

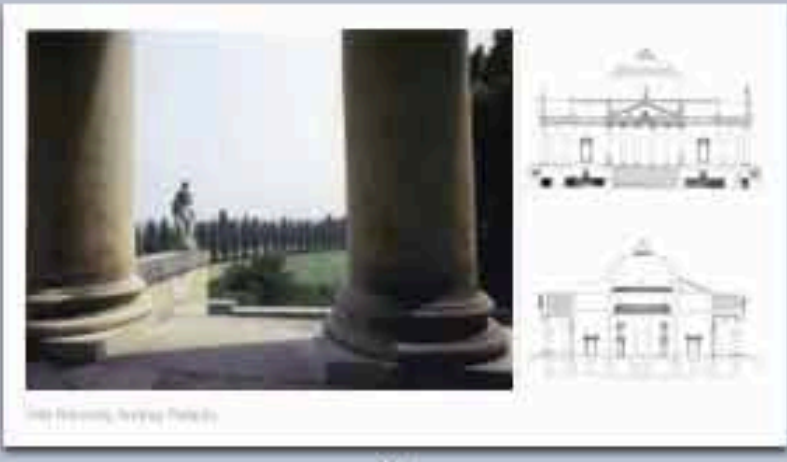
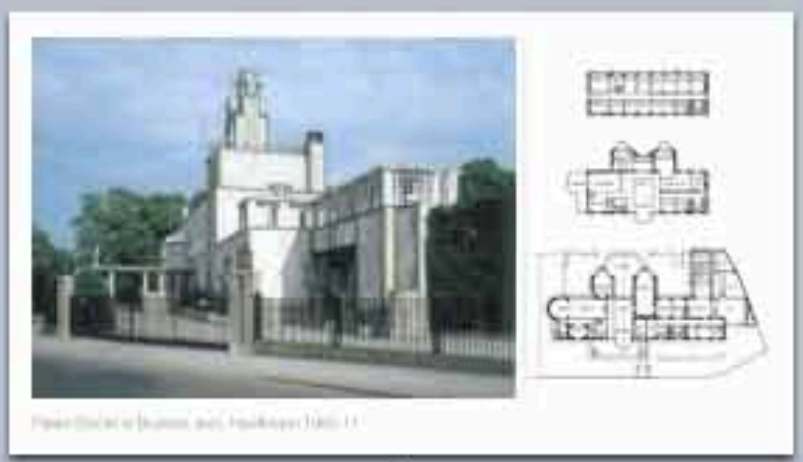
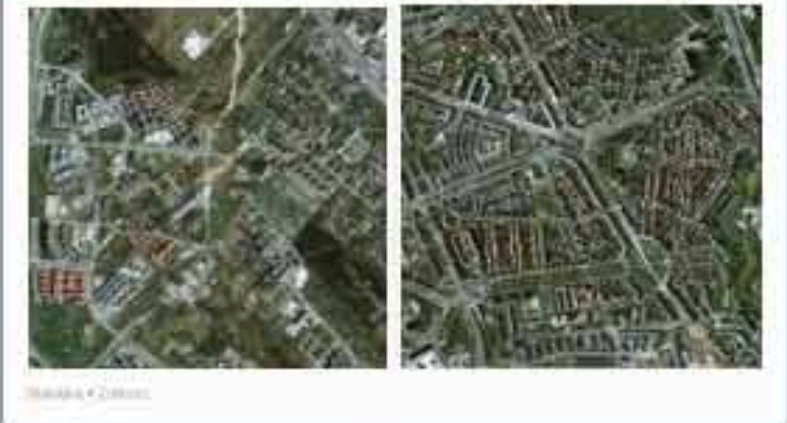
Warsztat architekta

Czesław Bielecki

Warszawa, 18 stycznia 2012

Warsztat architekta

1. Architektura jako scenariusz
2. *Modus i locus*
3. Między developmentem a designem
4. Skala i materialność architektury
5. Własność i parcelacja
6. Styl transnarodowy
7. Między przeszłością a przyszłością




Poprzednio

Własność i parcelacja

5.

Styl transnarodowy

A.M. CASSANDRE
ŒUVRES GRAPHIQUES MODERNES 1923-1939



NORMANDIE
C^{IE} G^{LE} TRANSATLANTIQUE
French Line
LE HAVRE — SOUTHAMPTON — NEW-YORK
SERVICE RÉGULIER
PAR PAQUEBOTS DE LUXE
ET À CLASSE UNIQUE

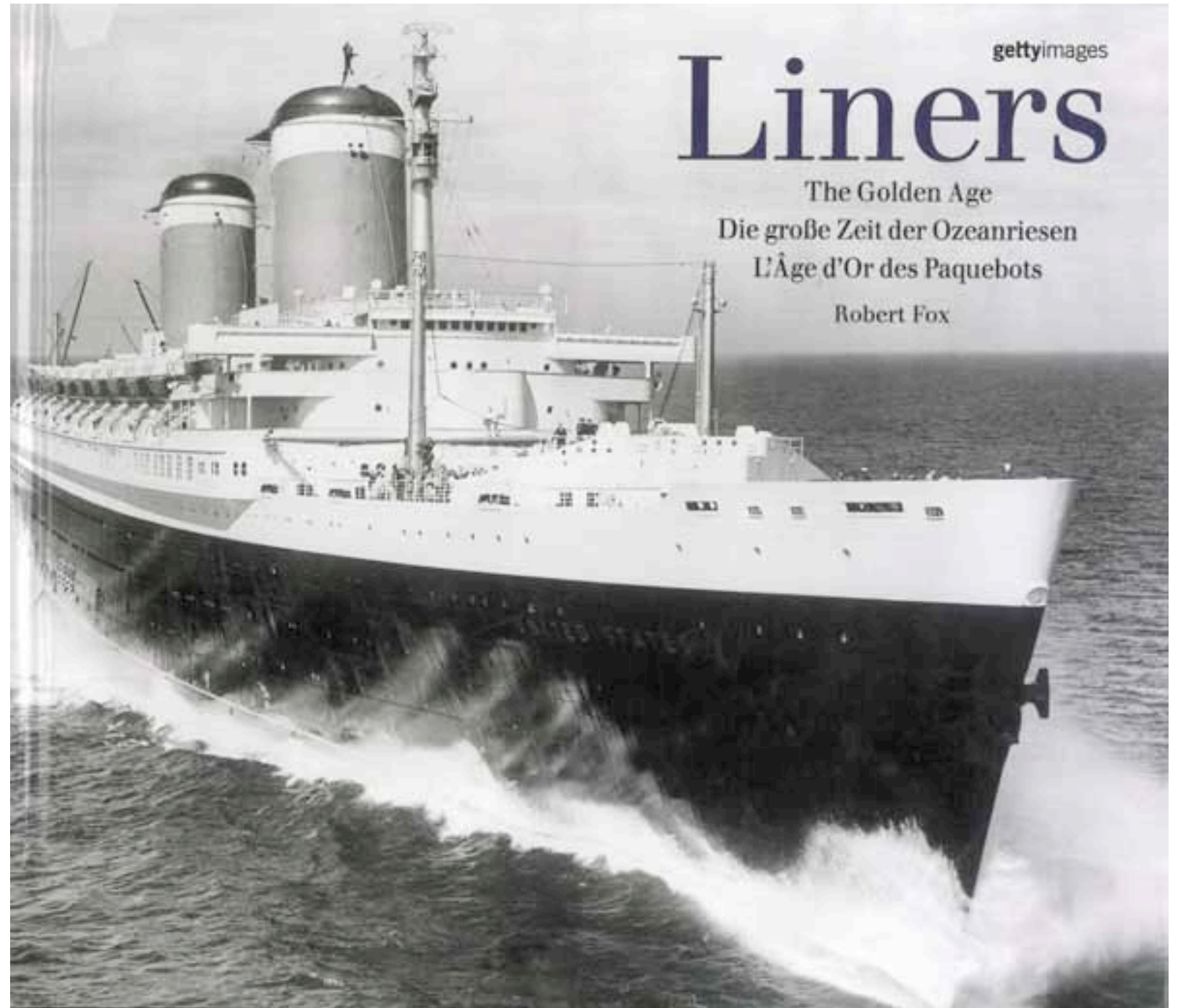
BnF
Bibliothèque nationale de France

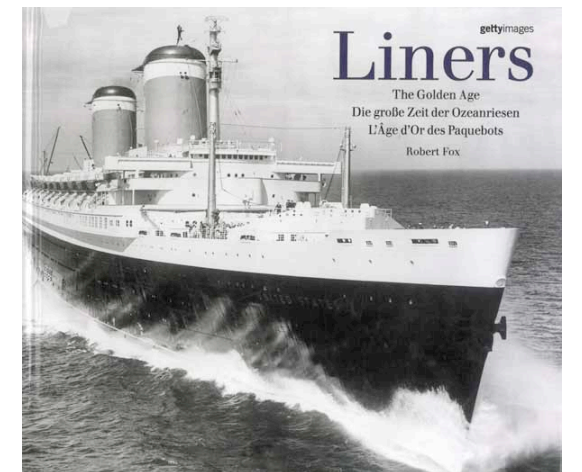
gettyimages

Liners

The Golden Age
Die große Zeit der Ozeanriesen
L'Âge d'Or des Paquebots

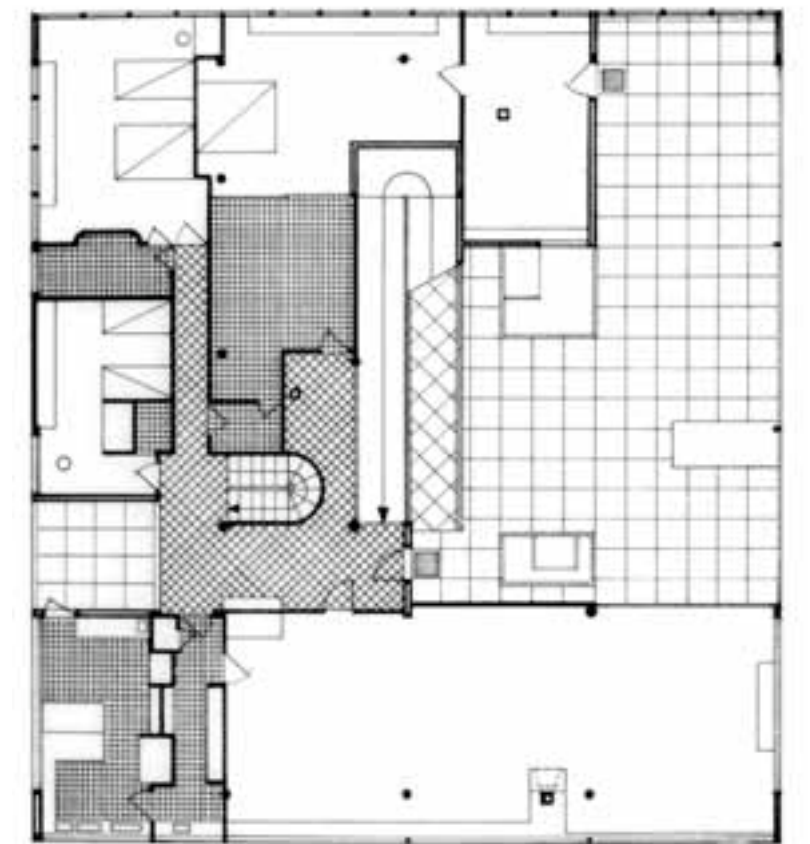
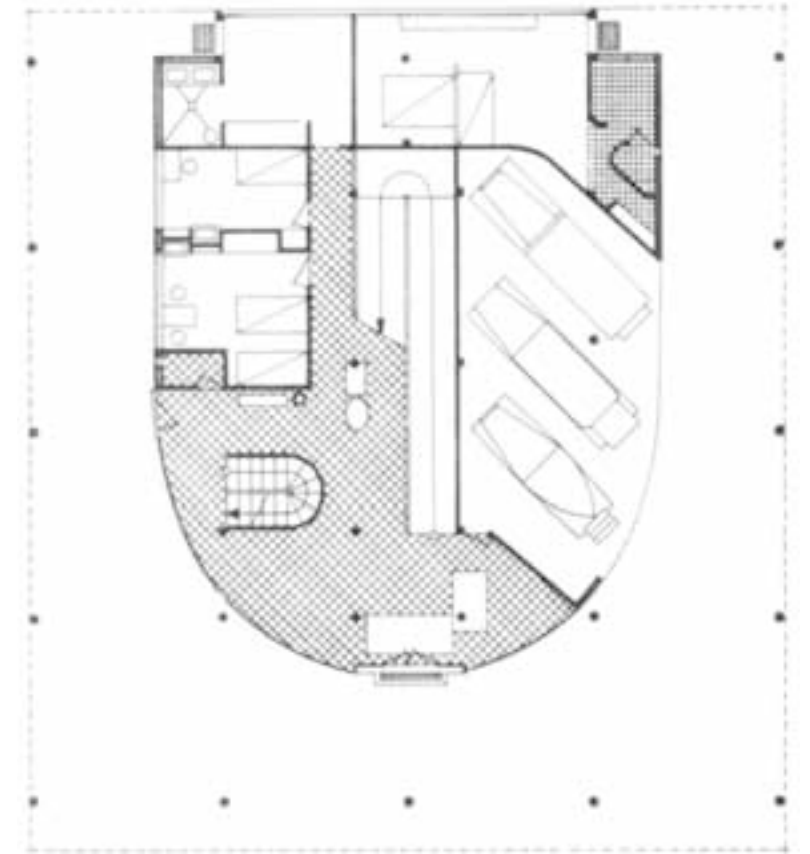
Robert Fox







Villa Savoye w Poissy, Le Corbusier (1929-1931)

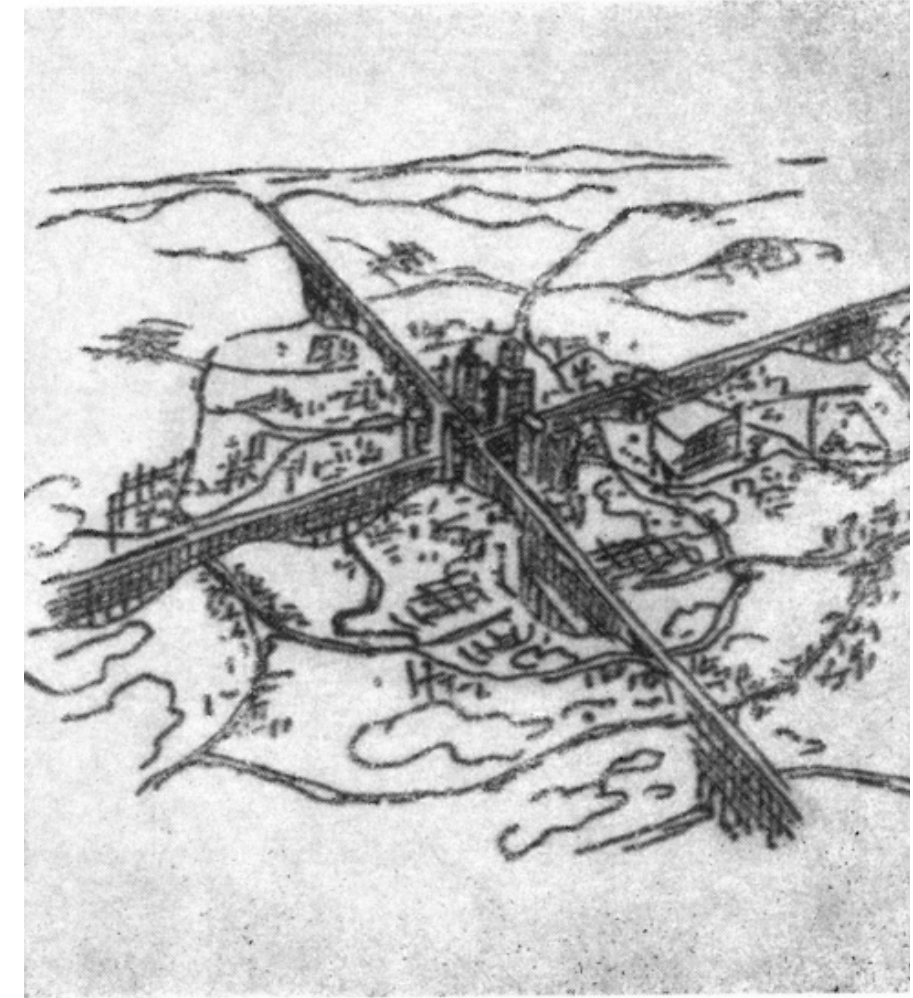


1925



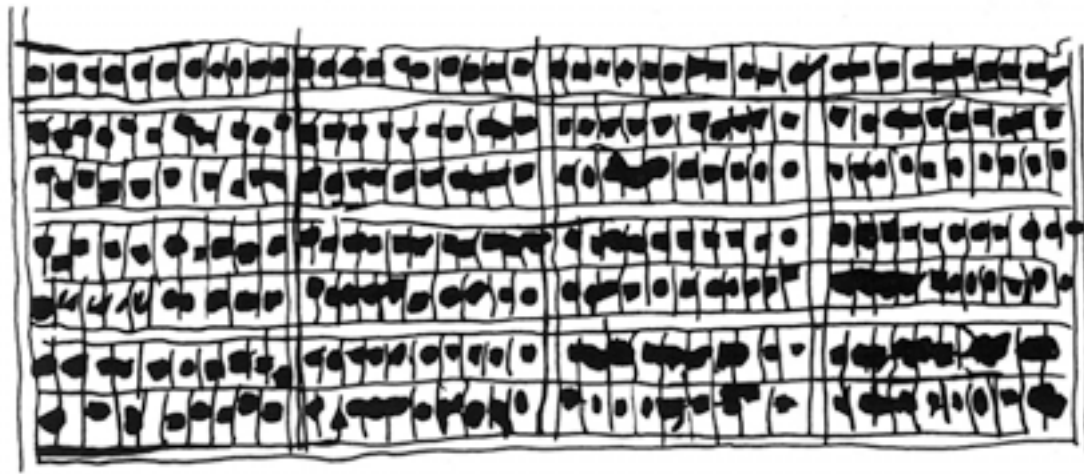
Paris, Plan Voisin, Le Corbusier

1929



Urbanisation de Sao Paulo du Brésil





ici : 1400
 Habitants
 en
 maisons
 familiales
 = 5 habitants
 x
 280 maisons

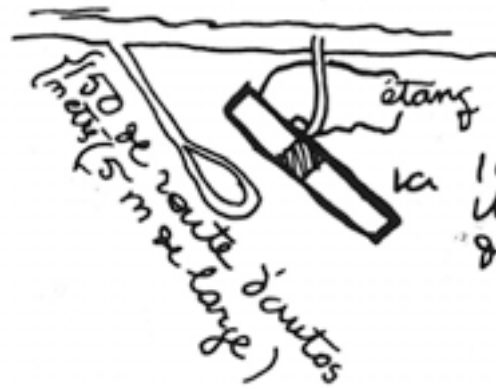
Total 3 kilomètres 1/2

(B)

voilà le
 drama!

de rues 3 1/2 km
 de gaz 3 1/2 " "
 d'eau 3 1/2 " "
 d'égouts etc 3 1/2 " "

passerelle de 1m.83 de large
 x 50m de long



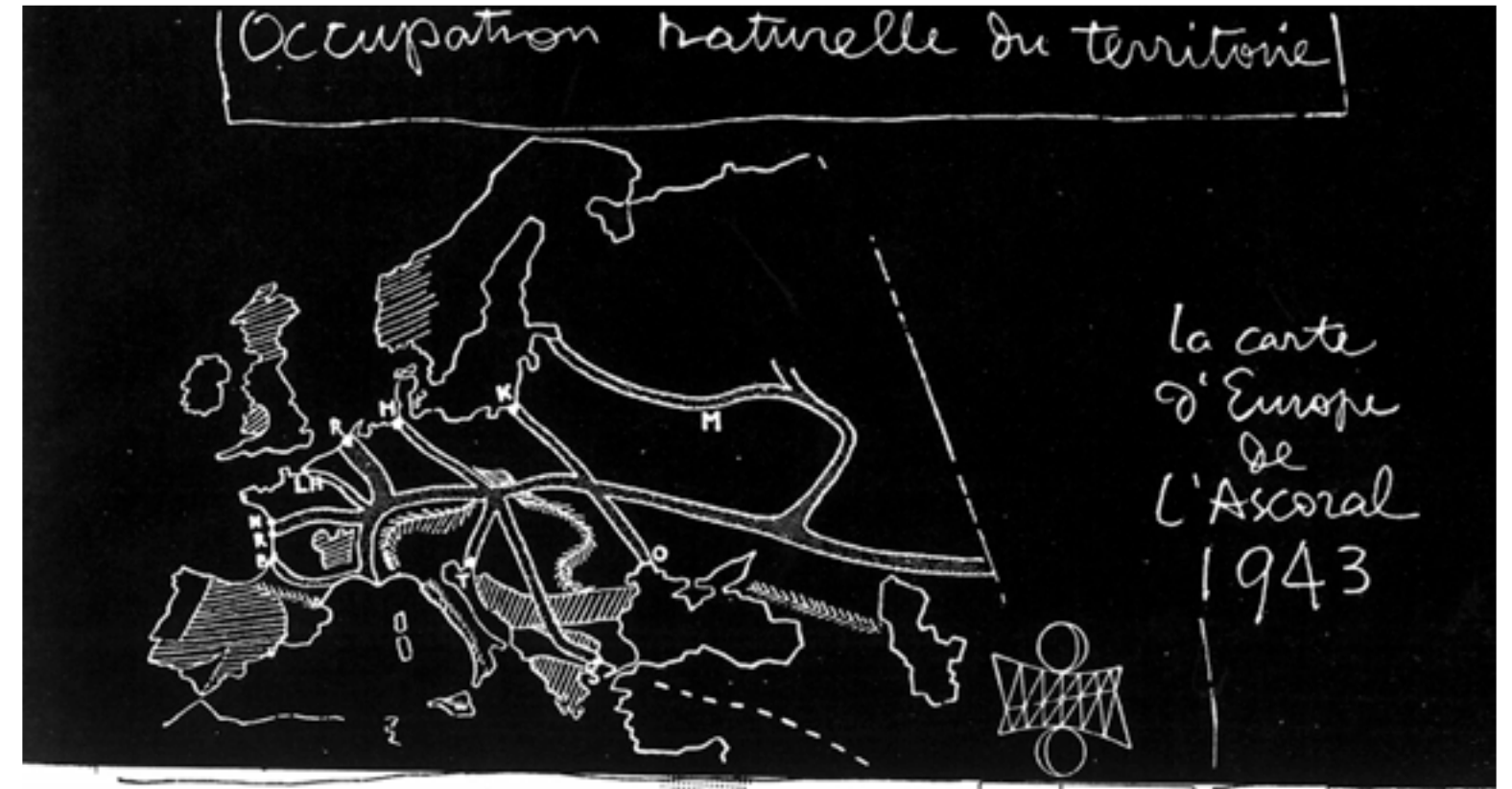
(A)

ici 1400 Habitants
 Unité d'habitation
 de Nantes - Rezé

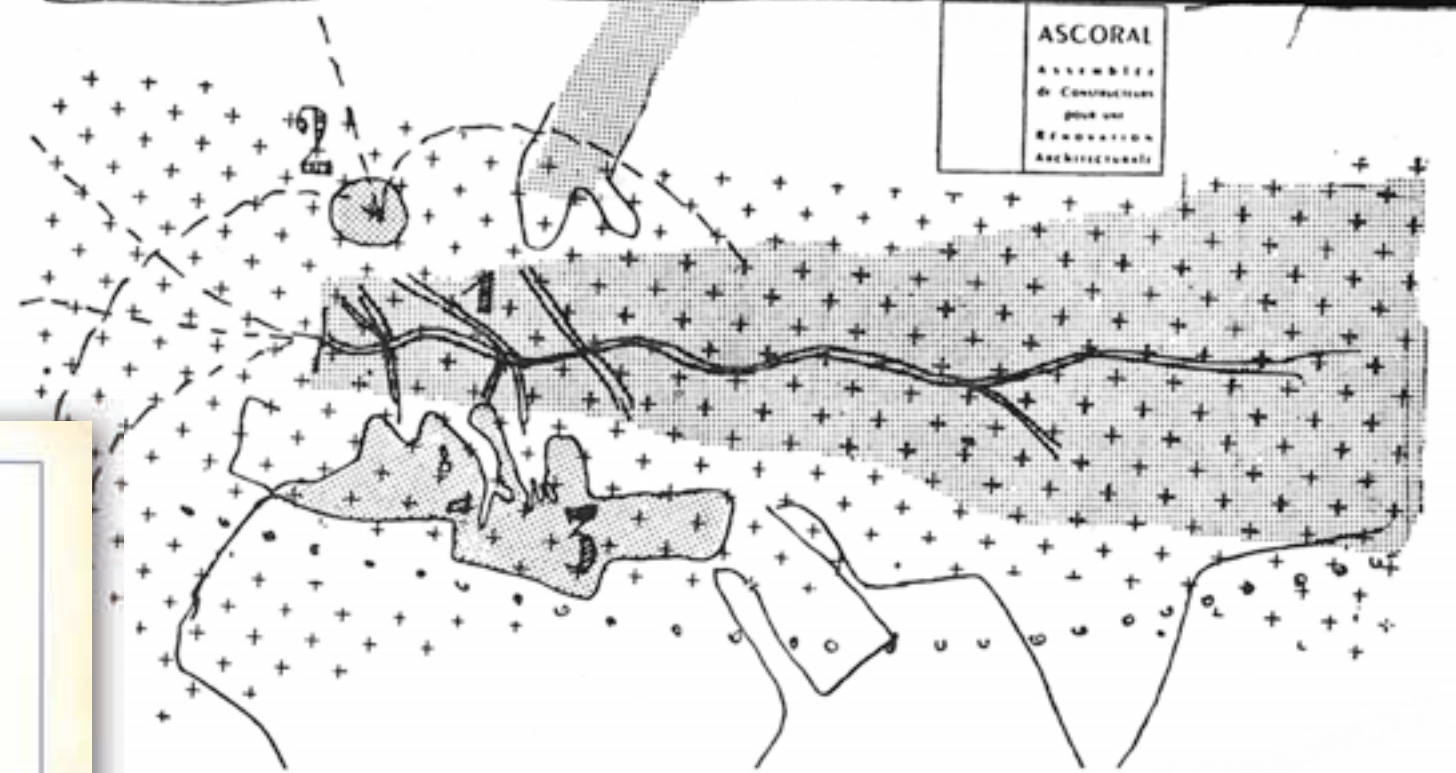
Total : une route d'autos
 150 mètres
 Piétons : une
 passerelle de
 1m 83 x 50m
 une seule porte

(B) et (A) sont à même échelle !!!

L-C

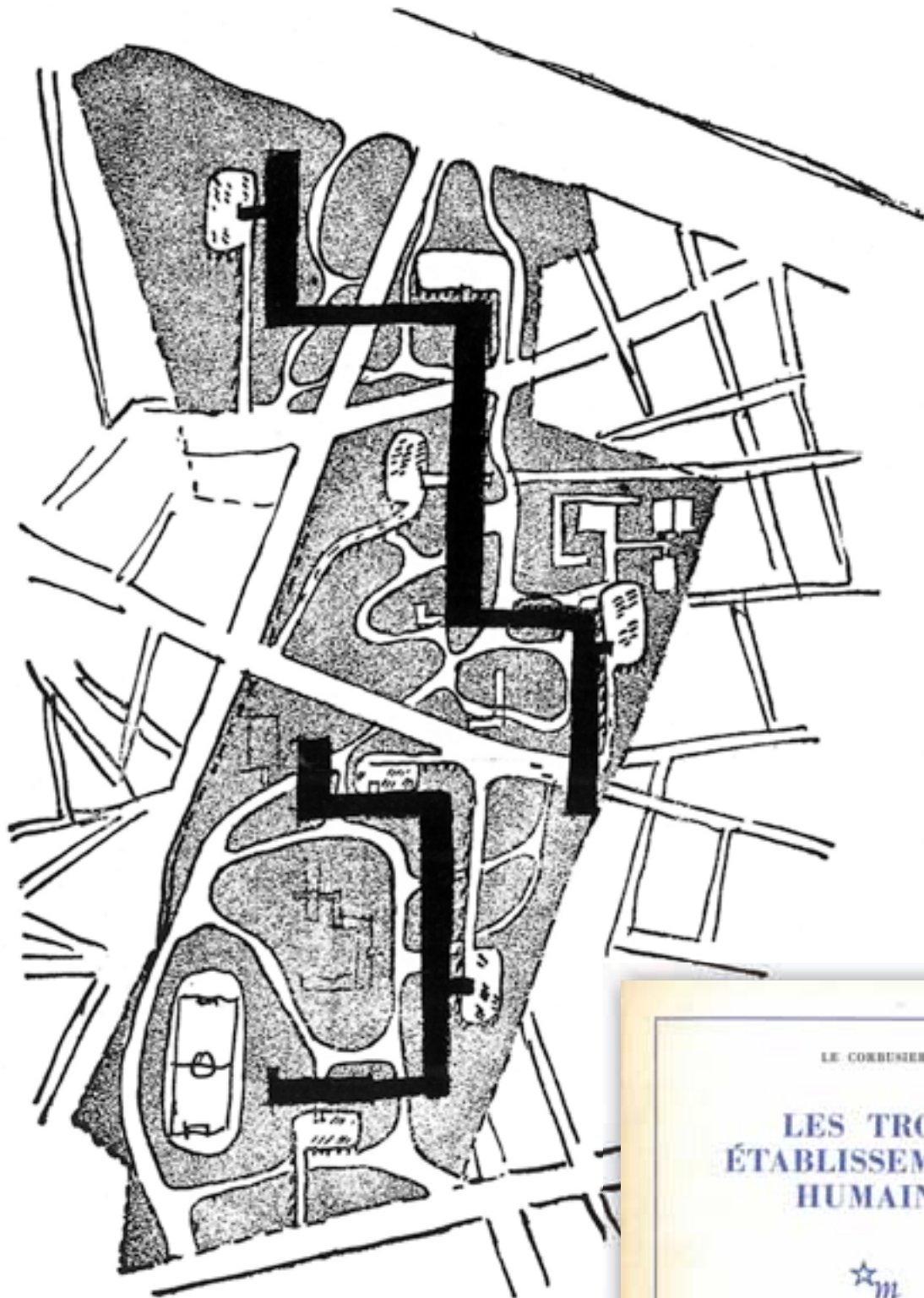
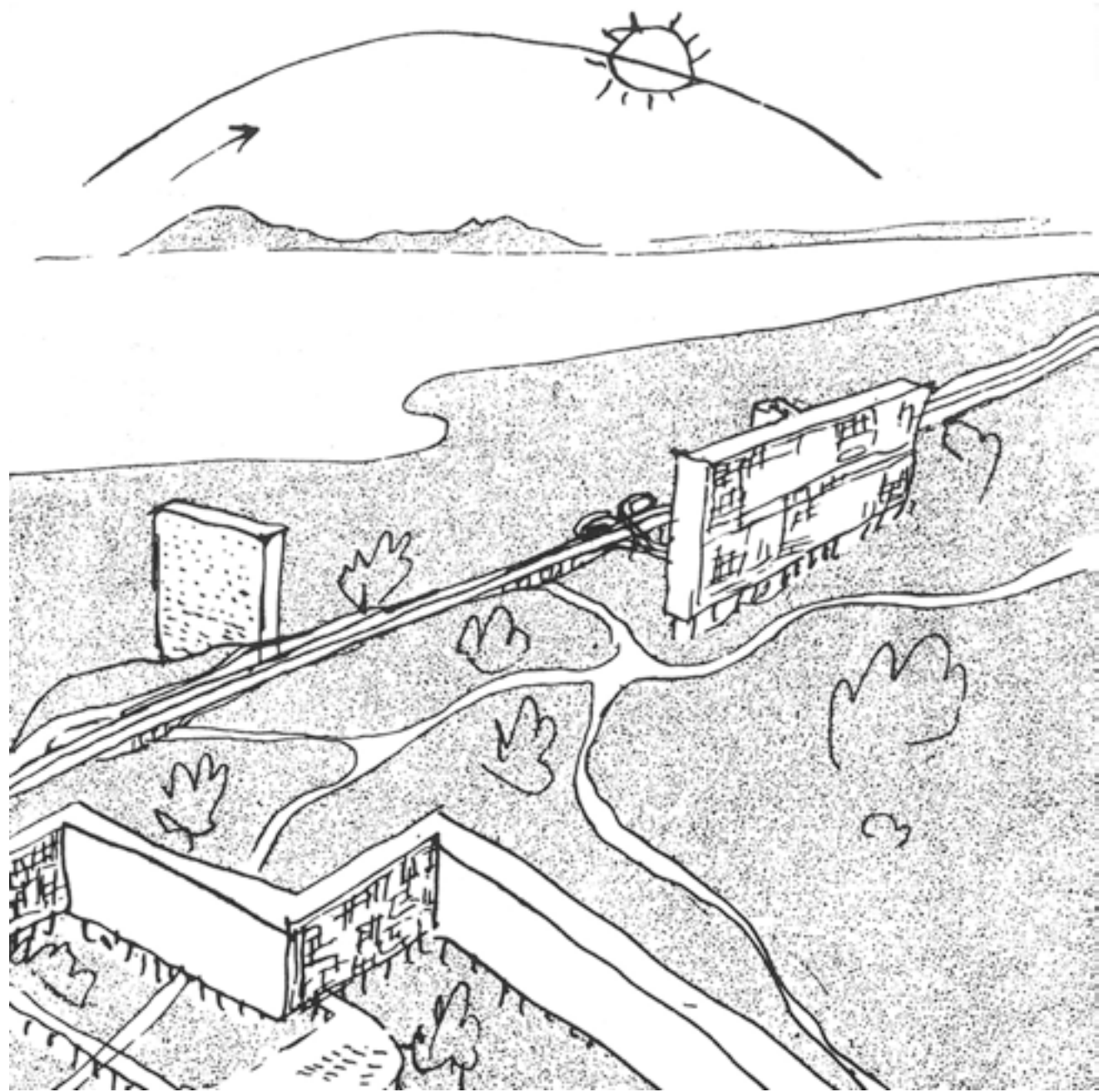


la carte
 d'Europe
 de
 L'Ascoral
 1943



ASCORAL
 ASSOCIATION
 de Constructeurs
 pour une
 REGENERATION
 ARCHITECTURALE





Exemple d'application dans l'ilot n° 6 à Paris.





Une part des façades ouverte sur rue, l'autre sur cour. Résultat l'ilot à bâtir et la rue corridor.

