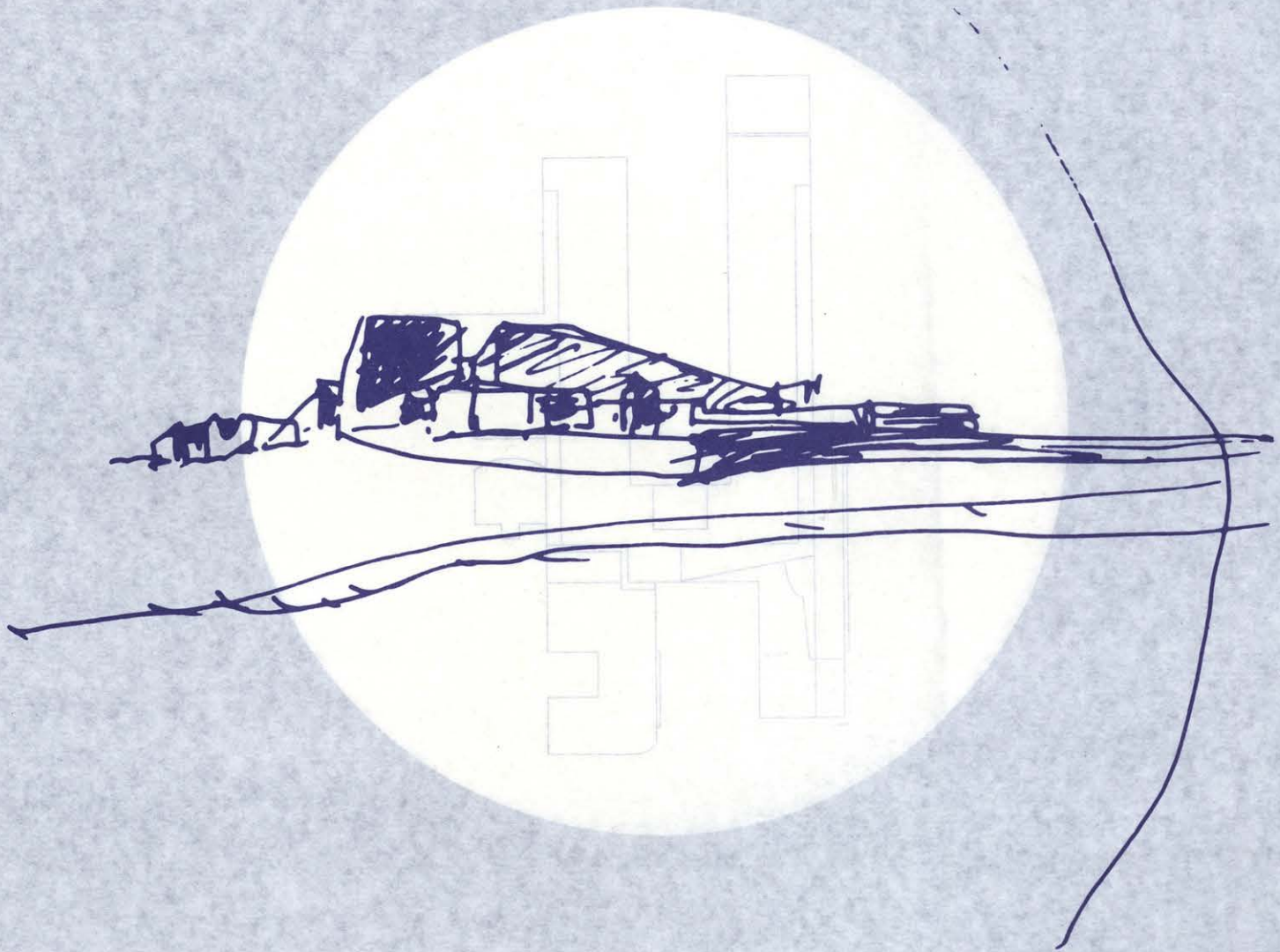


Escuela de Enseñanza Superior

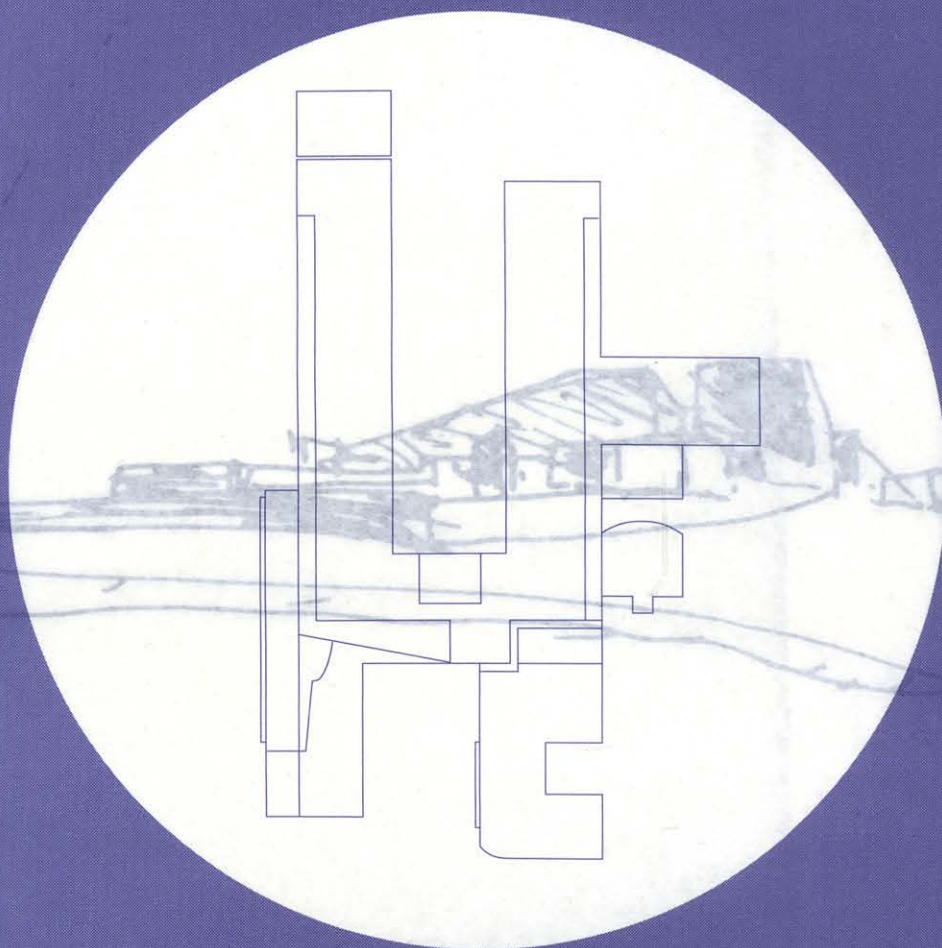
Alvaro Siza

Setubal, Portugal

Teacher's Training College



Alvaro Siza



Sin firma Unsigned

La publicación de esta colección de dibujos no significa el ensalzamiento de una determinada forma de proyectar cuanto que mediante una lectura atenta y continua del desarrollo lógico que presentan reconozcamos limpiamente unos procesos proyectuales plasmados en ellas.

Estos esbozos no deberían tener valor como originales incunables o como gestos aislados, normalmente publicados ilustrando los planos del proyecto. Hay que leerlos de forma continua. Tal y como vemos una lectura gráfica de scanner.

Siza maneja su arquitectura de una forma totalmente plástica. Cada dibujo puede interpretarse como un nuevo trazo que va modelando progresivamente el espacio. Esta manera de concebir la proyectación estaría más cercana a cómo interpretaría un pintor o un escritor los procesos creativos de la arquitectura. Así claramente se entiende como un rayo de luz, del lucernario elipsoidal del vestíbulo, materializado, atraviesa el espacio horadando el muro frontal formalizando una ventana circular que preside el acceso.

Inicialmente Siza elabora unos tipos básicos, aquellos que han estructurado la historia de la arquitectura; el patio, la torre, la composición por elementos... Esta primera decisión va a permitir ir diseñando cada elemento disgregable del conjunto como una pieza autónoma, controlable independientemente, incluso desgajando su forma interior de la exterior ya que perfectamente pueden no pertenecer a la misma figura. Esta concentración del esfuerzo de diseño es el mecanismo que permite ir de lo general a lo particular, y viceversa, dejando que el control óptico de la trayectoria que se va recorriendo sea el que unifique el objeto. Y su valor una vez construido. Sin embargo es el mismo enfoque el que se usa entre lo grande y lo pequeño. Todos los dibujos mantienen la misma distancia focal. Todo se mantiene homogéneo, en un proceso de diseño no jerarquizado.

En la Escuela de Estudios Especiales de Setúbal la decisión básica fue esconder un patio, ligeramente enterrado, al que se adosan varios cuerpos, cada uno resolviendo una función característica: auditorio, biblioteca, administración, cafetería, foyer... Sobre esta base el ojo del arquitecto va a ir trazando un recorrido de trabajo con un rumbo prefijado. Enfoca una parte del objeto, o el conjunto: resuelve una pieza, vuelve de nuevo sobre otros puntos cuya resolución no fue del todo exacta. En ciertos momentos es necesario concretar algunas medidas. Pocas veces es necesario volver a enfocar todo el edificio. La proposición es recorrer este mismo camino.

The publication of this collection of drawings does not mean the exaltation of a certain form of planning, for, through a careful and continuous reading of the logical development presented, we clearly recognized several planning processes which they reflect.

