

# **Laboratório de Arquitectura II**

**2º semestre**

Mariana Riça

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Citação – Síntese da proposta

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## 1ª Fase

### Lado Nascente

#### Proposta

Imagem de referência

Citação – Síntese da proposta

Esquiço de síntese

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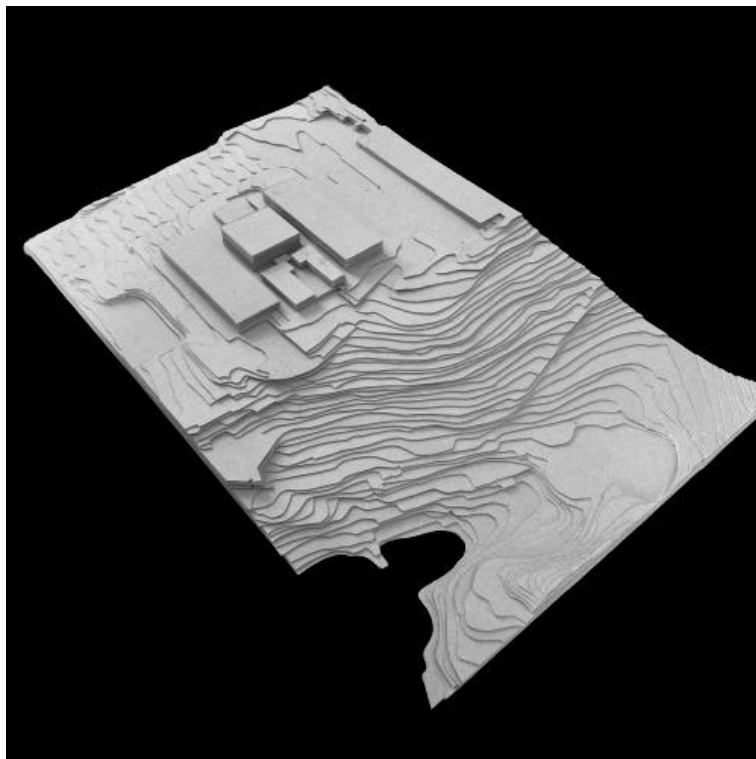
Desenho(s) complementar(es) / visão serial

#### Processo

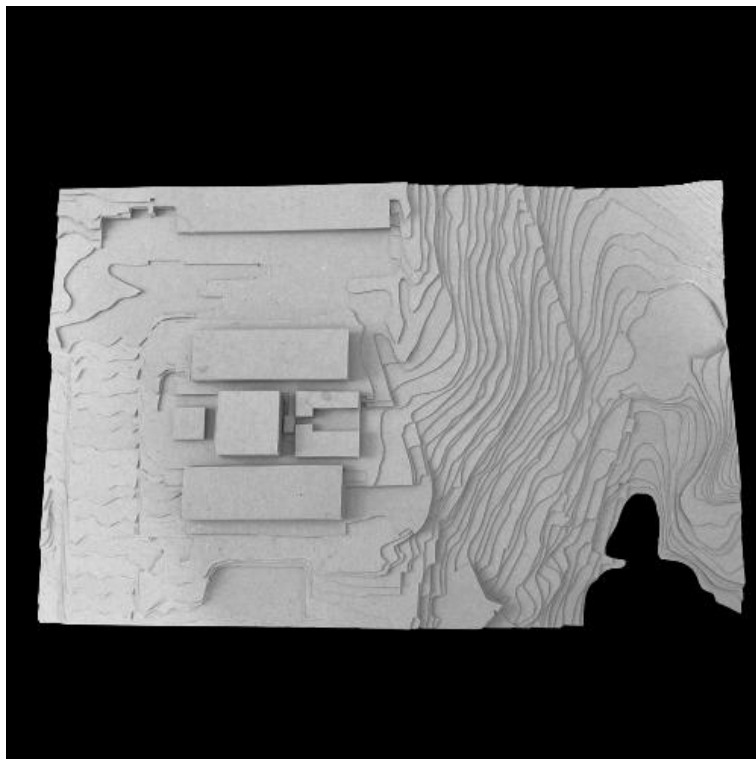
Desenhos exploratórios mais relevantes

#### Leituras comentadas

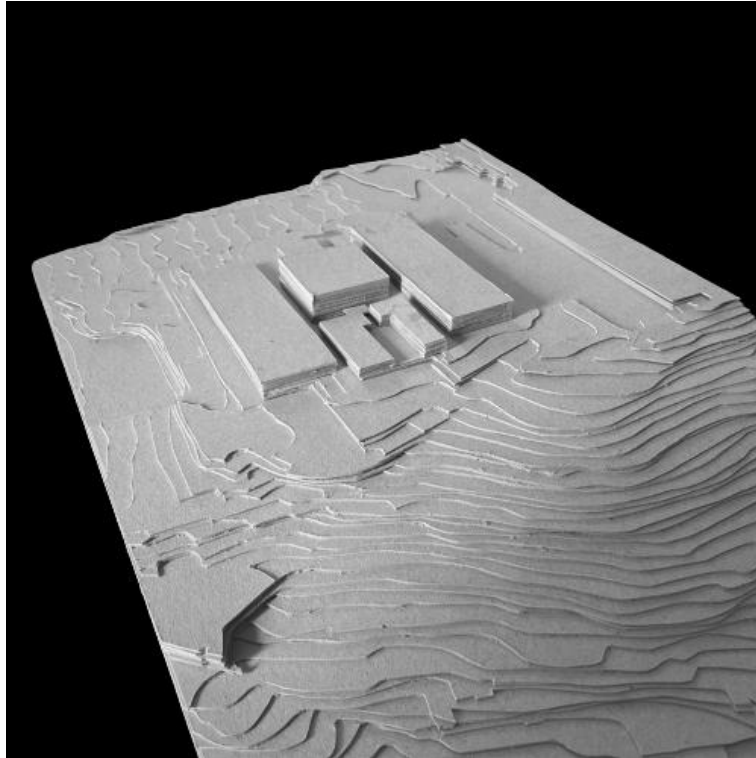
**Sítio**



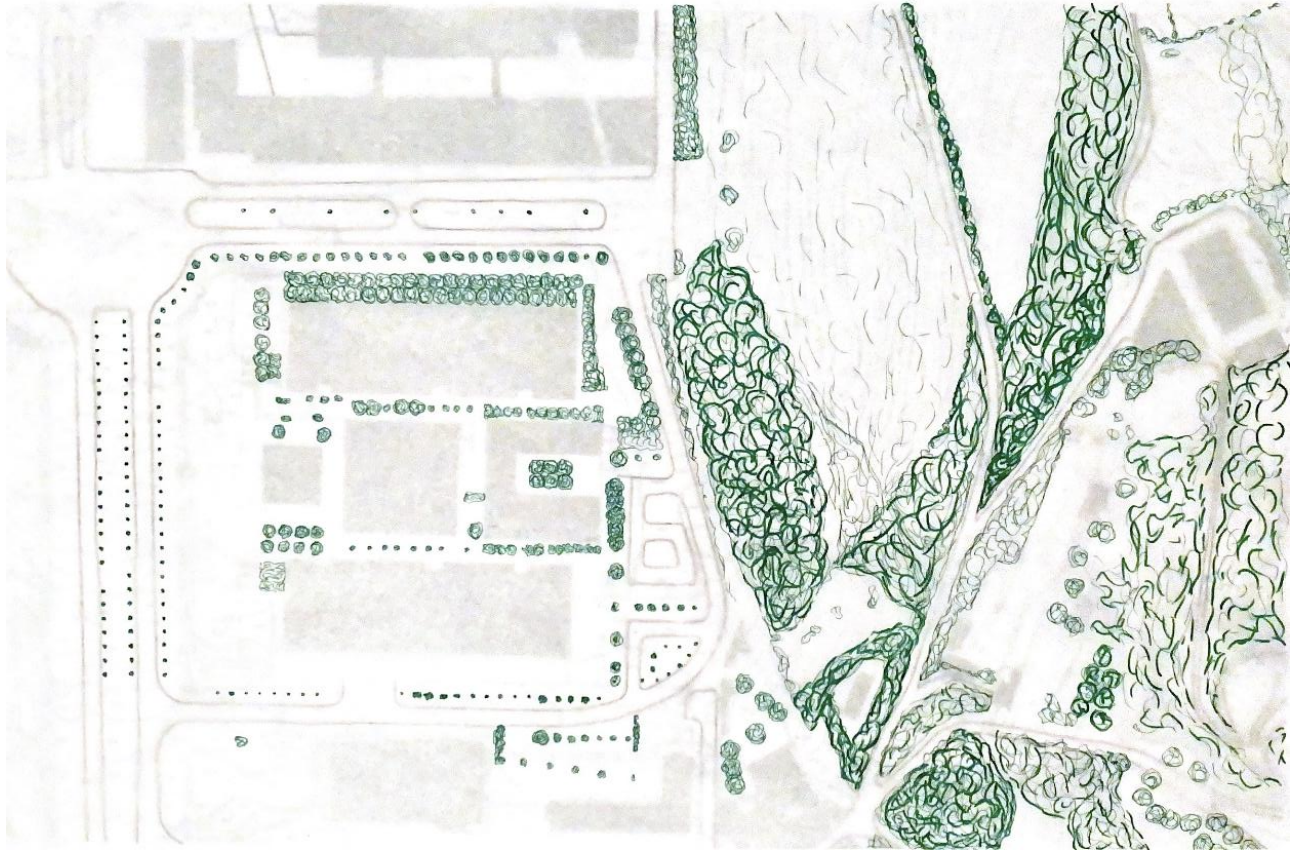
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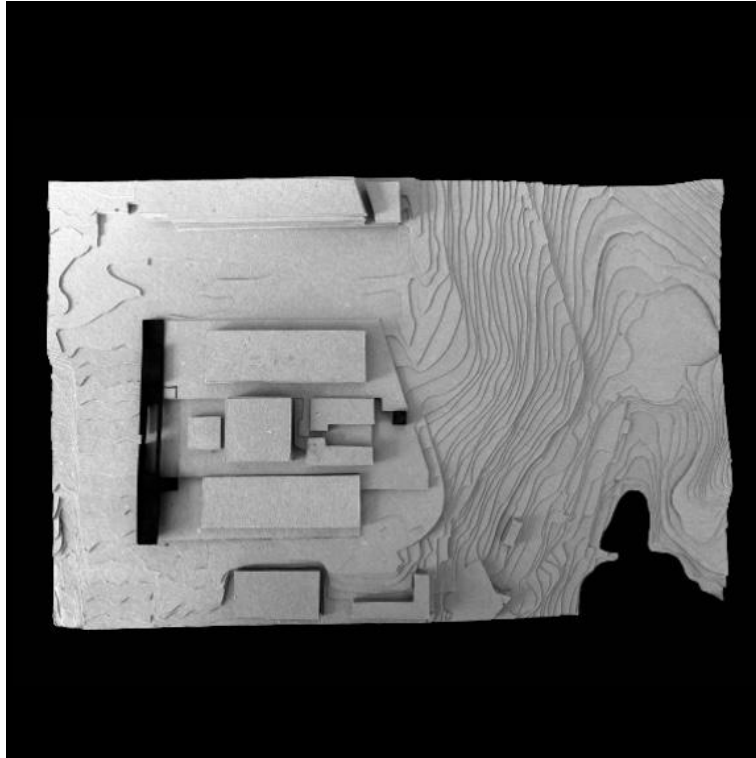
Maquete 1:1000



Maquete 1:1000

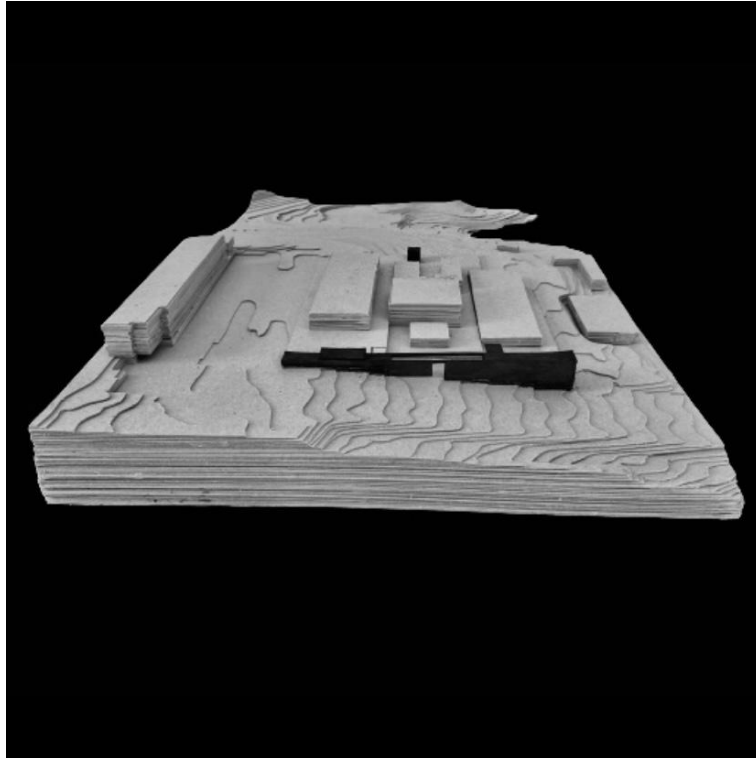


desenho de análise do lugar

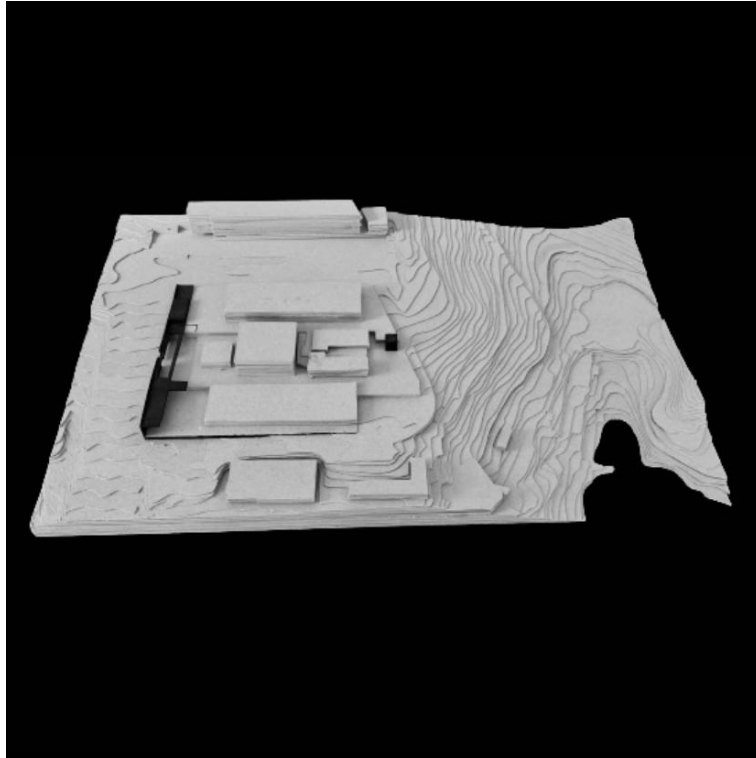


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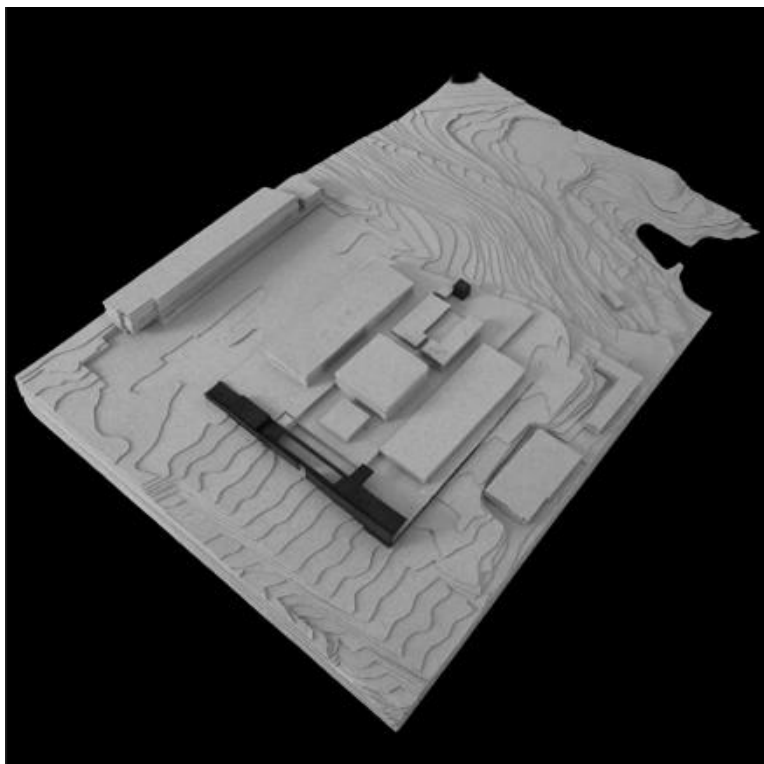




Maquete 1:1000



Maquete 1:1000



Maquete 1:1000

**2ª fase**

lado poente

**Proposta**



Biblioteca municipal de Viana do Castelo ; Álvaro Siza



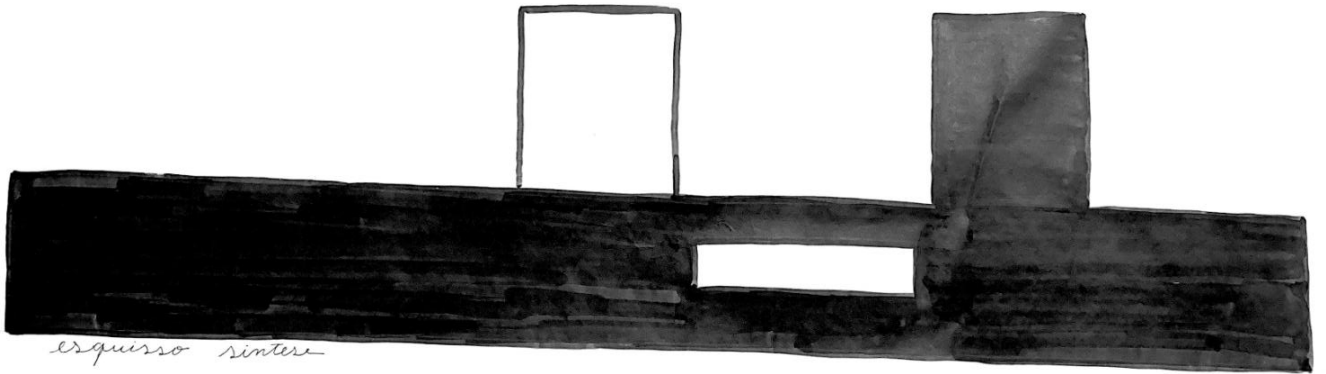
Vilanova Artigas . USP . 1968



Tadao Ando . Chichu Art Museum . 2004

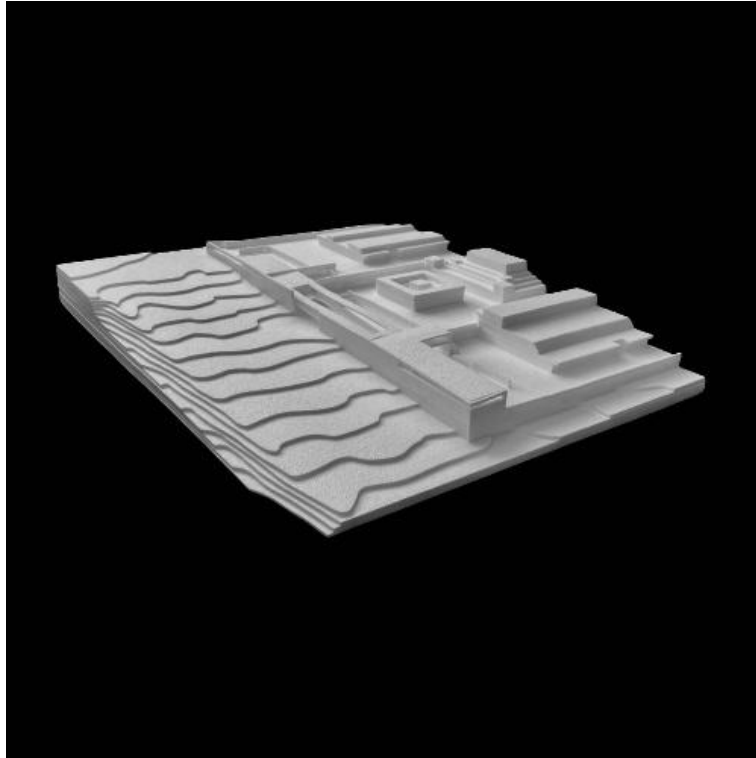


*“A arquitetura é o jogo sábio, correto e magnífico dos volumes dispostos sob a luz.”*  
*Le Corbuier*

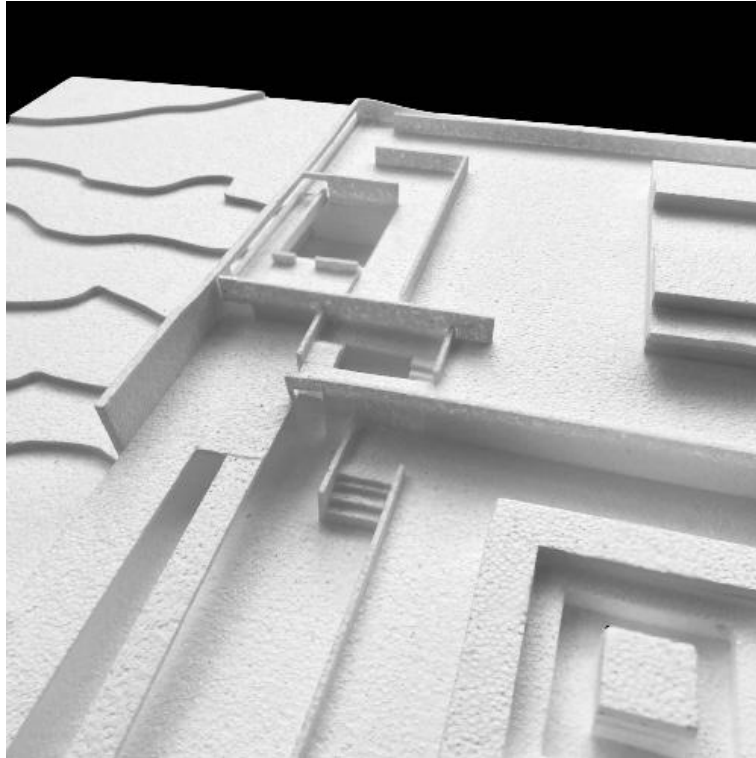


*esquisso síntese*

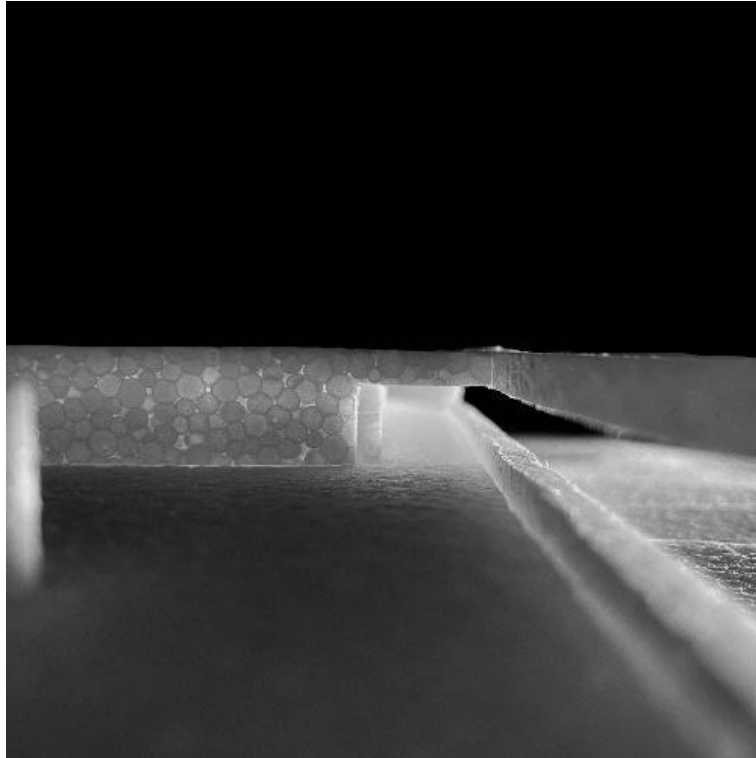
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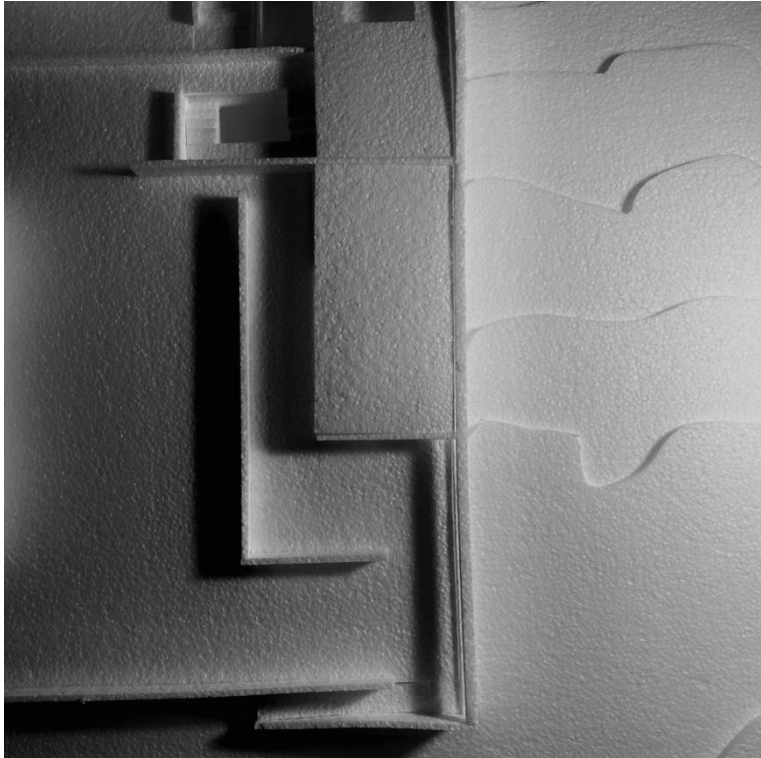
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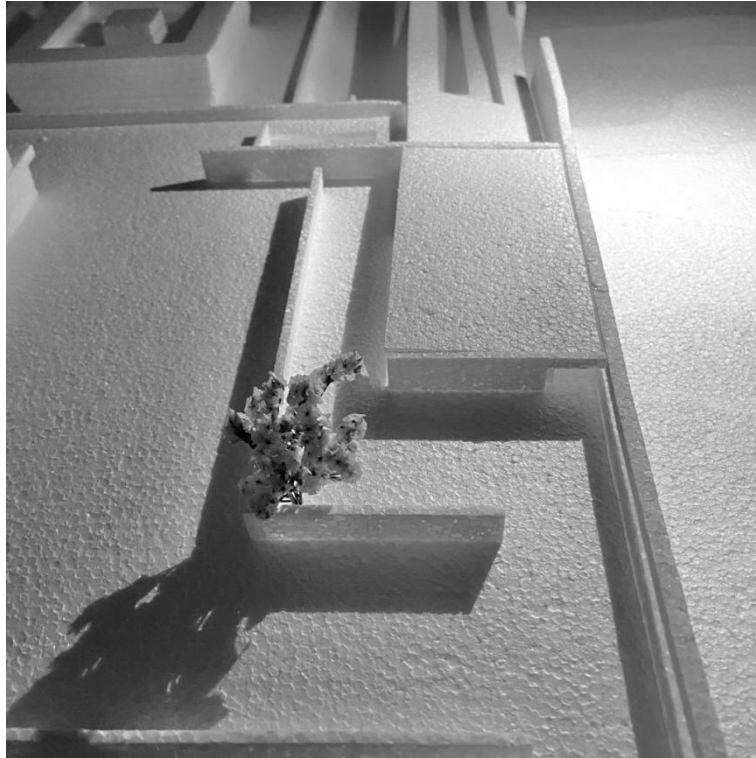
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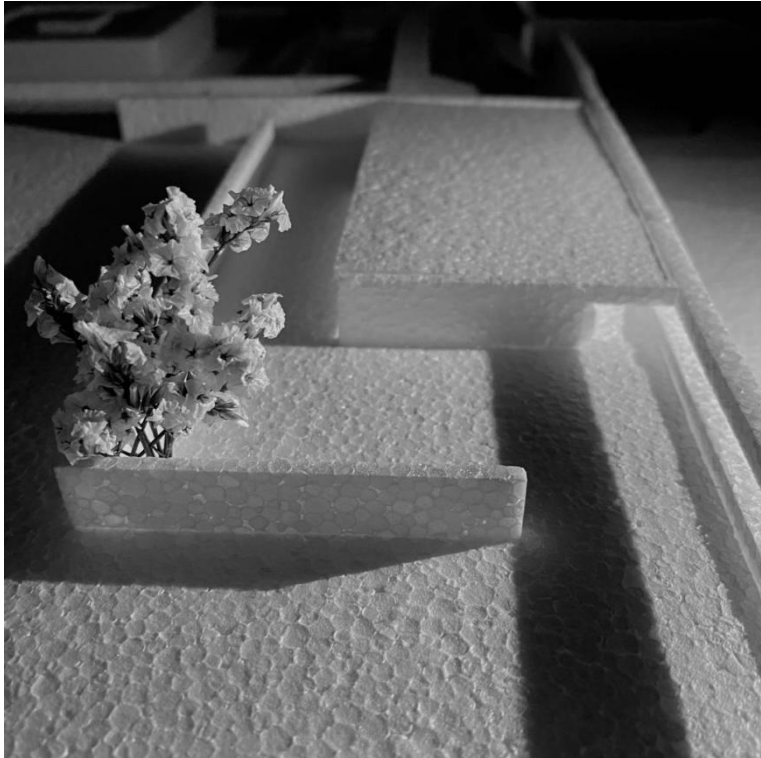
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Maquete 1:200



Maquete 1:200

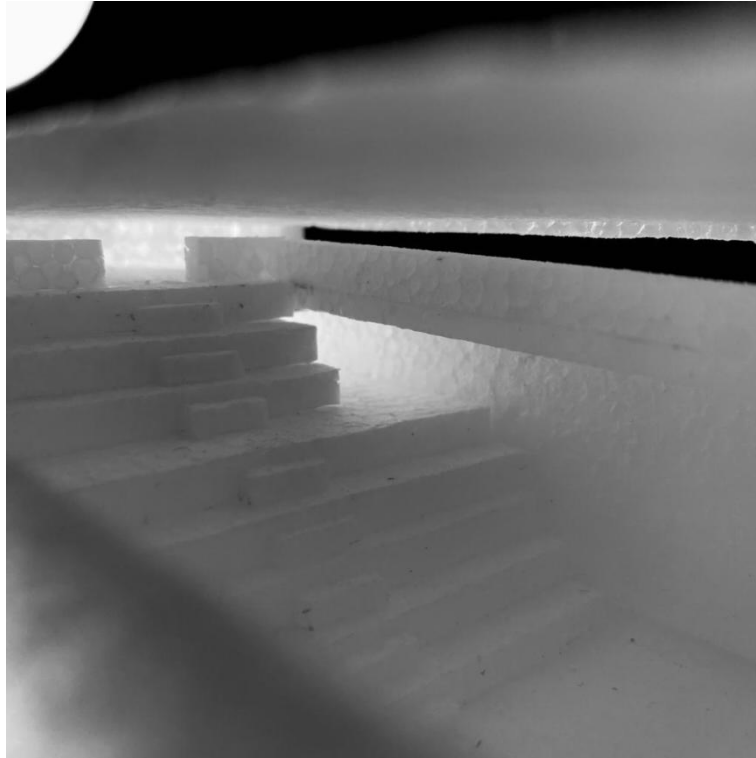


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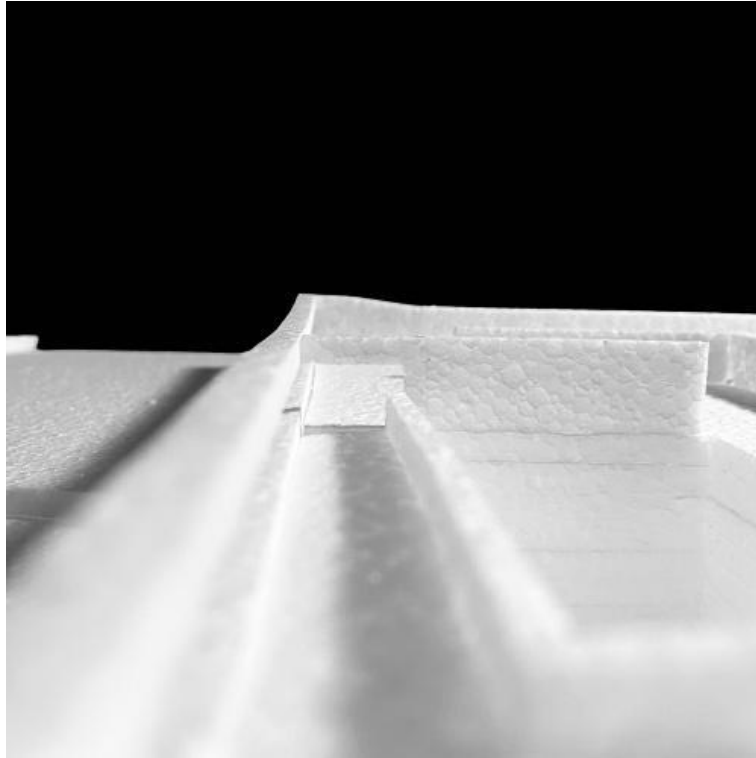




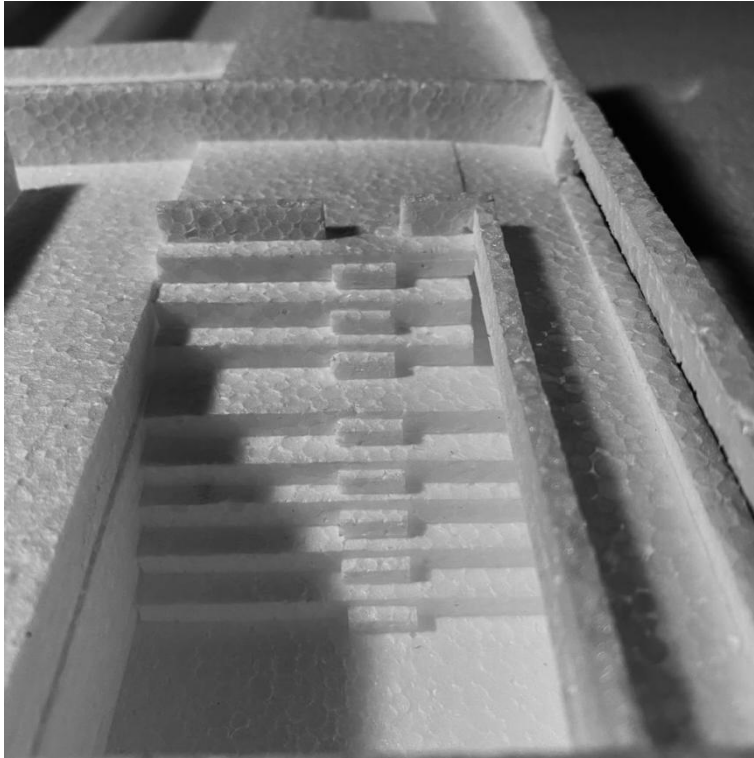
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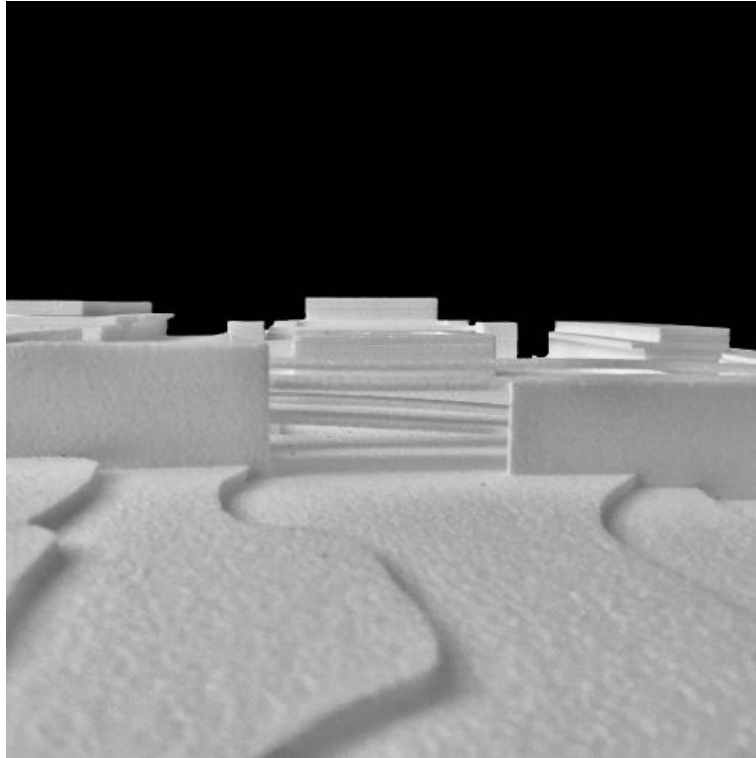
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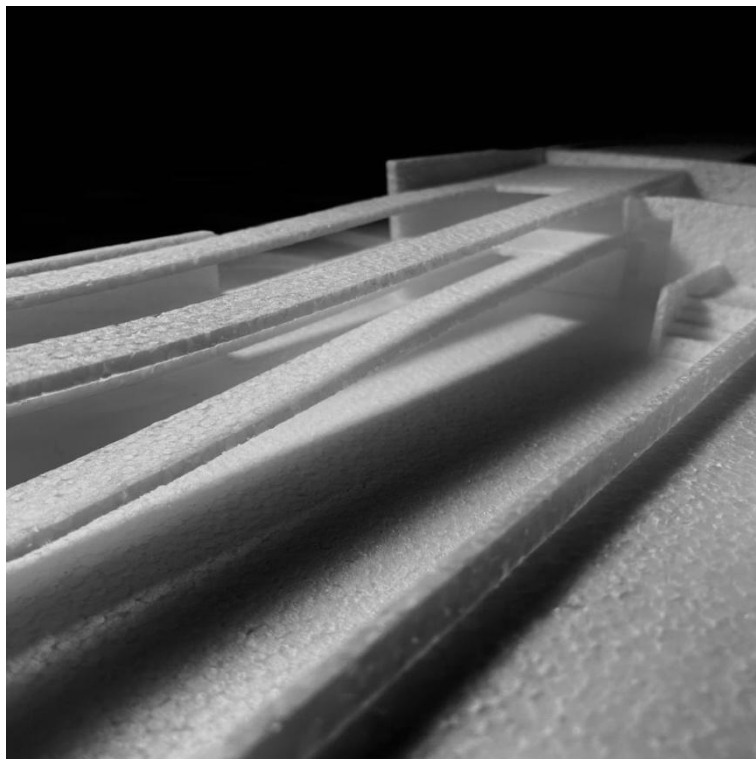
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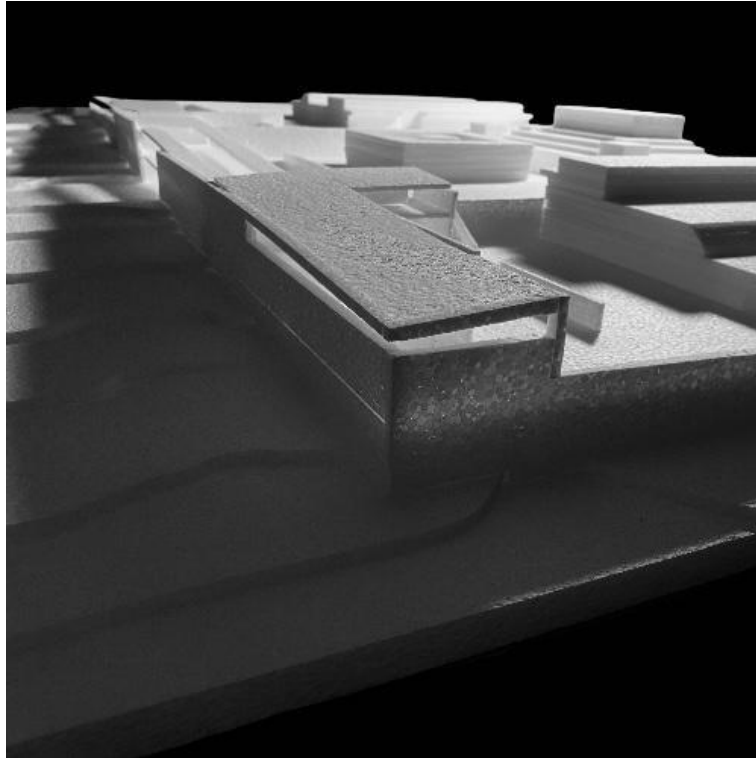
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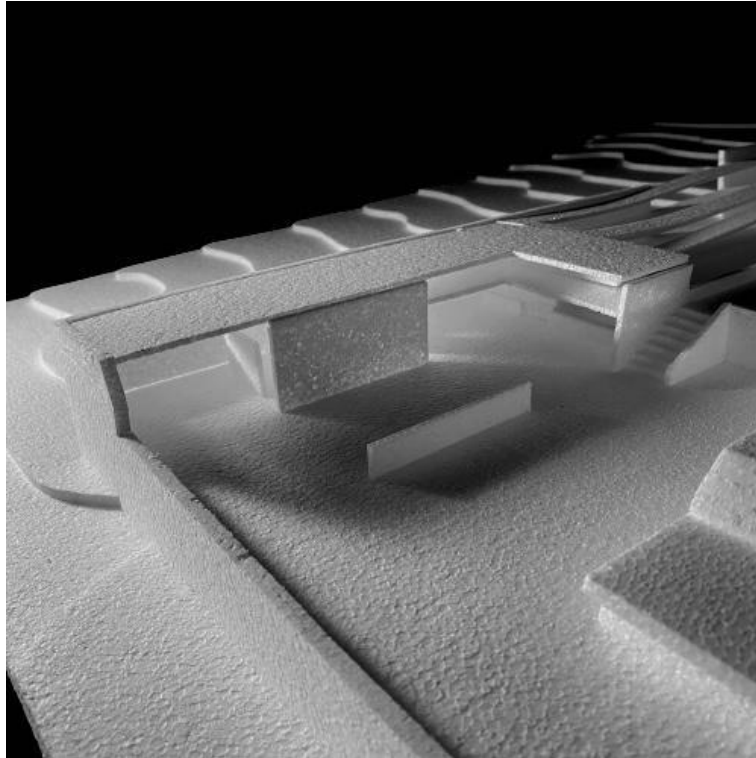
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Maquete 1:200

