

Laboratório de Arquitectura II

2º semestre

Carlos David Perdomo Martins

ÍNDICE

Sítio

Fotografias da maquete 1:1000

Desenho de análise do lugar

Fotografias da maquete proposta 1:1000

2ª Fase

Lado Poente

Proposta

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

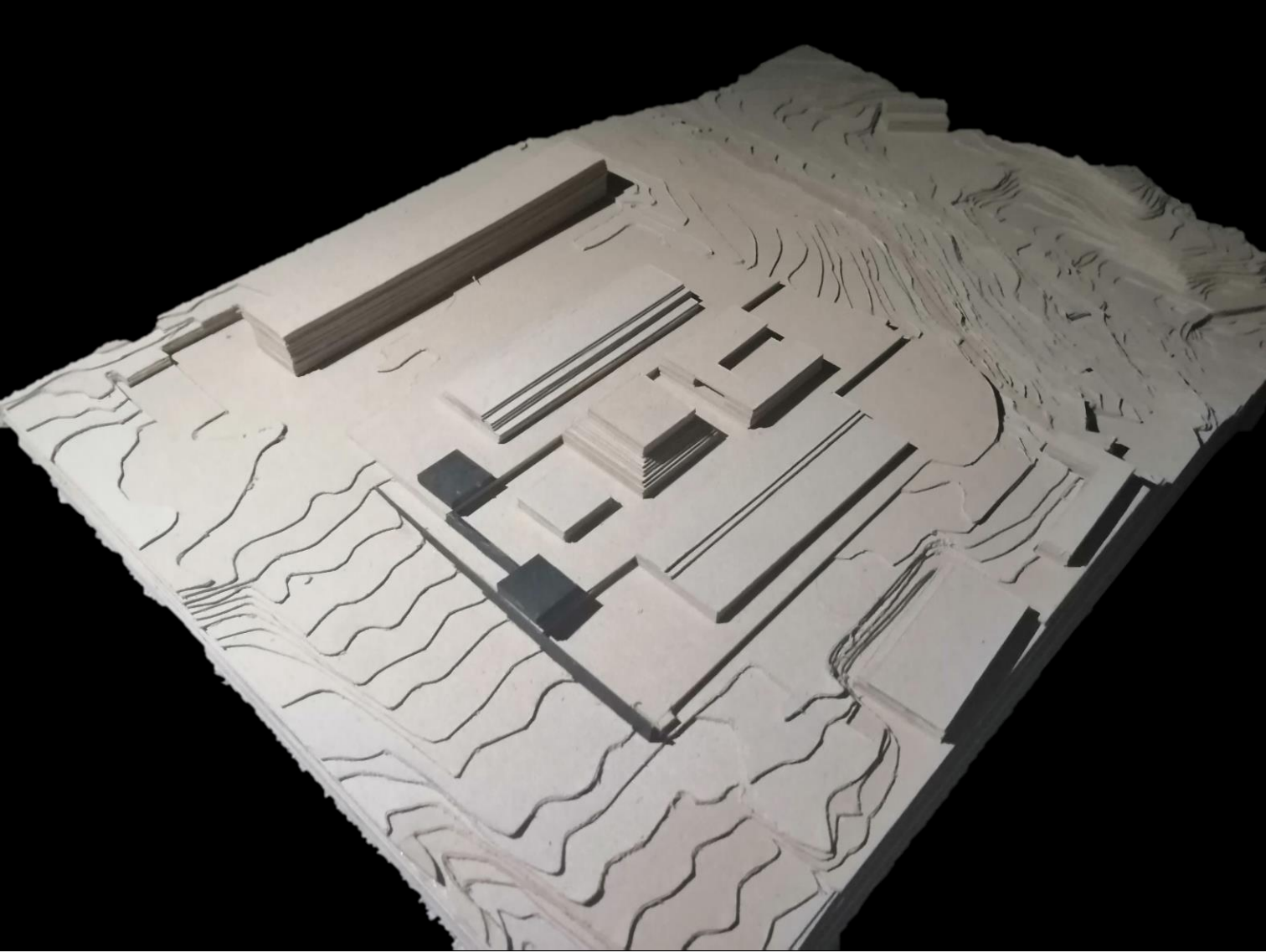
Desenho(s) complementar(es) / visão serial

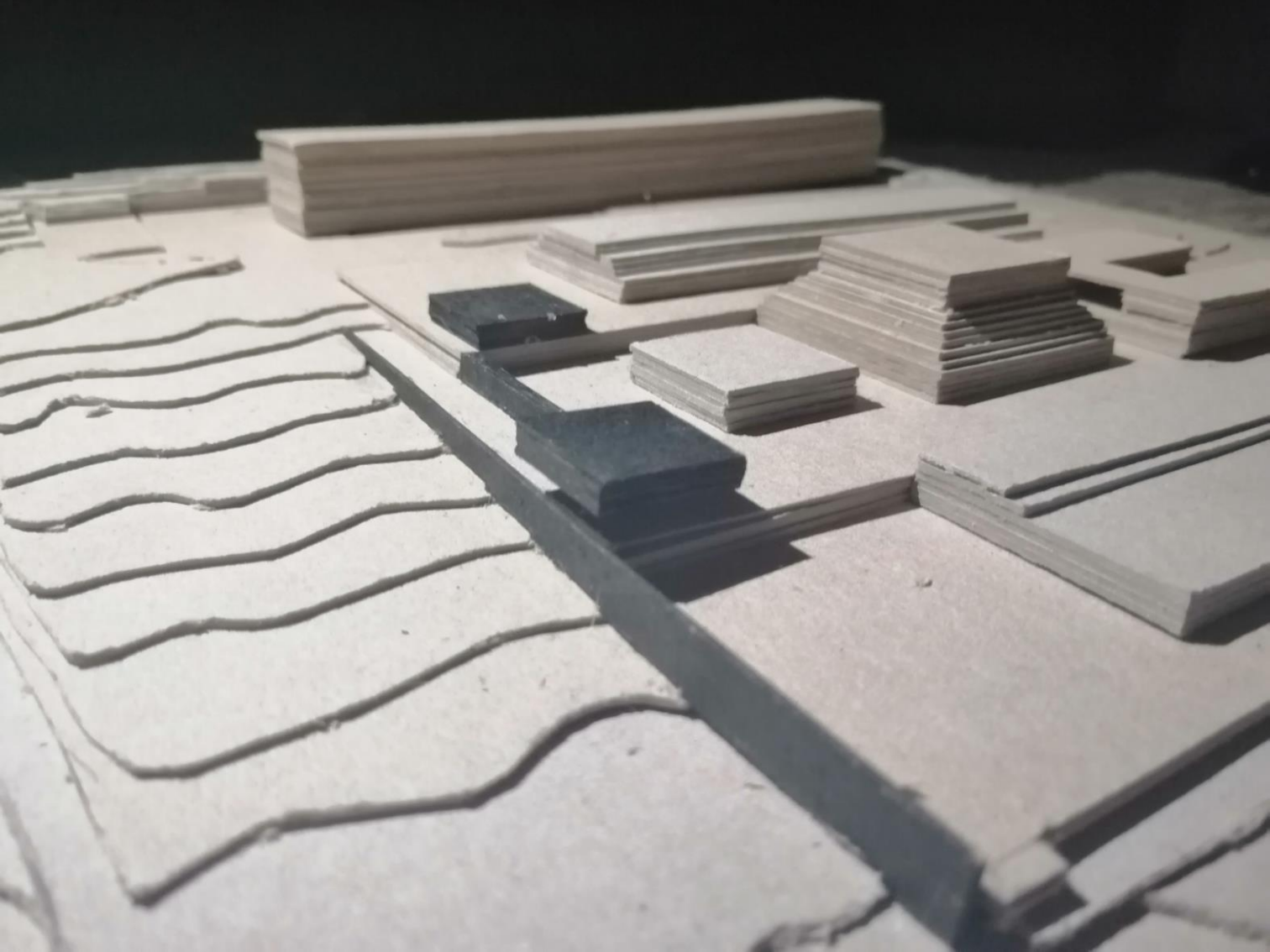
Processo

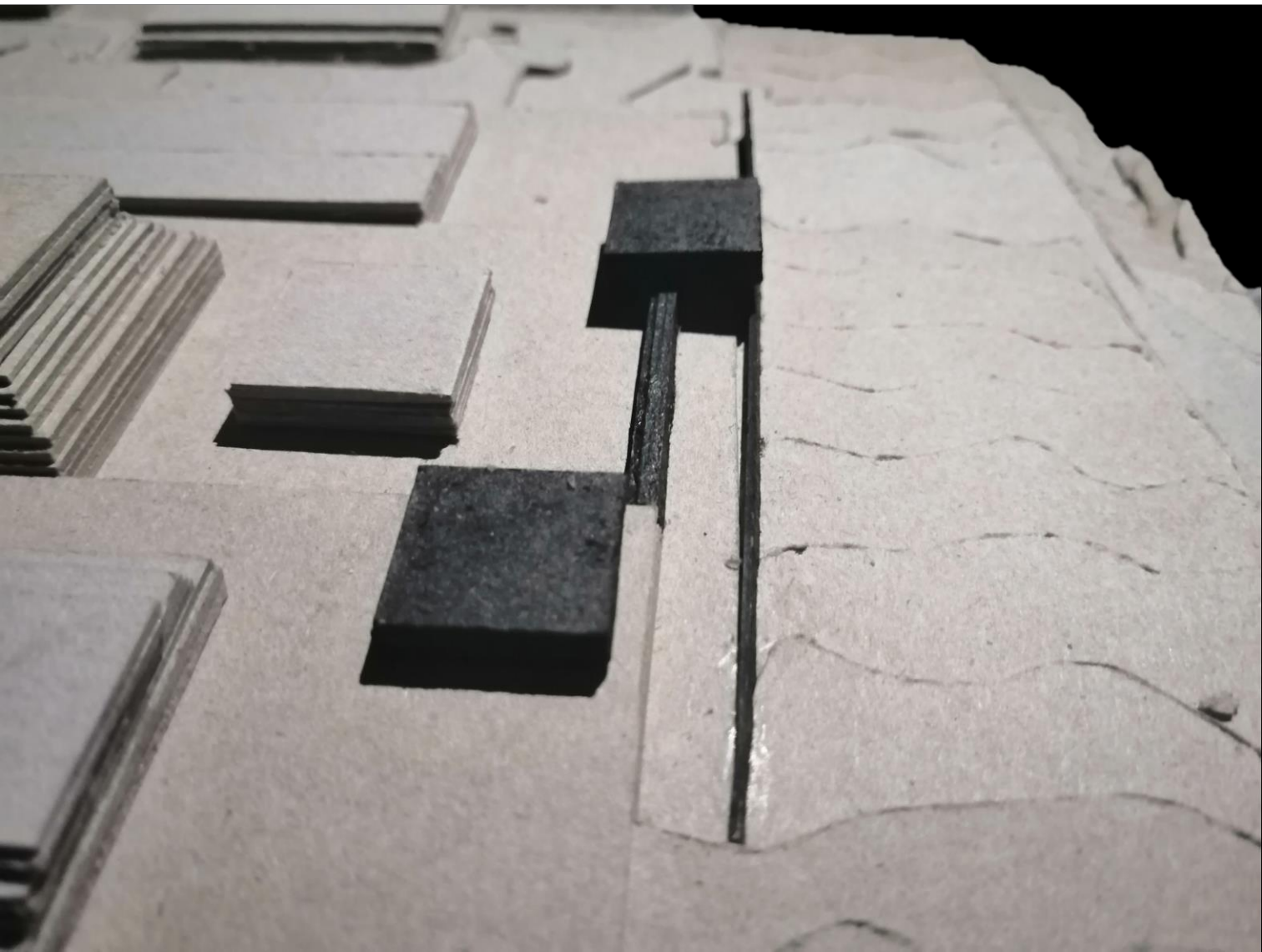
Desenhos exploratórios mais relevantes

Leituras comentadas

Sítio









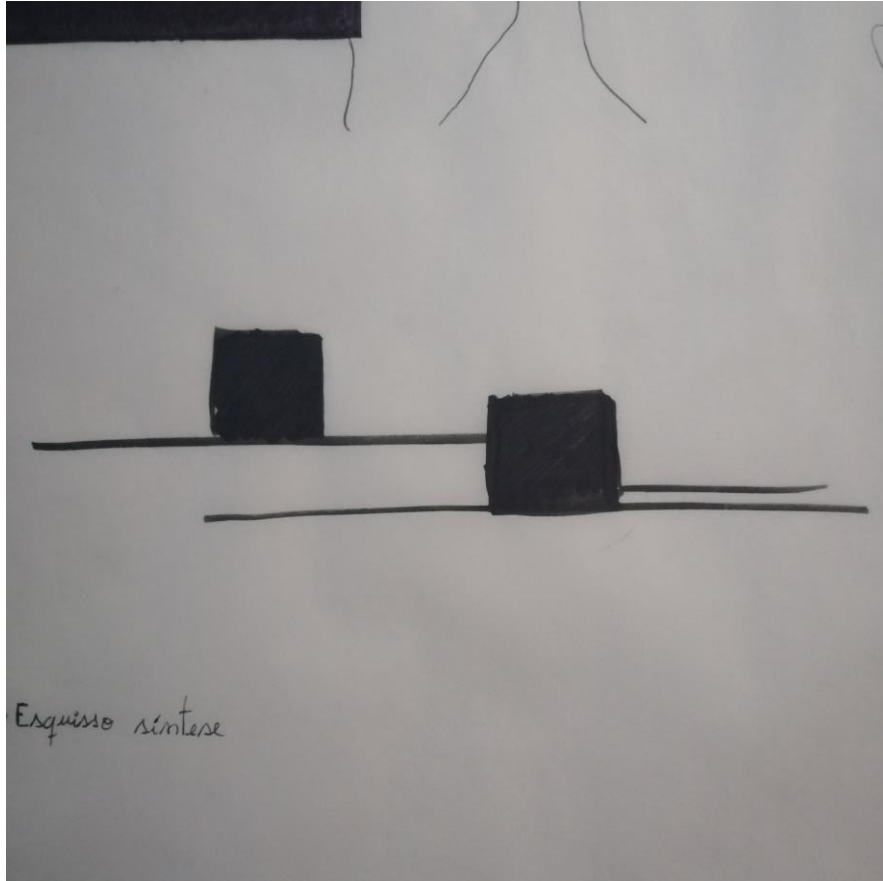
2ª fase

lado poente

Proposta

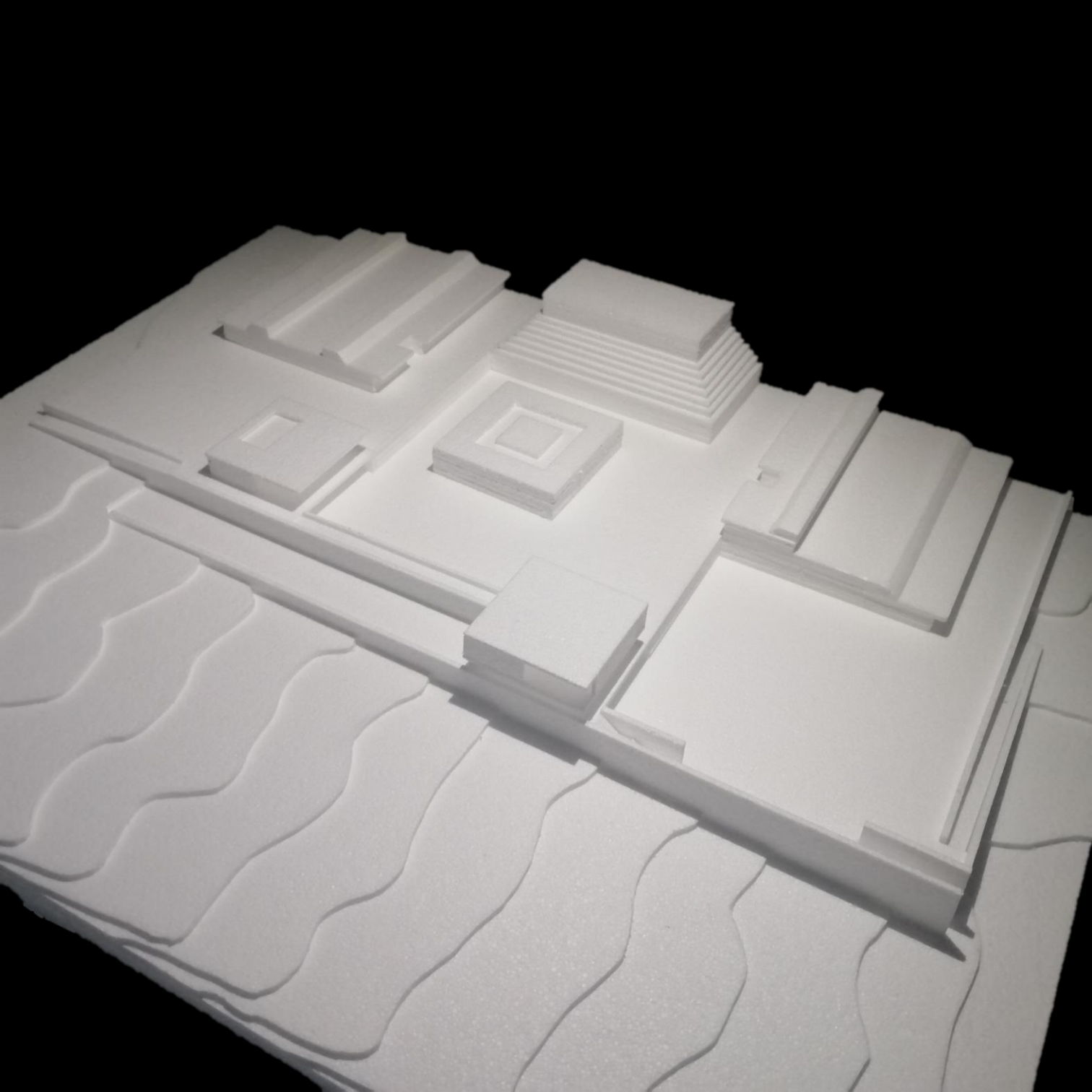
“Less is more”

