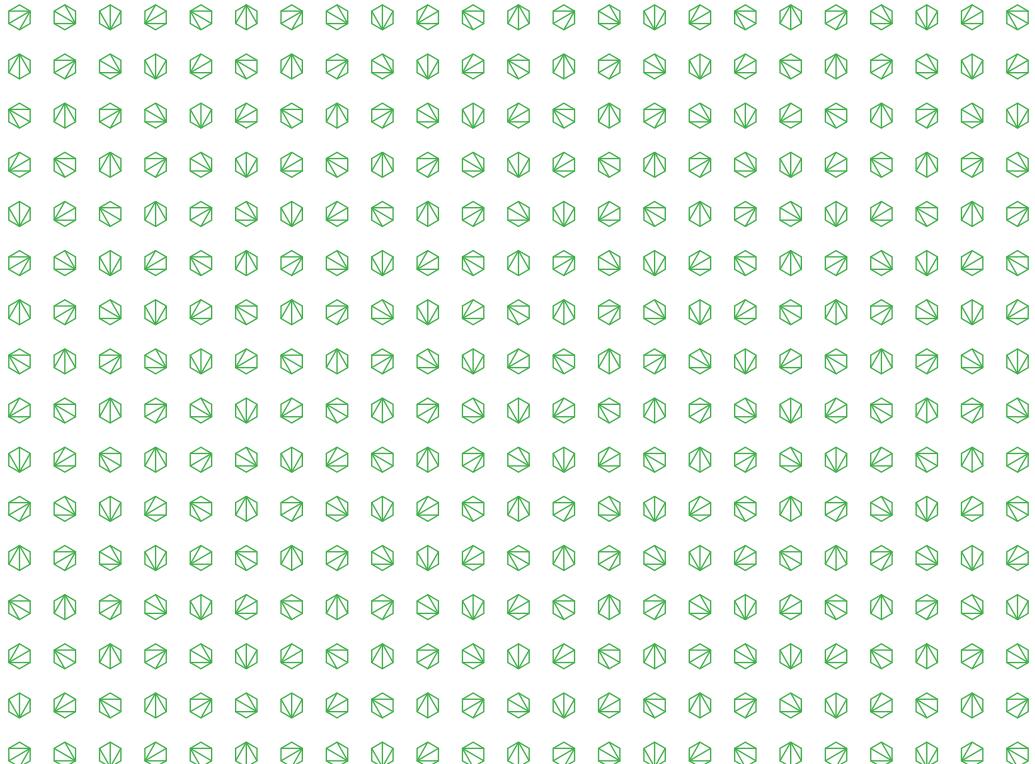


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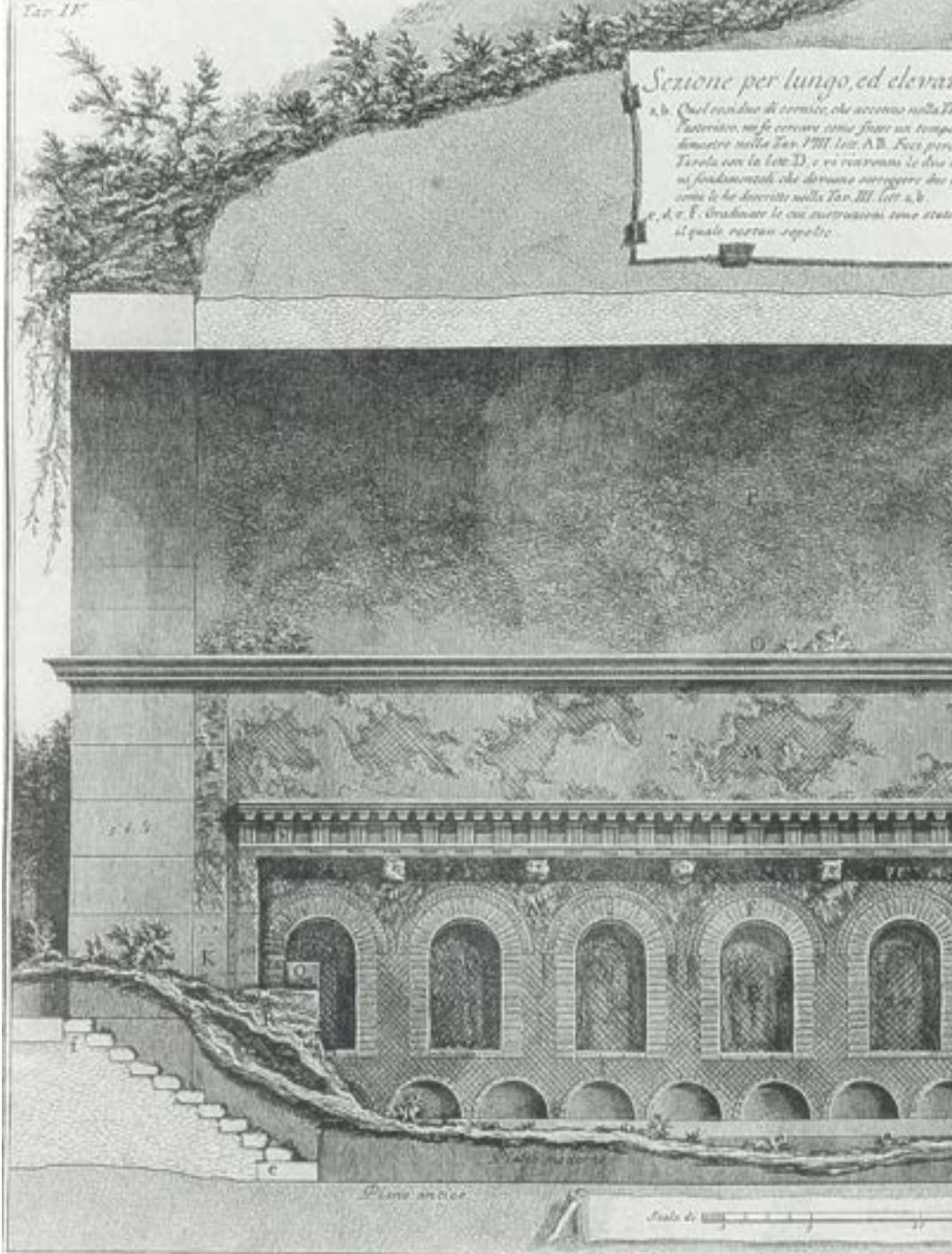
**2016**

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

## Sezione per lungo, ed elevata

a, b. Qual cornicio di cornice, che accosta nella Tav. I. l'intero, ma se cercare come fuisse un tempio dimostrare nella Tav. III. lett. A. Ecco però Tavola con la lett. D, e vi raccomando le due e le usi fondamentali che devono succorrere due come le ho descritte nella Tav. III. lett. a, b.

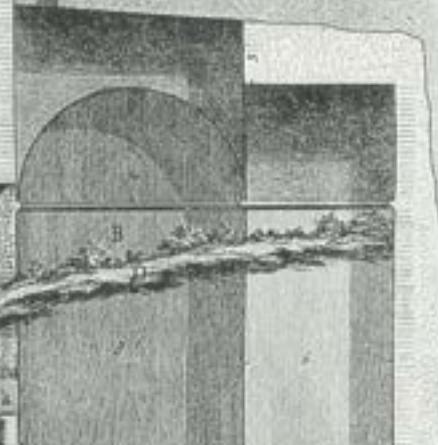
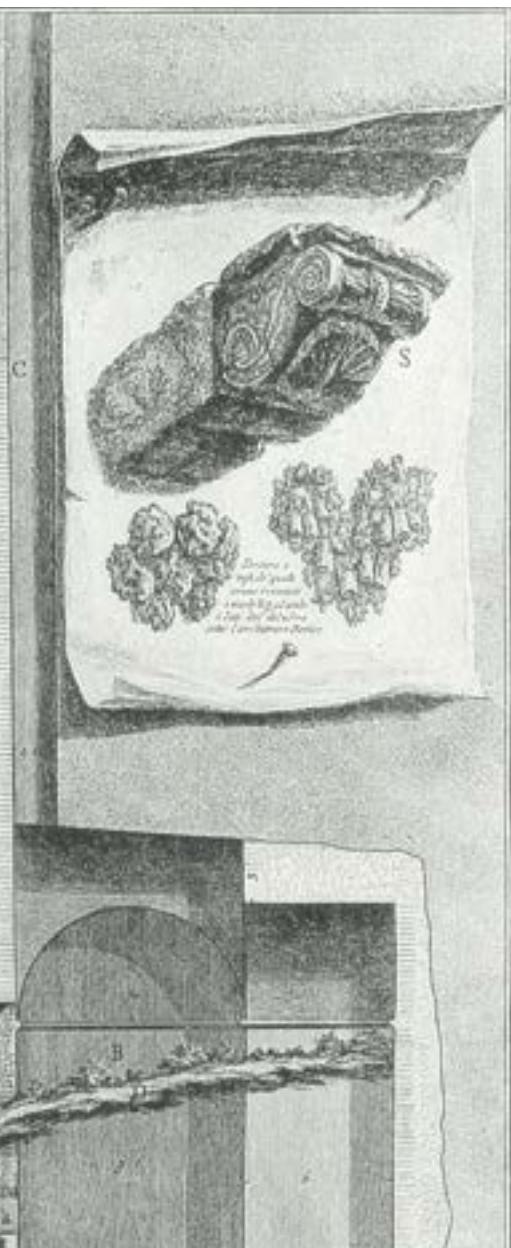
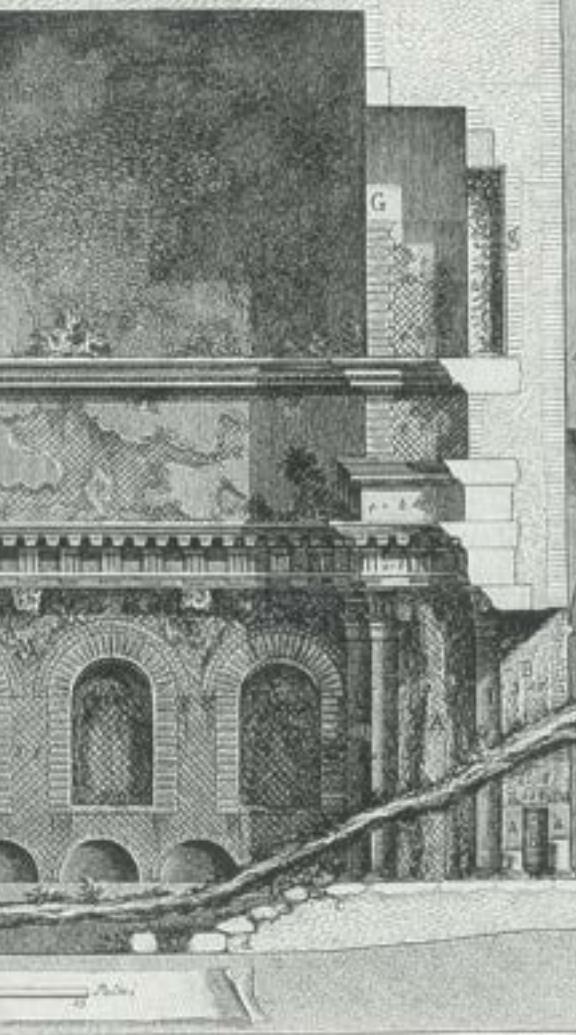
c, e, f. Gradinate le cui surprese sono state il quale restan sepolte.



