

LÓPEZ RIVERA

PORTO ACADEMY
FAUP

2019
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TRACING THRESHOLDS

In 1971, German artist Blinky Palermo made "Fenster I" for the Kabinett für Aktuelle Kunst in Bremerhaven. Palermo reproduced — with black paint and at the same scale — the storefront of the gallery itself on one of its interior walls. The proposal dematerializes the window frame of the gallery unifying its different components and eliminating the reflections of the glass. It shows a reductionist copy of reality that leads the observer to focus the attention on the size of the window and the relationship between frame and figure.

The window is a fundamental element in our work; a threshold of connection and filter whose definition, dimension, materiality and presence is presented as a new challenge in each project. Their size and their relationship with the body is always a difficult factor to calibrate in the design process.

Following the parameters proposed by Blinky Palermo, we propose an exercise that will disengage the thresholds from their architectural condition and raise awareness of their scale in relation to our bodies and the surrounding environment.

The exercise consists of two fundamental moments: First, thresholds will be identified within the Faculty of Architecture of the University of Porto by Álvaro Siza or in the city of Porto, in order to select, study and later synthesize in a real-scale line drawing.

Following, we will detect in the surroundings of the Faculty of Architecture, precise locations where to install the drawings of the flattened thresholds.

The sudden appearance of these representations in the setting of the school will alter for a day the use of the spaces, their flows and their adjacencies. These new markings will make us reflect not only on their own measurement, but also on the dimension of those that shape and are characteristic of the school itself.

The installations will be made with blue, pink or yellow adhesive painter's tape donated by Tesa in two widths: 25 and 50 mm wide.

SIZA'S SECRET

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ALESSANDRO BONADIO, INÊS VASCONCELOS, MARTINA DE BARBA

"If you see a great master, you will always find that he used what was good in his predecessors, and that it was this which made him great".

(Johann Wolfgang Goethe)

"Repeating is never repeating".

(Álvaro Siza)

Siza's FAUP building is full of treasures that can be find in details, windows, facades and thresholds. All these treasures are connected to the great masters of architecture: Alvar Aalto, Le Corbusier, Adolf Loos, Bruno Taut and others.

The project hypothesis is that Siza got inspired too by Porto's architectures; the relation that we could find is between the red cube, symbolic door of the FAUP, and the passage that connects the two courtyards of Porto's Cathedral, from the romanic and gothic period. Both of them relate two exteriors with differents ground levels, connected by stone stairs, and tresholds defined by oblique lines.

Recognizing these references, some already knowned, others still to be discoverd, is the way that Siza teaches the importance of understanding the legacy of the past.

SIZA'S SECRET



The passage between the claustro velho and the claustro gótico on Porto's Cathedral (XIII - XIV cent.)

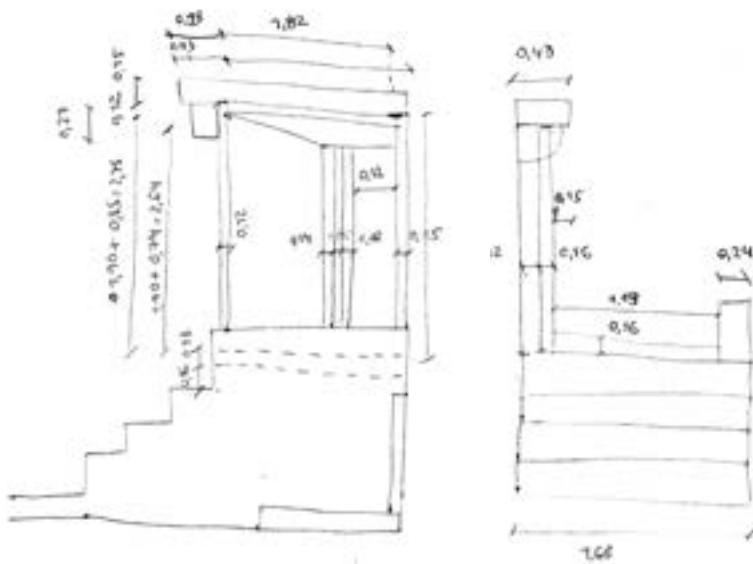
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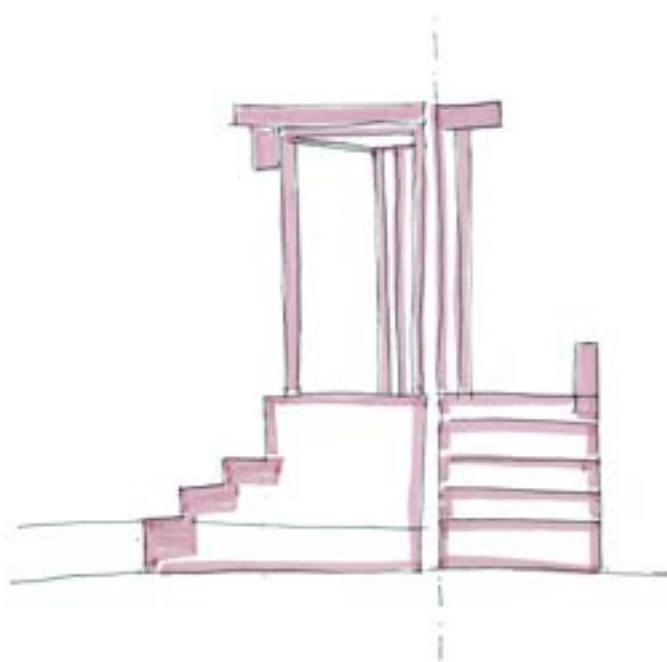
The Siza's FAUP entrance on the "Via Panoramica".

SIZA'S SECRET



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VASCONCELOS, MARTINA DE BARBA



