

Laboratório de Arquitectura II

2º semestre

Matilde Quitério Ferreira

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1ª Fase

Lado Nascente

Proposta

Imagem de referência

Citação – Síntese da proposta

Esquiço de síntese

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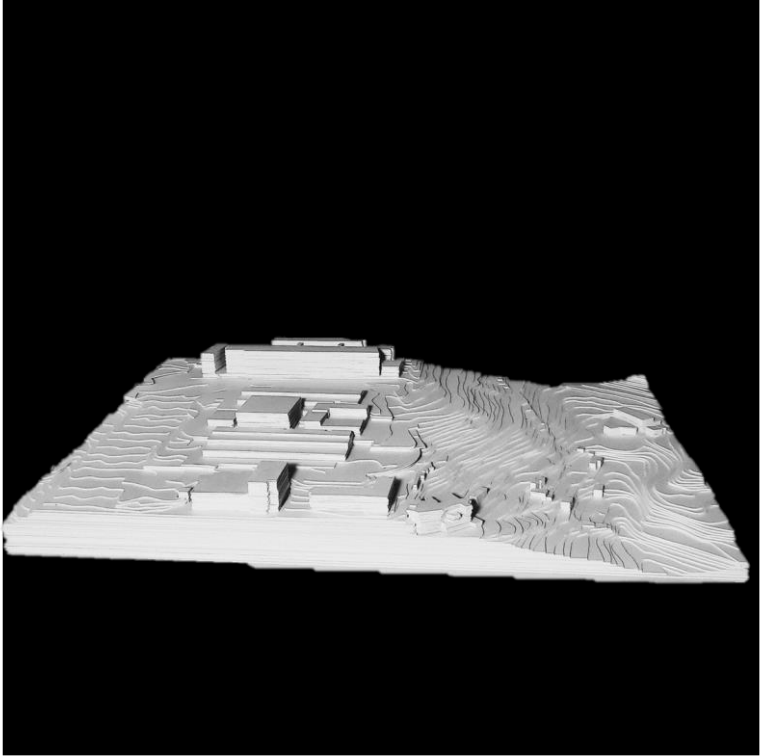
Desenho(s) complementar(es) / visão serial

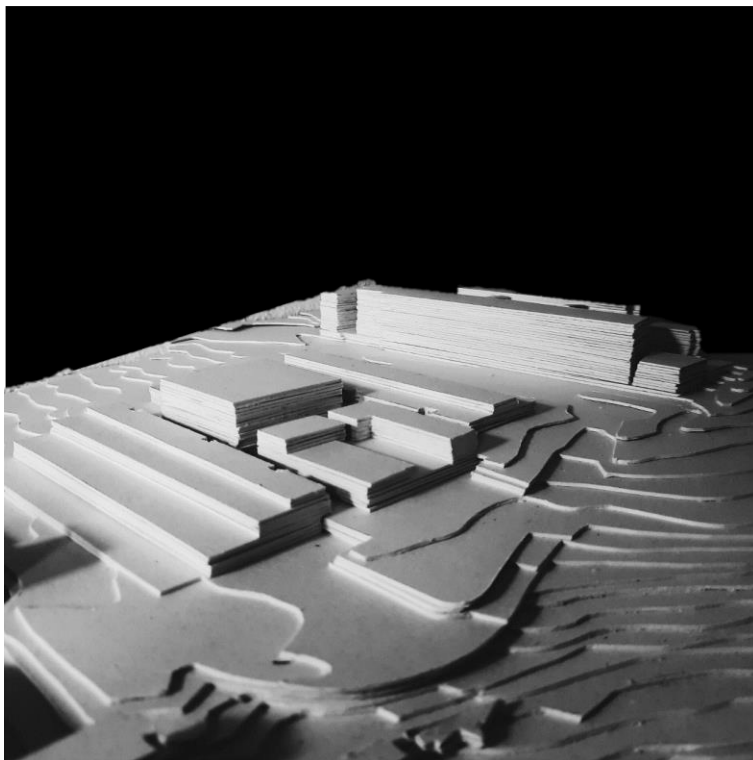
Processo

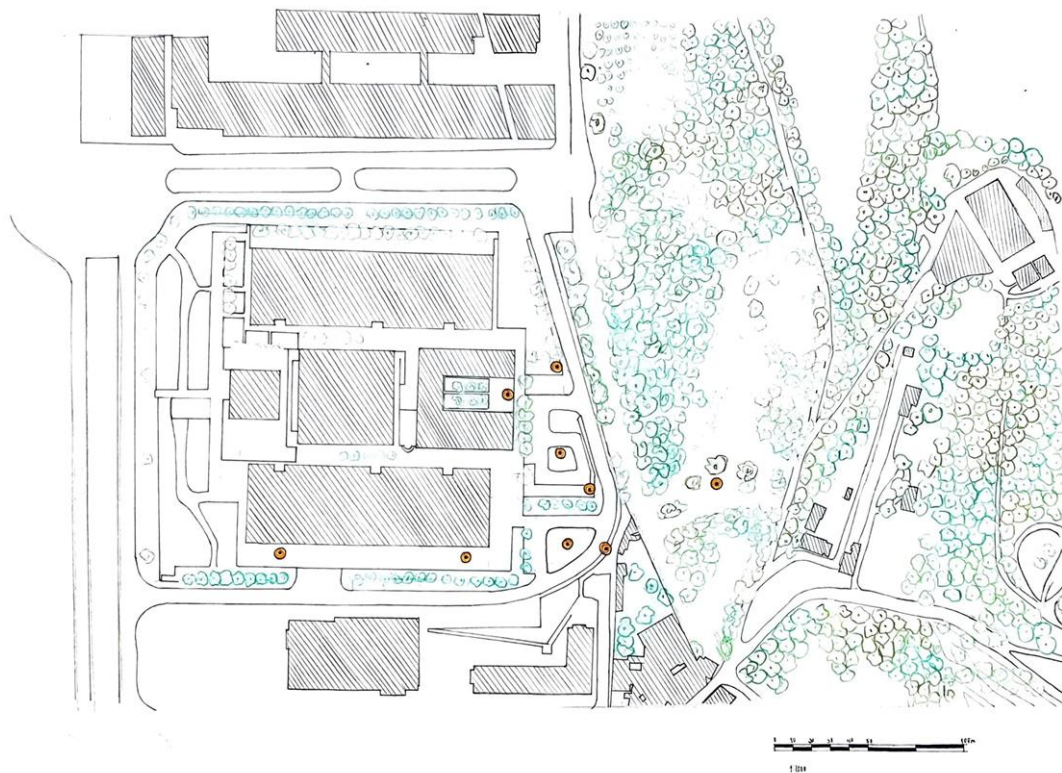
Desenhos exploratórios mais relevantes

Leituras comentadas

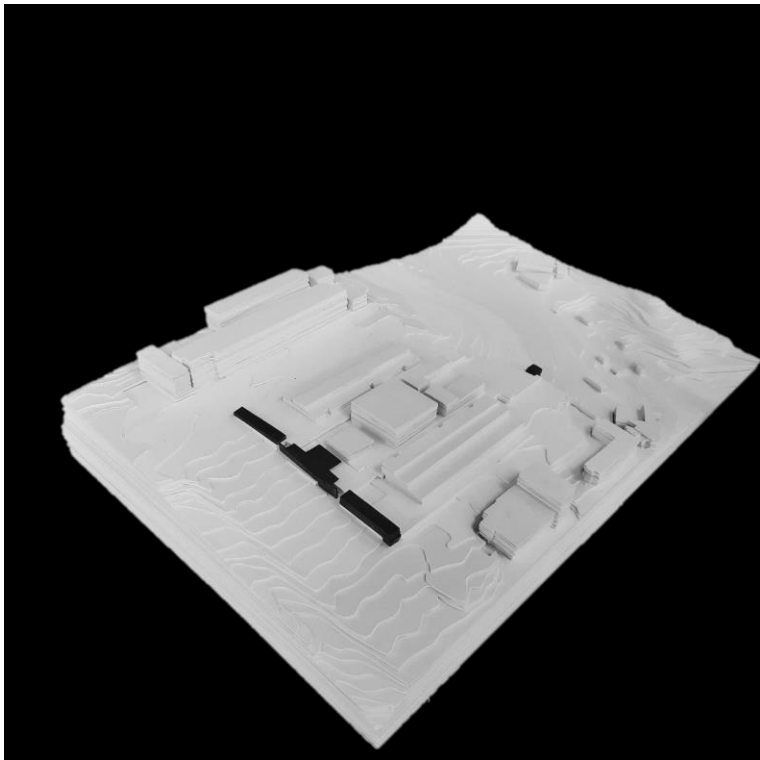
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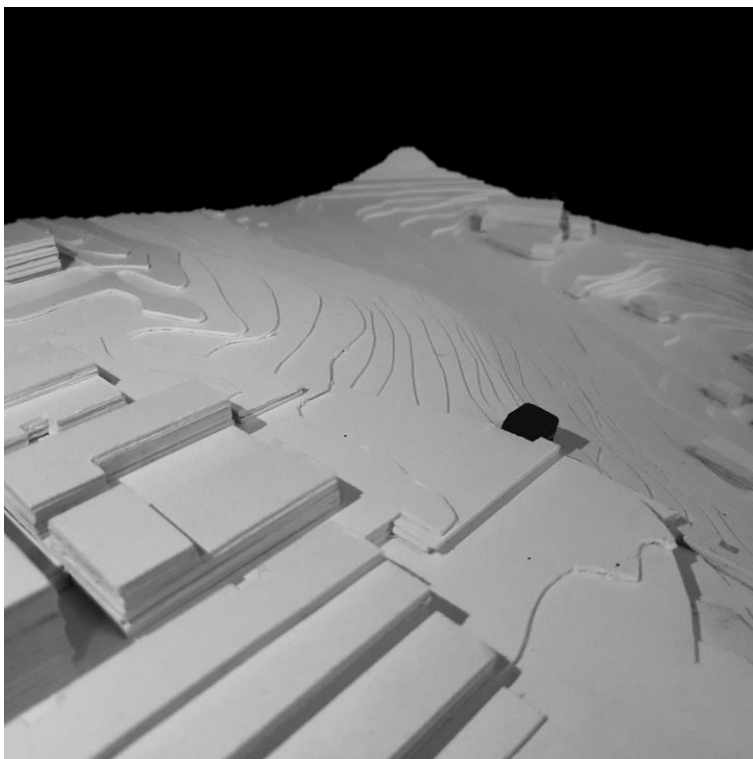


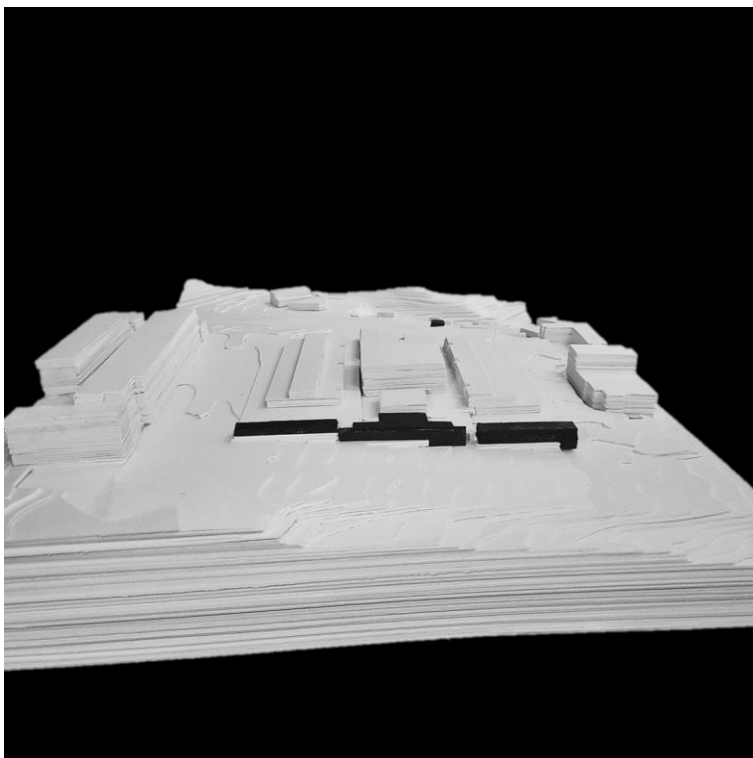




desenho de análise do lugar







2ª fase

lado poente

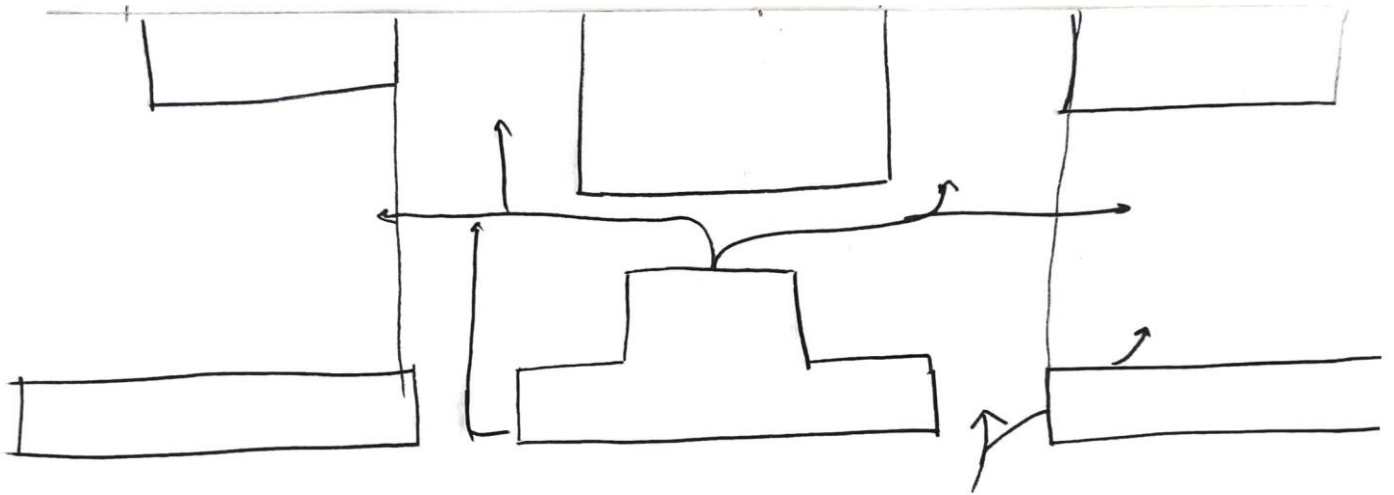
Proposta



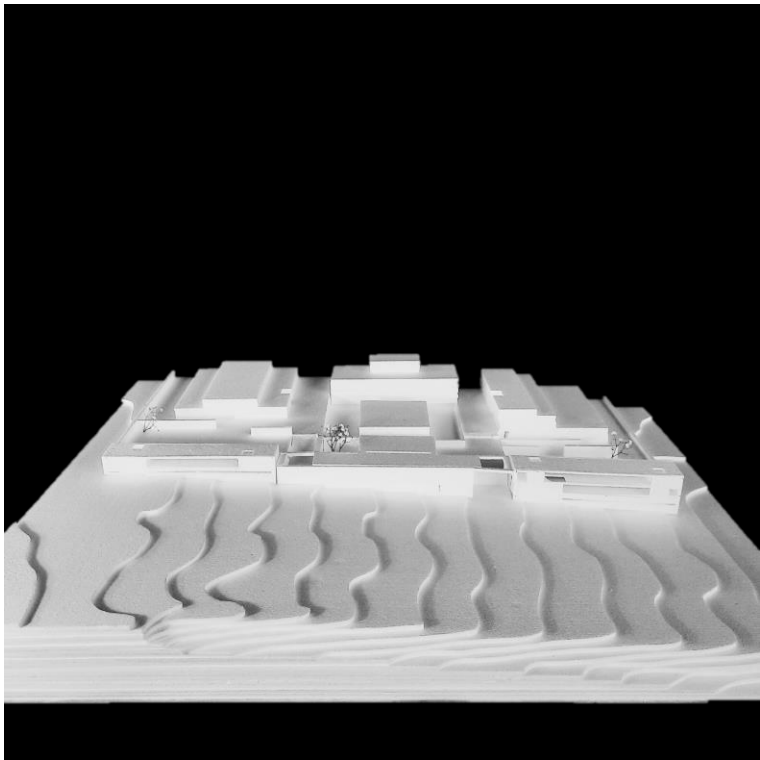
Ufan Museum on Naoshima, Tadao Ando

“ O espaço não tem sentido sem luz. Um edifício fala através do silêncio da perseguição orquestrada pela luz”

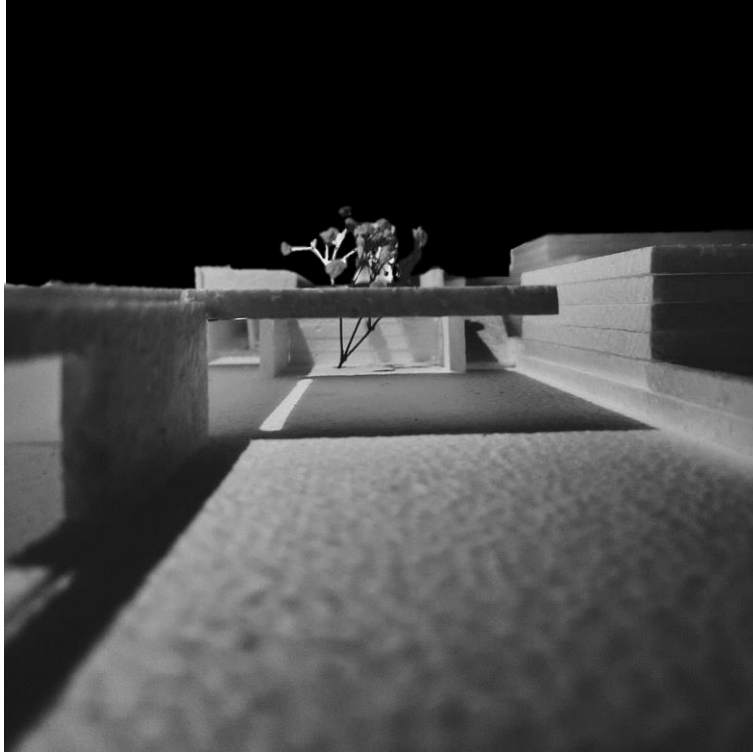
Arquiteto Steven Holl

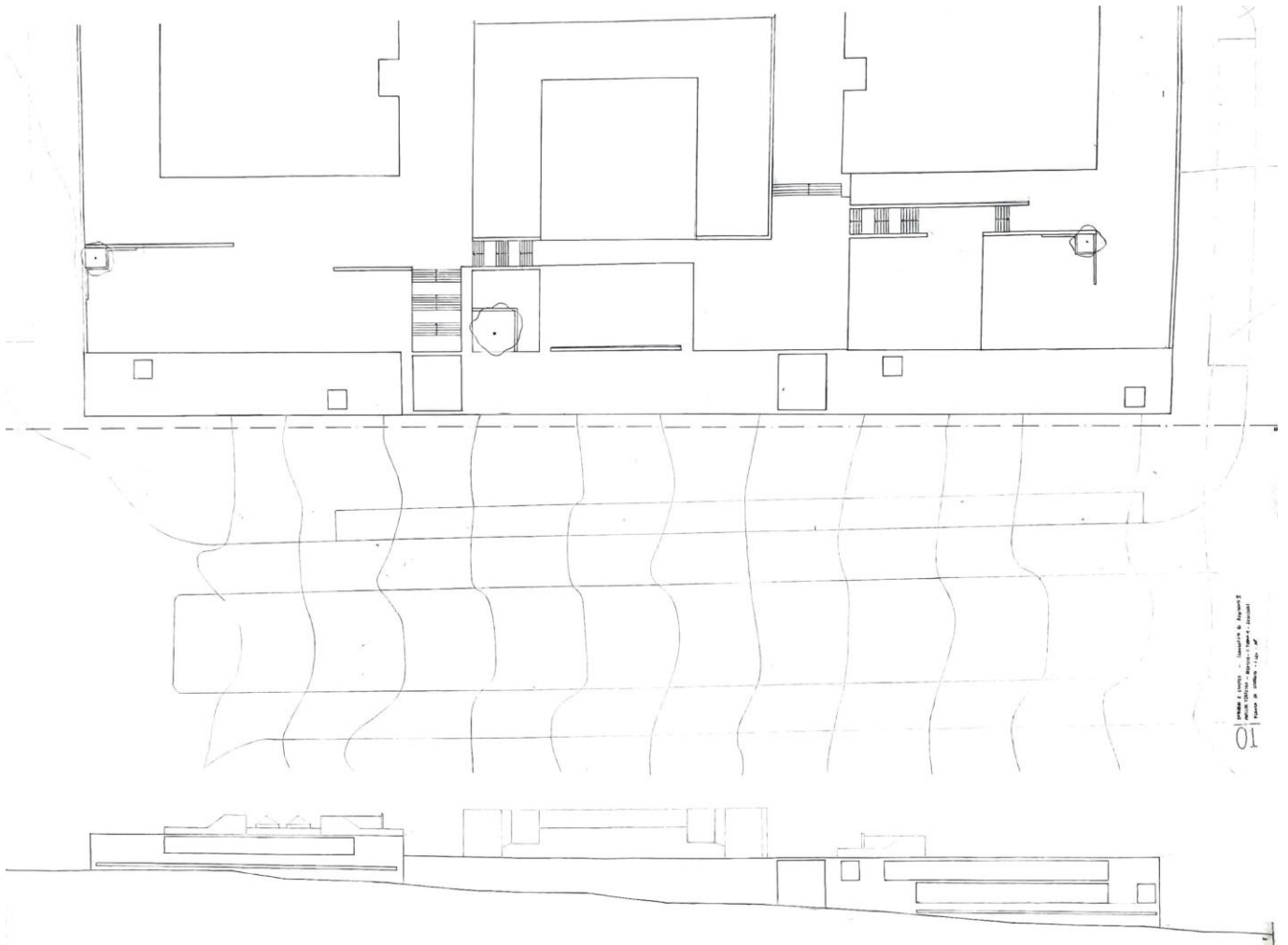


esquiço síntese



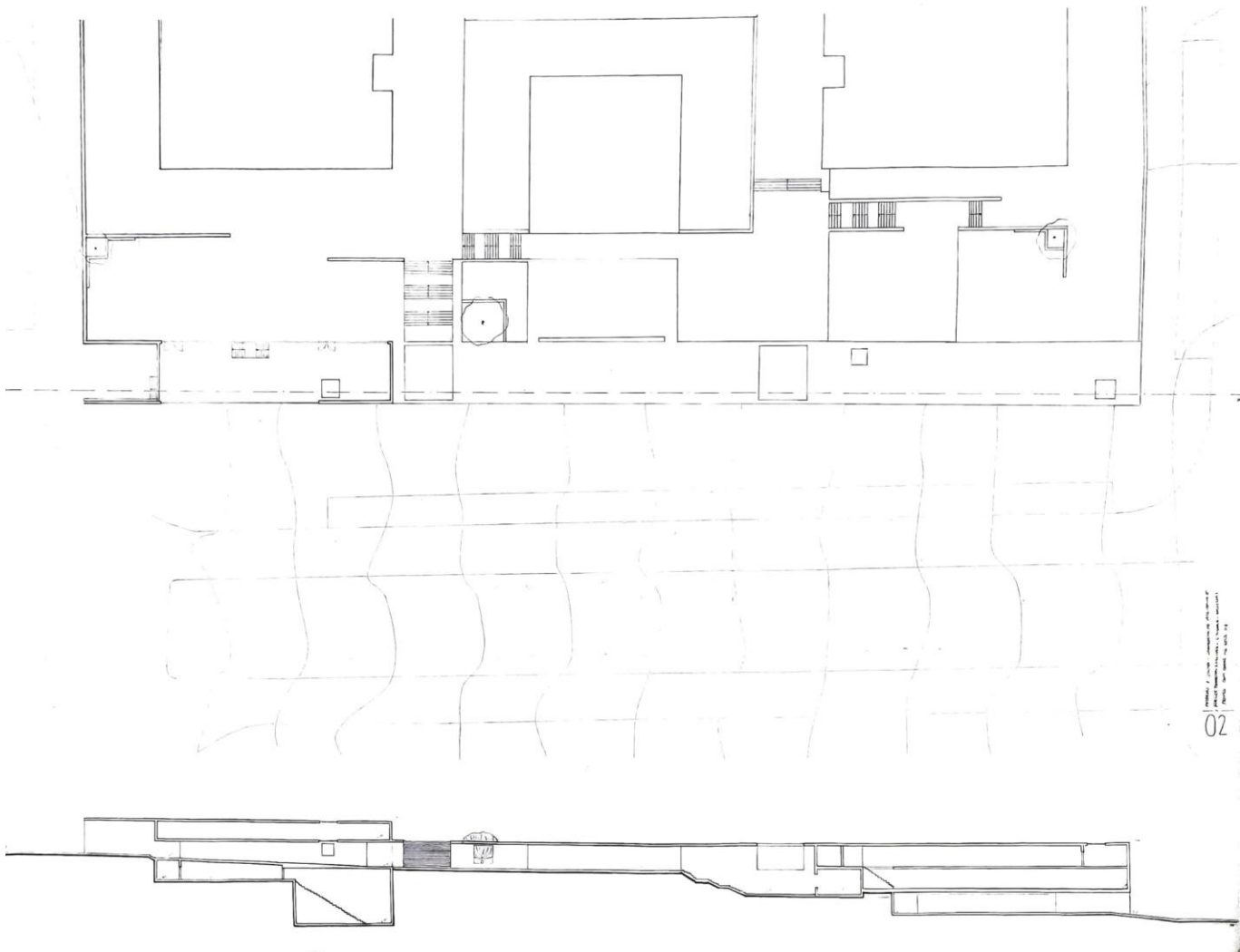






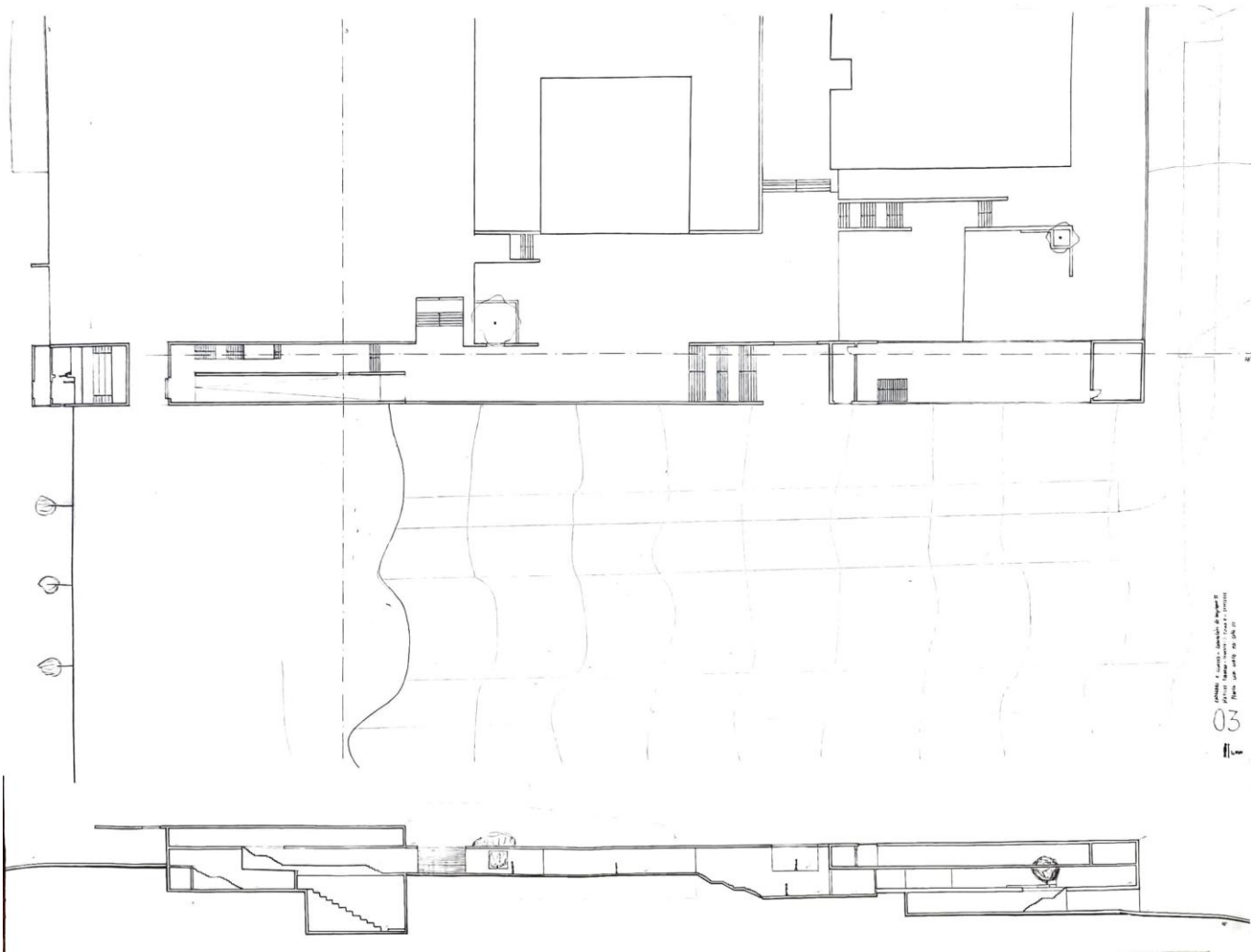
10
POMBA & COSTA - Arquitetos Associados
Rua da Liberdade, 100 - Liberdade - São Paulo - SP

planta e perfil de conjunto



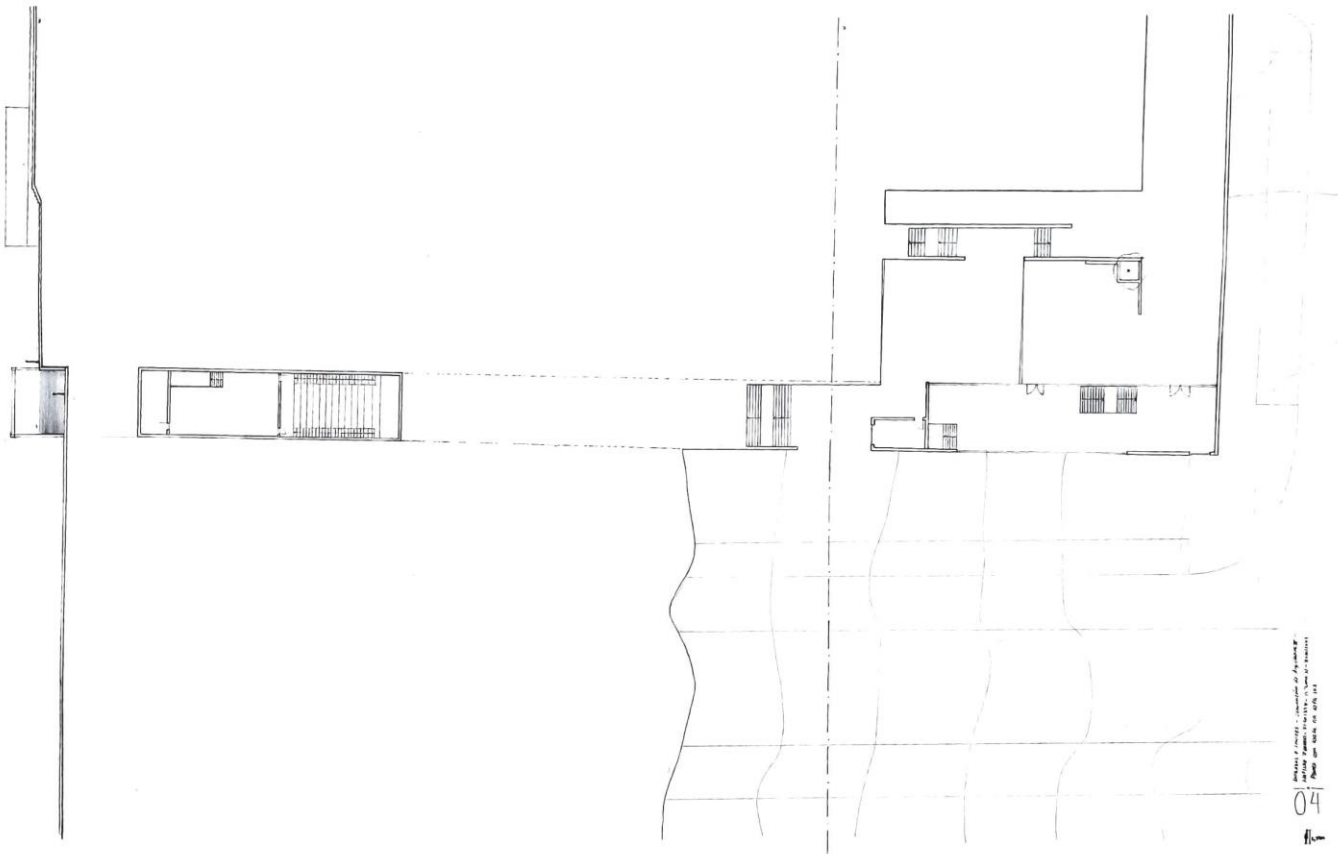
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planta e perfil de conjunto

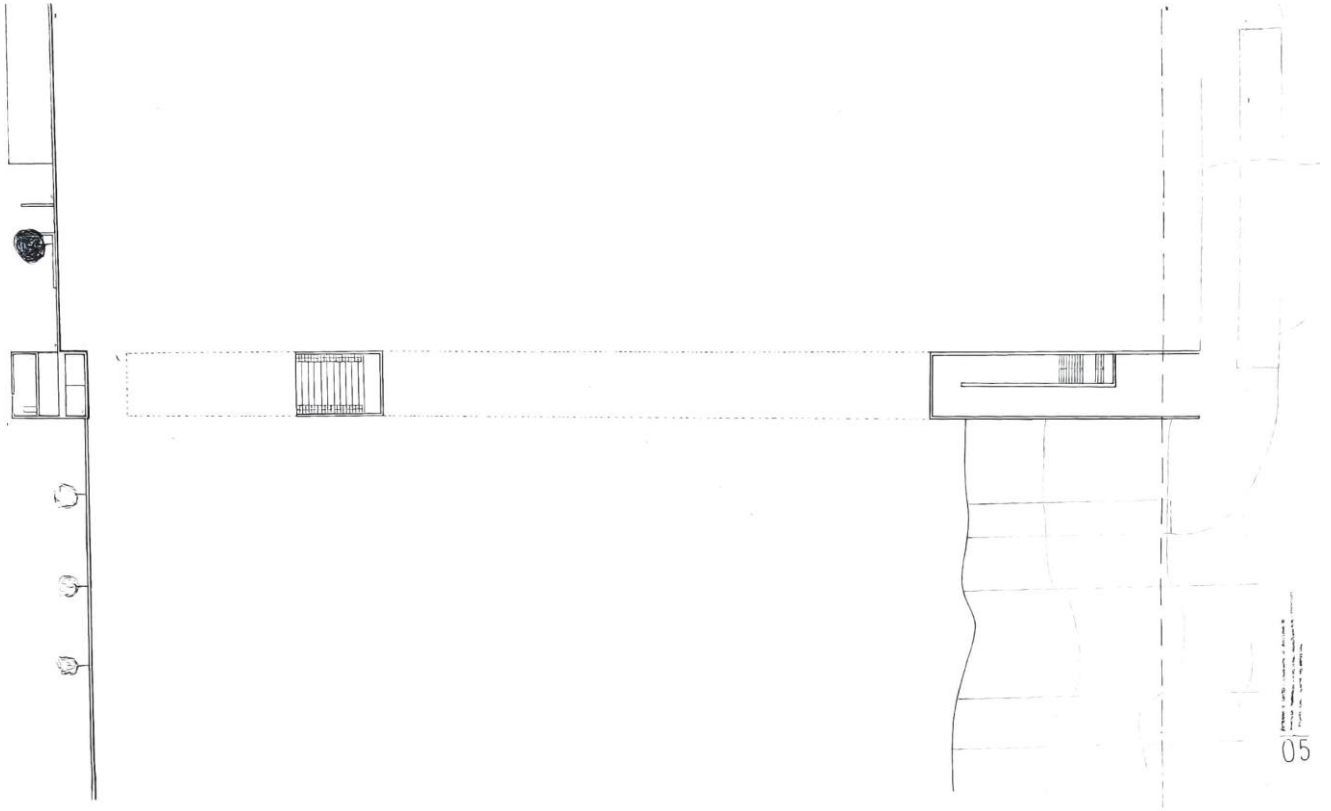


03

planta e perfil de conjunto



planta e perfil de conjunto



Modelo de projeto de arquitetura
Arquiteto: [illegible]
Escala: [illegible]

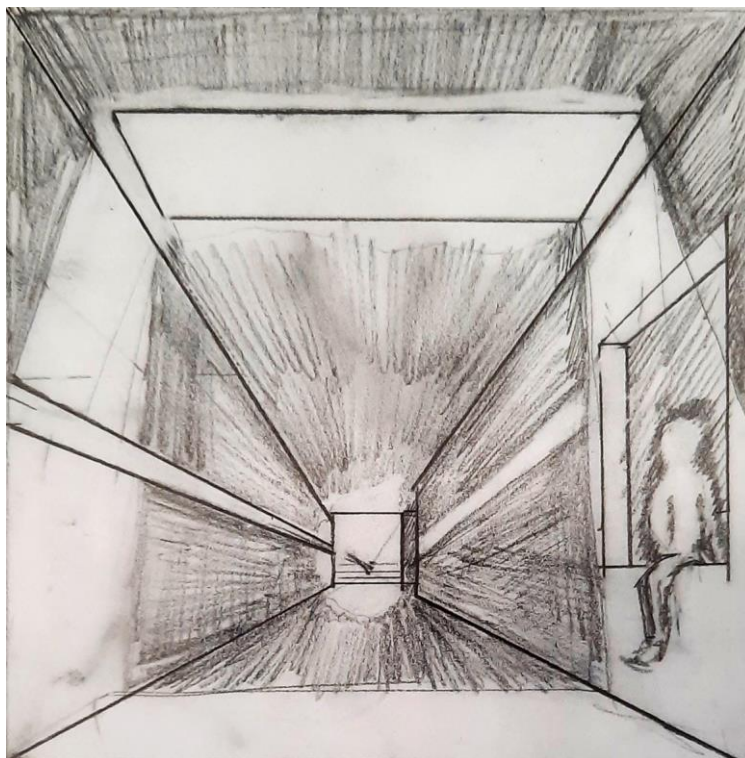
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planta e perfil de conjunto

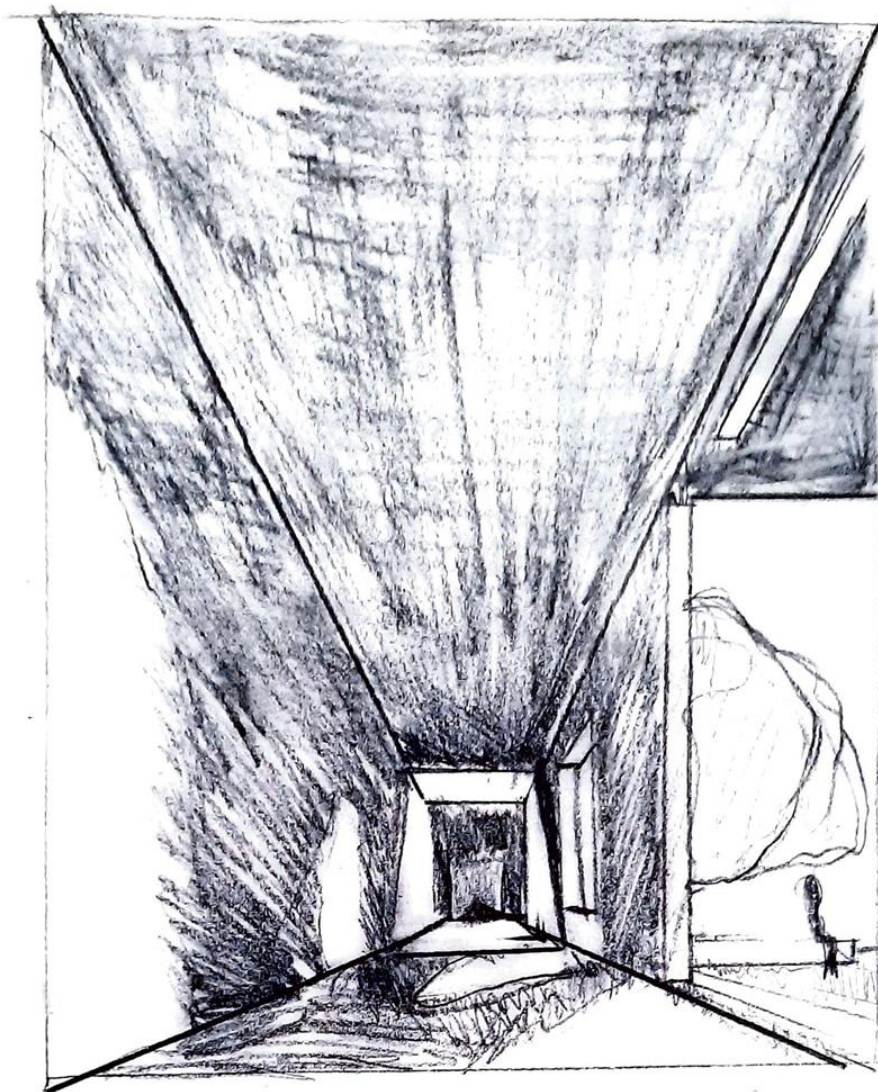




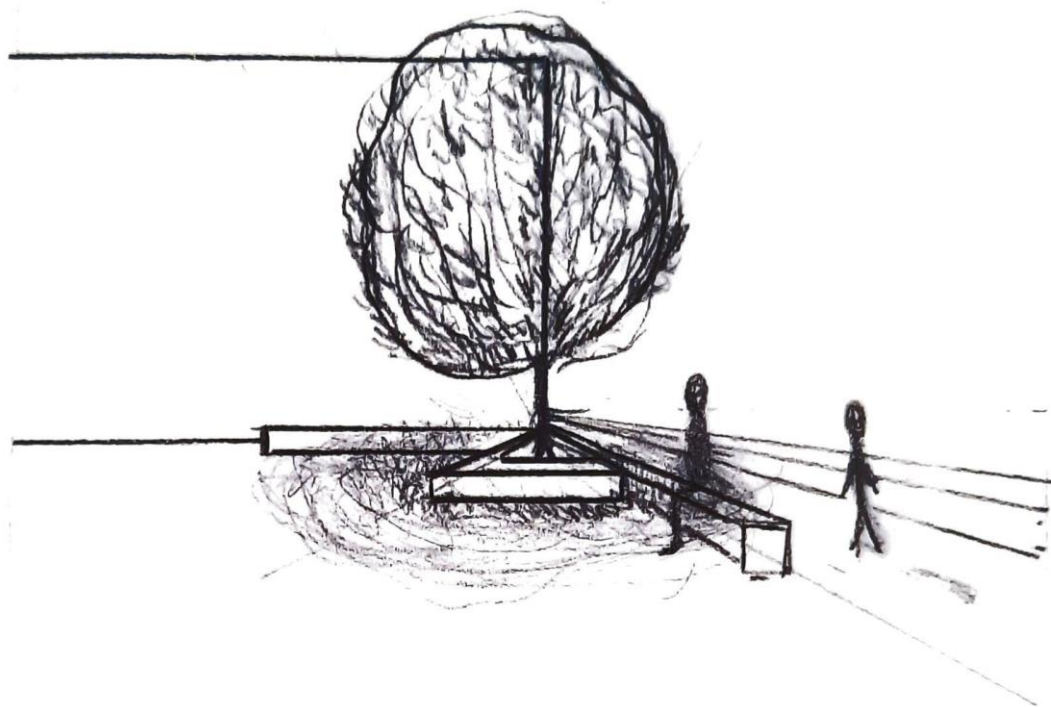




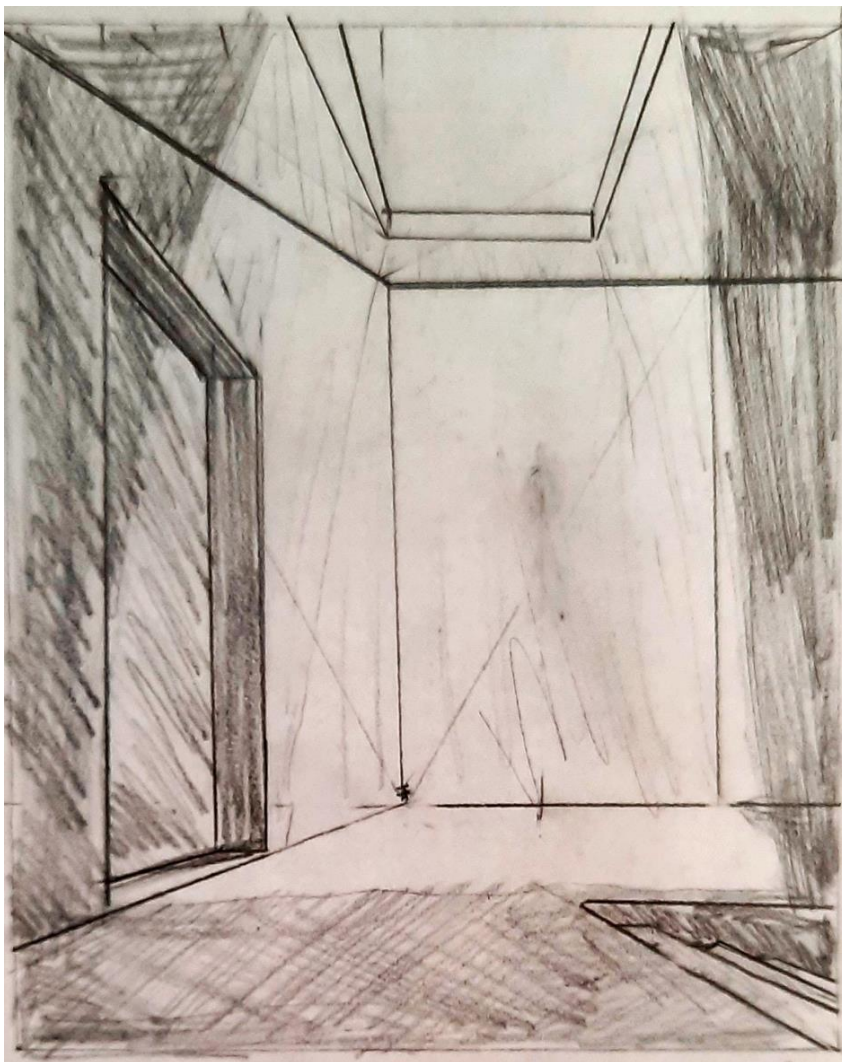
visão serial



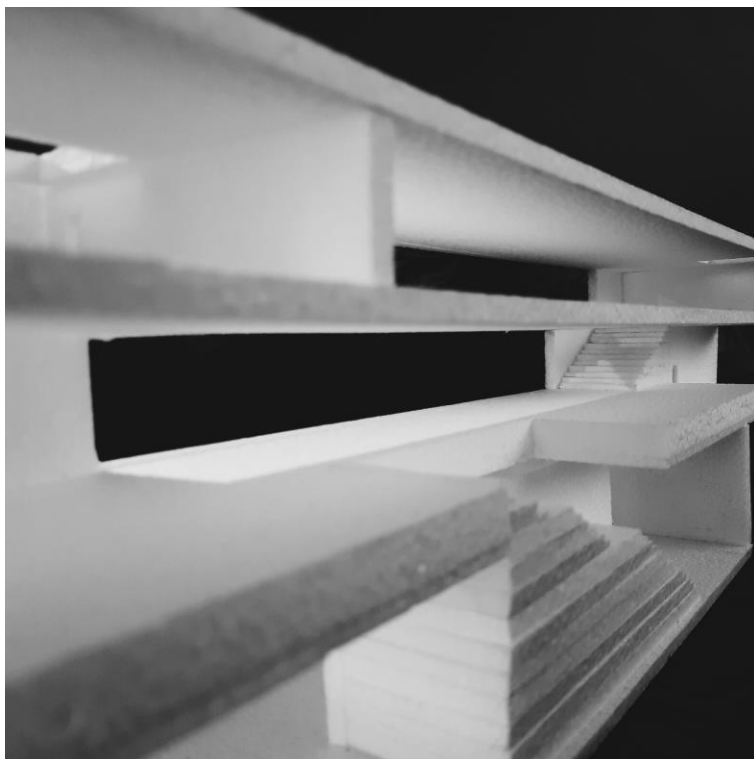
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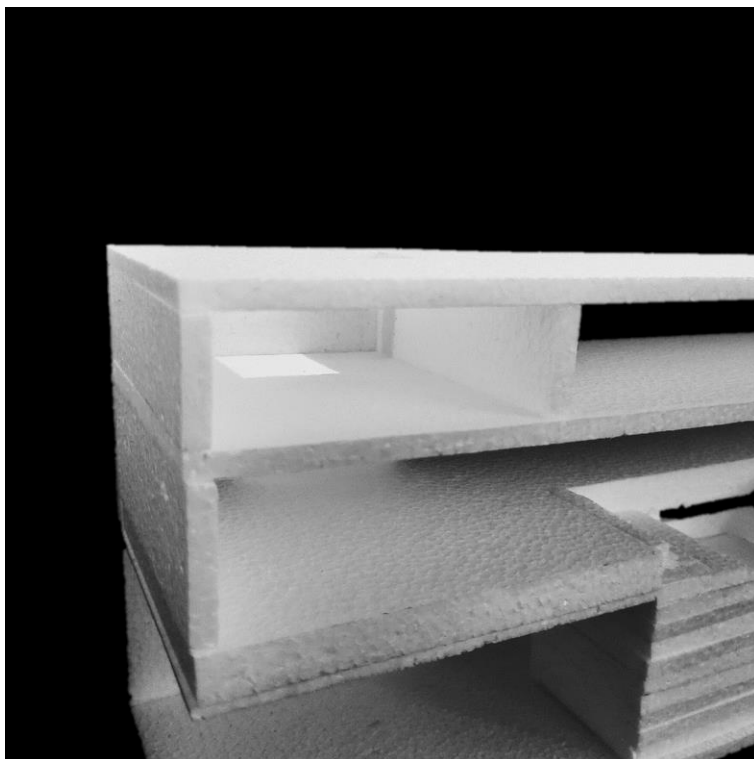
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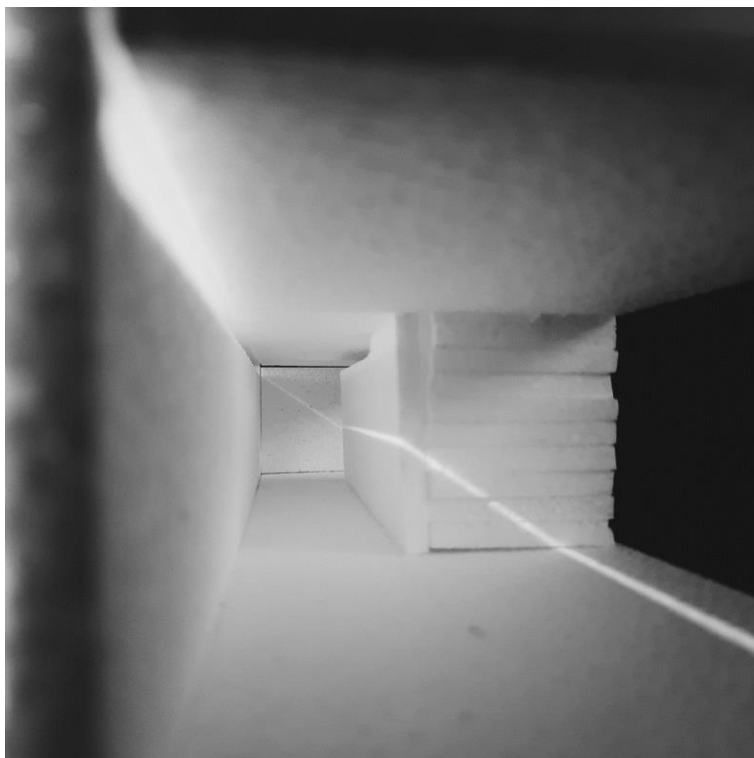
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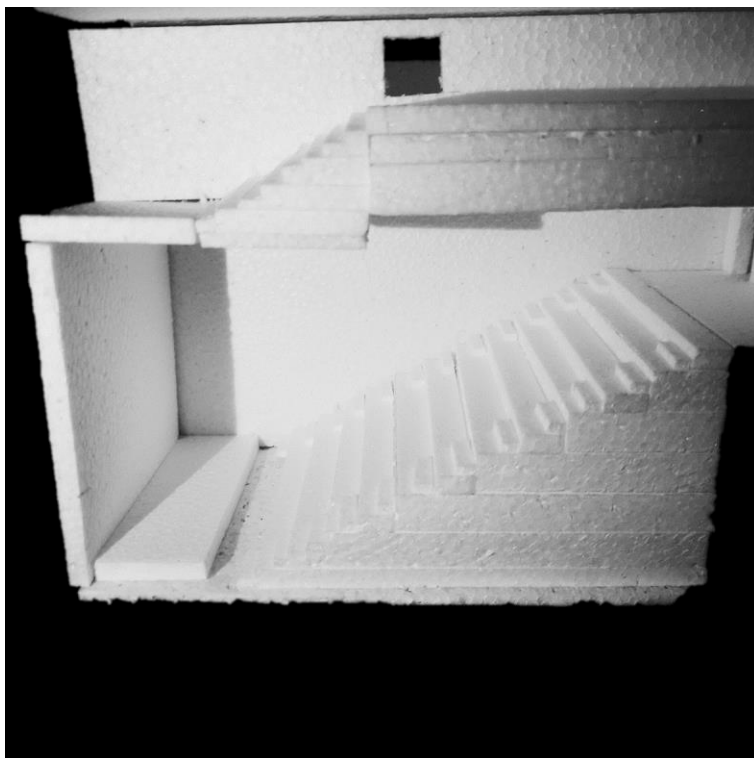
fotografias das maquetes de trabalho



