

ITAUP - SIIAUP – 2º Cuatrimestre
agost 2022

CLASE 32

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:

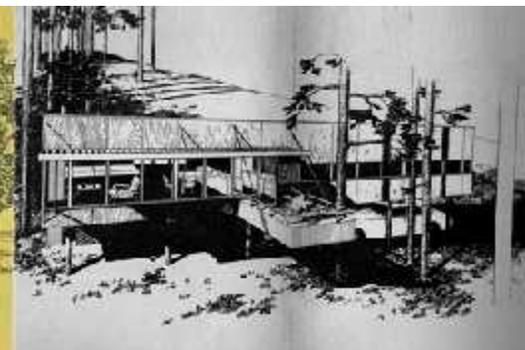
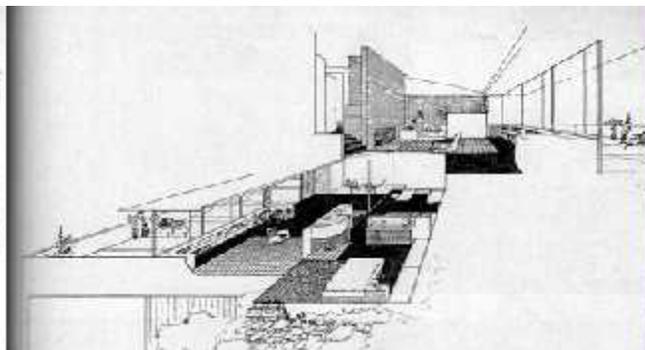
1. Propósitos de la presentación.
2. Síntesis de la personalidad del autor o autores abordados.
3. Aclaraciones sobre la elección del autor.
4. Conjunto de apreciaciones o conocimientos que se supone poseer: estado de la situación, marco teórico.
5. Lineamientos y metodología propuesta para el desarrollo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

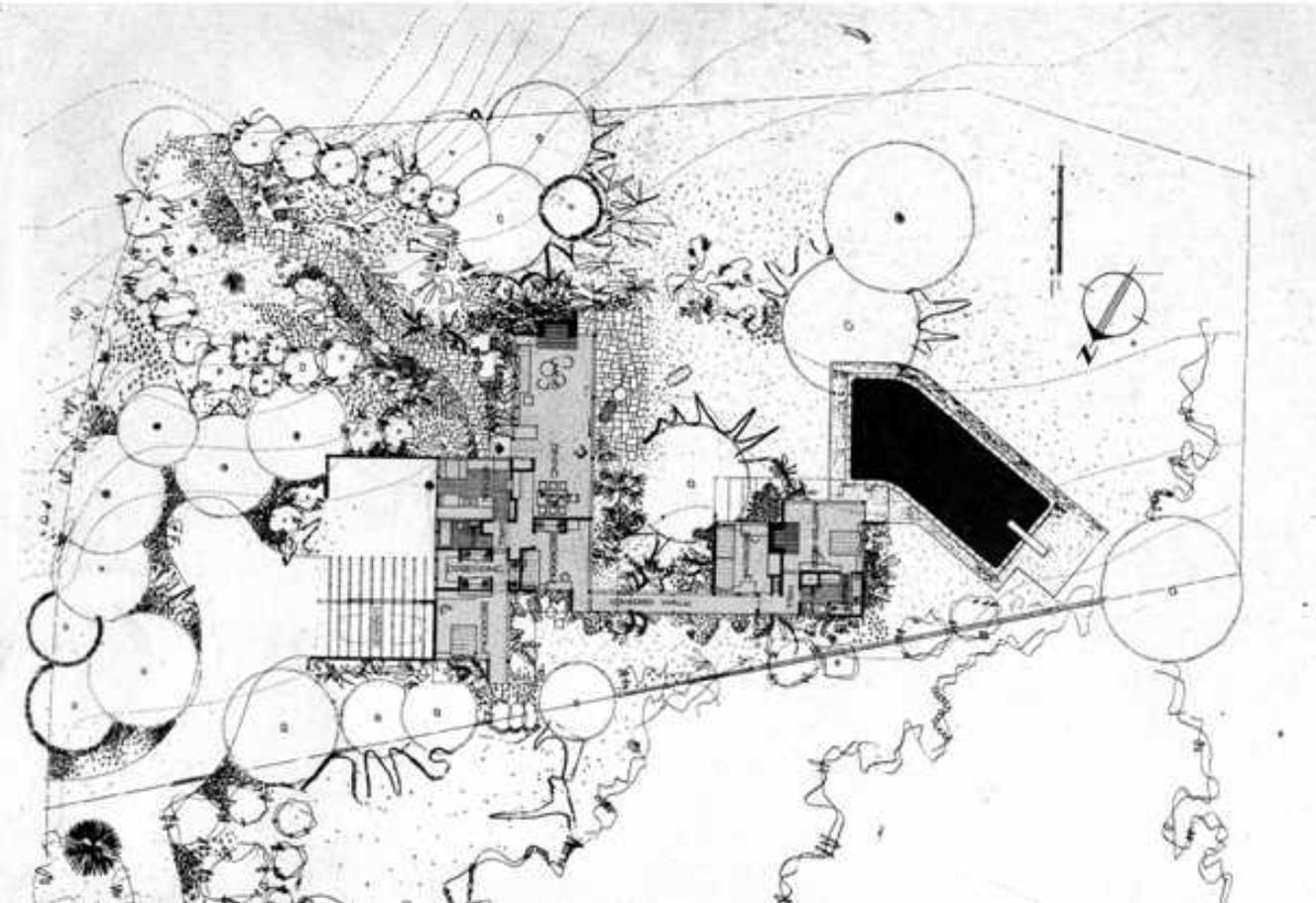
5. PRESENTACIÓN DE CASOS

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

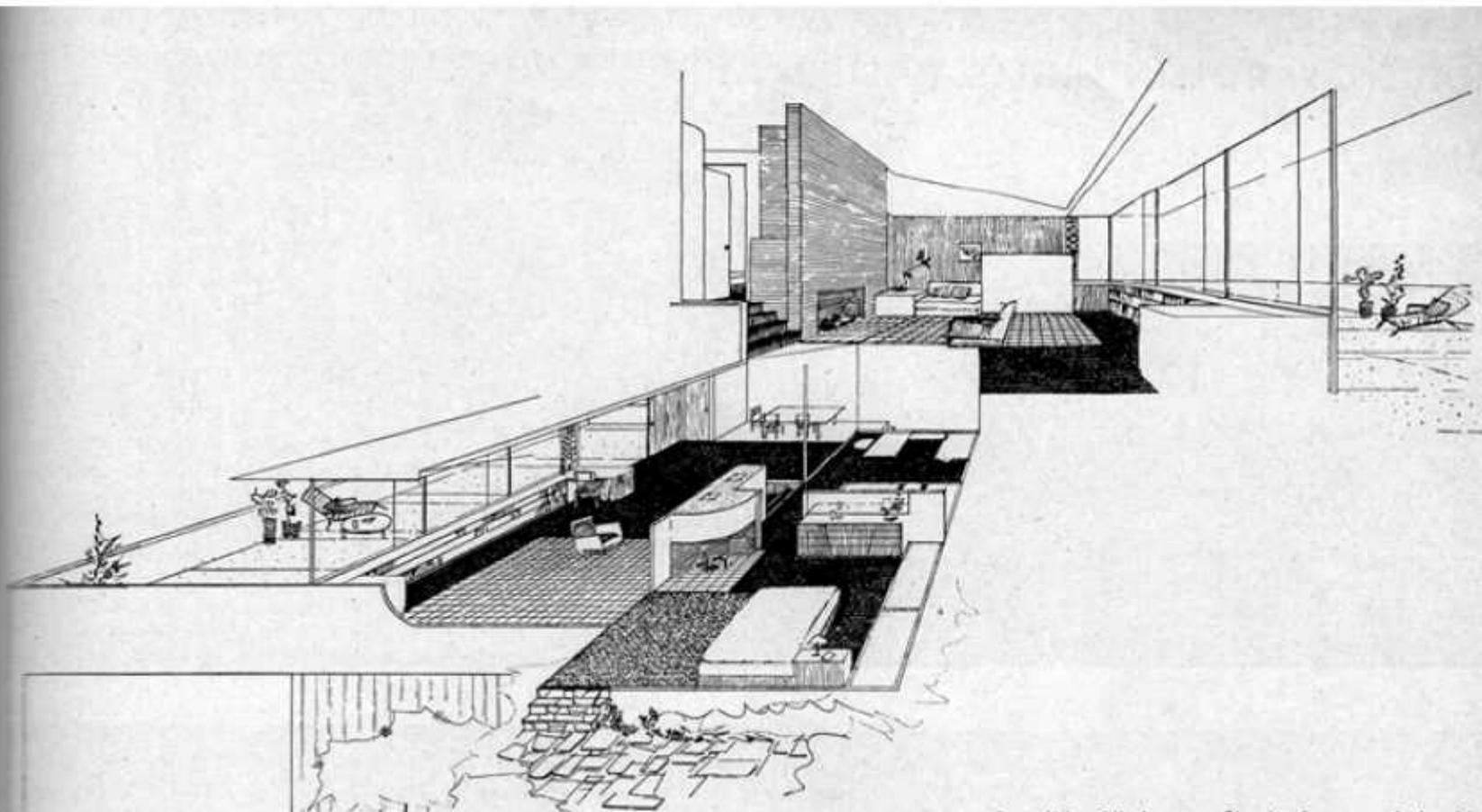
1. Conocer, estudiar y analizar: obras, proyectos, problemas, etc.

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





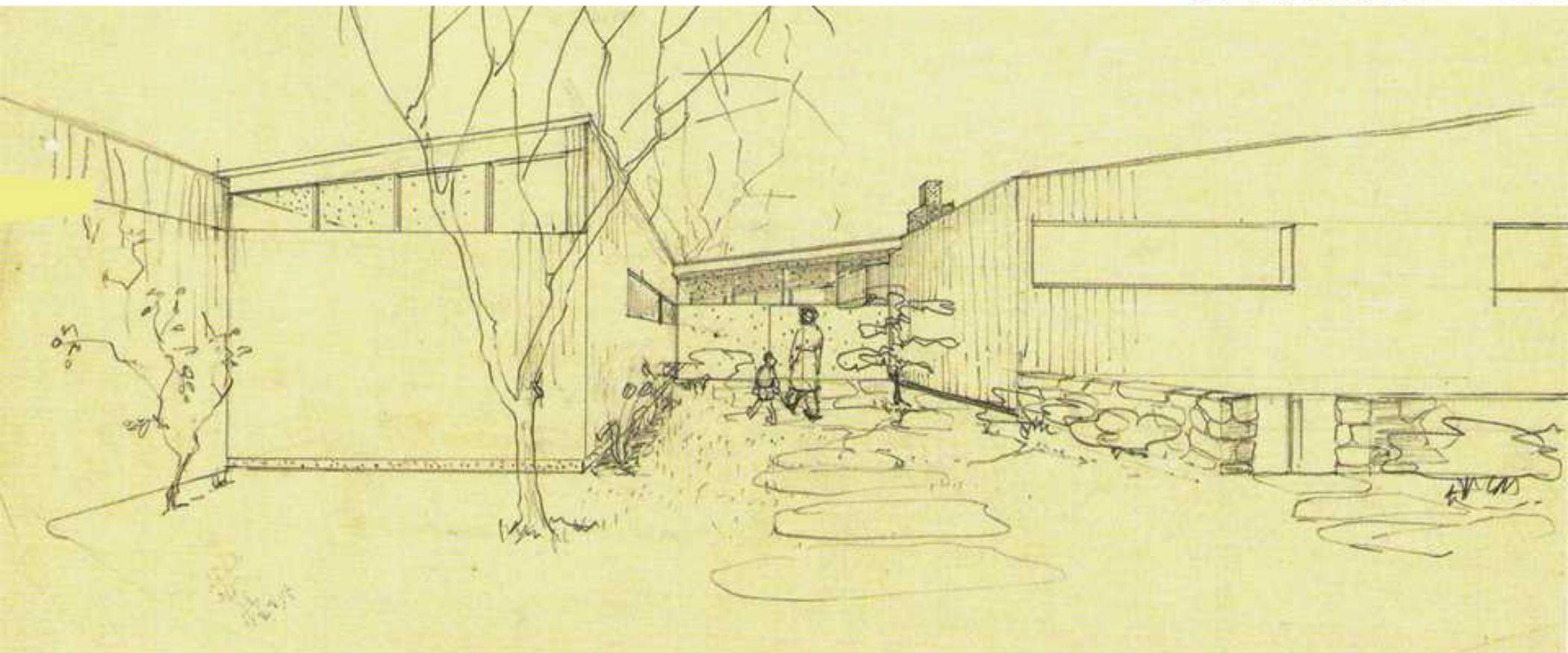
RICHARD NEUTRA



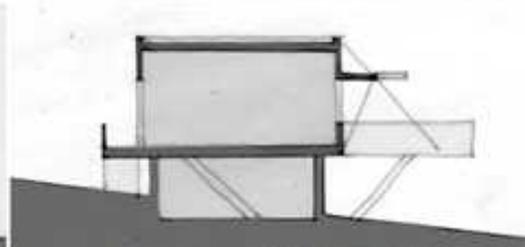
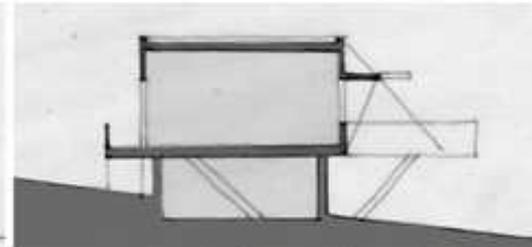
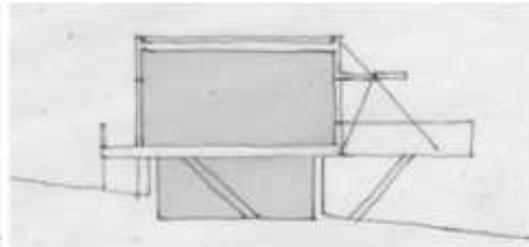
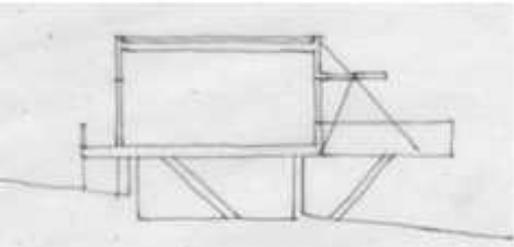
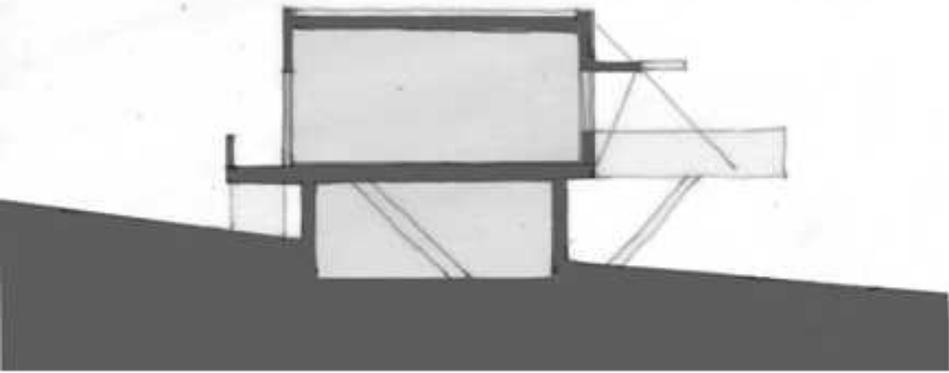
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RICHARD NEUTRA



