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PORTO ACADEMY
FAUP

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João Cunha
Jose Pedro Lopez Gonzalez
Louise Regent
Mar Aschl Berenguer
Marta Marini

2018

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Stephen Taylor studio study visited:

Fernando Távora's Urban Plan to Guimarães:

'Largo da Oliveira'

'Largo da Misericórdia'

'Largo Cônego José Maria Gomes'

'Praça de São Tiago'

Fernando Távora's House at Rua Nova

Sketching tours in Oporto



Stephen Taylor's studio study visit
Fernando Távora
Guimarães

FORM FINDING

After exploring the visual and spatial properties of past architectures found in the city of Porto the studio used its findings as inspiration to create a new city of contemporary architecture. During a week long architectural expedition the studio collected architectural forms which had a lasting impression on the imagination. These were then put together to make a new piece of city composed of buildings designed by students. This imaginary city is made of what we remember, imagine we remember, convince ourselves we remember, or pretend we remember. The capacity of our memory to become the origin of form and the process of its transformation from artistic into architectural material is central to the enquiry. Students gathered material from the gigantic sculptural contortions of Baroque order, the spatial intimacy of the medieval city, the colourful Azulejo facade tiles of the Moorish period and the gentle and adaptable prismatic modernism of the Porto School into the design of new buildings.

Form finding

During the city walks we spent considerable time sketching as we looked for good architectural form. The aim was to draw buildings and places by putting on paper only the essential aspects of space and form that appeal to our interests. The process of drawing, sometimes the same thing over and over again, allowed students to loosen up and become more confident at drawing freely. Sketches were often variations on a theme whilst others were a collection of seemingly unrelated fragments, aiming to capture the vibrant energy of good form.

Conglomerate figures

Following the sketching exercise the findings were reviewed and two or three sketches were selected and freely interpreted into free-standing, three-dimensional card models at an approximate scale of 1:50. As the sketches turned into objects students began to articulate a wholesome conglomerate figure from a fragment. In doing so we considered how one could move between them, how they appear from every angle and what effect they might have on the space around them. The compositions take the form of a 'single entity' one that at the same time contains and configures a multitude of elements and shapes across its 'body'; achieved through a repetition of a particular shape or architectural feature or through their balanced juxtaposition in a variety of sizes and scales. The aim is to establish a unifying presence, capable of achieving great richness in overall form, drama and liveliness of expression.

Shape & city

Following the translation of sketches into three dimensional form, the conglomerate figures were arranged onto a topographical model reminiscent of the characteristic hilly topography of Porto. This arrangement gave rise to a collectively put together, imaginary city, that became the context for the remainder of the workshop. This city was developed through a discussion of ideas about density and intimacy, closeness and familiarity, magnificent fronts and unruly rears and the idea of making a city based on artistic principles.

An emerging architecture

Students continued to develop the new and relatively unformed city by identifying sites for personal projects. The individual designs played off the spaces, shapes and figures of the newly formed city fabric and used them to put forward proposals that sit well in the new urban context.

