

# **Laboratório de Arquitectura II**

**2º semestre**

Gonçalo Martins

# ÍNDICE

## Sítio

Fotografias da maquete 1:1000

Desenho de análise do lugar

Fotografias da maquete proposta 1:1000

## 2ª Fase

### Lado Poente

#### Proposta

Imagem de referência

Citação – Síntese da proposta

Esquiço de síntese

Fotografias da maquete 1:200

Plantas e perfis 1:200

Fotografia da maquete espaço relevante 1:50 (facultativo)

Desenho(s) complementar(es) / visão serial

Fotografias das maquetes de trabalho (várias escalas)

## 1ª Fase

### Lado Nascente

#### Proposta

Imagem de referência

Citação – Síntese da proposta

Esquiço de síntese

Fotografias da maquete 1:200

Planta e perfil de conjunto

Fotografias da maquete 1:50 / 1:20 / ...

Planta e corte 1:50

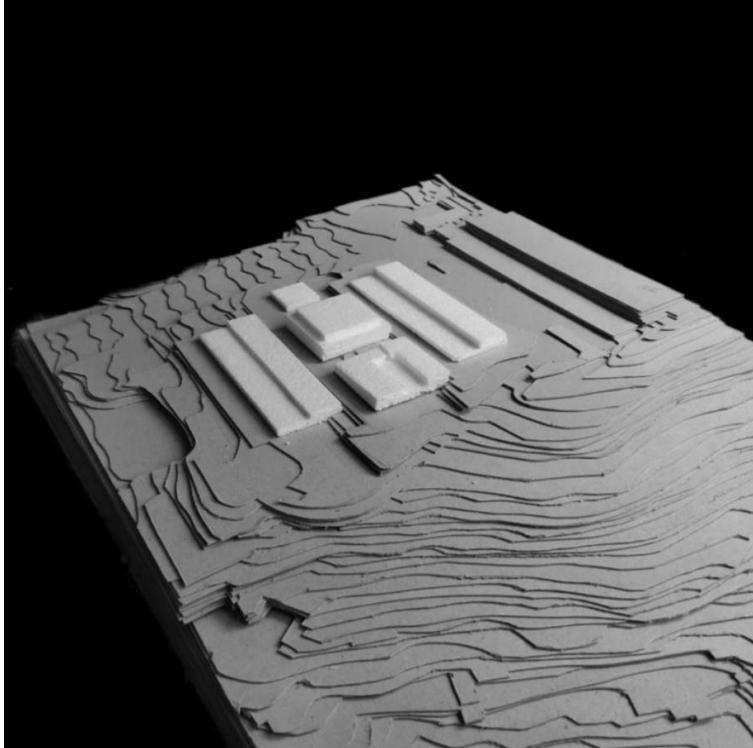
Desenho(s) complementar(es) / visão serial

#### Processo

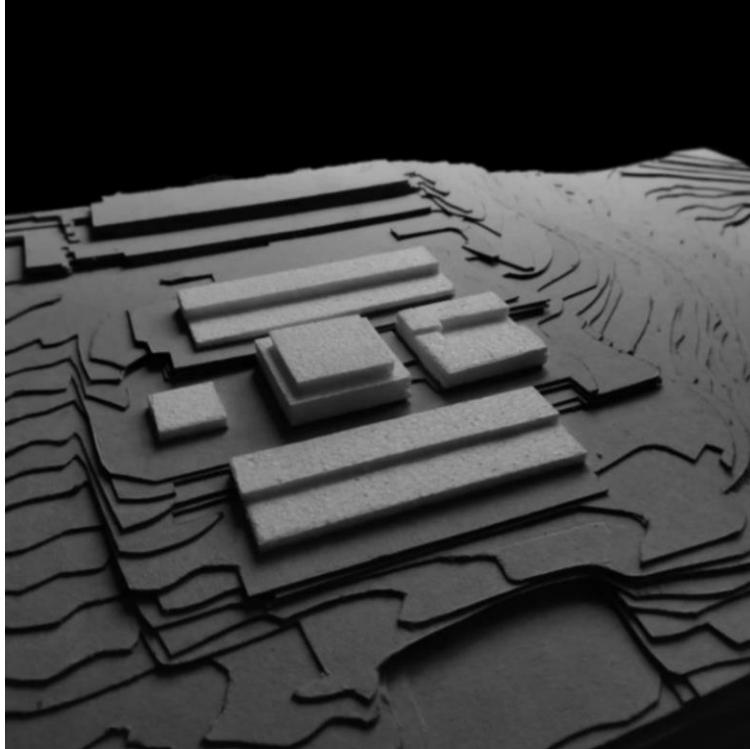
Desenhos exploratórios mais relevantes

#### Leituras comentadas

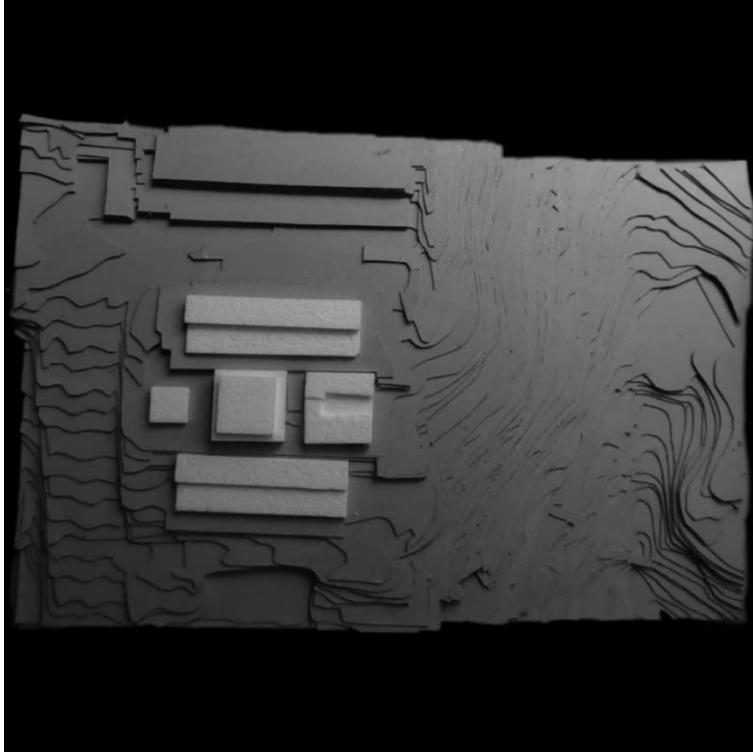
**Sítio**



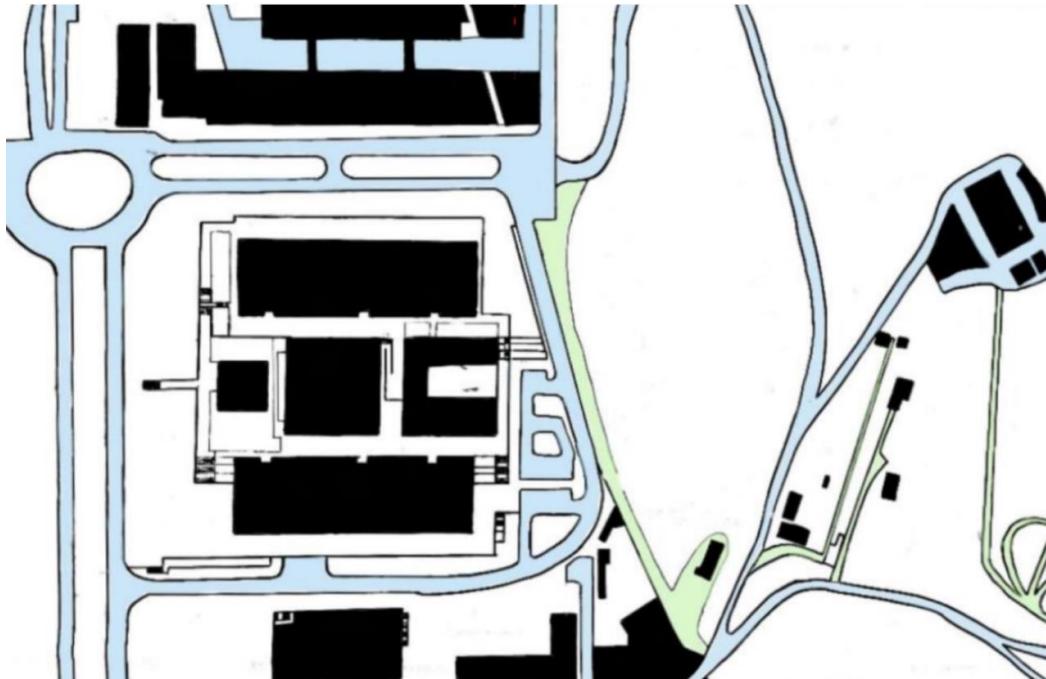
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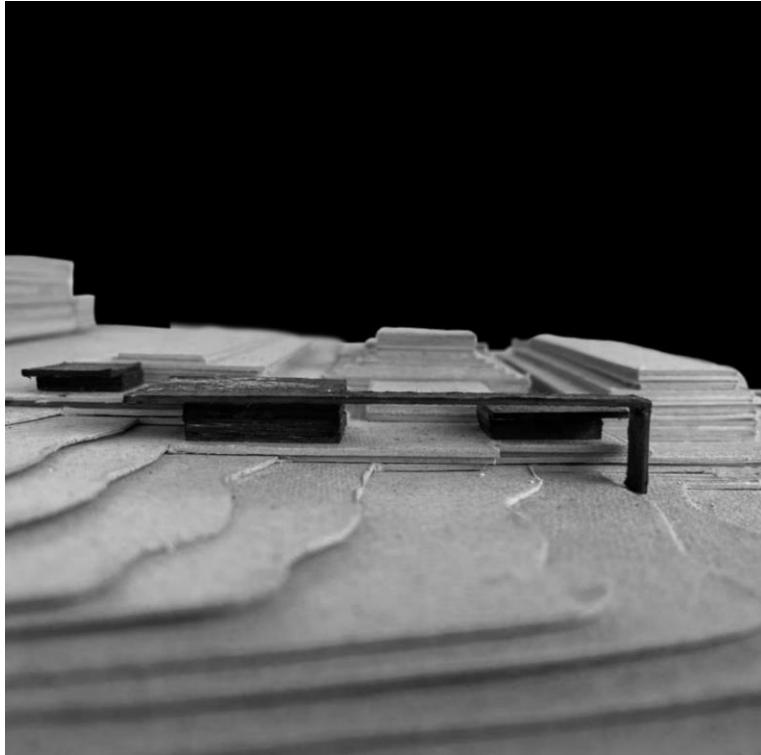
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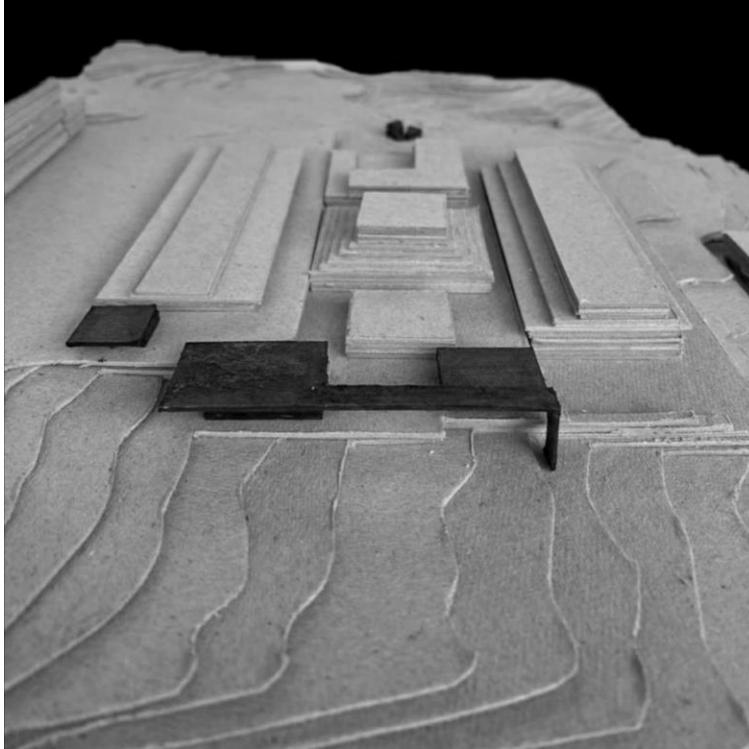
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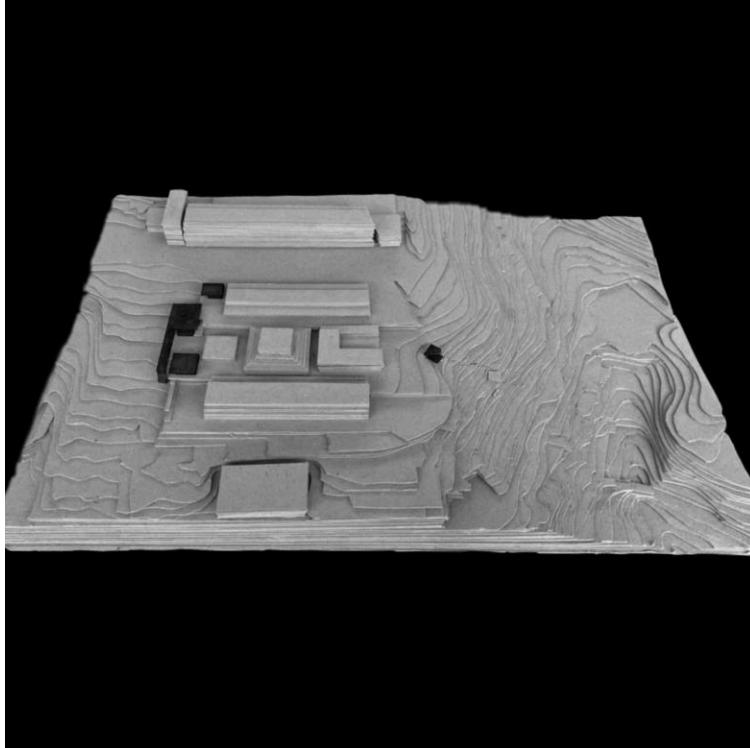
desenho de análise do lugar



Maquete 1:1000



Maquete 1:1000



Maquete 1:1000

# 2ª fase

lado poente

**Proposta**

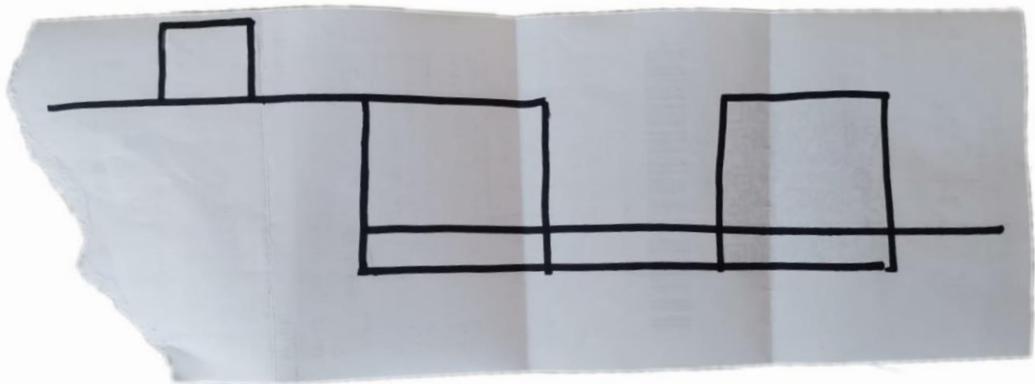


Supremo Tribunal Federal, Brasília, Oscar Niemeyer

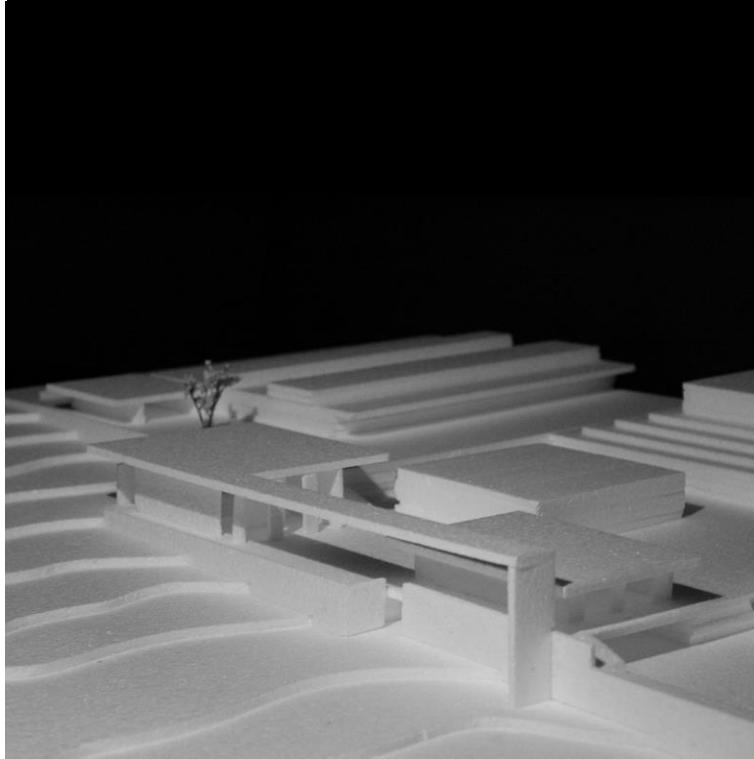


Museu Brasileiro da Escultura, Paulo Mendes da Rocha

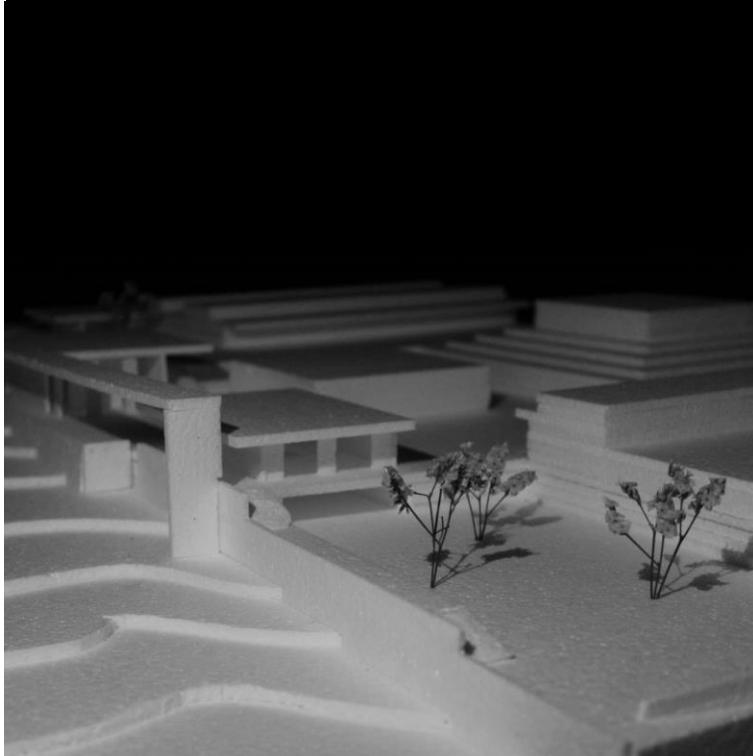
*“ Não entendo quem tem medo de vãos livres. O espaço faz parte da arquitetura.”  
Oscar Niemeyer*



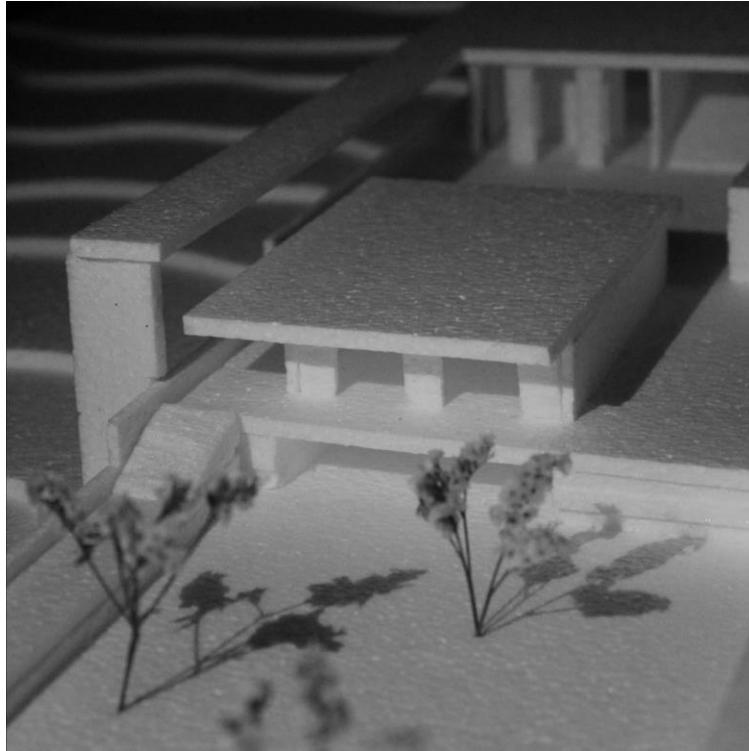
esquiço síntese



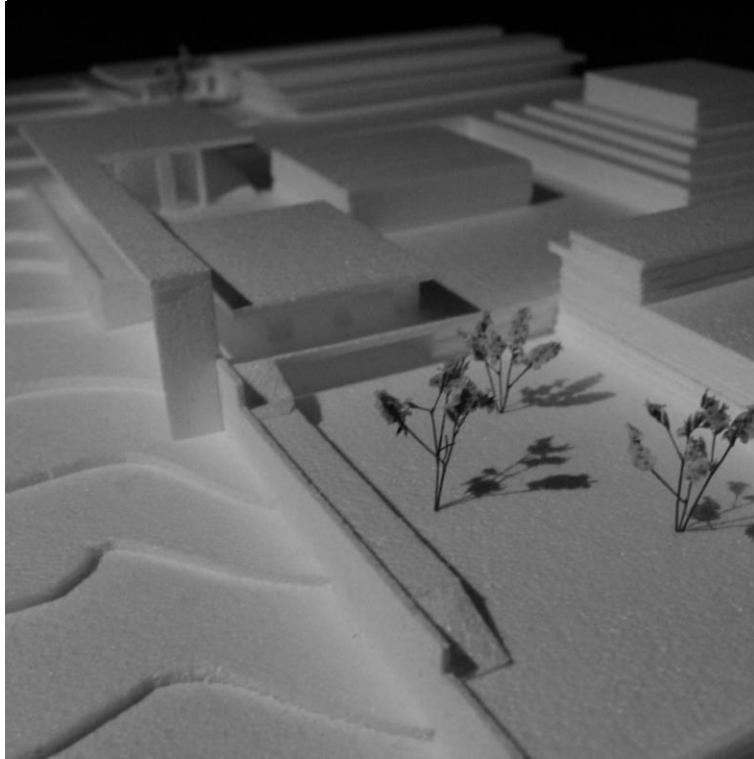
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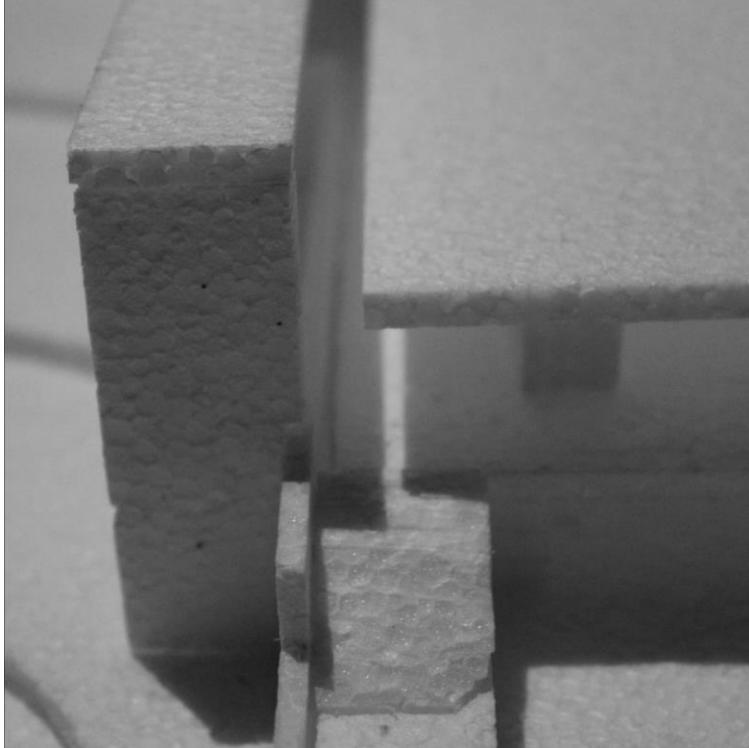
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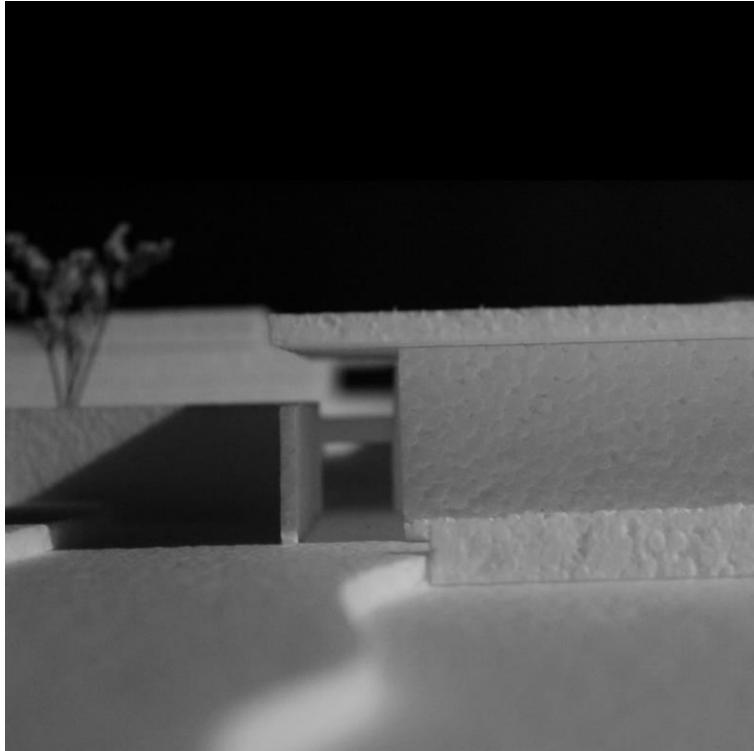
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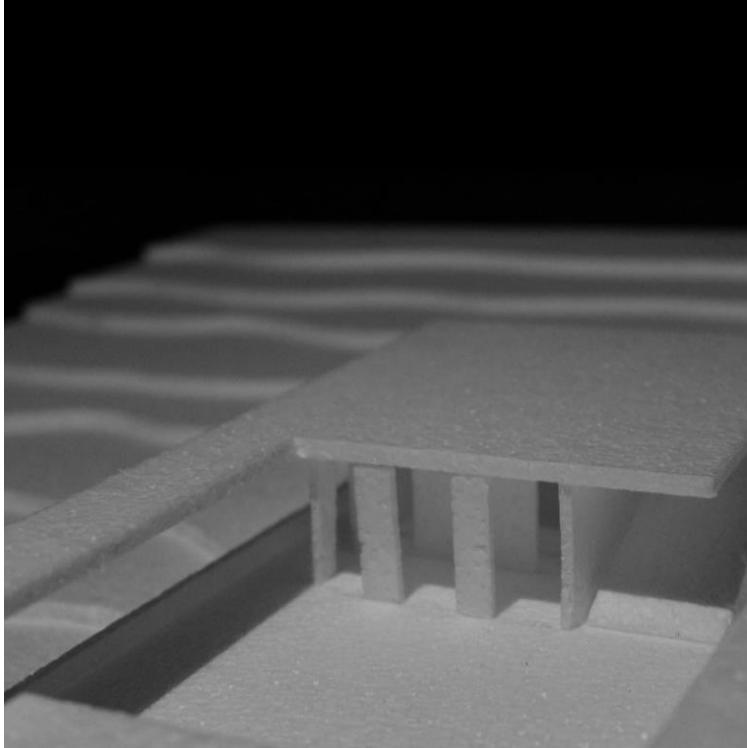
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Maquete 1:200



