

Laboratório de Arquitectura II

2º semestre

João Filipe Oliveira Fernandes

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1ª Fase

Lado Nascente

Proposta

Imagem de referência

Citação – Síntese da proposta

Esquiço de síntese

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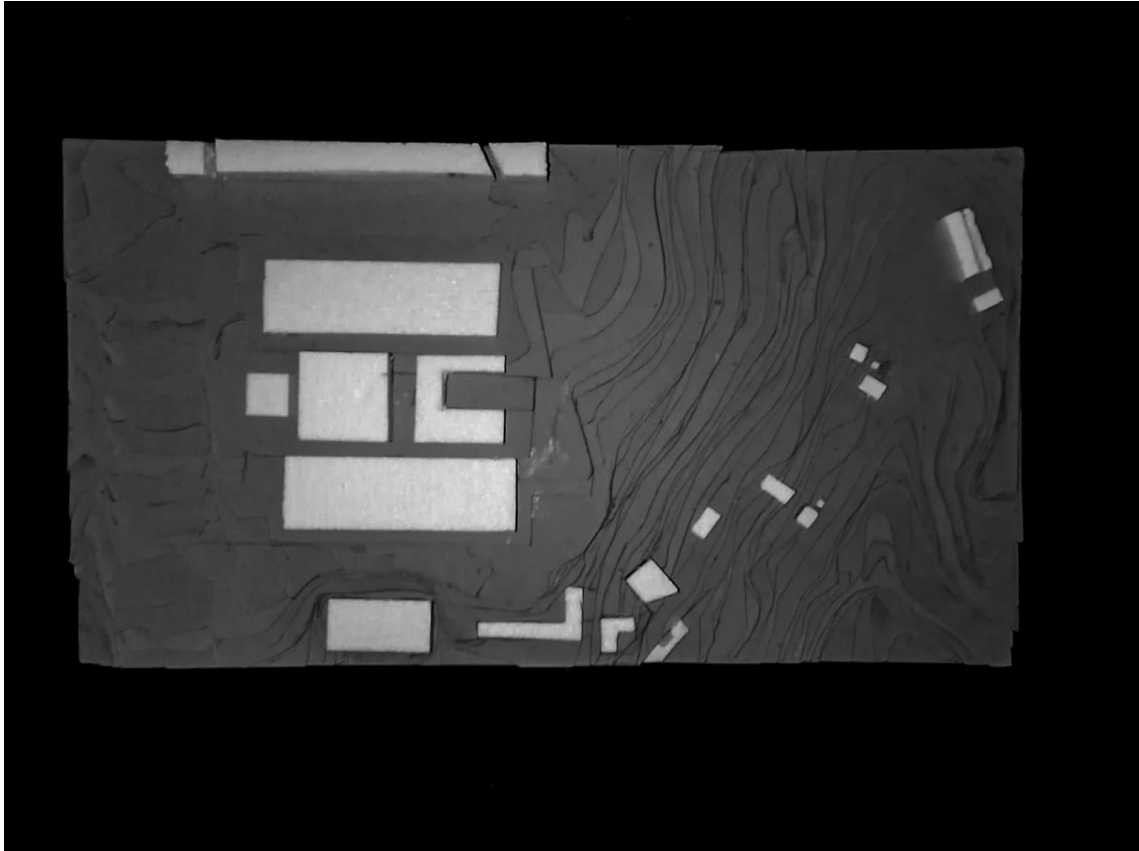
Desenho(s) complementar(es) / visão serial

Processo

Desenhos exploratórios mais relevantes

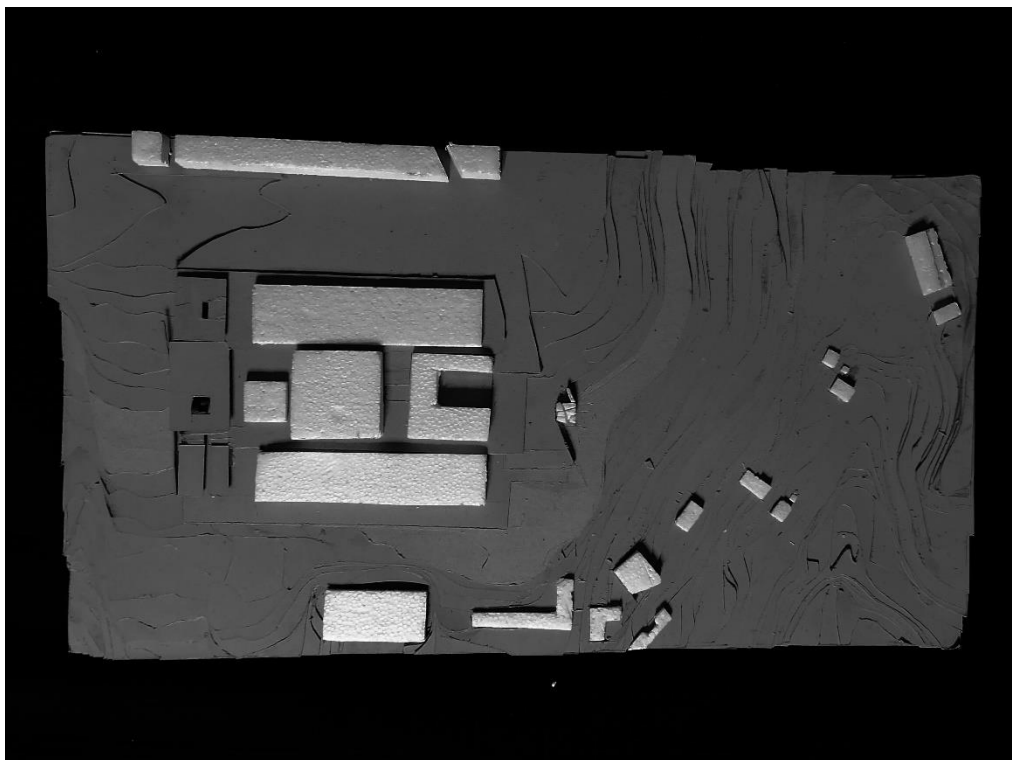
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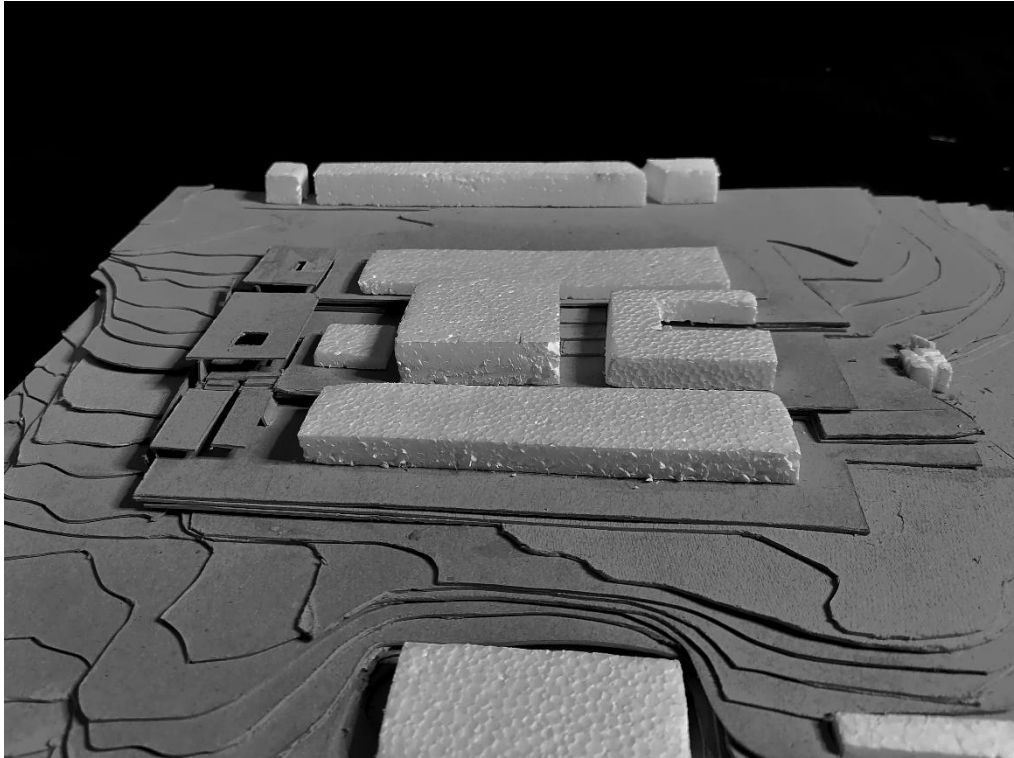
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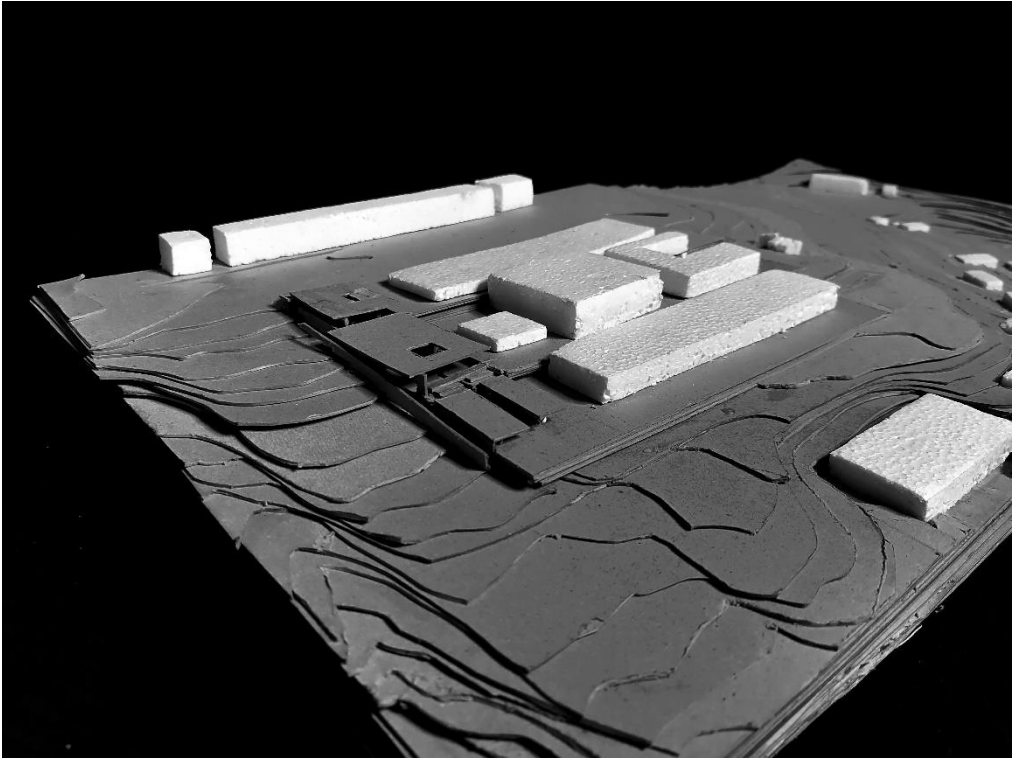


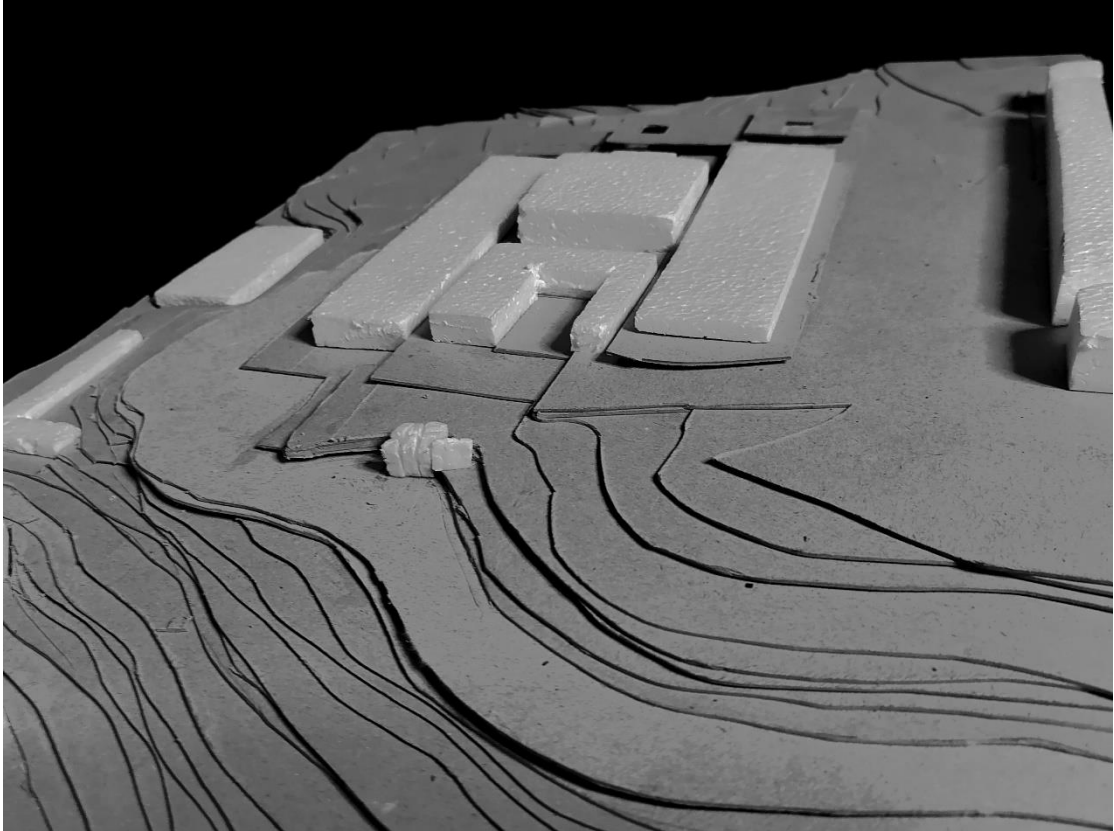


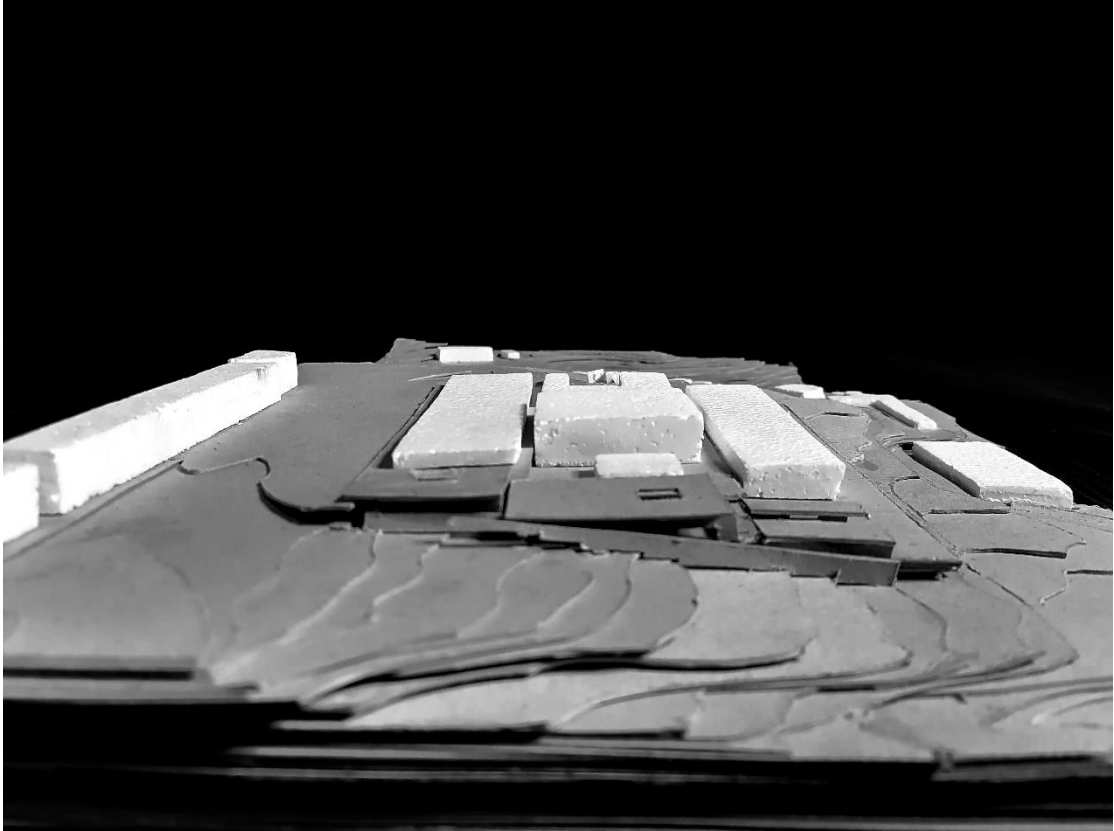
desenho de análise do lugar











2ª fase

lado poente

Proposta



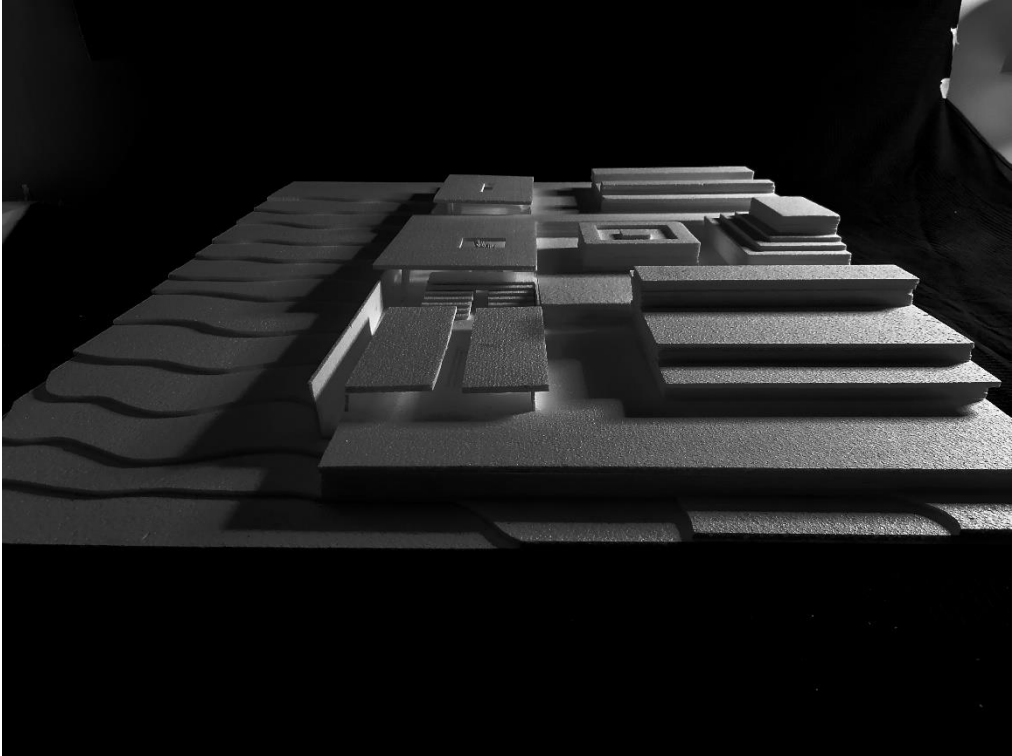
Parque Villa-Lobos, Decio Tozzi

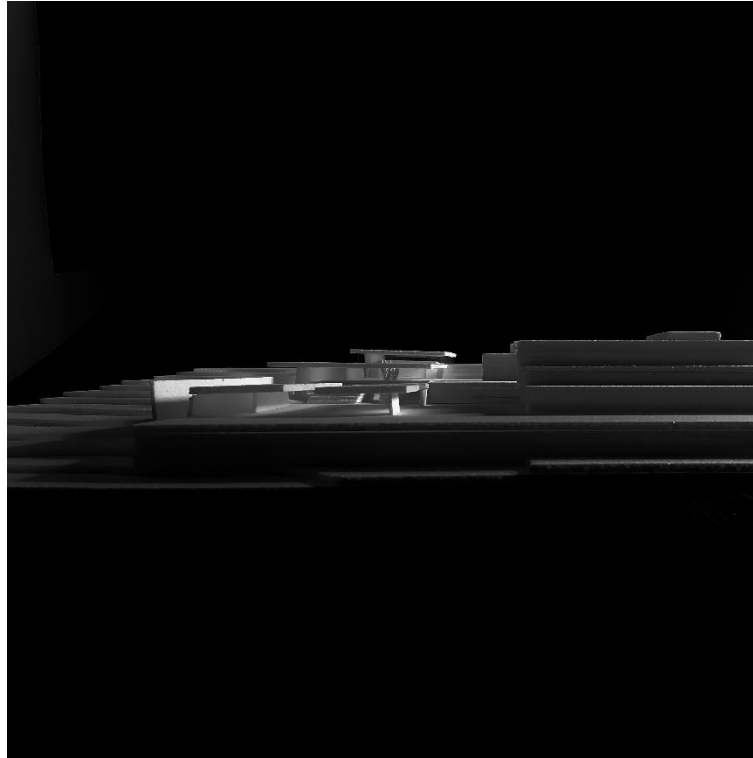
“ Menos é mais apenas quando o mais é demais...”

