

Laboratório de Arquitectura II

2º semestre

Rui Pereira-20201325

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1ª Fase

Lado Nascente

Proposta

Imagem de referência

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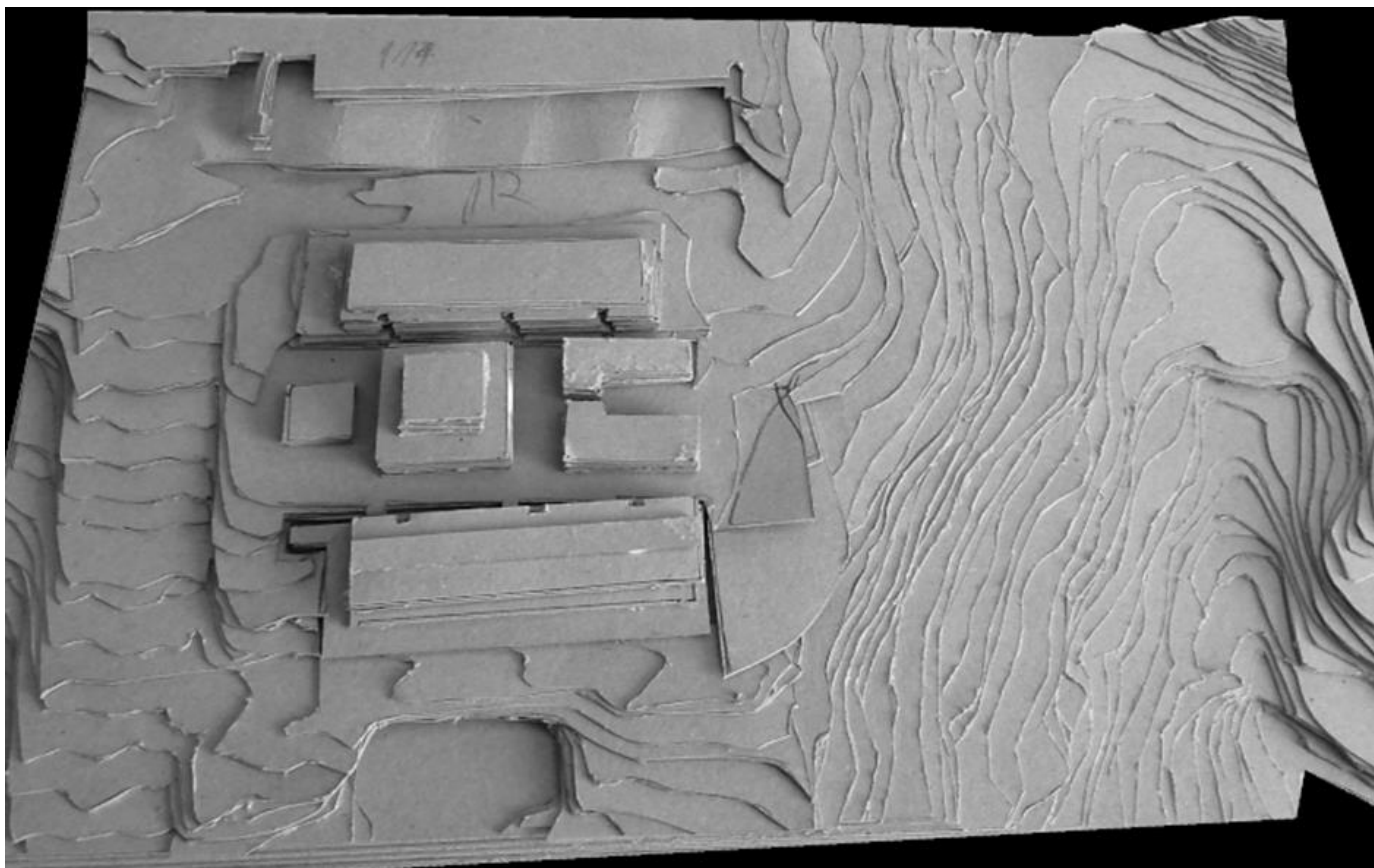
Desenho(s) complementar(es) / visão serial

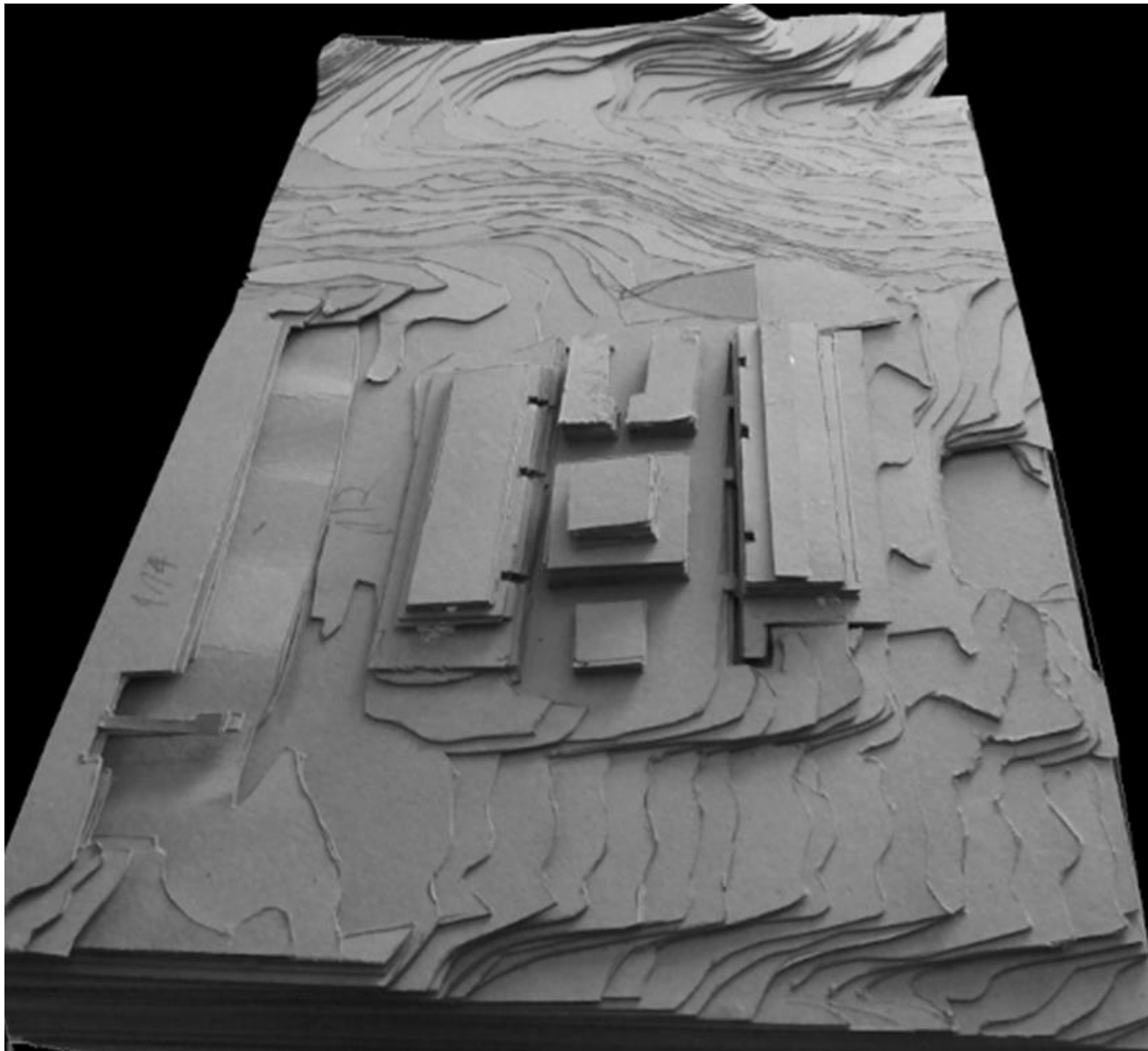
Processo

Desenhos exploratórios mais relevantes

Leituras comentadas

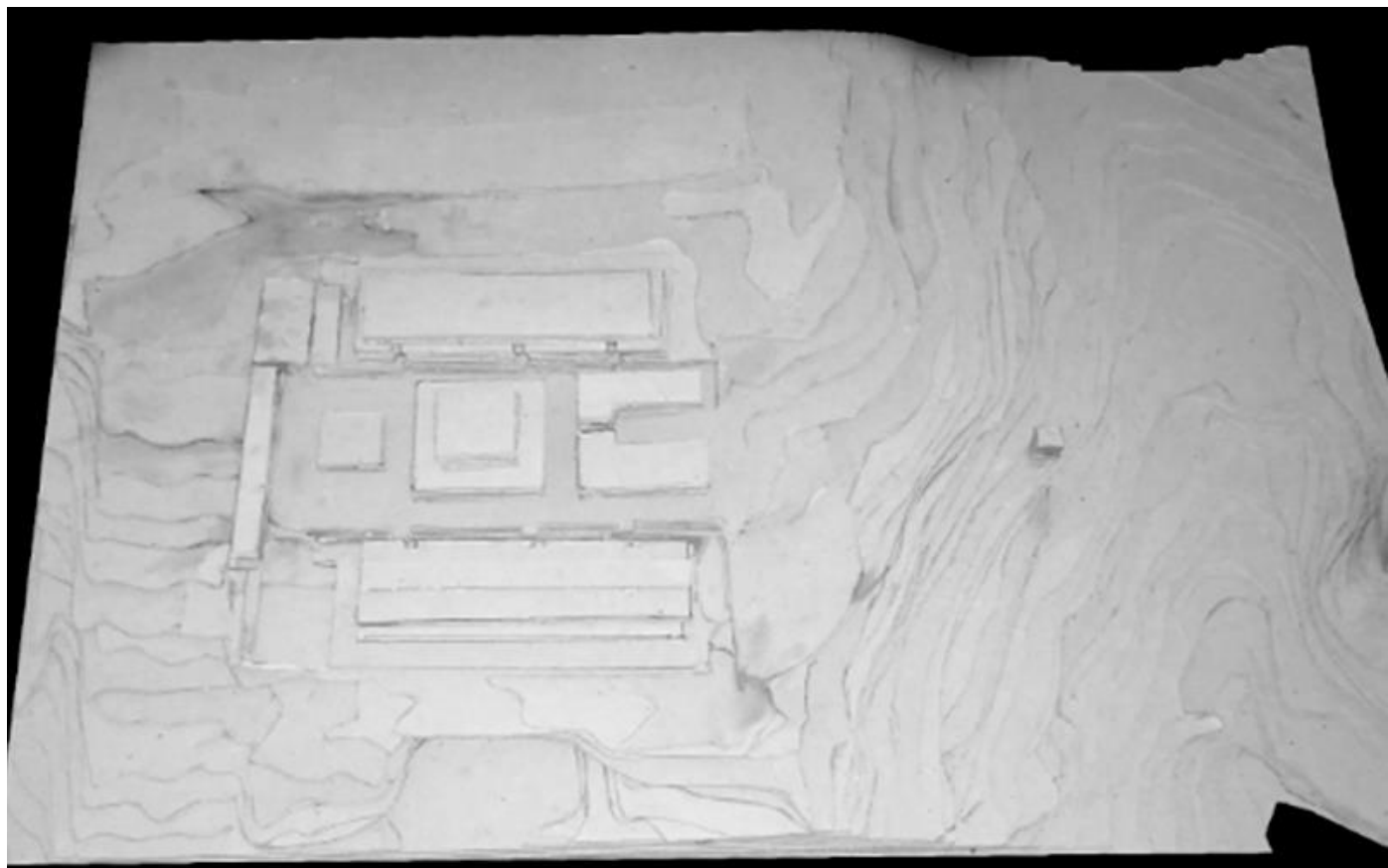
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desenho de análise do lugar

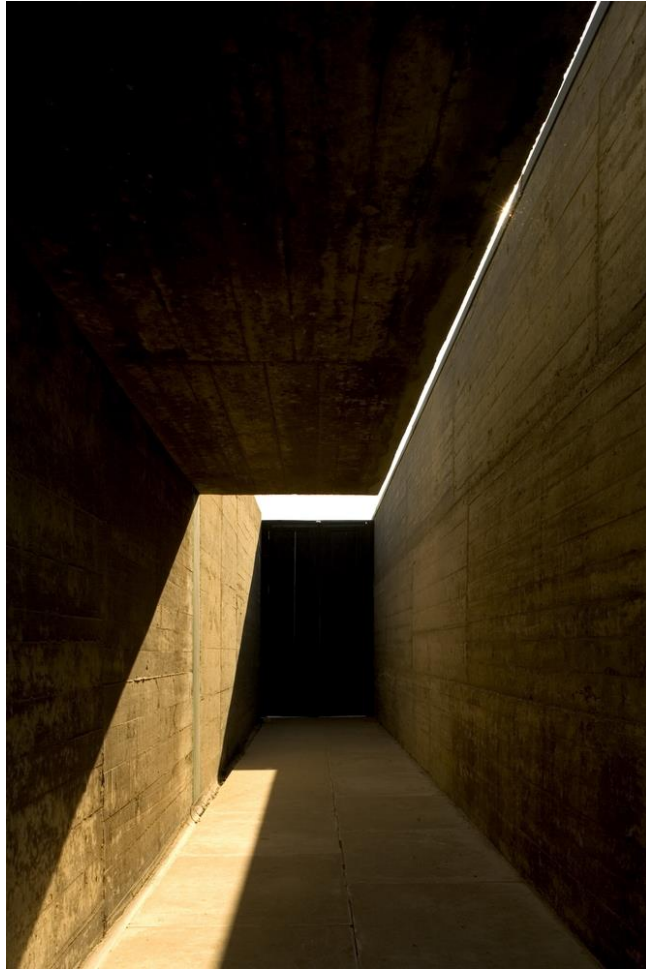




2ª fase

lado poente

Proposta

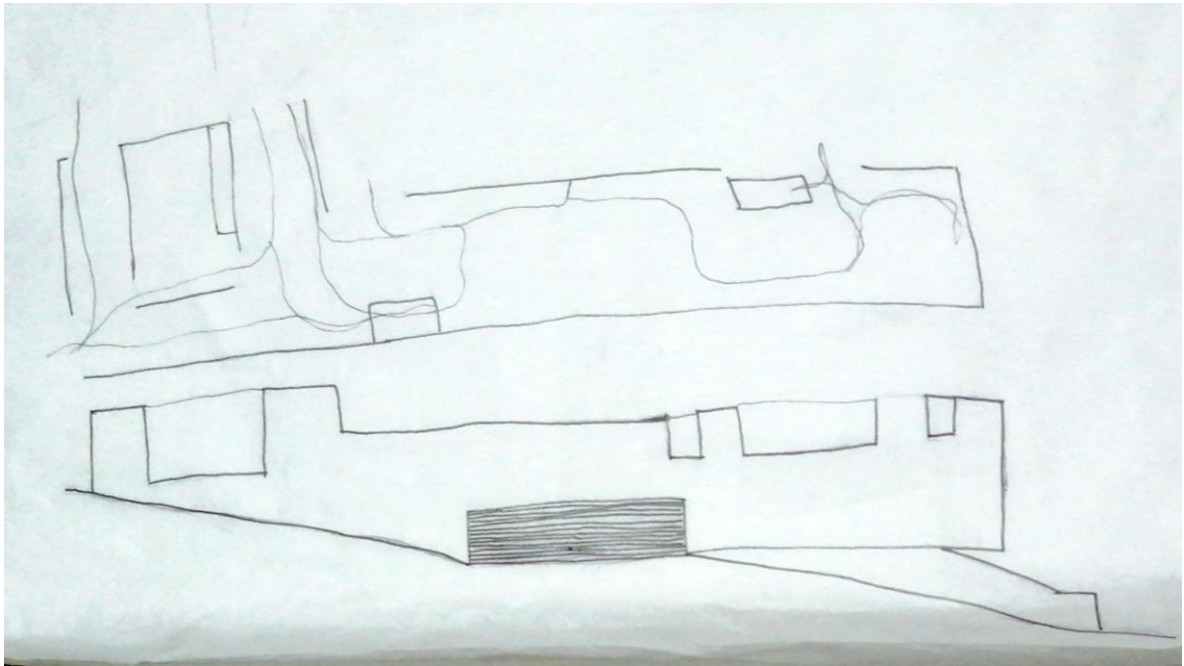


Piscinas De Marés, Álvaro Siza



Pavilhão Multiusos de Lamego , Barbosa & Guimarães

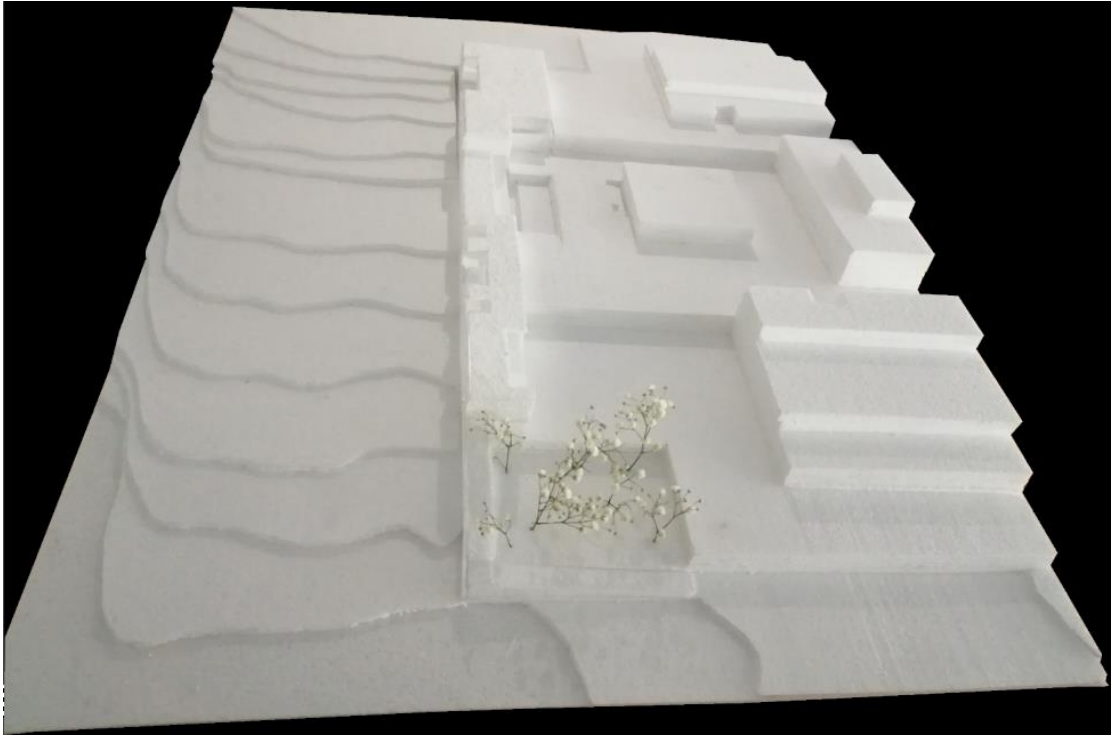
*“The sun does not realise how wonderful it is until after a room is made.
Louis Kahn*



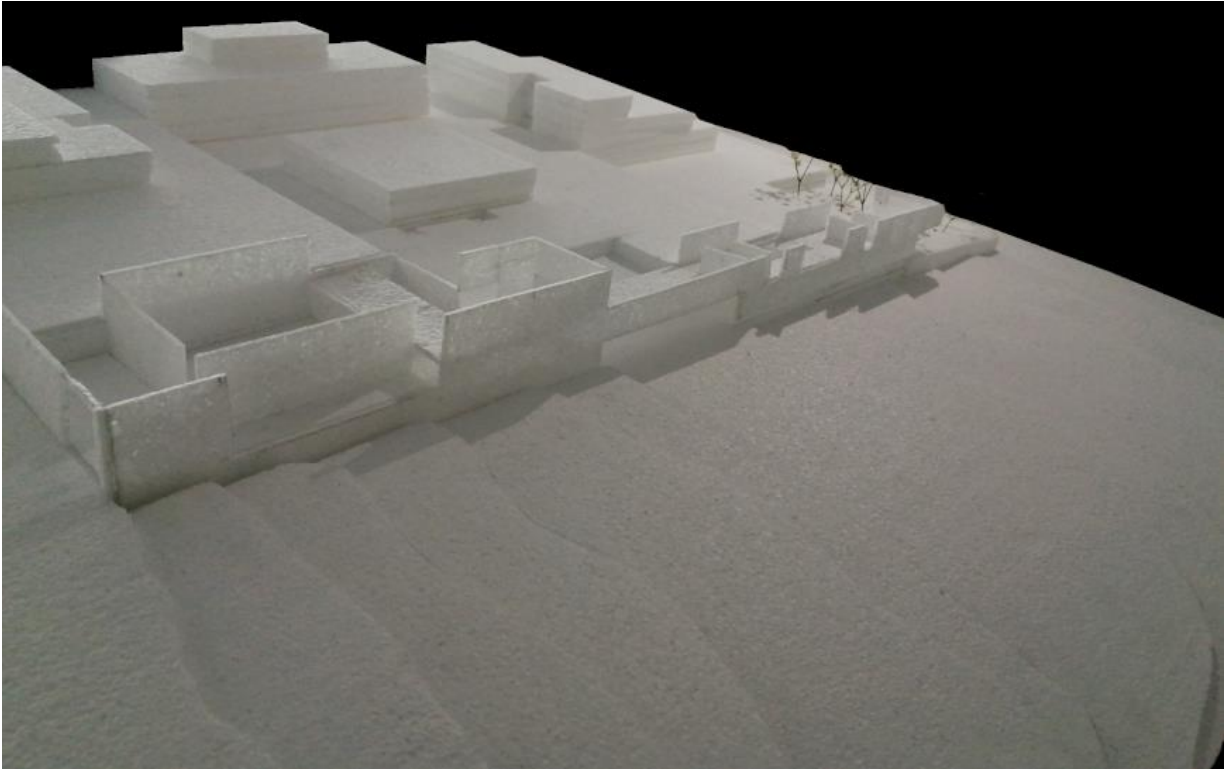
esquiço síntese



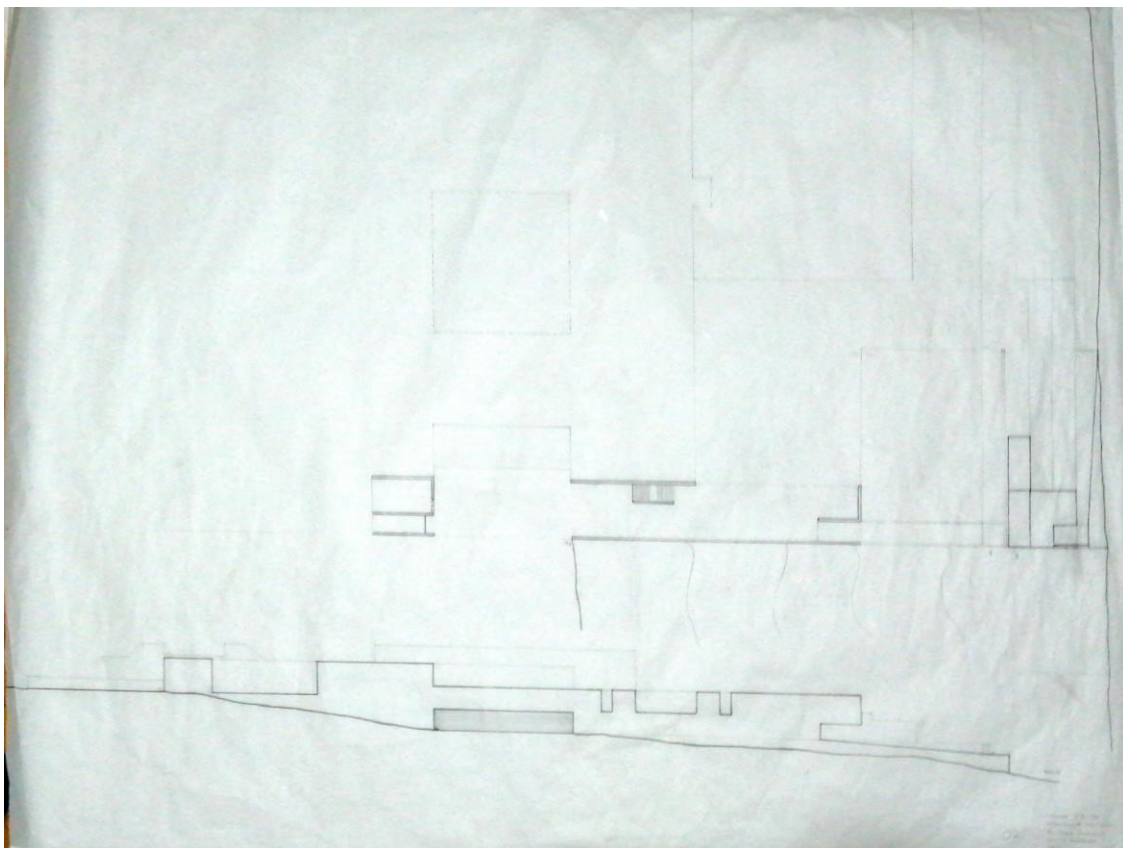
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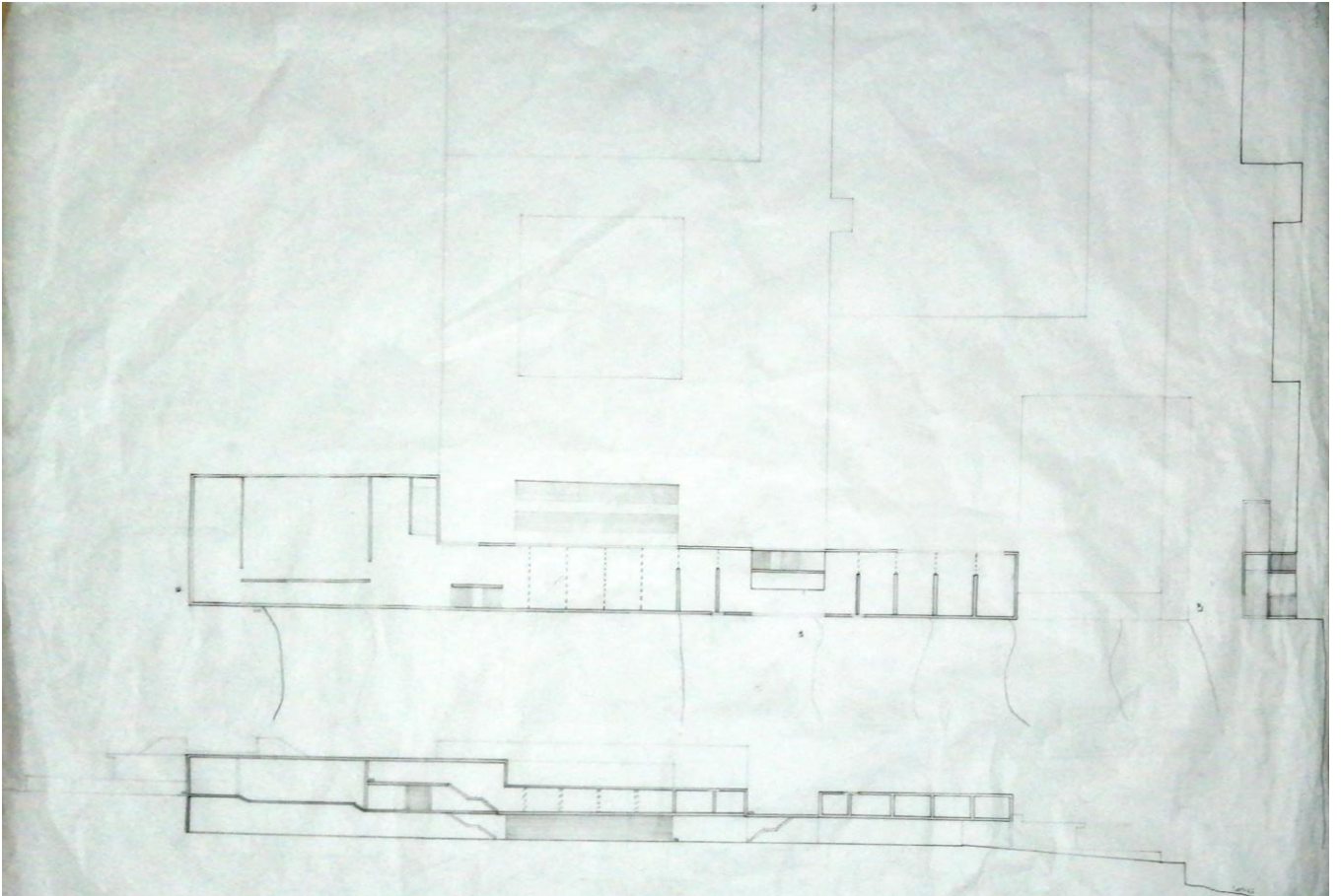
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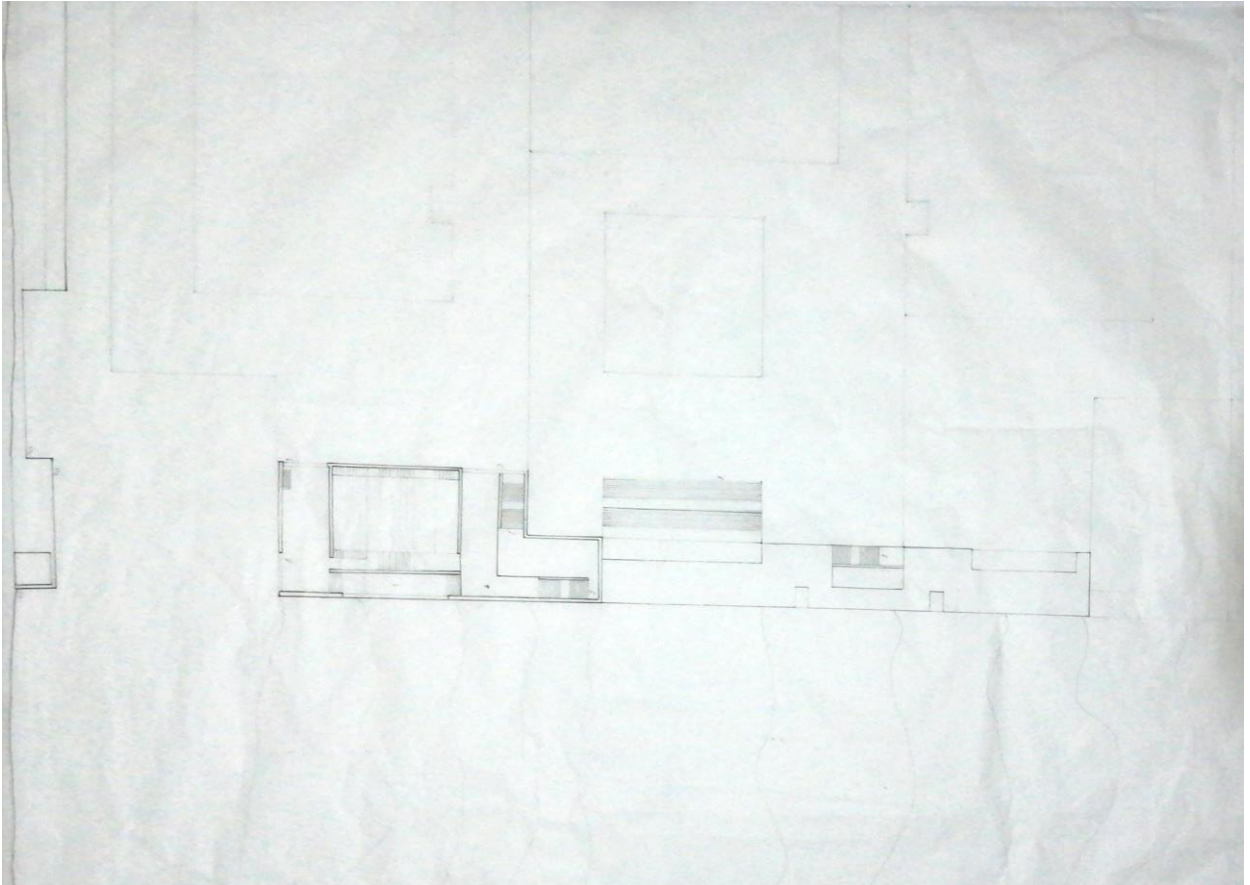
Maquete 1:200