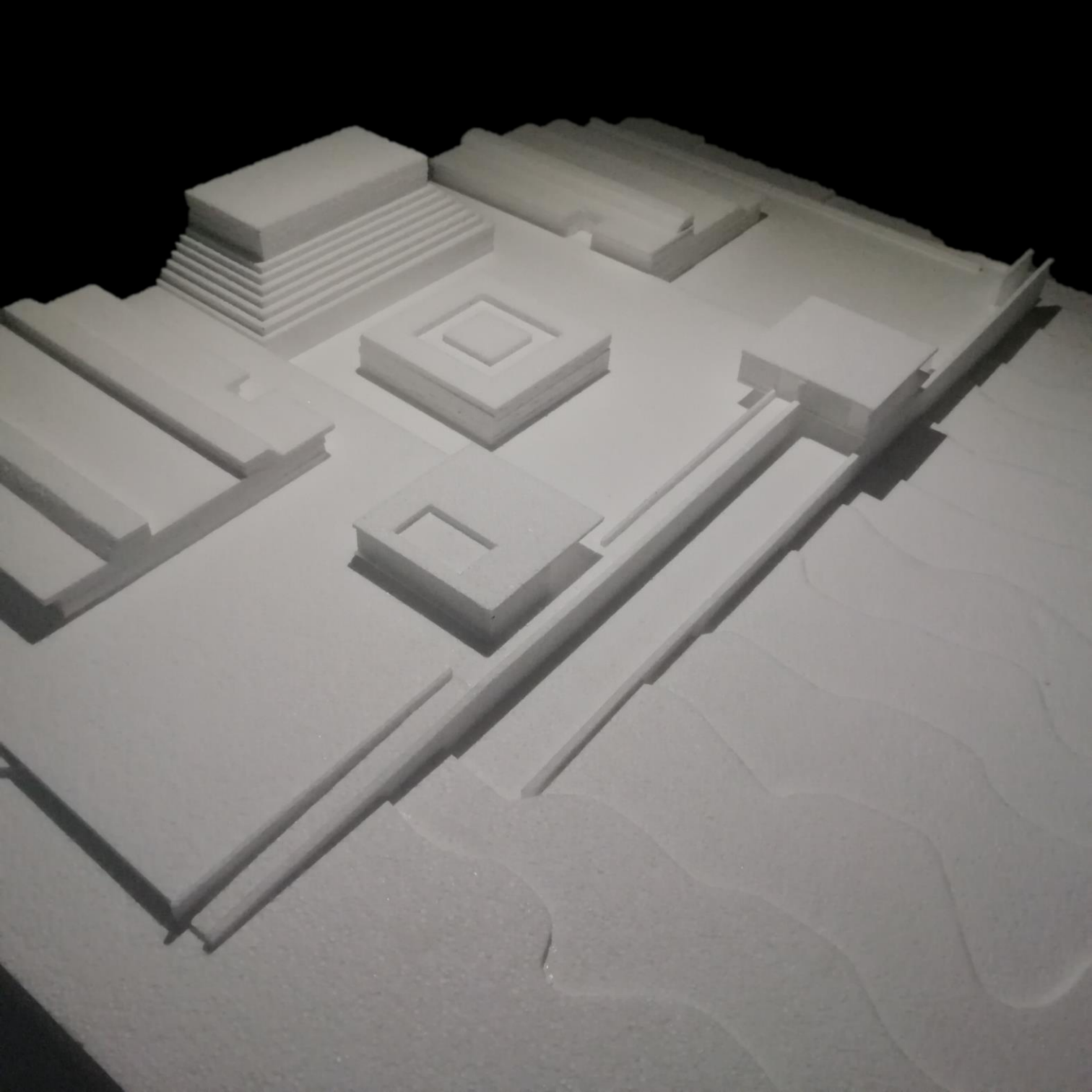
Mies van der Rohe

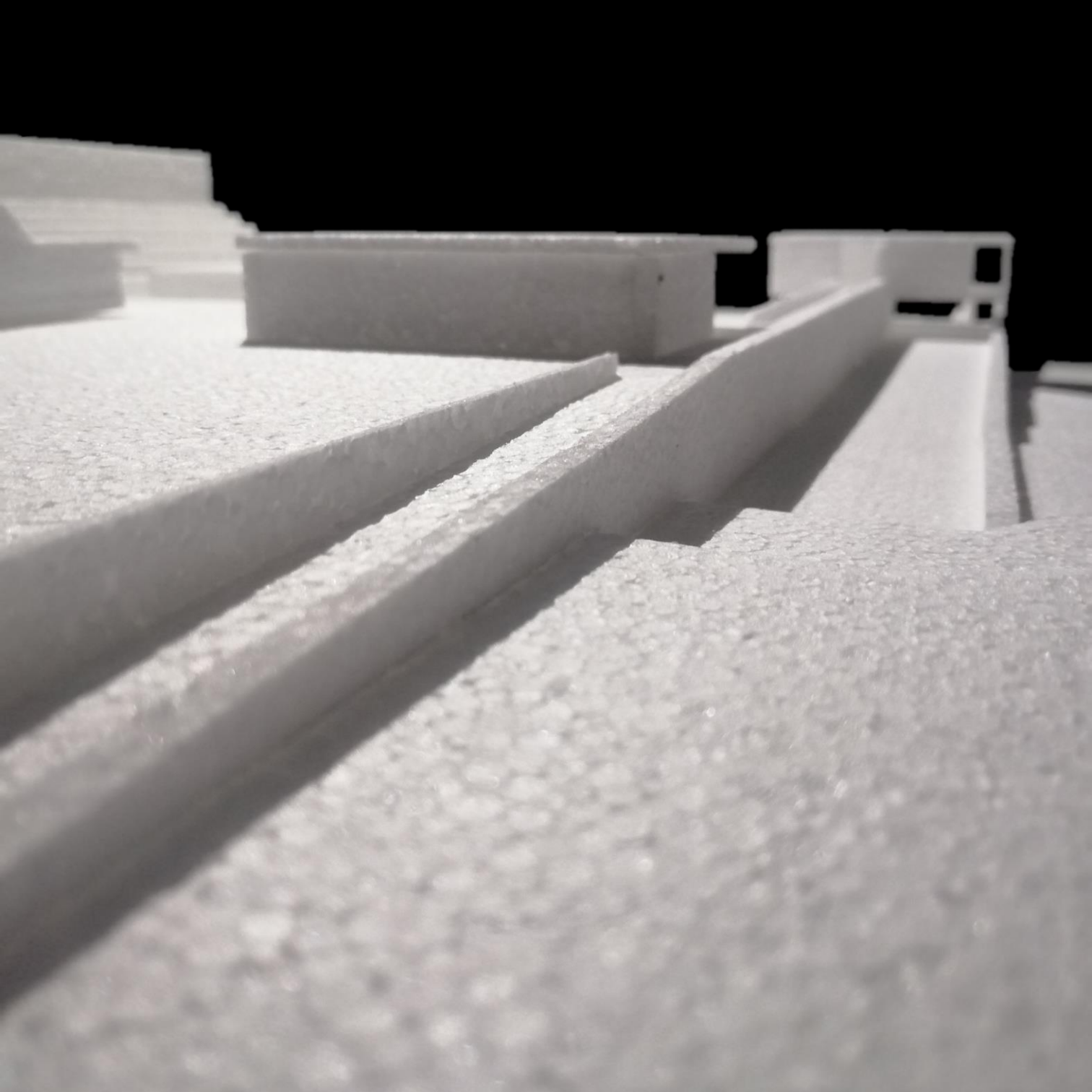


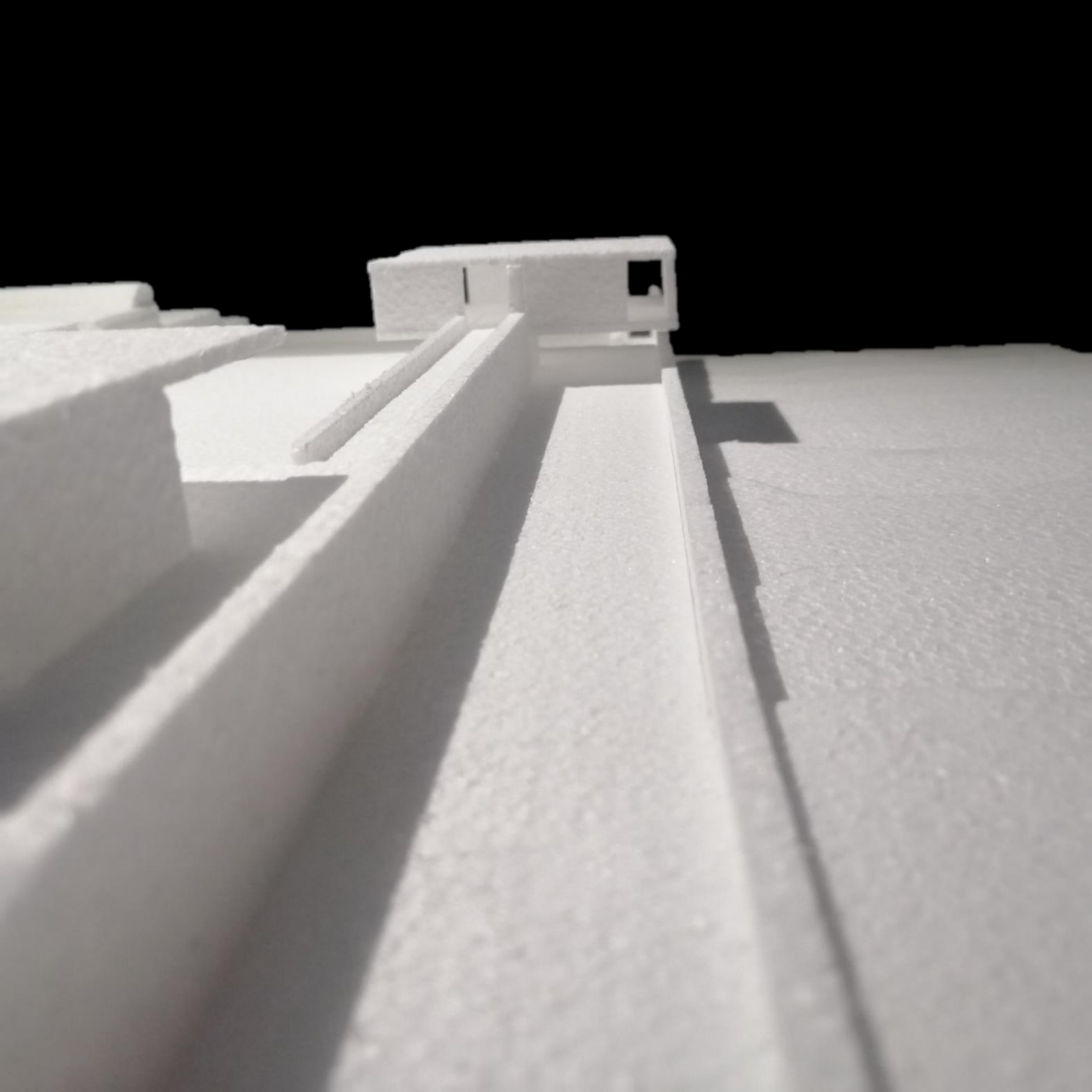
esquiço síntese

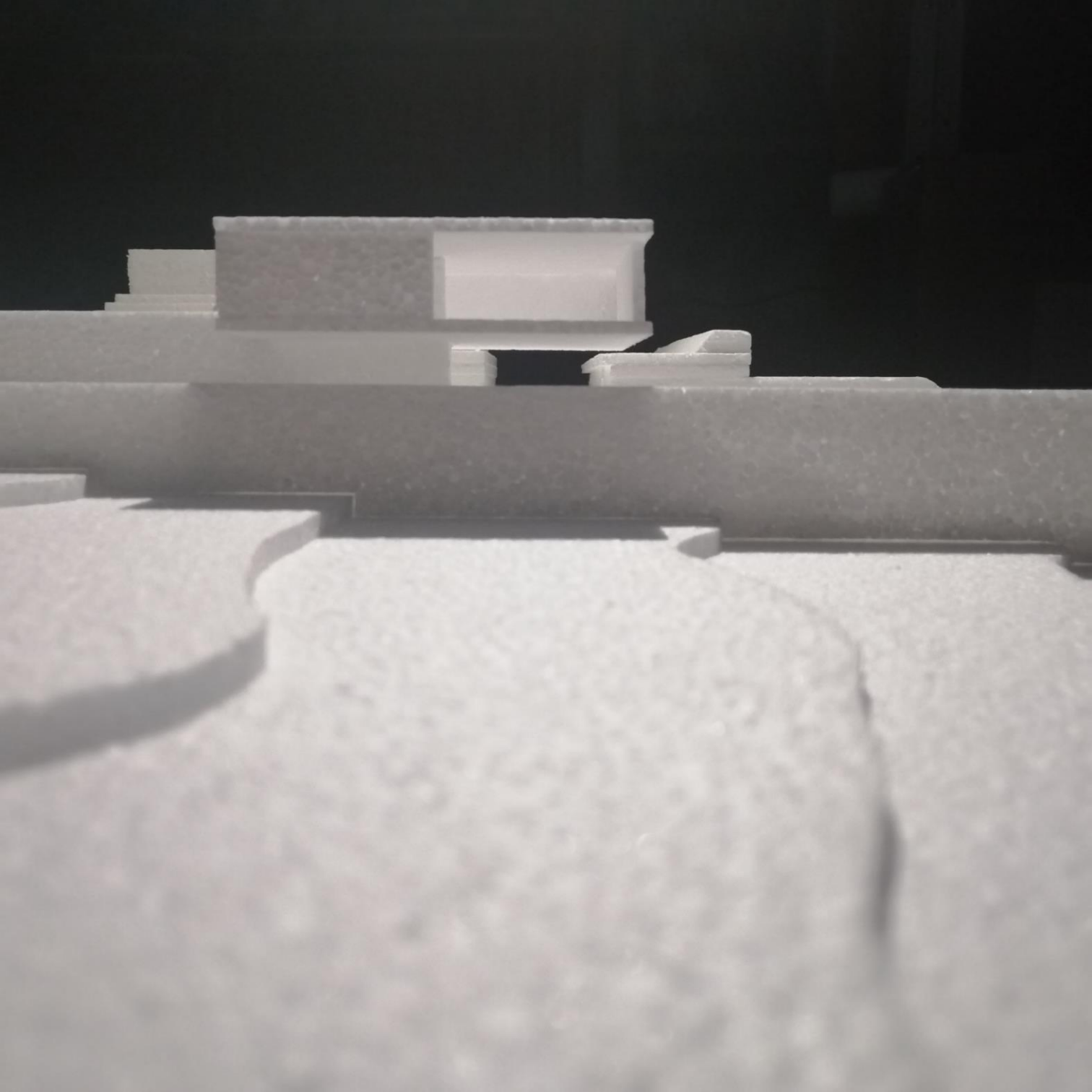
Maquete 1:200



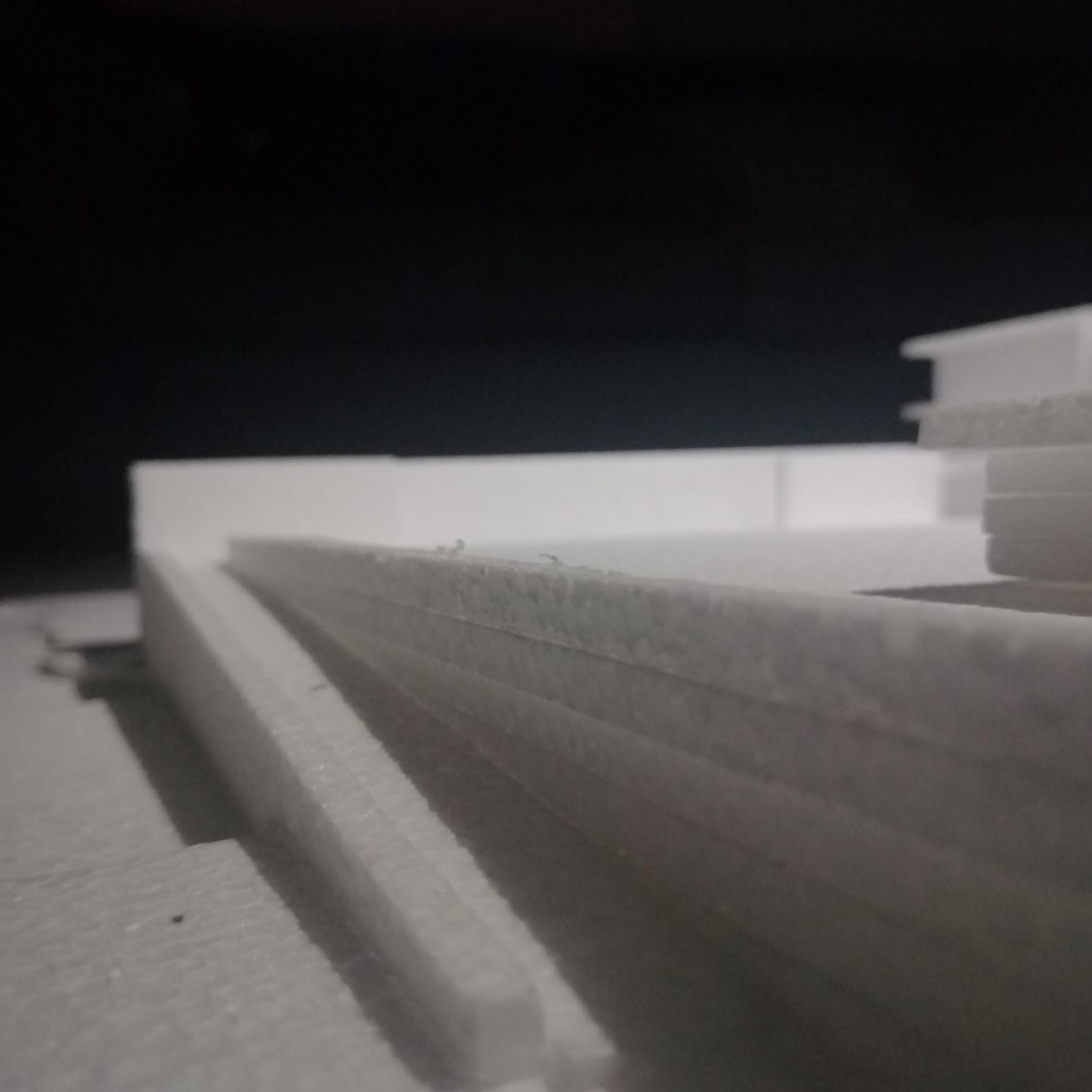


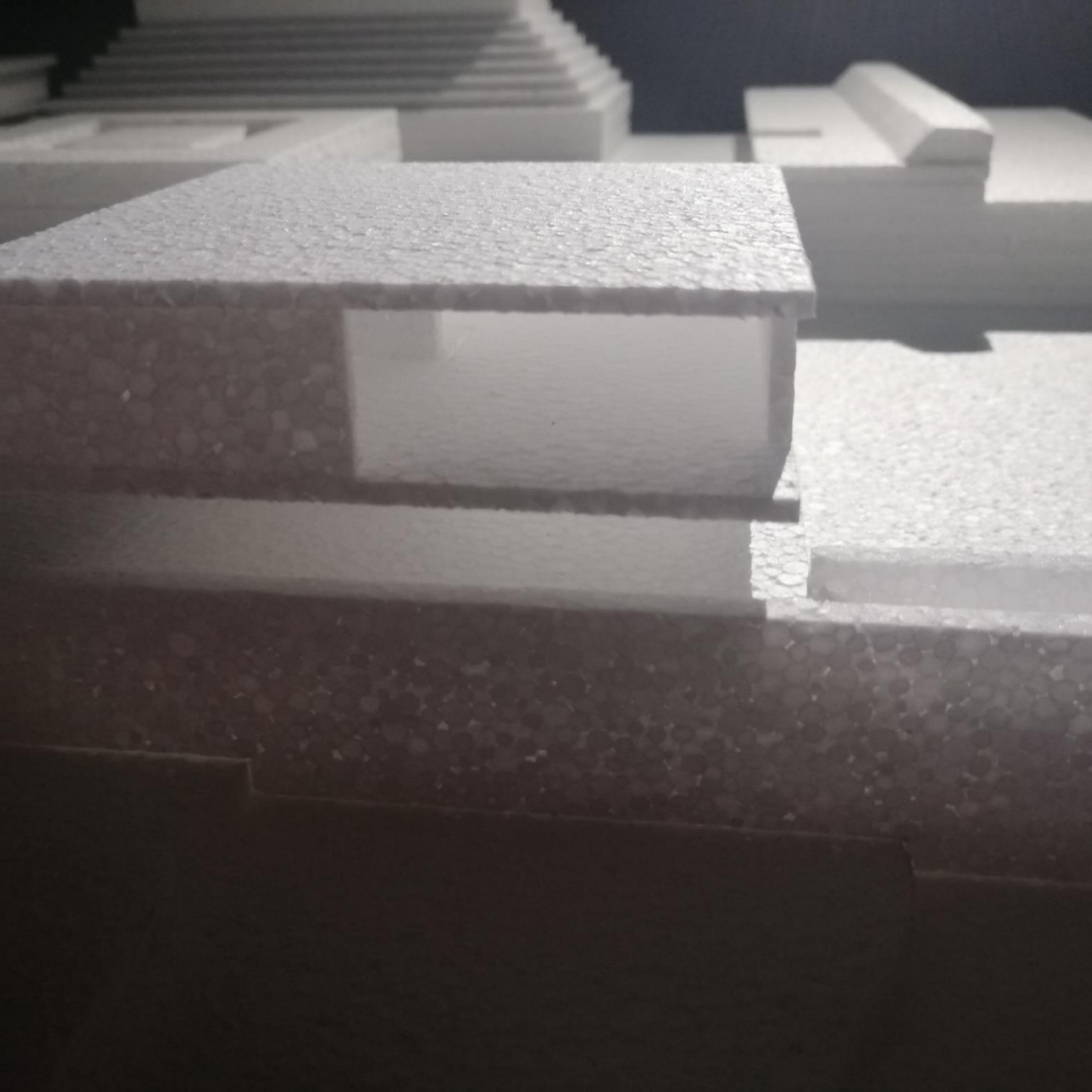




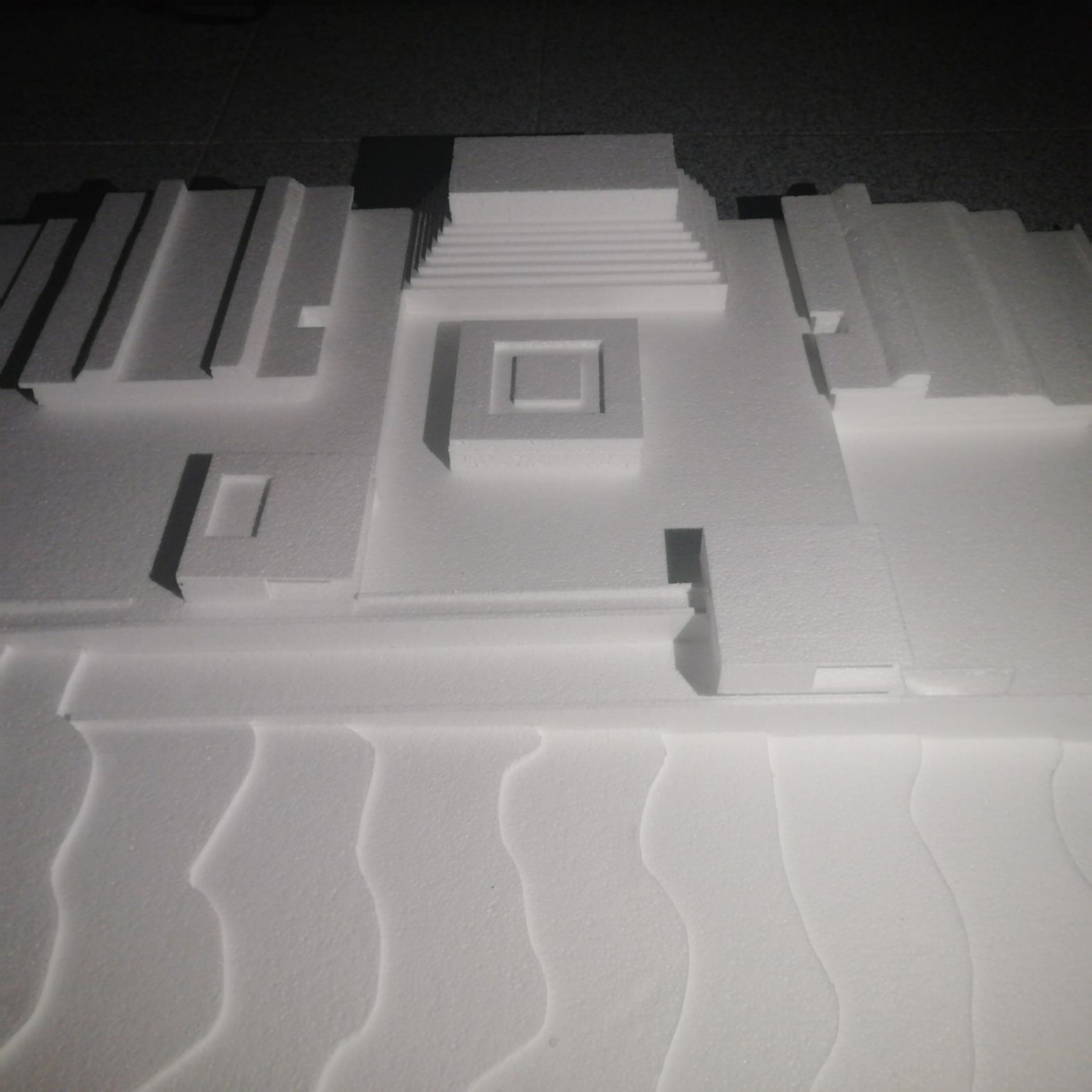


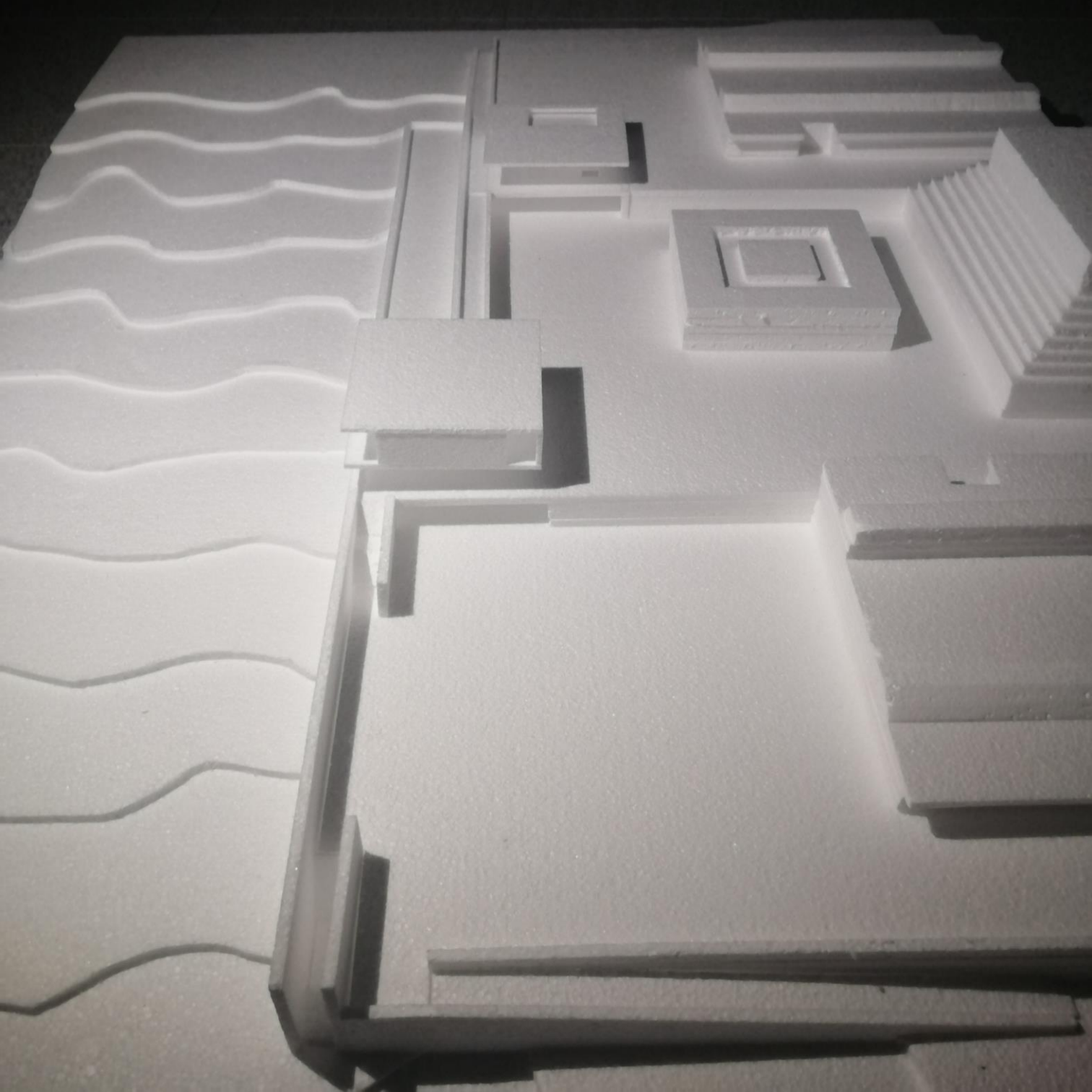


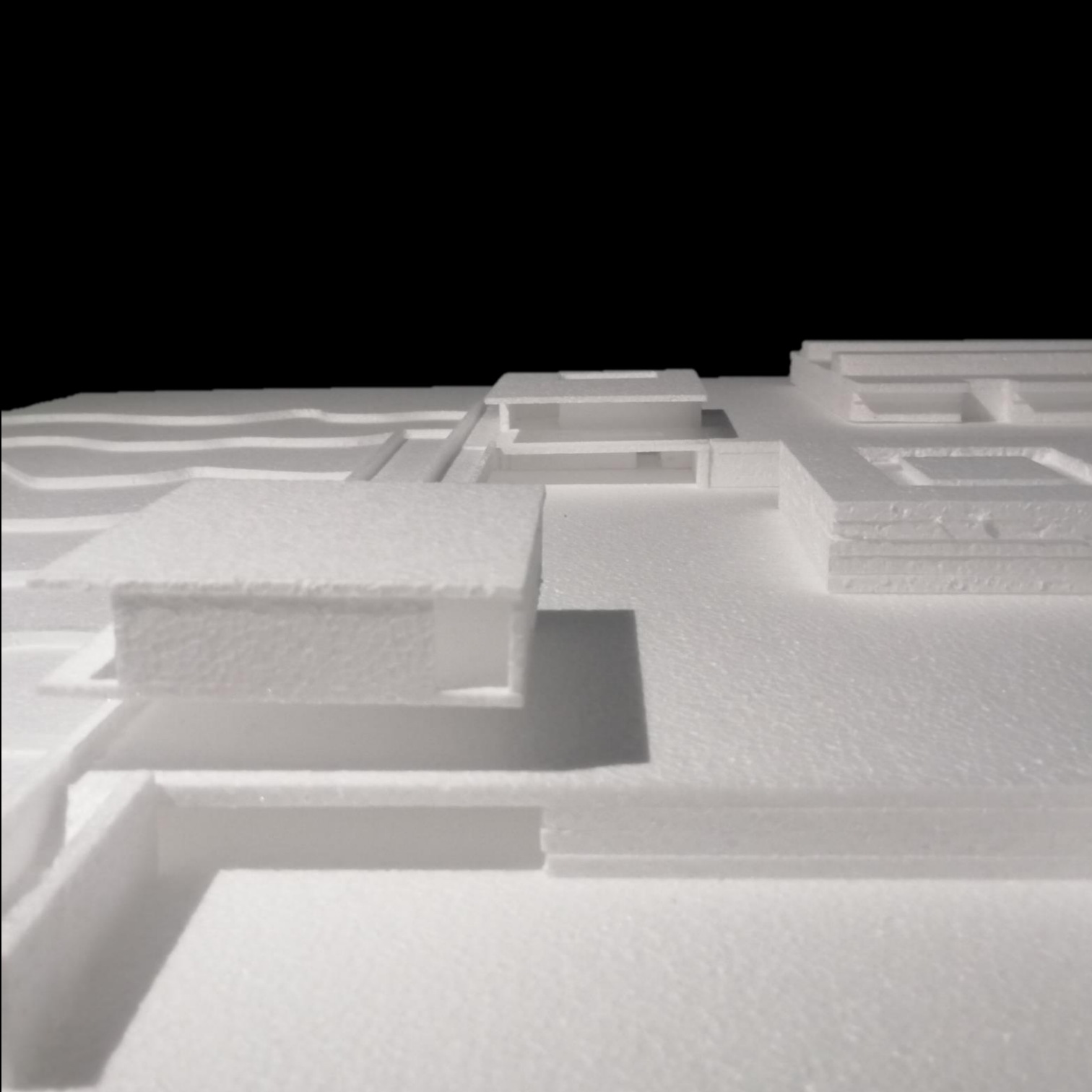


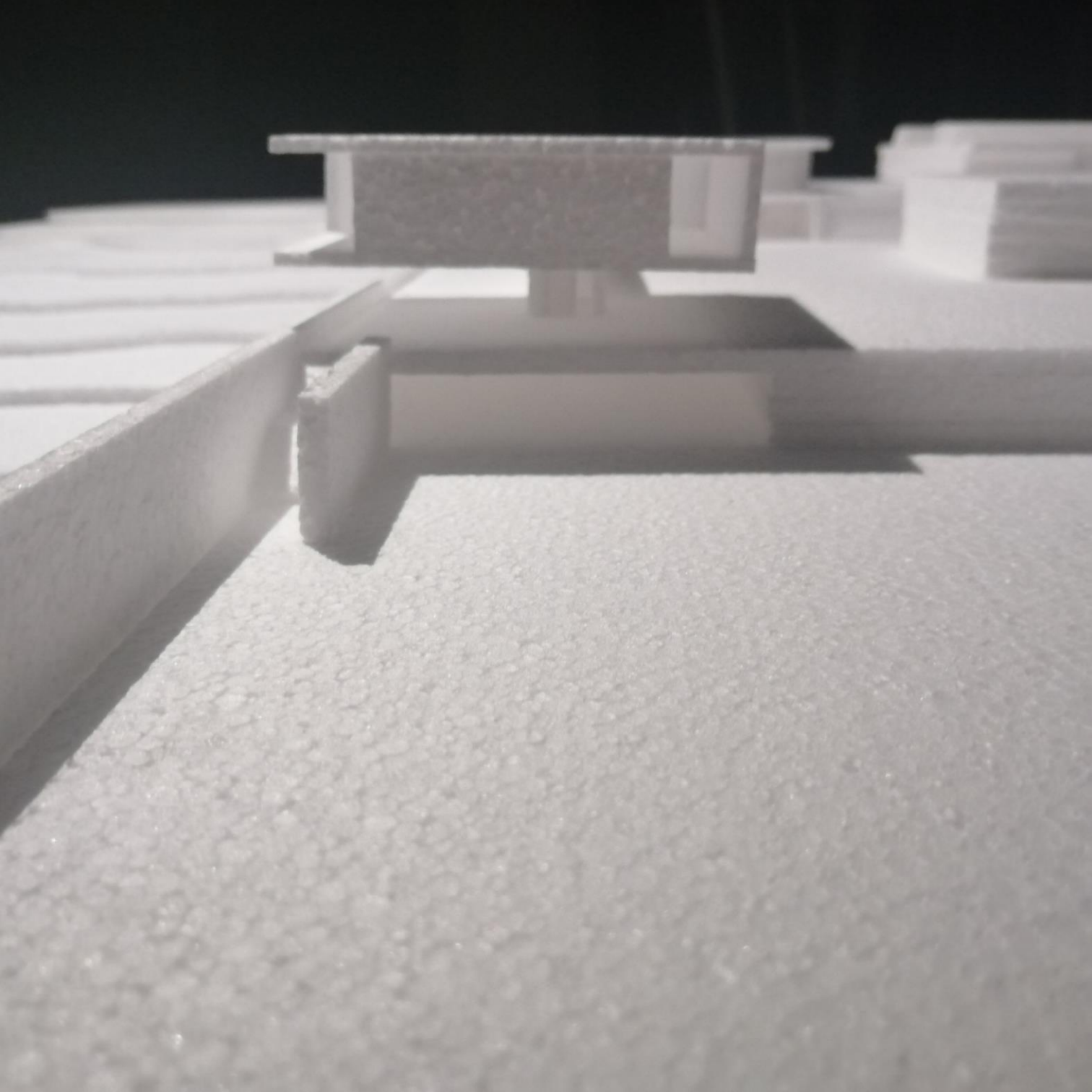






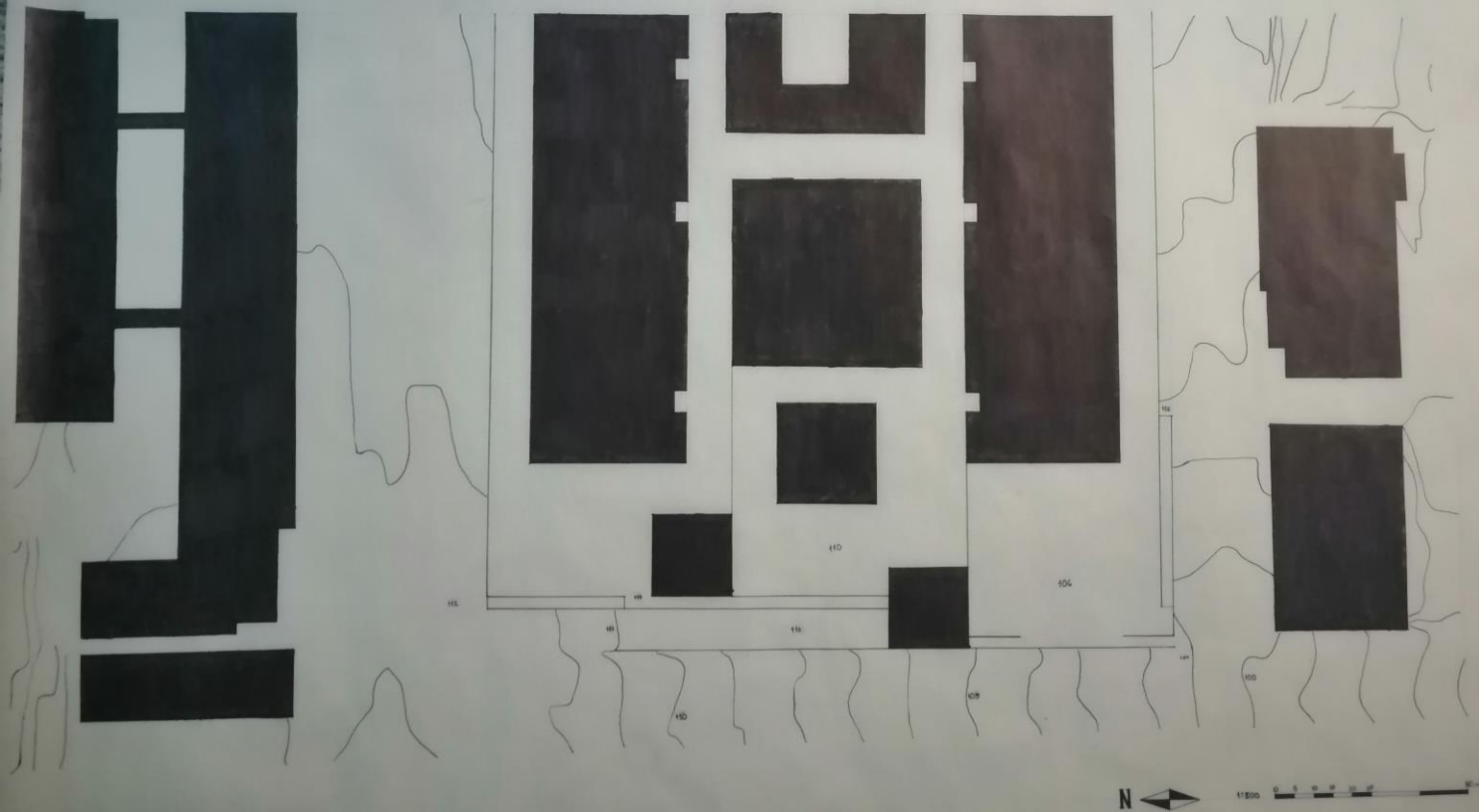




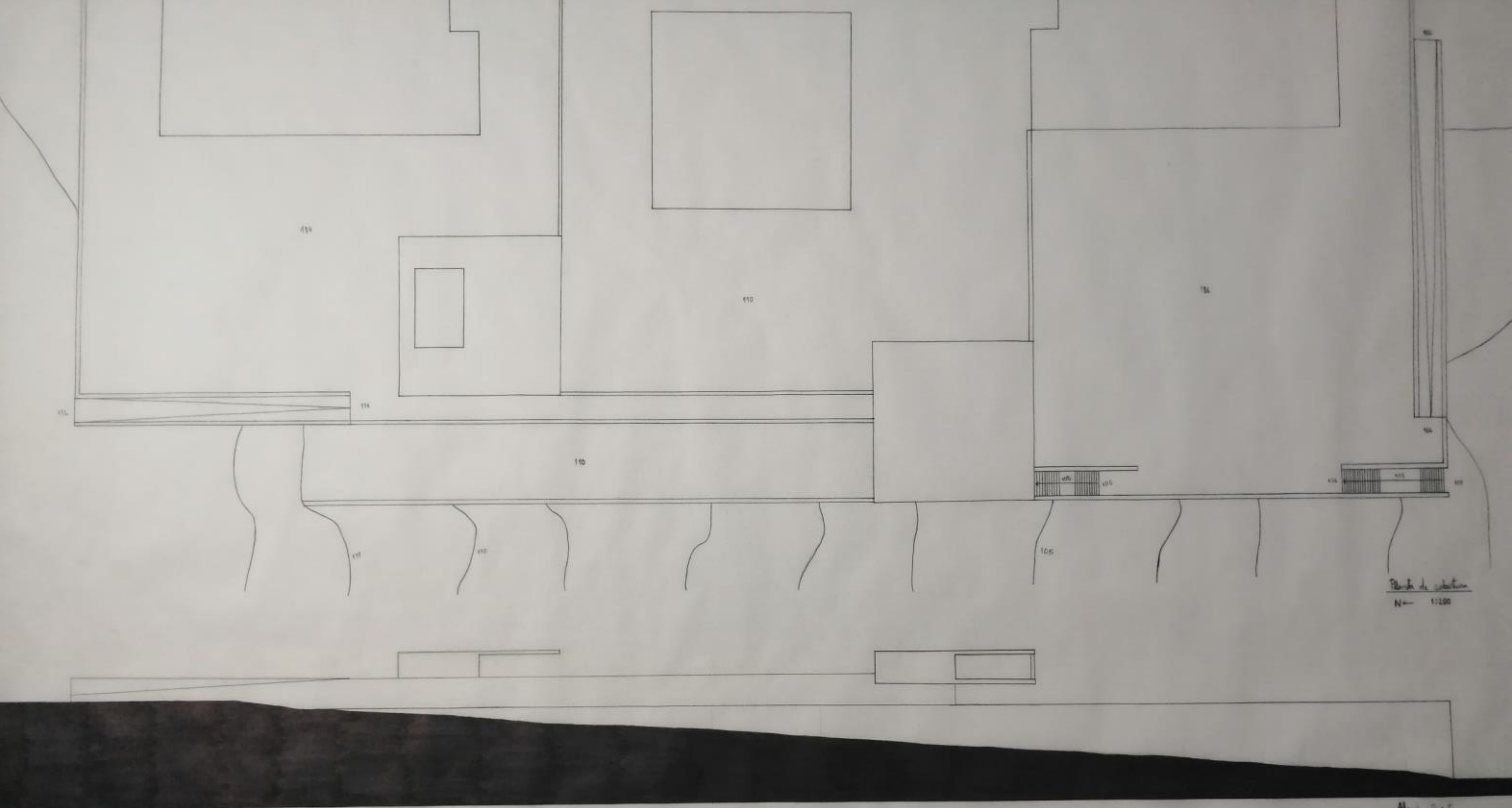


Desenhos

ENTRADAS LIMITES



planta e perfil de conjunto



