

Laboratório de Arquitectura II

2º semestre

Diogo Ponte

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Esquiço de síntese

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1ª Fase

Lado Nascente

Proposta

Imagem de referência

Citação – Síntese da proposta

Esquiço de síntese

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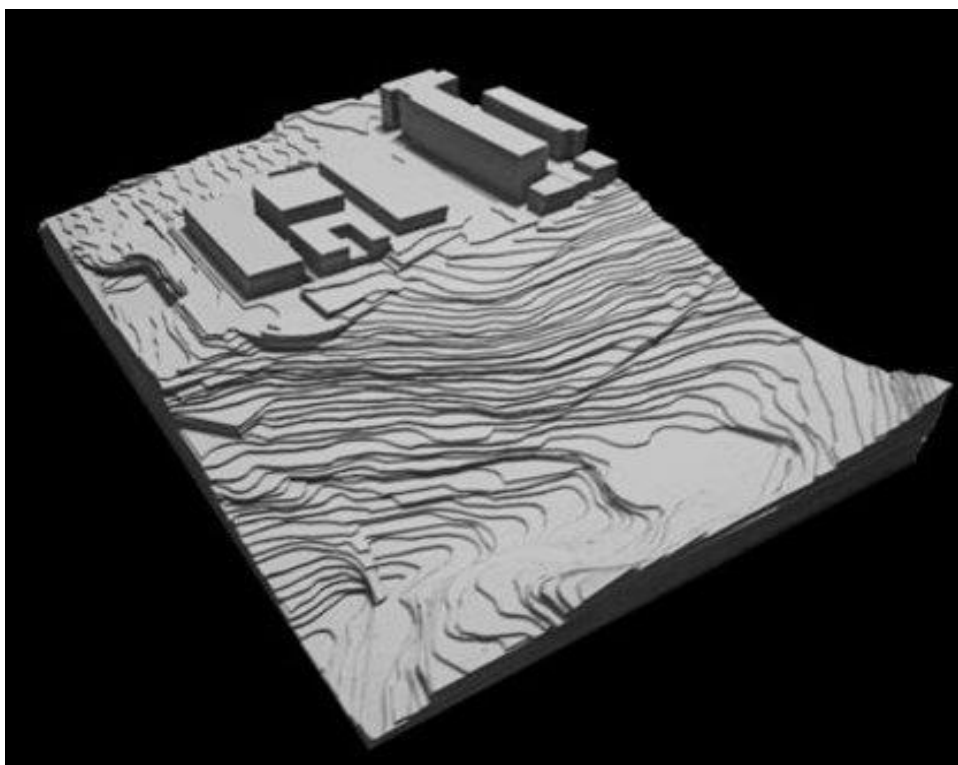
Desenho(s) complementar(es) / visão serial

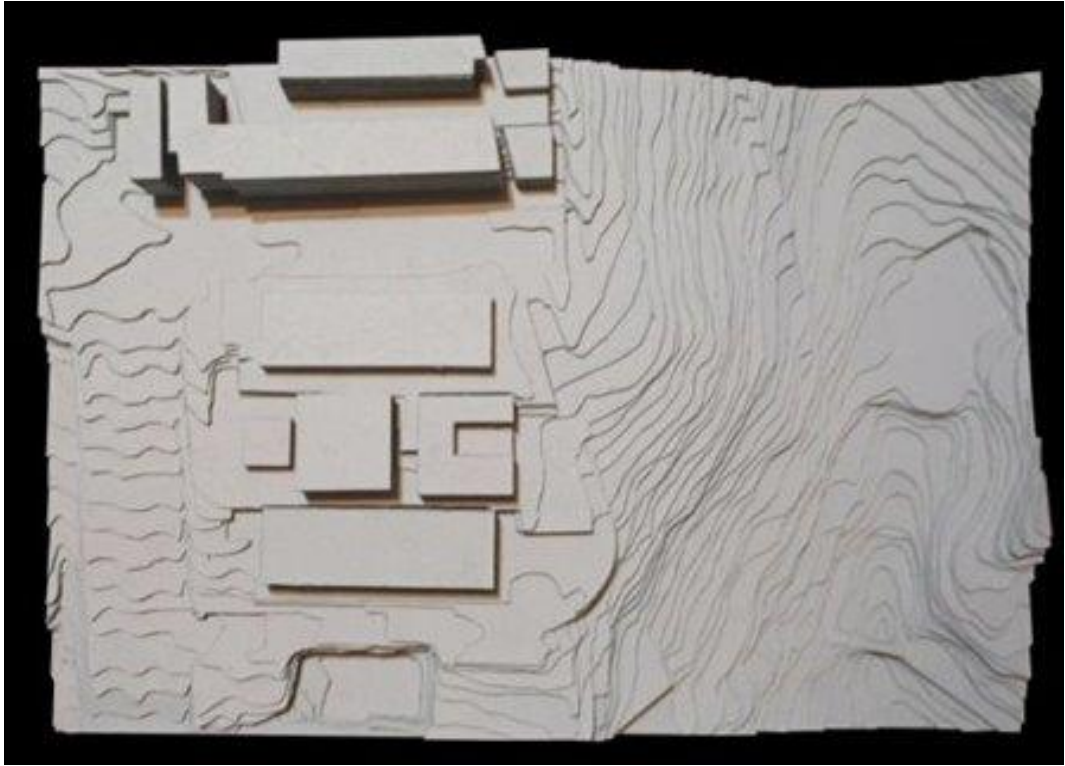
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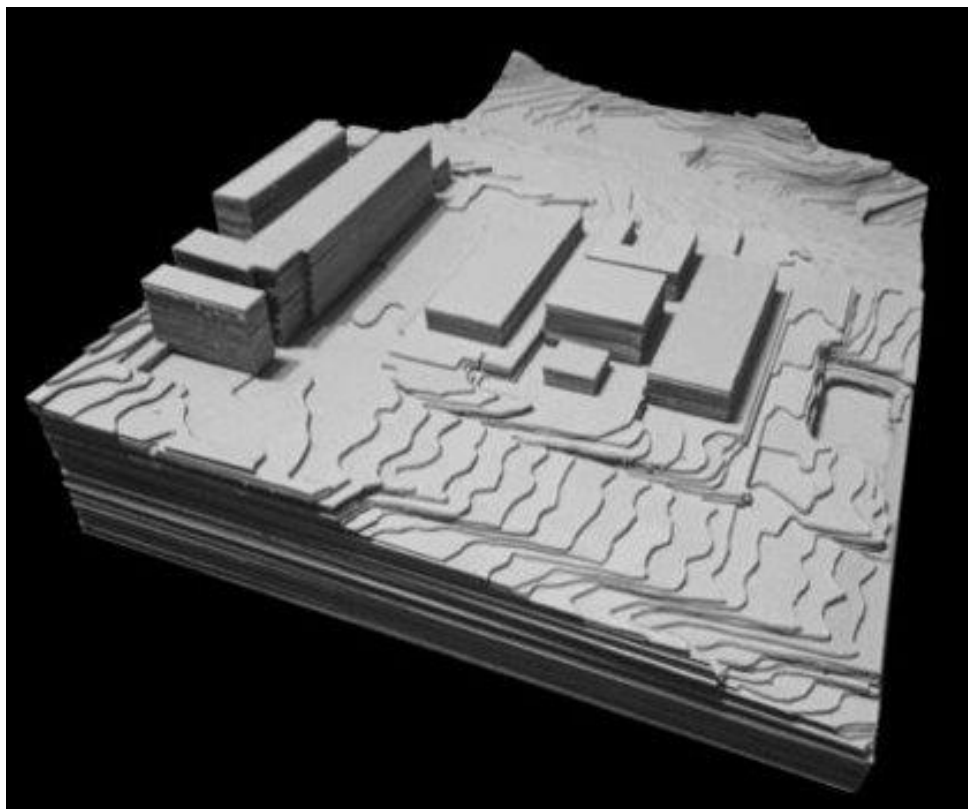
Desenhos exploratórios mais relevantes

Leituras comentadas

Sítio

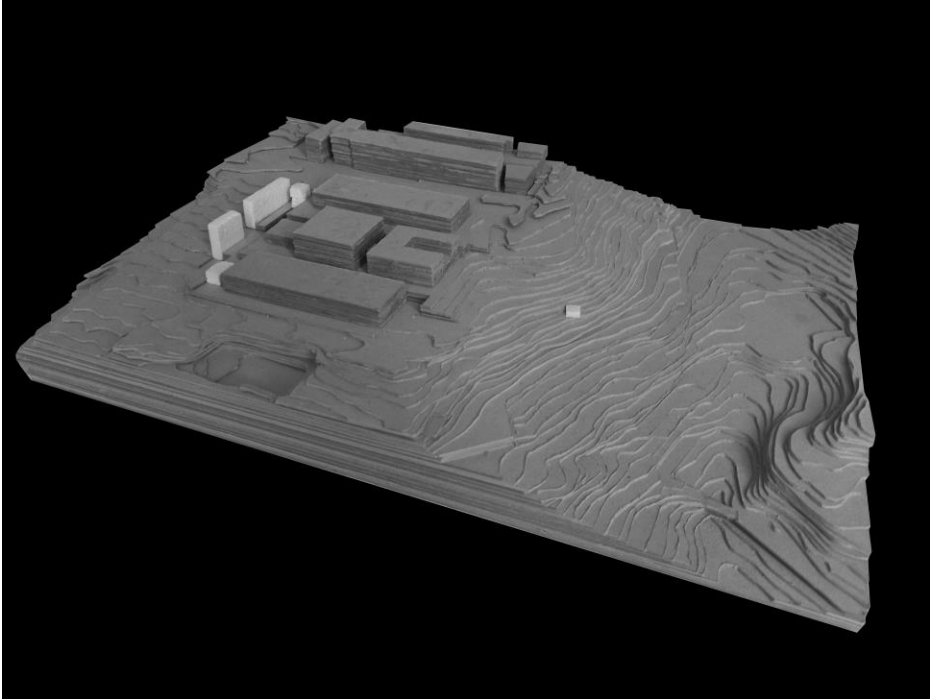


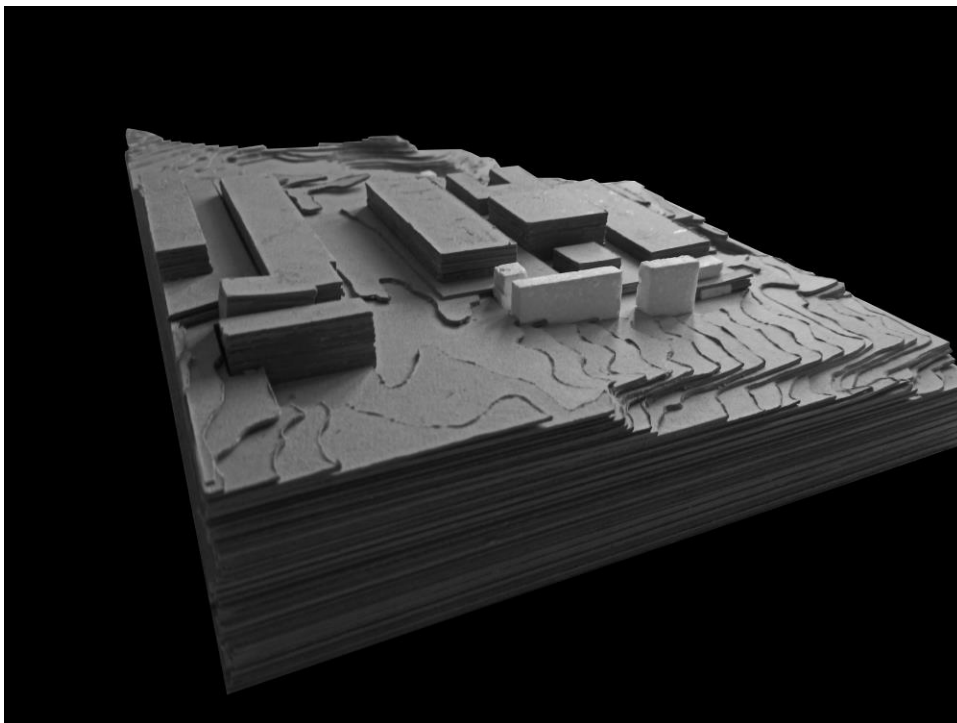


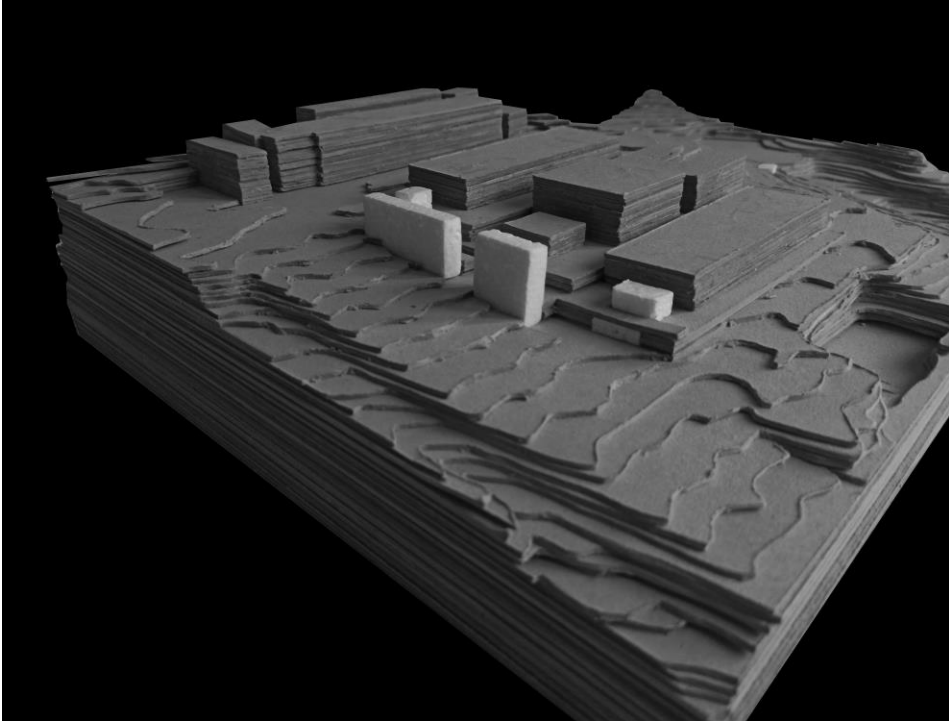




desenho de análise do lugar







2ª fase

lado poente

Proposta



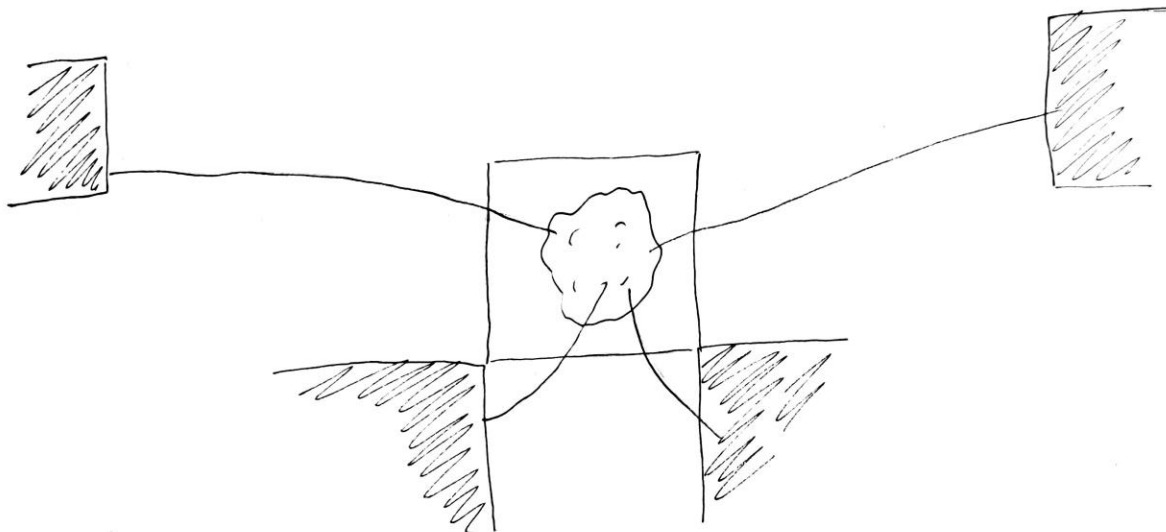
Fulbright University Vietnam , SHoP architects



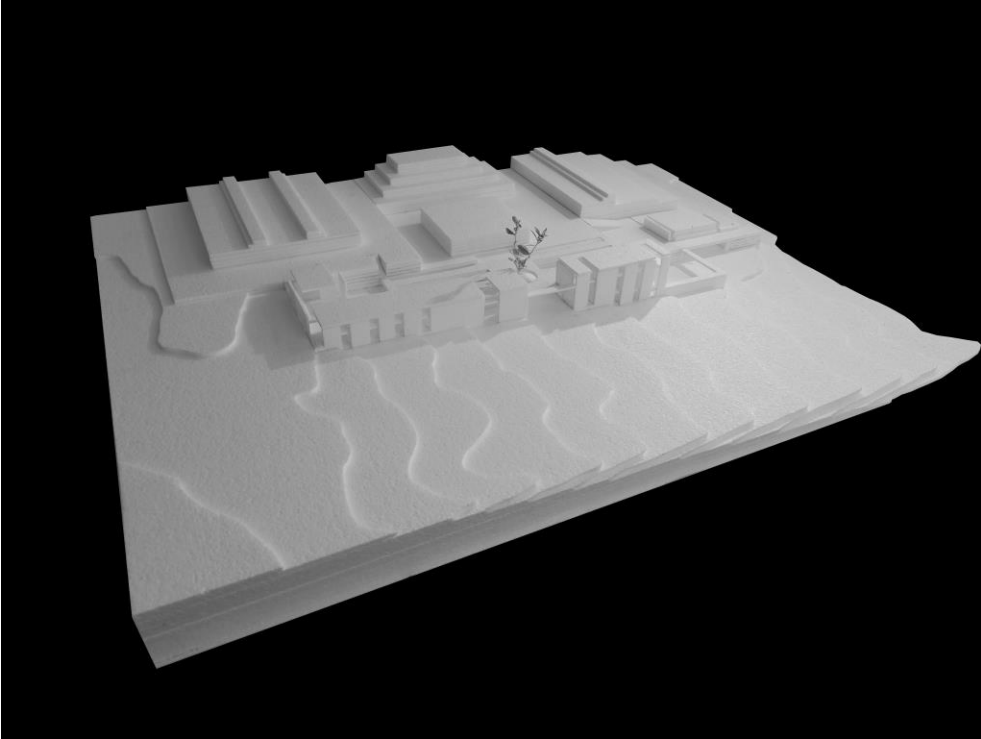
Harvard Square Theatre Cambridge, PROMONTORIO

“ A arquitetura é um jogo sábio, correto e magnífico dos volumes depositos sob a luz”

