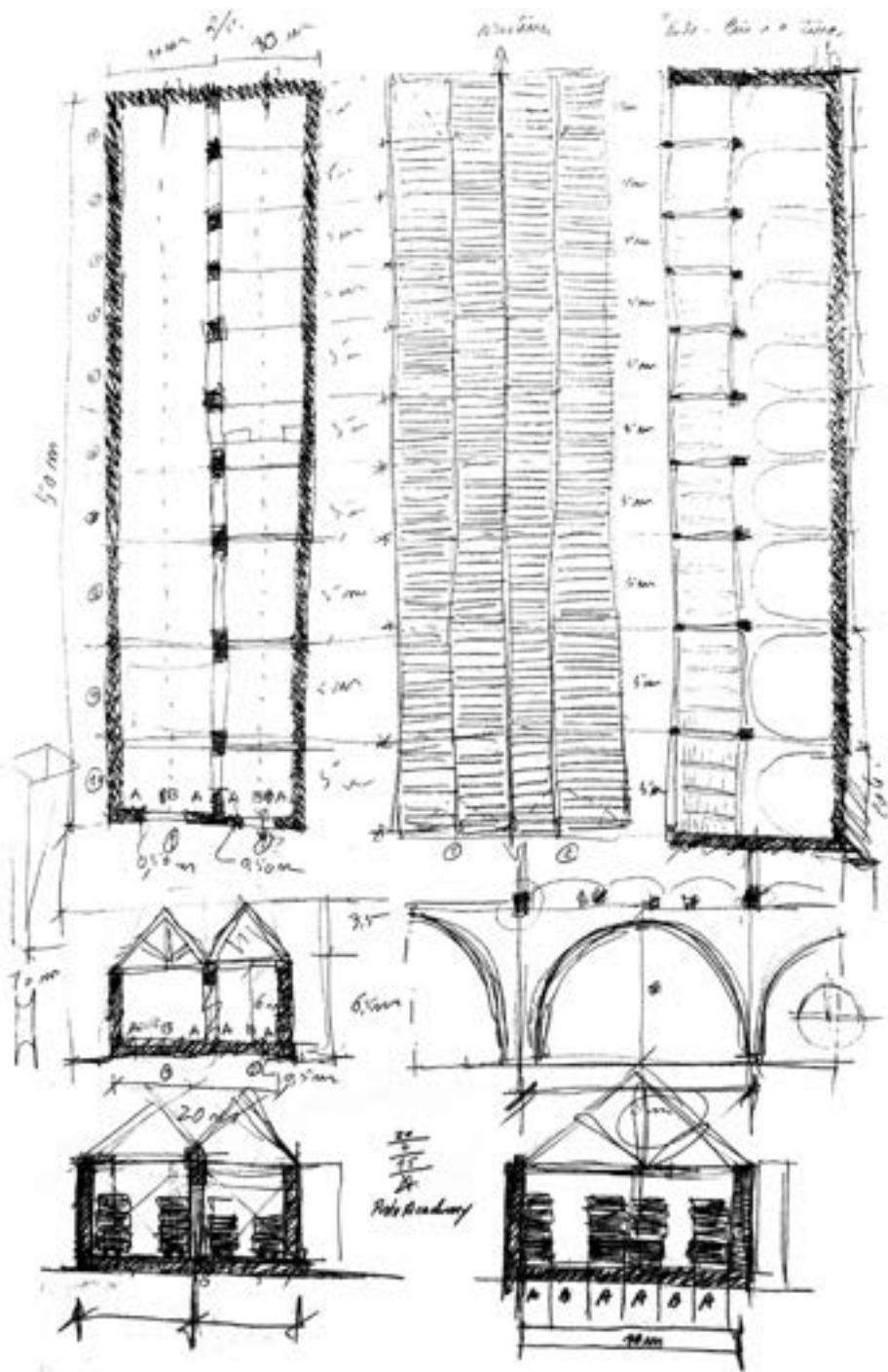
A mental map was built in order to establish a network of connections between the city visited by tourists and the inhabited city (local community).

How to get there?

Periscopes, mirrors, climbing ropes, ladders, stairs, fire stairs, theatre machinery, ramps, lifting platforms, elevators, escalators...

Who goes there?

Different city users, alone, with families, groups, the elderly, wine tourists...