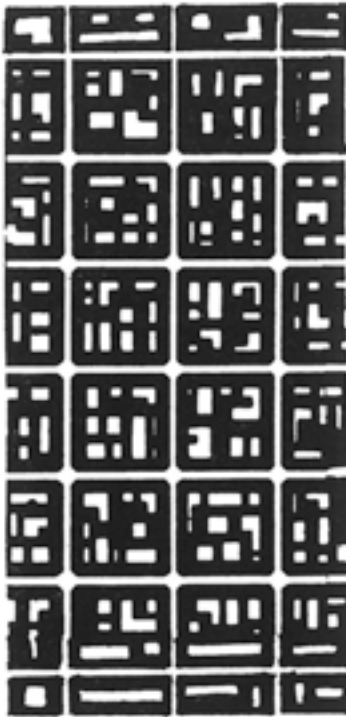


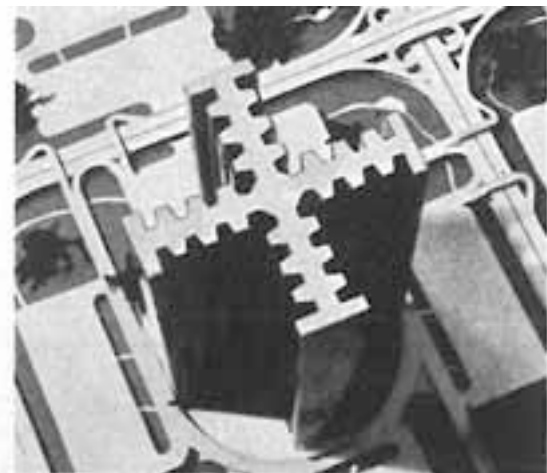
à même échelle

Paris

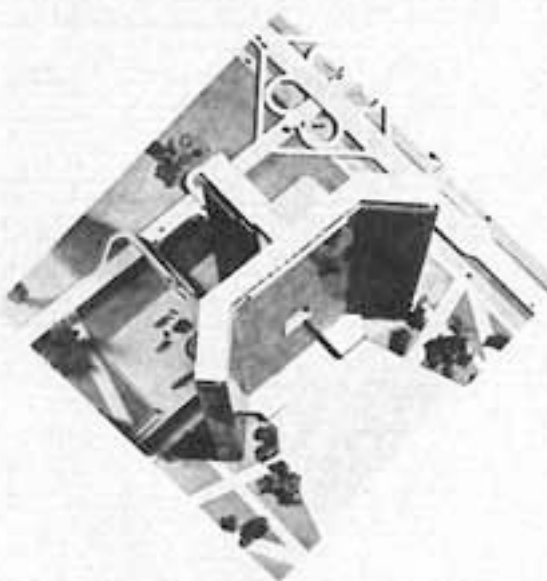
New-York

Buenos-Aires





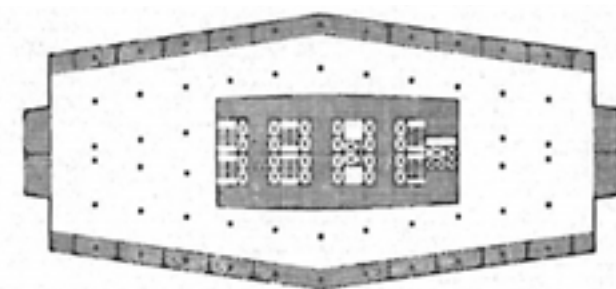
1925



1930



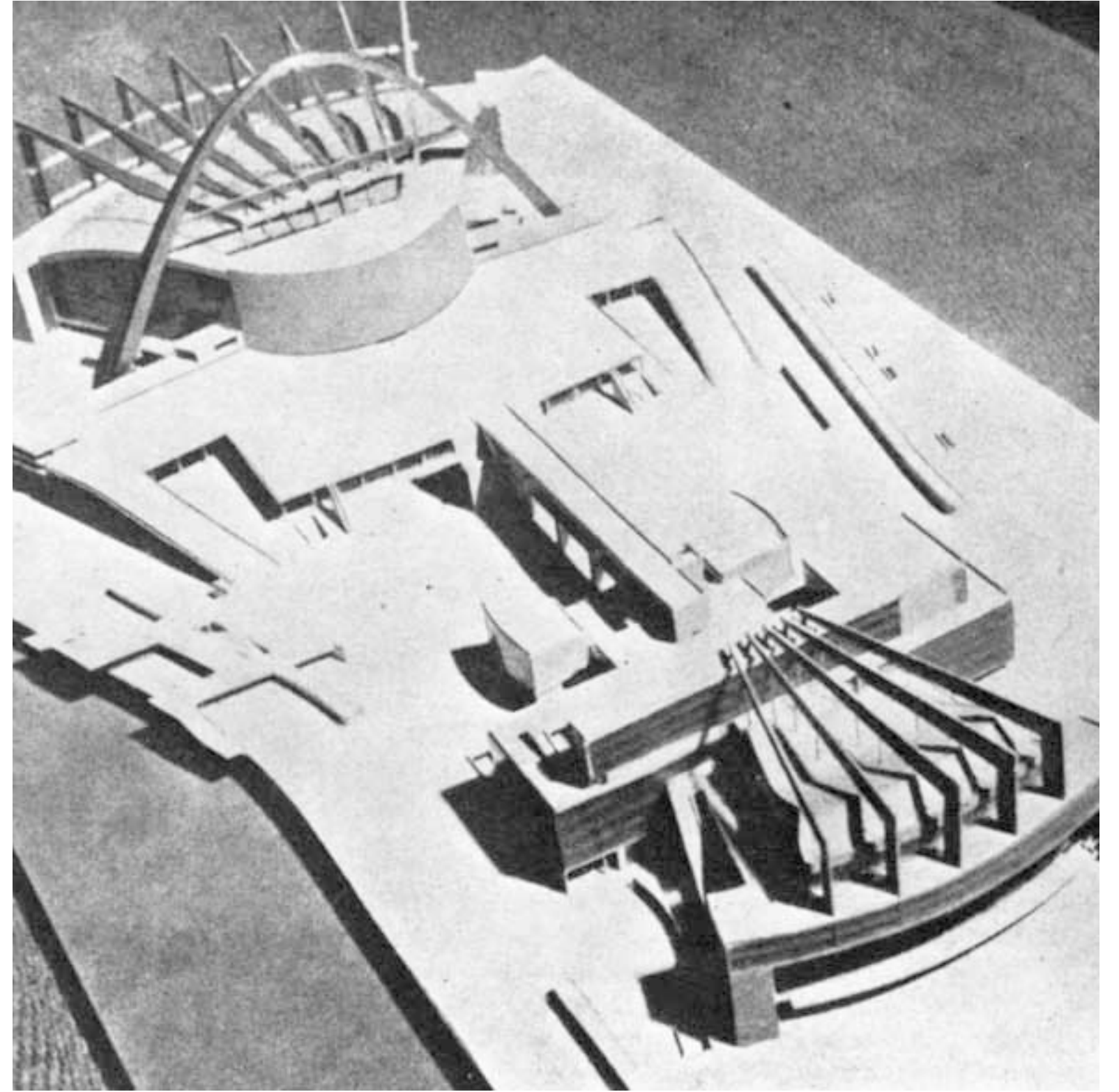
1933



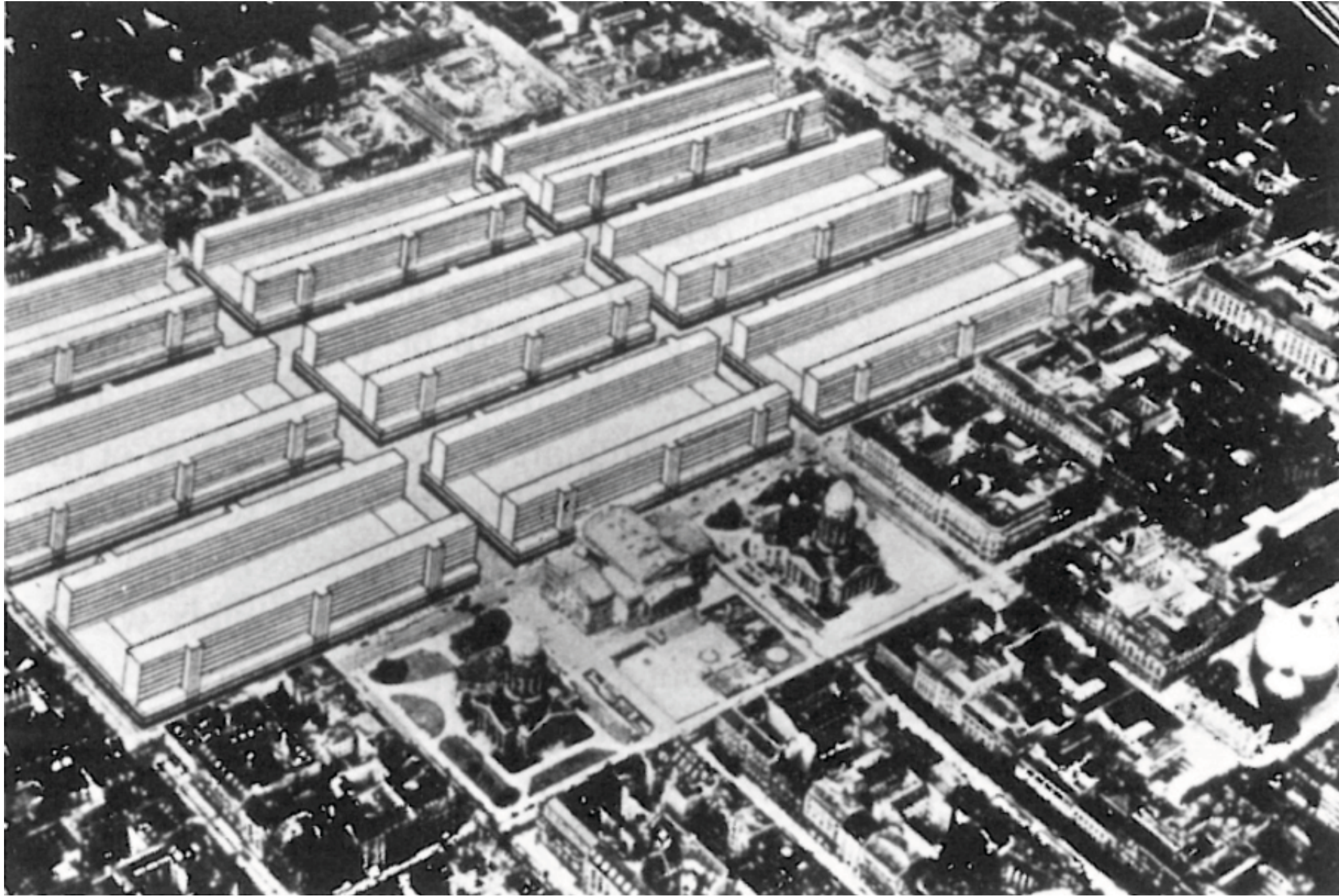
1938



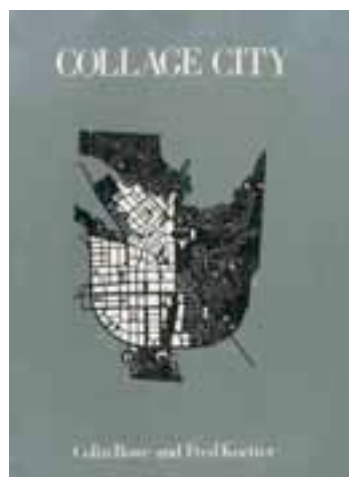
Budynek mieszkalny w Marsylii 1945-52 • Makieta wieżowca w Algierze 1938, Le Corbusier

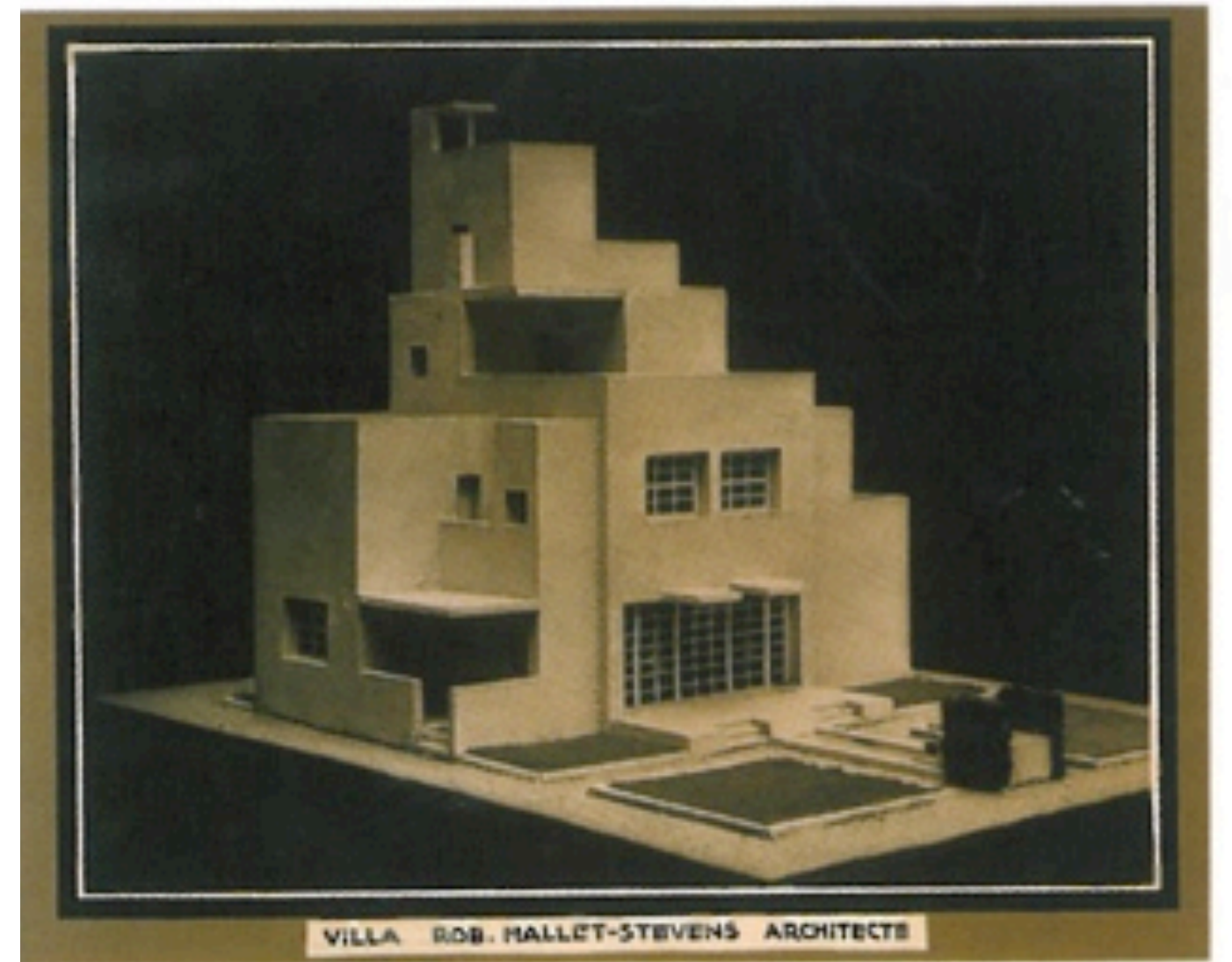
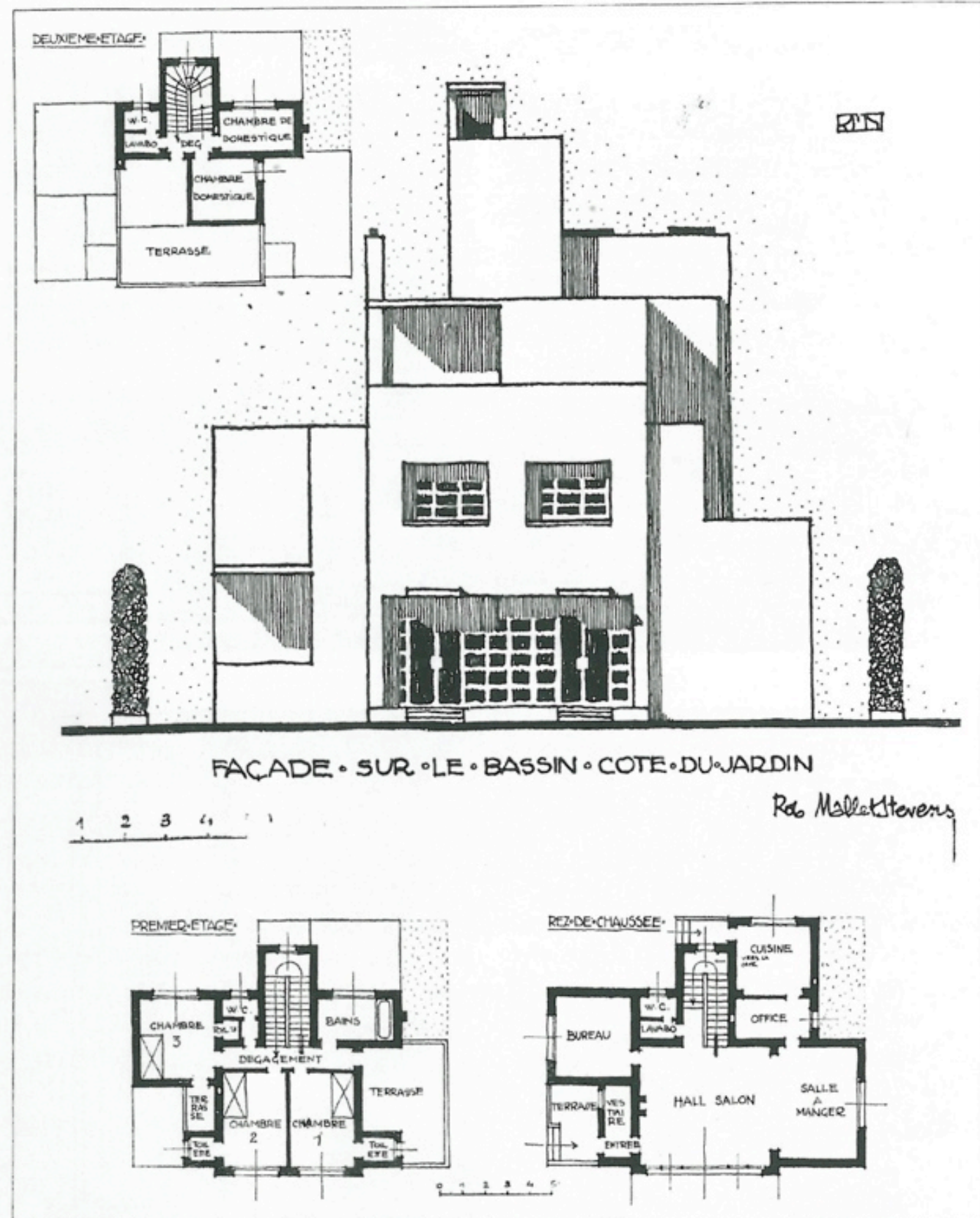


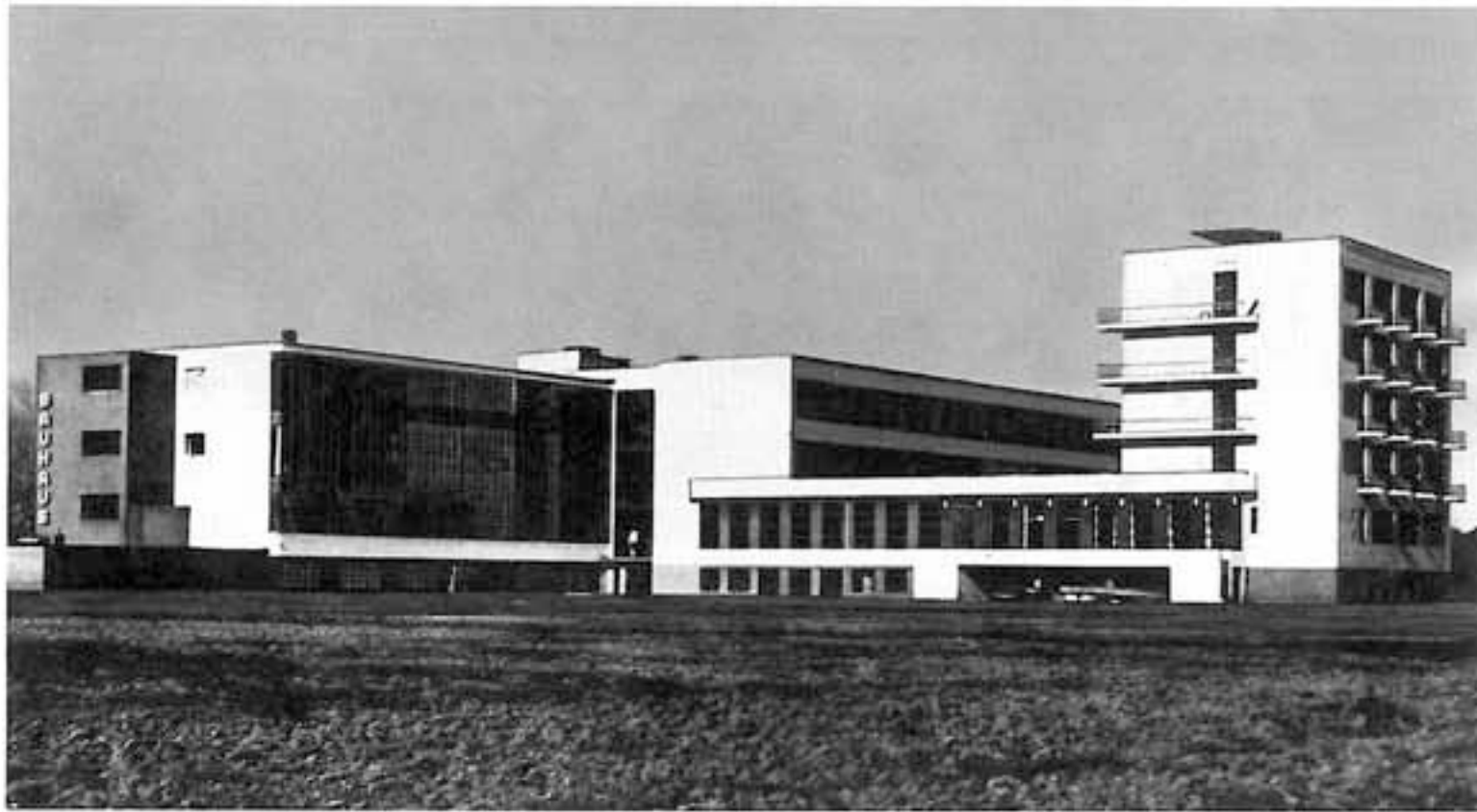
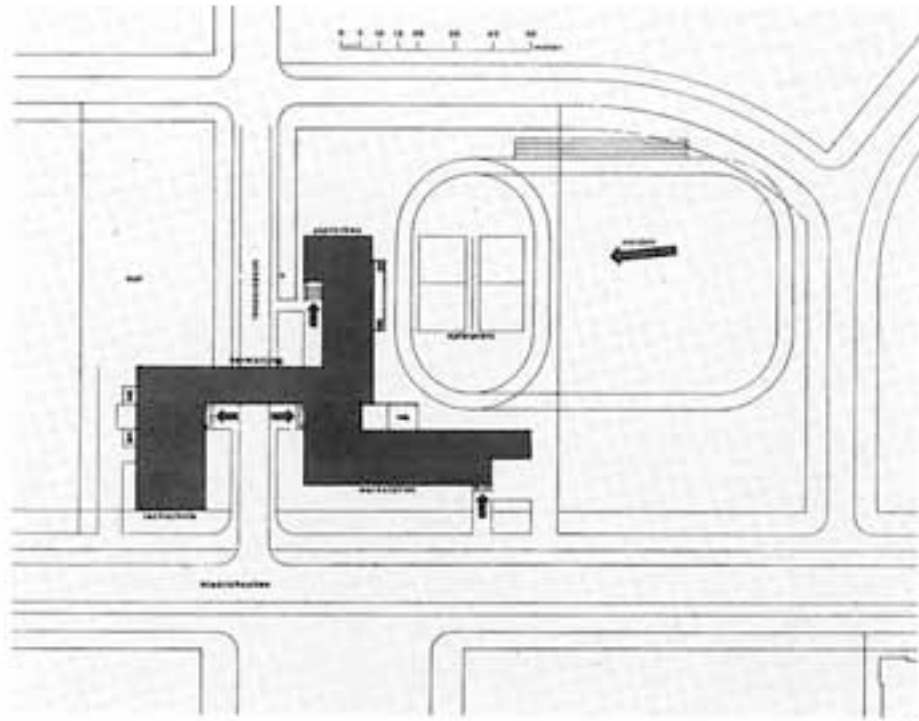
Projekt Pałacu Sowietów w Moskwie, 1931 Le Corbusier



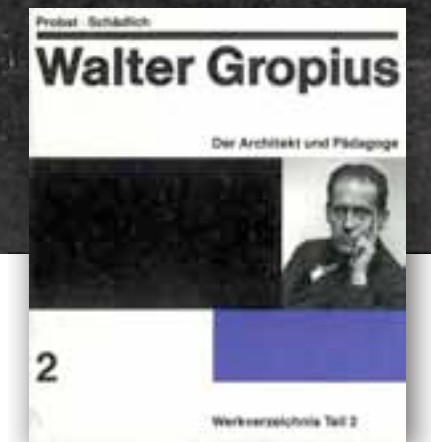
Hilberseimer: project for Central. Berlin, 1927

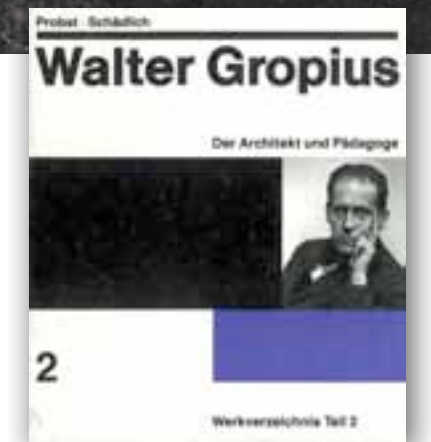
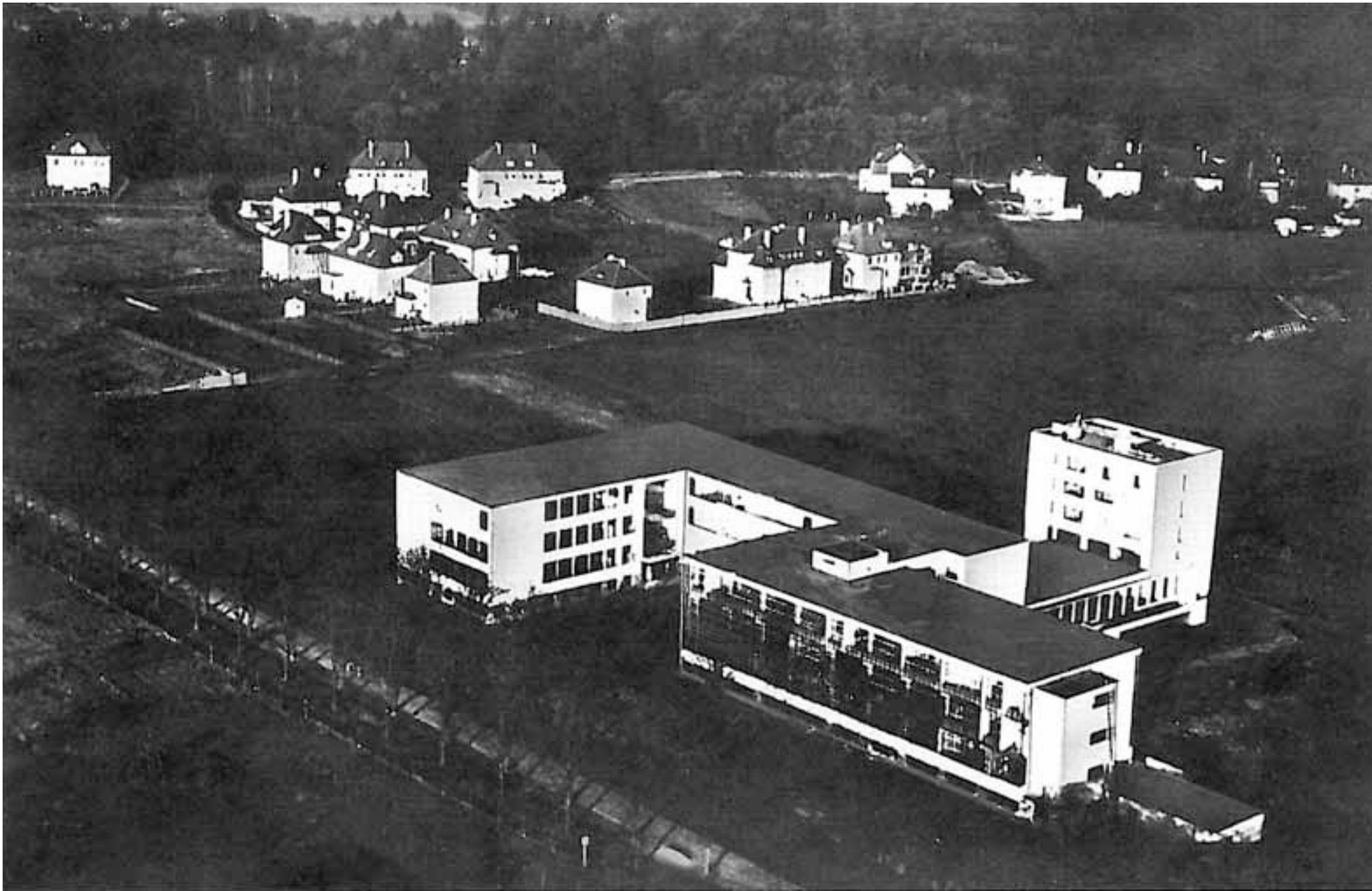




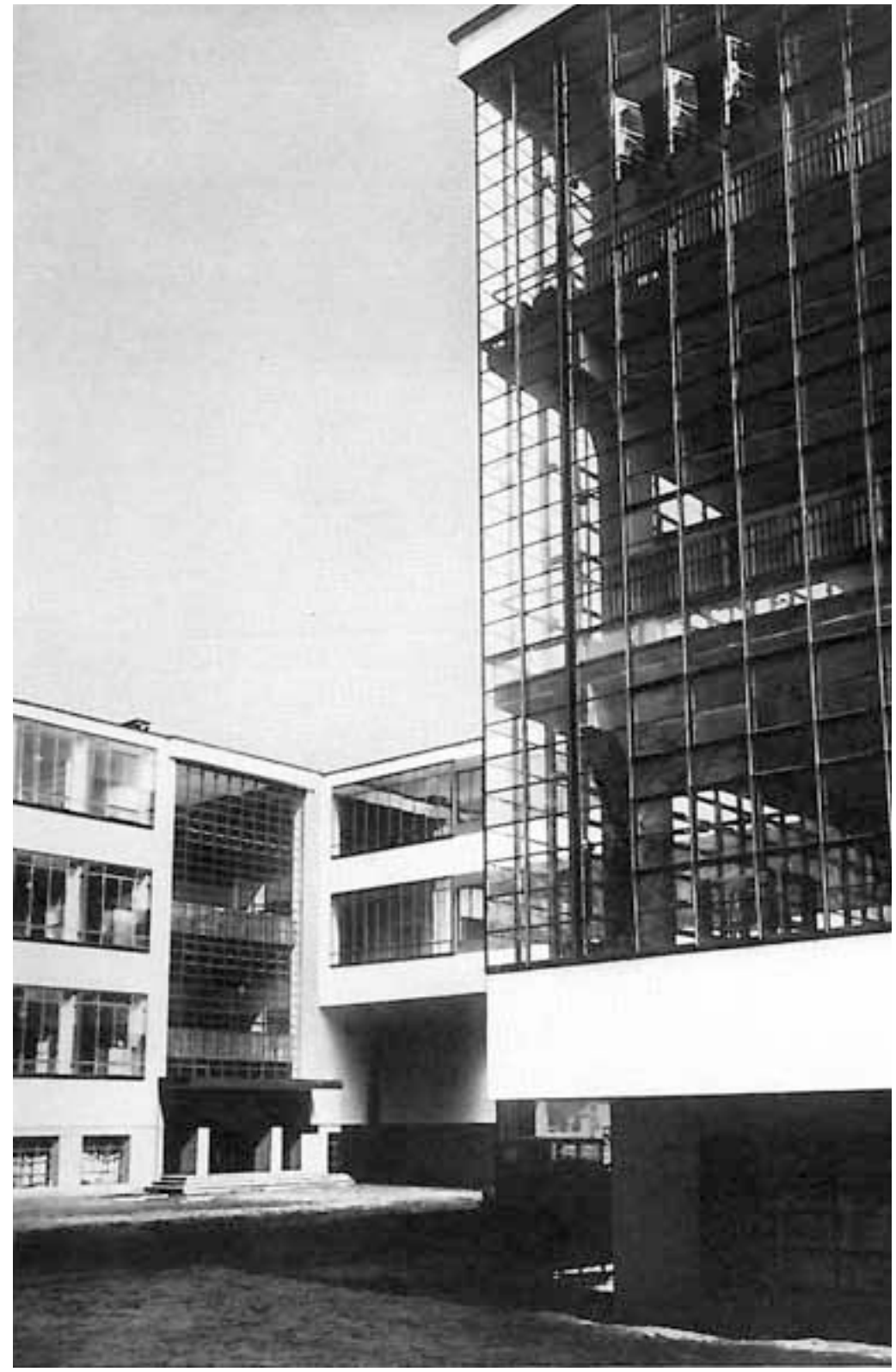
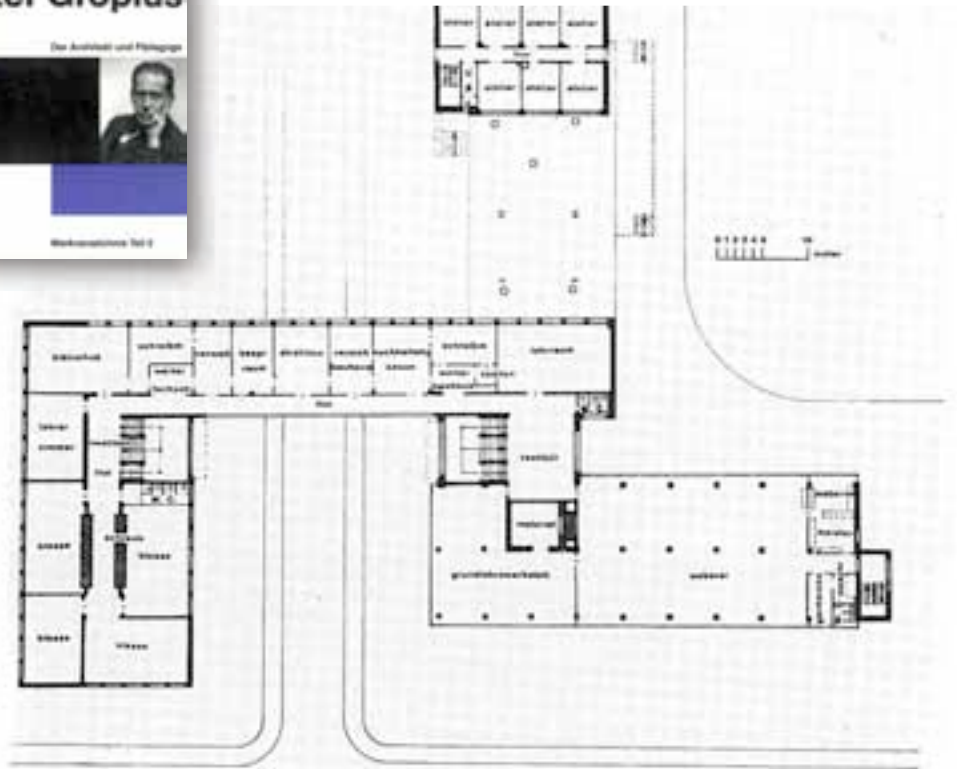
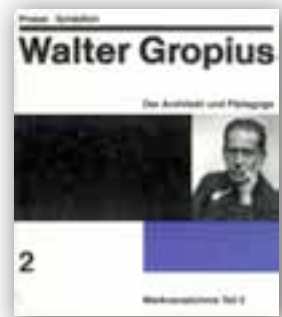


Bauhaus 1925-26, Walter Gropius

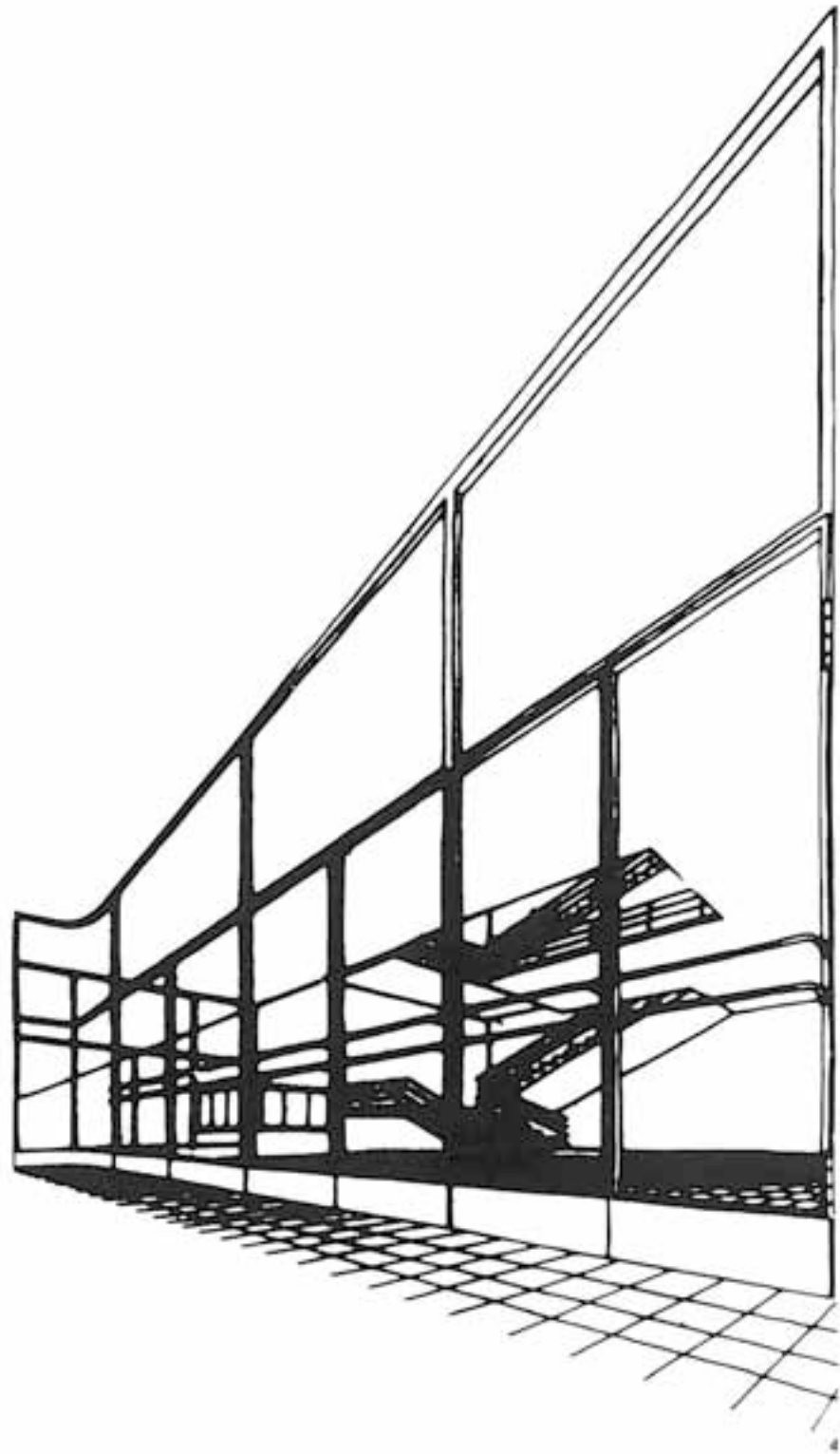




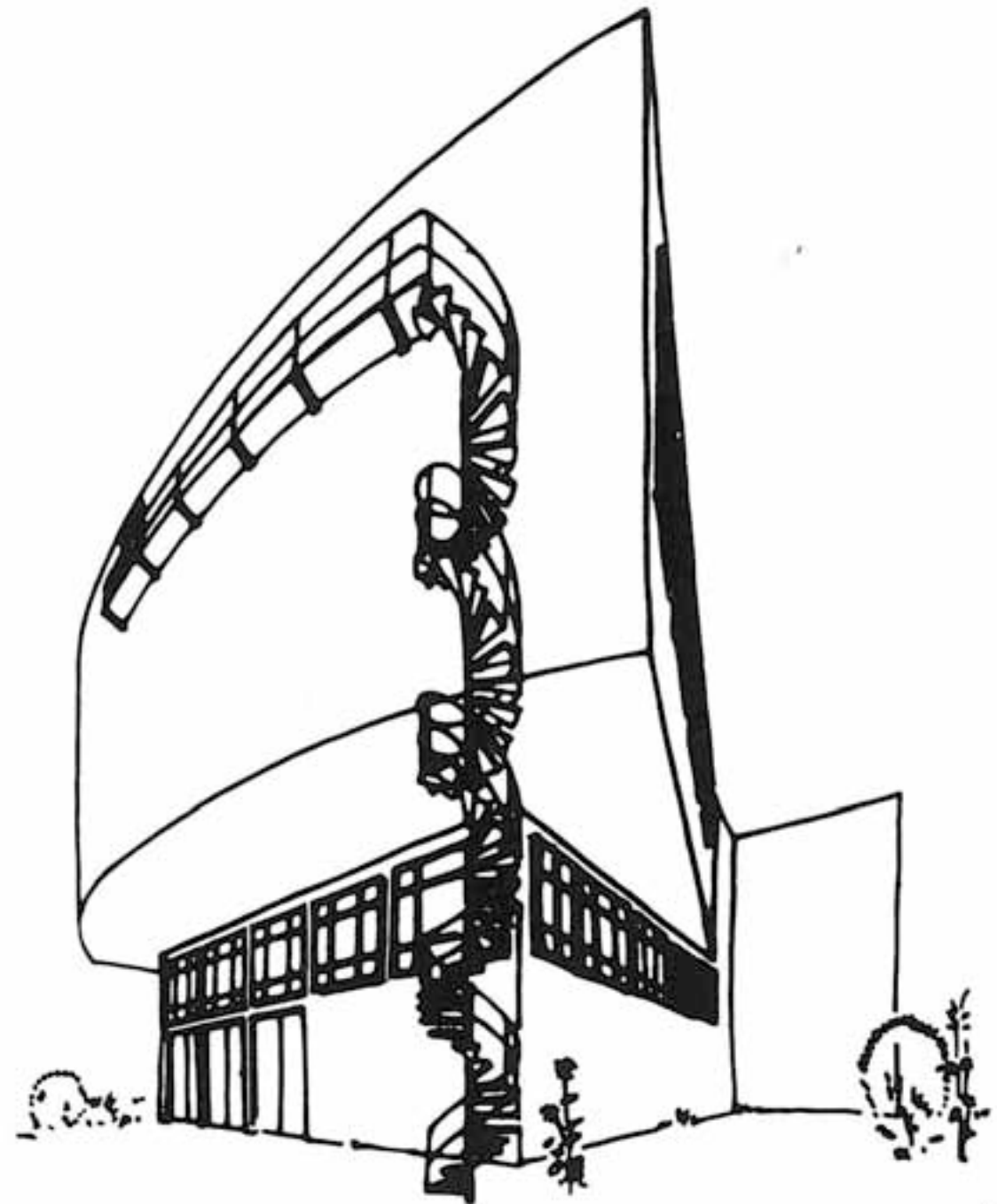
Bauhaus 1925-26, Walter Gropius, Walter Gropius