SIZA'S SECRET

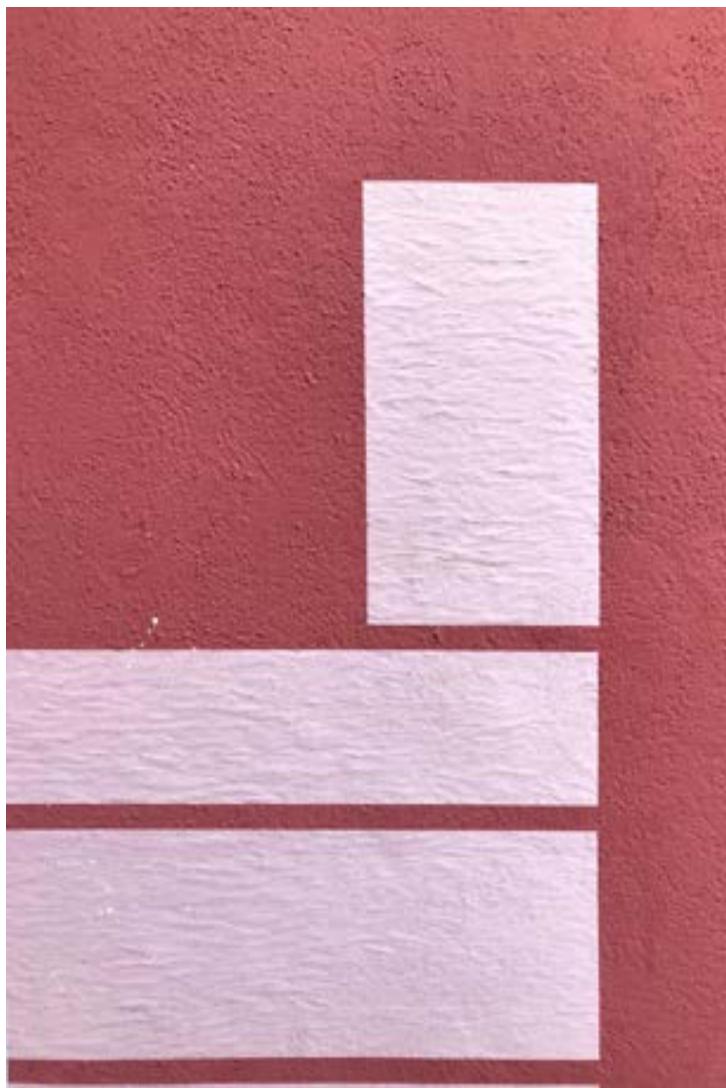


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SIZA'S SECRET

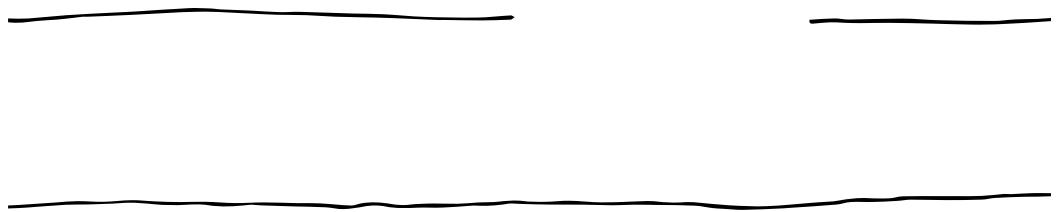


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VAZIO ESCULTÓRICO



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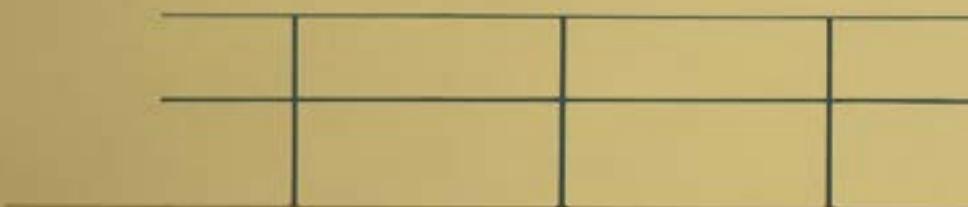
CHIARA TURCHI, JULIAN LANÇA GIL, KIM JAEHEE

*"Architects don't invent anything,
they just transform reality".*

(Álvaro Siza)

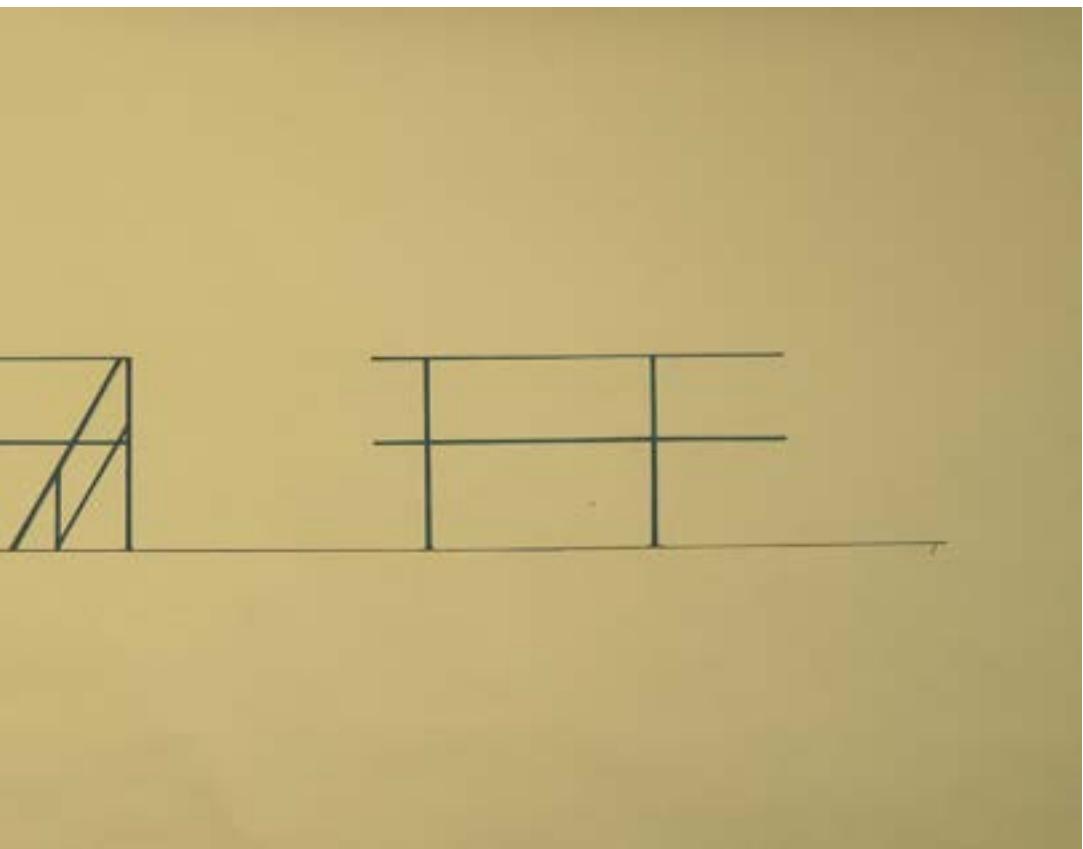
Having to choose a threshold among all the shapes, materials and proportions of the elements connecting different areas, the deep wound that introduces the "escala escultorea" sounded like the loudest connection to us. Siza suggests a deferred experience of every single space, which means one is constantly surprised by architectural identities while living the space. The staircases leading to the cafeteria terrace, the ramp leading to the cafeteria itself and the staircase directly dug into the ground they all connect levels that you don't simultaneously possess. Therefore we wanted, through our reinterpretation of the "escala", to stress the marked and ambiguous limit that is perceived while walking in the esplanade. As a paradox, this is represented by an almost invisible and thin element, which reveals its function only through the diagonal lines: both the exception and the strongest element of the composition.

