

■ Ana de Brea _
Ball State University _ Indiana / USA

■ Pablo Saric
Universidad Mayor _ Santiago / Chile

■ Craig Hartman _
SOM California / USA - BSU Alumnus

■ Juan Fontana _
Palermo University _ Buenos Aires / Argentina



■ **CAP Americano Sur** Field Study Program to South America

Crane Apartment/Departamento Grúa Workshop (siete días) _ Universidad de Palermo _ Buenos Aires _ Argentina _ Junio 2007

El presente workshop fue parte del Programa de Estudios en Sud América CAP Americano Sur que, dirigido por Ana de Brea, desarrolla en mayo-junio de cada año el College of Architecture and Planning Ball State University.

segundo nivel de arquitectura

16 alumnos del departamento de arquitectura de Ball State University USA participaron del workshop durante una semana, en el que desarrollaron la exploración Crane Apartment - Departamento Grúa en colaboración con alumnos de la Universidad de Palermo, Buenos Aires.

el proyecto_

foco en el reuso adaptativo de históricas grúas portuarias localizadas en Puerto Madero, el más reciente barrio oficial de la ciudad de Buenos Aires.

Puerto Madero_

Antiguamente el mayor puerto de la ciudad.

Craig Hartman viajó desde la ciudad de San Francisco, California, a Buenos Aires para participar como especial invitado en el desarrollo del workshop. Su background, vision, y percepción de la vida metropolitana fueron centrales en la discusión teórico-práctica del taller.

Pablo Saric, profesor del departamento de arquitectura de la Universidad Mayor, Santiago de Chile, viajó para participar de la presentación final del workshop.

Juan Fontana, profesor de la Escuela de Arquitectura de la Universidad de Palermo, Buenos Aires, asistió como colaborador del workshop.

Craig Hartman dictó una conferencia para todos los alumnos de la Universidad de Palermo durante su estadía en Buenos Aires.



En 1880, el gobierno de la ciudad comenzó a construir un nuevo puerto, que más tarde llevaría el nombre de Puerto Madero en honor a su diseñador Eduardo Madero. El proyecto surgía similar al de los docklands londinenses, con cuatro cerrados y conectados docks, emplazados en paralelo al Río de la Plata. En 1910, el puerto se volvía demasiado pequeño para las necesidades de una ciudad que había ido ganando una gran actividad comercial. Fue entonces que se decidió construir un "nuevo puerto" al norte de Puerto Madero. Décadas transcurrieron y distintas causas -particularmente políticas- llevaron Puerto Madero al abandono pero, en los tempranos 90s, un redesarrollo del proyecto fue encarado y la totalidad del área se volvió una suerte de promenade de la ciudad, con departamentos, oficinas y sectores de recreación. Diferentes concursos resolvieron una nueva etapa para los antiguos docks ladrilleros, donde hoy se encuentran restaurantes, cines, e inclusive espacios educativos. César Pelli, Santiago Calatrava, Rafael Viñoly, Phillippe Starck, KPF, Norman Foster, entre otras firmas de arquitectura de hacer internacional se suman a salientes oficinas de arquitectura locales en el diseño de nuevas piezas en la composición del área. Numerosas viejas gruas aparecen también localizadas en distintos lugares de Puerto Madero, a modo de instalaciones/esculturas que recuerdan lo que fue el antiguo puerto. Estas gruas dieron pie a la exploración arquitectónica de este workshop.



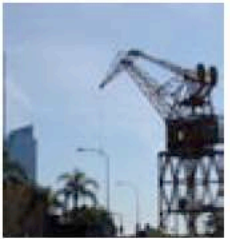
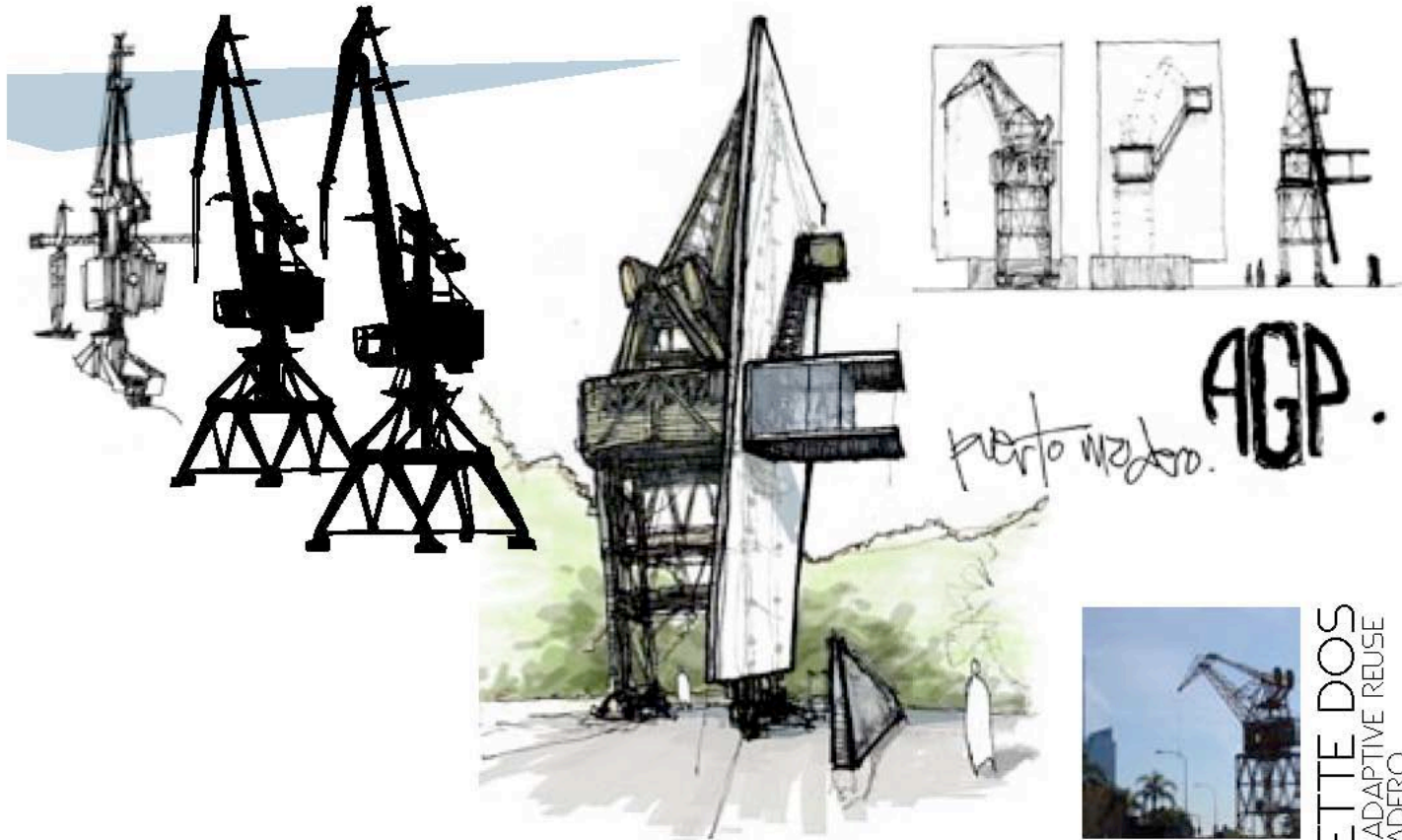
PUNTO DE PARTIDA

¿Puede una antigua grúa convertirse en un espacio para la vida de una persona de vida metropolitana?



¿Es esta **exploración/idea** un proyecto posible/factible? ¿Quién decide qué envuelve esta exploración y cómo se desarrolla? ¿Es quien va a vivir en la grúa? De ser esta idea posible/factible, ¿qué tipo de usuario elegiría vivir en este apartamento grúa? ¿Qué factores involucran a la ciudad, su historia, su cultura? ¿Urbanidad moderna? ¿En qué punto deja esta grúa de serlo y se vuelve espacio habitable? Estructura
Material Función Tecnología Forma
 Sustracción / Adición Contexto.





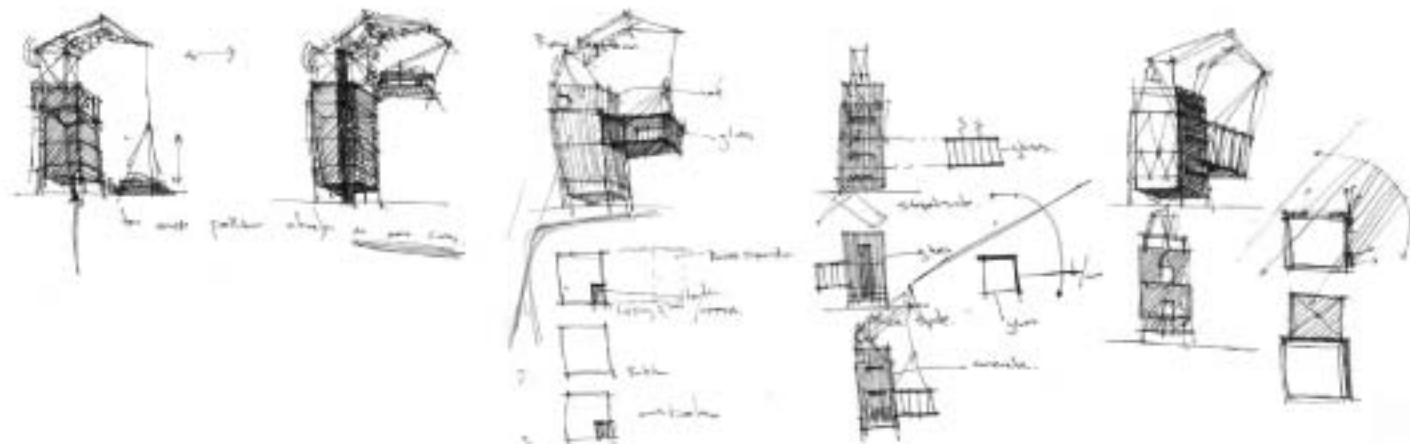
CHARRETTE DOS
RESIDENCE / ADAPTIVE REUSE
IN PUERTO MADERO



Puerto Madero Crane Charrette

Project Statement: Design a single person residence for a young professional.

The site for this residence was quite interesting, the crane sits on a corner in a business plaza right off the canal way of Puerto Madero. With high volumes of pedestrians and vehicles. I was thinking about how this home could have privacy, if at all possible. I was also thinking about what spaces to include in the home; one space I thought was unnecessary due to its location and the ample supply of pollution, was a garage or carport. I then started thinking about the structure in section, looking at how much space was available. I wanted the addition of the home to be inset inside the existing structure to not disturb the existing aesthetic of the crane. The crane was rather small in width, 20 feet, so I was thinking of a way to vertically circulate the three floors without taking from the 20 foot square dimension. I thought it was necessary to use the crane as it was originally used; to hoist a container along side of the structure. This container would then serve as a "room expander" and a way to vertically ascend to the other floors. The crane also received harsh sunlight to the north as it sat perched above the concrete and asphalt. The solution for this, I thought, was to use concrete on those sides that received too much sun. The concrete on those two sides is applied to the outside of the structure, masking it from the sun. The two sides facing the plaza and canal remain inside the structure of the crane and would be structural glass to capture daylight and the view. The volume that is the home never touches the ground. To enter, the crane lowers the "room expander" to the ground; this idea was inspired by the notion of the home and the structure of the crane remaining as two separate entities. When the homeowner isn't home or at night, the home is secure since the entry is detached from the ground.



-tool of exploration-



□ Charette Design a Residential Space using the Crane

Concept: Triangulation

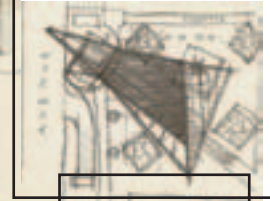
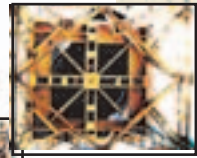
Backpack

Location Puerto Madero

Pencil
Micron 05
Sketchbook

Structural system
found on SITE

Passport
Pesos
Cigarette
Lighter







futbol
racing vs. almagro
tie: 1:1

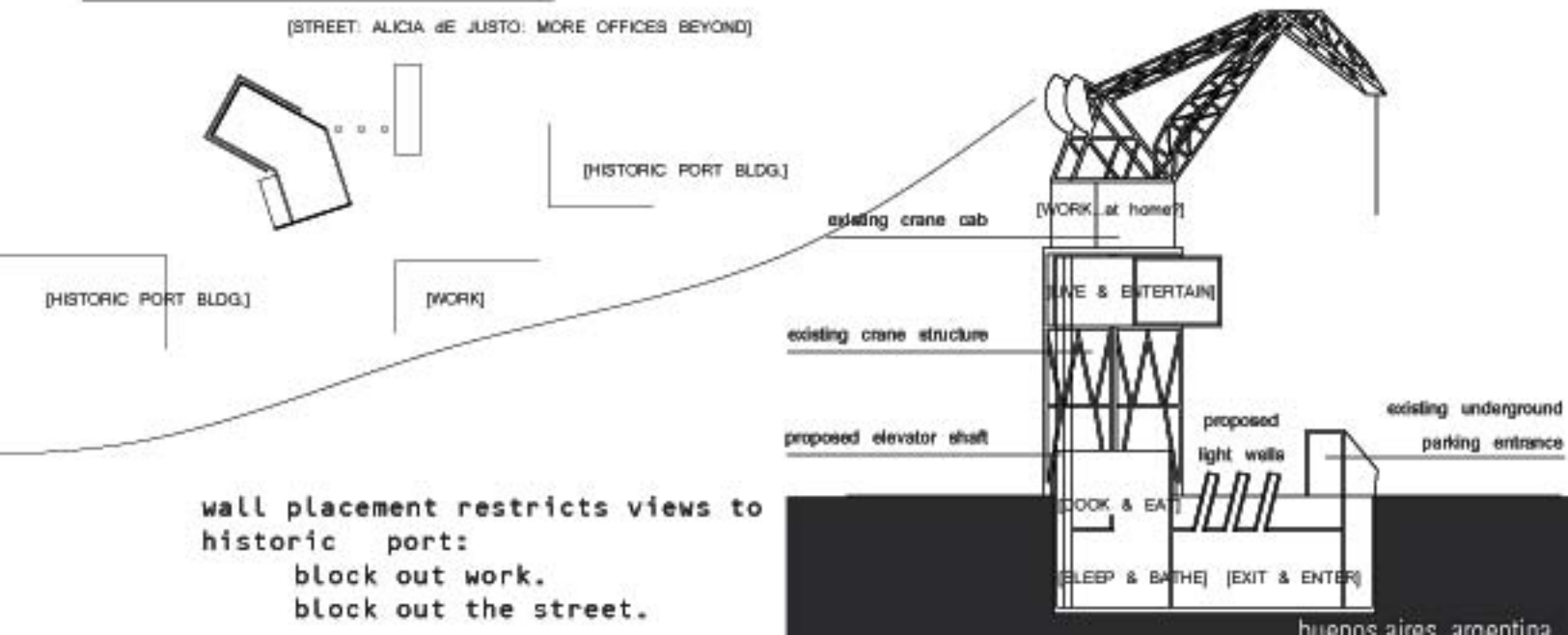


crane charrette





[STREET: ALICIA DE JUSTO: MORE OFFICES BEYOND]



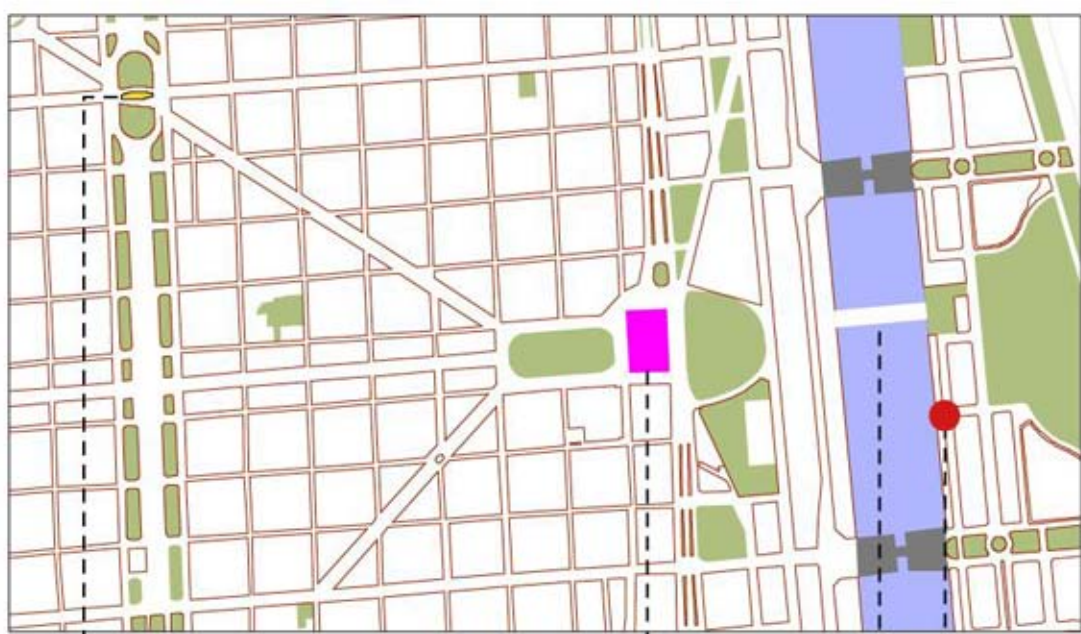
s p a t i a l
s u b t r a c t i o n + o c c u p a n t
e x h i b i t i o n



s u s t r a c c i o n
e s p e c i a l + e x h i b i c i o n d e
l o s o c u p a n t e s

