

ITAUP - SIIAUP – 2º Cuatrimestre  
setiembre 2021

CLASE 20

# **EL DIBUJO DE LOS ARQUITECTOS - I**

AUTOR: DR. ARQ. ANIBAL MOLINE  
UCSF - SR

1. OPORTUNIDAD PARA ESTABLECER RELACIONES DE INTEGRACIÓN ENTRE LAS DISTINTAS ÁREAS CURRICULARES.
2. UTILIDADES:
  1. Facilitar el aprendizaje de un **instrumento básico** para pensar y operar en el dominio de la arquitectura.
  - 2. Conocer, estudiar y analizar:** obras, proyectos, problemas, etc
  3. Facilitar el conocimiento de múltiples **aspectos** del proyecto, de su **gestación** y el proceso su **desarrollo** desplegado en distintas instancias de ideación y resolución.
  4. Facilitar la **mostración** de las características claves de las obras, proyectos, problemas y de sus rasgos más salientes:
    1. Conformación general y relación con el entorno.
    2. Estructura espacial
    3. Recorridos
    4. Tensiones
    5. Estructura constructiva

## 2. UTILIDADES:

5. Facilitar el recorrido a través de los diferentes grados de aproximación y resolución: **idea, esquema, anteproyecto, proyecto, y proyecto ejecutivo.**
6. Posibilidad de reconocer las **líneas de pensamiento** -intereses, valores, etc.- y acción de algunos autores a través de sus modos de dibujar.
7. Facilitar la capacidad de **síntesis gráfica** -seleccionar, reunir y reestructurar los rasgos más salientes de una propuesta arquitectónica-.

### 3. CUESTIONES RELACIONADAS CON LAS CARACTERÍSTICAS PROPIAS DEL DIBUJO Y SU EJECUCIÓN:

1. Referencia a las dos dimensiones del **plano**
2. Gráficos **lineales**
3. Gráficos de **superficie**
4. Gráficos en **blanco y negro** (claroscuro), en **color, mixtos**, etc.
5. Gráficos en distintos **medios de “grabado”**: lápiz, carbonilla, pastel, tinta, marcadores, acuarelas, otros.
6. Gráficos en **planta, alzado, perspectiva**, (ideas, esquemas, detalles, etc.).
7. Gráficos de **secuencias** de evolución, de armado, de fases o etapas en el tiempo, etc.

#### 4. ALGUNAS RECOMENDACIONES O GUÍA PARA EL DESARROLLO DEL TEMA:

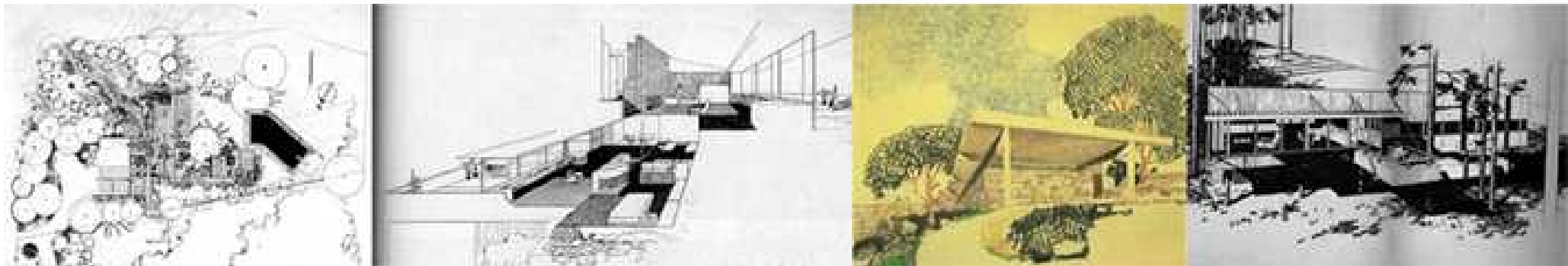
1. Propósitos de la presentación.
2. Síntesis de la personalidad del autor o autores abordados.
3. Aclaraciones sobre la elección del autor.
4. Conjunto de apreciaciones o conocimientos que se supone poseer: estado de la situación, marco teórico.
5. Lineamientos y metodología propuesta para el desarrollo de la presentación.
6. Fundamentación de la elección de los casos adoptados.
7. Casos adoptados: descripción, explicación y confrontación analítica comparativa.
8. Derivaciones y conclusiones.

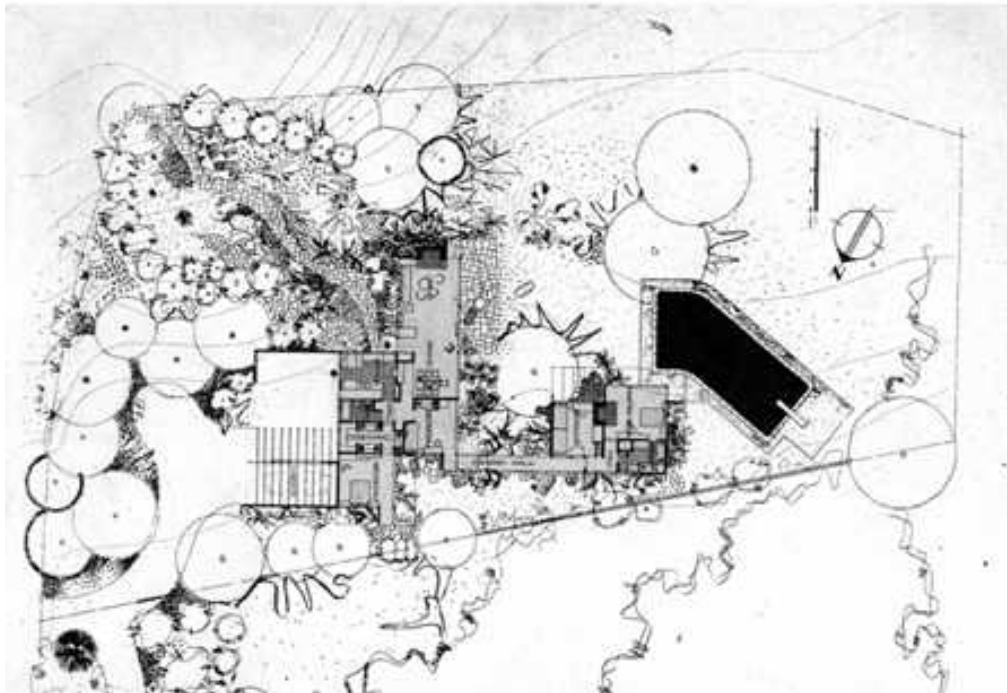
## 5. PRESENTACIÓN DE CASOS

La **utilidad** como criterio adoptado para su agrupamiento

**1. Conocer, estudiar y analizar:** obras, proyectos, problemas, etc.

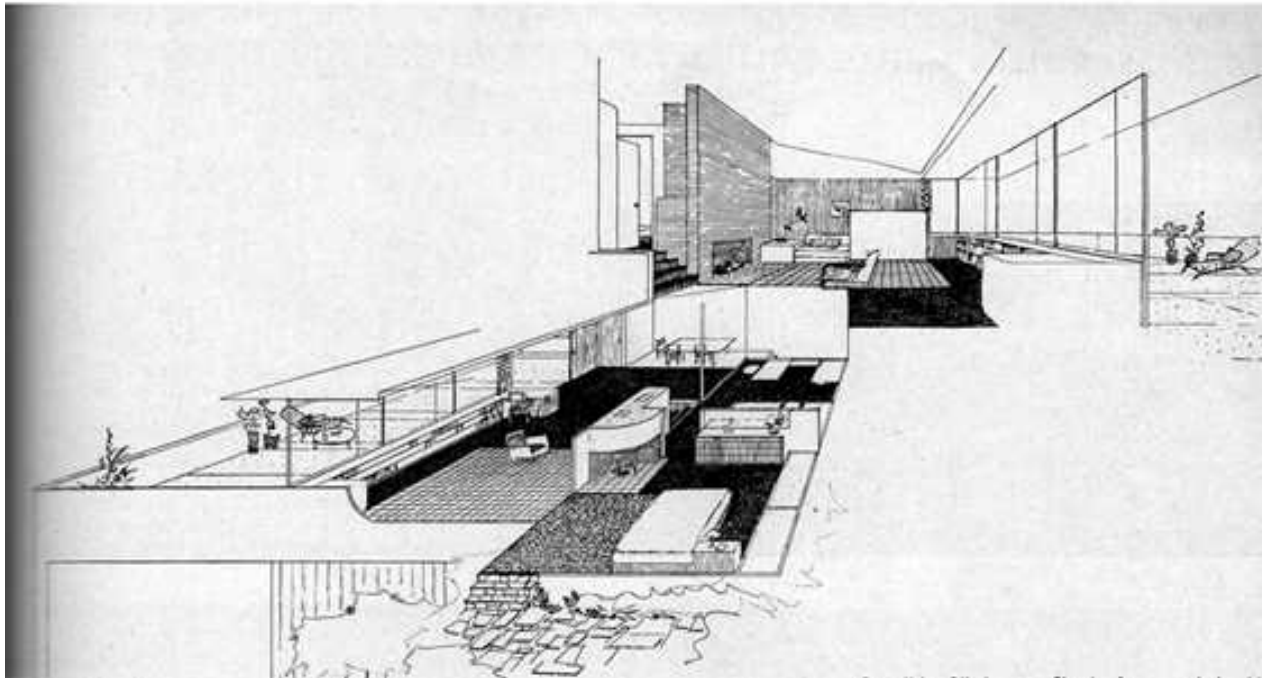
Facilitar la mostración de las características claves de las obras, proyectos, problemas y de sus rasgos más salientes:





RICHARD NEUTRA

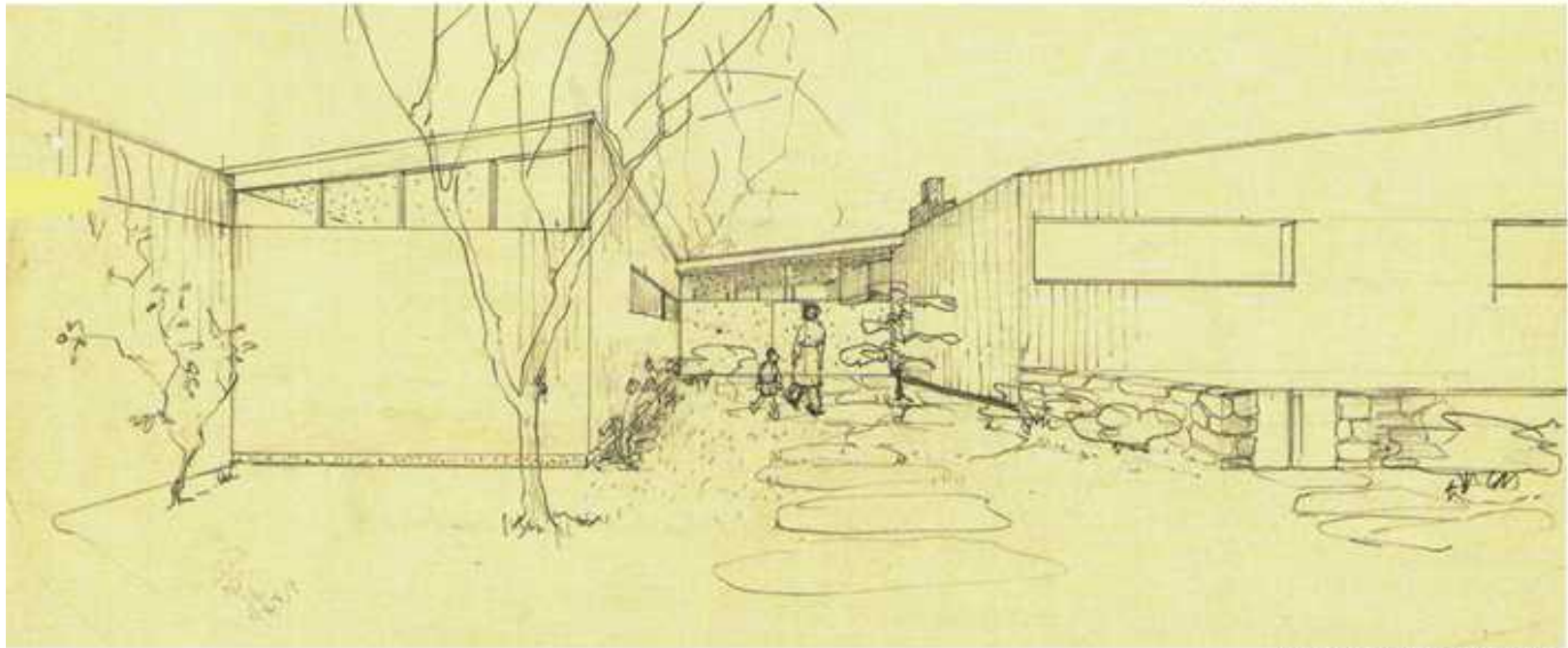




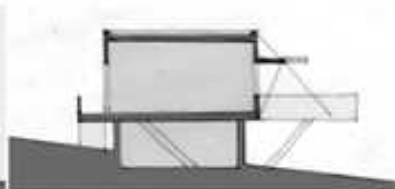
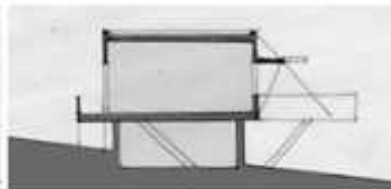
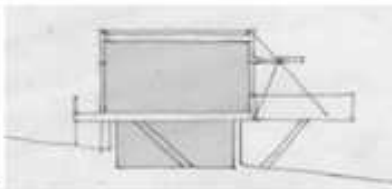
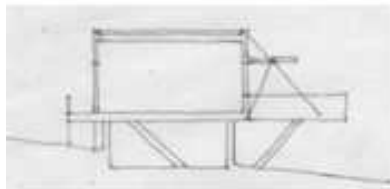
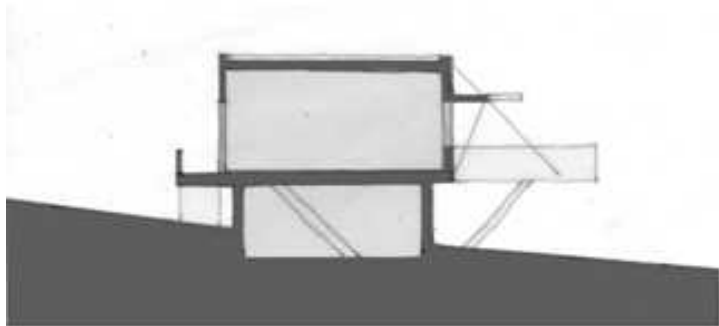
RICHARD NEUTRA