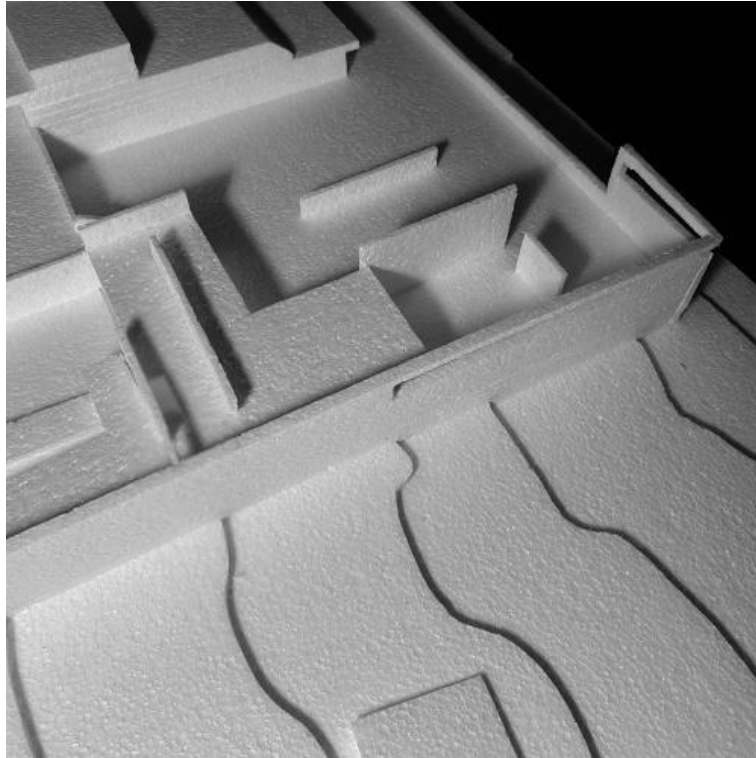


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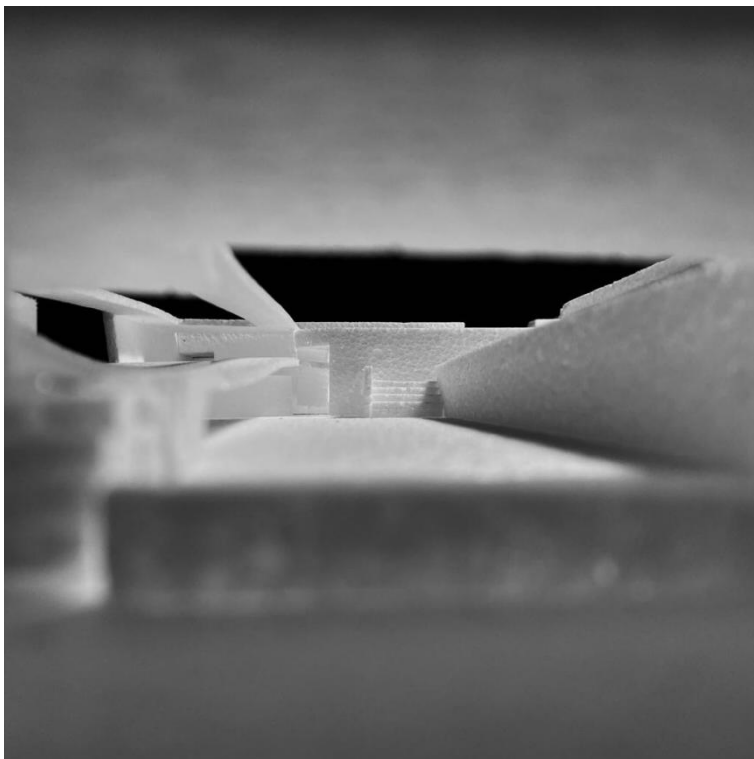


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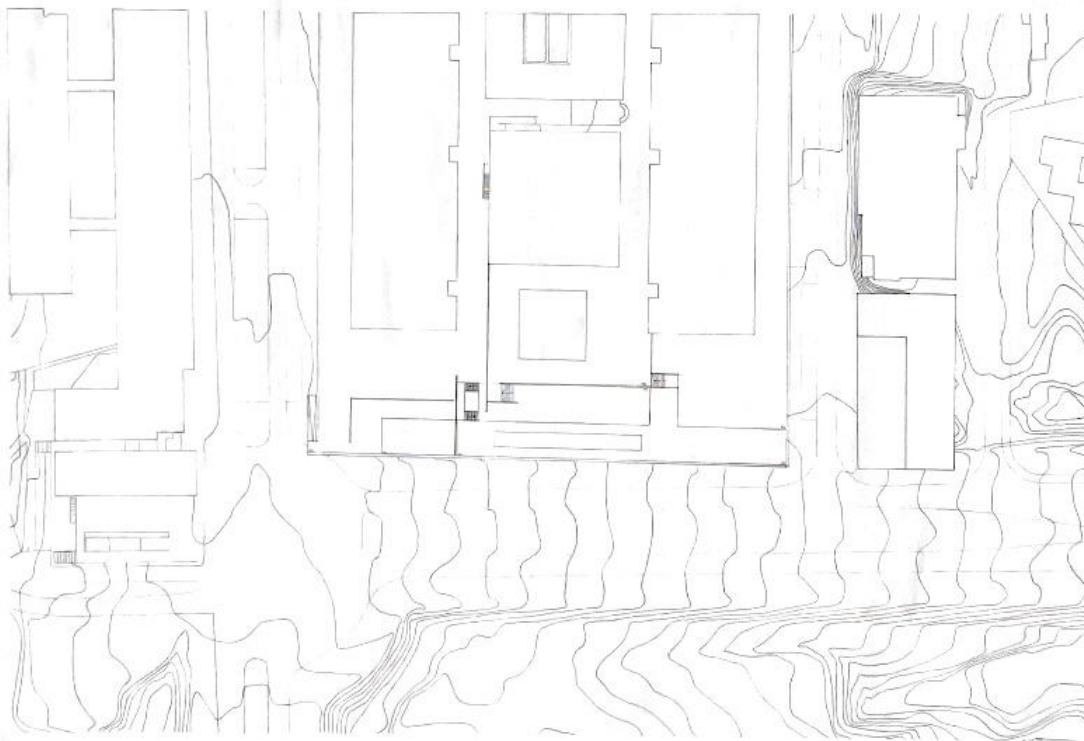
Maquete 1:200



Maquete 1:200

# ENTRADAS | LÍMITES

PLANTA 1:500 | RELAÇÃO URBANÍSTICA

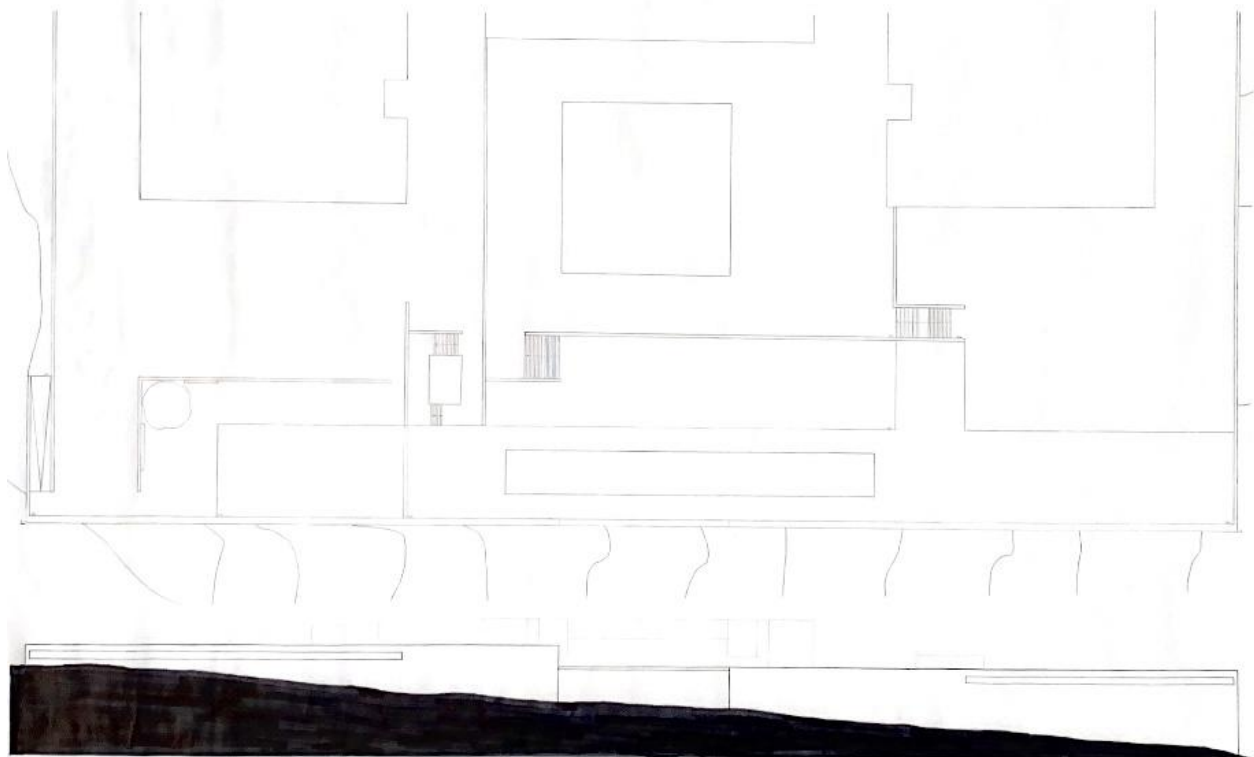


FACULDADE DE ARQUITETURA  
MARIANA RICA I TURMATH  
01

Planta 1:500 de contexto Urbanístico

# ENTRADAS I LÍMITES

PLANTA 1:200 | PLANTA DE COBERTURA

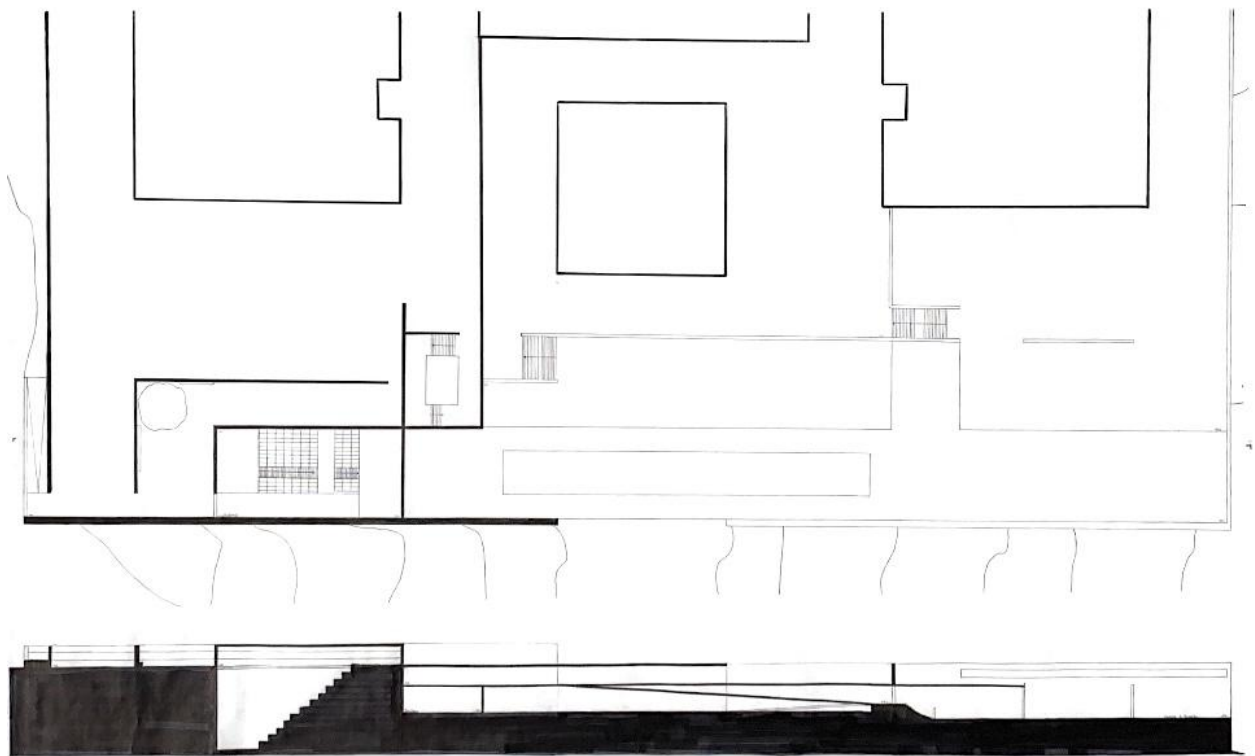


FACULDADE DE ARQUITETURA  
MARIANA RICA I TURMA 17H  
(17)

Planta 1:200 e perfil de conjunto

# ENTRADAS I LÍMITES

PLANTA 1:200 1 COTA 115

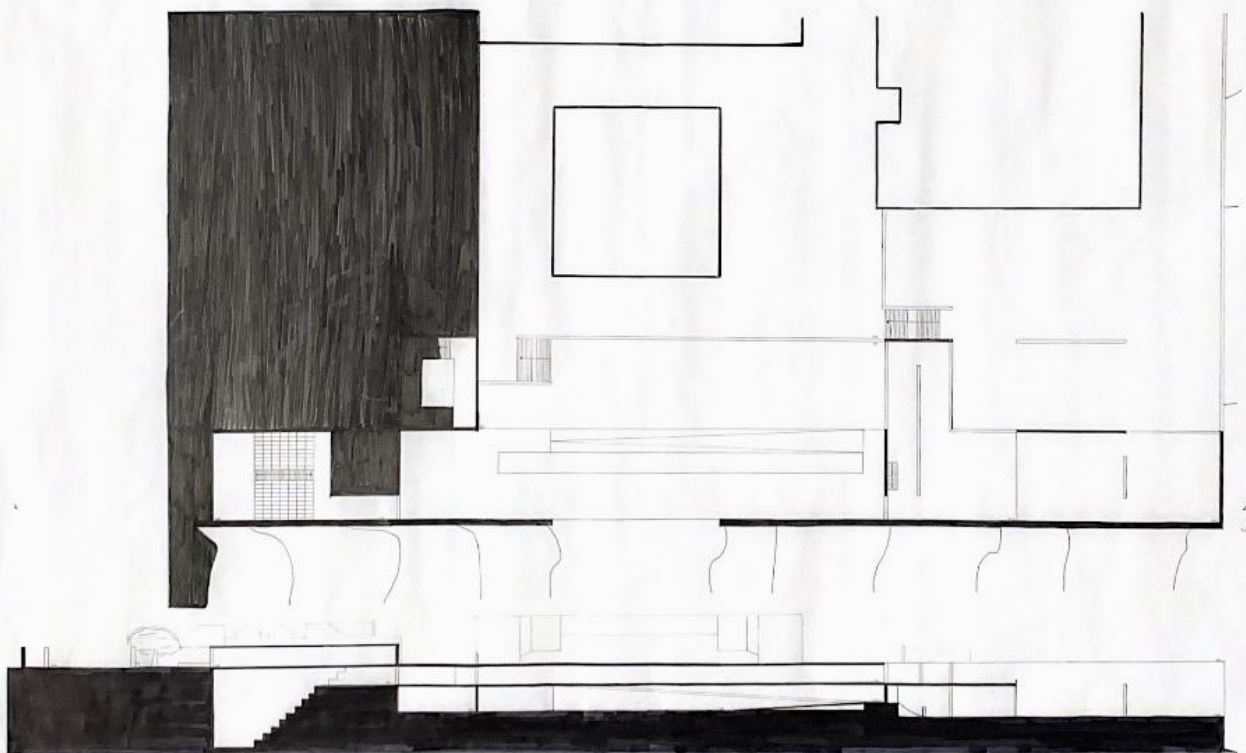


FACULDADE DE ARQUITETURA  
MARIANA RICA | TURMA 111  
02

Planta 1:200 e perfil de conjunto

# ENTRADAS I LÍMITES

PLANTA 1:200 | COTA 112

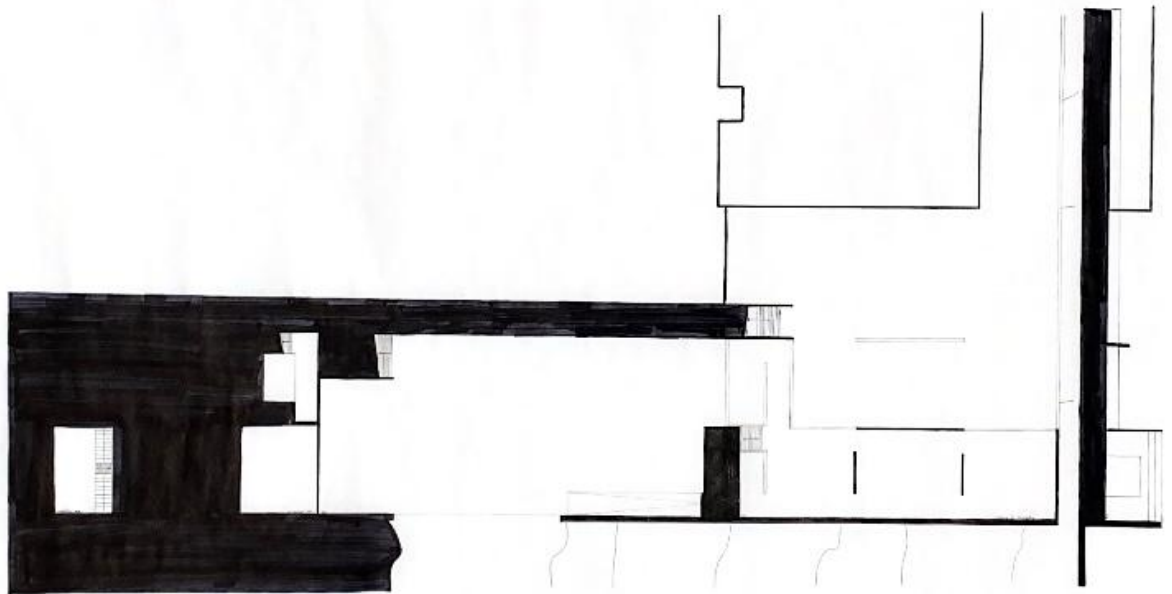


FACULDADE DE ARQUITETURA  
MARIANA RICA | TURMA 17H  
01

Planta 1:200 e perfil de conjunto

# ENTRADAS I LÍMITES

PLANTA 1:200 | COTA 108

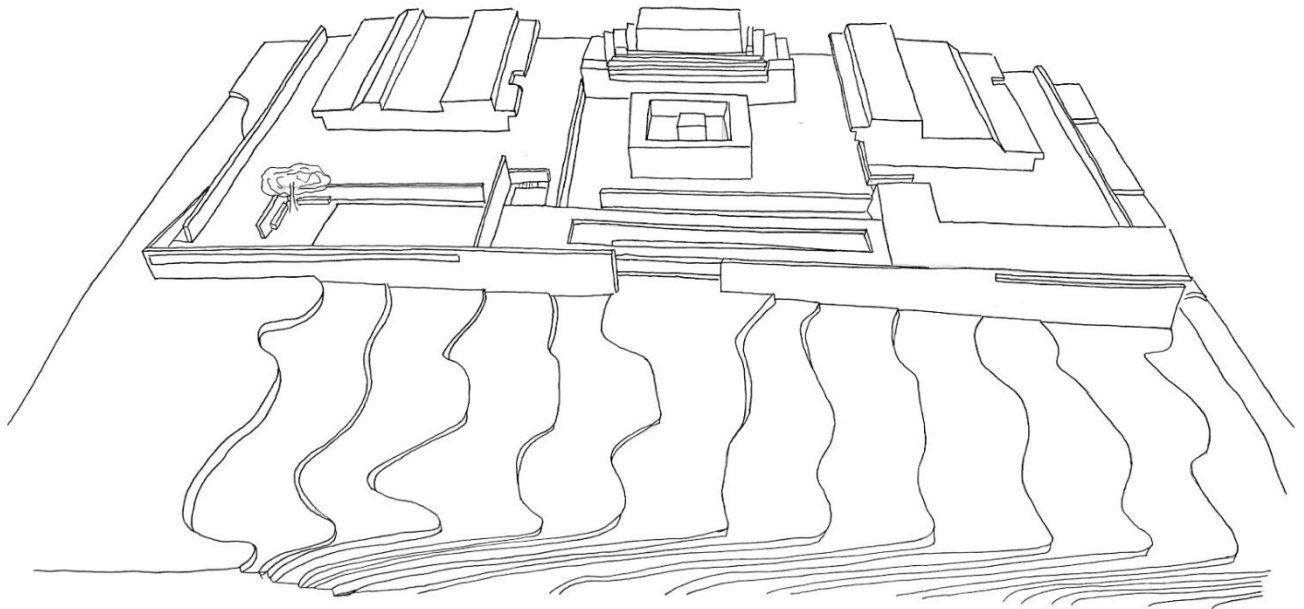


FACULDADE DE ARQUITETURA  
MARIANA RICA I TURMA TH  
05

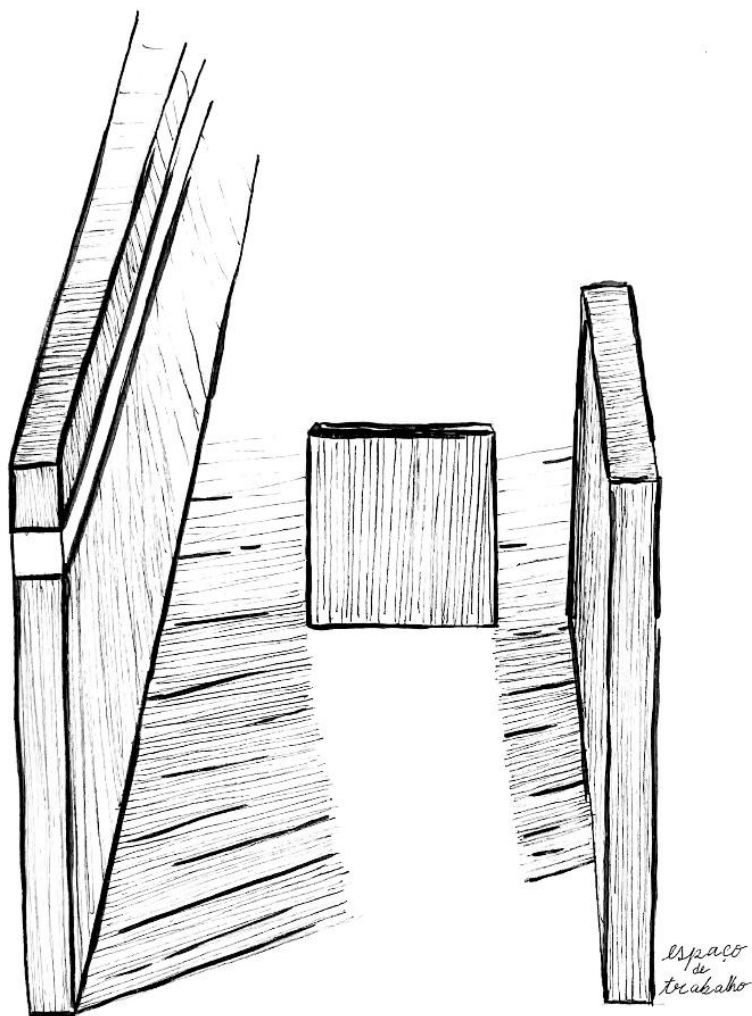
Planta 1:200 e perfil de conjunto

desenho(s) complementares

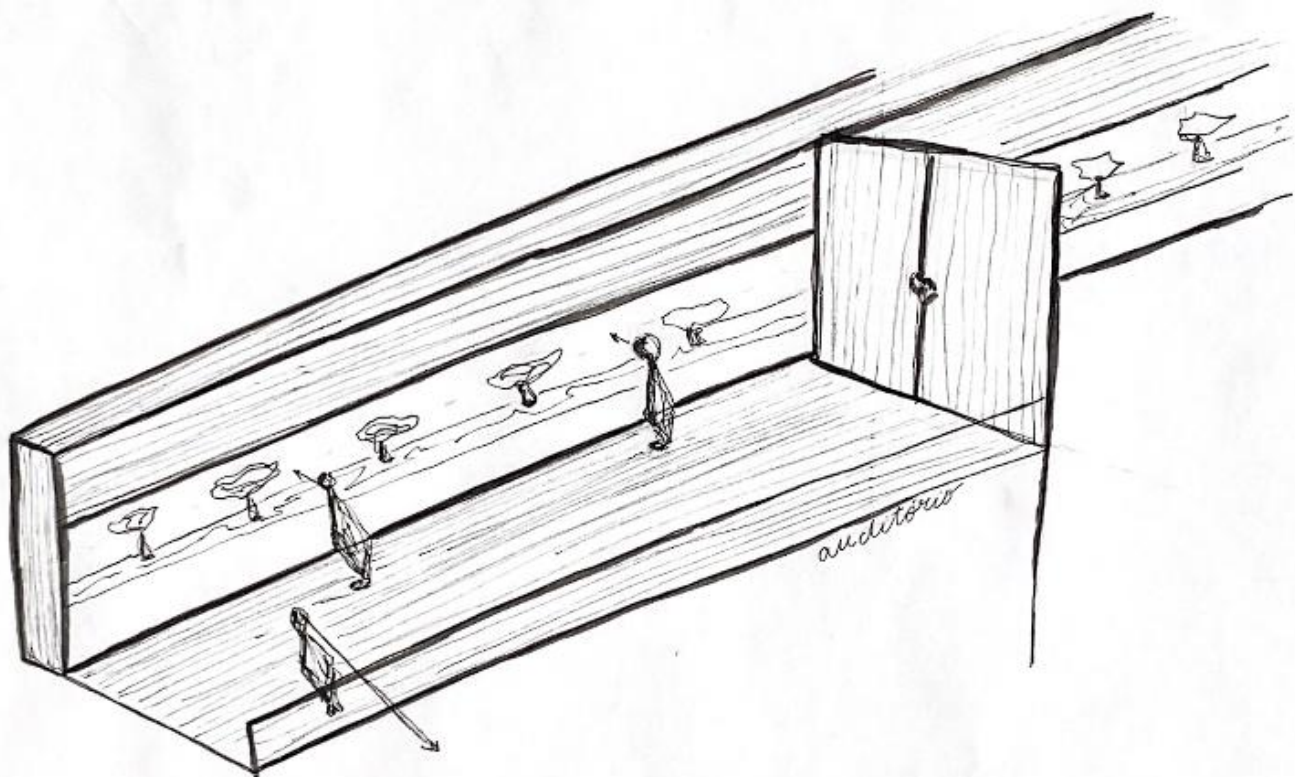




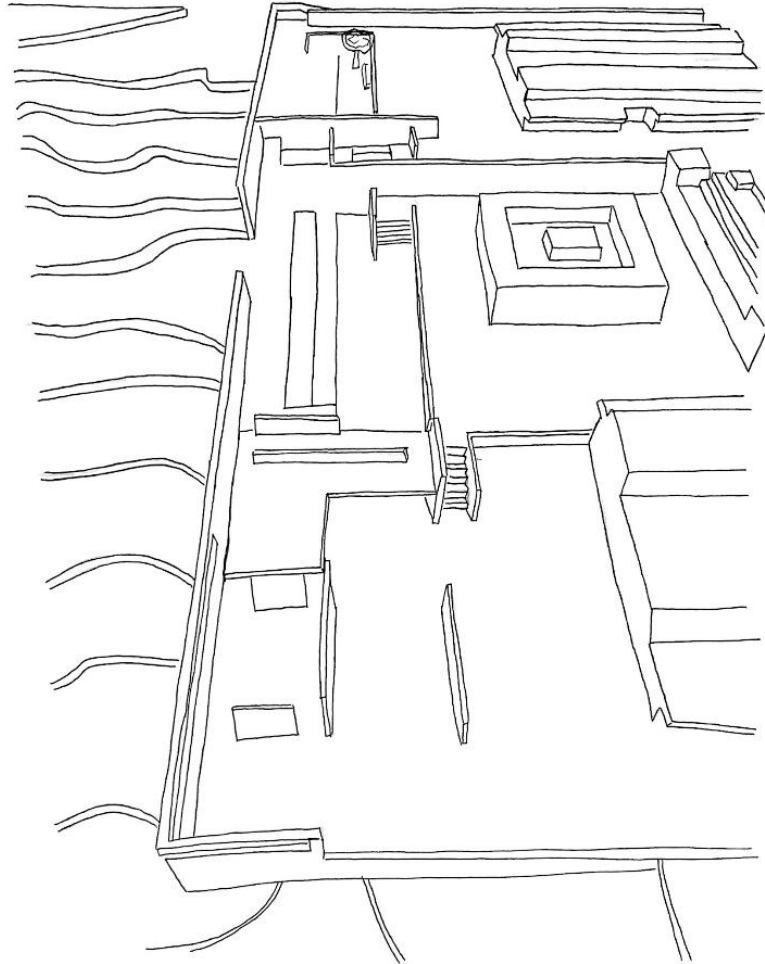
visão serial



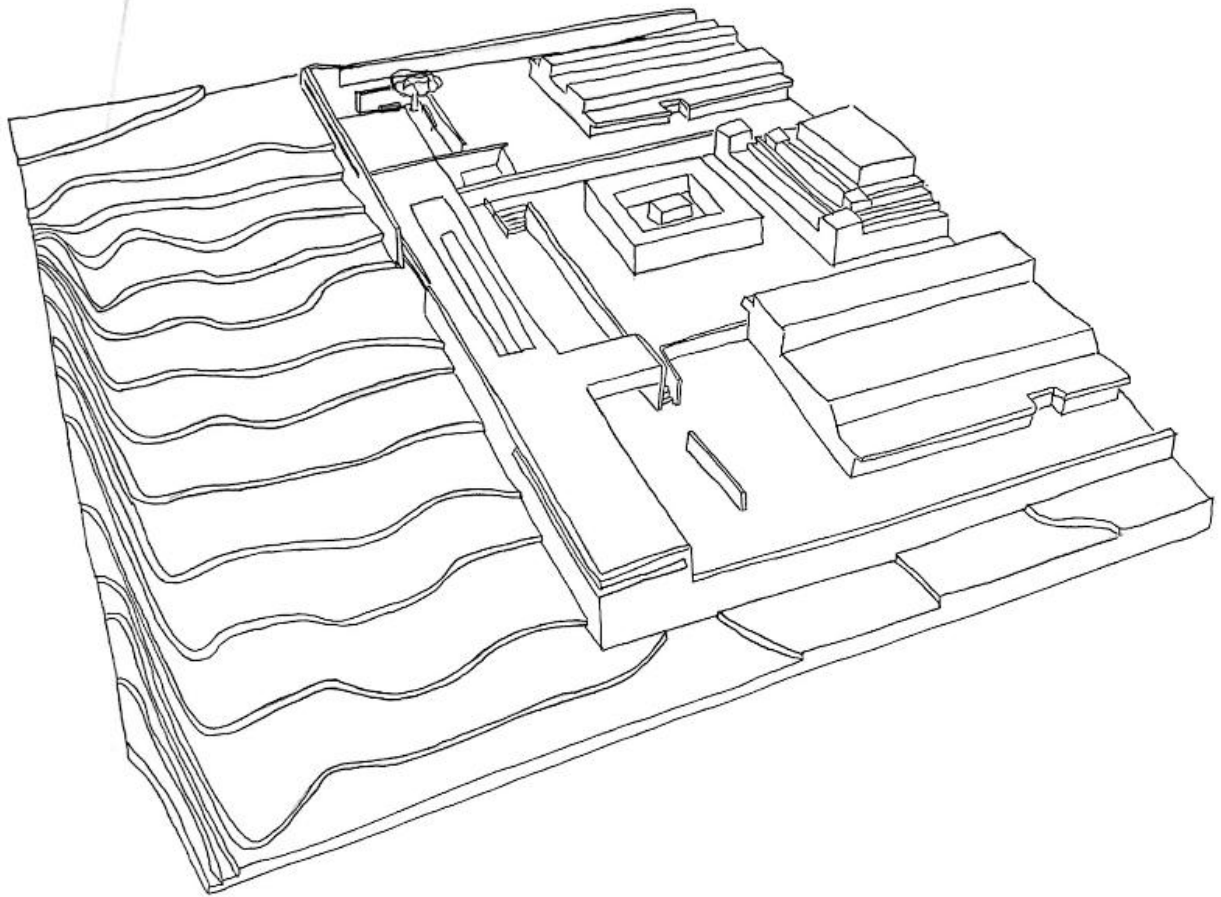
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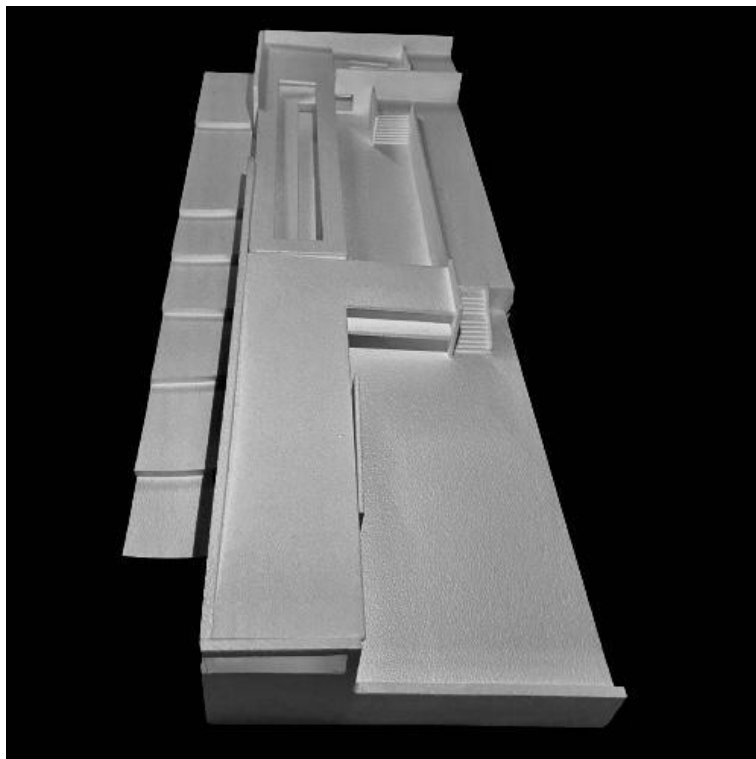
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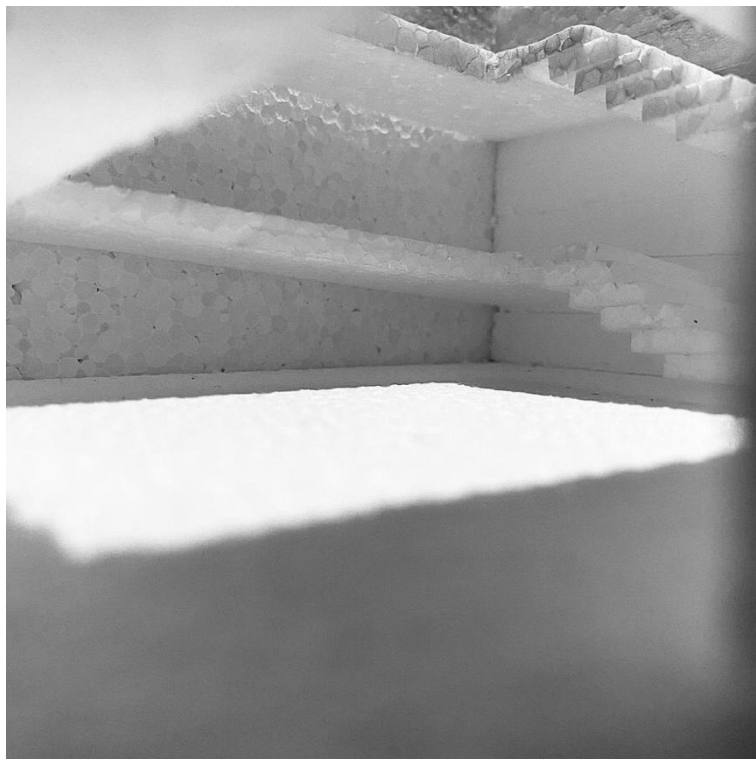
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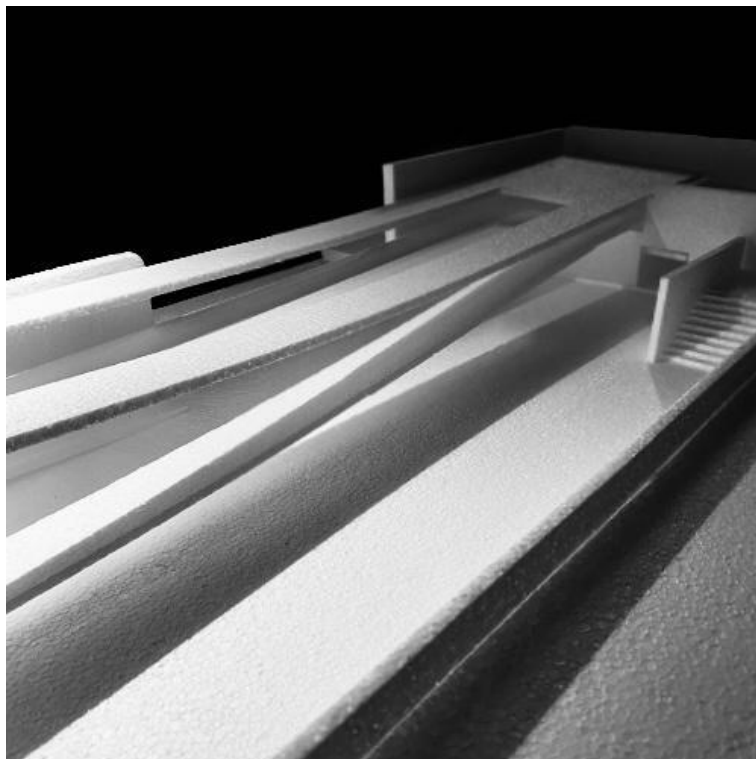
visão serial



fotografias das maquetes de trabalho 1:100

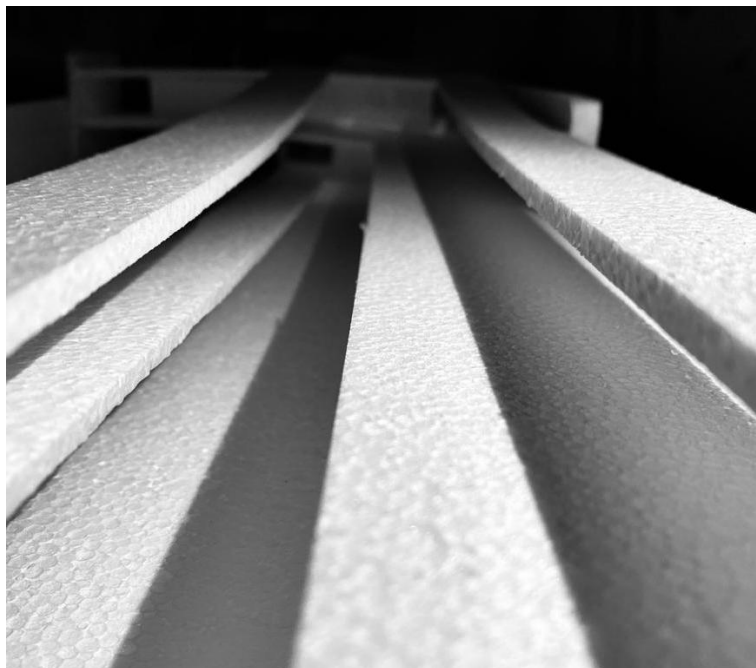


fotografias das maquetes de trabalho 1:100

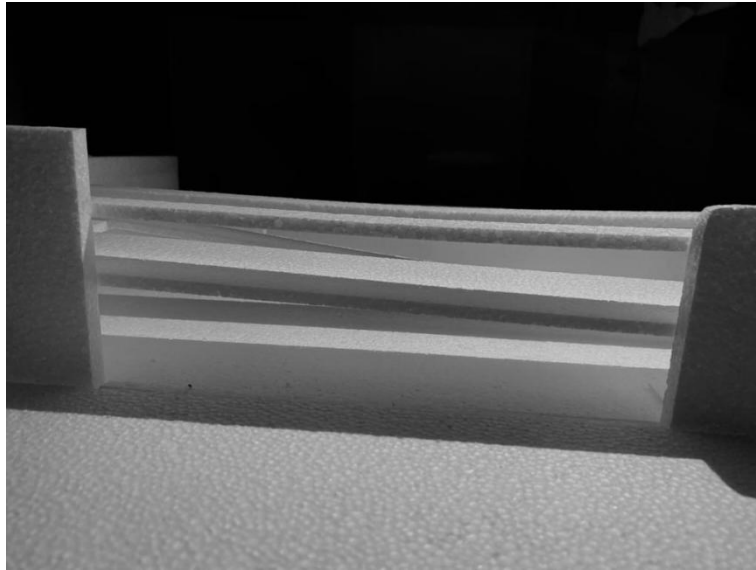


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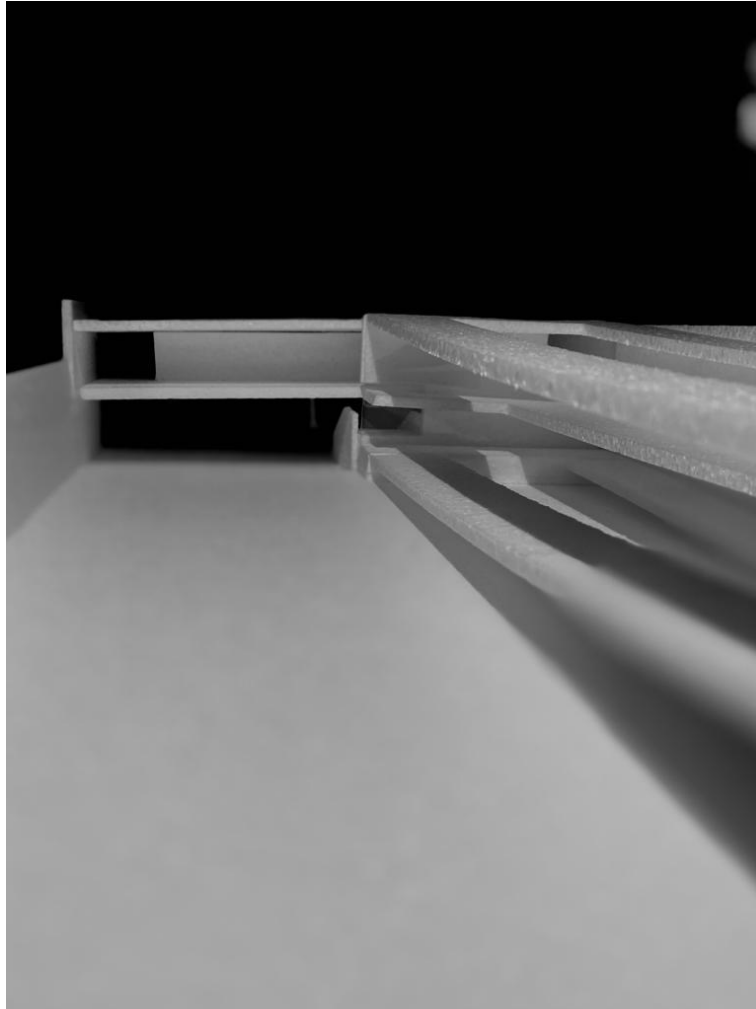