Material and colour

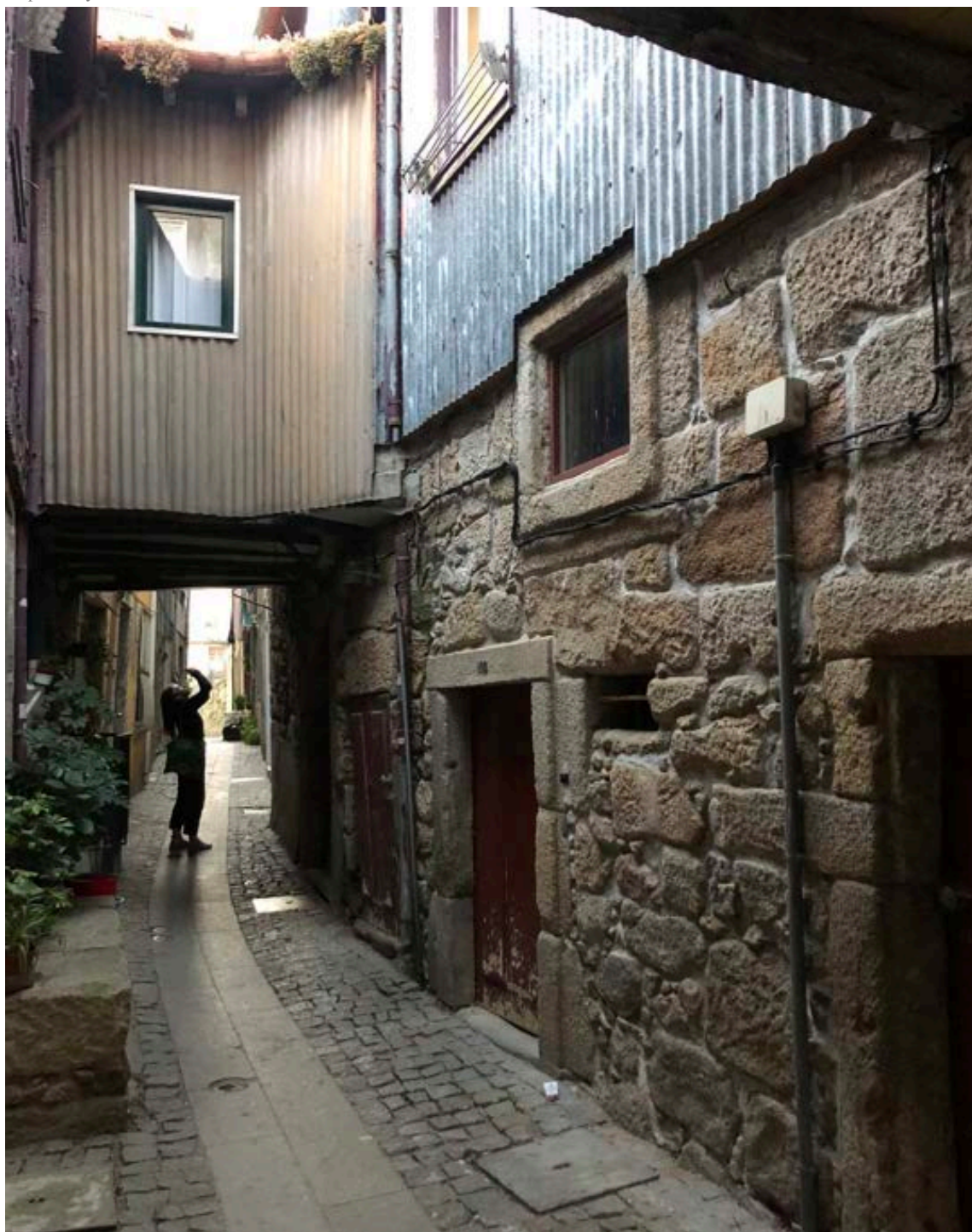
For the last part of the workshop we worked with material and colour. The two brought scale and depth to the architectural compositions, enhancing its spatial and figurative qualities. The concluding part of the design process was to develop a chromatic and material narrative to dress the architectural forms. The wealth of motif, colour and tone found in the Azulejo tiles and stone construction of Porto provided reference material to work with. Proposals were tested in context using model made of different kinds of card and printed paper to develop the desired chromatic and material effect.



Royal Crescent

John Wood, Bath, 1774

Stephen Taylor studio

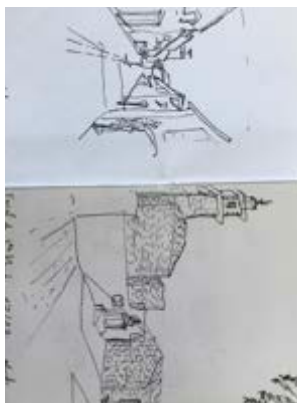
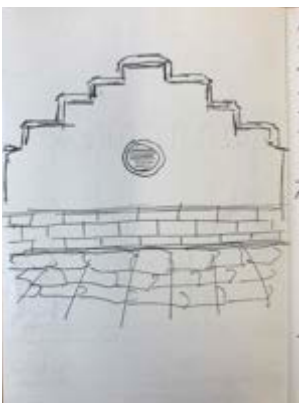
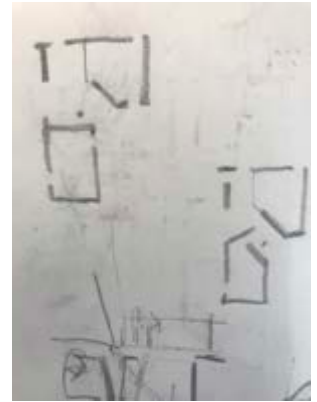


