

Laboratório de Arquitectura II

2º semestre

Rafael Monteiro

ÍNDICE

Sítio

Fotografias da maquete 1:1000

Fotografias da maquete proposta 1:1000

2ª Fase

Lado Poente

Proposta

Imagem de referência

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

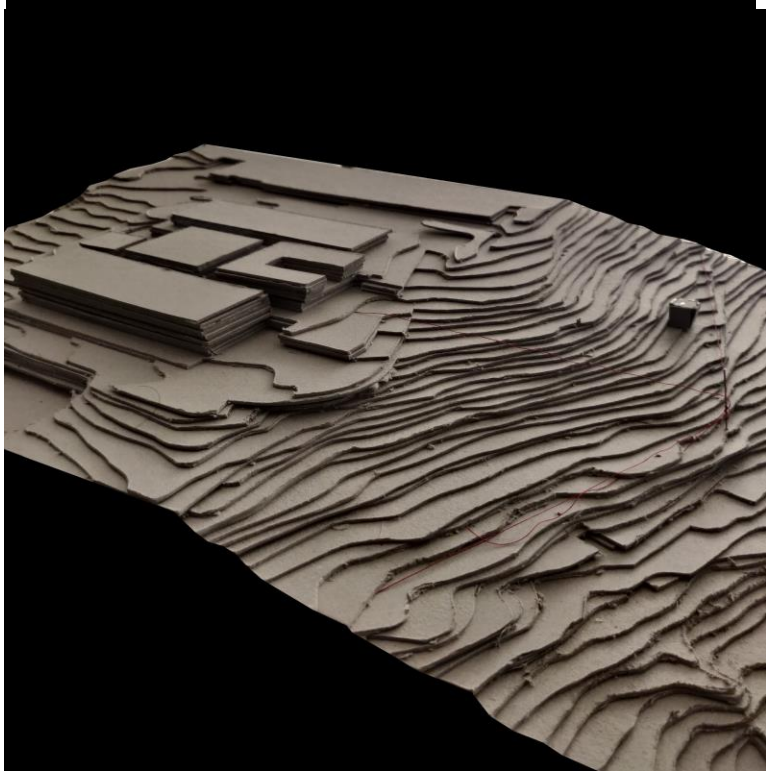
Desenho(s) complementar(es) / visão serial

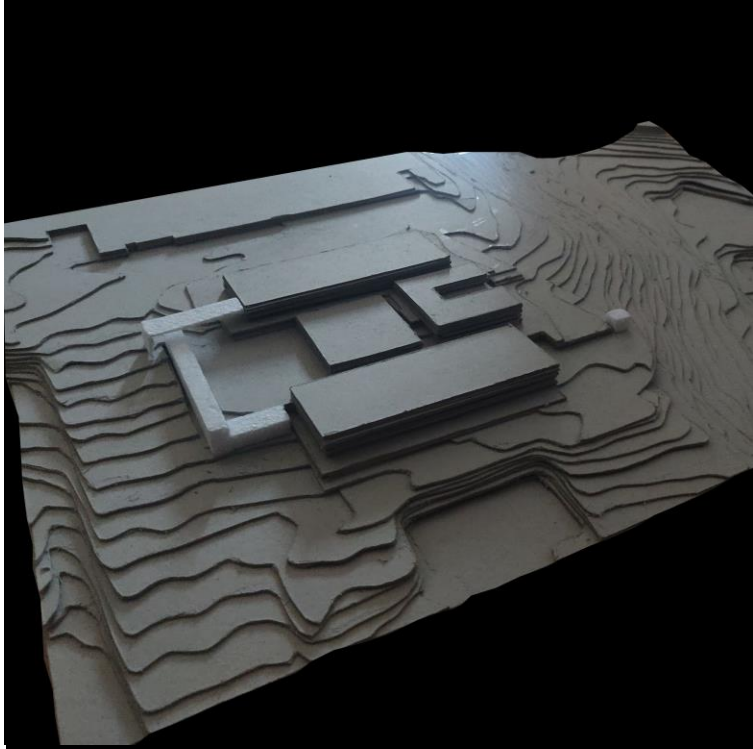
Processo

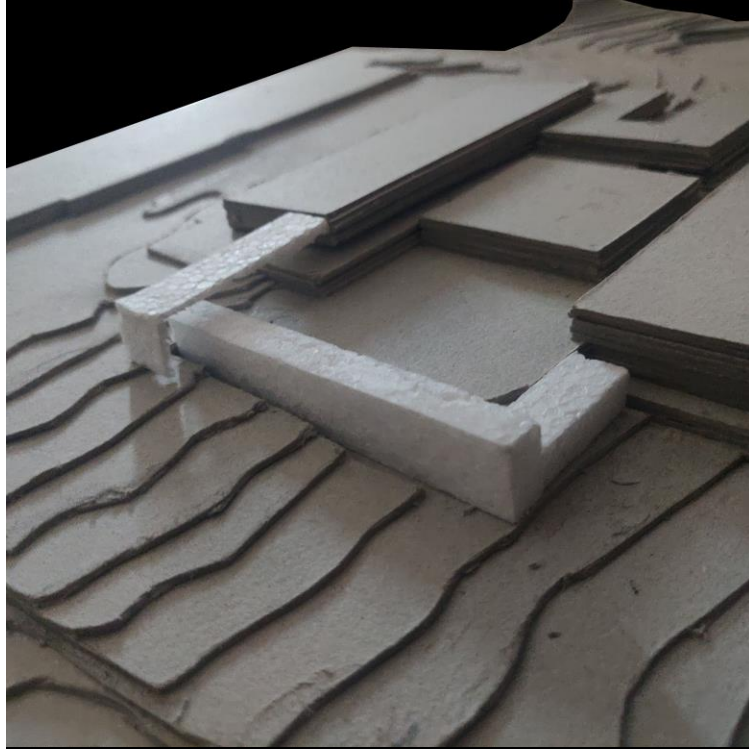
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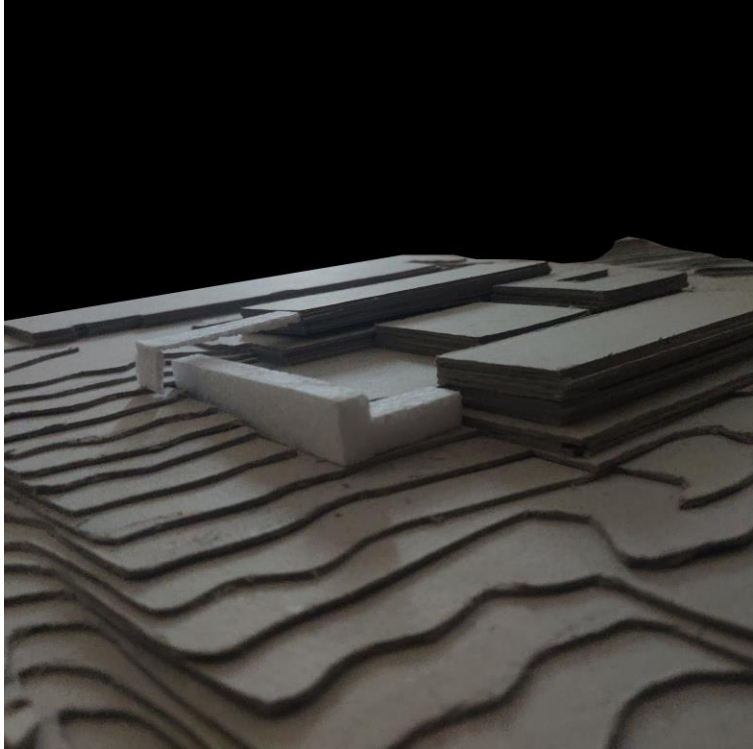
Leituras comentadas

Sítio









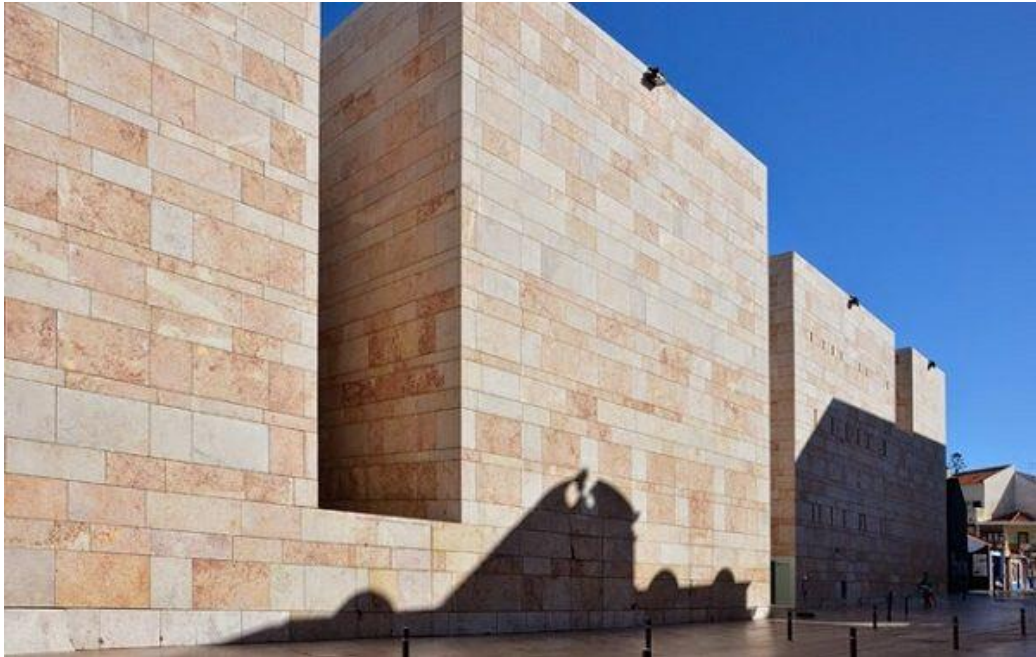
2ª fase

lado poente

Proposta



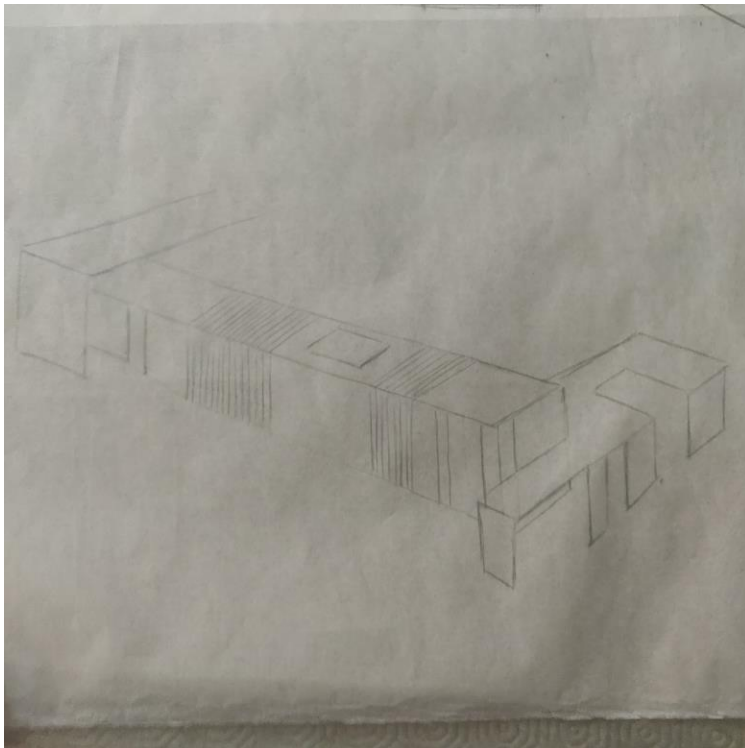
Museu de Arte de São Paulo, Lina Bo Bardi



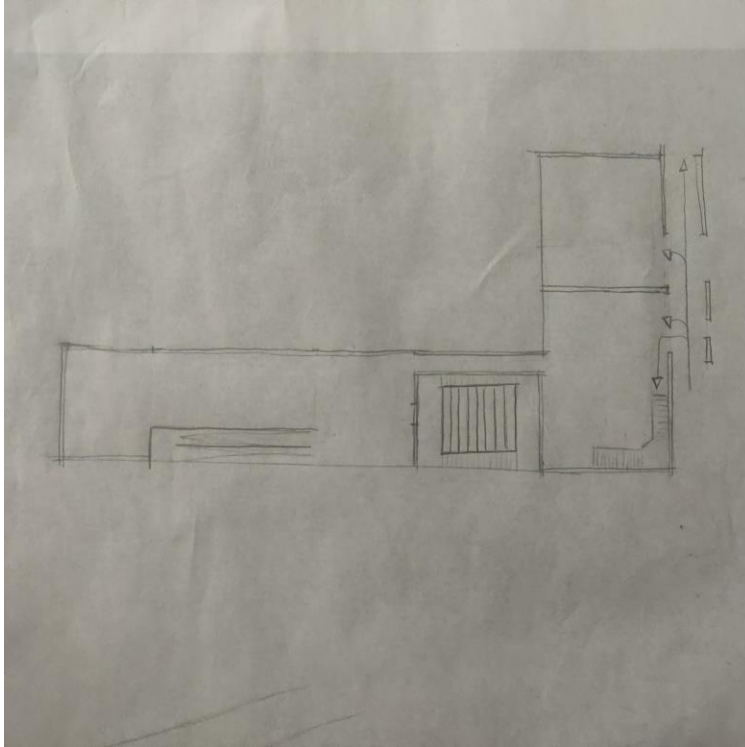
Centro de Artes de Sines, Aires Mateus

“ Além da sua sustentabilidade e da sua inteligência, a arquitetura deve ser uma fábrica de emoções.”