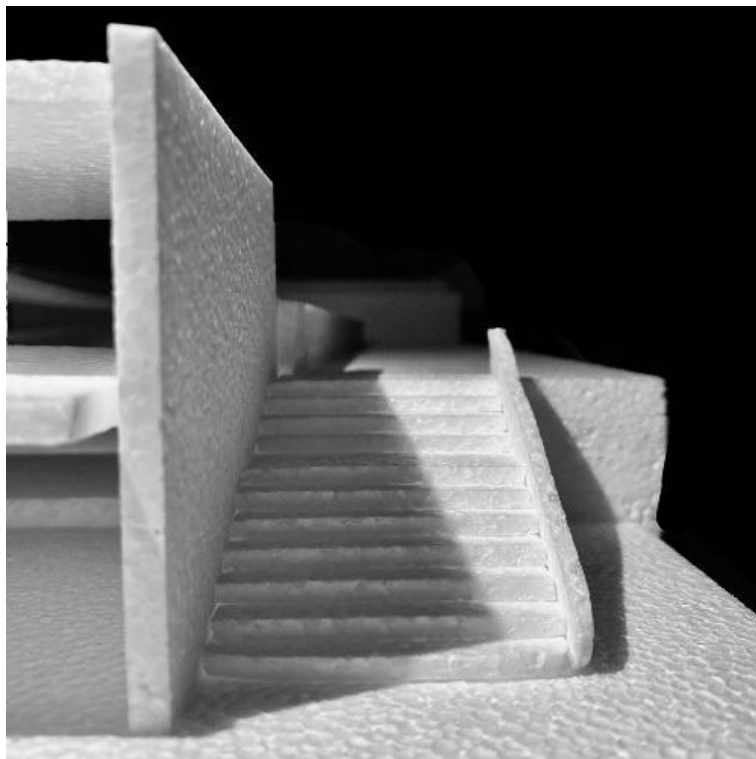
fotografias das maquetes de trabalho 1:100



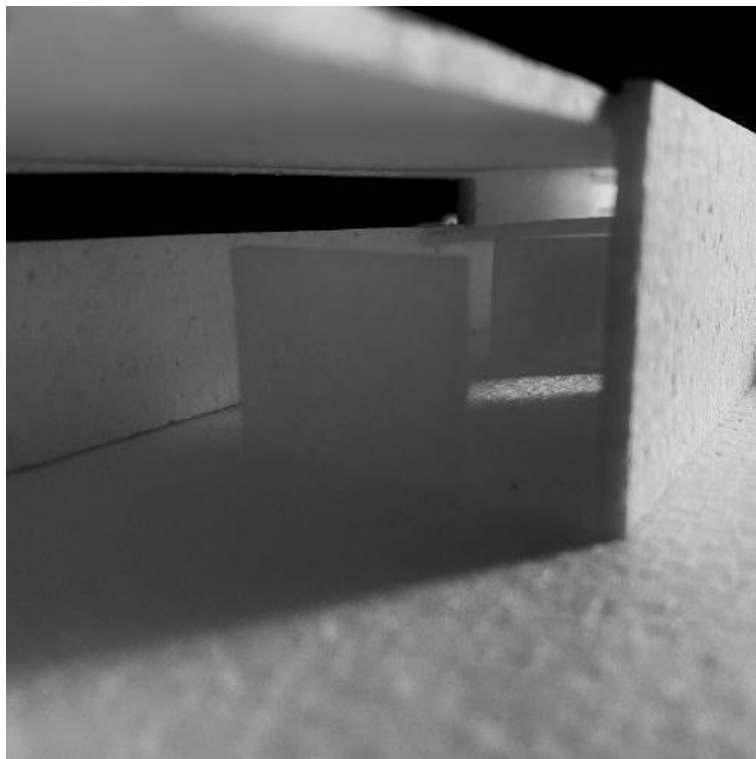
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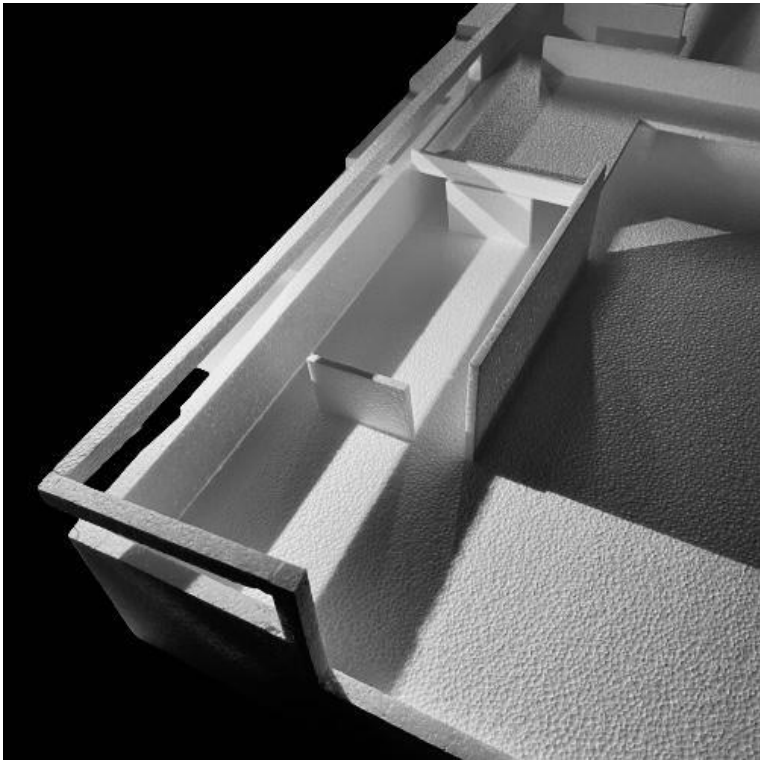
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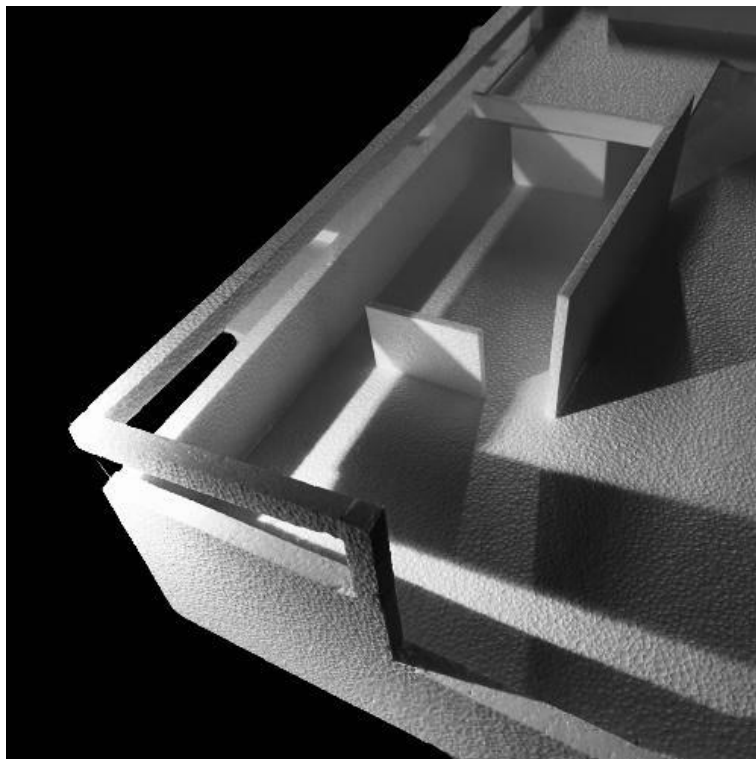


fotografias das maquetes de trabalho 1:100



fotografias das maquetes de trabalho 1:100





fotografias das maquetes de trabalho 1:100

**1ª fase**

lado nascente



**Proposta**



Tadao Ando, Chichu Art Museum. 2014

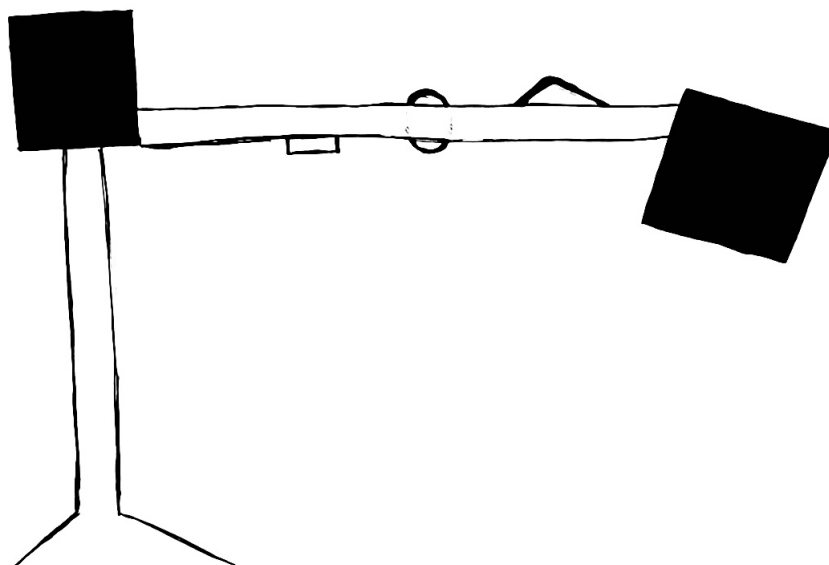


Cai Yongjie, Wenchuan Earthquake Memorial

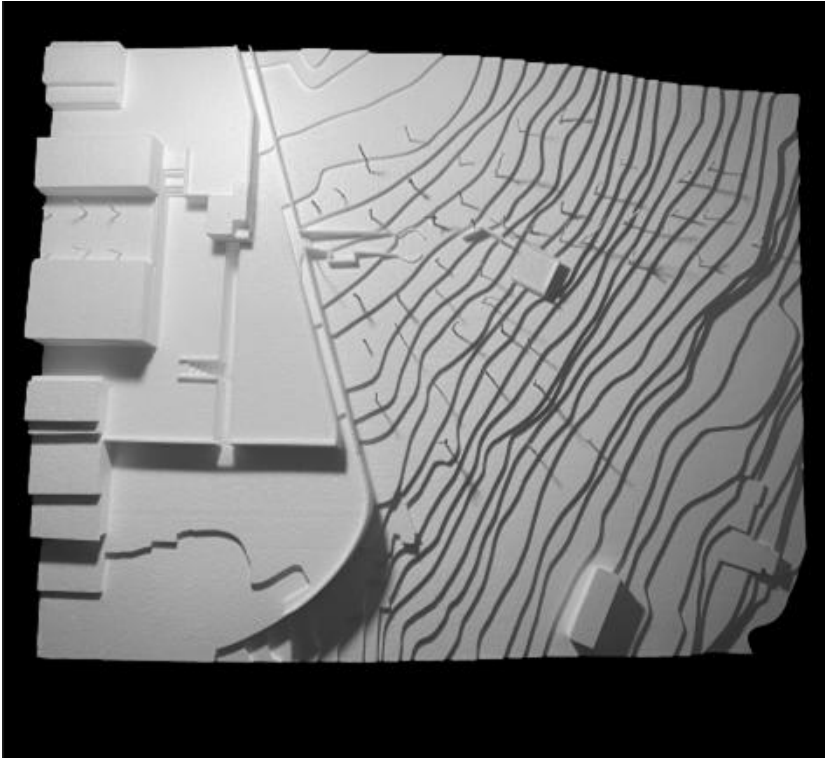


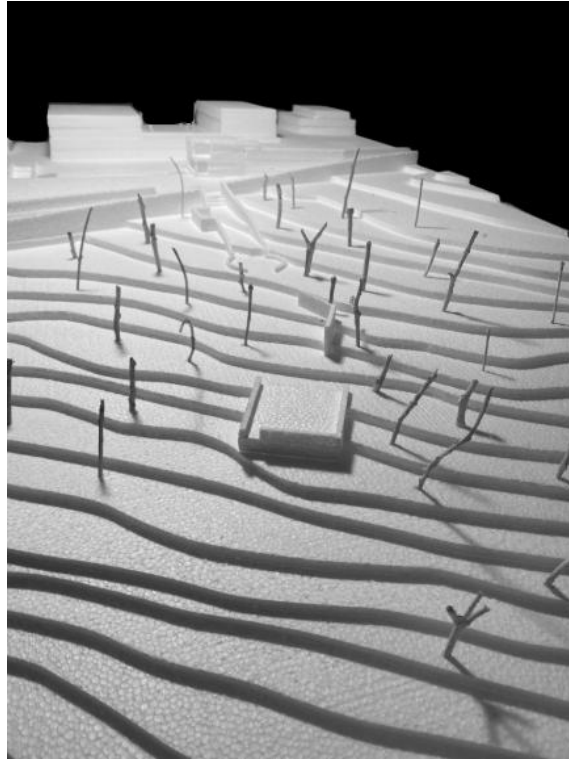
*“ Quando se vê um arvoredo o importante não são as árvores mas o espaço entre elas “*

*Oscar Niemeyer*

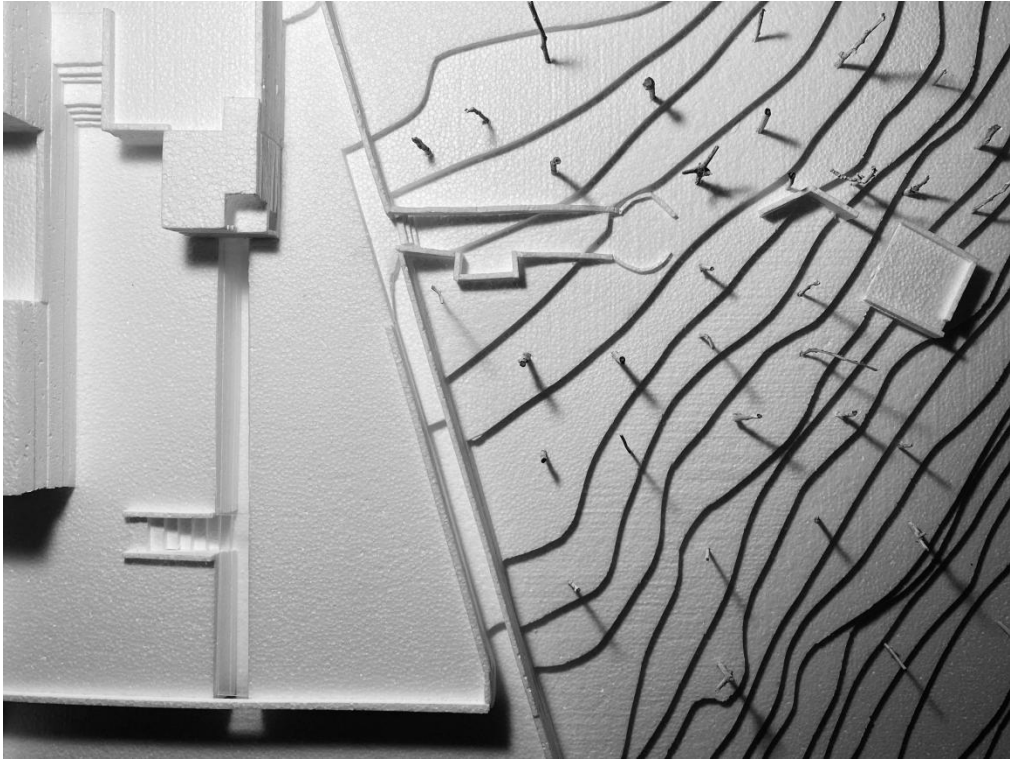


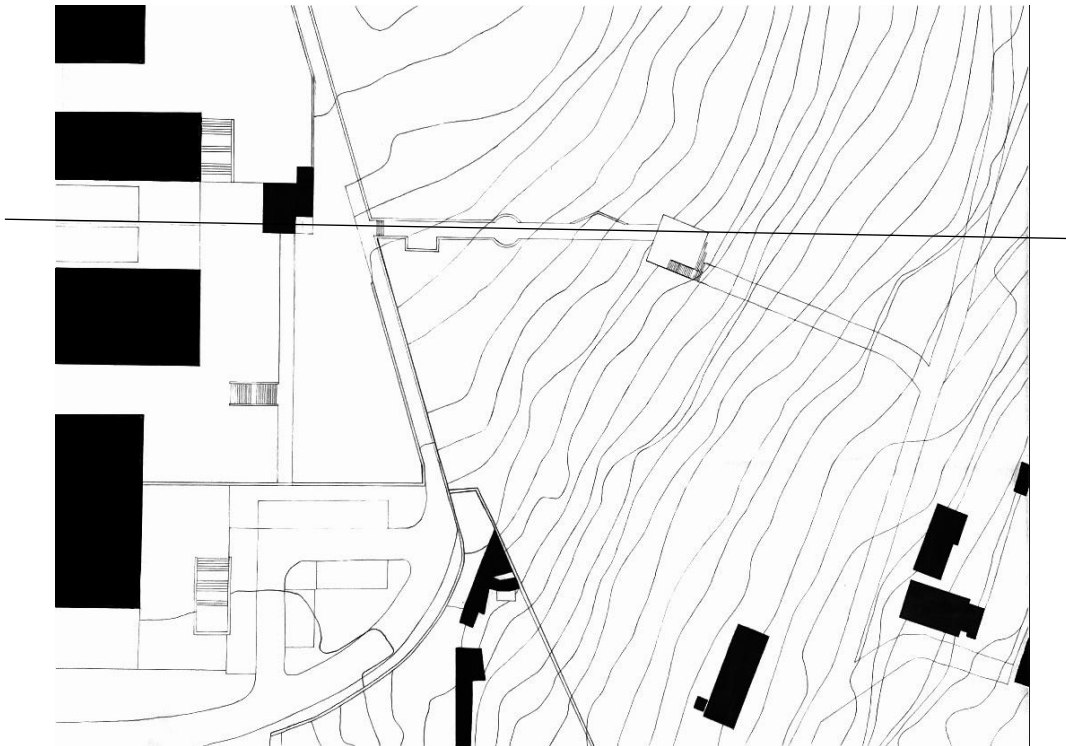
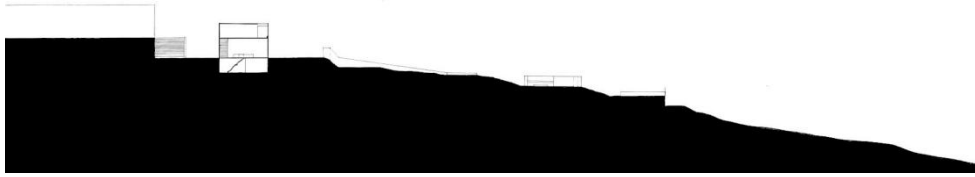
esquiço síntese



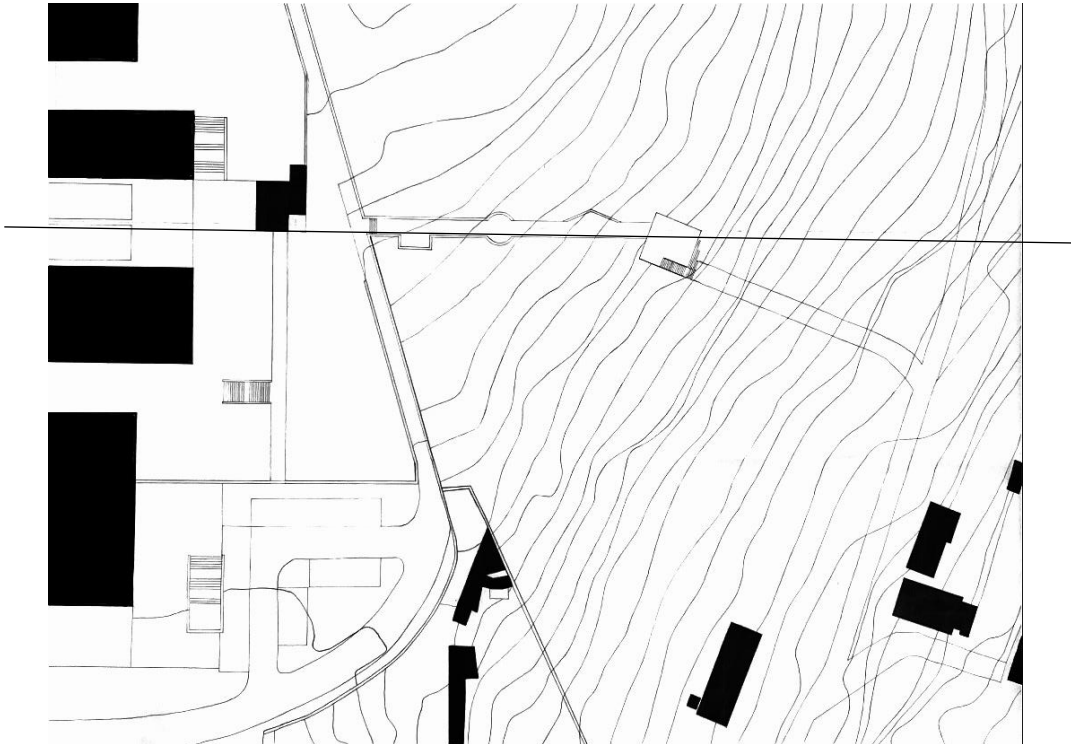
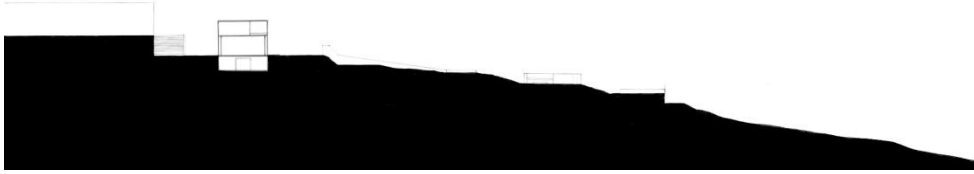




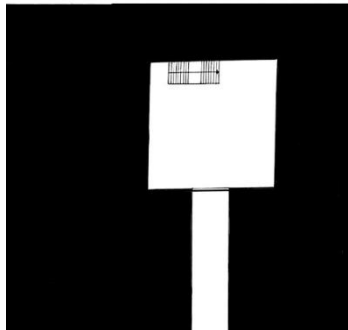
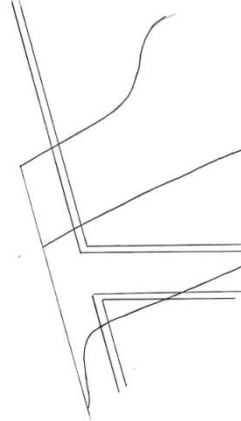
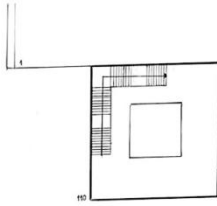
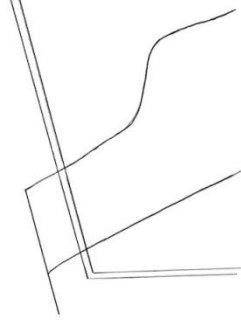
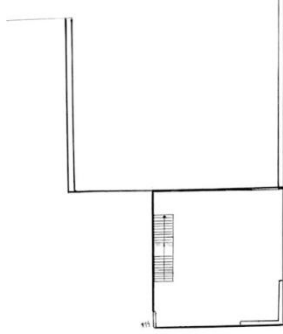