zione ortografica dello stesso Delubro.

Uscisse la lett. A, e la cui forma densostra nella Tav. VII era questa parte del Delubro, che oggi è cosa rovinata come si aggiudica una porzione dell'impalcato acciuffata in qualche parte rotata con l'a., come pure due pavimenti, e entrambi delle colonne che fanno nei figurini, come sono state alla cosa disposta

da me riconosciute, mediante altresì scavi 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.



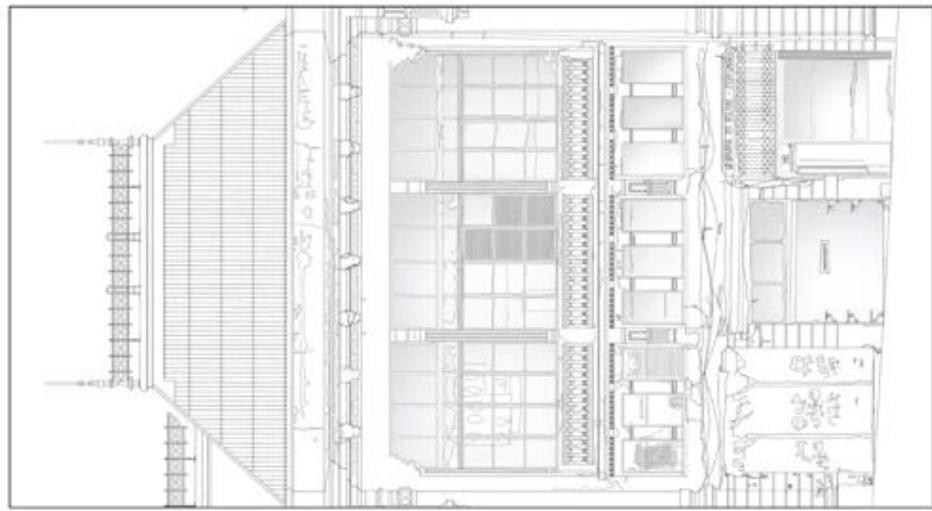
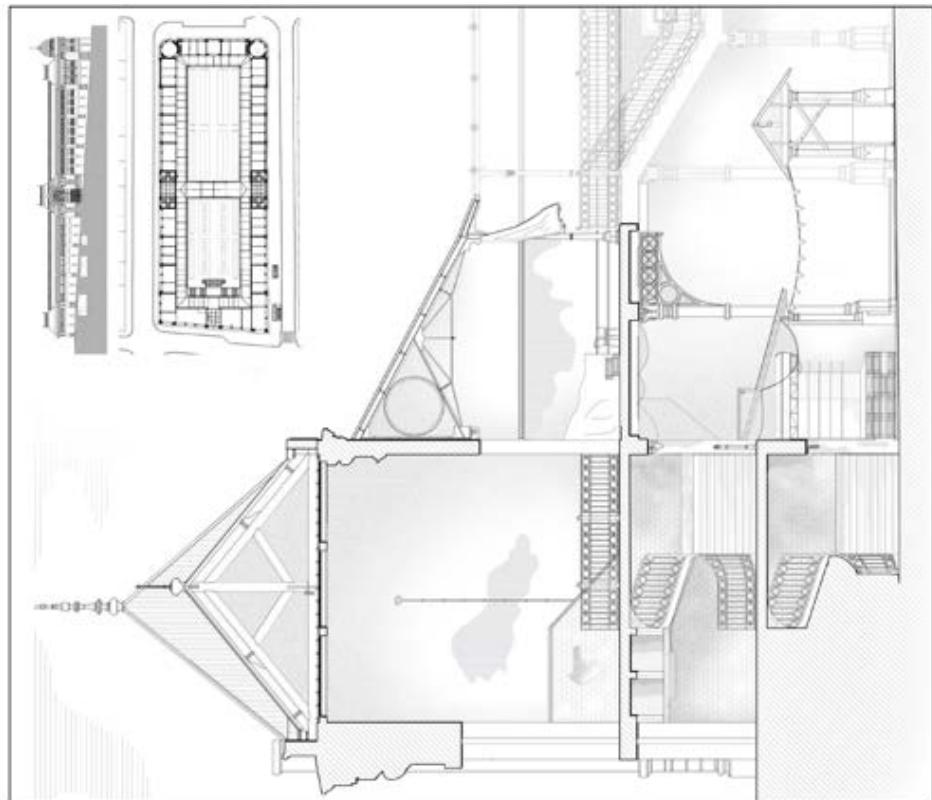


## Bolhão Market, 1914

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

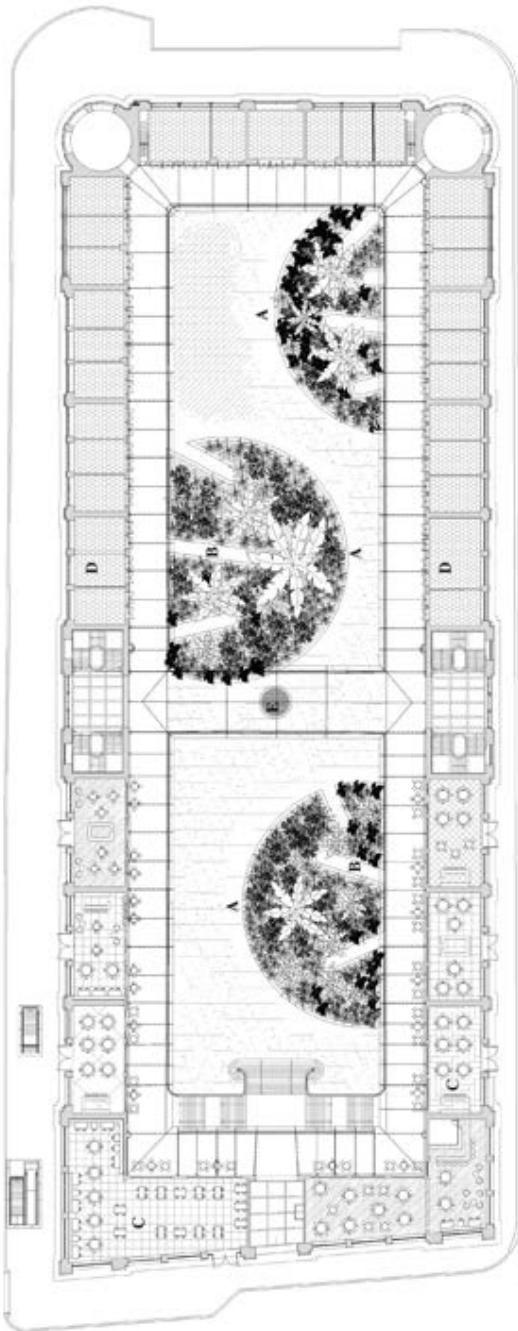


Fig. 1



Fig. 2

#### 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 reinvigorating a once vibrant market. The new arrangement of public 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 Reopened Market Stalls
- E Reopened natural spring

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





## Port Cellars

Aleksandra Walczak

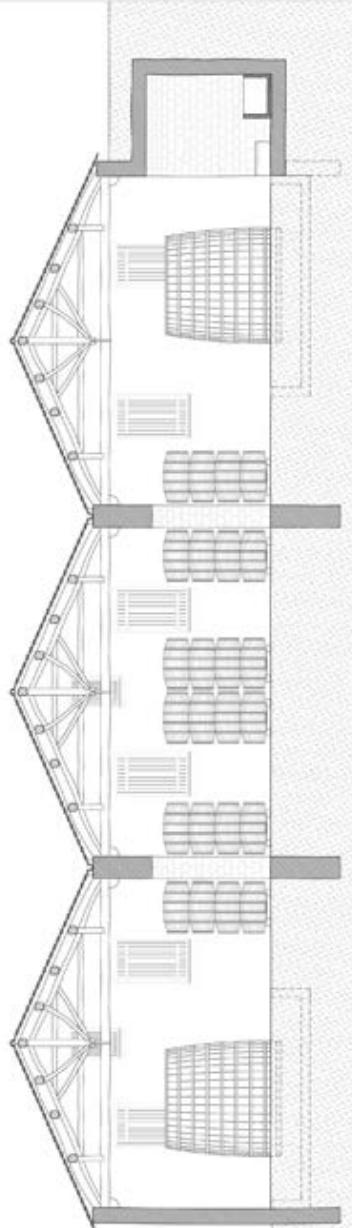
Mathias Westermeier

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.