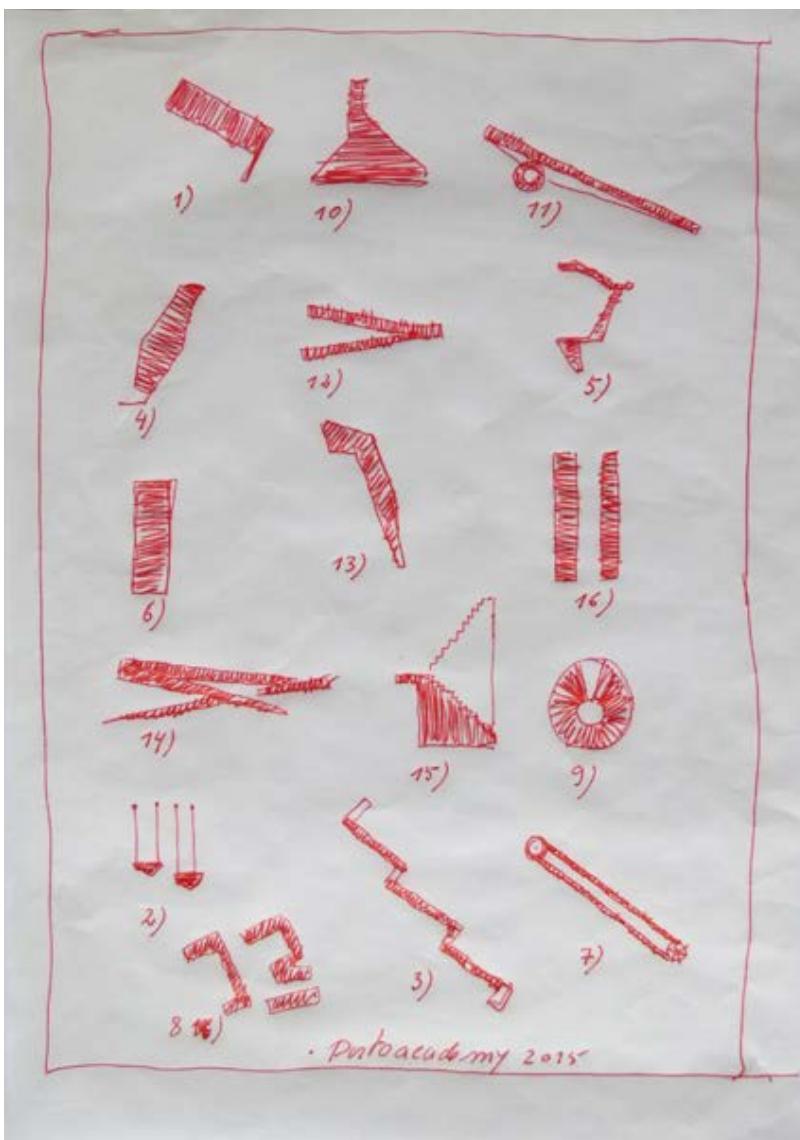


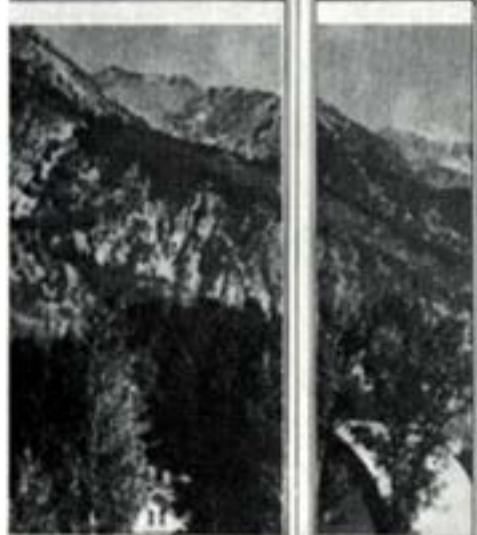


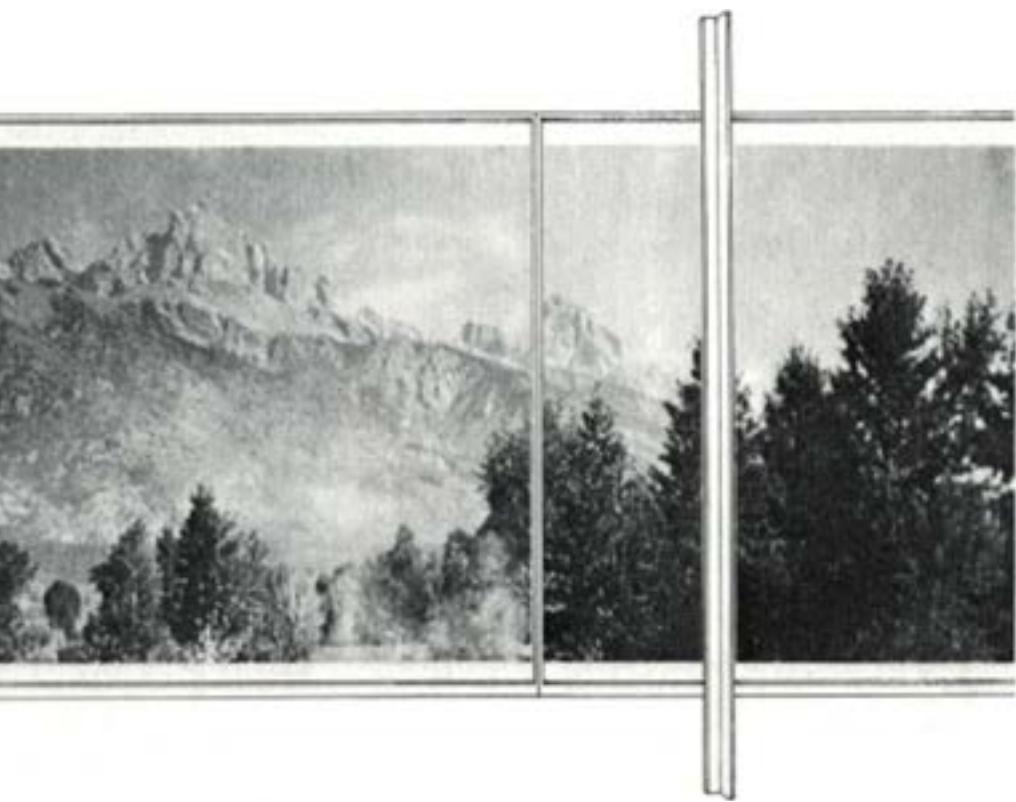








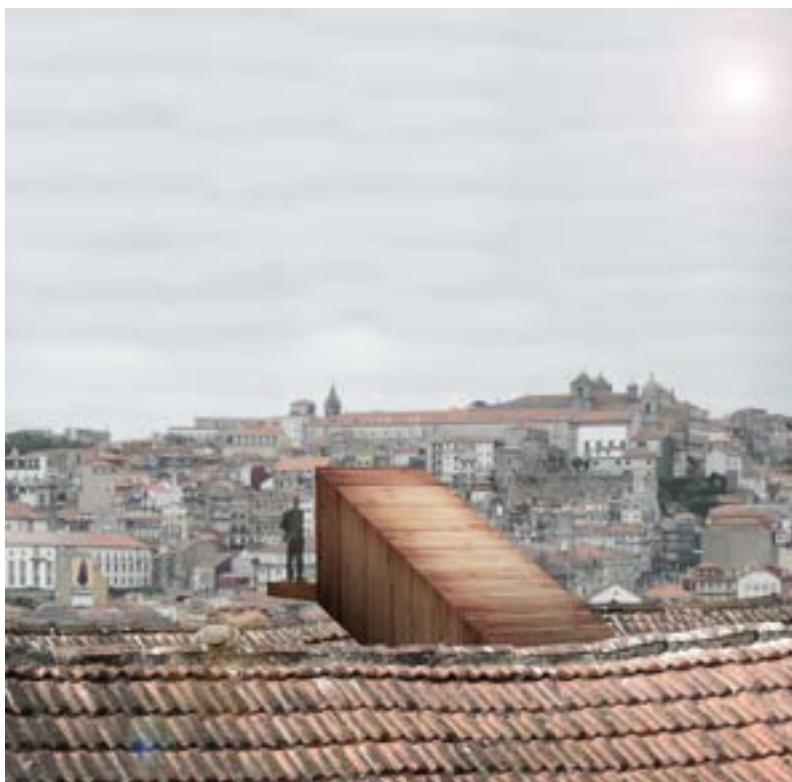


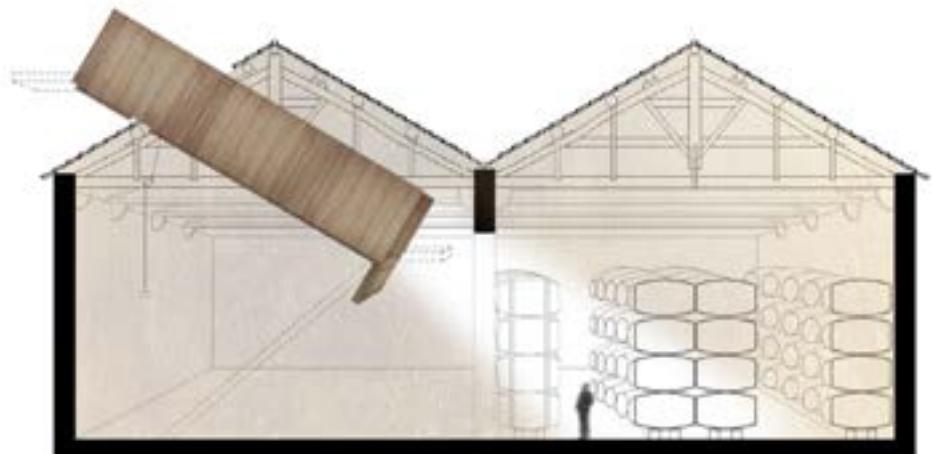


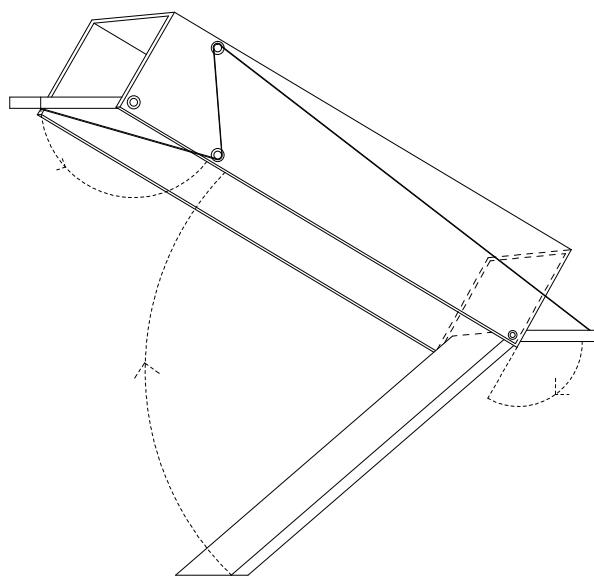
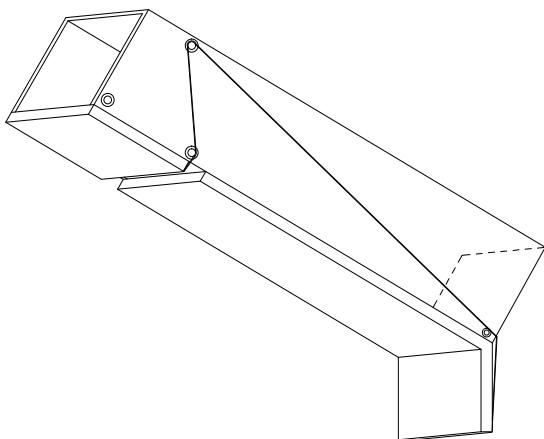
Mies van der Rohe

Adrian Sifres Ortega

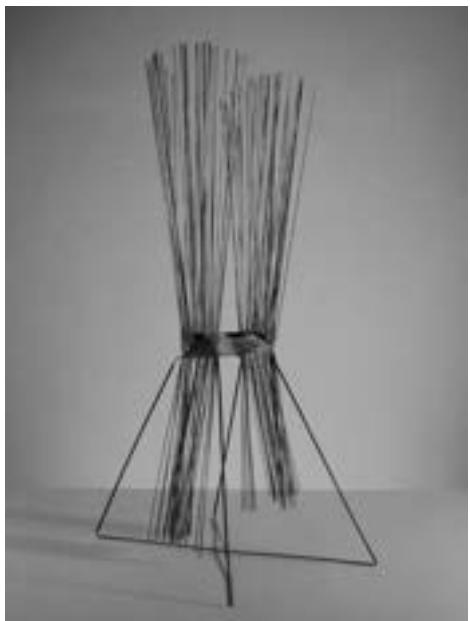




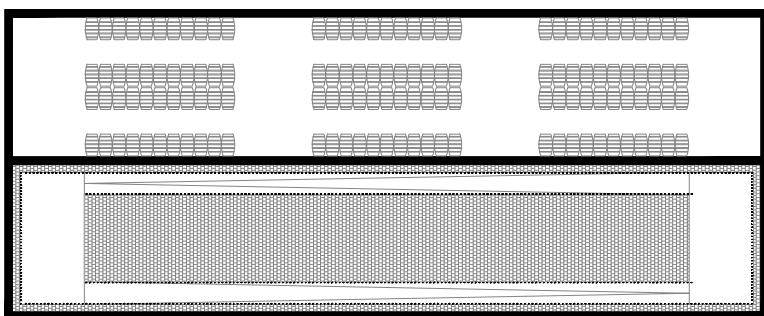
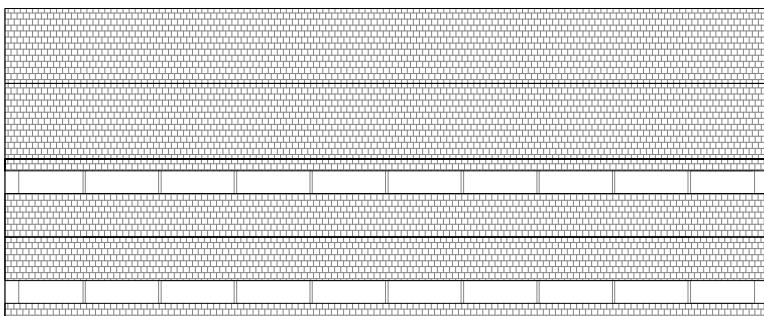


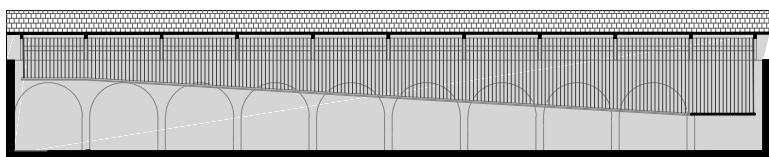
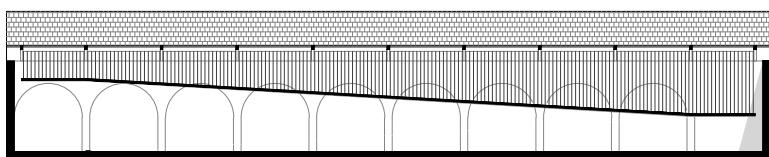
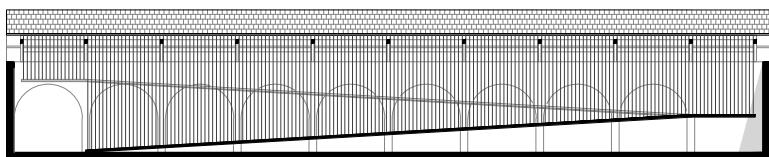
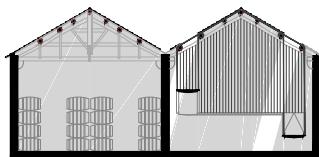