planta e perfil de conjunto

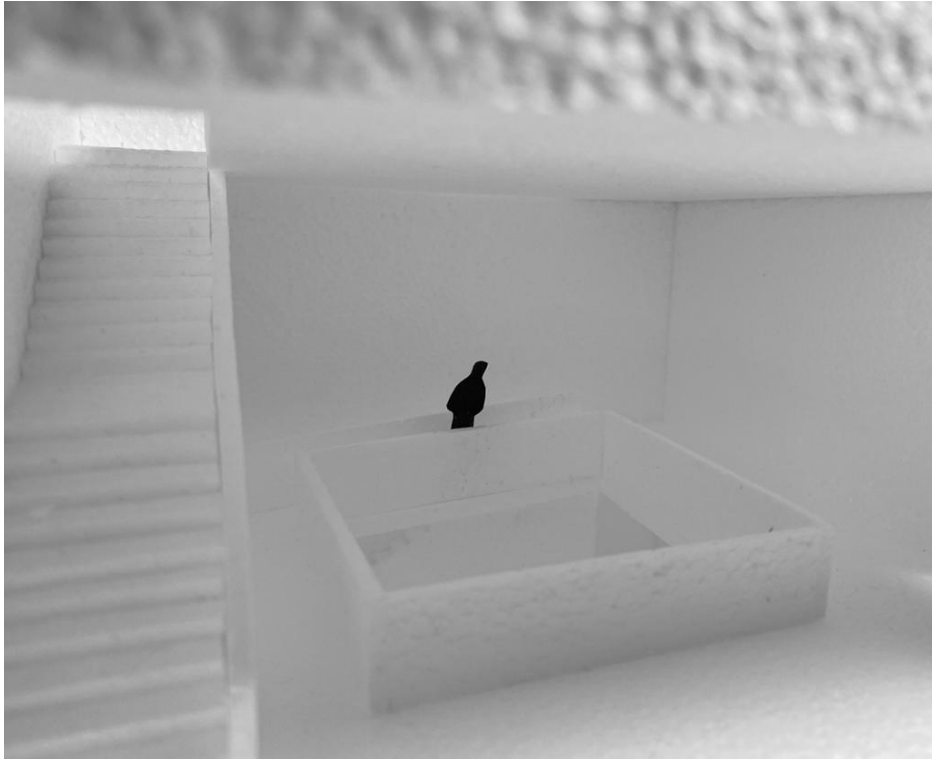


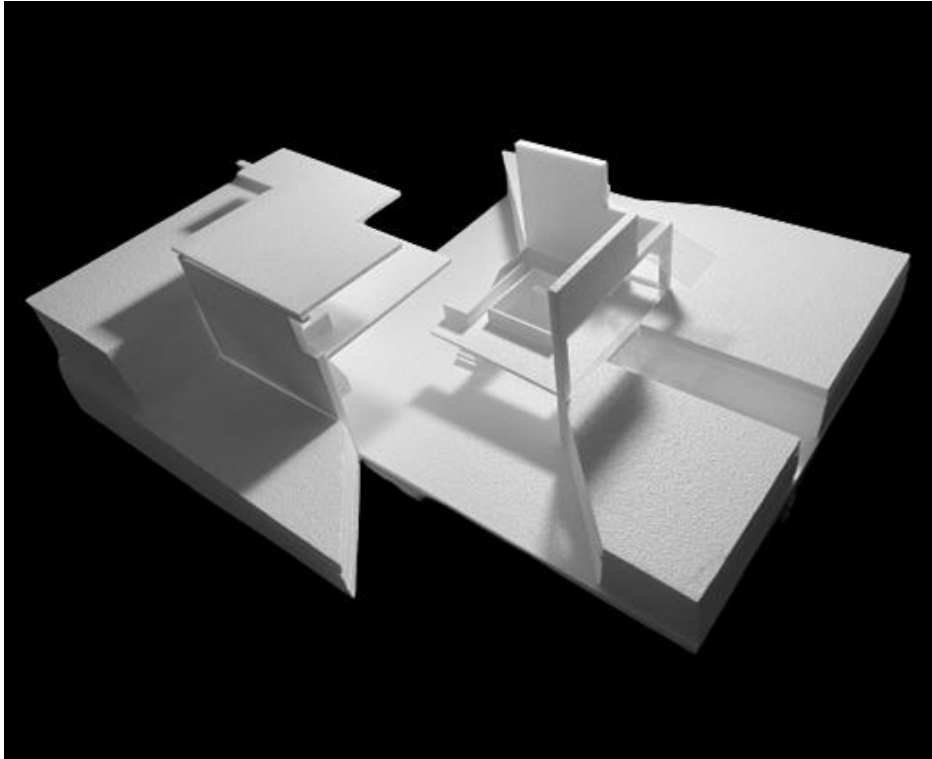
planta e corte de conjunto

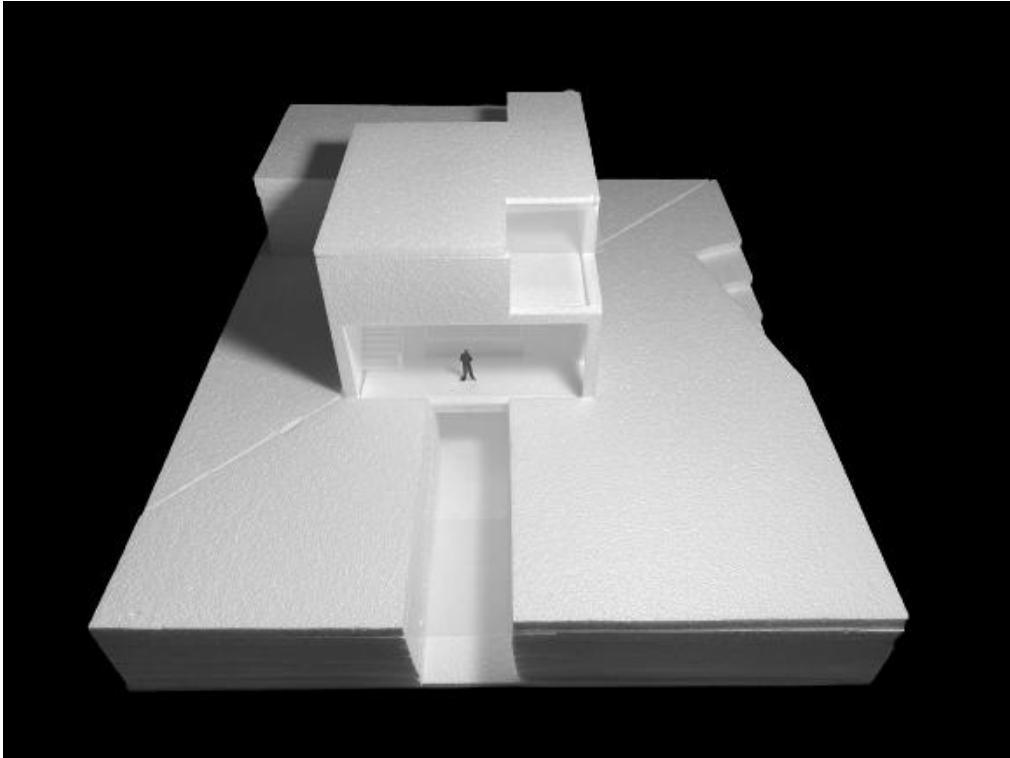


Plantas 1:200

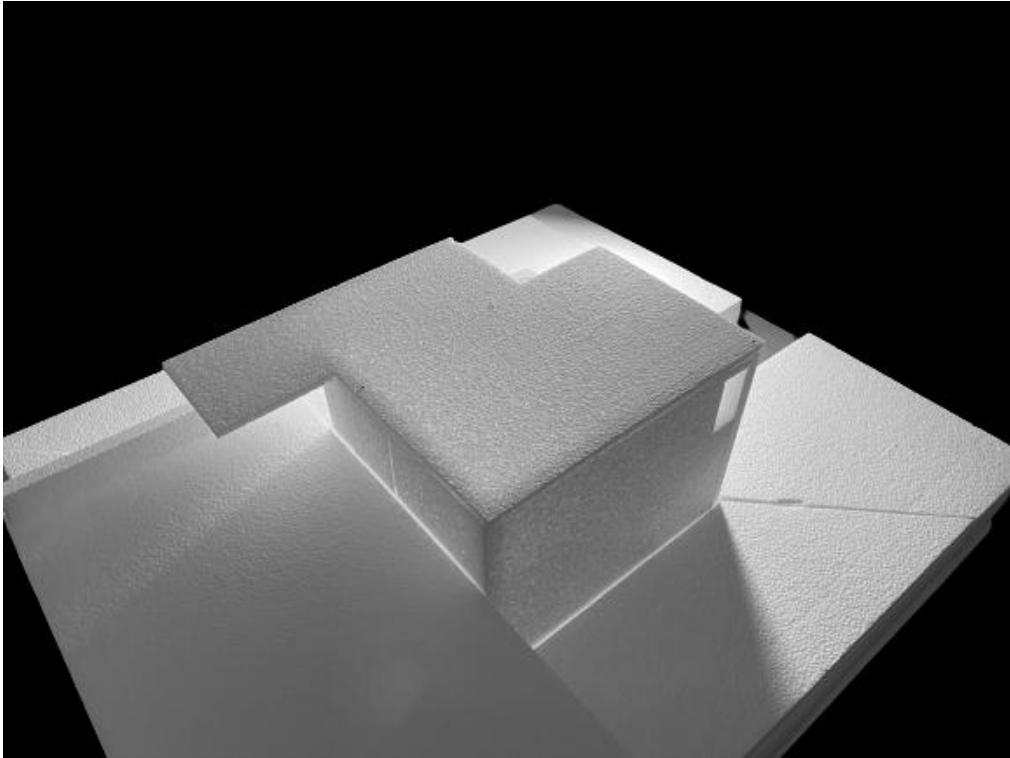


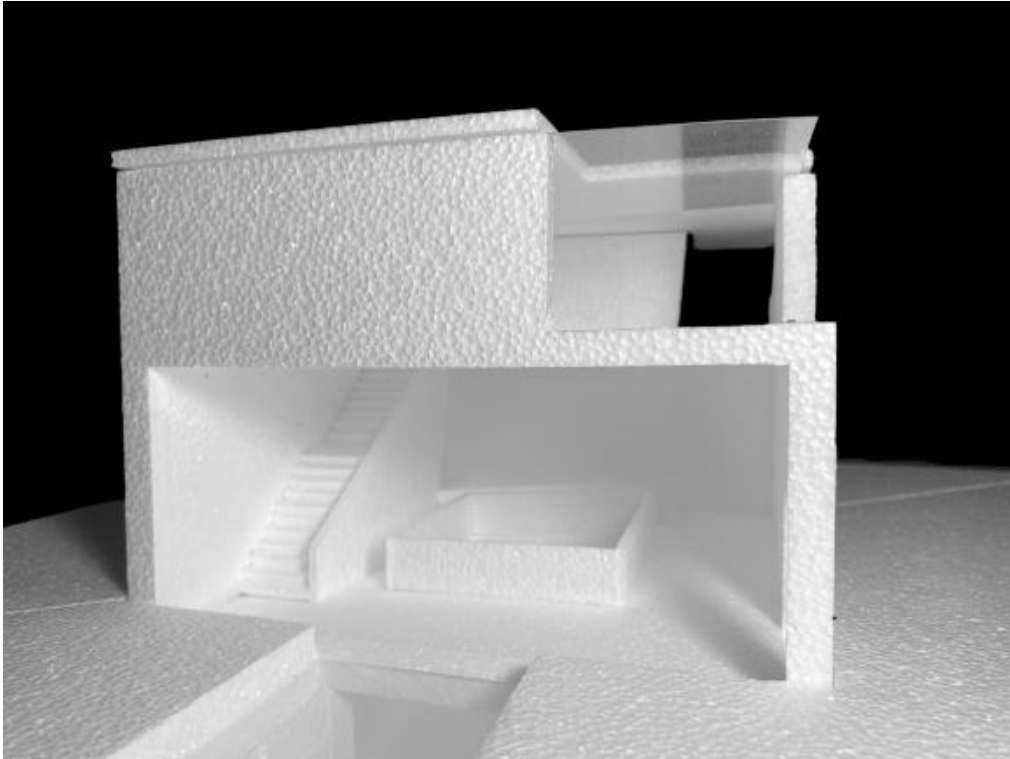


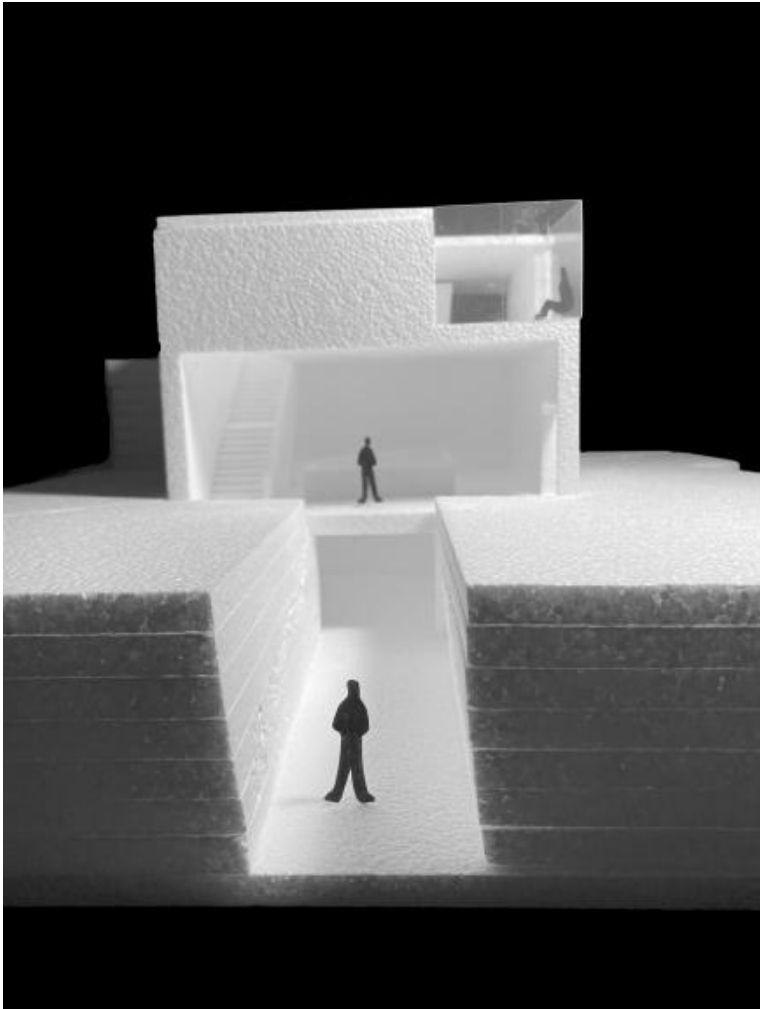




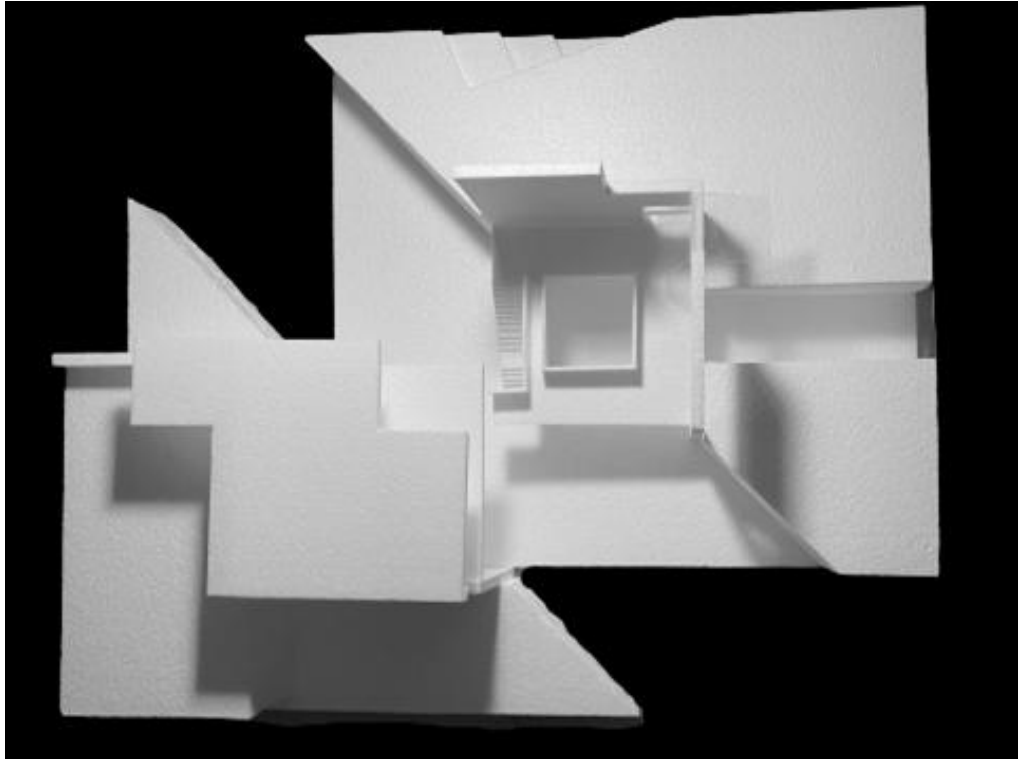


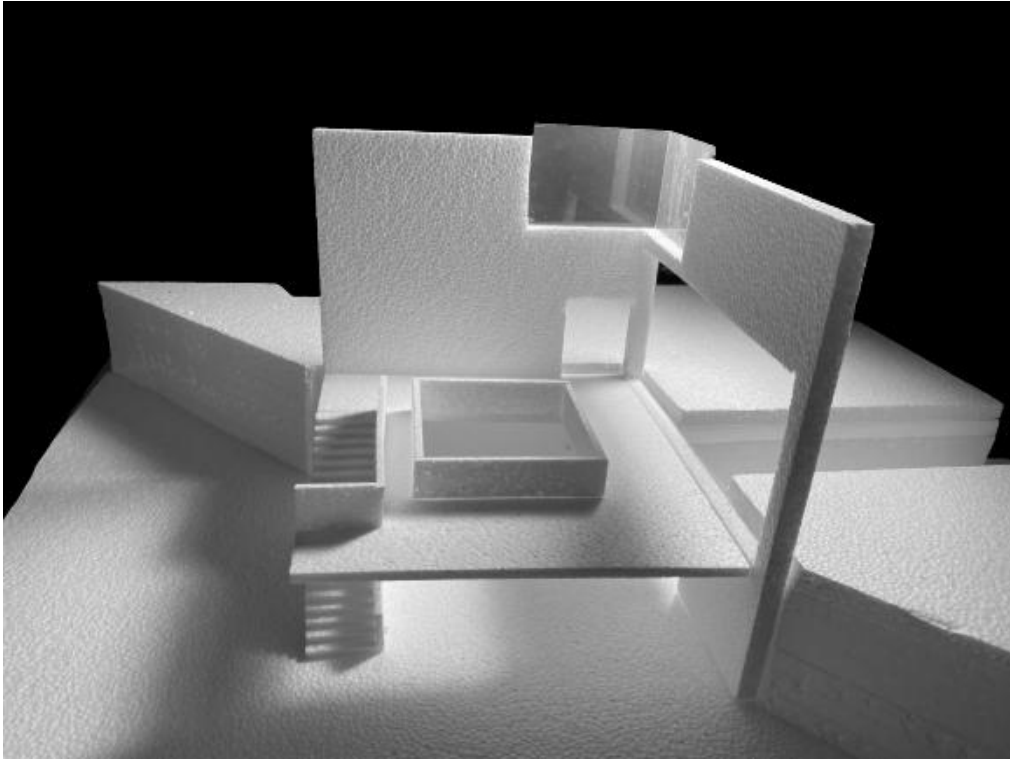


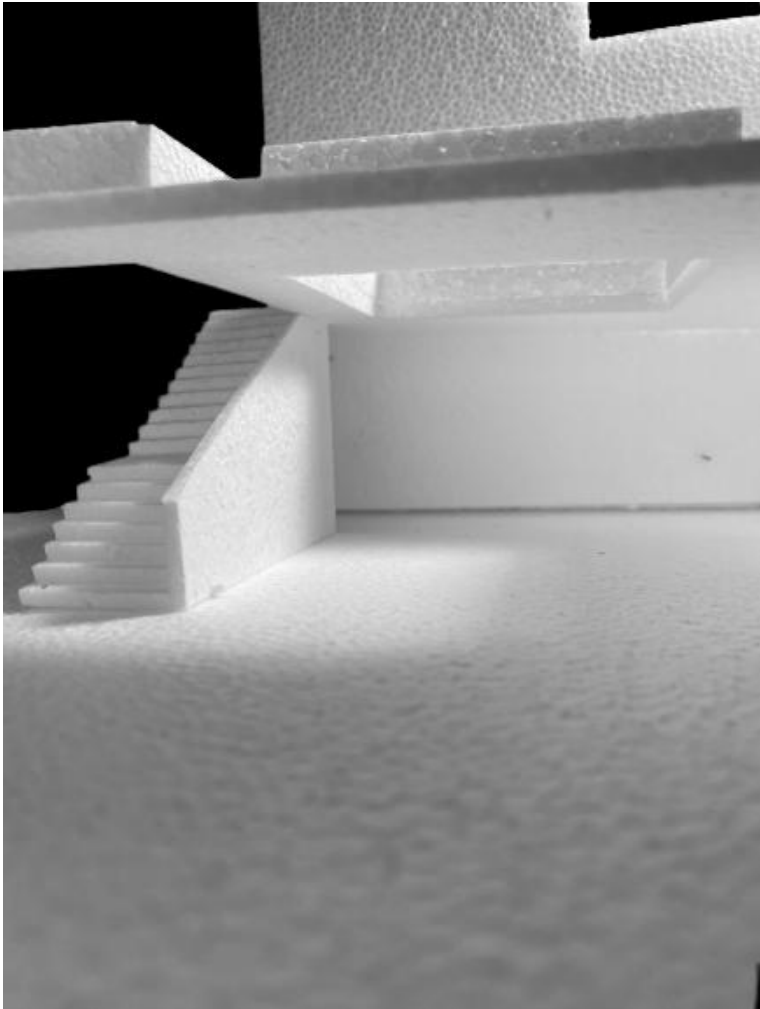


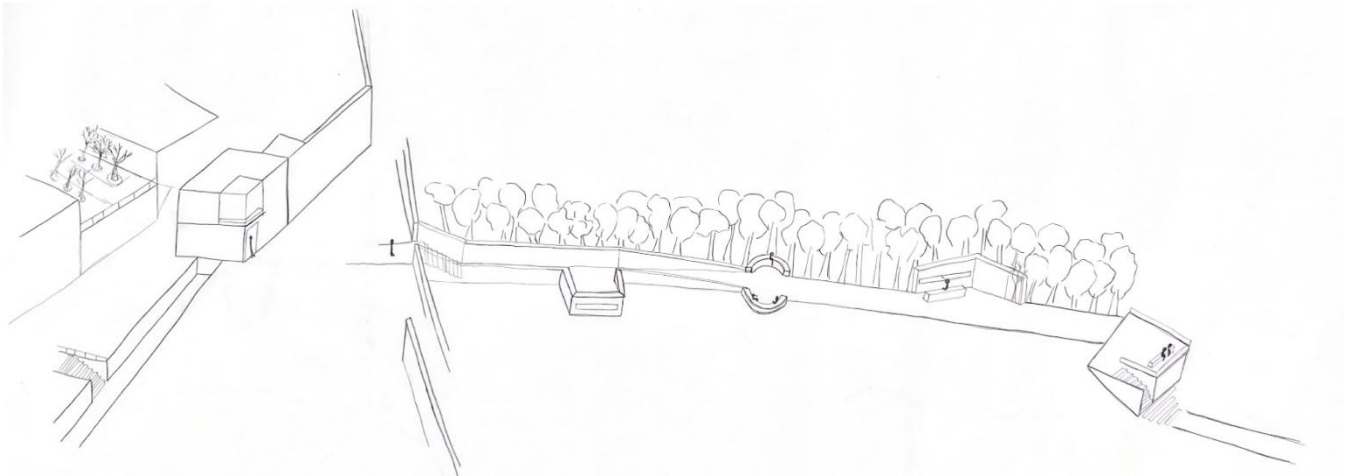






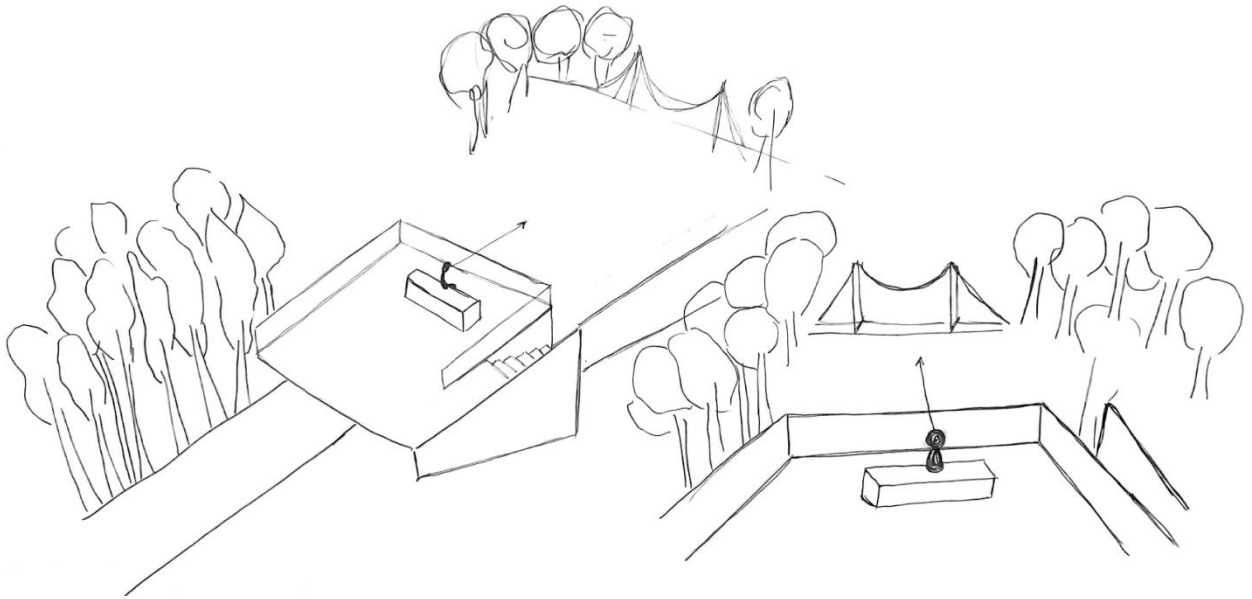




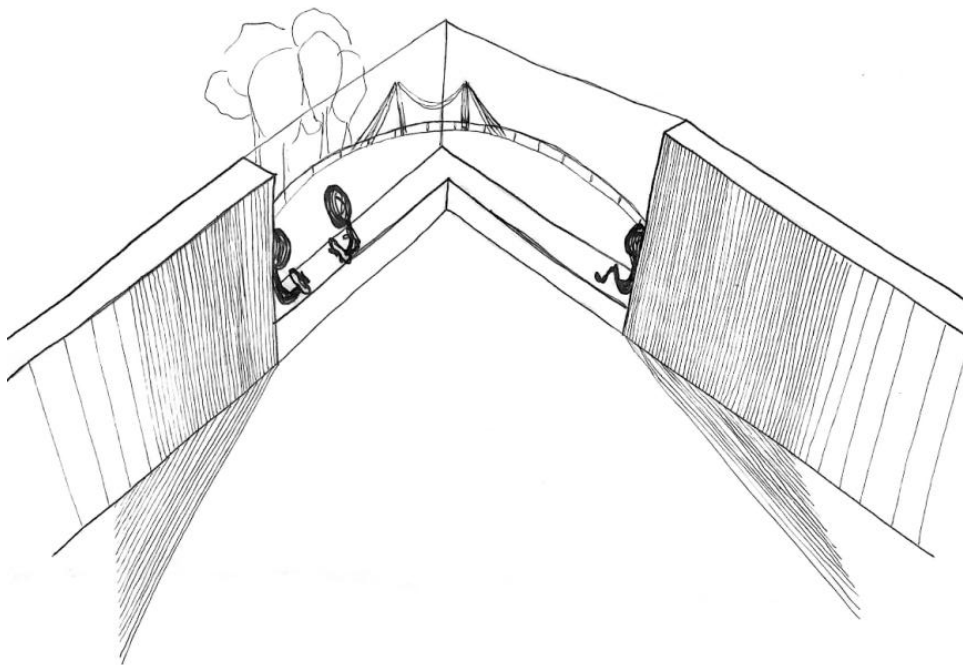


visão serial

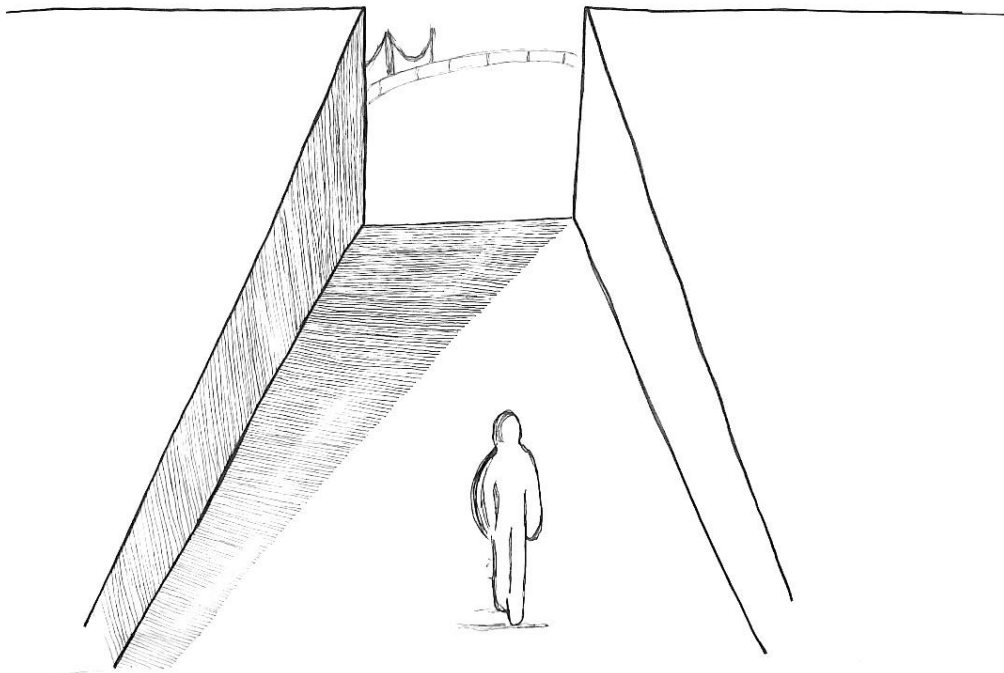




visão serial

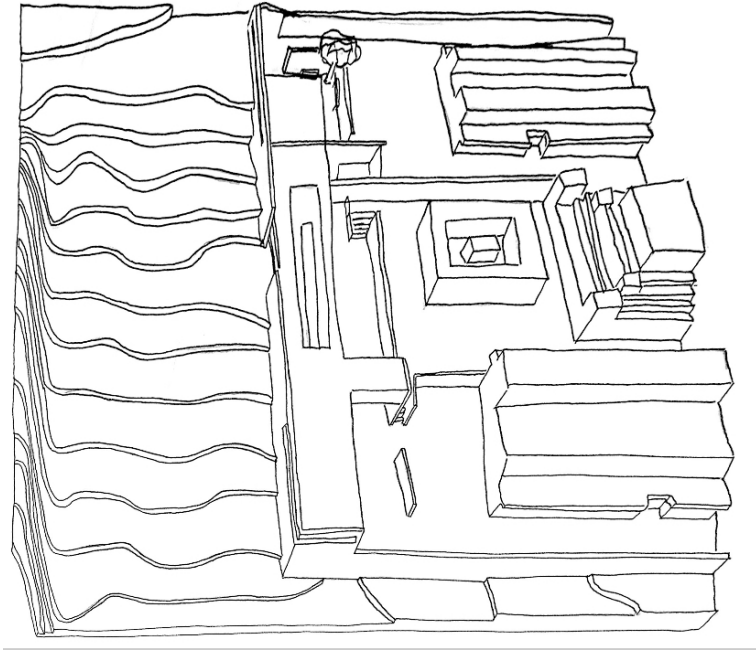


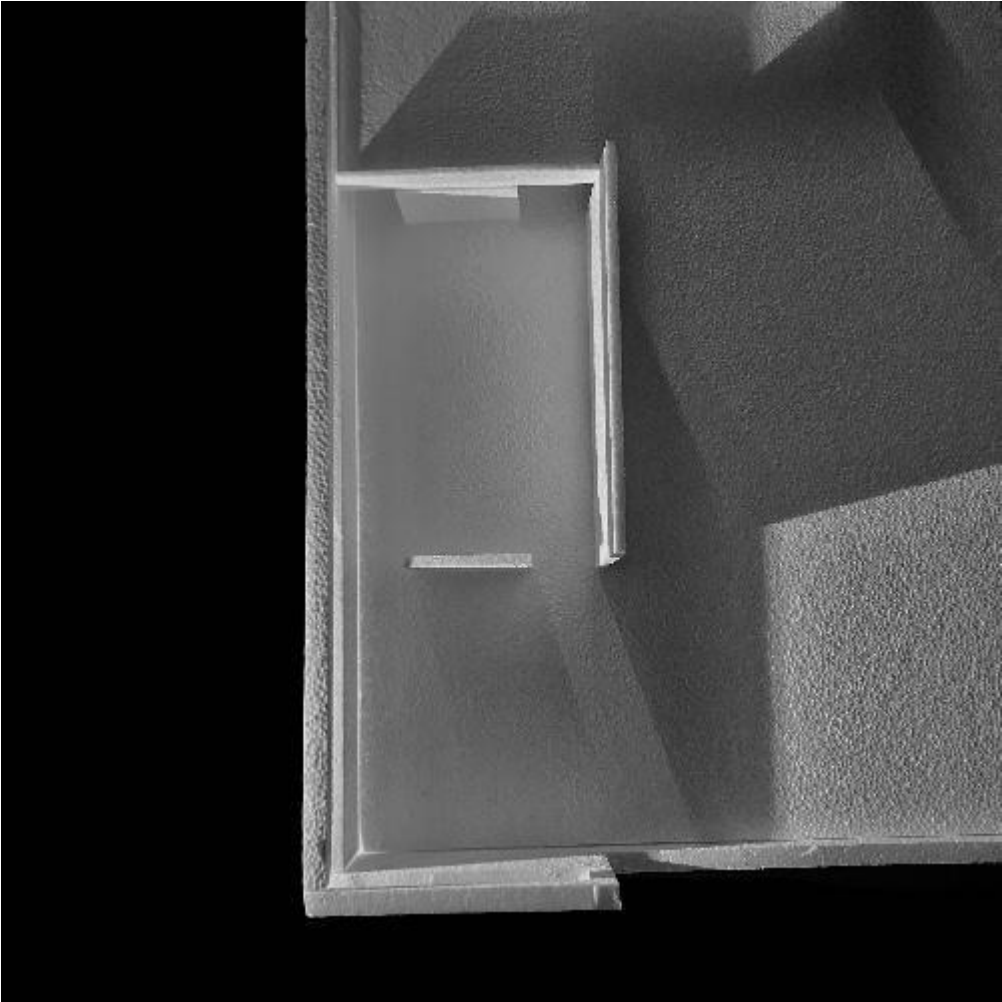
visão serial

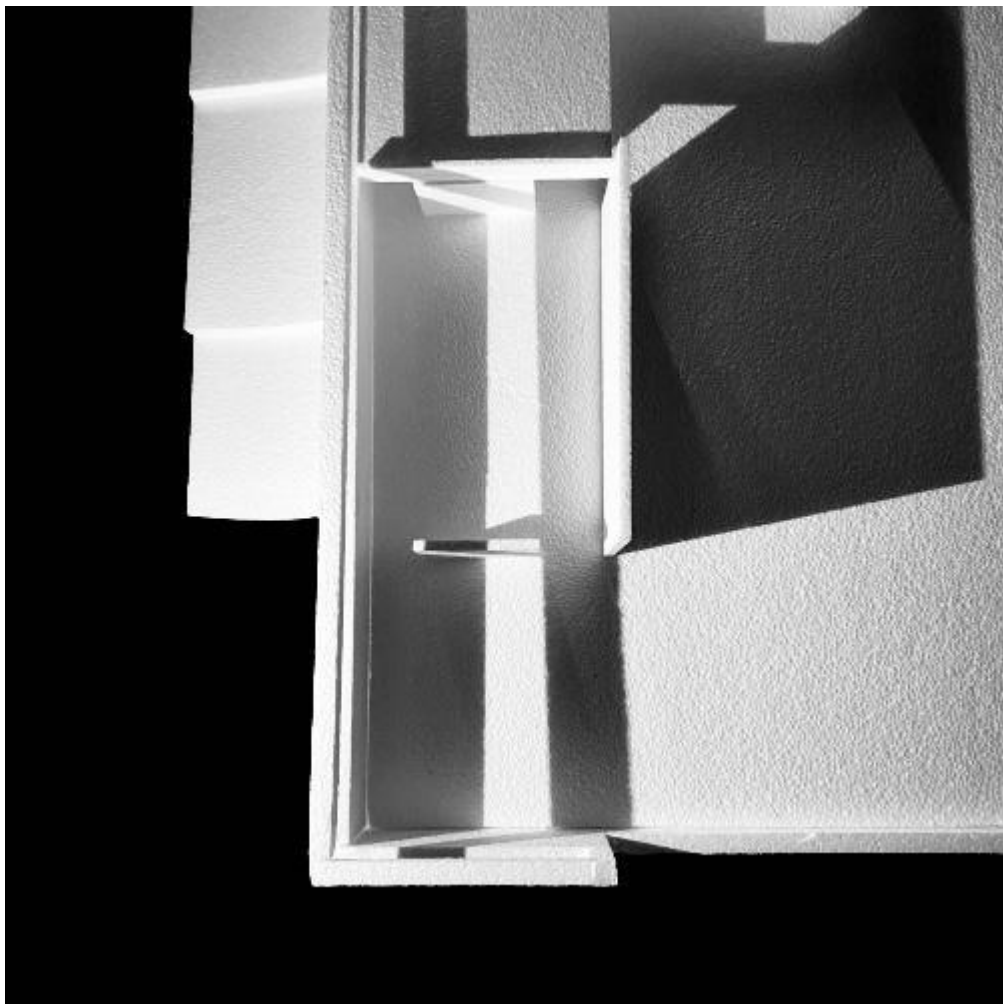


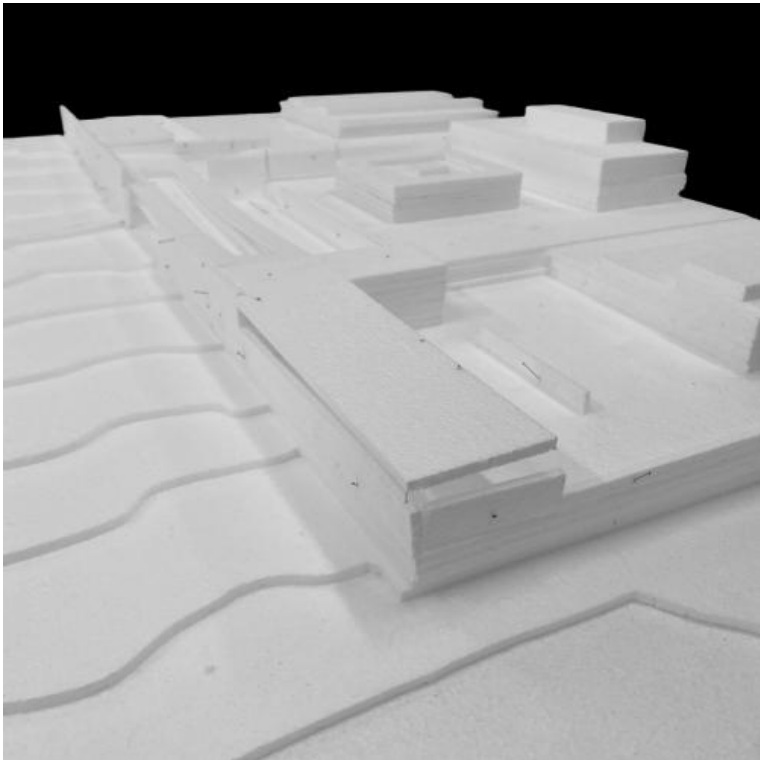
visão serial

**Processo 2<sup>a</sup> fase**

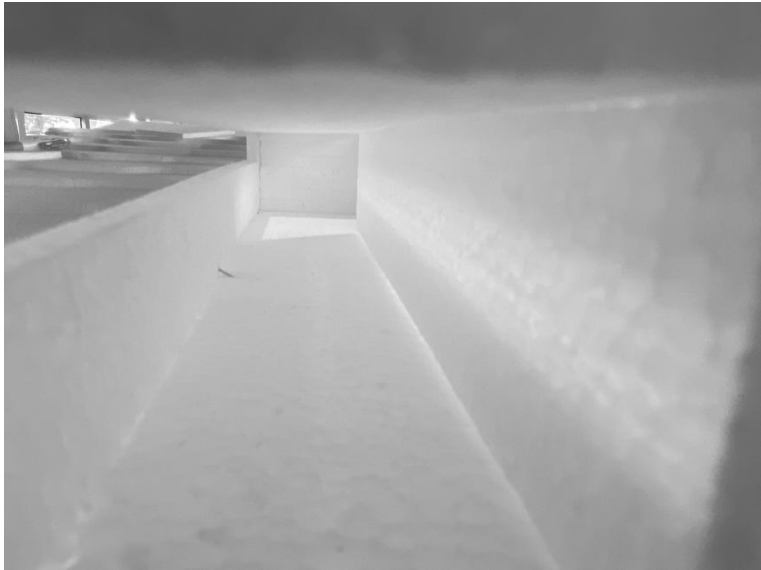




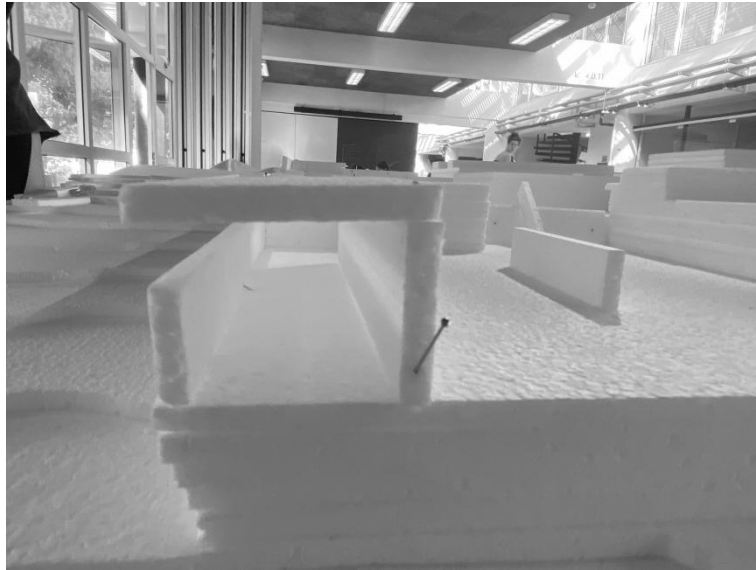


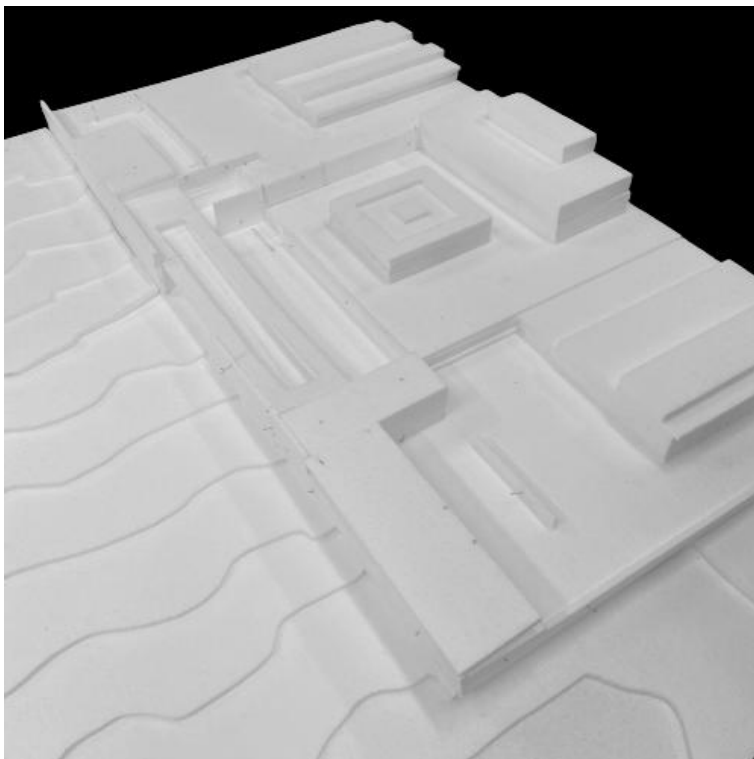


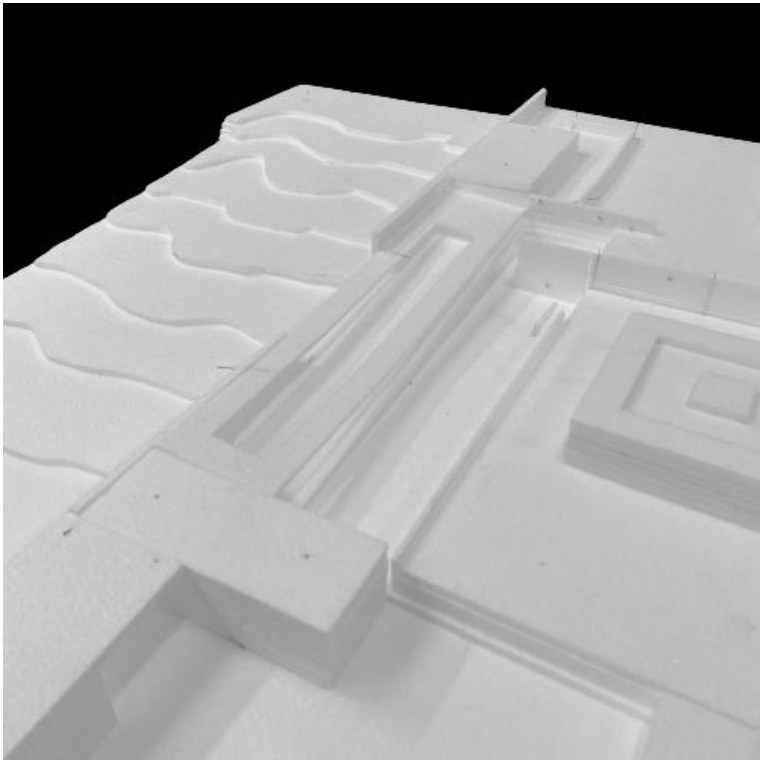


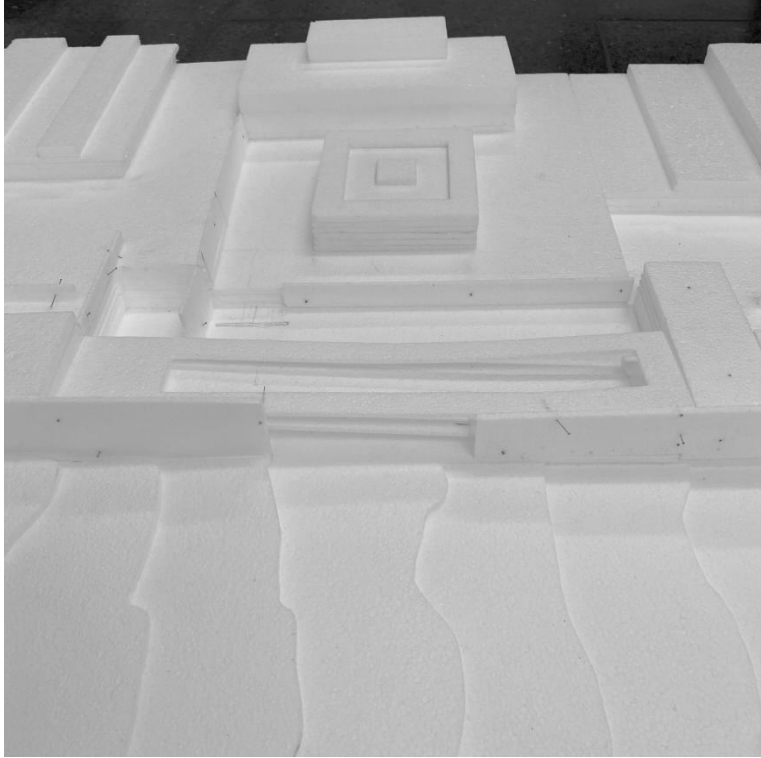




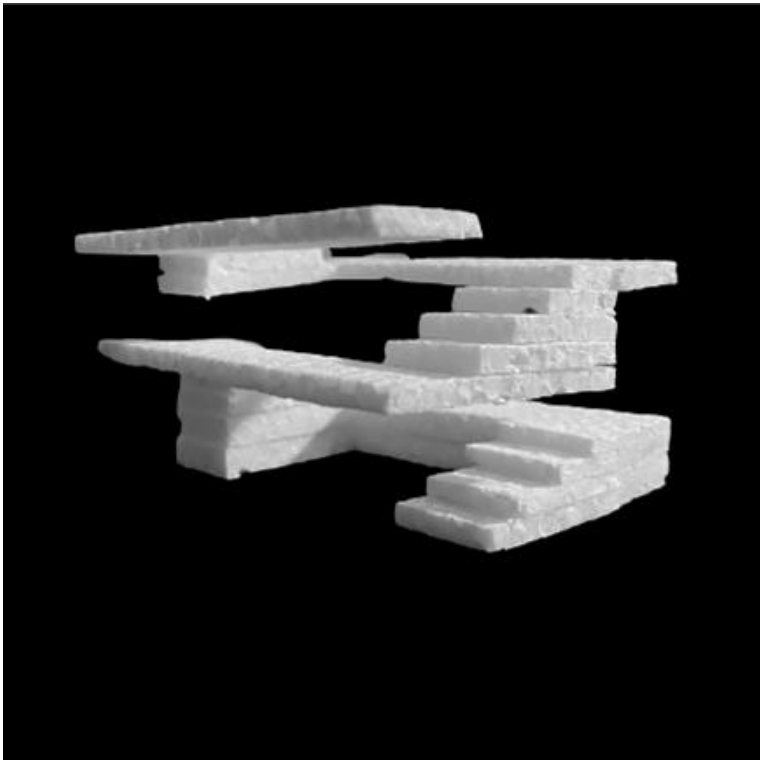




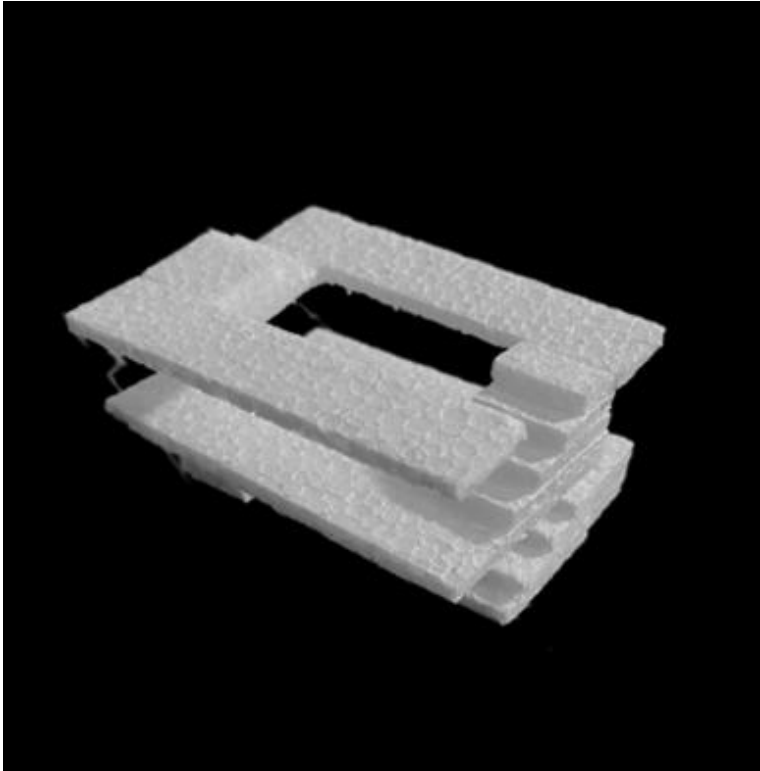




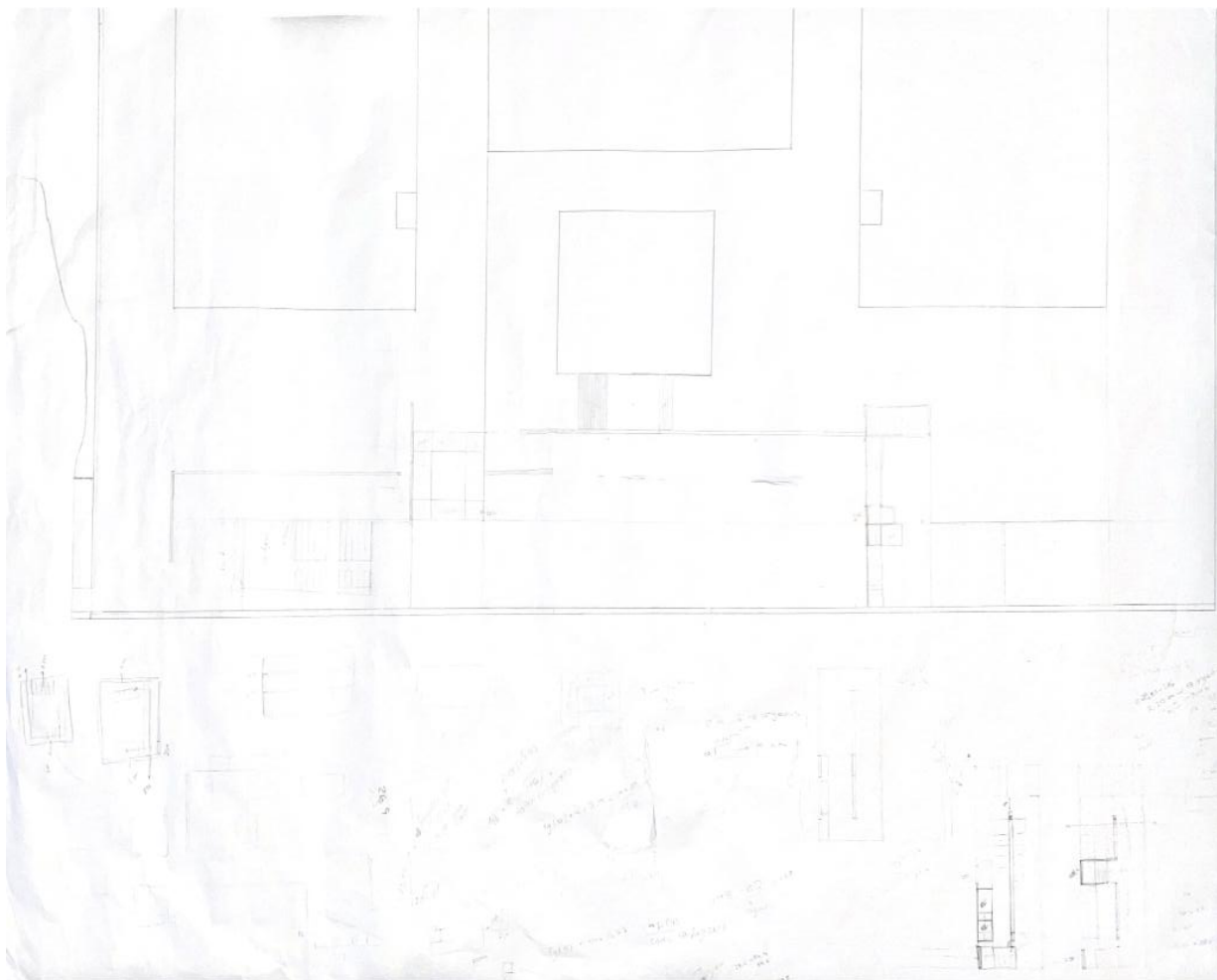


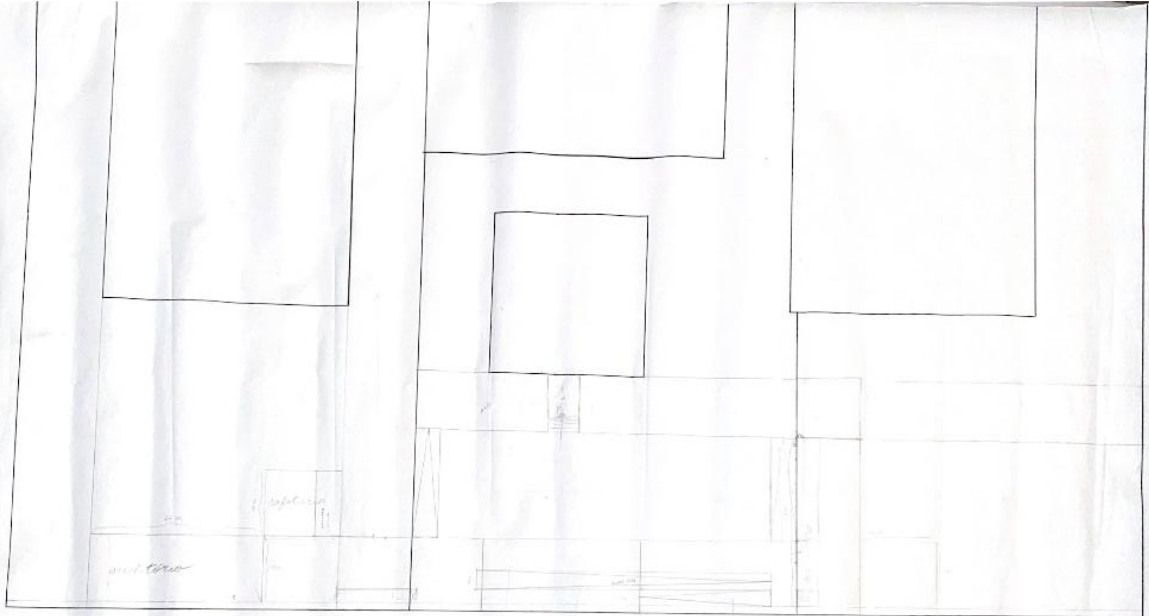


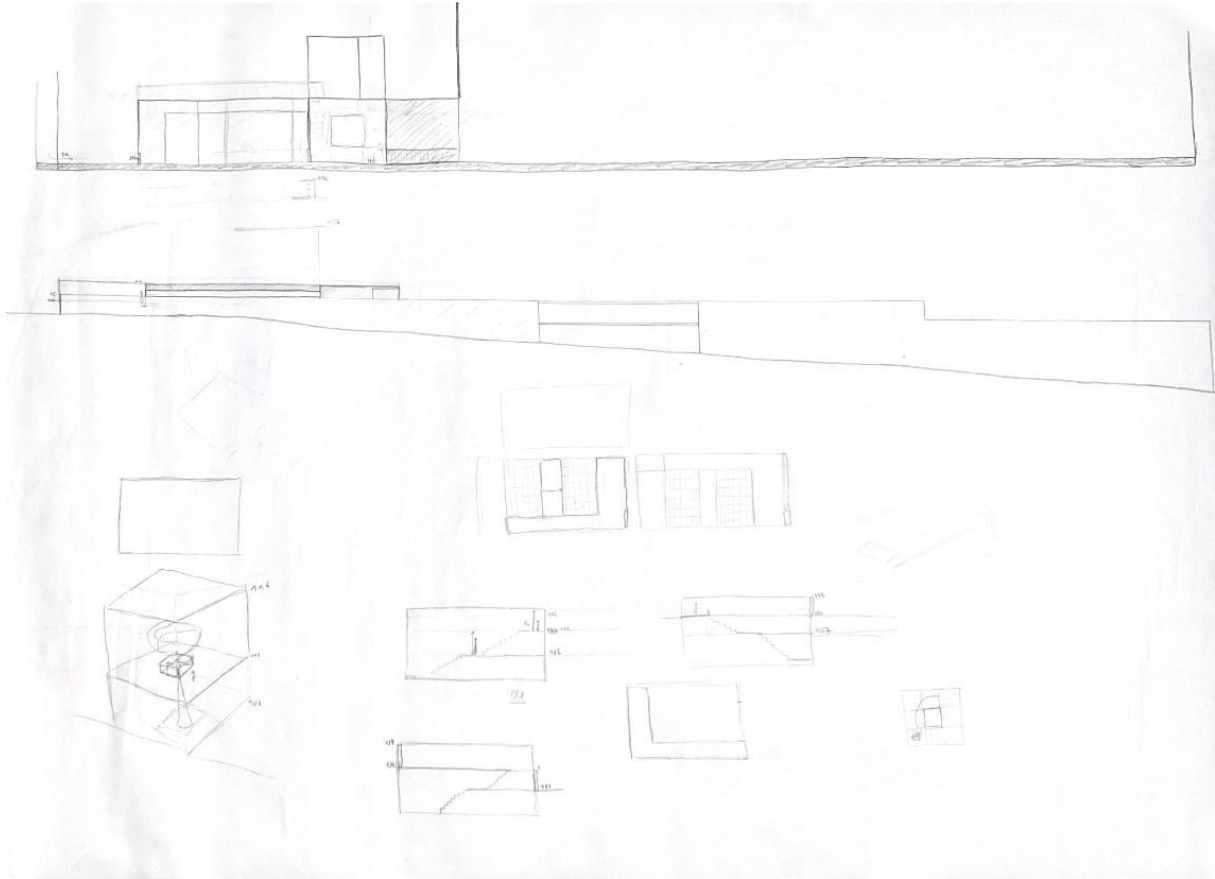


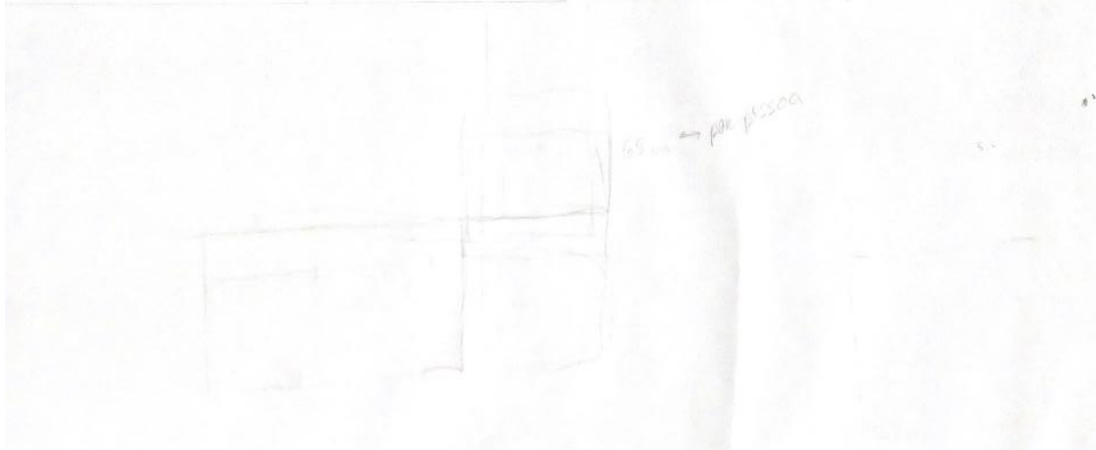
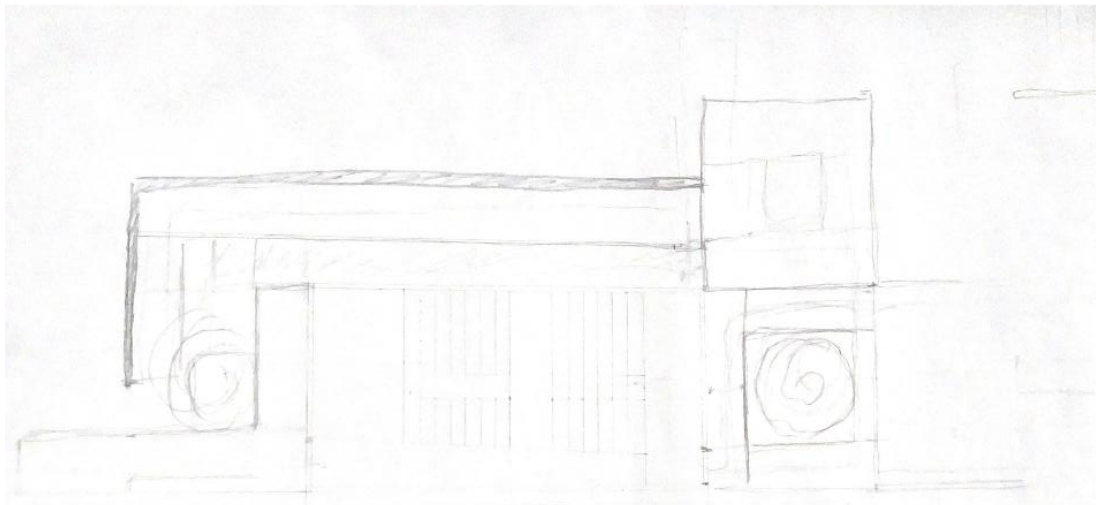












# Auditorio

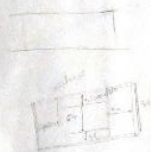


plano  