planta e perfil de conjunto



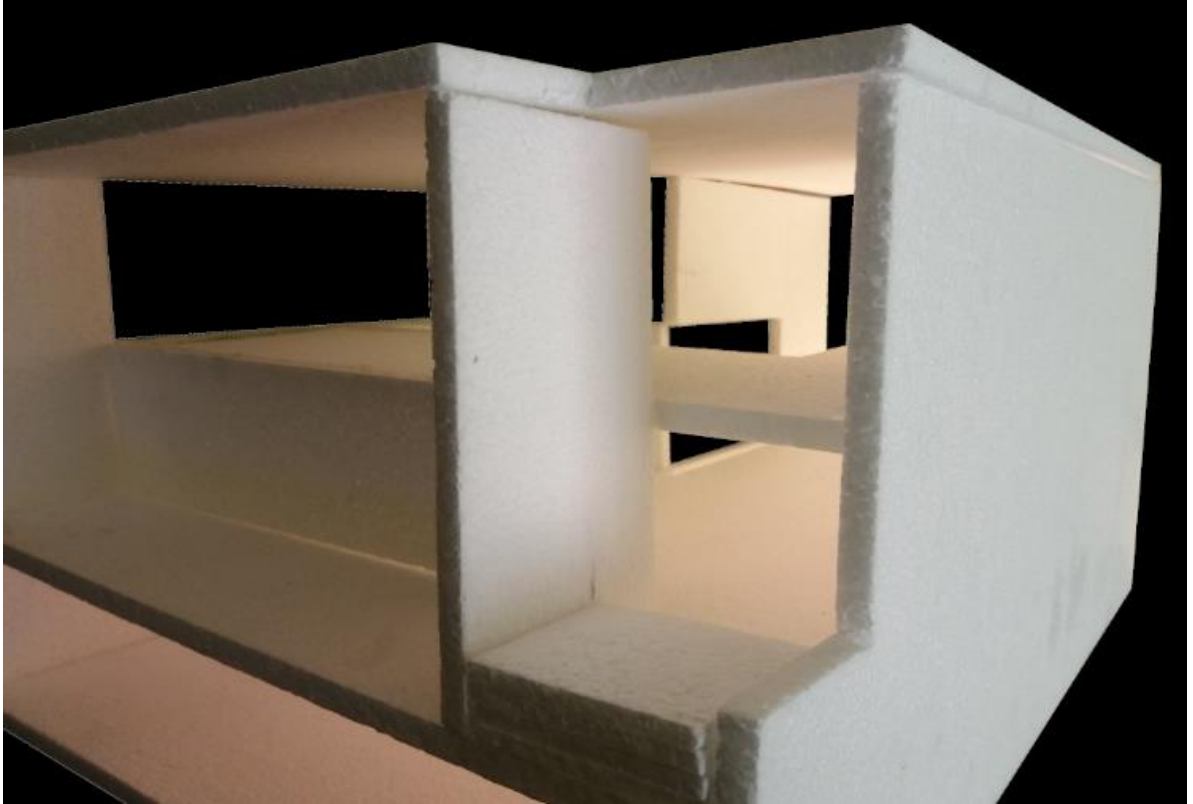
planta e perfil de conjunto



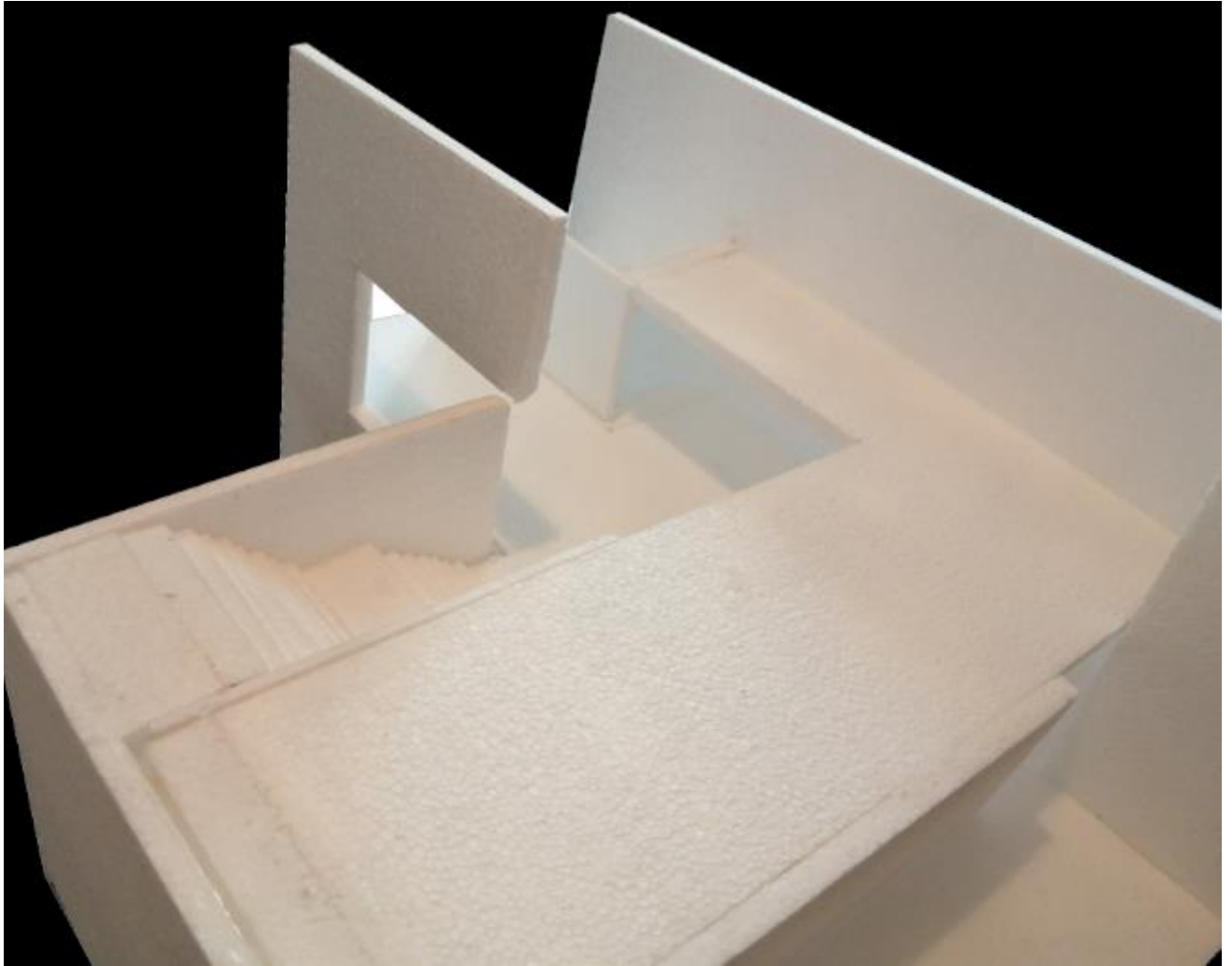
planta e perfil de conjunto



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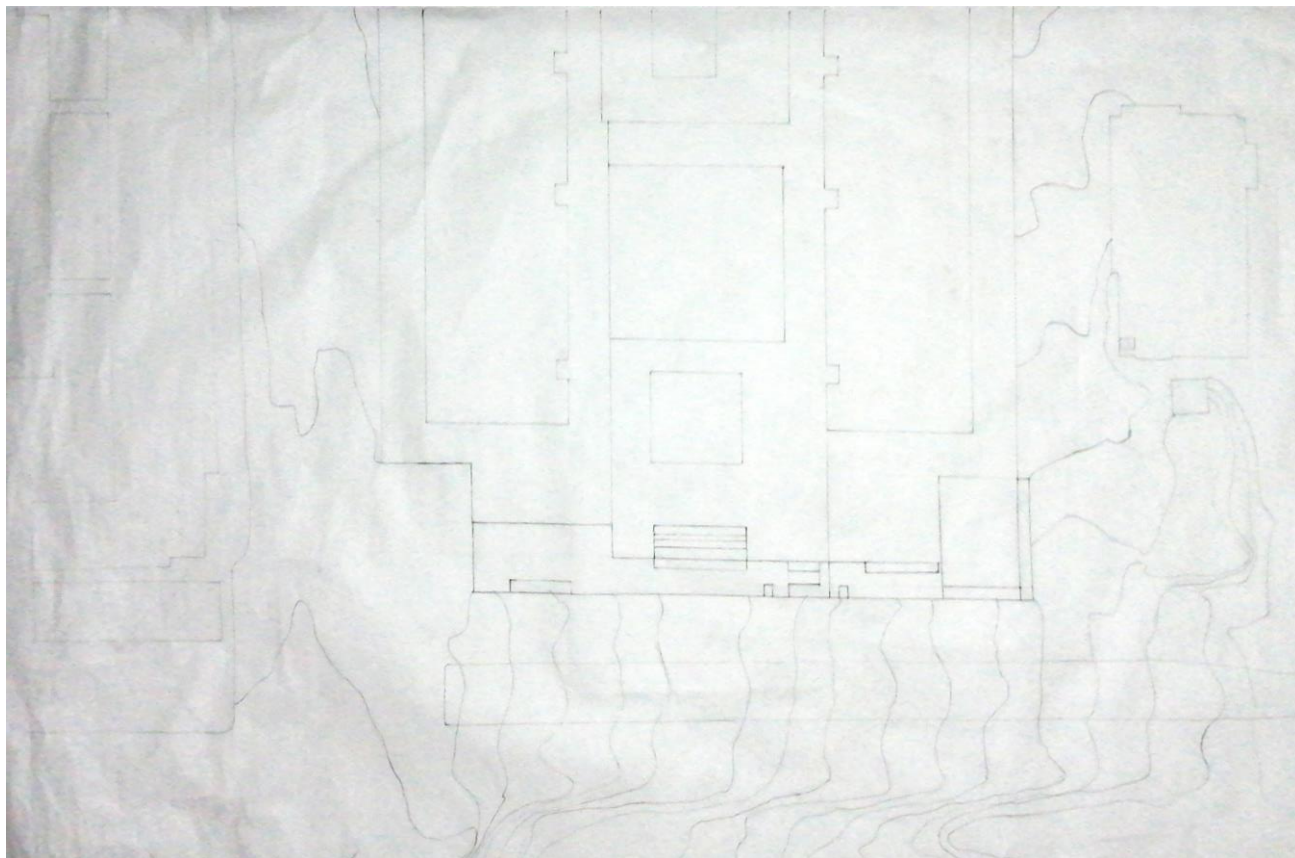


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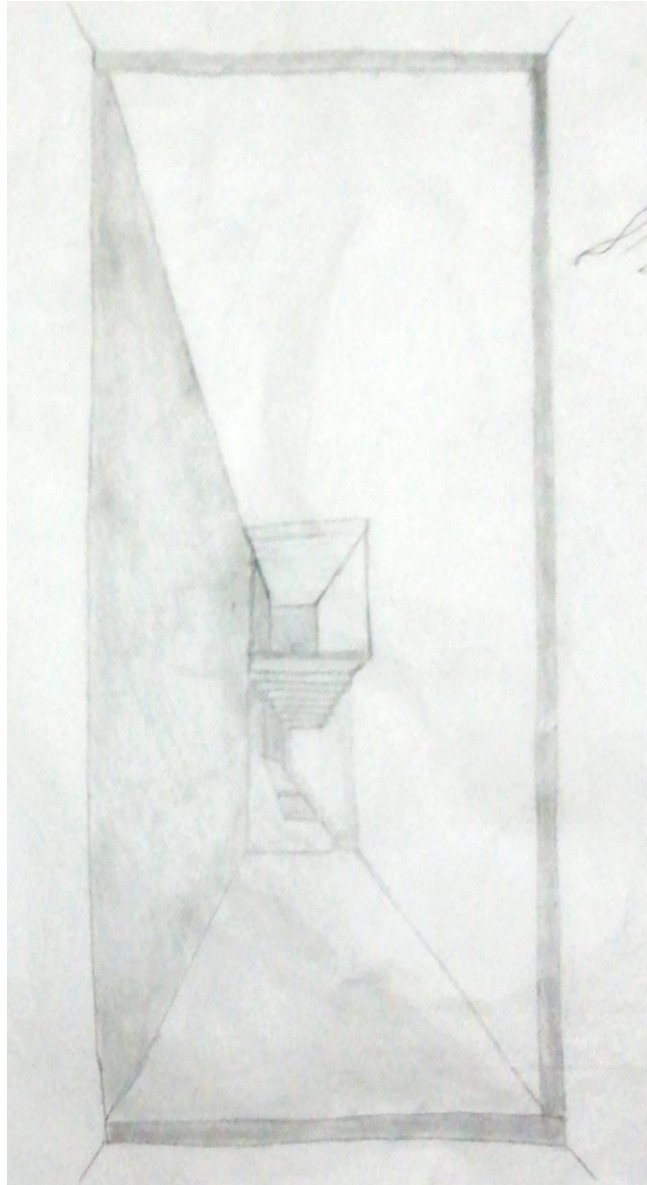


Maquete 1:50

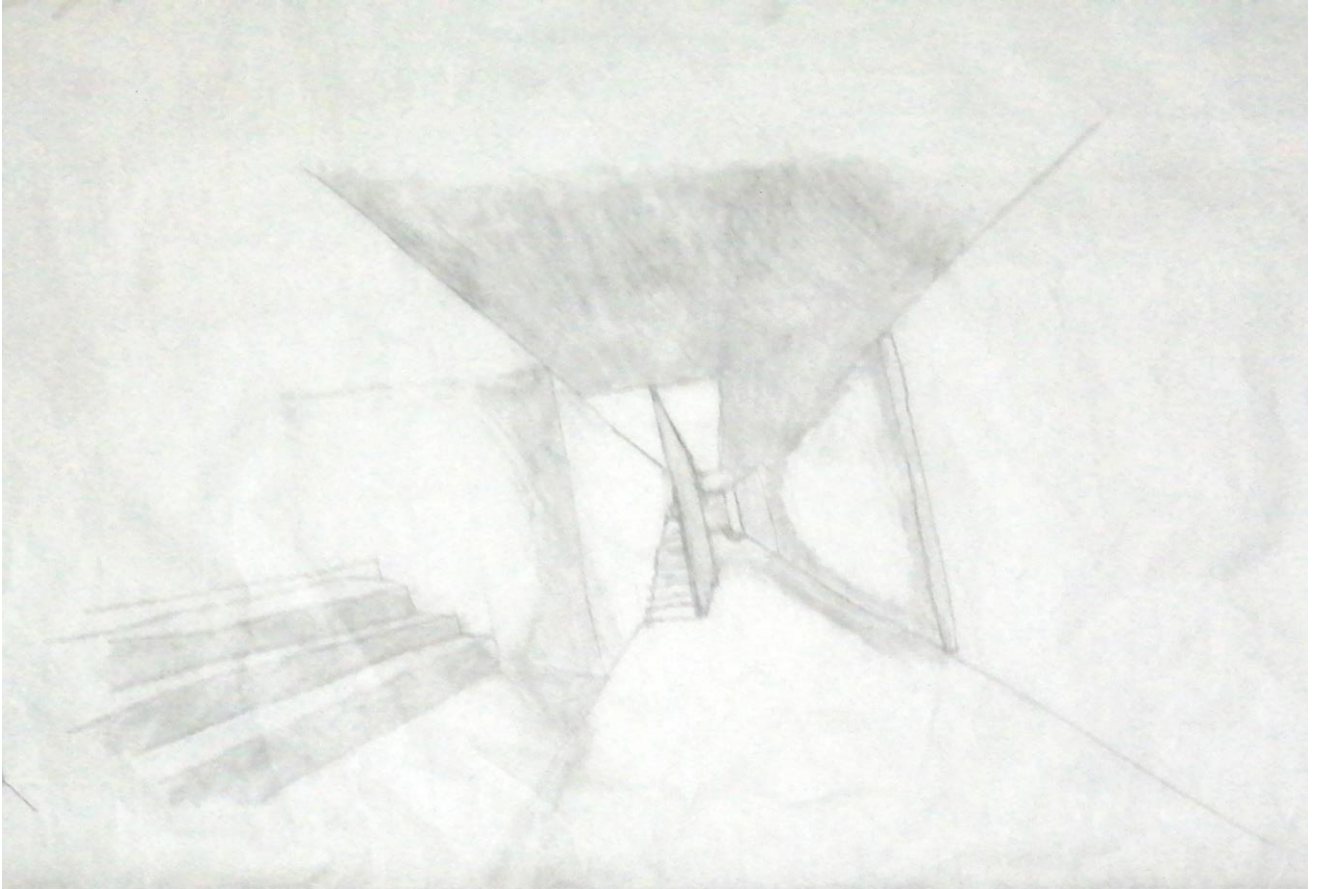
desenho(s) complementares



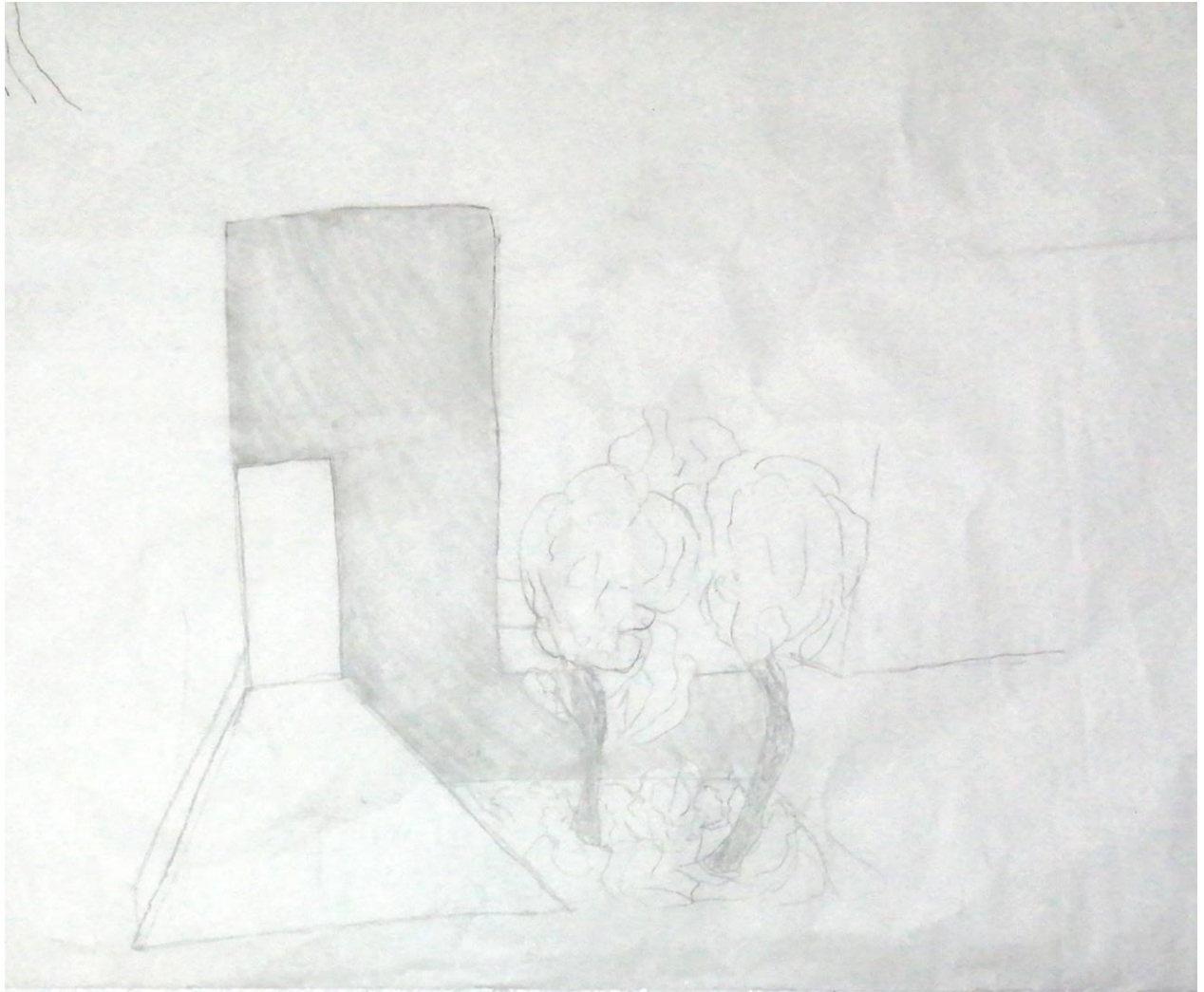
Planta 1:500



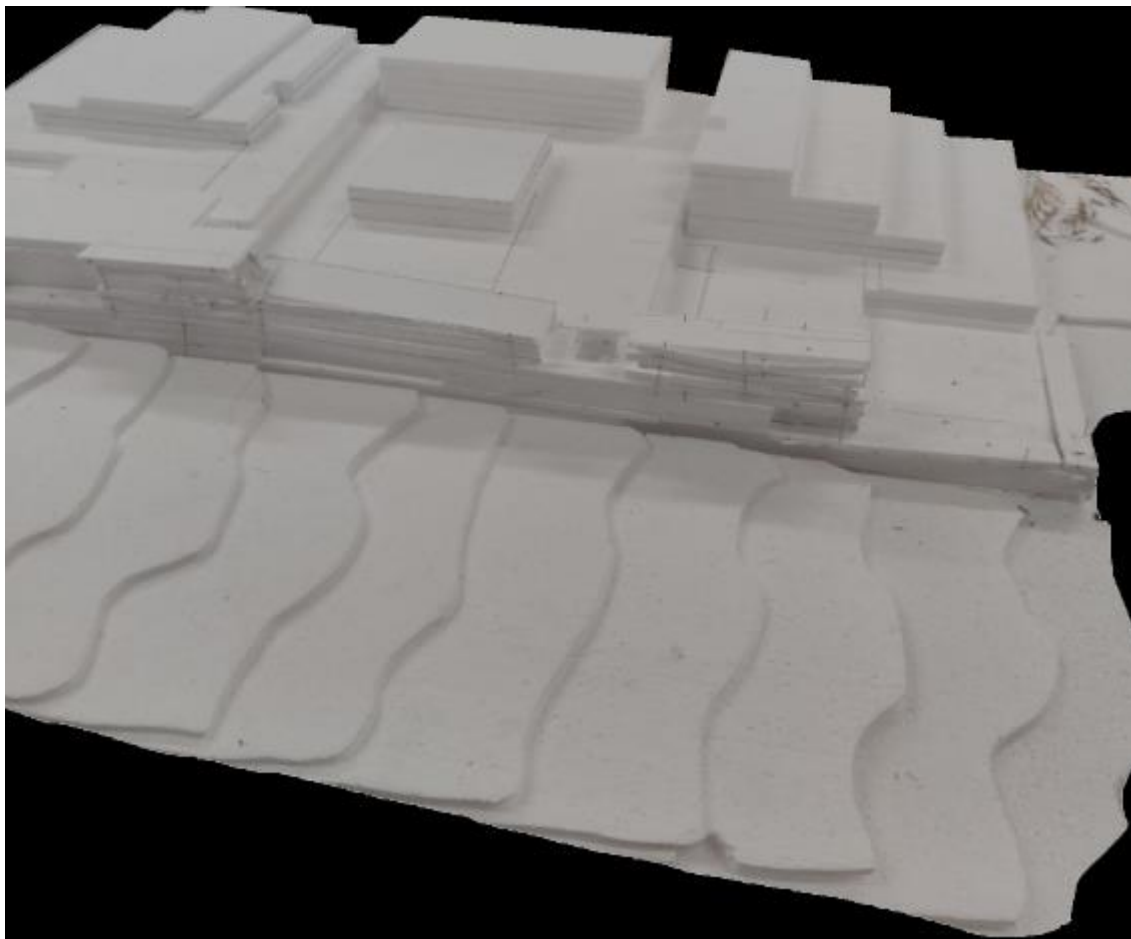
visão serial



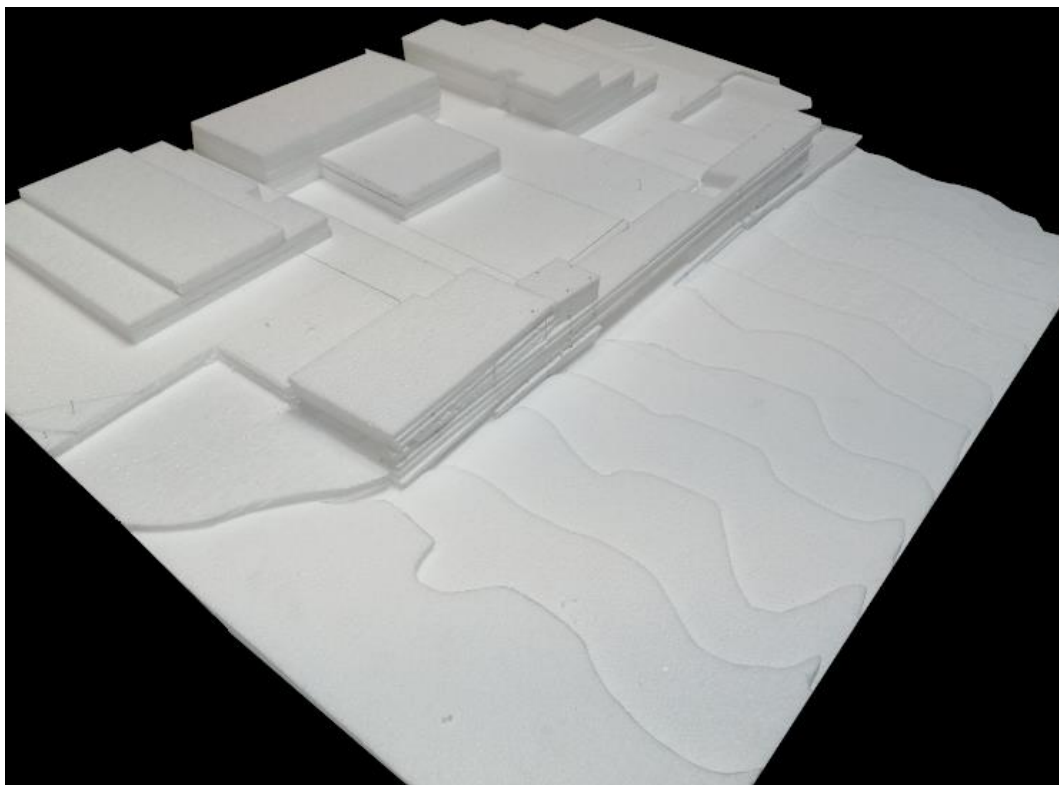
visão serial



visão serial



Maquete de trabalho



Maquete de trabalho

1ª fase

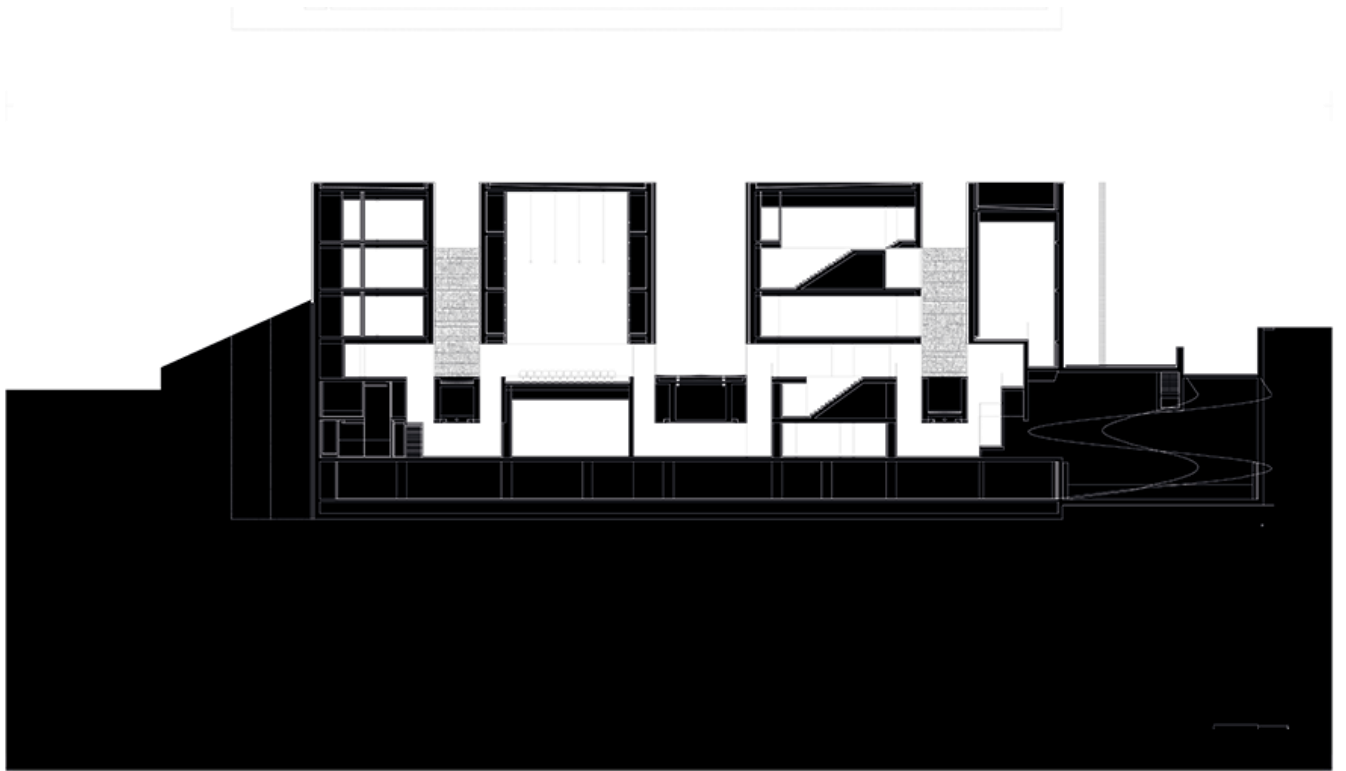
lado nascente

Proposta



Arquipélago, centro das artes contemporâneas- João Mendes Ribeiro, Menos é Mais Arquitectos.



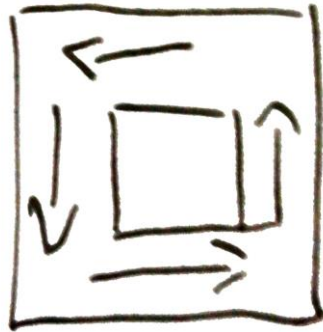
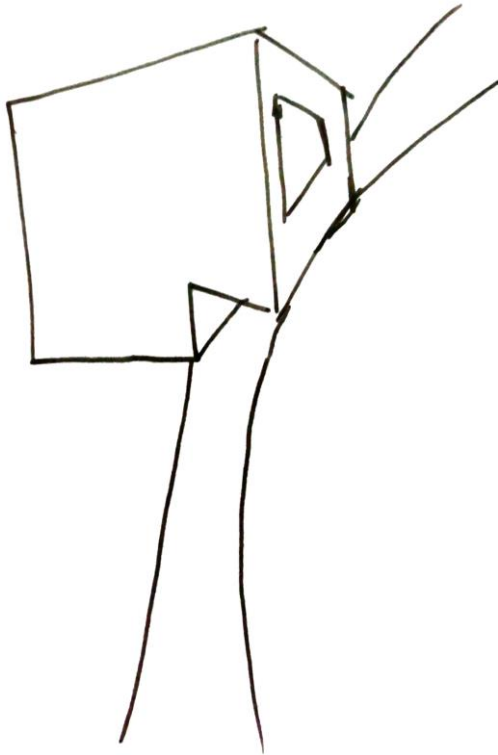


Centro de Arte em Sines -Aires Mateus

“É melhor ser bom do que ser original”

Ludwig Mies Van Der Rohe





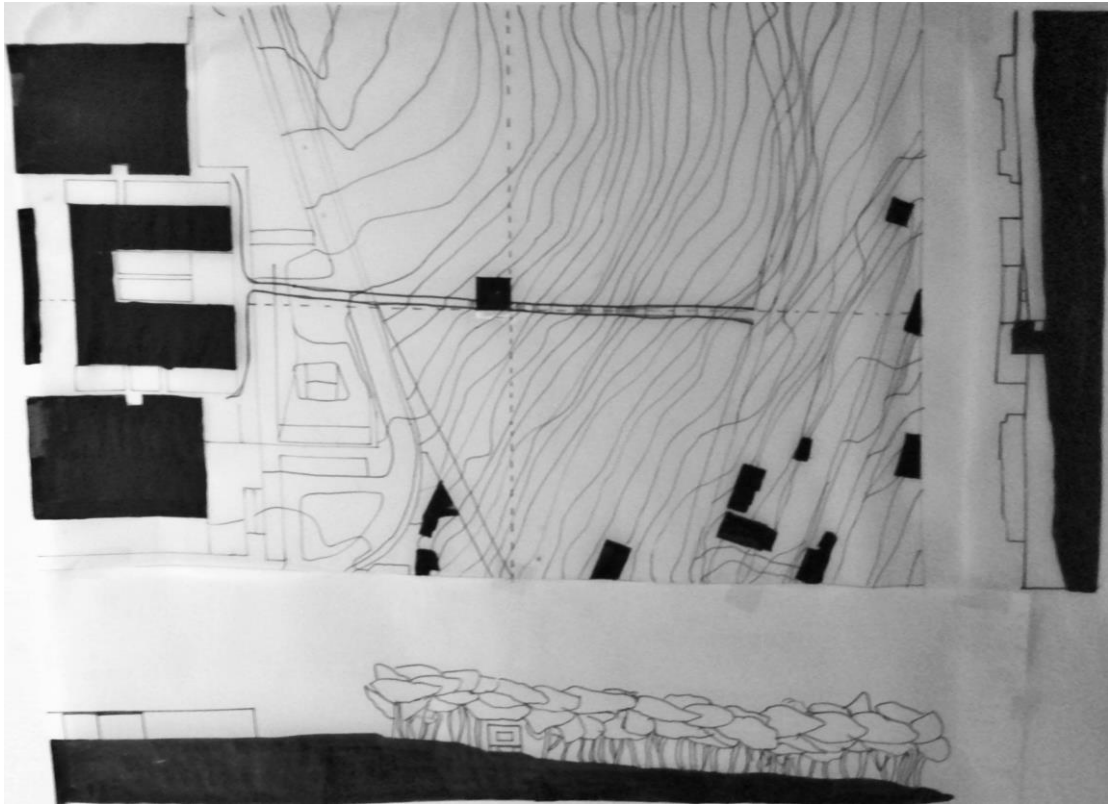
esquiço síntese





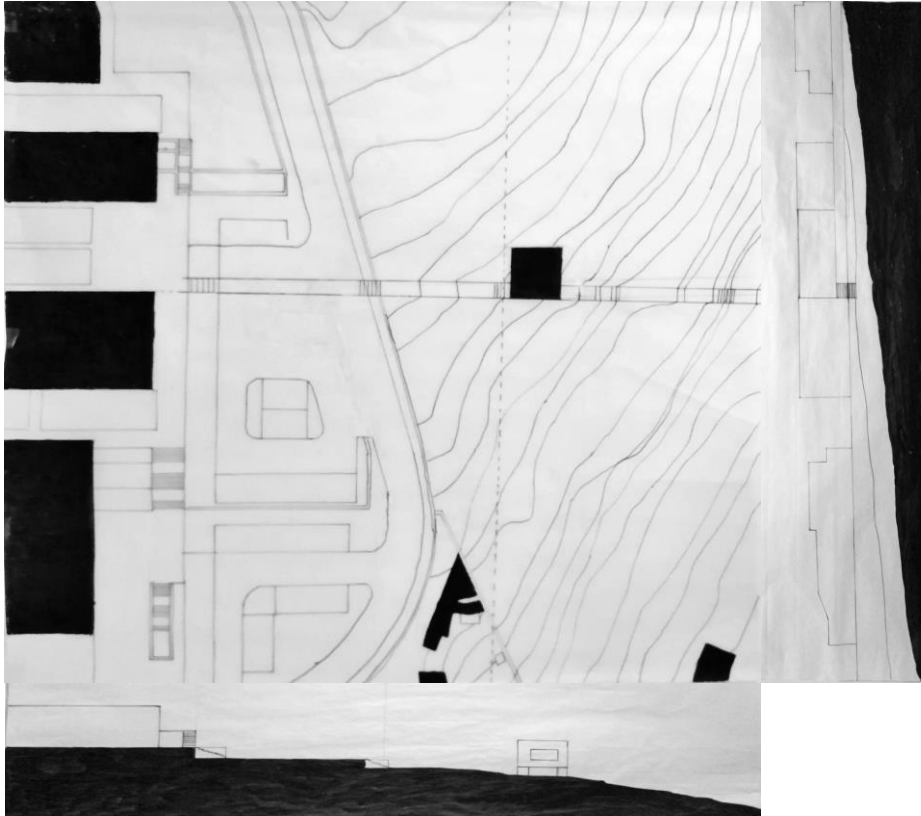




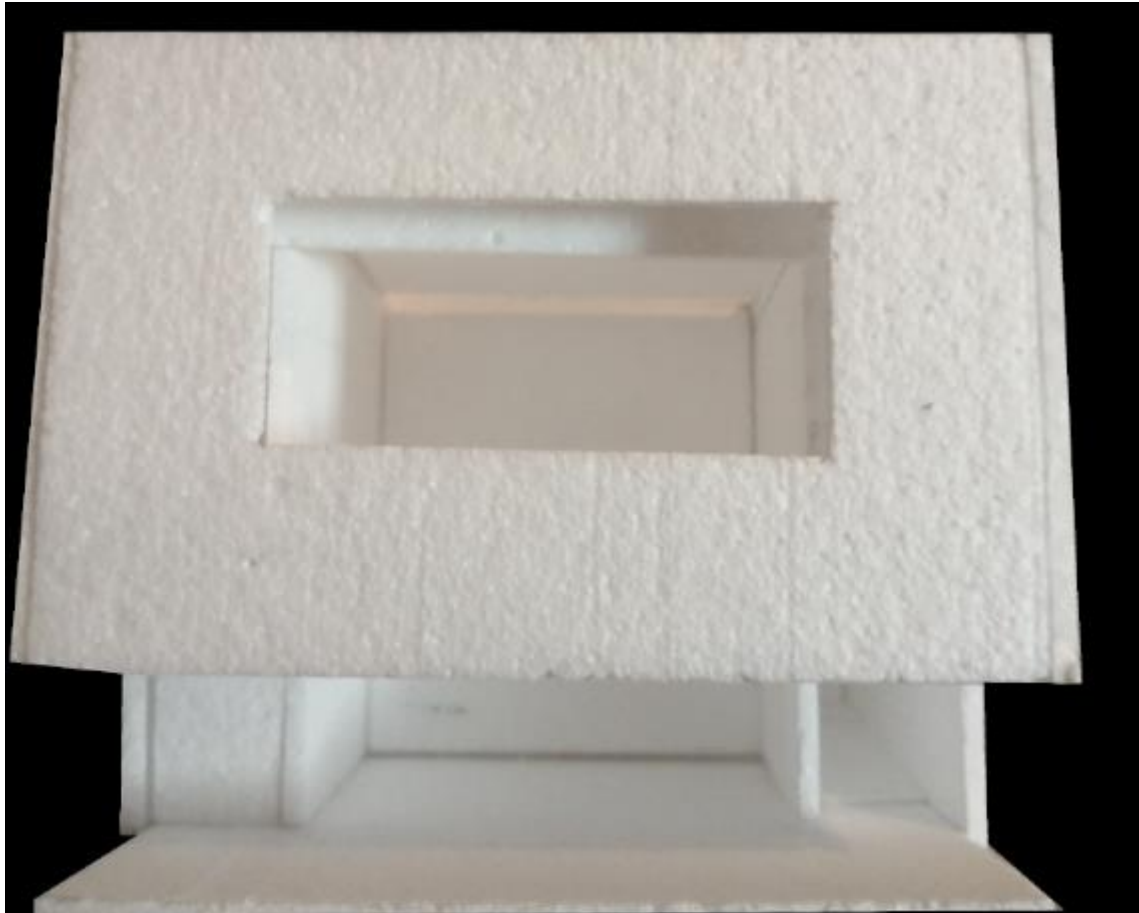


planta 1:500 e perfil de conjunto



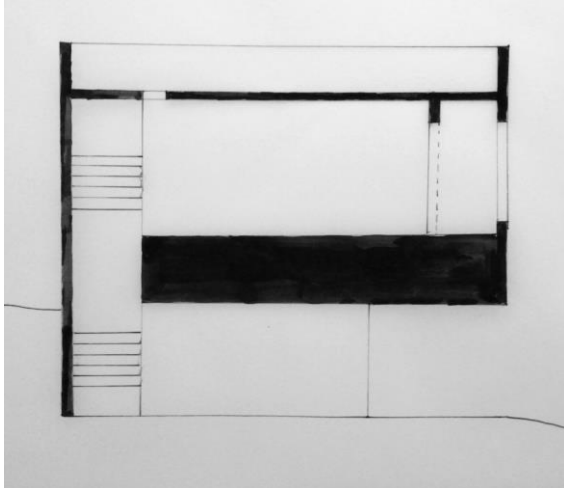
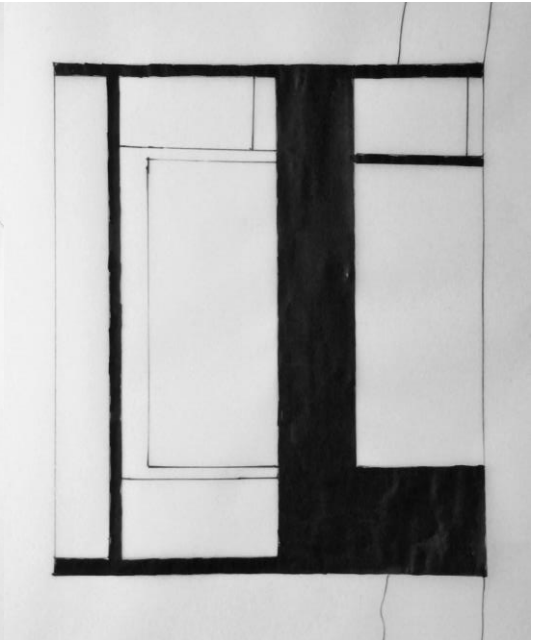
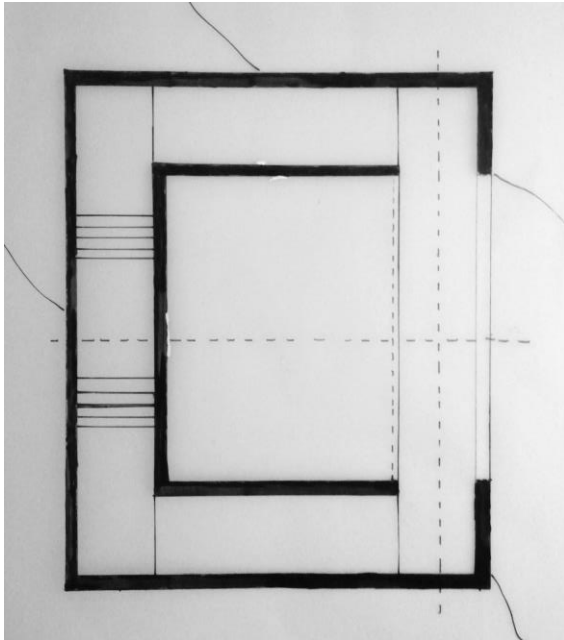