MARCEL BREUER

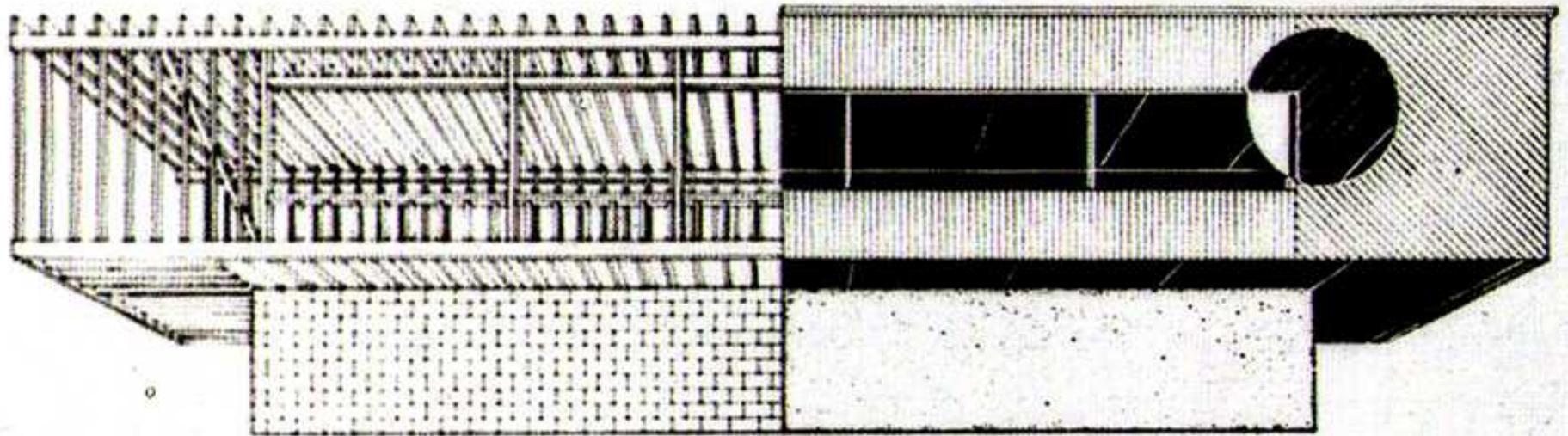


1-base

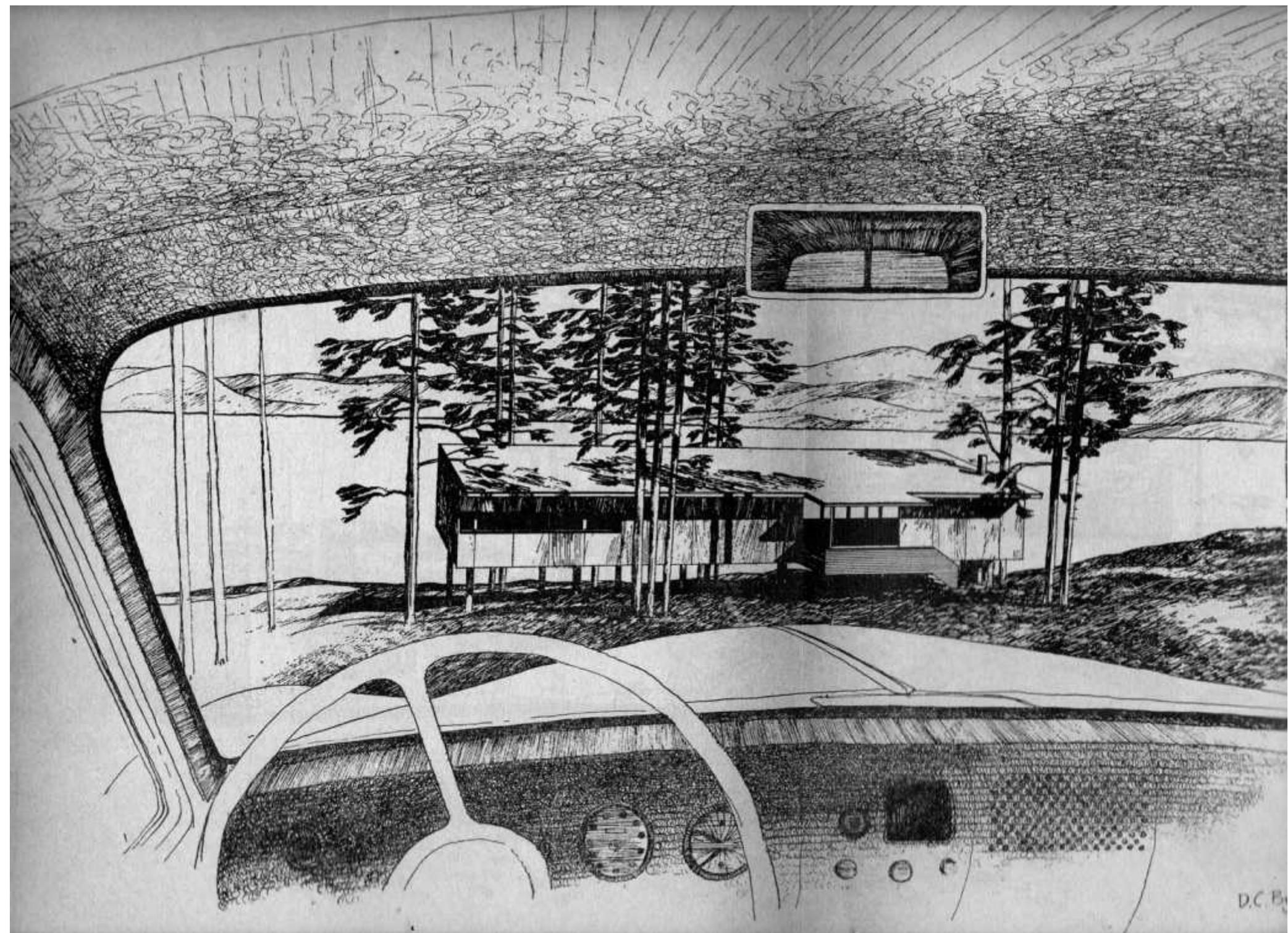
2- sección espacio interior

3- sección cierres y suelo

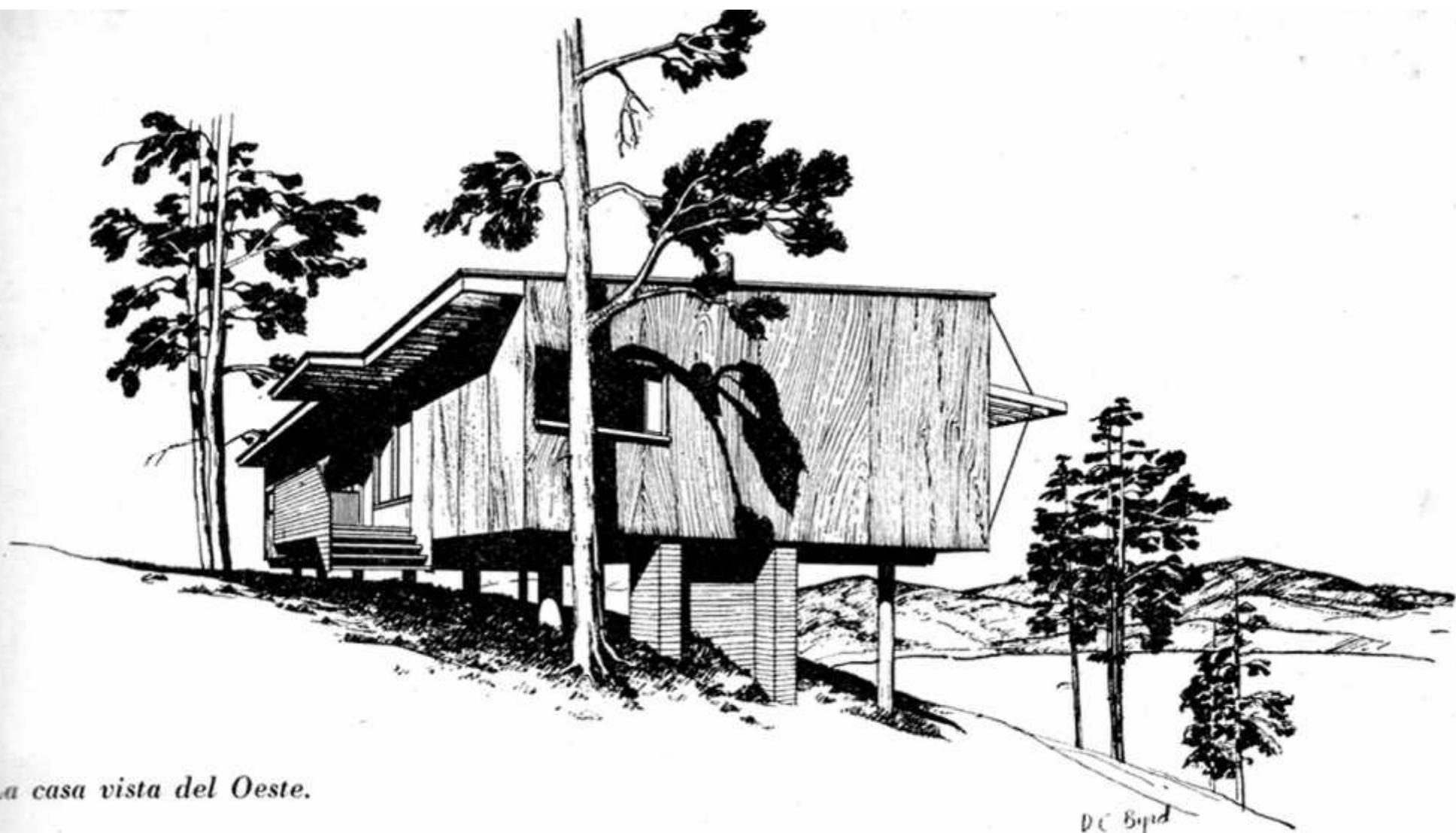
4- sección espacio exterior



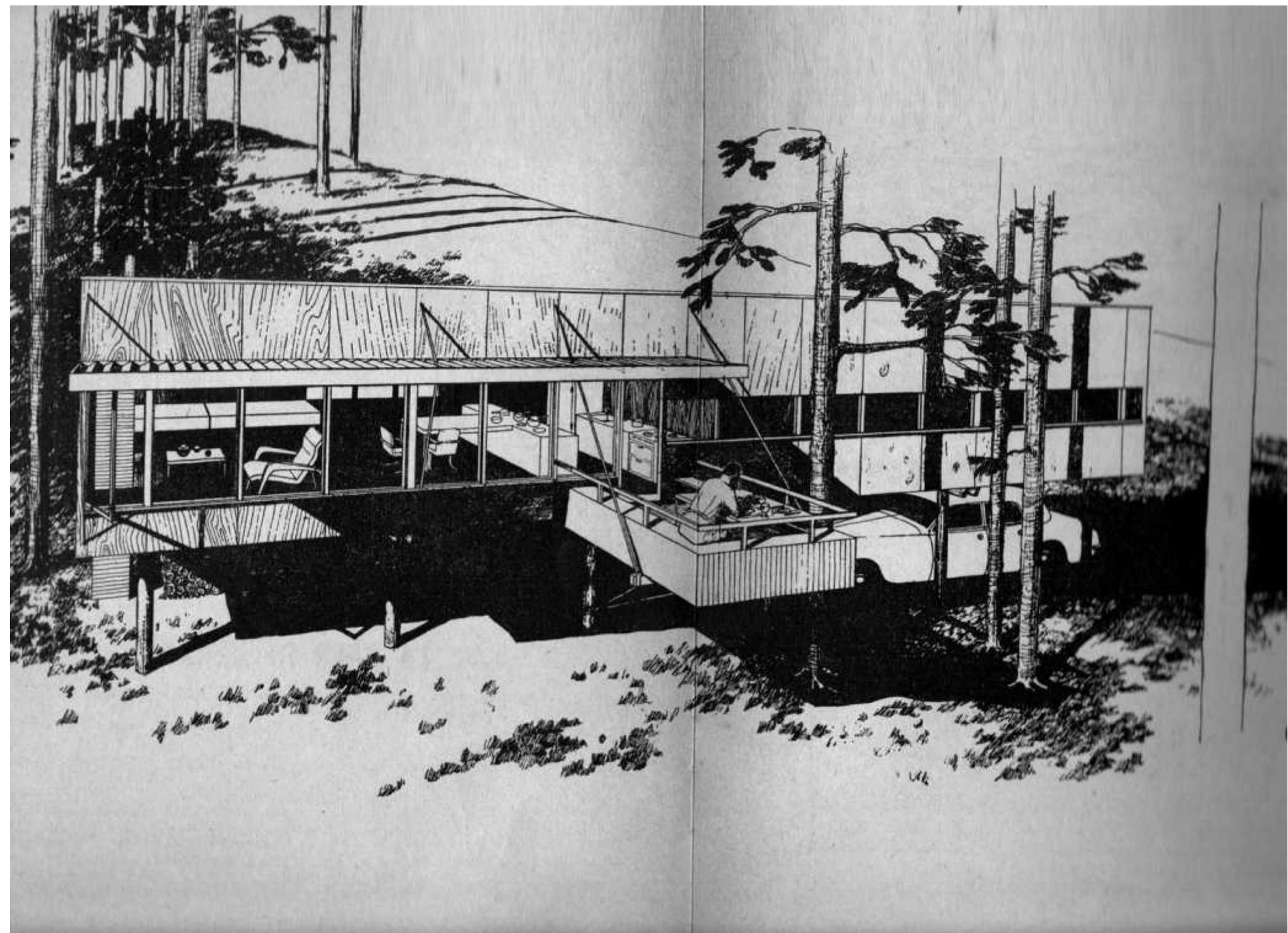
MARCEL BREUER



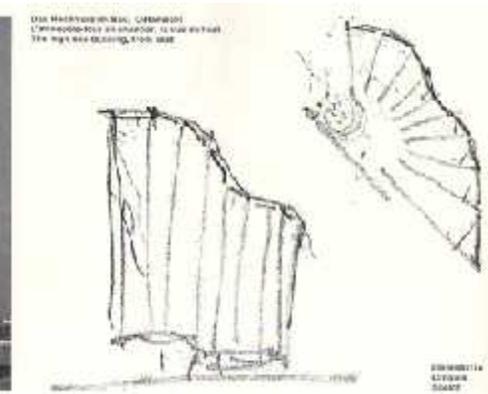
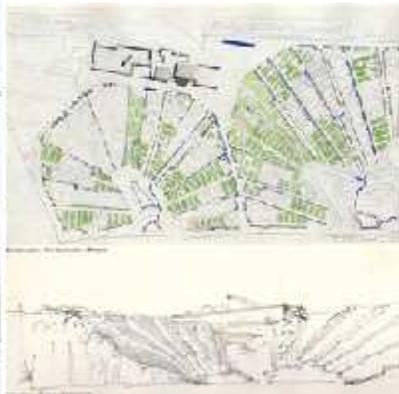
D.C. B.

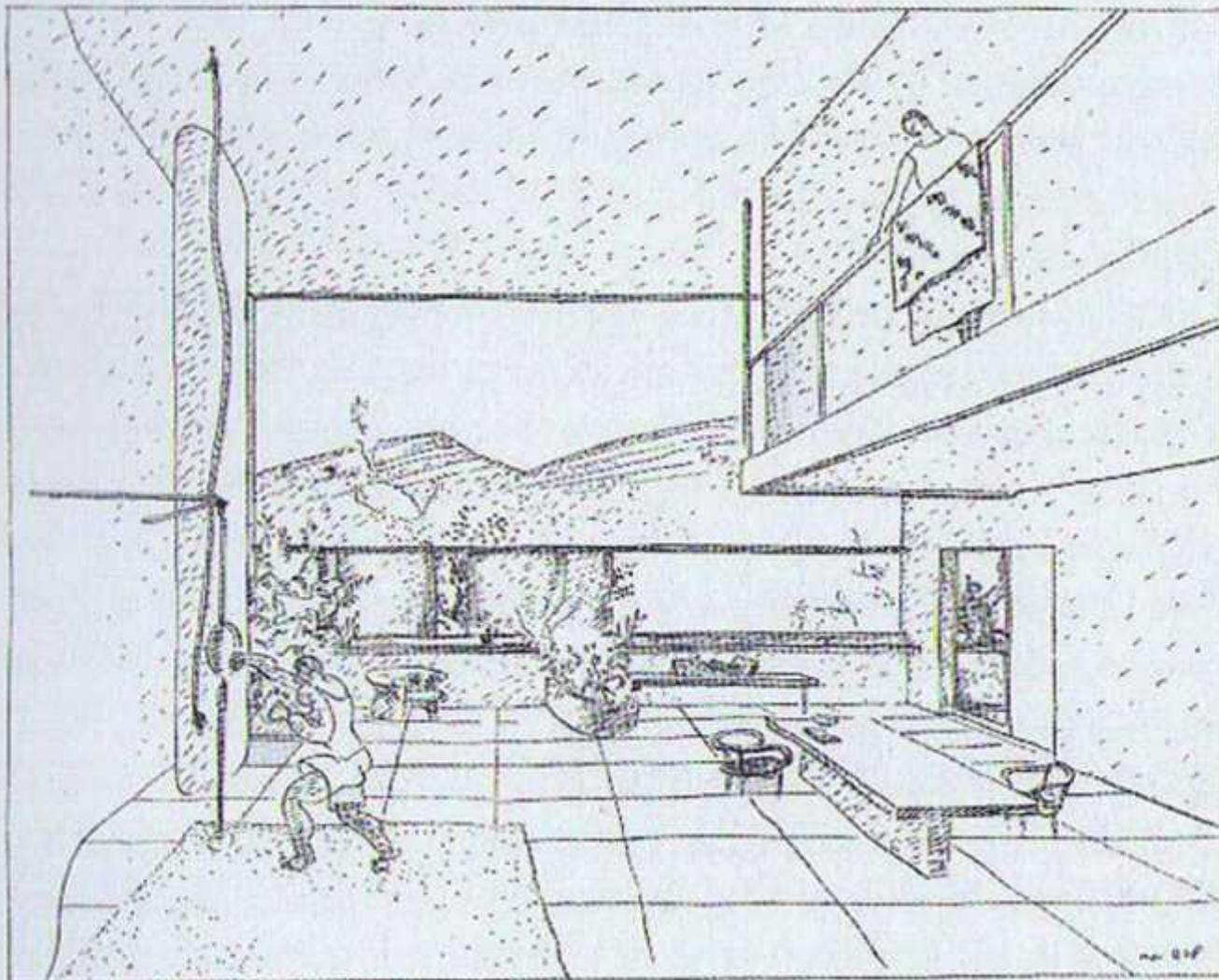


La casa vista del Oeste.



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**.



