

## JOÃO PACIÊNCIA, DRAWING AS PROJECT PROCESS.

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## Keywords

João Paciência - Drawing - Architecture - Graphic  
Narratives - Designing in Architecture.

### Partner Institutions

Fundação Calouste Gulbenkian (FCG)

### Expected Future Partner Institutions

Sistema de Informação para o Património Arquitetónico (SIPA)

## OBJECTIVES

#### Main Goal:

- 1.To deepen the knowledge about the relations between human beings and space, imagined and concretized in João Paciência drawn work, providing in parallel new perspectives that are inserted in the production, and consequently, in the experience of architecture, using drawing as the first act of project.
- 2.Construction of a theoretical model that can be adapted to the process of thinking about architecture through drawing, both in teaching and in the profession.

#### Specific Goals:

- 3.To study the evolution of the role of drawing in the production of architecture throughout João Paciência work, from anthropometric relations to functional, aesthetic and sensorial relations.
- 4.To determine the architectural principles that influence João Paciência as a born designer from the projectual act to the realization of the space.
- 5.Design a storyboard with the active participation of the architect that follows the narrative of the investigation from production to the experience of the space.

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## ABSTRACT + IMAGES

"It was drawing that led me to a career as an architect. The appetite for the mastery of forms almost led me to a career as a sculptor, but soon the fascination of controlling space and the light that invades it imposed itself, thus helping to model it in a more subtle and unexpected way." This is how the architect João Paciência (JP) (1943- ) describes what drawing is for him.

Drawing, as expressed by João Paciência, constitutes the integrating sense of sensitive reasons: it questions geometries, framings, limits, transitions, permeabilities, issues that qualify the structures of Architecture and of cities and, giving order to all contexts, model reality. Its totalizing character is not embodied in the form, but in the structure, and this, pursuing the deep meaning of the idea, defines the quality of the built work, of the author's work. These are options that involve the conceptualizing thought of this architect, who equates different contextual frameworks, which involve all the structures of the projects in a cultural aspect, referring to a time and place.