Renzo Piano

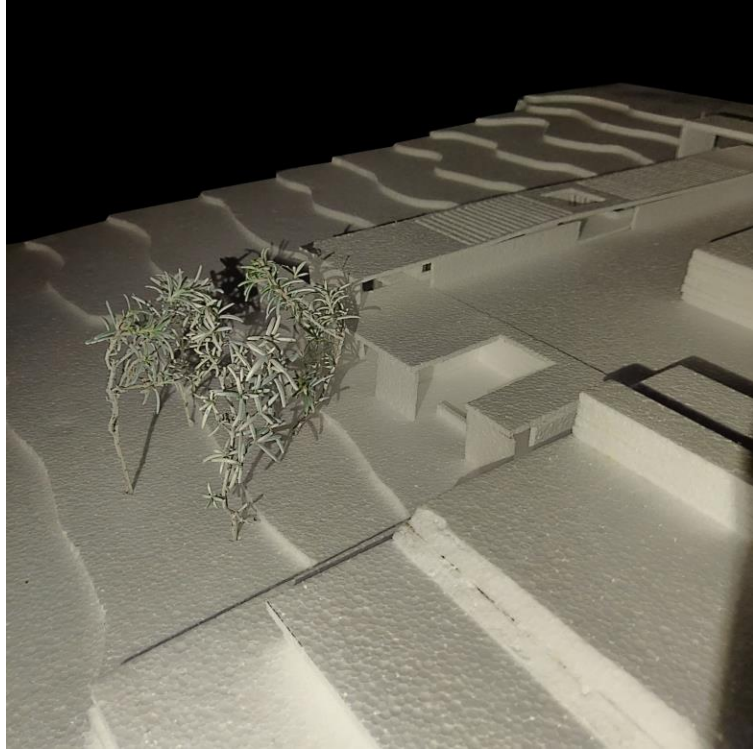


esquiço síntese

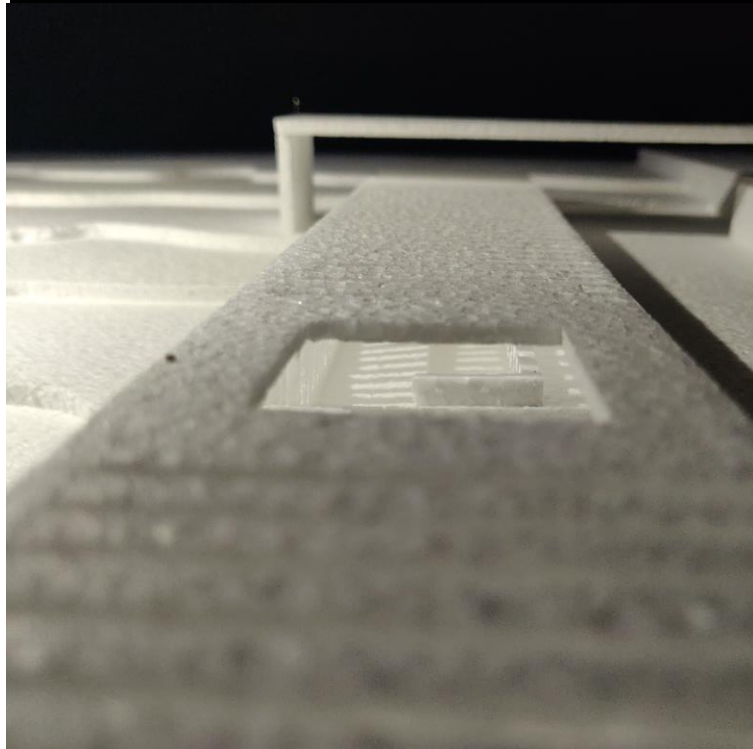


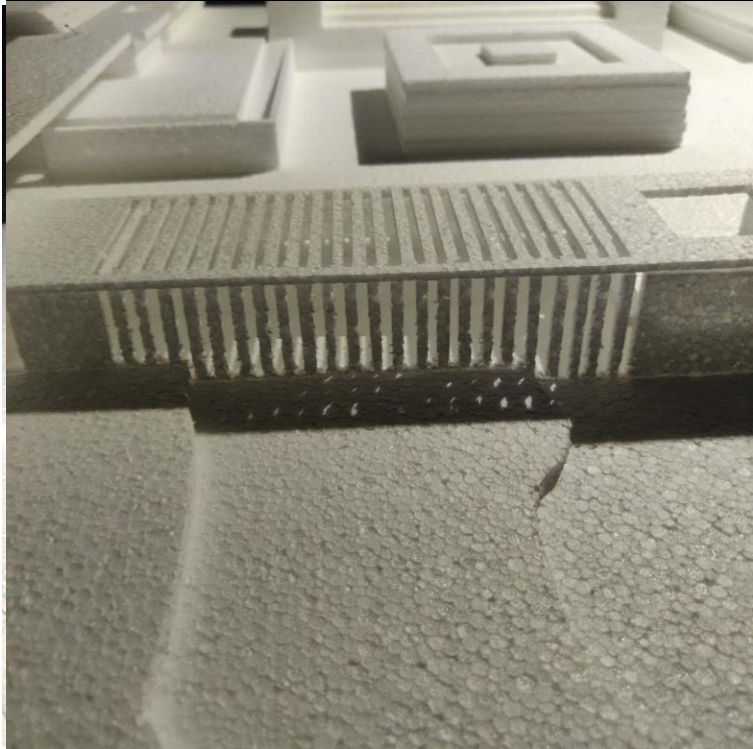
esquiço síntese interior

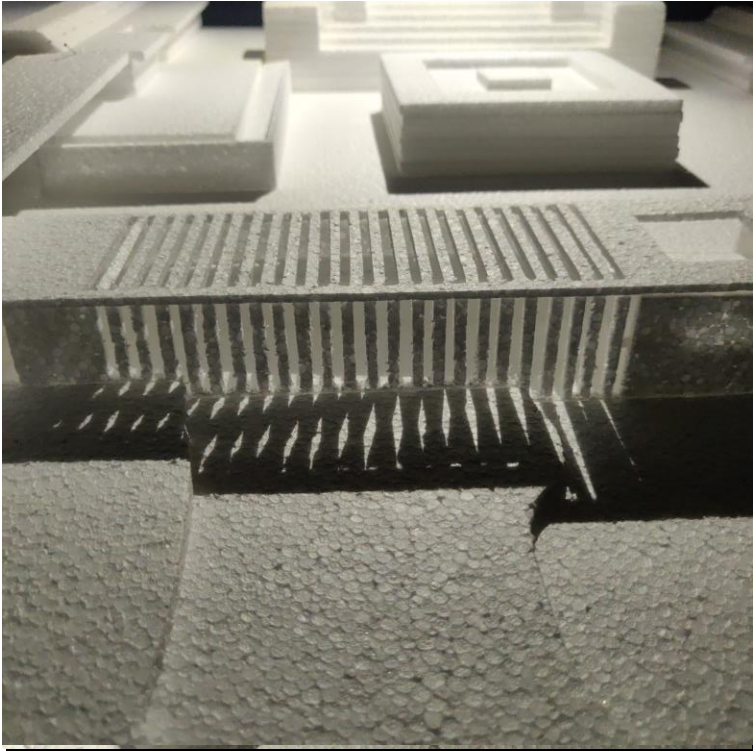




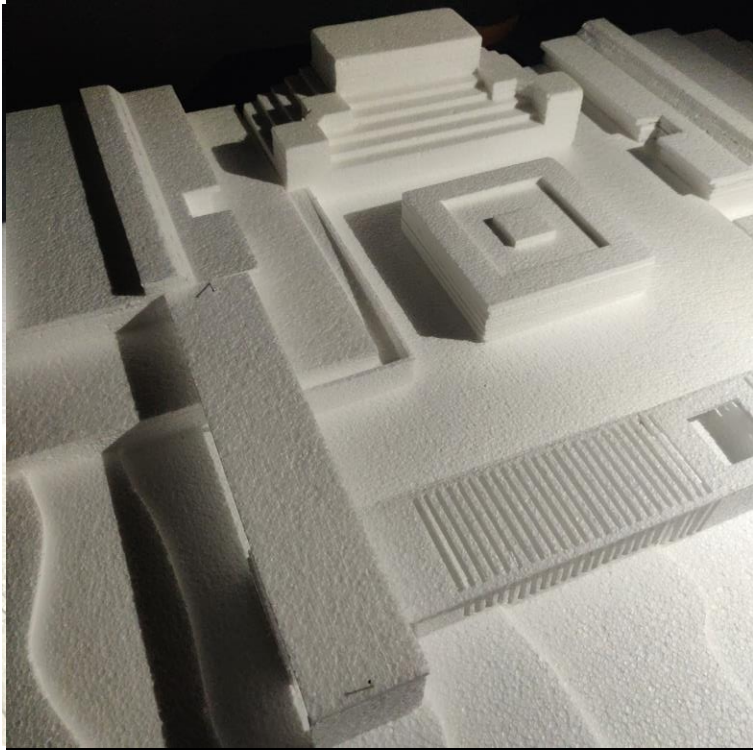


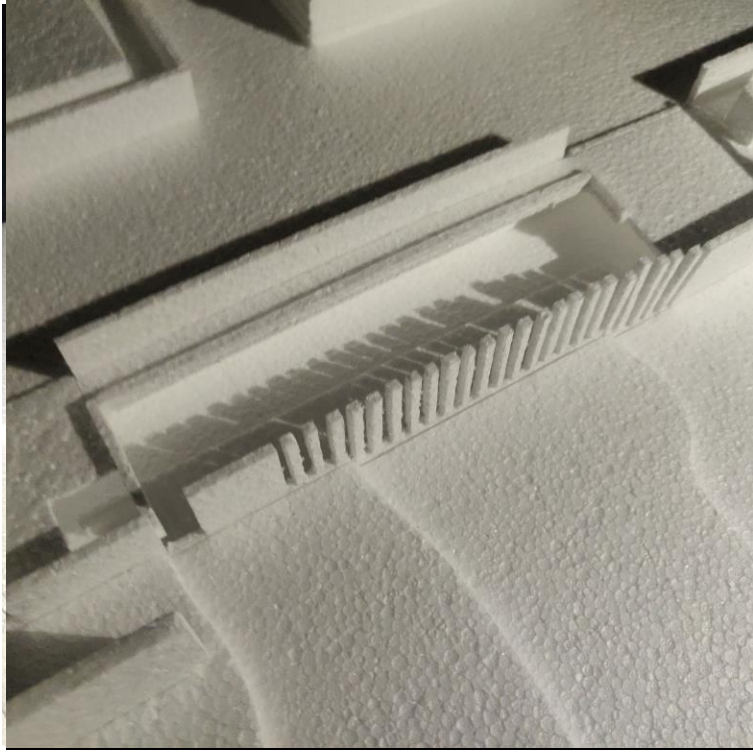




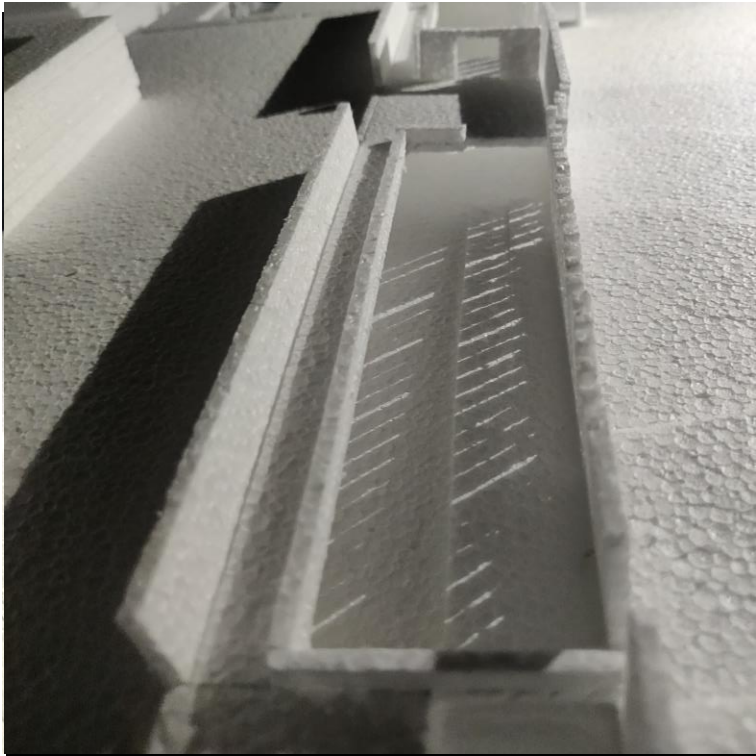


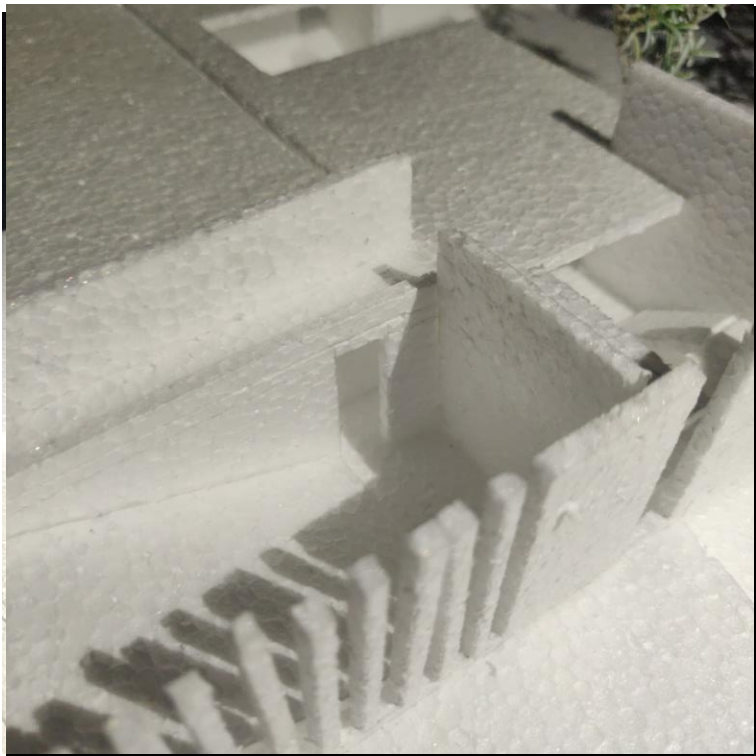












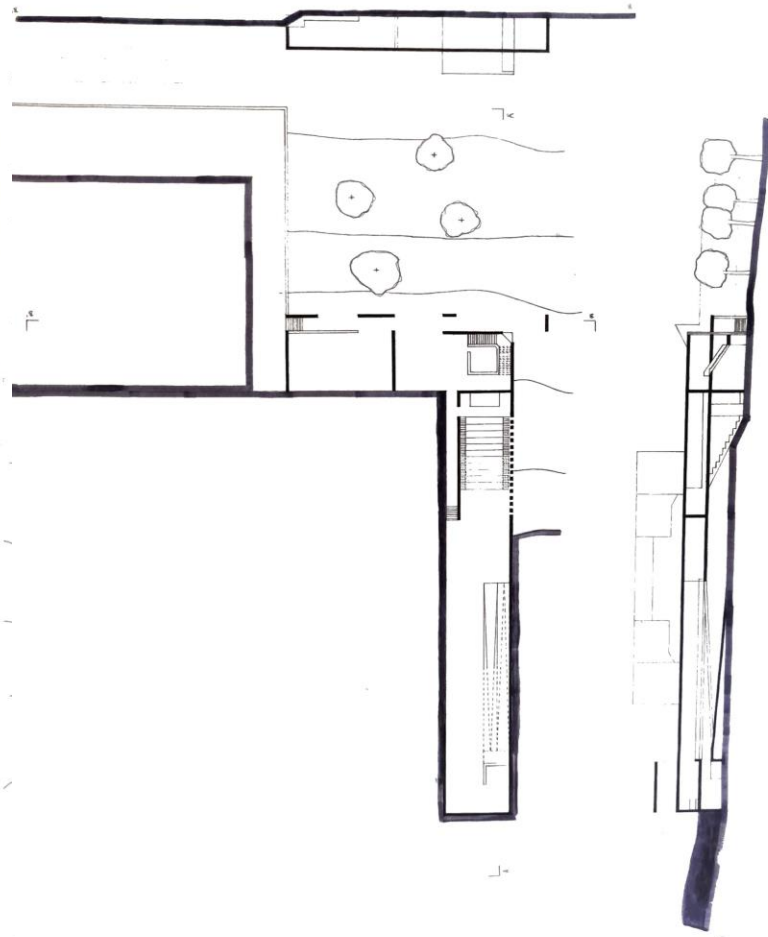




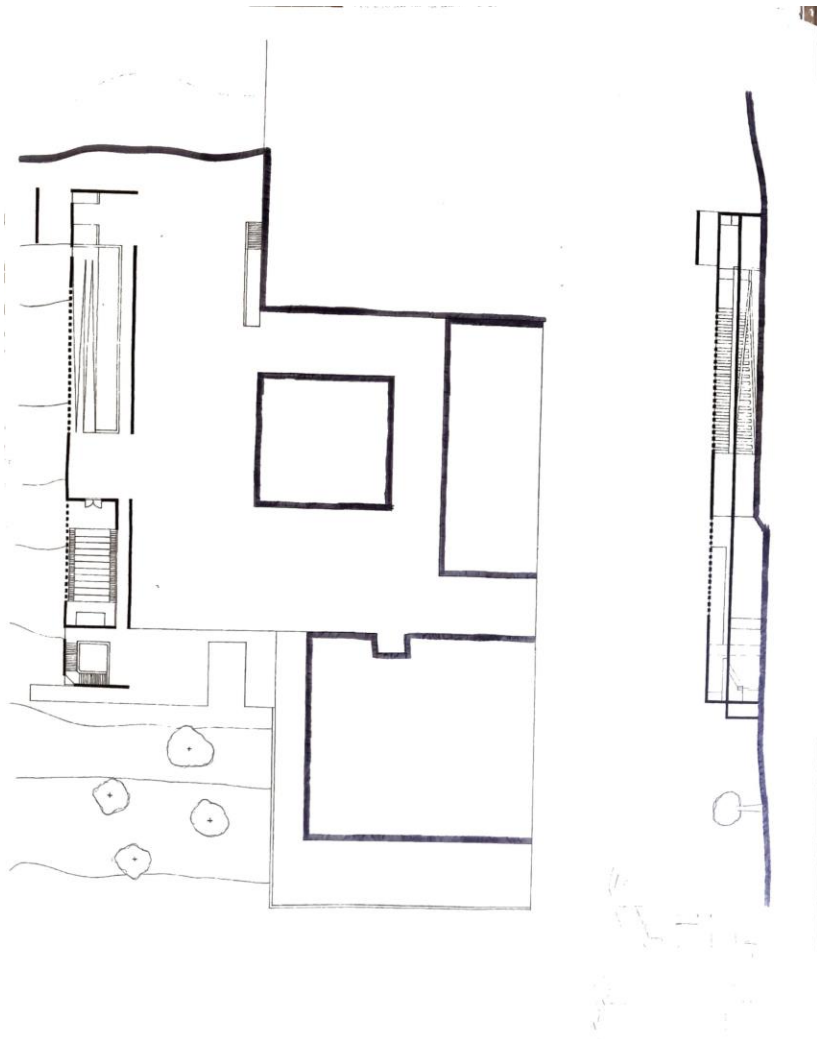




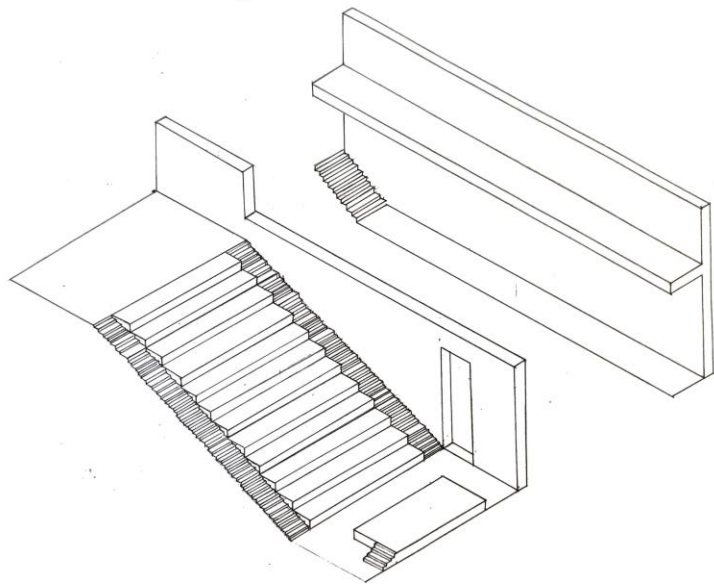
planta e perfil de conjunto



planta e perfil de conjunto

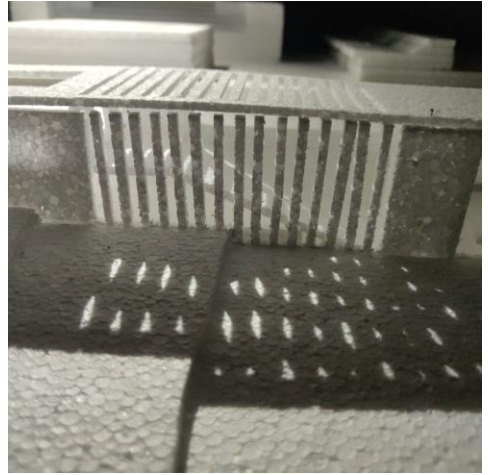
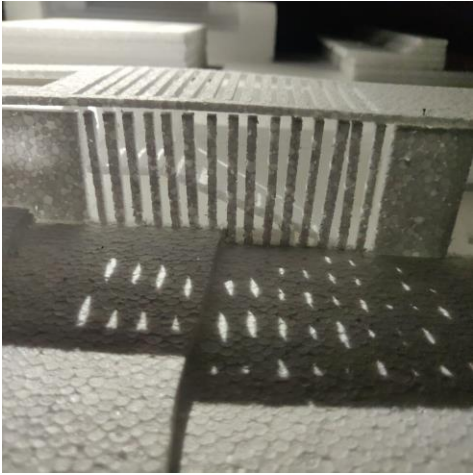


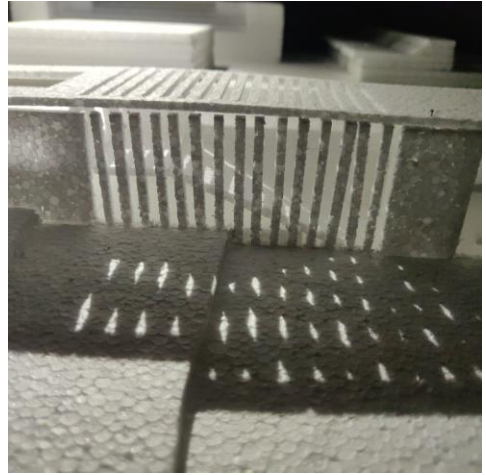
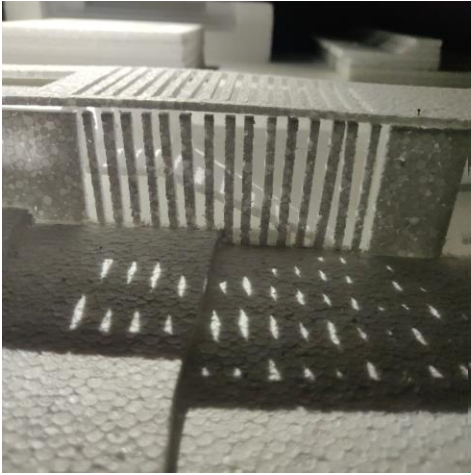
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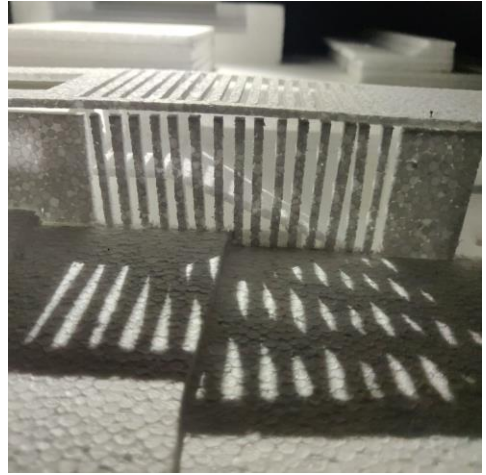


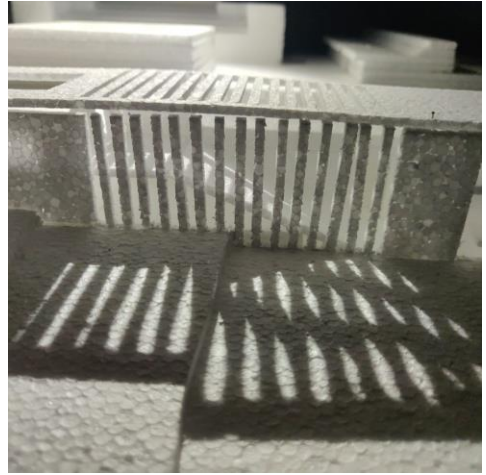
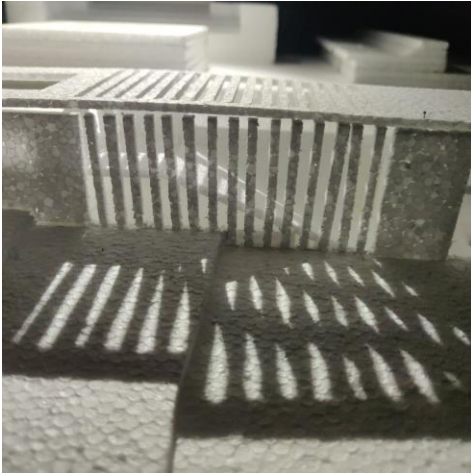
Axonometria Auditório

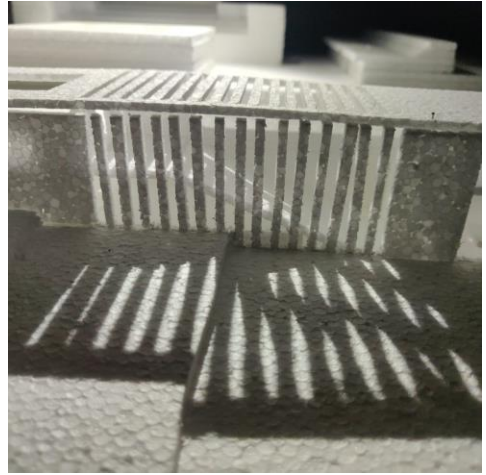
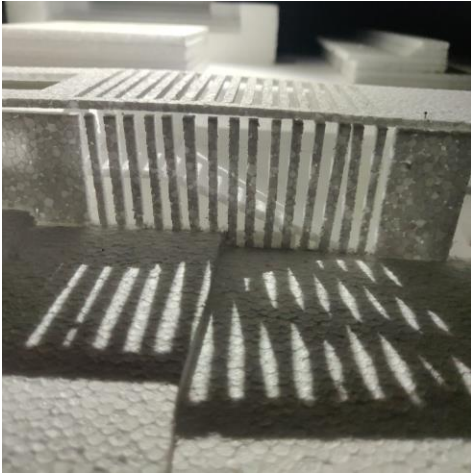
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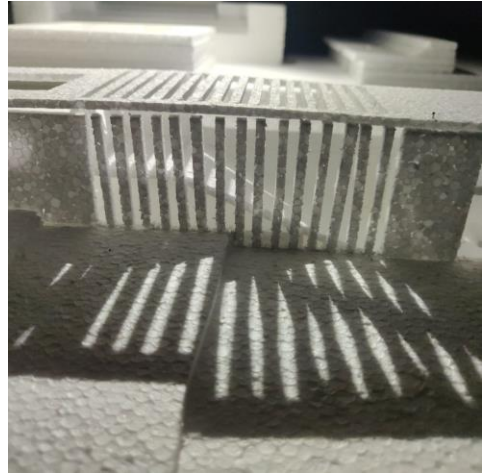
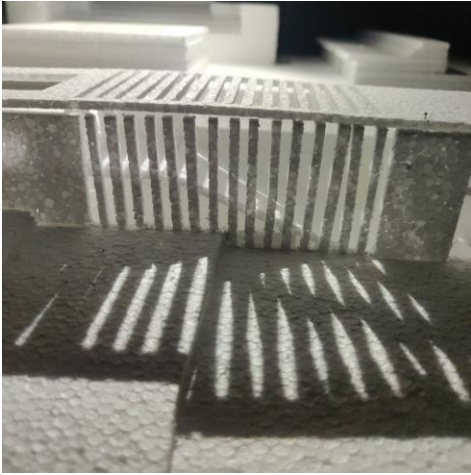


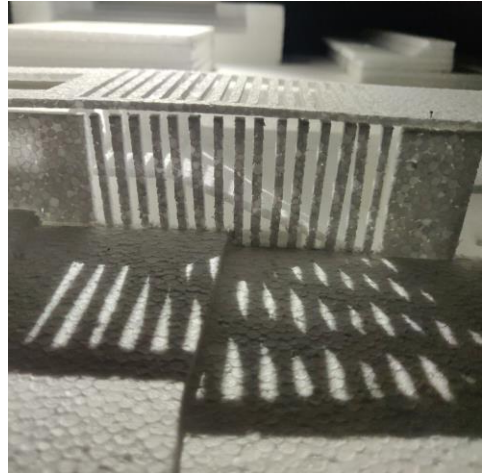
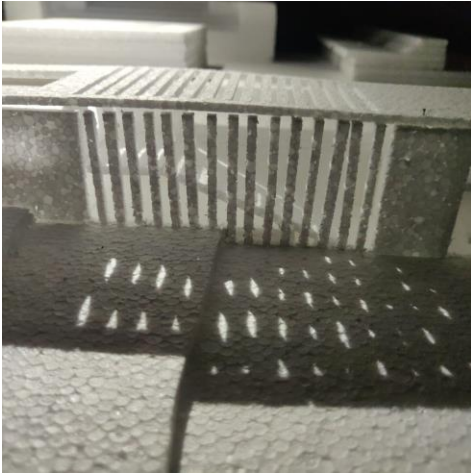


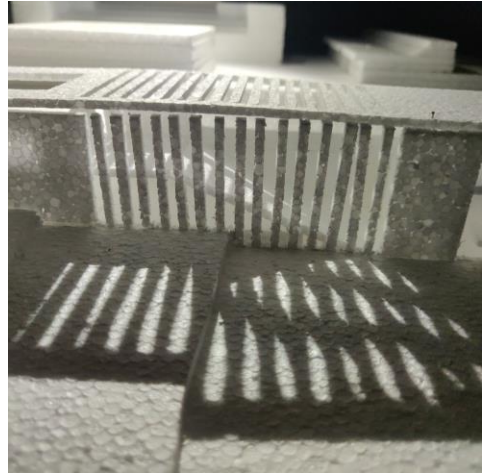
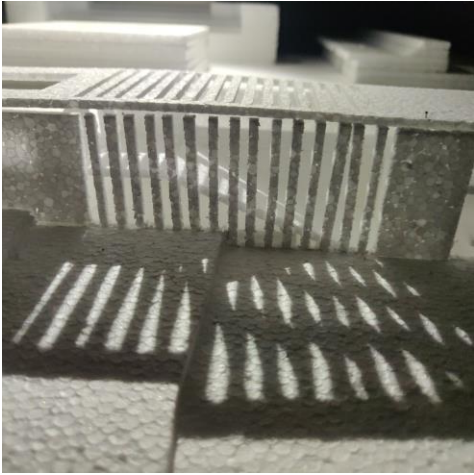


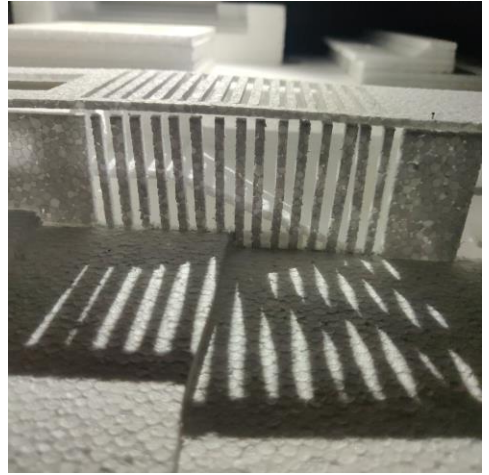
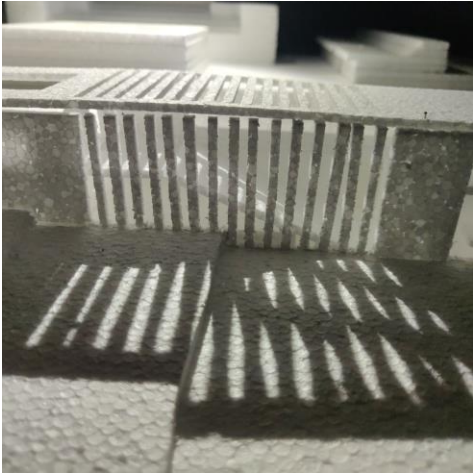