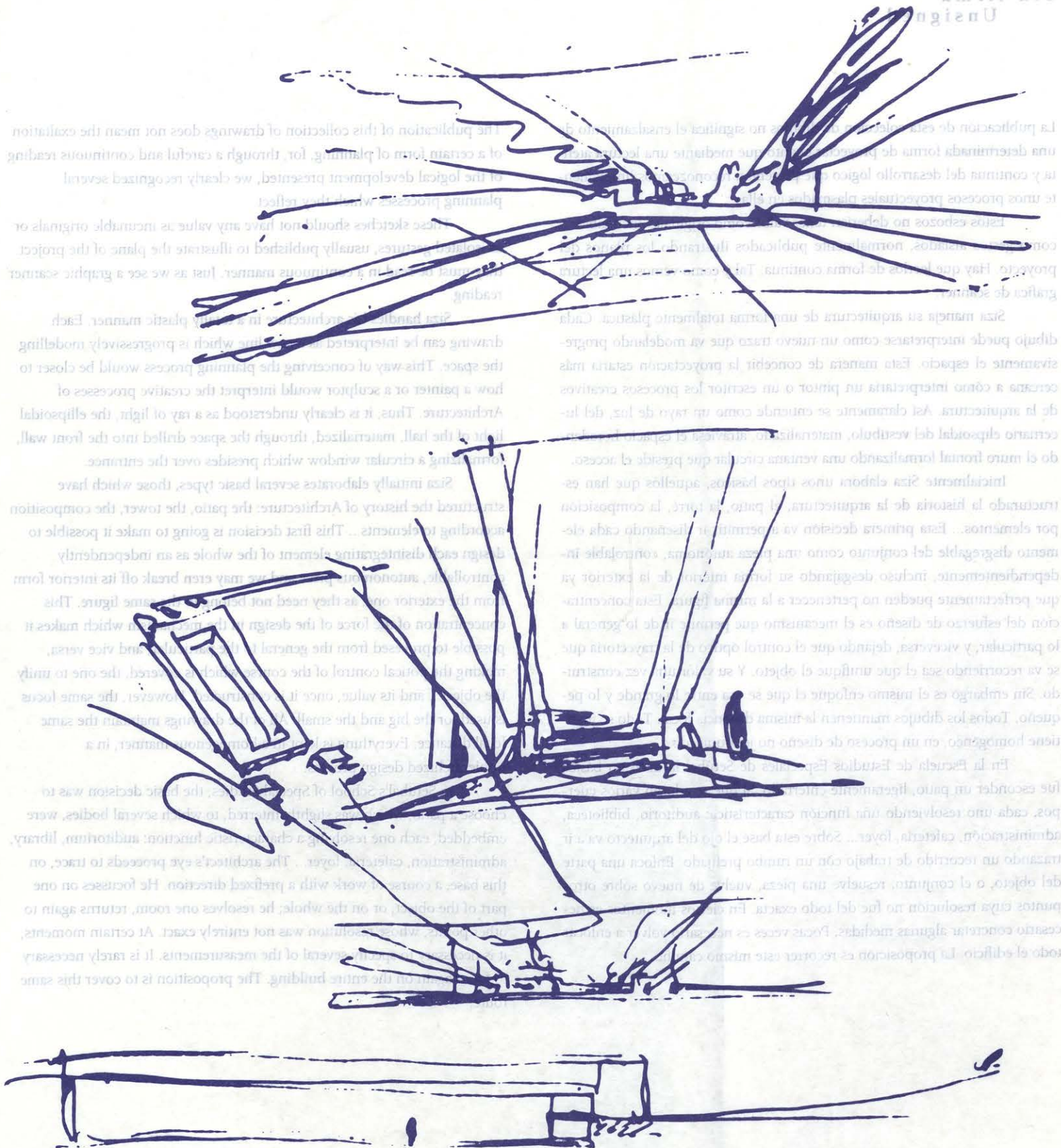
These sketches should not have any value as incunable originals or as isolated gestures, usually published to illustrate the plane of the project. They must be read in a continuous manner. Just as we see a graphic scanner reading.

Siza handles his architecture in a totally plastic manner. Each drawing can be interpreted as a new line which is progressively modelling the space. This way of conceiving the planning process would be closer to how a painter or a sculptor would interpret the creative processes of Architecture. Thus, it is clearly understood as a ray of light, the ellipsoidal light of the hall, materialized, through the space drilled into the front wall, formalizing a circular window which presides over the entrance.

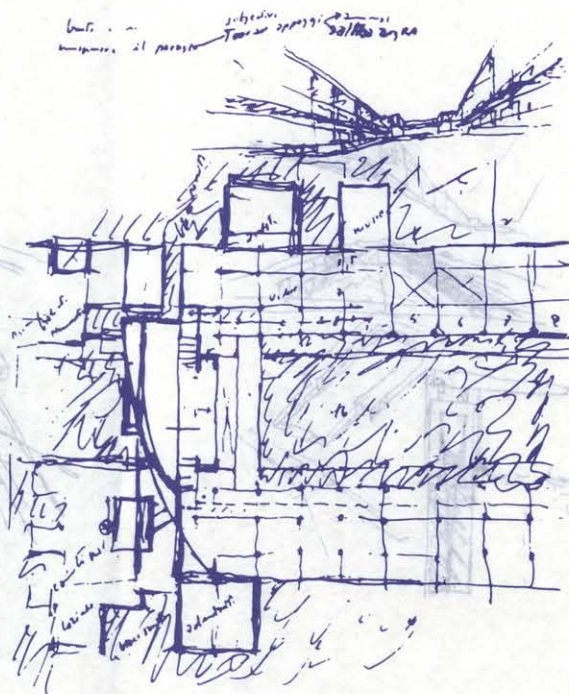
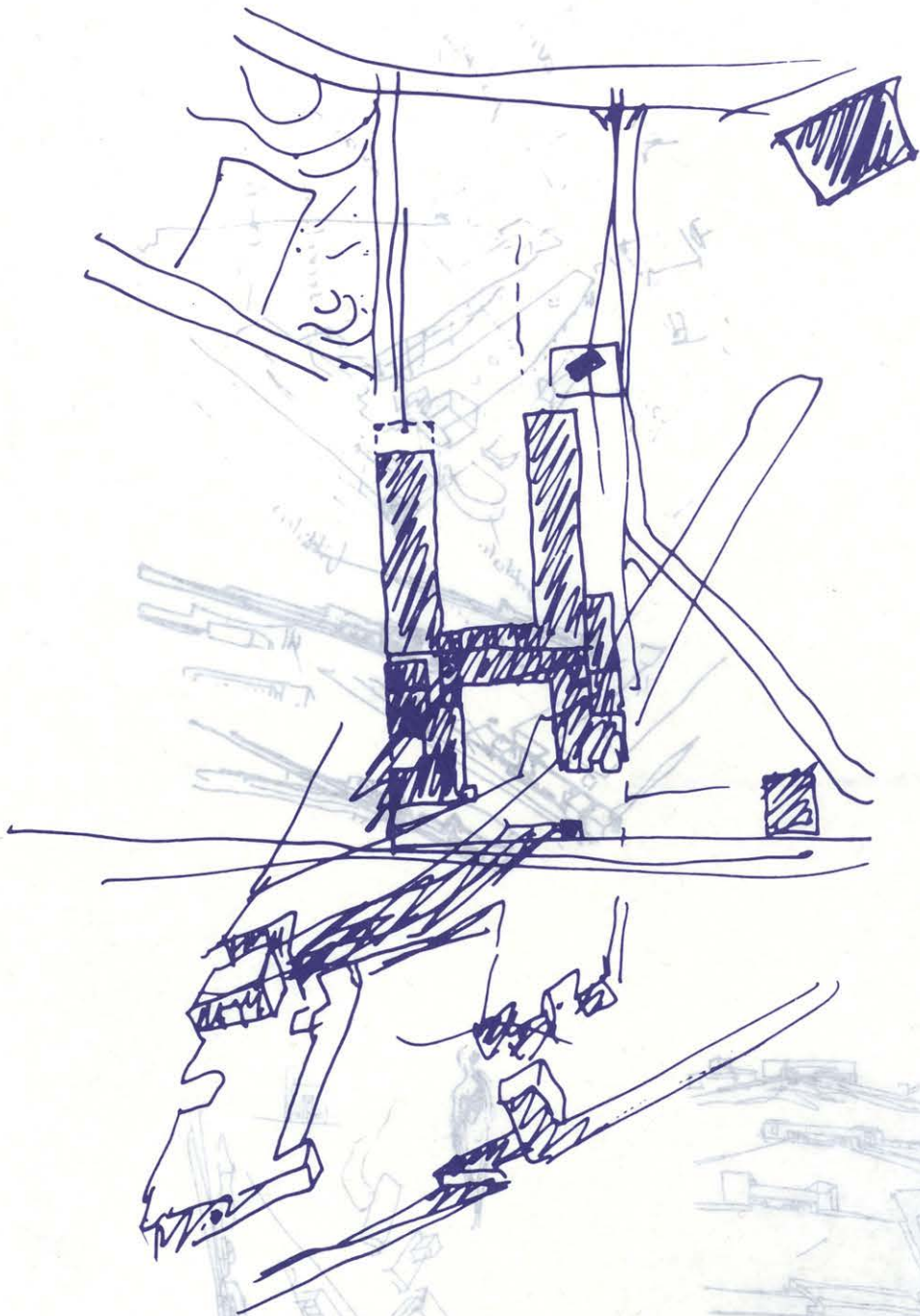
Siza initially elaborates several basic types, those which have structured the history of Architecture: the patio, the tower, the composition according to elements... This first decision is going to make it possible to design each disintegrating element of the whole as an independently controllable, autonomous piece and we may even break off its interior form from the exterior one, as they need not belong to the same figure. This concentration of the force of the design in the mechanism which makes it possible to proceed from the general to the particular, and vice versa, making the optical control of the course which is covered, the one to unify the object... and its value, once it is constructed. However, the same focus is used for the big and the small. All of the drawings maintain the same focal distance. Everything is kept in a homogenous manner, in a unhierarchized design process.