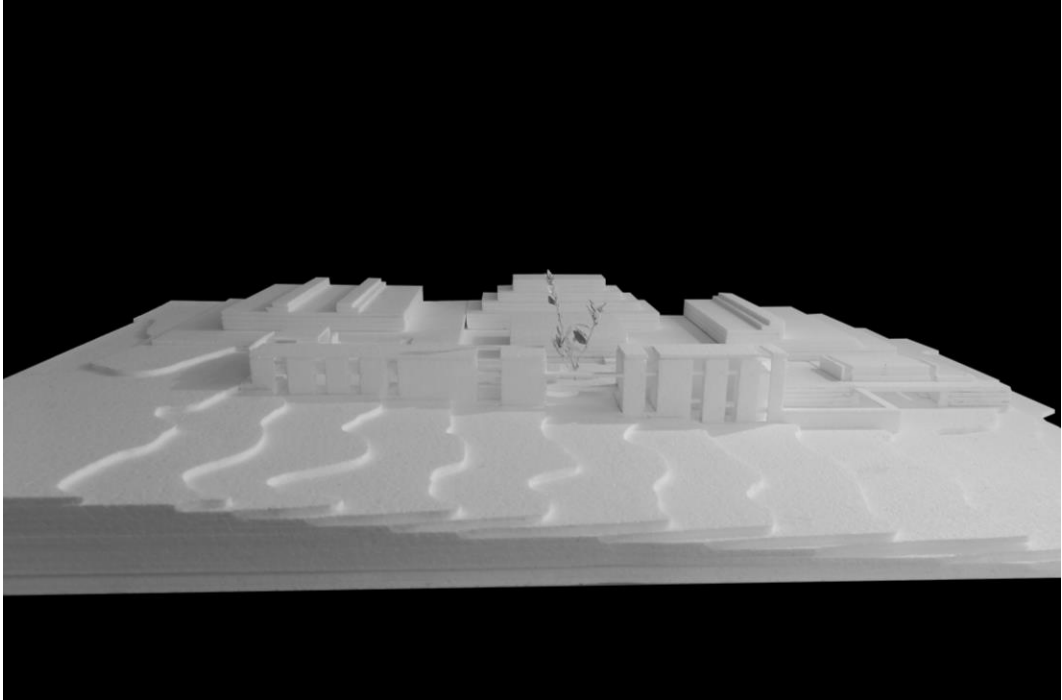
Le Corbusier



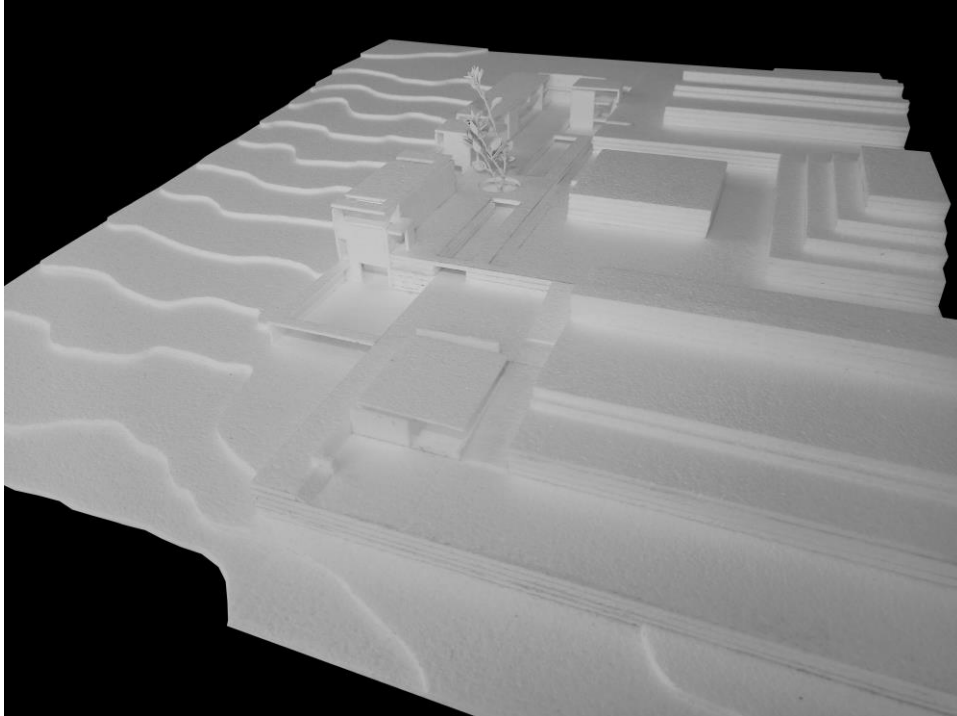
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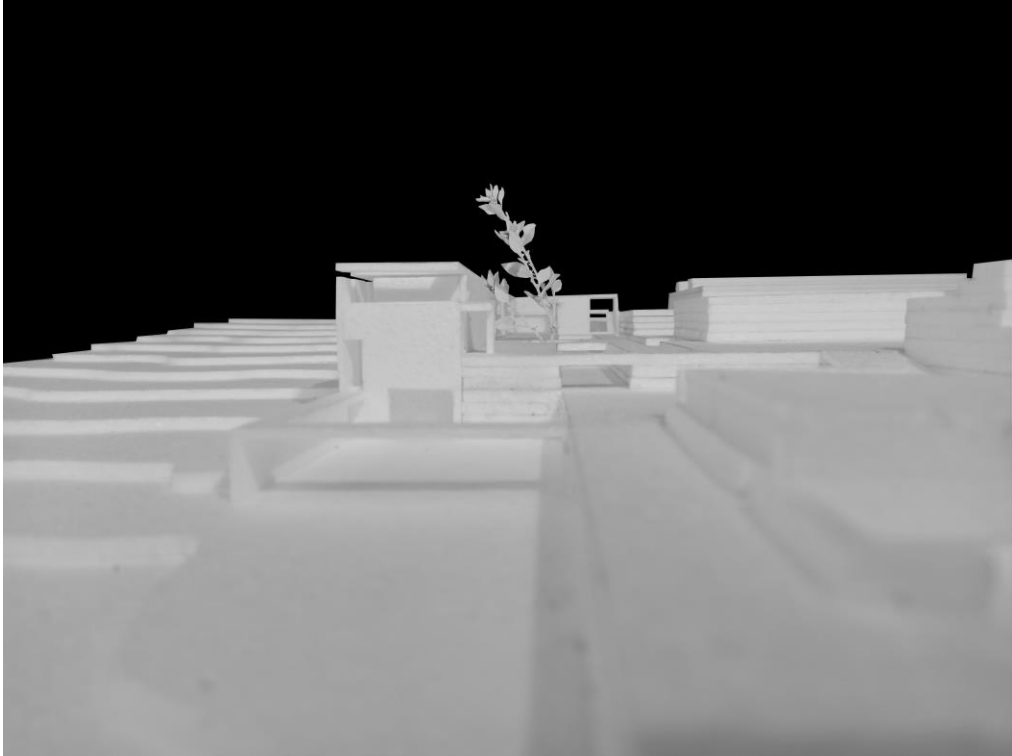
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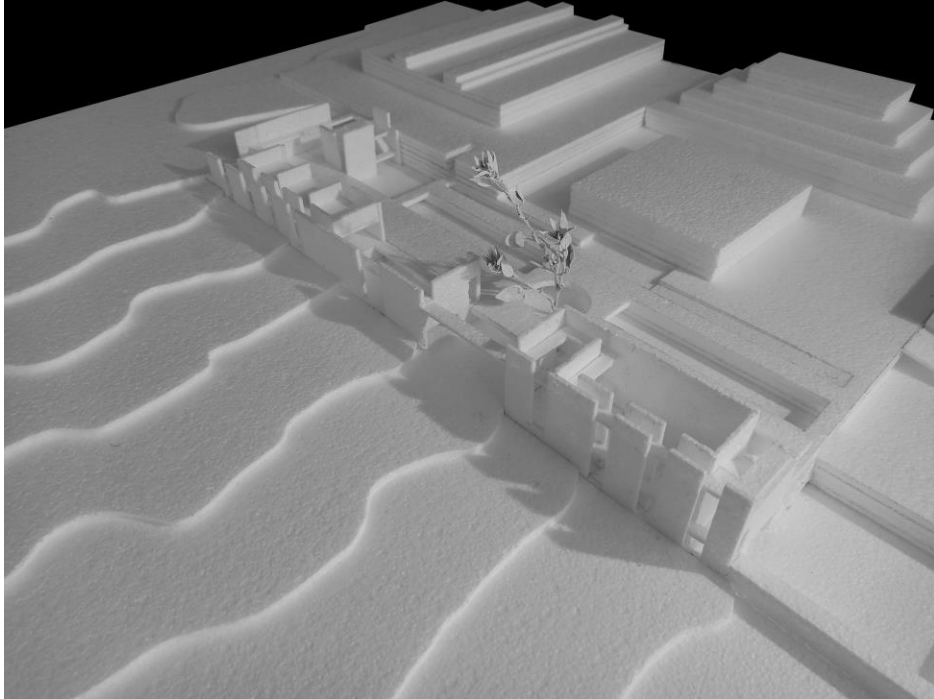
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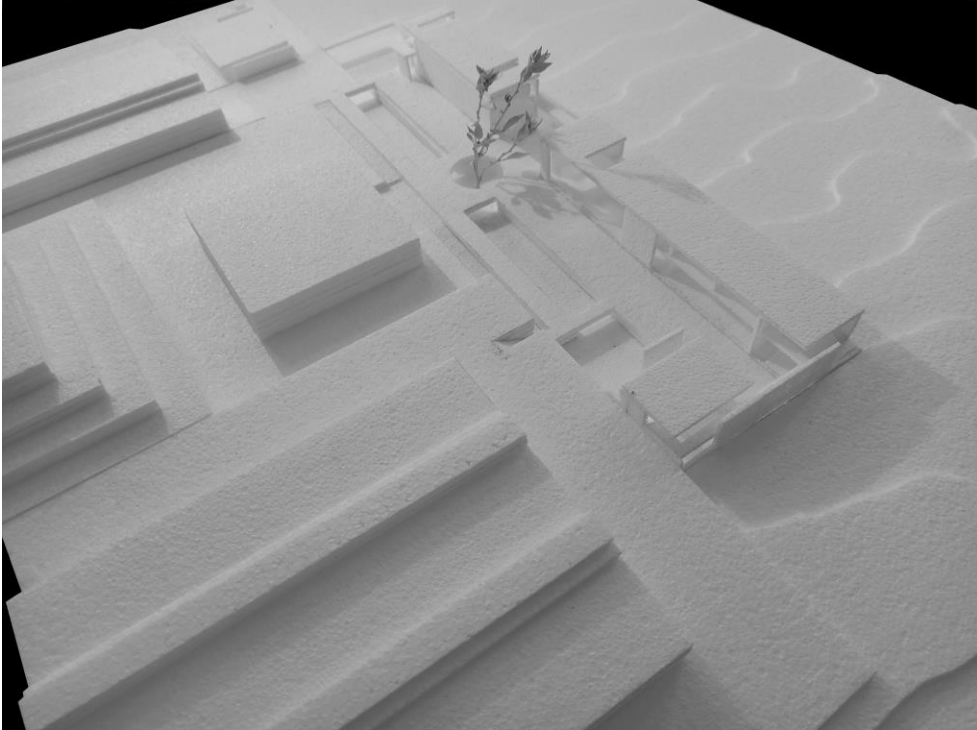
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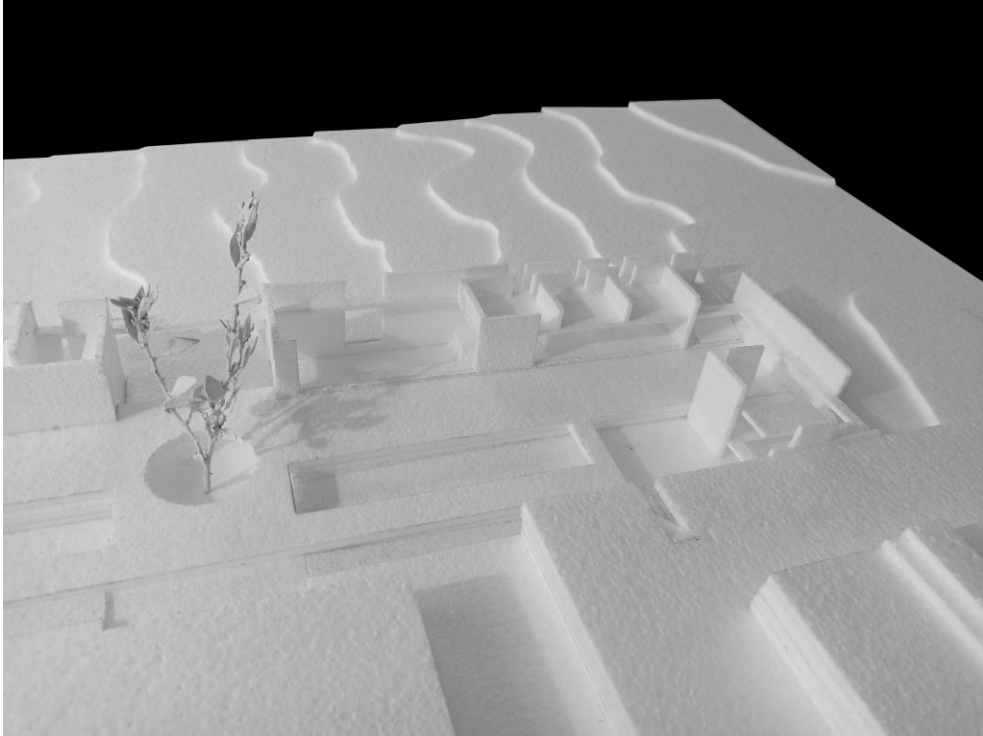
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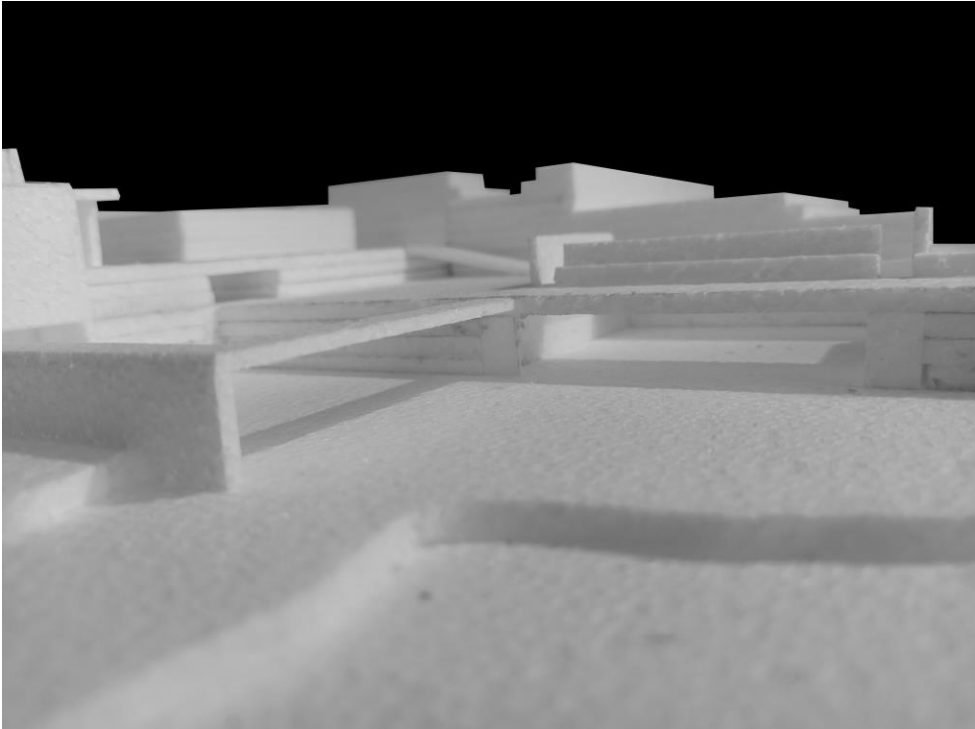
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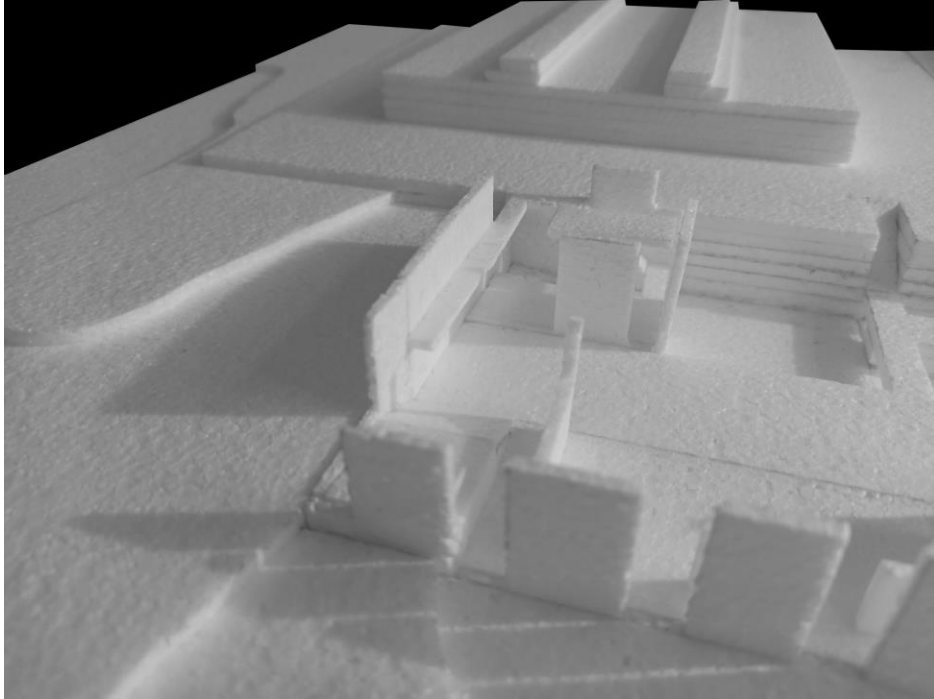
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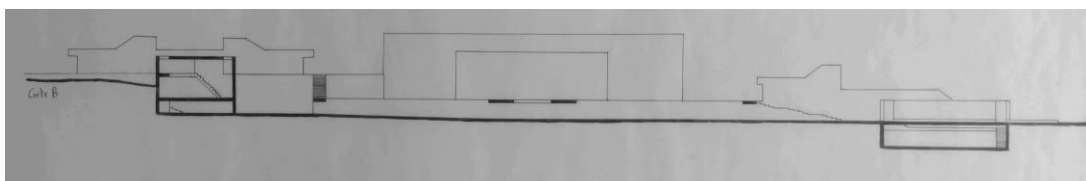
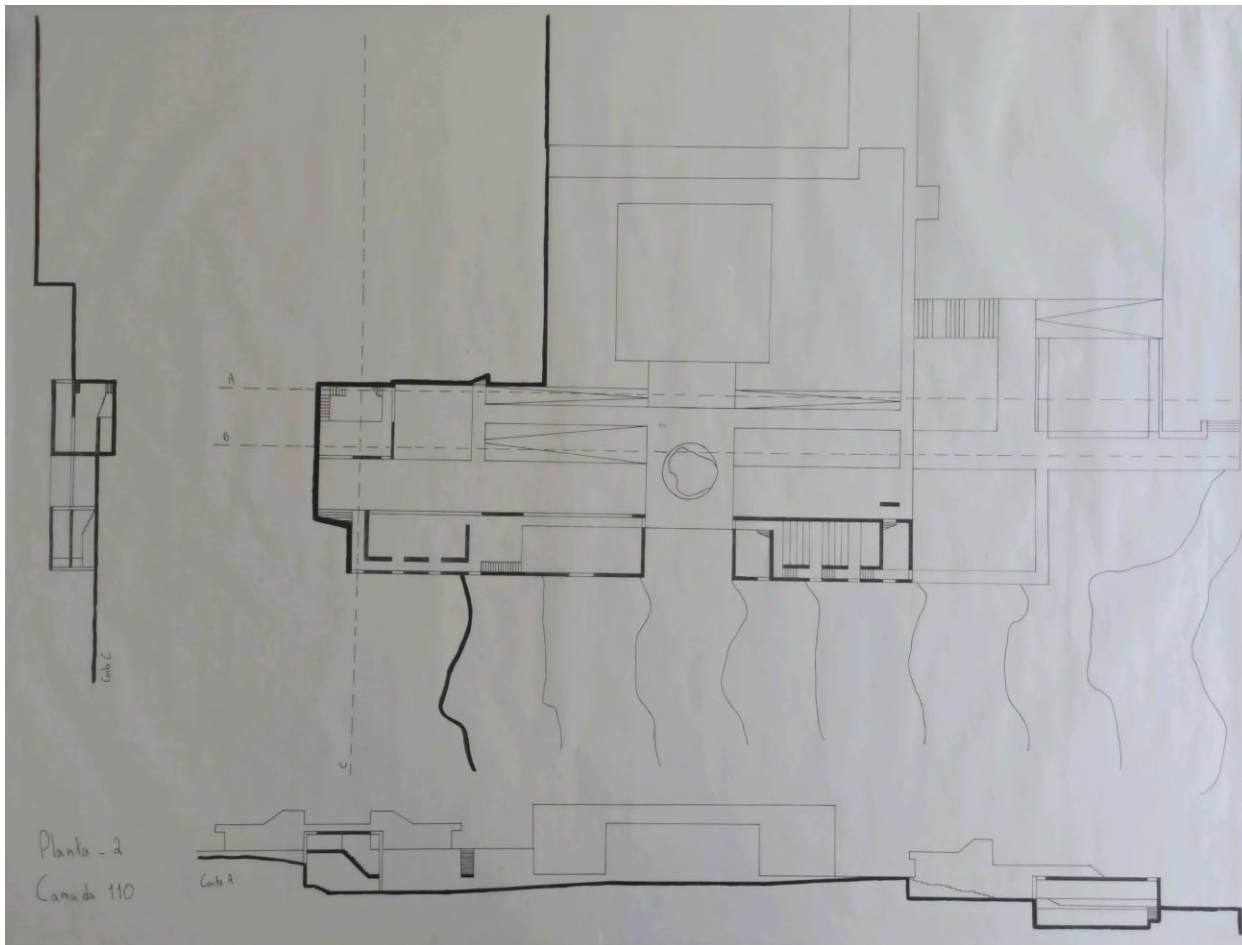
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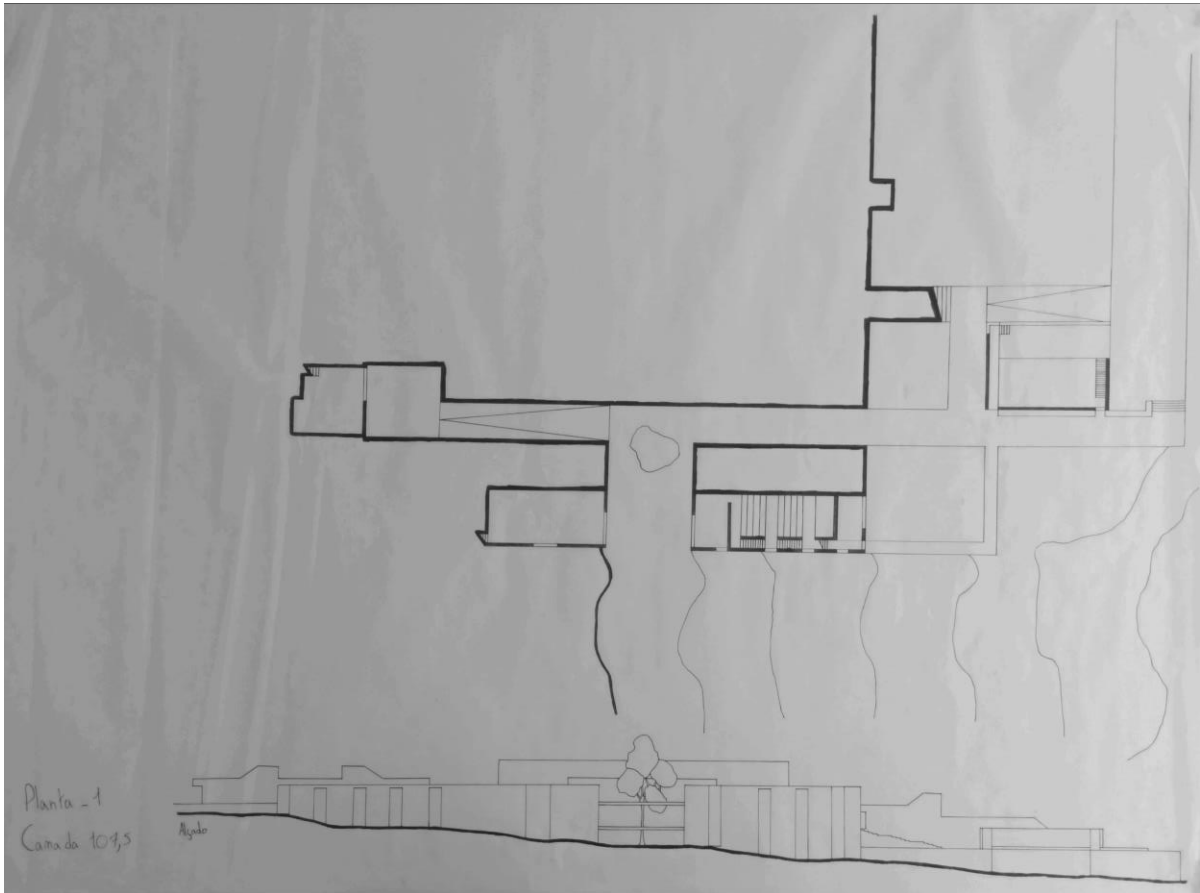
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Maquete 1:200



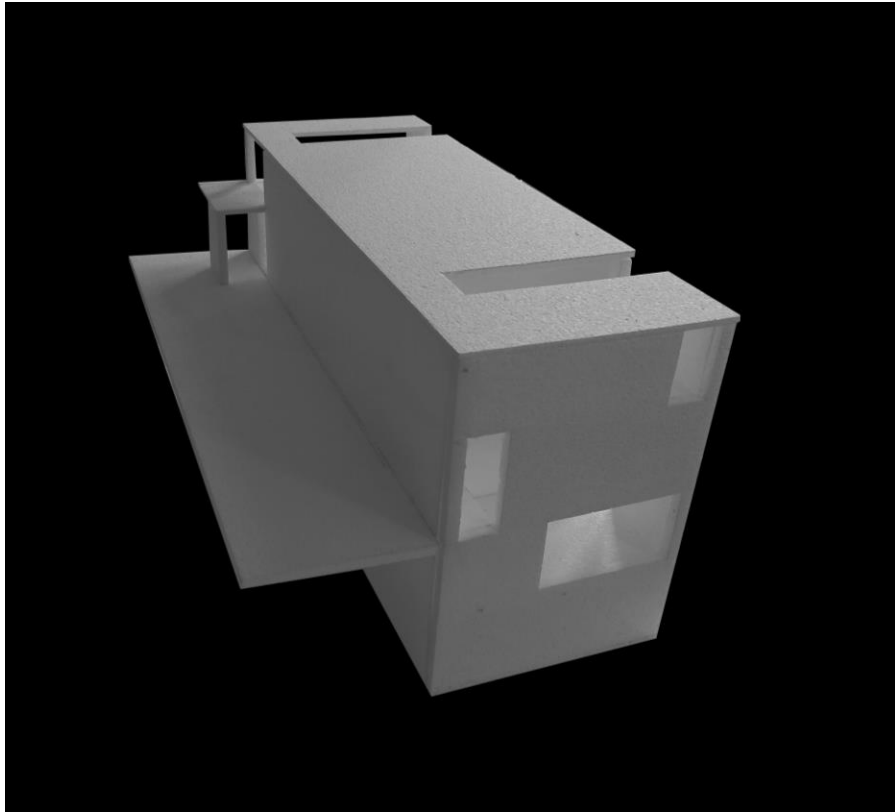
planta e perfil de conjunto



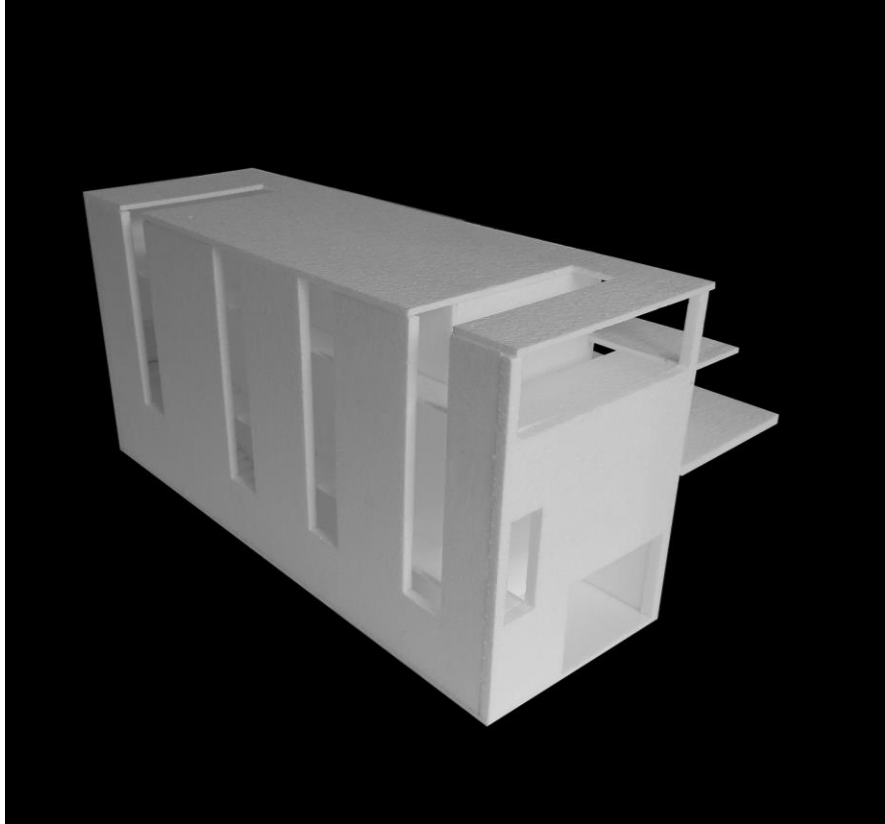
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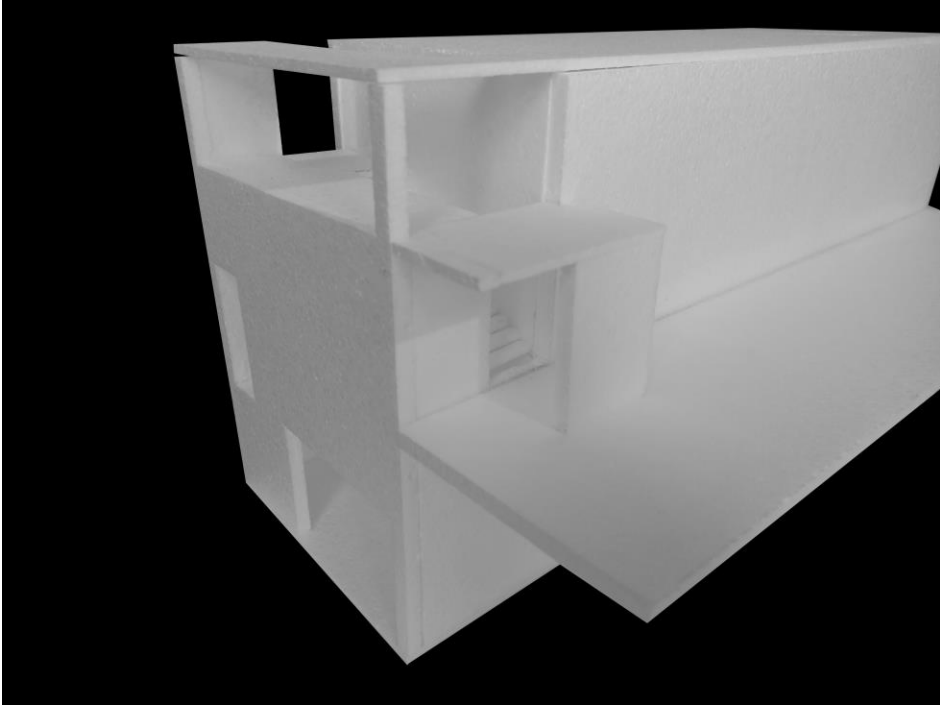
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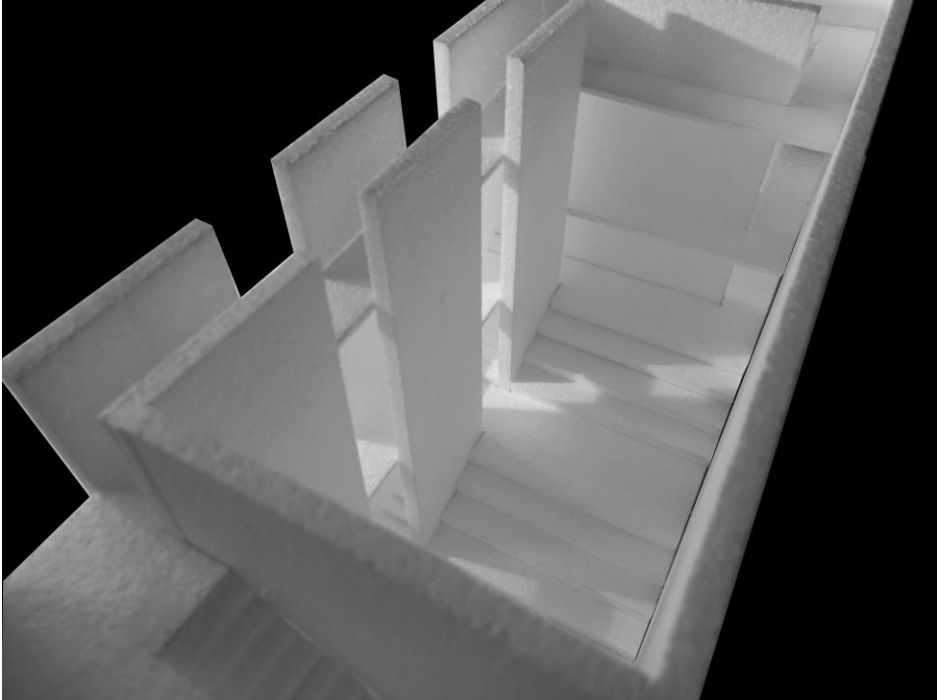
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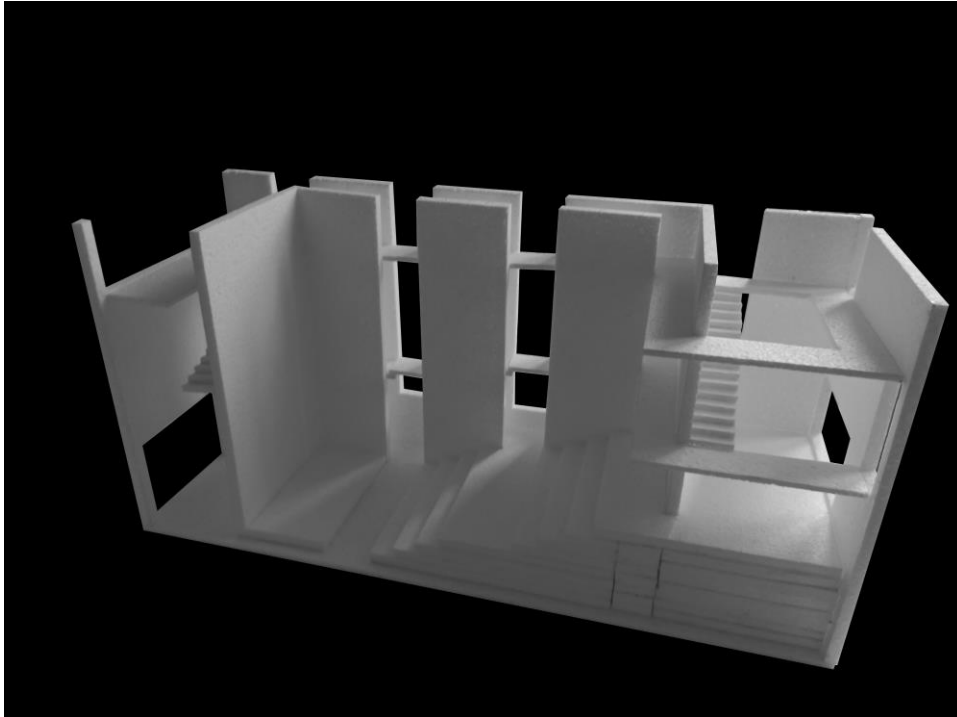
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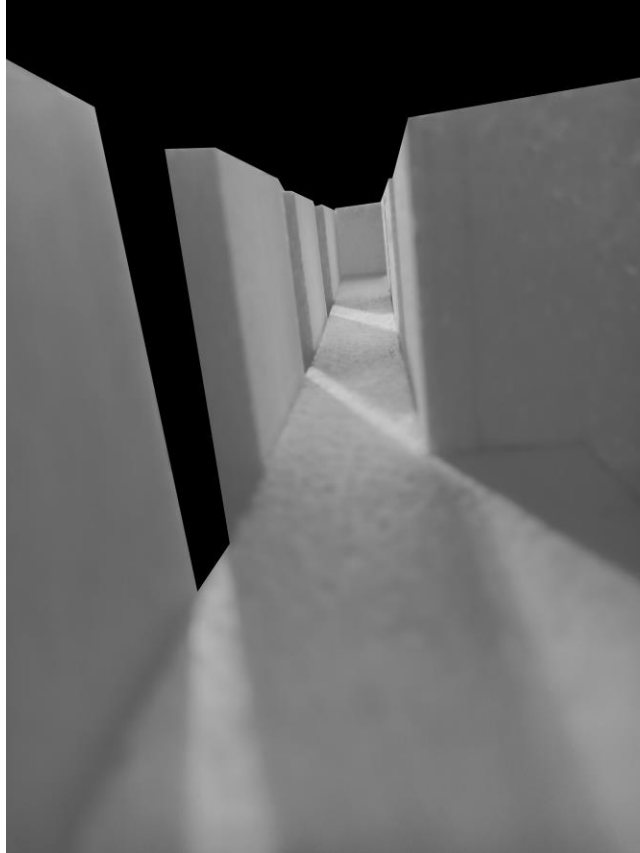
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Maquete 1:50



Maquete 1:50



Maquete 1:50



Maquete 1:50



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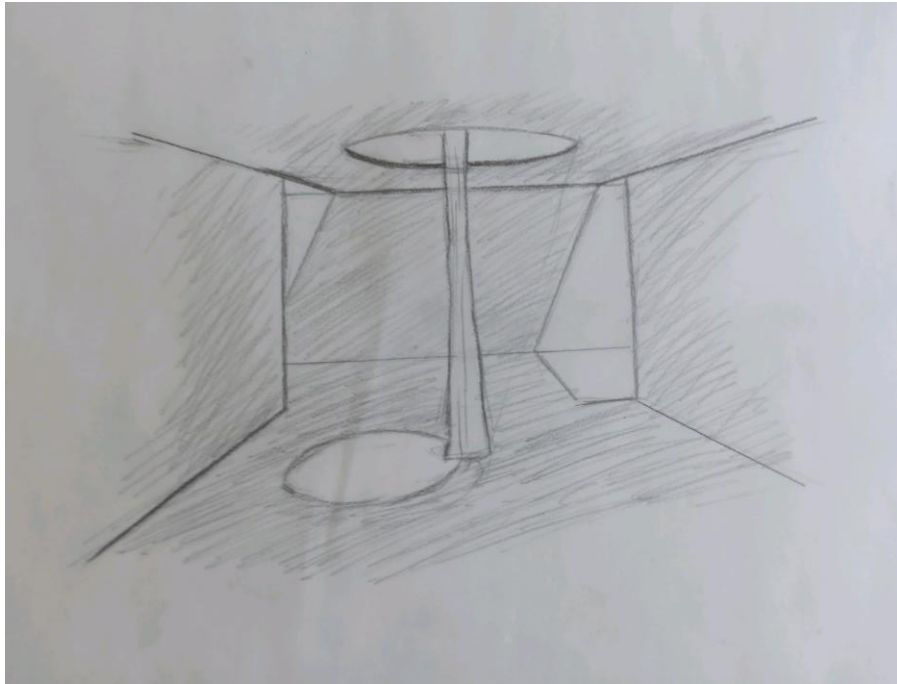


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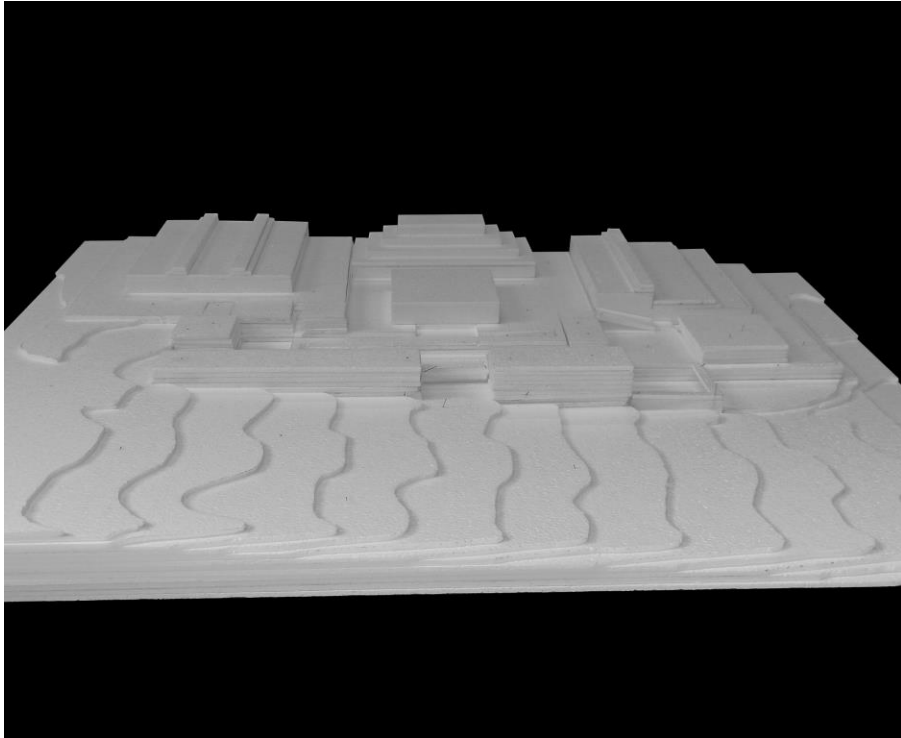
desenho(s) complementares



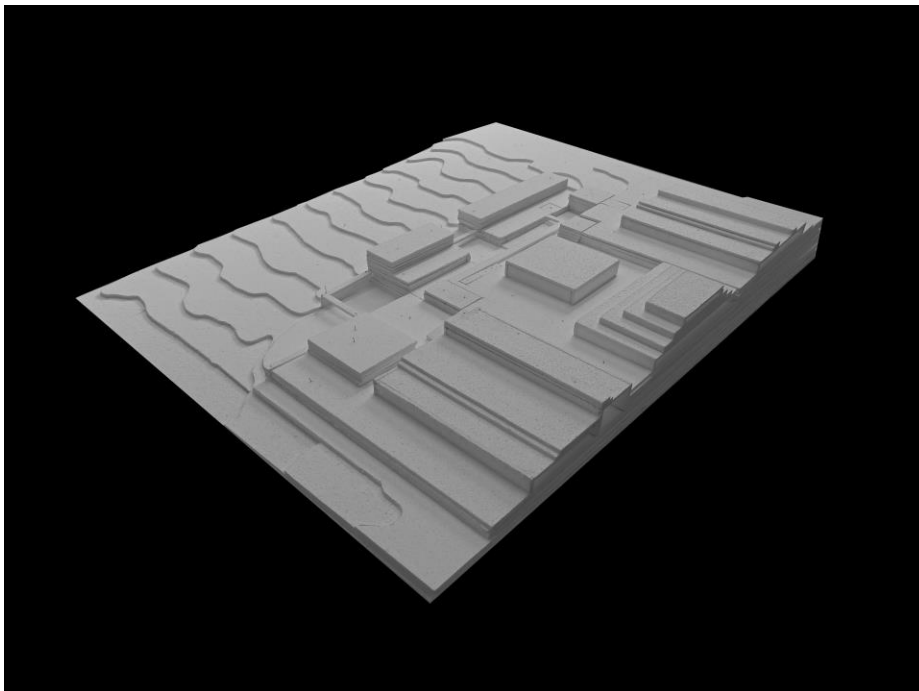
Planta 1:500



visão serial



fotografias das maquetes de trabalho



fotografias das maquetes de trabalho

1ª fase

lado nascente

Proposta



Memorial, Neue Wache, Karl Friedrich Schinkel



Bruder Klaus Field Chapel, Peter Zumthor



Se a reta é o caminho mais curto entre dois pontos, a curva é o que faz o concreto buscar o infinito.