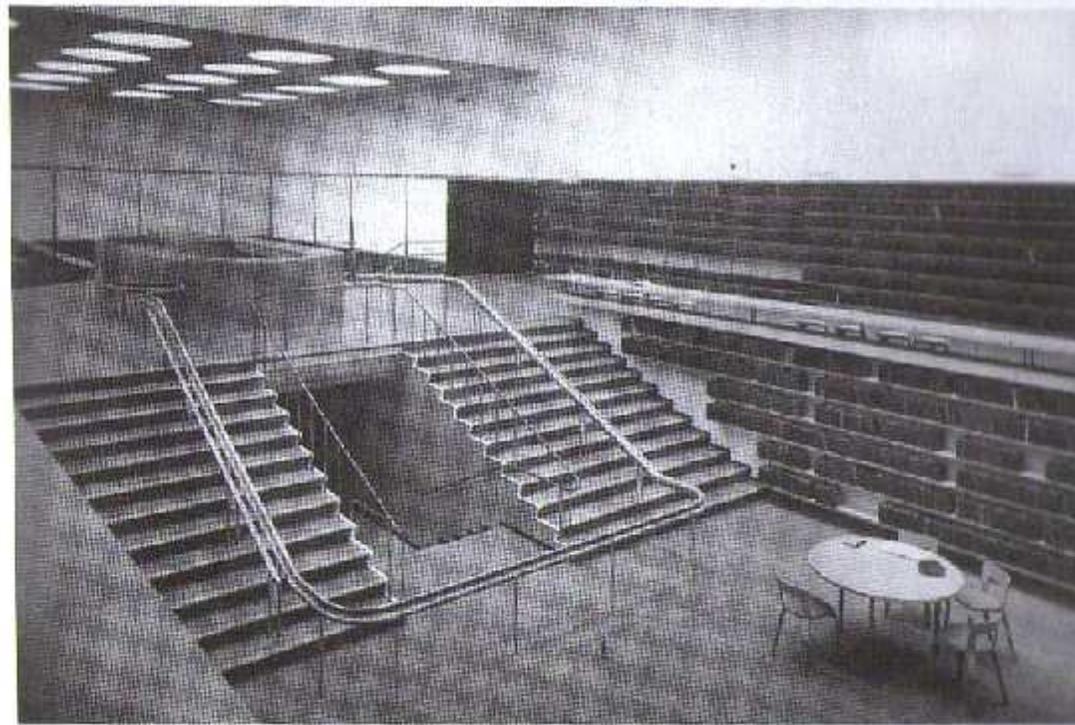


Las obras fundamentales del movimiento moderno son imágenes de una realidad viva y de un estilo de vida recién emancipado. La arquitectura no es simplemente un objeto estetizado, sino una puesta en escena y una conformación de la vida.

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



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.

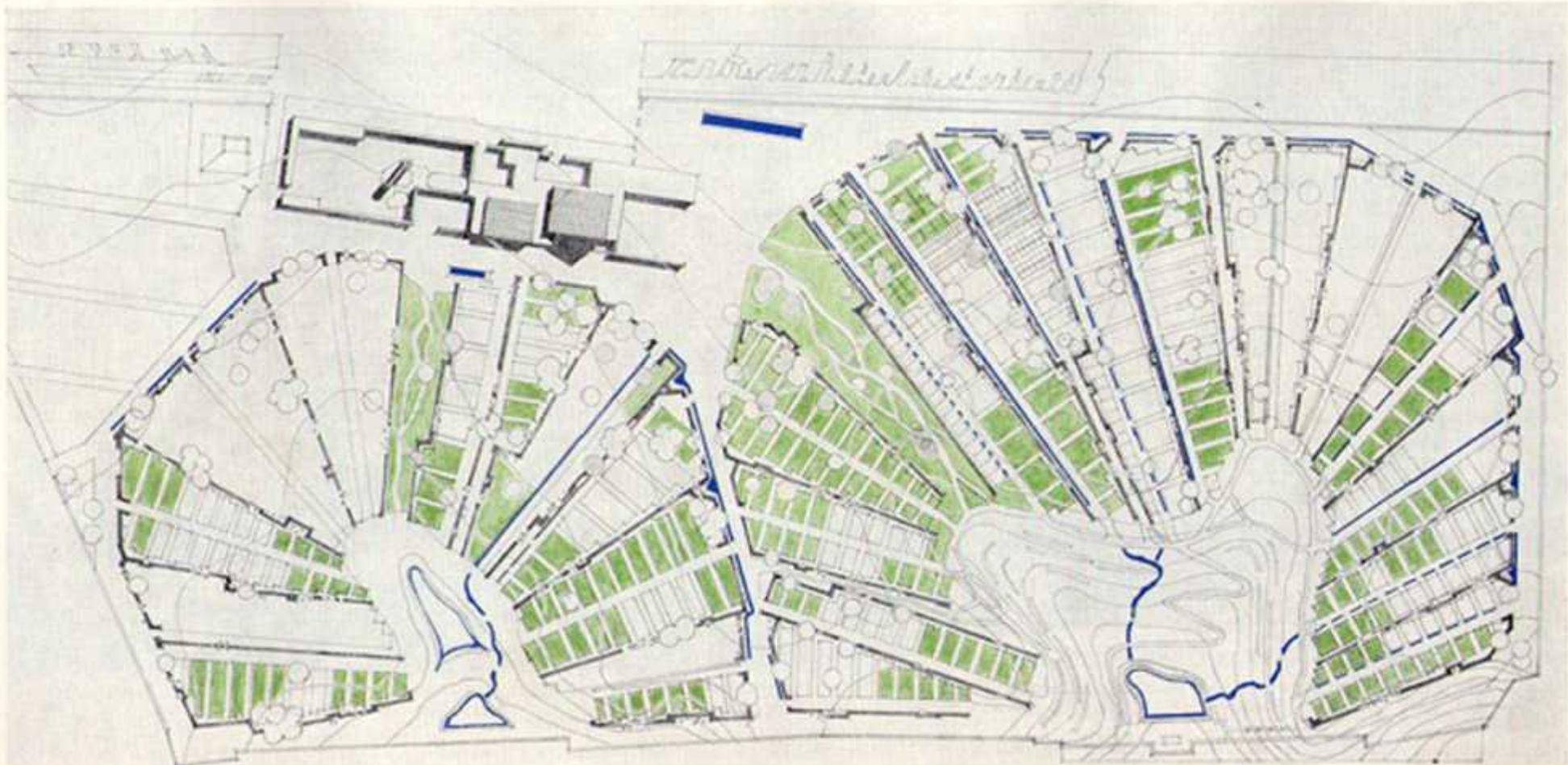


Alvar Aalto, biblioteca pública de Viipuri, Finlandia, 1927-1935.

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.



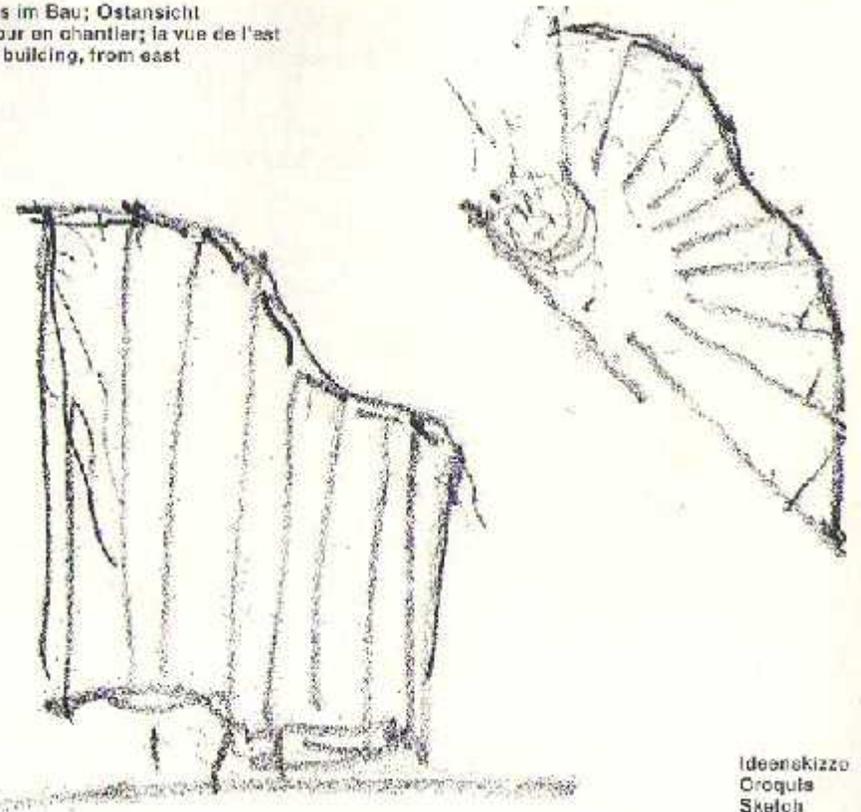
Situationsplan / Plan de situation / Site plan



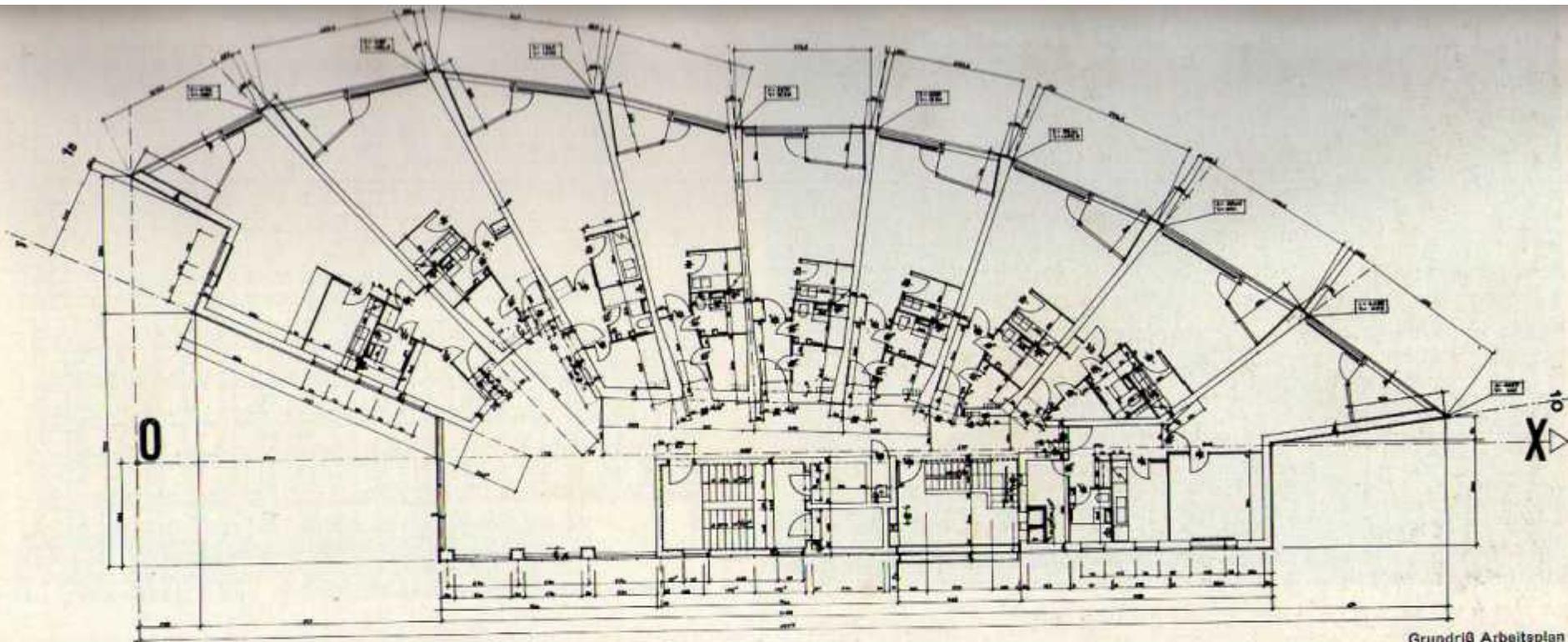
Ideenskizze / Croquis / Sketch design



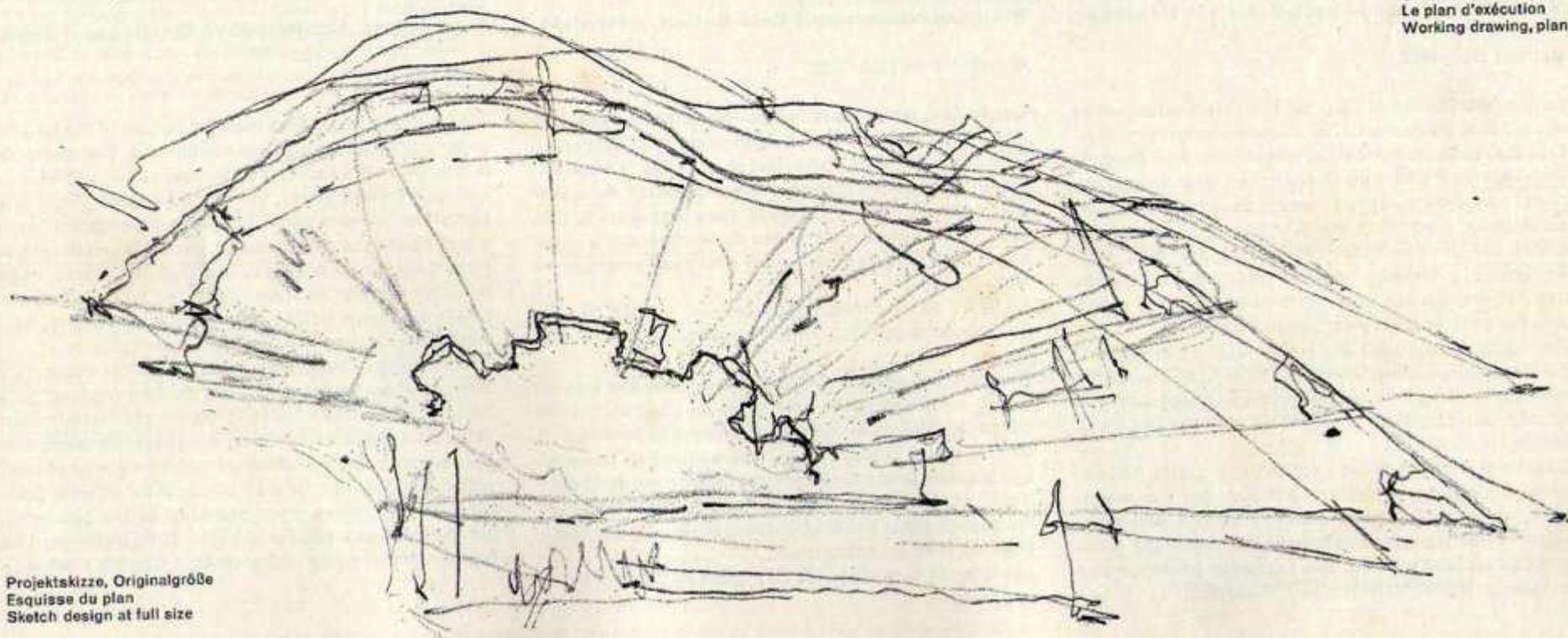
Das Hochhaus im Bau; Ostansicht
L'immeuble-tour en chantier; la vue de l'est
The high rise building, from east