5m

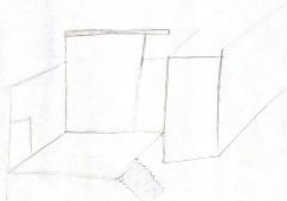
5 x 0,60 = 3 → cor. sala  
8 x 10 = 80 → vol. de lugares

80 lugares

80 lugares



5m x 10m = 50 m<sup>2</sup>  
80 lugares

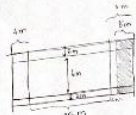


# sala de estudo



5m

# Auditorio



- Estufas
- mesa / imagem lateral (vermelha)
- cadeira
- estofado (100 lugares)



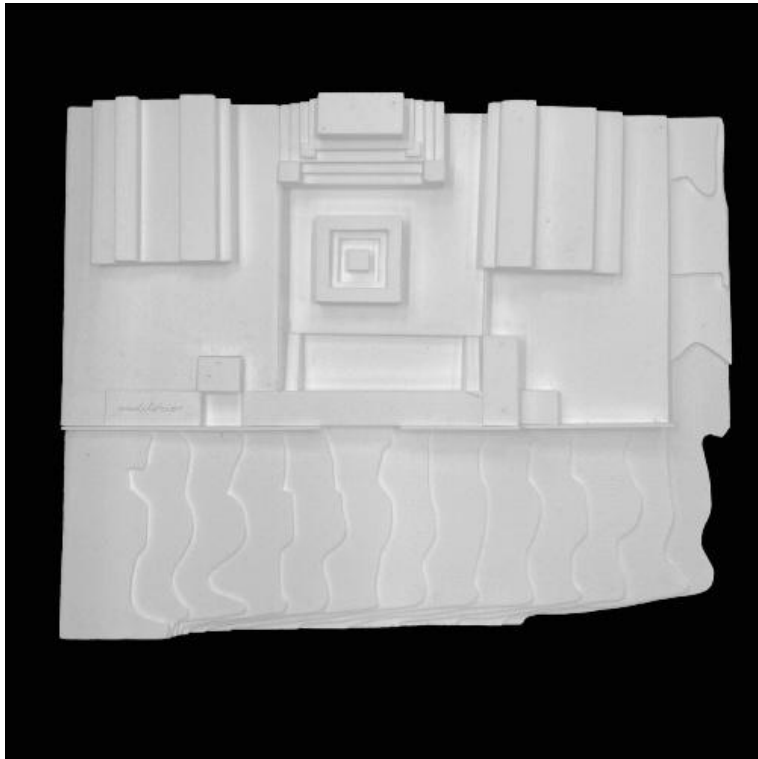
5 x 0,60 = 3 → cor. sala  
8 x 10 = 80 → vol. de lugares

5 x 0,60 = 3 → cor. sala  
8 x 10 = 80 → vol. de lugares



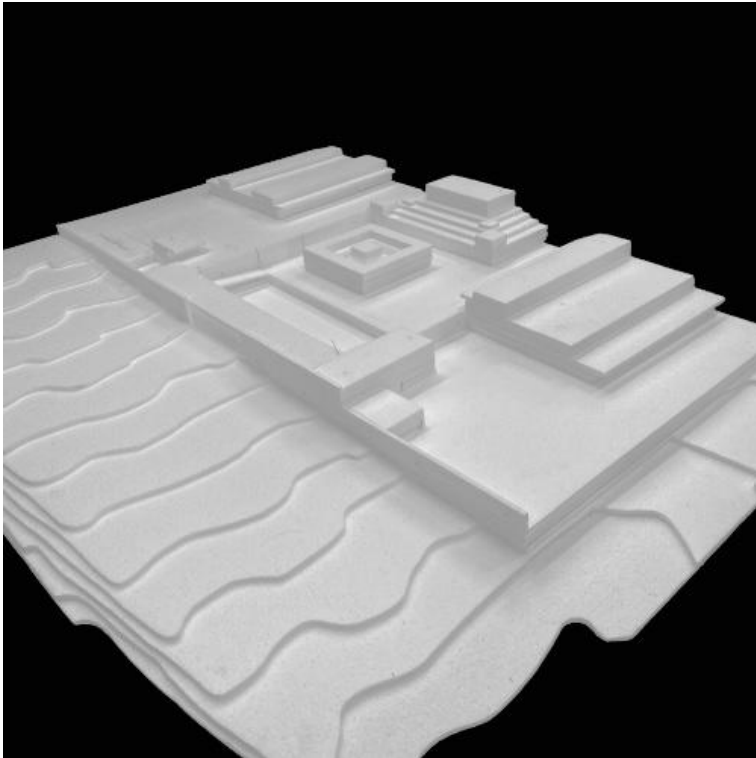
5 x 0,60 = 3 → cor. sala  
8 x 10 = 80 → vol. de lugares

5 x 0,60 = 3 → cor. sala  
8 x 10 = 80 → vol. de lugares

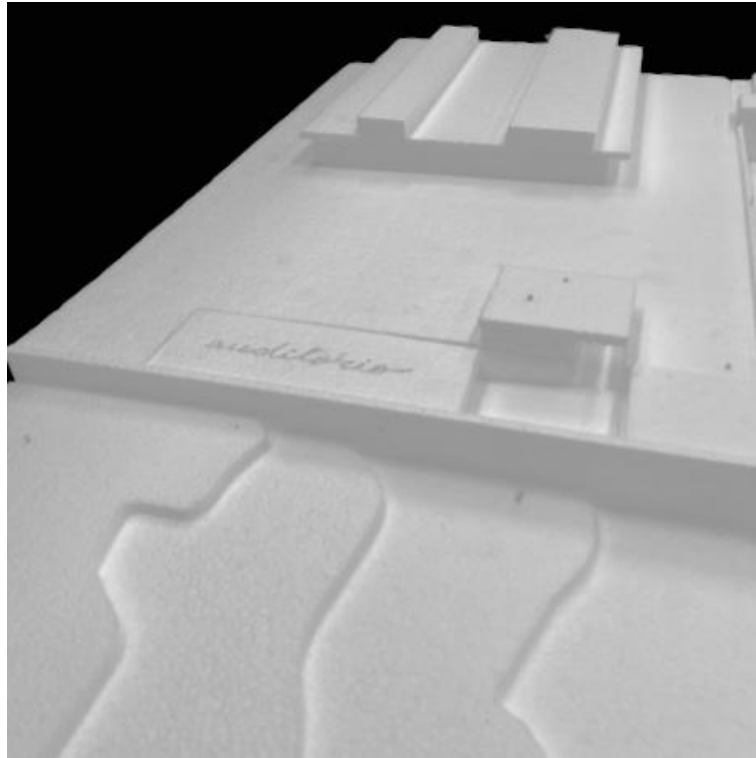


Maquete a 1:200

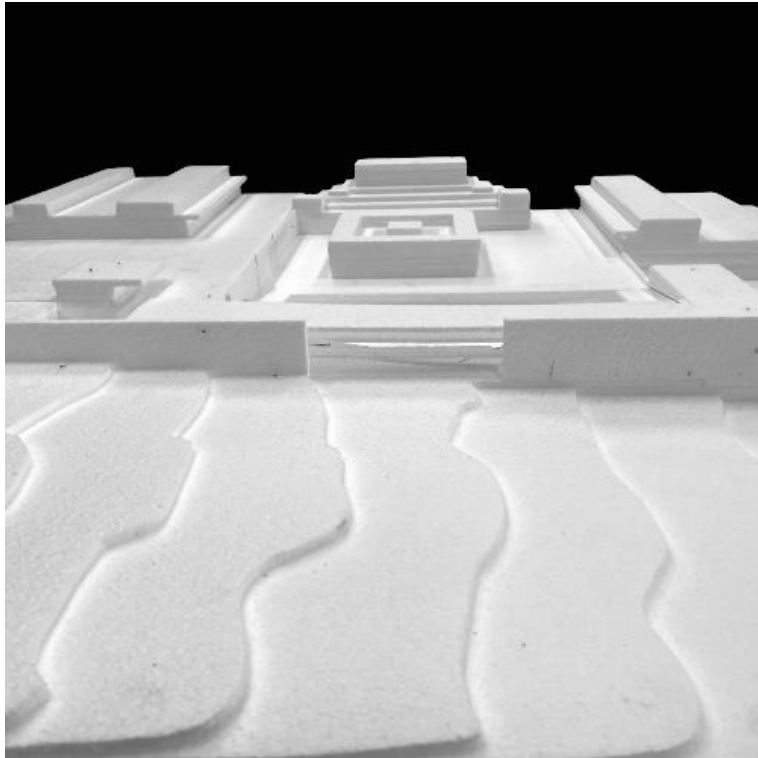




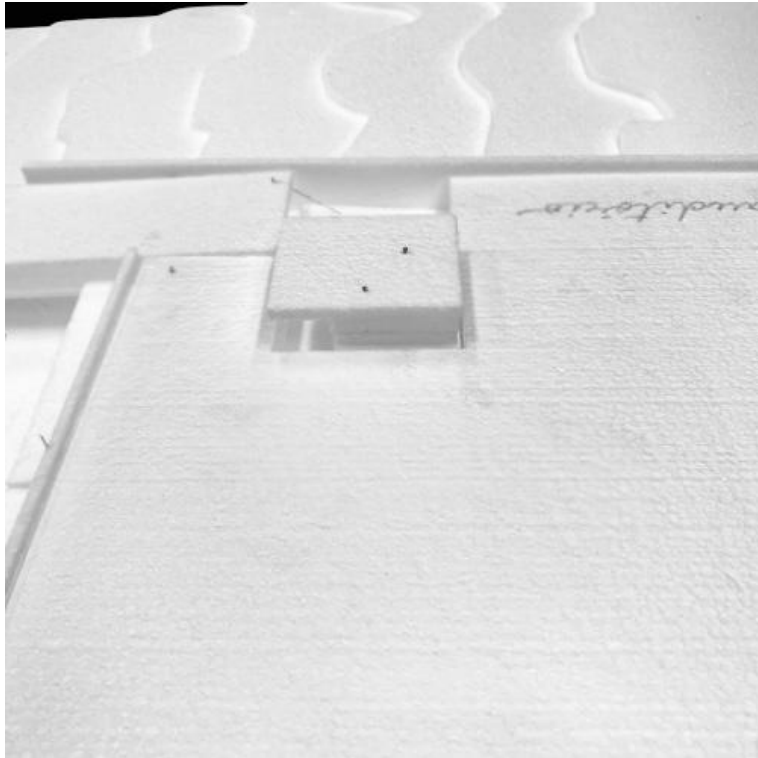
Maquete a 1:200



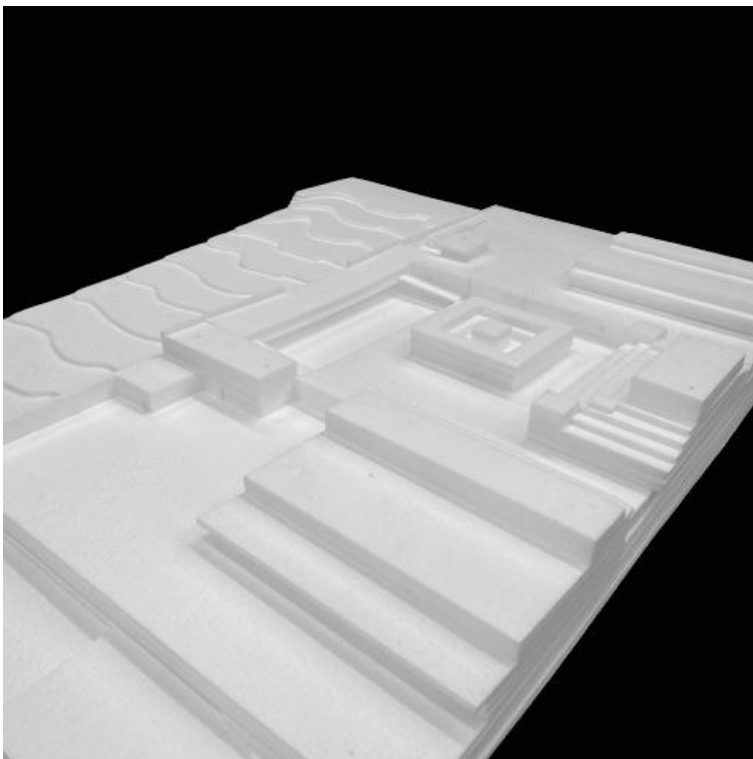
Maquete a 1:200



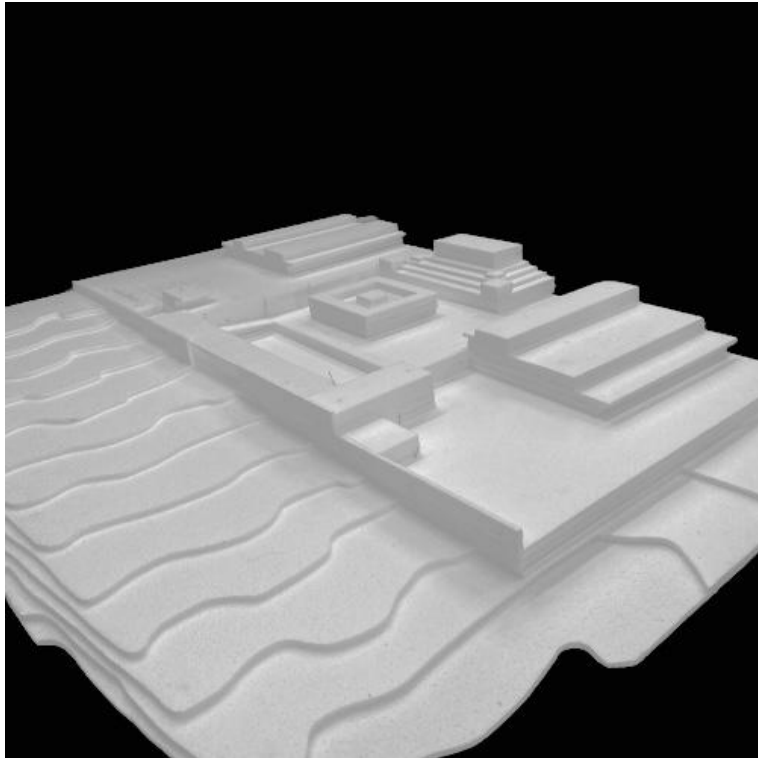
Maquete a 1:200



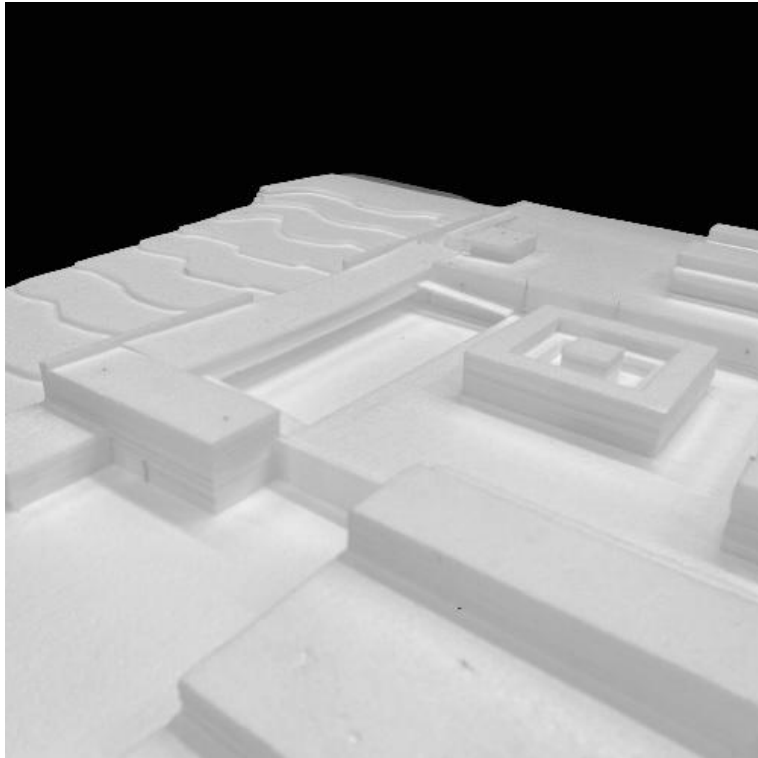
Maquete a 1:200



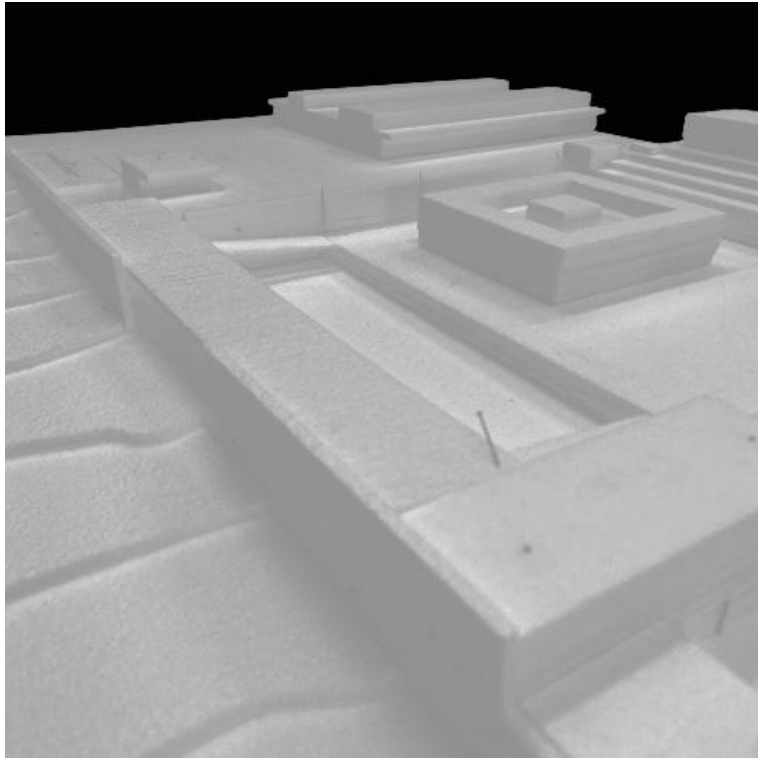
Maquete a 1:200



Maquete a 1:200

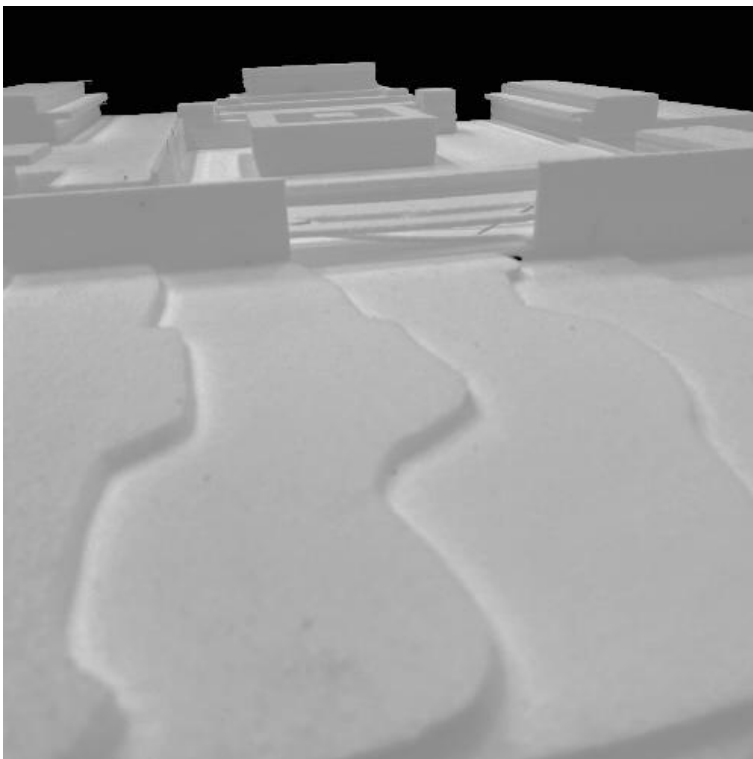


Maquete a 1:200

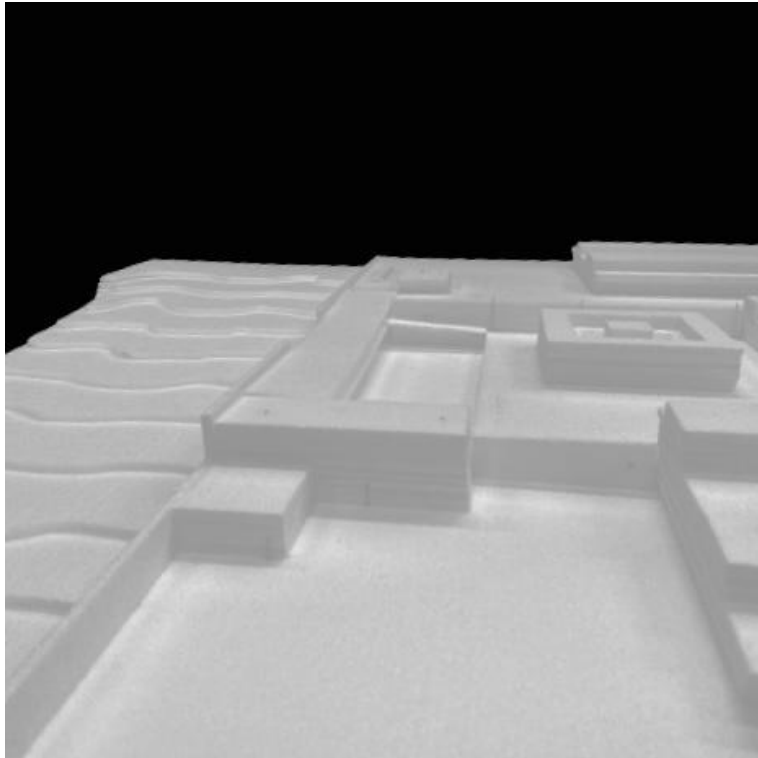


Maquete a 1:200

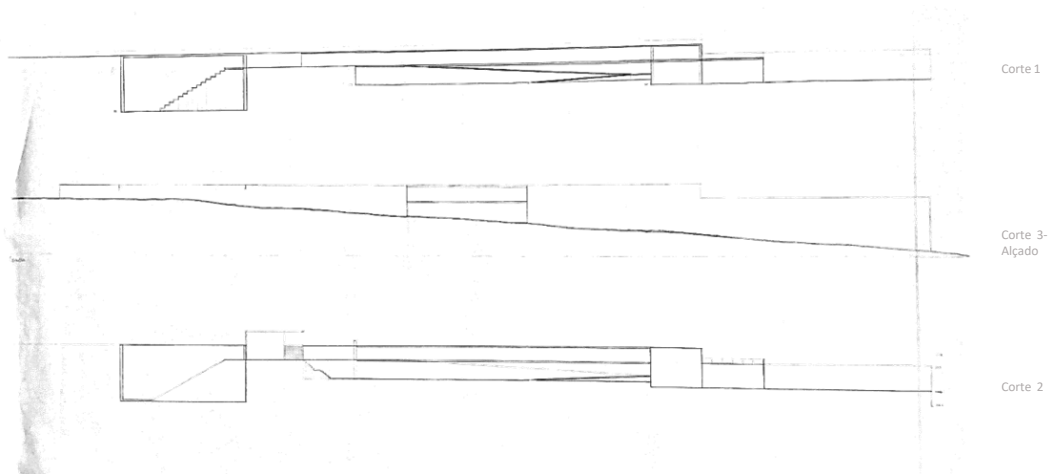
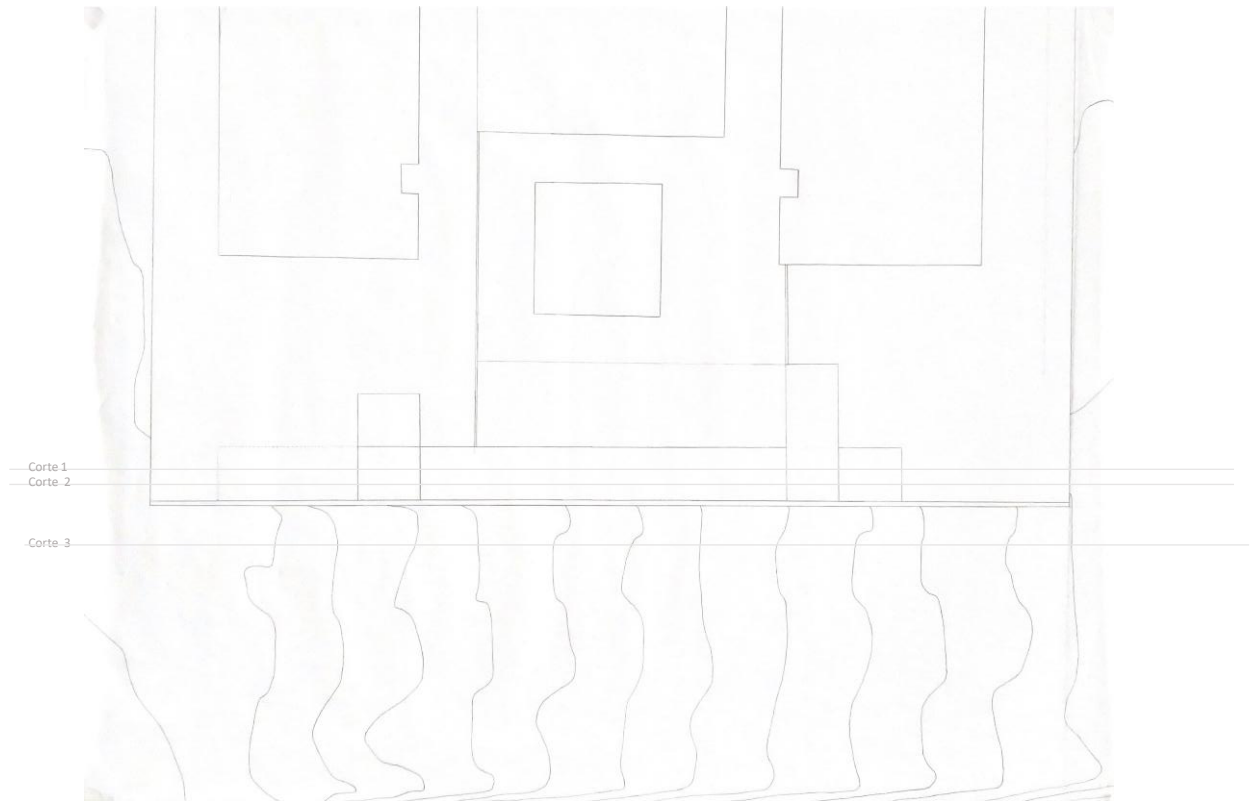




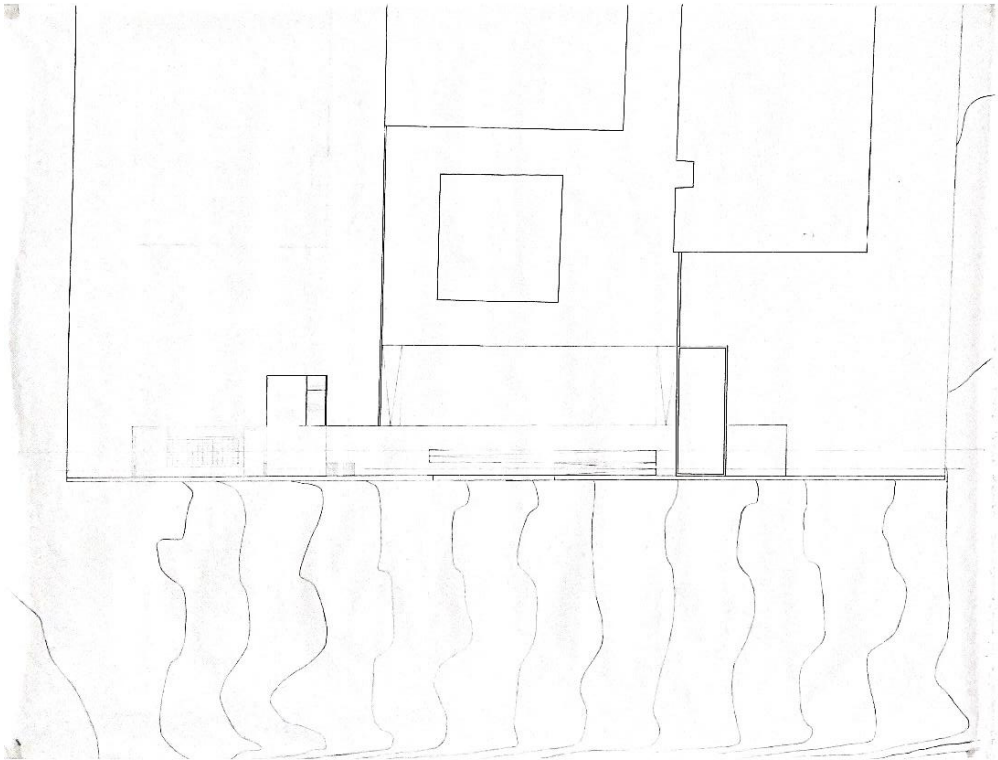
Maquete a 1:200



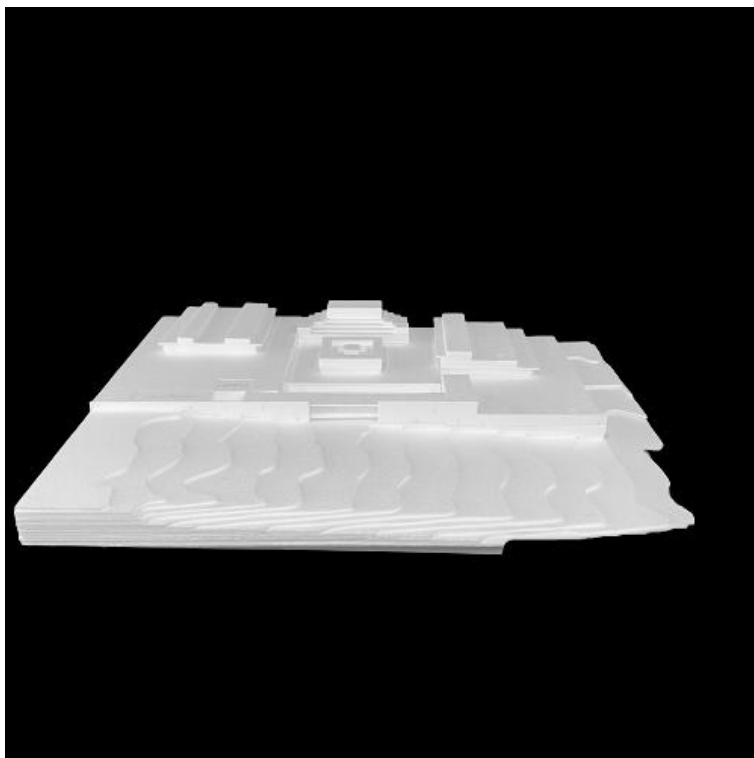
Maquete a 1:200



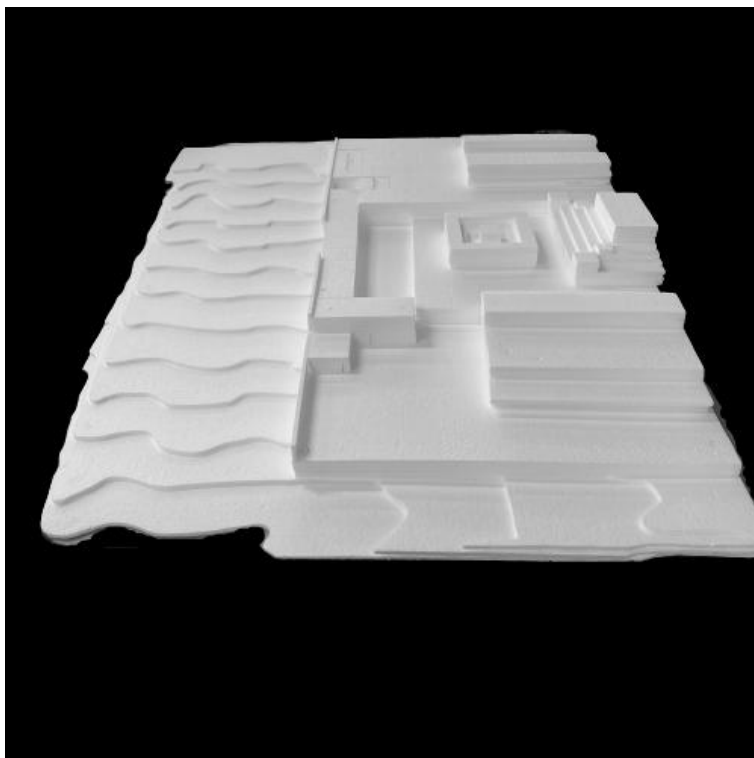
Planta de cobertura, cortes e alçado a 1:200