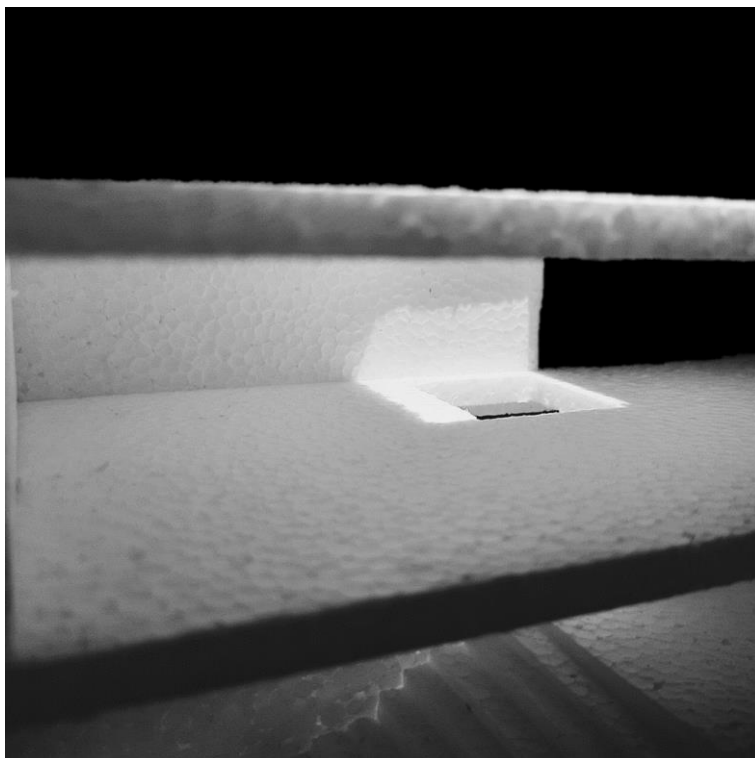
fotografias das maquetes de trabalho



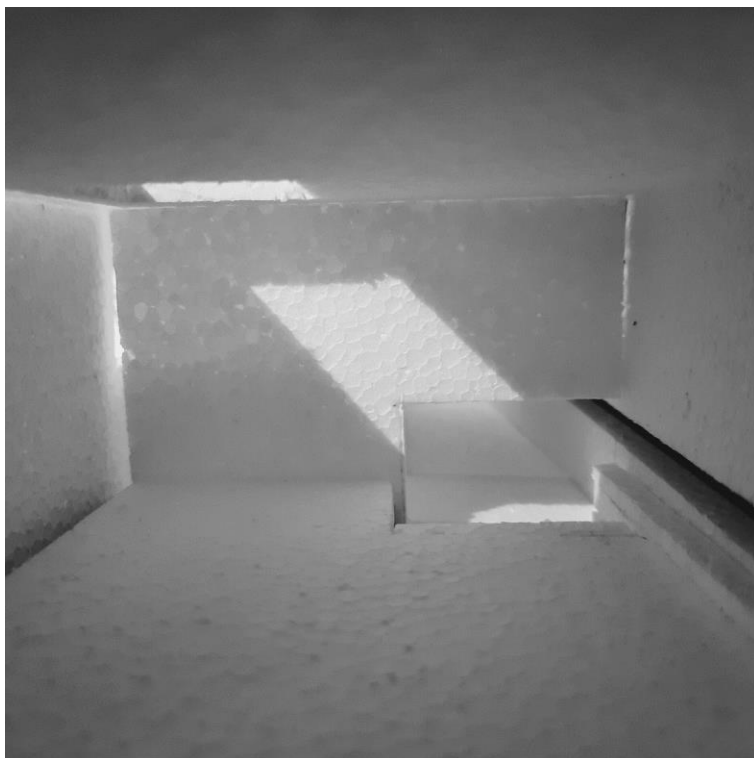
fotografias das maquetes de trabalho



fotografias das maquetes de trabalho



fotografias das maquetes de trabalho



fotografias das maquetes de trabalho

1ª fase

lado nascente

Proposta



FAU-UPS, Vilanova Artigas



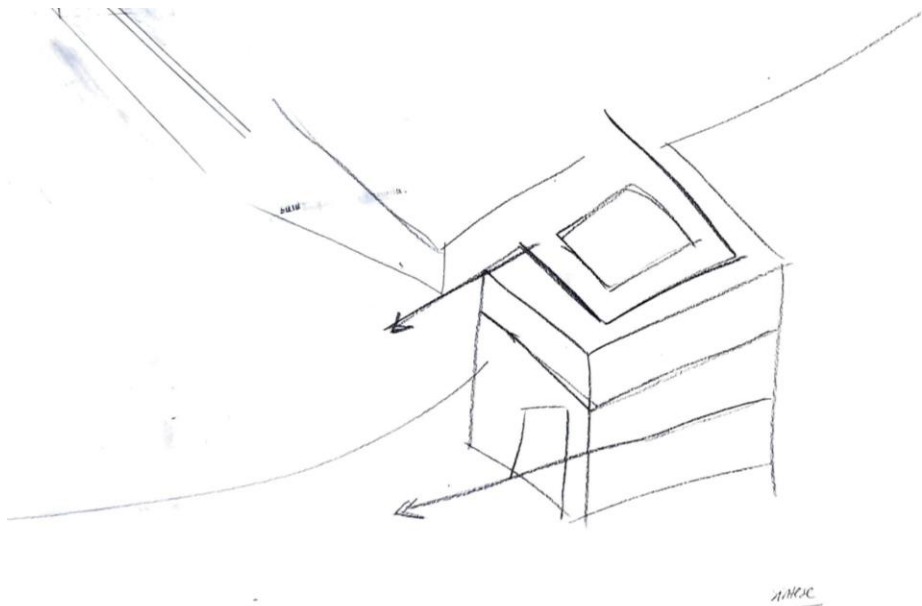
Sem conhecimento de fonte

“ Eu acredito que a arquitetura é fundamentalmente um espaço público , onde as pessoas se podem reunir e comunicar, pensar sobre a história, pensar sobre a vida do ser humano e do mundo”

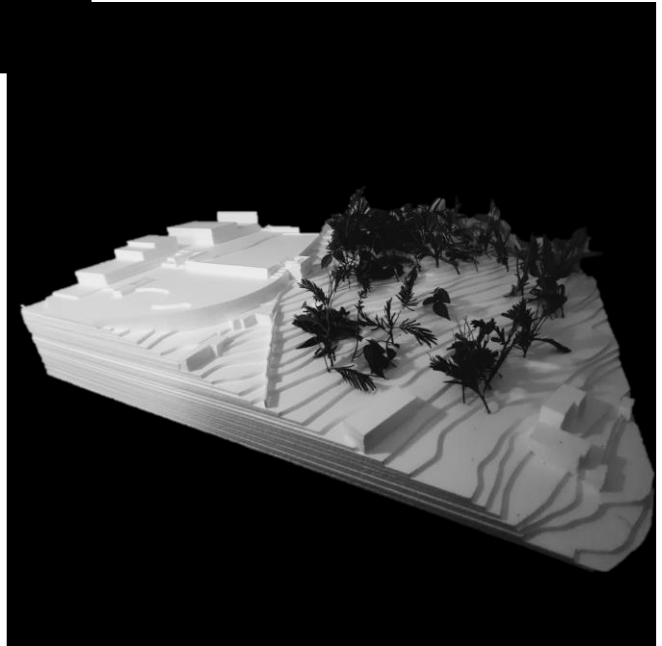
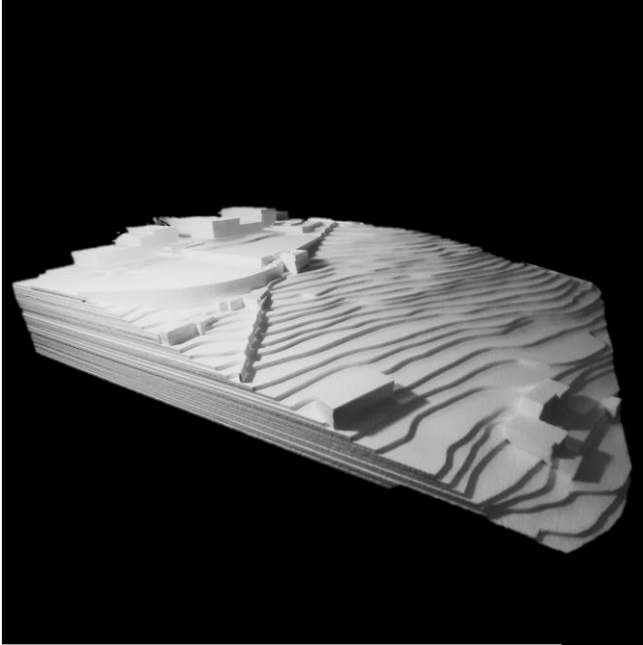
“I ve that architecture is fundamentally a public space where people can gather and communicate, think about the hbelieistory, think about the lives of human beings, or the world.”

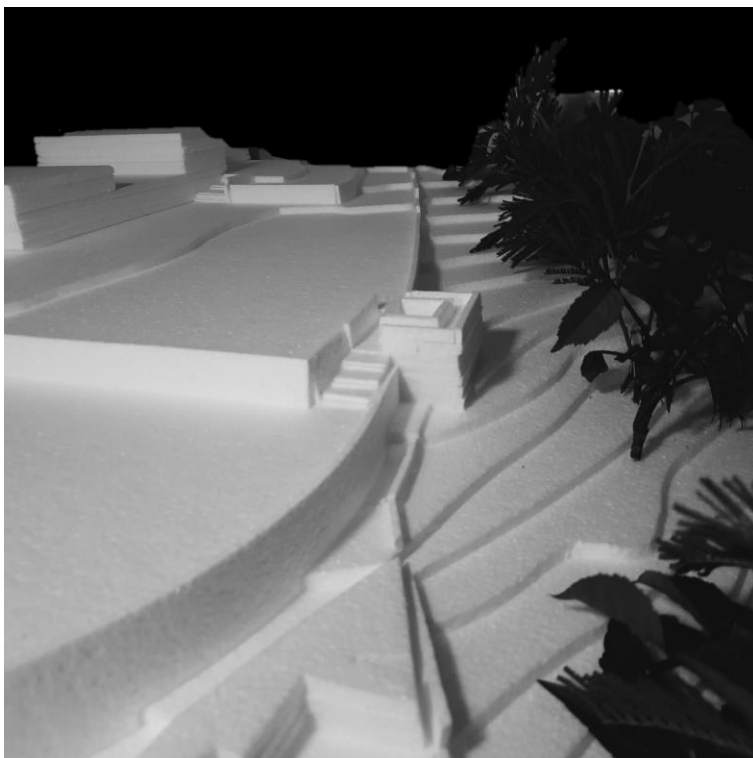
Arquiteto Tadao Ando

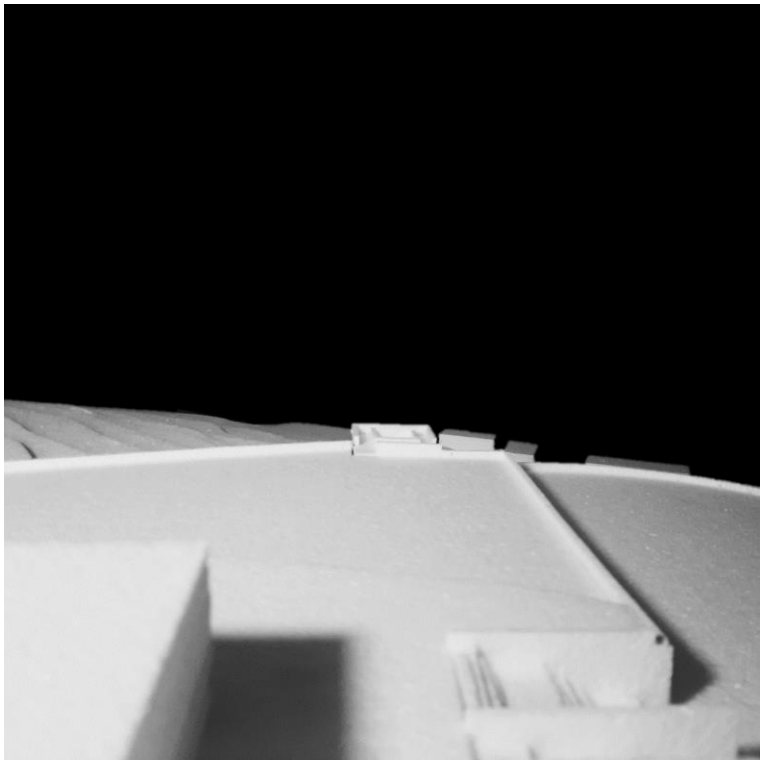


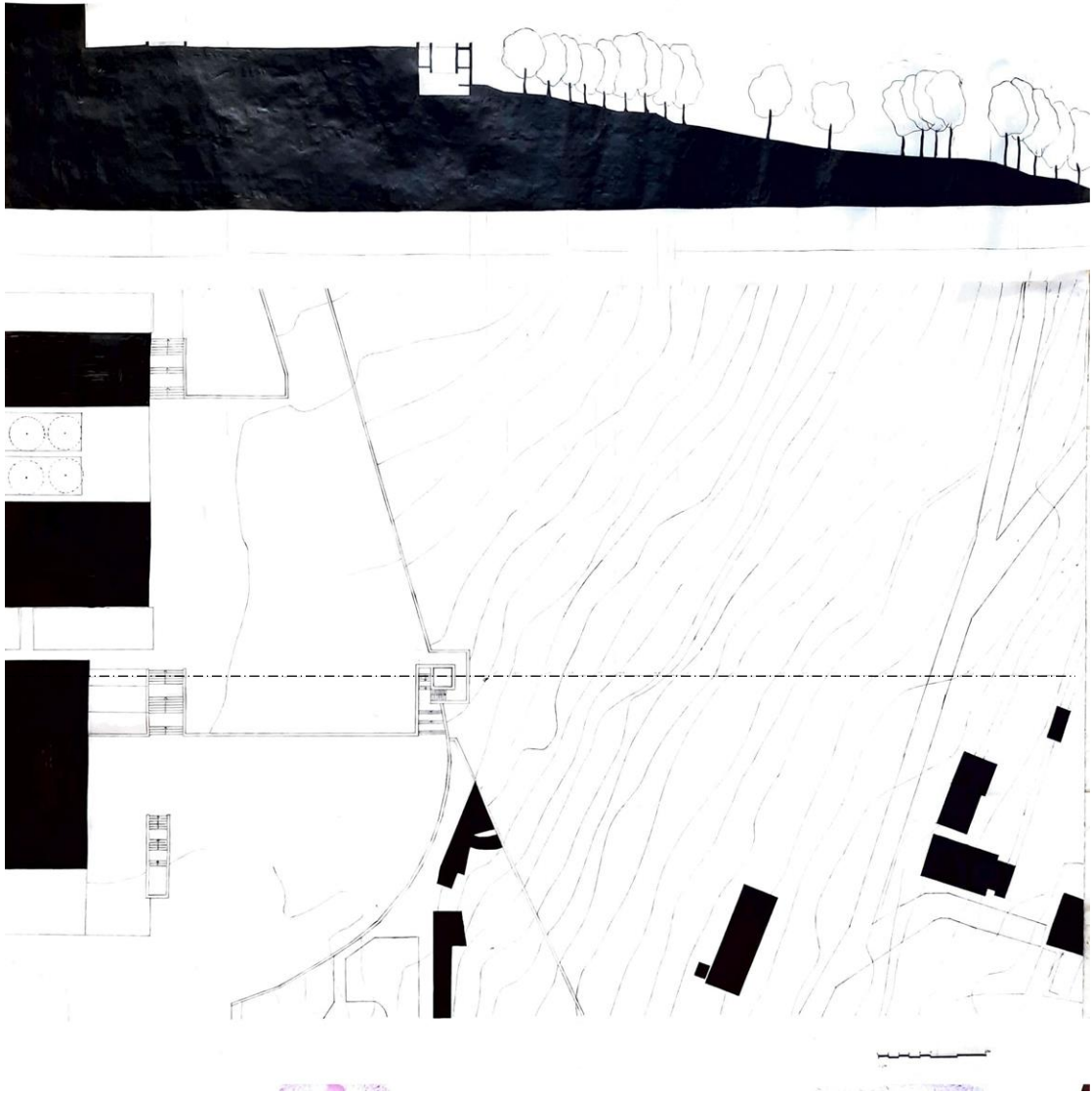


esquiço síntese

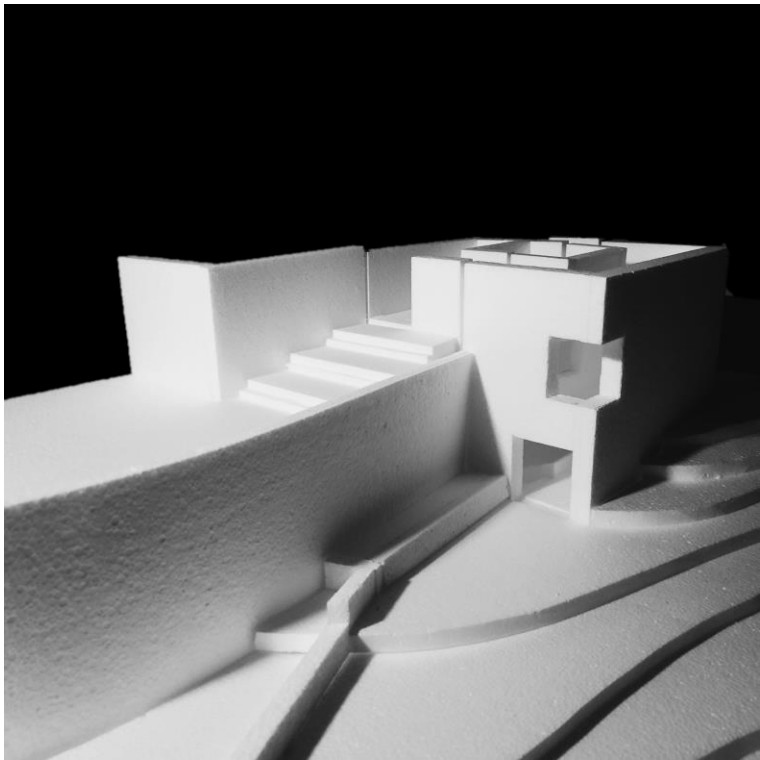


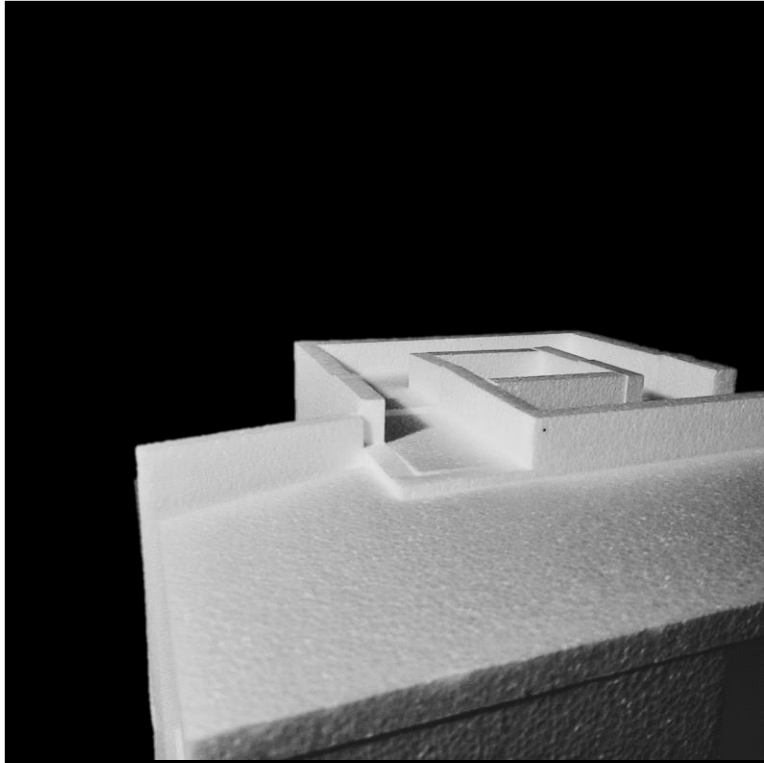


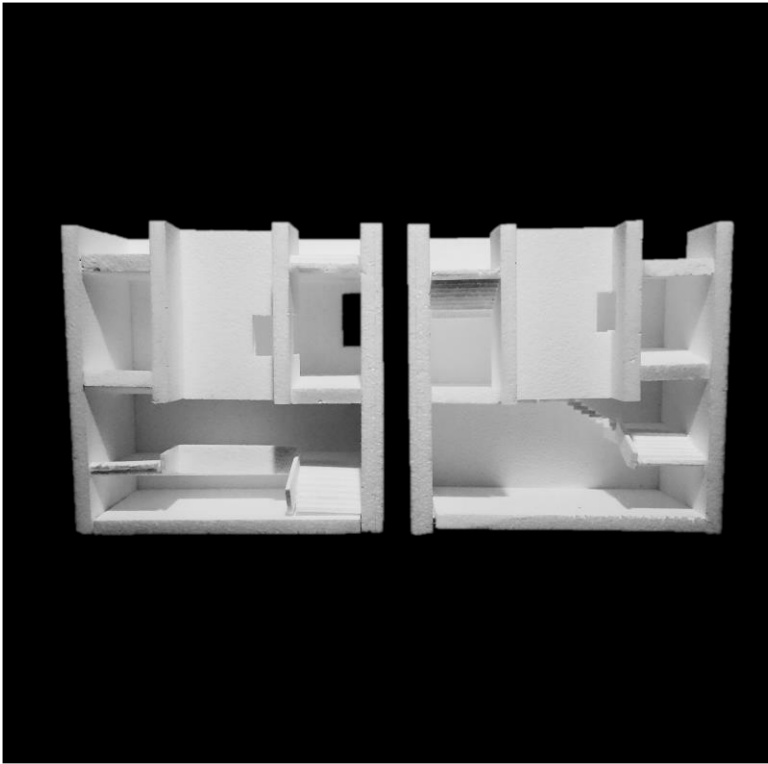


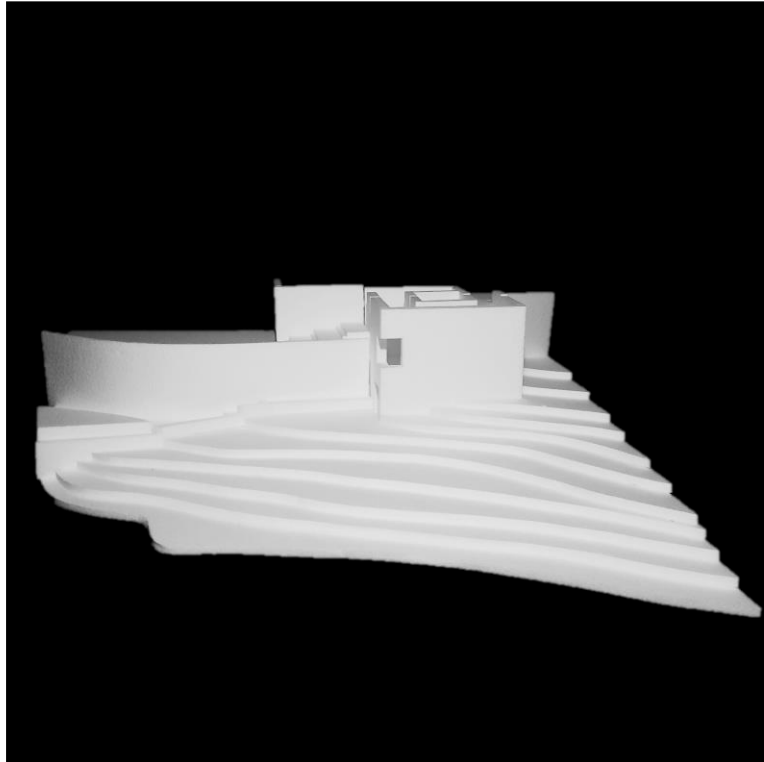


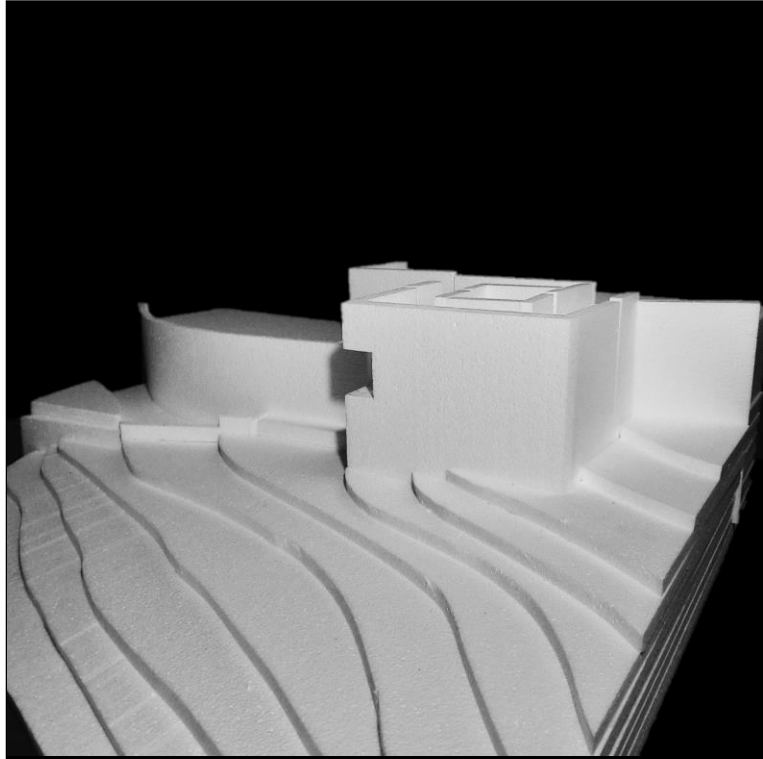
planta e perfil de conjunto

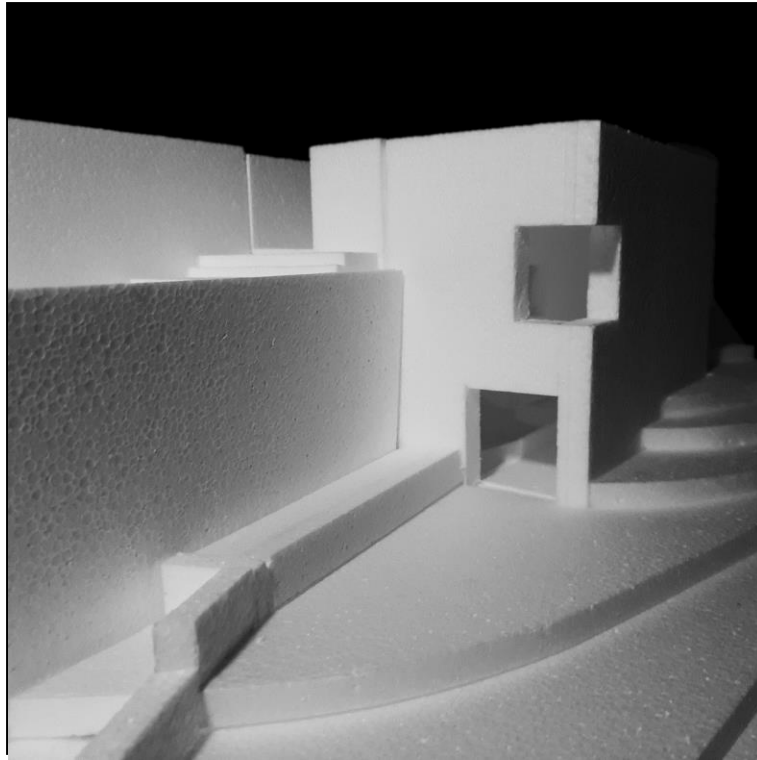


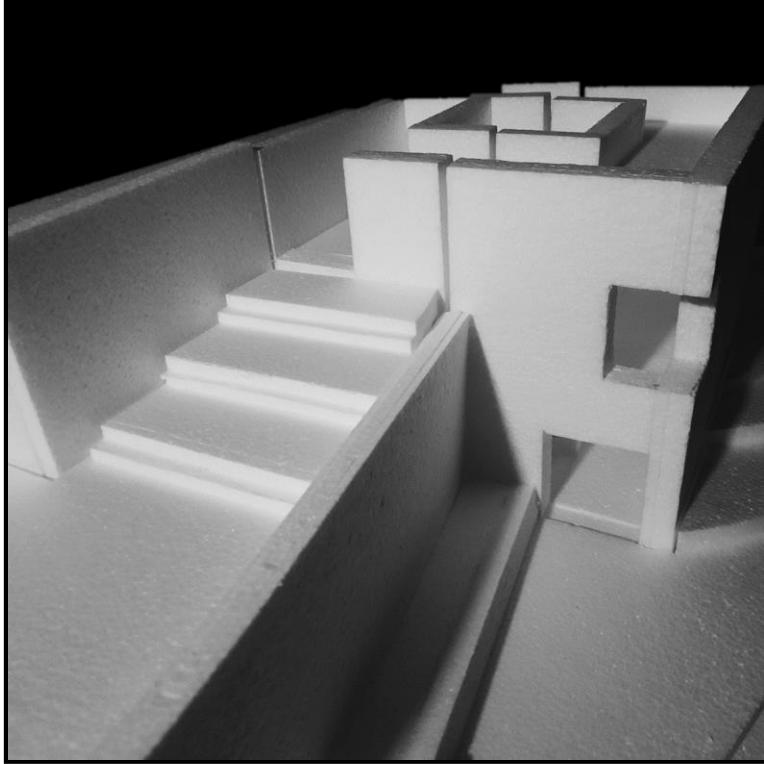


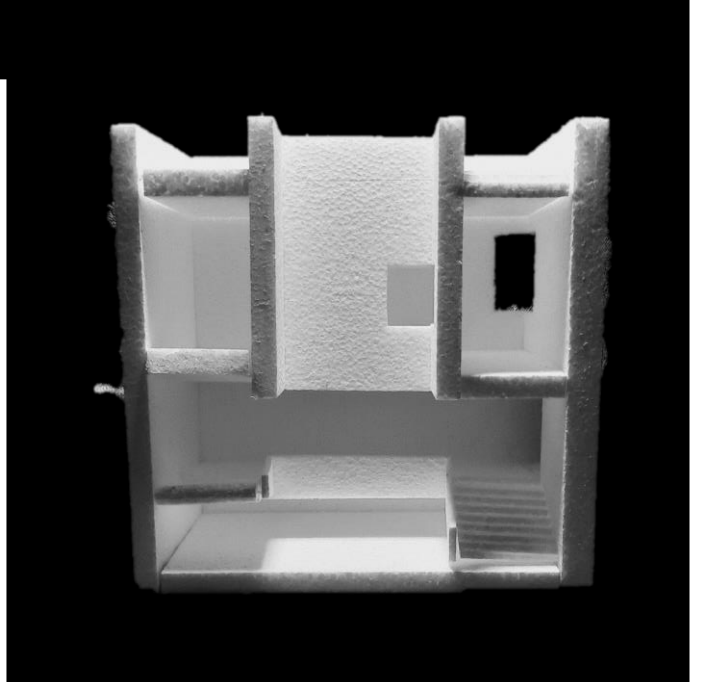
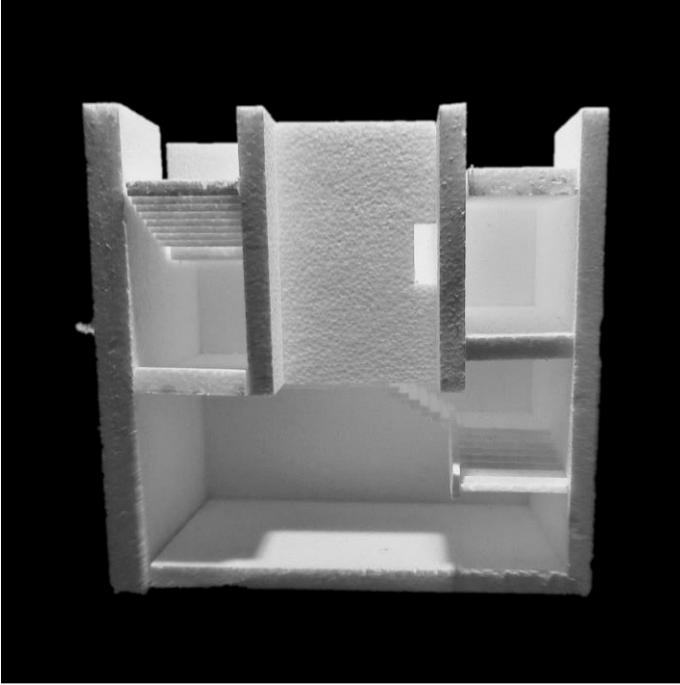


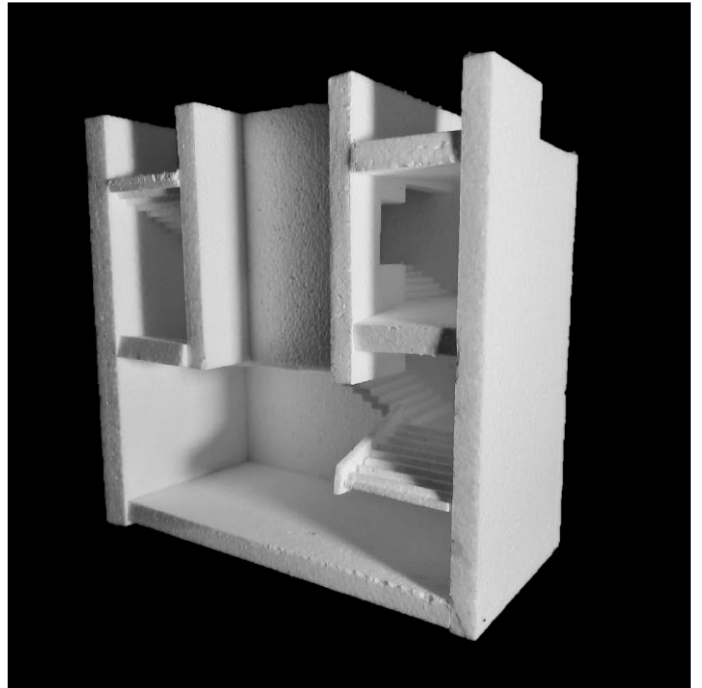
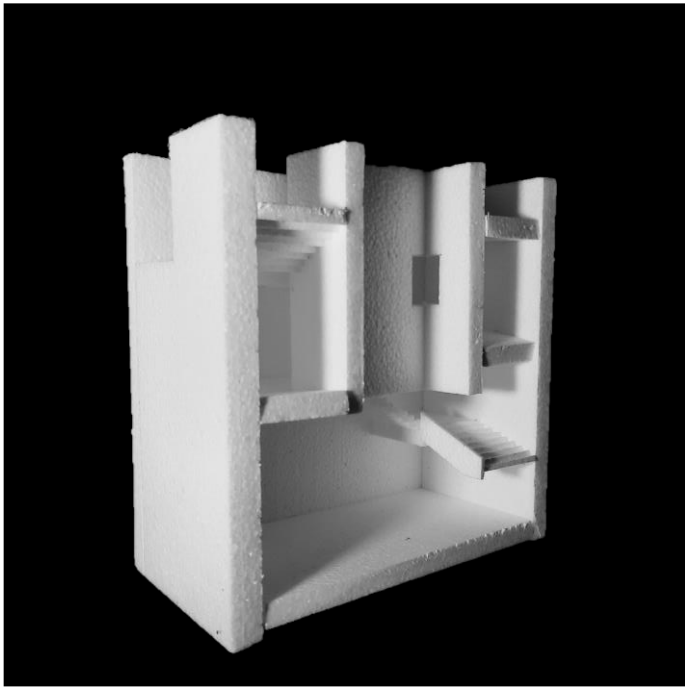


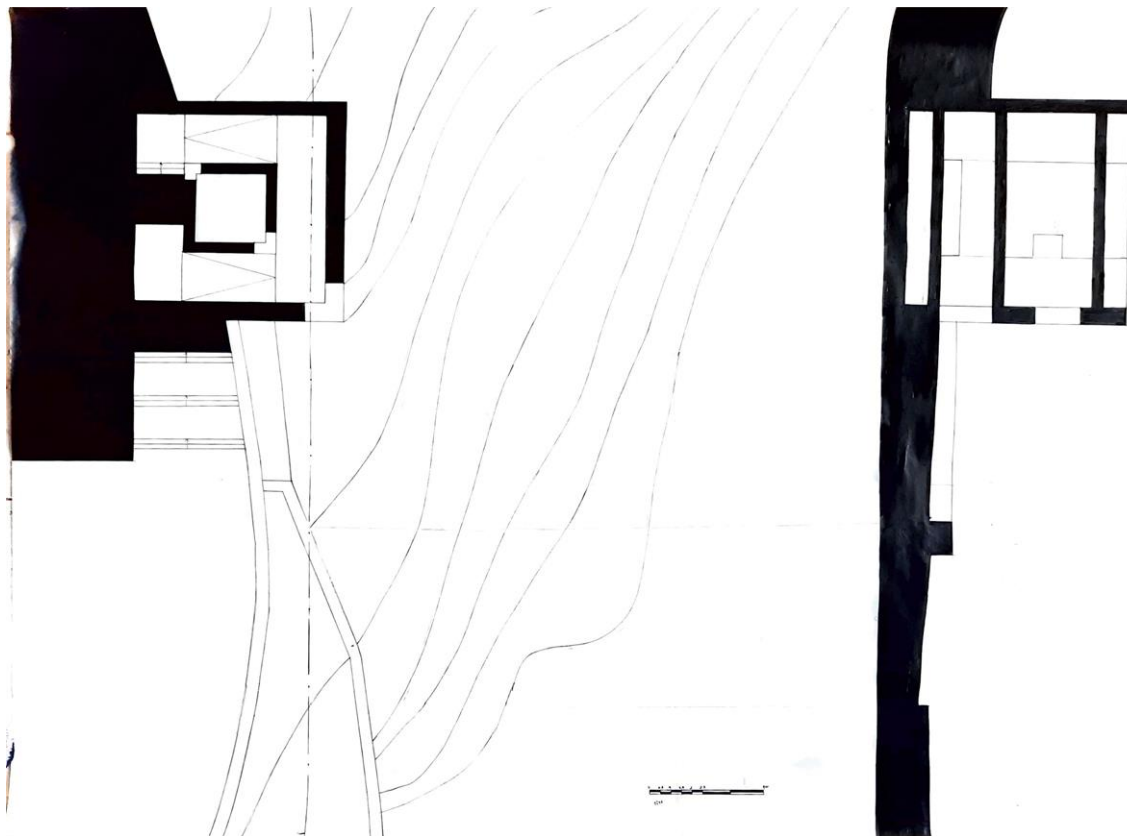






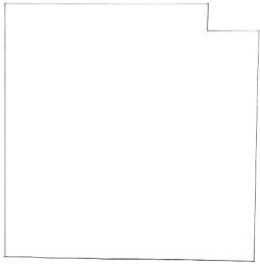




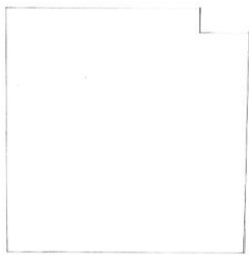


planta e corte

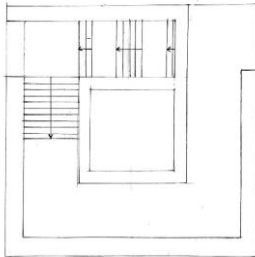
desenho(s) complementares



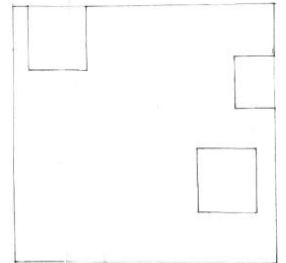
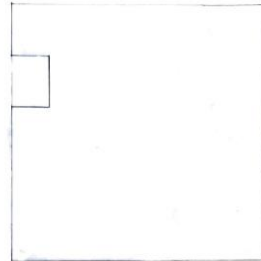
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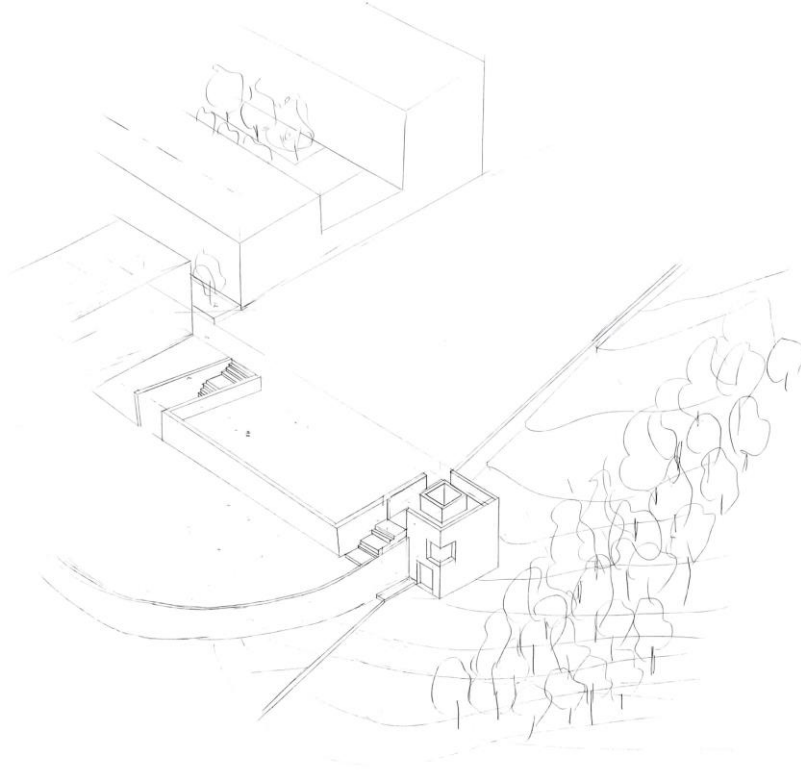
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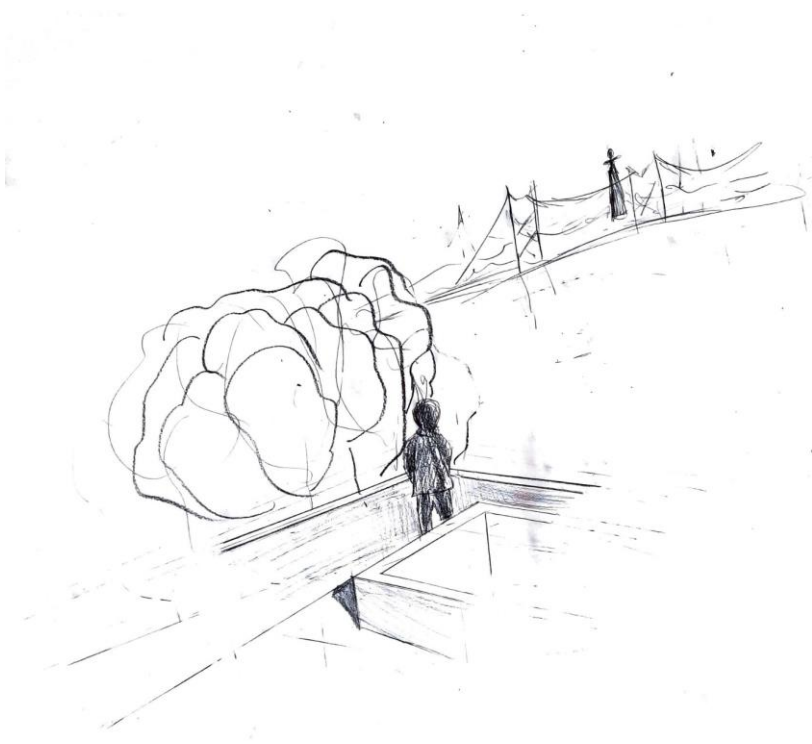
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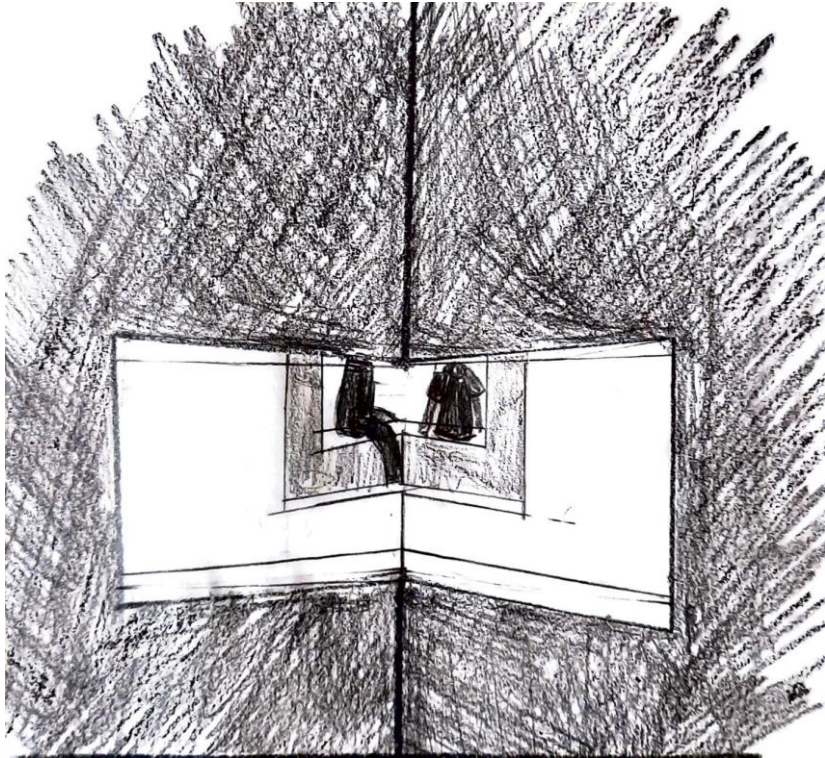
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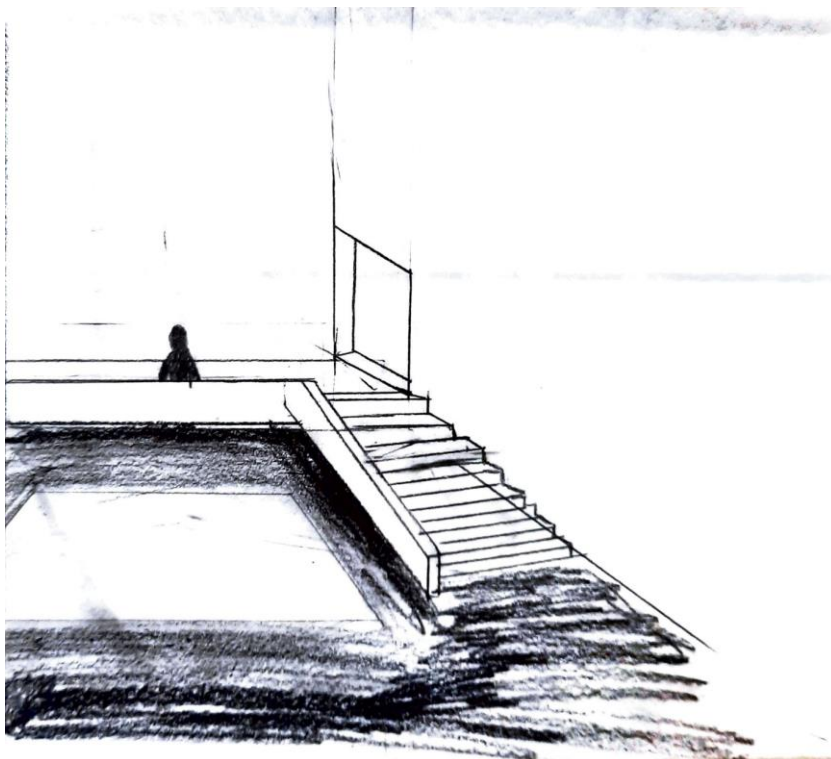
visão serial