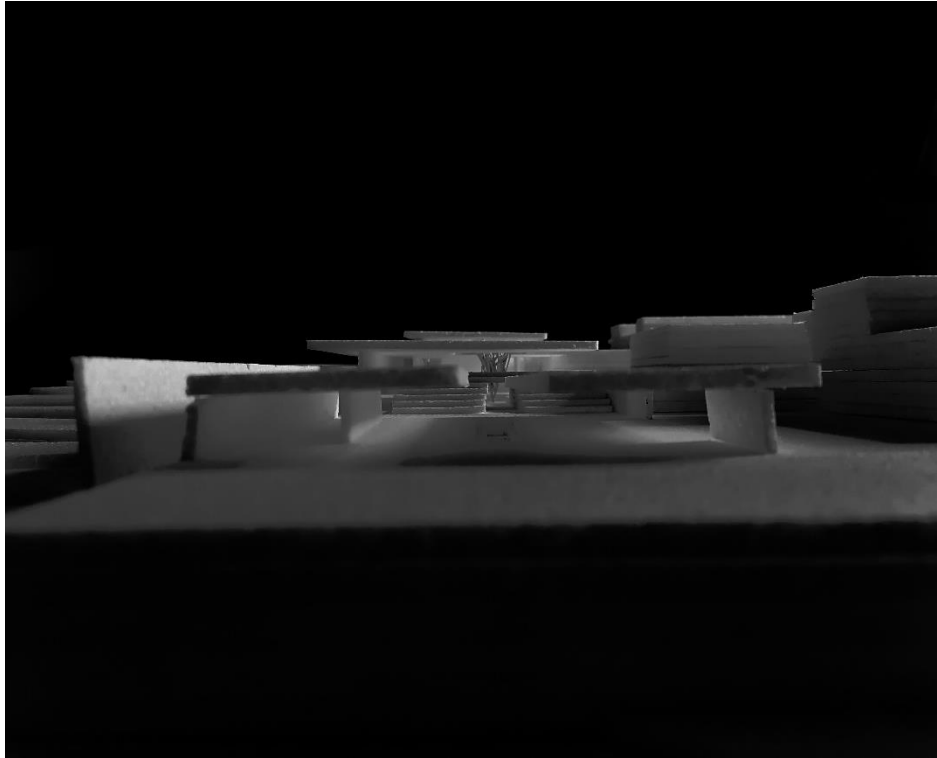
Frank Wright



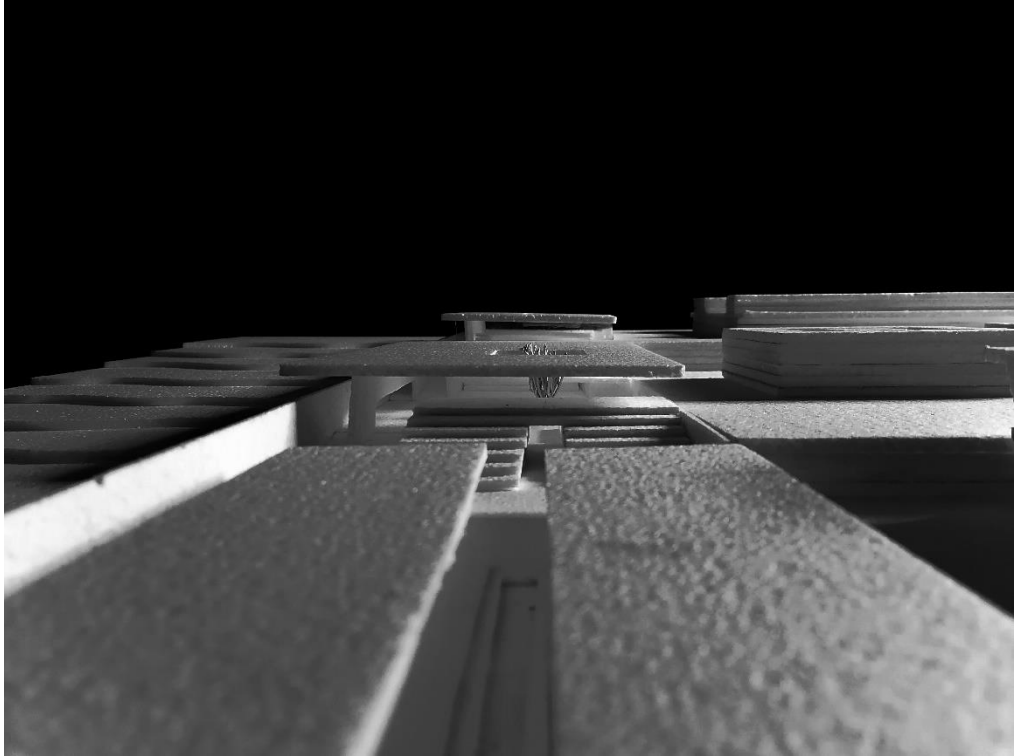
esquiço síntese

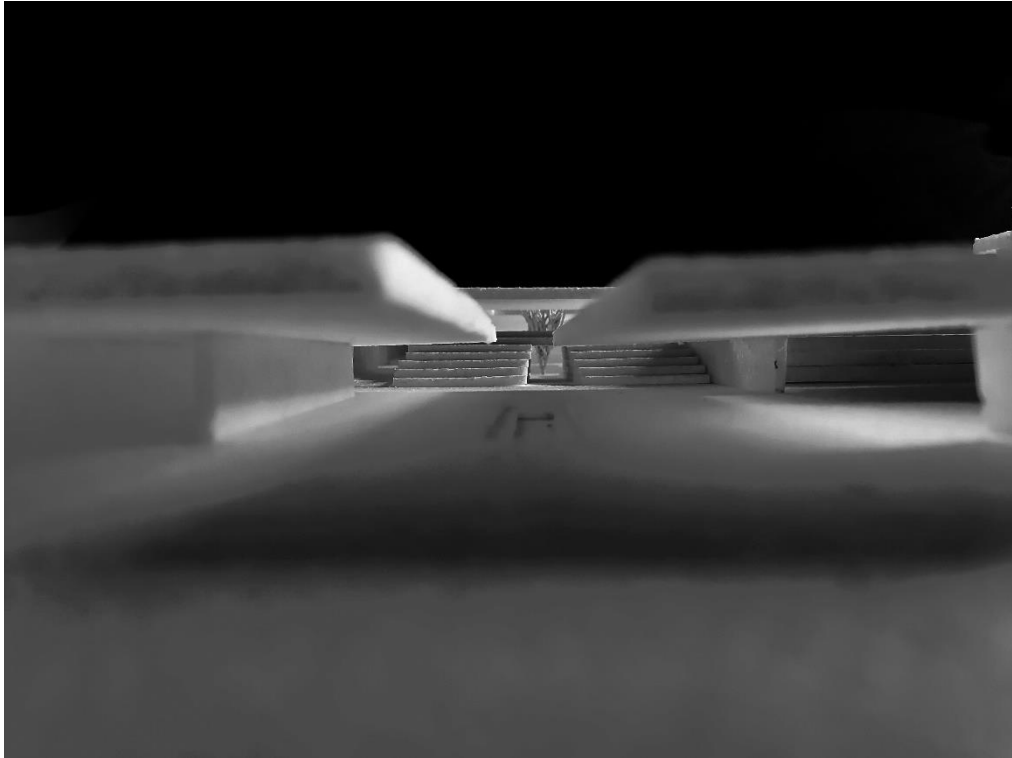


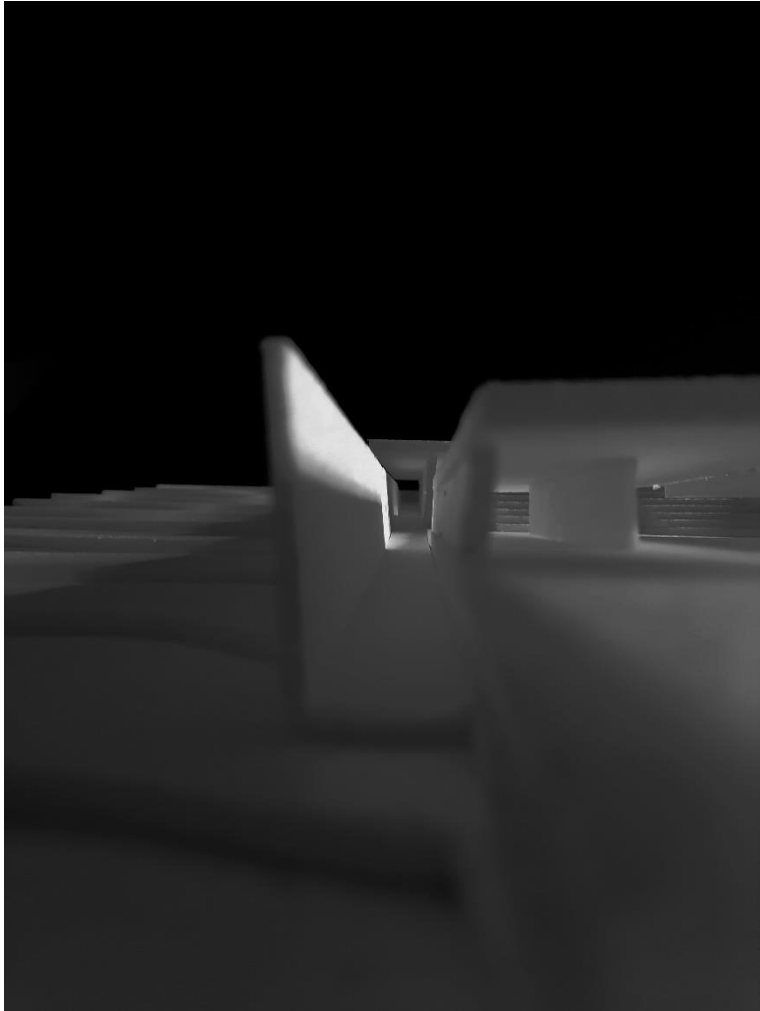


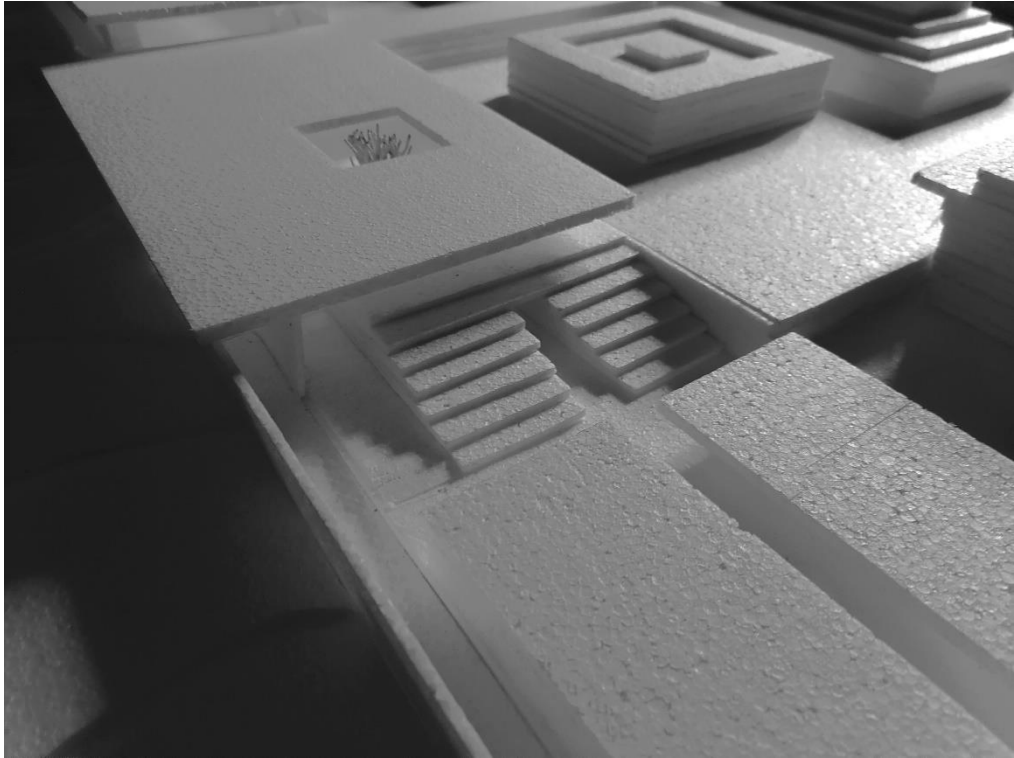


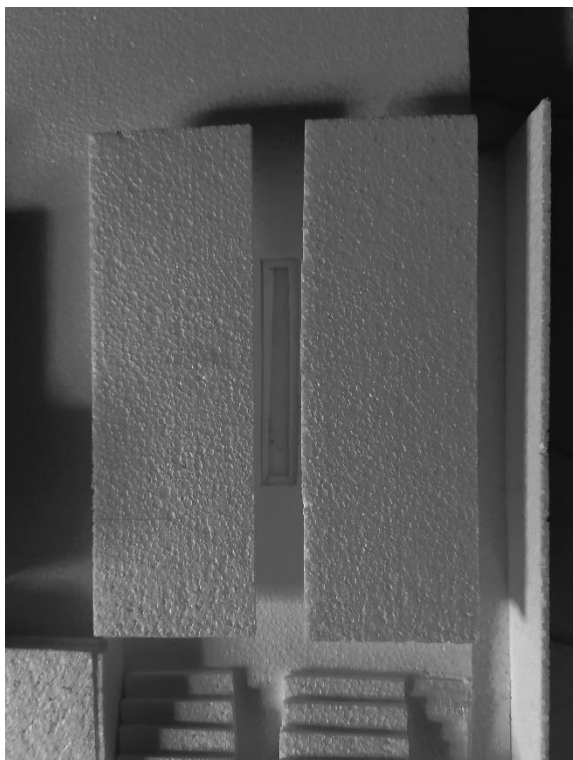




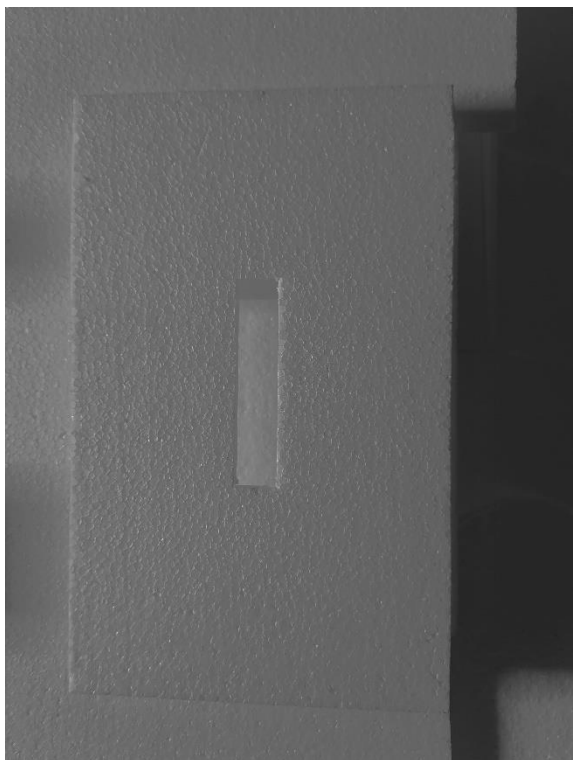


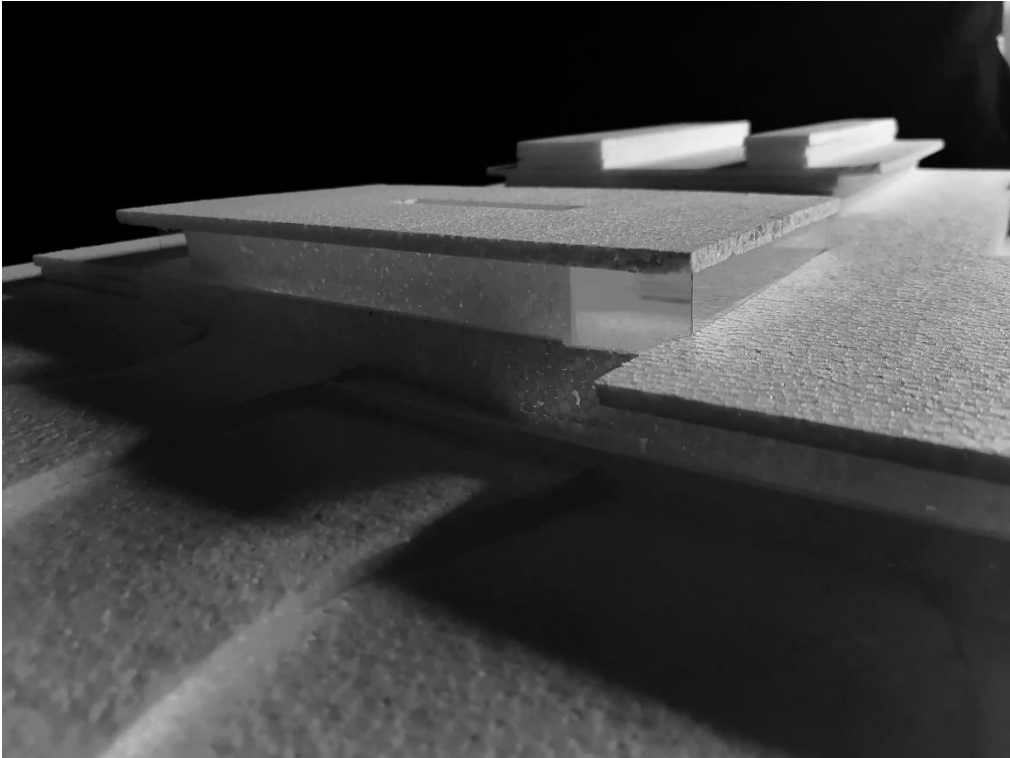


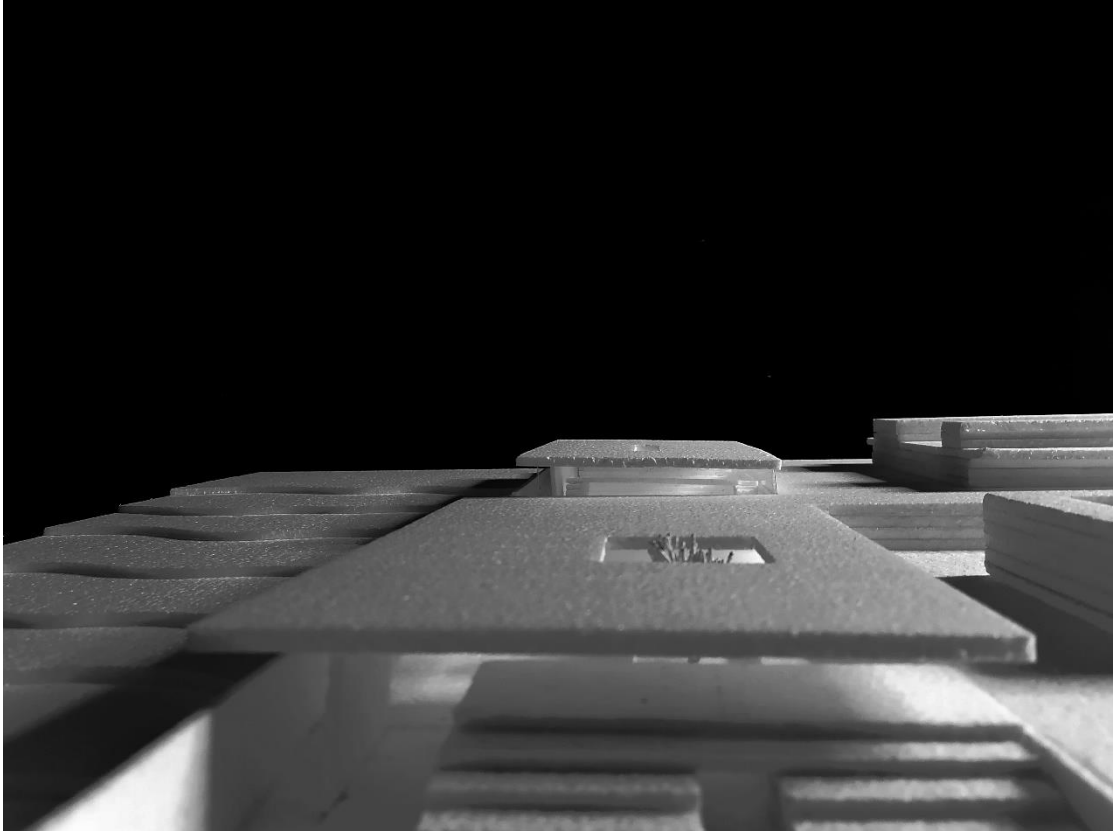


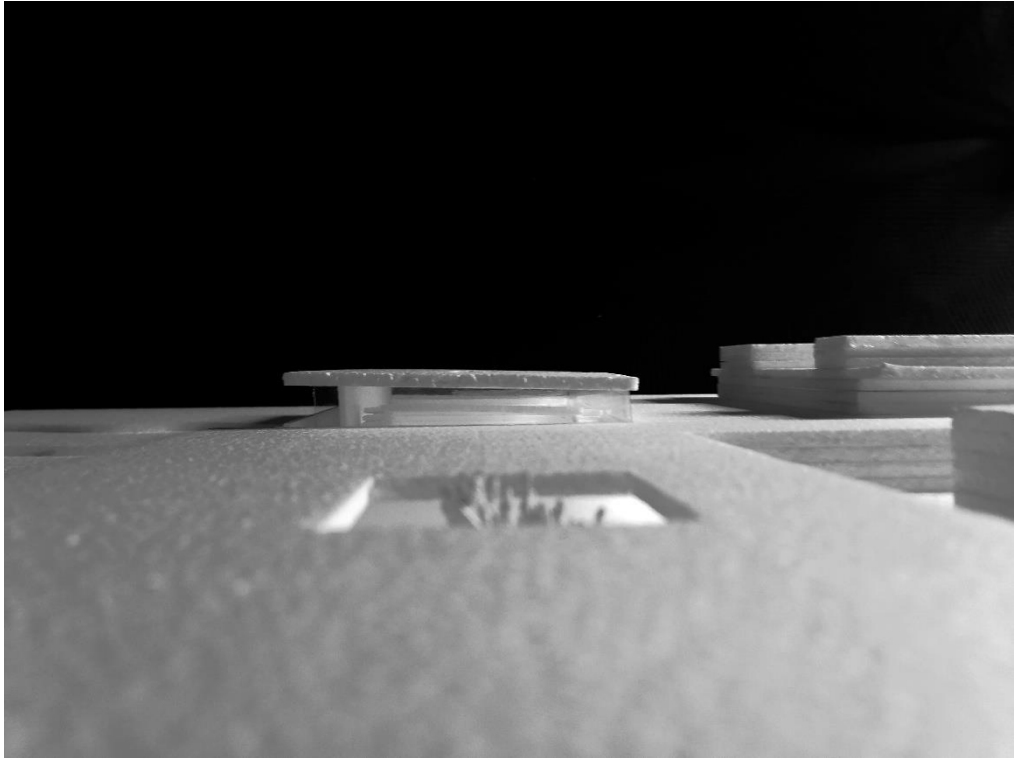


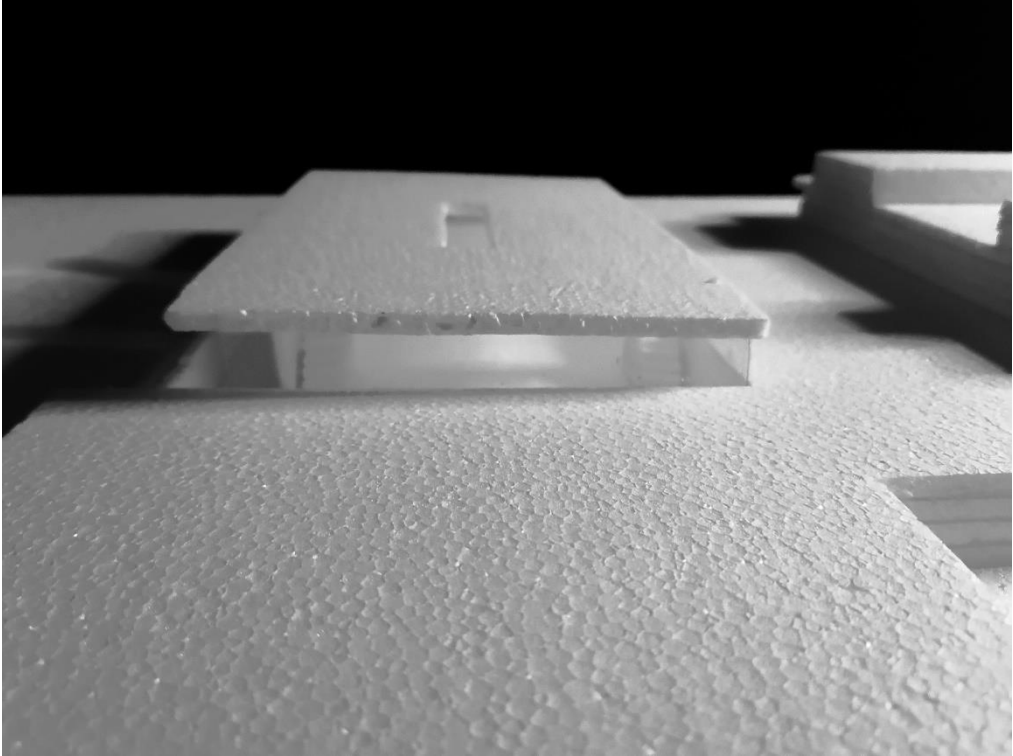


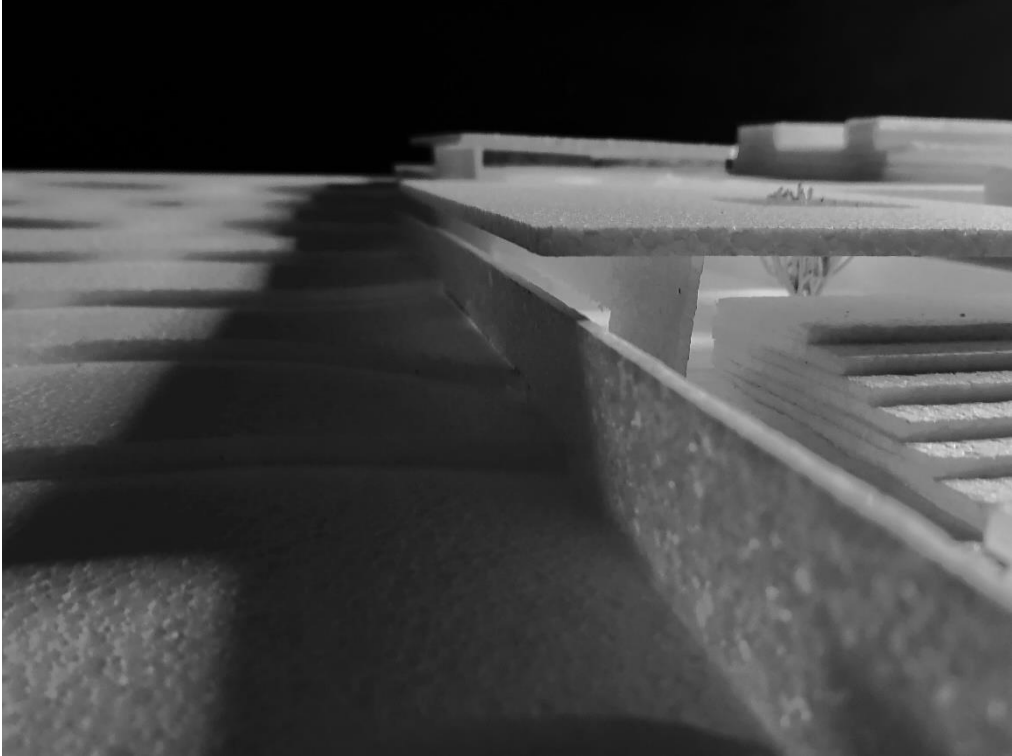


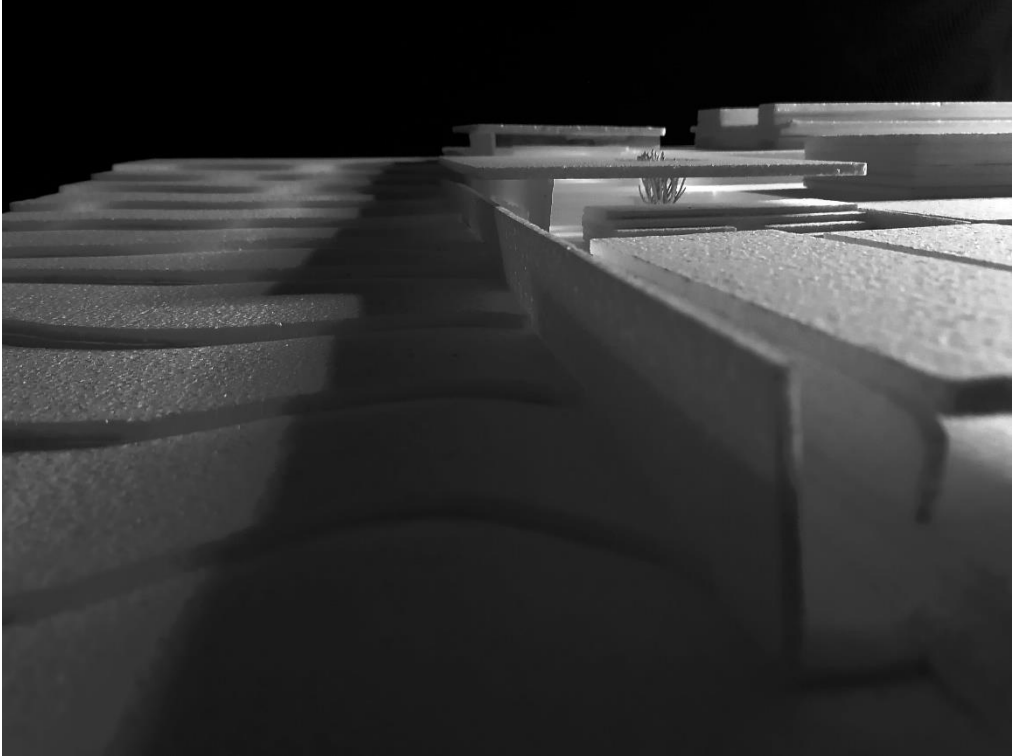


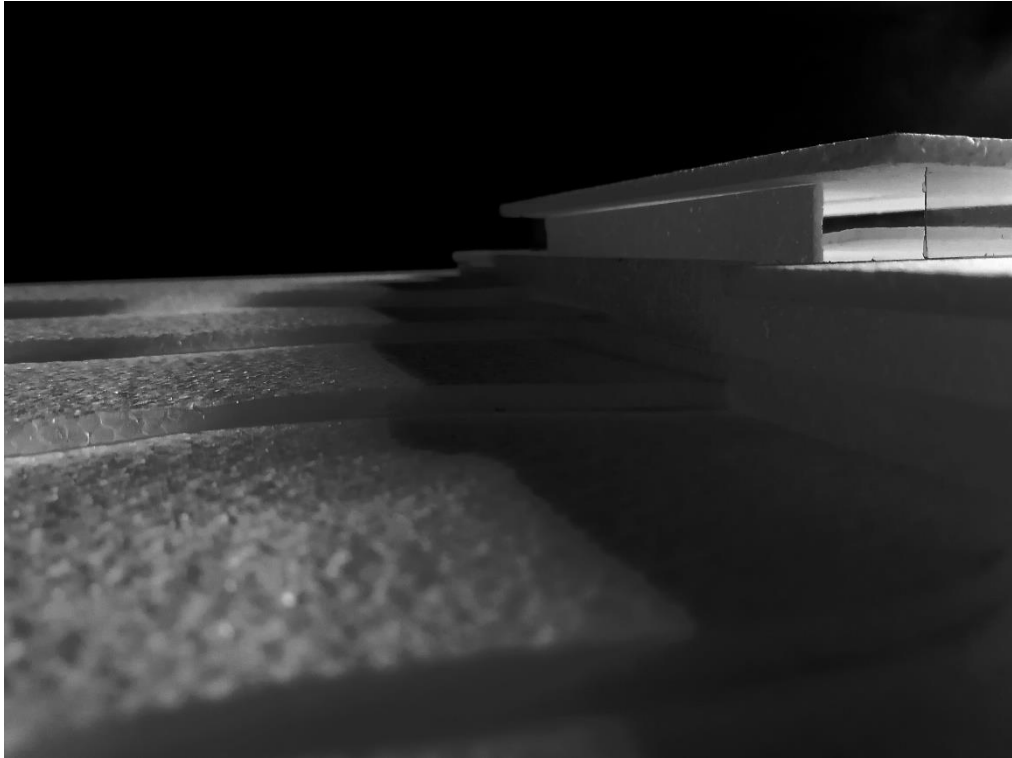


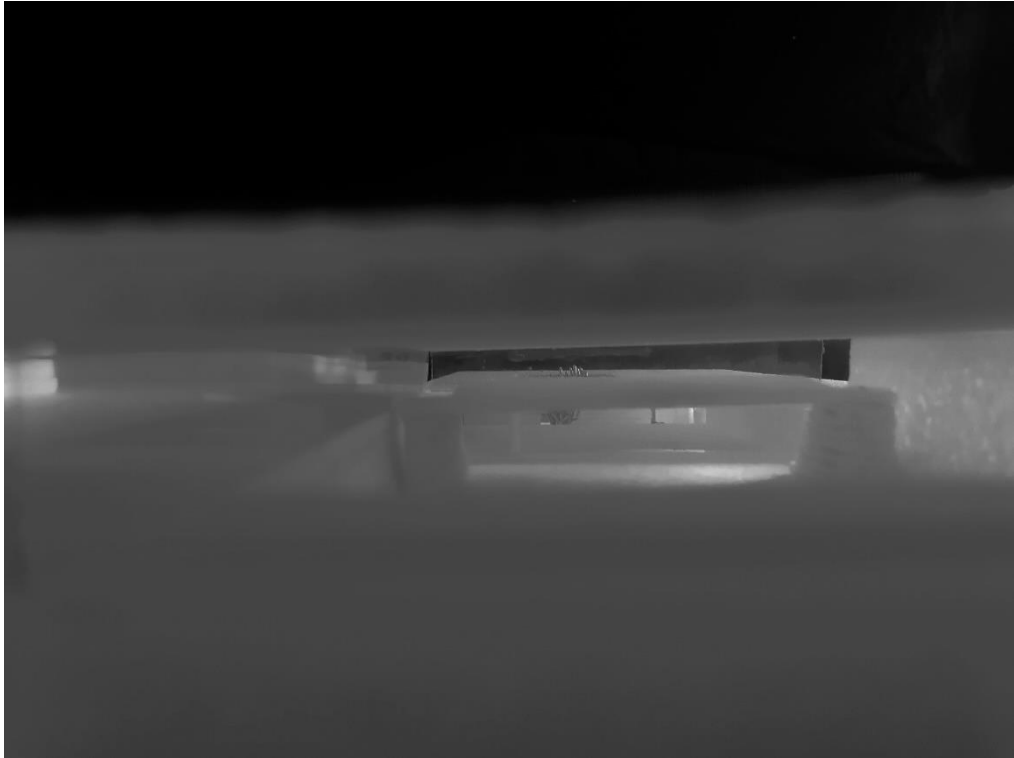


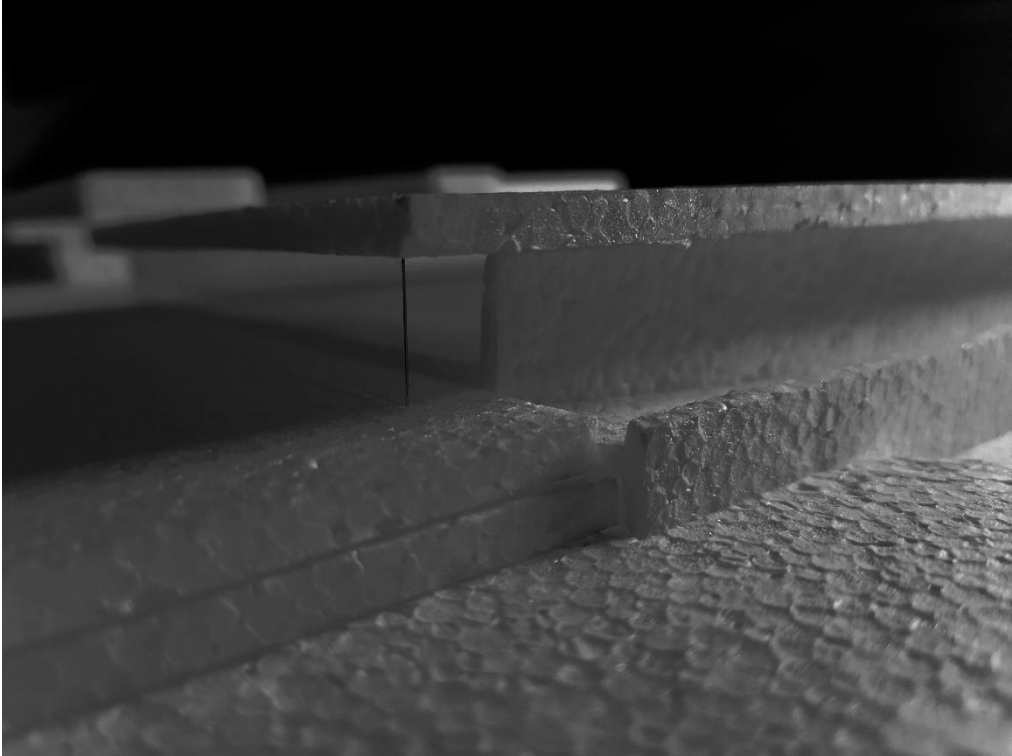


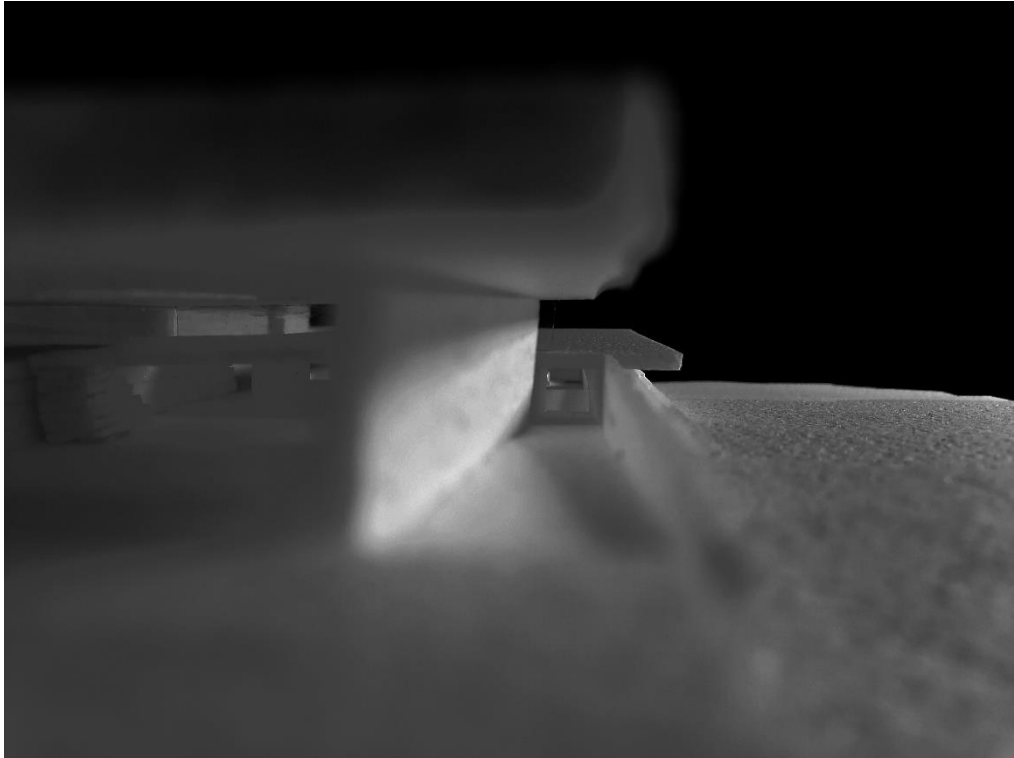


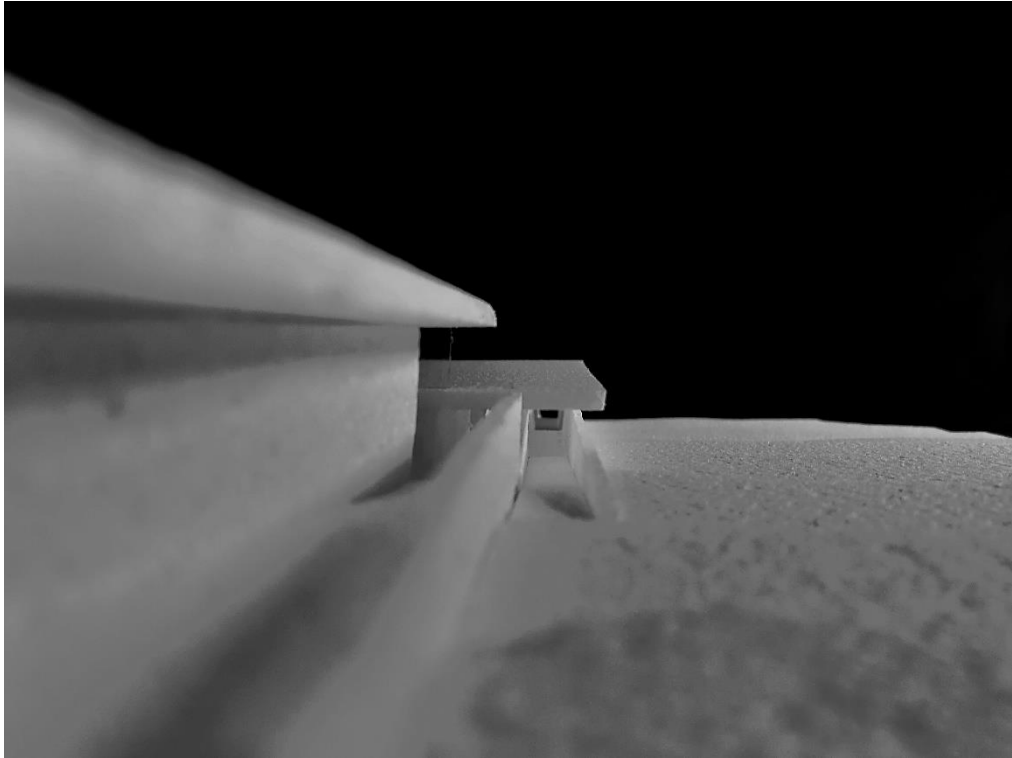


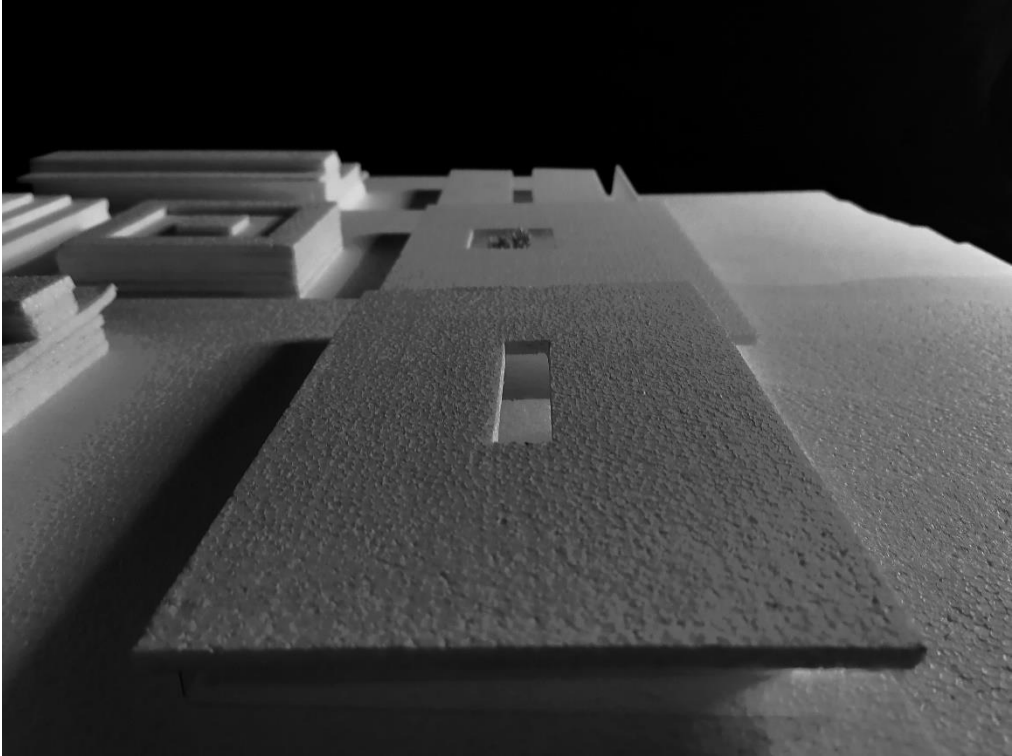


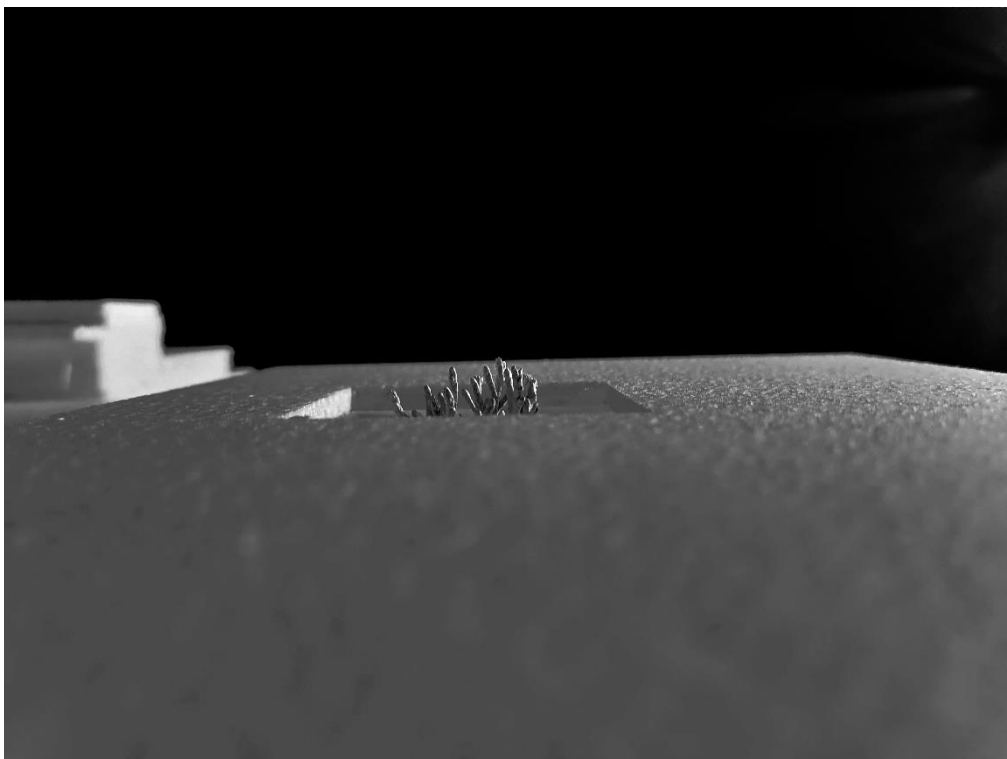




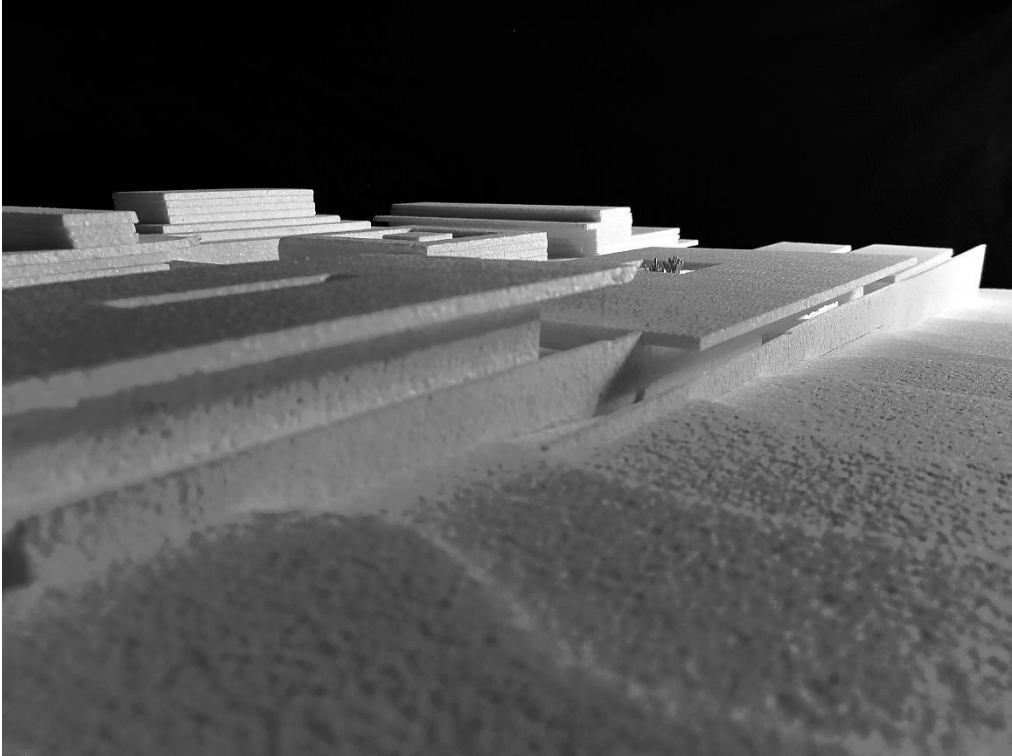


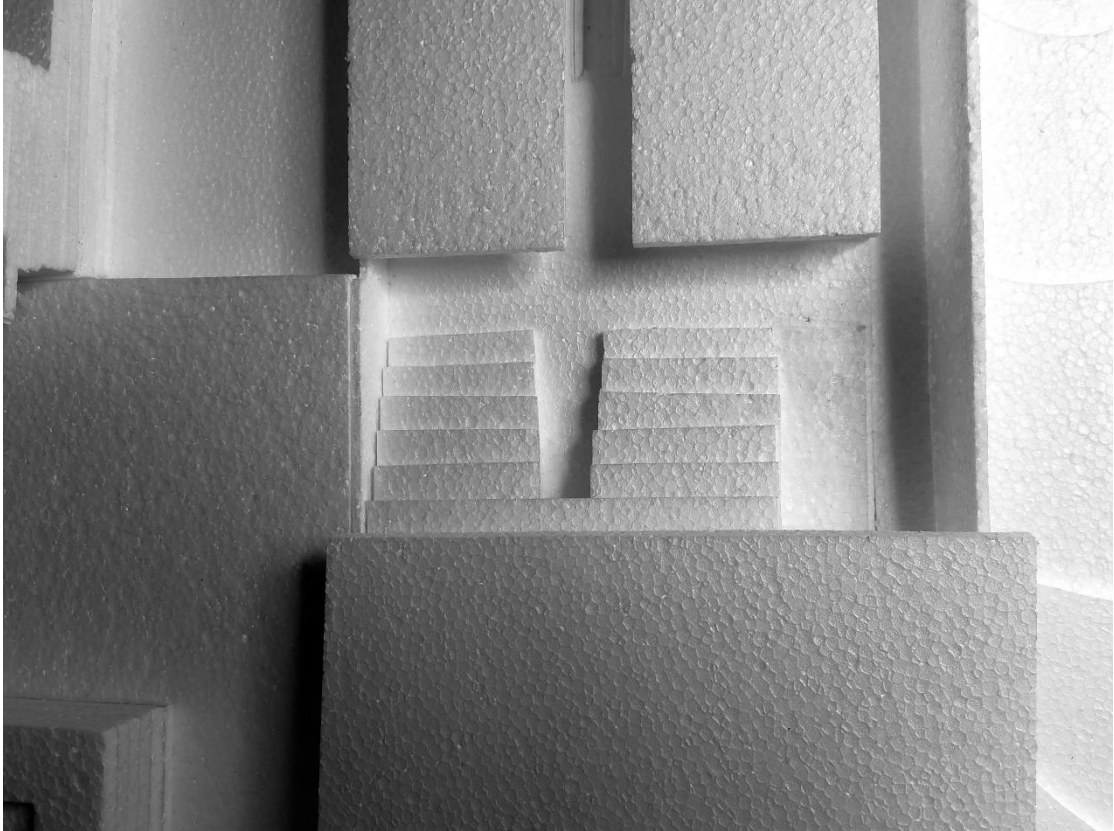


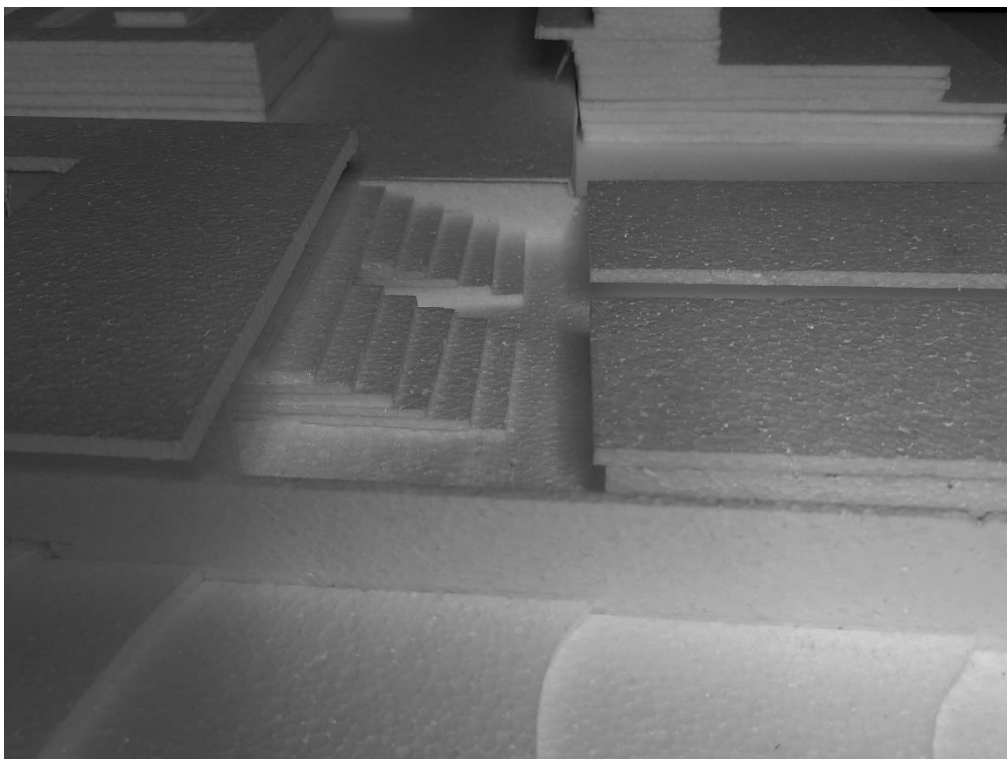


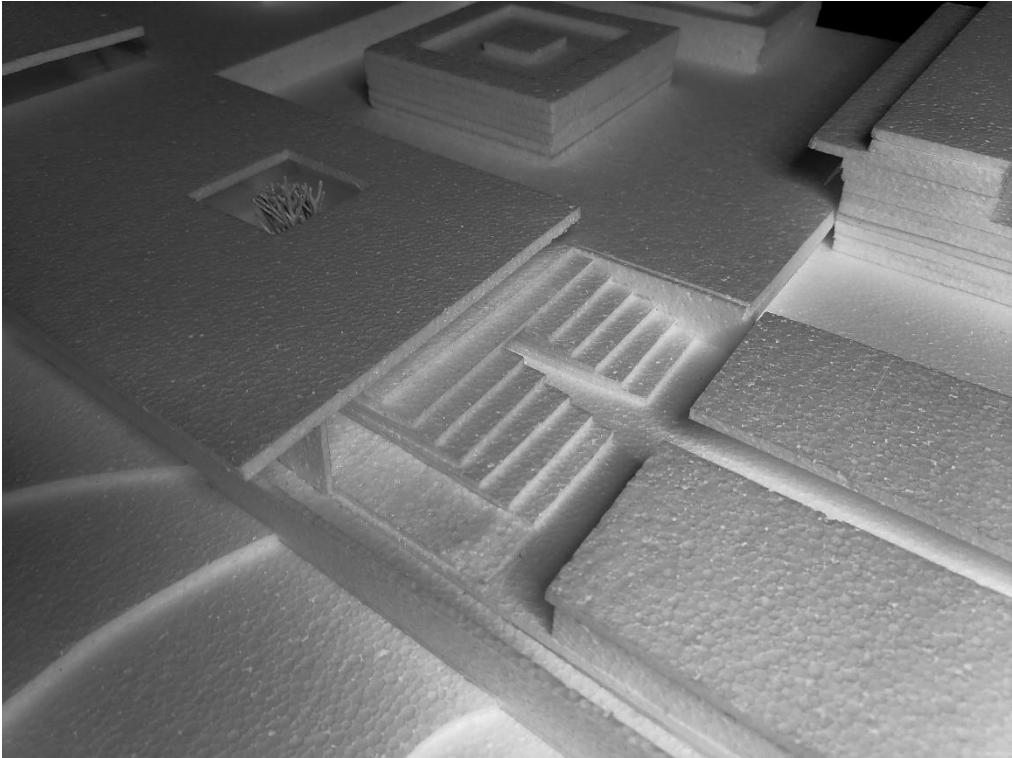


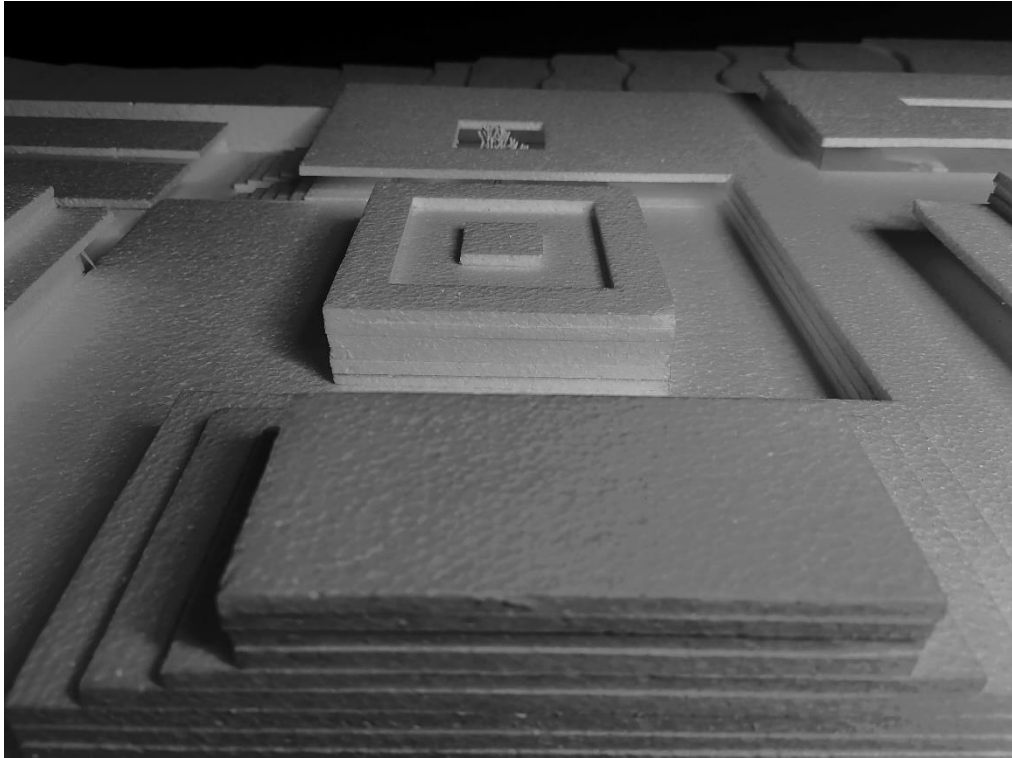


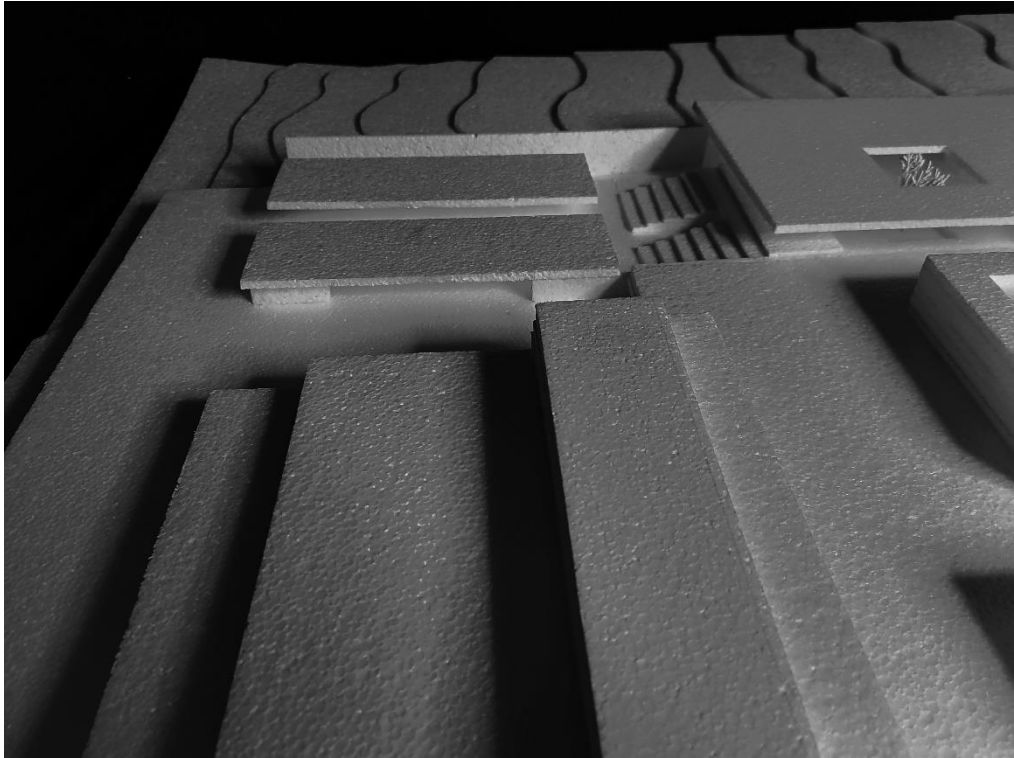


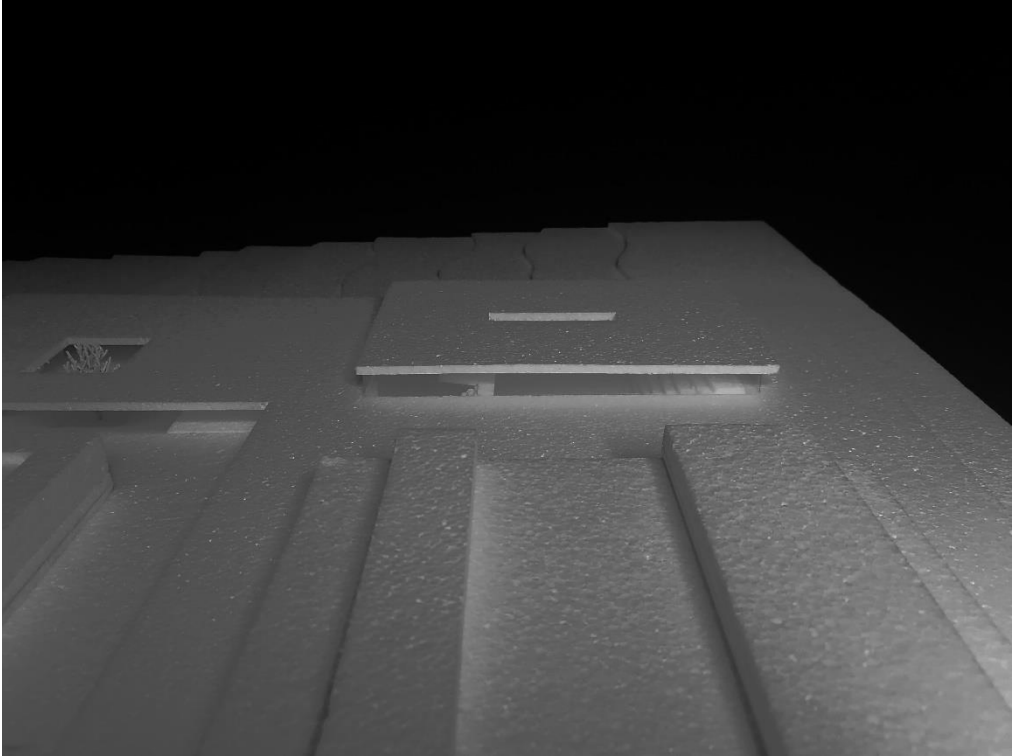


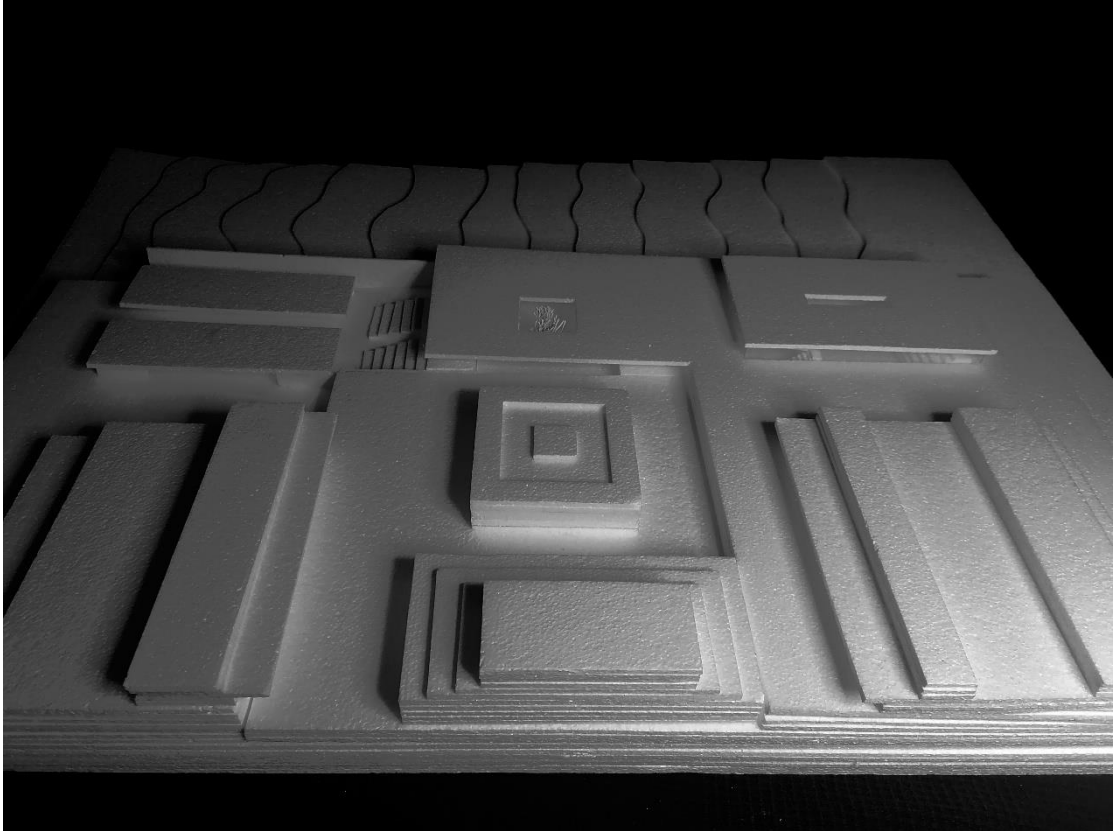


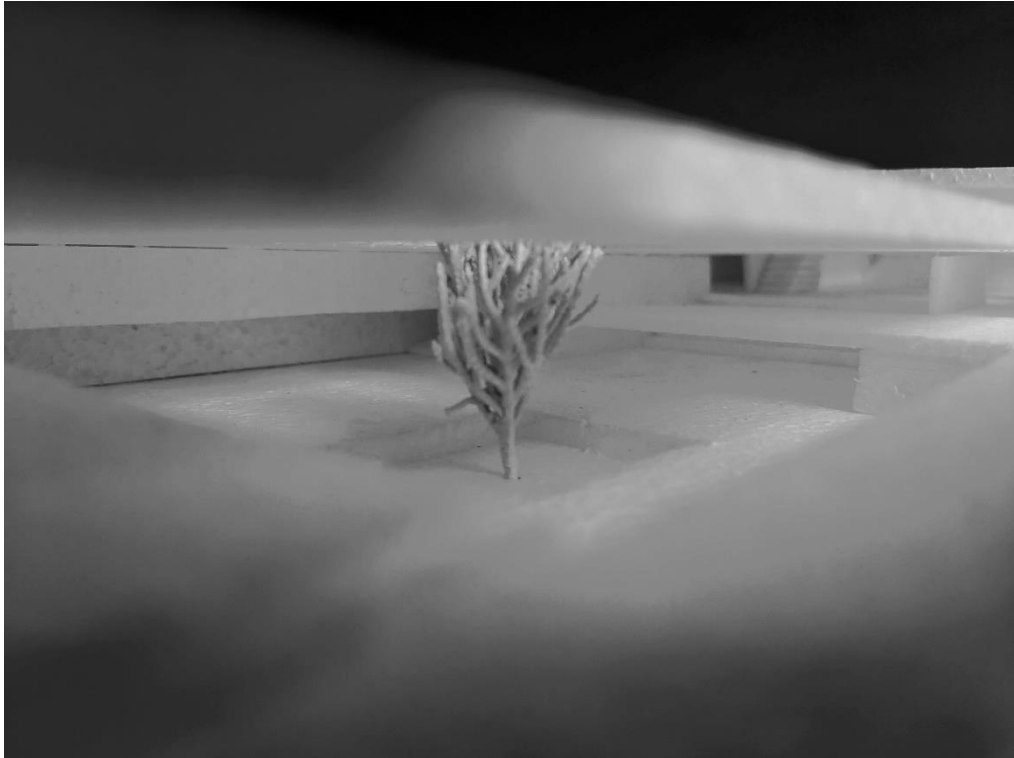


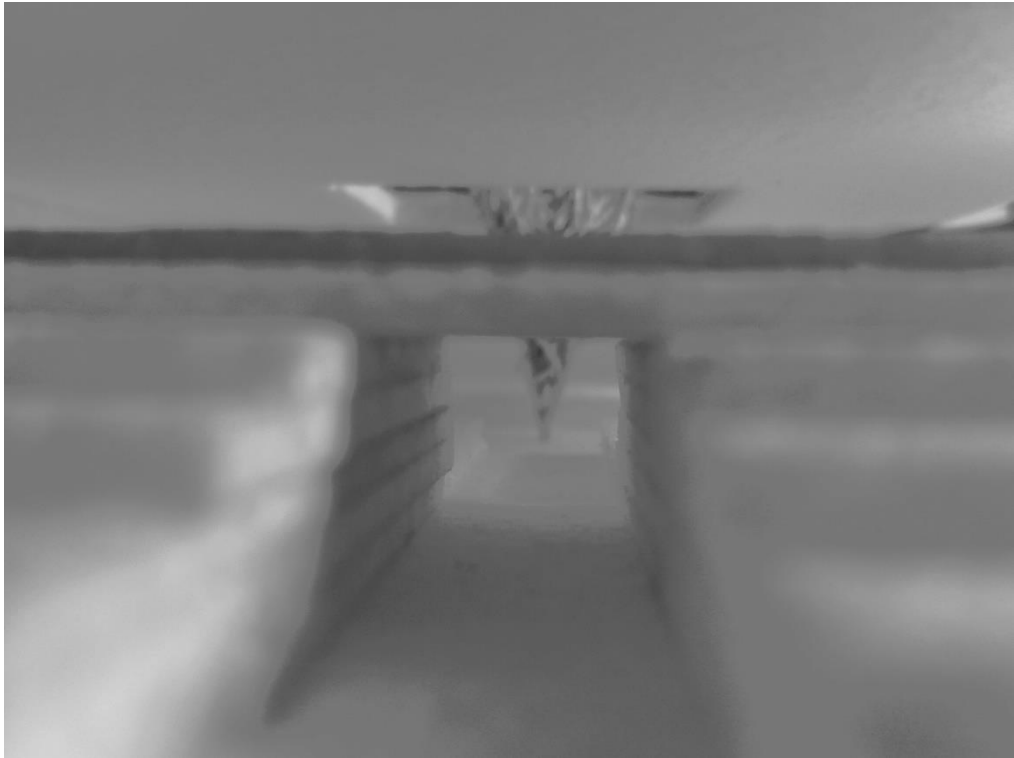


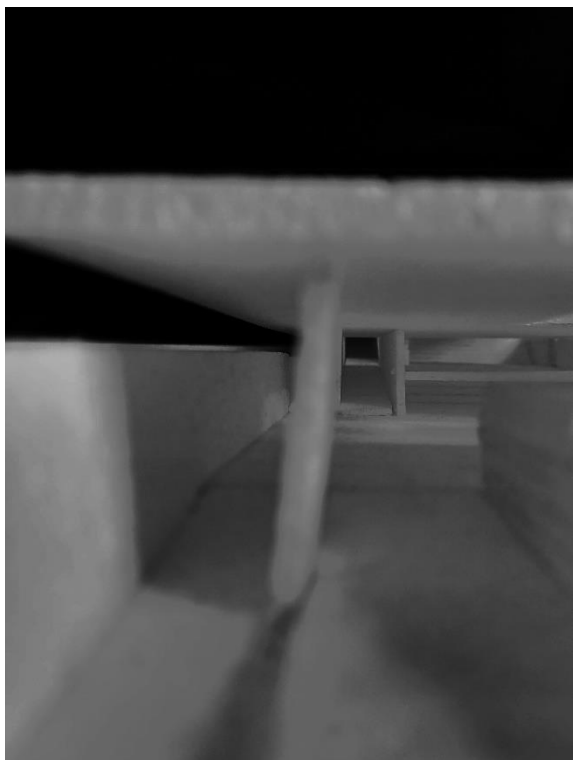


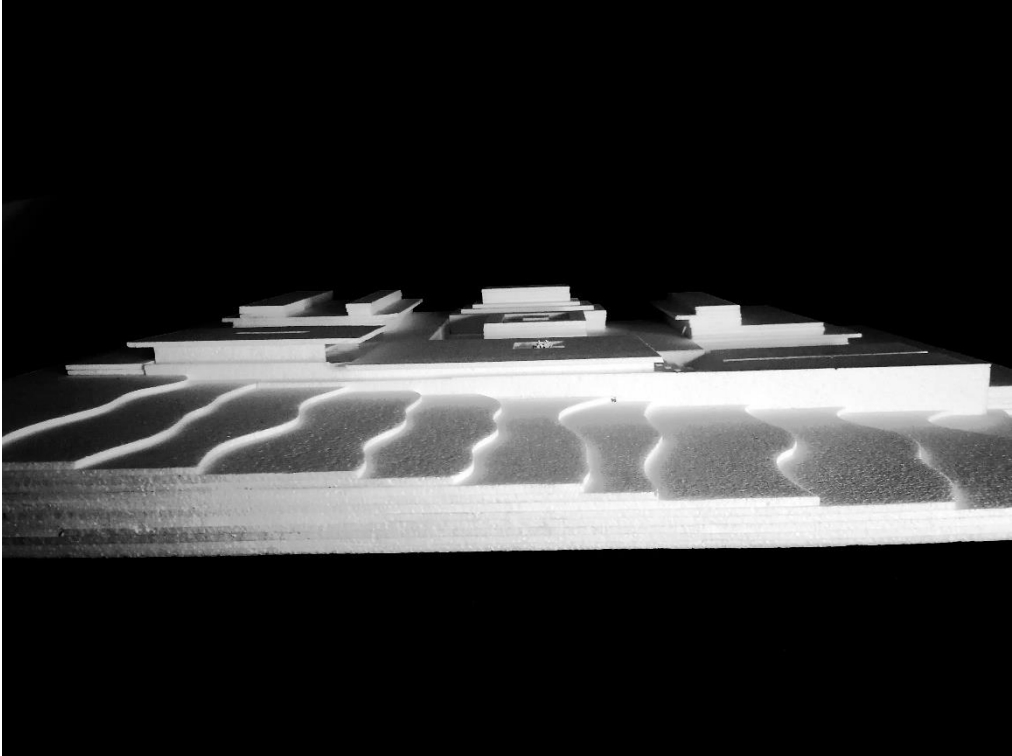


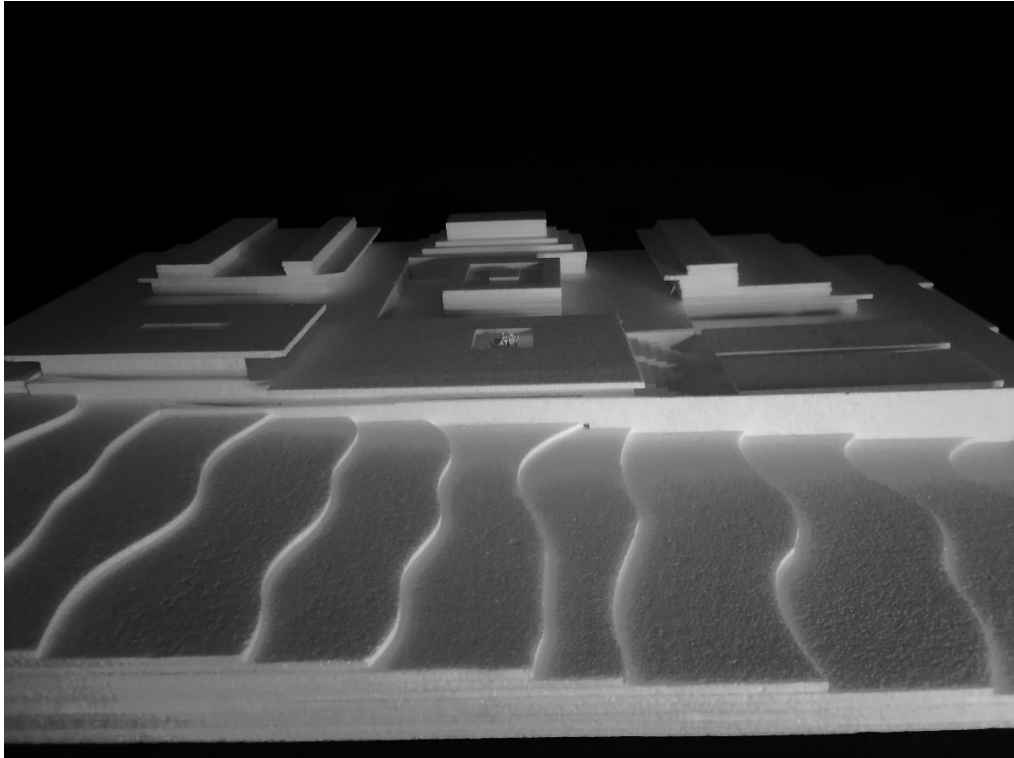


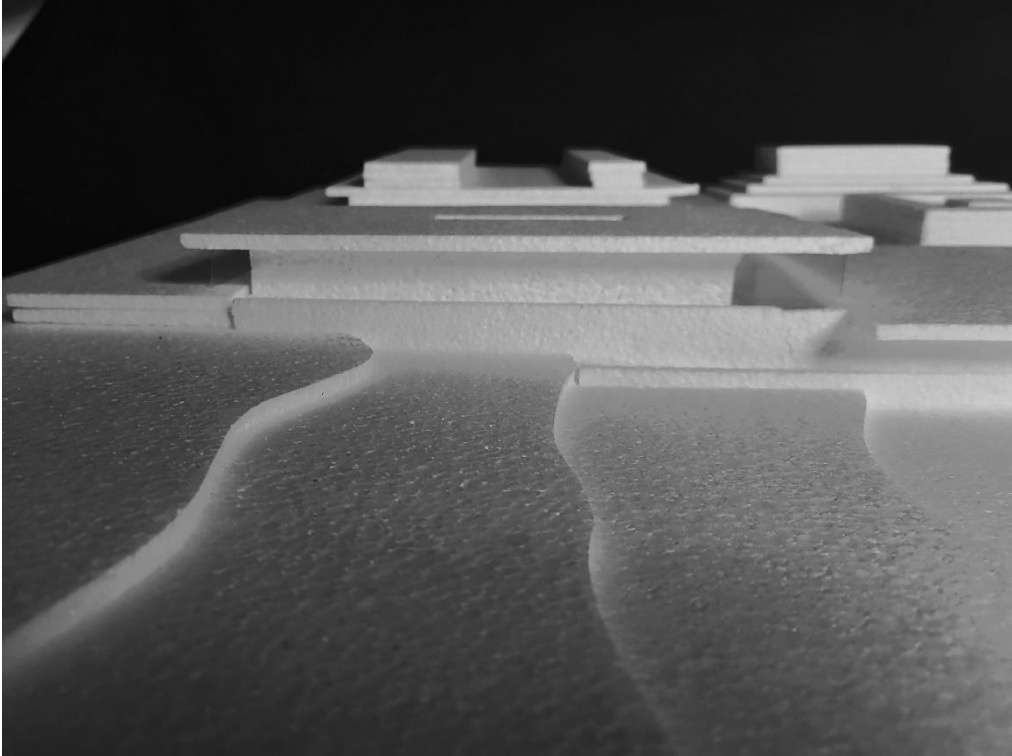


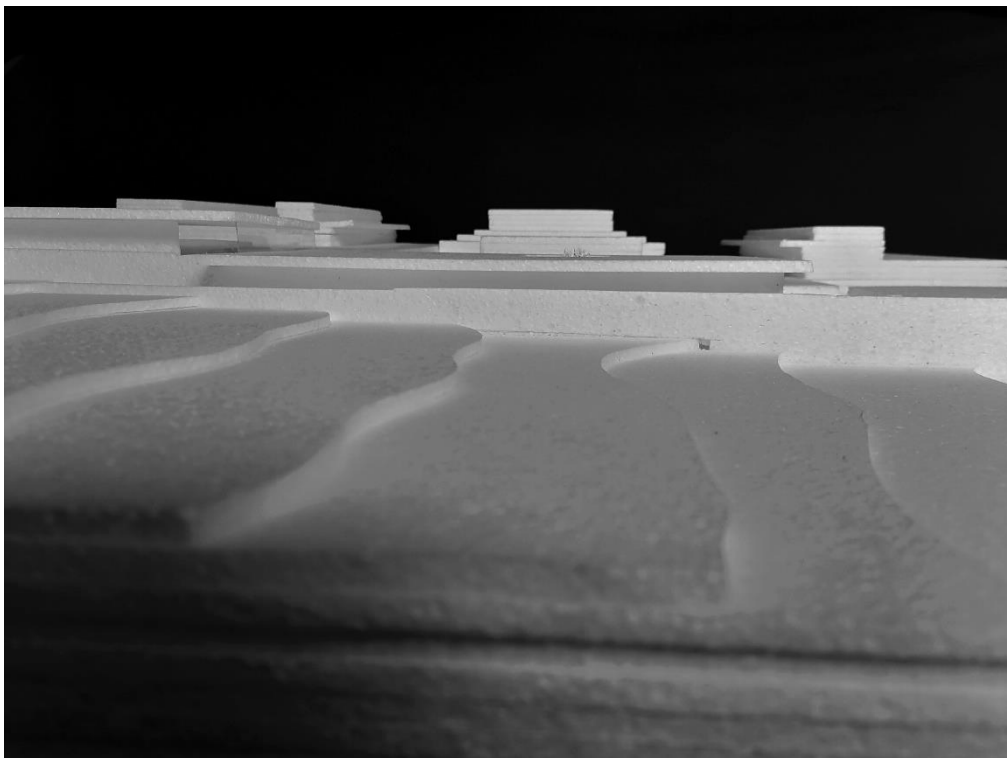


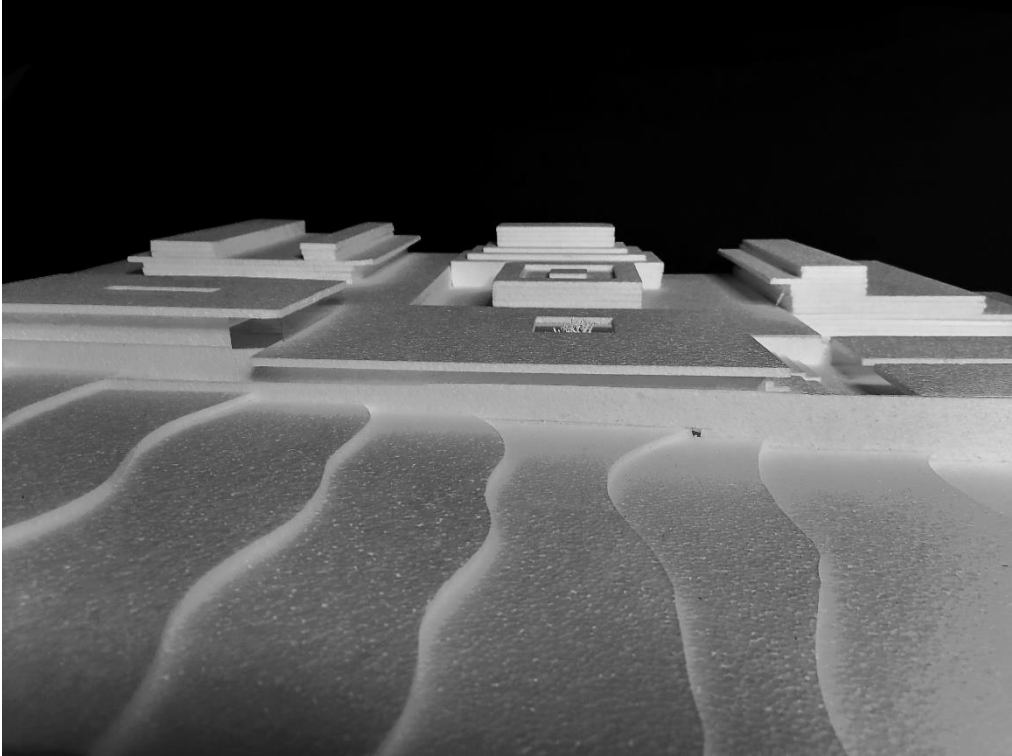


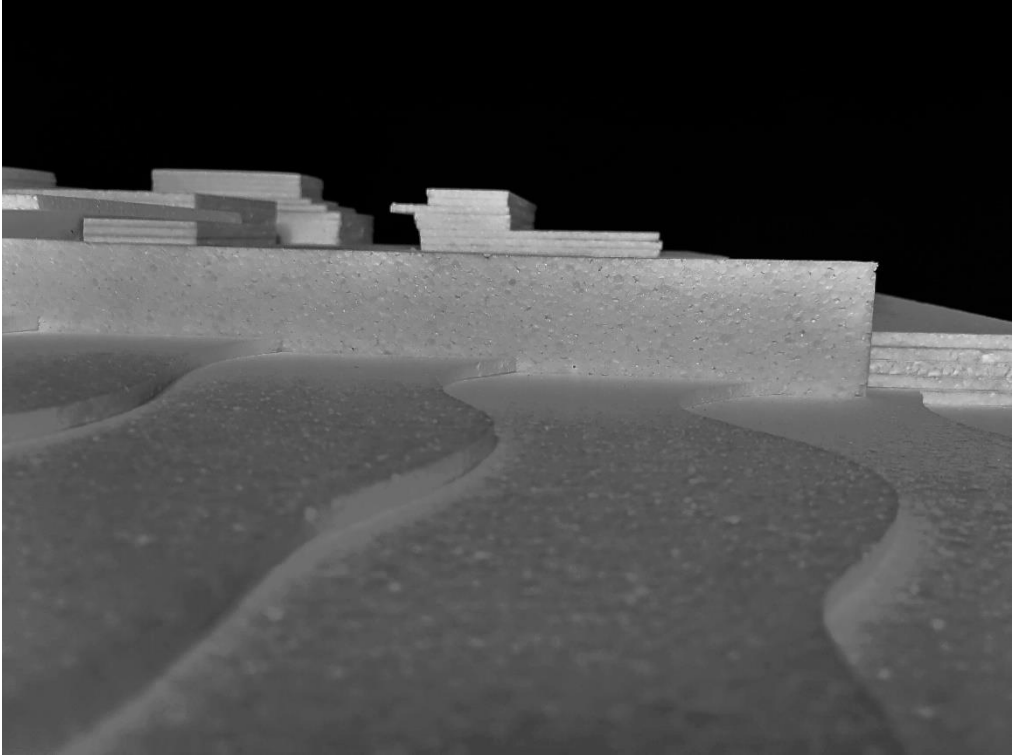


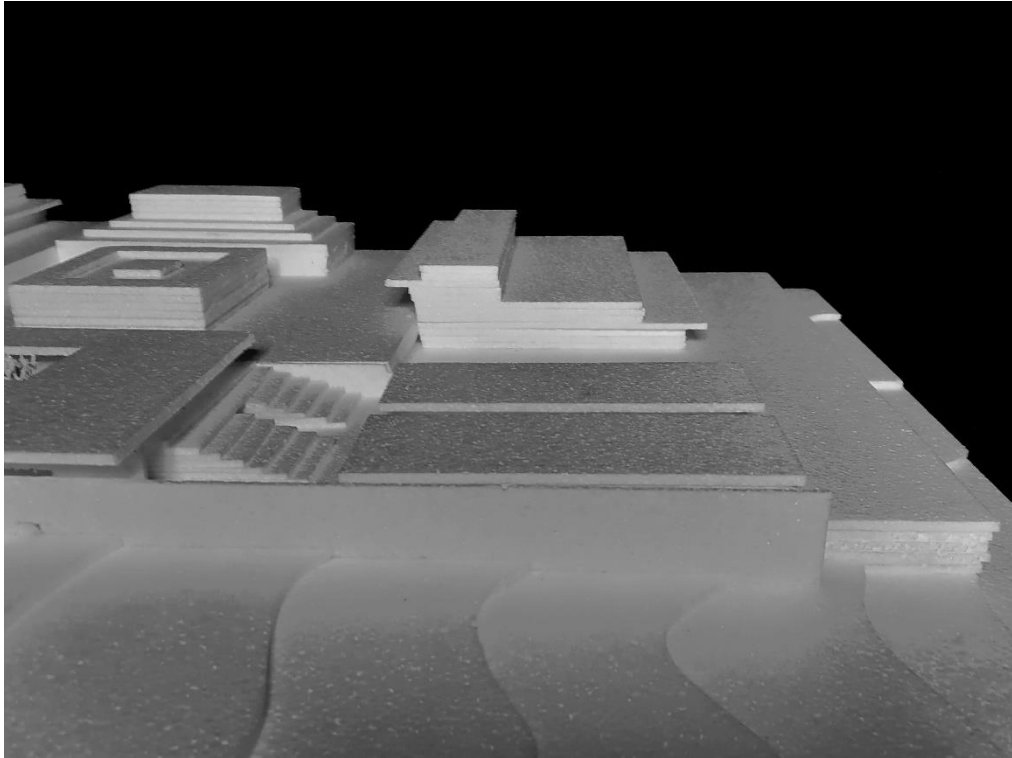


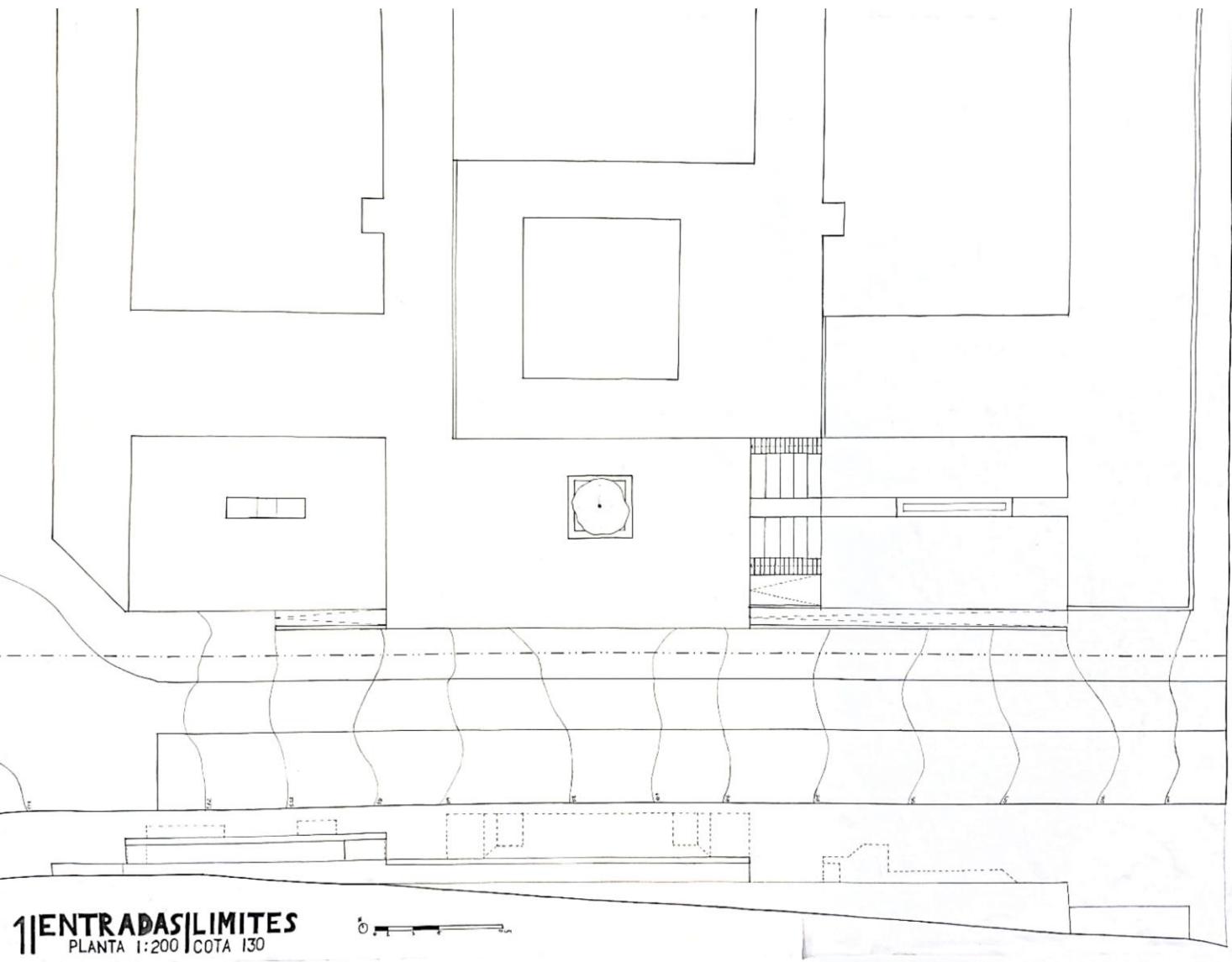




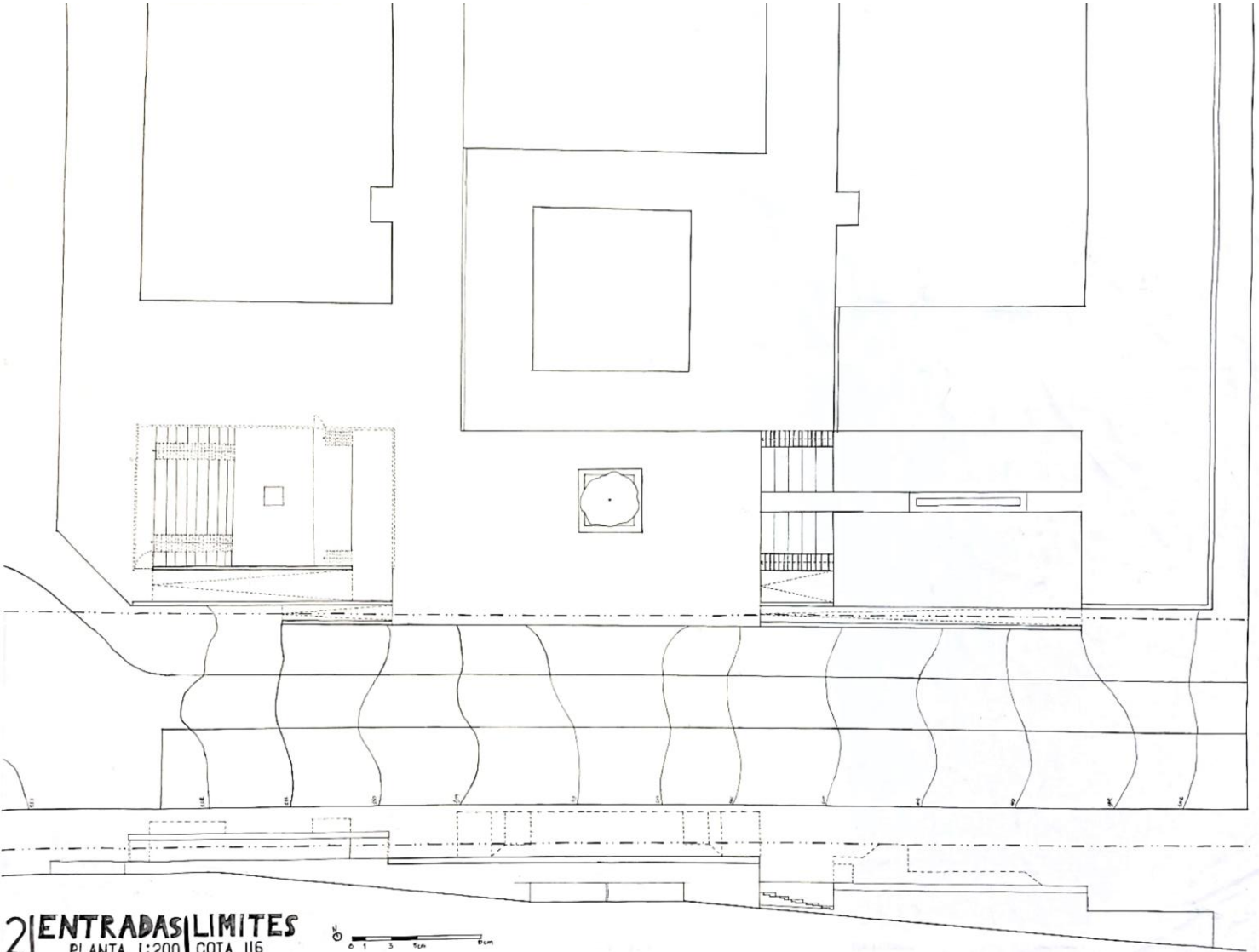






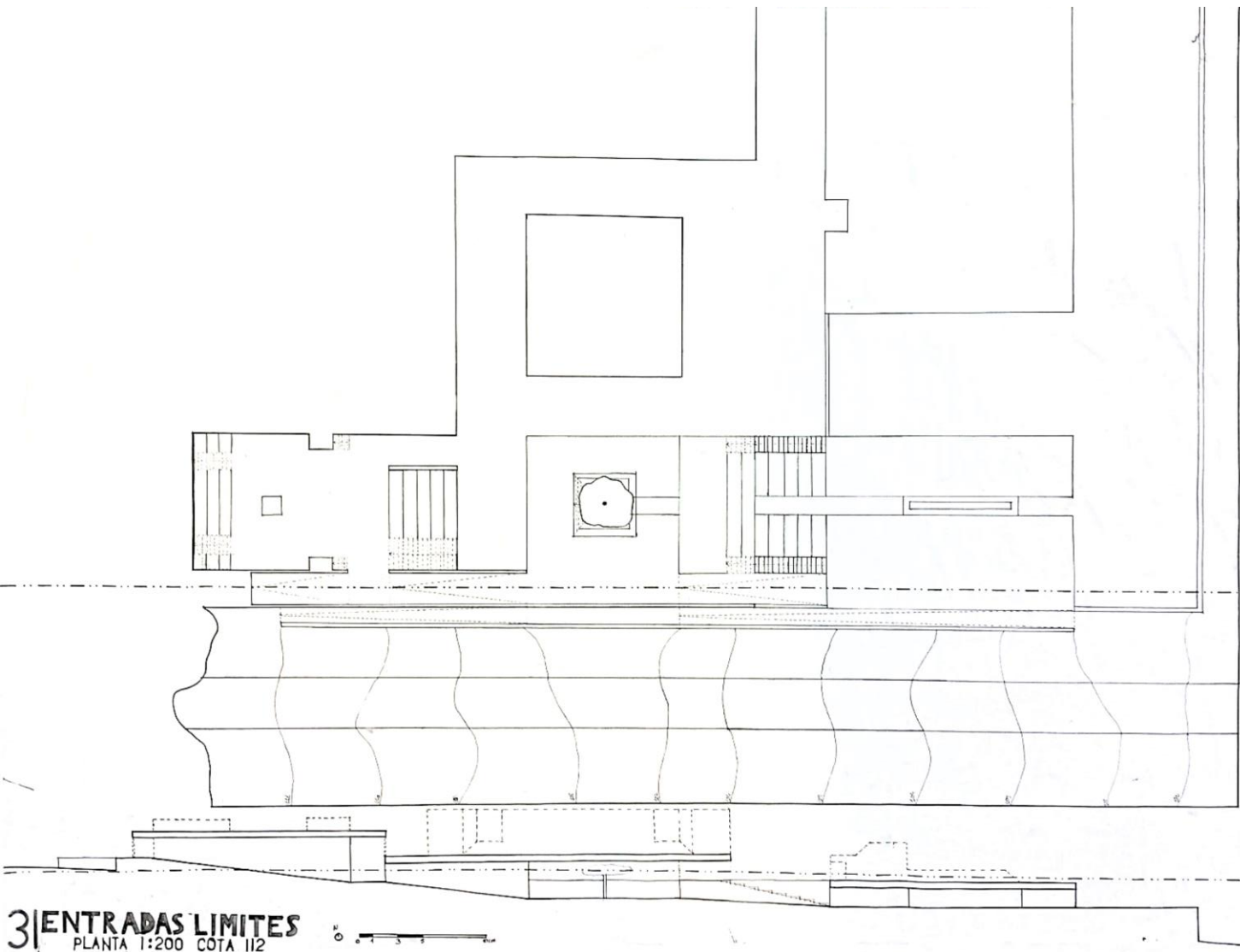


planta e perfil de conjunto

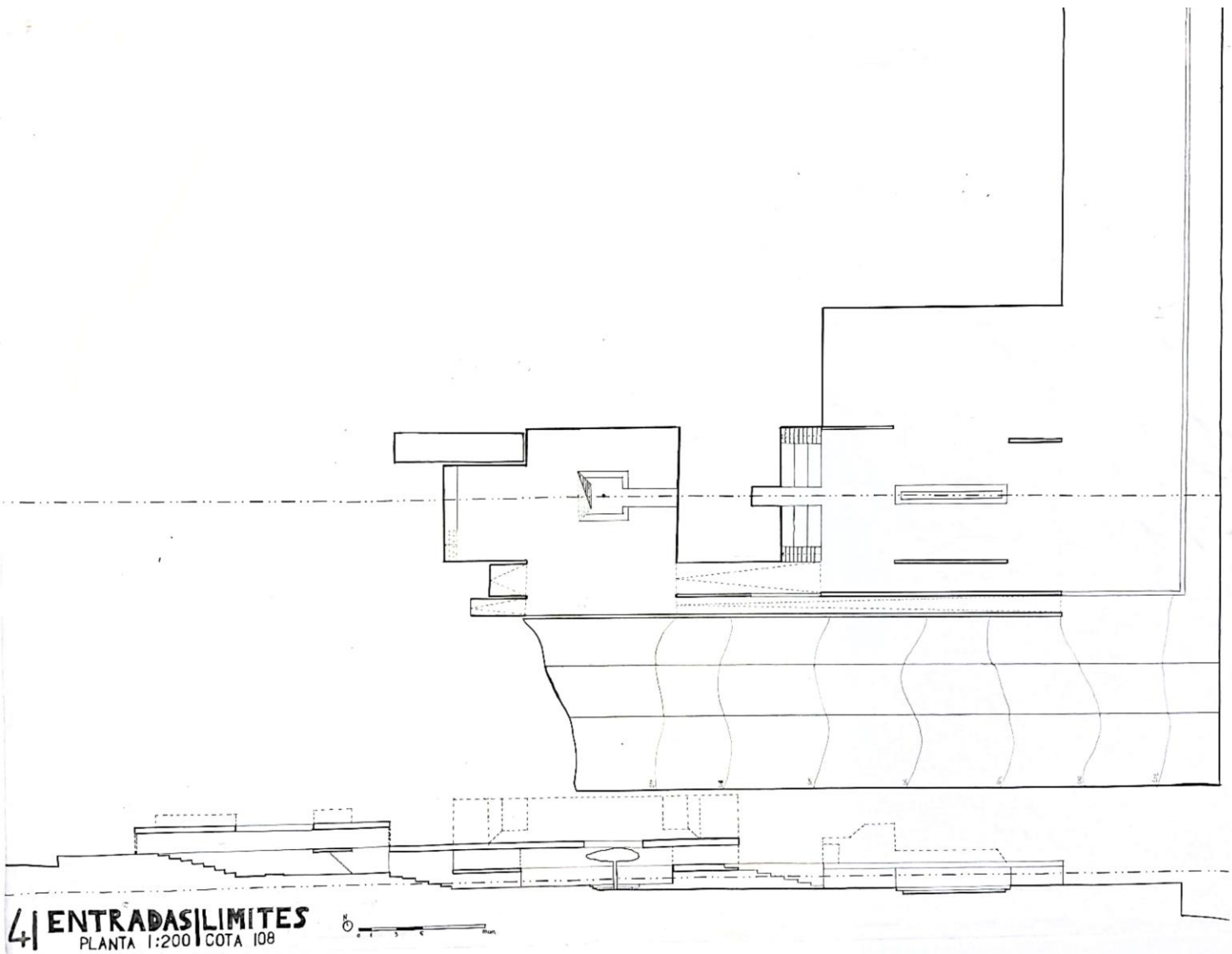


2 | ENTRADAS | LIMITES
PLANTA 1:200 | COTA 116

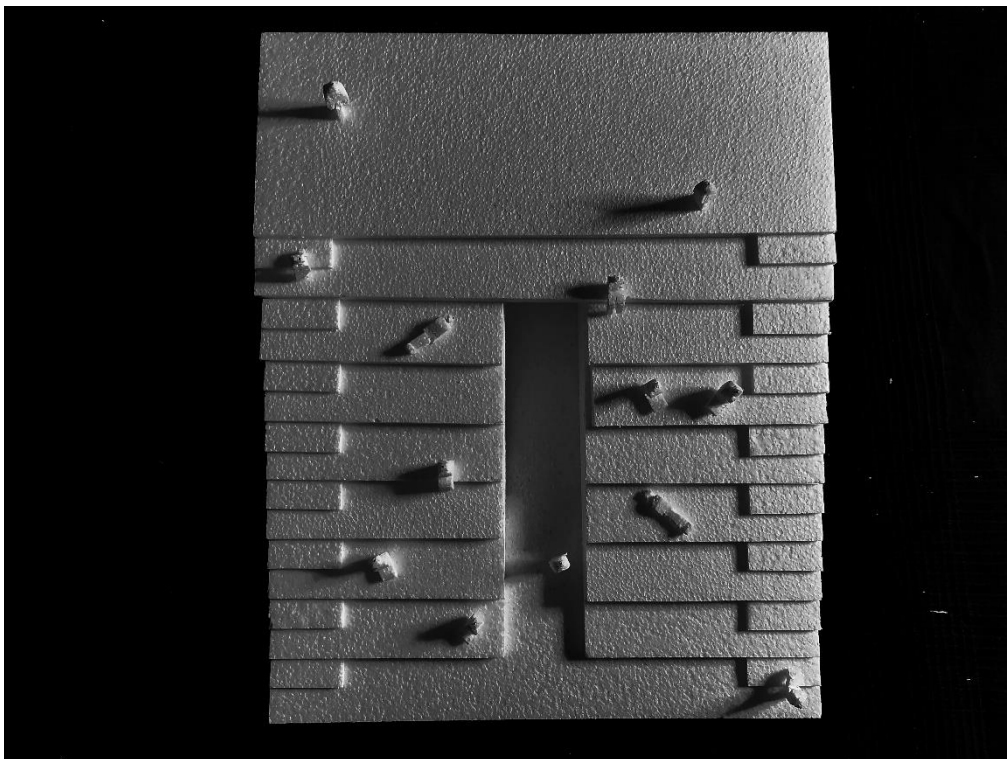
planta e perfil de conjunto

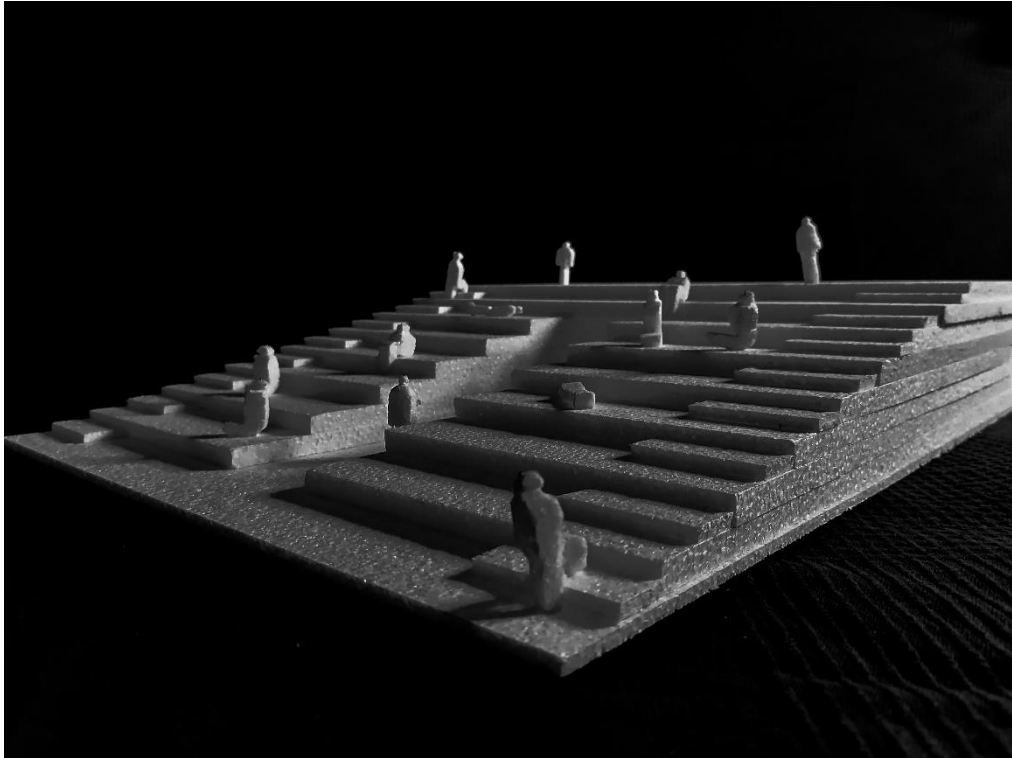