RICHARD NEUTRA



MARCEL BREUER

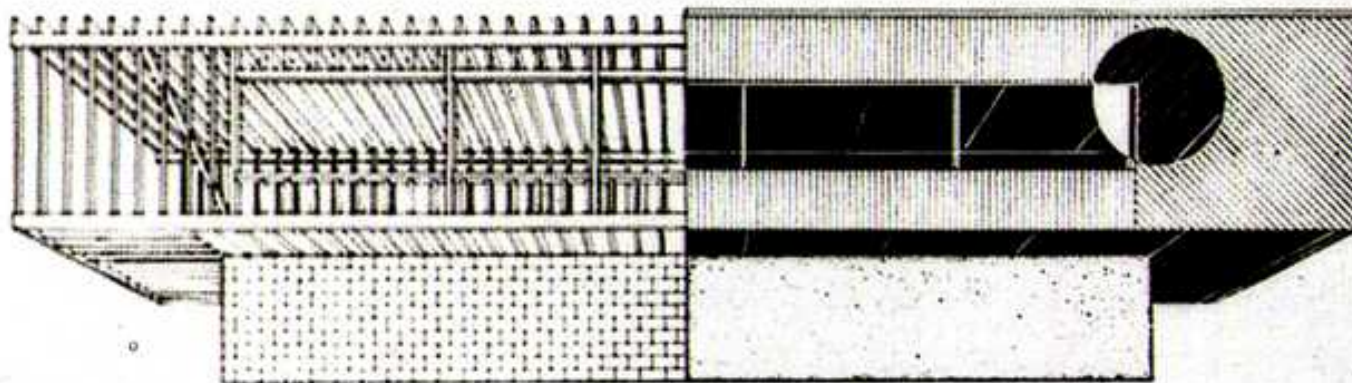


1-base

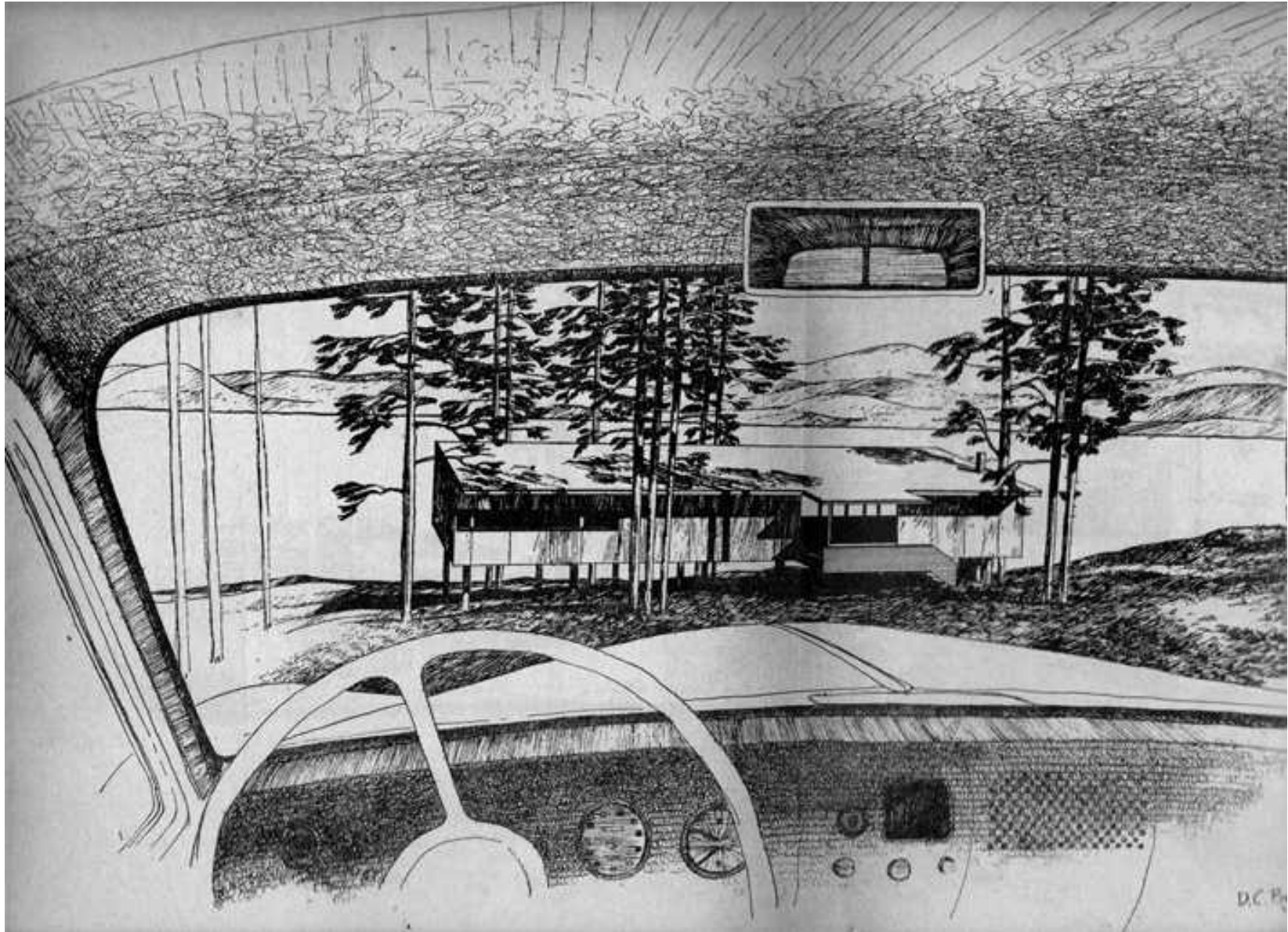
2- sección espacio interior

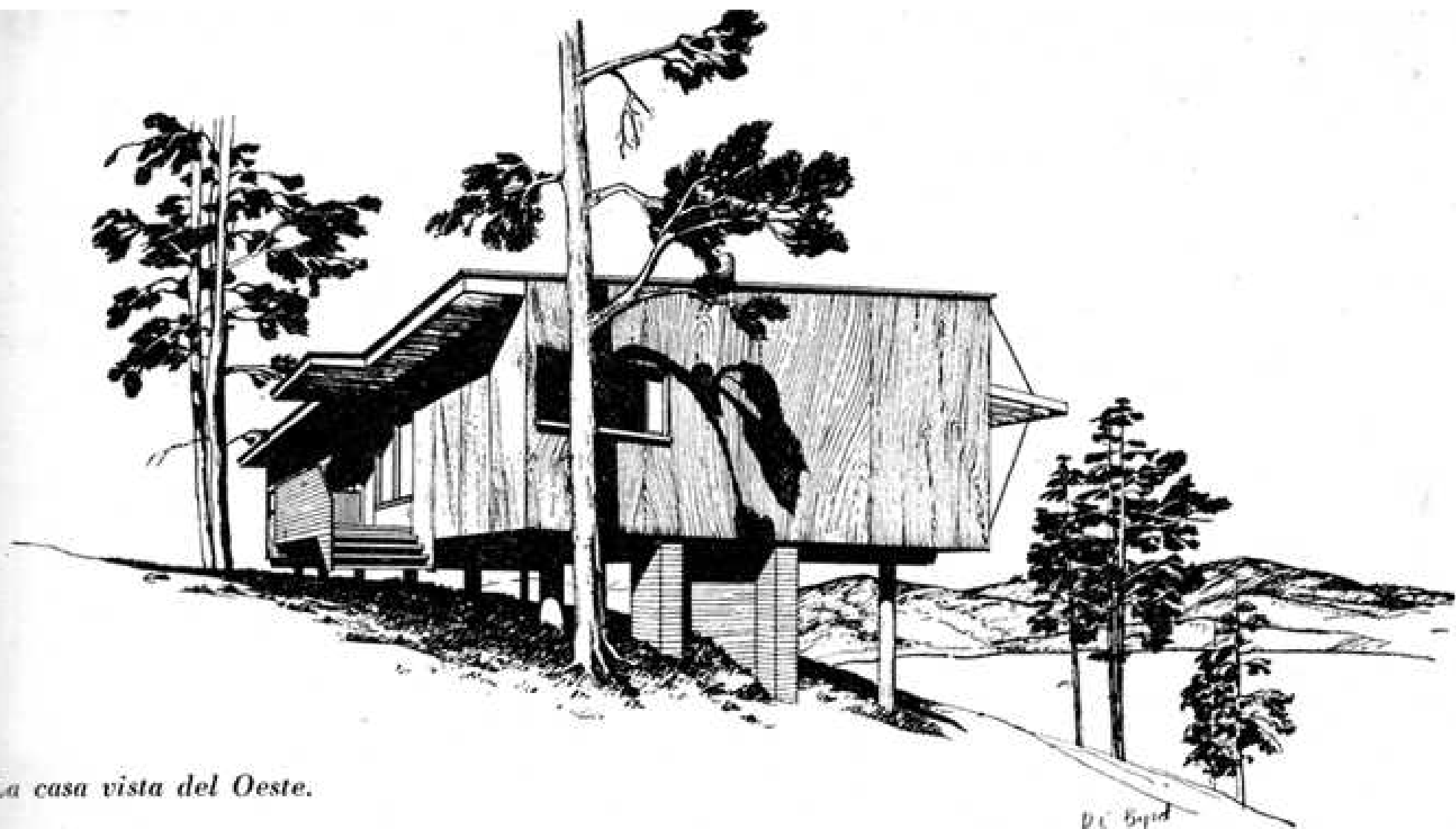
3- sección cierras y suelo

4- sección espacio exterior



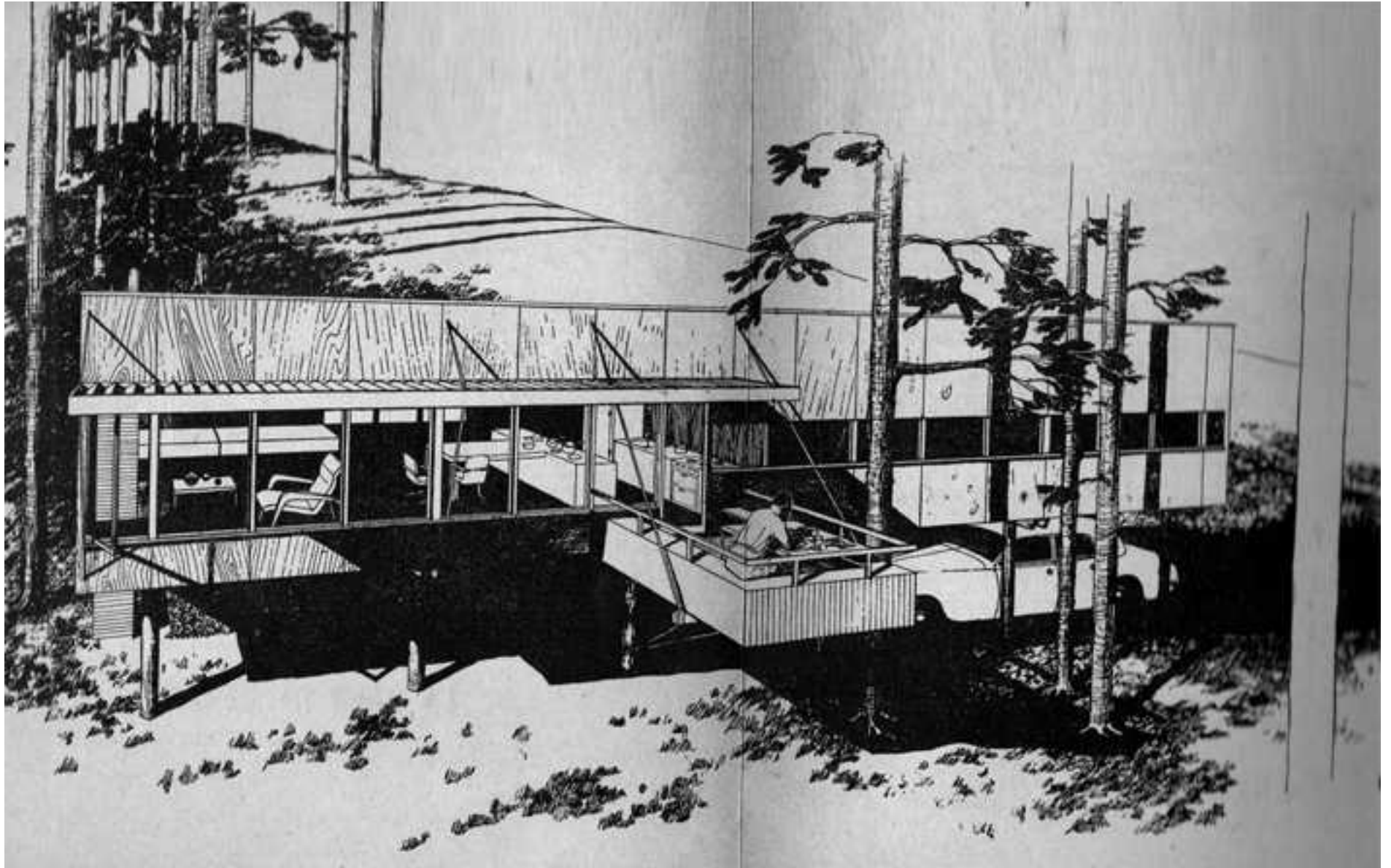
MARCEL BREUER





*La casa vista del Oeste.*

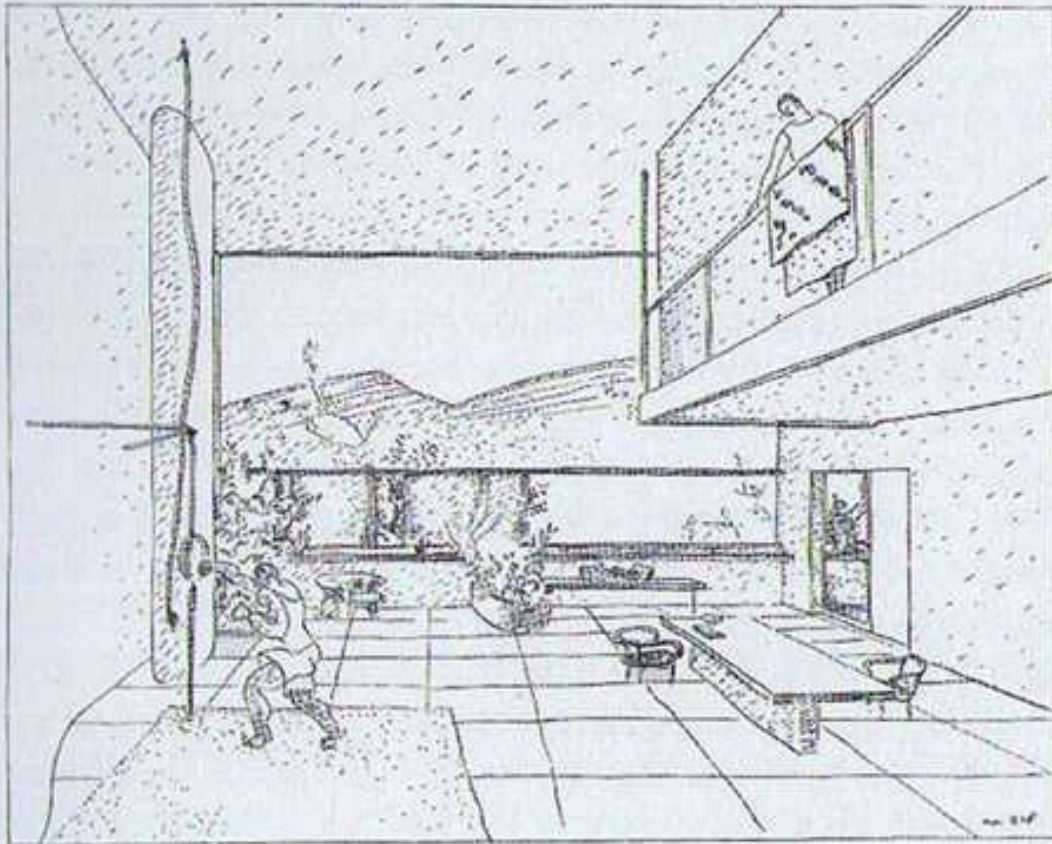
D. C. Boyd



3. Facilitar el conocimiento de múltiples aspectos del proyecto, de su **gestación** y el **proceso** su desarrollo desplegado en distintas instancias de **ideación** y **resolución**.







Las obras fundamentales del movimiento moderno son imágenes de una realidad viva y de un estilo de vida recién emancipado. La arquitectura no es simplemente un objeto estetizado, sino una puesta en escena y una conformación de la vida.

Le Corbusier, jardín suspendido, Immeubles-Villas Wanner (proyecto), Ginebra, 1928-1929.