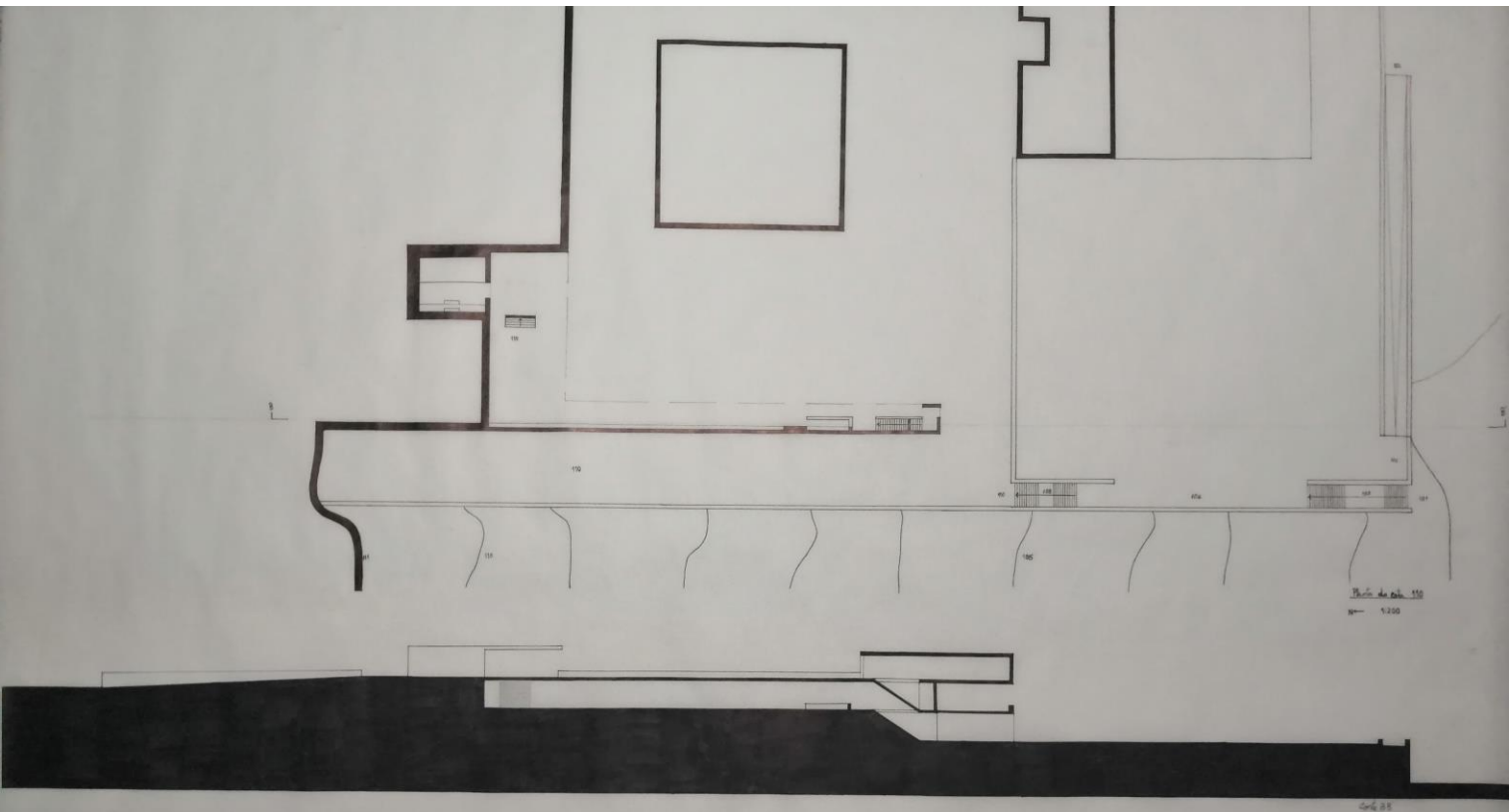
ENTRADAS
LIMITES

planta e perfil de conjunto



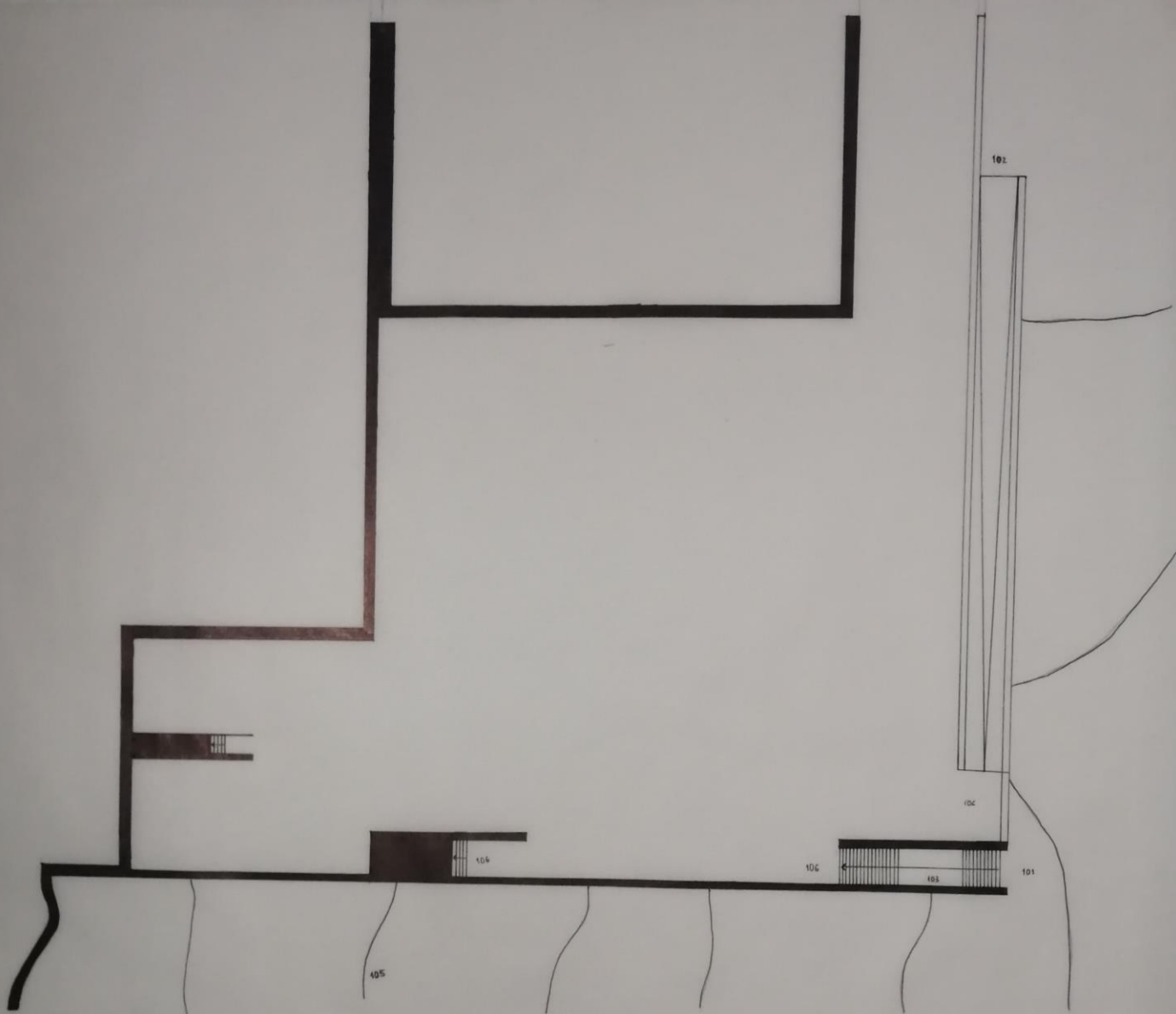
ENTRADAS
LIMITES

planta e perfil de conjunto



ENTRADAS
LIMITES

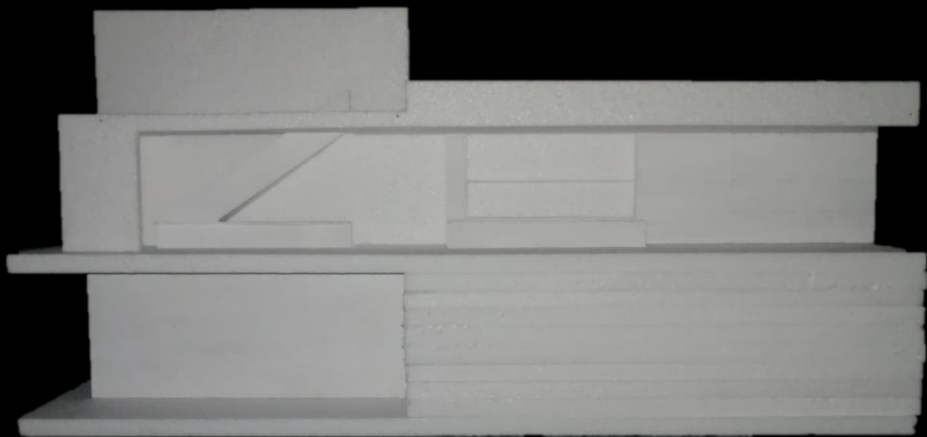
planta e perfil de conjunto



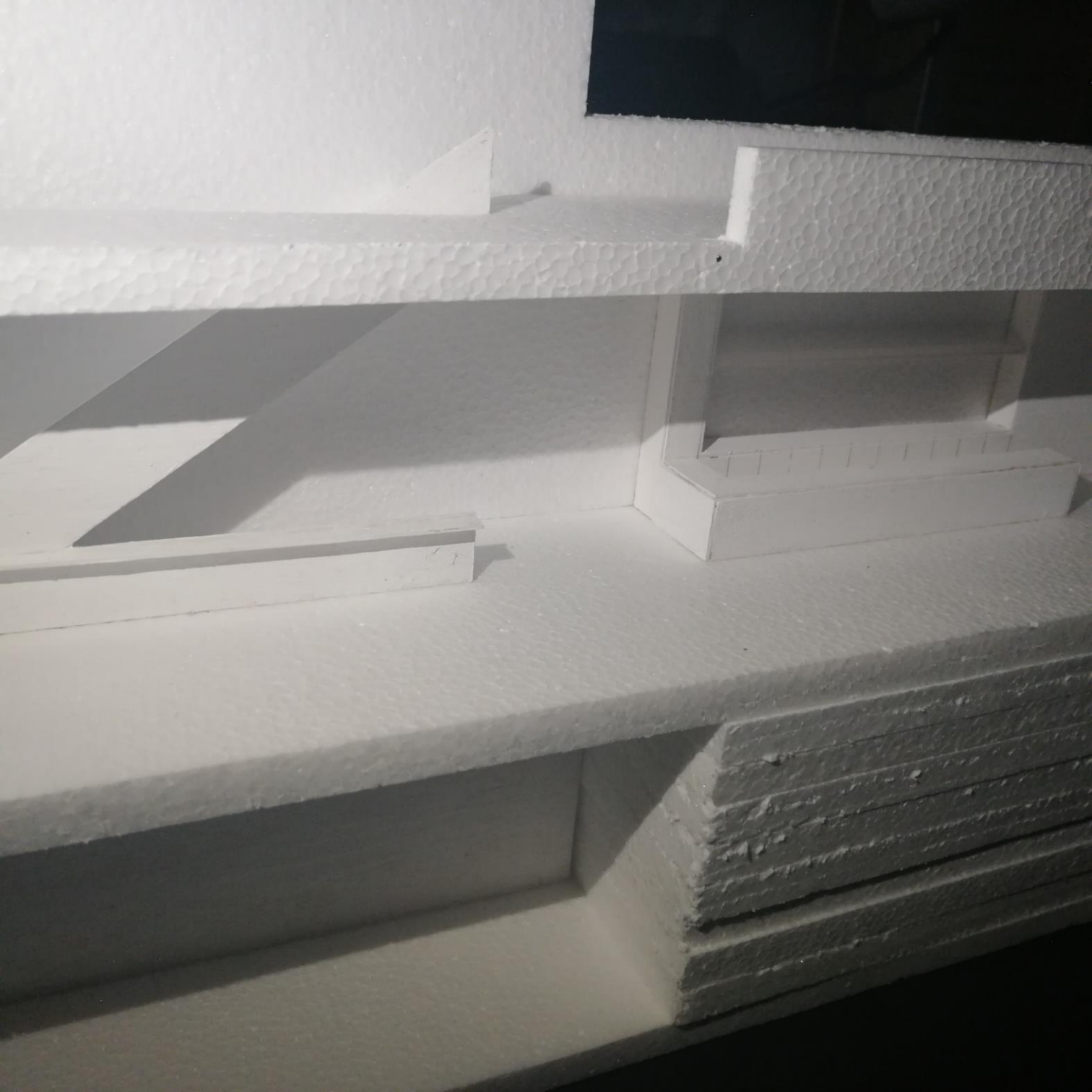
Planta do edifício 106

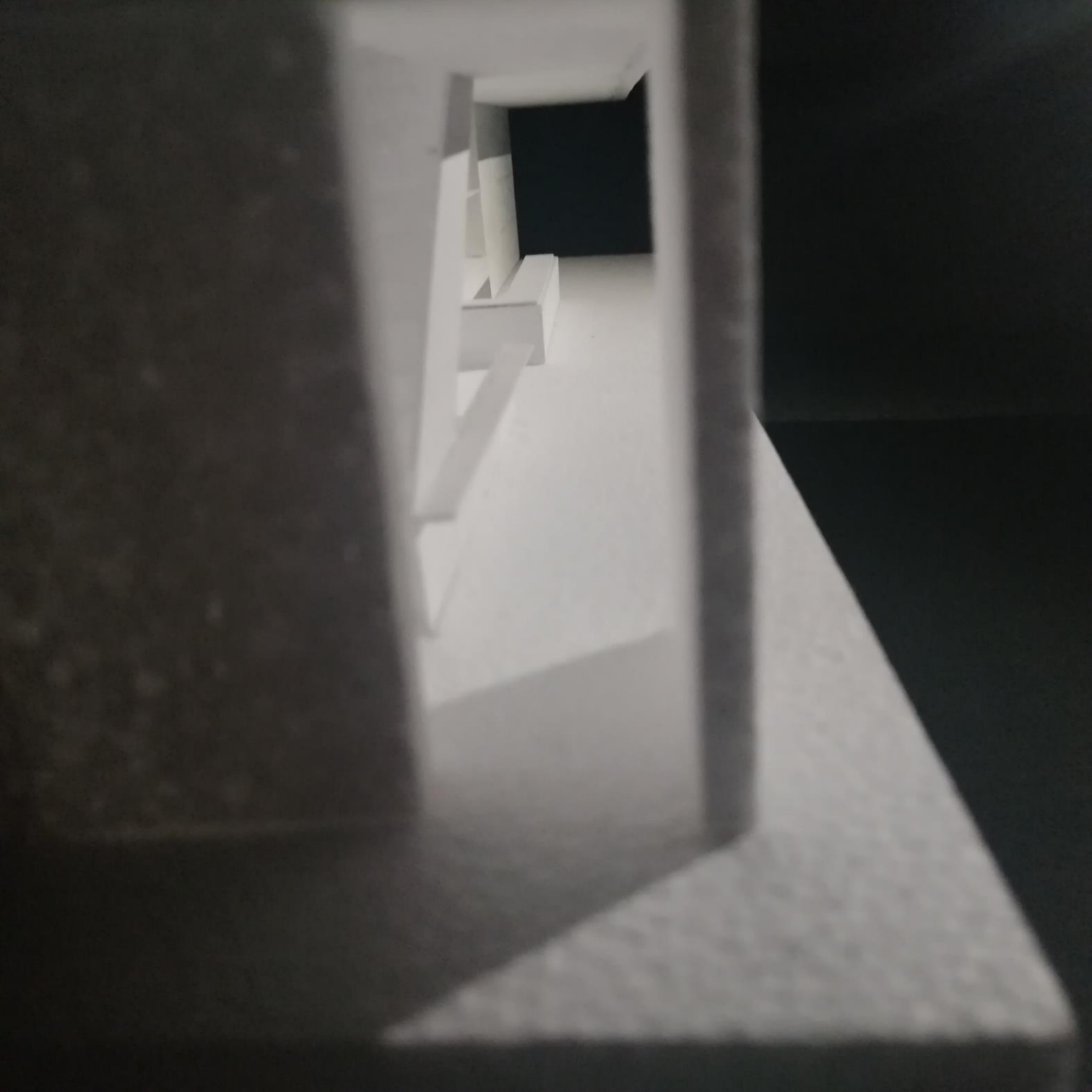
N ← 1:200

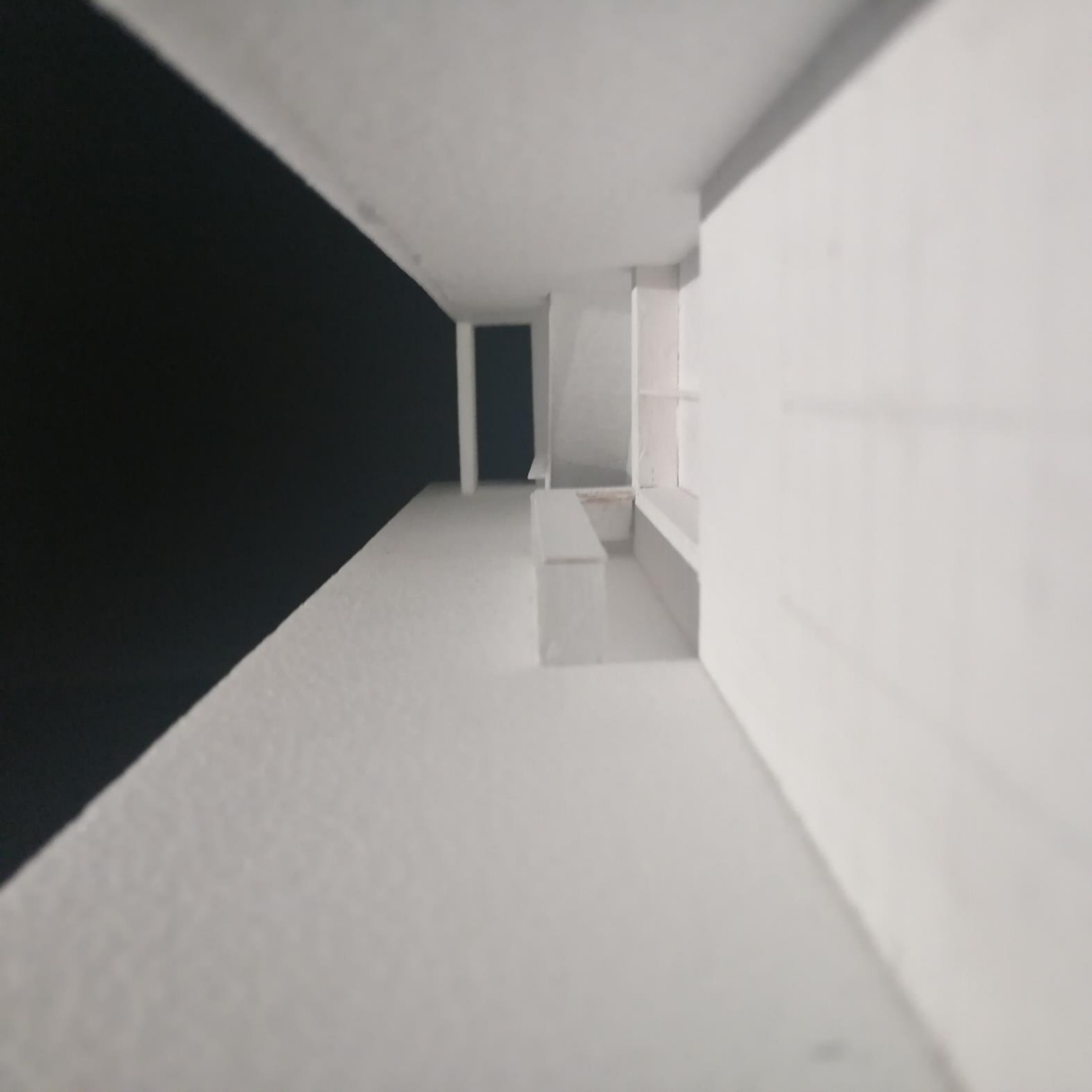
Maquete 1:50





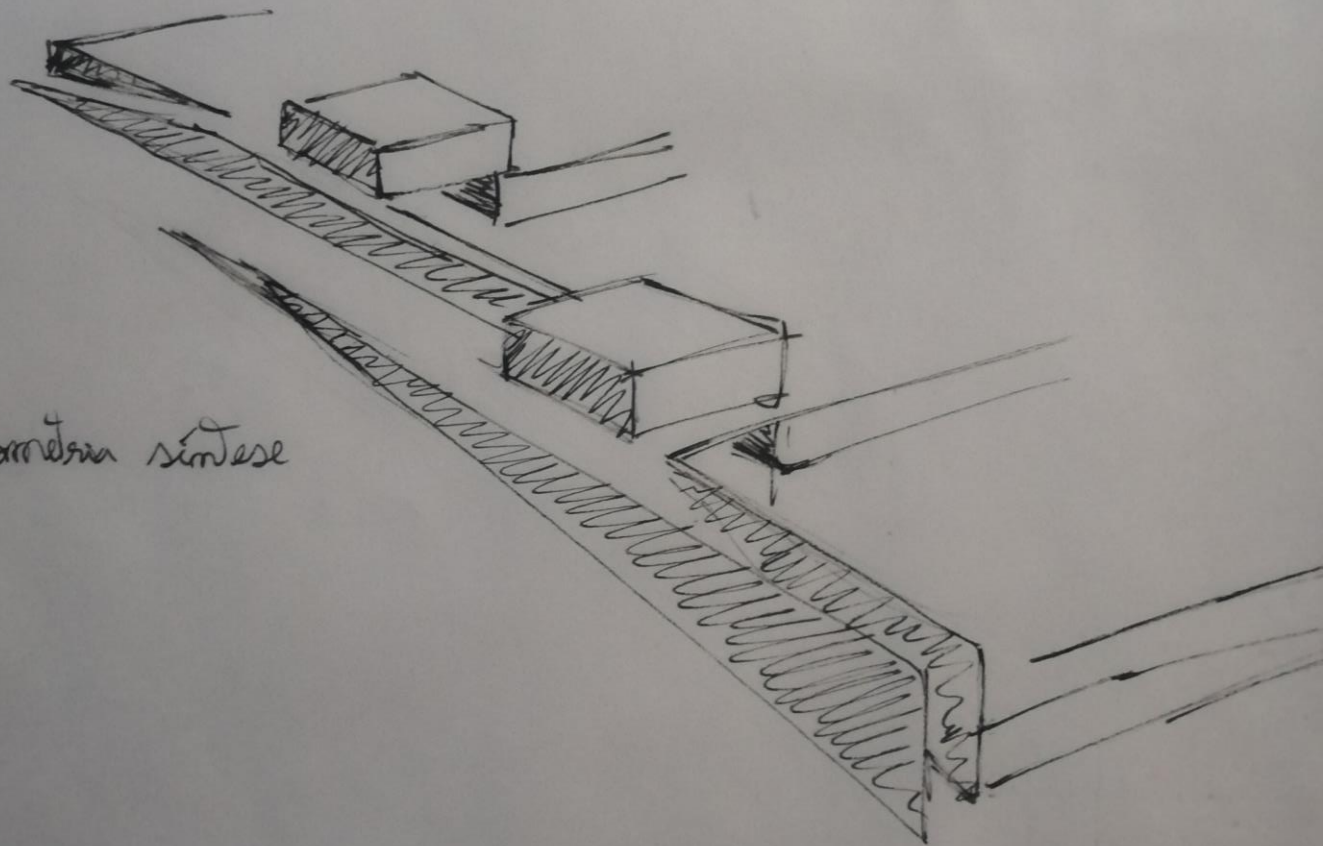




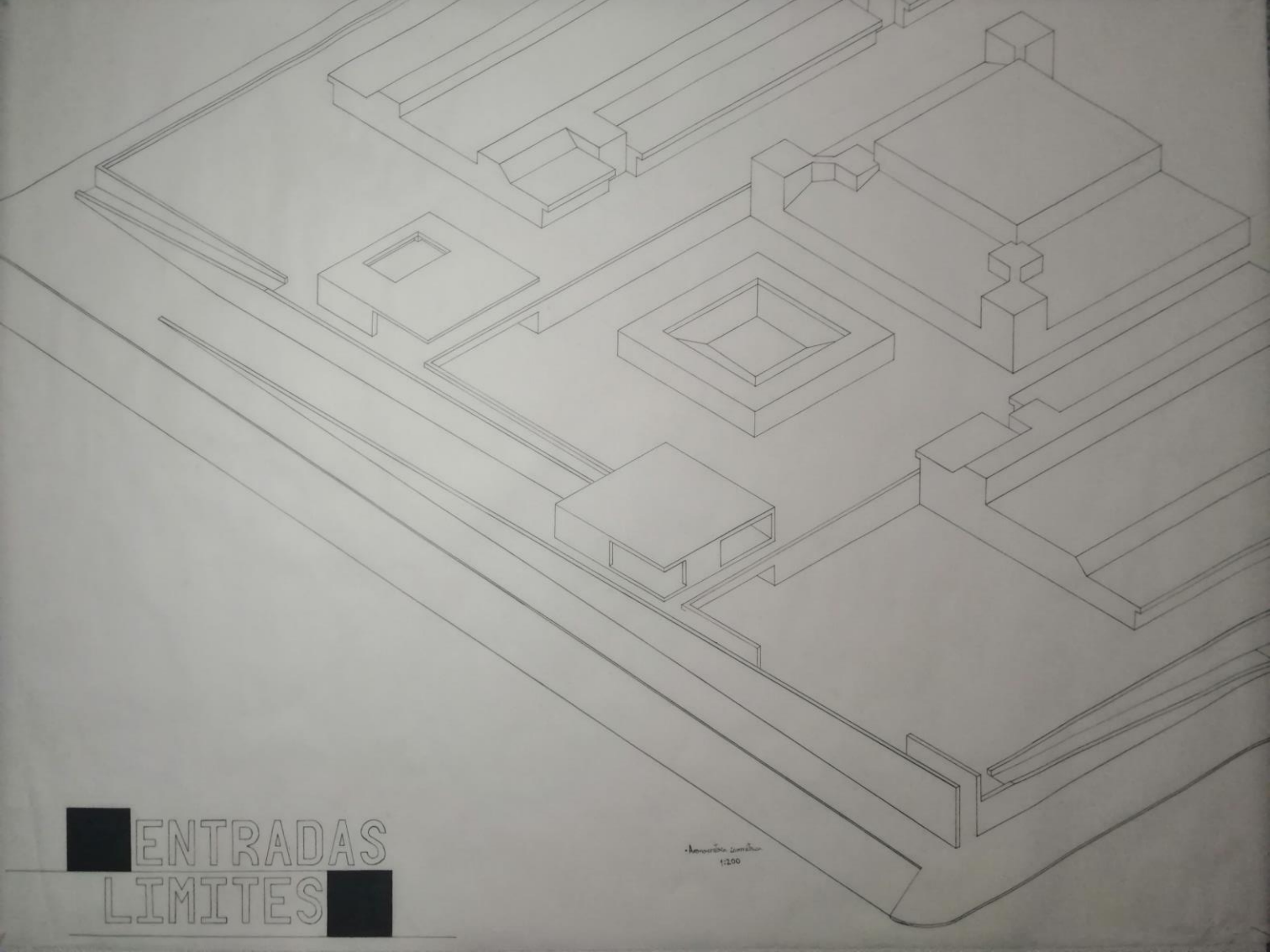




Desenhos complementares



. Axonometrisa sintese

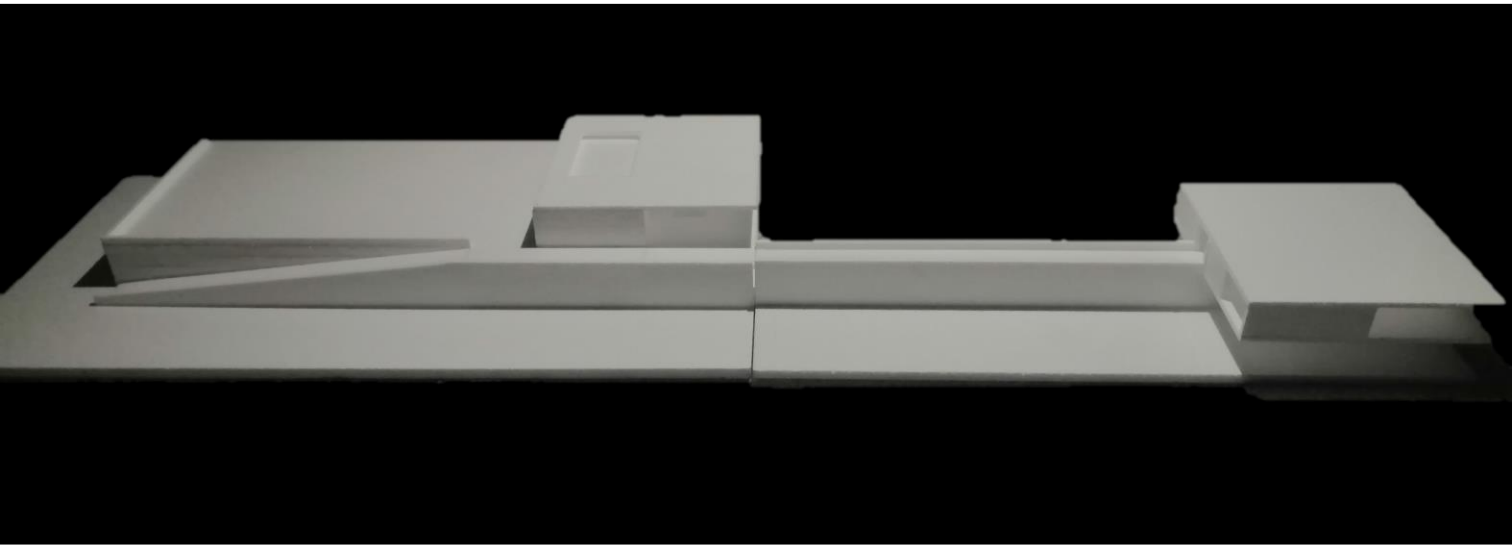