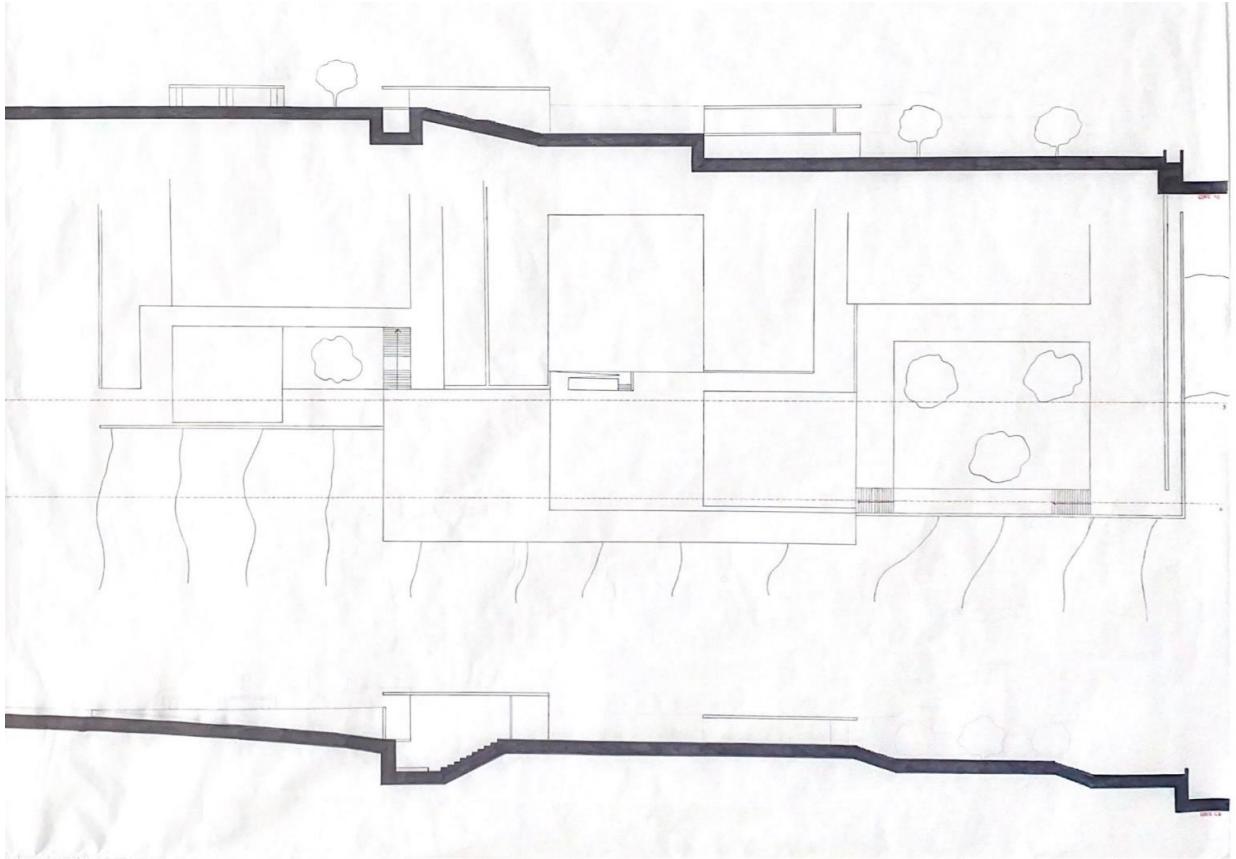
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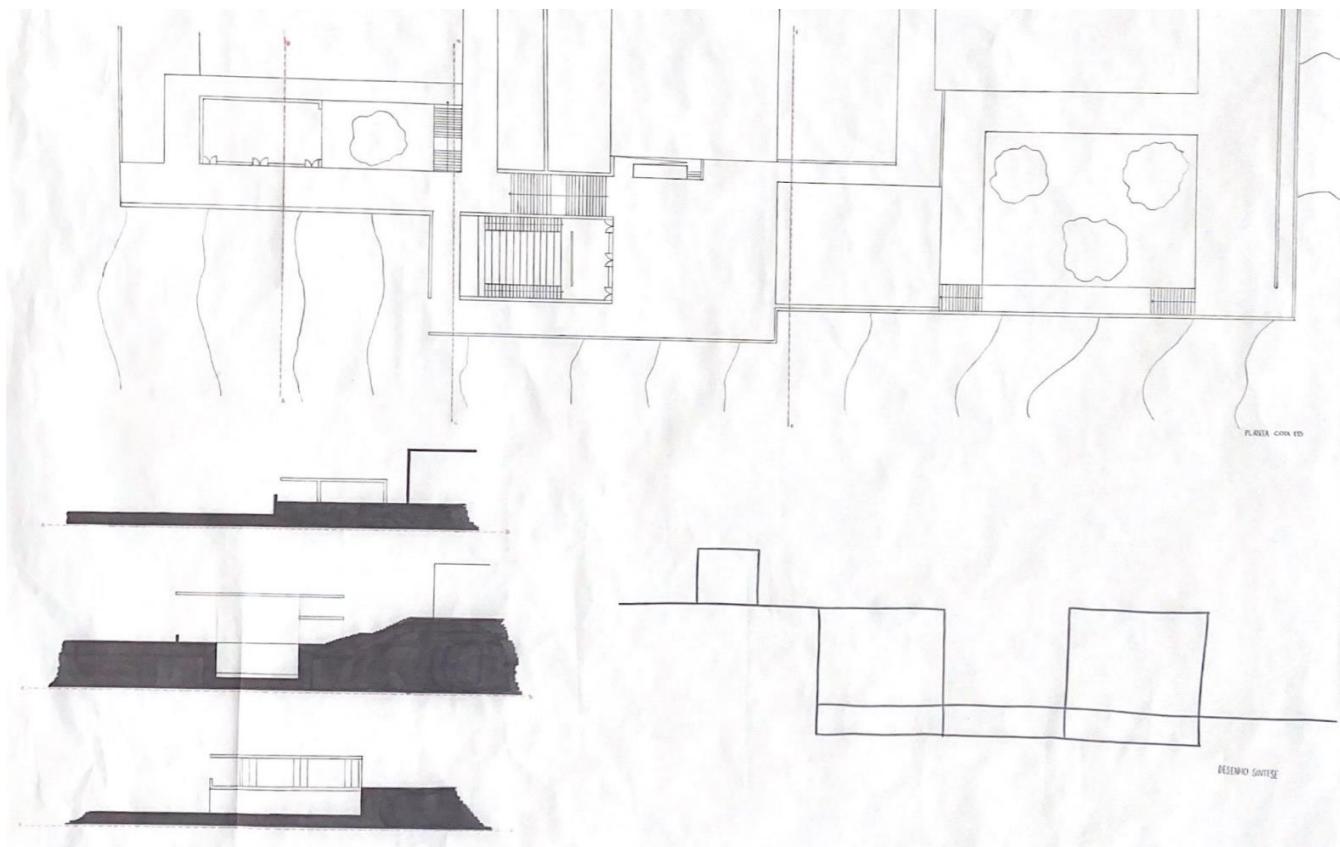
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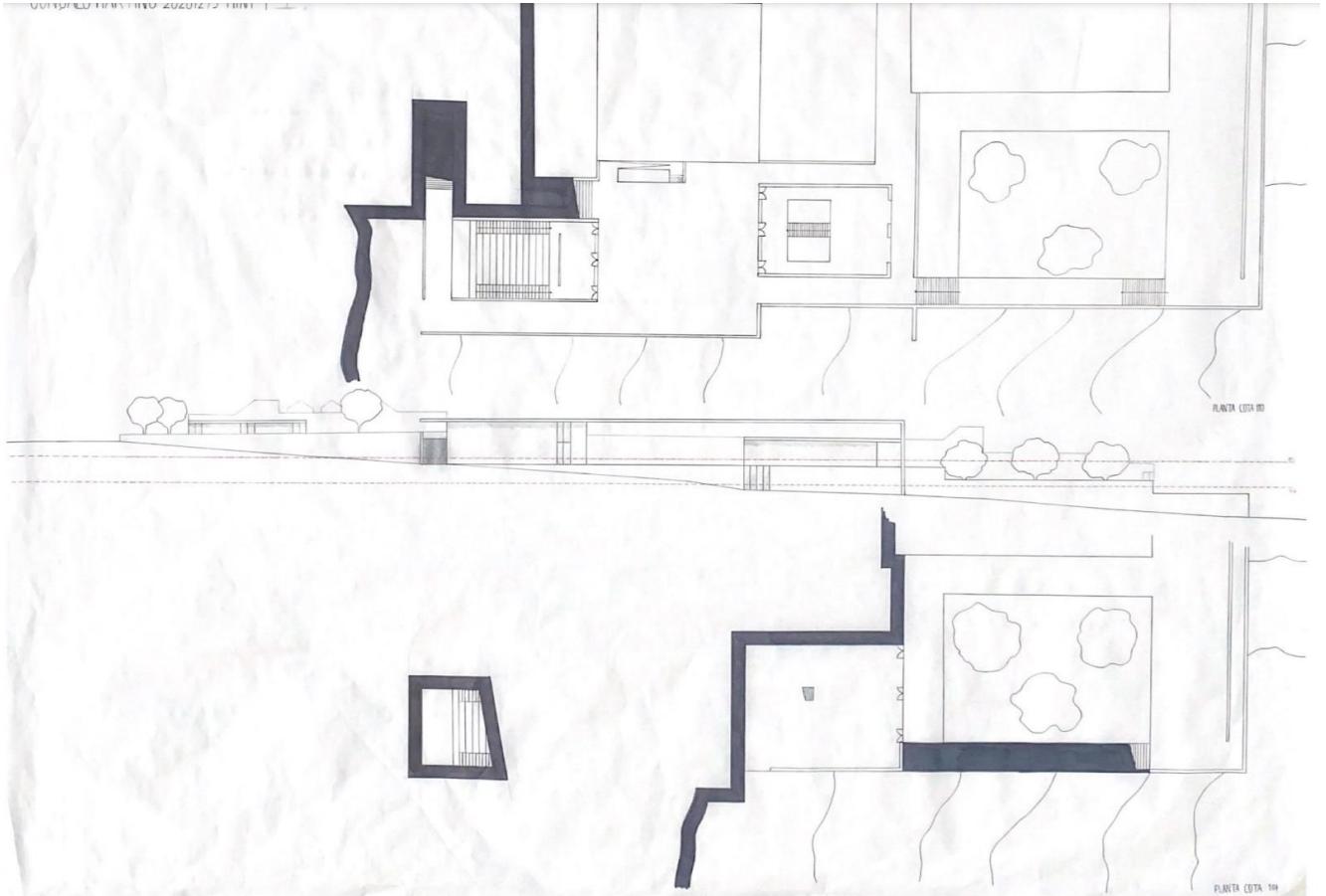
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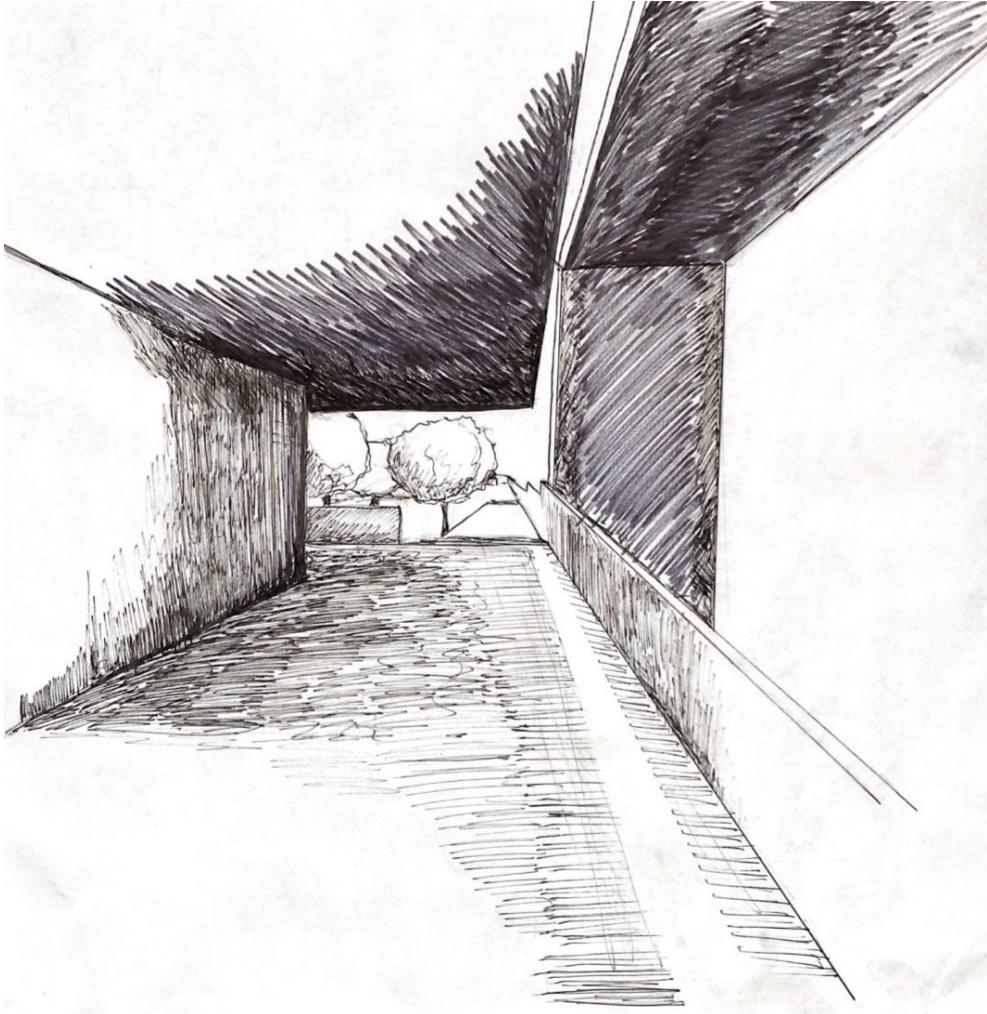
planta e perfil de conjunto



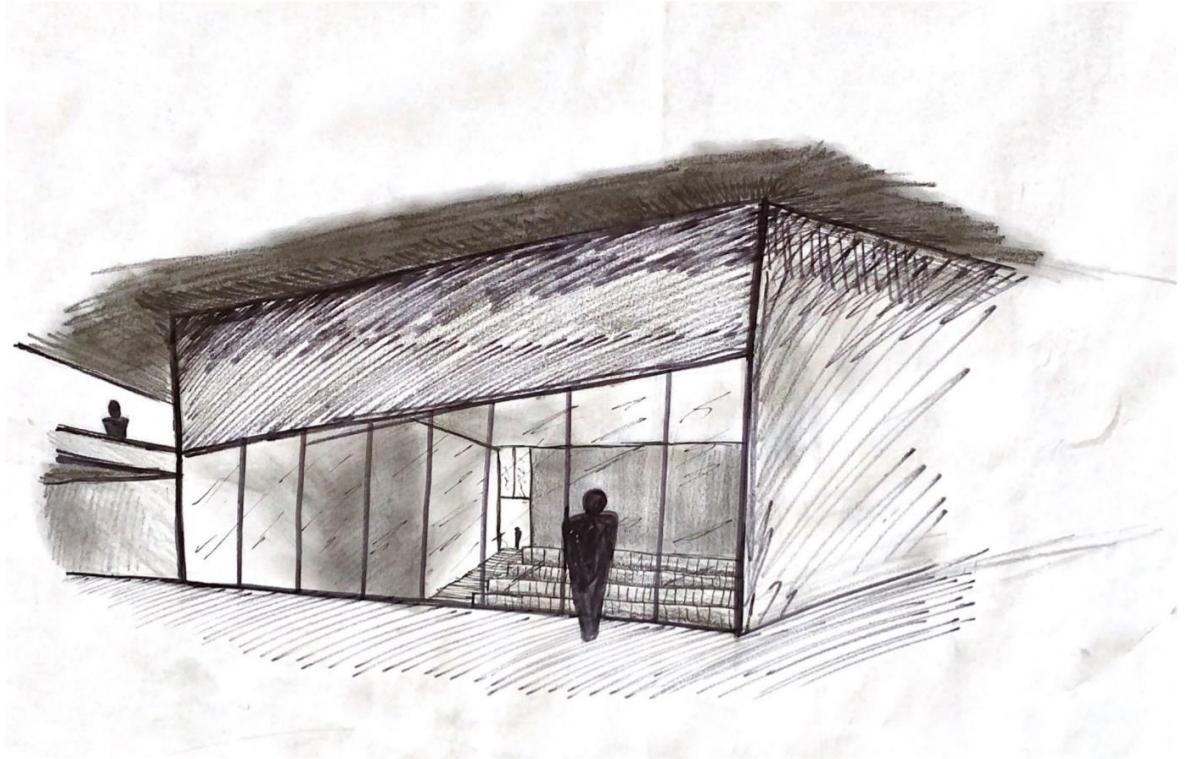
planta e perfil de conjunto



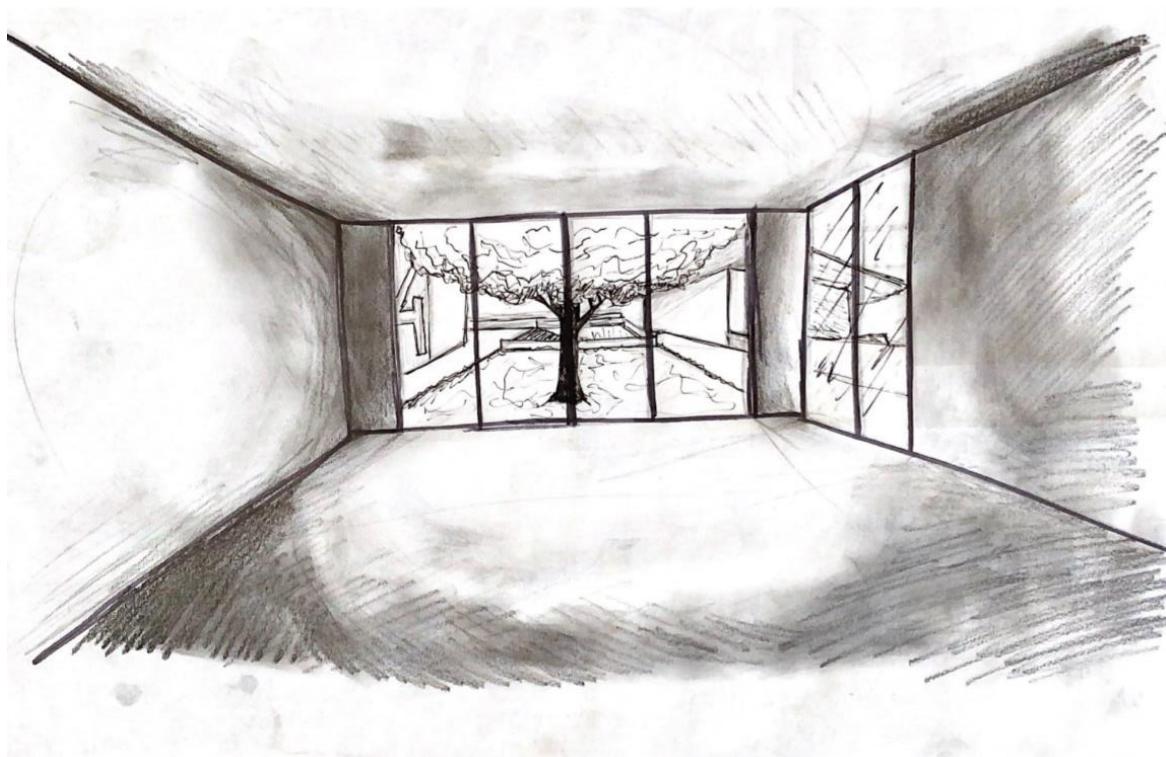
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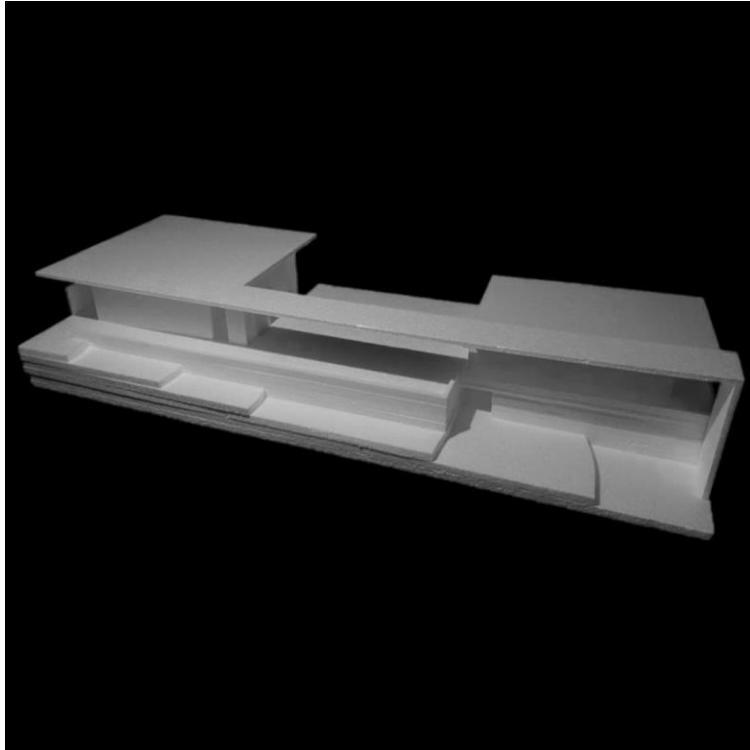
visão serial



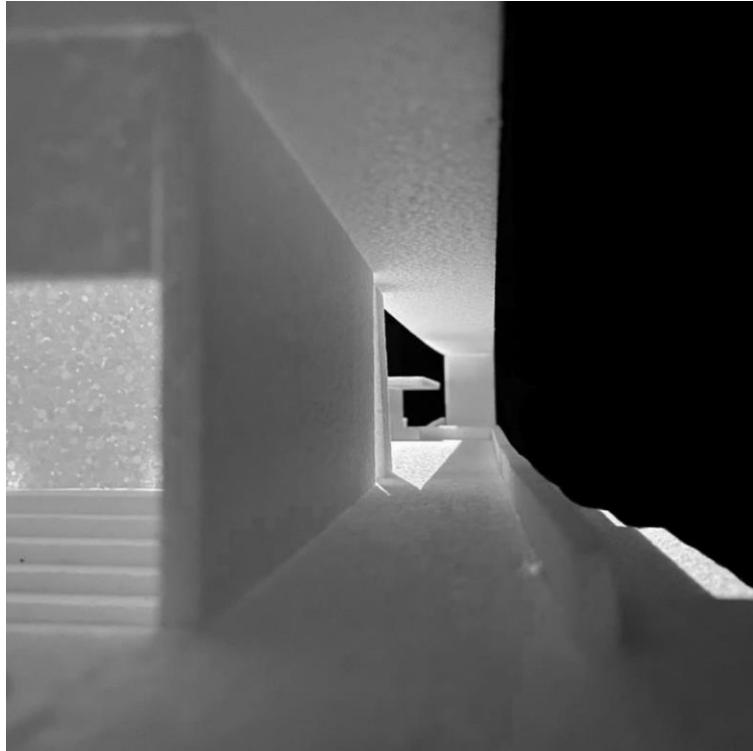
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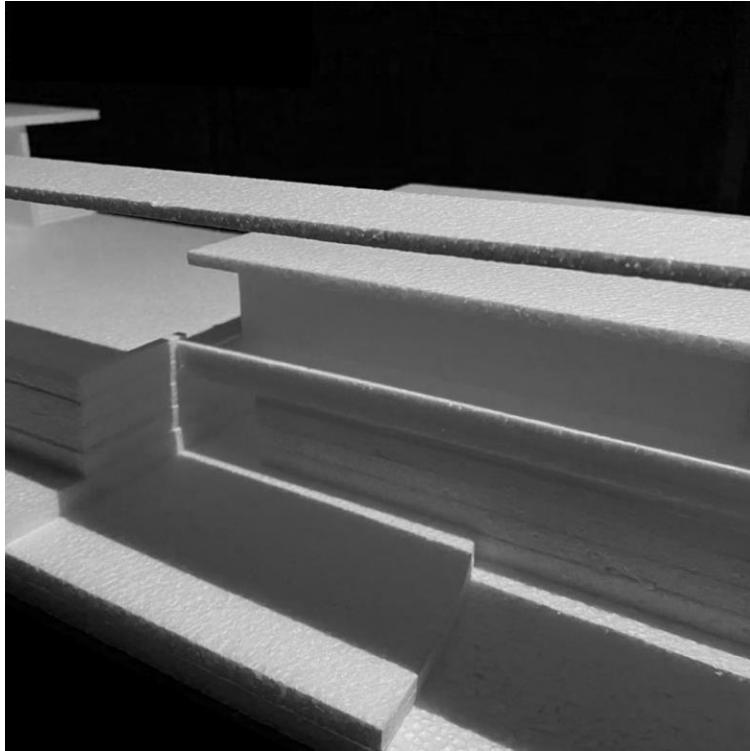
visão serial



fotografias das maquetes de trabalho 1:100



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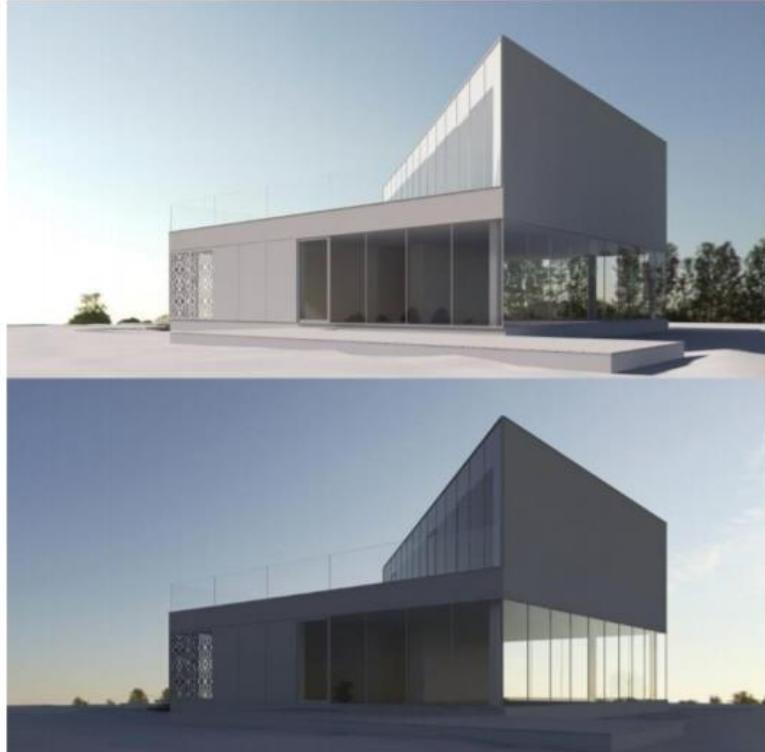


fotografias das maquetes de trabalho 1:100

# 1ª fase

lado nascente

**Proposta**



Jozefow, Andrzej Drawc



Centro Comercial Vasco da Gama, José Quintela



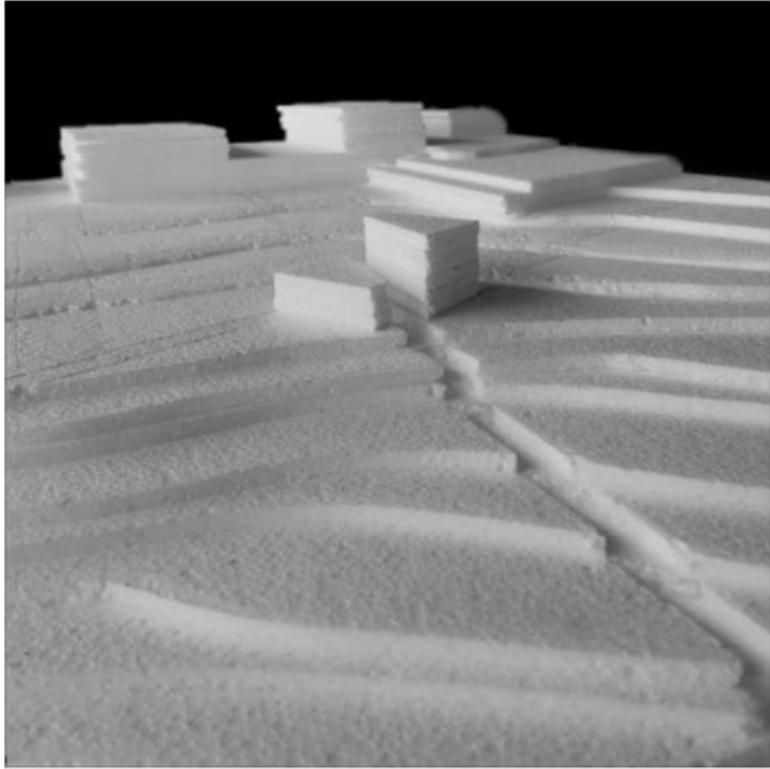
Canadian War Memorial, Green Park, Pierre Granche

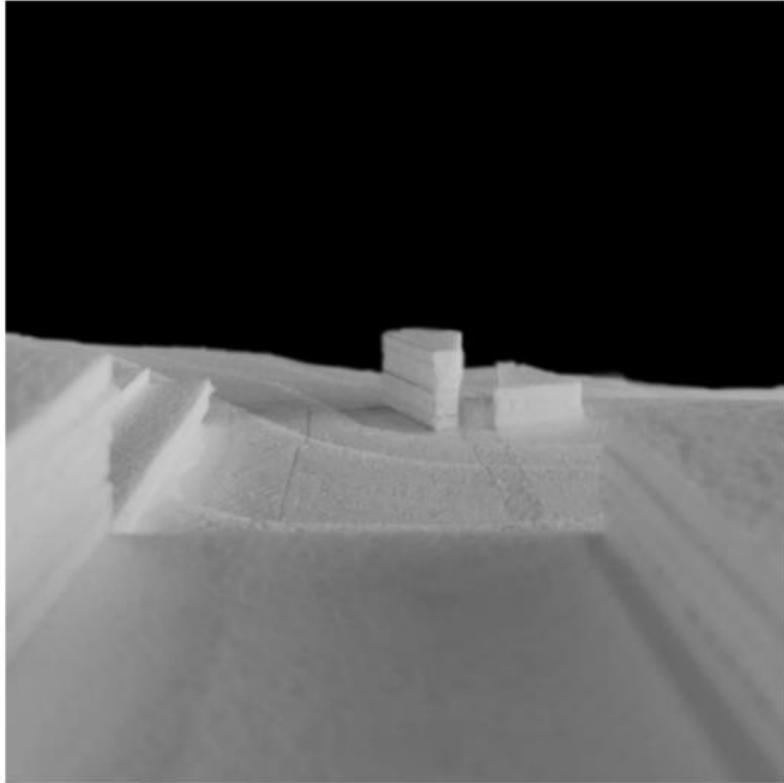
*“ Even a space intended to be dark should have just enough light from some mysterious opening to tell us how dark it really is”*