planta e perfil de conjunto

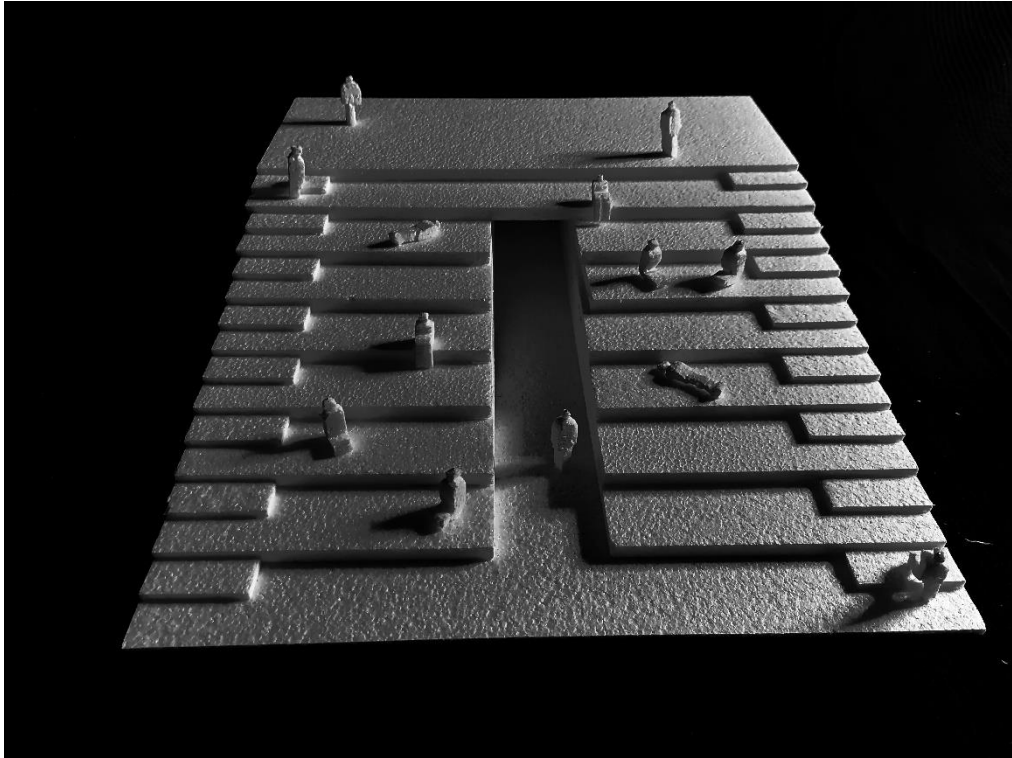


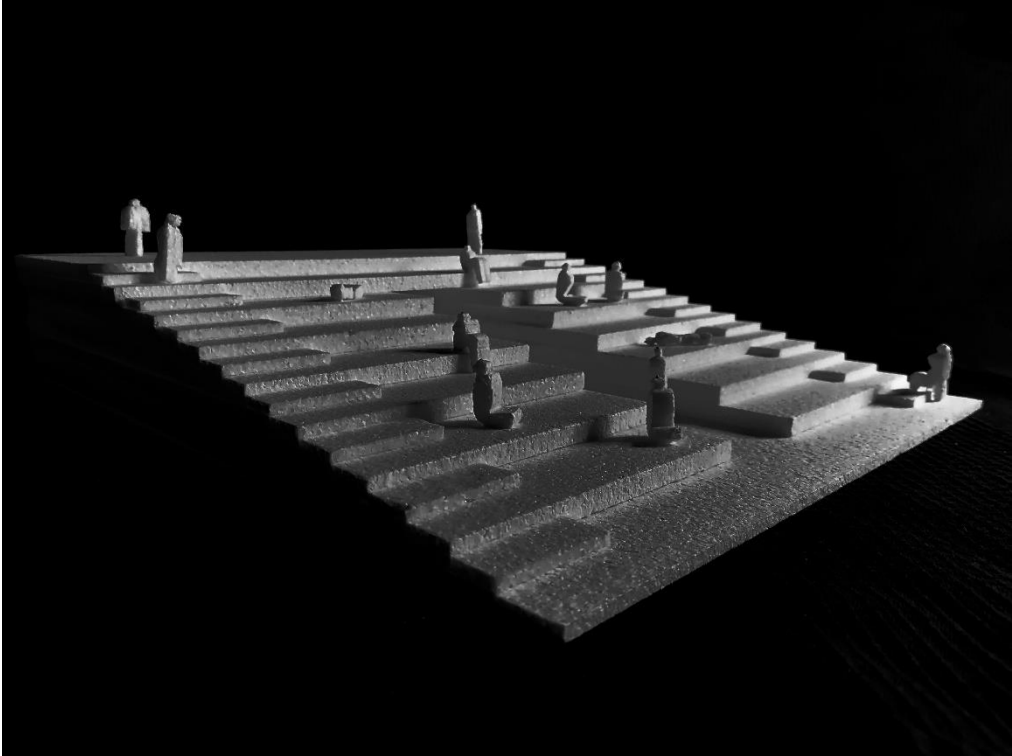
planta e perfil de conjunto



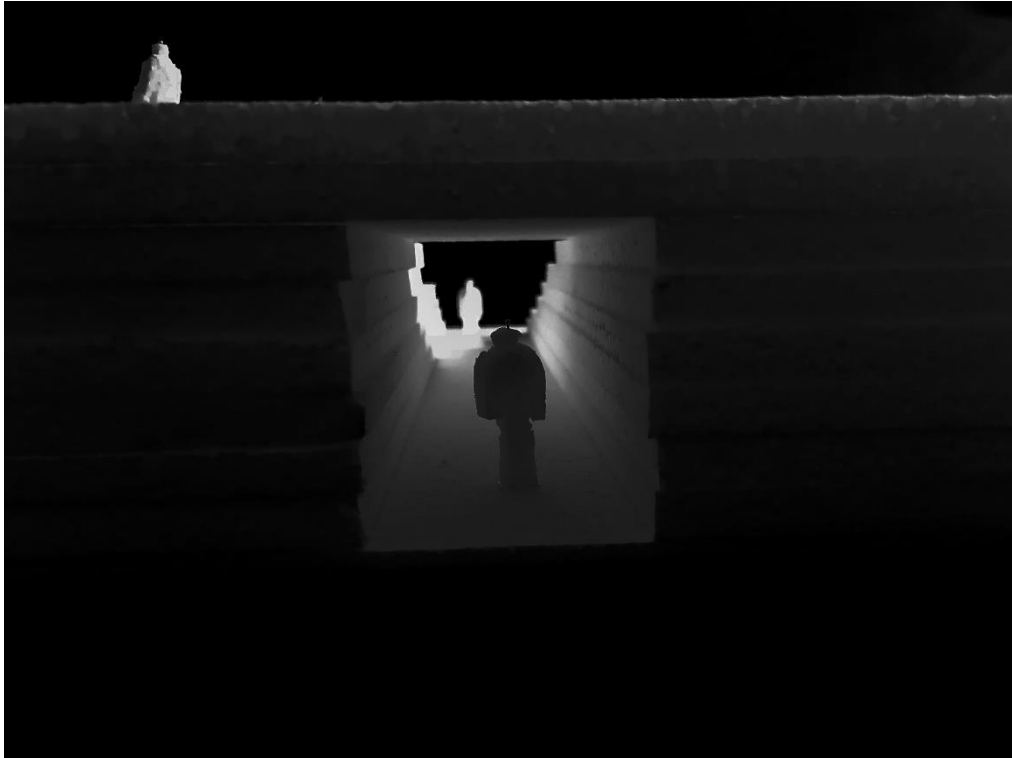


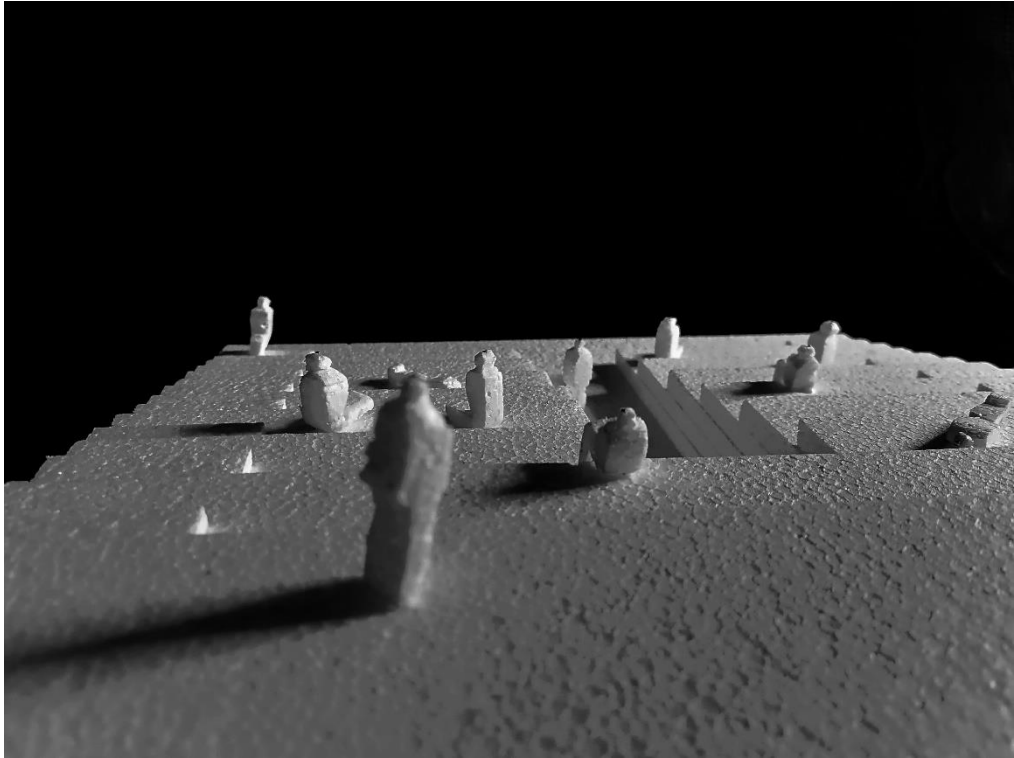


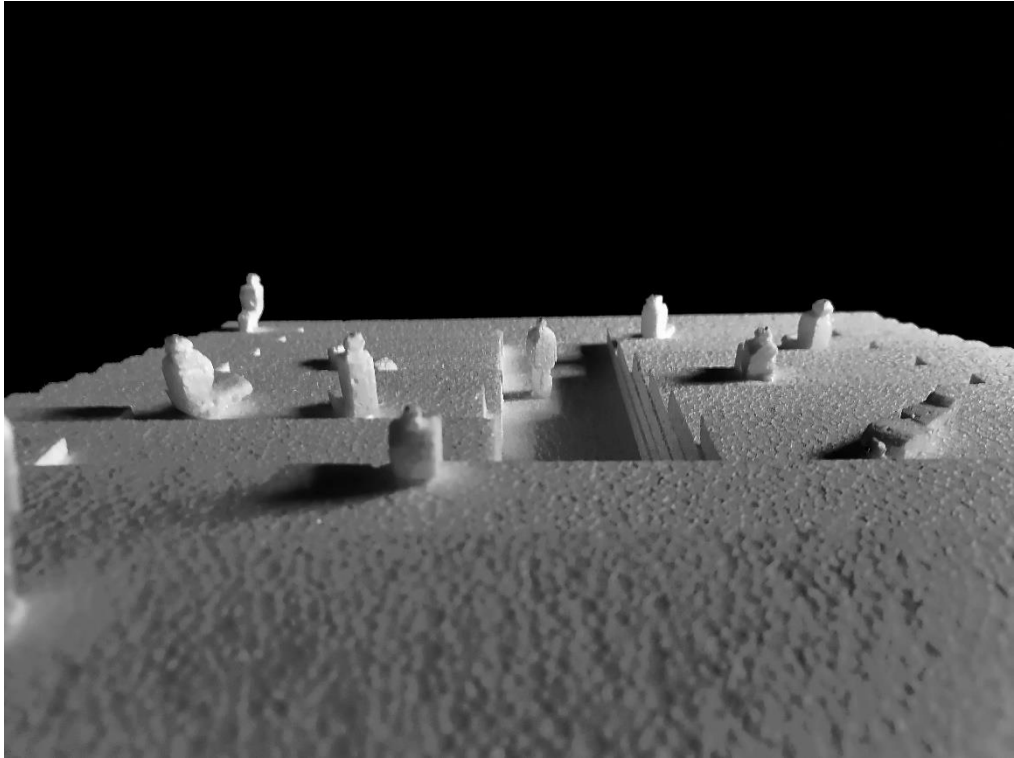




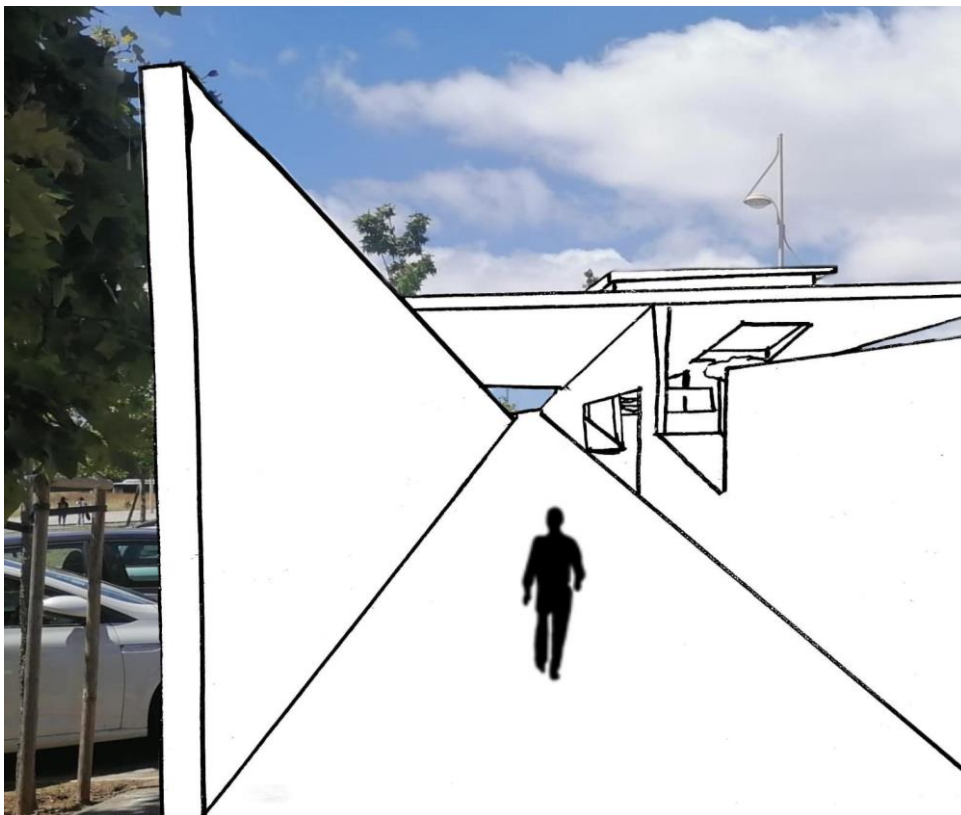




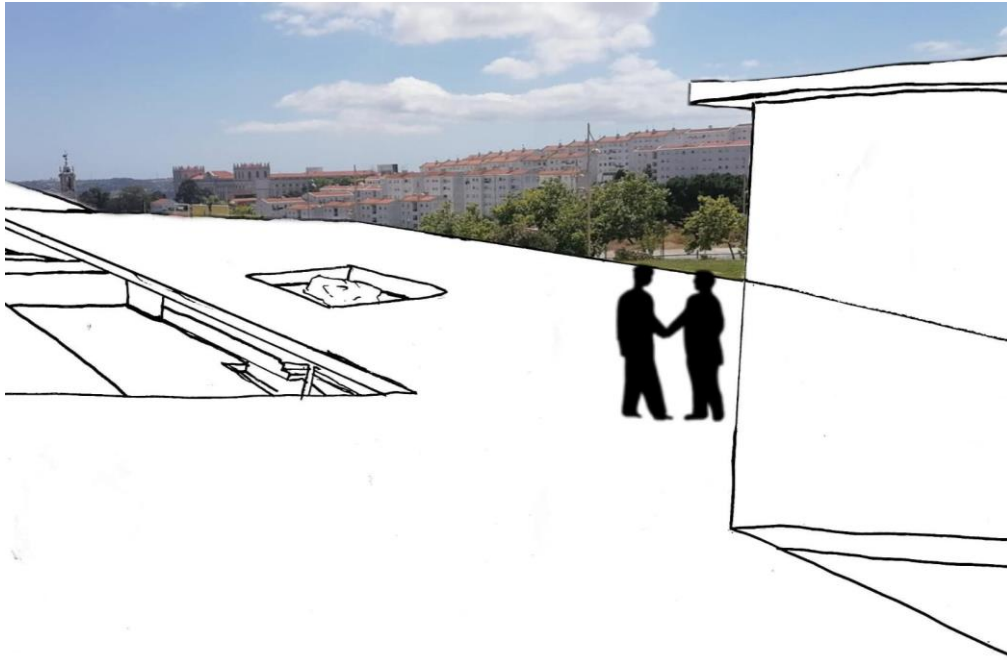




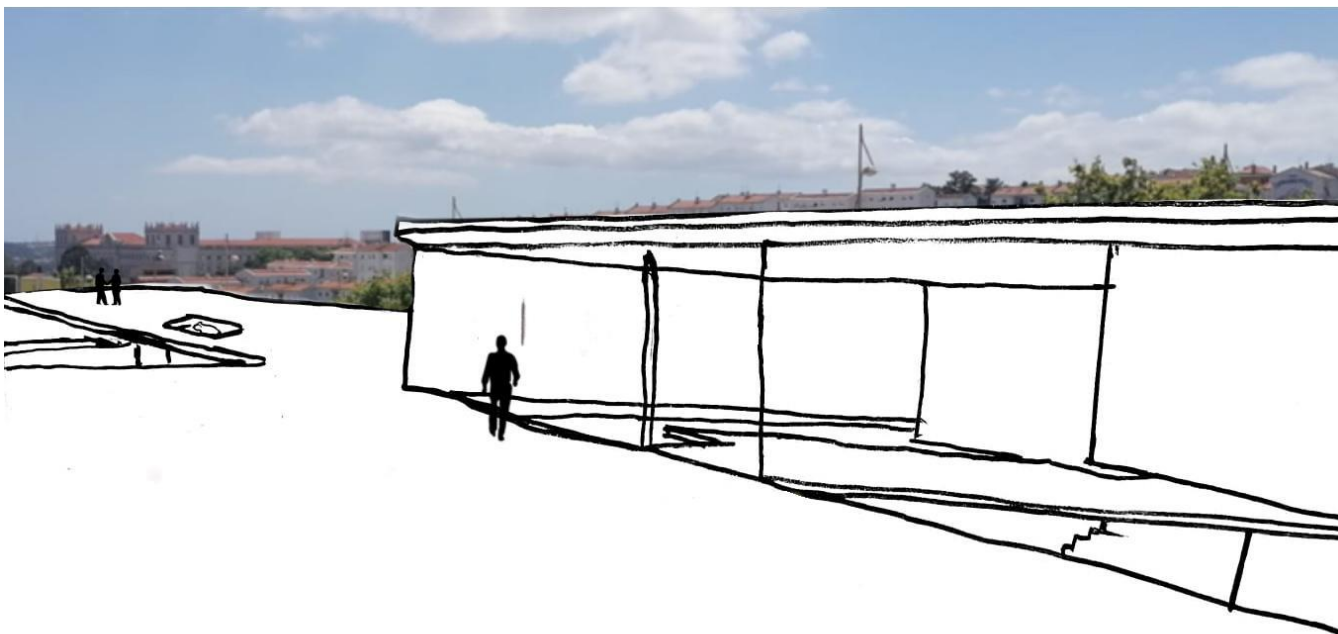
desenho(s) complementares



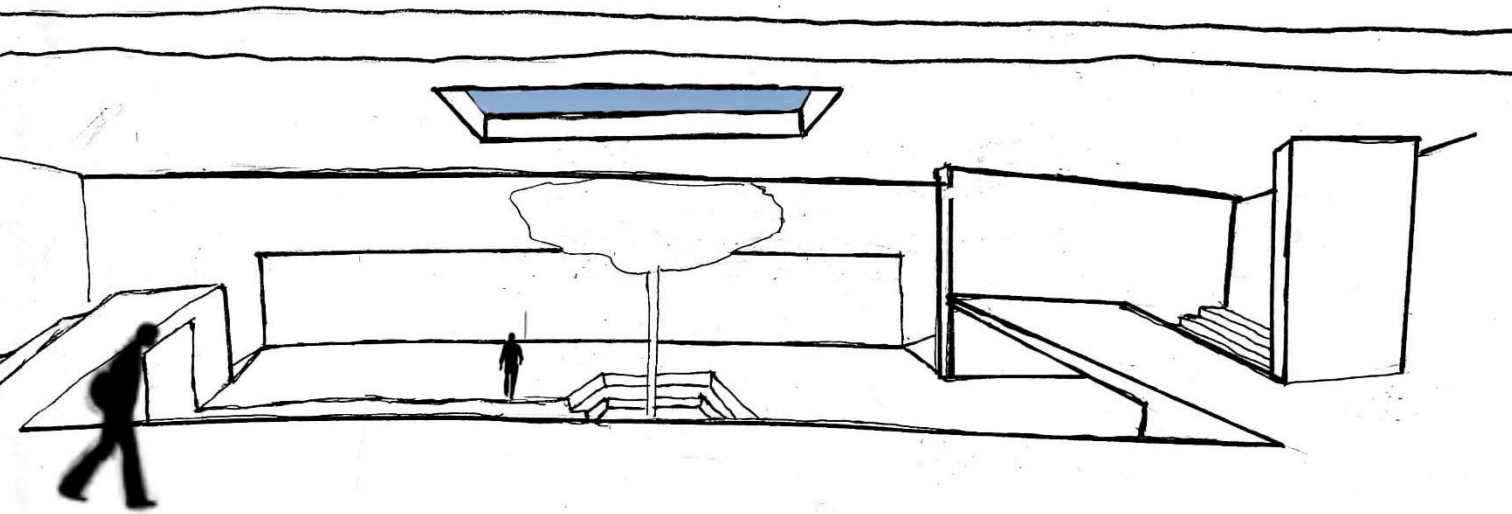
visão serial



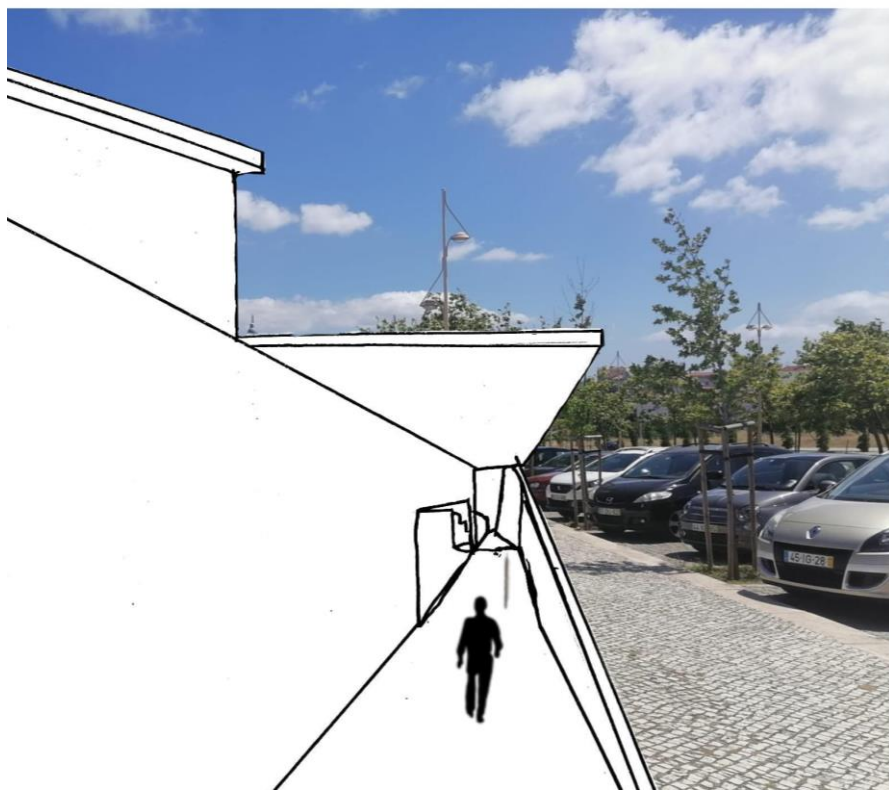
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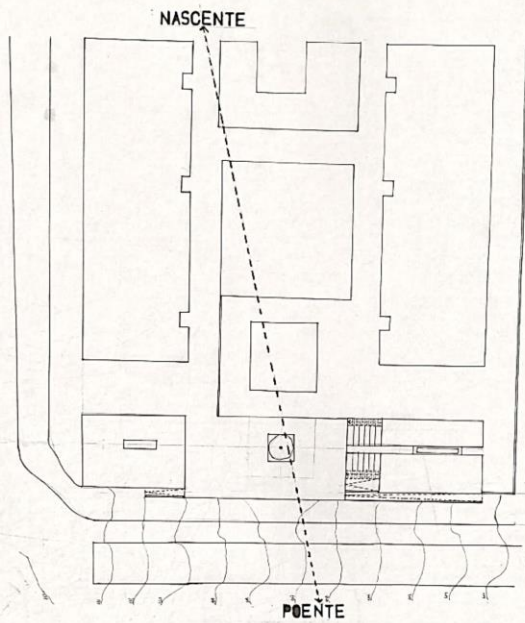
visão serial



visão serial



visão serial



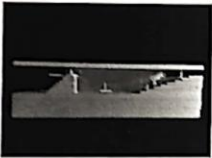
Luz

7

HOMEM



NATUREZA

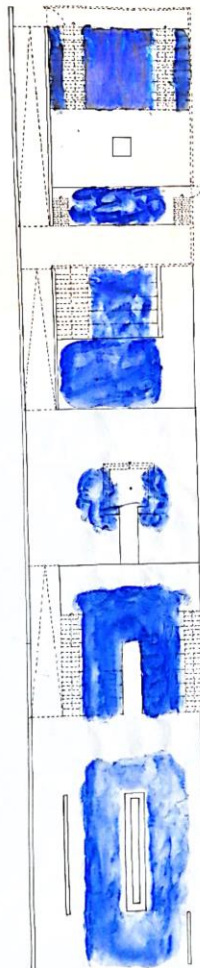


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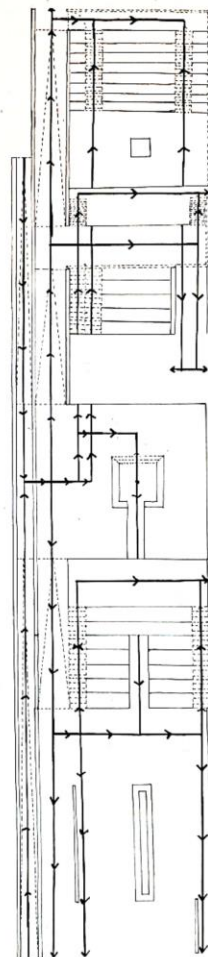


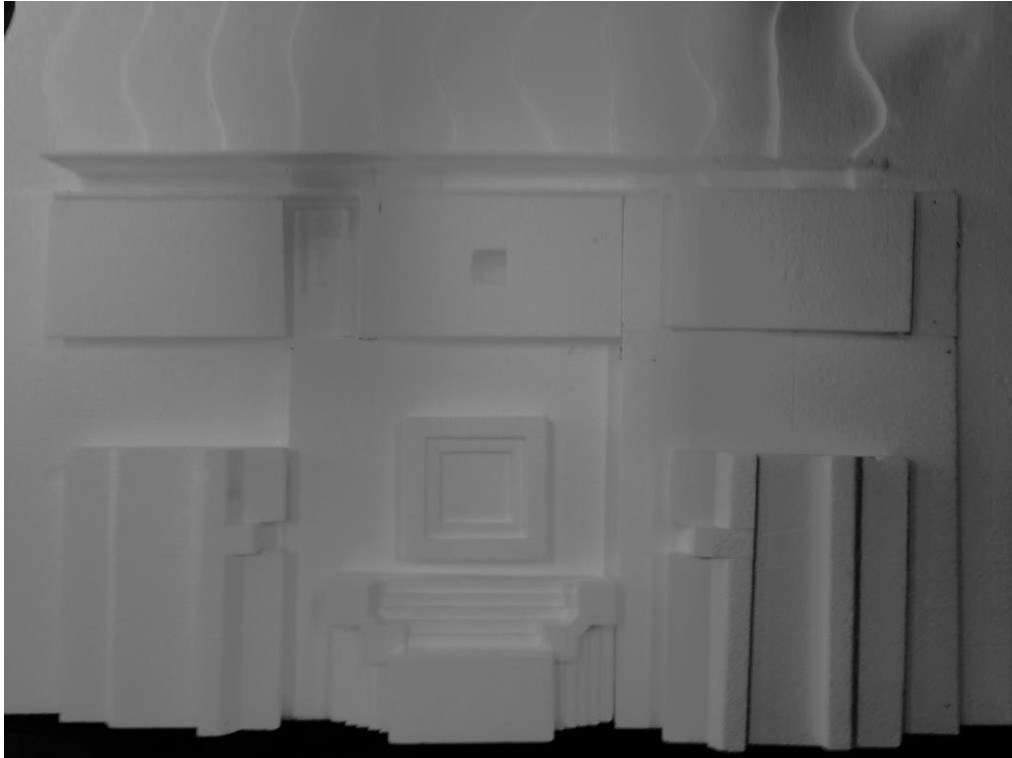
Evolução

ESPAÇOS DE PERMANÊNCIA

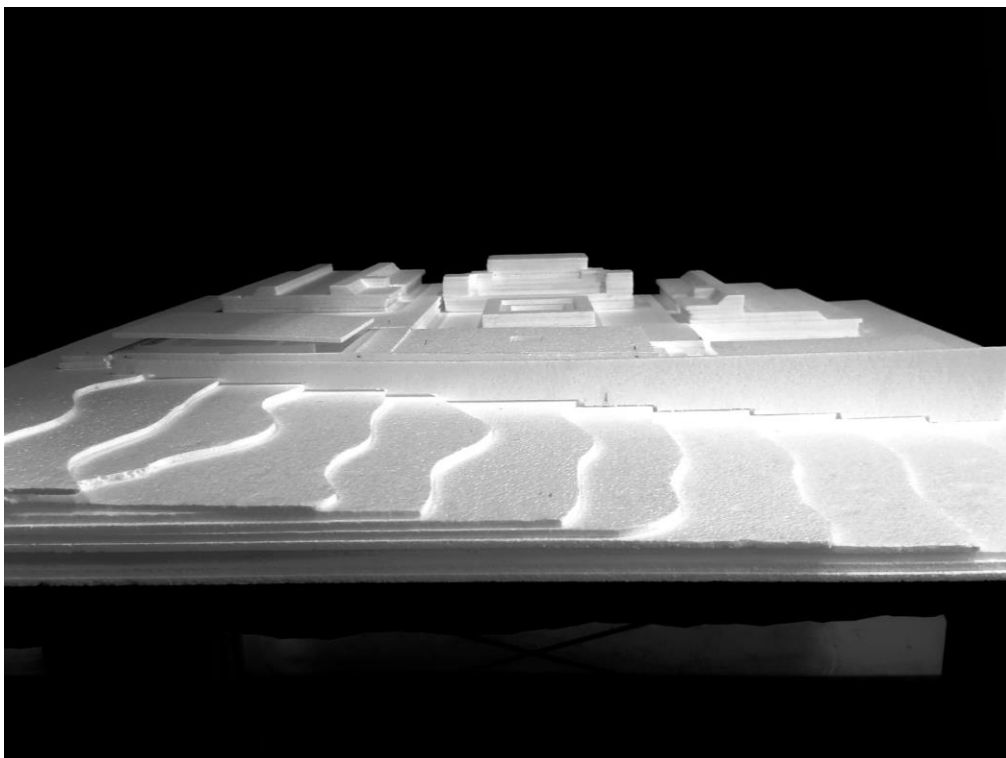


SISTEMA DE CIRCULAÇÃO

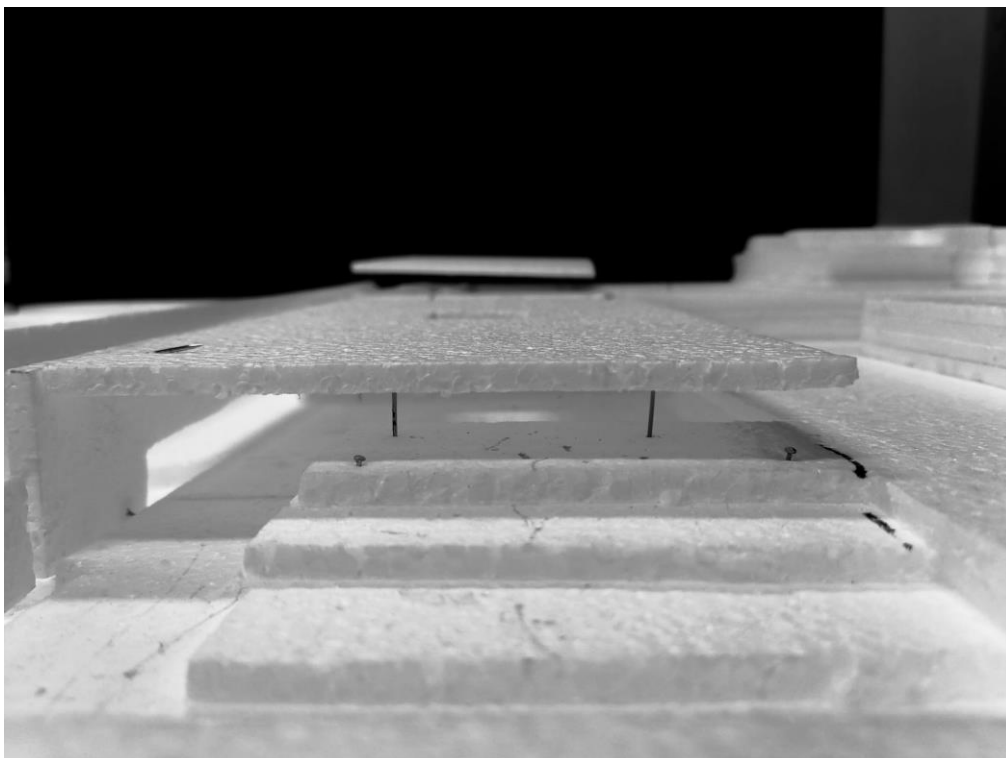




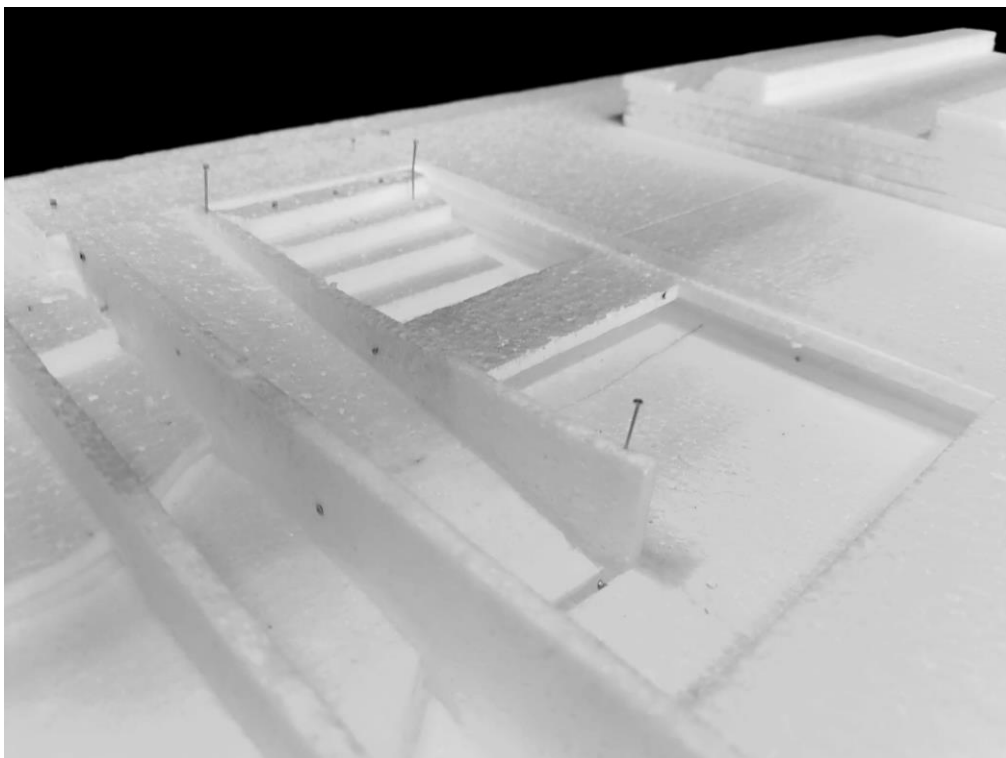
fotografias das maquetes de trabalho



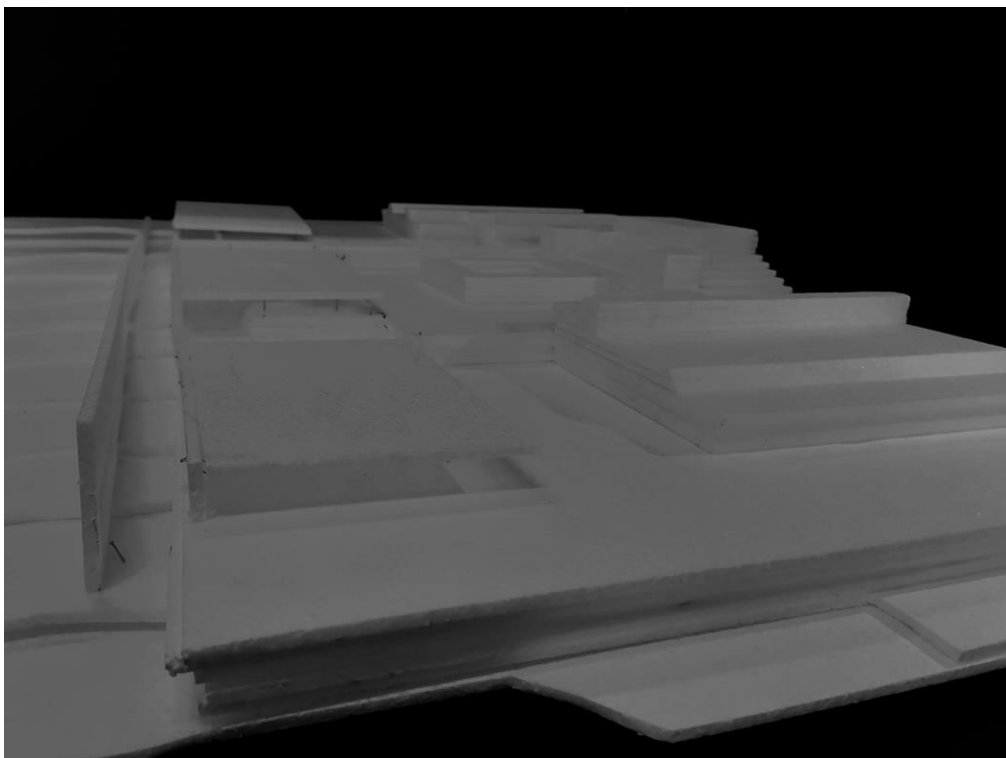
fotografias das maquetes de trabalho



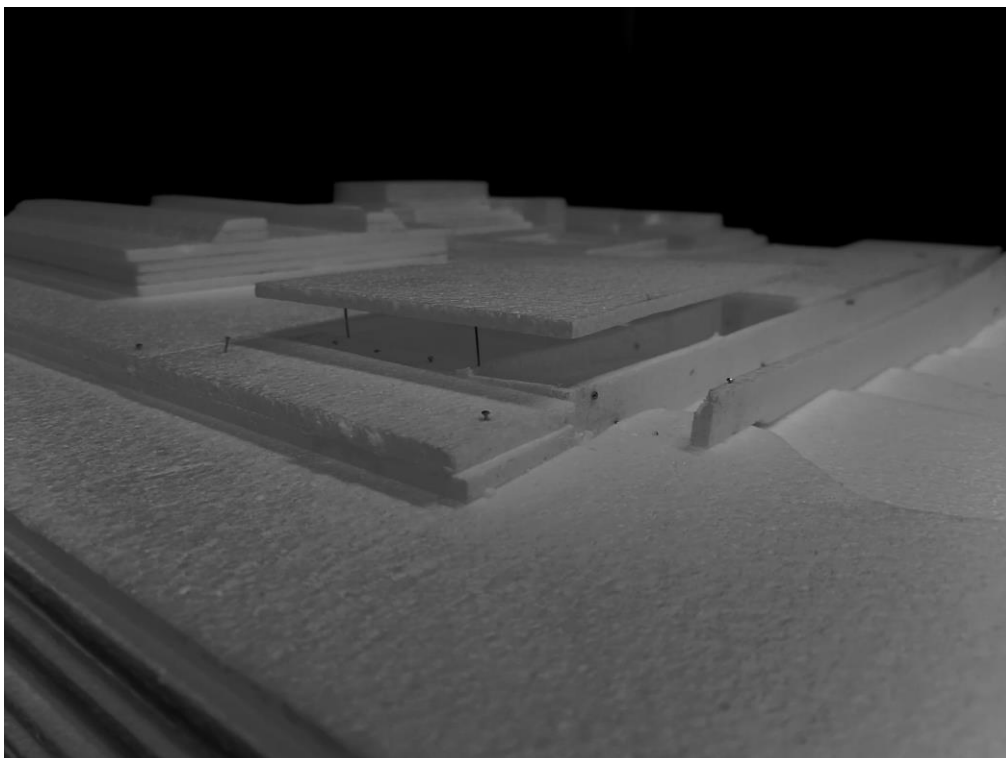
fotografias das maquetes de trabalho



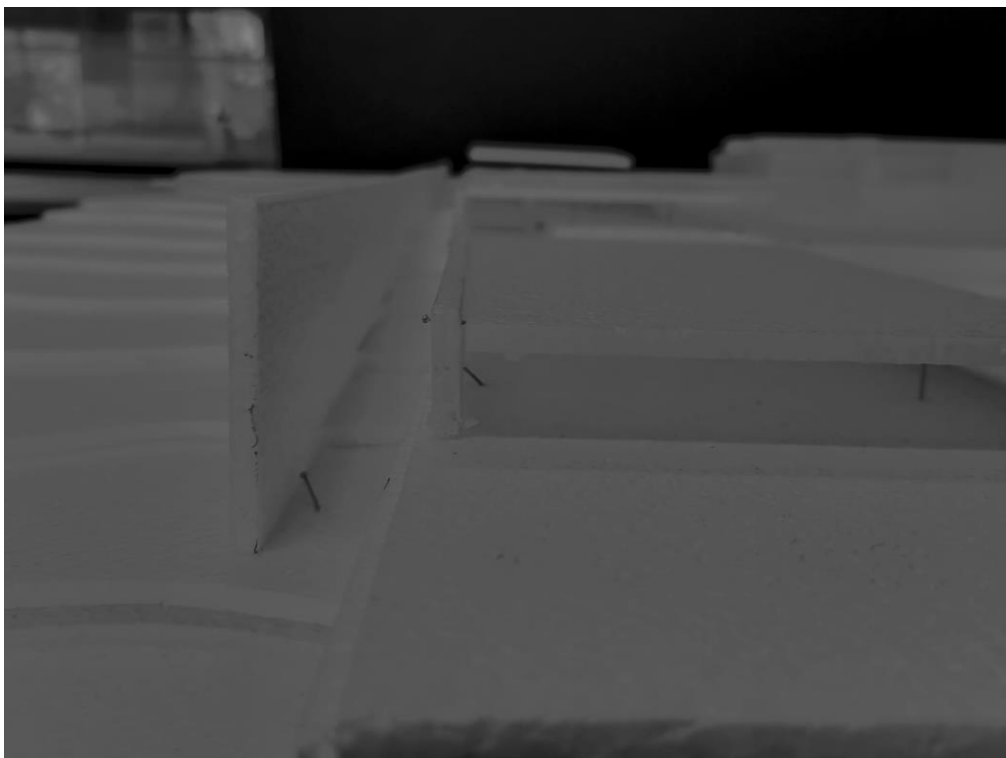
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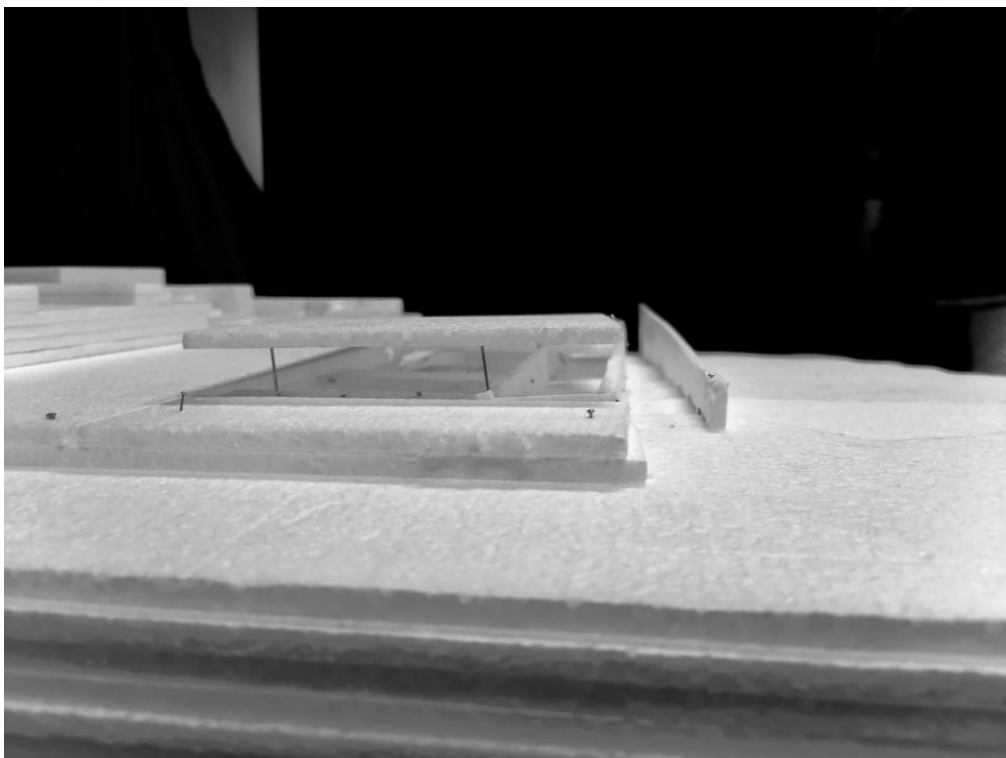
fotografias das maquetes de trabalho



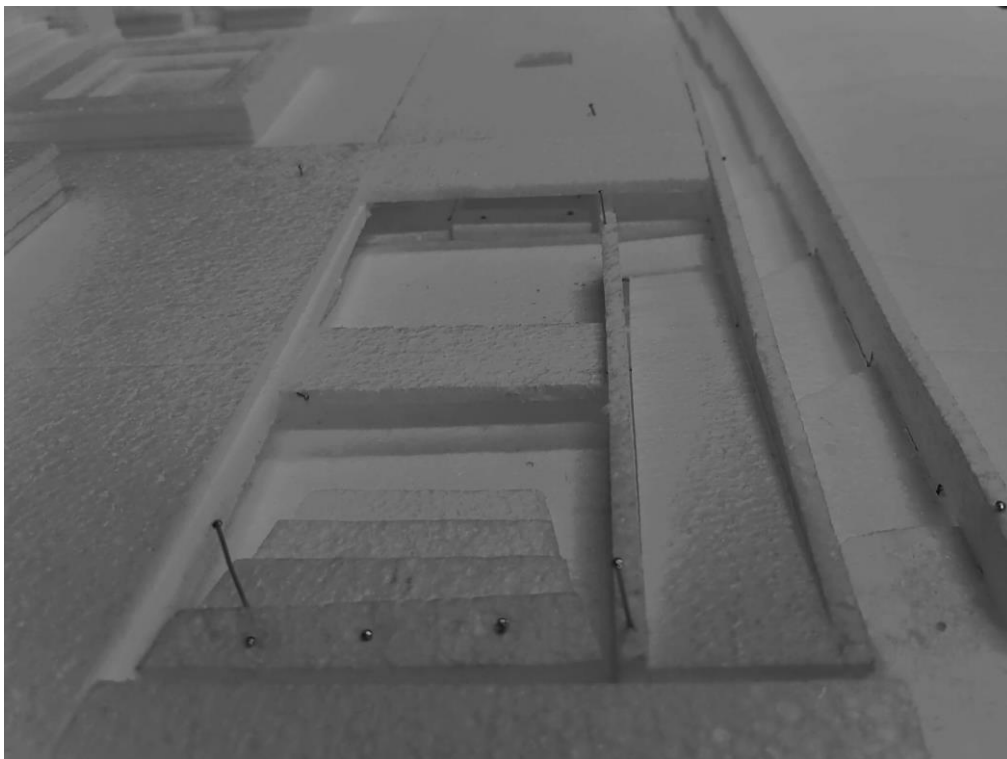
fotografias das maquetes de trabalho



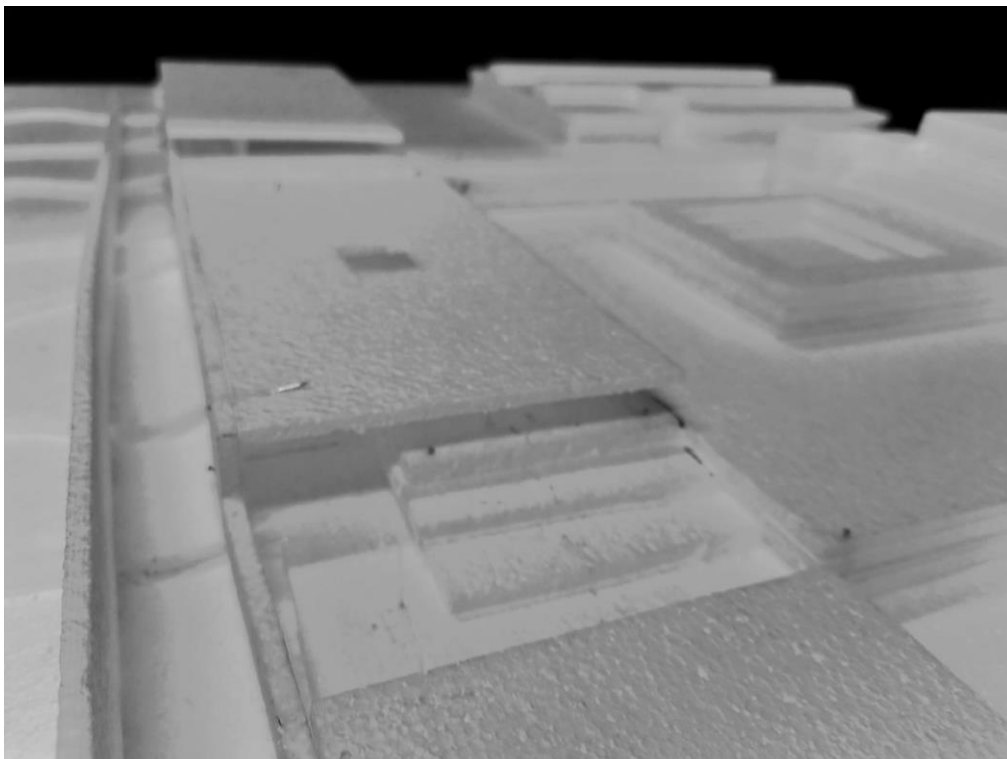
fotografias das maquetes de trabalho



fotografias das maquetes de trabalho



fotografias das maquetes de trabalho

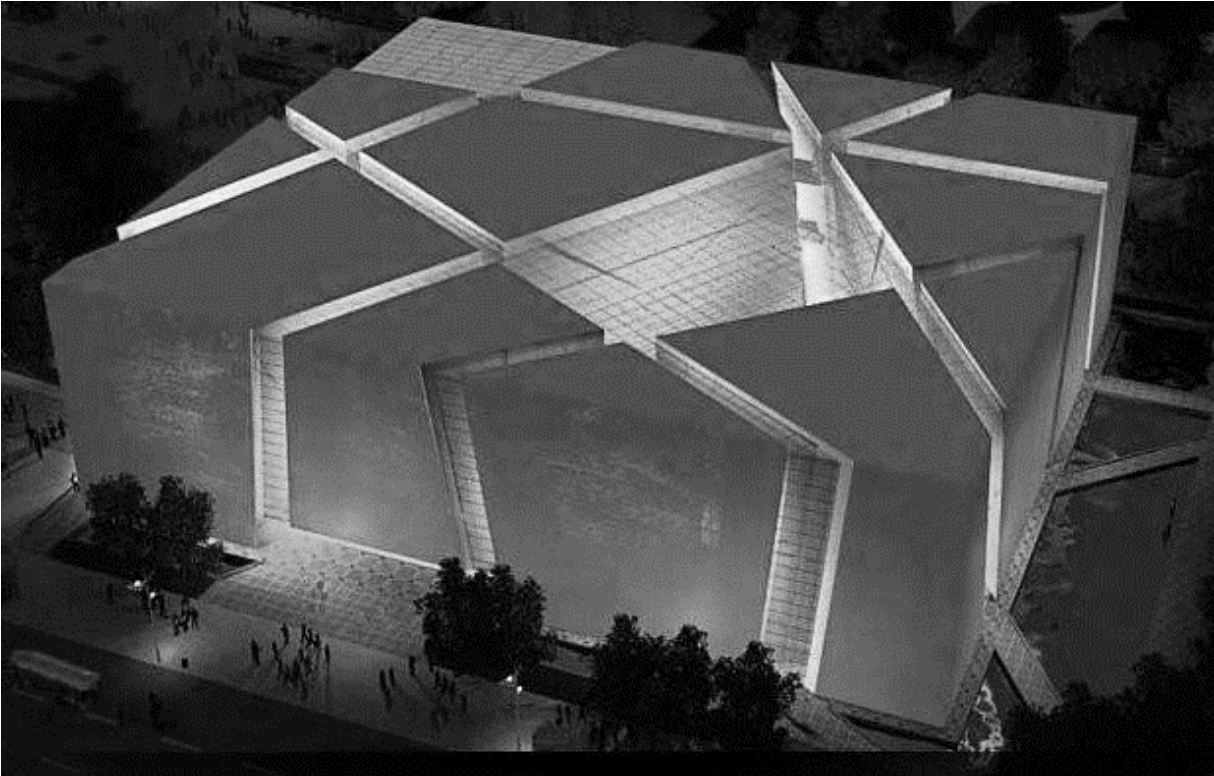


fotografias das maquetes de trabalho

1ª fase

lado nascente

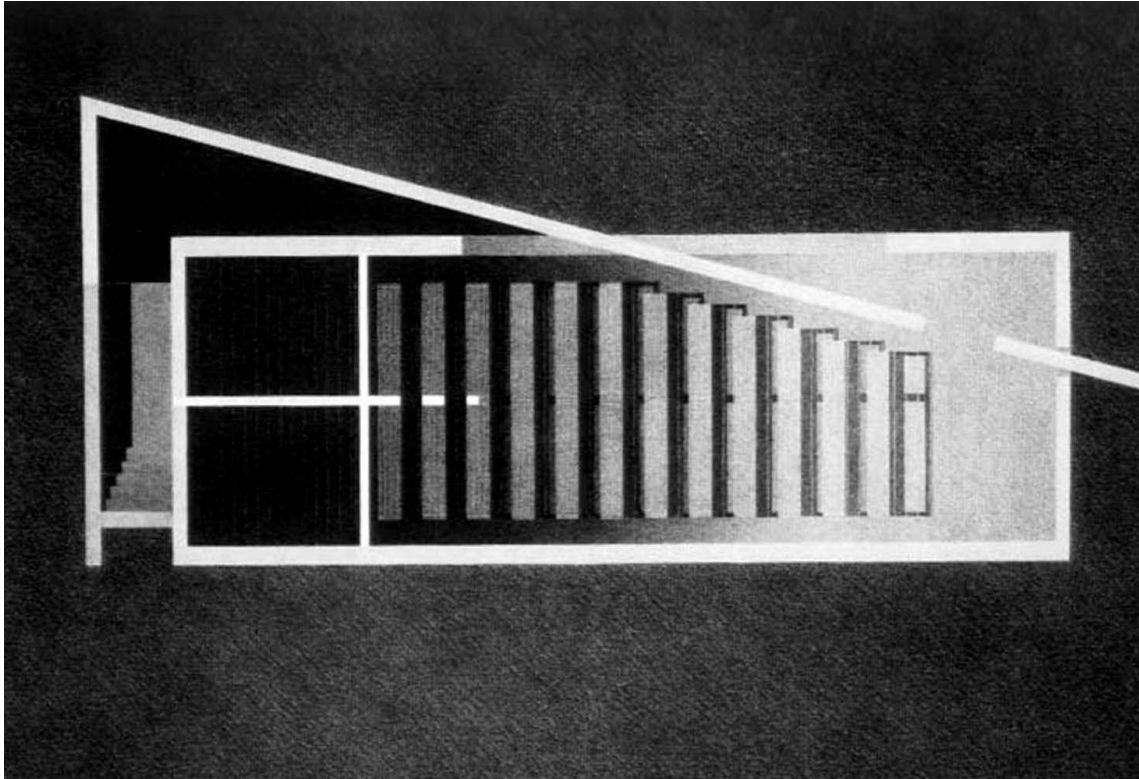
Proposta



Italian Pavillion, BiCuadro Architects



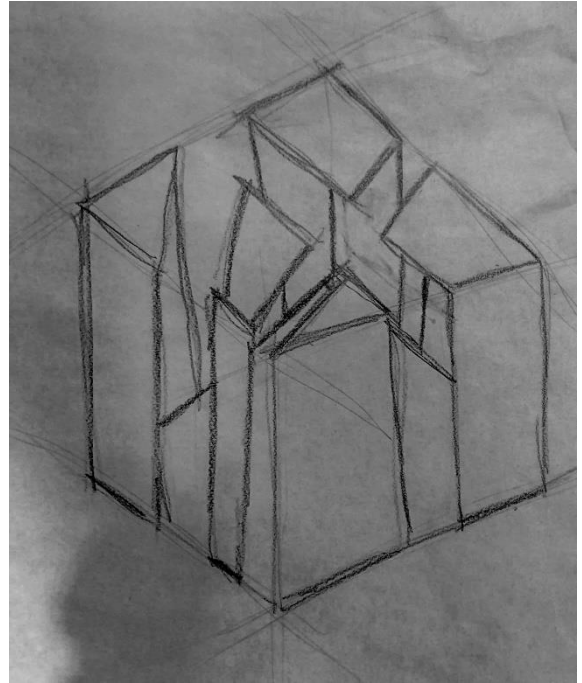
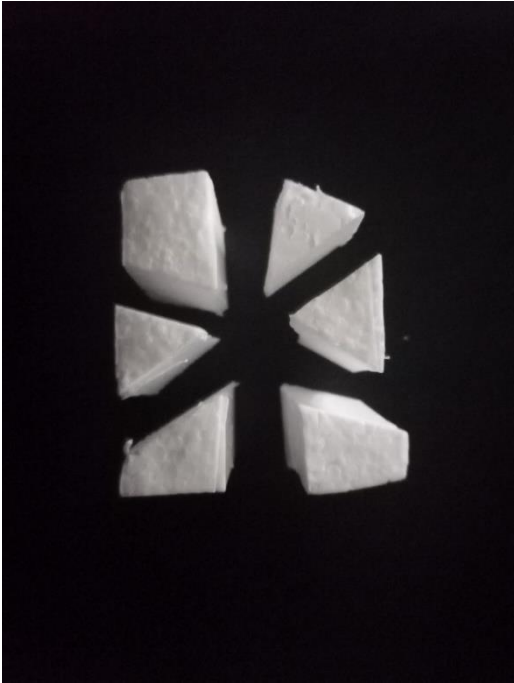
Toyo Ito library, Sou Fujimoto