VAZIO ESCULTÓRICO

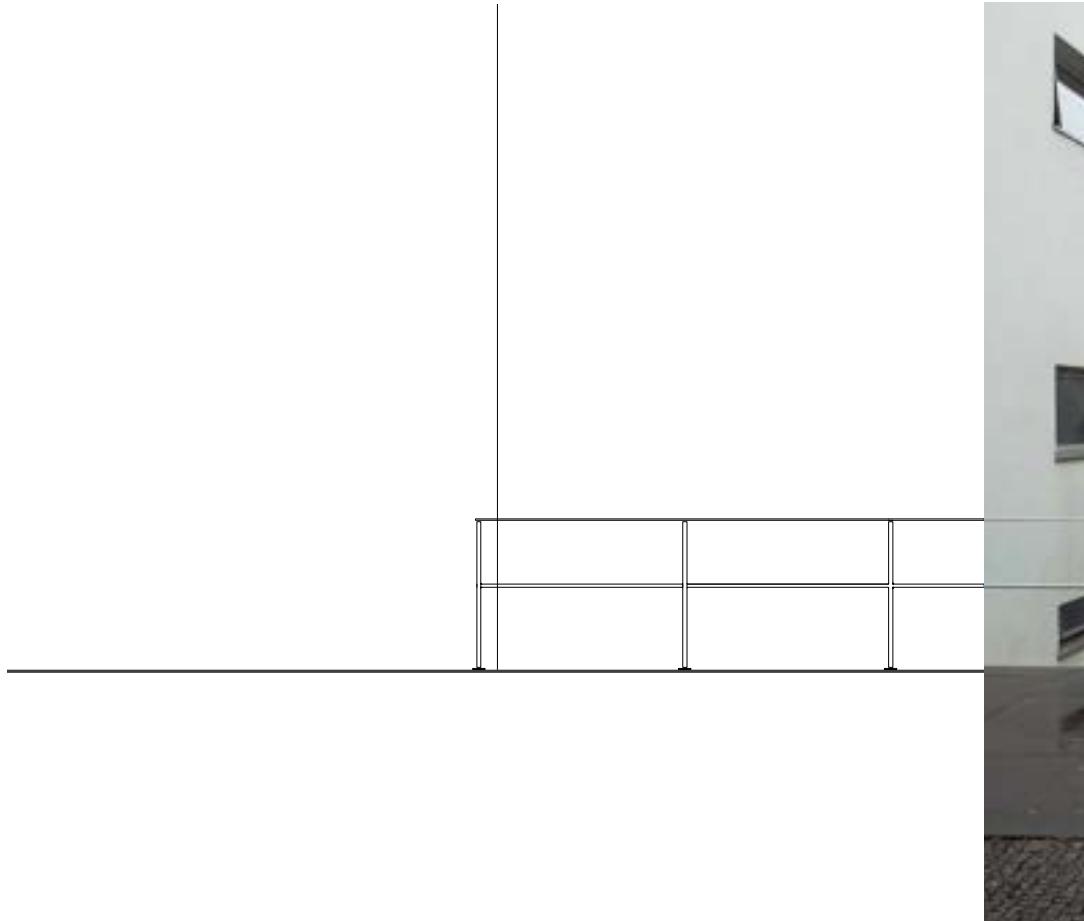


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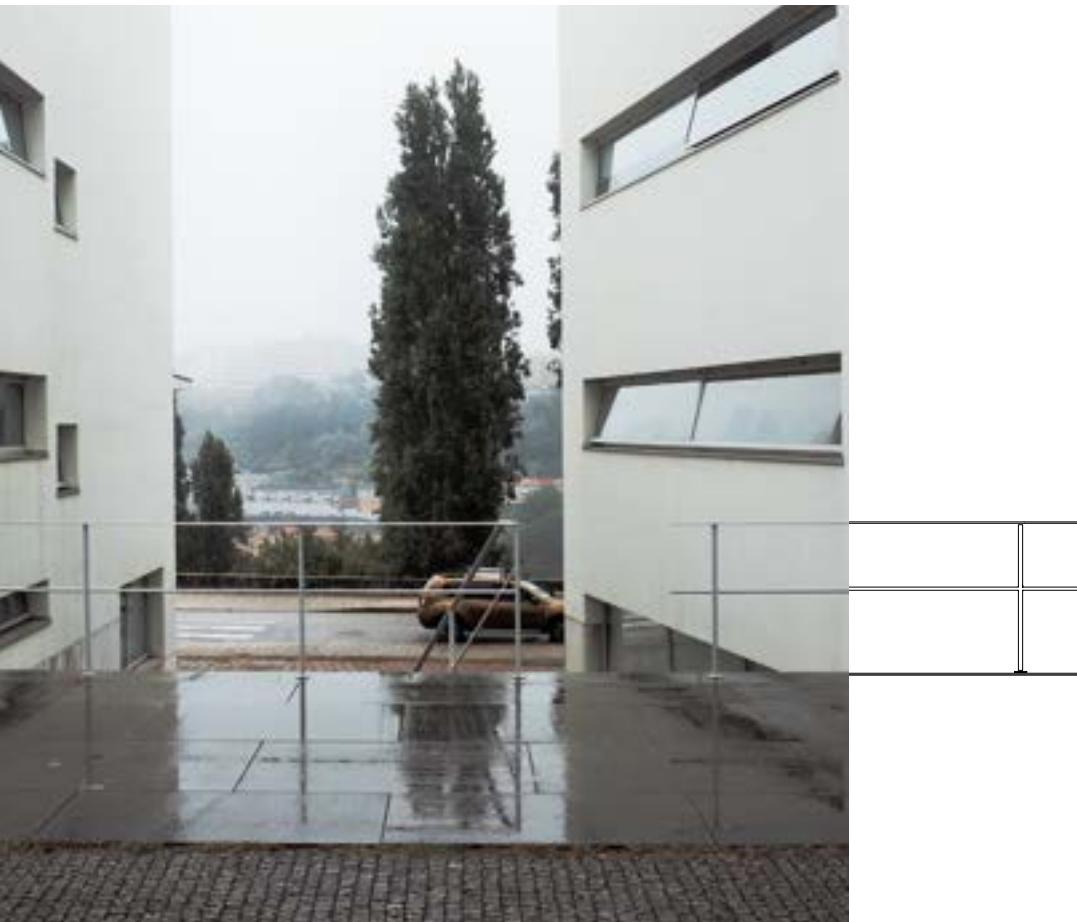