Bauhaus 1925-26, Walter Gropius



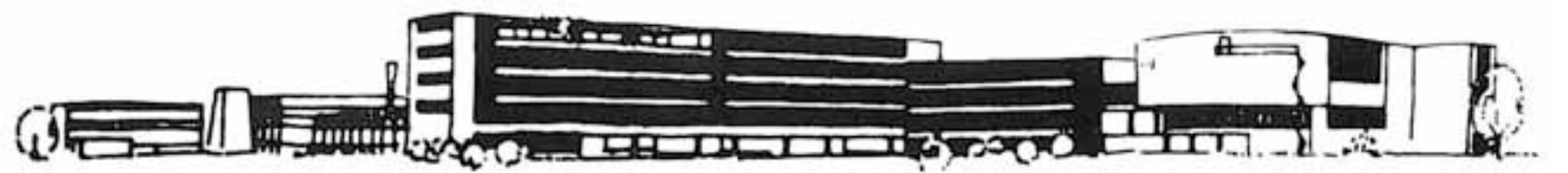
Huse der Technik, Walter Groupius

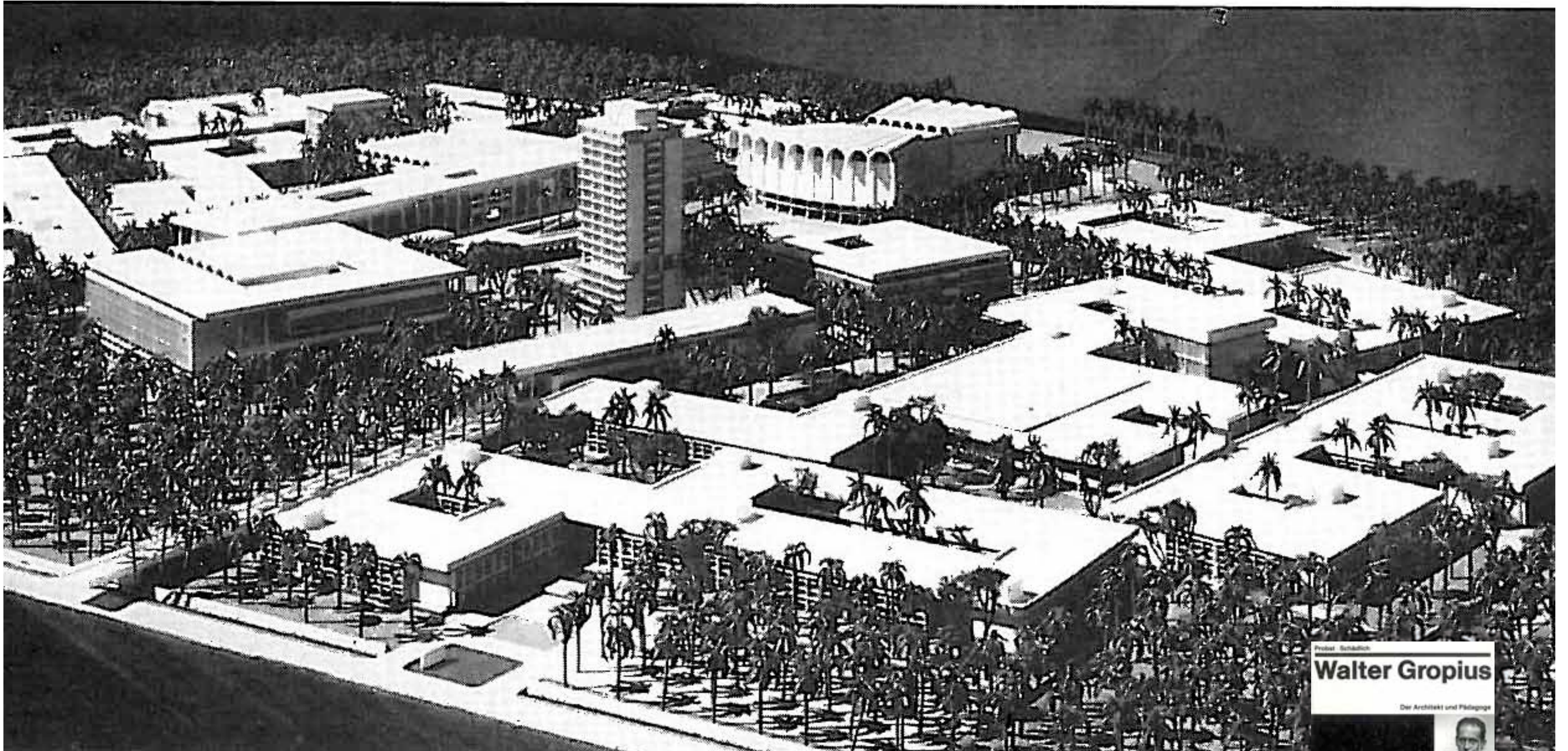


2 Stirnseite vom «Haus der Technik» (Aula)

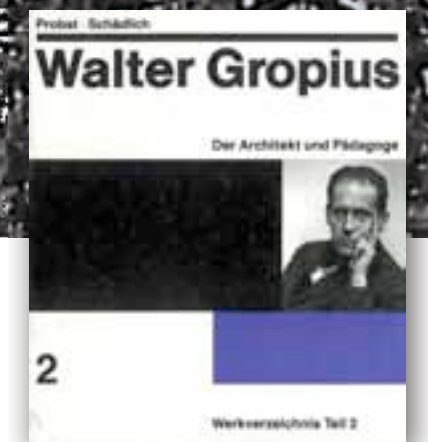
2

3 Blick von Süden auf Klassentrakt und Verwaltungstrakt



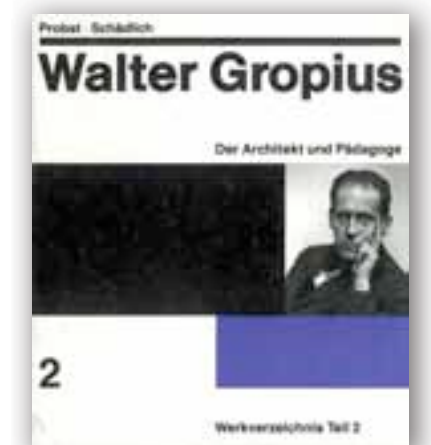


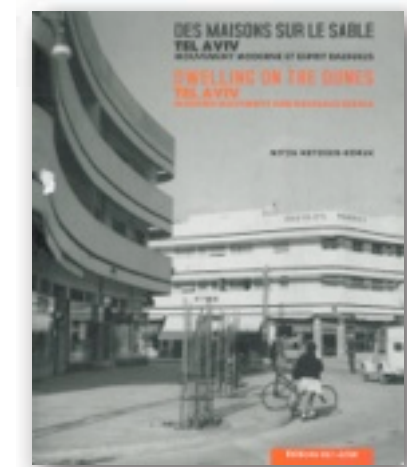
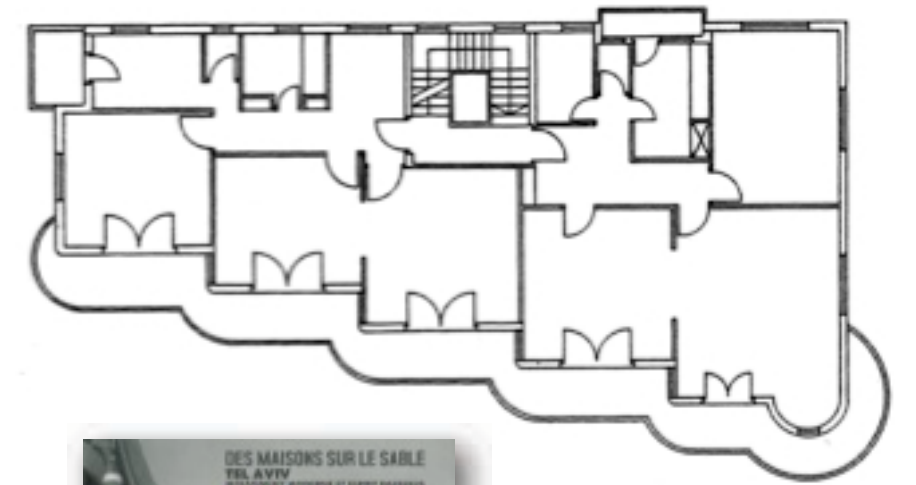
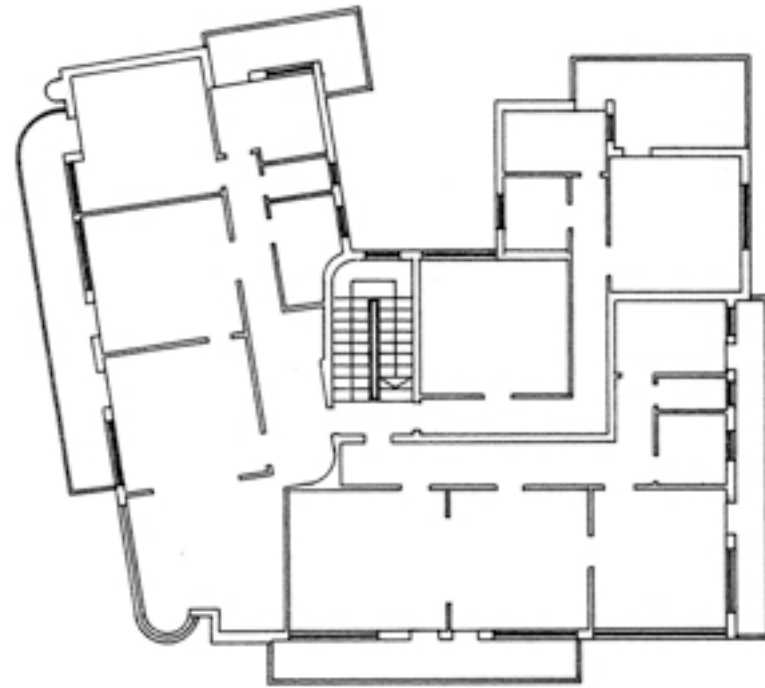
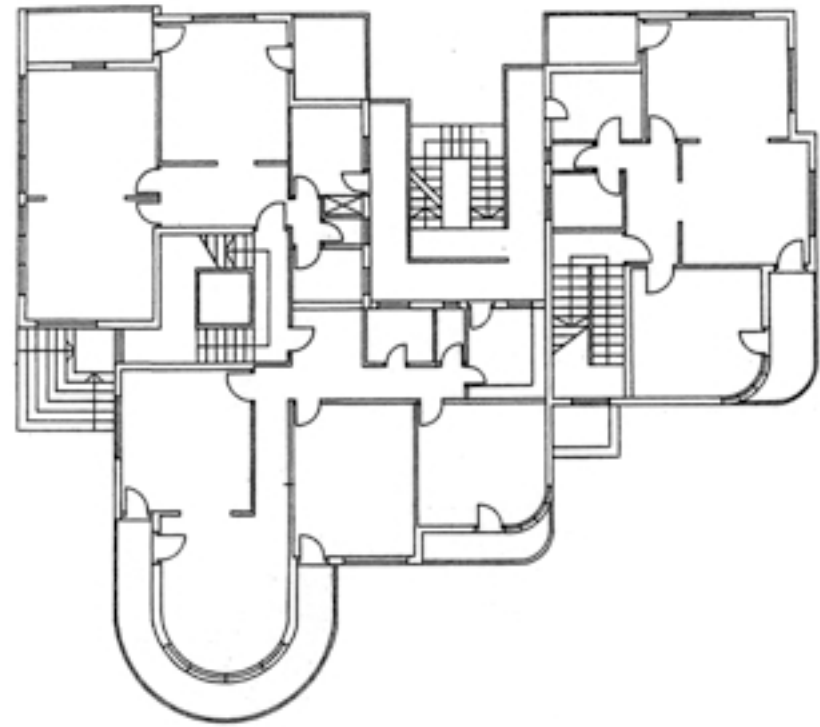
Uniwersytet w Bagdadzie 1957-60, Walter Gropius



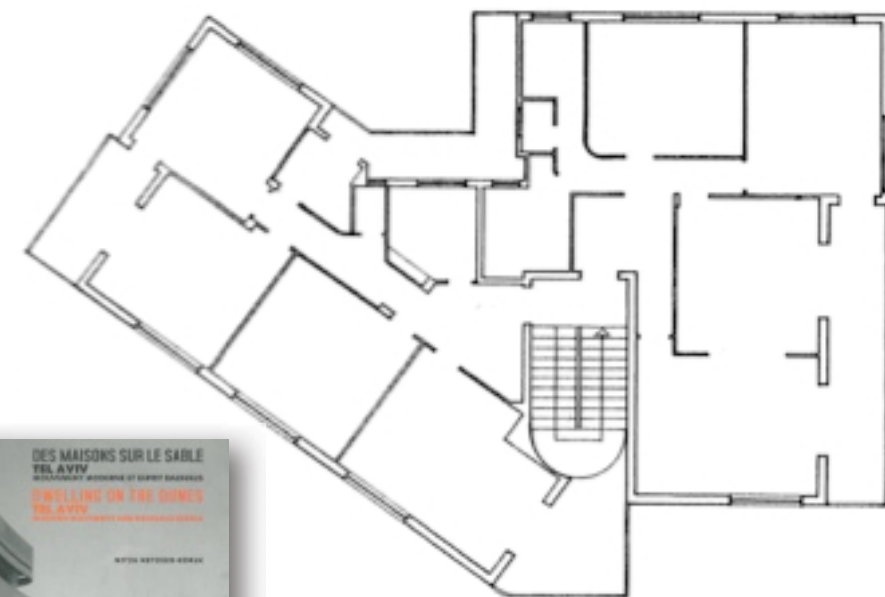
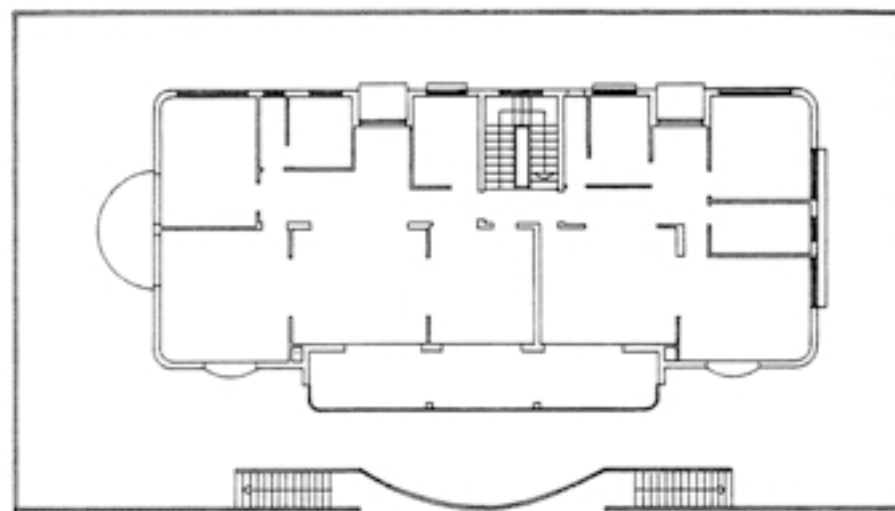


Uniwersytet w Bagdadzie 1957-60,
Walter Gropius





Tel-Aviv, Miasto na wydmach, Sir Patrick Geddes + Bauhaus



Tel-Aviv, Miasto na wydmach, Sir Patrick Geddes + Bauhaus

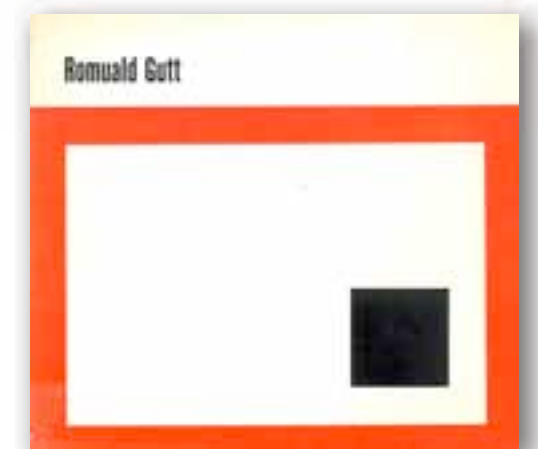


17 Warszawska Szkoła Pielęgniarek w Warszawie.
1927—28. Fragment budynku od strony dziedzińca

18 Warszawska Szkoła Pielęgniarek. Rzut



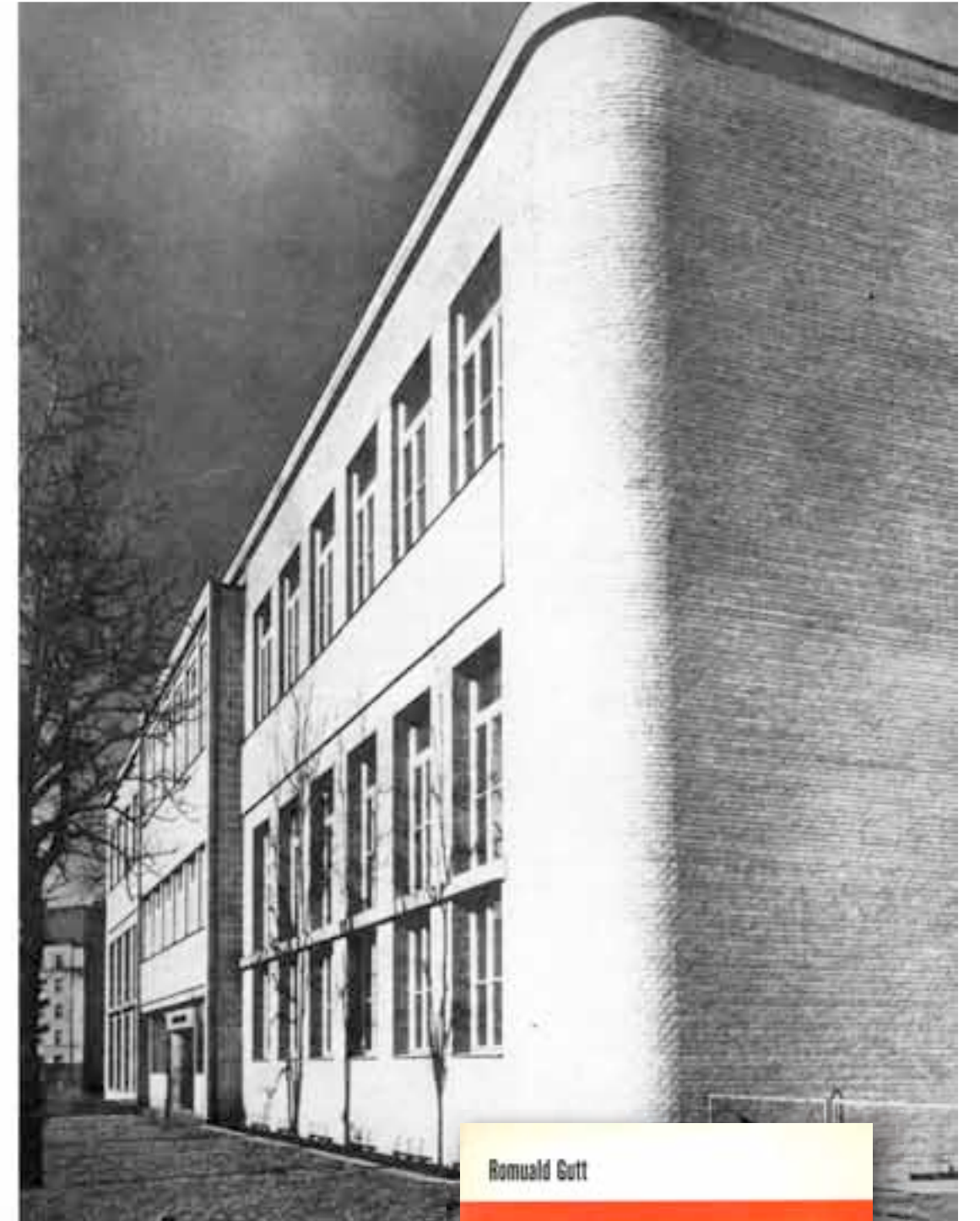
Szkoła Pielęgniarek w Warszawie, 1927-28 *Cepelek*, Romuald Gutt





19 Warszawska Szkoła Pielęgniarek. Widok z narożnika ul. Chałubińskiego i ul. Koszykowej

20 Szkoła Nauk Politycznych w Warszawie, 1926—33

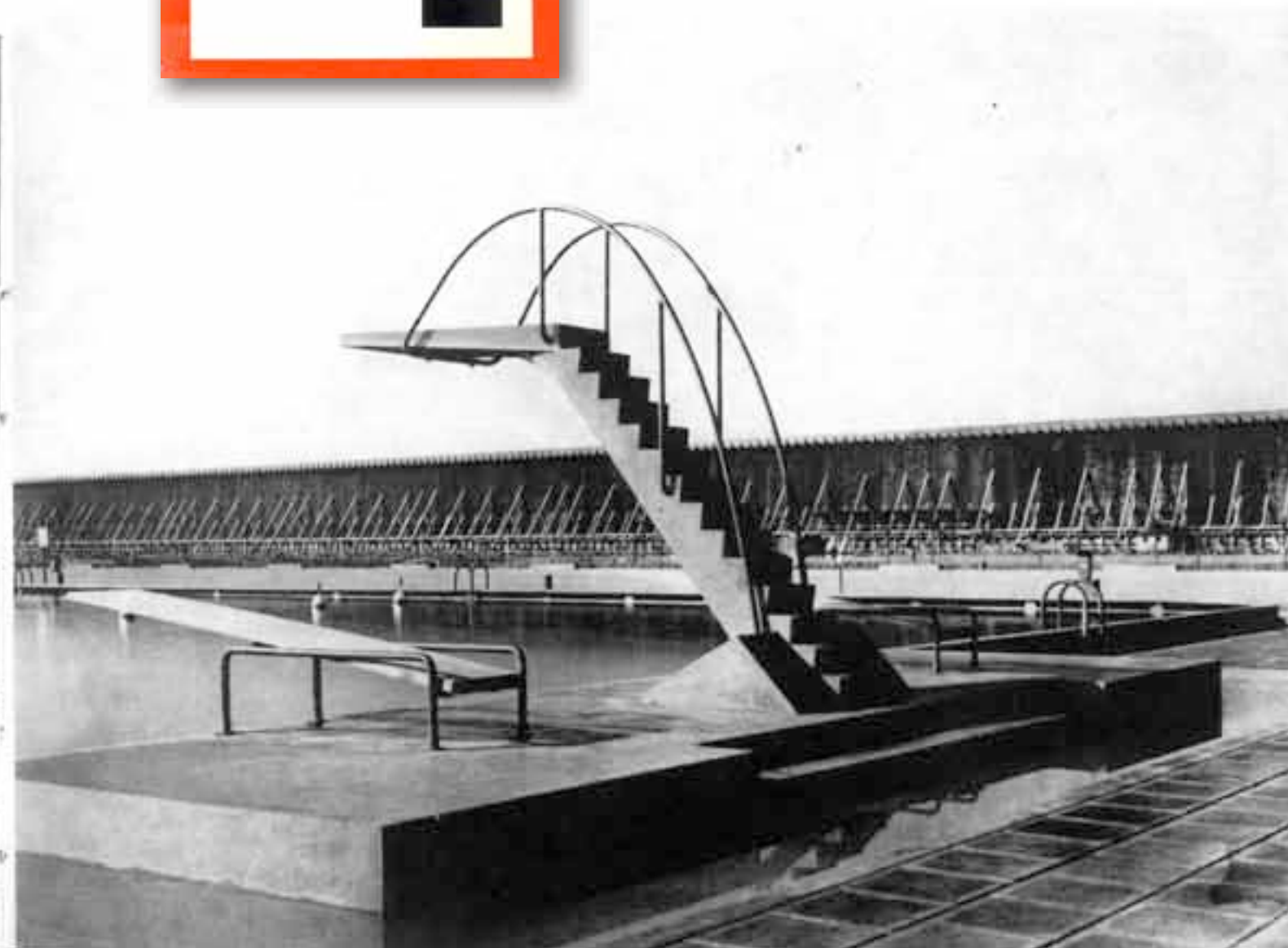


Szkoła Pielęgniarek w Warszawie, 1927-28 *Cepelek*
Szkoła Nauk Politycznych w Warszawie, 1926-33. Romuald Gutt

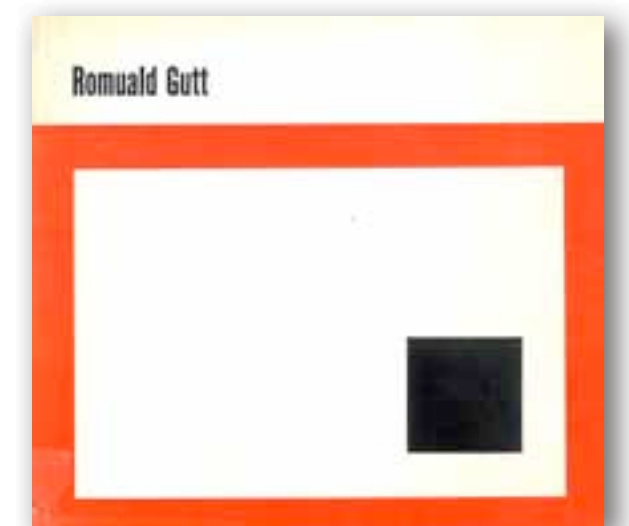
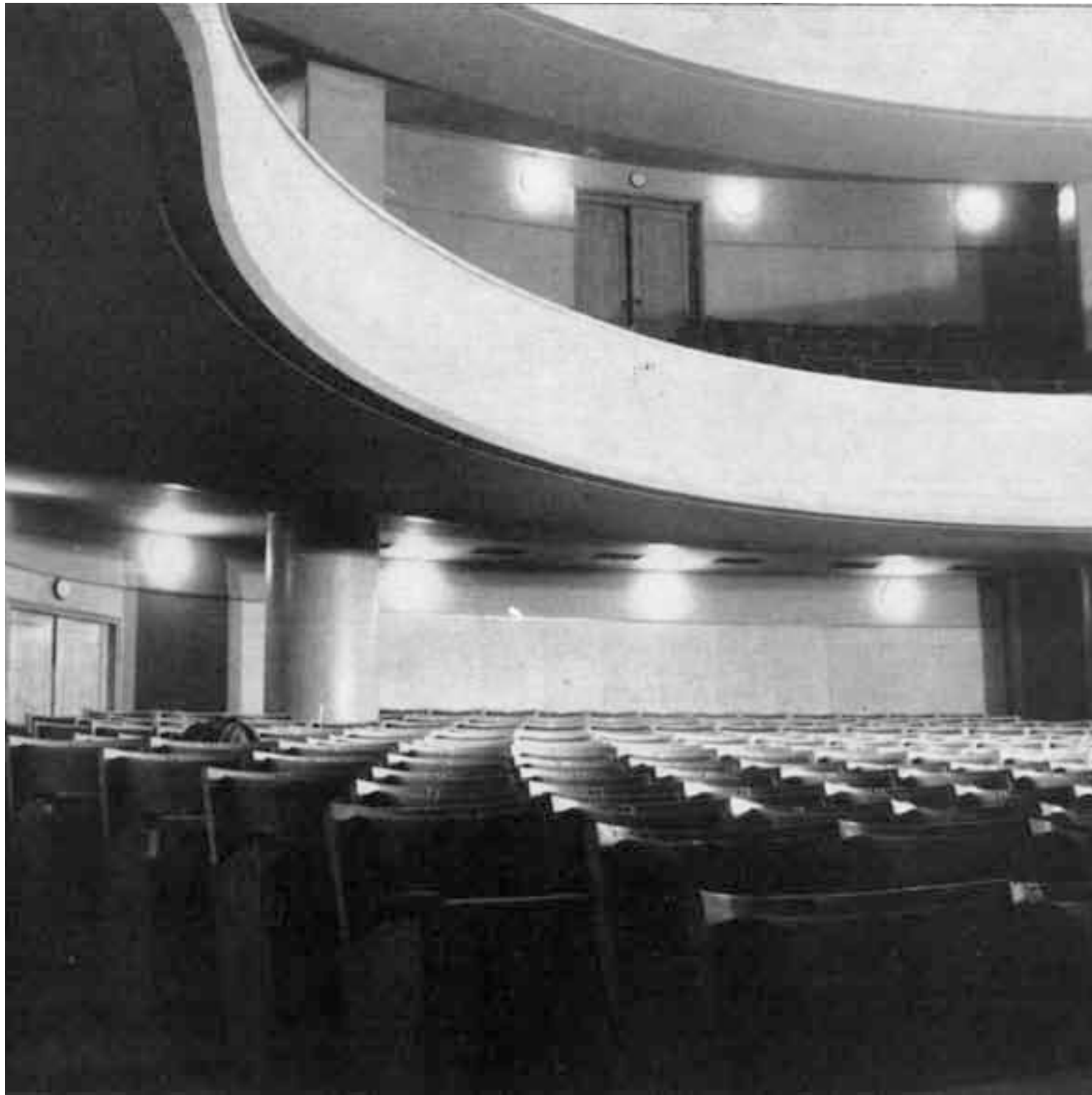
25 Pływalnia w Ciechocinku. Wejście główne



26 Pływalnia w Ciechocinku, fragment basenu



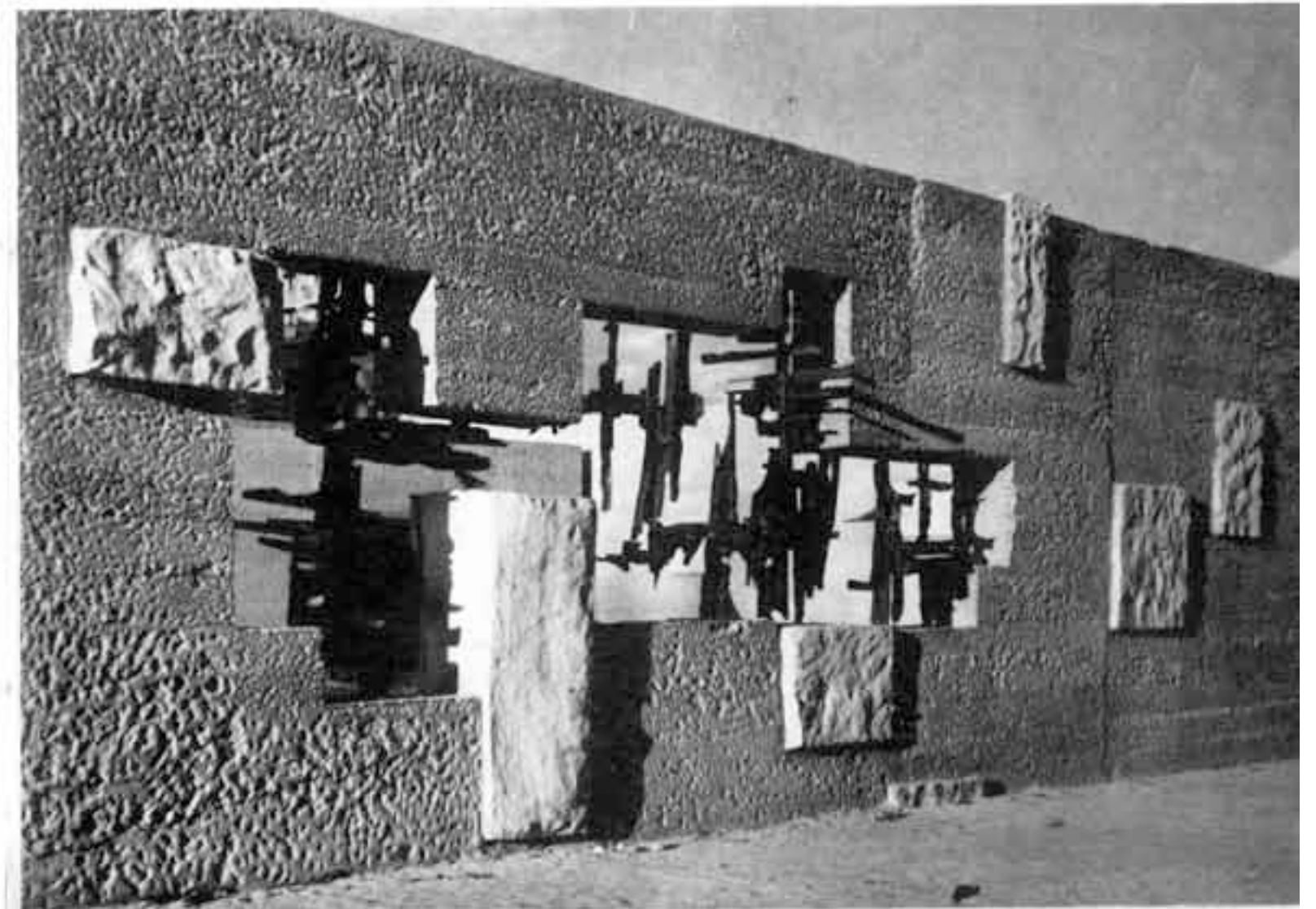
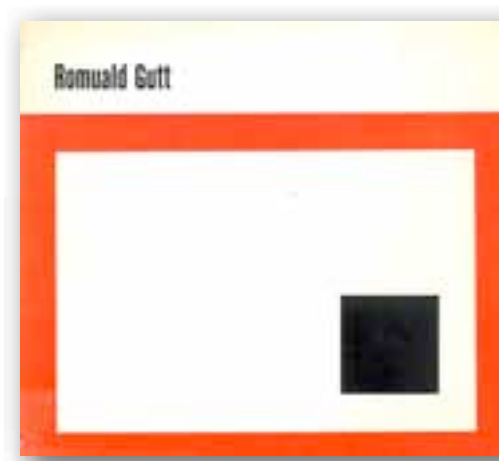
Pływalnia w Ciechocinku, 1930-32 Romuald Gutt



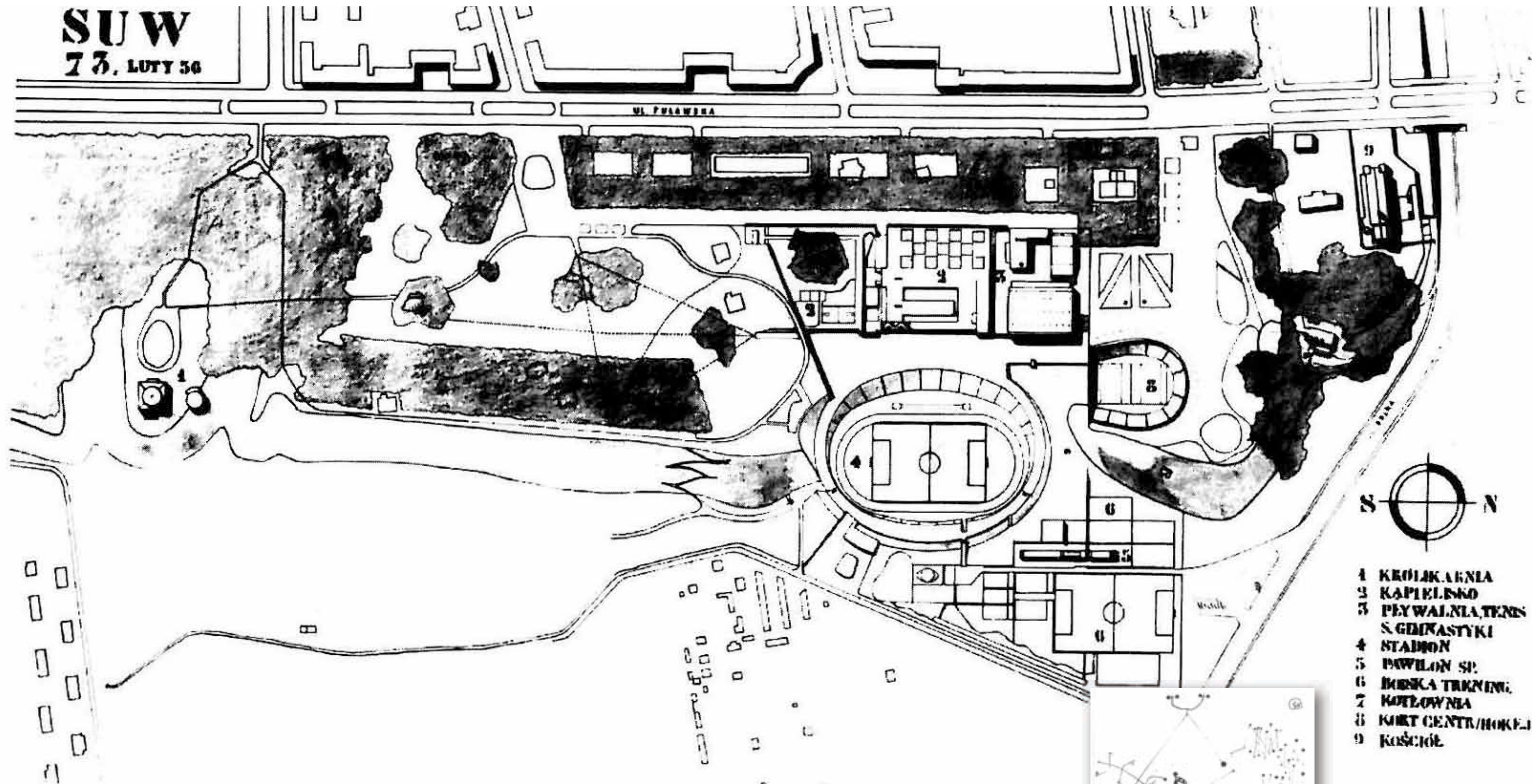
Teatr Narodowy w Warszawie, 1948-50. Romuald Gutt