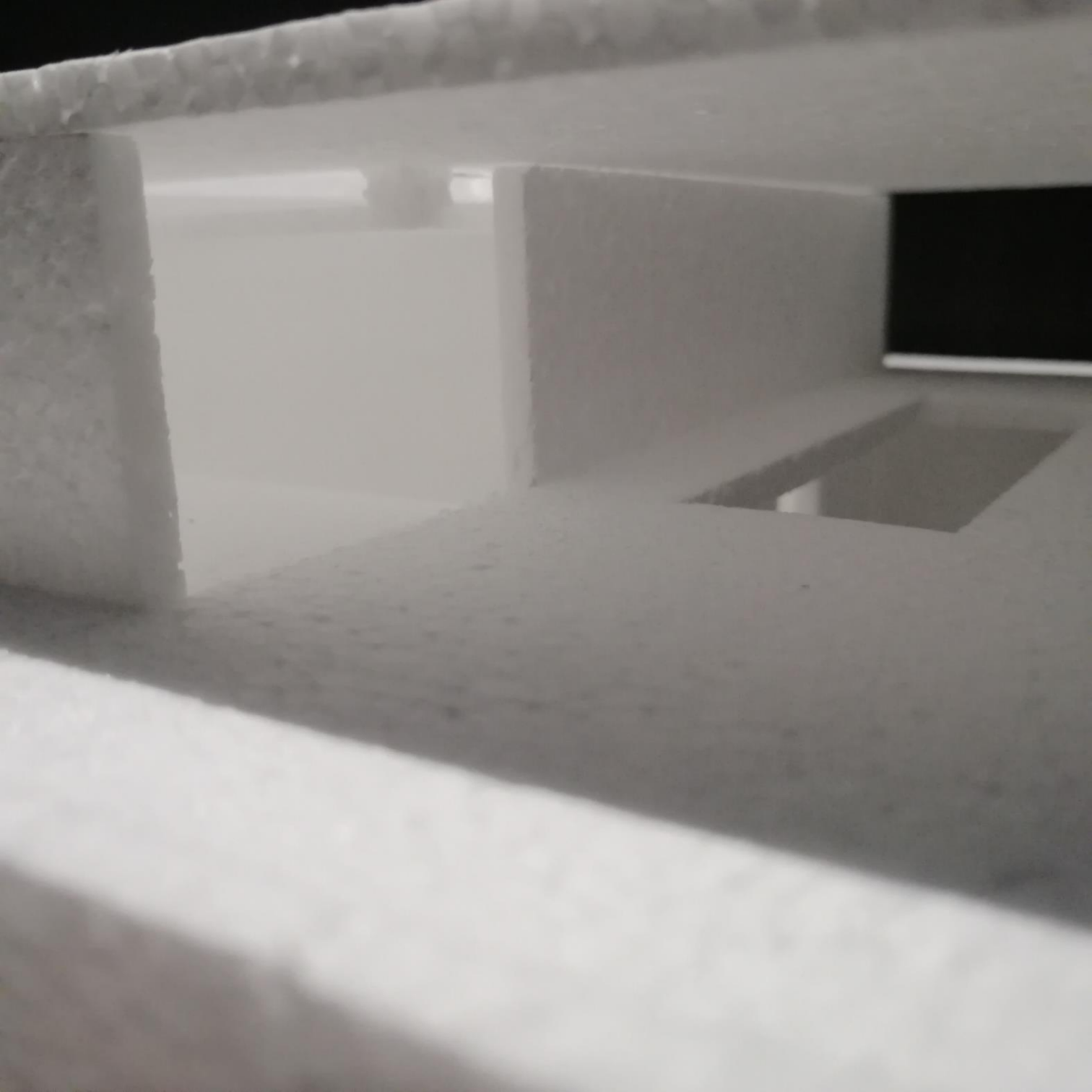
ENTRADAS
LIMITES

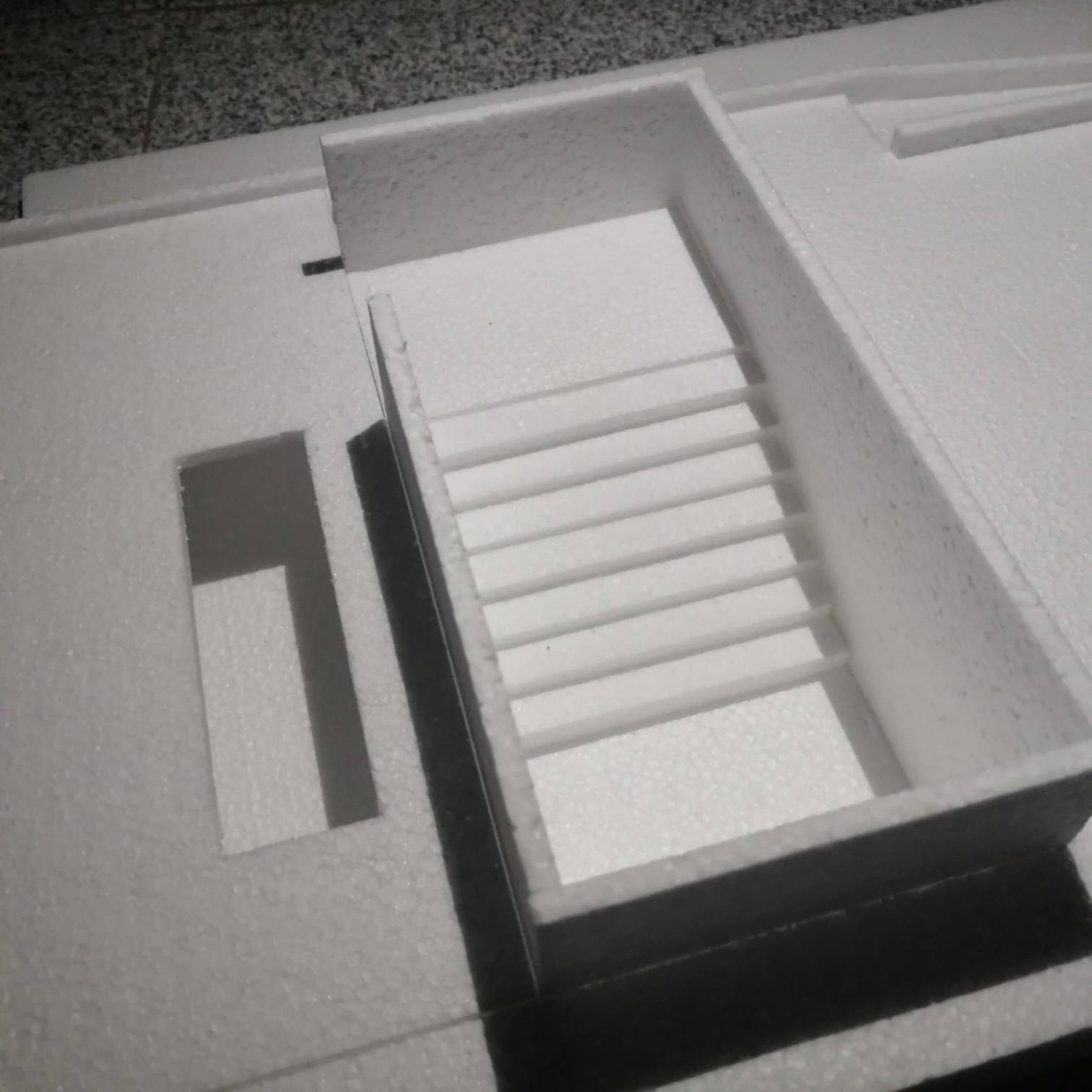
Arquitecto: [Signature]
1:200

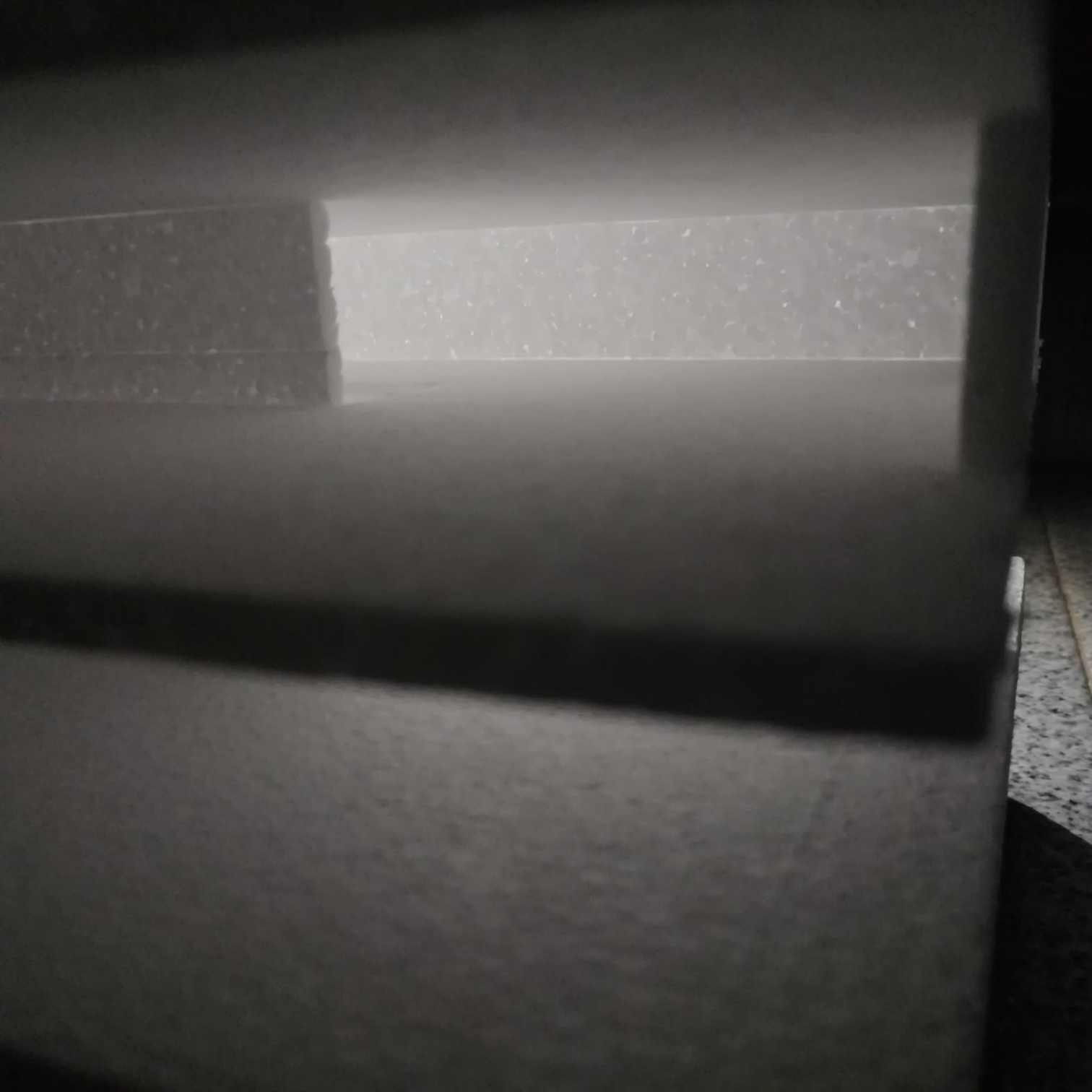
Axonometria

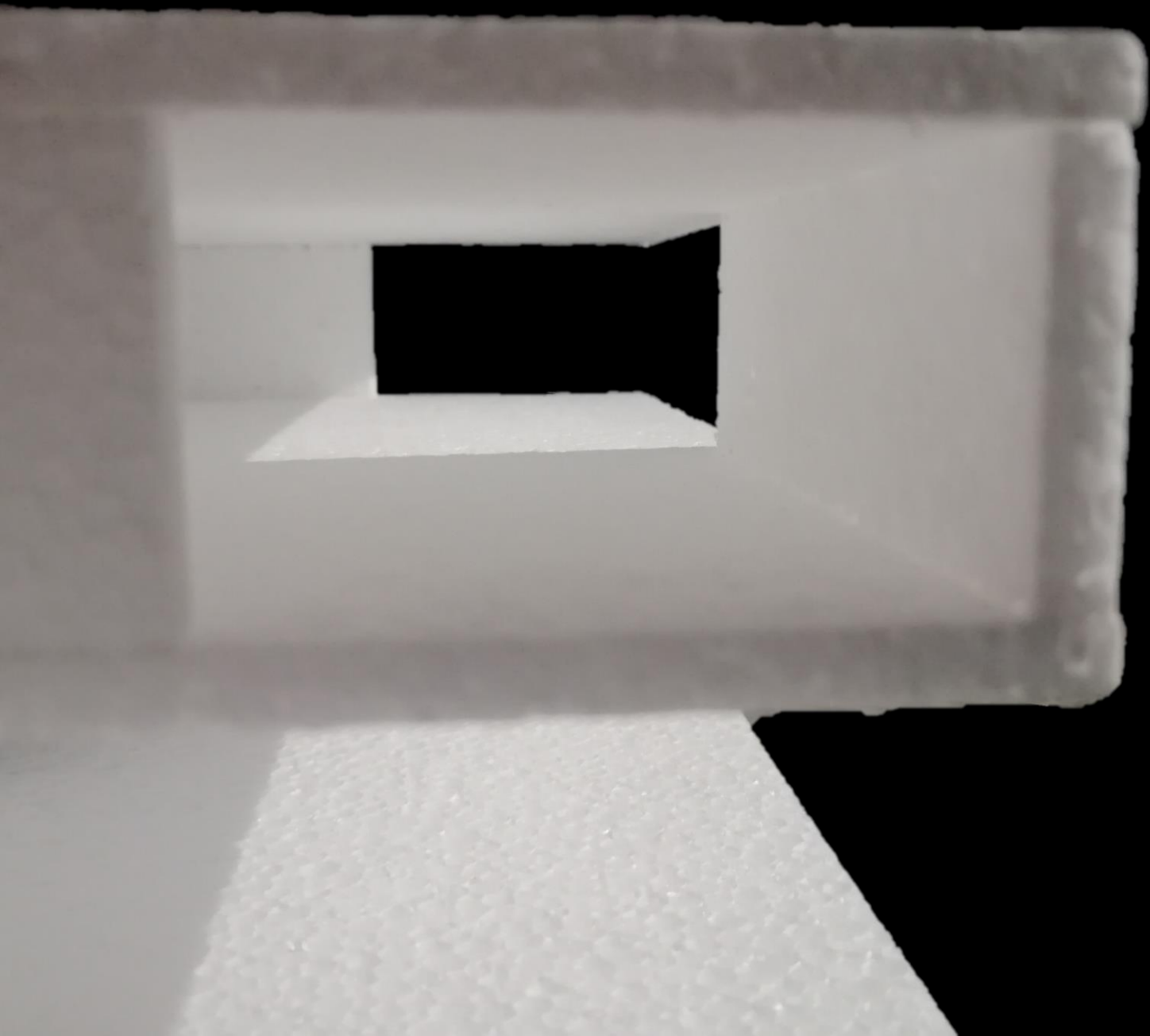
Maquetes de estudo

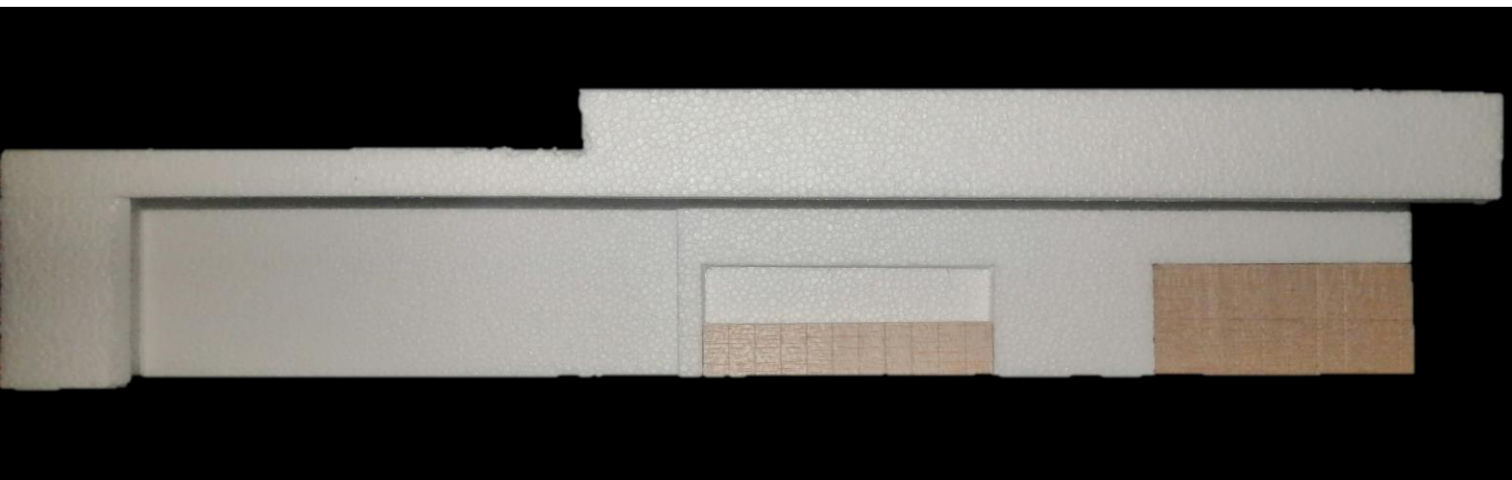


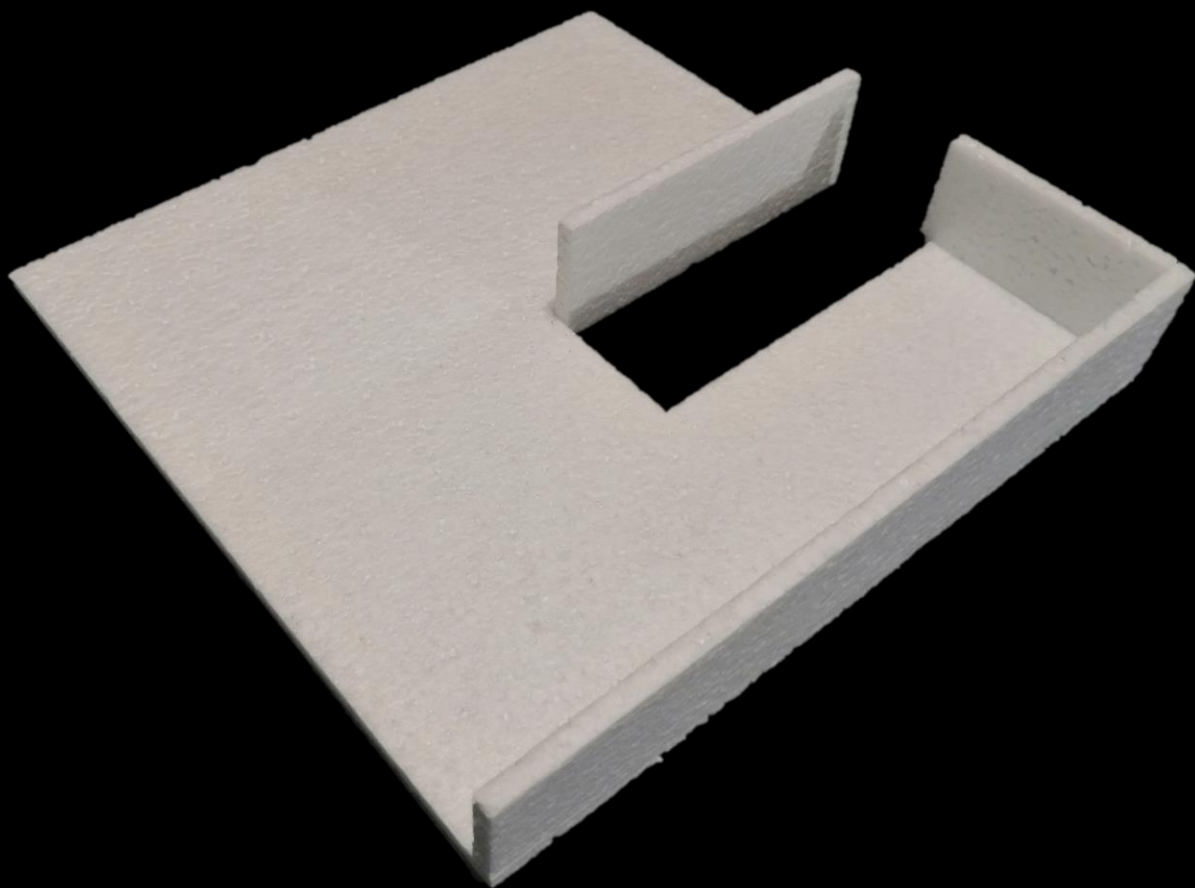


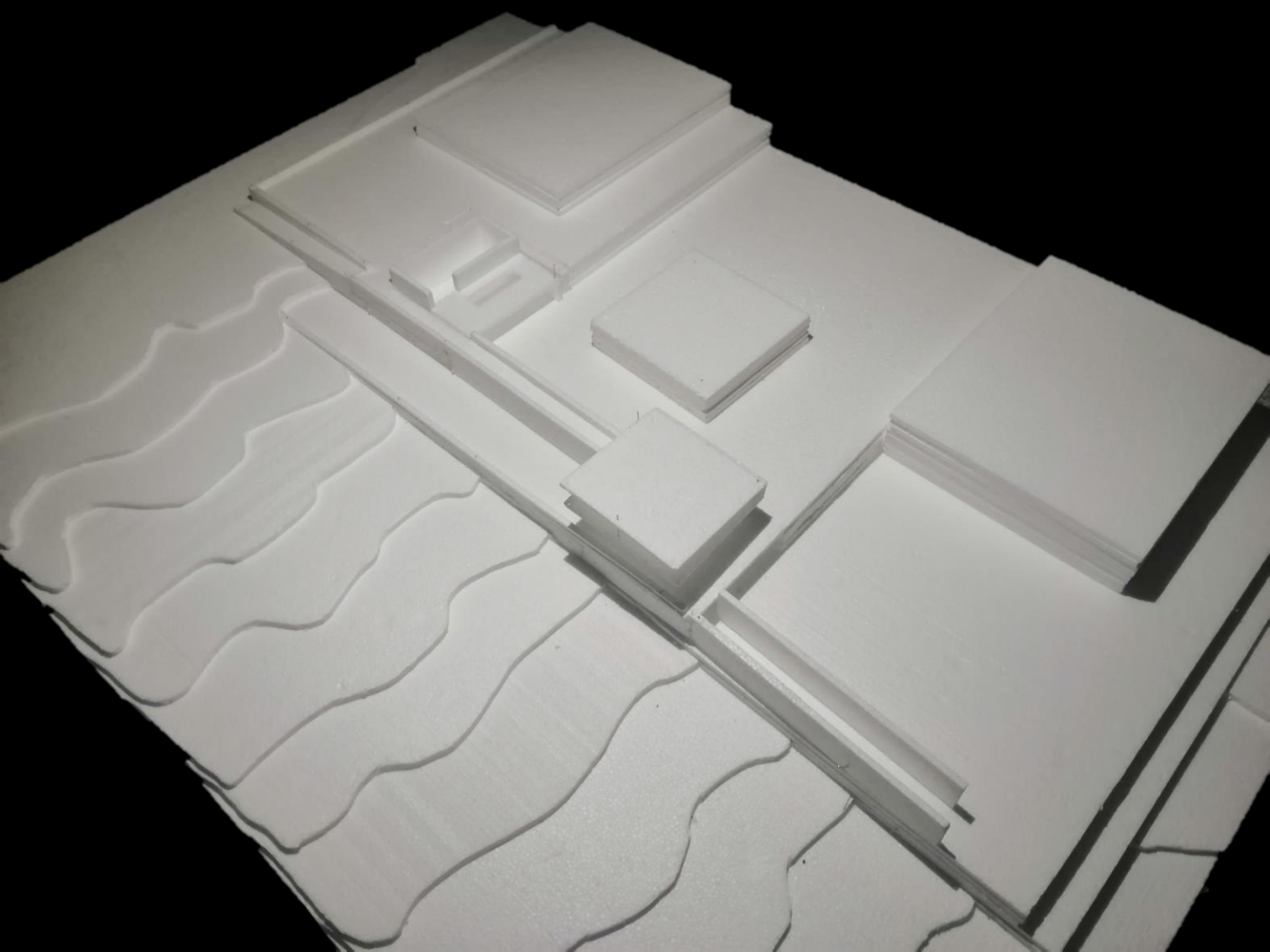








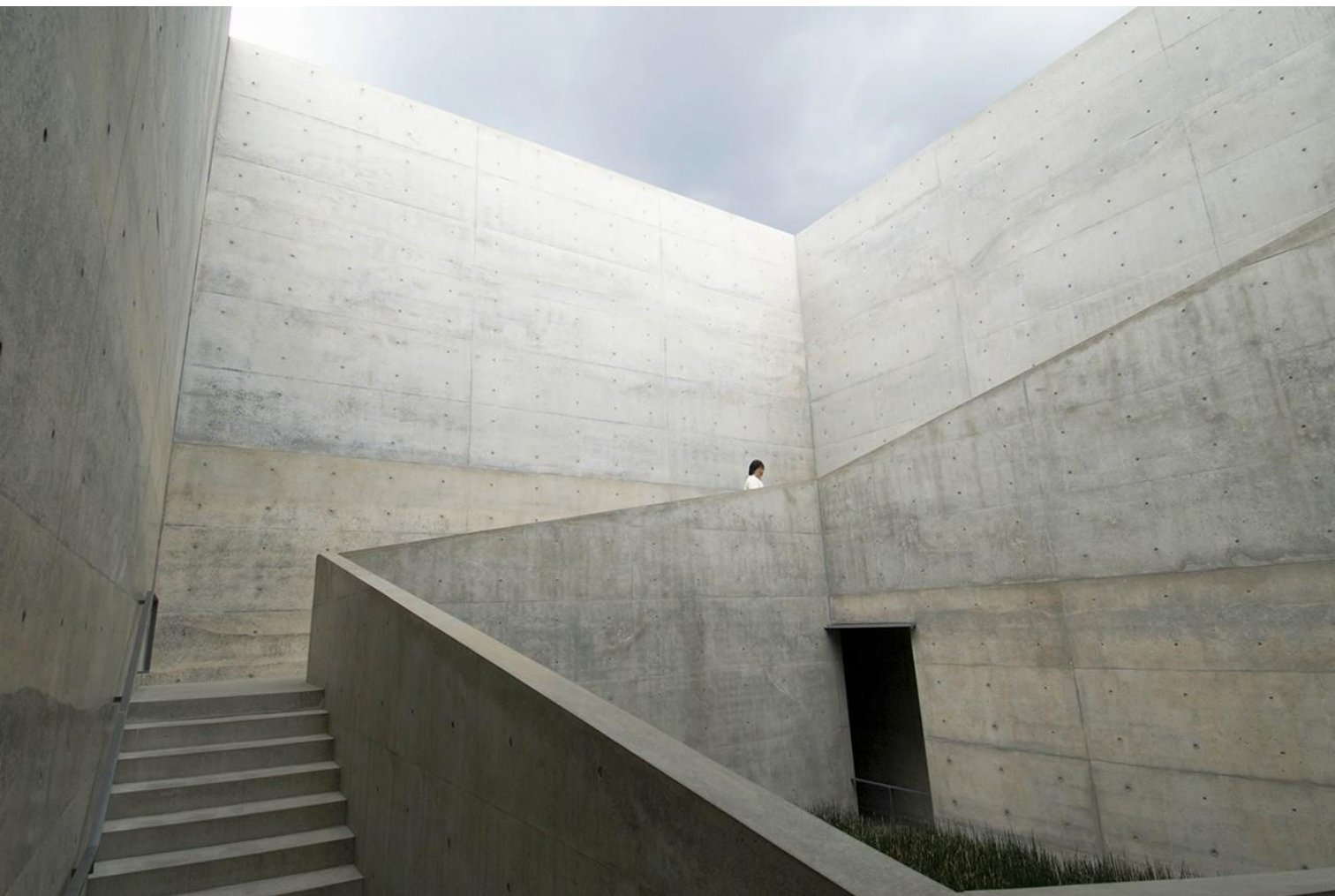




1ª fase

lado nascente

Proposta



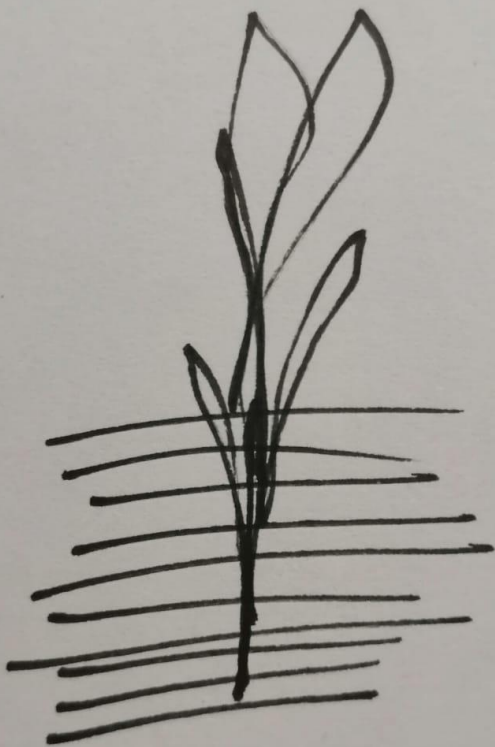
Chichu art museum, Tadao Ando

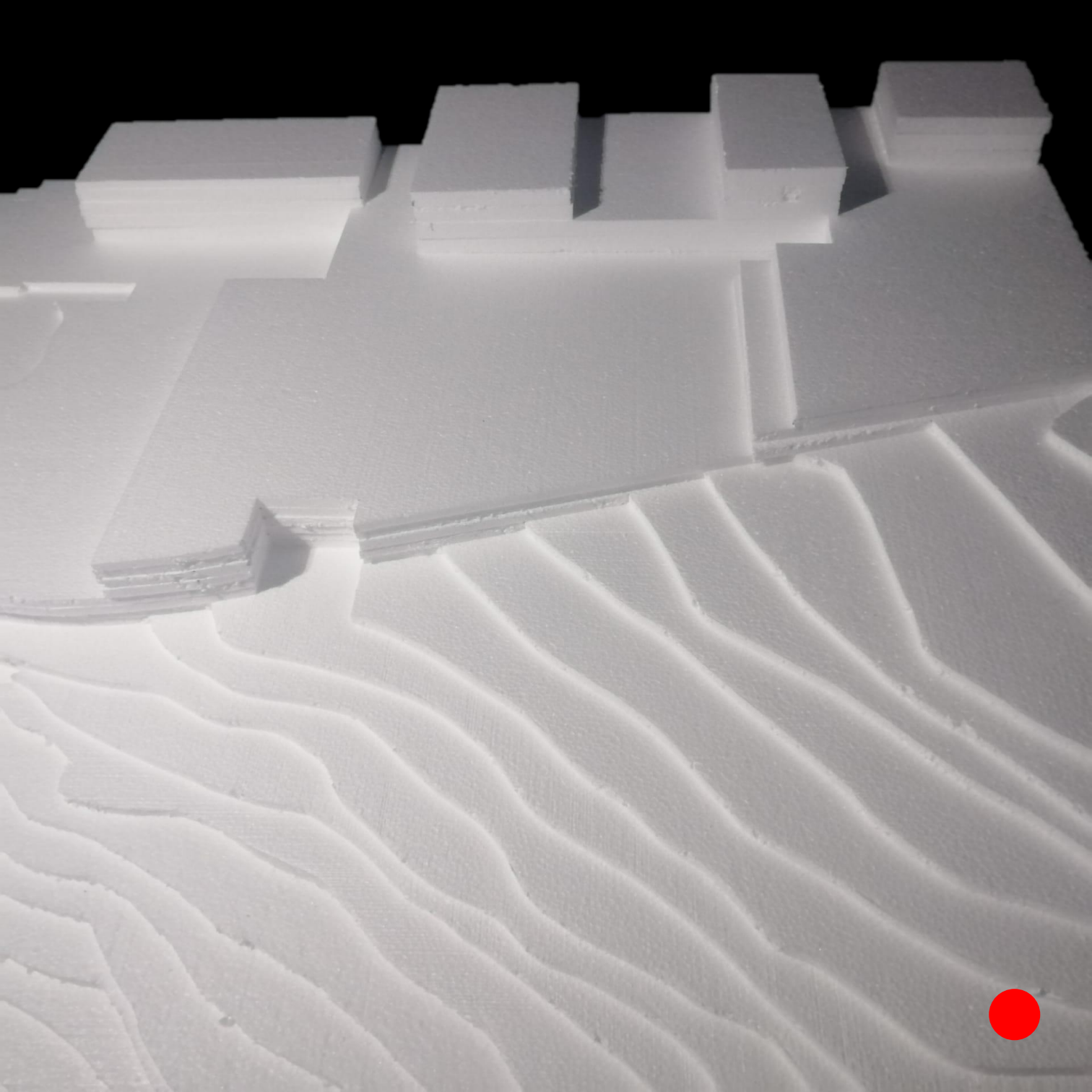


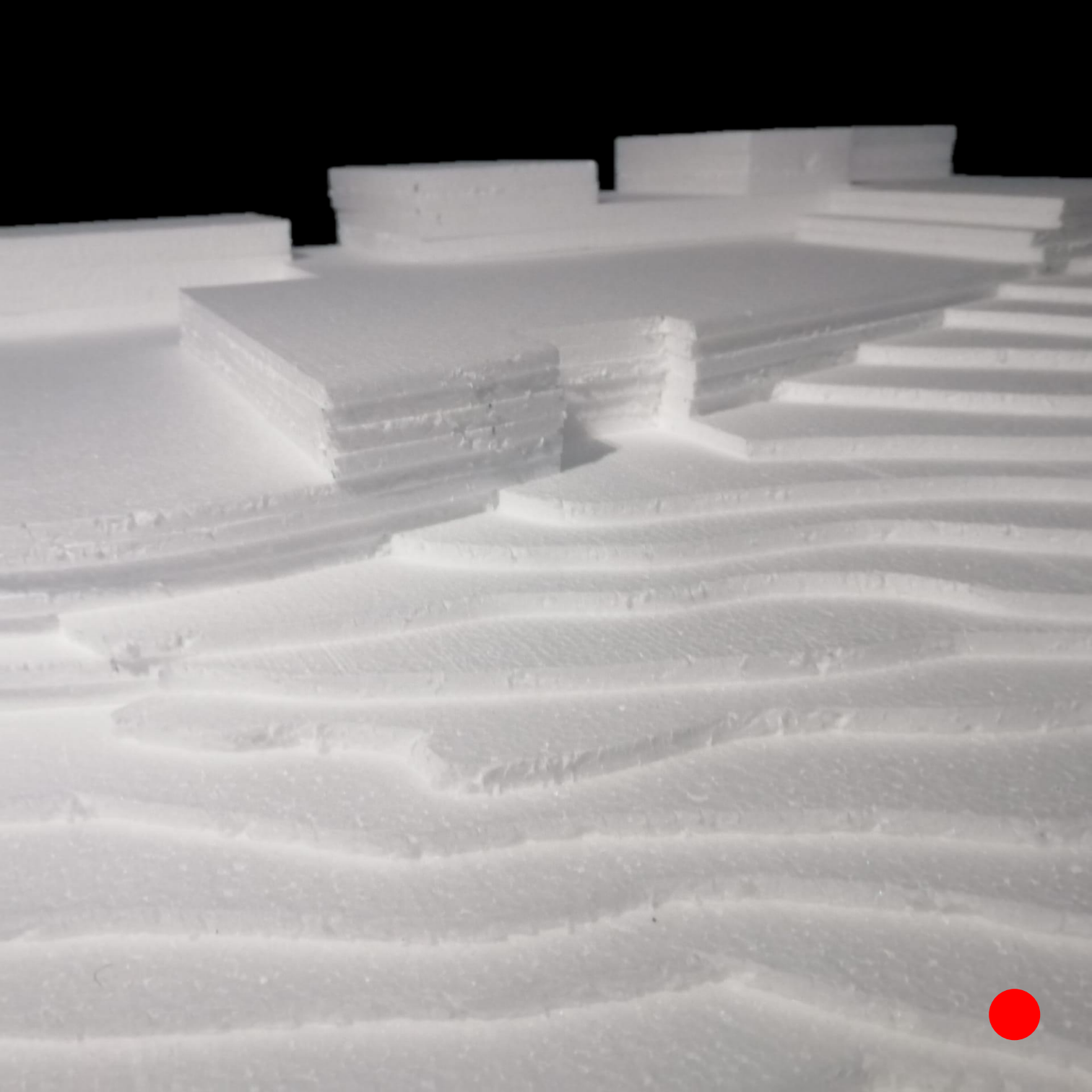
“Less is more”