planta 1:200 e perfil de conjunto









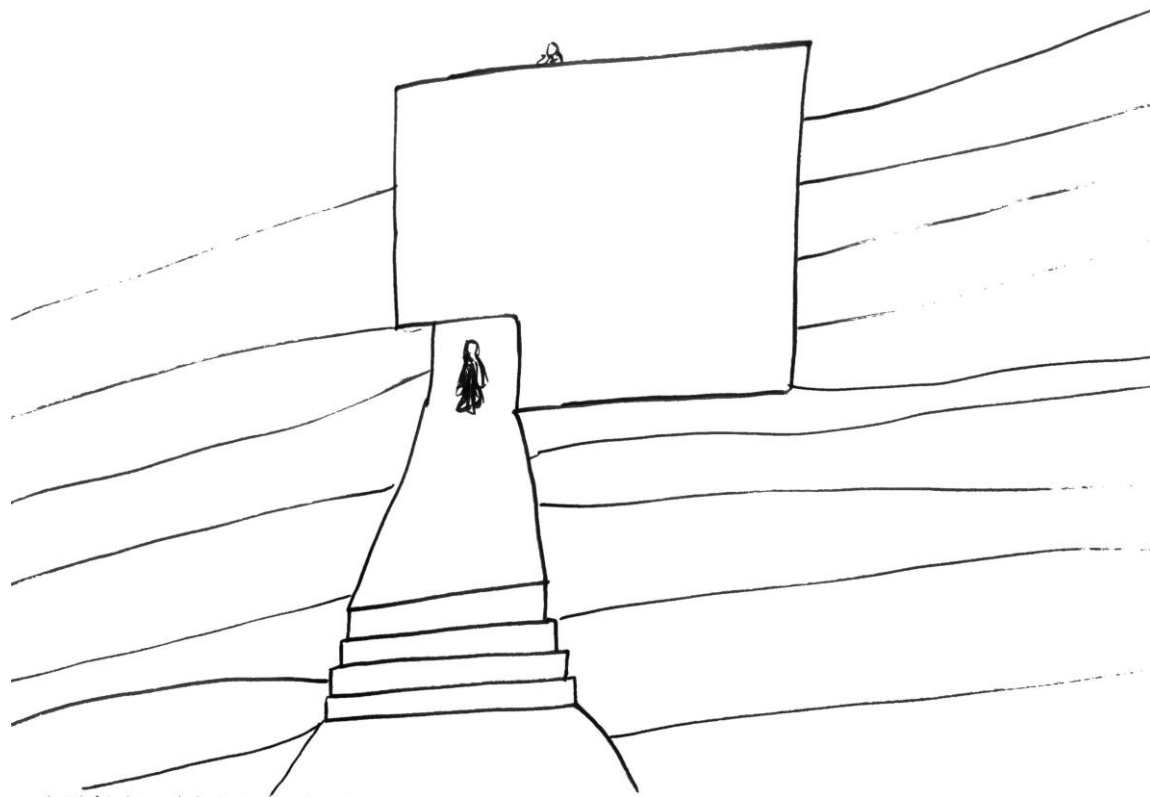
planta e corte

desenho(s) complementares



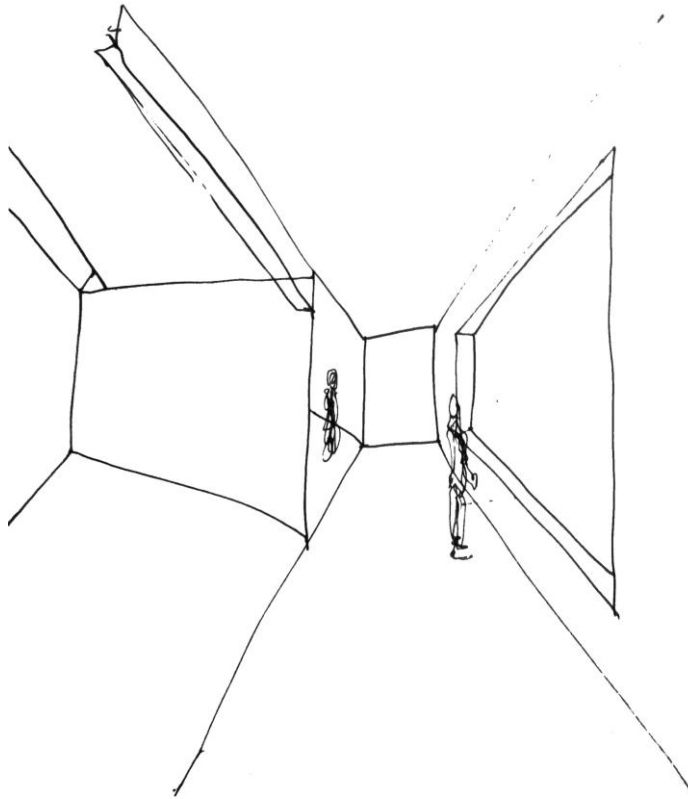
visão serial





visão serial

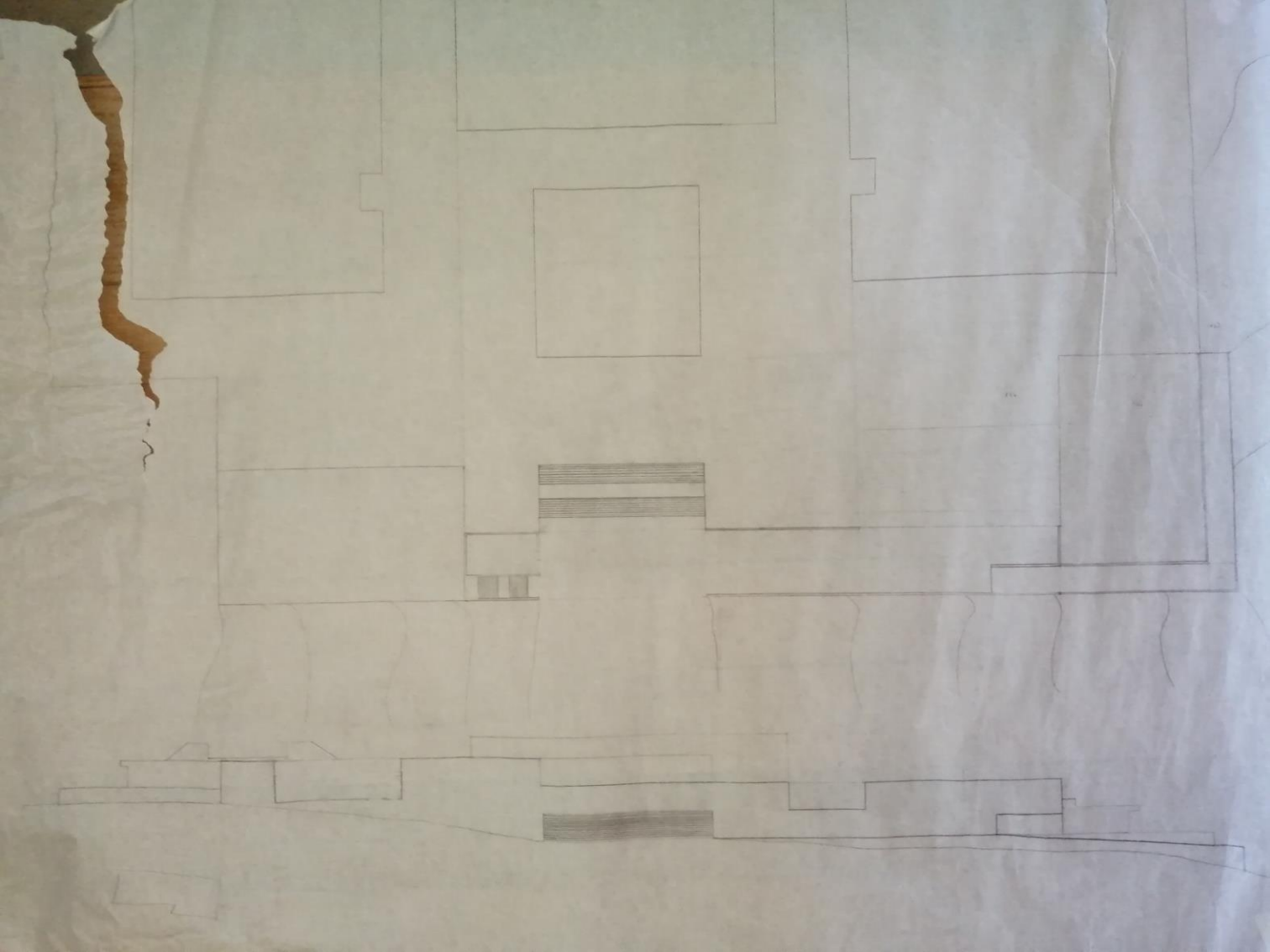


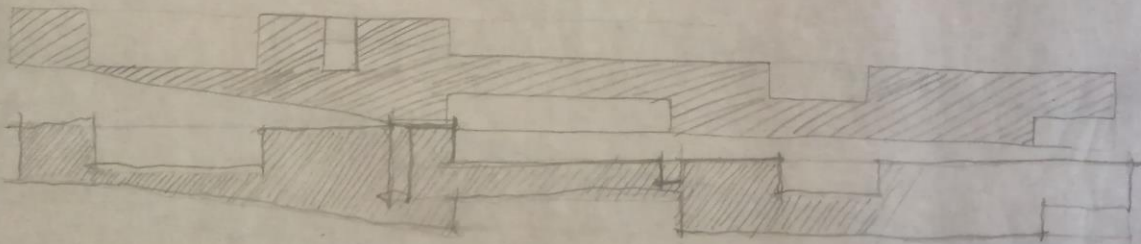
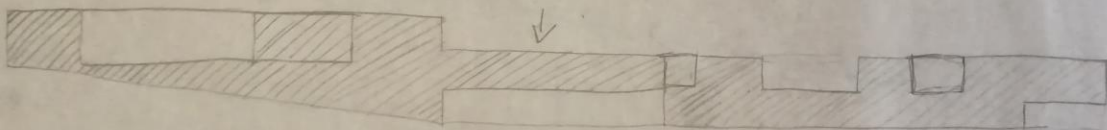
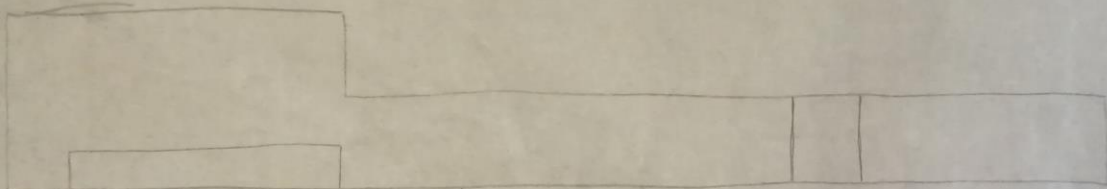
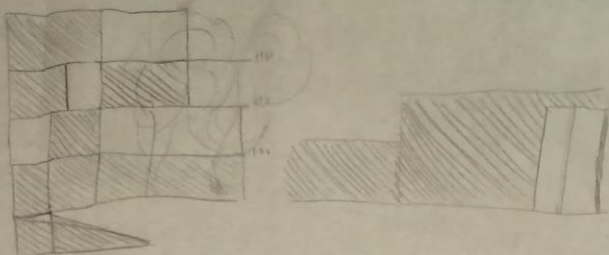


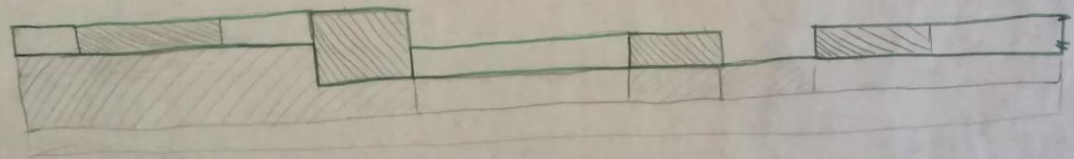
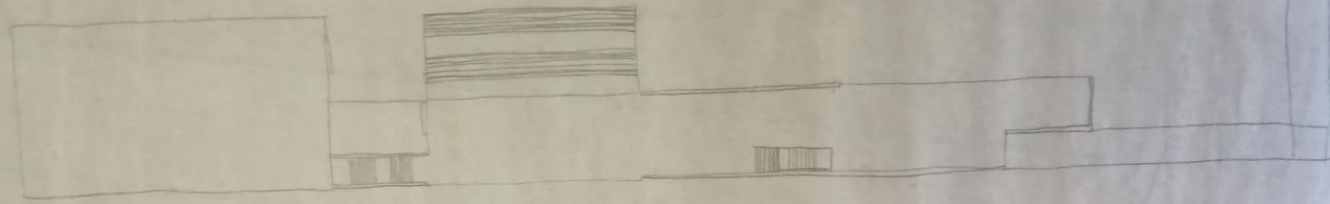
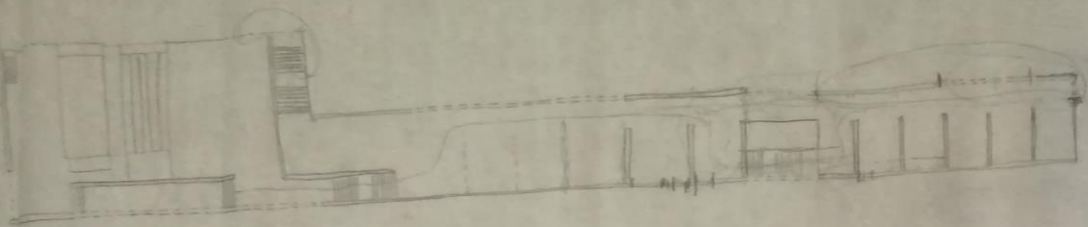
visão serial

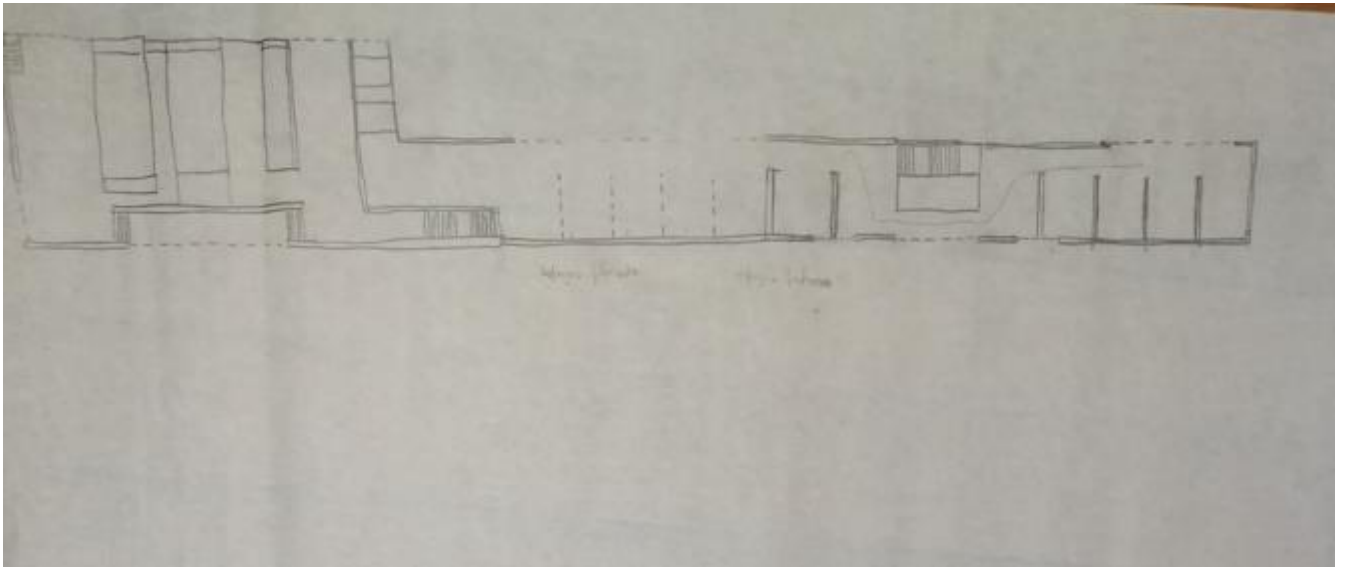


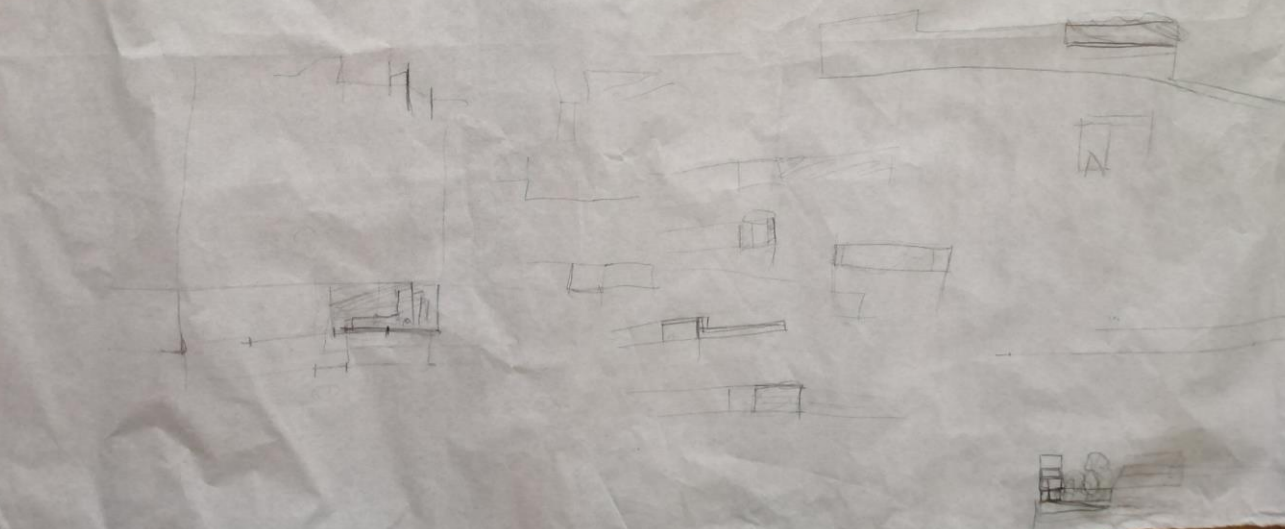
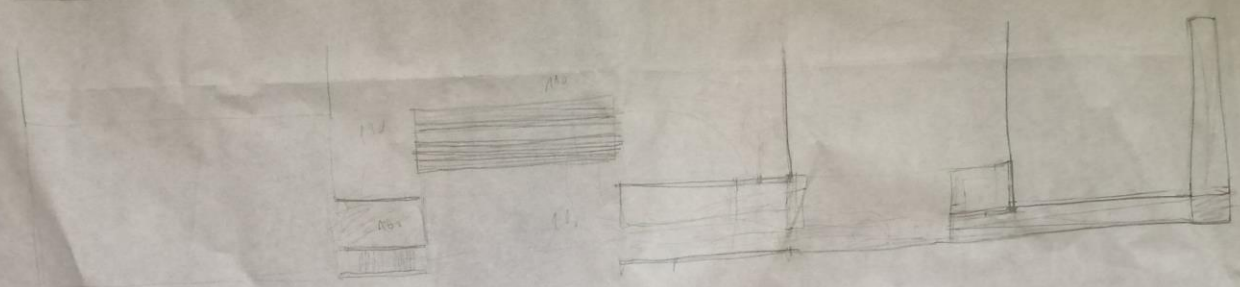
Processo