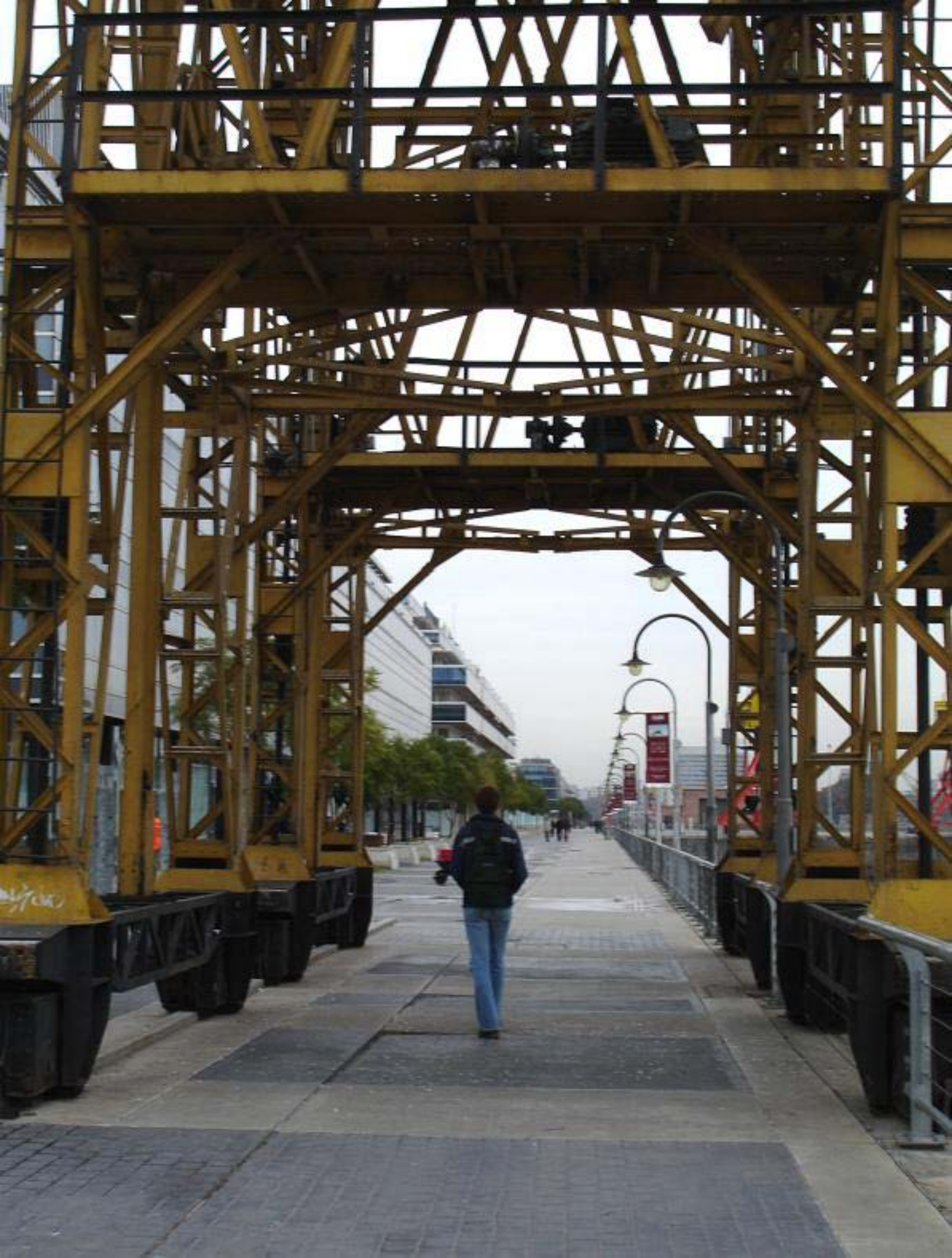


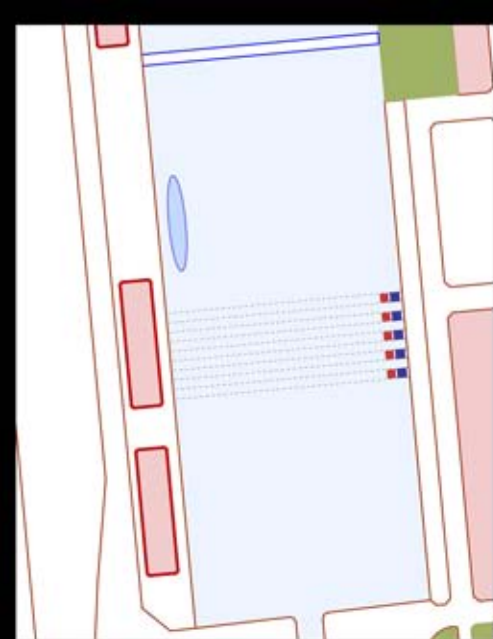
[buenos aires



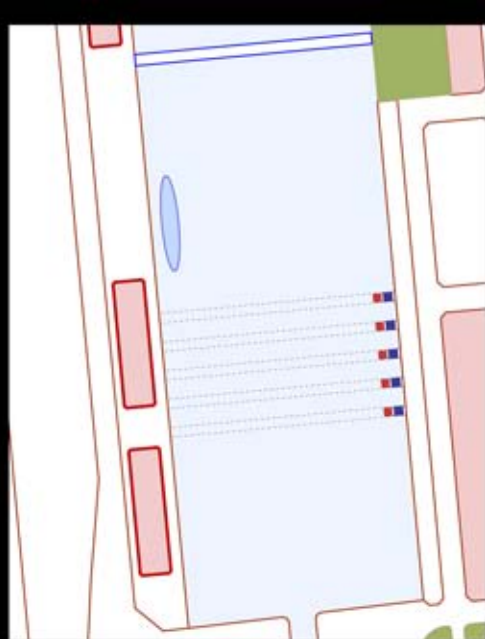




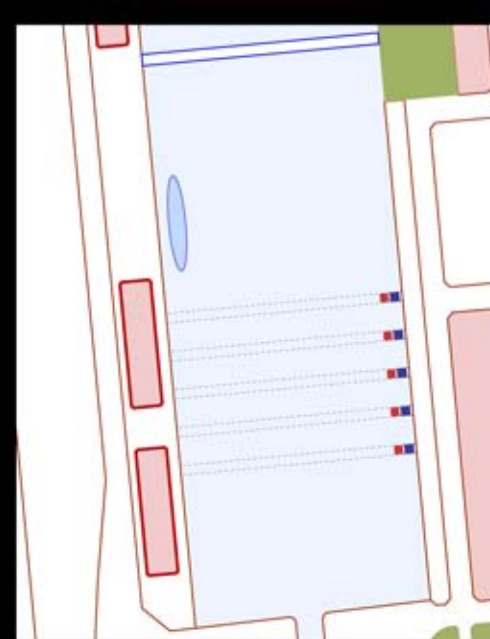




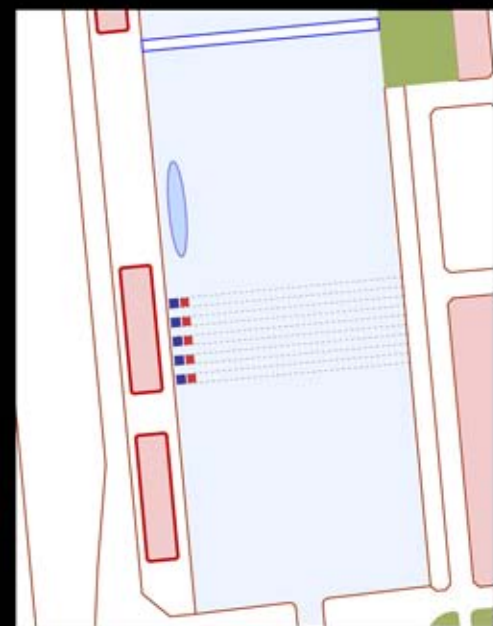
1a



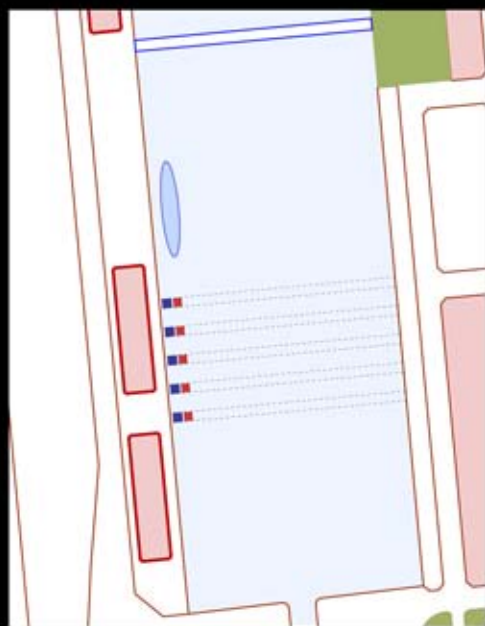
1b



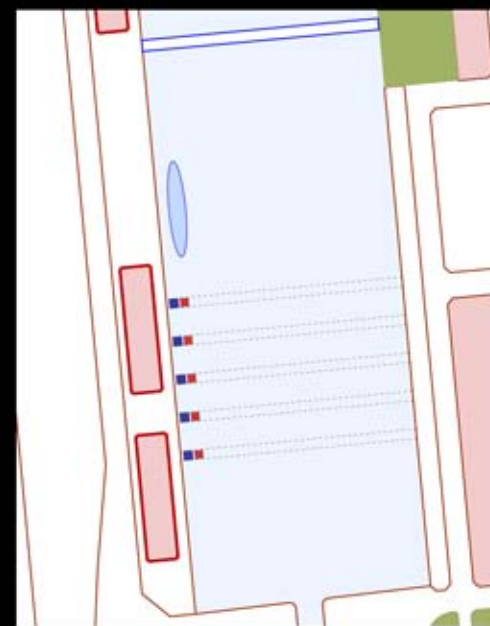
1c



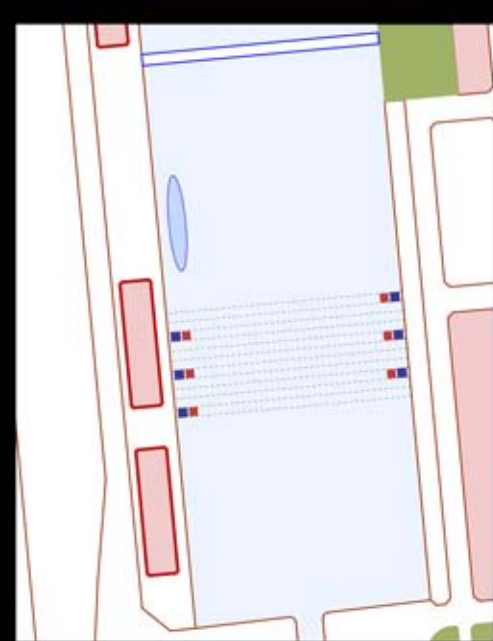
2a



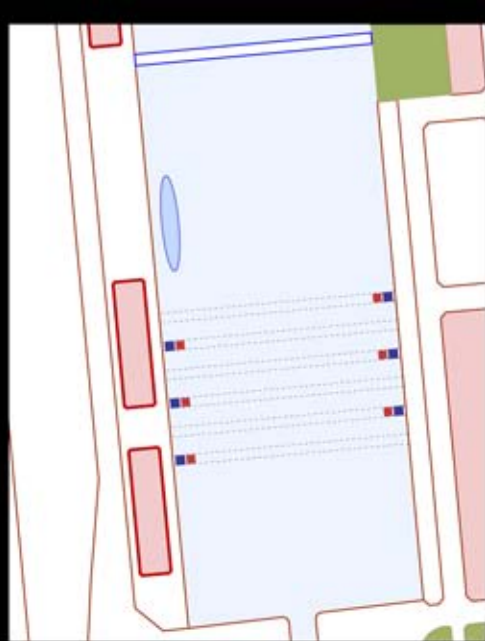
2b



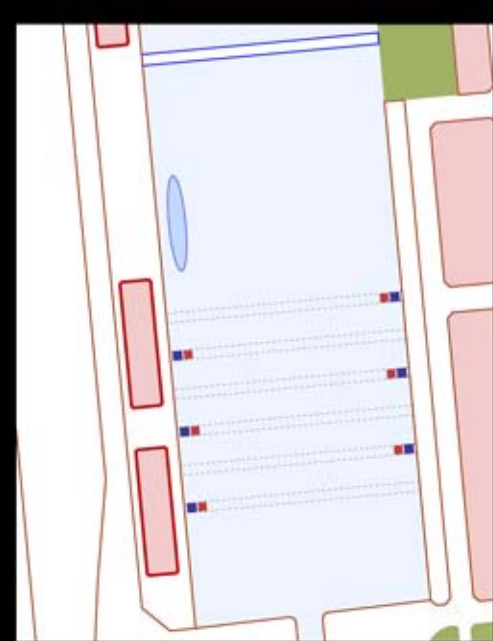
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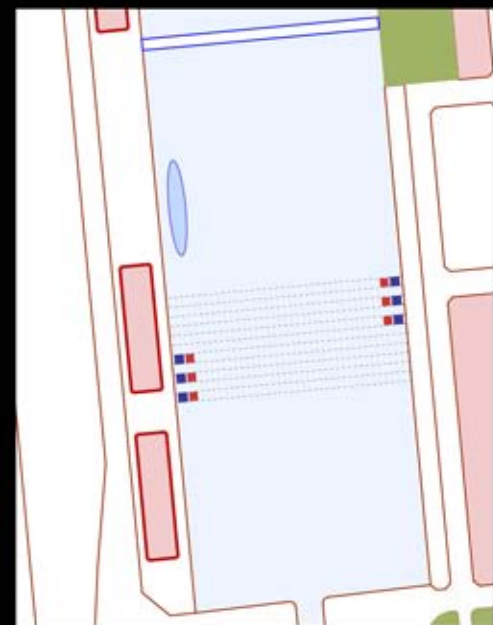
3a



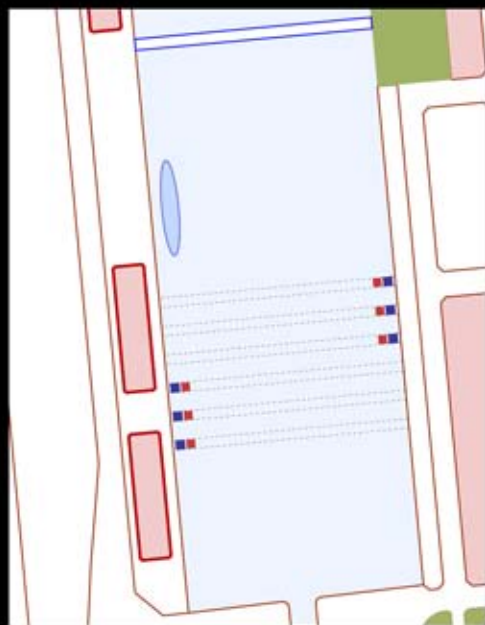
3b



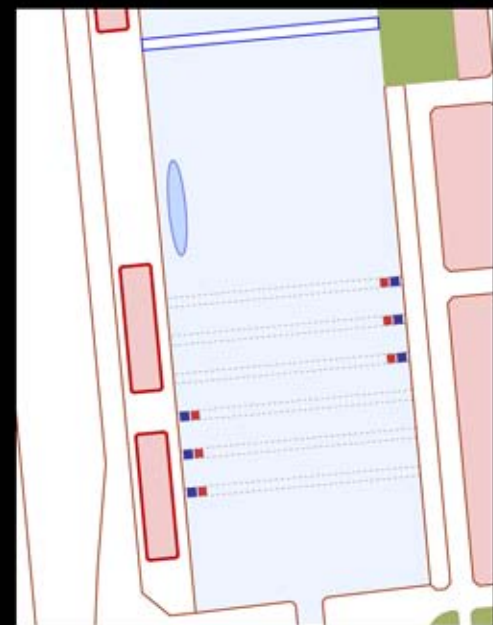
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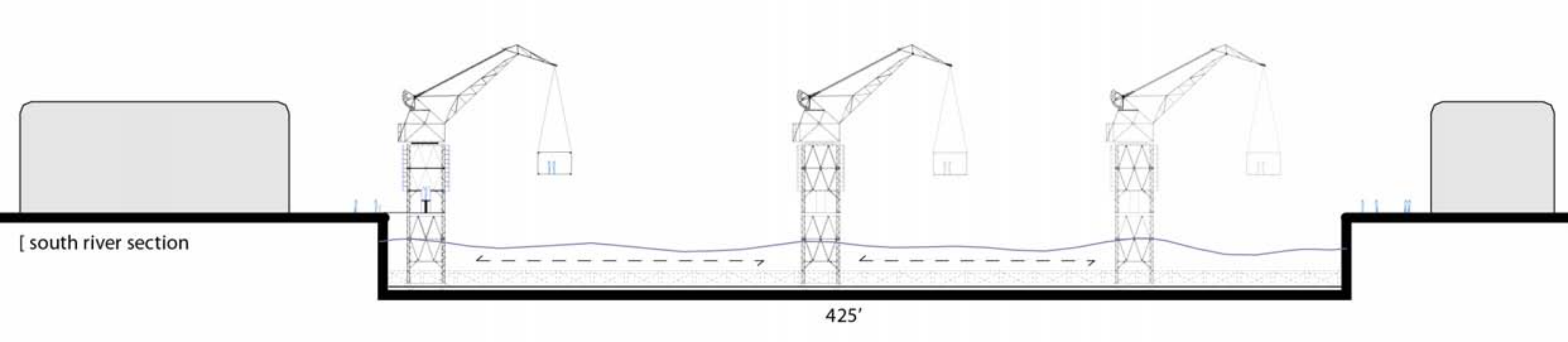
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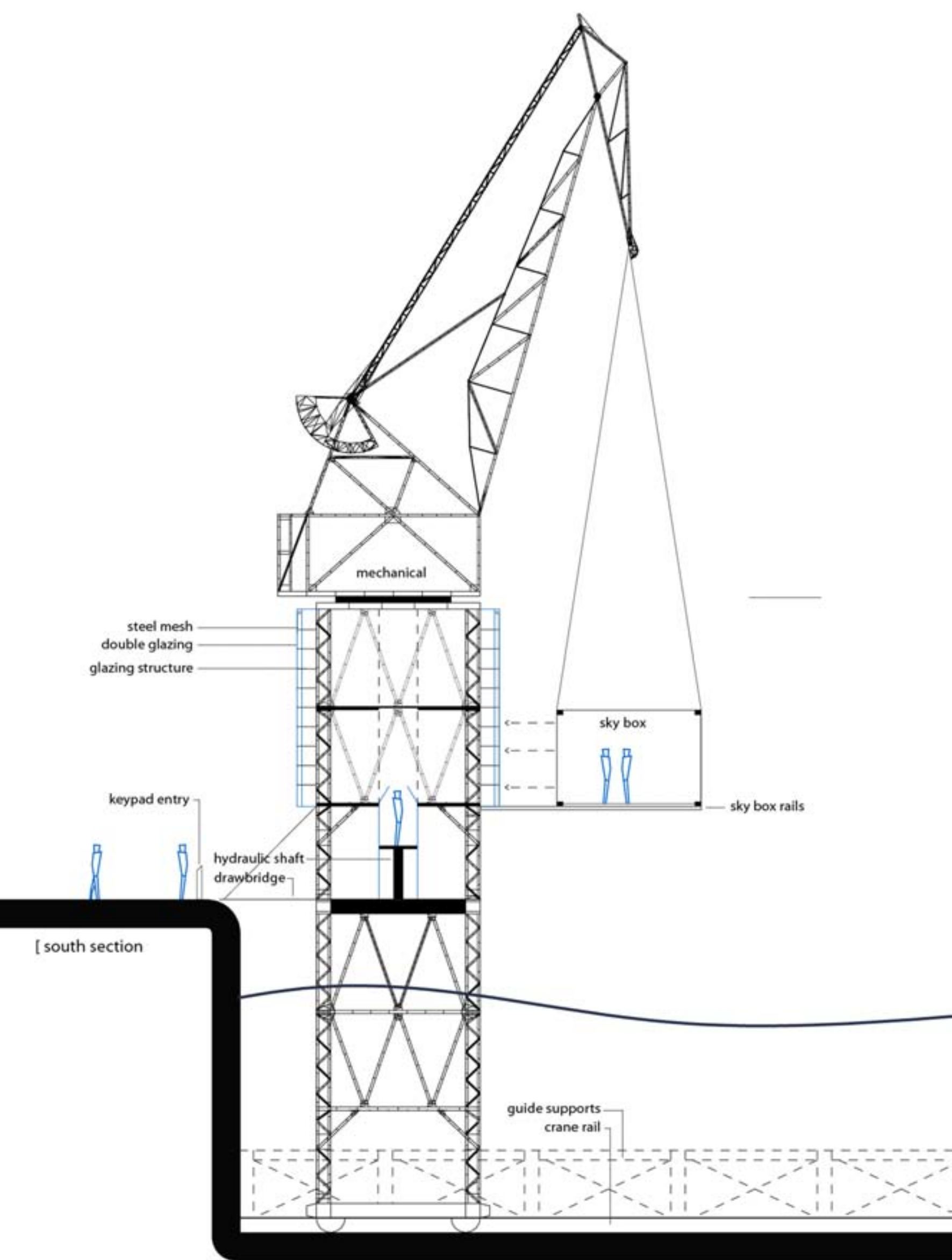


4b



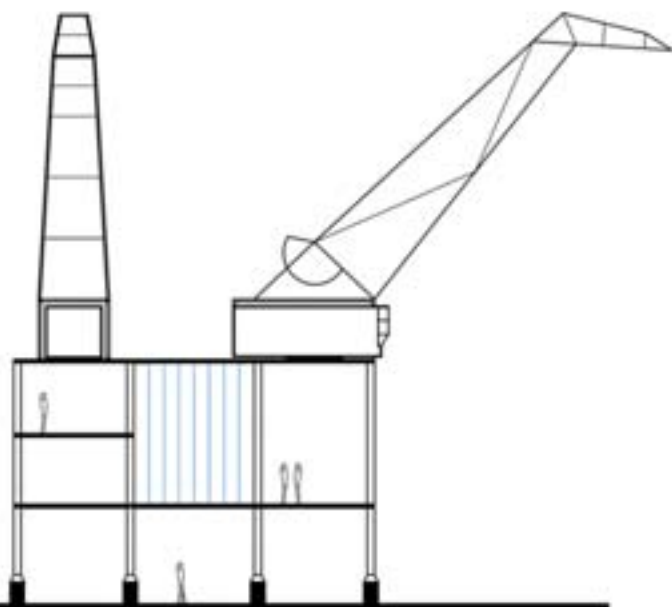
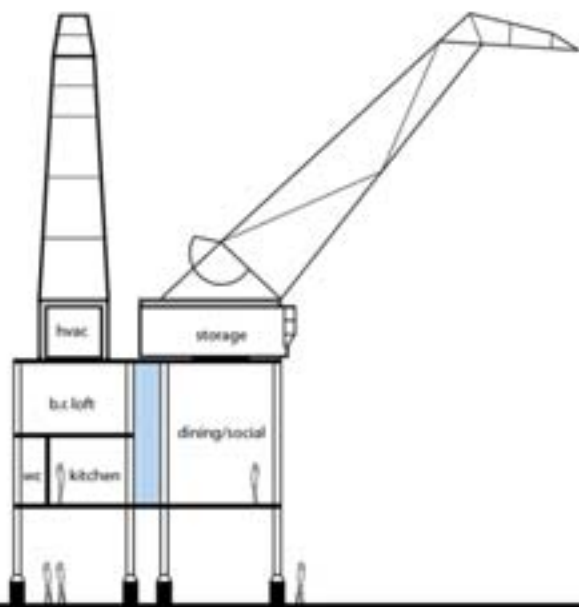
4c





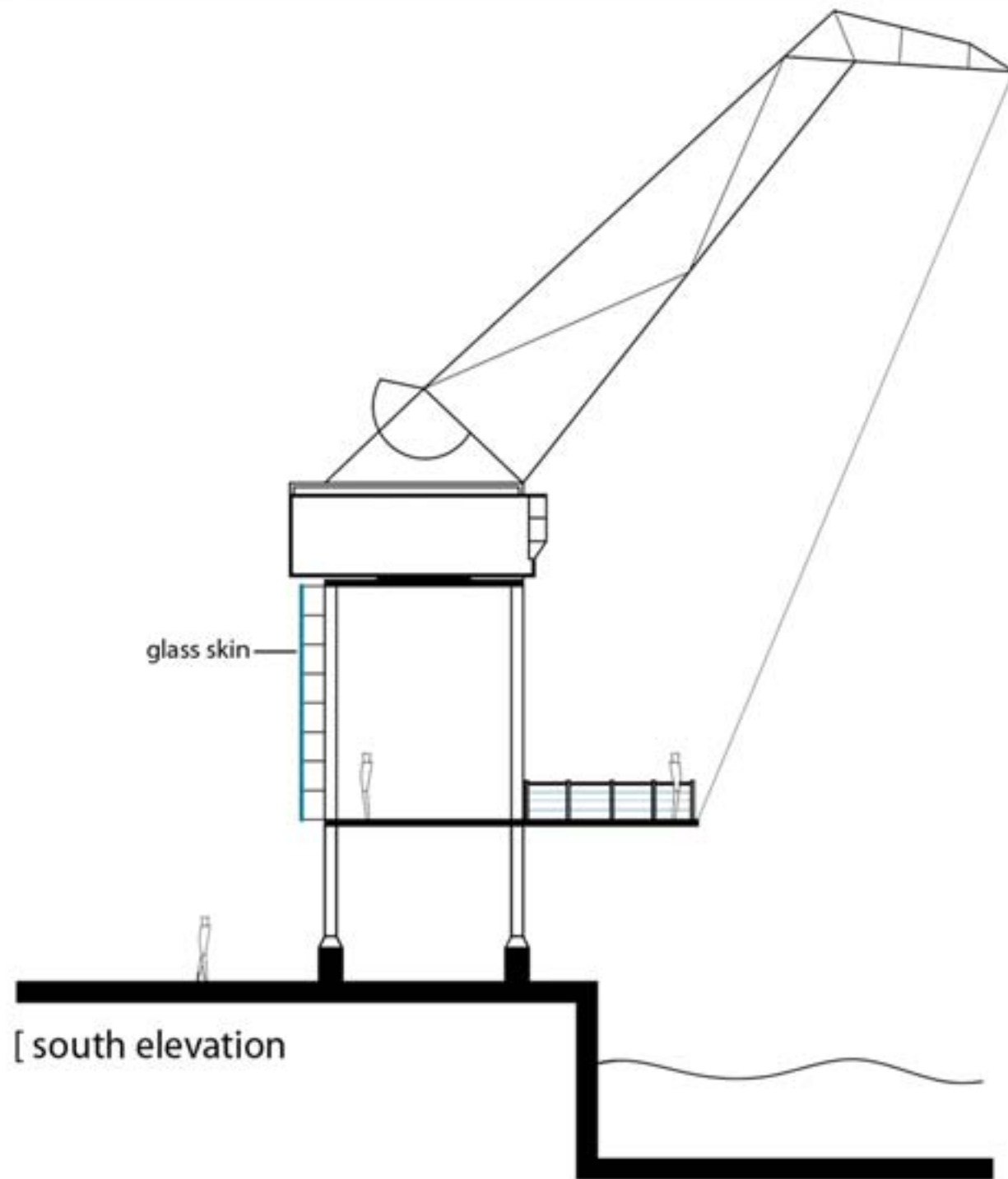
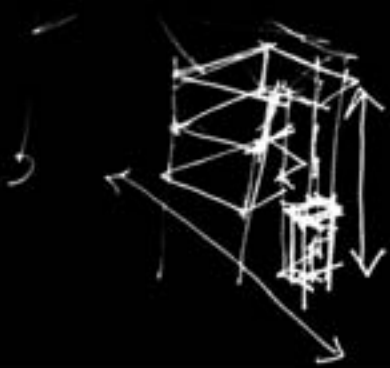
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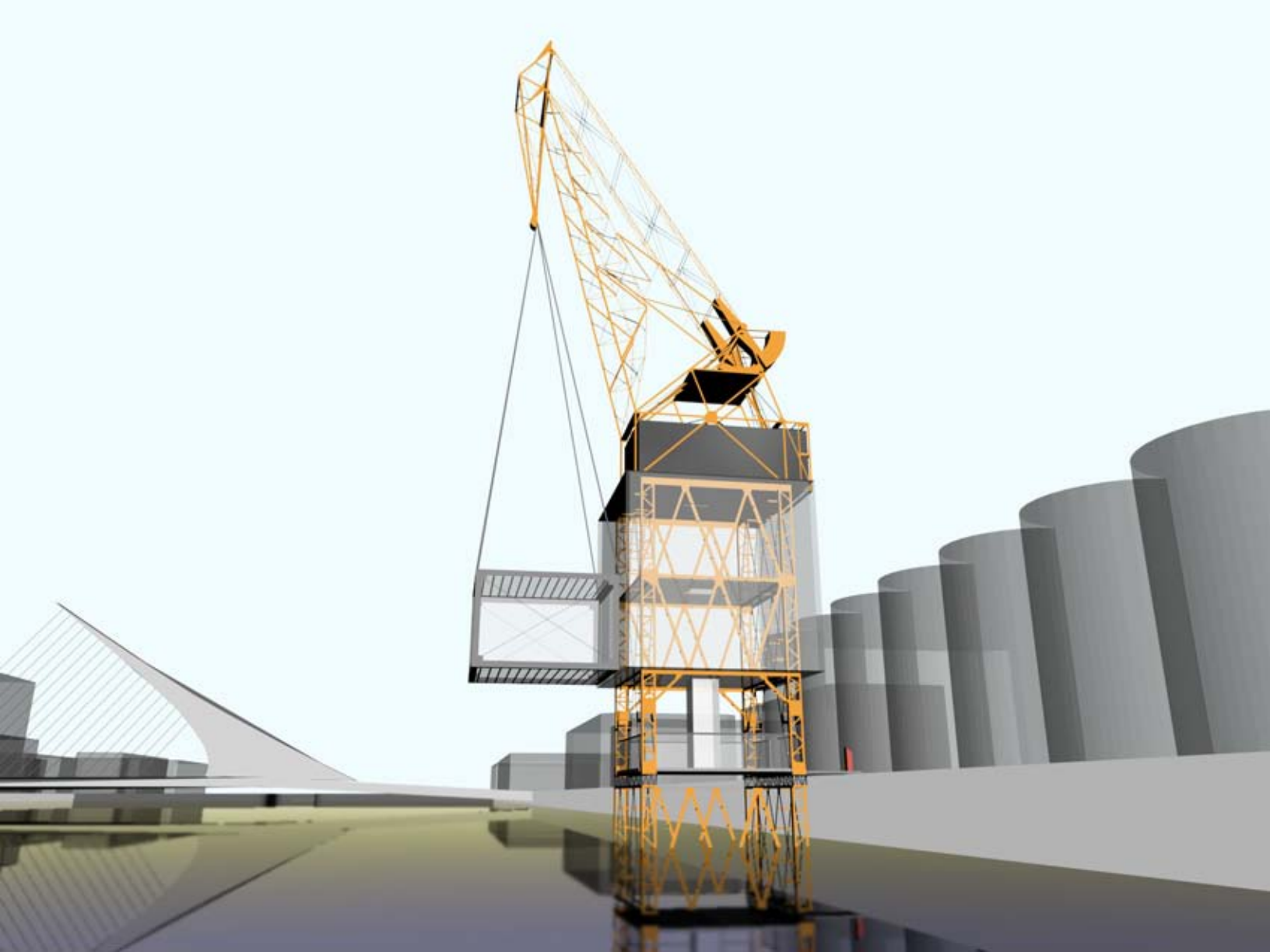
exhalation]