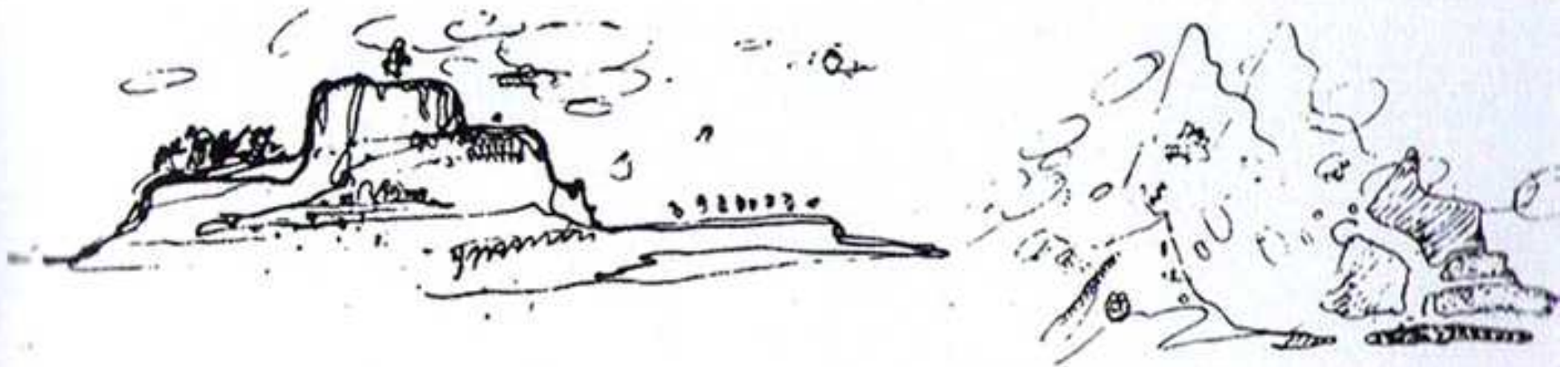
LE CORBUSIER



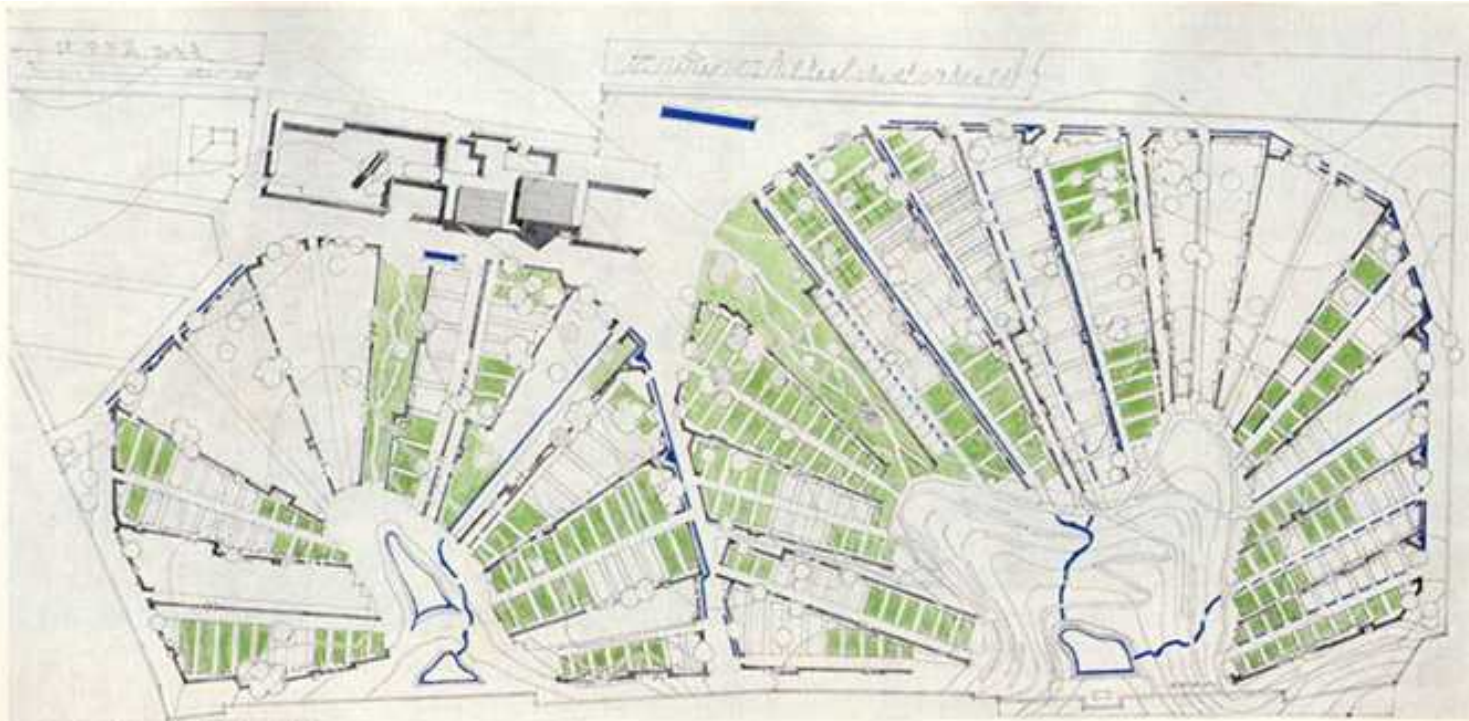
Alvar Aalto, primeros bocetos de "un paisaje montañoso, con varios soles en distintas posiciones que iluminaban las diferentes laderas" realizados durante el proceso de proyecto de la biblioteca pública de Viipuri, Finlandia, 1927-1935.



Alvar Aalto, biblioteca pública de Viipuri, Finlandia, 1927-1935.  
Sala de lectura con la zona inferior de acceso, zona elevada para el escritorio corrido perimetral y los lucernarios circulares que surgieron a partir de los garabatos de paisajes montañosos imaginarios.



Alvar Aalto, primeros bocetos de "un paisaje montañoso, con varios soles en distintas posiciones que iluminaban las diferentes laderas" realizados durante el proceso de proyecto de la biblioteca pública de Viipuri, Finlandia, 1927-1935.



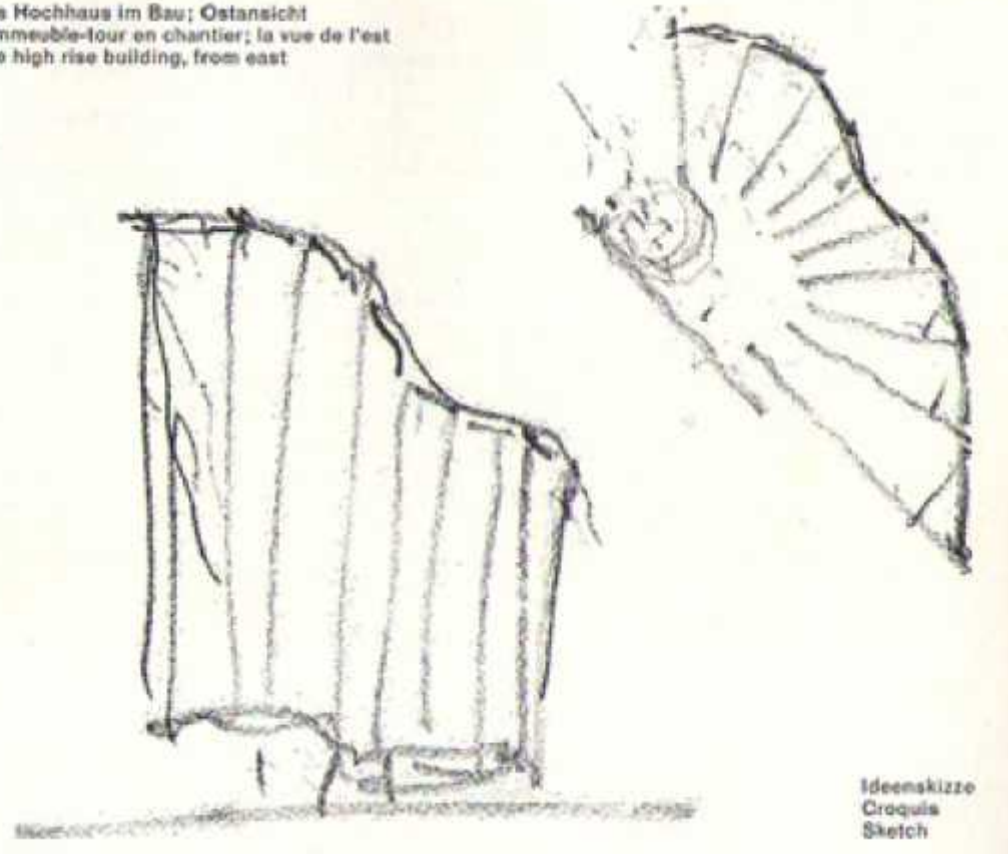
Situationsplan / Plan de situation / Site plan