visão serial



visão serial

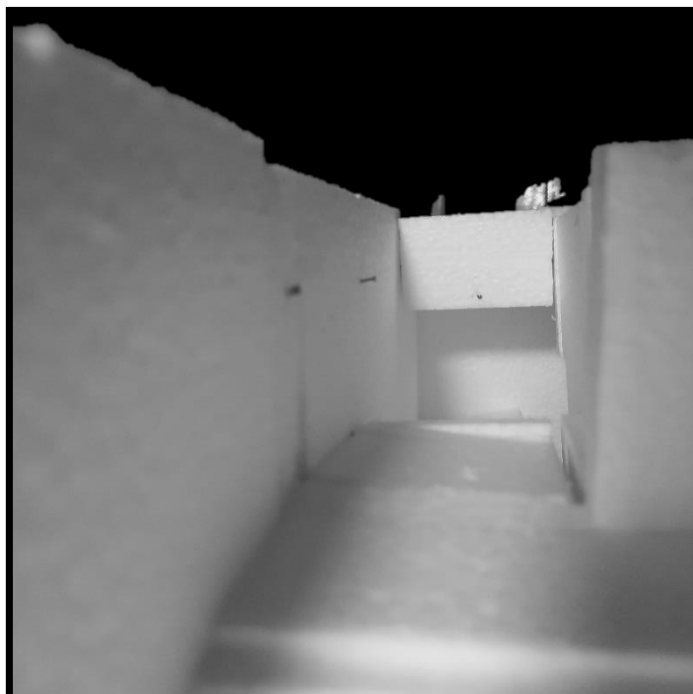
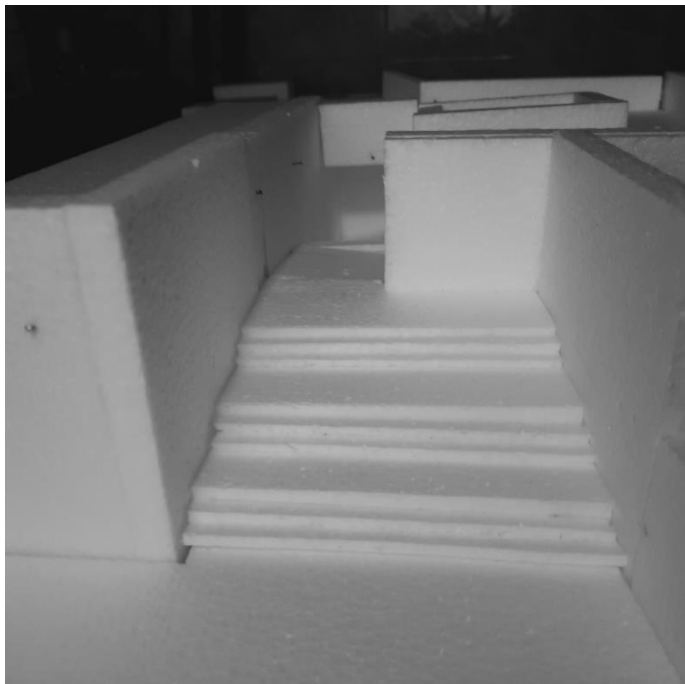
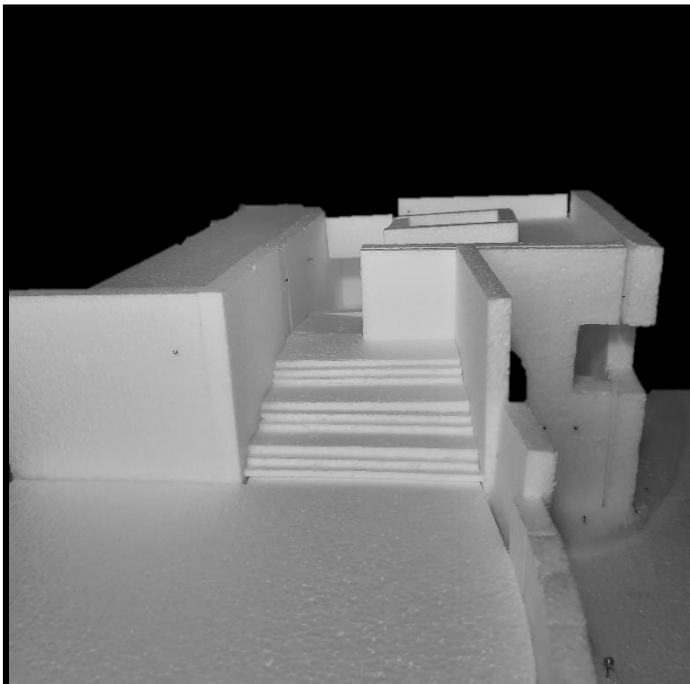


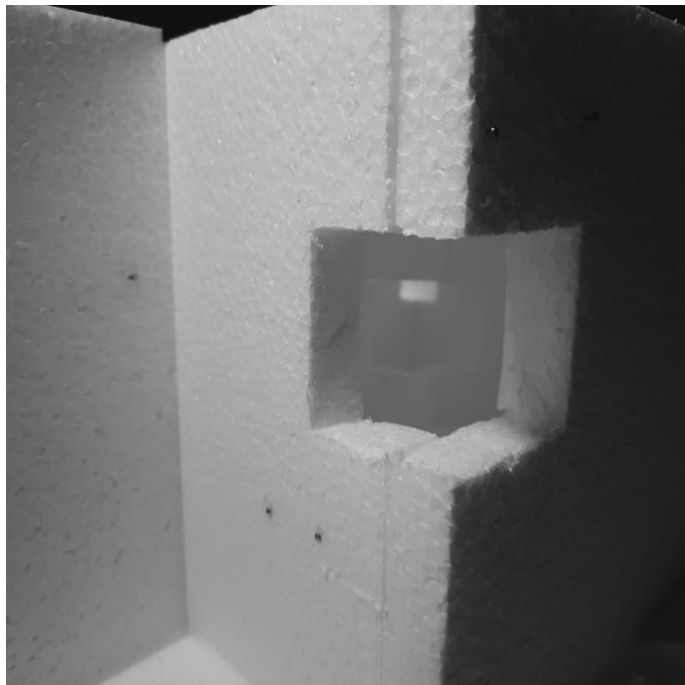
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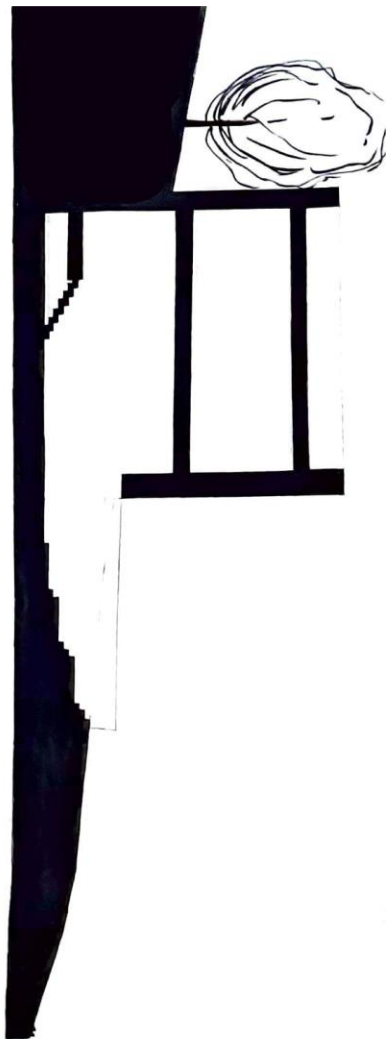
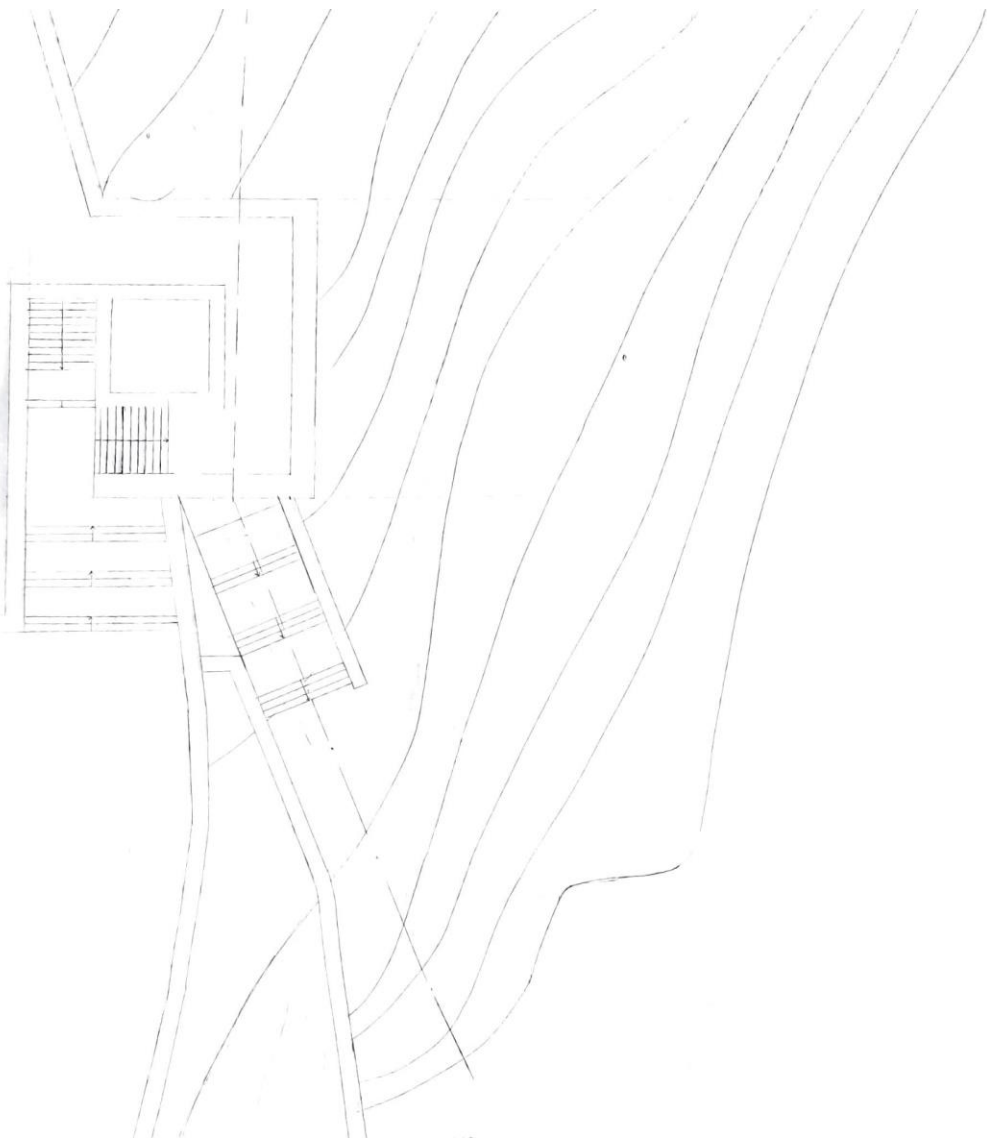


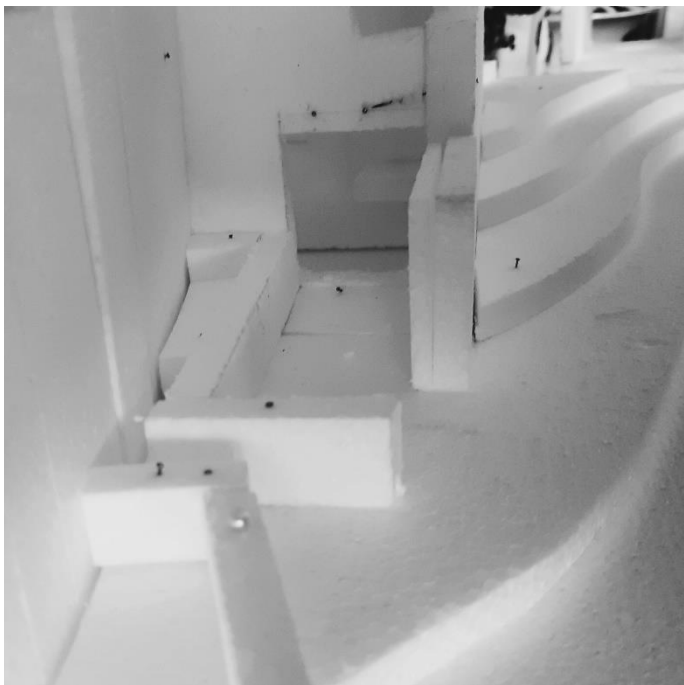
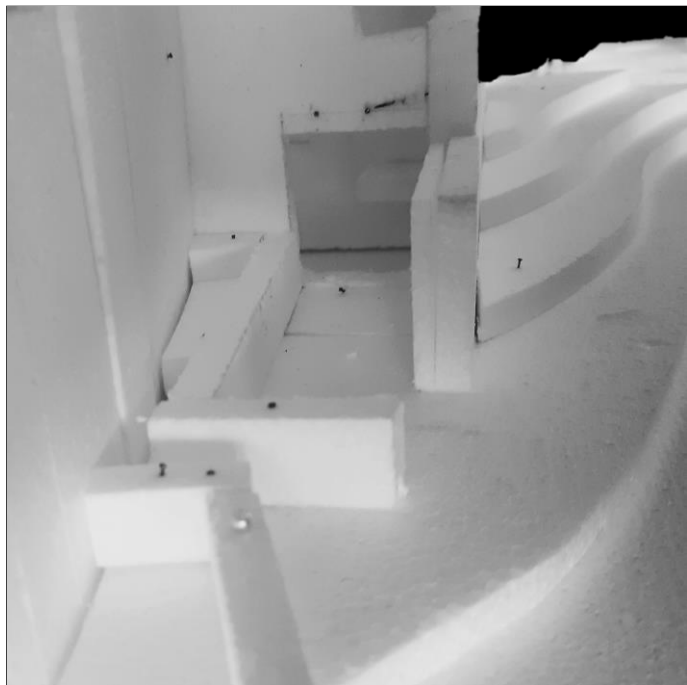
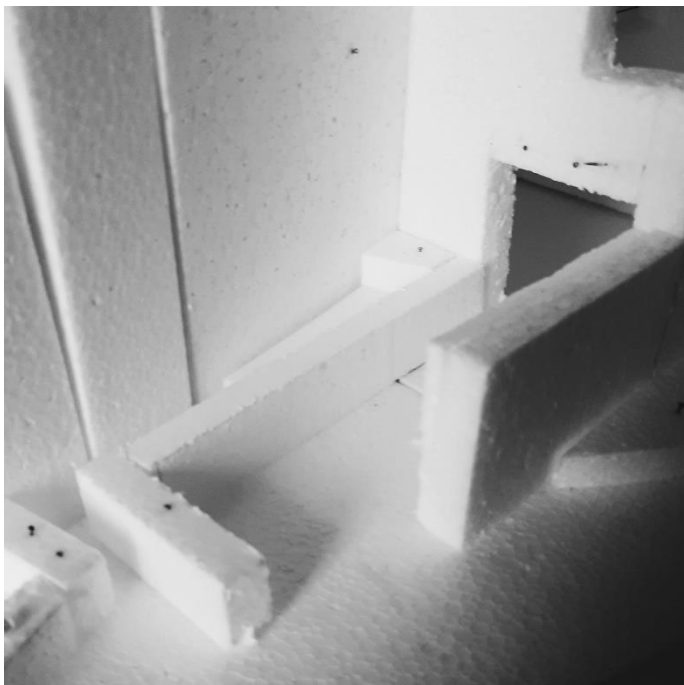
Processo

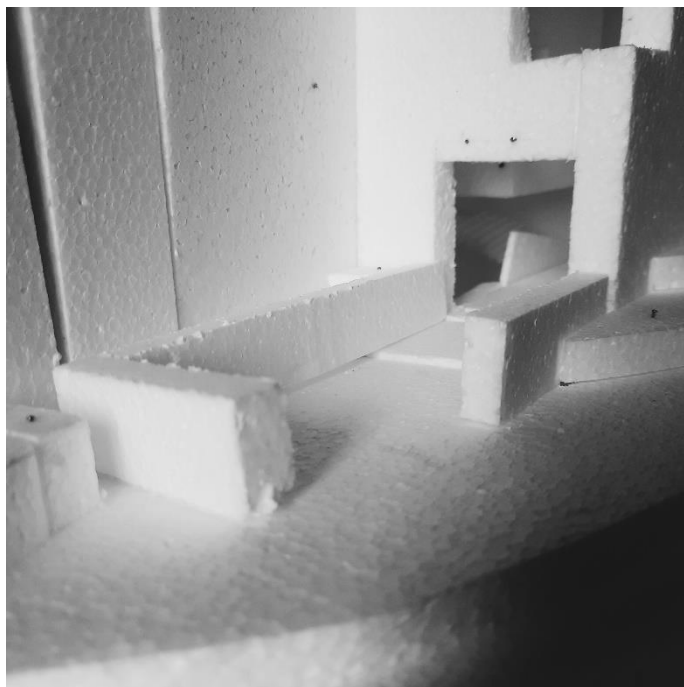
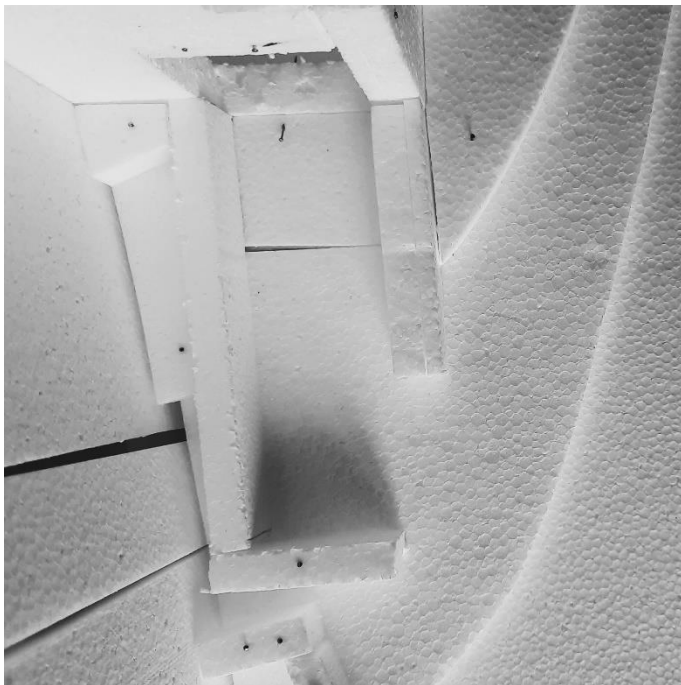
Processo da 1º Fase



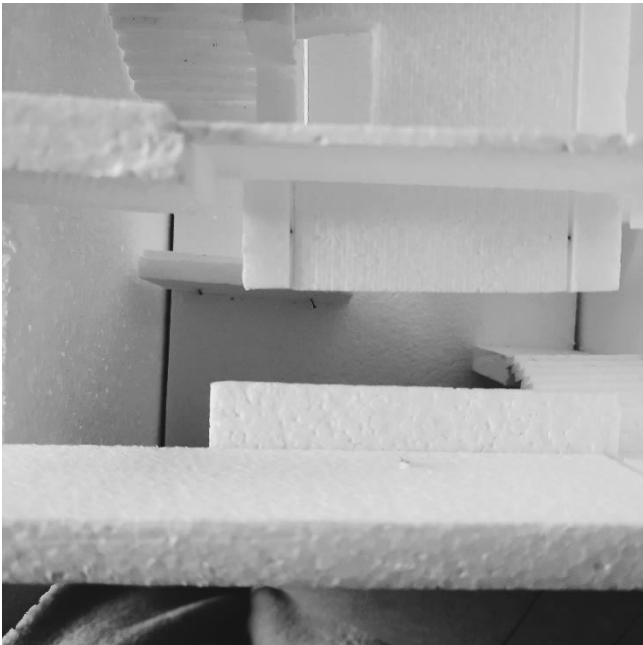


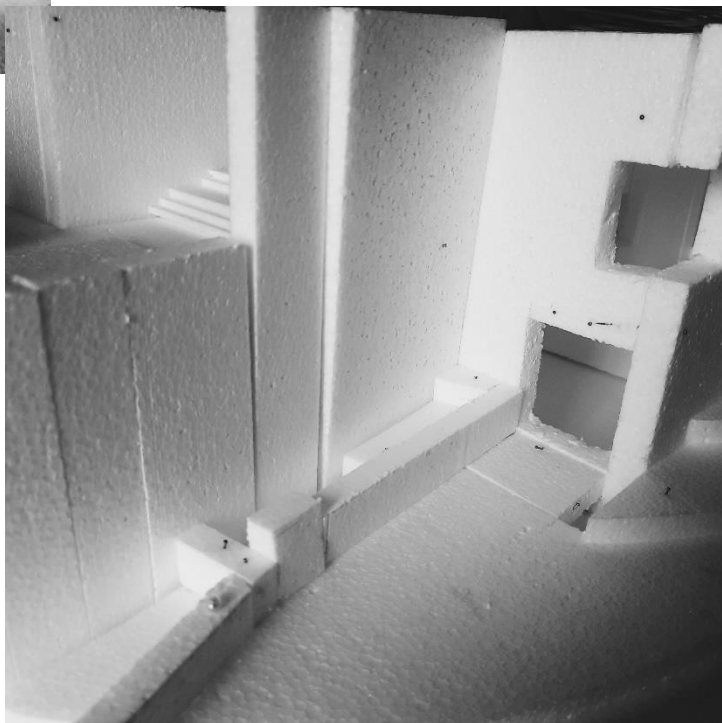
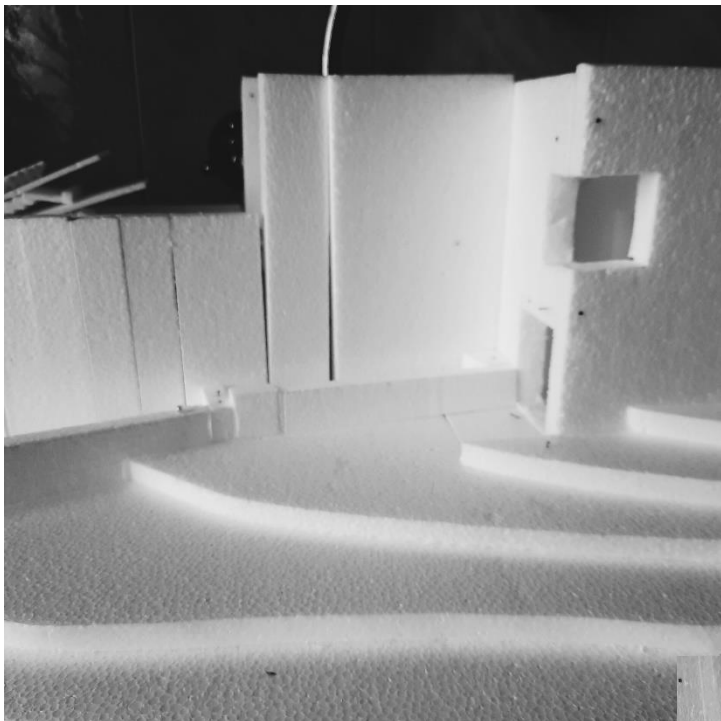


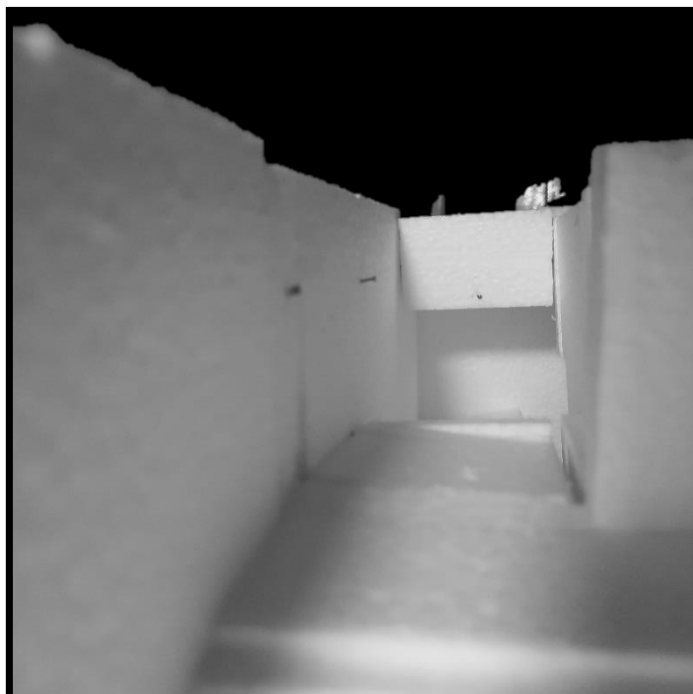
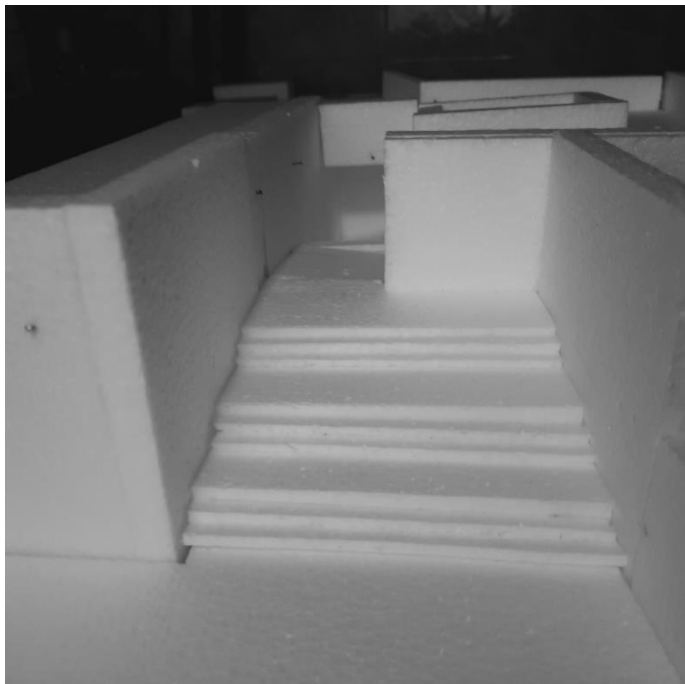
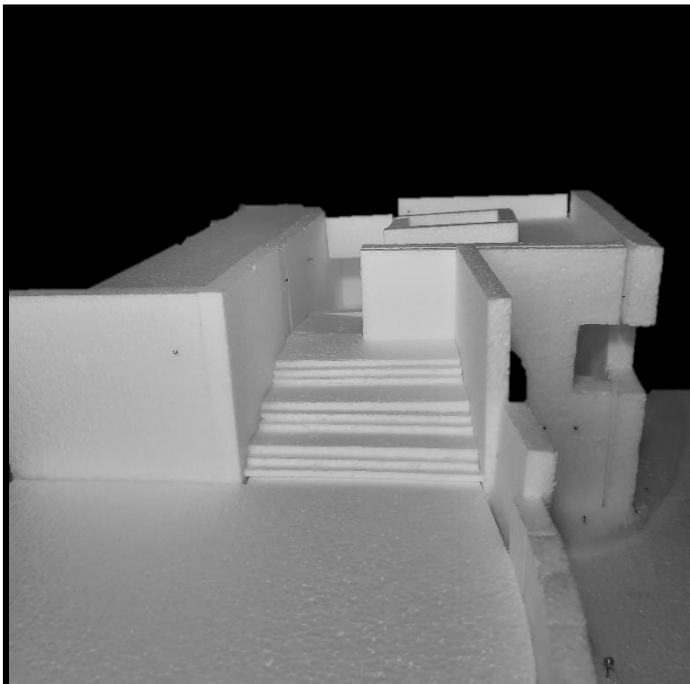


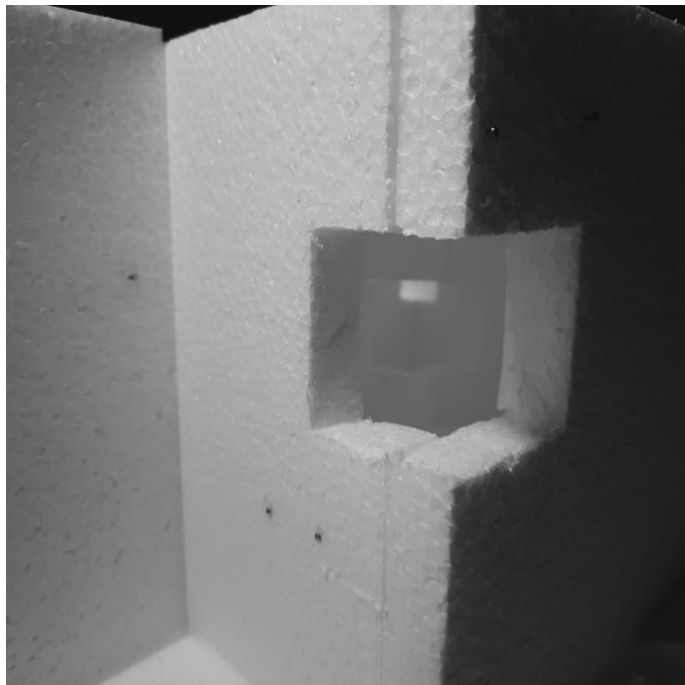


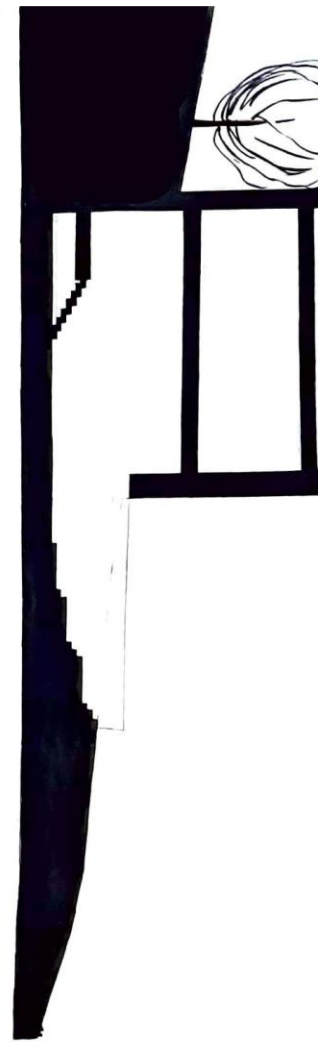
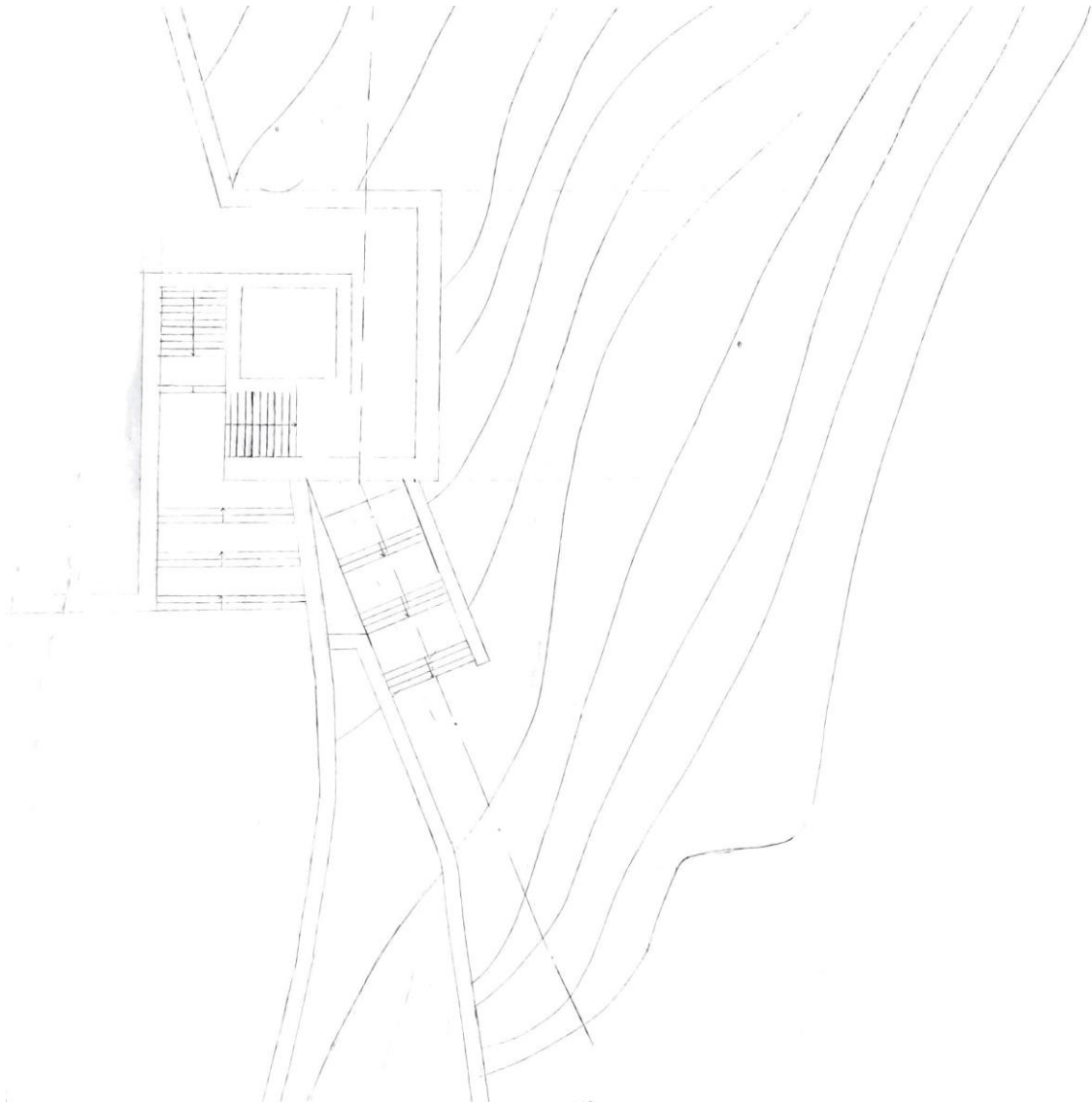


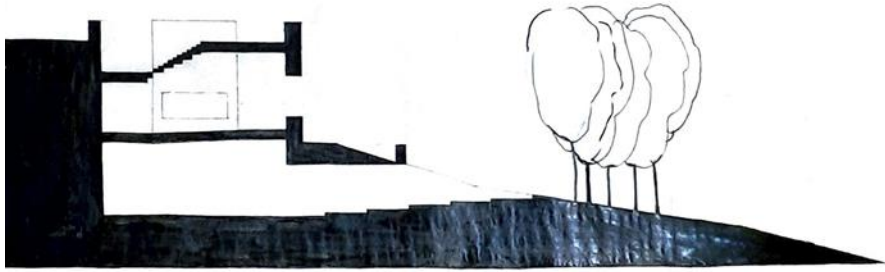




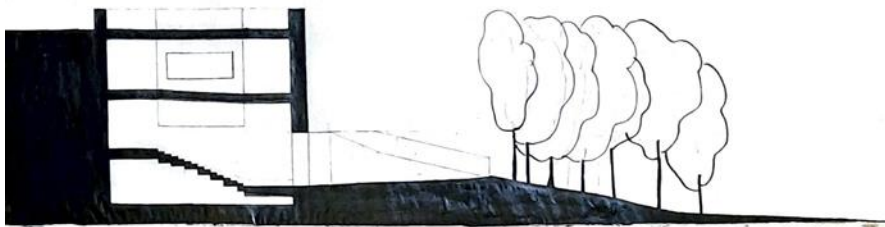




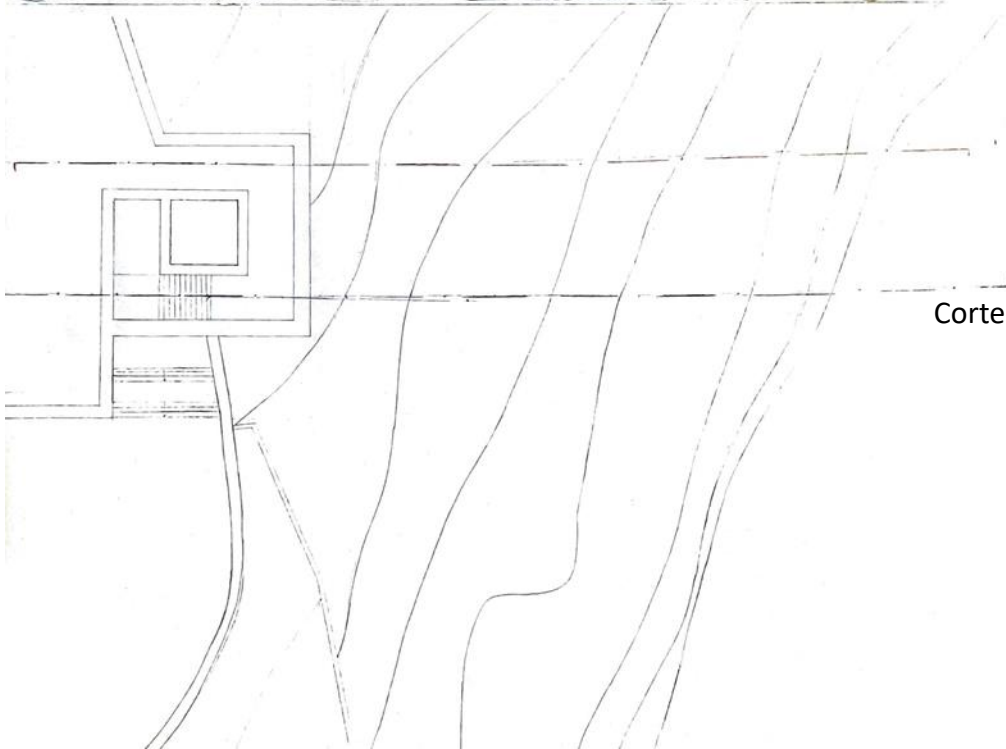




Corte 1

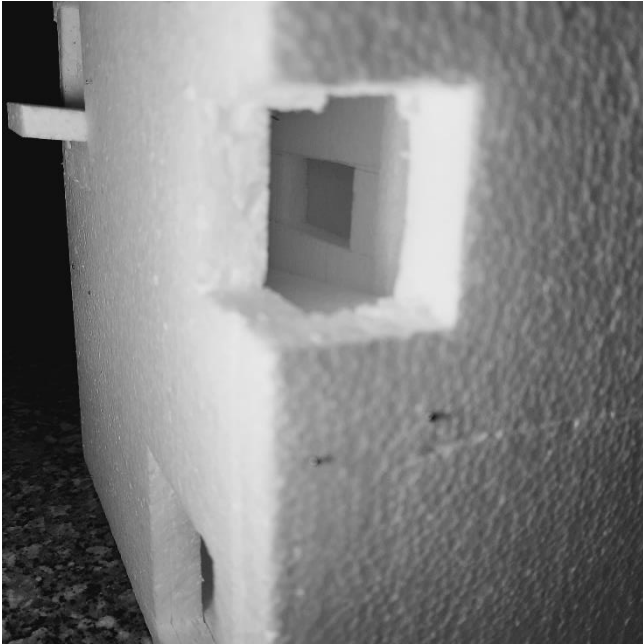


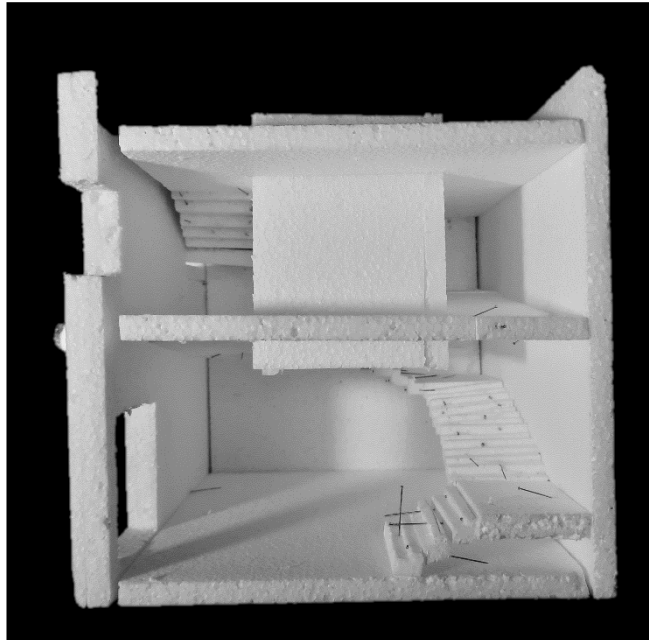
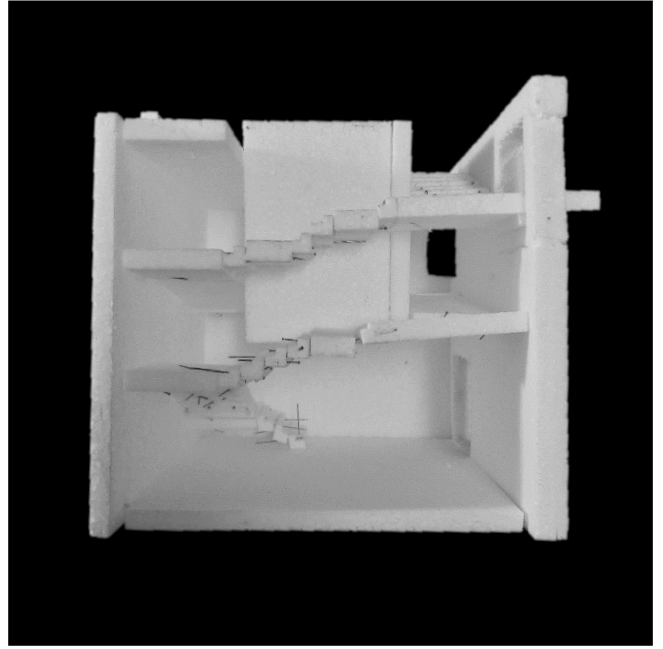
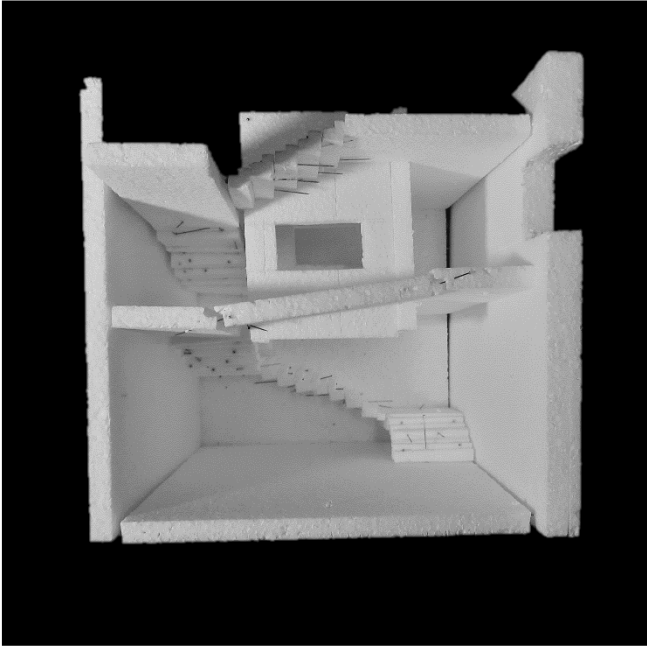
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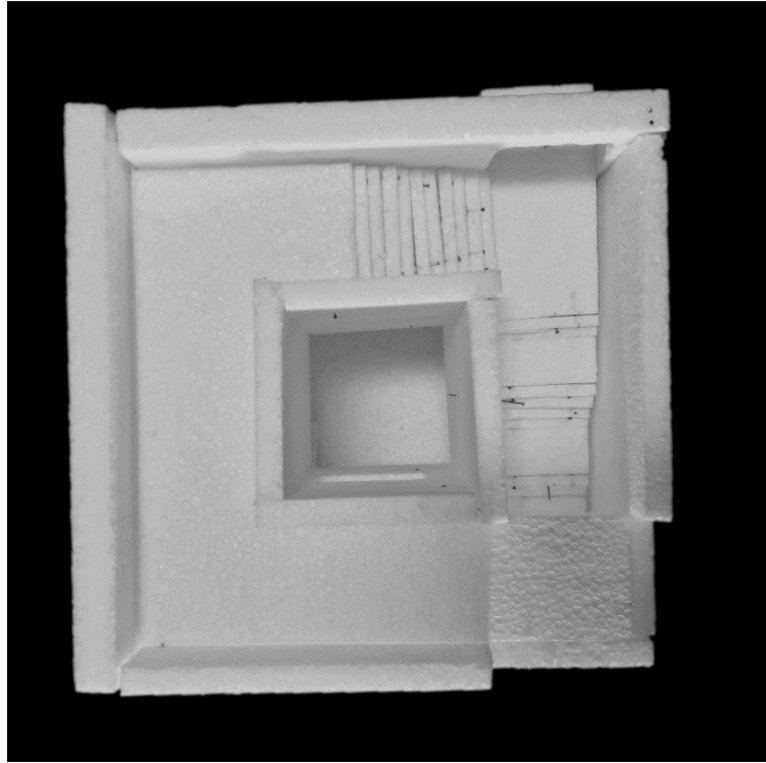