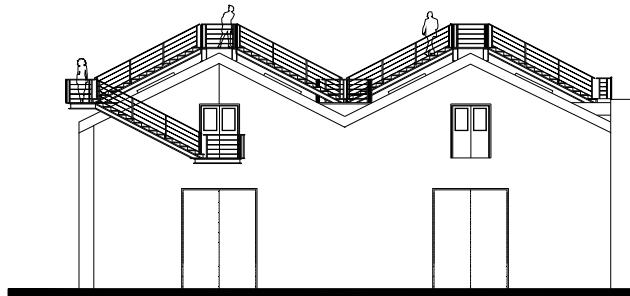
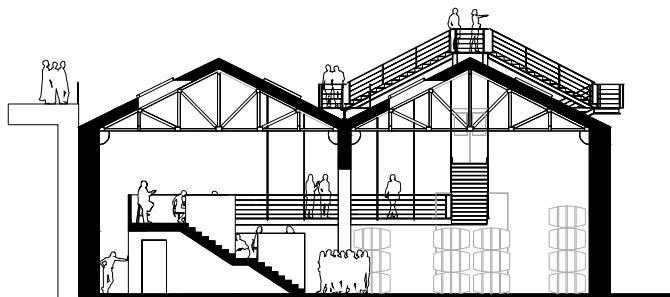
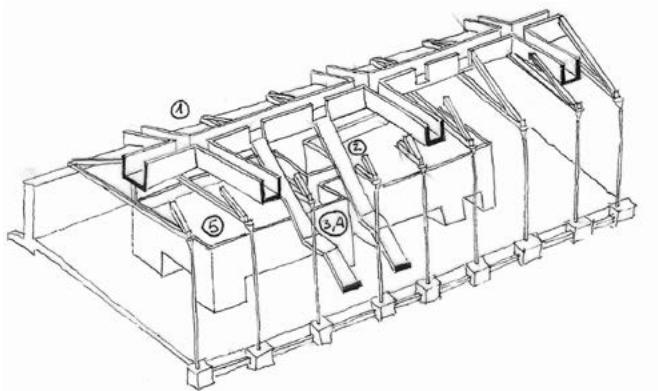
Alexandra Ezquerro Martínez

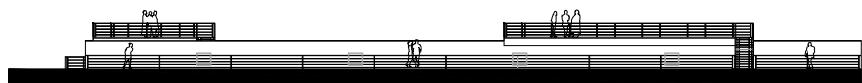
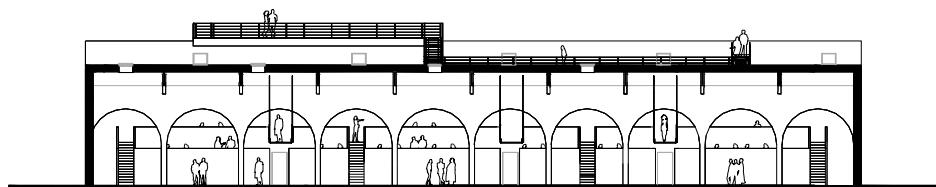
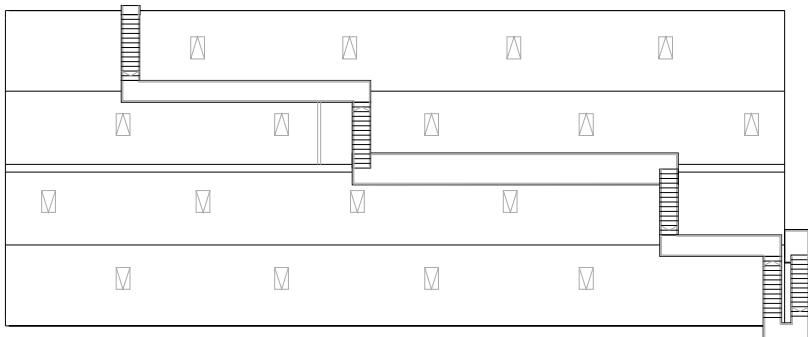
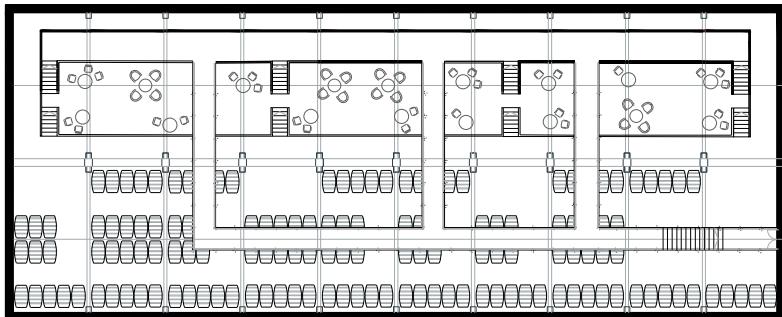






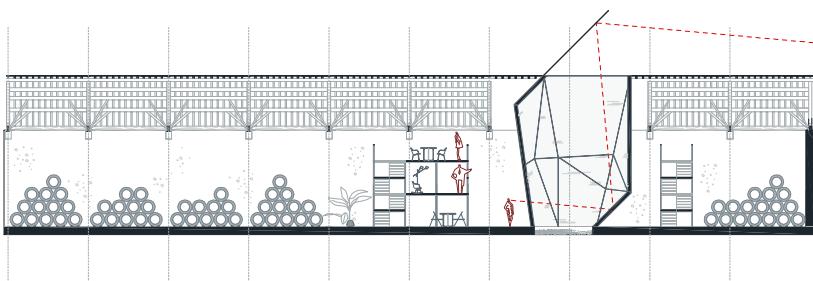
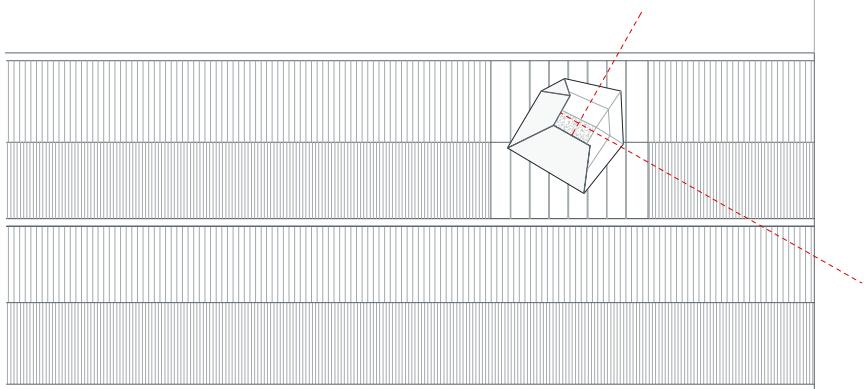
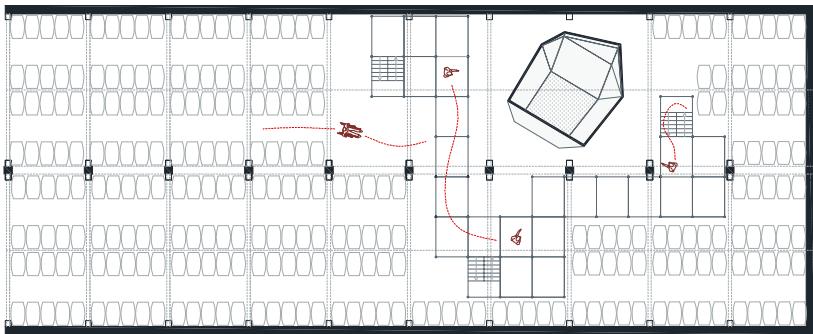


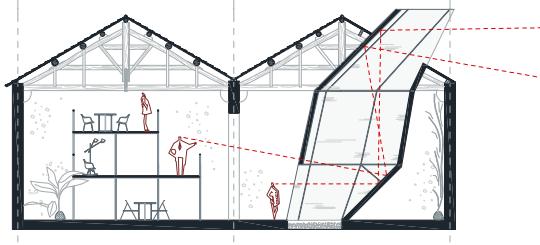
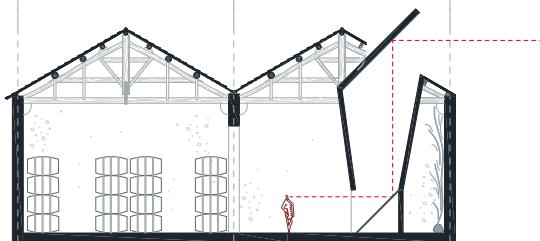
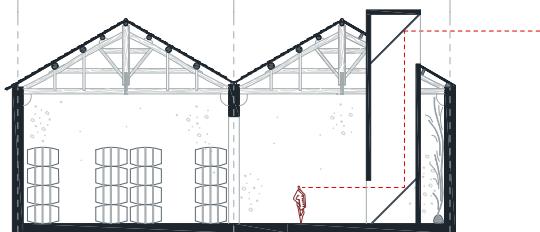
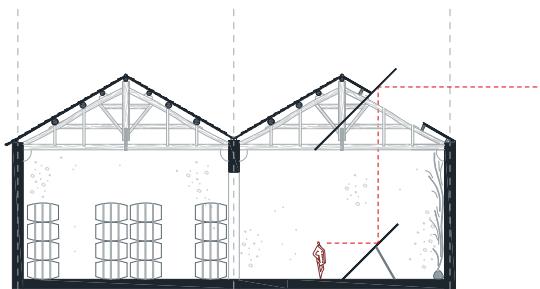