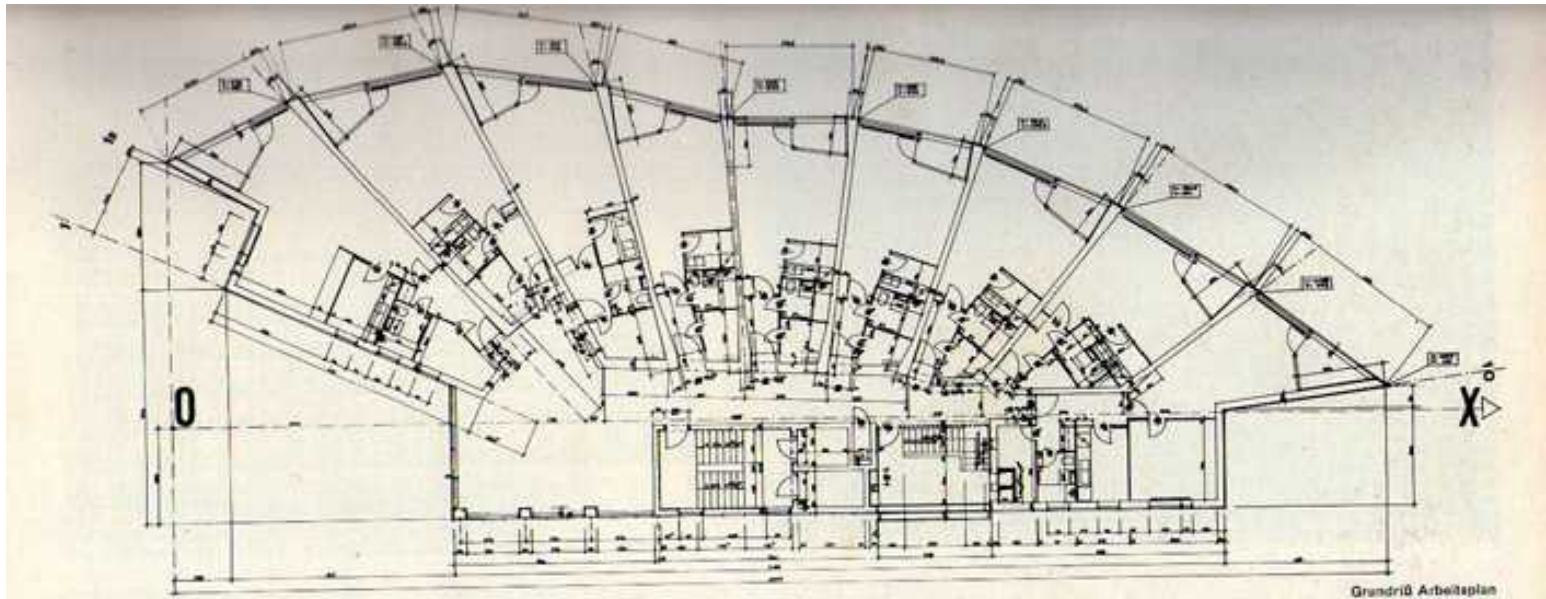
Moenskizze / Croquis / Sketch design



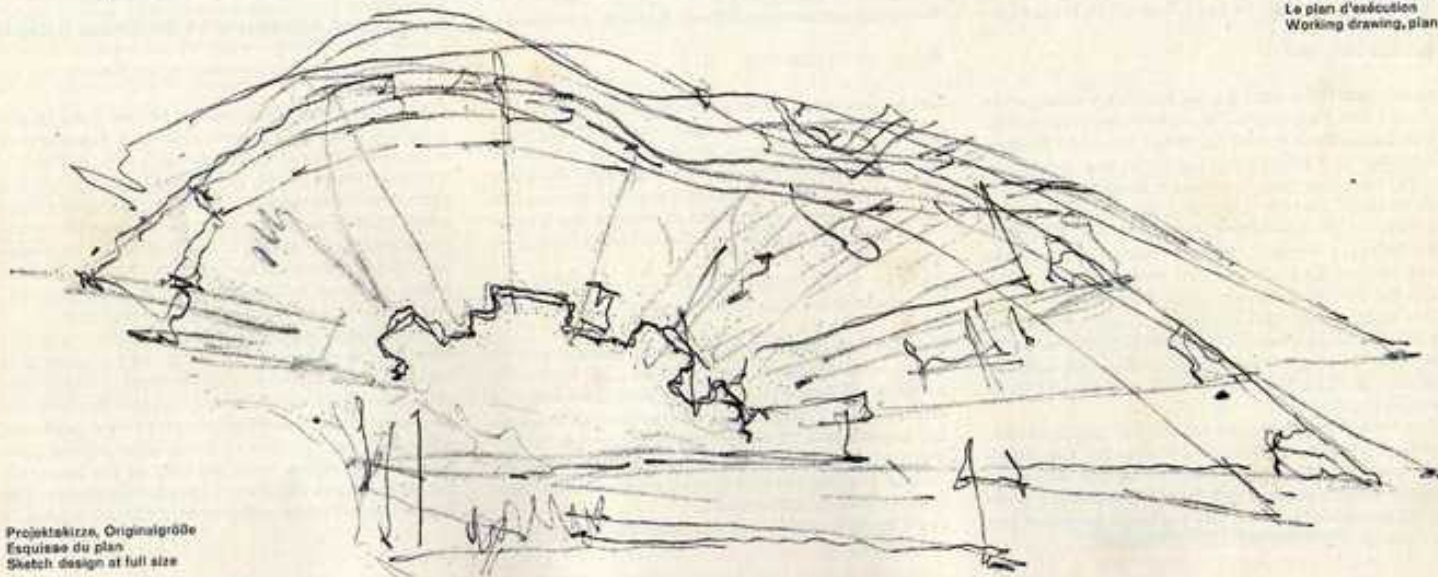
Das Hochhaus im Bau; Ostansicht  
L'immeuble-four en chantier; la vue de l'est  
The high rise building, from east



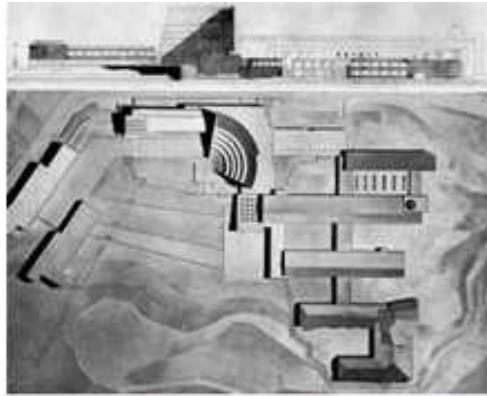
Ideenskizze  
Croquis  
Sketch



Grundriß Arbeitsplan  
Le plan d'exécution  
Working drawing, plan



Projektstizze, Originalgröße  
Esquisse du plan  
Sketch design at full size



Entwurfeltze / Croquis / Sketch design

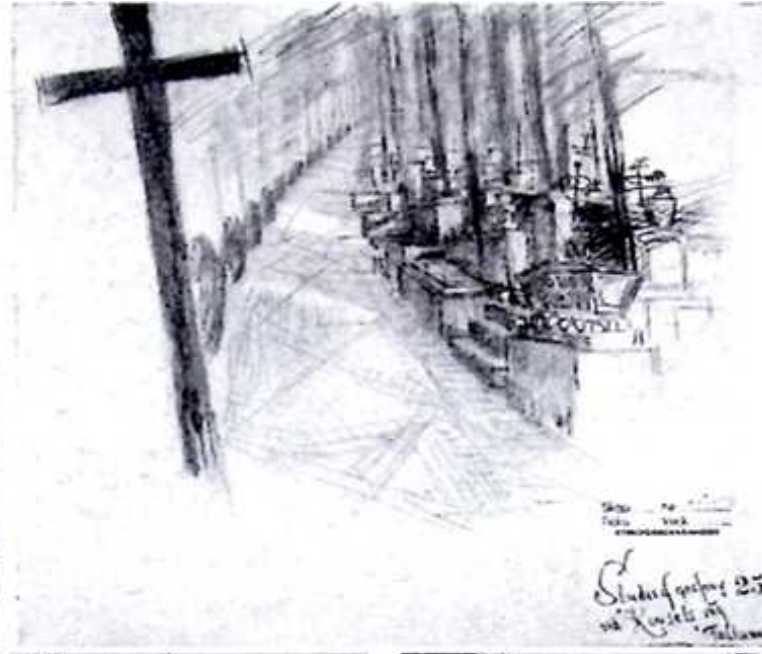


GUNNAR ASPLUND





GUNNAR ASPLUND



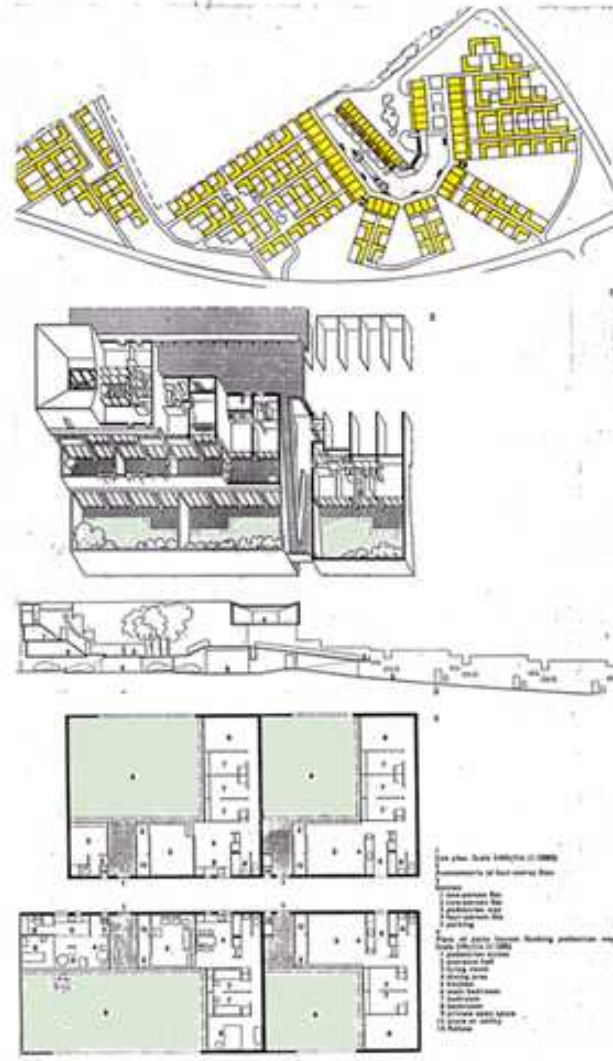
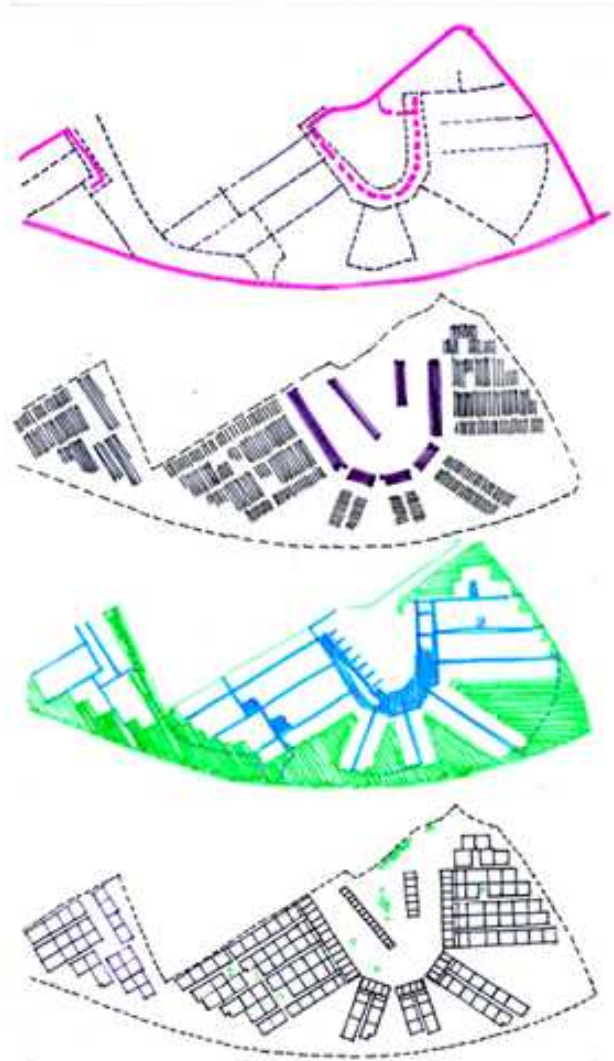
GUNNAR ASPLUND

4. Facilitar la **mostración** de las **características claves** de las obras, proyectos, problemas y de sus rasgos más salientes



# BISHOPFIELD HARLOW 1960

175h/Ha



5.5  
71  
176

**Bishopfield & Charters Cross Harlow, Essex**

Architect: Michael Heyler  
Client: Harlow Development Corporation  
Stage of scheme: 40 per cent complete  
Character of location: New town  
Site area: 12.7 acres  
Total number of dwellings: 257  
Density in built spaces per acre: 21  
Number of dwellings per acre: 20

Percentage of:  
 (a) flats: 20%  
 (b) houses: 80%

Car parking provision:  
 (a) Residents' garages: 250  
 (b) Visitor cars: 200  
 (c) Visitors' cars: 200

Distance from residents' garages to hard standing to 500 yards  
 Maximum: 200

Maximum carry distance for:  
 (a) Residents' 4000 (by car)  
 (b) refuse collection: 20 (by trolley)  
 (c) Fire hose length: 1500

Method of refuse collection: Paper bins collected and delivered by trolley  
 Provision of shops, tenanted, meeting rooms, etc. All shops originally provided, subsequently omitted

Build: description of construction  
 Traditional brick and concrete for flats, and separate, brick and timber for houses

This scheme was a rational concept first held in 1950. The site occupies many of a south facing south overlooking Southern Way, a town distributor road in the Great Parsonage area of Harlow. The scheme is contained within a triangular plot. Where cars and service vehicles enter and are garaged, a large parking, ringed with flats and restaurants provides vertical segregation. Floors down from the parking and up from the garages join and continue as pedestrian ways which fan out and serve the single-storey courtyard houses. Green wedges alternate with pedestrian links.