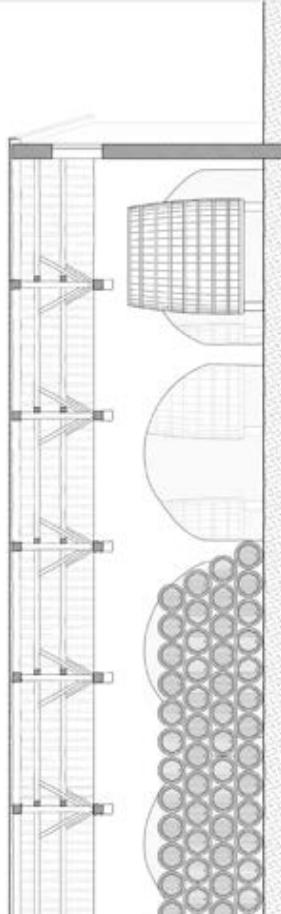
## Port Wine Cellars Analysis

These gravelly ground  
Walls made from plain  
Brick structures and tiles in western areas

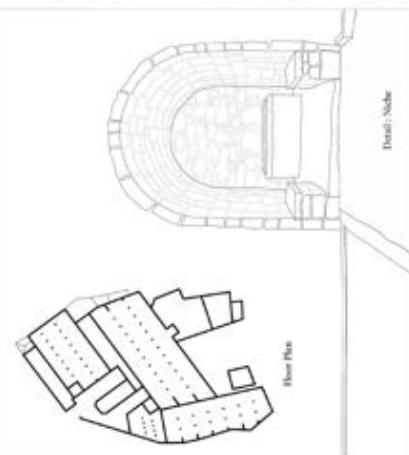
Development of Via Nova de Gia reached 1st century, when the first Port Wine Cellars were built. Their regular plan consisted of three longitudinal naves that are separated from each other by stone arches wall. Every nave is covered by a public roof that lies on environmental wooden trusses.



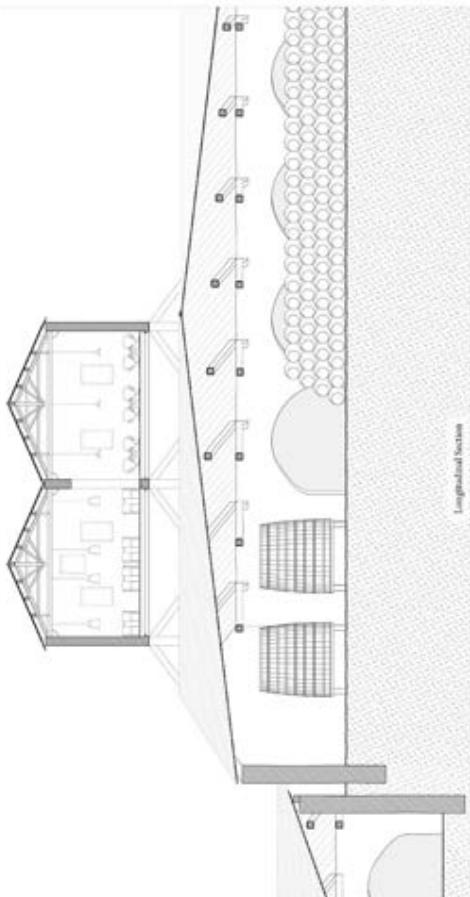
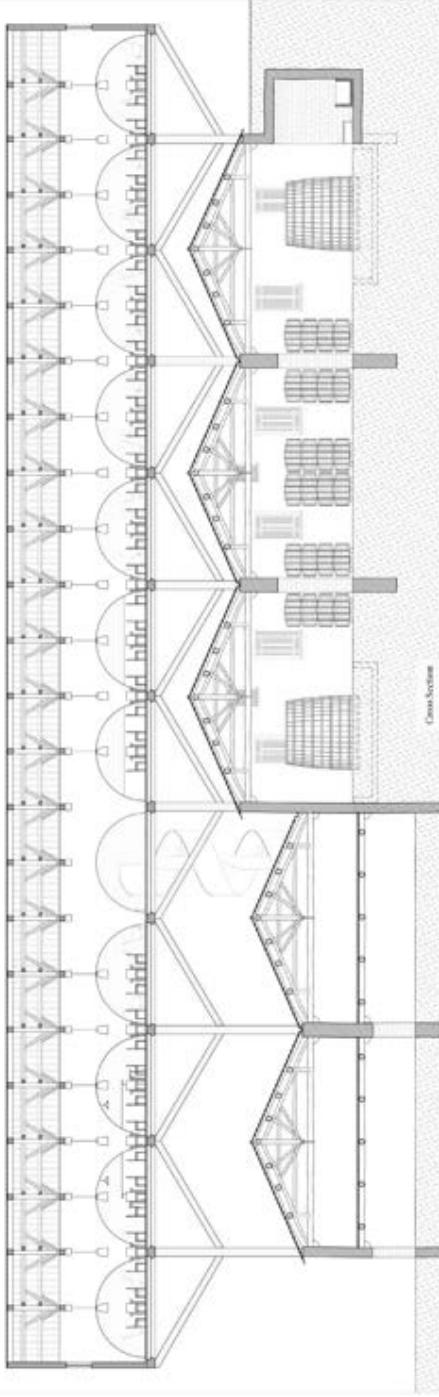
Cross Section



Longitudinal Section

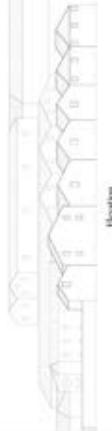


Dome: Nave



## Port Wine Cellars Transformation

The extension building is situated on top of the existing cellars. The new one is supported by concrete pillars underneath and stands on top of the 16th century material stone wall. The structures of the old are new alike. These load bearing concrete walls stiffen the Stein long building and are holding the fragile timber construction of the roof.



Transformation Project

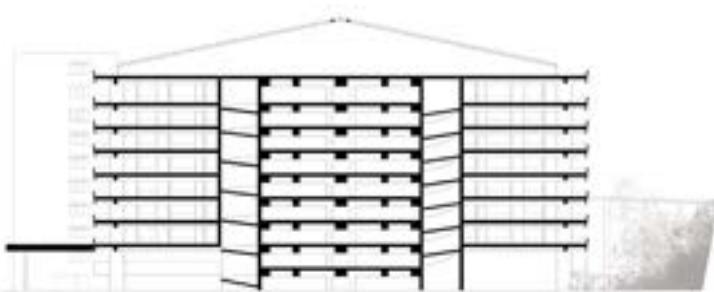
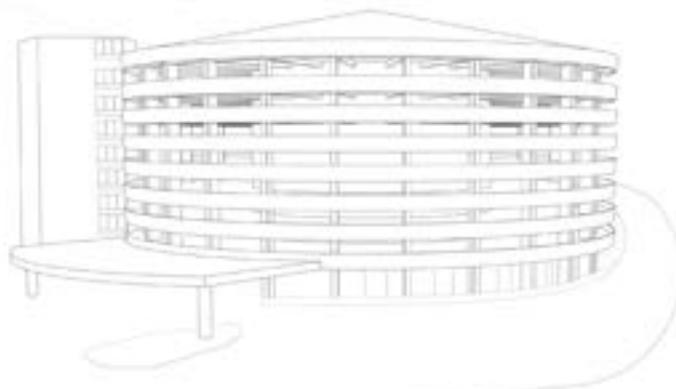
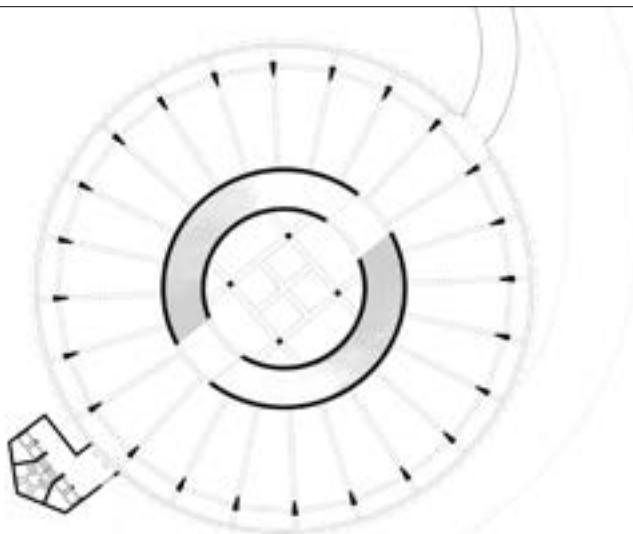