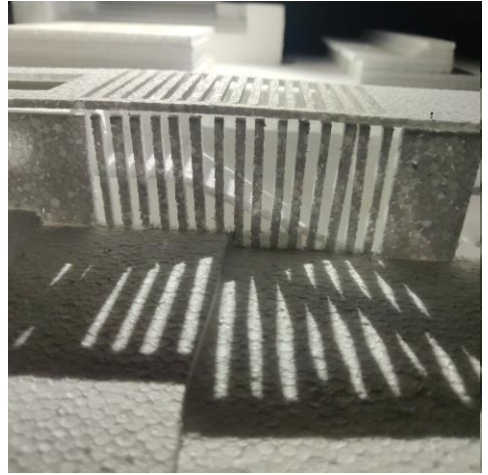
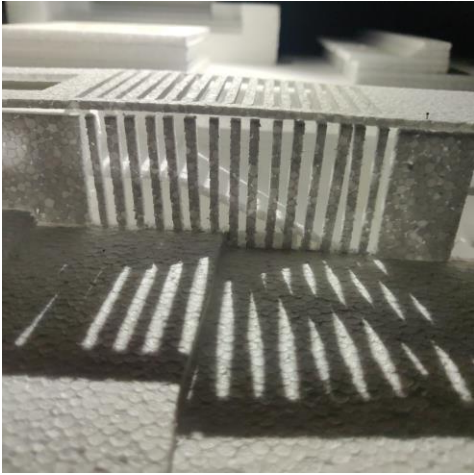




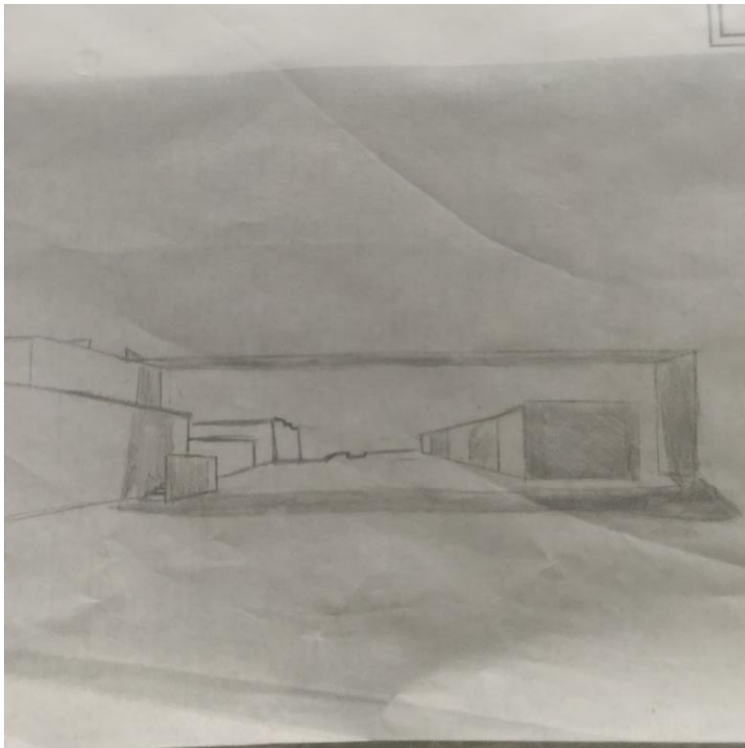




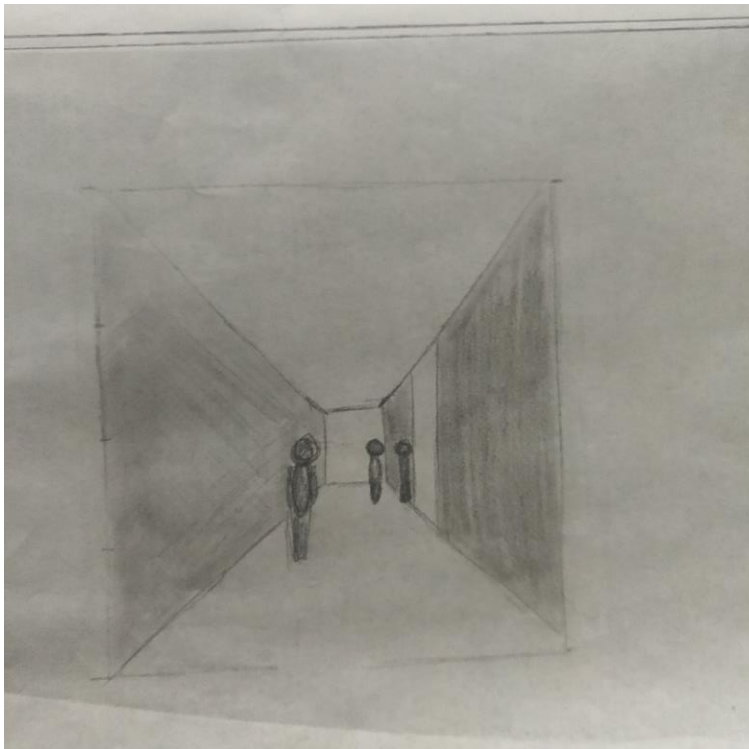




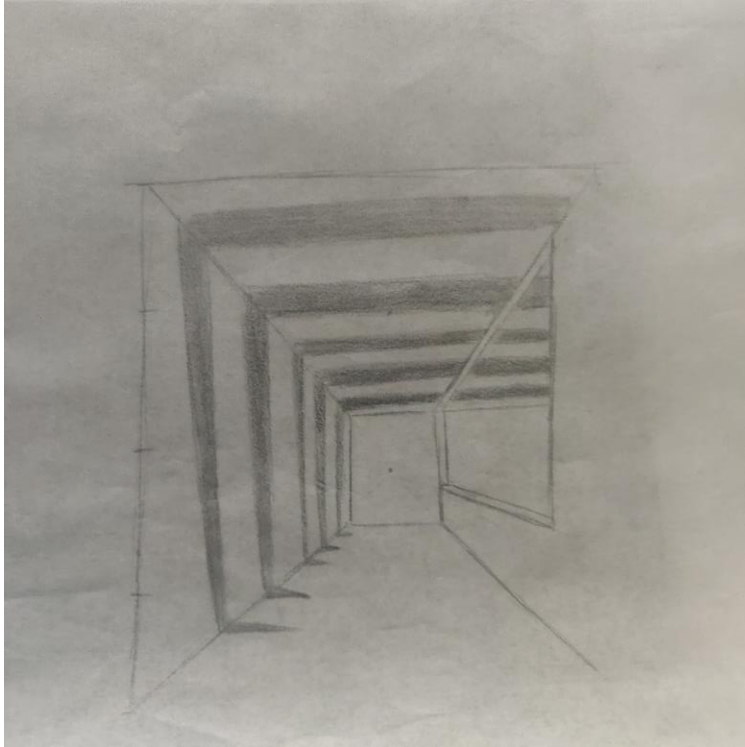
desenho(s) complementares



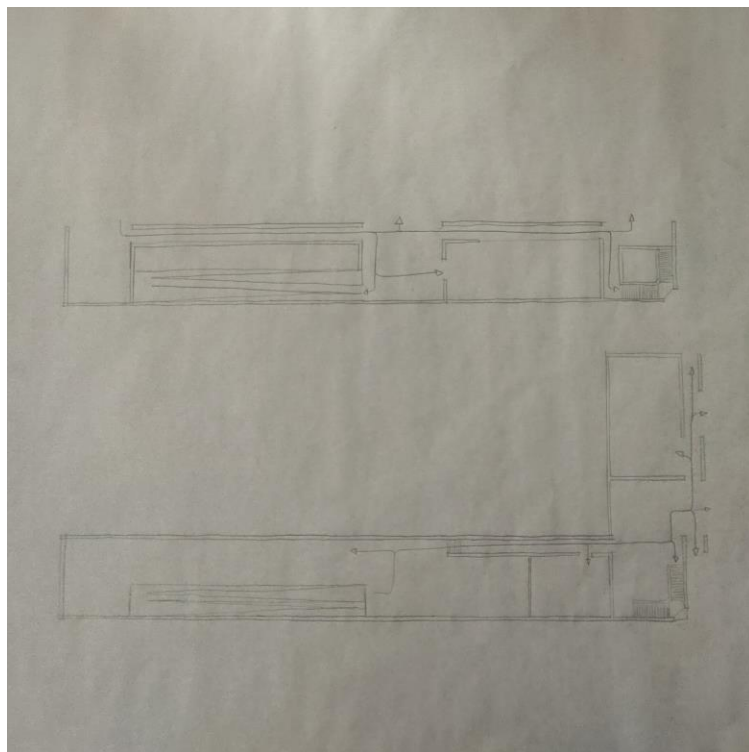
visão serial entrada



visão serial tunél auditório



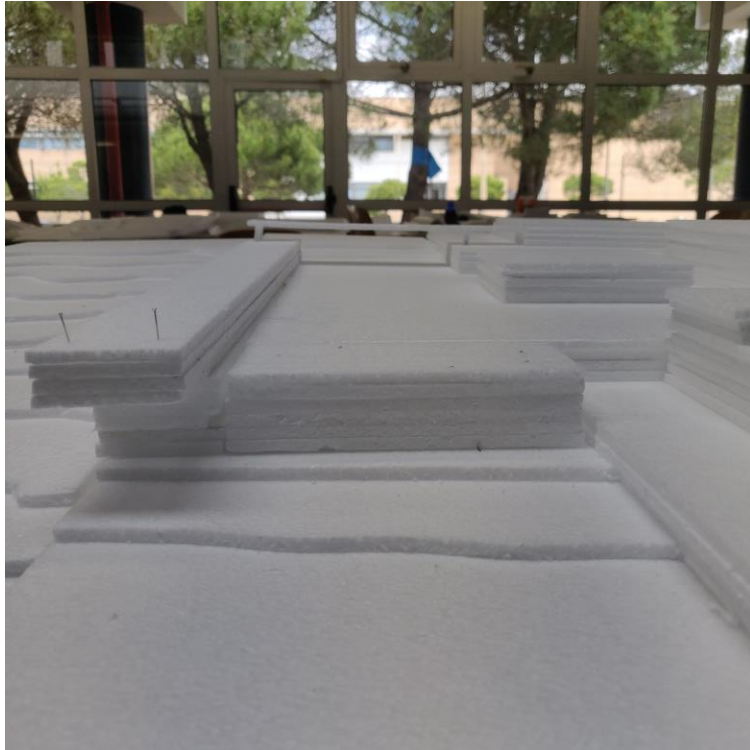
visão serial ponte auditório



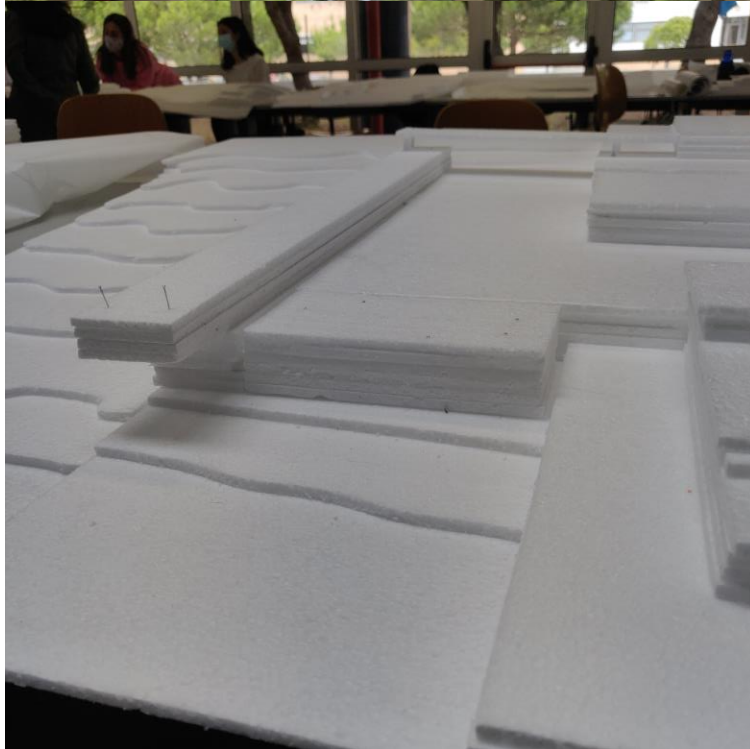
Esquízo Movimentação



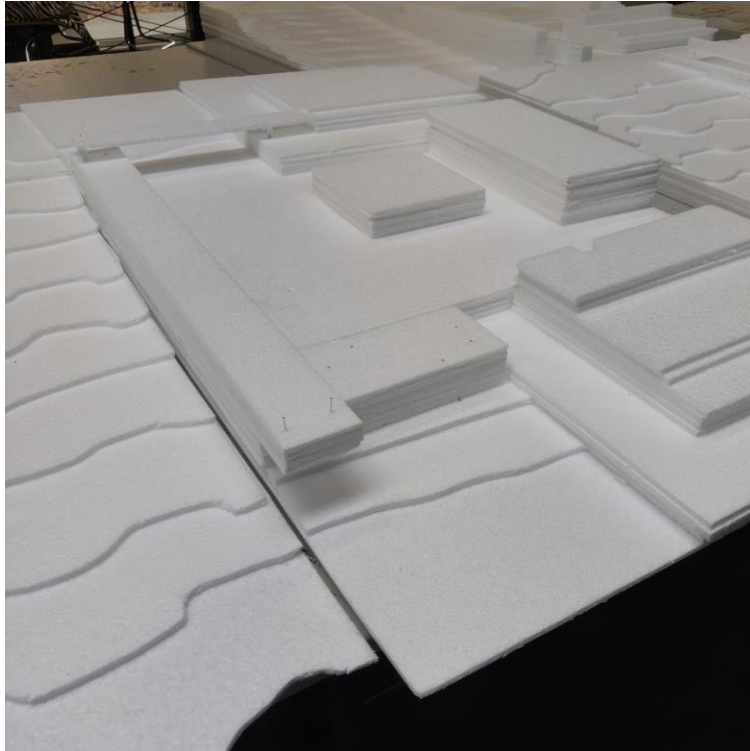
fotografias das maquetes de trabalho



fotografias das maquetes de trabalho



fotografias das maquetes de trabalho

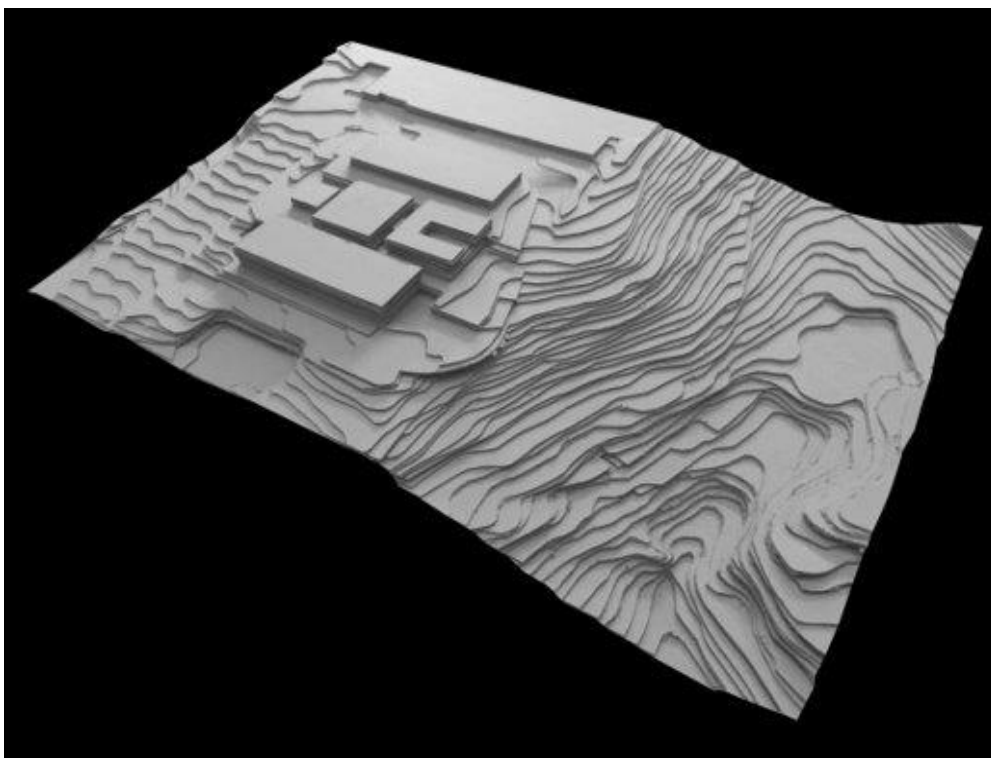


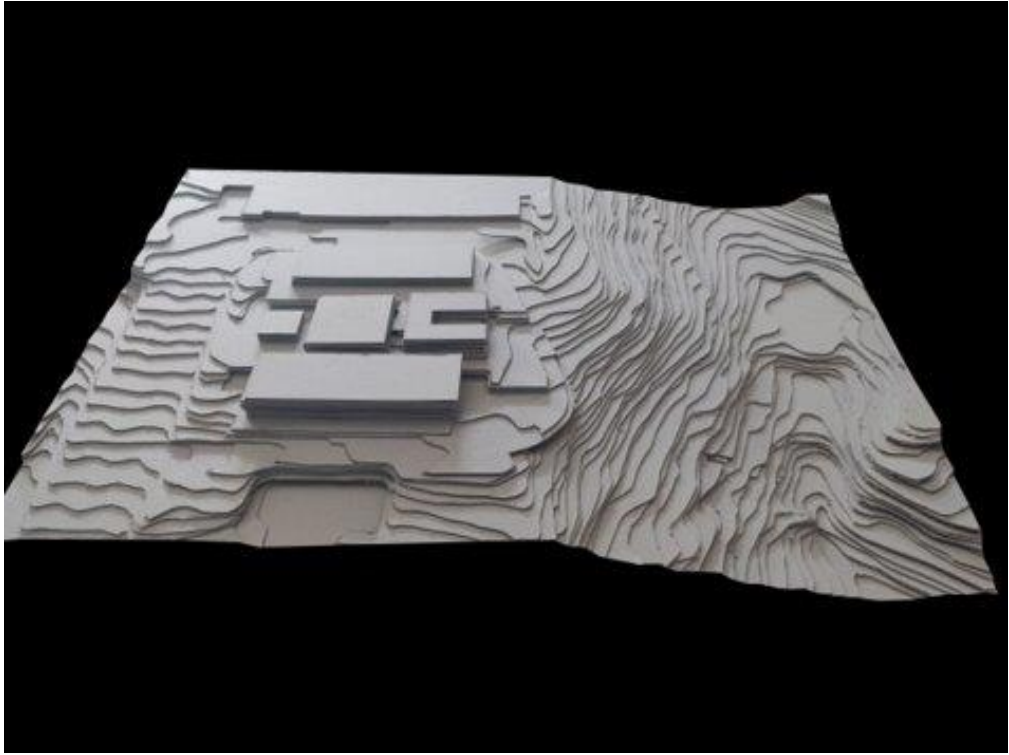
fotografias das maquetes de trabalho

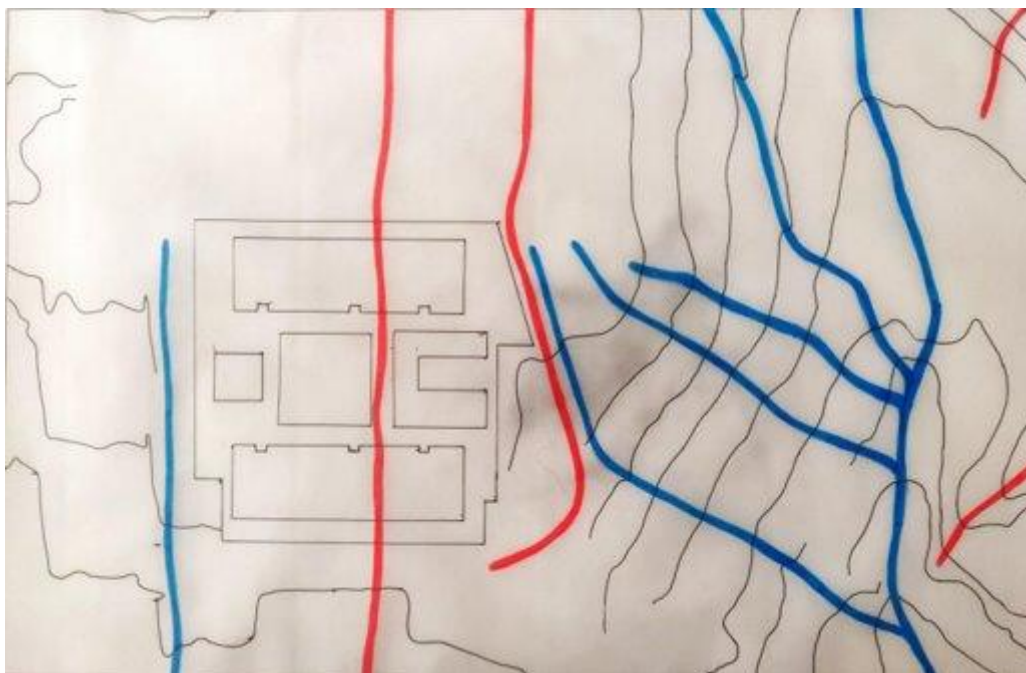
1ª fase

lado nascente

Sítio







■ Linha de água

■ Linha de festo

desenho de análise do lugar



Proposta



Casa Orgânica, Javier Senosiain



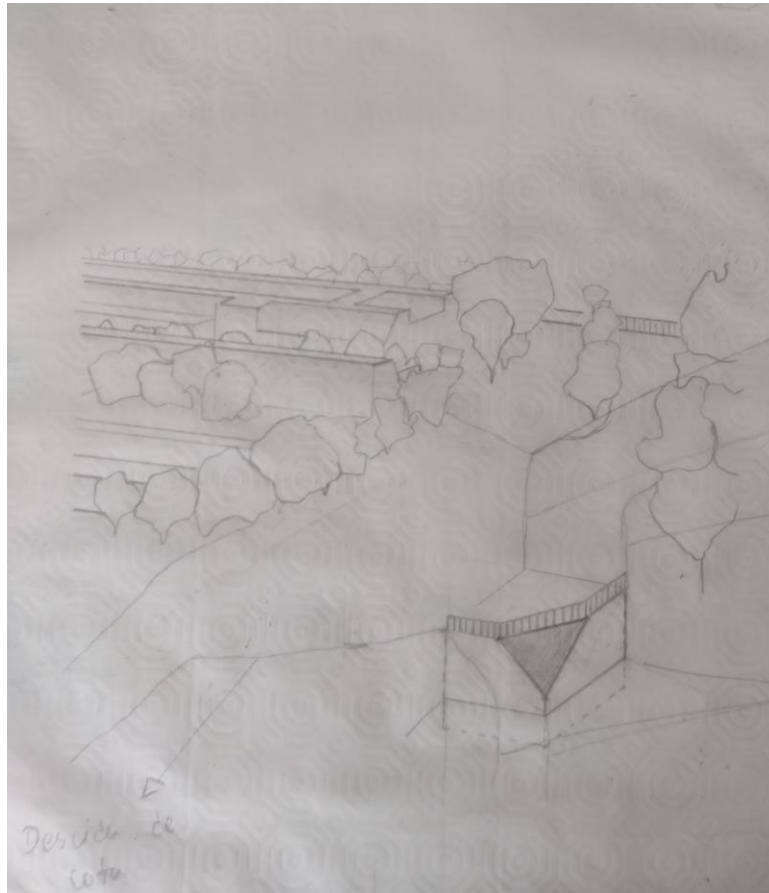


Casa Malator, Future Systems

“Arquitetura é a arte científica de fazer as estruturas expressarem ideias”