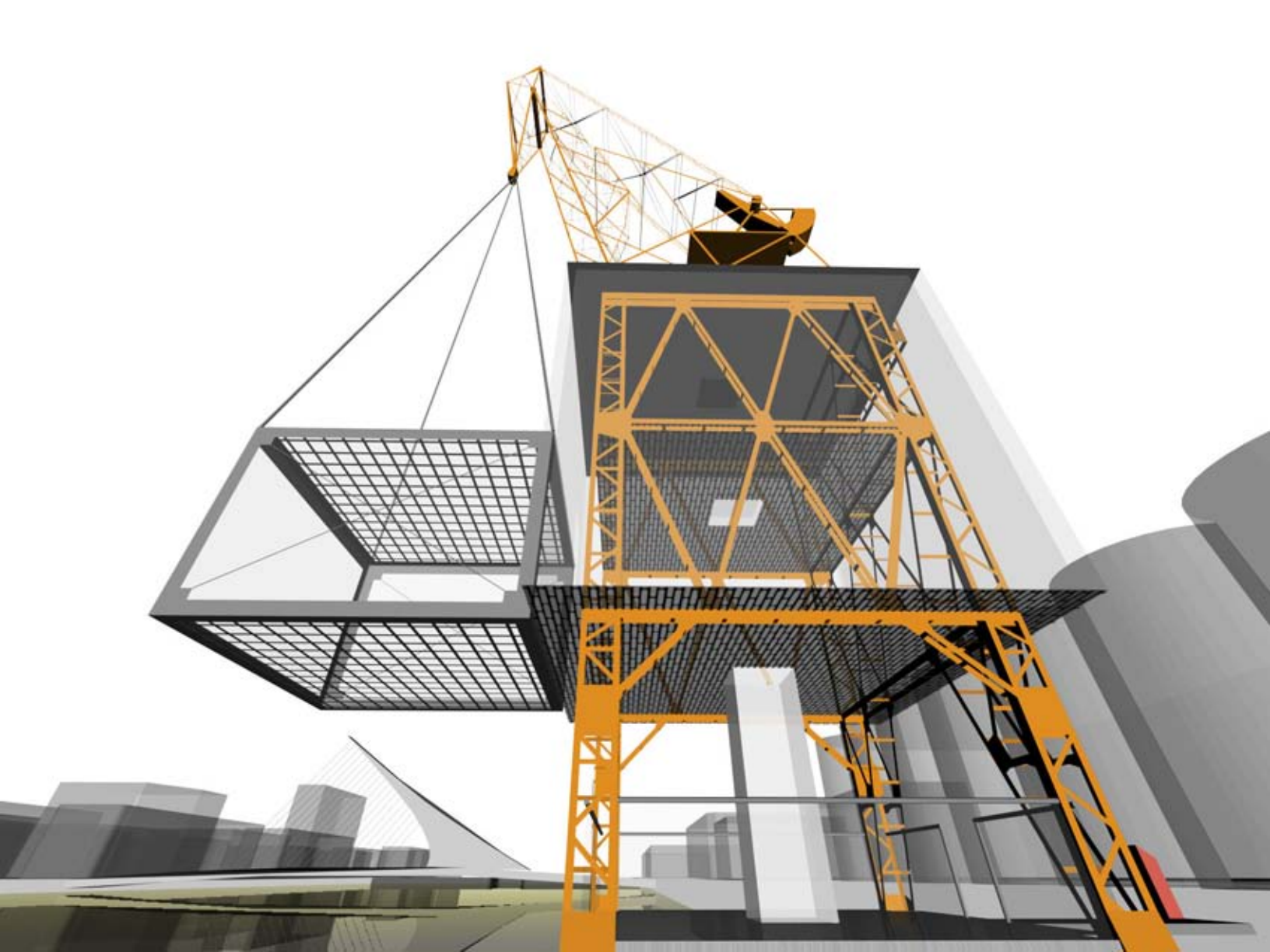


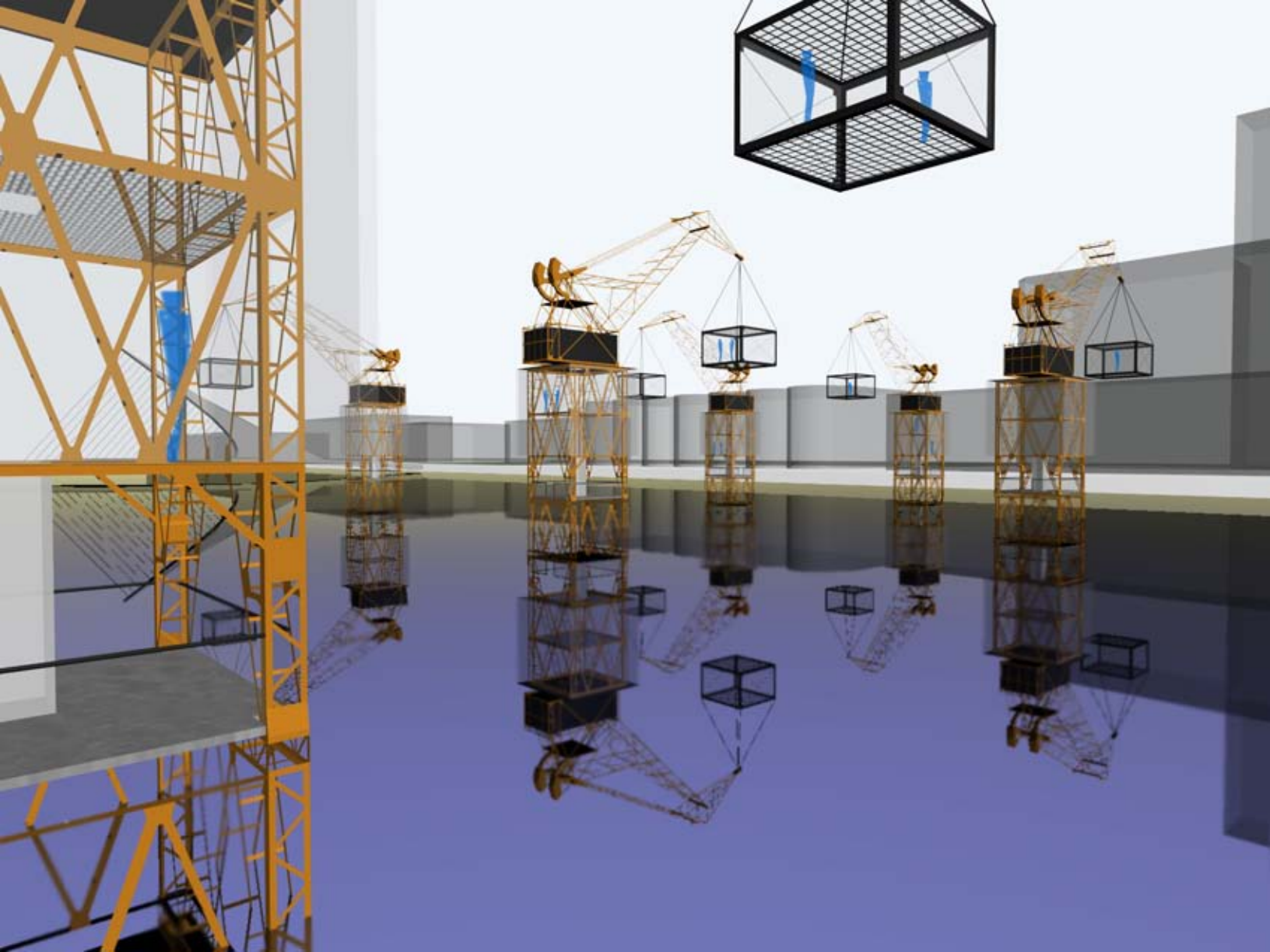
[west section

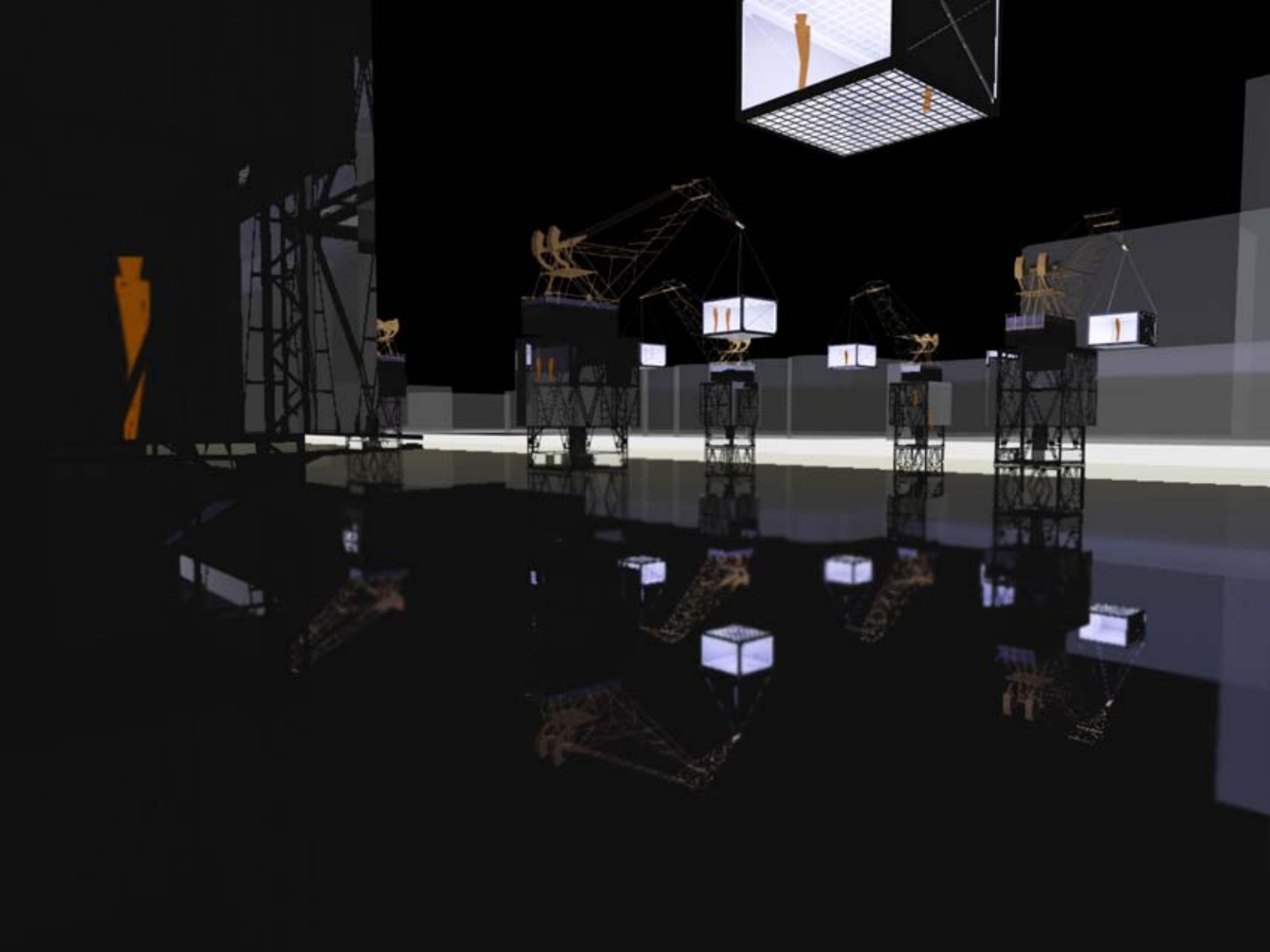


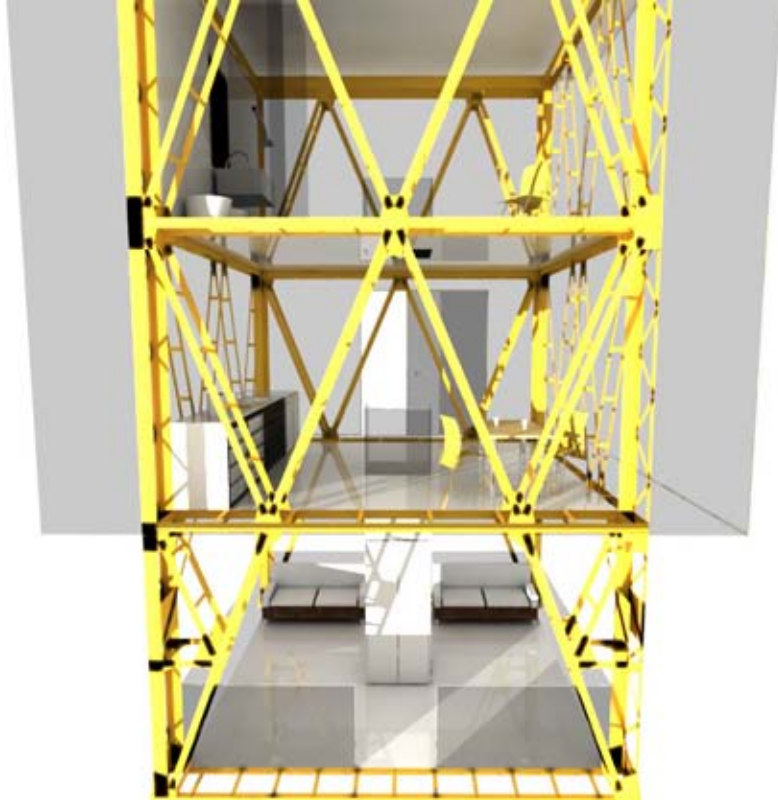




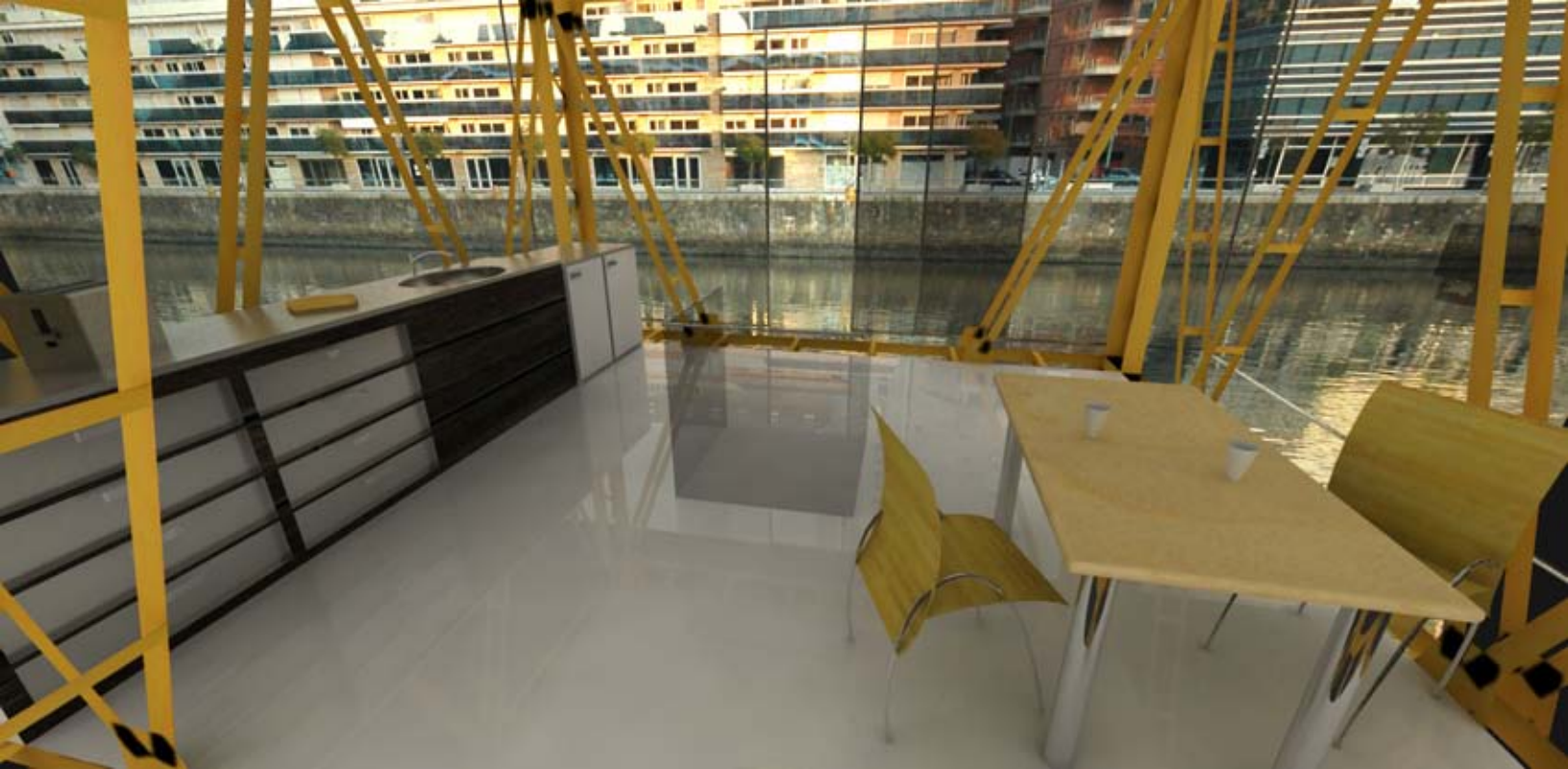


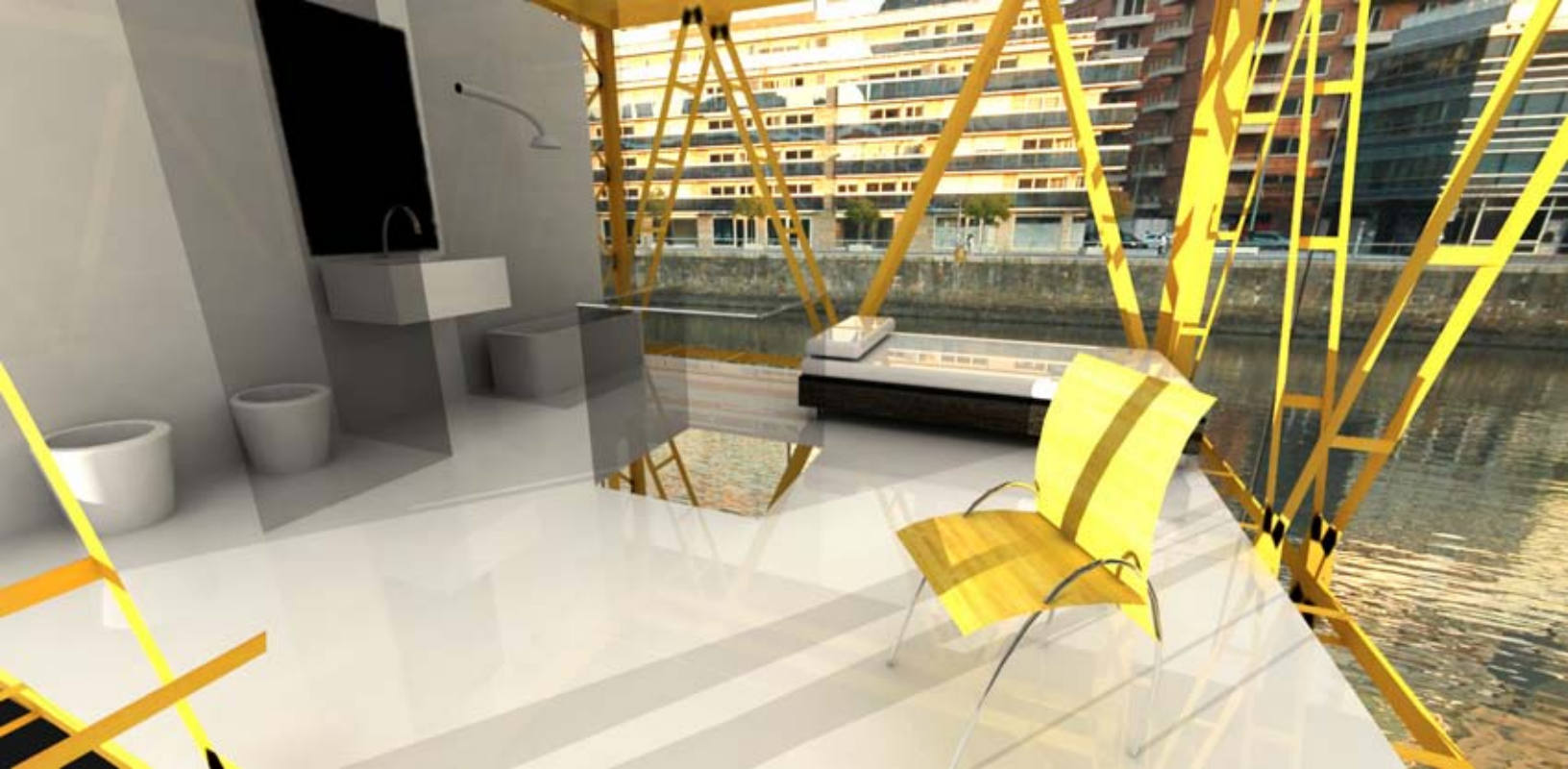




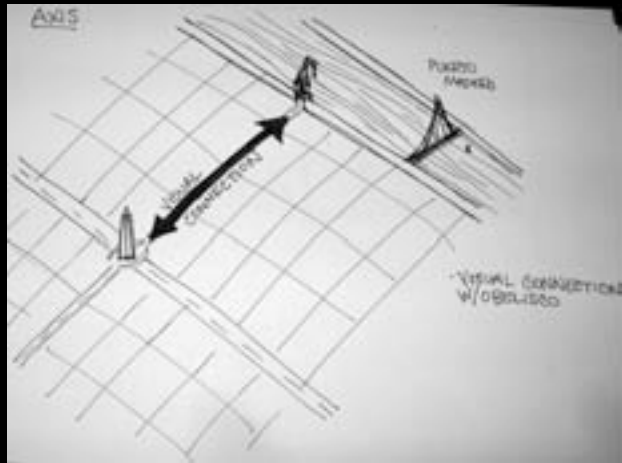




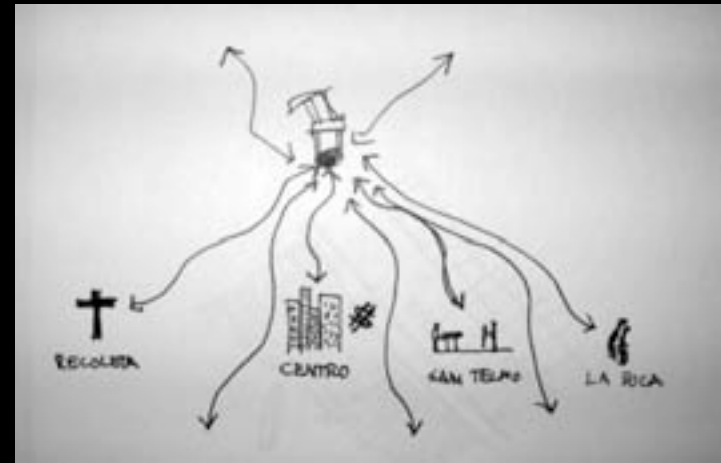




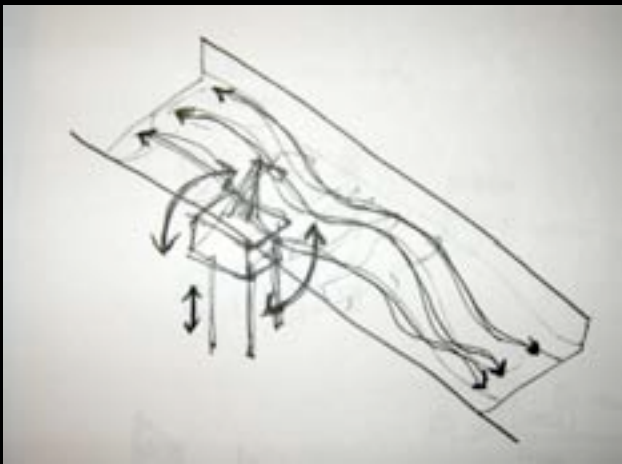
Site



Axis



Identity



Movement

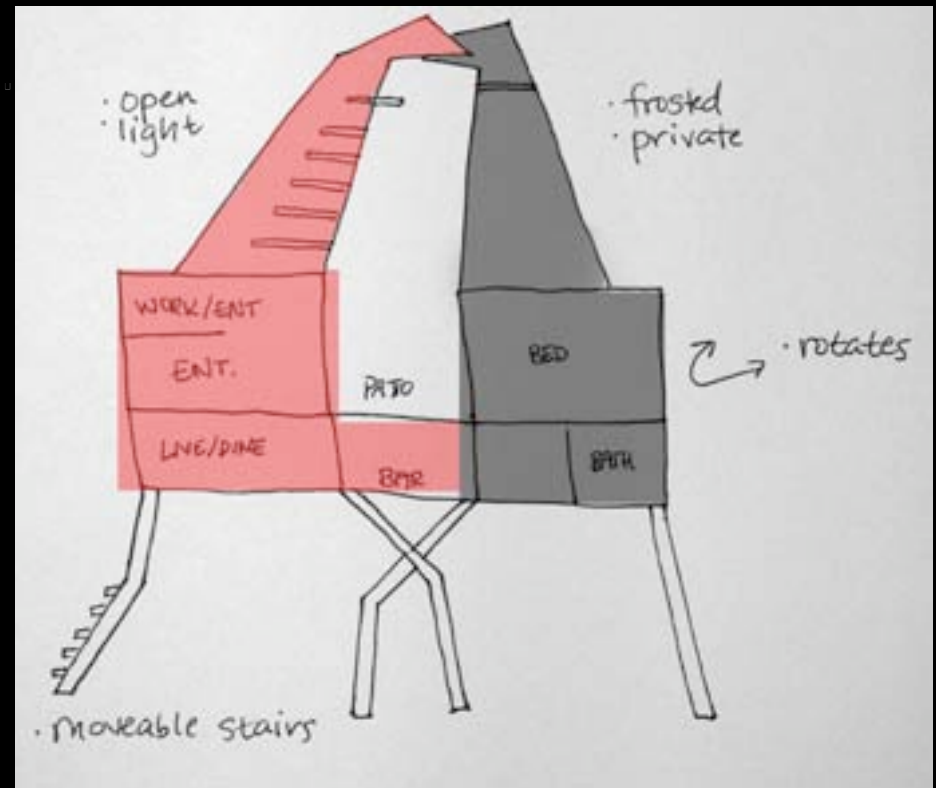


Section

Concept of Form