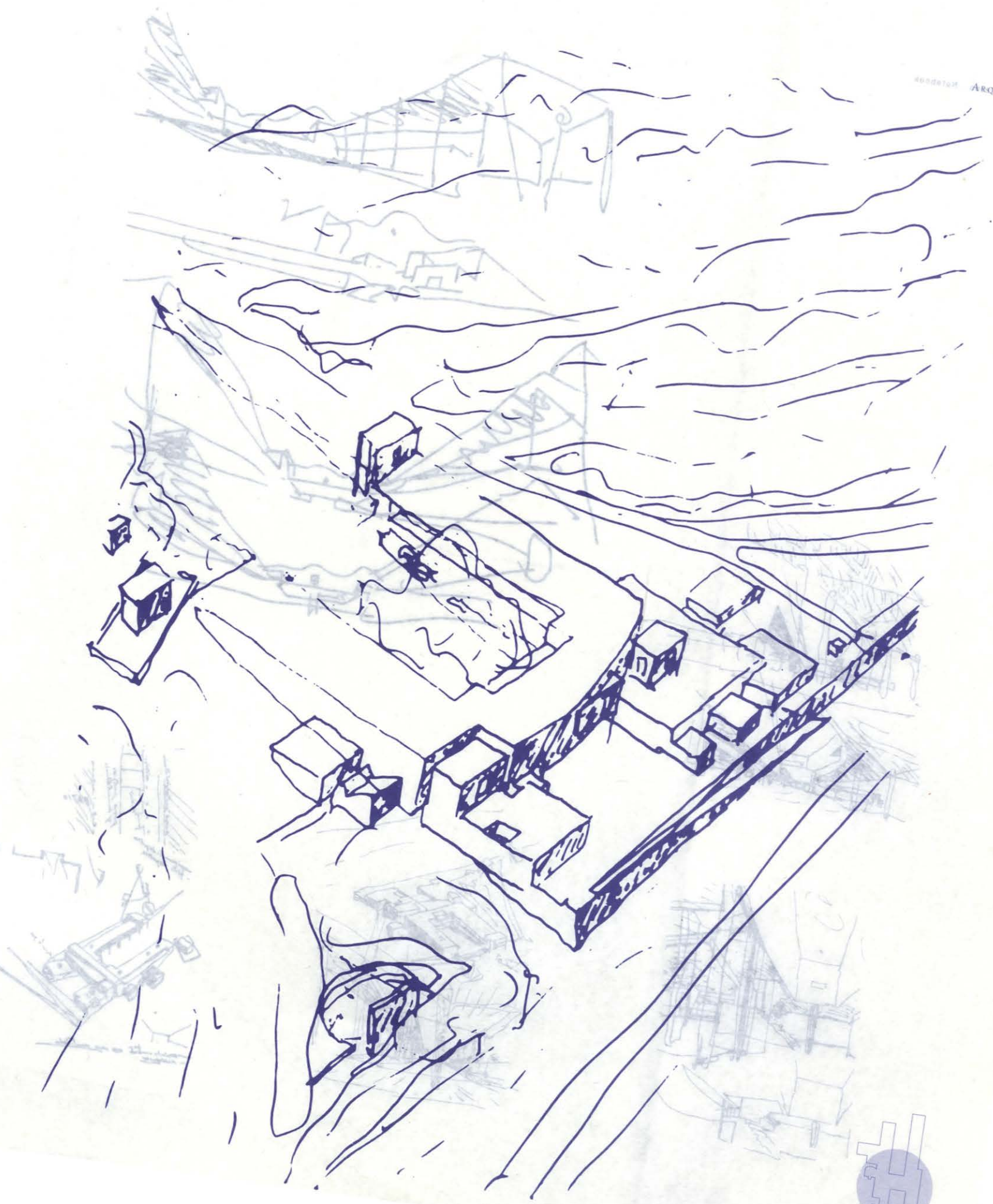
In Setúbal's School of Special Studies, the basic decision was to choose a patio, which was slightly interred, to which several bodies, were embedded, each one resolving a characteristic function: auditorium, library, administration, cafeteria, foyer... The architect's eye proceeds to trace, on this base, a course of work with a prefixed direction. He focusses on one part of the object, or on the whole; he resolves one room, returns again to other points, whose resolution was not entirely exact. At certain moments, it is necessary to specify several of the measurements. It is rarely necessary to focus again on the entire building. The proposition is to cover this same route.

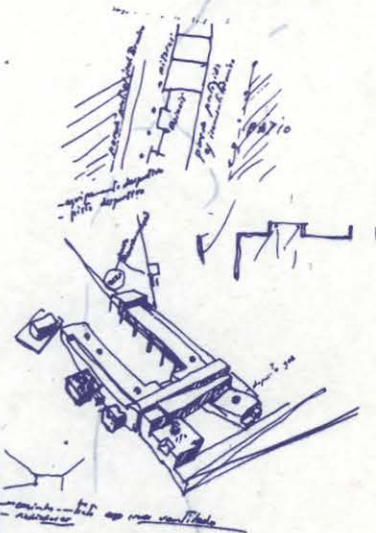
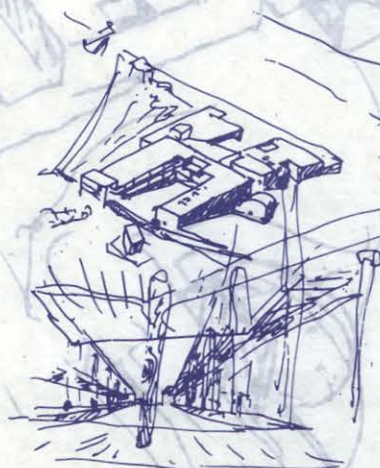
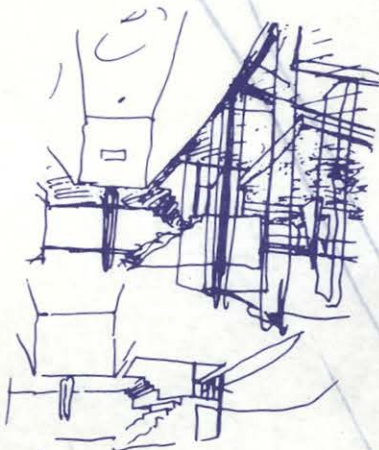
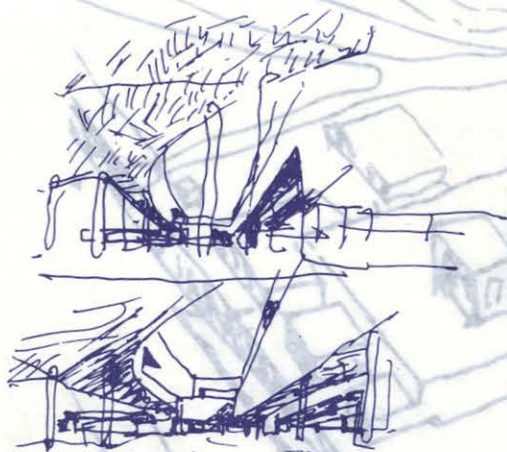
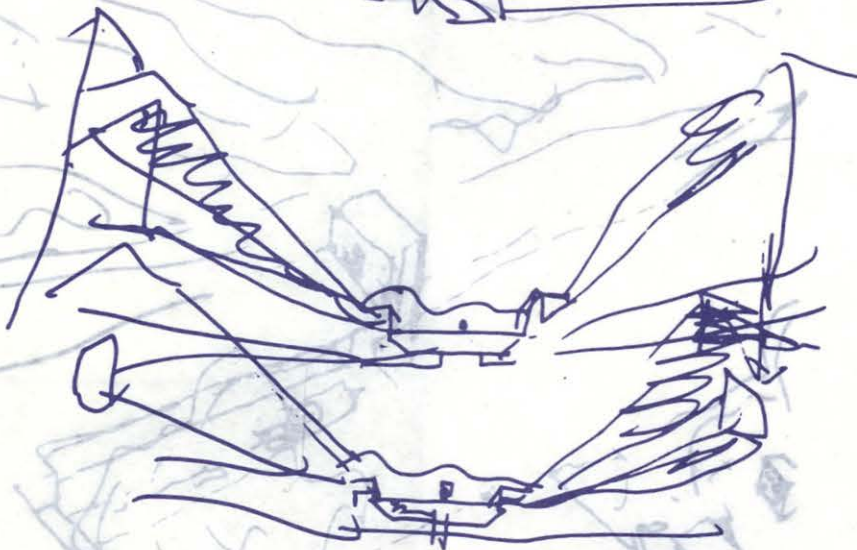
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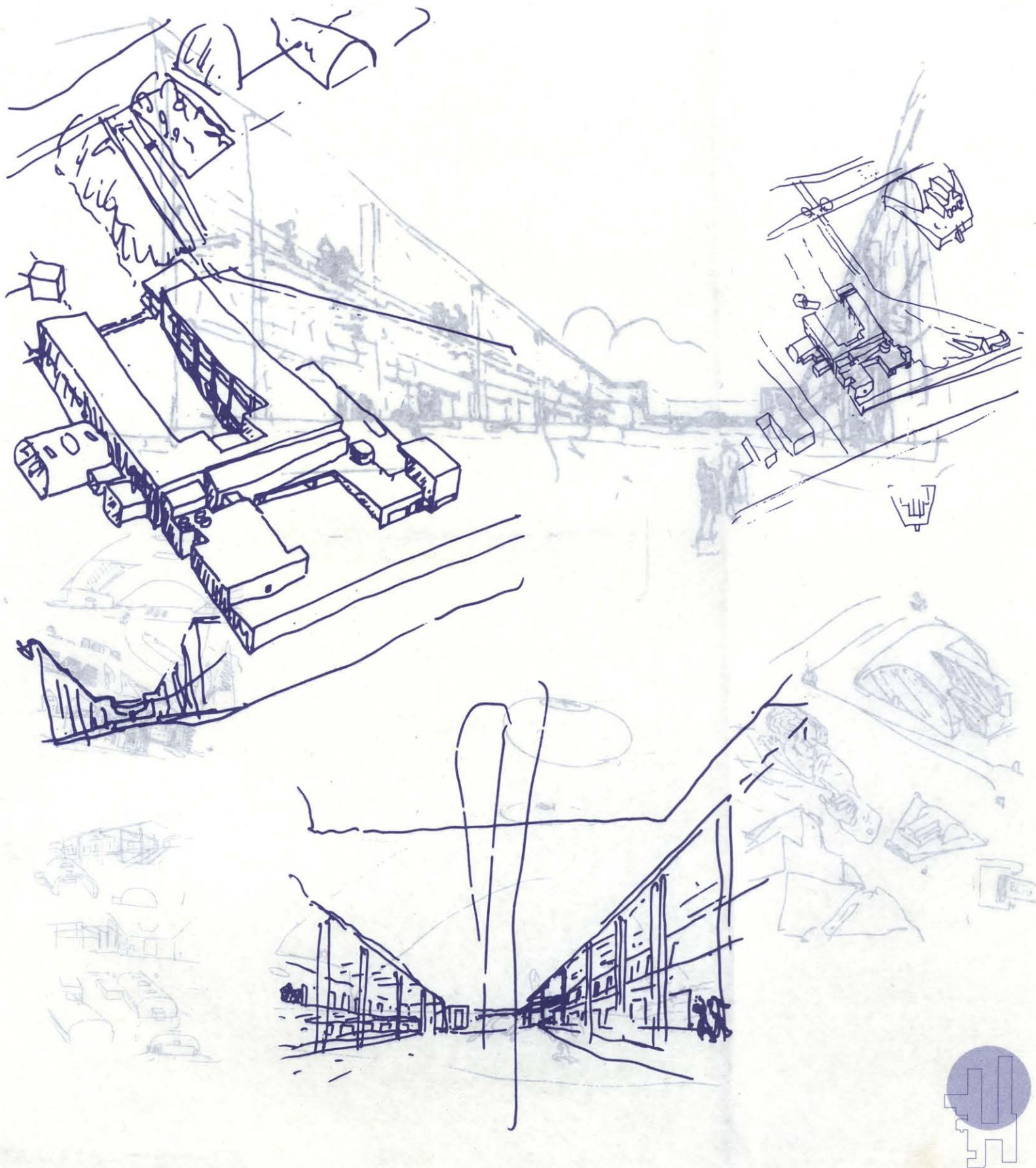


