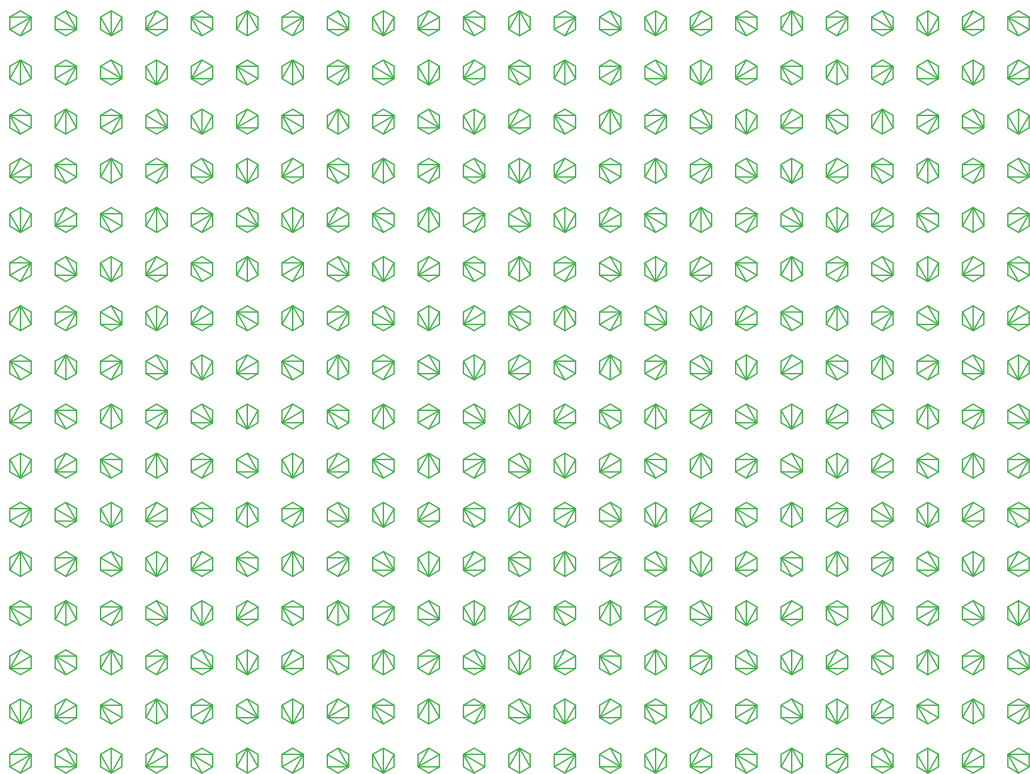


# Christoph Gantenbein

Christ & Gantenbein



*host institution*



*support*

**indexnewspaper**



*sponsors*



PANORAM**AH!**®





*Christoph Gantenbein*

*Margarida Quintã*

*Aleksandra Walczak*

*Cui Jing*

*Elma Helten*

*Fábio Daniel Patricio*

*Gabriel George*

*Gustav Bergstrom*

*Hyeseong Kim*

*Mathias Westermeyer*

*Nils Frohling*

*Pedro Henriques*

*Raquel Torres*

*Rita Cândia*

*Robert Schiemann*

*Robert Dobrowolski*

*Sara Sampaio*

*Stefano Passamonti*

*Tobias Johannes Haag*

*Valentina Sciacca*

*Yonne-Luca Hack*

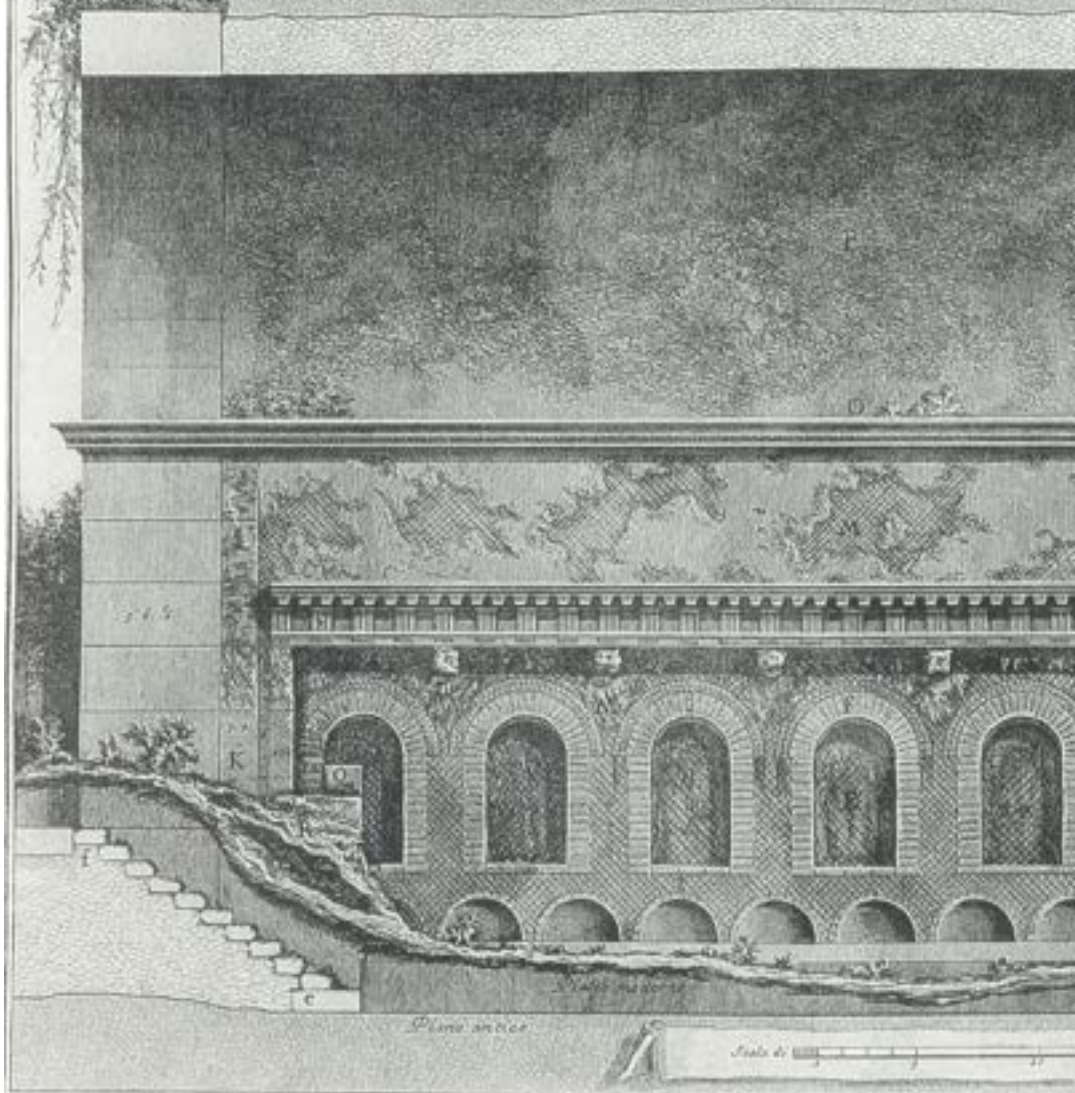
*Zuzanna Jedrzejewska*

**2016**

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

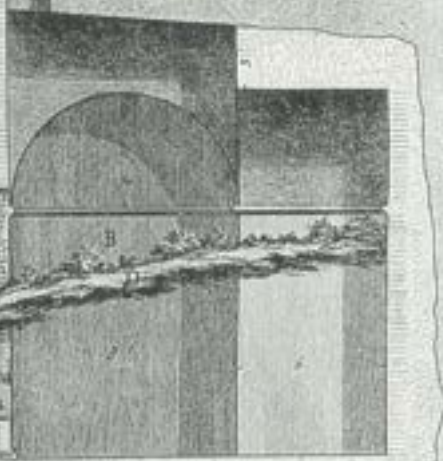
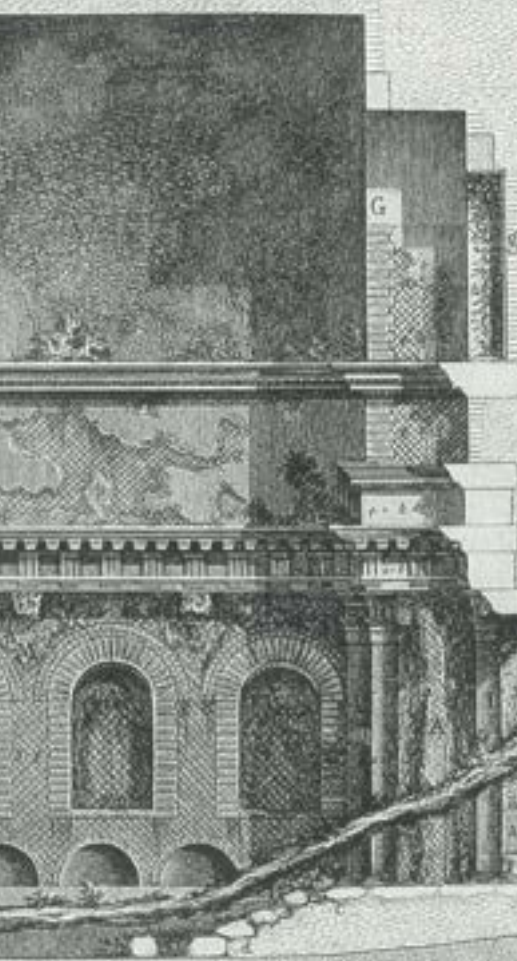
## Sezione per lungo, ed elevazi

1. b. Quel cerchio di termine, che accorno nella T.  
l'asterisco, ne fe' cercare come fosse un tempo  
diametro nella Tan. III. lett. A. B. Feci pure  
Tavola con la lett. D. e vi tracciai le due  
un fondamentali che devono sorreggere due  
come le fe' descritte nella Tan. III. lett. a. b.  
e. A. e. Graduarne le cui costruzioni sono state  
il quale restan replicate.



# zione ortografica dello stesso Delubro.

Esprime la lett. A, e la sua forma dinanzi alla Tav. VII con  
questa parte del Delubro, che oggidì è così rinomata come  
si aggrandisce una porzione degli impacci accennati in quella  
parte notate con l'A, come pure due poramenti, e rustrasia  
della colonna che tosto ne figurasi essere stato alla sua dispo-  
sta ne rinvenute, mediante altre pezzi del terreno sotto



## Porto Archeology

Architecture is in a constant process of transformation. In a process of interpretation, of use and abuse, of appropriation, of understanding or misunderstanding, of appreciation or destruction. This concerns the existence of a real building, however also its intellectual conception: the design process itself is a transformation, the transformation of knowledge and images into a contemporary new form. It is not a creation out of nothing. On the contrary, every idea is based on forerunners, helping itself in the storage of memories, in the repertoire which we call culture, using them and transforming them under concrete circumstances into a unique, contemporary architecture.