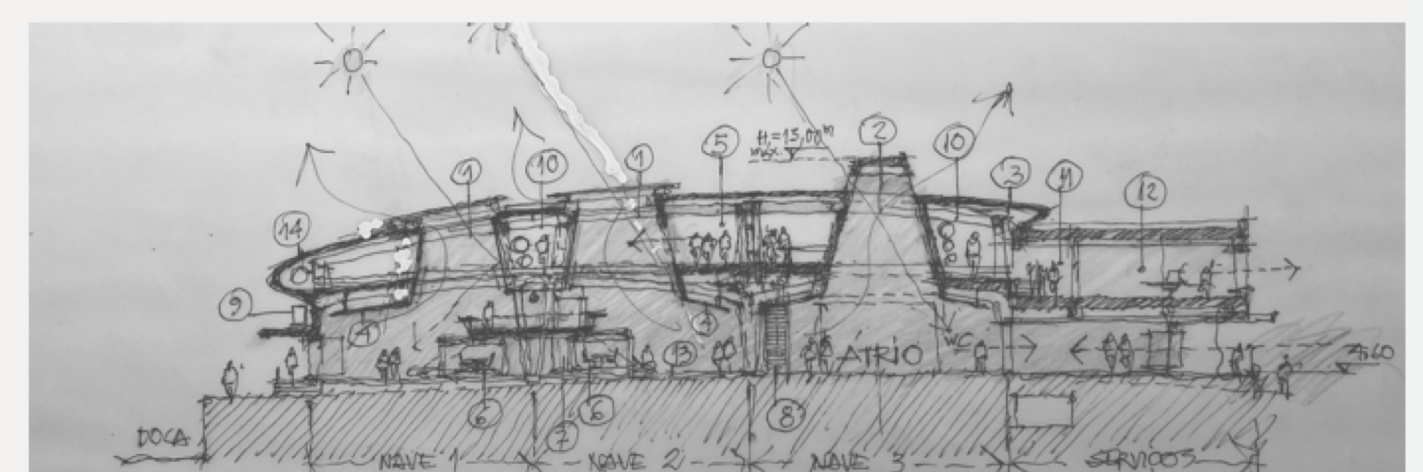
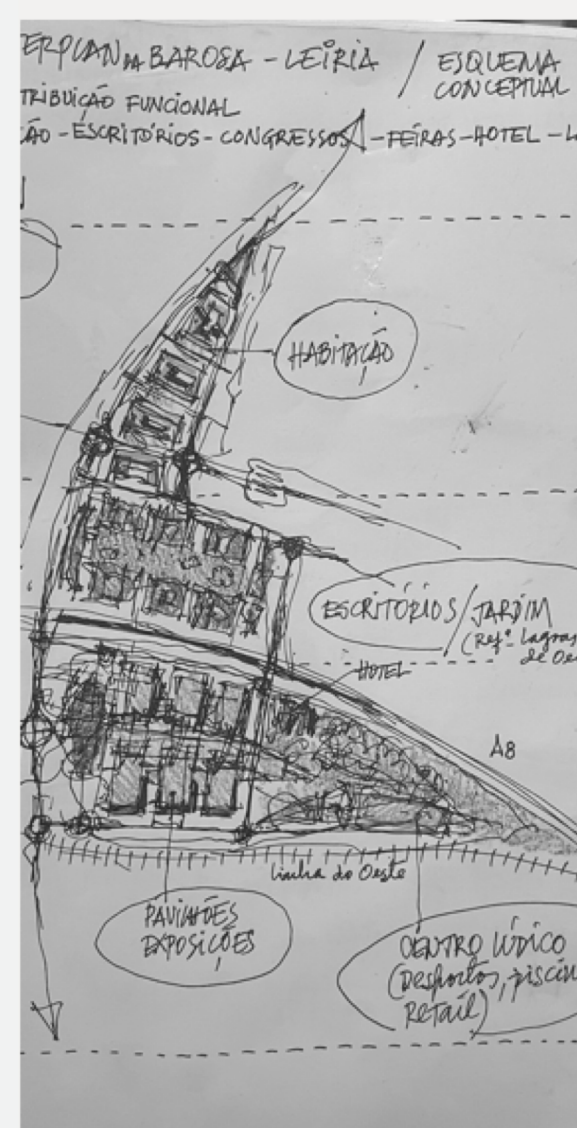
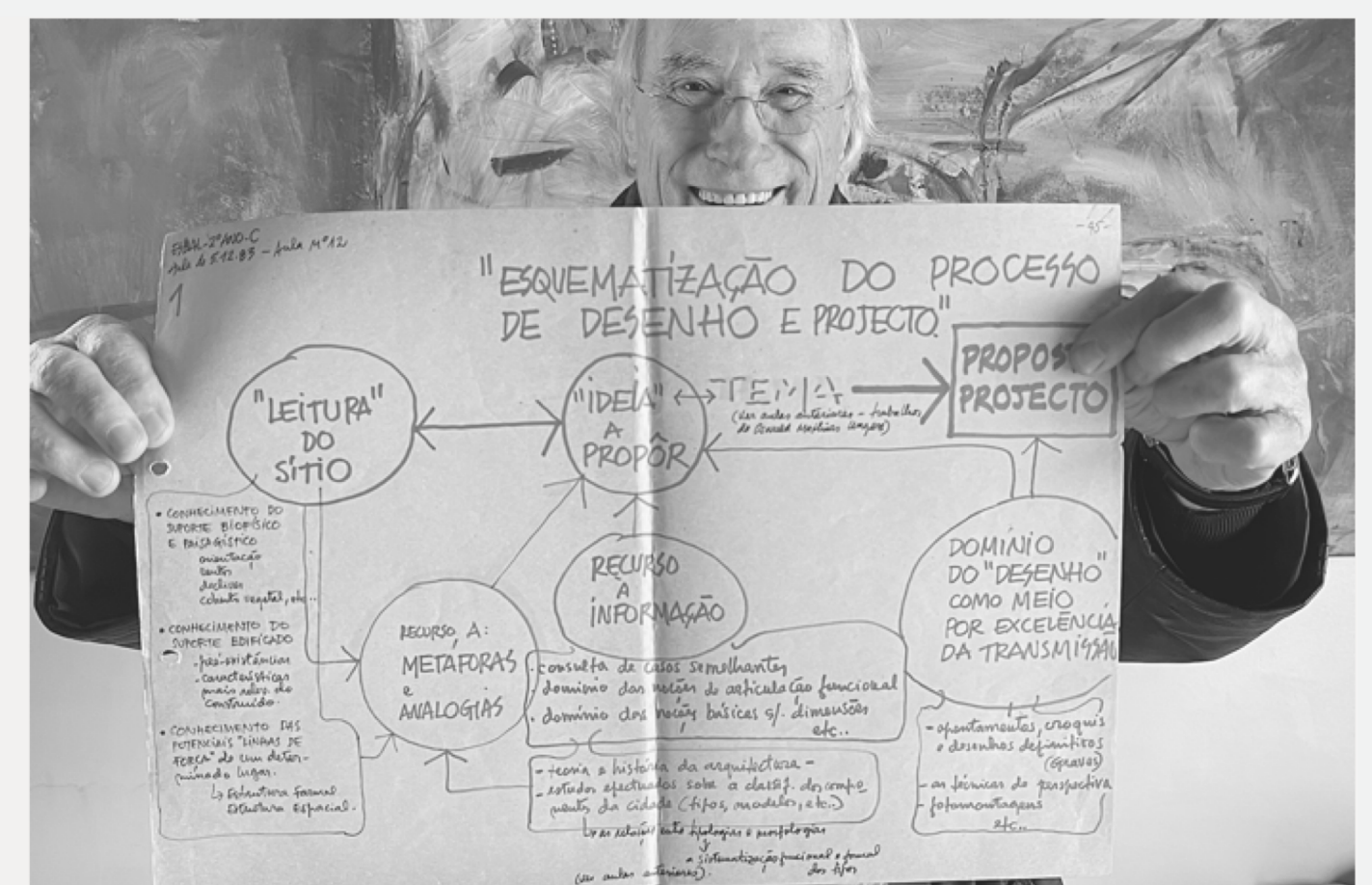
The drawn records are a way to fix, reveal and test worlds of ideas that culturally position the architect, revealing his conceptual and constructive concerns; as well as the meanings underlying his thinking through images. Unraveling the rigor of sensitive logics and the quality of his imagery and fictions, which create and expand visions that are built in the mind, deepening new dimensions of reality. Thus, drawing anticipates and fixes universes, questions the world and, through its expression and its internal logic, expresses the artistic and aesthetic sense that translates new ways of intervening in the territory, from the scale of the hand to the scale of the city. Thus, the power of Architecture - in João Paciência's drawings - derives from a temporal aesthetic ideary referencing its masters and presenting grammars of formalizations that have been deepened, allowing to later influence other works through experimentation and testability of programs, place and context, creating constants that validate his options.