The significance of Bishopfield lies in its design and in its massing which is related to a town pattern and many of the features that implicitly working in the roughness security housing should be working with.

Among its achievements are:  
 A sense of place, which comes about partly as a result of a formal response to a particular site, but made possible by the built way in which the implications of form and movement of both cars and people has been related to the scheme itself.

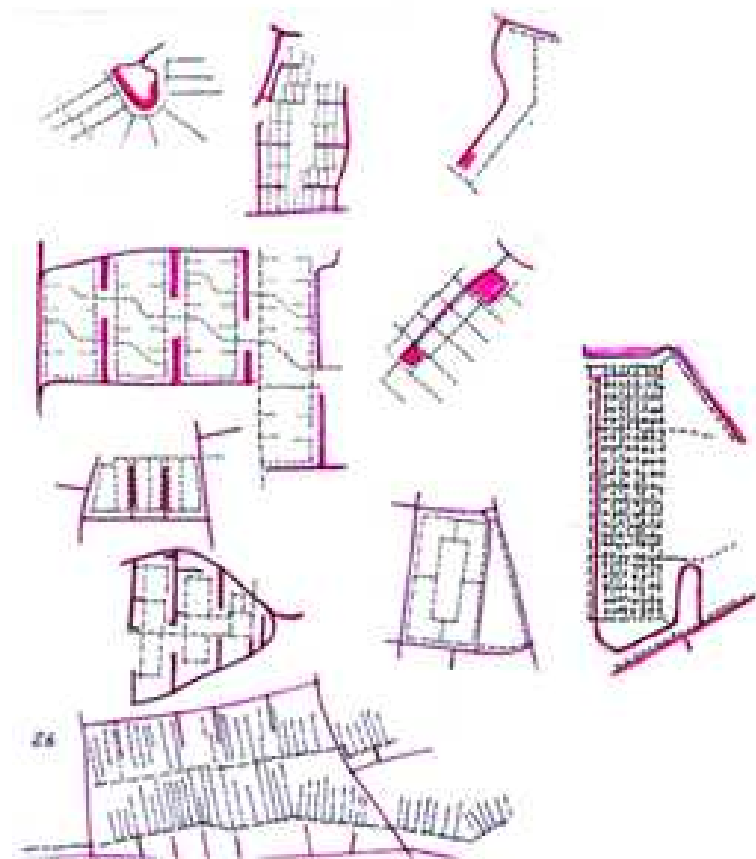
The quality of a building contributes the result of a search for the expression of privacy within and around the built form.

The architectural organization of both site and section to produce some generally exciting dwelling types. Note the upper level flats around an internal court open to the sky, and the standard single-storey family house linked by a point to a single person unit.

Plans & p. 22  
 Section & p. 23  
 Section & p. 24  
 Section & p. 25  
 Section & p. 26  
 Section & p. 27



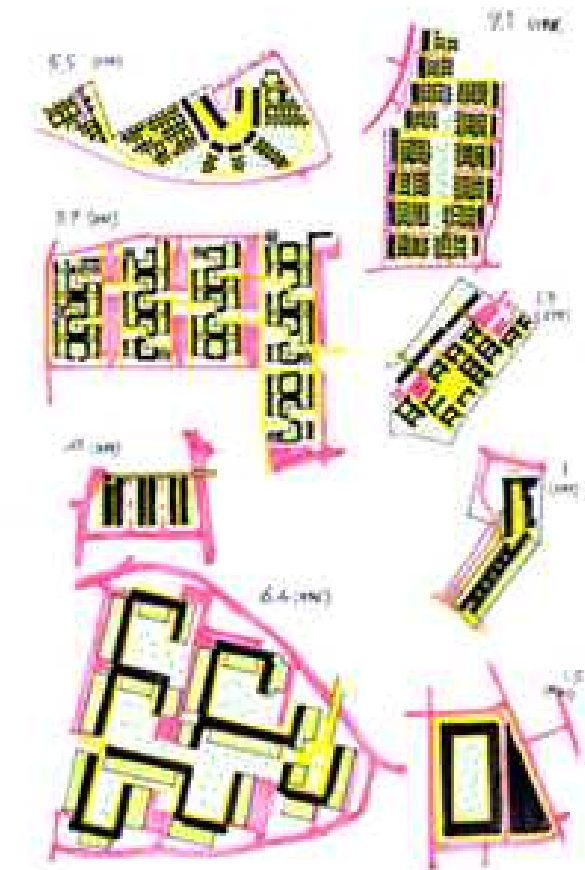
## CIRCULACION



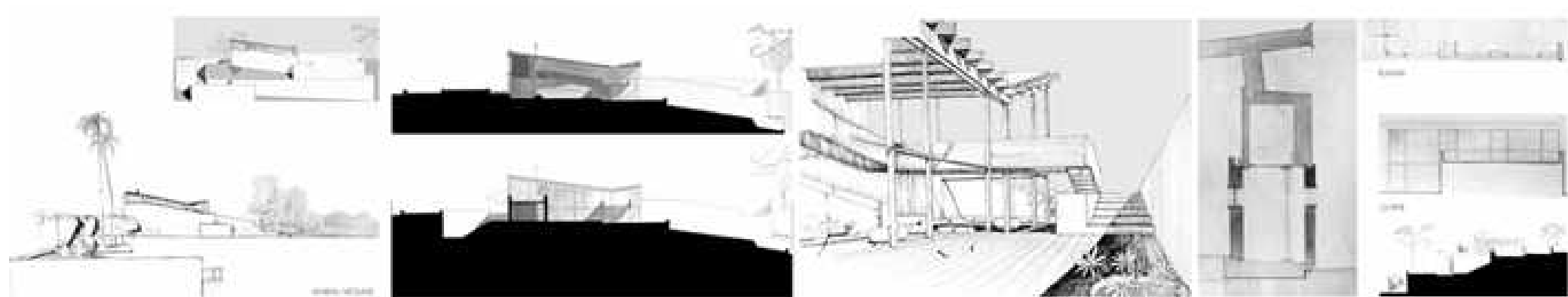
## MASA EDILICIA

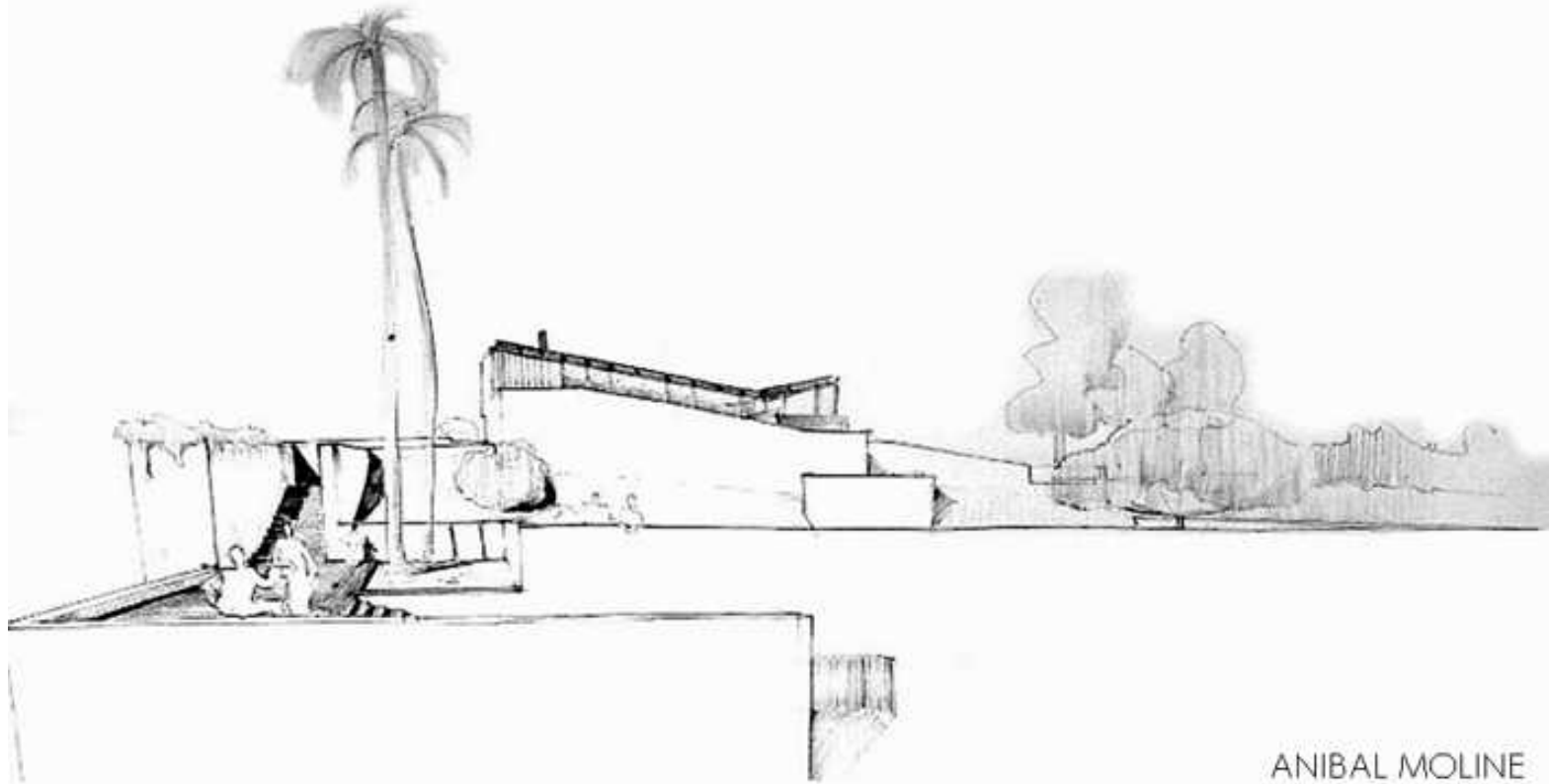
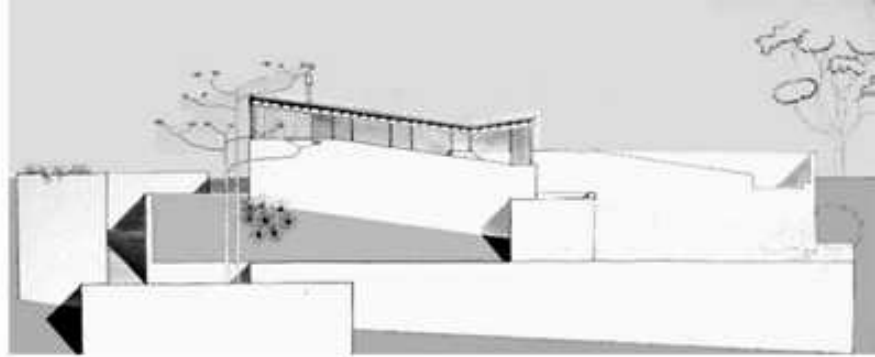