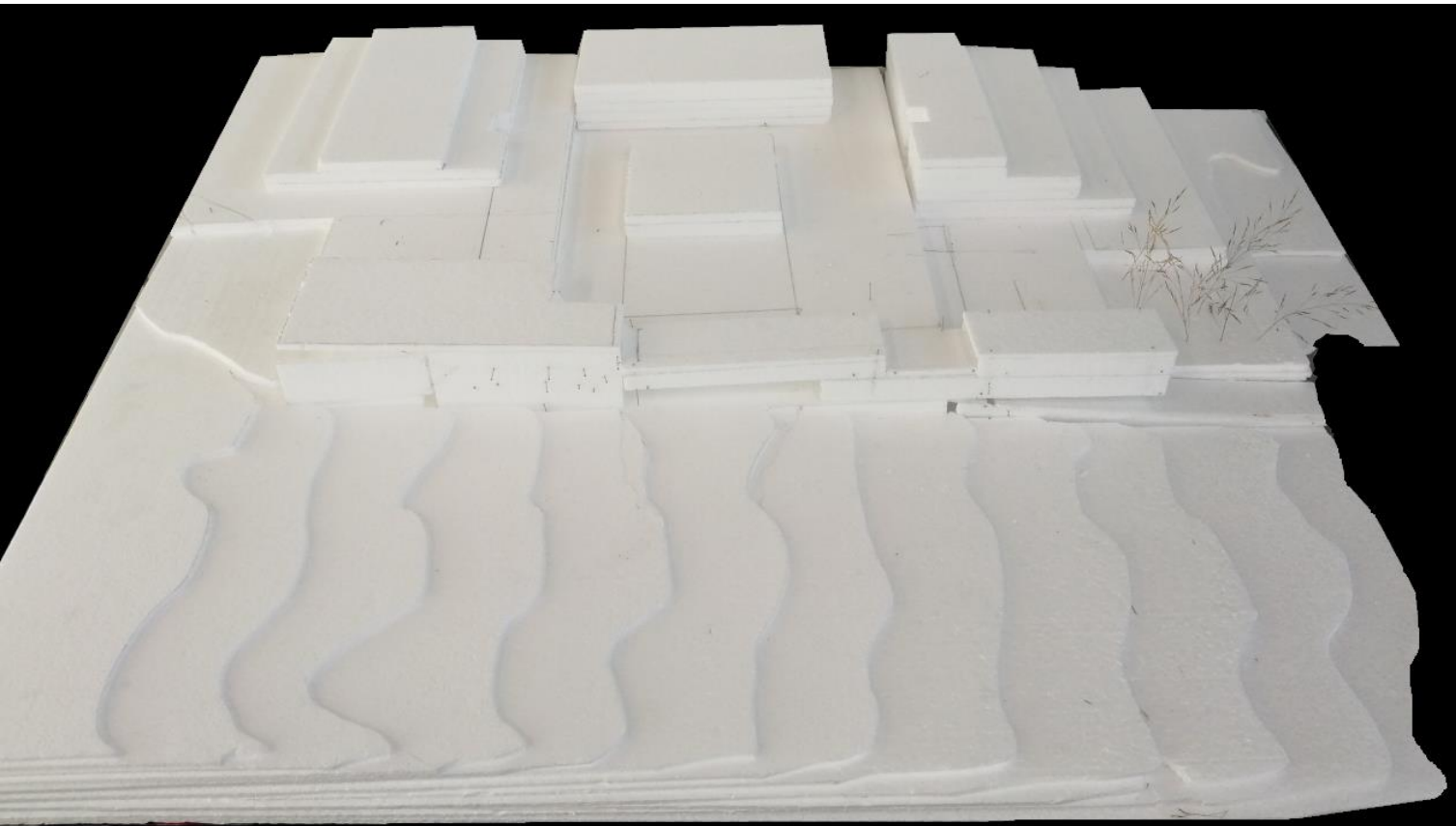


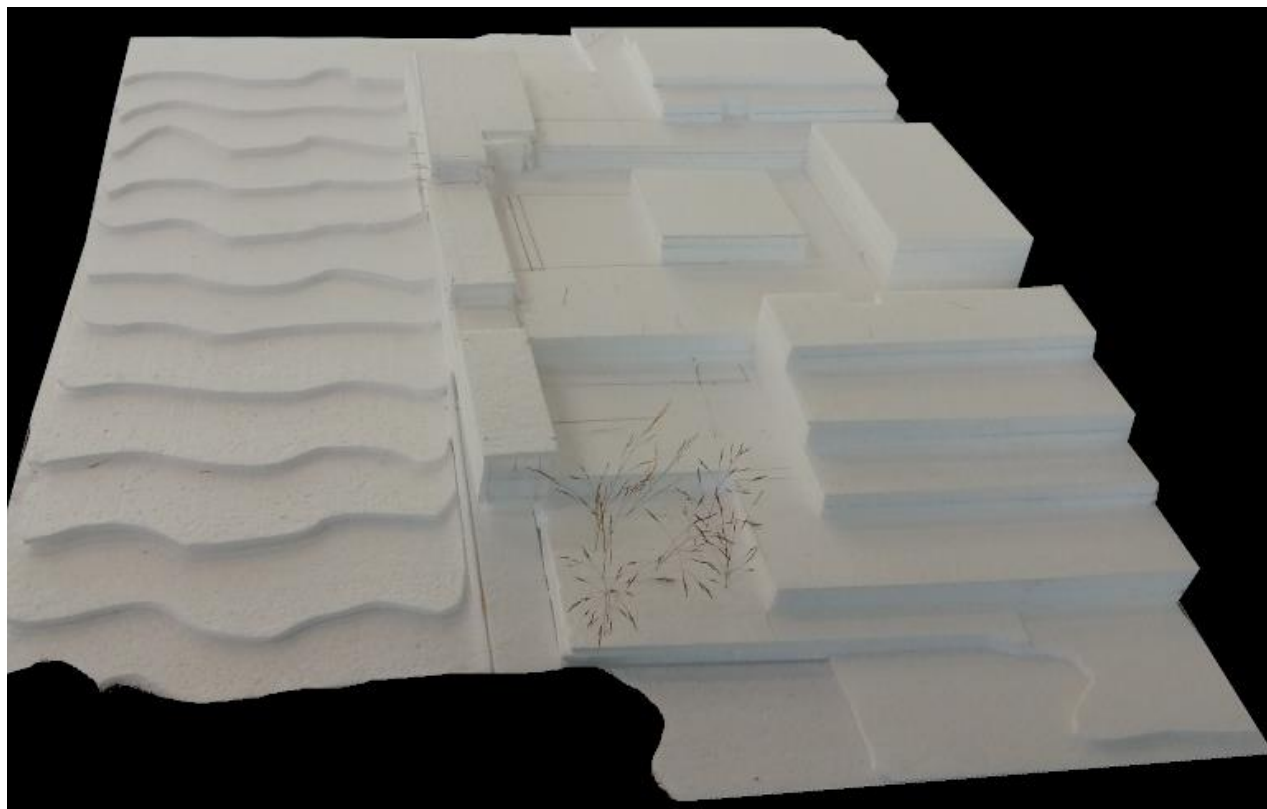




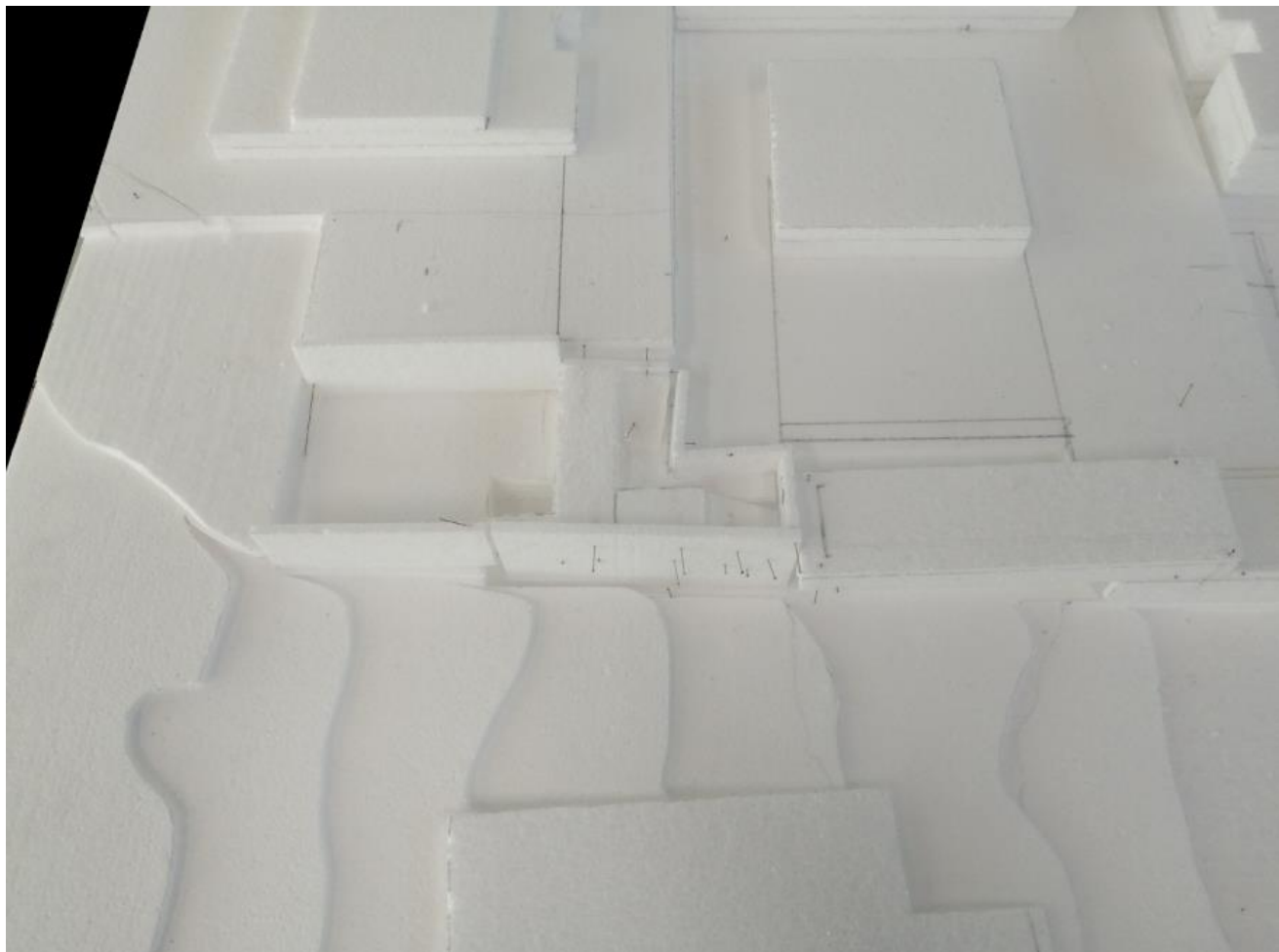


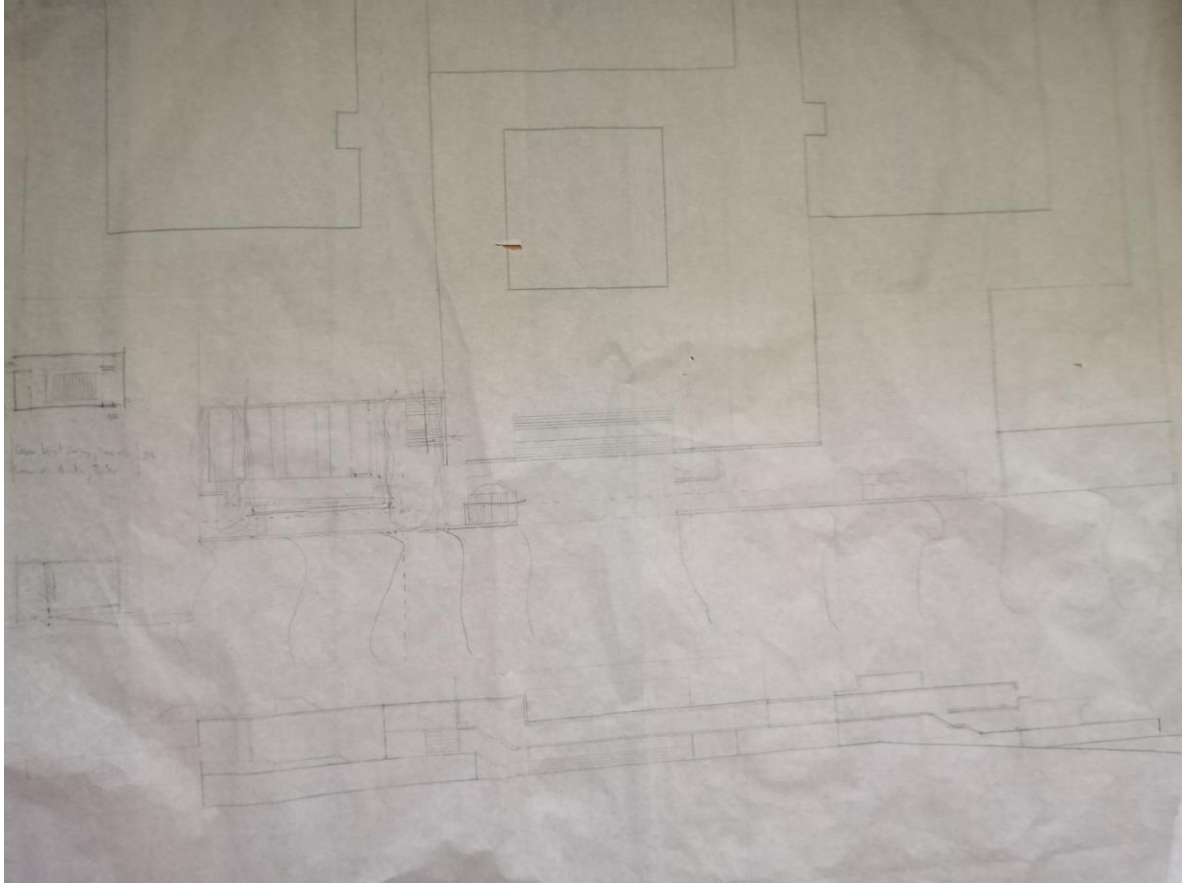


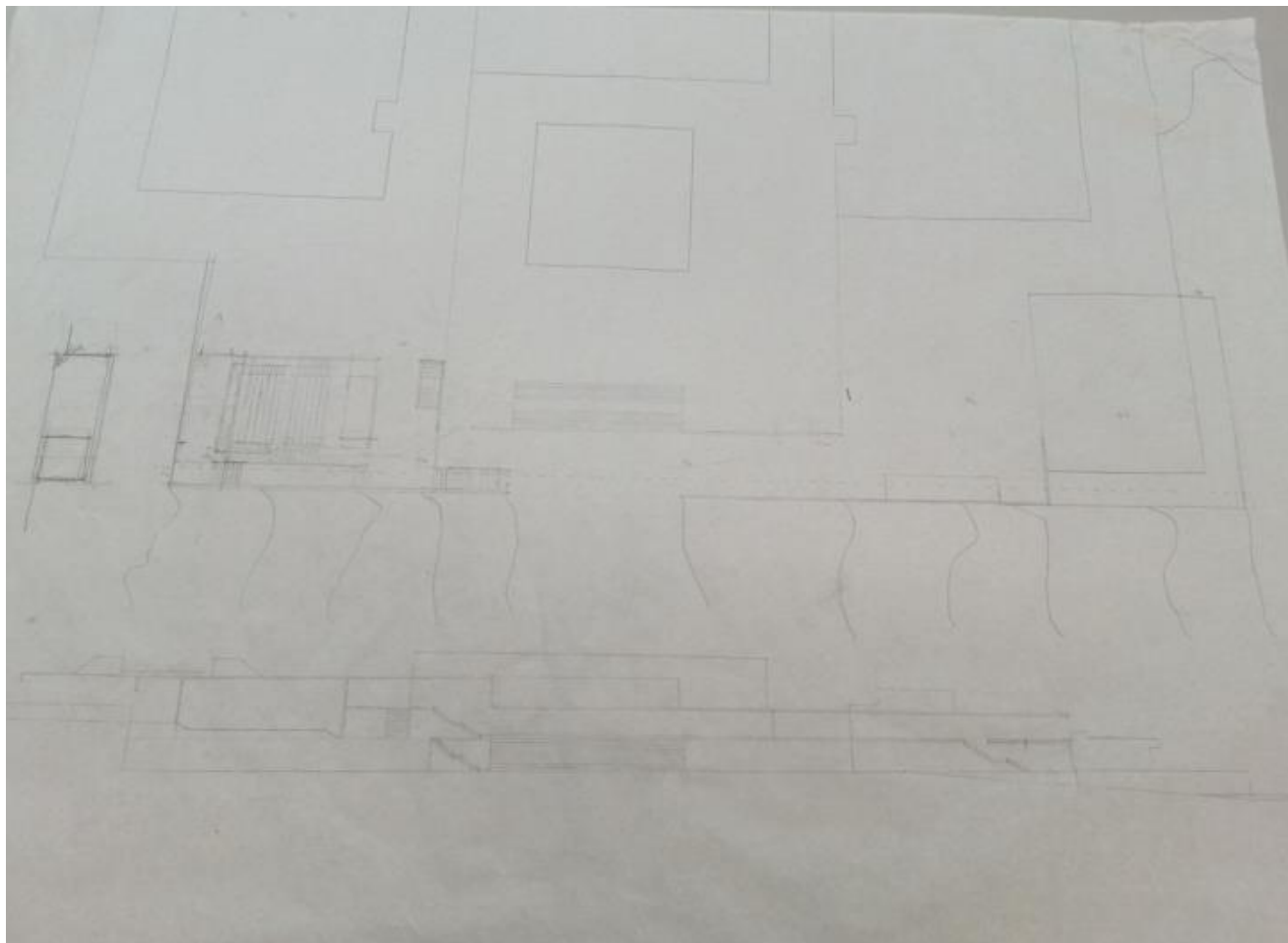


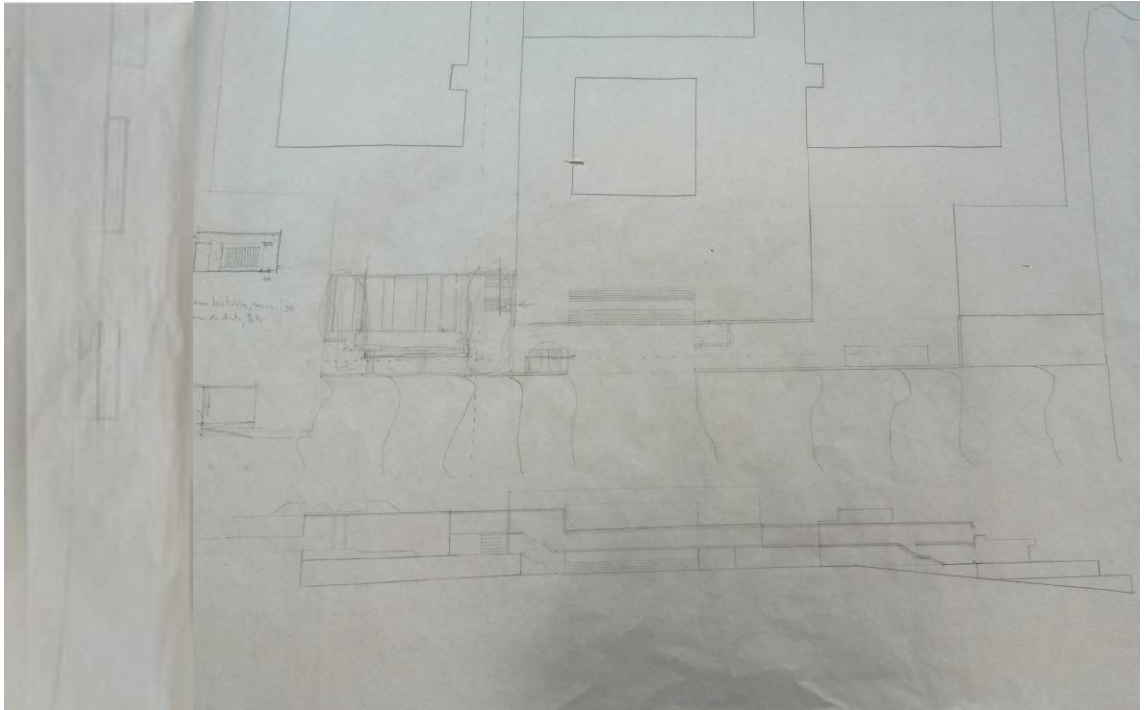


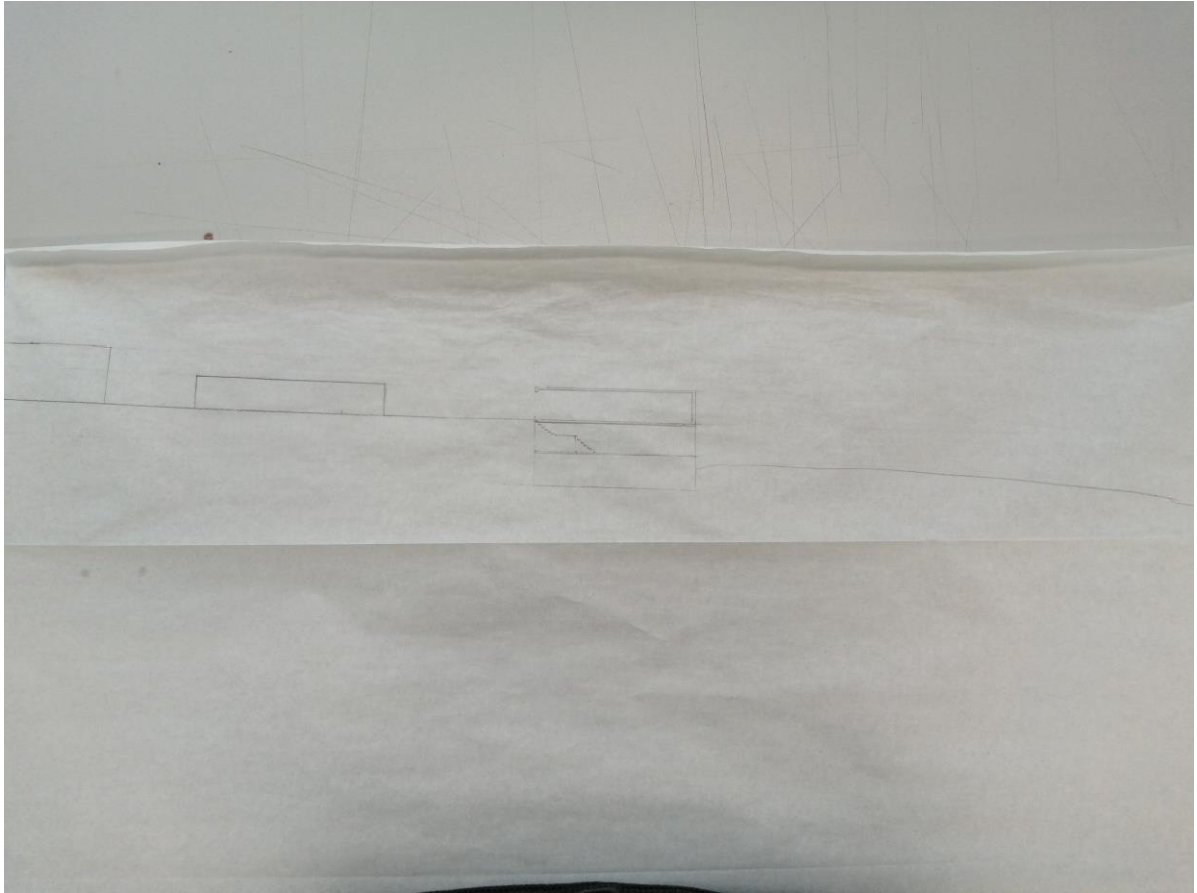


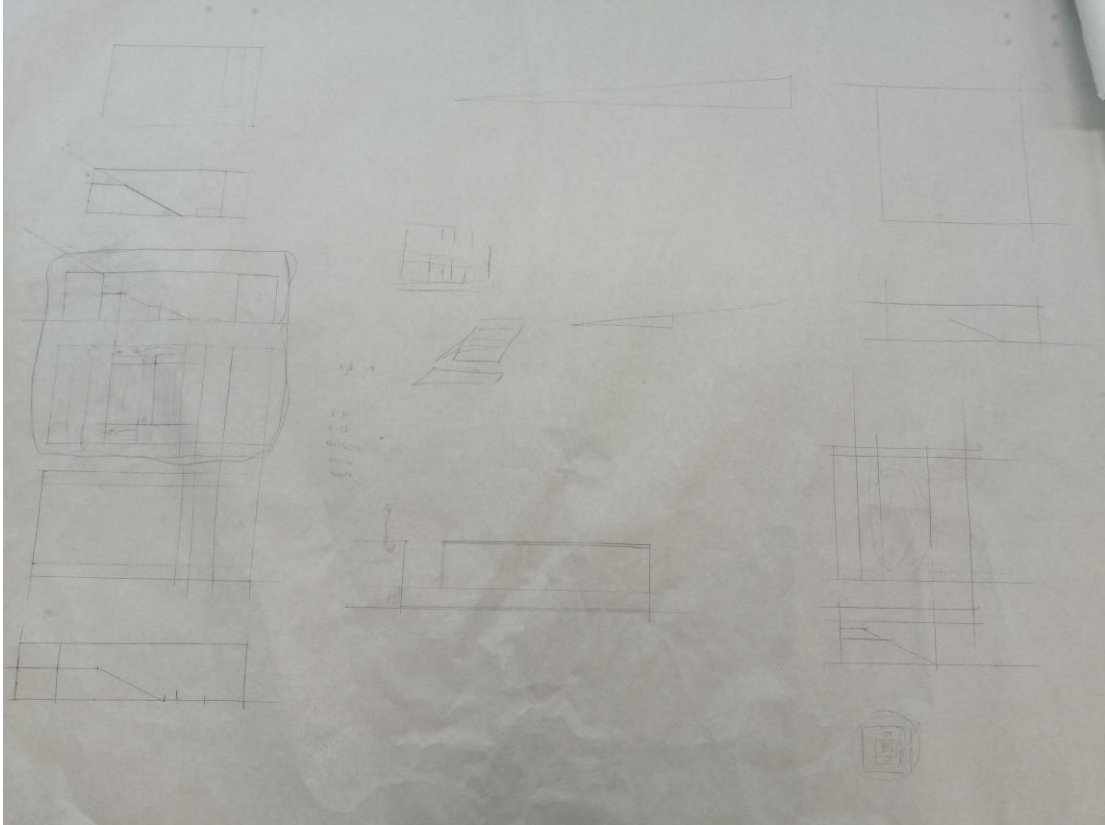


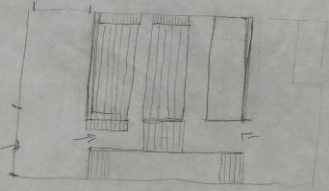
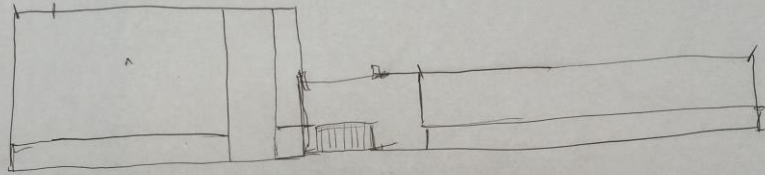


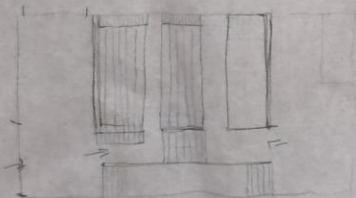
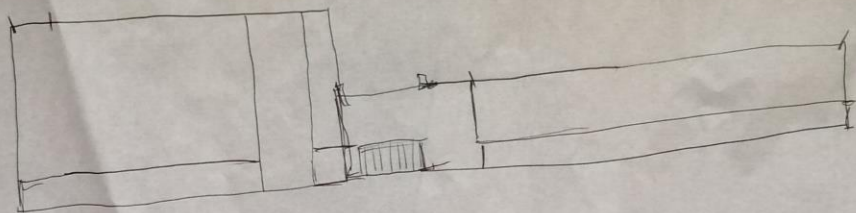