This design process doesn't stop when a building is built. It can be changed during its lifetime, as the world around it is changing. Hadrian's mausoleum turned into a fortress and then into a palace and found its iconic form through this process, the implantation of a vertical church into the vast horizontal field of columns in the mosque of Cordoba transformed an Islamic place of worship into a Christian one, the wrapping of a house by a layer of slim rooms by Loos created the Villa Karma, the cathedral of Siracusa is based on a Greek temple with a closed cell and an open peristyle, which was turned into its opposite, a closed wall defining the communal space. The complexity and richness of these buildings could not be designed by an architect, but only through a long line of development and intervention, in

which architects play their specific role.

Porto is a model European city, it has the physical and spatial qualities of a very dense historical center, its specific topography, the iconic elements of churches, squares, bridges, markets, theatres, cinemas, of which many beautiful examples can be found in the city. However the radical changes of political and economic conditions that are happening and will happen in the future, will lead to a major transformation of what Porto is today. For example, the behavior of tourists who flood the city every day, the international economy which radically changes the real estate and therefore the property which in turn results in the uses and activities happening in the city.

Giovanni Battista Piranesi shows the popular life in Rome, around, in and on the magnificent ancient ruins. He depicts the results of a transformation process in which the historical architecture was used in a very pragmatic and economical way after the Roman Empire had collapsed and the political, social, religious and technological changes of the middle ages had led to a different type of city. Besides these vedute, he documented the Roman leftover in his numerous, extremely precise technical drawings of tombs, infrastructural buildings, and temples.

Porto Archeology investigates, with the graphical methods of Piranesi, ten very different Porto buildings and develops projects for possible transformations of these historical structures into a contemporary architecture.





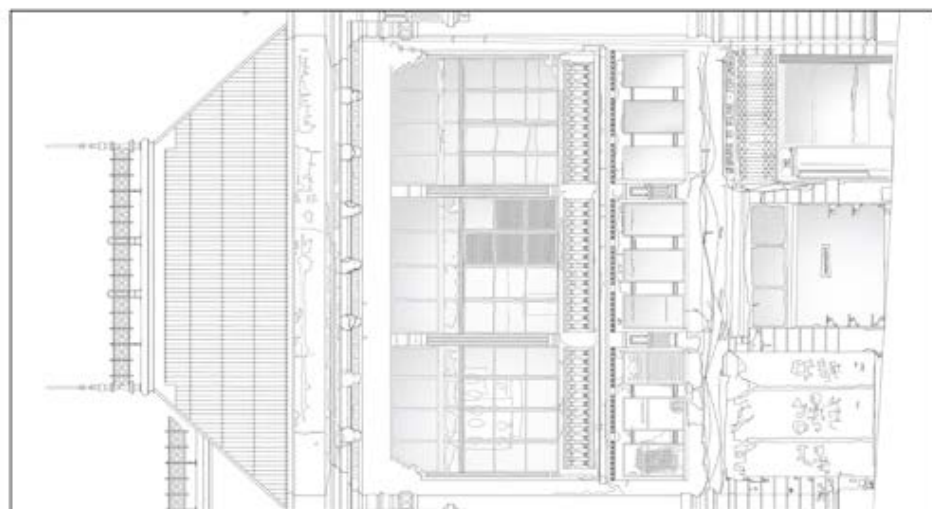
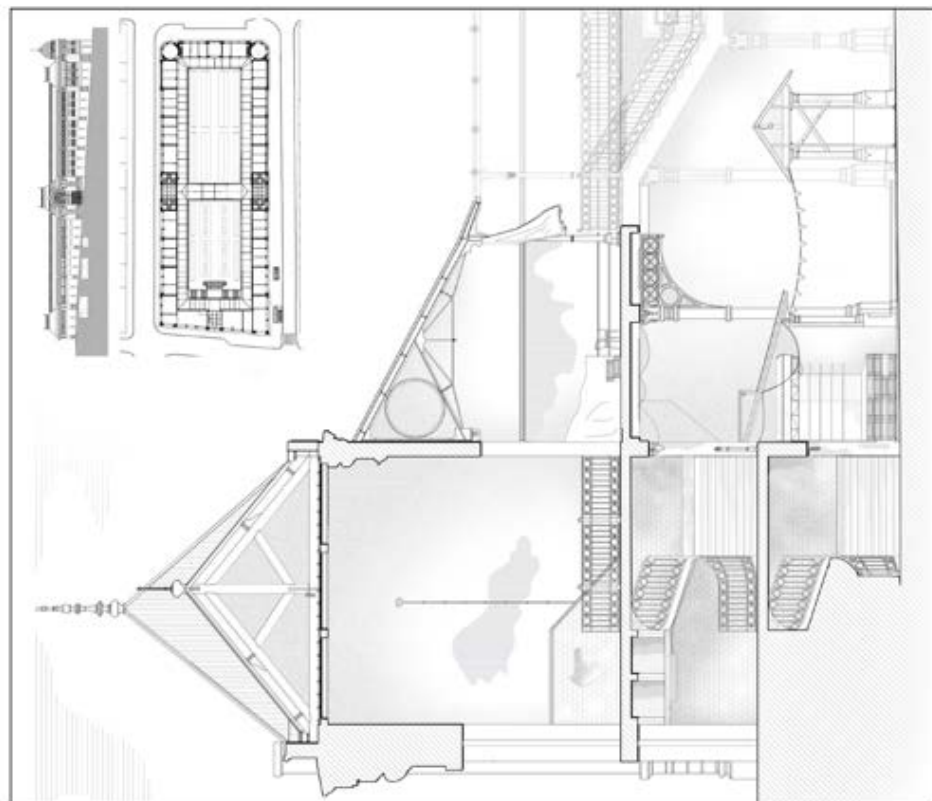


Bolhão Market, 1914

Gabriel George

Robert Dobrowolski

The market, intelligently interacting its two stories with the natural topography, suffers from the concurrence of shoppings. The reinterpretation of the courtyard as an unexpected hortus conclusus within a very busy and dense part of the city creates a public garden surrounded by cafes, bars and restaurants.



Archeological Plan

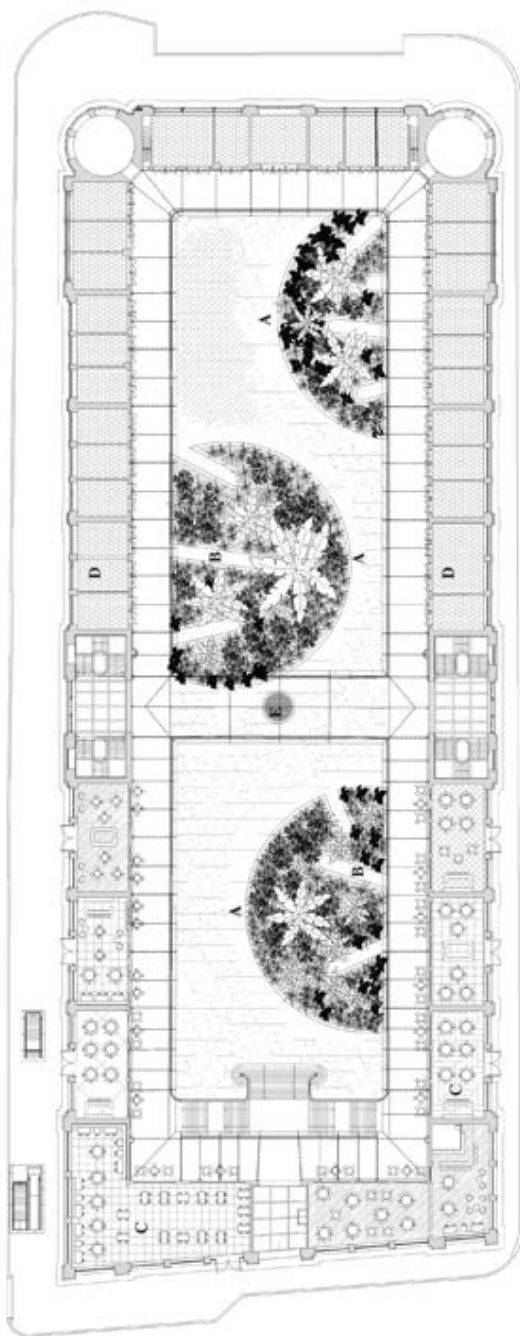


Fig. 1

### 01 Mercado do Bolhão

The existing Market has deteriorated into a state of neglect, it no longer fulfills its intended function. The introduction of a new tropical garden reactivating a once vibrant market. The new arrangement of garden space highlights the distinction between inside an enclosed environment. Returning the terrain to its primary condition. Commercial activity finds a new space within the perimeter wall of the building with added hospitality spaces. The gardens are separated into three forms, each sloping upwards creating a mound of vivid planting. Concealed within each garden are a series of niches providing intimate spaces.

- A Gardens
- B Niche seating areas
- C Hospitality
- D Relocated Market Stalls
- E Reinstated natural spring