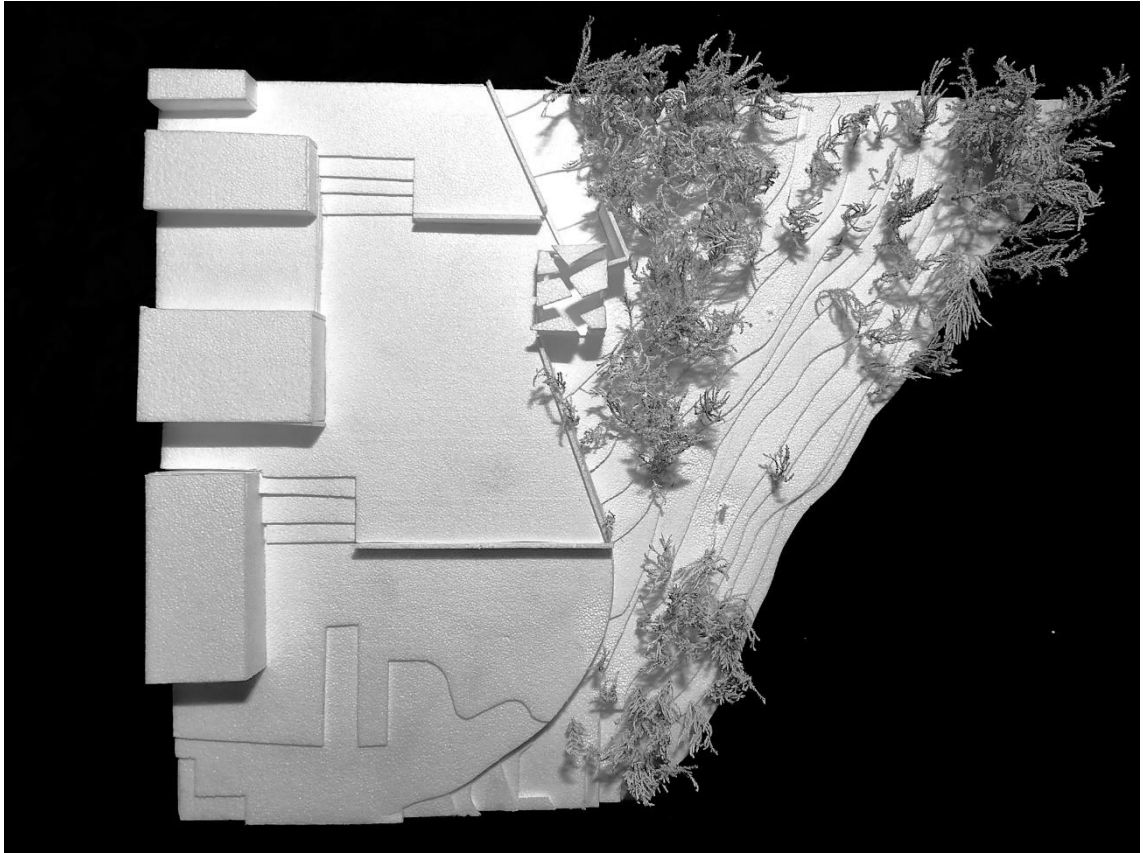
Igreja da Luz, Tadao Ando

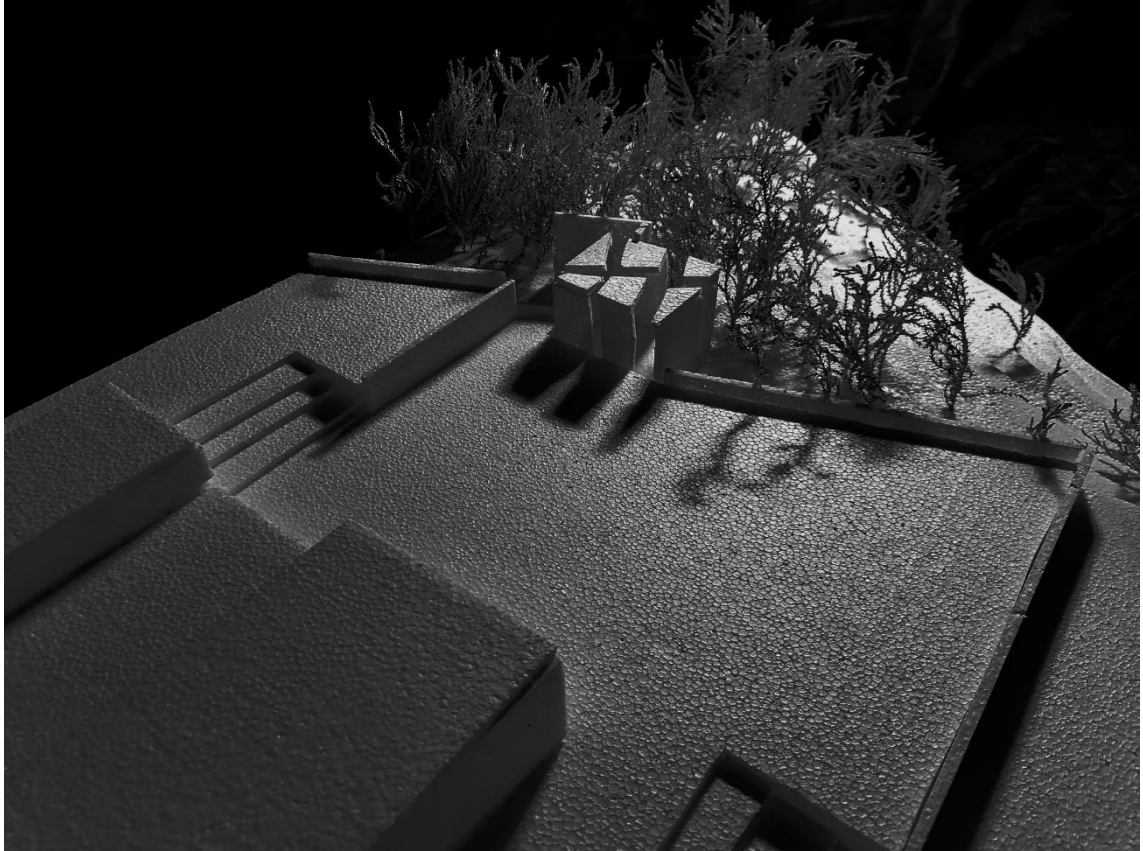
“Não podemos simplesmente por algo novo num lugar. Temos que absorver o que vemos ao nosso redor, o que existe na terra, e então usá-lo, junto com o pensamento contemporâneo, para interpretar o que vemos”

Tadao Ando

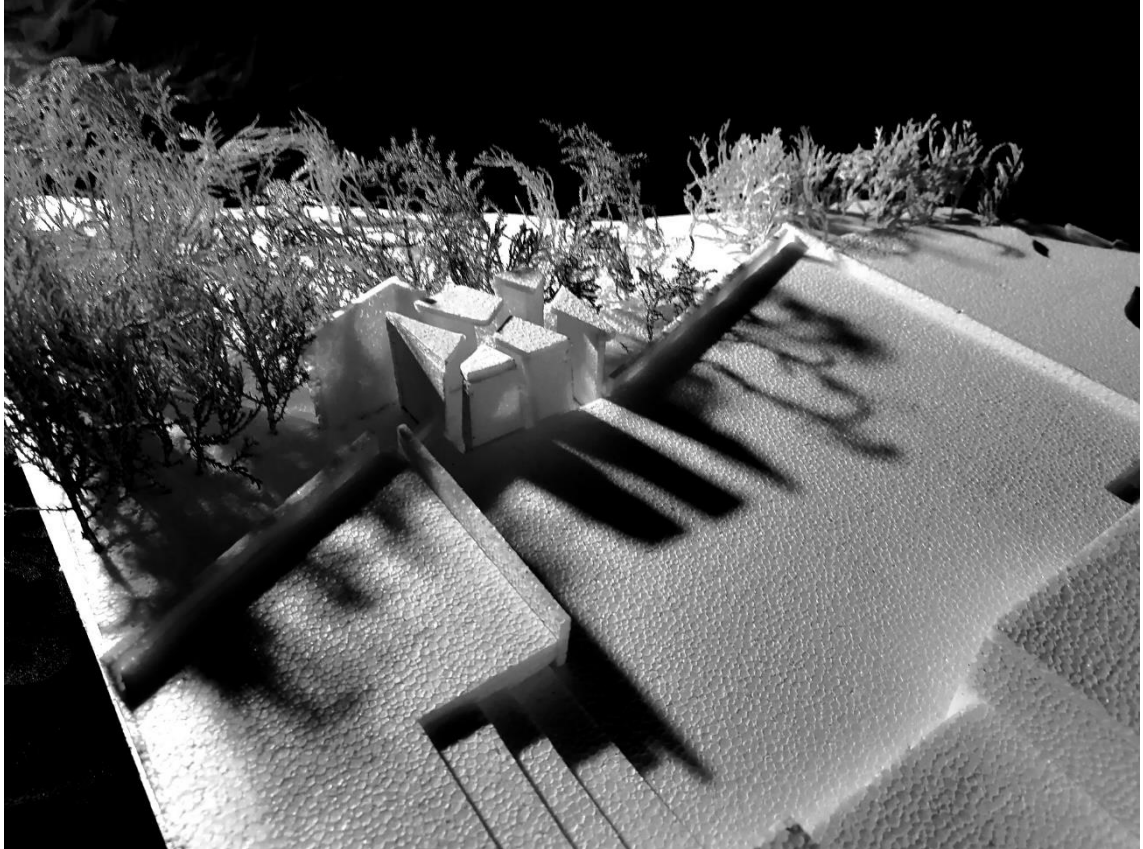


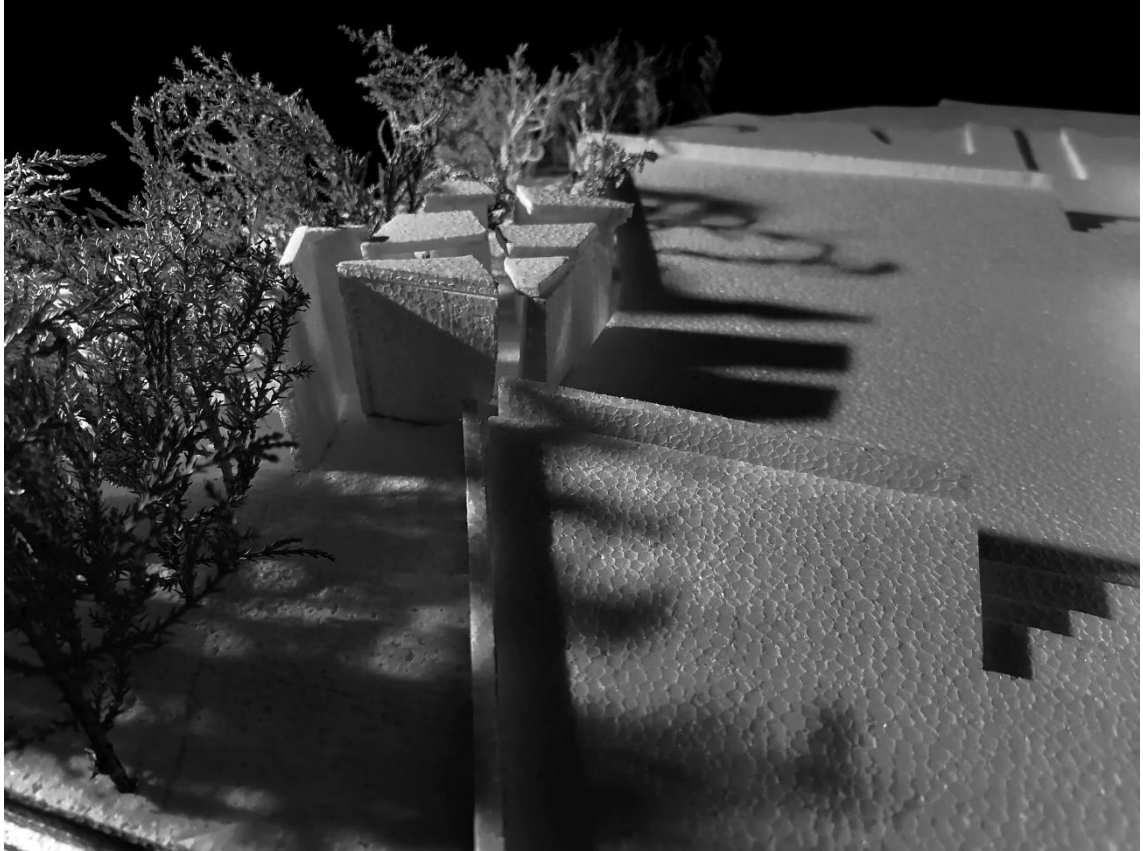
esquiço síntese

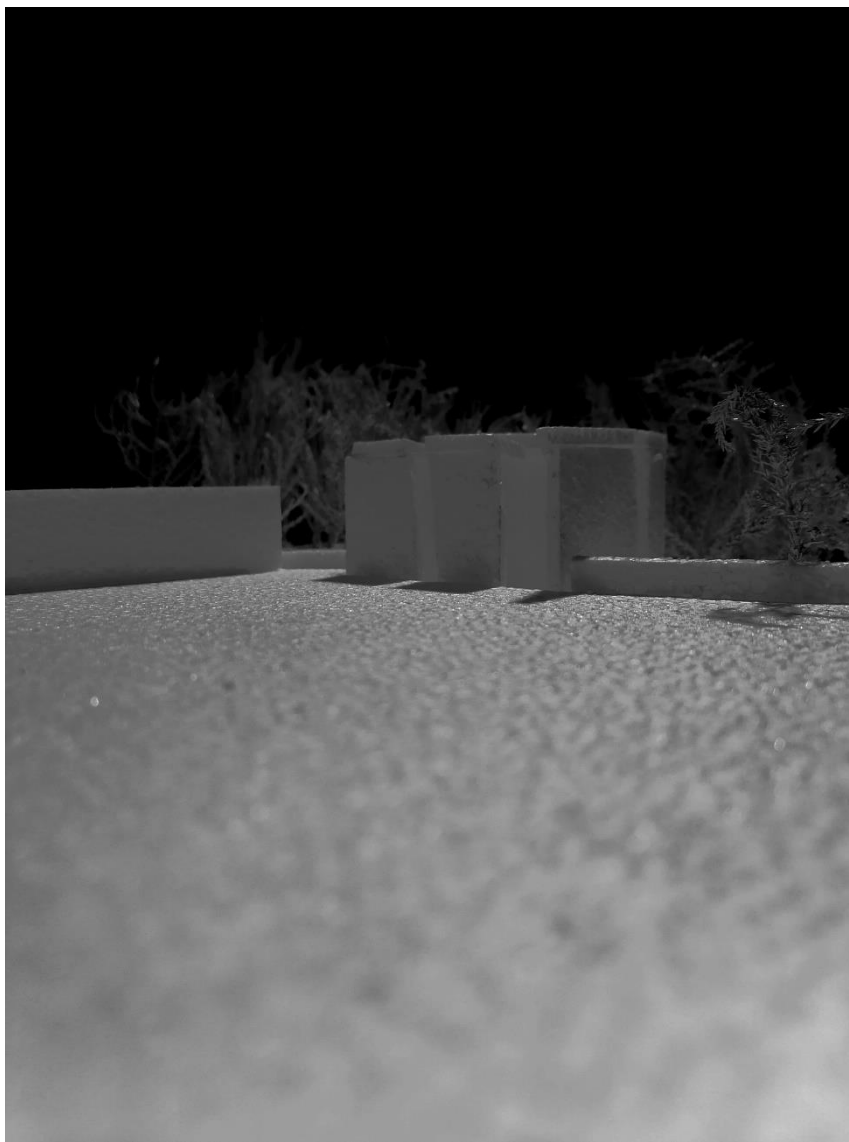


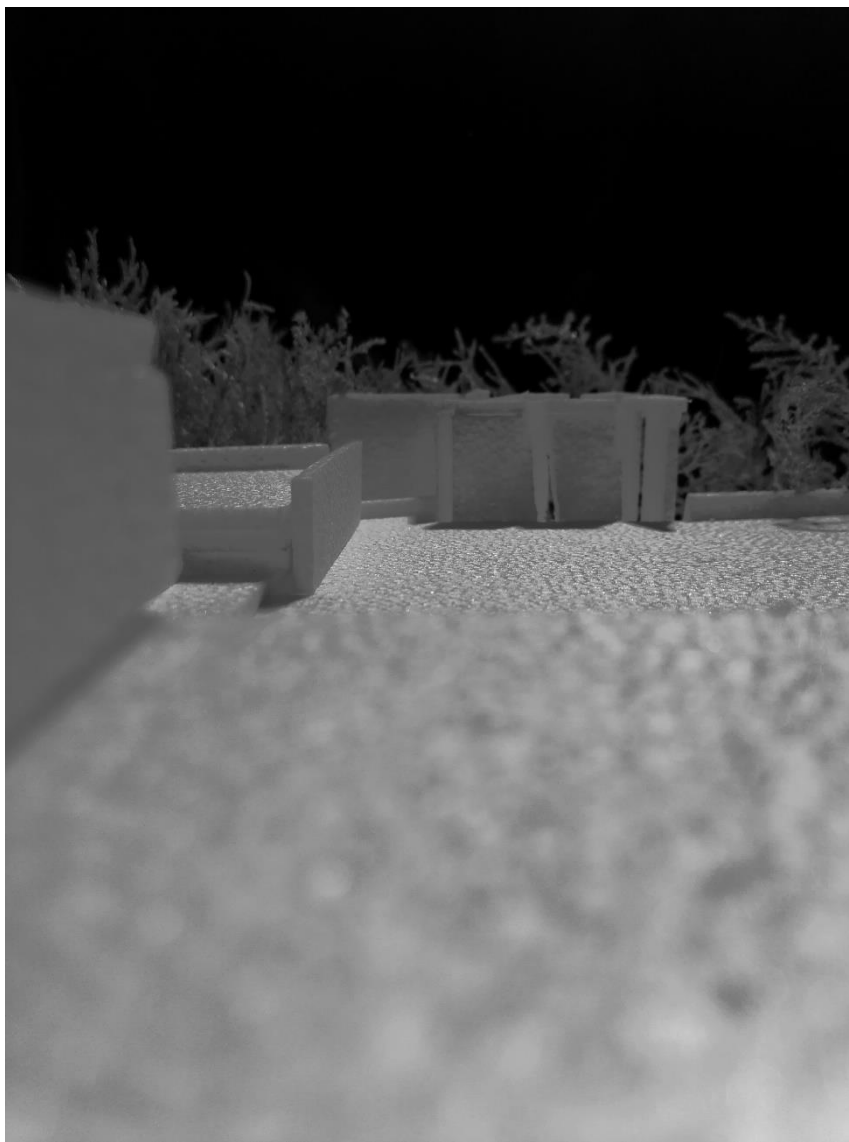






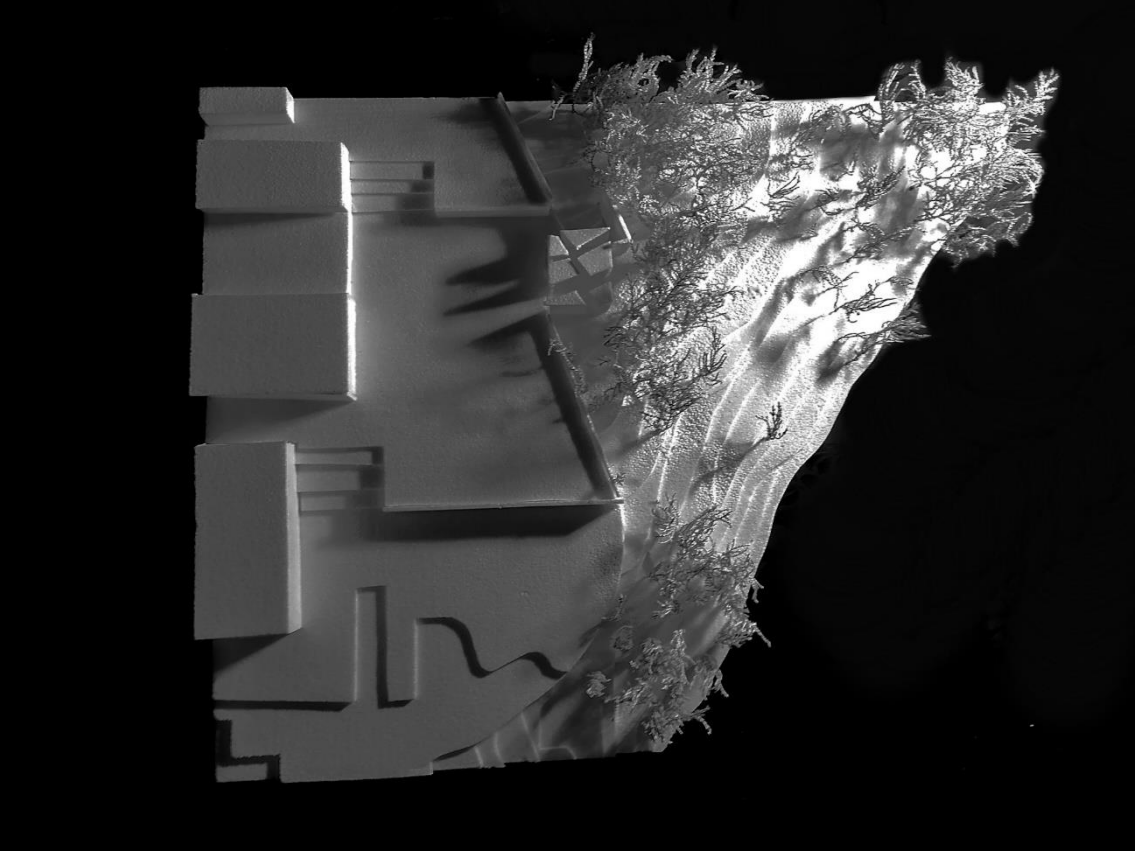






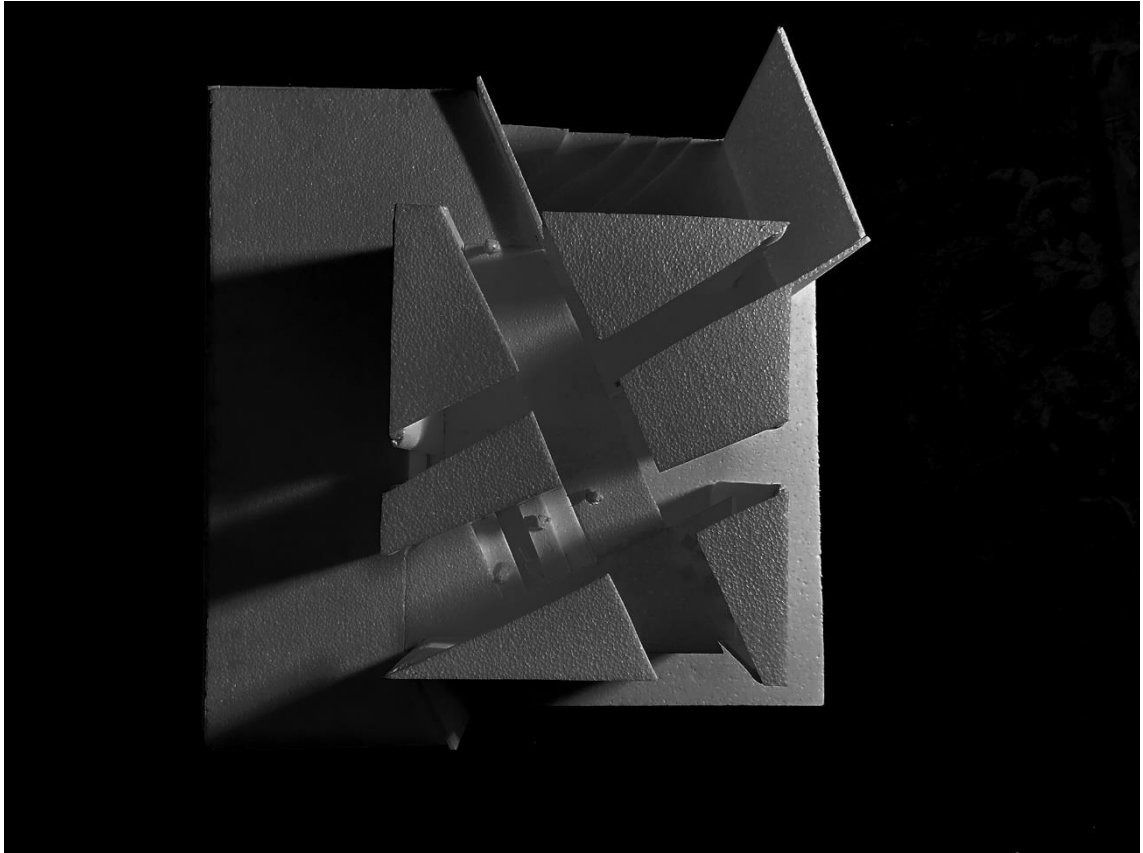


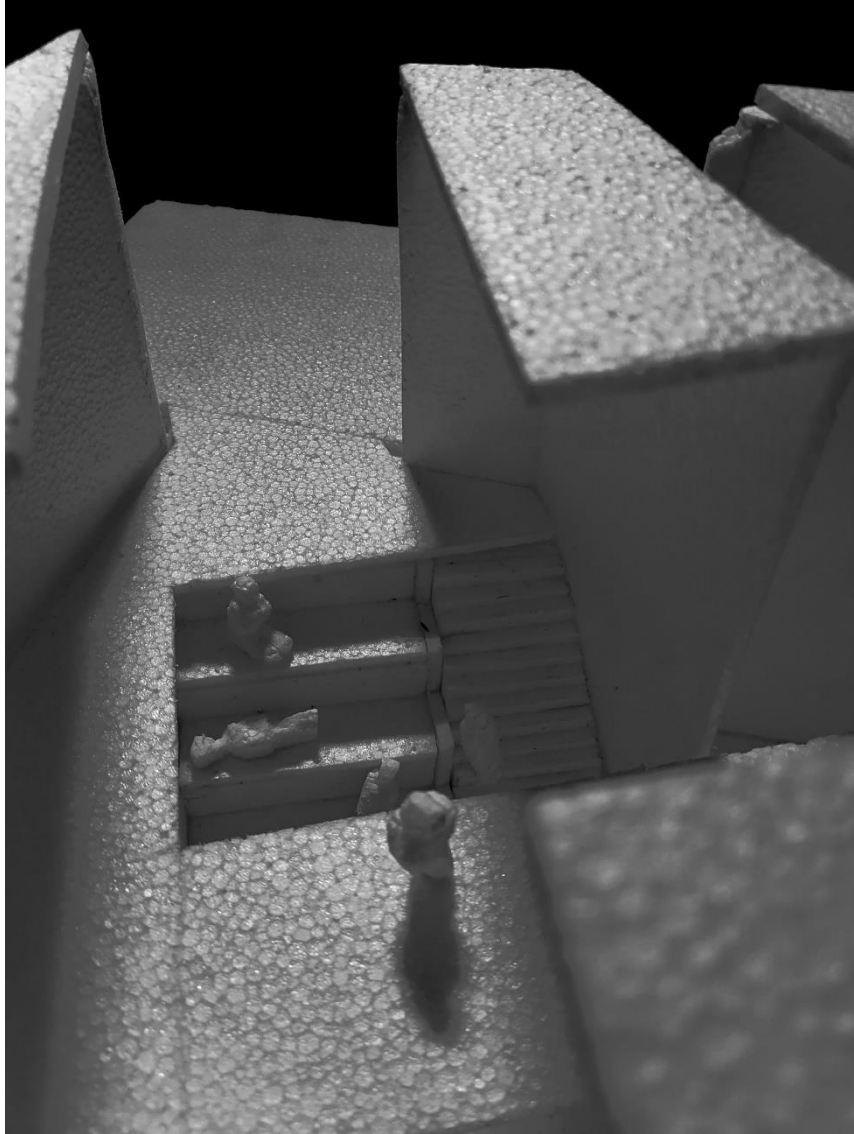






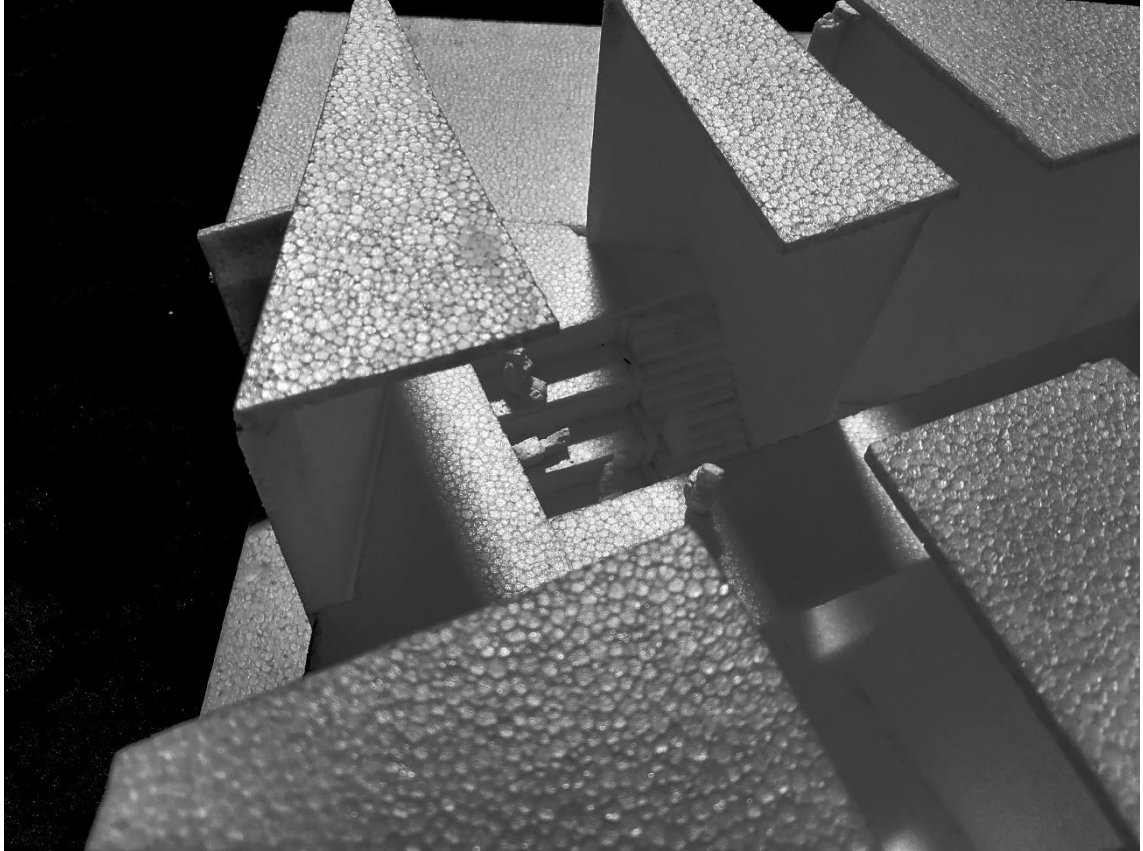
planta e perfil de conjunto



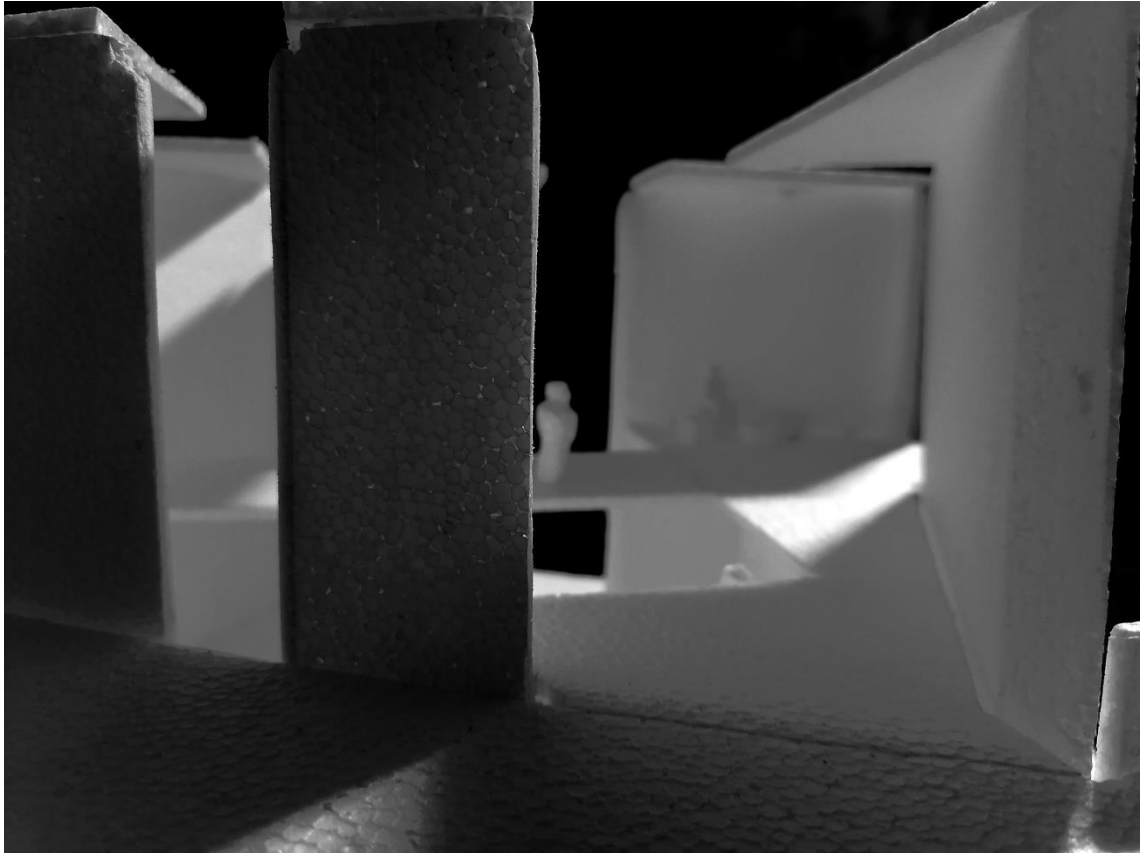


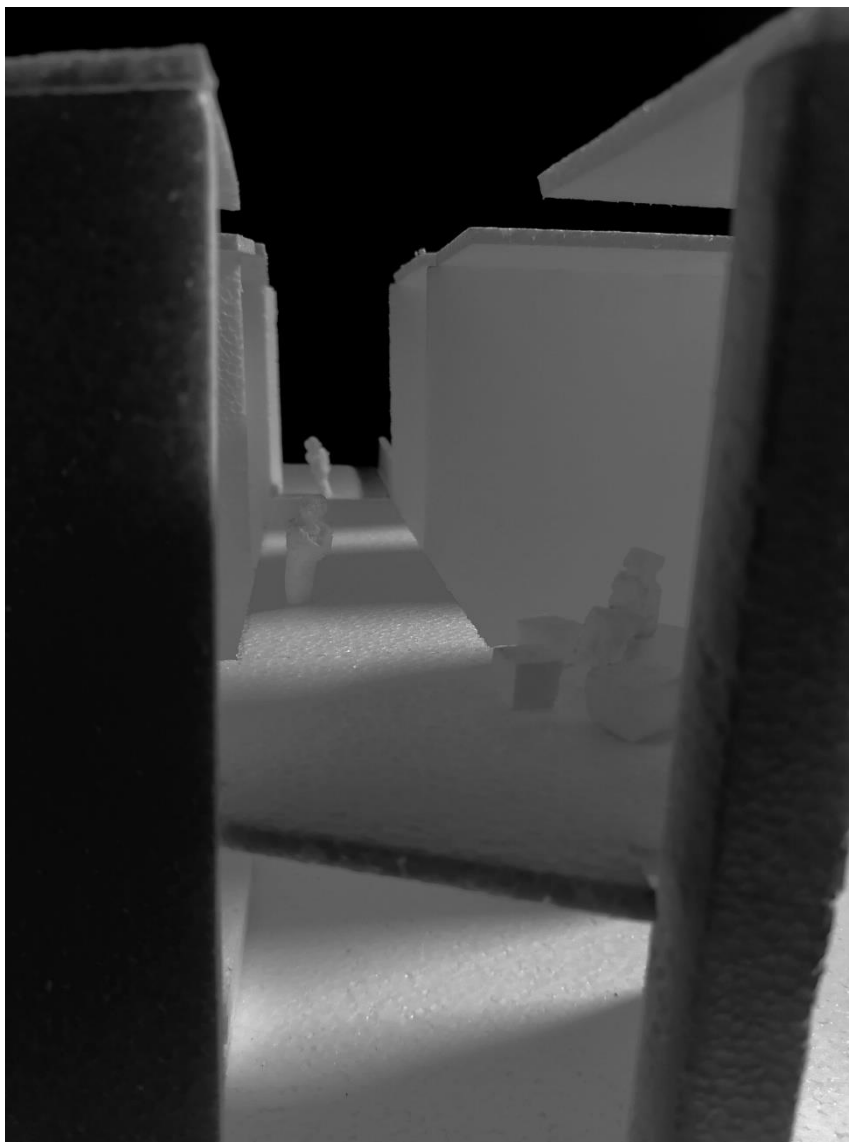




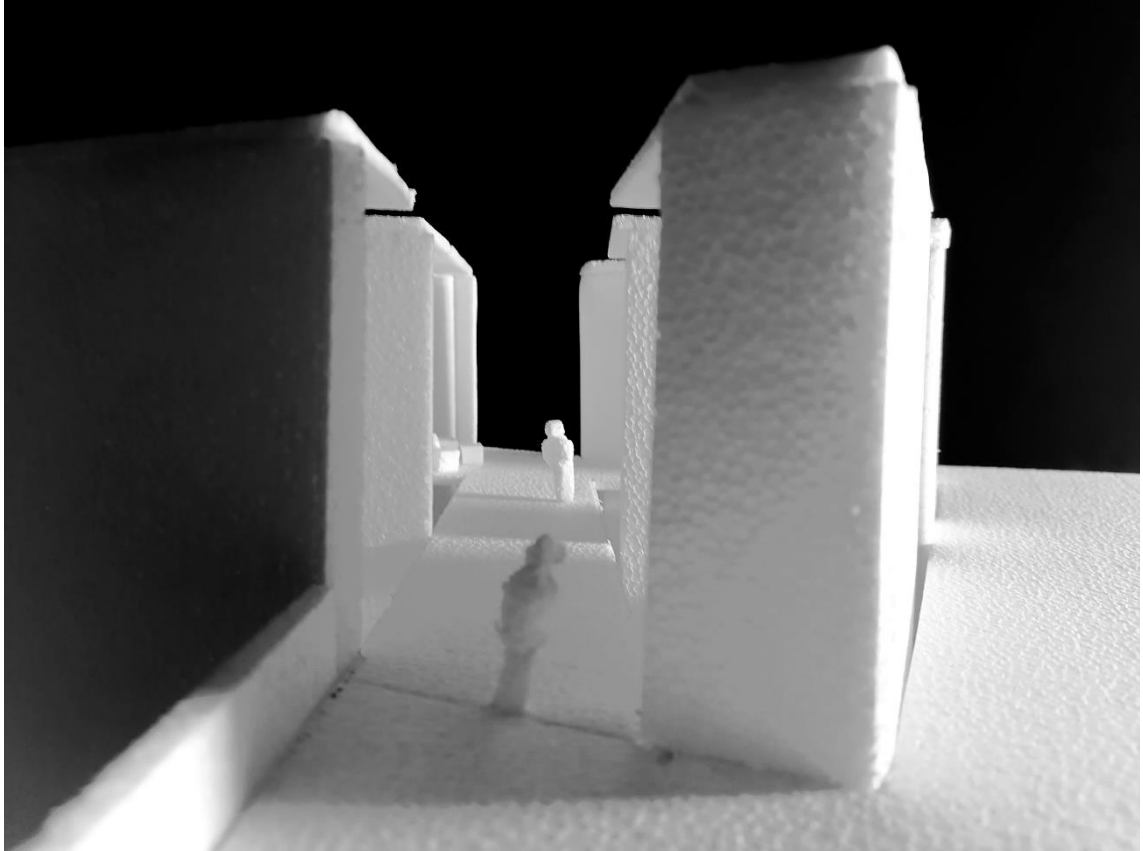


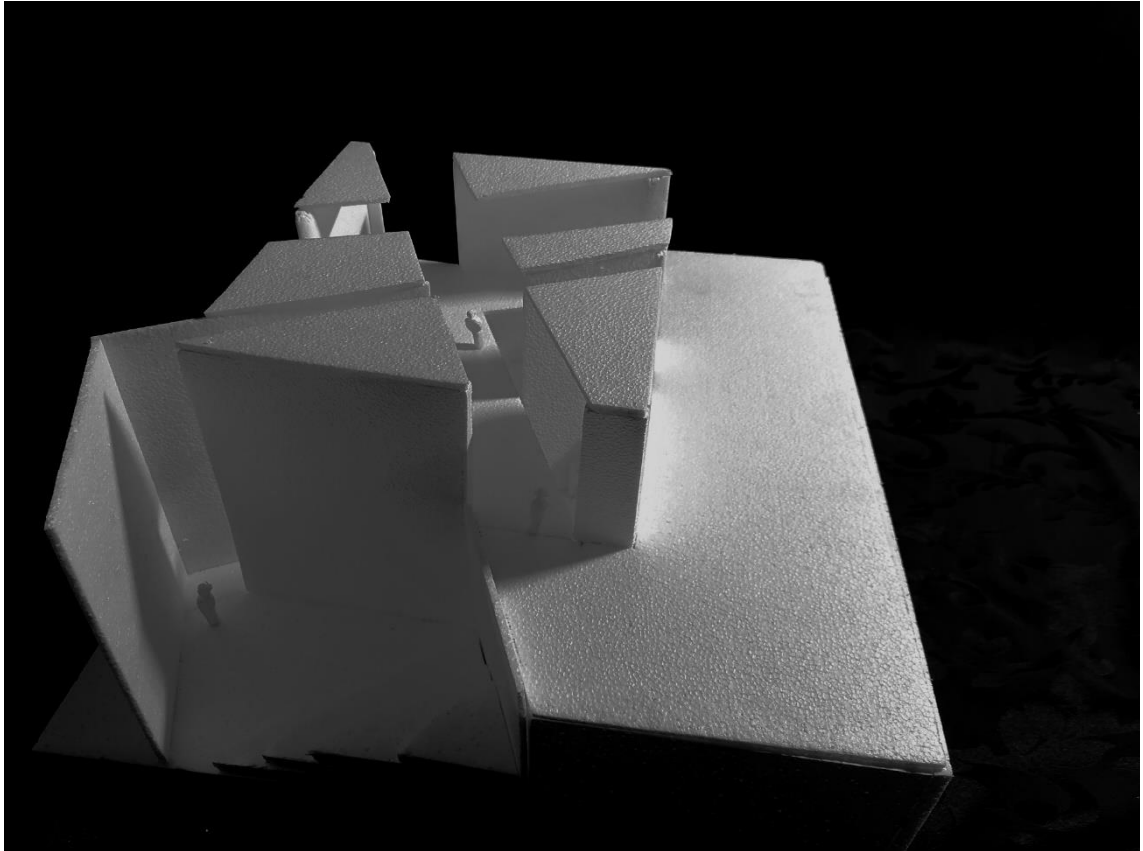


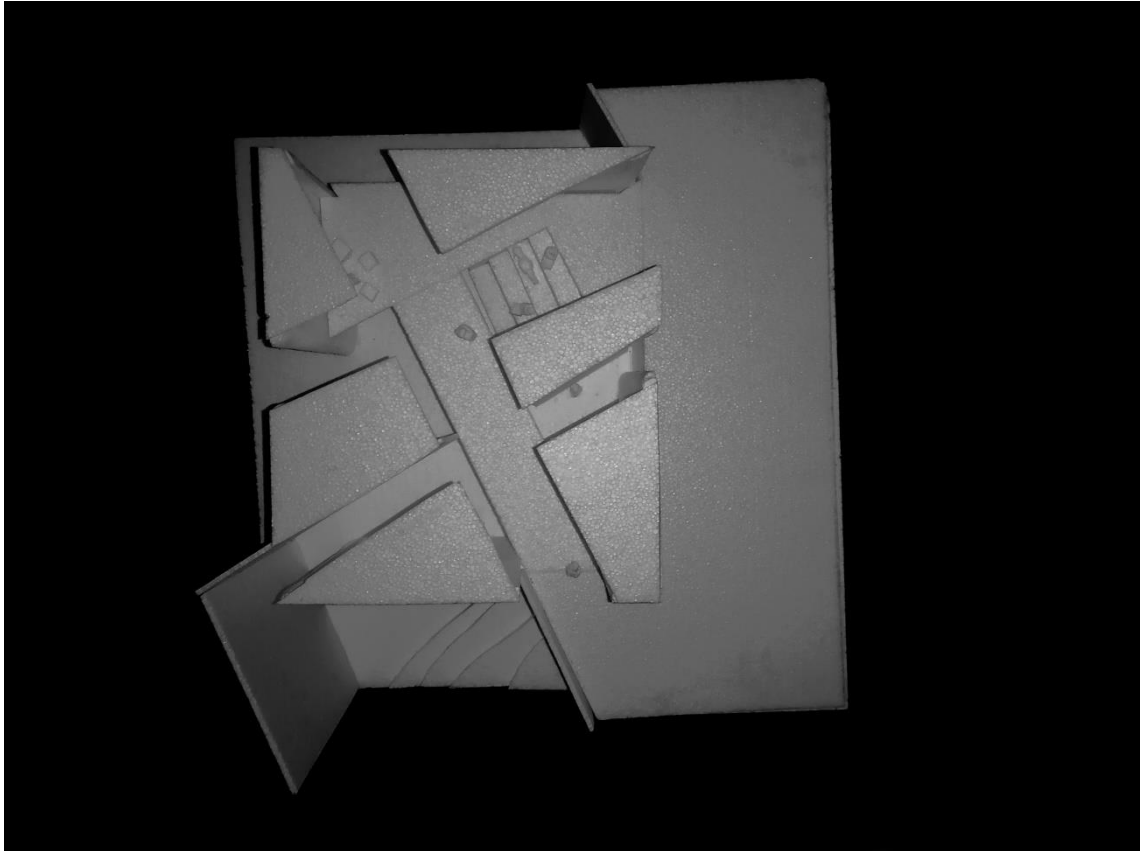


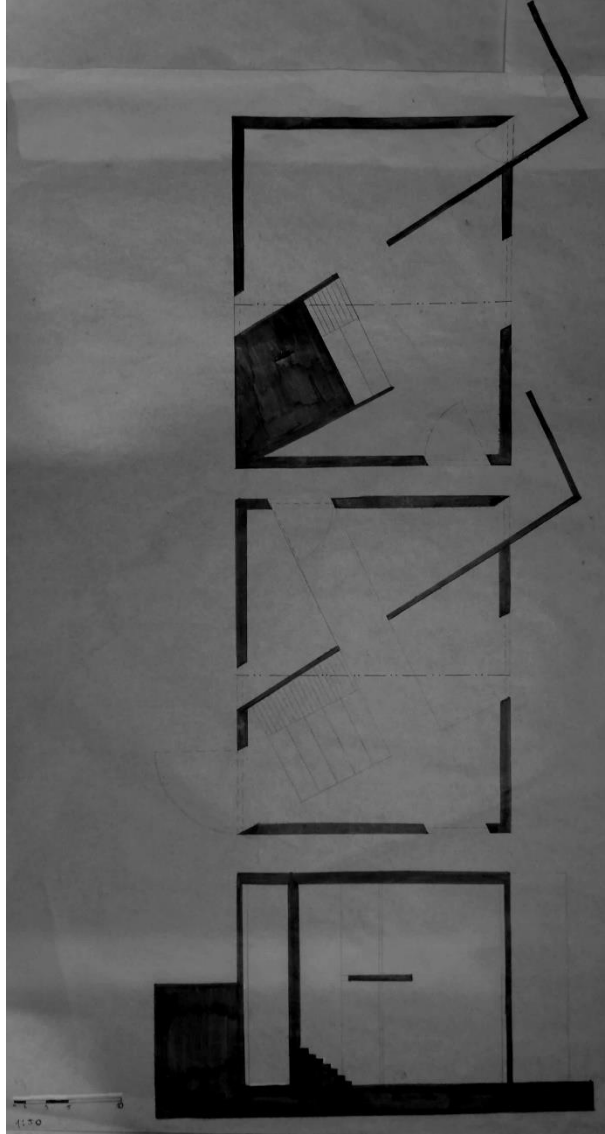






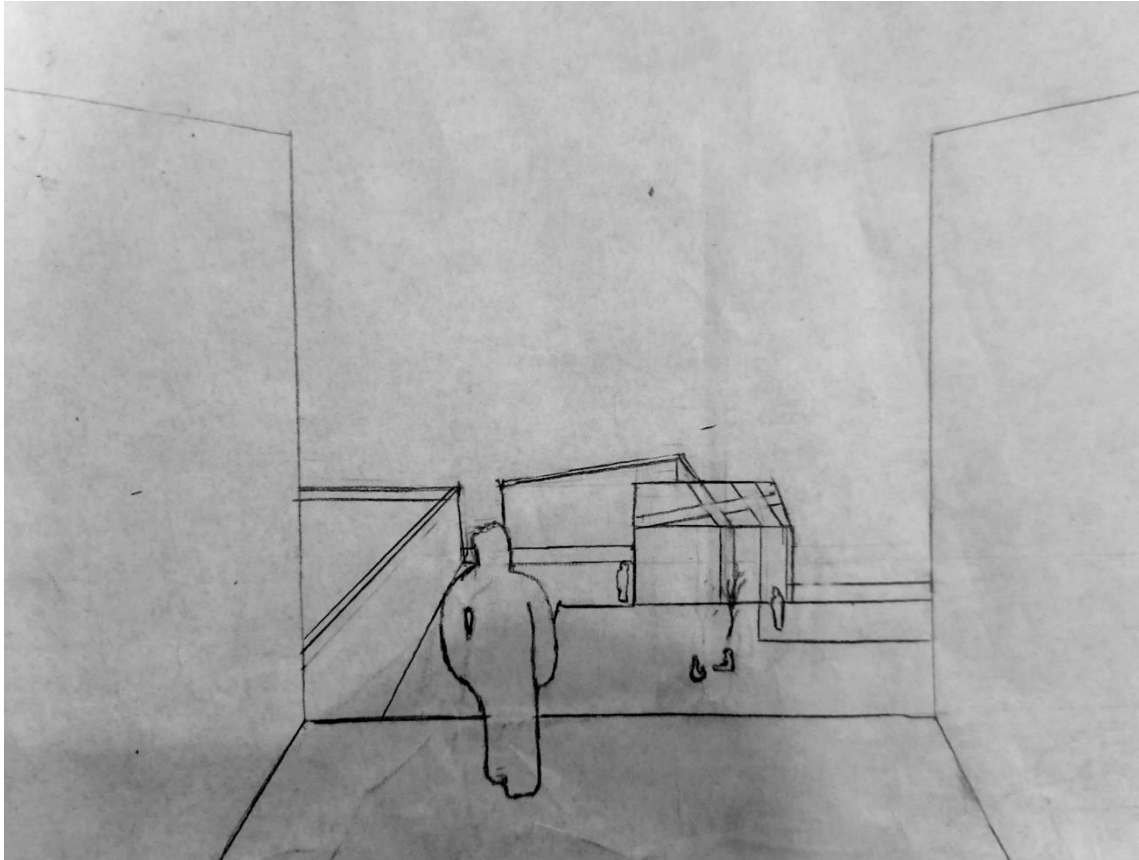




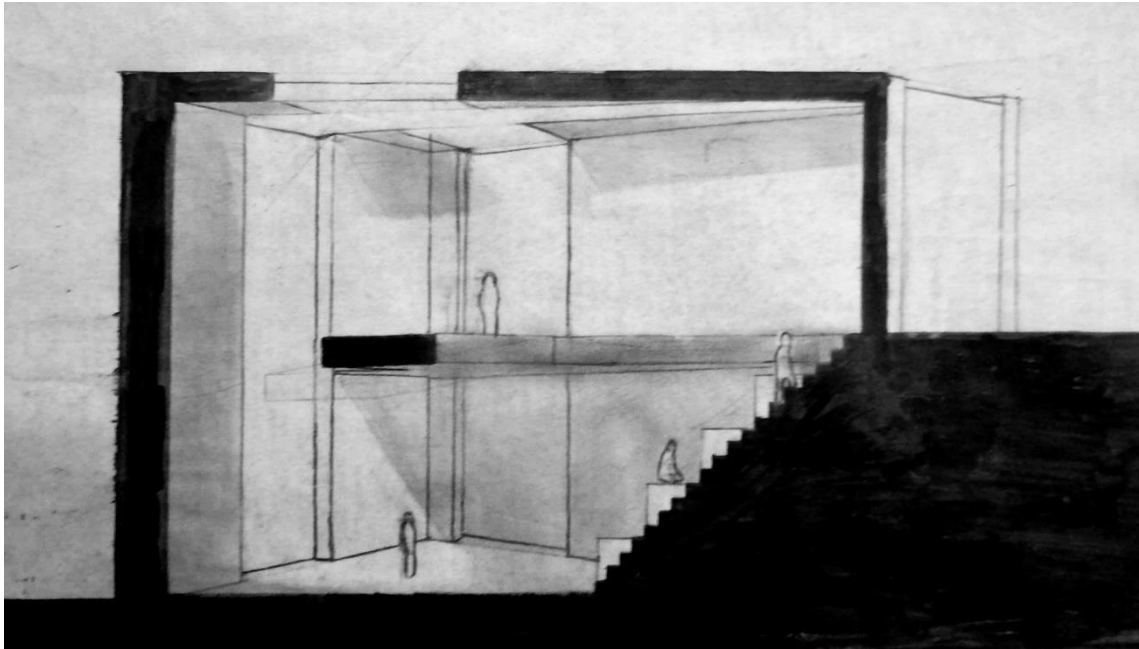


planta e corte

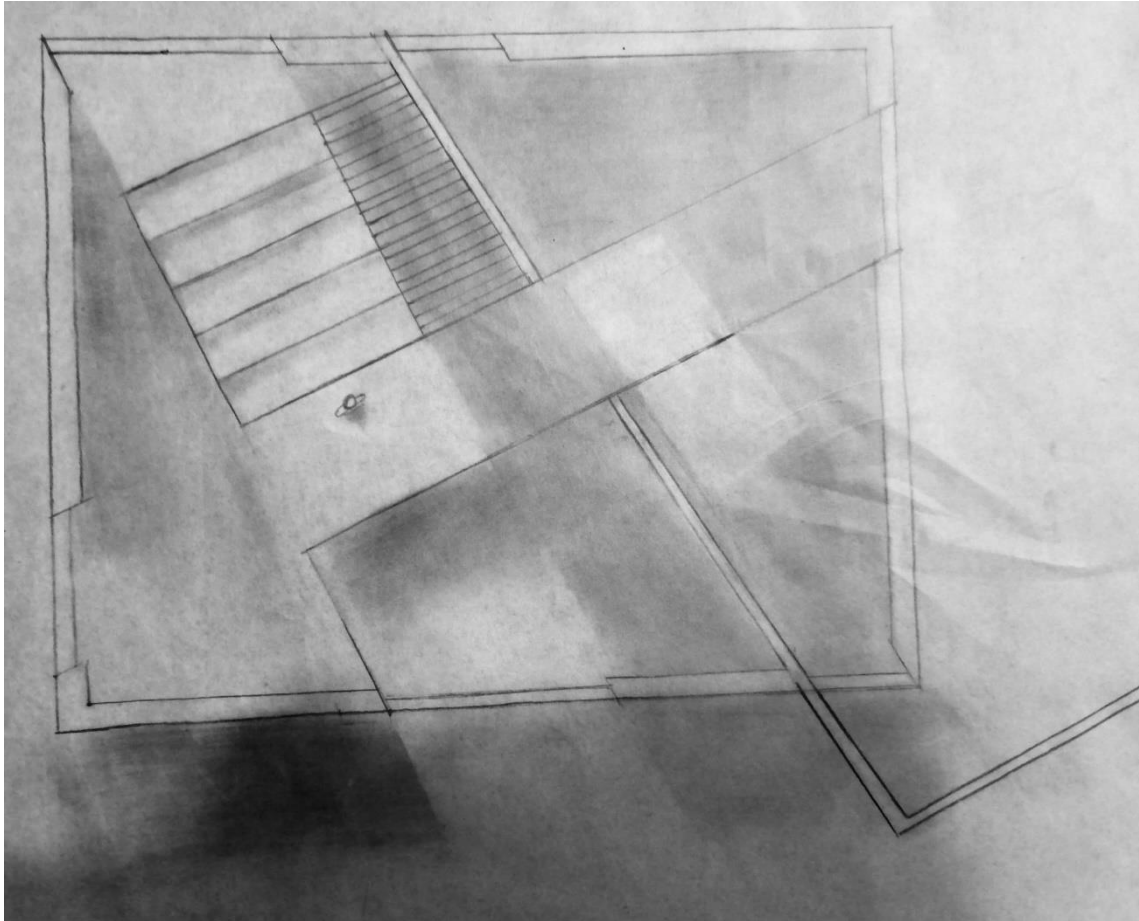
desenho(s) complementares



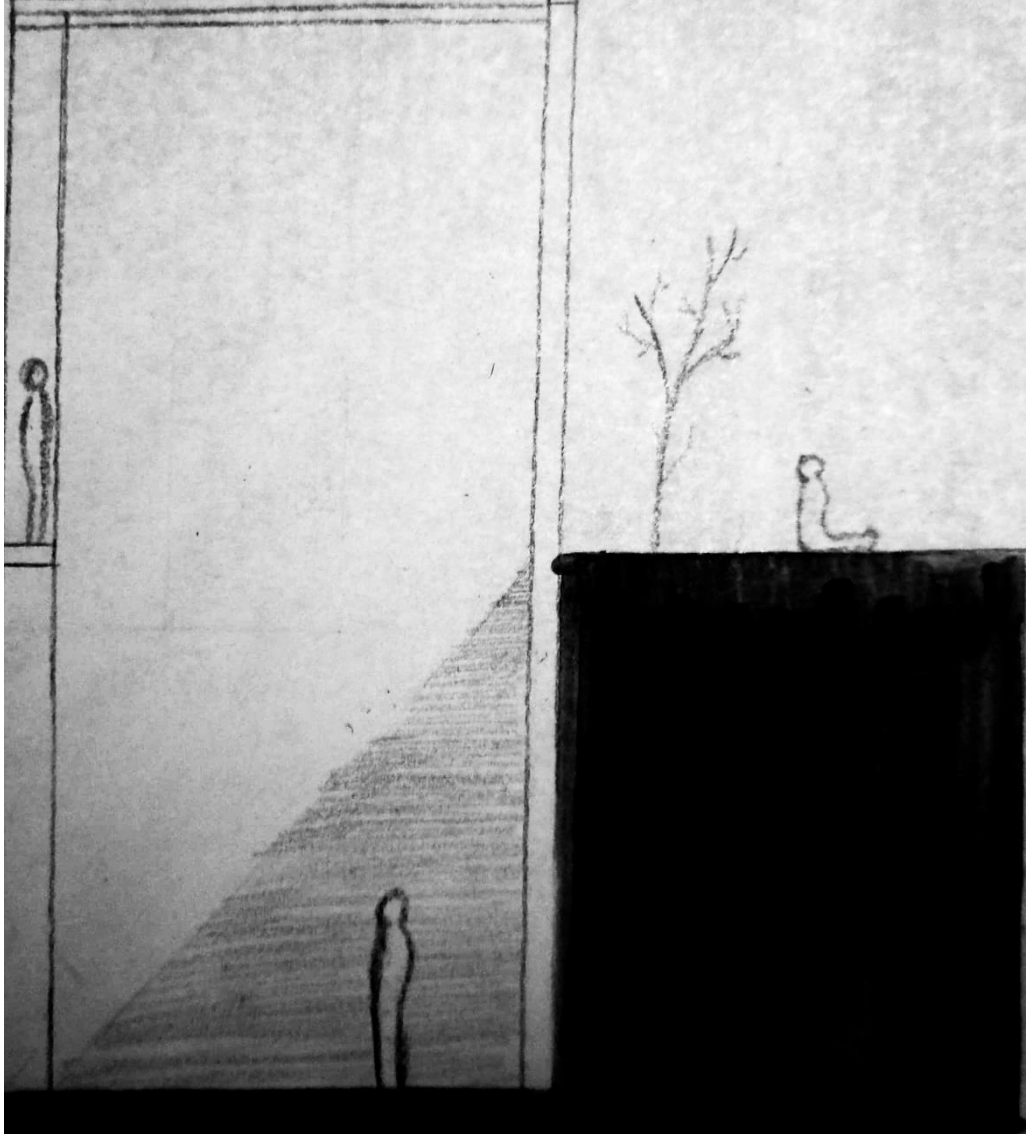
visão serial



visão serial

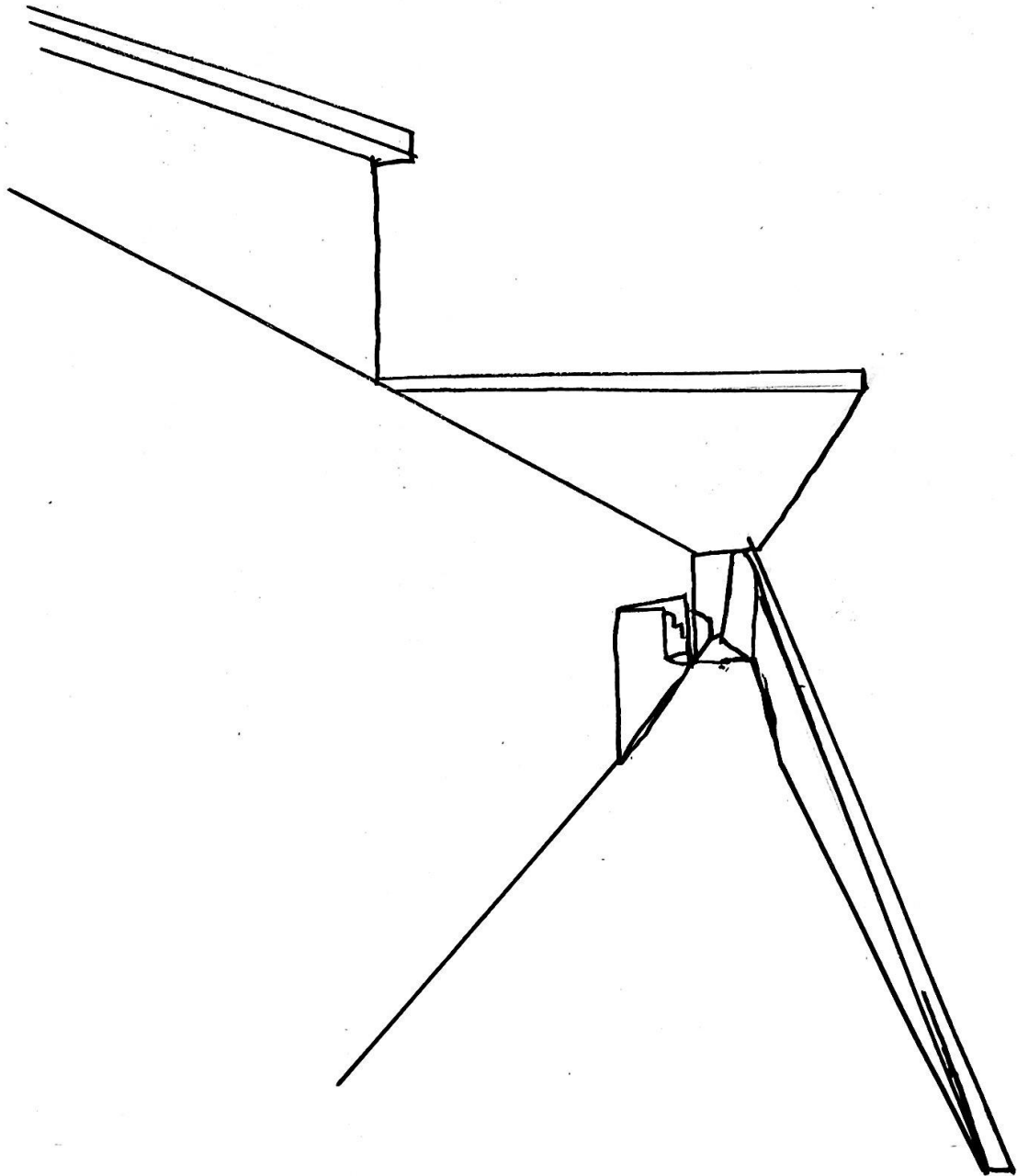


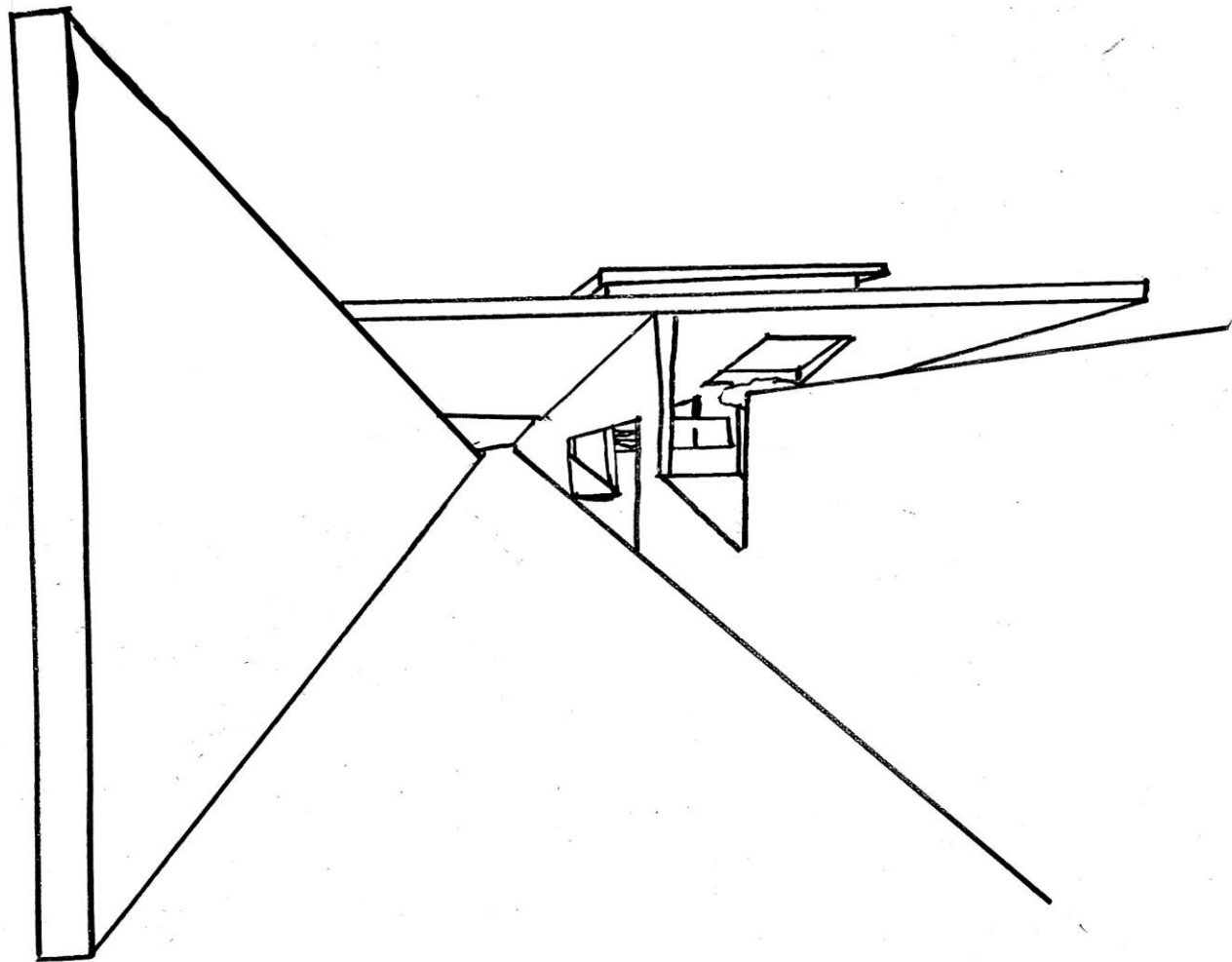
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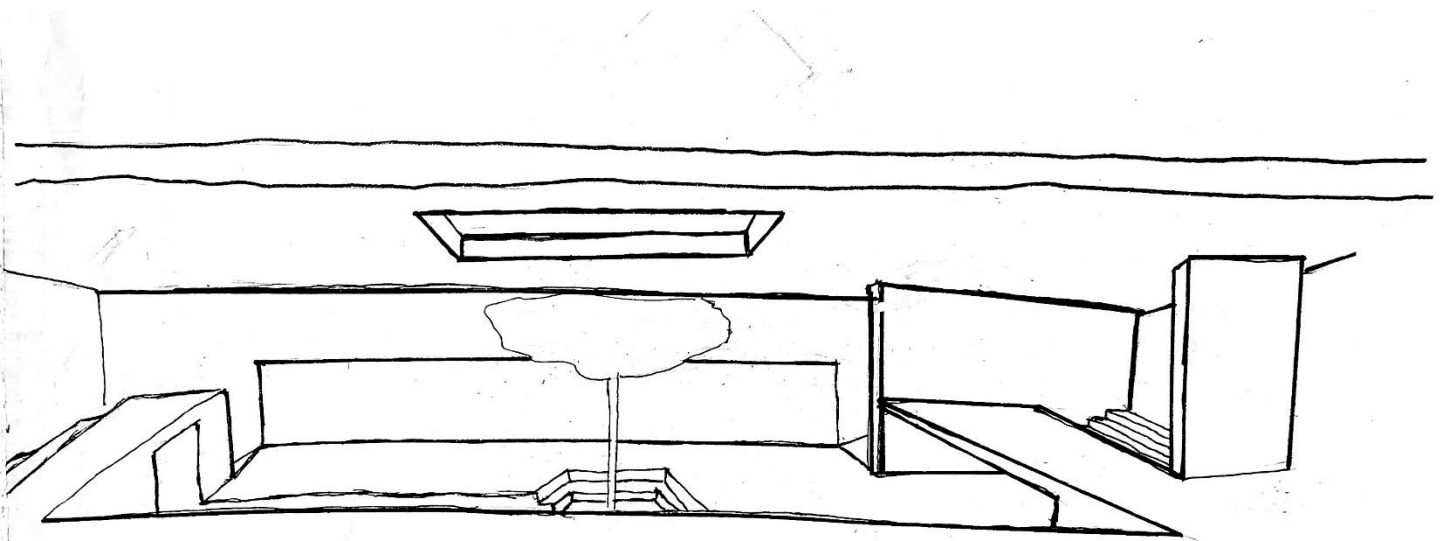