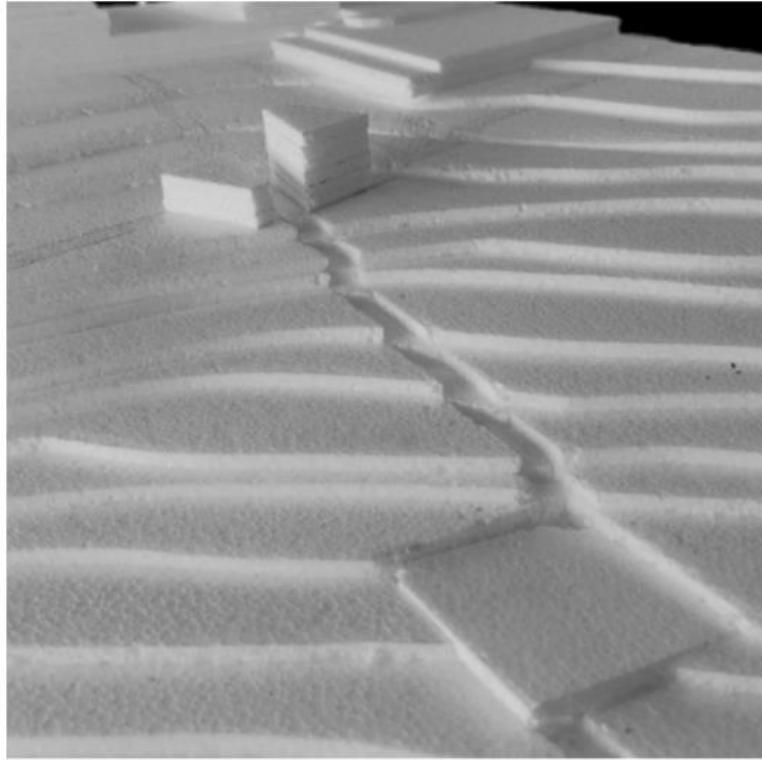
*Louis Khan*

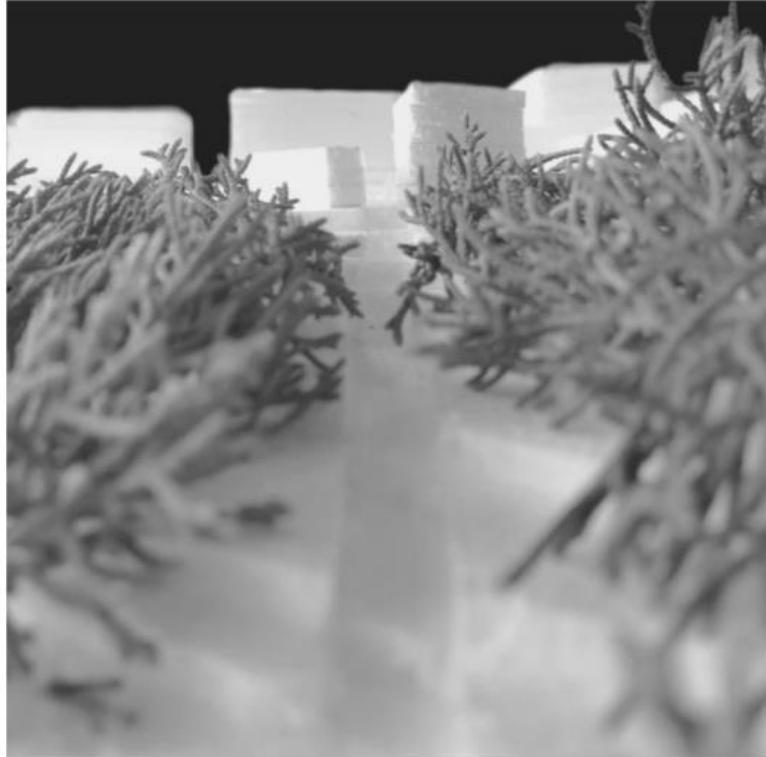


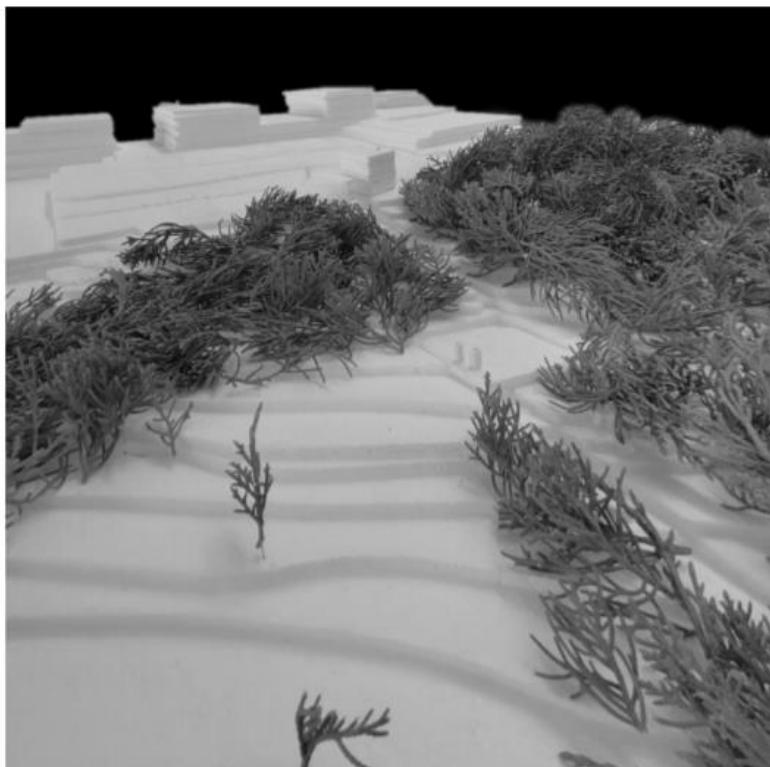
esquiço síntese

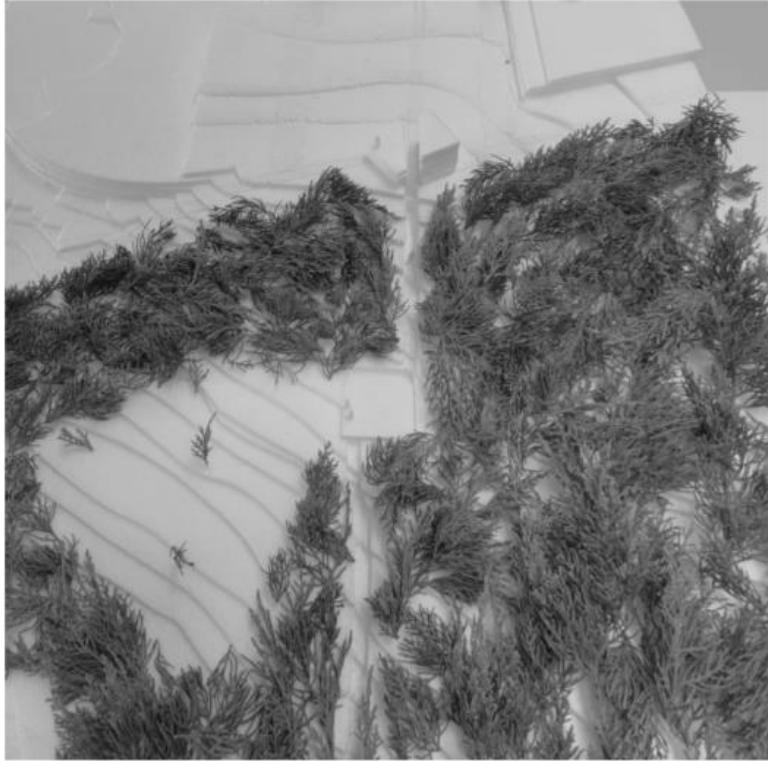


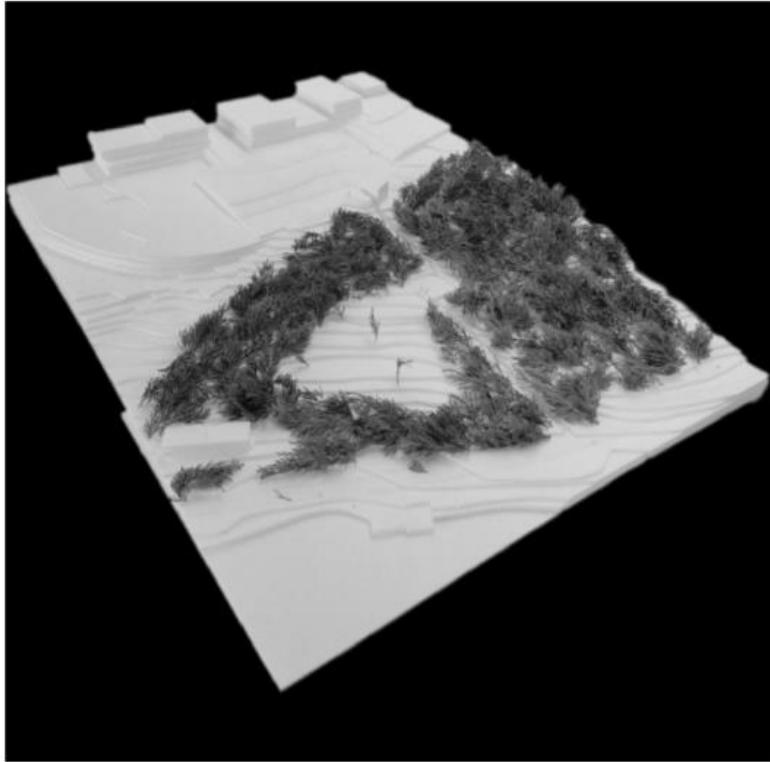


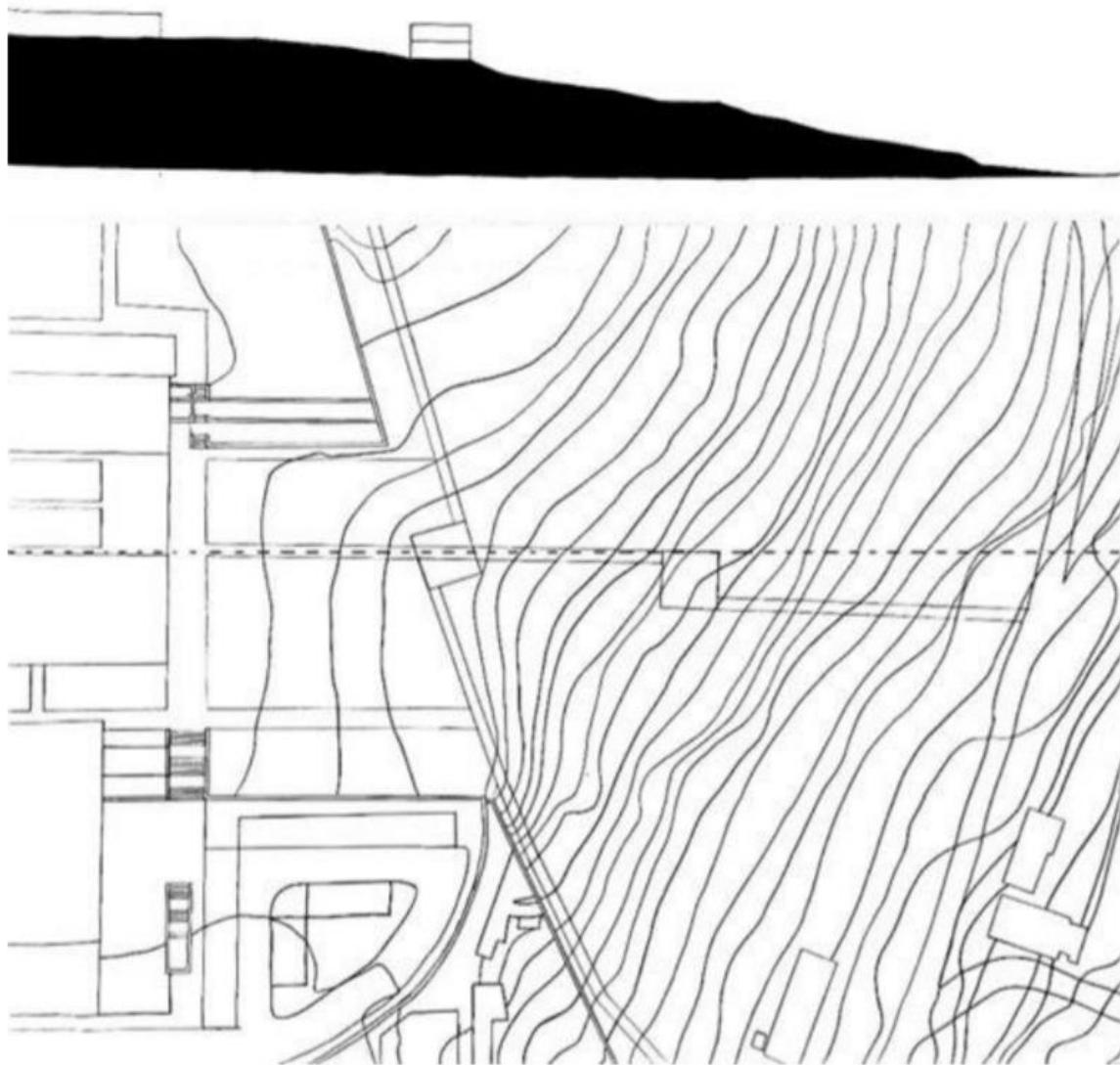




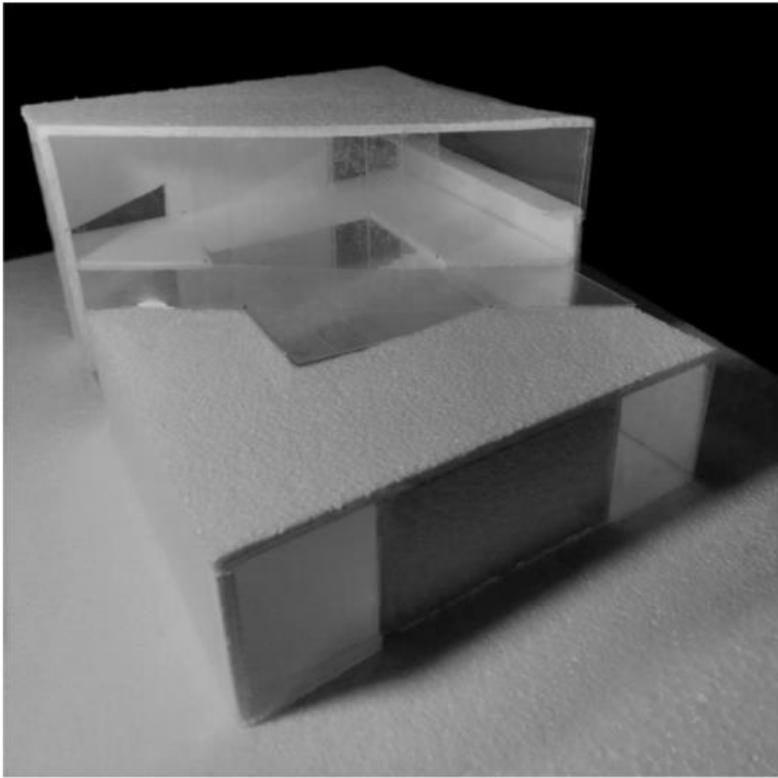


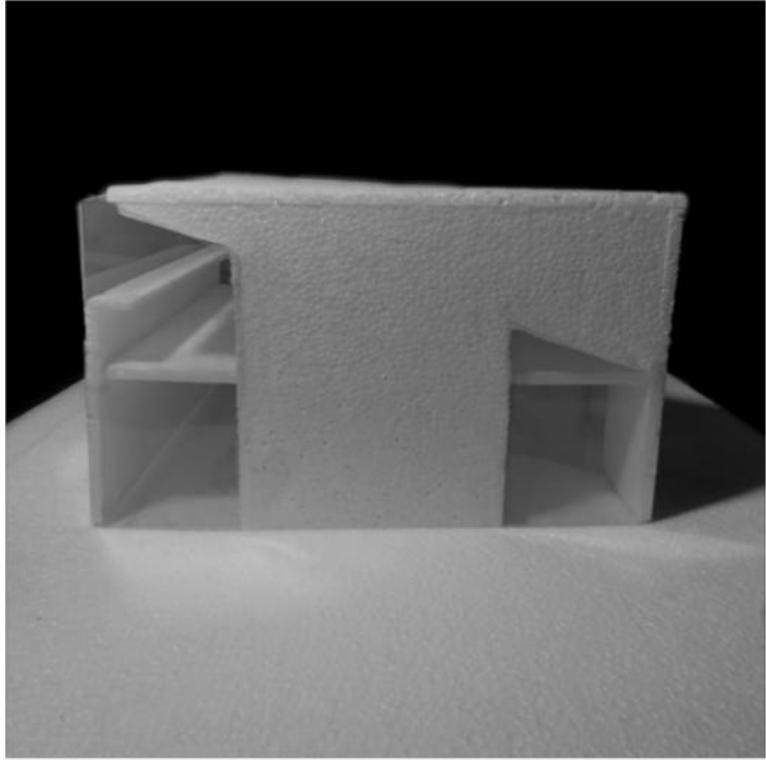




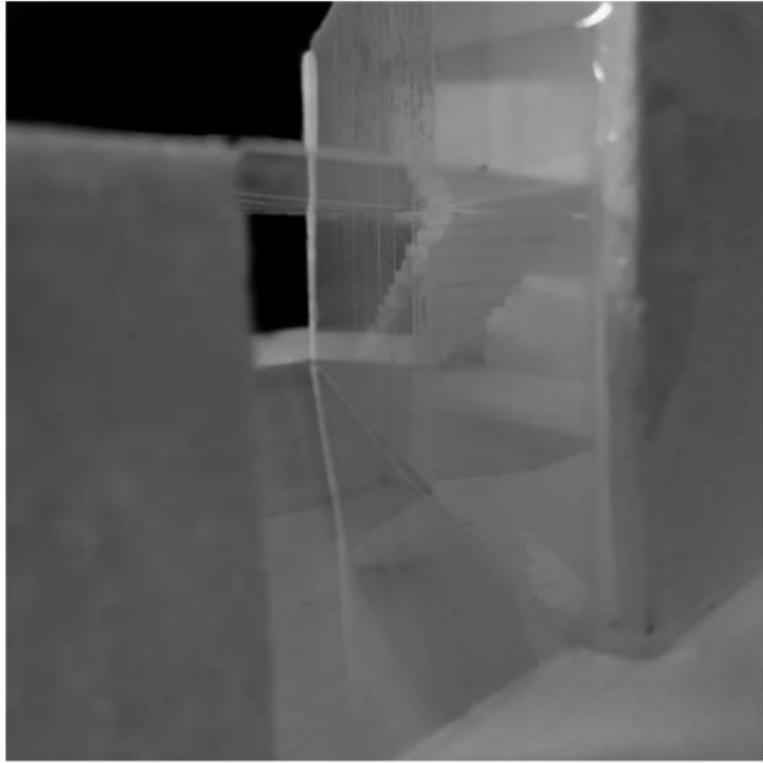


planta e perfil de conjunto

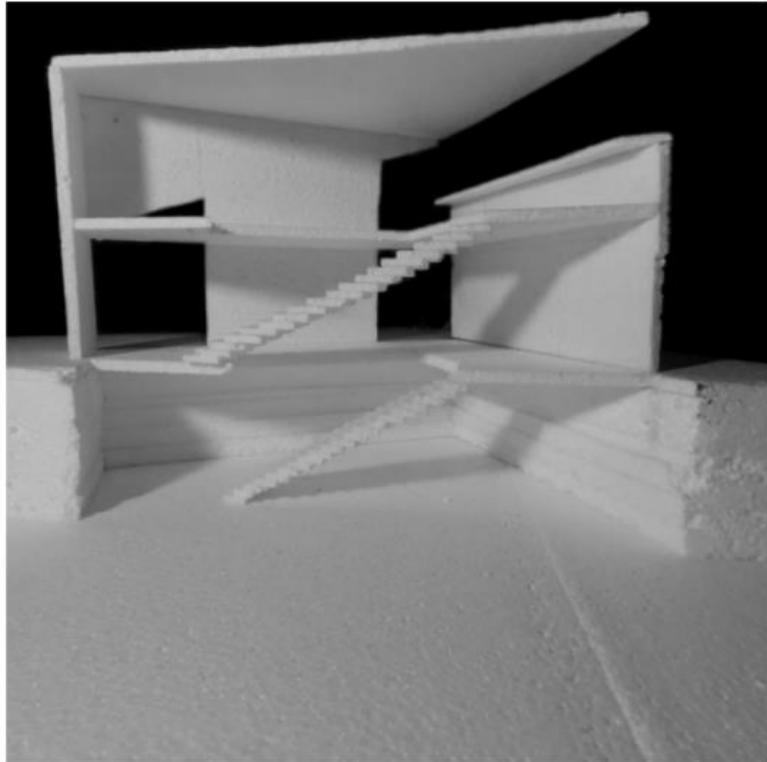




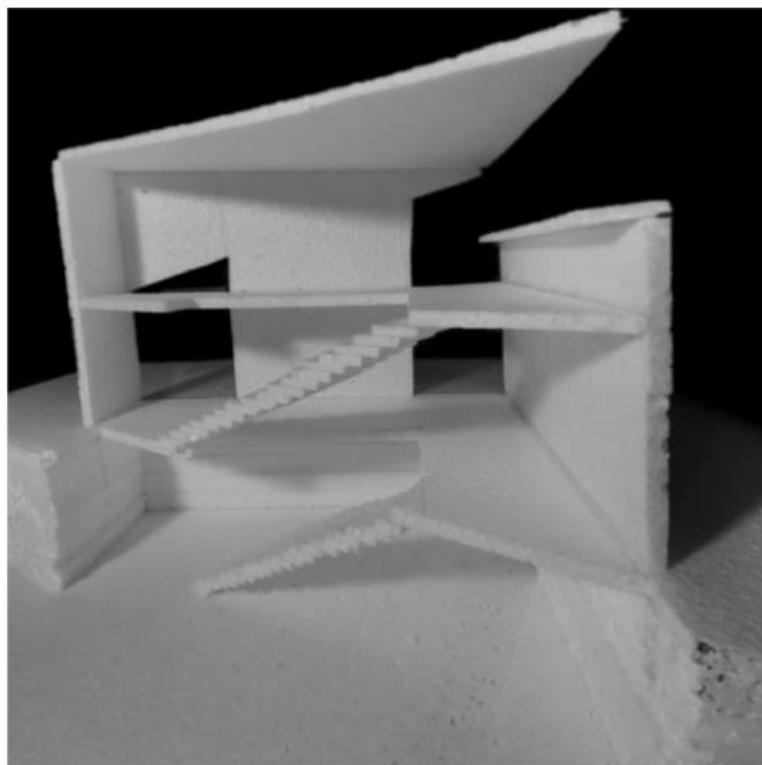




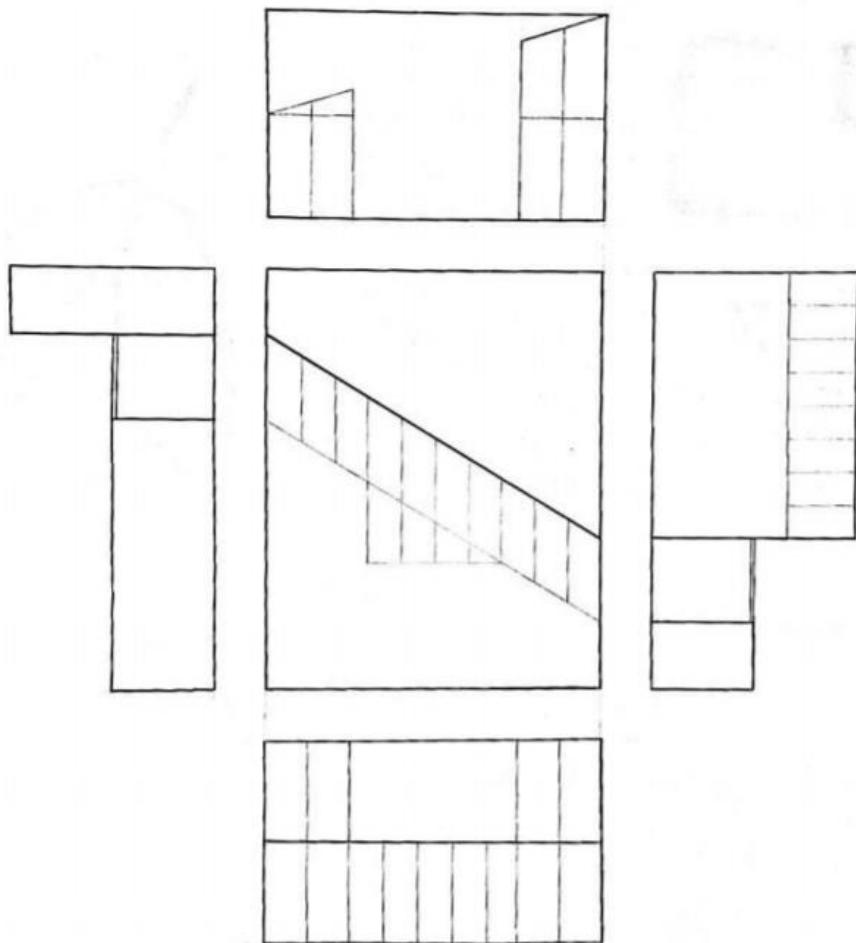




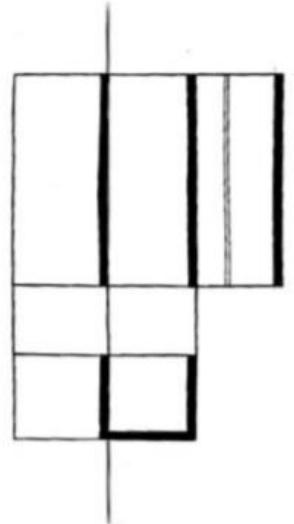
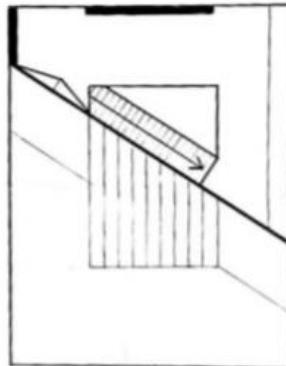
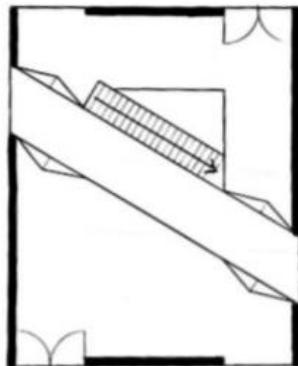
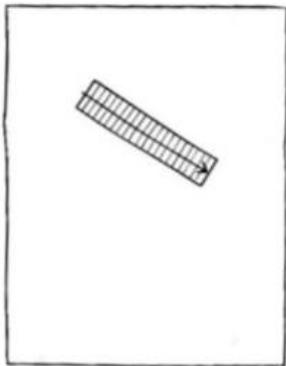
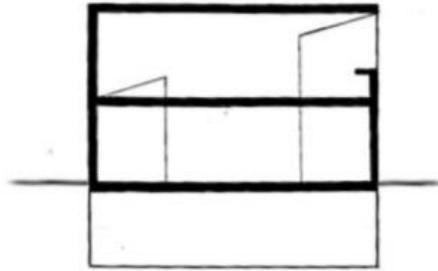
Secção do Cubo