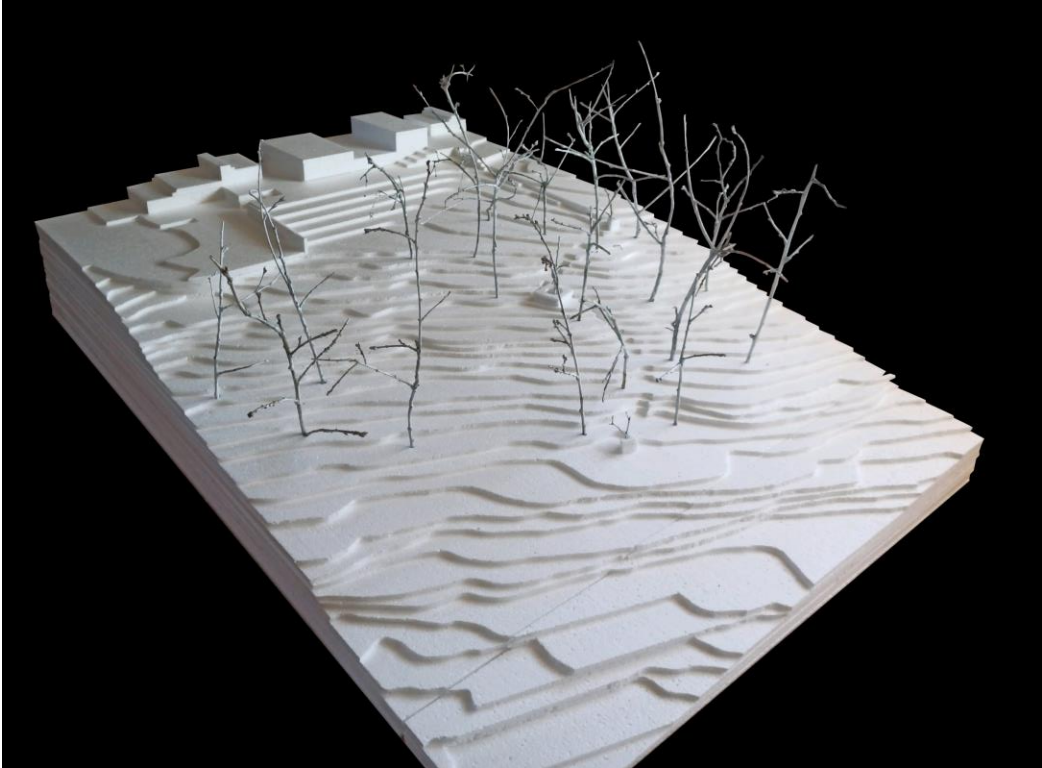
Oscar Niemeyer

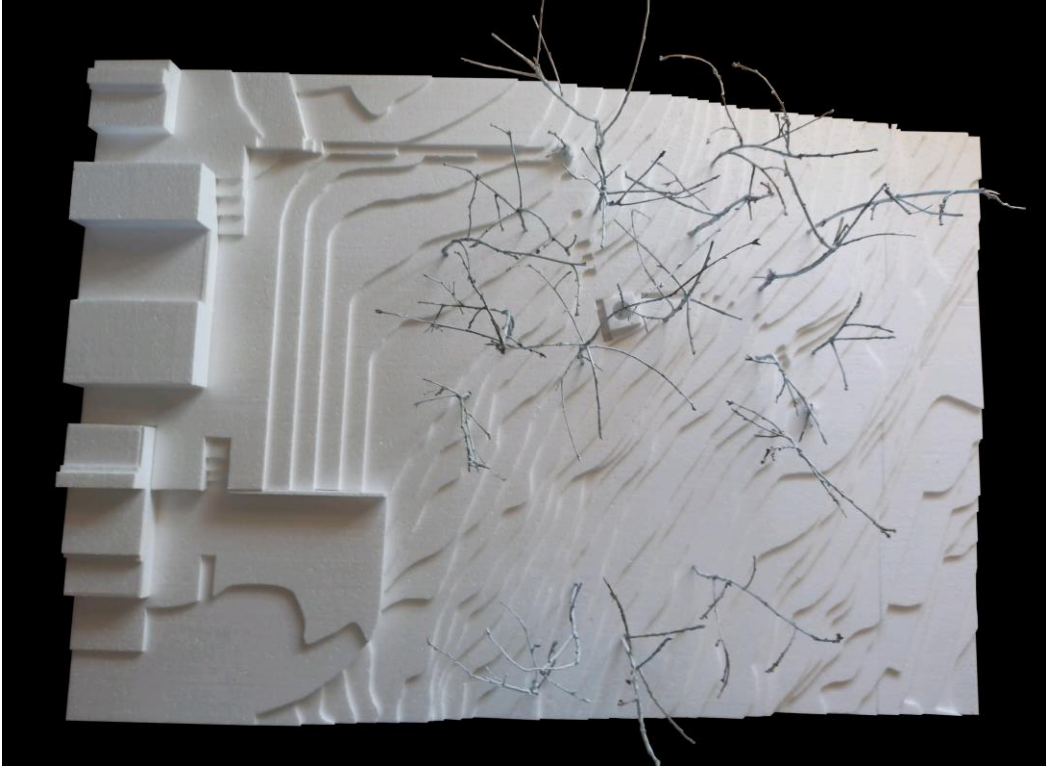


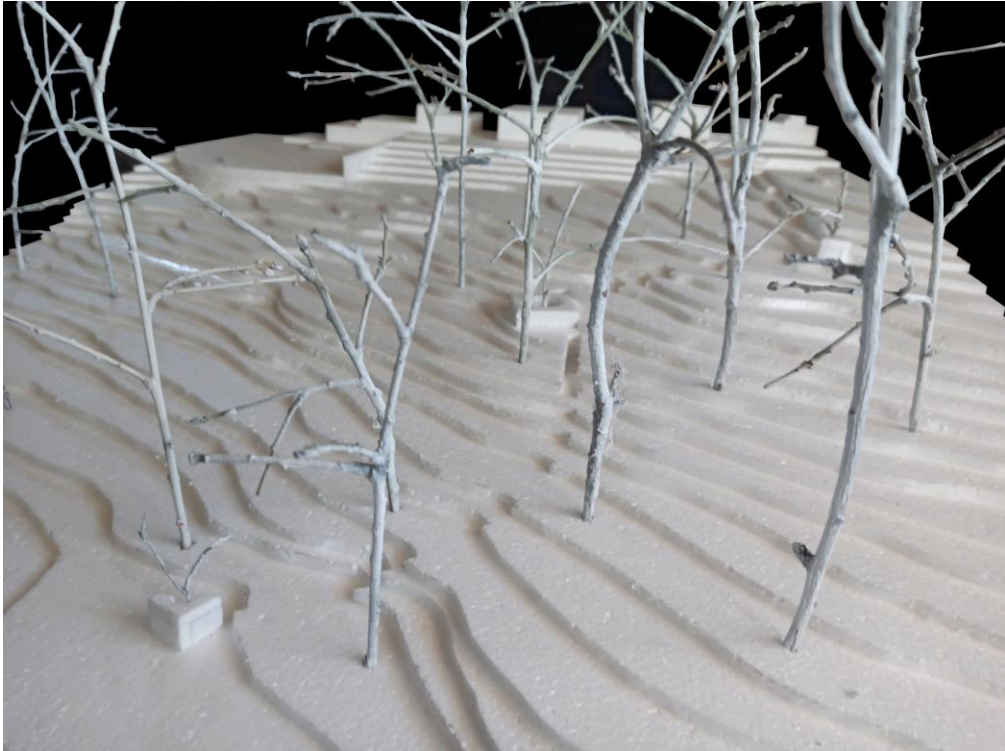


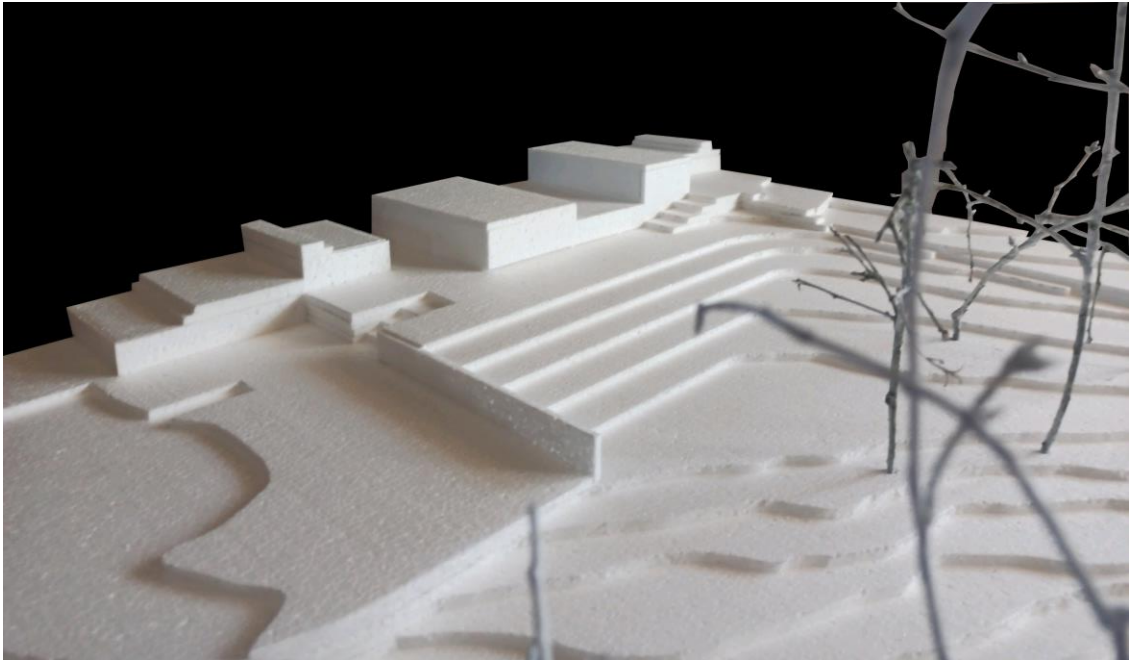
esquiço síntese

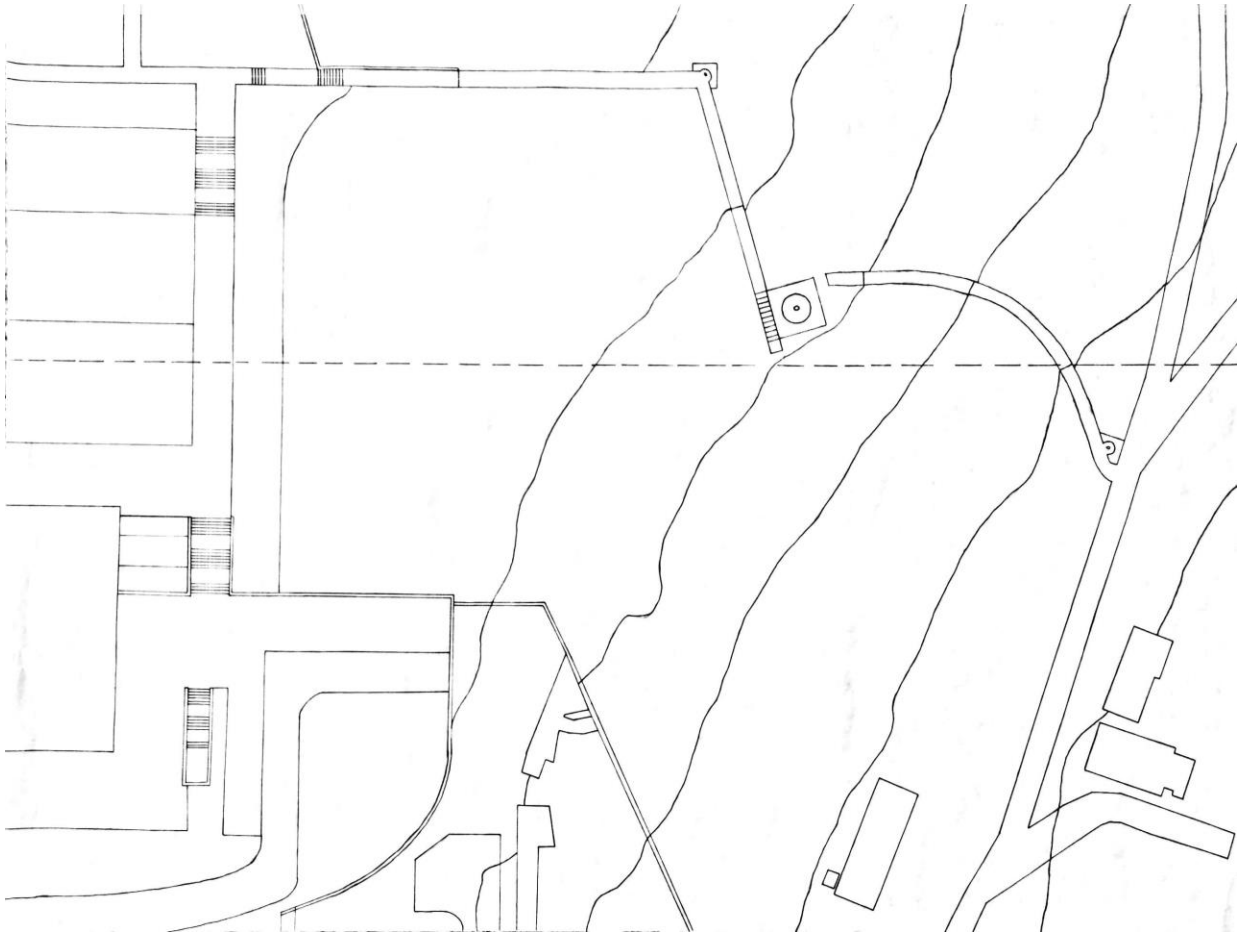
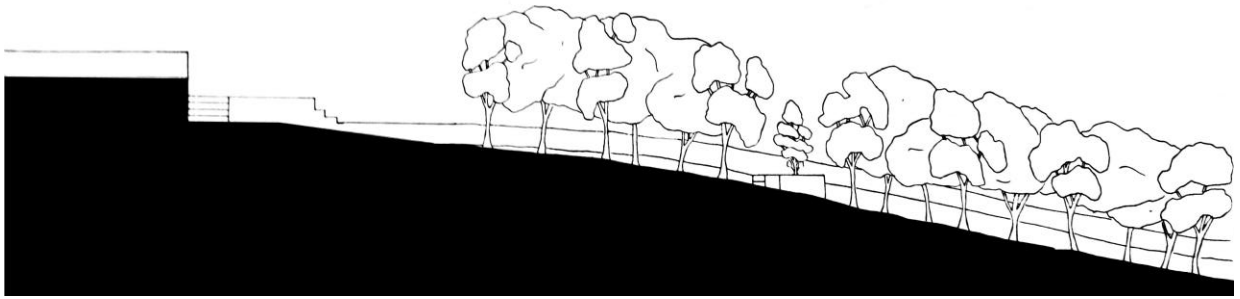