67, 68 Pomnik i mauzoleum „Pawlak” w Warszawie.
1963. Fragmenty. Współautorzy: M. Moldawa,
A. Scholtz; rzeźbiarze: T. Łodziński, Z. Focitowski



Pomnik i mauzoleum *Pawlak* w Warszawie, 1963. Romuald Gutt



SU W
73. LUTY 56

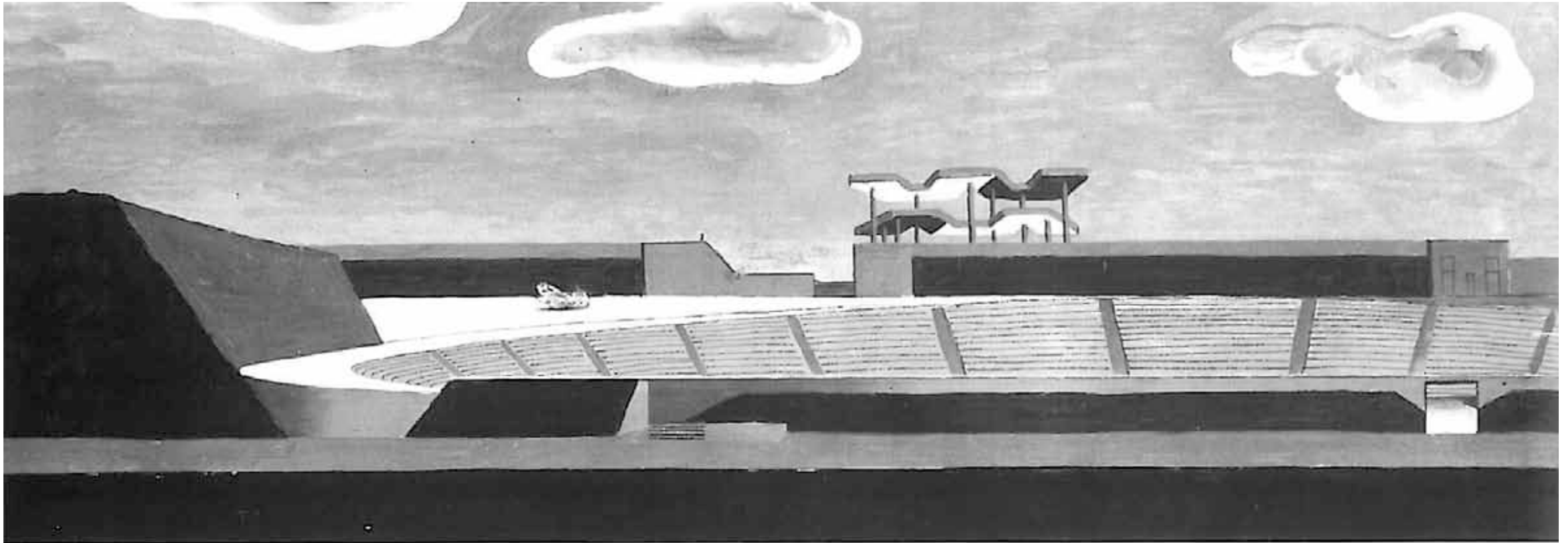
UL. POLA WSKA



- 1 KROJARKA
- 2 KAPIELNIA
- 3 PEYWALENA, TENIS
S. GIMNASTYKI
- 4 STADION
- 5 PAWILON SP.
- 6 HALLA TRENING.
- 7 KOTLOWNIA
- 8 KORT CENTR./HOKEL
- 9 KOŚCIÓŁ



Stadion SKS Warszawianka 1956-62, Jerzy Sołtan



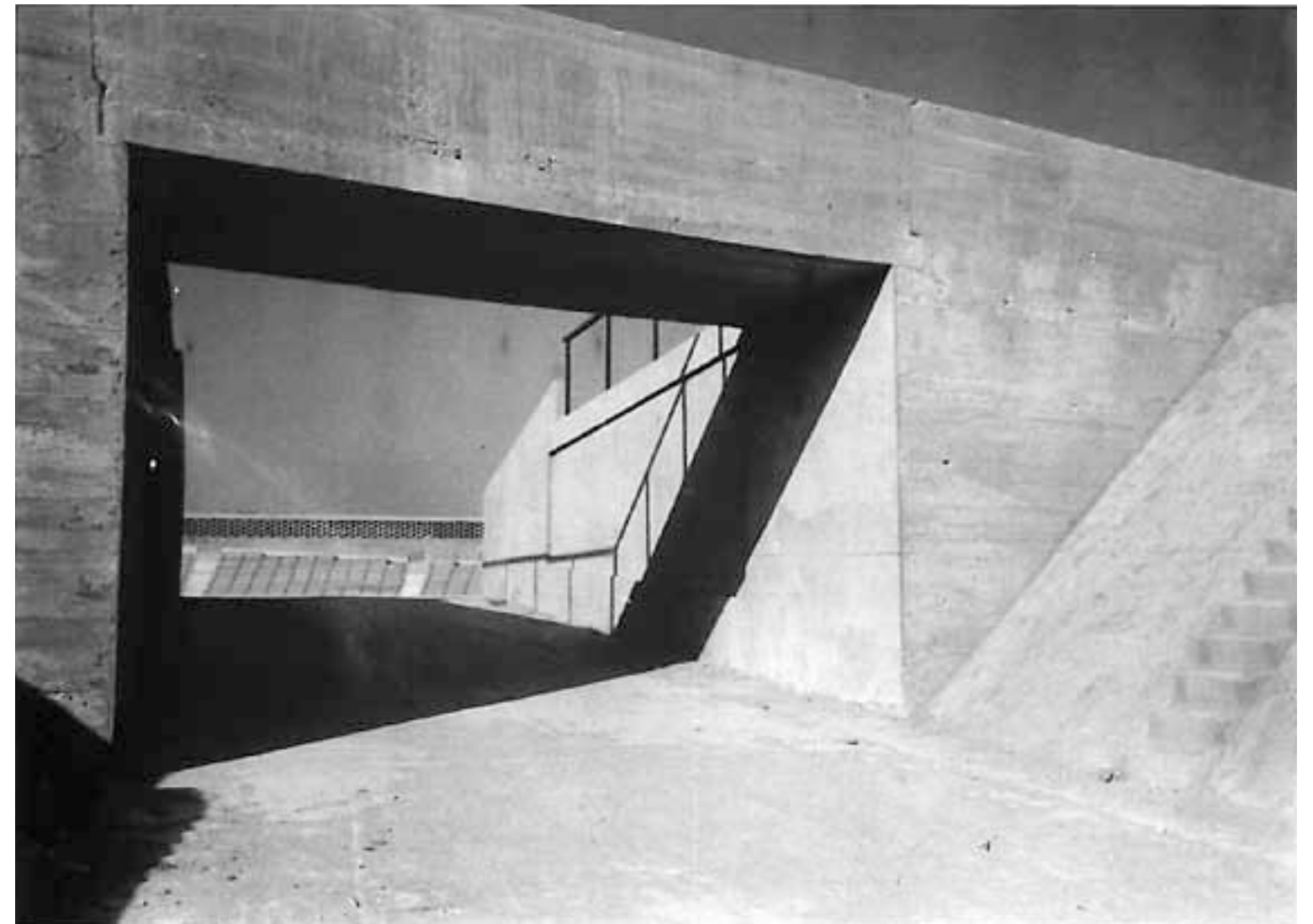
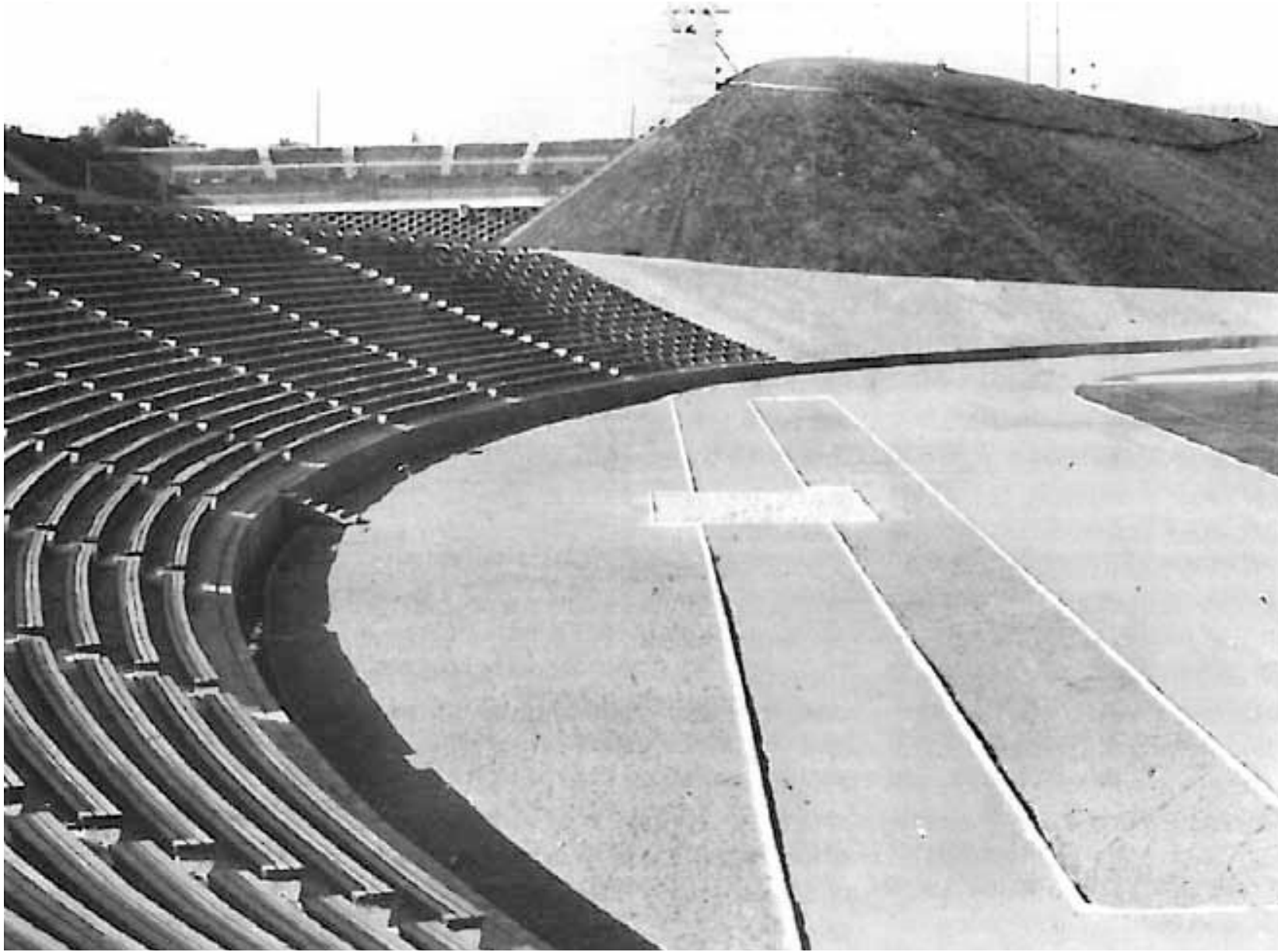
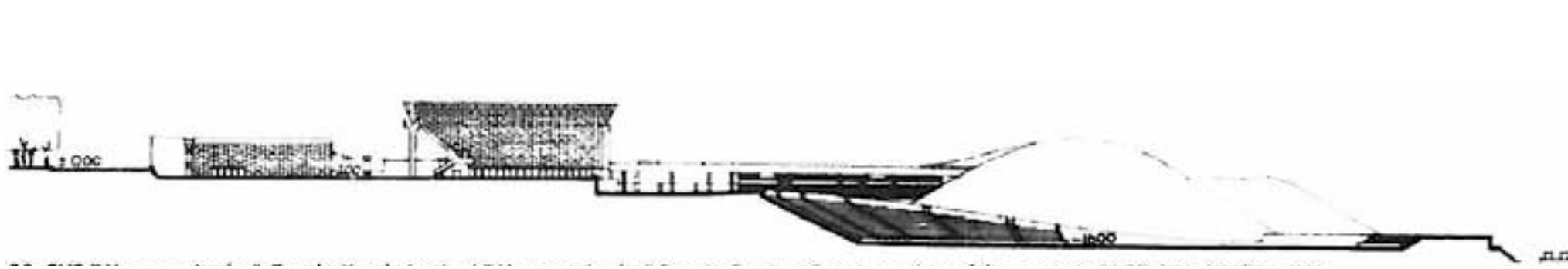
Stadion SKS *Warszawianka* 1956-62, Jerzy Sołtan



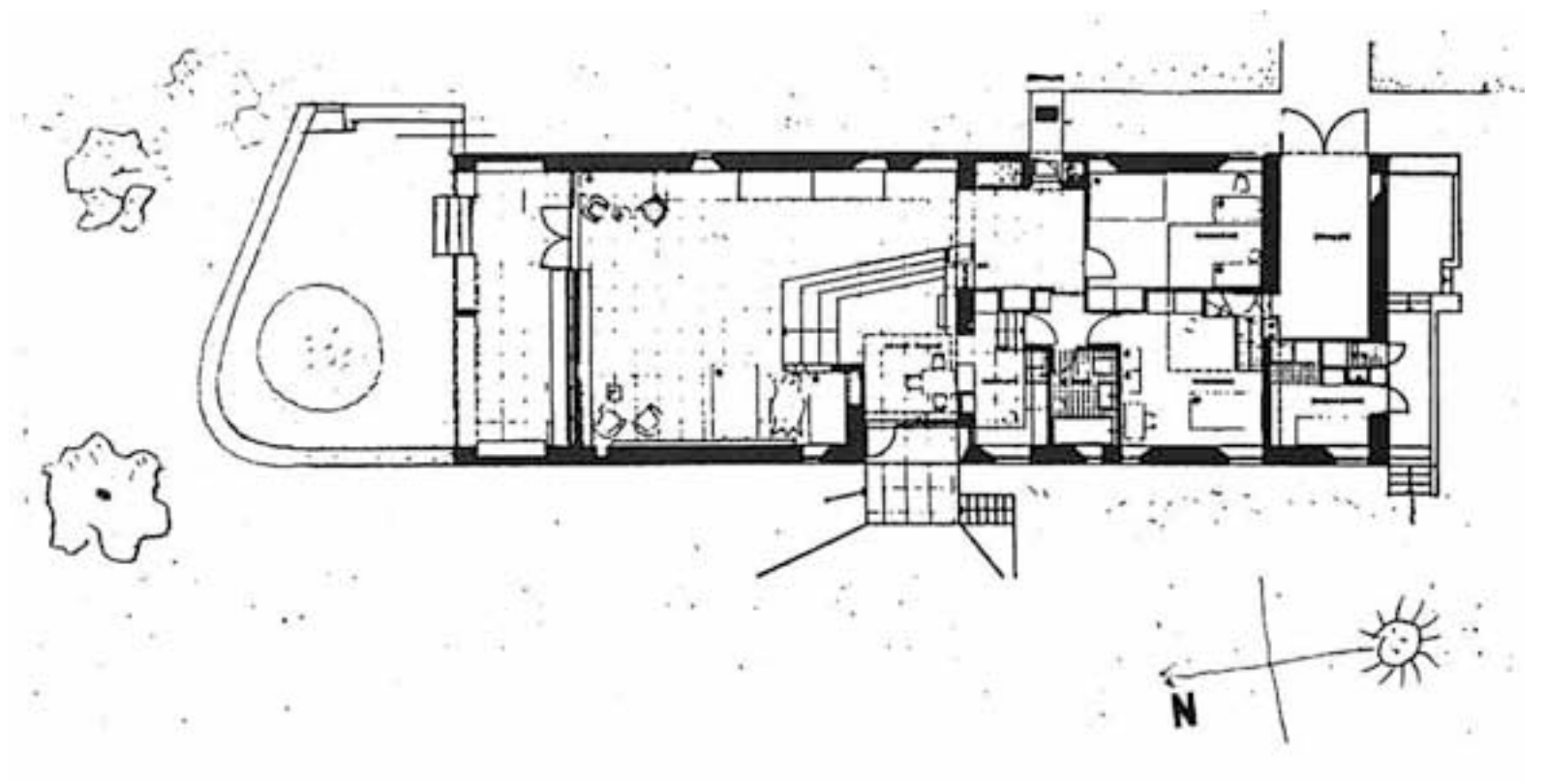


Stadion SKS *Warszawianka* 1956-62, Jerzy Sołtan



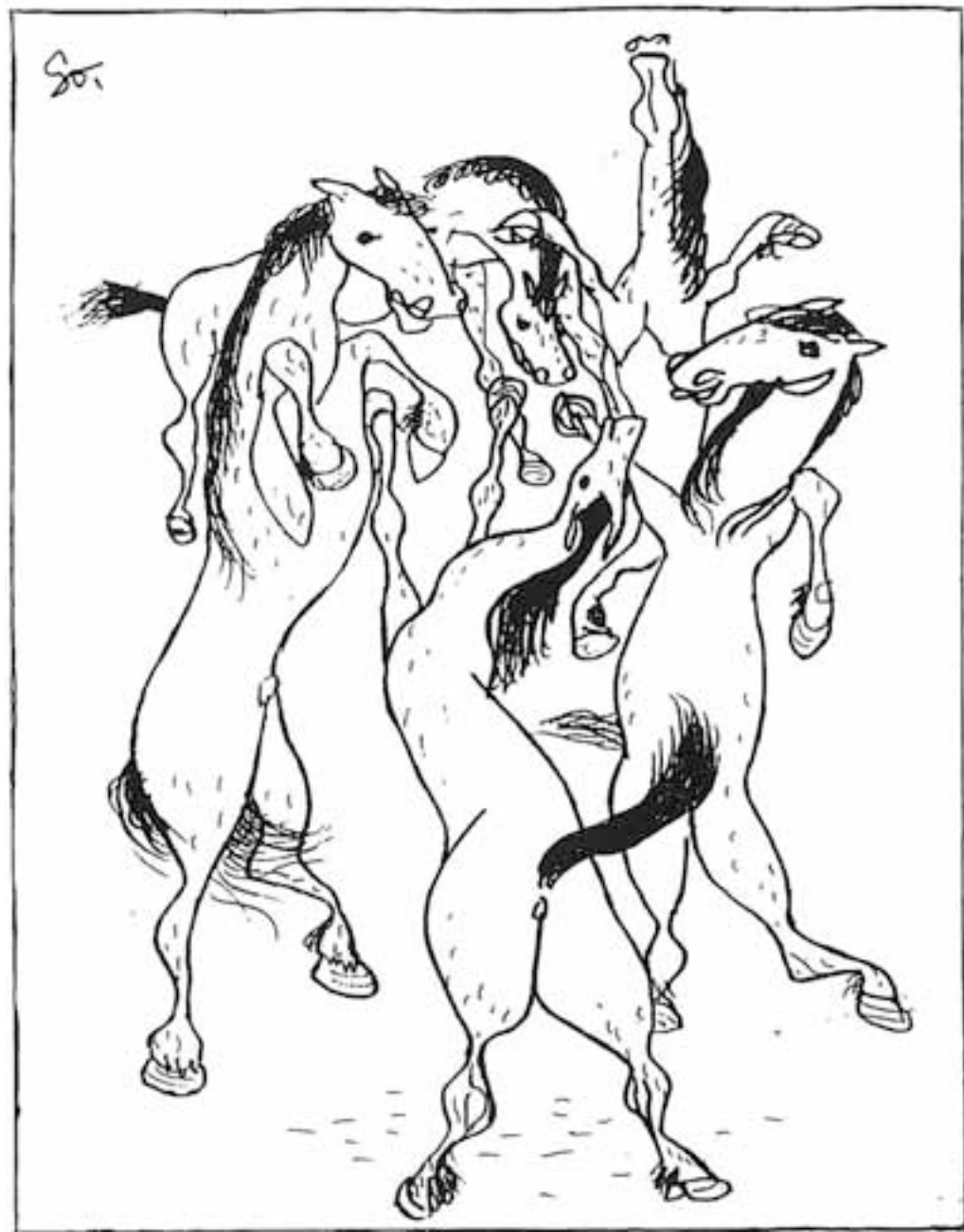
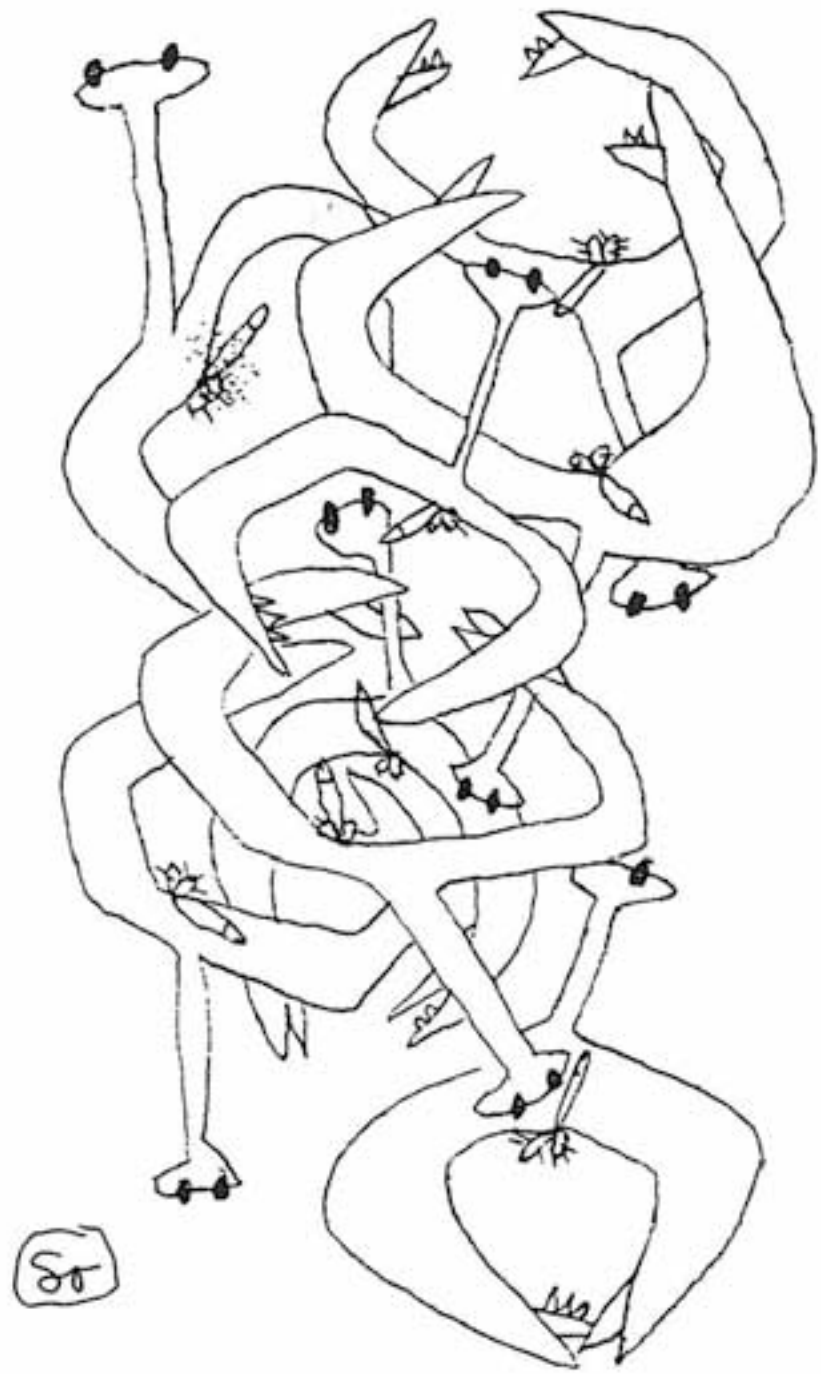


Stadion SKS *Warszawianka* 1956-62, Jerzy Sołtan

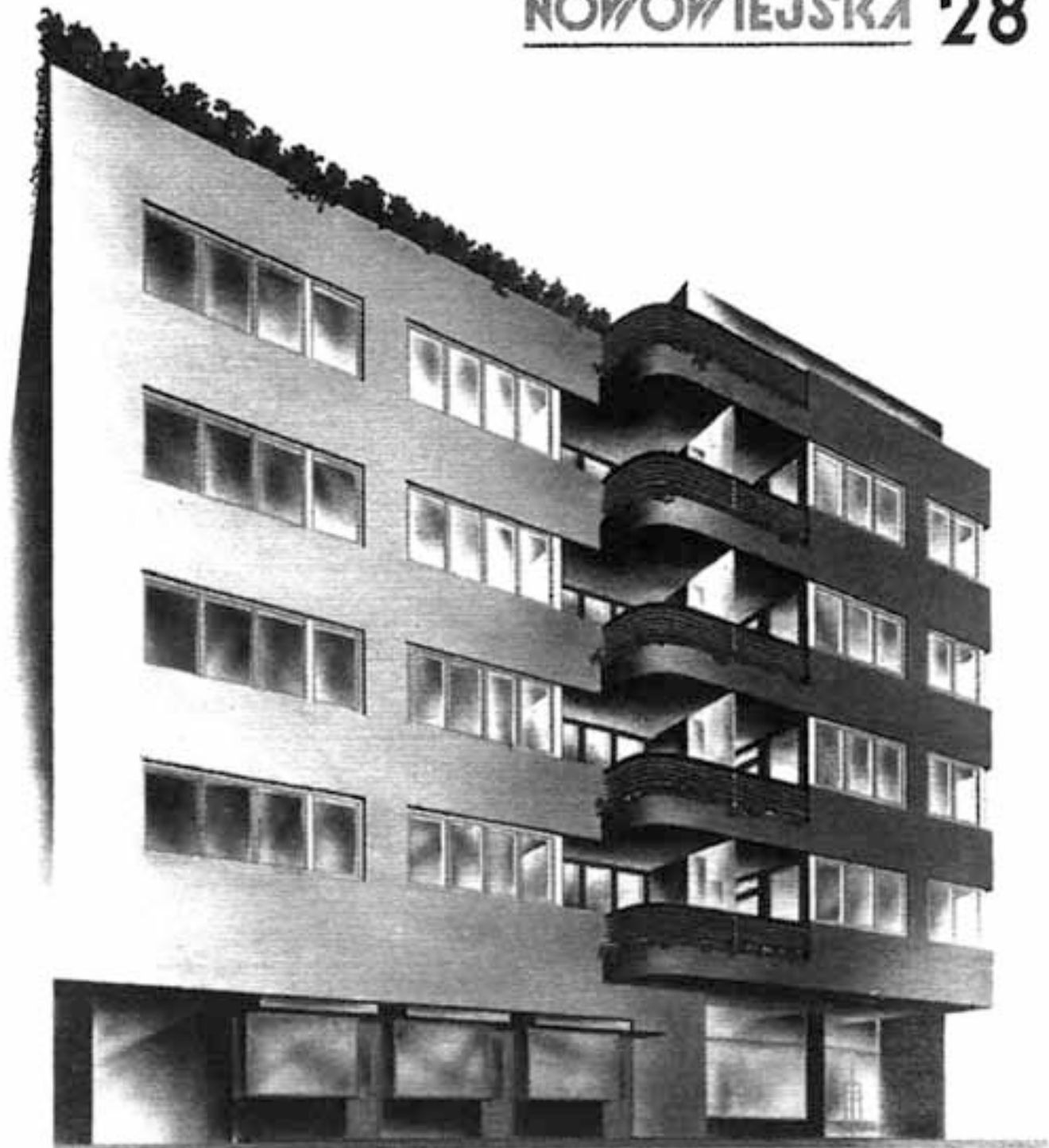


Dom w Sparoza, Jerzy Sołtan, 1963





NOVOWIEJSKA 28



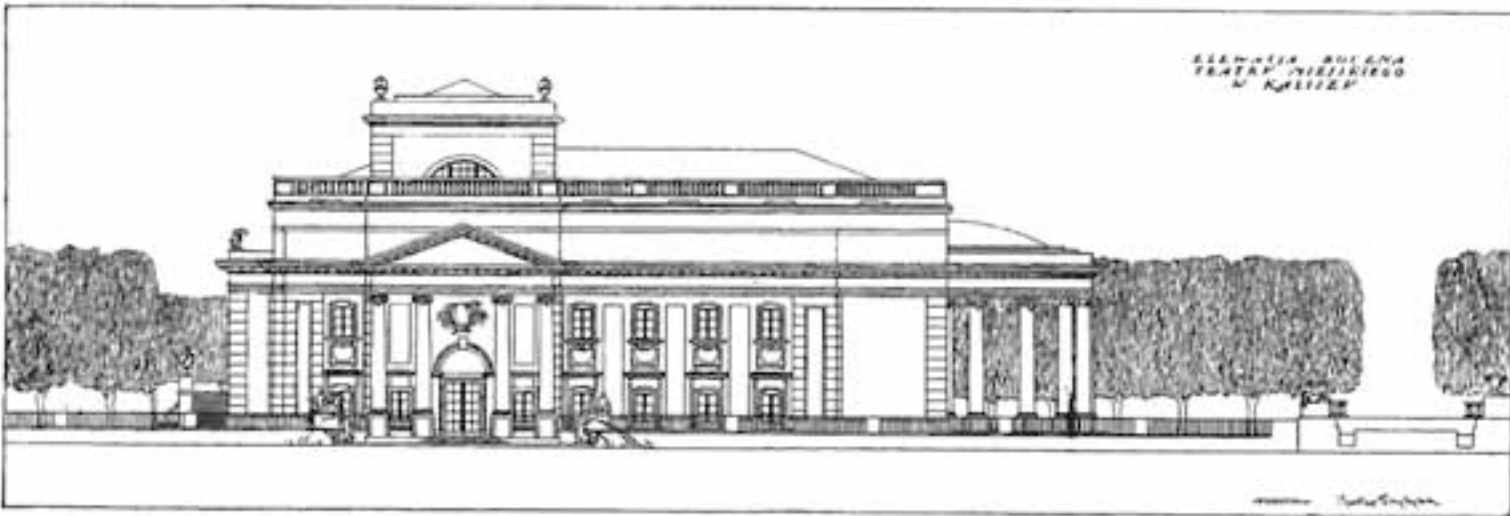
Dom Władysława Hoffmana w Warszawie 1933-35. Juliusz Żórawski

53 Juliusz Żórawski.
Dom mieszkalny przy ul. Puławskiej 28
w Warszawie,
1935-36.

od góry
widok od ul. Puławskiej
prześwit od ul. Małalińskiego
rzeźba *Sielanka* Stanisława
Komaszewskiego
sadzawka w podwórzu
plakieta narożna *Tygrys* Stanisława
Komaszewskiego
malowidło ścienna *Taniec góralski* Zofii
Stryjeńskiej



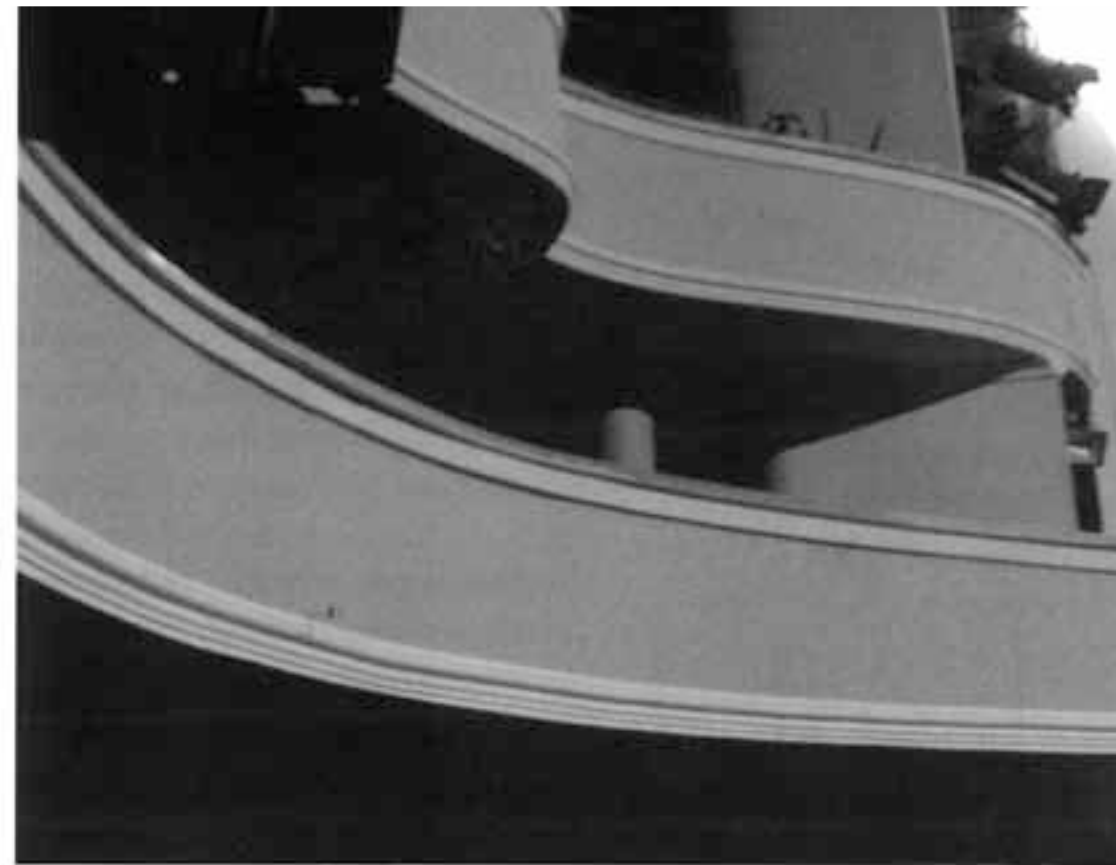
Dom mieszkalny przy ul Puławskiej 28 w Warszawie 1935-36. Juliusz Żórawski



40 Czesław Przybylski.
Teatr w Kaliszu: ryzolit 1019.10



42 Juliusz Żórawski.
Wnętrza Teatru w Kaliszu,
proj. ok. 1931, oddany do użytku 1936.
Amfiteatr, foyer i szatnia.



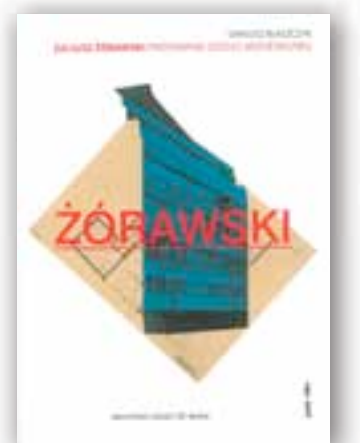
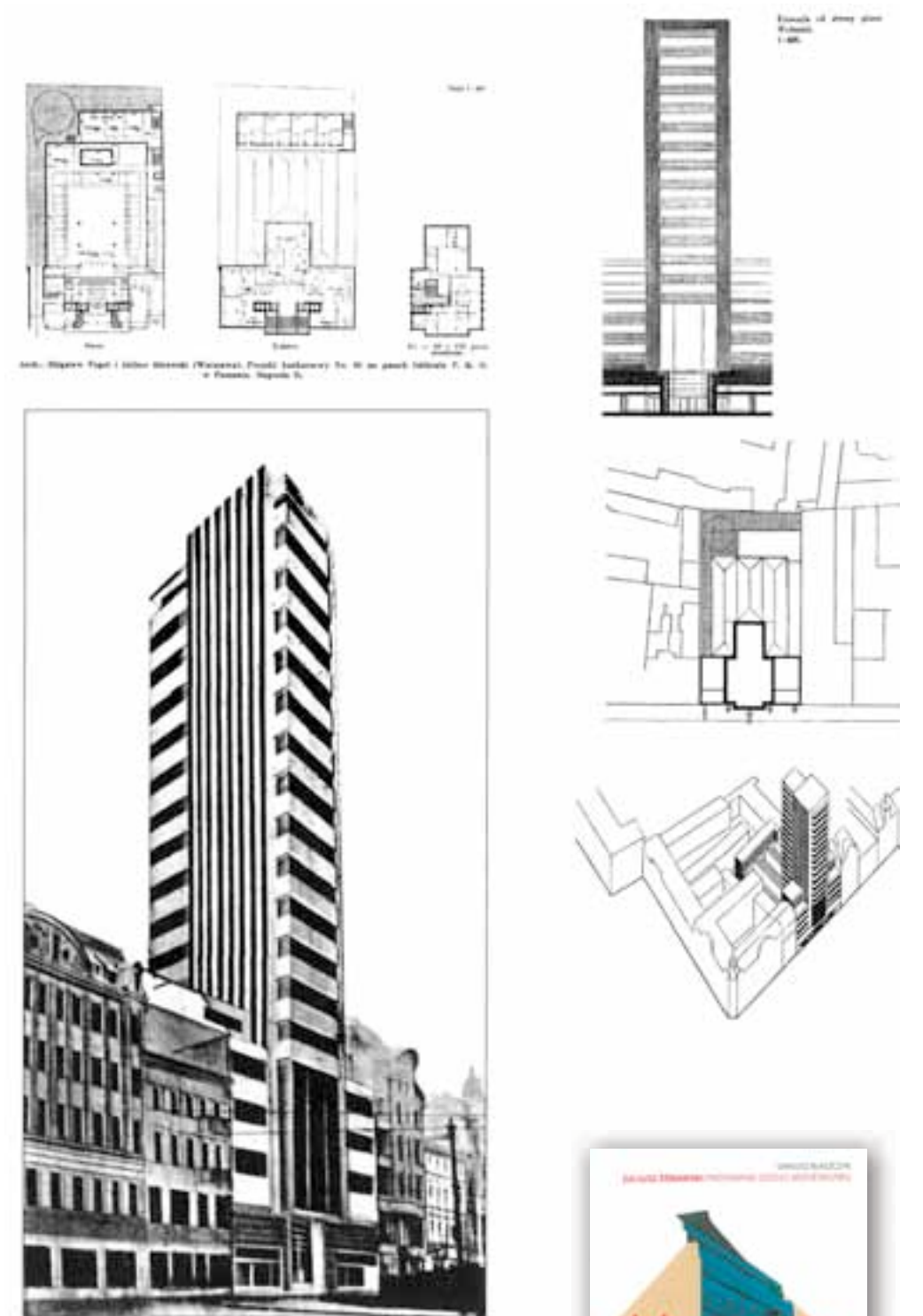
Teatr w Kaliszu, proj. 1931, oddany do użytku 1936. Juliusz Żórawski