## INTEGRACION



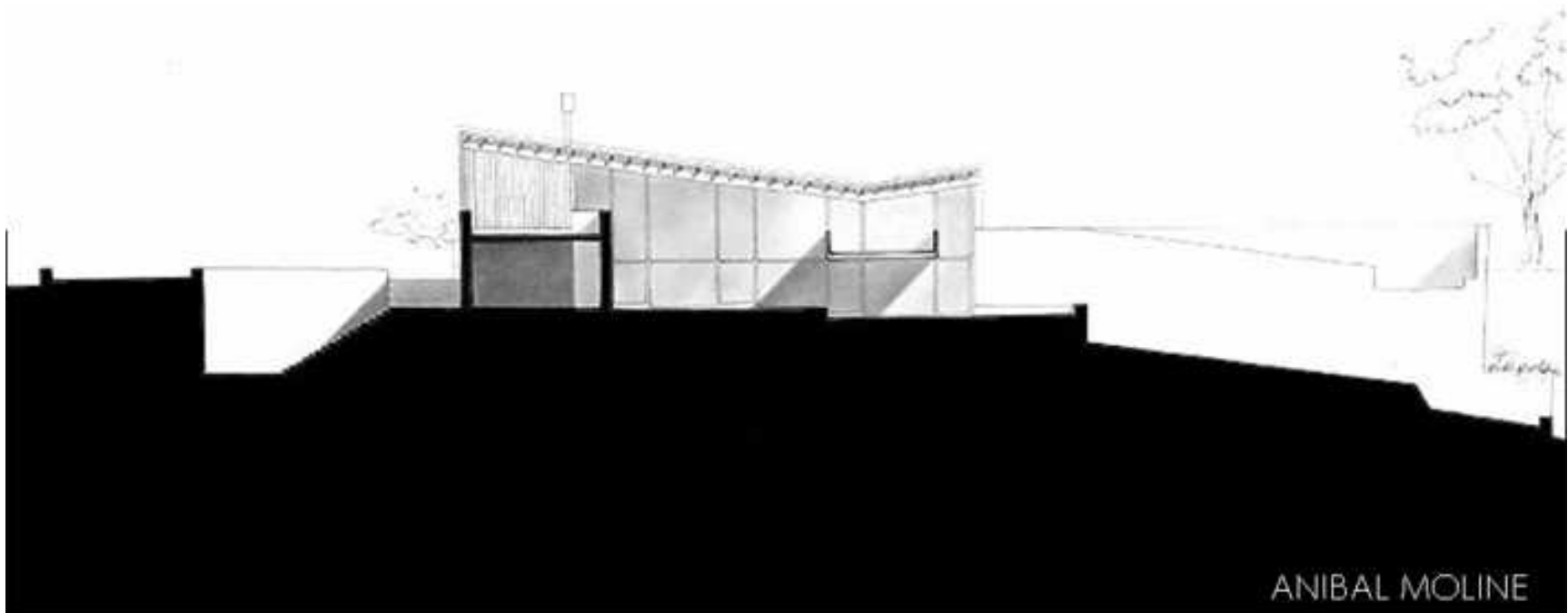
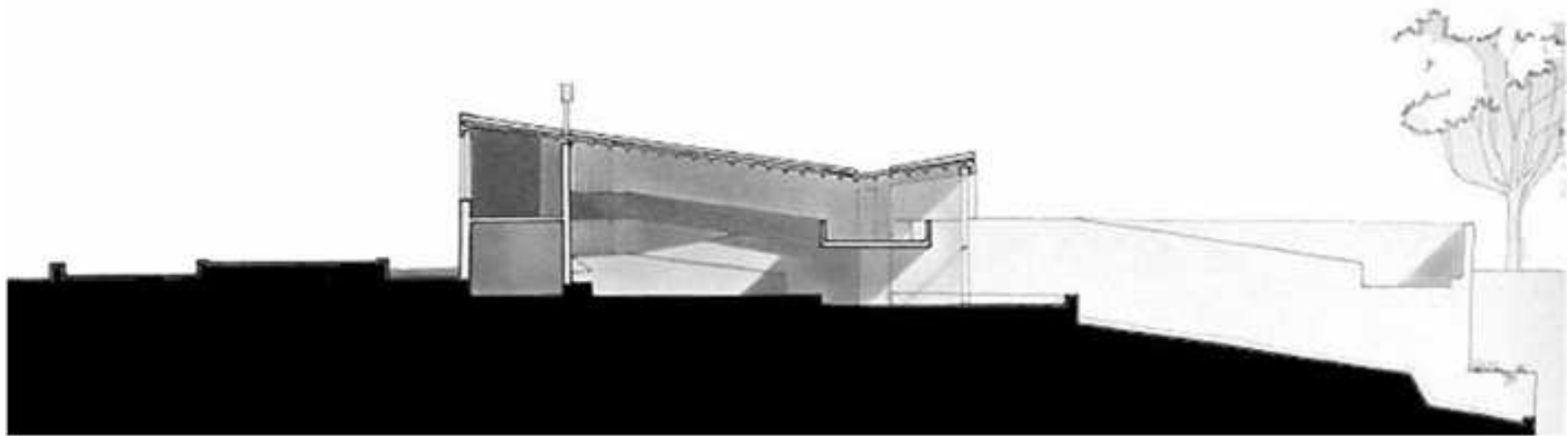
5. Facilitar el recorrido a través de los diferentes **grados de aproximación y resolución**: idea, esquema, anteproyecto, proyecto, y proyecto ejecutivo:

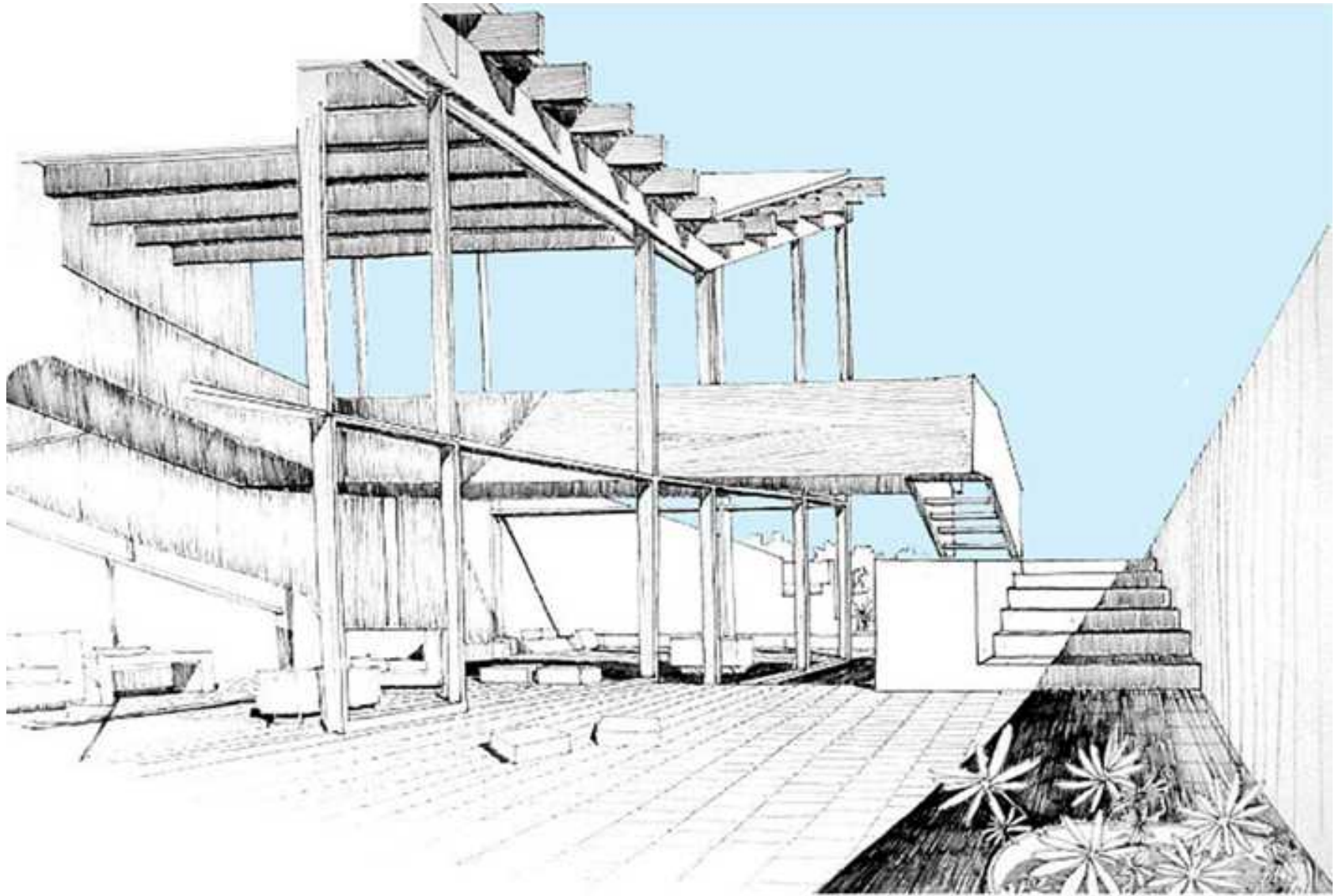




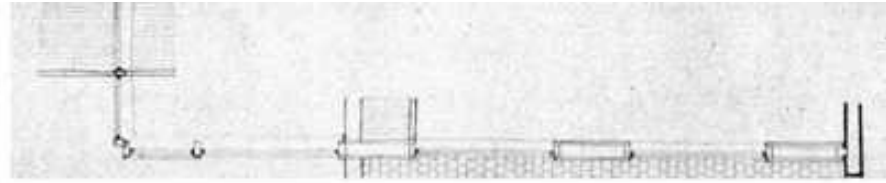
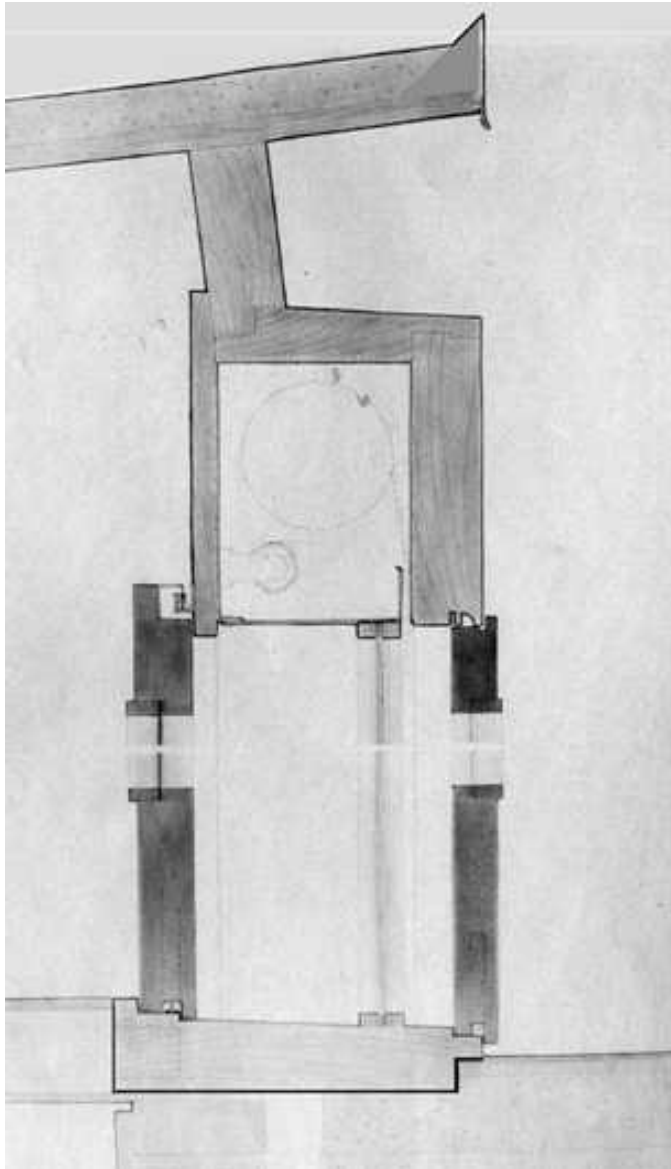
ANIBAL MOLINE