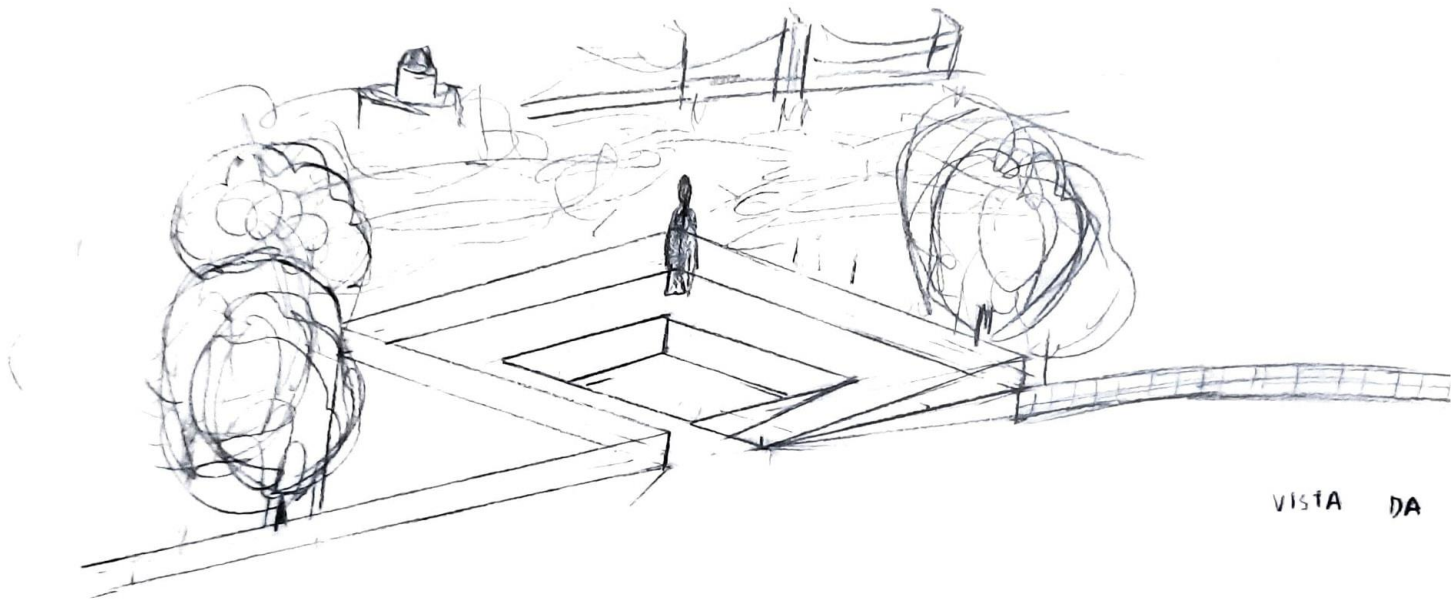
Corte 2

Corte 1

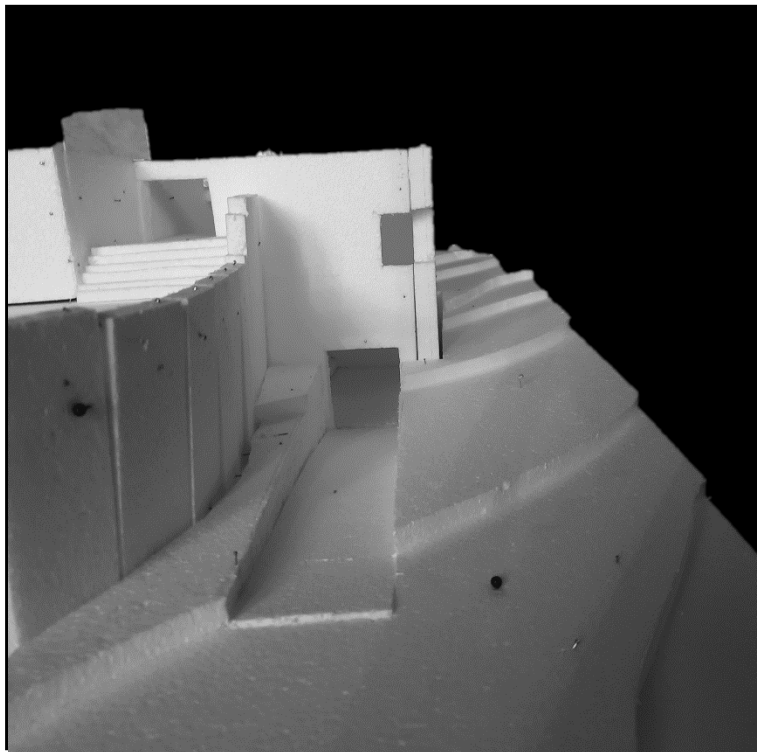


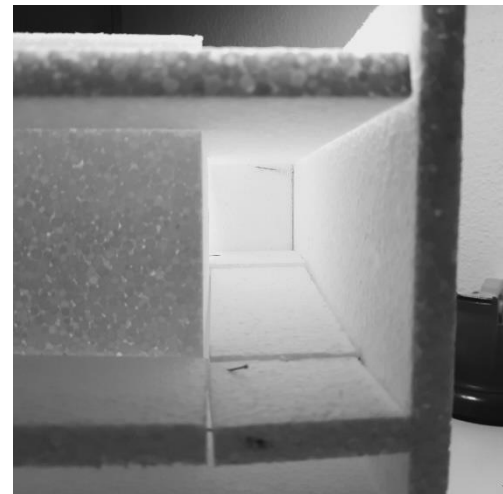
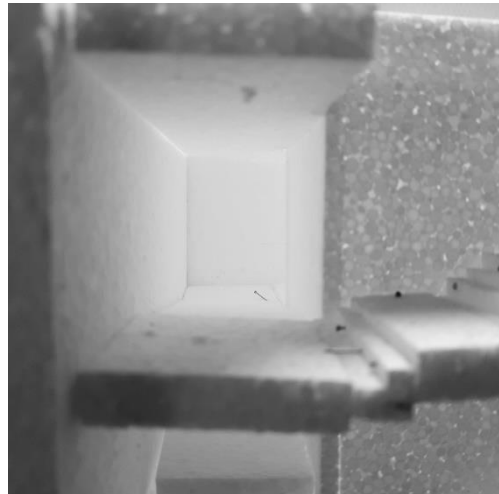
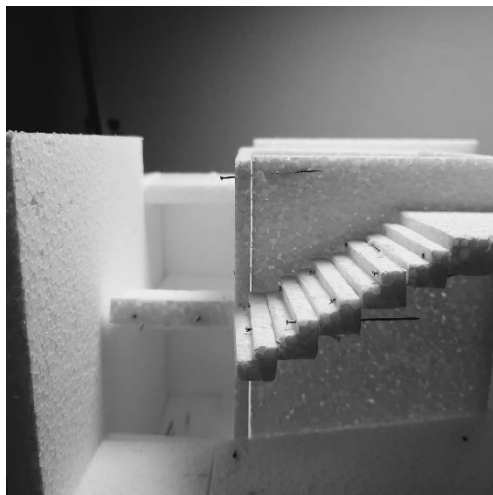


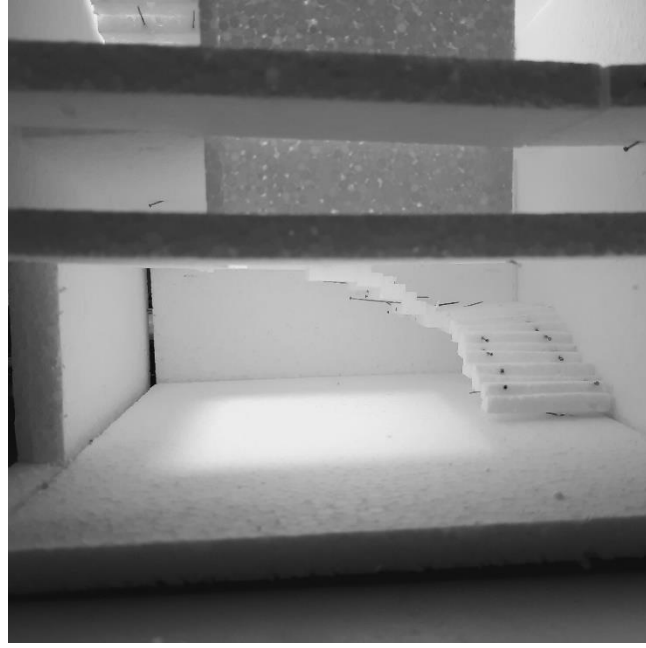
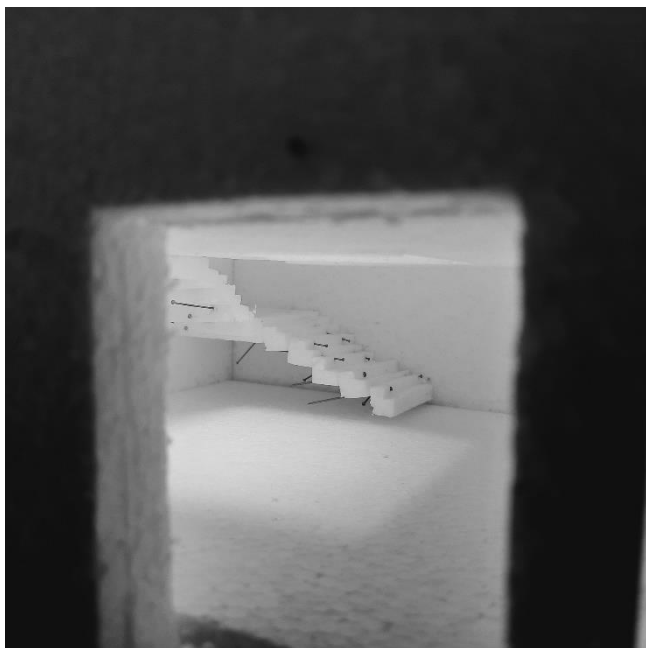
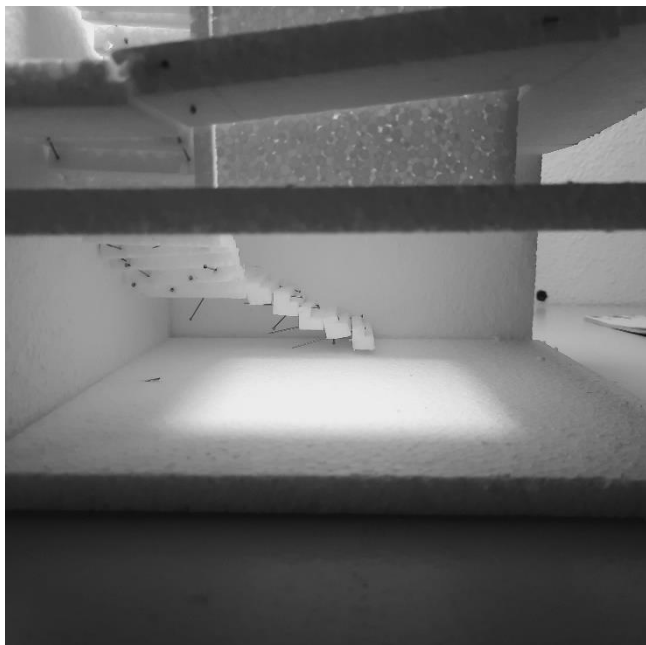


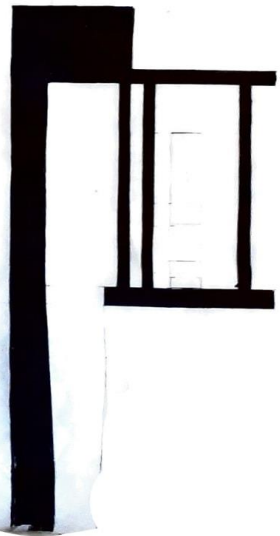
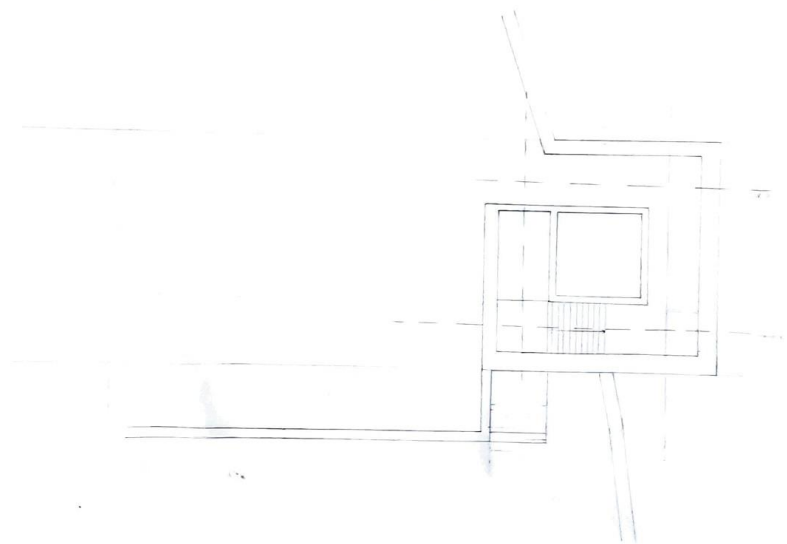
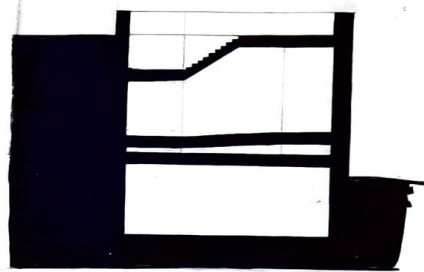
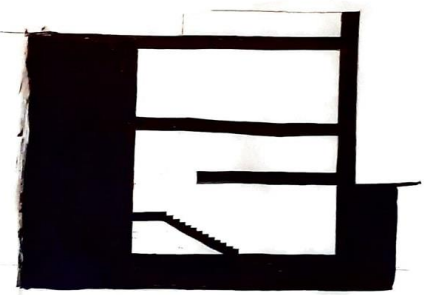


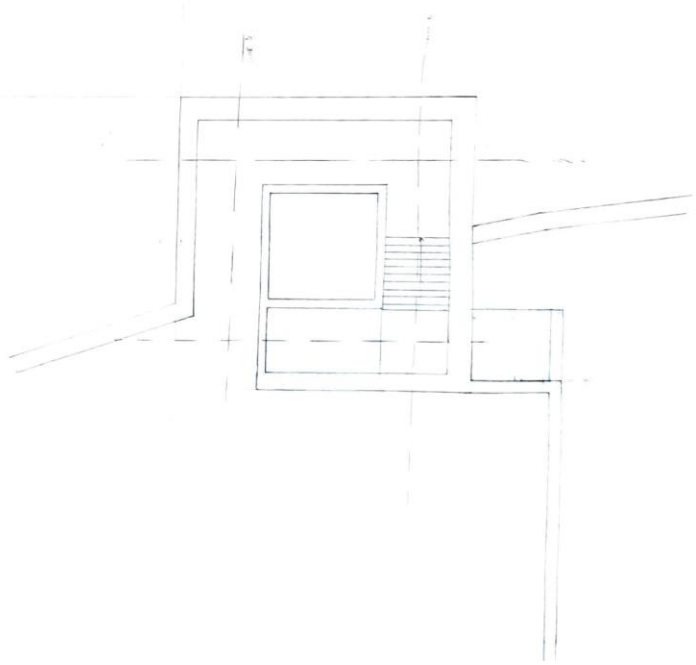
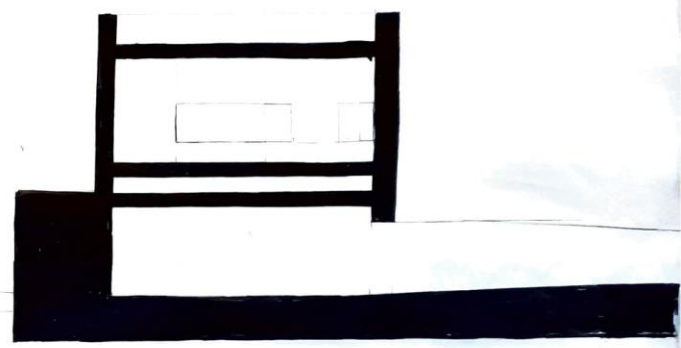
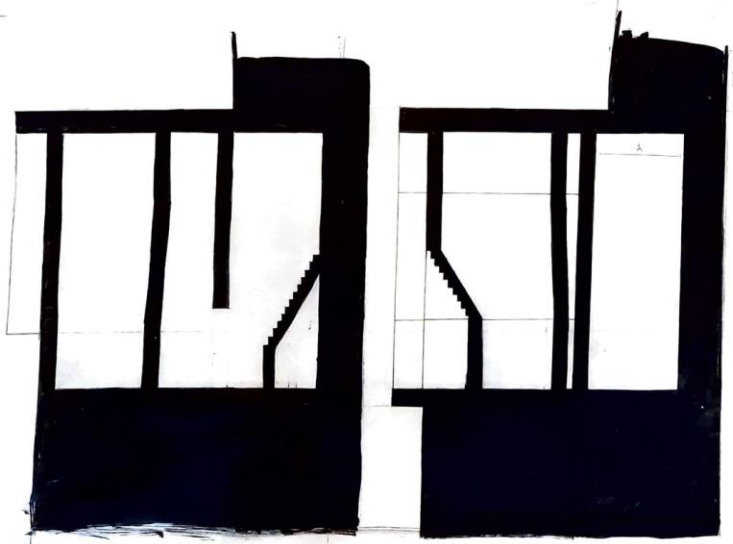
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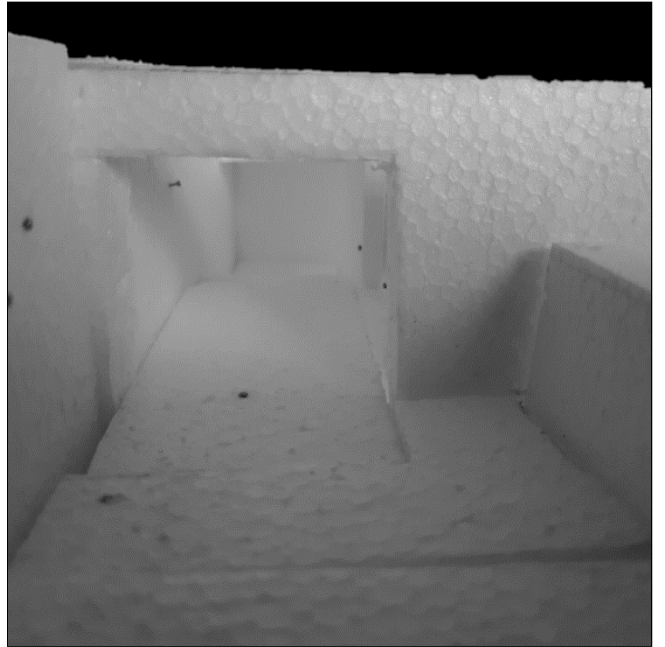
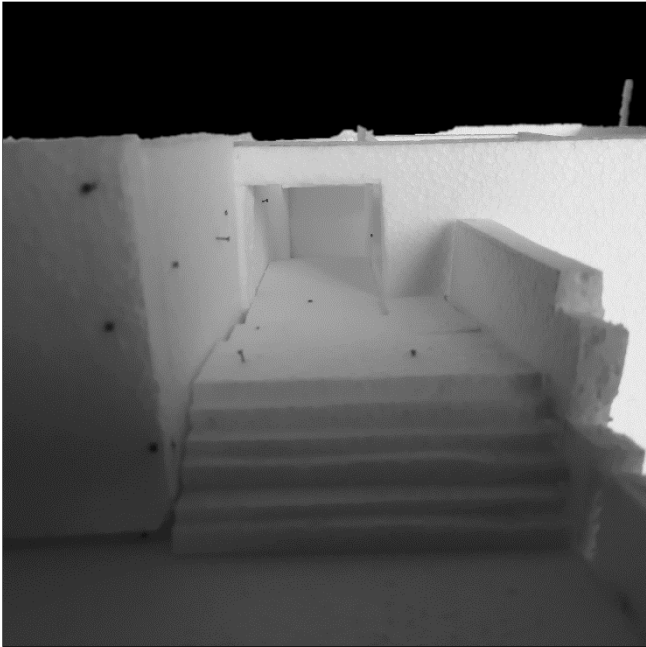
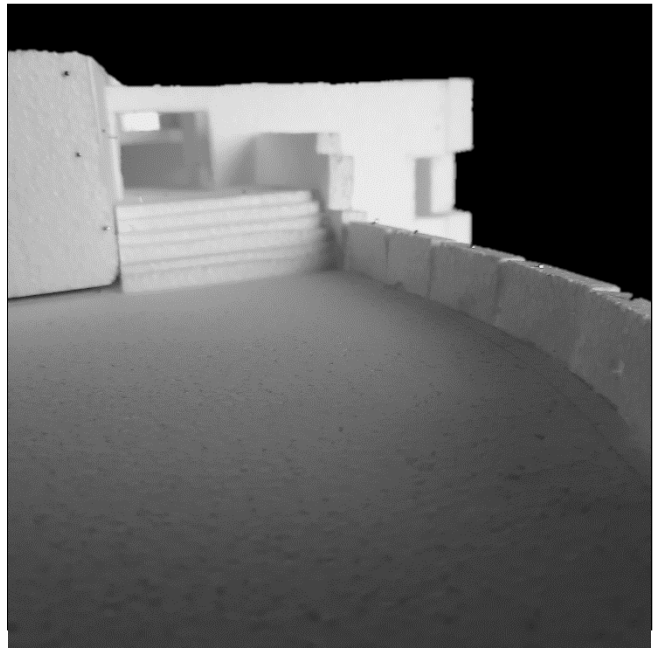
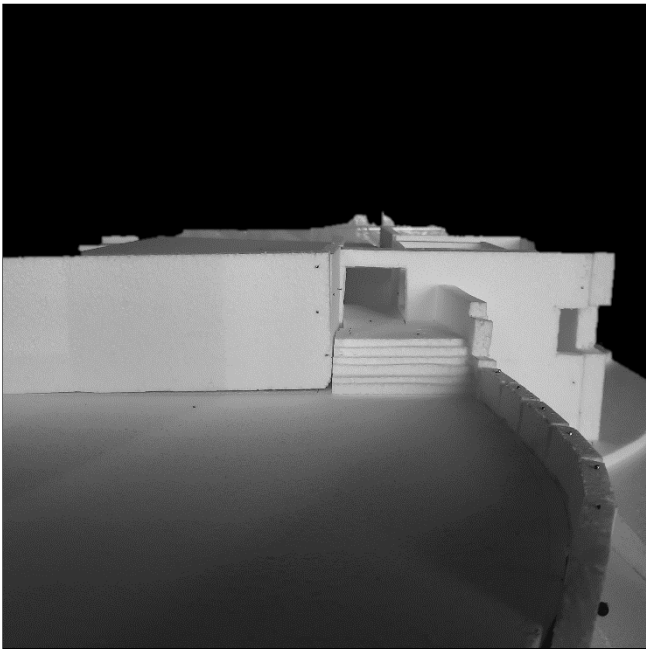


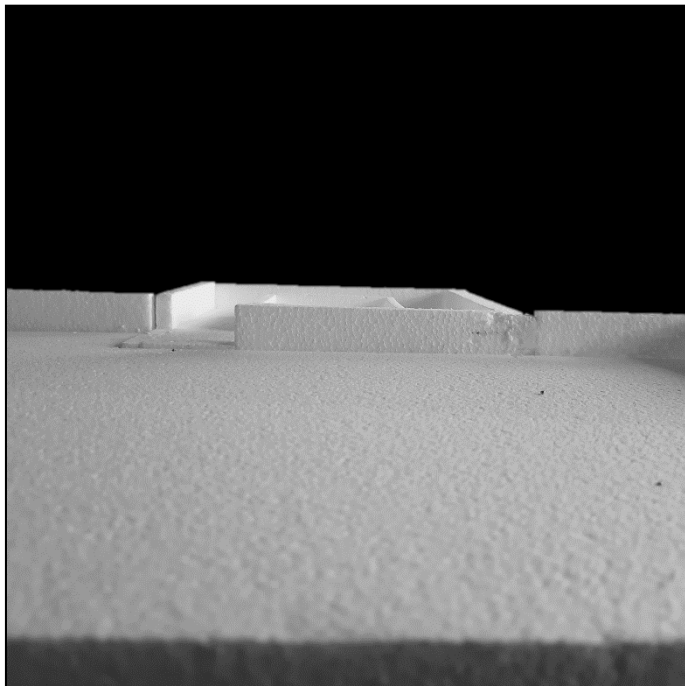
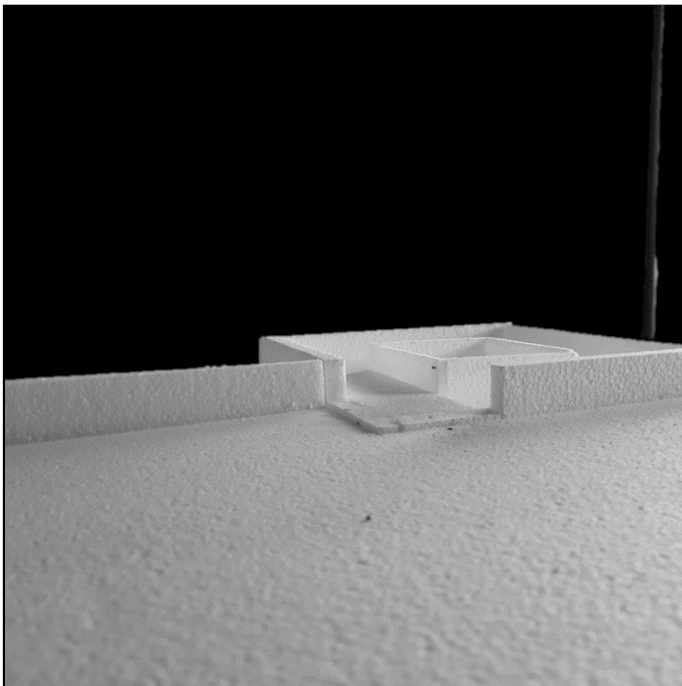
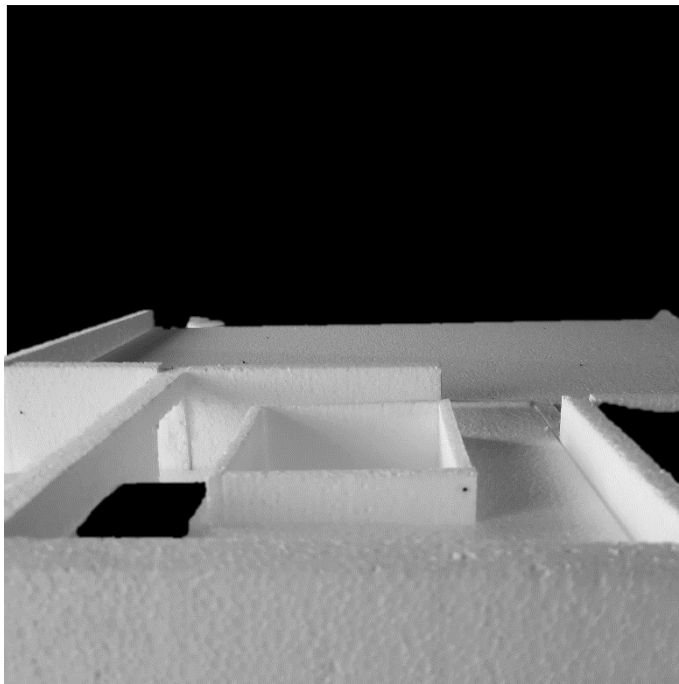


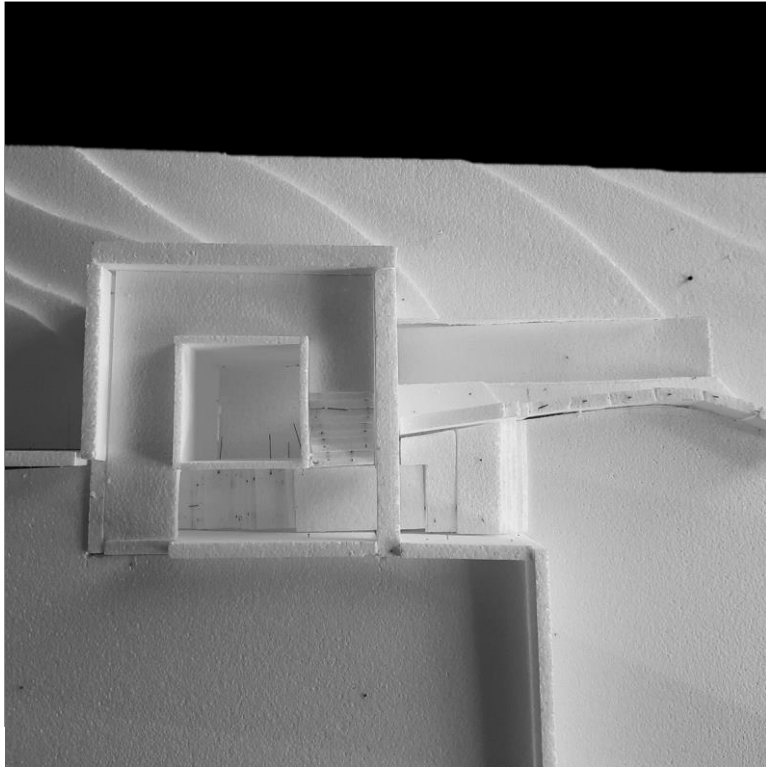


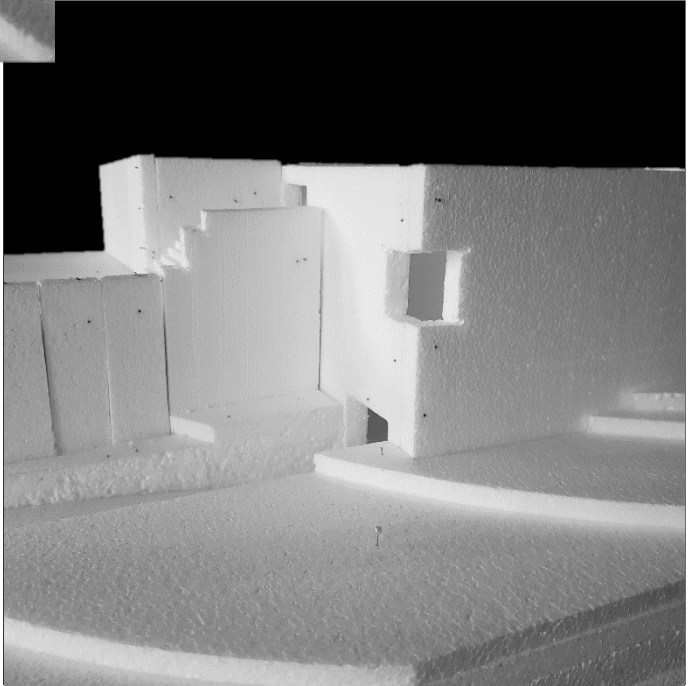
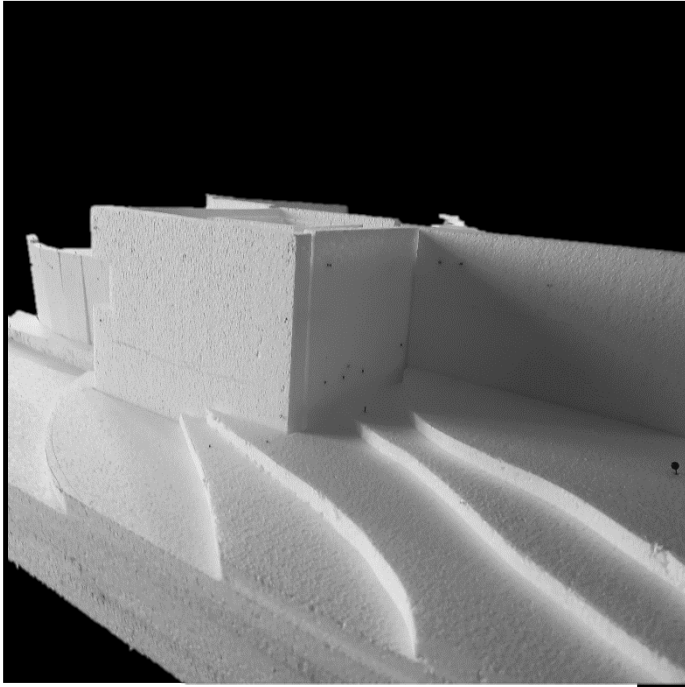


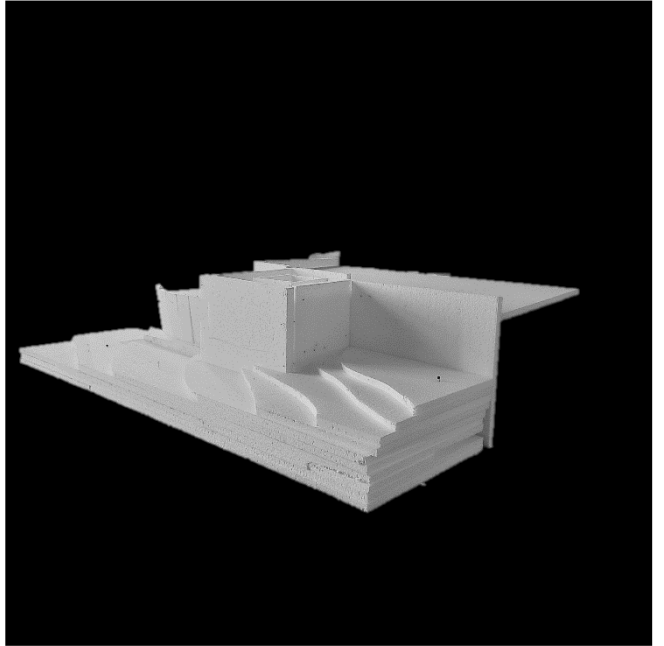
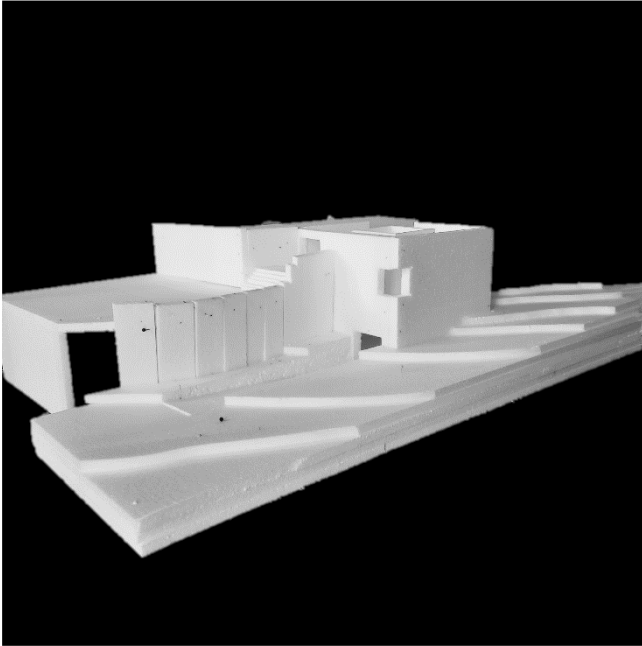
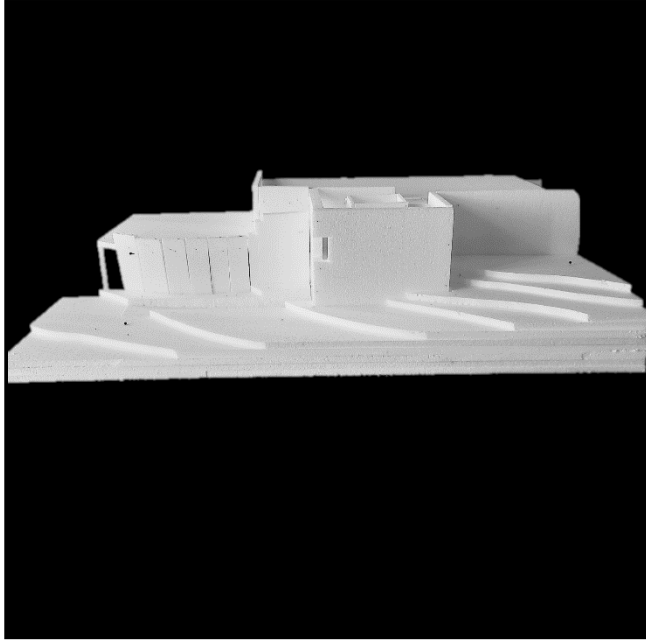


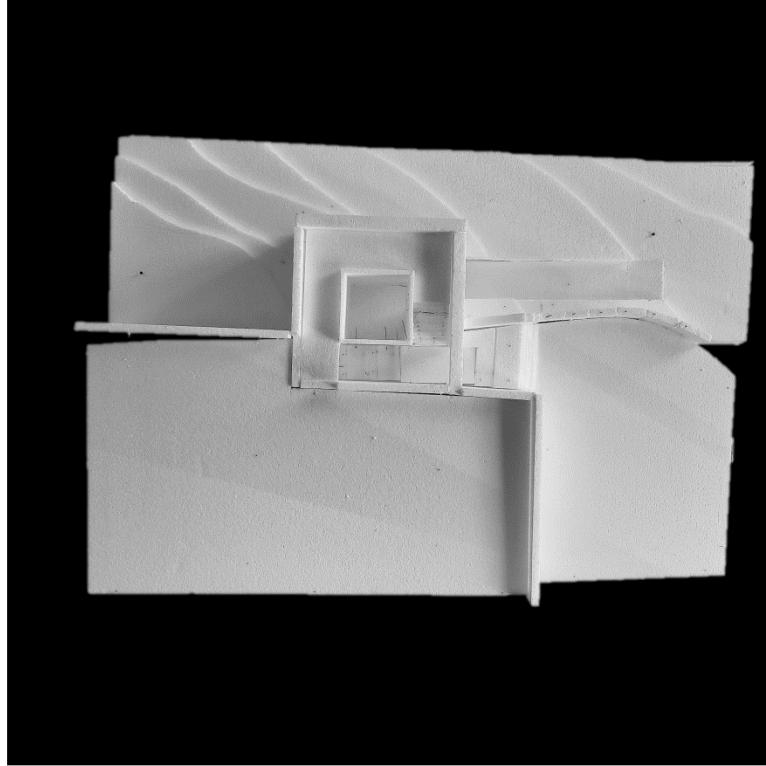


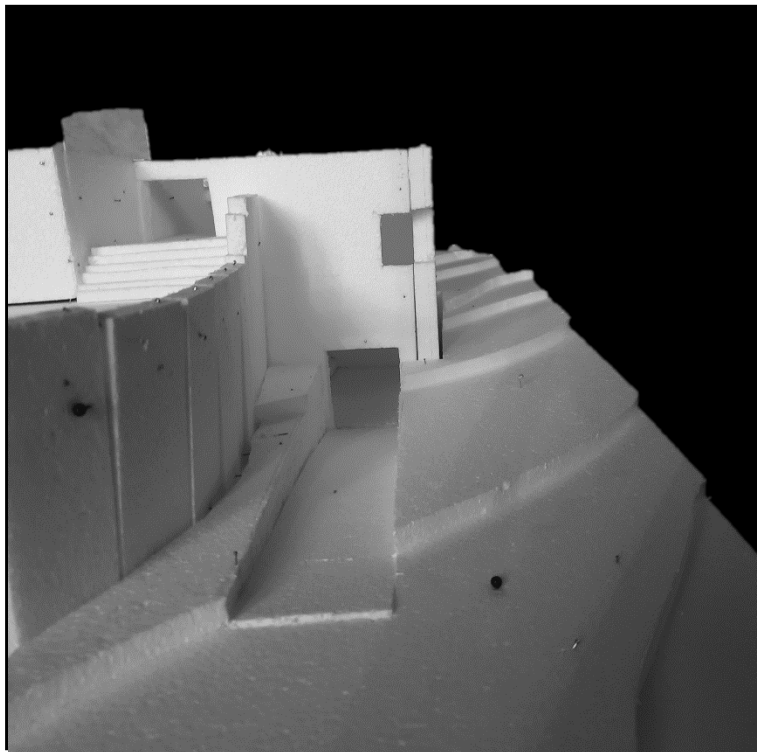


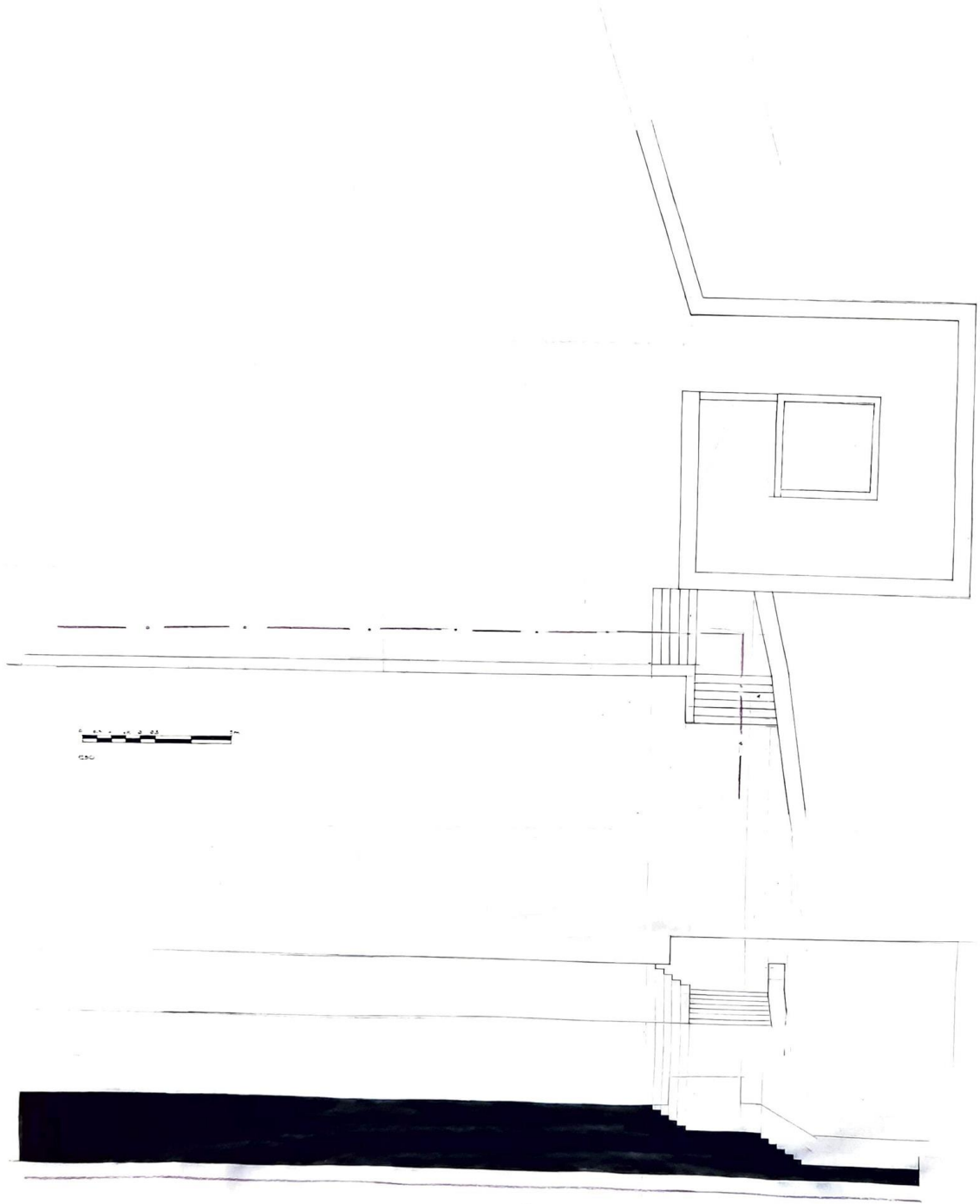




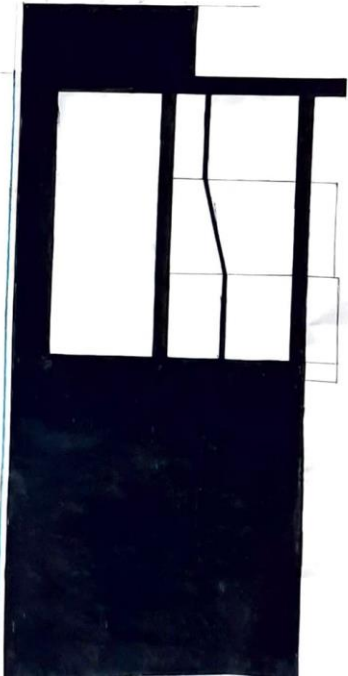
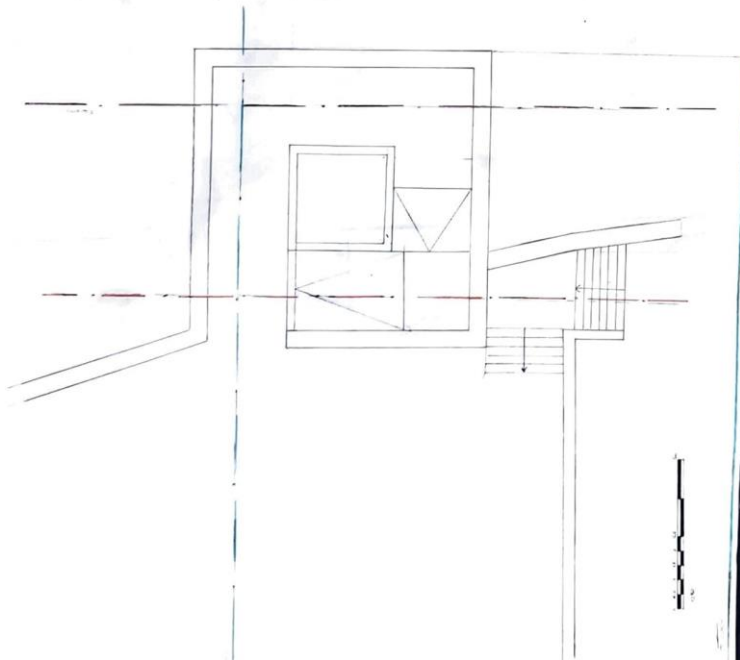
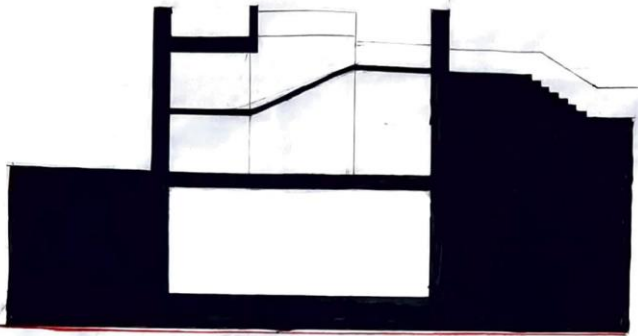
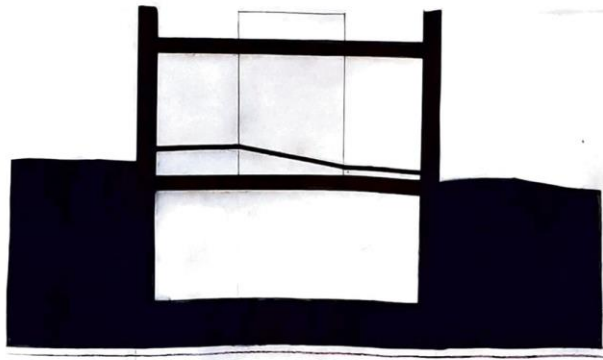