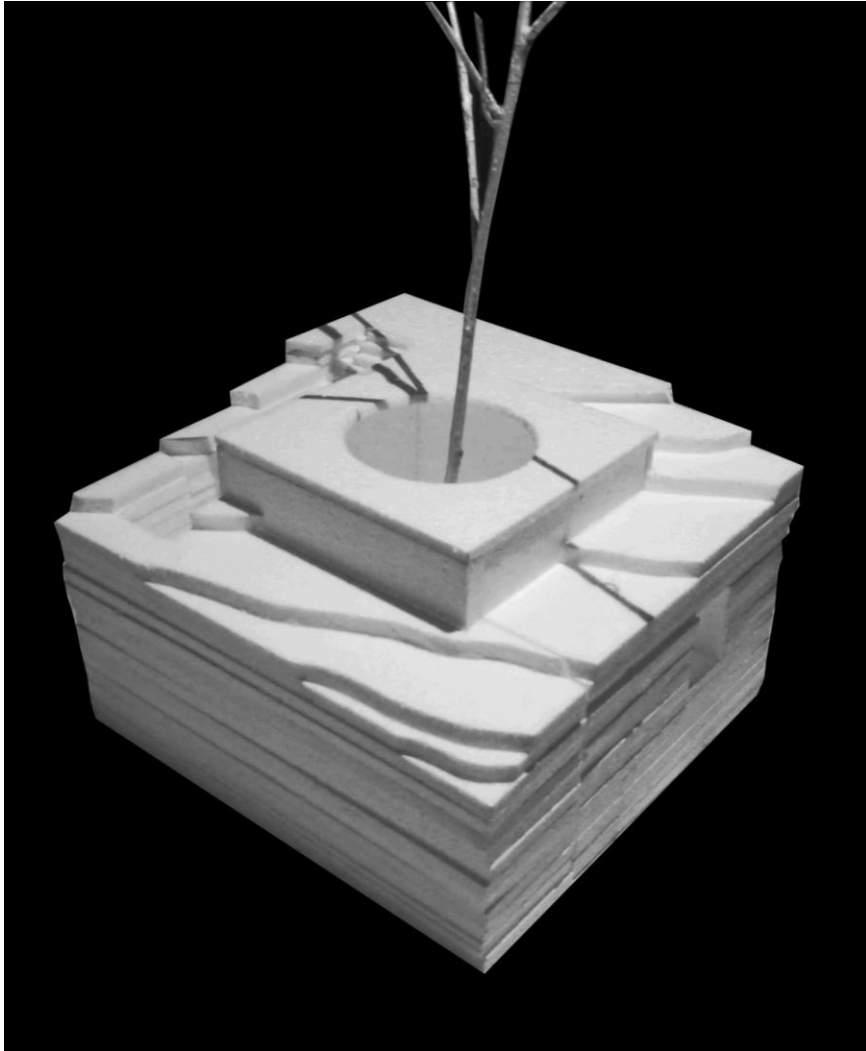




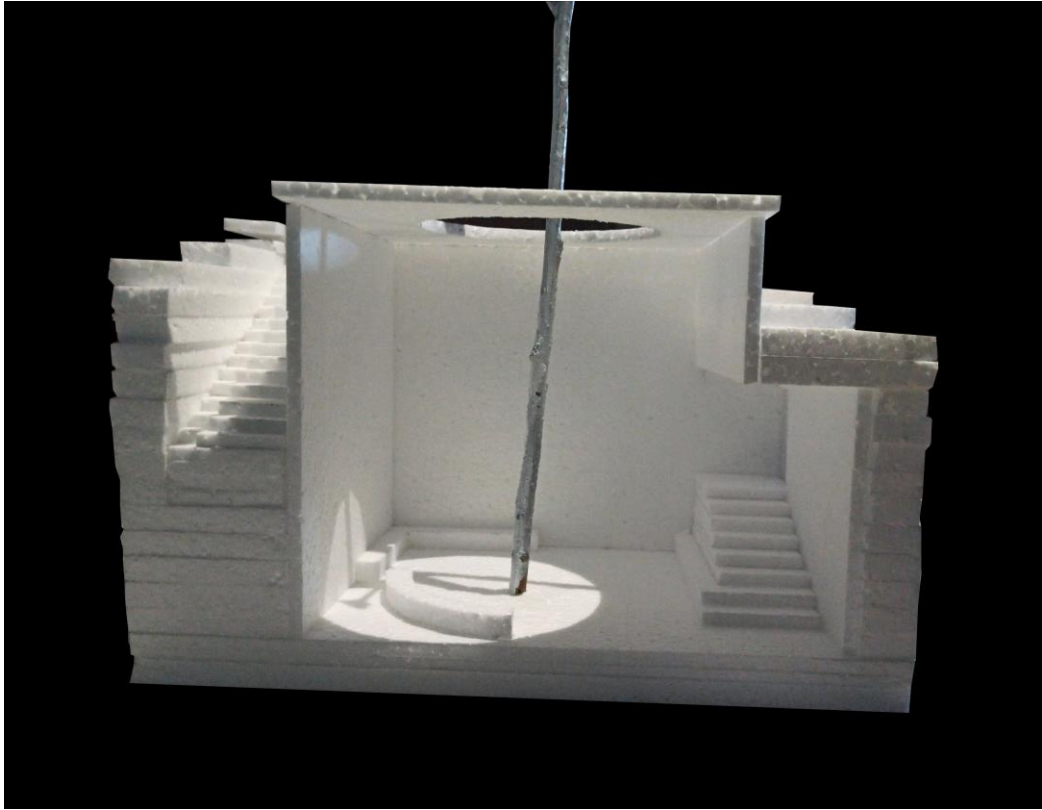
planta e perfil de conjunto

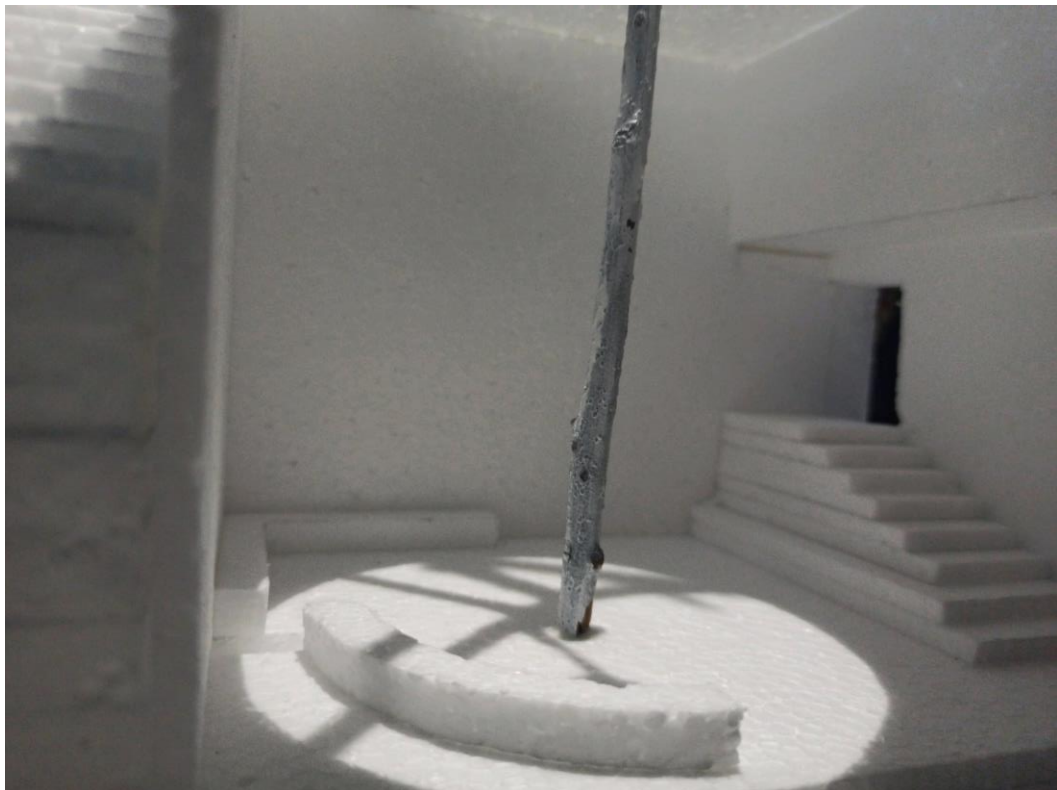


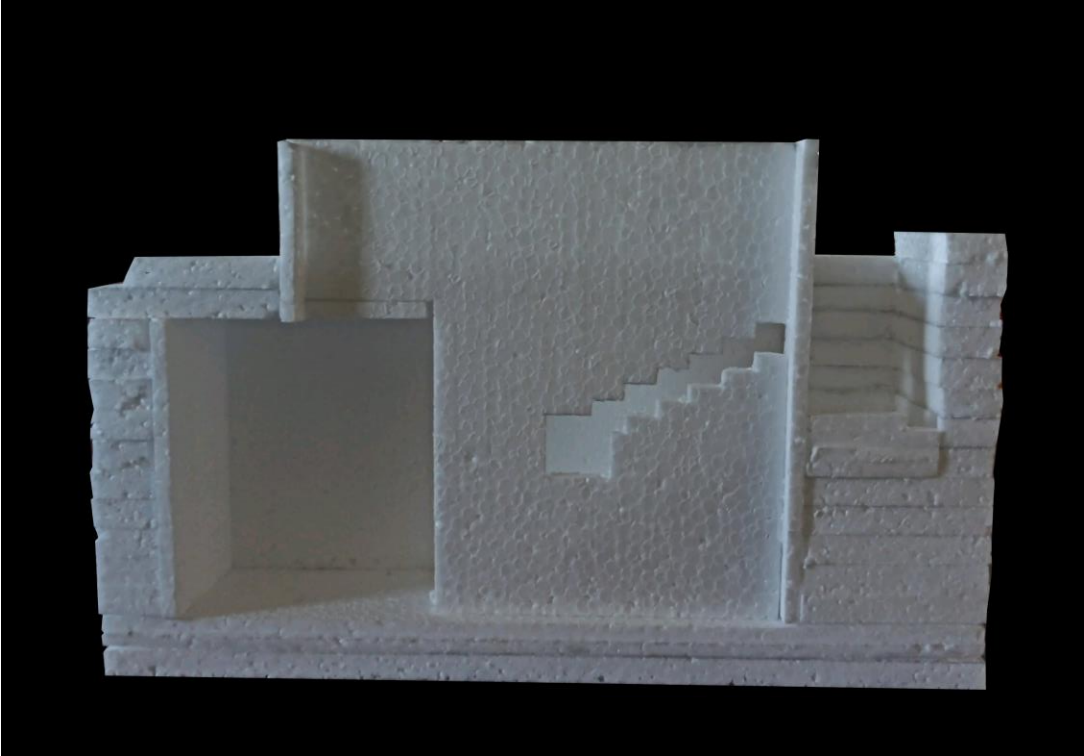
desenho(s) complementares

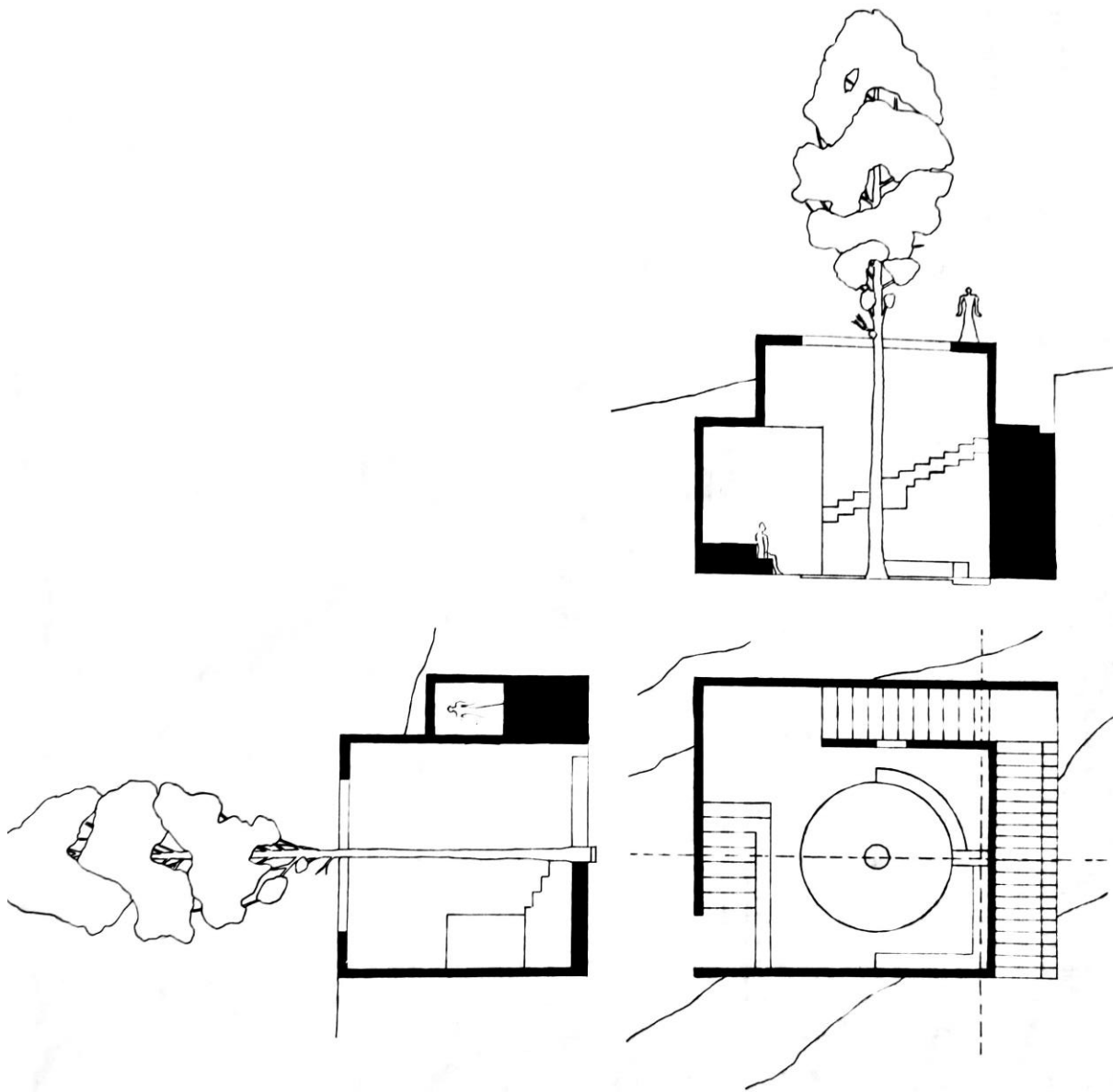






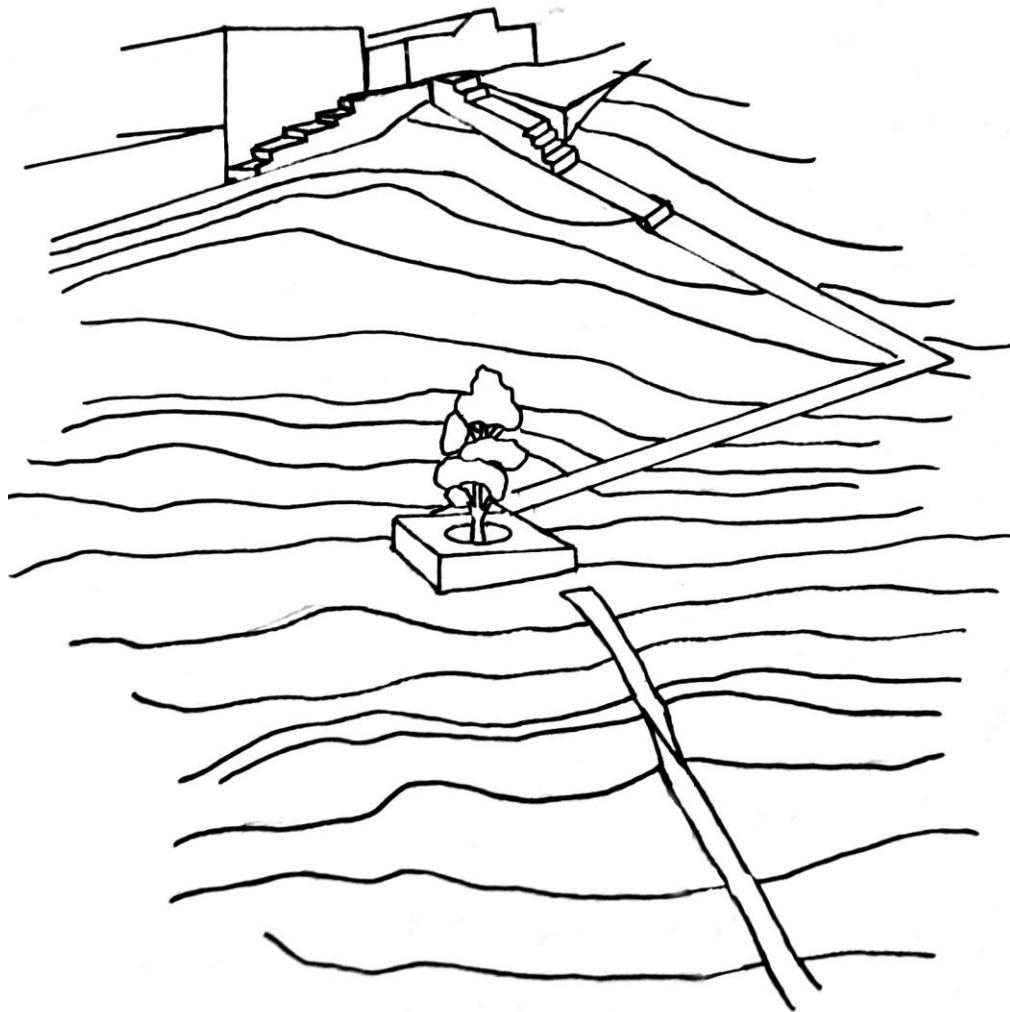






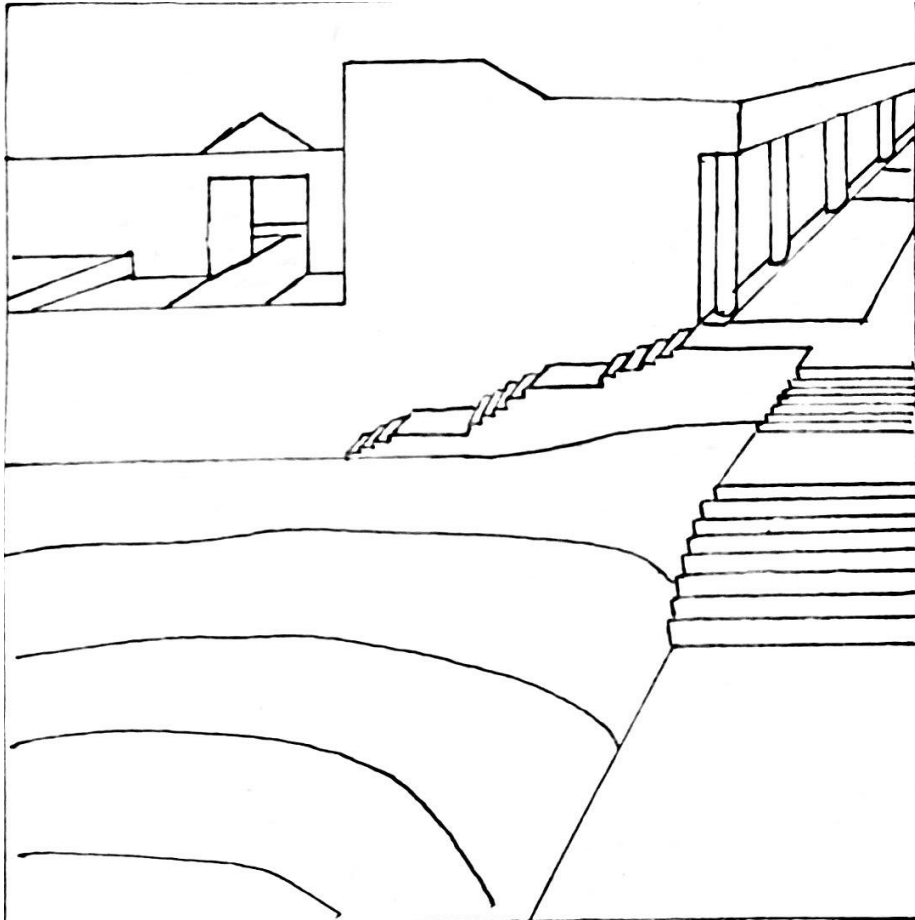
planta e corte

desenho(s) complementares



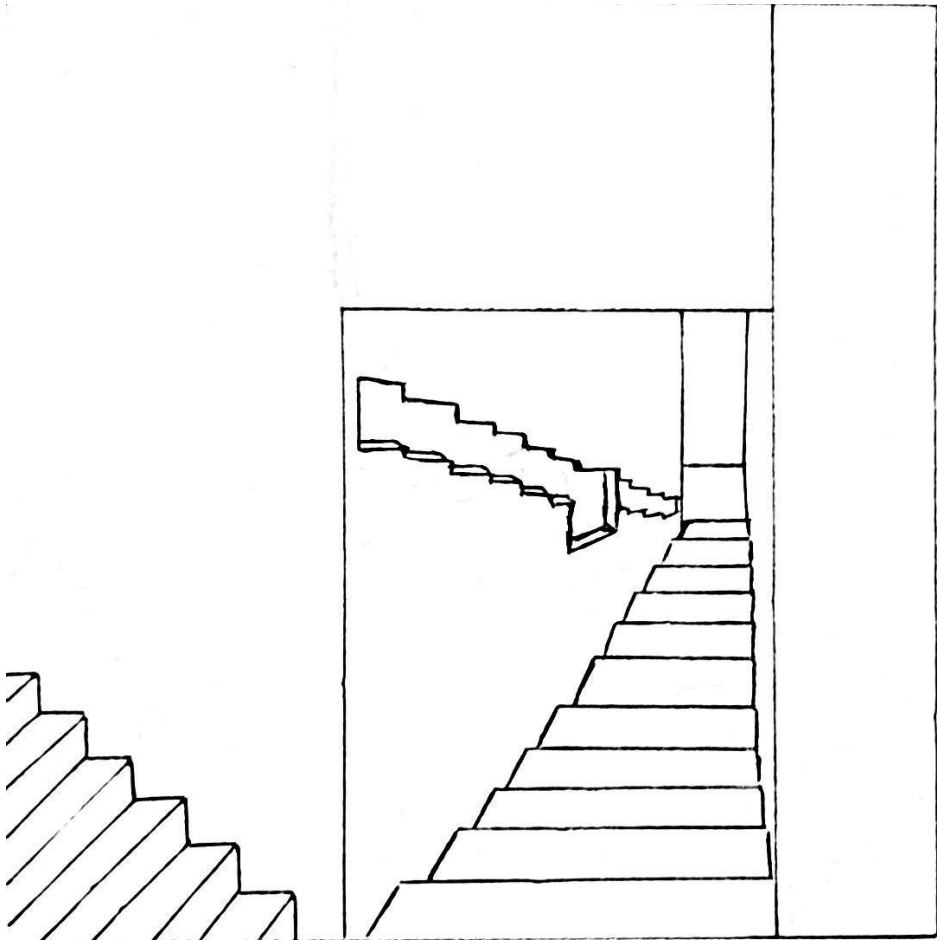
visão serial





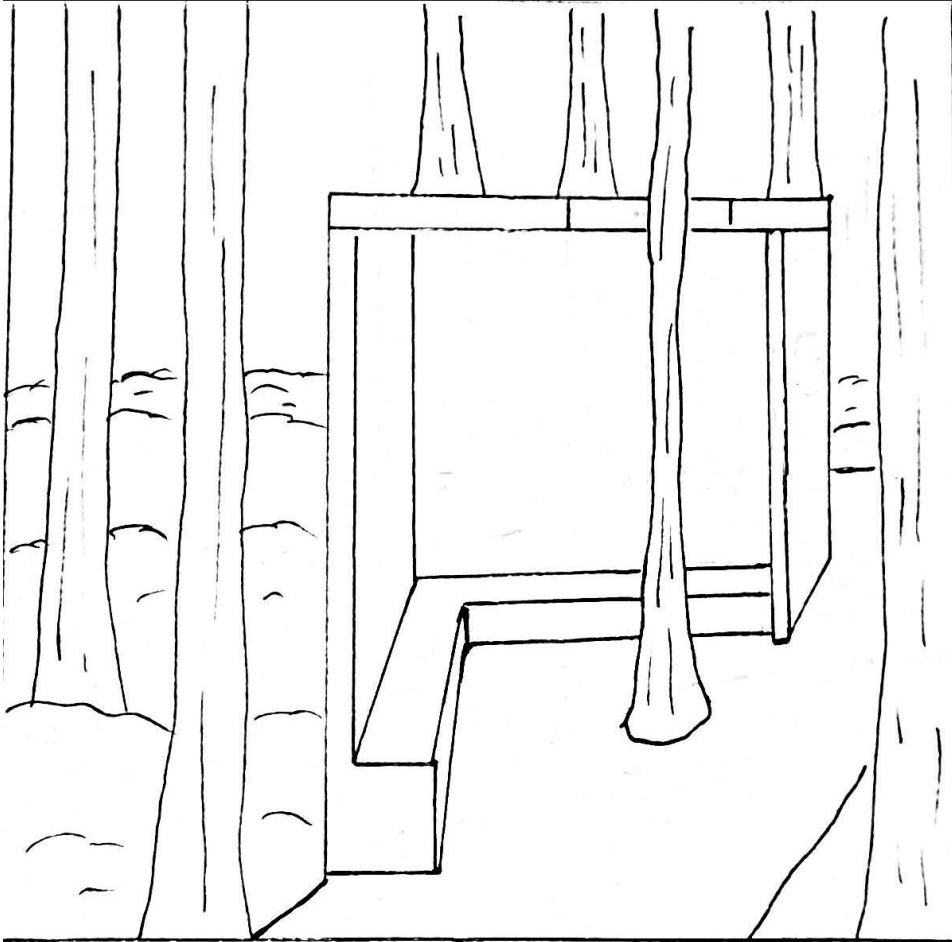
visão serial





visão serial



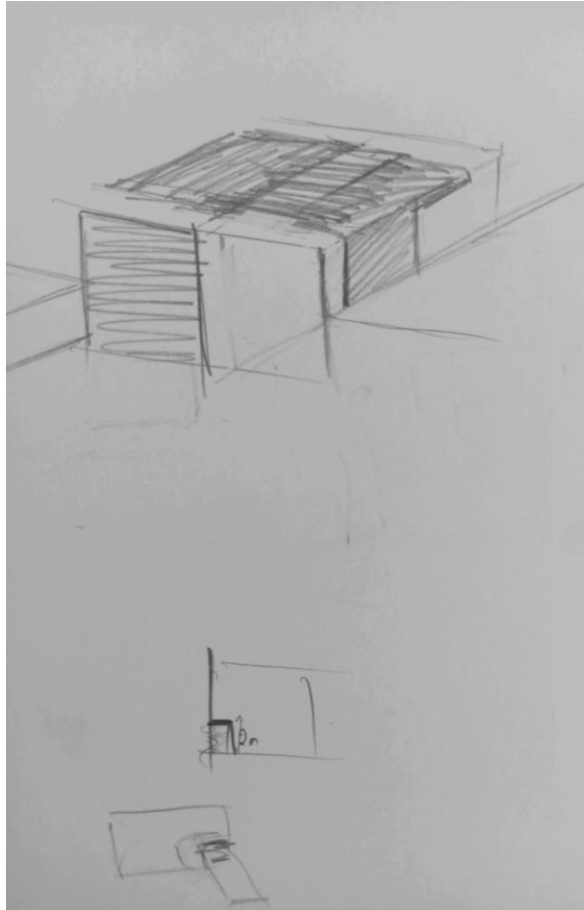


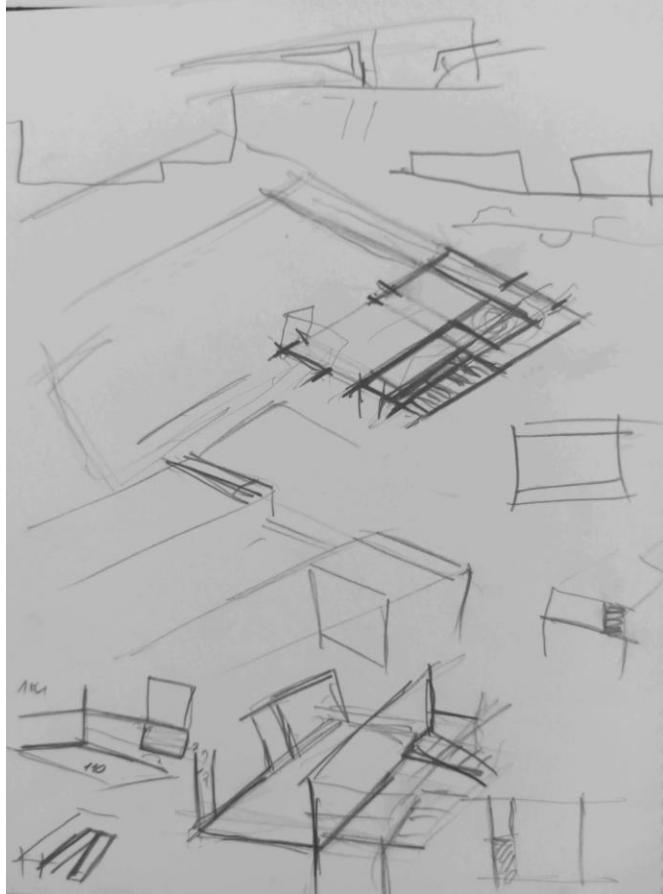
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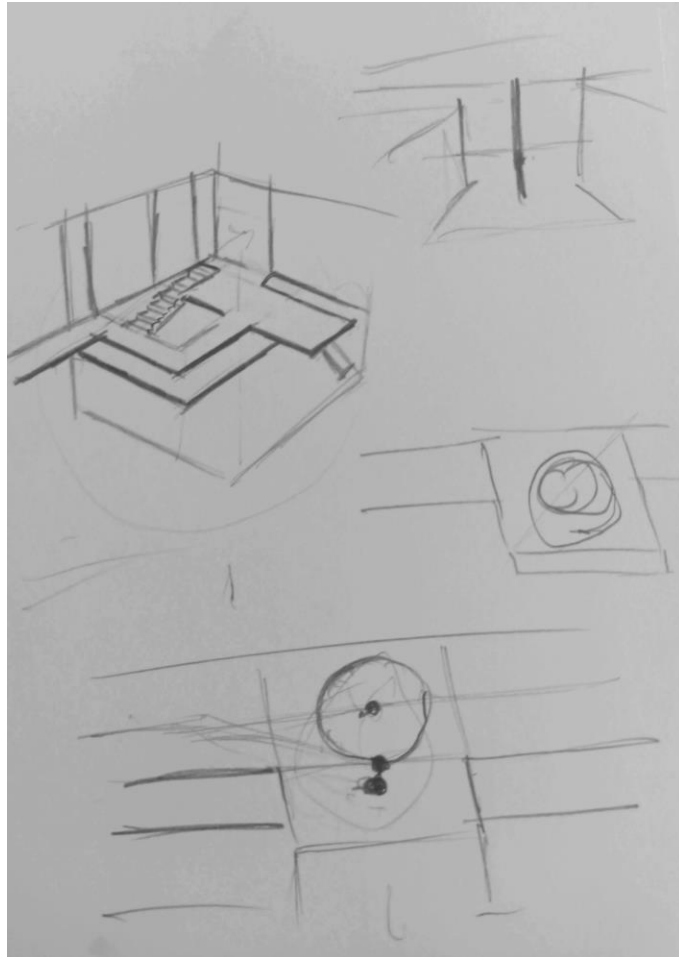