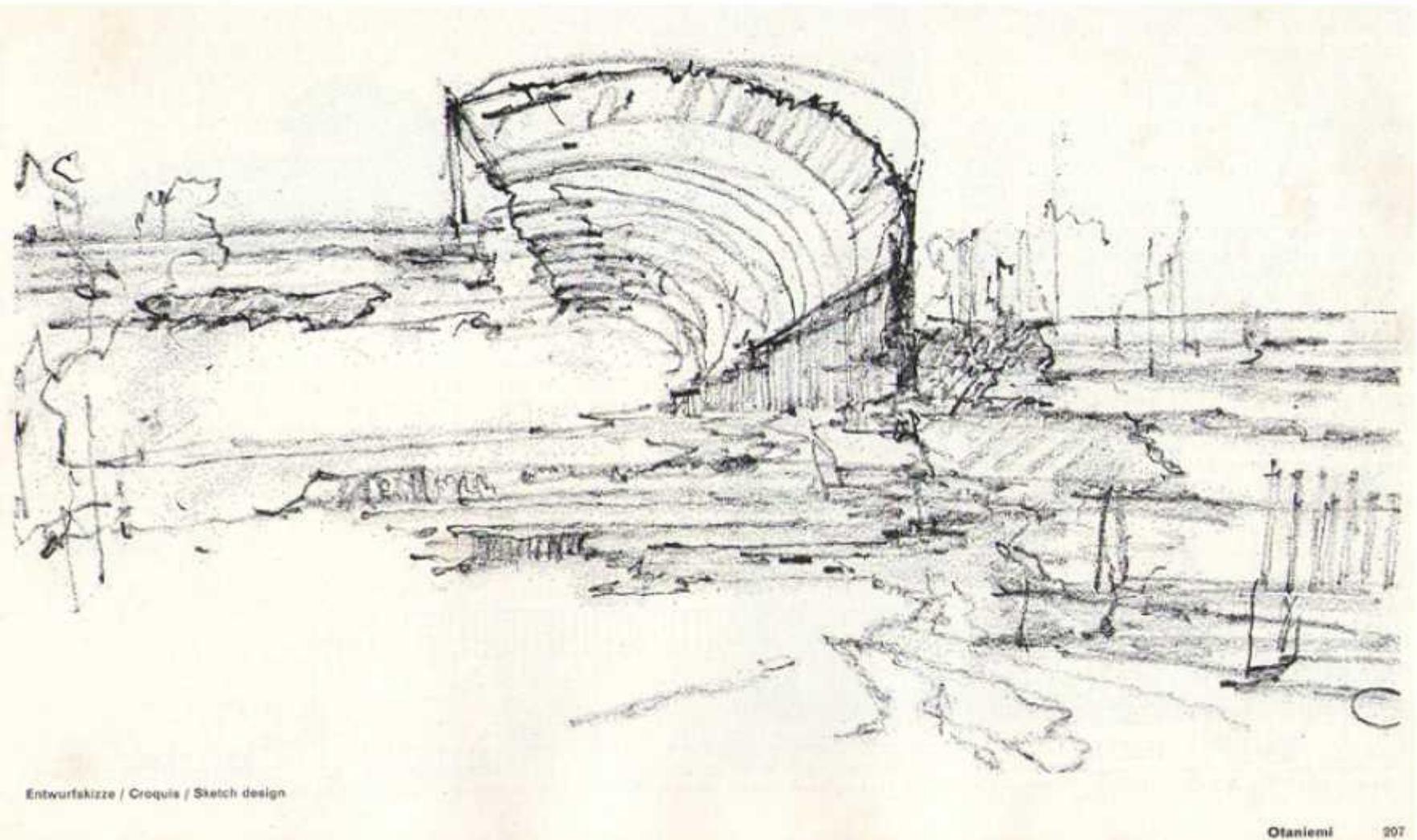
Ideenskizzo
Croquis
Sketch



Grundriß Arbeitsplan
Le plan d'exécution
Working drawing, plan



Projektskizze, Originalgröße
Esquisse du plan
Sketch design at full size

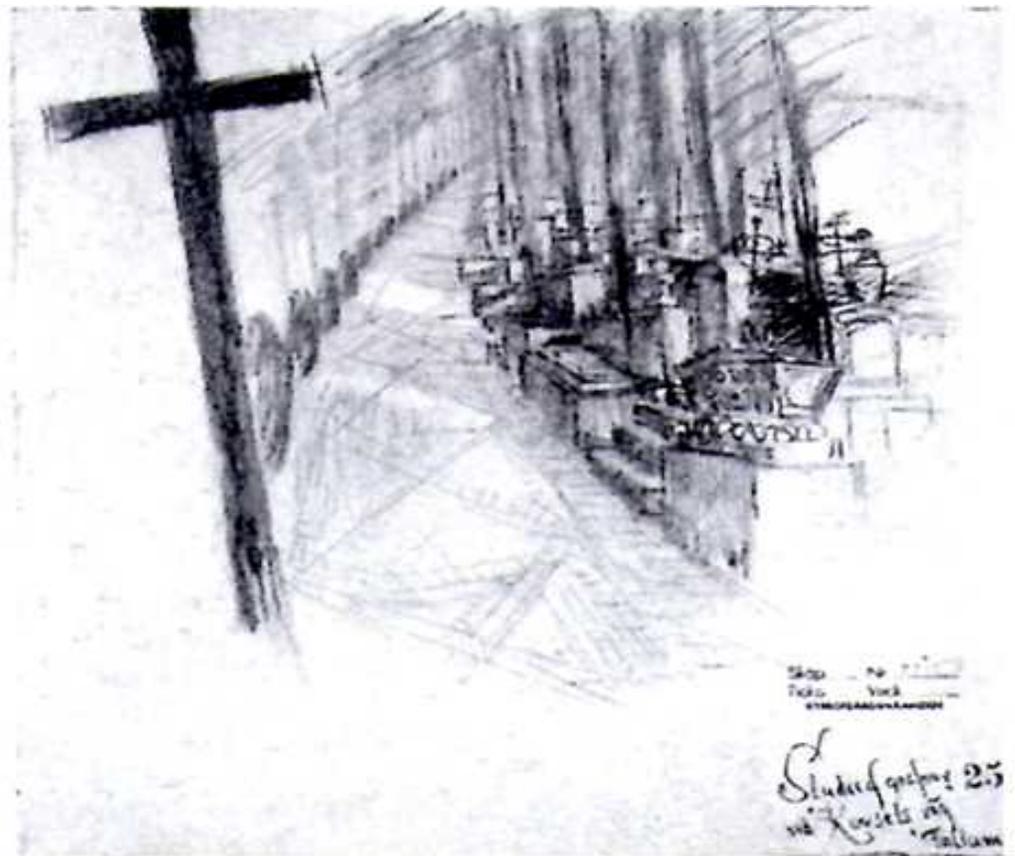




GUNNAR ASPLUND

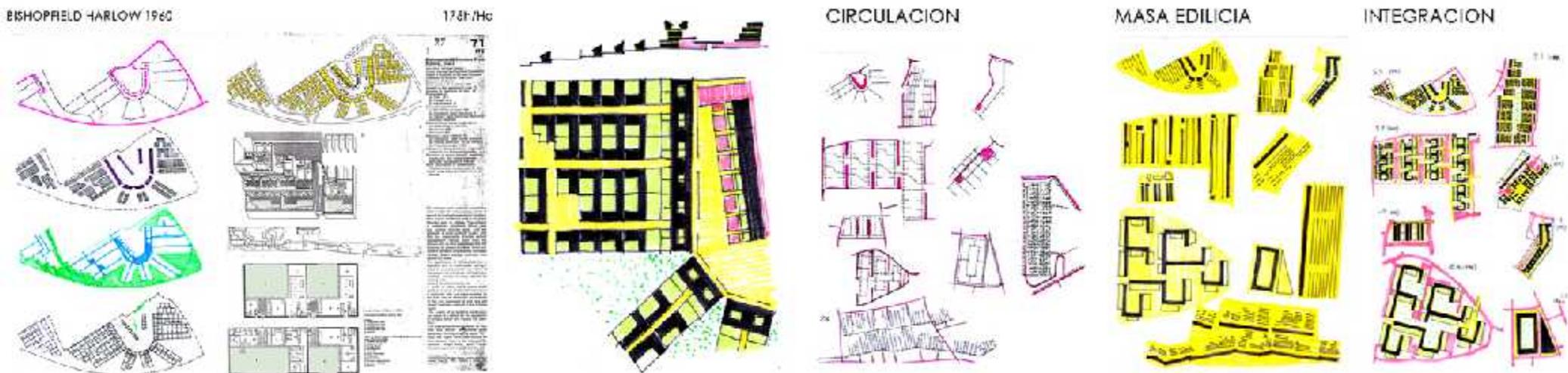


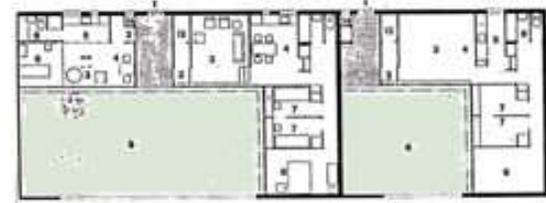
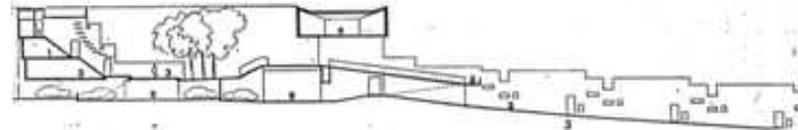
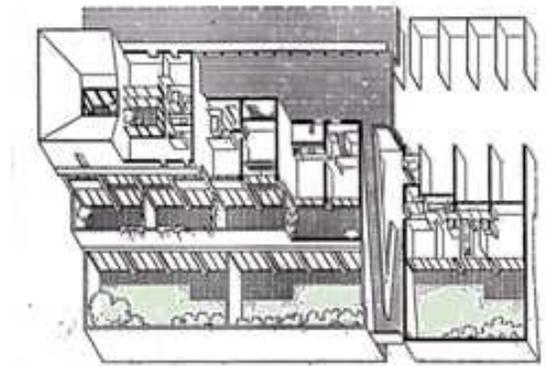
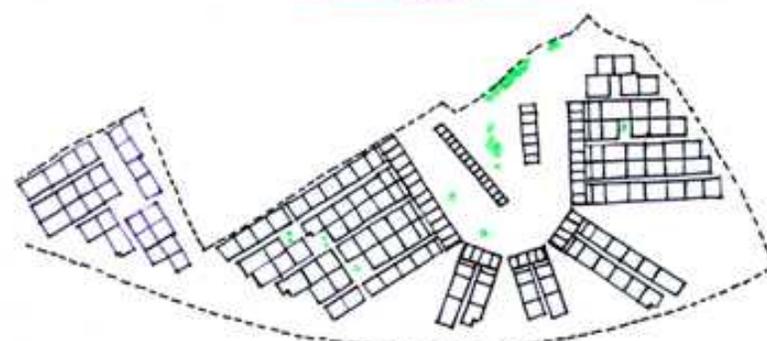
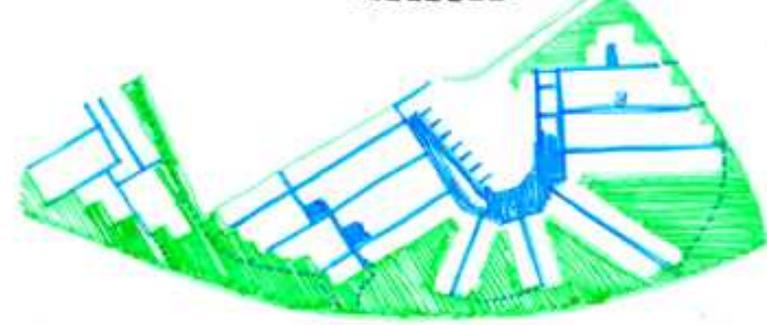
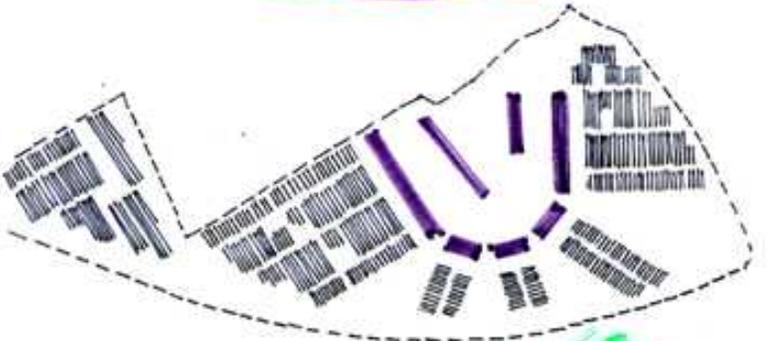
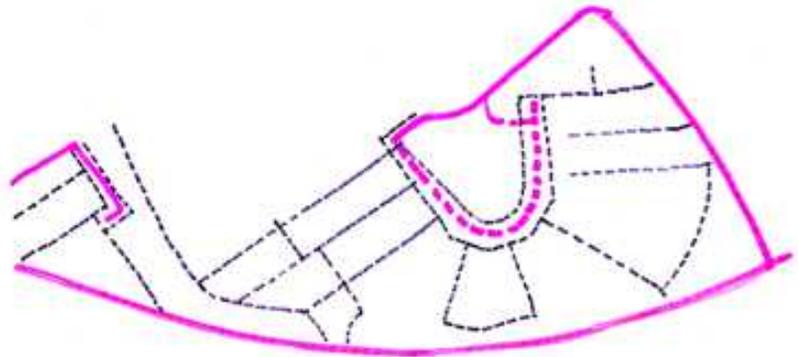
GUNNAR ASPLUND



GUNNAR ASPLUND

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





5.5 **71**
175
Bishopsfield & Charters Cross Harlow, Essex
 Architect: Michael Neylan
 Client: Harlow Development Corporation
 Stage of scheme: 85 per cent complete
 Character of location: New town
 Site area: 12.7 acres
 Total number of dwellings: 207
 Density in bed spaces per acre: 71
 Number of dwellings per acre: 20
 Percentage of:
 (a) Flats: 22-5
 (b) Houses 22-5
 (c) Maisonettes: 15
 Car parking provision:
 (a) Residents' garages: 250
 (b) Residents' hard standings: 8
 (c) Visitors' hard standings: 40 (further extension possible)
 Distance from resident's garage or hard standing to his home:
 Maximum: 40ft
 Minimum: 30ft
 Maximum carry distance for:
 (a) Residents: 400ft (trolley available)
 (b) Refuse collection: 3ft (by trolley)
 (c) Fire hose length: 150ft
 Method of refuse collection: Paper sacks collected and delivered by trolley
 Provision of shops, tenants' meeting rooms, etc.: All shops originally provided, subsequently omitted
 Brief description of construction:
 Traditional brick and concrete for flats and maisonettes; brick and timber for houses

This scheme won a national competition held in 1960. The site consists mainly of a south facing knoll overlooking Southern Way, a town distributor road in the Great Parndon area of Harlow. The scheme is pedestrian orientated. Where cars and service vehicles enter and are garaged, a large podium ringed with flats and maisonettes provides vertical segregation. Ramps down from the podium and up from the garages join and continue as pedestrian lanes which fan out and serve the single-storey courtyard houses. Green wedges alternate with pedestrian lanes.

The significance of Bishopsfield lies in exposing and in most cases solving—albeit in a very personal way—many of the issues that architects working in low rise/high density housing should be dealing 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 bold way in which the implications of flow and movement of both cars and people has been realized in the scheme itself.
 The quality of a building continuum; the result of a search for the expression of privacy within and around the dwelling.
 The sophisticated manipulation of both plan and section to produce some genuinely exciting dwelling types.
 Note the upper level flats around an internal court open to the sky, and the standard single-storey family houses linked by a ramp to a single-person unit.

* Home 6, p. 135.
 See also *Urban Housing Comp. (eds) Architects Journal*, May 22, 1961; *Home 7*, *Journal*, September 1960.

- 1 See plan, Scale 240ft/in (1:2880)
- 2 Anatomical of four-storey flat
- 3 Section
- 4 one-person flat
- 5 two-person flat
- 6 pedestrian way
- 7 four-person flat
- 8 parking
- 9 Plans of semi-detached building pedestrian way. Scale 240ft/in (1:2880)
- 1 pedestrian space
- 2 entrance hall
- 3 living room
- 4 dining area
- 5 kitchen
- 6 main bedroom
- 7 bathroom
- 8 bathroom
- 9 private open space
- 10 store or utility
- 11 Refuse

BISHOPFIELD HARLOW 1960



175h/Ha

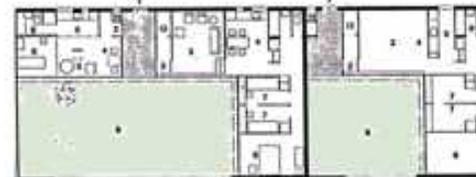
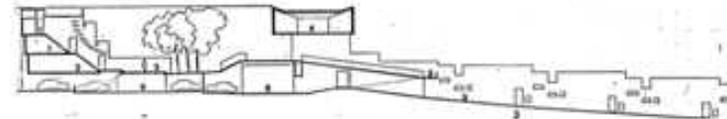
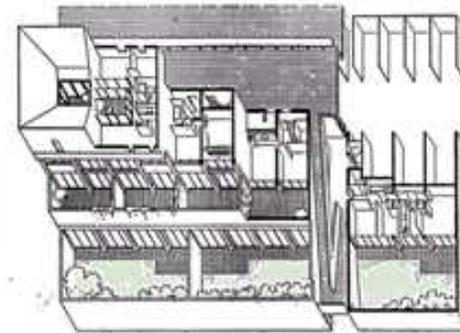


9.5

71
175

Bishopfield & Charters Cross Harlow, Essex

Architect: Michael Heyles
Client: Harlow Development Corporation
Stage of scheme: 95 per cent complete
Character of location: New town
Site area: 12.7 acres
Total number of dwellings: 257
Density in best spaces per acre: 37
Number of dwellings per acre: 20
Percentage of:
(a) Flats: 22.5
(b) Houses (2-2):
(c) Maisonettes: 18
Car parking provision:
(a) Residents' garages: 200
(b) Residents' hard standings: 4
(c) Visitors' hard standings: 40 (further extension possible)
Distance from resident's garage or hard standing to his home:
Maximum: 40ft
Minimum: 20ft
Maximum carry distance for:
(a) Refuse: 400ft (rolley available)
(b) Refuse collection: 30 ft (by trolley)
(c) Fire hose length: 150ft
Method of refuse collection: Paper sacks collected and delivered by trailer
Provision of shops, tenants' dwelling rooms, etc. All: shape originally provided, subsequently omitted
Brief assumptions of construction: Traditional brick and concrete for flats and maisonettes; brick and timber for houses



Site plan, Scale 3/400 (to 1/2000)

Plan of public house (to 1/2000)

The scheme won a national competition held in 1959. The site contains mainly of a south facing knoll overlooking Southern Way, a town distributor road in the Great Parndon area of Harlow. The scheme is pedestrian orientated. Where cars and service vehicles enter and are garaged, a large podium-ringed with flats and maisonettes provides vertical segregation. Ramps down from the podium and up from the garages join and continue as pedestrian lanes which fan out and serve the single storey courtyard houses. Green wedges alternate with pedestrian lanes.