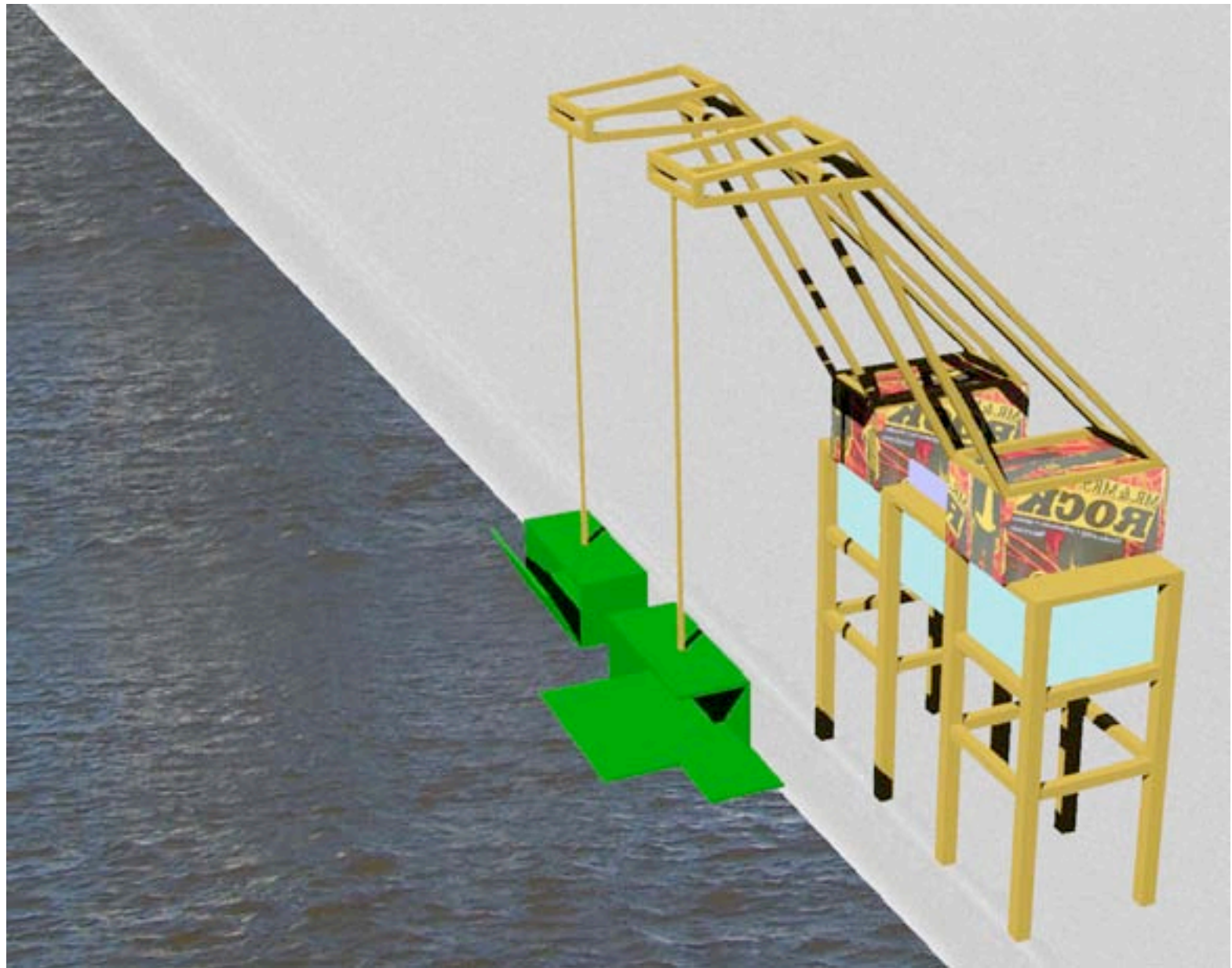


Open, Closed, Public, Private

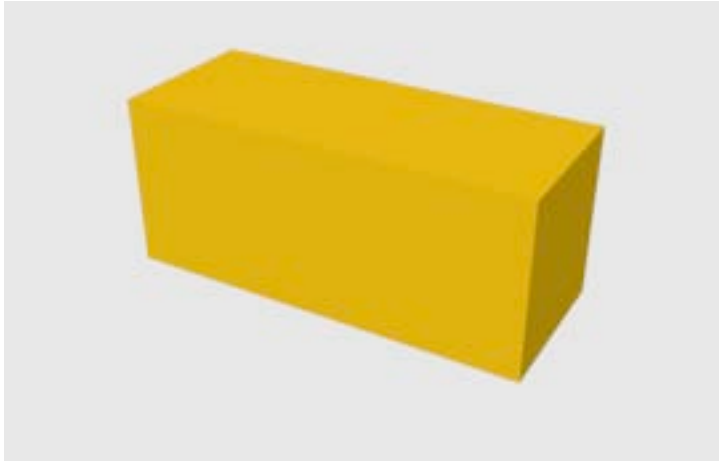


Visible

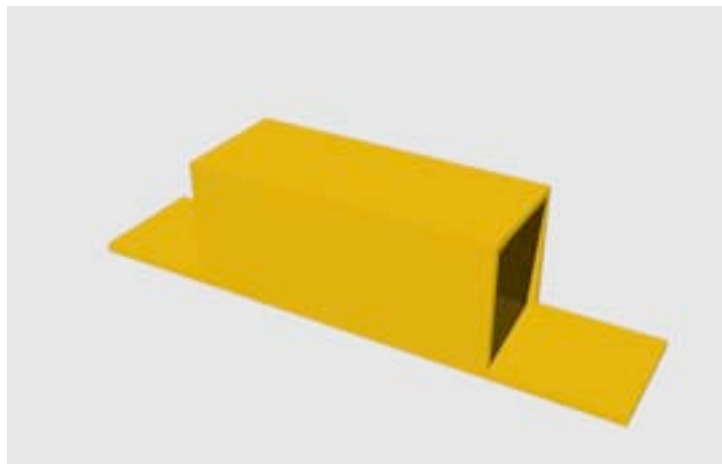




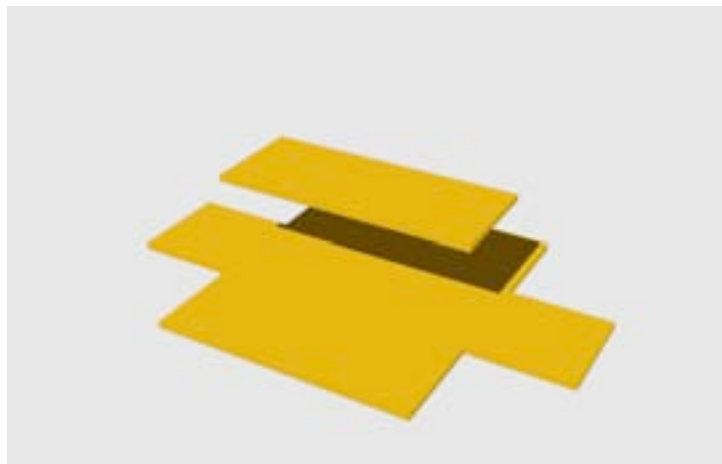
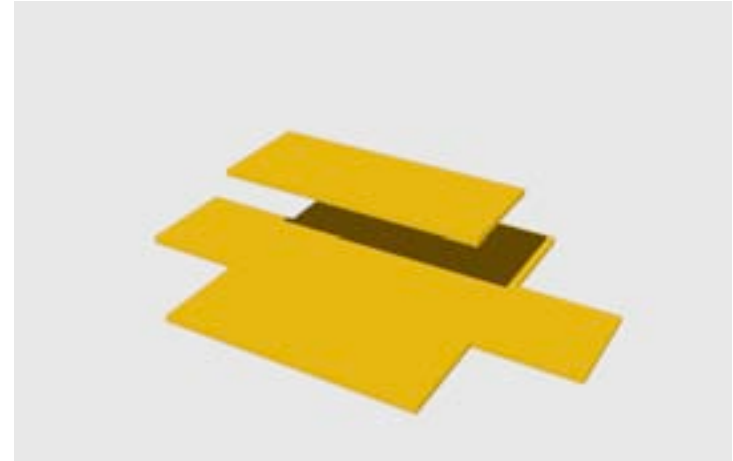
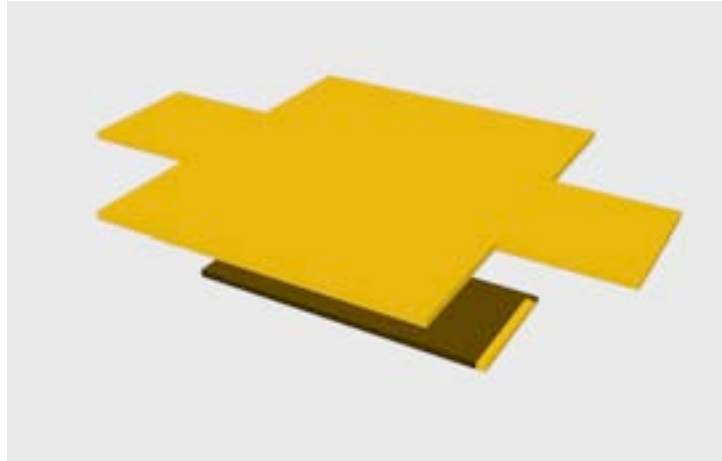
open | dance | move | change



open | move | change | dance



open | move | change | dance



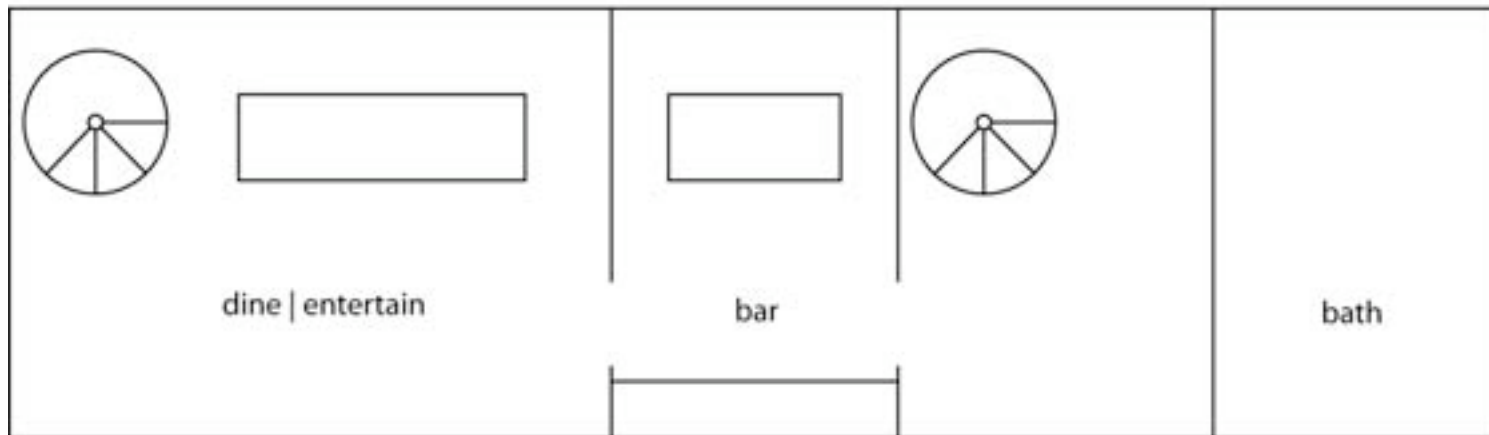
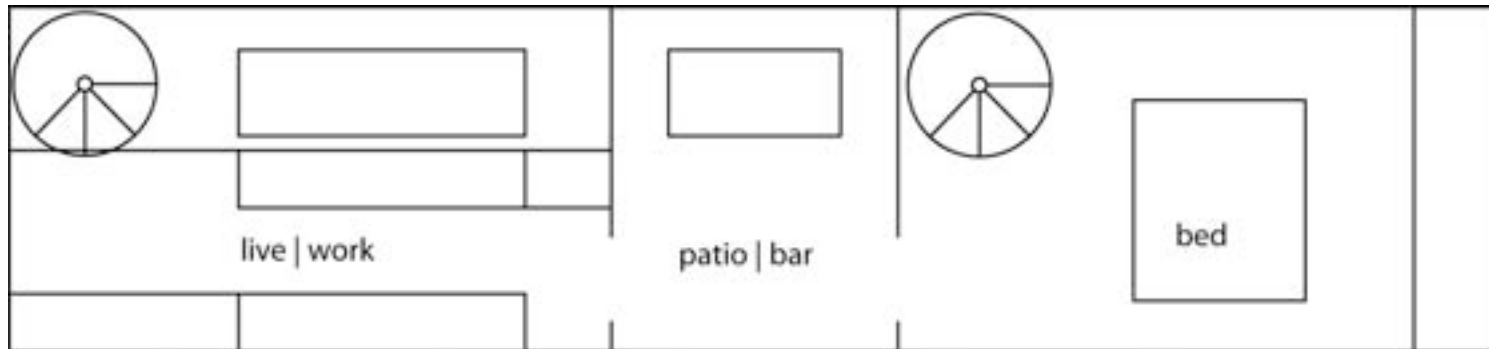
move | change | dance



projection | movie | image |
advertising?