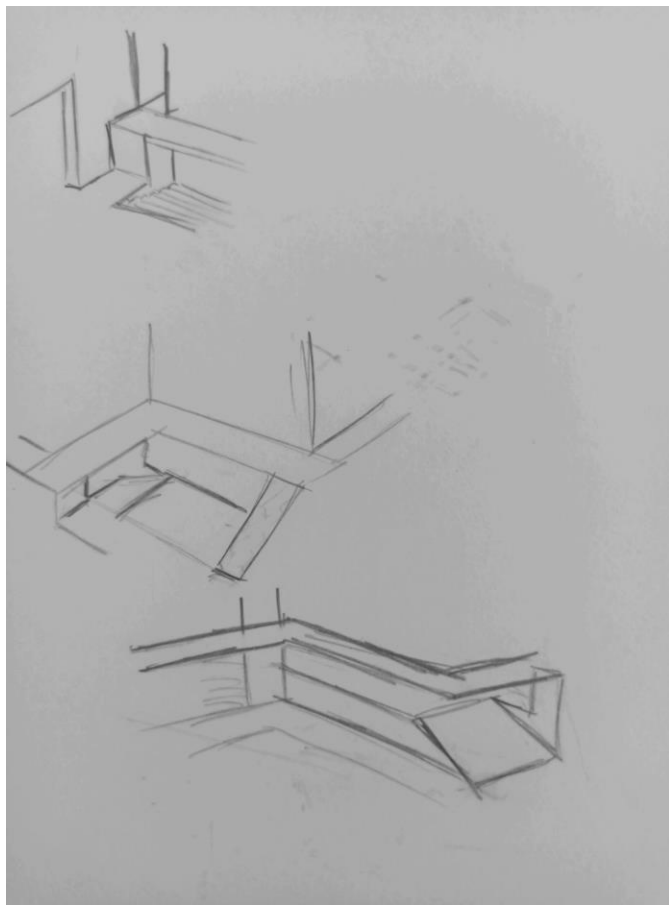
Processo

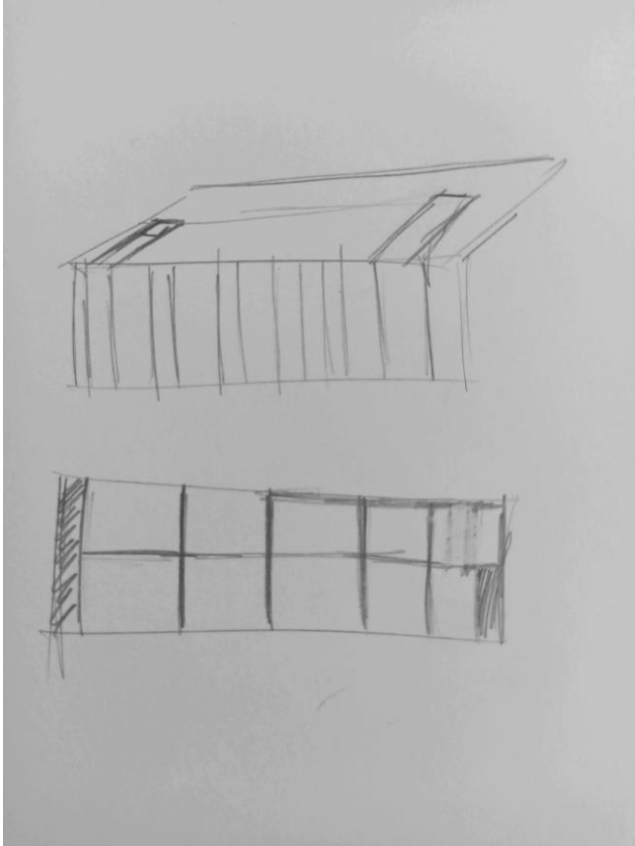


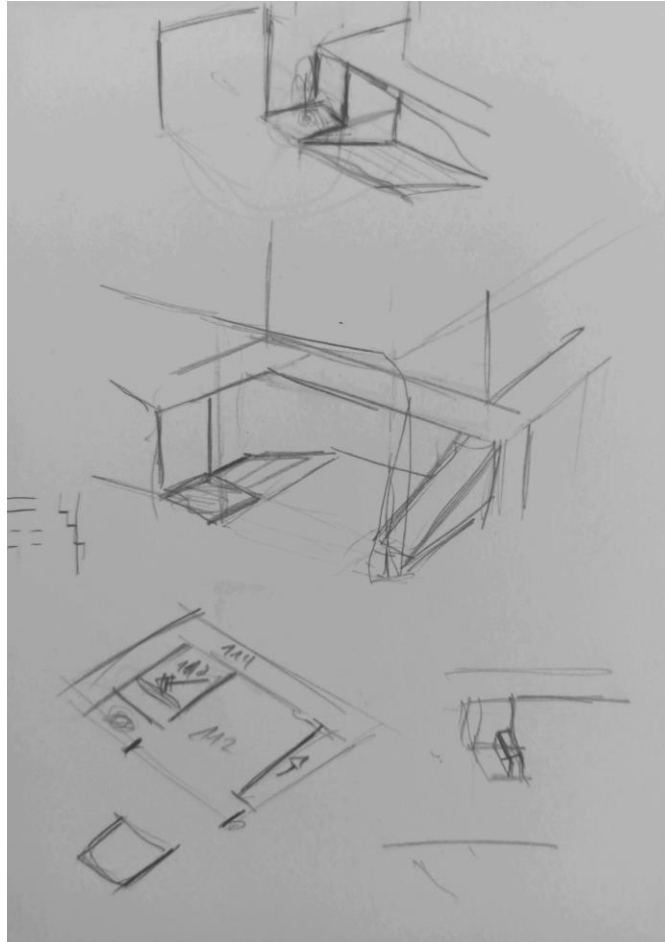


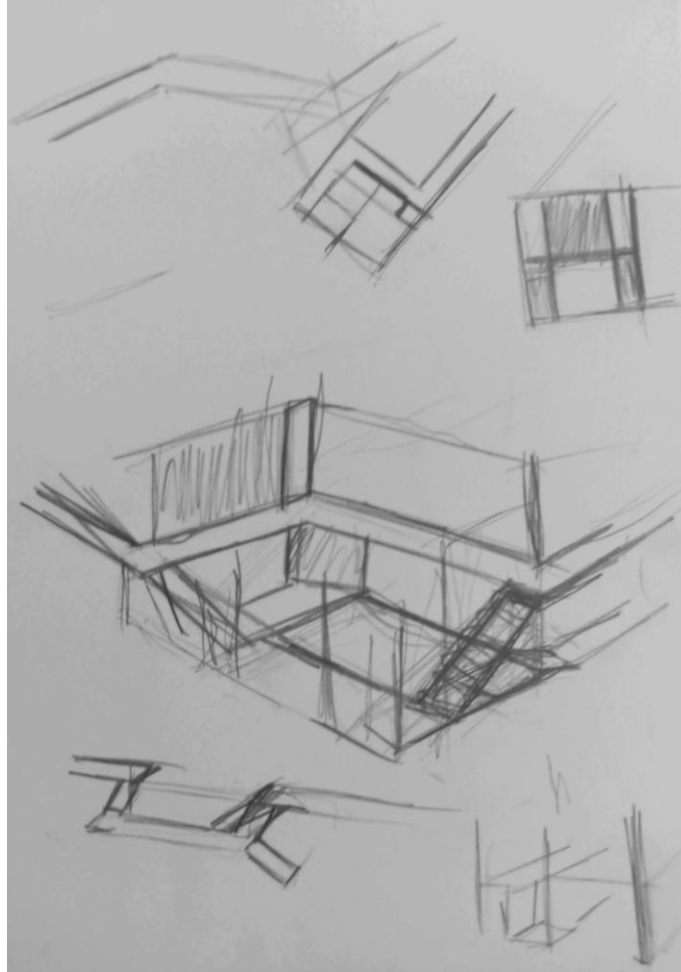


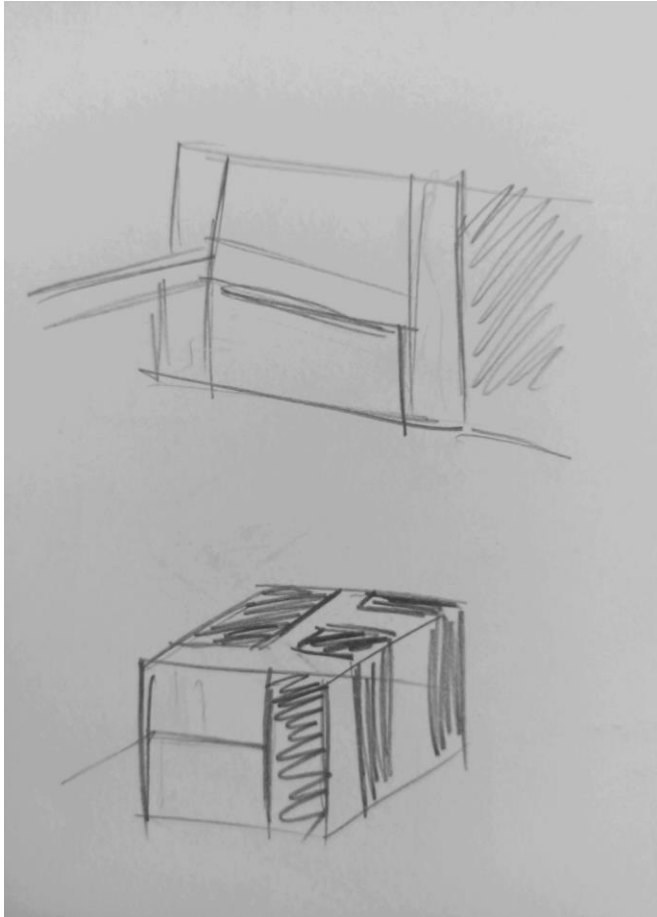


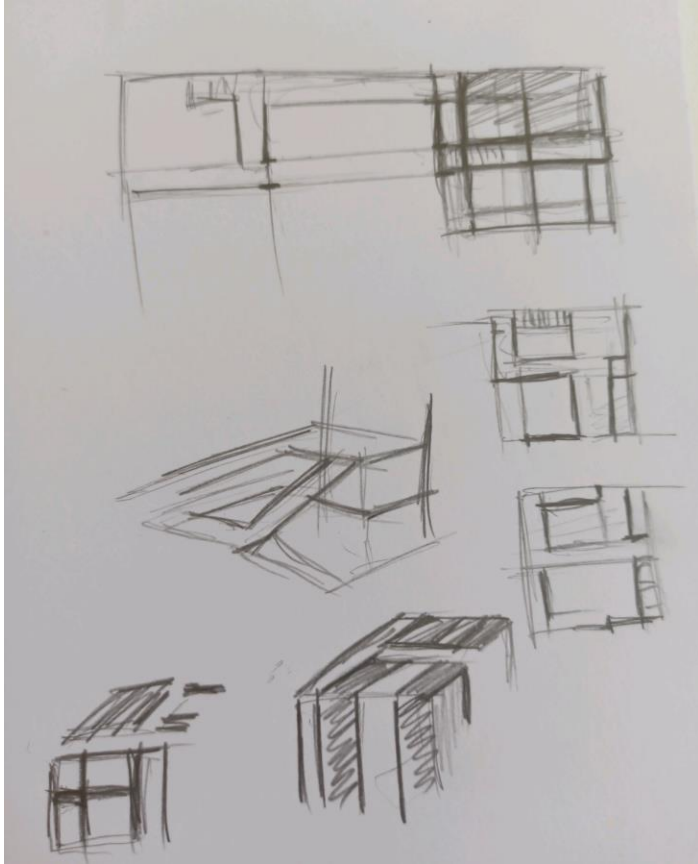


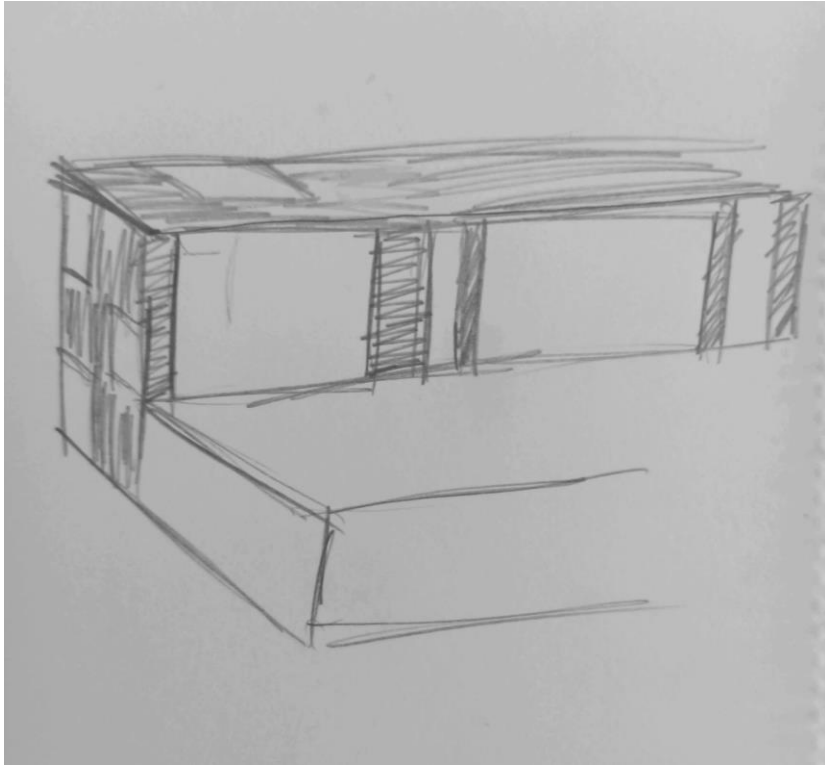


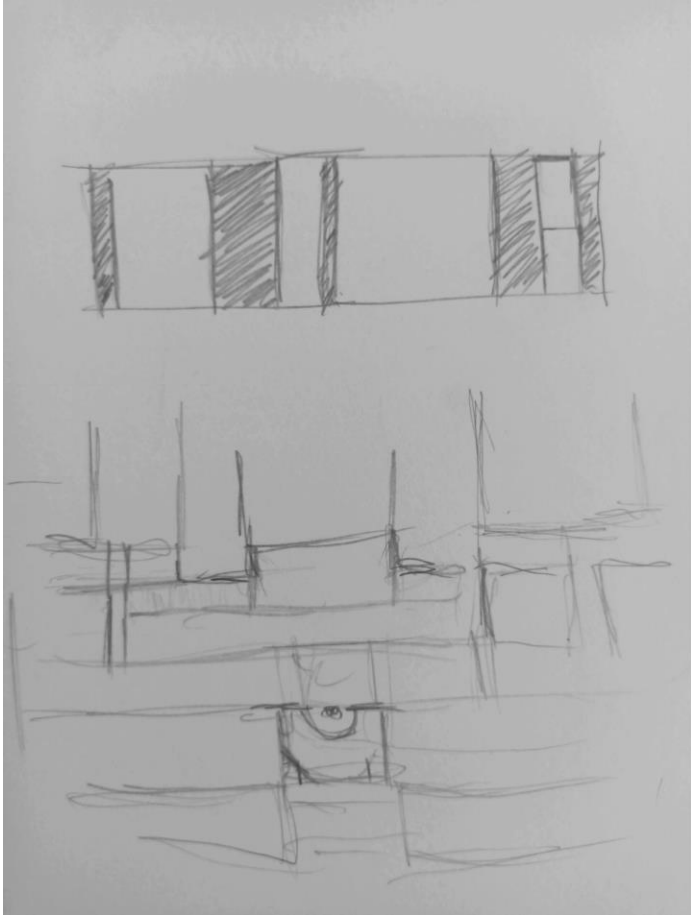


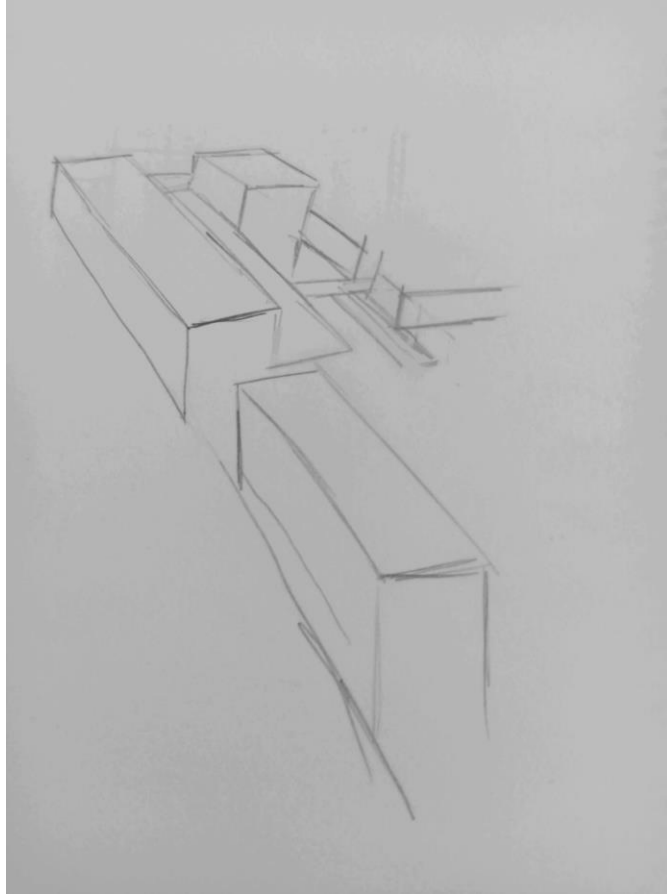






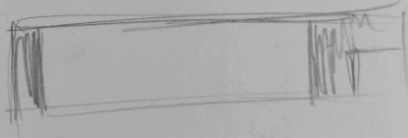


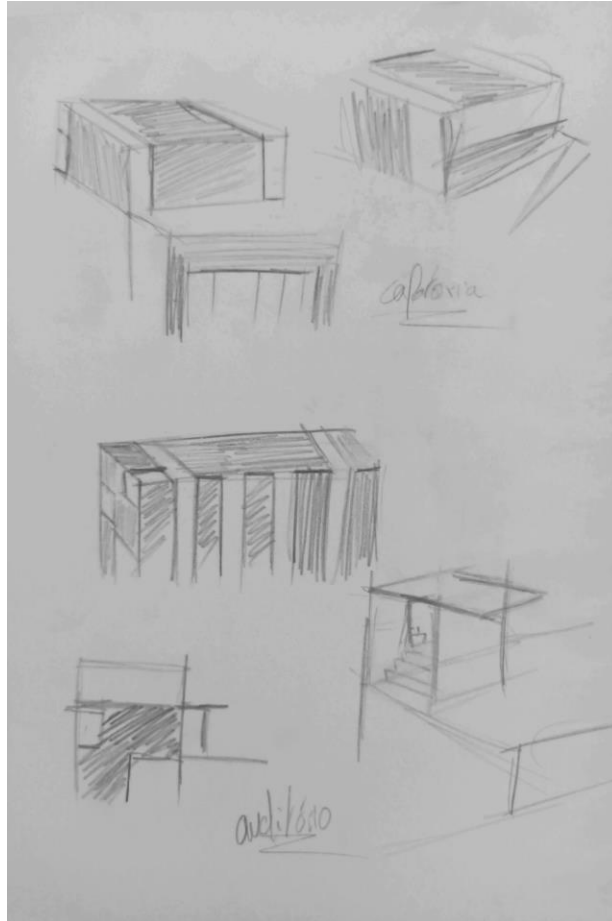


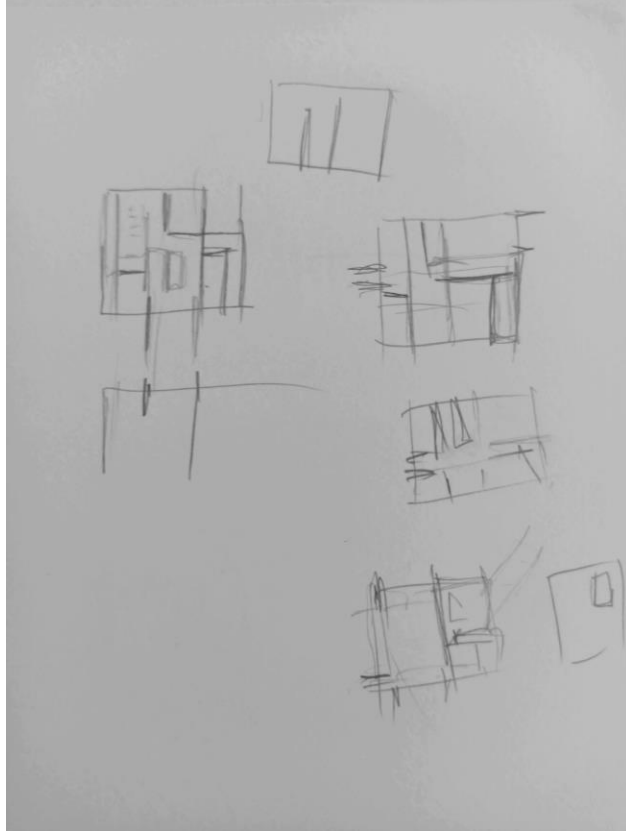


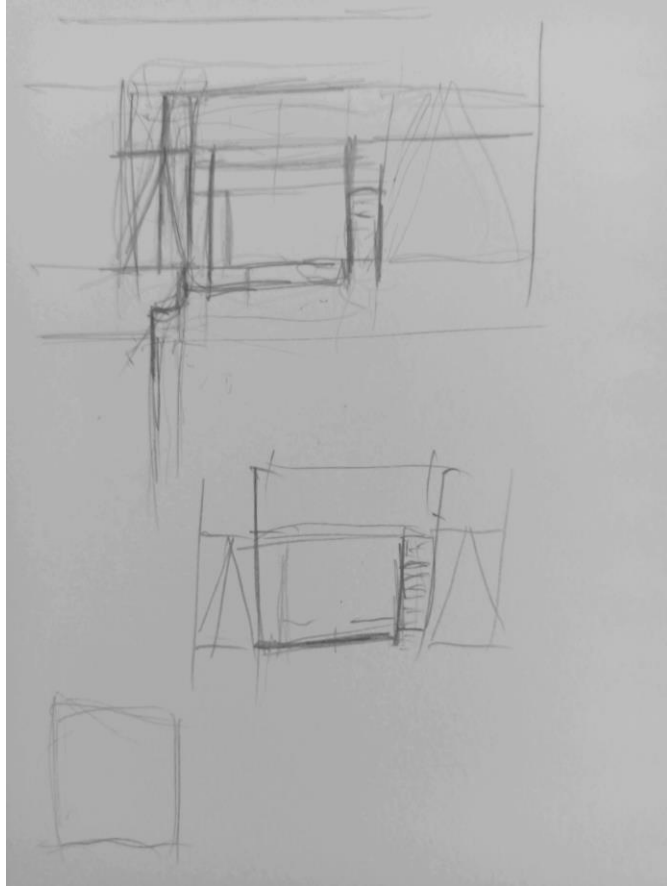


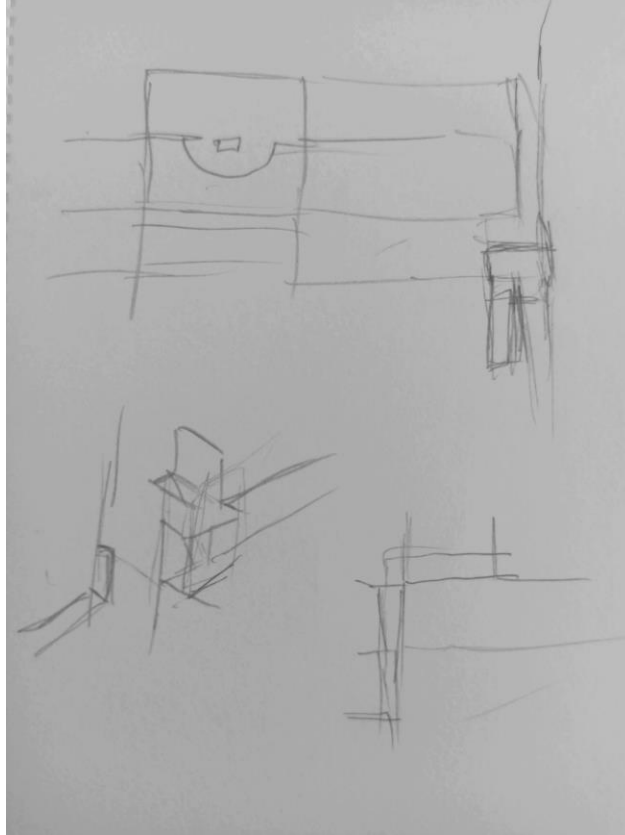
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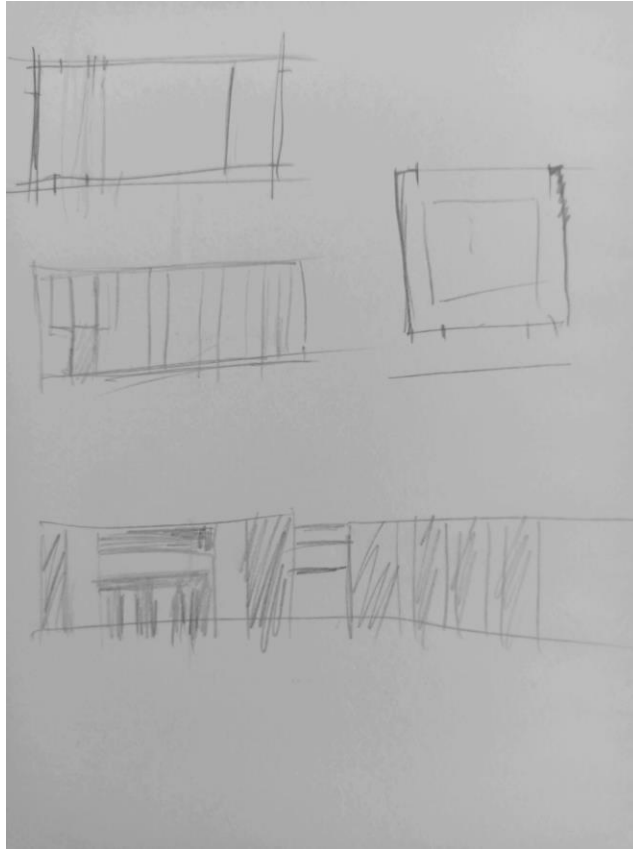