Fig. 1 First Floor Plan  
Fig. 2 Perspective View Towards Stairs



Fig. 2



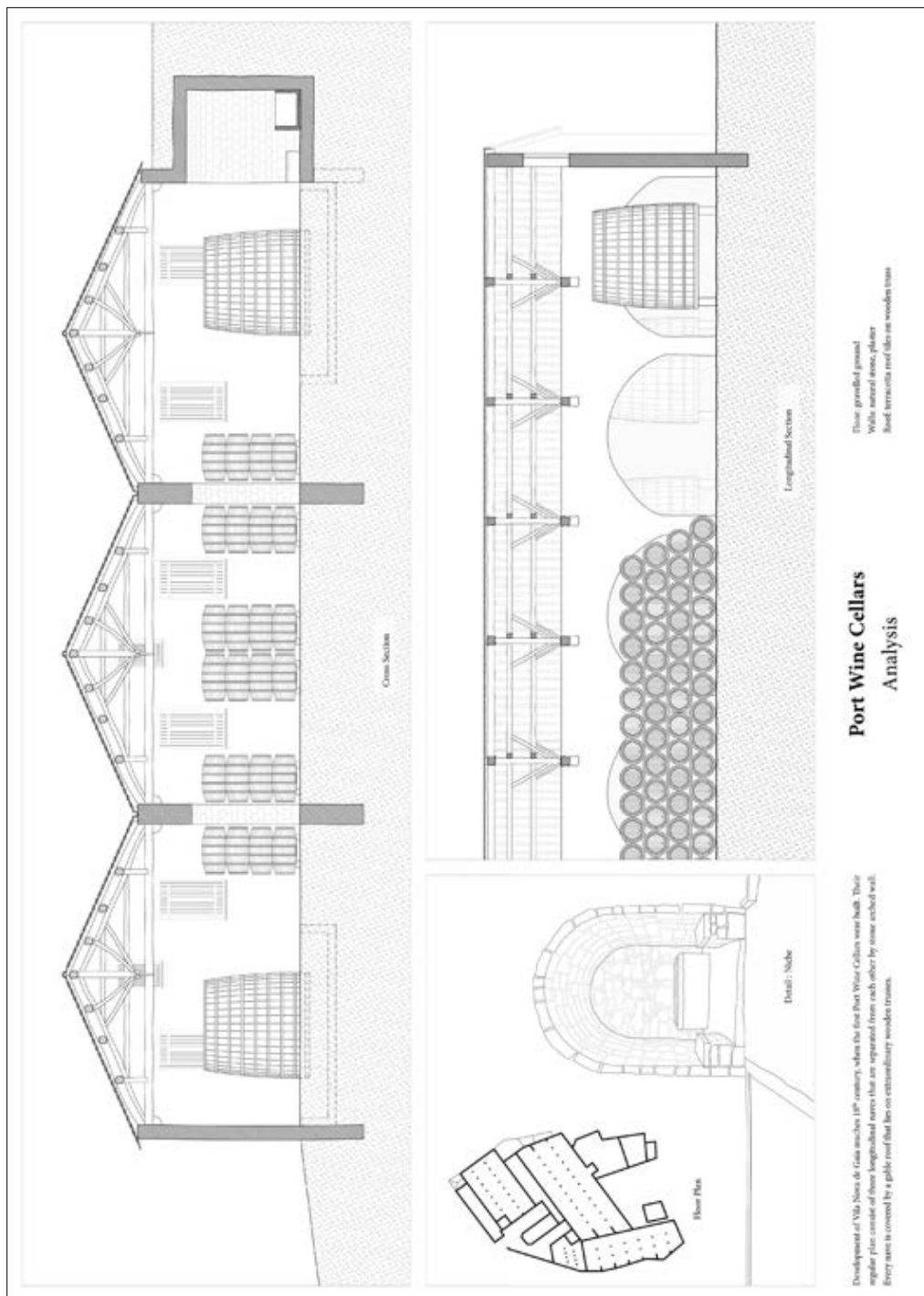


## Port Cellars

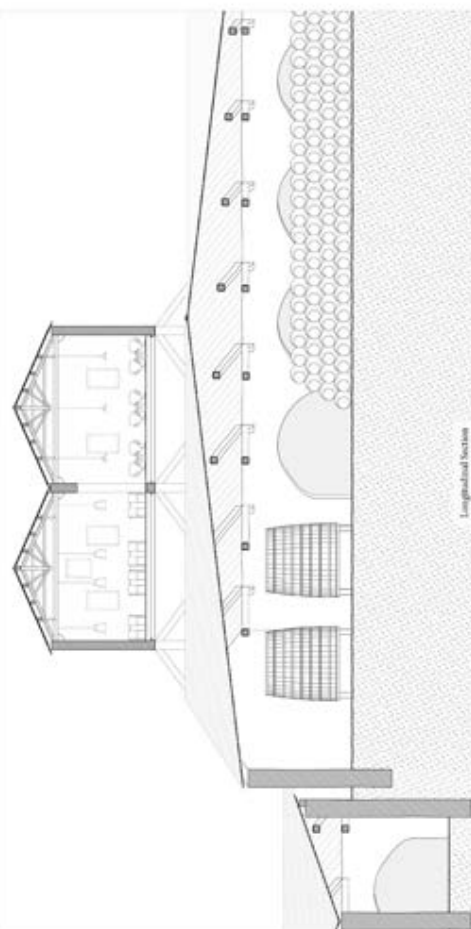
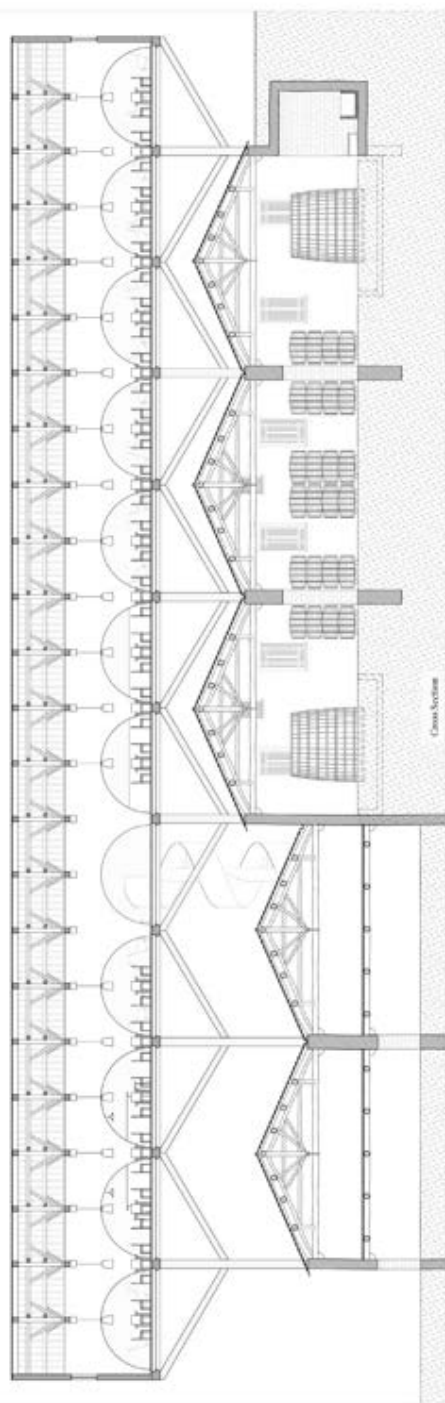
Aleksandra Walczak

Mathias Westermeier

The Port wine cellars with their very specific typology of one-story-buildings with red tile roofs and closed stone facades coin the character of the area opposite the historical center of Porto. The necessity of marketing the Port Wine label leads to the need to present the cellars to the public and to offer exhibition, wine tasting, restaurants and even hotels. As the whole ground is covered, a traditional hall construction is elevated over the roofs of the historic buildings to provide these functions.



Archeological Plan



## Port Wine Cellars Transformation

The extension building is stacked on top of the existing cellars. The new use is supported by concrete pillar construction and stands on top of the late 19<sup>th</sup> century masonry and stone wall. The structure of the old is the new as well. These load bearing concrete walls afford the 50m long building and are holding the freight timber construction of the roof.