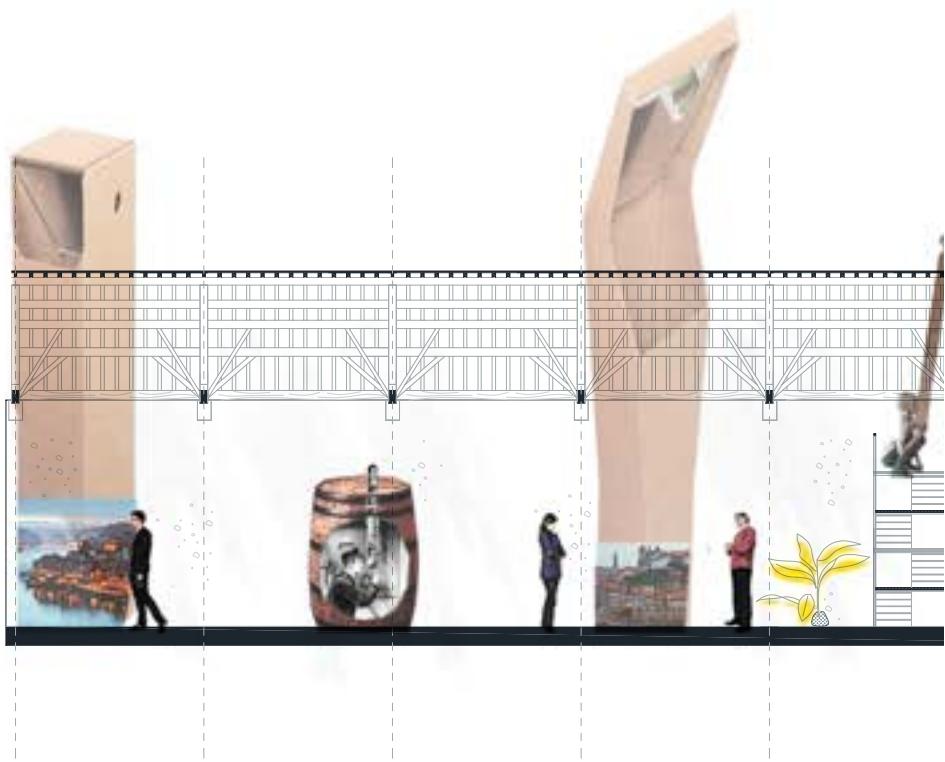


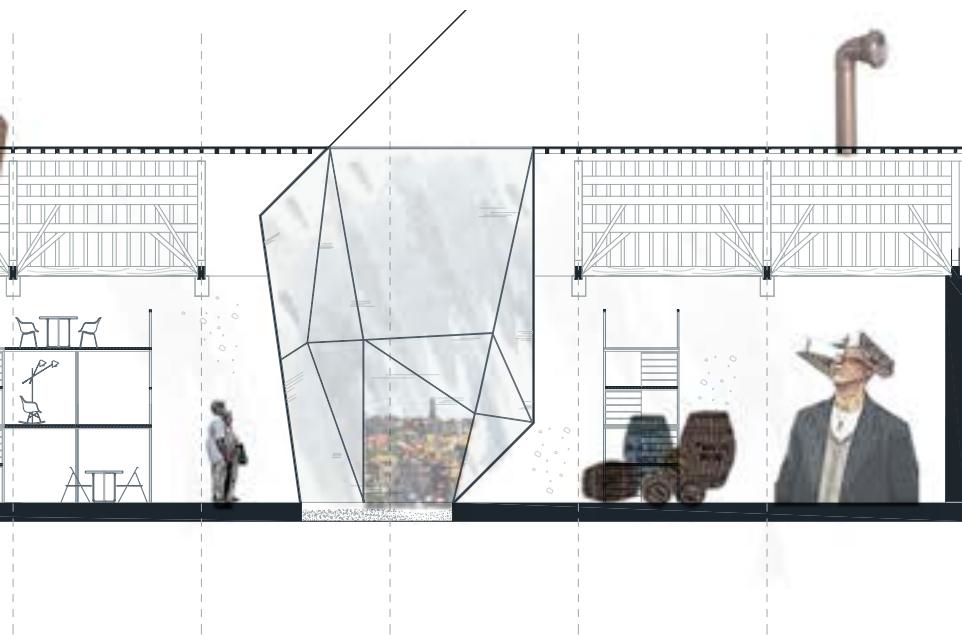




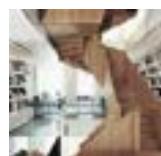
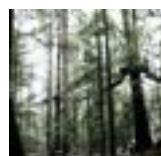




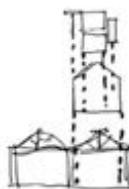
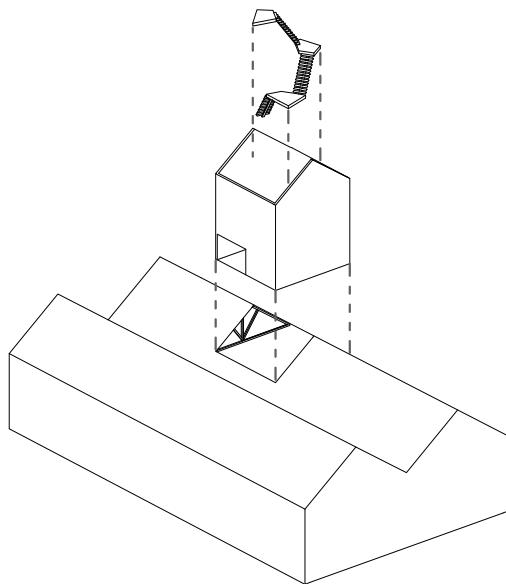


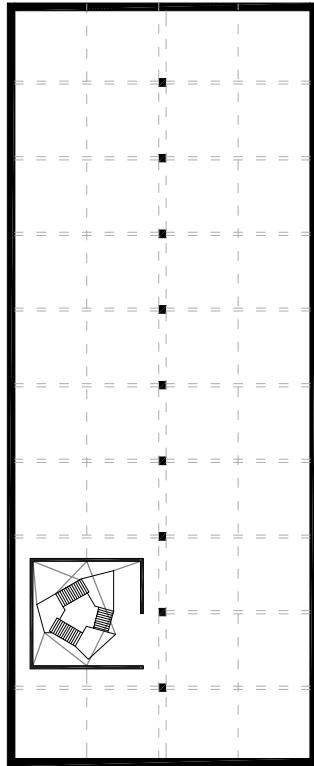
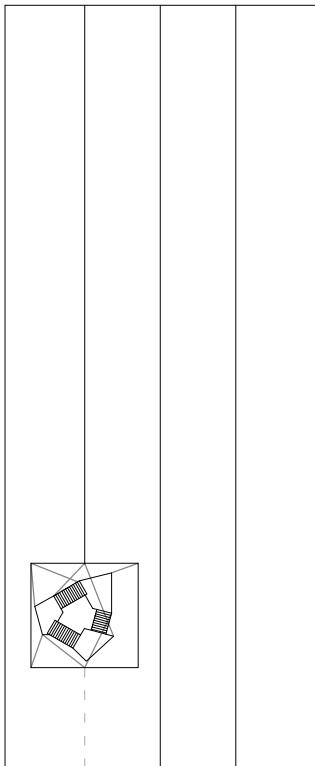


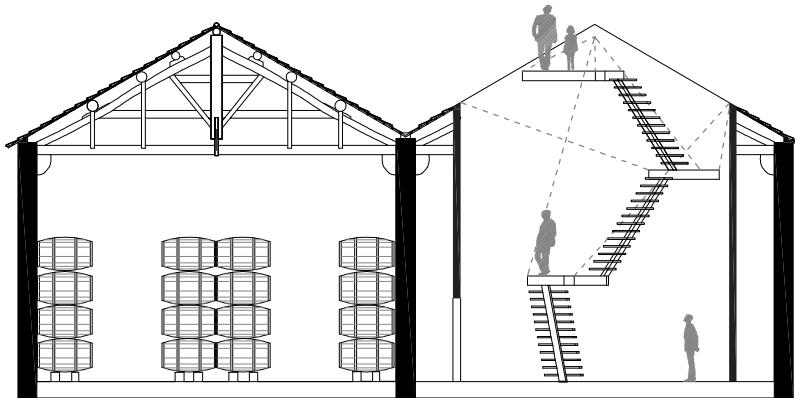
A tail of volume in space.



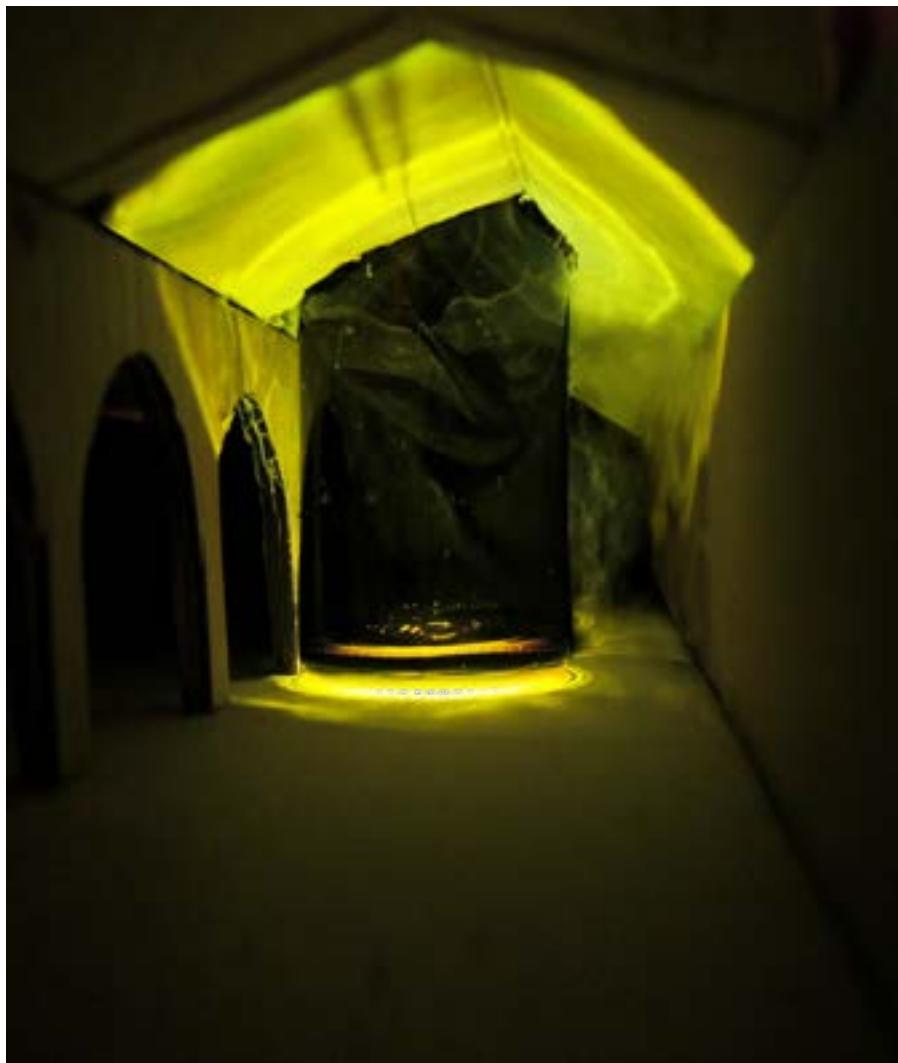
A solid volume appears inside a winery.
You go around, see the barrels, smell the wine.
Suddenly, the volume is not a volume.
The light comes inside and a stairway leads you to the sights of Porto.