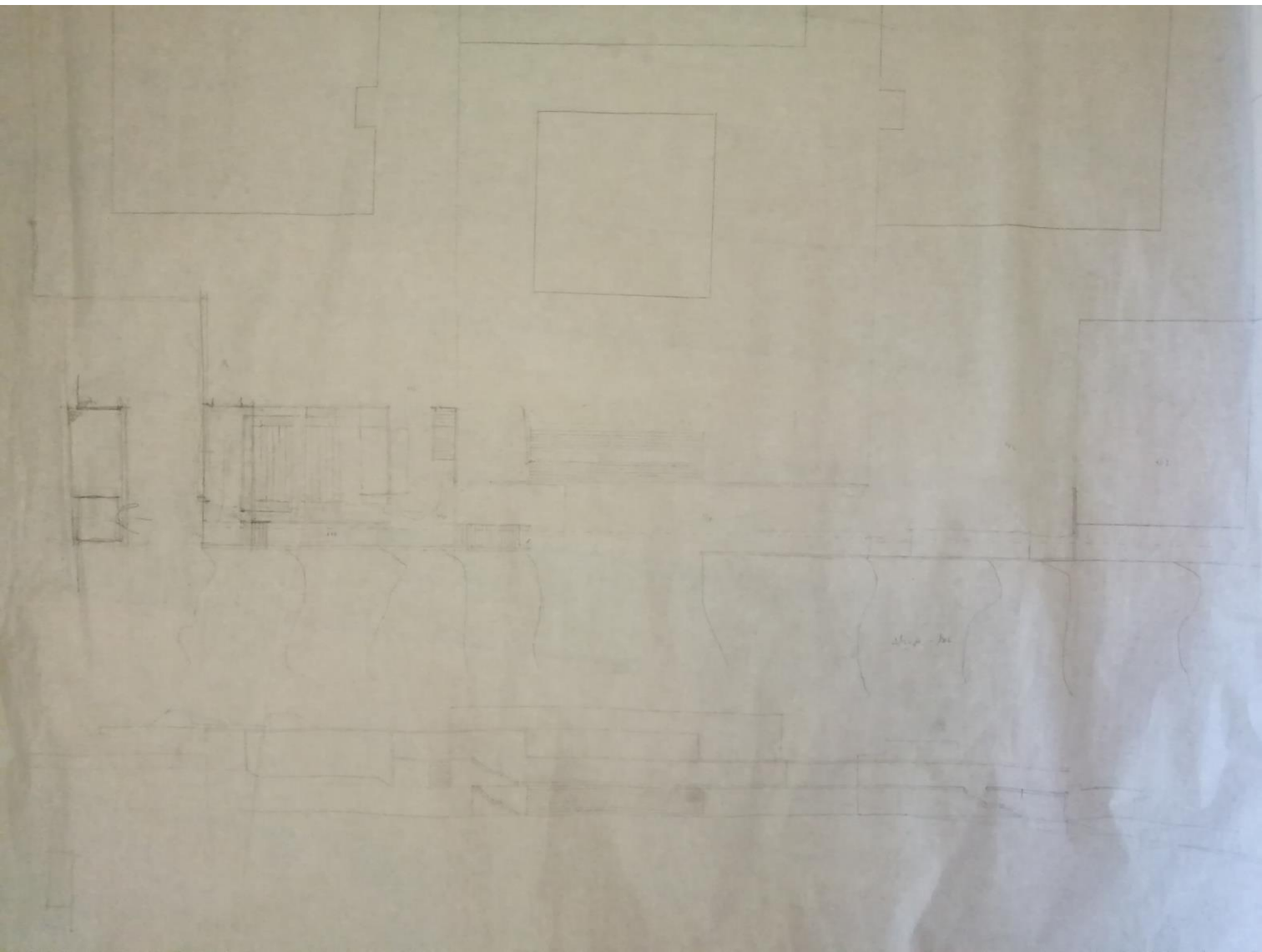


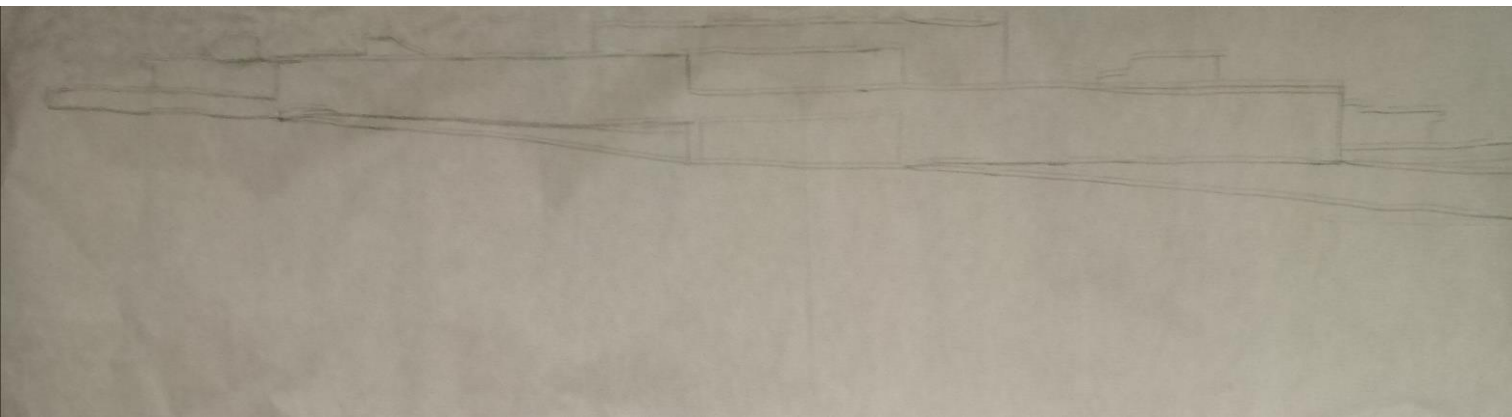


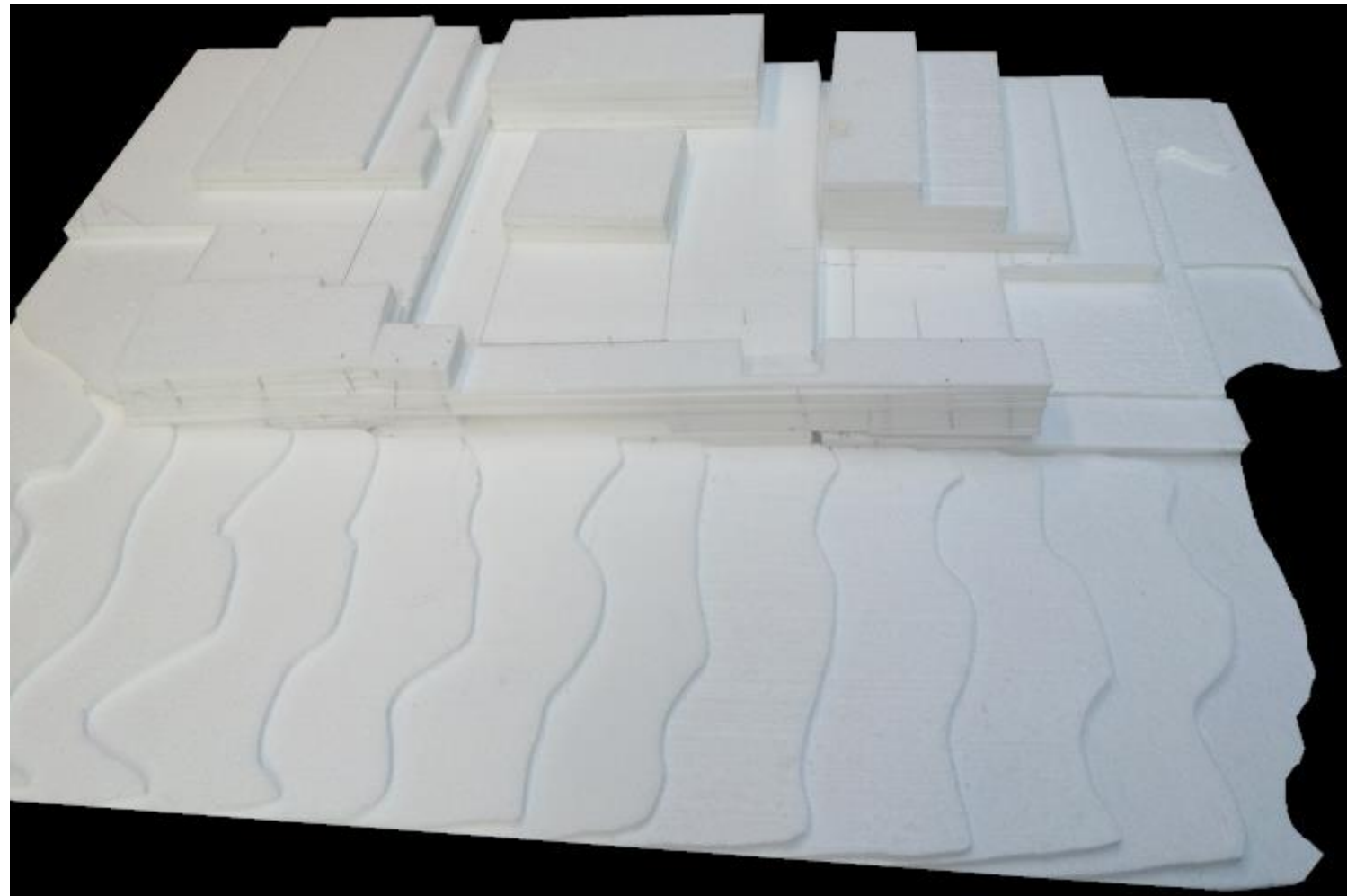




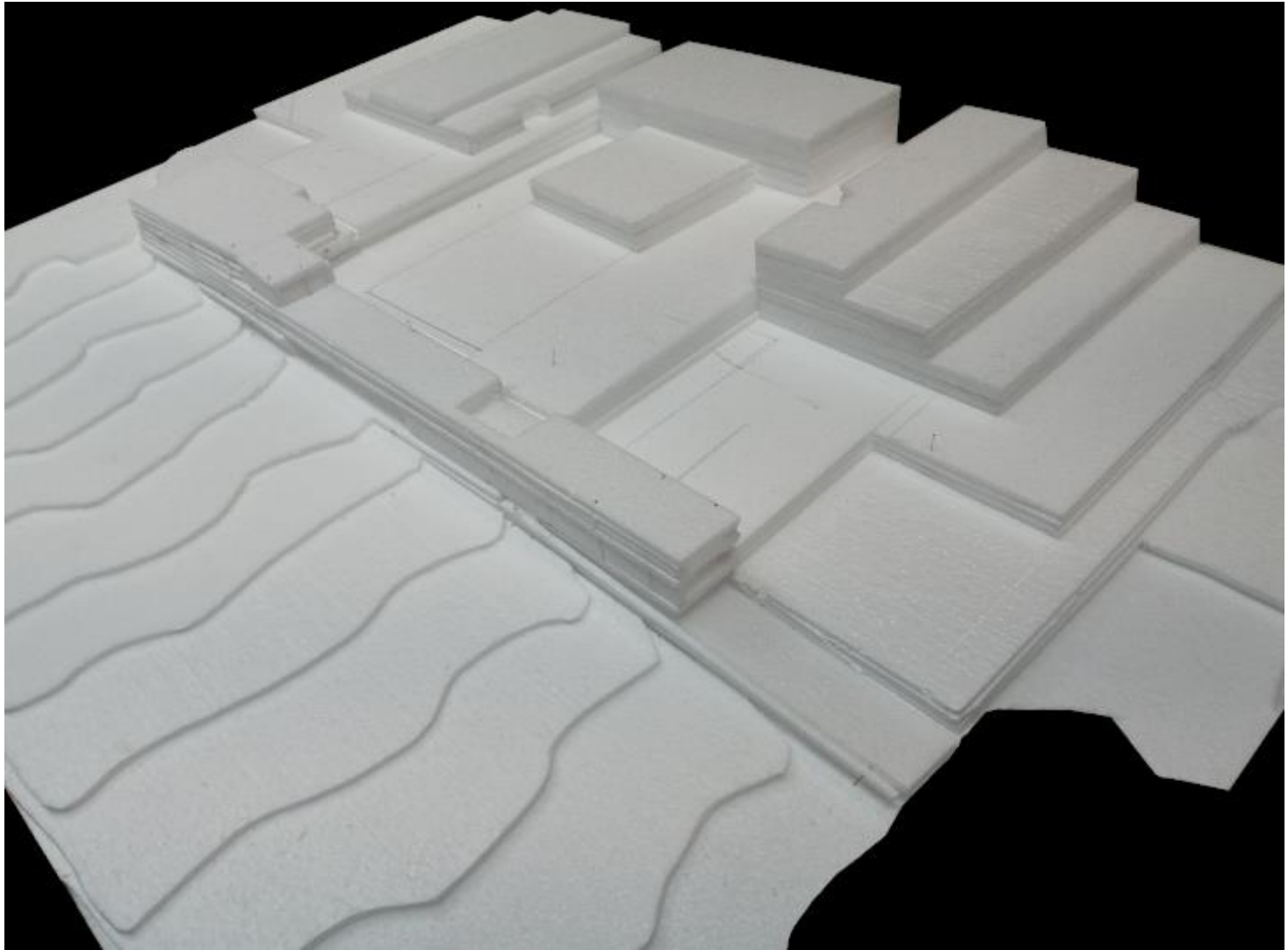




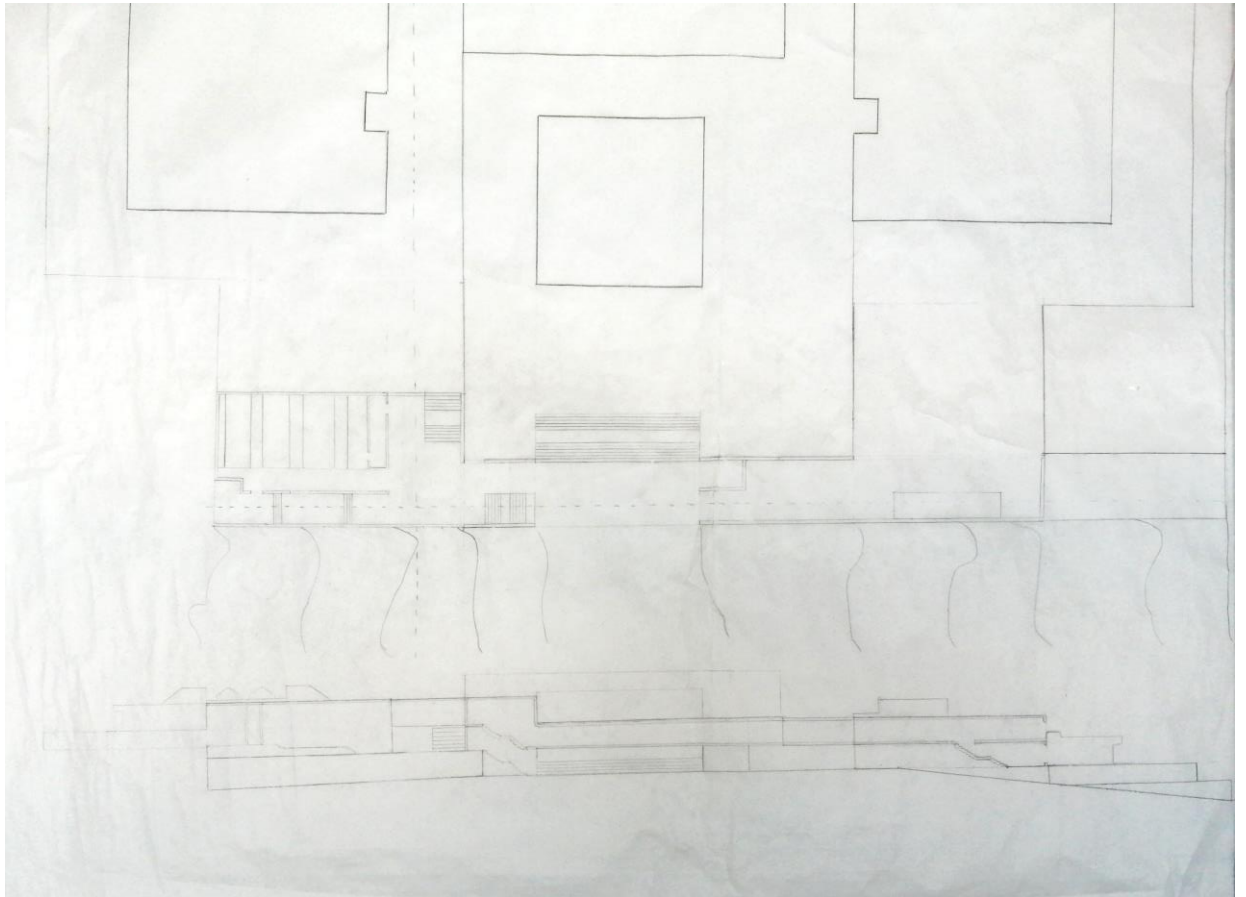


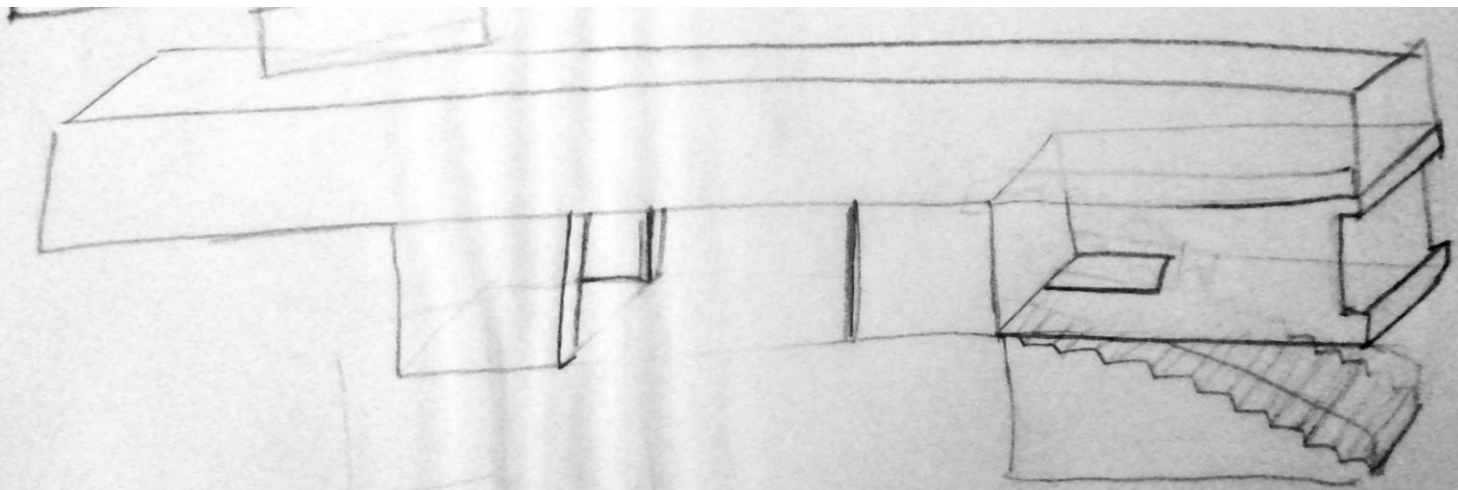




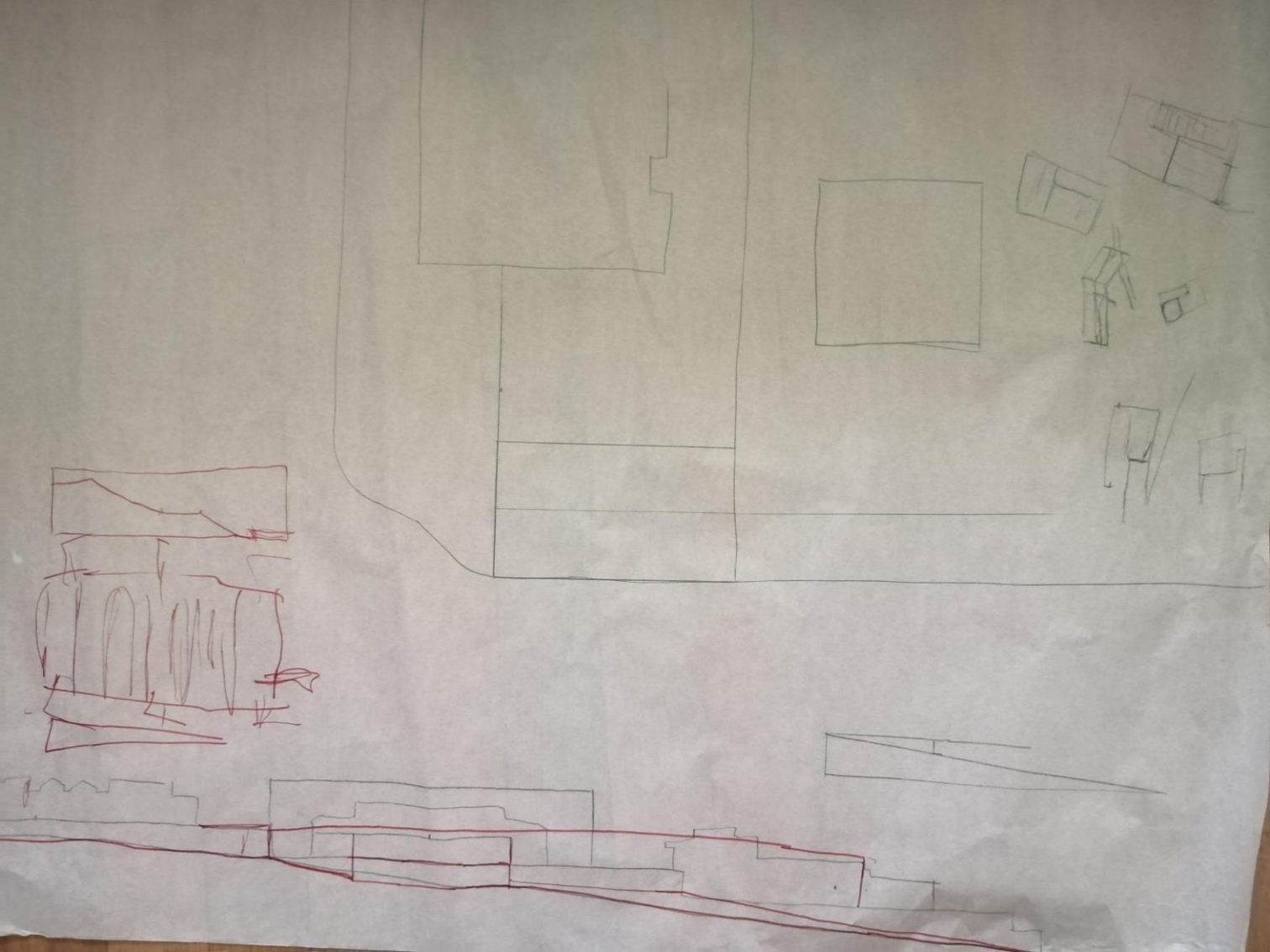


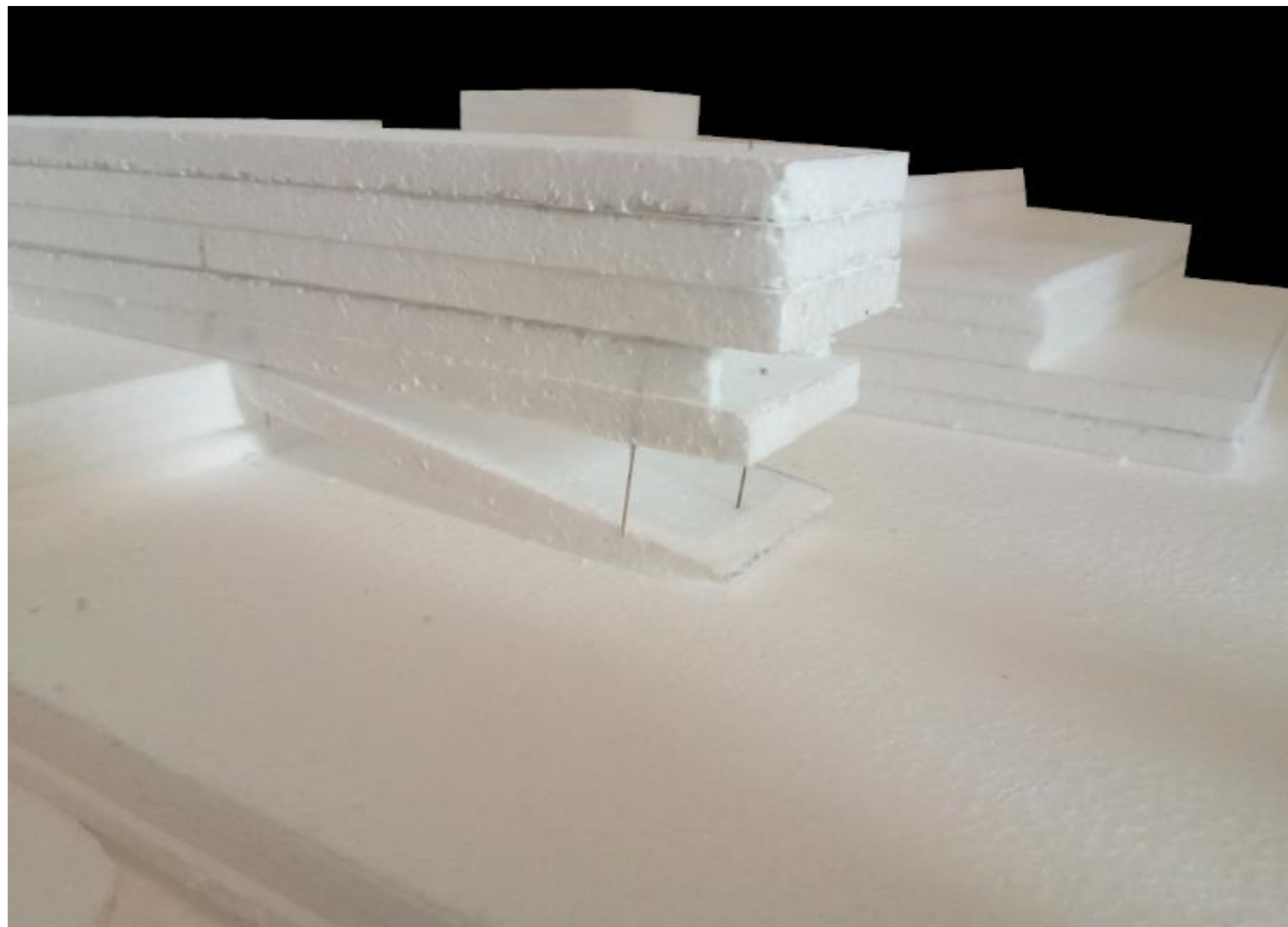


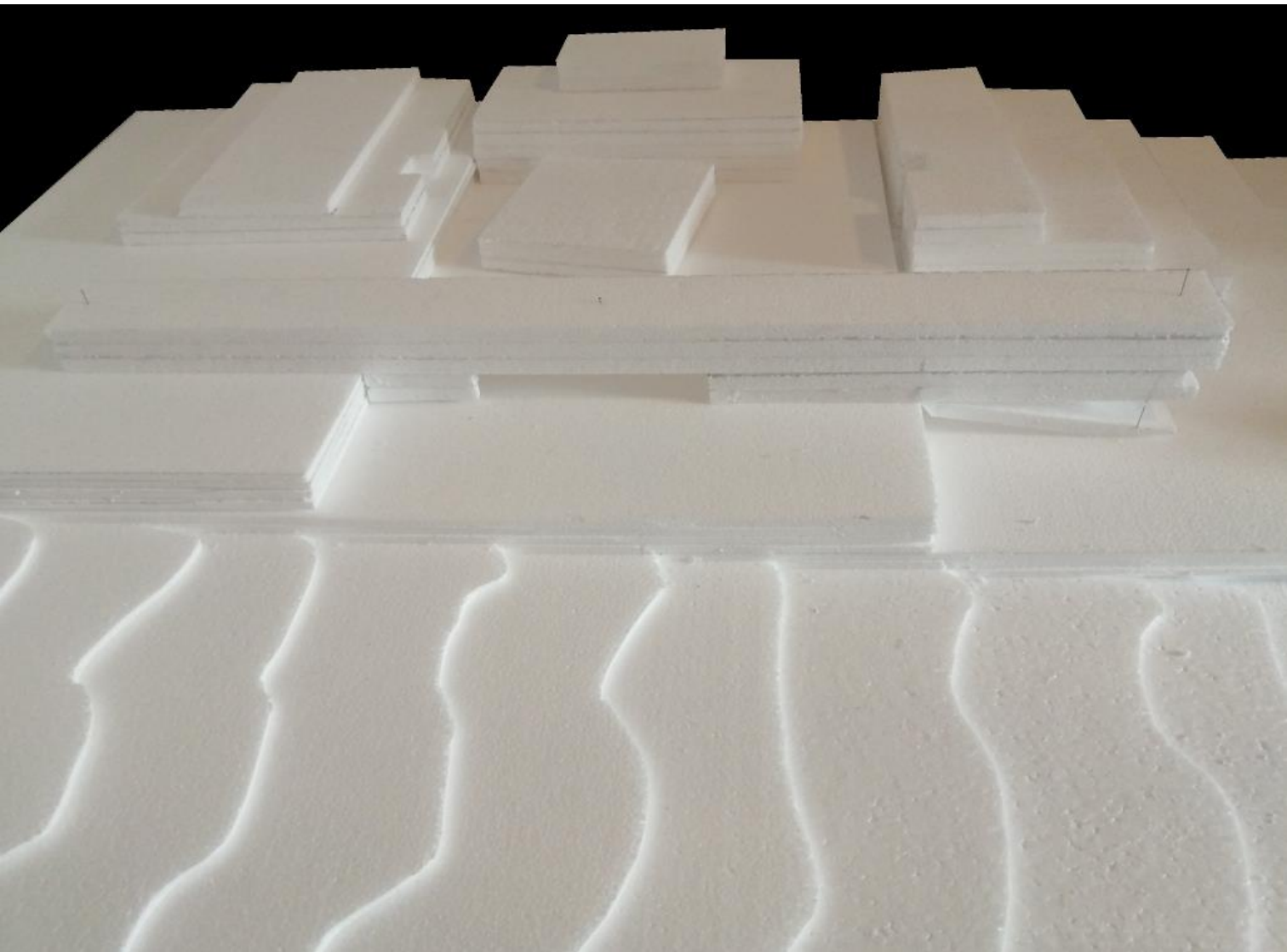


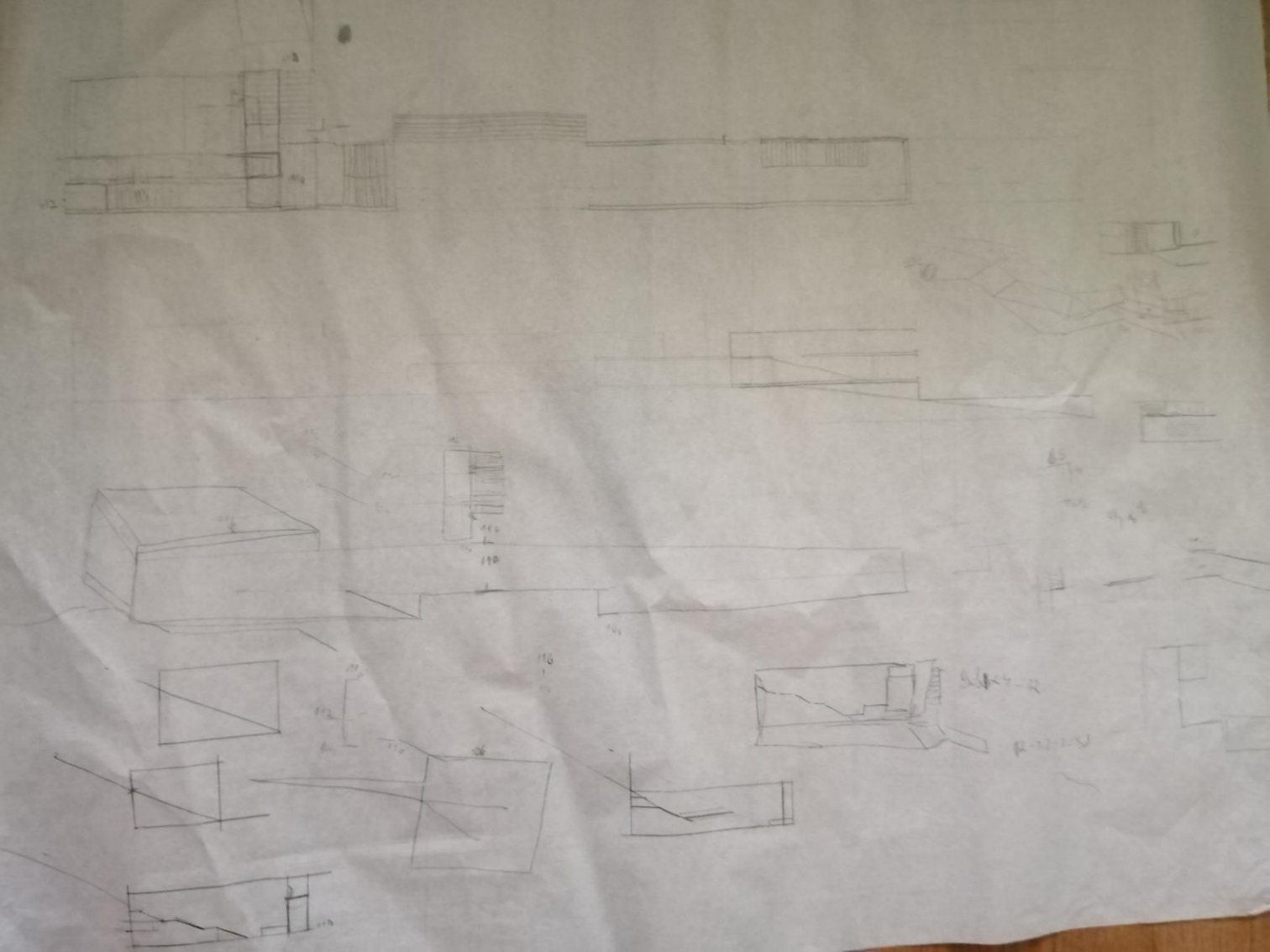


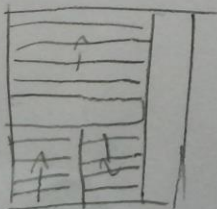
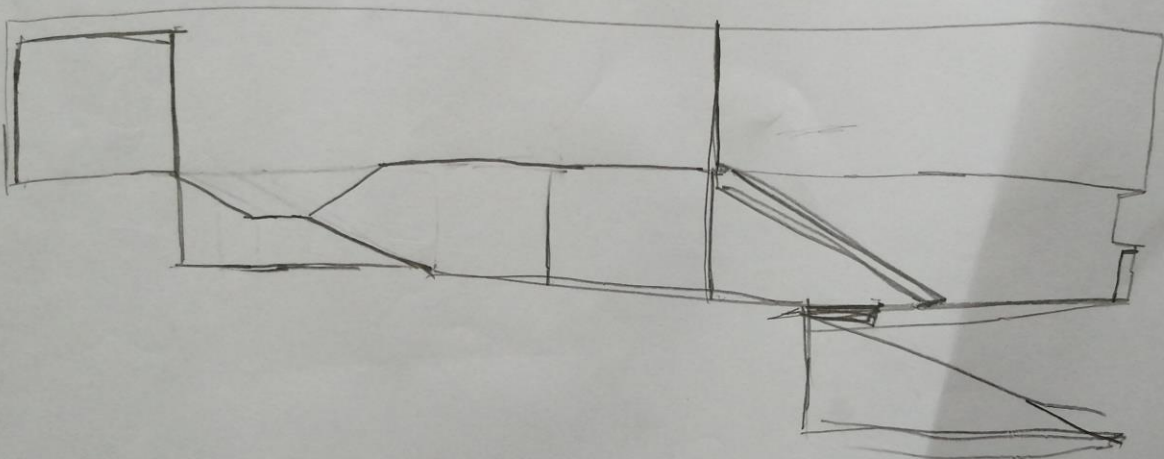








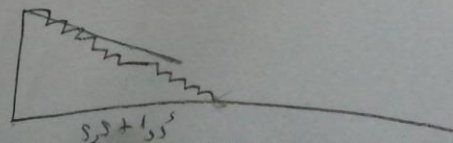


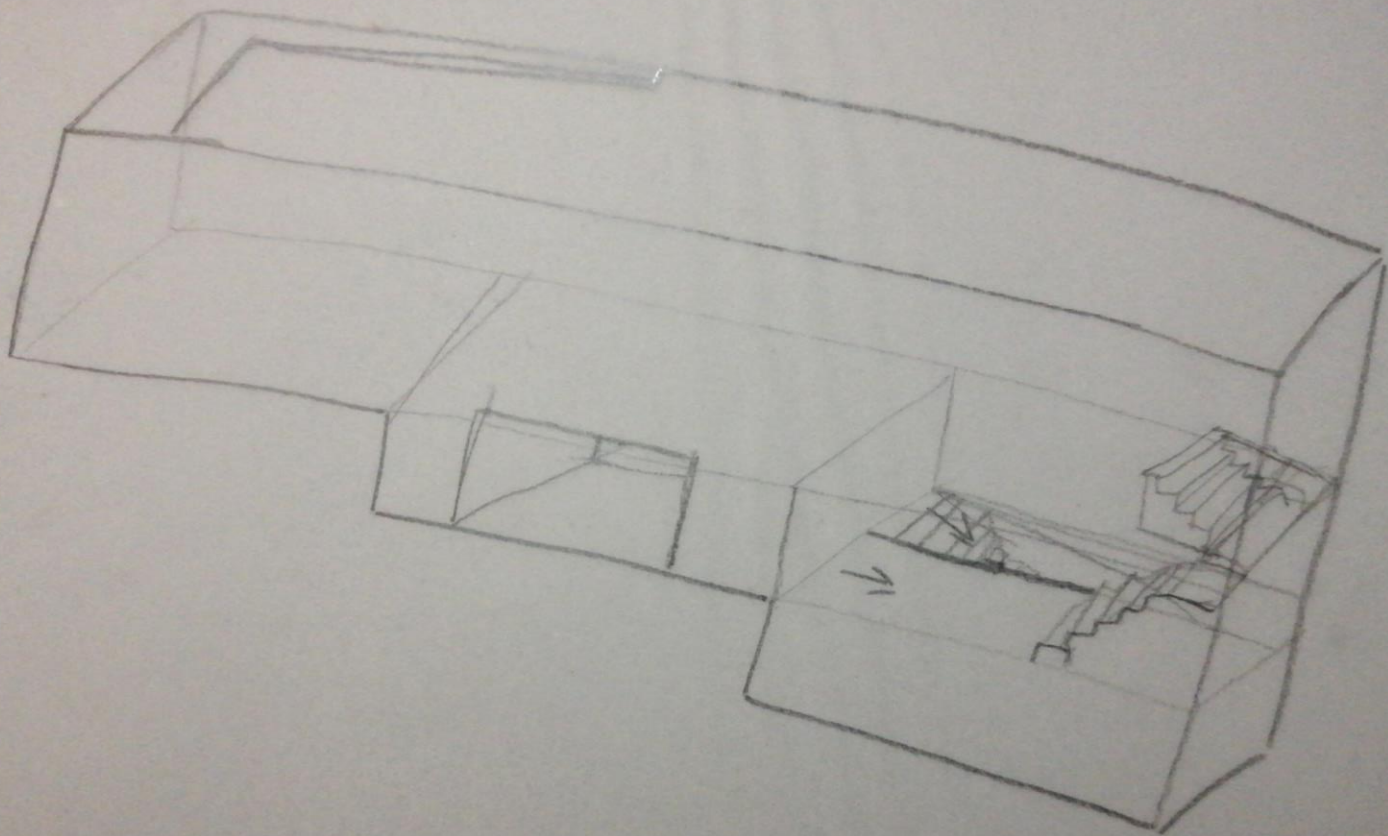


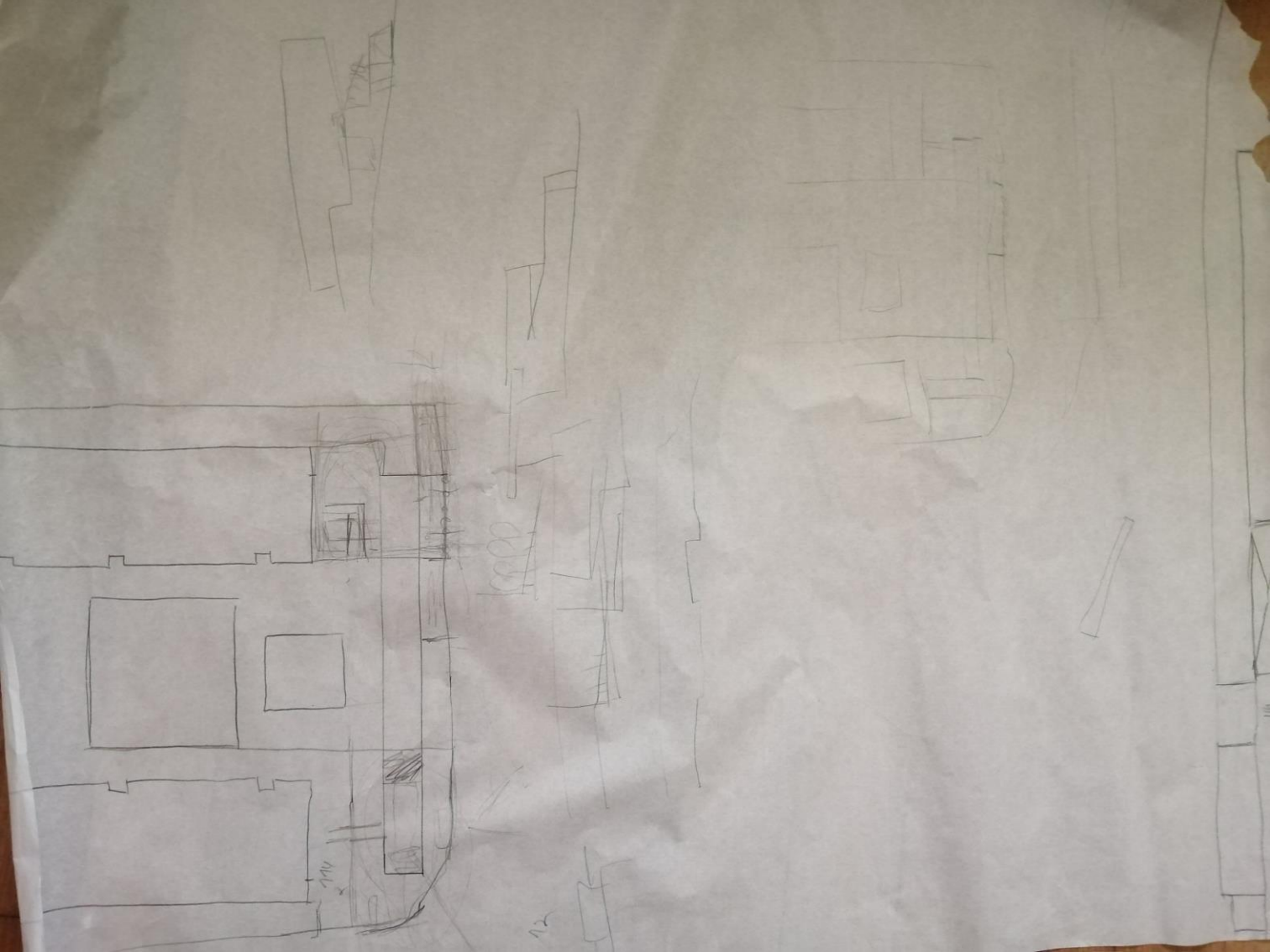
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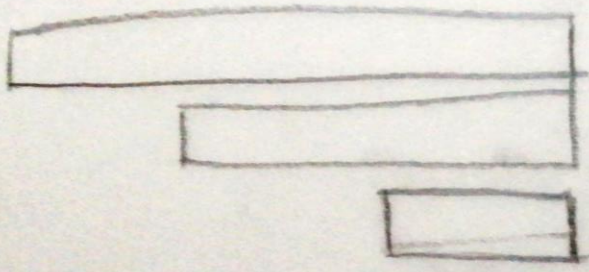
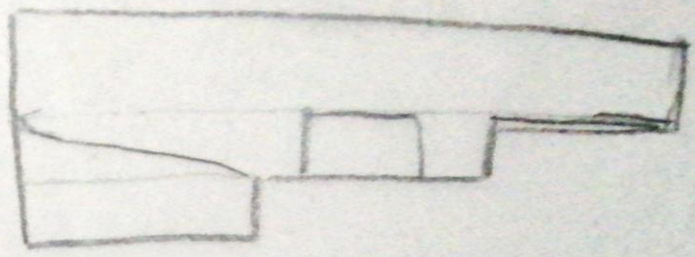
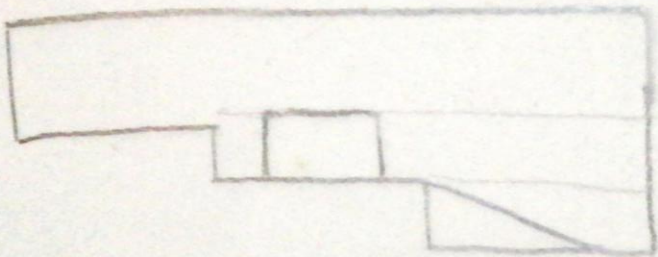
220grams - 5,5

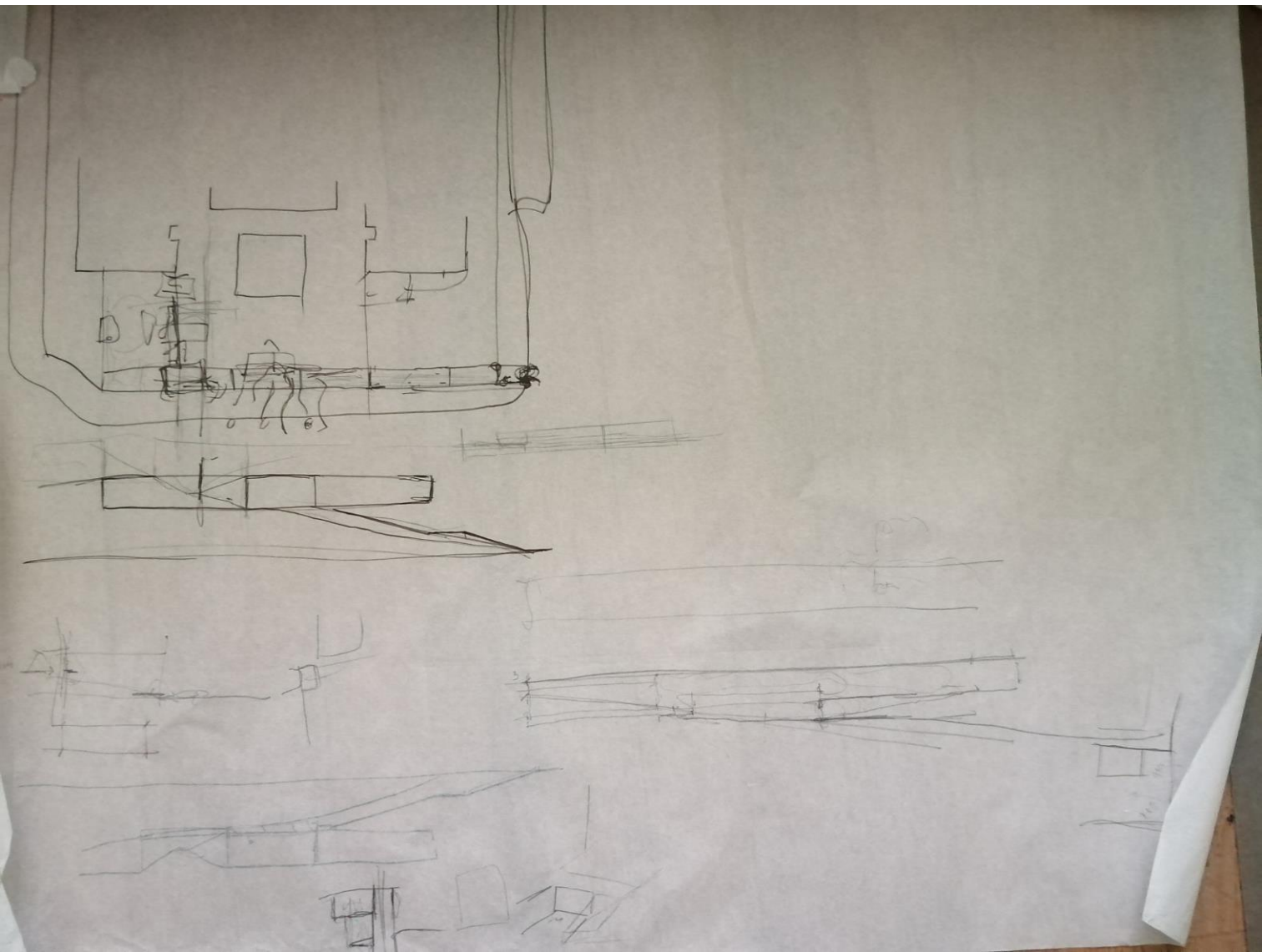
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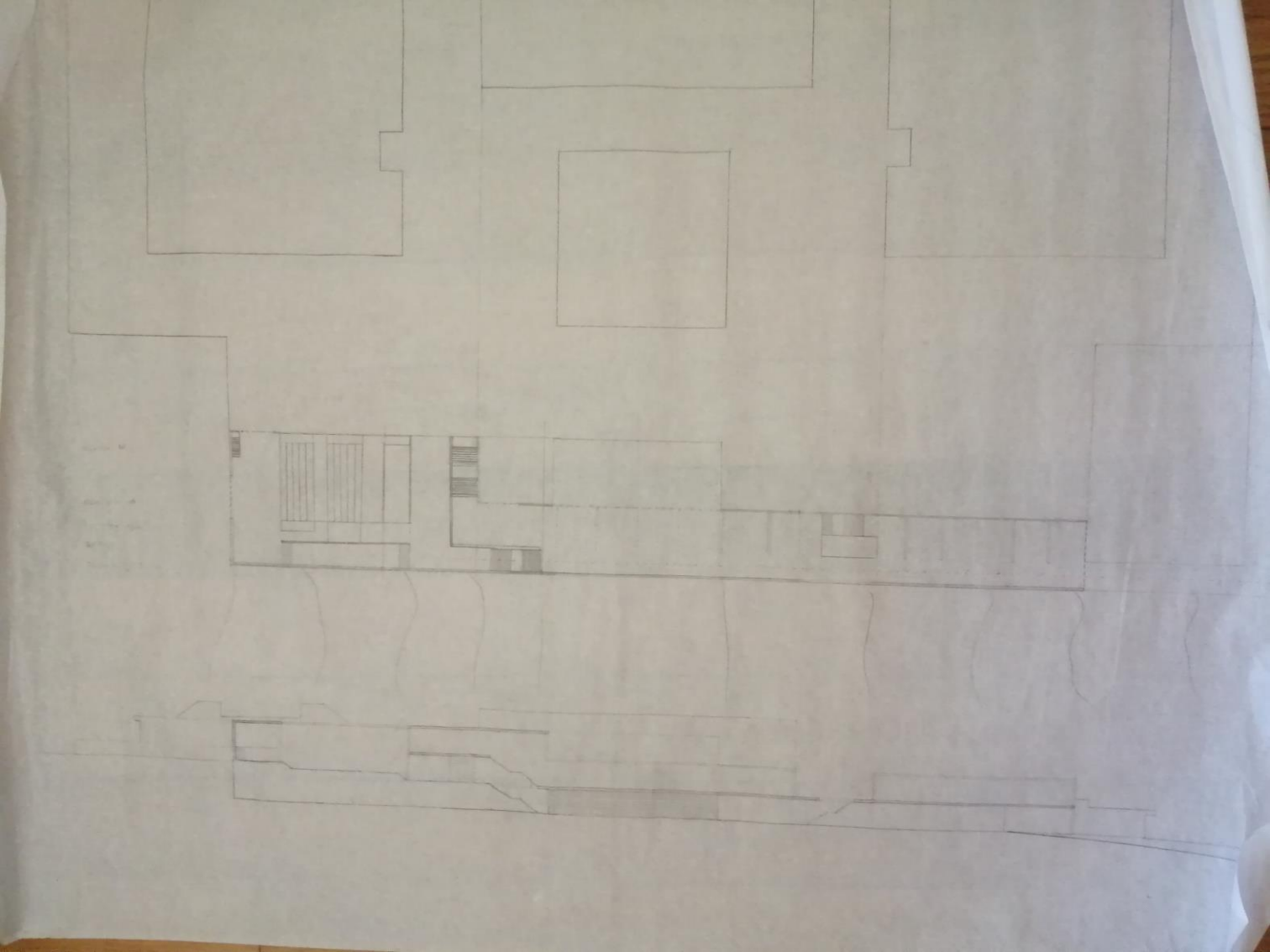


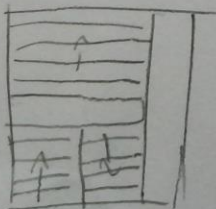
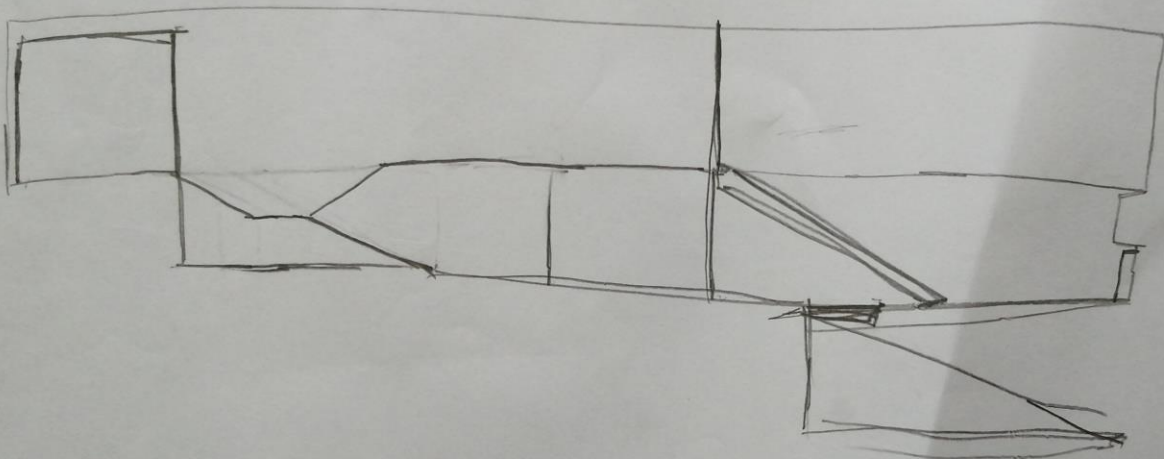