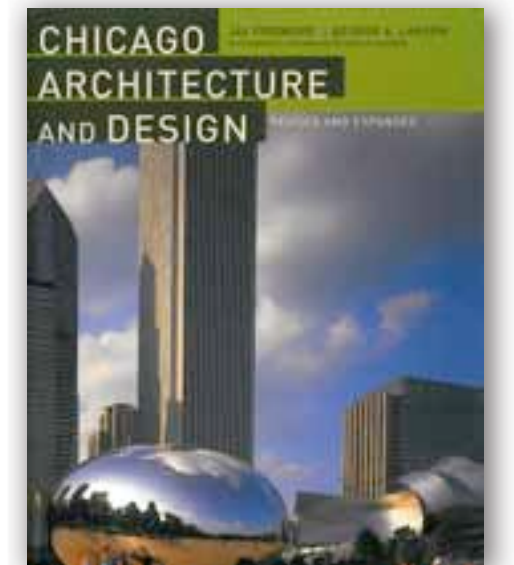
Apartment house w Al. Przyjaciół 3 w Warszawie 1936-37. Juliusz Żórawski



67 Juliusz Żórawski
 Dom mieszkalny PZUW („Szklany Dom”)
 przy ul. Mielnicza 24/26
 w Warszawie,
 1937-39



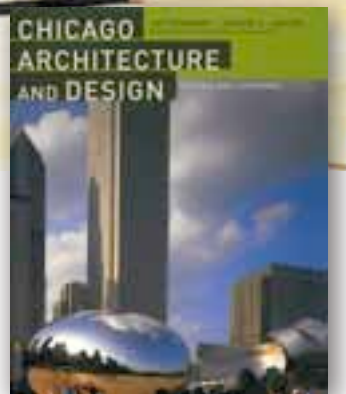
Dom mieszkalny PZUW *Szklany Dom* w Warszawie 1937-39.
 Projekt konkursowy gmachu PKO w Poznaniu, 1934. Juliusz Żórawski



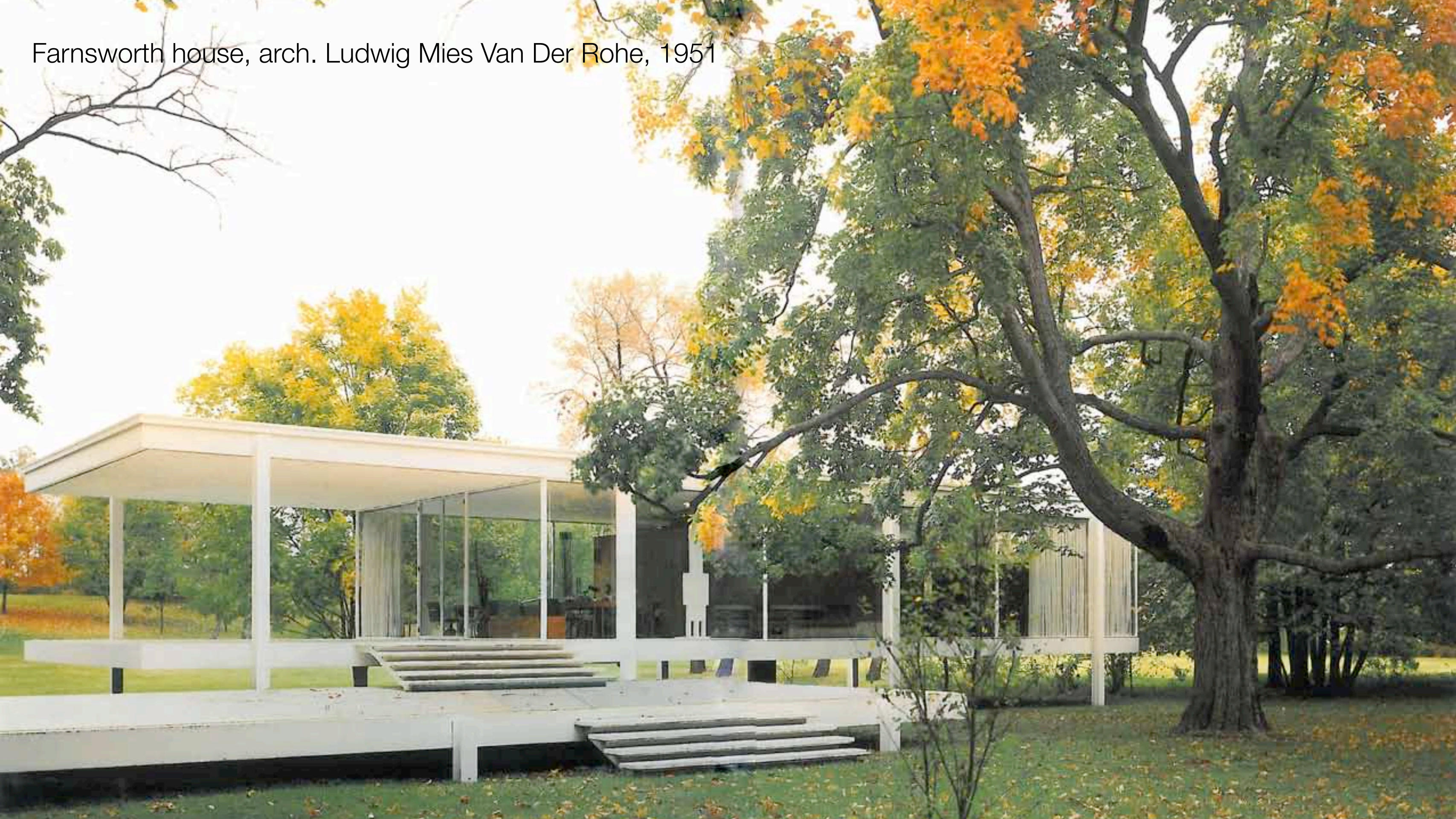
860-880 North Lake Shore Drive w Chicgo, arch. Ludwig Mies Van Der Rohe, 1952

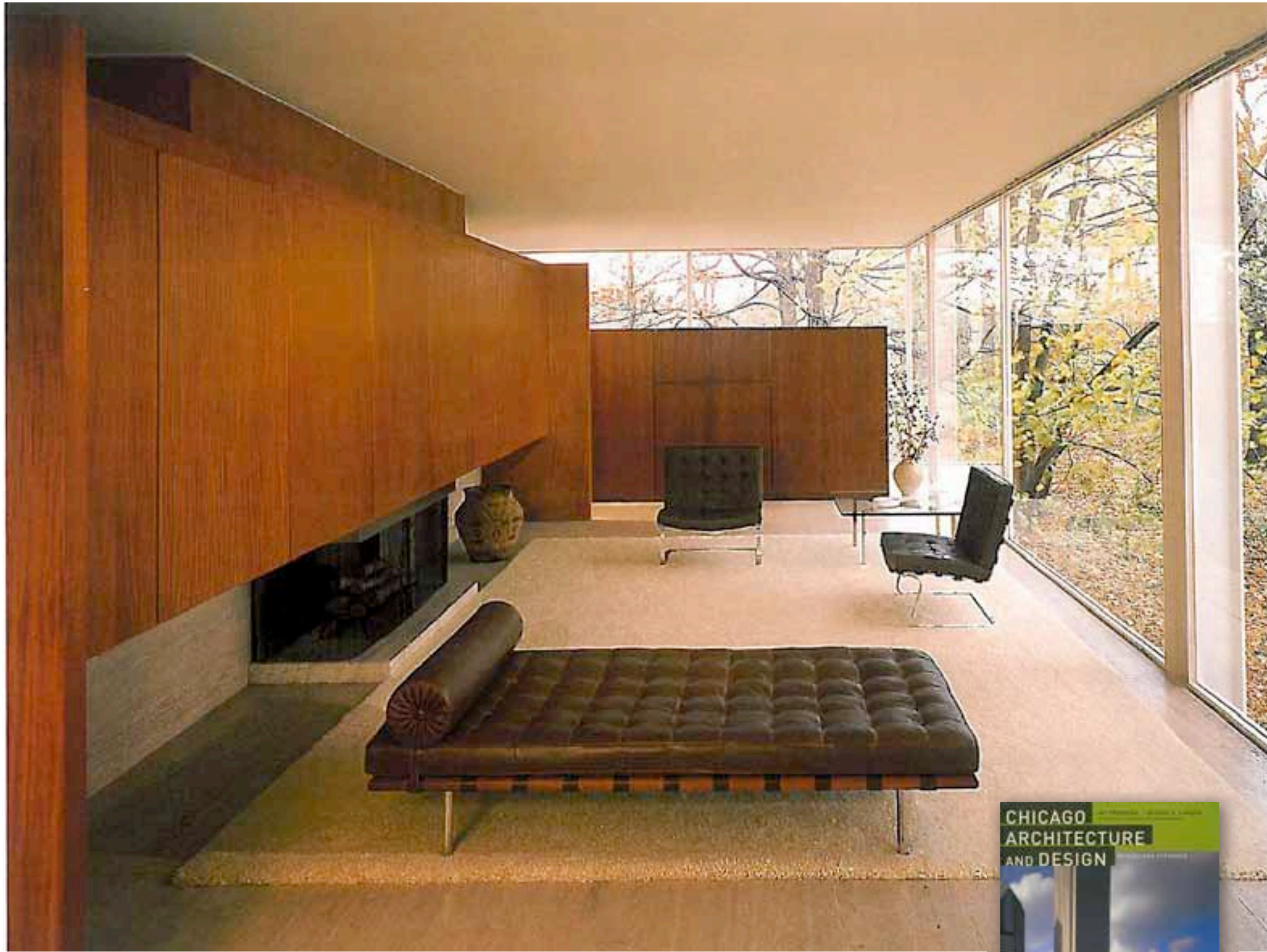


Illinois Institute of Technology Chapel, arch. Ludwig Mies Van Der Rohe, 1959

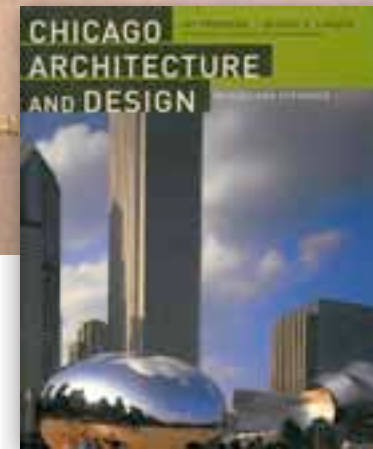


Farnsworth house, arch. Ludwig Mies Van Der Rohe, 1951



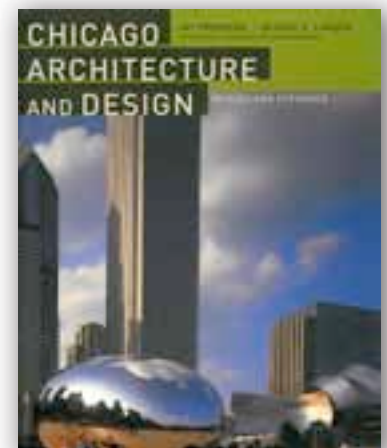


Farnsworth house, arch. Ludwig Mies Van Der Rohe, 1951





Willis (Sears) Tower, arch Skidmore, Owings & Merrill, 1974





San Cristobal Stables and Folk Egerstrom House 1967-68, Luis Barragán.



Dom Luisa Barragána, Tacubaya w Meksyku. 1947



Wieże Satellite City, rzeźba w Mexico City 1957, Luis Barragán.



Las Arboledas przedmieścia Mexico City 1958-61, Luis Barragán

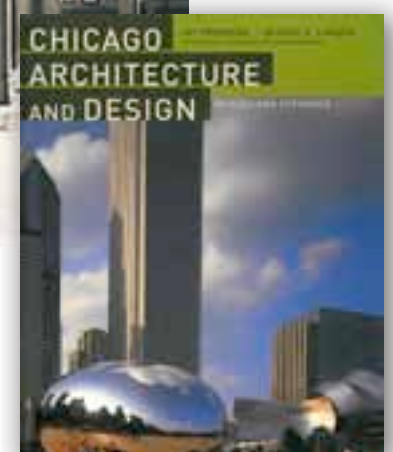


Dom Giliardi • Dom Eduardo Prieto Lopez, Luis Barragán

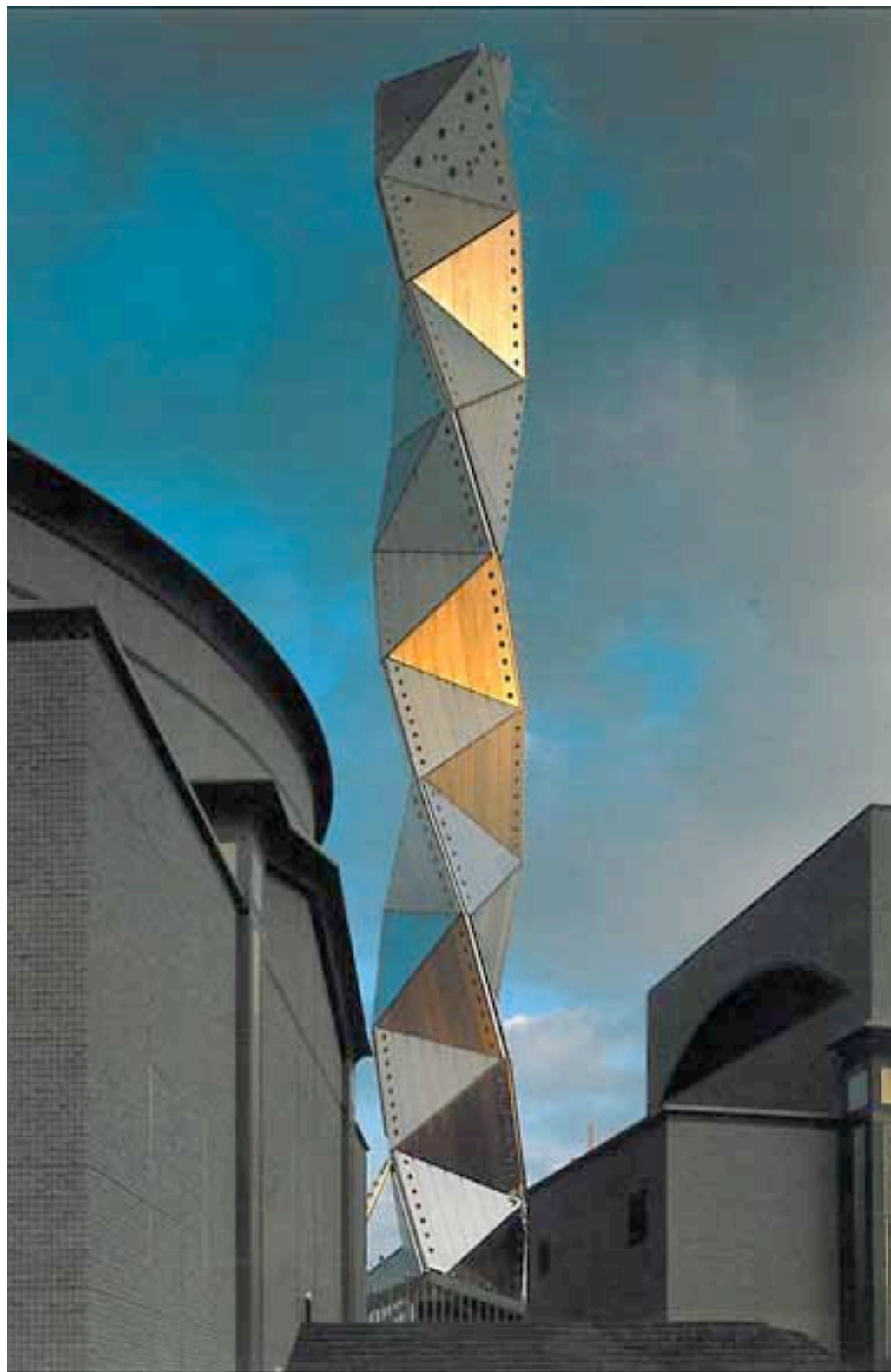


NBC Tower w Chicago, arch. Adrian Smith z Skidmore, Owings & Merrill, 1989

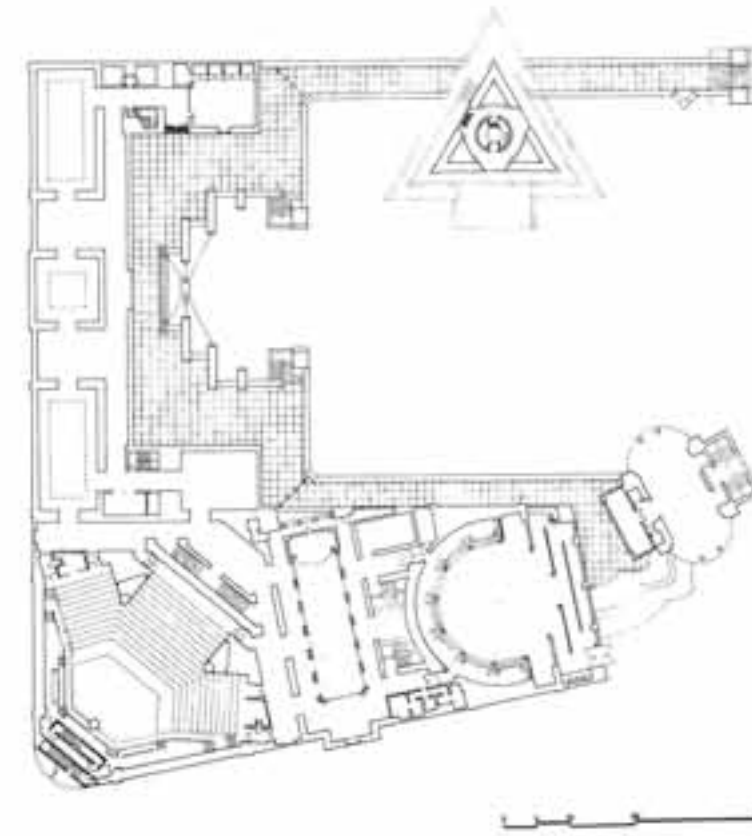
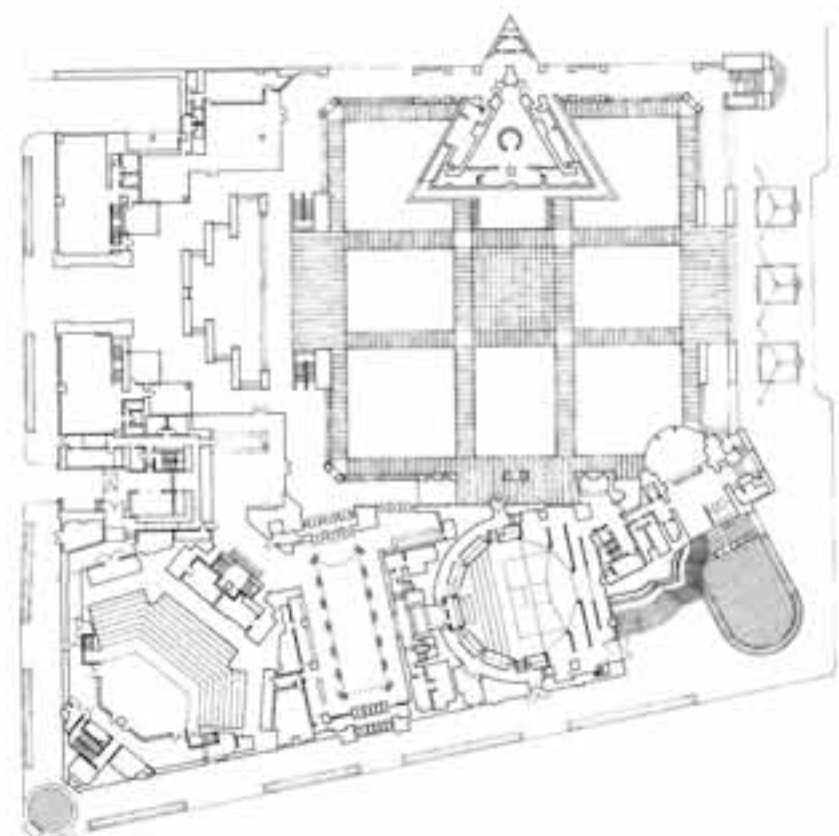
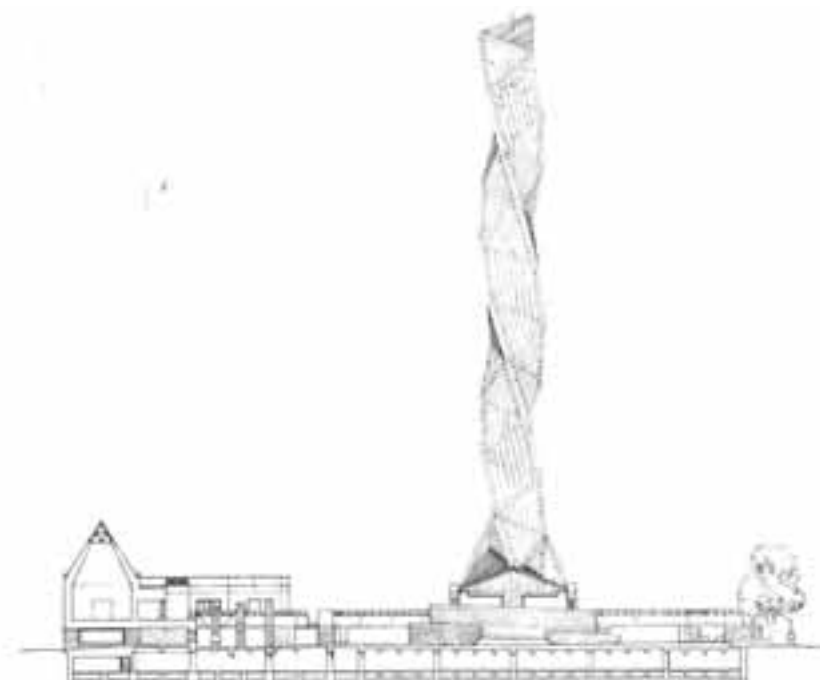
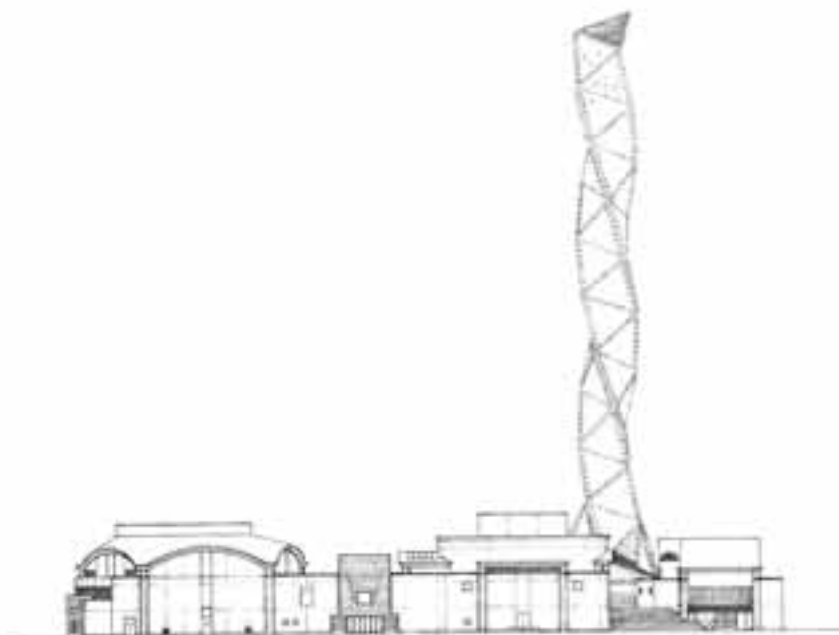
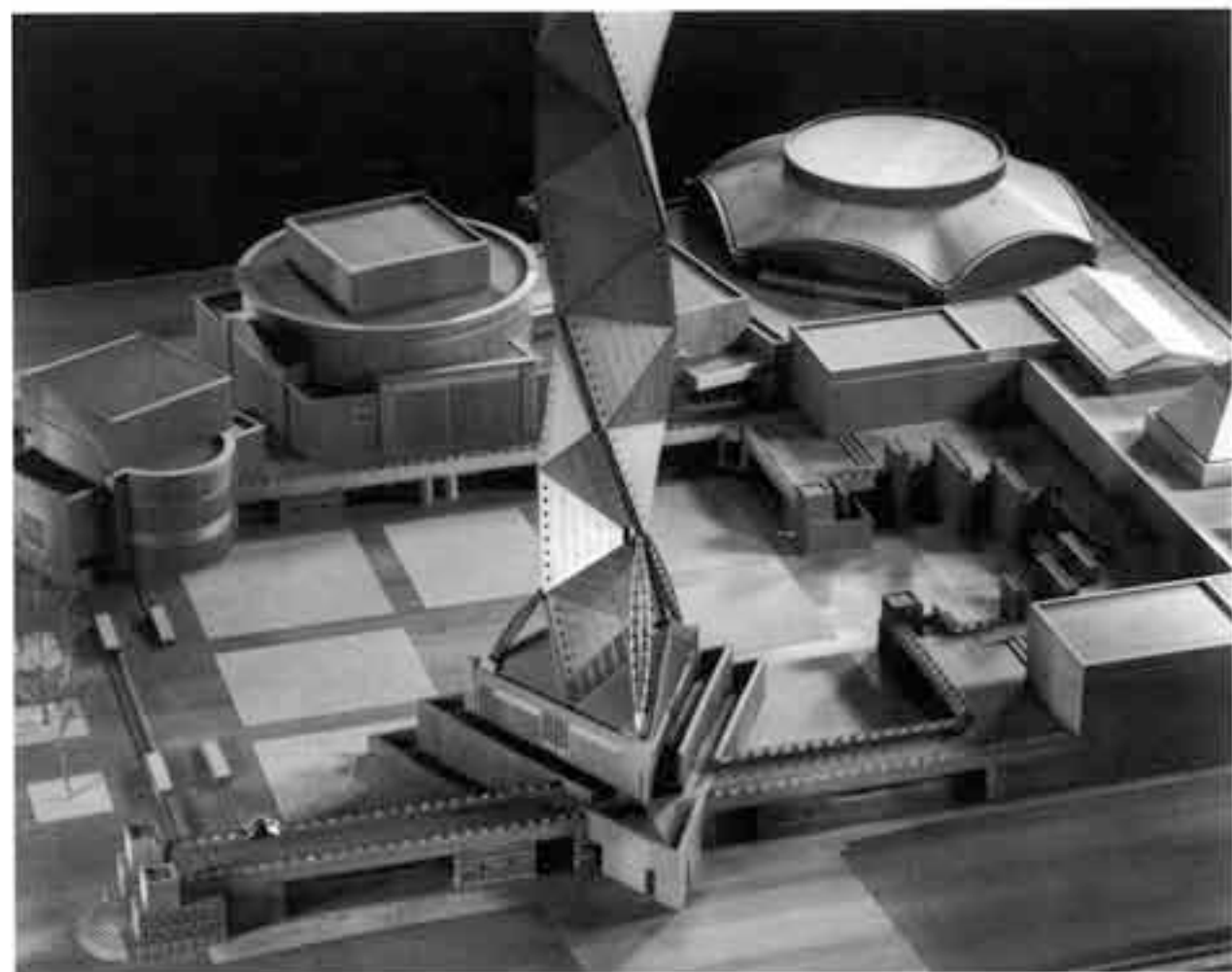




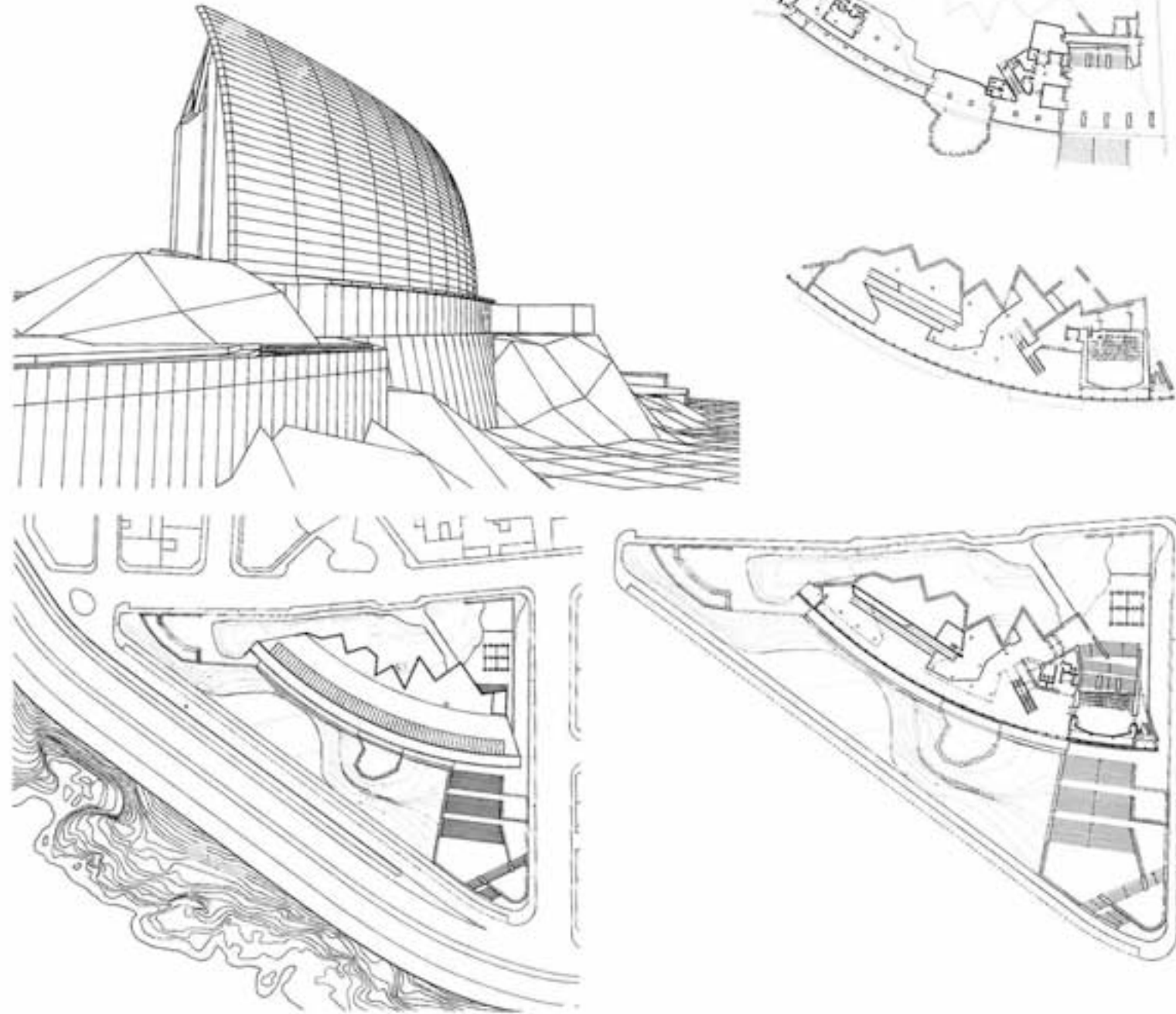
NBC Tower w Chicago, arch. Adrian Smith z Skidmore, Owings & Merrill, 1989



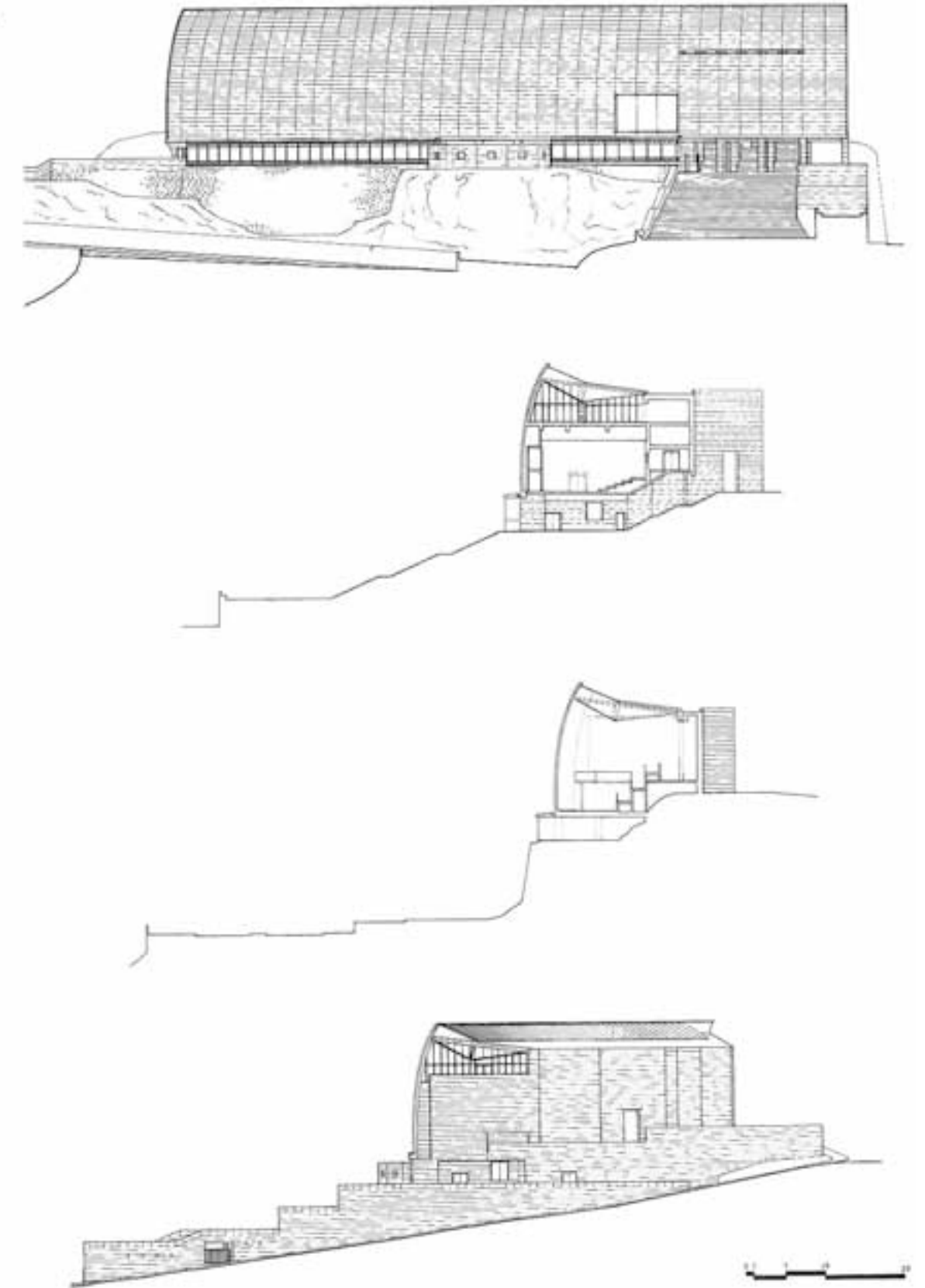
Art Tower w Mito 1986-60, Ibaraki w Japonii. Arata Isozaki



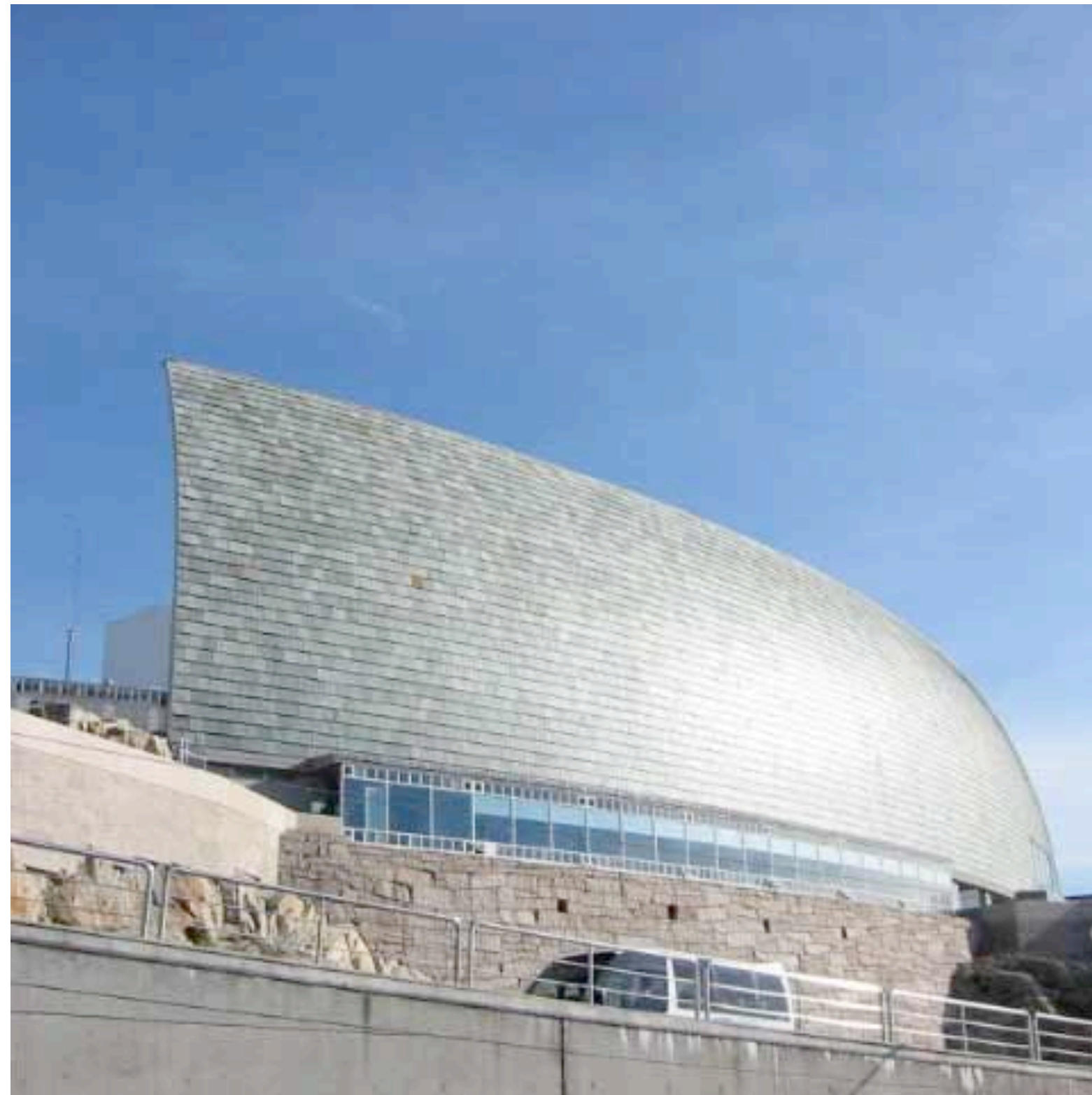
Kompleks w Mito z Art Tower 1986-60, Ibaraki w Japonii. Arata Isozaki