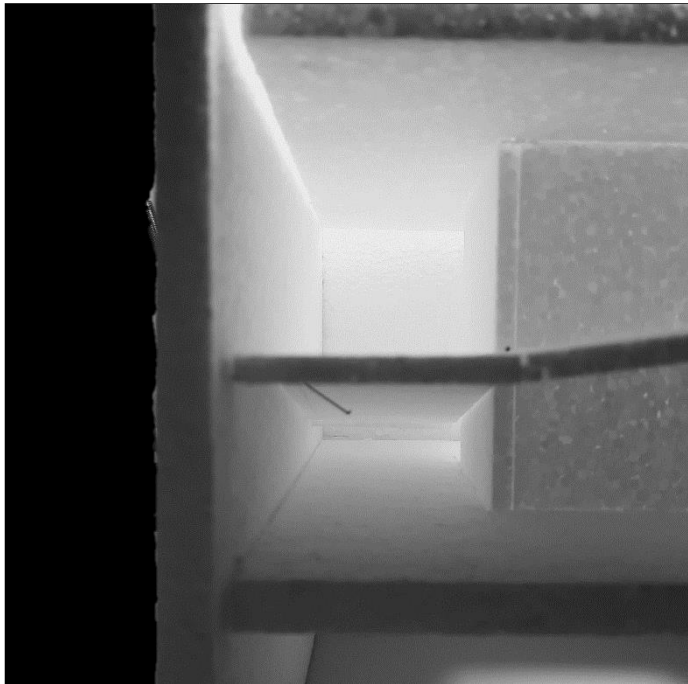


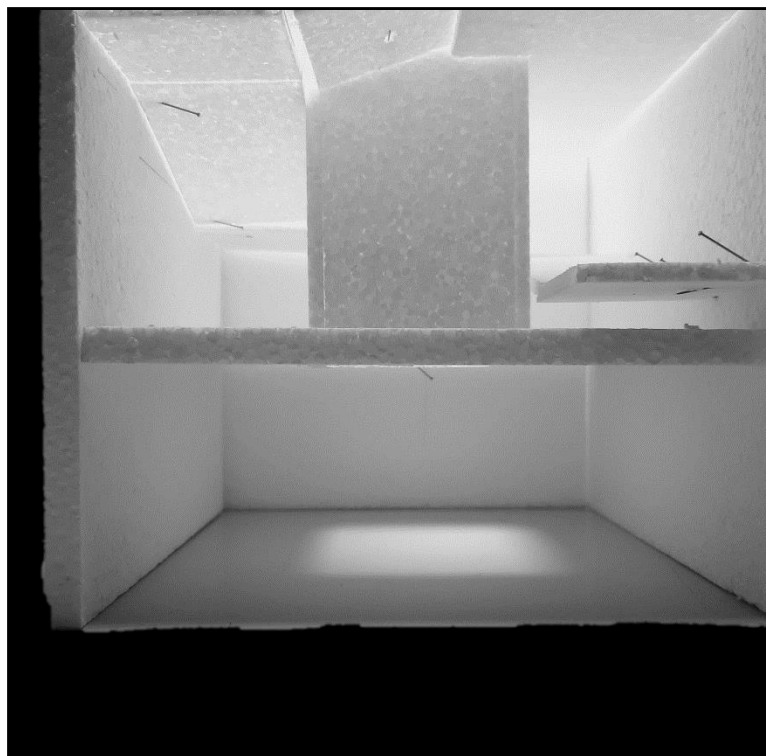


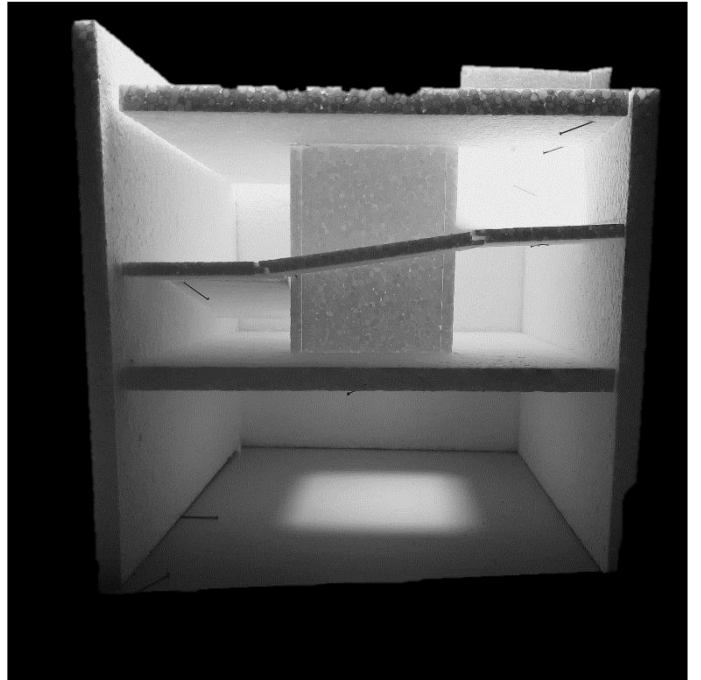
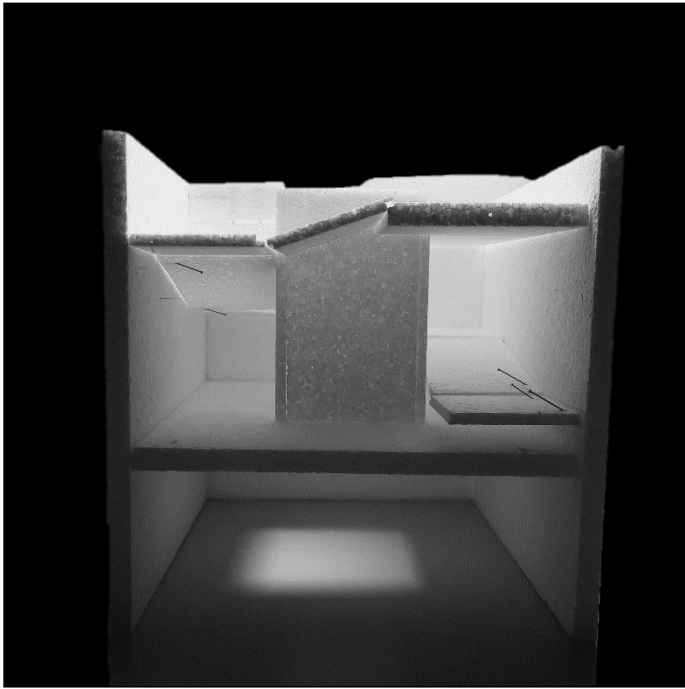


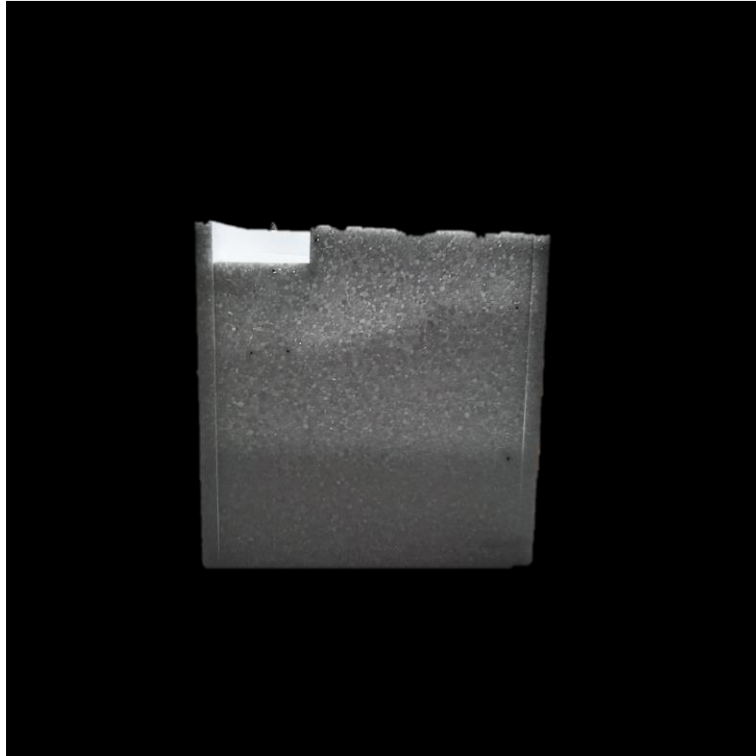
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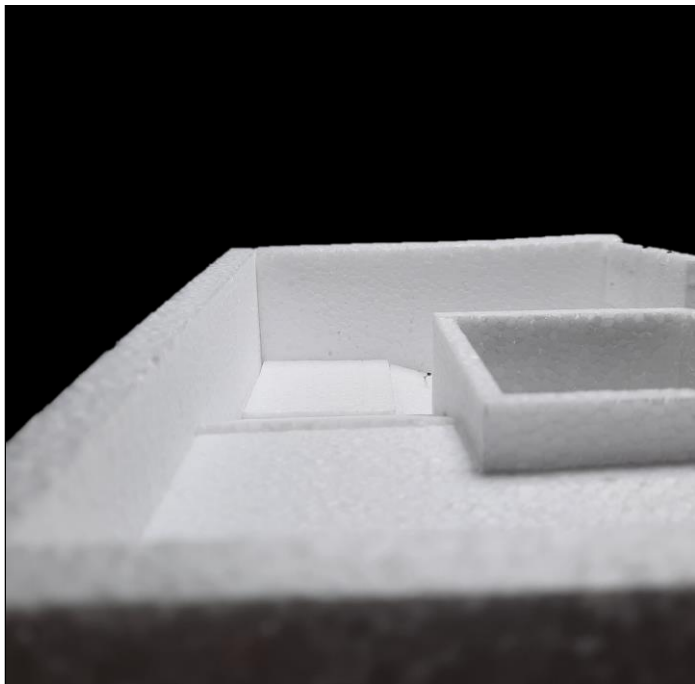
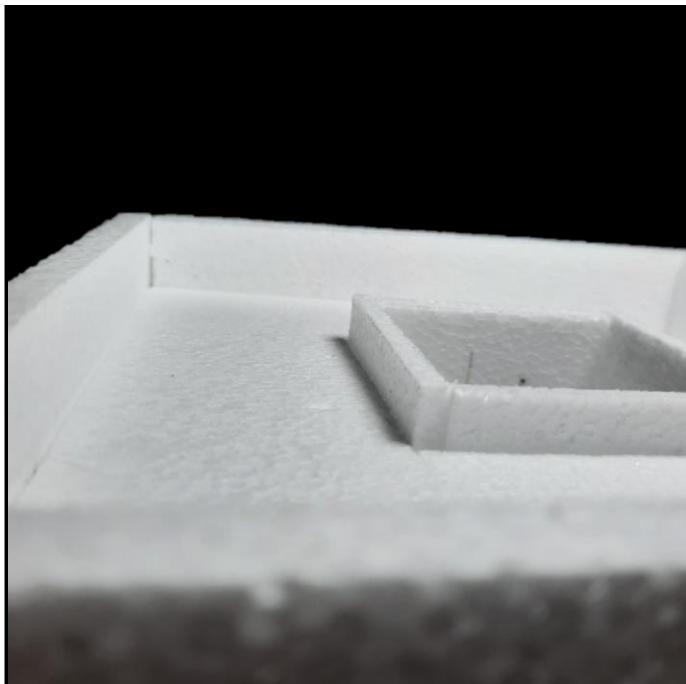
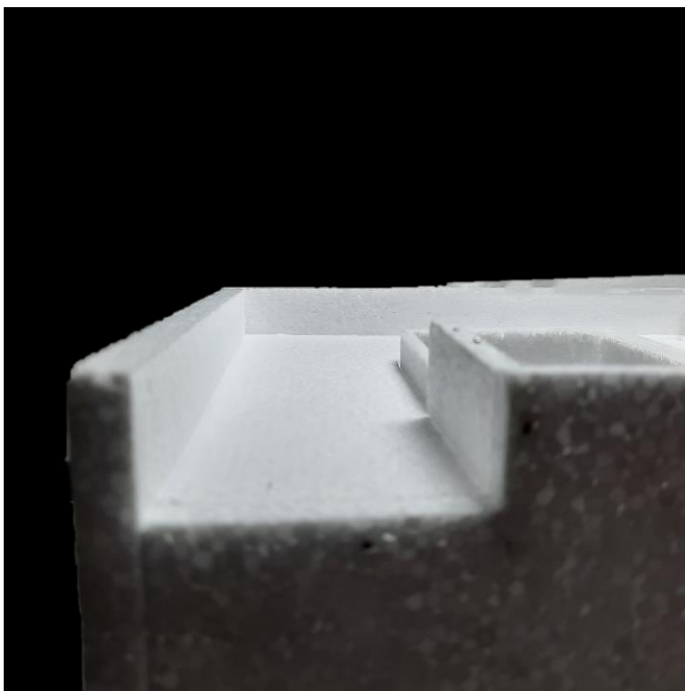




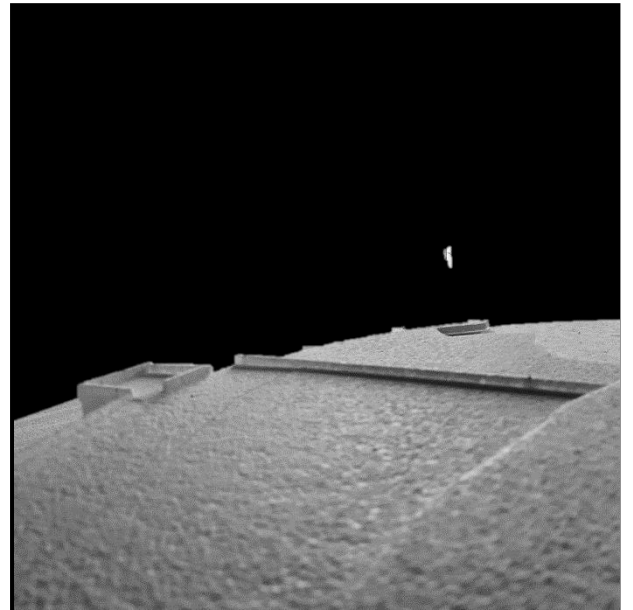
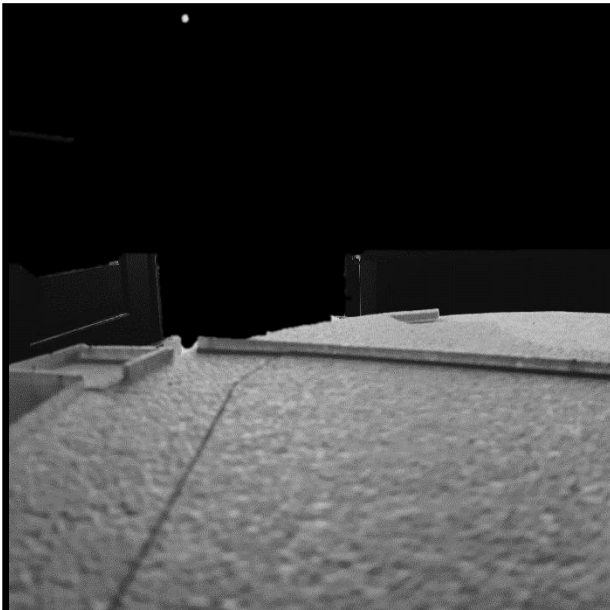
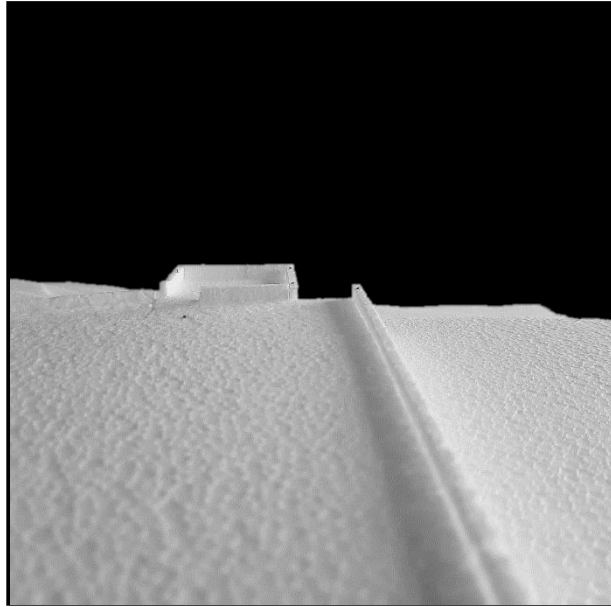


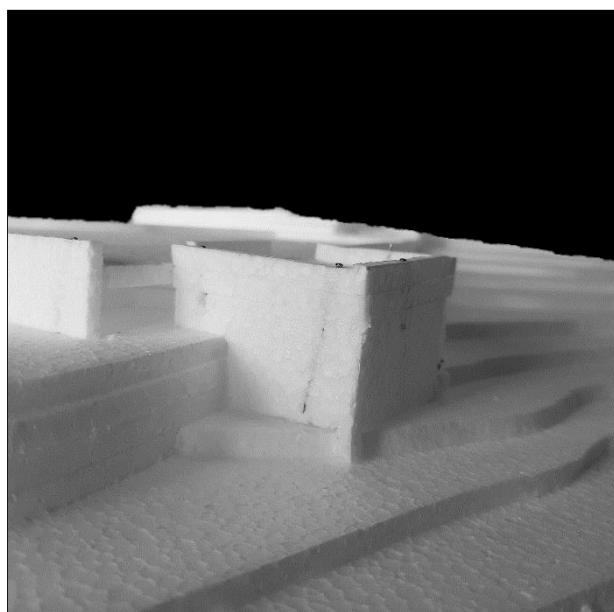
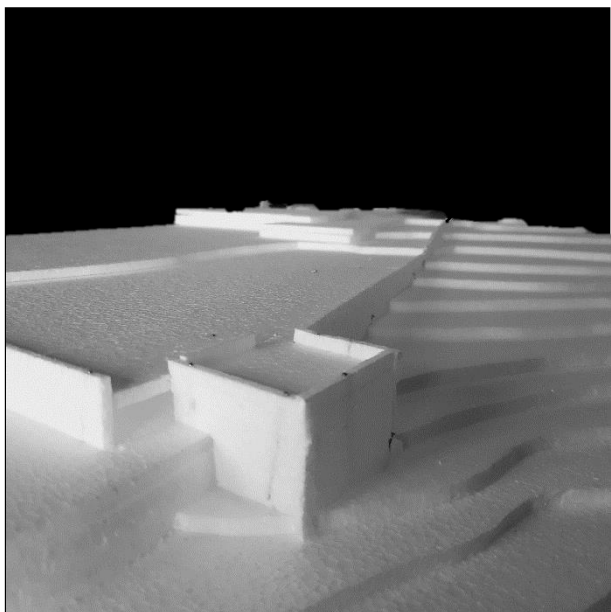
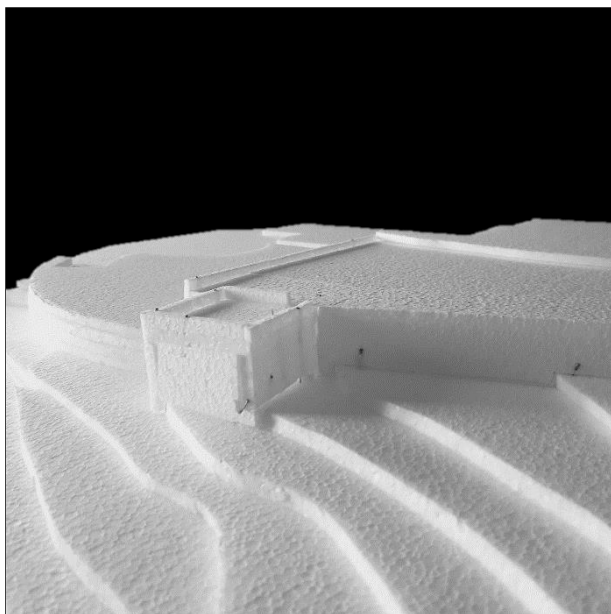


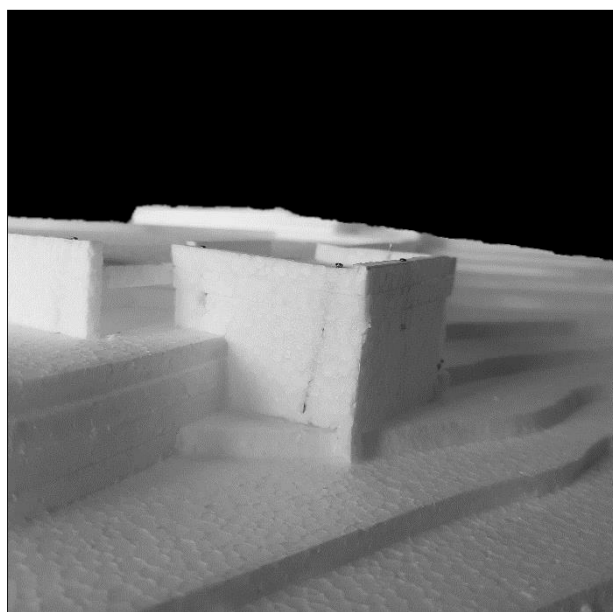
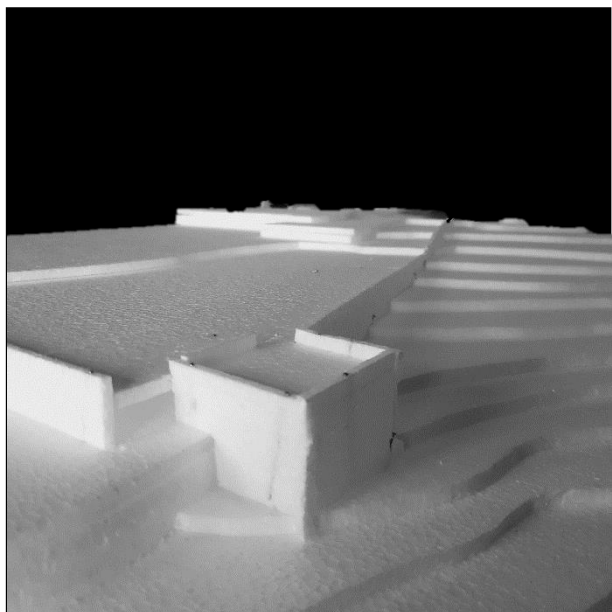
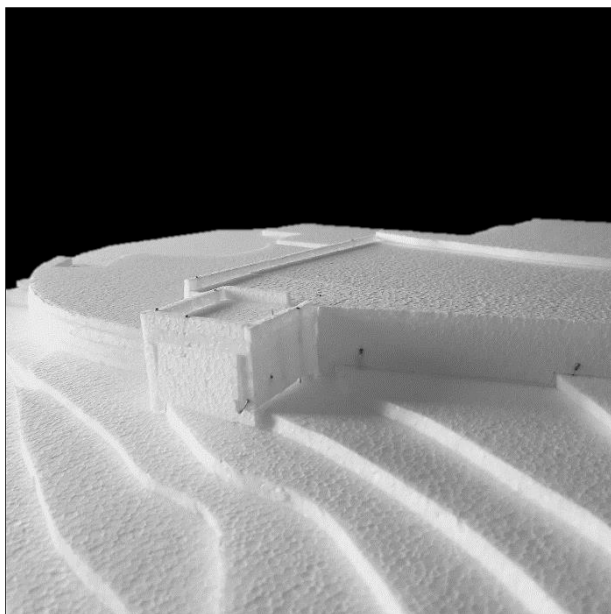


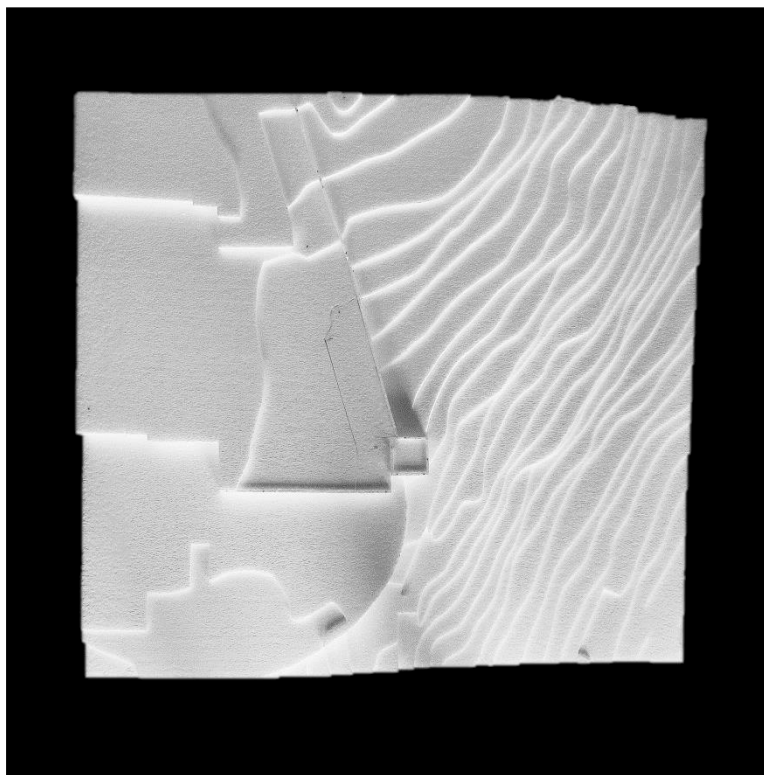


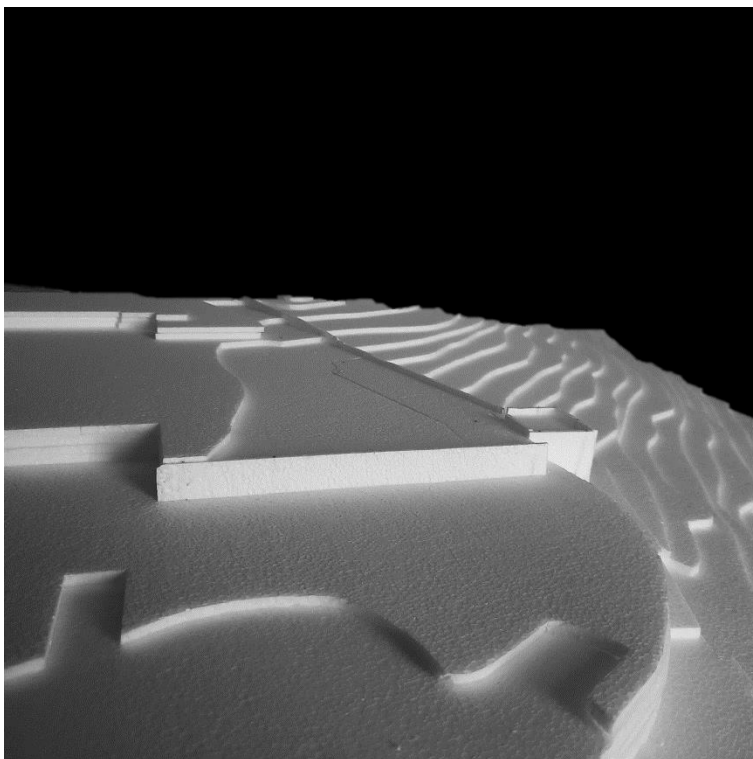


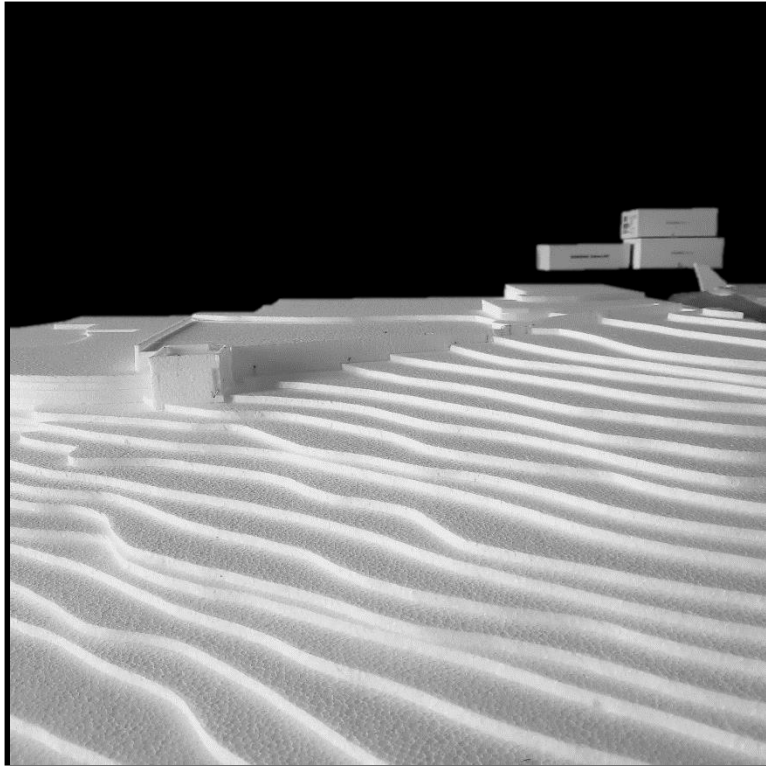


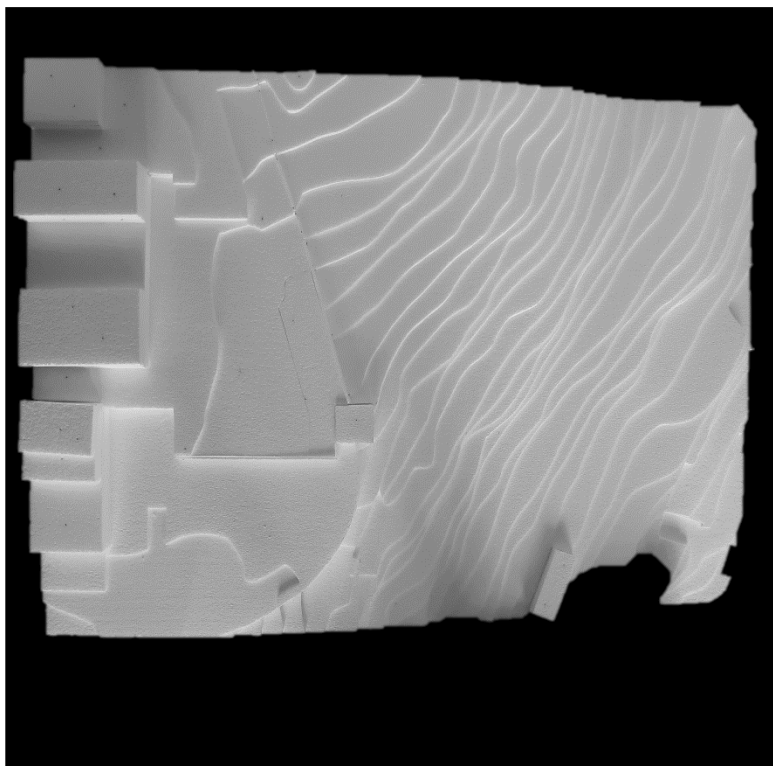


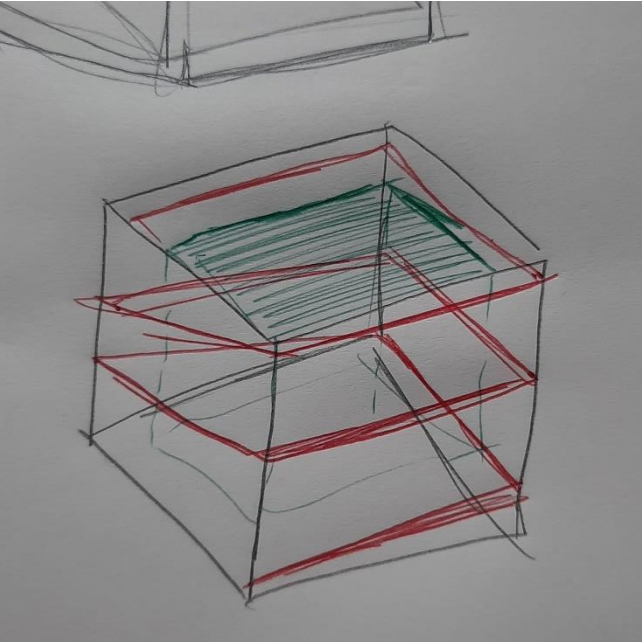
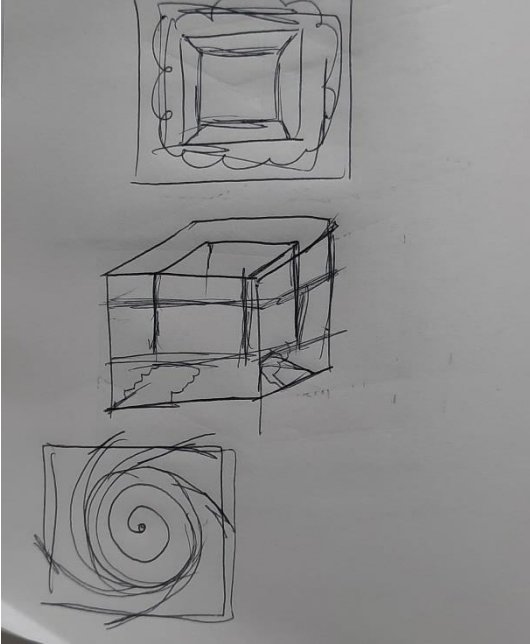


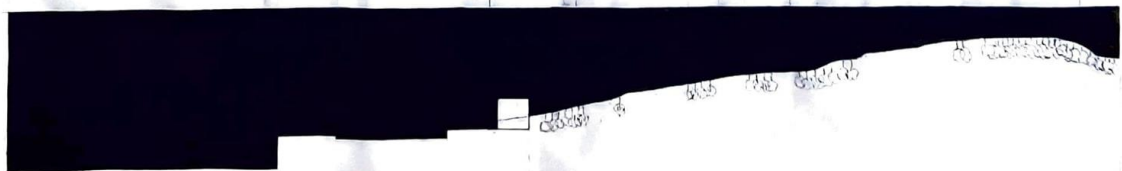
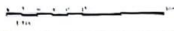
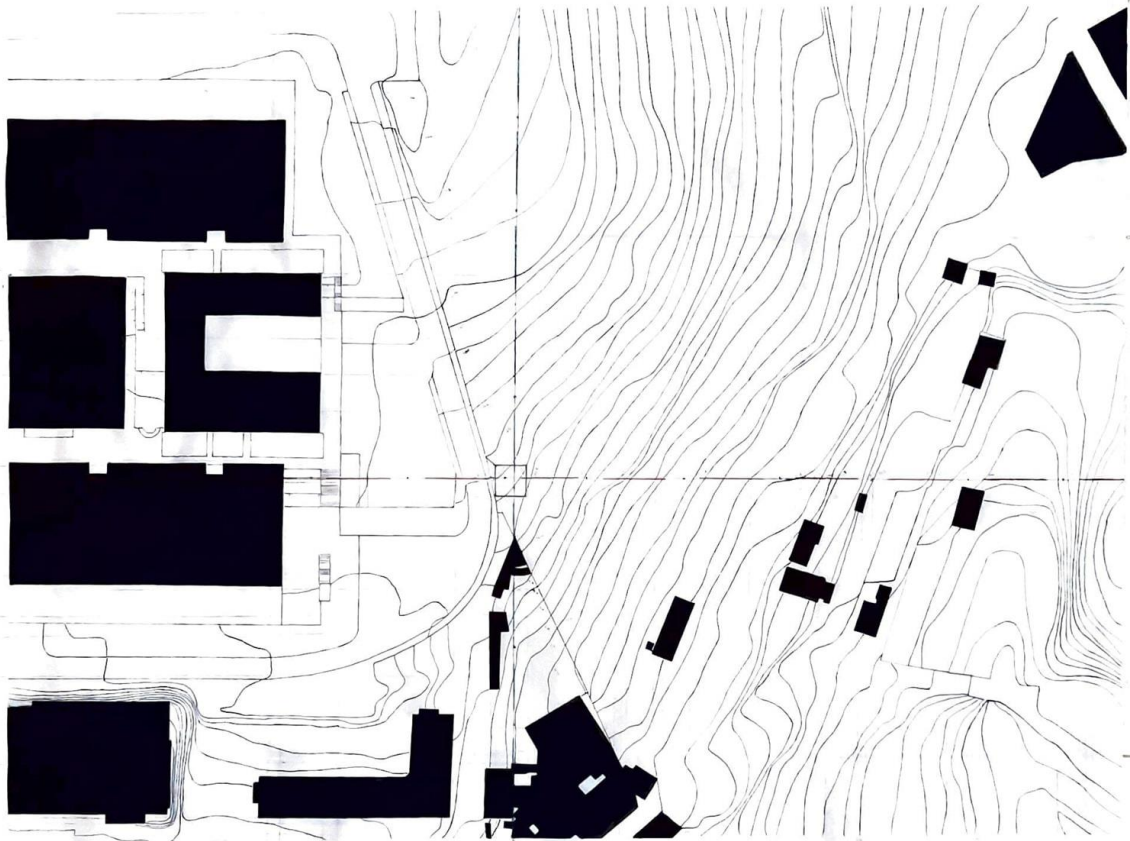




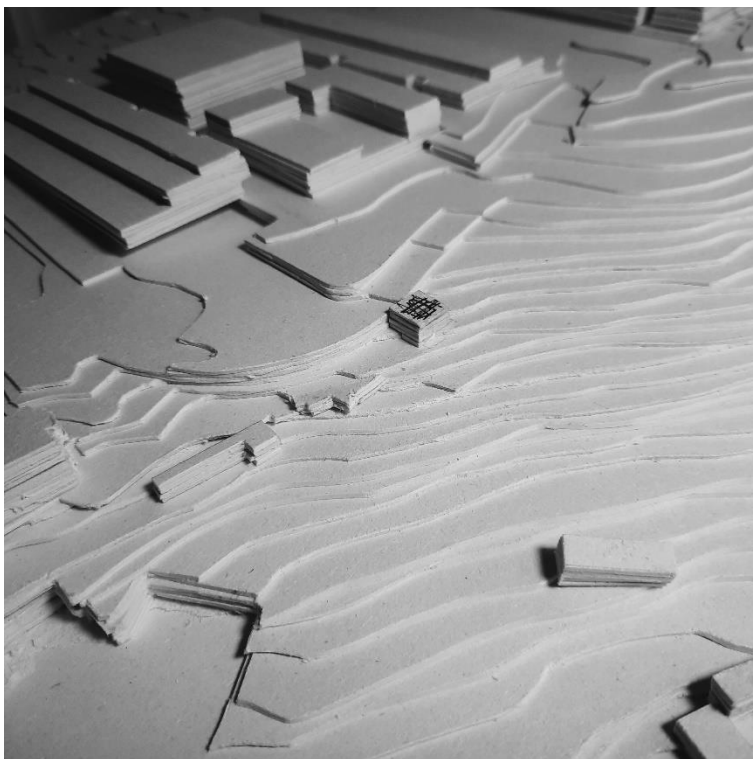


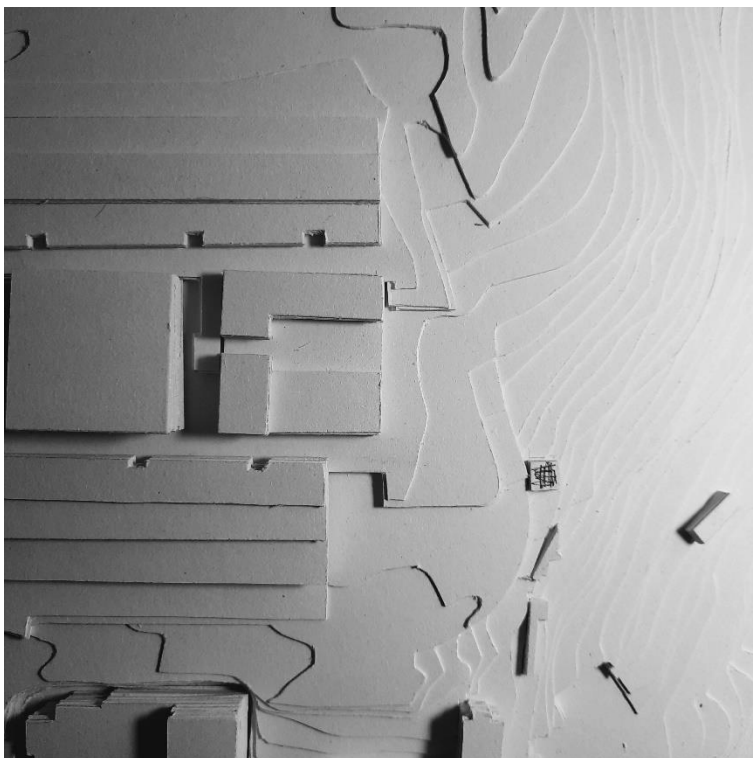




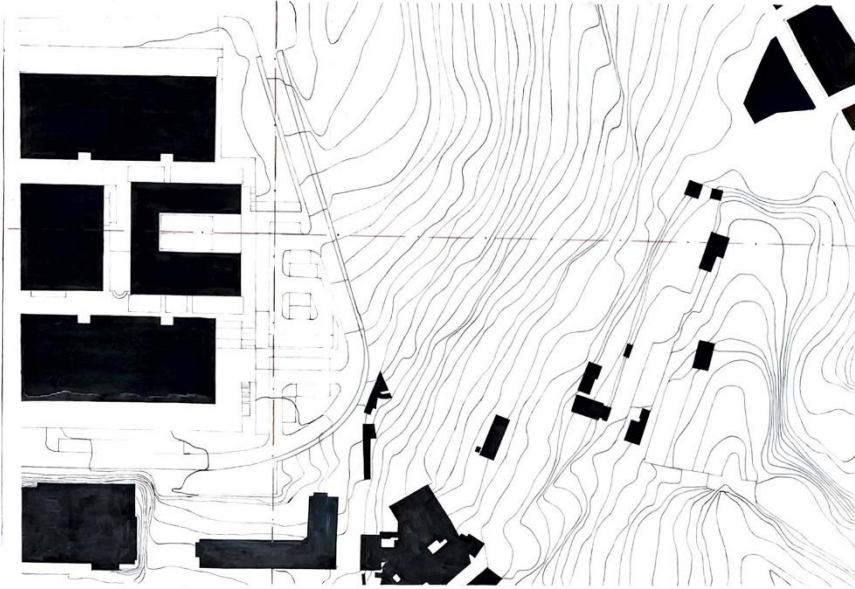
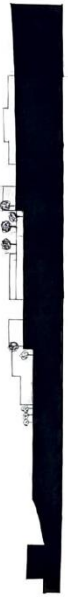


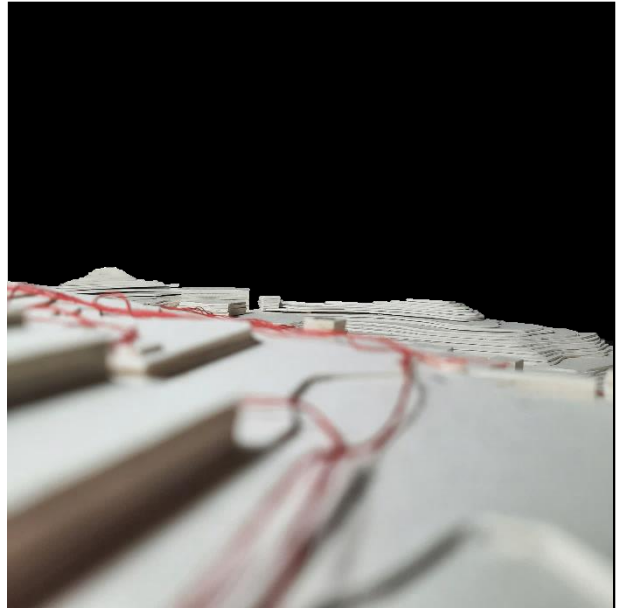
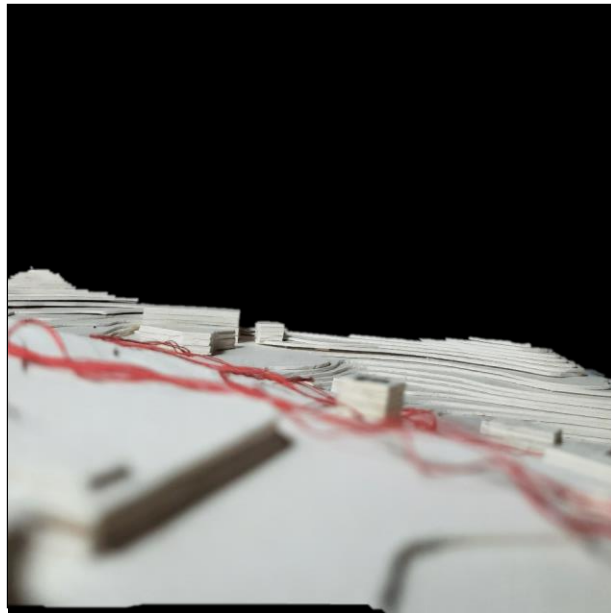
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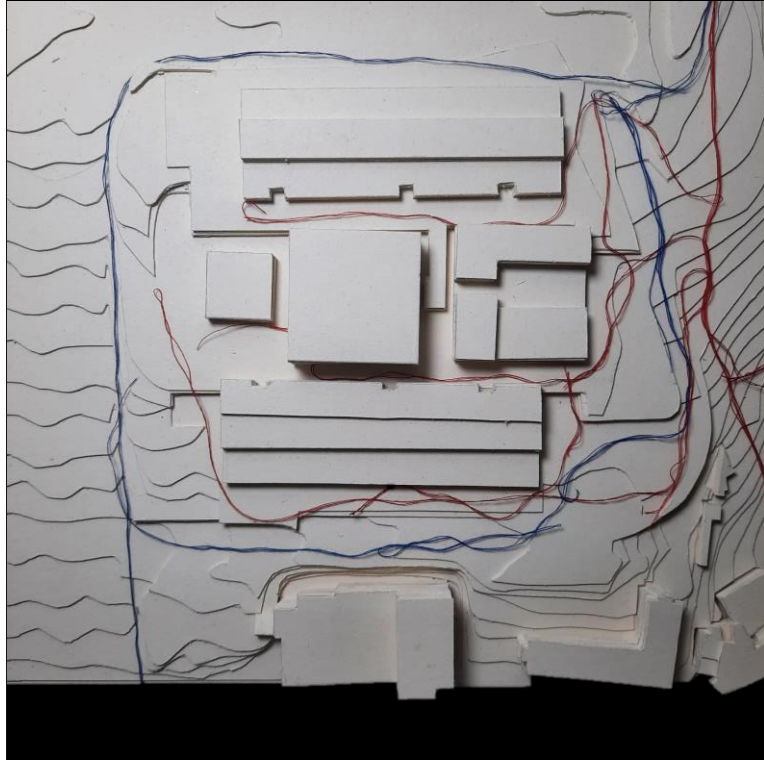


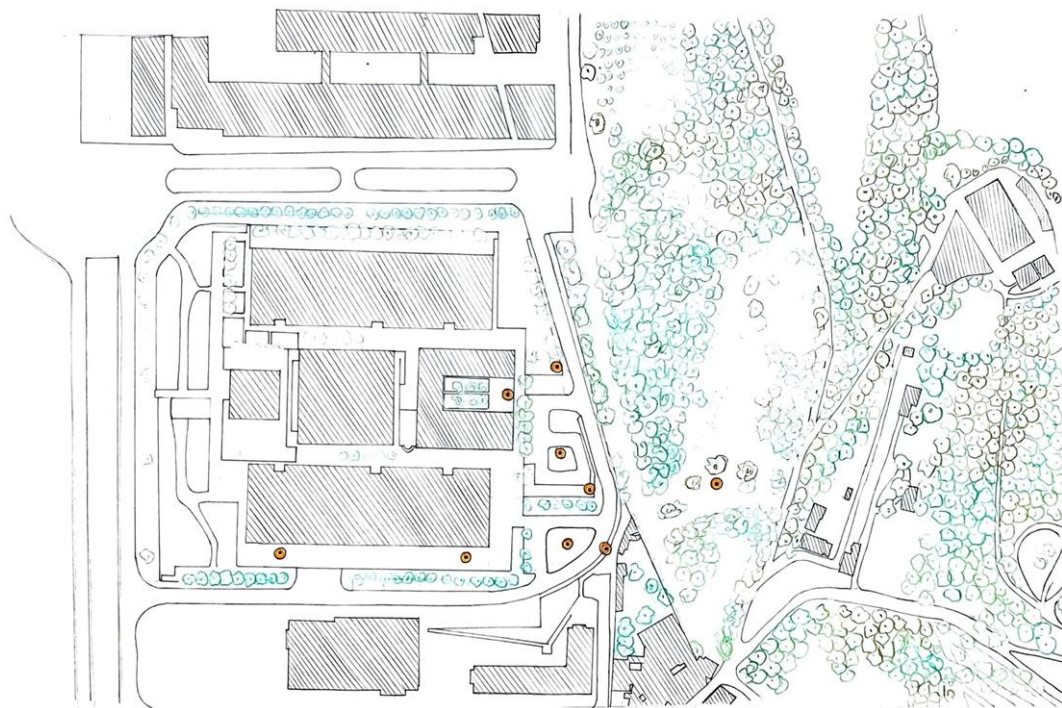






Primeiros posicionamentos do cubo

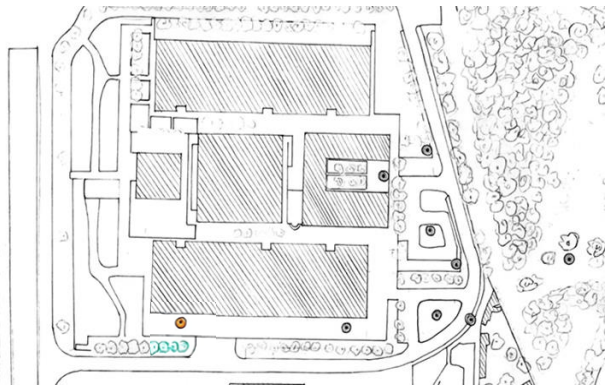


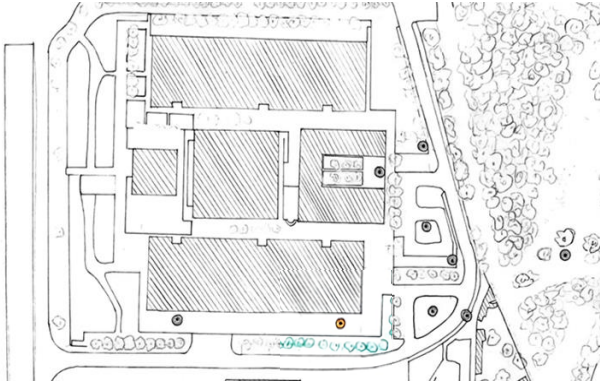


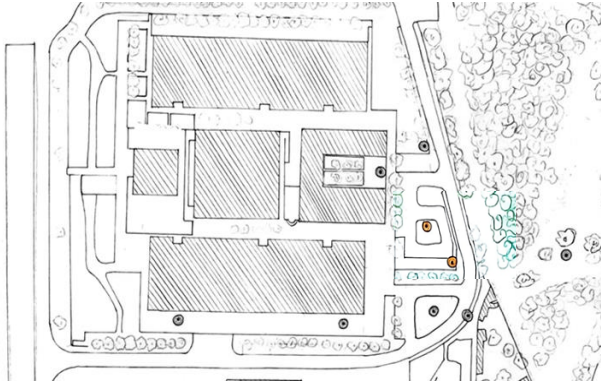
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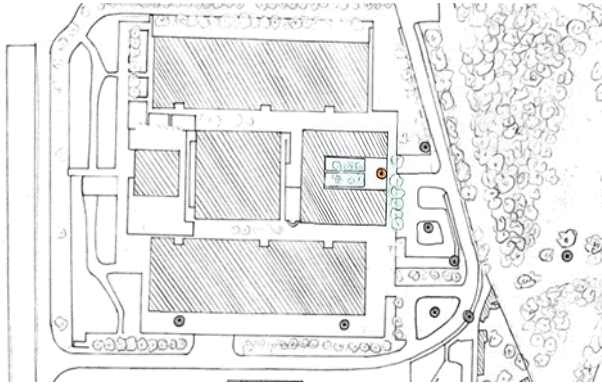