plan



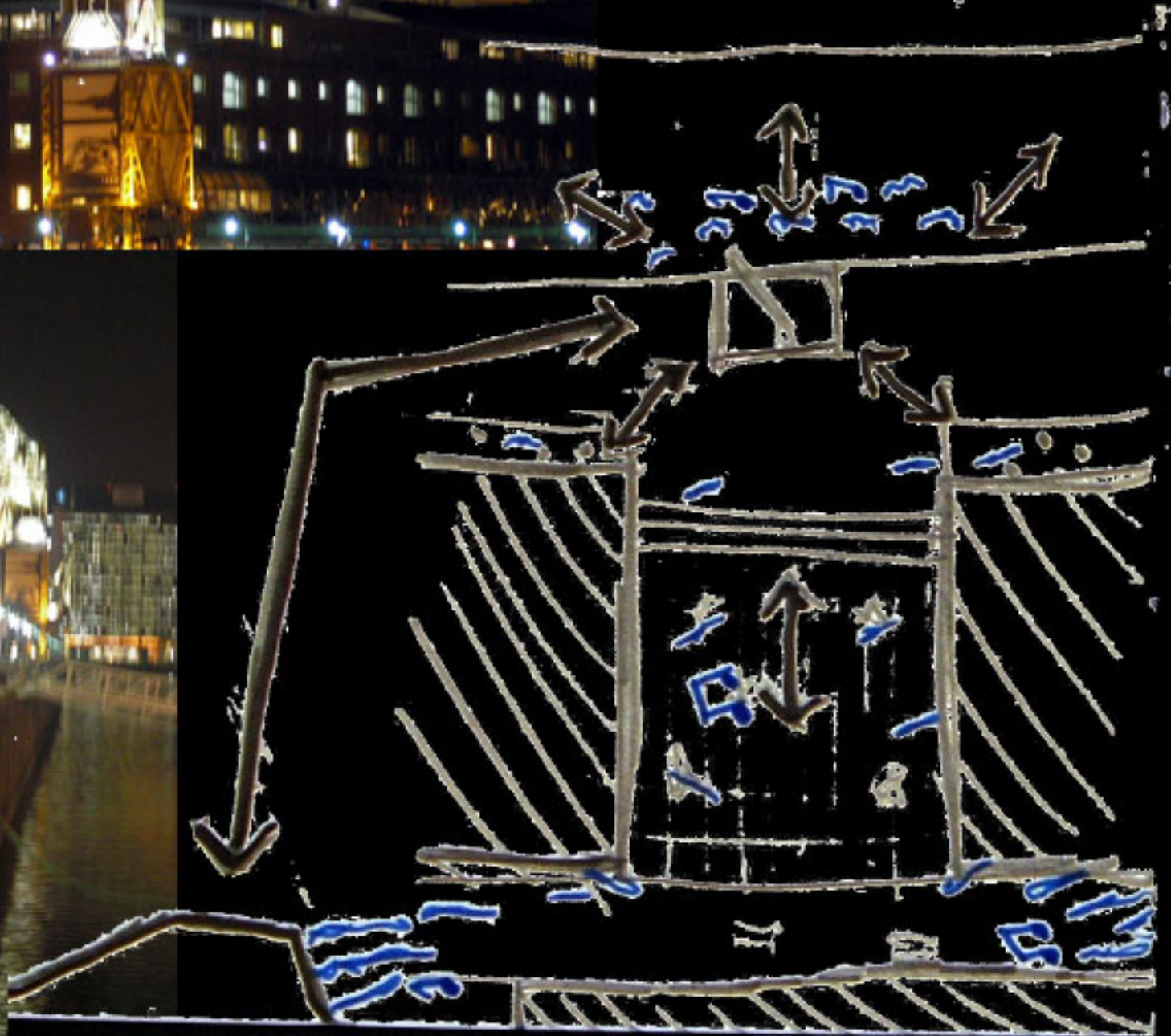
view

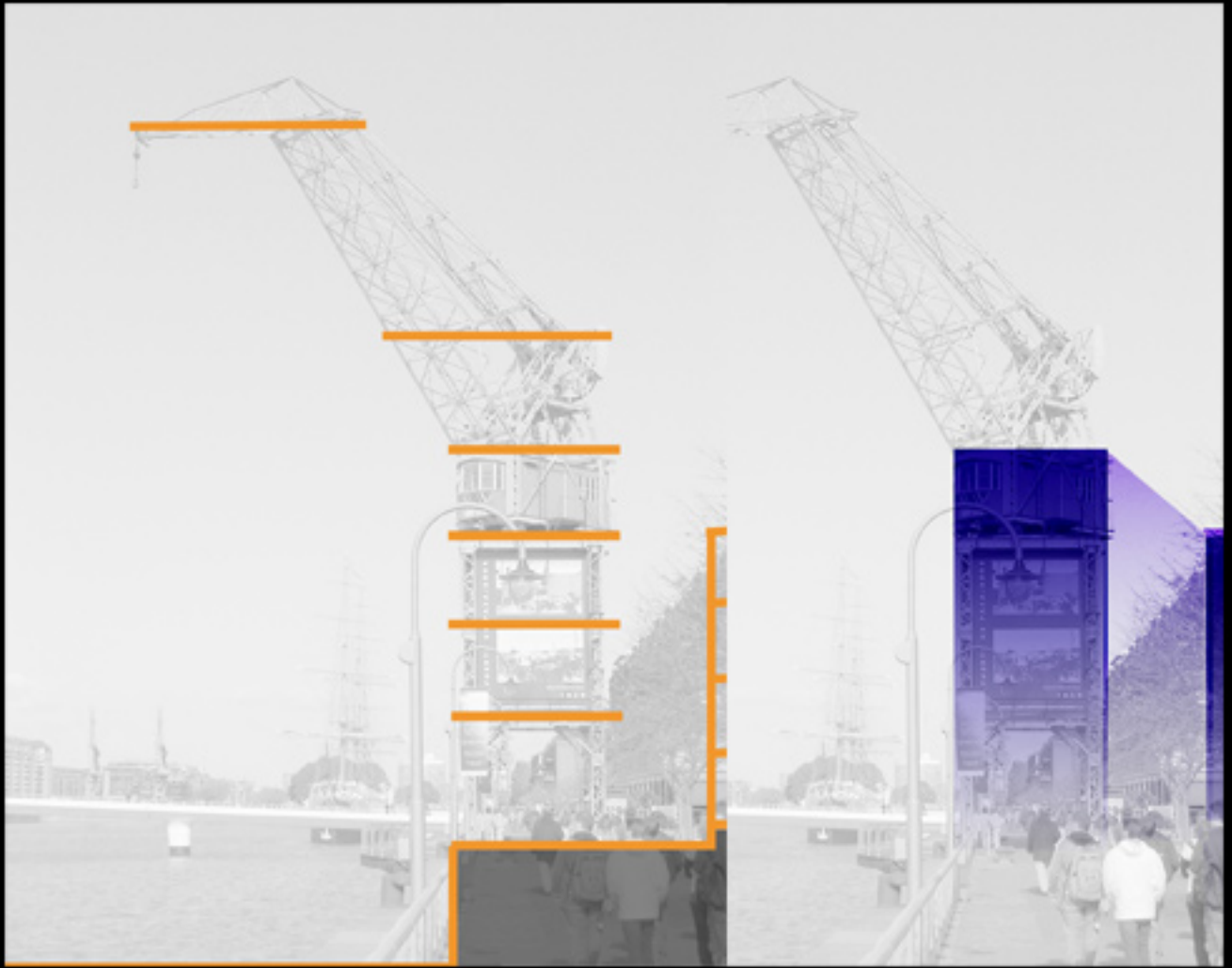
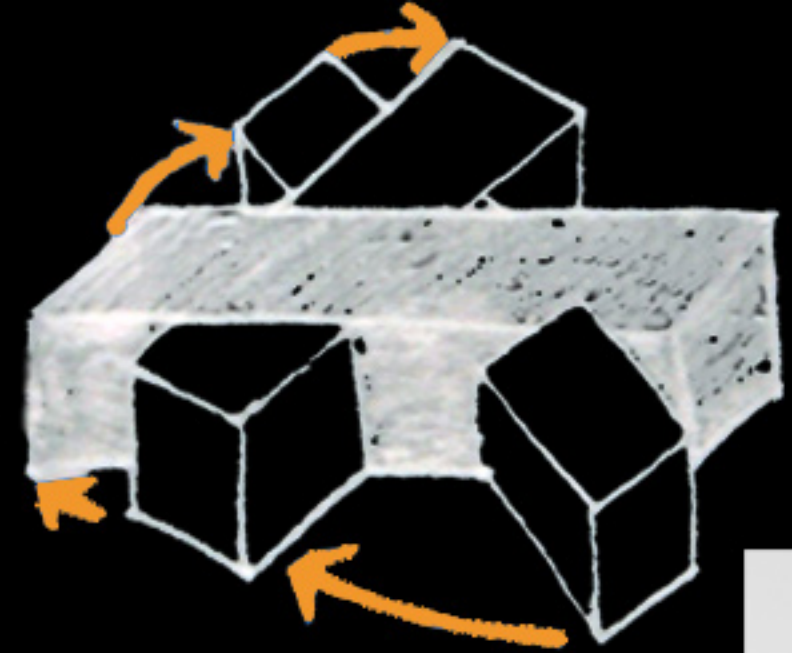


experience



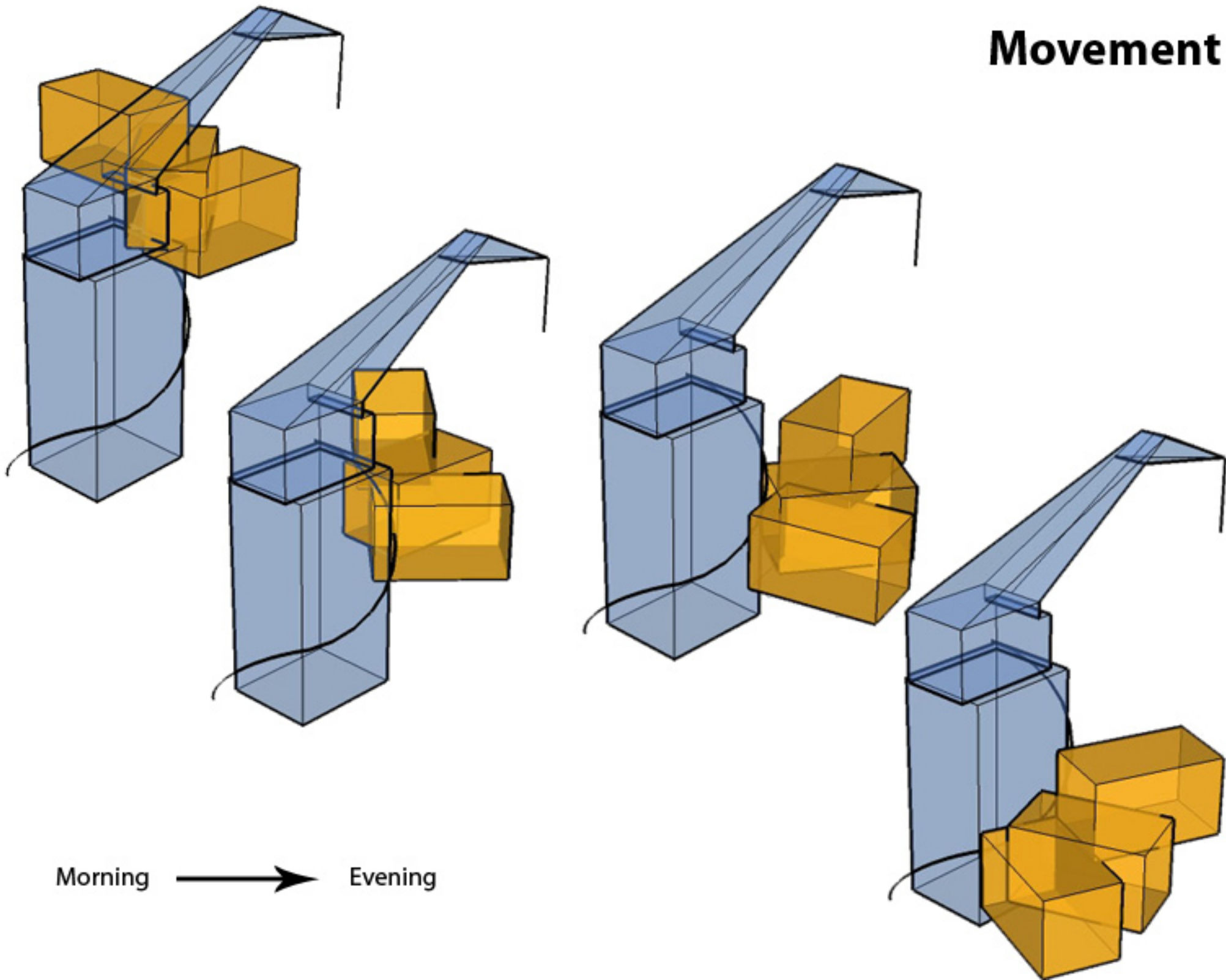






Concept

Movement



Model Pics







PuertoMadero.

Metropolitan . Density . Transportation . Urban . History . Color . New
Water . Boats . Shop . Eat . Live . Bridge . Tango . Safe . Crane . Drive
View . Be Seen . Wealthy . Shadow . Technology . Rest . Walk . See
Construction . Opportunity . Linear . Progressive . Sequence . Street

C o n t e x t



Bruner . Hesterman . Ebling .
capAMERICANOsur.07

CIGRINE MONTANARI
THEIRTO MATERO
BUENOS AIRES, ARGENTINA



MAIN SQUARE
BUENOS AIRES, ARGENTINA



PROGRESSION
OF
DENSITY

BACK
STREET
SARMENTO



metropolitan
context.



BREAK DOWN OF COMMON
HOUSING BLOCK ...

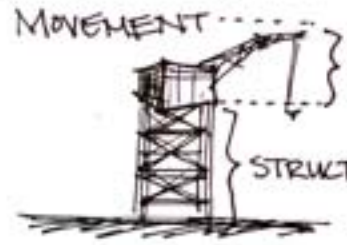


*DIFFERENT SIZE
DEPENDS ON LOCATION
WITHIN BLOCK
*ALL HAVE SIMILAR
FACADES BUT WITH
DIFFERENT INTERIORS

L-MEDIANERA



CRANE TALK:

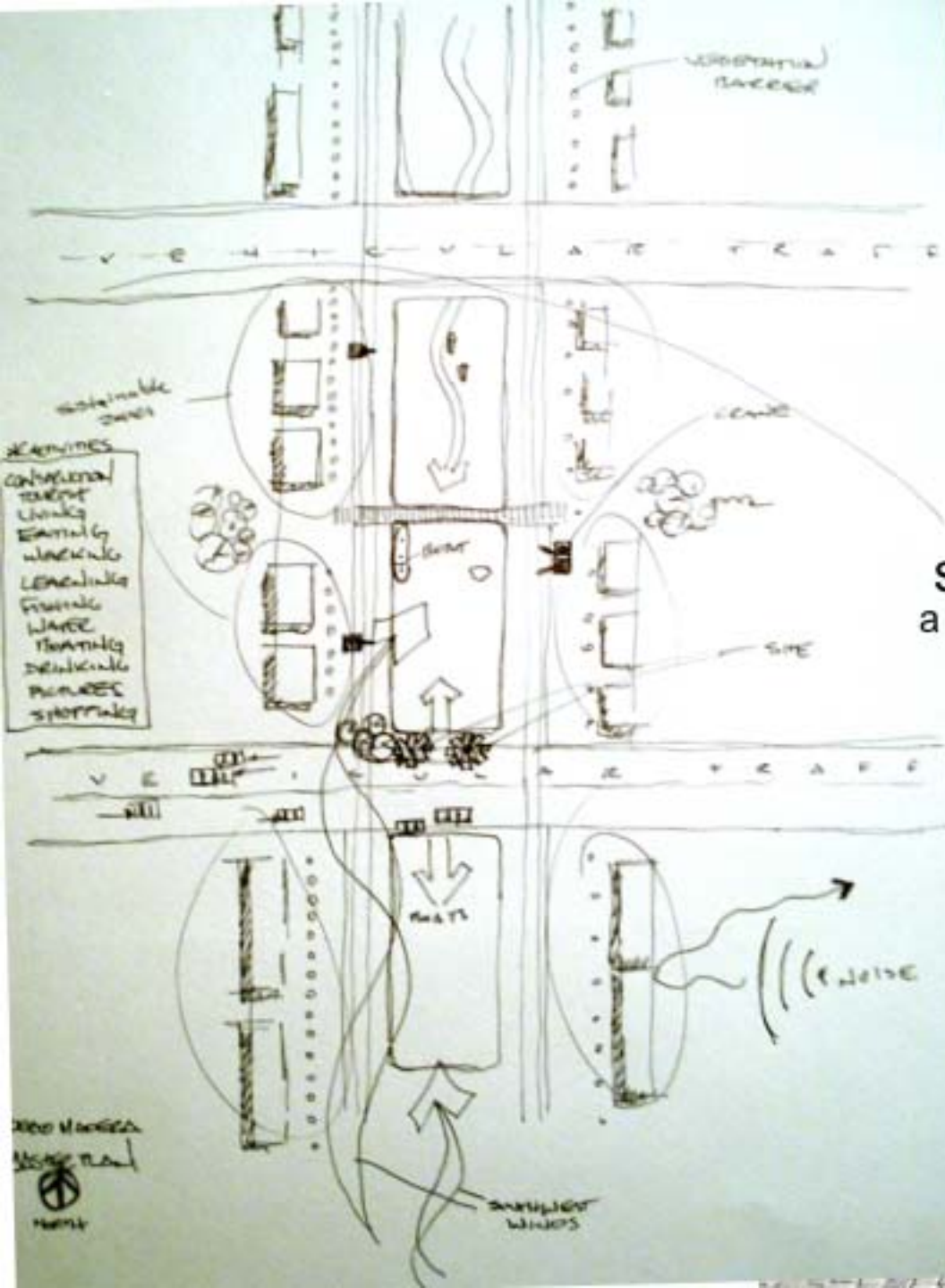


FUNCTION - ABILITY TO MOVE
POWER ???

NO FRONT OR BACK - 4 EQUAL FACADES

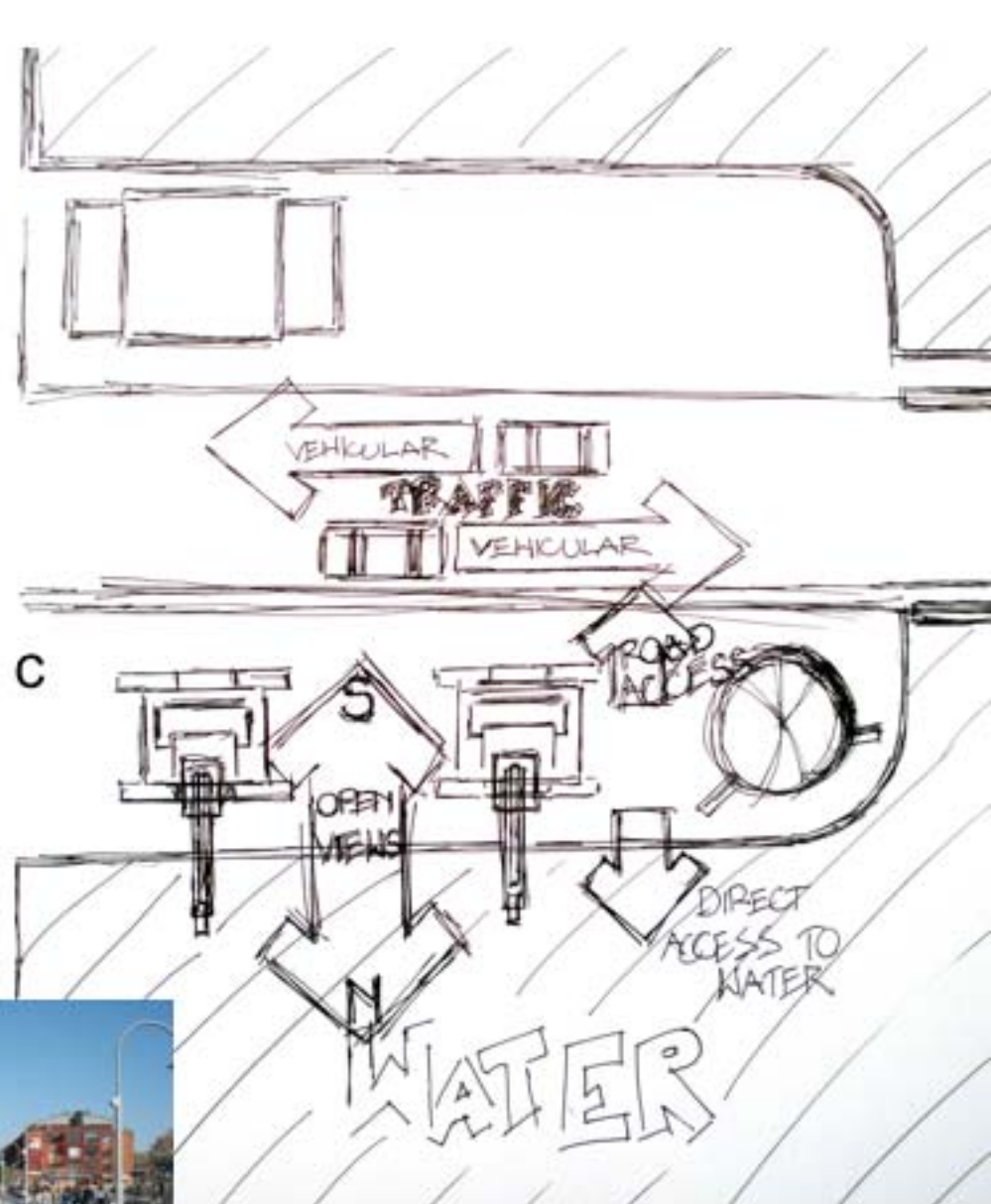
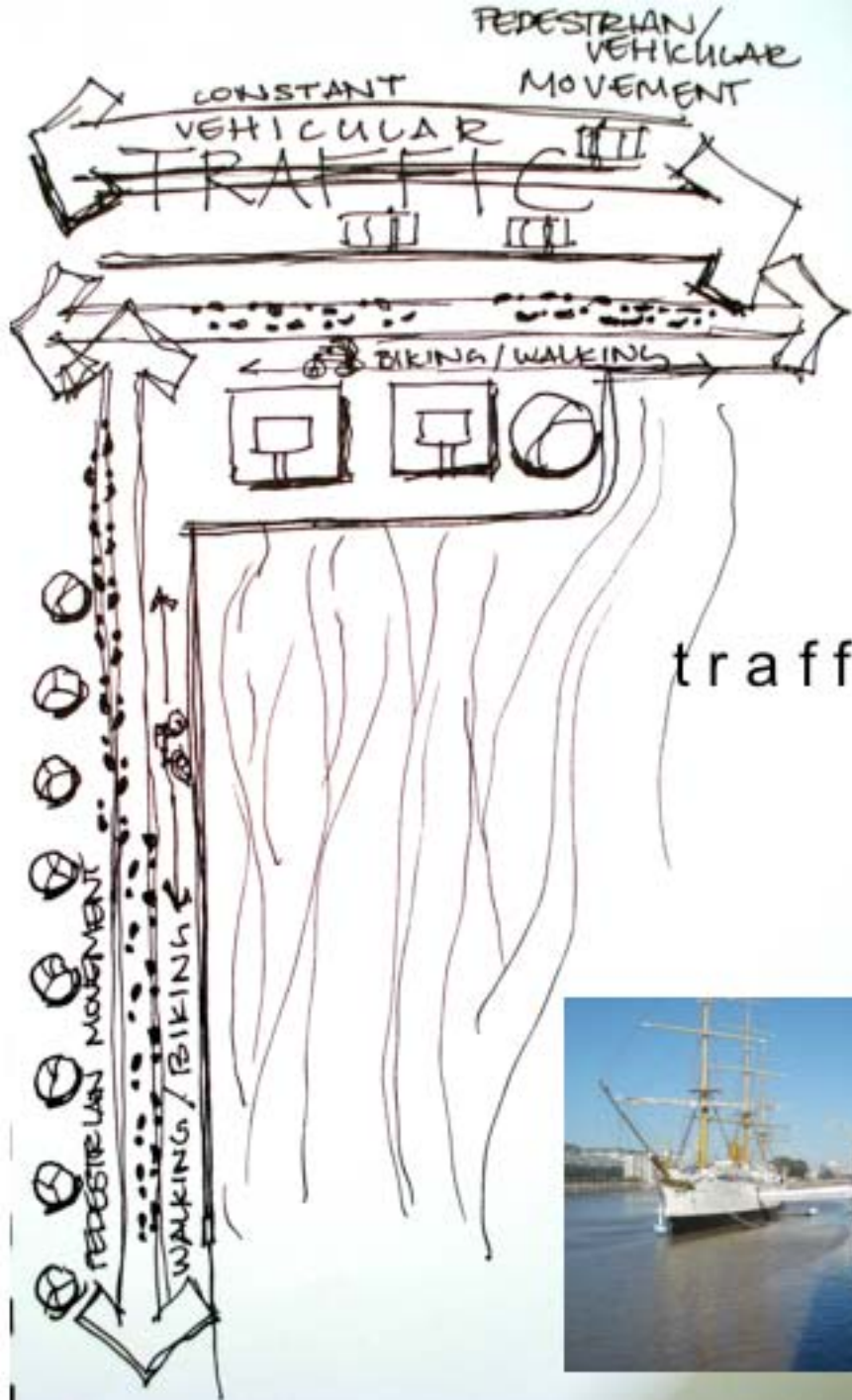