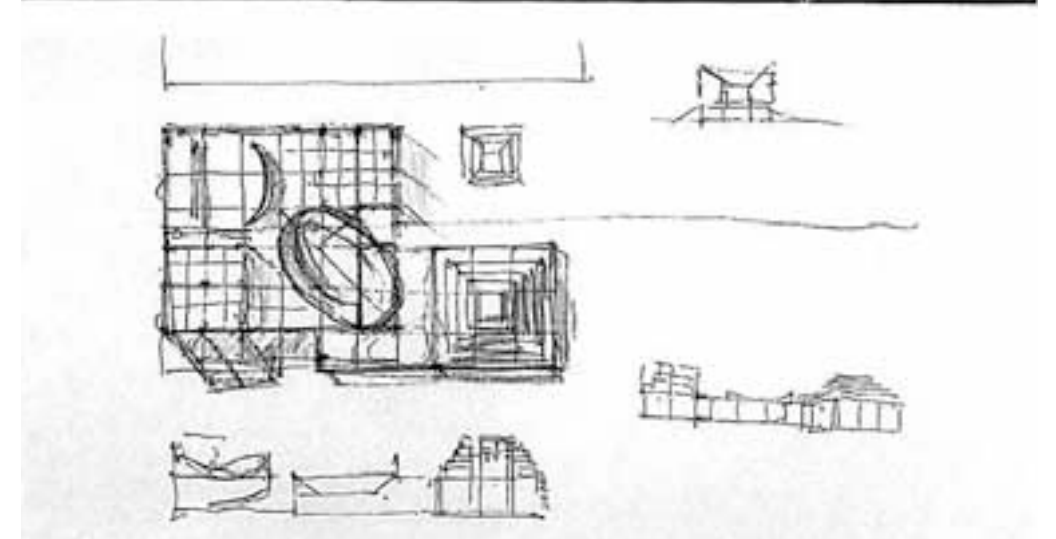
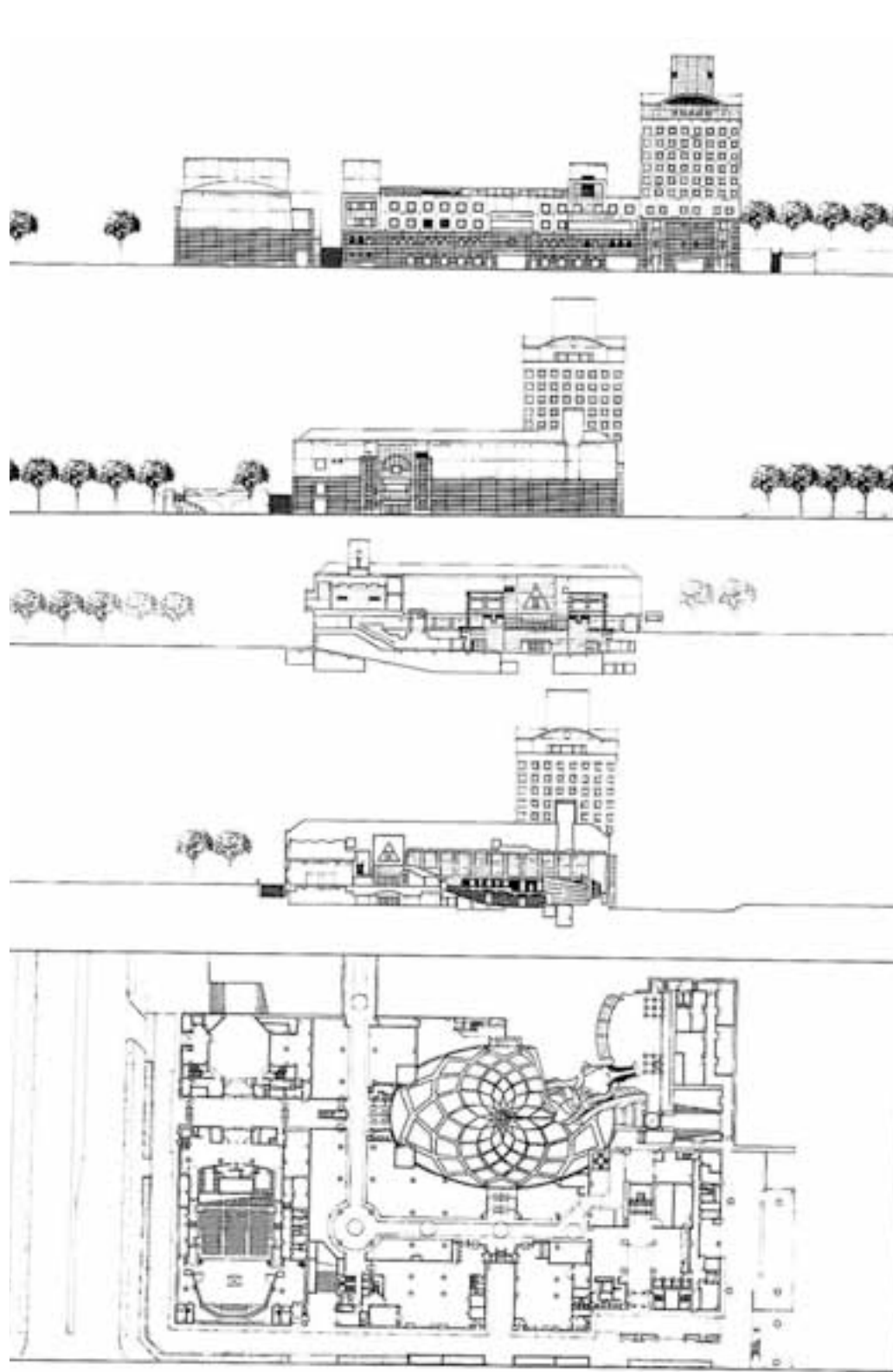
*Fronte d'ingresso, sezioni trasversali,
fronte laterale.*



Domus (House of Mankind) w La Coruña. Galicja w Hiszpanii.
Arata Isozaki 1991



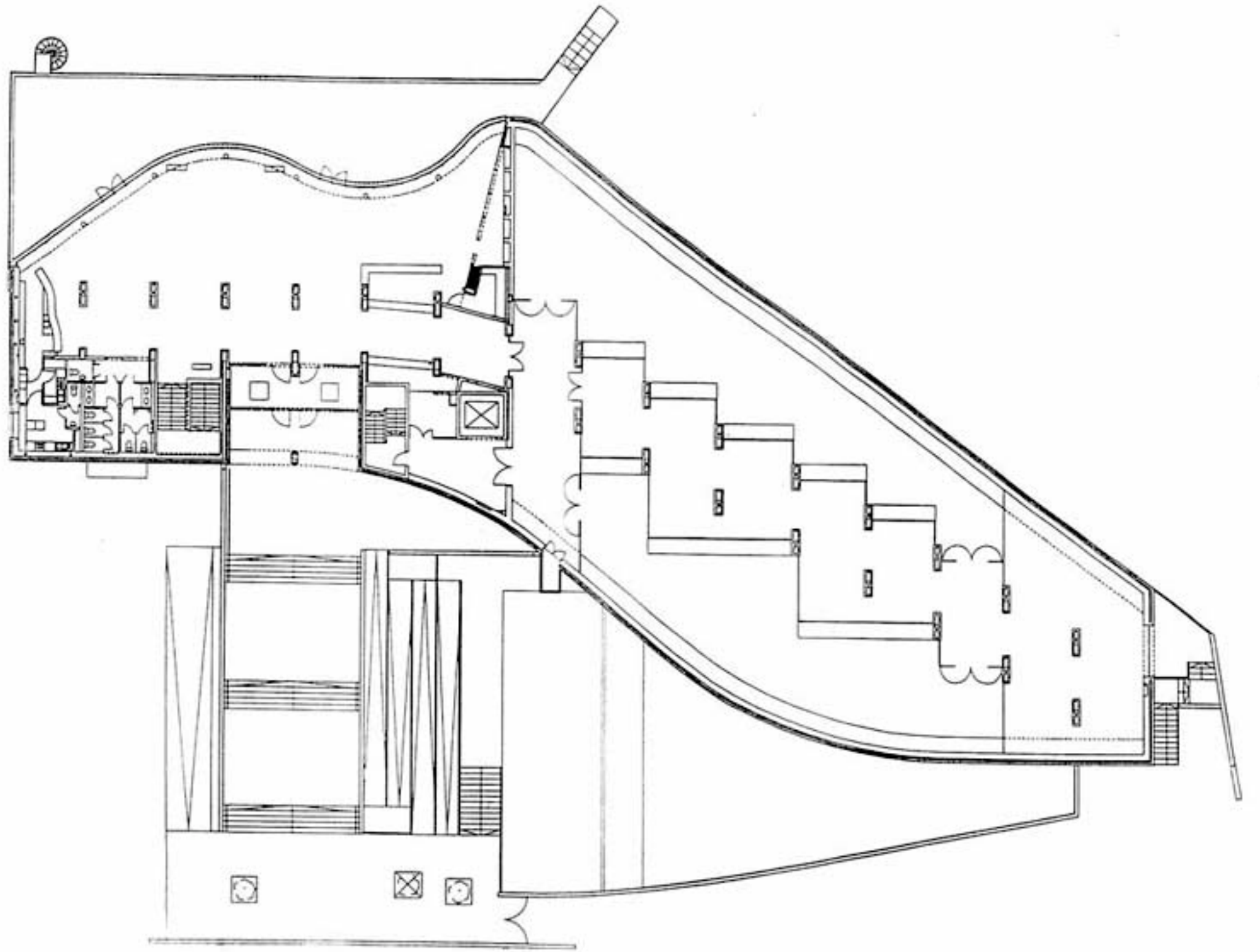
Domus (House of Mankind) w La Coruña. Galicja w Hiszpanii.
Arata Isozaki 1991



Tsukuba Center, Ibaraki w Japonii. Arata Isozaki 1978-83



Tsukuba Center, Ibaraki w Japonii. Arata Isozaki 1978-83



Centrum Sztuki i Techniki Japońskiej „Manggha” w Krakowie, arch. Arata Isozaki, 1993-1994



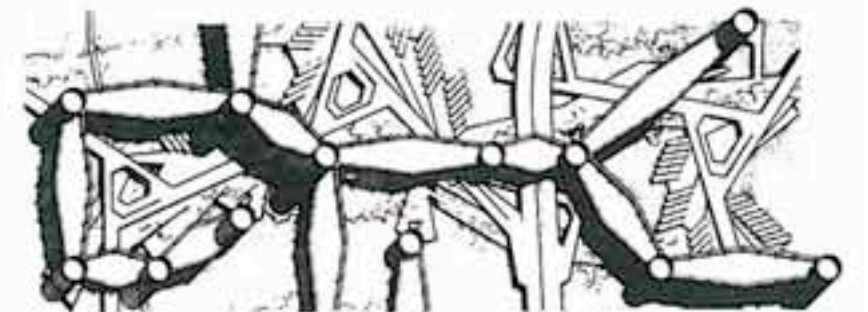
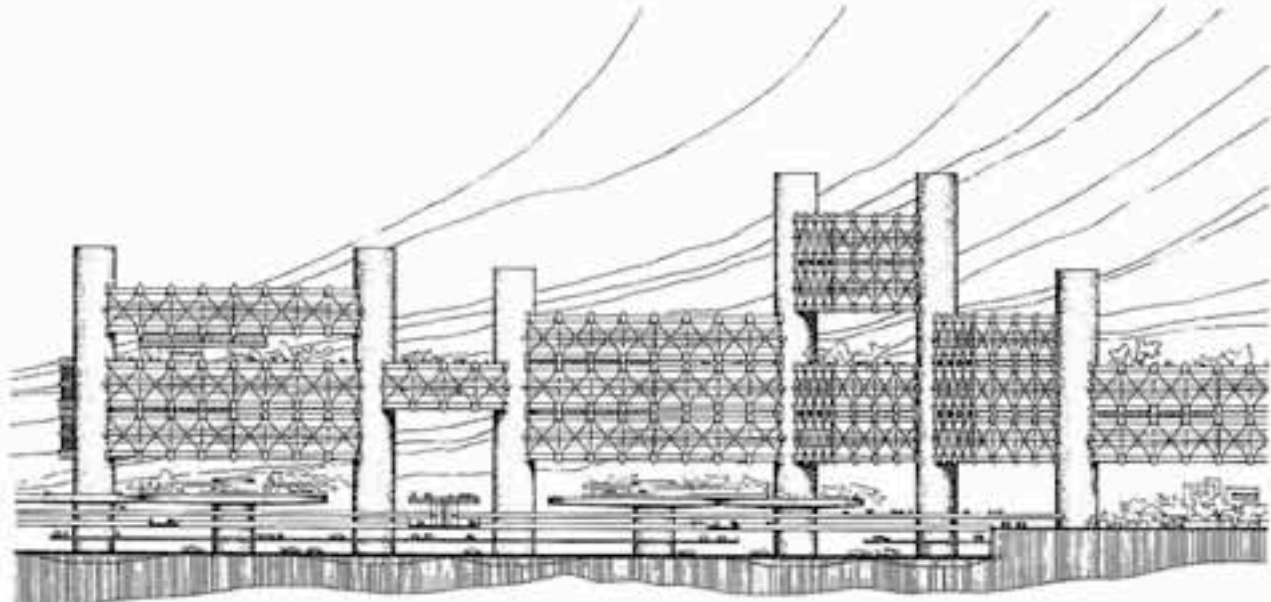
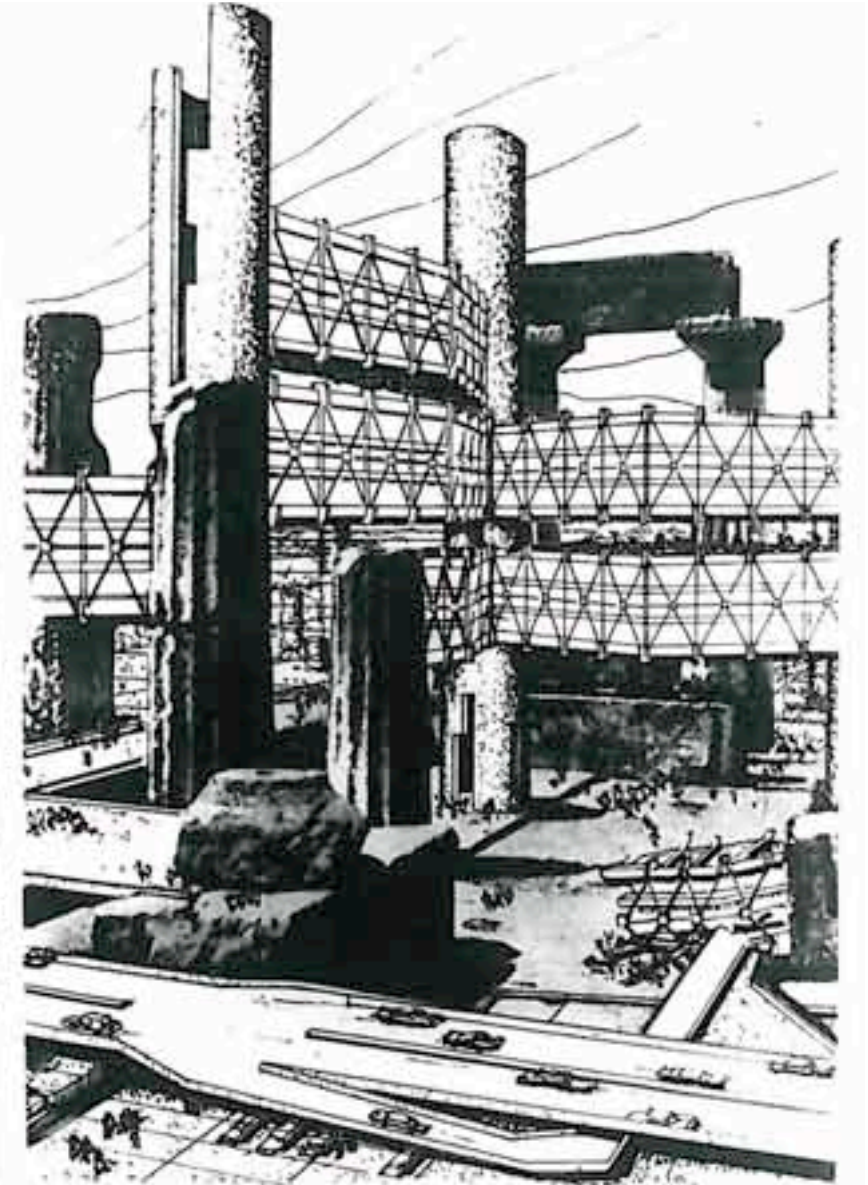
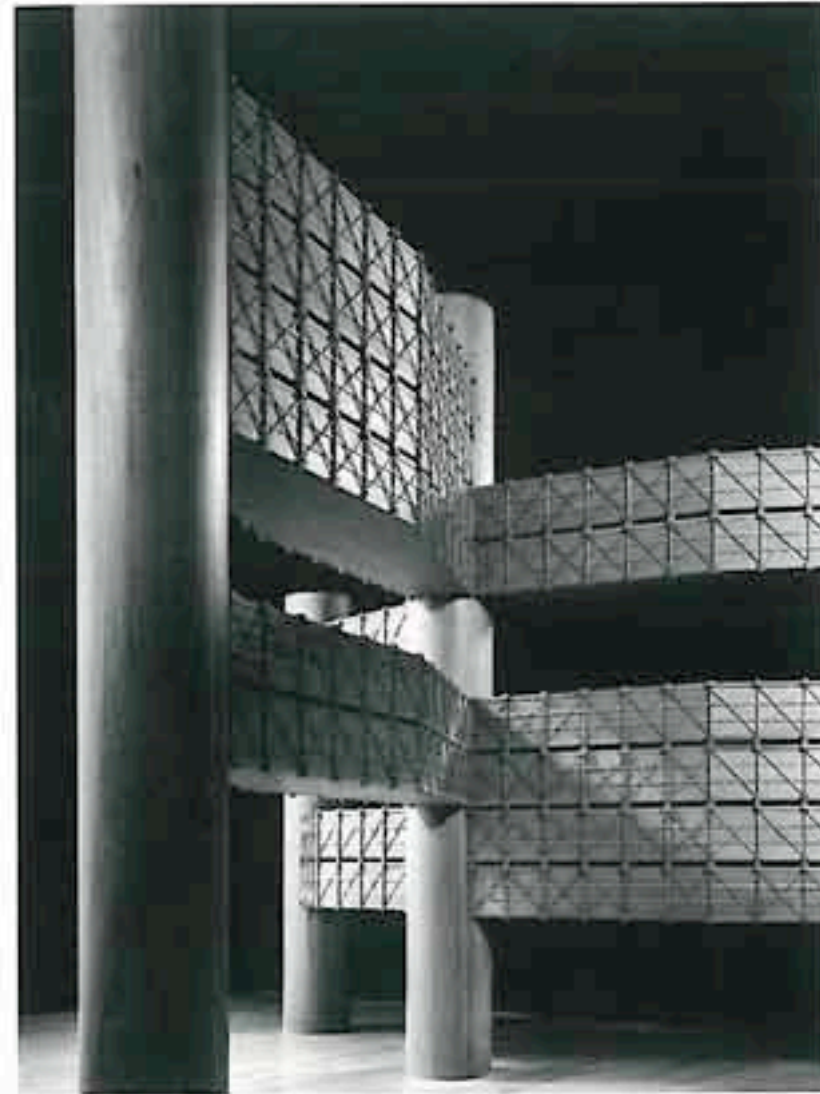
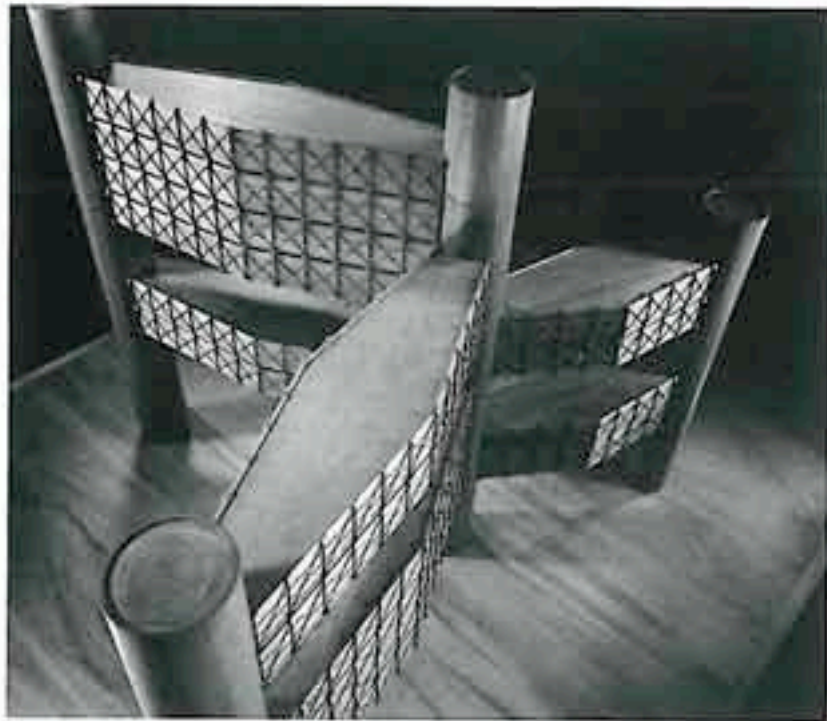
Centrum Sztuki i Techniki Japońskiej „Manggha” w Krakowie, arch. Arata Isozaki, 1993-1994



Centrum Sztuki i Techniki Japońskiej „Manggha” w Krakowie, arch. Arata Isozaki, 1993-1994



Centrum Sztuki i Techniki Japońskiej „Manggha” w Krakowie, arch. Arata Isozaki, 1993-1994



Powietrzne Miasto, projekt dla okręgu Shinjuku w Tokio, 1960-62. Arata Isozaki



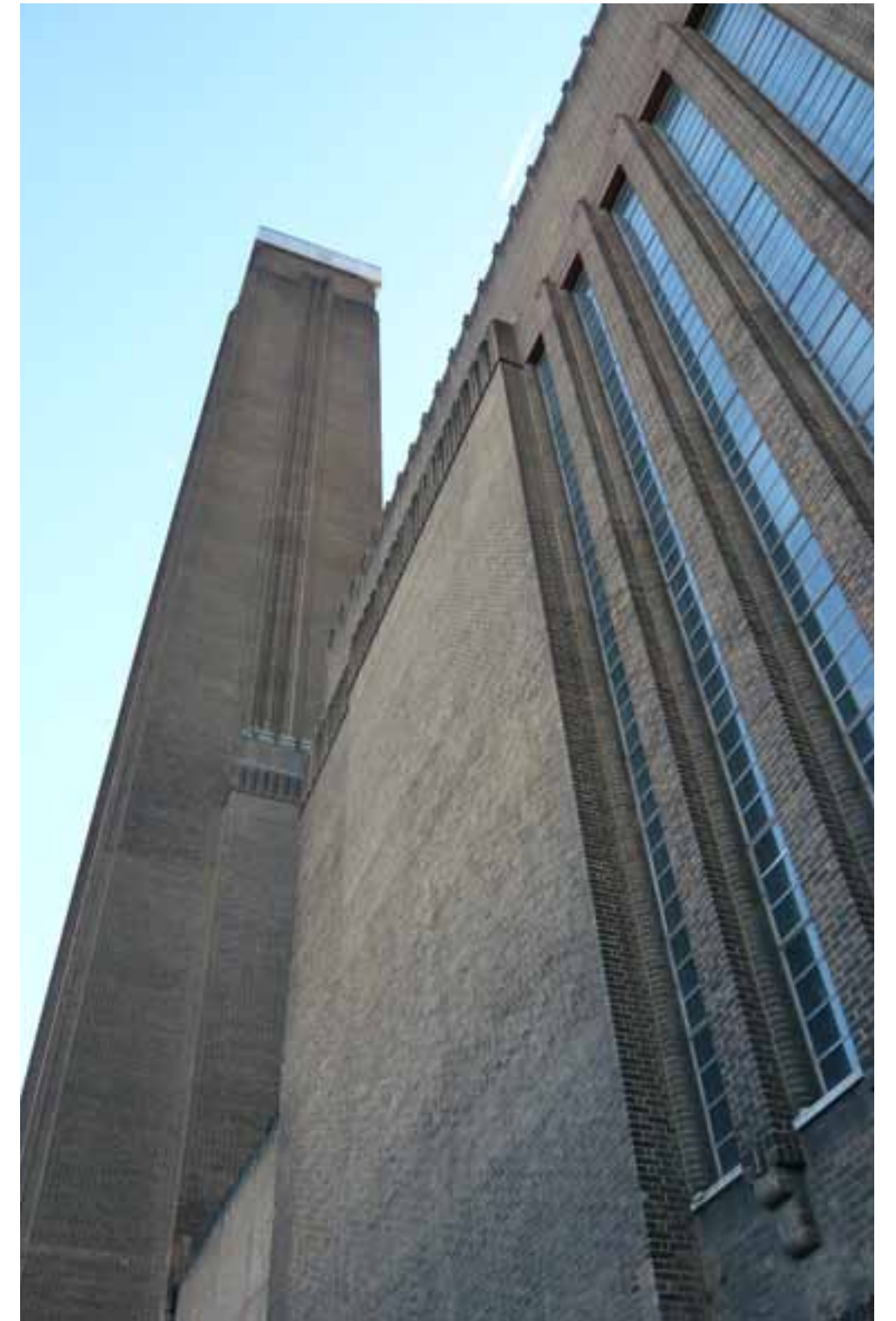
Castelvecchio Museum, Carlos Scarpa



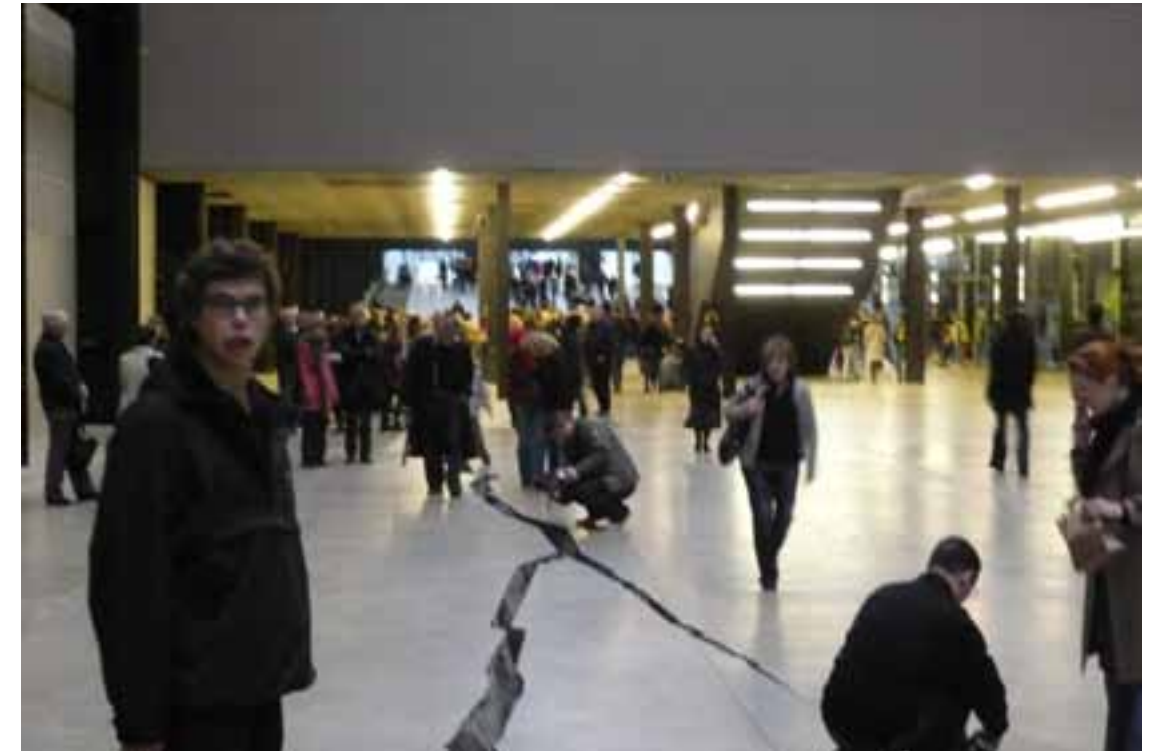
Castelvecchio museum, Carlos Scarpa



Cmentarz Brion-Vega, San Vito d'Altivole, Włochy - Carlos Scarpa



Londyńskie Tate w dawnej elektrowni projektu Gilesa Gilberta Scotta 1947-63



Londyńskie Tate w dawnej elektrowni projektu Gilesa Gilberta Scotta 1947-63



Londyńskie Tate w dawnej elektrowni projektu Gilesa Gilberta Scotta 1947-63



Londyńskie Tate w dawnej elektrowni projektu Gilesa Gilberta Scotta 1947-63



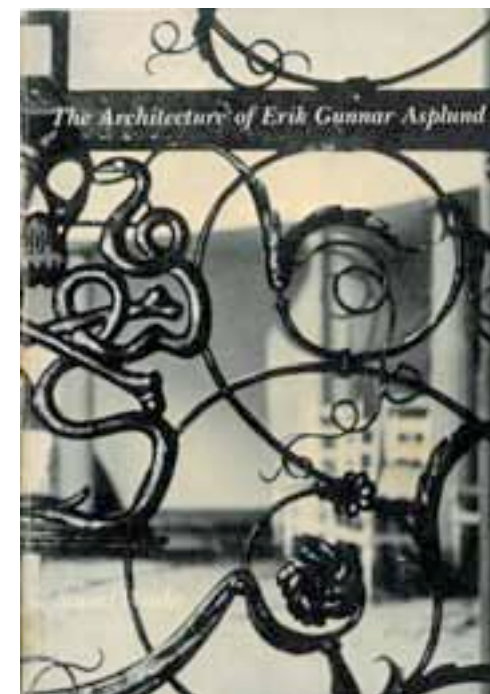
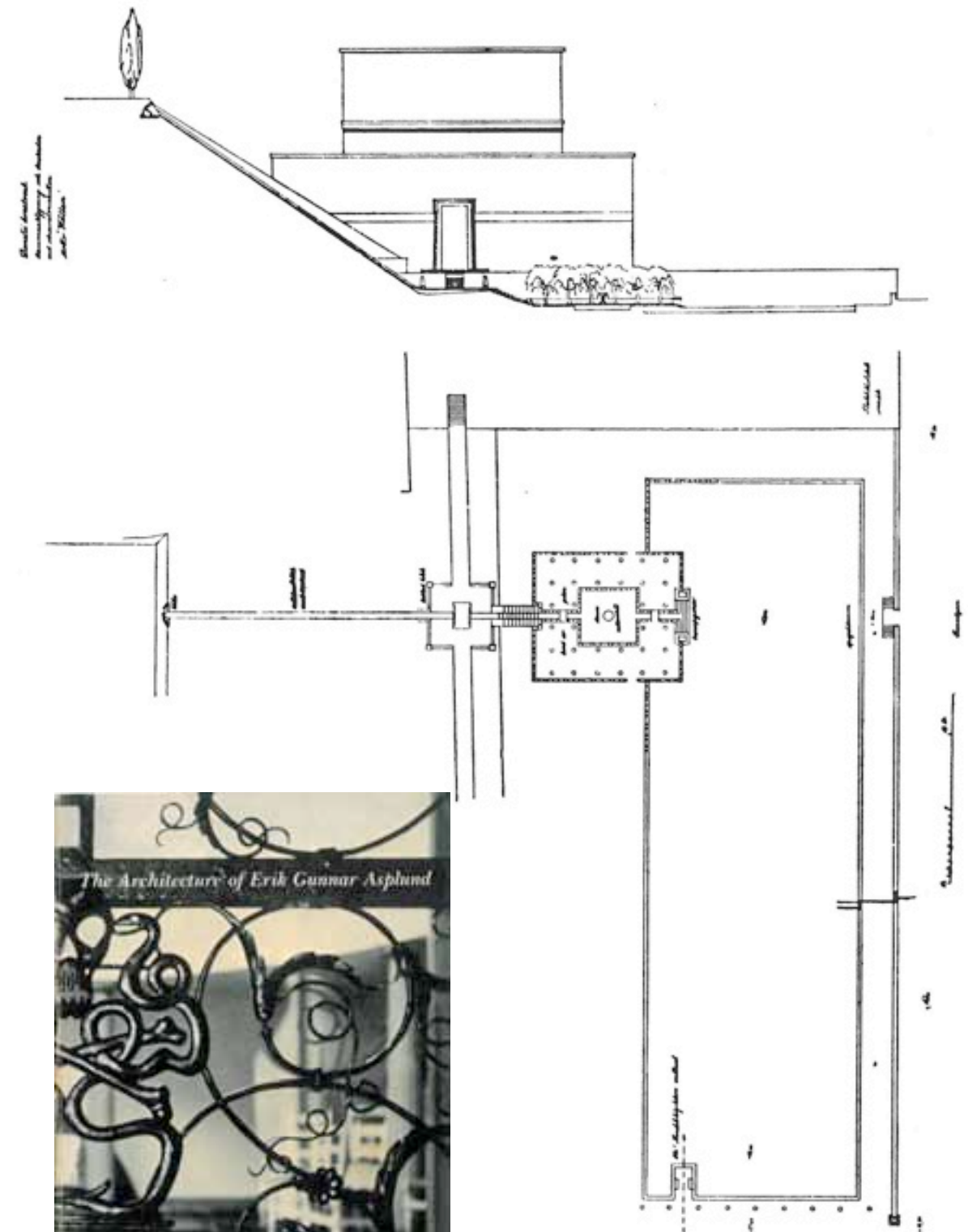
Londyn

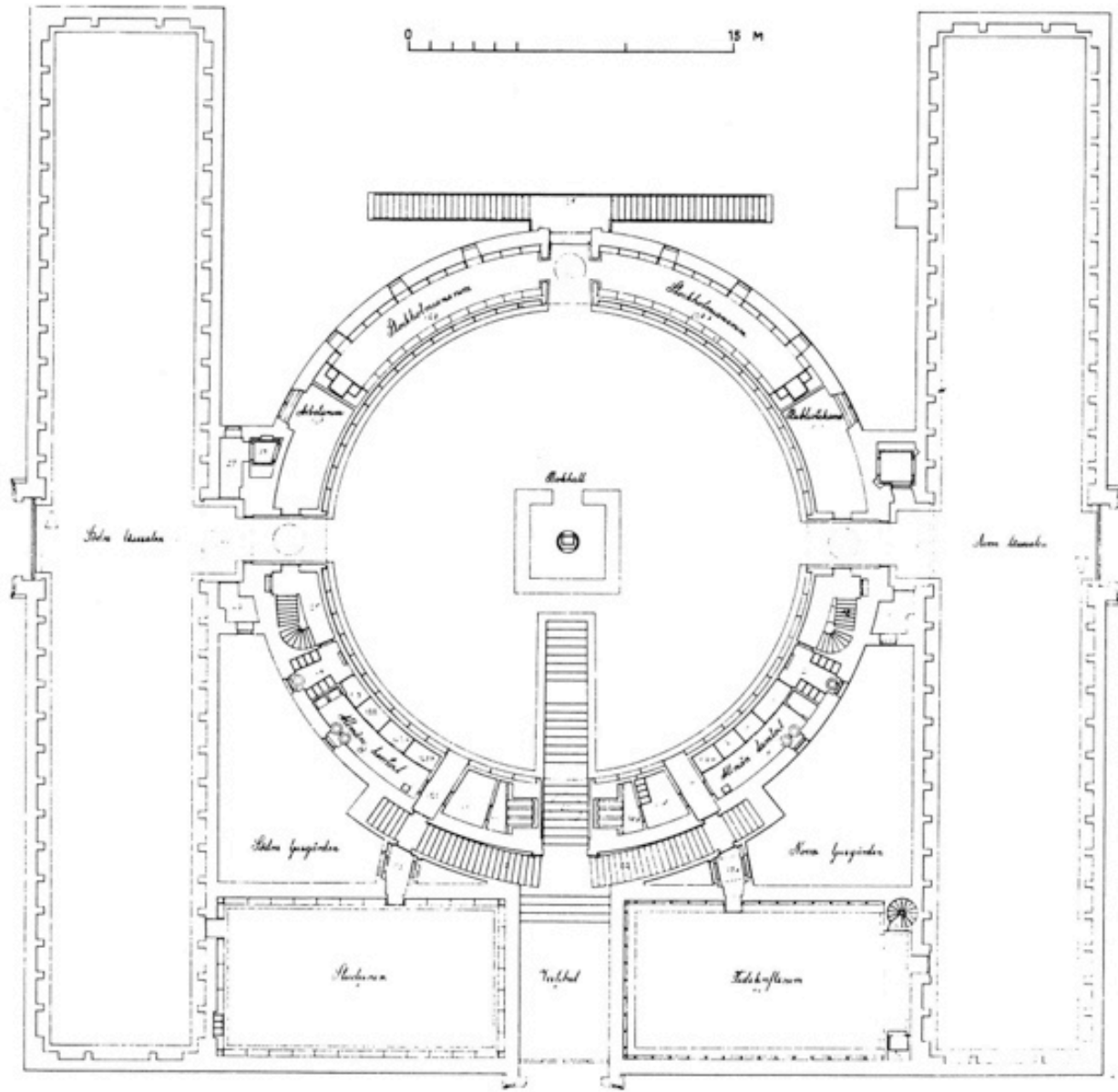




92. Public Library,
Stockholm, 1920-1928, final
site plan.

93. Public Library Park,
Stockholm, 1920-1928,
section and plan.





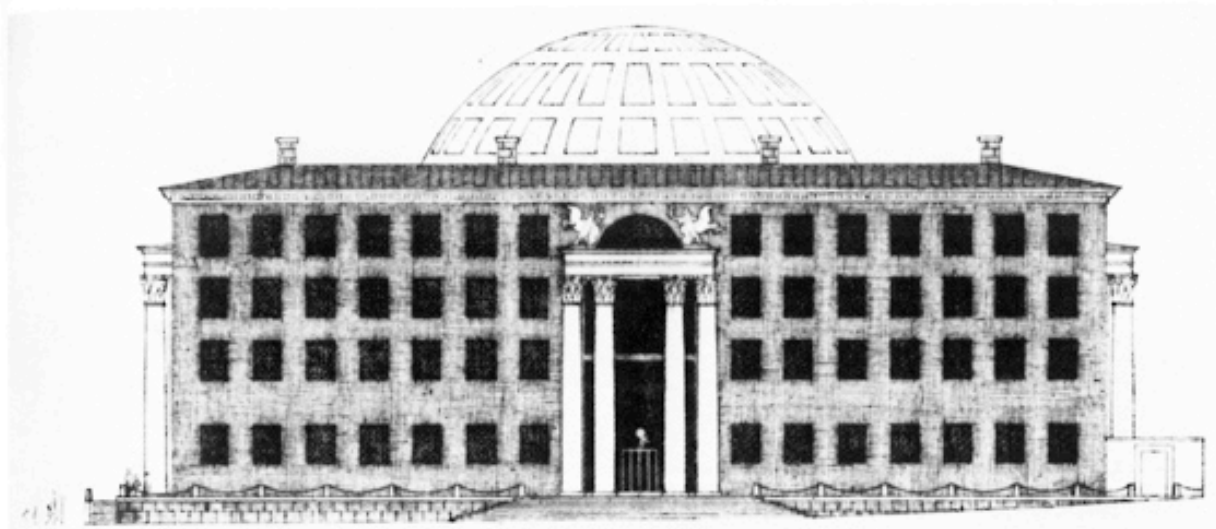
96. Public Library, Stockholm, final plan (square completed at later date).