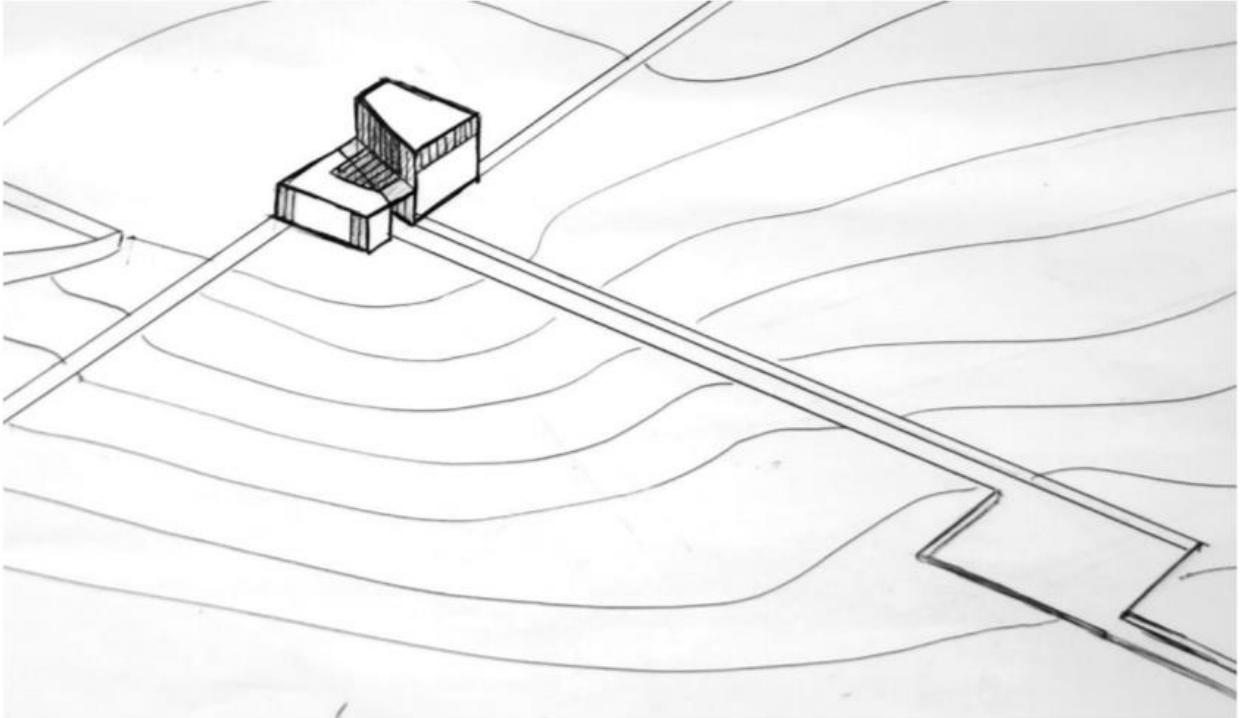
Secção do Cubo



planta e alçados



desenhos complementares

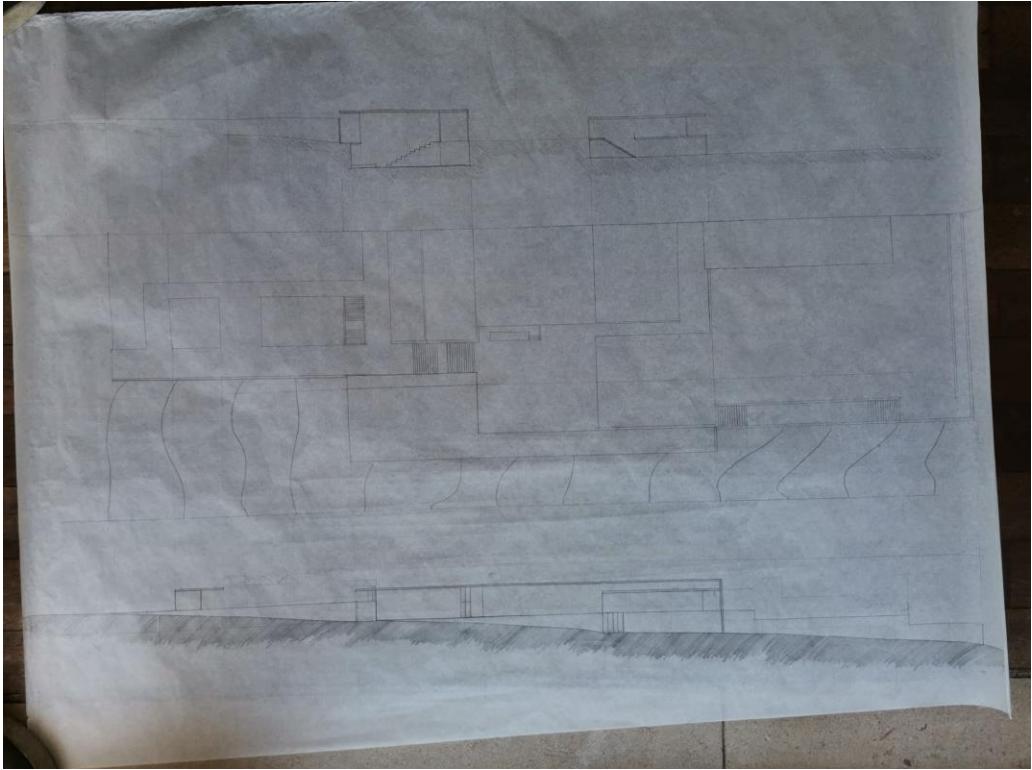


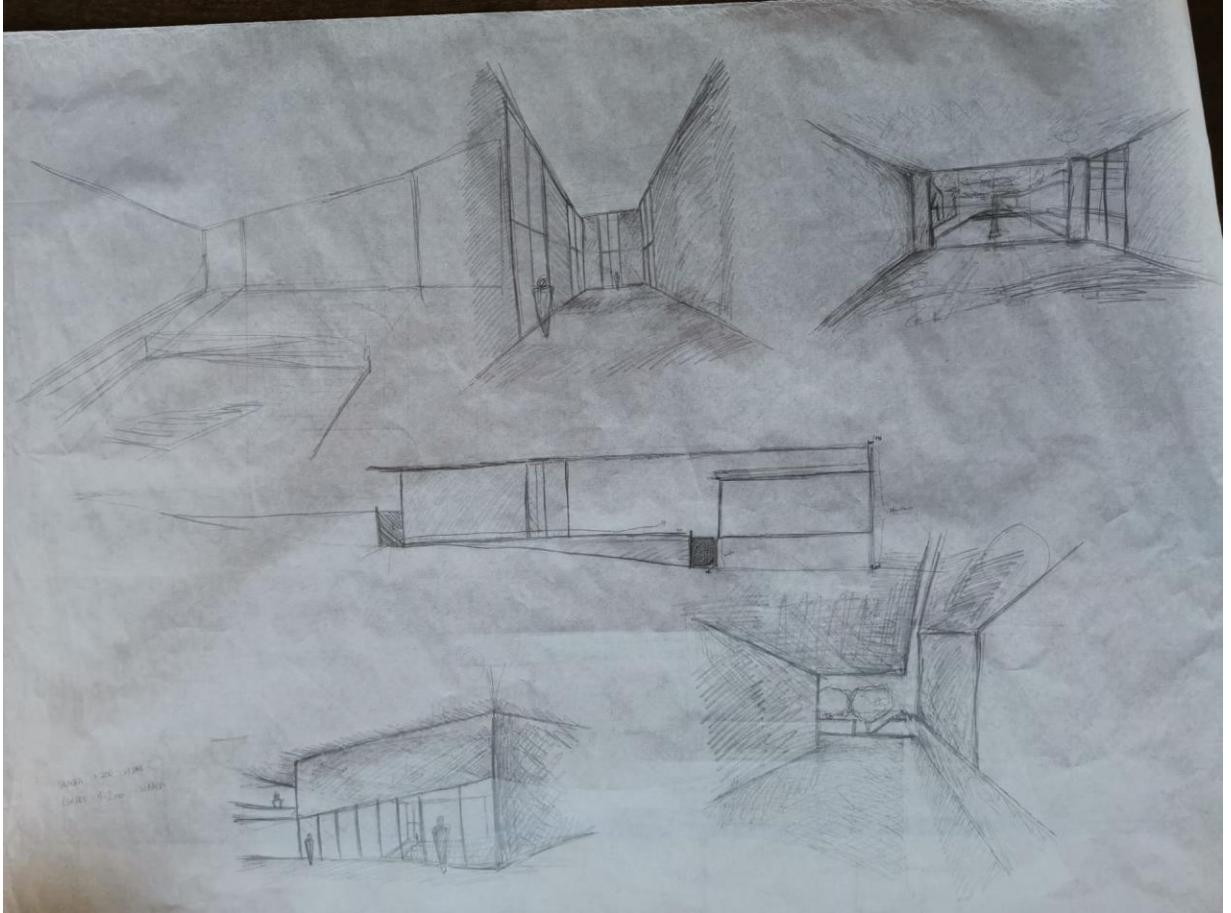
visão serial

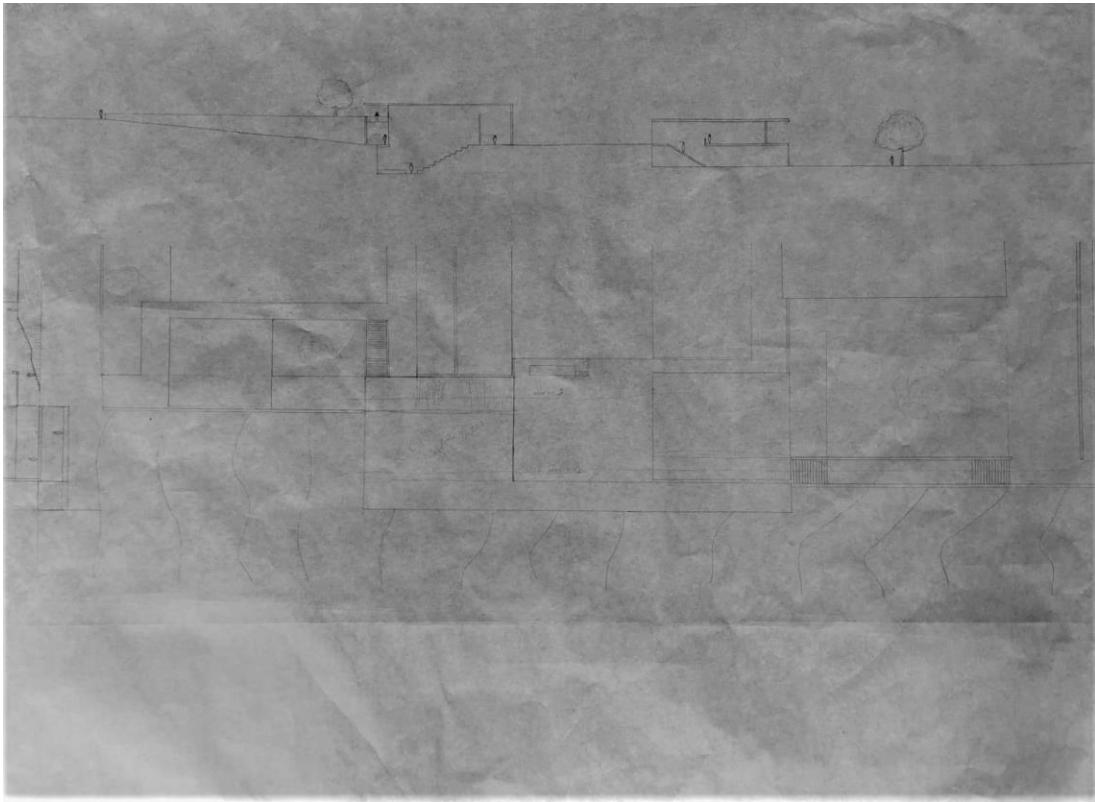


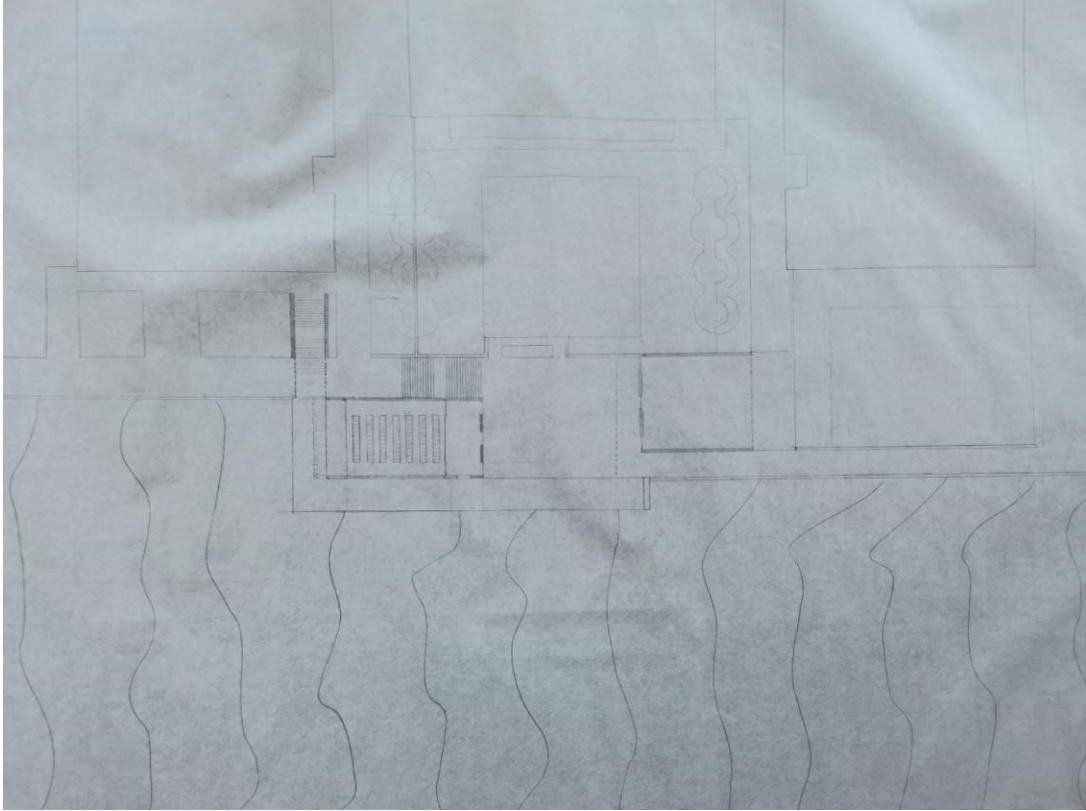
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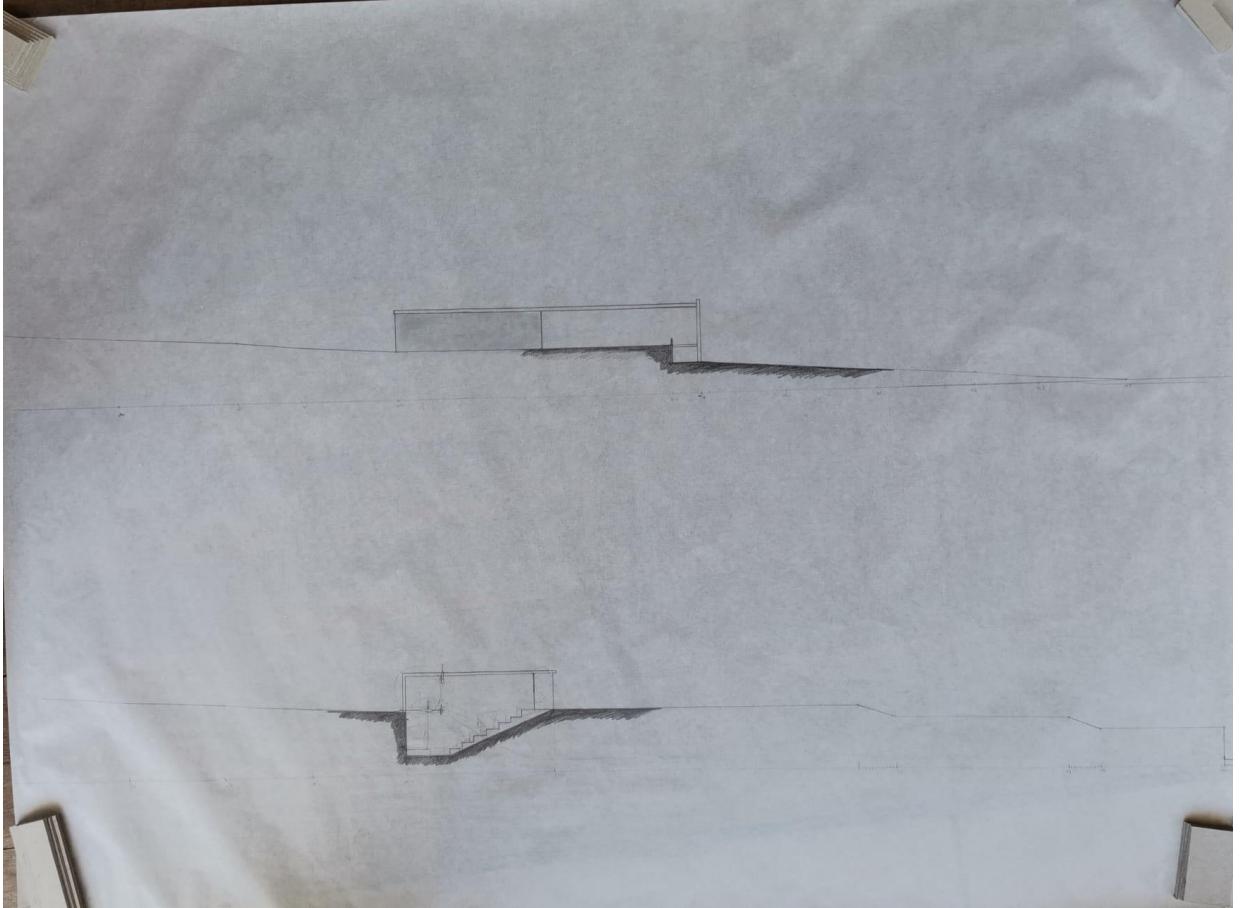
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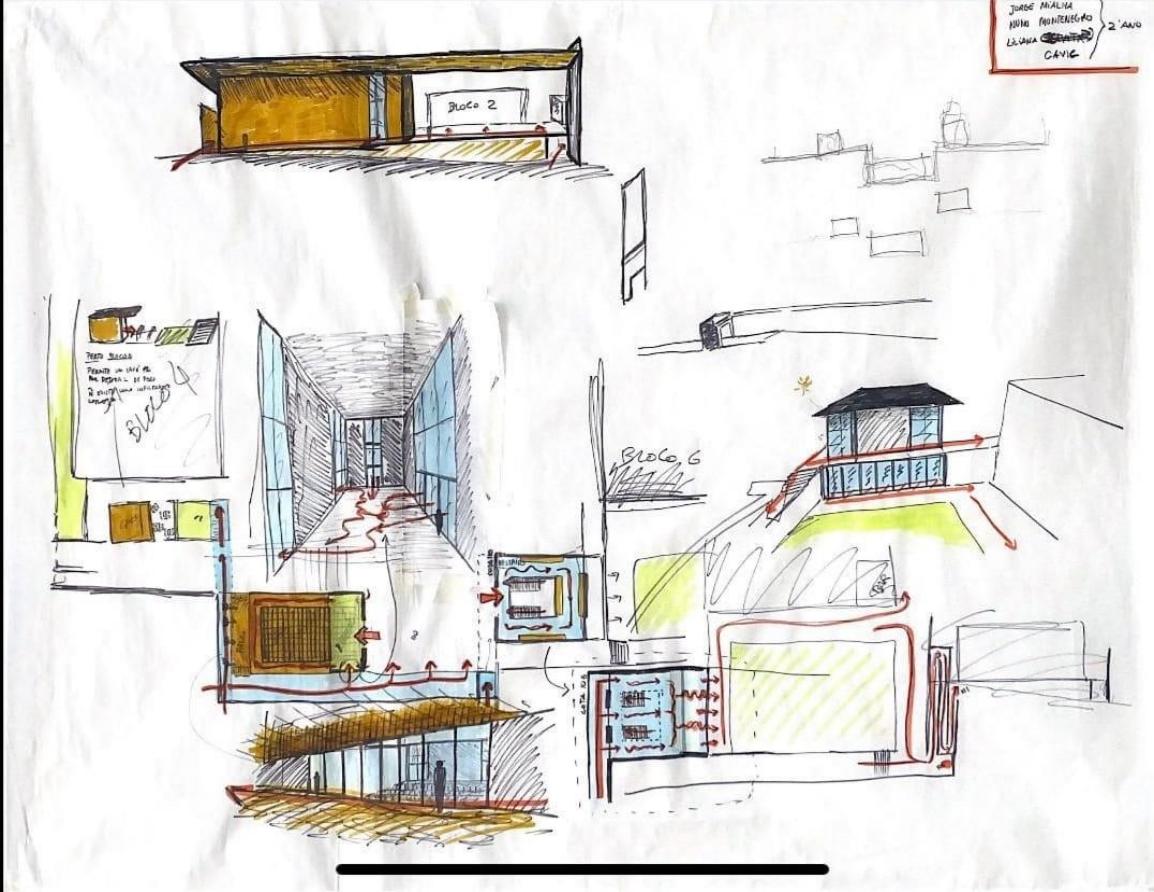