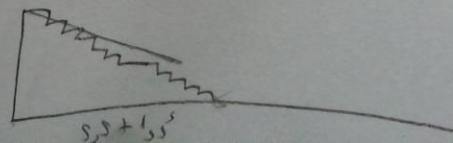


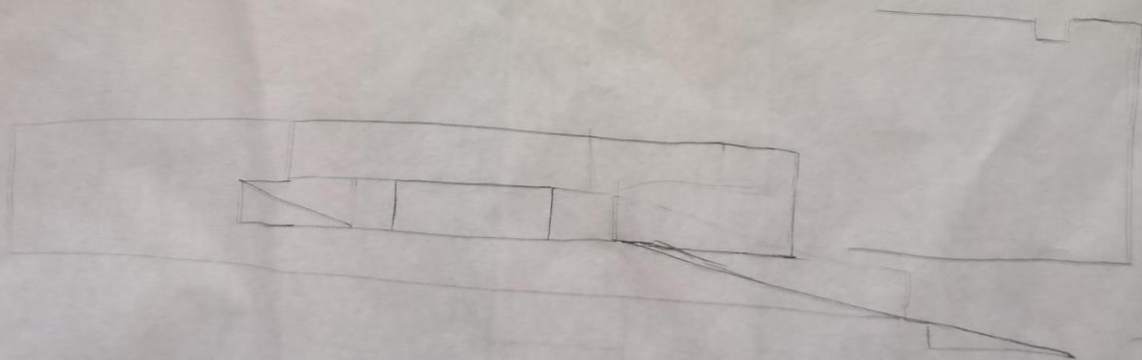
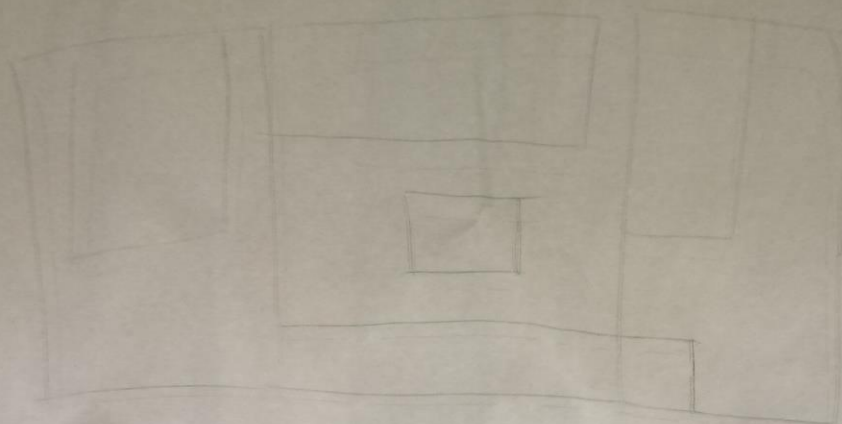


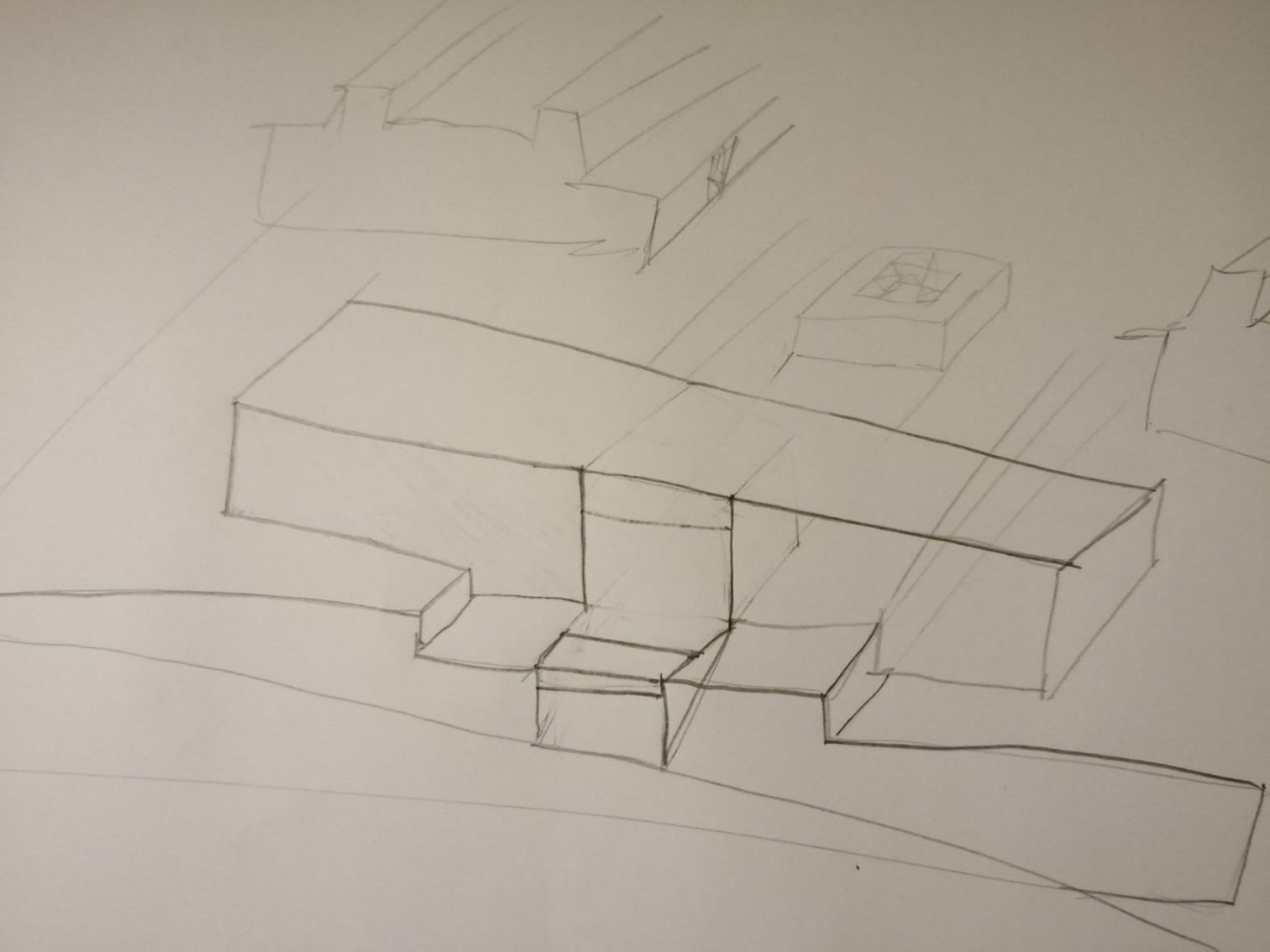
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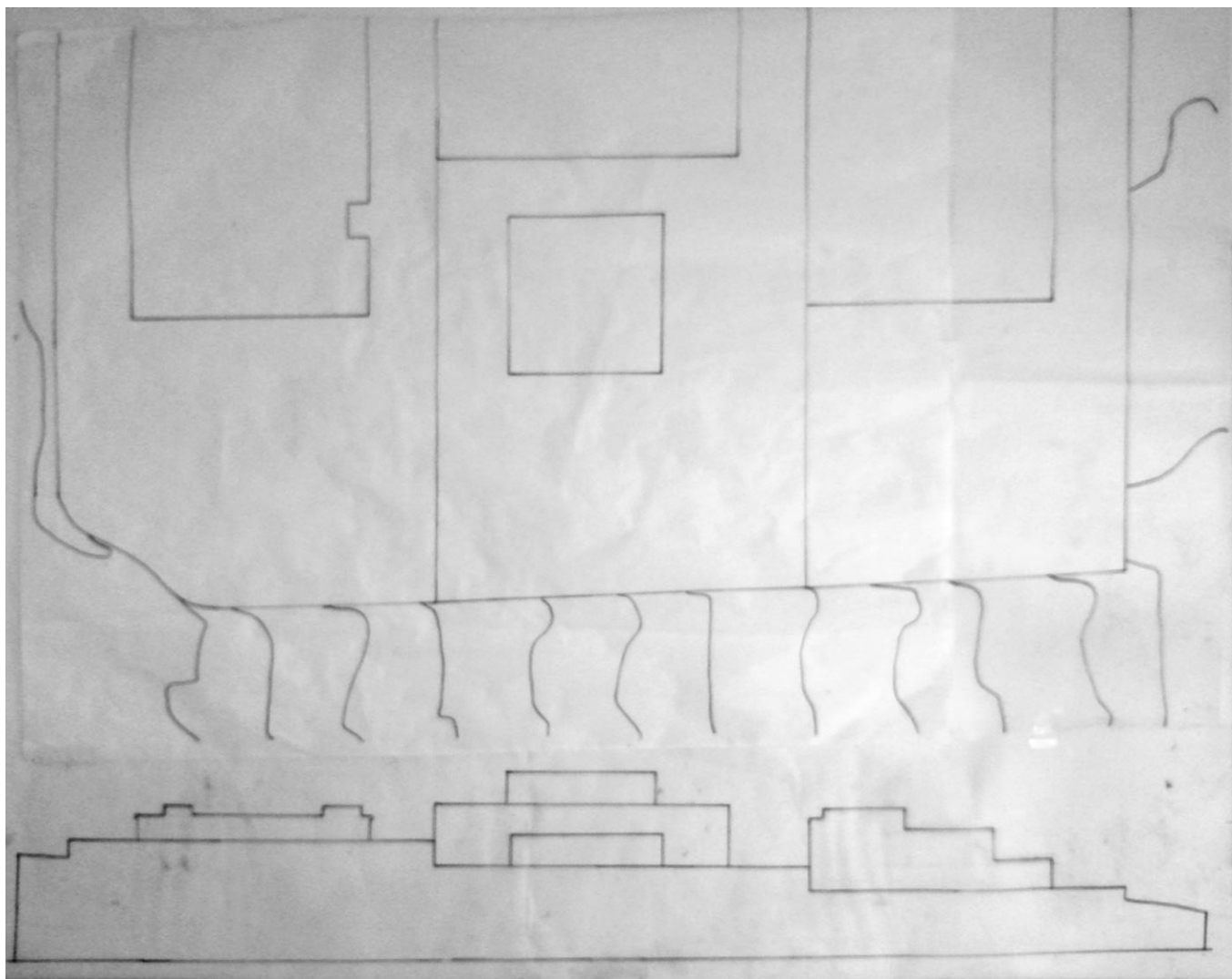
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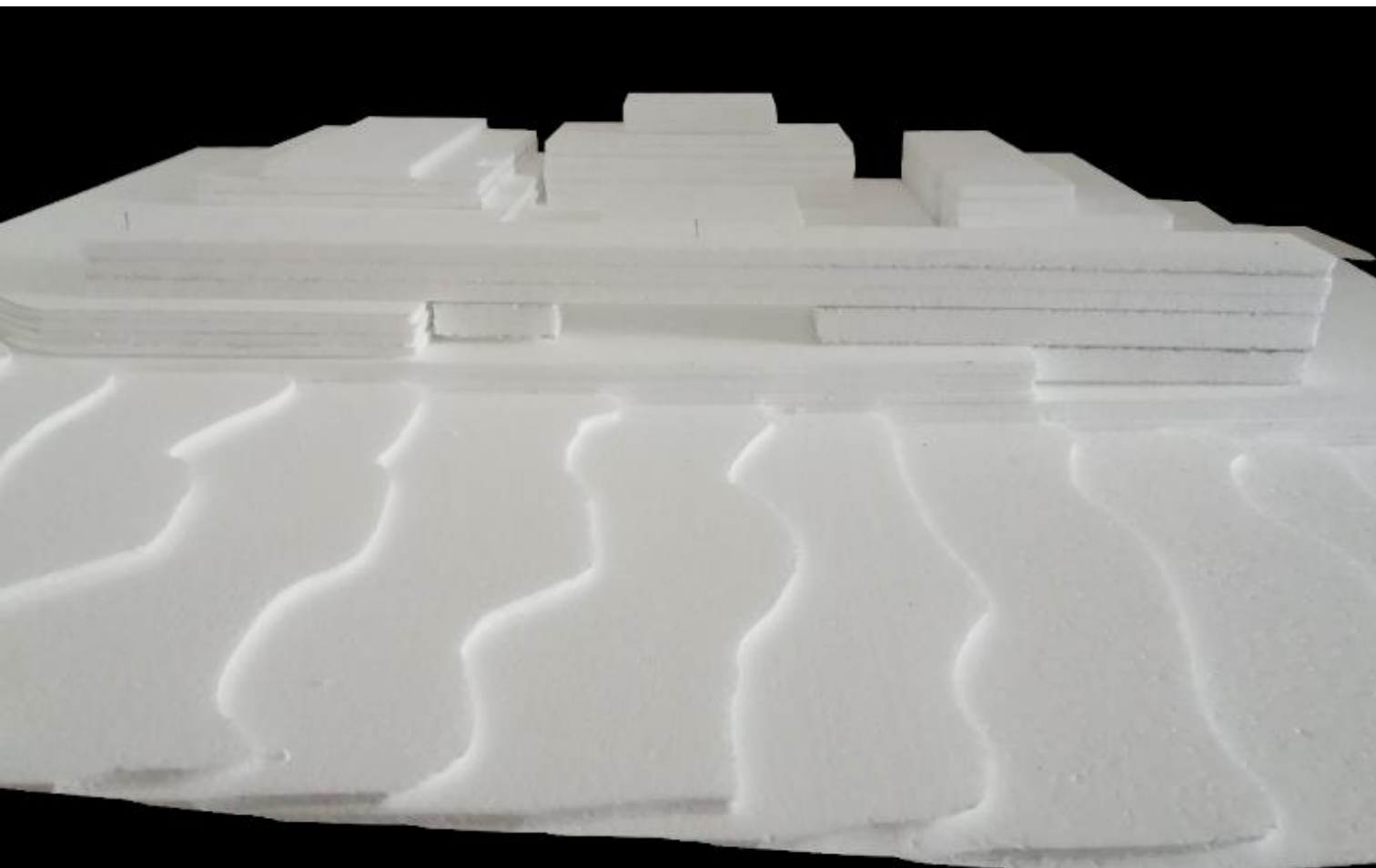
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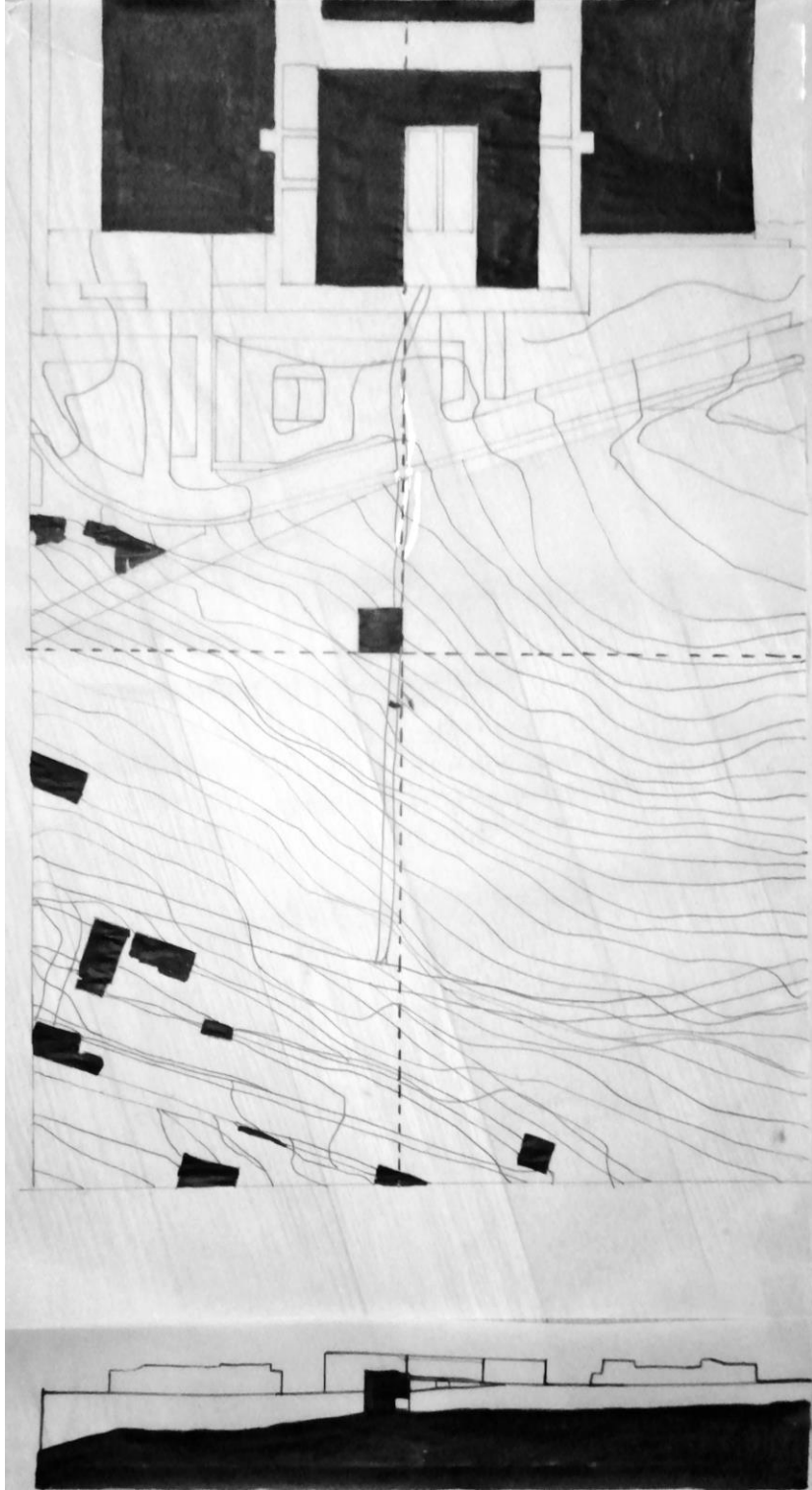