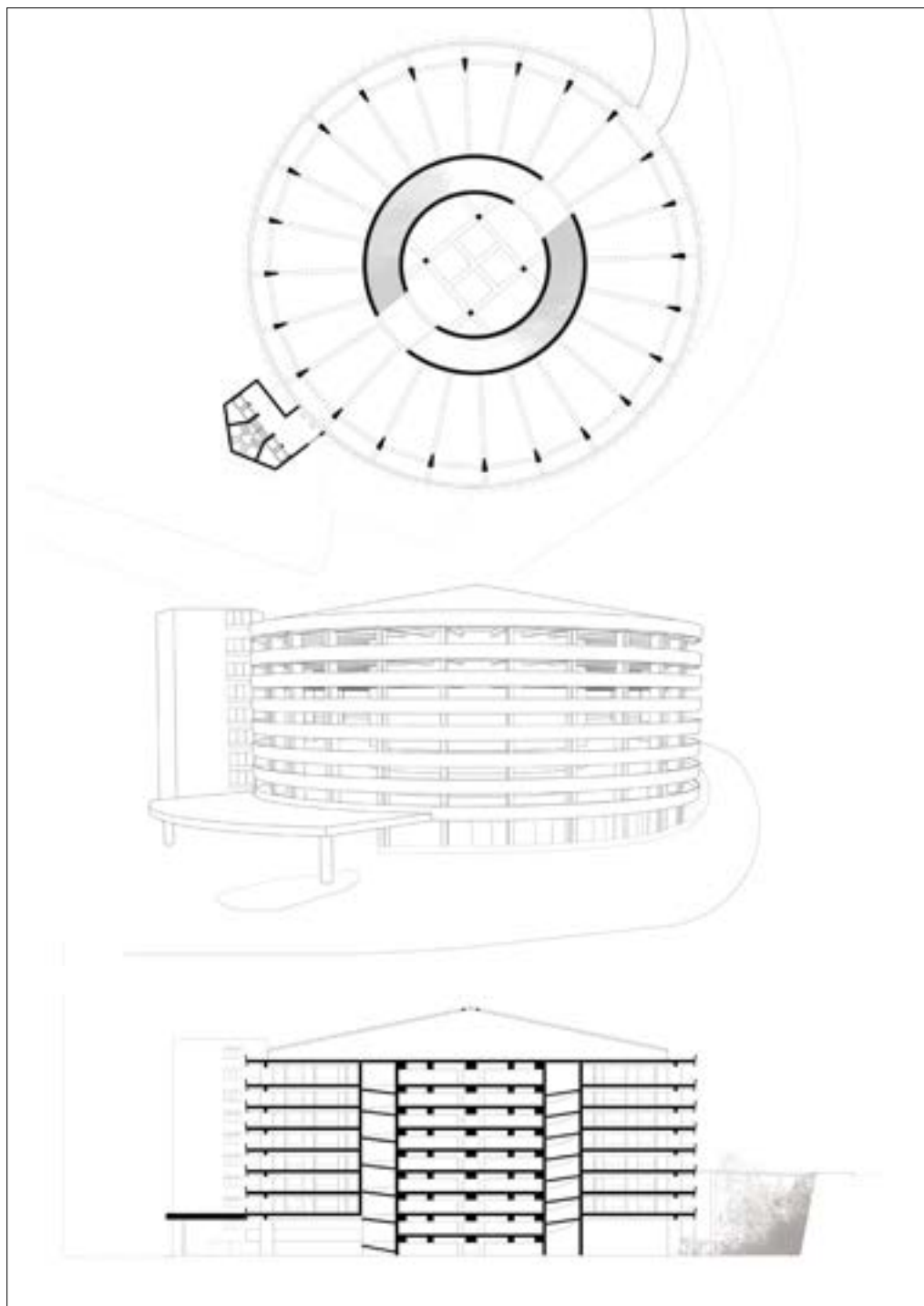


### Silo-Auto, 1964

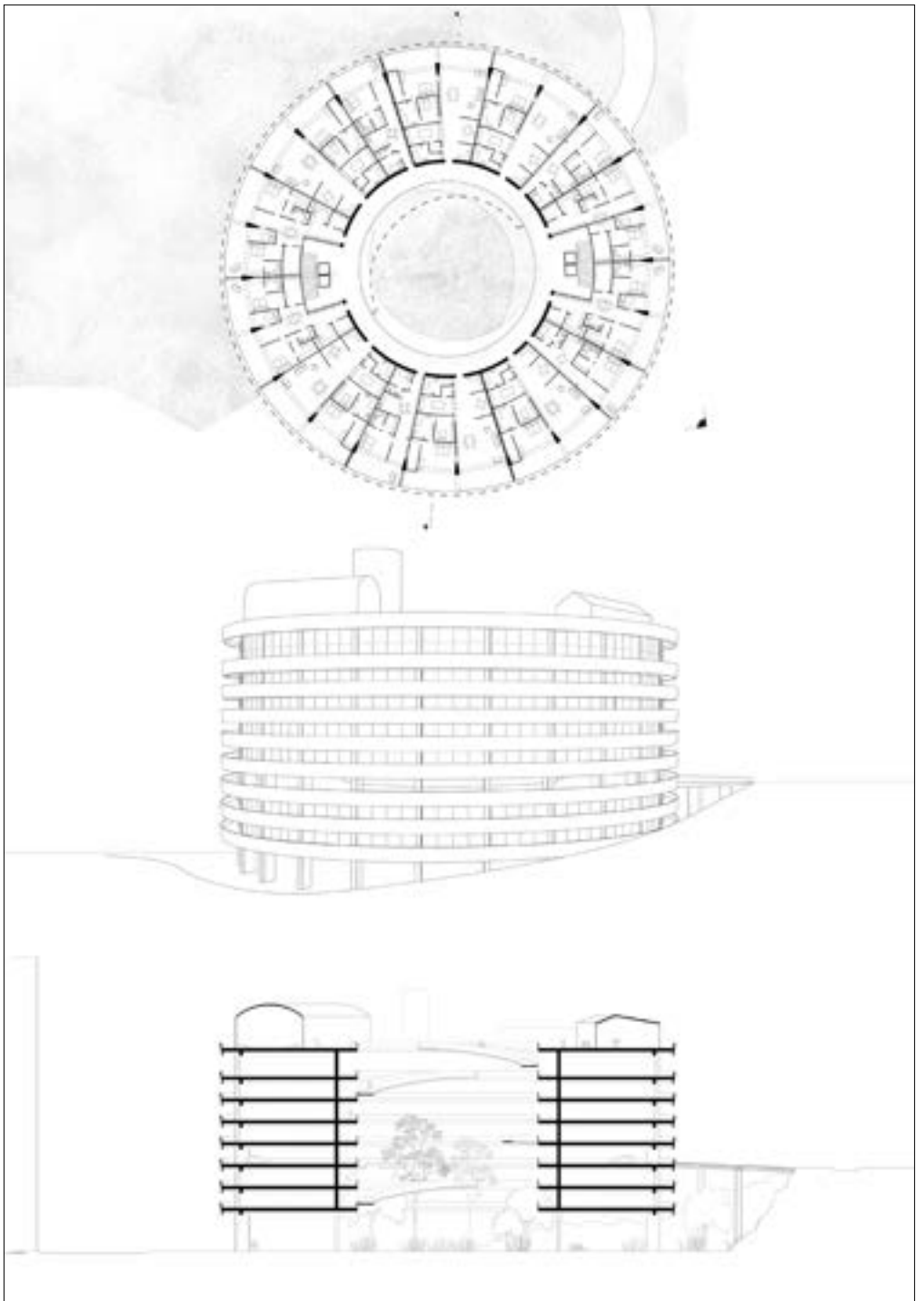
Hyeseong Kim

Valentina Sciacca

The huge circular car parking is already today suffering from unused capacity. Individual car traffic will necessarily decrease in the centers of European cities. The concrete building, idyllically located in a park-like green surrounding, is transformed into housing that offers generous balconies and a central atrium that provides access to the dwellings. One floor, with an existing access bridge, is kept as parking for the inhabitants.



Archeological Plan



Transformation Project



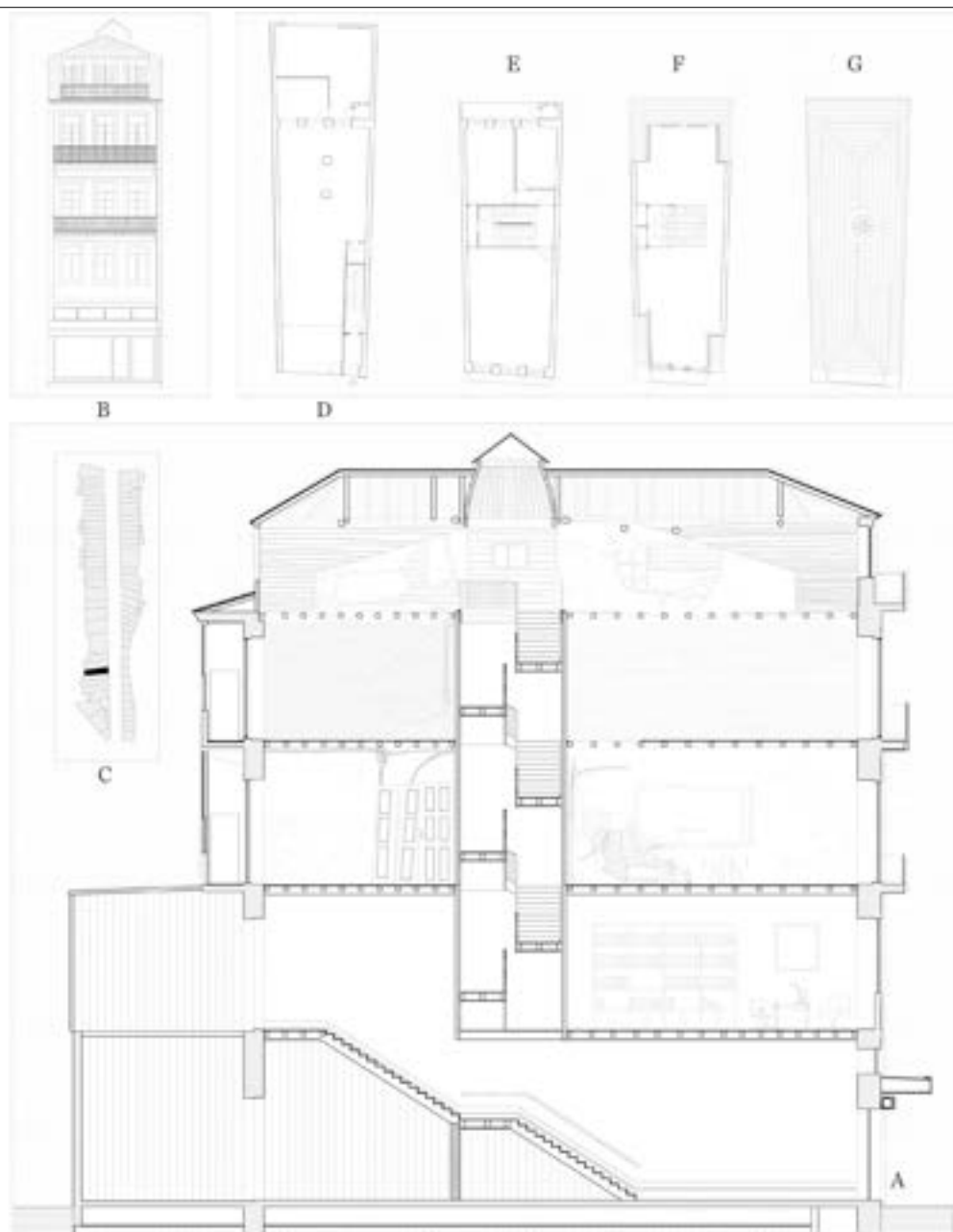


### Typical Porto house

Cui Jing

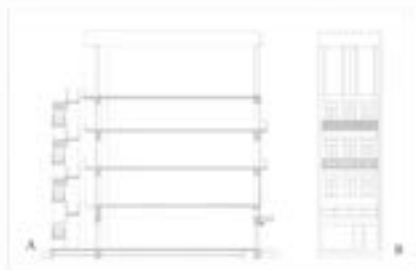
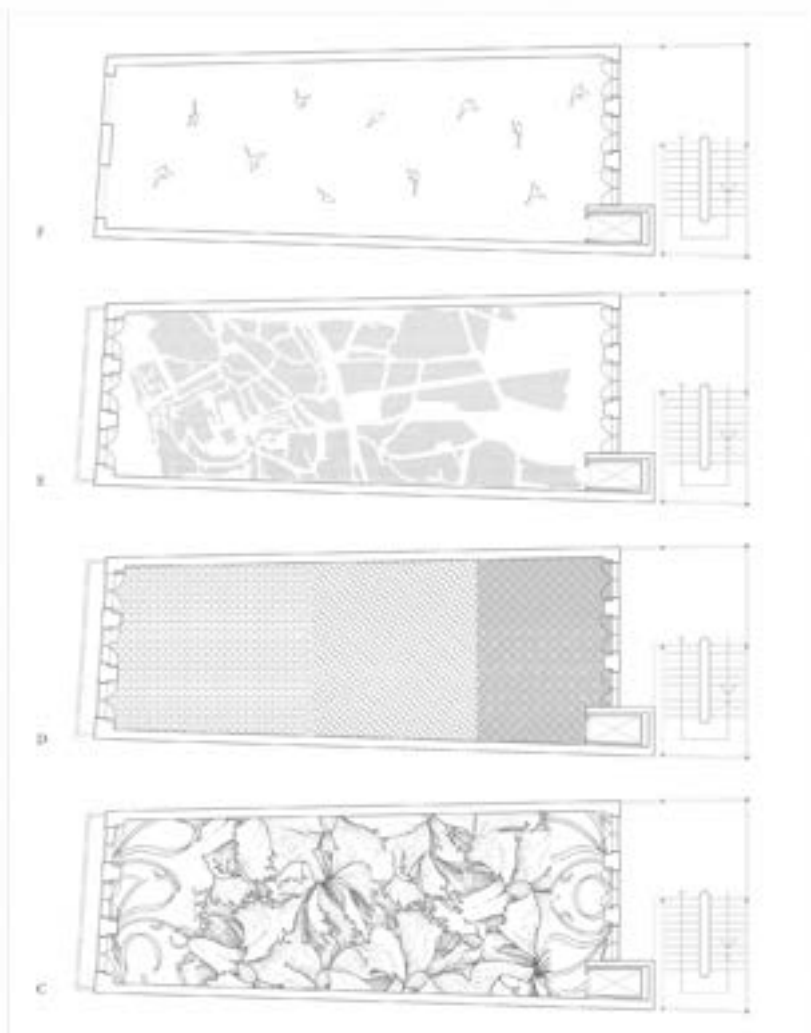
Gustav Bergstrom

The vertical facade and the deep and narrow proportion of the traditional plots characterize the typical Porto house, which coins the character of the historical center of Porto. By moving the staircase from the center to the courtyard facade, the primary structure of these buildings is staged in an open space apartment, in which a decorative floor with traditional Portuguese azulejos give each story a specific character.



04. *Typical 19th Century housing* It was due to the city extension of old Porto in the 18th, and before that, the earthquake in Lisbon in 1755, that this kind of typology was invented. New, long streets were planned outside the old walls of Porto, and these roads was to connect public space points with each other. In these streets, these plots and houses are placed.