PEDESTRIAN
ACCESS
- FLORIDA AVE -

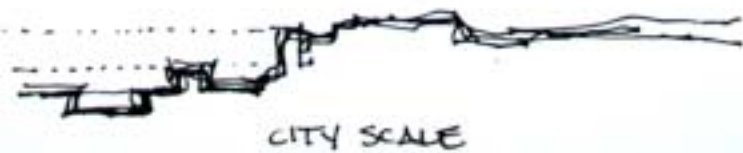
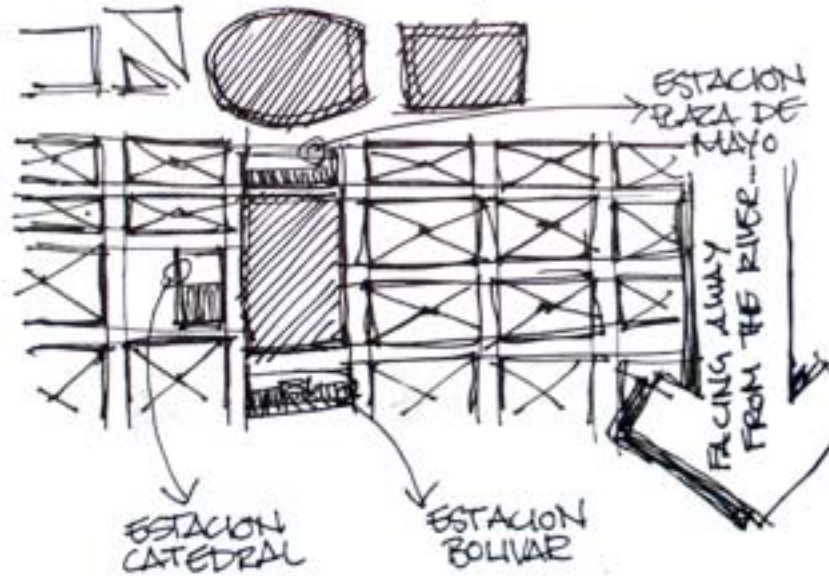
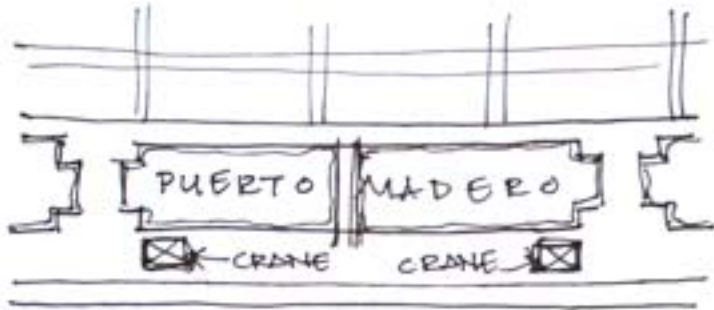


site analysis

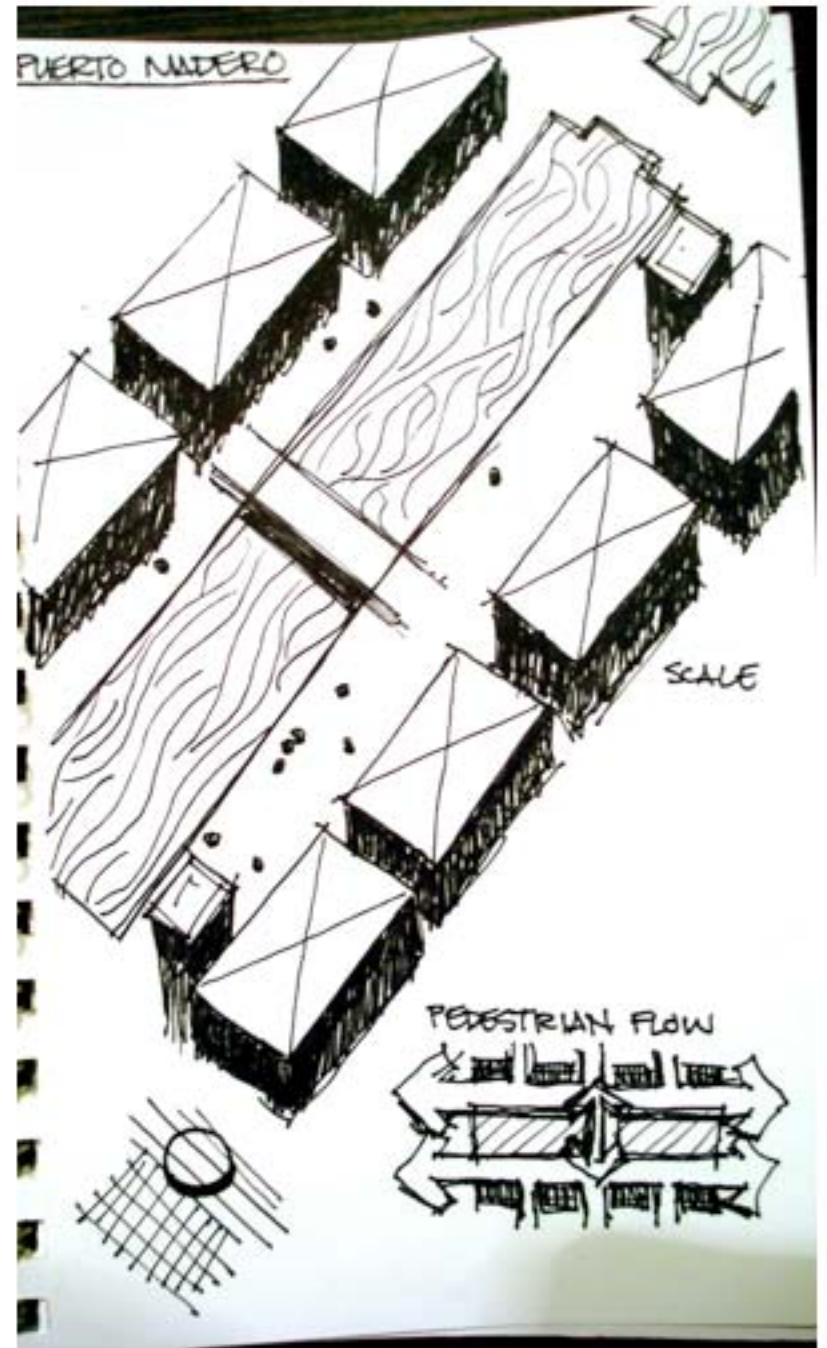




BUENOS AIRES, ARGENTINA
PUERTO MADERO → MAPPING STUDY



PUERTO MADERO



PORTENOS

FROM THE PORT
WHERE DO THEY BELONG? WHERE DO YOU?

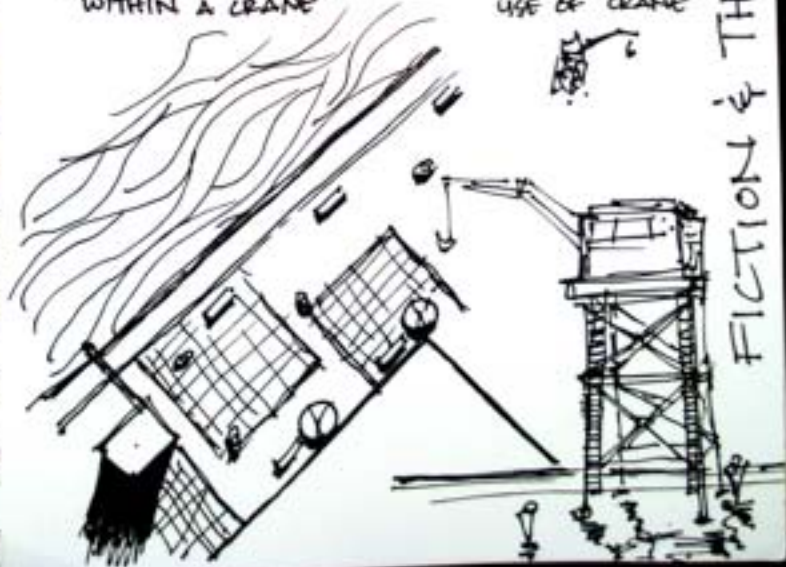
SEASONAL CHANGE
IN ACTIVITY AROUND THE RIVER...?

WHAT KIND OF PERSON ARE WE
CREATING THE SPACE FOR?

WORKS NEAR BY
MODERN
WANTS PRIVACY (OWN SPACE)...
...BUT WANTS TO BE SEEN
NEEDS ARE CLOSE BY
SOCIAL PLACES
OUTDOOR AREA?

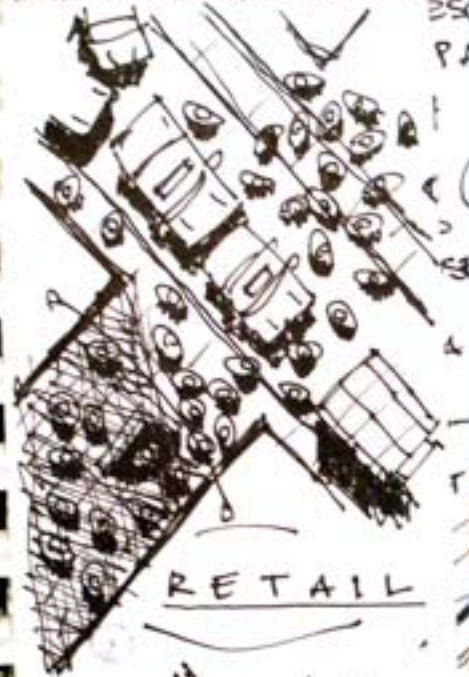
MODERN CONCEPT v. HISTORICAL
LIVING IN A LOFT BUILT
WITHIN A CRANE
PREMISE
USE OF CRANE

FICTION & THEORY



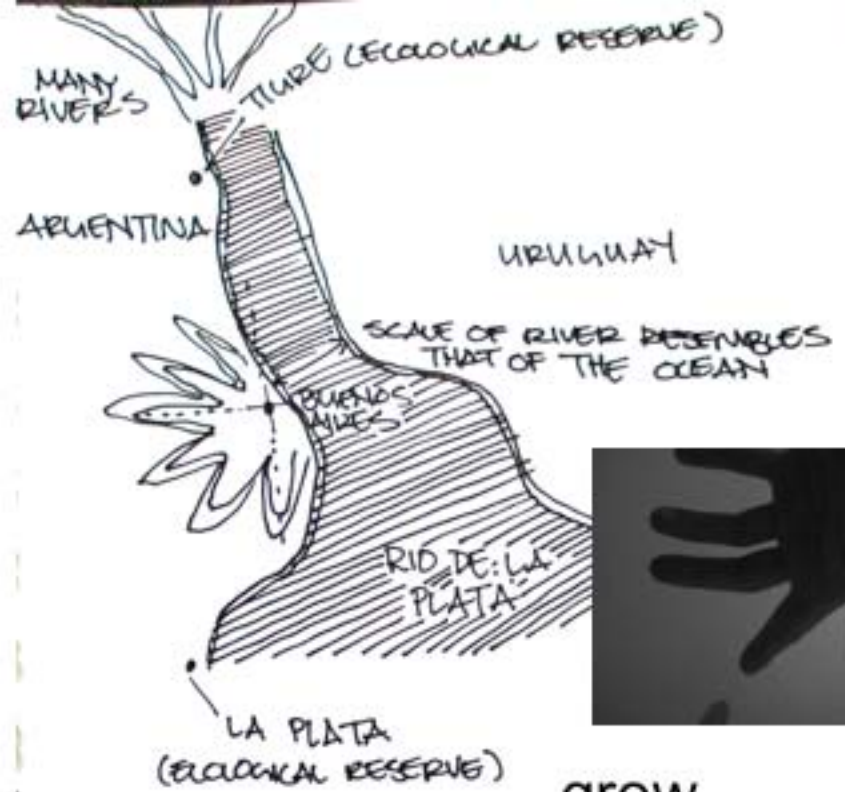
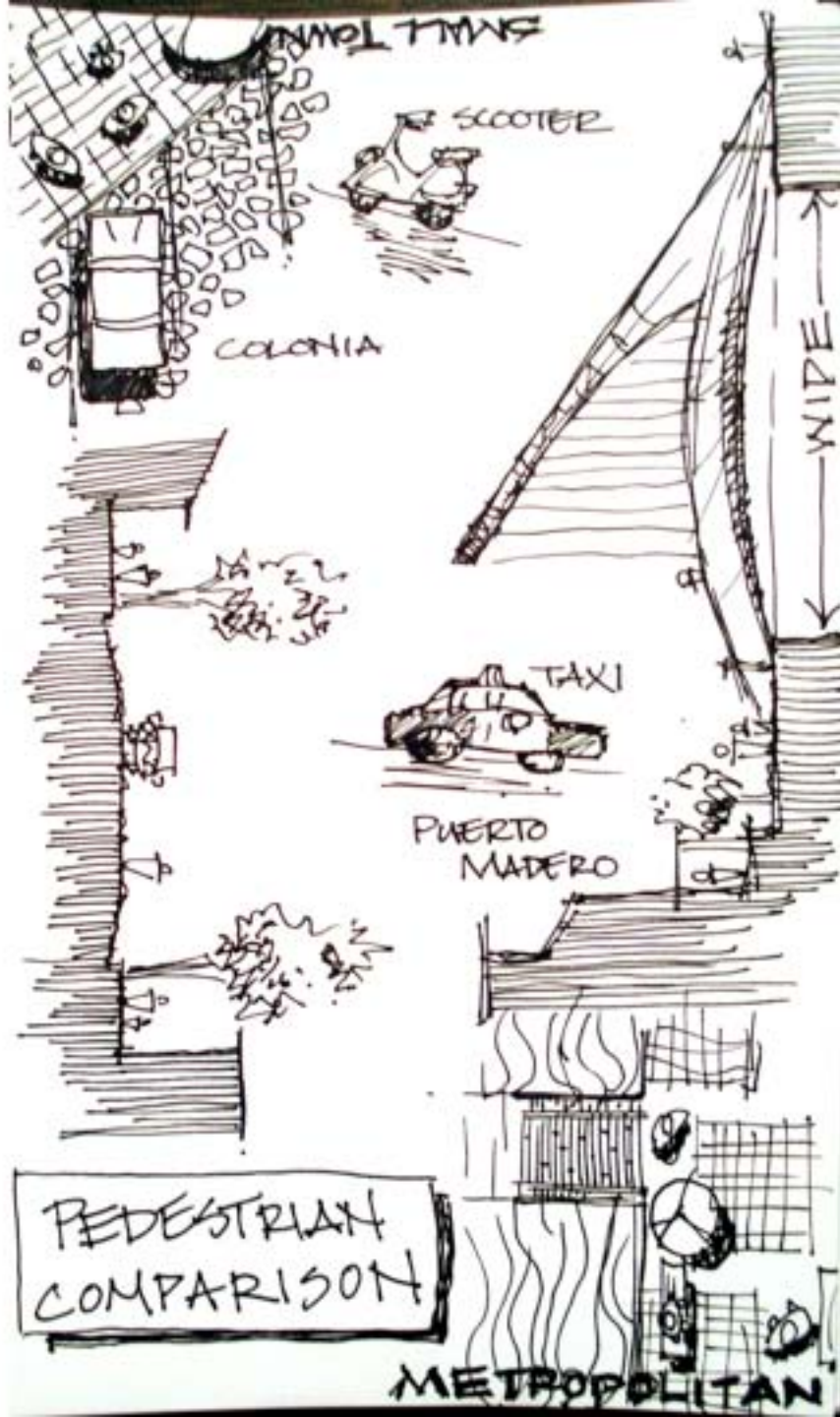
URBAN DENSITY?

FLORIDA AVENUE
BUENOS AIRES, ARGENTINA

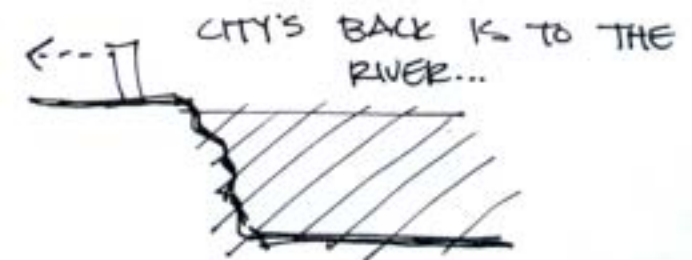


RETAIL





grow

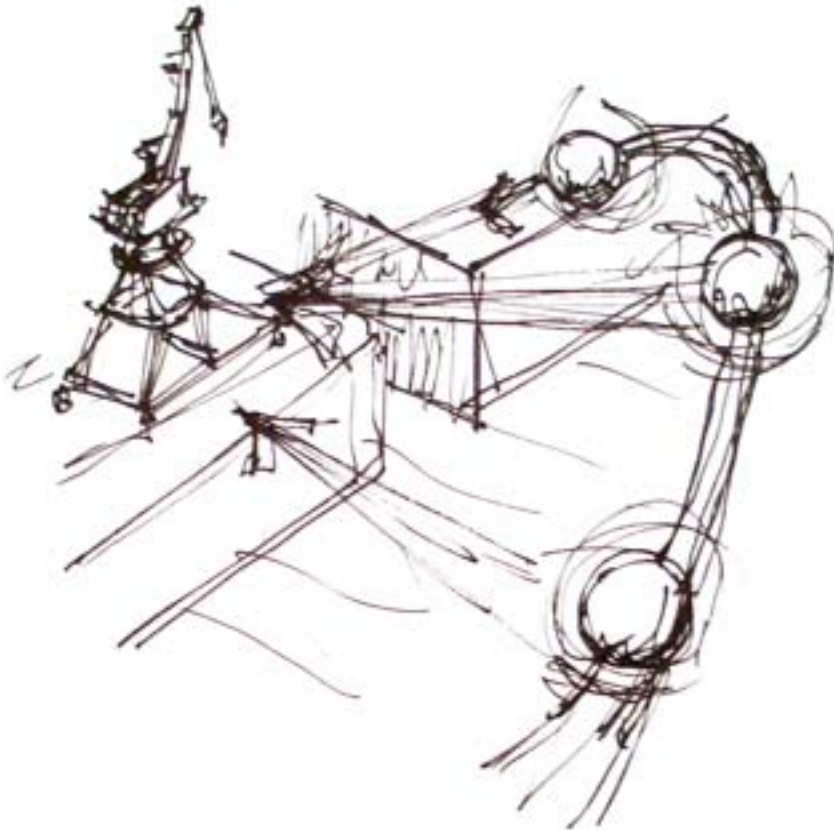


DESIGNER'S IDEA OF WHAT THE BORDER OF THE RIVER SHOULD BE...

WINNING DESIGNS WERE FLEXIBLE AND VERY OPEN

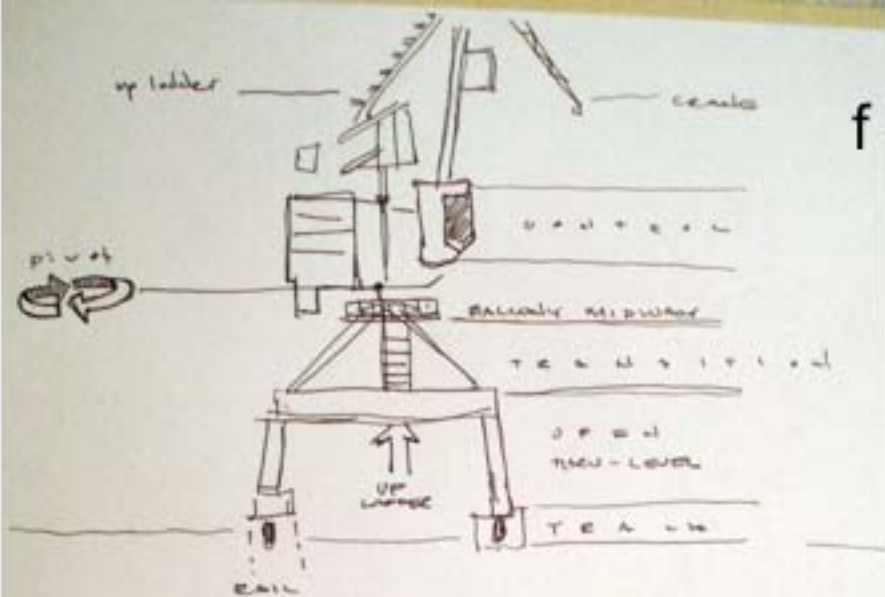
IMPORTANCE OF RIVER

SUN GAIN

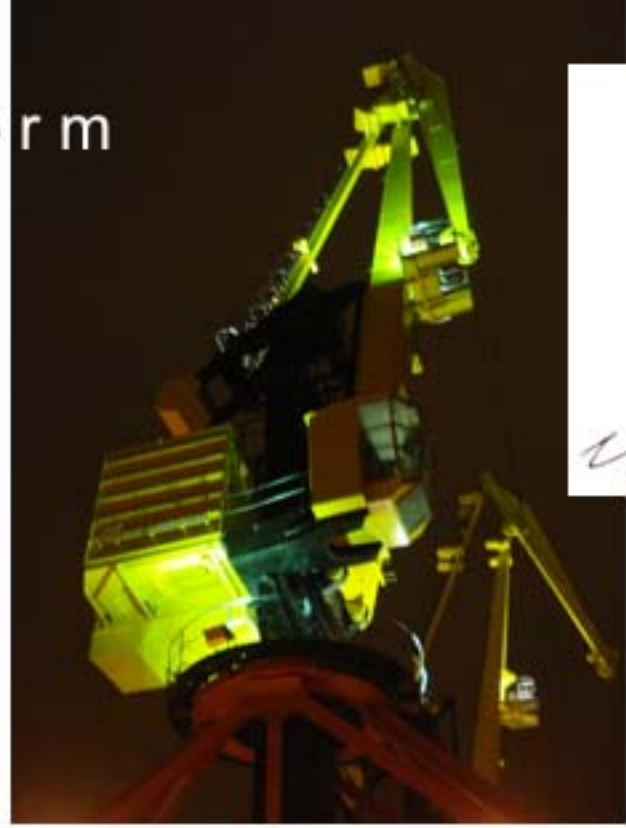


NORTH FACADE RECEIVES PRIMARILY
DIRECT SUN LIGHT... THE BUILDINGS
THAT LINE THE RIVER BLOCK THE
MAJORITY OF EARLY MORNING &
EVENING SUN...



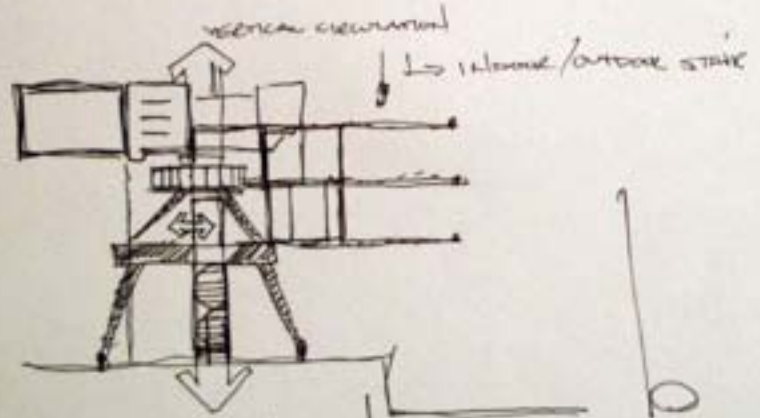


form



INTERCONNECTING BOXES

OUTSIDE CIRCULATION



function

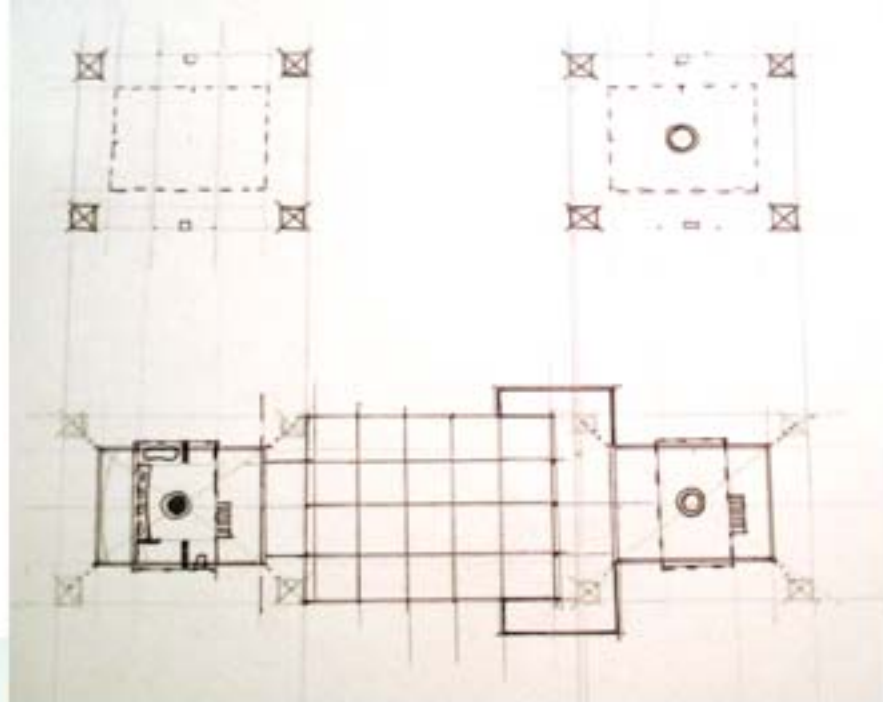


PRODUCT

INTER CHANGEABLE
ILLUMINATION.