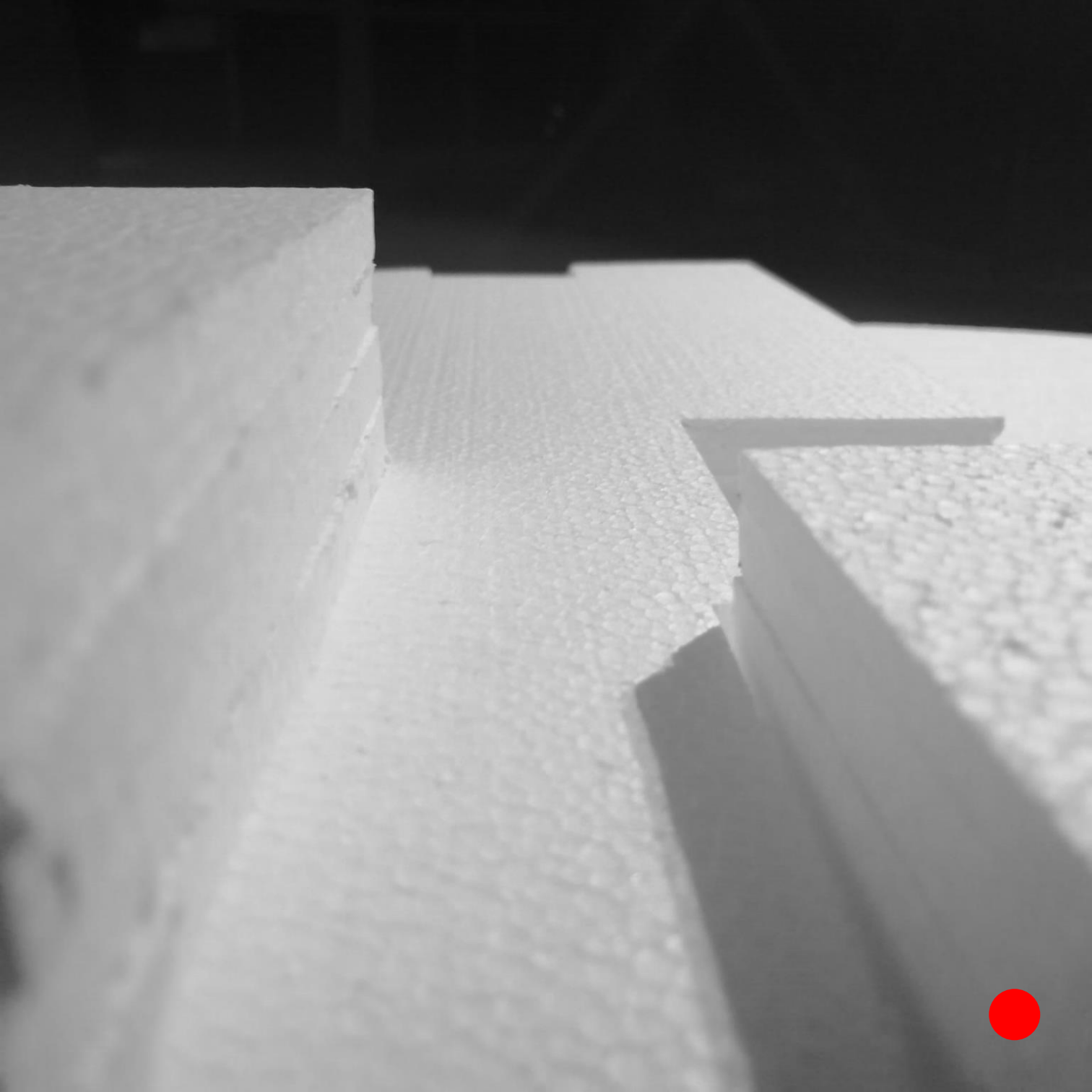
Mies van der Rohe

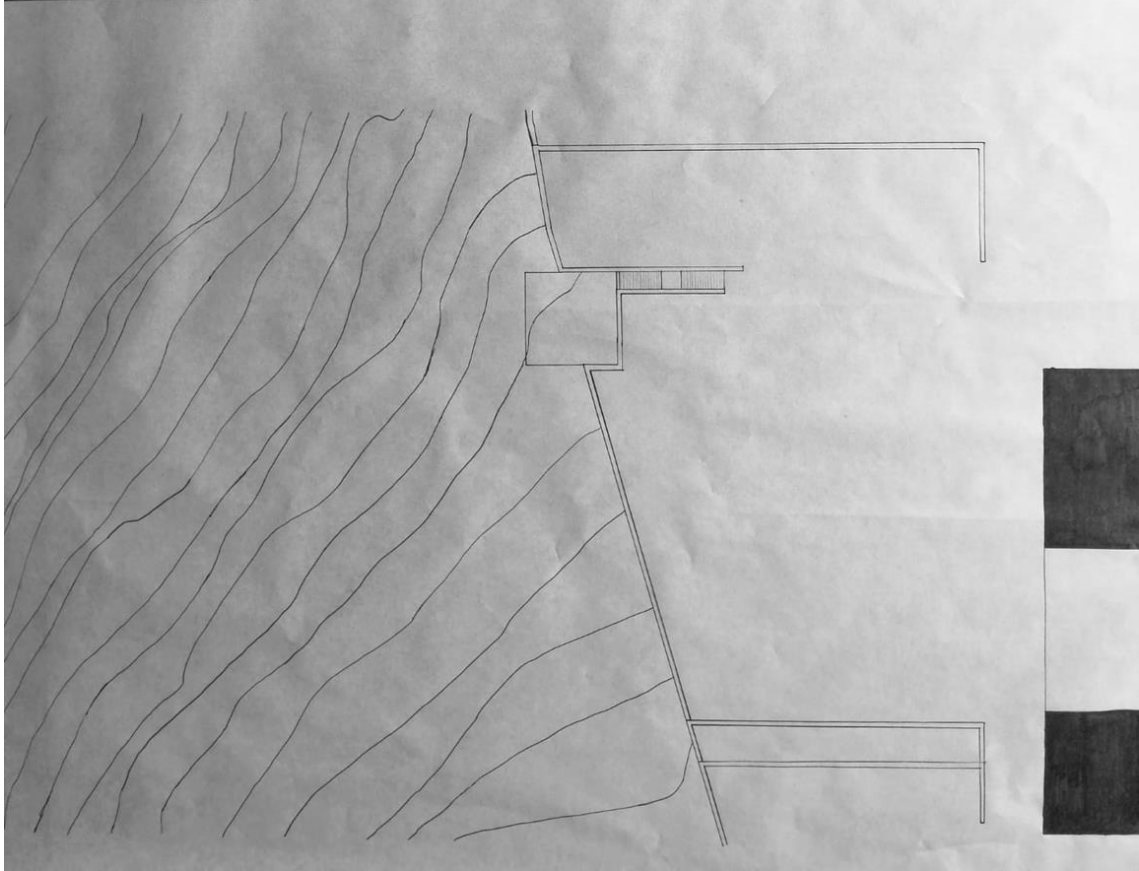
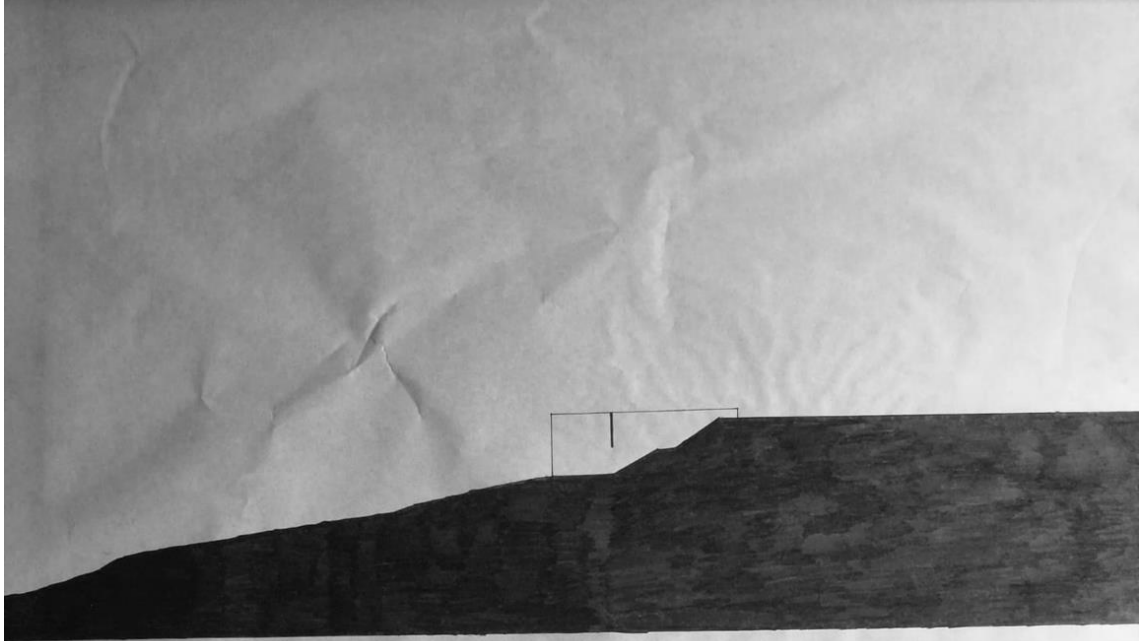


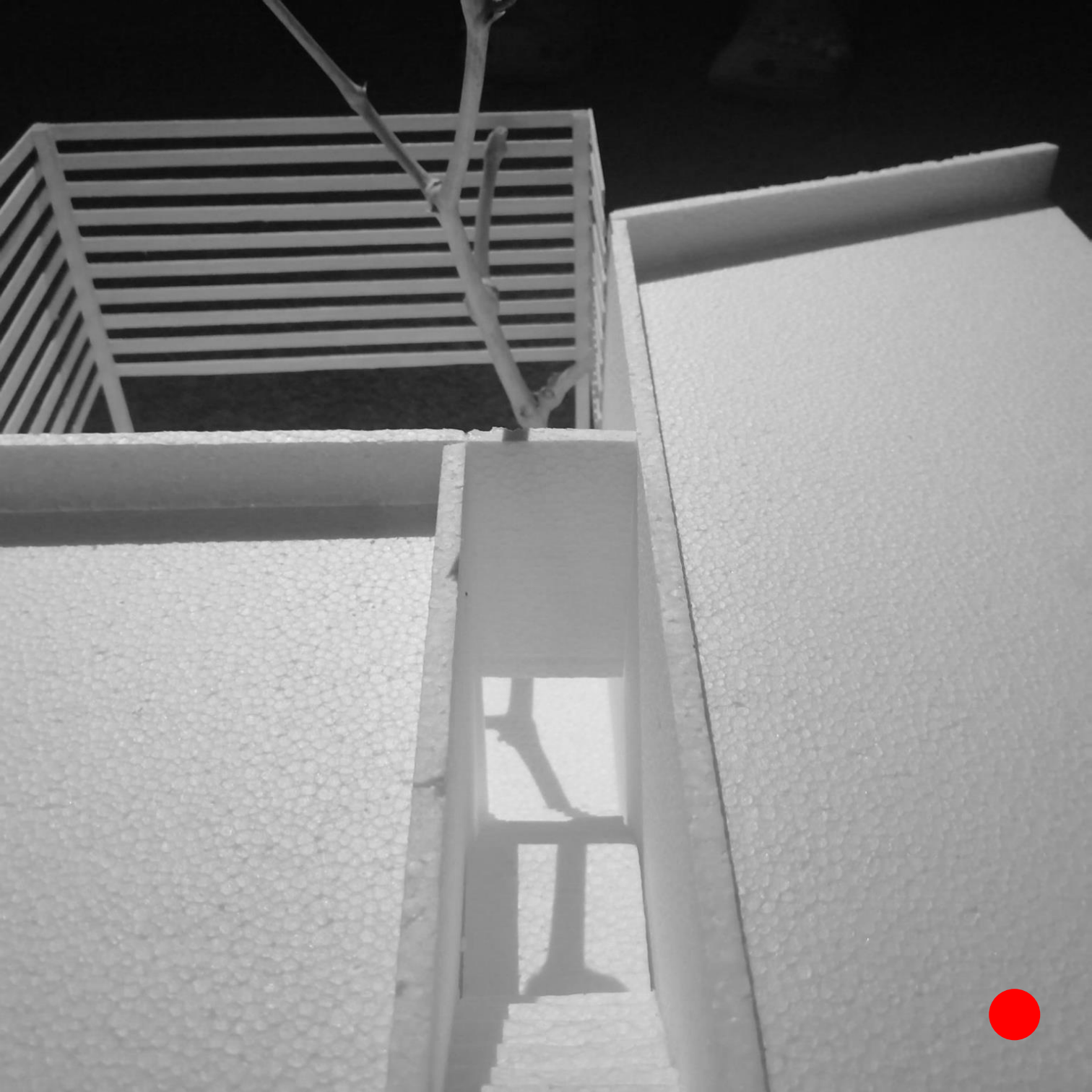


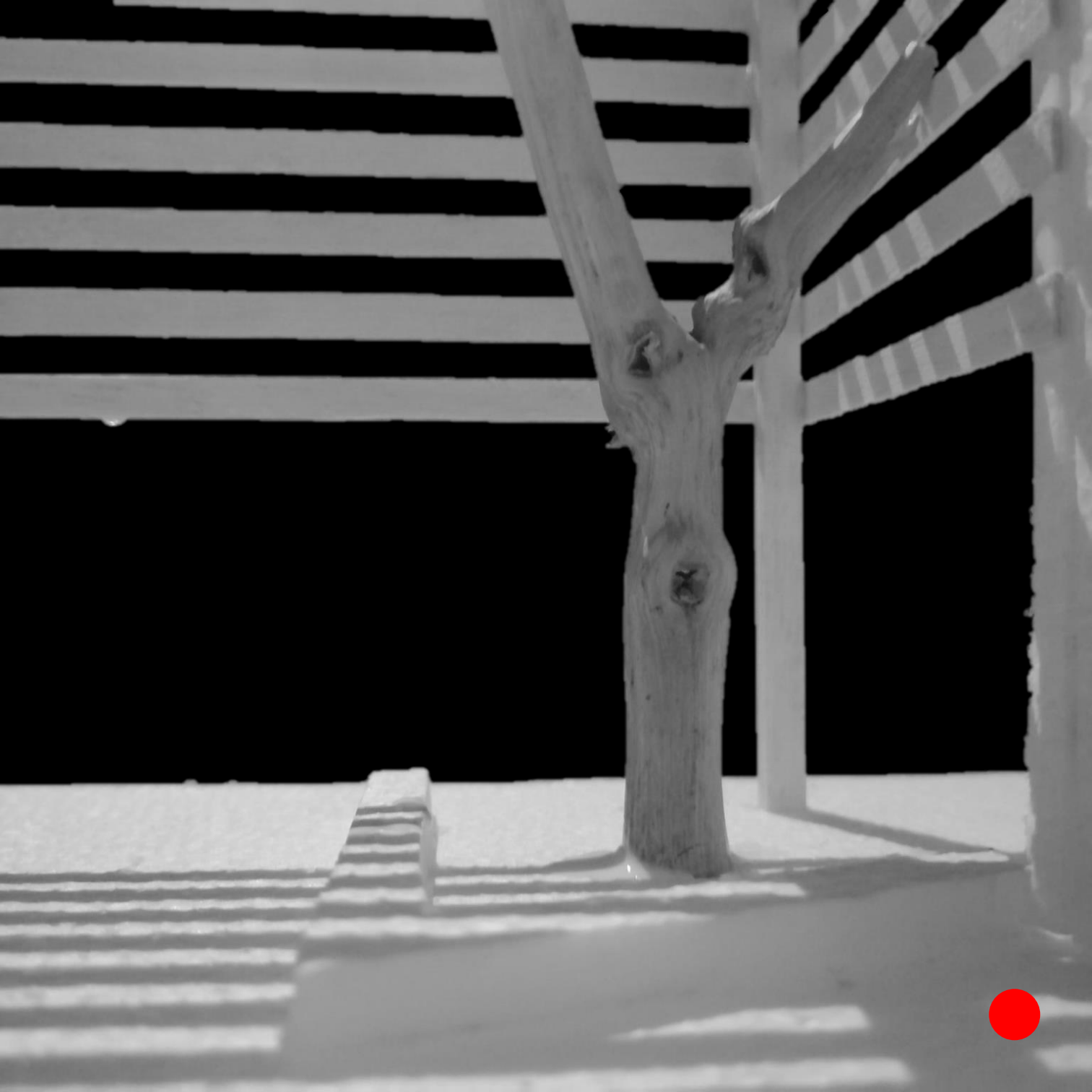


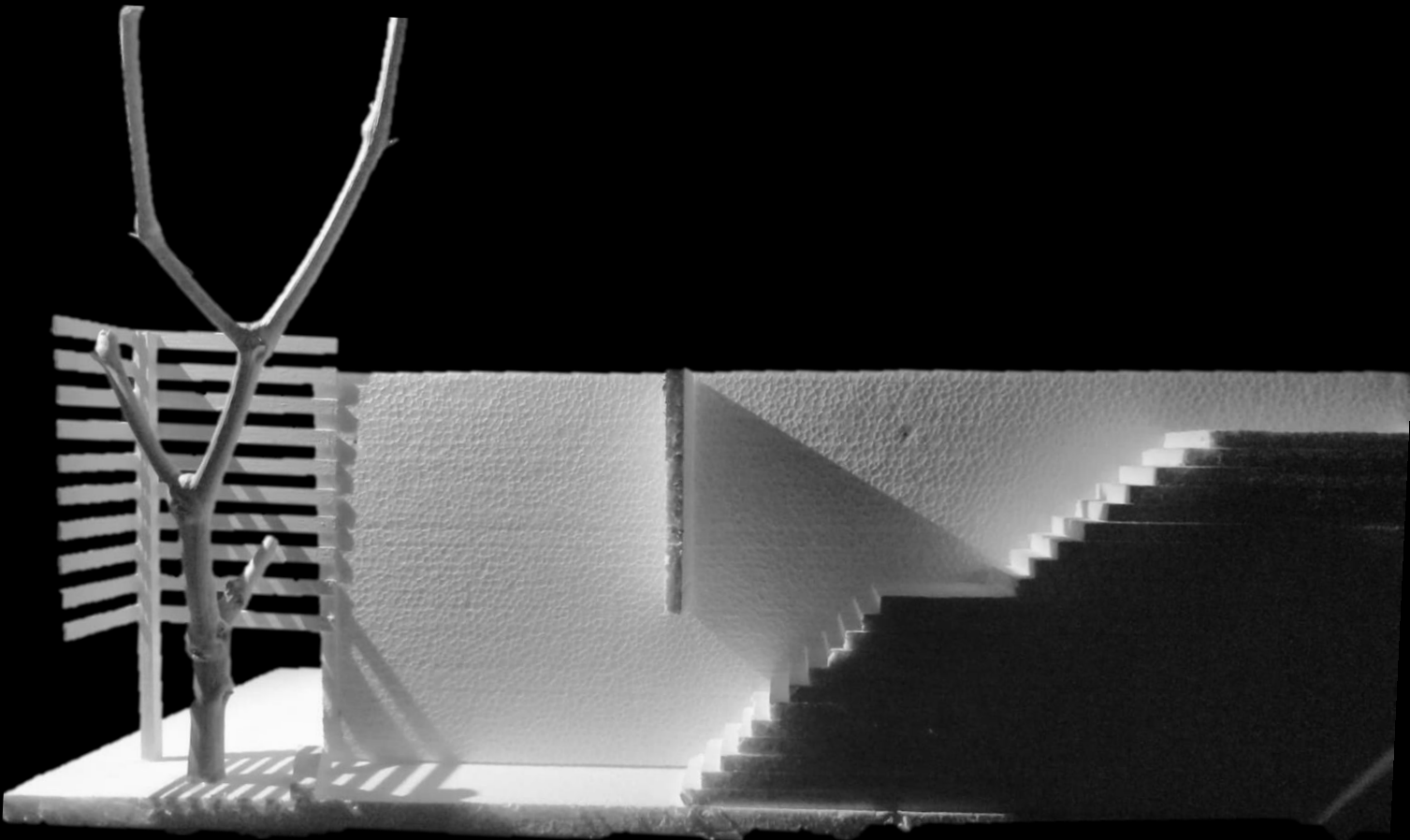


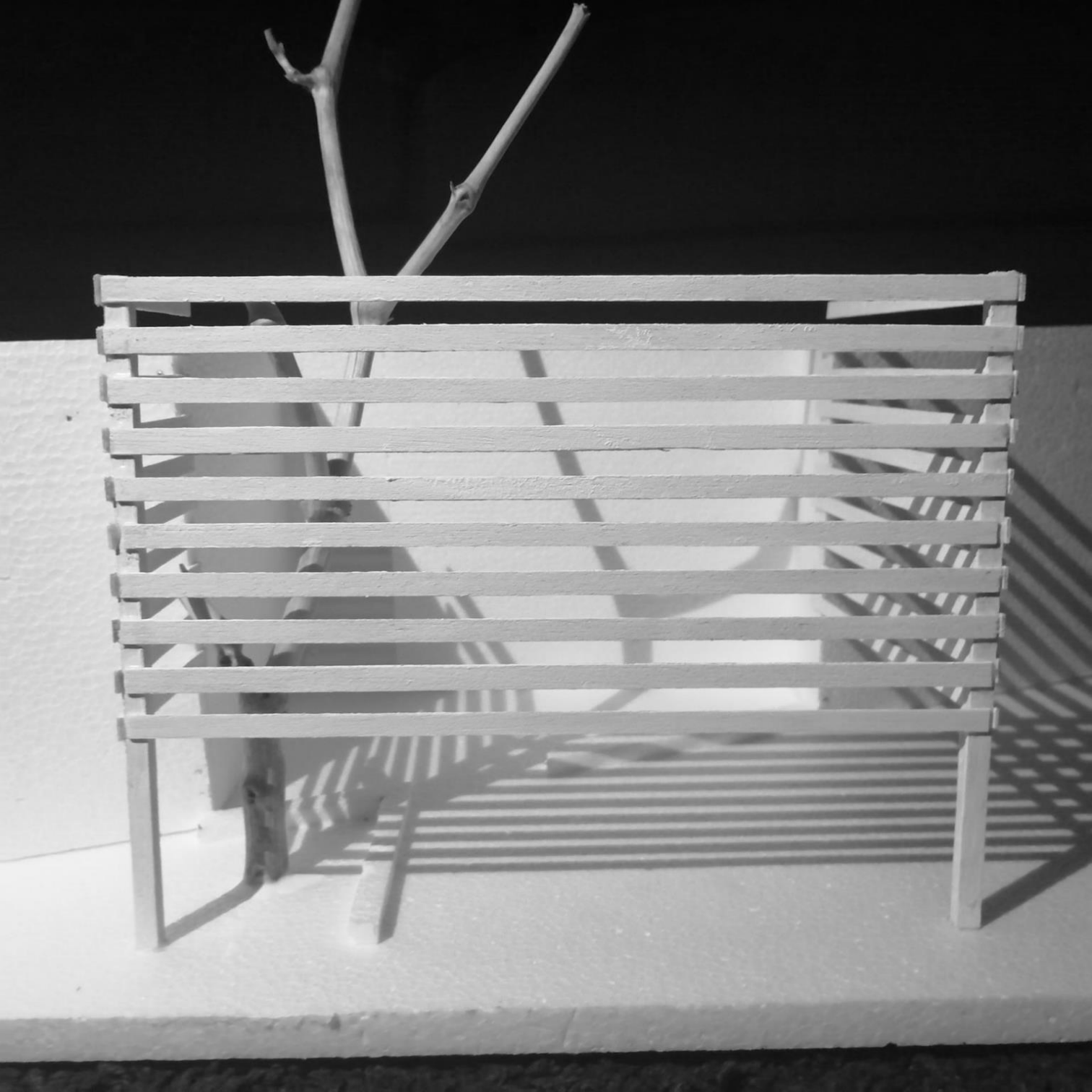


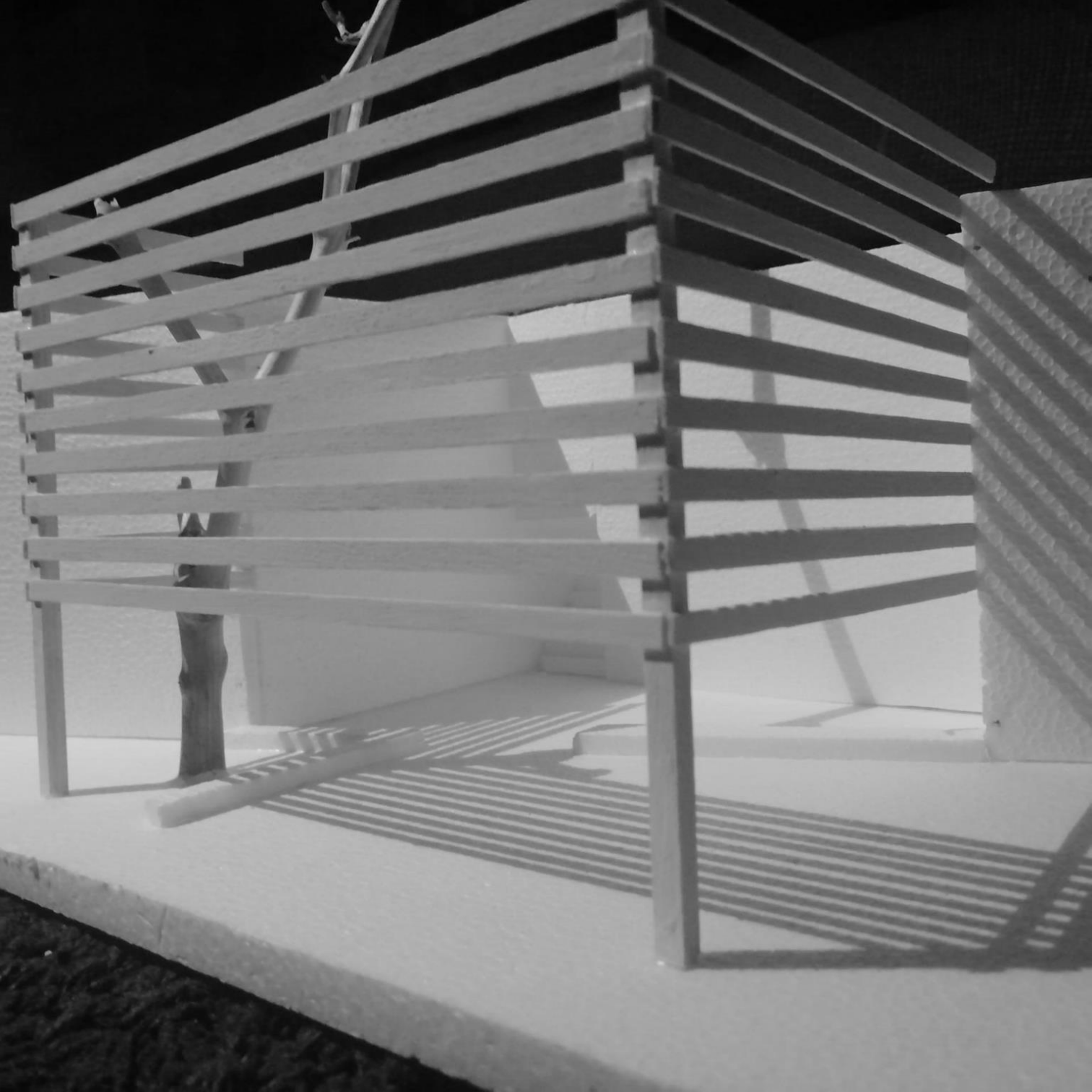




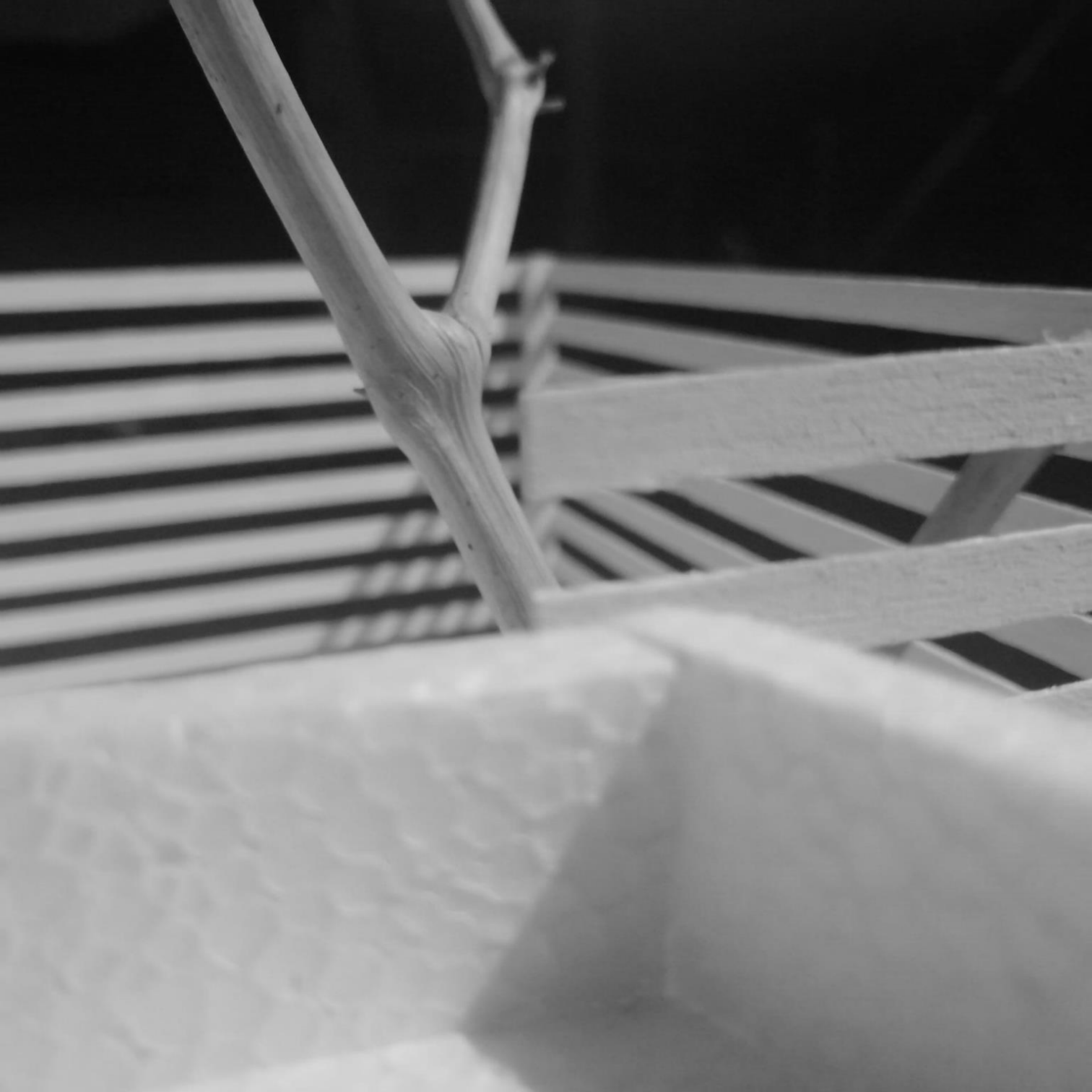


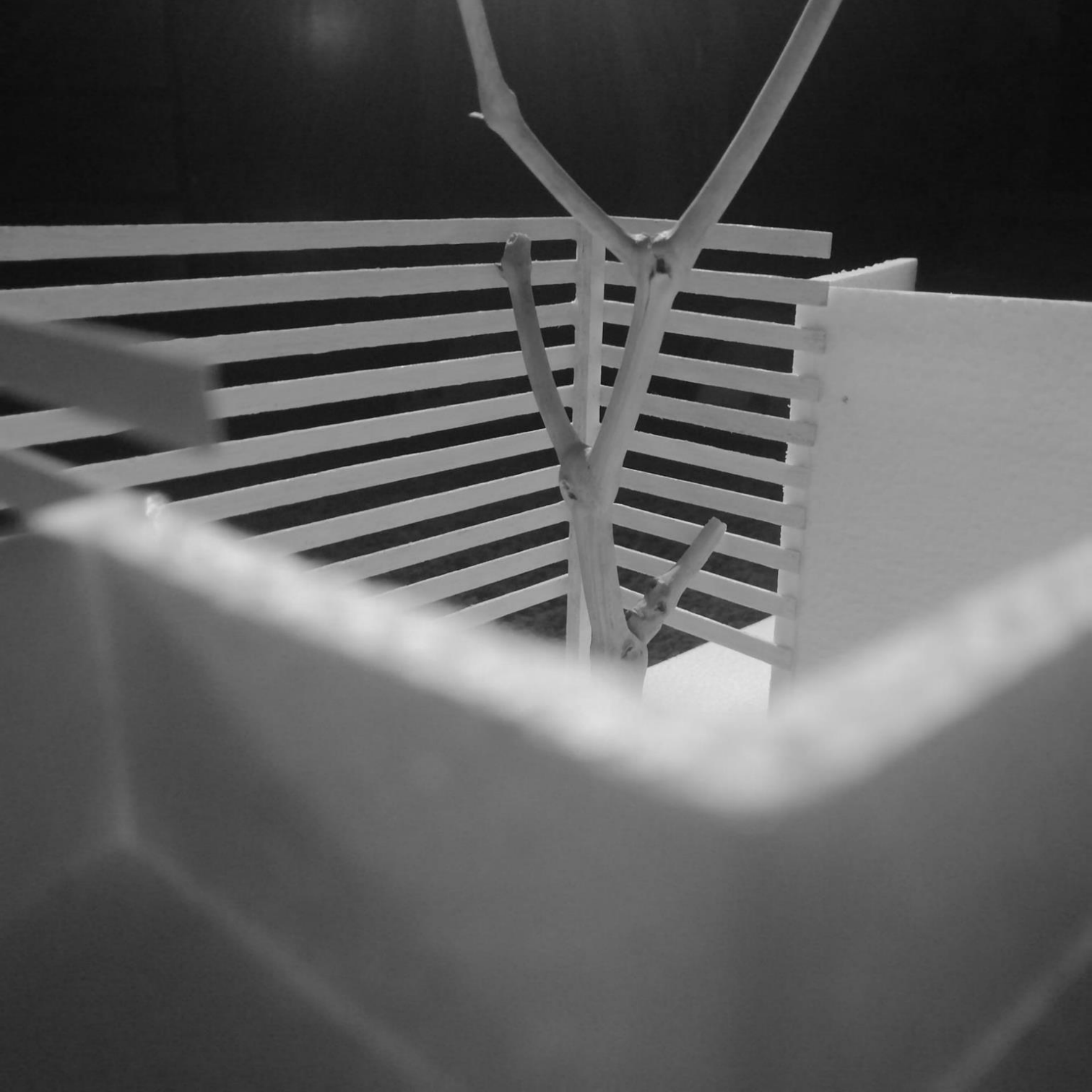


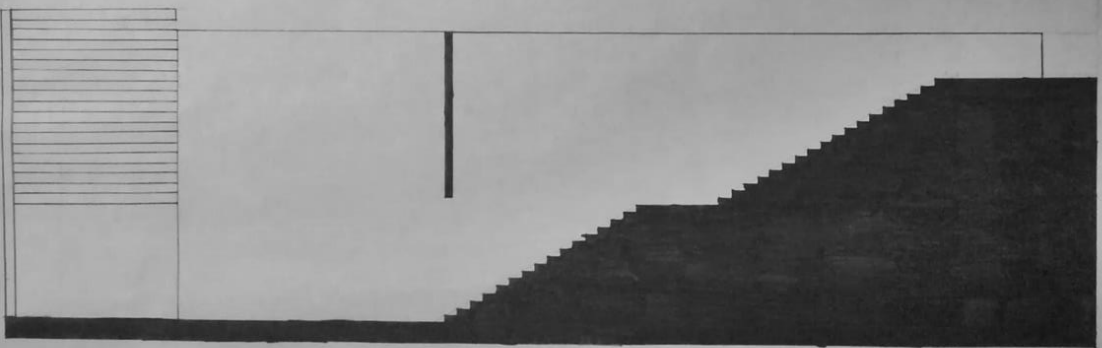
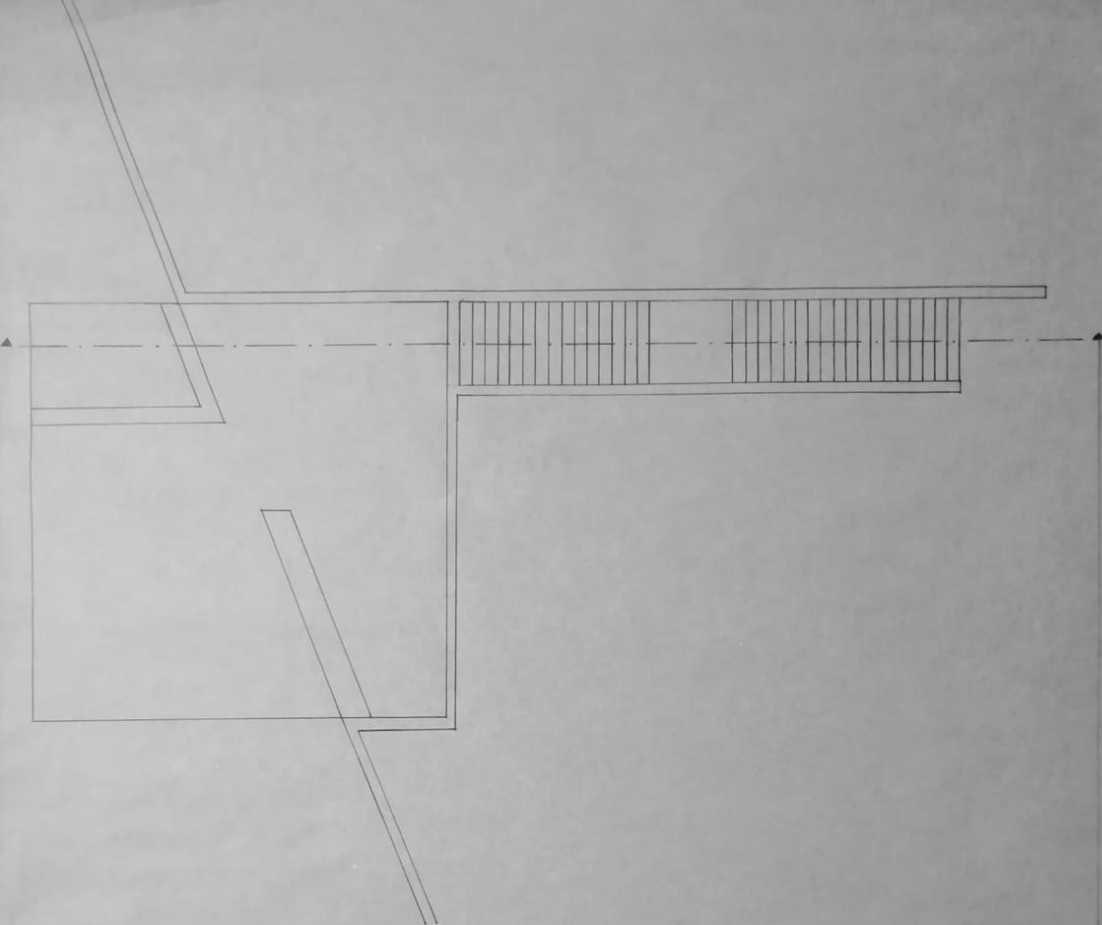