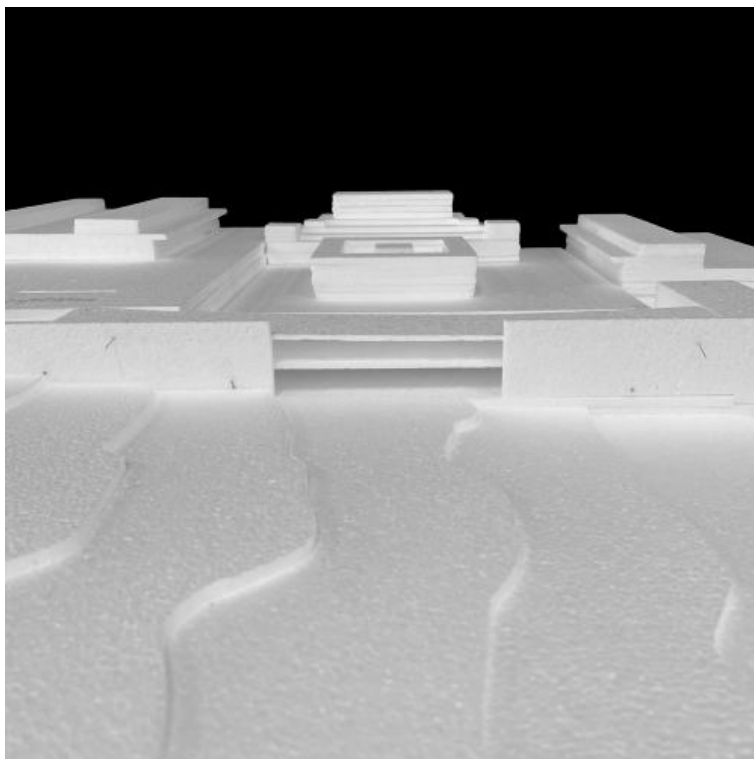
Planta a 1:200 (cota 113)



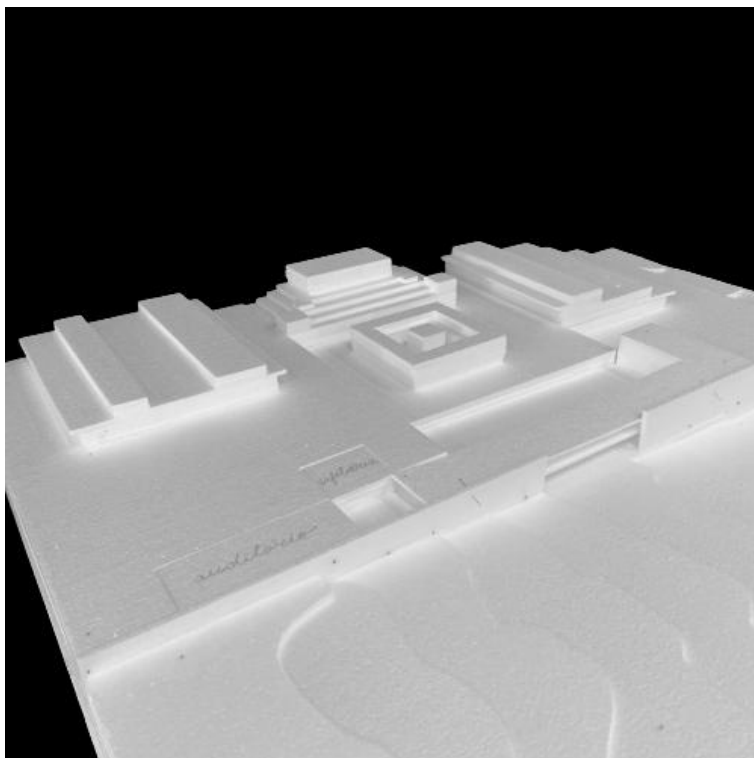
Maquete a 1:200



Maquete a 1:200

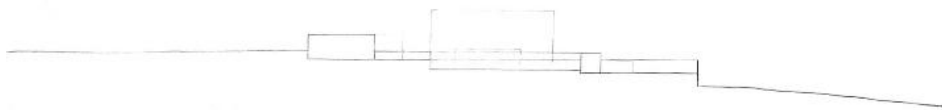


Maquete a 1:200

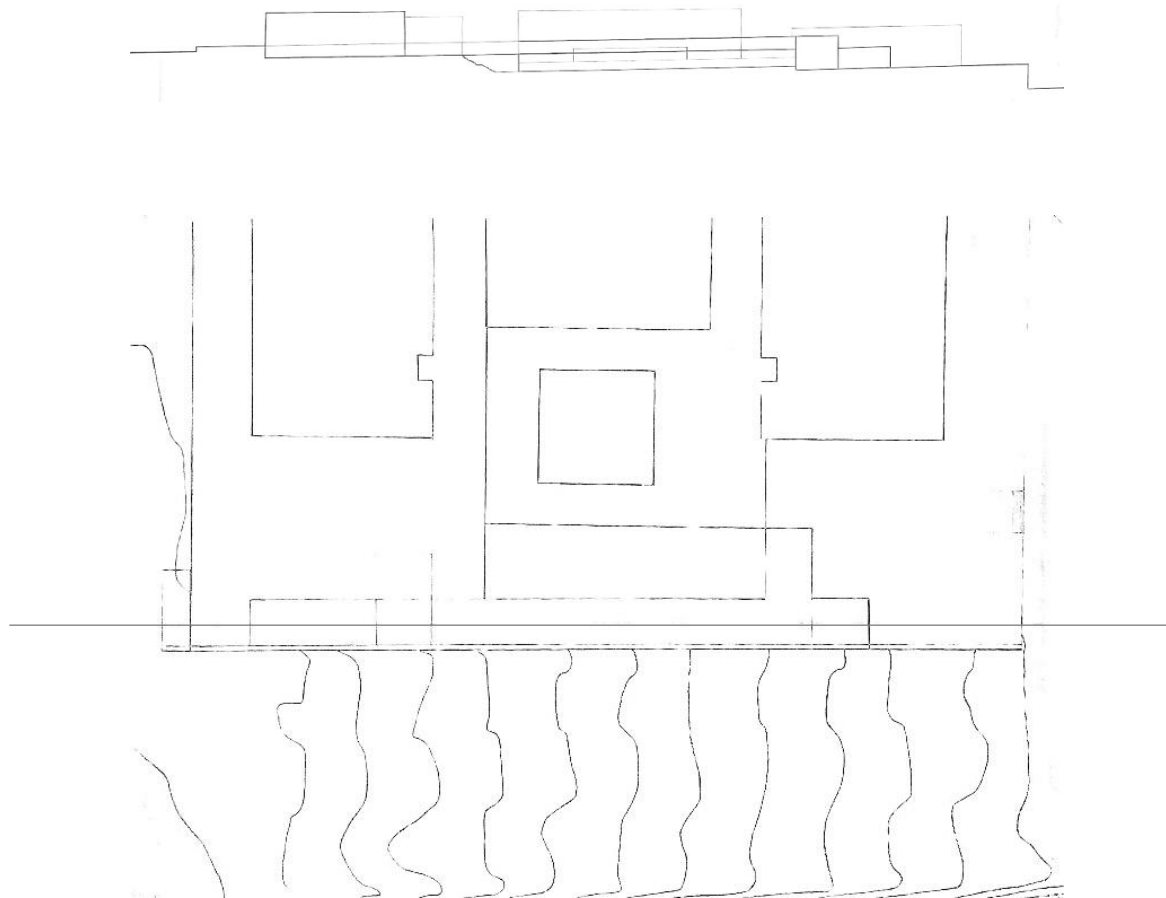


Maquete a 1:200



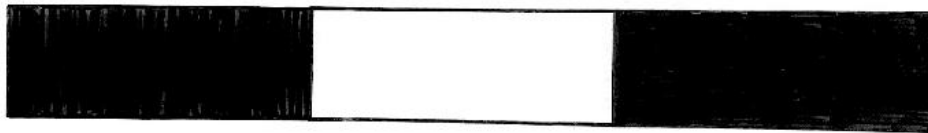


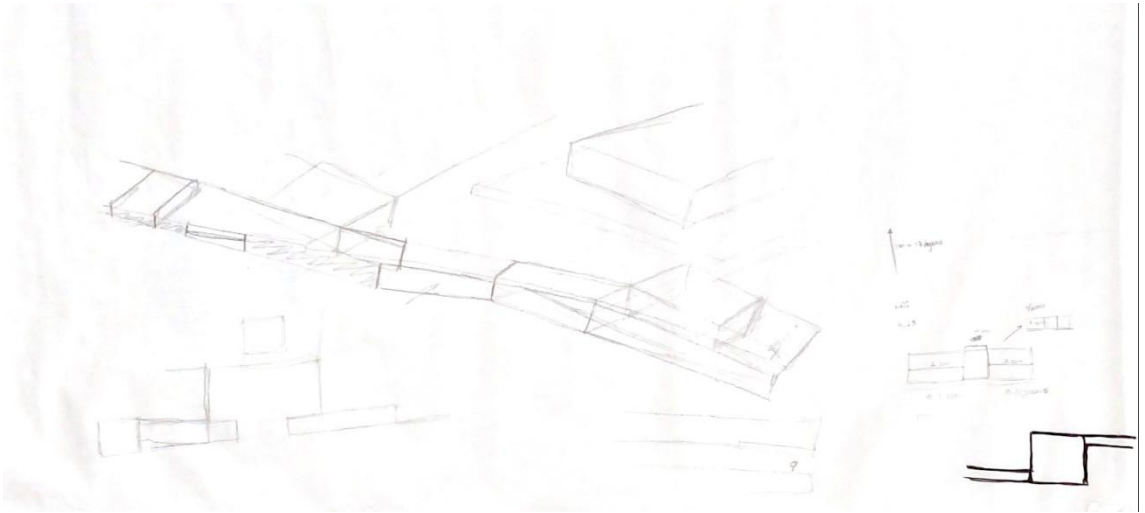
Planta e cortes a 1:500

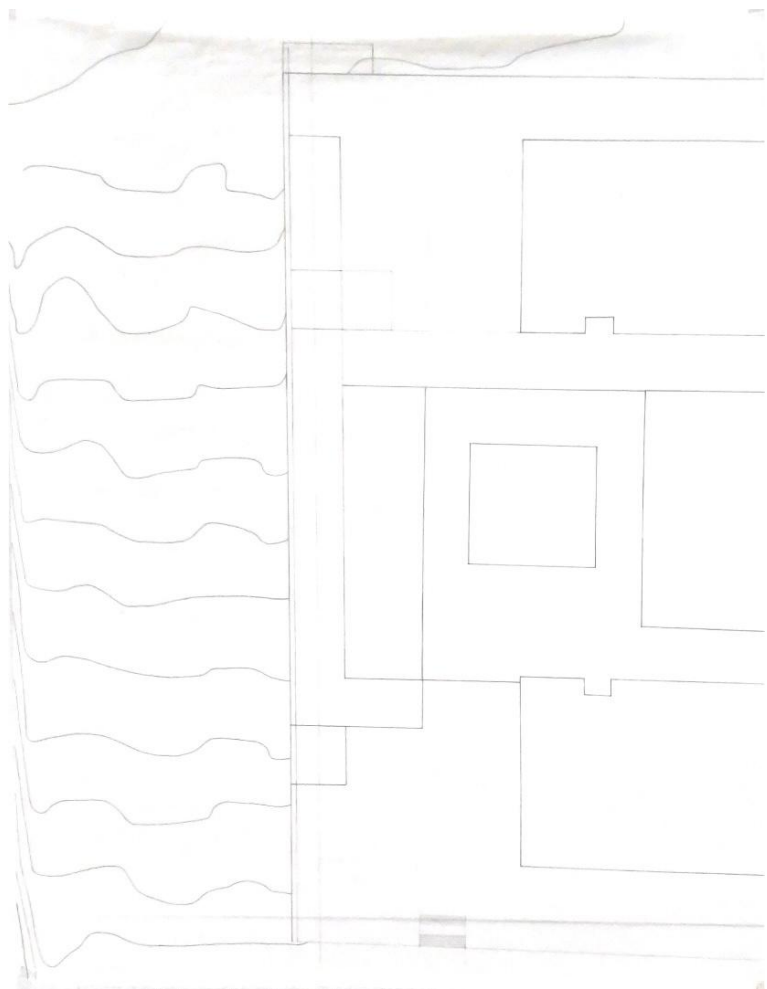


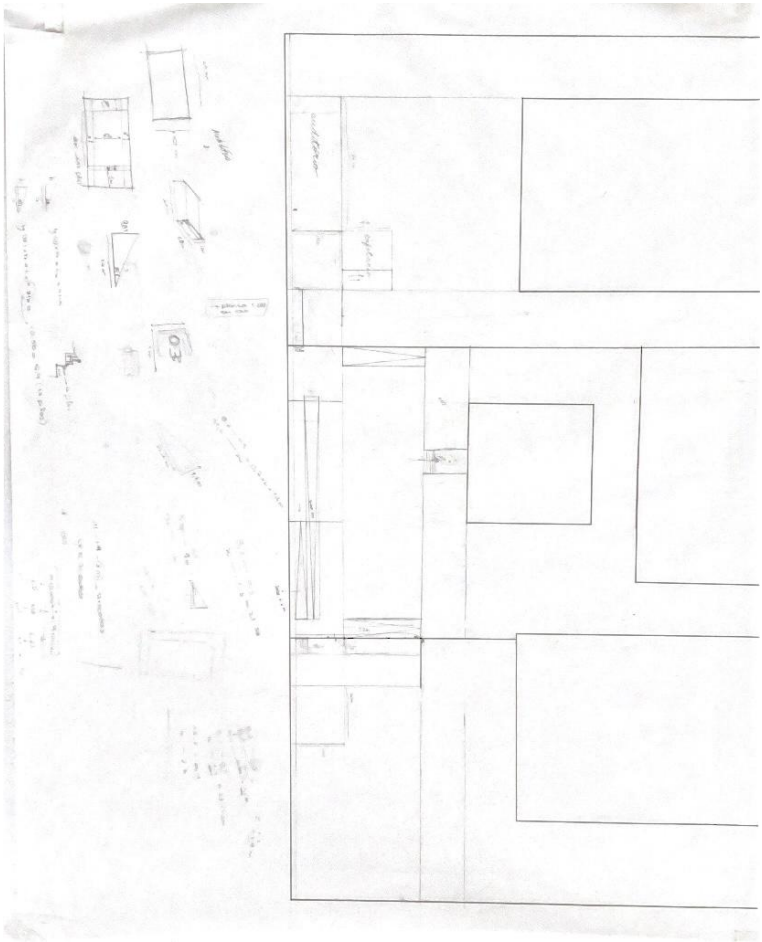
Planta e corte a 1:200

*esquisso sintese*







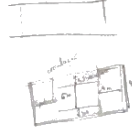


# Auditorio

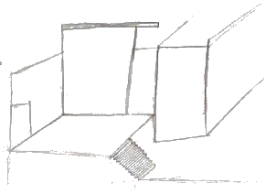


10m

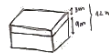
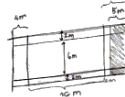
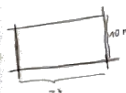
$6 \times 10 = 60$  - para fila  
 $6 \times 10 = 120$  - total de lugares  
 $6 \times 10 = 60$   
 $6 \times 10 = 60$  - 120 lugares  
 $6 \times 10 = 60$   
 $6 \times 10 = 60$  - 120 lugares



$6 \times 10 = 60$   
 $6 \times 10 = 120$  - 120 lugares



## Auditorio



- circulação  
 - 30m / 10m (lata traveca)  
 - palco  
 - plateia (160 lugares)



$10^2 = 6^2 + h^2 \Rightarrow 100 = 36 + h^2 \Rightarrow h^2 = 64 \Rightarrow h = 8$   
 $0,38 = 15,9$

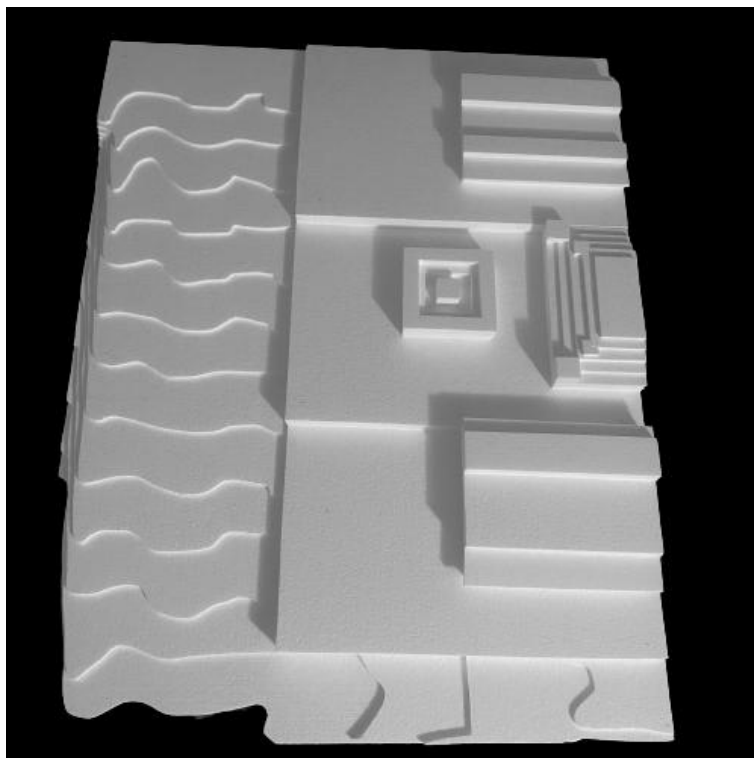


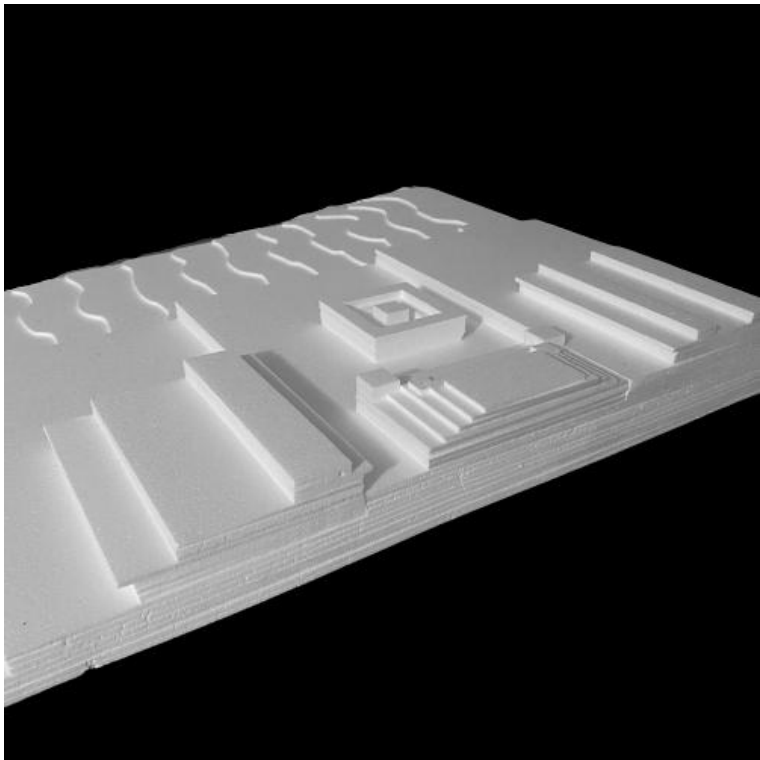
$6 \times 10 = 60$  lugares para 6x10  
 $10 \times 10 = 100$  lugares totais