We can say that drawing explores reality, gives it structure, imprints a direction, creating a becoming that clarifies the meaning of the world. Thus, Architectural drawings also express a desire to be, to move into reality by conceptualizing it. The stimuli that drawing brings with it propose paths that it is necessary to know how to alter, correct, adapt, deepen, synthesize. But this path, as a mental exercise, seems interactive to us, constituting innate conditions of the discipline. Thus, today it is also necessary to identify - beyond the sense of geometries - the tensions, the lines of force, the diagrams, the systems of relations that create dynamics, curve the space, create folds and re-versibilities, that establish as a framework principles and graphic enunciations reflecting the spirit of an era of profound structural changes. A specific characteristic of graphic language is that it is universal and intuitive. Precisely because it is based on visual perception and uses iconic signs, it is faster to read and more comprehensible than written speech. A simple drawing can contain within itself an extensive narrative developed over time and space. Moreover, in a given cultural arc, images are comprehensible to many more people than are able to equip a number of languages. Drawing needs no translators and has no cultural boundaries.

The representational capacity of architectural drawing encompasses the utilitarian, formal and technical aspects of the discipline. We can draw functional, volumetric or constructive schemes, and most of the time, graphism is the best way to translate the specific qualities of an architectural object. Thus, drawing can also be considered as a sub-layer that connects the disciplinary categories of Architecture, that is, its functional, formal and technical aspects.

For Alberti, drawing reflected the ideas generated in the mind of the architect. Drawings were the only observable and transmissible sign of those ideas, and therefore, together with models, represented the perfect medium for their subsequent physical realization. In the 16th century, Federico Zuccaro defined the concept of "drawing is not matter, is not body, is not an accident of any substance, but that it is form, idea, order, rule, purpose and object of the intellect, where things understood are expressed" (1607). This thought had two components, the internal design, which is related to the idea that the artist has in mind and tries to transmit to the world; and the external design, which is assumed as the concrete form in which these ideas are reflected. Already in the early 19th century, Durand (1819) said that "drawing is the natural language of Architecture". In 1902, Henri Guédy said that "in architecture, drawing is the architect's own thought; it is the present image of a future building. [...] Drawing, therefore, is the generating principle of architecture; it is its very essence! Without design, architecture itself is imperfect."

In 2022 the complete collection of this architect was donated to the Faculty of Architecture (FA-UL). It is now in the care of the Archives of Architecture, Urbanism and Design - ARCH/VES - a unit of the FA-UL created with the aim of preserving, valuing and disseminating the collections and holdings in its care, as well as promoting the study and research on these and the architectural and artistic culture that surrounds them, from the 19th century to the present day. An unexpected advantage that allows us to study the evolution of the projects by consulting their many graphic notebooks and sketches. Thus, by studying the graphic production of João Paciência, we intend to discuss the concept of referential drawing, using the methodology developed Michael Graves, in 1964, to study graphic elements. Highlighting that, many of these drawings by supporting ideas in process, form series or sequences, some of them spontaneous and others totally structured. Paciência's graphic ability is also evident in his mastery of all methods of representation: there are quick sketches, analytical diagrams, regulating lines, views, plans, elevations, sections, perspectives, axonometric drawings; nothing is missing. Thus, João Paciência's projectual conceptualization is found in his drawings, a system over which he dialogues and tests several relational factors that are inquired during his process. This is an interactive system that proposes hypotheses, that autonomizes itself in paths that are made by traveling and densifying thought, deepening solutions, conferring the artistic sense shaped by poetics.





## SCIENTIFIC RELEVANCE FOR THE DISCIPLINE

"(...) drawing is one of the first forms of expression (...) analyzing it as a form of representation and communication, functioning as a kind of record that allows those who see it to understand and assimilate an idea through the eye." (Pallasmaa, 2013,27).

Since prehistoric times, to the Renaissance with the discovery of perspective and its application in architecture as the ability to represent three-dimensionality in a two-dimensional plane, drawing has been one of the first forms of expression, working as an intention to record or documentation/cataloguing, analyzing it as representation and communication. This methodological (drawing intention), graphic (drawing type), and technical (drawing technique) development allows, in the discipline of architecture, to better investigate and communicate ideas in a sense of relationship between drawing, space and the experience of the place.

## EXPECTED ECONOMIC AND SOCIAL IMPACT

Believing that the methodological framework that is defended as the final product for the interpretation of the work drawn by João Paciência may extend its use, in the near future, to new readings that focus on new ways of looking at and through the drawing of the work built, seeking to give meaning to the very act of designing where it is the intermediary of this journey, contributing to the evolution of the discipline of Architecture as well as its practice.