VAZIO ESCULTÓRICO

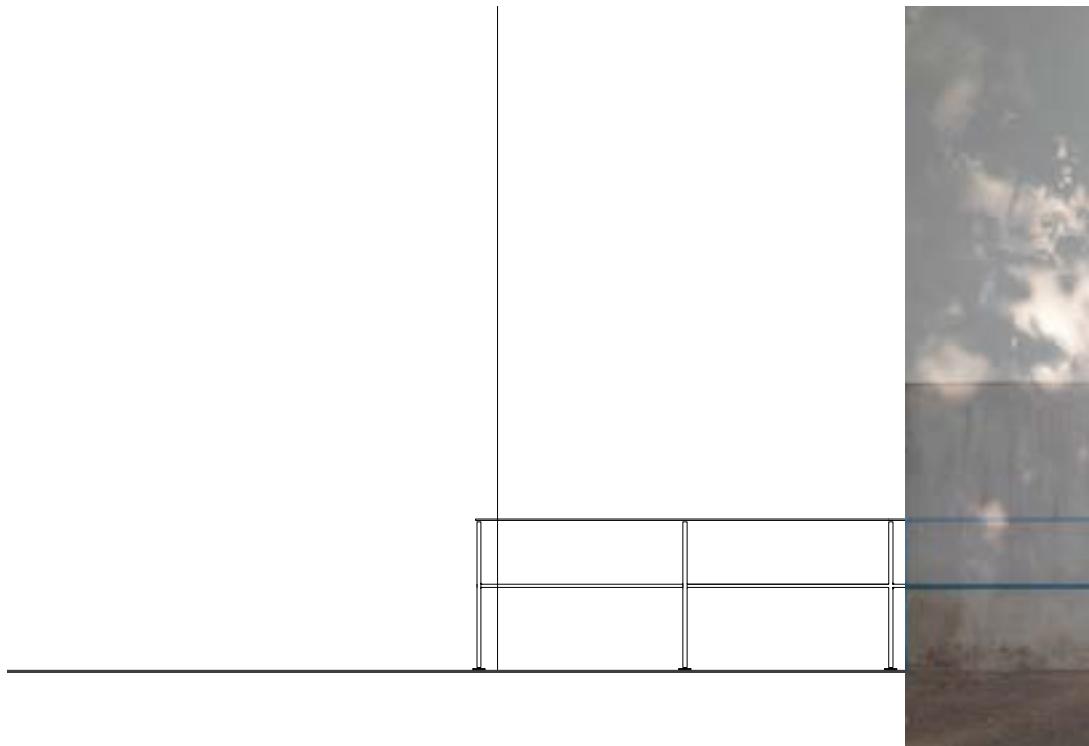


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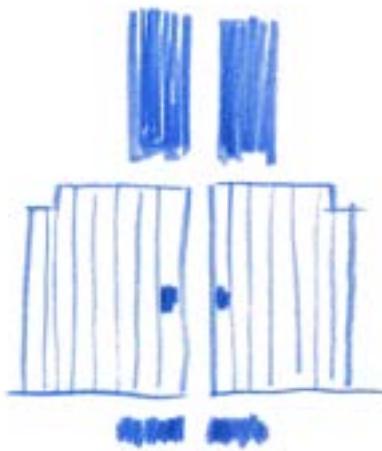


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BOUÇA'S THRESHOLDS



LÓPEZ RIVERA

ELISA CECCONI, LEA DANIEL, MARIA ROSS

While visiting the Complexo Habitacional da Bouça, Álvaro Siza's social housing project designed in the 70s, a particular threshold held our attention: the entrance doors to the flats.

These entrances are a composition of many elements; a step, a gate, a patio and a window. The concrete step leads you to a white steel gate with intricate hinges and fixings, which opens to a small patio. There, the main entrance door sits in front and a window on the side. Above the gate, lies a window for the floor above with an internal bi-folding wood partition.

These elements are mirrored to create the neighbours' entrance with just the thickness of the wall separating them. Together, these four openings shape a dignified and grand entrance to the houses- a stronger feeling that would not exist if these openings were to stand alone.

Our threshold had to be flattened into a 2D drawing and easily reproduced onto a wall in the faculty, using only blue tape.

During the drawing process, we had to carefully choose which lines to reveal and those to conceal. Our aim was to illustrate key details such as hinges and opening systems, while also producing a coherent whole-portraying the threshold as a beautiful composition.

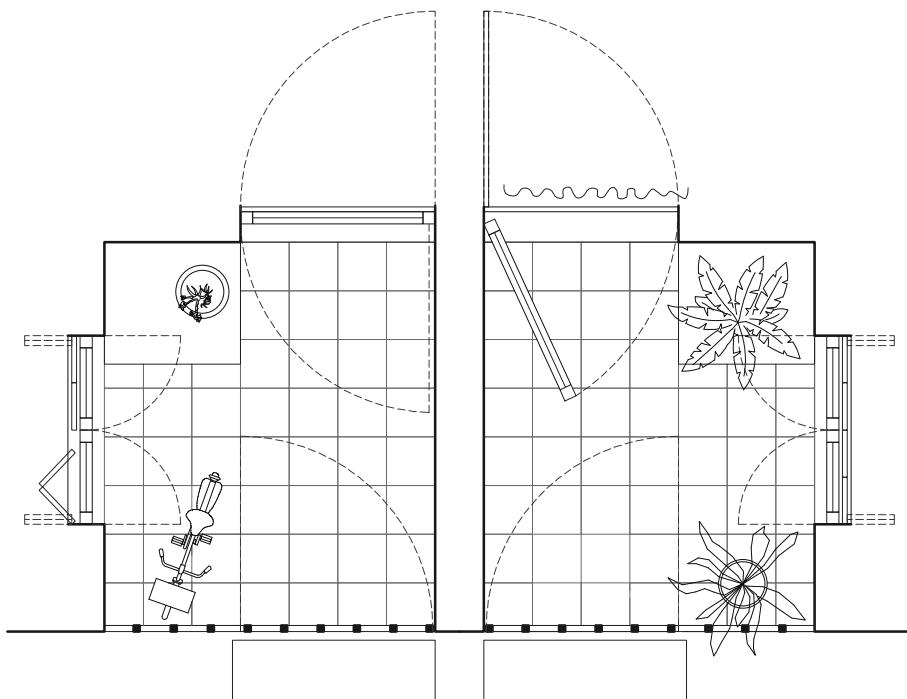
We chose a vast façade wall, with an existing window which would enable the viewer to understand the threshold's true scale. The landscape also added a sense of domesticity. With grass and a tree in front of the threshold, one truly had the feeling of walking towards their front door.

BOUÇA'S THRESHOLDS

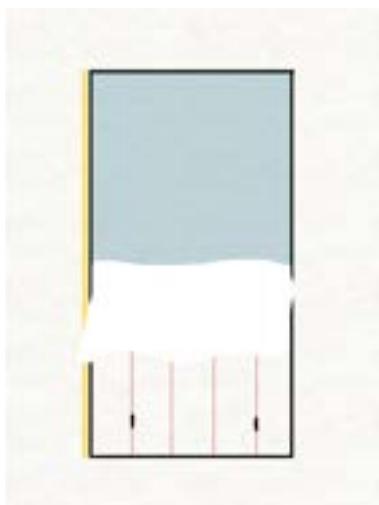
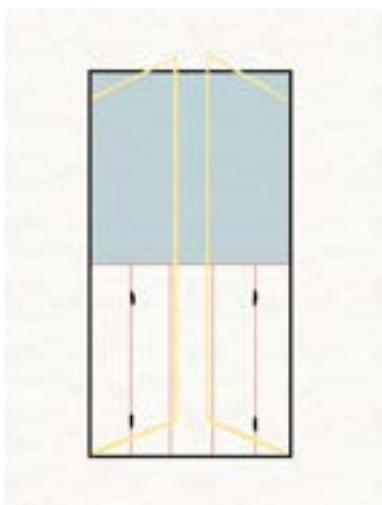