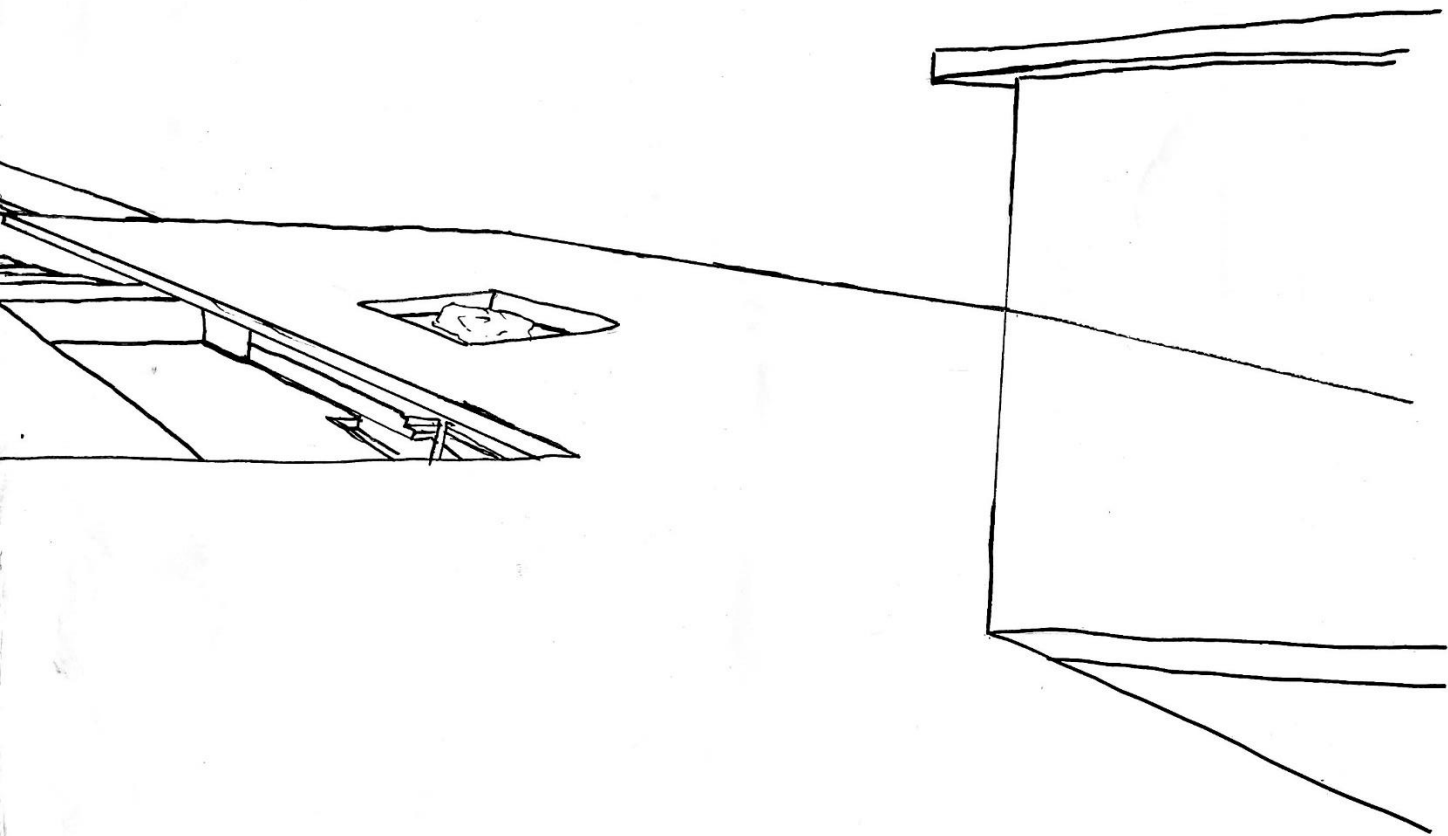
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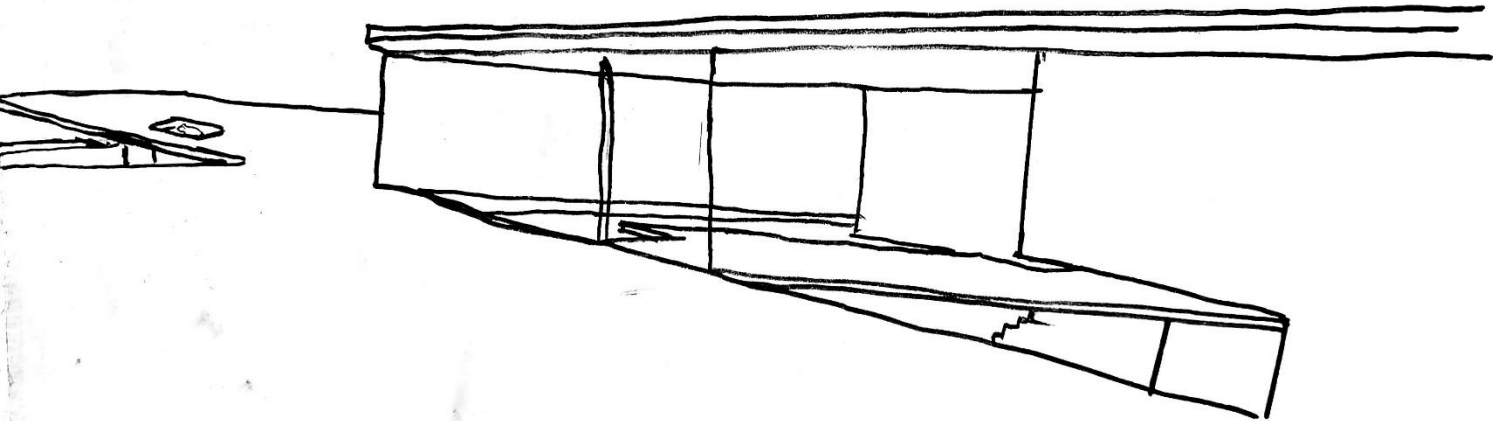
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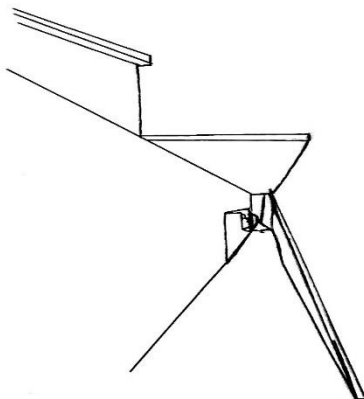
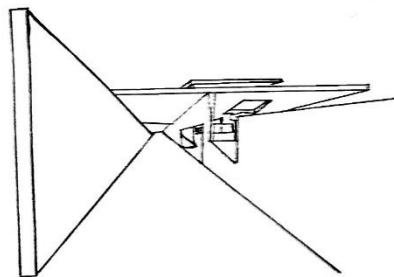
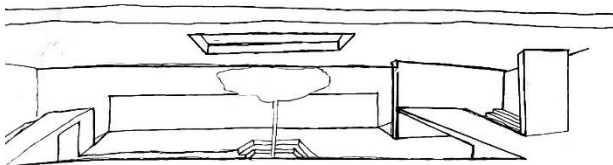
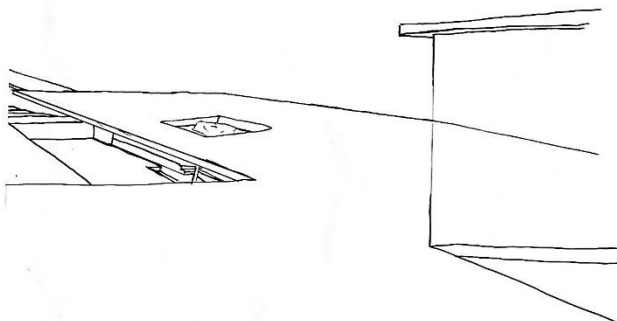
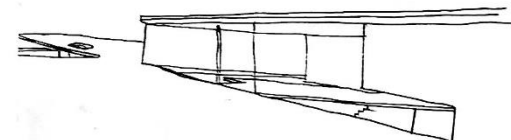


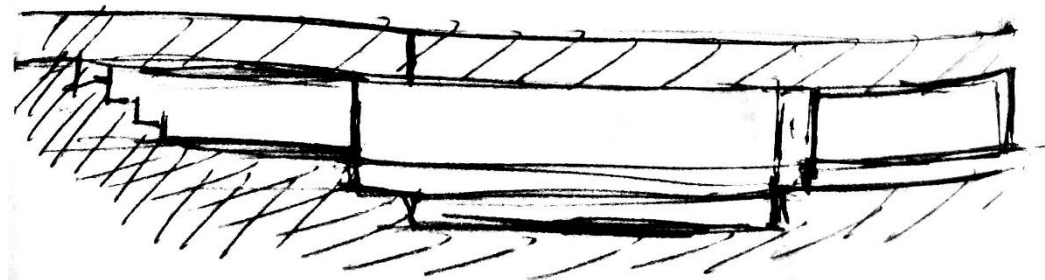
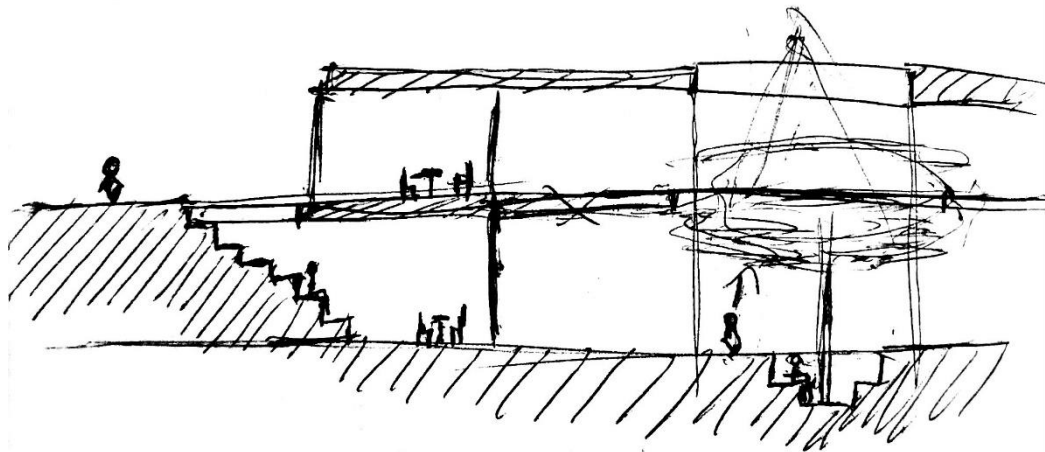
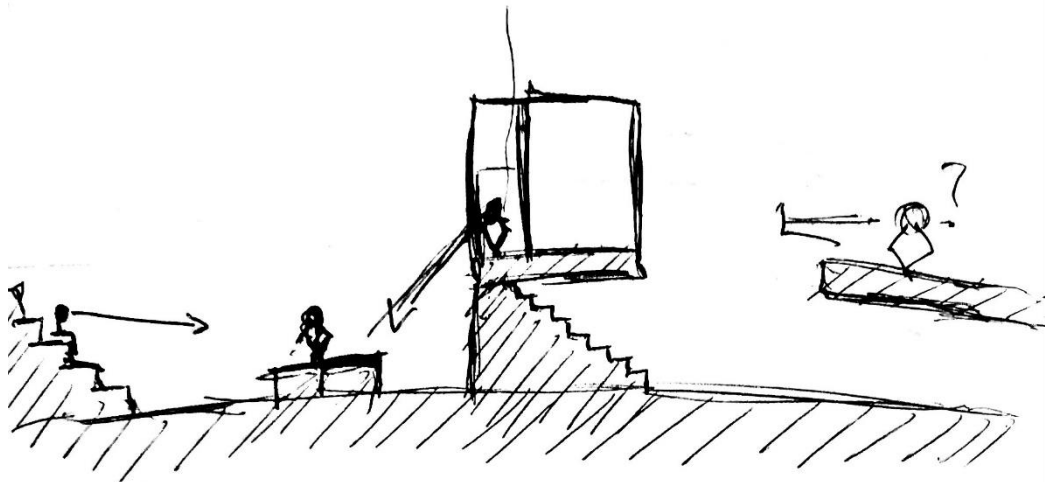


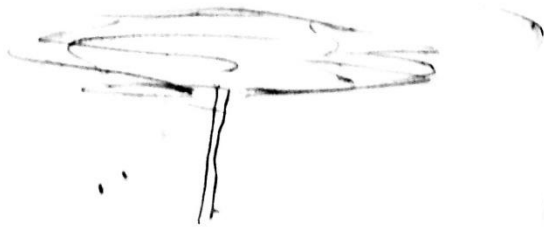
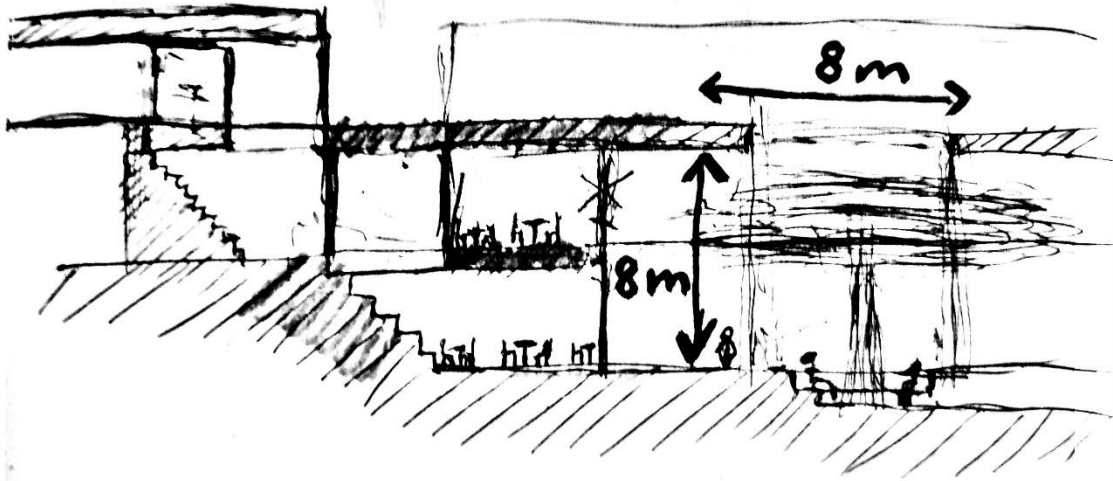
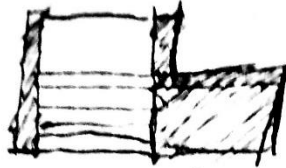
ESQUIÇO SINTESE

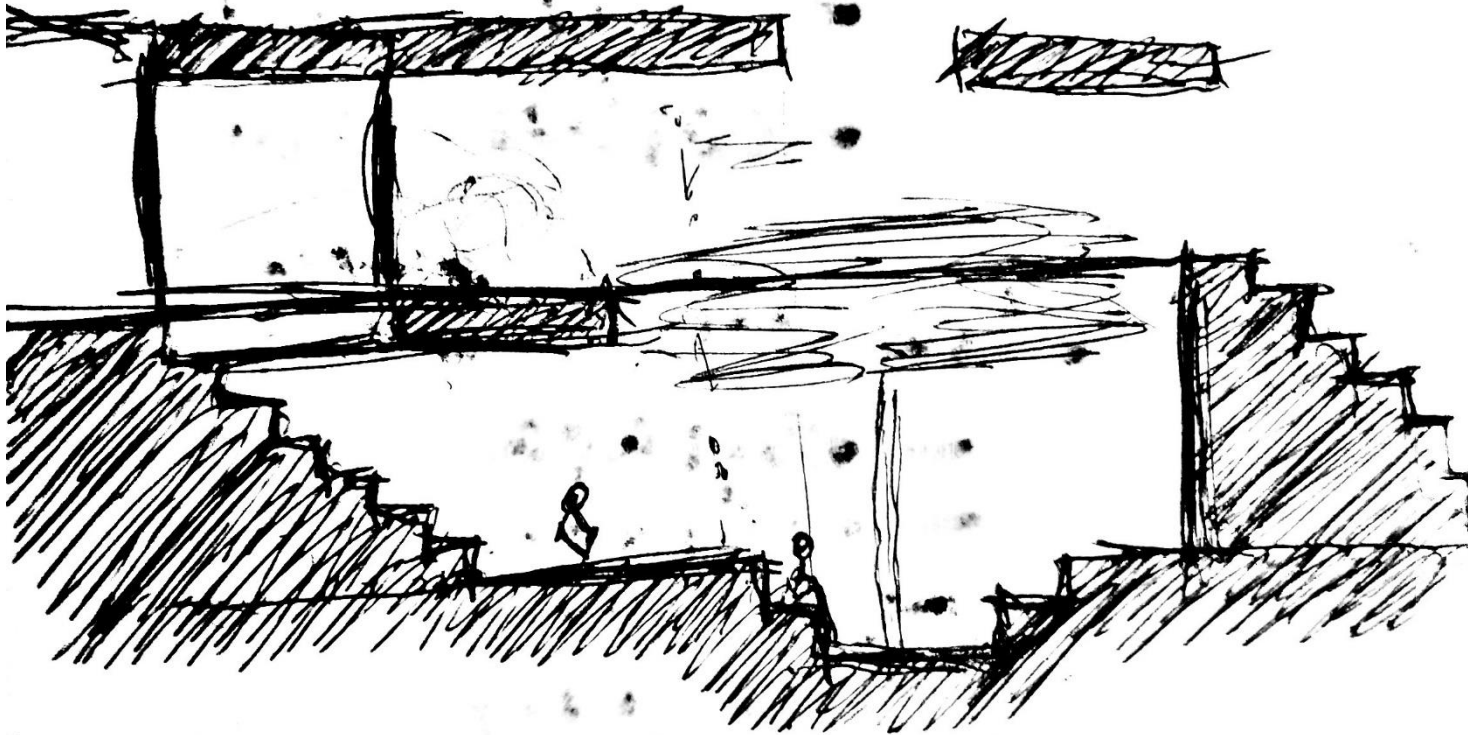


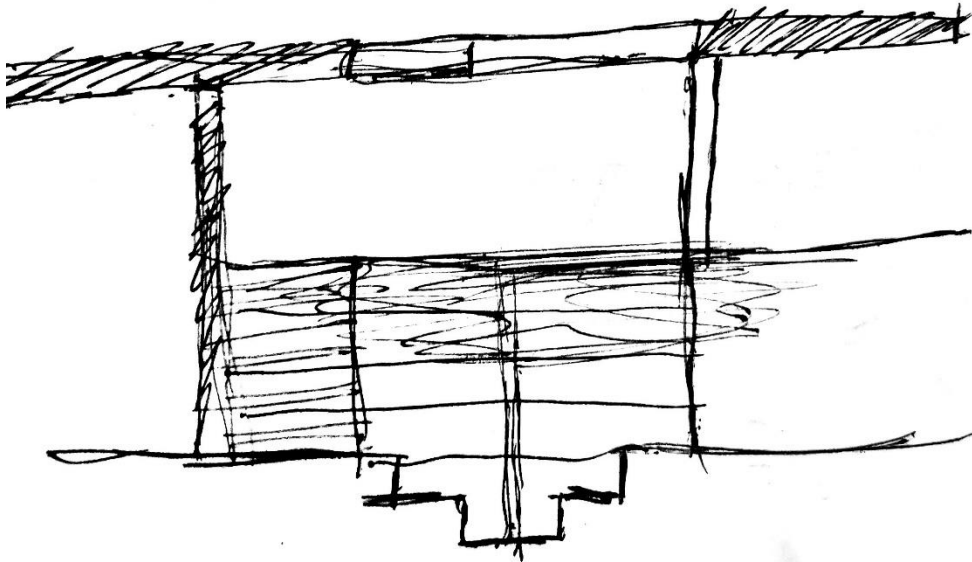
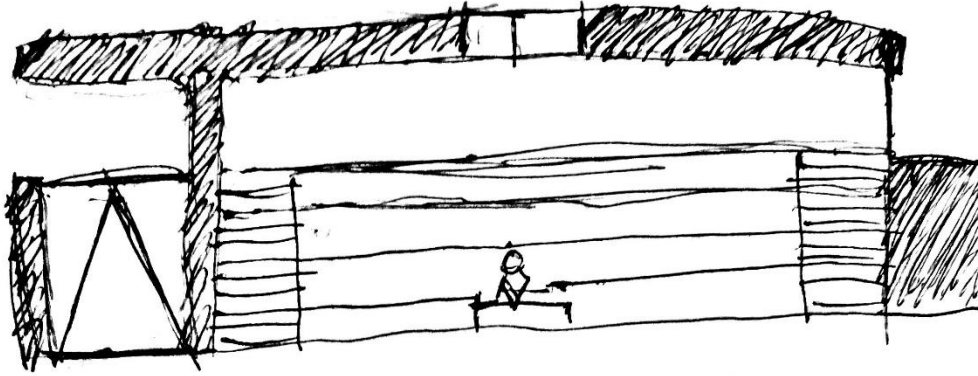
VISÃO SERIAL





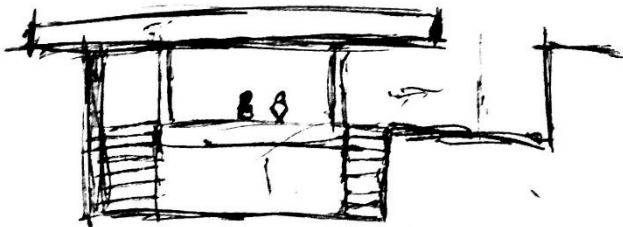




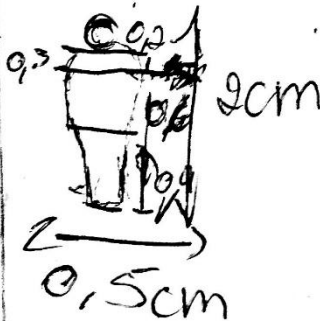
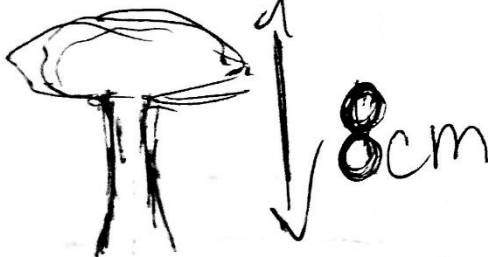


4cm

1:200



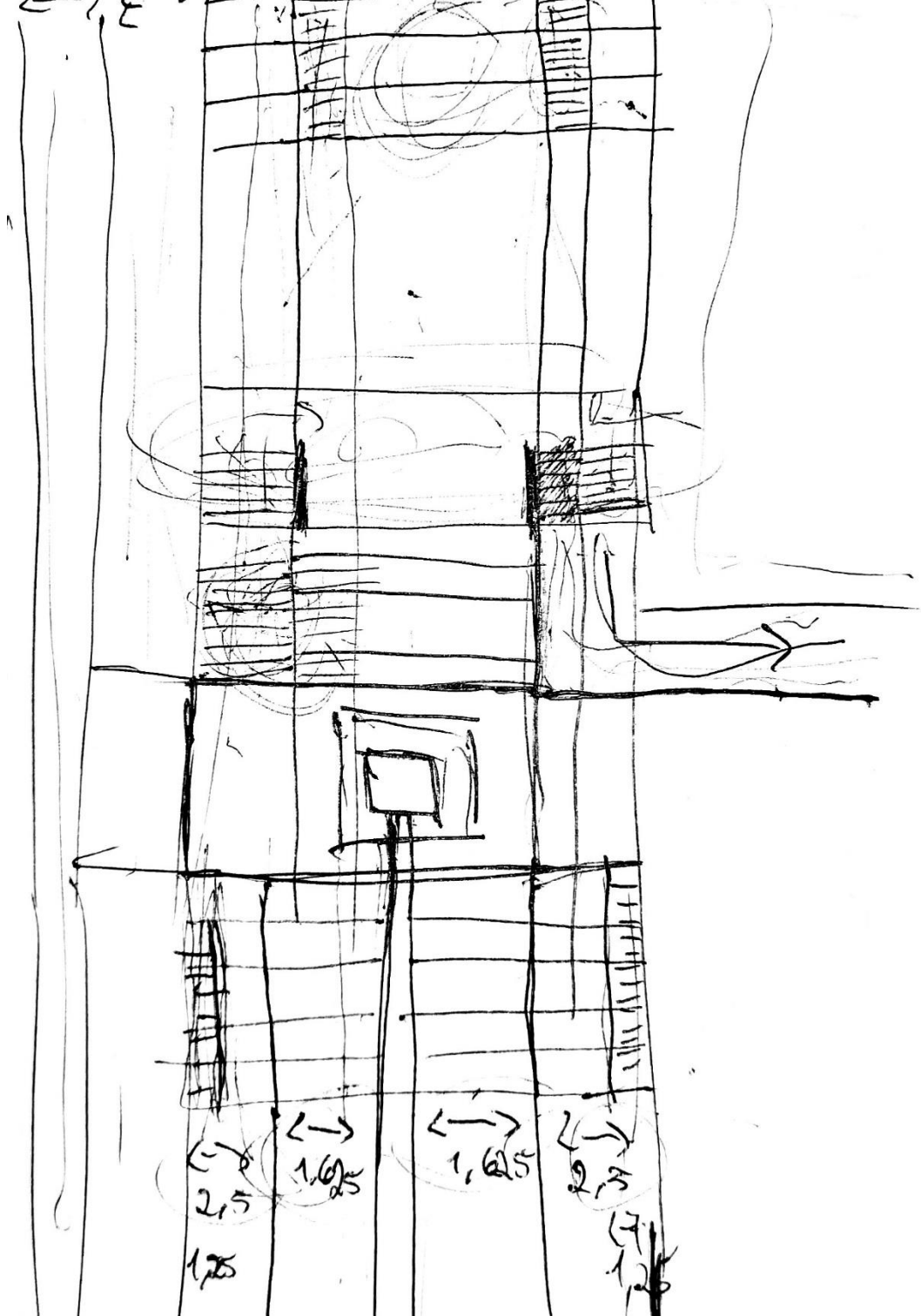
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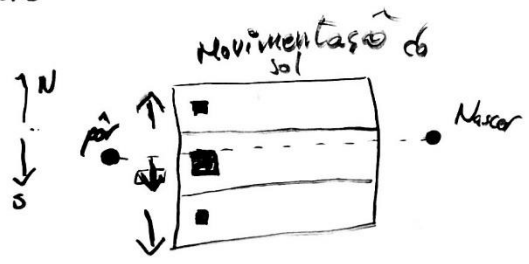
8cm

1:50

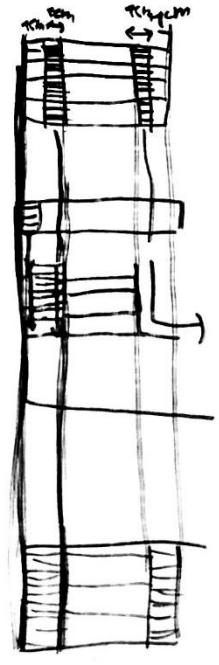
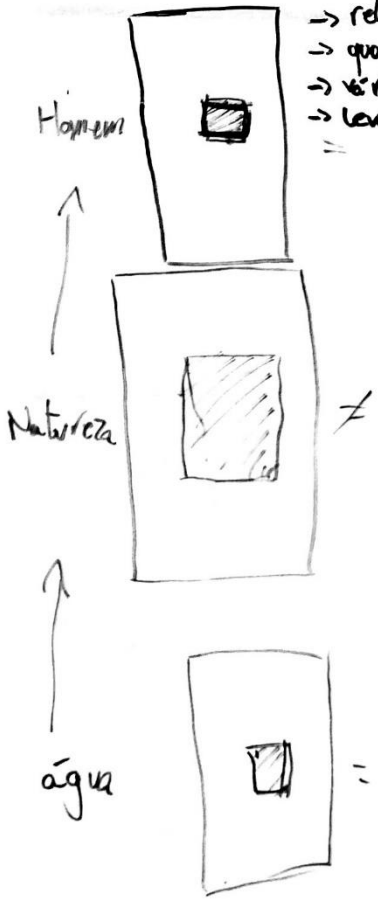


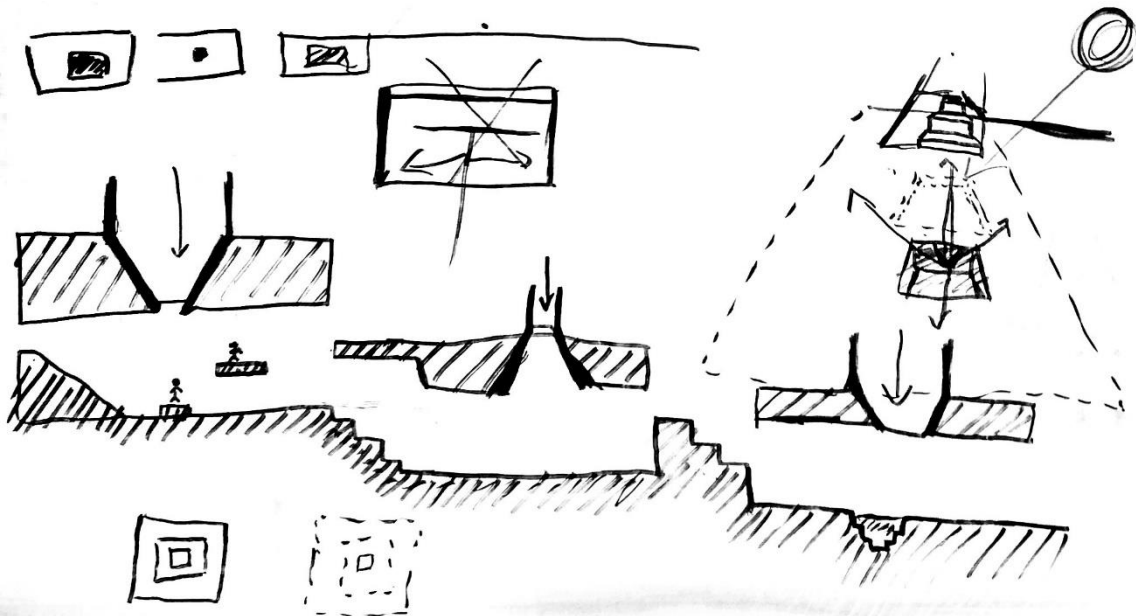
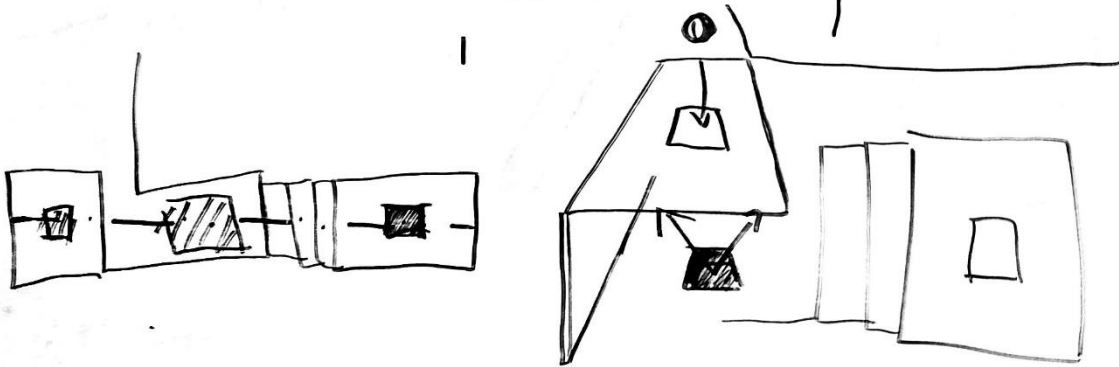
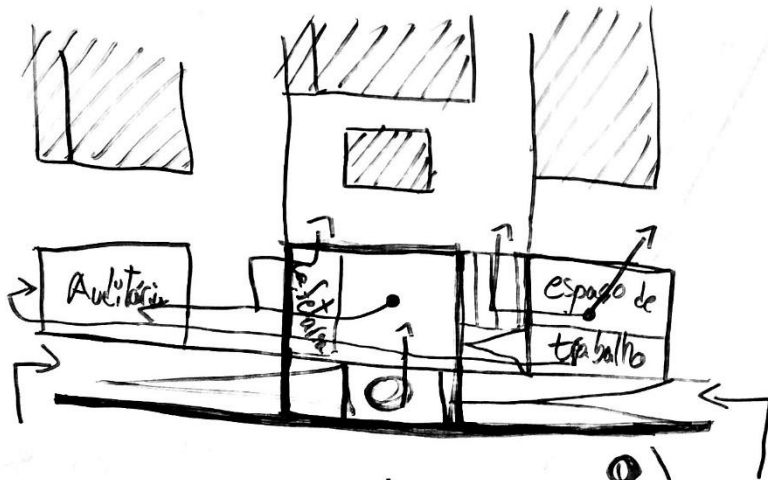


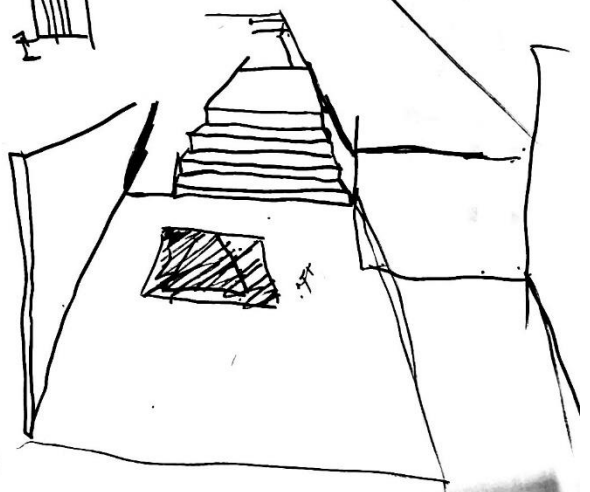
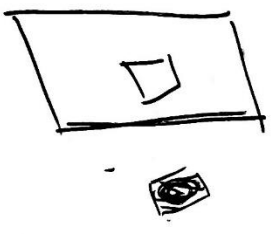
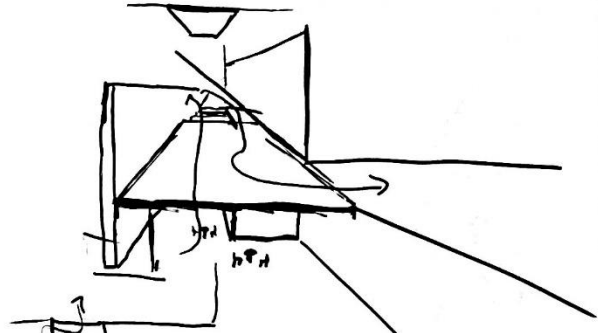
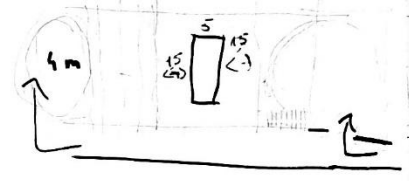
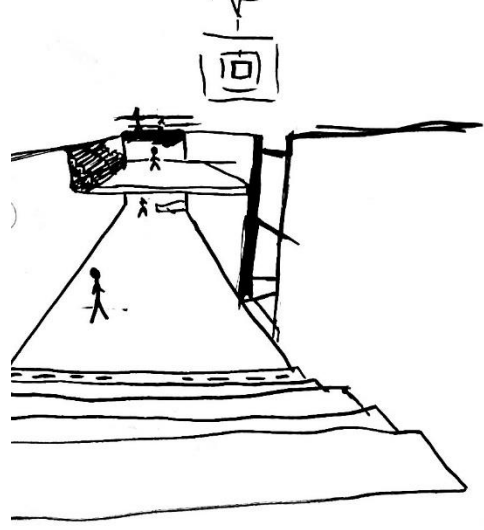
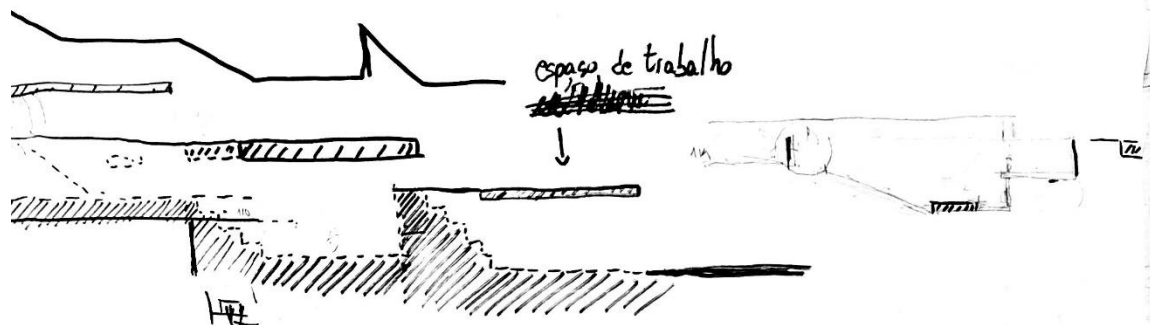
Aberturas

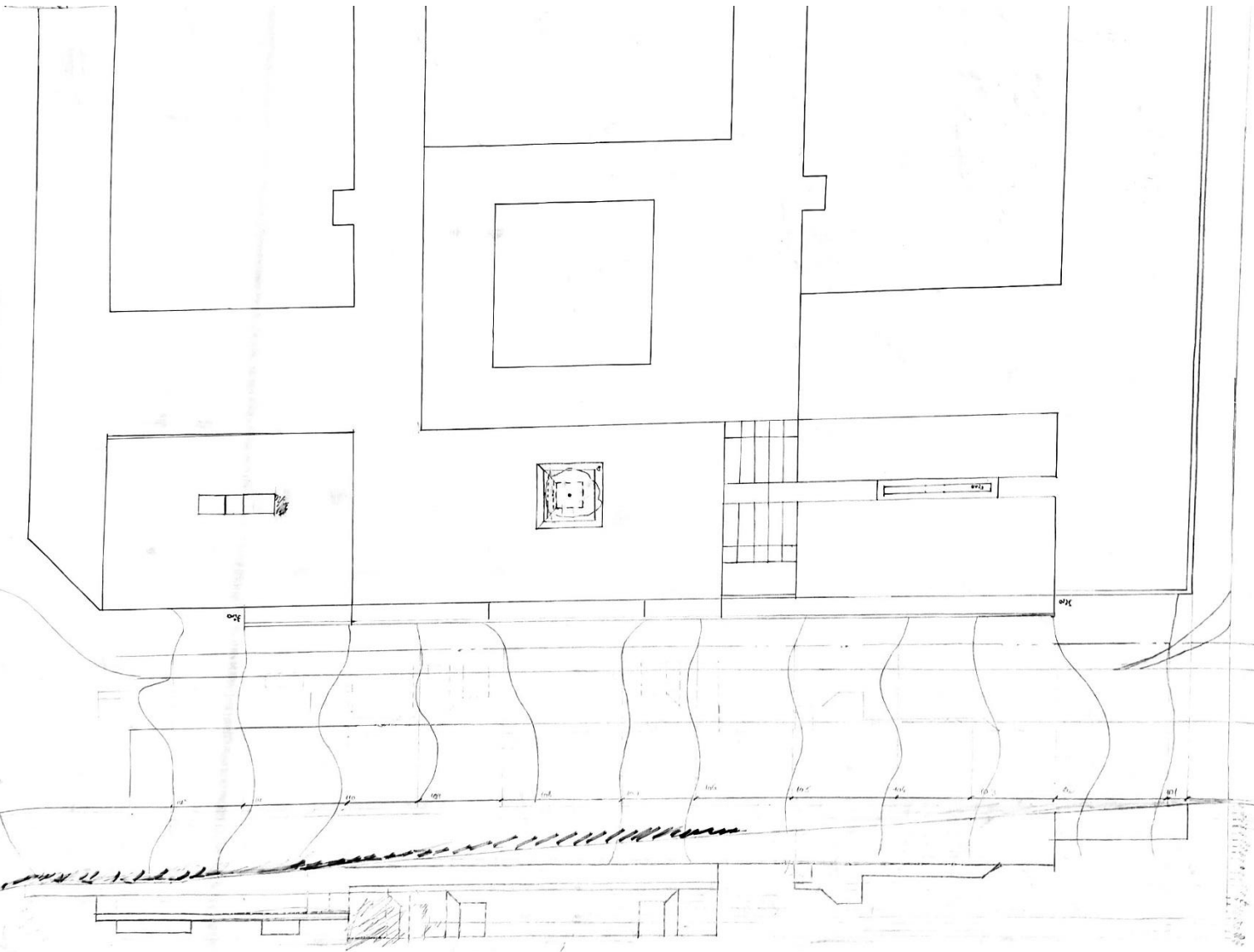


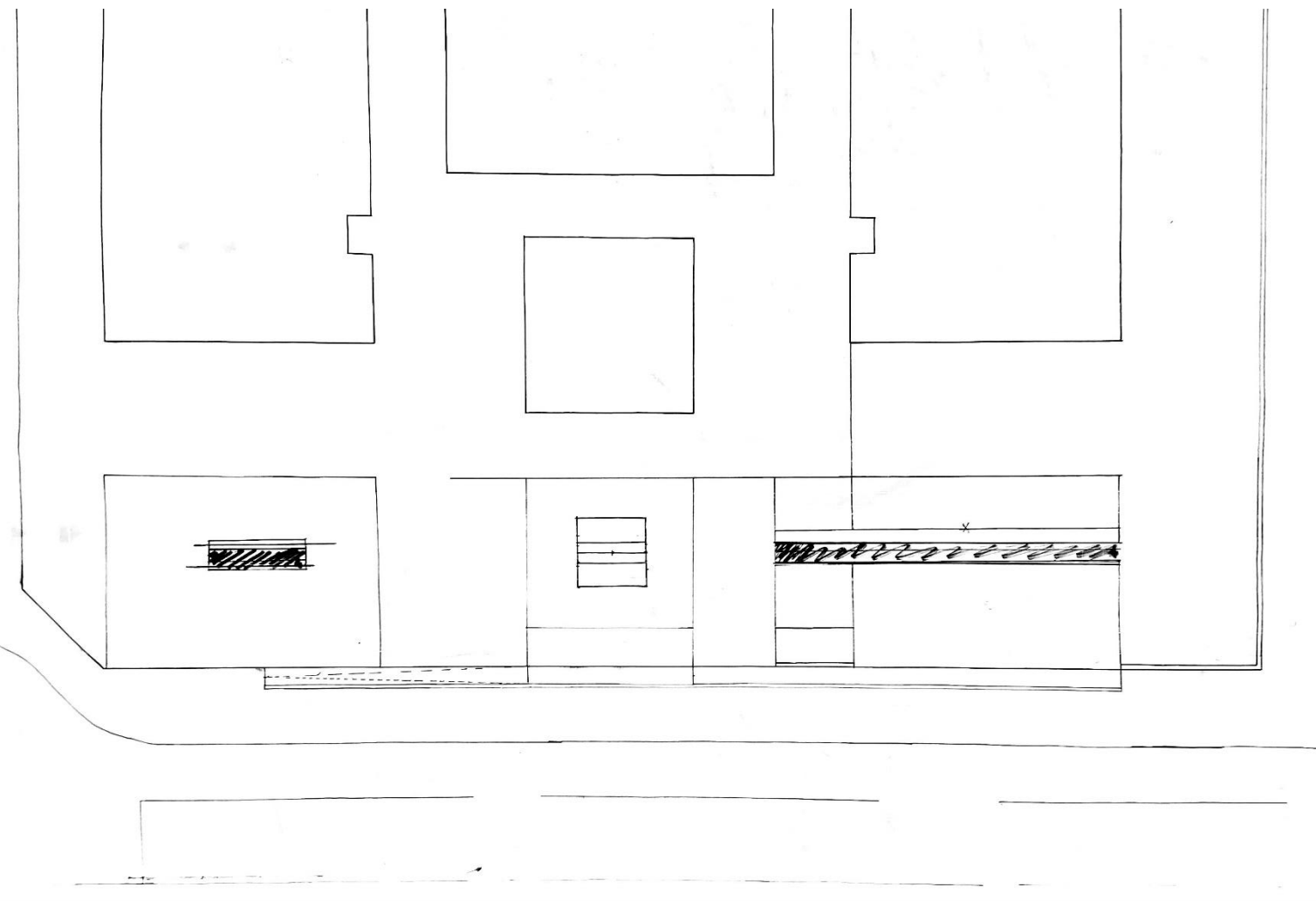
- retangular
- quadrangular
- vários cortes ✗
- levar seguimento de placas lascadas