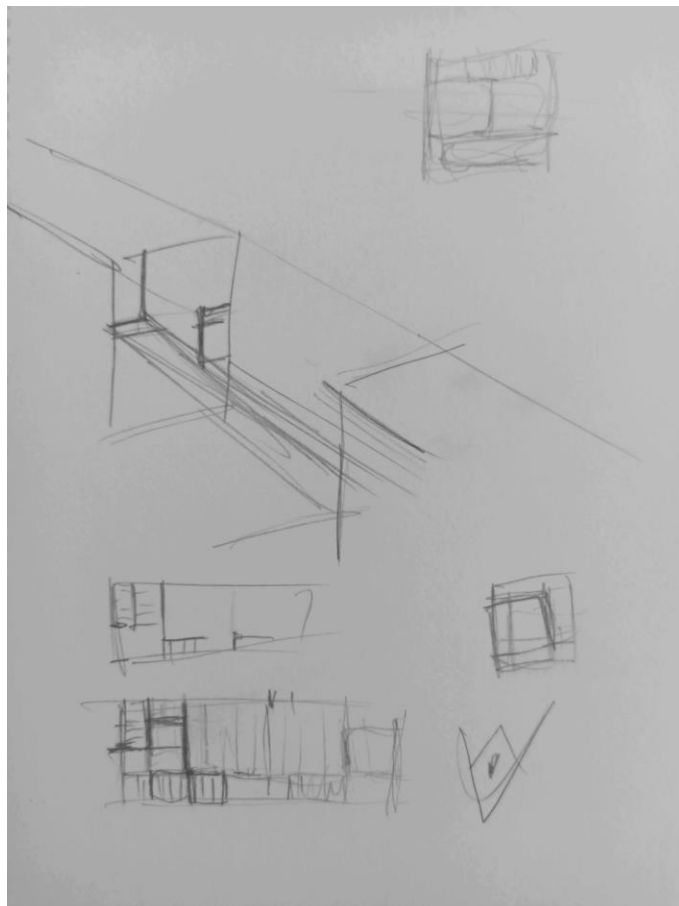


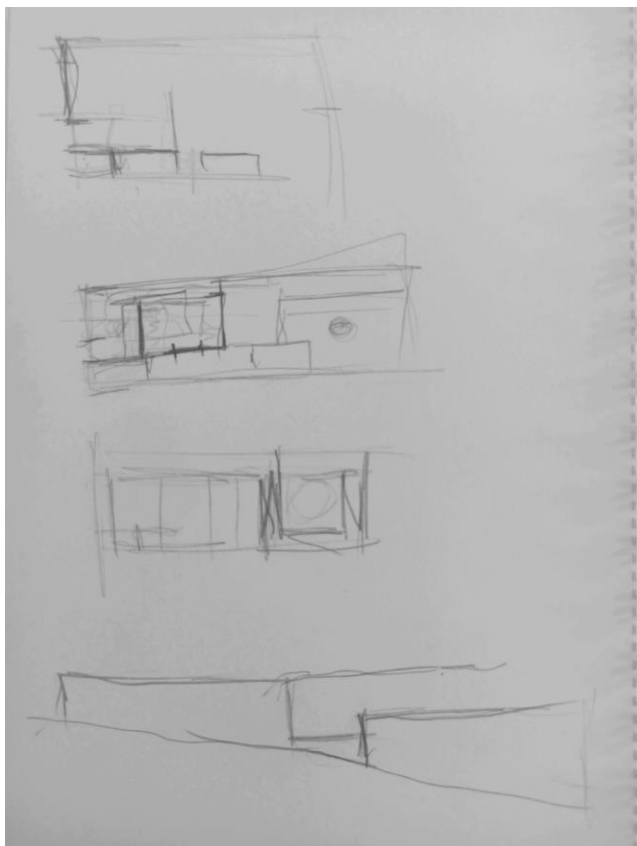


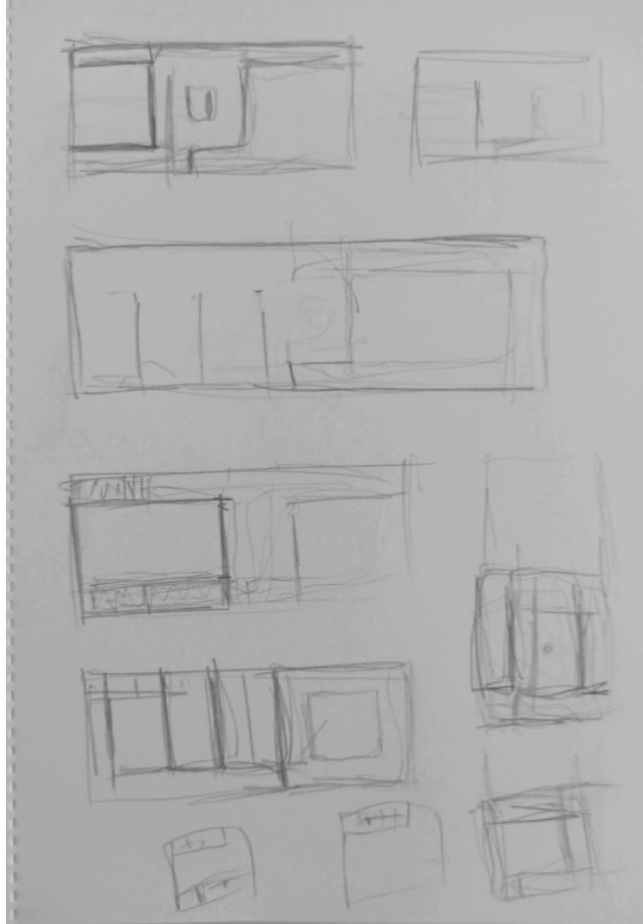


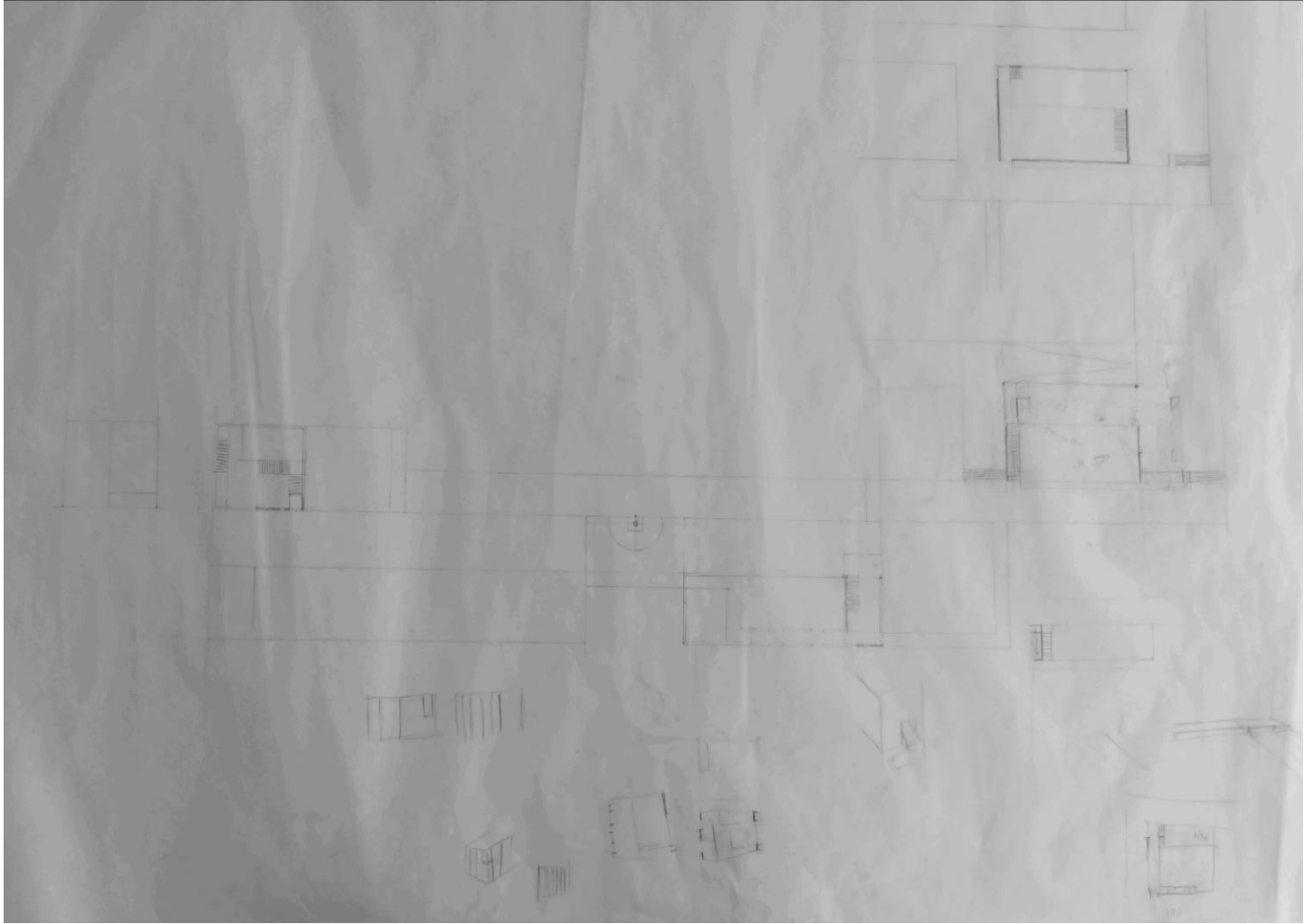


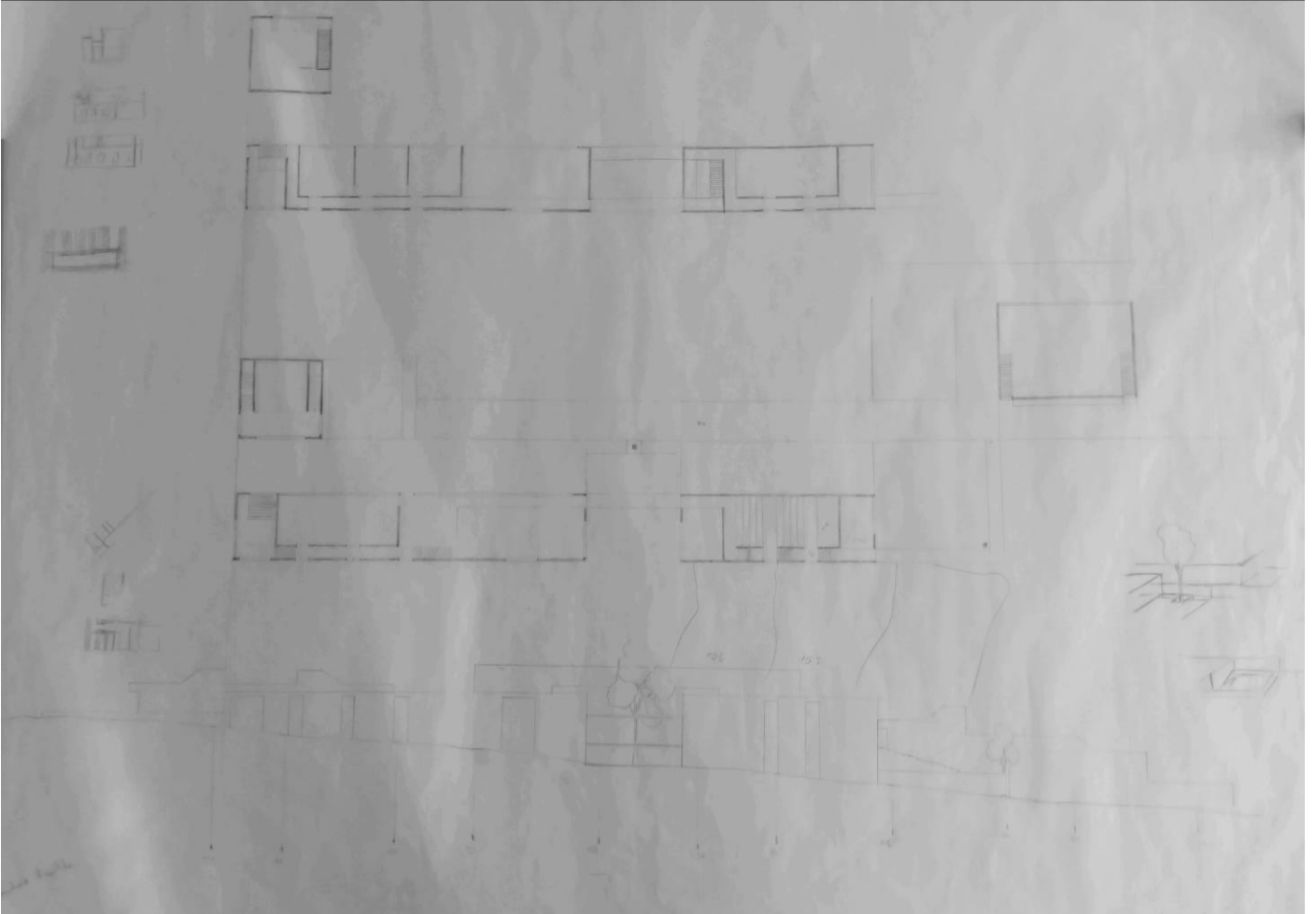


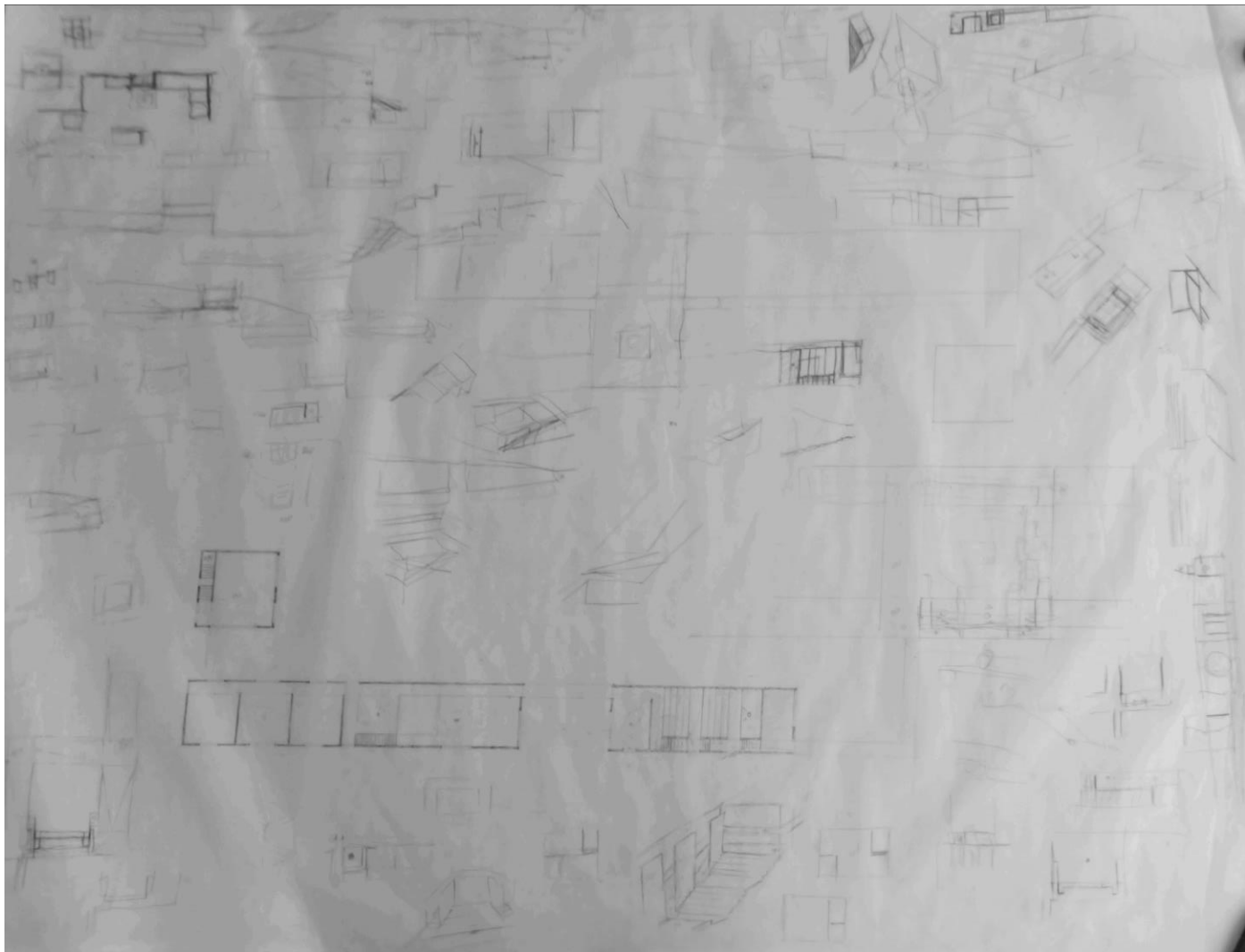


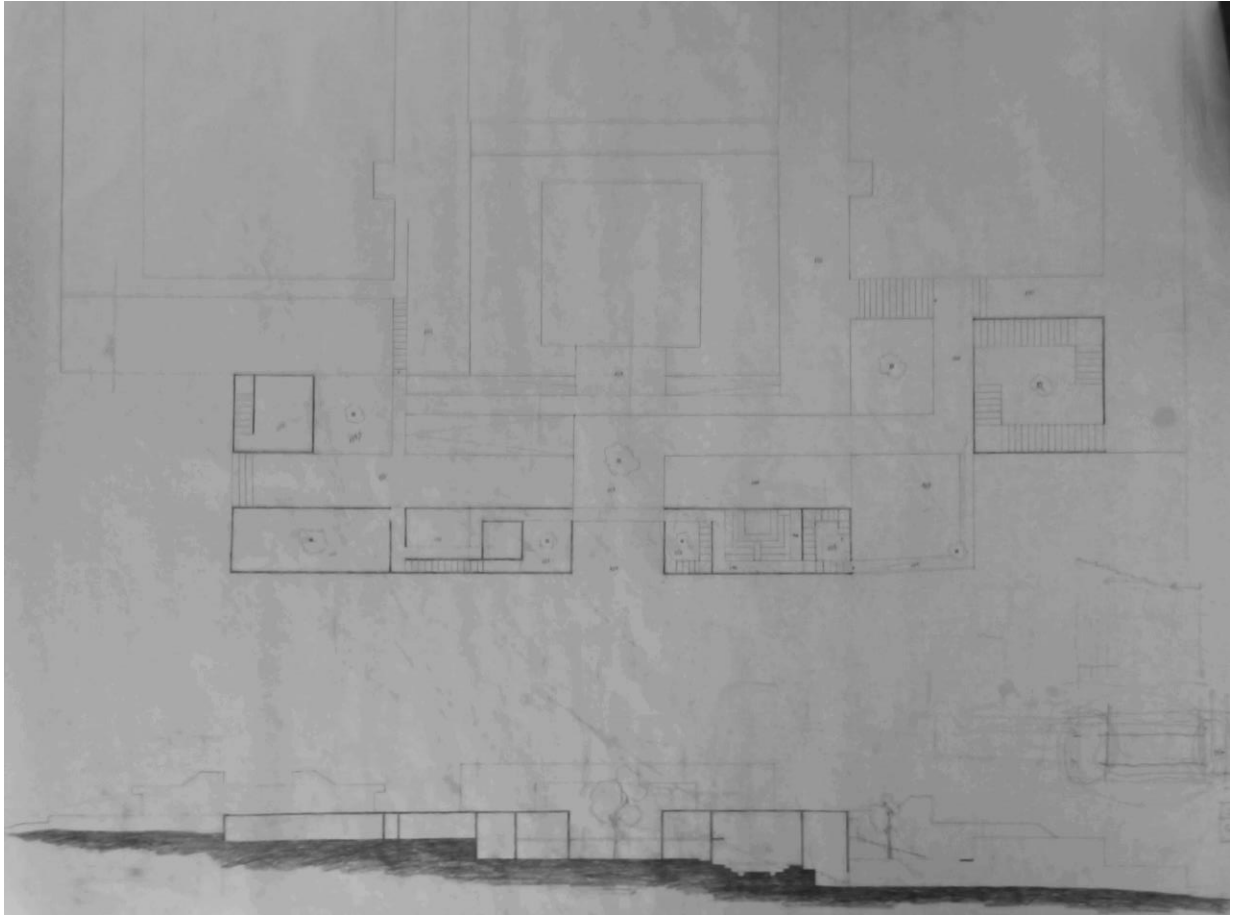






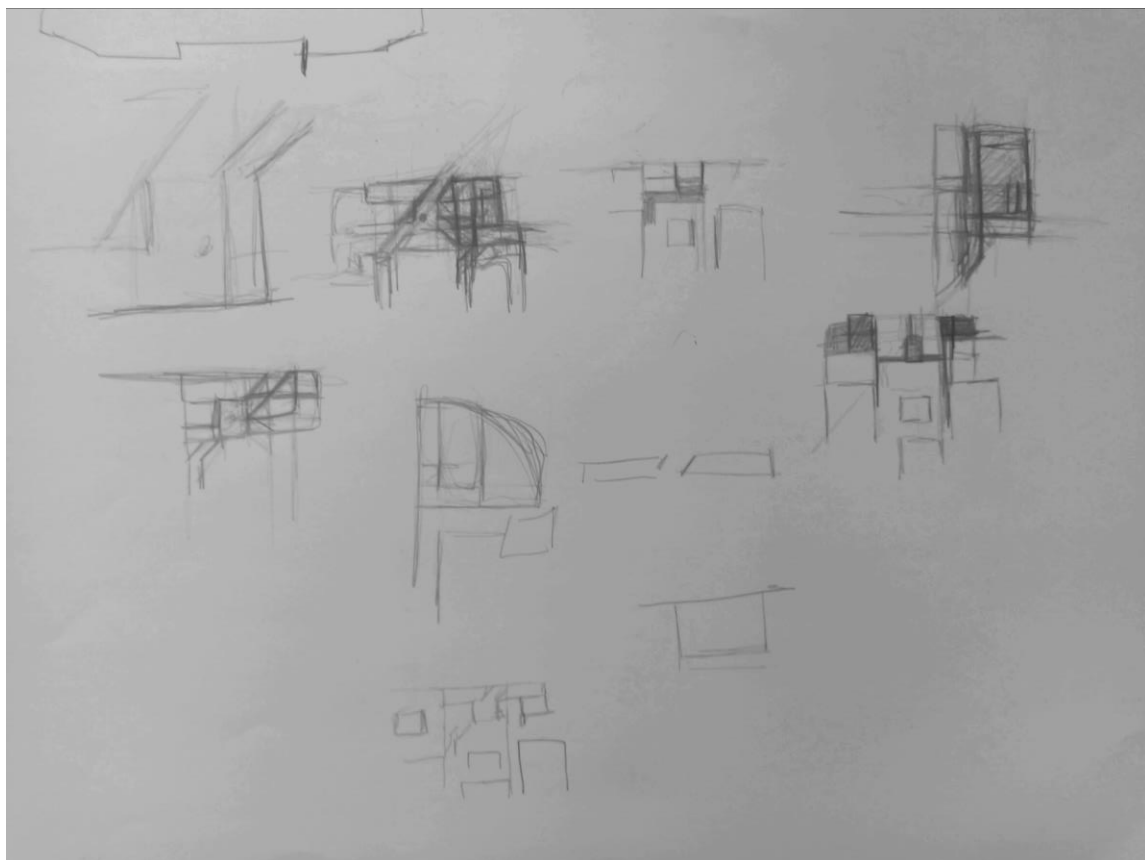


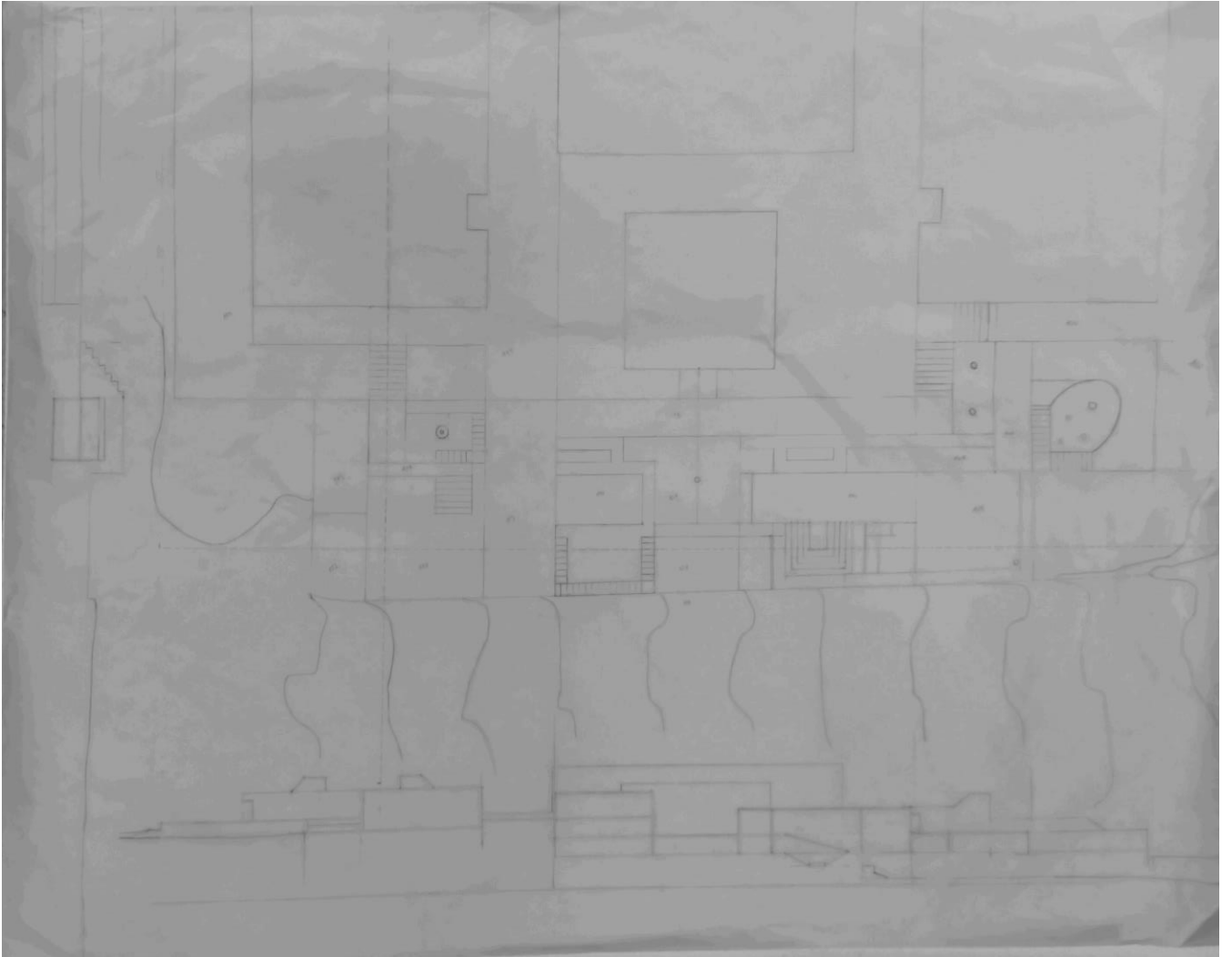


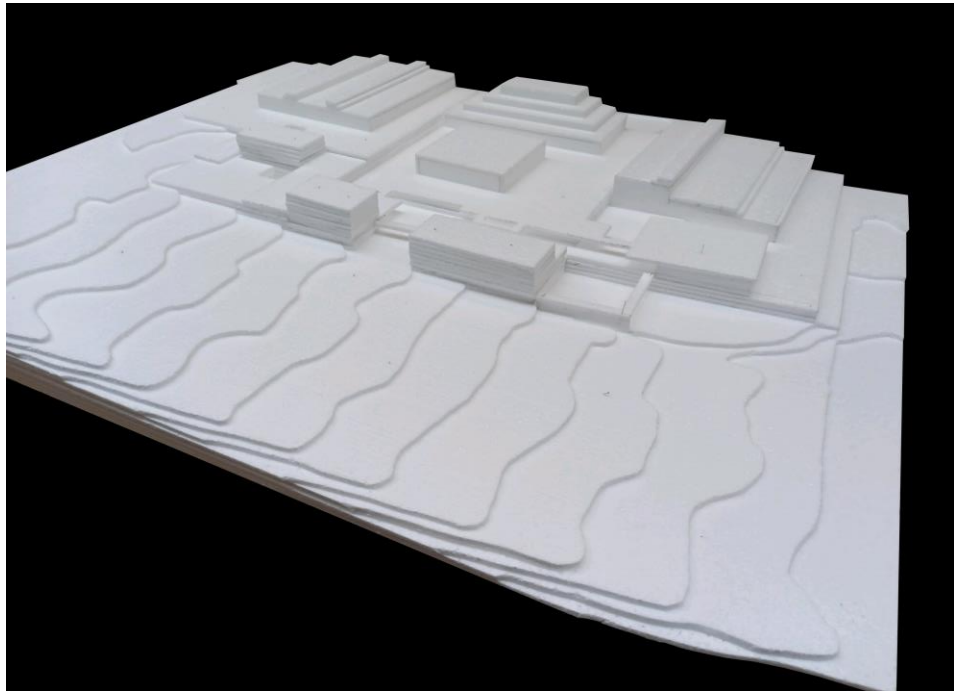


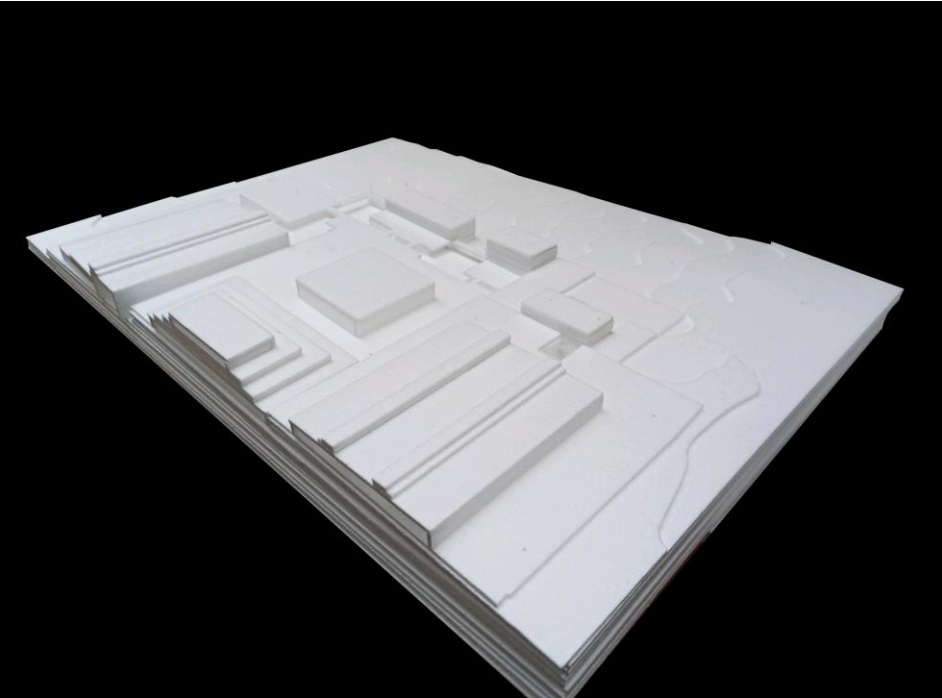


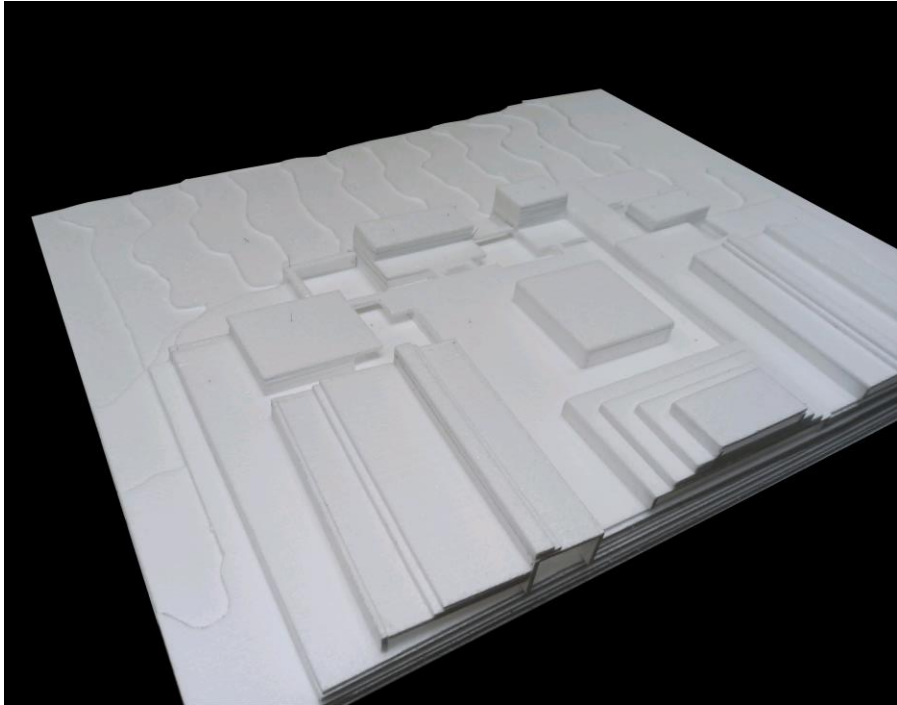


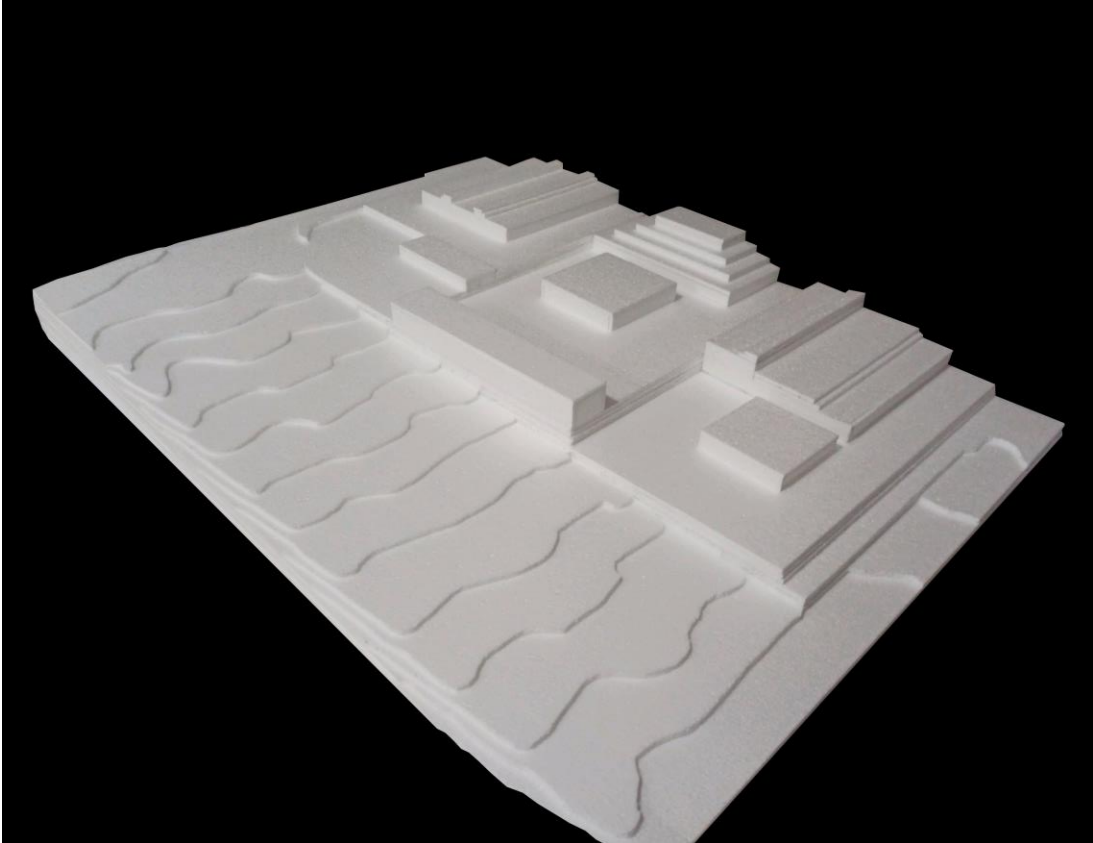


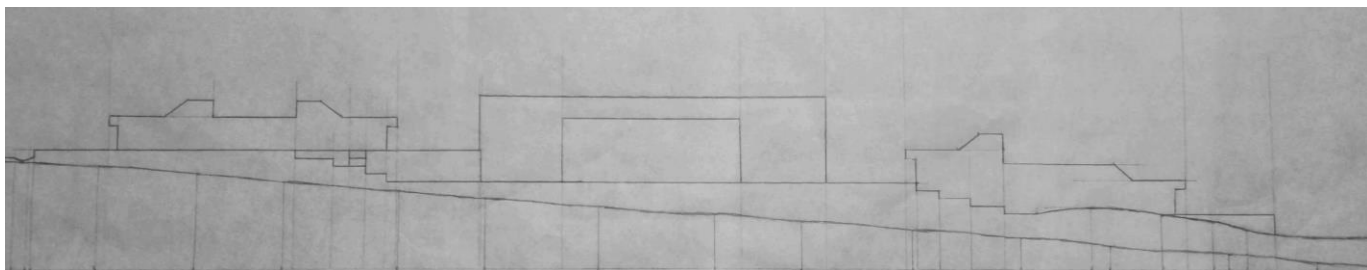
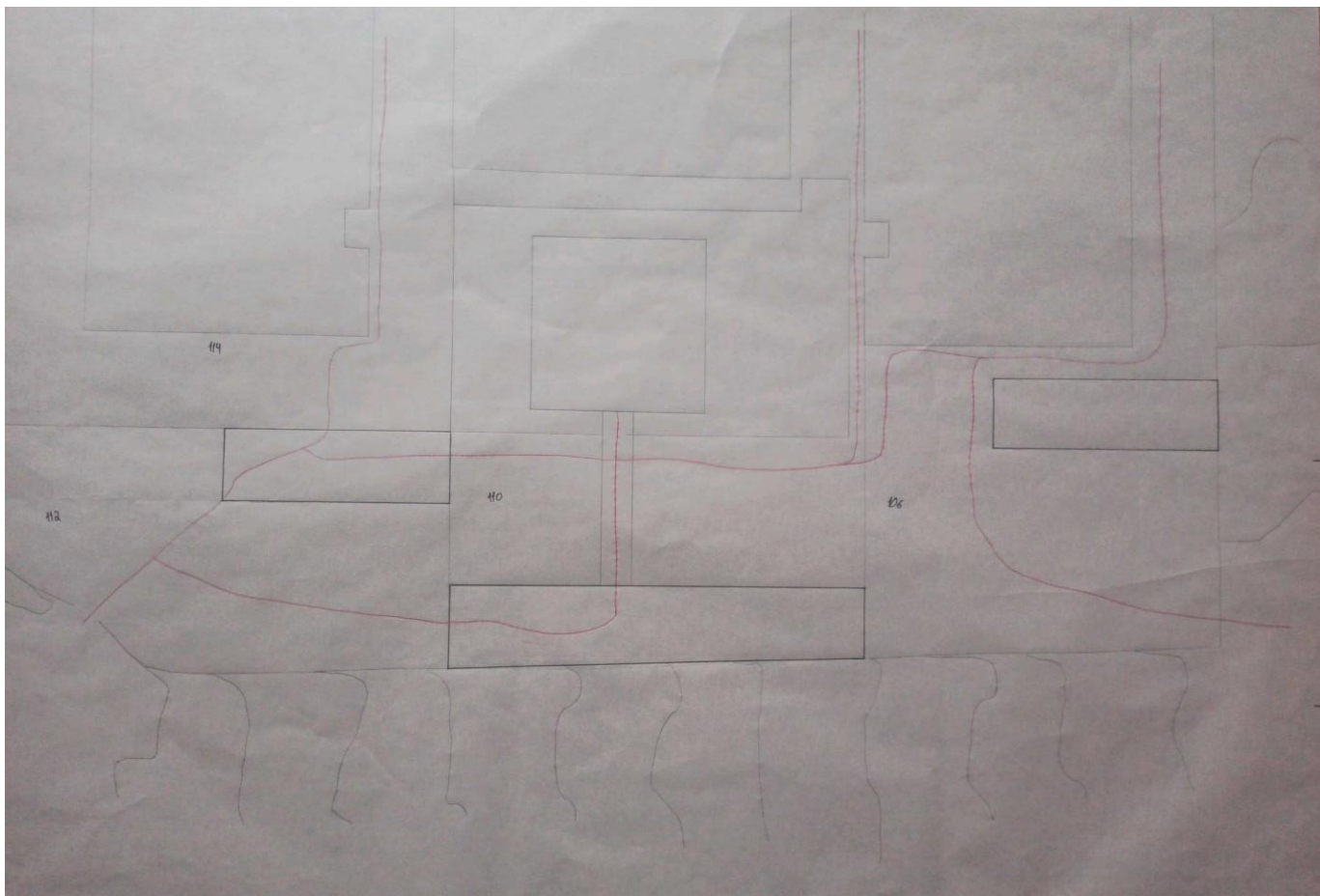


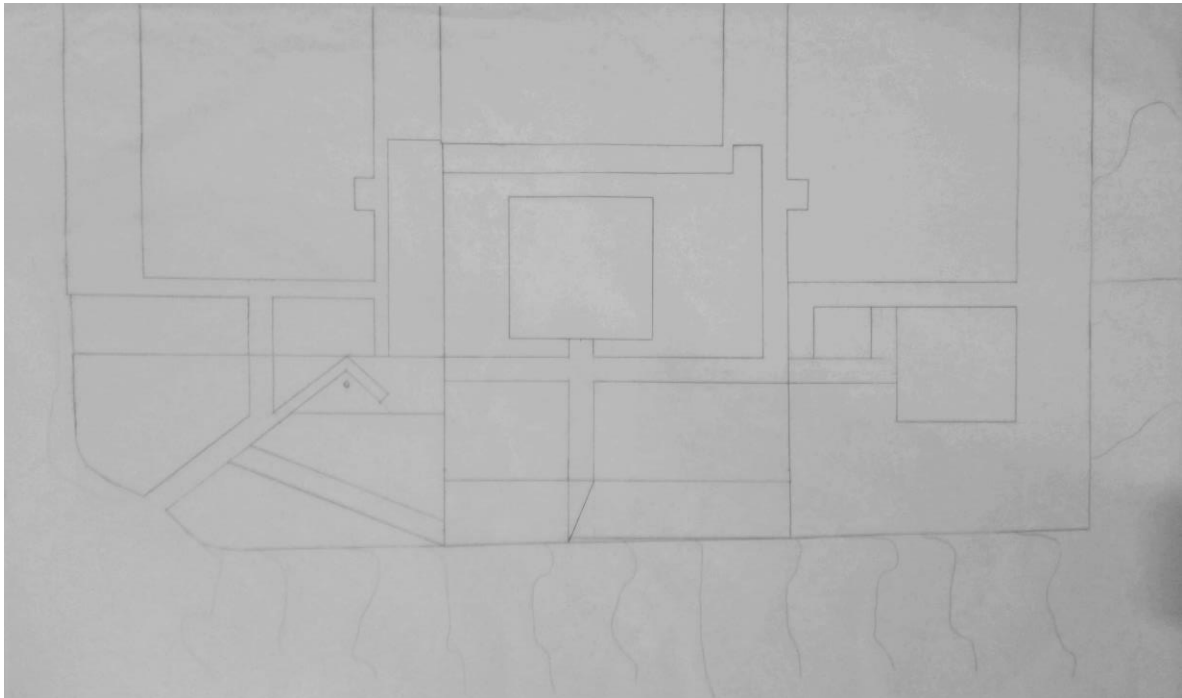




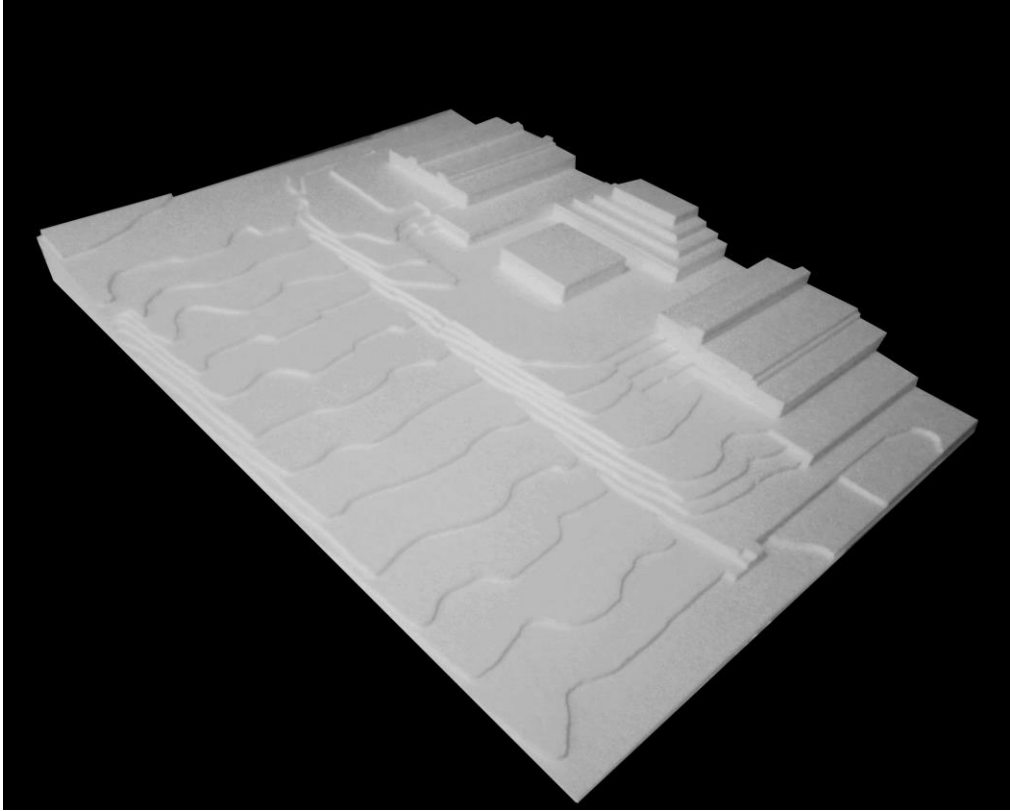


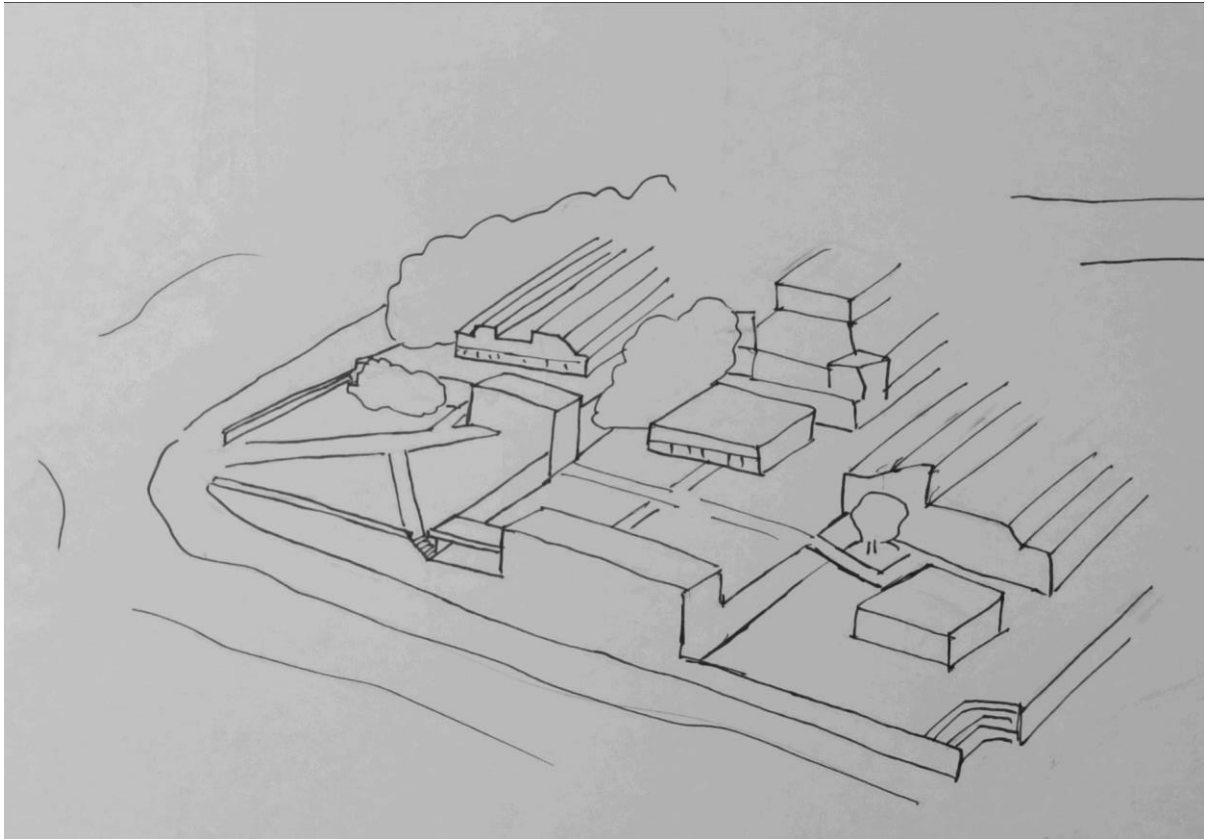


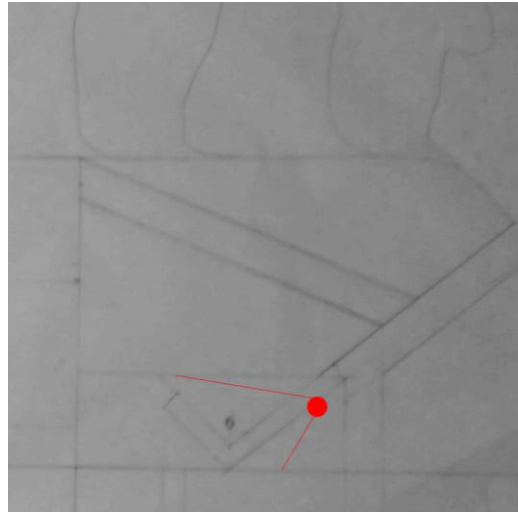


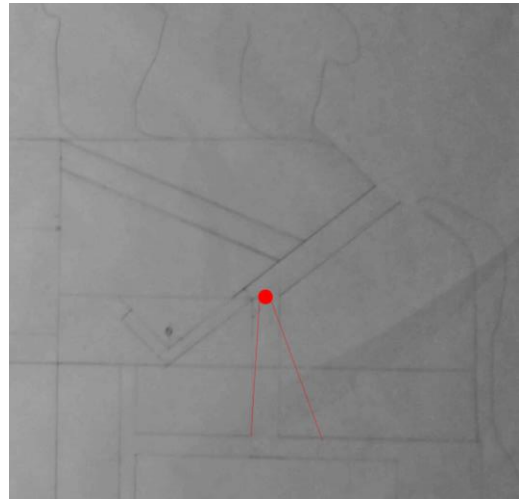
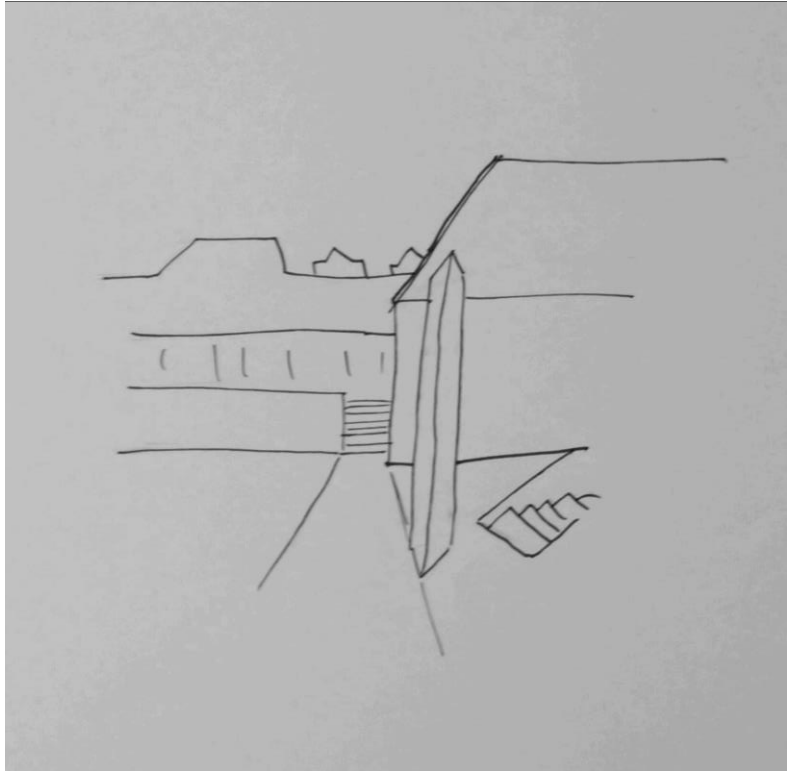


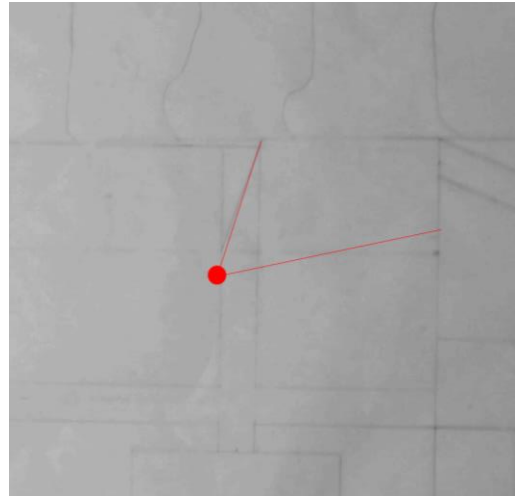
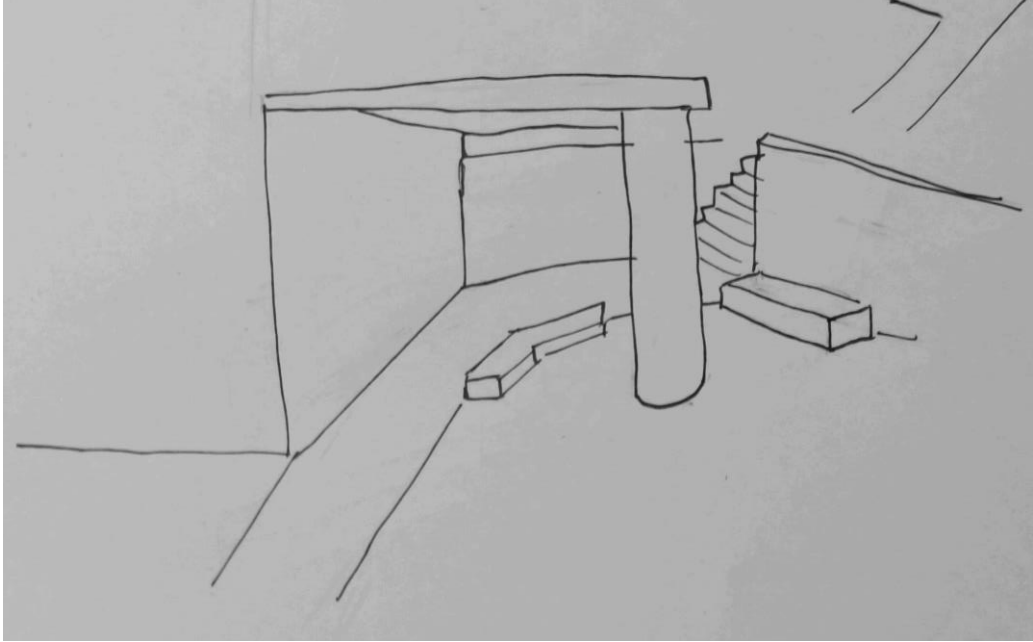