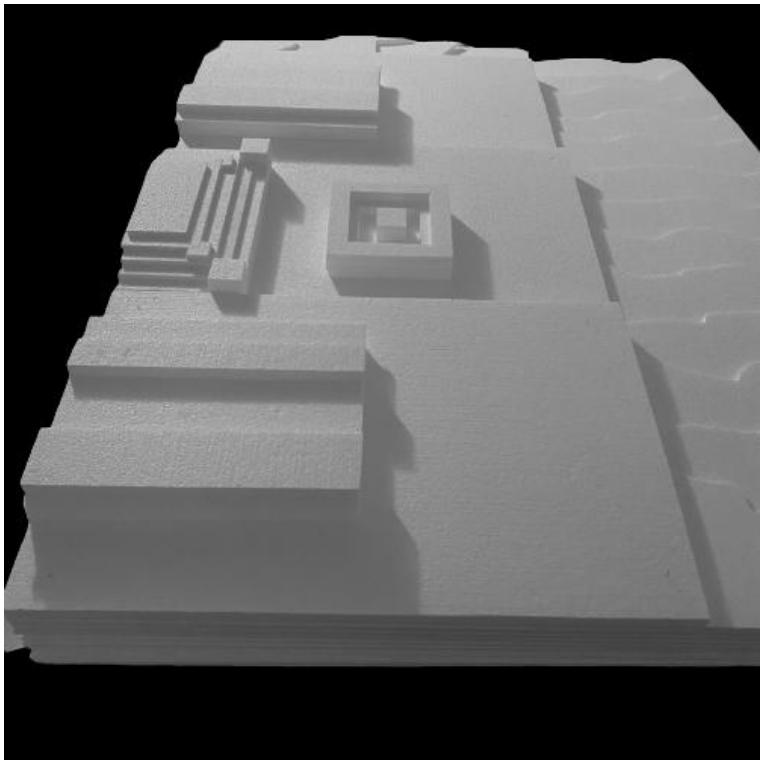


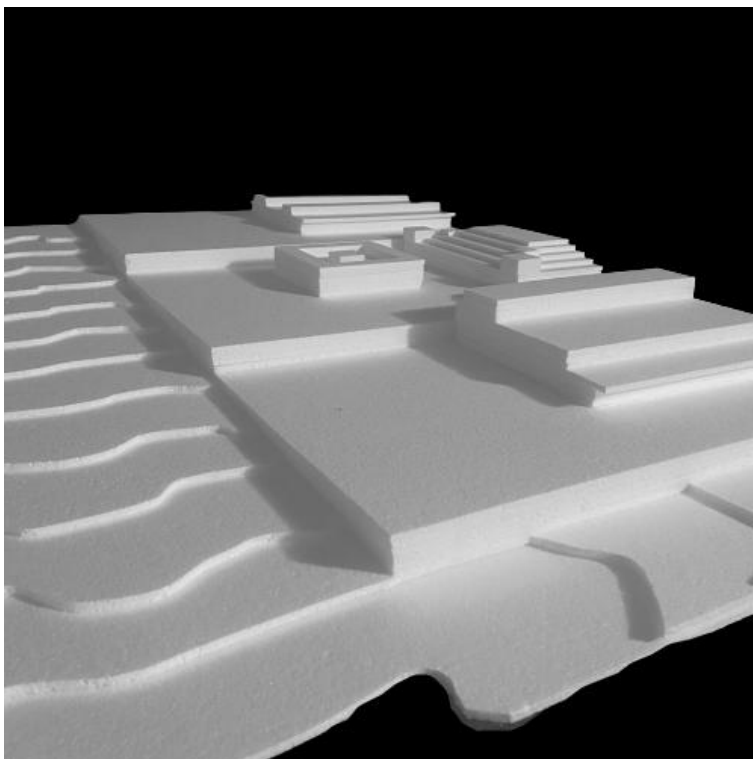


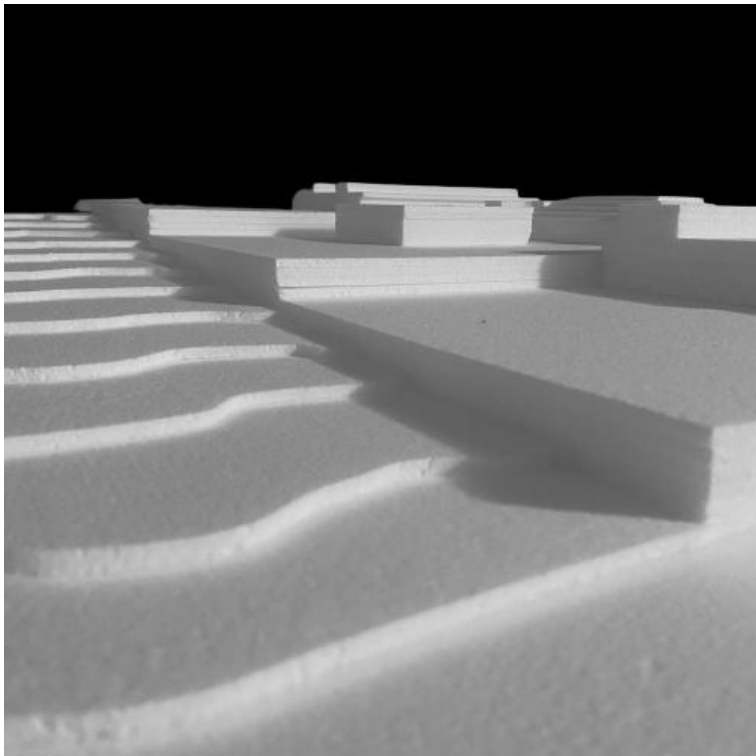


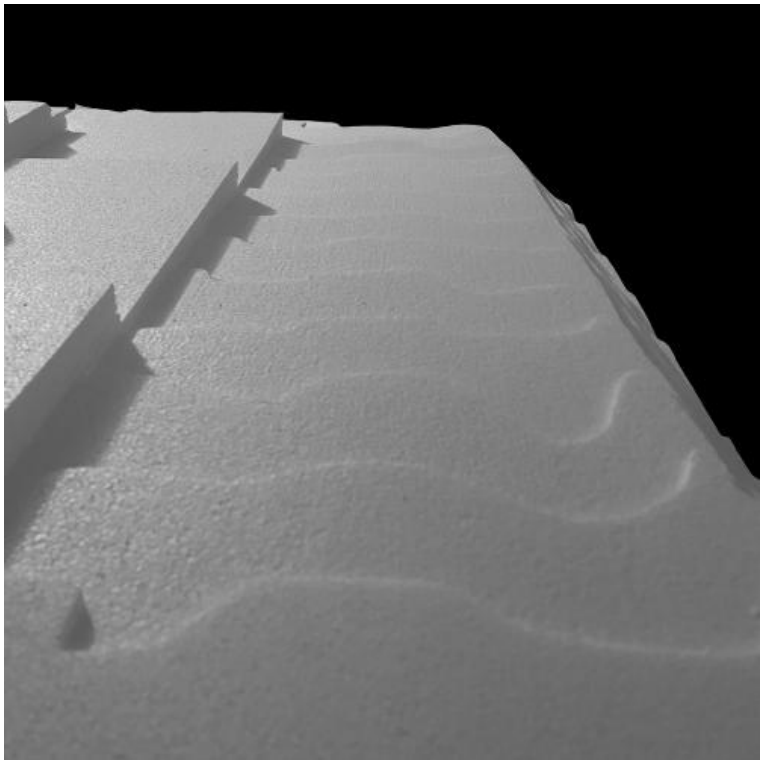


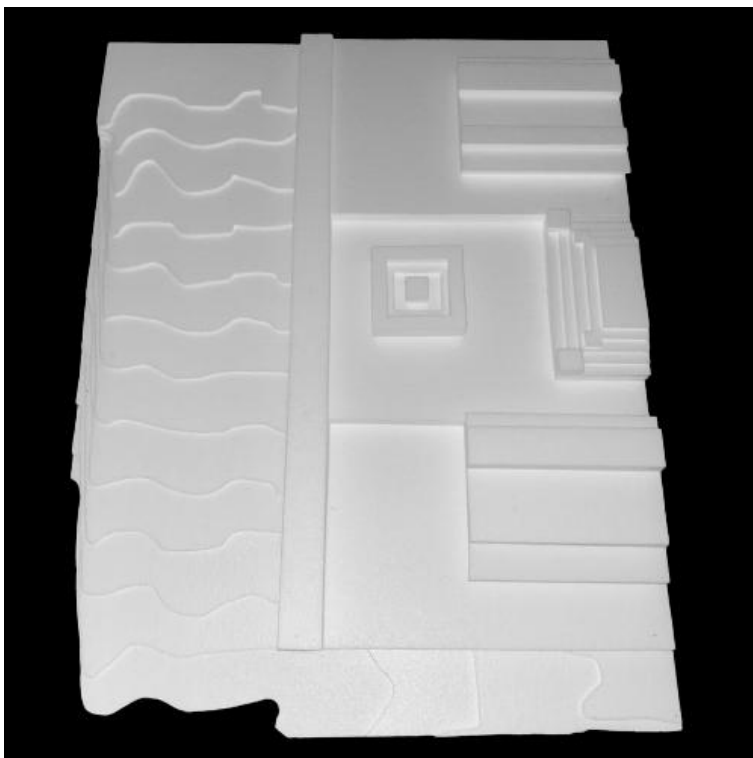




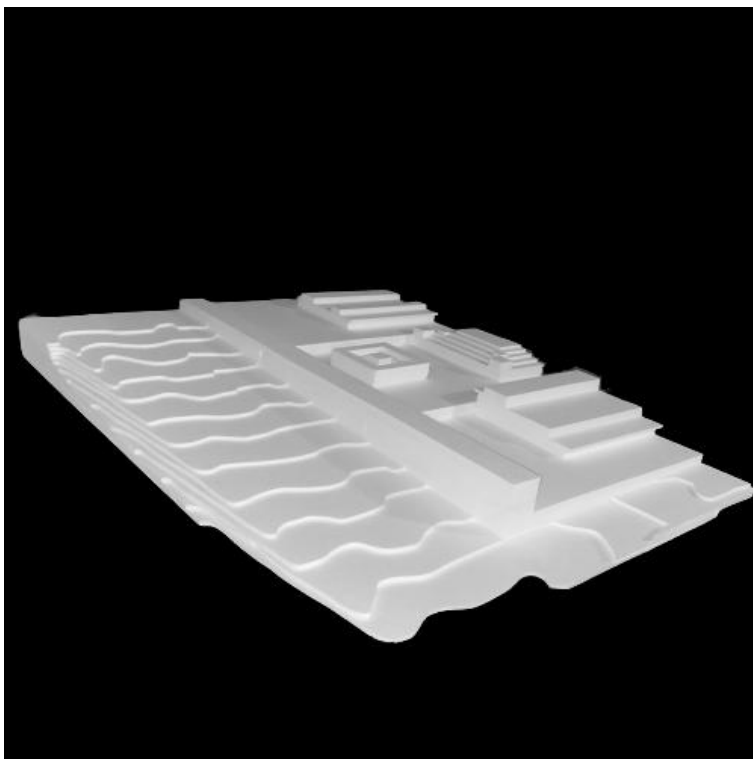


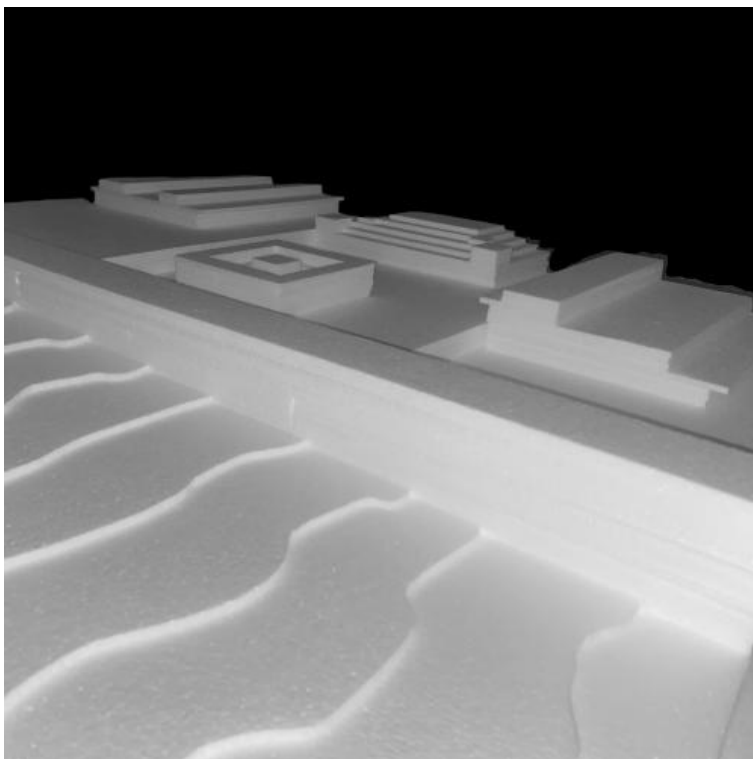


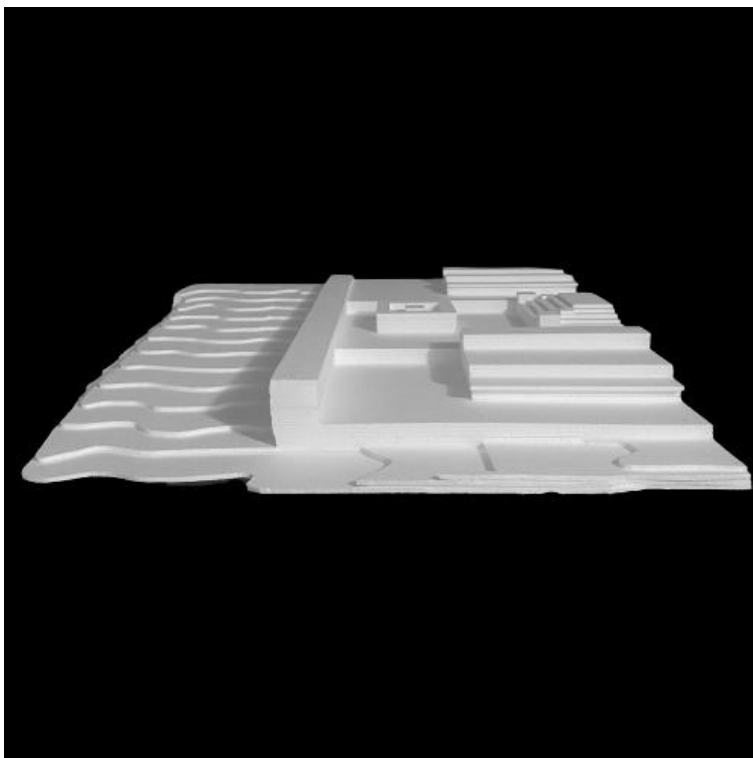


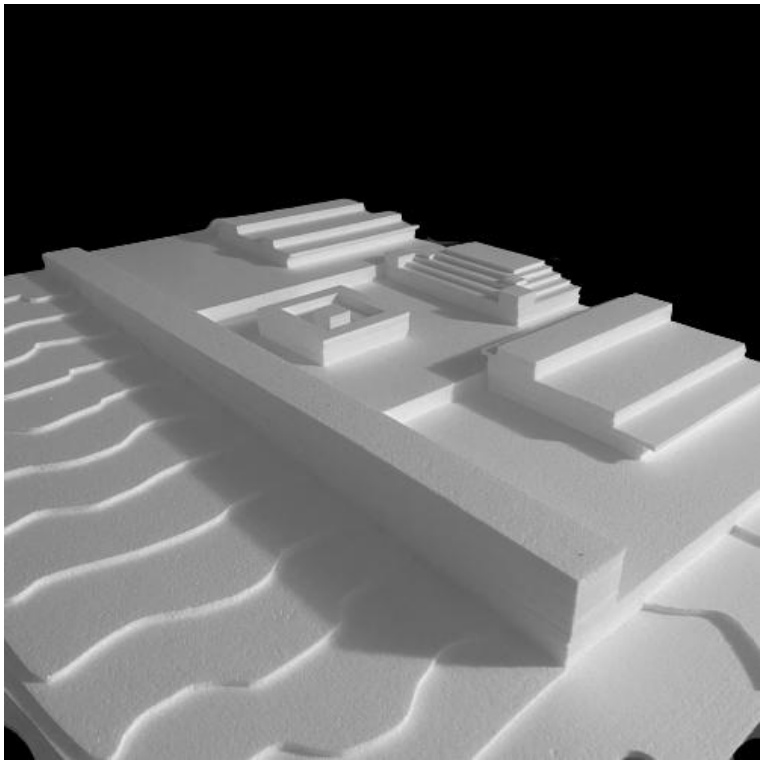


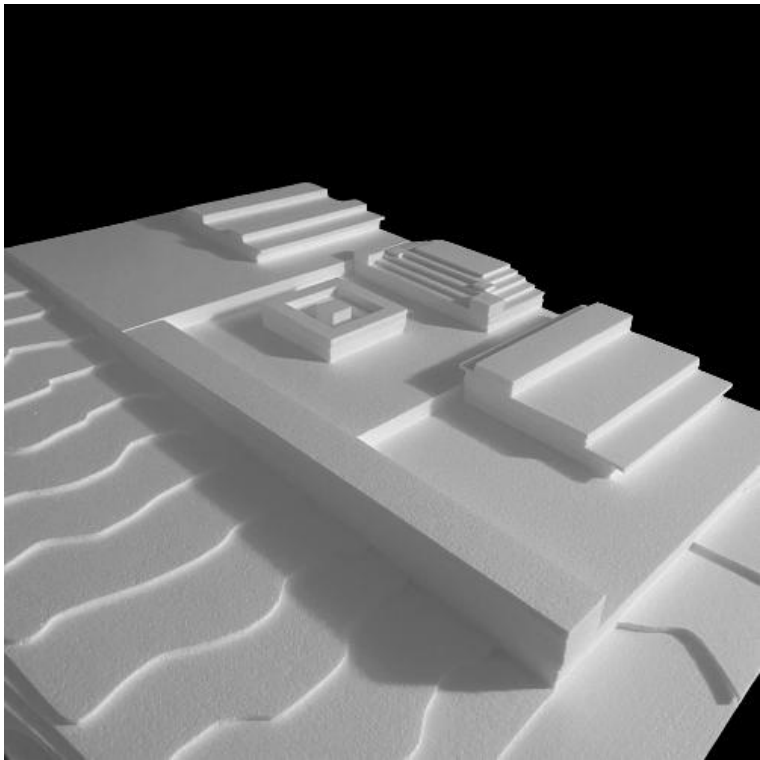


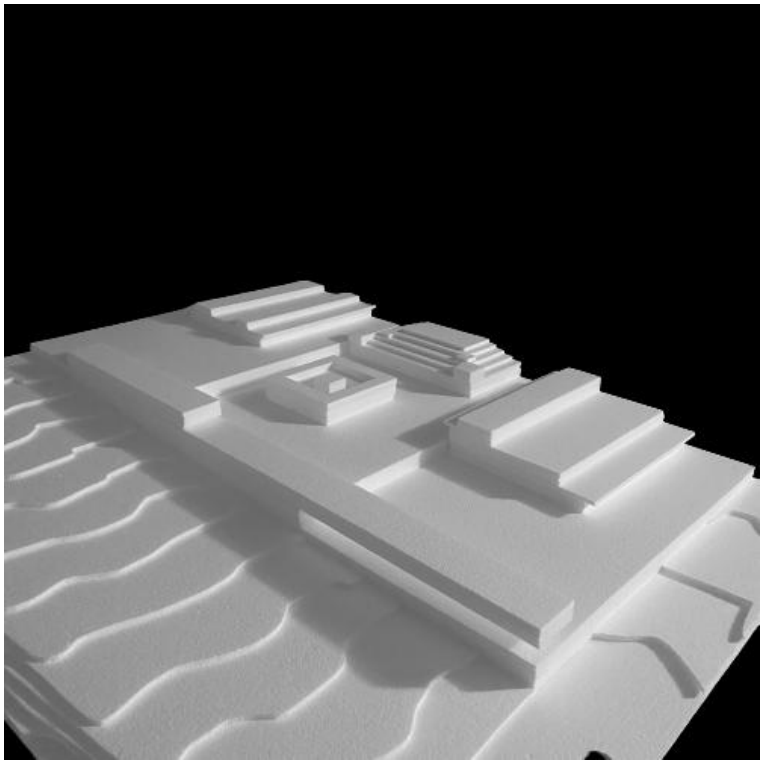


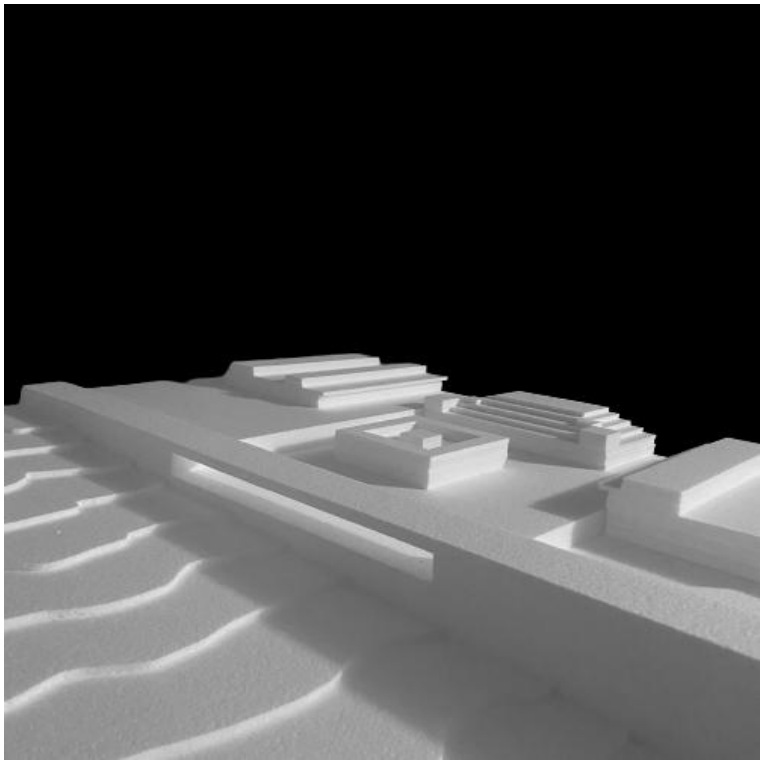


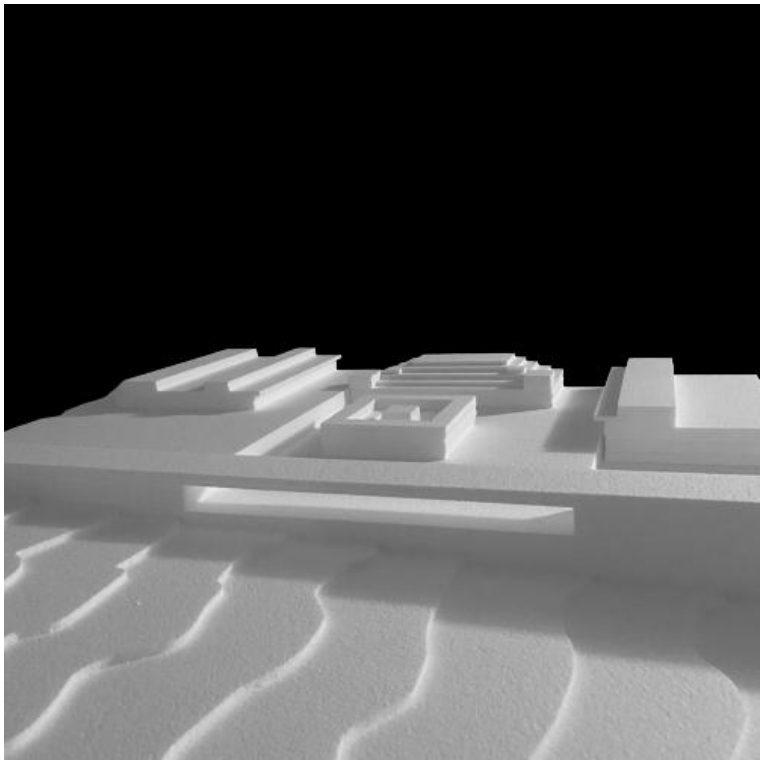




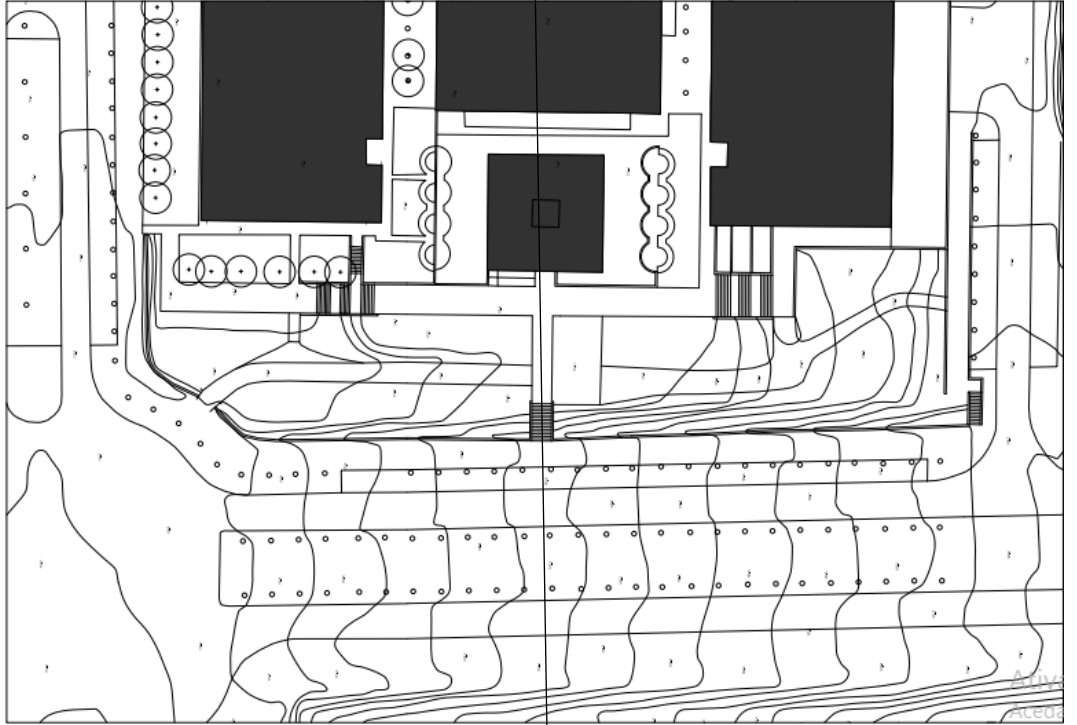
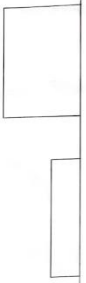


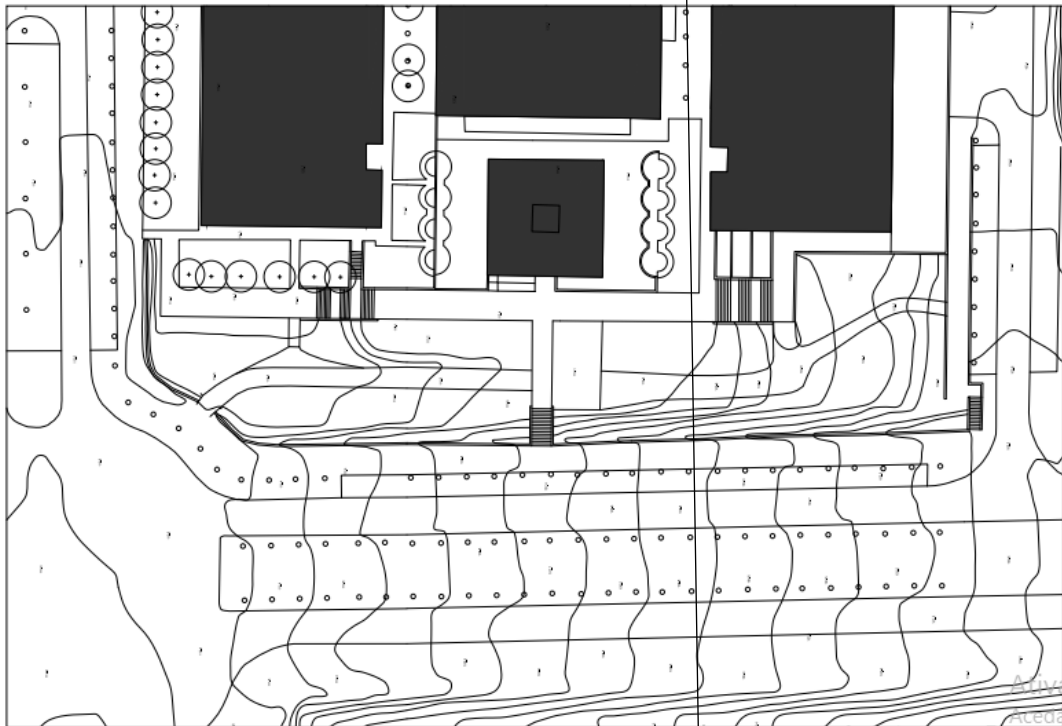




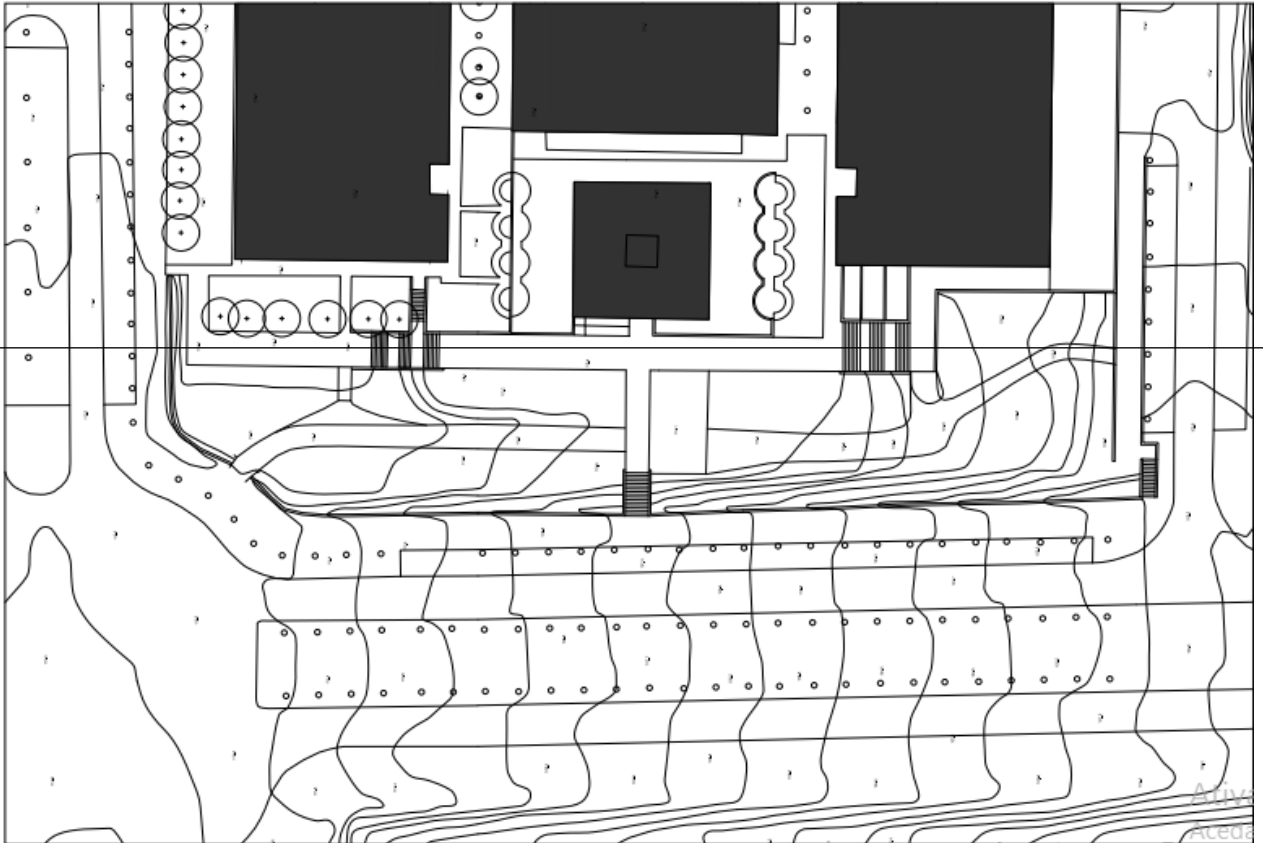


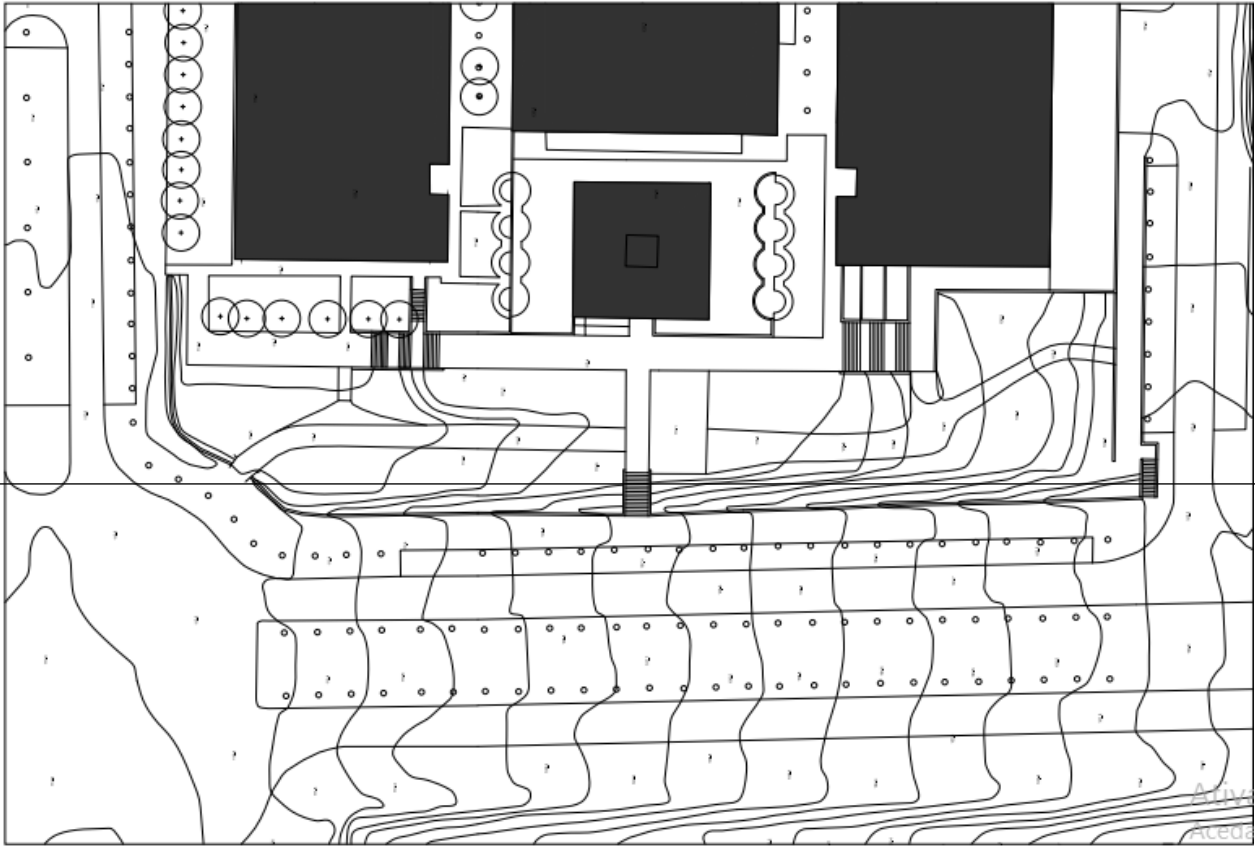
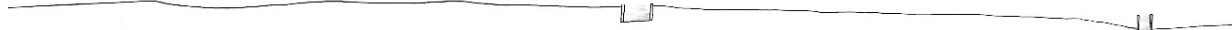






Ativo  
Alcova

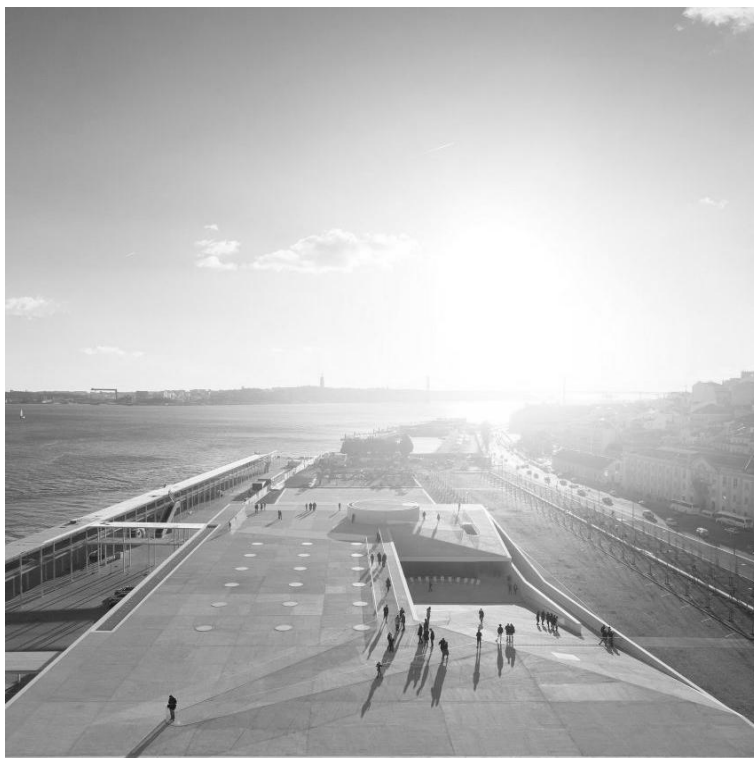




Archi  
Acad



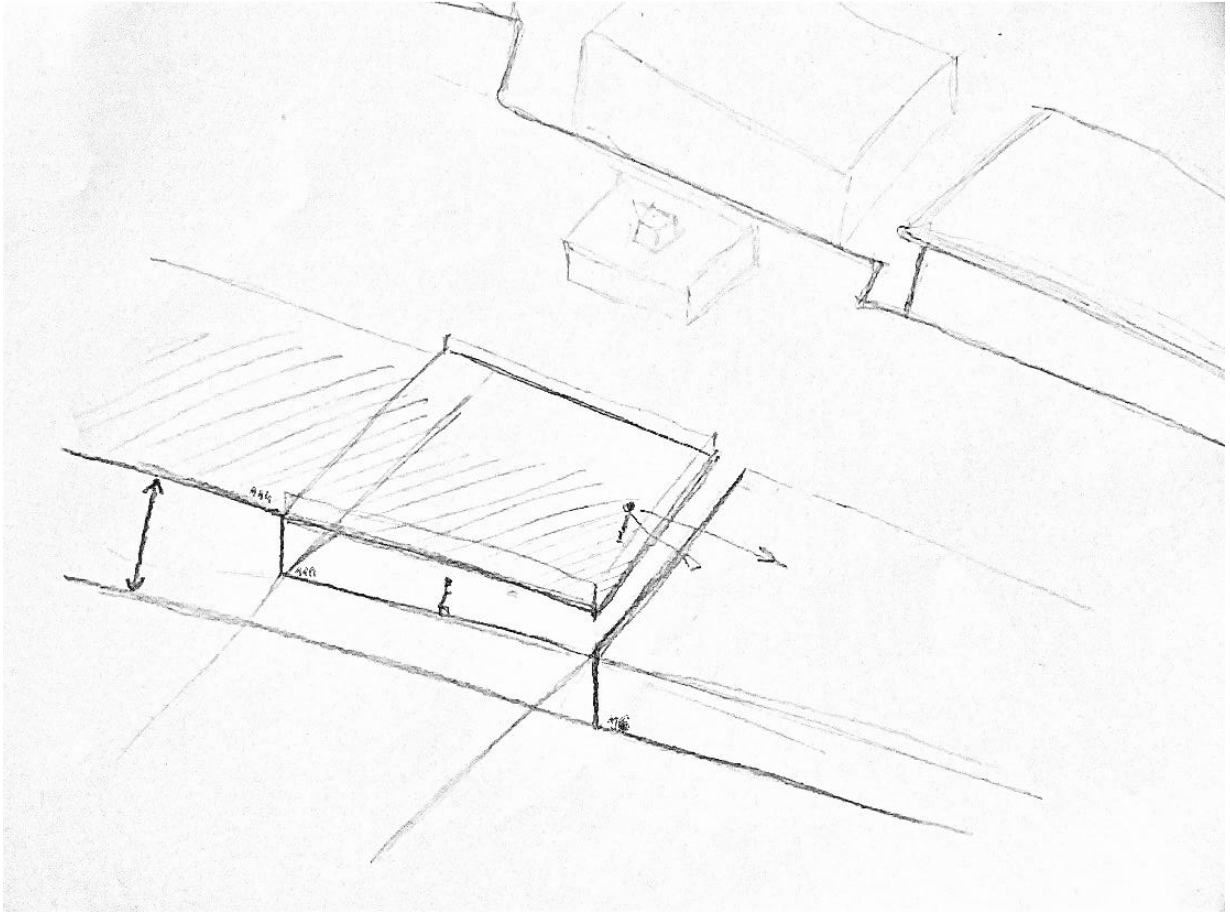
Gallery In Berlin; David Chipperfield



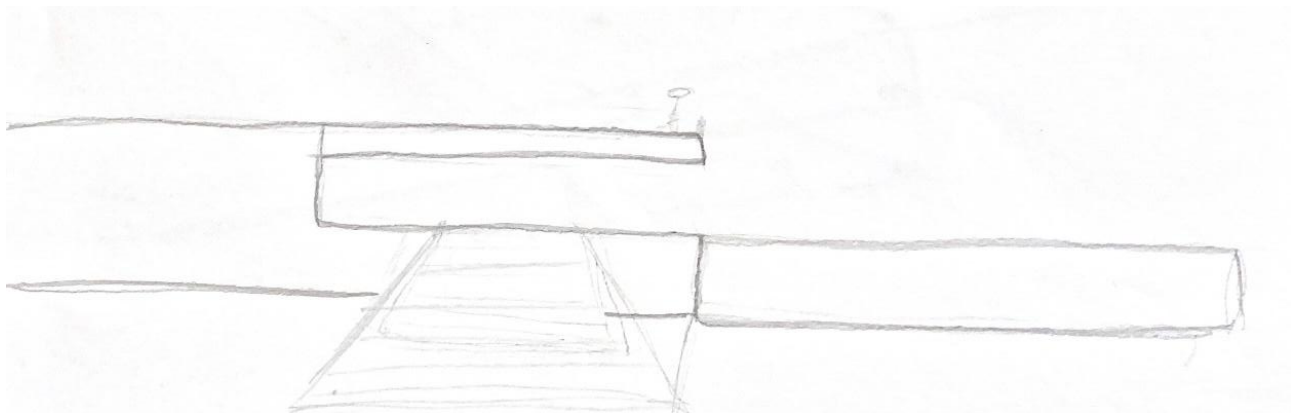
Terminal de Cruzeiros de Lisboa; Luís Carrilho da Graça

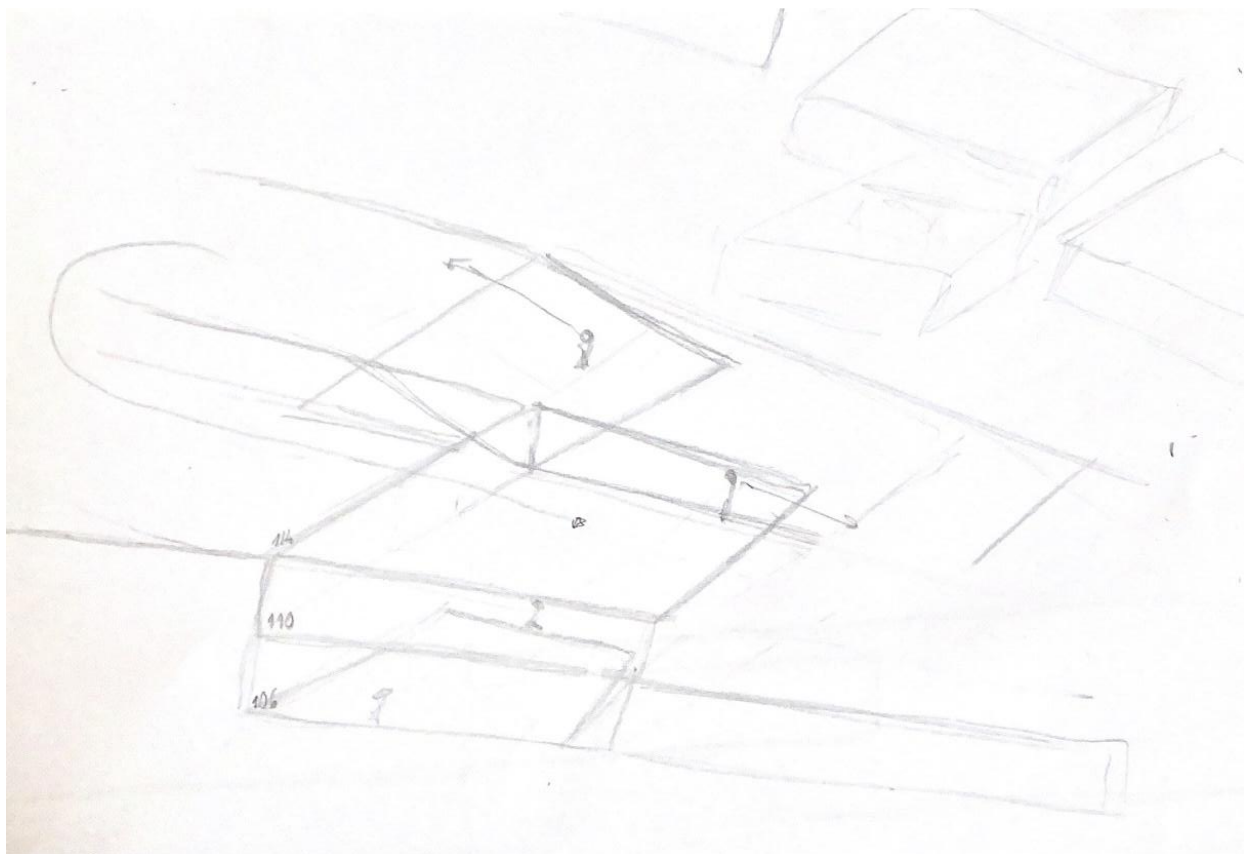


New Terminal for Stockholm











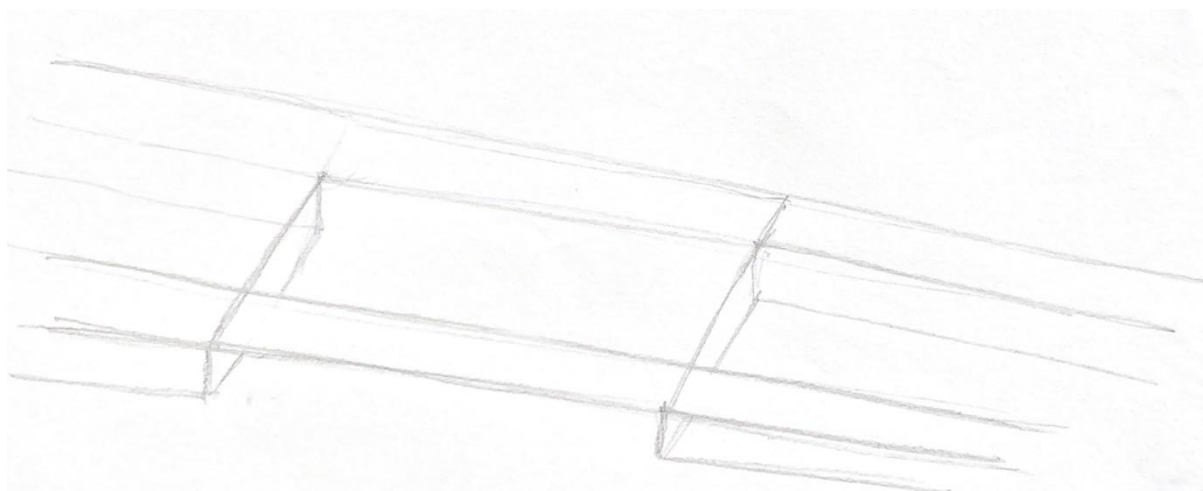
Nova School of Business and Economics; Vítor Carvalho Araújo

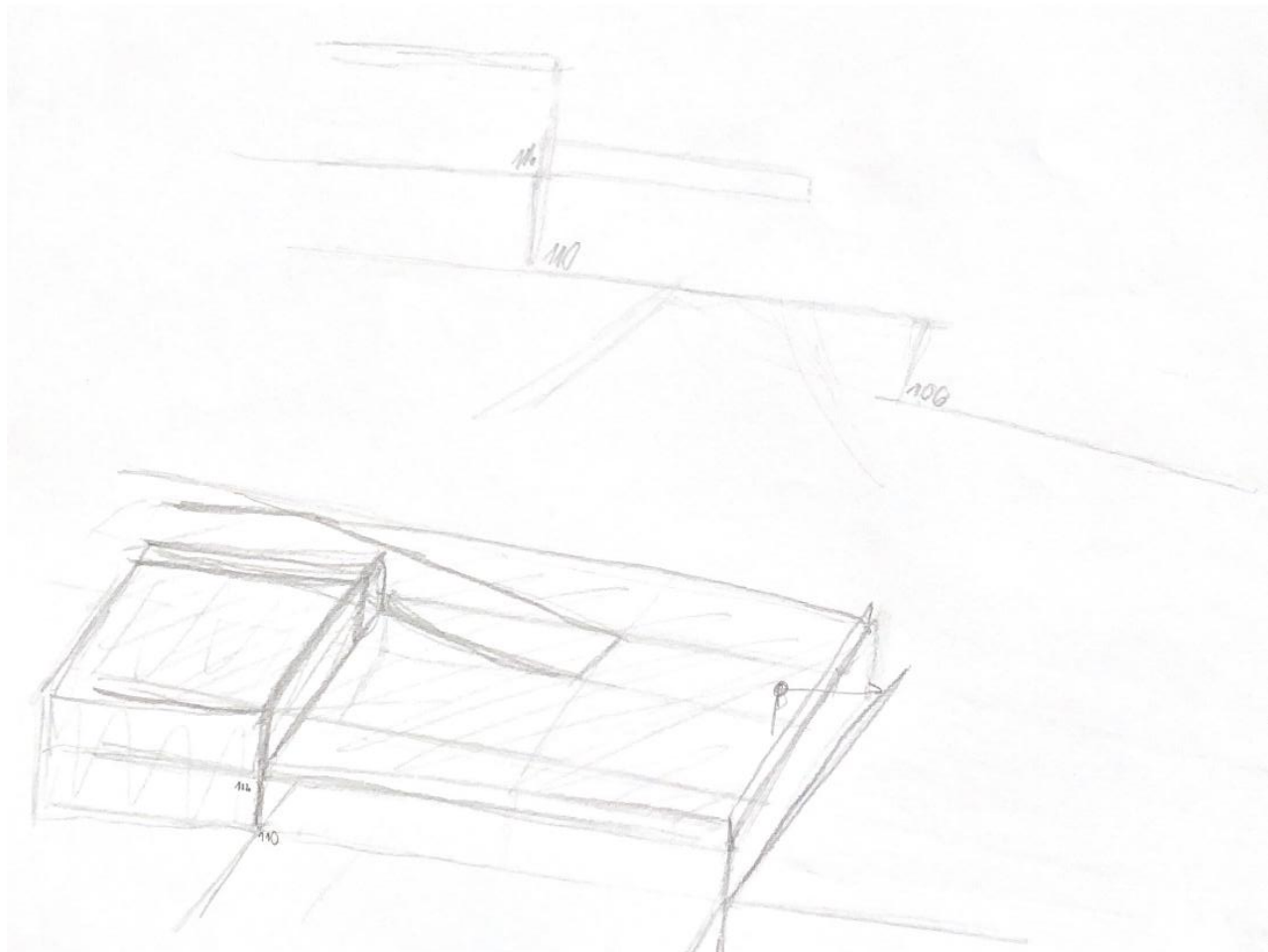


Nova School of Business and Economics; Vítor Carvalho Araújo



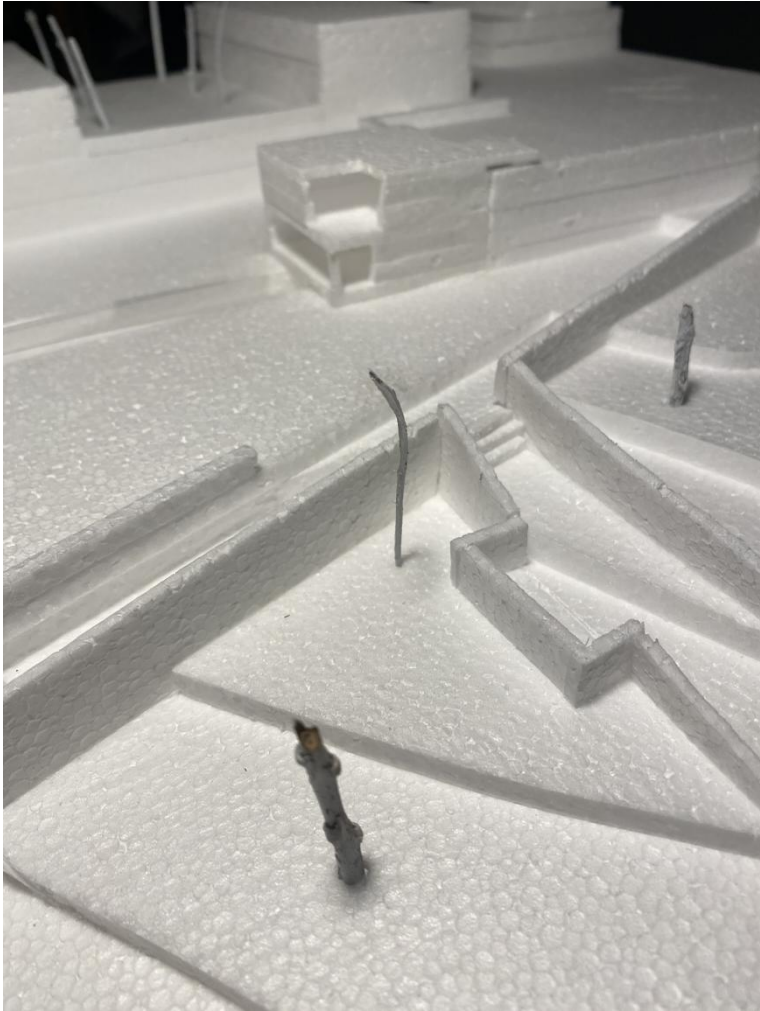
Nova School of Business and Economics; Vítor Carvalho Araújo



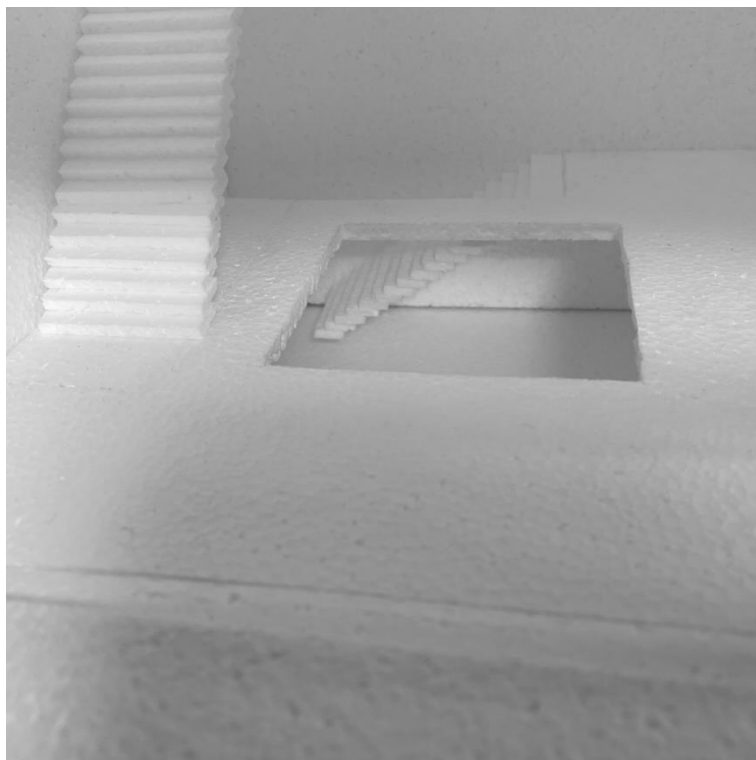


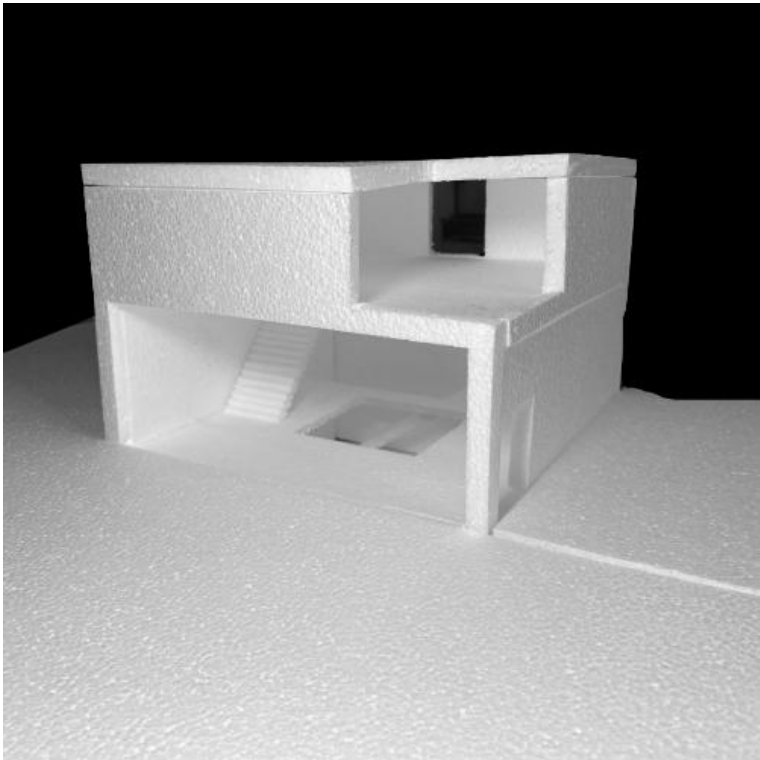
**Processo 1<sup>a</sup> fase**

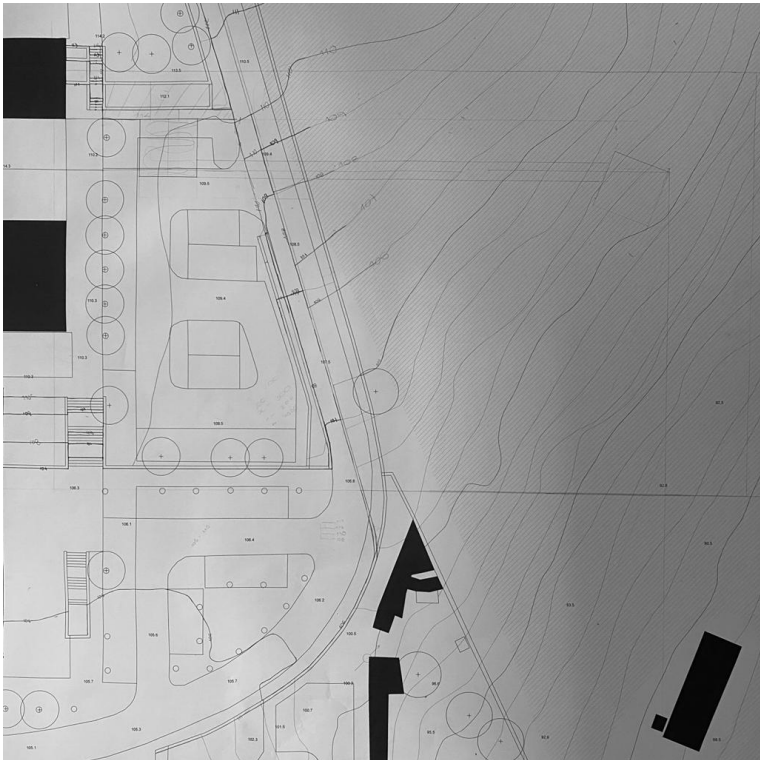


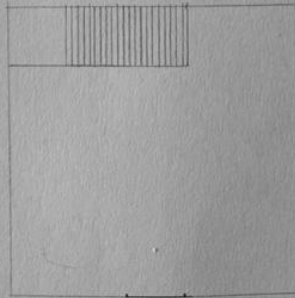
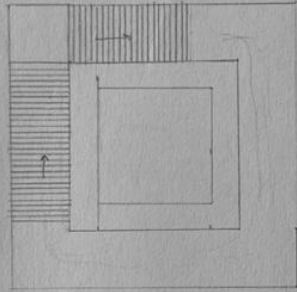
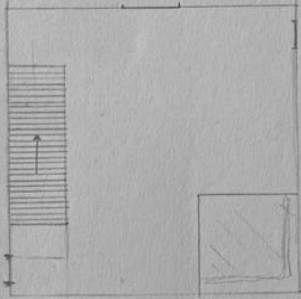