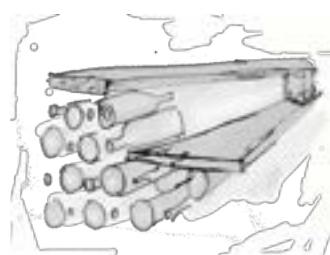
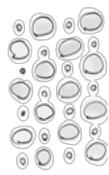
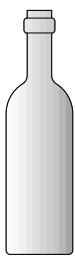


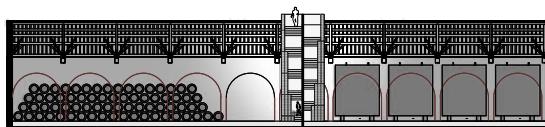
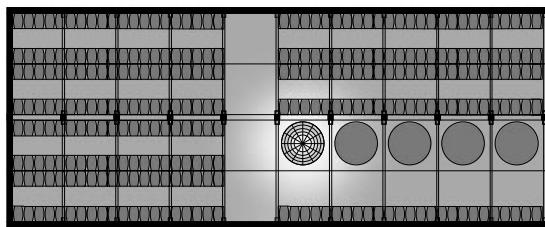
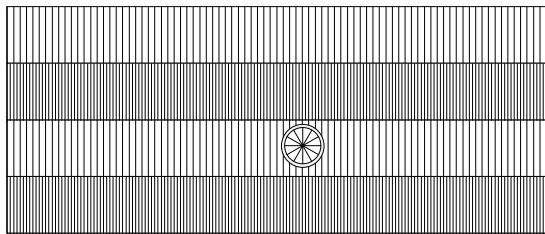
Illaria Tedeschi

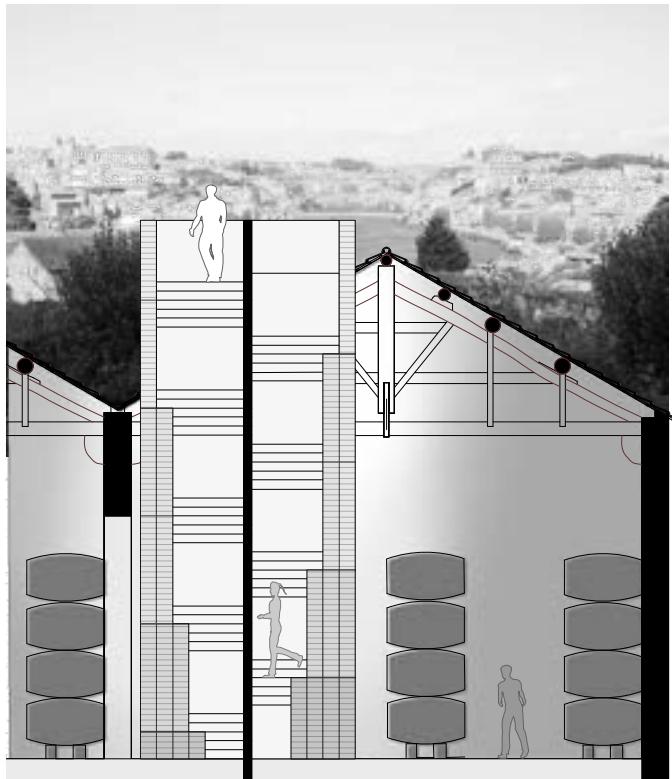


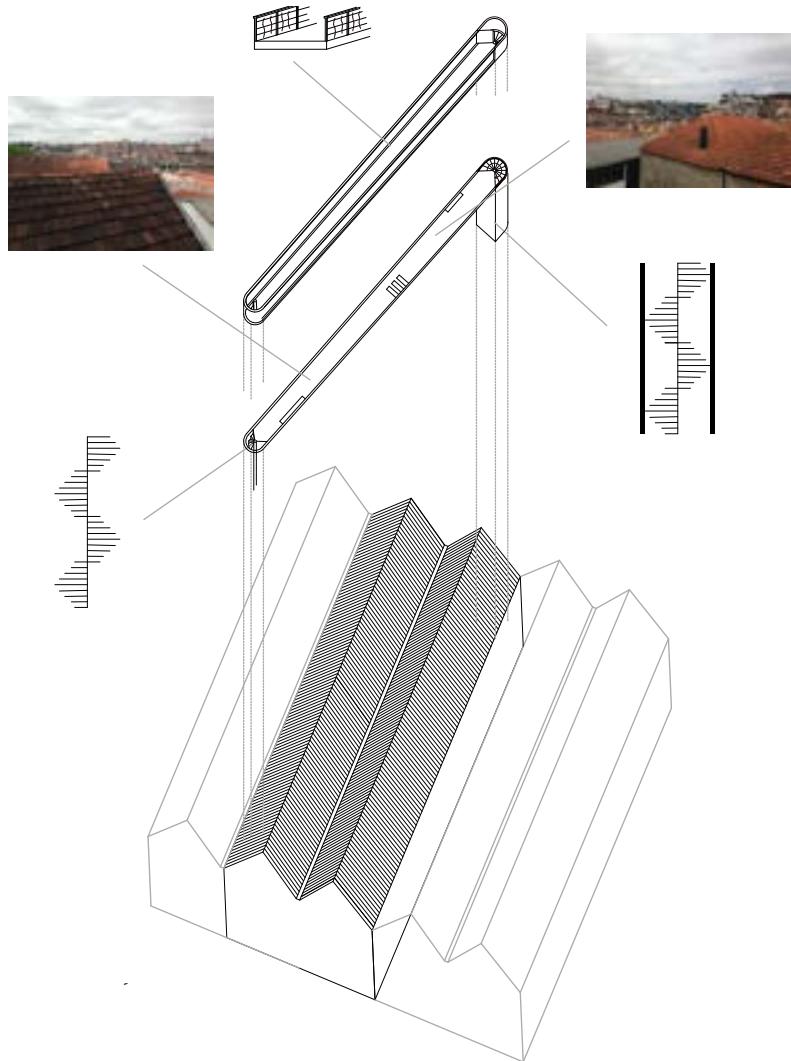


The Light in the Cave and The Reuse of Porto



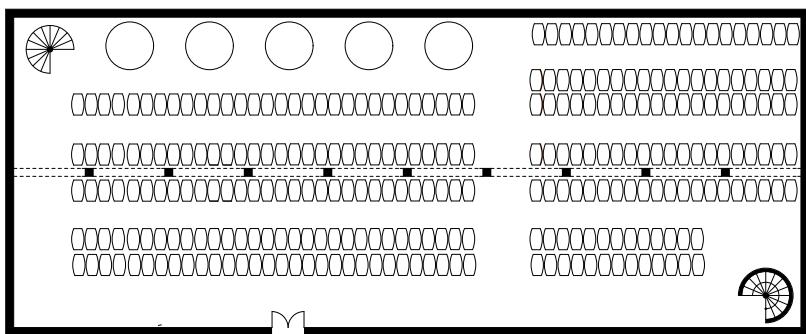
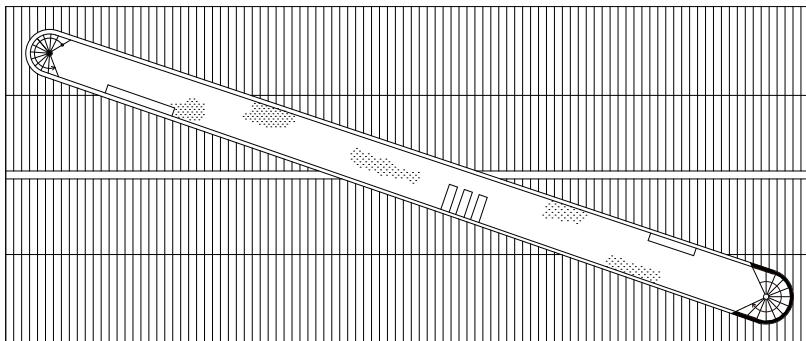


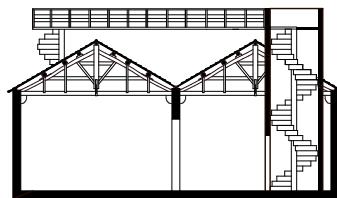
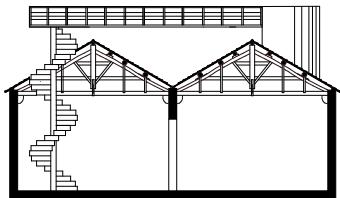
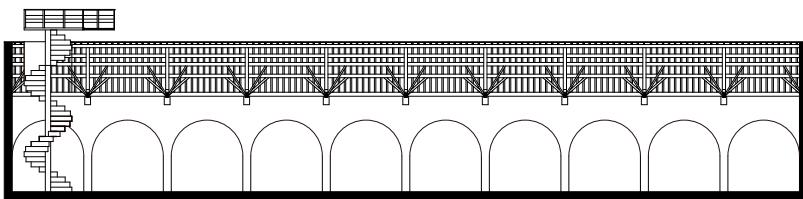