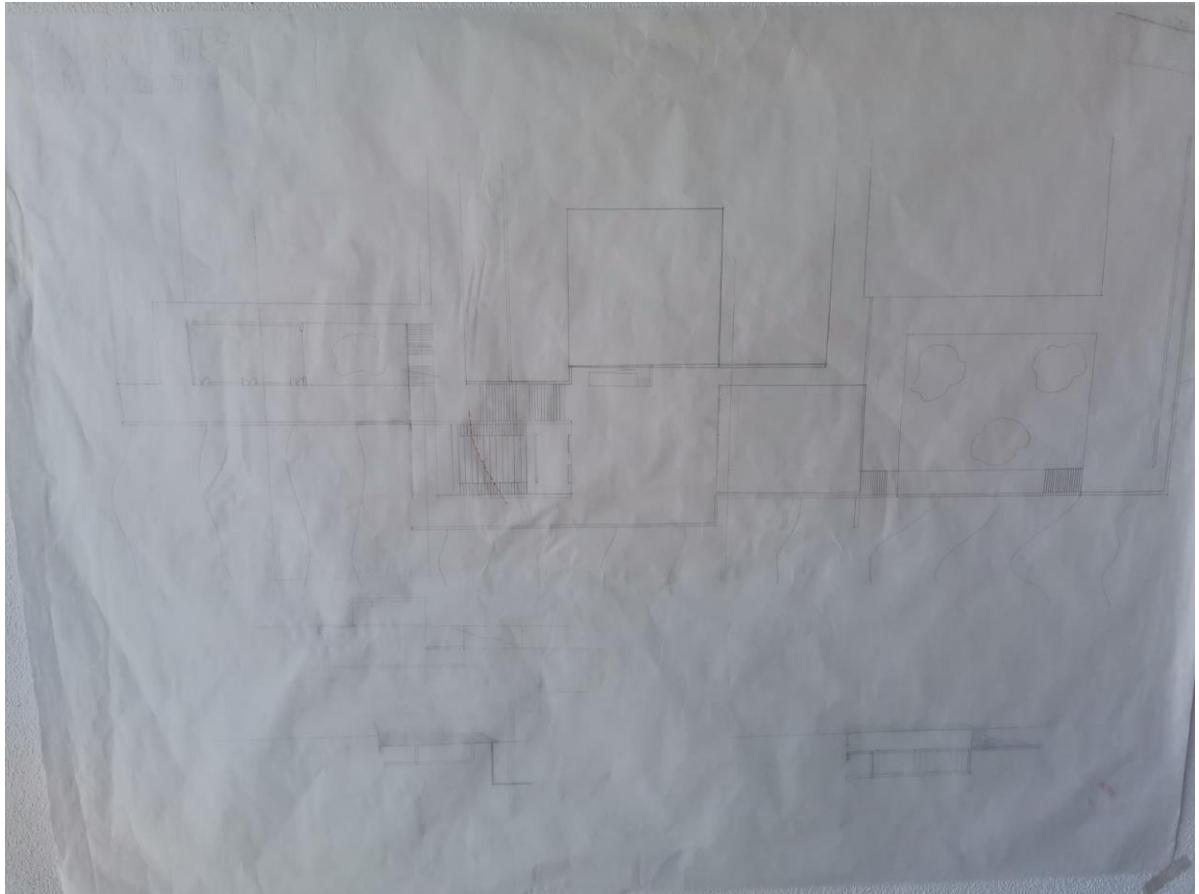


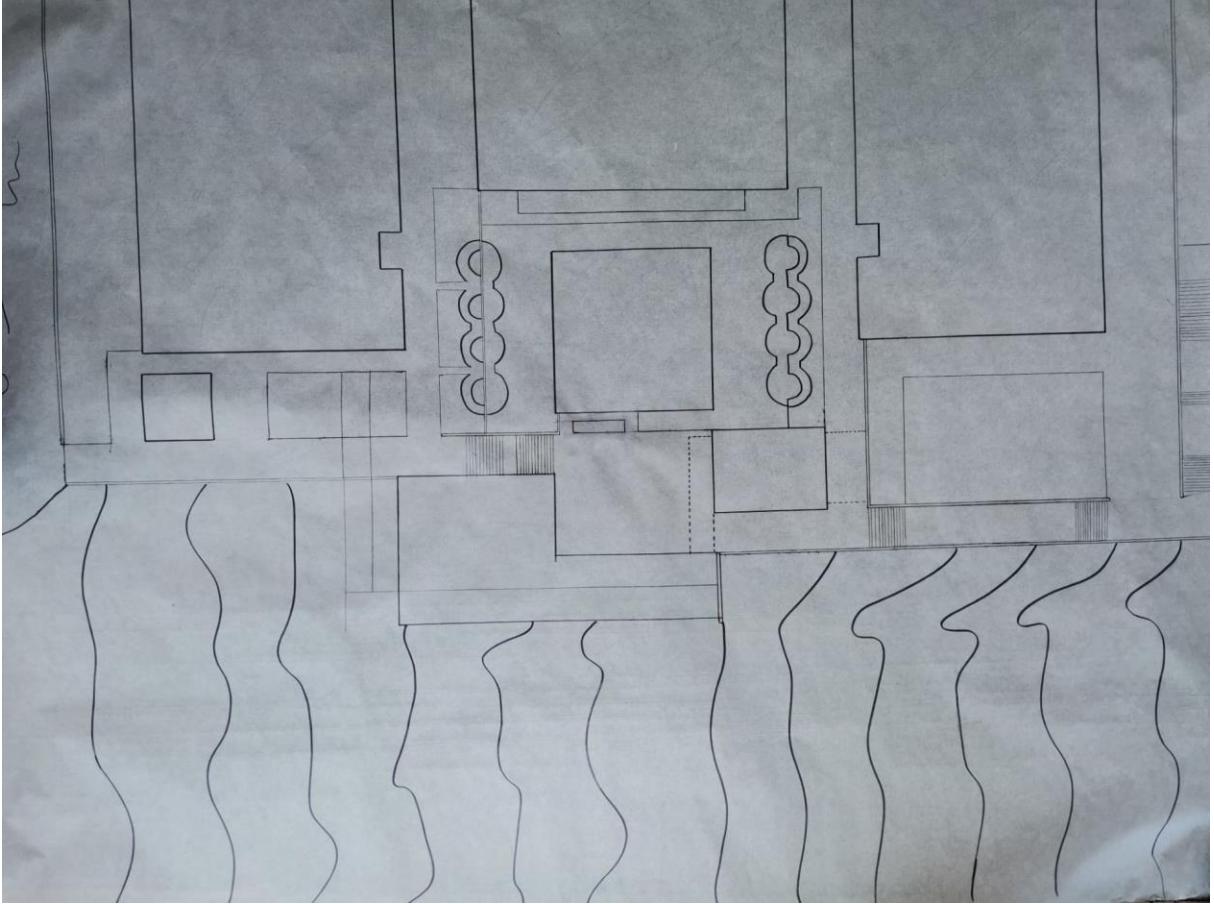


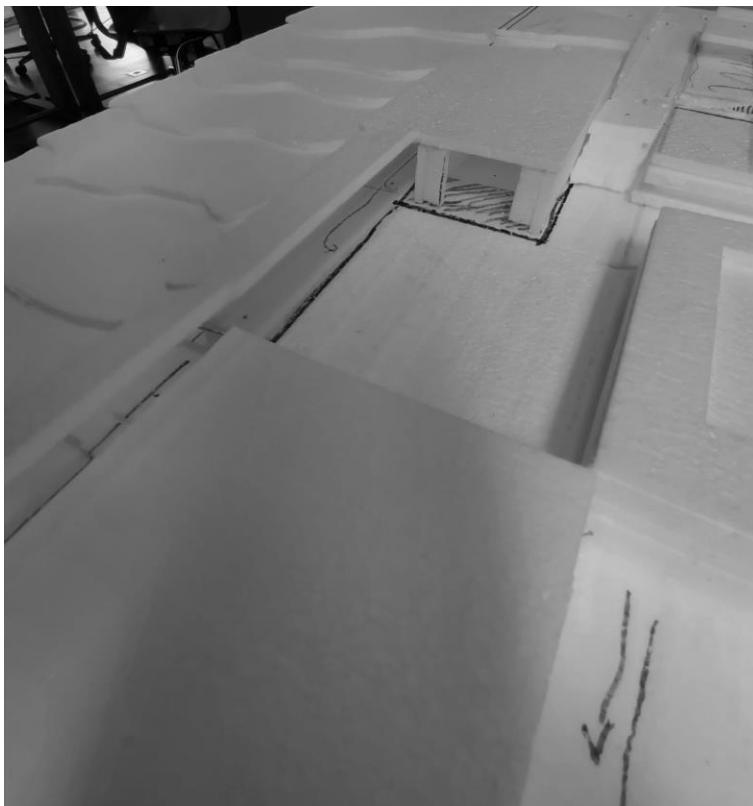




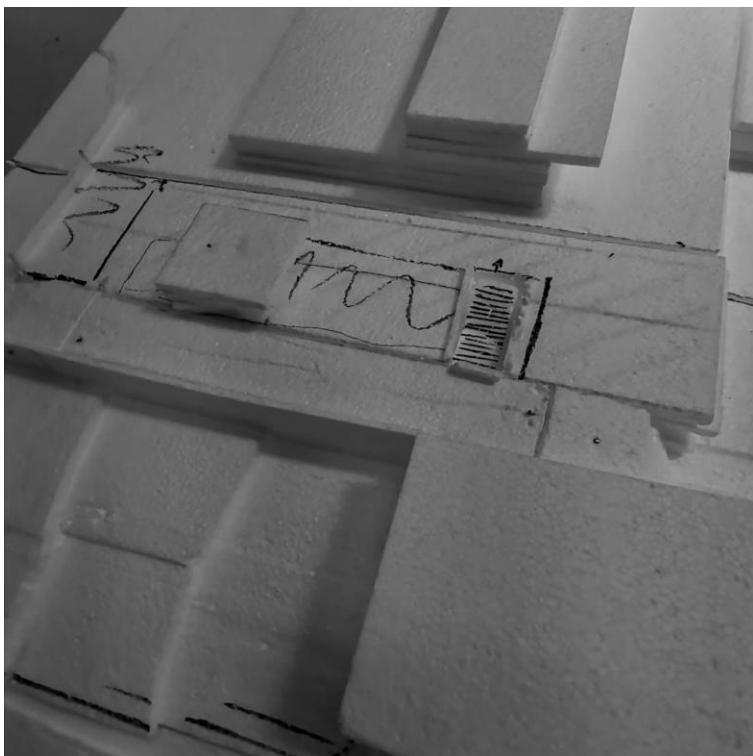


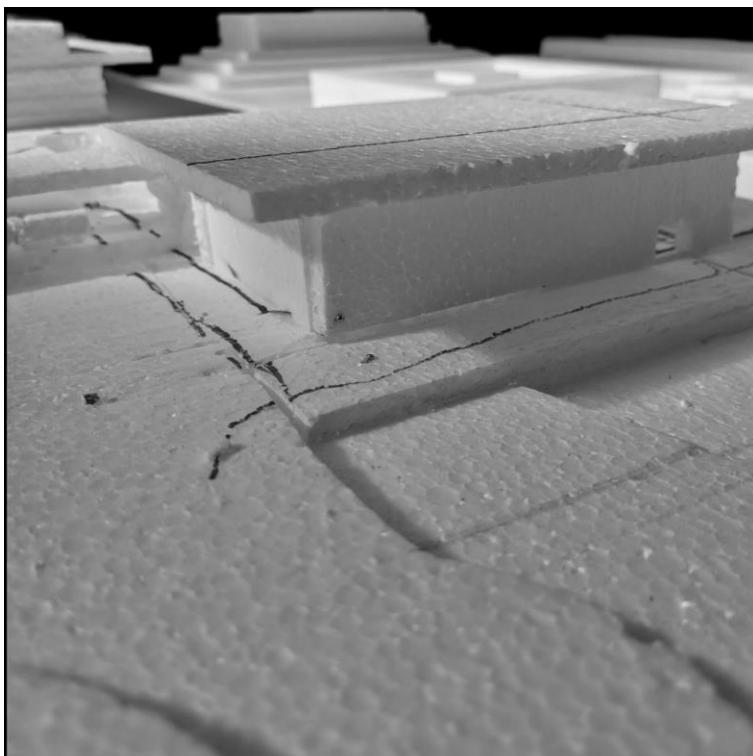


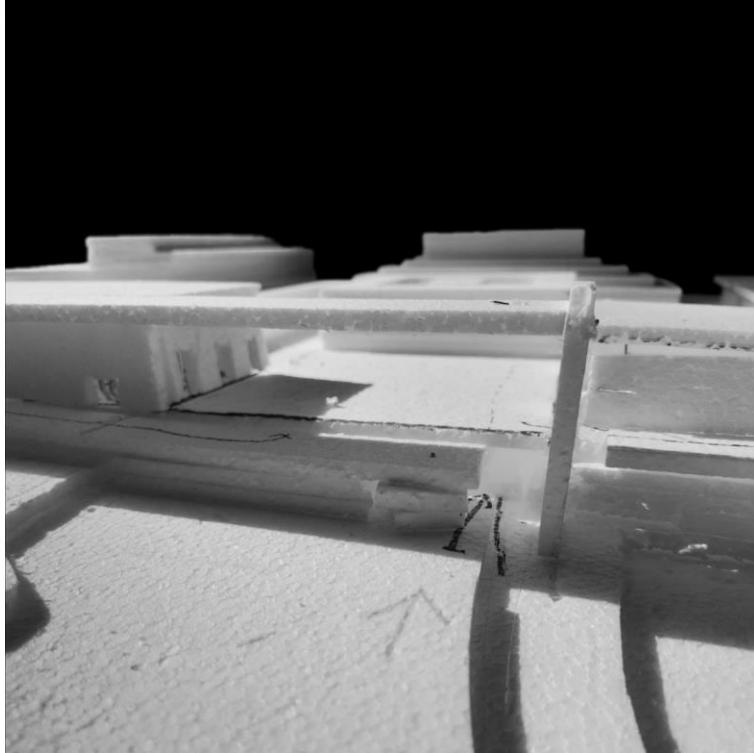


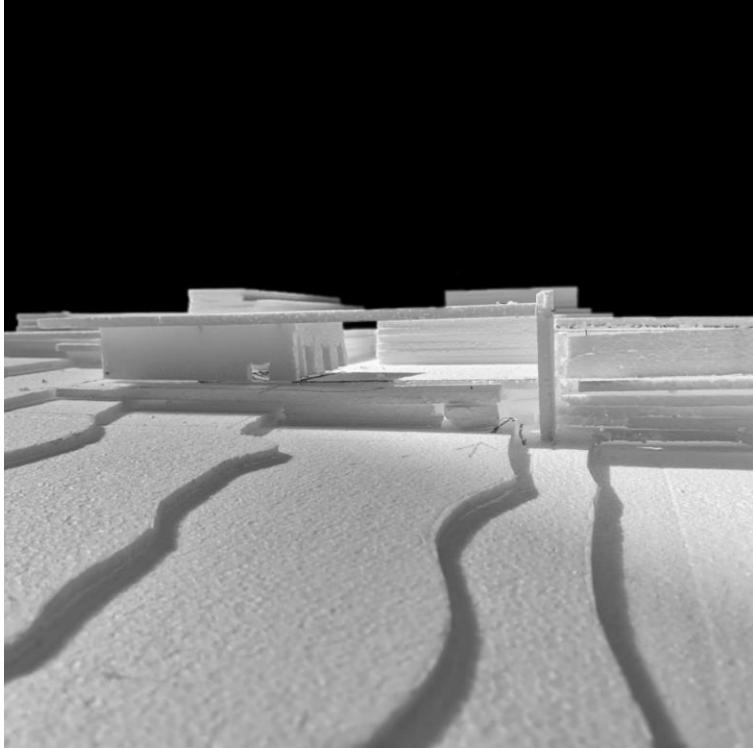


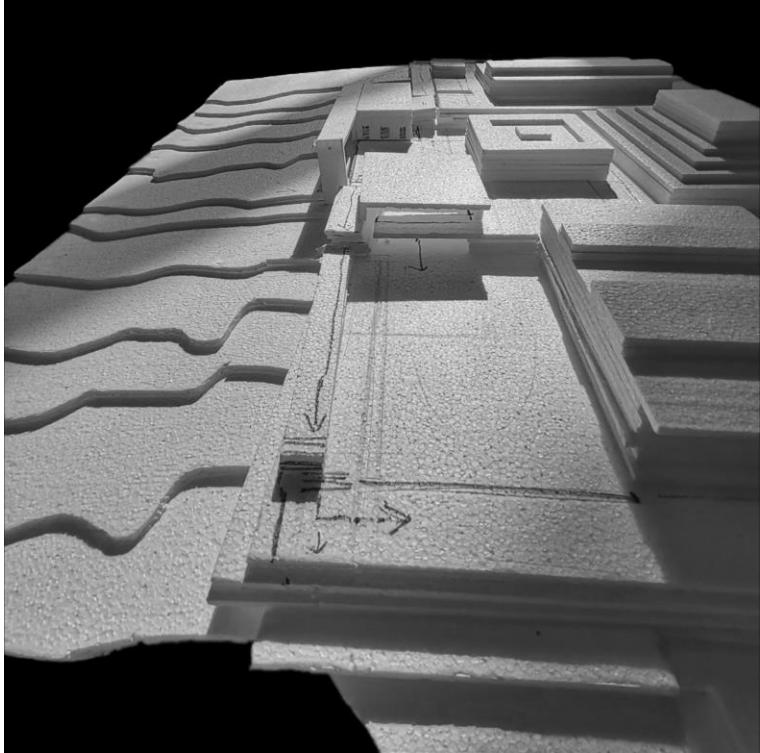


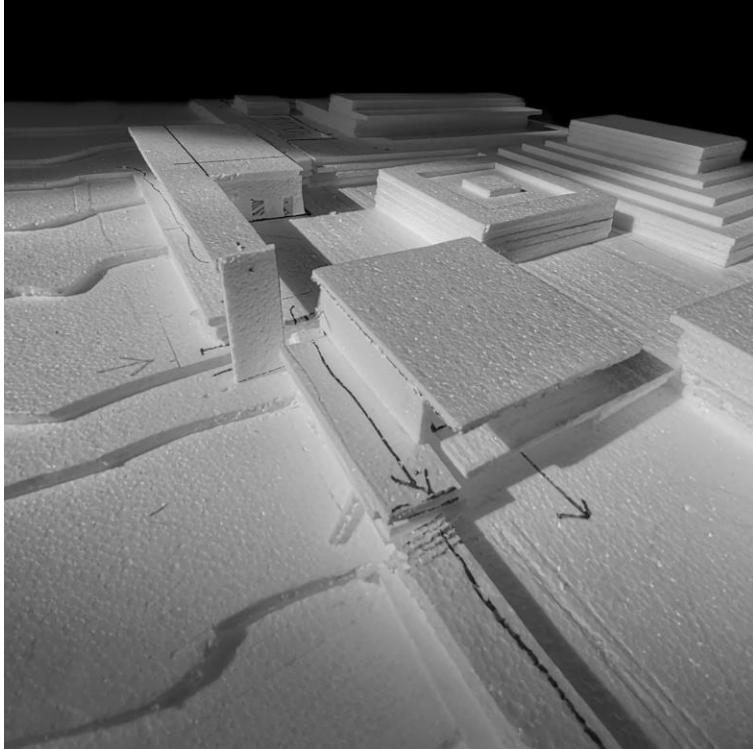


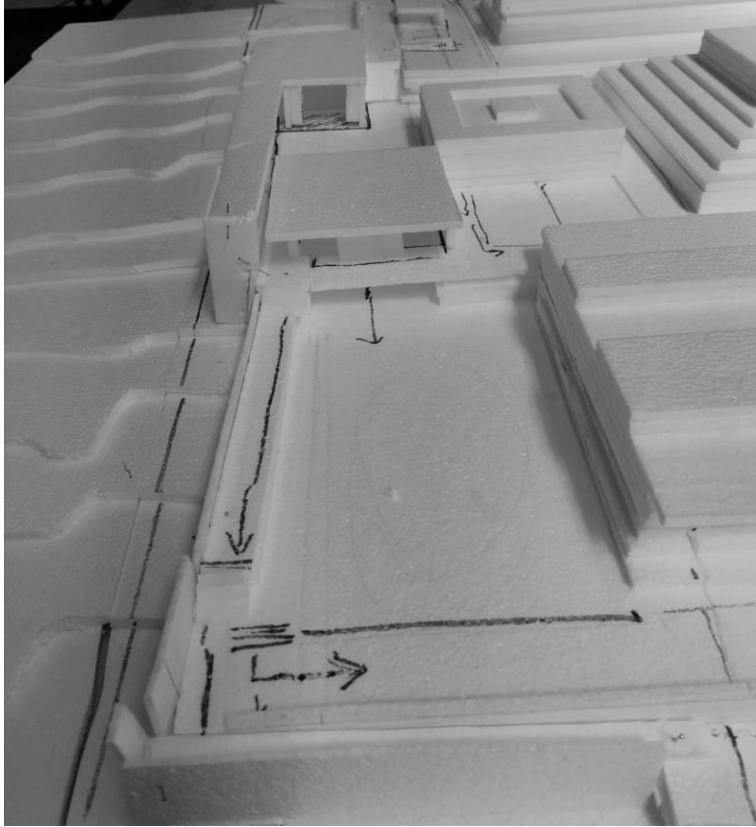




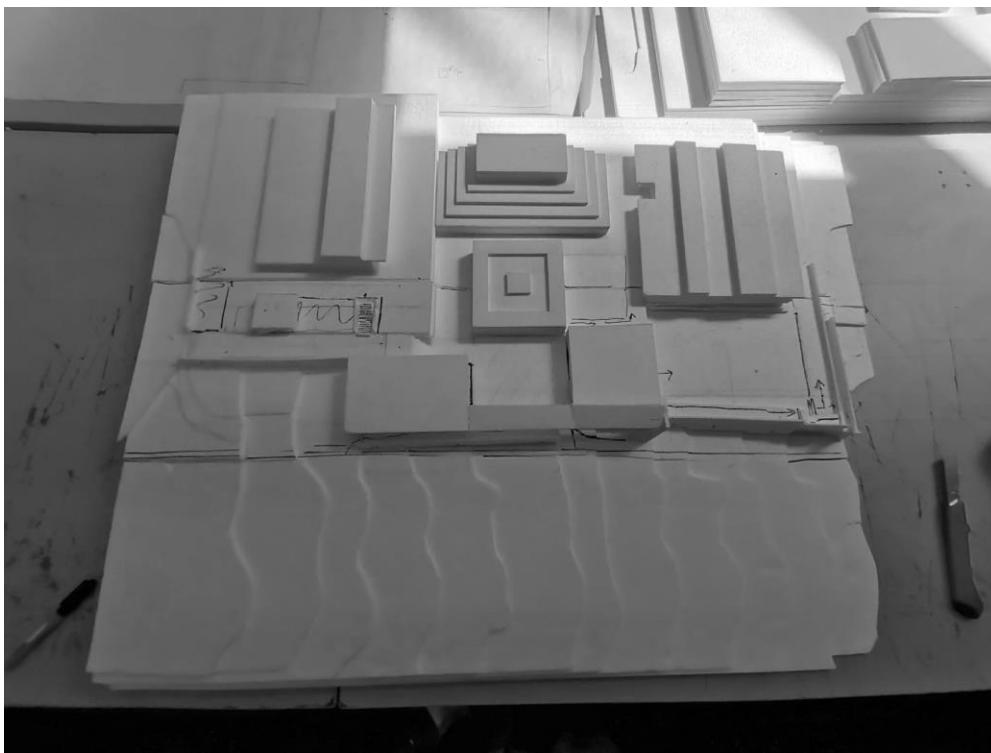


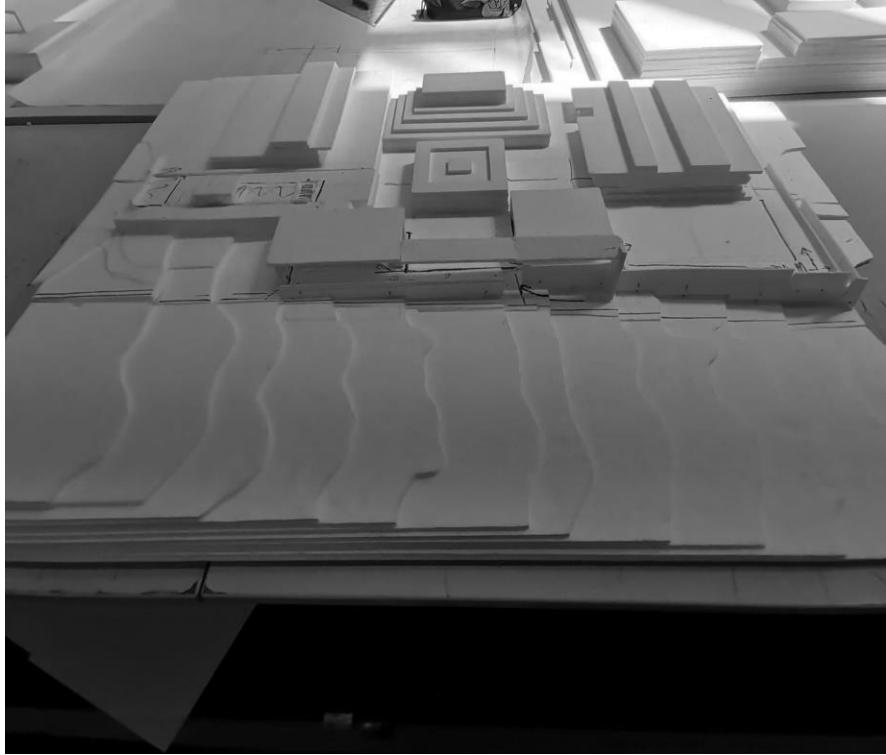


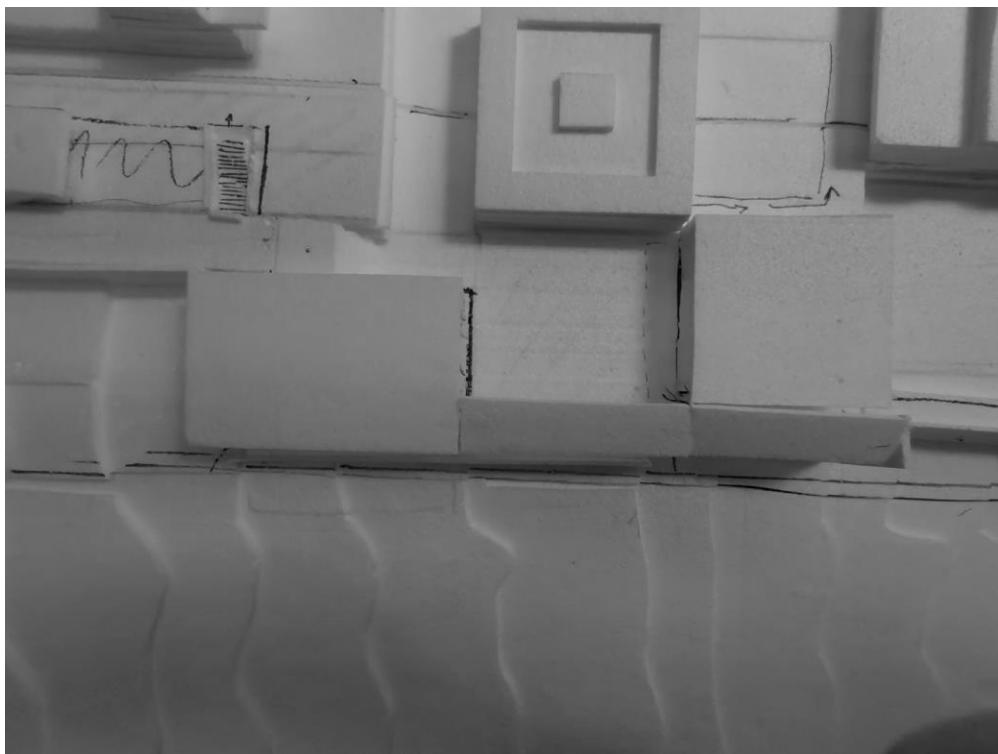


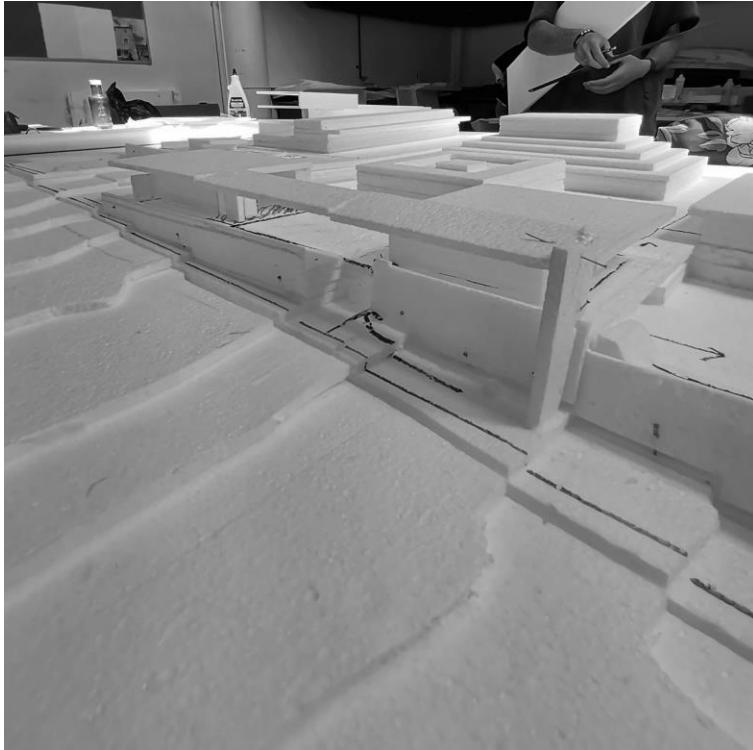


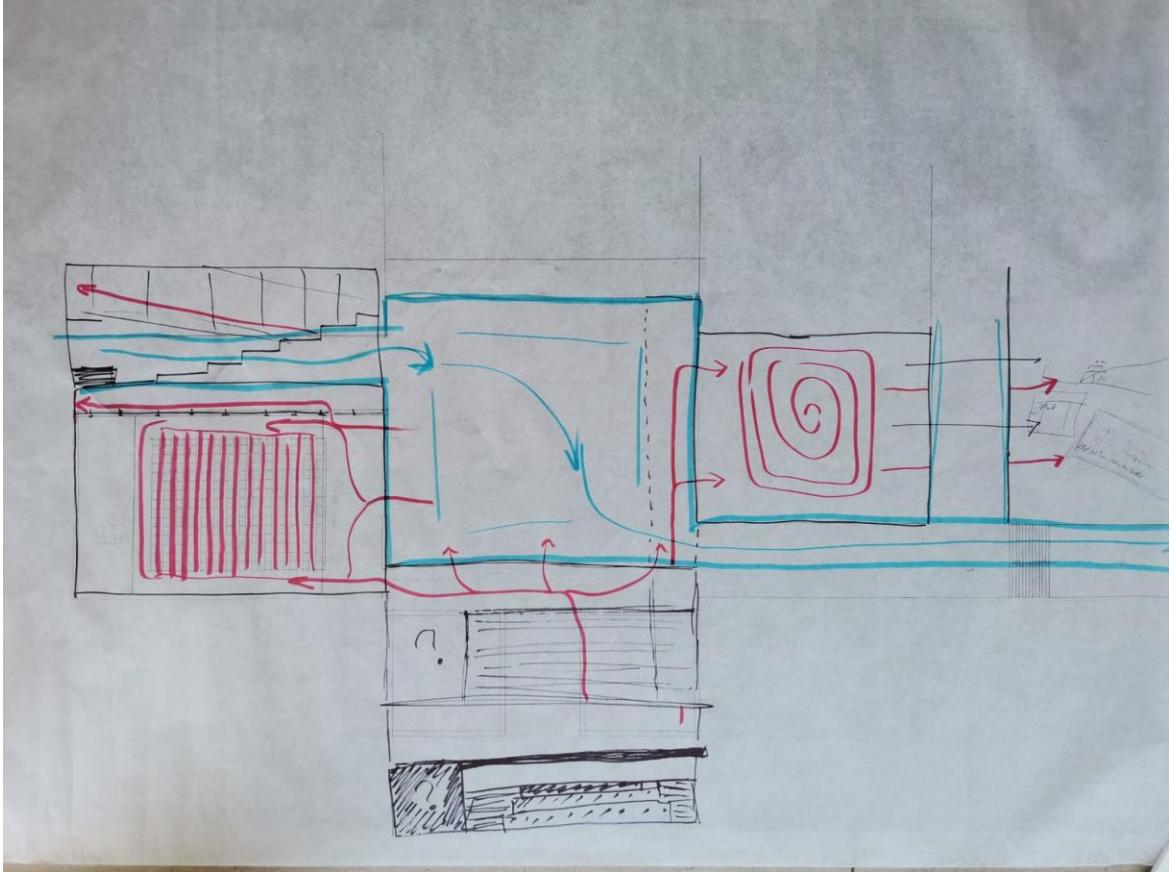


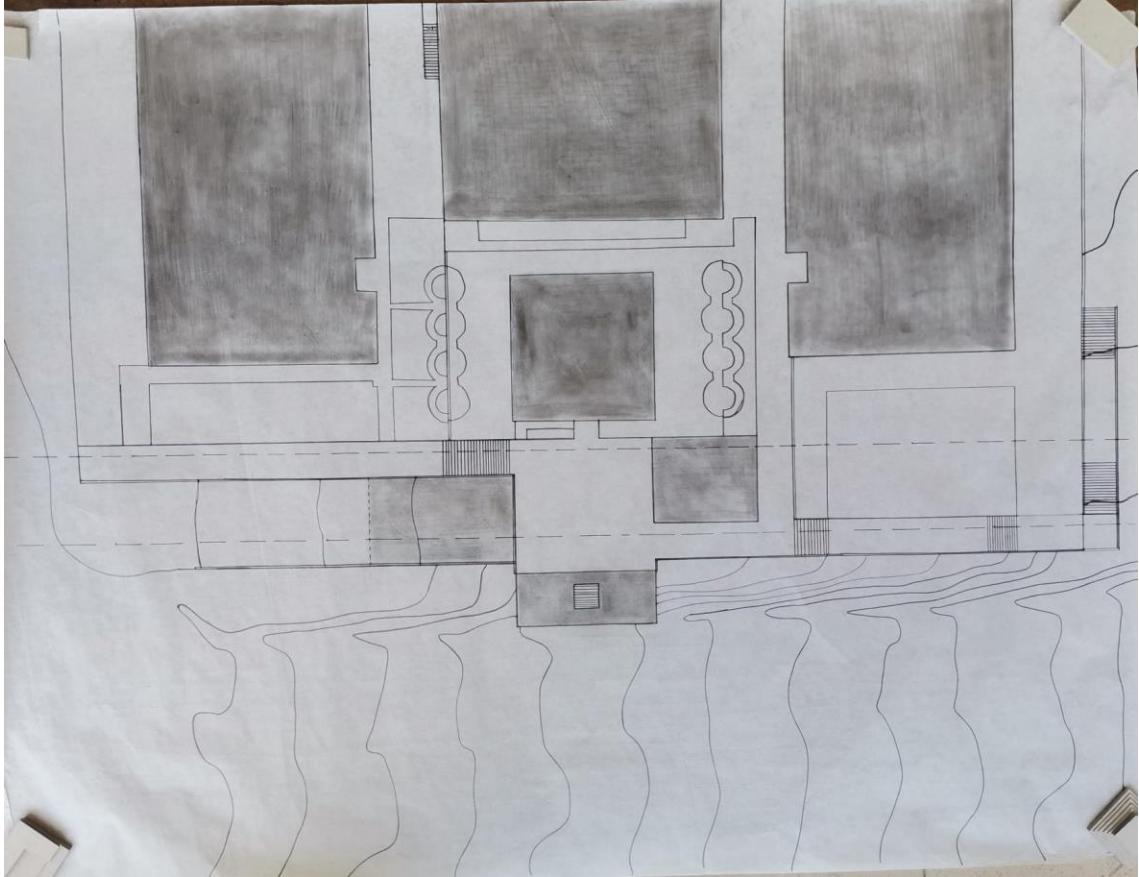




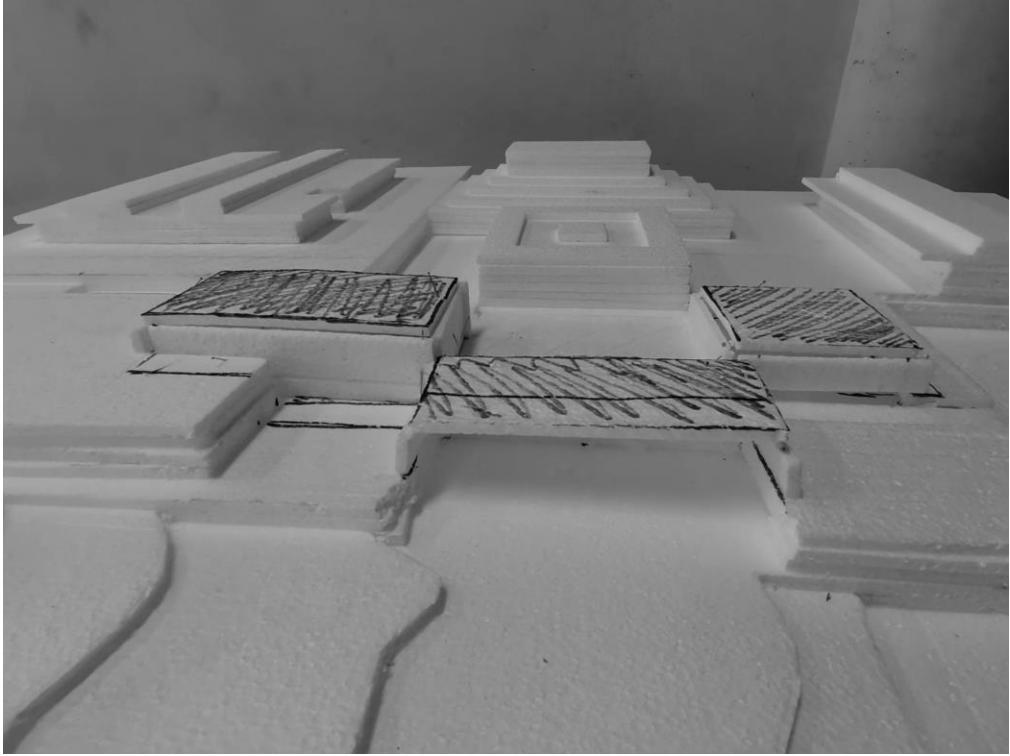


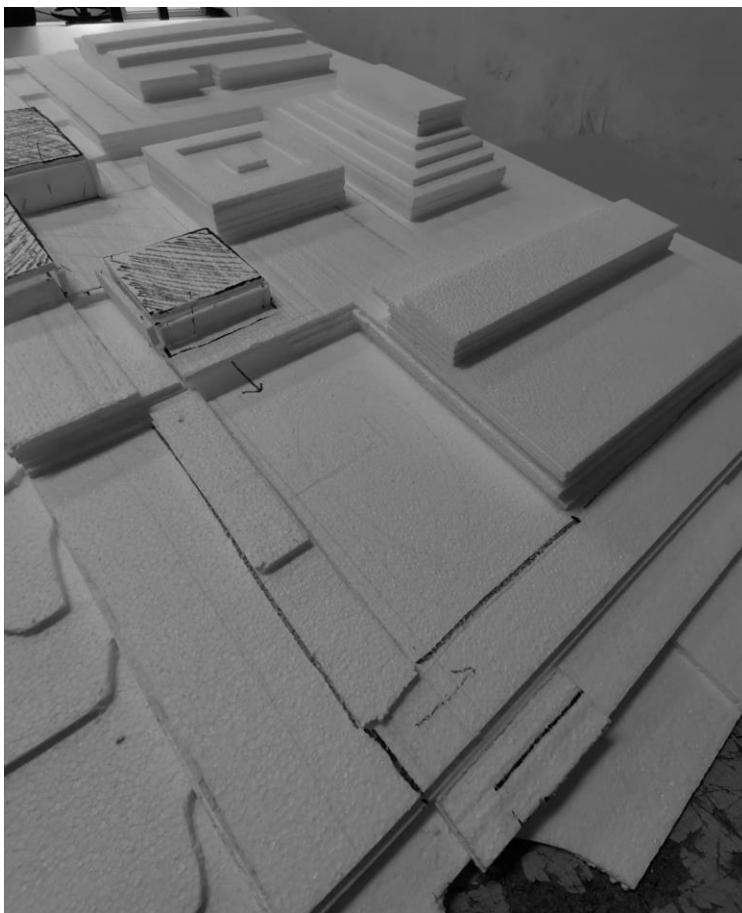


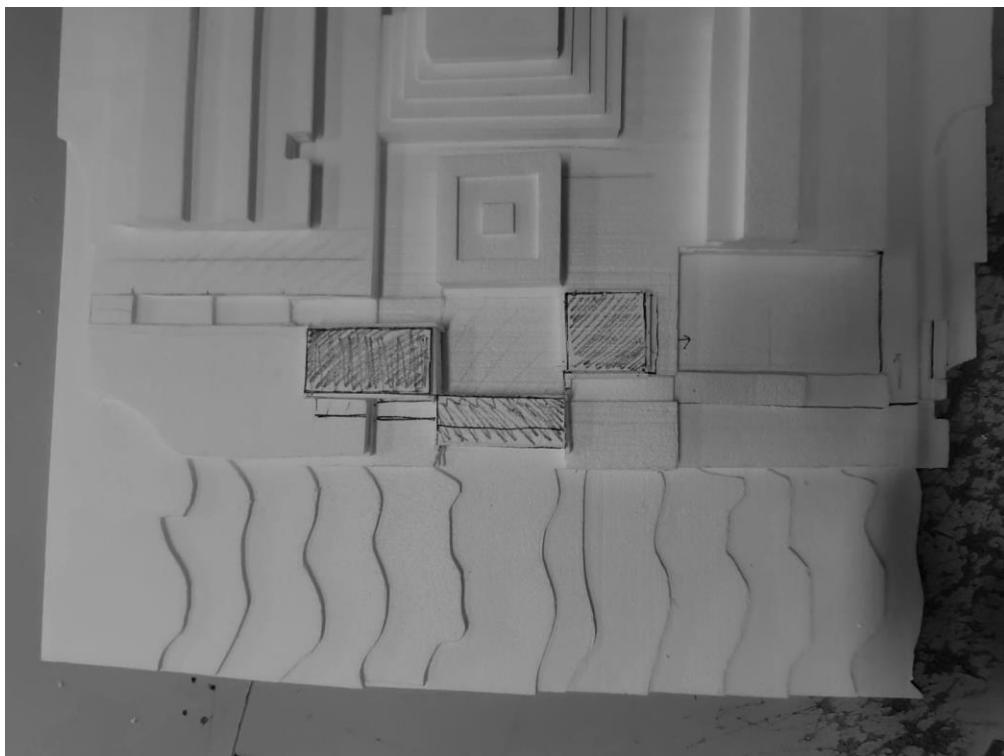


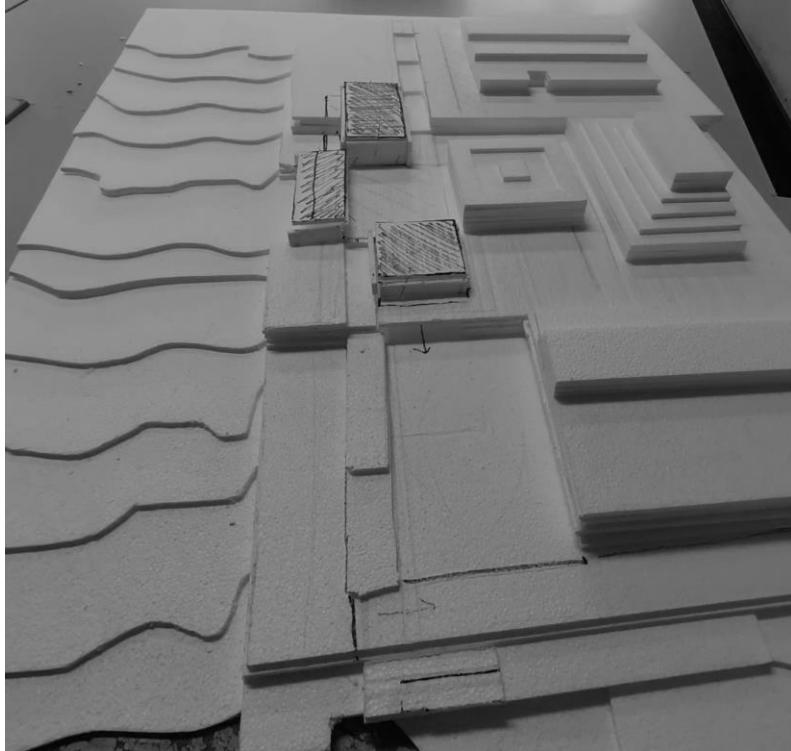


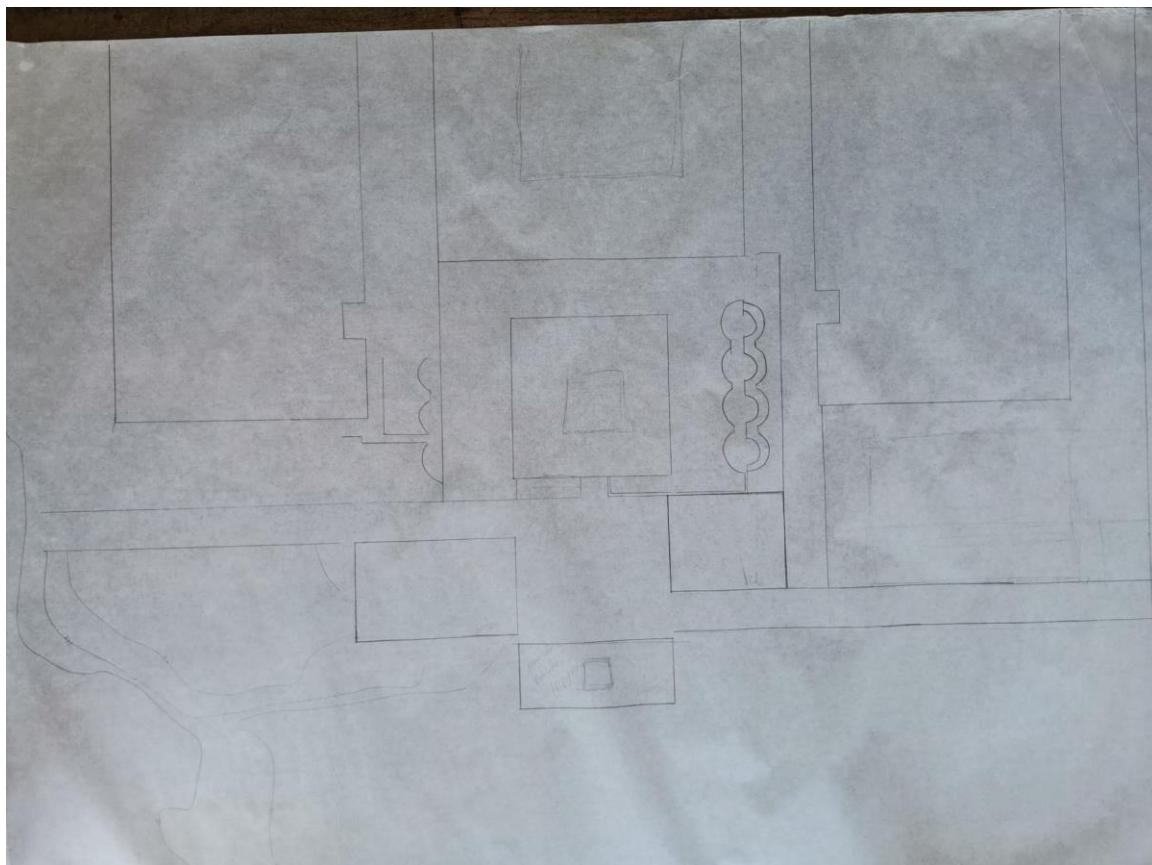


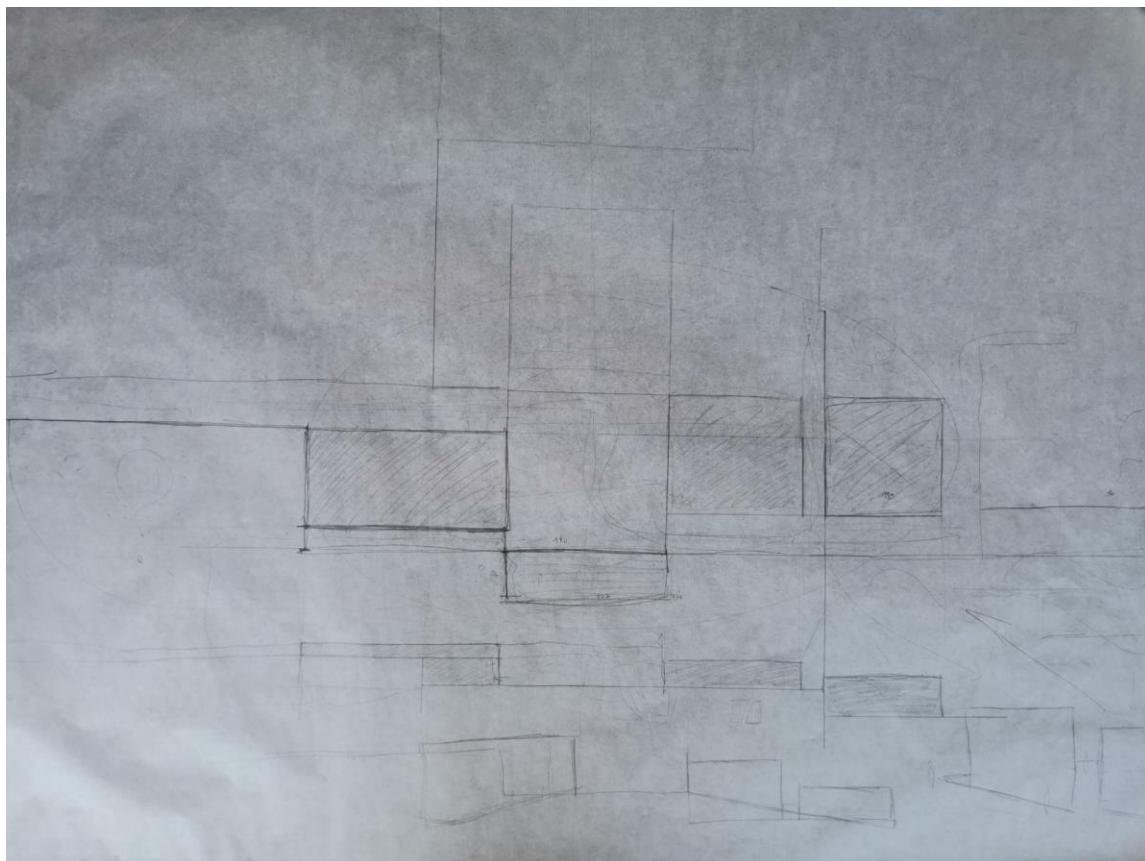


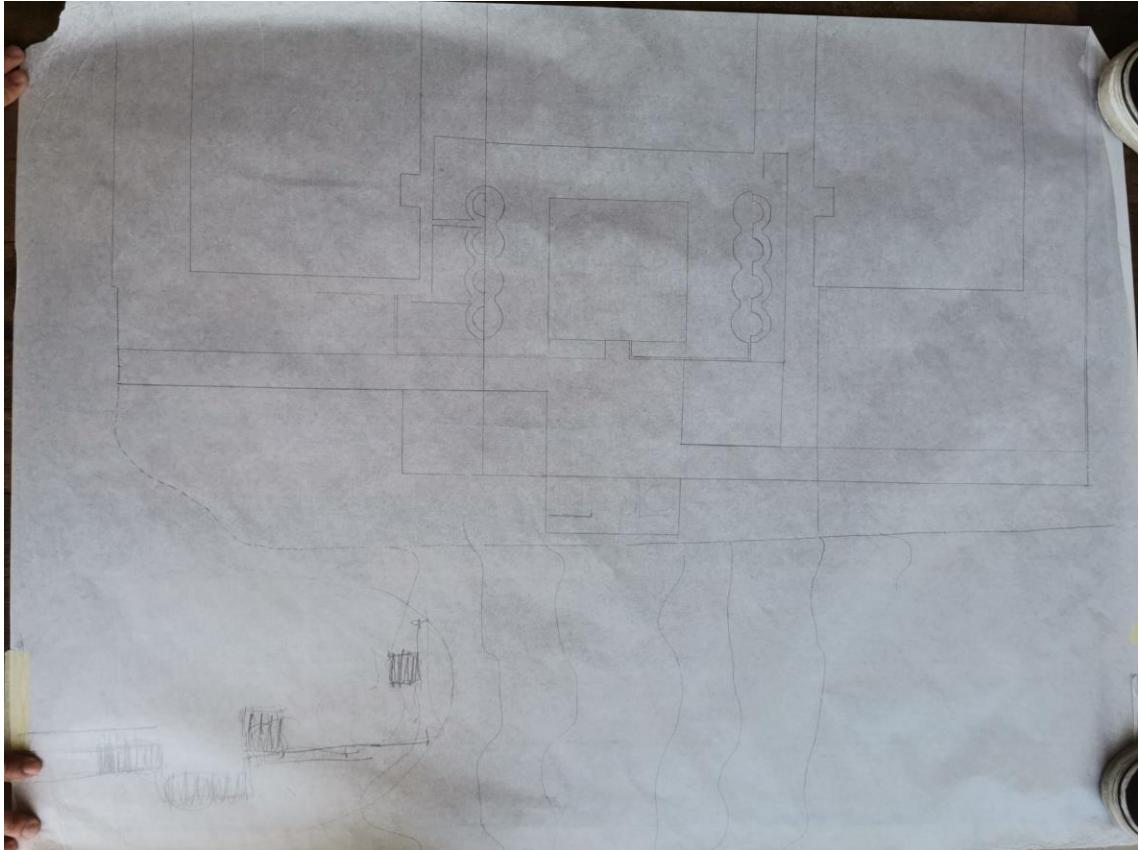