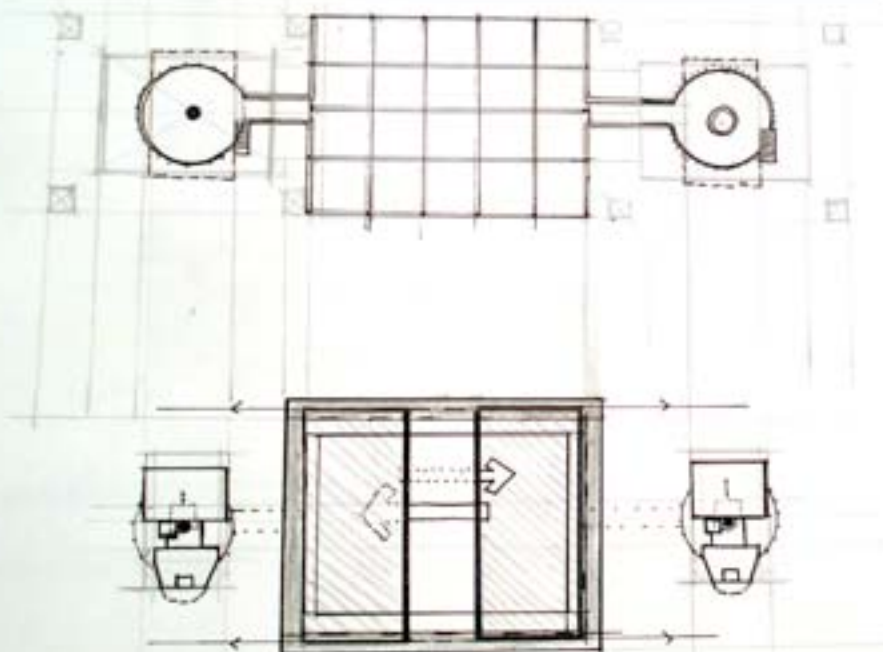


PLANS .



GROUND FLOOR

FIRST FLOOR RESIDENTIAL

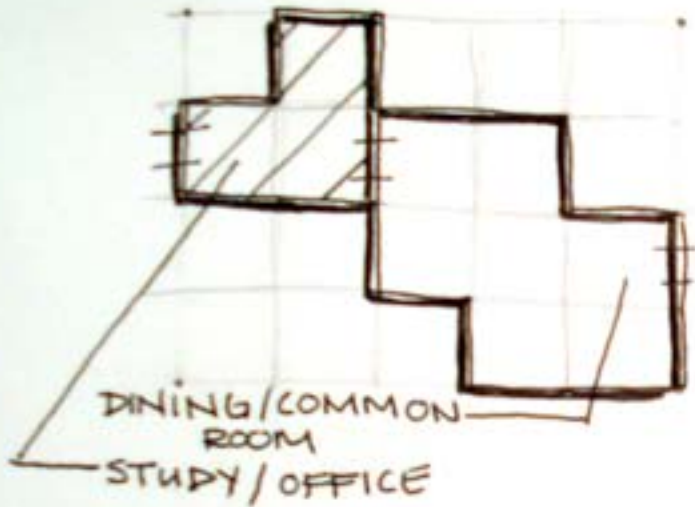


SECOND FLOOR RESIDENTIAL

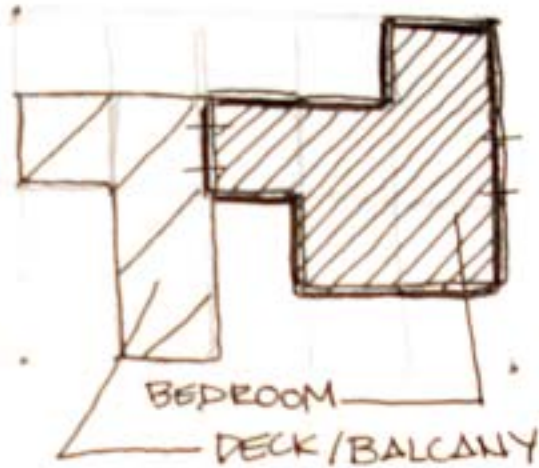
ROOF PLAN

SPATIAL .

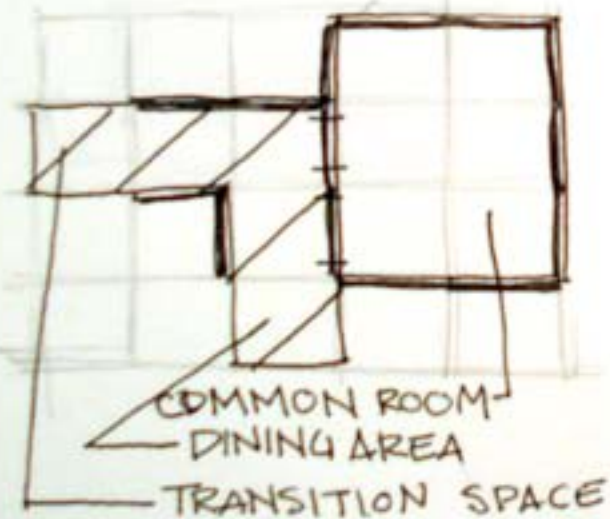
FIRST FLOOR



SECOND FLOOR



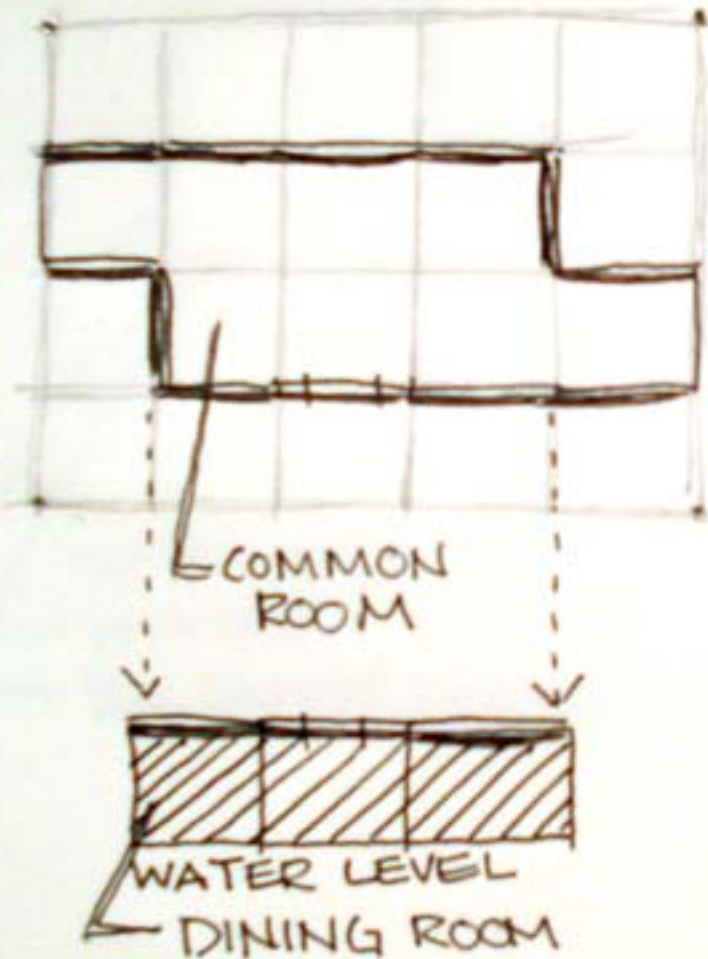
- ▨ - PRIVATE
- ▧ - SEMI-PRIVATE
- - PUBLIC



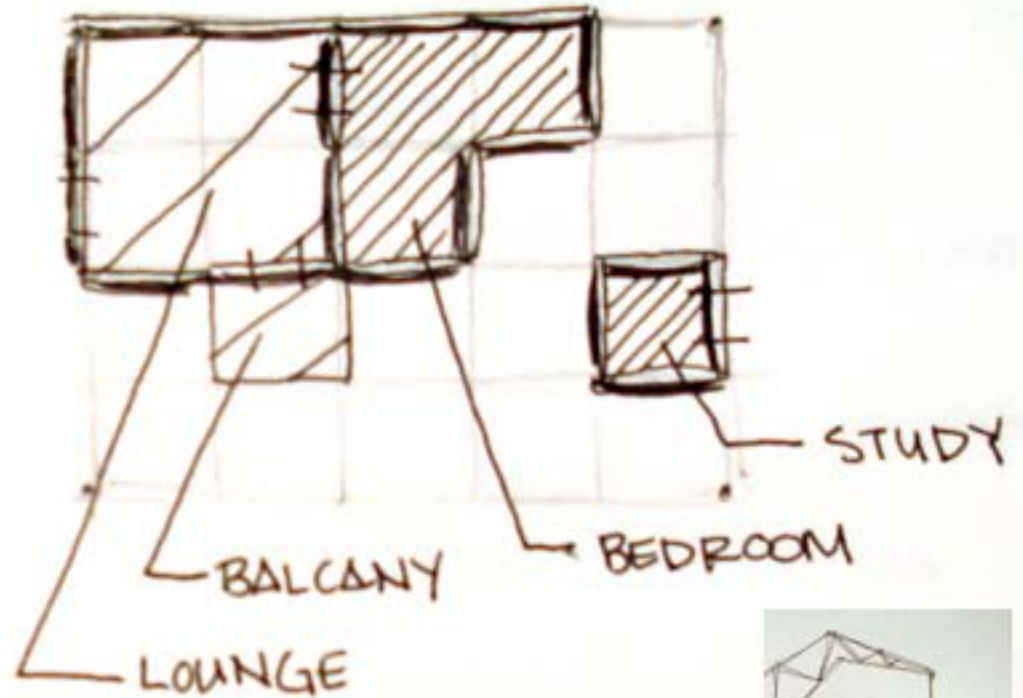
ORGANIZATION .

ORGANIZATION.

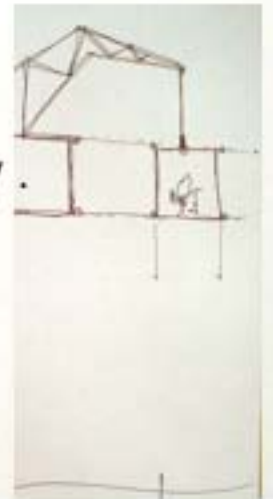
FIRST FLOOR



SECOND FLOOR



opportunity.

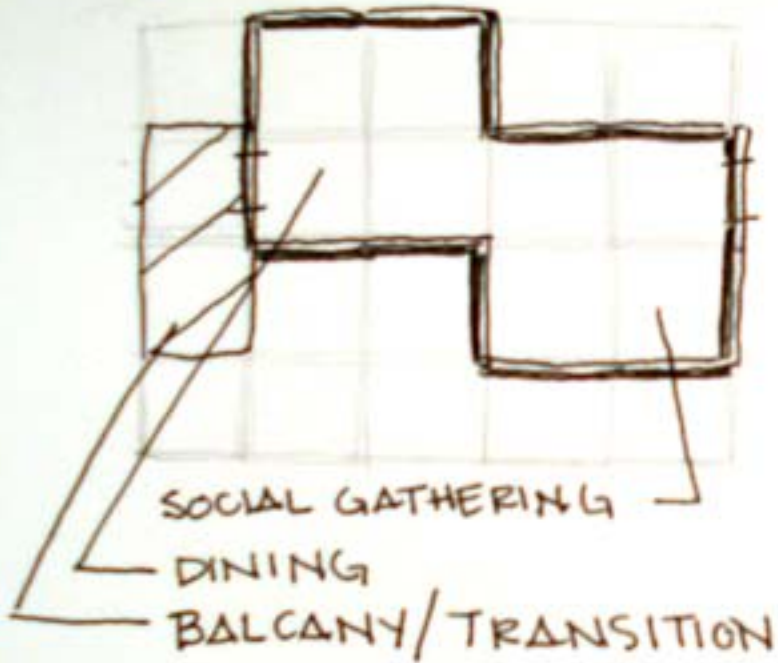


W A T E R

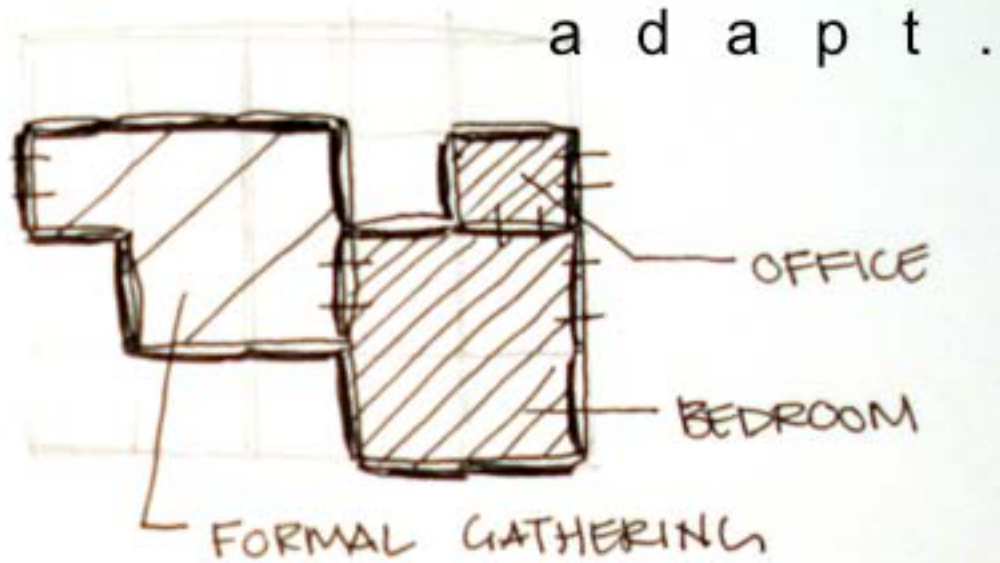
L E V E L .

ORGANIZATION.

FIRST FLOOR



SECOND FLOOR



PUBLIC + PRIVATE.

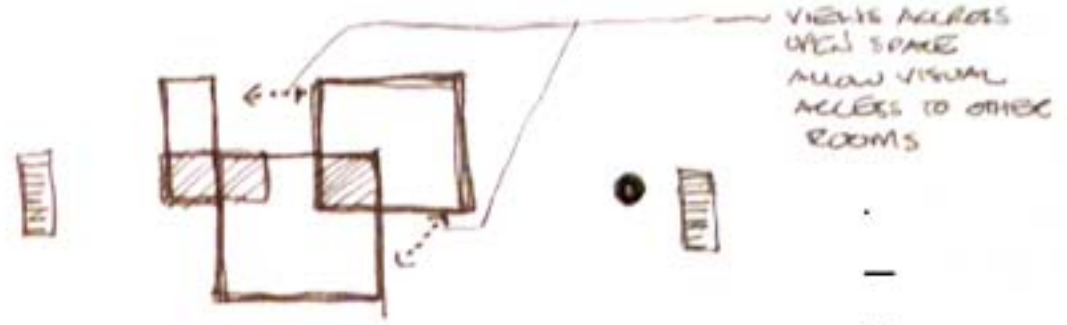
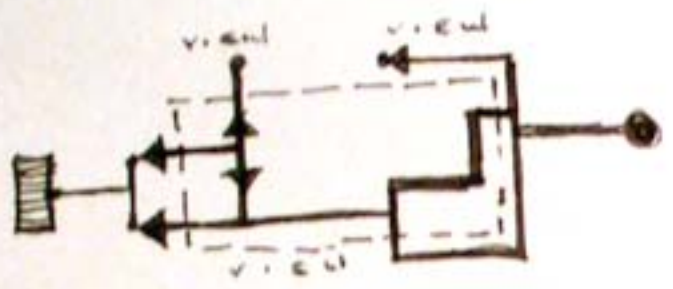
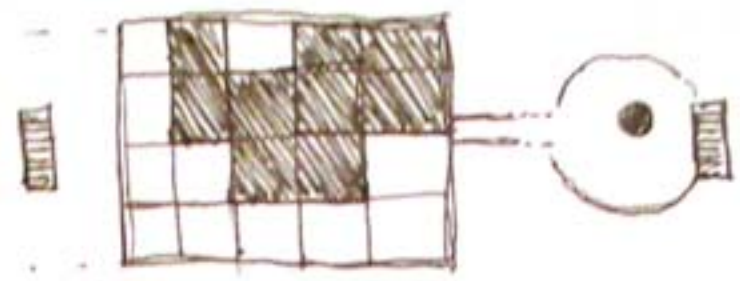
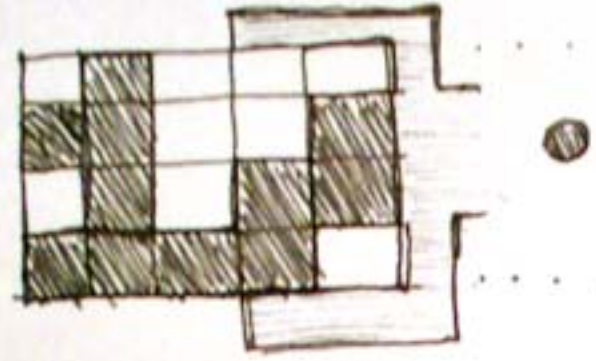
ORGANIZATION.

CONCEPT ORGANIZATIONALS

1st LEVEL

2nd LEVEL

see ¹⁵.



• PATH / SEQUENCE
ENCOURAGES MOVEMENT
FROM ONE SOURCE
TO ANOTHER

• INTERLOCKING SPACES
ENCOURAGES REFLECTION
; STATIONARY ACTIVITY

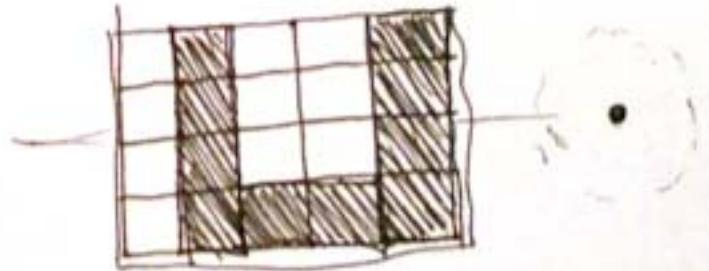
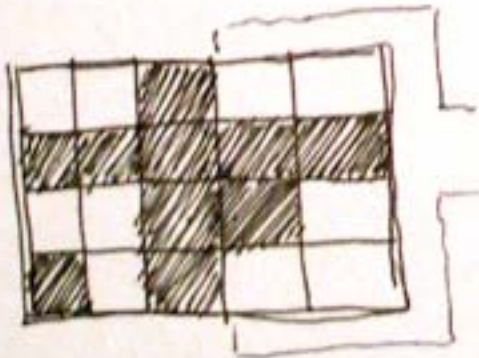
INTERLOCK

M O V E

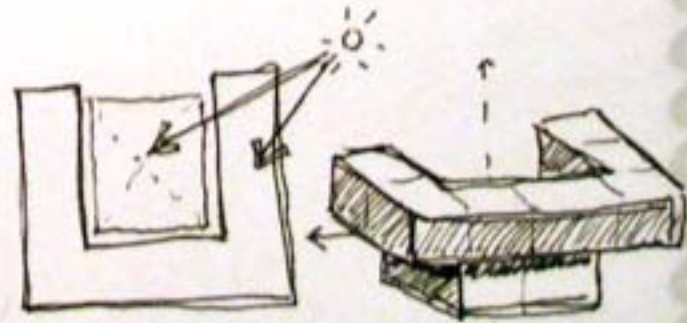
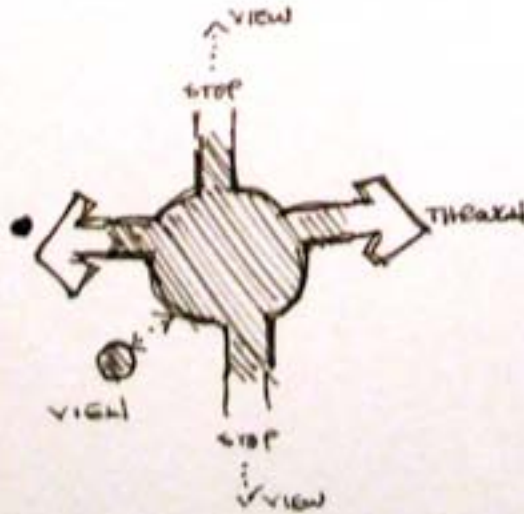
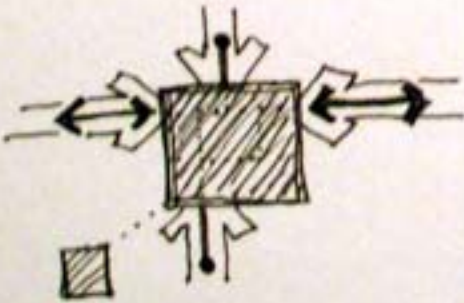
ORGANIZATION.

1ST LEVEL

2ND LEVEL



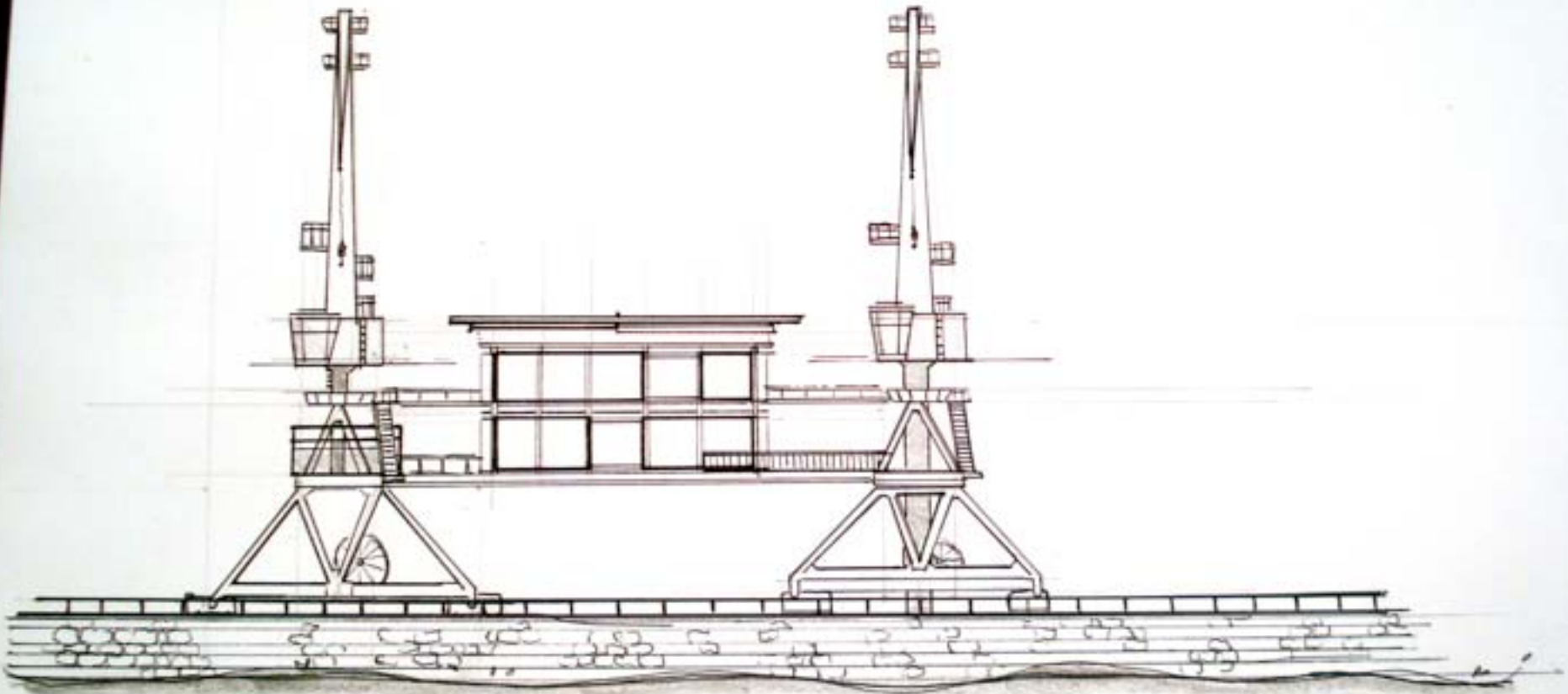
core.