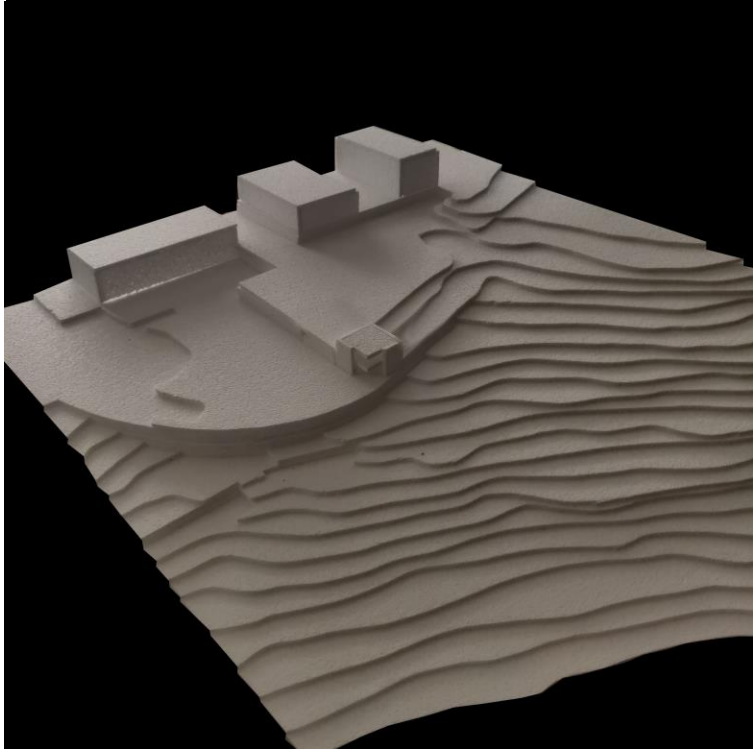
Frank Lloyd Wright

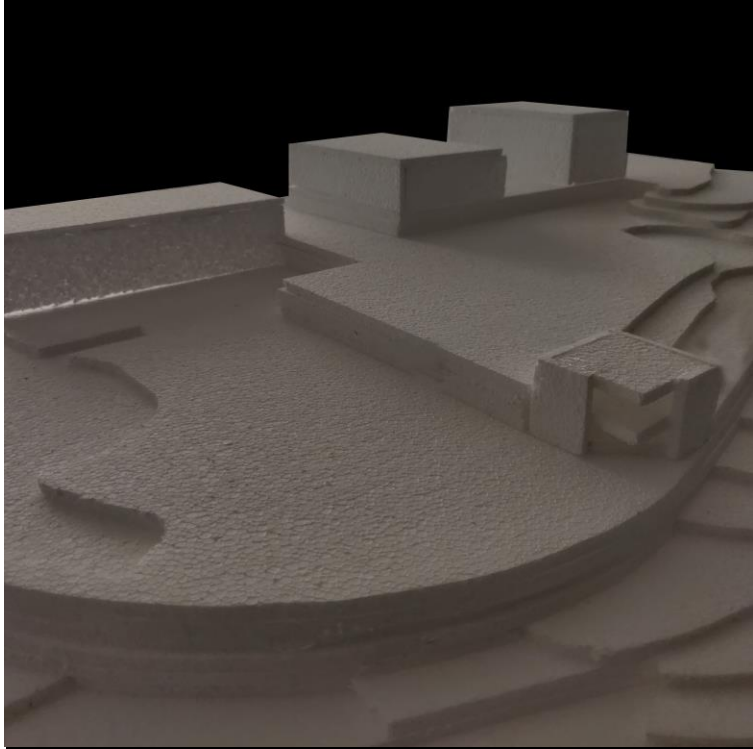


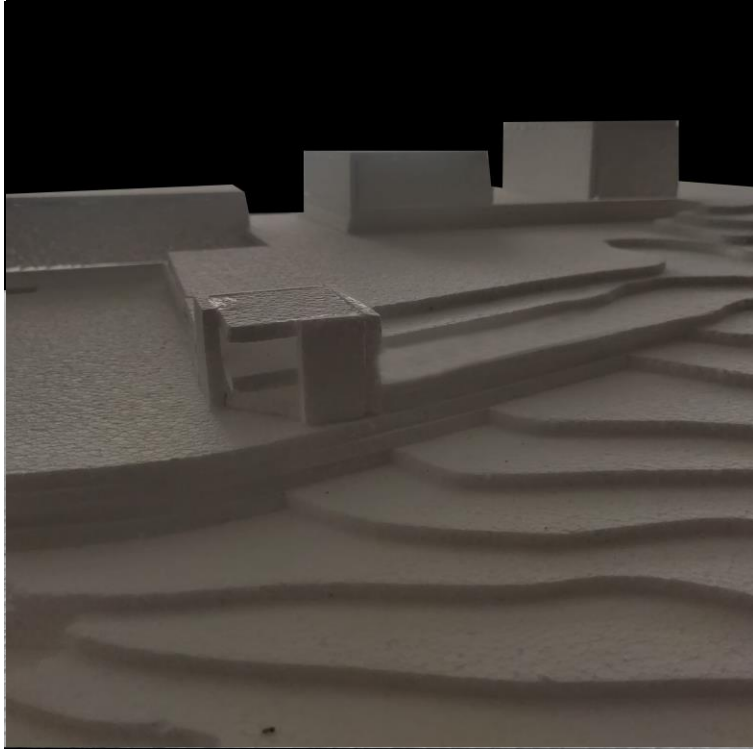


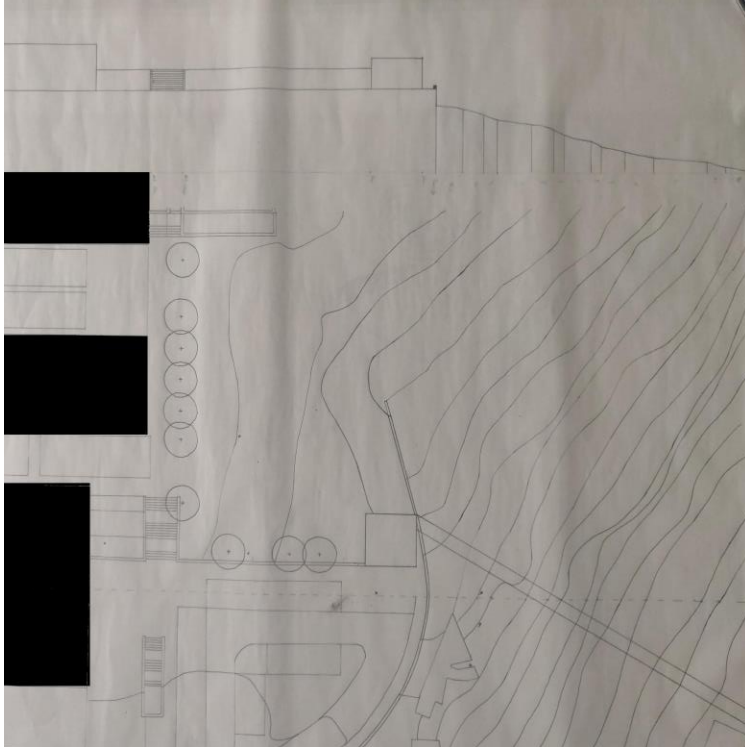
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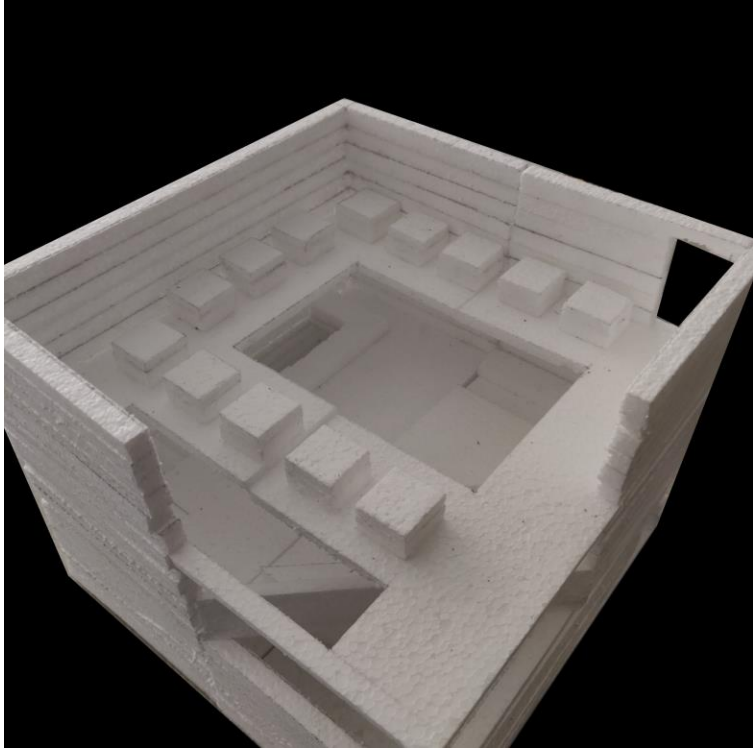




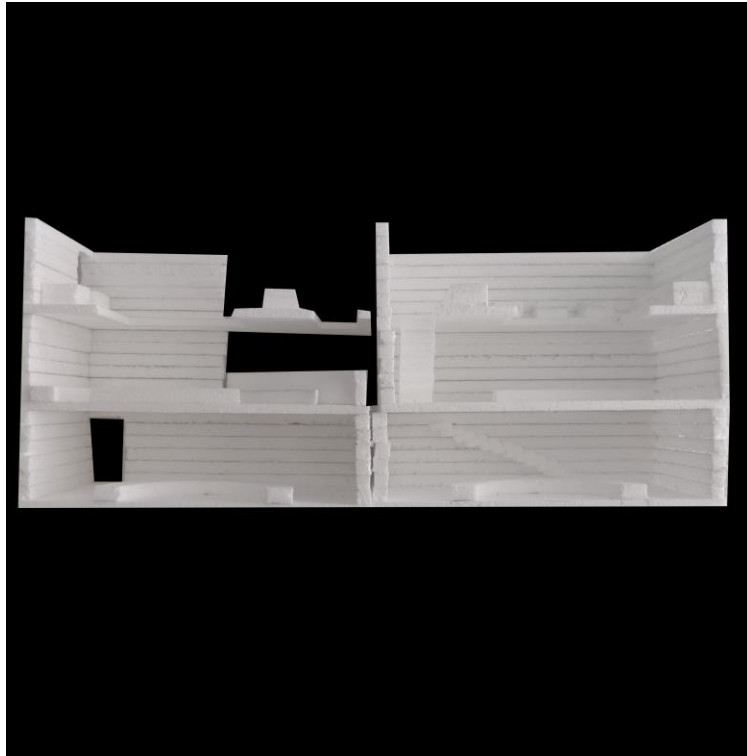
planta e perfil de conjunto

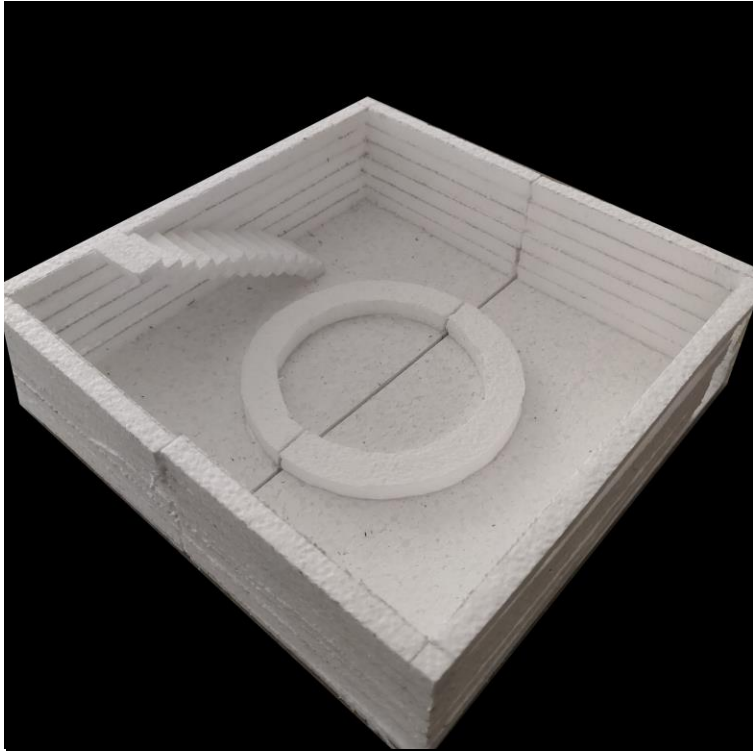


Maquete 1:50

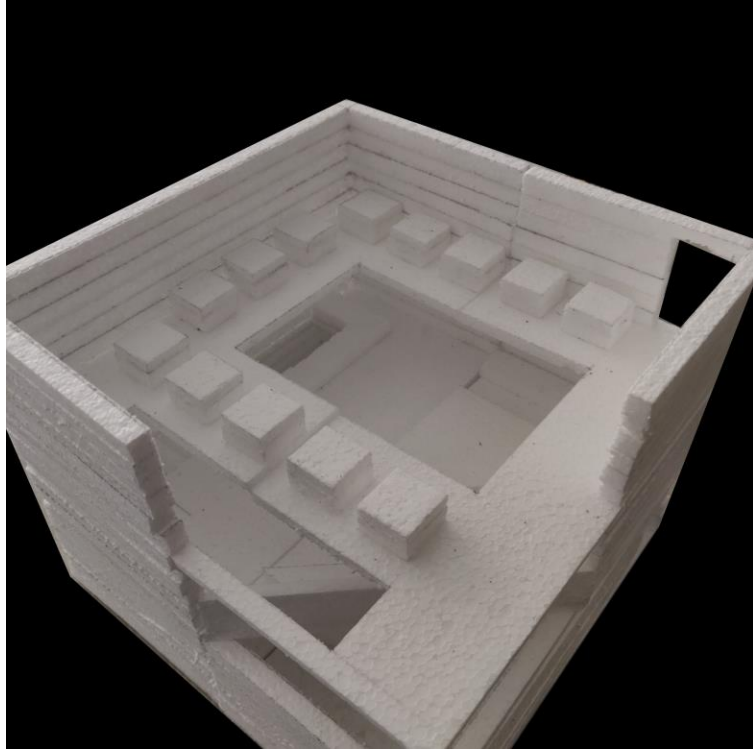


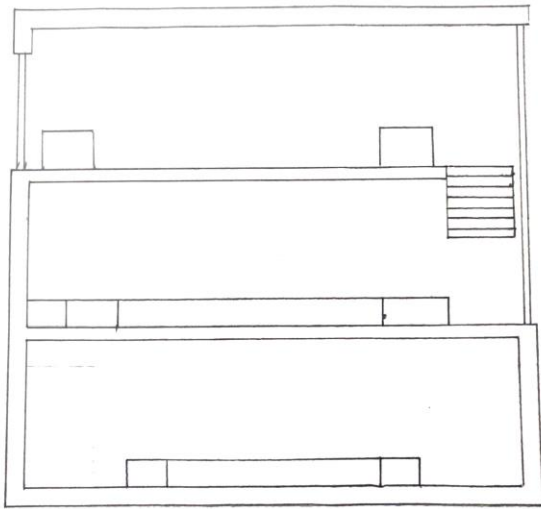
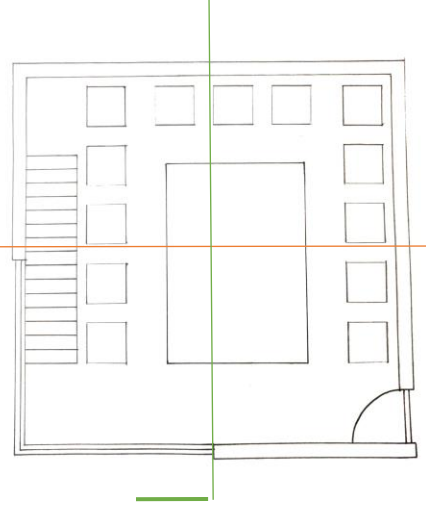
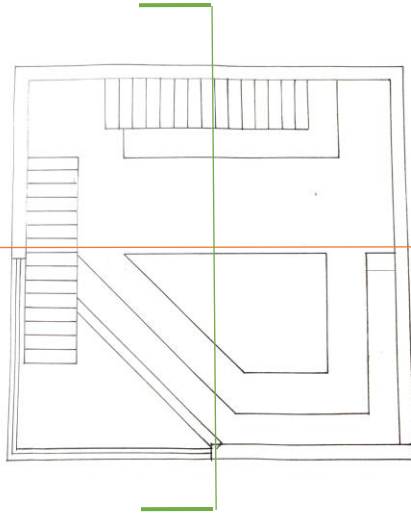
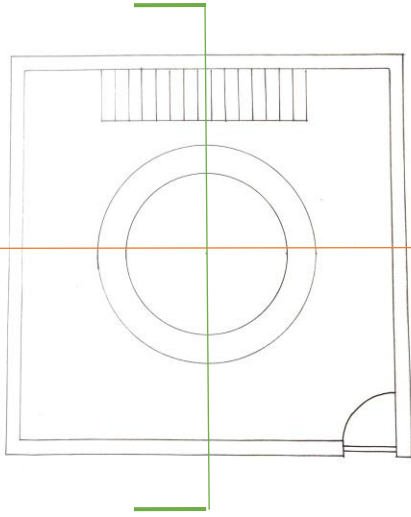




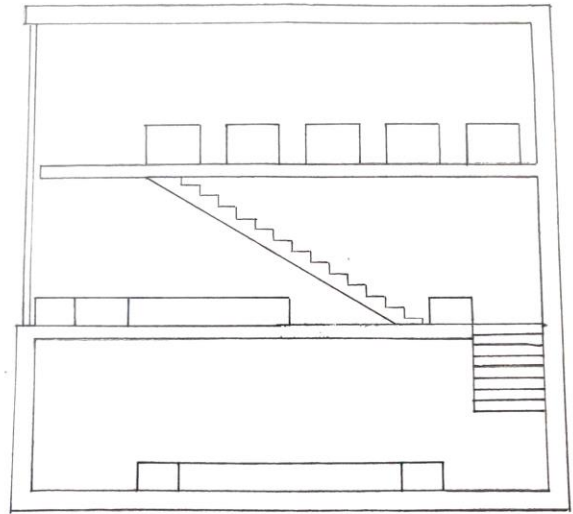








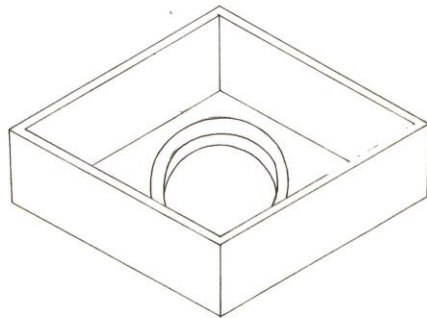
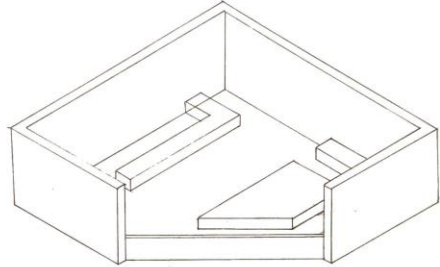
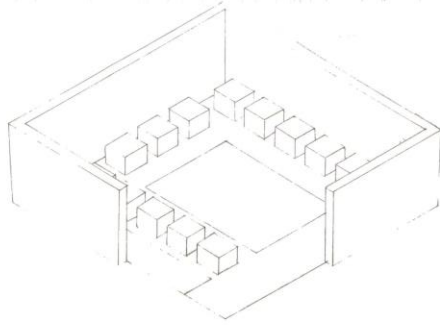
Corte AA'



Corte BB'