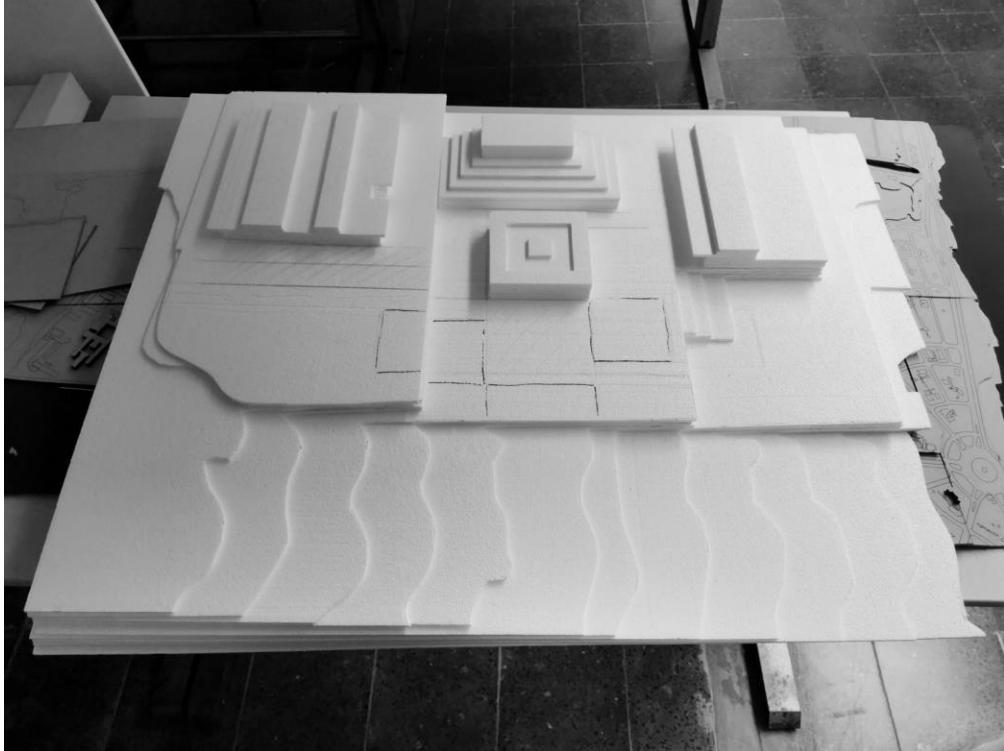


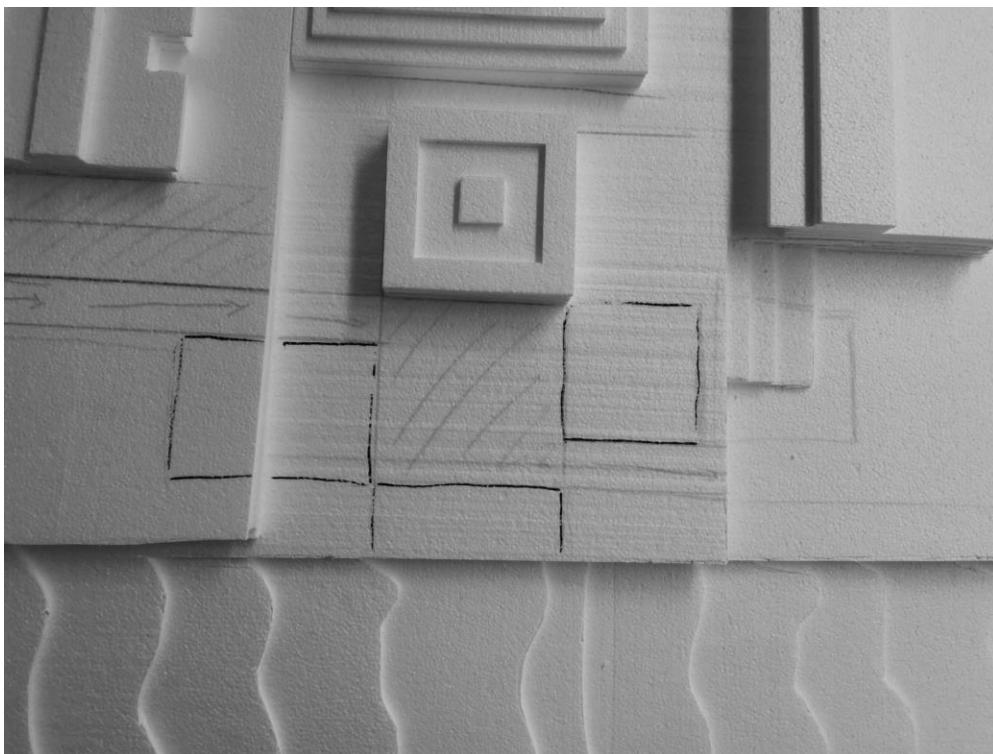


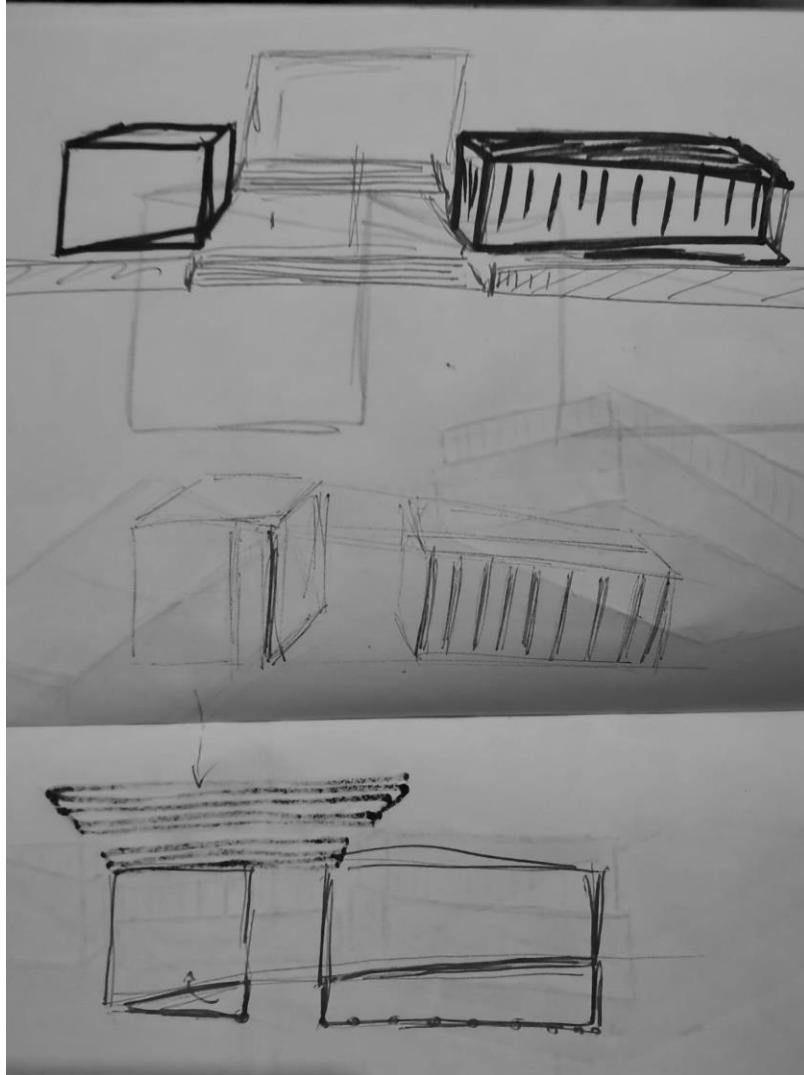


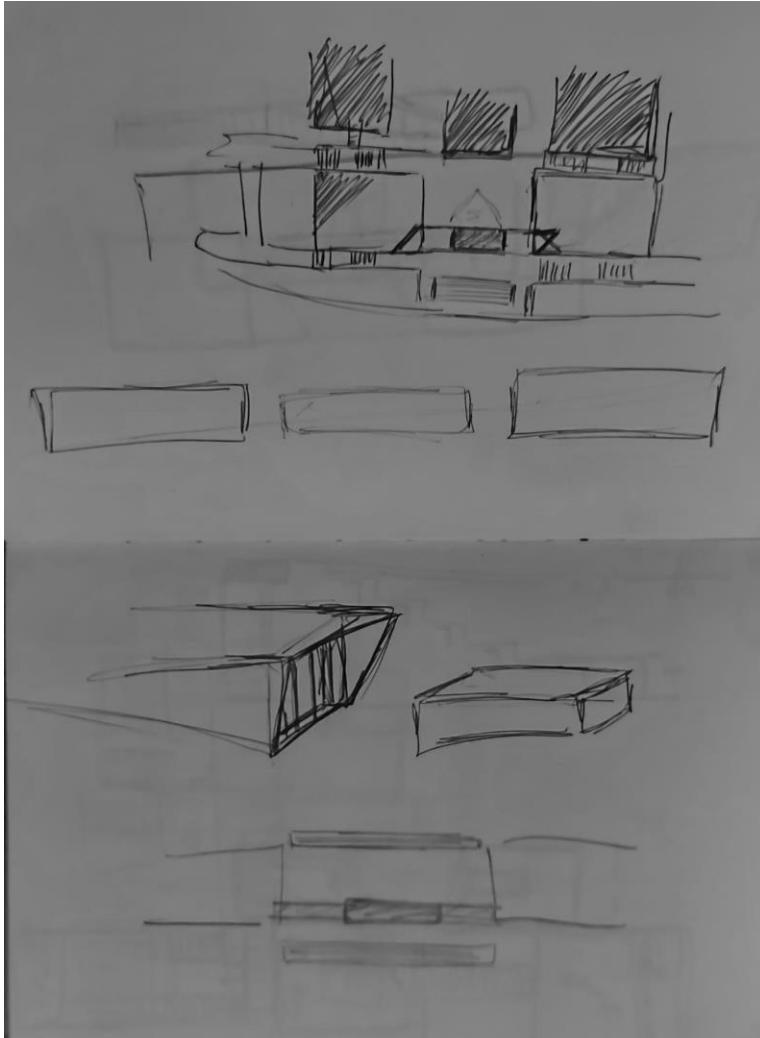


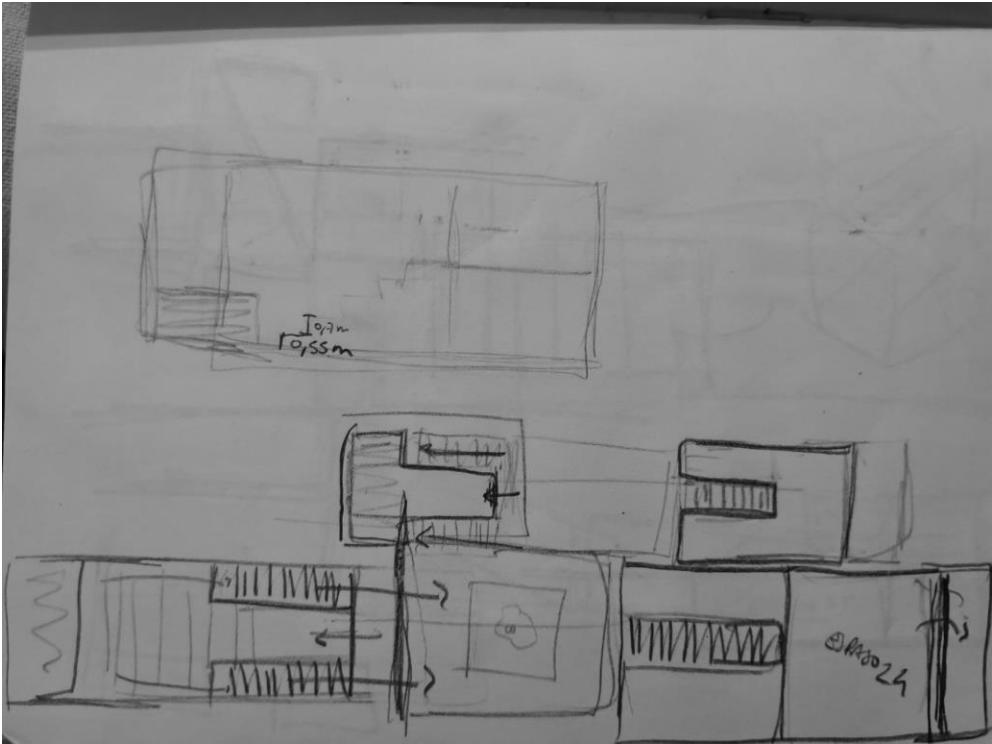


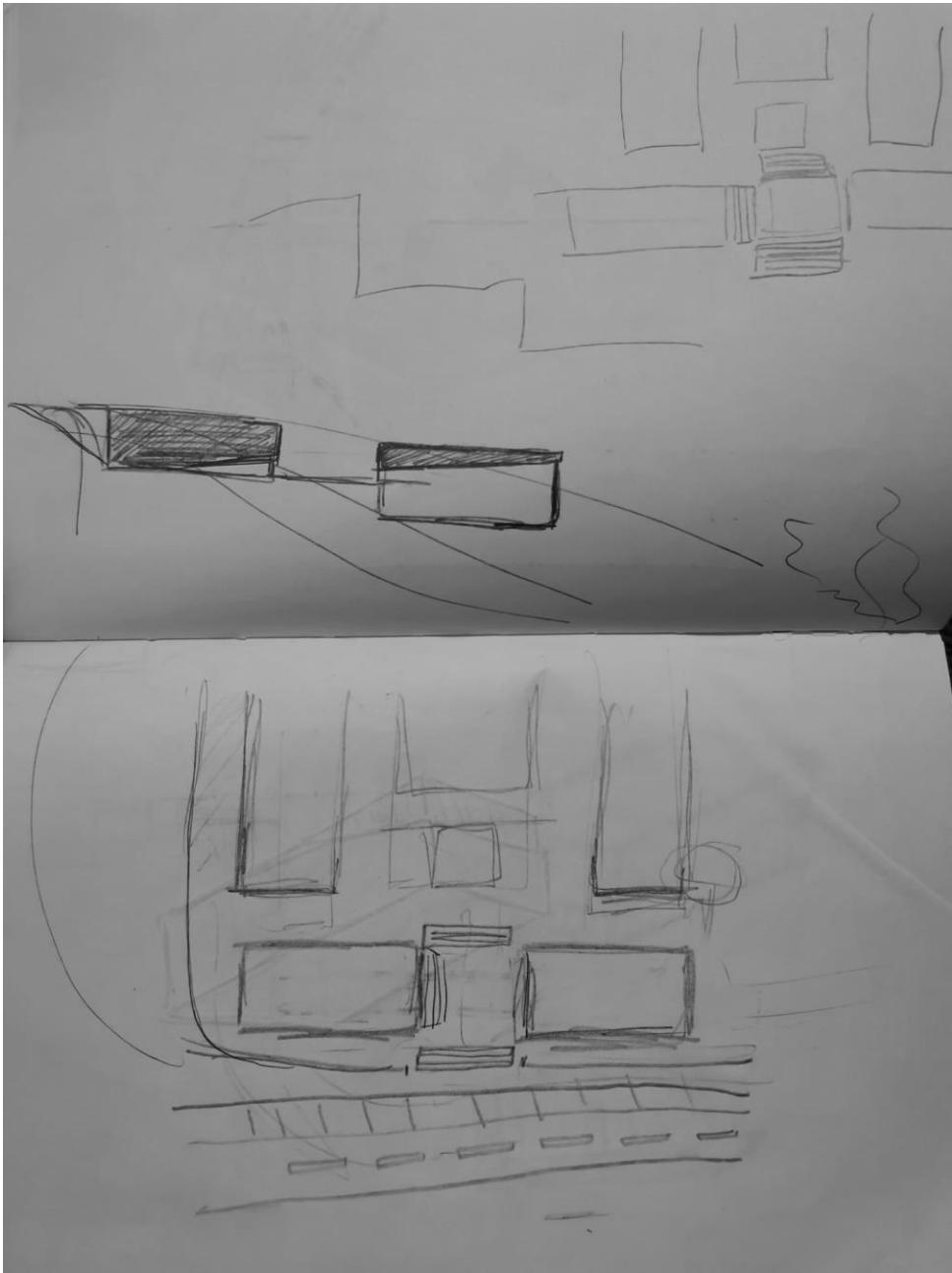


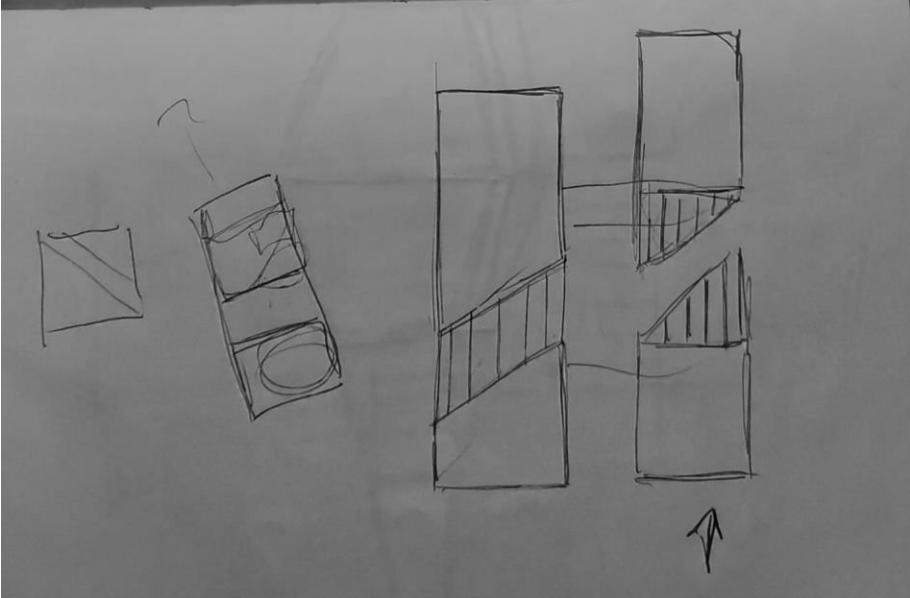
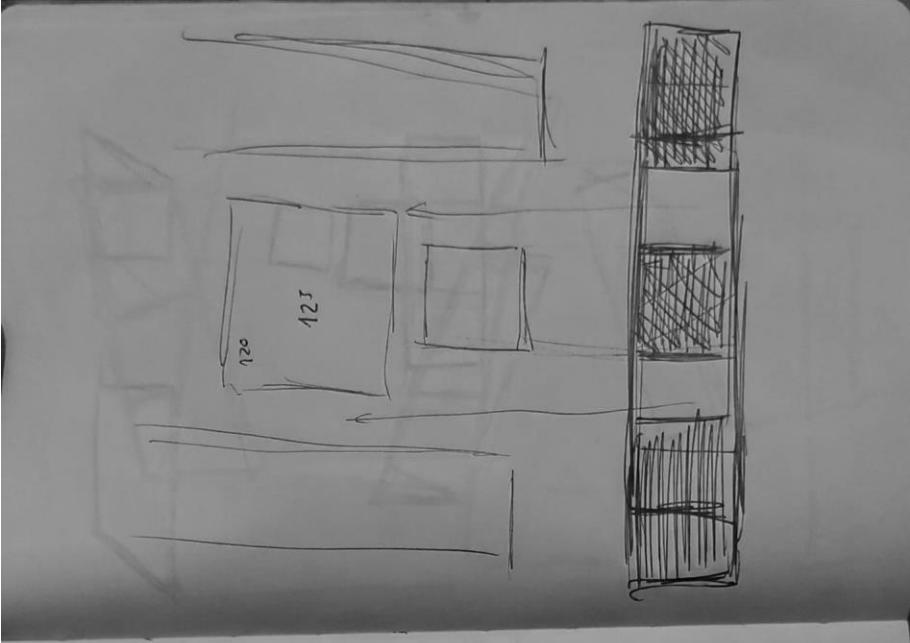


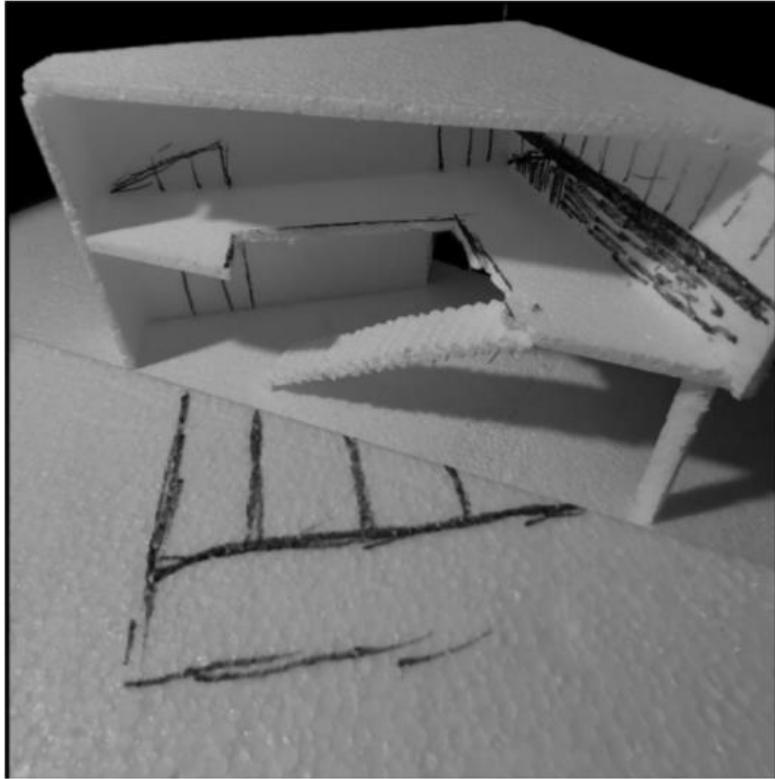


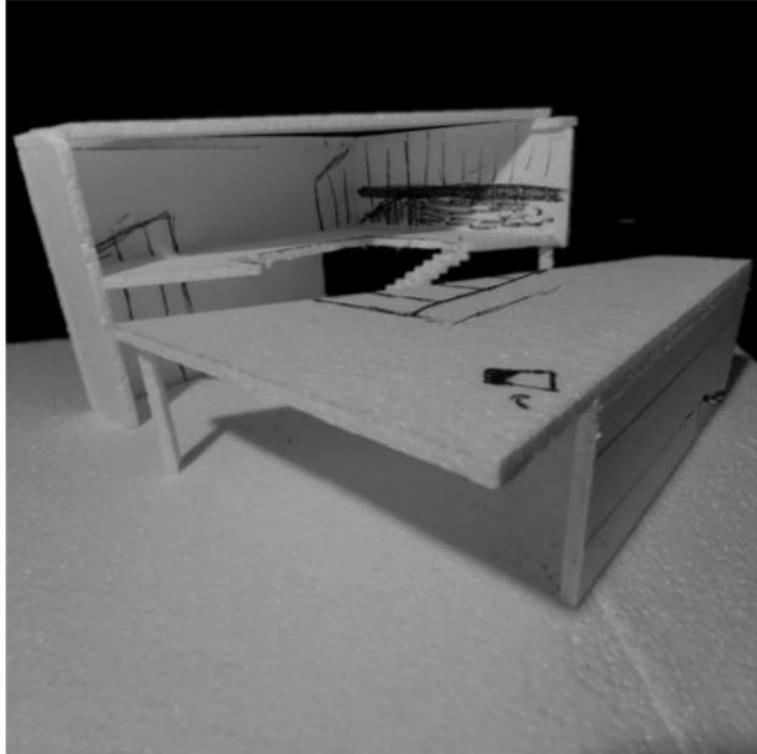


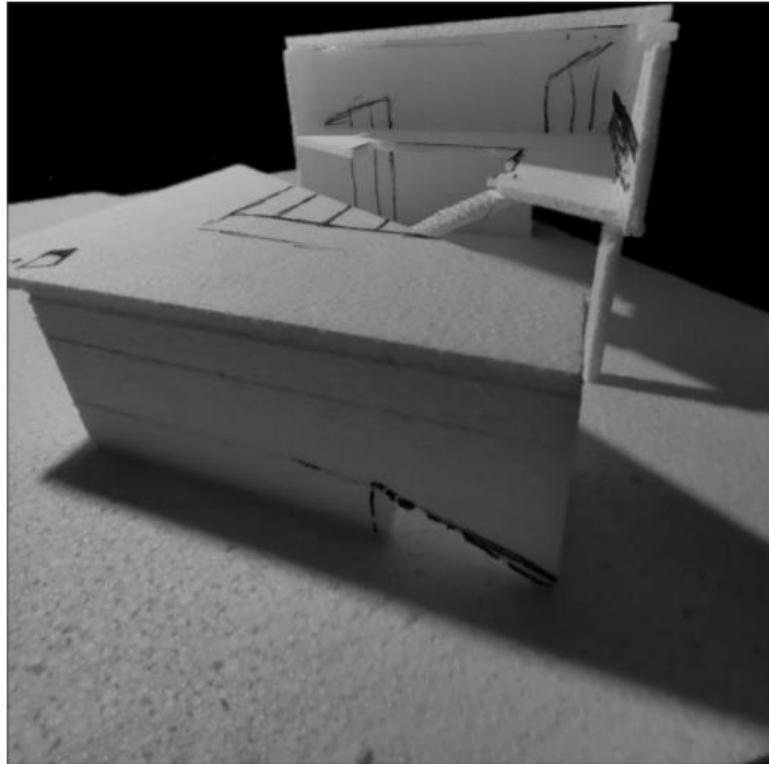


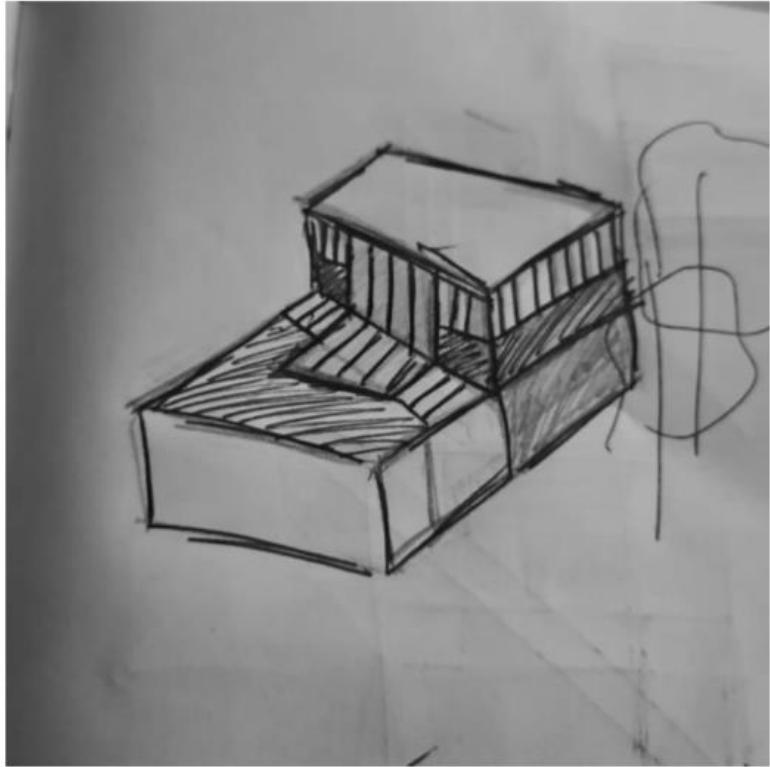


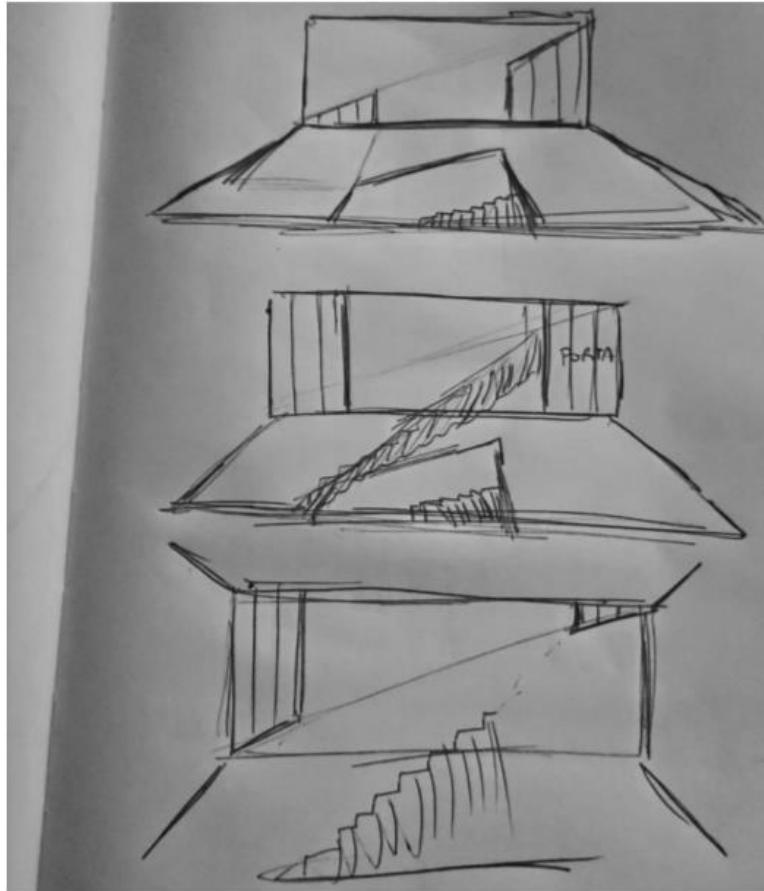


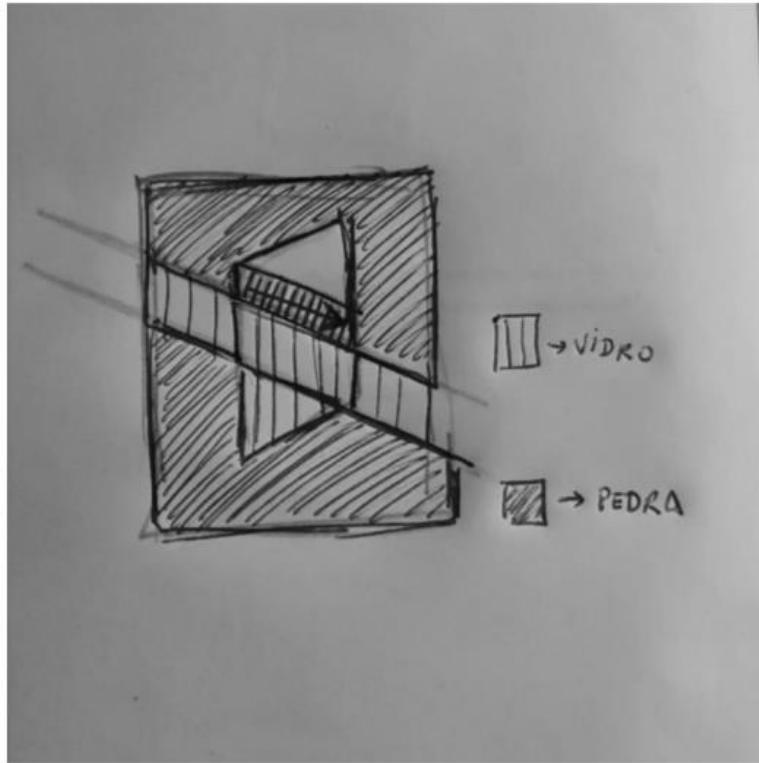


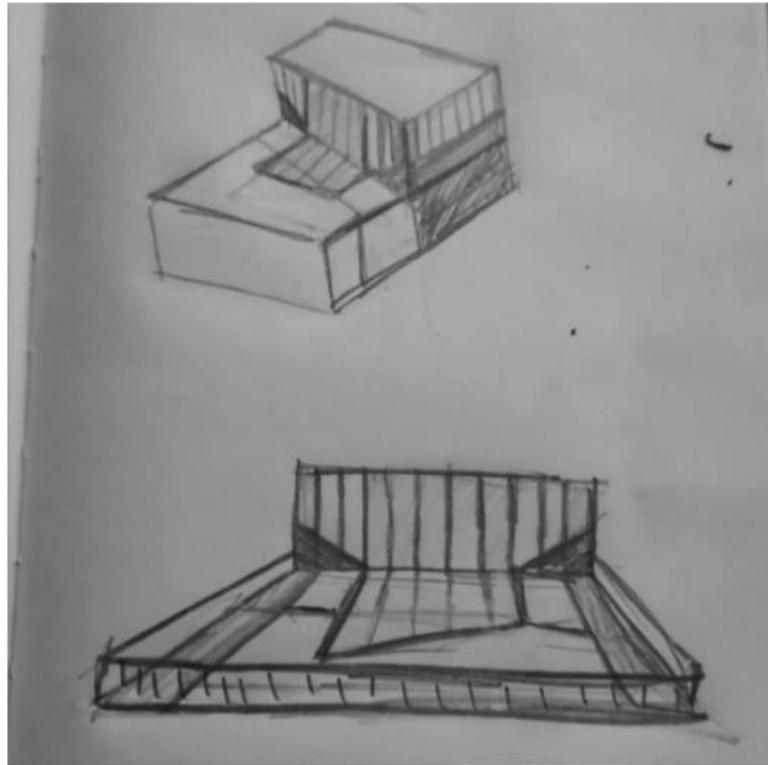




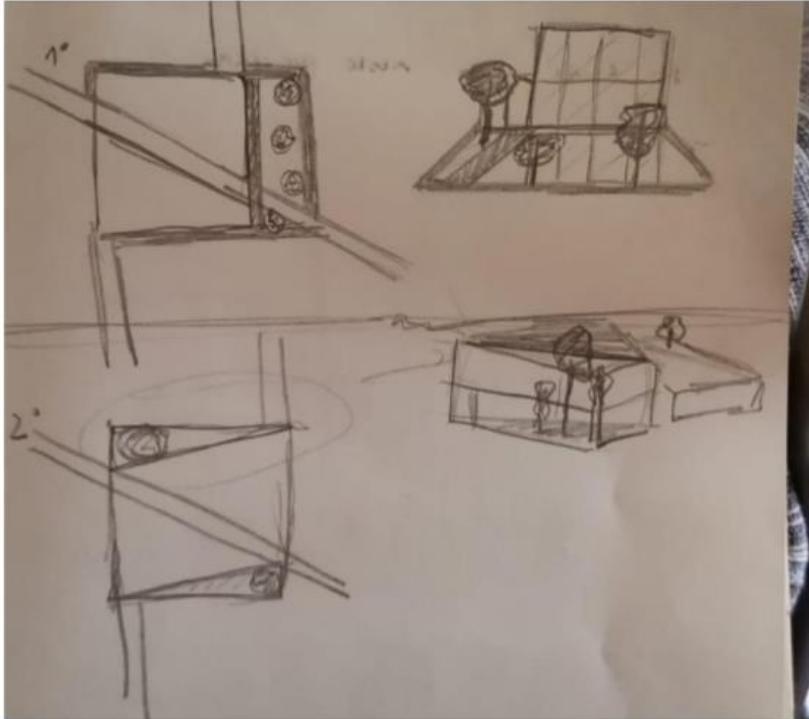




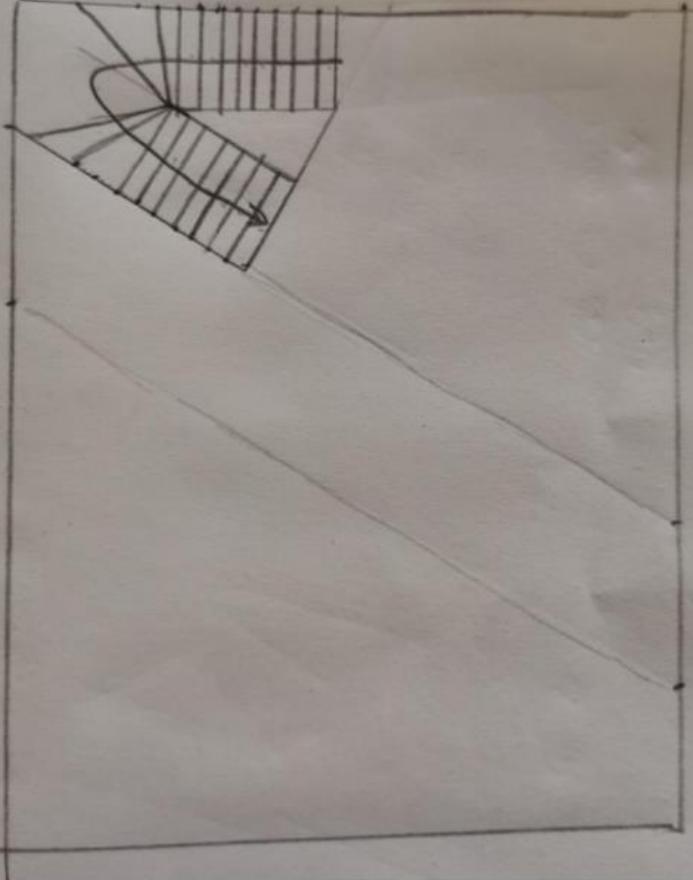


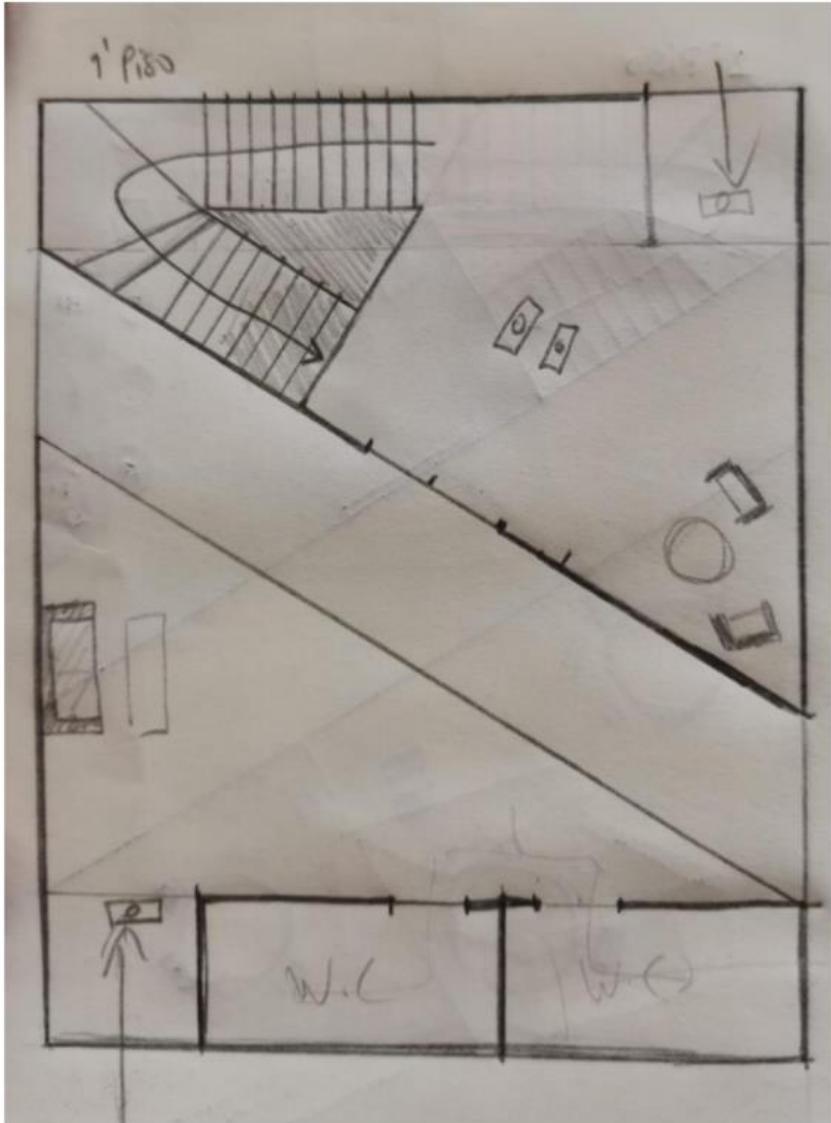




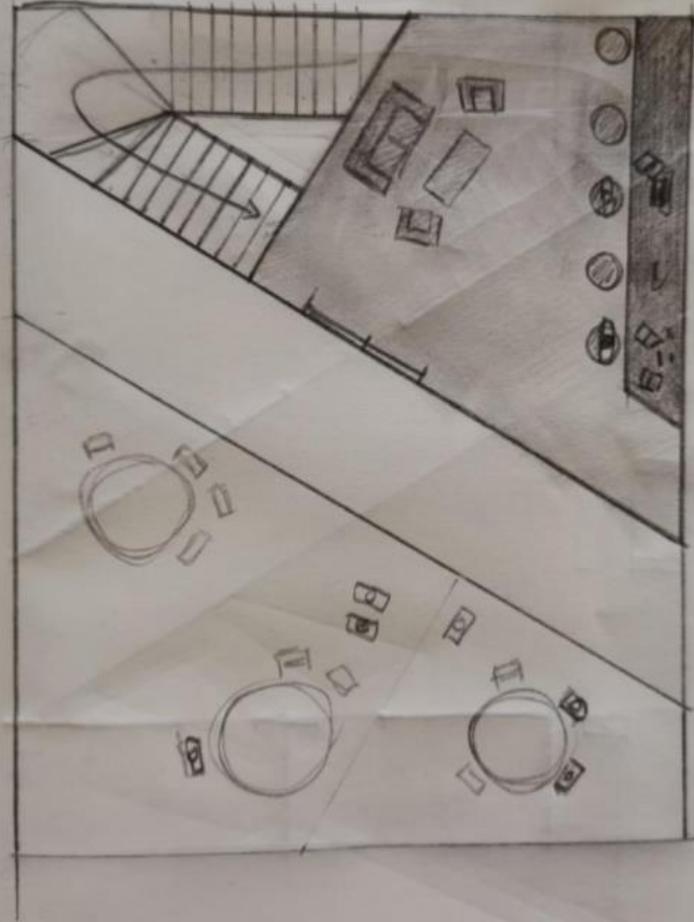


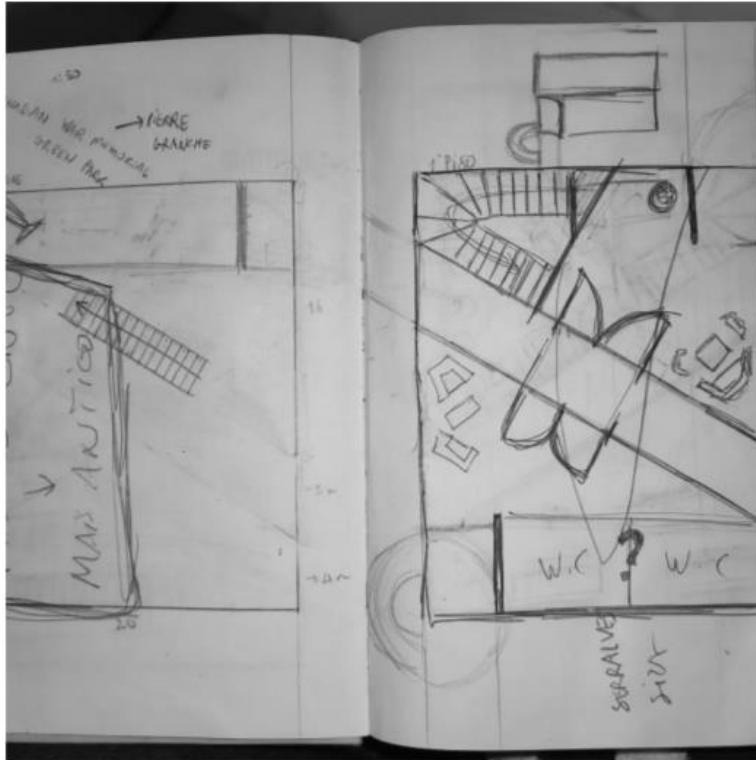
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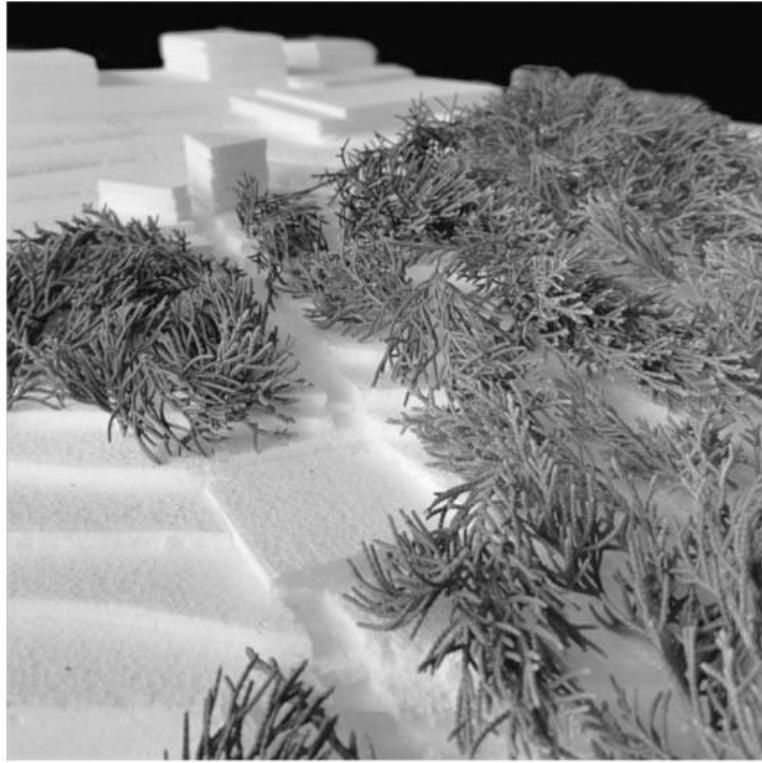