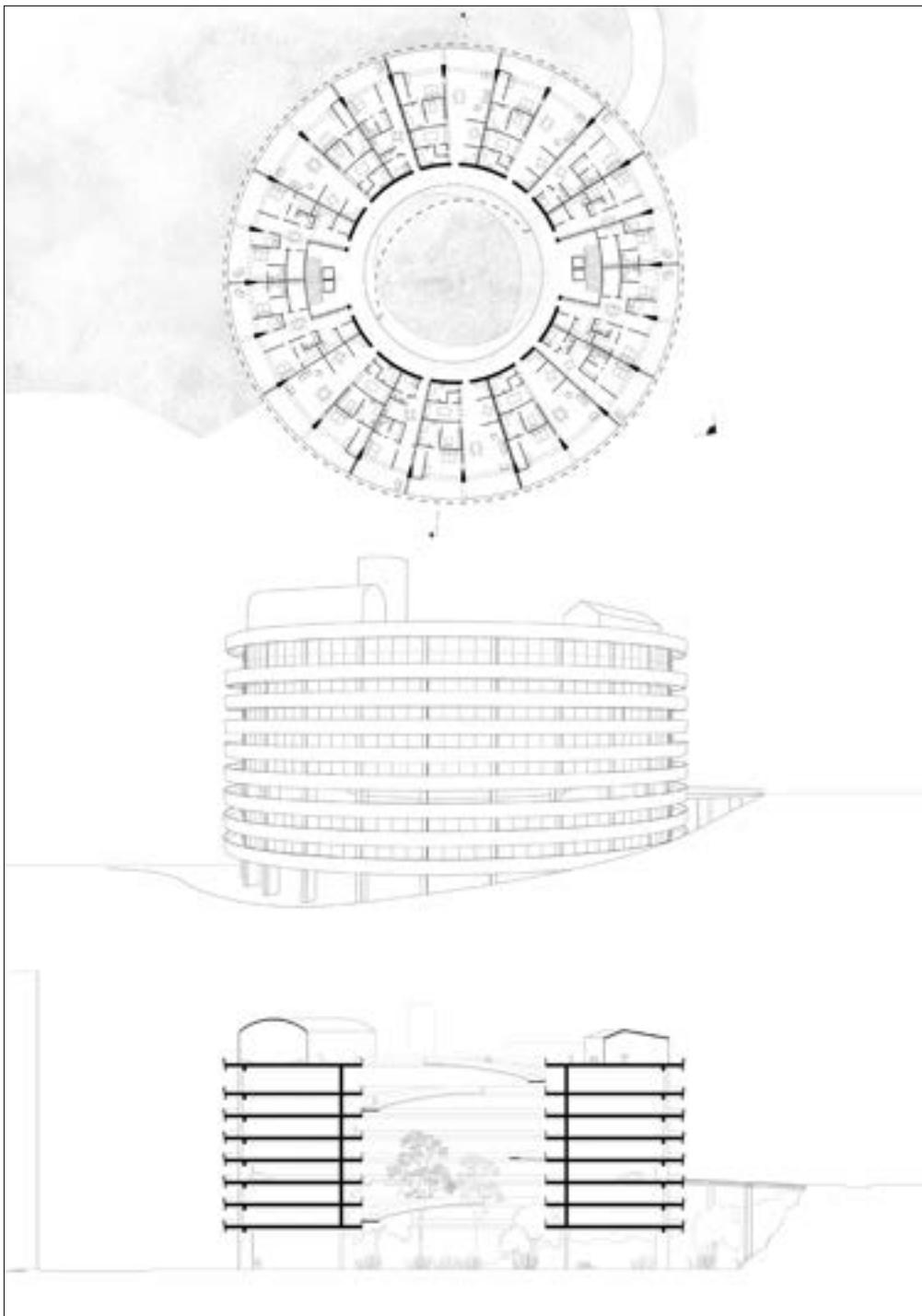
## Silo-Auto, 1964

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



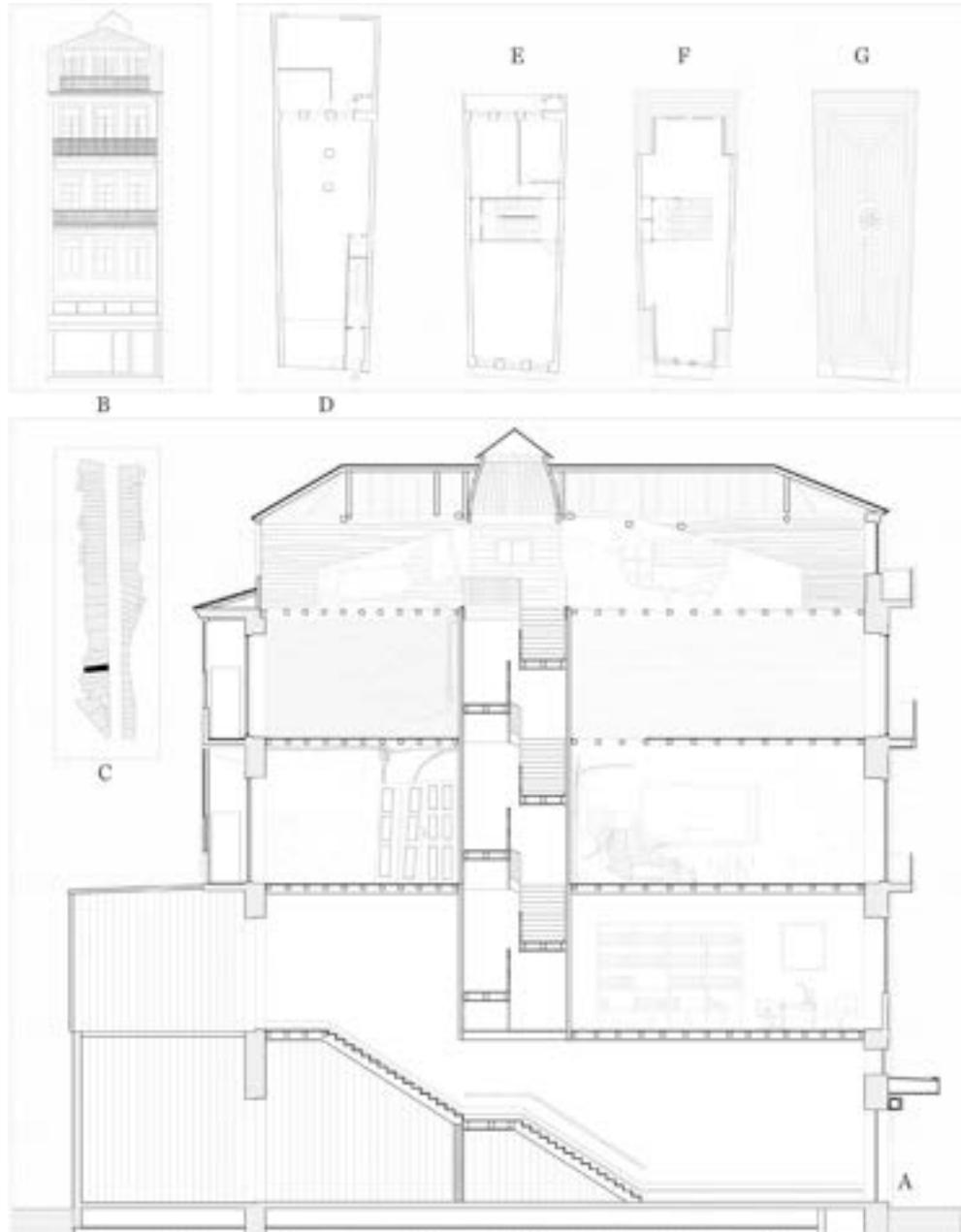


## Typical Porto house

Cui Jing

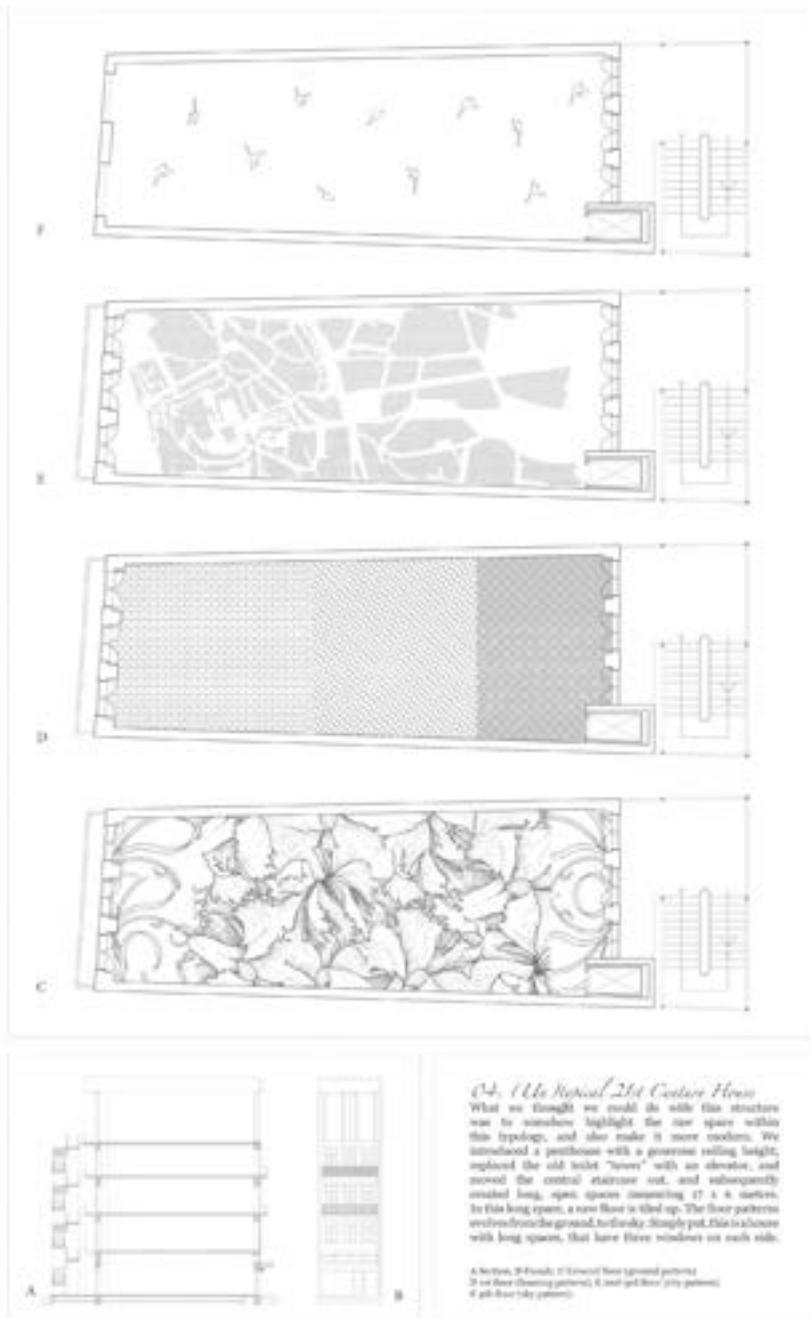
Gustav Bergstrom

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 1880s, 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 were to connect public space points with each other. In these streets, these plots and houses are placed.