1. Entrance  
2. Hallway  
3. Kitchen  
4. Dining room  
5. Living room  
6. Staircase  
7. Bathroom  
8. Bedroom  
9. Terrace  
10. Garden



#### 04. *Use Natural Light Center Here*

What we thought we could do with this structure was to somehow highlight the new space within this typology, and also make it more modern. We introduced a penthouse with a generous rolling light, replaced the old toilet "tower" with an elevator, and moved the central staircase out, and subsequently created long, open spaces measuring 17 x 6 meters. In this long space, a new floor is tiled up. The floor pattern evolves from the ground, to the sky. Simple put, this is a house with long spaces, that have three windows on each side.

A: Section, 3-4 levels; 1:1 (new floor ground pattern)  
 2: on floor (existing pattern); 3: new floor (sky pattern)  
 4: old floor (sky pattern)





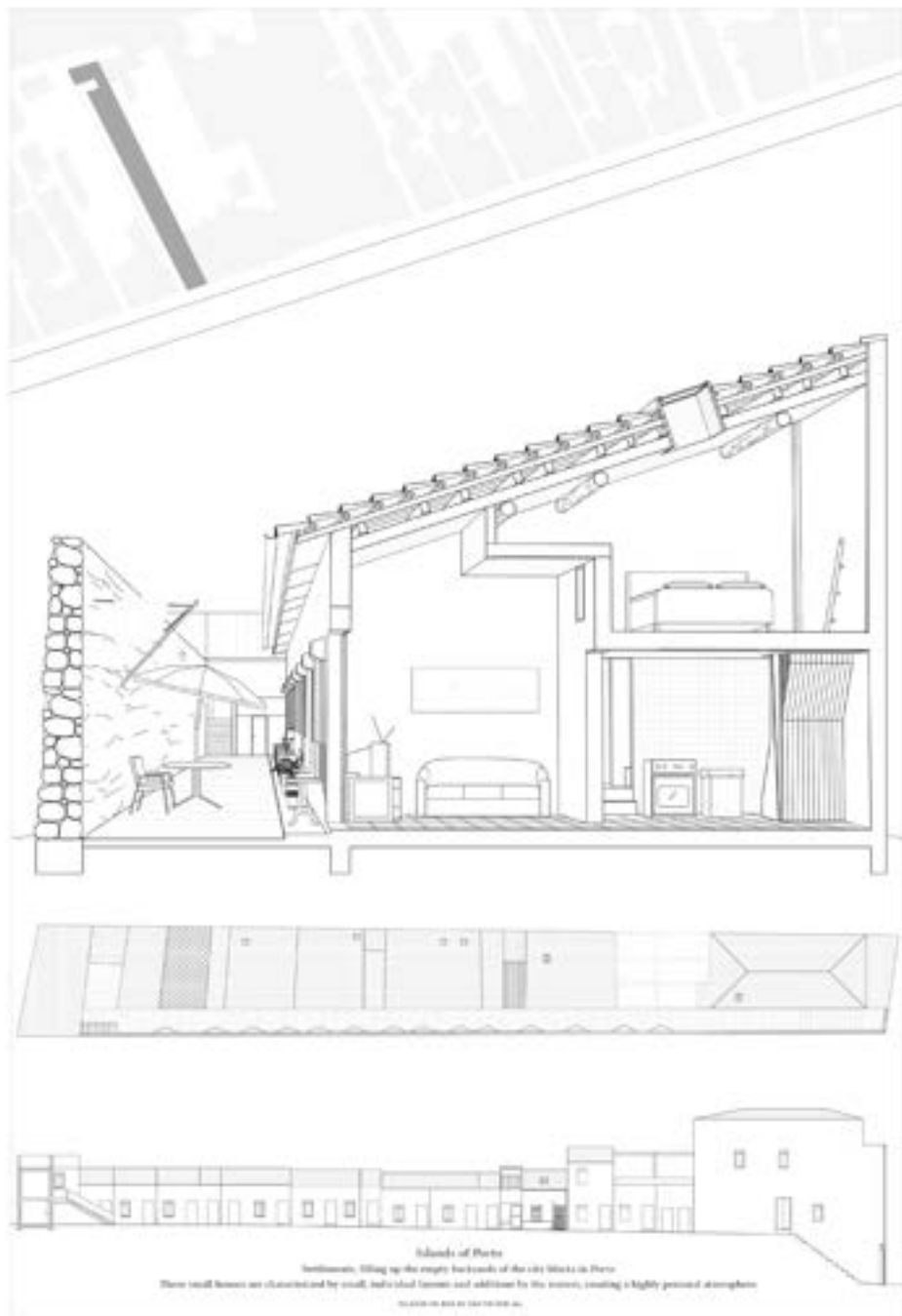


### Island in São Vitor

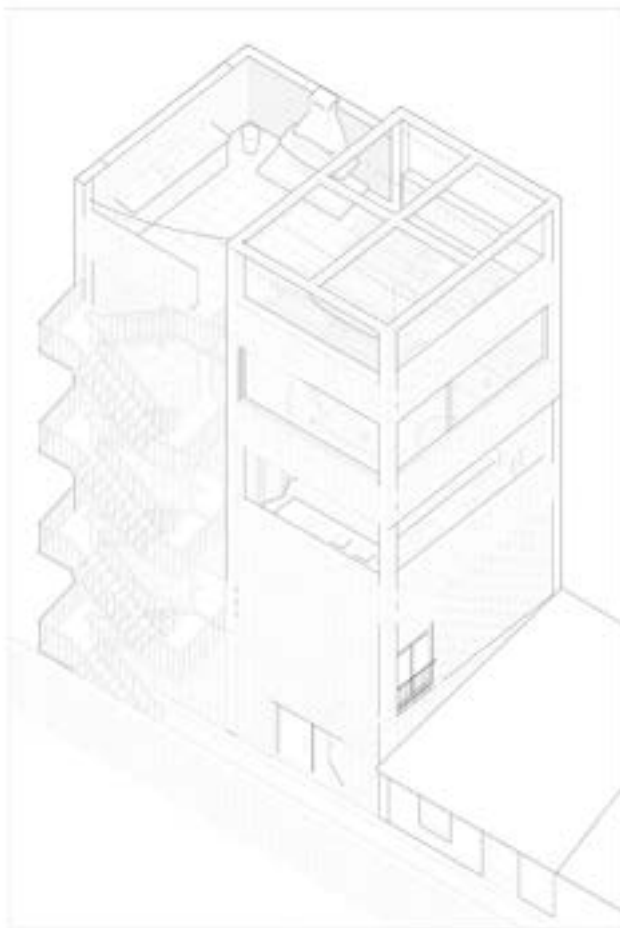
Elma Helten

Nils Frohling

Even if they provide very limited space and precarious conditions, the “Ilhas” are popular and developed as an intensive social network. A small tower at the end of the path provides common infrastructure like an open-air kitchen, a covered playground and a pergola. It compensates what is missing in the private units, strengthens the sense of community and gives an architectonical visibility to the hidden neighbourhood.