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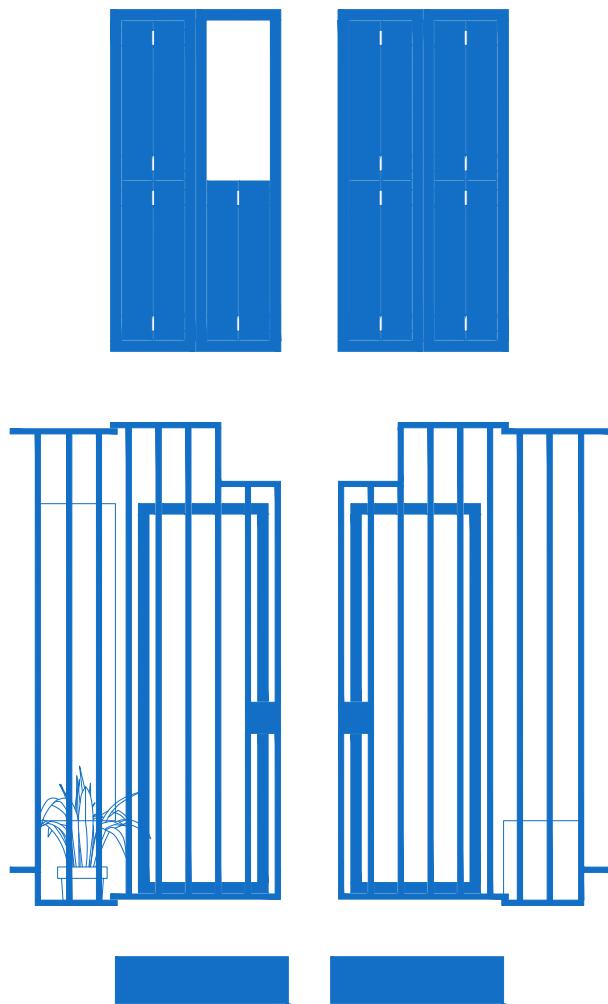


BOUÇA'S THRESHOLDS

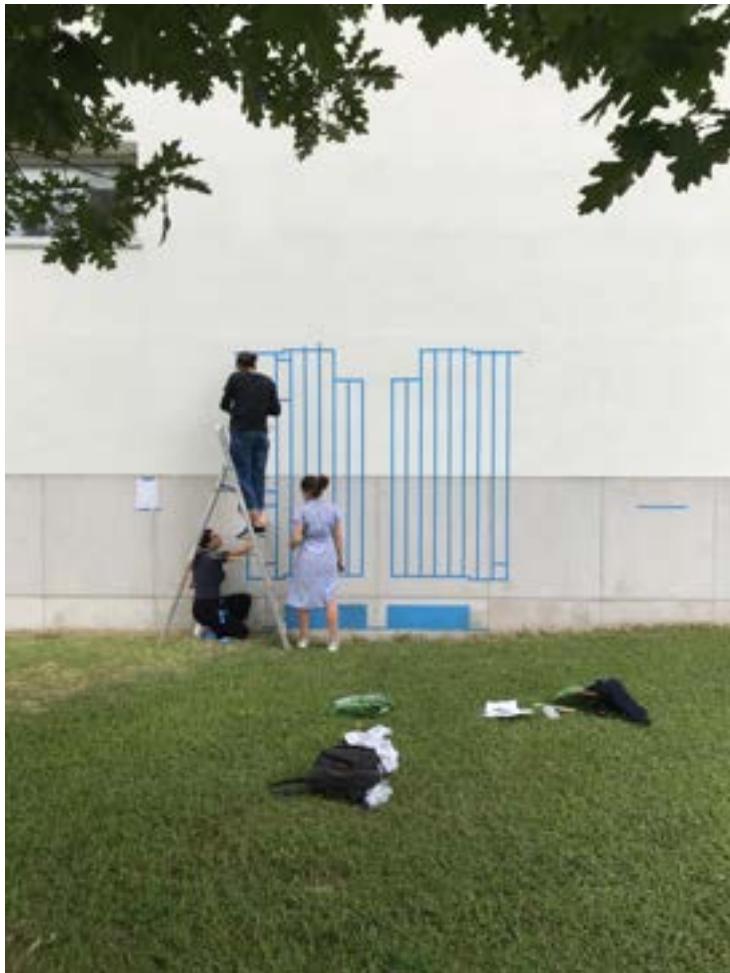


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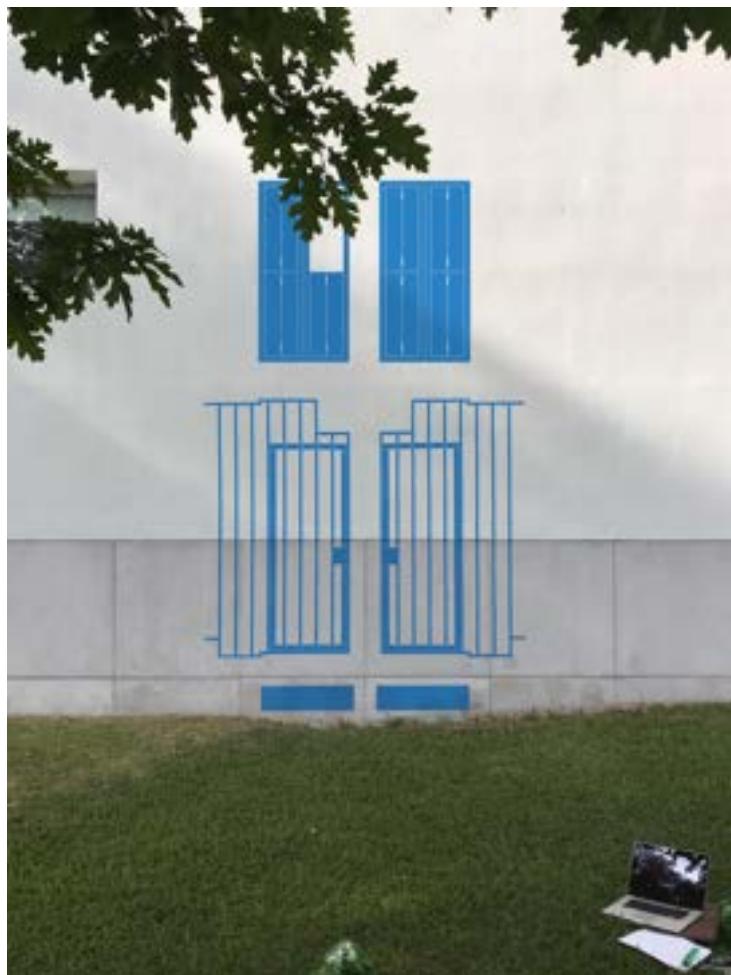


BOUÇA'S THRESHOLDS



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MARIA ROSS



PARALLELS



LÓPEZ RIVERA

BRIAN WHELAN, JOAR NORDVALL, MANUELA MUJICA

Working within a historical context, Alvaro Siza seeks to emphasise deep cultural connections through a modernist framework. When interacting with Siza's work this method is impossible to overlook.