The significance of Bishopfield lies in exposing, and in most cases solving—albeit in a very personal way—many of the issues that architects working in low rise high density housing should be dealing with.

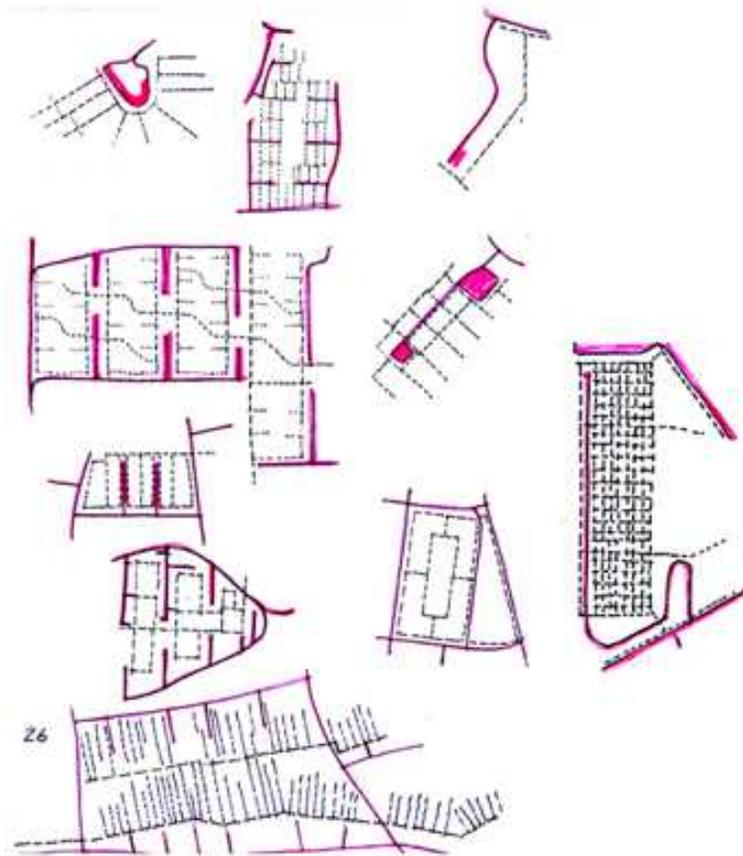
Among its achievements are:
A sense of place, which comes about partly as a result of a formal response to a particular site, but made possible by the bold way in which the implications of form and movement of both cars and people has been realized in the scheme itself.

The quality of a building continuum; the result of a search for the expression of privacy within and around the dwelling.

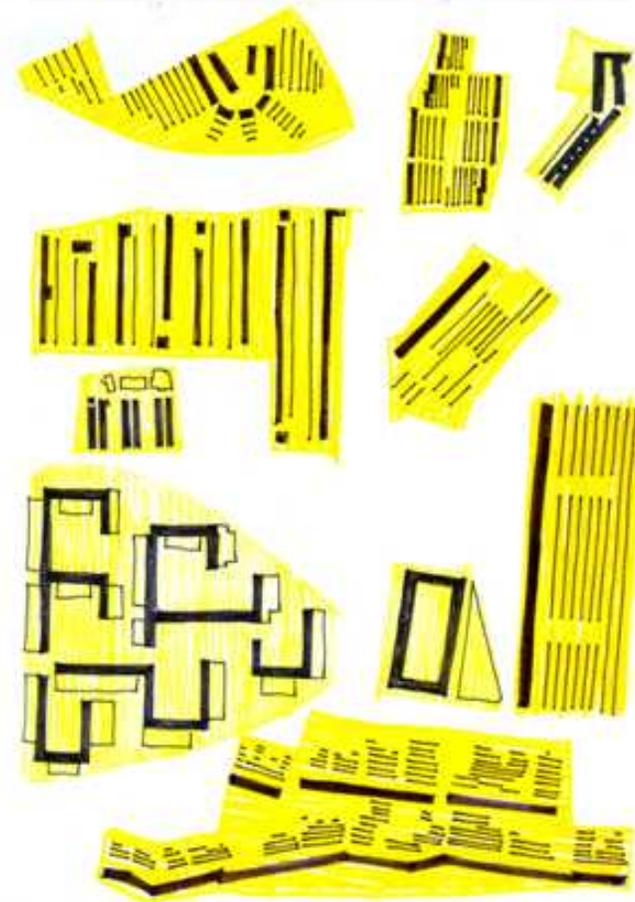
The sophisticated manipulation of both plan and section to produce some genuinely exciting dwelling types.
Note the upper level flats around an internal court open to the sky, and the standard single-storey family house linked by a ramp to a single-person unit.

*Hart B. S. 196.
See also Harlow Housing Corp. reports, Architects' Journal, May 20, 1960; Survey of Urban Design, September 1960.

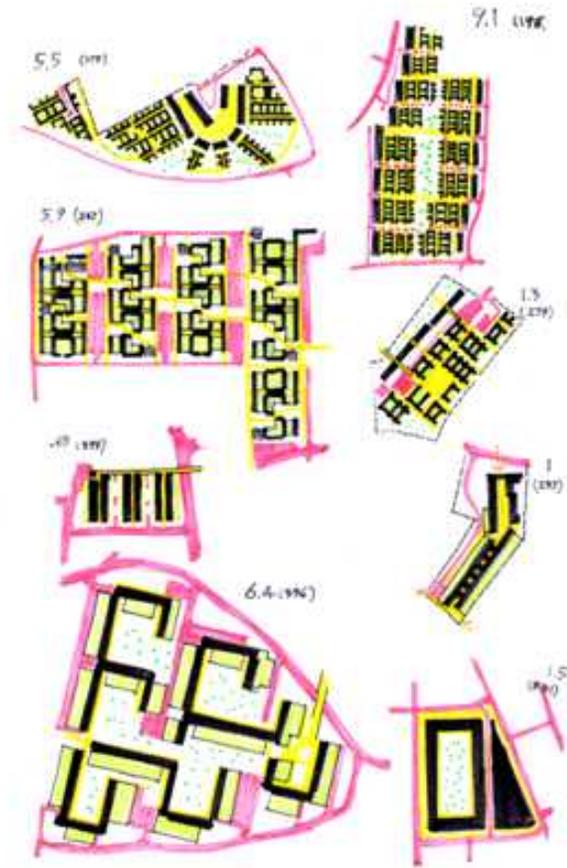
CIRCULACION



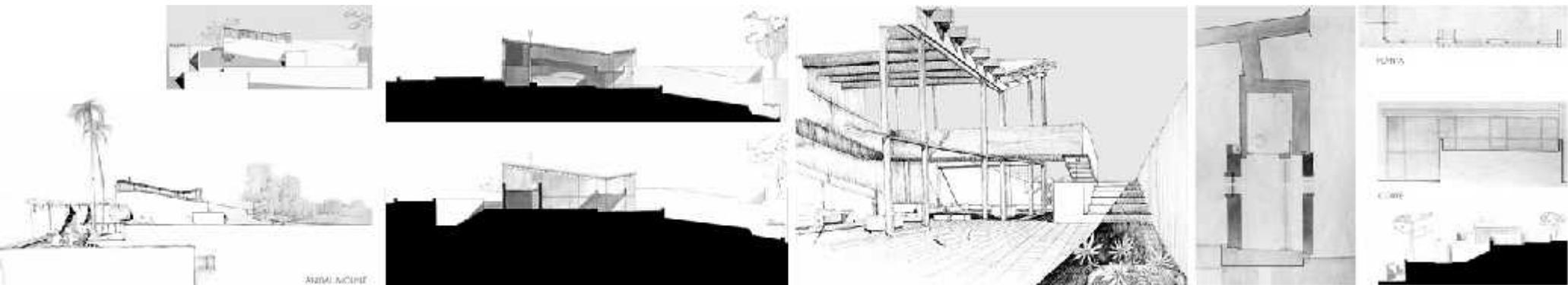
MASA EDILICIA

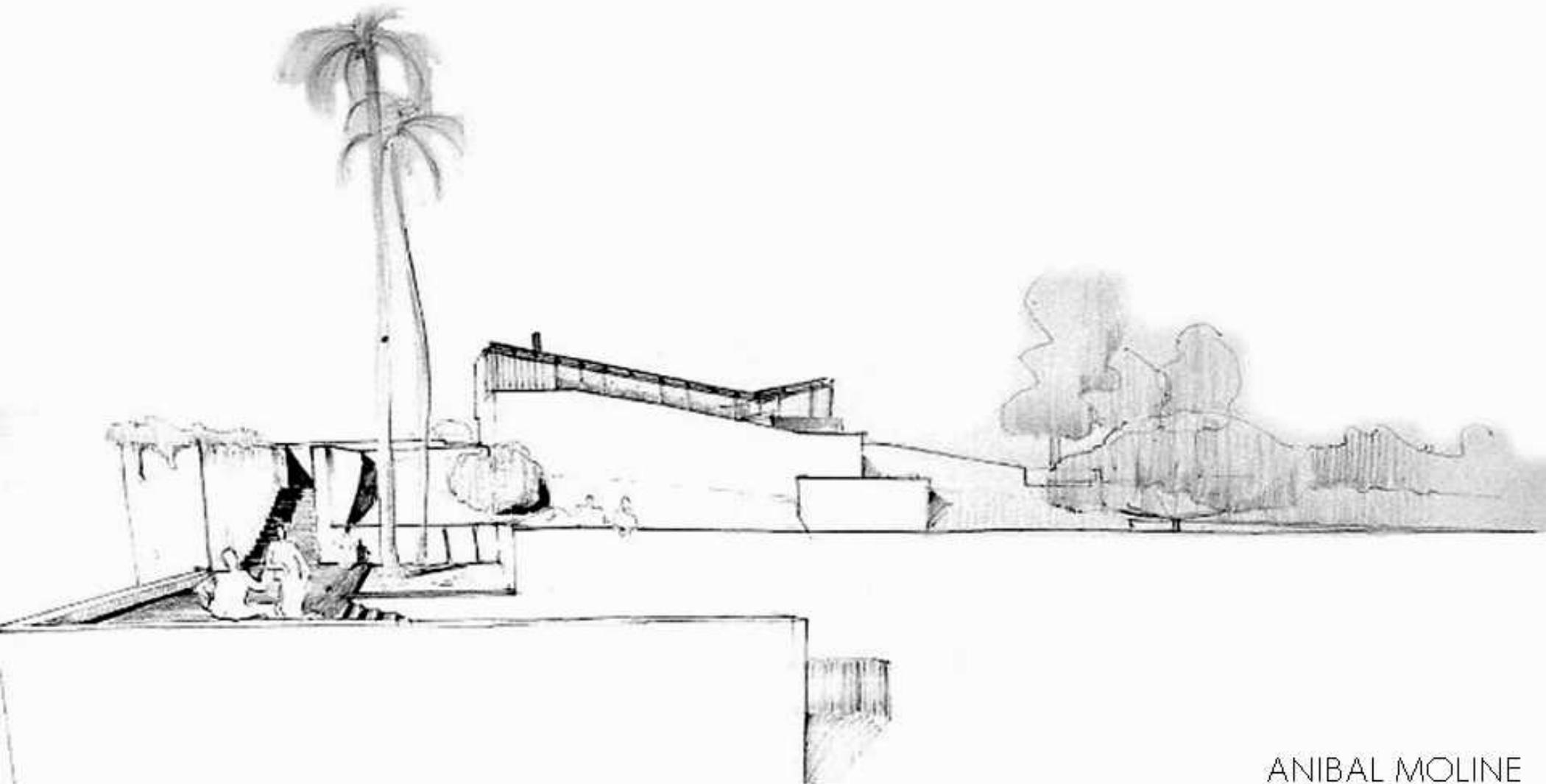
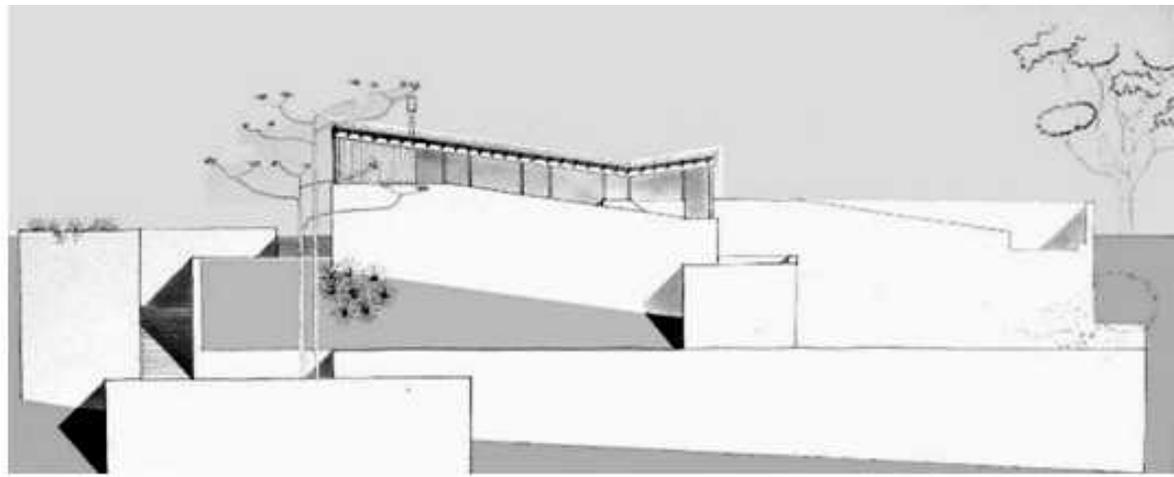


INTEGRACION

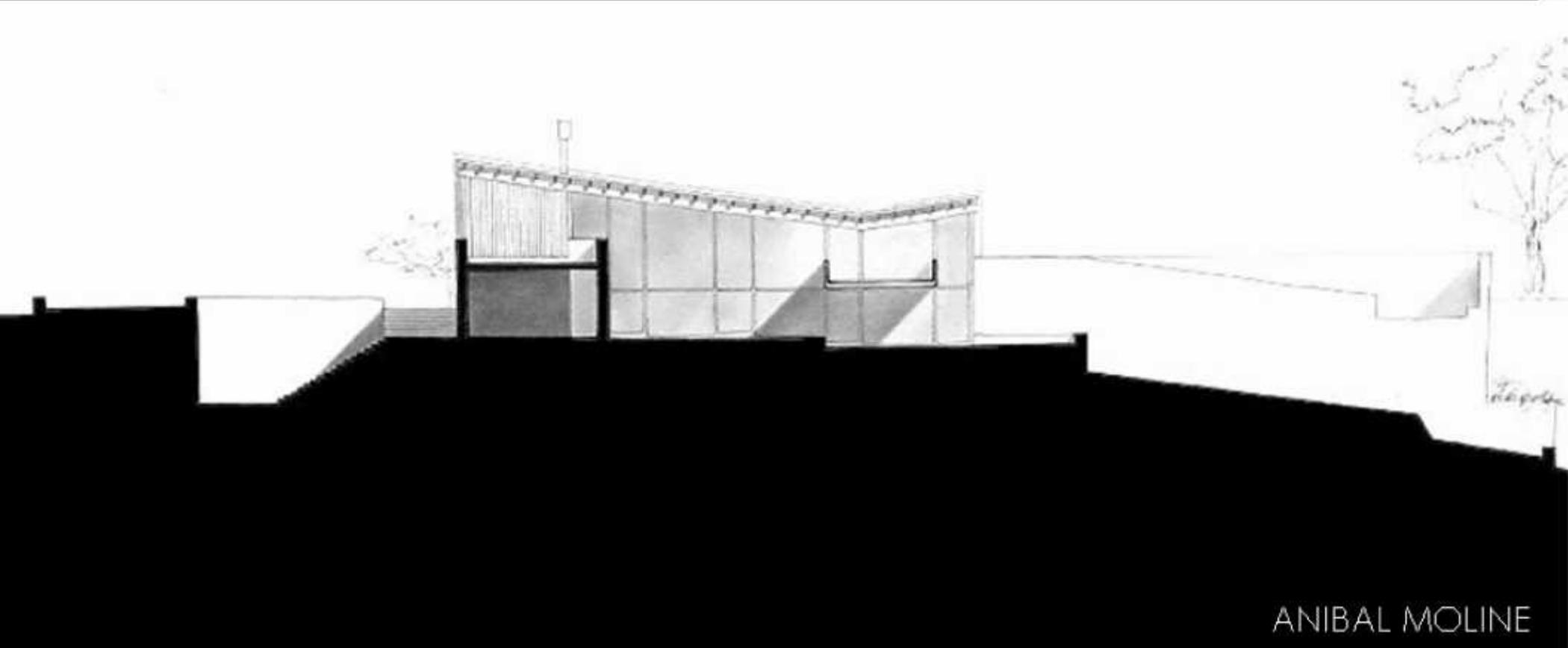
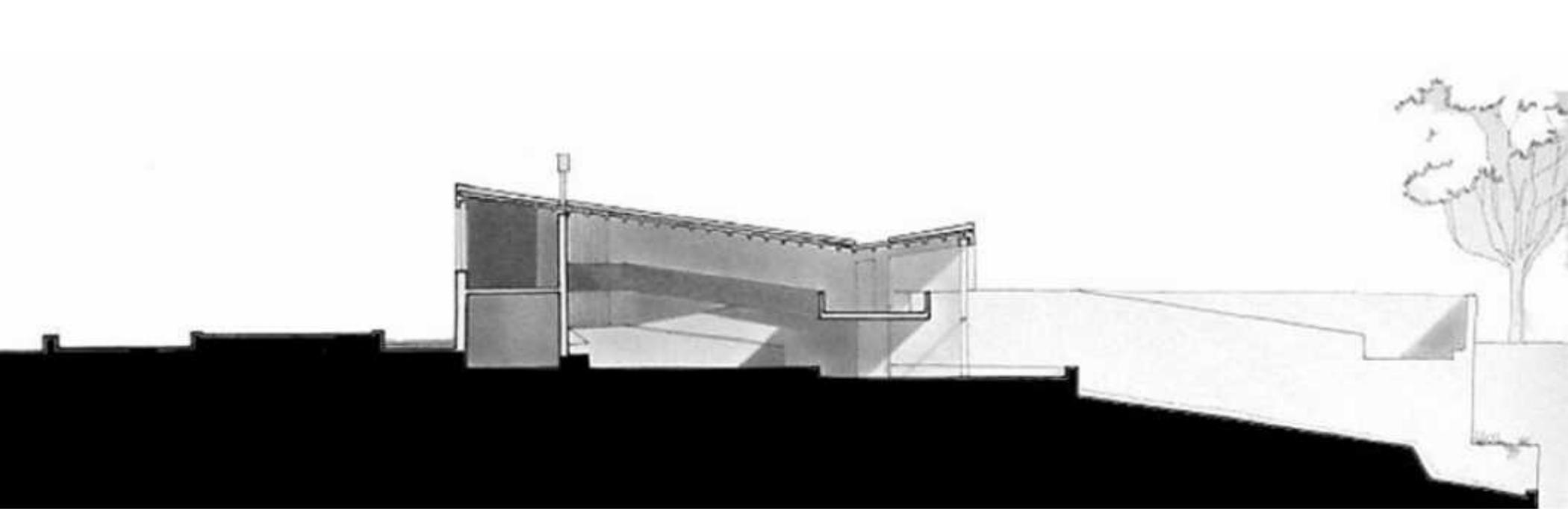


5. Facilitar el recorrido a través de los diferentes **grados de aproximación y resolución**: idea, esquema, anteproyecto, proyecto, y proyecto ejecutivo.