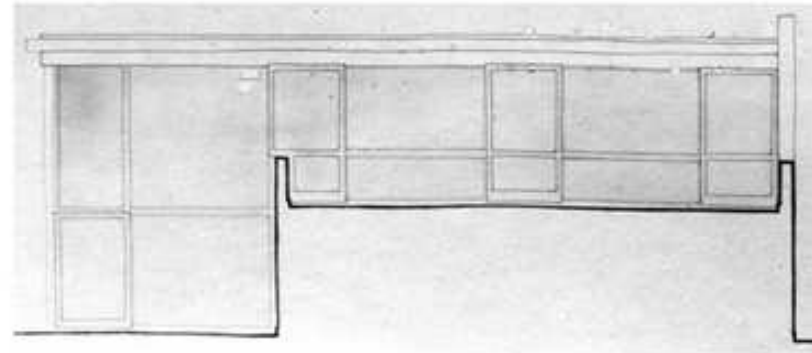




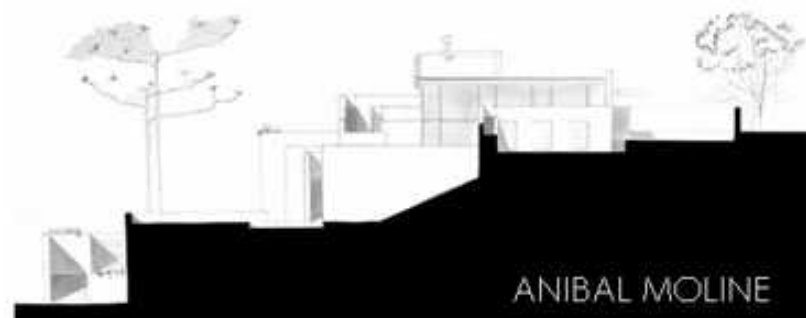
ANIBAL MOLINE



PLANTA

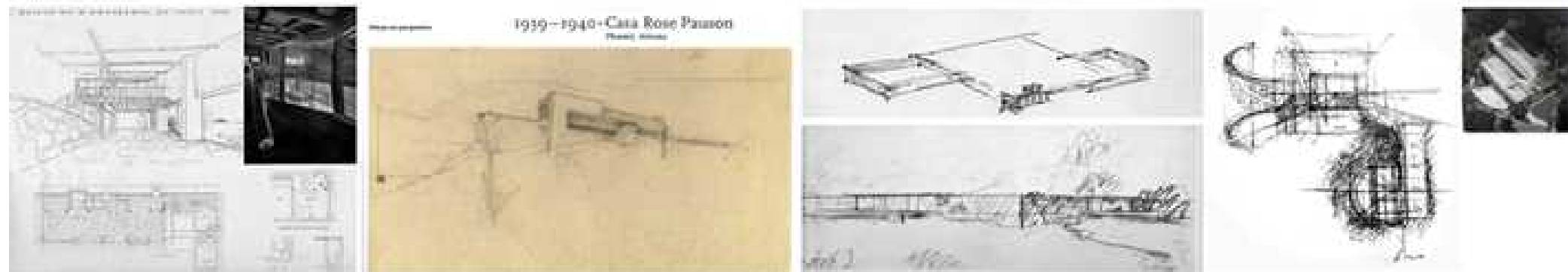


CORTE

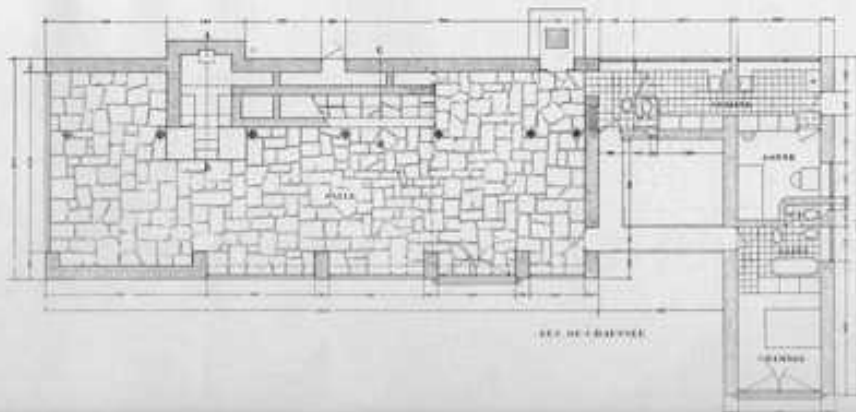
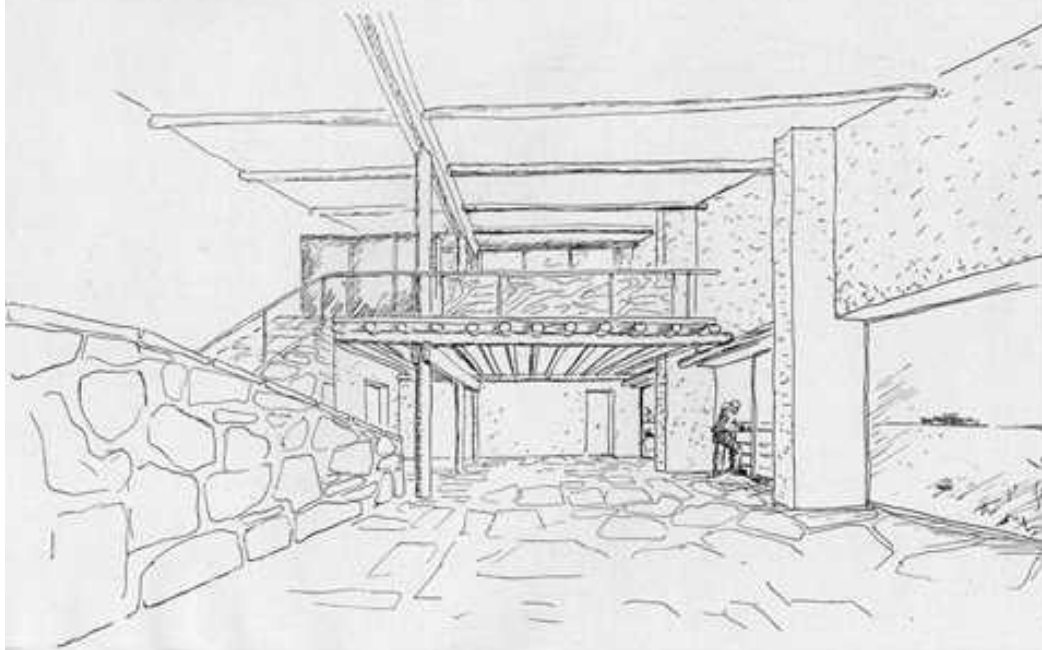


ANIBAL MOLINE

6. Posibilidad de reconocer las **líneas de pensamiento** -intereses, valores, etc.- y acción de algunos autores a través de sus modos de dibujar.



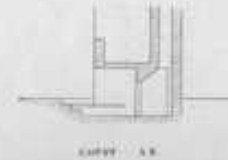
MAISON DE M. ERRAZURIS, AU CHILI 1930



SEC. DE CROQUIS



Chambre de Monsieur (suspente)



CROQUIS S.E.

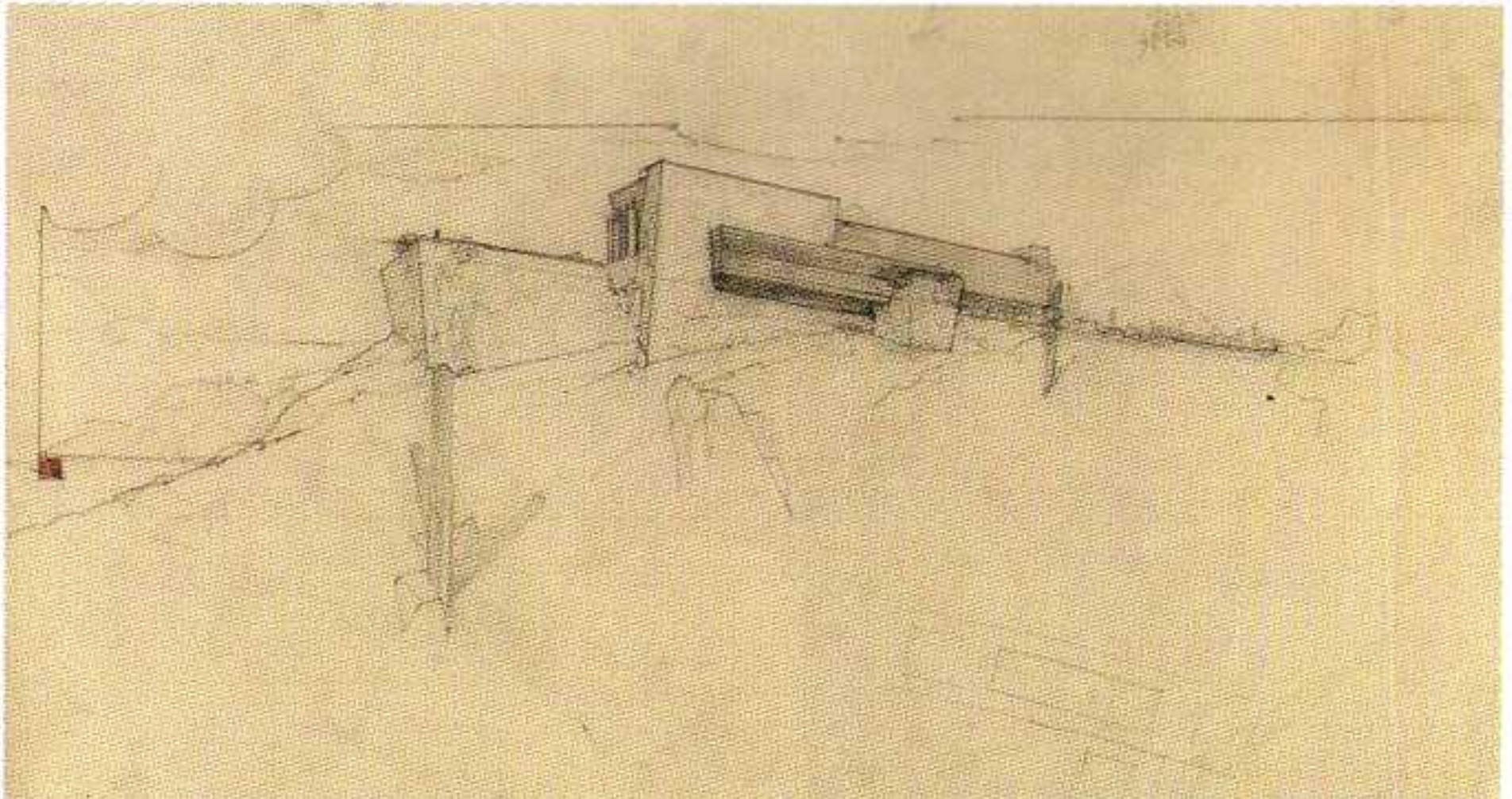


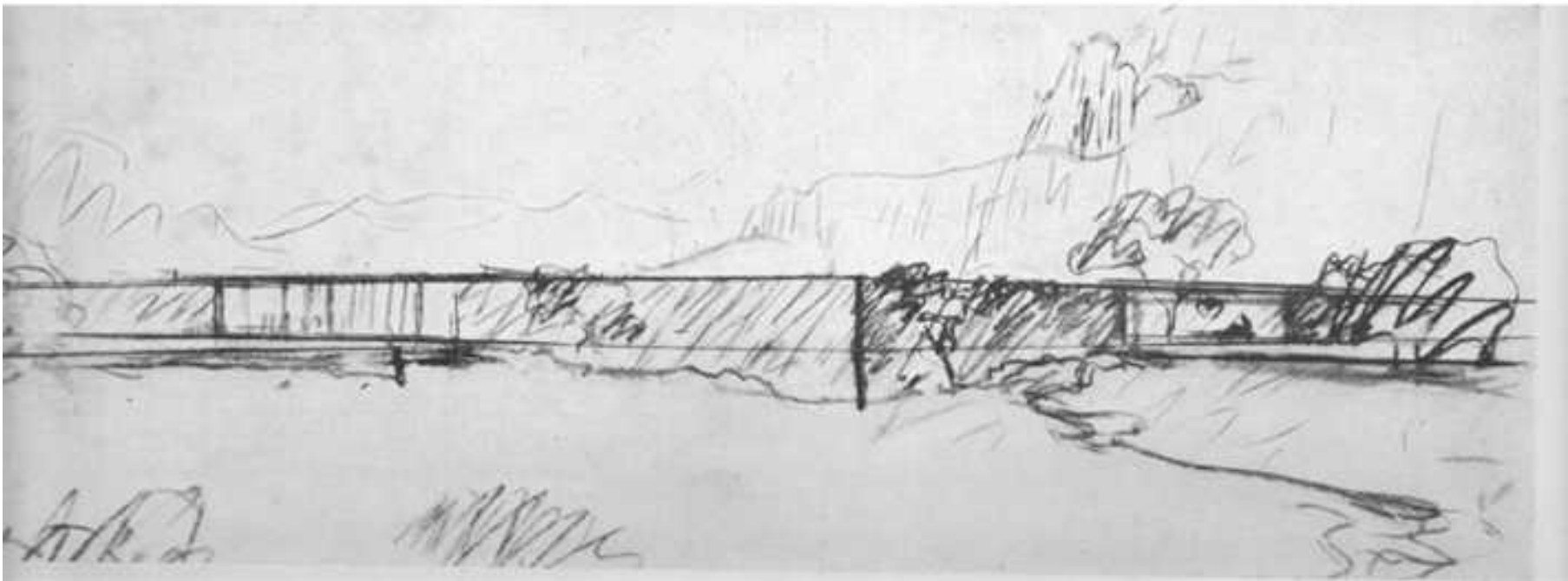
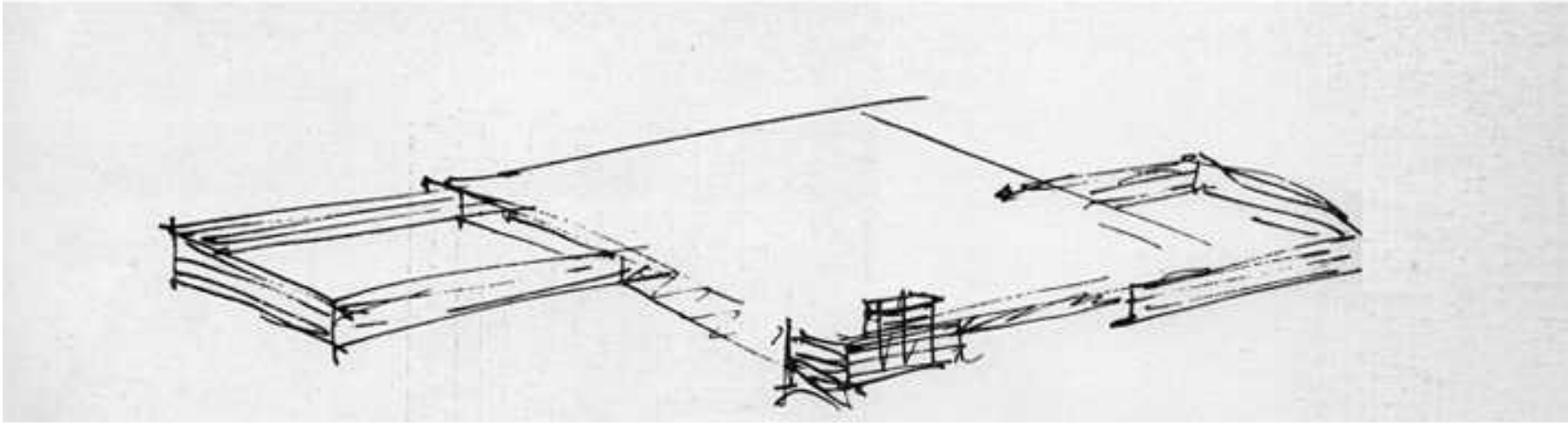
CROQUIS S.E.