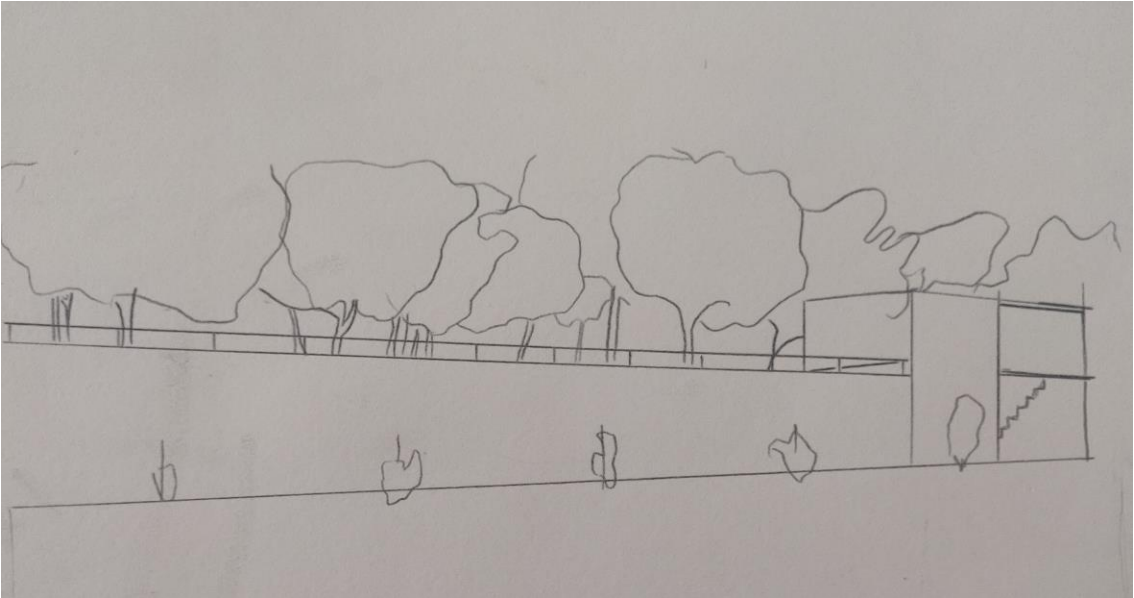
planta e corte

desenho(s) complementares



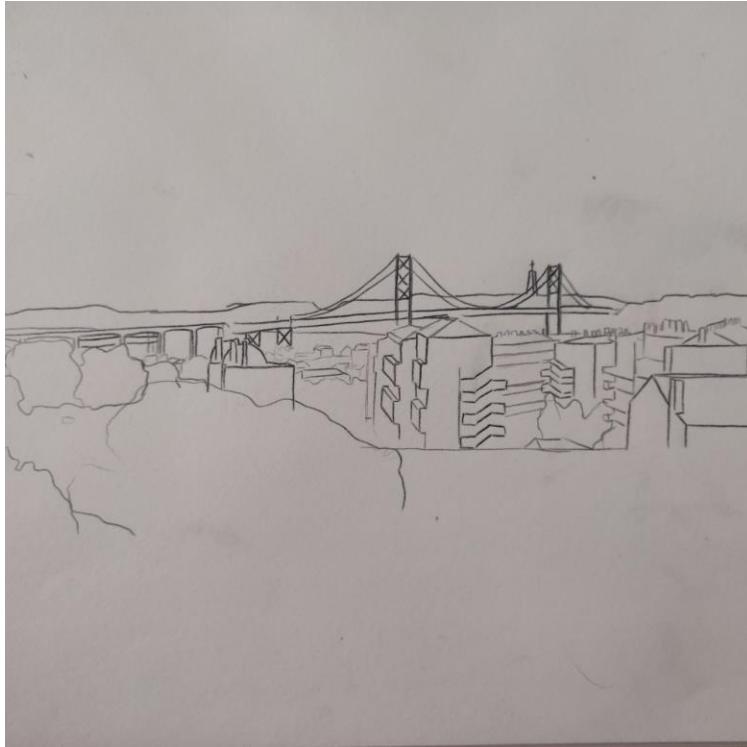
Axonometria Cubo





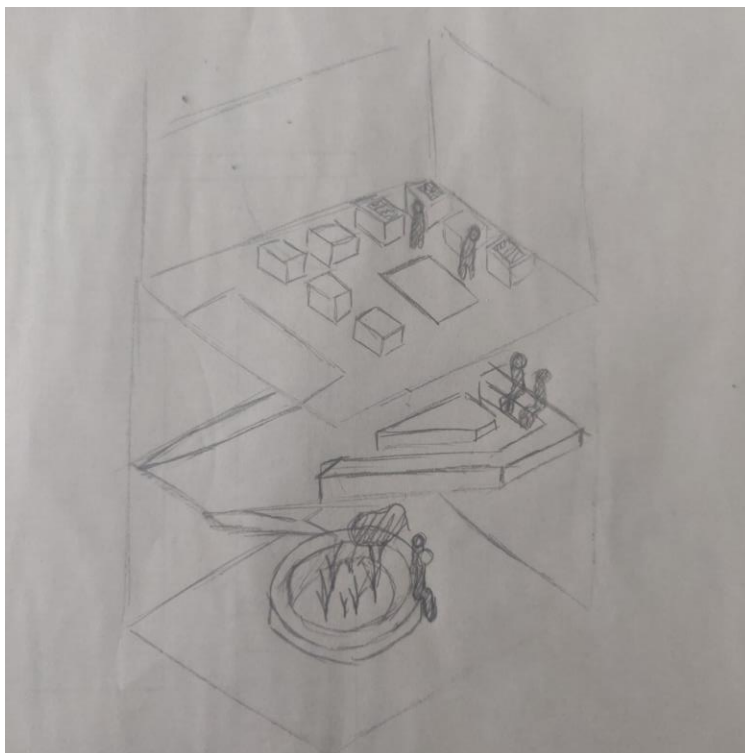
visão serial





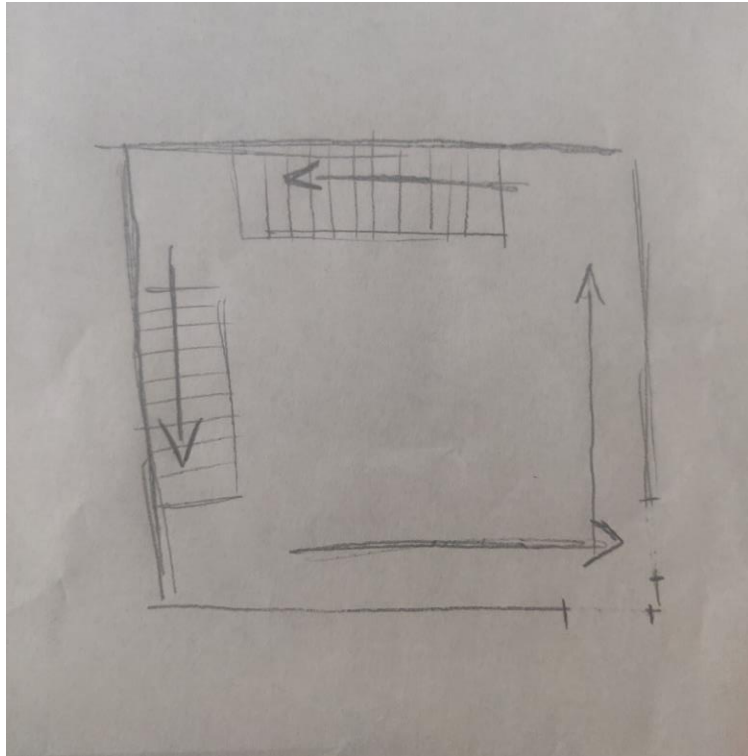
visão através do interior





Esquicho Síntese

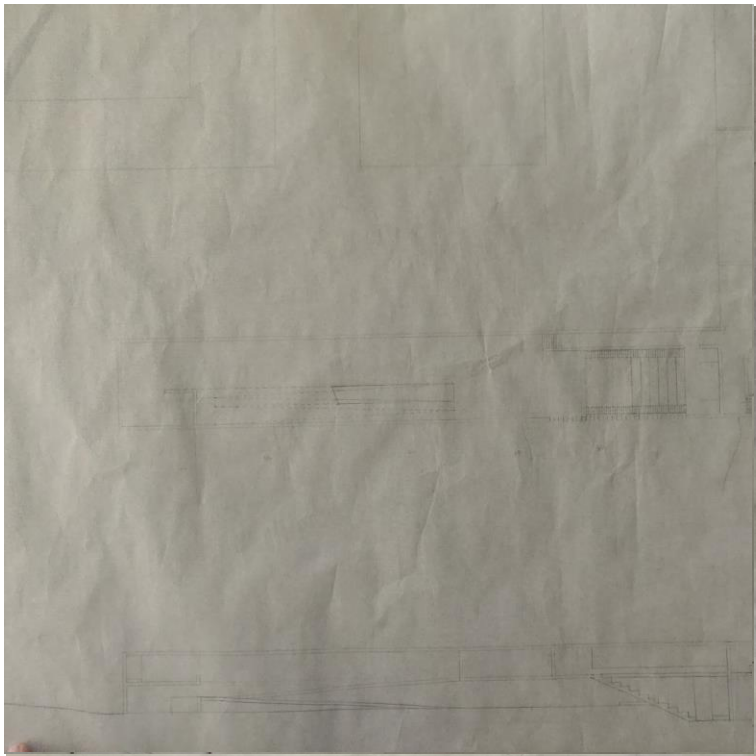


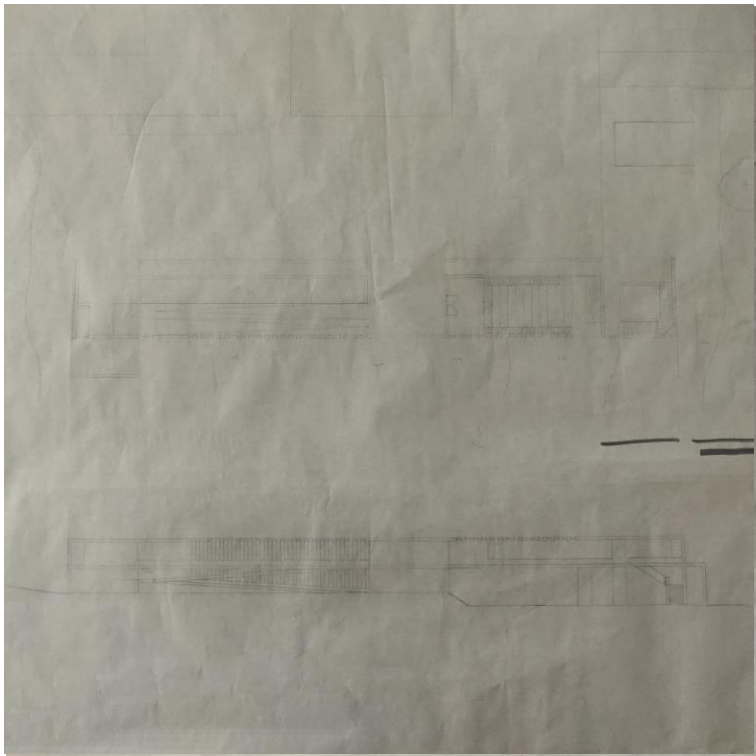


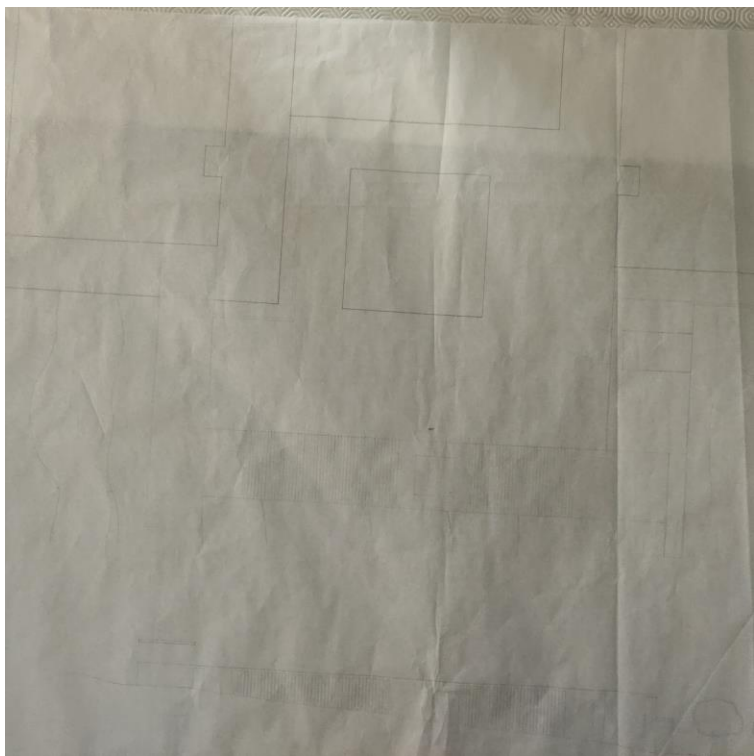
Esquijo Movimentação

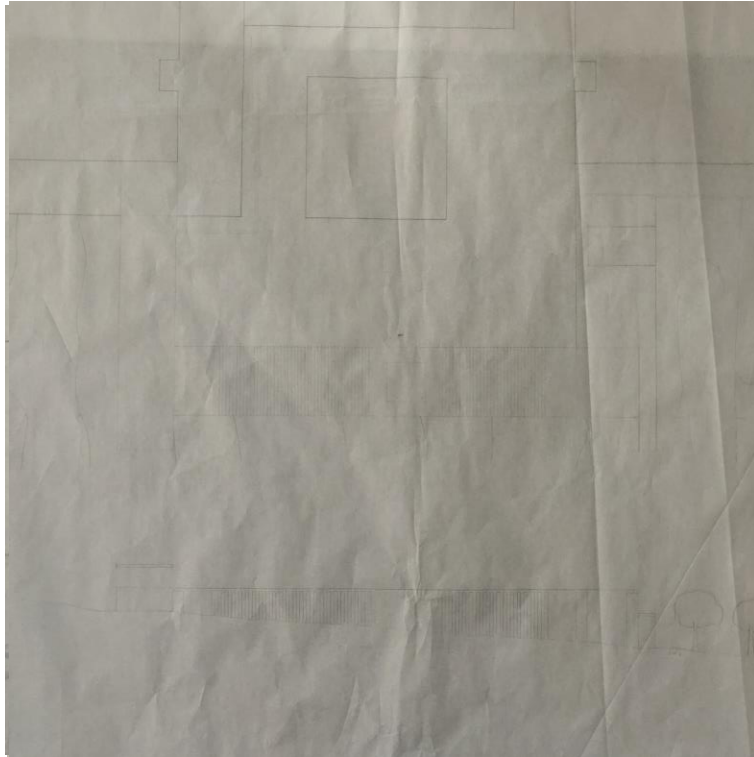
Processo

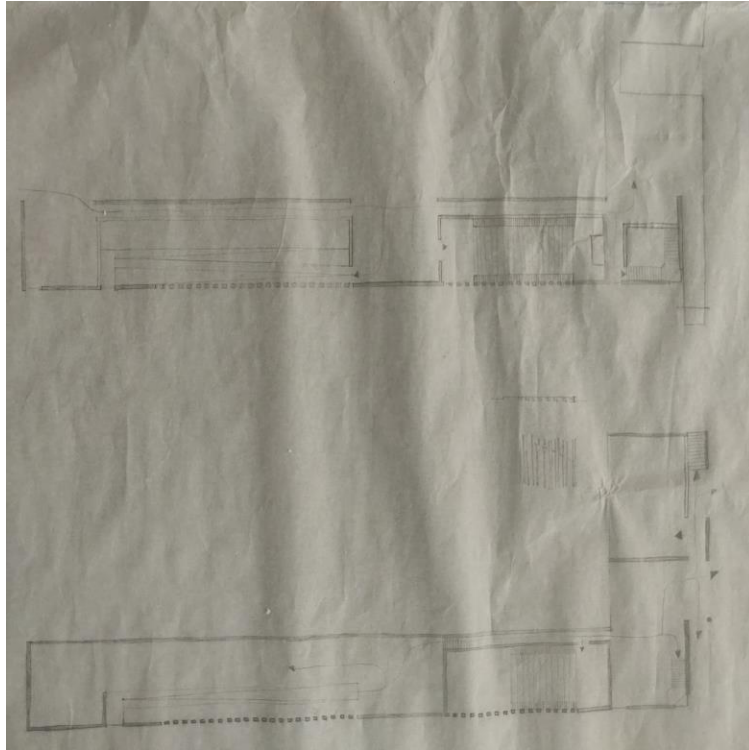


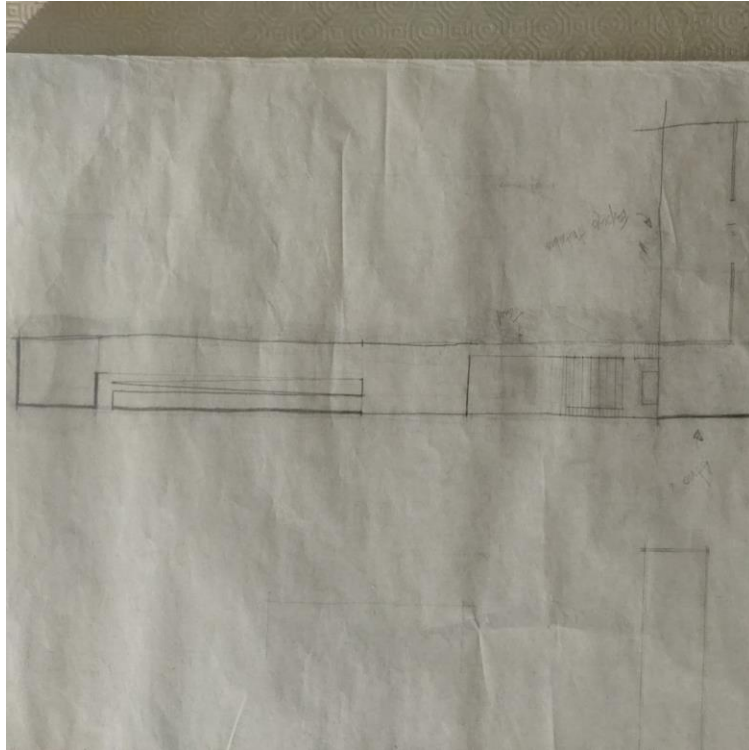


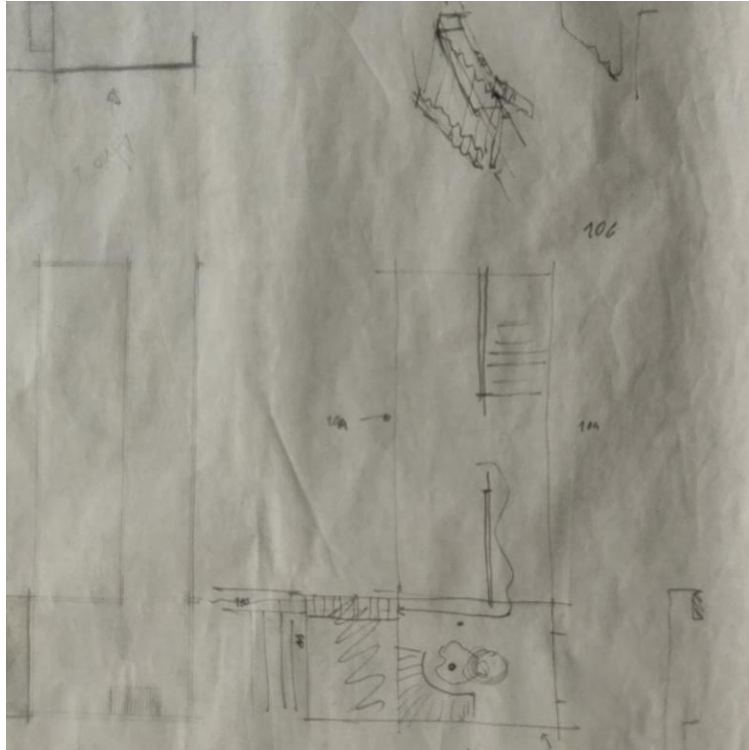


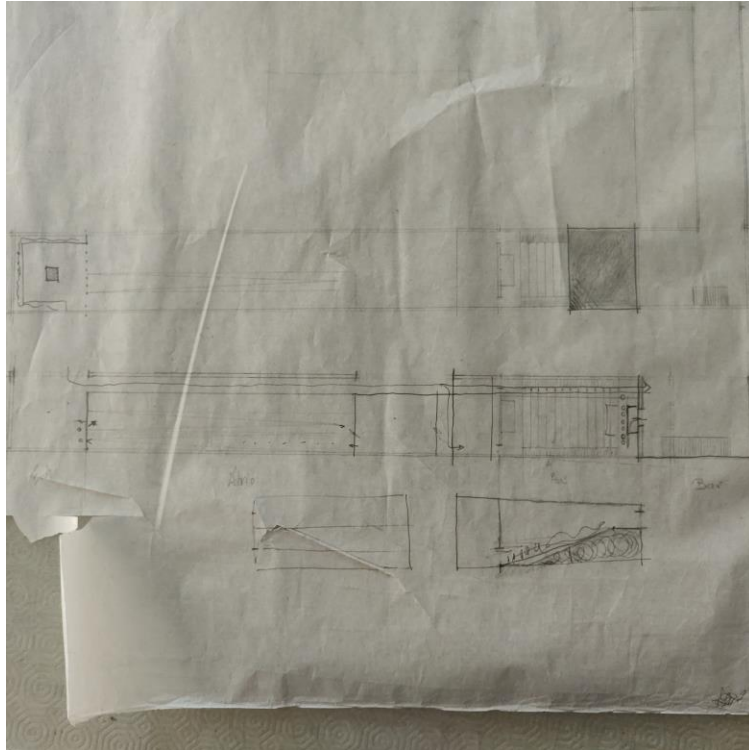


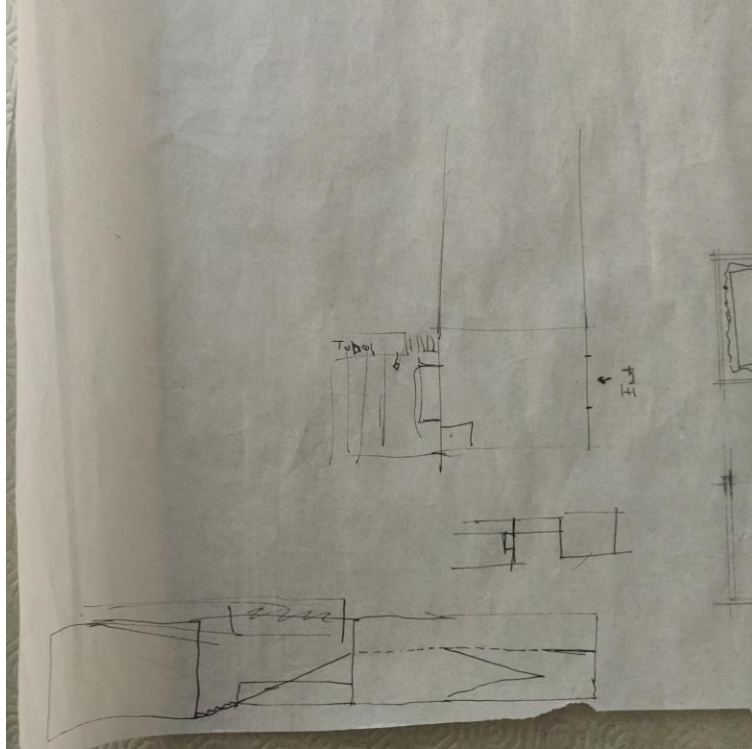