1	Plot
2	Plot
3	Plot
4	Plot
5	Plot



*1st, 2nd & 3rd Floors, 250 Years Old House*

What we thought we could do with this structure was to somehow highlight the raw spaces within this typology, and also make it more modern. We introduced a penthouse with a glass roof rising height; replaced the old toilet "bunny" with an elevator, and moved the central staircase out, and subsequently created long, open spaces measuring 17 x 8 meters. In this long space, a new floor is laid up. The floor patterns are as follows:

A: Neutral, 24-tiles; B: Crossed floor (ground pattern); C: on floor (crossing pattern); D: Crossed pattern (2nd floor); E: Grid (3rd floor); F: Grid (4th floor).





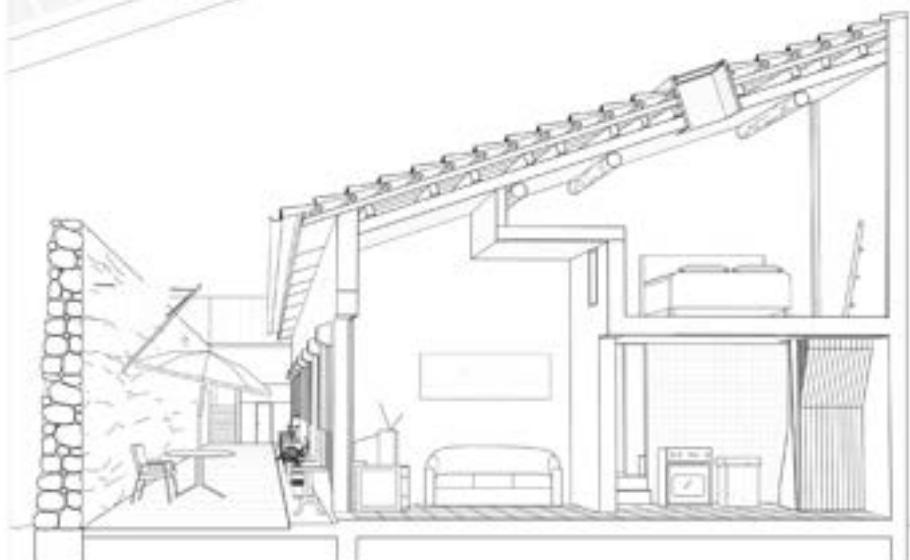
## Island in São Vitor

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.

1

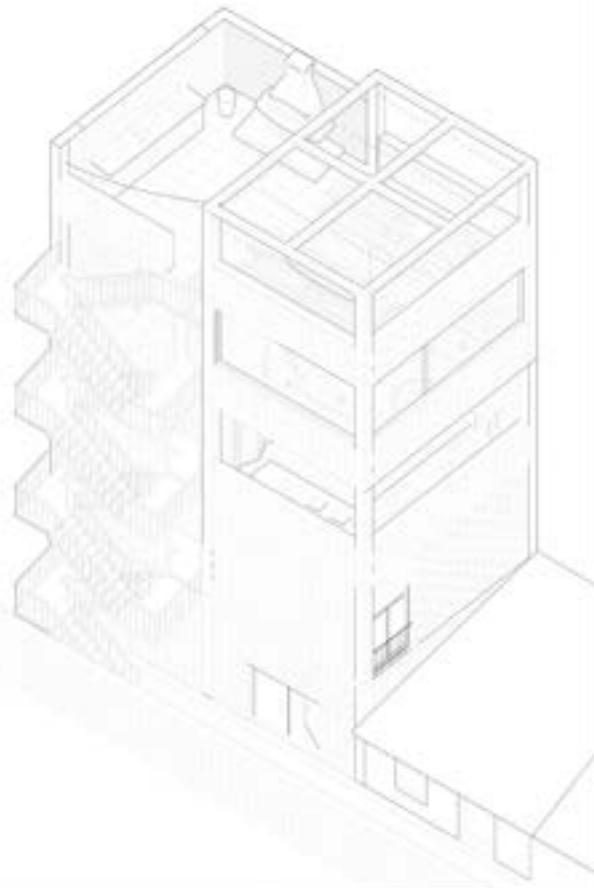


Islands of Porto

Sediments, filling up the empty backyards of the city blocks in Porto

These small houses are characterized by small, individual terraces and addition for the owners, creating a highly personal atmosphere

PHOTOGRAPH BY DAVID DEAN



#### Forre des Bains

Due to the large density and the excessive like factors of the floor, the extensions are considered to be a lack of communal space. This difference can be identified in a historical addition to the floor, the top 2 vertical arranged buildings, respecting the principle of two floor-housing. The tower offices have rooms stacked on top of each other, which can be used as shared spaces such as residential communal facilities, sports areas or meeting points, which can be integrated into the floors.