These connections became instantly apparent to us while comparing the Carlos Ramos pavilion to the Vernacular pink house adjacent to it. The relationship of scale and proportion in the iconic thresholds of the pavilion and the main doorway to the pink house reinforced the existing evidence of Siza's contextual work on the FAUP campus.

The iconic face facade of the Carlos Ramos Pavilion contains elements that seem out of place regarding typical modernist sensibilities, such as the unnecessary sunshade above the first floors' rectangular window. The symbolic and referential value of the sunshade becomes obvious when observing the sunshades on the Pink House. The plinth of the House is also referenced in a thin line of black tile. The more we searched for connections, the more we uncovered.

Our intervention seeks to make his method more visible by initiating a conversation between the two facades by appropriating the vernacular stonework windows from the House building to the pavilion's facade and placing them according to the building's compositional grid.

PARALLELS

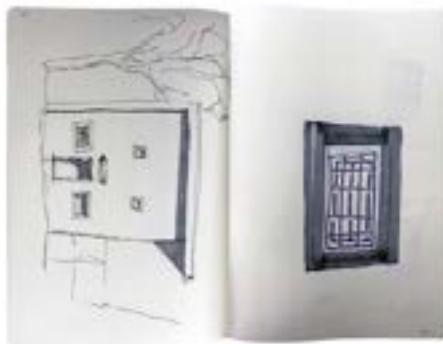


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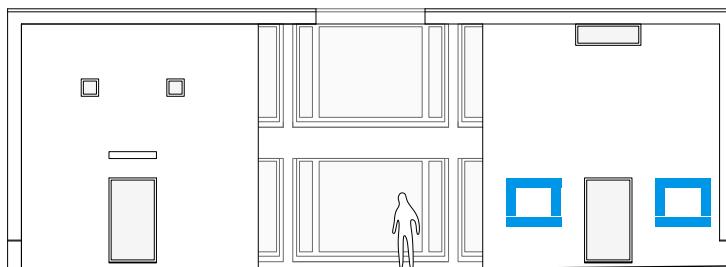


PARALLELS



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PARALLELS



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MANUELA MUJICA



METAPHORICAL ENTRANCES



LÓPEZ RIVERA

MARTA SOLER, MARTIN OLIVERA, MILAGROS TELECEMIAN

This piece of work consists on the construction of openings in places of transition through materiality. We have detected that Siza has not left anything to chance.

He has chosen specific materials in order to frame the different openings and suggest diverse entrances.

We recognized the existing flows of movement throughout the FAUP and chose Siza's metaphoric entrance that leads to nature to translate and juxtapose it to one of the existing entrances to the school.

This led us to reflect about the importance of scale and its power to transform a space.

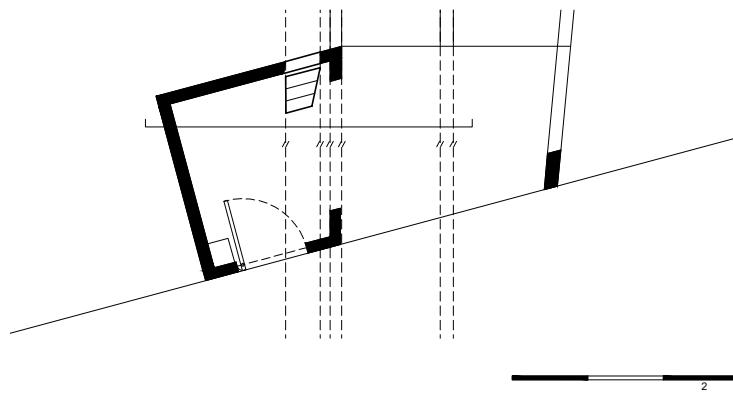
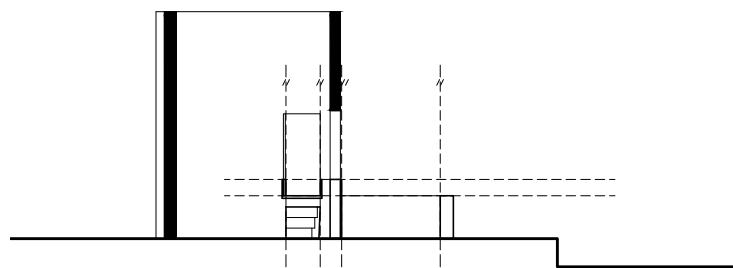
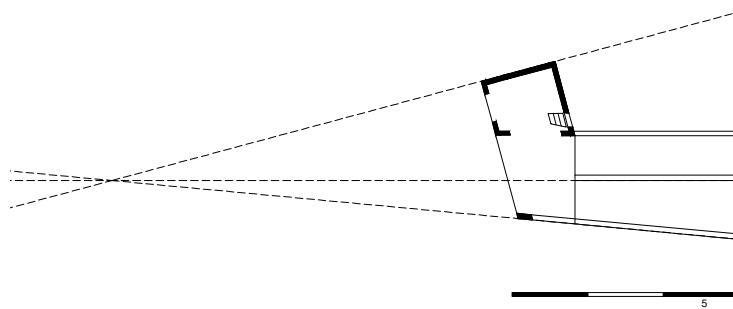
Human eye is not used to perceive spatial representations drawn in real scale. Imaging an object in space, it's often made in an abstract way. We drew the threshold of the metaphorical entrance in its real size and translated it to a new entry setting with similar physical conditions. Representing the threshold in its real scale but decontextualized from its original space, allowed us to appreciate its richness in meaning and comprehend its dimension.