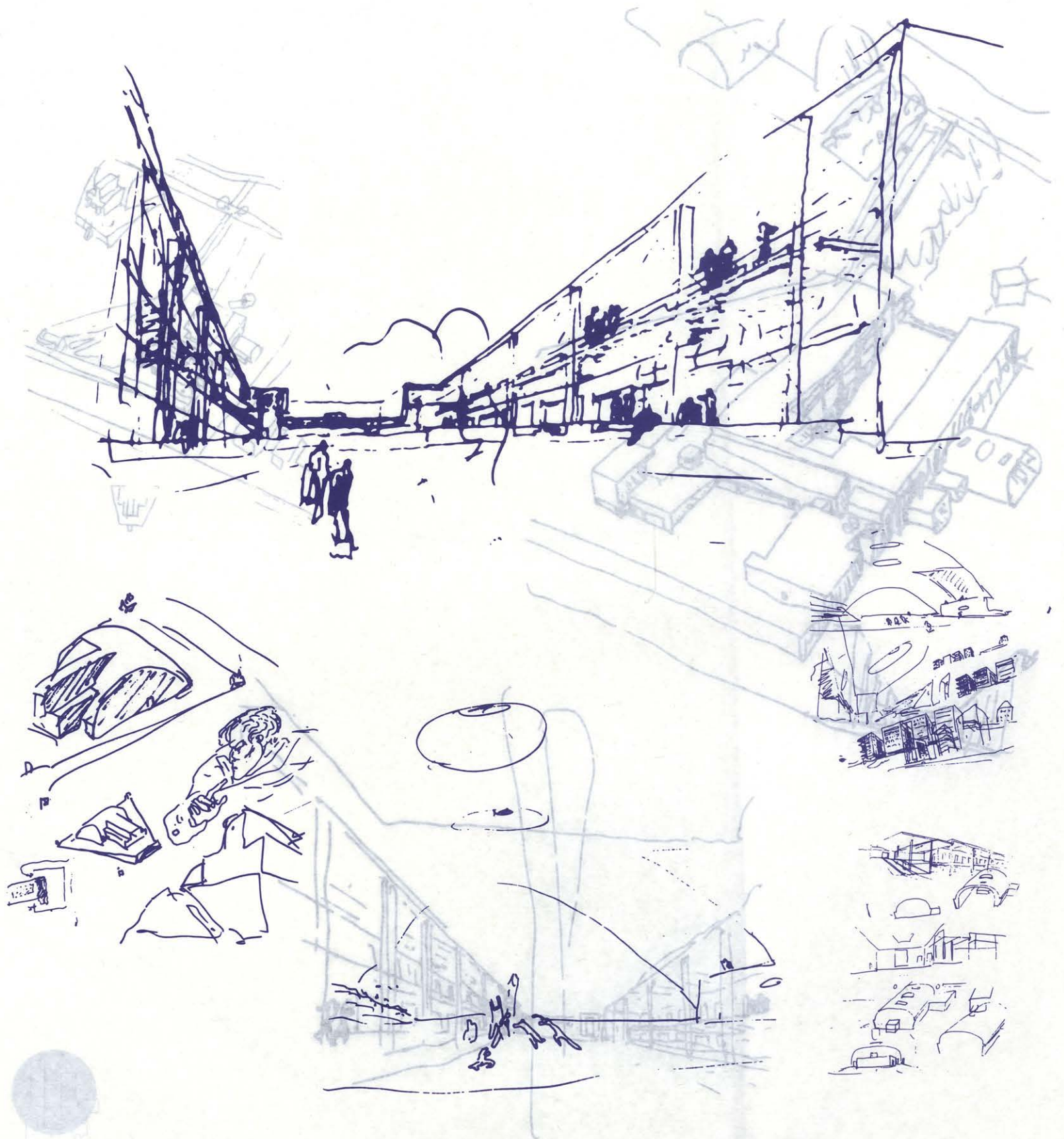


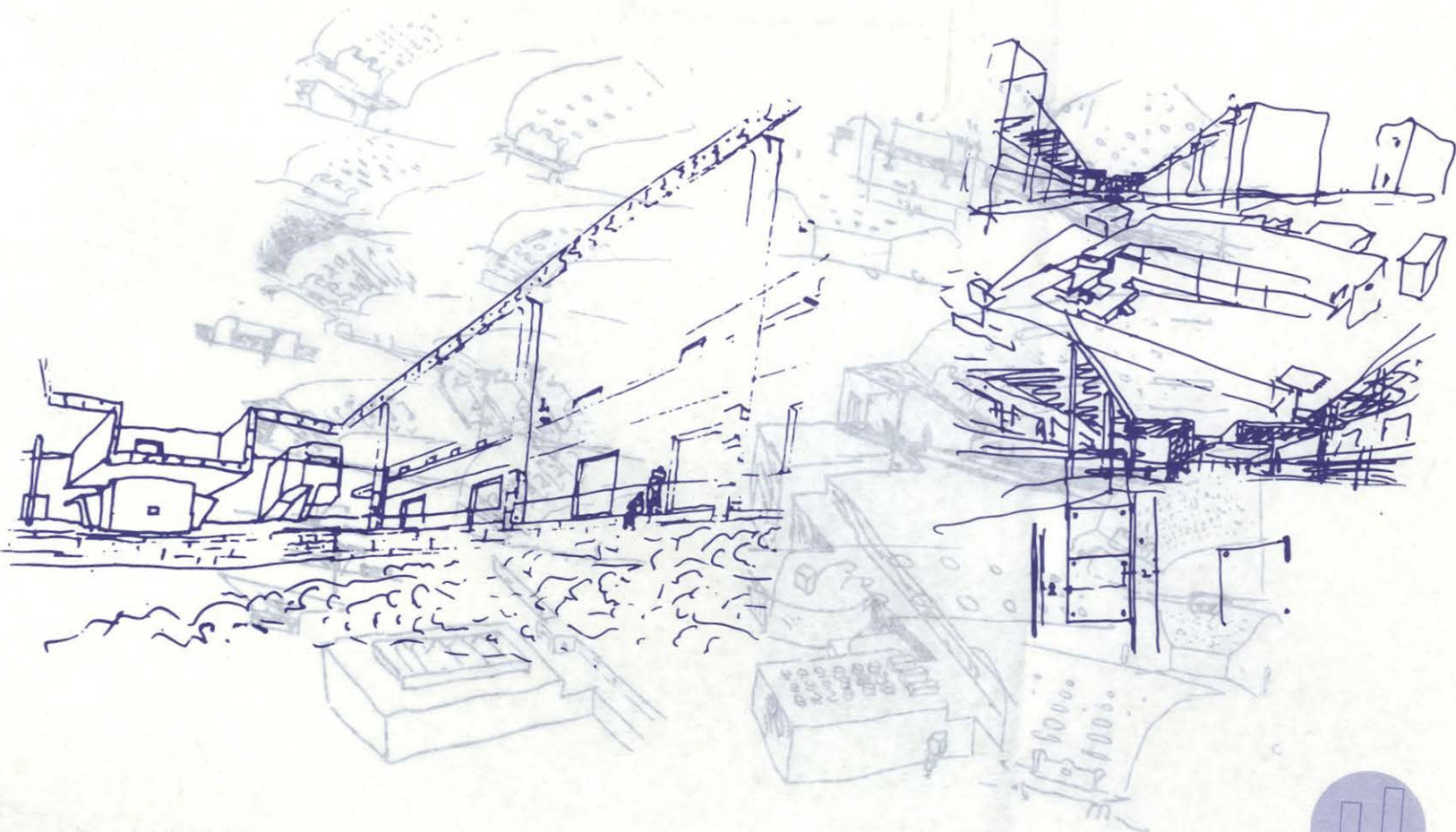
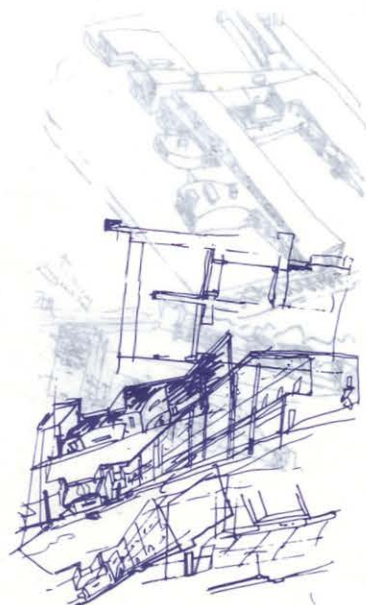
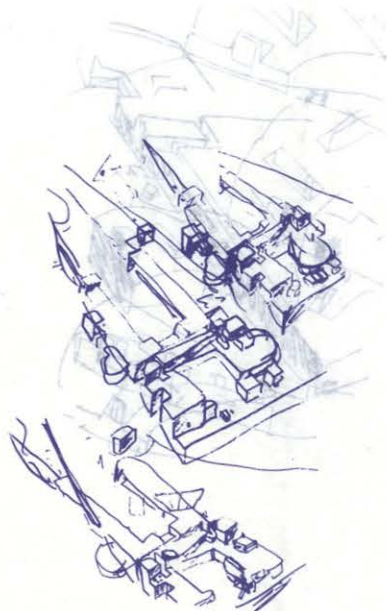
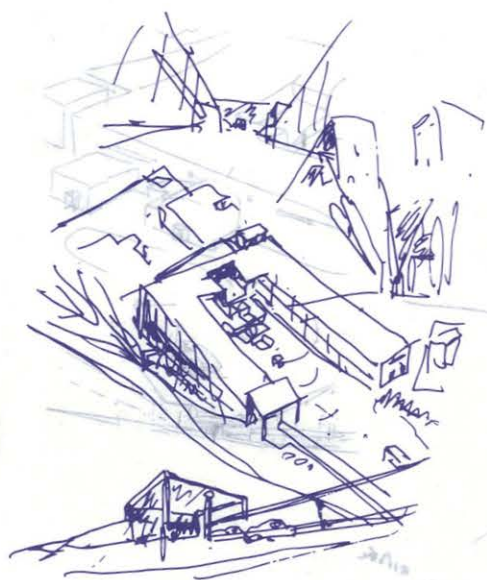