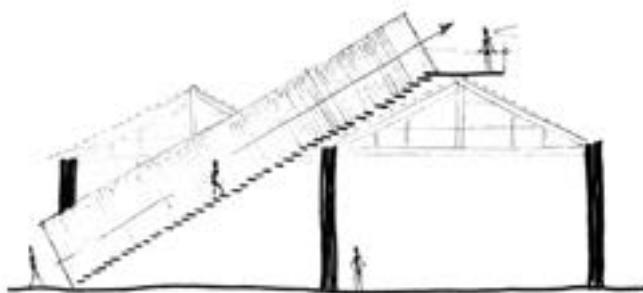
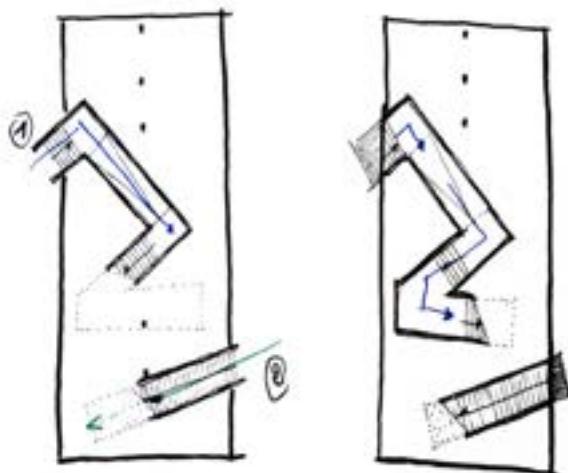


The first thought that came to my mind when I saw the caves, was the urge to walk on the roofs. This lead me to the idea that I wanted to create an intervention on top. The visitor is lead through the caves to the stairs going up by the light which is concentrated because of a thick wall around the stairs. On the roof you will find a path with plants and opportunities to sit down. On the path you have the wonderful view over the roofs as well as the over Porto. The ballustrades are planted on both sides which gives you a feeling of moving around the vineyards. At the end the stairs have a lighter construction so the light coming from above is a lot more dense. The visitor feels the humidity in the caves and smells it as well because the barrels are still in the cave.











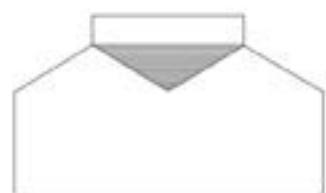
the very light of darkness
the eternity of time

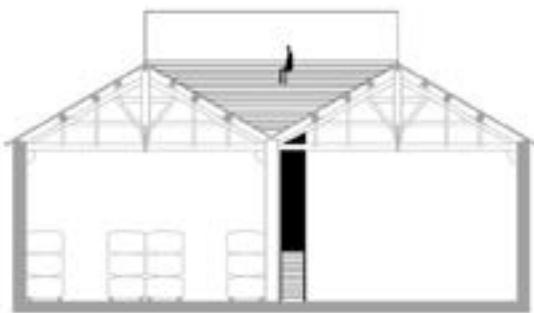
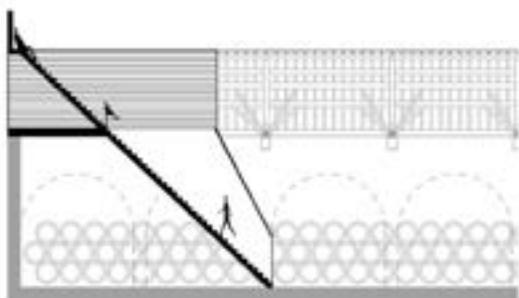
intersection

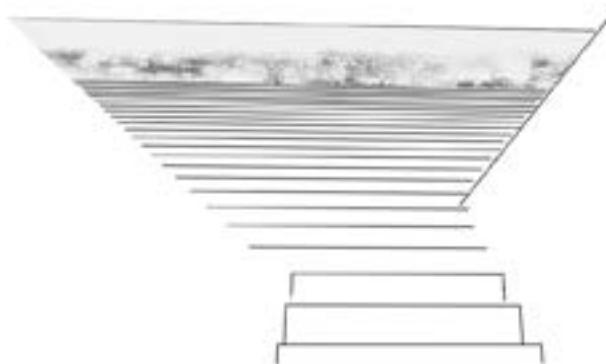
the very
wine tha
flows in,



Magdalena Szczesna



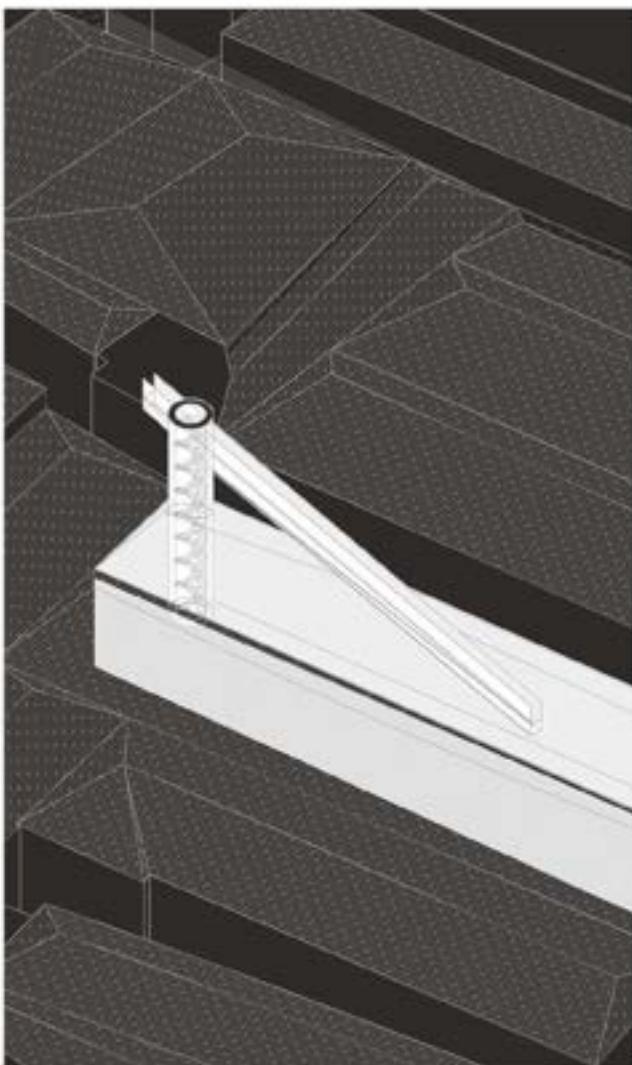


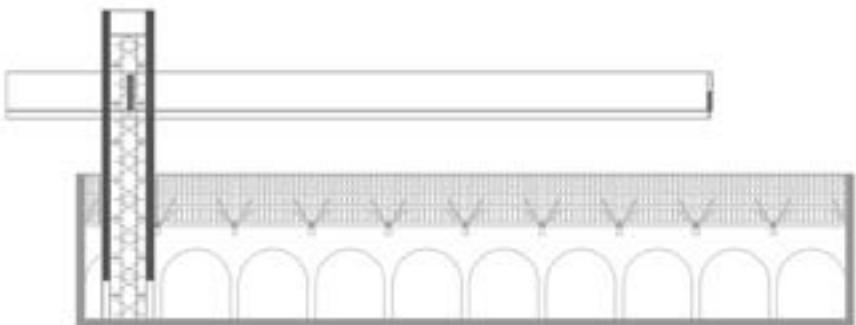
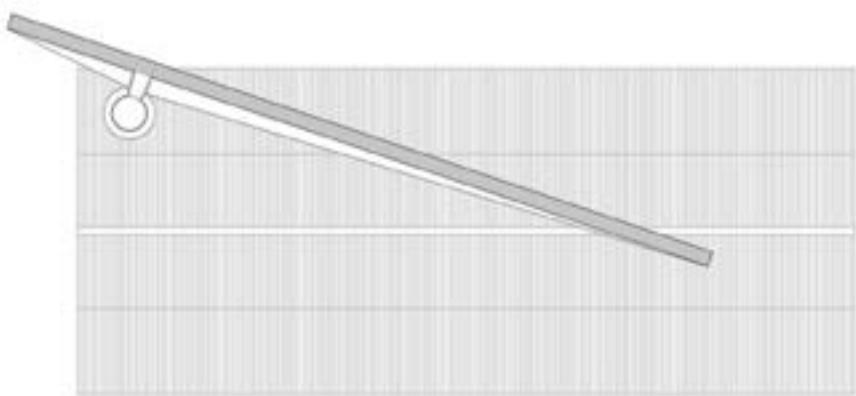