95. Public Library, Stockholm, exterior.



Biblioteka Publiczna w Sztokholmie, Erik Gunnar Asplund 1920-28

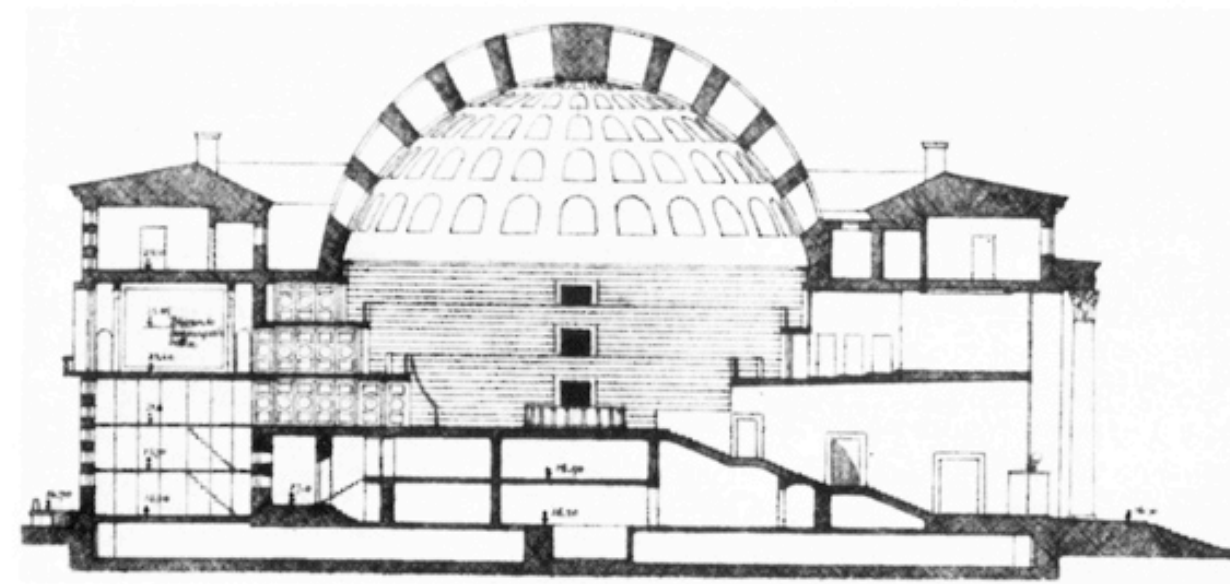
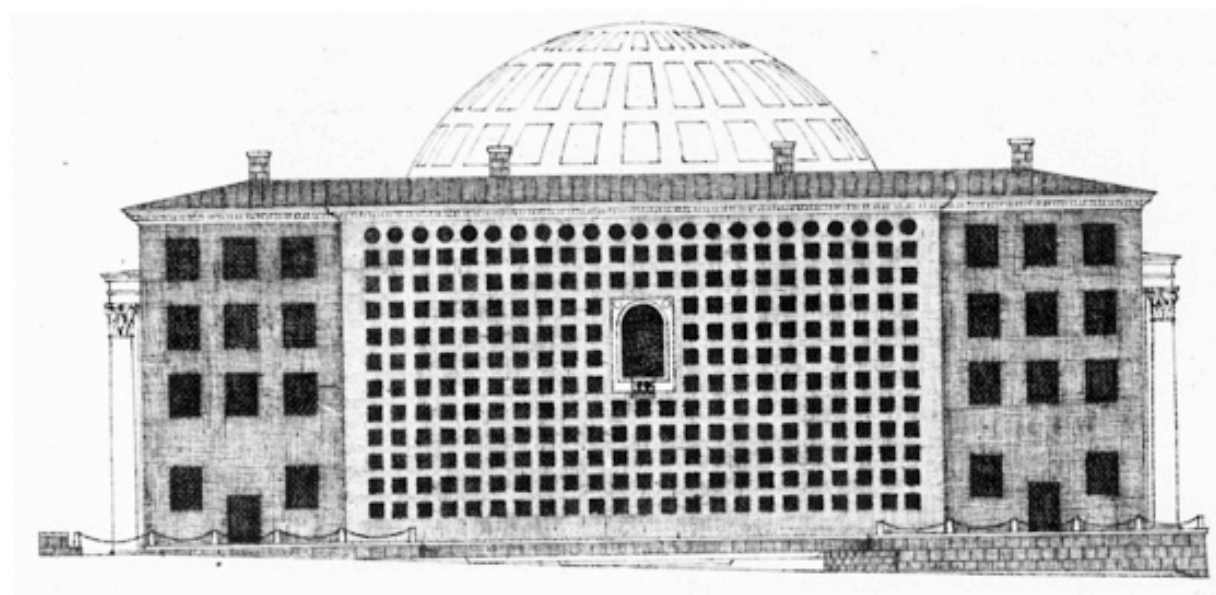


101. Public Library, Stockholm, front facade, first scheme.



102. Public Library, Stockholm, drawing, perspective of entry processional, first scheme.

103. Public Library, Stockholm, back facade, first scheme.



100. Public Library, Stockholm, section, first scheme, 1921.



Biblioteka Publiczna w Sztokholmie, Erik Gunnar Asplund 1920-28

104. Public Library,
Stockholm, main entry,
exterior.



105. Public Library,
Stockholm, main entry,
interior.

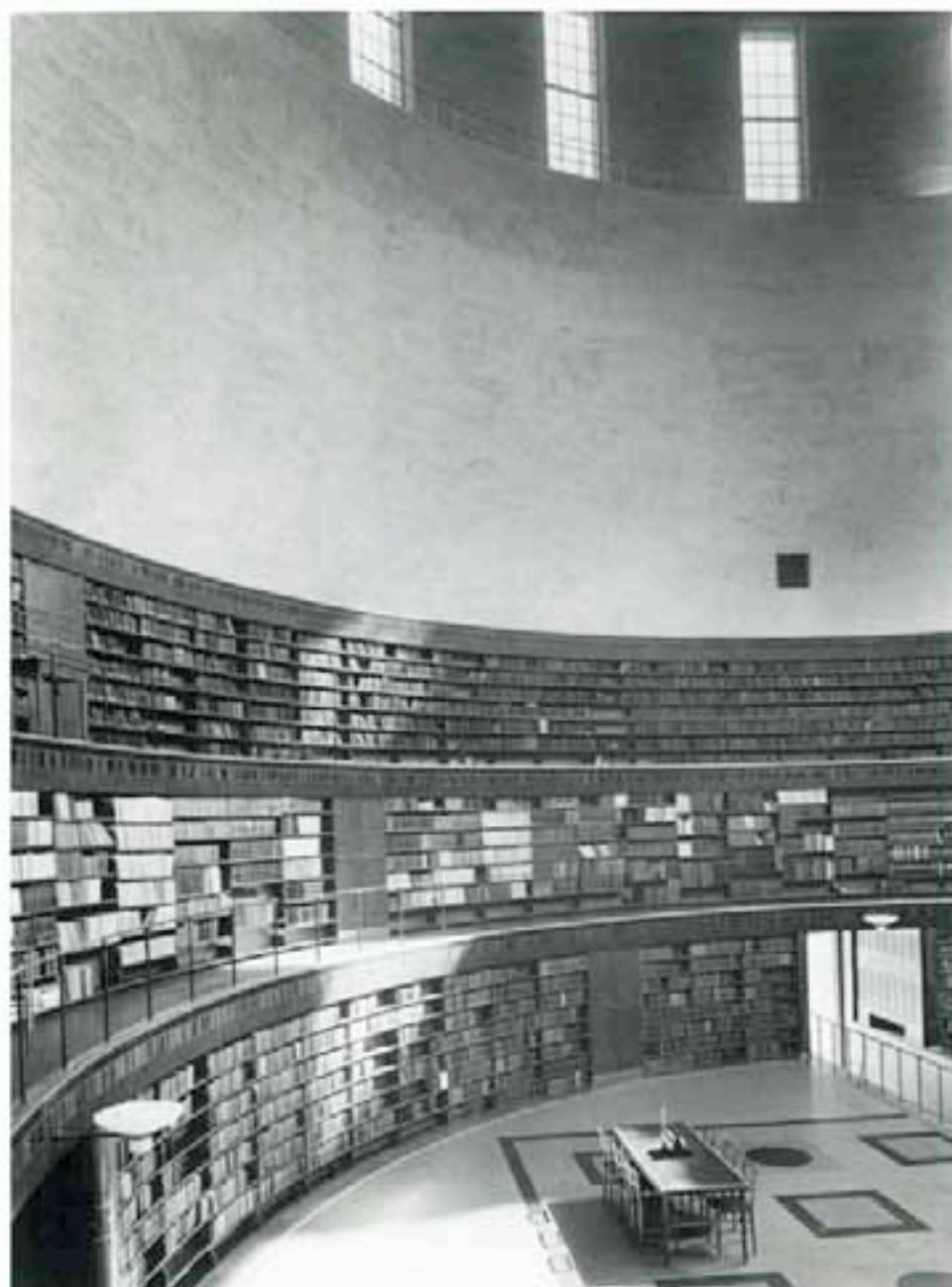
106. Public Library,
Stockholm, stairs to lending
hall with side stairs.



107. Public Library,
Stockholm, lending hall
from stairs.

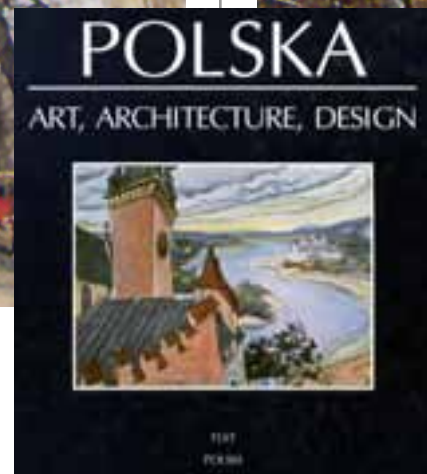


108. Public Library,
Stockholm, lending hall.



109. Public Library,
Stockholm, side stair.

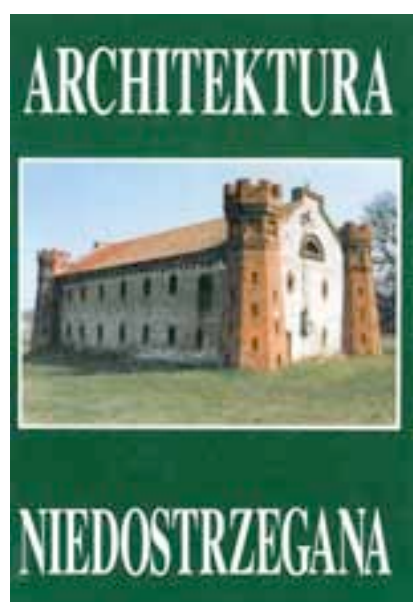




Oskar Sosnowski • Stanisław Witkiewicz



Próchnowo, dom mieszkalny



Próchnowo, gorzelnia i fragment elewacji



Ostrowo Szlacheckie, kórnik

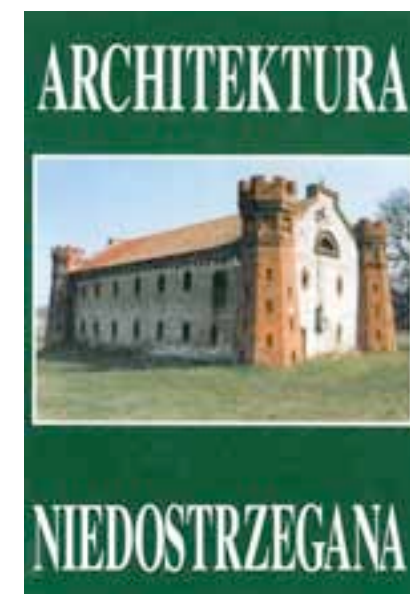




Śliwniki, spichlerz



Wąsewo, stajnia koni wyjazdowych z wozownią





Stara Dąbrowa, spichlerz



Gościeszyn, oficyna

ARCHITEKTURA



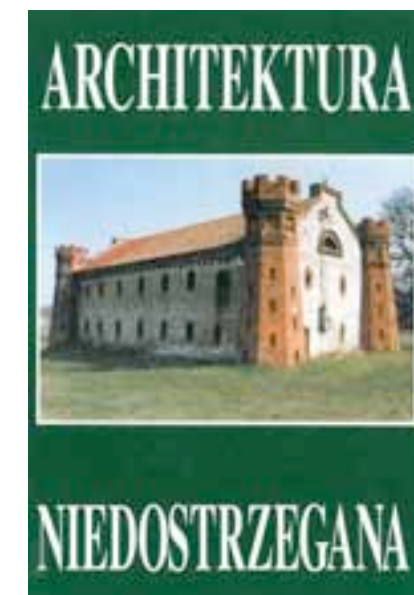
NIEDOSTRZEGANA



Modrze, dom robotników folwarcznych



Konin, dom robotników folwarcznych





J. Szczepkowski, Al. Jerozolimskie 7



Władysław Skoczylas



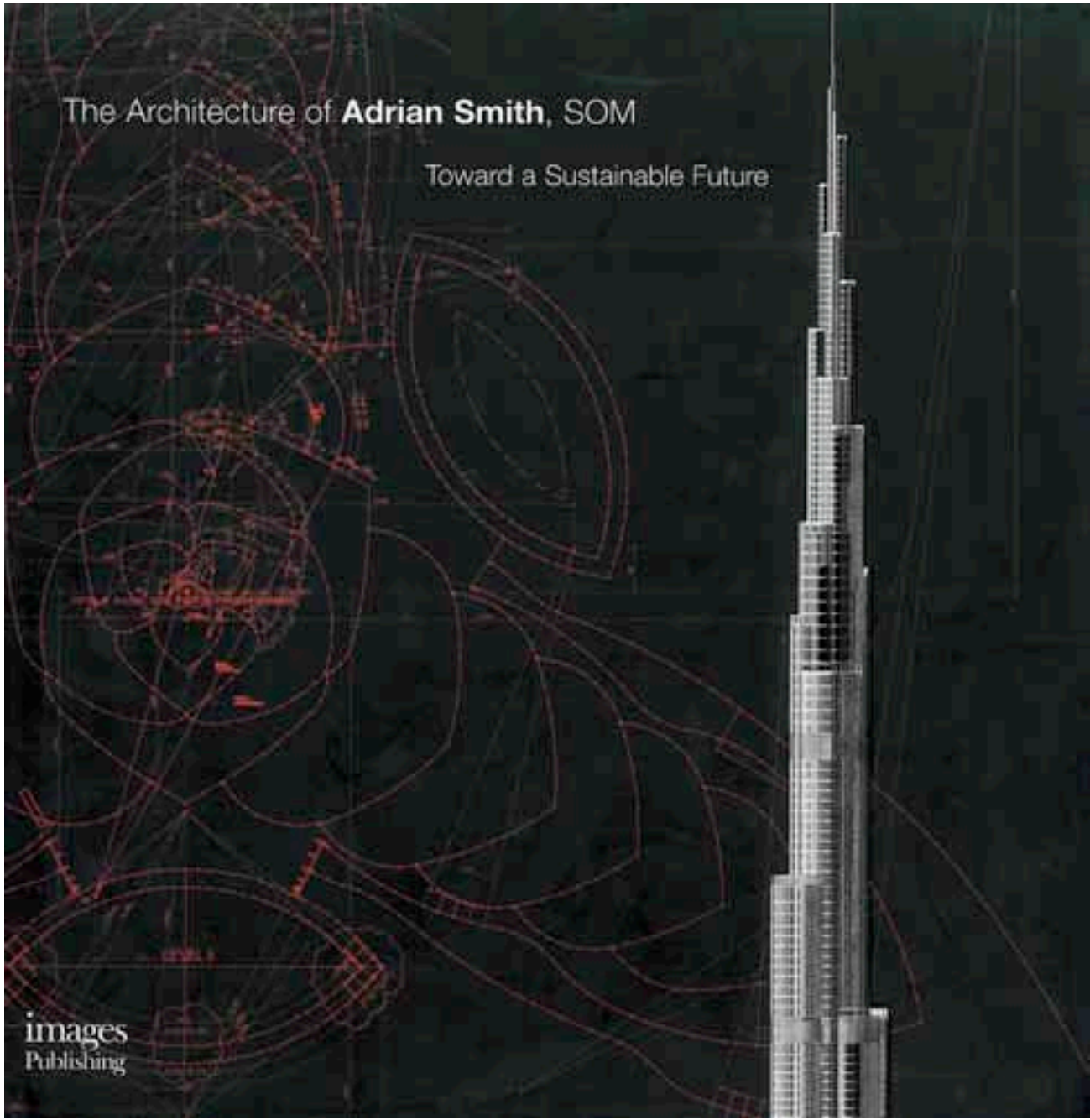


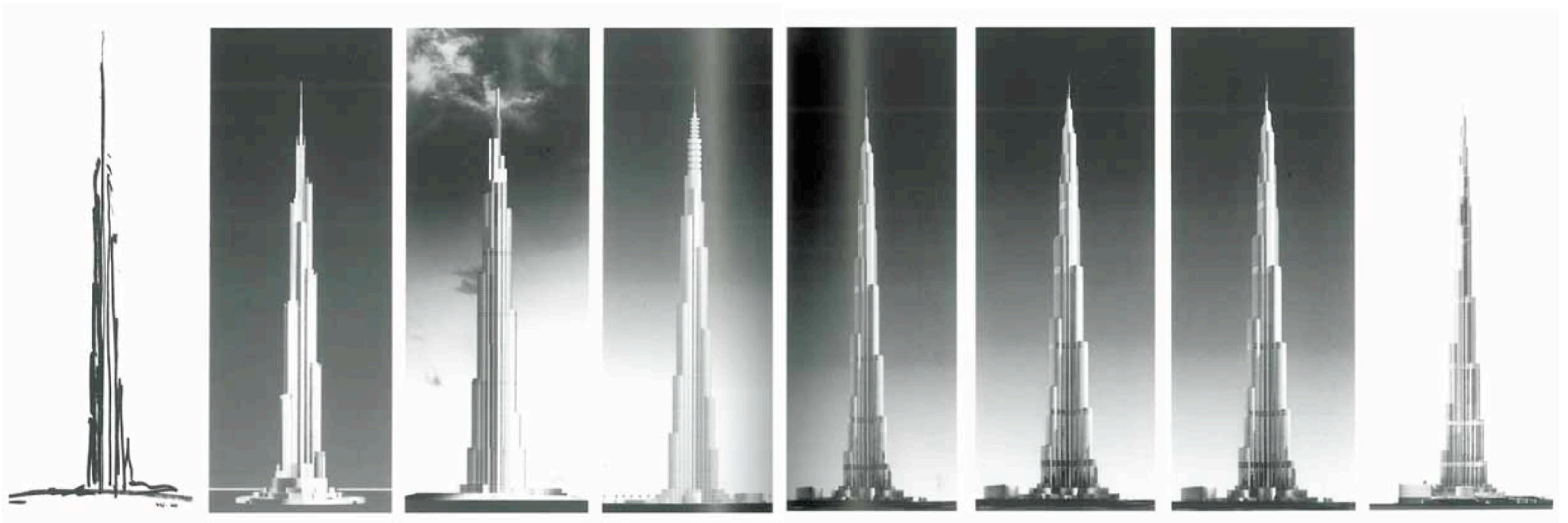
Zofia Stryjeńska



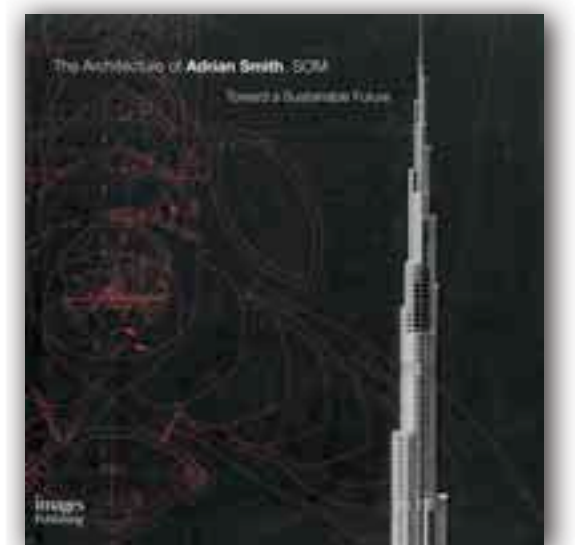
Polski pawilon na EXPO 2010 w Shanghaiu, wwAA Architekci

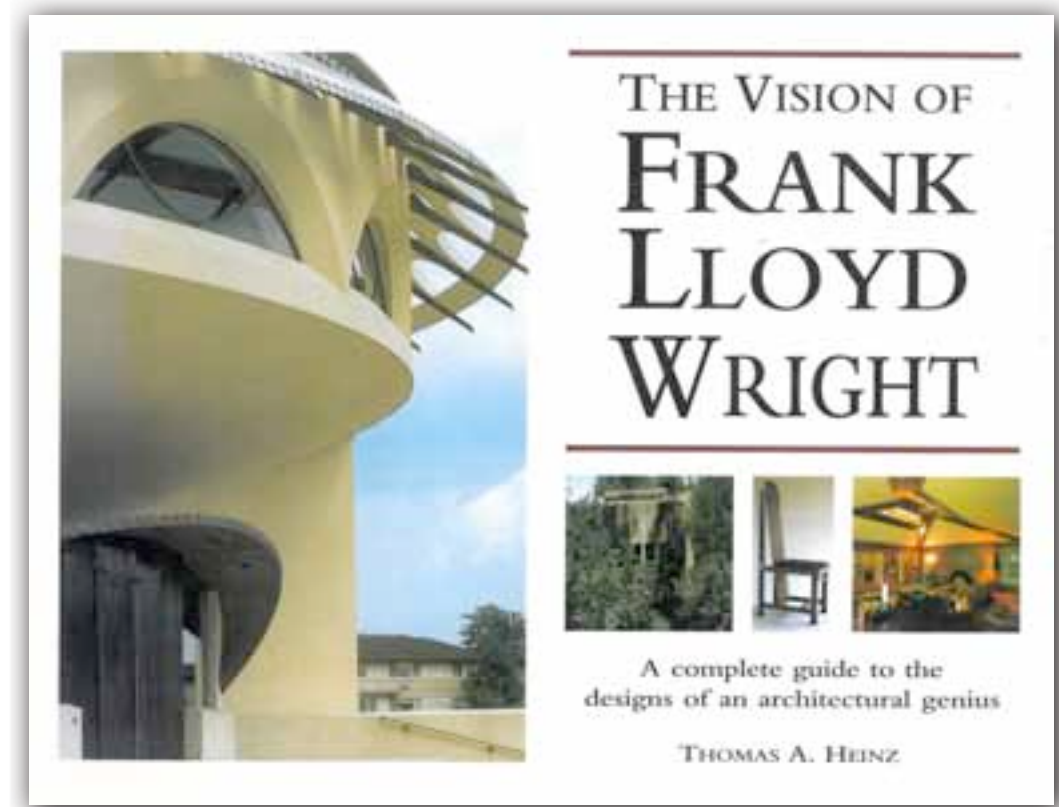
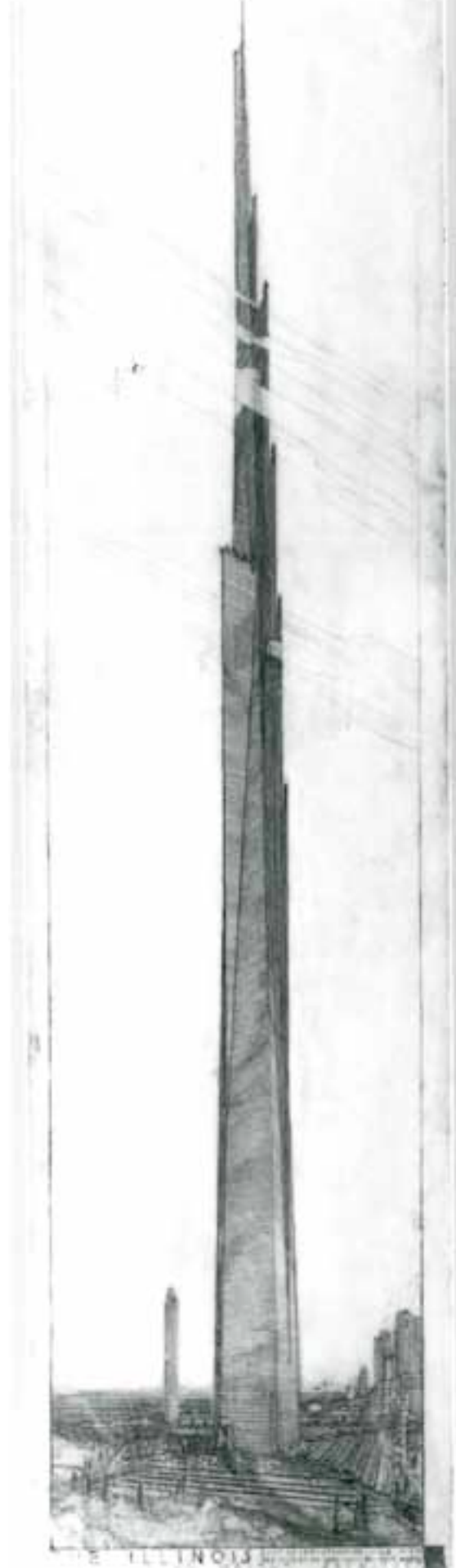
Dubaj





Burj Dubai, Adrian Smith 2005-2010



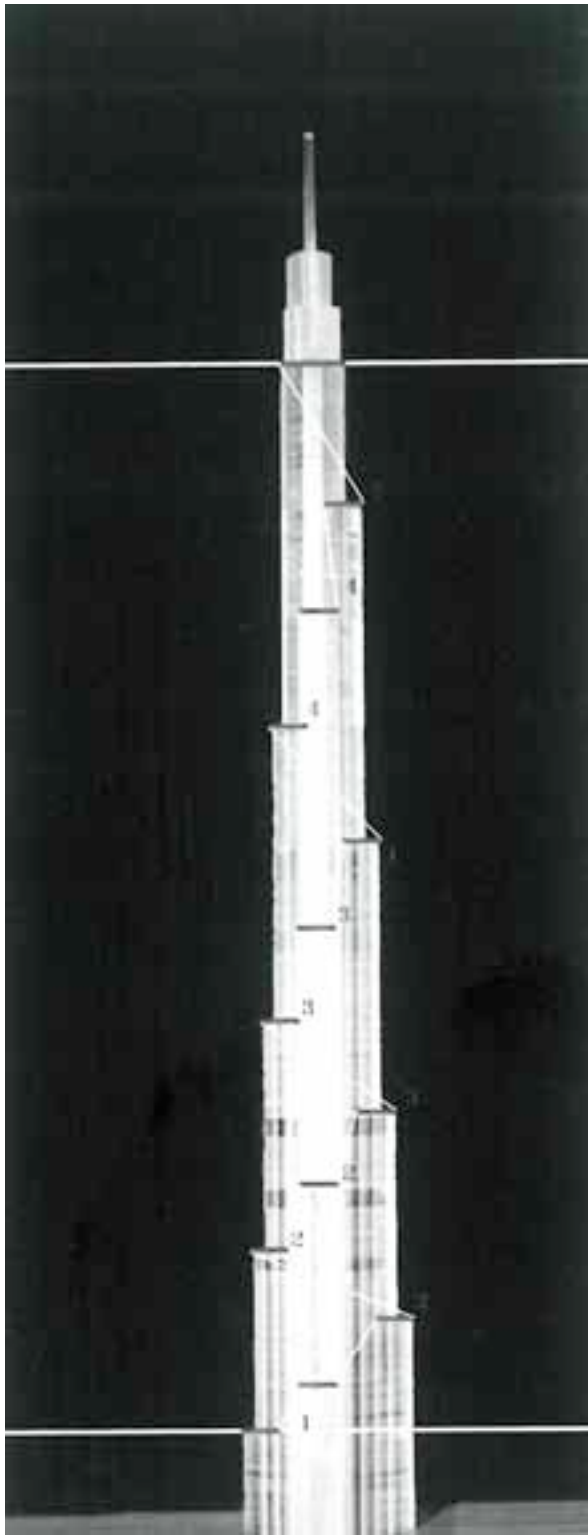


THE VISION OF
**FRANK
LLOYD
WRIGHT**

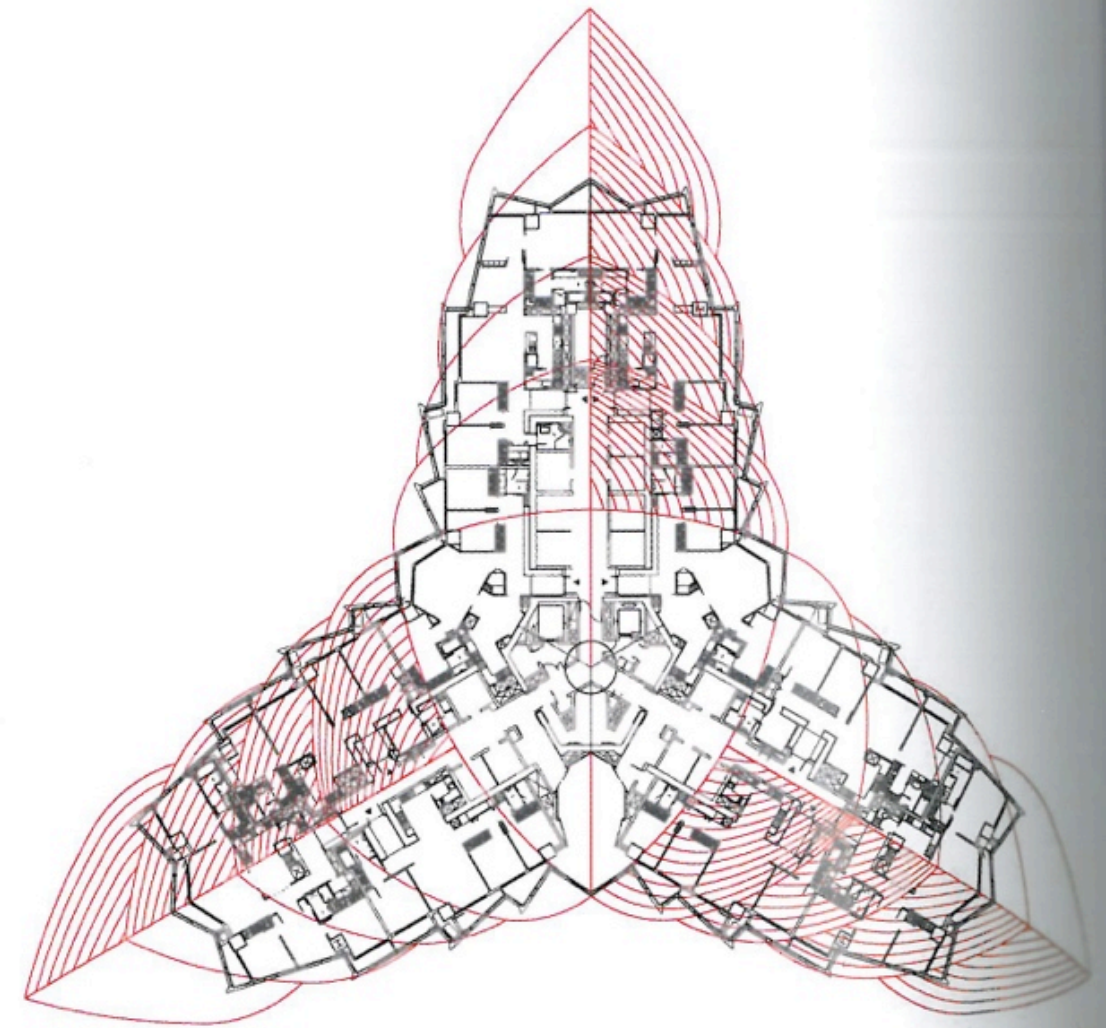
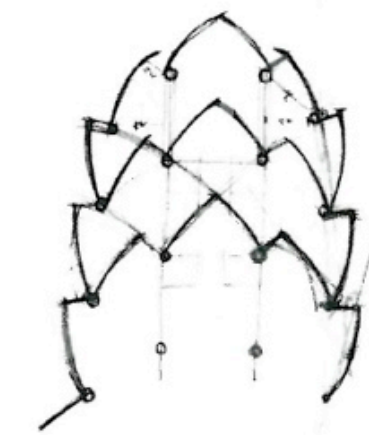
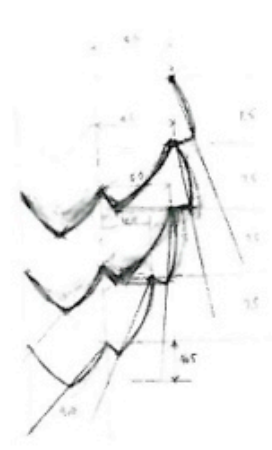


A complete guide to the
designs of an architectural genius

THOMAS A. HEINZ



Burj Dubai, Adrian Smith 2005-2010



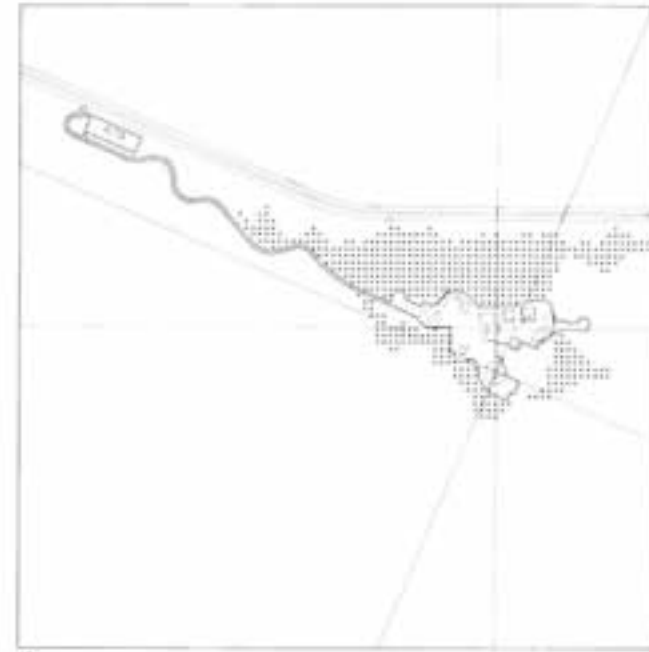
Burj Dubai, Adrian Smith 2005-2010



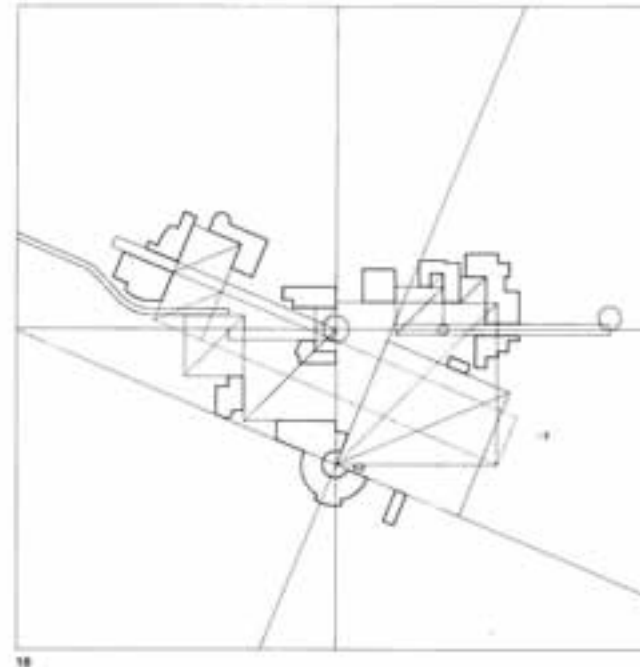
The Getty Center, arch. Richard Meier



11 The Los Angeles street grid (shown in bold) is one of the determinants of the Getty Center's geometry.
 12 The alignment of the San Diego Freeway in the Sepulveda Pass to the north. The displacement between them is 22.5'. Each site also follows a natural ridge on the site.