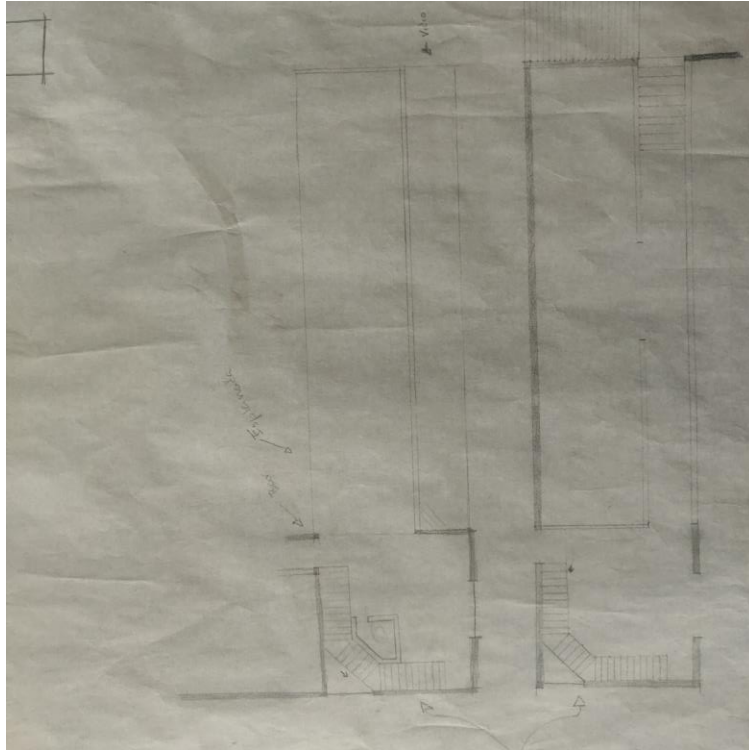


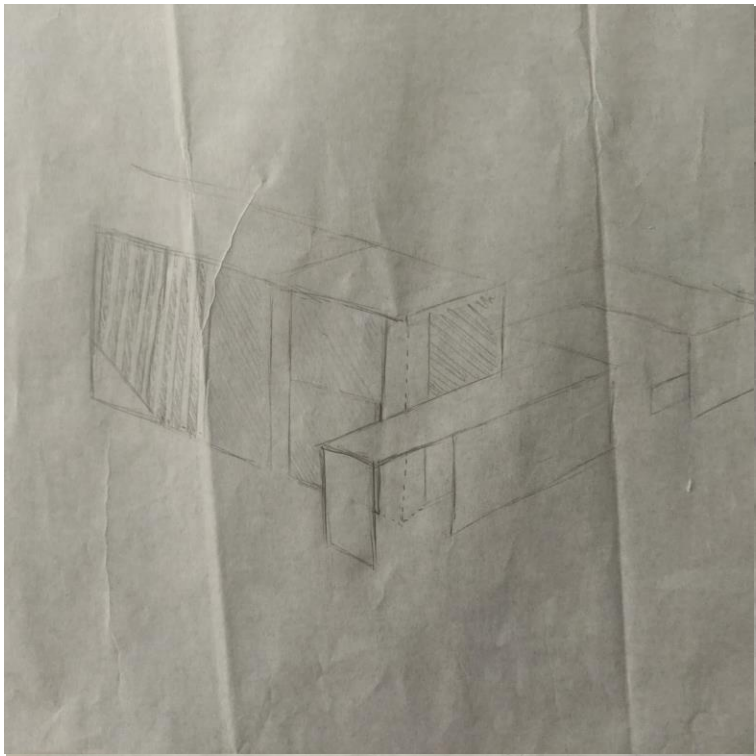


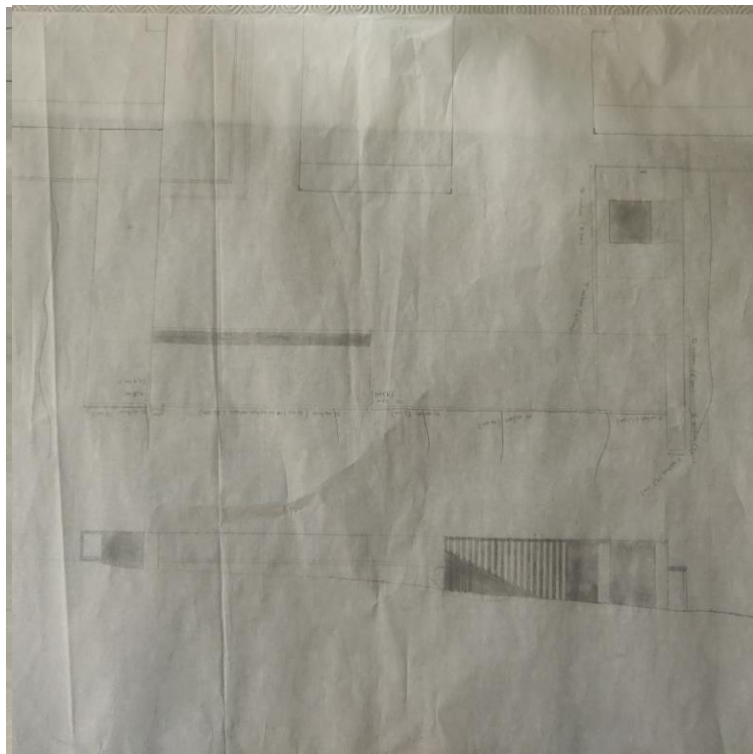


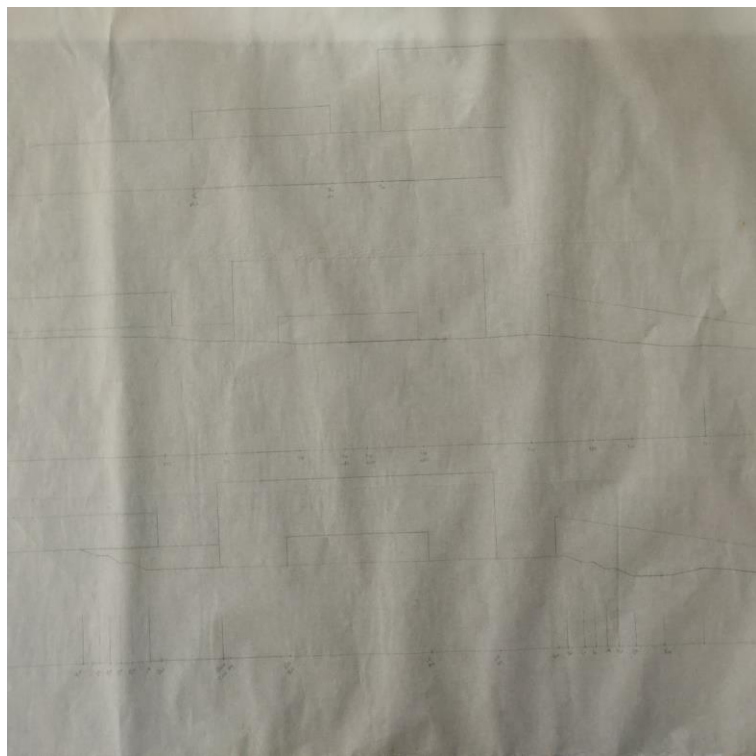


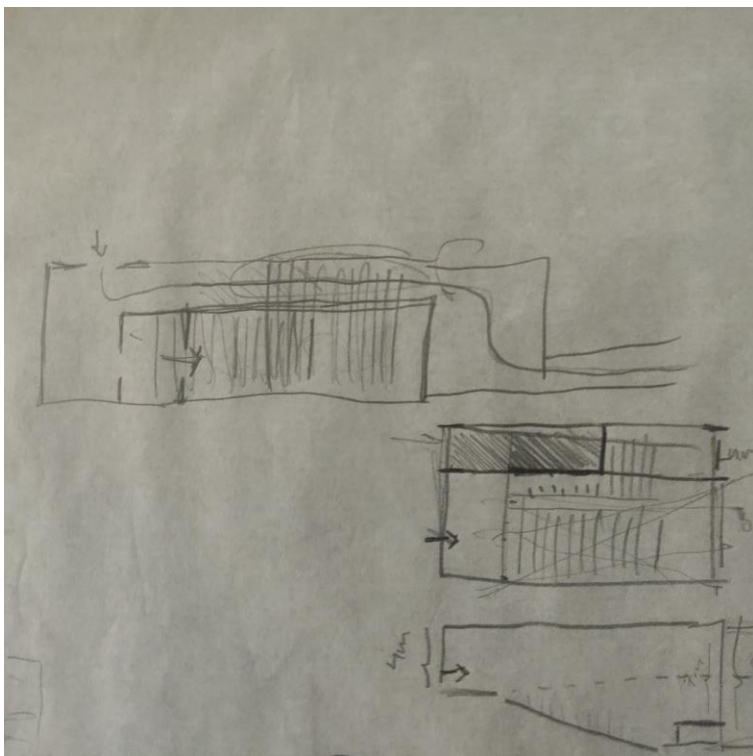


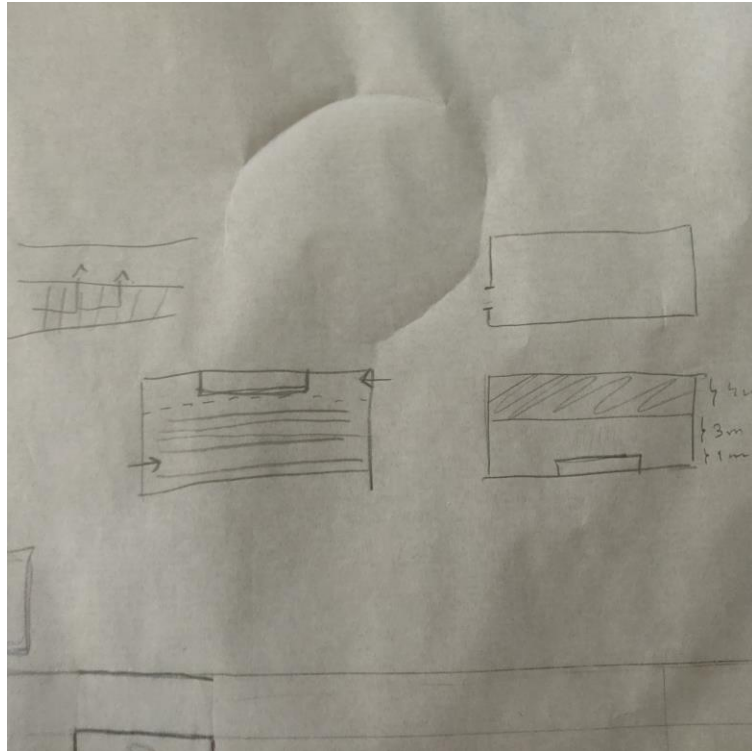


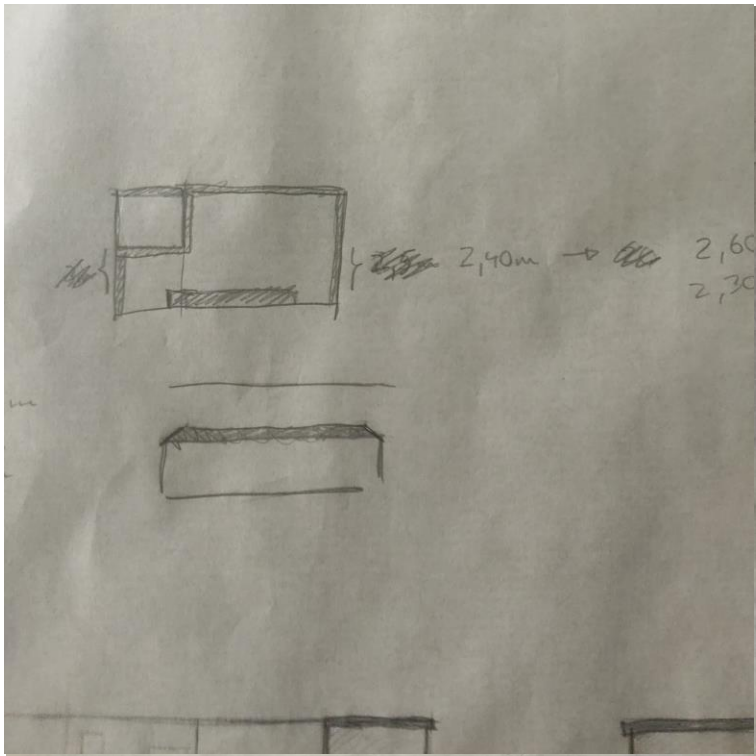






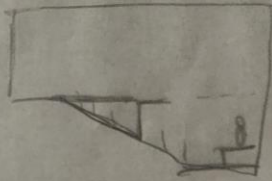
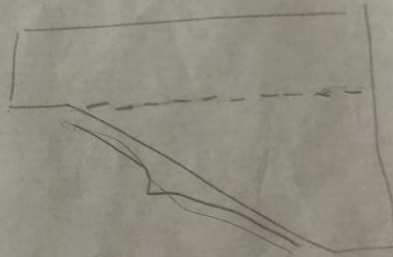


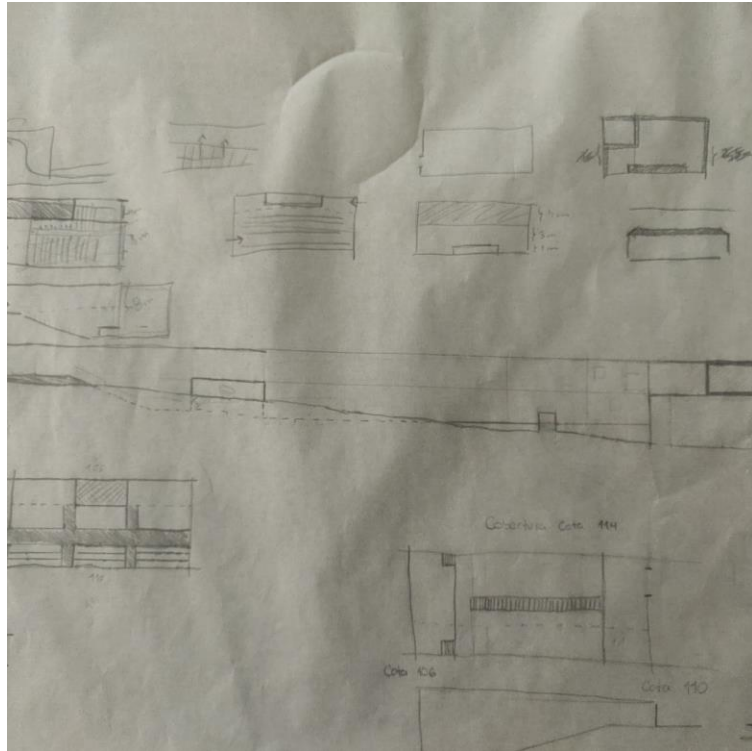


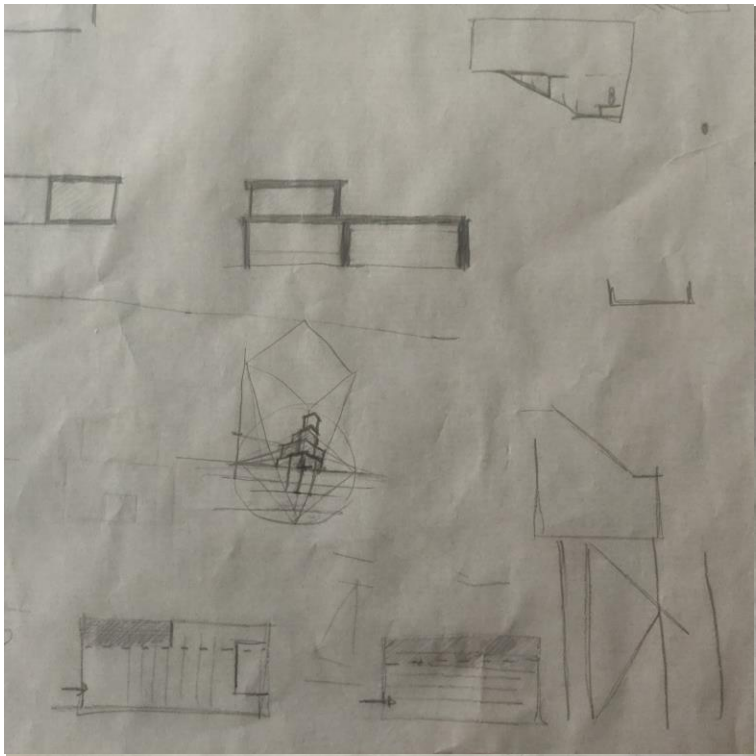


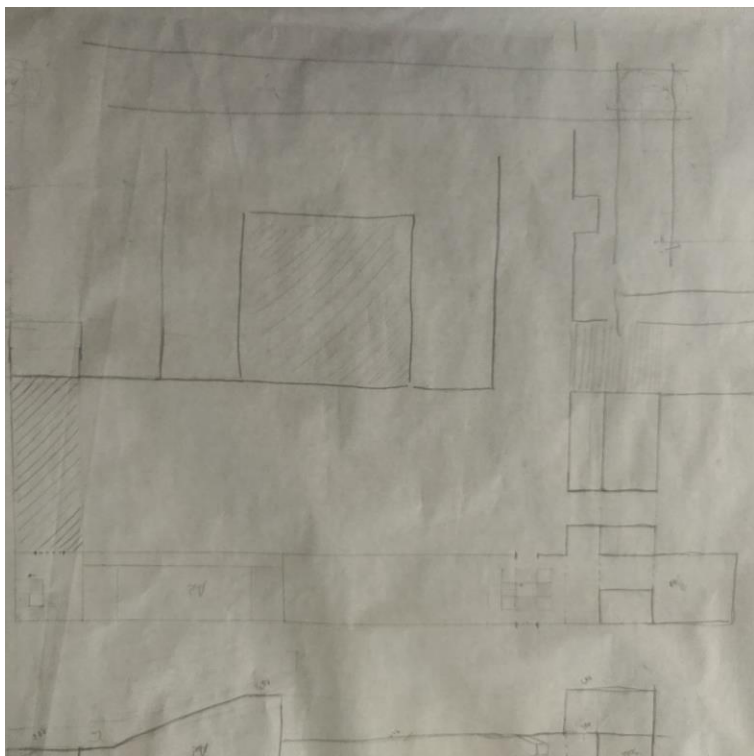
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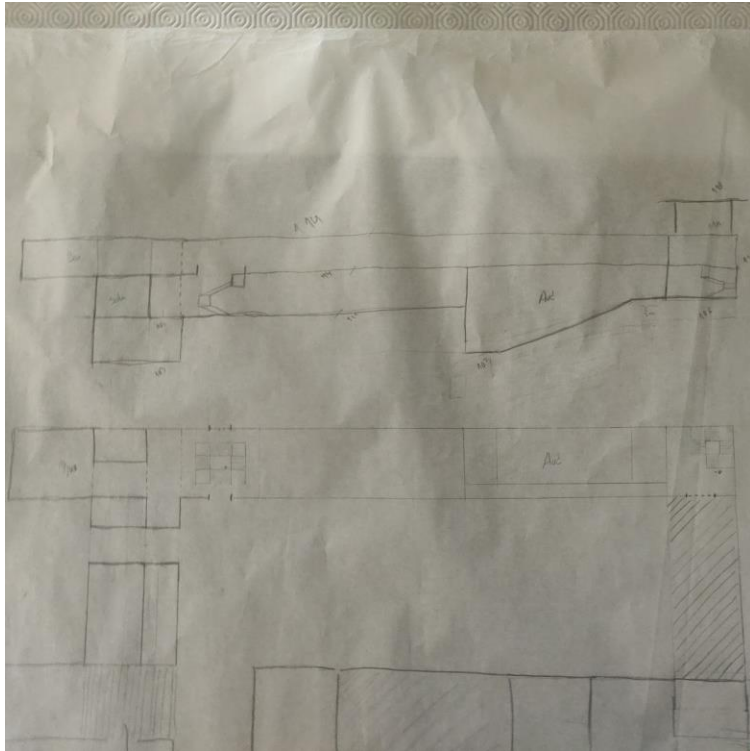
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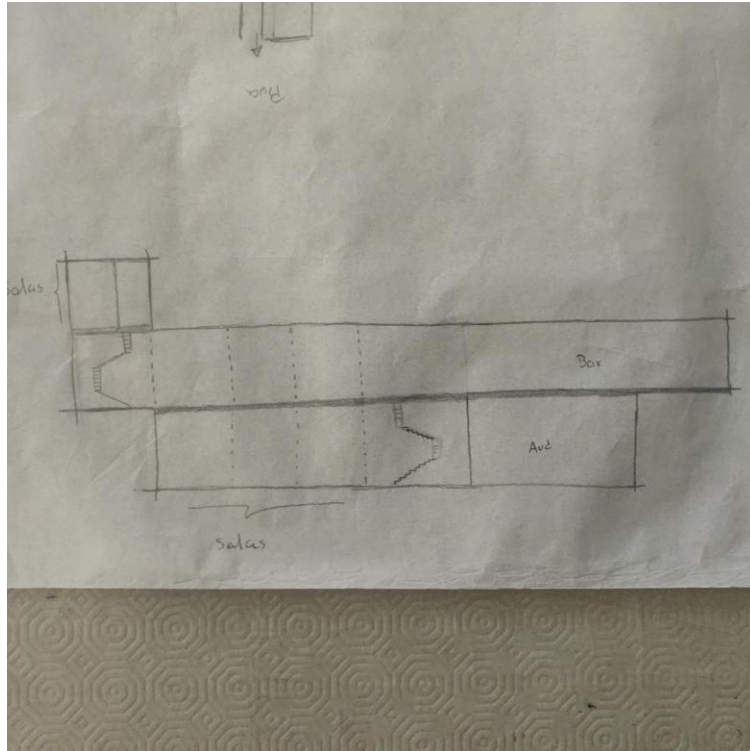