## RESEARCH PLAN AND TASKS

Starting from concerns that formulate initial questions in order to achieve the objectives that this research is predisposed to, the following plan is proposed, subdivided into 10 tasks corresponding to the various states of evolution of the assumption, fully supported by the "João Paciência" collection donated to the FA-UL unit - arch/ves (Architecture, Urbanism and Design Archive) and that is seen here as the object of study.

Starting with the obvious task of reviewing the entire donated collection, analyzing and pre-assessing the state of conservation of each item, to the choice of the physical and theoretical method for its treatment, with a view to stimulating the study and research on these and the architectural and artistic culture that surrounds them.

In this phase we will assign a unique identifier to each piece after type-morphological organization of the objects and the different production media, cataloging and listing each physical unit of work. After this step, a formal separation and analysis of the designed collection is made by approach technique.

Emerging through an imagined and designed narrative sequence, where the storyboard appears as a method of direct observation in the design process, a systematic analysis of the case studies is made that will allow the objectives to be achieved.

The choice of several case studies for the application of the analysis model is justified by the risk that the conclusions will be limited to the success of one architectural project or the failure of another.

This research stems from the paradigms of contemporary Portuguese architecture that can be analyzed from production to the experience of space. In addition to drawing as the main narrator, the study and critique of the bibliography, the metaphorical analysis, the use of diagrams, as well as the active dialogue with architect João Paciência, focusing on the three main actors of any narrative: time, space, the character that builds it (architect) versus the one that inhabits it (researcher).

Finally, it will be necessary to produce conclusions in order to have the intended relevance, but above all to achieve the expected impact, contributing greatly to disciplinary effects but creating spaces for closer reflection and articulation between Man and Architecture, serving society, through a holistic education that encourages experimentation through research.

1. Review of the donated collection.
2. Analysis and pre-assessment of the state of conservation of each of the objects comprising.
3. Choice of the type of handling.
4. Cataloguing of the existing pieces.
5. Type-morphological organization by their different production

6. Separation and formal analysis of the designed estate by approach technique used.
7. Formal analysis of the elements and systematic analysis of the case studies that will allow reaching the objectives.
8. Comparison of the formal information between the case studies.
9. Production of conclusions and practical characterization of how design influenced realization.
10. Establishment of consultation modes from the Architect's Personal Library to the resulting information sharing through the Documentation and Archive Center - arch/ves.

## EXPECTED SCIENTIFIC RESULTS

The goal is to disseminate the research results through scientific articles, both in journal publications and on digital platforms, culminating in the production of a book resulting from the project.

Participation in national and international congresses whose topics are pertinent to the research, as well as interactive workshops that enrich the debate on the subject and its application.

It is also intended to hold an exhibition + designed catalog of the work developed, serving society, through a holistic education that encourages experimentation through research.

Finally, the results will be integrated into the arch/ves platform, allowing public and open access.

## BUDGET: € 7490,44

The expenses of this Embryo Project will focus on the dissemination of its results, both in the publication of a book and the preparation of an exhibition. So, the budget was structured in:

Graphic Elements - **3000 euros** will be set aside for printing the book and **1000 euros** for printing panels for the exhibition.

Human Resources - The funding granted will enable the hiring of a research scholarship holder (for 2 months), which represents a value of 1104,64 (grant) + 7,5 (insurance) + 129,89 (social insurance). All in all, per month, this represents a total cost of 1242.03 euros, which amounts to **2484,06 euros** for the 2 months of grant requested.

To organize the documentation of these projects, we will need 1 shelves (Picking Galvanized 250) with 3 meters high, 1.6 wide, 0.8 deep and 6 shelves. The shelf is worth **523.11 euros**. Also needed are the projects. To organize the documentation of these projects, we will need 3 reams of white A3 paper (11,99 each – total **35,97 euros**) and 7 sets of 25 acid free archive box's to safely conserve the spoils (63,9 euros each – total **447,3 euros**).