## Transformation Project



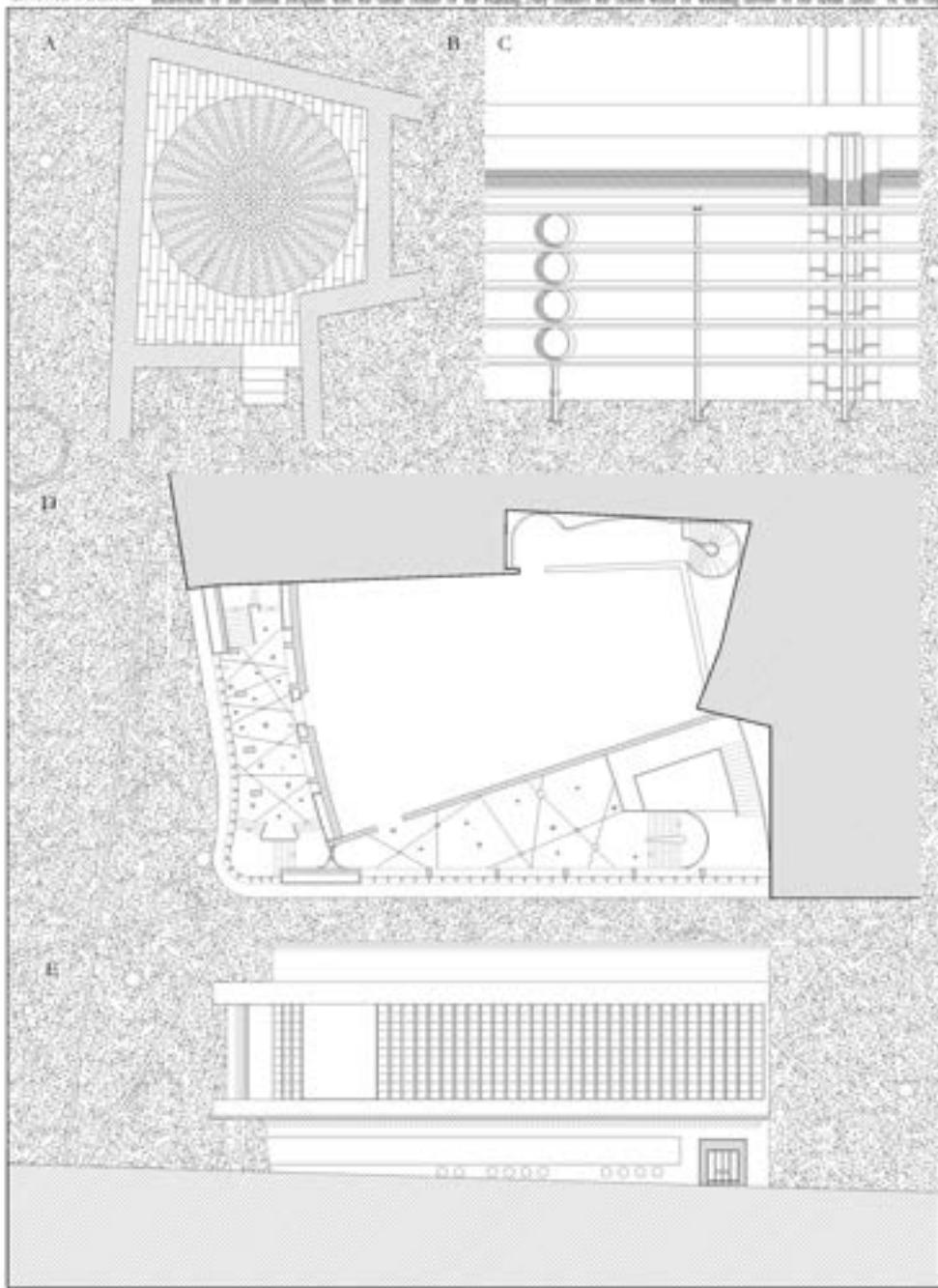


## Cinema Batalha, 1947

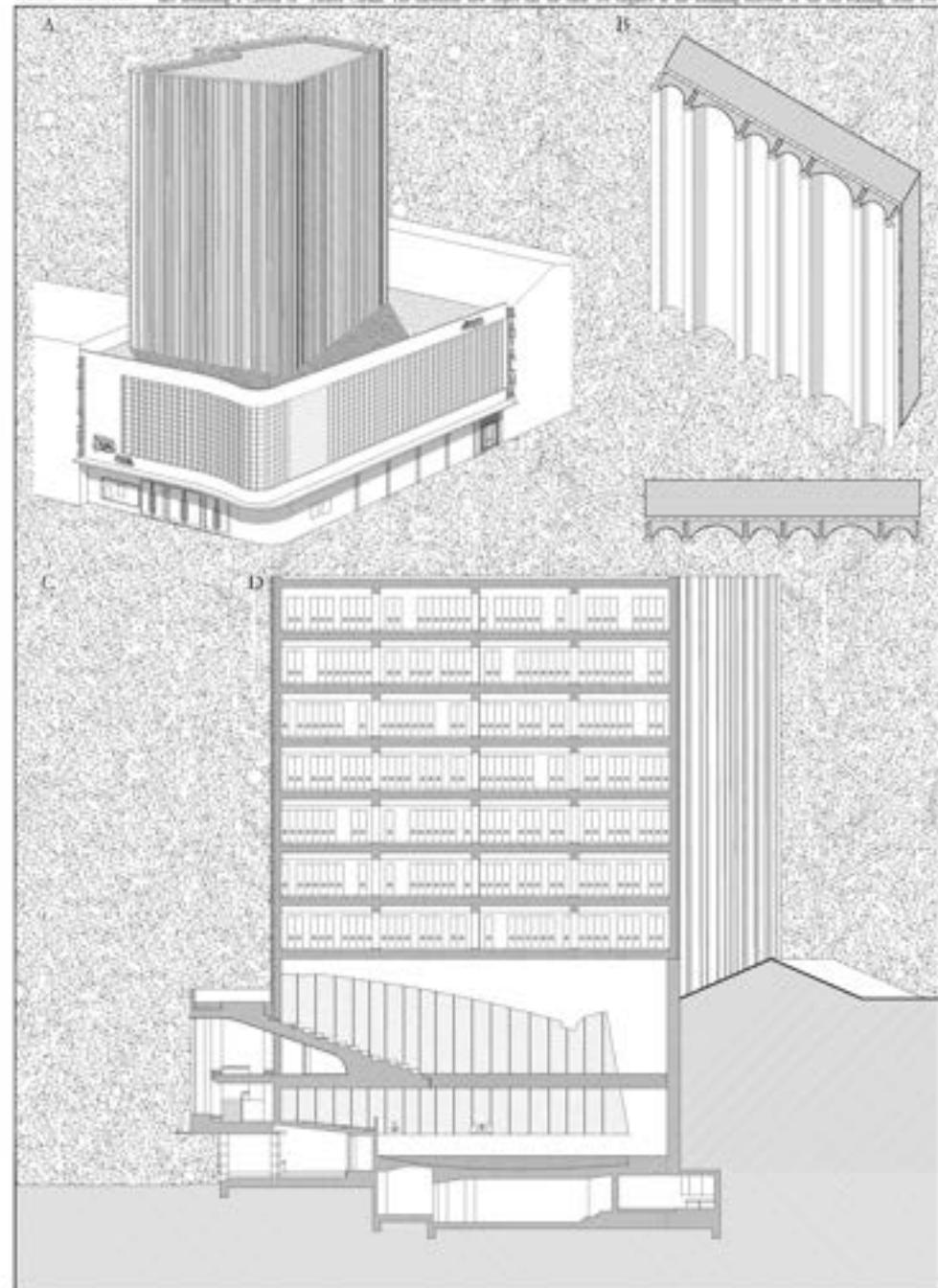
Fábio Daniel Patrício

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.



Arthur Andrade 1947 A Stair Coppola Plan B Floor Detail C Railing and Window Detail D First Floor Plan E Elevation from South-West



Studio Ganterbein

A Axonometry B Facade Detail C Tornozzo Floor Detail D Section through the Cube and the Public Spaces

Transformation Project



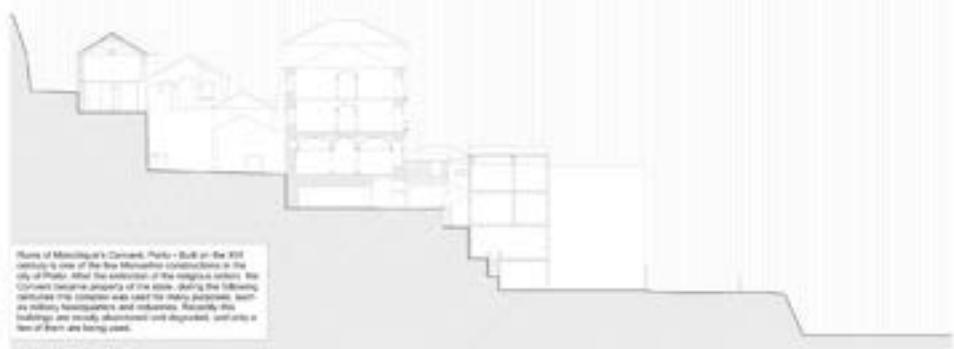
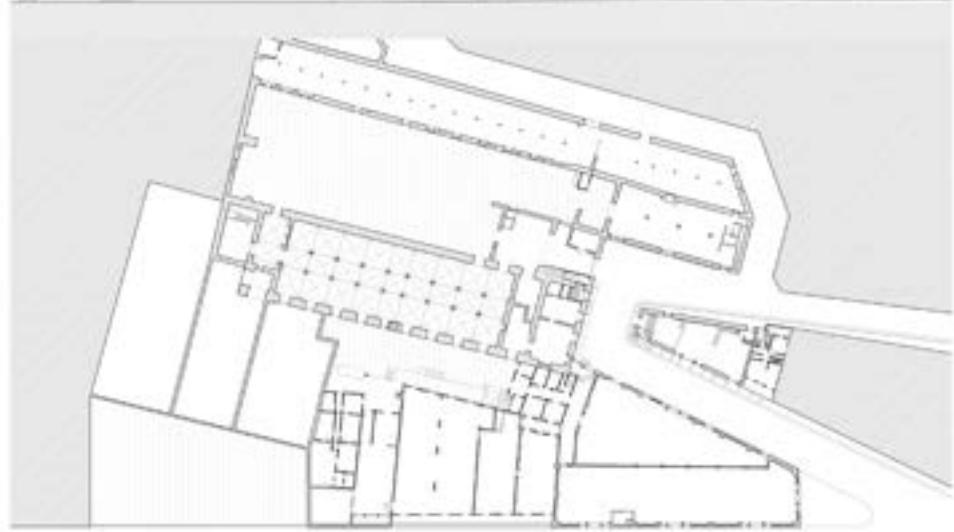


## Ruins of Monchique's Convent, 1533

Rita Câncio

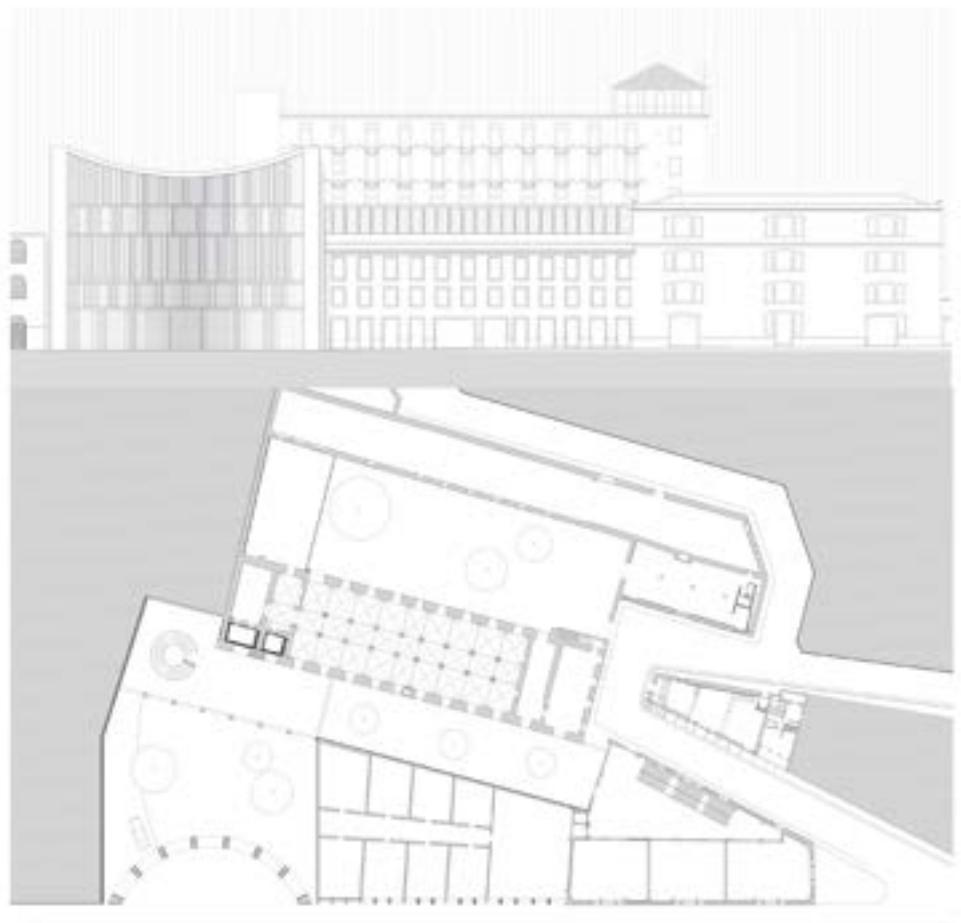
Sara Sampaio

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.