METAPHORICAL ENTRANCES

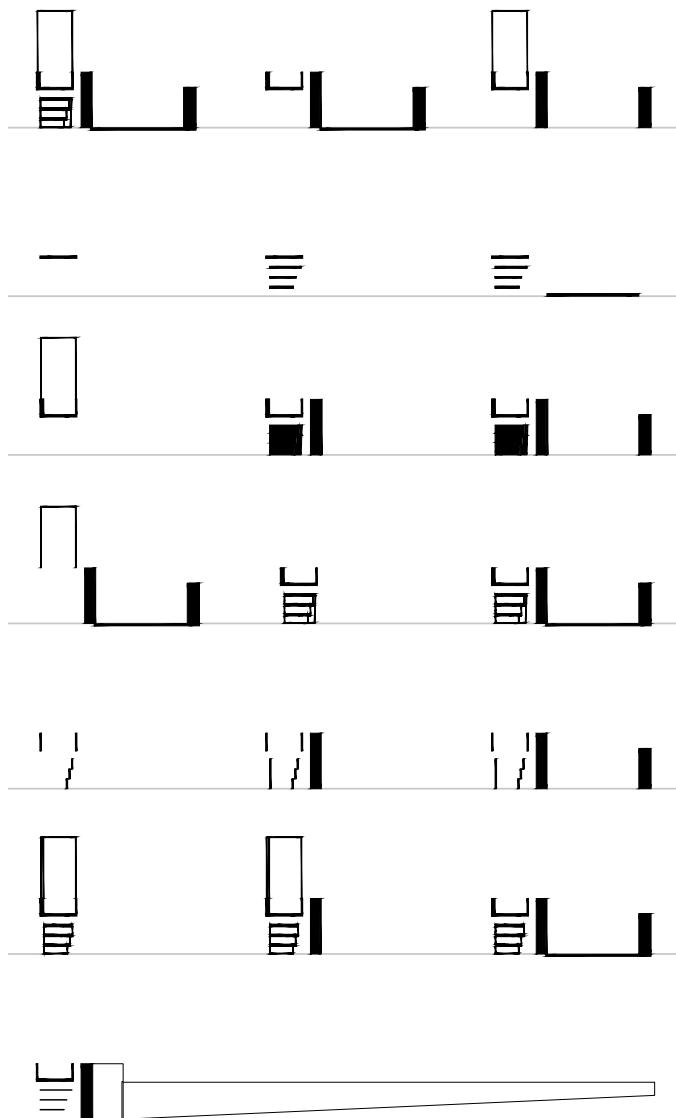


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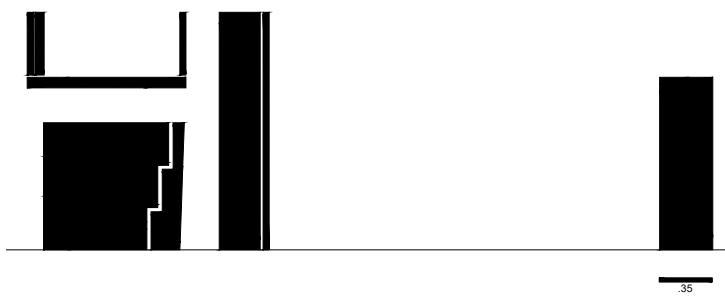


METAPHORICAL ENTRANCES

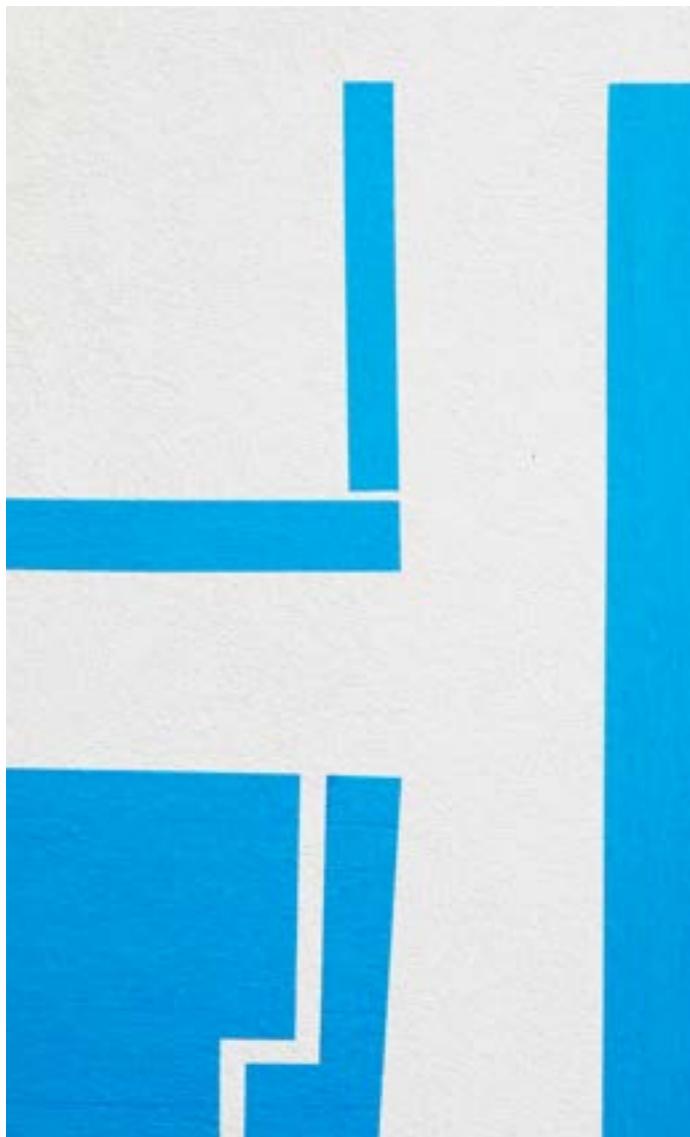


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MILAGROS TELECEMIAN



METAPHORICAL ENTRANCES



LÓPEZ RIVERA

MARTA SOLER, MARTIN OLIVERA,
MILAGROS TELECEMIAN



SIZA WAS HERE



LÓPEZ RIVERA

CARLOS PUEYO, IRINA KOZLOVA, RODRIGO WATSON

Window is a mystery, a symbol of continuity and discontinuity; the hole on the wall as a way to live that relationship between exterior and interior and its formal definition that determines the way we perceive the world. In that sense, a window has always been a search object link to numerous paradigms that architecture pretended.

The compositional language from the windows over the façade at FAUP, moves to its surroundings but remain respecting their shapes, sizes, scales, slopes, while reinterprets its details in a subtle yet direct appearance. It's a reinterpretation of Alvaro Siza's experimentation, someone who understands the rules of the game, but also someone who changes them to redefine to its minimum expression, the definition of Threshold.

An urban intervention which proposes to create a new reading from Siza's windows composition at FAUP, and relocating this in an urban space where it can suffer a live interaction between the user who walks, who drives through this space but also interacts with the fixed objects where its emplaced. A fixed window framing a tree. A panoramic window capturing a constant and live traffic. An intervention capturing life.