Archeological Plan







### Cinema Batalha, 1947

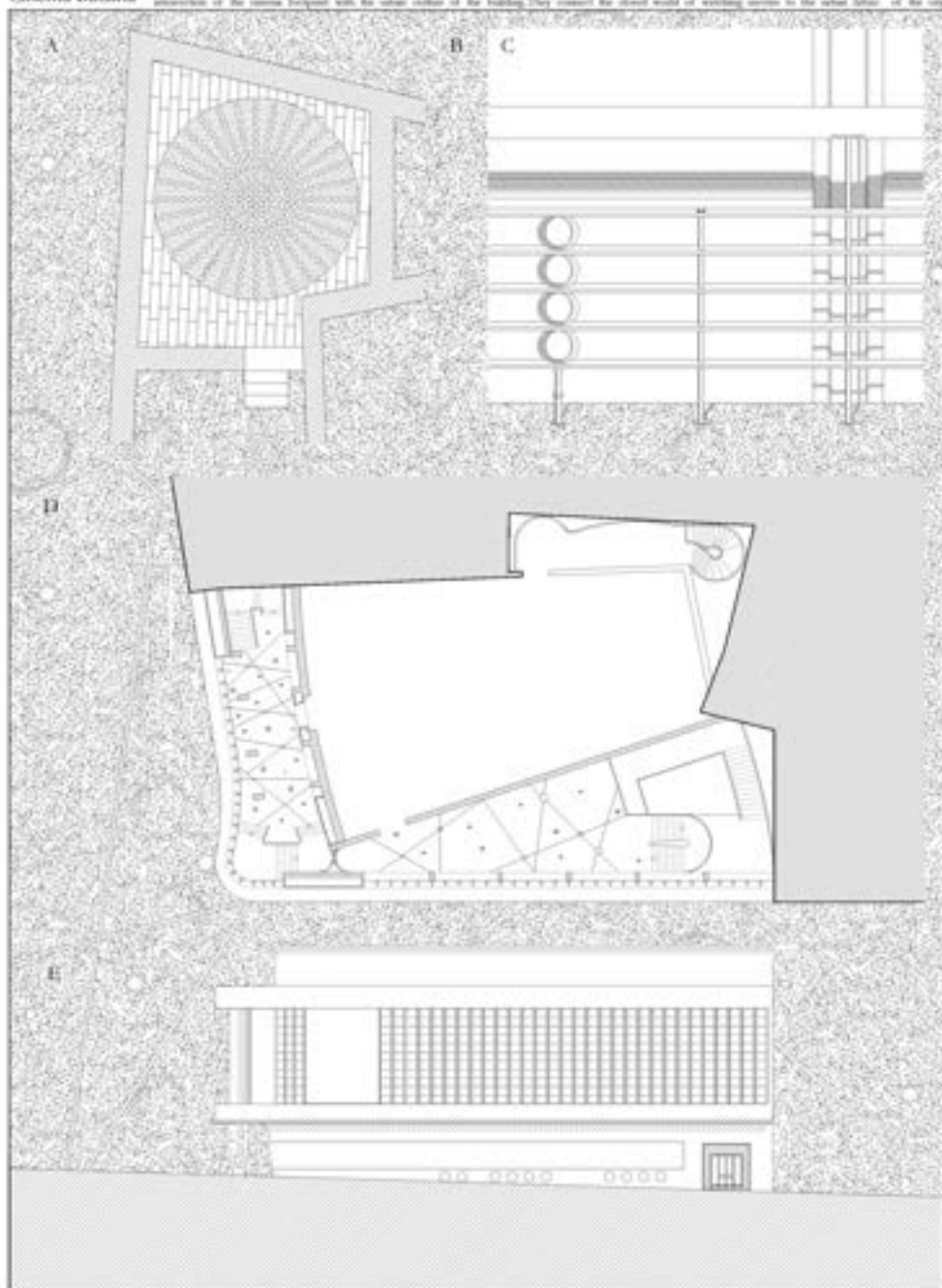
Fábio Daniel Patricio

Tobias Johannes Haag

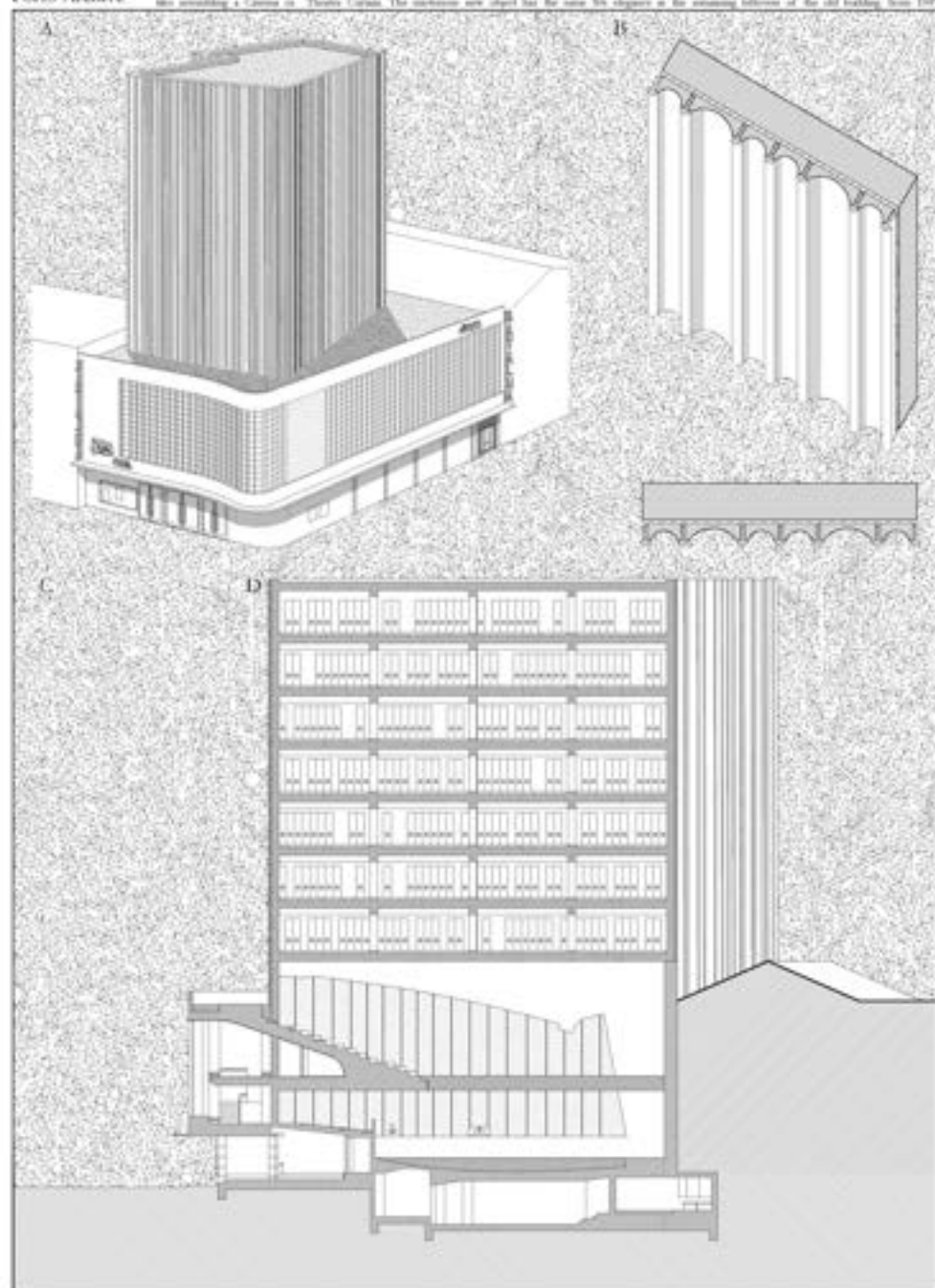
Lots of cinemas, like the “Batalha”, have died and are empty or destroyed. Batalha has a especially beautiful sequence of foyers along its very elegant facade. Transformed into a cultural archive for films, a storage tower with a facade of black glossy tiles extrudes the volume of the main cinema hall and reuses the sophisticated halls around it with their precious materials and detailing.

# Cinema Batalha

Cinema Batalha is the first cinema of Porto and sits prominently at Praça Batalha in the city centre. Its beautifully detailed lobby space is a result of the preservation of the cinema footprint with the urban outline of the building. They connect the closed world of watching cinema to the urban fabric of the city.



Artur Andrade 1947 A Stair Cuspola Plan B Floor Detail C Railing and Window Detail D First Floor Plan E Elevation from South West







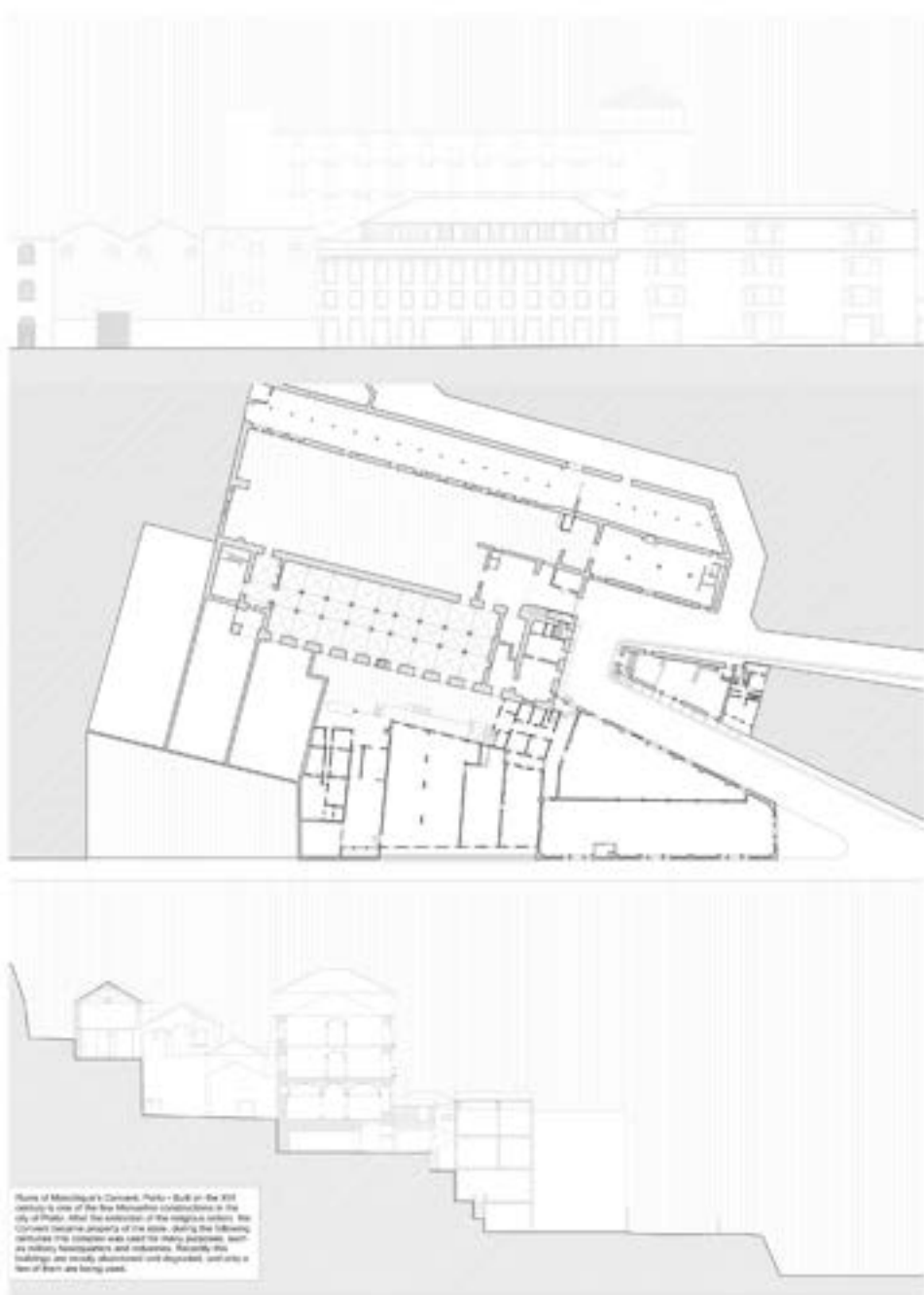


### Ruins of Monchique's Convent, 1533

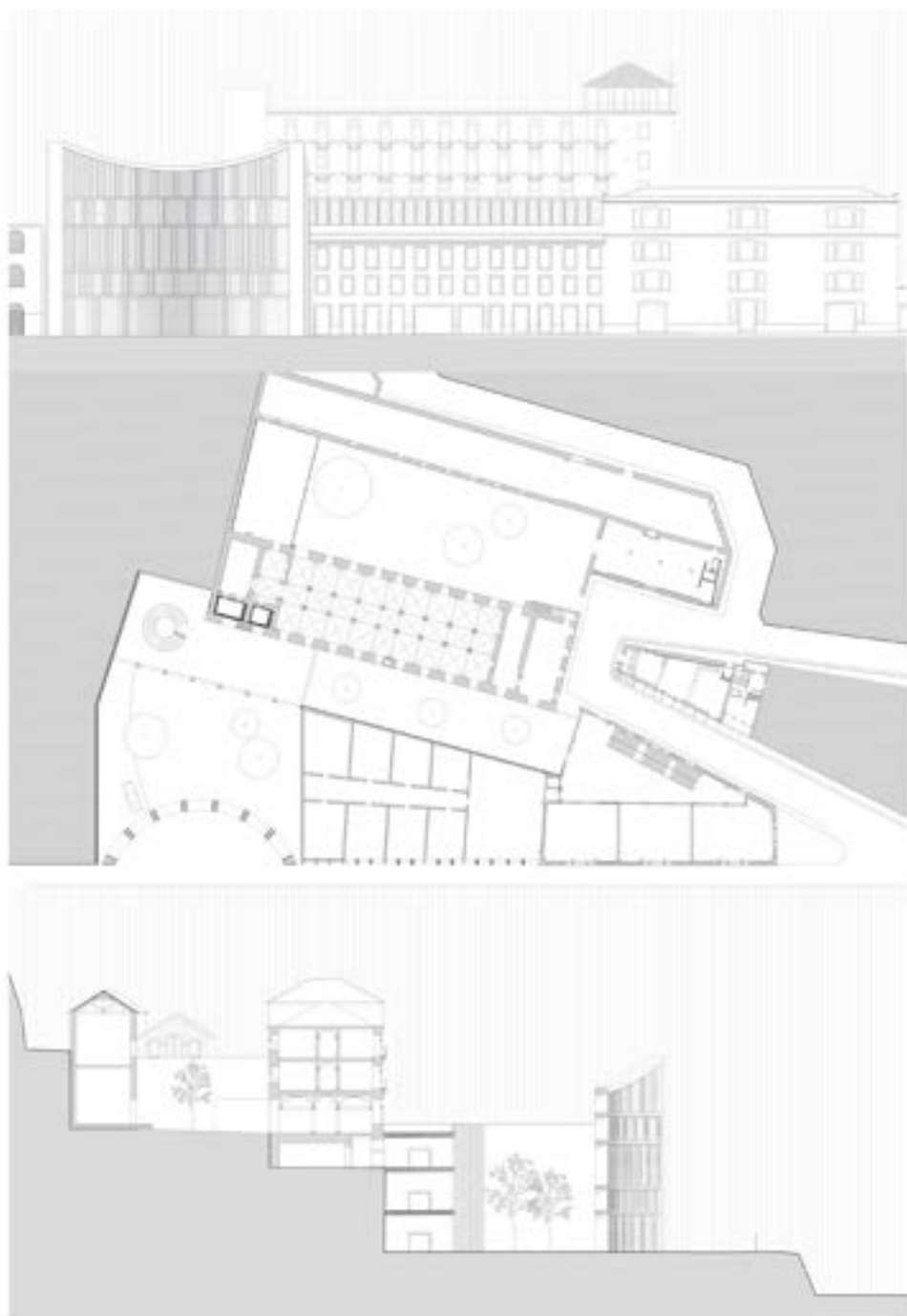
Rita Cândia

Sara Sampaio

The former convent, later used as a cork factory, consists of a vast structure of very different buildings in a steep hill situation. A new monumental access building at the place of an empty plot gives these buildings a central entrance and links it to the main street along the Douro river, making the buildings usable for a school, congress spaces and a hotel.