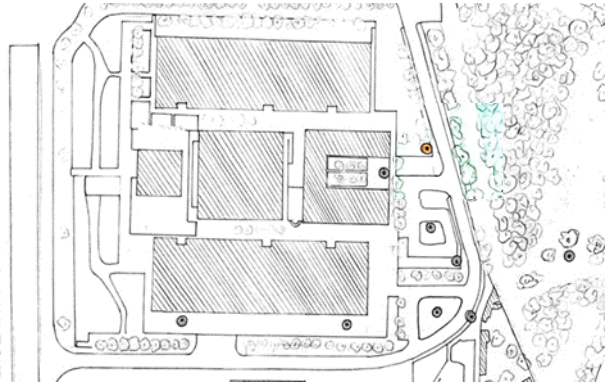
Locais de Permanência

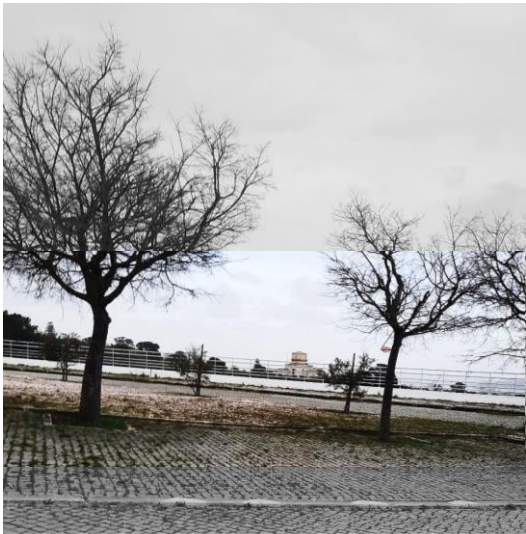
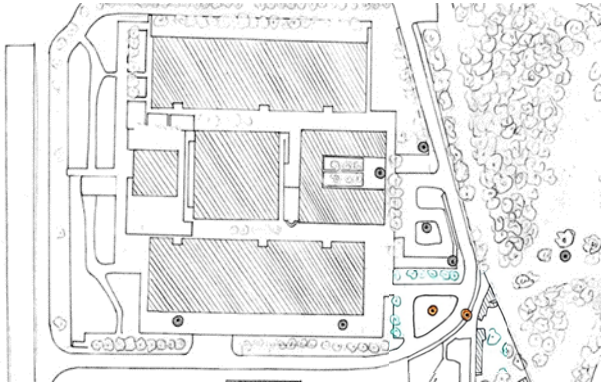


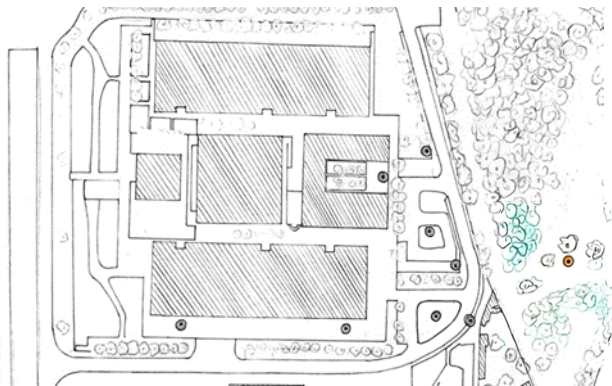


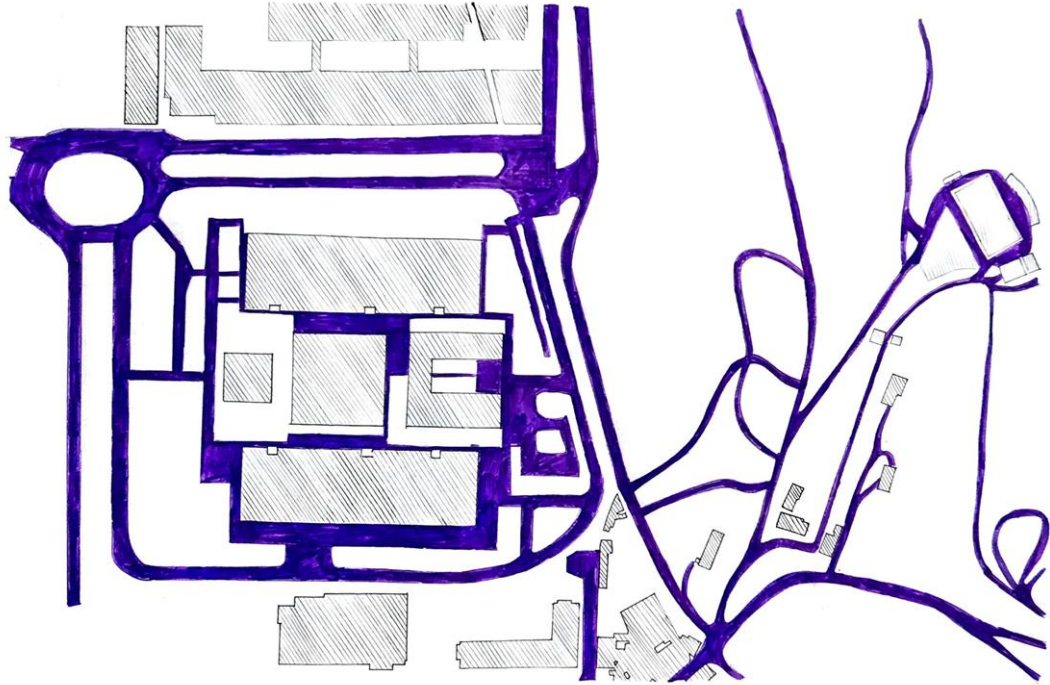




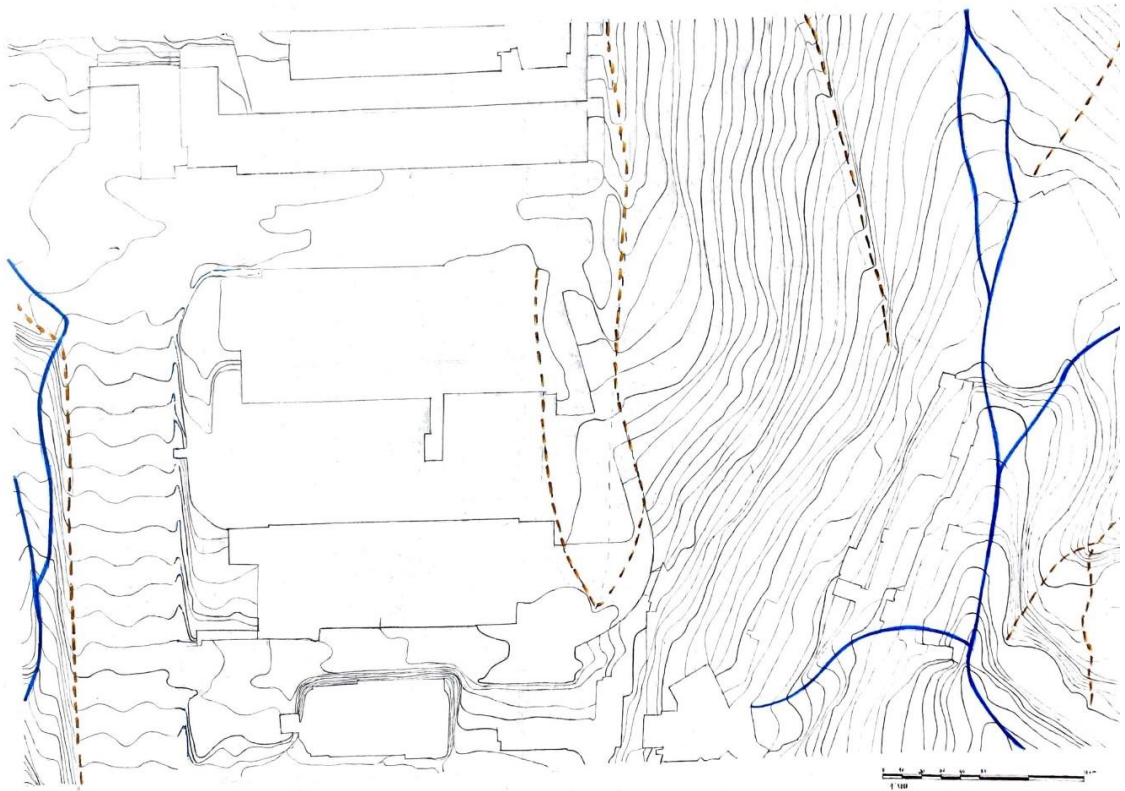




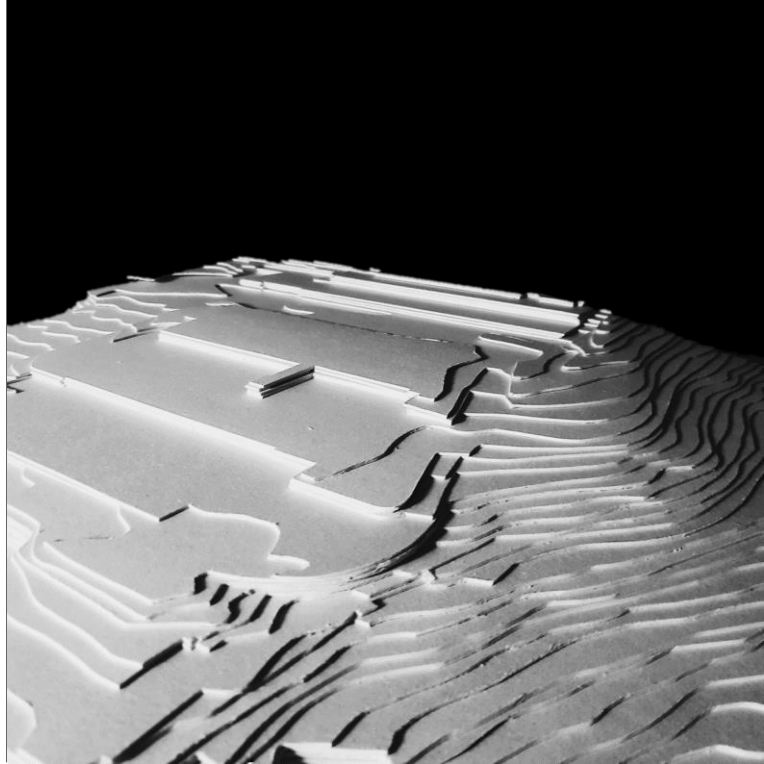


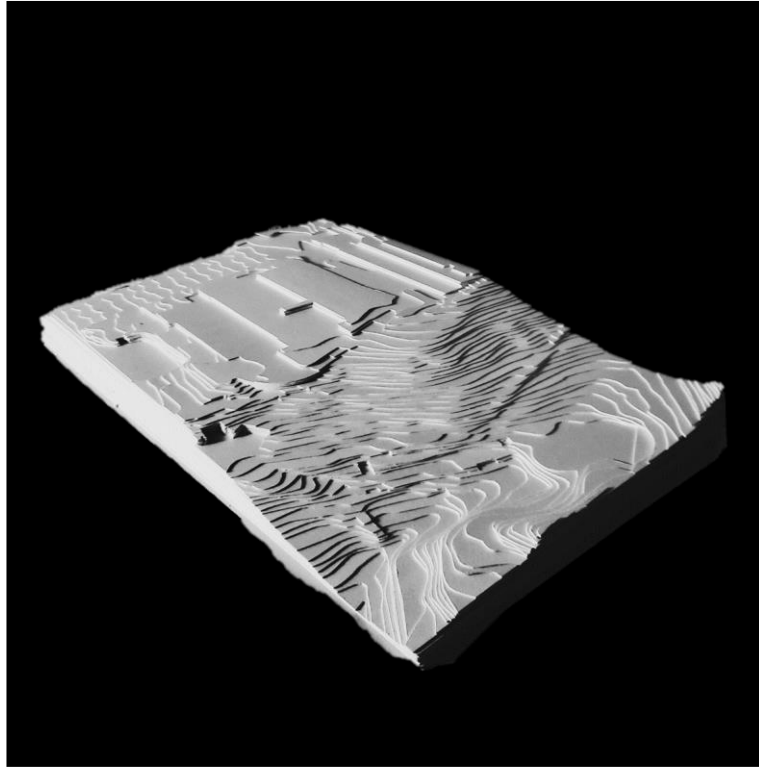


0118



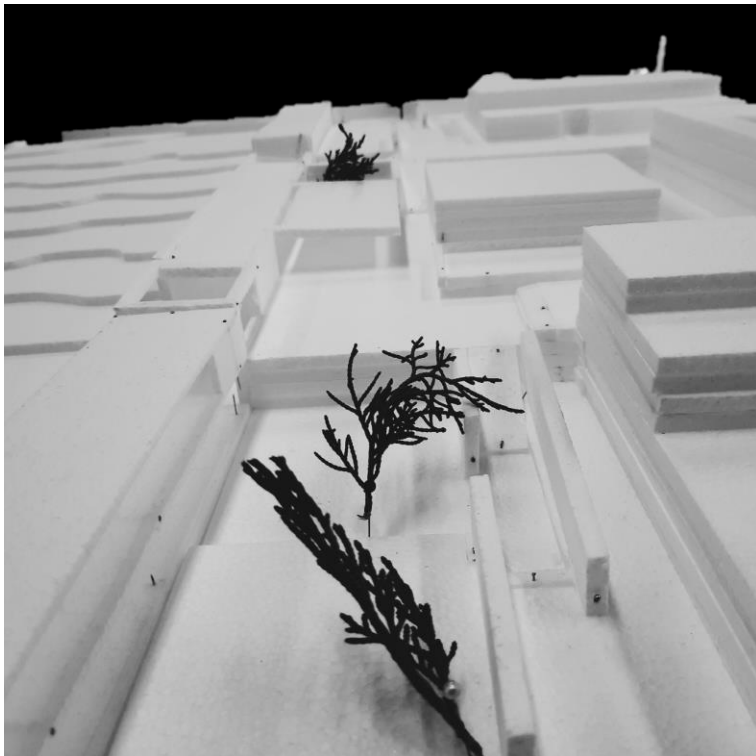
- Linhas de Água
- - - Linhas de Feste

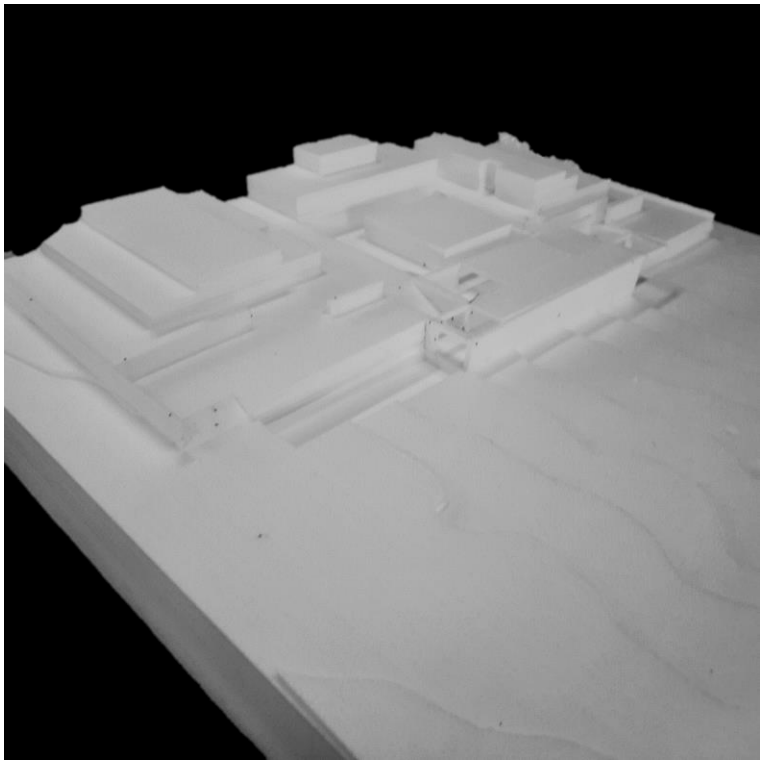


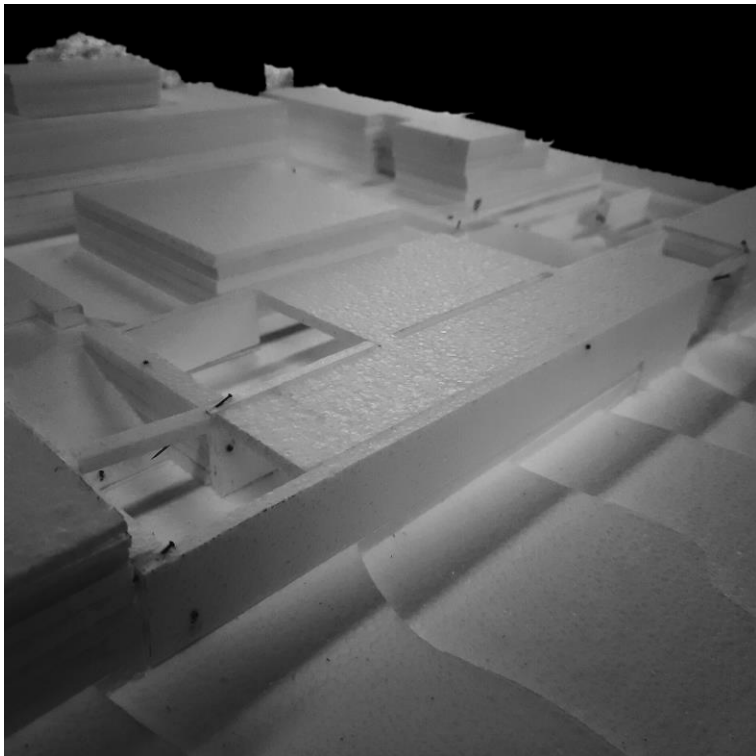


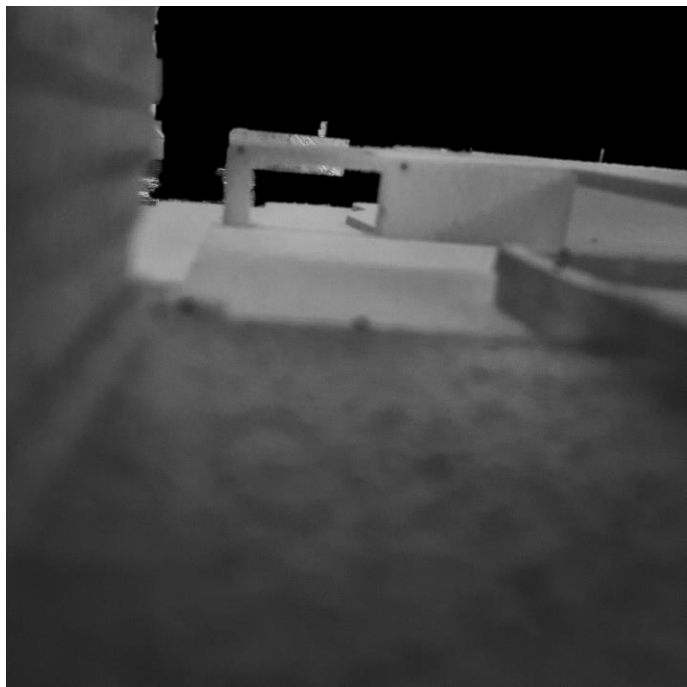
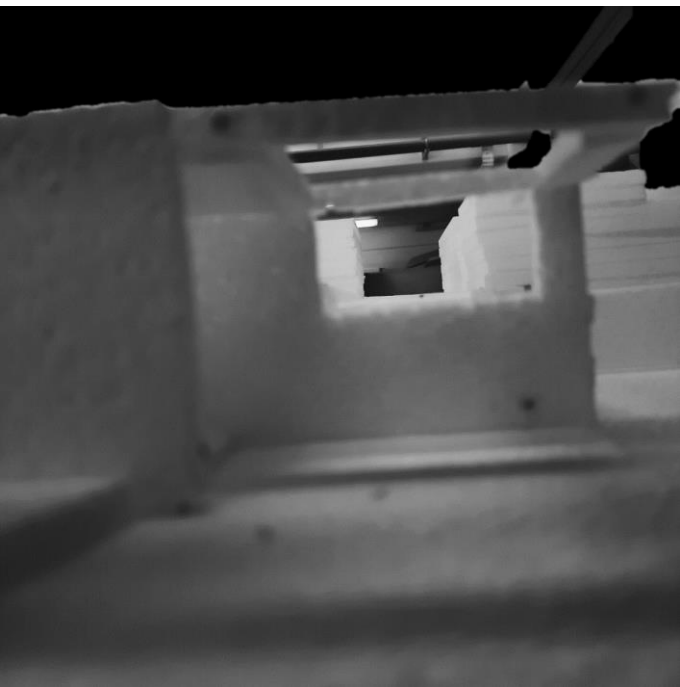
Processo da 2º Fase

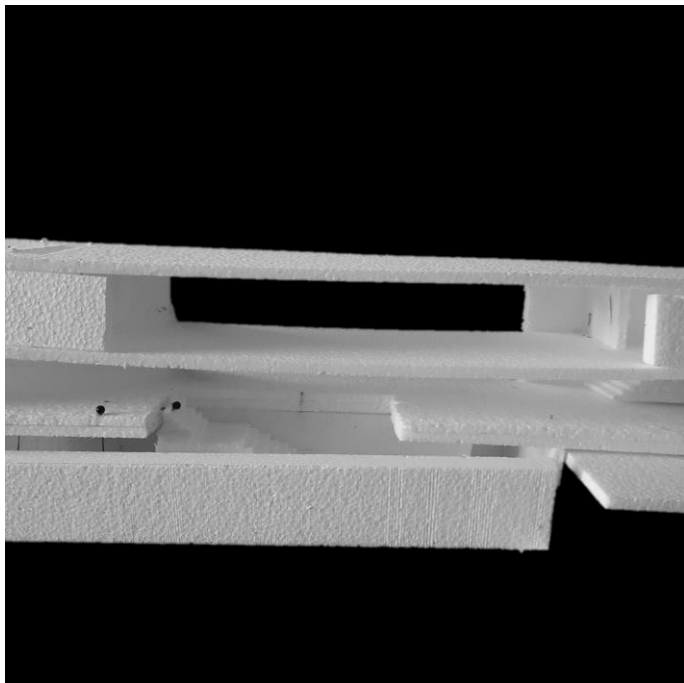
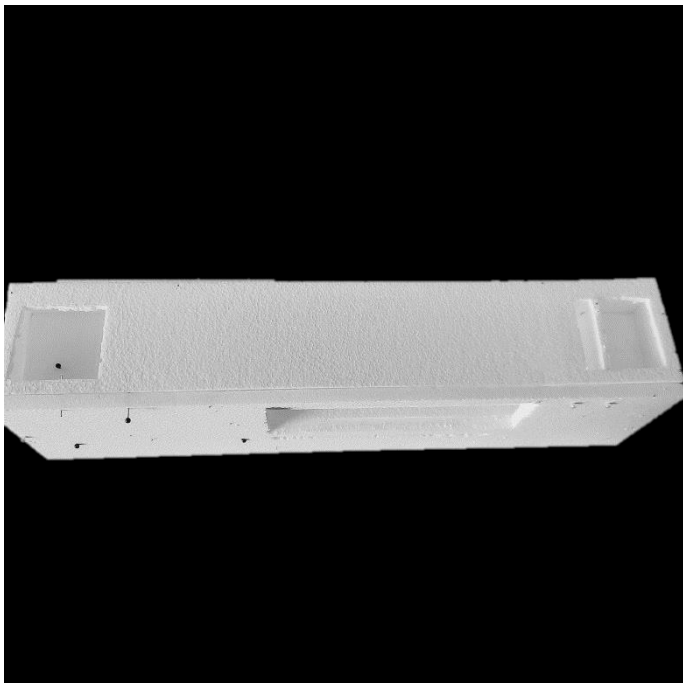
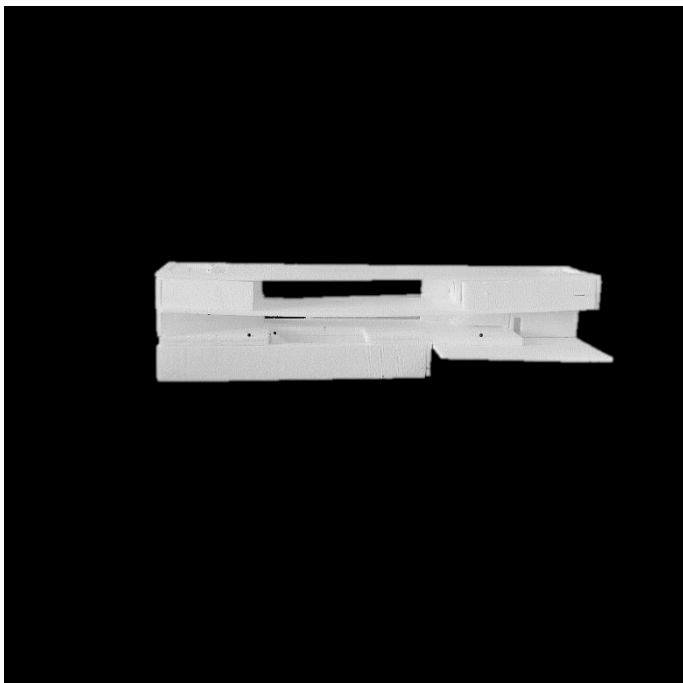


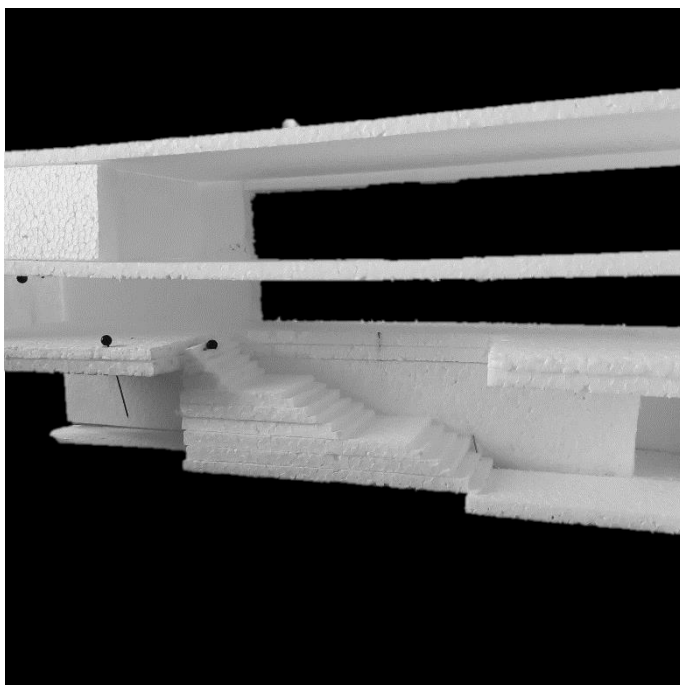
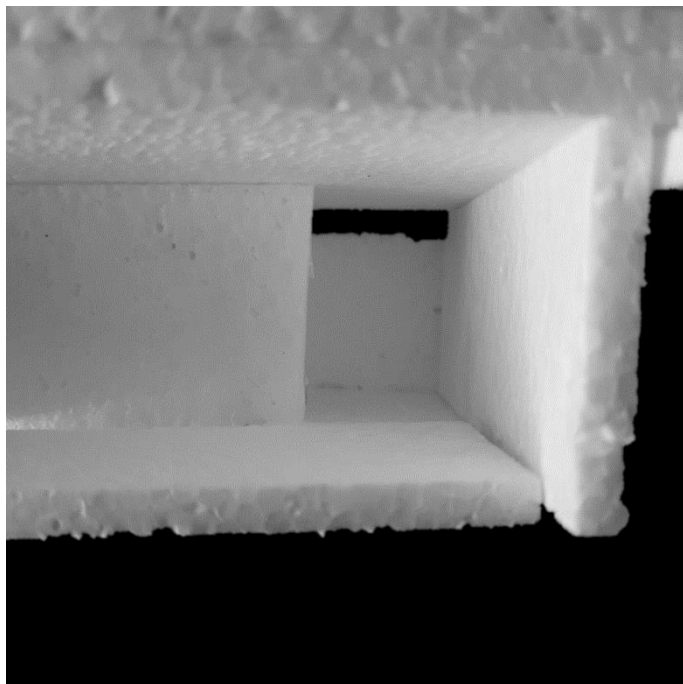


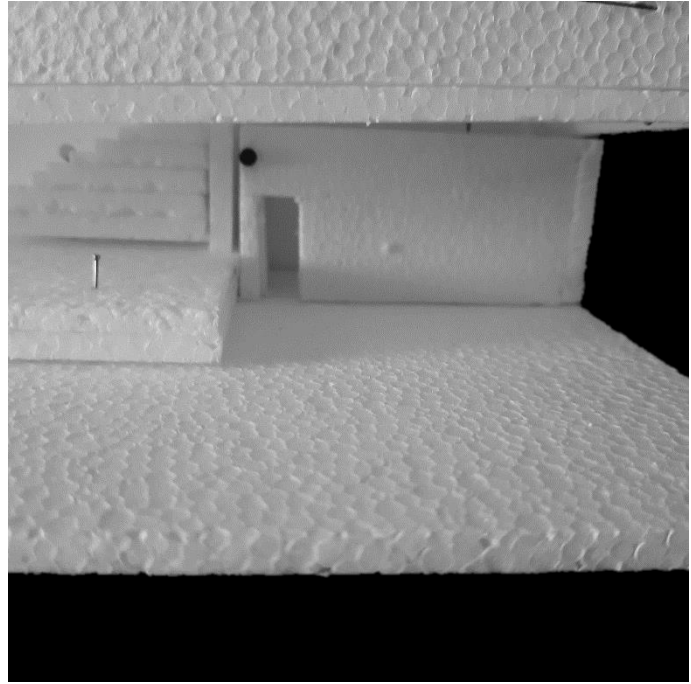
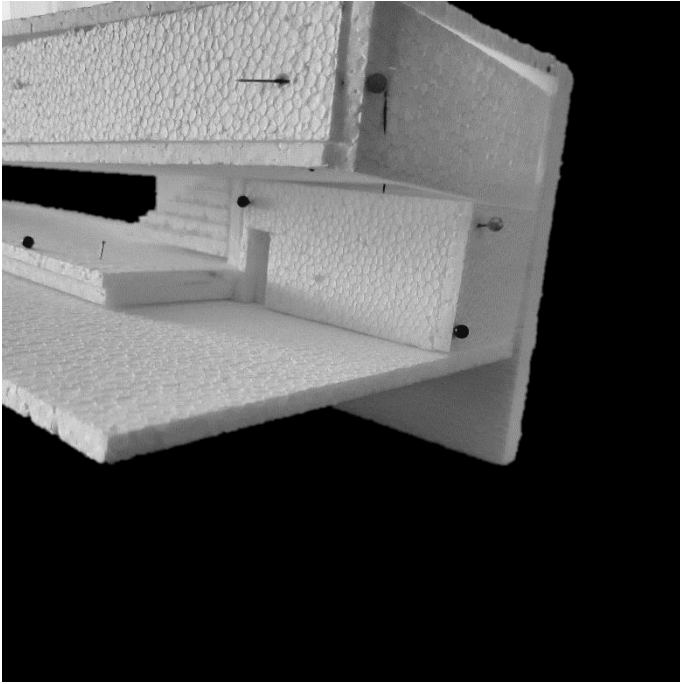


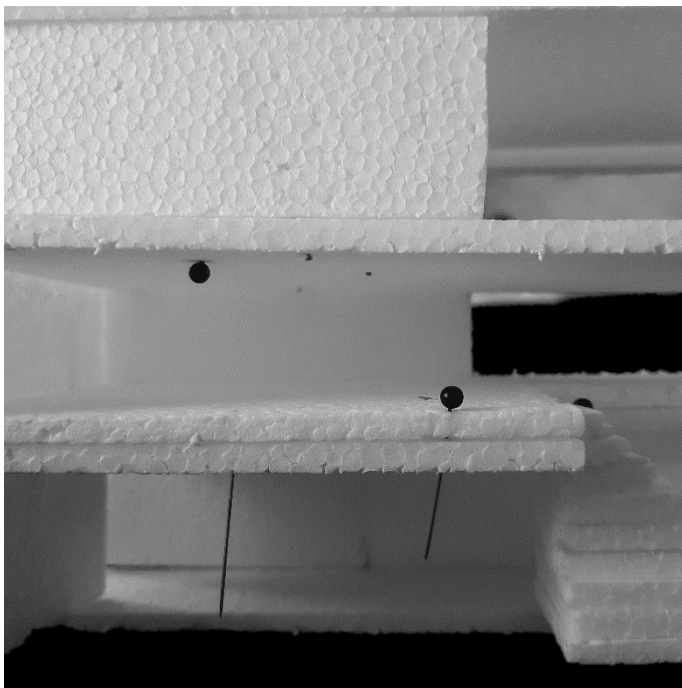
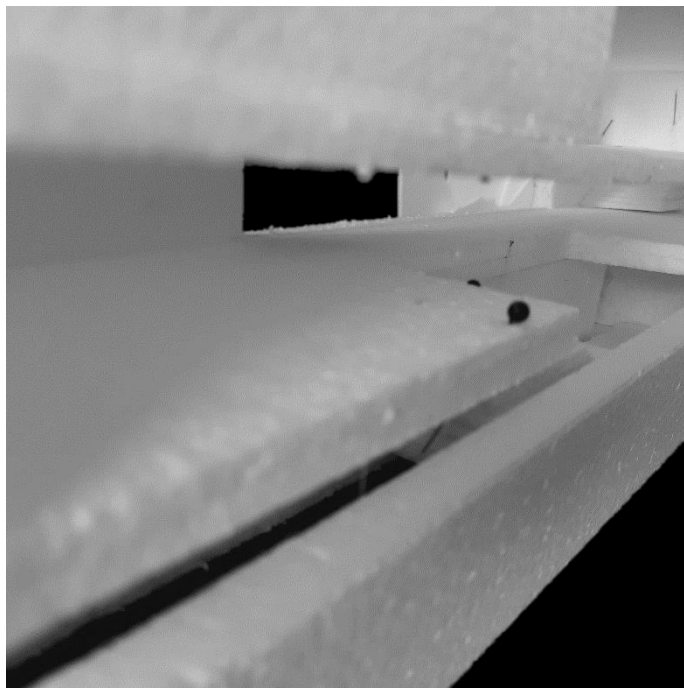


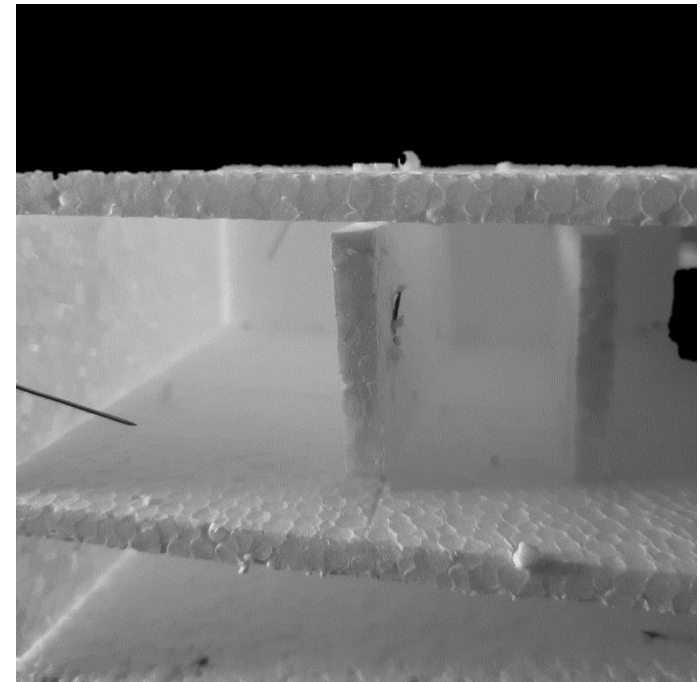
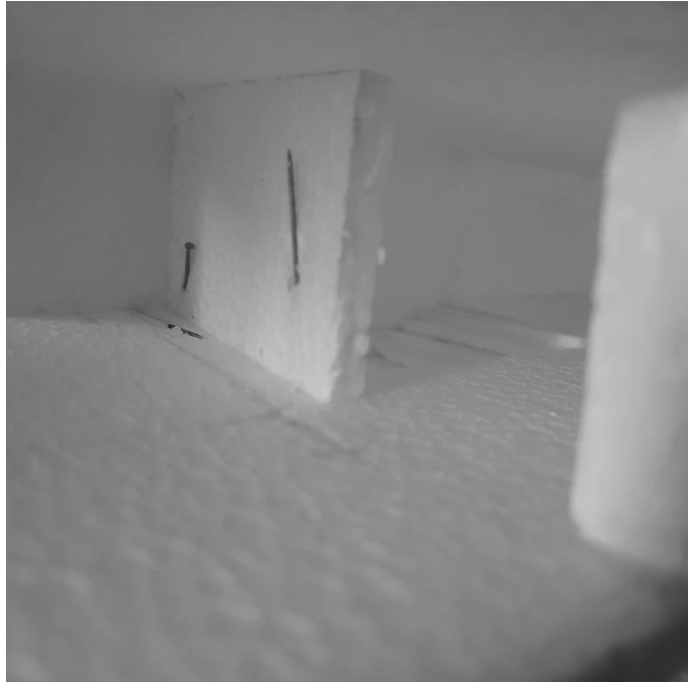
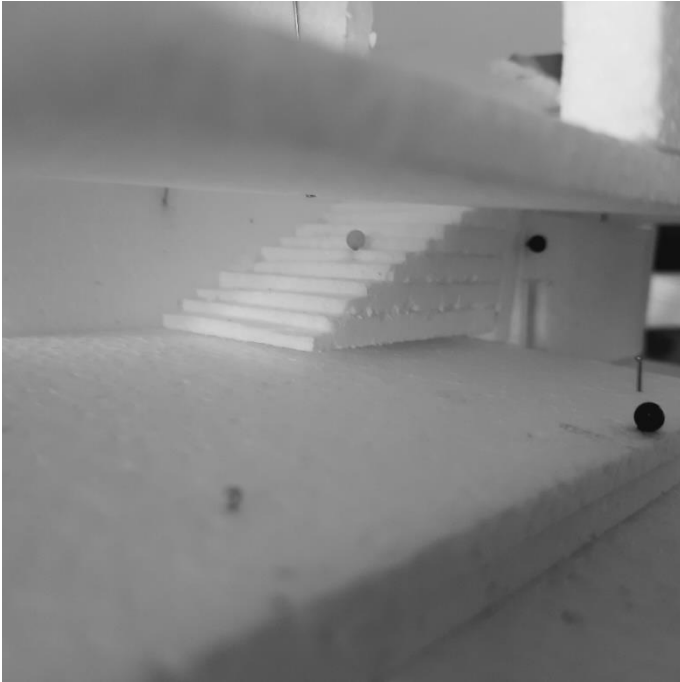


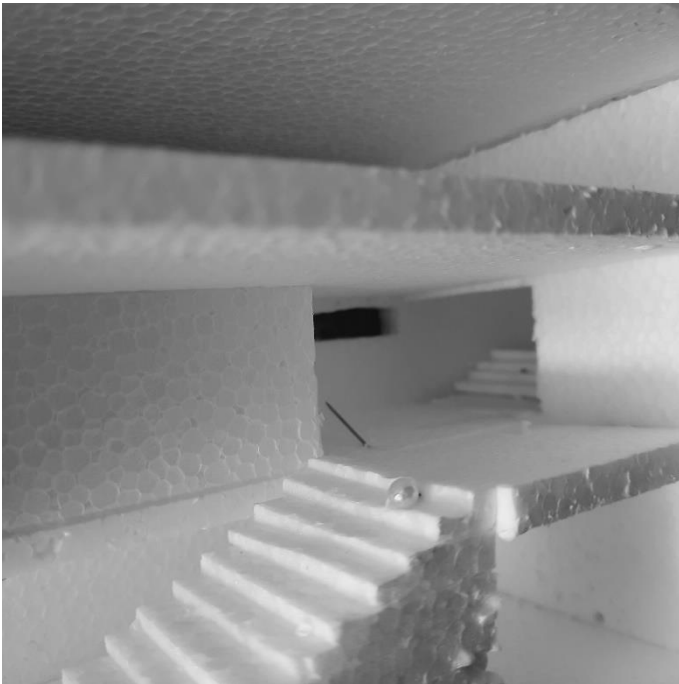
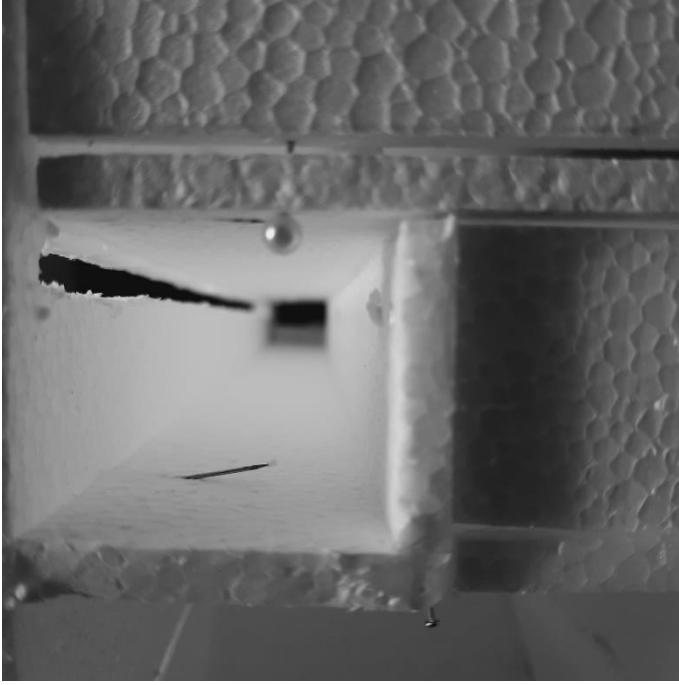


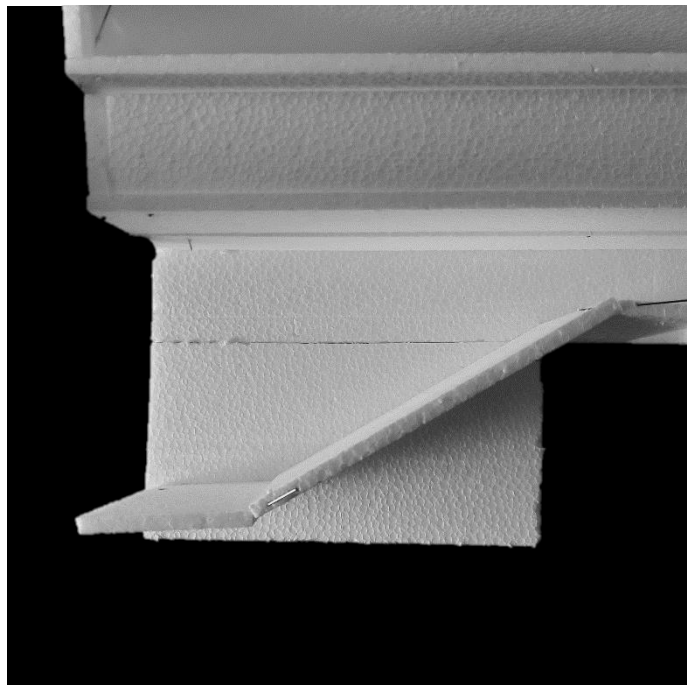
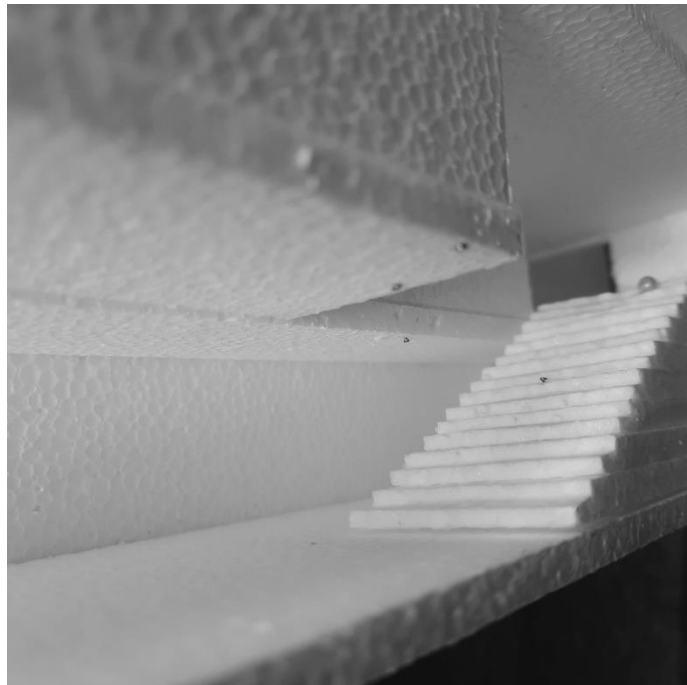
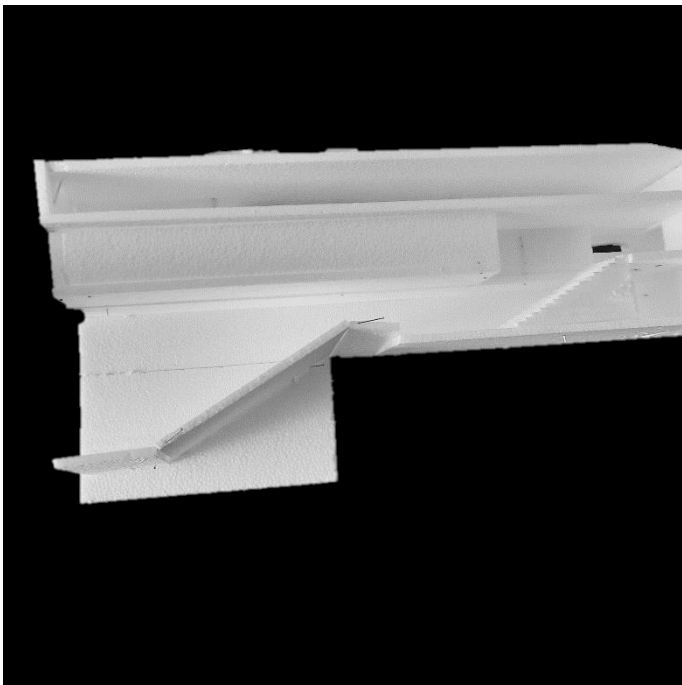