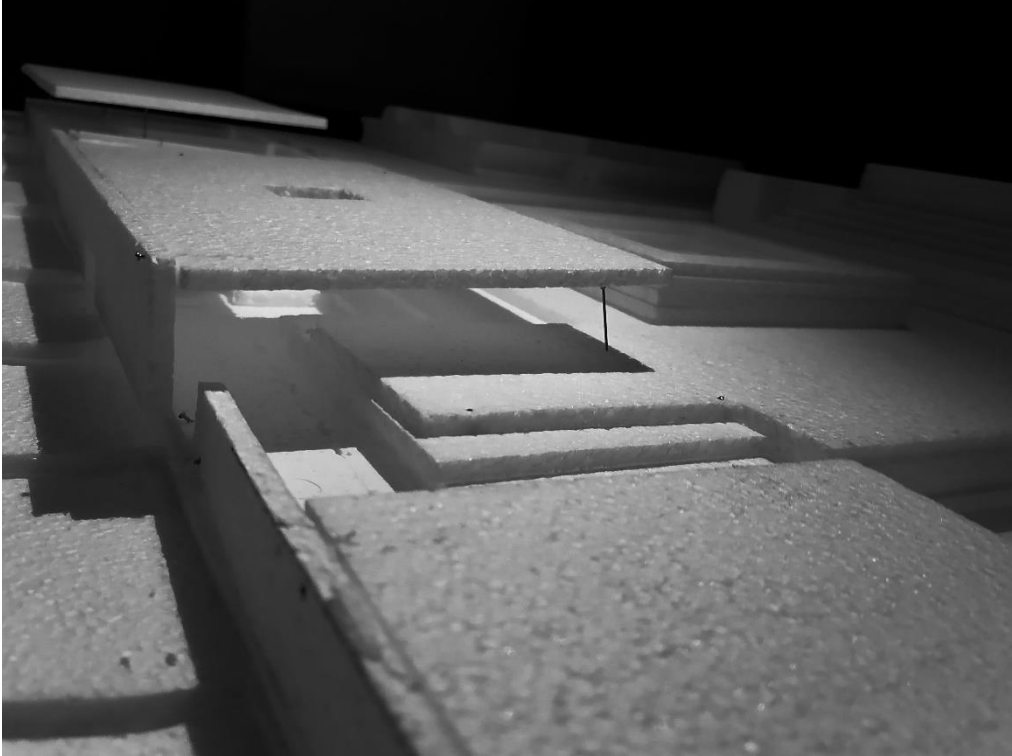


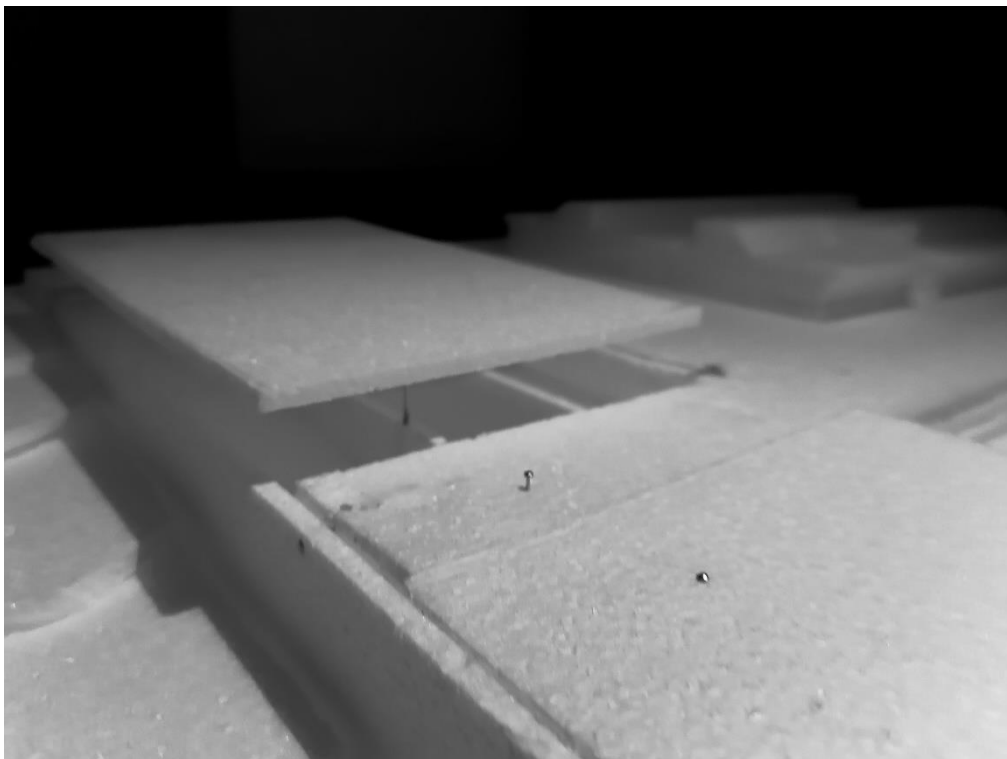


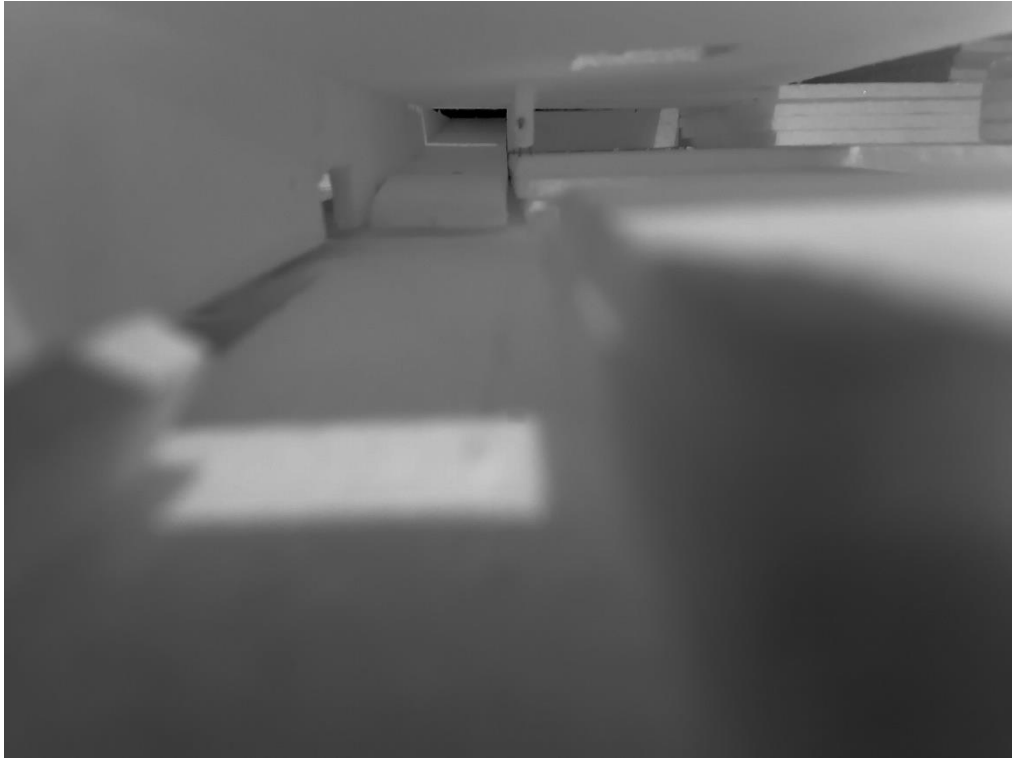


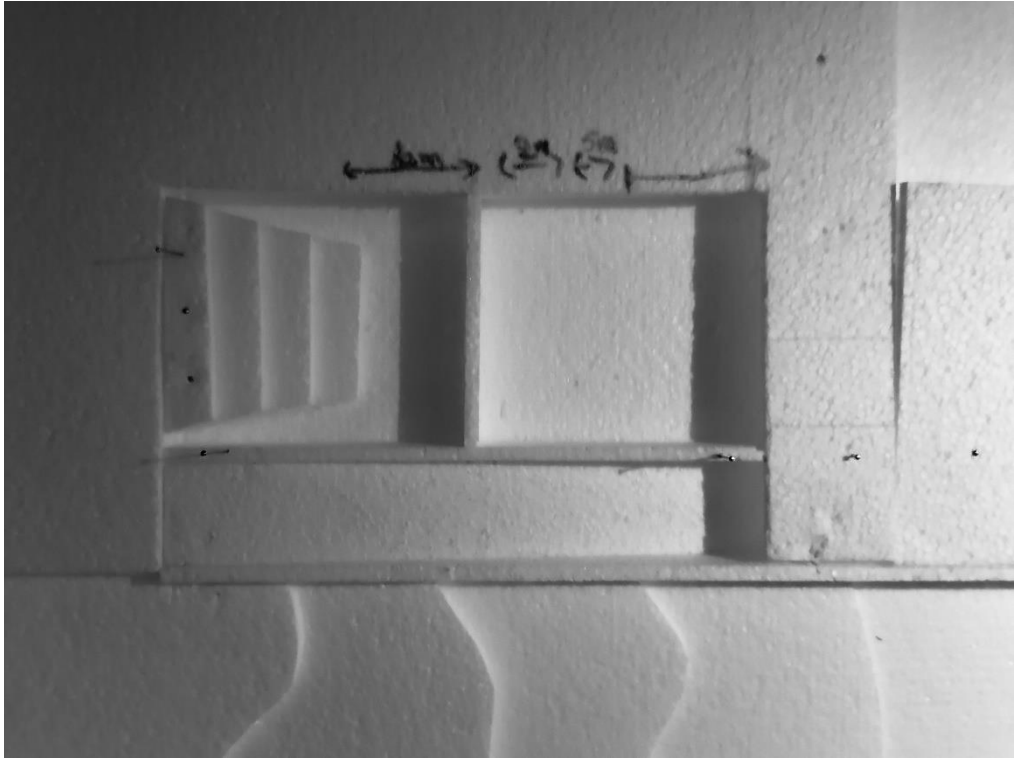


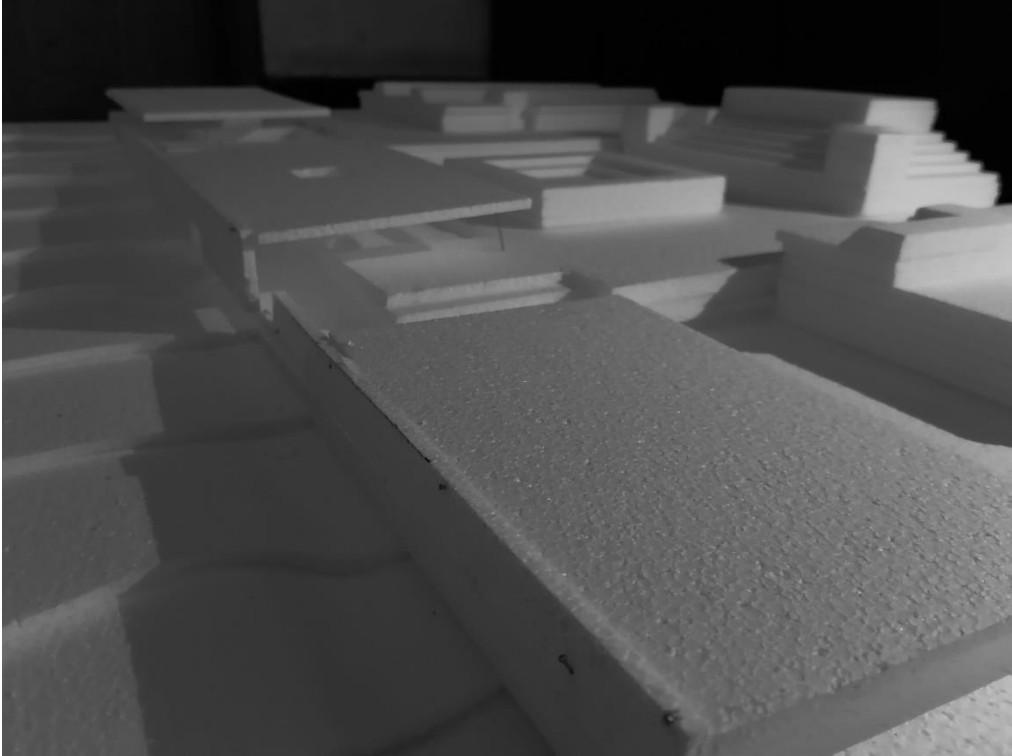


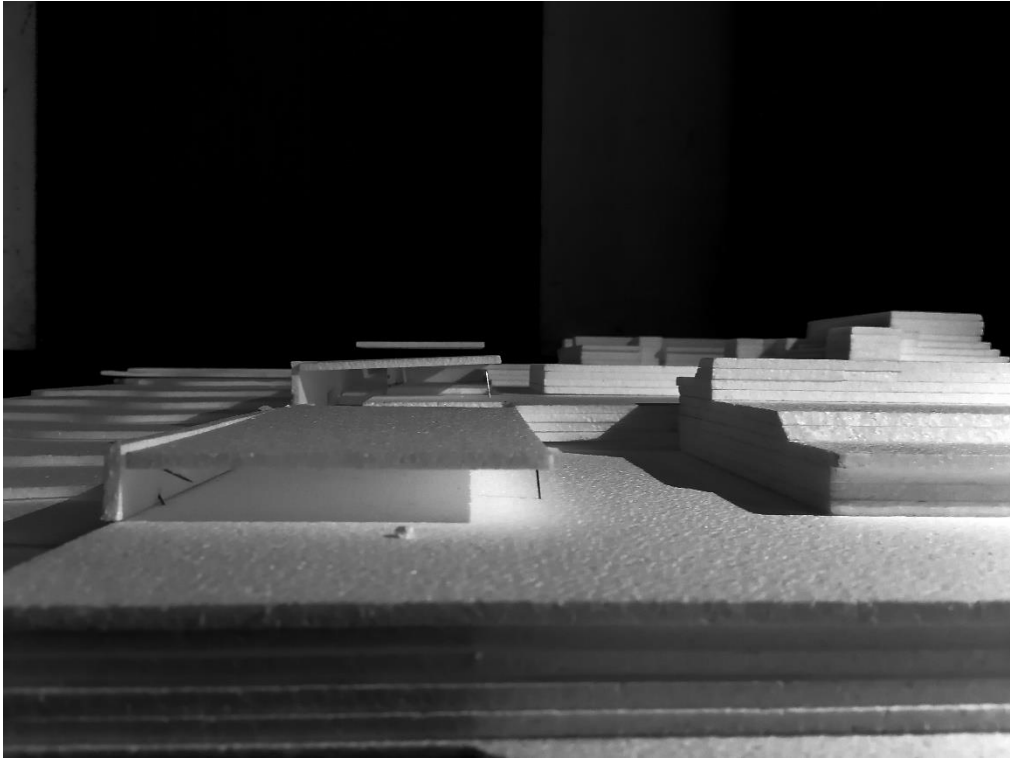


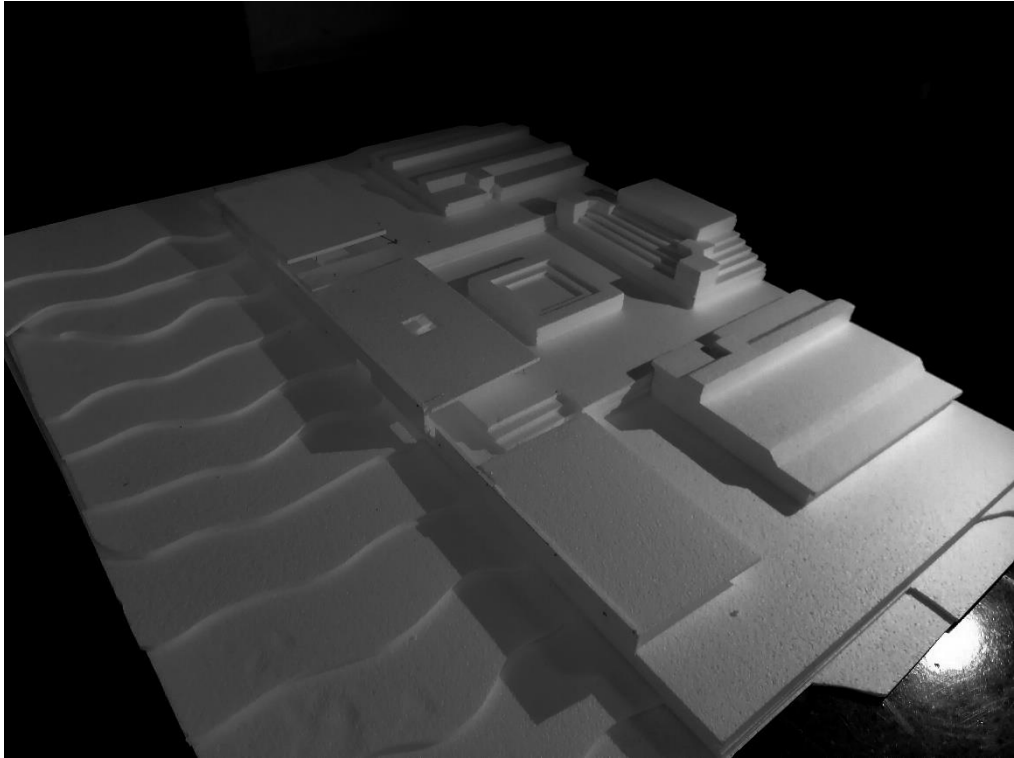


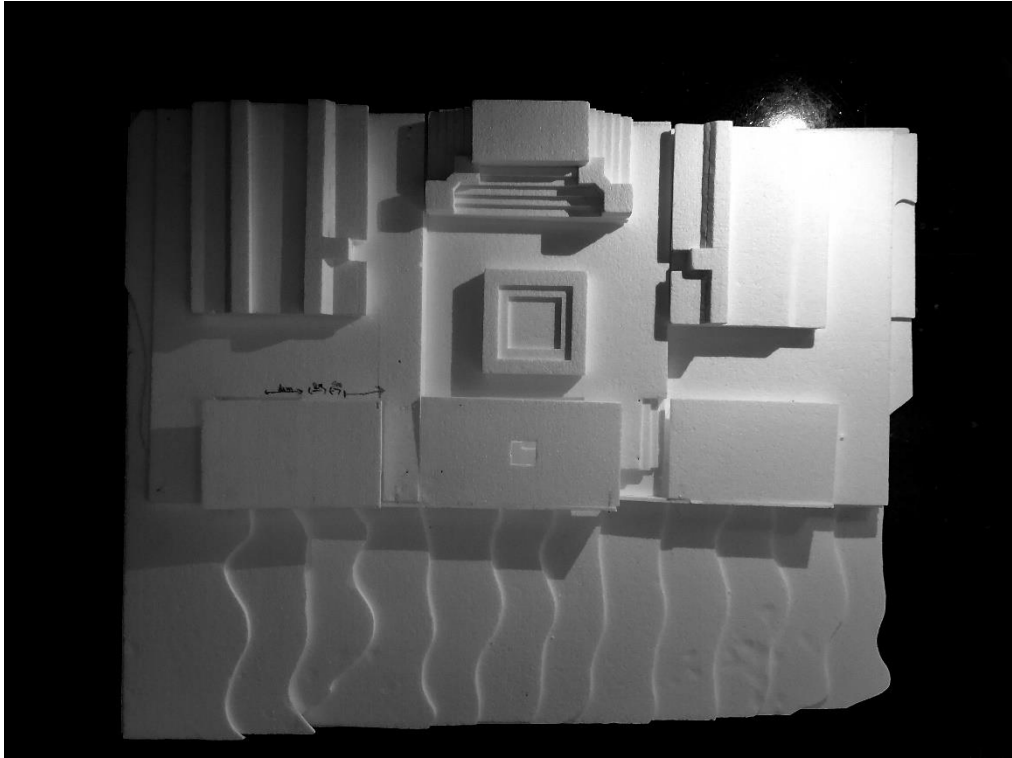


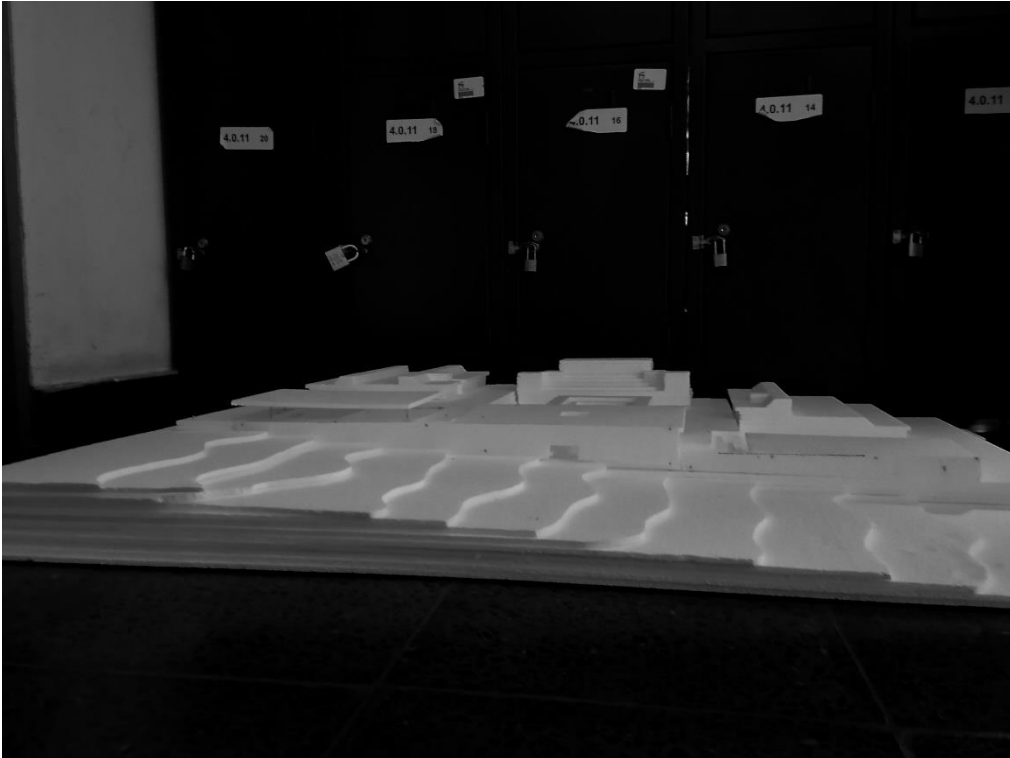


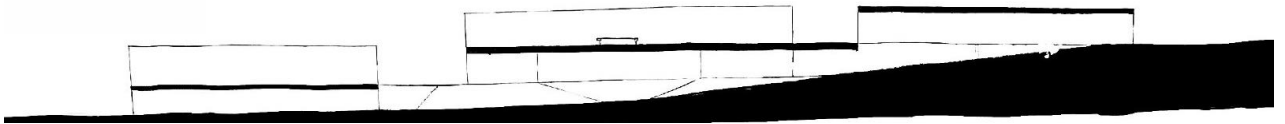
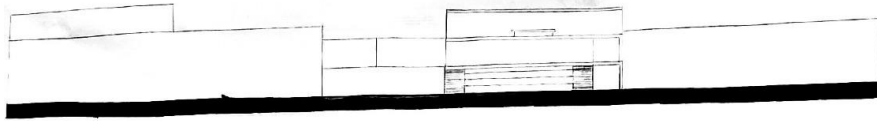


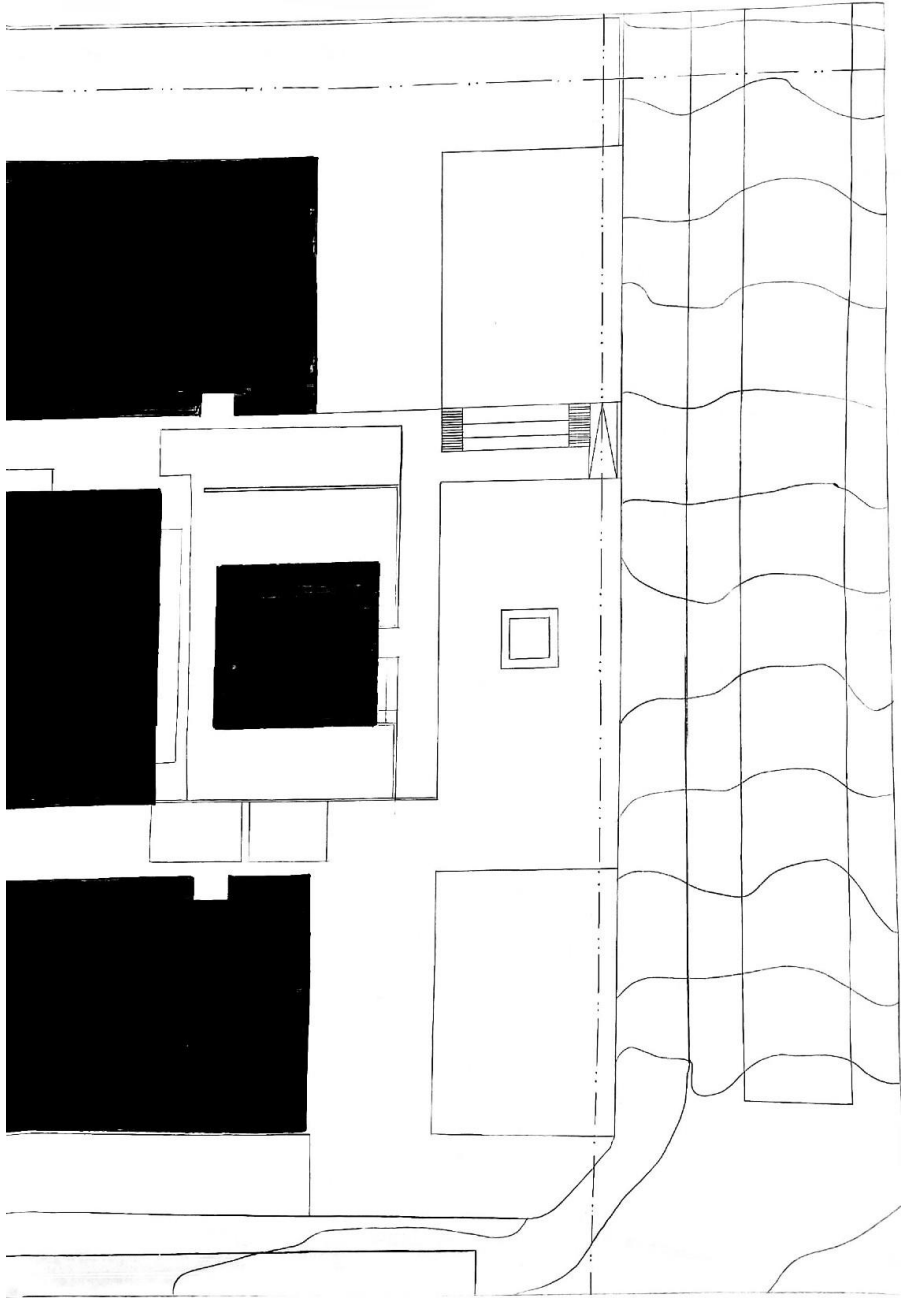
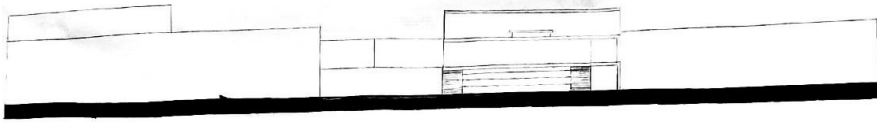


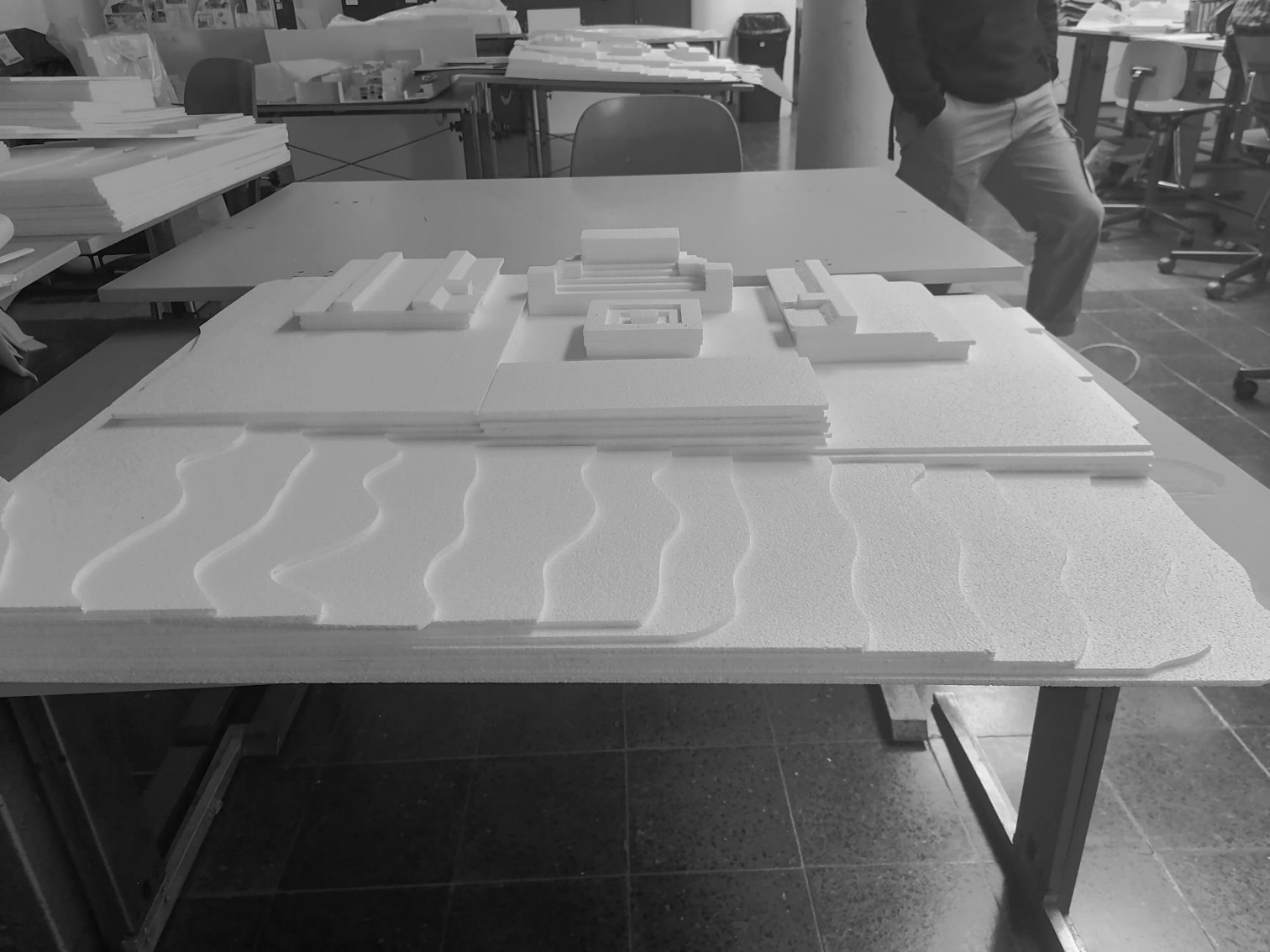


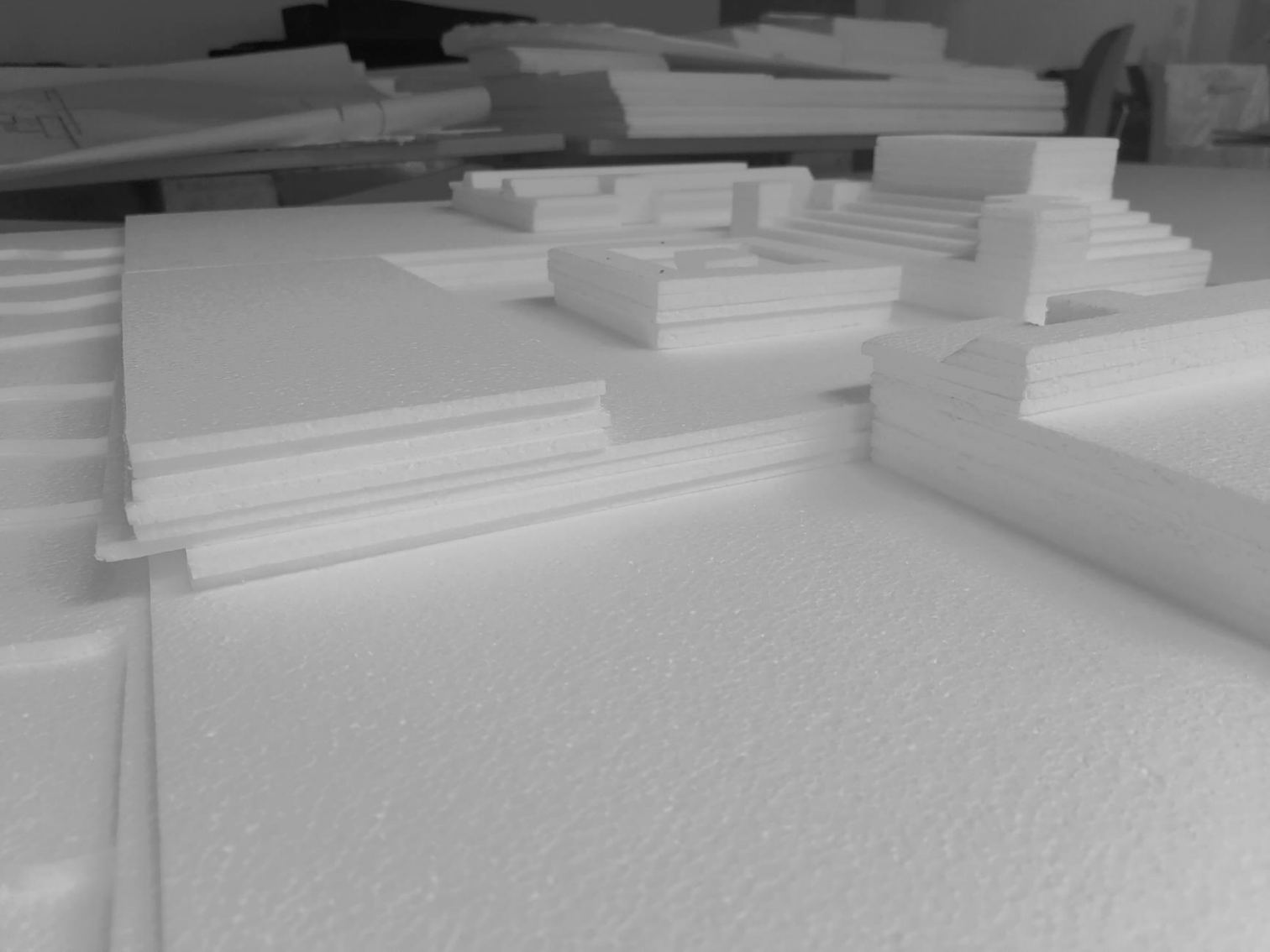


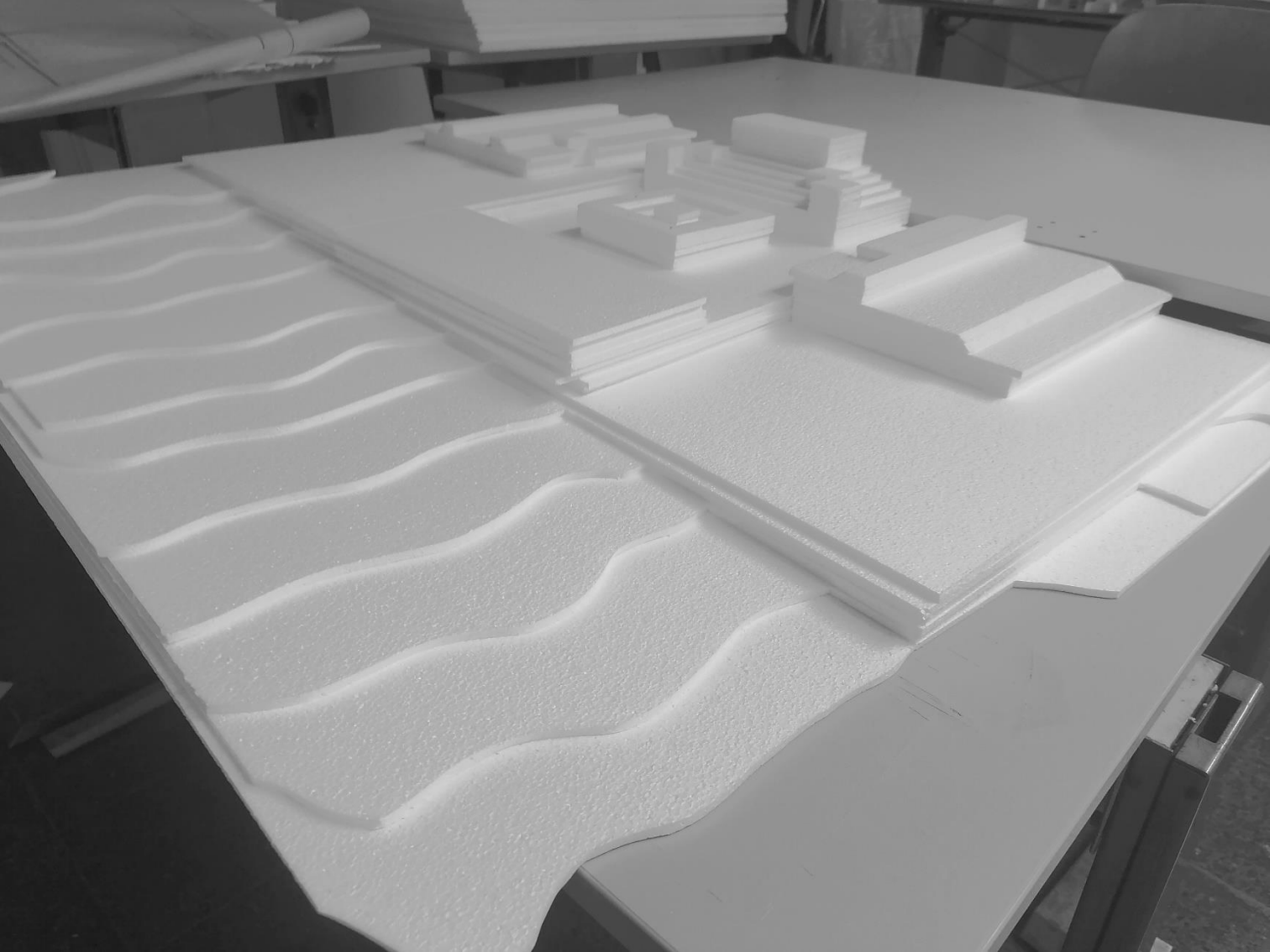


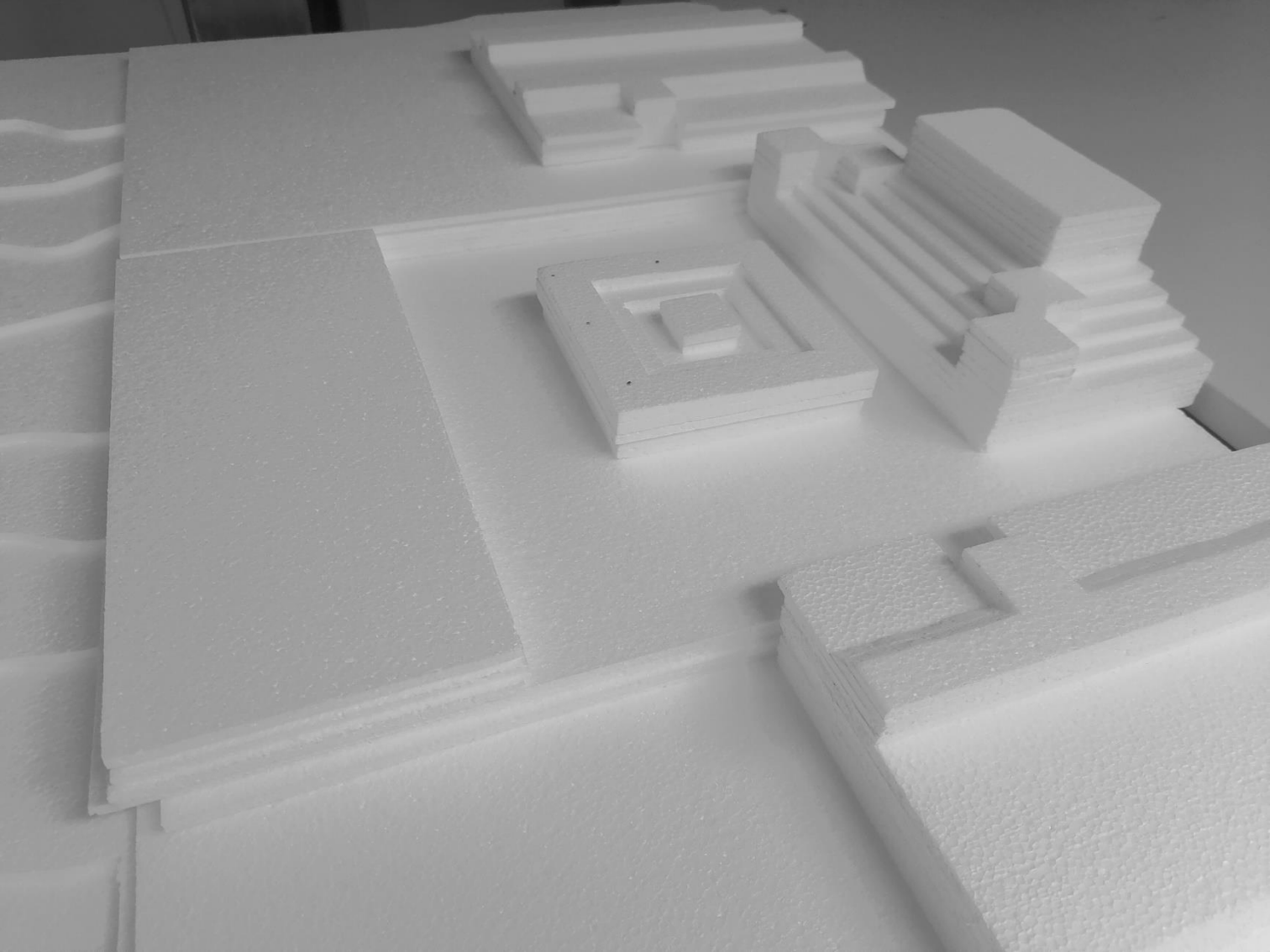


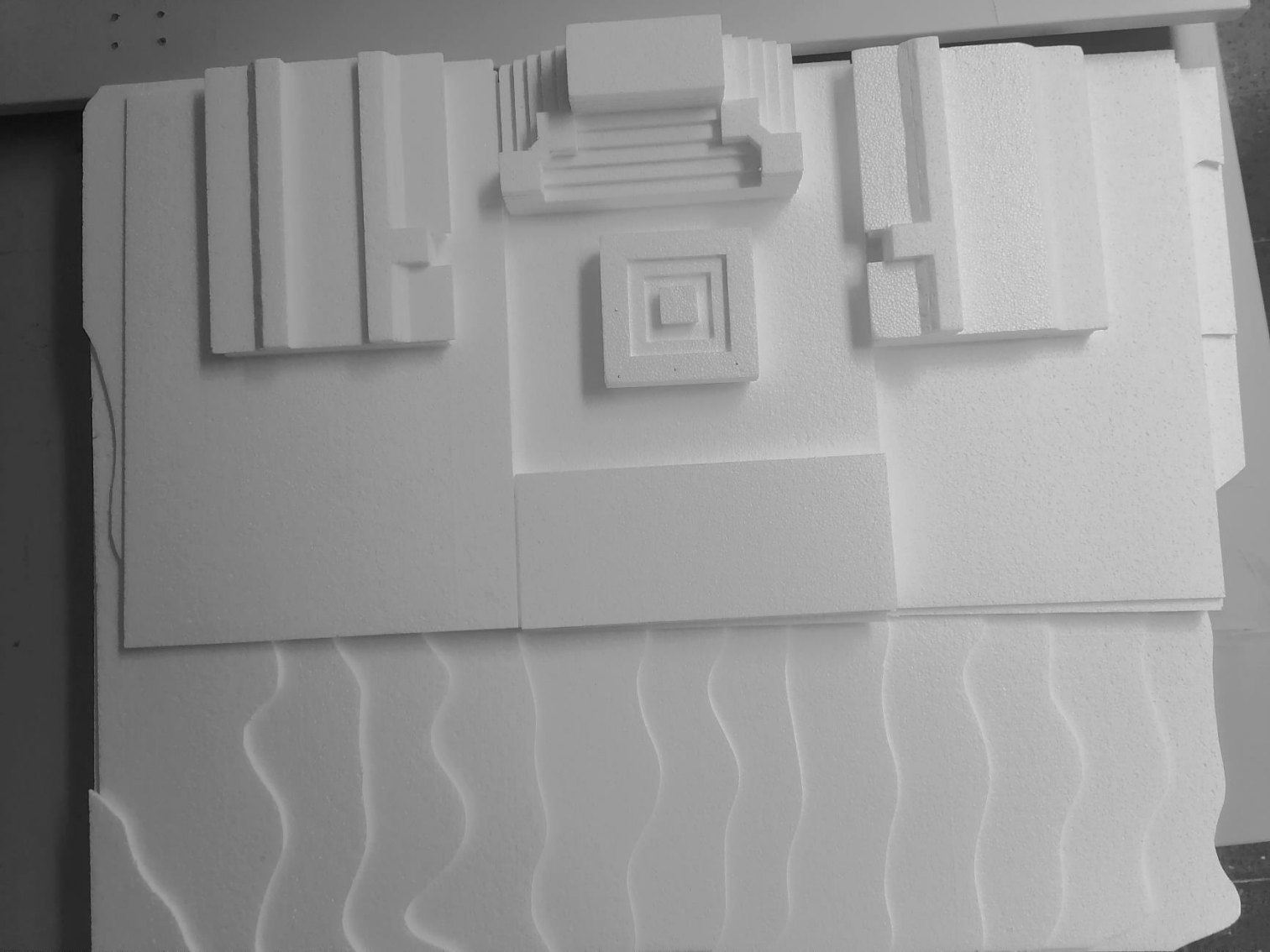


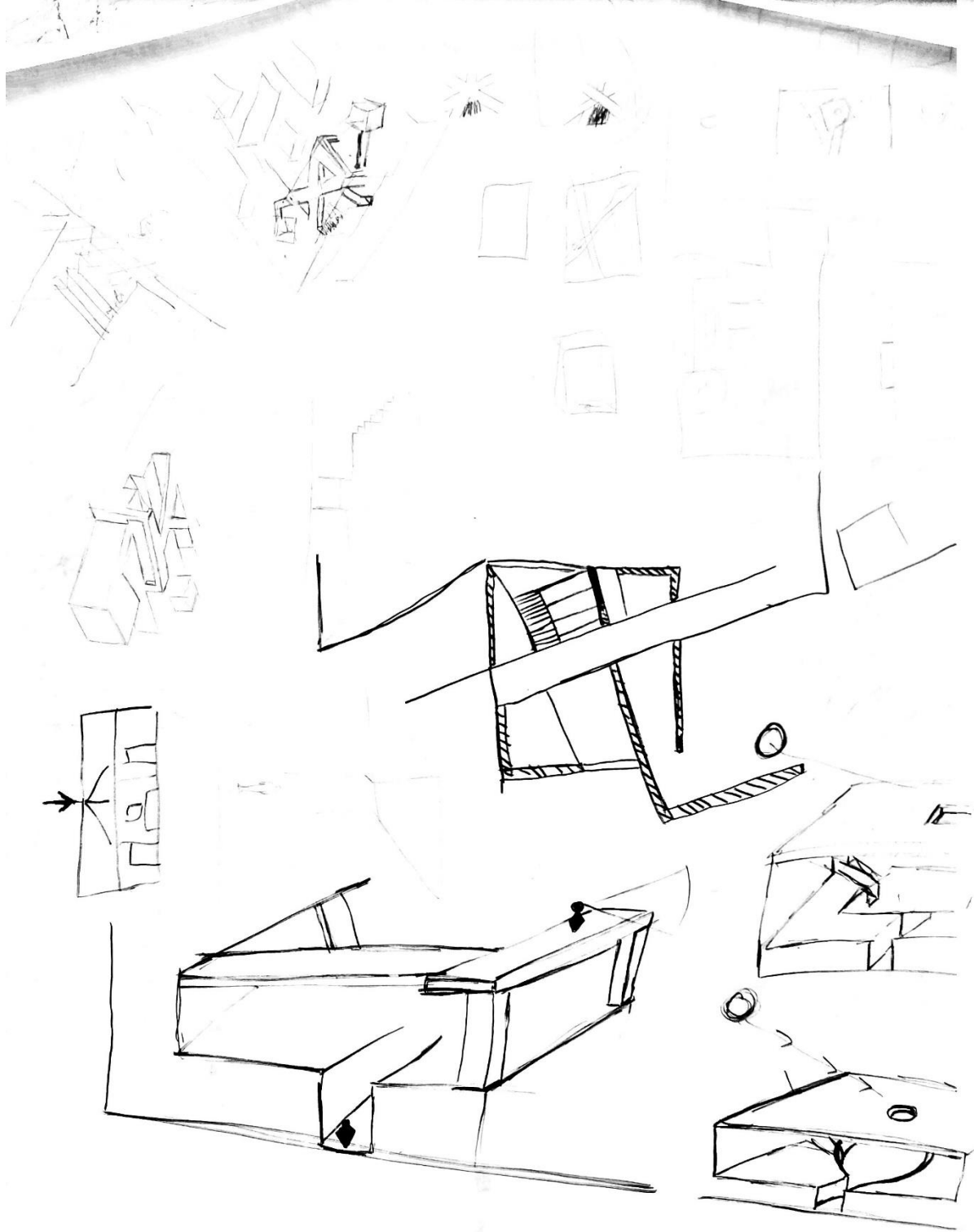


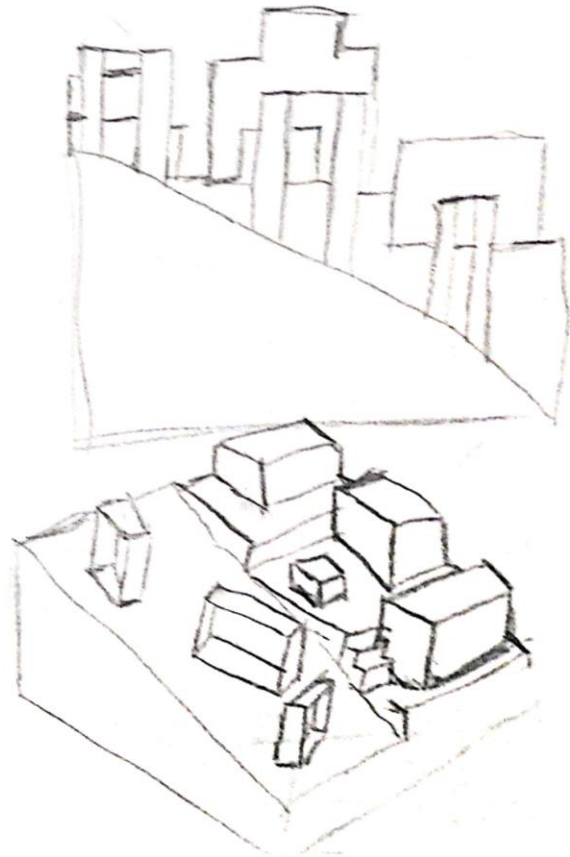
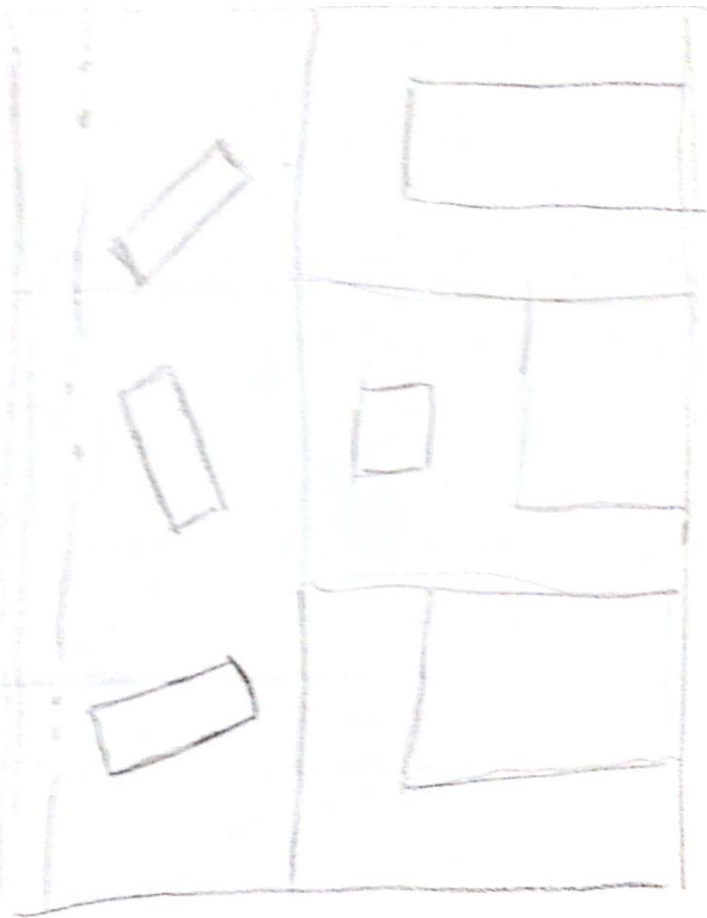