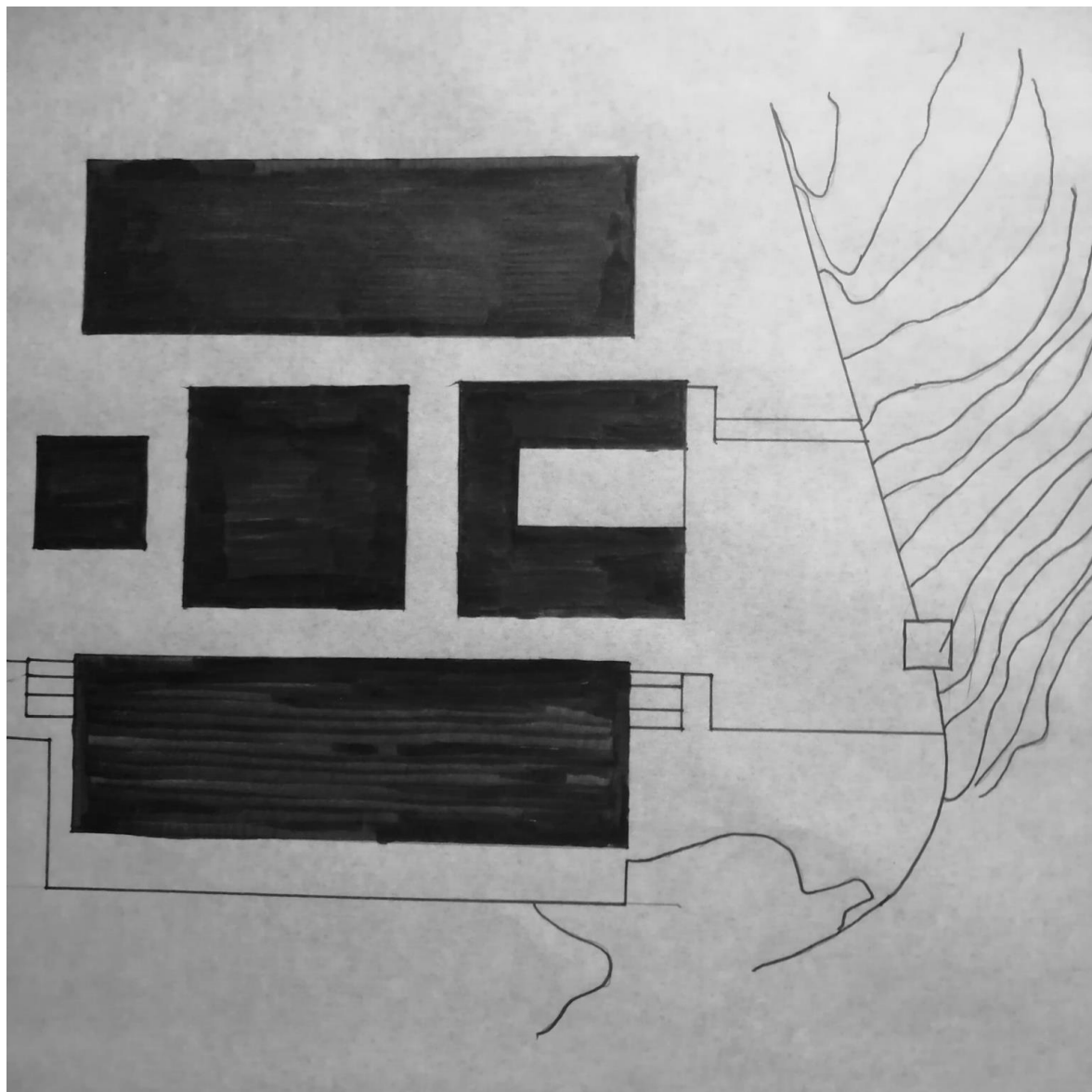


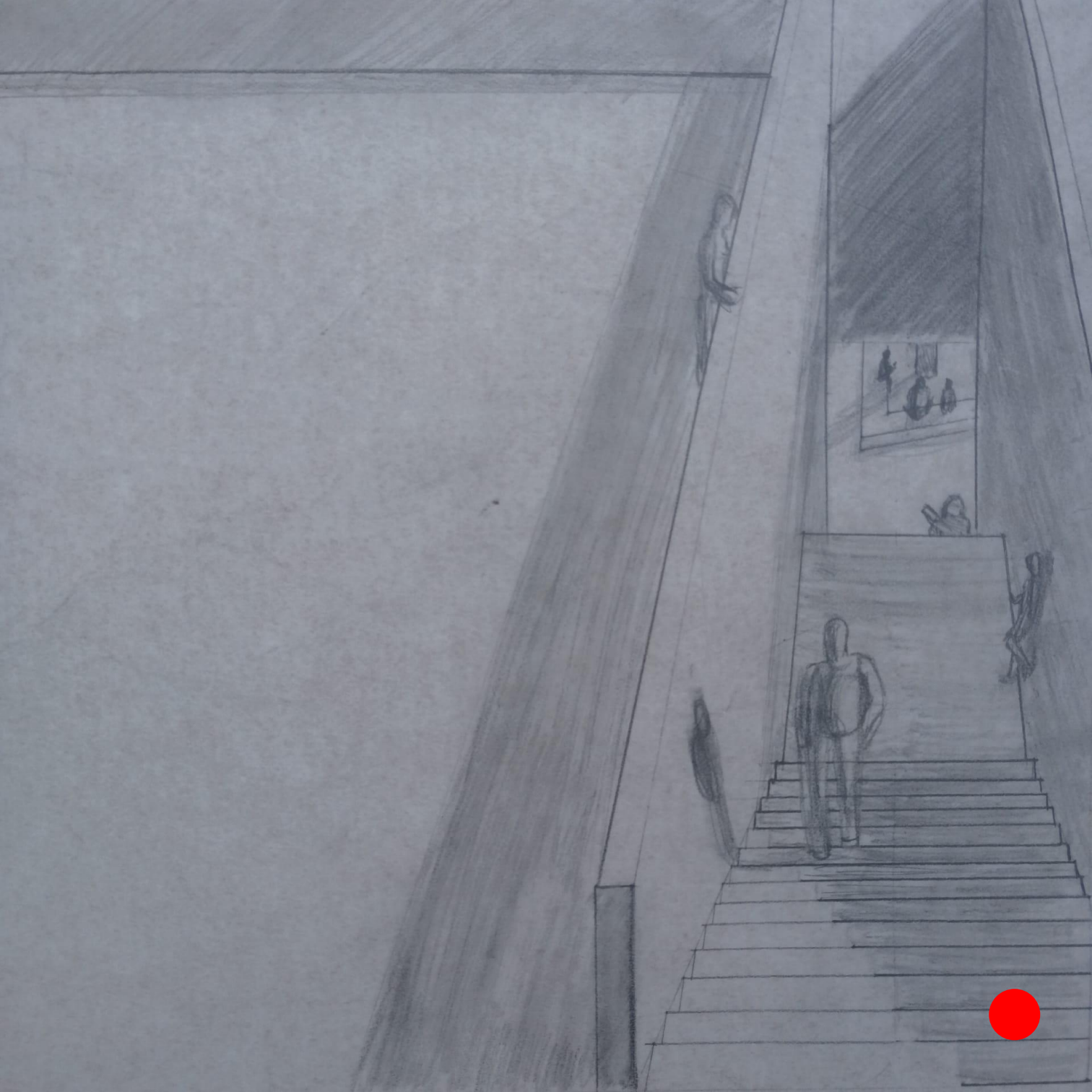


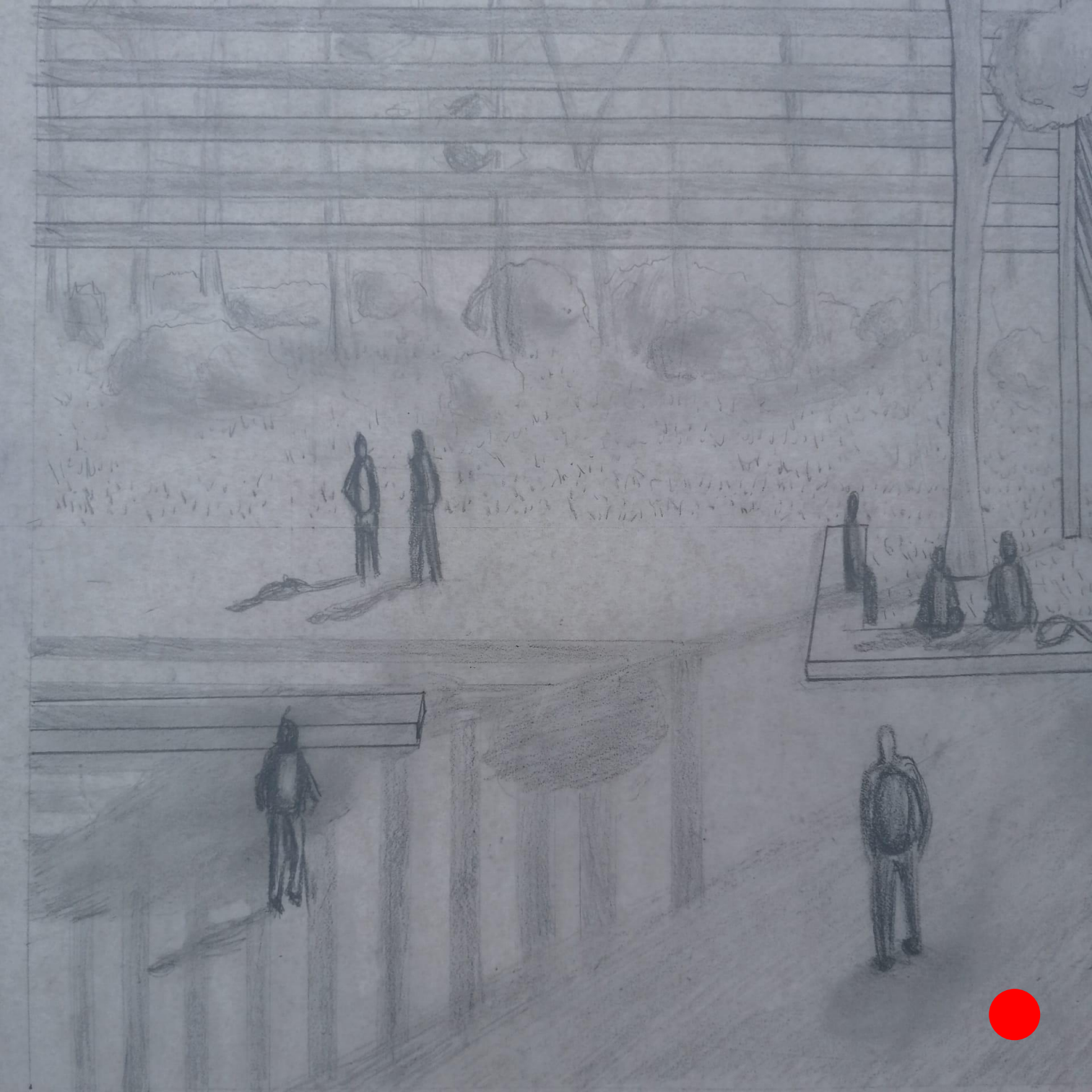




Desenhos complementares



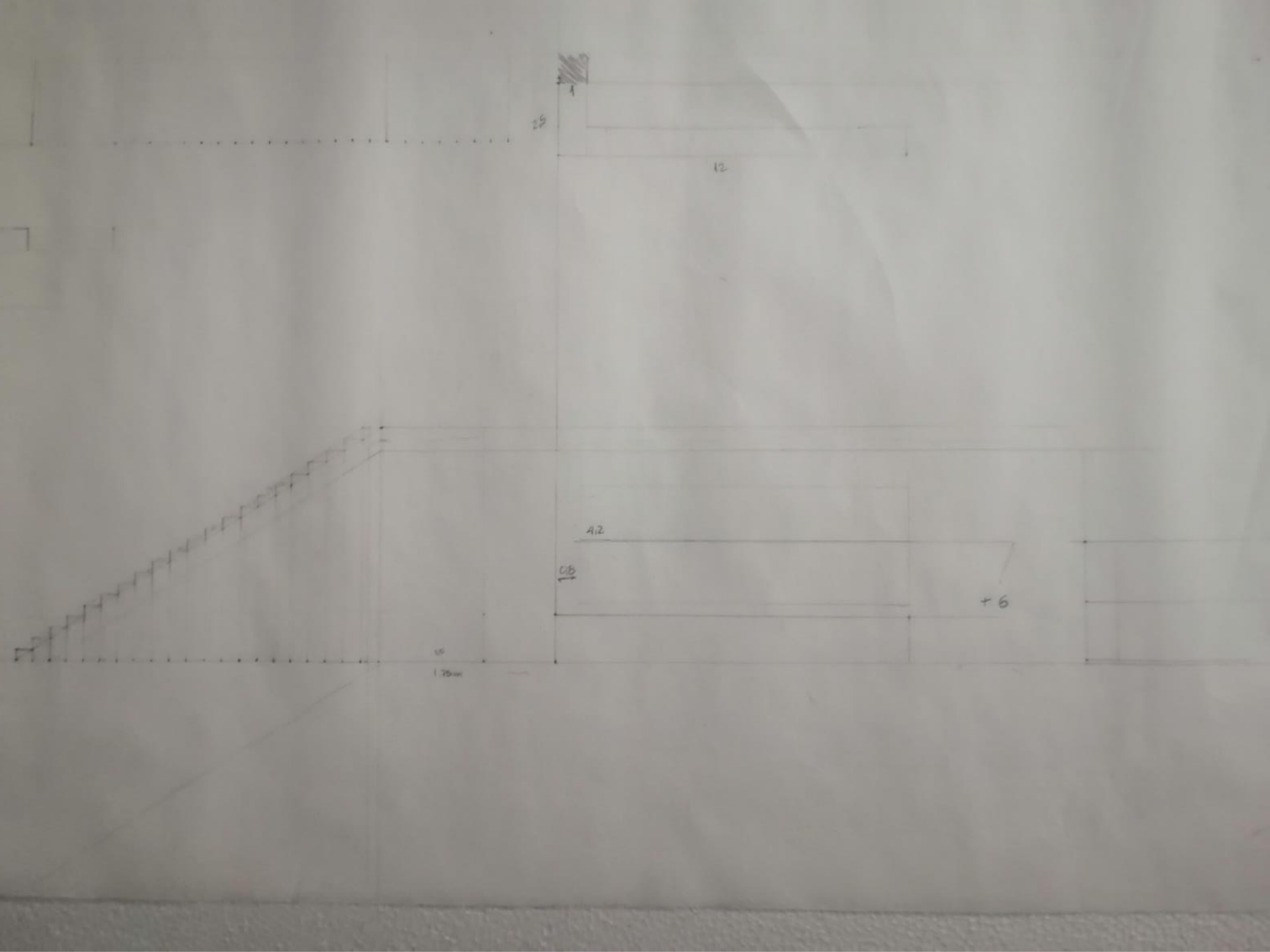


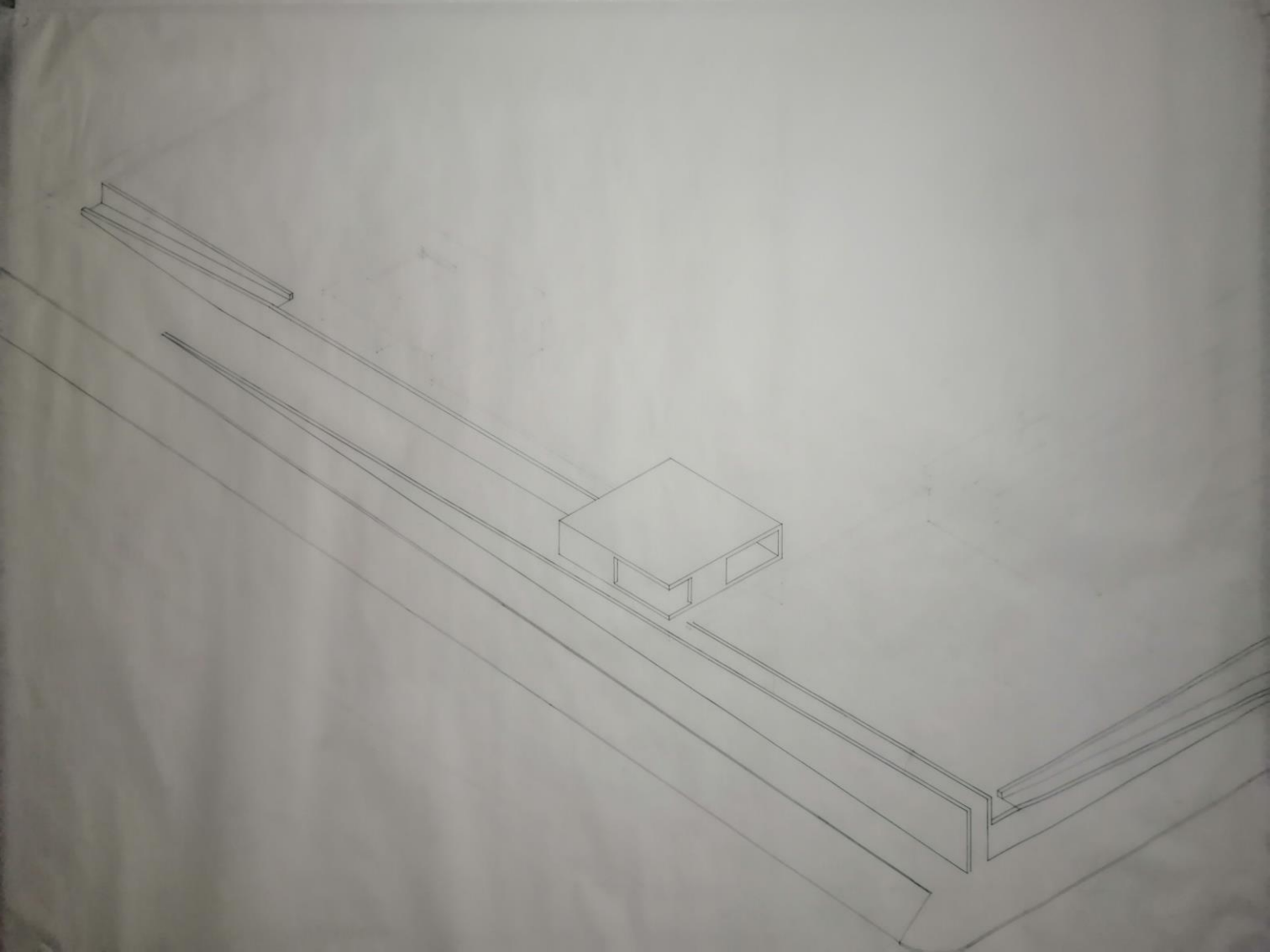






Processo

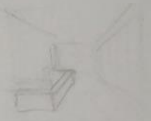




1.50

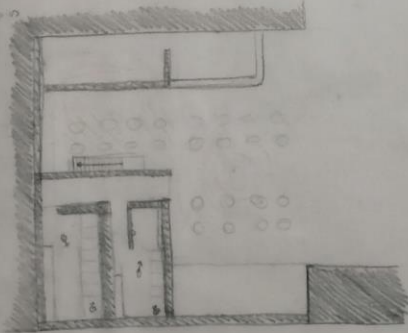
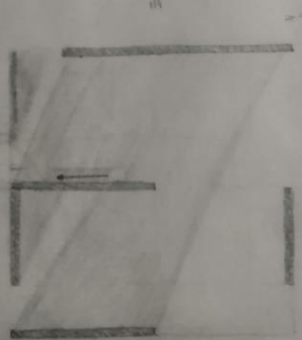


4,5 m



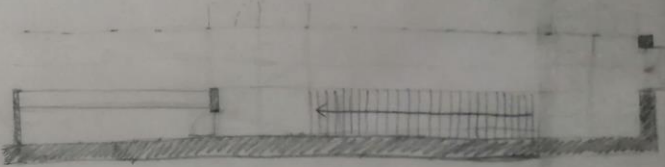
E 24

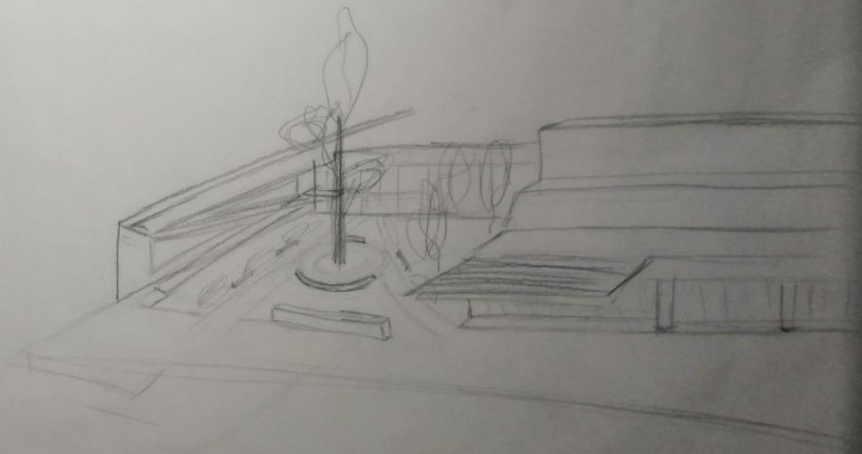
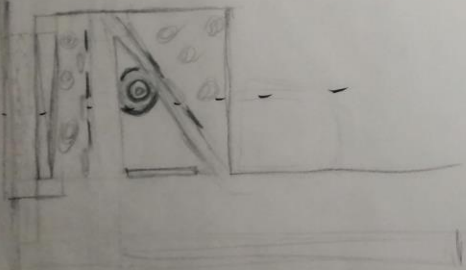
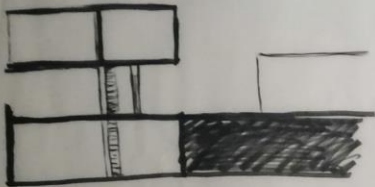
C

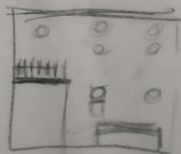
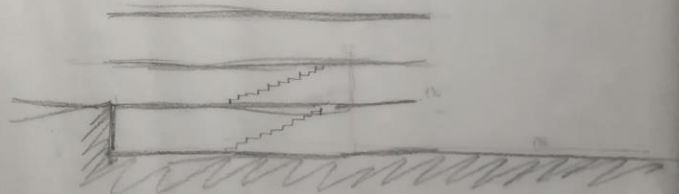
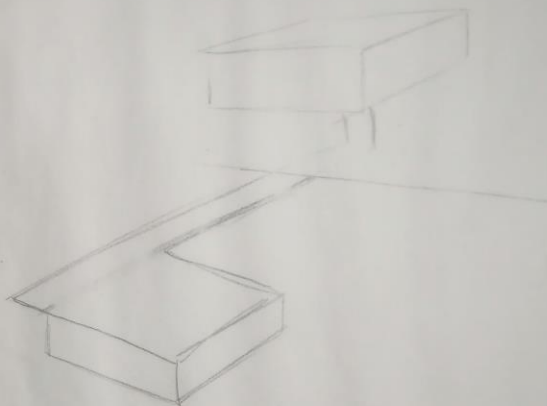
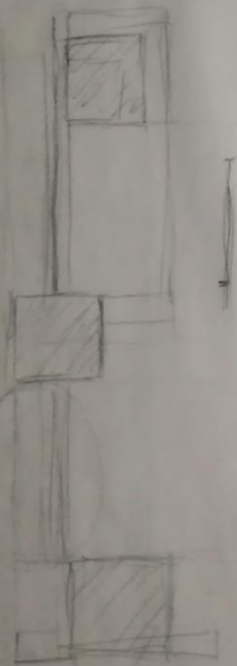


1.50

M





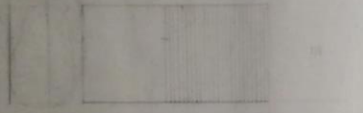
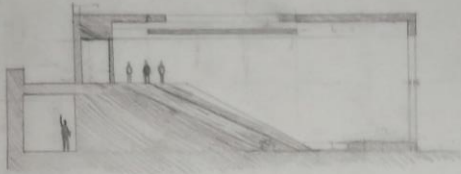
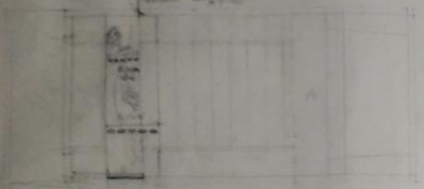