None of Minoan or Ptolemaic Palace - built in the XIII century - is one of the few Minoan structures in the city of Phaistos. After the destruction of the original residence, the Ptolemaic residence was built on the same site, during the following centuries. The Ptolemaic residence was built with military requirements and resources. Recently this buildings are mostly destroyed and degraded, only parts of them are being used.

## Archeological Plan



Transformation Project



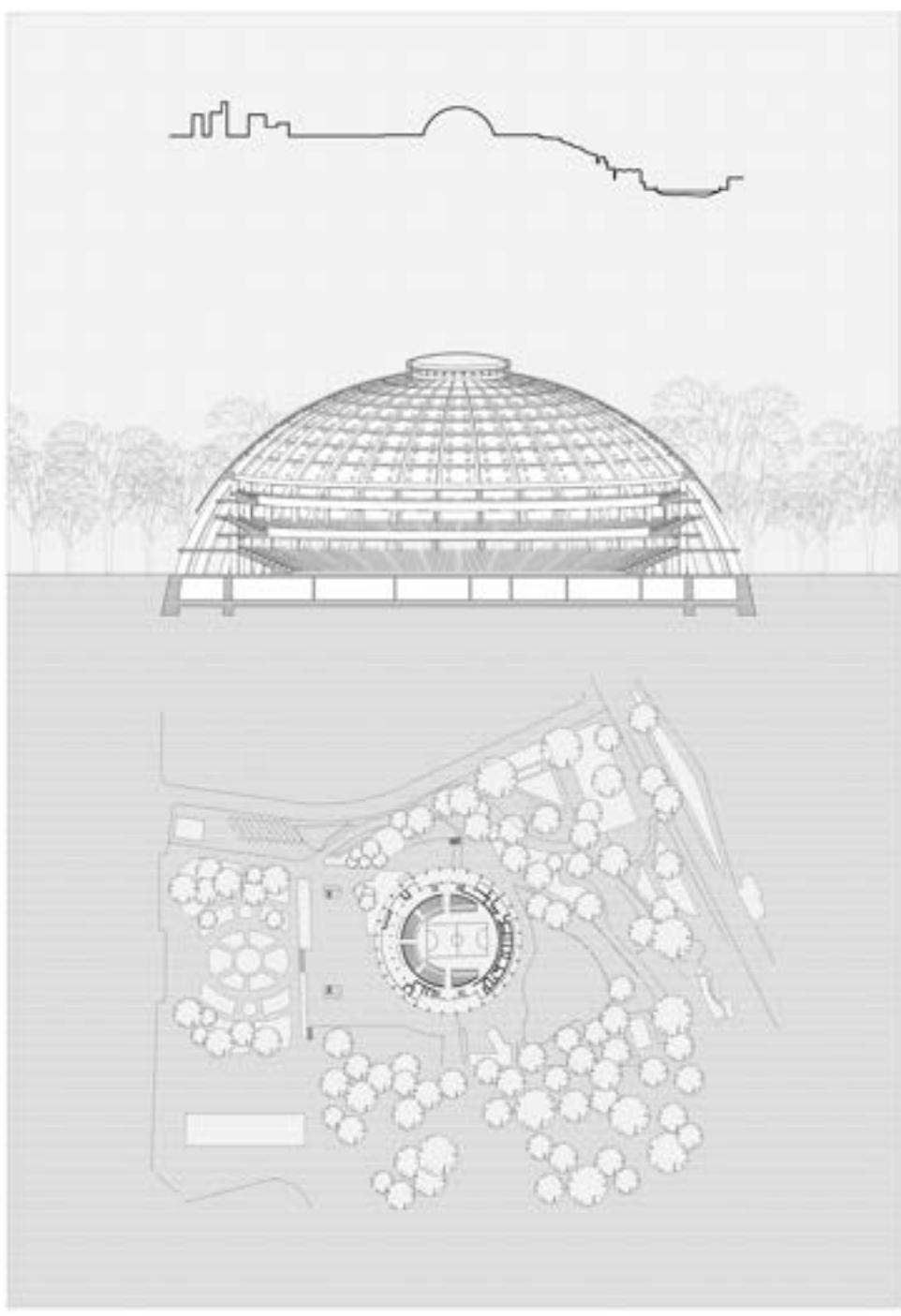


## Rosa Mota Sports Pavilion, 1954

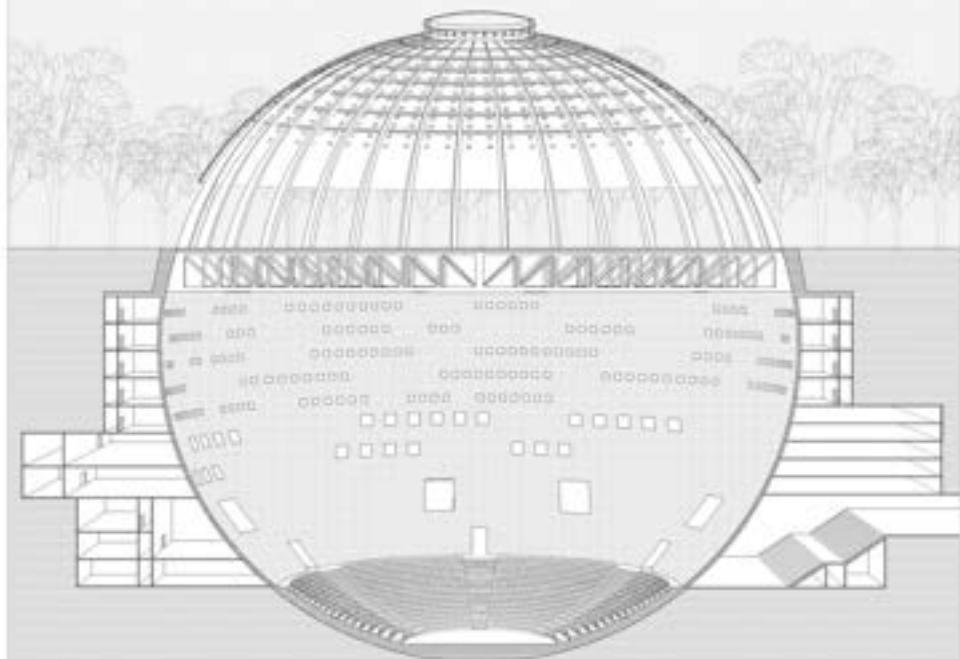
Raquel Torres

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 Rosa Mota, José Carlos Lemos

The pavilion, named after the famous Park athlete Rosa Mota, was built in 1974 and replaced the former Crystal Palace. Under the canopy of José Carlos Lemos sports, recreational and cultural programs like musical performances, theater, cinema, conferences and exhibitions, take place. The completion of the canopy by connecting 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.

