



Architecture and Art '18  
International Congress

# ARCHITECTURE WORKSHOPS

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Much  
more  
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Window.

**TUESDAY SEP 4th  
to FRIDAY SEP 7th**

9h30 FAUP - TORRE G

architecture WS 1 | ELASTICITY  
class room TG 4.2

architecture WS 2 | CONCRETE  
class room TG 4.3

architecture WS 3 | L'ÉTOILE DE MER  
class room TG 5.2 and 5.3

12h30 LUNCH

13h45 BUS TRANSFER to REAL VINICOLA

## architecture WS 1 | PHILIPPE MEYER | ELASTICITY

Or how movement creates space. From a given volume on an unknown horizon, and by: Extension and compression; Fragmentation and dislocation. To demonstrate that, while maintaining the initial cube, for a two individuals' dwelling, a new interplay of shapes creates the poetics of elasticity. The proposal will be represented by a model.

## architecture WS2 | PAULA SANTOS + RUI FURTADO | CONCRETE – ARCHITECTURE AND OBJECTHOOD

The purpose of the workshop is to study alongside with the participants, architects, artists, designers and others, the ability of concrete as a working material - reinforced and/or molded, prefabricated or made-in-situ - and its response to many of the issues that might be raised when aiming for plasticity, resistance, form, function, space, interior and exterior. As a plastic and moldable material, it is possible to design a construction in this single material, in a way that is able to deliver to a functional program and having a symbolic character at the same time. Texture, opacity, luminosity, thickness, strength, form, color, as well as matters of urban symbology and landscape, simplicity and boldness will be subjects of discussion. The scale of the object is not important. Constructive and architectural meaning, functionality and its feasibility will be.

## architecture WS 3 | JOÃO PAULO RAPAGÃO + ATELIER DO CORVO | L'ÉTOILE DE MER

Yvonne Gallis receives on the day of her birthday drawn and quoted drawings on 30th December 1951 by her husband Charles-Édouard with the plan and some profiles of a hut. Between utopias, capitals, museums, universities, units and houses for the five continents, there is a desire for a shelter for an escape that translates a natural time and an initial space. The cabin, the Vitruvian myth, is now a Le Corbusier who, after a Second World War, seeks to question and return to an origin. Materializes an argument with 3.66 by 3.66 by 2.66 meters that summarizes the radical theories and practices of a minimal habit that is today a maximum enunciation, an architectural, artistic and ergonomic manifesto where it fits the earth and the sea, the horizontal and the vertical, the nocturne and the diurnal, united by an architectural promenade that rotates 360 degrees before ascending and disappearing to the center. Simultaneously, it is proposed to deconstruct the architectural object according to its uses and its restructuring according to organic rationalizations that seek to achieve the maximum in varied and different spatial themes. *"Je me sens si bien dans mon cabanon que, sans doute, je terminerai ma vie ici. L.C."*