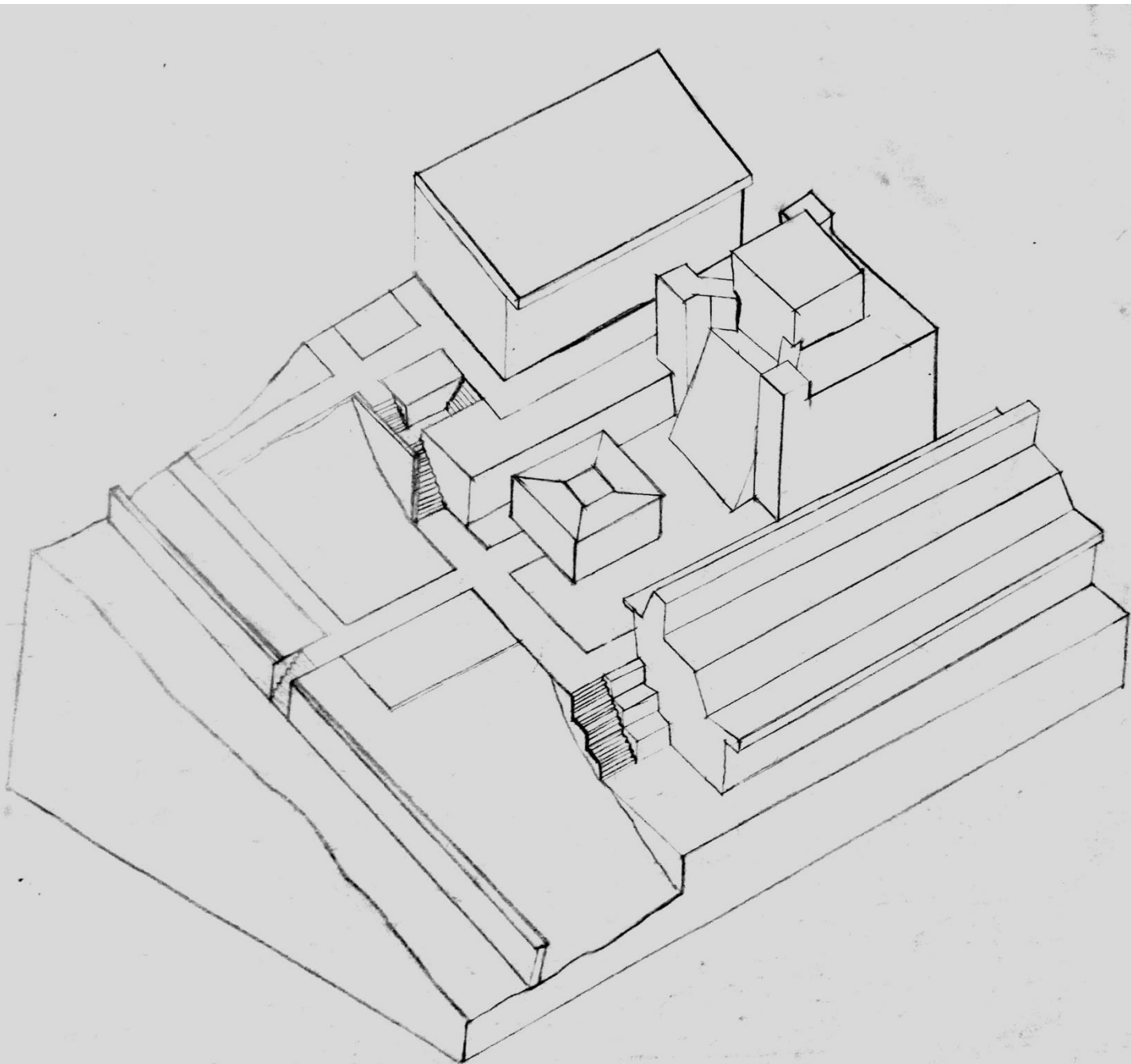


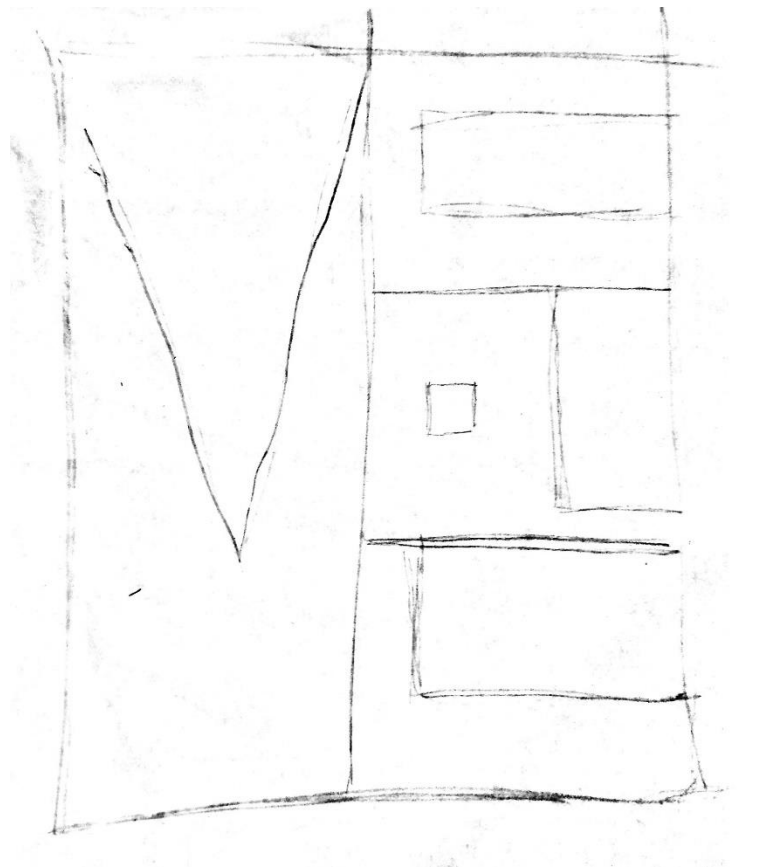


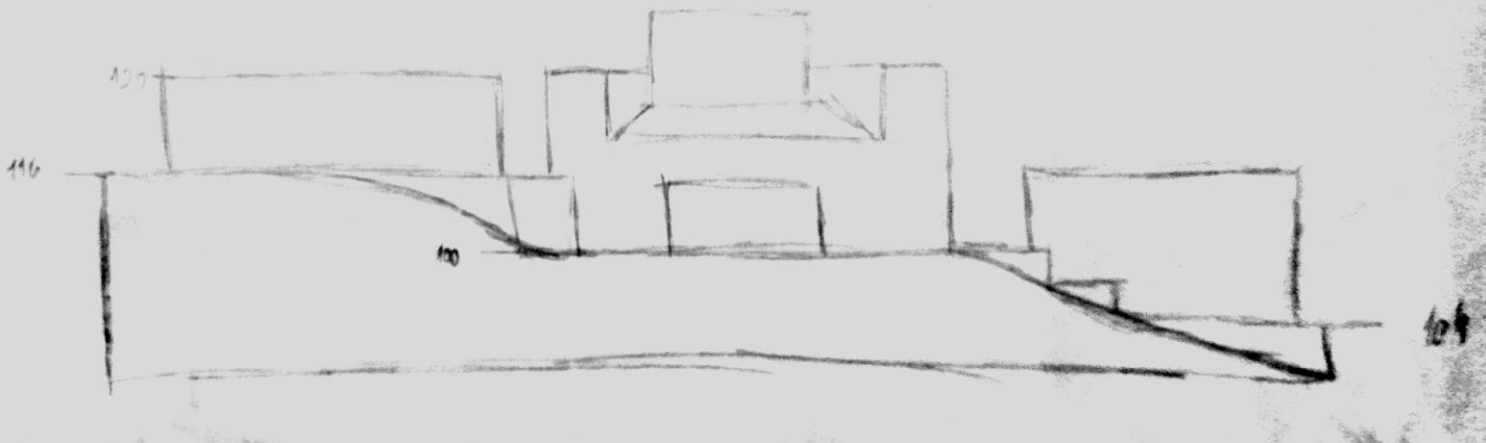


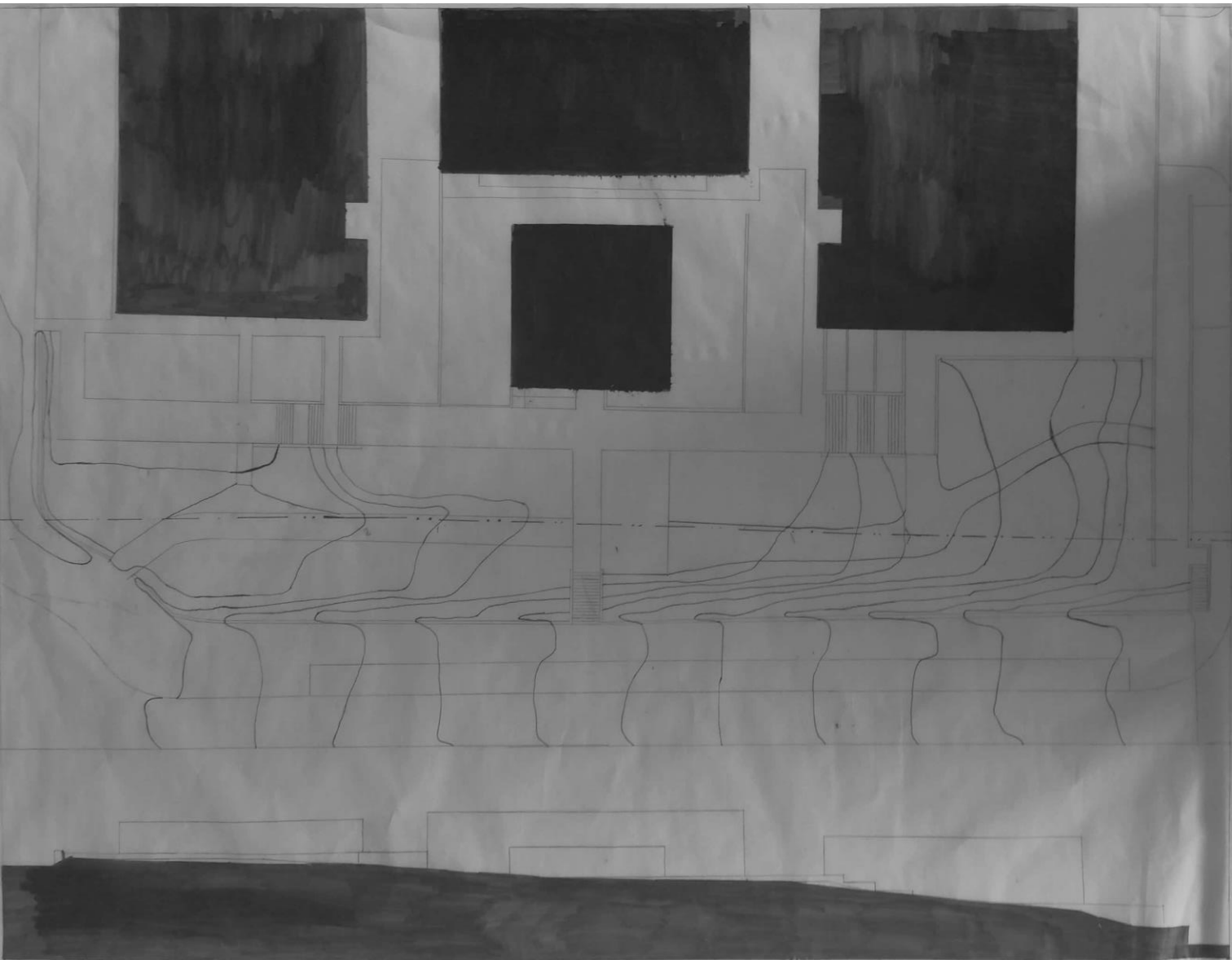


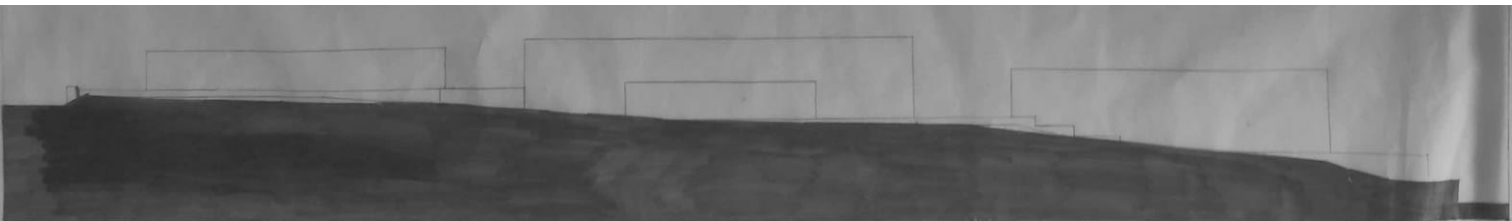


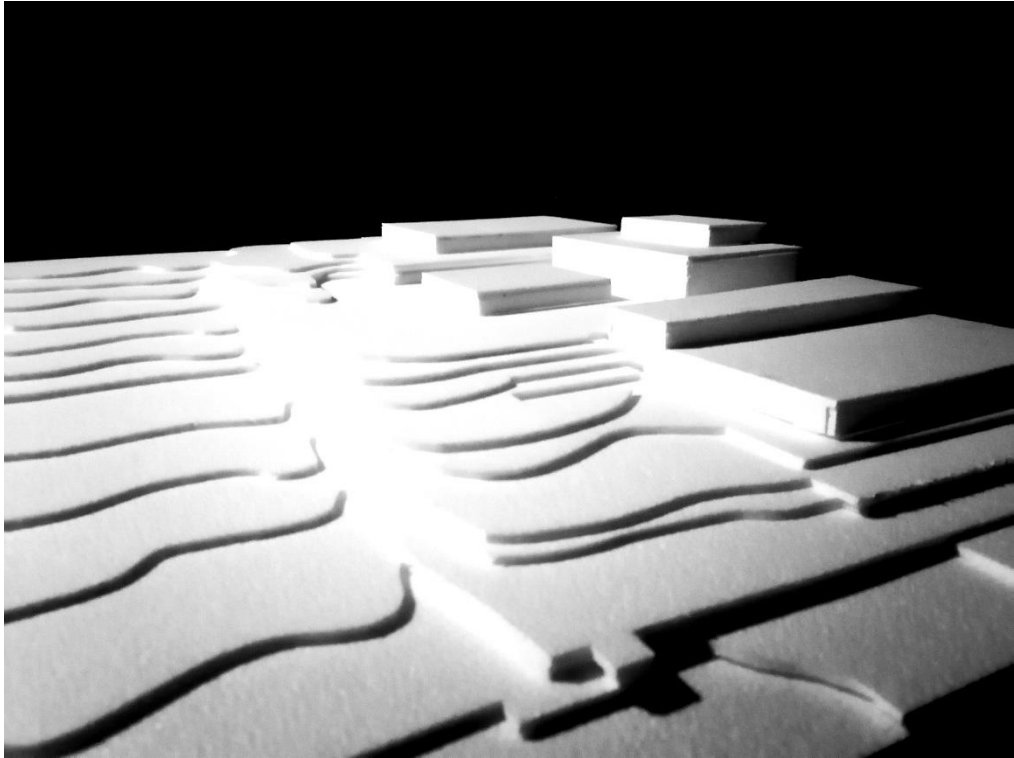


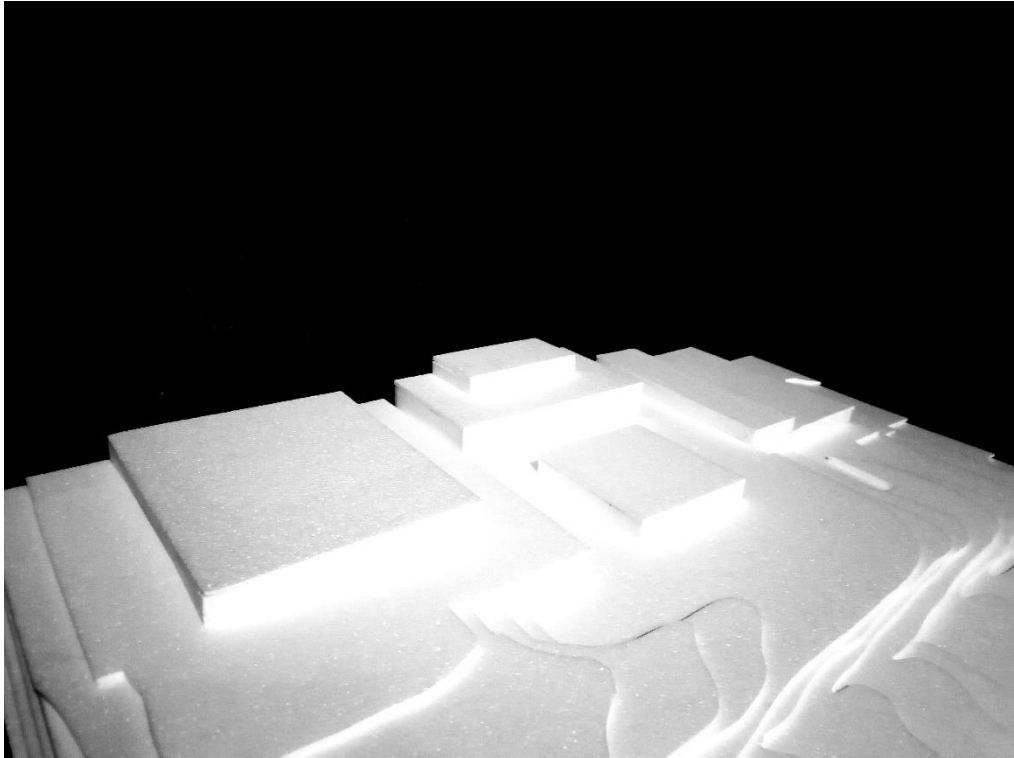


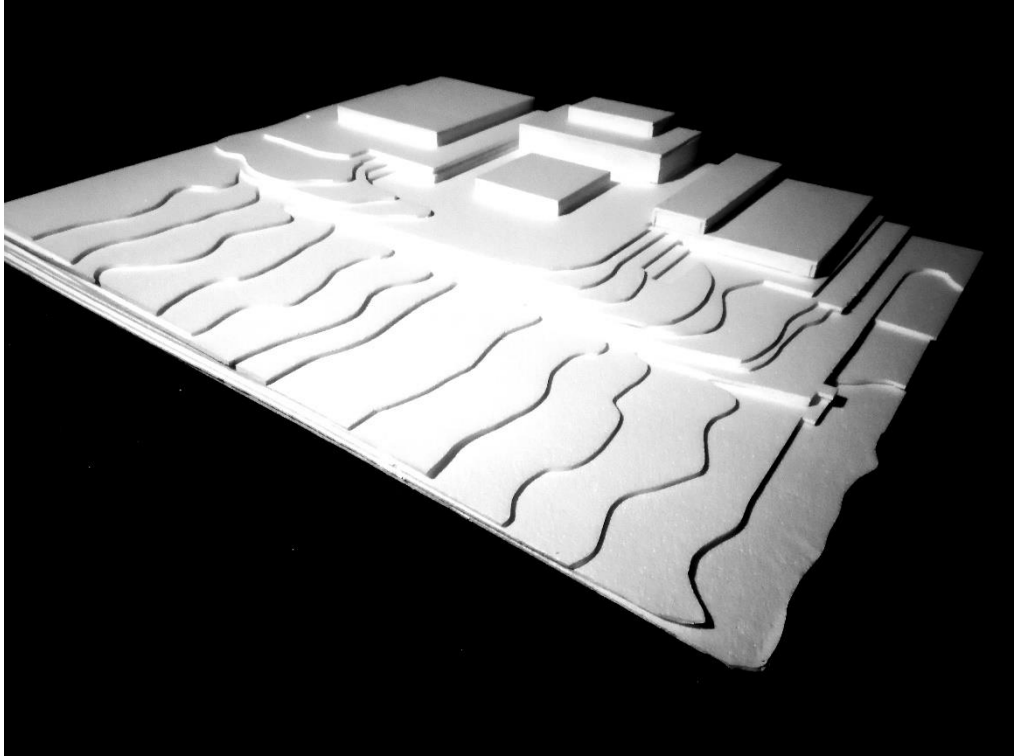


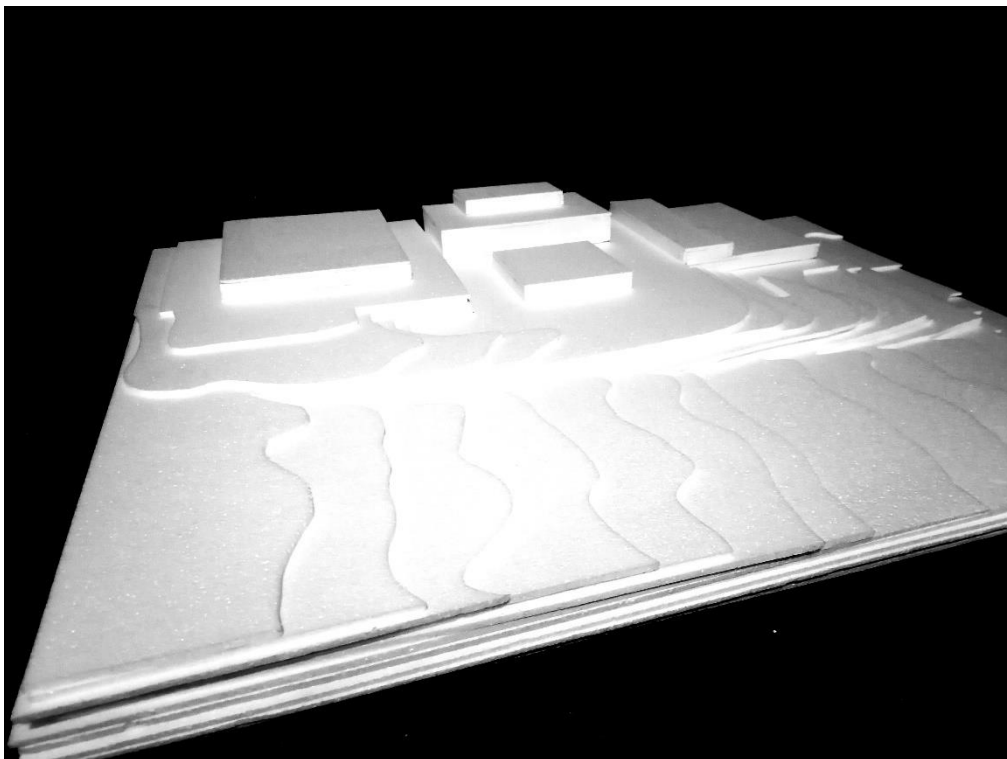


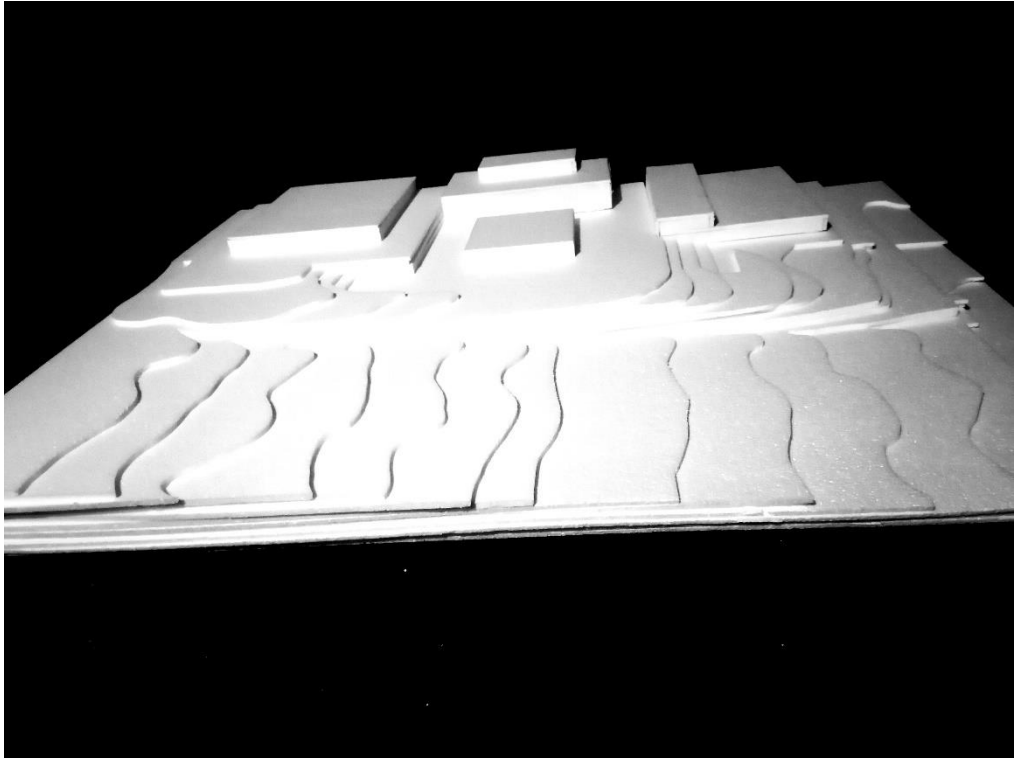


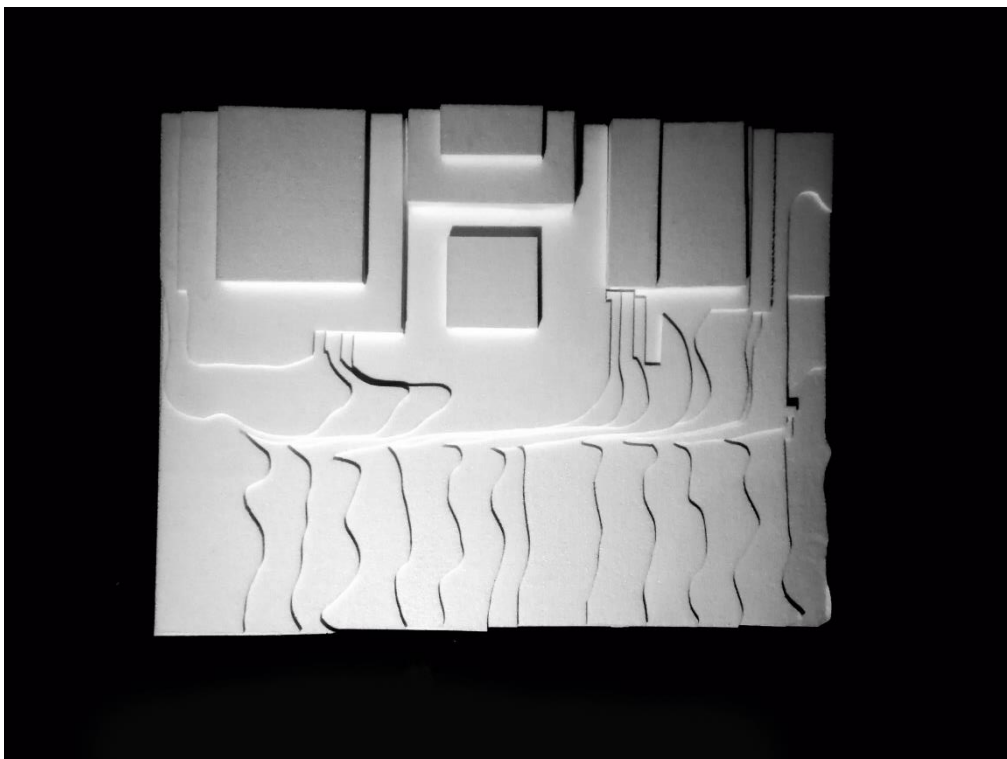


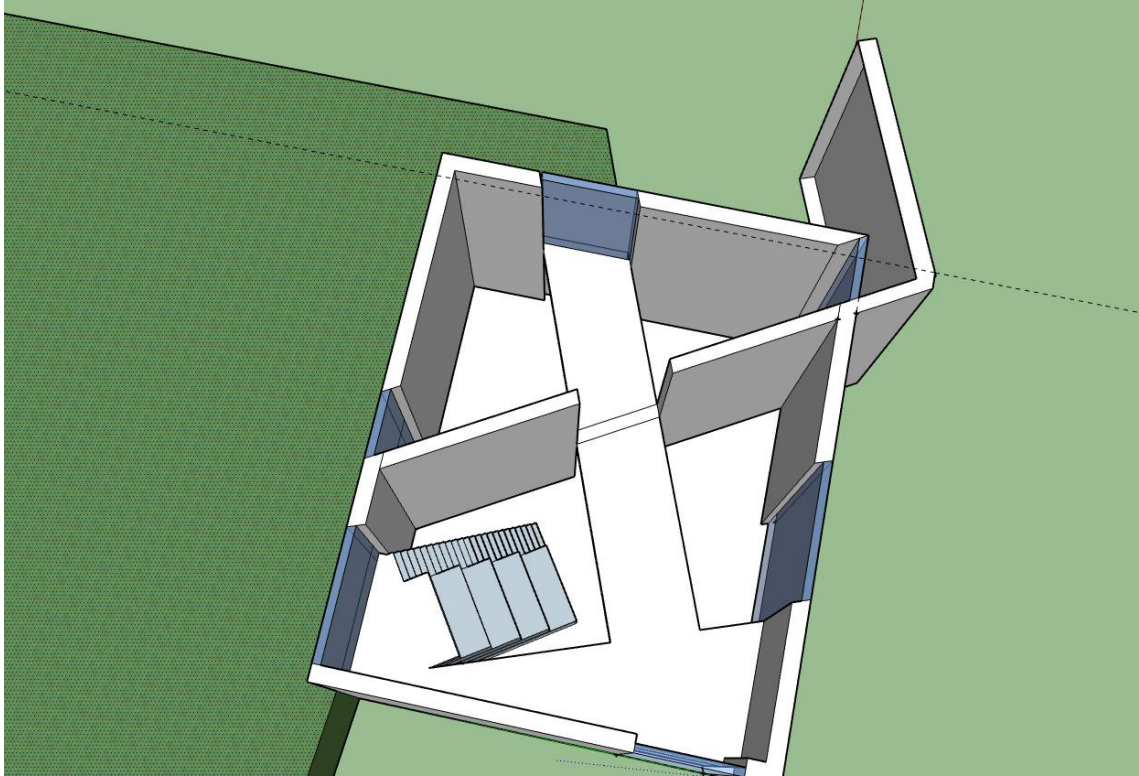


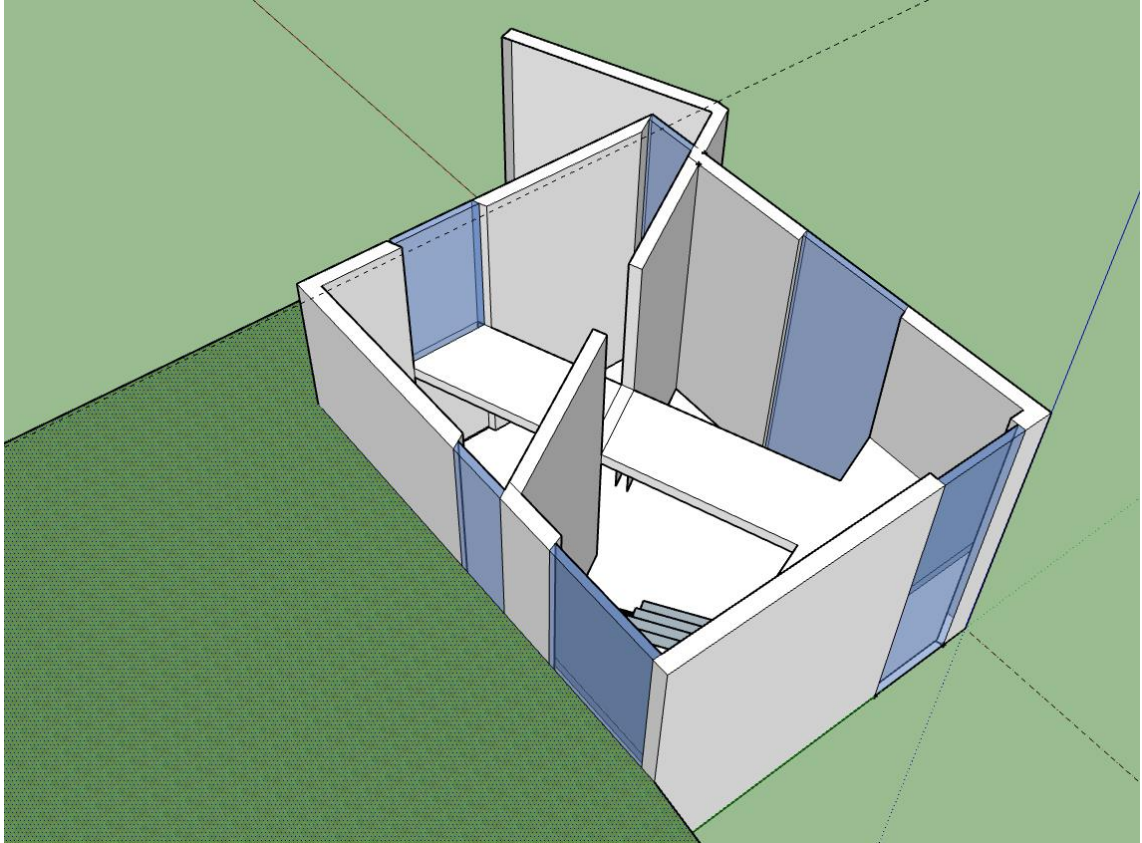


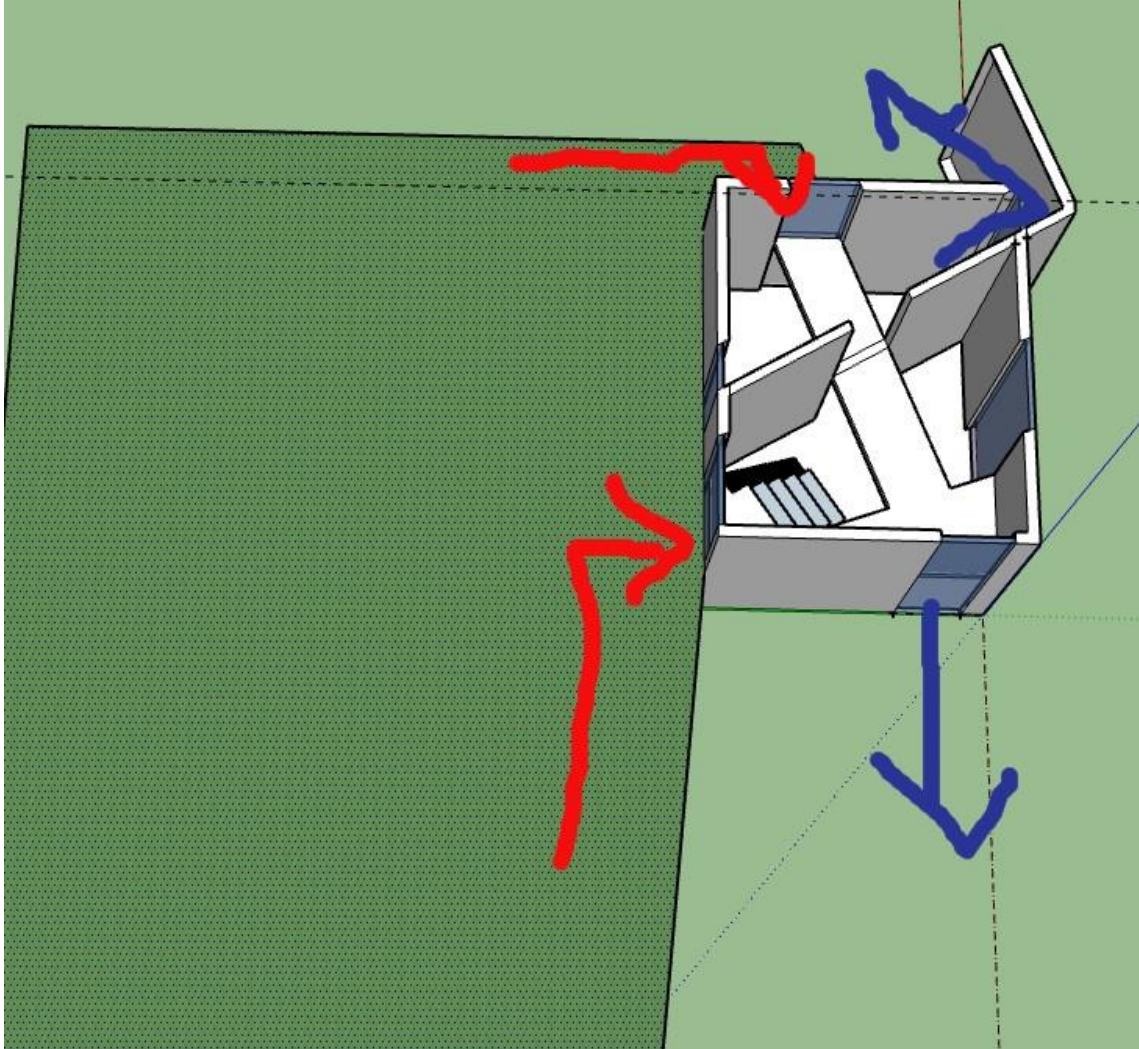


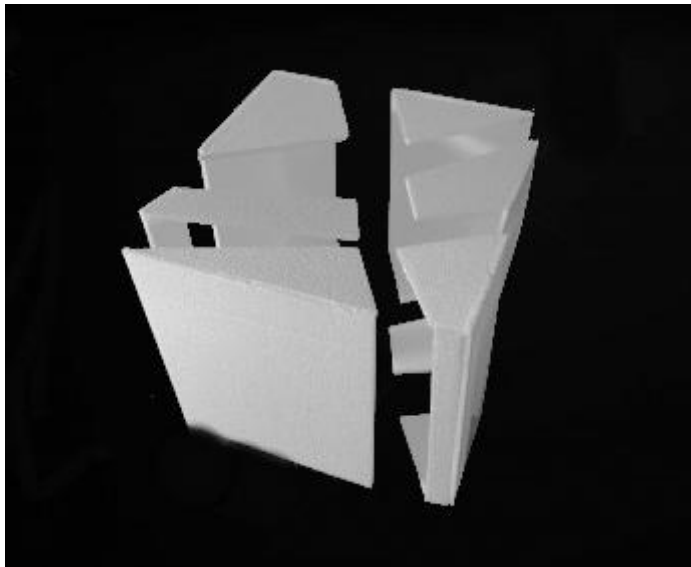


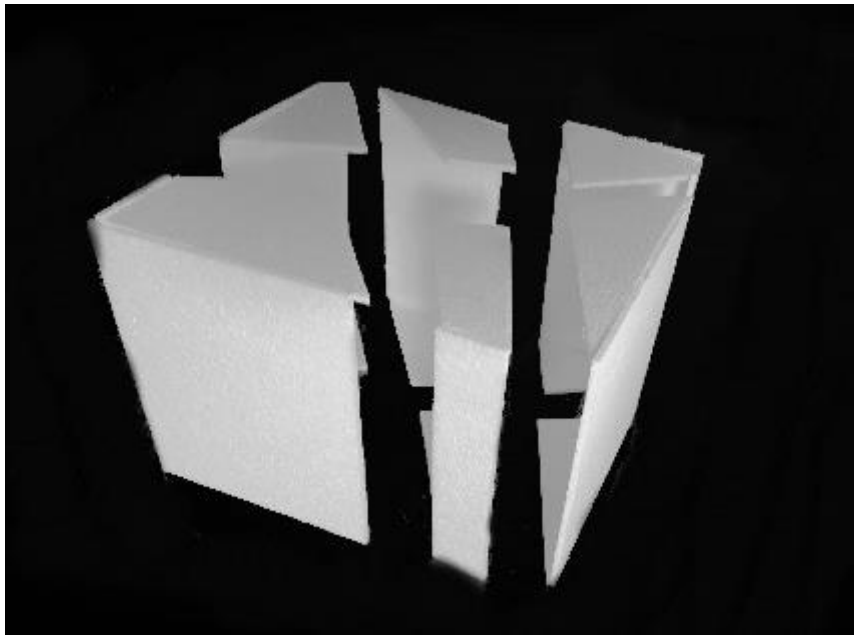




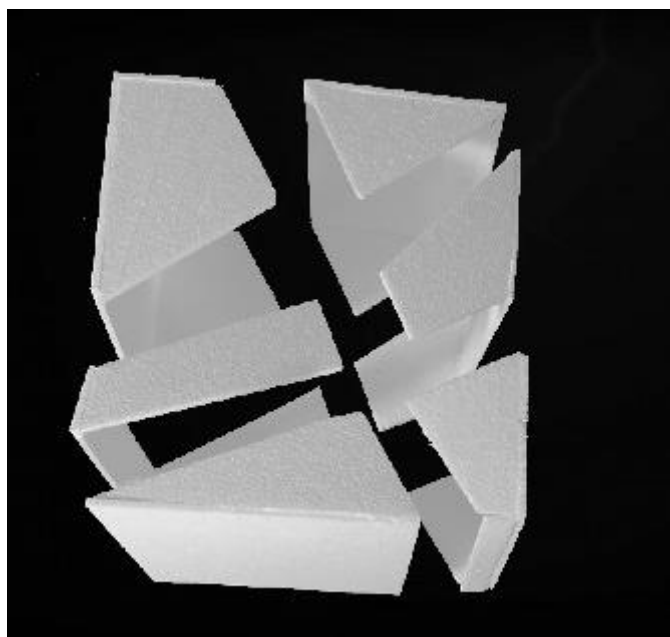


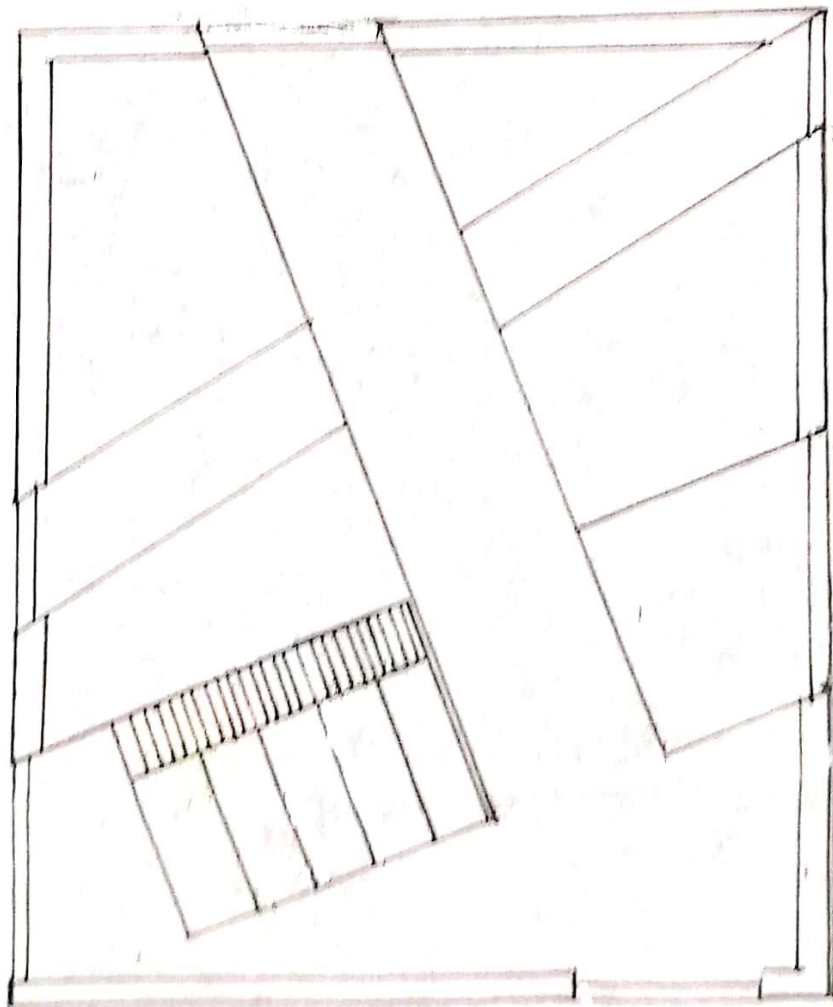


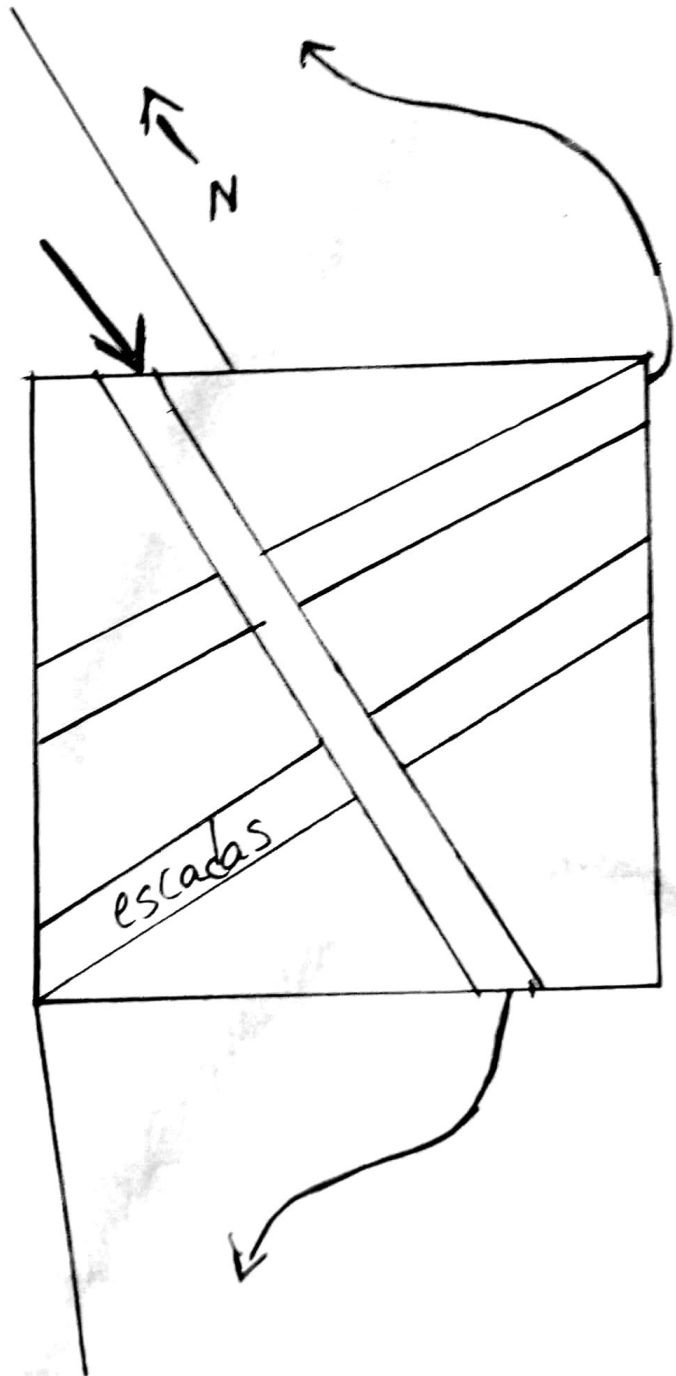


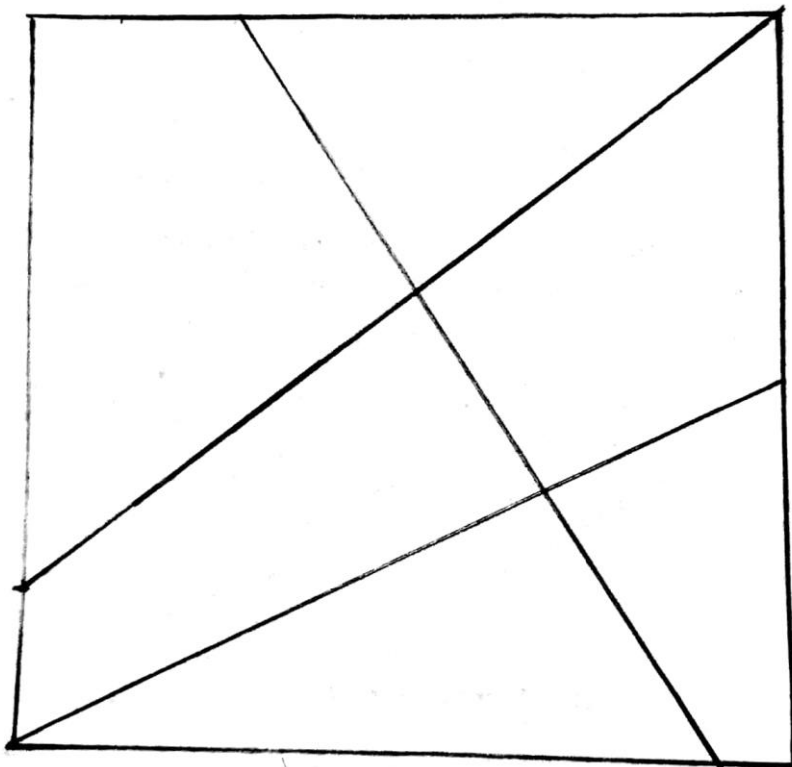


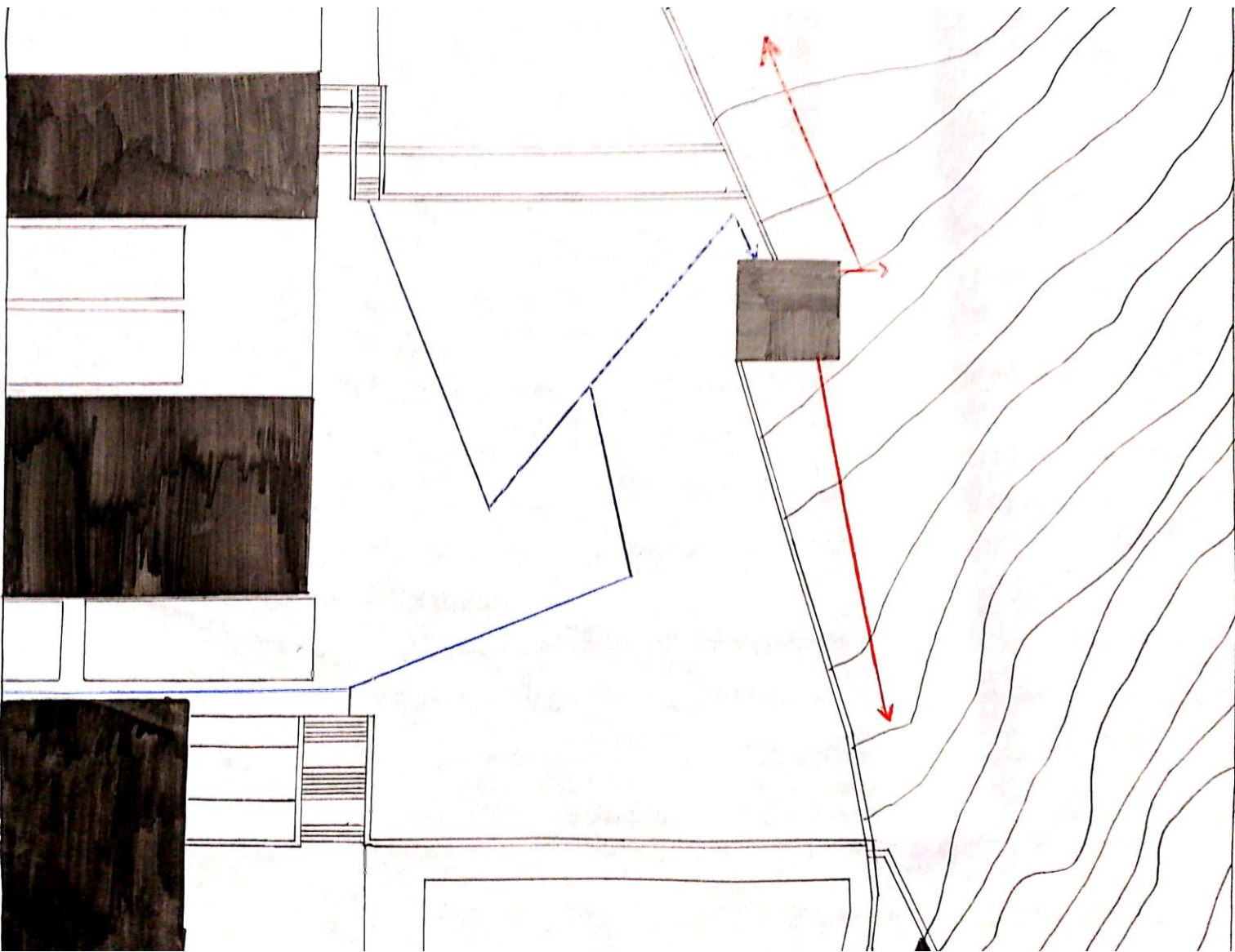


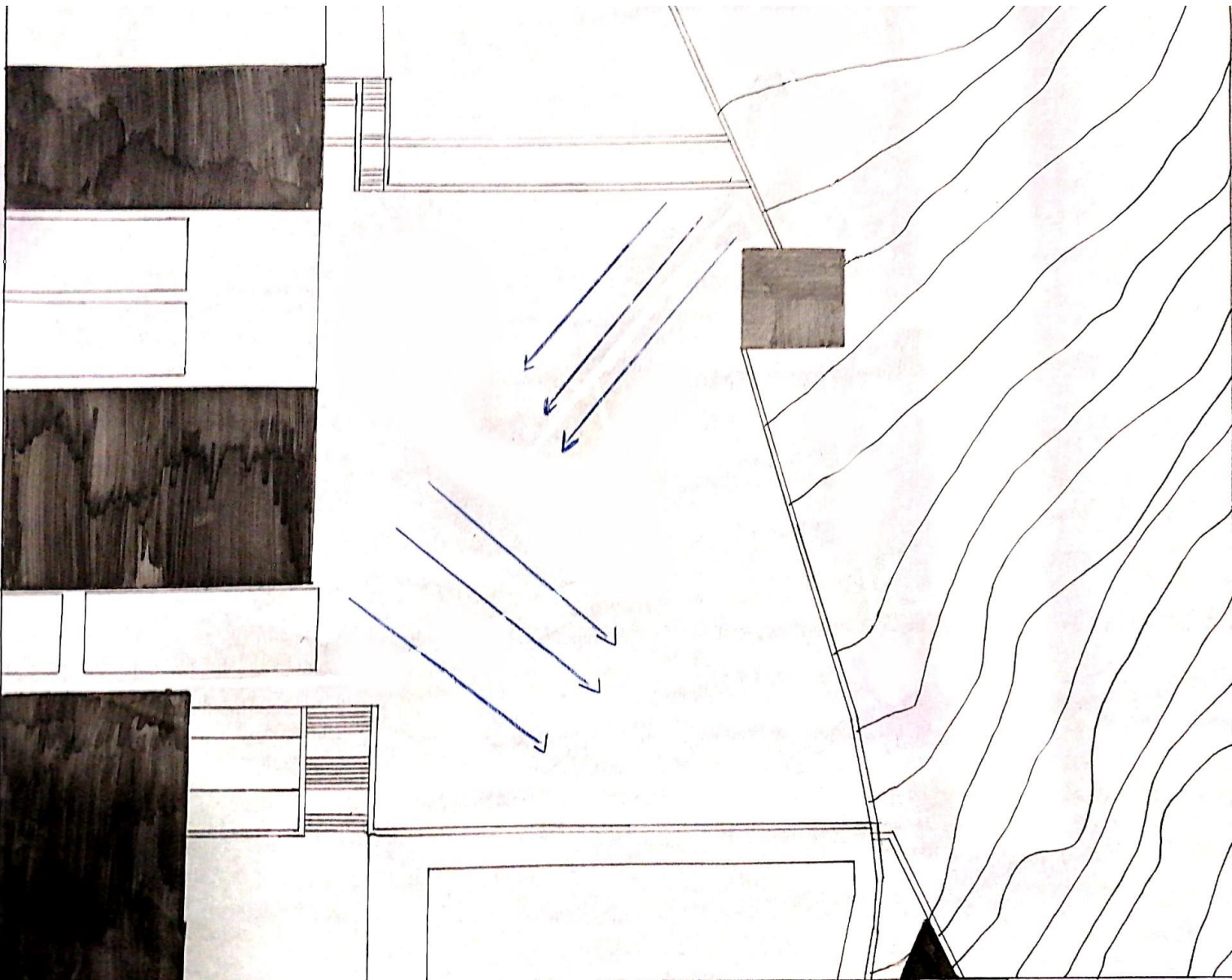




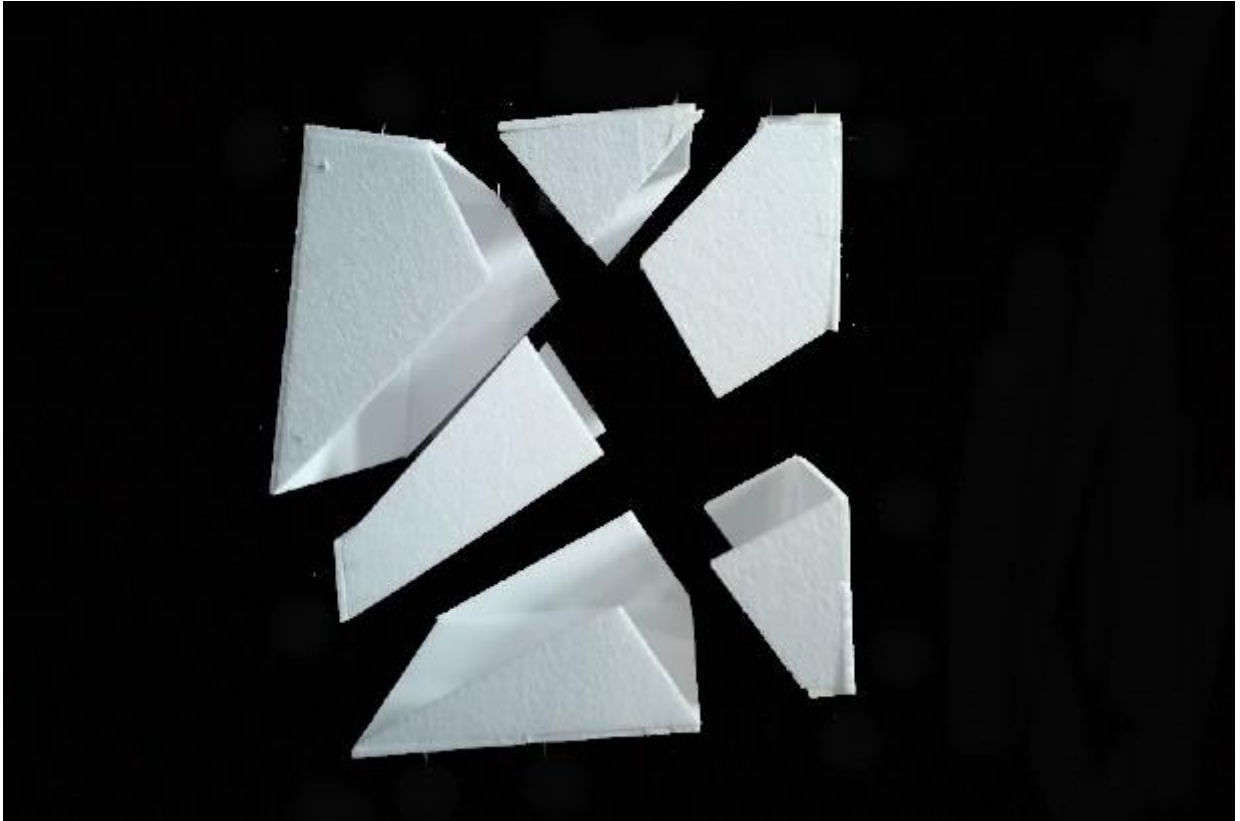




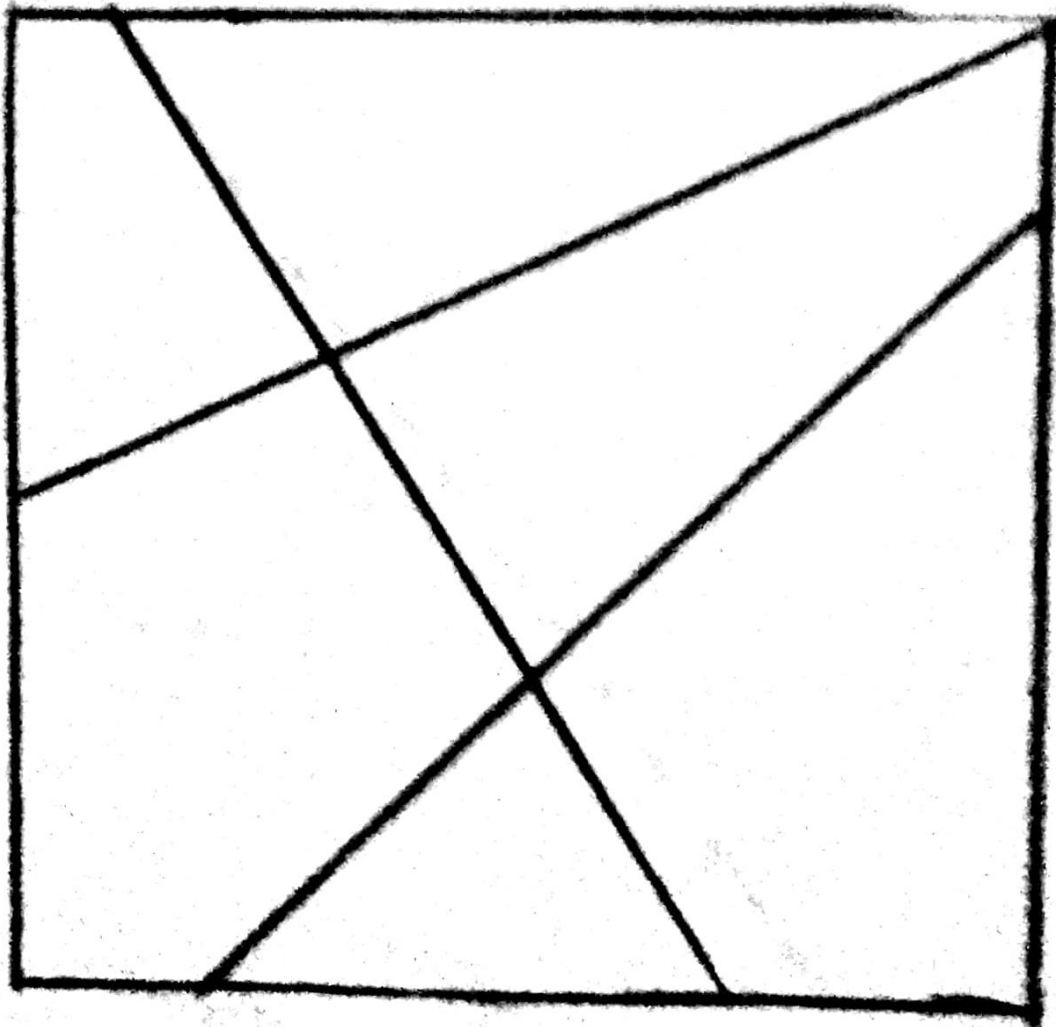


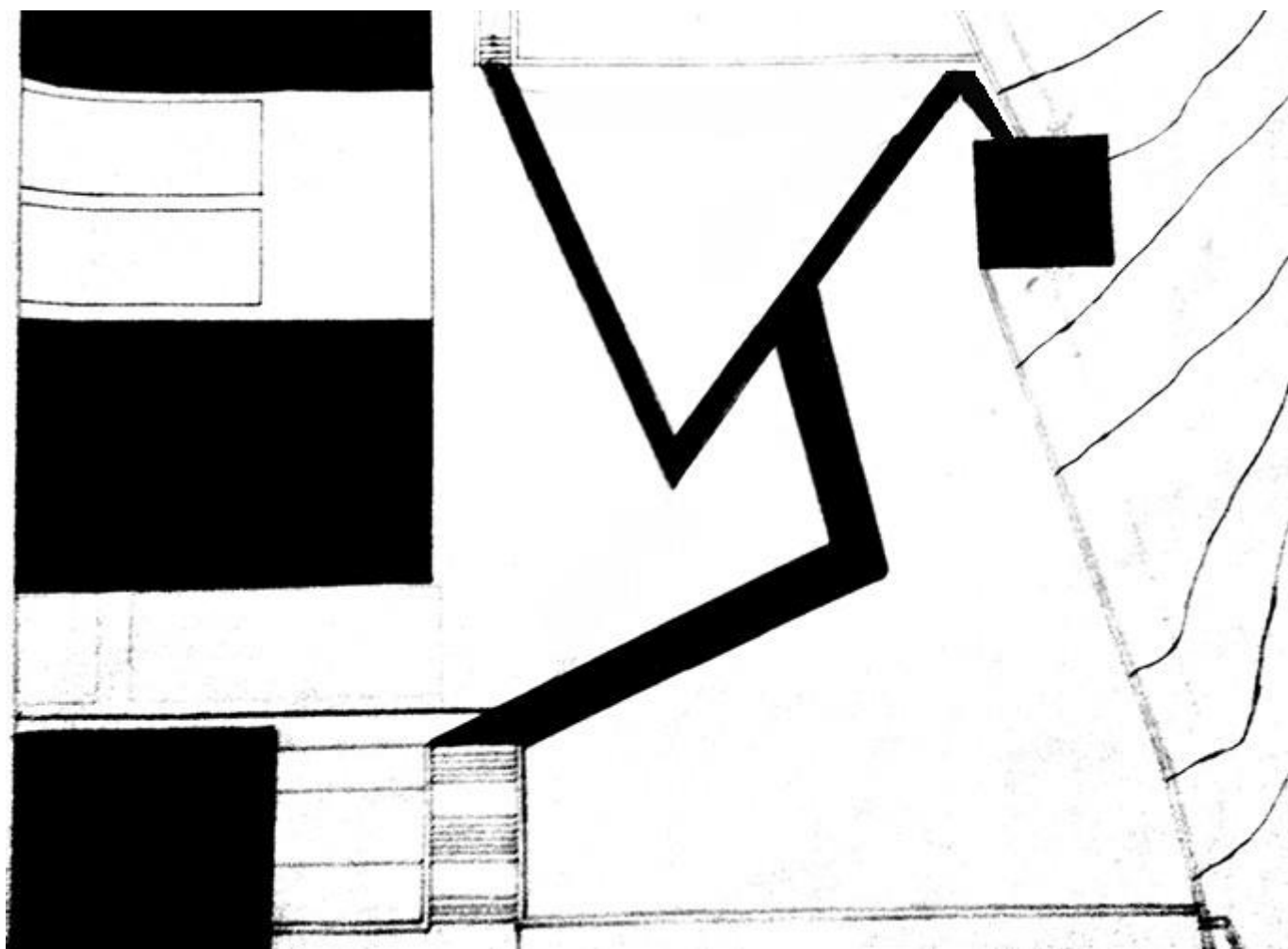


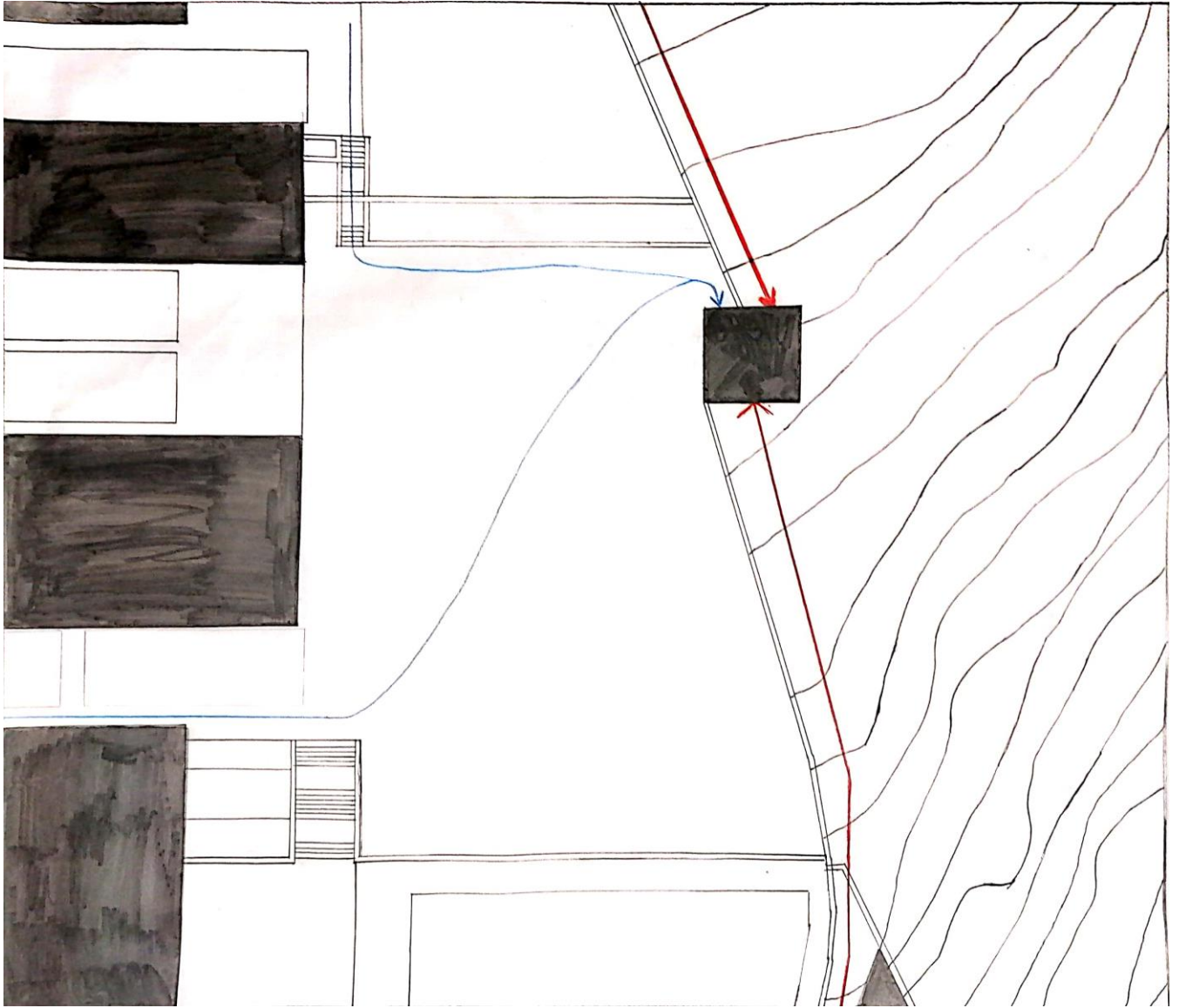


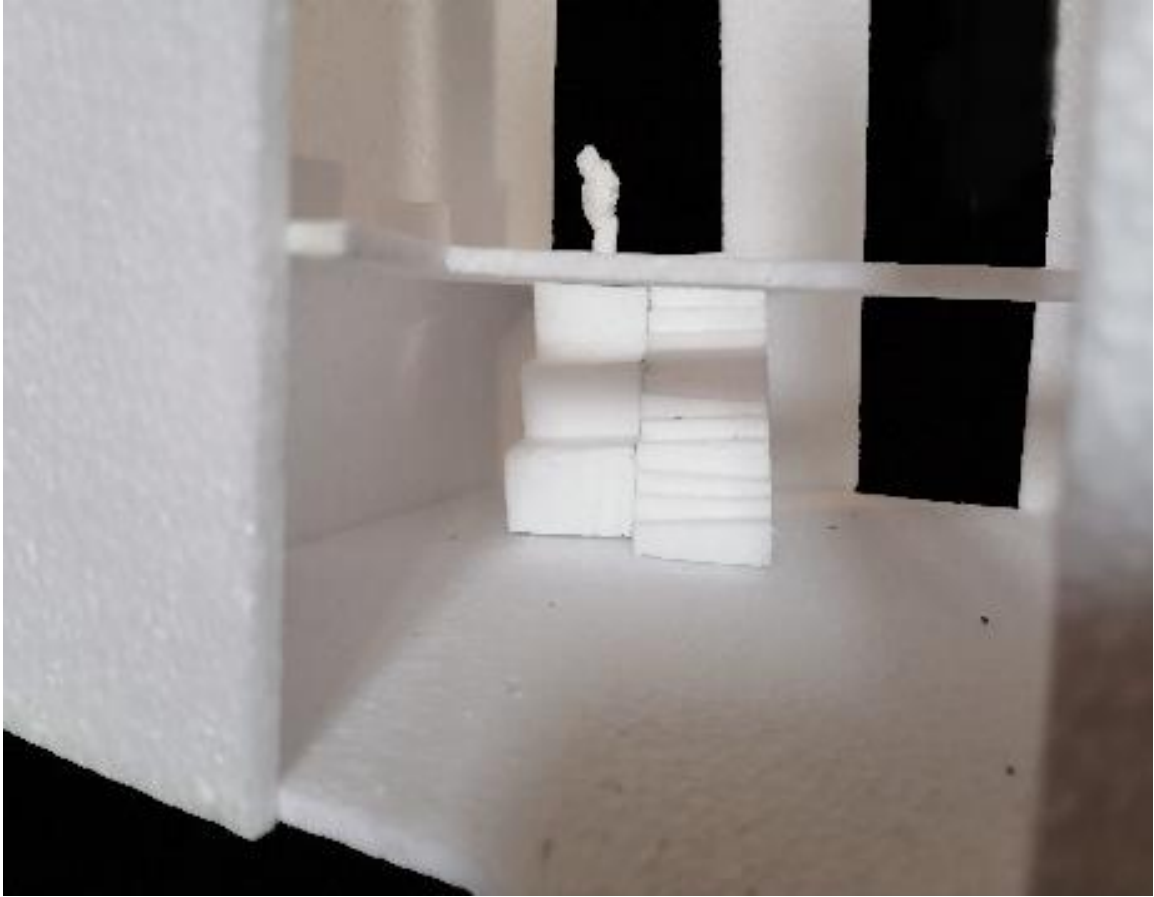


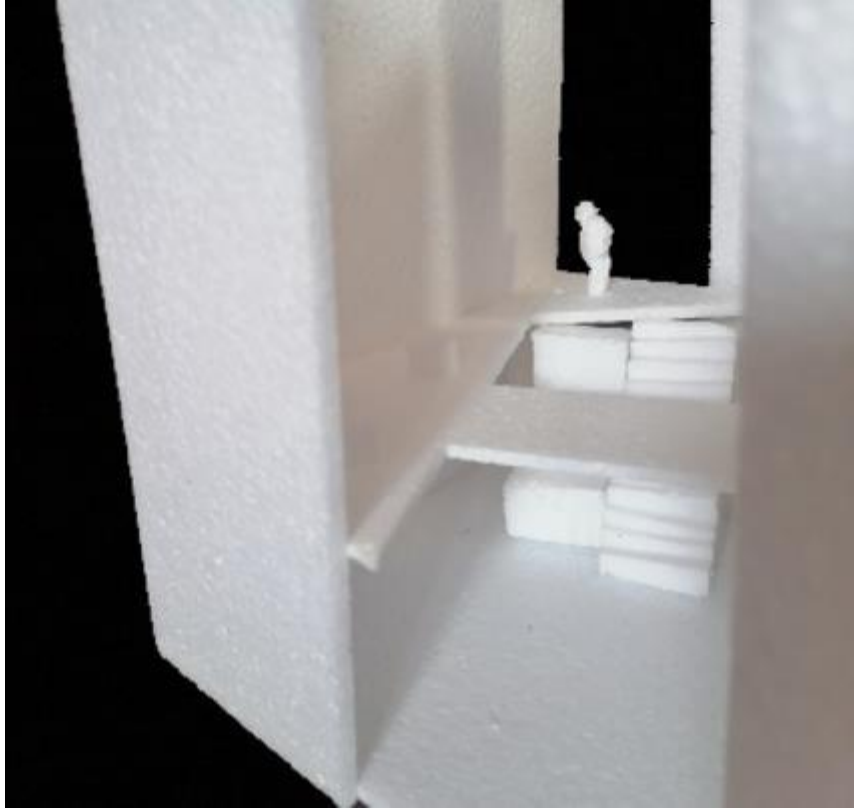








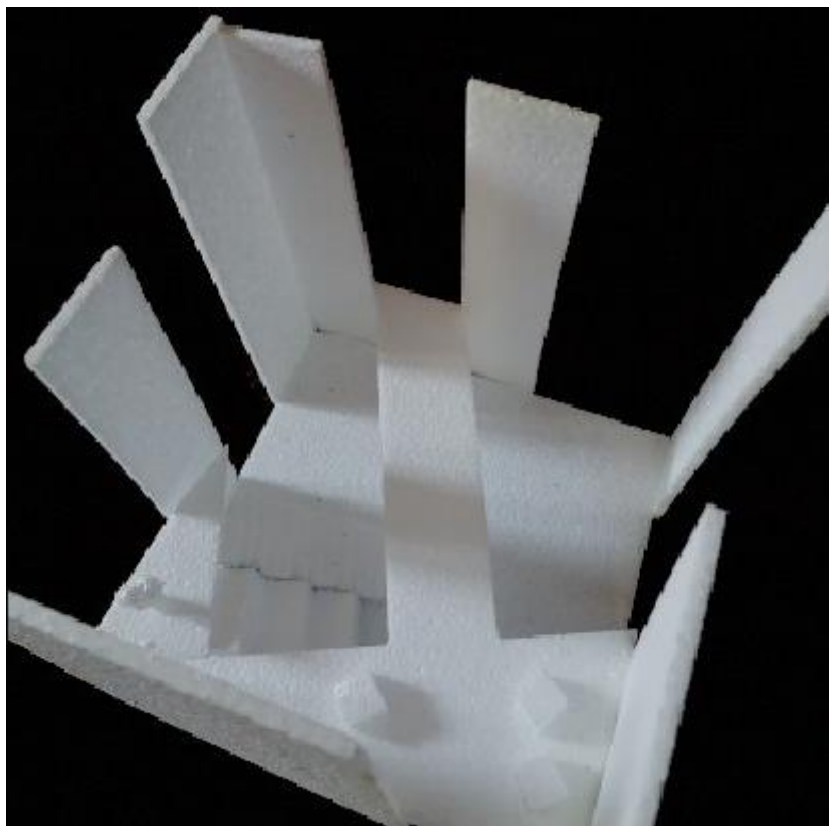


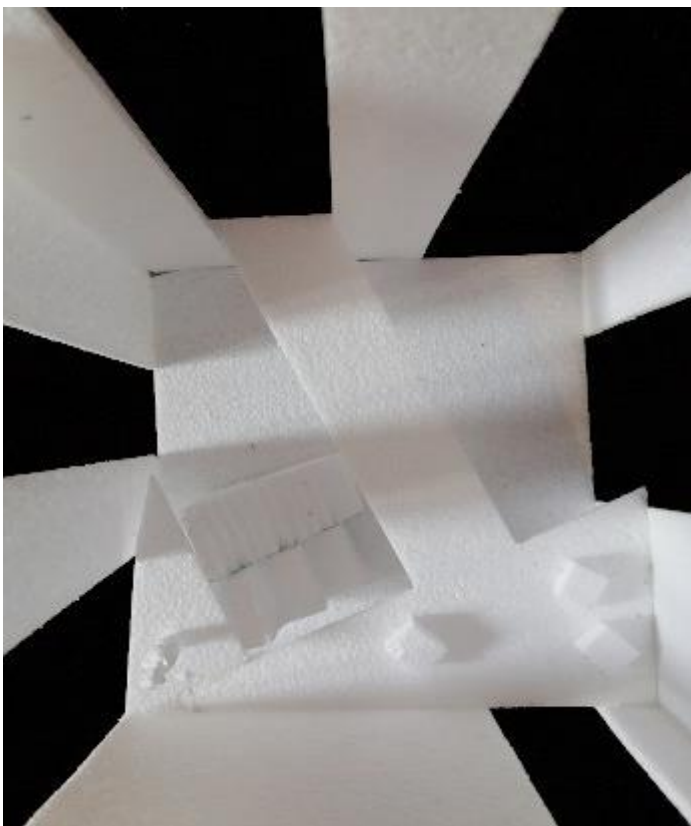


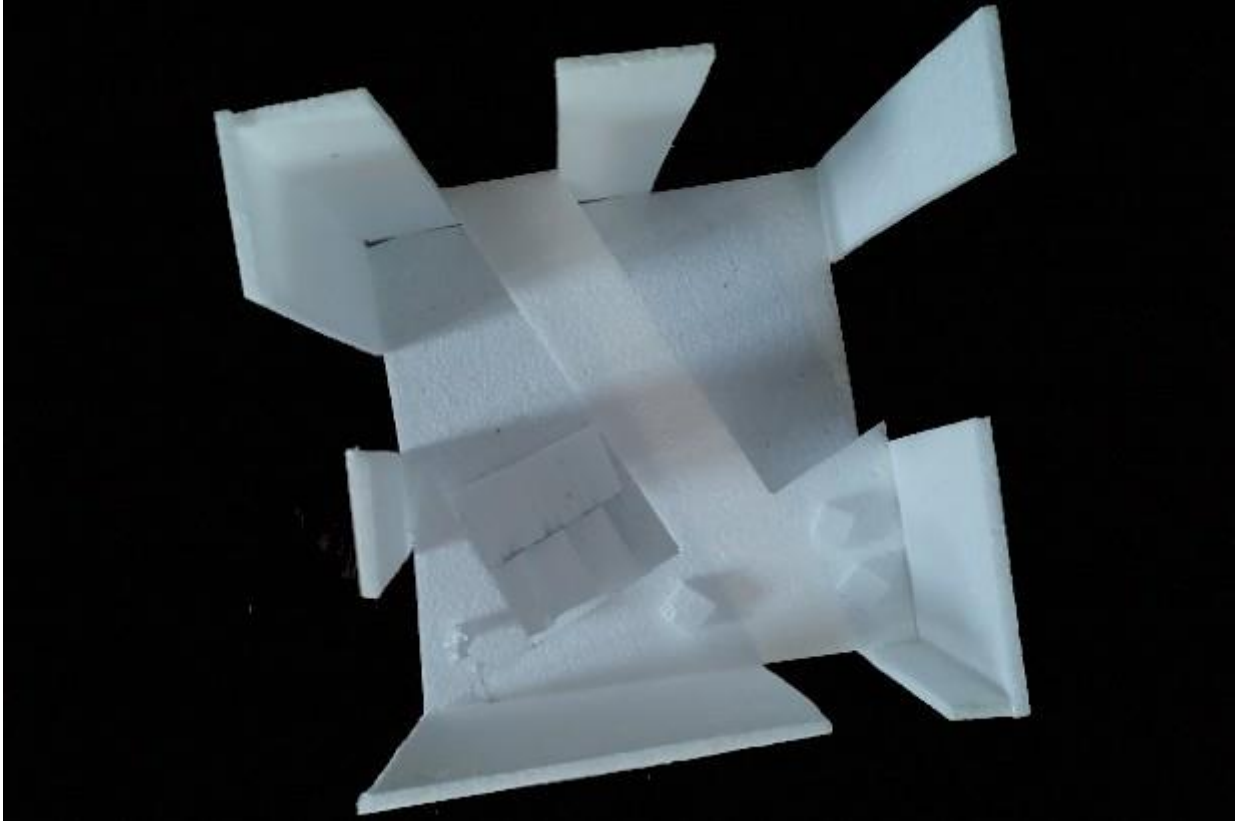


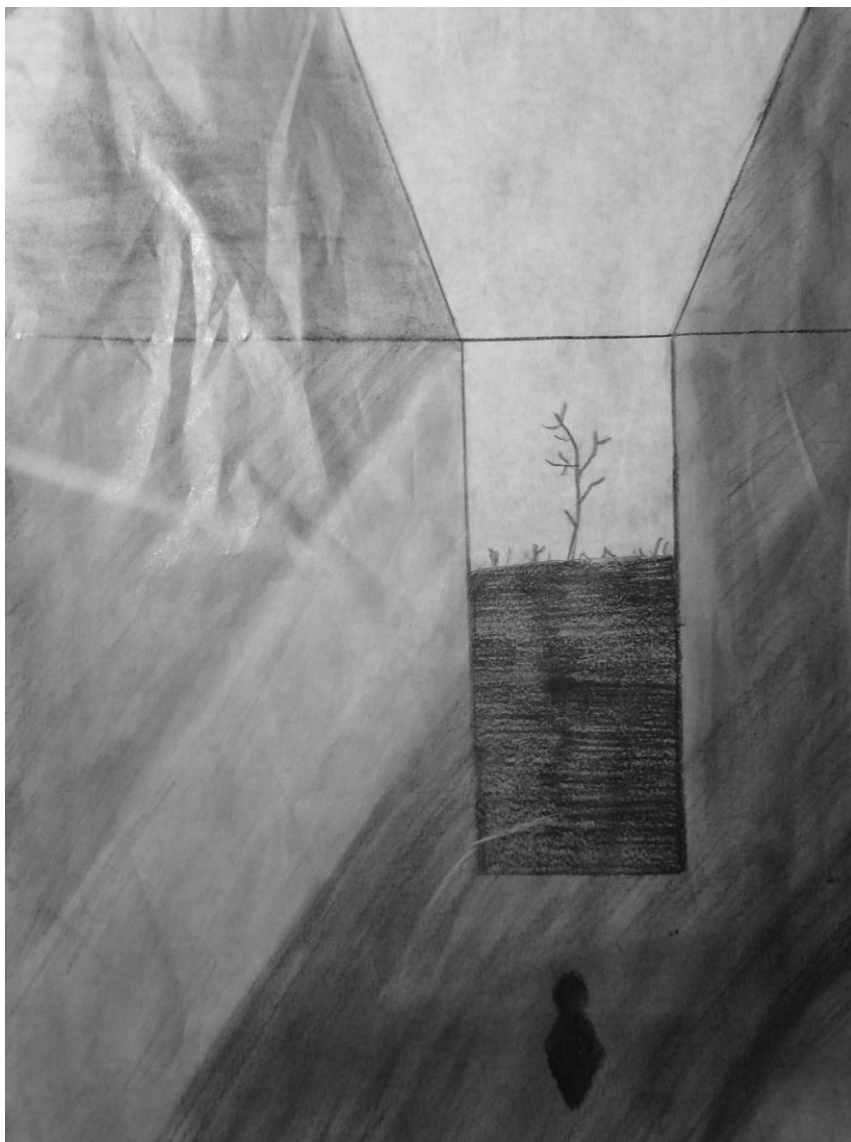


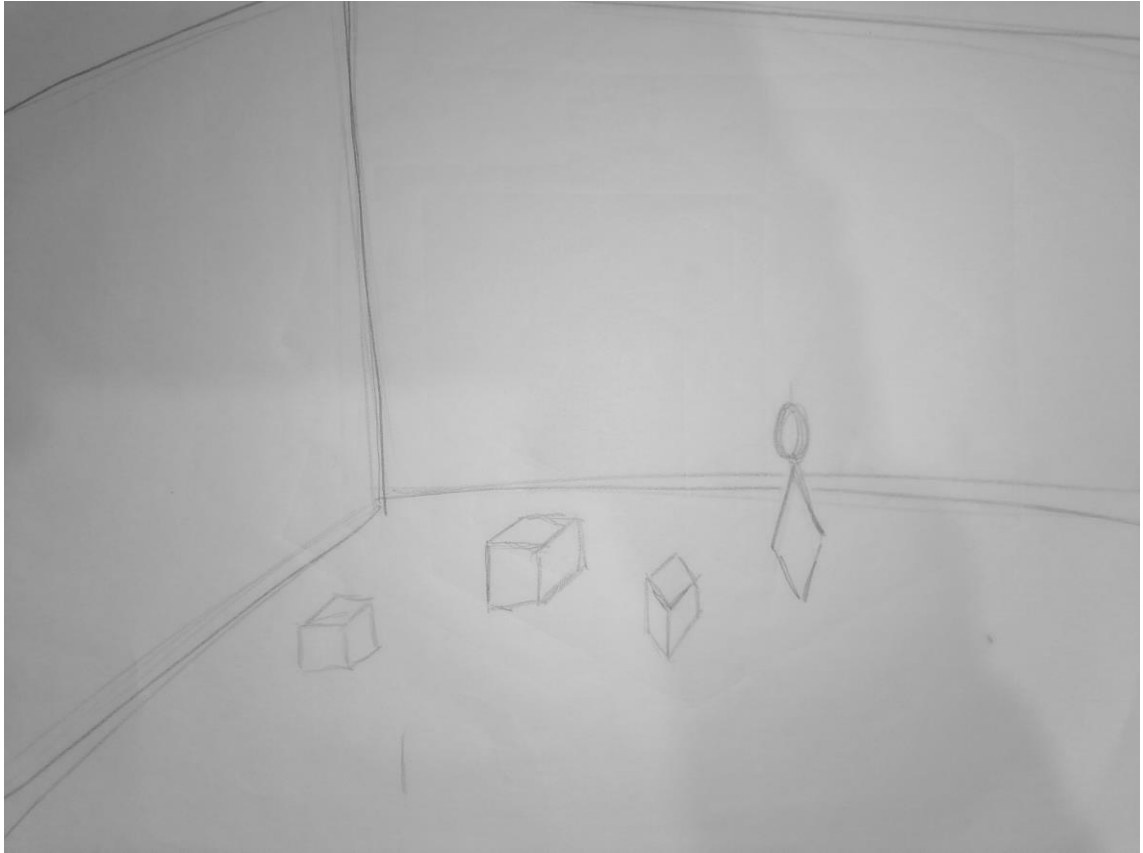




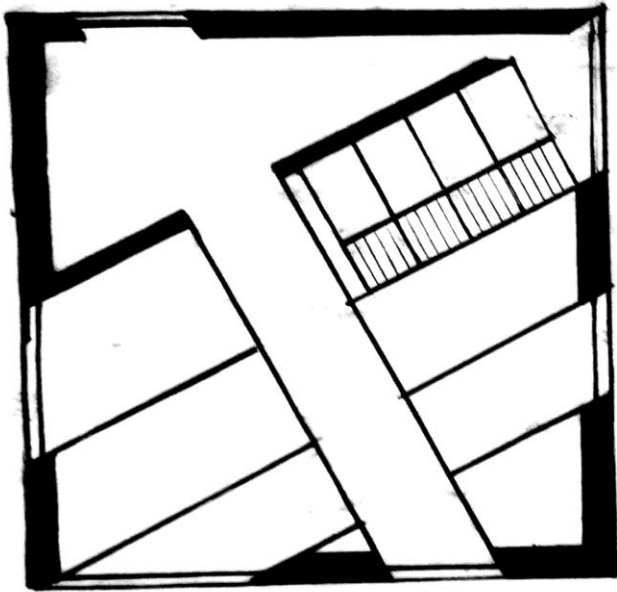




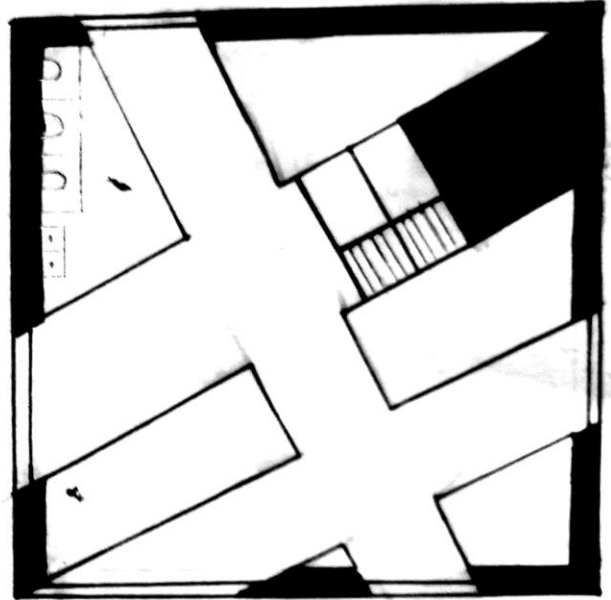




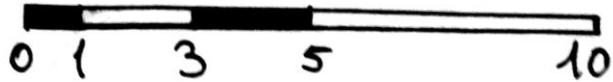
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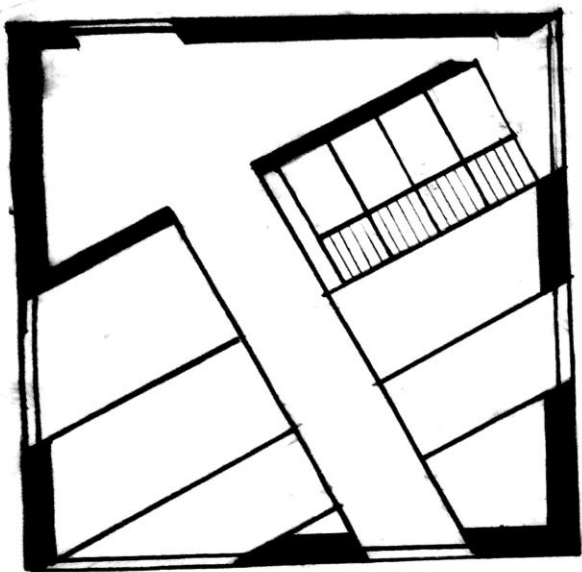
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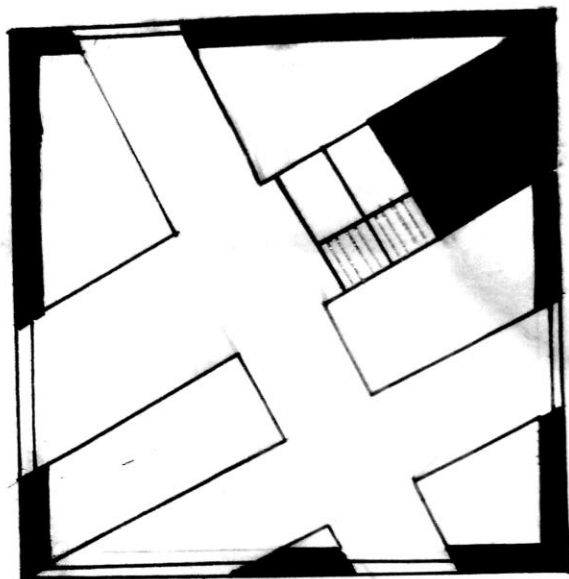
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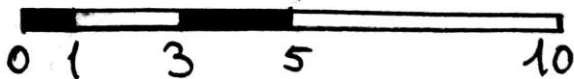
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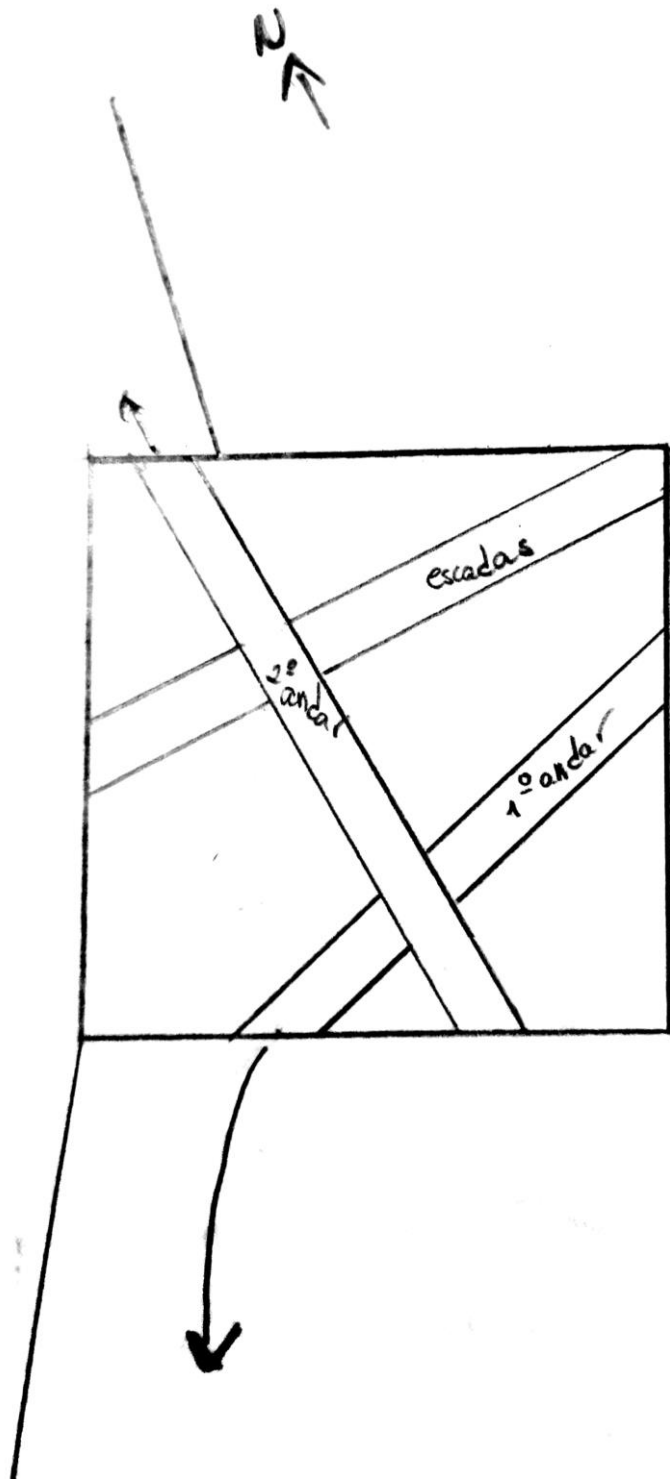


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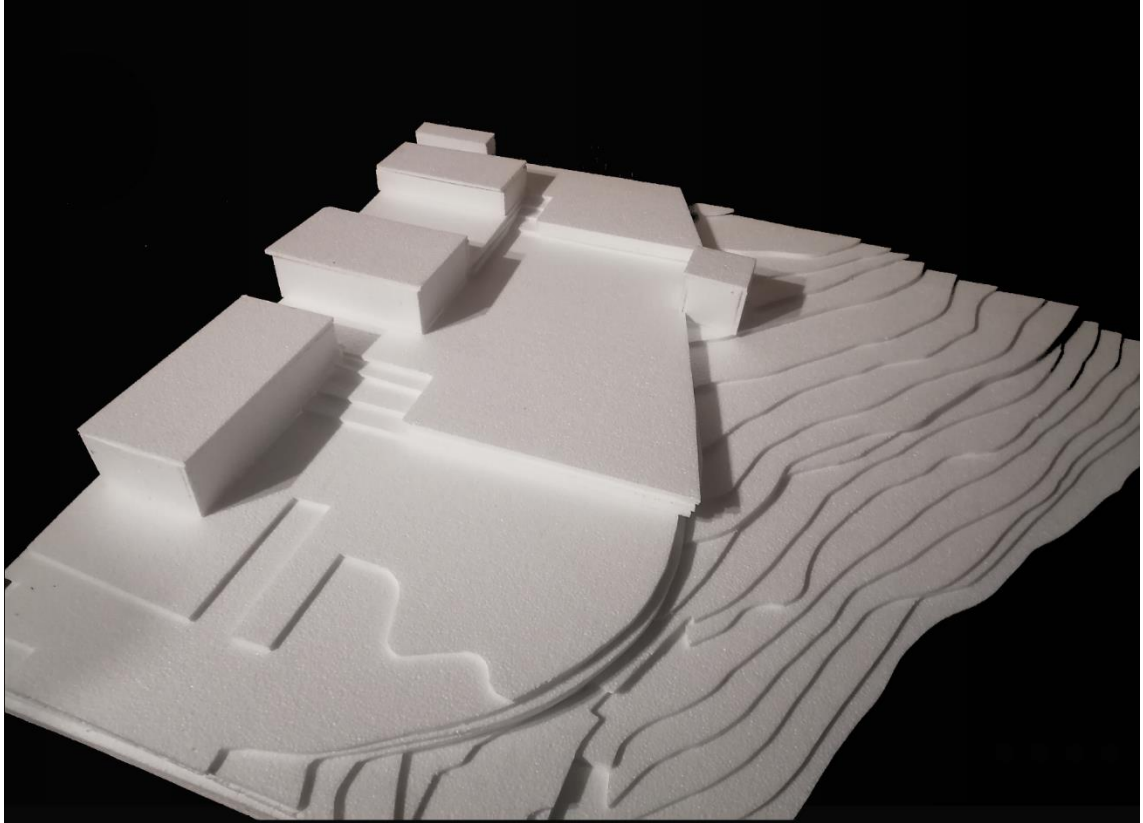


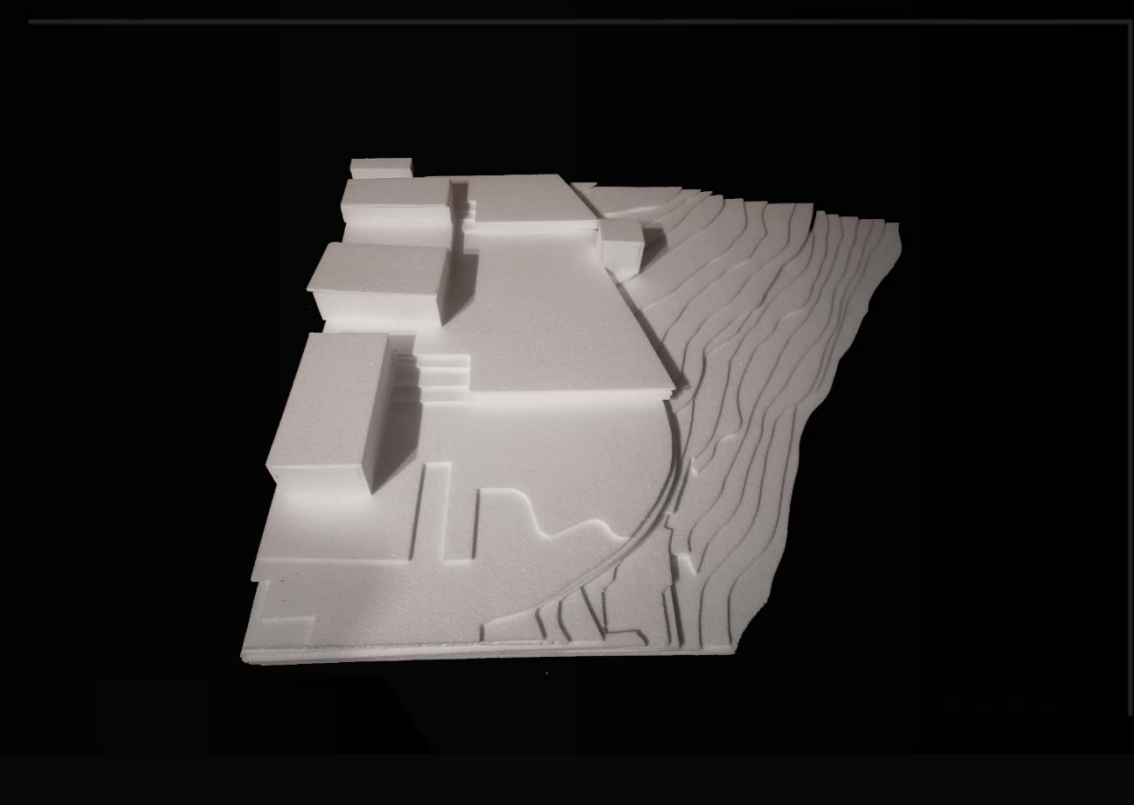
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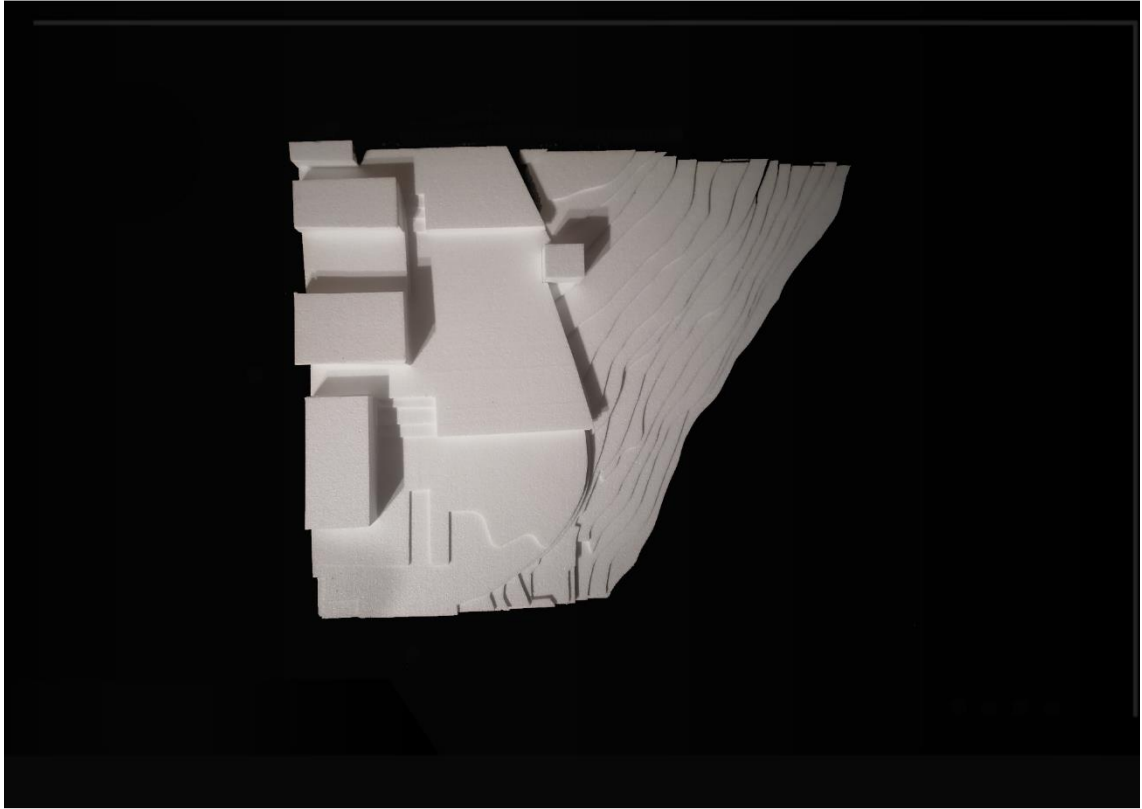


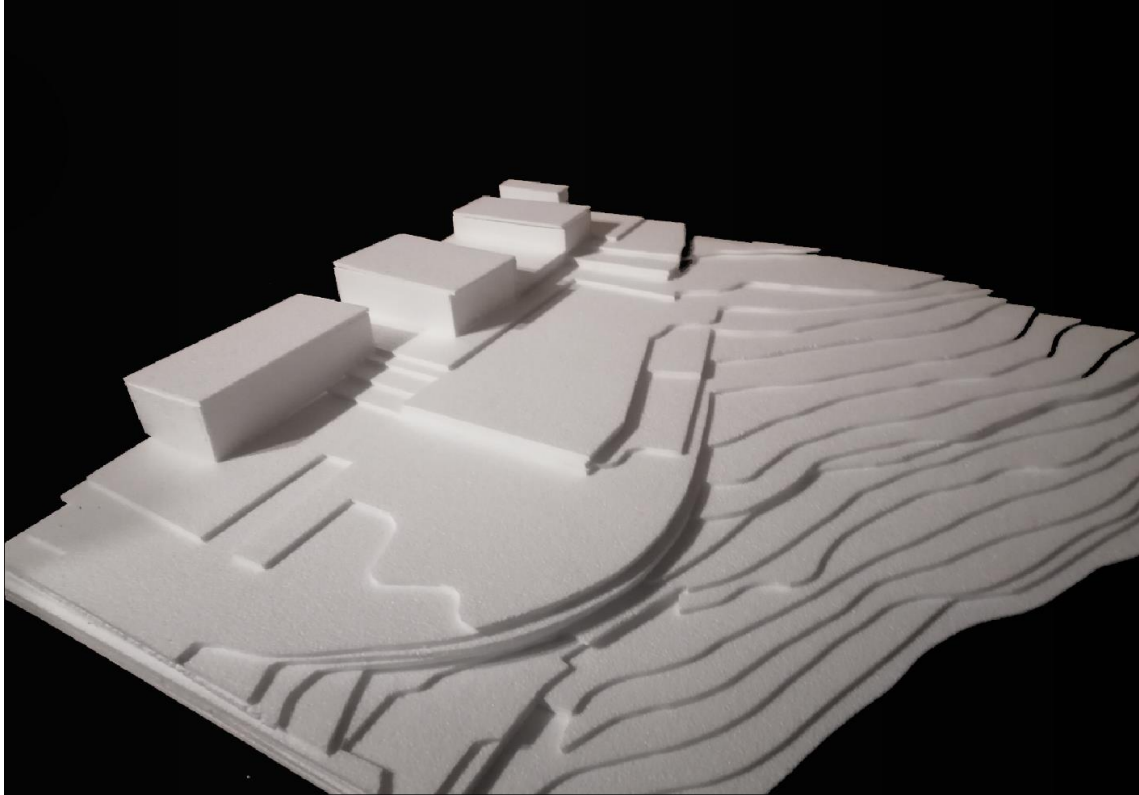


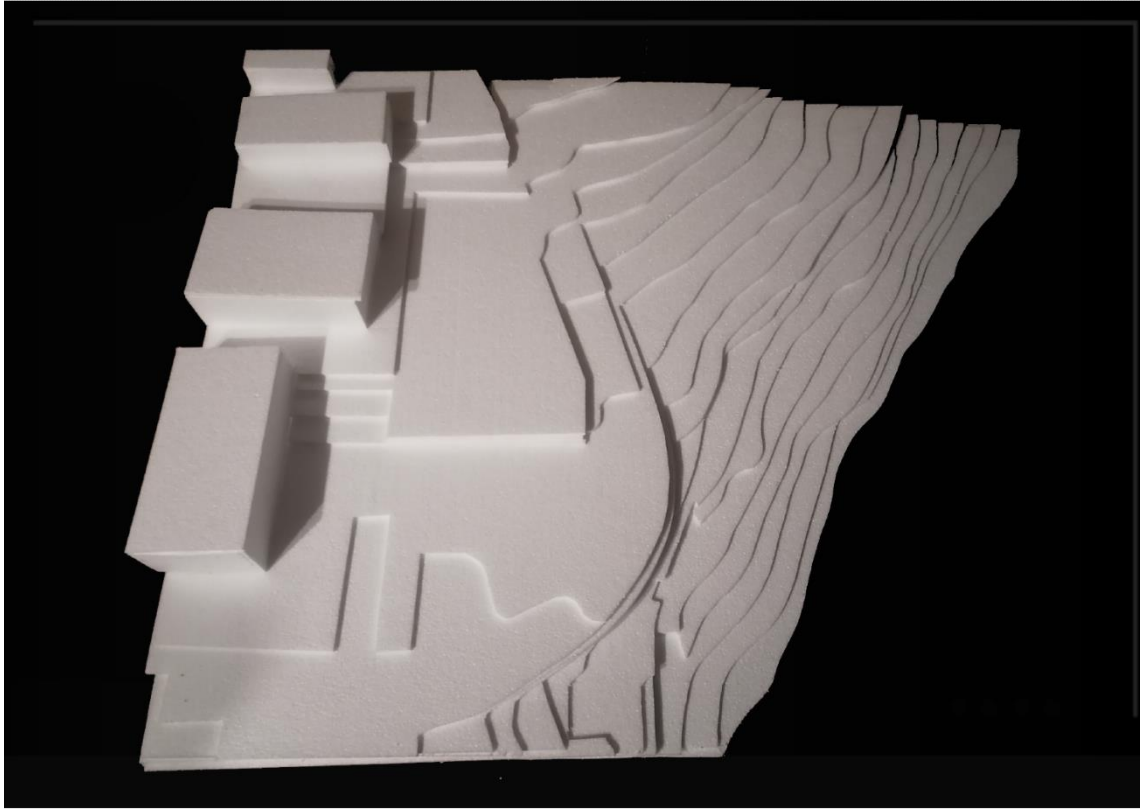


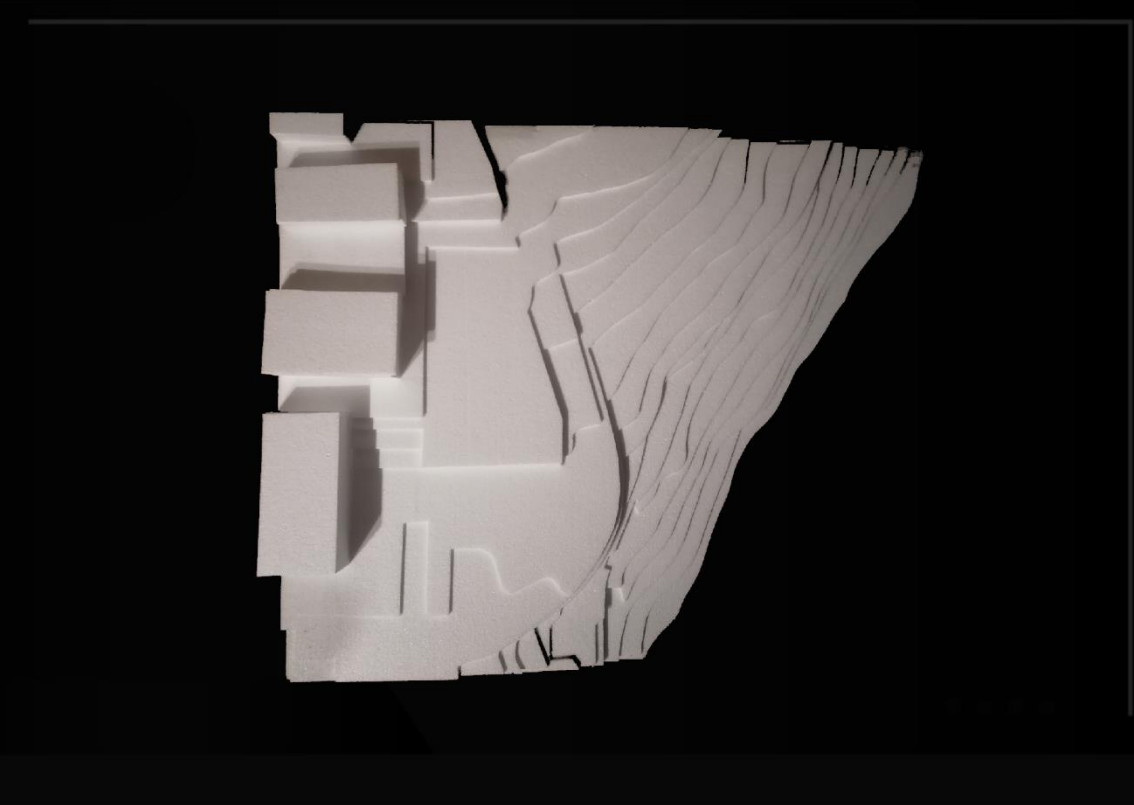


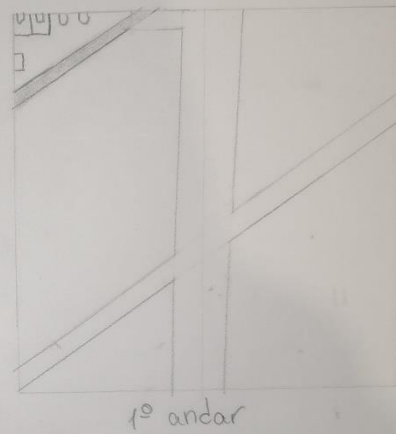
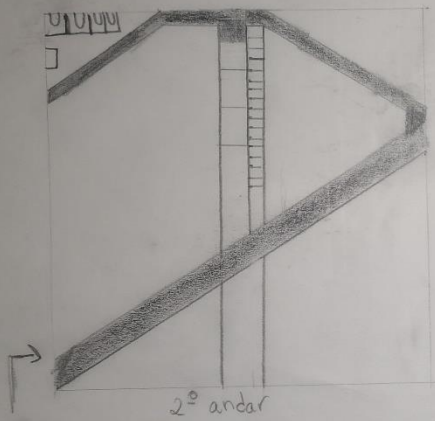


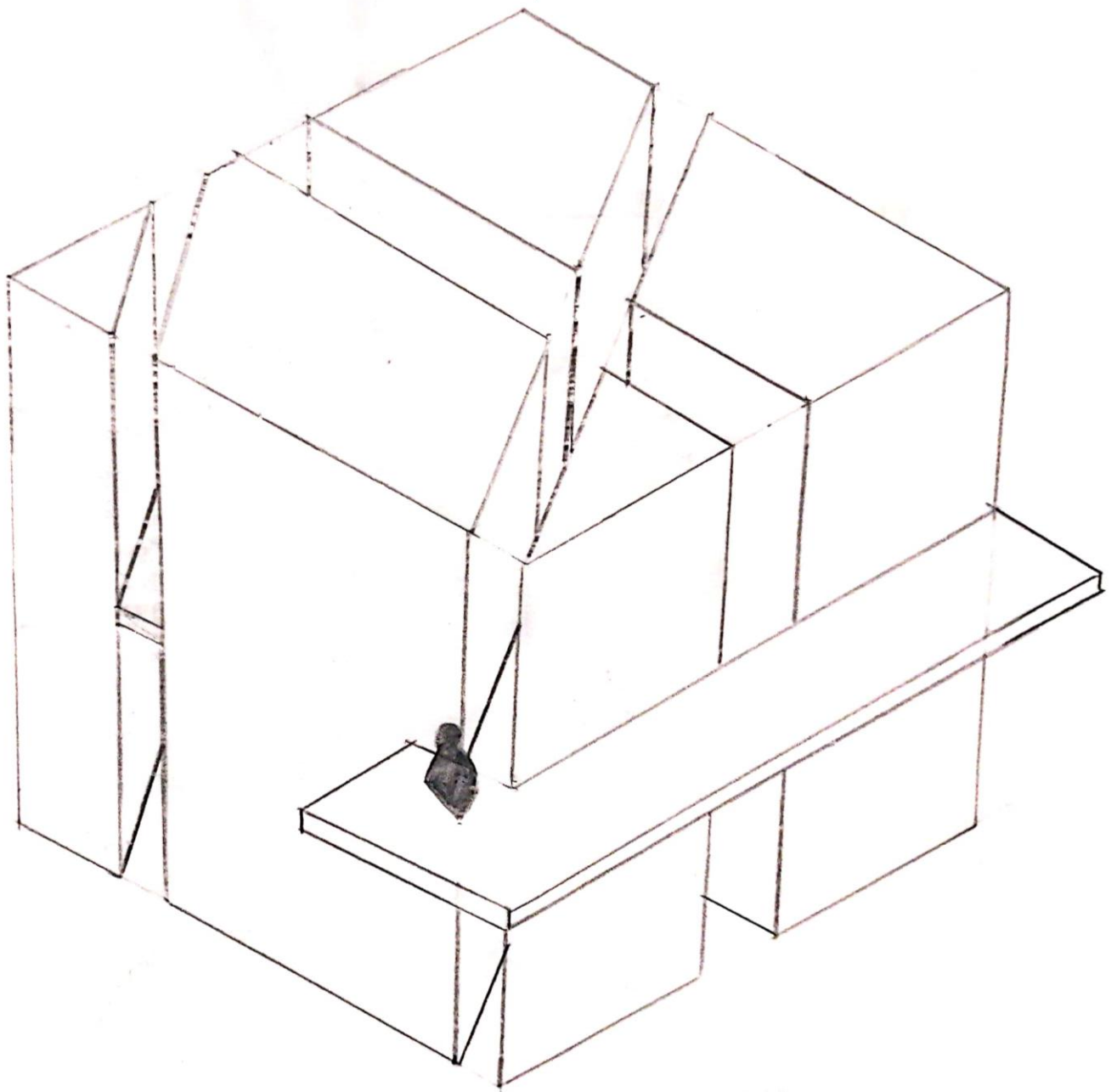


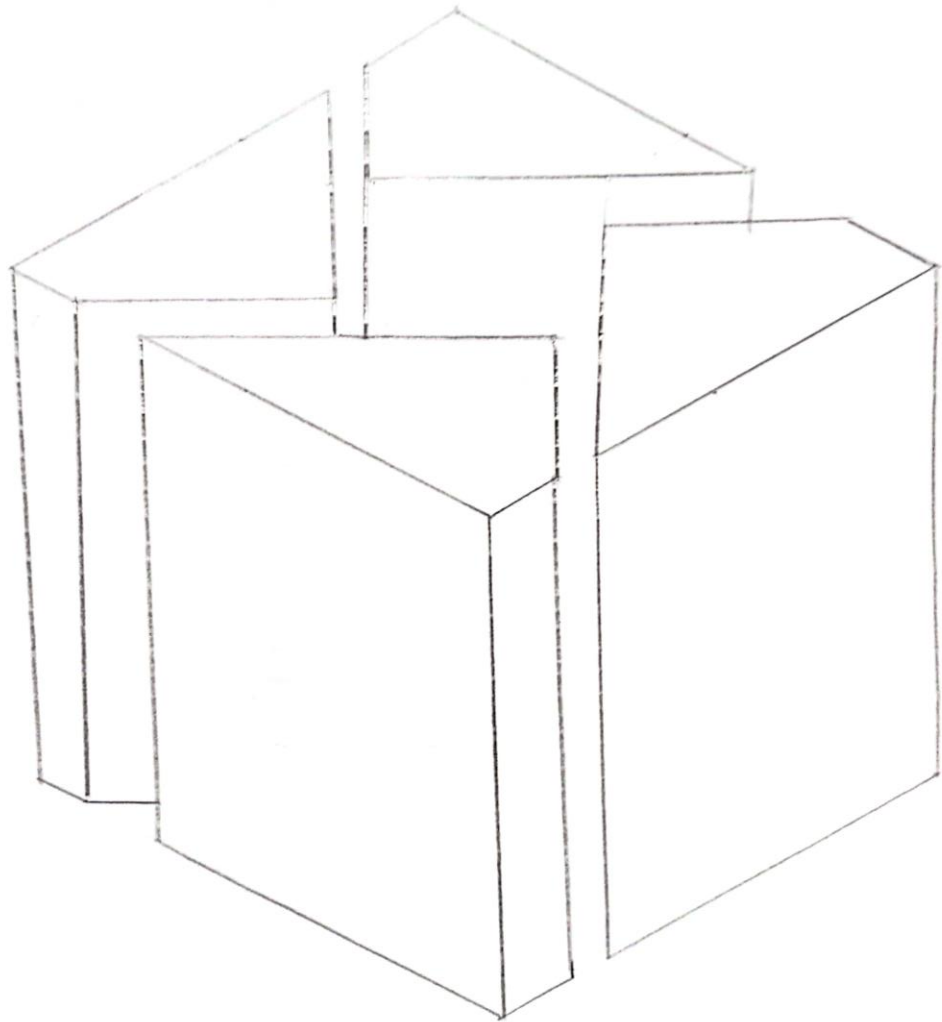










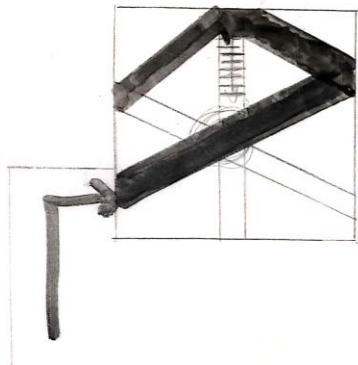
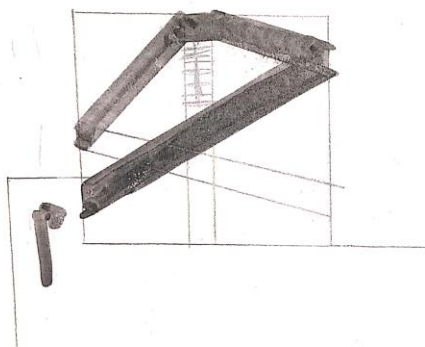
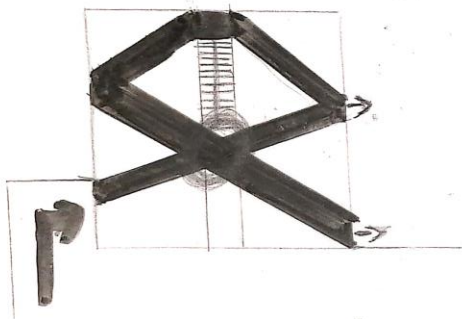


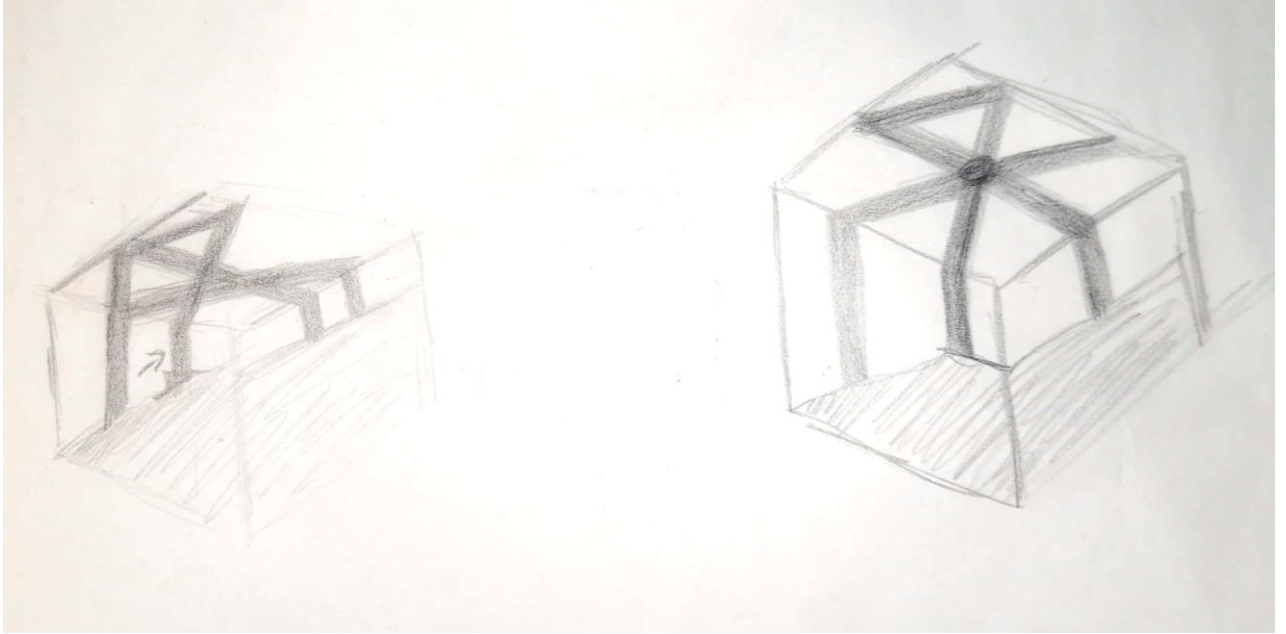


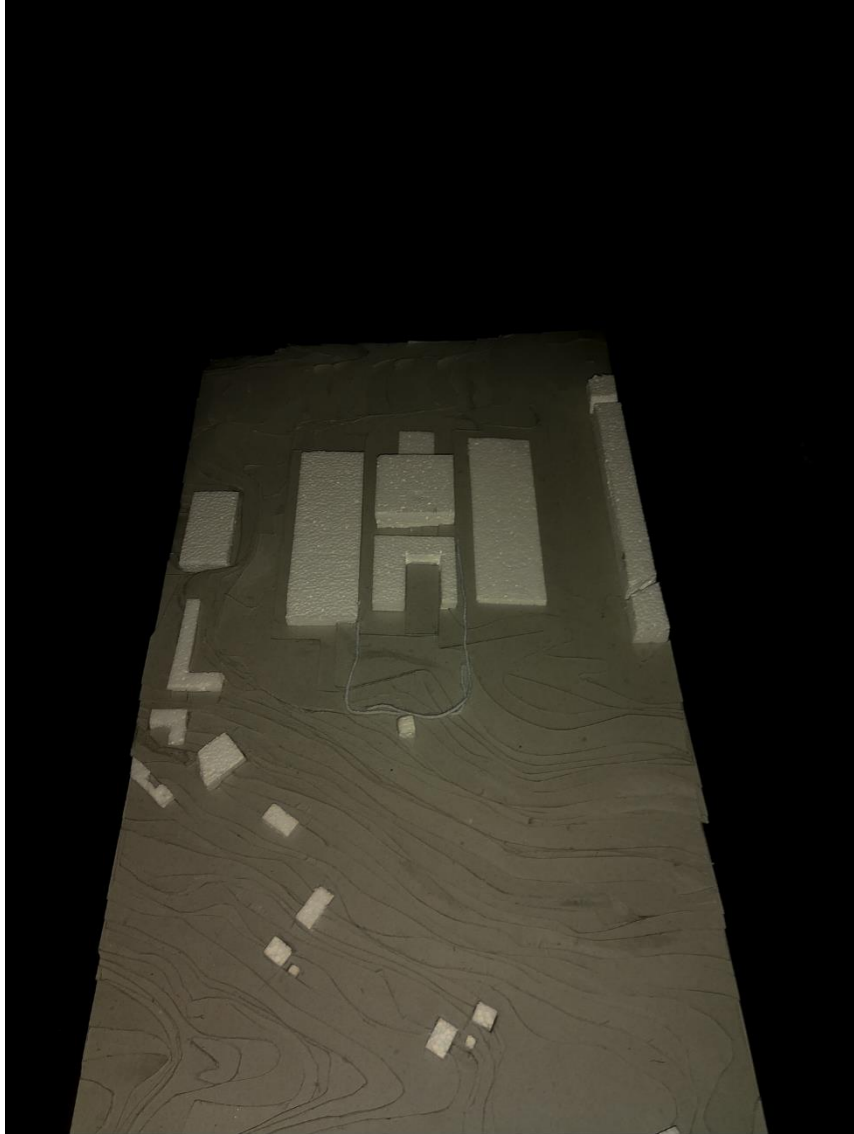


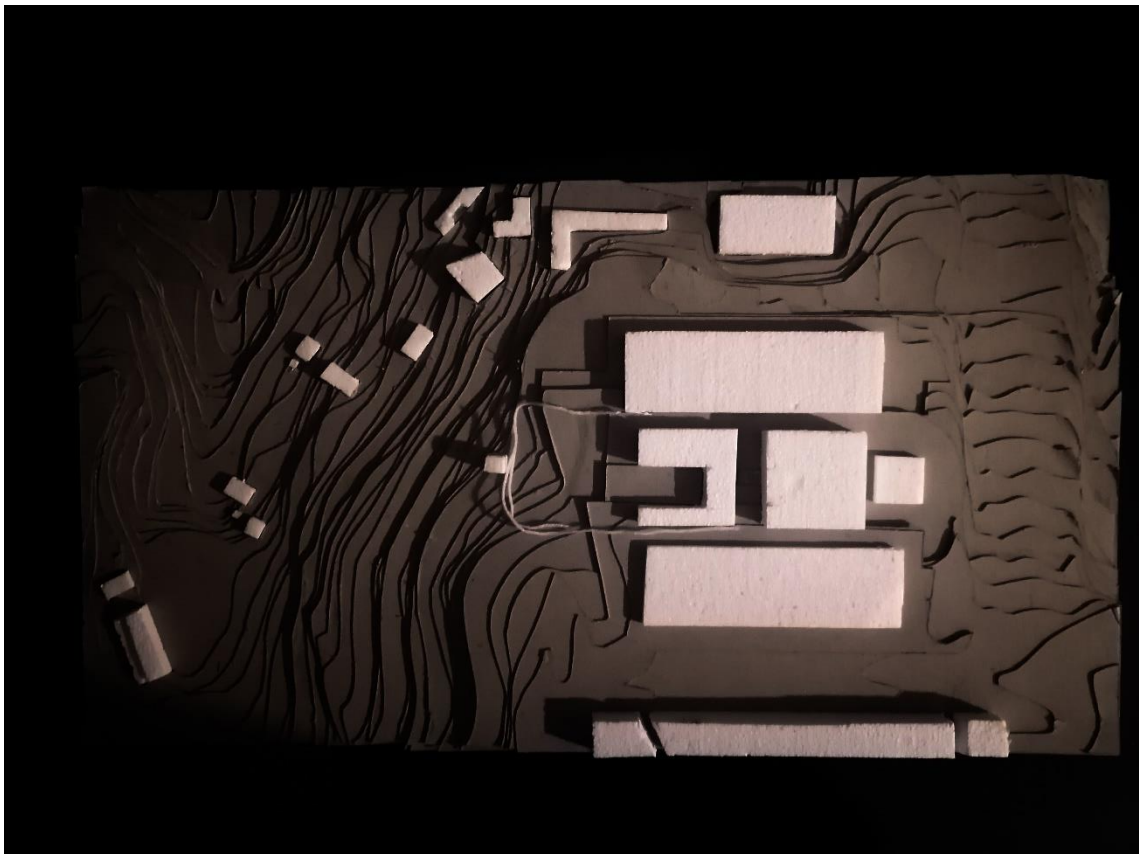


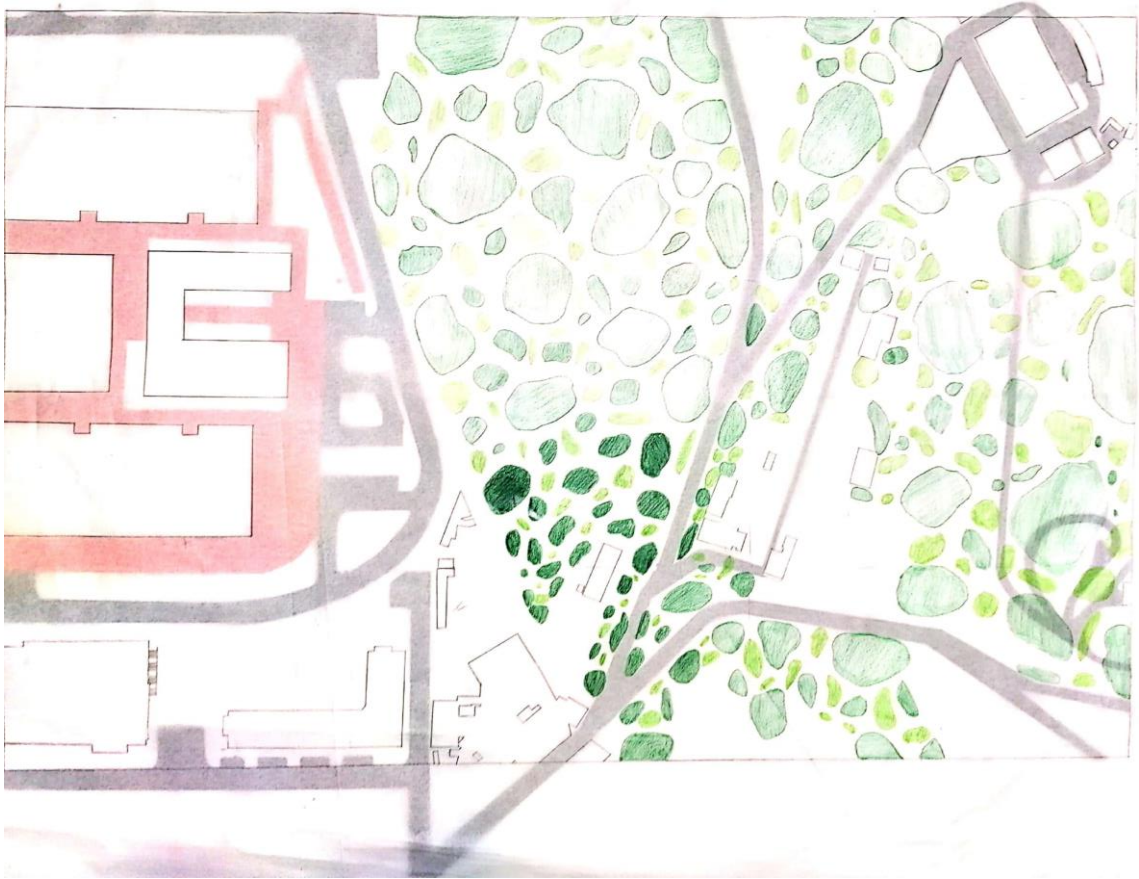


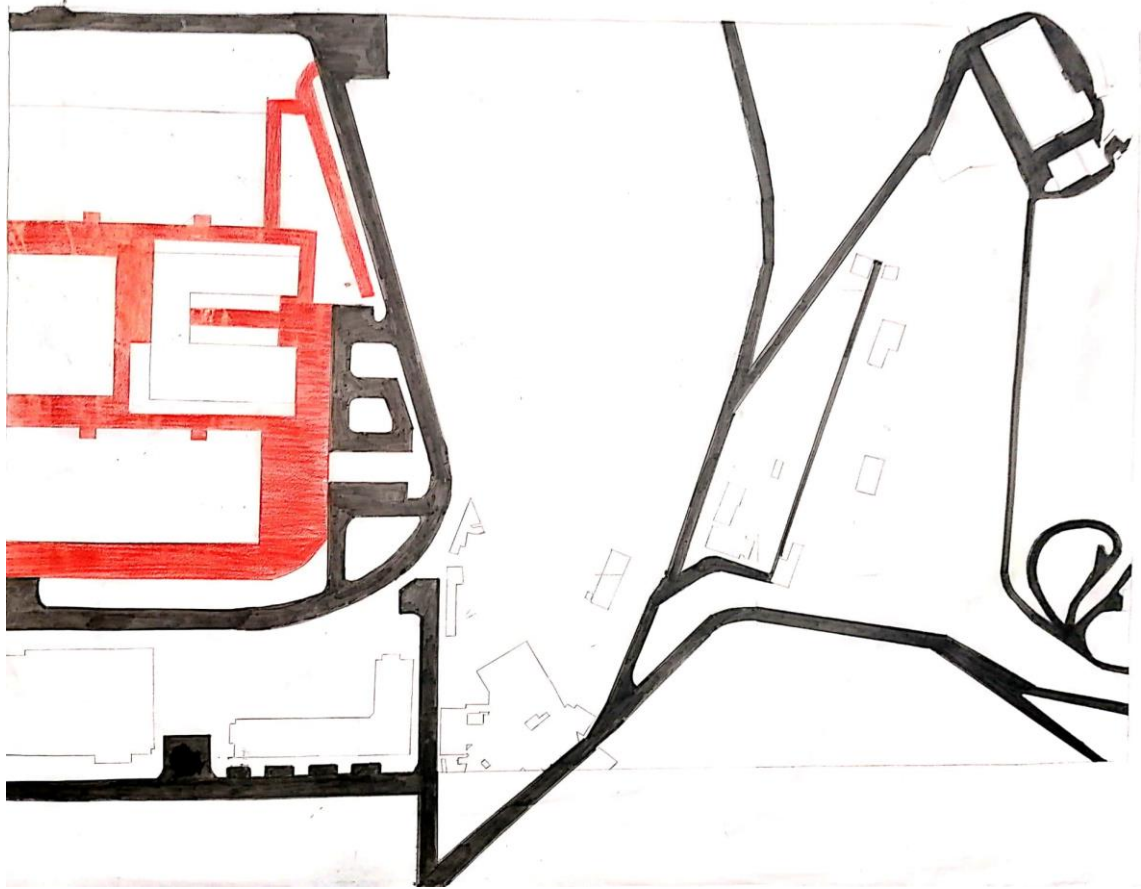


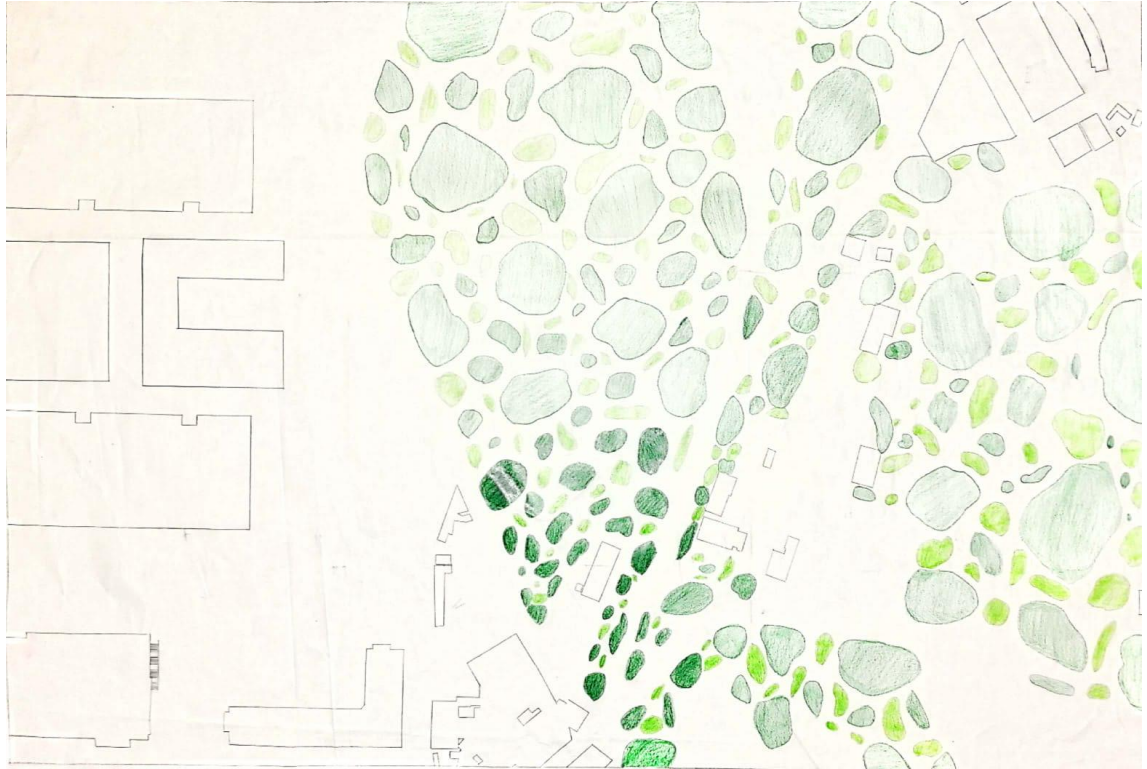