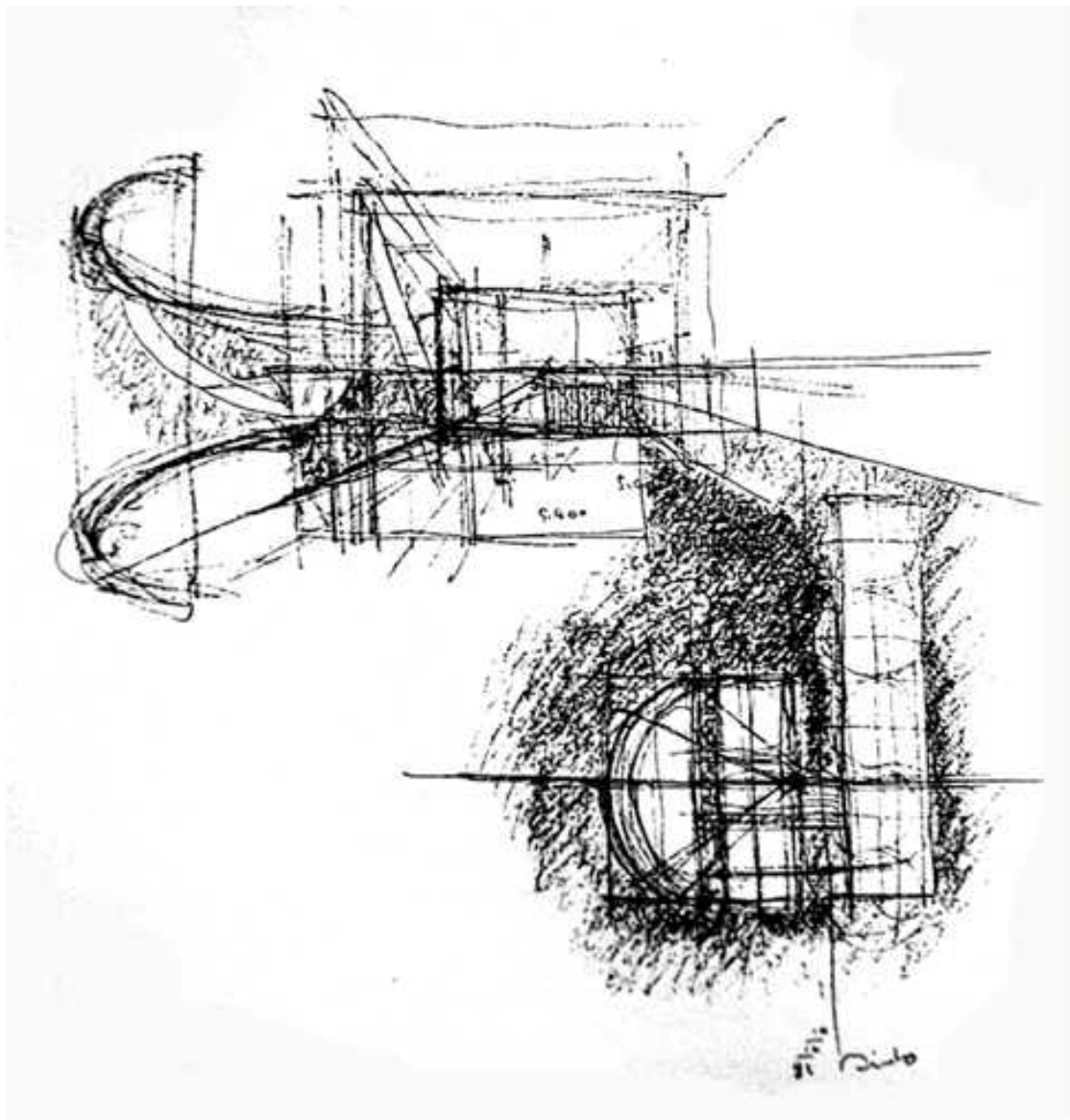
Dibujo en perspectiva

# 1939-1940 · Casa Rose Pauson

Phoenix, Arizona







TADAO ANDO



7. Facilitar la capacidad de **síntesis gráfica** -seleccionar, reunir y reestructurar los rasgos más salientes de una propuesta arquitectónica-.



# CASE STUDY HOUSES

## 8 AND 9

BY CHARLES EAMES AND EERO SAARINEN, ARCHITECTS

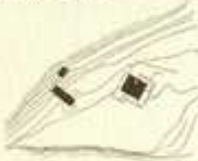
This is ground in meadow and hill, protected on all sides from intrusive developments from the usual surrounding streets, yet from urban clutter; not, however, removed from the necessary convenience and the movement of city living.

Two houses for people of different occupations but parallel interests. Both, however, determinedly agreed on the necessity of privacy, or the right to choose privacy from one another and anyone else.

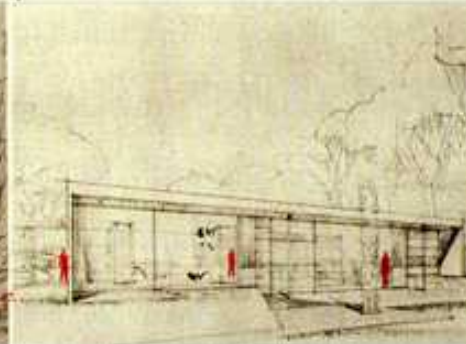
While these houses are not to be considered as solutions of typical living problems, through meeting specific and rather special needs, some contribution to the need of the typical might be developed. The whole solution proceeds from an attempt to give space in direct relation to the personal and professional needs of the individuals residing around and within the living units inasmuch as the greater part of work or preparation for work will originate here. These houses must function as an integral part of the living pattern of the occupants and will therefore be completely "used" in a very full and real sense. "Houses" in these cases mean centers of productive activities.

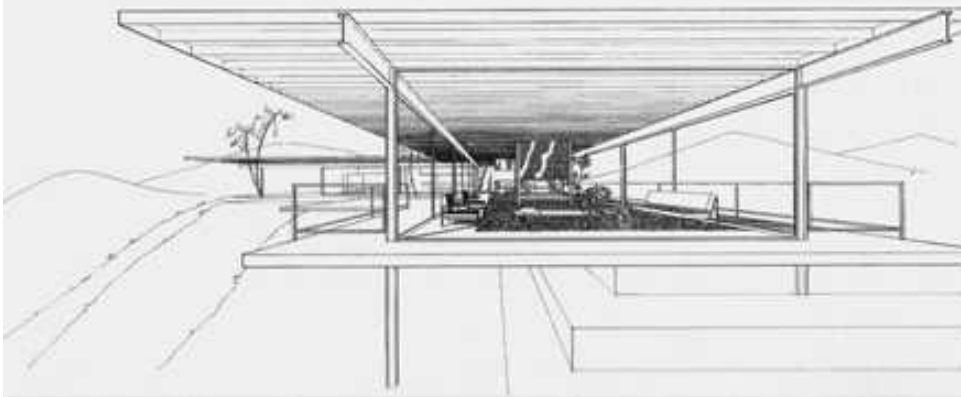


For a married couple both occupied professionally with mechanical experiment and people presentation. Work and recreation are involved in general activities: Day and night, work and play, concentration, relaxation with friend and foe, all harmonized personally and professionally with mutual interest. Basically apartment dwellers, there is a conscious effort made to be free of complications relating to maintenance. The house must make no unusual demands for their, but rather aid as background for life in work. This house—in its own relation to the ground, the trees, the sun—will constant proximity to the whole rest order of nature act as a "relaxer" and "shock absorber" and should provide the needed relaxation from the daily complications arising within problems.



In this house activities will be of a more general nature to be shared with more people and more things. It will also be used as a relaxing place for education and recreation through reading and music and work—a place of learning and refilling, a place to be chosen for preparation of work, and with partners and associates of personal choice. A place for the kind of relaxed privacy necessary for the development and preparation of ideas to be continued in professional work centers. The occupant will need space used flexibly—where many or few people can be accommodated with the areas appropriate to work needs, leisure conversation, groups in discussion, the use of a projection machine for measurement and education, and facilities for self-indulgent hobbies, i.e., cooking and the entertainment of very close friends.





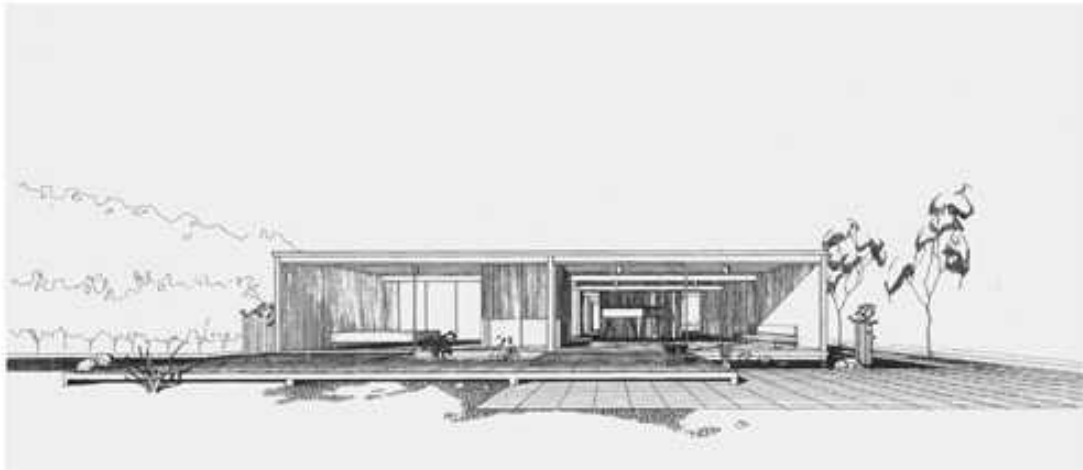


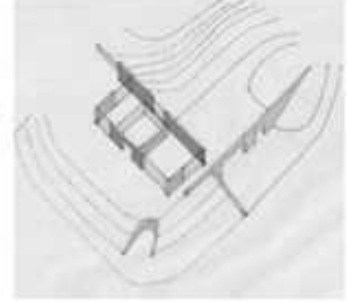
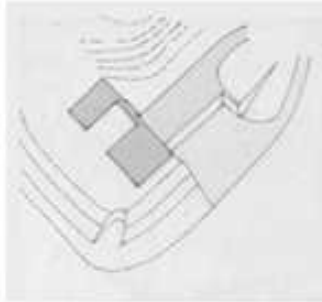
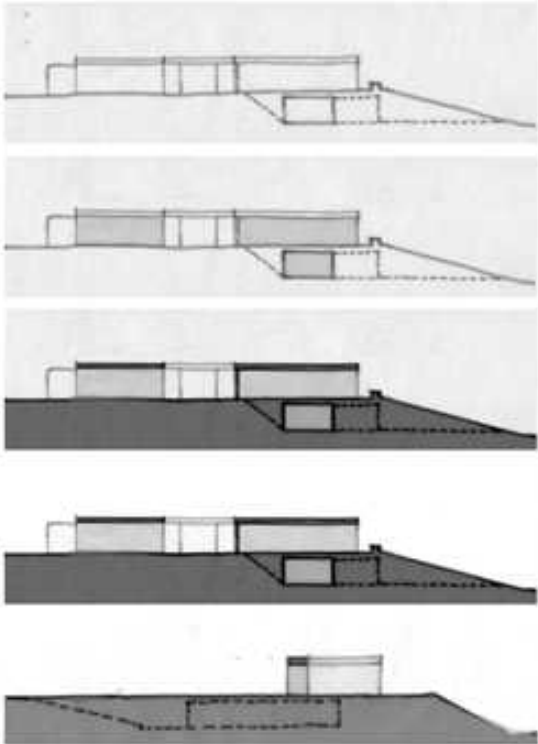
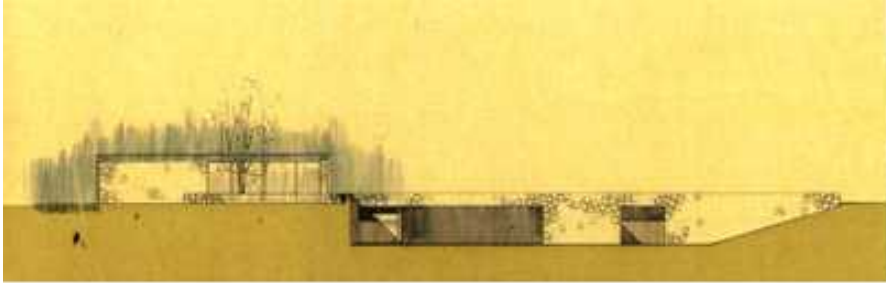


Página derecha:  
Cocina y salón

Izquierda:  
Vista desde el noreste

Perspectiva desde el jardín hacia el dormitorio  
y el salón





MARCEL BREUER

## CUESTIONARIO SOBRE EL SENTIDO Y UTILIDAD DE ESTA PRESENTACIÓN

1. ¿Puede definir el **PROBLEMA** que aborda?
2. ¿Puede enunciar algunos aspectos pertenecientes al **MARCO TEÓRICO**?
3. ¿Puede señalar algunos de los los **RESULTADOS**?
4. ¿Puede formular otras **CONSIDERACIONES** u **OBSERVACIONES** que le sugiere esta presentación?
5. ¿Qué **RELACIONES** puede derivar y establecer de lo aquí presentado con respecto a los contenidos de otras asignaturas?