María Amigo Requejo











TOUCH
humidity + cold pipes



SMELL
barril wood floor



TASTE
porto wine tasting



HEAR
city sounds





SEE
Porto view



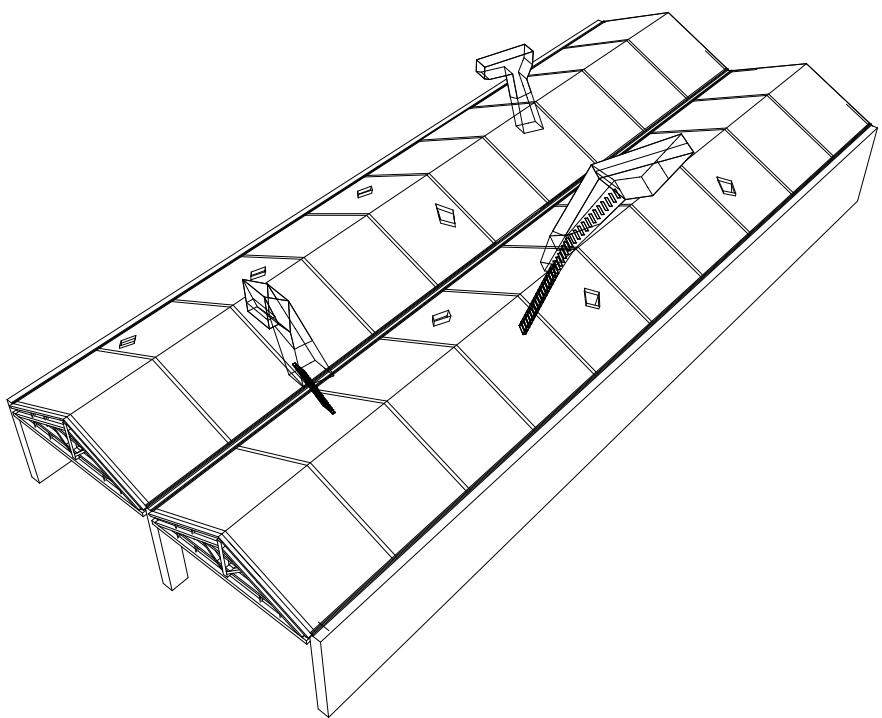
VISITING AND LIVING
TOURISTS + LOCALS

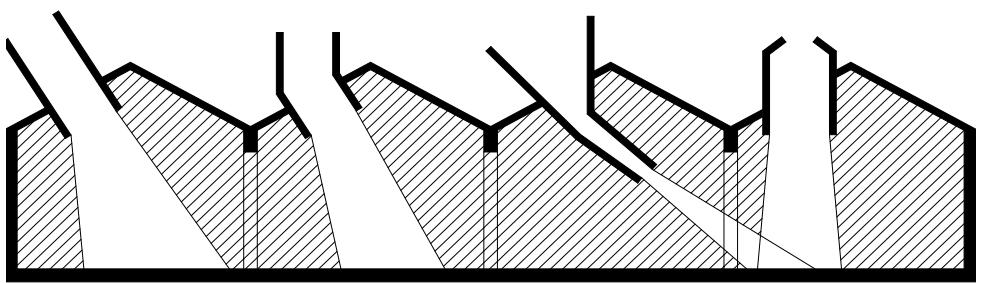


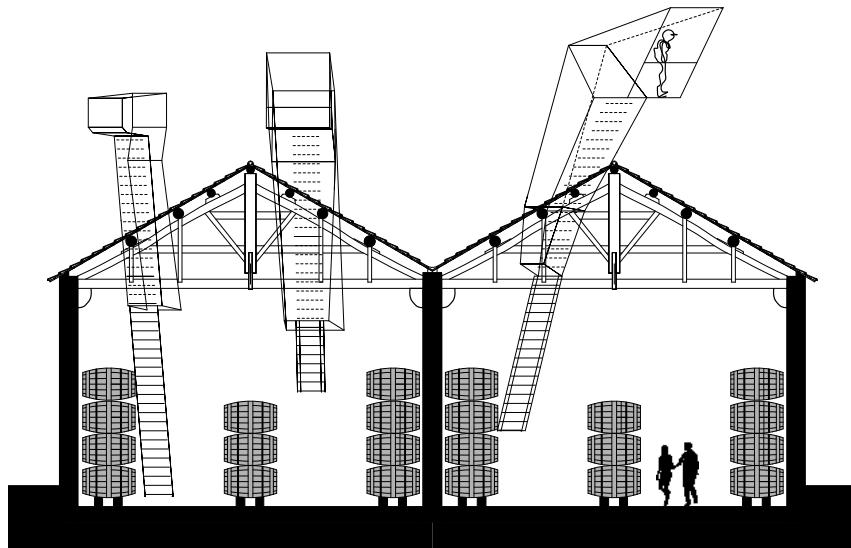
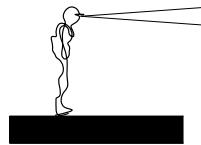
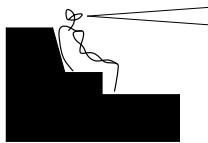
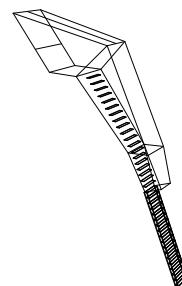
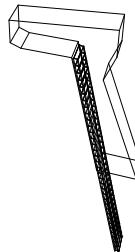
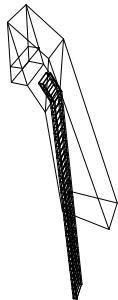


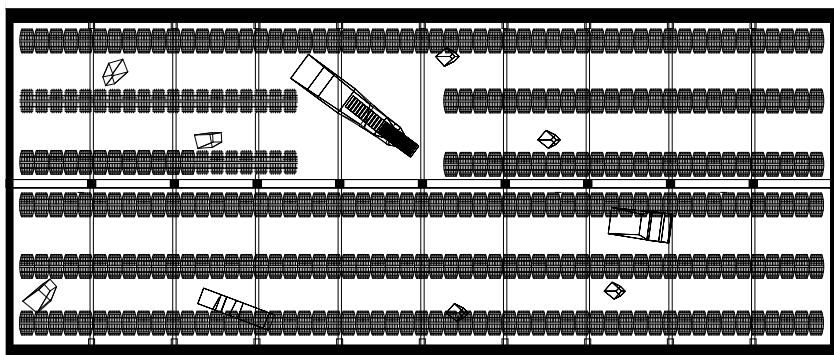
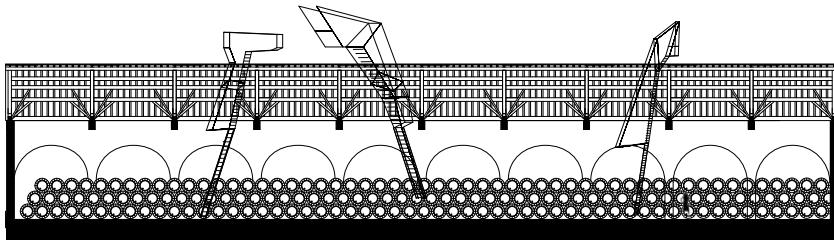


Martin Markl







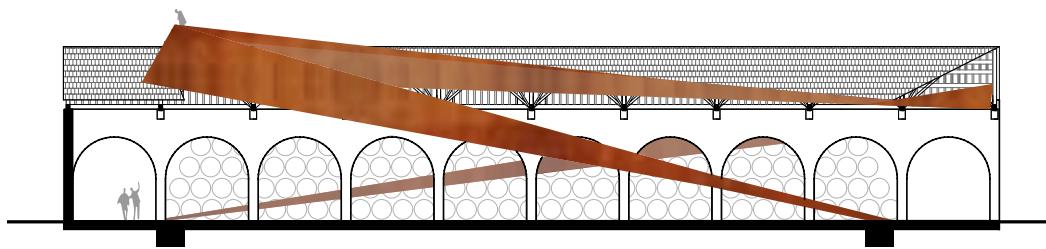


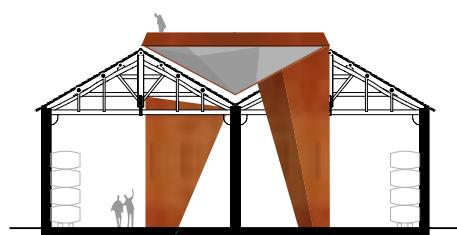
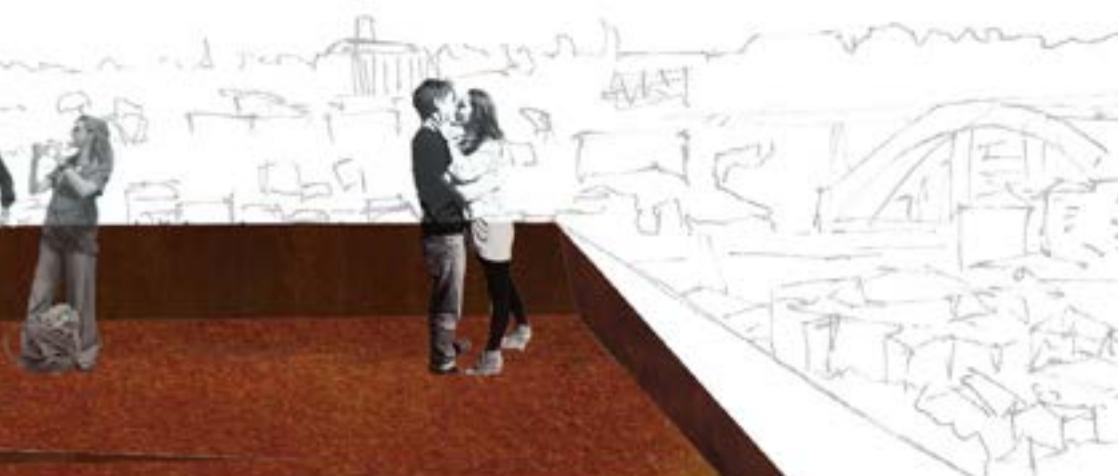
Michele Cutolo

acrosstheroof



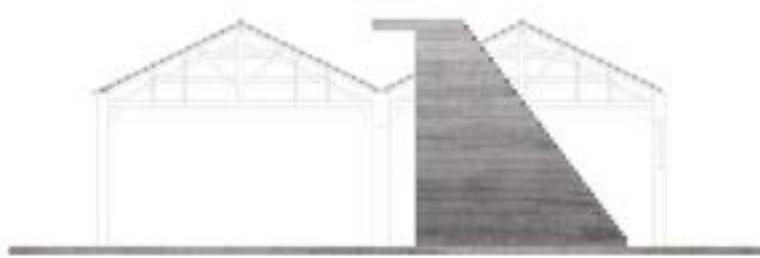
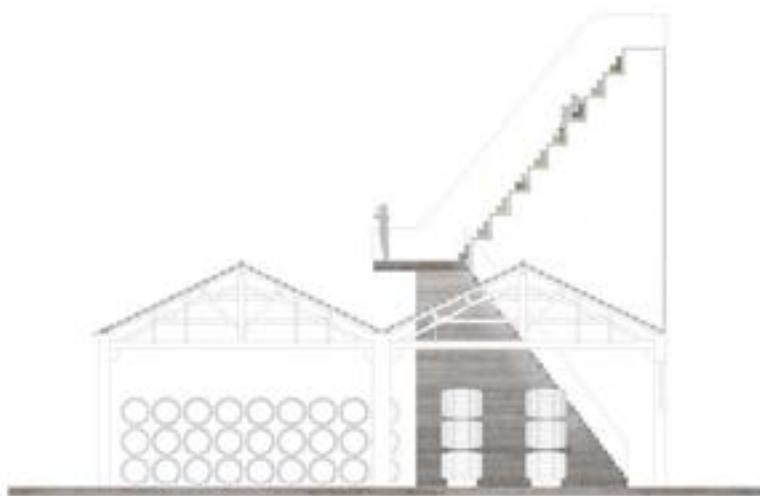