SIZA WAS HERE



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CARLOS PUEYO, IRINA KOZLOVA,
RODRIGO WATSON



SIZA WAS HERE

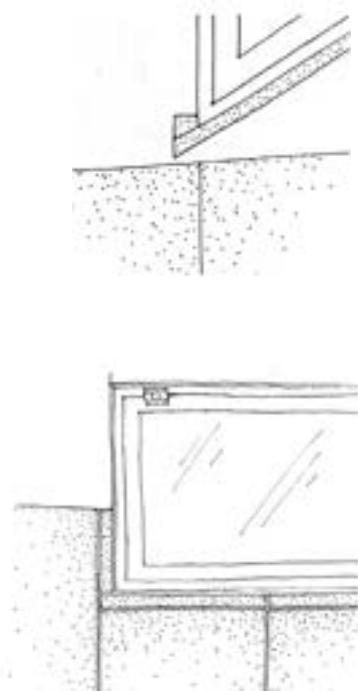


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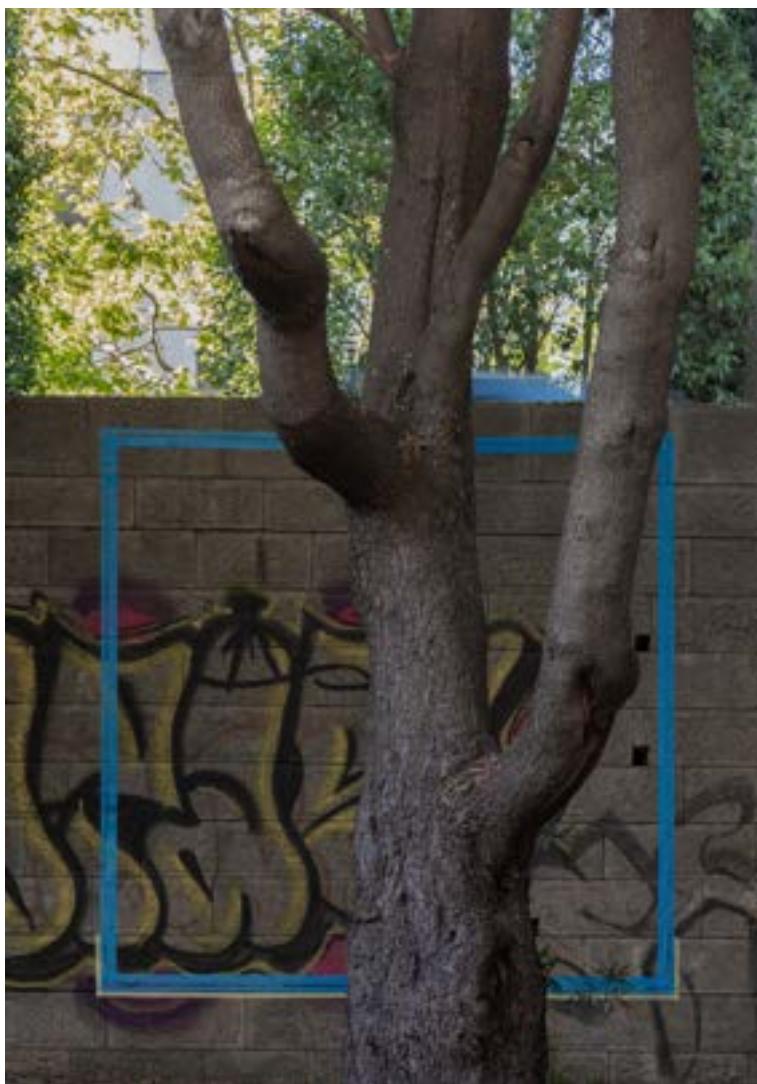


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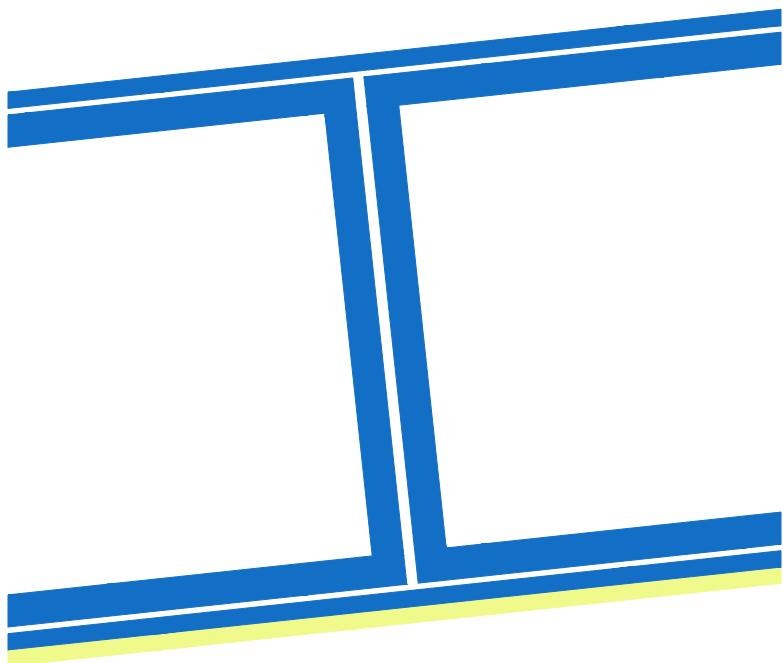


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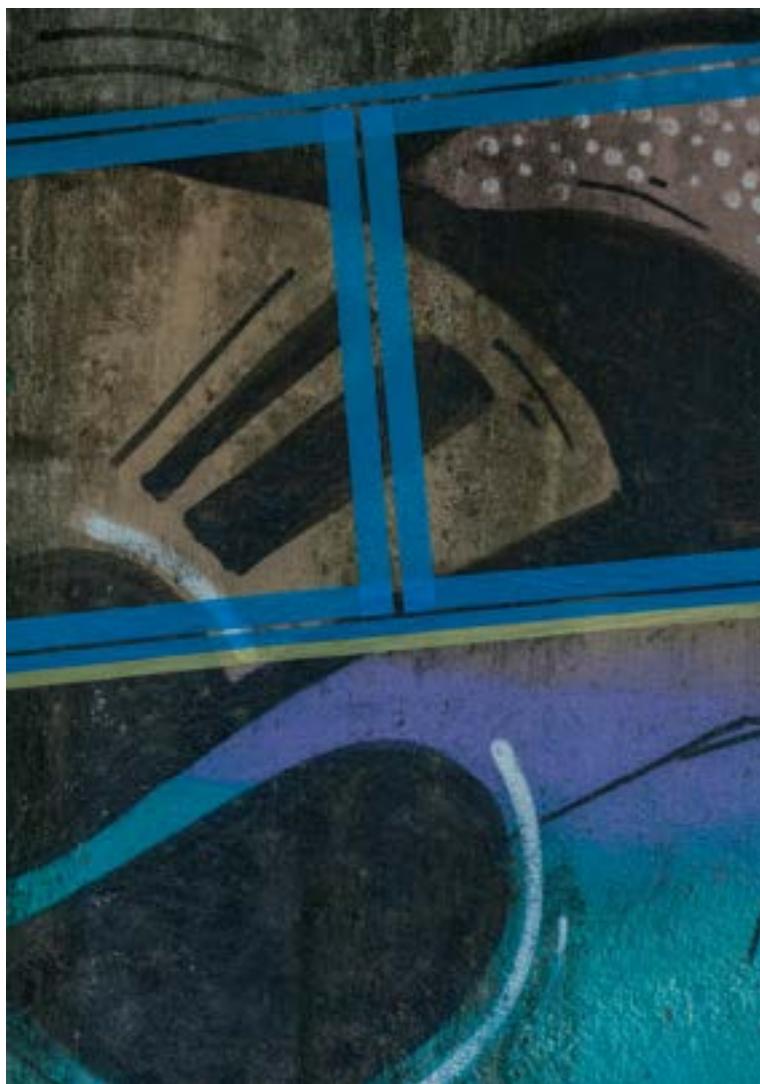


SIZA WAS HERE



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