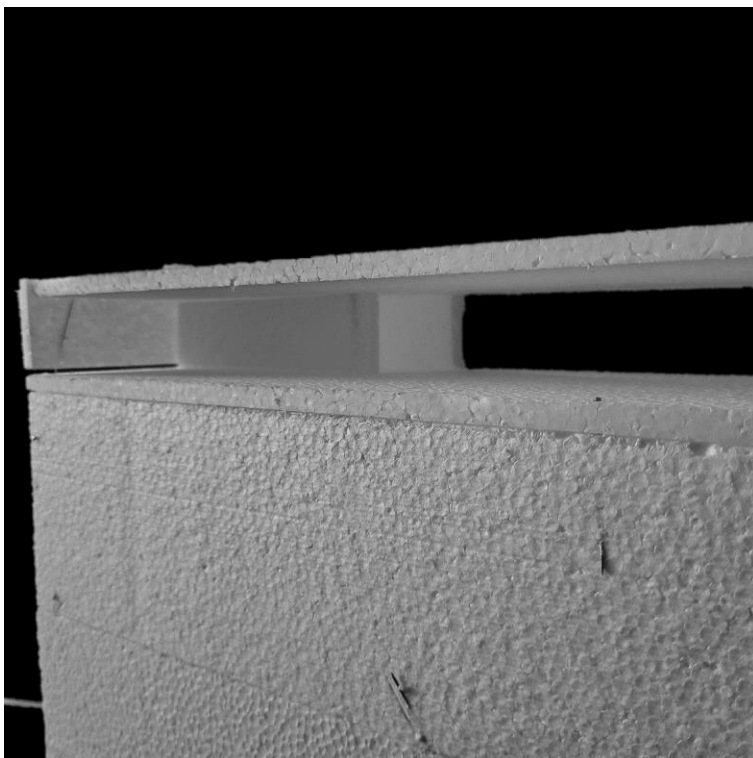


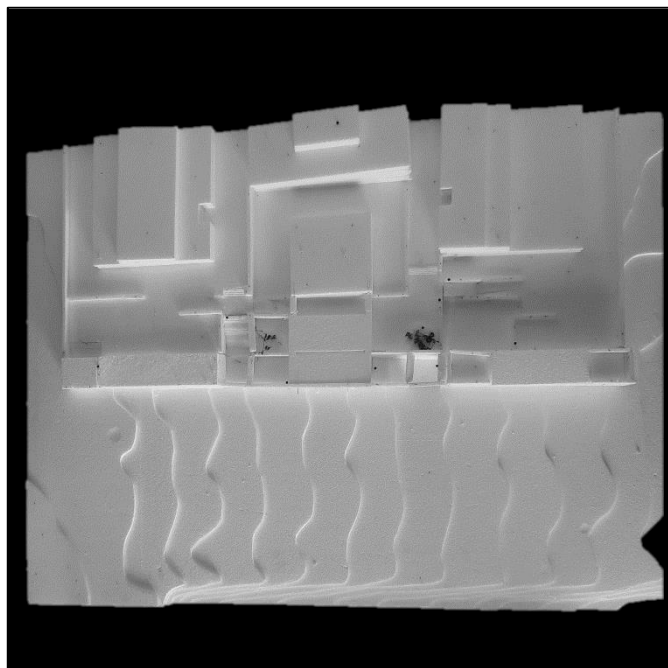


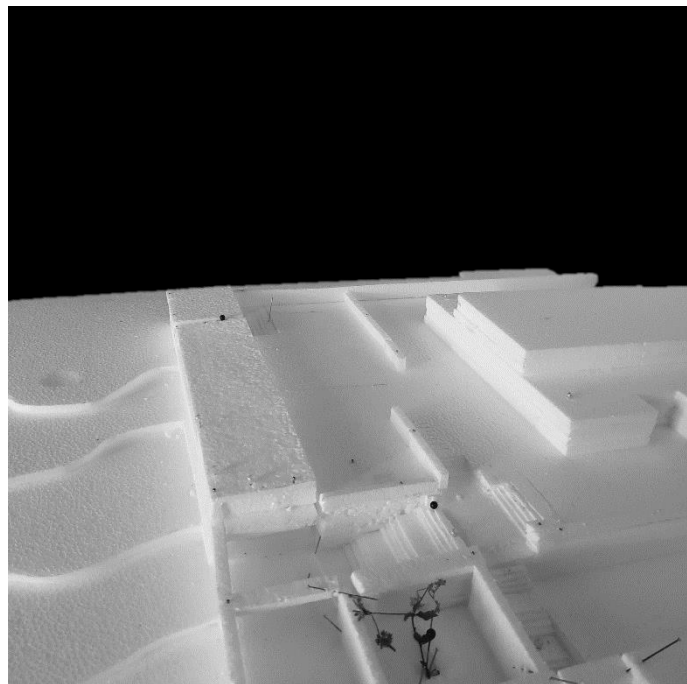
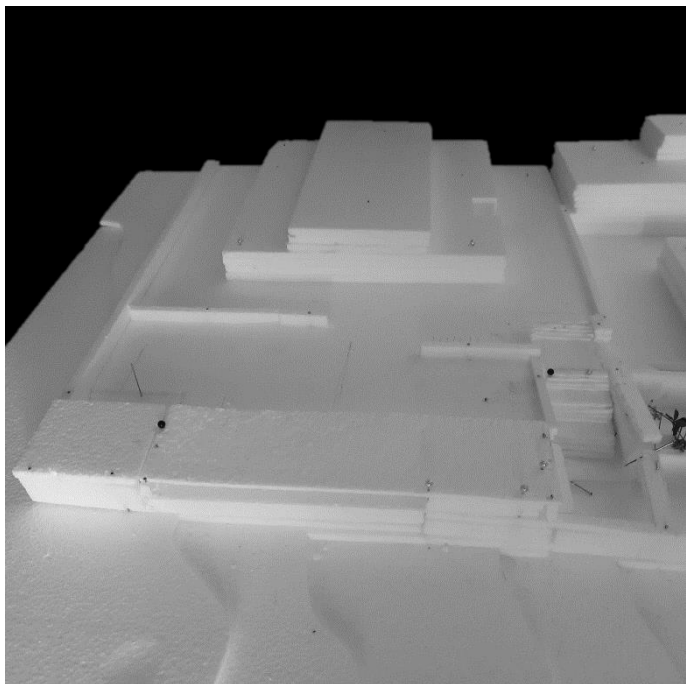


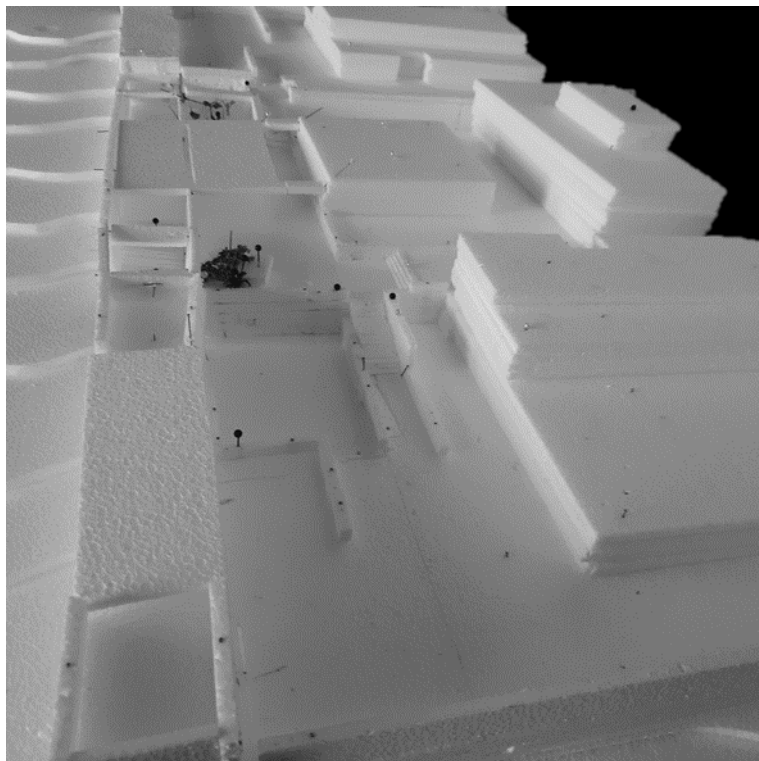


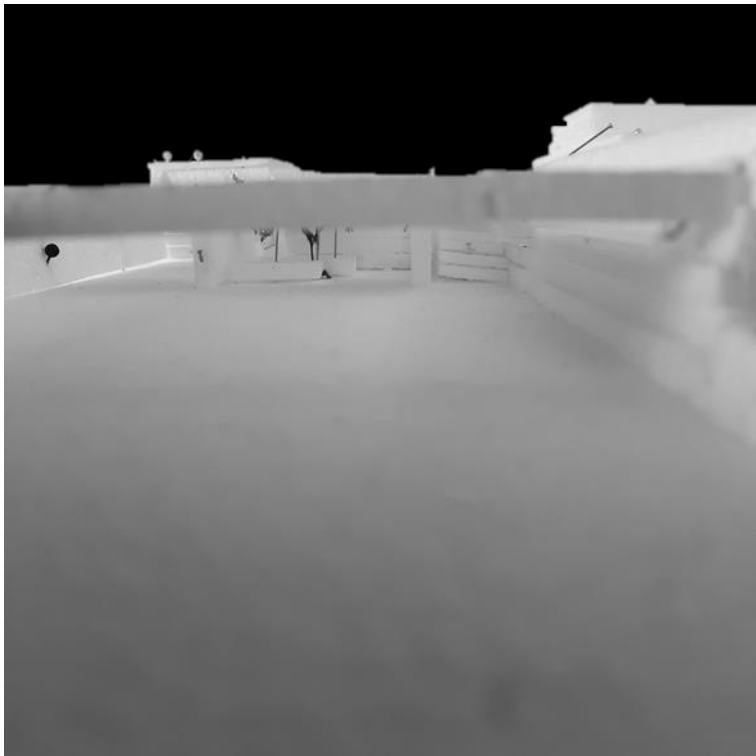




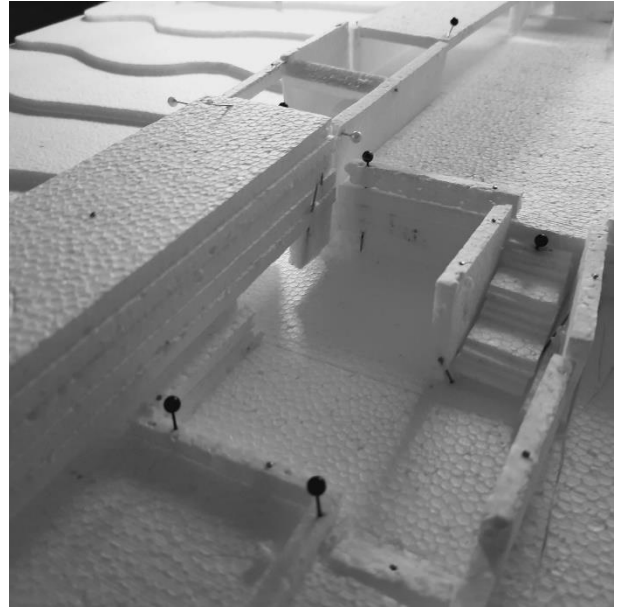
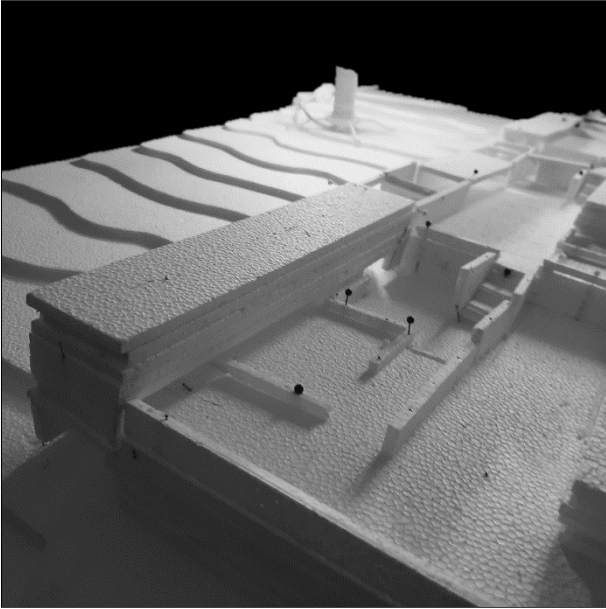


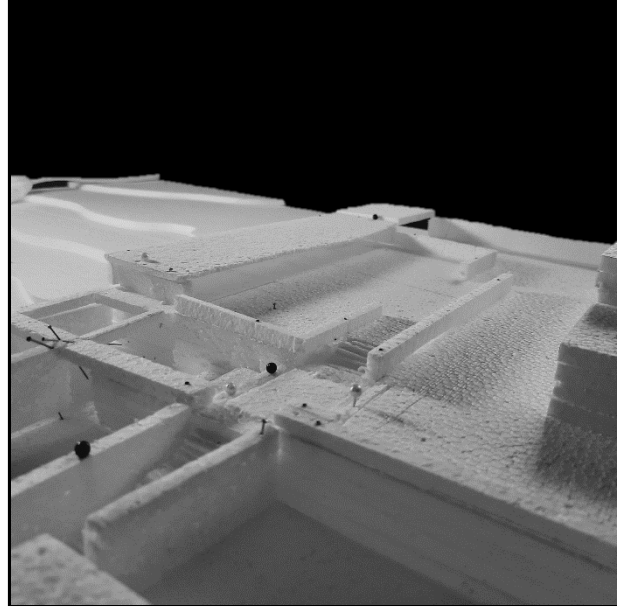
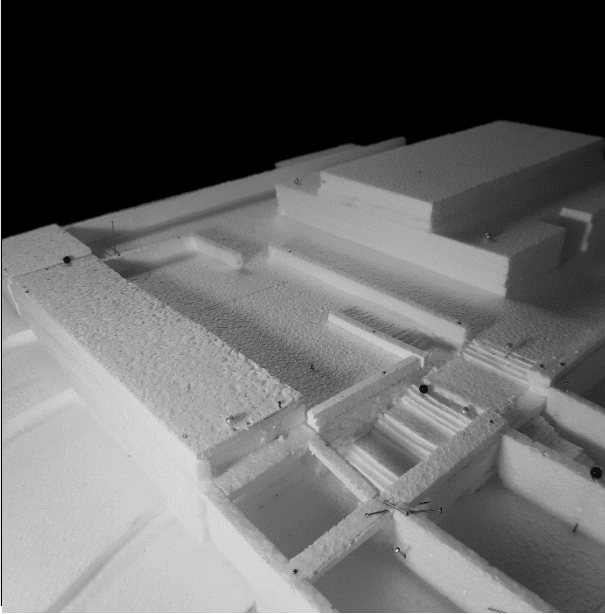


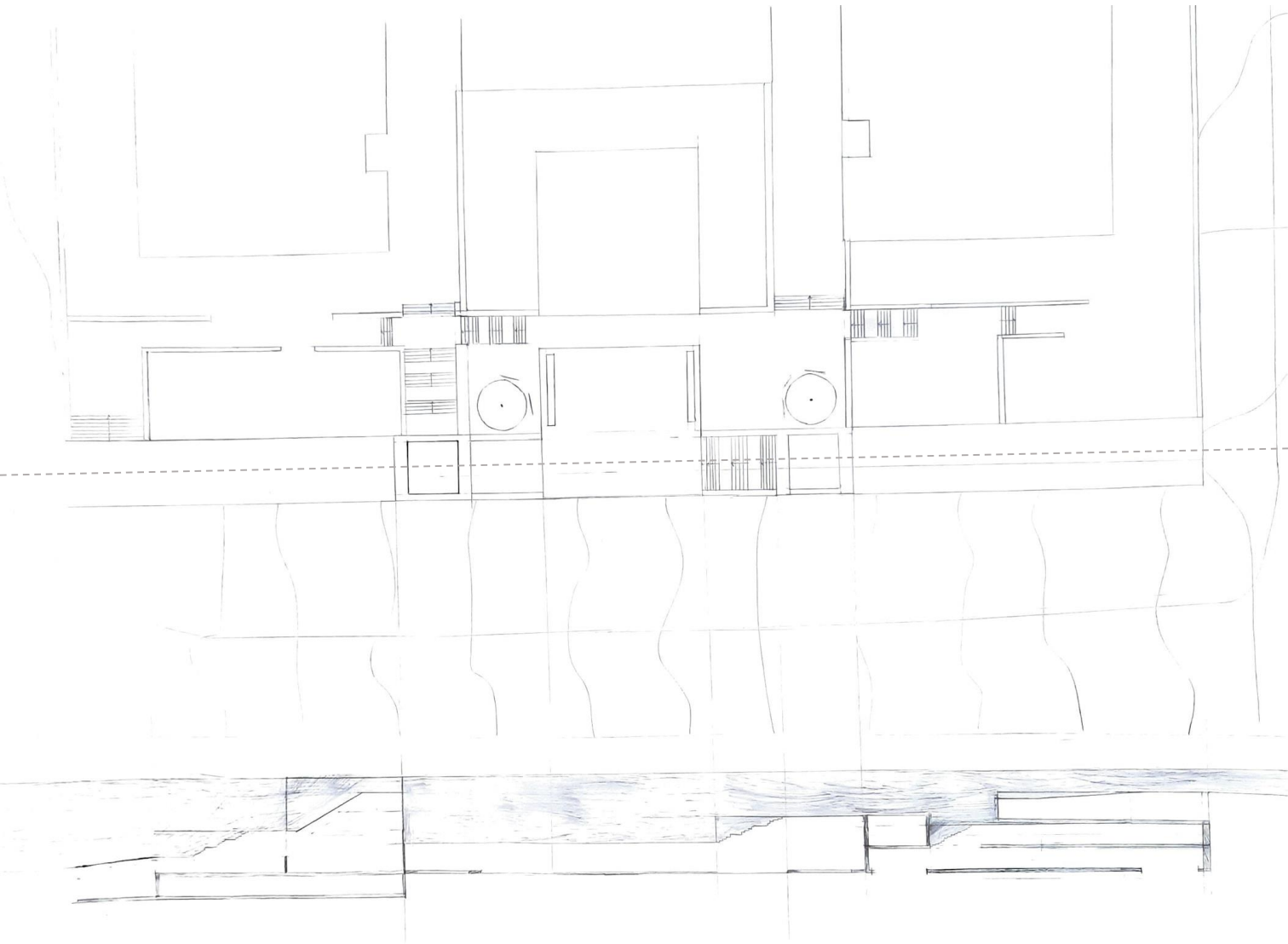


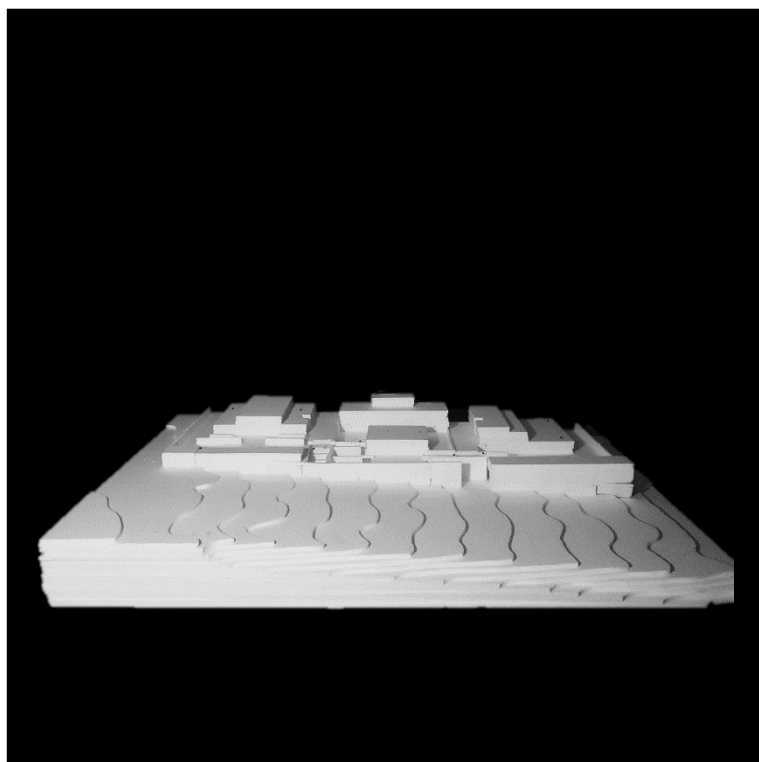


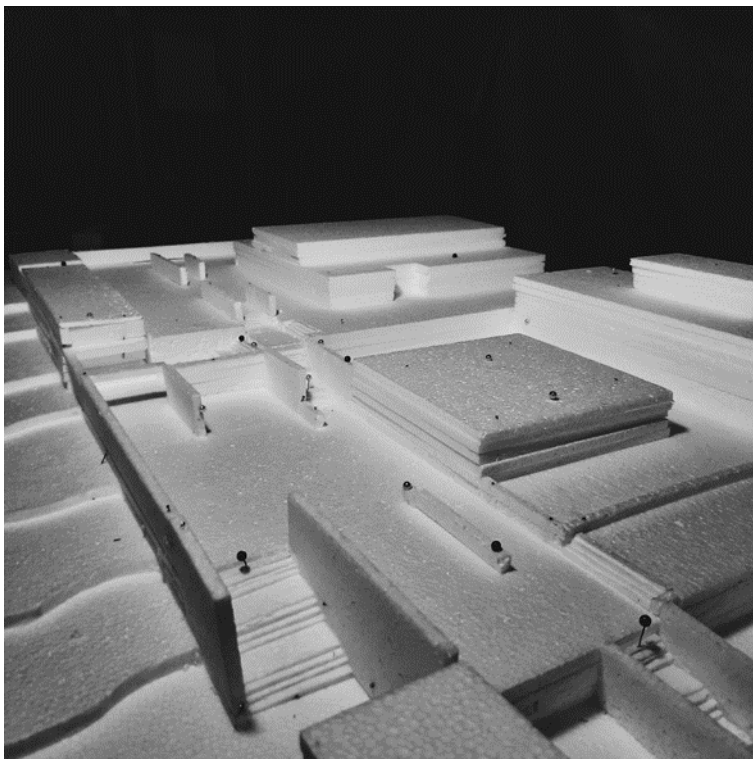


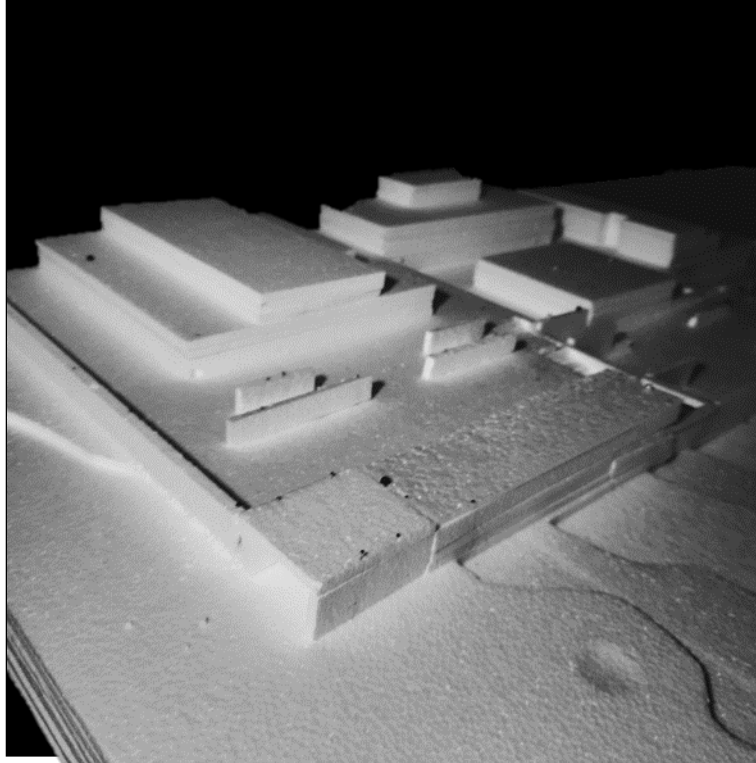


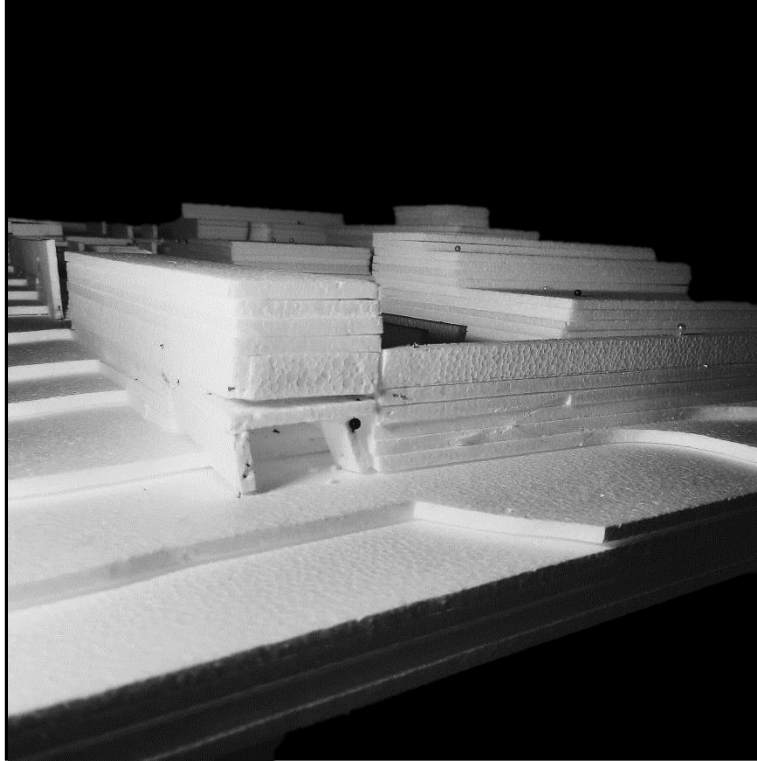




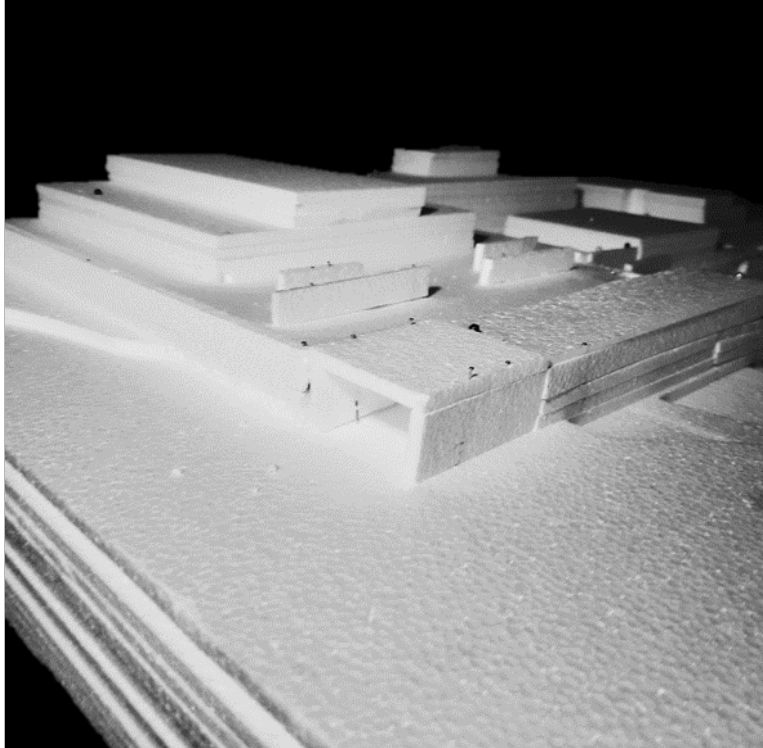


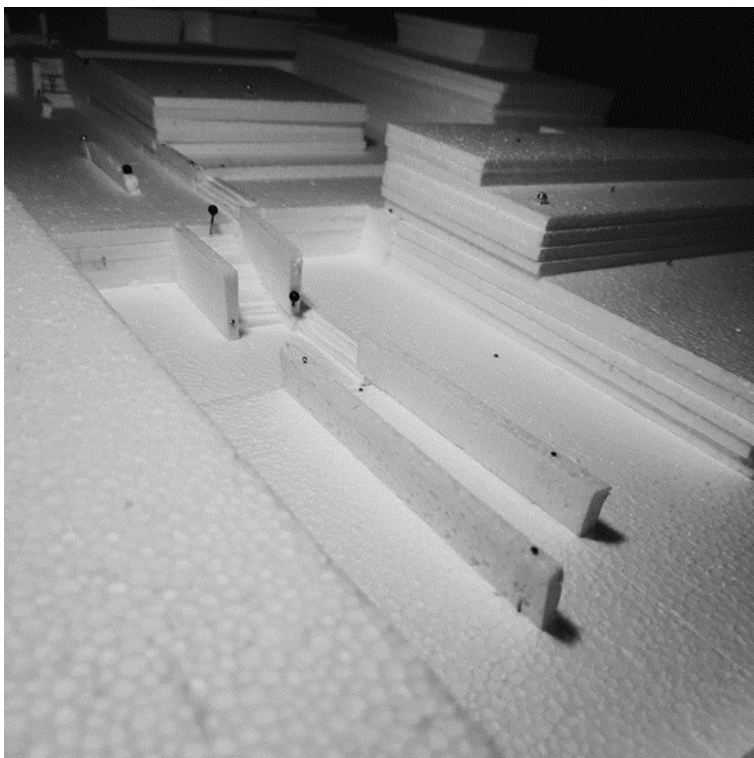


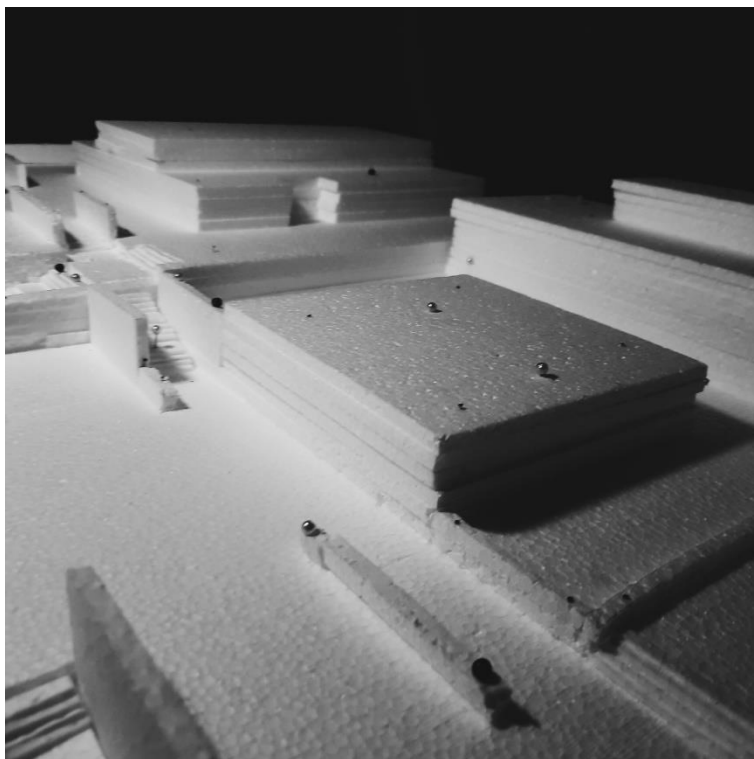


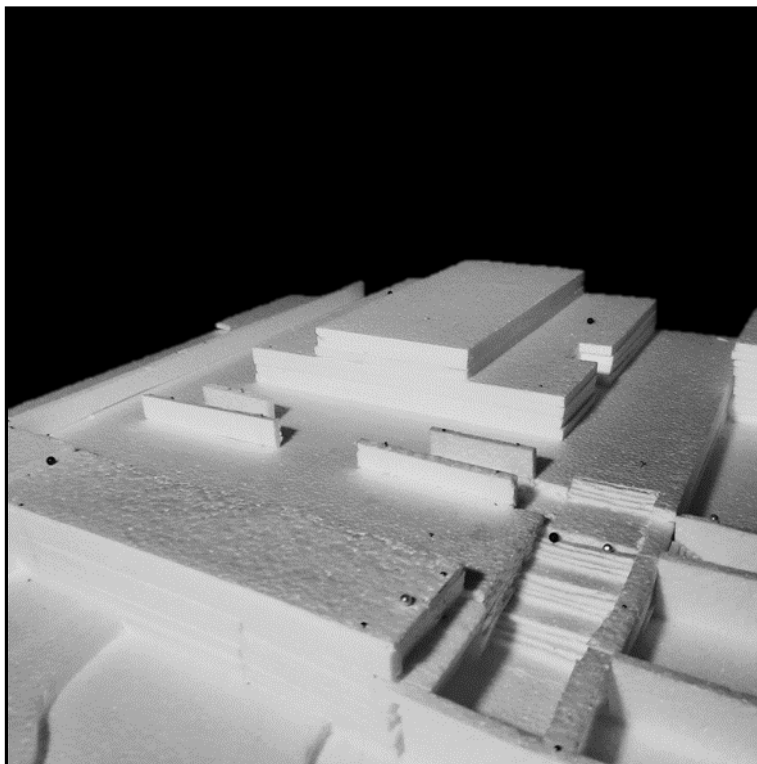


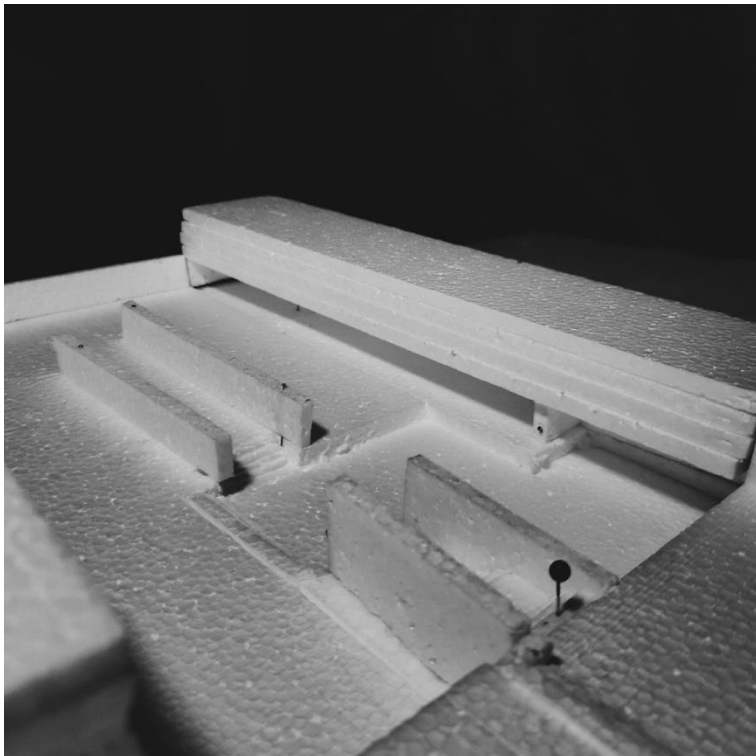


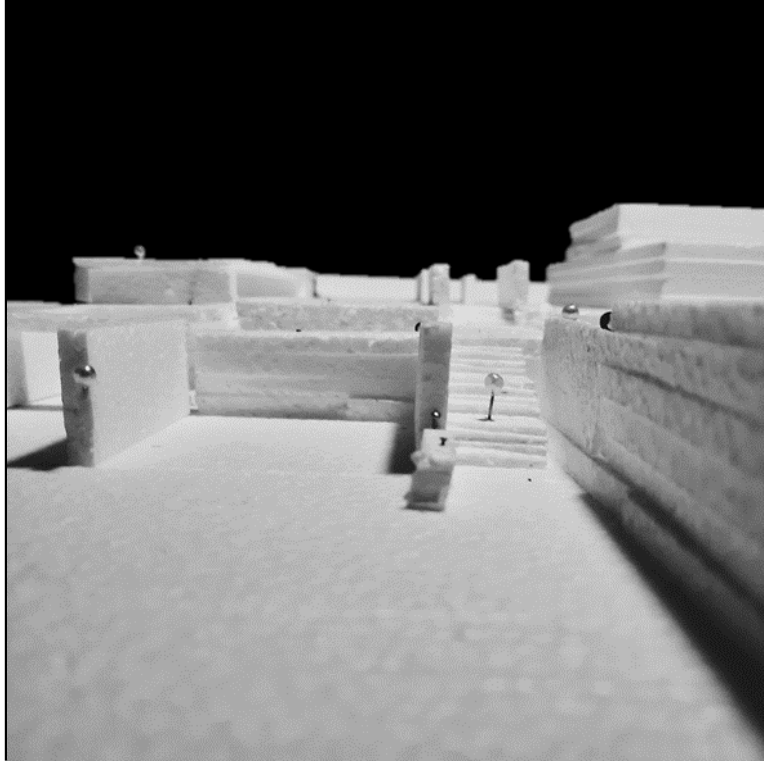


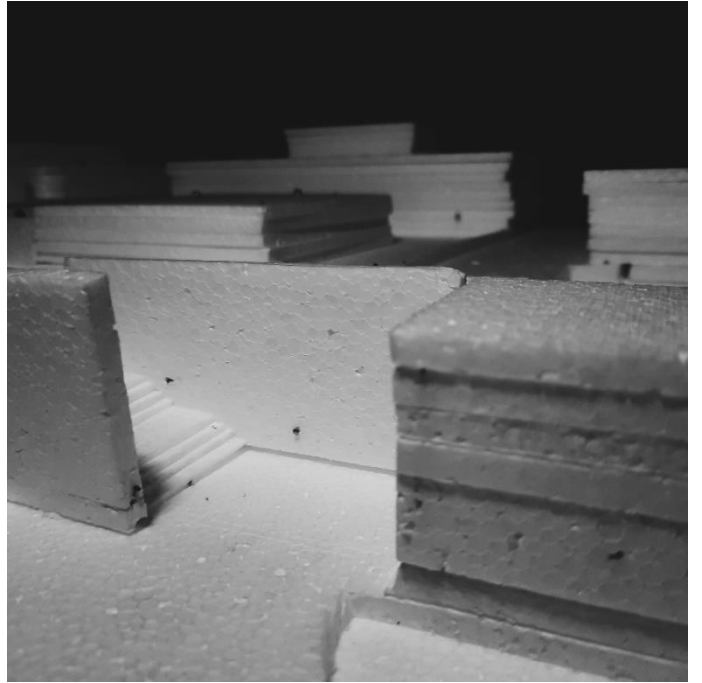
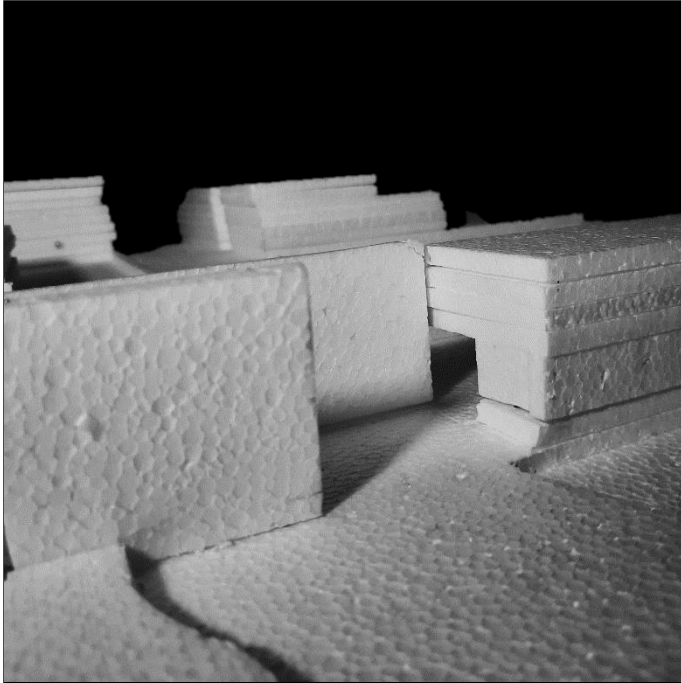