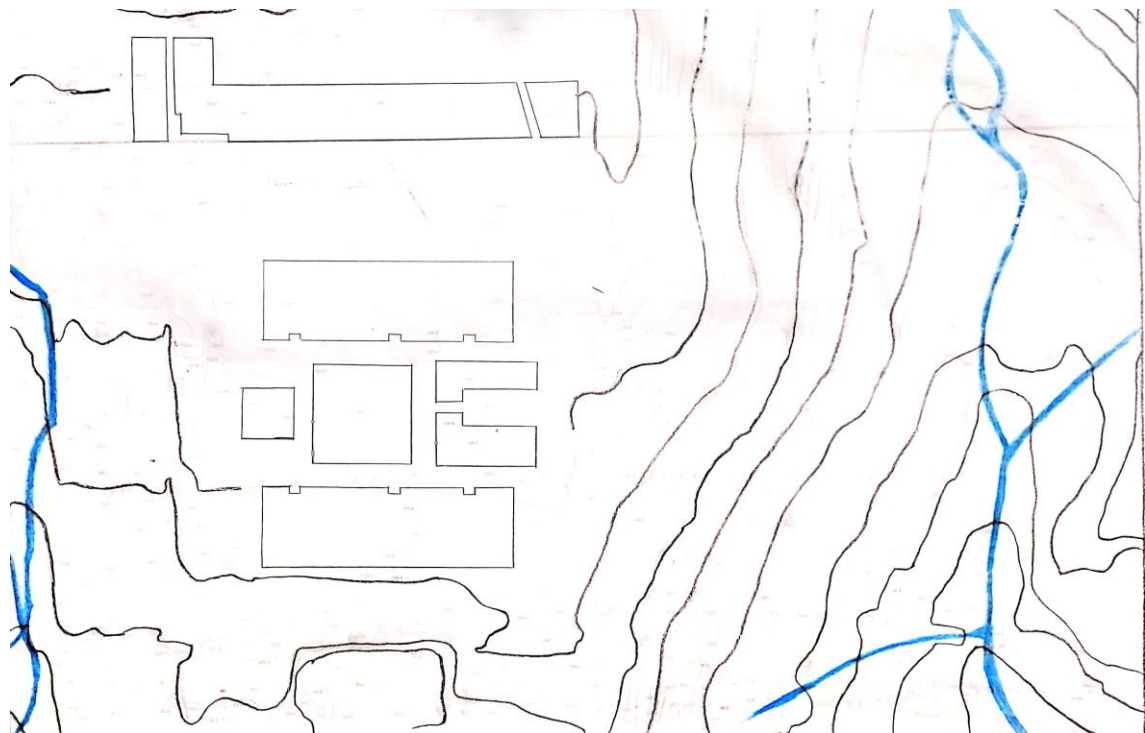


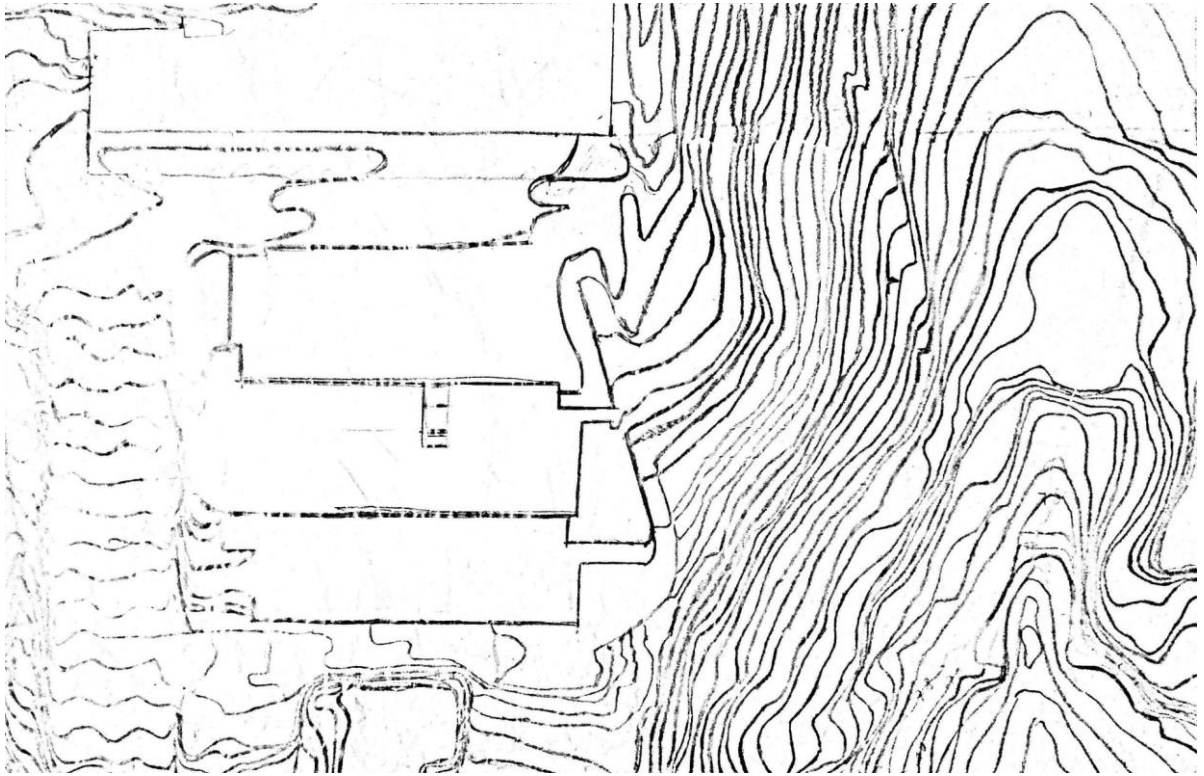












Leituras comentadas

O que tirei desta leitura é que podemos ver a arquitetura como um corpo, e ao vermos a arquitetura vamos criando emoções e ao criarmos emoções vamos lendo o espaço e definir o mesmo, e quando criamos a arquitetura tentamos transmitir as emoções que o espaço nos deu.

Ao ver este espaço criamos ideias e ao juntar essas ideias criamos algo, um espaço arquitetónico, criamos arquitetura.

A arquitetura é aquilo que compreendemos como um espaço, nós é que definimos a arquitetura, e ao criar a arquitetura podemos seguir novos conceitos novas ideias, e renovar o que está feito ou podemos dar seguimento a ideias dadas por outros arquitetos.

O que tiro deste texto é que o arquiteto define a sua própria arquitetura.

Cabe a um arquiteto definir o seu projeto como algo que será eterno e que não será esquecido. Tal como este grande edifício da arquitetura grega o Parthenon, um edifício que nunca será esquecido e será sempre ser visto como uma das maiores obras arquitetónicas. Apesar de ser um edifício que se degrega, será sempre ser algo que ficará para a história e será sempre visto como uma grande obra da arquitetura.

Devemos ver cada projeto que criamos como vemos o Parthenon, ou seja, devemos criar um projeto como algo que nunca irá ter fim algo que será eterno e terá uma marca na arquitetura.

Contra-pondo-se à leitura do livro anterior, a minha interpretação deste leva-me a pensar que a arquitetura é uma renovação, renovar a arquitetura, renovar os seus ideais e desafiar a mesma.

A arquitetura não pode ser definida também por um estilo, algo que acontecia muito era que a arquitetura era definida por estilos, mas penso que cada projeto não pode ser definido, a única definição das mesmas deve ser minimalista ou máximalista, ou seja, não devemos definir um projeto arquitetónico, ao olharmos para ele devemos ver coisas diferentes, olhar com outros olhos, e não um a arquitetura, ou o projeto como um estilo.

Ao longo do tempo a arquitetura foi vindo a modificar-se, a evolução do homem e da tecnologia também levou a que isso acontecesse, mas penso que um aspeto se mantém que é apesar de a arquitetura ser renovada deve manter-se com o conceito de eternidade.

A arquitetura tem duas fases, é o que retiro deste texto, ou seja, pessoalmente quando faço um projeto arquitetónico, existe sempre uma contraposição, existe sempre dois caminhos que posso seguir, às vezes existem mais, e nós temos que tomar uma posição de escolher qual o melhor caminho, qual a melhor forma de conduzir esse projeto.

Basicamente o arquiteto faz a escolha. O arquiteto define o que aquele espaço deverá ser, o espaço não está rotulado, nós arquitetos é que devemos observar e definir o espaço com um propósito.

A escolha é do arquiteto, do artista.