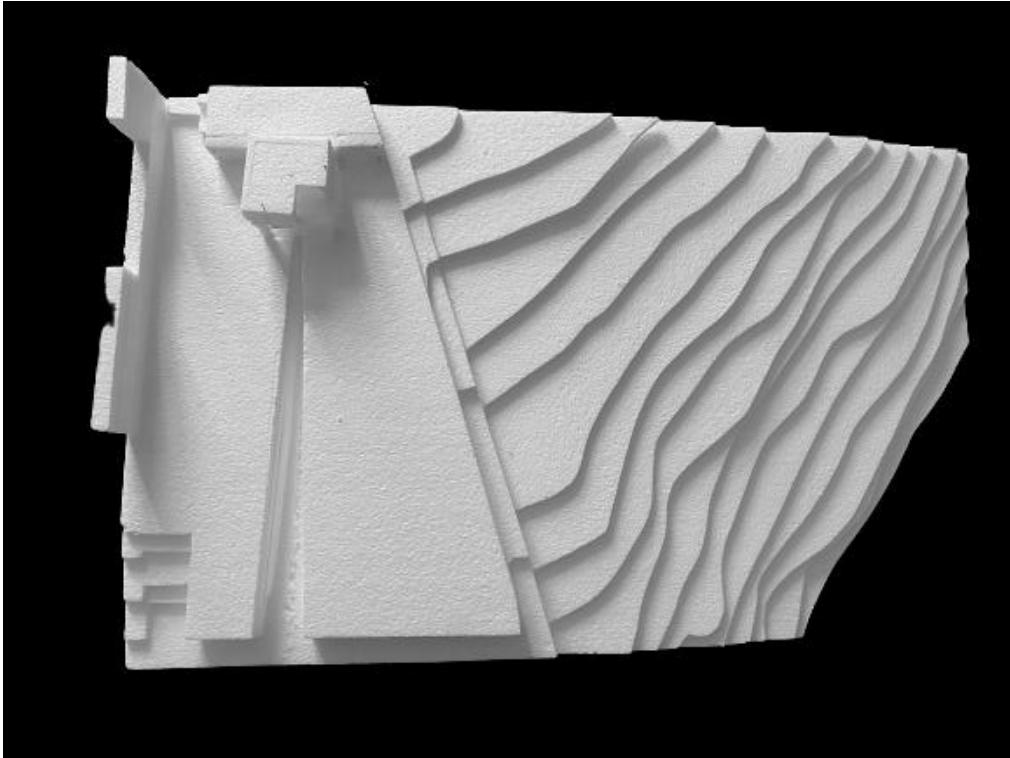


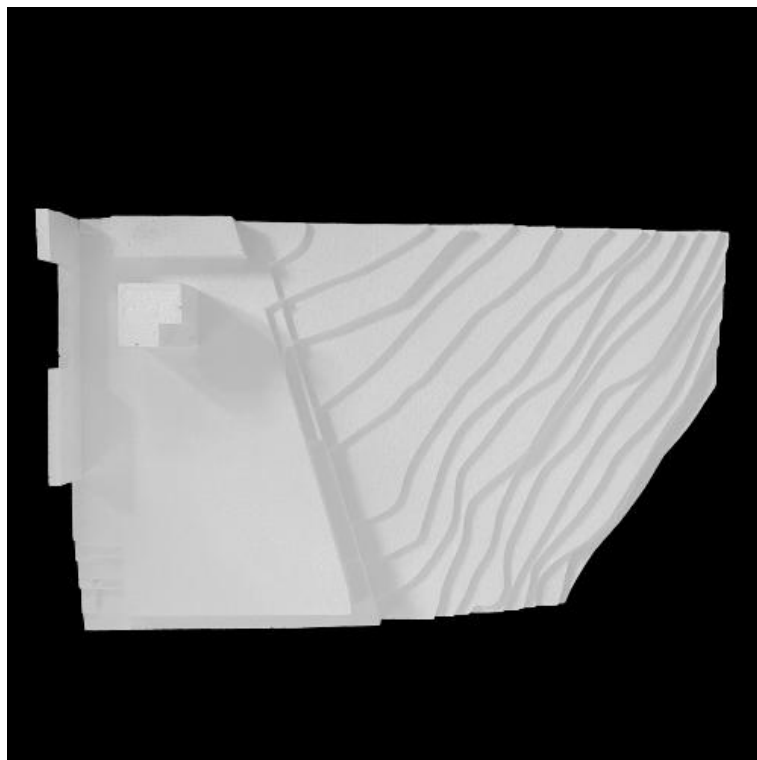




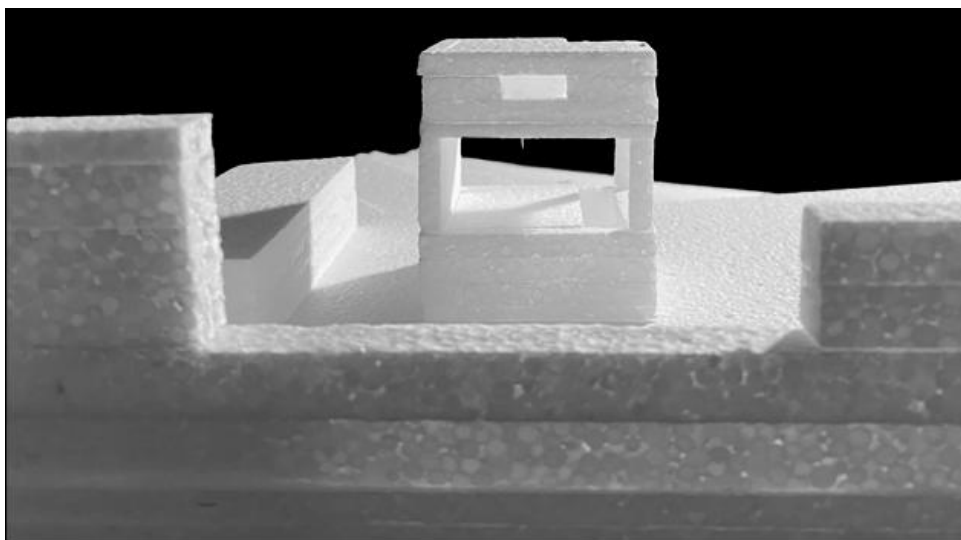


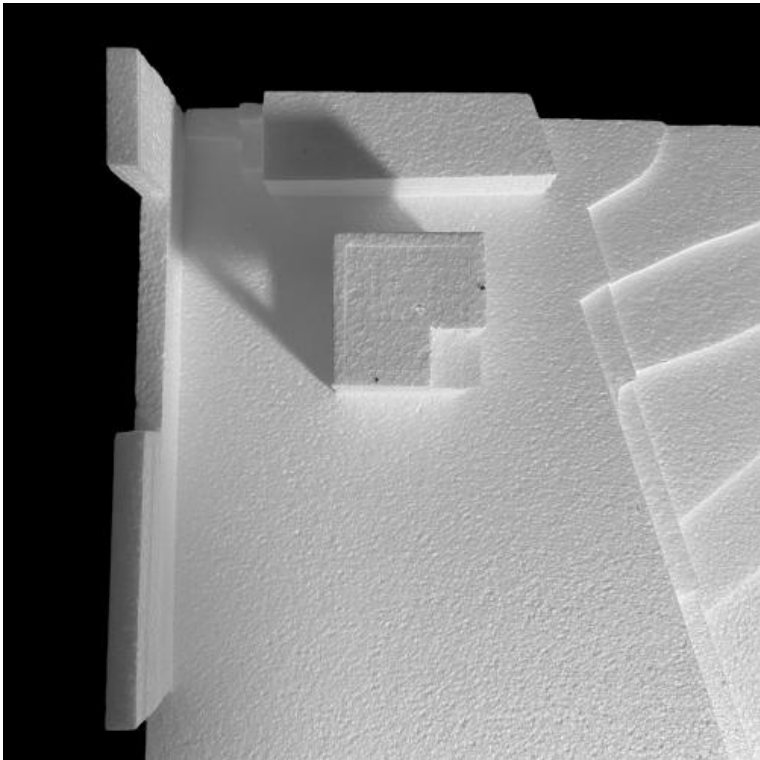


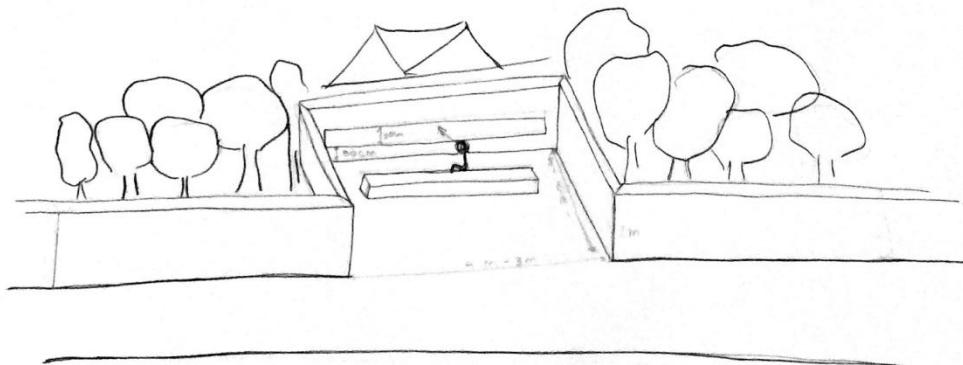
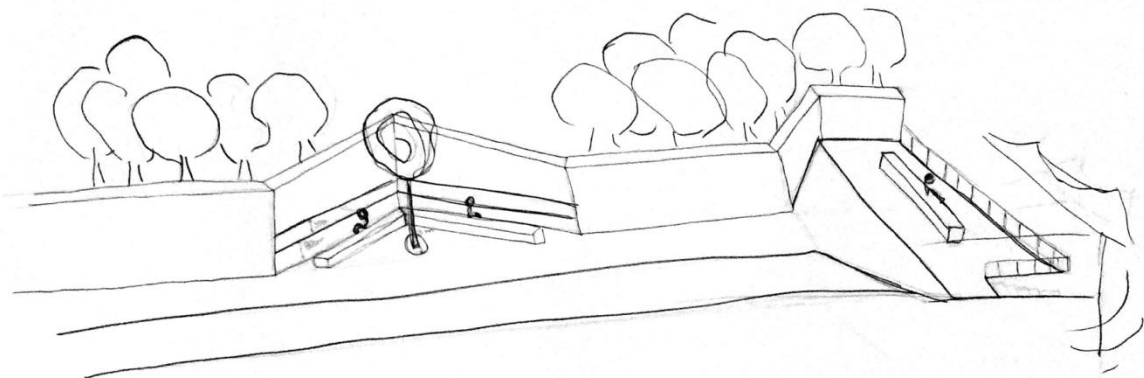


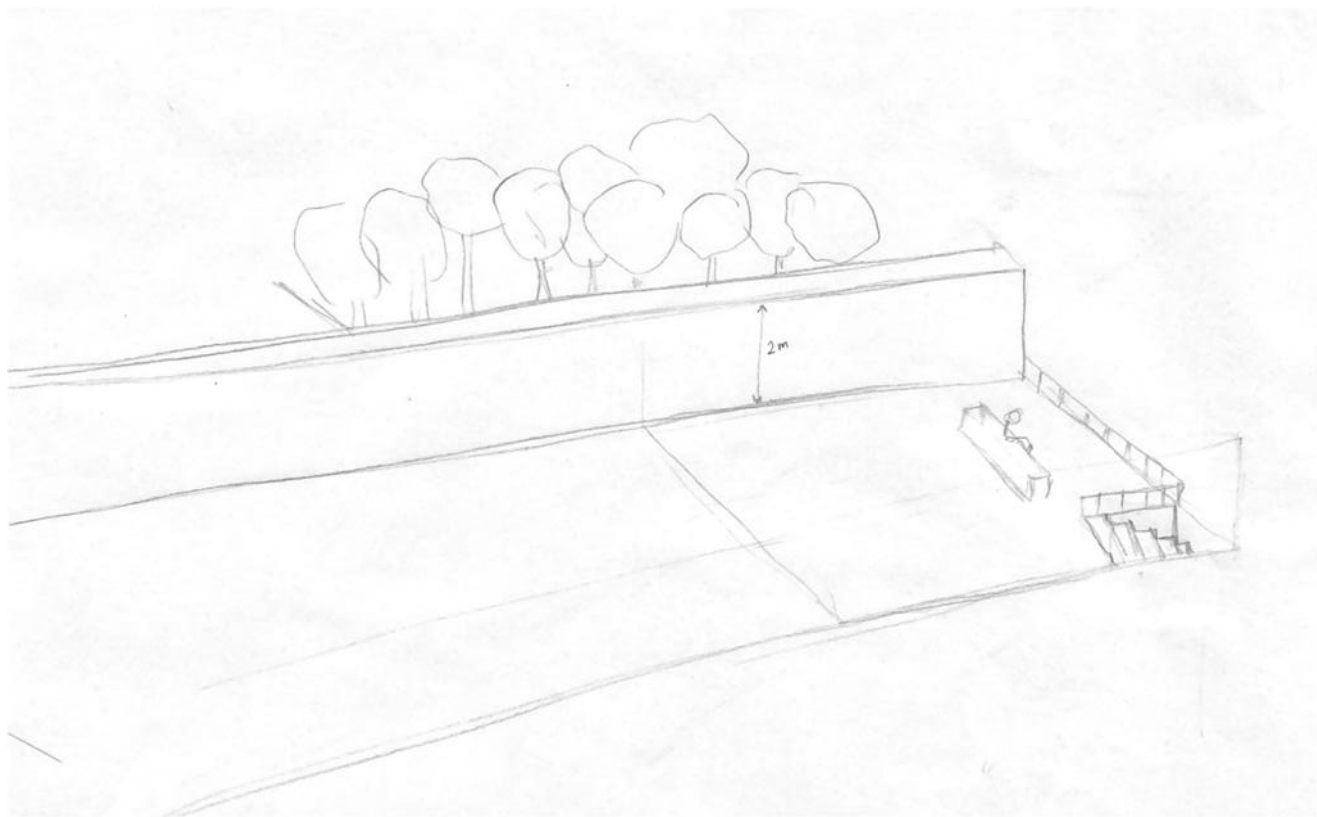


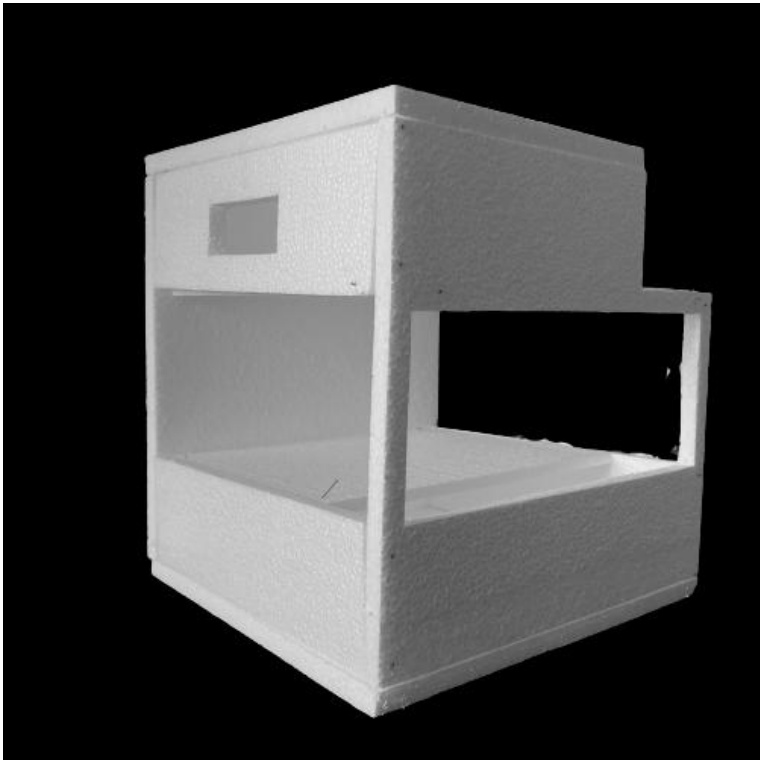


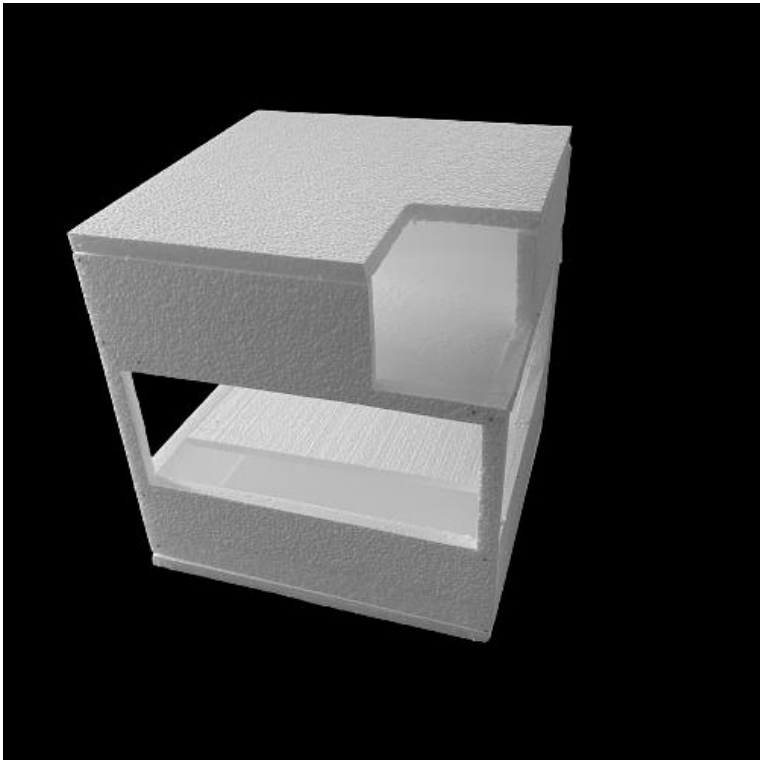


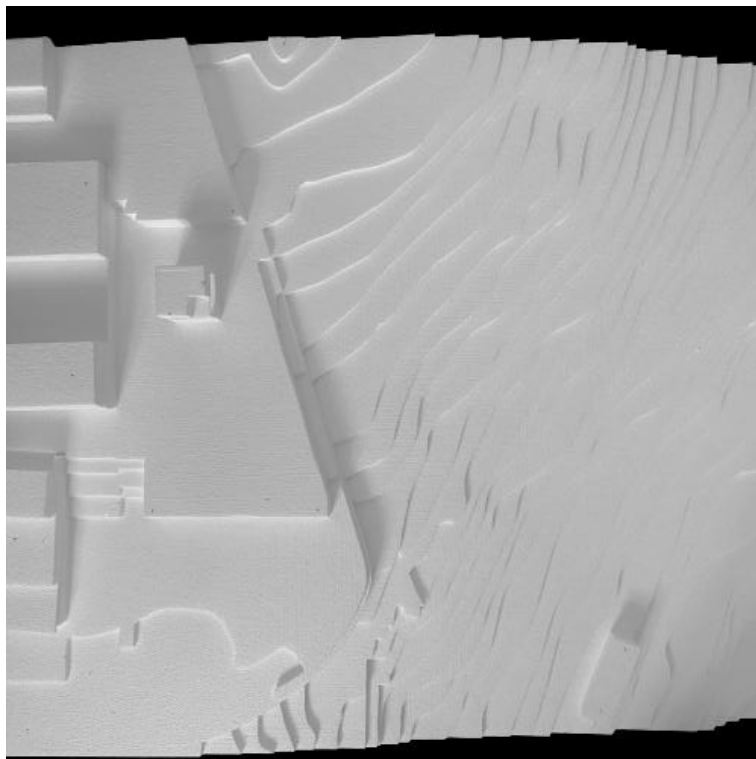


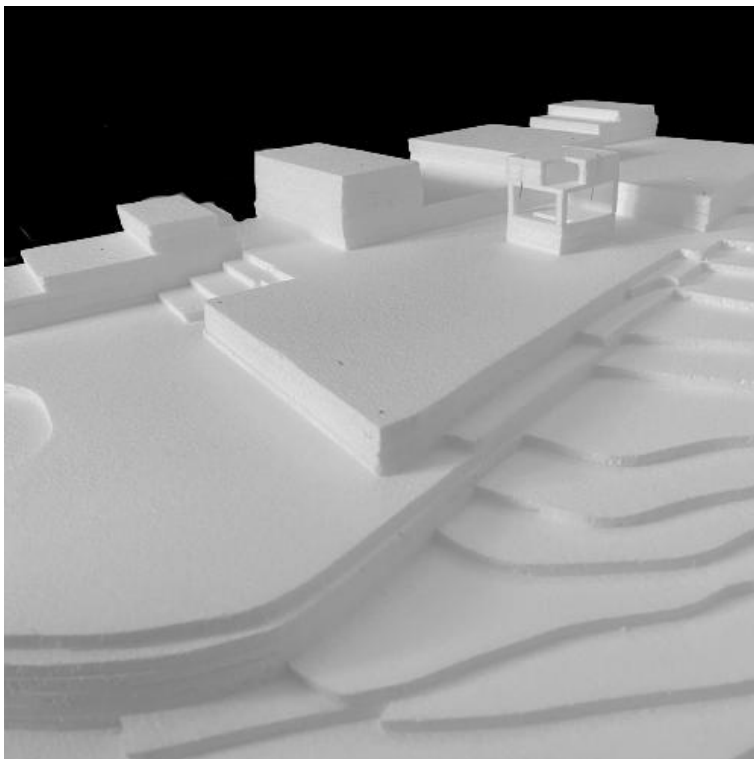




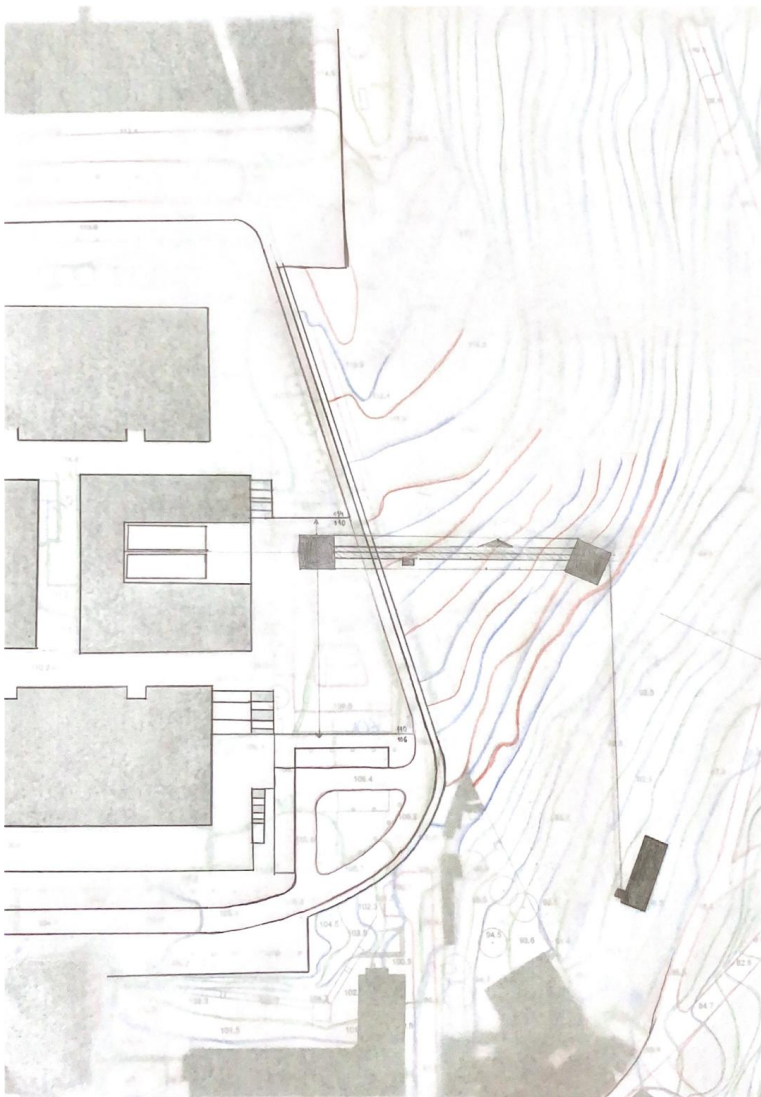


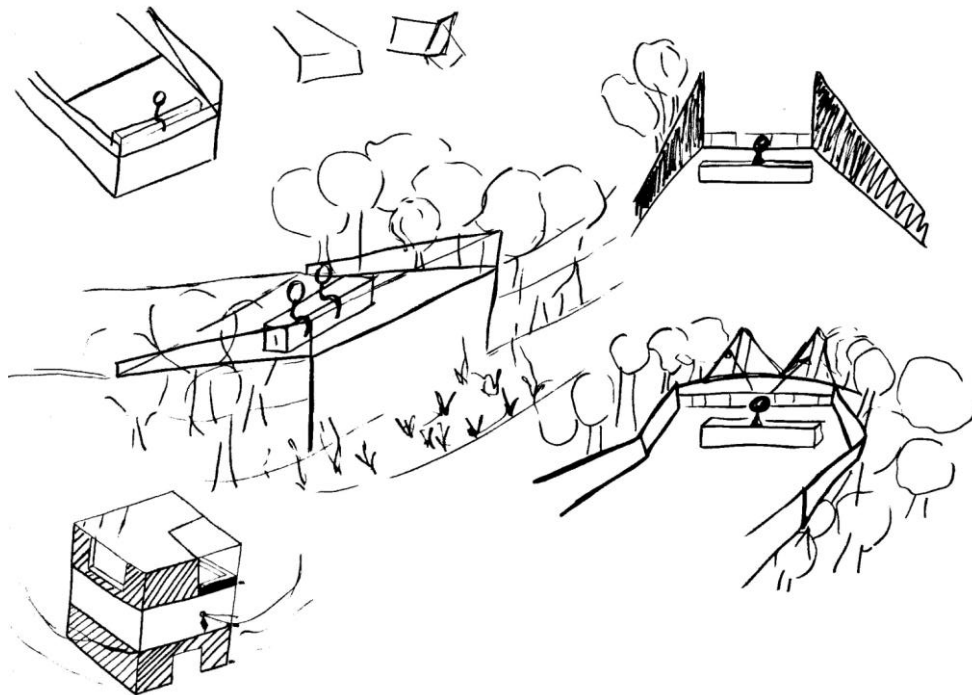


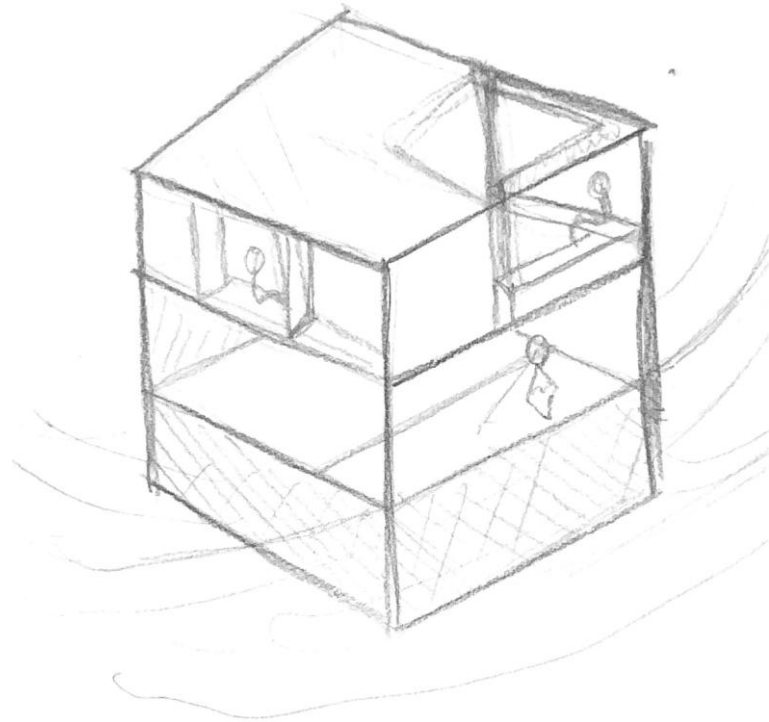




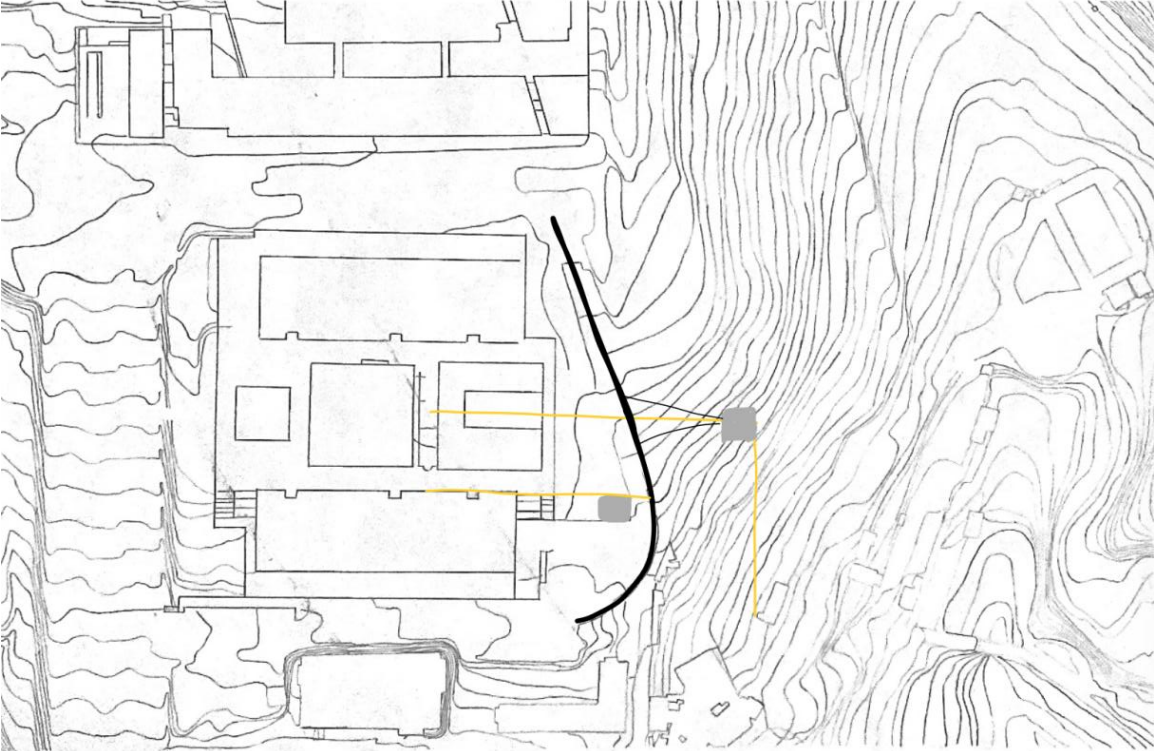


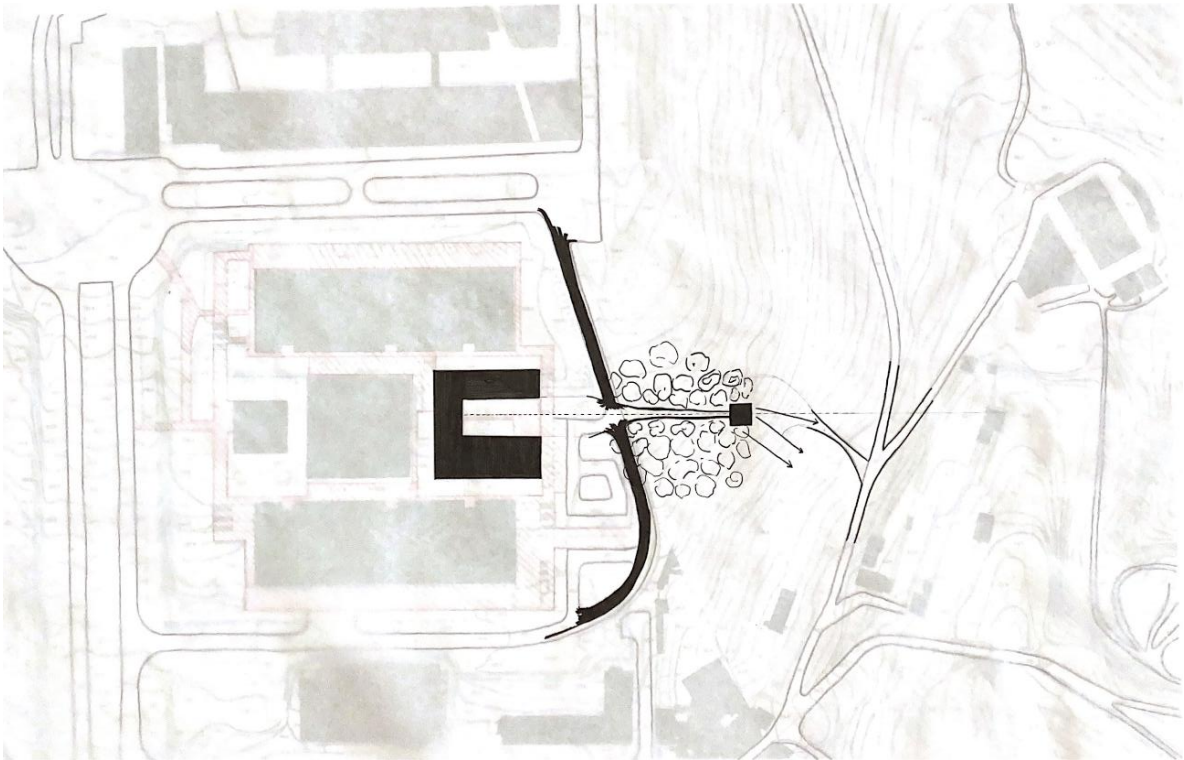


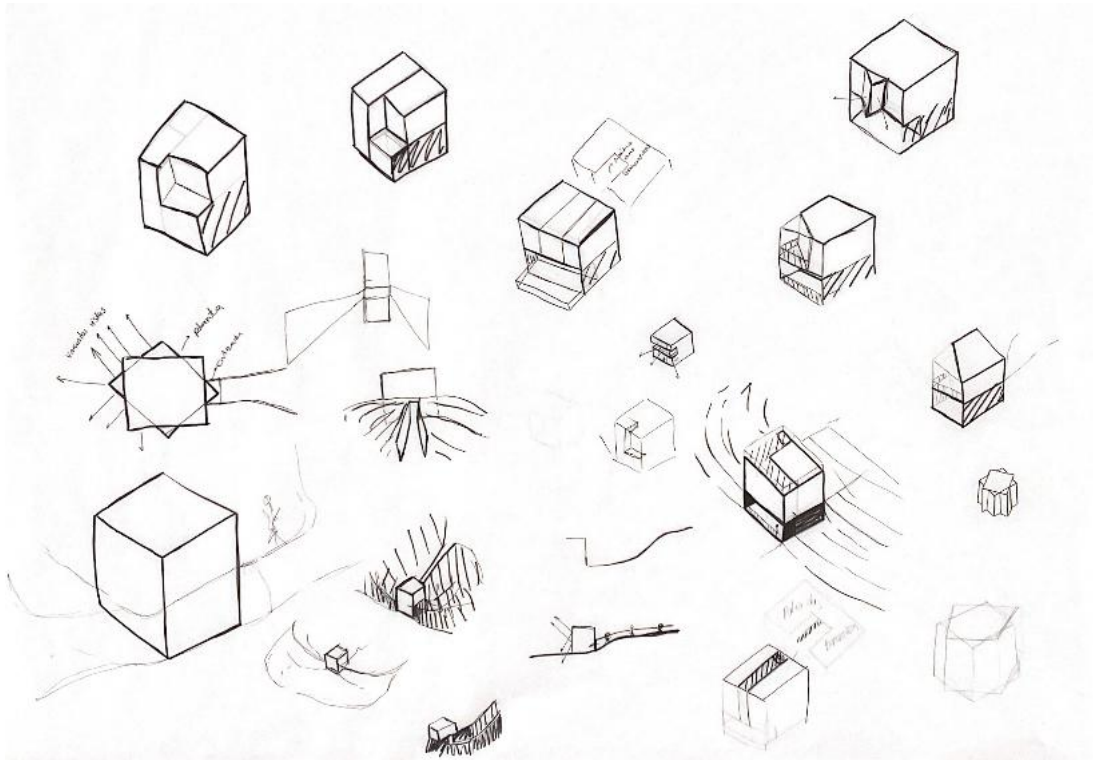
























**Leituras comentadas**

Neste pequeno texto da conversa de Corbusier com os estudantes de arquitetura pudemos apreender e posteriormente refletir sobre a importância das “ três ordens da arquitetura ” : a “consciência”, a “técnica” e o produto de estudo”. Desta forma ensina-nos enquanto arquitetos a perceber o que estamos a projetar, fazendo-nos refletir sobre a arquitetura enquanto um todo repartido em vários fragmentos que iremos posteriormente vivenciar.

Ao pensar no numa obra arquitetônica , pensamos em algo que é construído e que irá ficar ali sem qualquer tipo de mutação durante anos e anos.

Pensamento, esse errado, sendo o Parthenon prova disso mesmo tal como Edward Hollis nos mostra.

Um monumento feito pelo o Homem e para o Homem que leva consigo tanta semelhança mas ao mesmo tempo uma tamanha diferença desde os tempos da Grécia antiga até aos dias de hoje. Sem dúvida uma obra que carrega consigo a história de diversas culturas, as suas vivências, as suas variadas formas de habitar o próprio edificado, toda uma herança cultural em si depositada.

Entre o destruir e o reconstruir neste anos todos de história desde edifício vão-se deixando para trás a sua forma original e desta forma um dia a única coisa que restará serão apenas pequenas partes que nos lembram dele, restará apenas uma certa memória do que um dia terá sido, e aí sim quando chegarmos a essa memória que restará apenas nas nossas cabeças atingiremos a perfeição da arquitetura.

Tal como as outras distintas formas de arte vão evoluindo ao longo dos tempos também a arquitetura se vai transformando e adequando dependendo das épocas que são vividas.

Porém o que distingue a arquitetura das outras formas de arte será o tempo, esta 4a dimensão também estudada no estilo cubista como diz no texto.

Desta forma podemos ver a arquitetura como uma escultura gigante onde podemos atravessá-la, entrar dentro dela, experienciá-la de diversas maneiras, e visualizar dentro delas outras pinturas esculturas etc

Assim a arquitetura é uma arte feita pelo homem e para ele onde, ele próprio entra dentro dela, a percorre, a vivência, causando-lhe ao longo dela sensações, sentimentos diferentes.



“Formamos os edifícios e, depois, eles formam-nos a nós”, é uma frase que chamou a minha atenção, que me fez refletir sobre o significado/função que muitas vezes associamos a um certo espaço arquitetônico.

Neste texto o autor fala sobre isso mesmo, explicando que a arquitetura deve ser livre, pois mesmo que um arquiteto empregue uma certa função a um determinado espaço, este deverá poder ser utilizado de forma livre (mas minimamente controlada pelo arquiteto) .

Estes espaços por mais livres que sejam têm de transmitir aos que a vivenciam algum tipo de sensação, memórias, pensamentos, experiências para que estes queiram permanecer neles.

Como exemplo o autor dá de um corredor e de uma sala que só ganham esse nome quando vividos, pois do que nos serviria um corredor se não fosse atravessado ou uma sala que não é experienciada. Por outro lado coloca-nos a refletir, onde propõe que em vez de existirem dois espaços um de transição e outro de repouso não existisse apenas um, fazendo-nos vivenciá-los em conjunto.

Desta forma estamos sempre com o mesmo registo com os edifícios , remetendo-nos para a frase inicial : “Formamos os edifícios e, depois, eles formam-nos a nós” pois a arquitetura só fará sentido quando vivenciada.