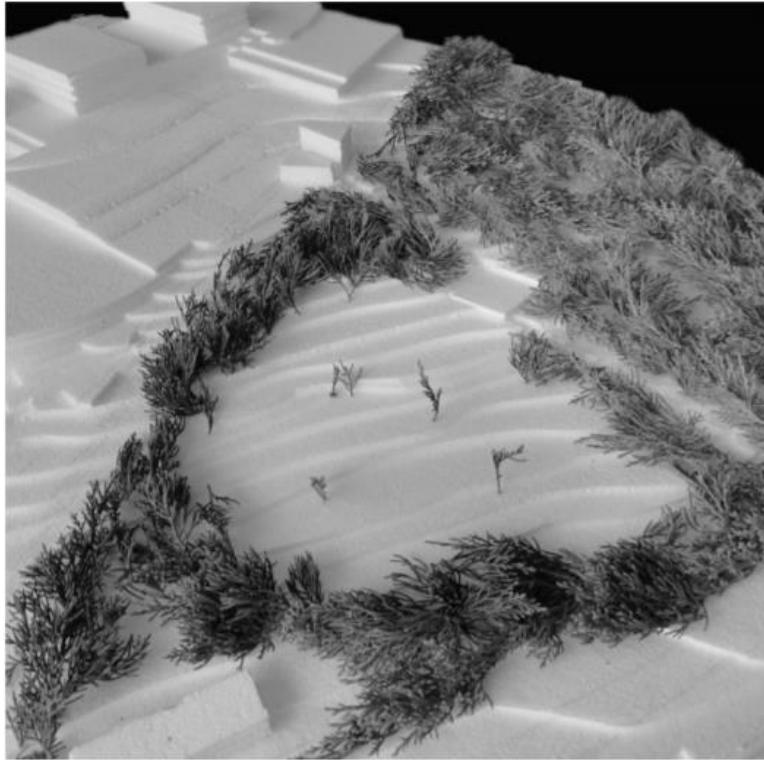


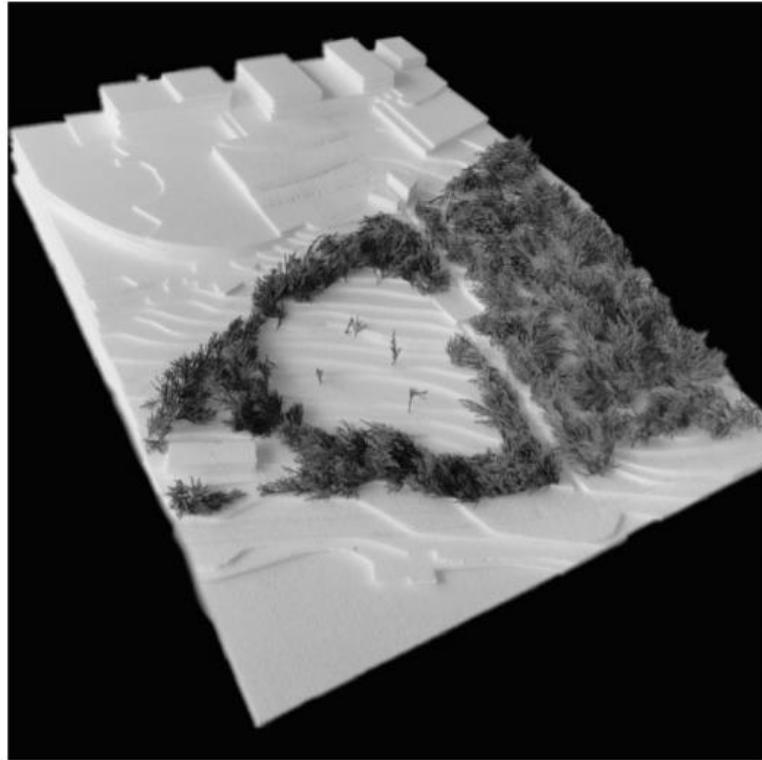
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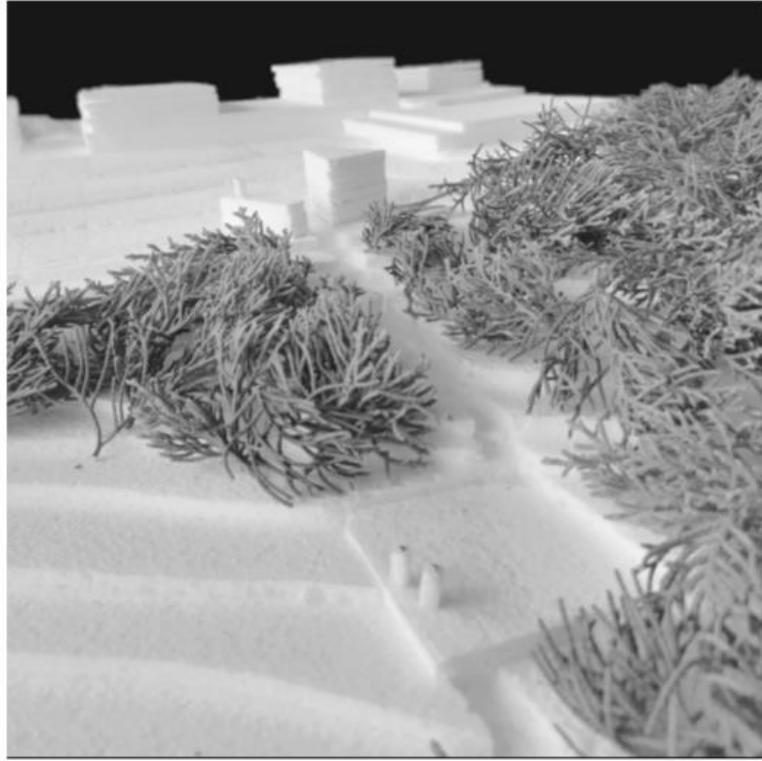