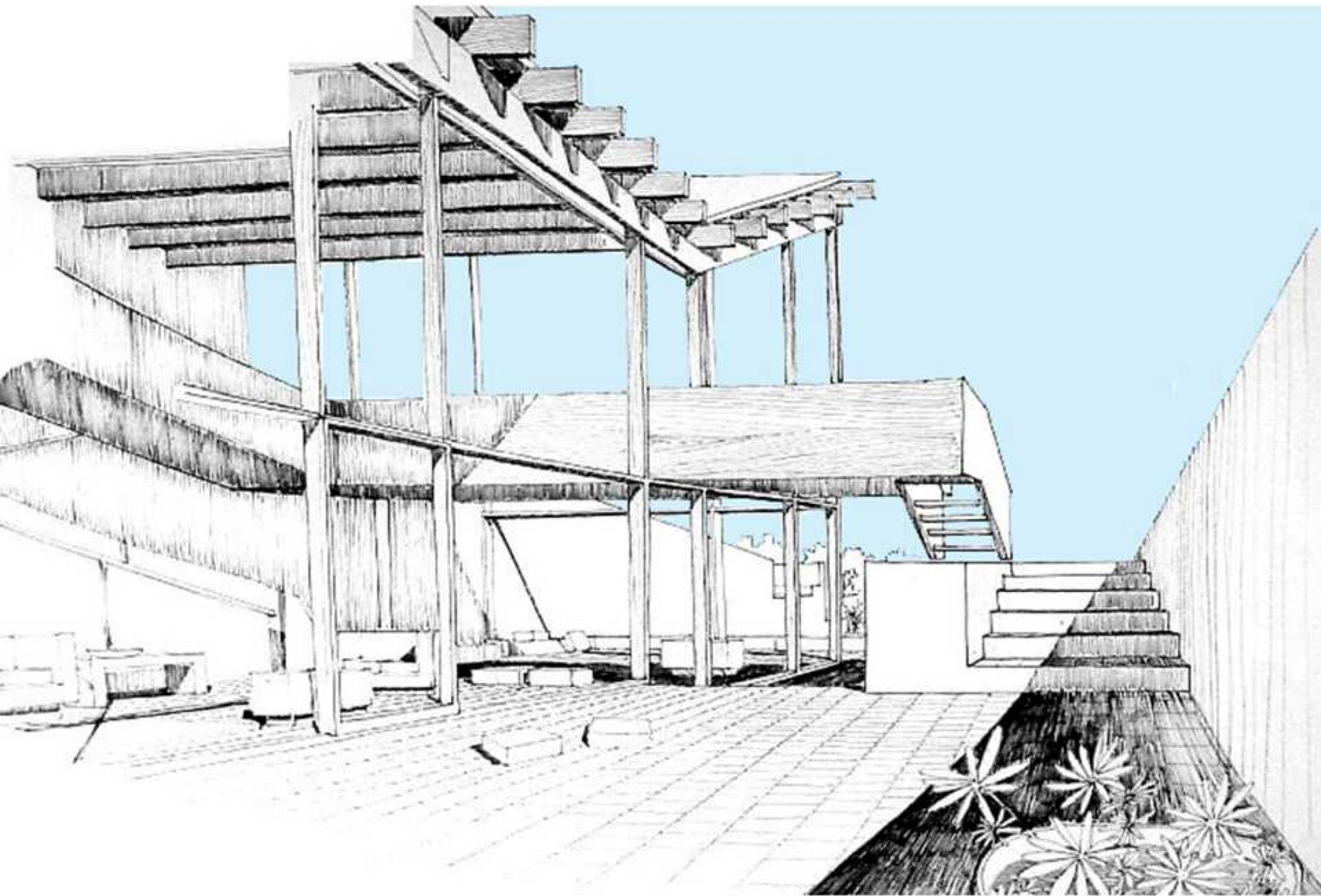




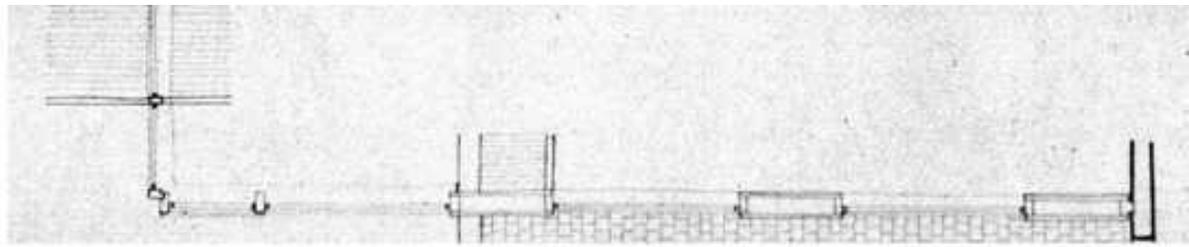
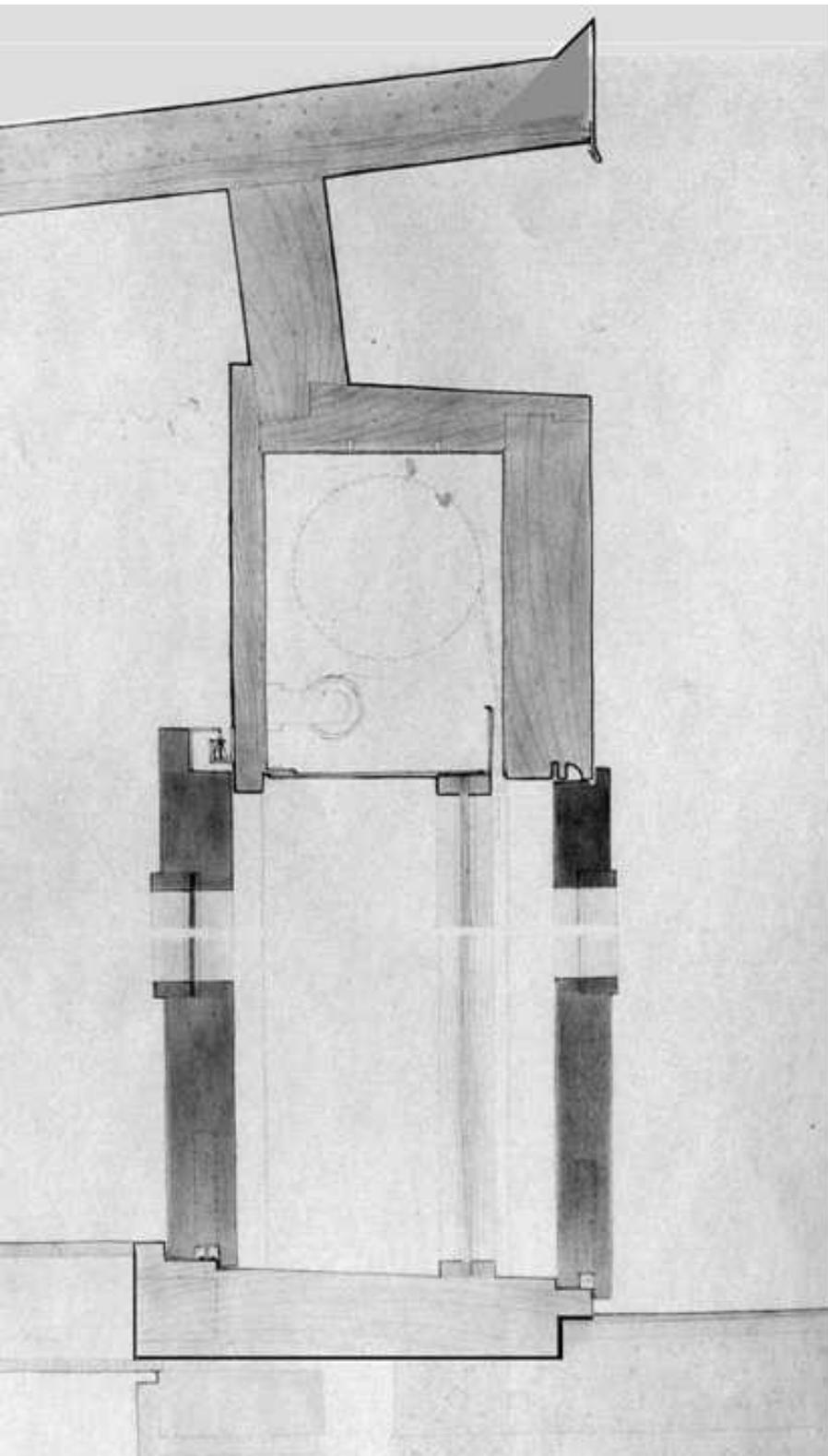
ANIBAL MOLINE



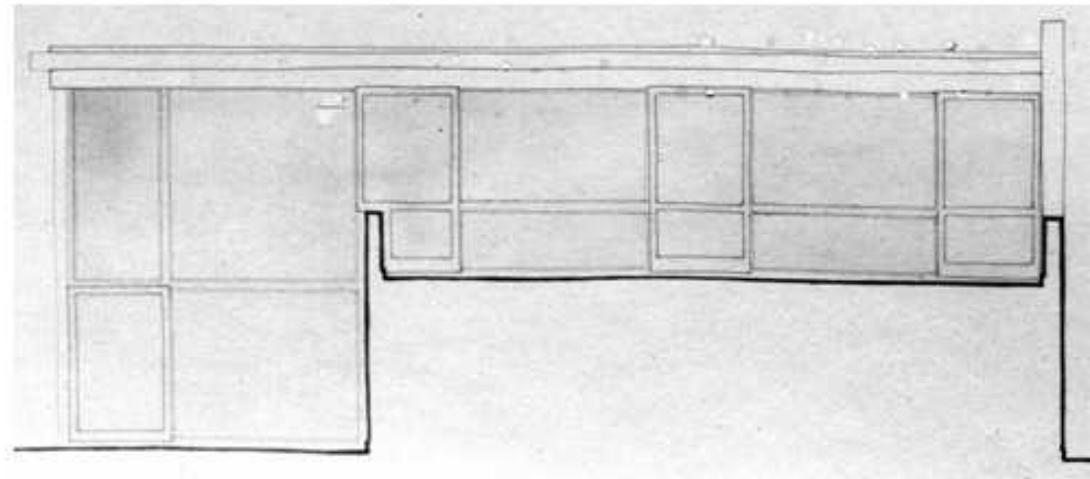
ANIBAL MOLINE



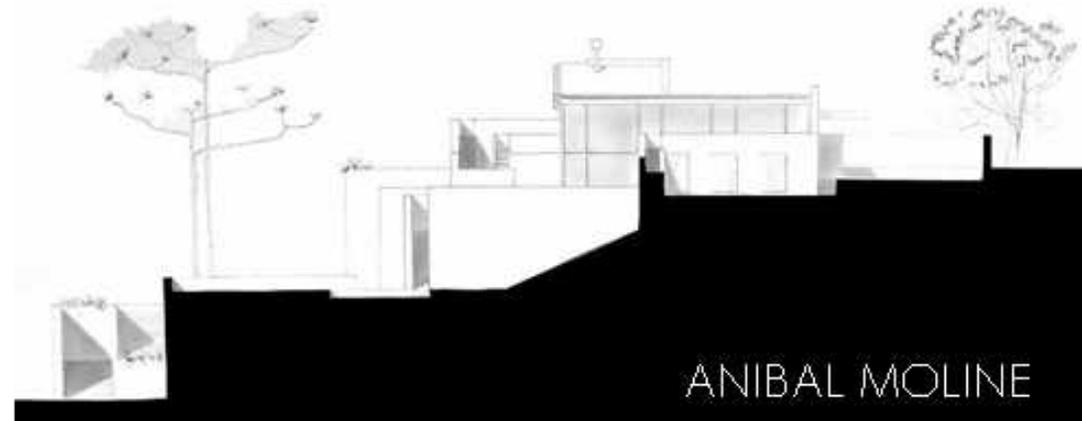
ANIBAL MOLINE



PLANTA

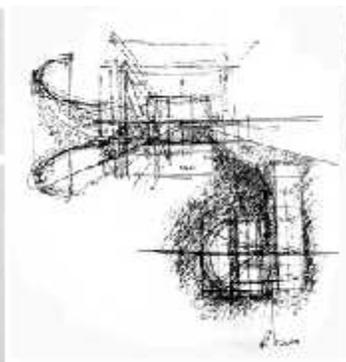
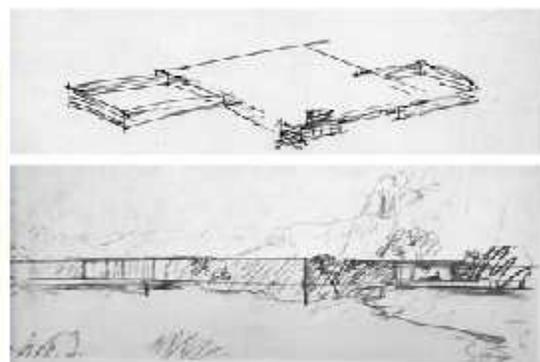
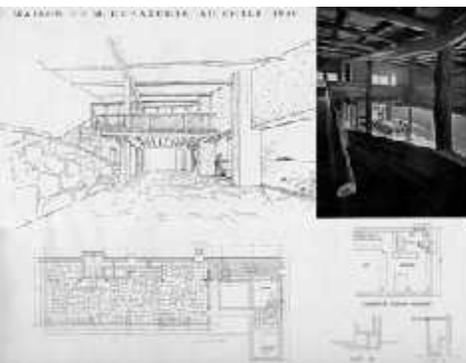