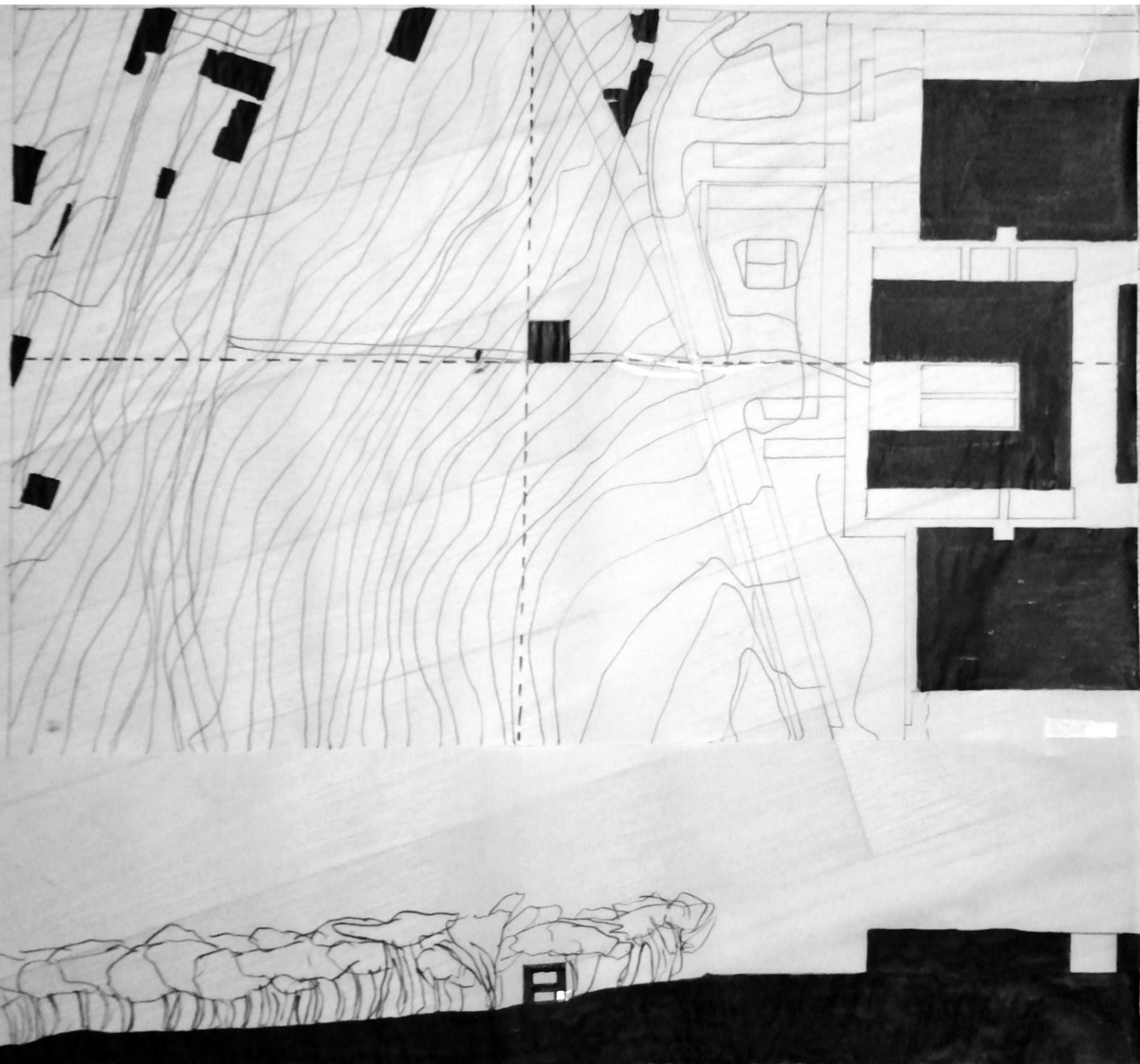












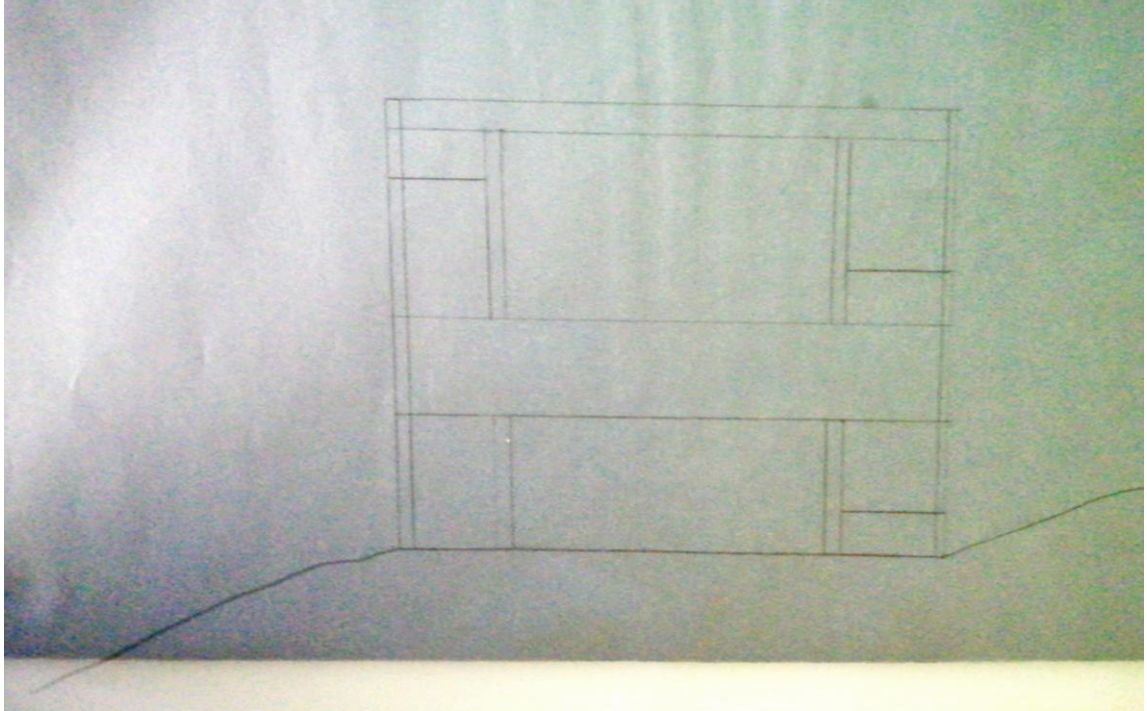












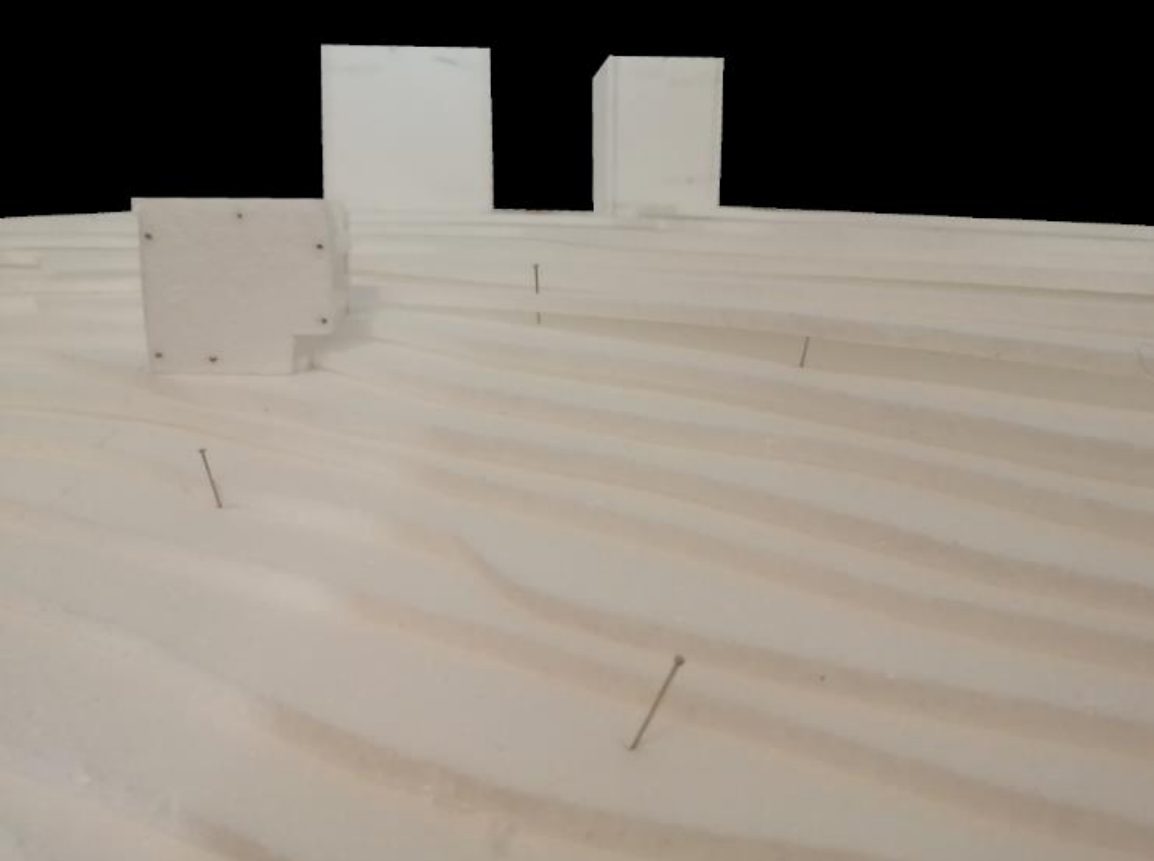


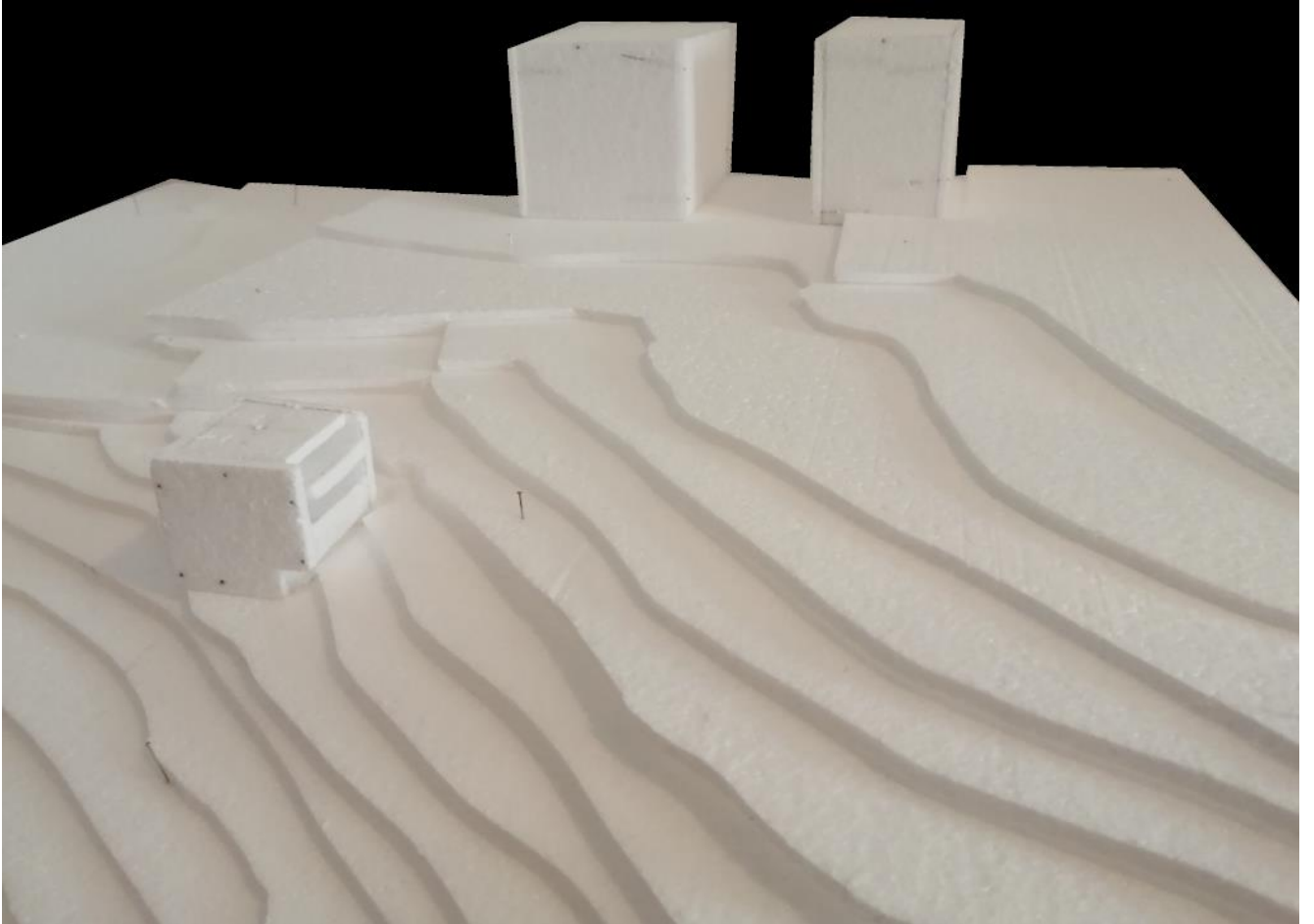


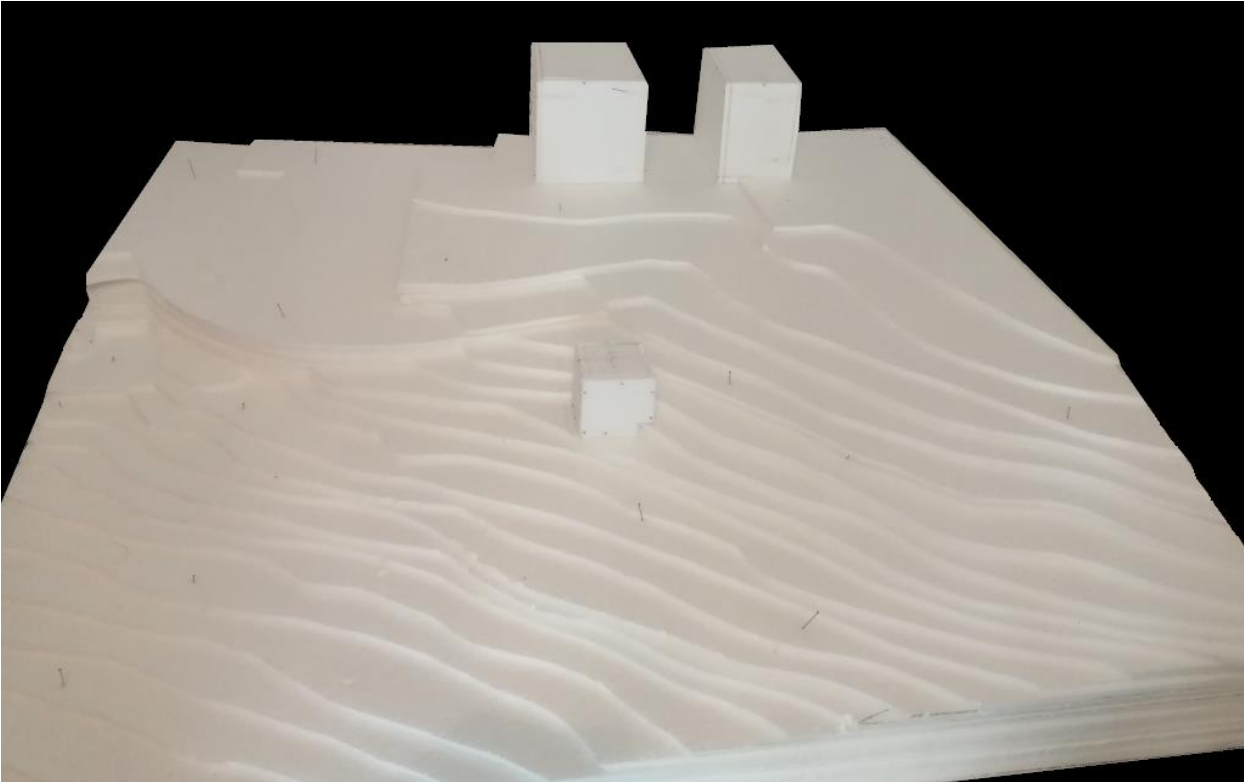








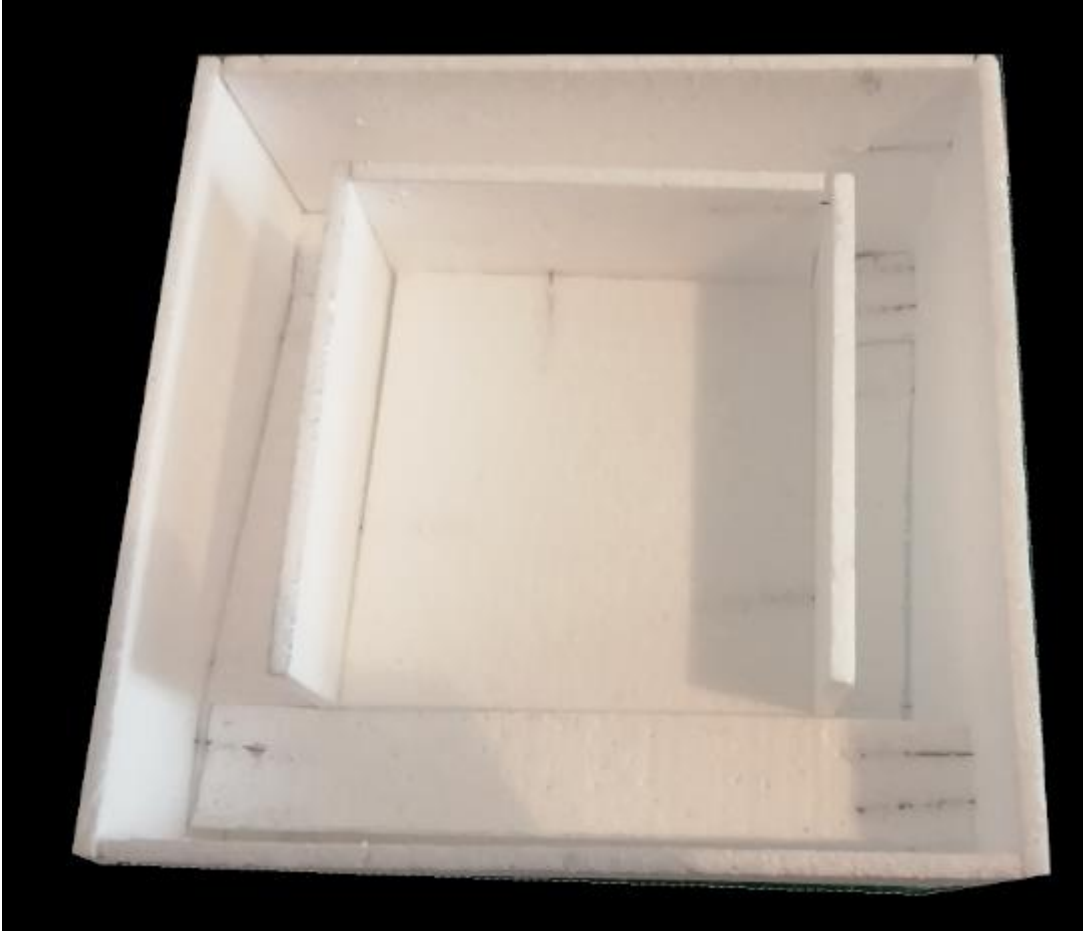


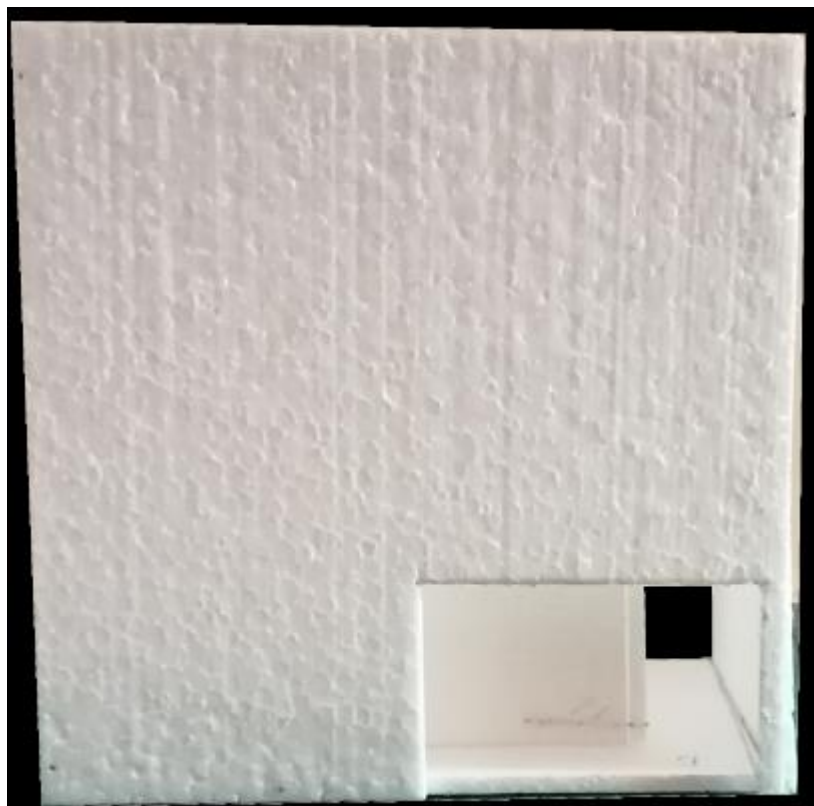




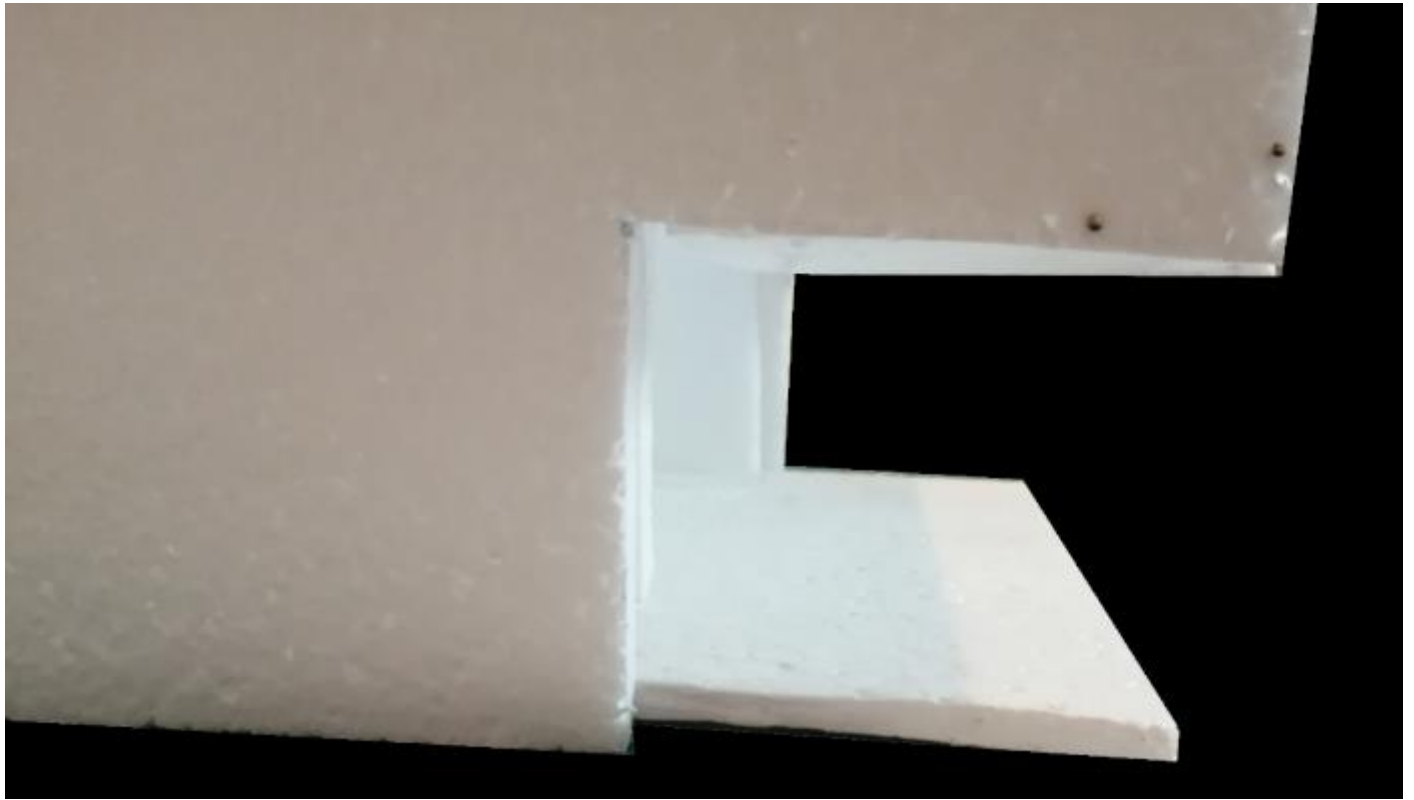








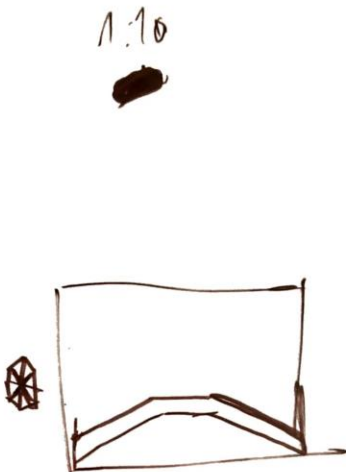
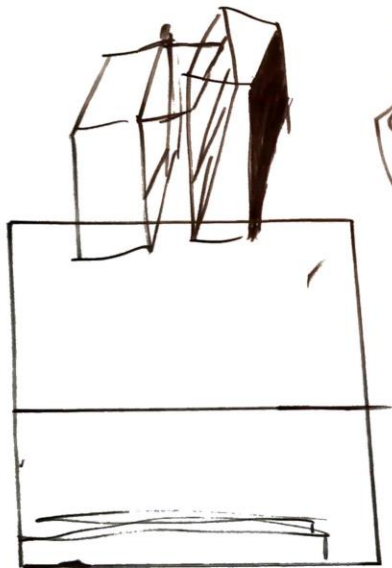








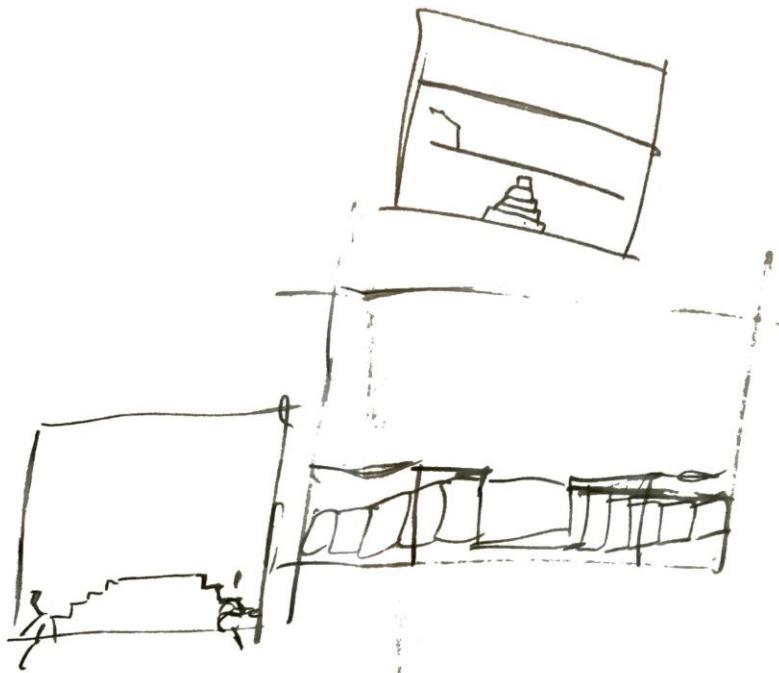
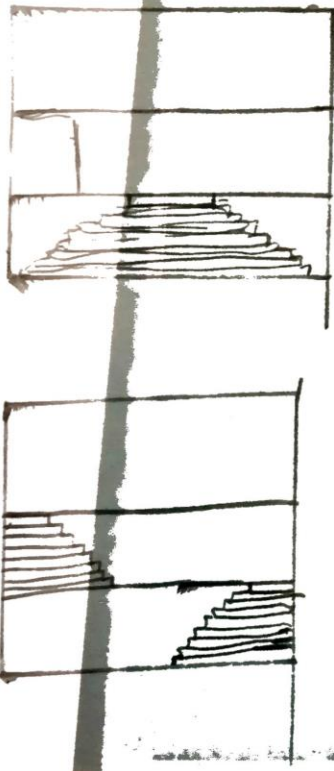




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1971

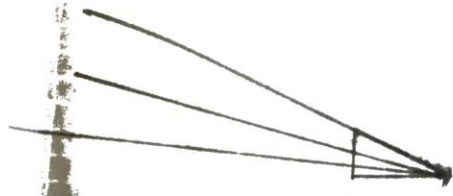


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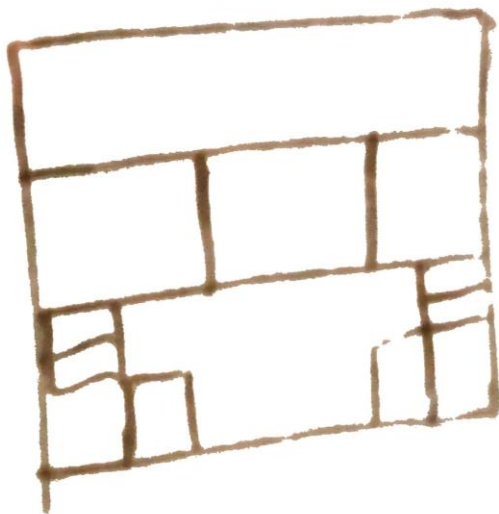
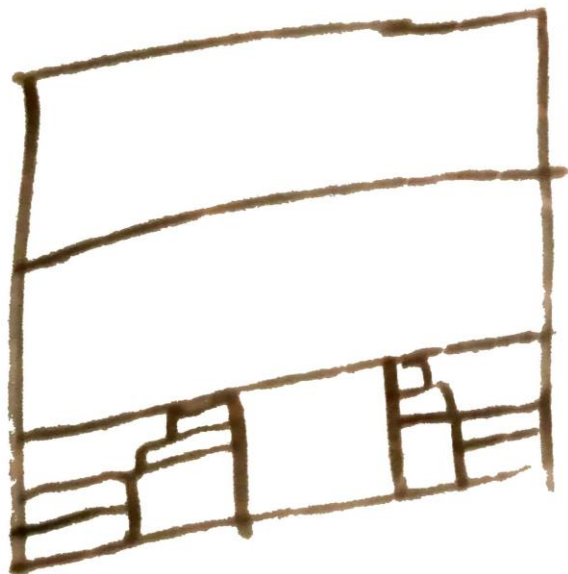


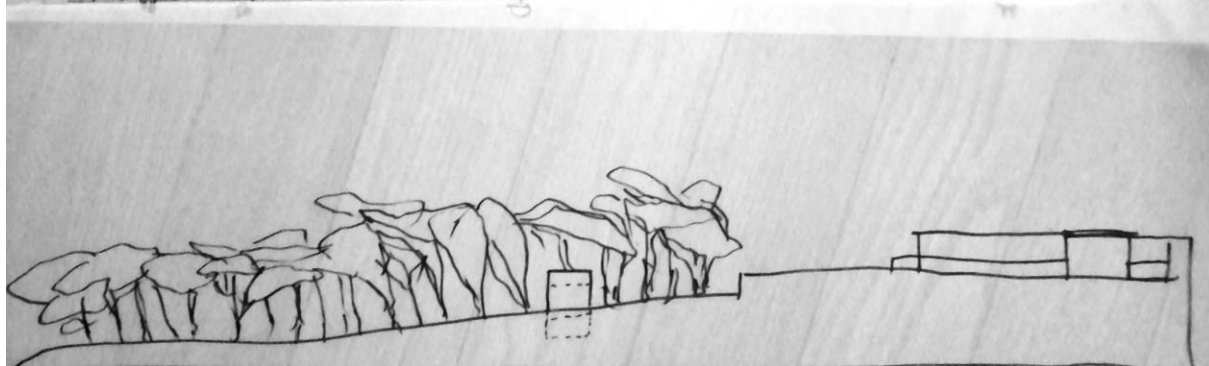
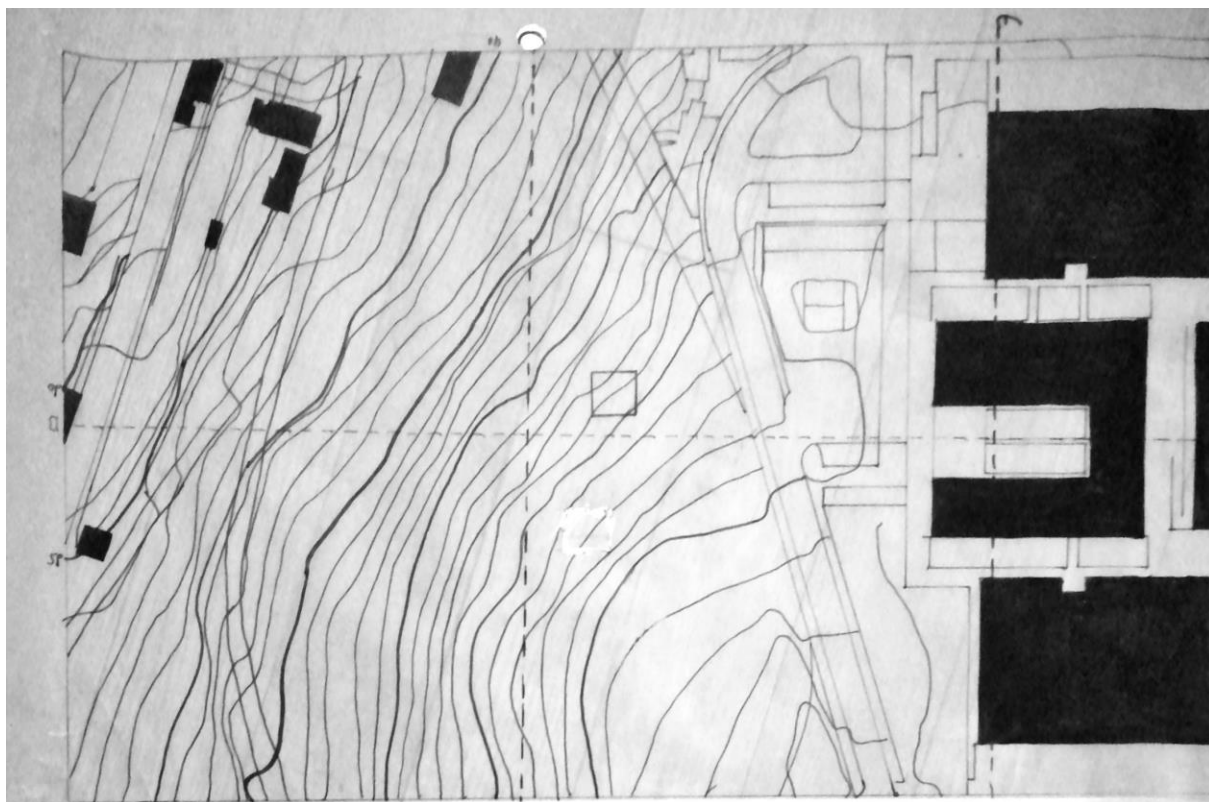
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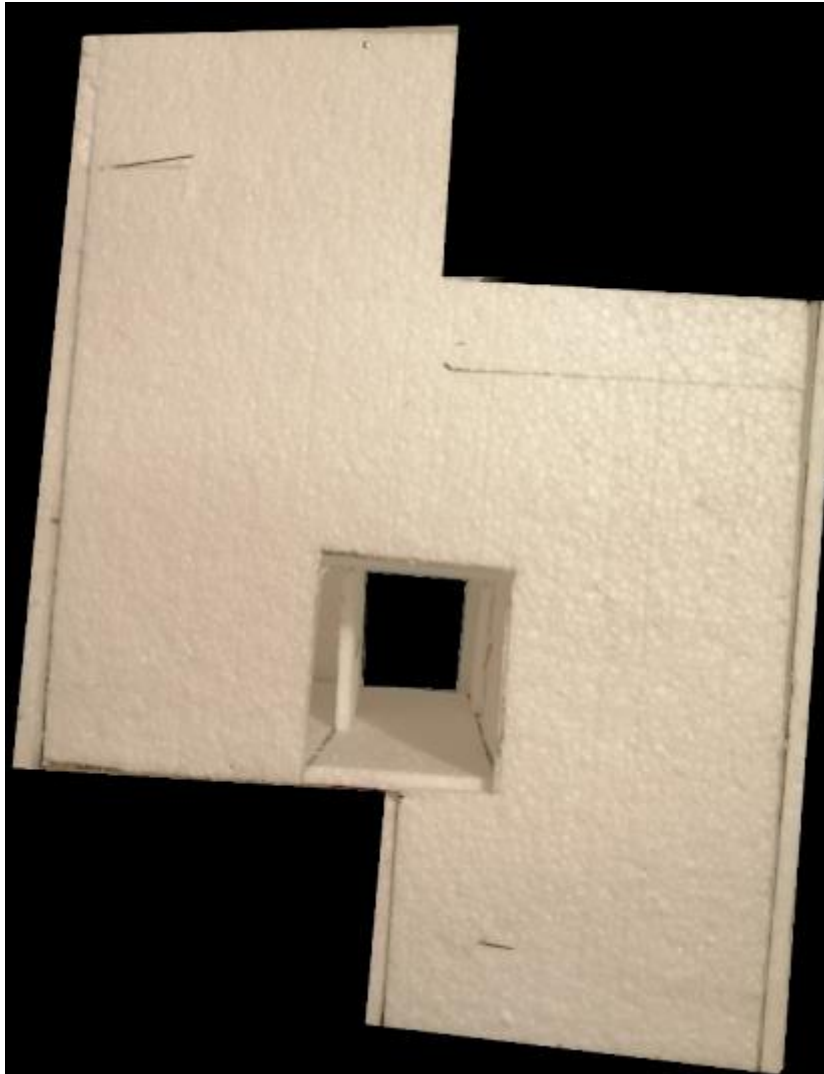
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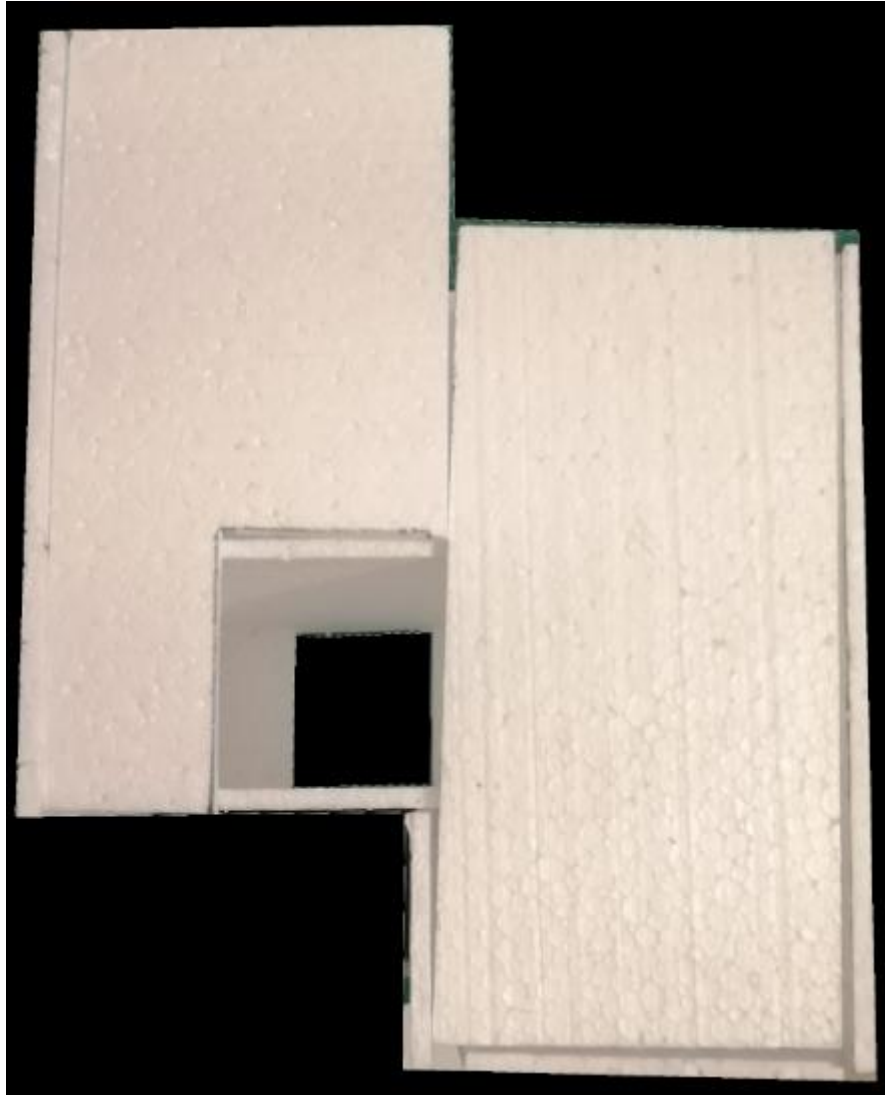


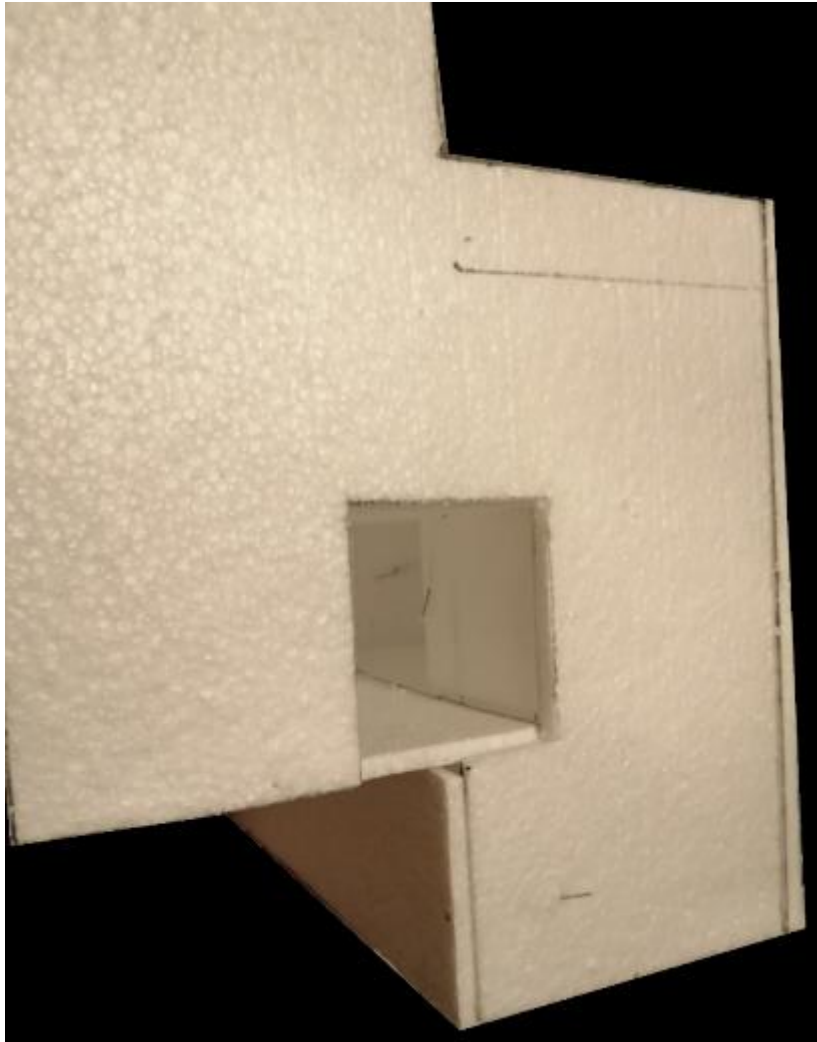


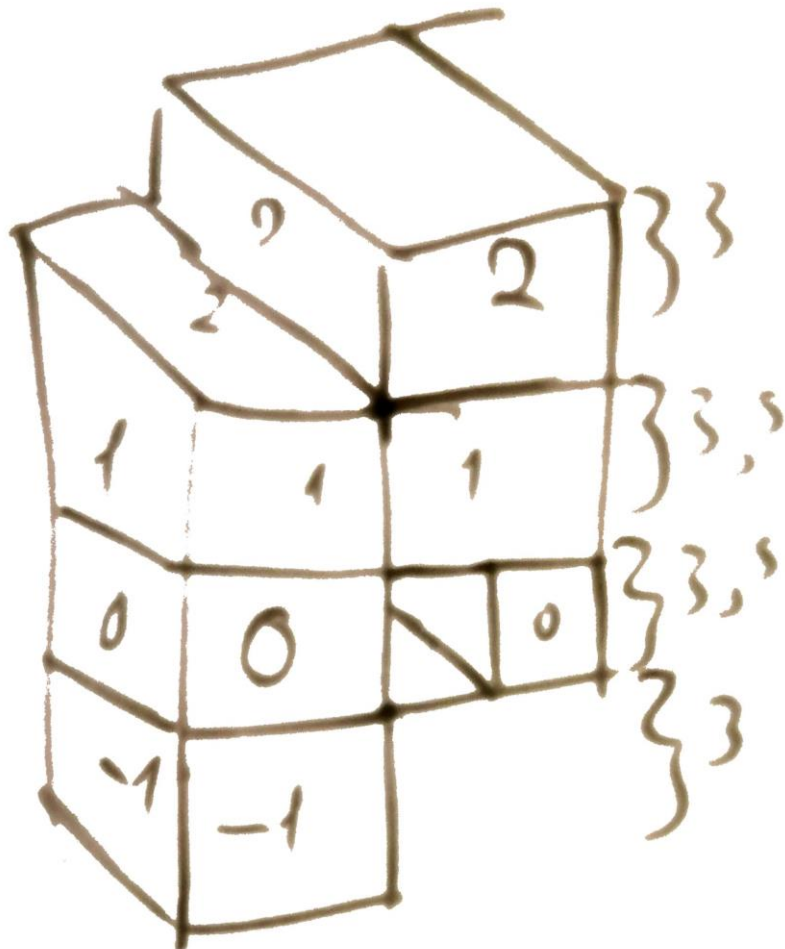


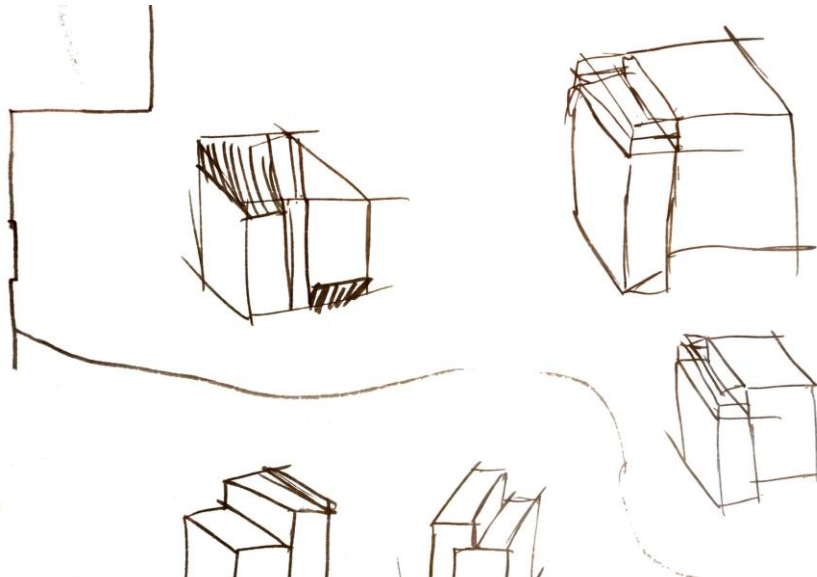




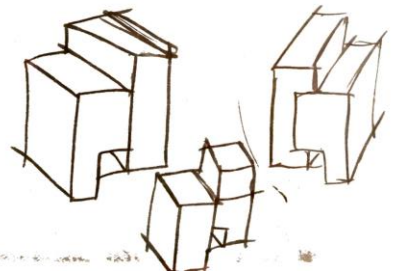




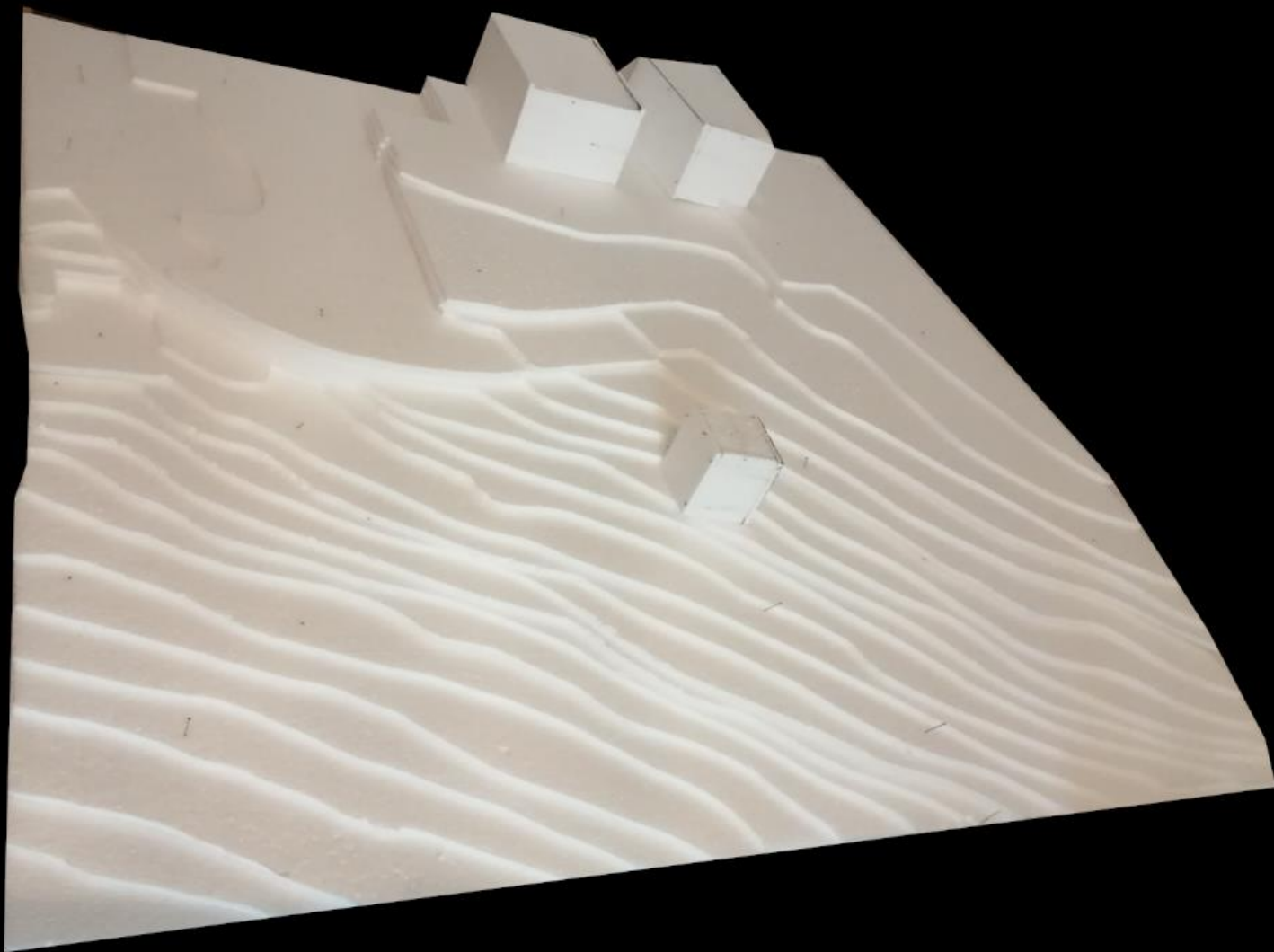


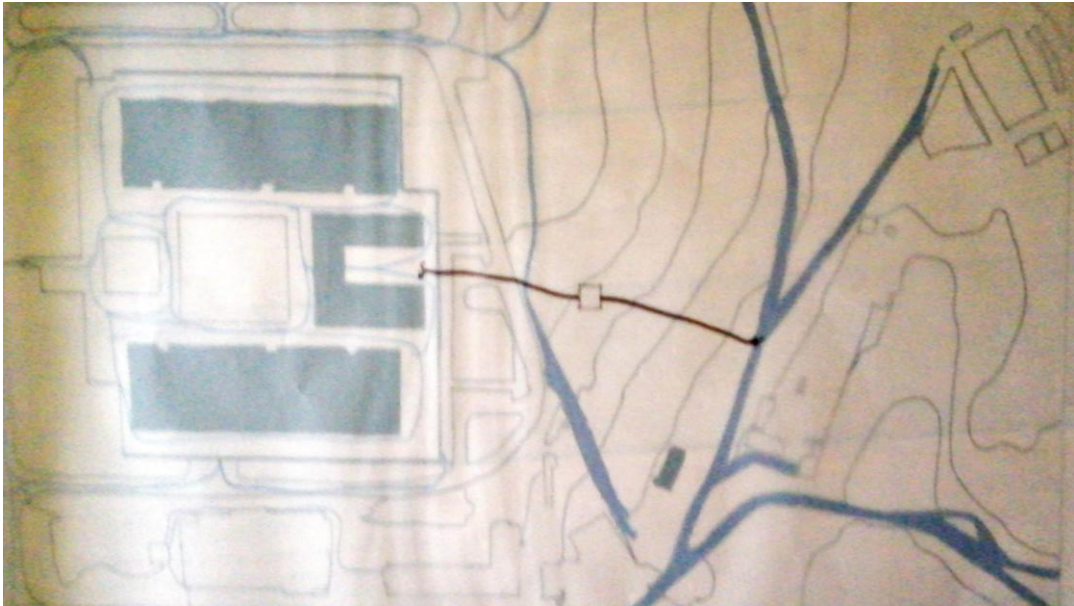


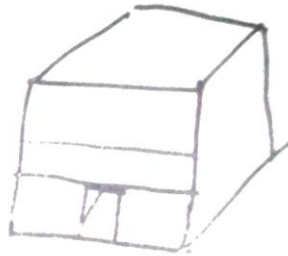
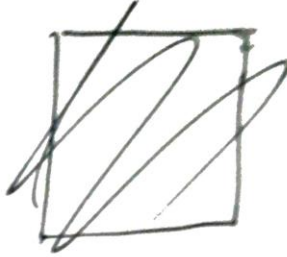
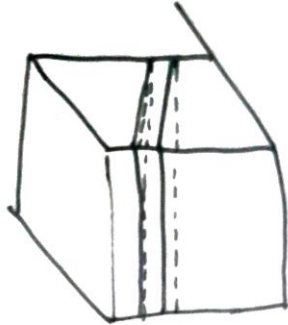
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 $10 - 2.5 = 7.5$
2.5 3
2.5 3.5
4 3.5