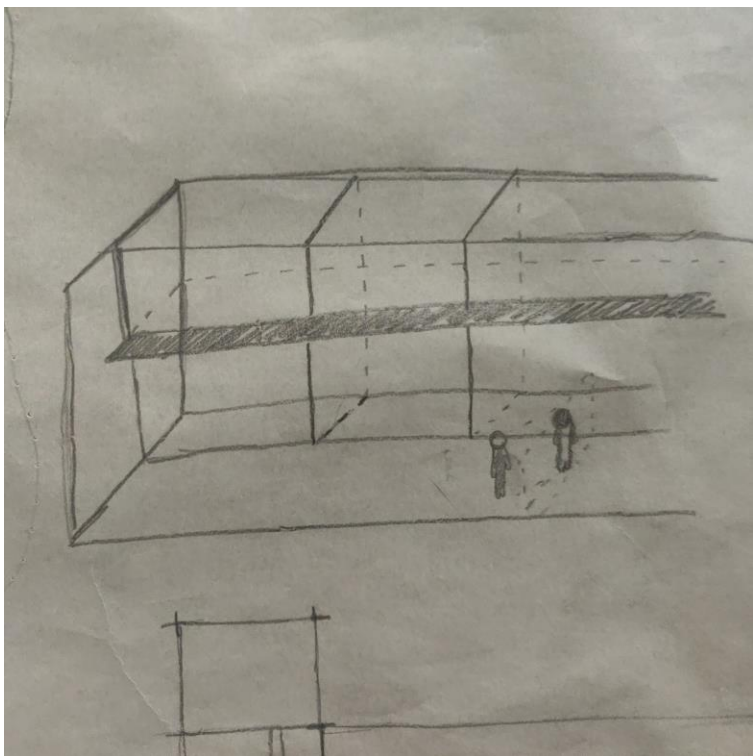


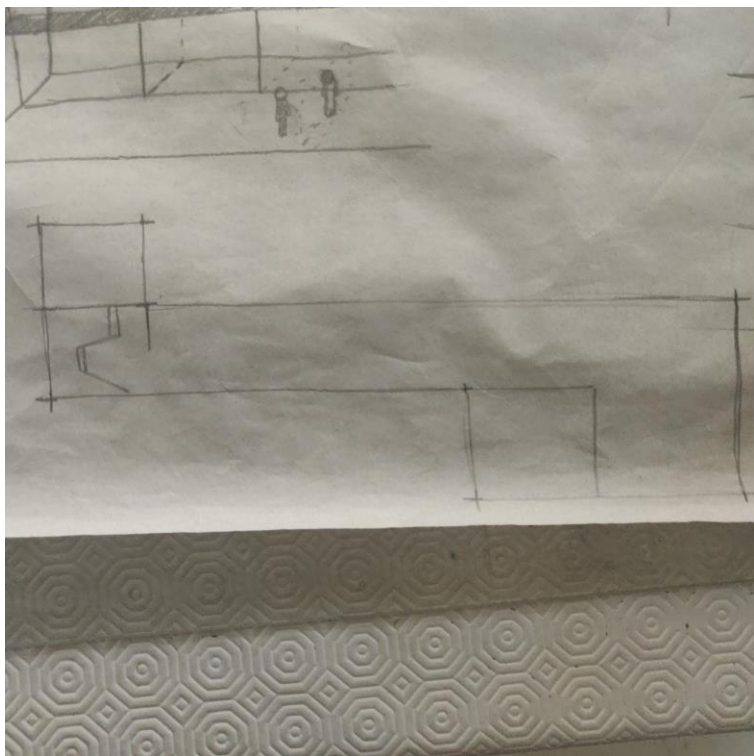


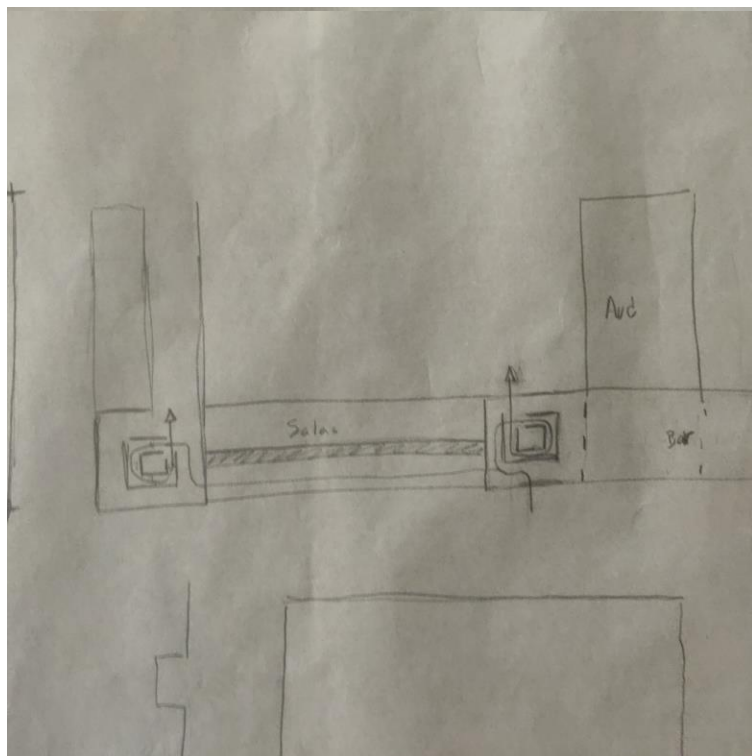


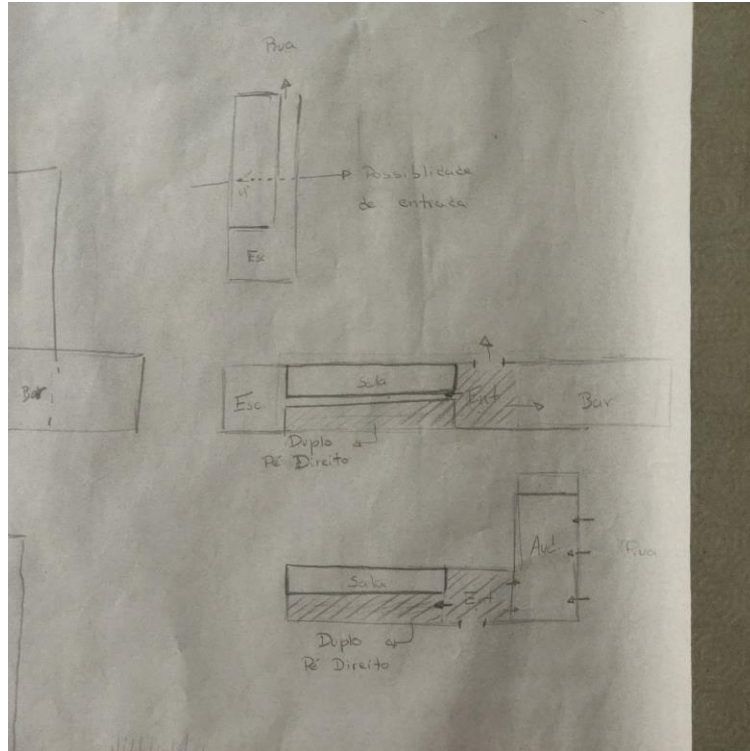


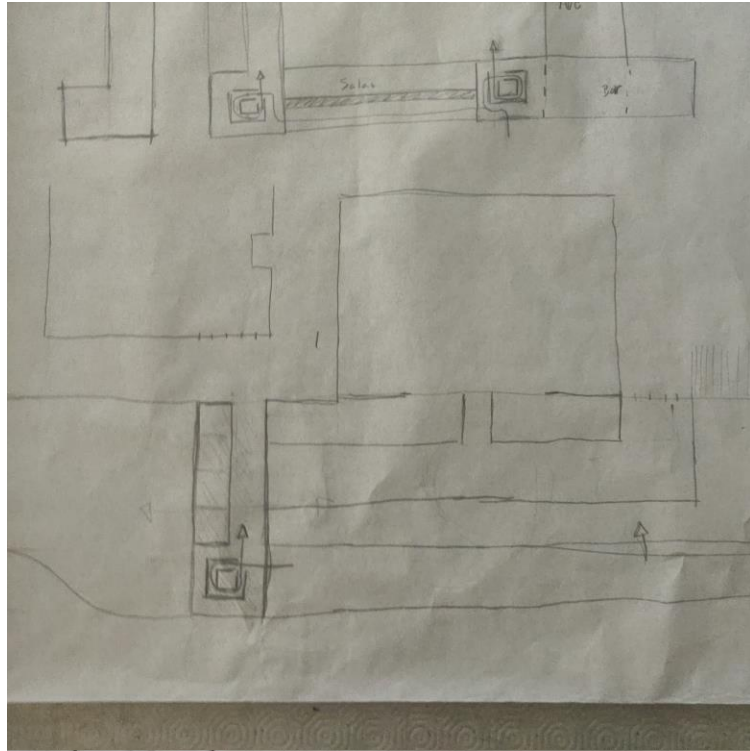


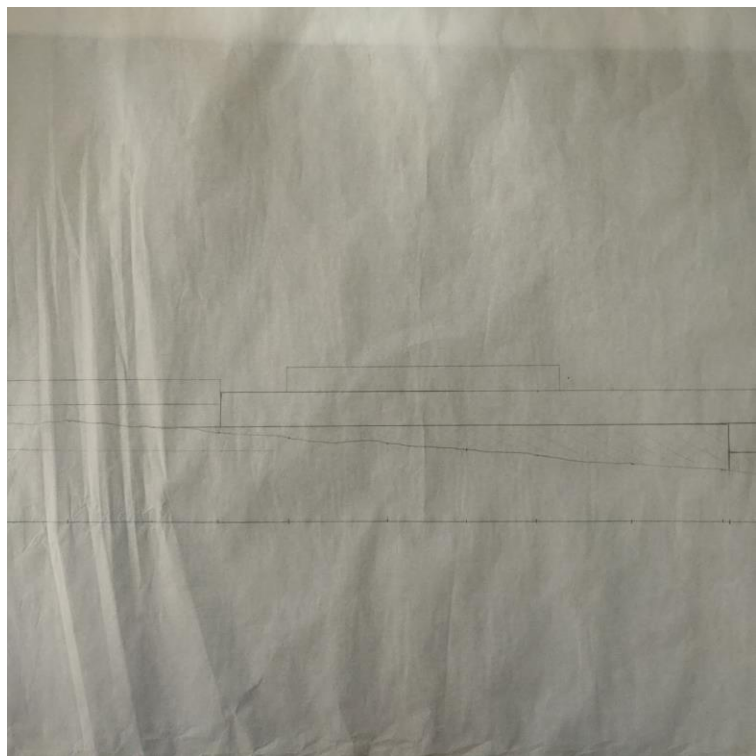


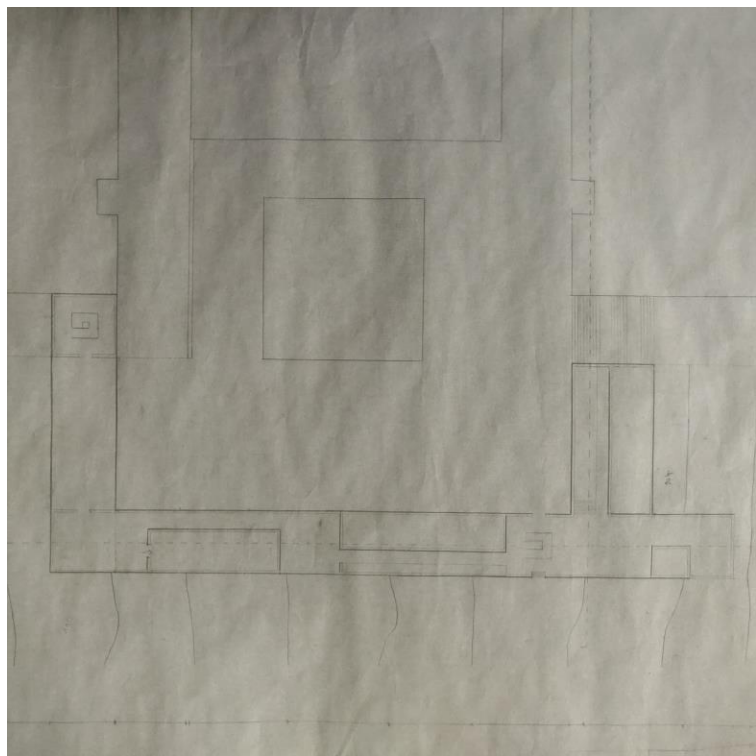




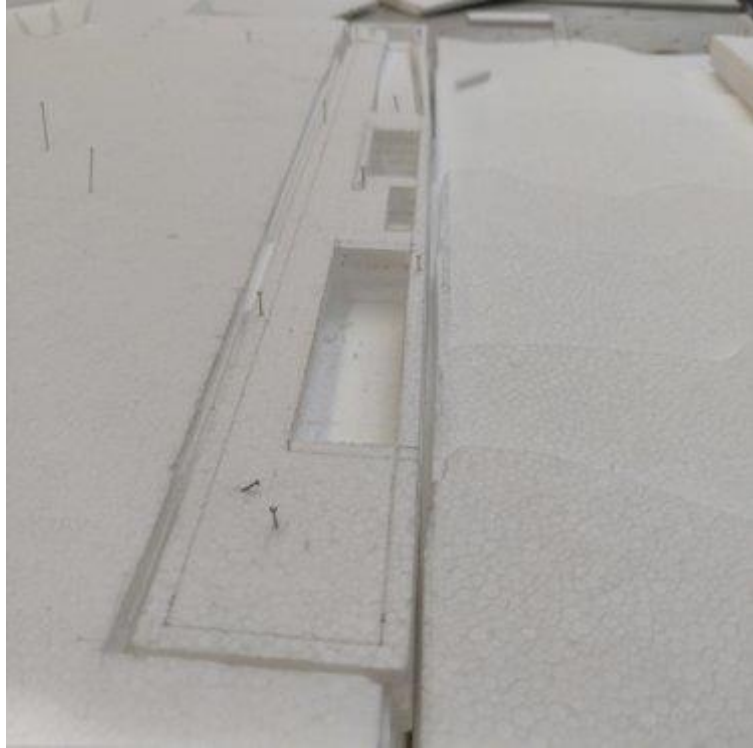


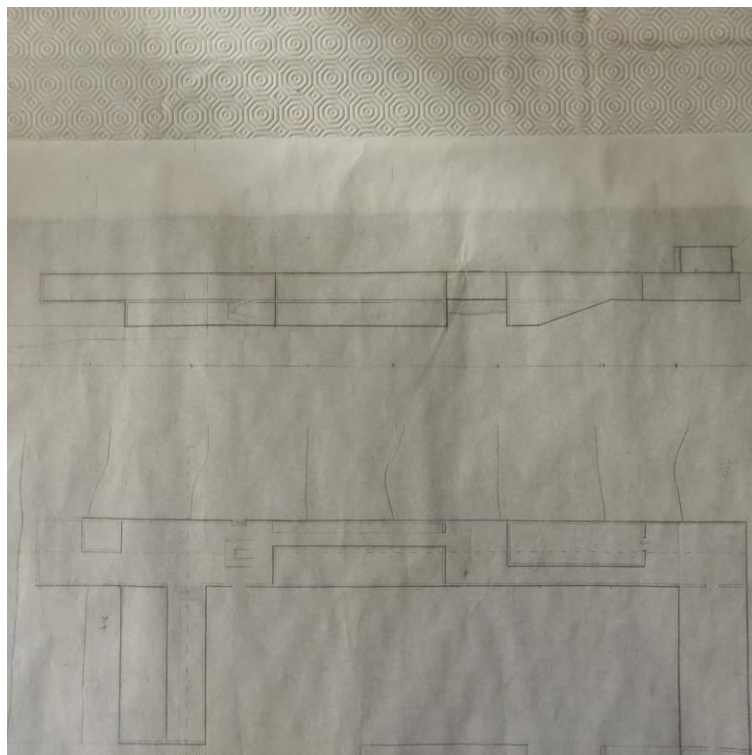


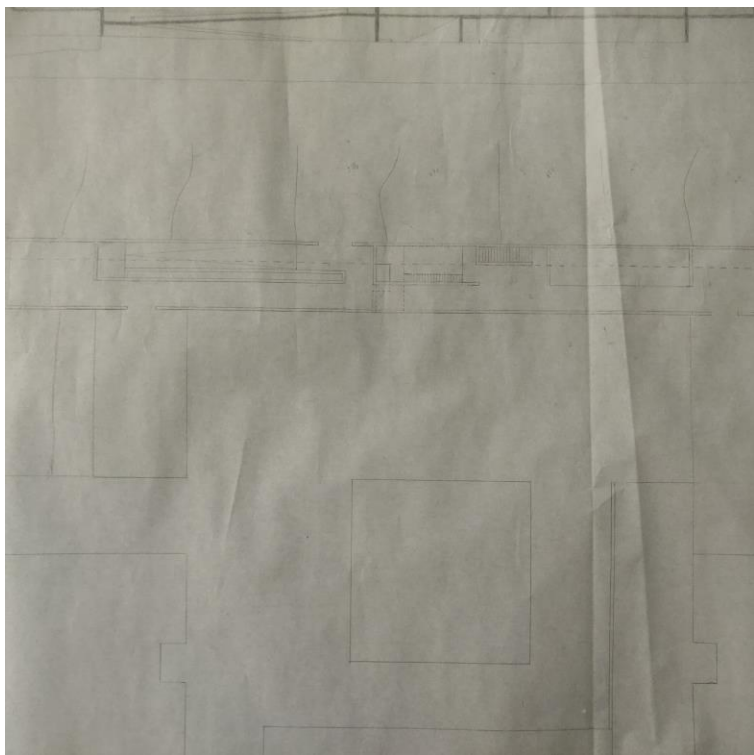


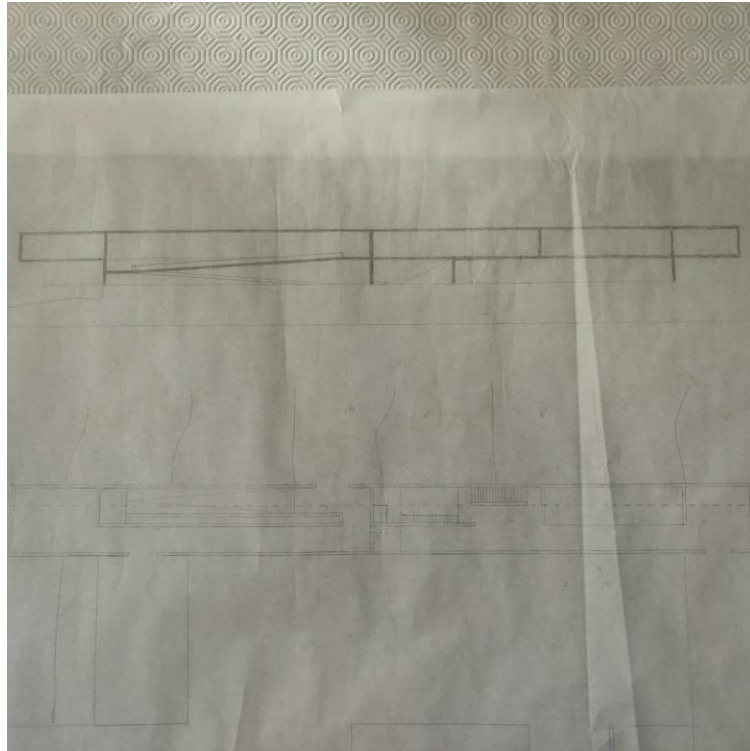


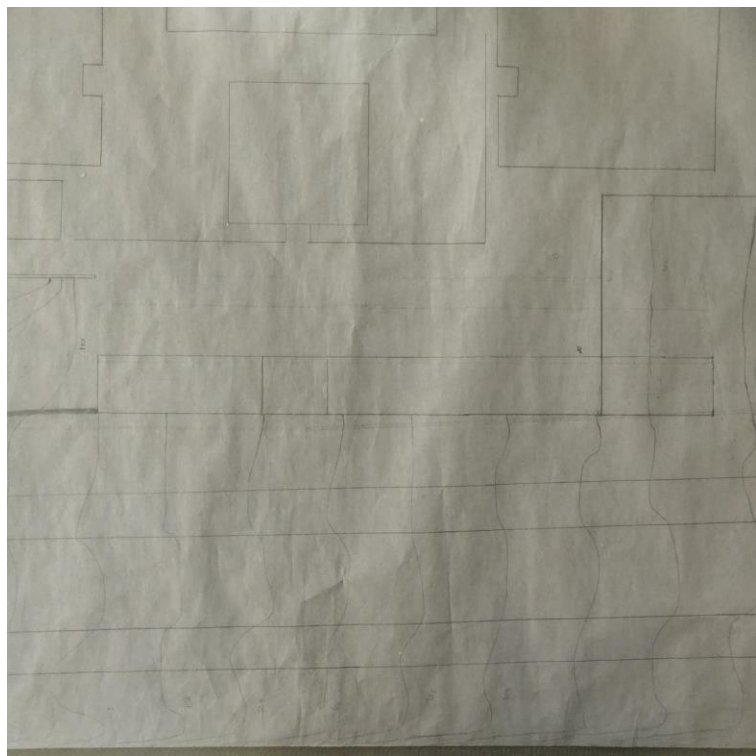


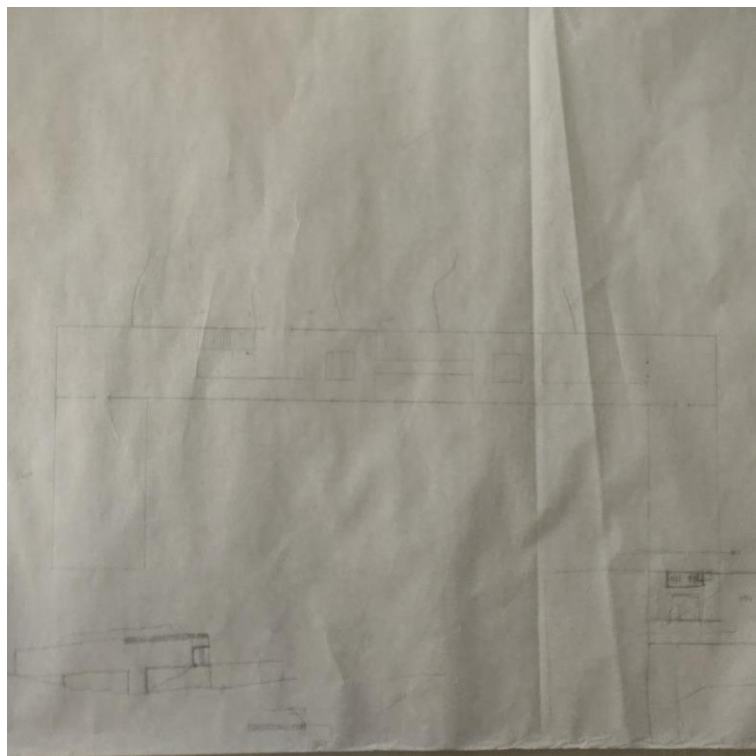


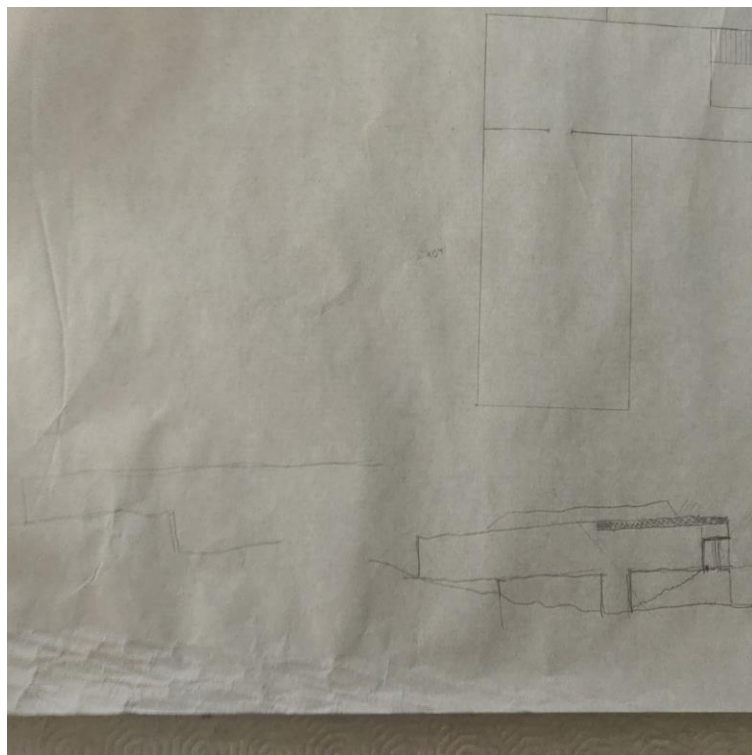


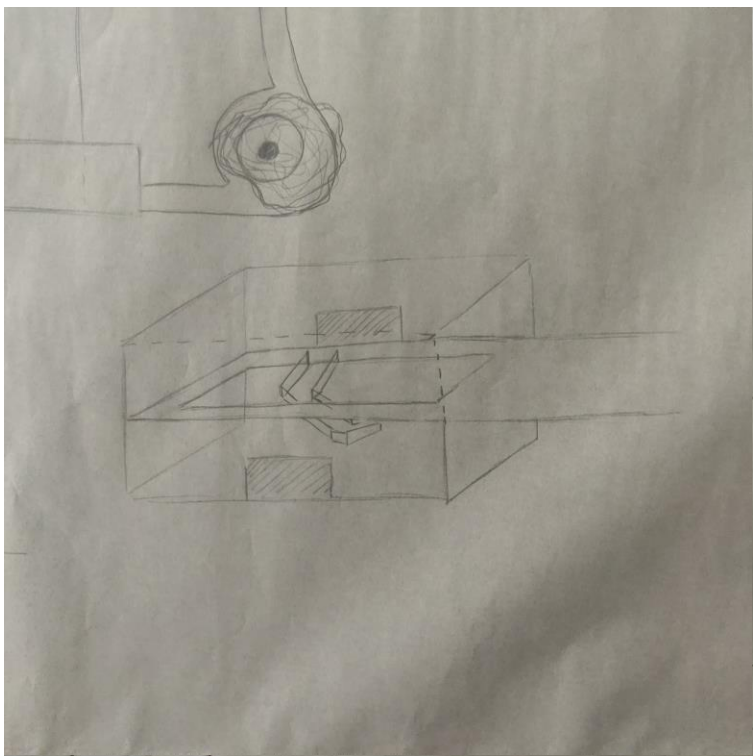