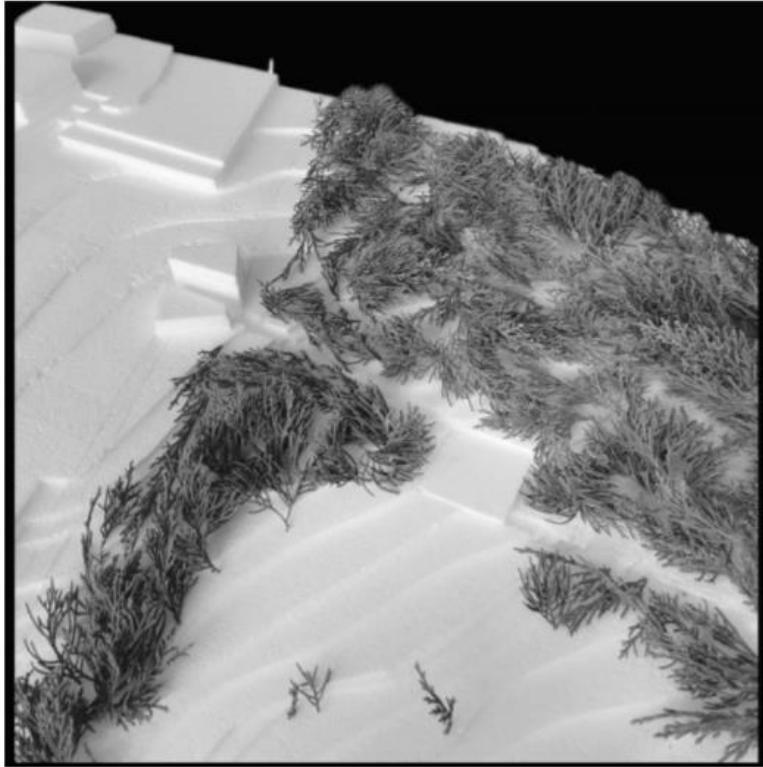


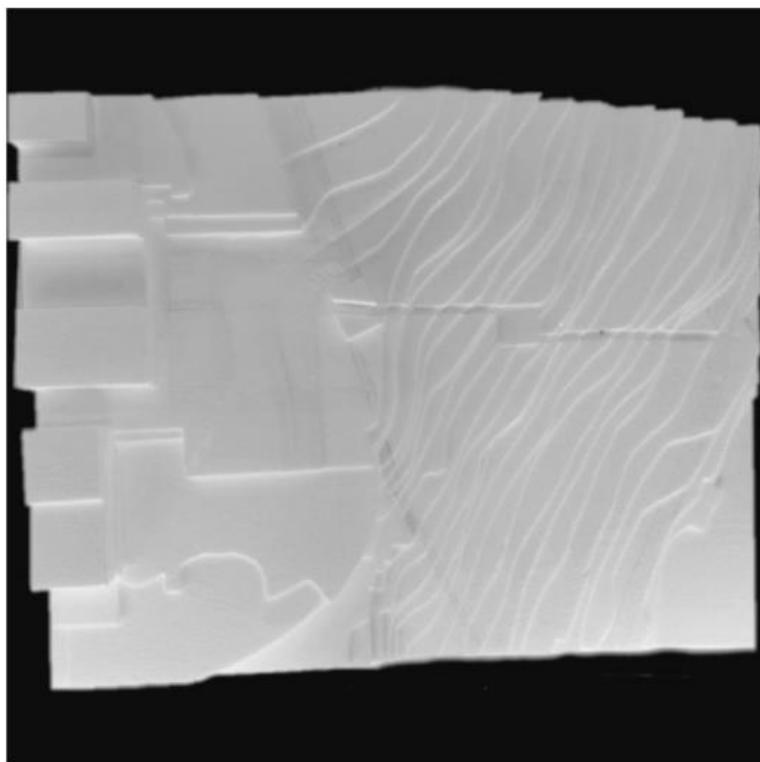


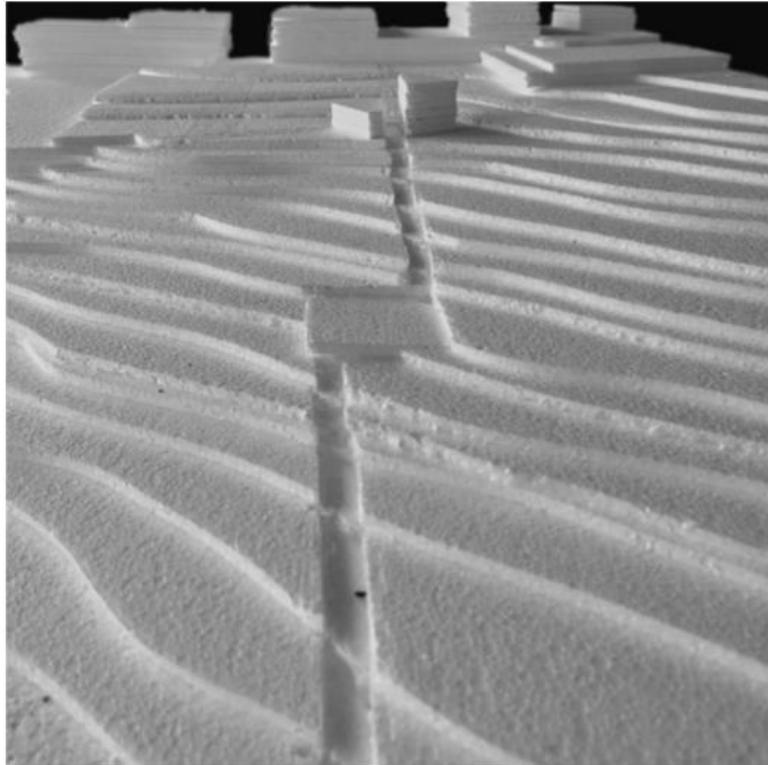




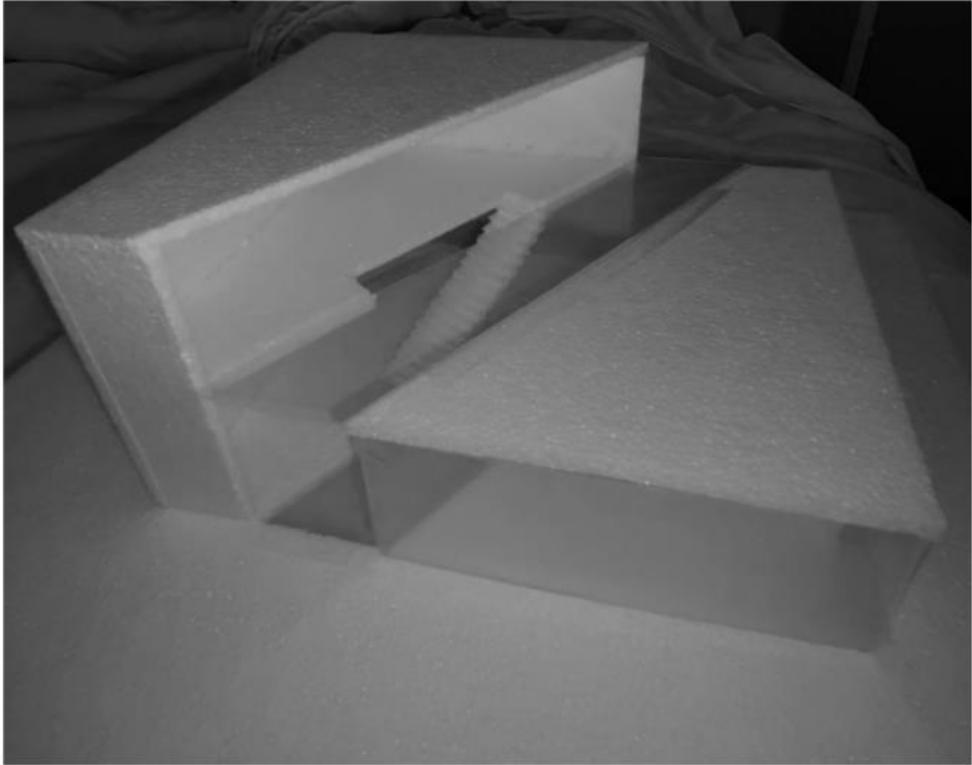


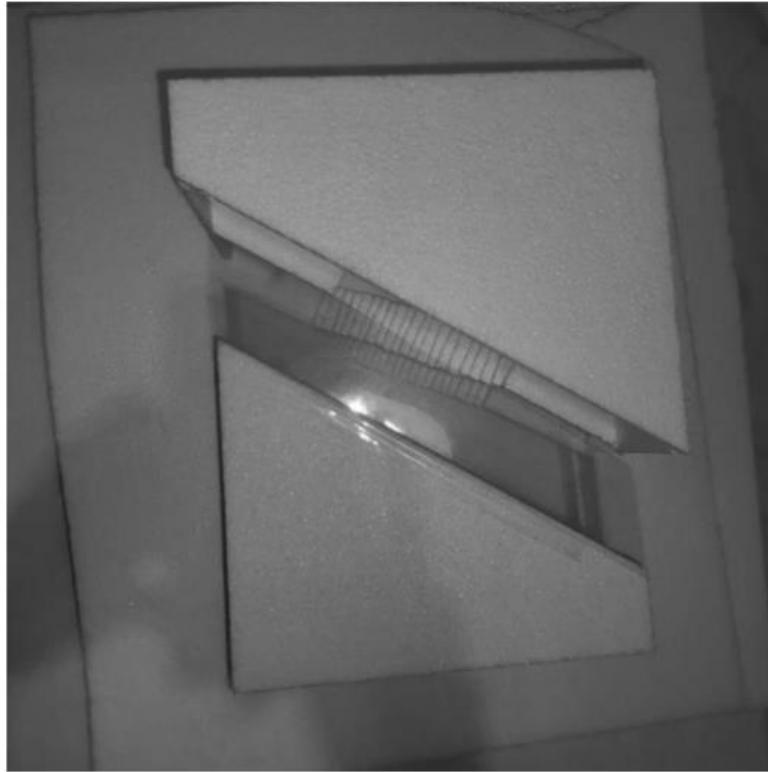


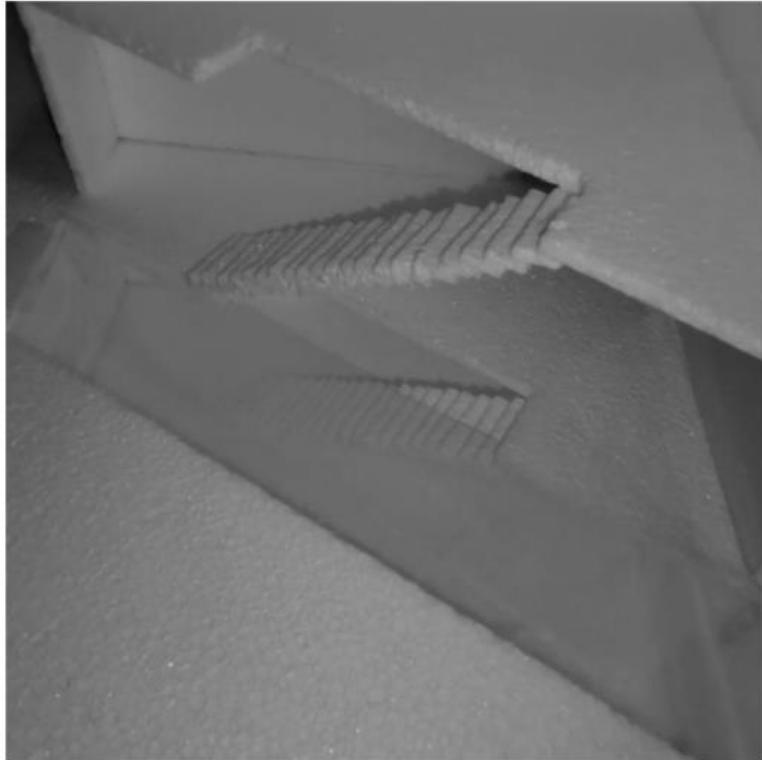


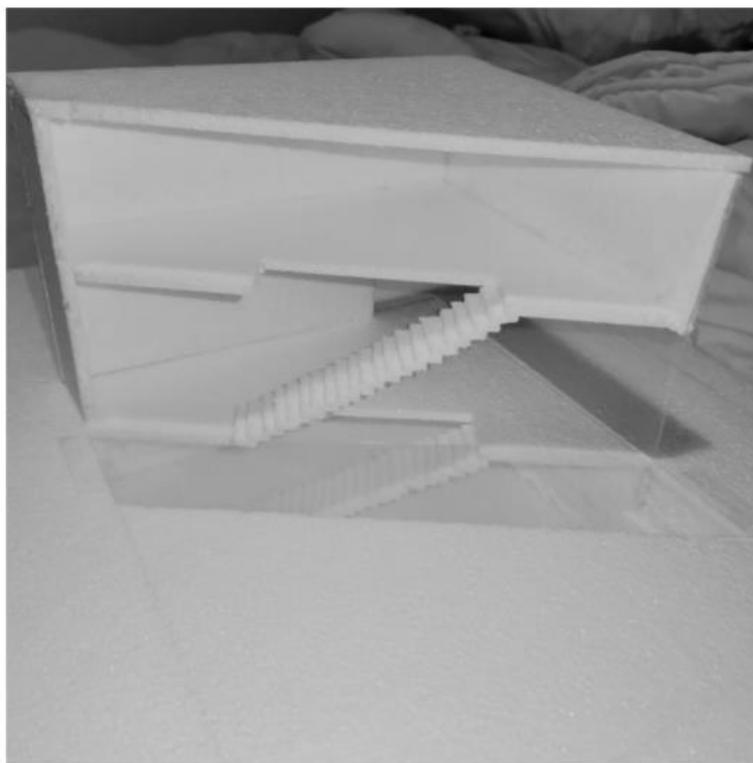


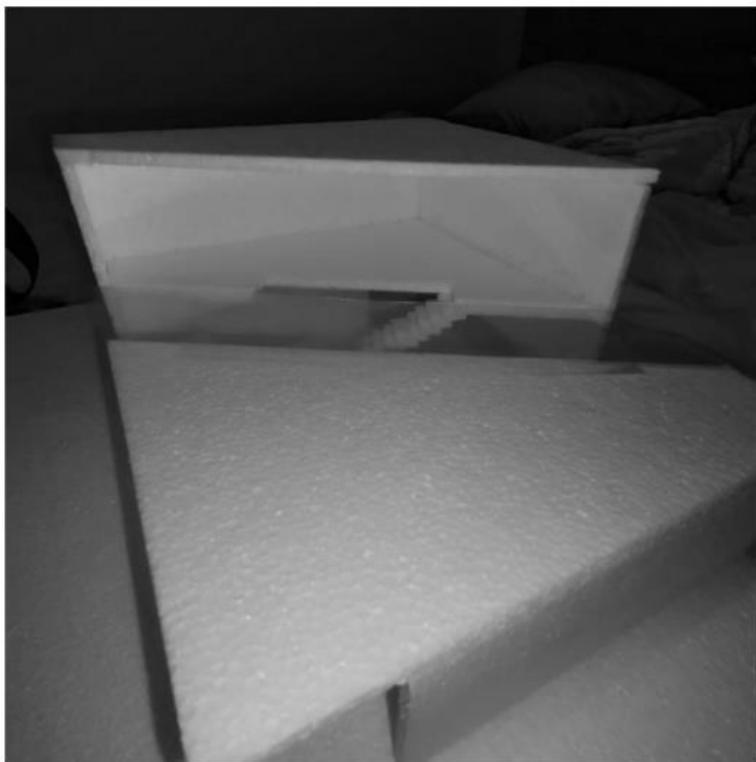


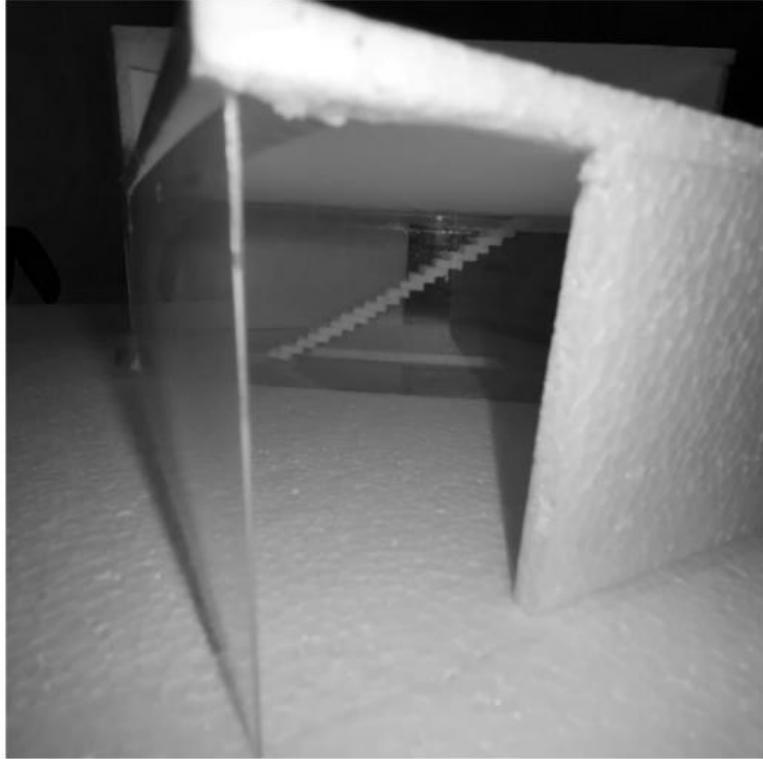


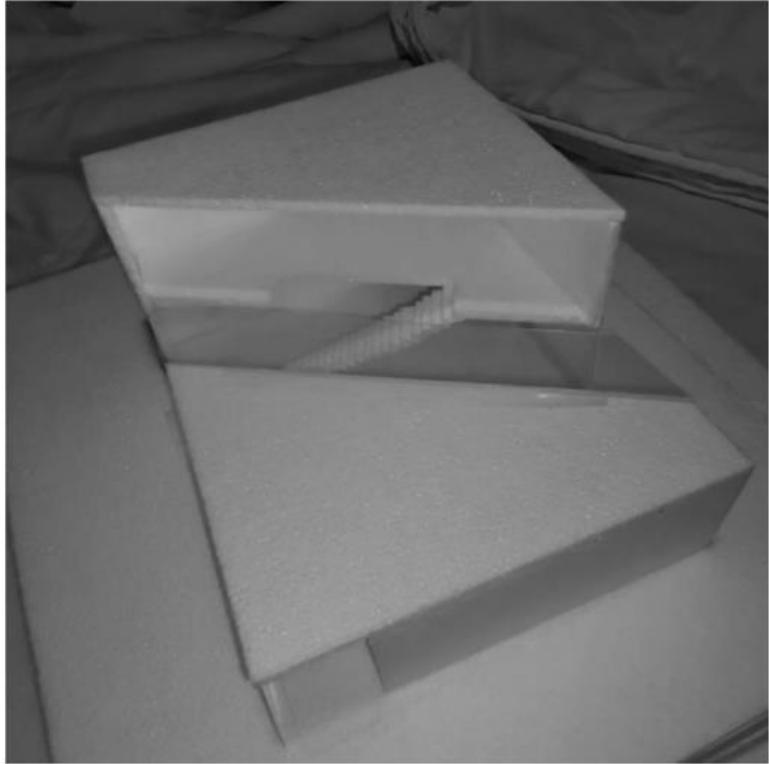


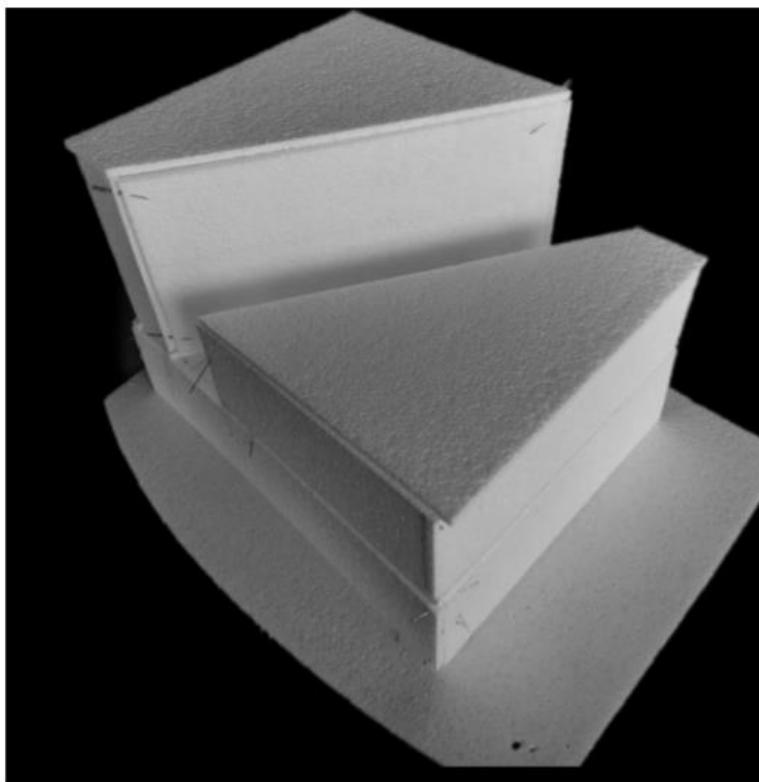


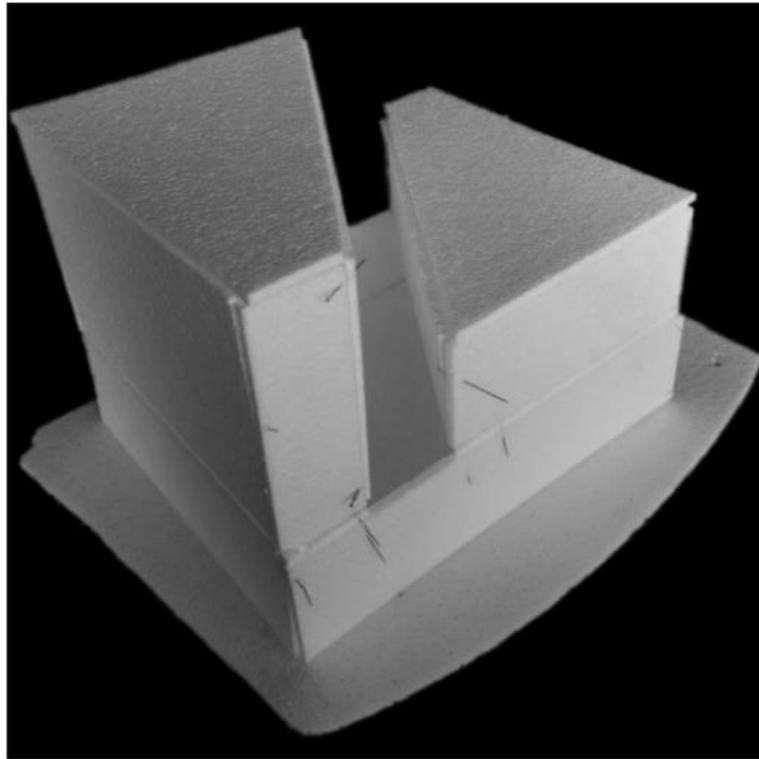


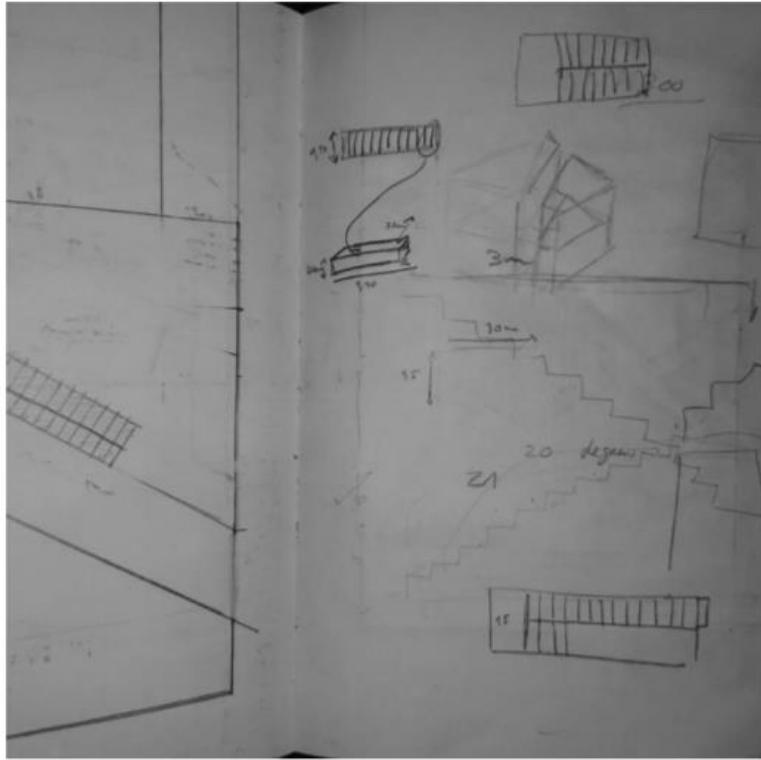


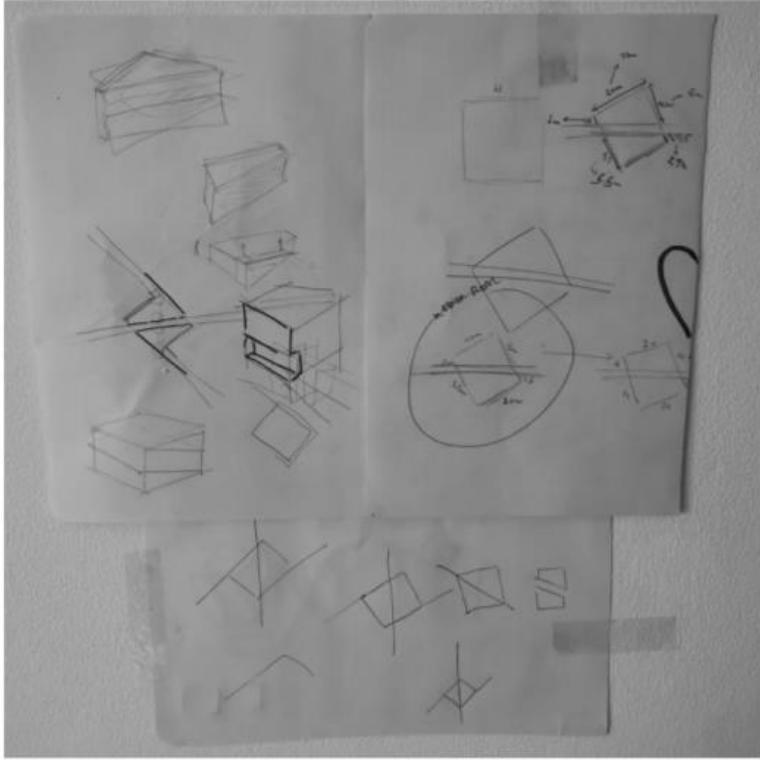


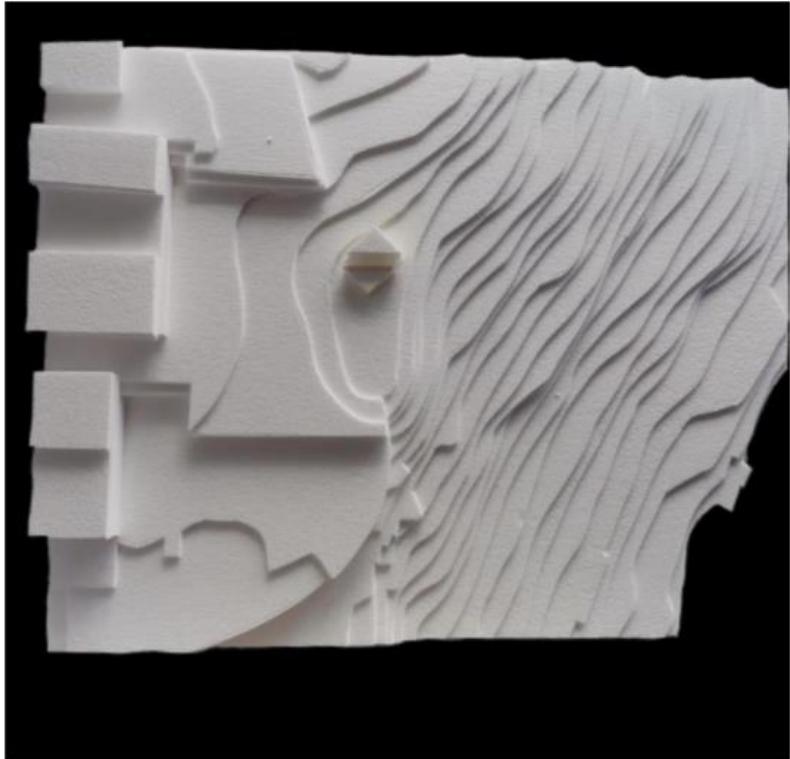


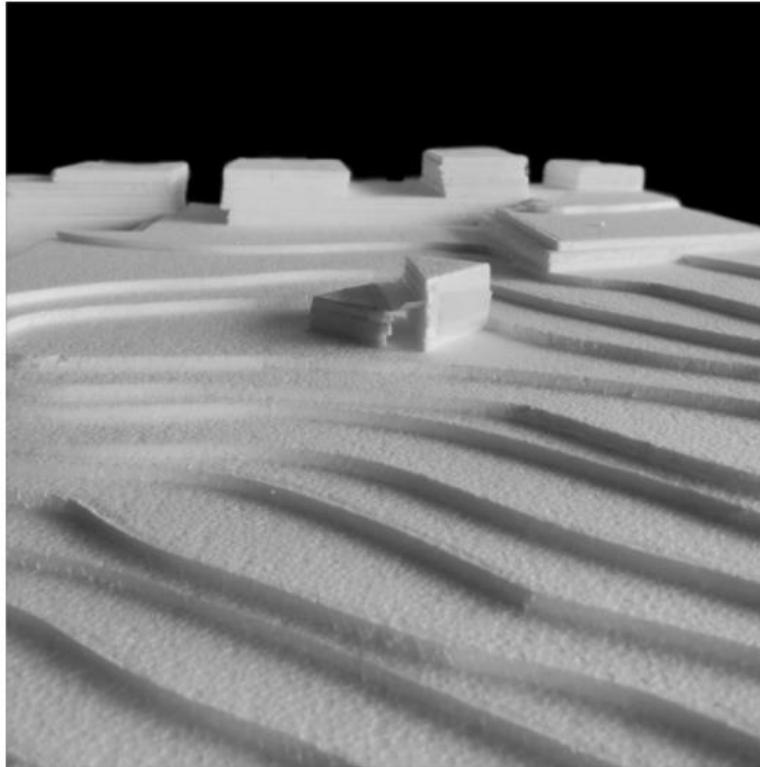


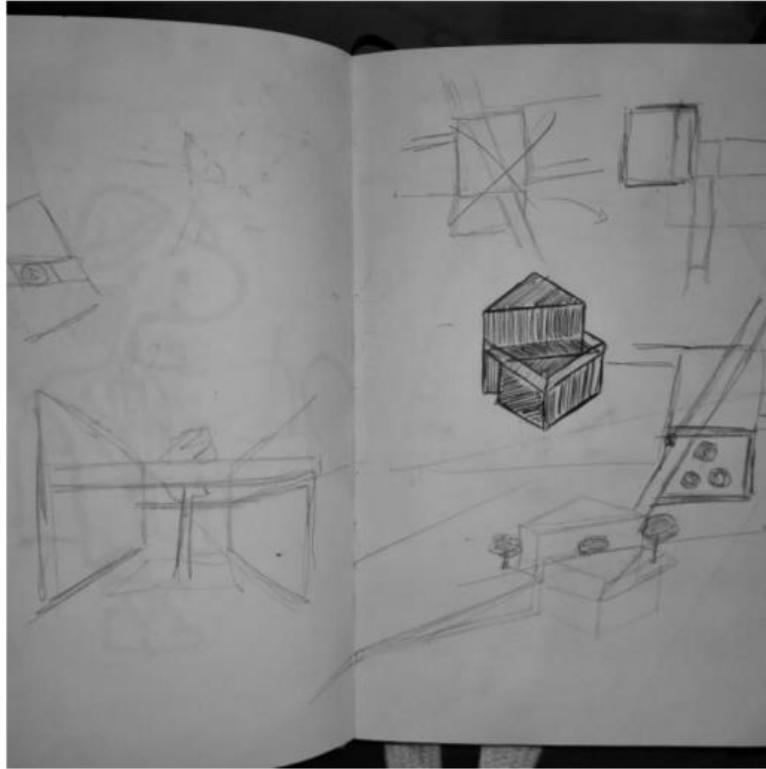


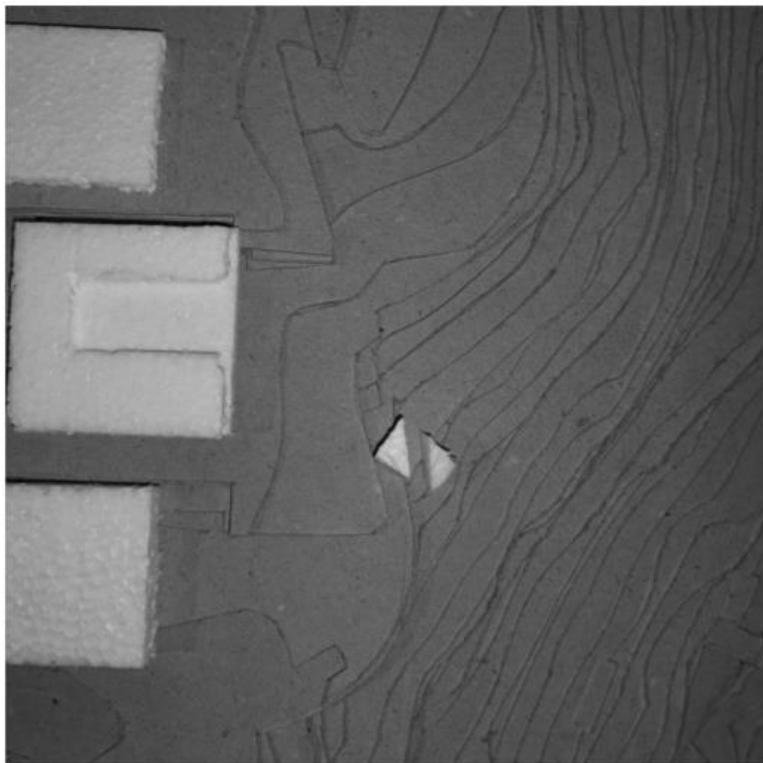


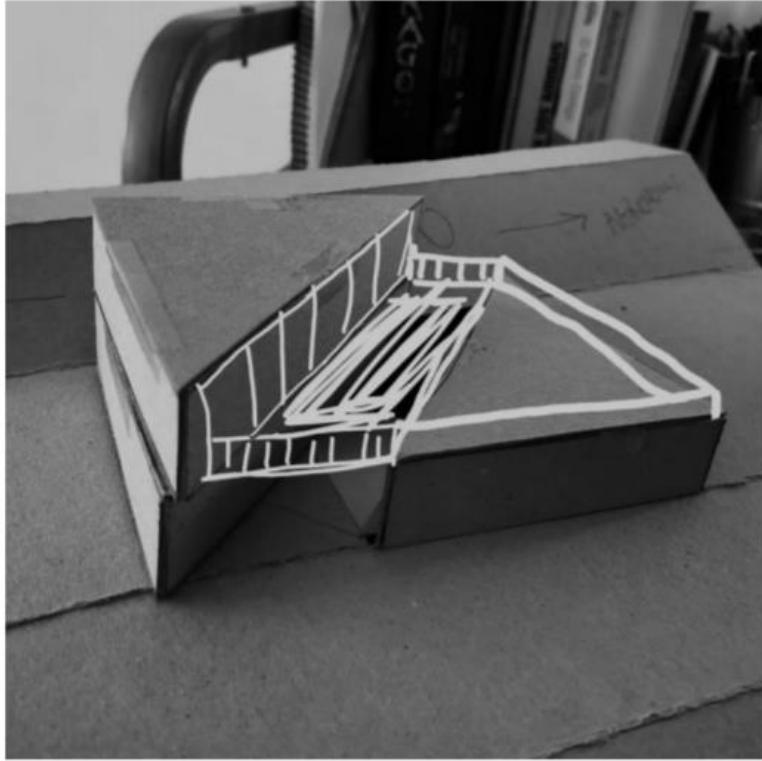


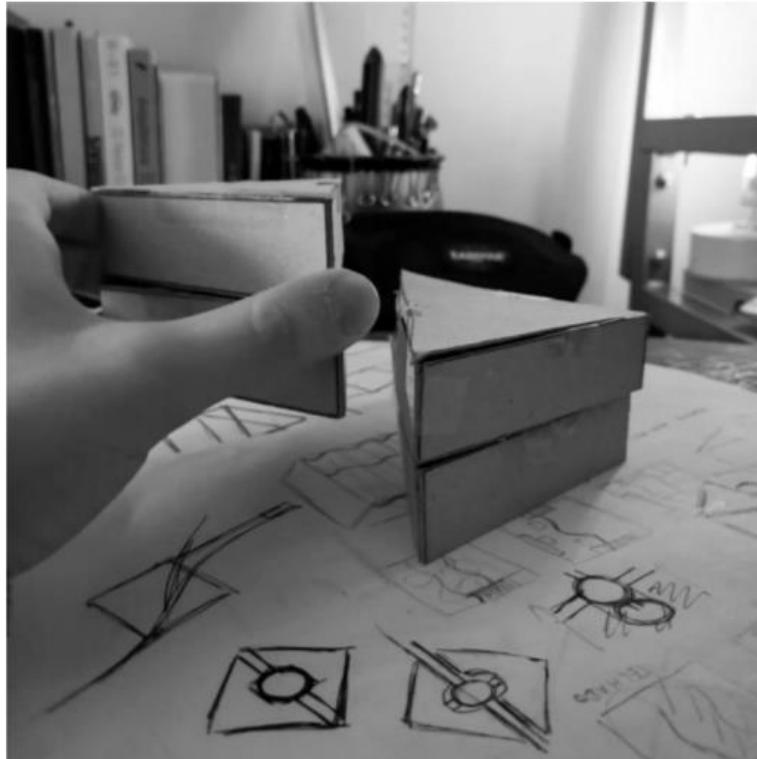


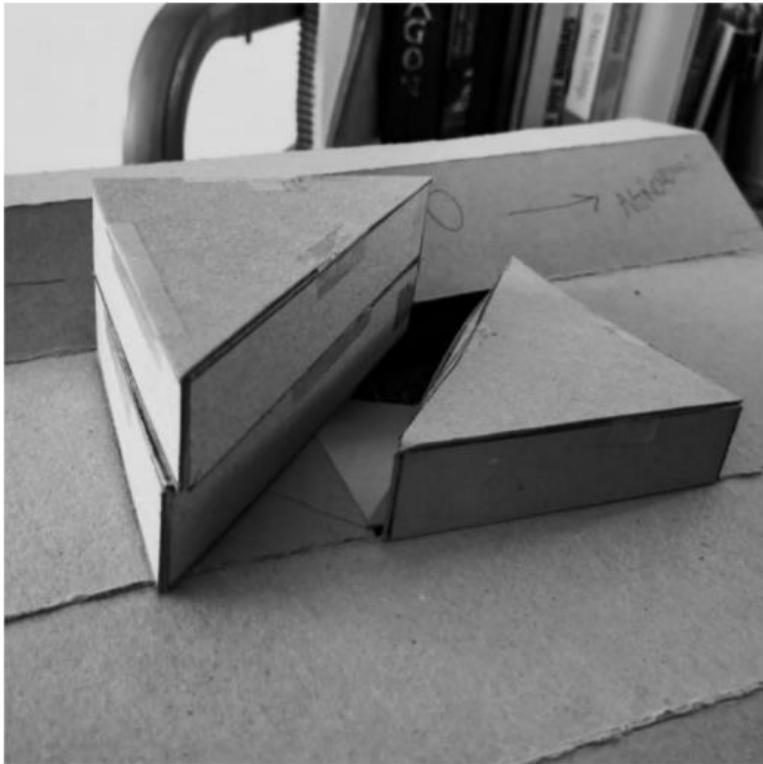


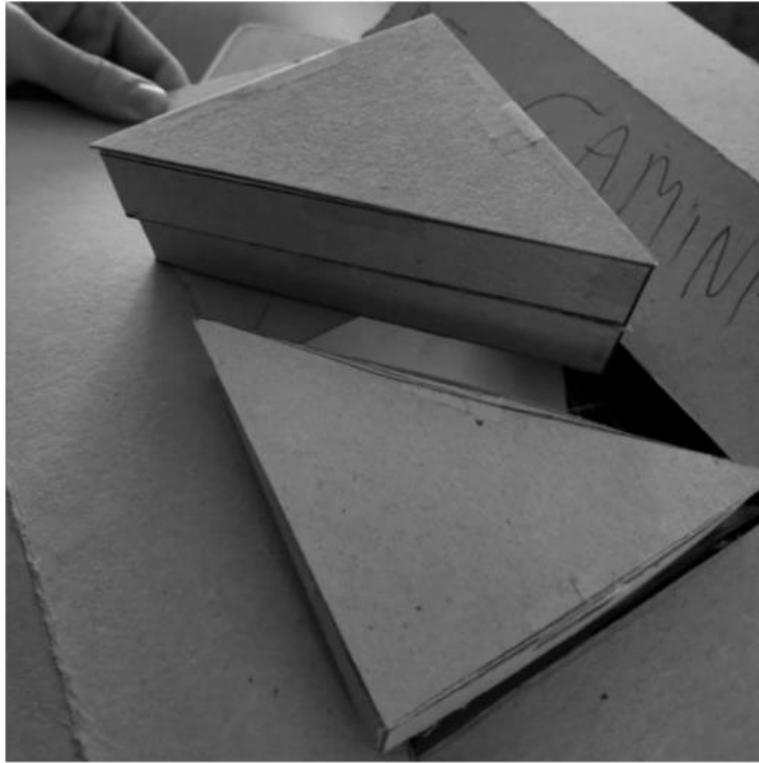


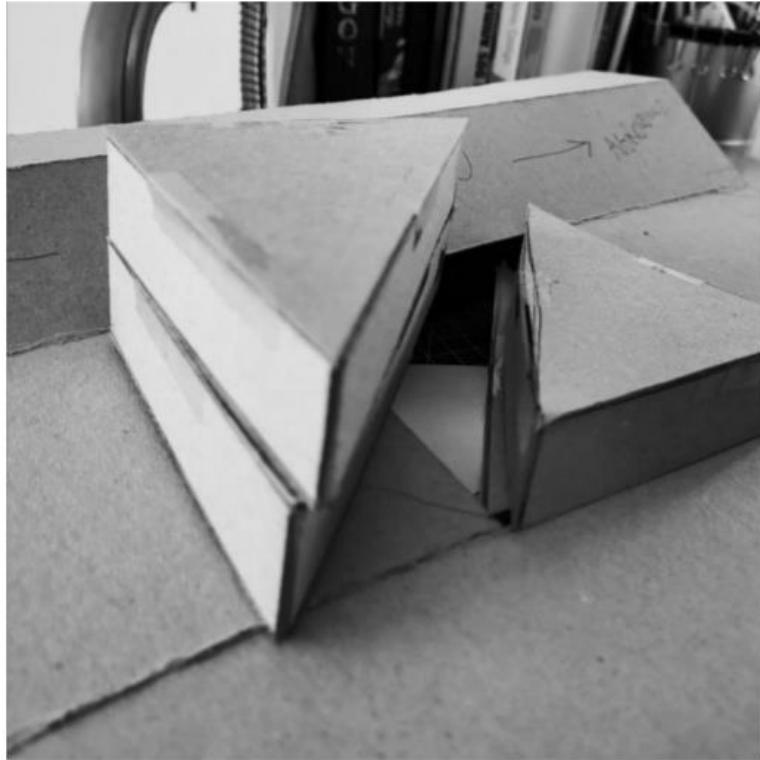


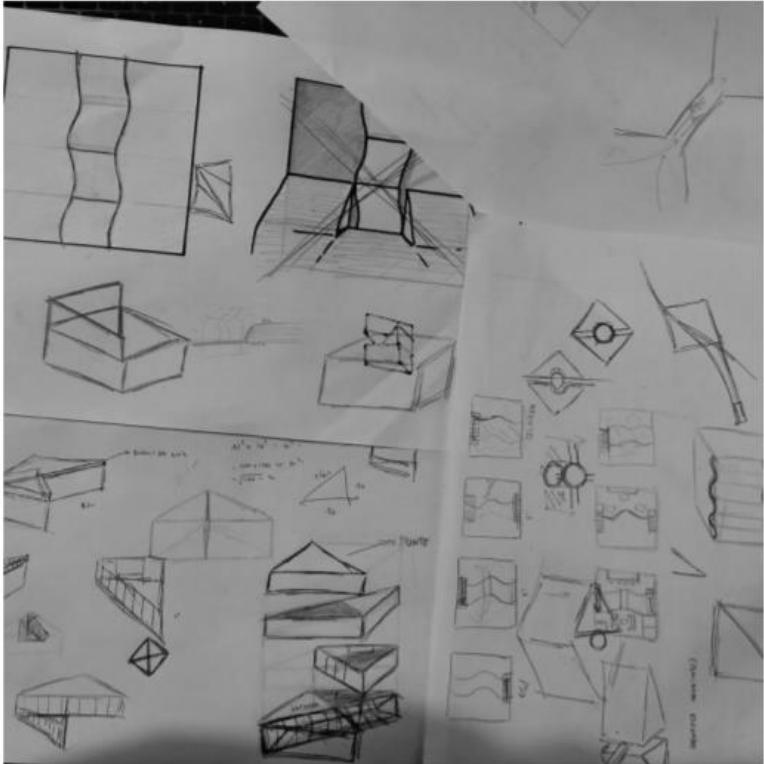


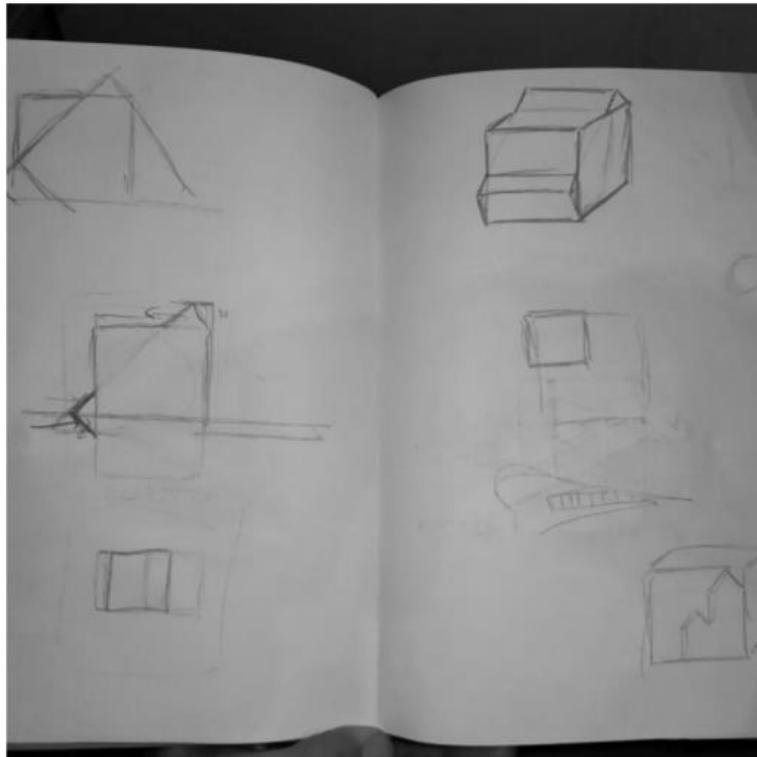


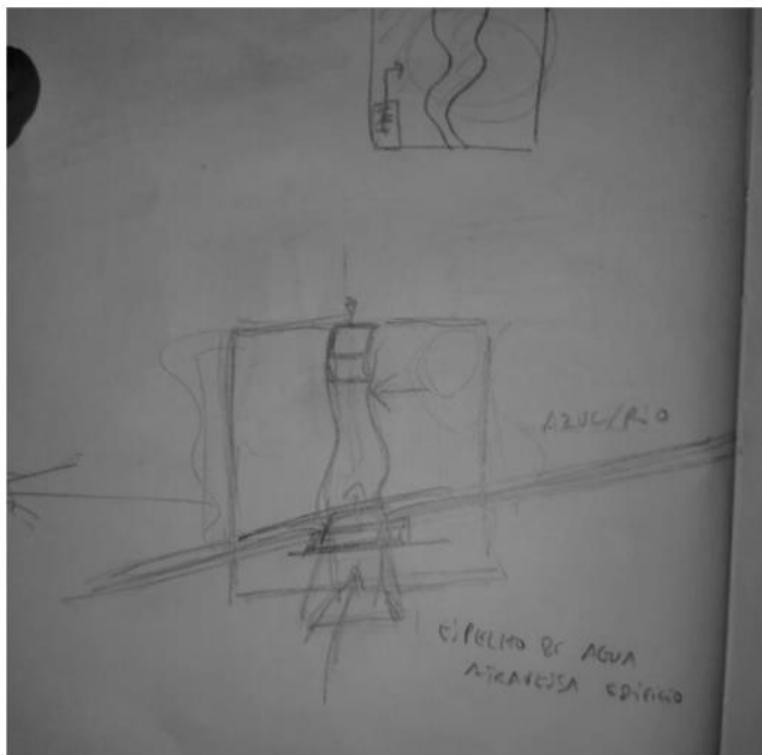






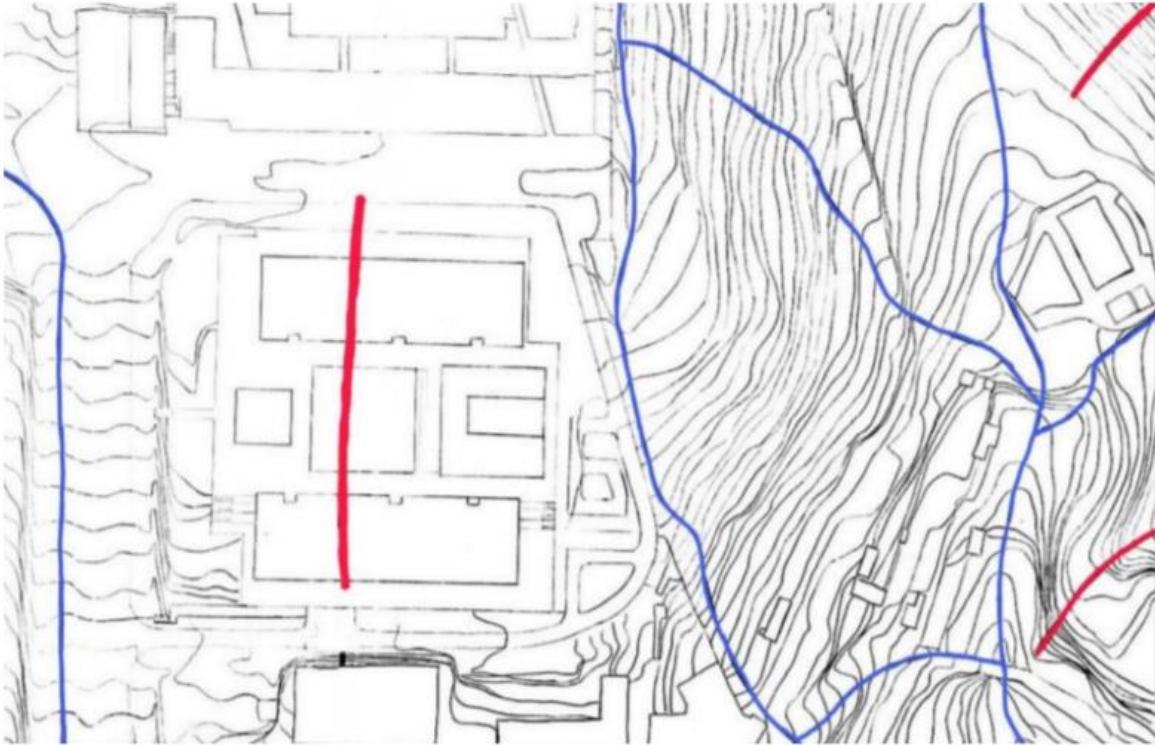


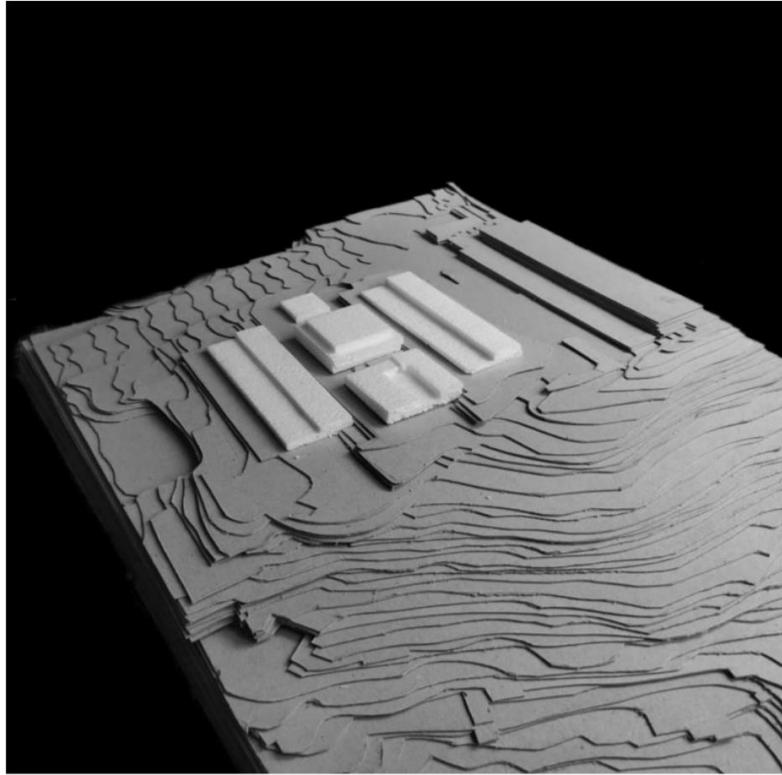












**Leituras comentadas**

Le Corbusier em “Conversa com os estudantes das escolas de arquitetura” reforça a ideia do espaço e como esta é bastante importante na própria arquitetura, “Por fora, a vossa arquitetónica acrescenta-se ao local, mas por dentro integra-o”. Juntamente com esta ideia Corbusier refere outros aspetos cruciais na arquitetura, como a Luz, a Funcionalidade, os Materiais, as técnicas a utilizar, entre outros. O arquiteto insiste também na ideia de percorrer o espaço arquitetónico para que este seja completamente vivido com todos os sentidos do espetador.

A interpretação comum dos monumentos é de que são edifícios estáticos, que sobreviveram décadas, séculos, ou até milénios imutáveis; mas isto não corresponde com a realidade. Edward Hollis fala-nos, portanto, do ícone arquitetónico que é o Parthenon, e como este chega aos dias de hoje tão semelhante, porém tão diferente do edifício que víamos na Grécia Antiga.

O Parthenon é um monumento que carrega consigo toda uma herança cultural, muitos foram os povos que por ele passaram, e que o habitaram das mais variadas maneiras, adequando-o às épocas subsequentes. Porém com tanto uso este monumento chegou a ruir e a ser reconstruído bastantes vezes, e cada vez que este é reconstruído afastamo-nos cada vez mais da sua forma original. Eventualmente o Parthenon não poderá ser mais reconstruído e, aí sim, será atingida a sua perfeição.

A Arquitetura tal como as outras artes vai acompanhando a história da humanidade, mudando e evoluindo consoante as décadas. Porém somente a Arquitetura tem de ser vivida, sentida e habitada para poder ser realmente compreendida.

O século XX, foi marcado pelas suas notórias e radicais mudanças na sociedade, trazidas pelas evoluções científicas e artísticas que se viviam na época. A Arquitetura não ficou indiferente a estas mudanças e evoluiu no sentido de viver o espaço de uma maneira que nunca antes tinha sido abordada. Pierre Francastel faz referência a Le Corbusier como sendo um arquiteto que através dos seus edifícios foi capaz de vincar esta arquitetura moderna, referindo também a sua obra mais emblemática, a Villa Savoye, que reúne em si os 5 princípios da arquitetura moderna. Através de todas as mudanças que ocorreram no século passado, podemos hoje em dia, viver e trabalhar arquitetura de uma maneira mais aberta, acessível e dinâmica.

No texto “A Construção do Sentido da Arquitetura” o autor refere a importância da vivência e da habitação do espaço. A Arquitetura apenas ganha o seu sentido quando é vivida.

Podemos entender isto um pouco melhor através do exemplo dado pelo autor, temos uma sala e um corredor, e estes só ganham esse nome quando são vividos, dando-lhes o seu sentido, pouco serve ter uma sala que não é vivida, ou um corredor que não é atravessado, outro exemplo é o da roupa, um chapéu só ganha o seu verdadeiro sentido quando colocado.

Gorjão refere também a possibilidade da alteração do espaço e das suas fronteiras, algo que se vê atualmente na arquitetura contemporânea. Em vez de se ter um espaço para habitar e outro para atravessar, vive-los em conjunto.

Resumindo nós vivemos simbioticamente com a Arquitetura, visto que esta não existe sem a habitar, e nós não vivemos sem a habitar, tal como Churchill refere “Formamos os edifícios e, depois, eles formam-nos a nós”