

## Workshop Title: Pergamon's Tribute

### Instructors

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### Workshop Information

#### 1. Preamble

*"What is in the air of the present that makes us suspicious of works or histories that are too smooth, too continuous? That makes us feel fragmentariness has a kind of meaning in itself before there's any content fill it? Is it that urban experience is inherently discontinuous and fragmented, or that the only truths we can believe are partial ones?"*

HARBISON, Robert. Ruins and fragments-Tales of loss and rediscovery, Reaktion Books, London. 2015.

A few years ago, in a remote place called Nottinghamshire in the United Kingdom an astonishing discovery has happen. A large chunk of a Hellenistic frieze from the Altar of Zeus at acropolis facing Pergamon in Anatolia turned up at the backyard of a small and anonymous shop. This fragment, a huge battered male torso, was later assembled together with other fragments of the same frieze. This assemblage presently showed at the Staatliche Museum in Berlin, ruined and fragmentary, with some missing parts and figures erased and half erased allow us, though, to clearly figure out a meaning and a sense towards the Altar and the all place from its origin. Despite the lost fragments, namely its more important figure, Hercules, its purpose and characteristics are clear to us.

#### 2. work

The objective of this Studio concerns about the continuous and intertwined relation between memory, art and architecture, supported through a regard towards the Pergamon frieze as ignition for an individual thought and expression. Some workpieces produced by humans clearly propose us a meditation towards memory, form and imagined ambiances of culture, matter and light.

The persistence of those signs in the urban fabric support a freedom of experimentation towards an extraordinarily fragmented and meaningful reading of the process that reveals the background memories melted trough time in the urban territory. Those extracted patterns or marks within the city fabric refer and are mutually supported in a chained way to an order that guarantee the continuity of a meditated ground towards an overcome reading.

The search for a fragmented architectural frieze representing Lisbon will emerge through a reflection supported by three levels of urban layers according to Mario Gandelsonas in "X-Urbanism: Architecture and the American City".

- I. The public space whose presence can be understood as an object;
- II. The topography understood as a layered and moulded support;
- III. The land registry as an engraved pattern or texture;

These three different levels will operate as an intertwined programmatic guideline for the development of a synthesis of each fragment.

### 3. expression

Choice of a work piece (one of the sites proposed) at the discretion of each student. The site selected should be used as a pretext to propose a fragment of Lisbon with no program associated, though granting architectural characteristics. A kind of contemplation frieze evoking an eroded archetypal representation of the Lisbon realm. Texture, void and mass, and consequently space and form in a chosen place, as a narrative to suggest the perception of the underlayers of a City.

The final object, a frieze, will be a haptic, clearly tectonic artifact, defined by its strong material presence. In the process, form will be the reversed outcome of space definition.

### 4. means

The proposed work consists in the elaboration of the following material:

- Wood engraved panels – eroded frieze fragment– size fitting into a 50x50cm format.
- Synthesis board – containing the following information:
  - . Short Concept text
  - . Plan 1 + Plan 2 + Plan 3
  - . Frieze (considering all studio proposals)

### 5. Objectives

We assume that materials are essential means necessary to express architectural thoughts. Our thoughts, our expression in the world is possible through our bodies and artifacts we produce and present. They are presented to us and others throughout common accepted values and figures. Since the very beginning till today humans have kept a kind of stable and continuous link with the primitive awareness of the world, expressed through thought, experiments and production of artifacts and objects. For that we had used – and chosen - a wide range of materials which we transformed in order to express ourselves.

Architecture, space and form, has been since earlier moments of our consciousness of the world as a fundamental tool to express emotions and thoughts. It is an essential and permanent tool we use to tuning with what surrounds us. As the same in art and artifacts we have mastering materials to express our deepest

aims. It is this relation between matter, form, space and thought as a simultaneous awareness and expression towards the world – “reality” – that this workshop aims to once more relieve. That is, emphasize through a speculated and fragmented frieze, the permanent emotional, and therefore deeply artistic, relation we had since early times towards the world when we produce an architectural reasoning.

We expect with this workshop to clearly present the unequivocal relation between space, matter and human thought. Through architecture. Within the urban fabric.

## Workshop Materials

Students should bring the following listed materials:

- Sketch paper/Led holder (2mm) / Color pencils
- X-acto knife / 9mm wide blades / Metal ruler 30-50cm
- Laptop with 2D and 3D Programs

## Workshop Schedule

Day (DD/MM/YY)	Activity
<b>Day 0</b> 04.04.2019	Workshop Opening   Ice-Breaking Activities
<b>Day 1</b> 05.04.2019	Group Organization   Sketches   models
<b>Day 2</b> 06.04.2019	Form Evolution   Discussion   models-boards
<b>Day 3</b> 07.04.2019	Form Evolution   Decision   models-boards
<b>Day 4</b> 08.04.2019	Execution   panel (model fragment)   Board-Drawing
<b>Day 5</b> 09.04.2019	Presentations
<b>Day 6</b> 10.04.2019	Visit to Elvas and Cabo Espichel