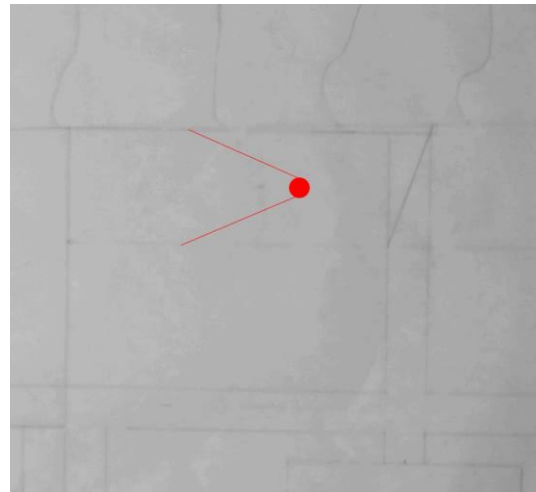
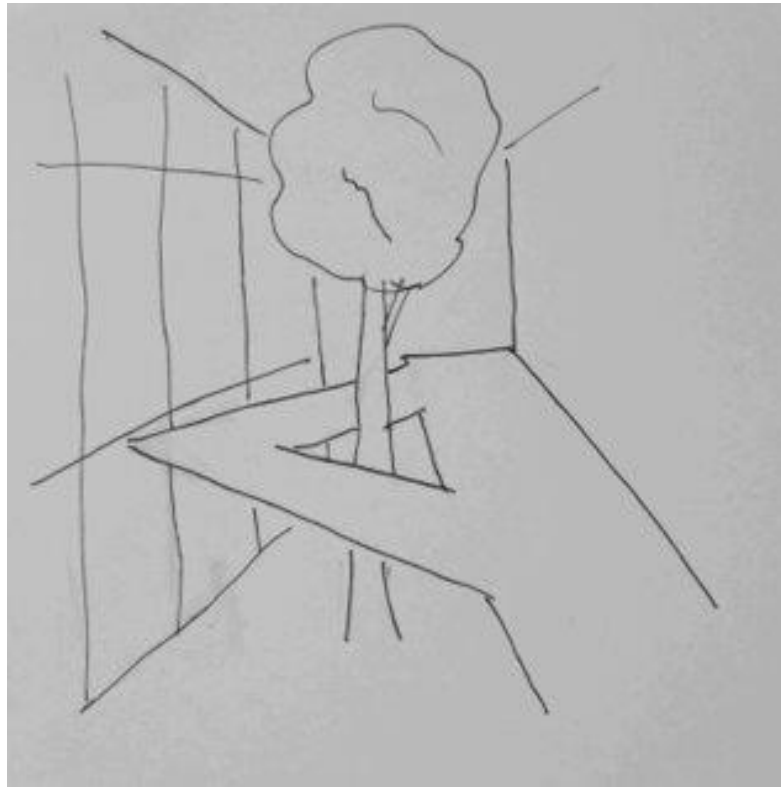


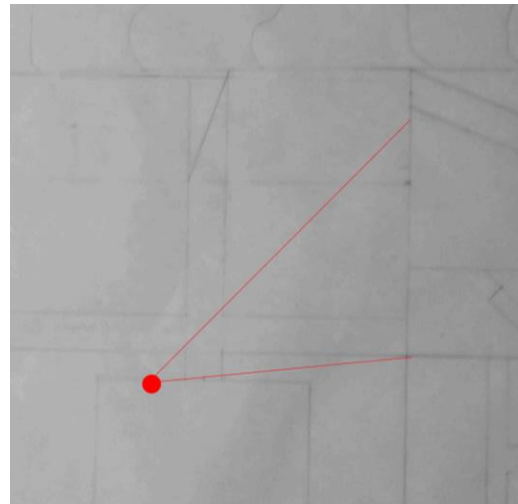
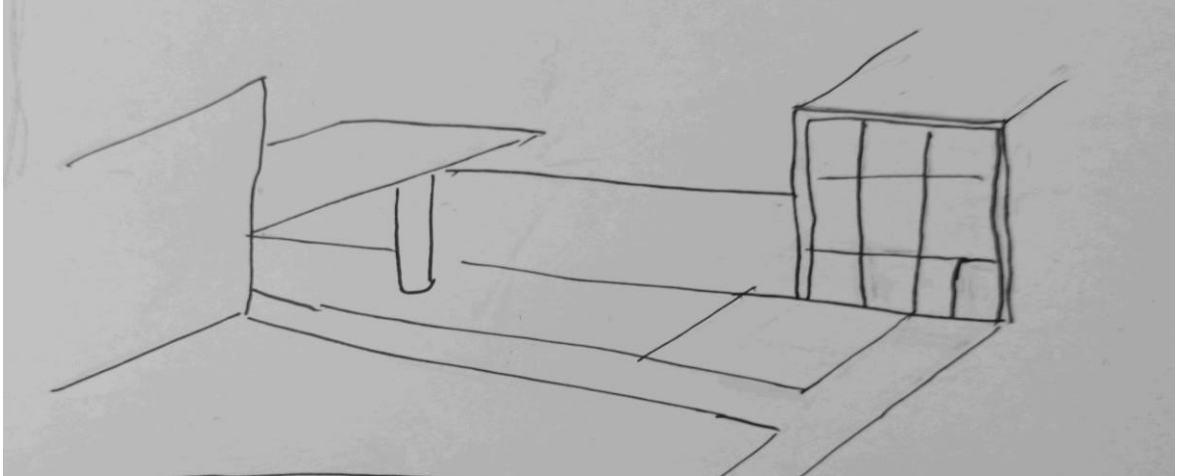


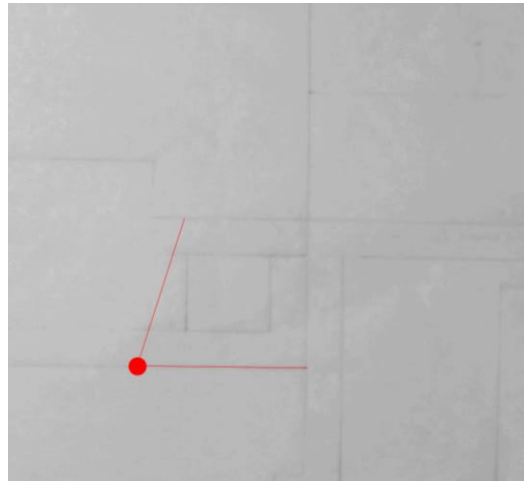
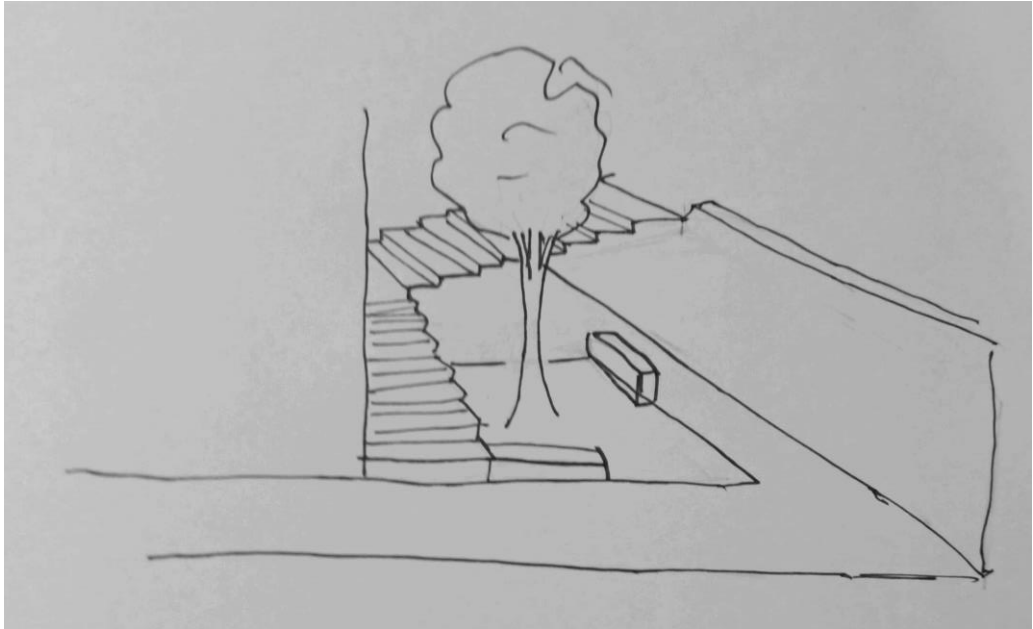












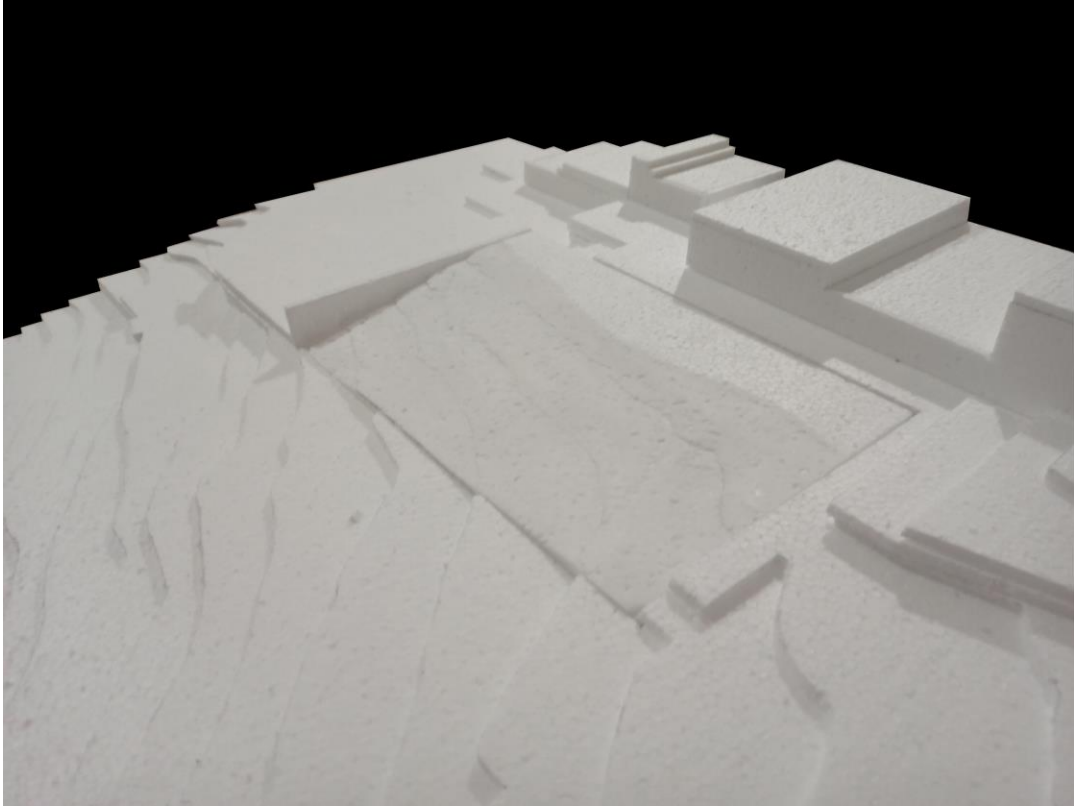


Projeto: The Bridge of Alchemy, Atlas Mountains, Morocco



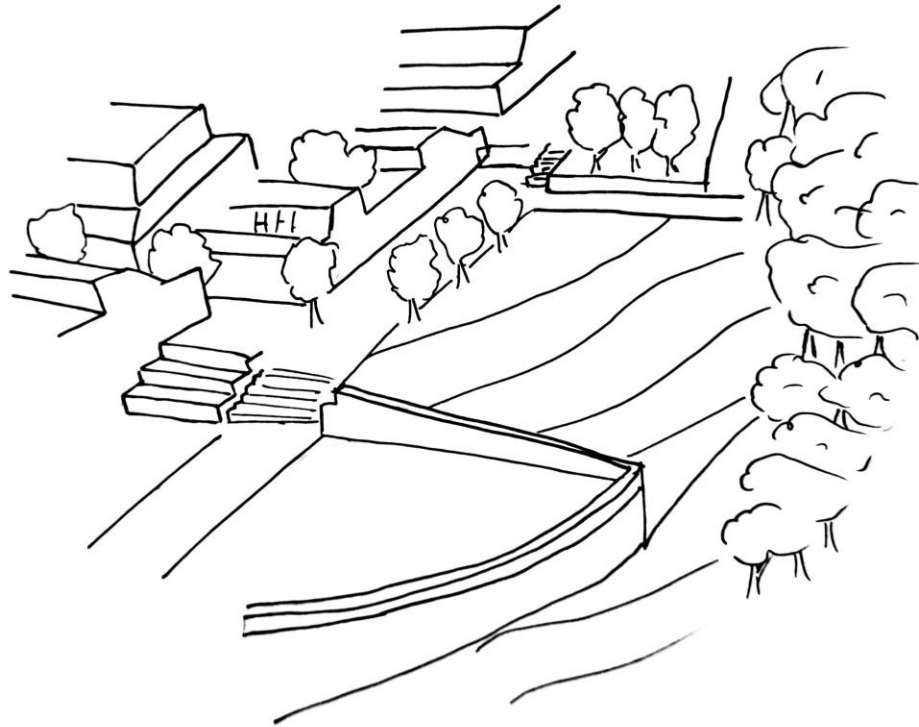
Centro das Artes, Casa das
Mudas, Paulo David

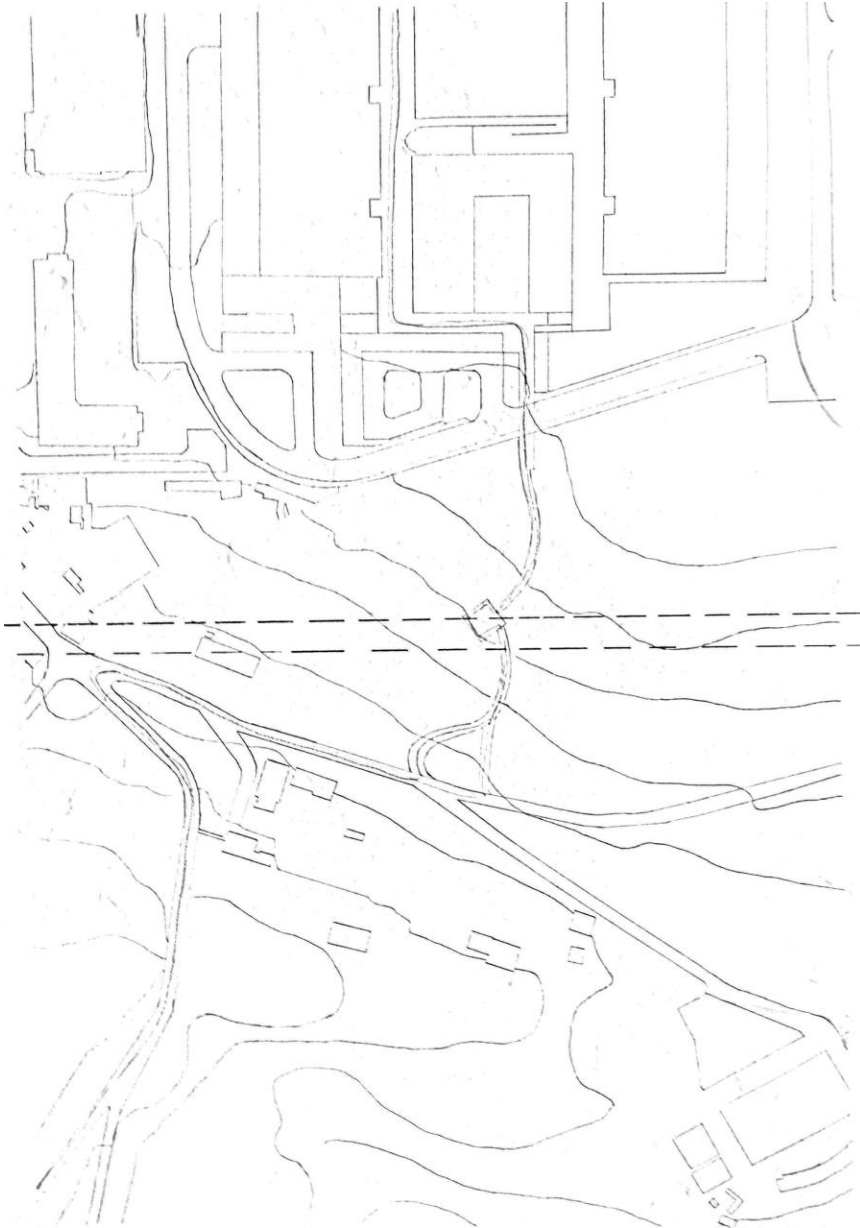
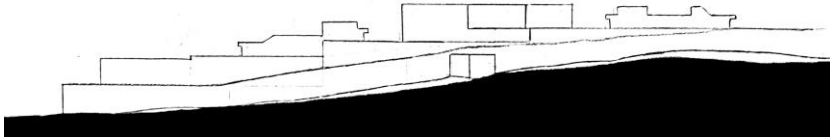


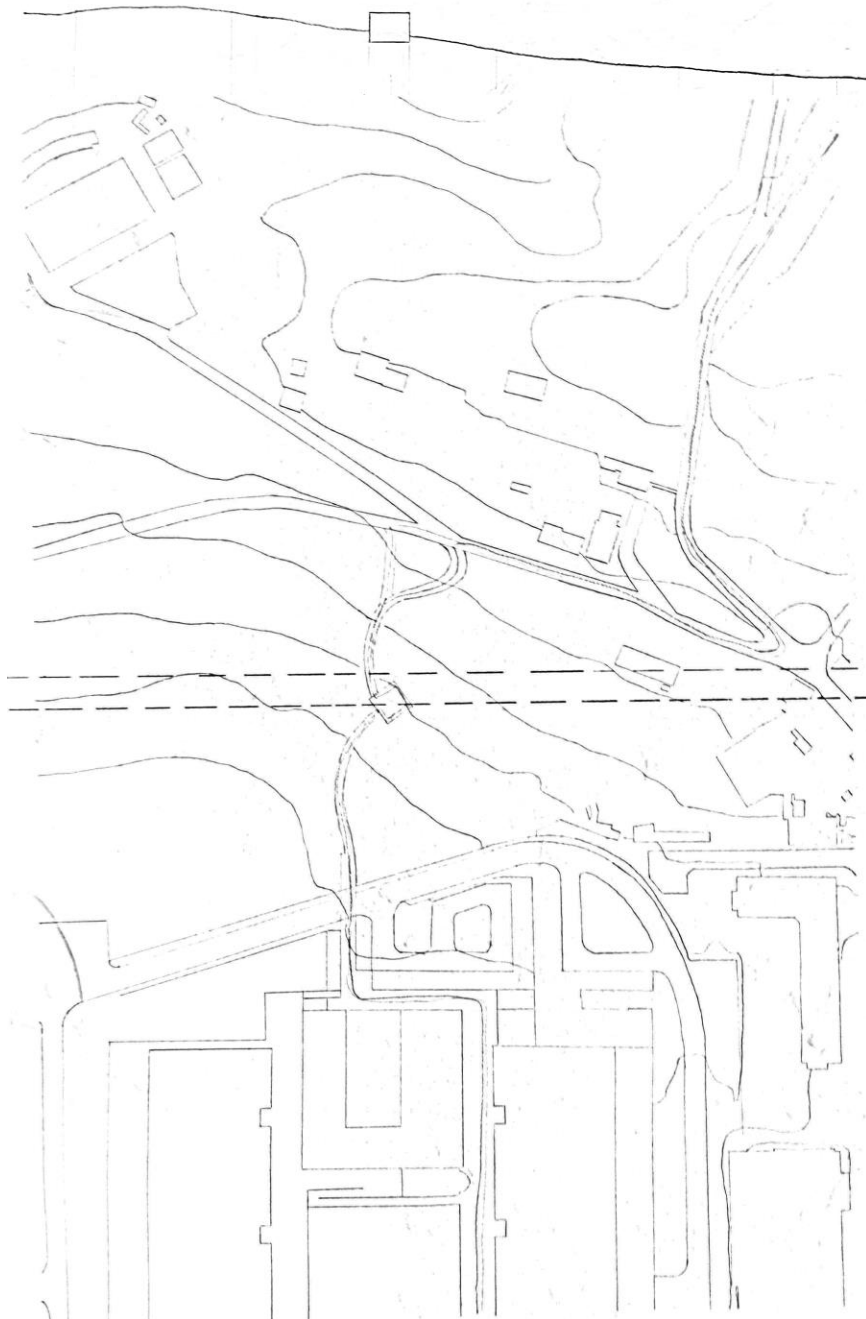


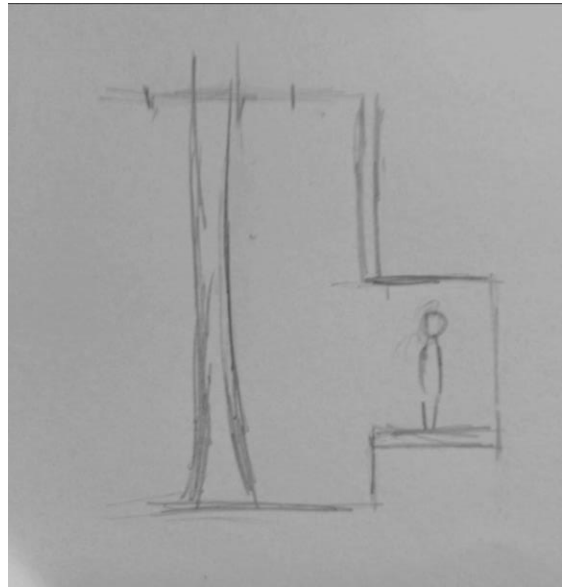
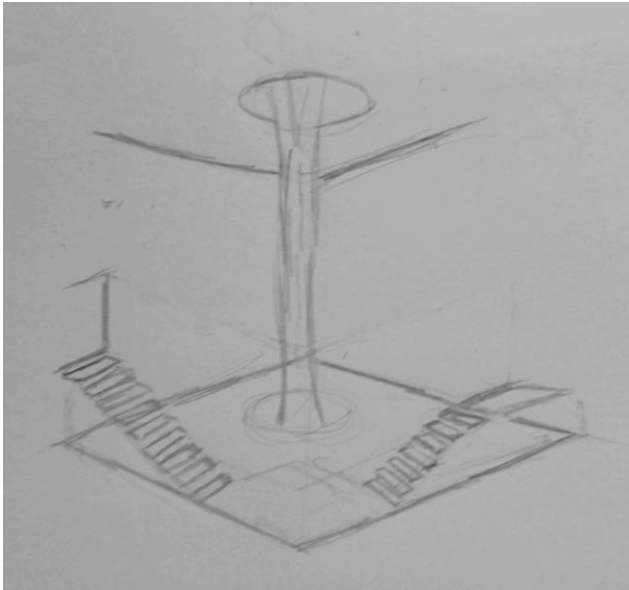
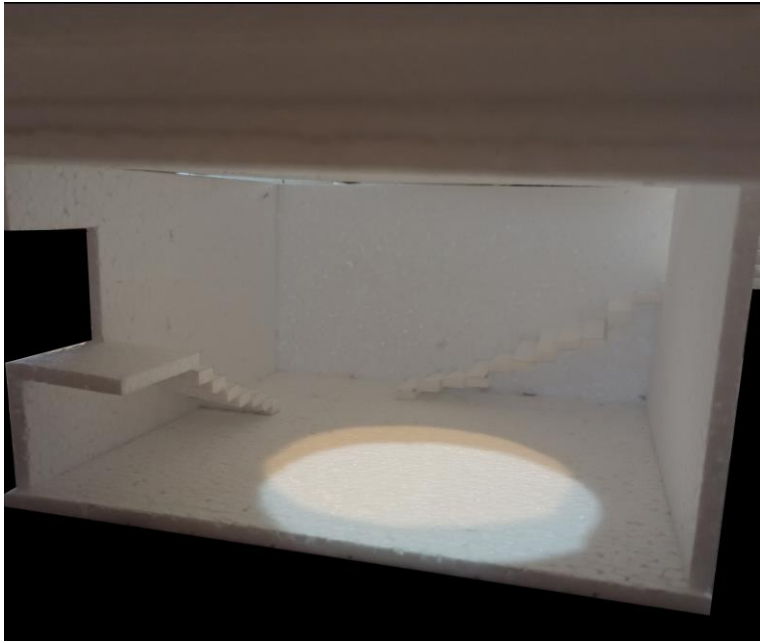


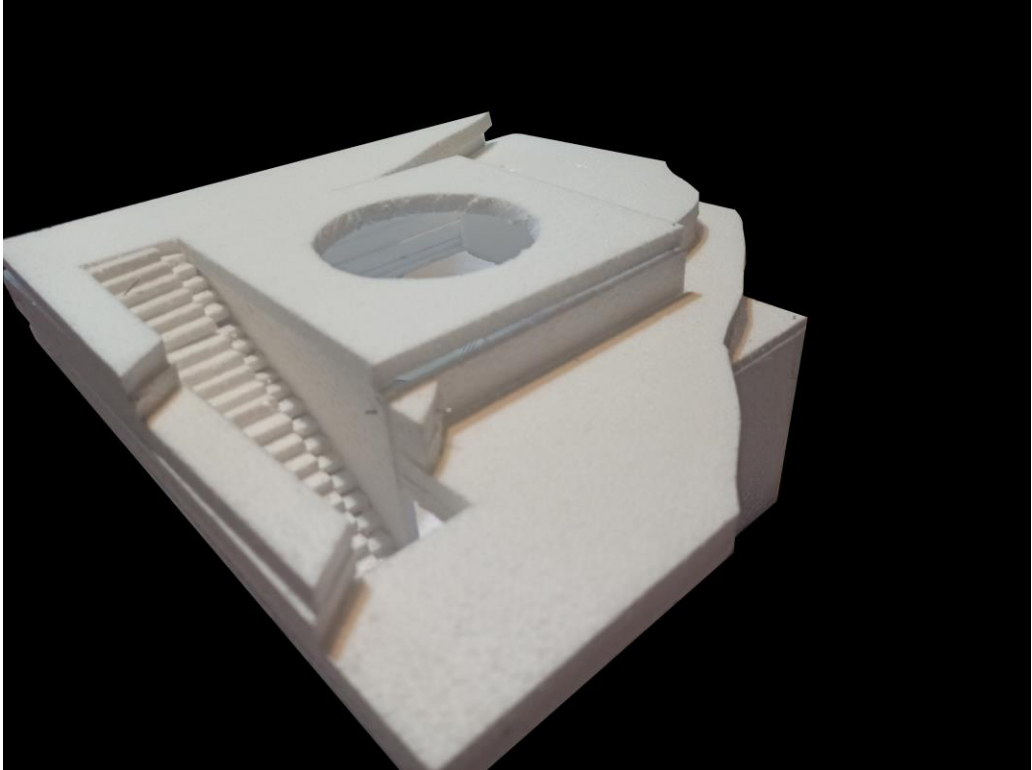






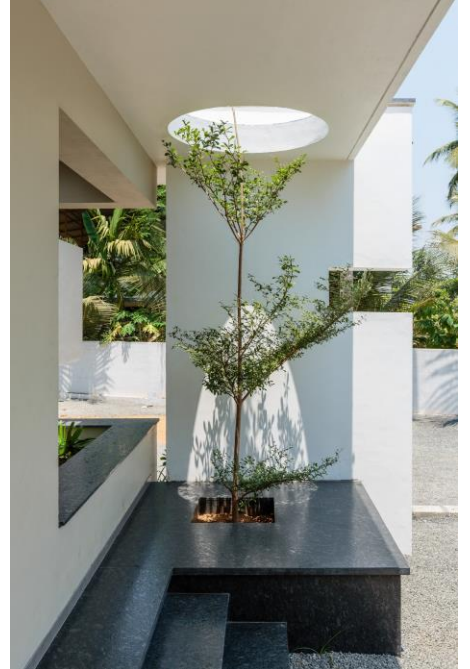
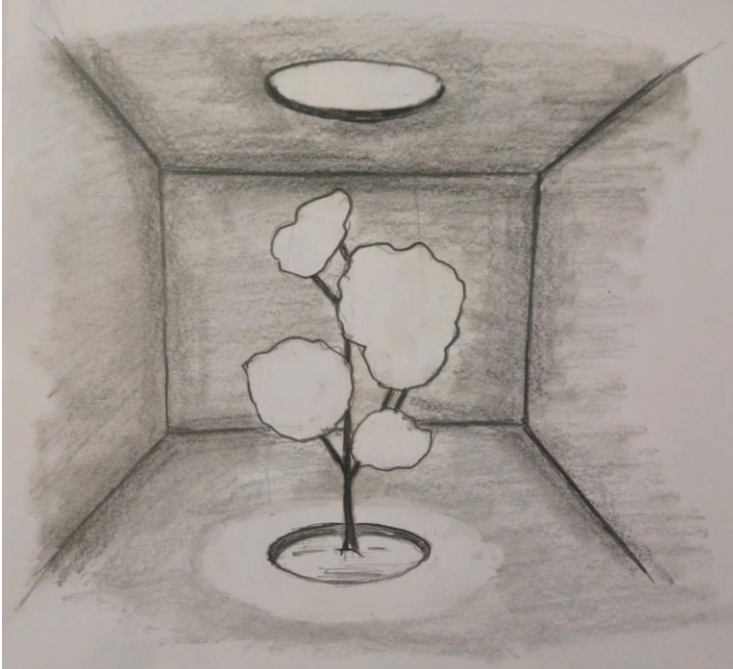