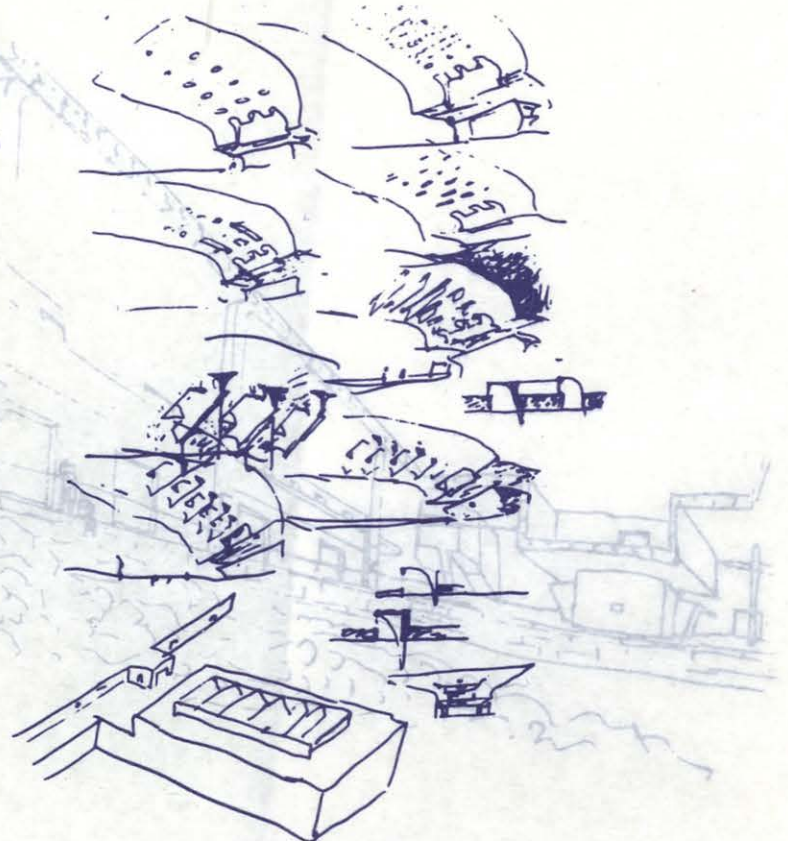
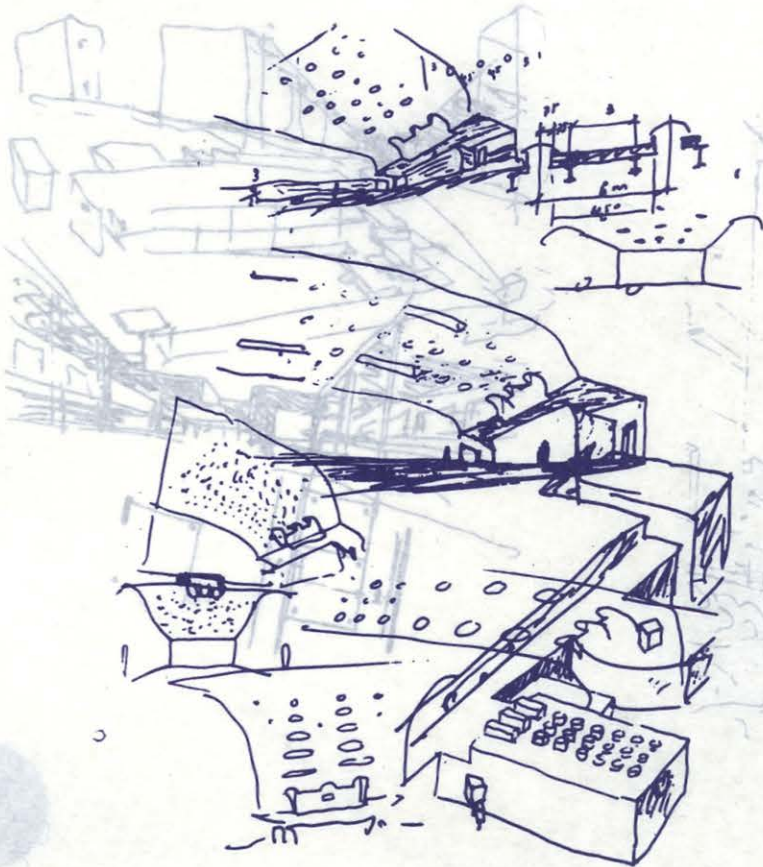
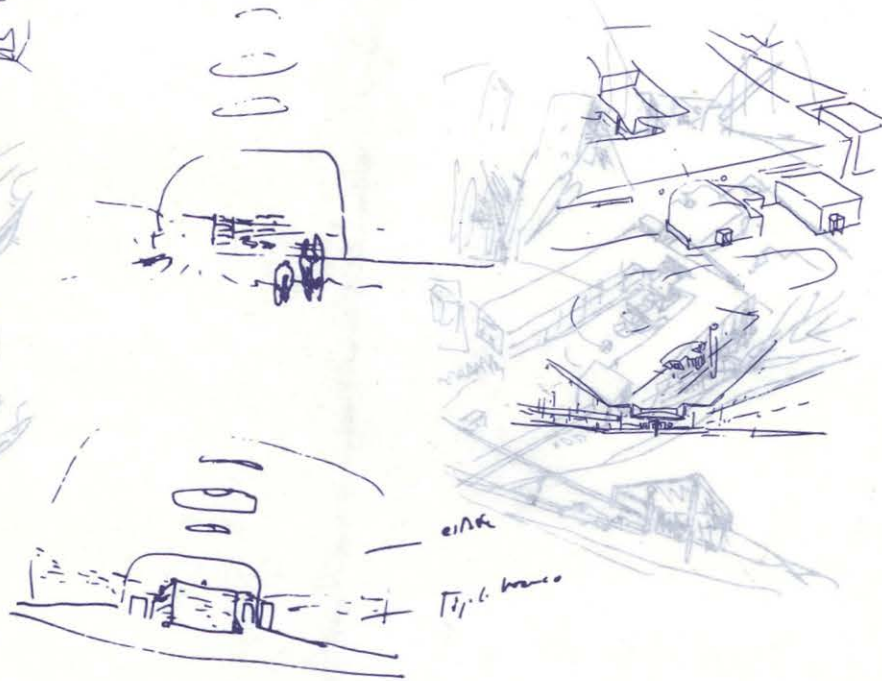
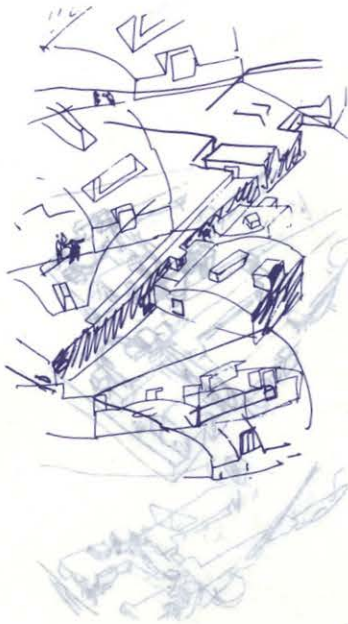
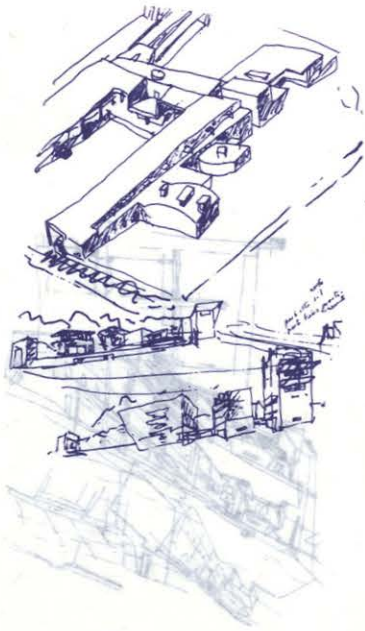