AUDITÓRIO 1:100

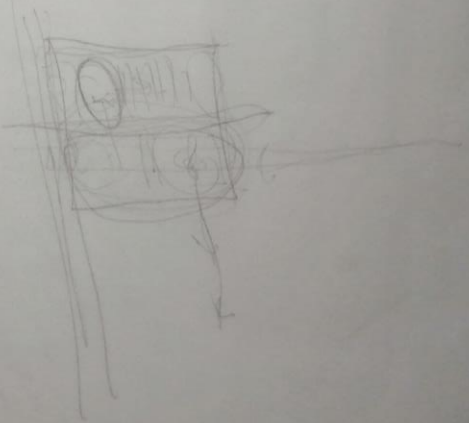
Entrada principal →

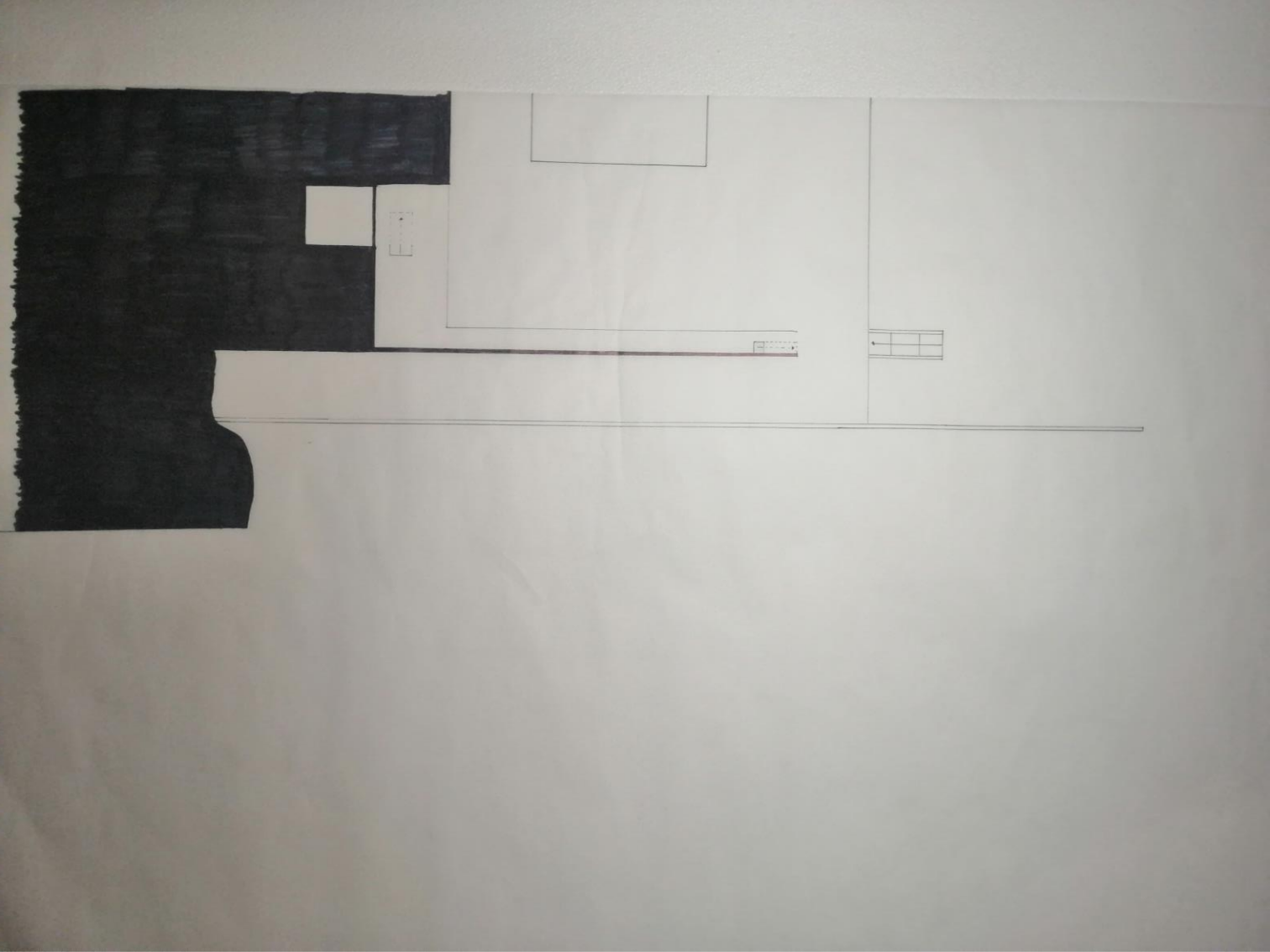
N

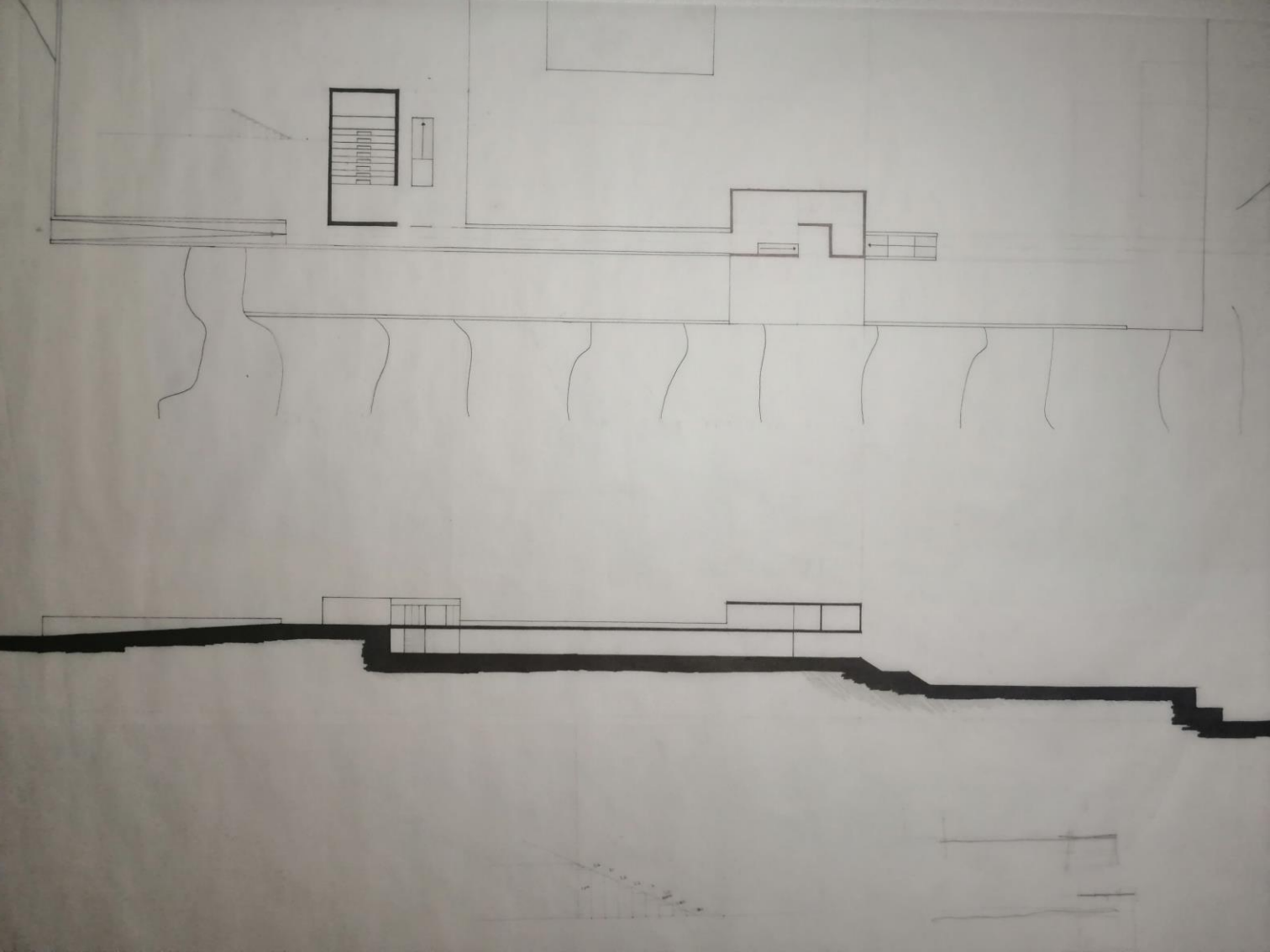
1:50

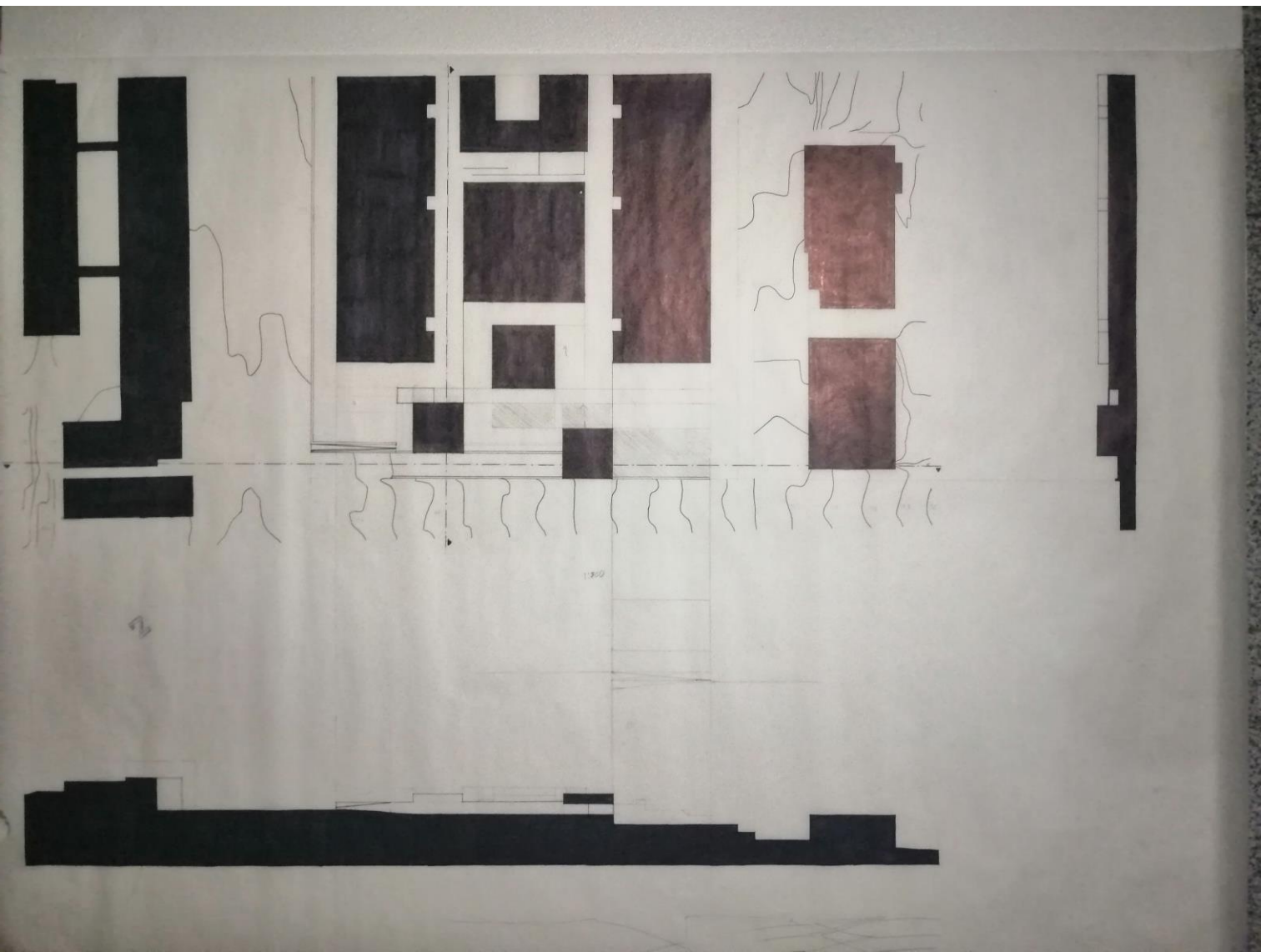


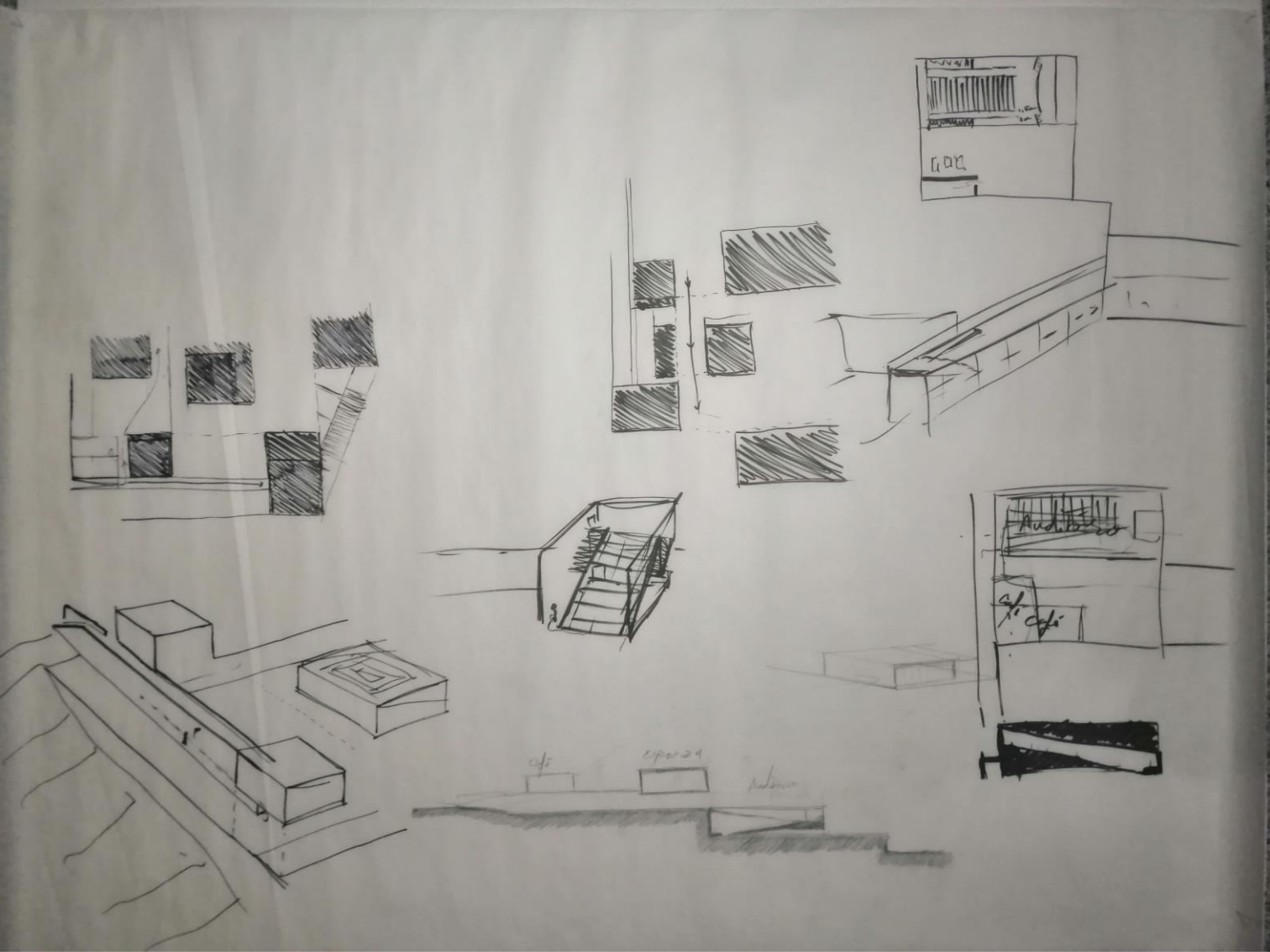
1:100

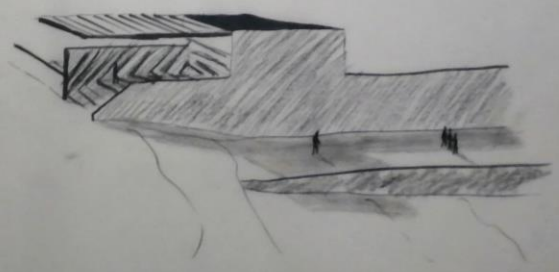
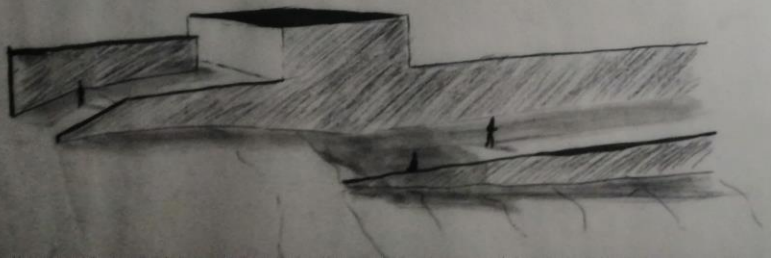
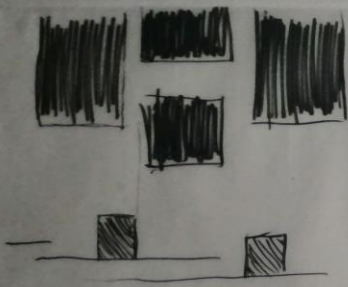