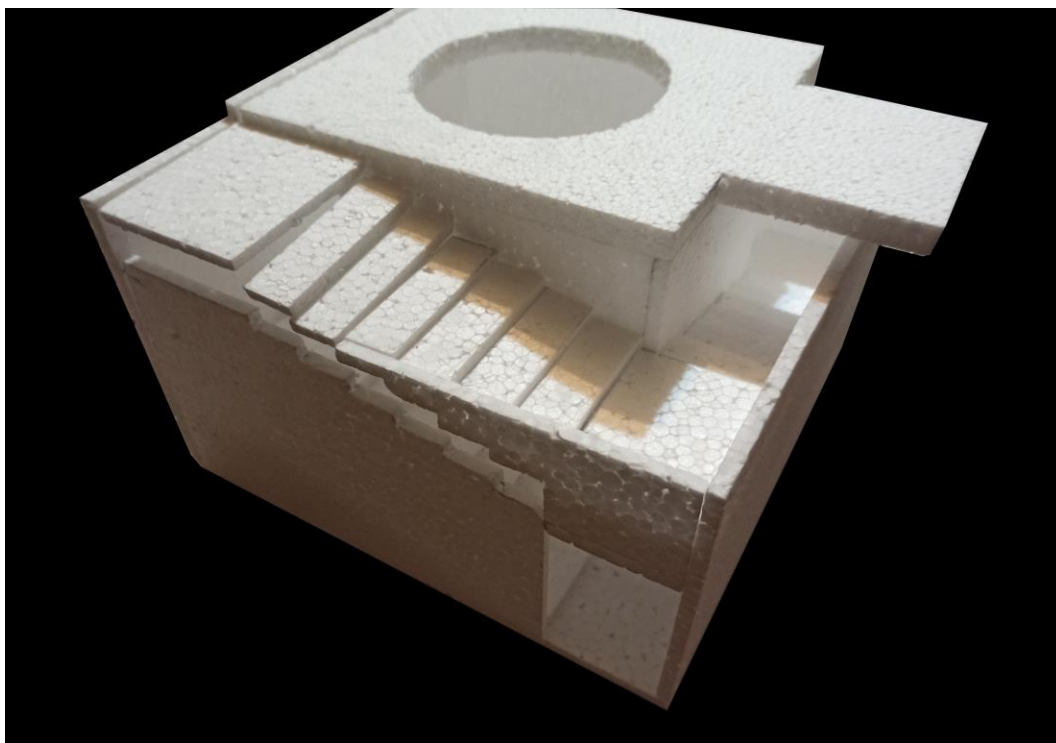


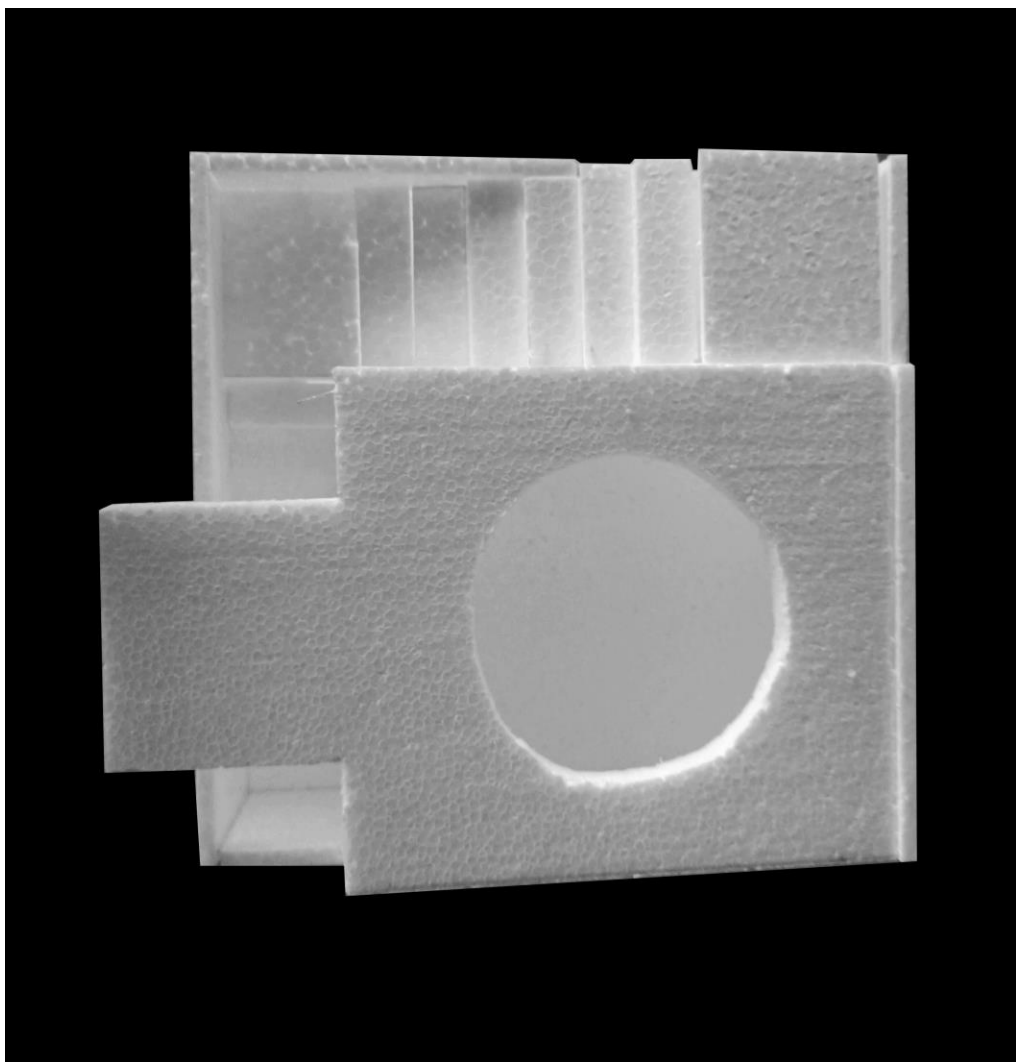


Chiswick garden,
Charlotte Rowe



In.X-Hale Residence,
Maranchery,
architecture.SEED,
India

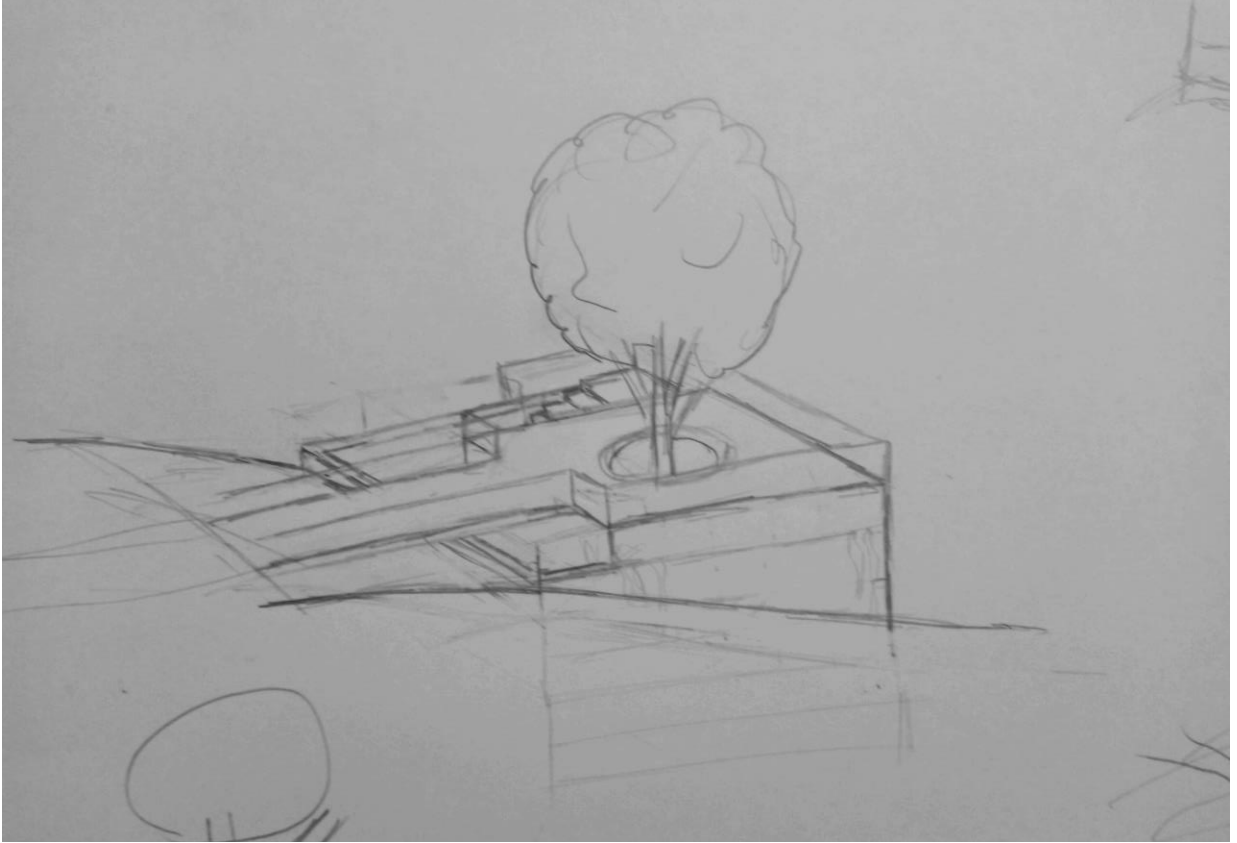


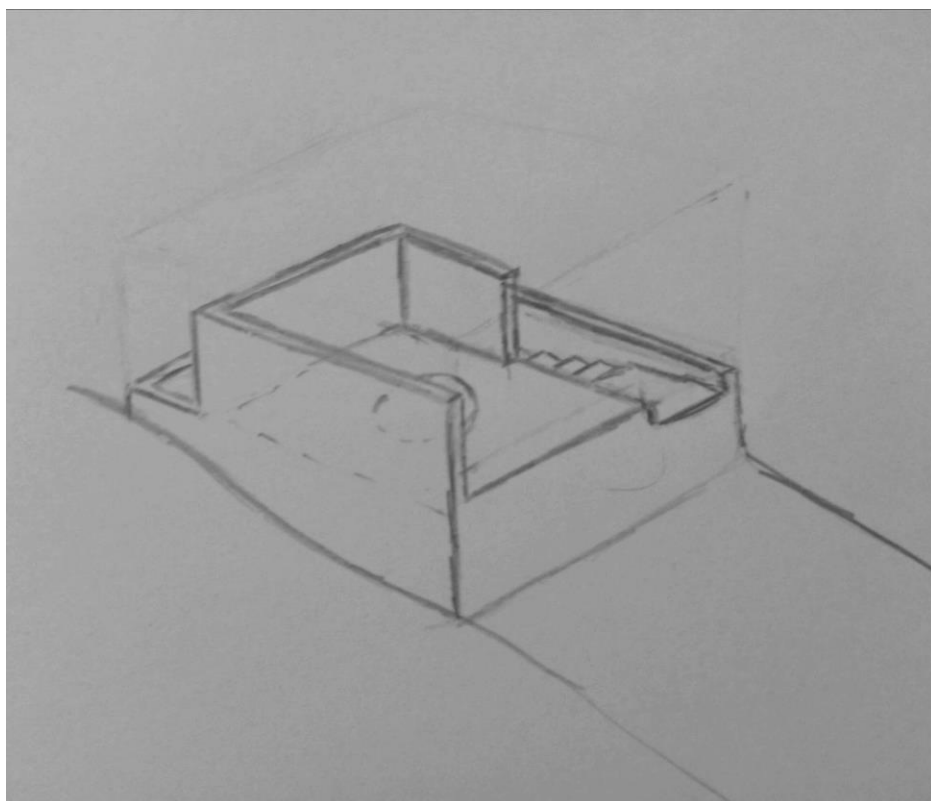


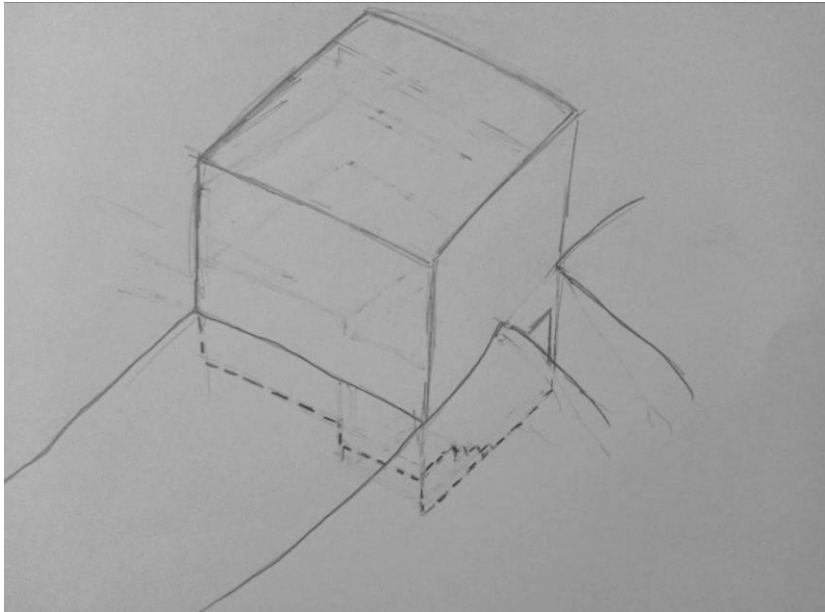
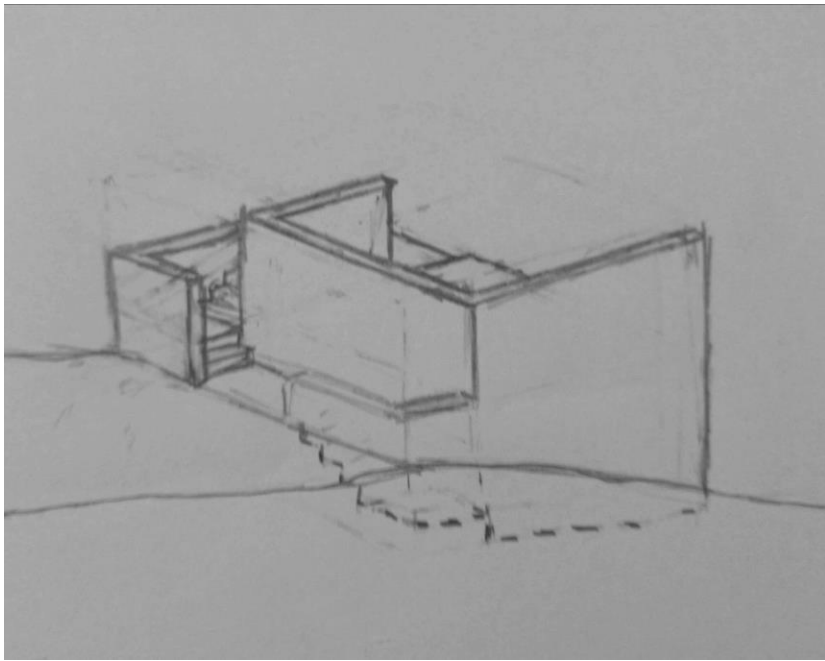


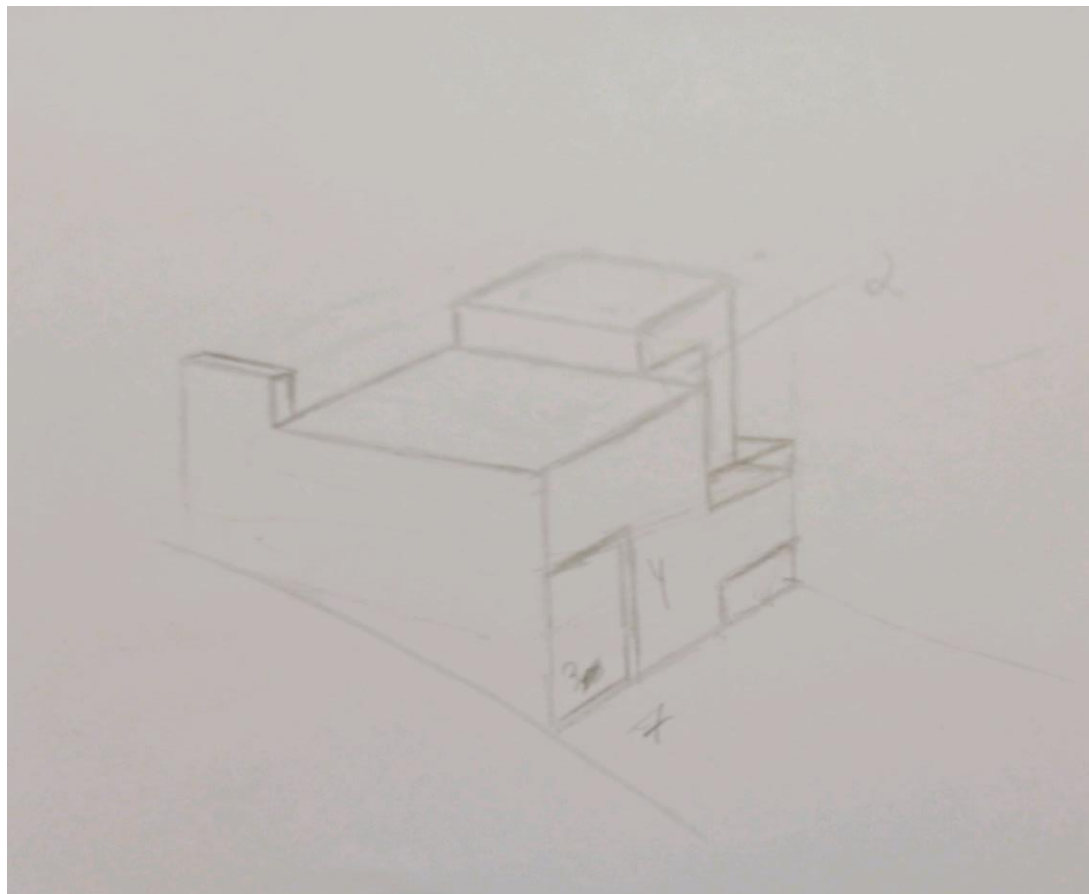


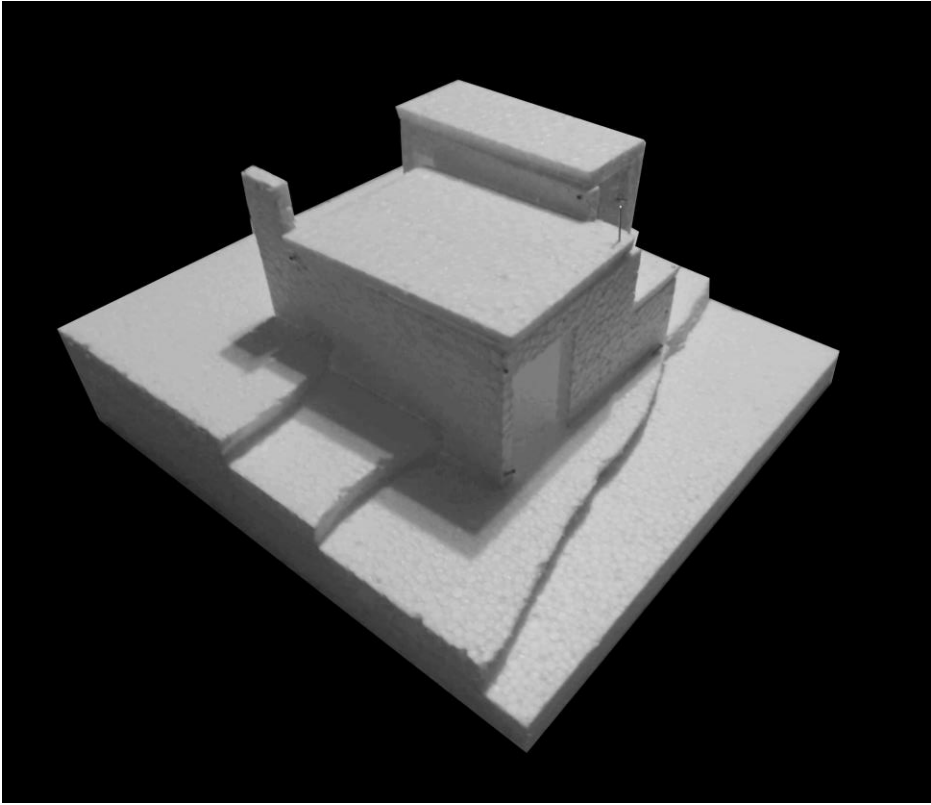


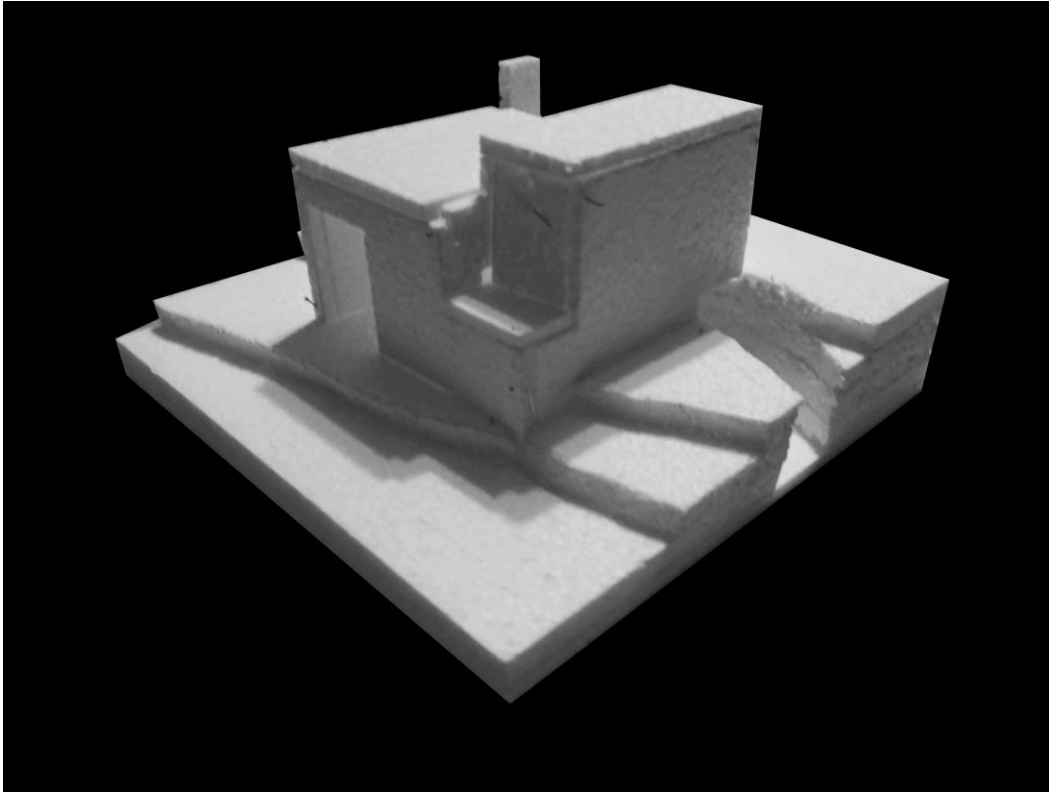


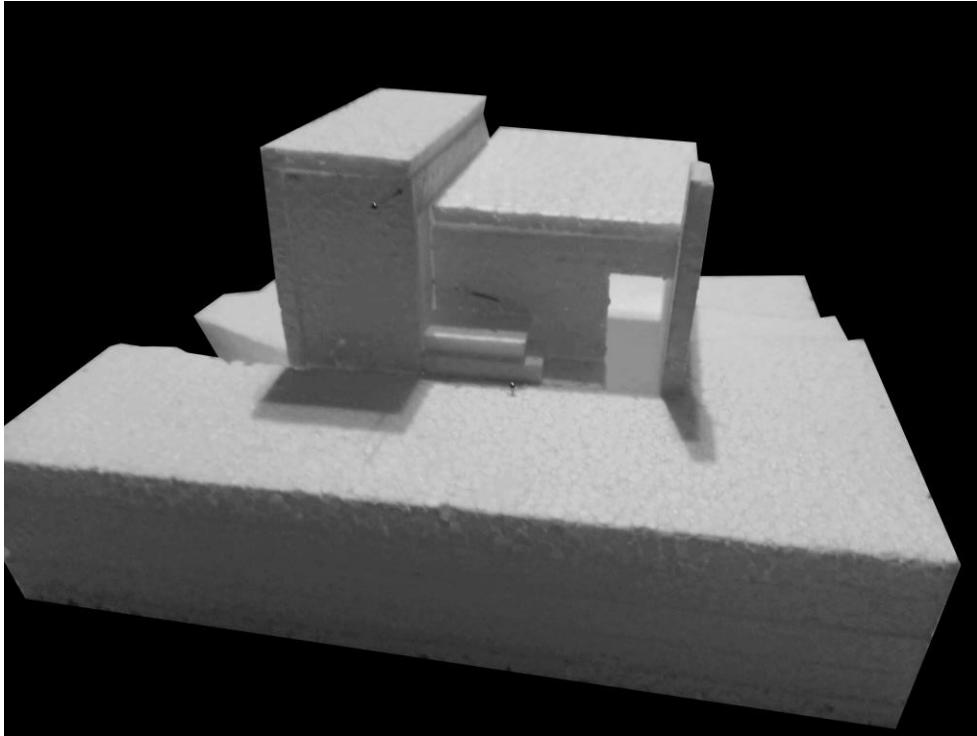


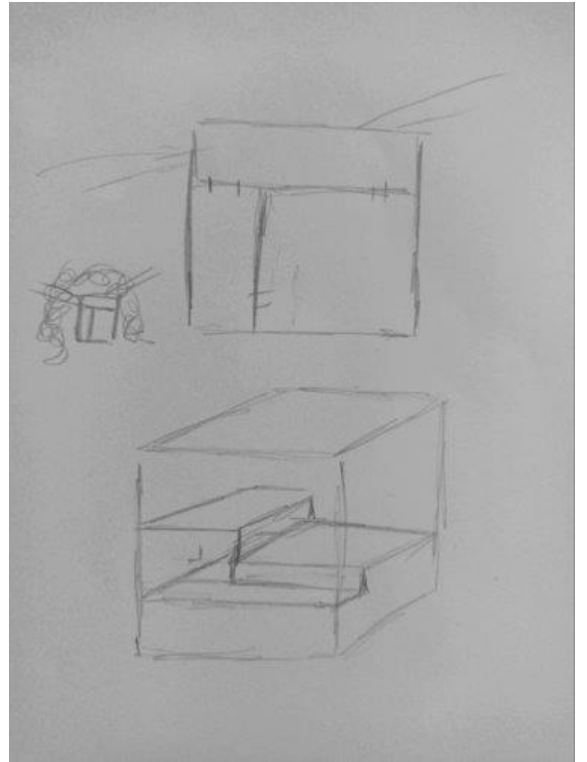
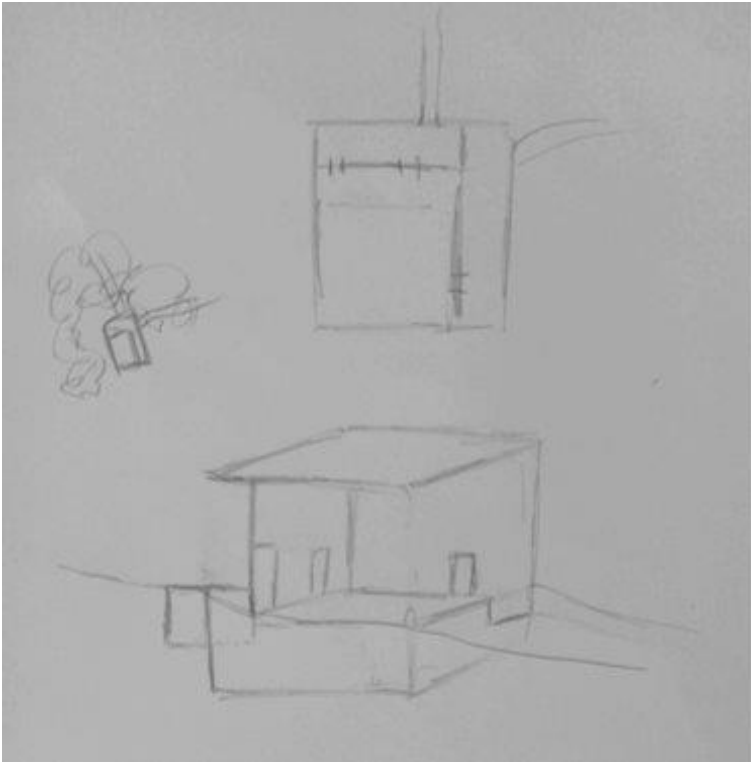


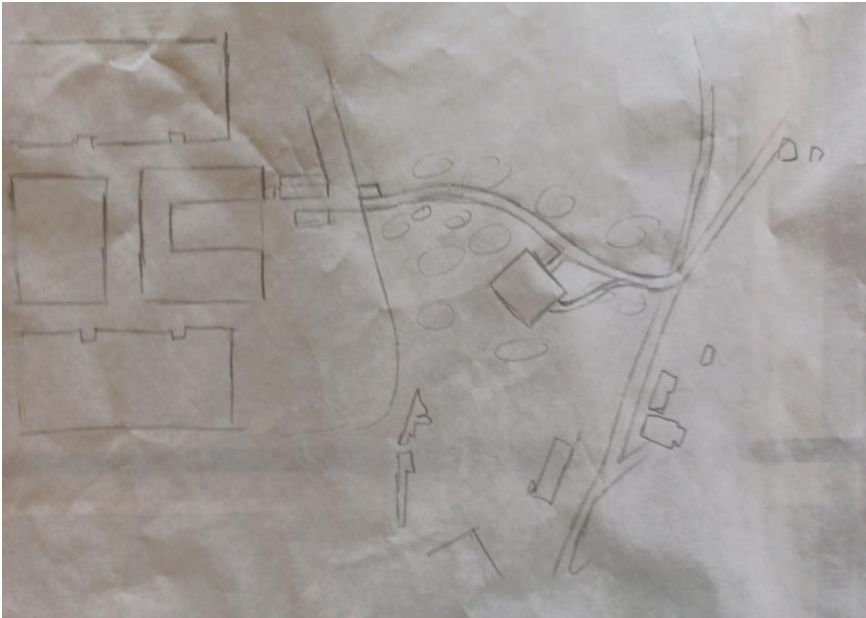
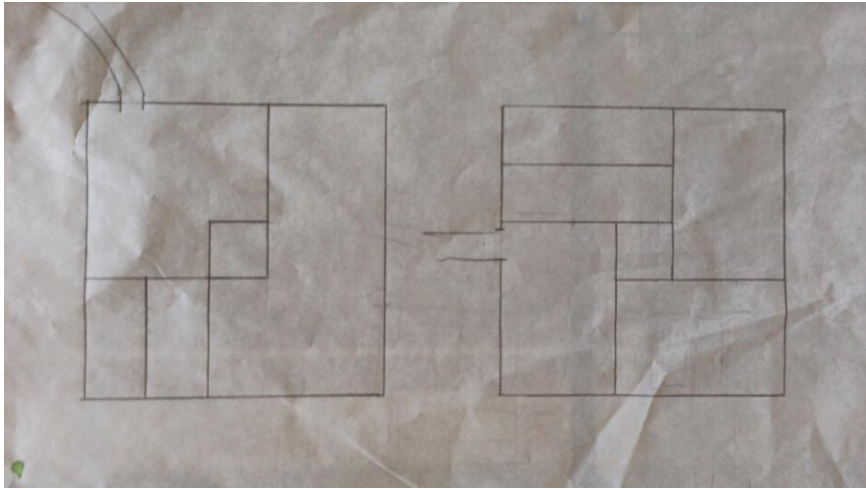












Leituras comentadas

Conversas com os estudantes das escolas de arquitectura, Le Corbusier (1943) / ed. 2003
*

A arquitectura não existe no vazio, o espaço de instalação da arquitectura é o espaço natural. Clima, topografia e paisagem, são termos que influenciam bastante as emoções e o comportamento do Homem. Por isso o local terá sempre de ser a base de uma composição arquitectónica, porque se um objeto arquitectónico se acrescenta ao local e á sua paisagem adicionando-lhe humanidade e intenção, também o local se acrescenta ao objeto, inundando-o de luz e sombras. Todos esses detalhes são importantes na criação de um projeto arquitectónico, já que a arquitectura projeta espaços para que um utilizador possa viver e usar. Tomando com exemplo a Luz, não seria de todo funcional uma cozinha sem luz, ou um quarto com excesso de luz.

O objeto arquitectónico, desperta sensações a quem o contempla, a quem o habita ou a quem o observa. A música e arquitectura estão ligadas, no sentido em que há uma história, sendo o que distingue a arquitectura, é que há um encanto específico dado pela proporção (distâncias, volumes, dimensões, etc..).

A arquitetura, ao contrário da pintura ou da escultura, é feita e projetada para ser usada pelo o Homem, algo que nos abriga e conforta. Quando a arquitetura perde essa função, ela se torna um objeto sem função, a não ser uma maneira de admirar e de lembrar os anos passados.

Cada edifício um dia deixará de existir, mas tal como dizia Camões, a imortalidade, não é não morrer mas sim fazer algo tão extraordinário que ficará para sempre da mentes das pessoas. Na arquitetura é igual, um dia, por exemplo o Parthenon , não poderá ser mais reconstruído e apenas restará a nossa memória o quanto o Parthenon era um ícone da arquitetura.

Termos como, maquinofatura, trabalho em cadeia, máquina a vapor, ferro, ...etc, são todos termos que começaram a surgir após a revolução industrial. Isso tudo fez com que a população começasse a adotar uma olhar mais técnico e prático sobre o mundo e as coisas, o autor até menciona um medo dos arquitetos serem substituídos por engenheiros.

Nessa altura também surgiu o cubismo, uma Arte, que é quase oposta a técnica. Mas para o autor não podemos ver arte e técnica como modo fixos de e antagônicos de expressão e pensamento, mas dois campos que se cruzam e se fortalecem. O q irá diferenciar um artista de um técnico será o processo de criação. Um bom exemplo para justificar a filosofia de Francastel, seria os pintores. Um artista que pinta quadros e um pintor que pinta paredes, usam a mesma técnica, que é de pintar com um pincel ou com outra ferramenta de pintura. Mas é o processo que vai diferenciar um quadro famoso de uma parede pintada puramente técnica.

Tal como nos é dito, o “habitante apropria-se do espaço definido pela sua habitação, usando-a tecnicamente de acordo com determinadas finalidades”. Mas porquê que esses espaços são definidos assim? Ou porquê que uma sala, ao olho do homem é logo caracterizada como um espaço de permanência. Liberdade será sempre um aspeto a ter bastante em atenção, para que o utilizado do espaço, não se sinta preso à função. Mas também não podemos esquecer da função de espaço, porque, se por exemplo uma cozinha, não for funcional, afetará a funcionalidade dos outros espaços. Para mim, um bom exemplo disso na nossa faculdade, seria o espaço 24, que, por conta da localização, é muito menos usado. Cabe a nós arquitetos de arranjar um meio termo entre liberdade e Funcionalidade ,sempre tendo em conta o Homem.