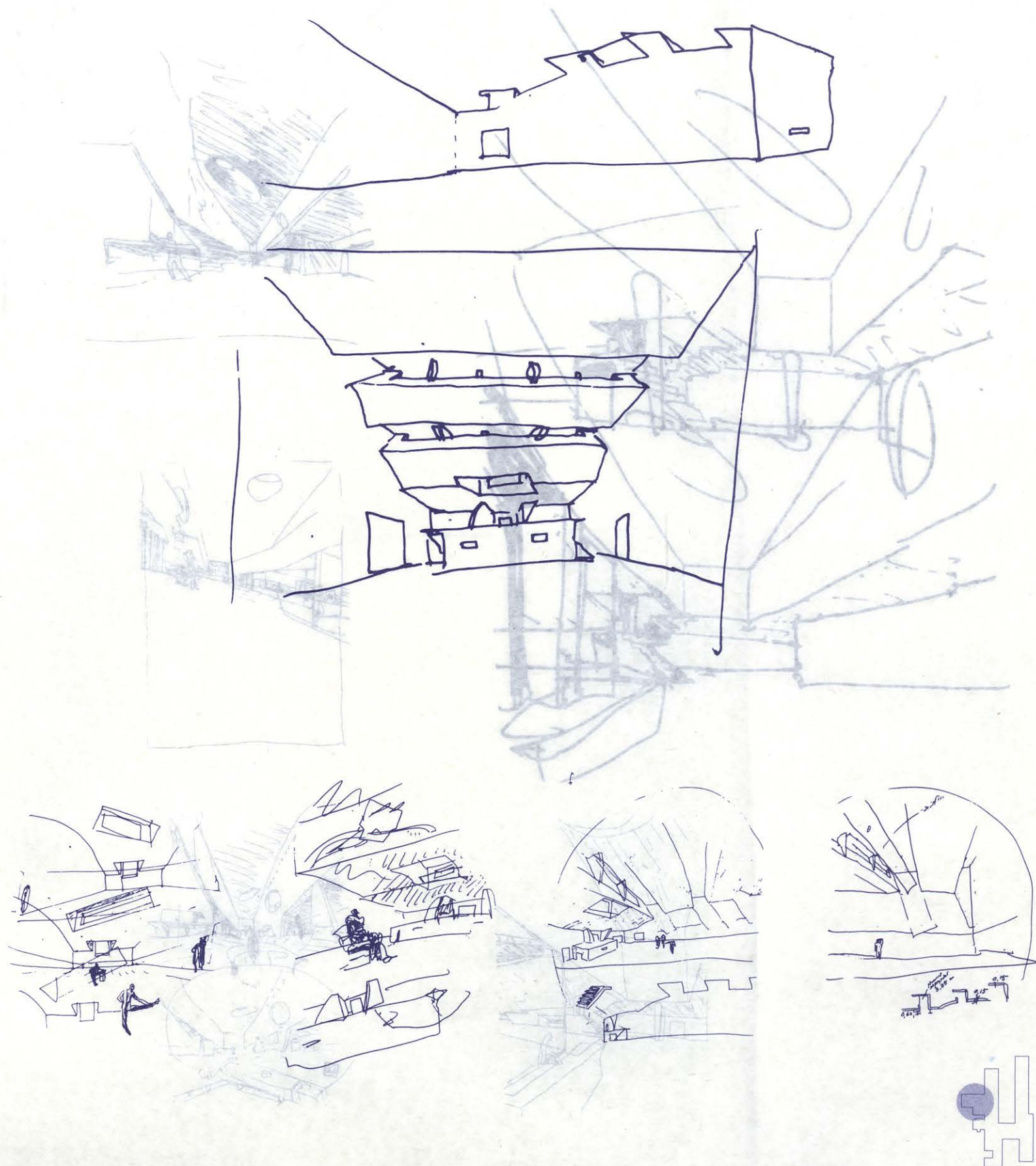


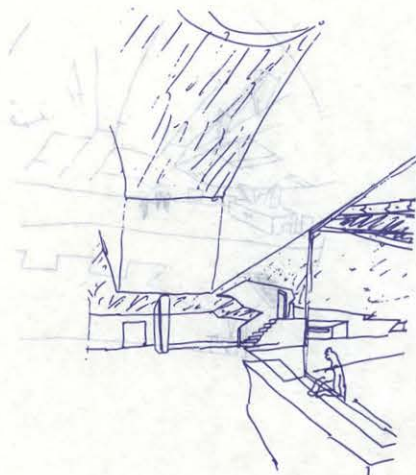
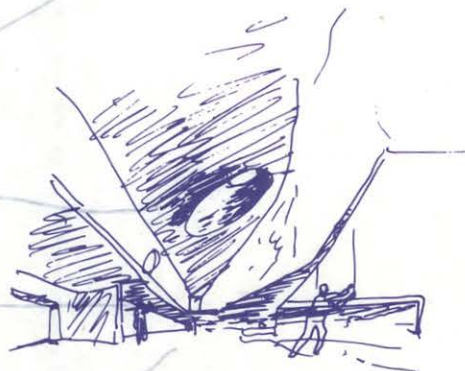
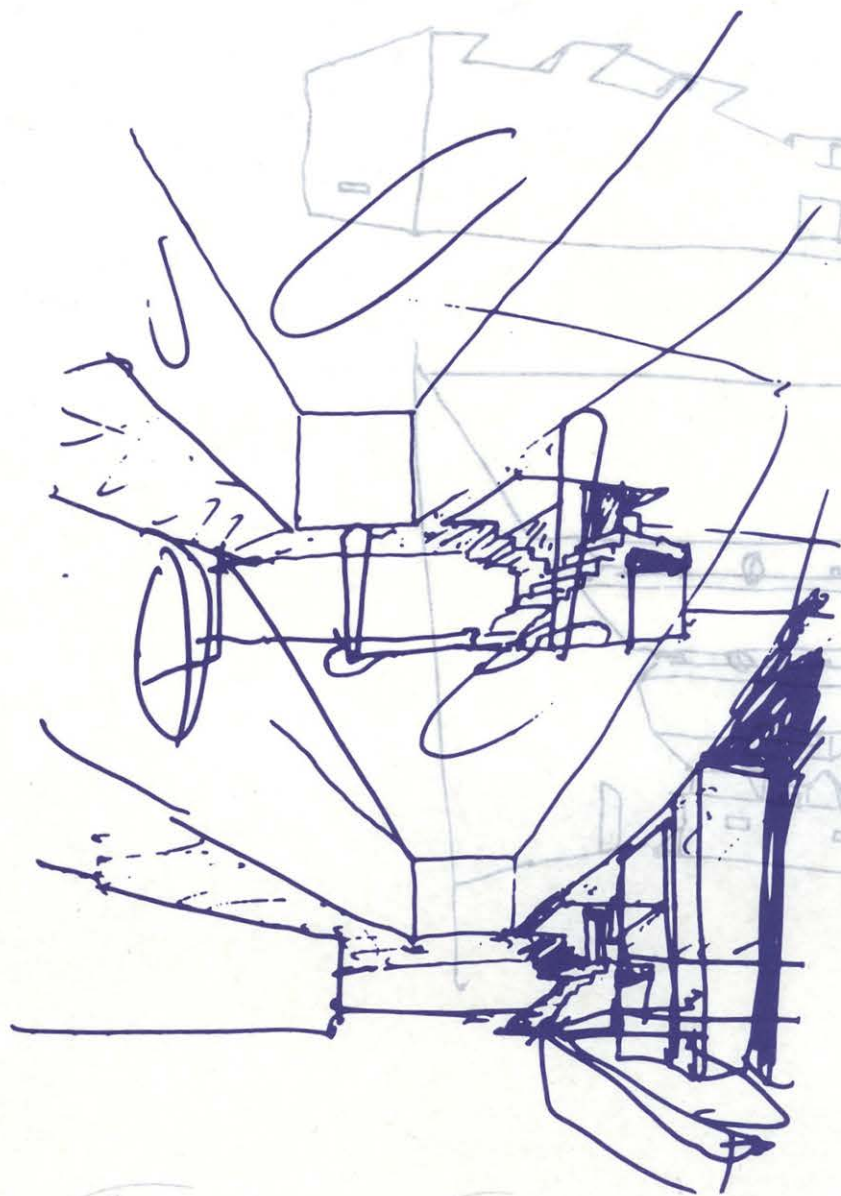