· CORE ROOM / CENTER
 ENCLOSED GATHERING
 SOCIAL CENTER
 ISOLATION BETWEEN BALCONIES

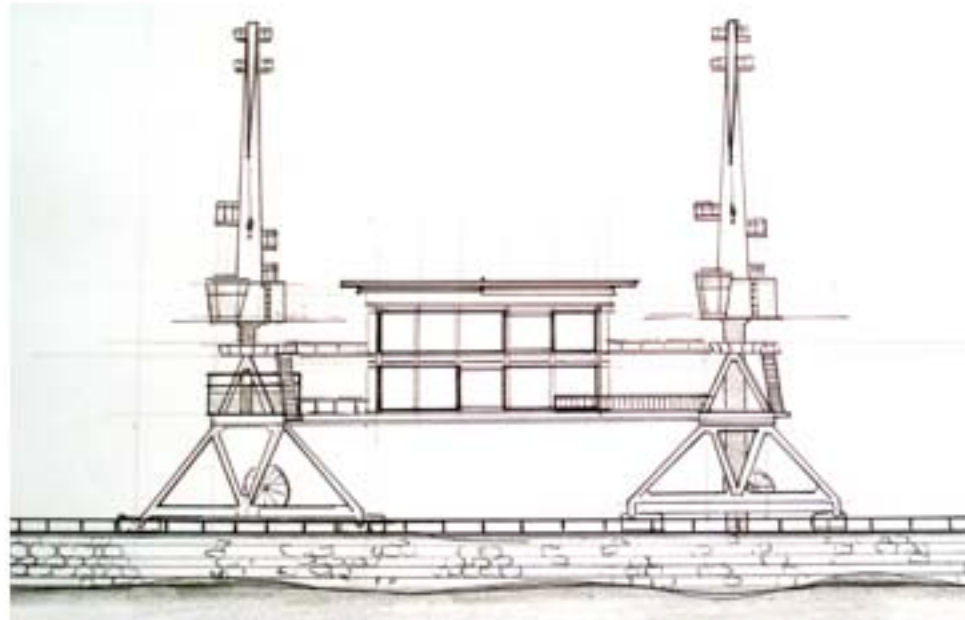
· "COURTYARD" OF LIGHT
 COMPLETELY DAY LIT
 AXIAL

DAY LIGHT.

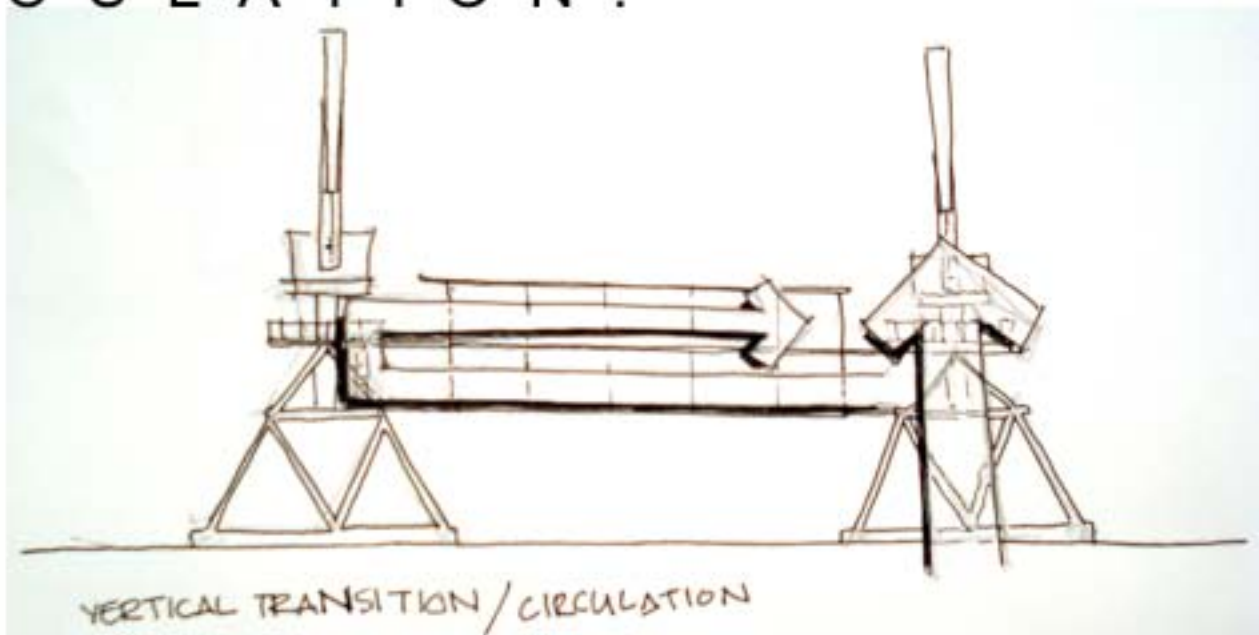


North Elevation

ELEVATION.

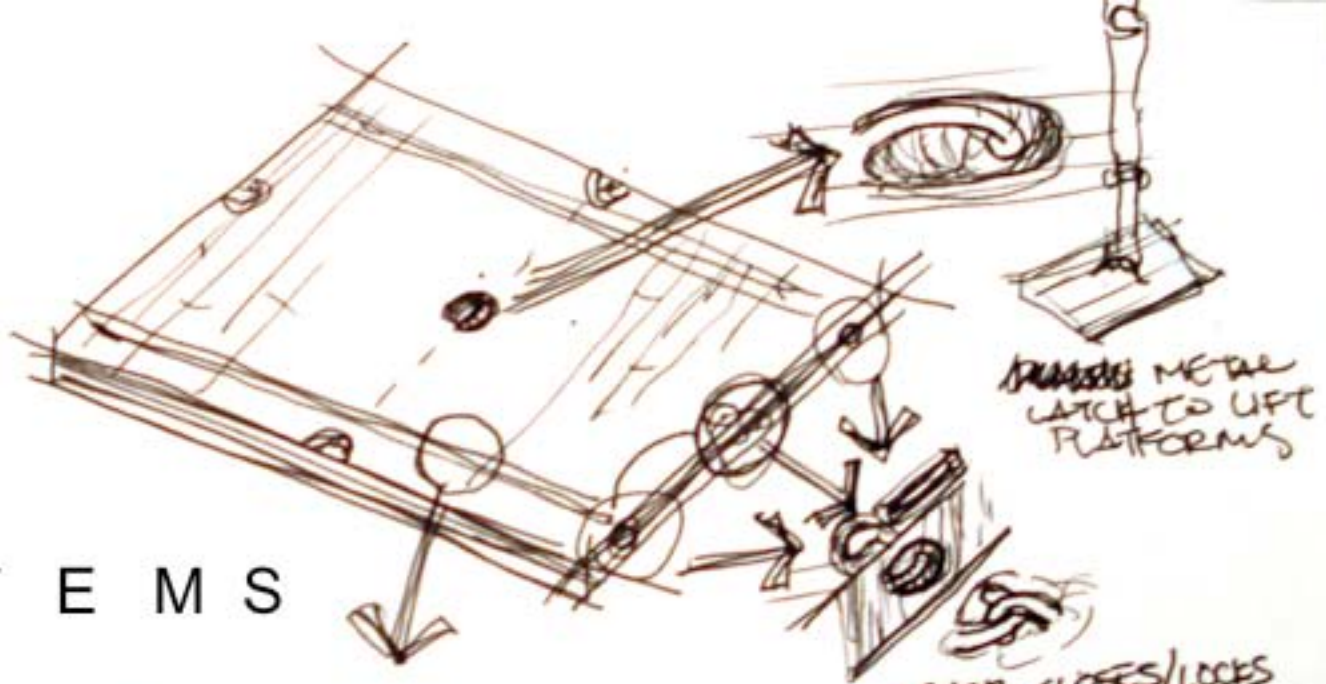


C I R C U L A T I O N .



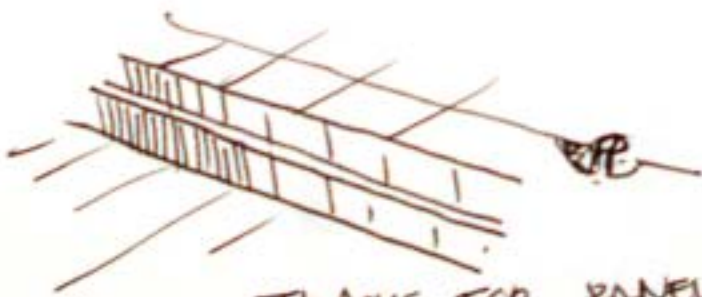
VERTICAL TRANSITION / CIRCULATION

S Y S T E M S

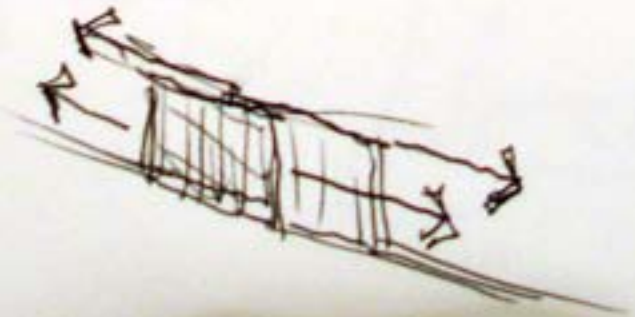


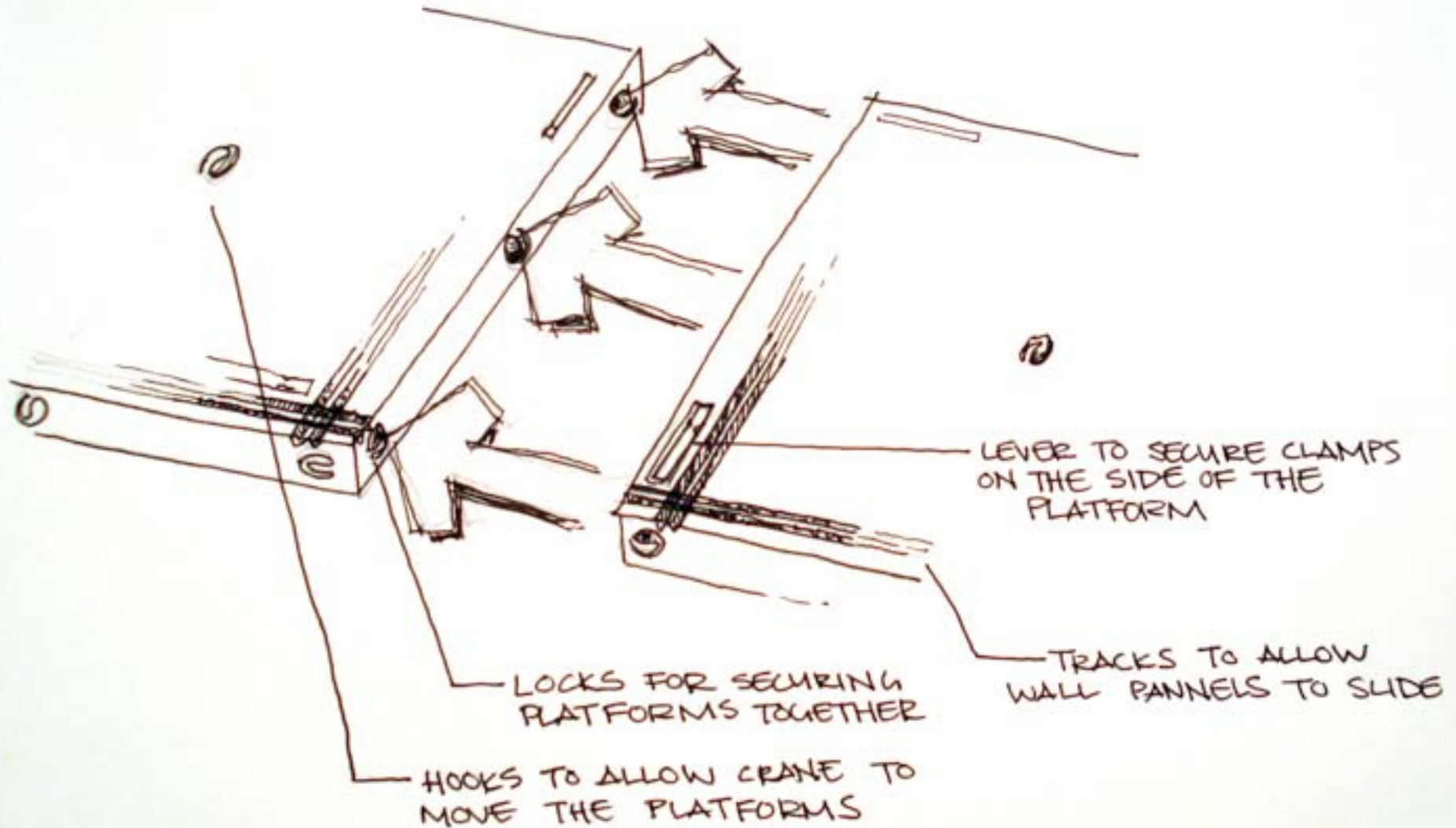
METAL LATCH TO LIFT PLATFORMS

LEVER CLOSSES/LOCKS PLATFORMS TOGETHER...

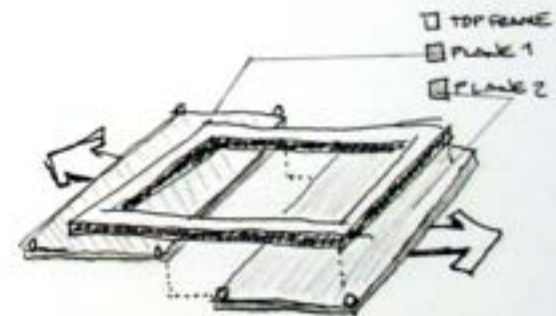
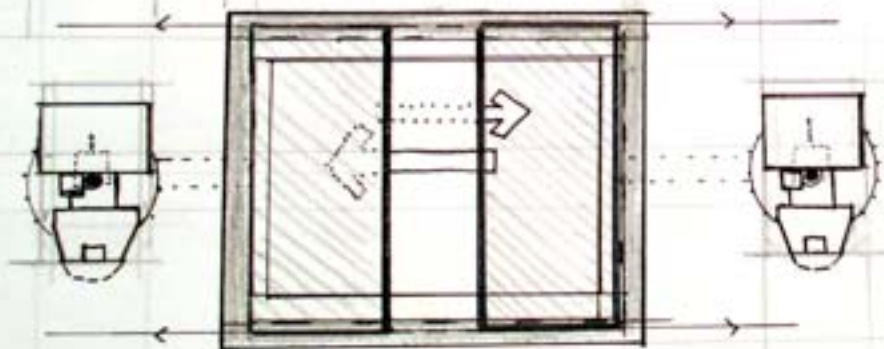


TRACKS FOR PANELS TO SLIDE & BE RE-ARRANGED

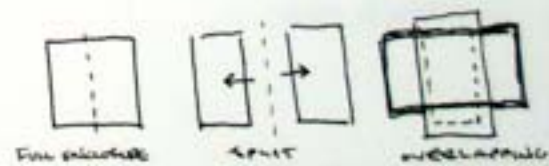




SYSTEMS.

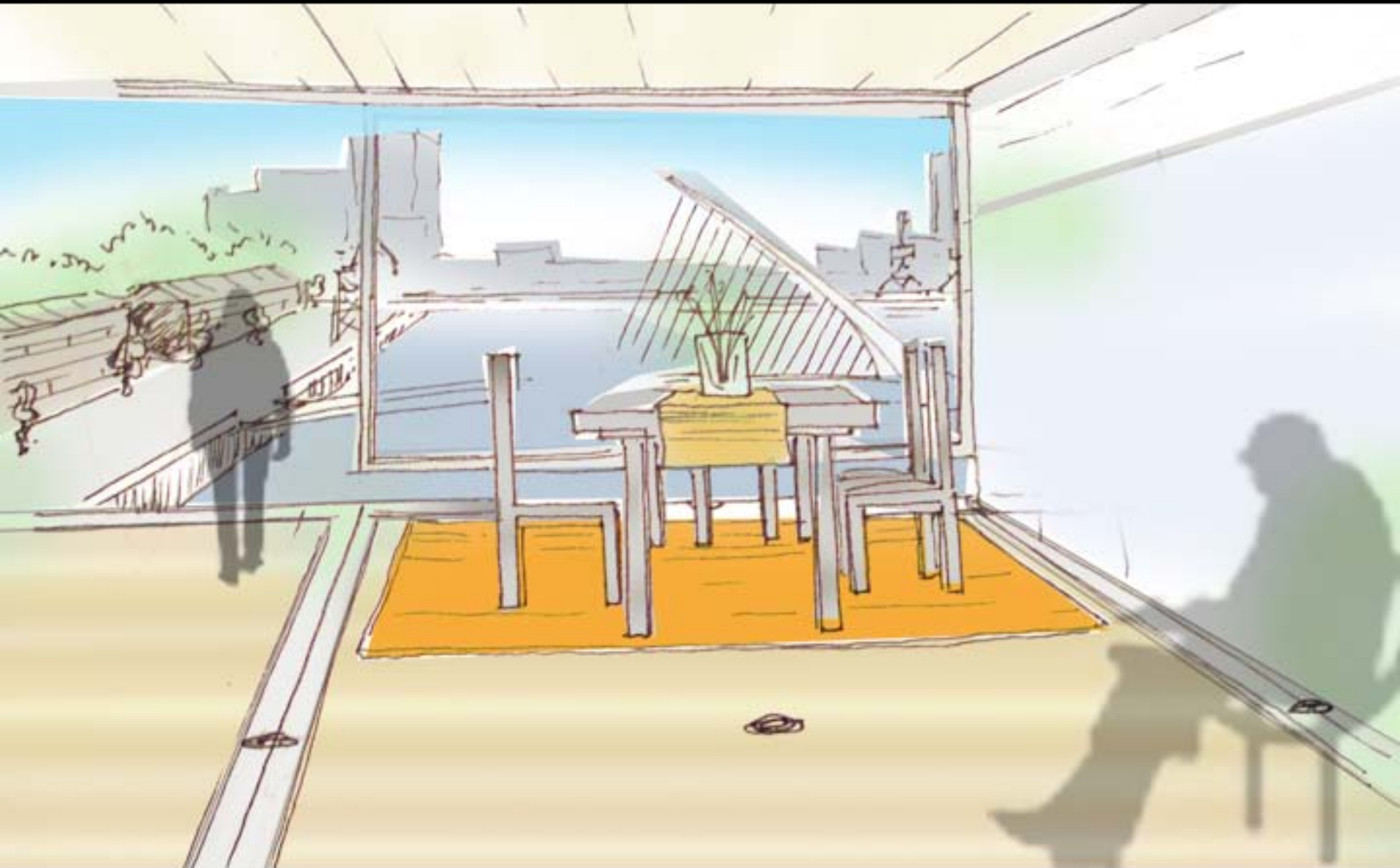


SLIDING ROOF PANEL



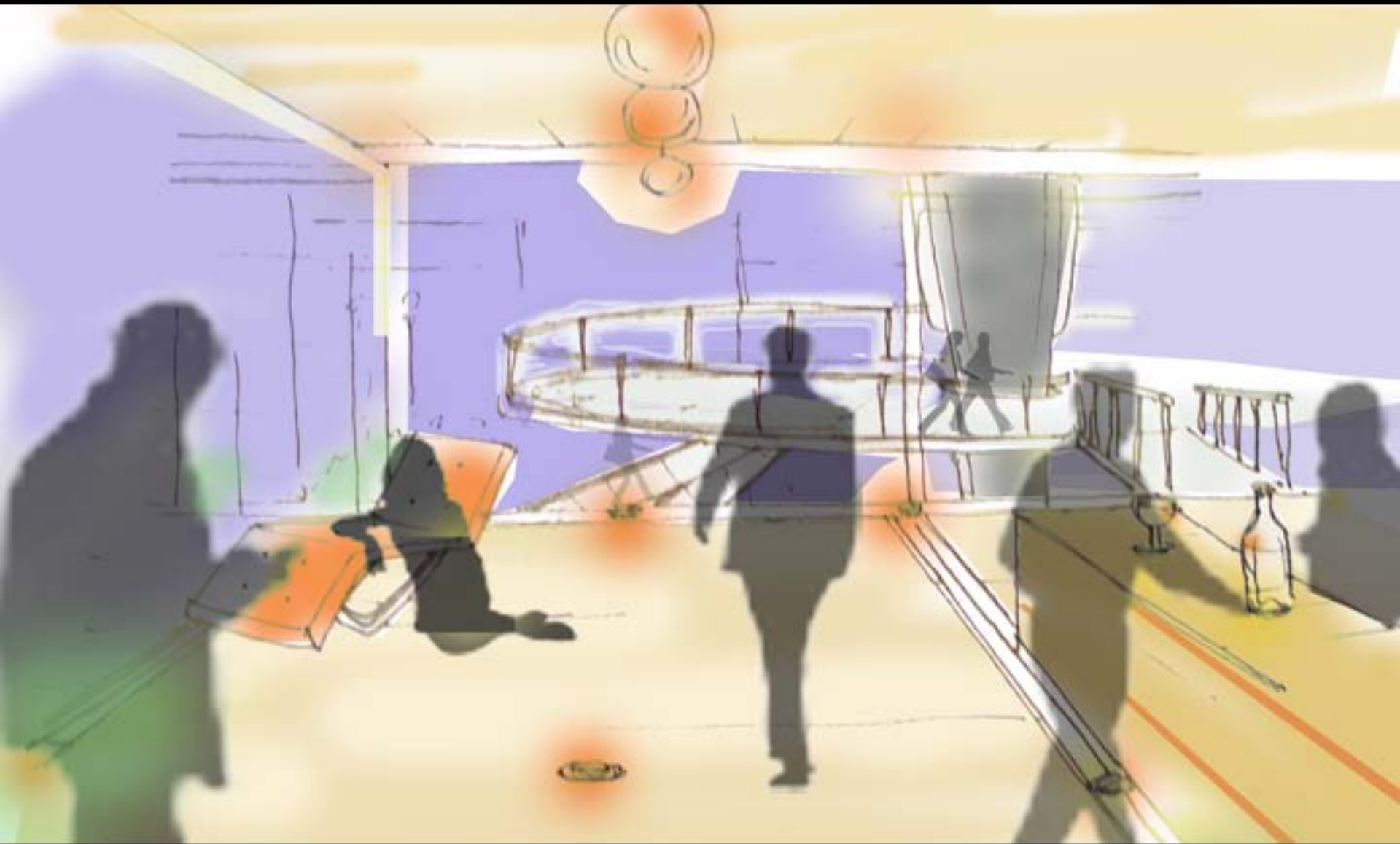
OPERABLE ROOF.

. FORM . P R I V A C Y . V I E W . DAY L I G H T .



G R I D . MATERIAL . TRANSPARENT . W A T E R .

N I G H T L I F E . S O C I A L . B E S E E N . M E E T .



C O L O R . R E F L E C T . S H A D O W . i l l u m i n a t e .