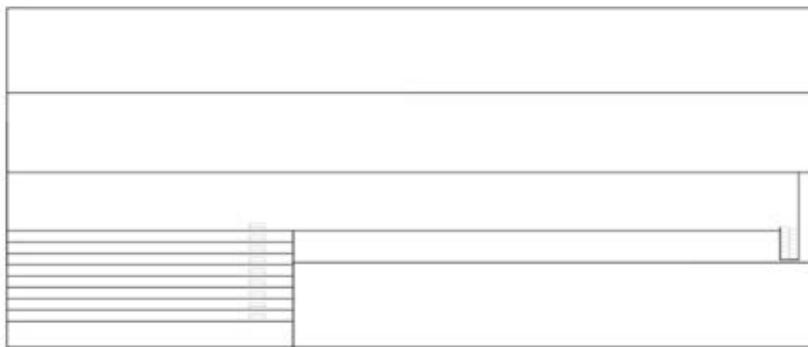
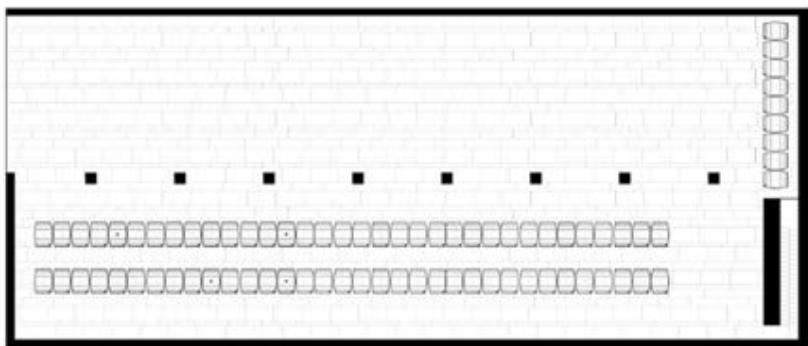




Oana Cimpeanu

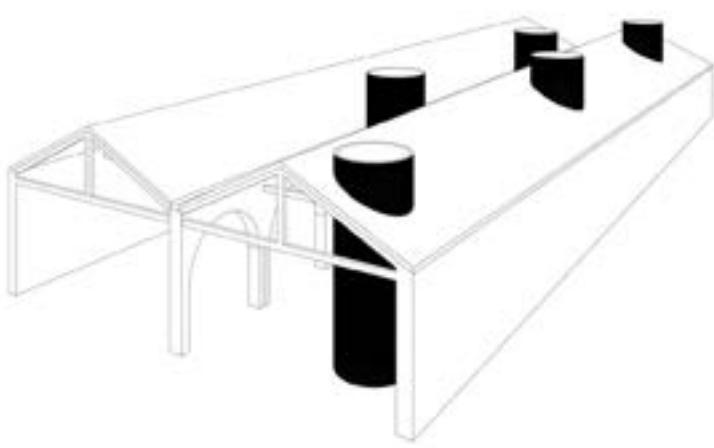


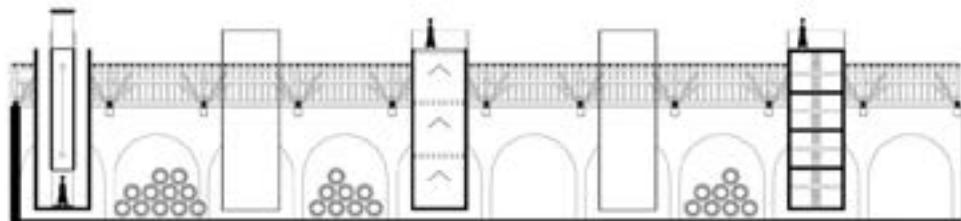
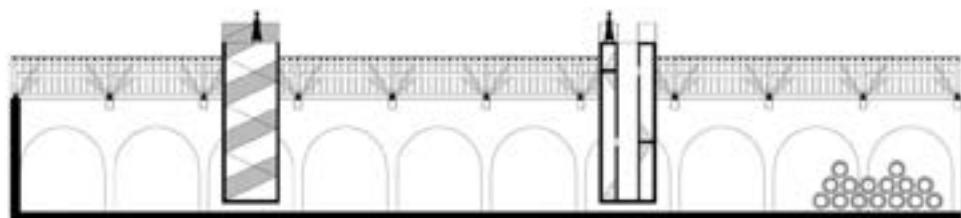
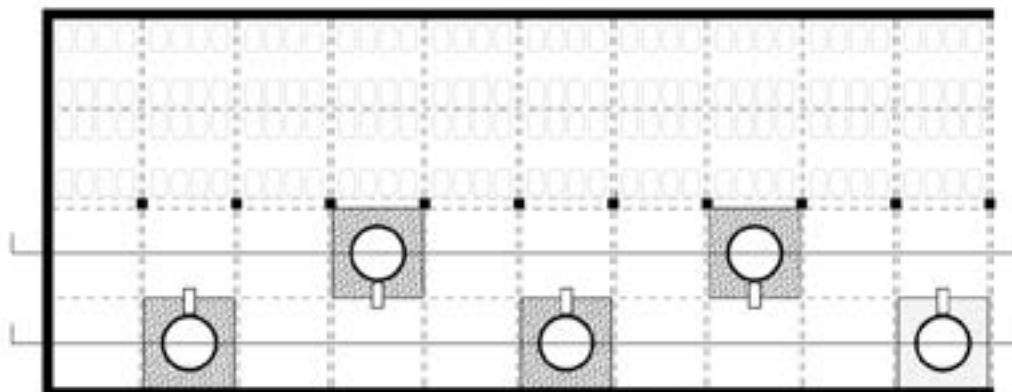
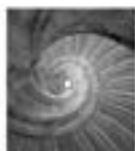


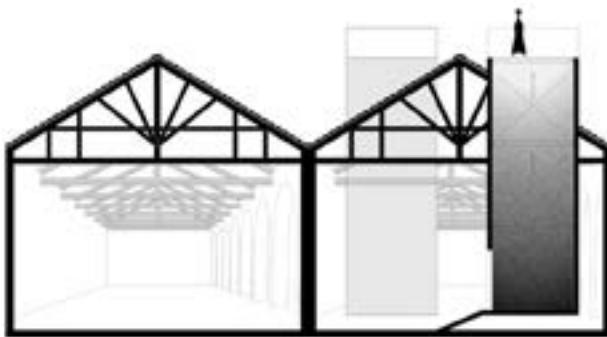
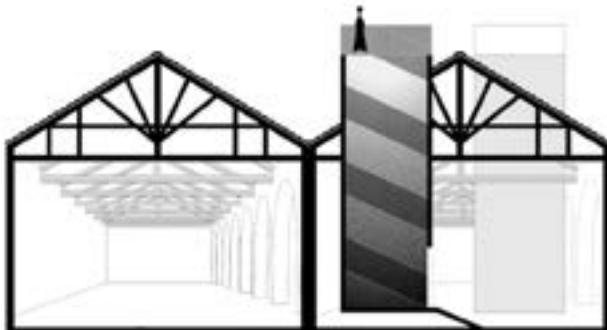
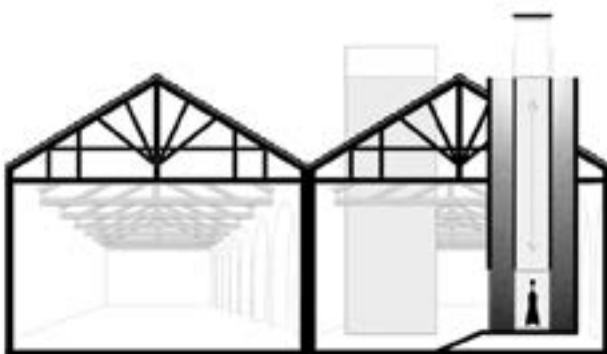


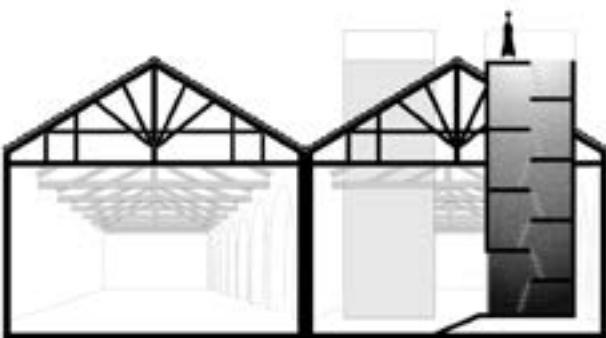
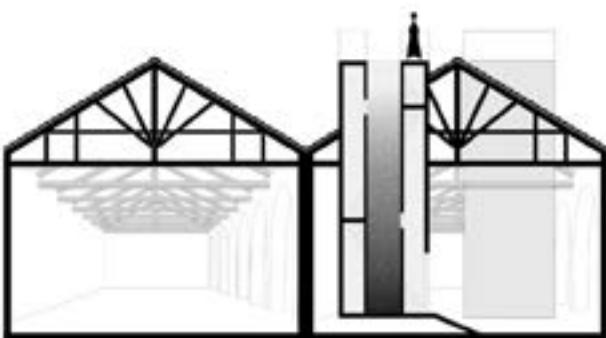


Pedro Del Río Celorio









Agradecimentos / Thanks

José Pedro

Rafael Oliveira



TAYLOR FLADGATE®

W. & J.
GRAHAM'S
ESTABLISHED 1829
PORTO