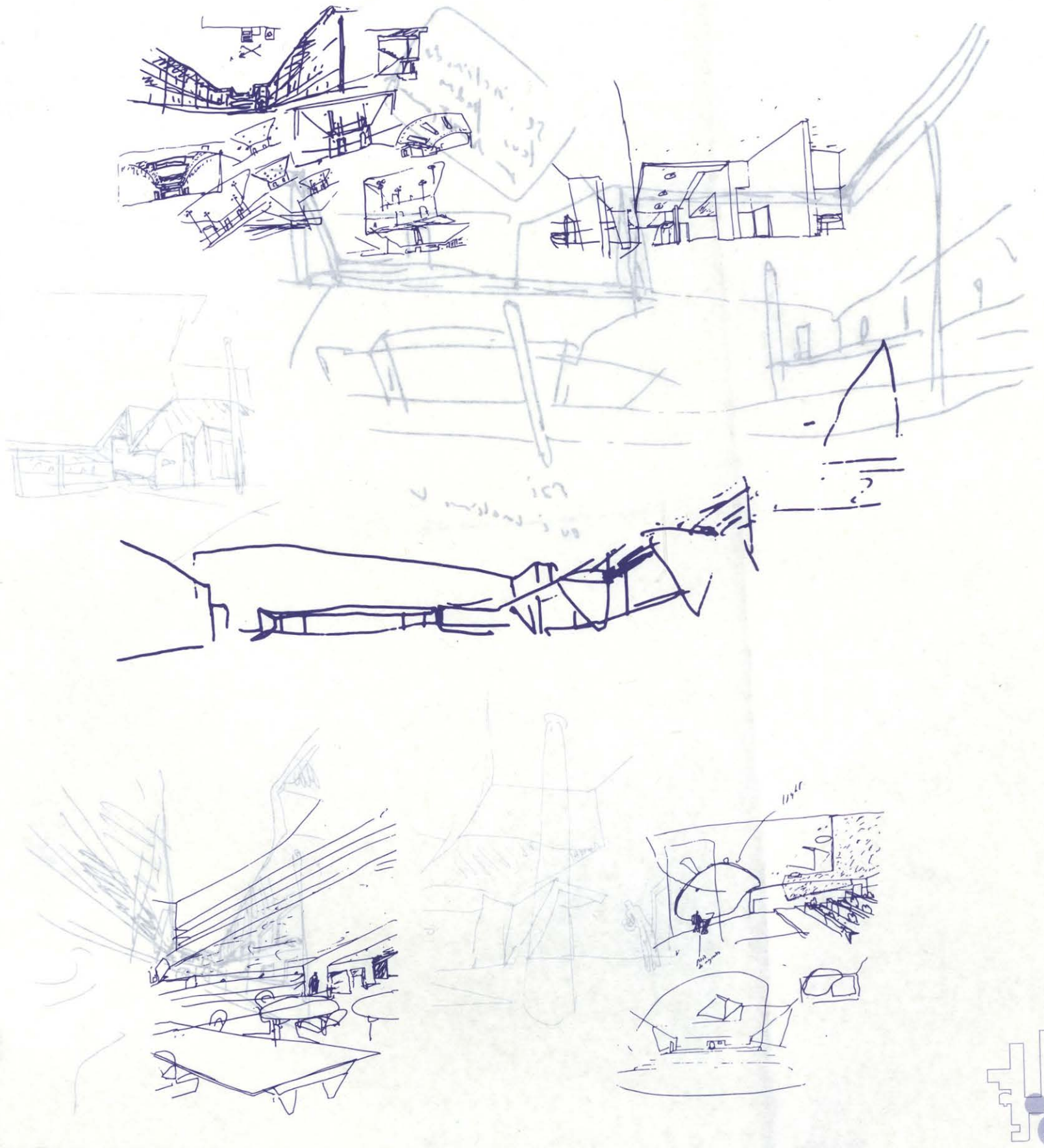


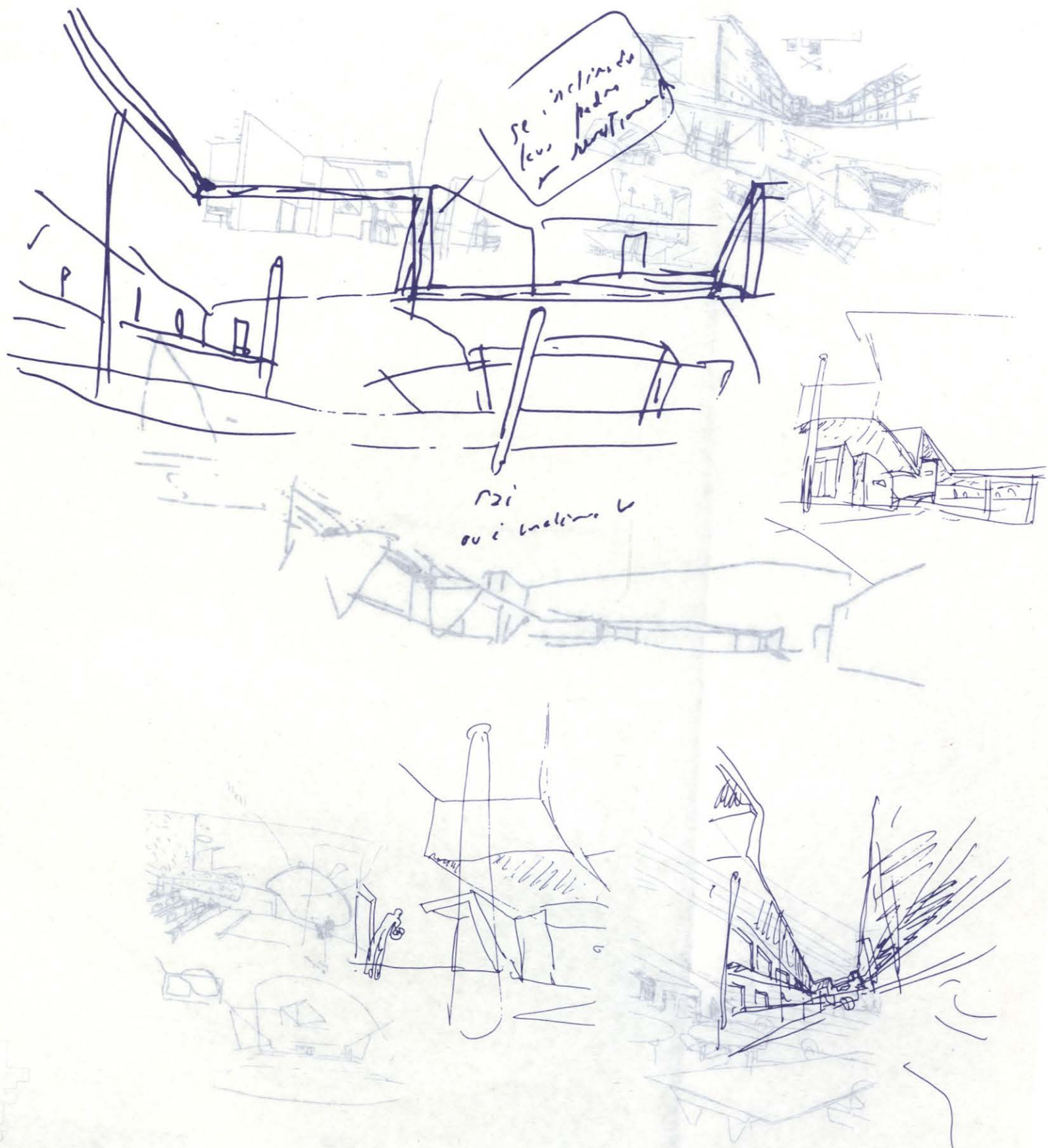


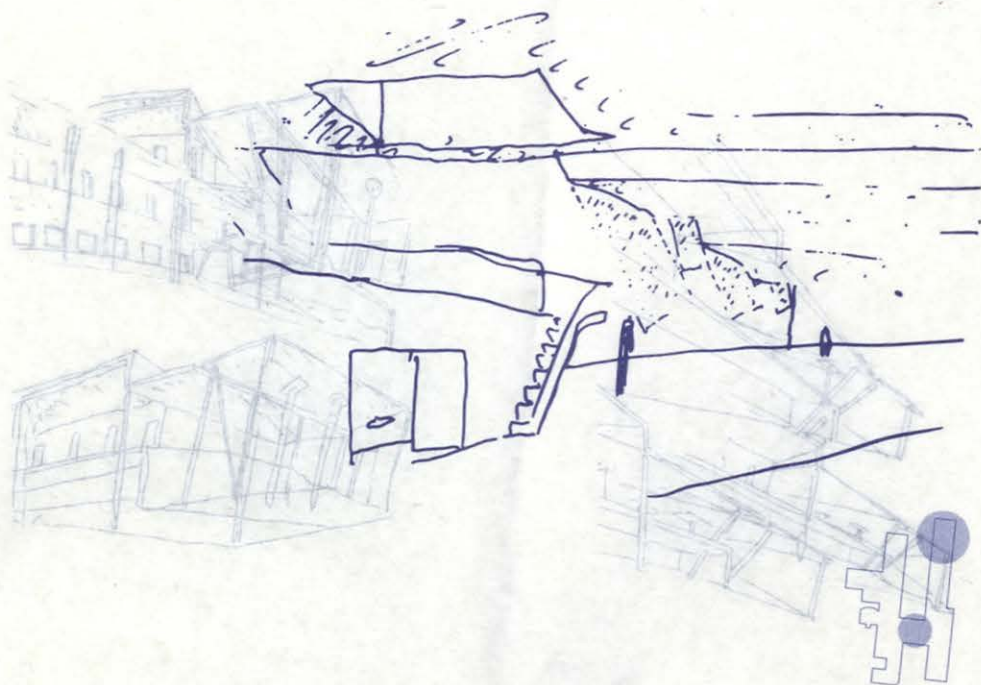
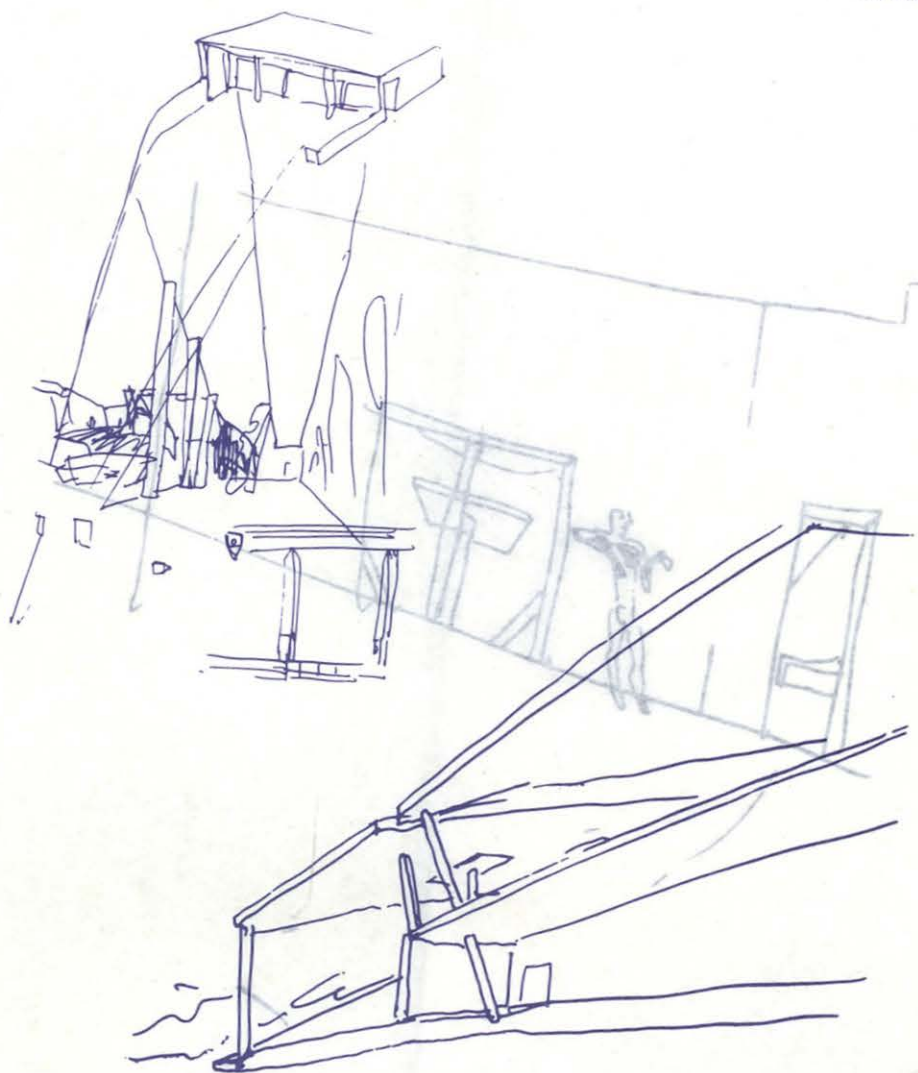