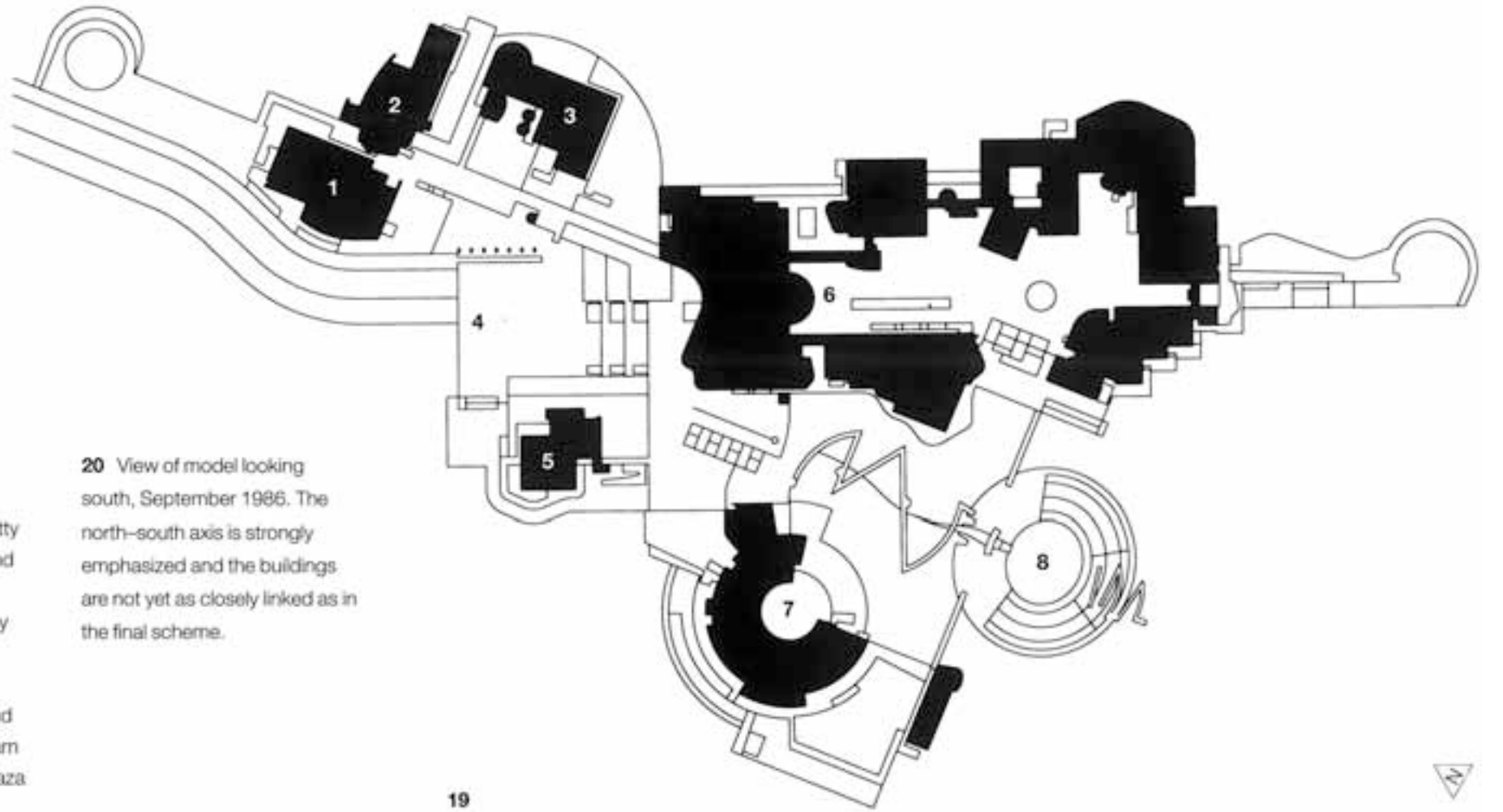


13 The planting in the zone between the buildings and the surrounding natural terrain is a grid of over 3,000 native oak trees, lining up with the street pattern of Los Angeles.
 14 The pavilions of the Museum are linked by circulation spaces which relate to the surrounding landscape or the central courtyard.
 15 Two levels of walking create an architectural system: stone clad walls (shown bold) provide enclosure, open framed walls allow transparency.
 16 The two controlling axes also govern the geometry of the exterior spaces.



The Getty Center, arch. Richard Meier





Plan:

- 1** Auditorium
- 2** North Building: the Getty Information Institute and the J Paul Getty Trust
- 3** East Building: the Getty Conservation Institute, the Getty Education Institute for the Arts and the Getty Grant Program
- 4** Tram Station/Arrival Plaza
- 5** Restaurant and Café
- 6** The J Paul Getty Museum
- 7** The Getty Research Institute for the History of Art and the Humanities
- 8** Central Garden

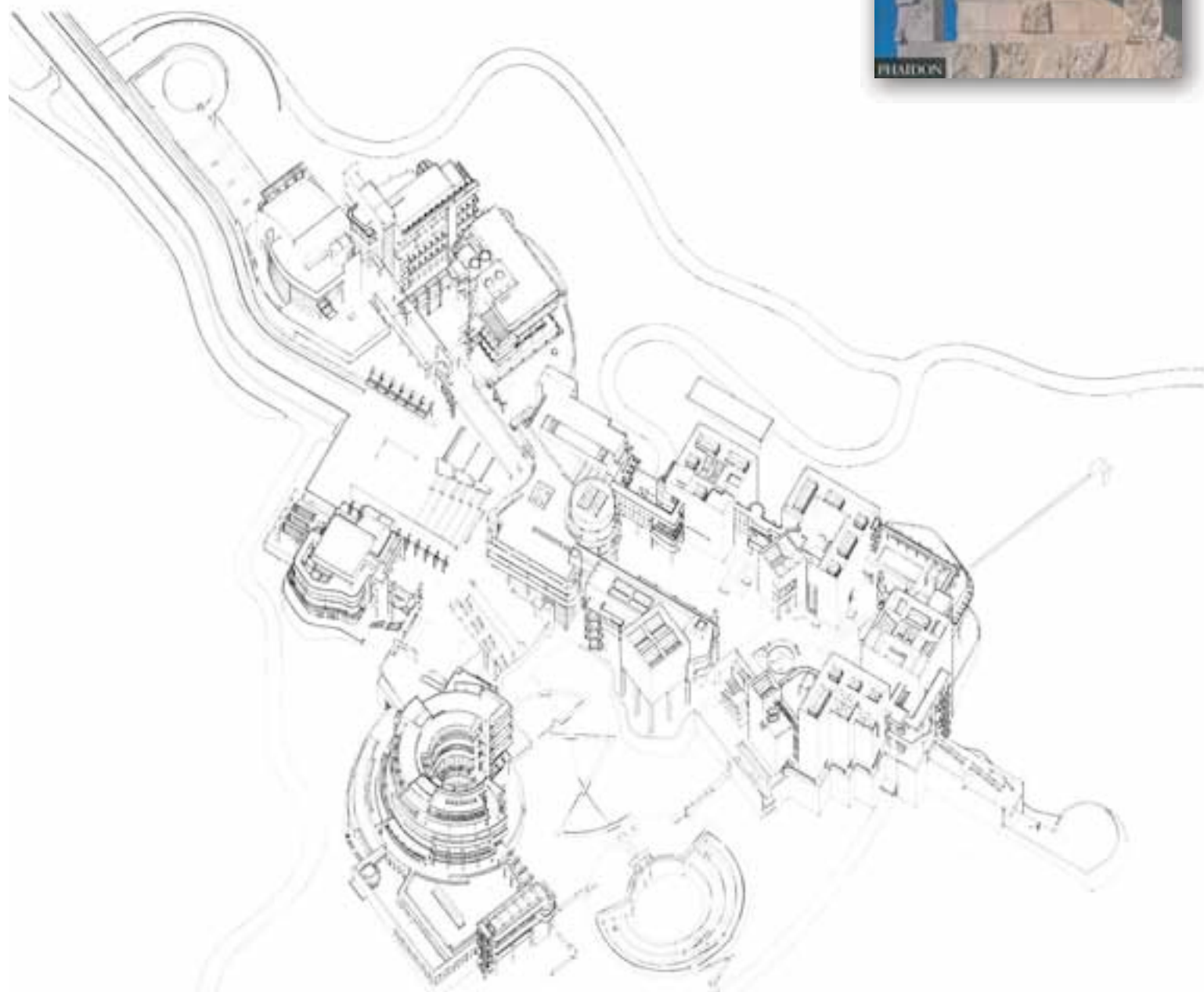
20 View of model looking south, September 1986. The north-south axis is strongly emphasized and the buildings are not yet as closely linked as in the final scheme.

19

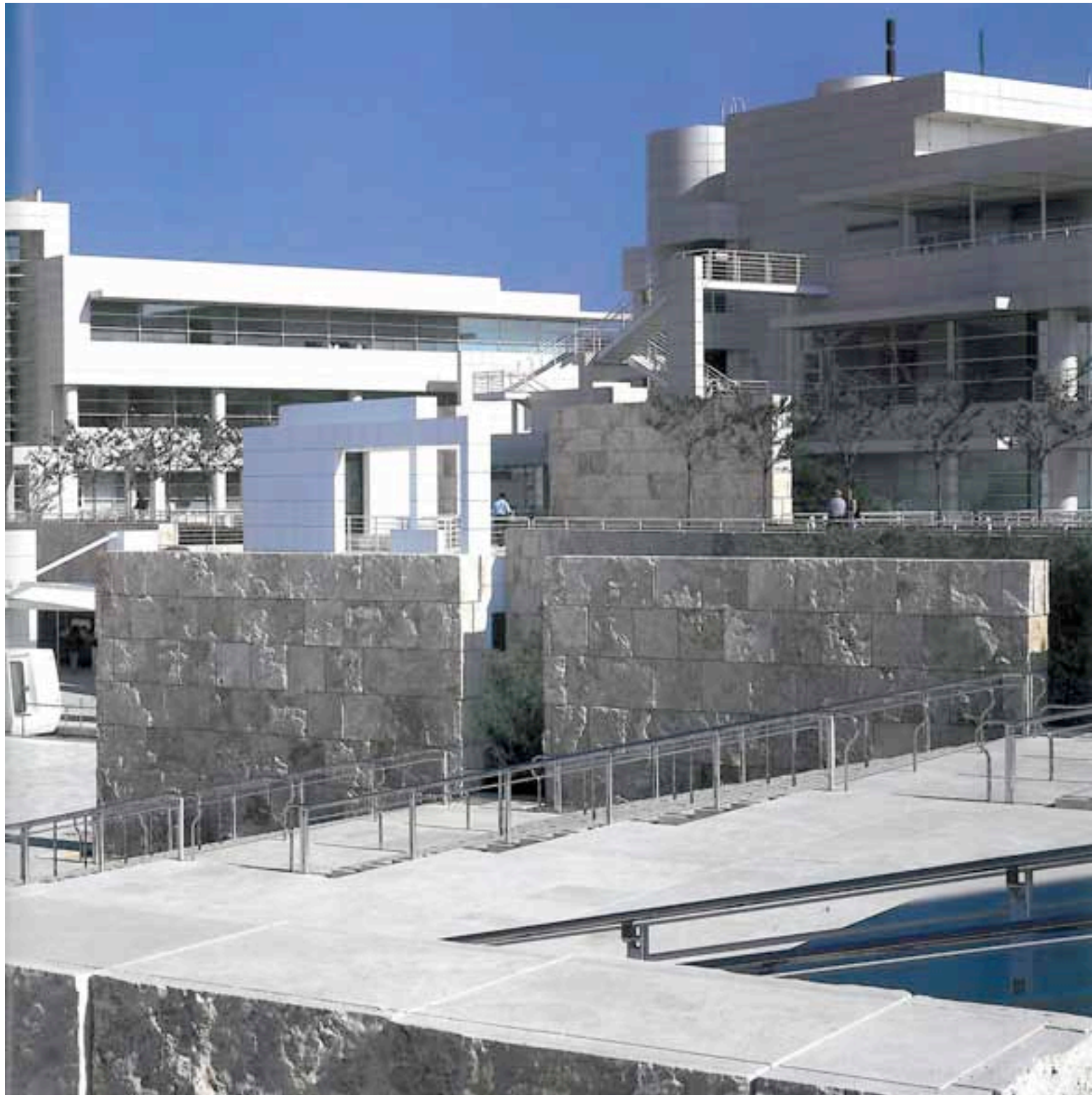
The Getty Center, arch. Richard Meier



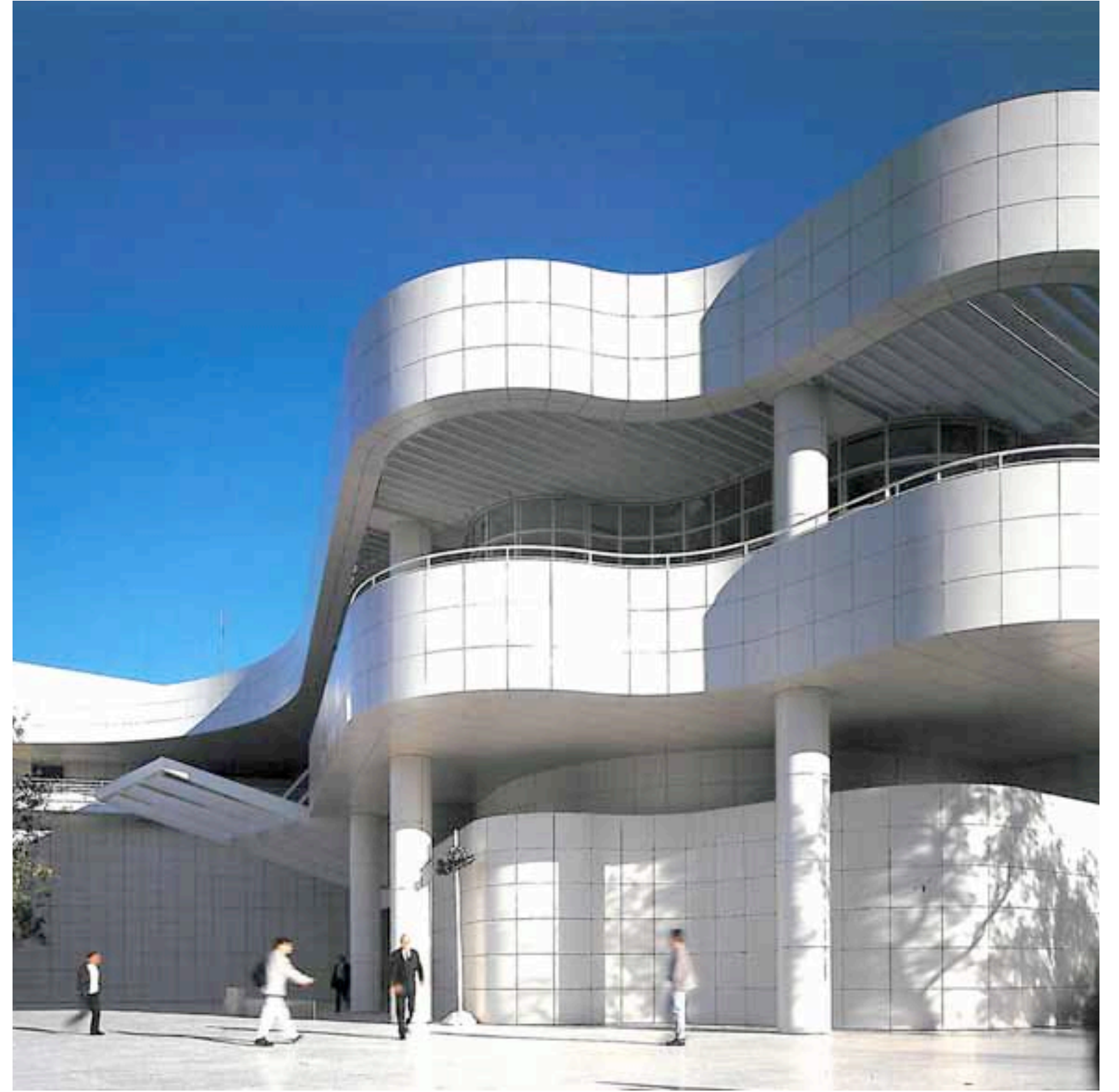
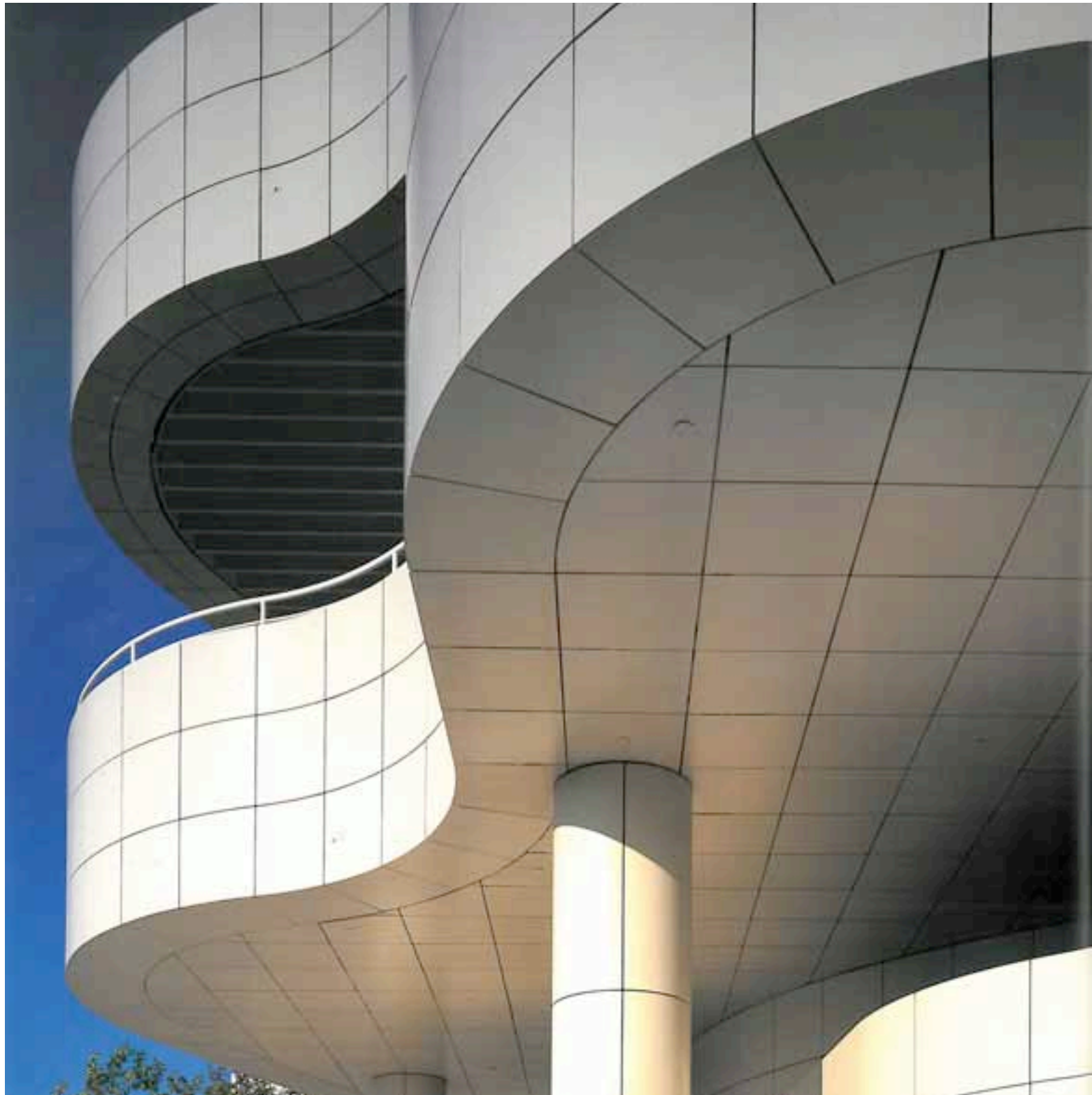
18 Acronimic of the completed Getty Center, Robert Irwin's largely circular Central Garden occupies the space between the Museum and the Getty Research Institute for the History of Art and the Humanities. Meier's original architectural connection between the two buildings did not come to fruition.



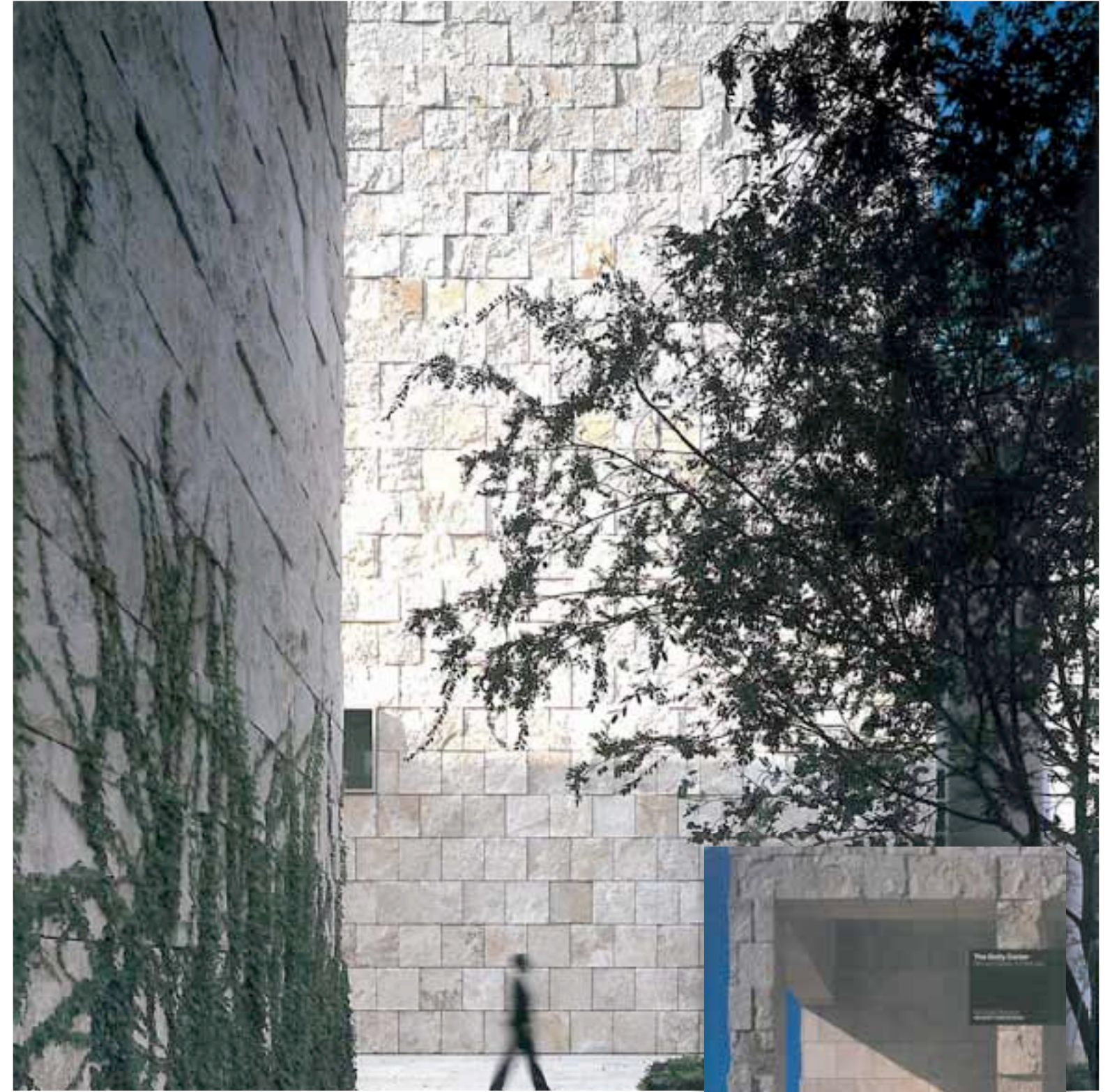
The Getty Center, arch. Richard Meier



The Getty Center, arch. Richard Meier



The Getty Center, arch. Richard Meier

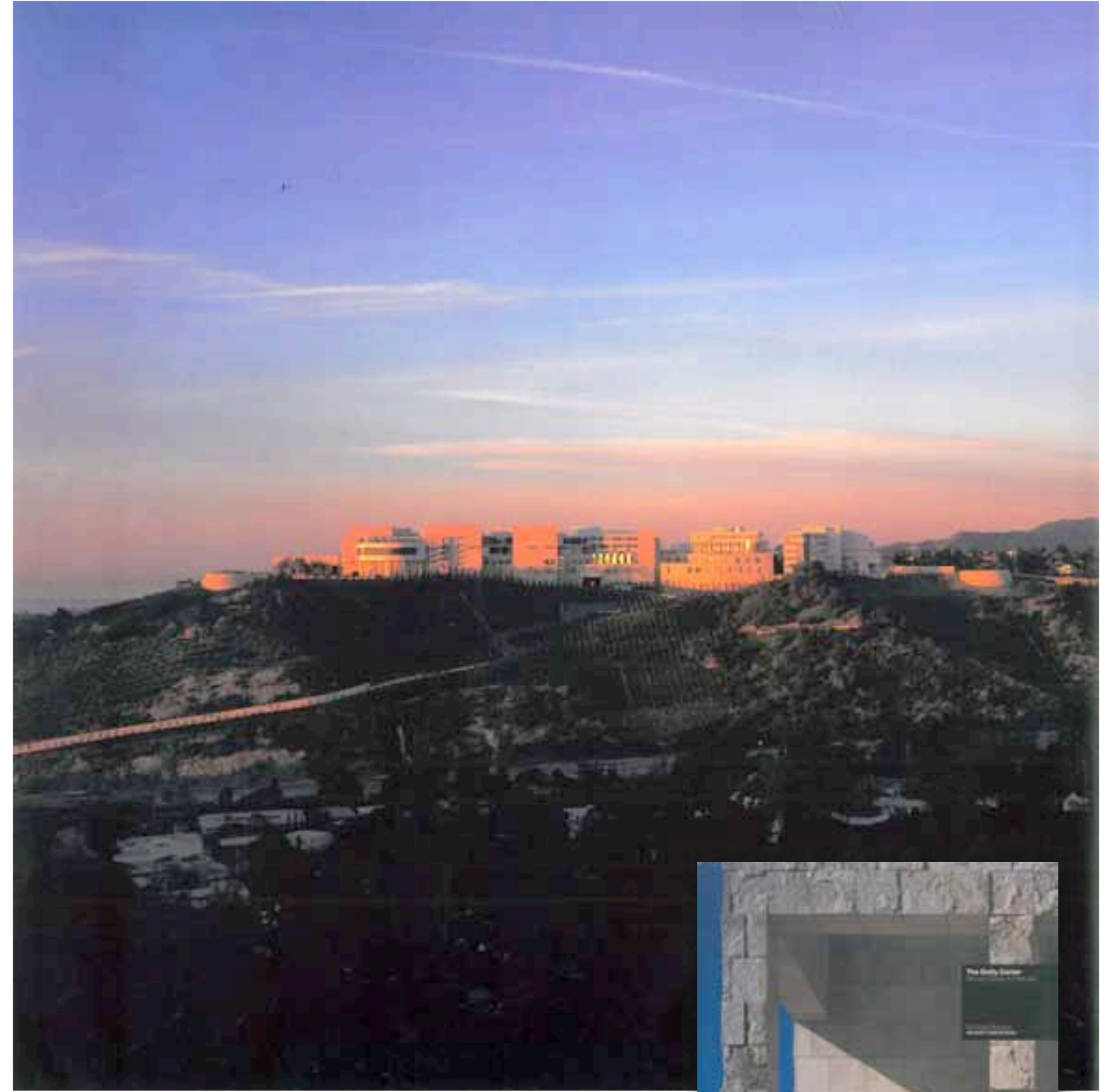
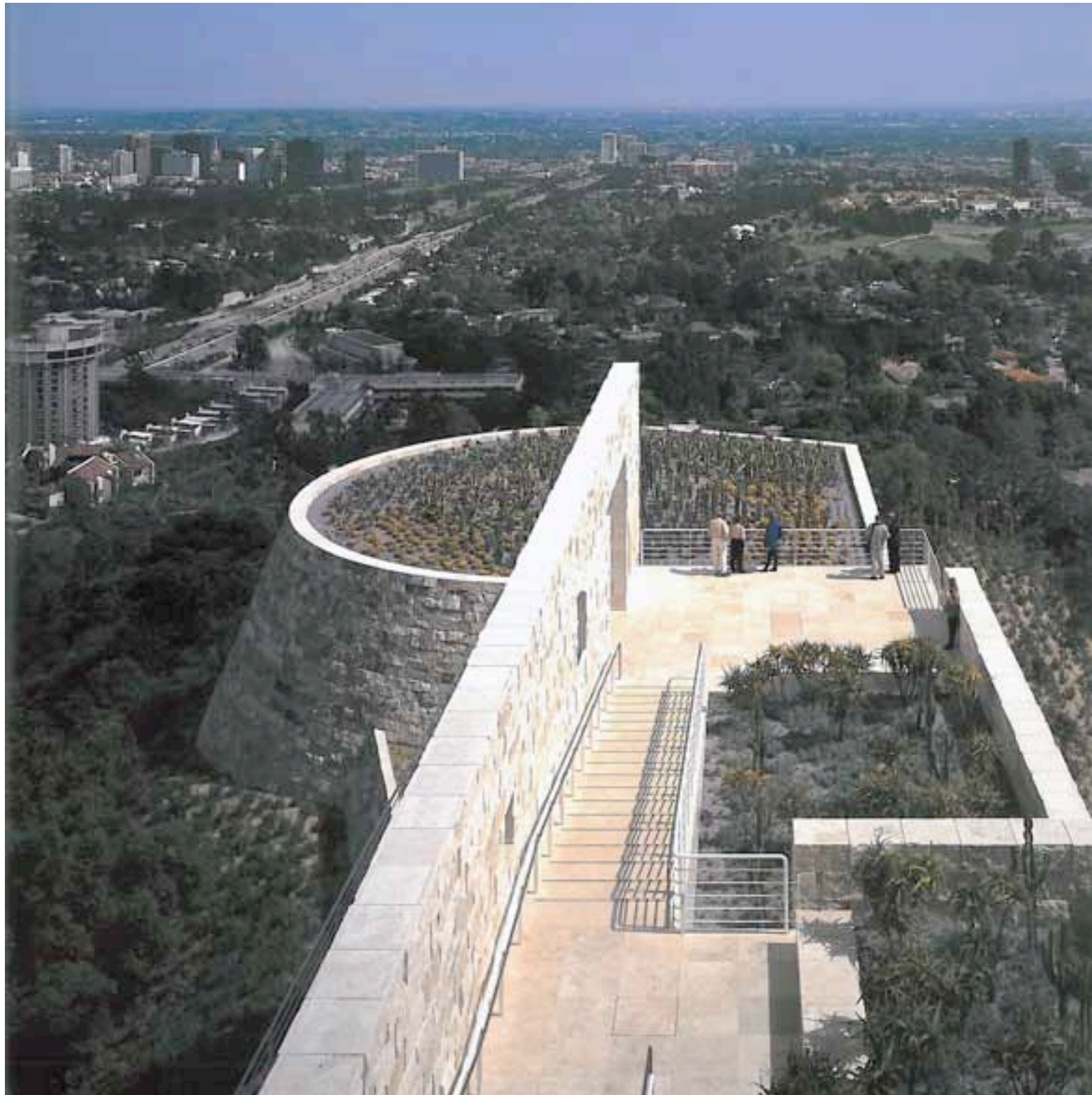


The Getty Center, arch. Richard Meier



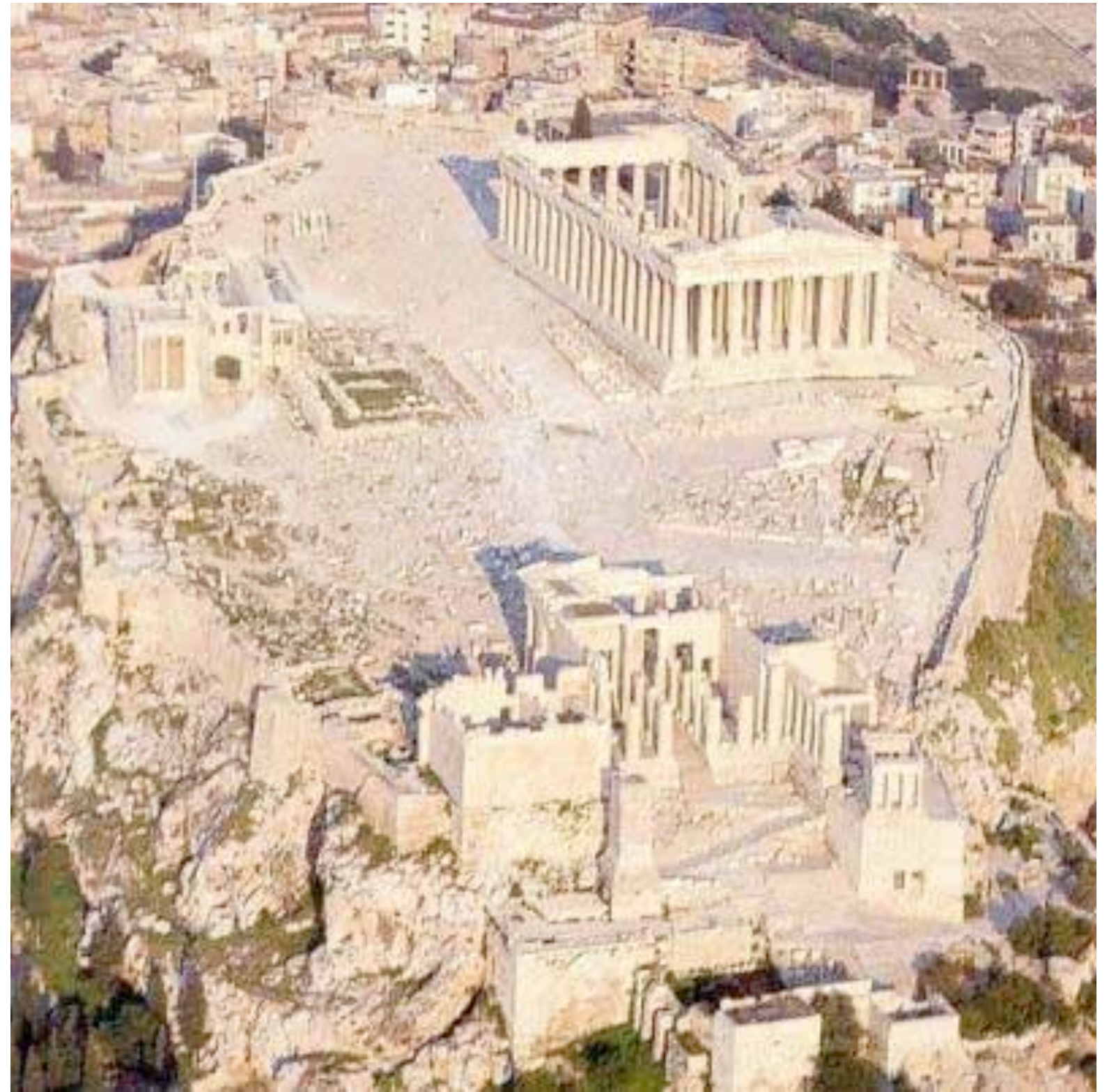
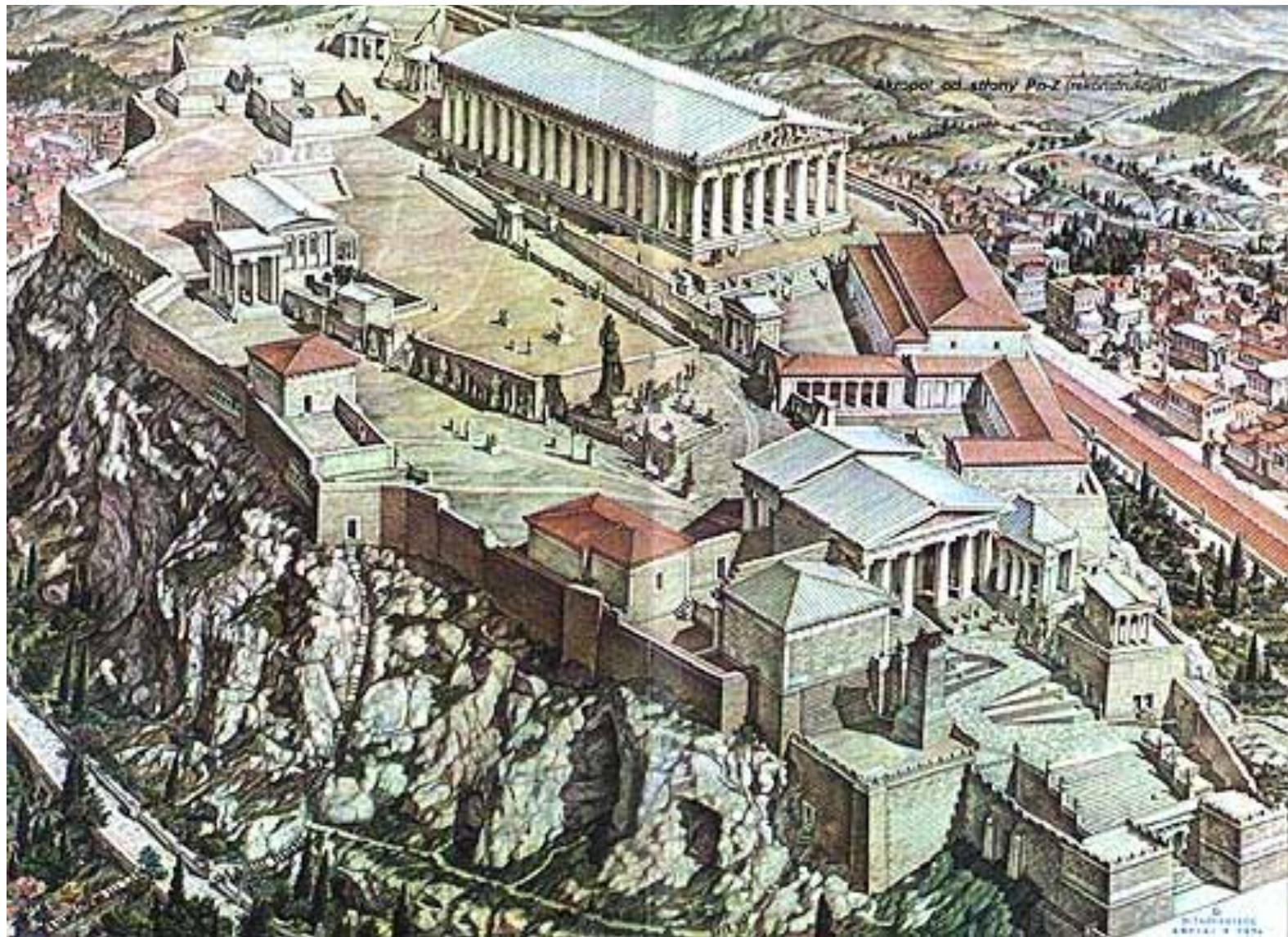


The Getty Center, arch. Richard Meier



The Getty Center, arch. Richard Meier





Akropol



Akropol



Akropol



Co by było gdyby ?...

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