Archeological Plan



Transformation Project



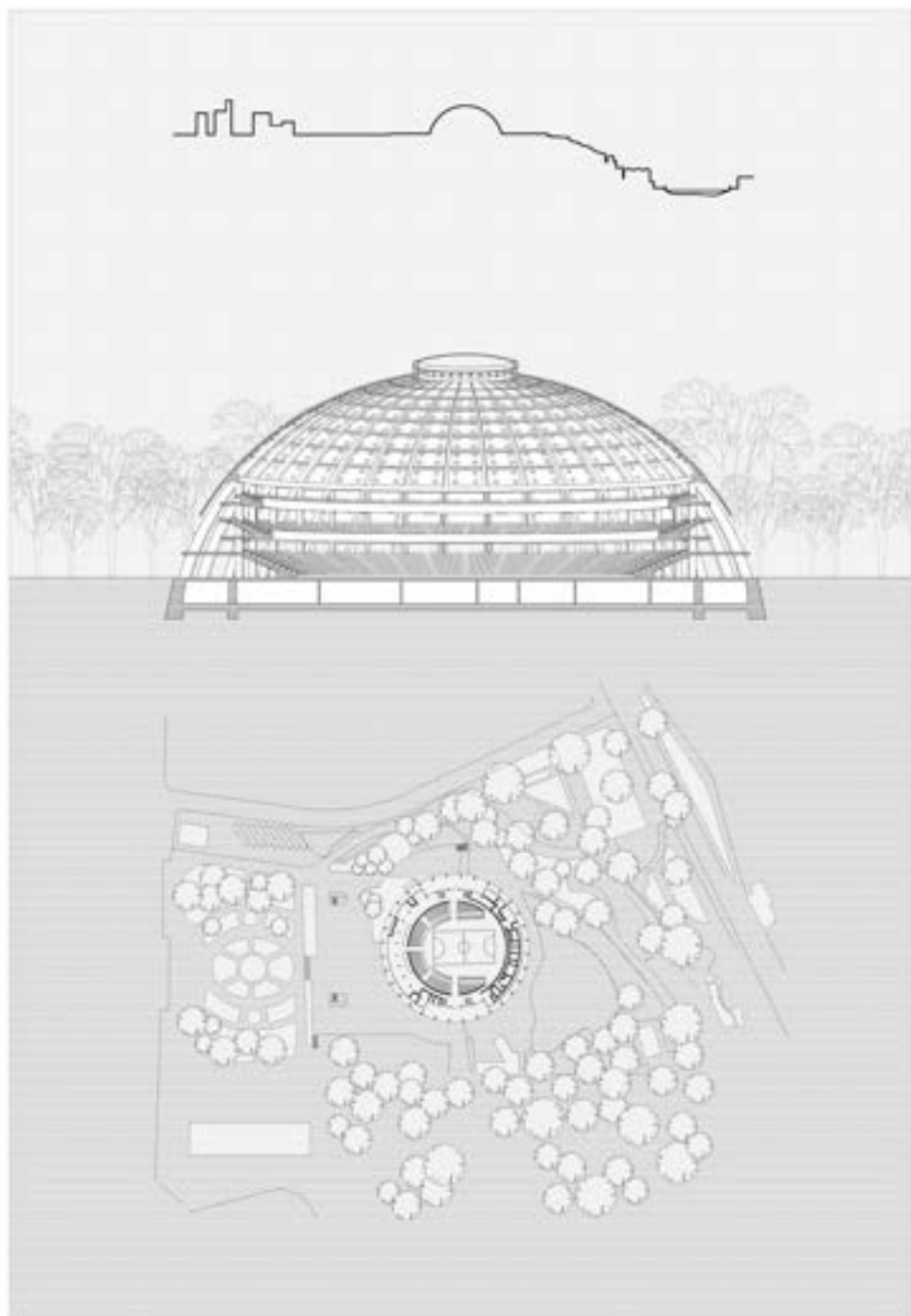


## Rosa Mota Sports Pavilion, 1954

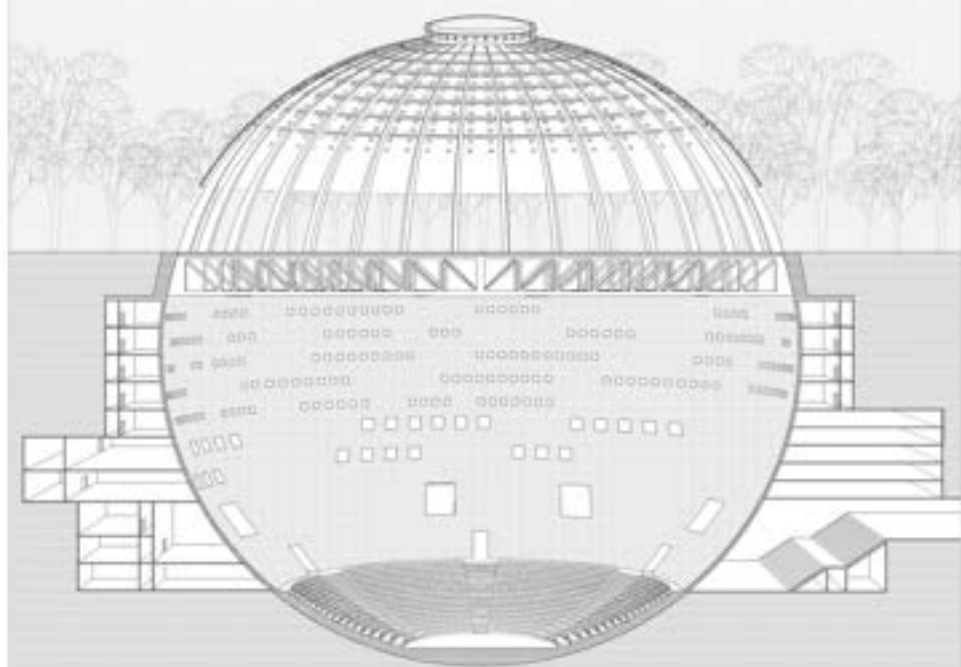
Raquel Torres

Yonne-Luca Hack

The sports pavilion, replacing the 19th century Crystal Palace, in an extremely prominent site, is underused and so discussions came up to transform it into a congress center. The project proposes the completion of the sphere, of which the upper part is still used as a sports stadium and the bottom, with a direct horizontal access from the lower city, as a congress hall with all necessary facilities and a 400-bedroom hotel.



Archeological Plan



*Pavilhão Pauloista, José Carlos Loureiro*

The pavilion, named after the famous Pauloist architect Pauloista, was built in 1974 and replaced the former Crystal Palace. Under the auspices of José Carlos Loureiro (sports, recreational) and cultural programs like musical performances, theater, circus, conferences and exhibitions, take place.  
The completion of the capital by continuing the existing structure underground creates a sphere with a conference room which is surrounded by additional rooms.







Fish-canning company SICMA, 1935

Stefano Passamonti

Zuzanna Jedrzejewska

The roof of the shed-construction has collapsed, but the carefully designed facade and the inner concrete structure have survived as ruins. A big new roof makes this generous interior space available for cultural use as for theatre, market or parties, expressing this public character to the outside.