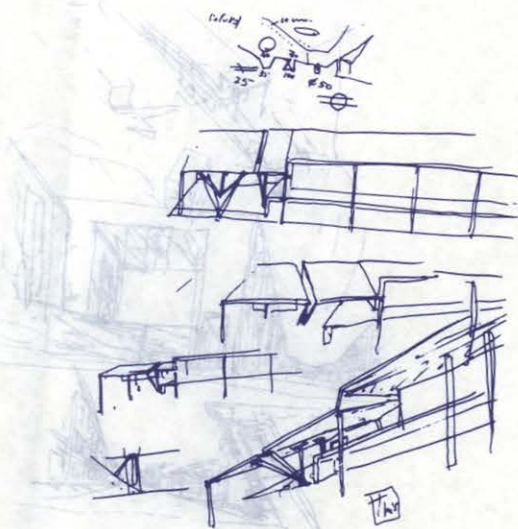
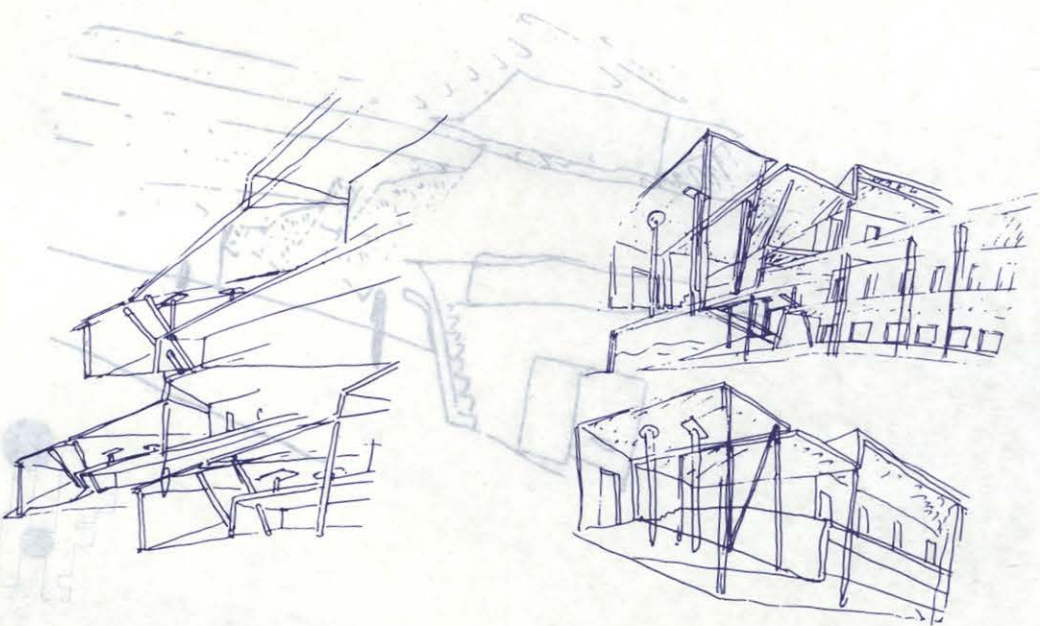
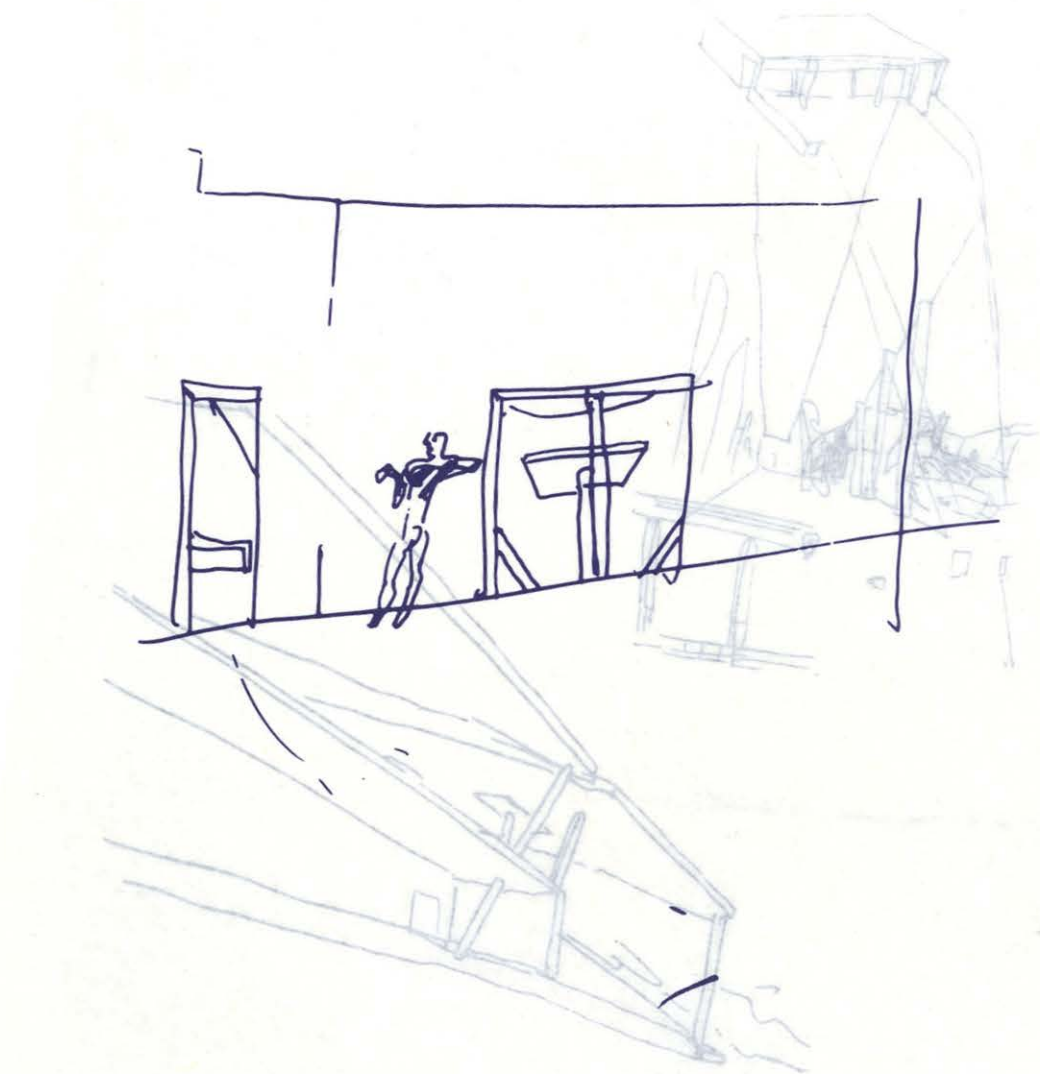


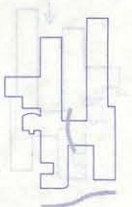
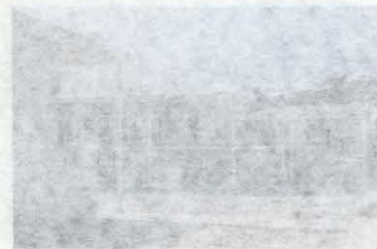
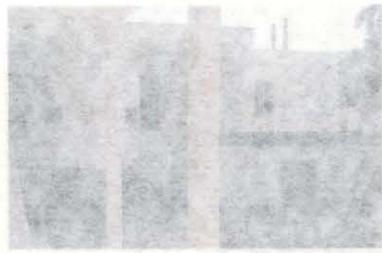
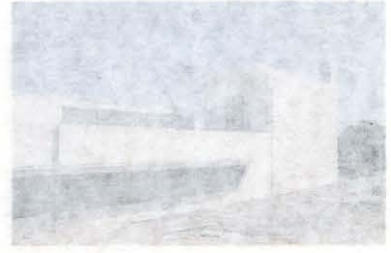


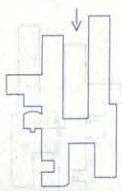
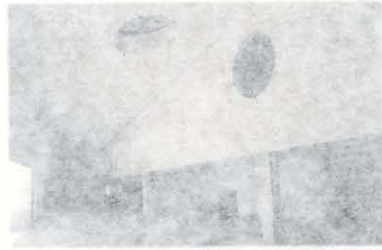
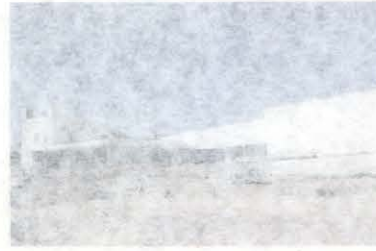
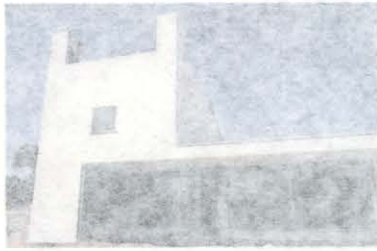












A diagram showing a cross-section of a stepped profile. The profile has several steps of varying heights. Arrows are drawn above the profile, indicating the direction of movement for each step. From left to right, the arrows point: down, up, up, up, and up.