CORTE

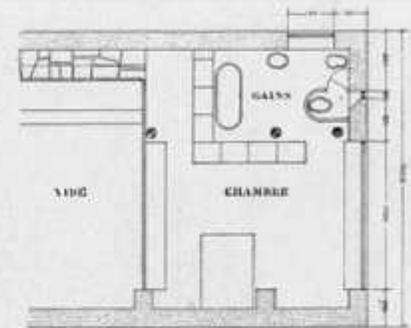
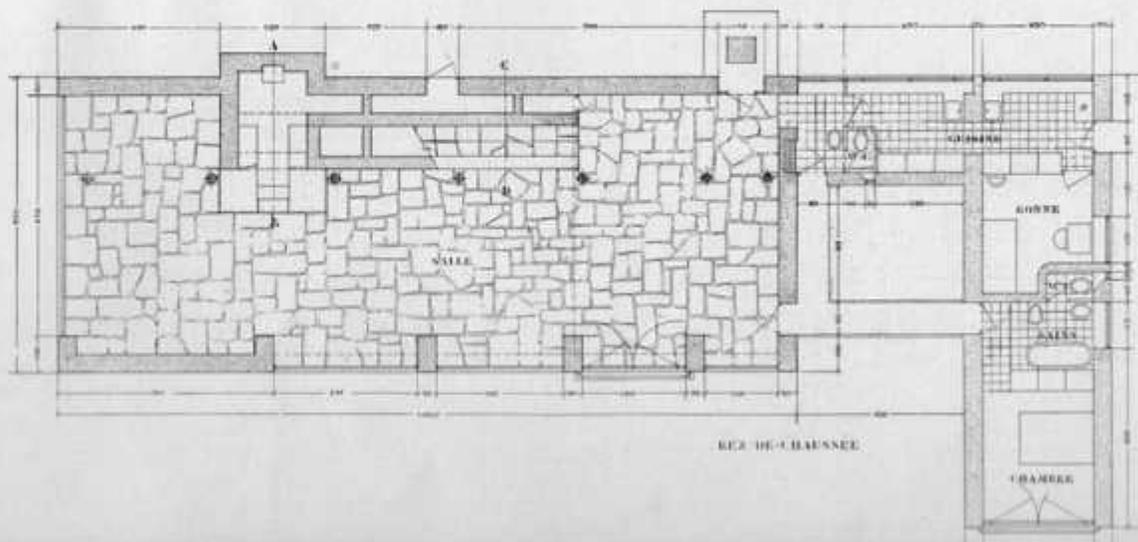
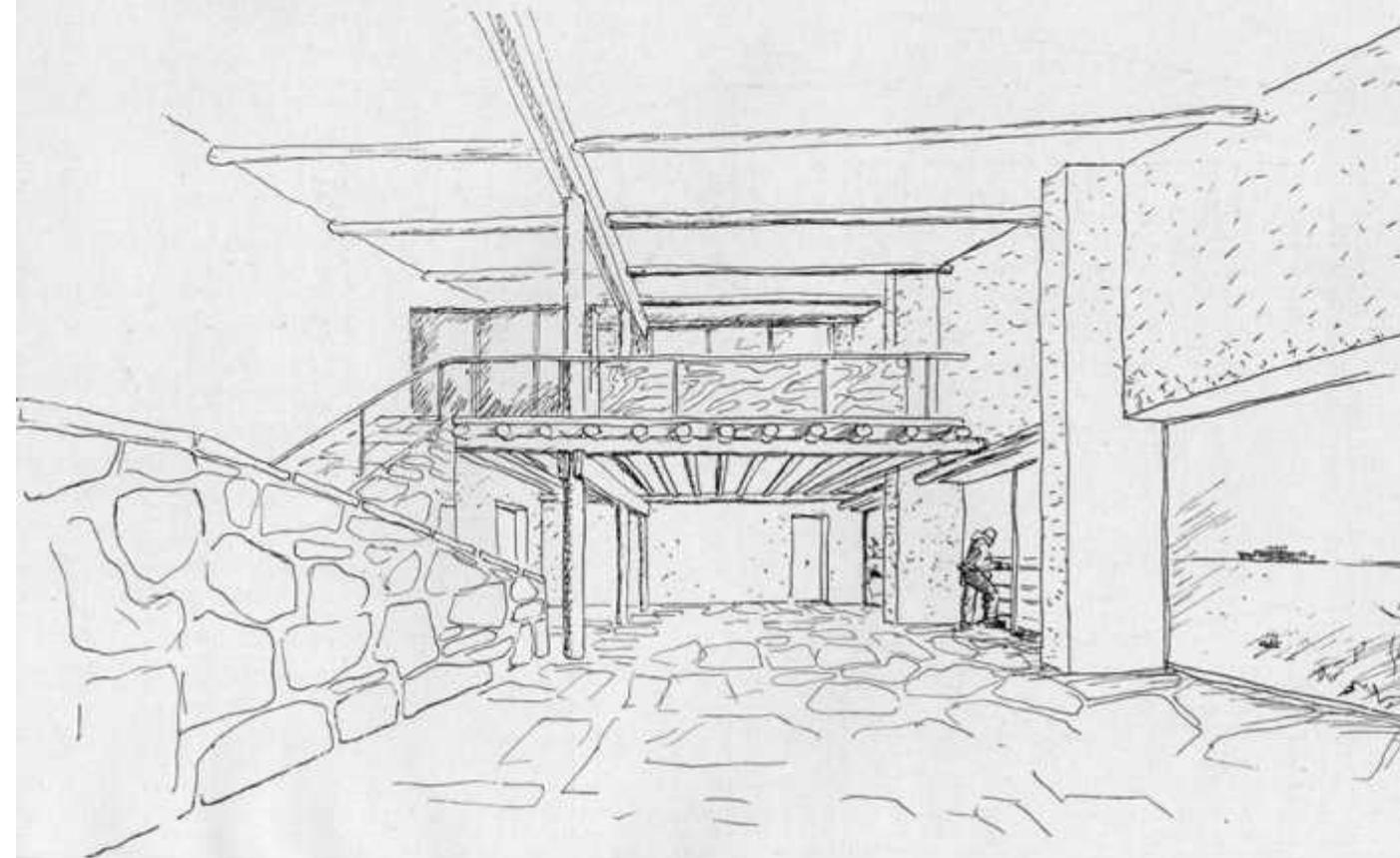


ANIBAL MOLINE

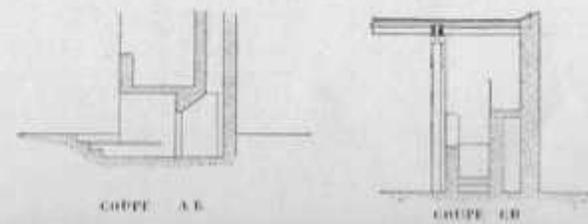
6. Posibilidad de reconocer las **líneas de pensamiento** -intereses, valores, etc.- y acción de algunos autores a través de sus modos de dibujar.



MAISON DE M. ERRAZURIS, AU CHILI 1930

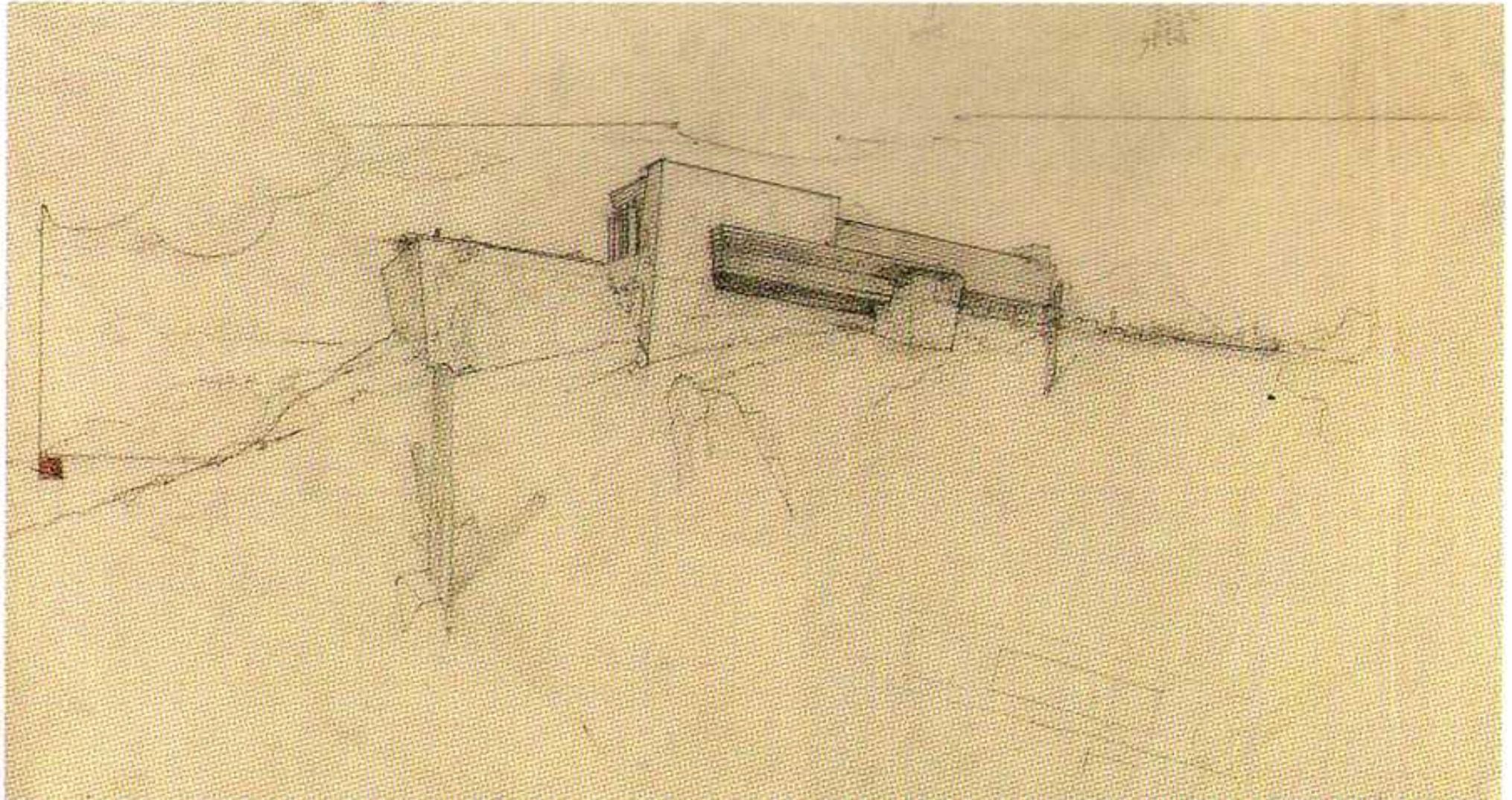


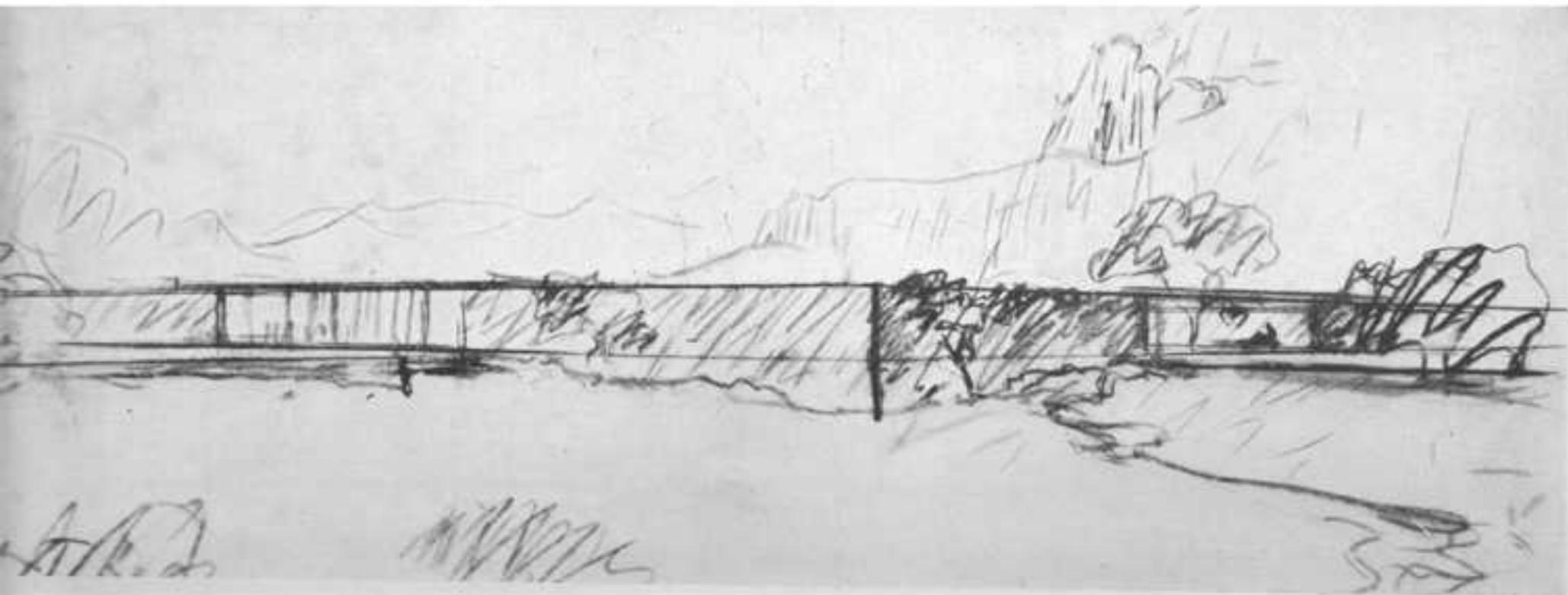
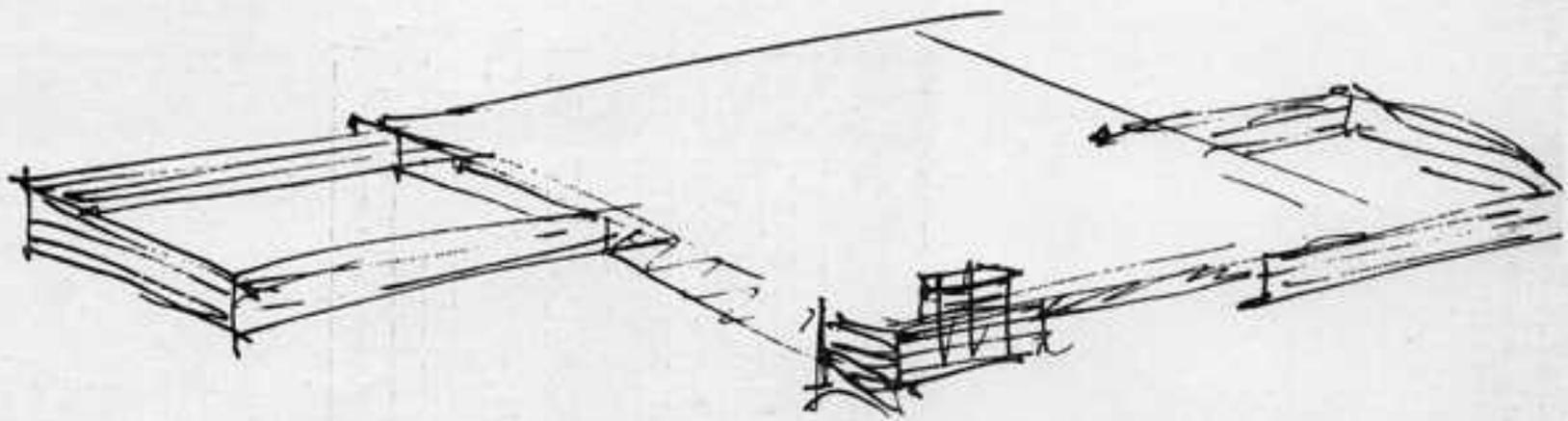
Chambre de Monsieur (soutente)

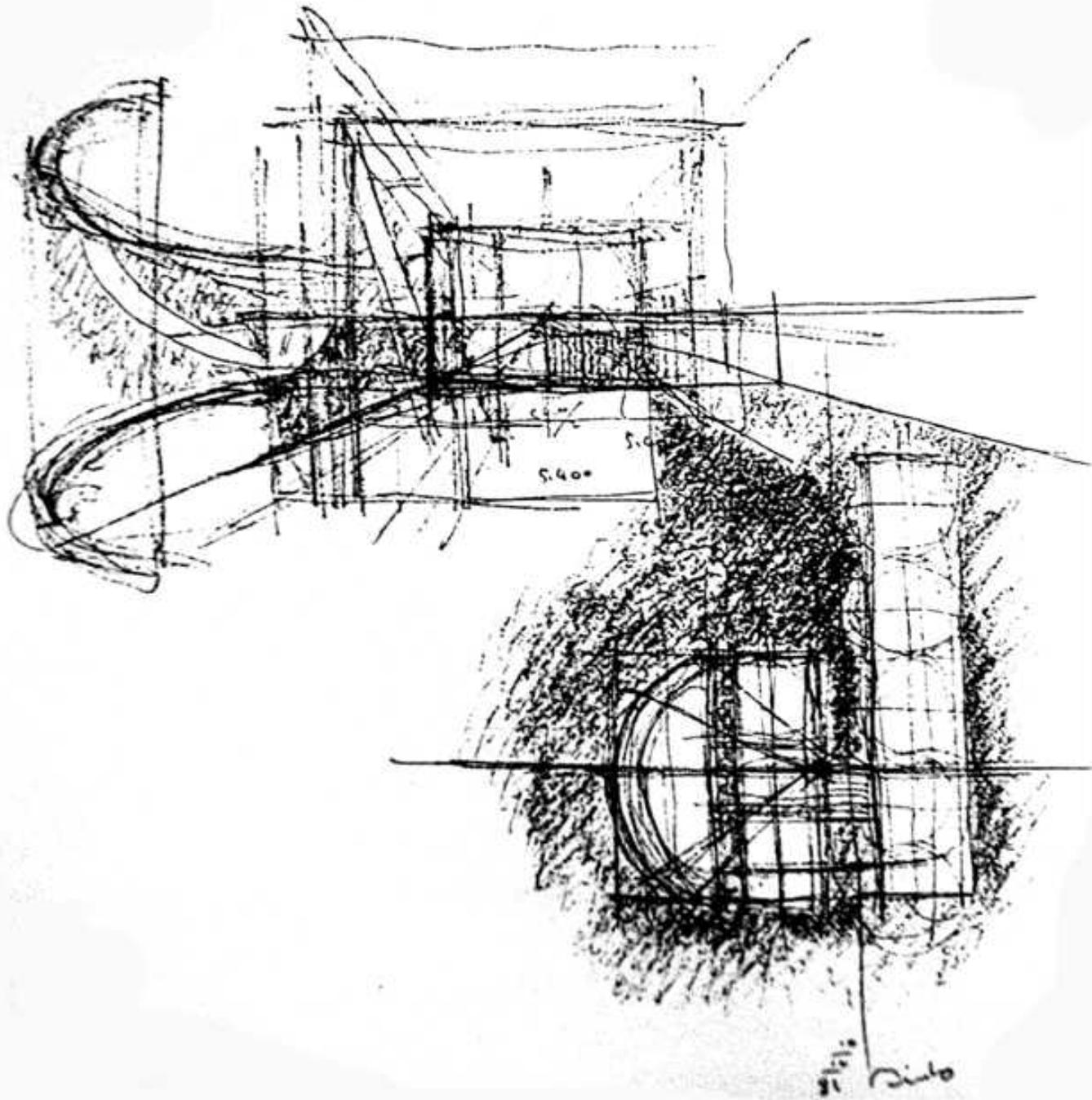


Dibujo en perspectiva

1939-1940 • Casa Rose Pauson
Phoenix, Arizona







TADAO ANDO

CASE STUDY HOUSES

8

AND

9

BY CHARLES EAMES AND EERO SAARINEN, ARCHITECTS

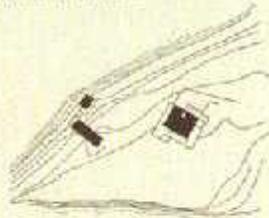
This is ground in meadow and hill, protected on all sides from intrusive developments free of the usual surrounding clutter, safe from urban clutter; not, however, removed from the necessary conveniences and the reassurances of city living.