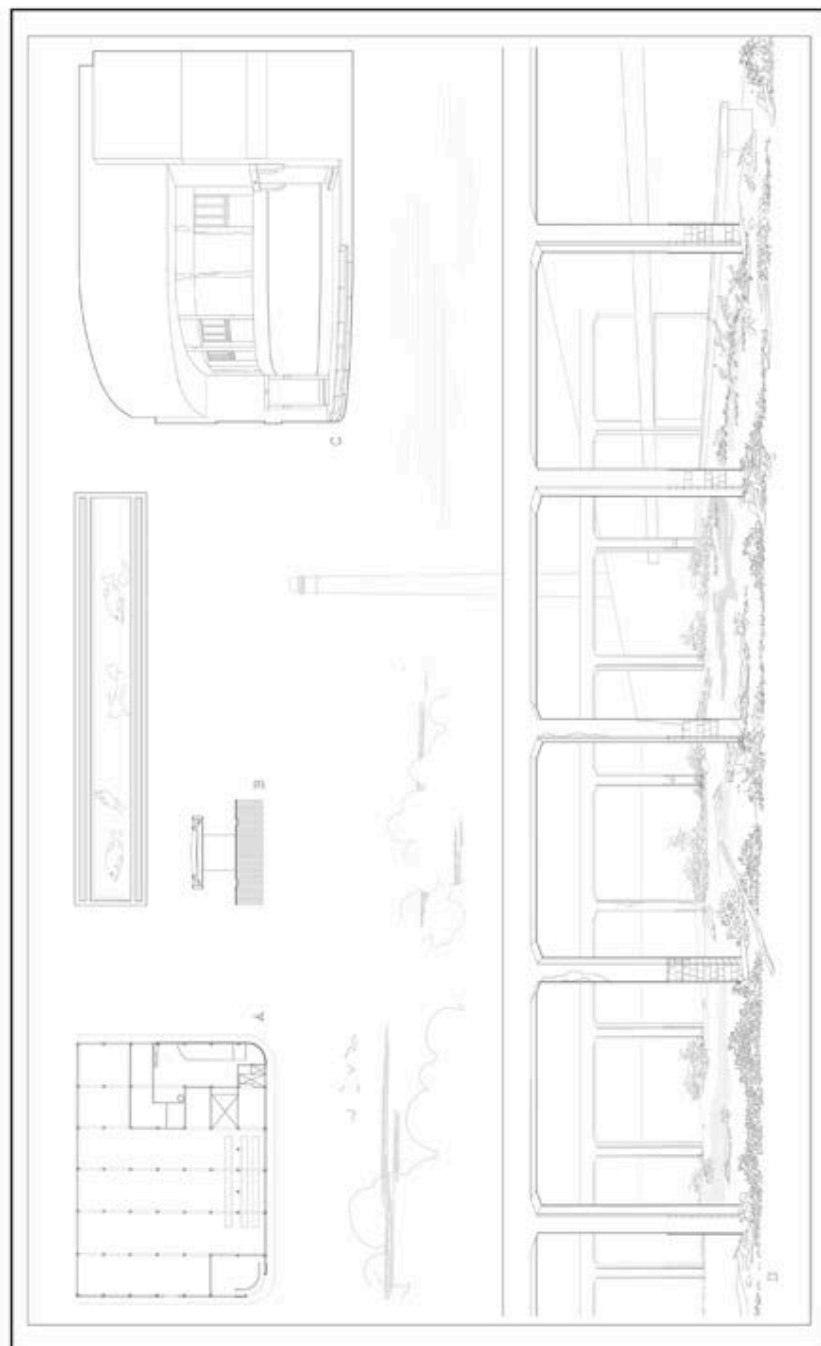
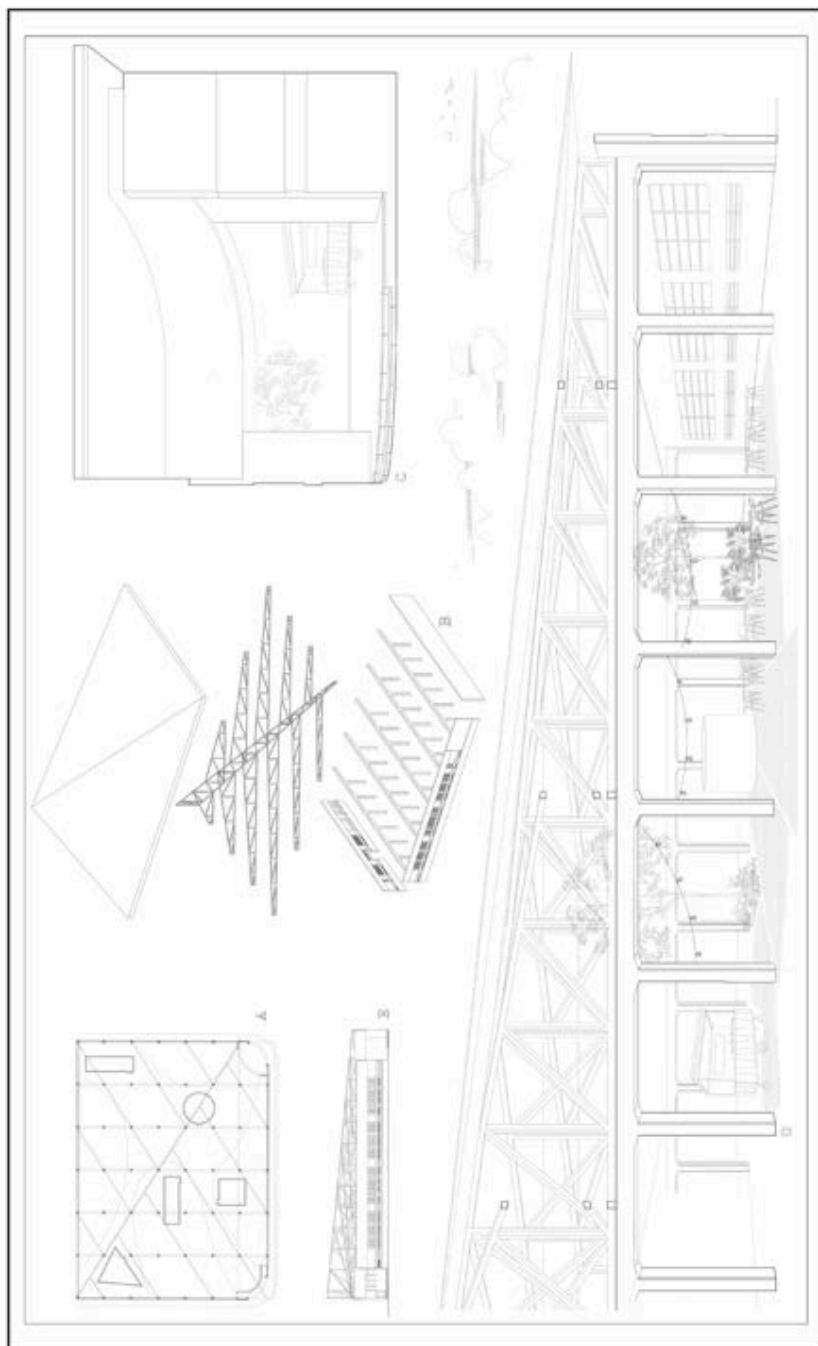


Fig. A. plan of the fish cannery complex Fig. B. fish cannery Fig. C. main corner entrance Fig. D. perspective section of the interior space and of the chimney and

The building is an industrial artifact located in the city of Matosinhos, Portugal. The old factory started to operate from 1933 as SCMA (Sociedade Industrial de Conservas de Maquiado). Unfortunately the building is the head of a larger block which has a longitudinal extension along the axis north-south. As the epitome of a more articulated urban system, the building established a formal and aesthetic resonance with its ambient context through the corners' design which become the main formal device that gives the peculiar characterization to it. Eventually the facade appears as an unroof system of an unique surface, consolidated along the entire perimeter. The old factory appears as an unroof body of 35x20 meters, with an indoor subdivision of 6 square, defined each by a longitudinal cast in-situ concrete infill structure. The architect was clearly able to define a sort of abstract modern classical aura, with which conceal the industrial consistency of the space. The unroof roof that doesn't exist anymore, covered the spans standing on the concrete structure. Nowadays the place has lost its identity and it appears as a post-industrial ruins, in a city decorated by the commercial real estate speculation that spoils its environmental qualities.



**Fig. A** plan of the new multipurpose space **Fig. B** elevation with the new roof and the old facade **Fig. C** new corner concrete entrance **Fig. D** perspective view of the interior **Fig. D** atmosphere of the new public space

The transformation of the old factory starts from the certainty that the existing building has some significant qualities in terms of space, structure and urban hierarchies. The architect that appears at a glance as a mere anonymous building has, in fact, a certain public resonance and architectural characterization that can not be lost during the transformation process. The project takes its cue from the permanence of the type through history and function and from the sustainability of its form. The transformation begins with the survey of the historical heritage and preserves the public area of the place. An absolute and articulated jacked roof covers the space, creating a new landmark for the whole area, enhancing the old spans of the main hall. A series of new independent spaces, based on synthetic forms, provide the principal facilities, such as, lecture, toilets, auditorium, etc., flaring through the plating of the reinforced concrete infill structure. The new roof, together with the new floor, determine a minimalist open but covered common ground in which the civic life takes place. Finally the industrial architecture becomes the background of a new hybrid place in which the logical urban conditions existing before with a new urban character.





### Fortress S. João Baptista, 1653

Pedro Henriques

Robert Schiemann

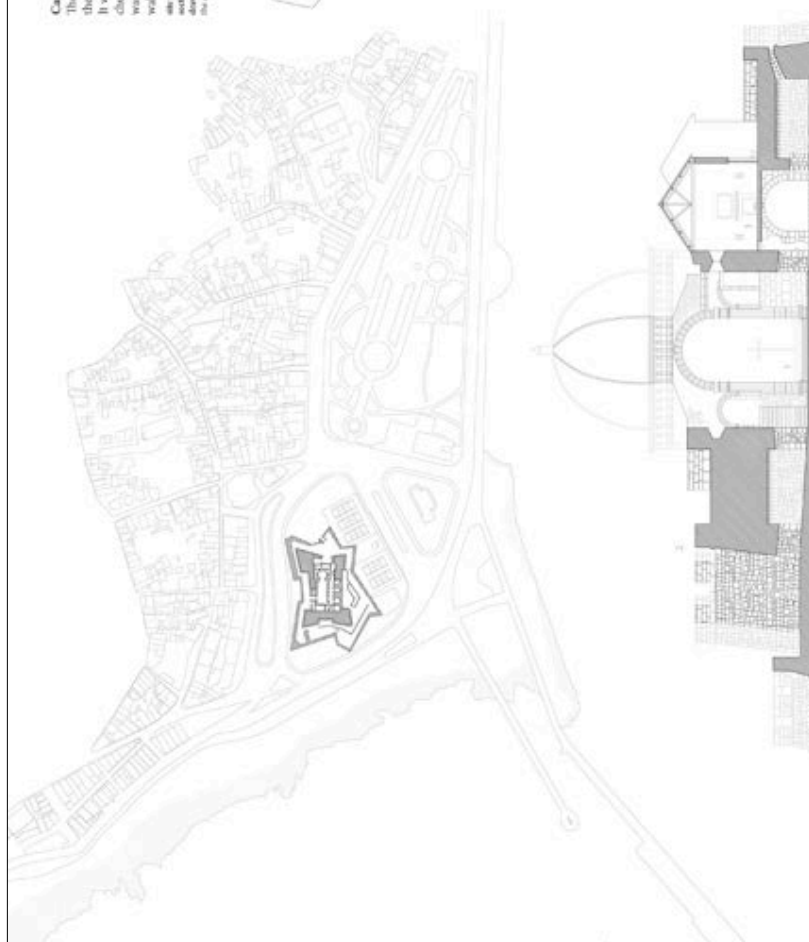
The 17th-century fortress survived as a historical monument, but it is separated from the city by useless lawns. A huge roof construction around the polygonal defence walls provides generous urban space for restaurants, playing cards or sports, for markets or parties. It is a link between the city and the fort and makes the latter with its ancient church in its center attractive as a place for concerts and theatre plays.

### Castelo da Foz do Douro

The fortress of São João Baptista da Foz is located west of Porto, in the meeting of the Douro river and the Atlantic Ocean.

It was built in the XVI century around the old church of São João Baptista. The church was later removed and the in-between space of church and fortress wall was filled with a building, creating a military base with a courtyard. The inner walls of the church remained to be the row outdoor walls.

Site plan - church of São João Baptista. Douro river to the north and Atlantic Ocean to the west.  
section - 11540 church of São João Baptista (2) Castelo da Foz - XVI century addition detail drawing - central space of the fortress. Original inner walls of the old church provides now an outdoor space in the center of the fortress.



Archeological Plan

# **Castelo da Foz do Douro**

The fortress of São João Baptista da Foz, which was once in direct contact with the Atlantic Ocean, is now completely surrounded by the city. It is a functionless object with no relationship to its surroundings. The new structure is meant to reestablish a connection between the XVI century stone walls and the urban fabric, that developed around them.

sections - North side - South side - West side - Praia da Carneira (beach)  
plan - 1:10 scale da Foz 1:250 scale do Castelo (1/10 scale do Plano Alçado)  
© 1999 by the author