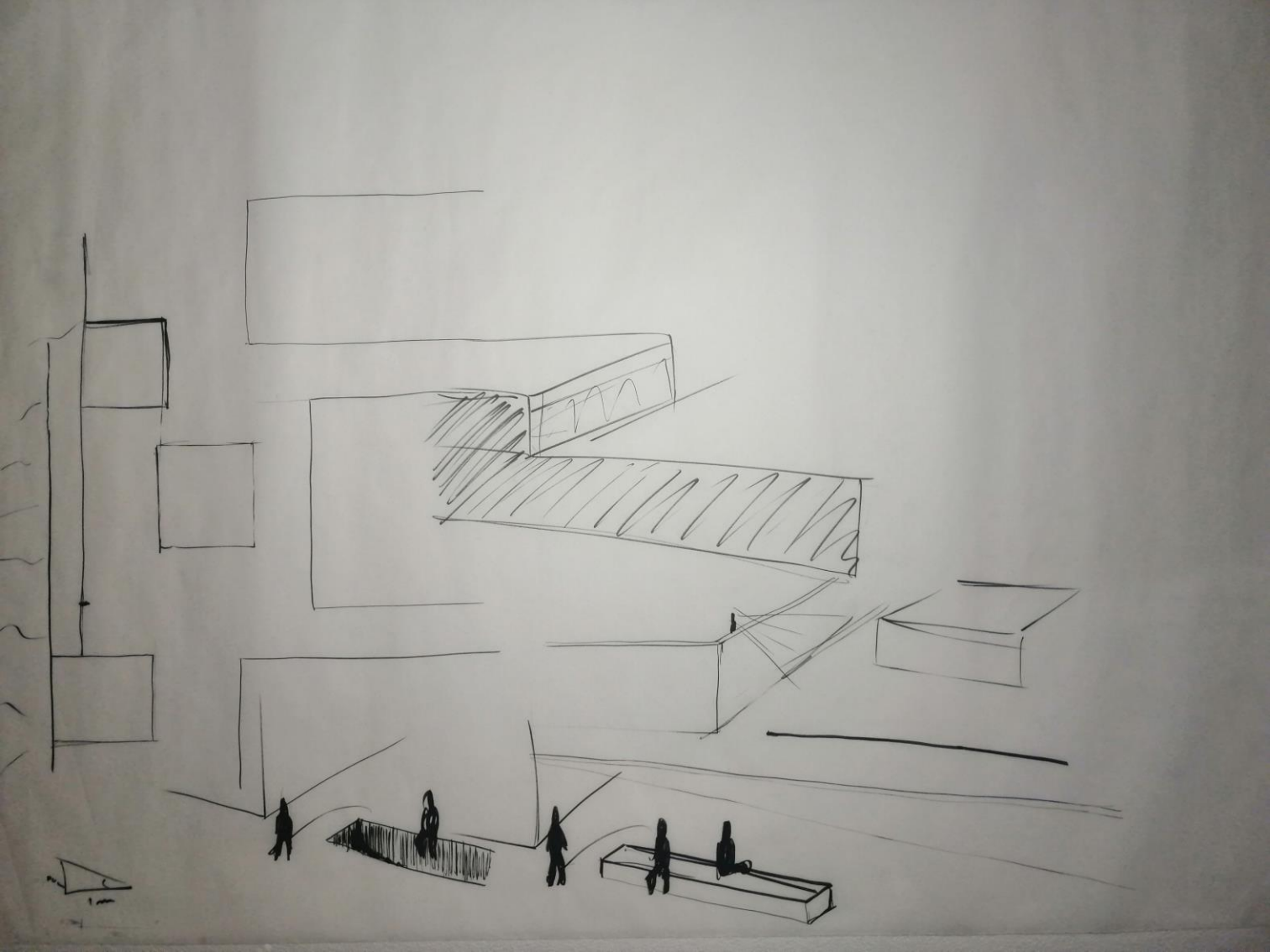


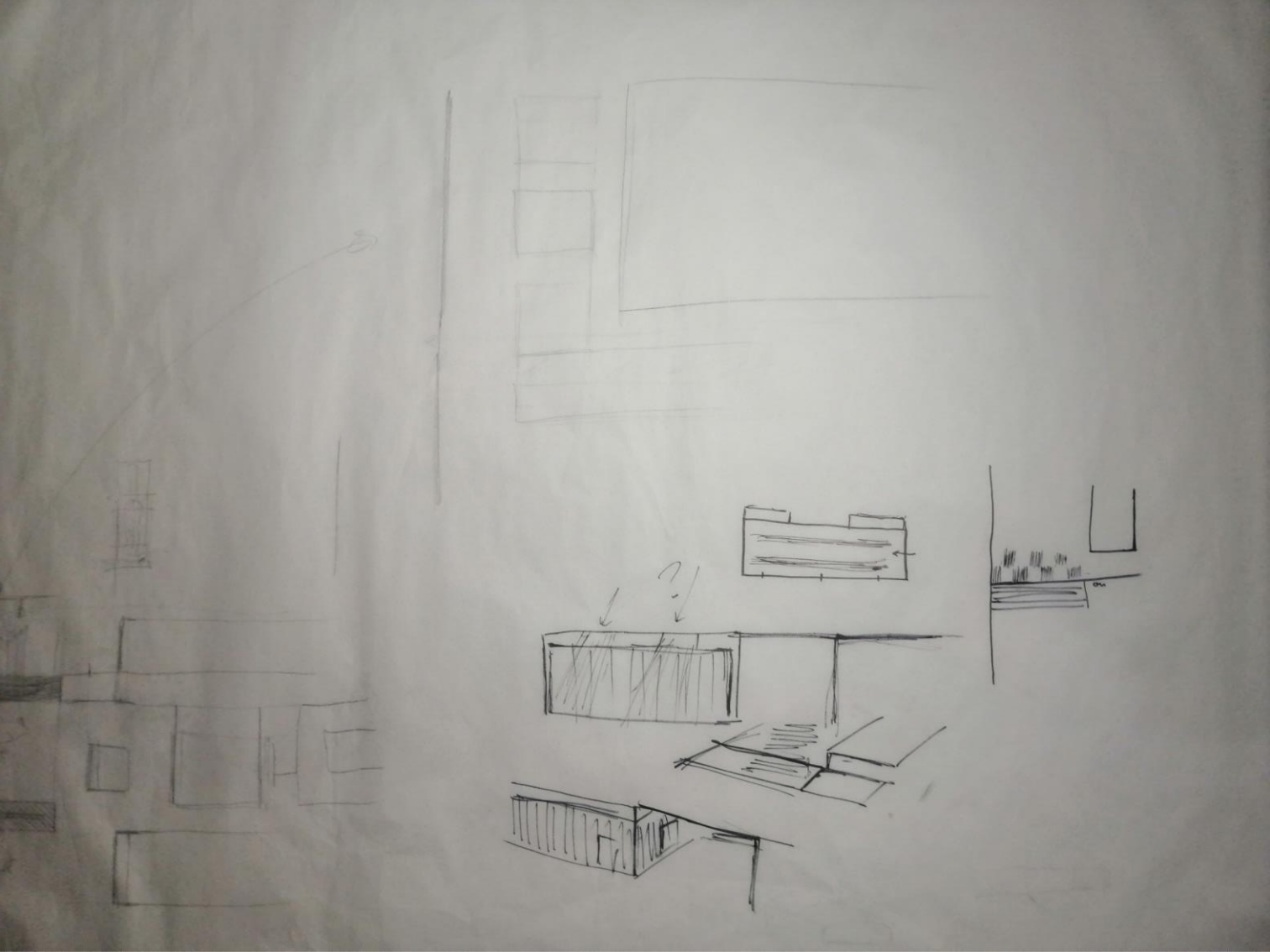


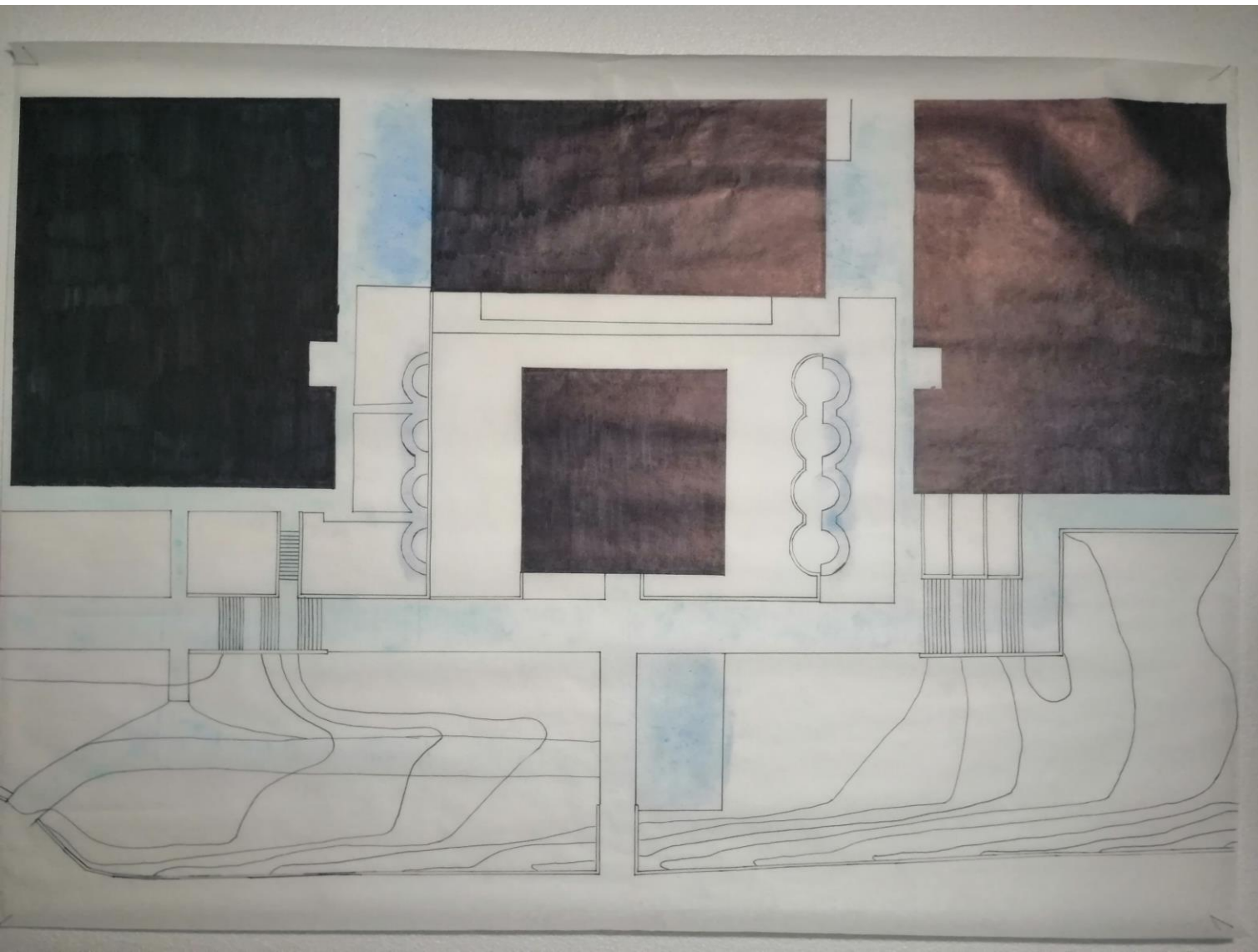


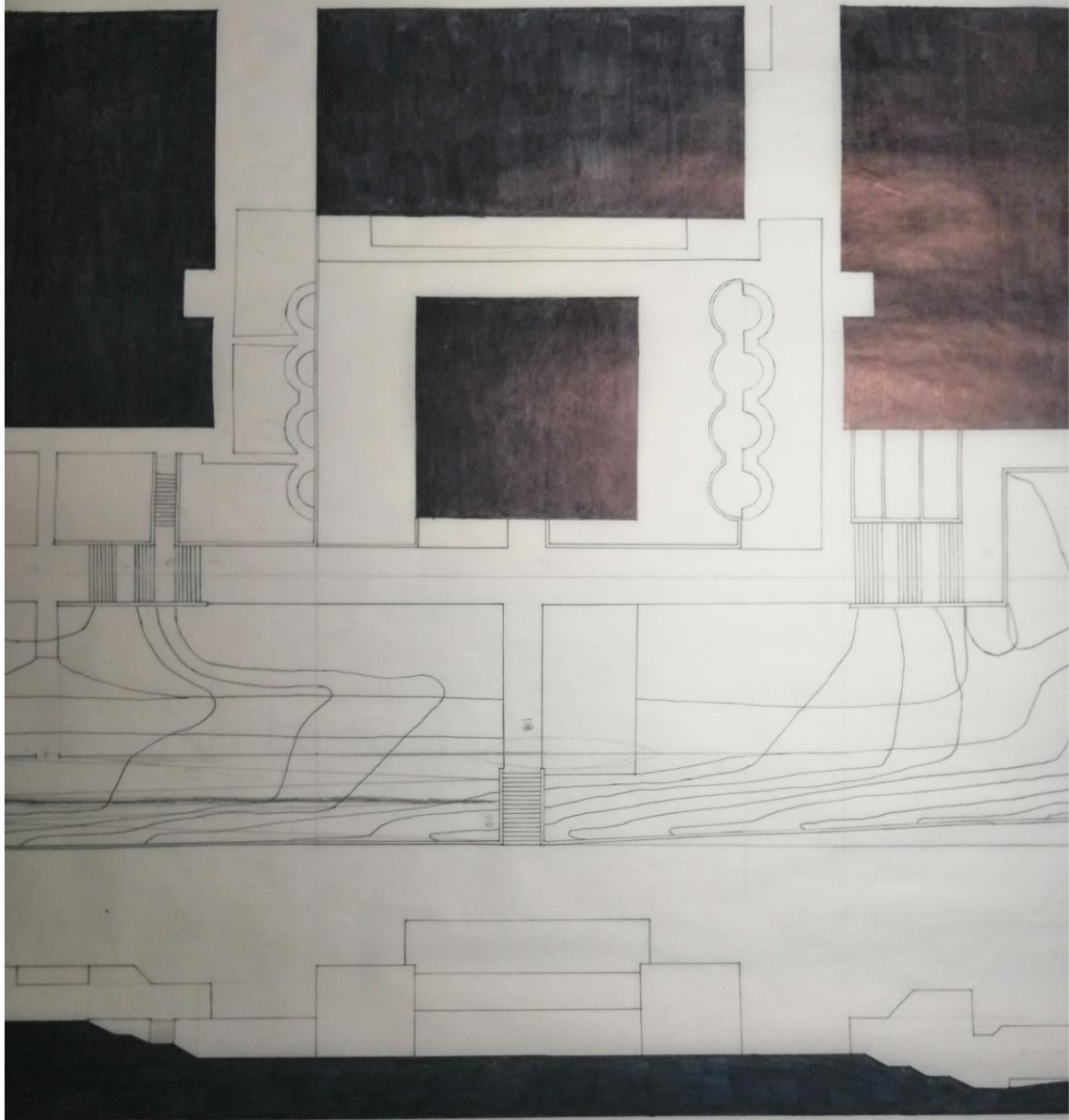


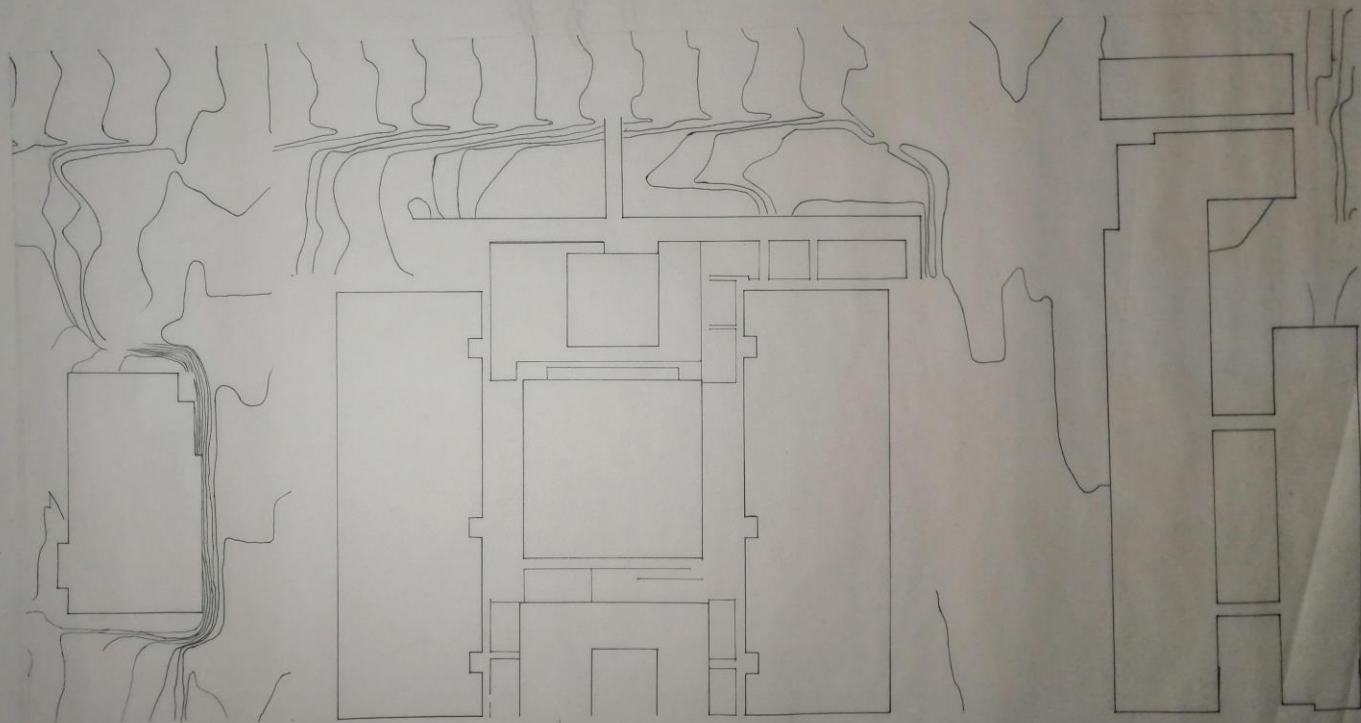


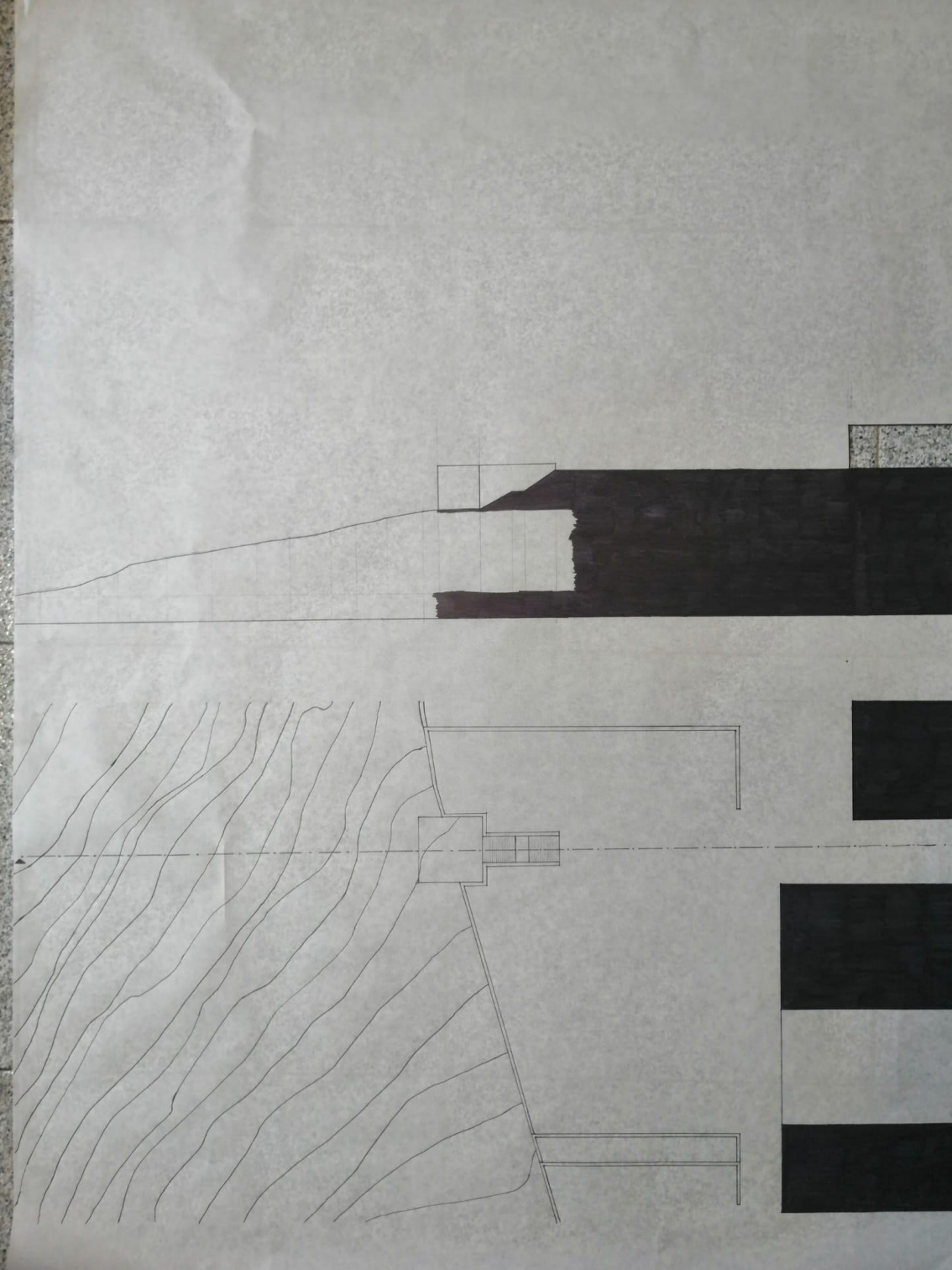


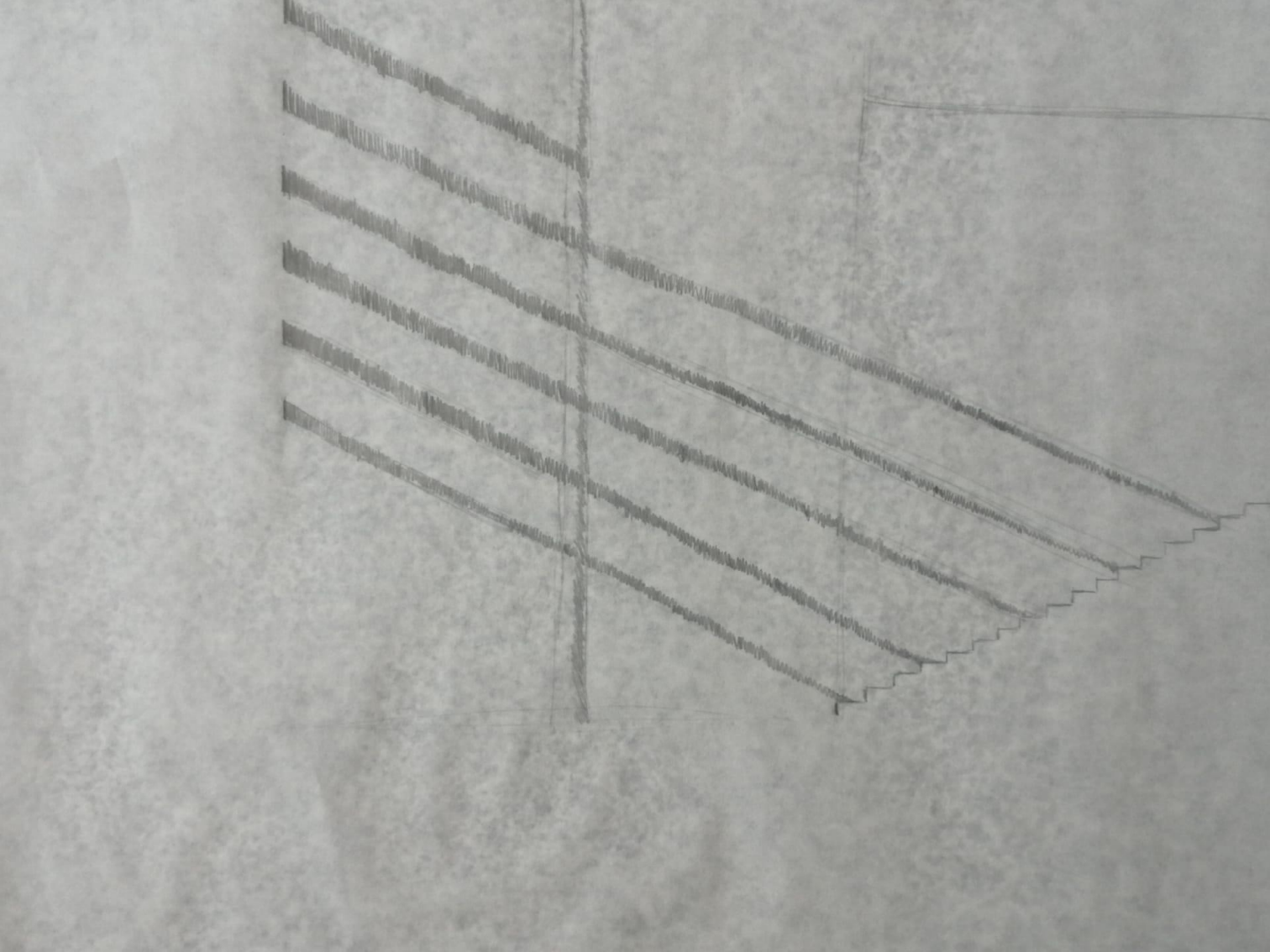




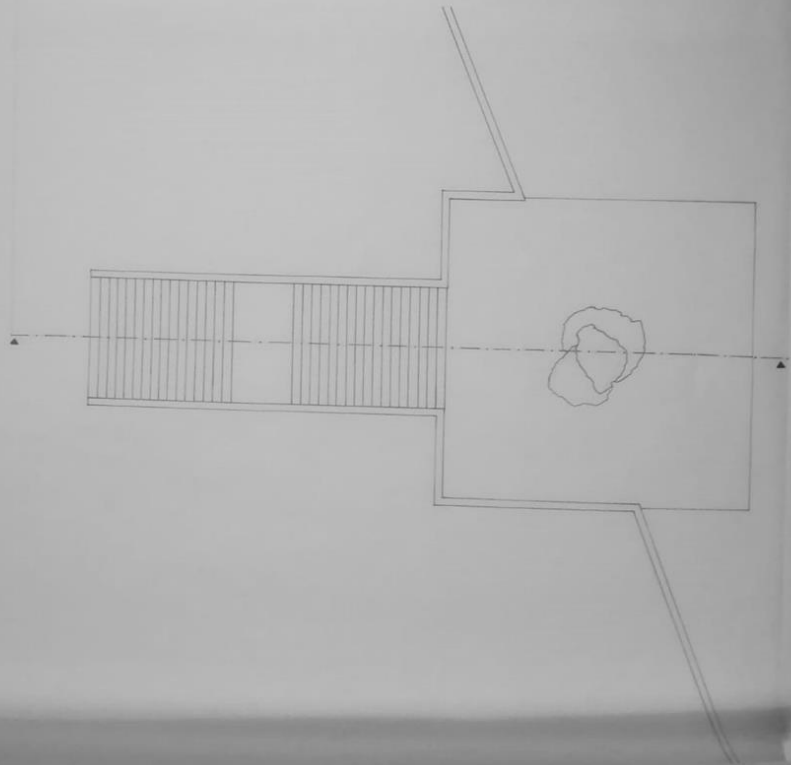
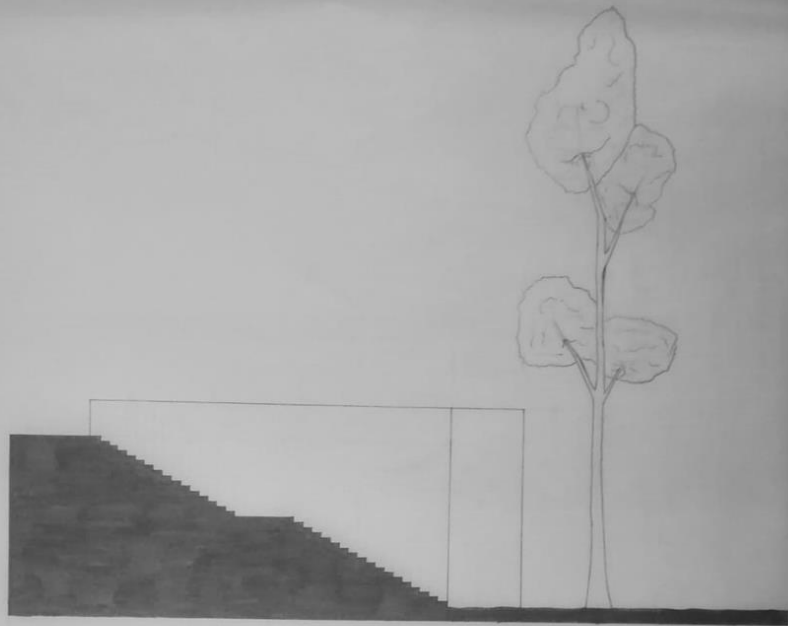




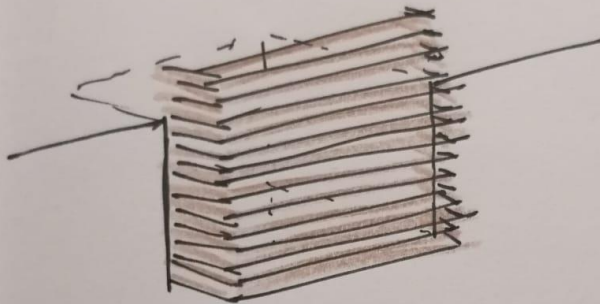




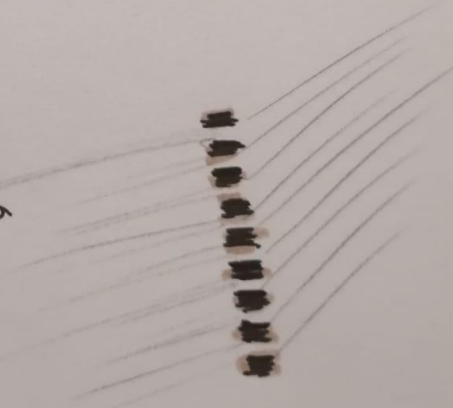




Barreira transparente



- Entrada controlada de luz
- Barreira invisível entre o Homem e a natureza

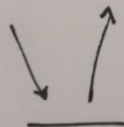
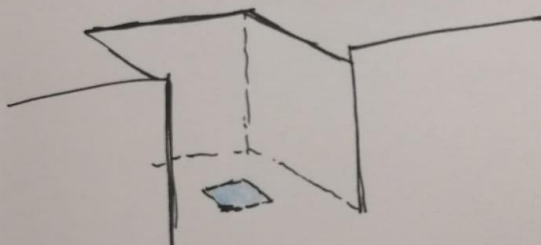
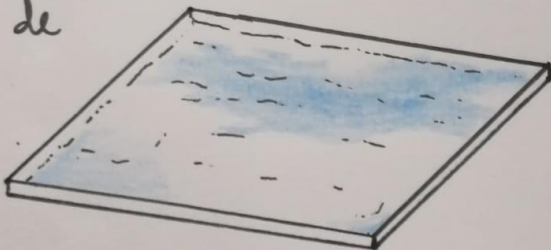


REFLEXÃO

"Confessionários"

• Momento de Reflexão

3cm I

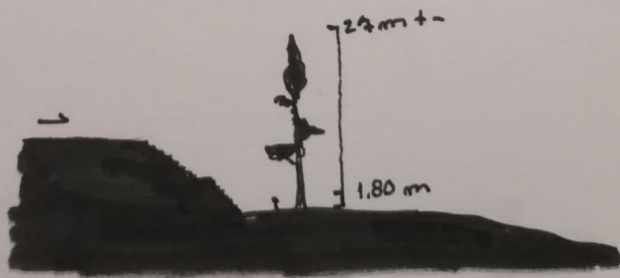


- Espaço de meditação
- Provocação entre o Real e o metafísico
- "Aquilo que conseguimos ver mas não conseguimos alcançar"
- Espaço de diálogo entre o utilizador e o seu reflexo

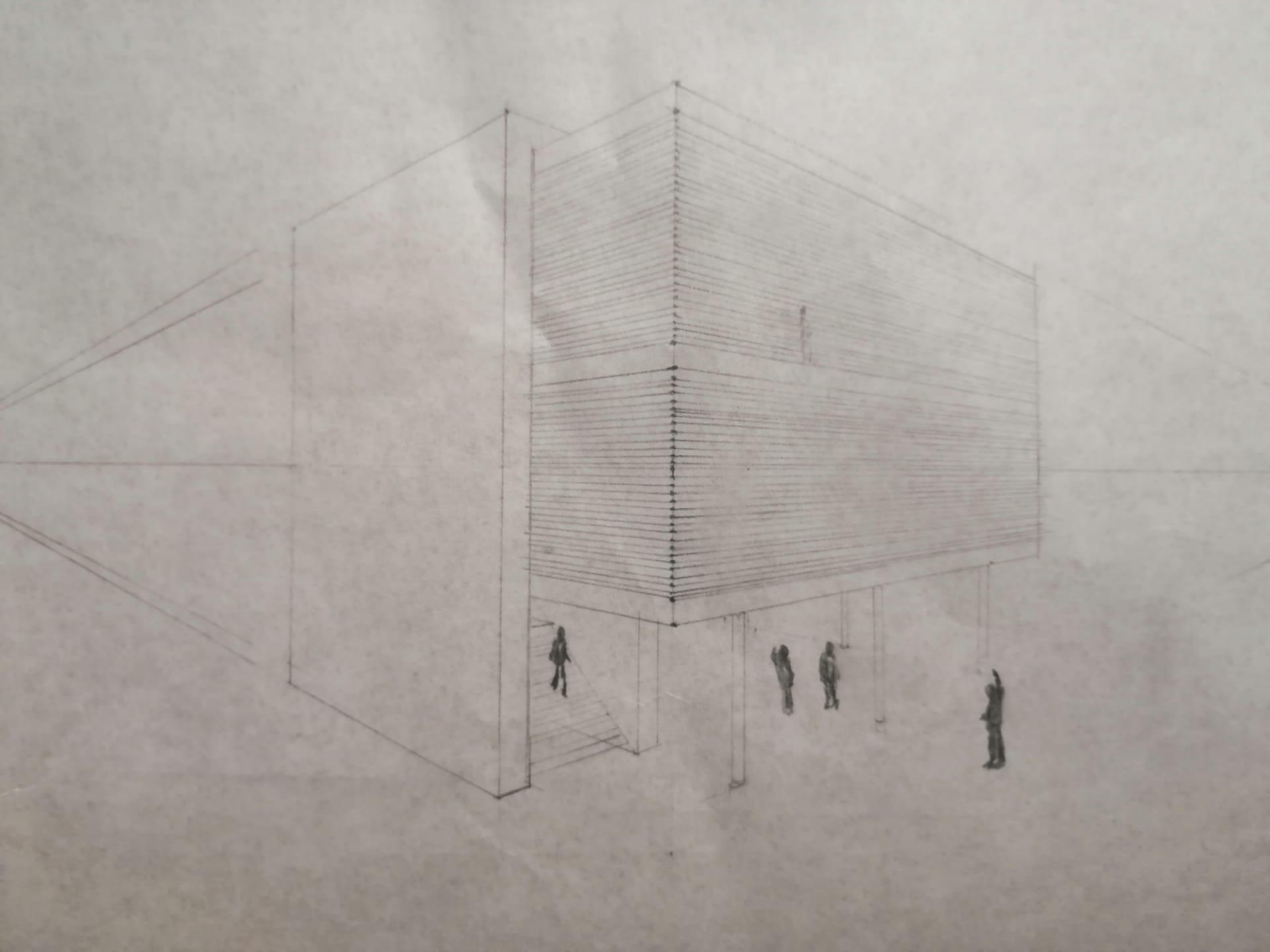
CONTEMPLAÇÃO

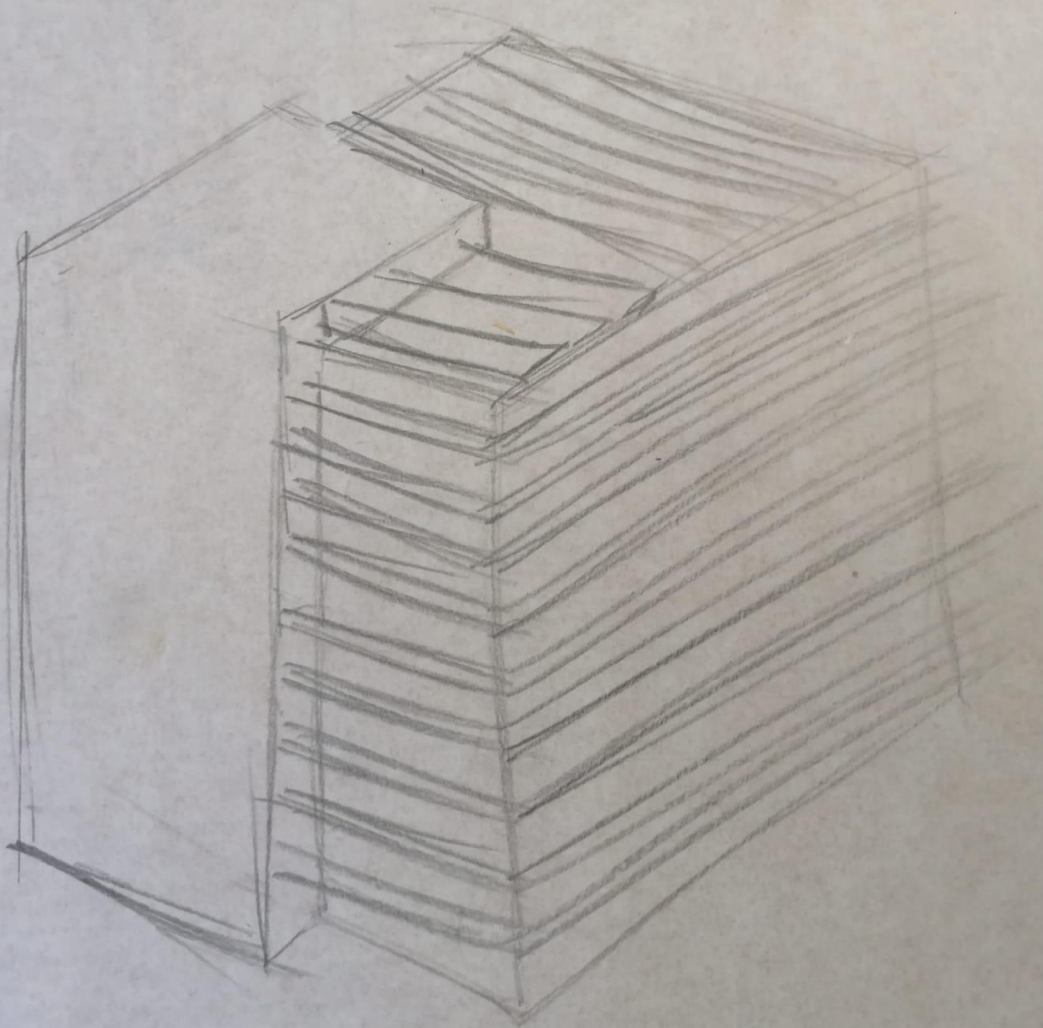


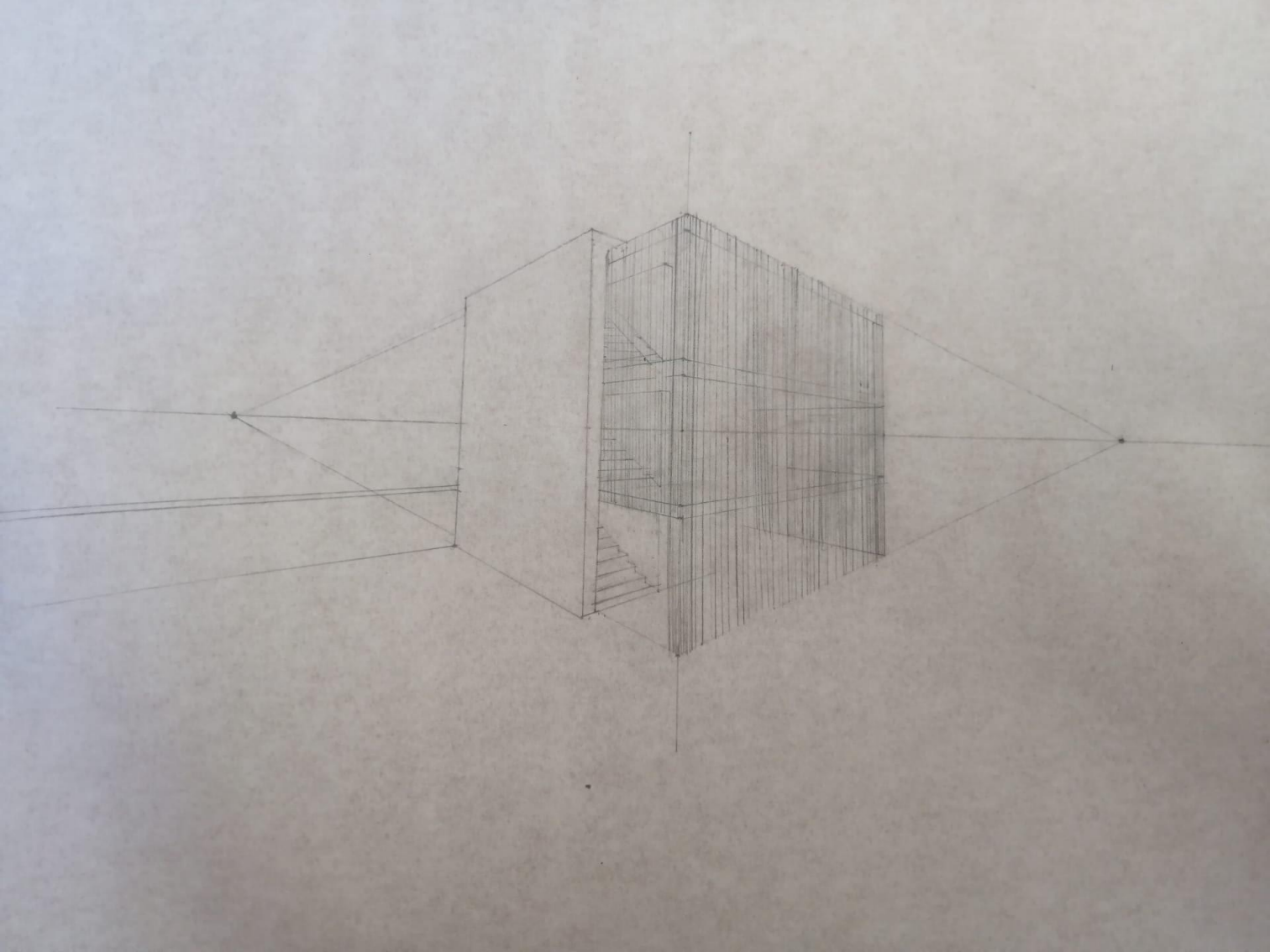
Gosto
~~Momento~~ de
Véncia

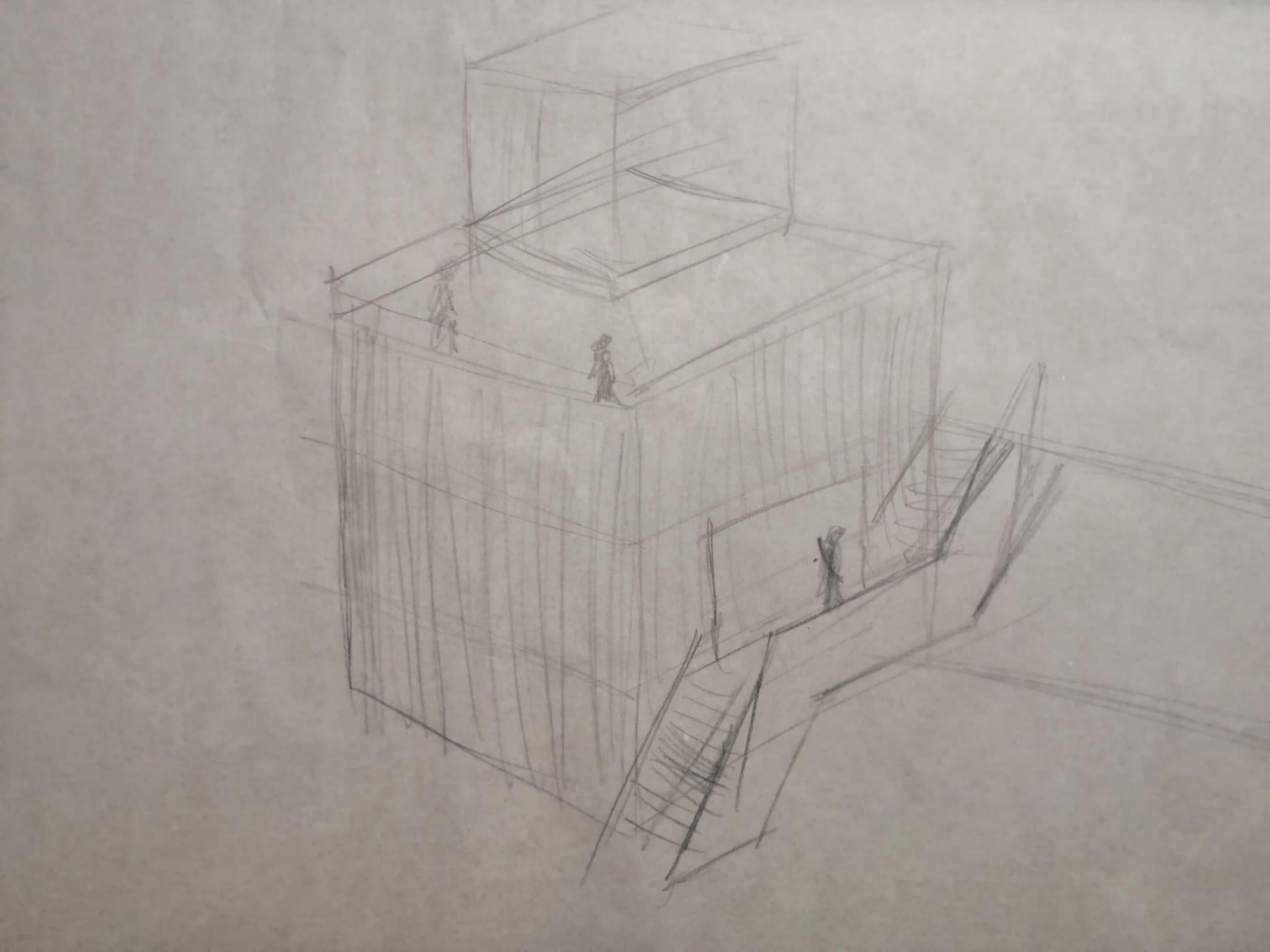


- Momento de subaixamento perante a maturação;
- Sentimento de intimidação perante a maturação e a sua grandiosidade



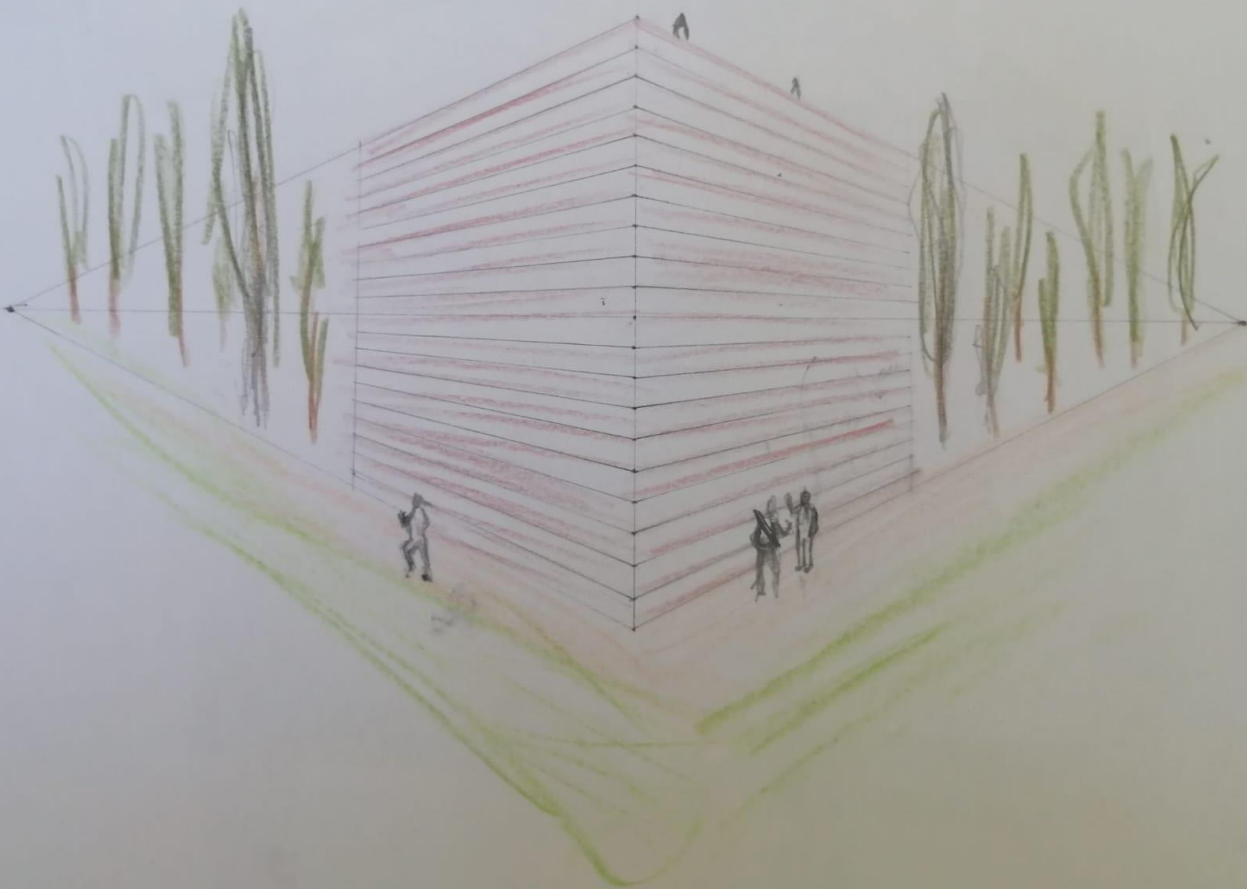














Leituras comentadas

Le Corbusier – “Conversa com os estudantes das escolas de arquitetura”

Nesta conversa entre Le Corbusier e os estudantes de arquitetura, Corbusier fala sobre os diferentes aspectos a ter em conta quando se faz um projeto em arquitetura utilizando o estudo de Vignola e das “três ordens da arquitetura” nomeadamente, consciência, técnica e produto de estudo. Corbusier ensina-nos a viver o espaço arquitetónico por dentro e a concebê-lo por fora, a não limitar o nosso olhar a um simples objeto, mas sim a um corpo vivo que integra o dia a dia das pessoas.

Resumindo, com este texto podemos aprender a direcionar o nosso olhar corretamente para um projeto de arquitetura.

Edward Hollis – “The secret lives of buildings”

Um edifício ao ser construído impacta na vida das pessoas, é mais um edifício com que elas se vão deparar no seu quotidiano e de certa forma se pode tornar um marco ou um ponto de encontro.

No texto de Edward Hollis utiliza o Pártenon para falar sobre este tema, sobre o processo de destruição e de reconstrução do mesmo, tendo em conta que reconstrução demora mais tempo a realizar-se que a destruição e com isto no futuro apenas restarão as ruínas do Pártenon e por fim não restará nada, mas apenas uma memória do que era o Pártenon e aí sim seria finalmente perfeito, apenas a ideia.

Pierre Francastel – “Arte e técnica”

Na “Arte e técnica” de Pierre Francastel, o autor refere que a fachada do edifício não nos permite ler a obra arquitetónica na sua íntegra, é apenas uma tela em branco. Para analisar a obra é necessário vivê-la, percorrê-la e aí sim podemos opinar sobre o projeto, isto remete muito para a 4ª dimensão na arte, o cubismo, pois a arquitetura é a única forma de arte que se experiencia na 4ª dimensão.

Gorjao Jorge J.D. – “A construção do sentido em Architectura”

O espaço em arquitetura é algo que vive e é vivido.

Depois de esta leitura de Gorjao Jorge, o autor diz que o espaço tem de ter uma função, de satisfazer as necessidades básicas da funcionalidade de um edifício publico ou privado. Também diz que o espaço arquitetónico não pode ter um papel específico, ou seja, deve dar a liberdade ao utilizador de fazer mais do que aquilo que é suposto nesse espaço, mas sempre controlado pelo arquiteto. Também fala sobre como a passagem entusiasma e dá sensações que depois desses espaços de transição esse sentimento acaba.

Resumindo a arquitetura cria sensações, memorias que perduram no utilizador e atendendo sempre à funcionalidade.