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

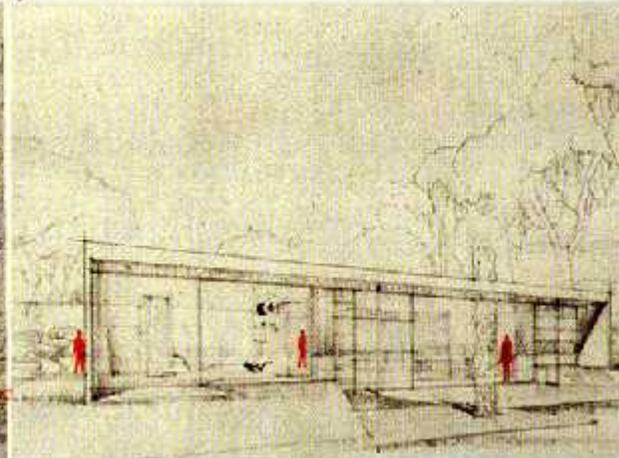
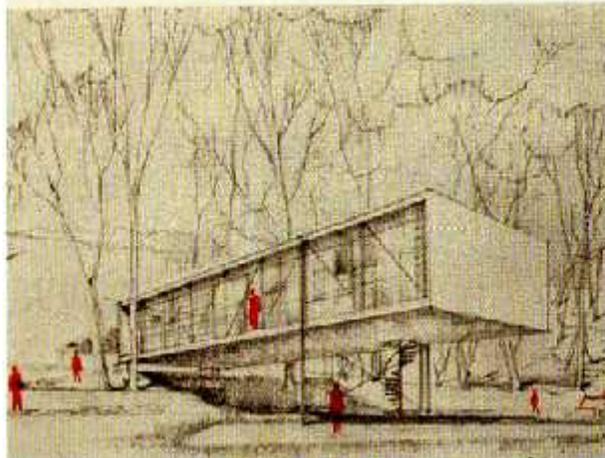
While these houses are not to be considered as solutions of typical living problems, through meeting specific and rather special needs, some contribution to the need of the typical might be developed. The whole solution proceeds from an attempt to use space in direct relation to the personal and professional needs of the individuals revolving 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 lives pattern of the occupants and will therefore be completely "used" in a very full and real sense. "House" in these cases means center of productive activities.

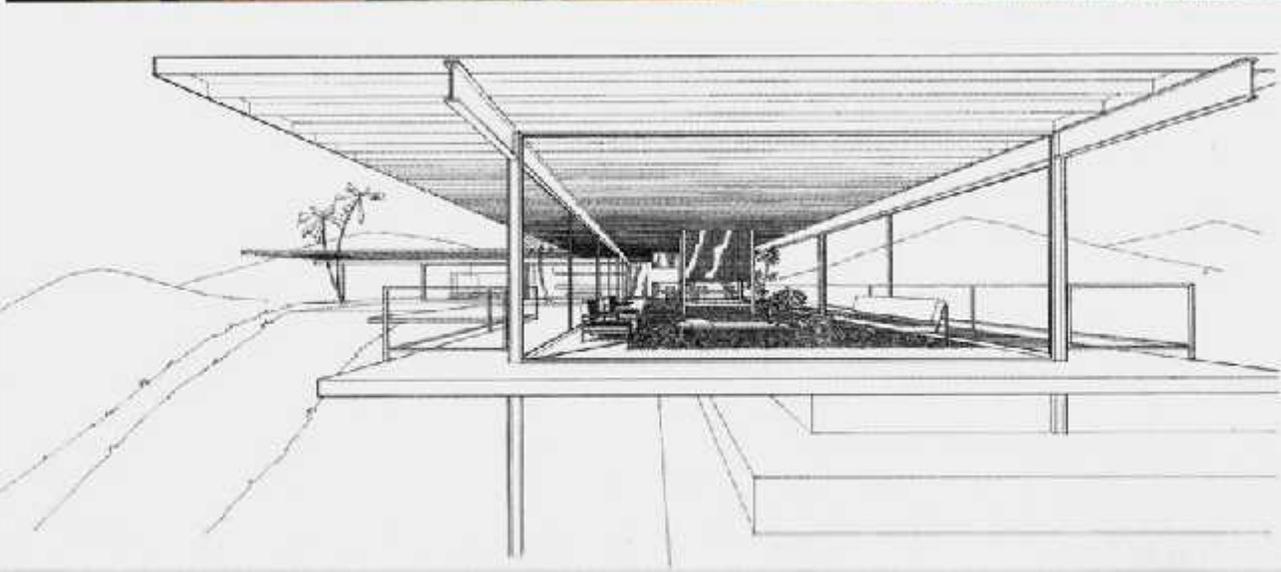


For a married couple both occupied professionally with mechanical experiment and graphic presentation. Work and recreation are involved in general activities. Day and night, work and play, concentration, relaxation with friend and foe, all intermingled personally and professionally with mutual interest. Essentially continental dwellers, there is a conscious effort made to be free of complications relating to maintenance. The house must make no inessential demands for itself, but rather aid as background for life in work. This house—in its free solution the ground, the trees, the sea—with constant proximity to the whole vast order of nature acts as re-orienter and "stress absorber" and should provide the needed relaxation from the daily complications arising within problems.

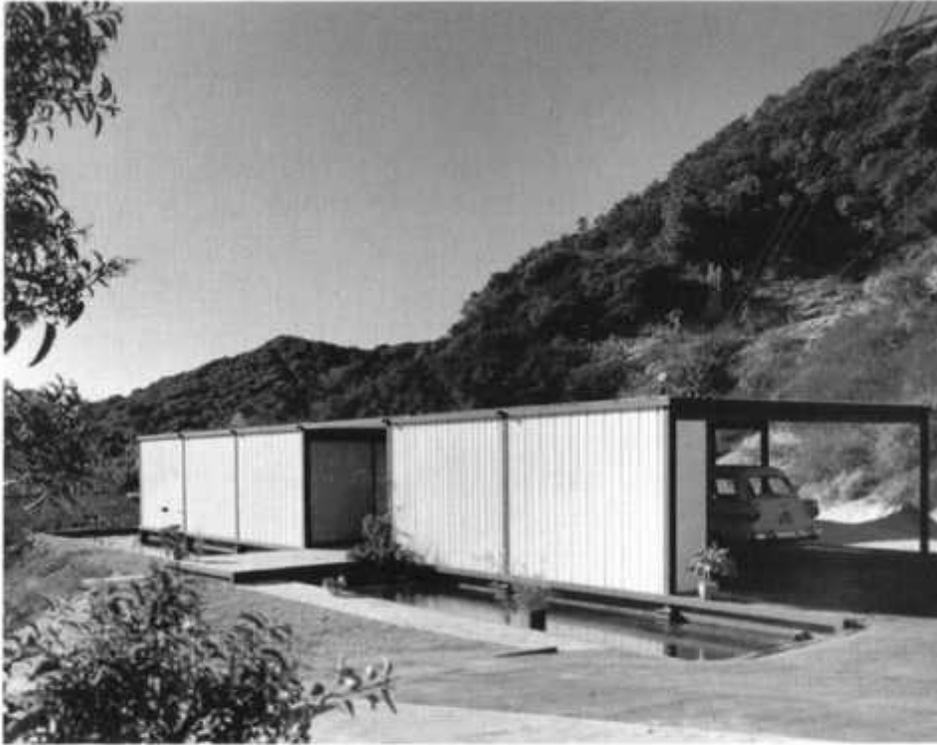


In this house activities will be of a more general nature to be shared with more people and more things. It will also be used as a returning place for relaxation and recreation through reading and music and work—a place of reviving and refilling, a place to be alone for preparation of work, and with matters and concerns of personal choosing. 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 rationally where many or few people can be accommodated within the area appropriate to such needs. Informal conversation, groups in discussion, the use of a projection machine for amusement and education, and facilities for self-indulgent hobbies, i.e., cooking and the entertainment of very close friends.





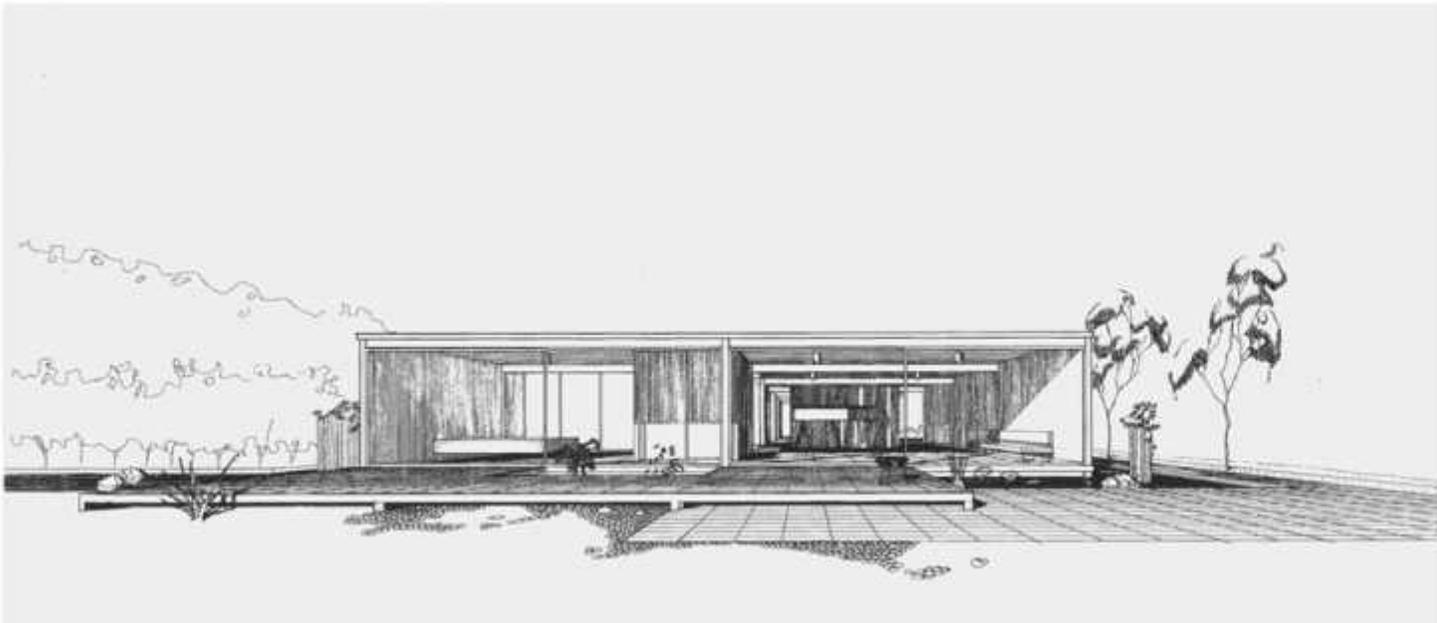


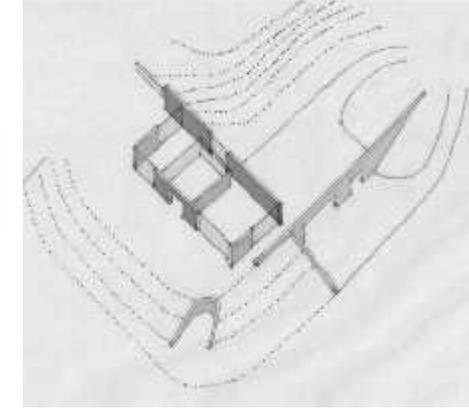
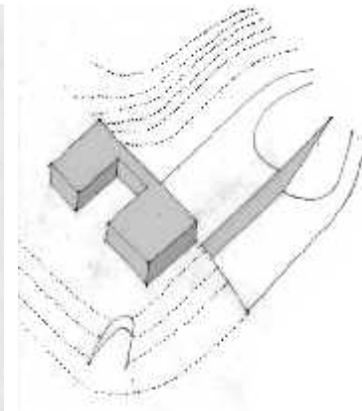
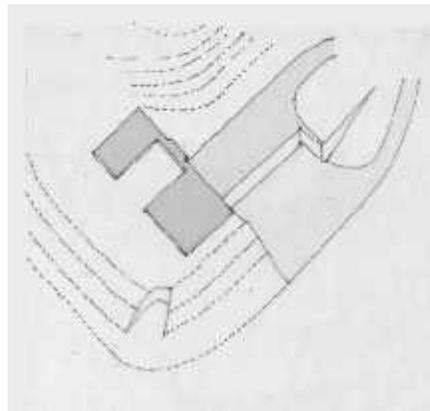
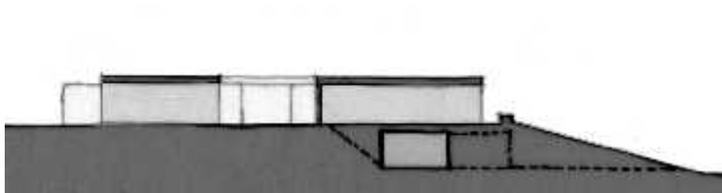
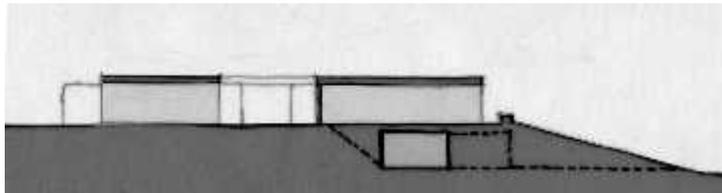
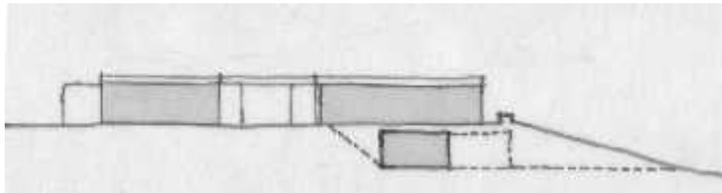
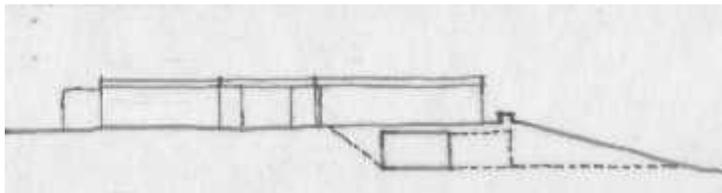
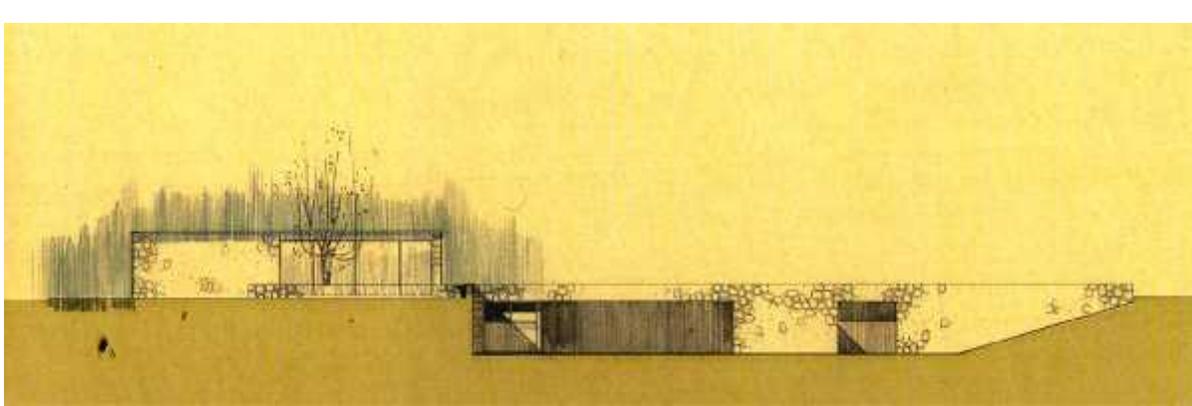


Página derecha:
Cocina y salón

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?