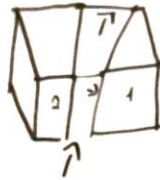




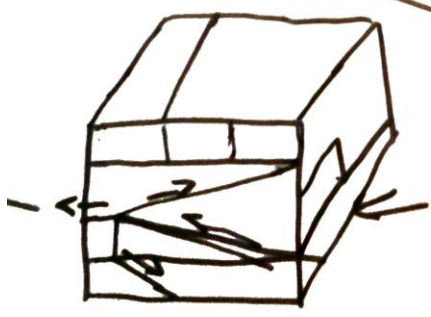
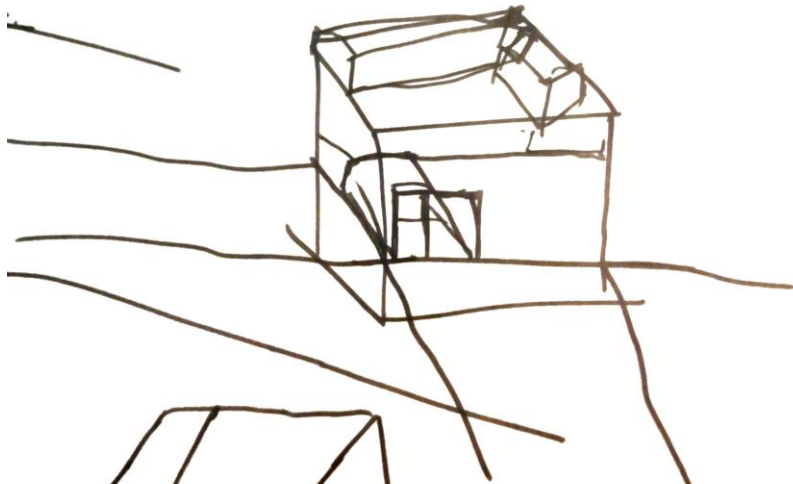


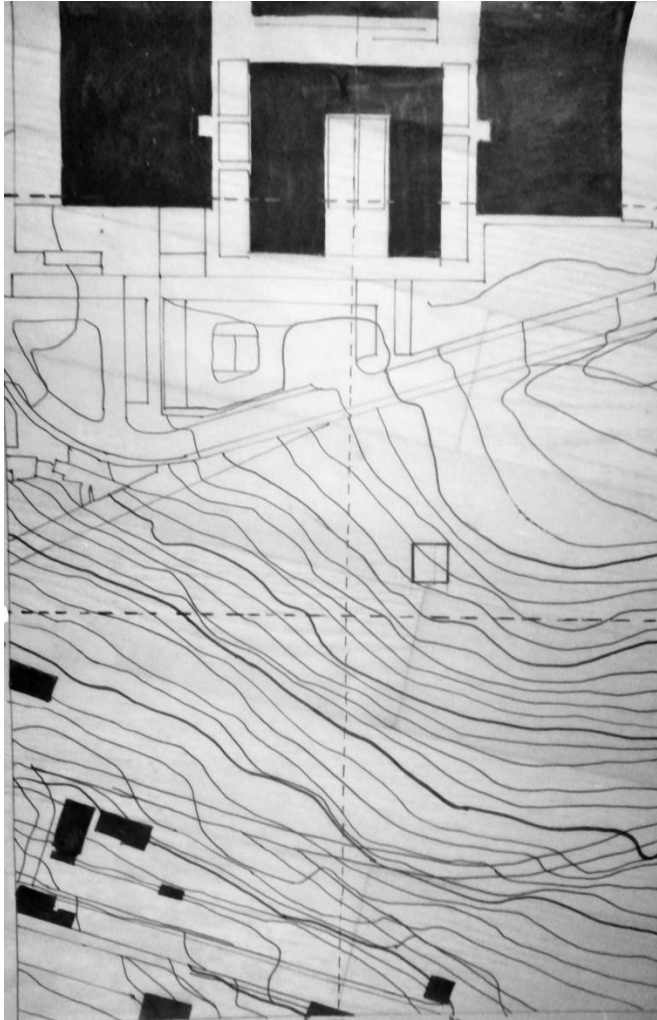


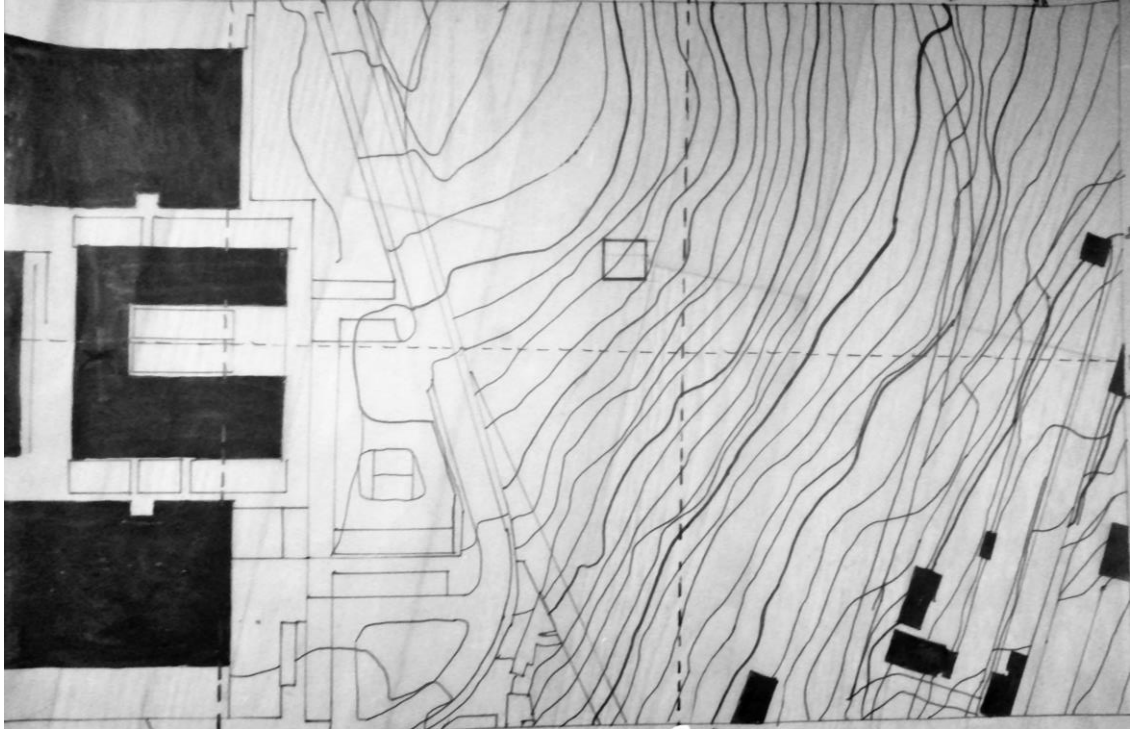














Ligação



MAAVC / Camilo Rebelo + Tiago Pimentel

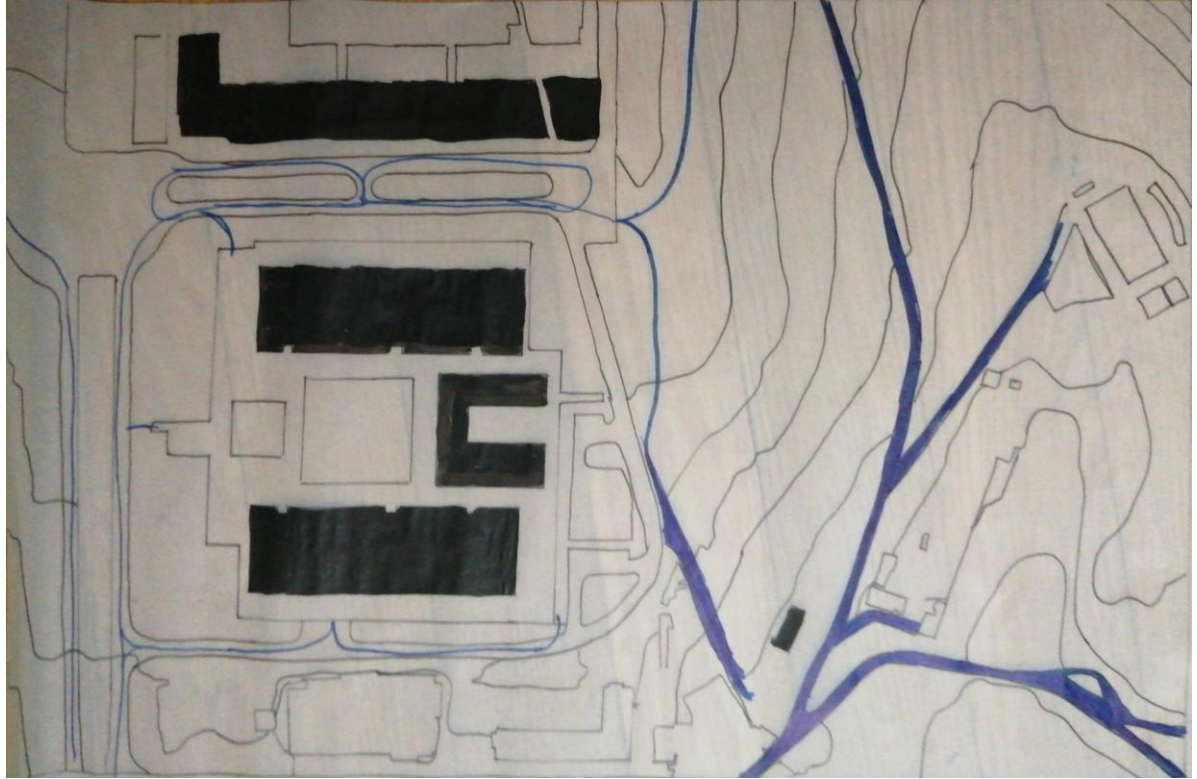


Casa Farnsworth / Mies van der Rohe



Casa em Leiria / Aires Mateus

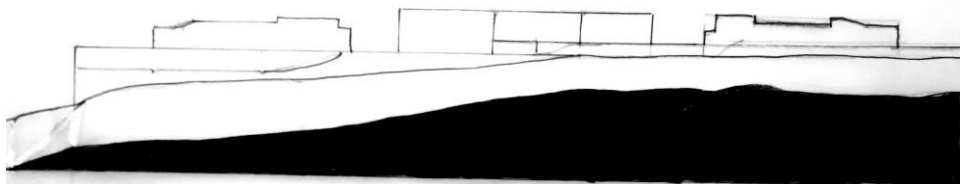




Corte AB

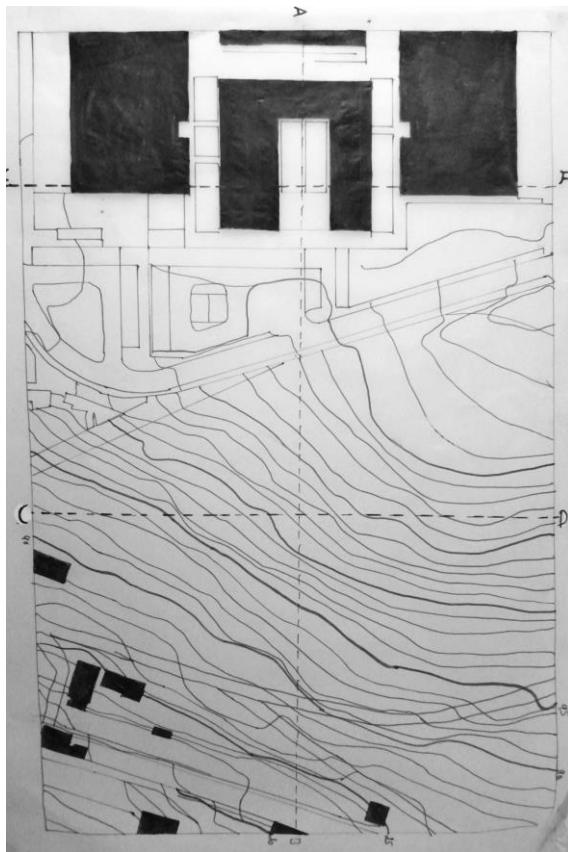


Corte CD

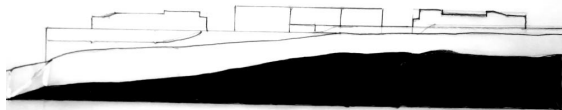


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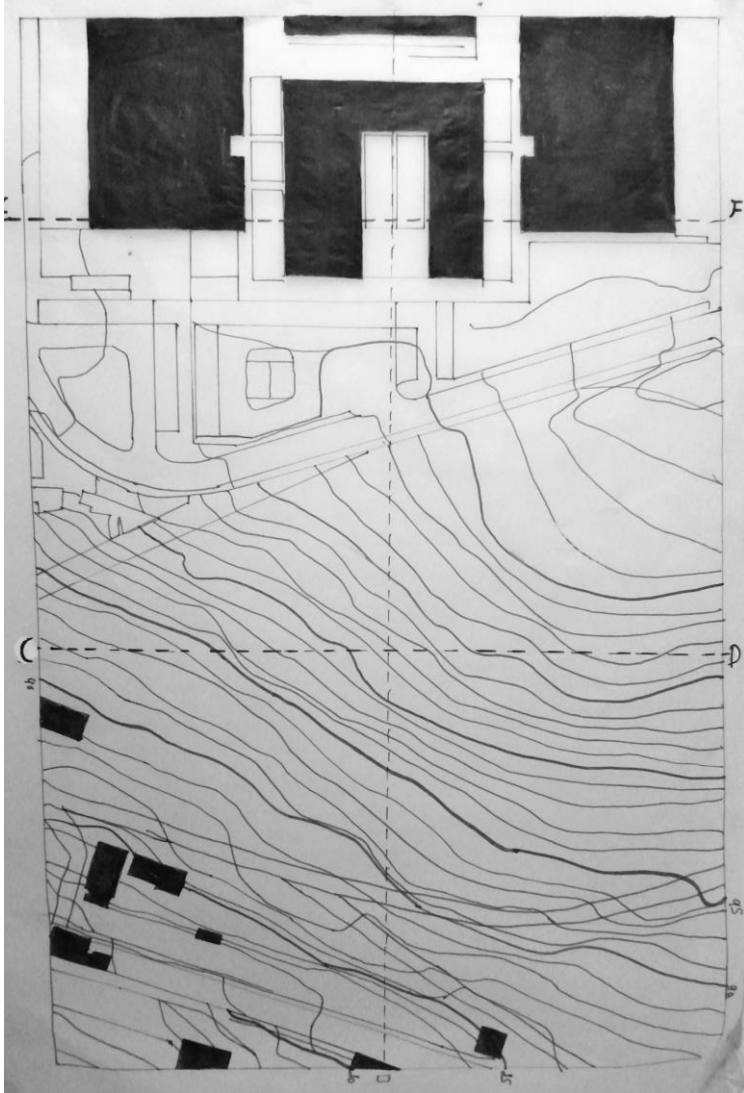


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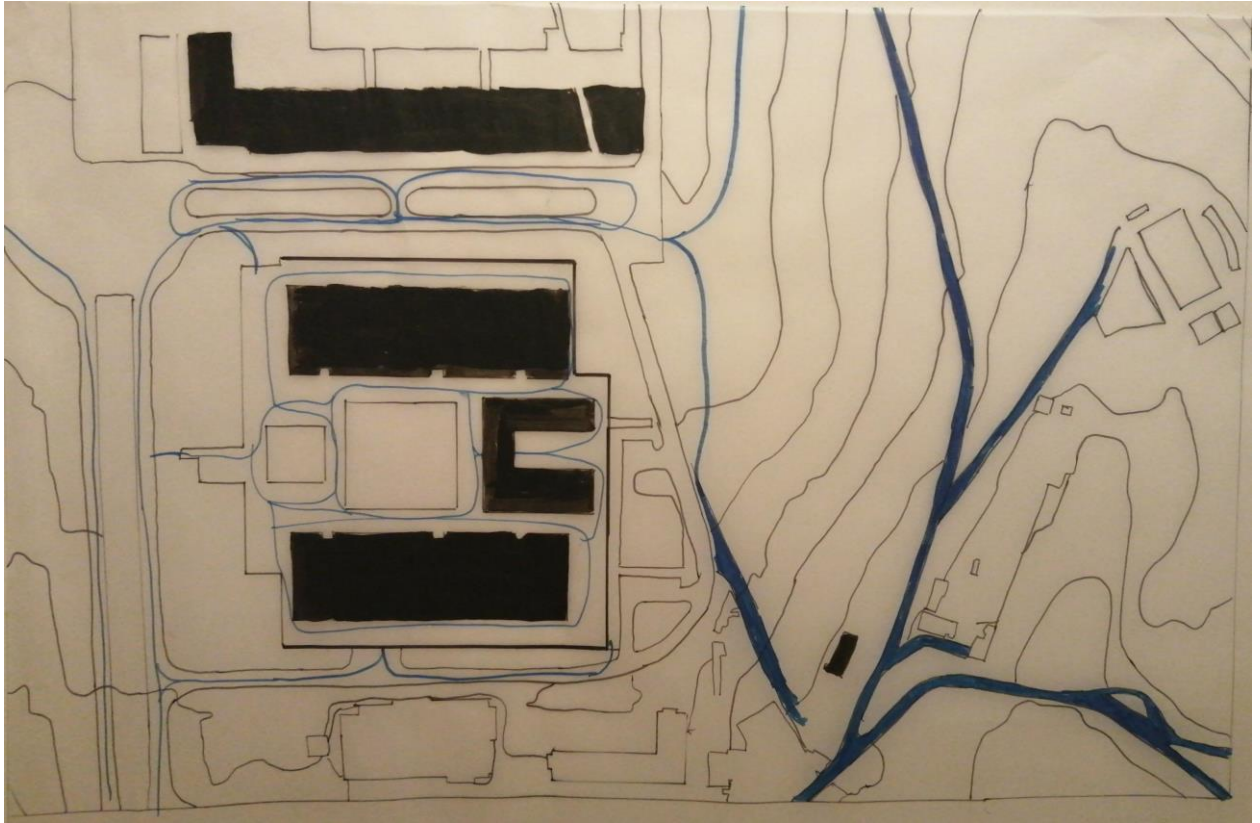
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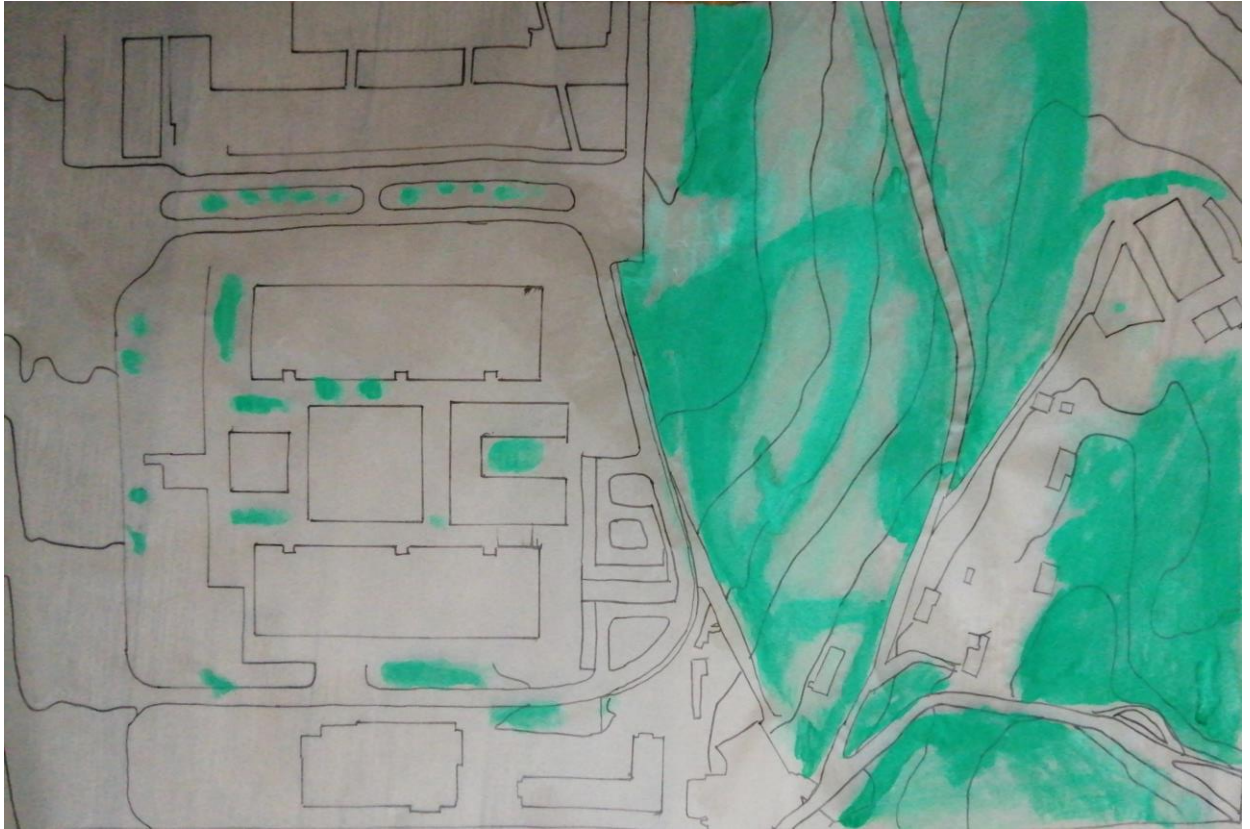


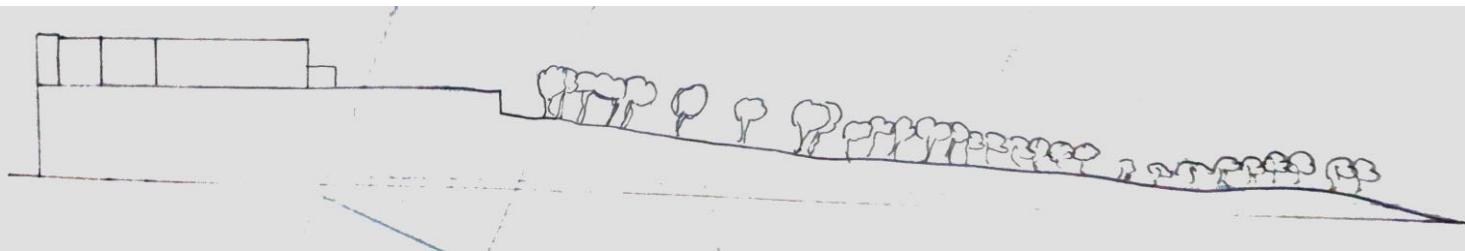
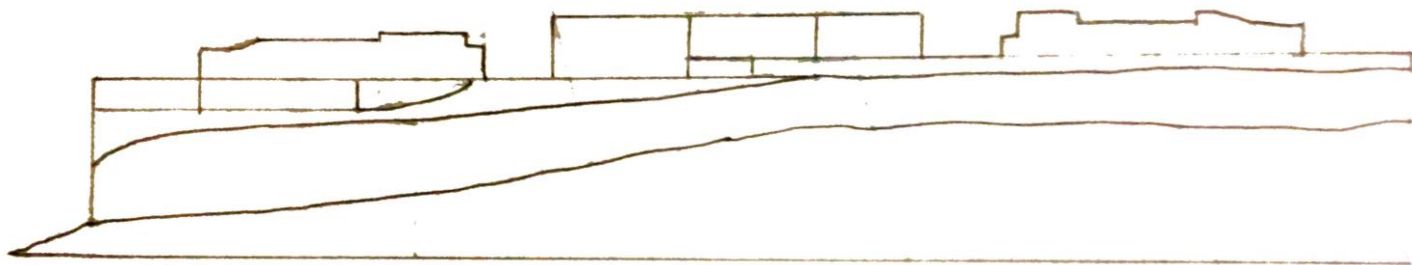
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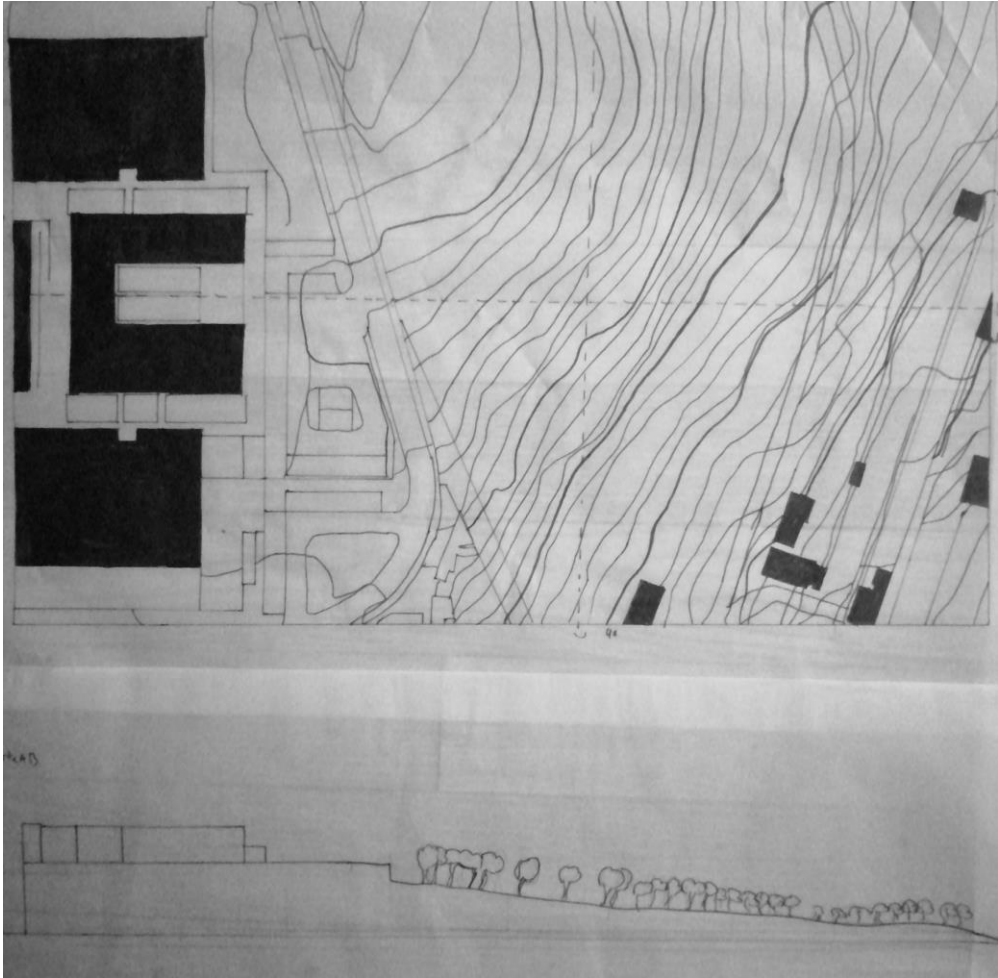




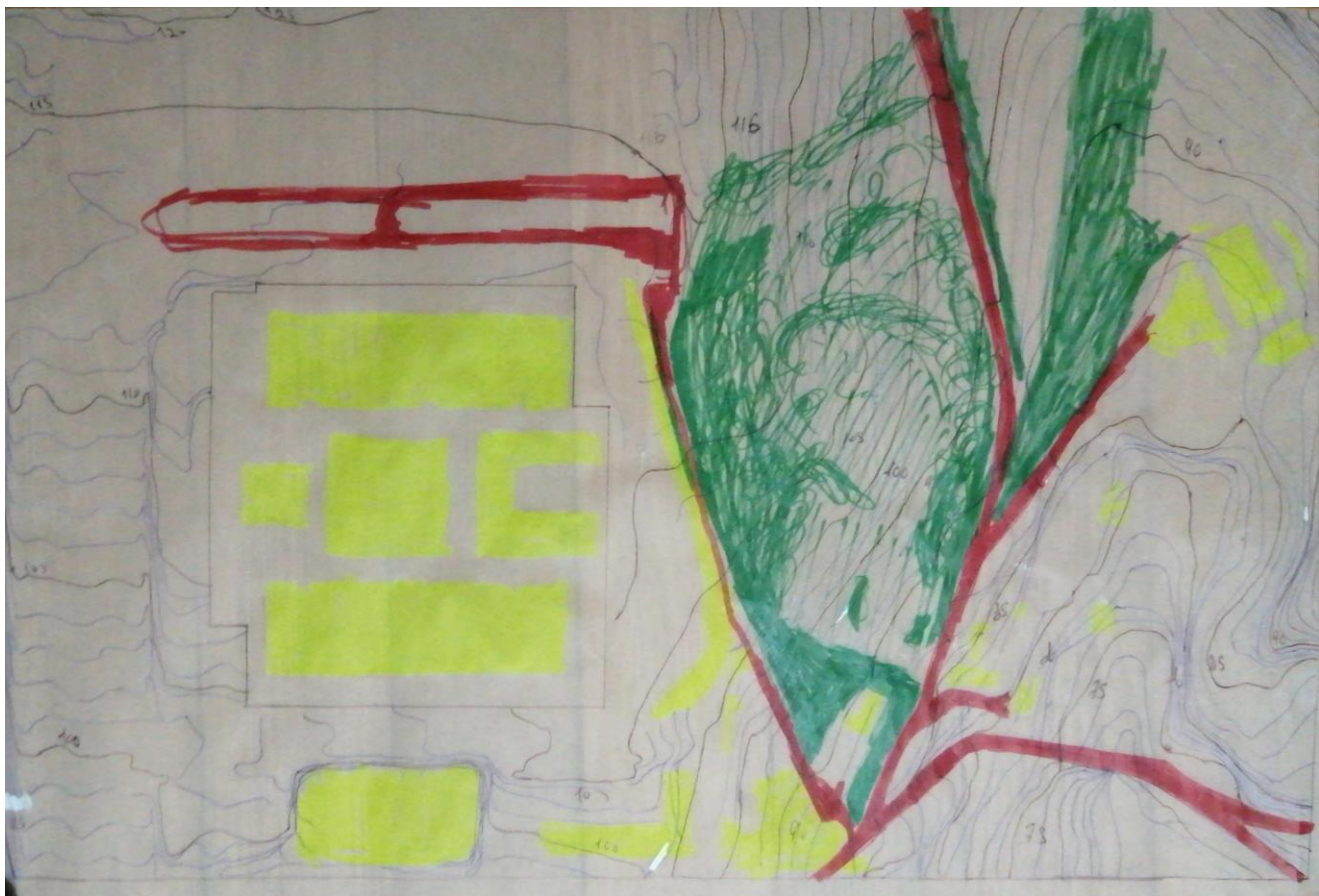












Leituras comentadas

Nesta conversa entre Corbusier e os estudantes, Corbusier discute os vários aspectos a ter em atenção quando se faz arquitetura, dos quais nomeu consciência, técnica e produto de estudo.

O arquiteto ensina-nos que enquanto arquitetos temos de compreender aquilo que projetamos, a noção do lugar, que é a base da composição arquitetónica, e por fora a obra

arquitetónica adiciona ao lugar, mas por dentro integra-o.

Para concluir, com este excerto aprendemos a direcionar o olhar para um projeto arquitetónico para onde realmente interessa, não limitando o olhar a um simples objeto, mas

sim a um corpo vivo que faz parte do dia a dia de várias pessoas.

A arquitetura, ao contrário das artes plásticas, tem uma finalidade com uso, é algo que nos abriga, protege, algo que usamos todos os dias. Hollis usa o exemplo do Parthenon, o monumento que transporta a história de várias culturas, a variabilidade de funções que o próprio edifício é capaz de conter, as experiências passadas, a edificação destas, é isso que faz o edifício. Para acabar, o processo de construção e desconstrução, considerando que a reconstrução demora mais tempo a acontecer que a destruição, por fim só restarão fragmentos do que uma vez teria sido o Phartenon, apenas uma memória daquilo que era, e ai sim, seria perfeito, apenas a ideia que vive na nossa mente.

A arquitetura é uma arte que vem da relação entre o homem com o espaço, seguindo o desenvolvimento da sociedade e do meio ambiente envolvente, quando for necessária uma nova organização do espaço.

Para analisar uma obra, precisamos de ver a arquitetura como um projeto que está sempre a evoluir, em constante mudança. Para analisar uma obra precisamos de a viver, de a percorrer, só depois é que podemos ter uma opinião sobre o projeto.

O texto começa com a questão do acto de habitar relacionar um habitante com a sua habitação, e como o habitante apropria-se do espaço definido pela sua habitação, usando determinadas finalidades, através do cumprir daquilo que se chama função. O espaço arquitetónico tem de ter funcionalidade, e tem de ser capaz de ter funções básicas de um espaço público como privado. O espaço arquitetónico não pode ter uma finalidade específica, tem de dar liberdade para o utilizador escolher como pode usufruir desse espaço. Este texto falou também das passagens, dando como exemplo o Arco do Triunfo, que é um monumento que depois da passagem não tem continuidade das sensações arquitetónicas. Assim sendo, este tem de ser um espaço de acolhimento, com as sensações que o ajudaram a dar significado. Para acabar, O espaço tem de ter um simbolismo, sensações, e para além disso tem de ter funcionalidade.