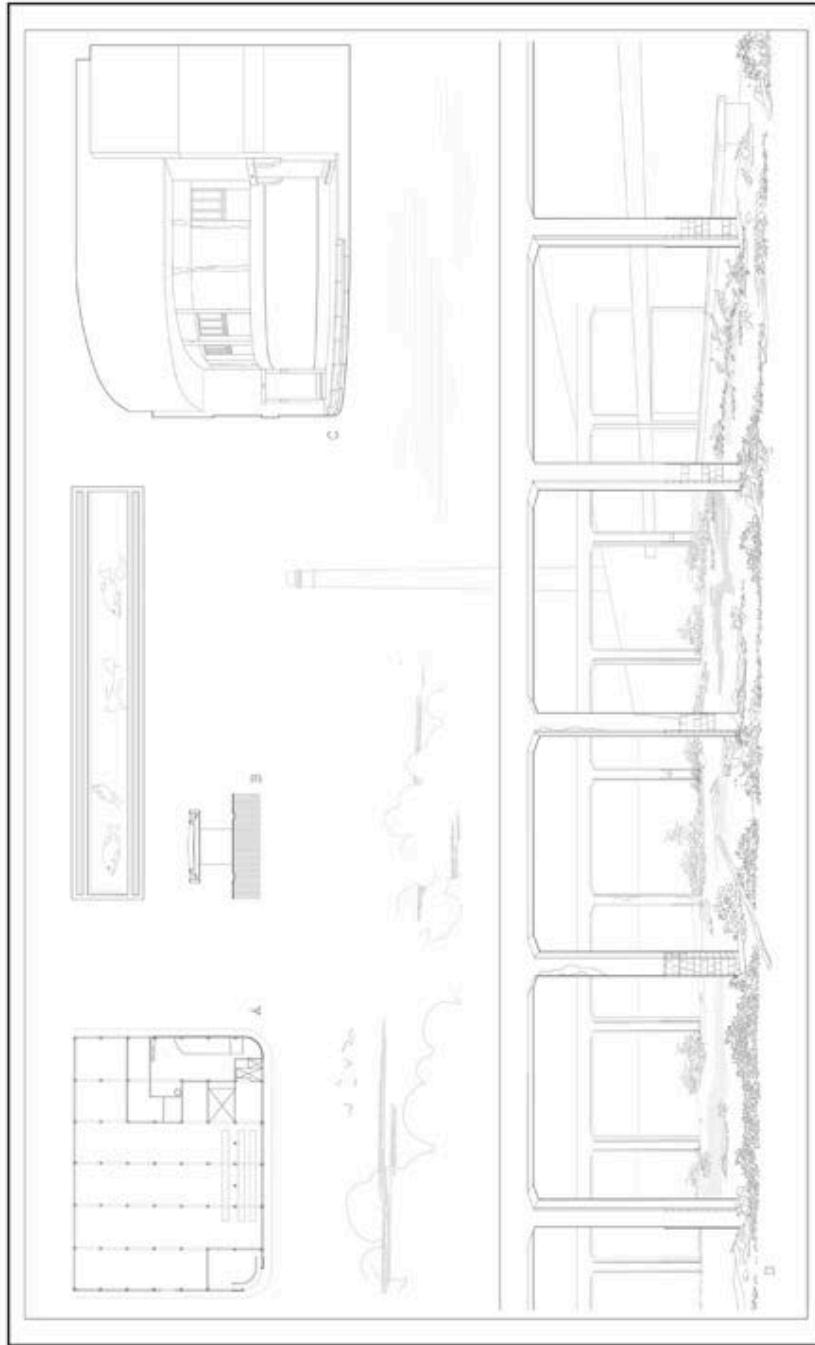


Fig. A, plan of the fishery complex

Fig. B, fish counter

Fig. C, zoom counter

Fig. D, perspective view of the interior space and of the exterior area

The building is an industrial unit located in the city of Marabá, Pará. The old factory started to operate from 1925 in SICMA (Sociedade Industrial de Construções de Marabá). Unusually the building is the head of a larger block which has a longitudinal extension along the axis north-south. As the tributary of a more structured urban system, the building, established a formal and aesthetic relevance with its ambient through the corner's design which became the main formal device that gives the peculiar characteristic to it. Eventually, the long system is an unique surface, covered along the entire perimeter. The old factory appears as an entity body of 55x50 meters, within an urban subdivision of 6 square, defined by a longitudinal and main concrete massive structure. The access was directly able to define a sort of abstract modernist classic area, with which conceal the industrial consistency of the space. The ground roof that doesn't close any more, covered the square standing on the concrete structure. Nowadays, the place lost his factory and it appears as a green space with its conservatory and open spaces.

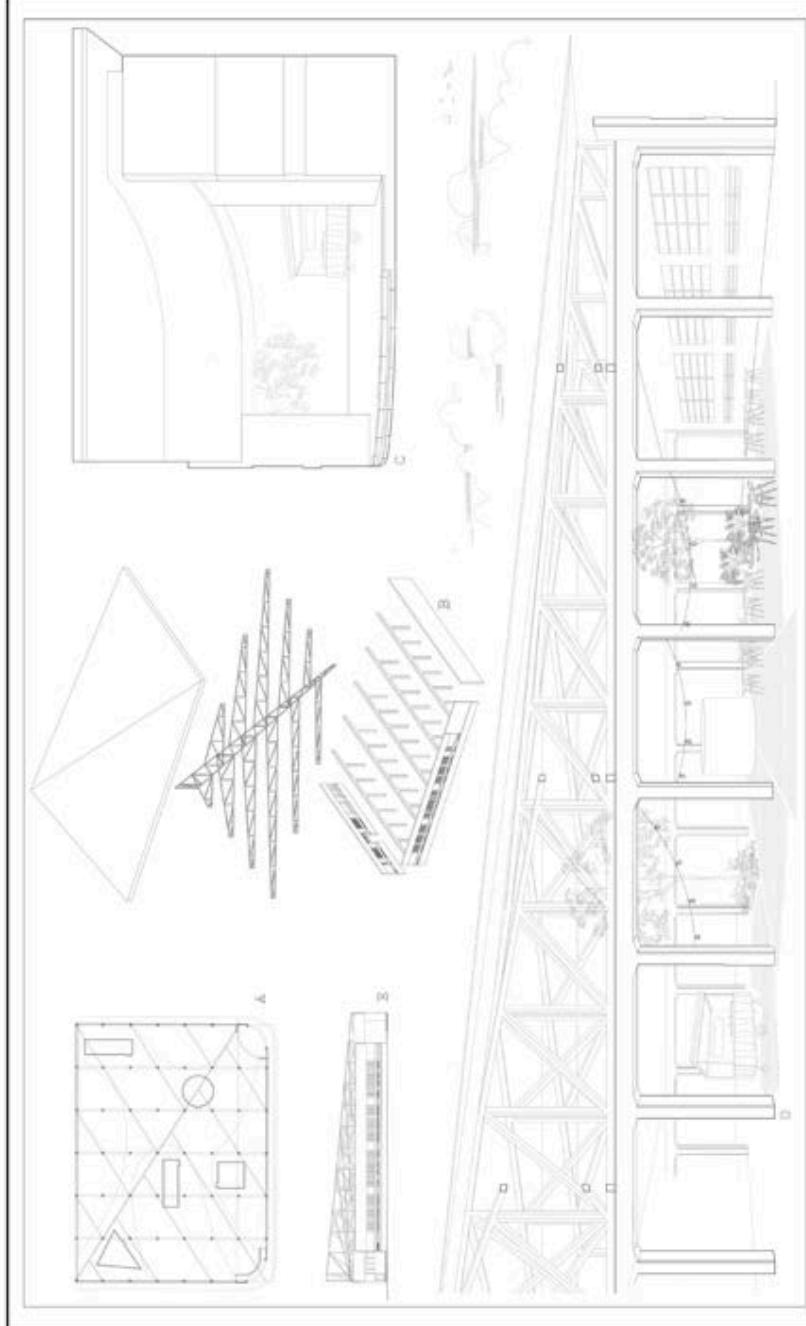


Fig A, plan of the new multipurpose space. Fig B, section with the new roof and the old facade. Fig C, axonometric view of the entrance. Fig D, perspective view of the new public space.

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 author that appears at a glance as a mere anonymous building has, in fact, a certain public resonance and architectural characterisation 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 preserve the public area of the place. An absolute and articulated paved road covers the space, creating a new landmark for the whole area, embracing the restored concrete volume structure. The new road, together with the new floor, determine a miniature open but enclosed transition ground in which the civic life takes place. Finally the industrial archaeology becomes the background of a new inland place in which the legal status endures existing houses with a new iconic character.





### Fortress S. João Baptista, 1653

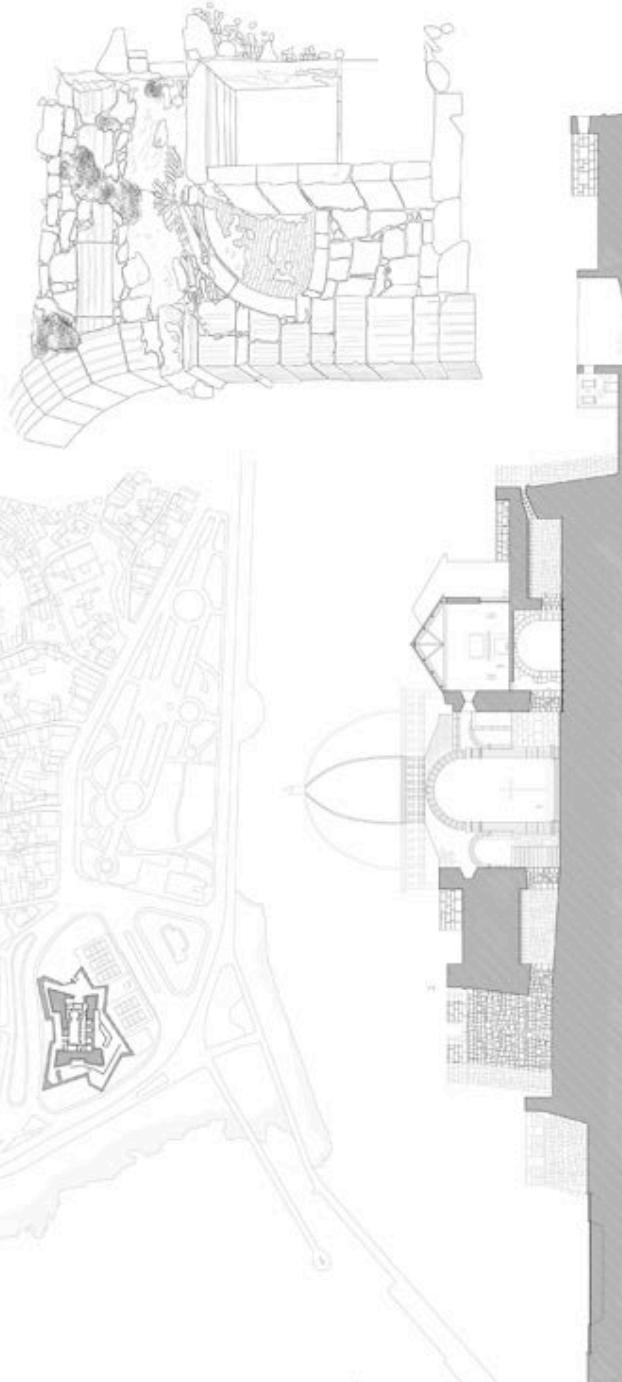
Pedro Henriques

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 dos 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 XV century around the old church of São João Baptista. The church was later removed and in the between space of church and fortress wall was filled with a building, creating a military base with a bastionized. The inner walls of the church remained to be the new outside walls. The plan of the old church, church of São João Baptista, is for XV century (1513 century) showing central space of the fortress. Original inner walls of the old church provides some archeological spaces in the center of the fortress.



Archeological Plan

### **Castelo da Torre do Domo**

The Fortress of São João Baptista da Torre, 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 a - North side: Requalificação da Cidade (street)  
sections b - South side: Requalificação da Praça Afonso (park)  
sections c - West side: Praça do Campo (street)  
Plan - 1 (Castelo da Torre) (Castelo da Torre) (Castelo da Torre) (Castelo da Torre)  
4 (Plan of the castle)

Transformation Project