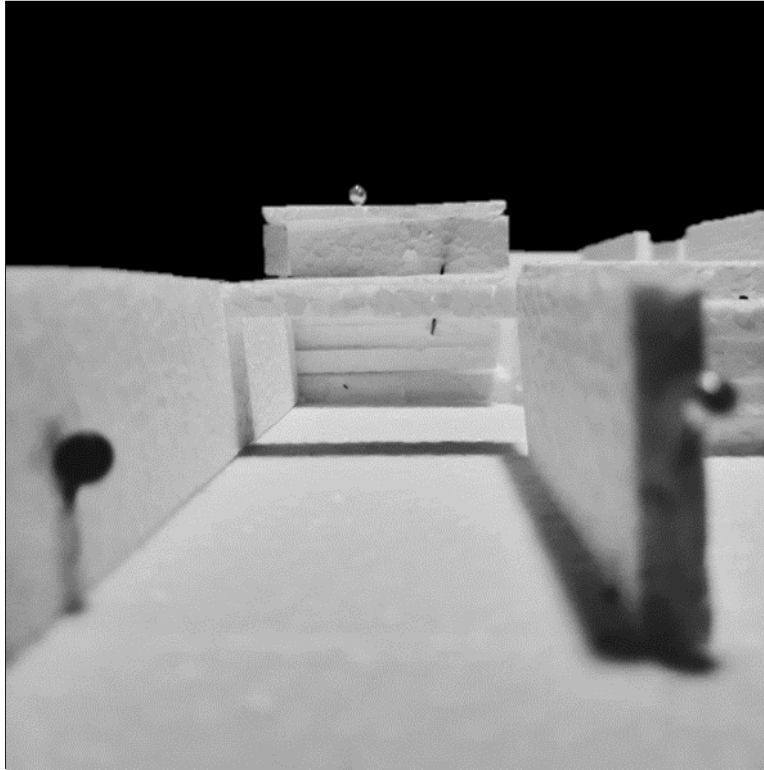


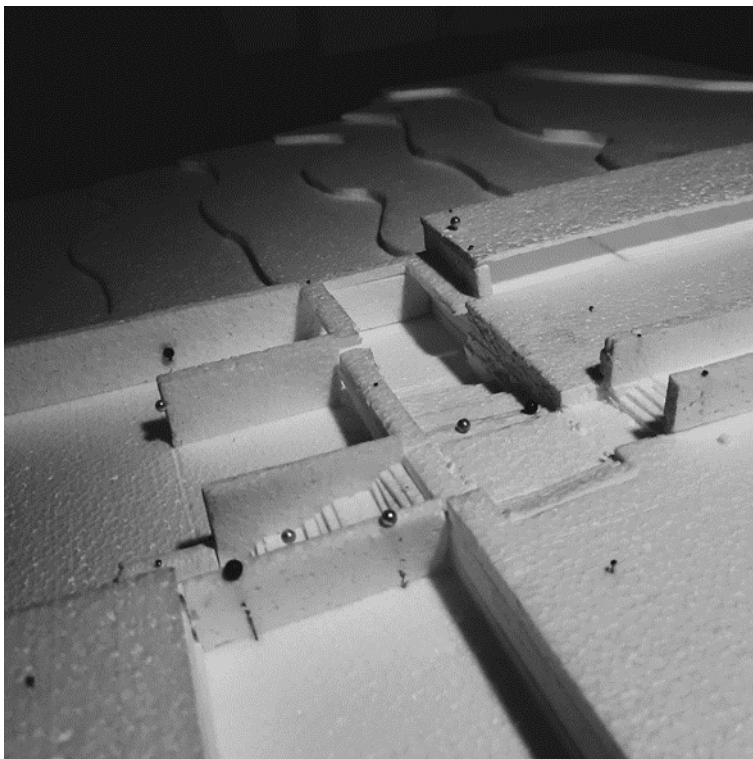


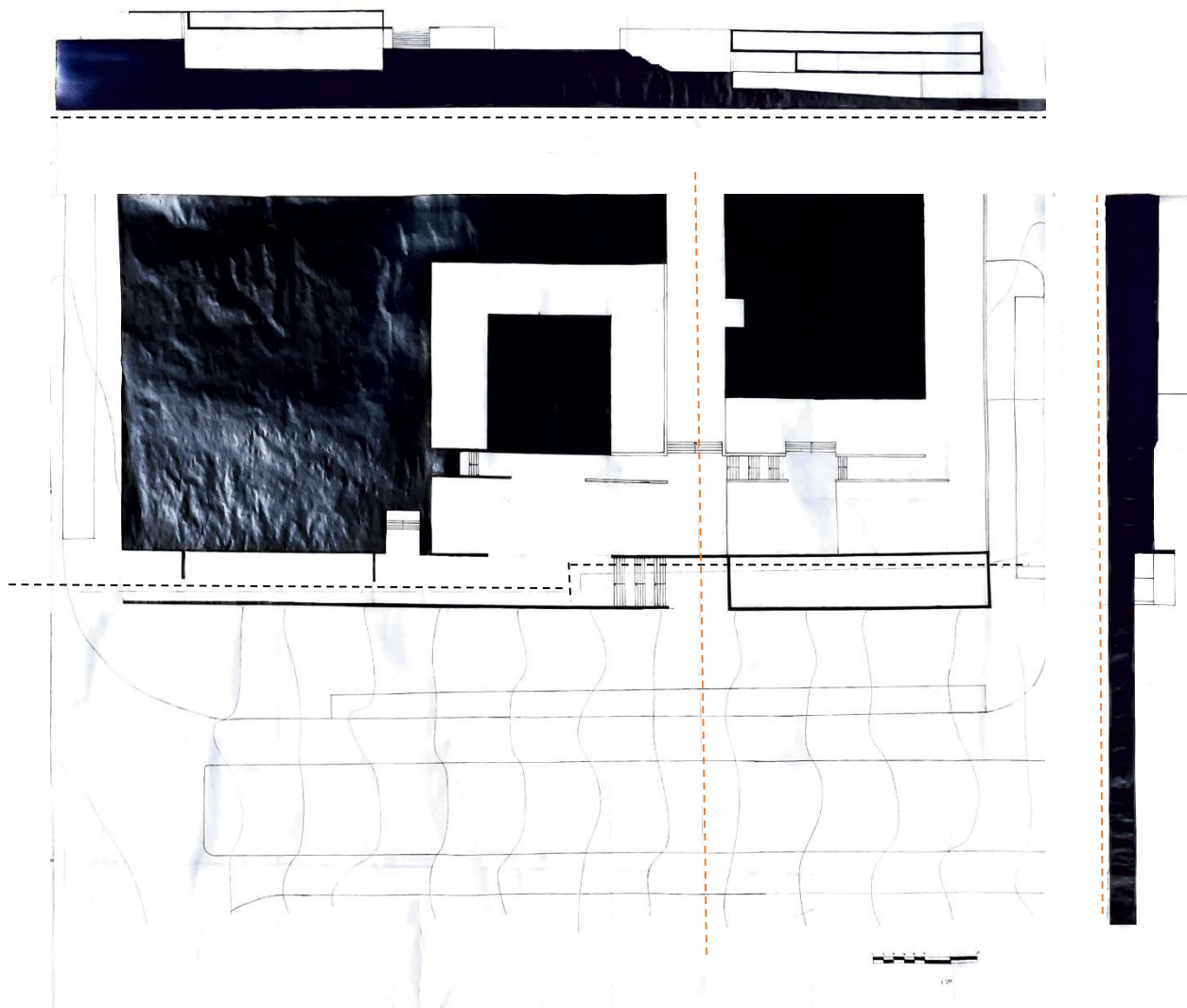




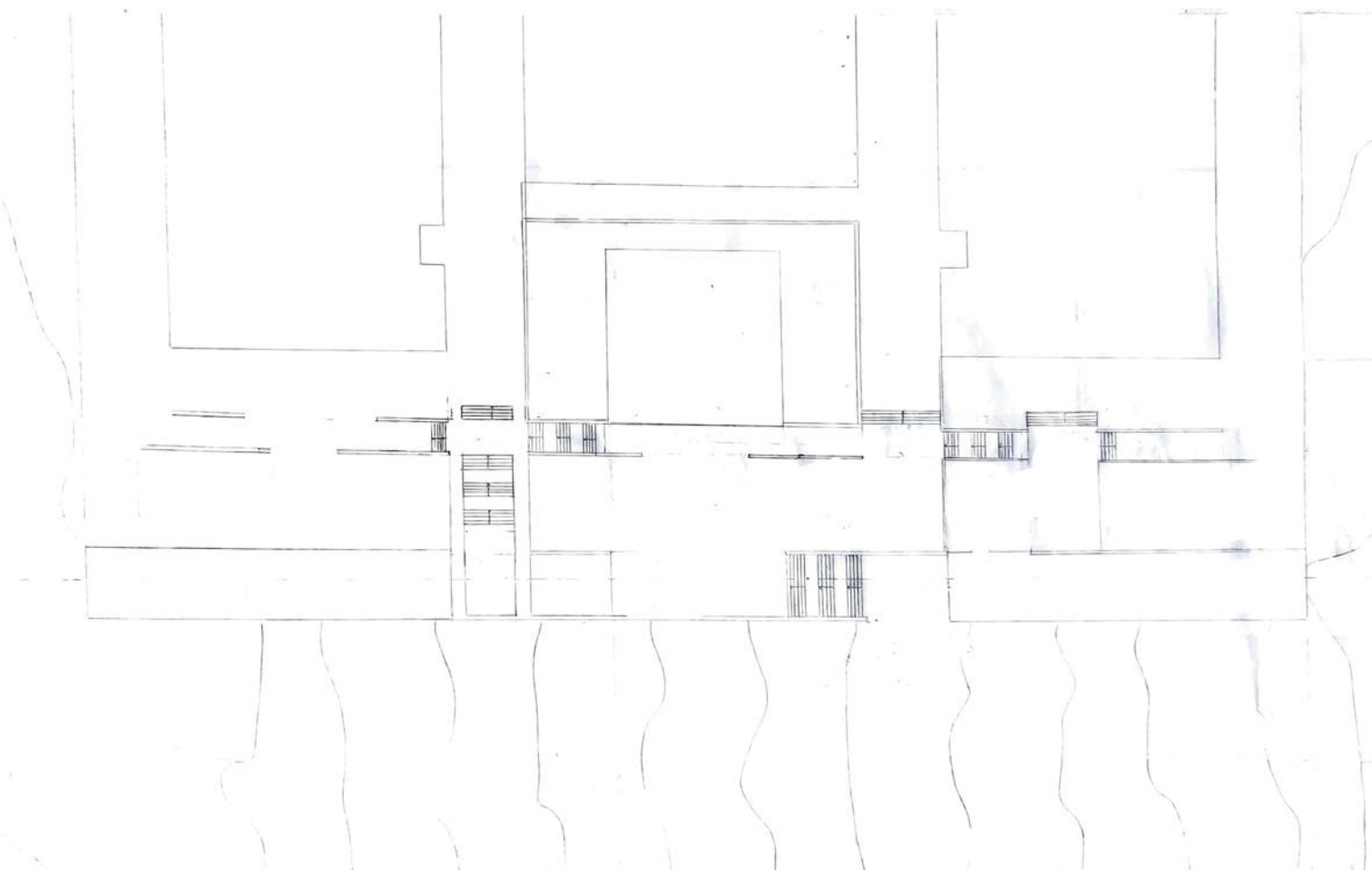




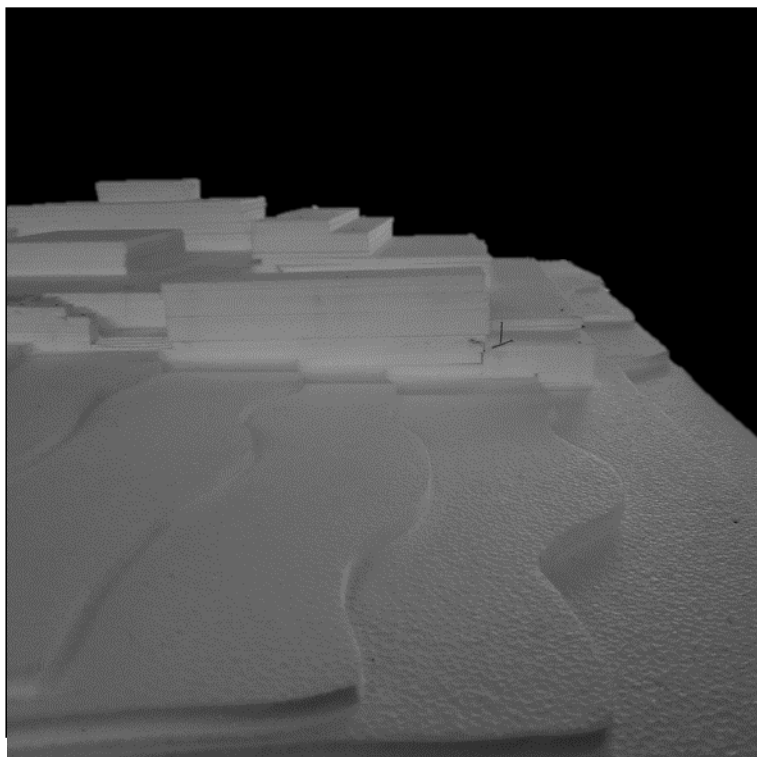


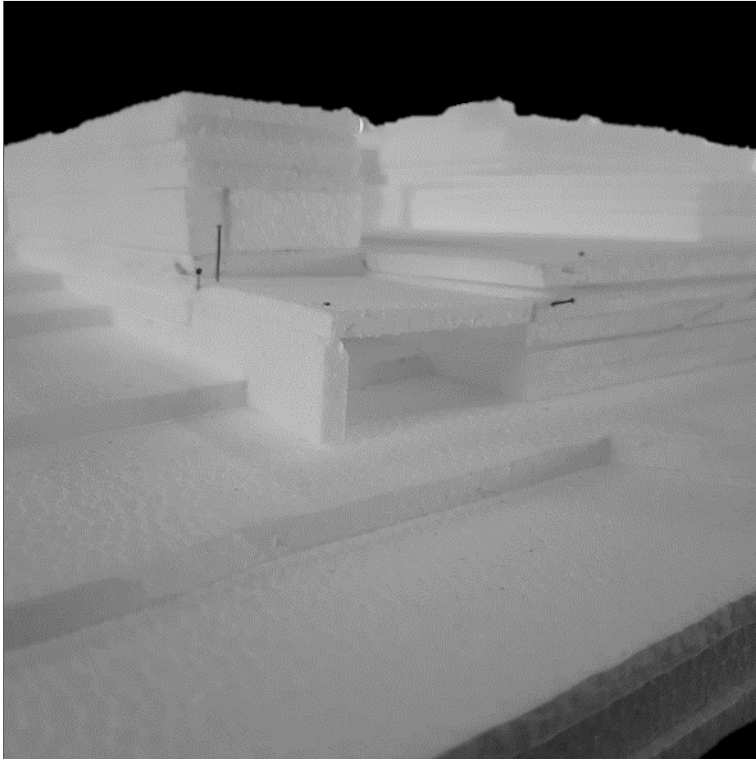


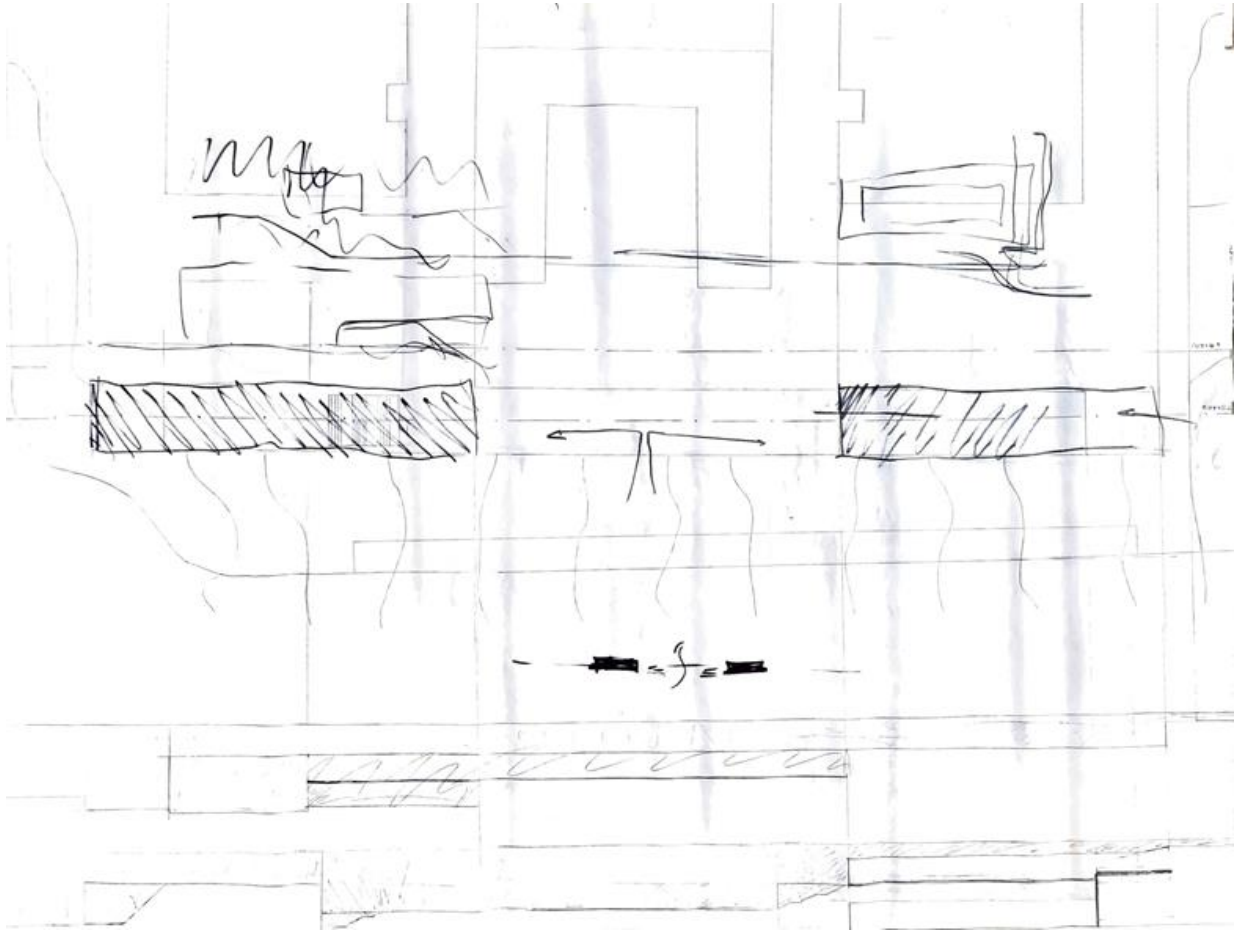
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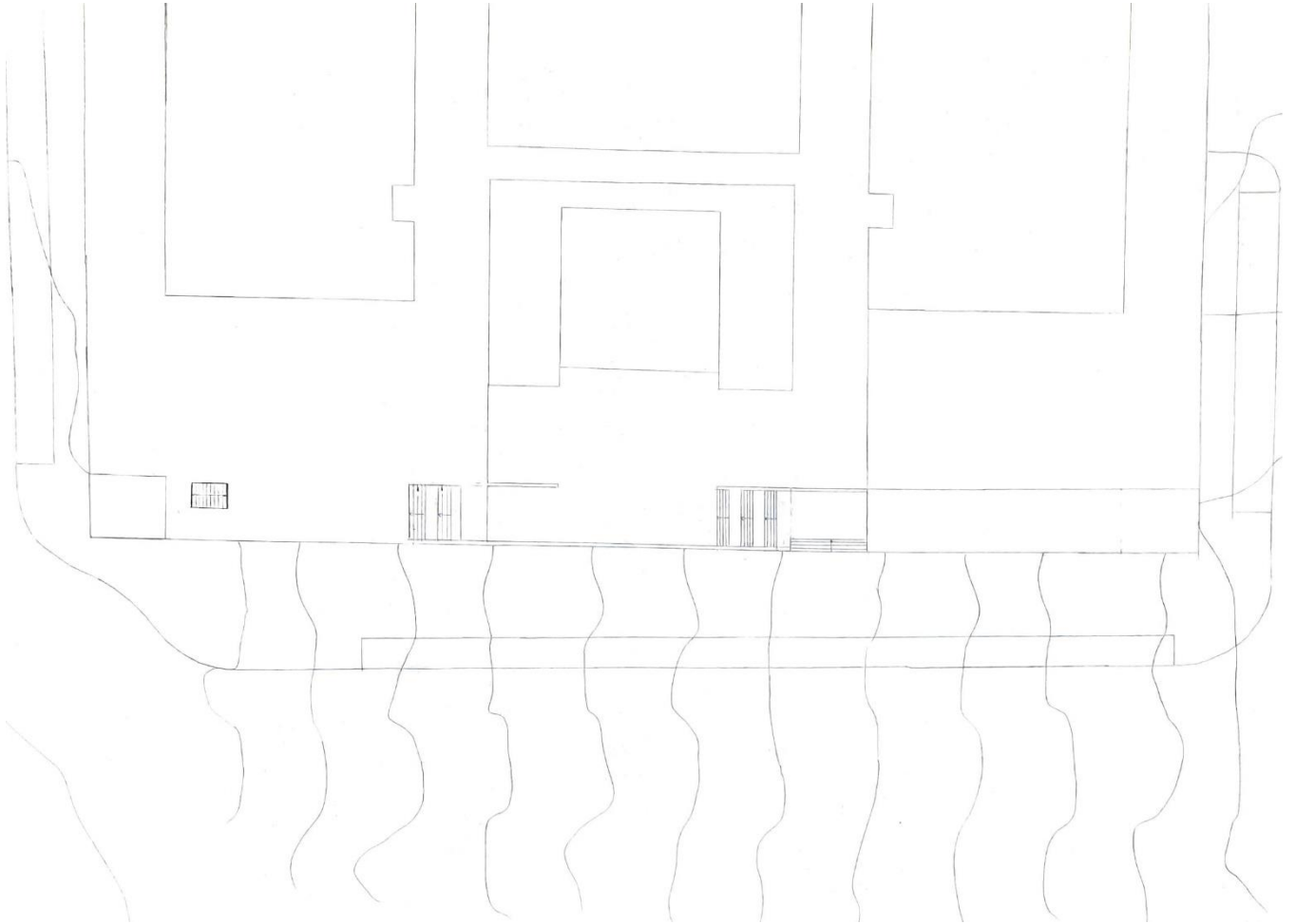


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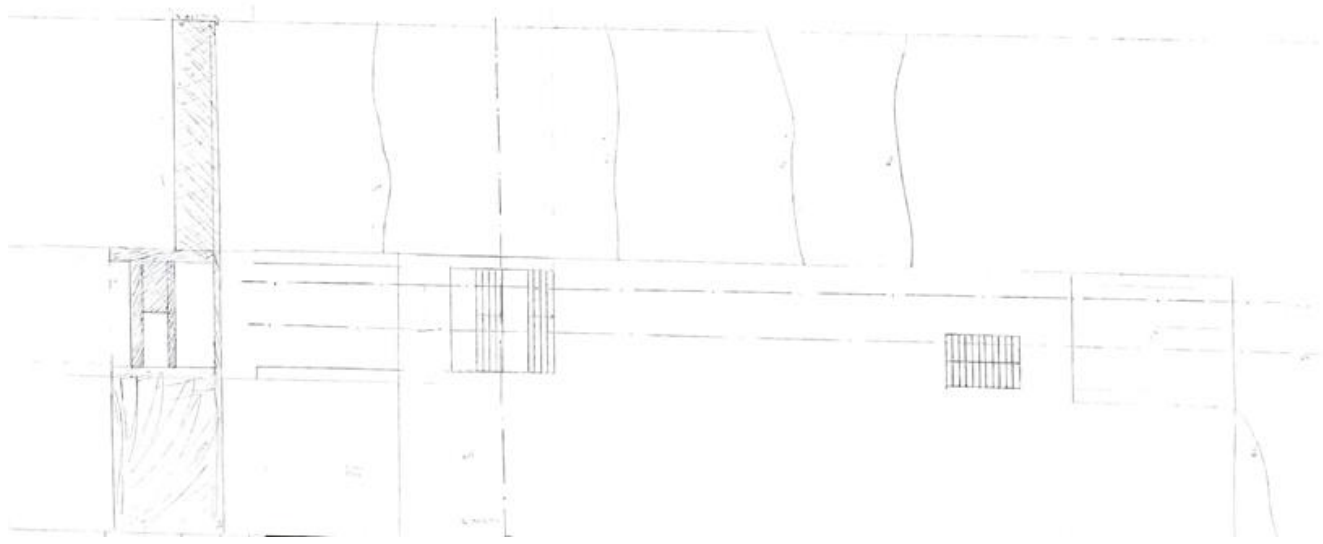


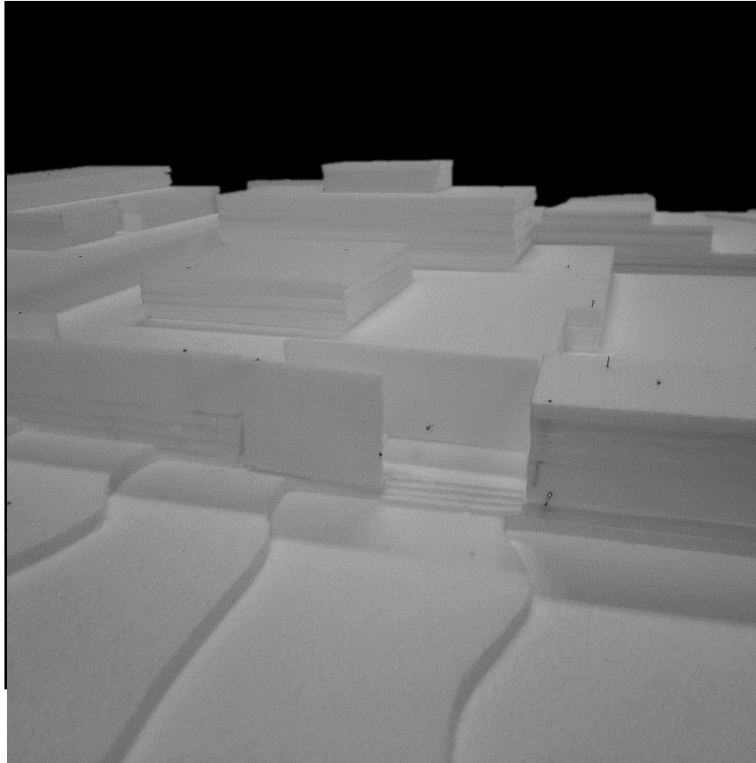


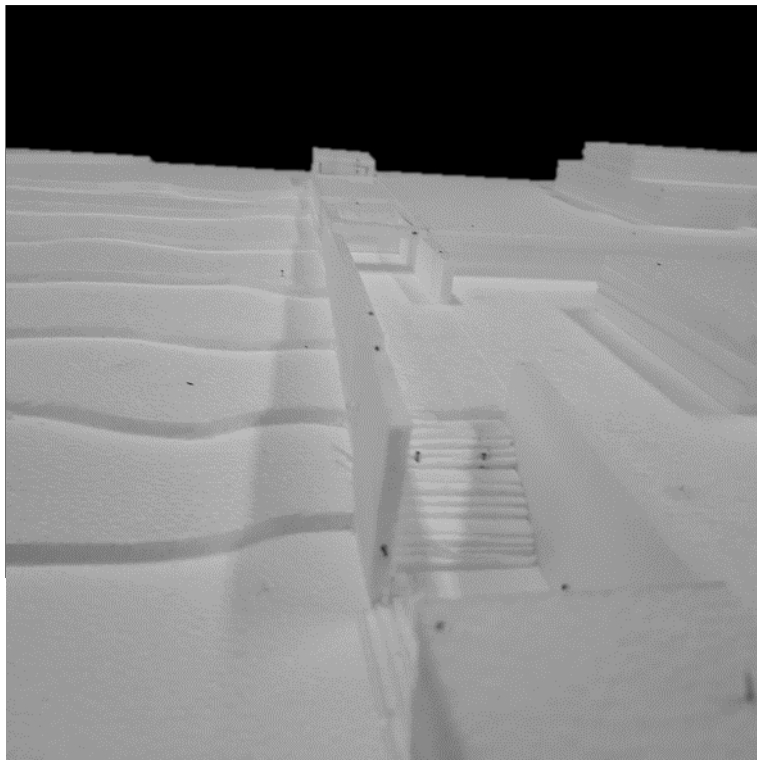


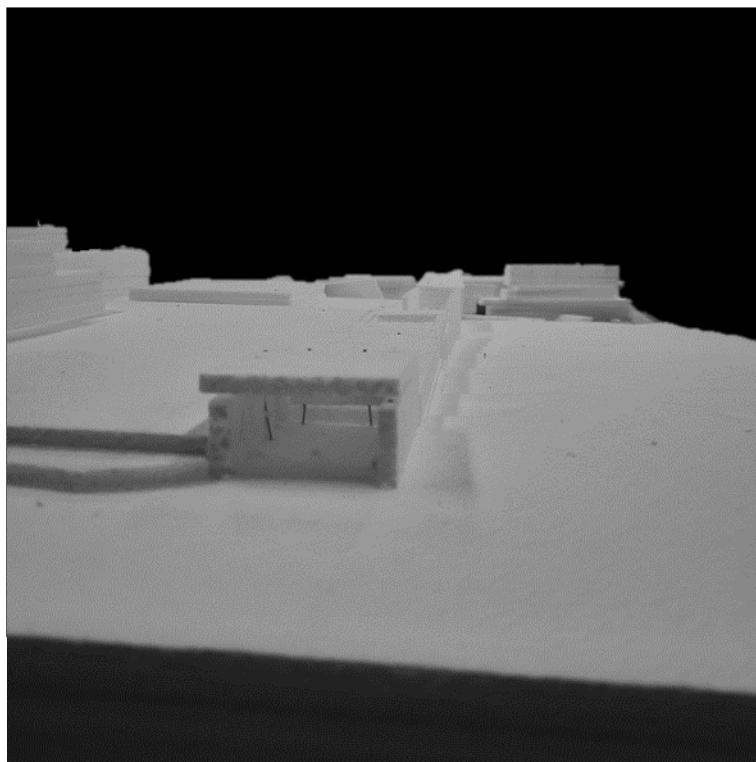


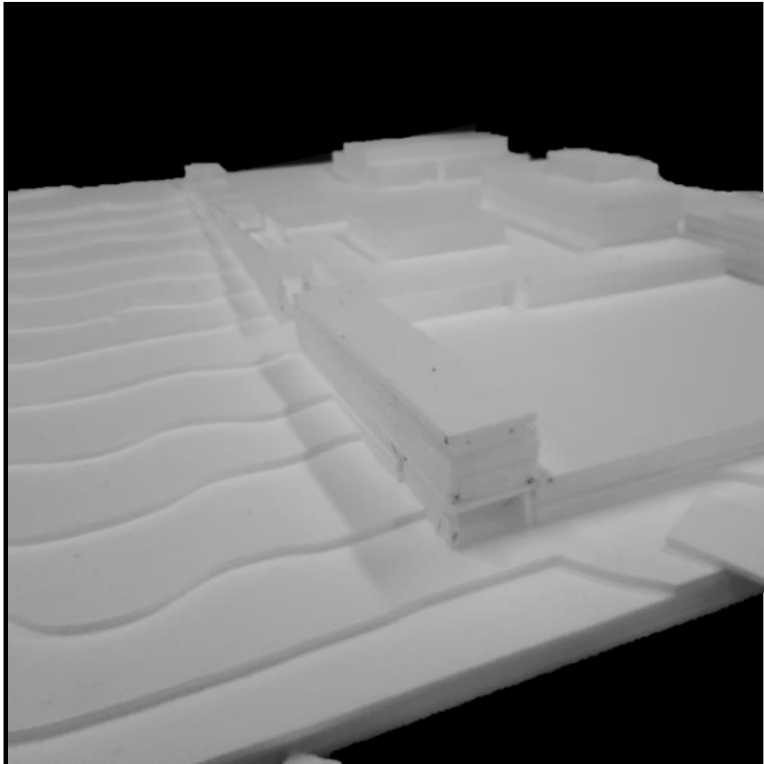








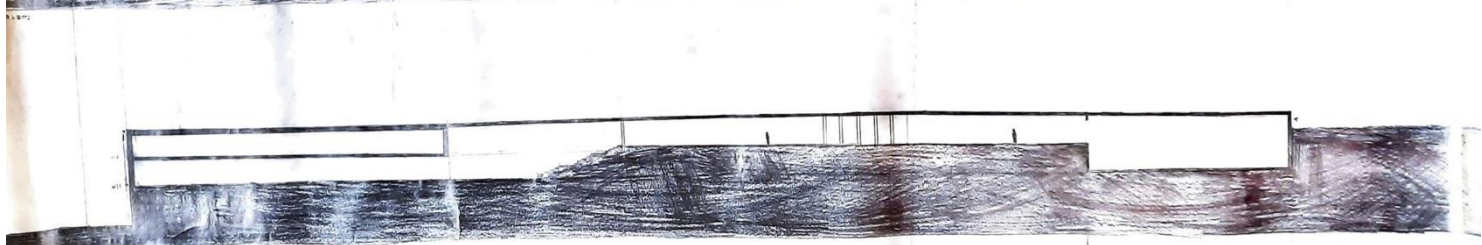
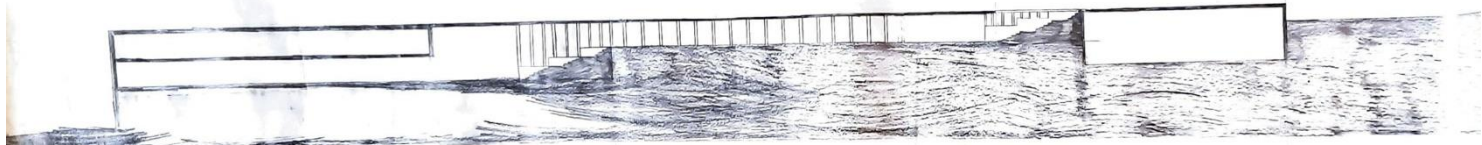


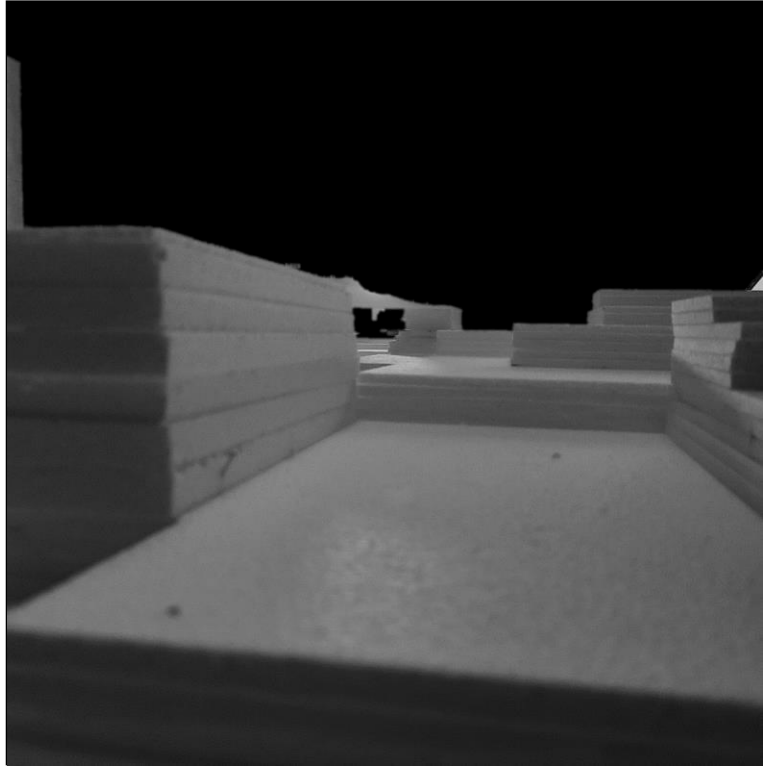


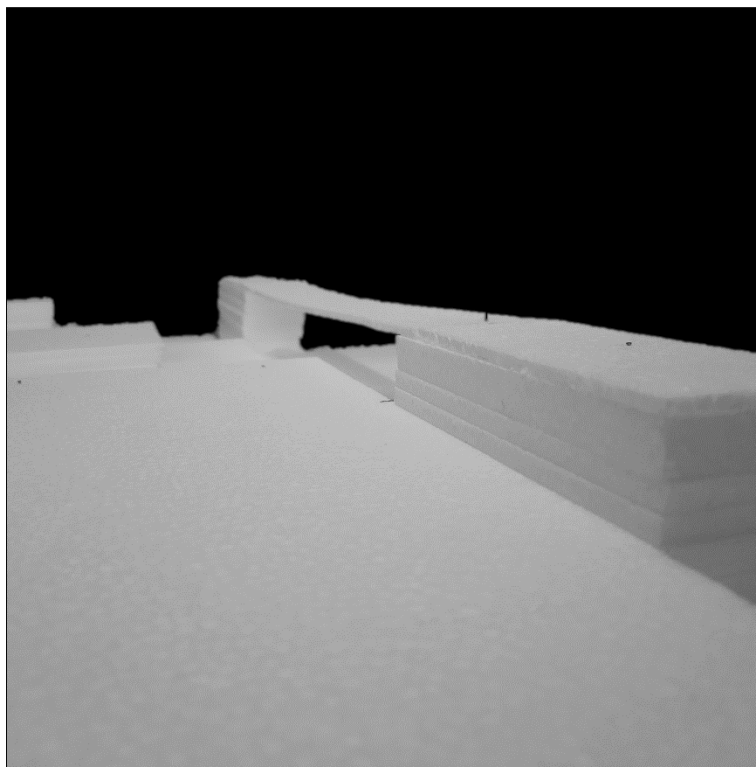


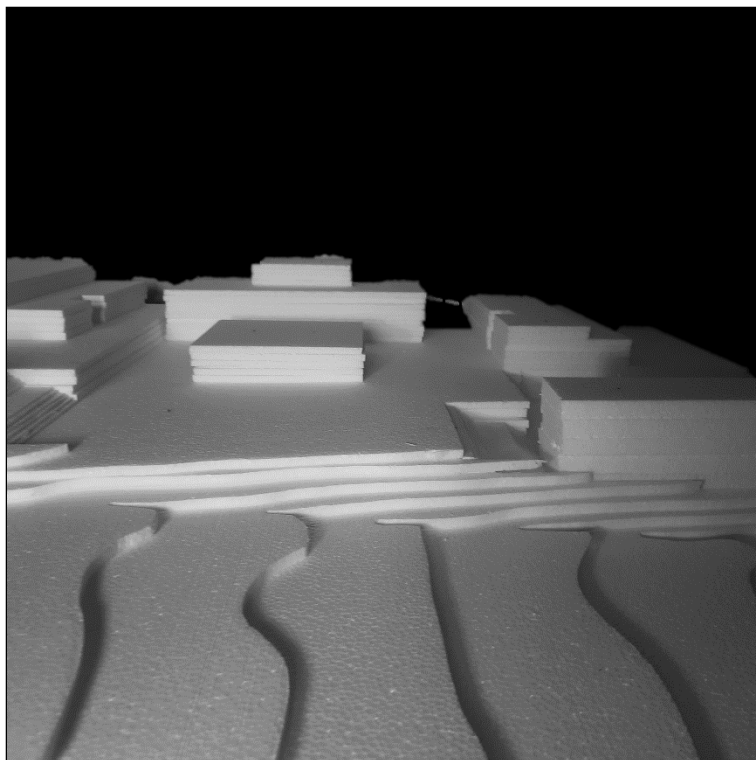
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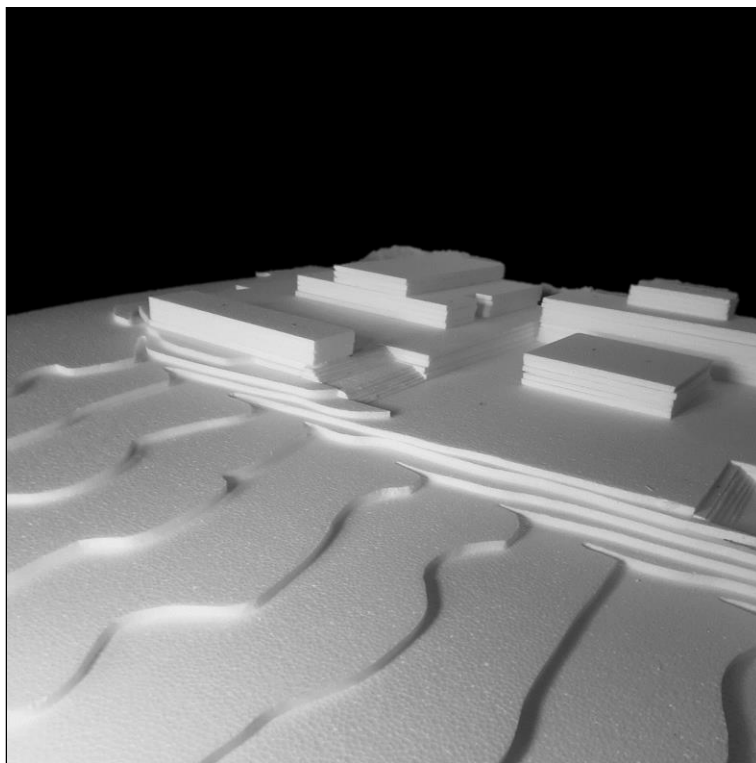


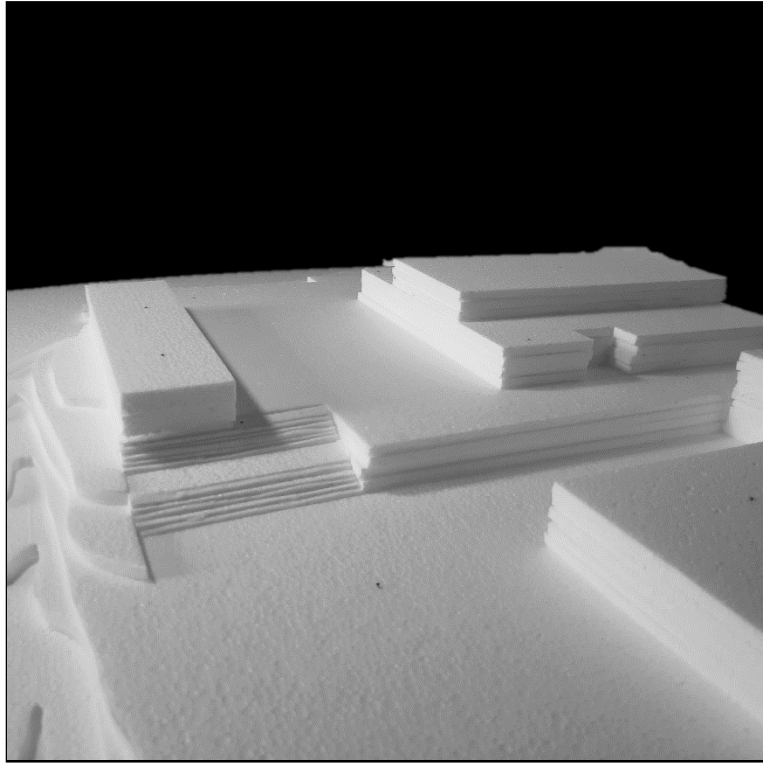


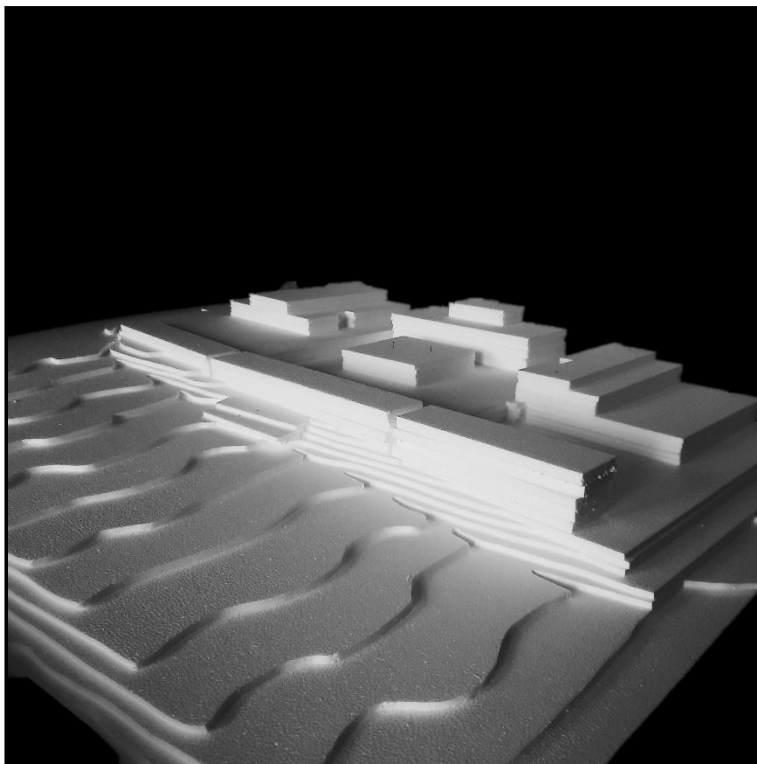


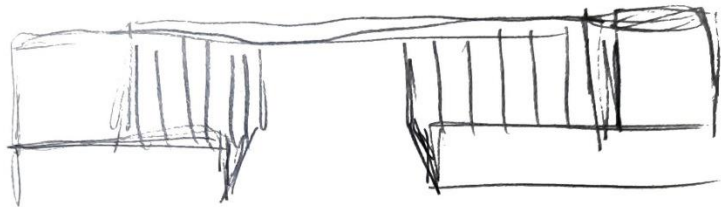




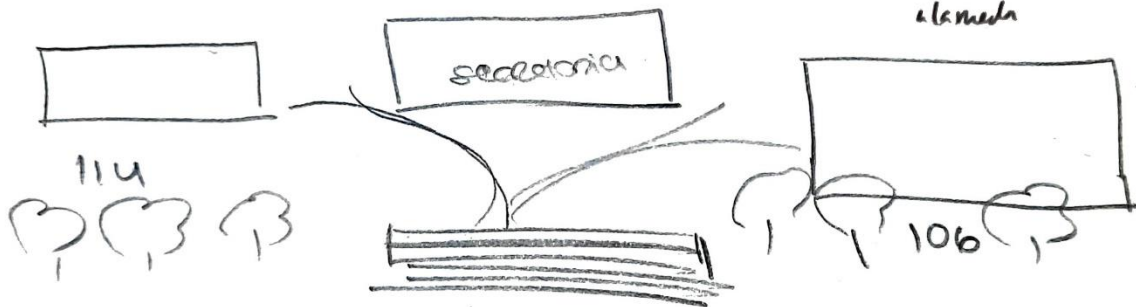
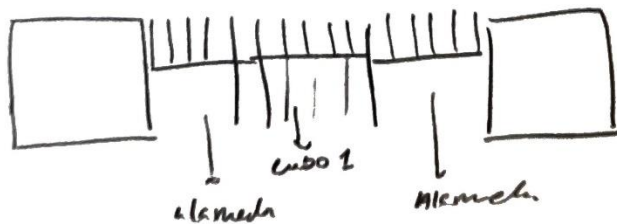


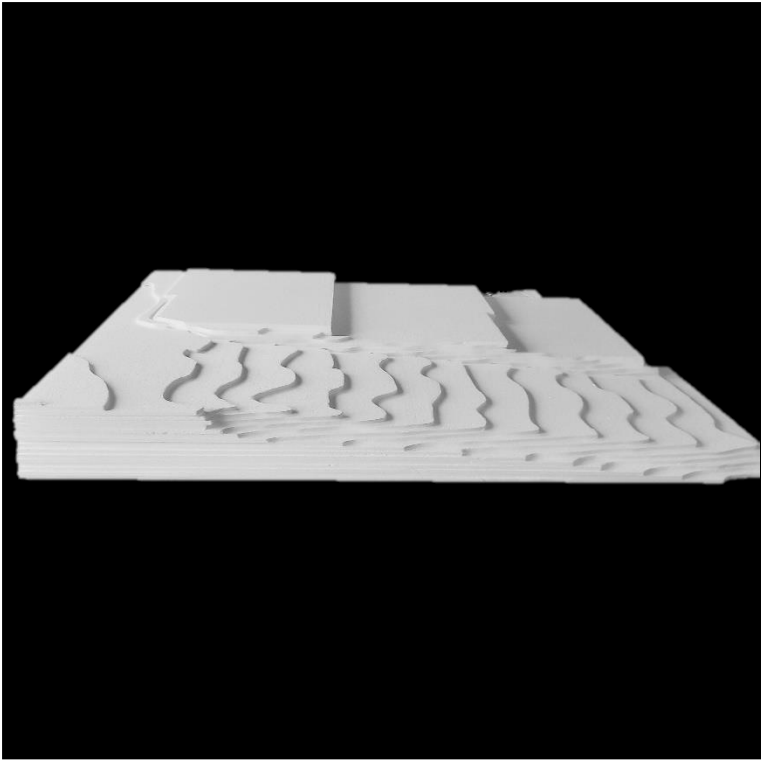






~ "corredor" ~ ~~el~~ ~~de~~ ~~los~~ ~~assemblies~~
mentos





Leituras comentadas

Durante a leitura do livro de Le Corbusier, vários temas me chamaram à atenção, pela relação que este livro tem com o aluno de arquitetura. Assim sendo, este excerto ajuda a evidenciar pontos bastantes importantes na arquitetura, sendo esses os que demonstram “O verdadeiro rosto da arquitetura”.

O verdadeiro rosto da arquitetura tem três pontos importantes que guiam a paixão pela a arquitetura, sendo esses a CONSCIÊNCIA – é a razão de vivermos; a TÉCNICA – é a entrada em contacto do homem com o meio em que se envolve; e o PRODUTO DE ESTUDO – sendo esse a técnica. Clarificando, estas três palavras chaves são um ciclo que os arquitetos têm de ter em mente, pois a arquitetura não é um simples trabalho, a arquitetura representa a cultura, excedendo os cargos dos engenheiros.

Os vários capítulos que nos é apresentado ao logo do excerto, é citado múltiplos pontos importante na execução da arquitetura, sendo esses:

- Luz - A luz, desde dos tempos antigos até hoje, tem um ligação bastante importante com o homem, havendo alterações de sentimentos e de disposições conforme a luz do dia esteja. Tendo esta permissa em conta, um espaço arquitetónico tem de ter luz, não luz a mais, nem luz a menos, sempre uma luz boa. Fazendo da luz uma regra permanente na arquitetura, podendo esta criar sensações.

- Local – Citando o que o autor nos apresenta “É um “pasto” que é oferecido pelos nossos olhos aos nossos sentidos, à nossa sensibilidade, à nossa inteligência, ao nosso coração”. Esta frase fala muito o que o local na arquitetura representa, sendo a nossa composição arquitetónica. O local exprime a arquitetura sendo a criação de um marco, este marco é o que arquiteto que o faz, é o que cria as sensações. Ou seja, Por fora acrescenta-se ao local, mas por dentro integra-o

- Escala – A escala na arquitetura é o que une a leitura de um arquiteto inglês de um arquitetura português. Podendo ainda ser a escala do objeto arquitetónico.

- Caminhar e Percorrer – Caminhar e percorrer a arquitetura é bastante importante por este percorrer tem de ser suave, tem de ser calmo e tranquilo e acessível, ou seja, tem de ser um caminhar que o o olhar do humano olhe em frente e ele constatemente observa o que o rodeia, e não está preocupado com alguma perturbação, logo, a regra do caminhar tem de ser estudada.

- Qualificação do espaço arquitetónico – A qualificação de um espaço arquitetónico segue todos os pontos já referidos e principalmente a sua funcionalidade, a sua circulação, as sensações criadas que propocionam reações ao humano que circula no espaço.

- Materiais e Técnicas – A arquitetura não pode ter uma regra rigida na construção, como por isso existem vários materiais e técnicas que são melhores em certas circunstâncias e outro que não bons em outras circunstâncias.

- Tudo tem um sentido e significado – Um dos fascínios da arquitetura é o apelo à imaginação. E um dos motivos para isso acontecer é a importância de que tudo na arquitetura desempenha um papel.

- Proporção – Um outro fascínio da arquitetura é a busca da perfeição pela proporção.

- Casa habitável – Esta casa habitável é o que o comprador deseja! Pode ser simples ou extravagante, mas o mais importante numa casa habitável é os seus elementos estruturais.

- Toque na Arquitetura - Este toque transmite uma história, só a textura, a frieza ou o calor que o material transmite, gera sensações bastantes importantes.

- Técnicas Antigas – Cada vez mais há novas técnicas para a construção ou para a execução de um projeto, mas muitas das vezes as técnicas são uma mais valia, como o desenho, ou o flocore (segundo o autor, melhor que o cimento).

- Raciocínio – O raciocinio de um arquiteto vem com a intenção que o mesmo desenha para o que está a projetar, pode ser abstrato ou concreto, mas o que conta é a intenção.

- Cor – A cor transmite sensibilidade na arquitetura, e pode ser todo o tipo de pormenores para transmitir essa sensibilidade.

Concluindo, esta leitura do livro de Le Corbusier, demonstra realmente os pontos chave para que a arquitetura que o estudante projeta seja uma arquitetura com consciência, com técnica e com produto de estudo.

A segunda leitura descreve-nos as lendas e histórias que falam das várias destruições que o Parthenon sofreu.

O Parthenon, é um ícone da arquitetura, foi construído com o intuito de demonstrar uma sociedade perfeita. Vitúvius previu a sua construção, sendo um sítio cómodo, com equilíbrio, firmeza. Tornou-se assim um símbolo de liberdade da Grécia e um modelo simbólico da arte.

Por o Parthenon ser um marco na arte, houve várias criações do mesmo por todo o lado. As suas destruições forma destruições que tinham em conta o rei, o momento da história etc. Parthenon tornou-se uma igreja, e com essa transformação retiraram vários elementos como, estatuetas, mosaicos.

Em 1816, a destruição foi tal que, os vários pedaços do parthenon foram espalhados or Roma e pelo mundo.

Em 1834, um rei decidiu tornar um local mais confortável para a sua mulher. Mas depois dessa mesma destruição os habitantes de Athenas começaram a reconstruir, mas havia grandes problemas nesse processo, como remodelações antigas, e assim fez com que o monumento tivesse mais possibilidades de cair com as condições climáticas. Conclusão desta destruição “Their rebuild the Parthenon might have looked very like the original Parthenon, but it was not perfect; and because it was not perfect it was no the Parthenon”

No presente tempo, decidiram reconstruir o Parthenon, com calma e com atenção às reações do mesmo, então decidiram destruir o parthenon para depois substituir por peças melhores que não se destruiriam tão facilmente, e conseguiram com que algumas peças que tinha sido espalhadas pelo mundo voltassem ao sítio ao local do parthenon.

Concluindo, com uma frase que o autor escreveu – “The, liberated from physical being, the Parthenon will have become nothing but an ideia, and last it will be perfect”.

A terceira leitura demonstrou a relação que o movimento cubista teve com a arquitetura.

A técnica foi desenvolvida pela industrialização e apareceu numa altura que iria substituir as artes, trazendo inovações.

Até que veio o século XX, sendo a sua renovação, começando pela utilização do cimento armado tendo como objetivo, uma união entre as estruturas figurativas e o objeto de plástico. Neste mesmo século também houve a substituição dos processos tradicionais de acrescentamento de plantas e de volumes, por adição e justaposição por um método de encaixamento dos volumes interiores. Houve também o estilo dos edifícios exteriormente.

O cubismo nasceu da admissão do tempo. Mas como todos os movimentos têm erros, o mesmo aconteceu com o cubismo, sendo este a introdução de uma dimensão num sistema, ou seja, de uma nova hipótese de haver um novo sistema em que as dimensões mudam. Levando assim à criação da quarta dimensão.

O cubismo teve três fases: Na primeira, surge ligado ao próprio nome, cubos; Na segunda, nasce o cubismo pictórico, começando a desenhar-se mais em linha; E a terceira fase, em que os elementos se integram no cubismo.

Com a vinda da máquina, começou-se a ter novas percepções, como do espaço, da velocidade e da estrutura interna dos objetos materiais. Começando a haver atribuição de valores a certos lugares, e começou a haver várias incógnitas do que seria os essenciais para a definição de um espaço, acabando por se descobrir.

Em suma, o progresso geral da contemporaneidade é muito confuso pois a sociedade, e as suas necessidades ainda se estão a descobrir, tanto como a arte.

ARQUITETURA DÁ FORMA AO ESPAÇO

Na quarta leitura comentada, do capítulo *A construção do sentido em Arquitetura* de Gorjão Jorge, transmitiu-me o que o espaço arquitetónico é.

O espaço arquitetónico, tem de ter funcionalidade, tem de ser capaz de ter as funções básicas de um espaço público como privado, ou seja, a base do programa de uso de uma ou de várias pessoas.

O espaço arquitetónico também não pode inculir papéis específicos, tem de ter uma liberdade para o utilizador do espaço se sentir mais à vontade para decidir como será o seu espaço. Sendo assim, este espaço deixa realizar o que a imaginação quiser. Podendo, claro inculir certos limites, sendo possível fazer certas coisas e outras não. Havendo sim, um controlo do arquiteto, em tornar o espaço livre mas seguro e com abertura para qualquer tipo de utilização.

Este excerto também alertou para as circunstâncias de passagem, e deu o exemplo do Arco do Triunfo, é um grande monumento e que encanta quem chega a vê-lo. Este mesmo monumento é um monumento de passagem, entusiasma a sua passagem mas depois da mesma não acontece nada, não tem continuidade do entusiasmo arquitetónico, as sensações. Logo, este espaço tem de ser uma estrutura de acolhimento, com as sensações, que ajudaram a dar o significado que o espaço desempenha.

Estas sensações são tradição, já vêm nos nossos antepassados, e a realidade é que a arquitetura é um agente de cultura, de eficácia, e de qualificar espaços e de espacializar os mesmos.

Concluindo, o espaço tem de ter um simbolismo, tem de criar sensações, tem de marcar a memória de quem ali passa, e principalmente tem de ter funcionalidade. Ou seja, a arquitetura dá forma aos espaços.