Sketching tour in Oporto



Sketching tour in Oporto

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Sketching tour in Oporto





First draft of the city model



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City model



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City model



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City model



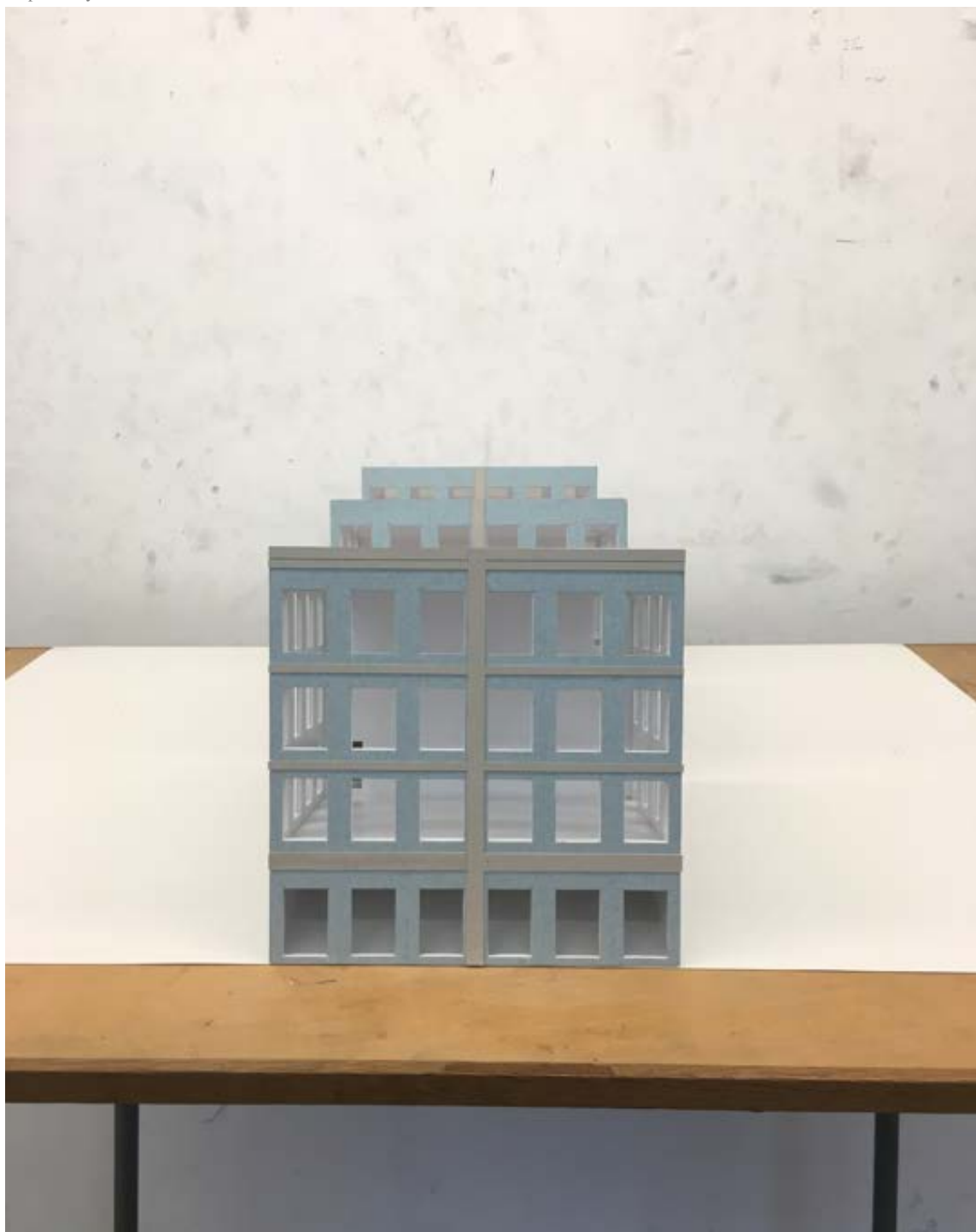
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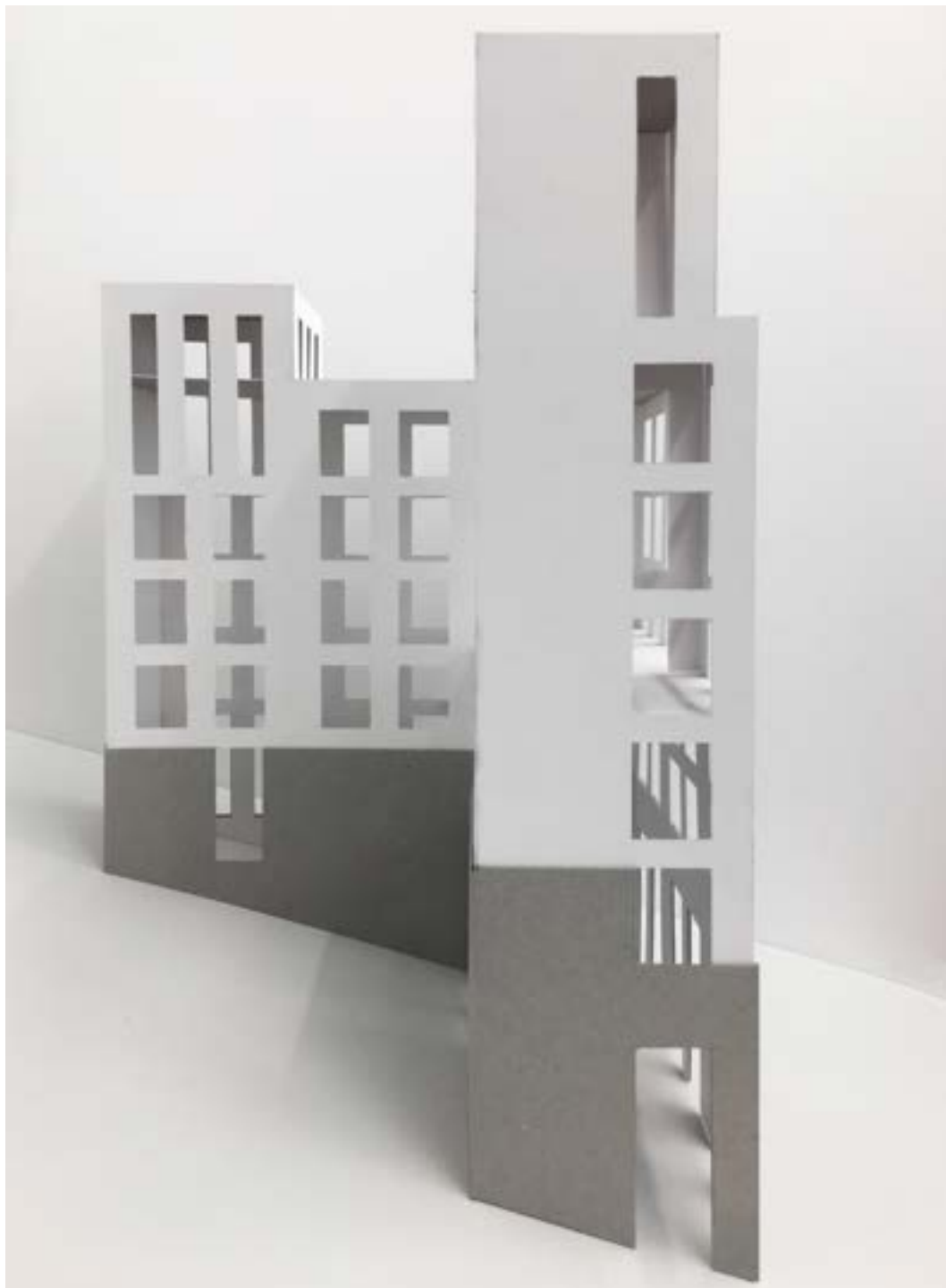
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City Model and students





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