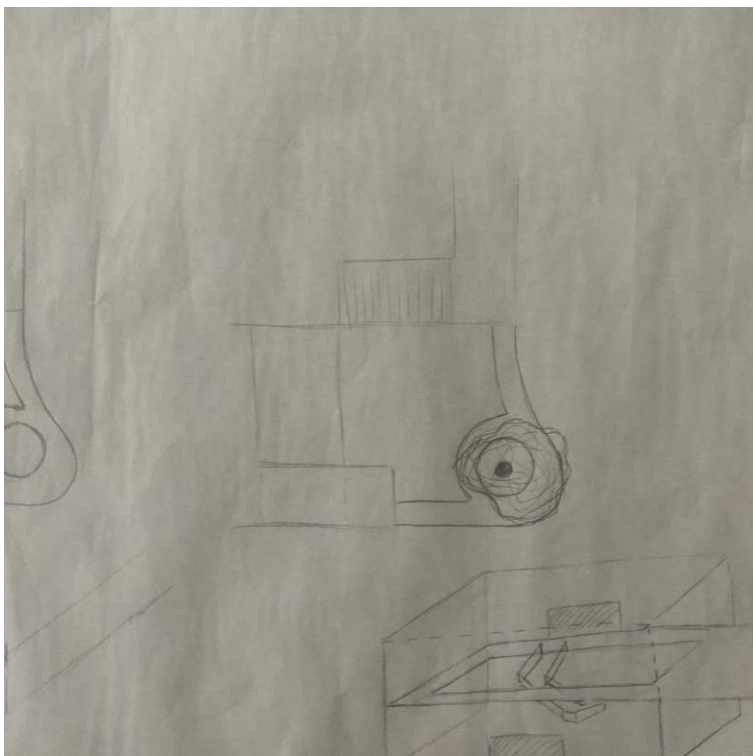


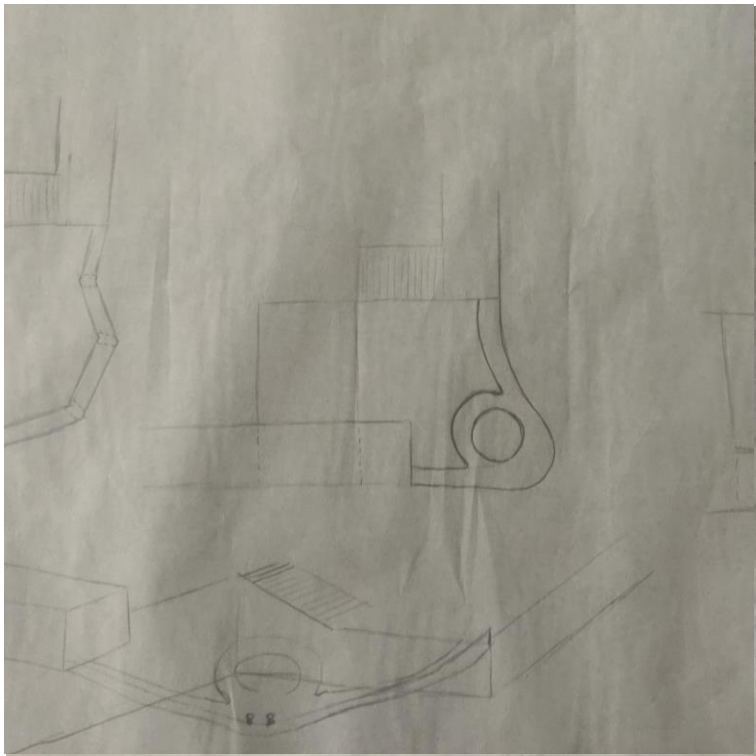


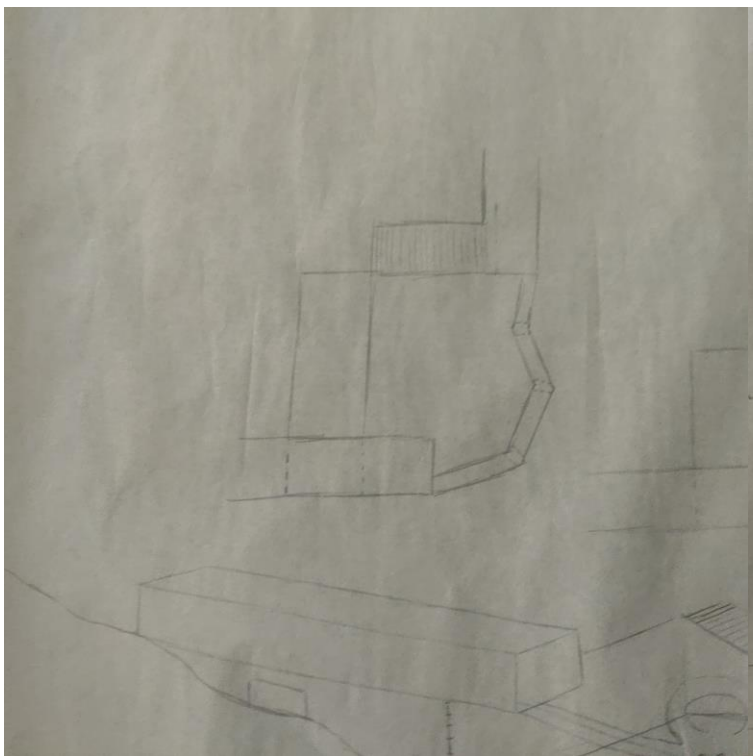


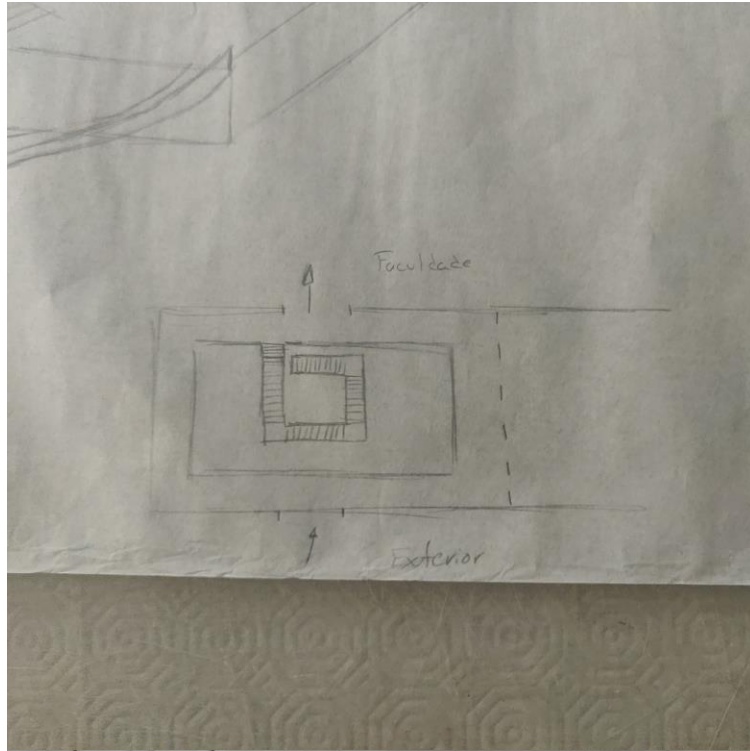








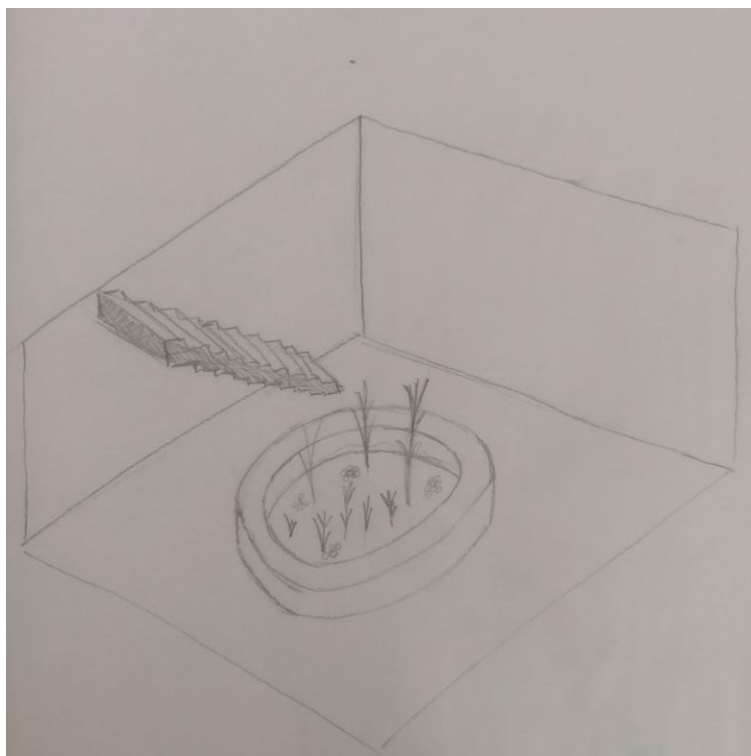


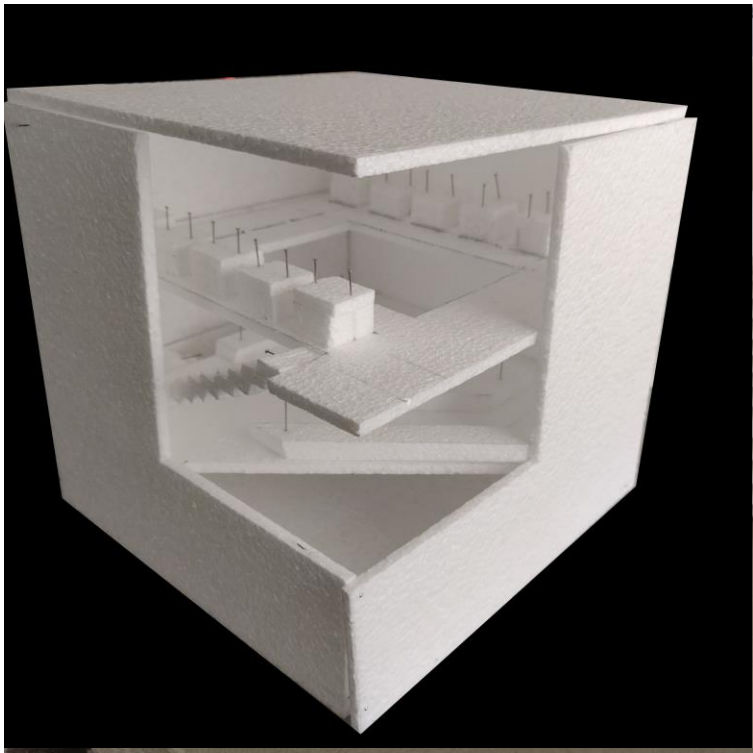


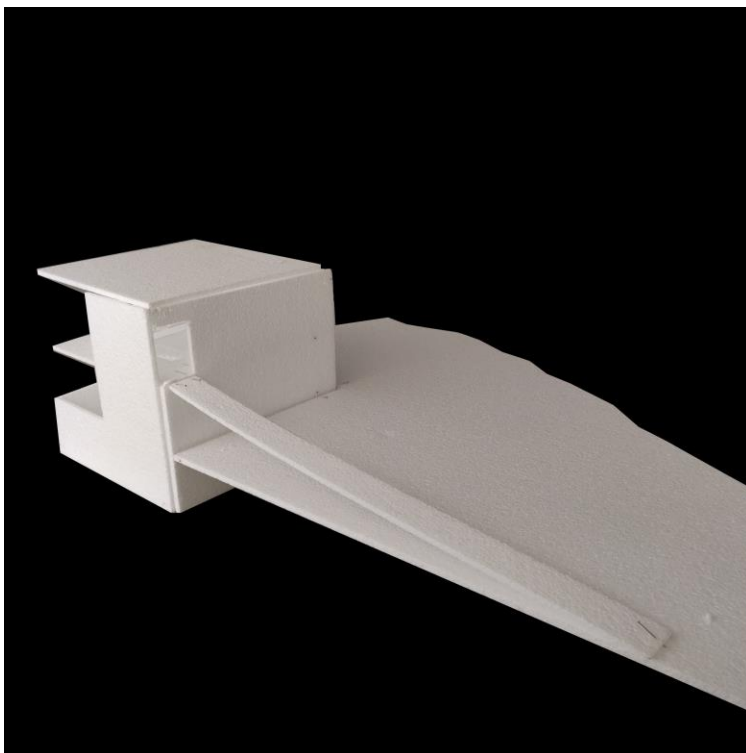
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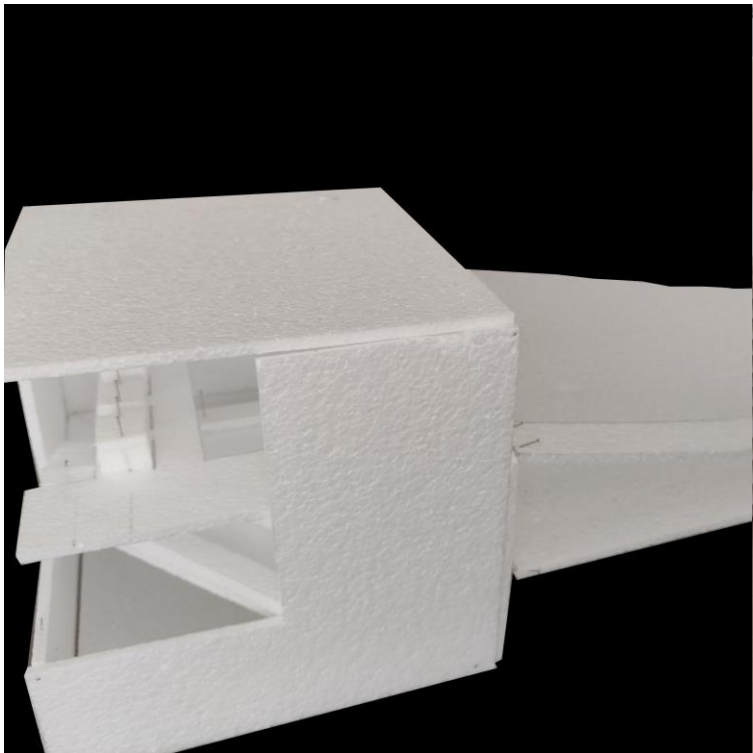


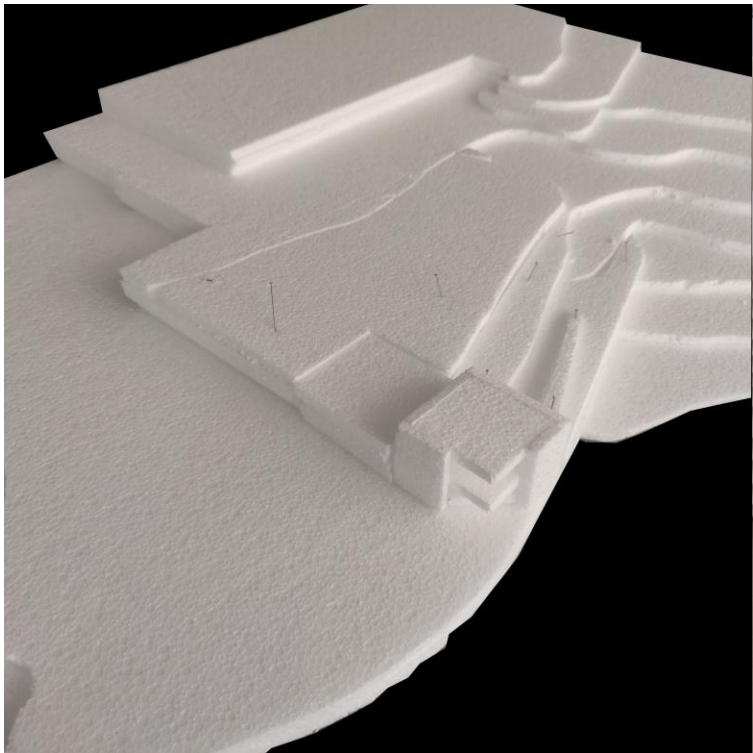


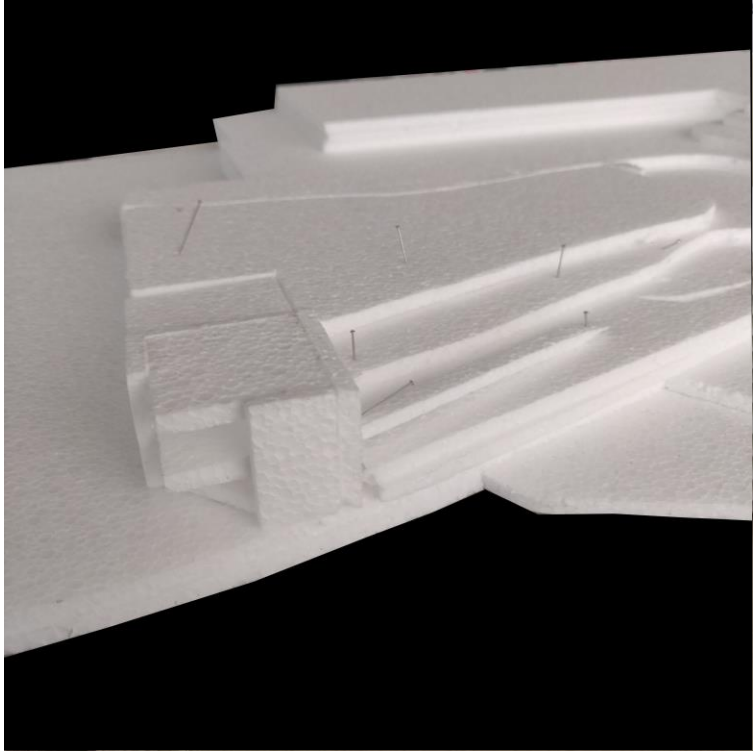


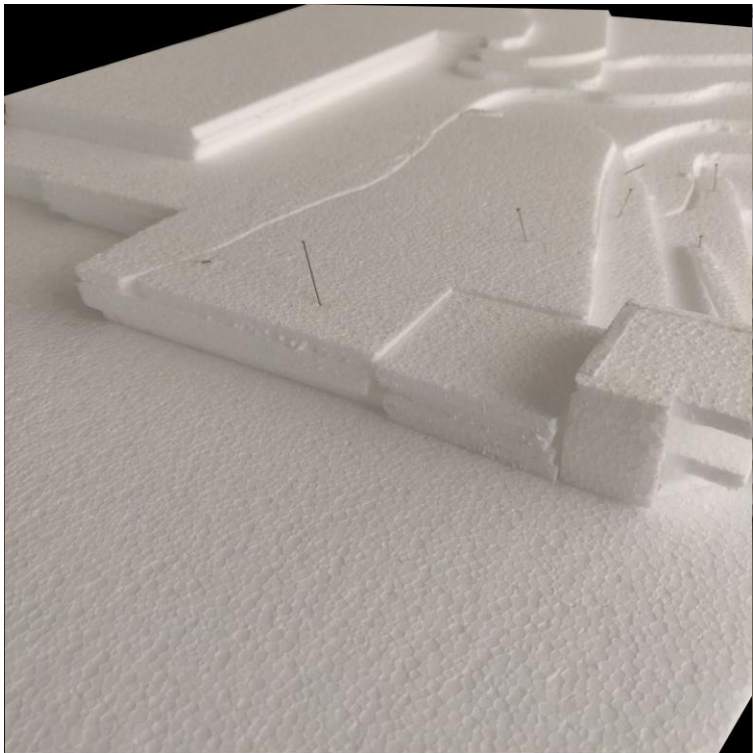


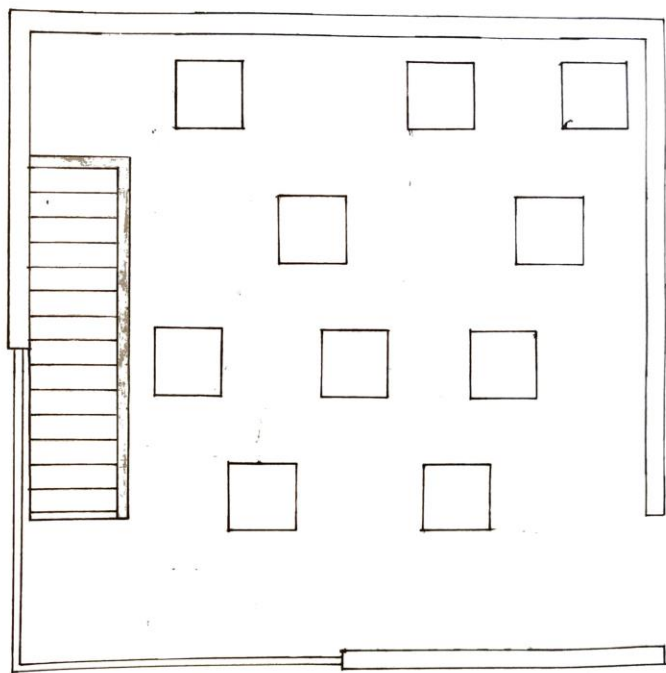


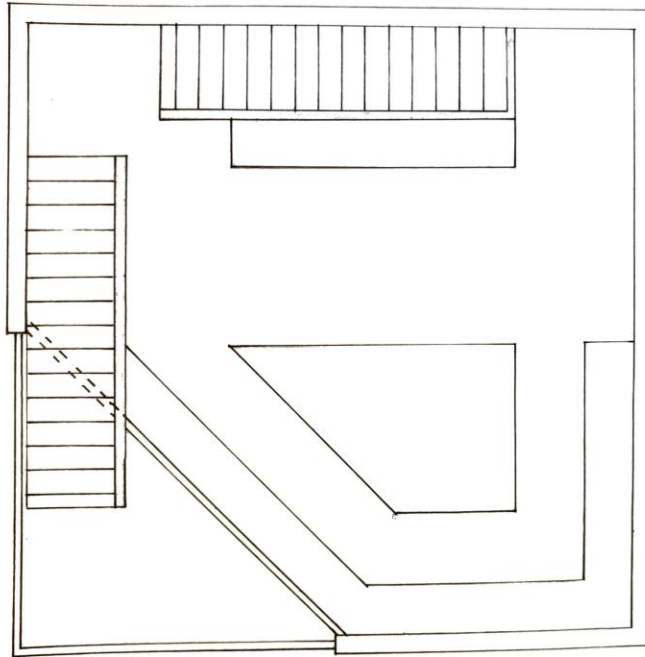


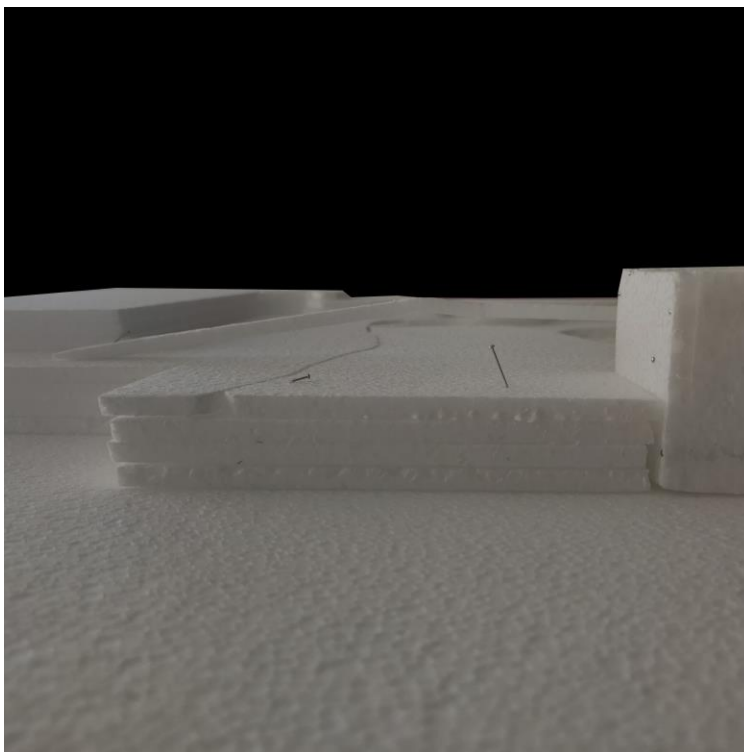


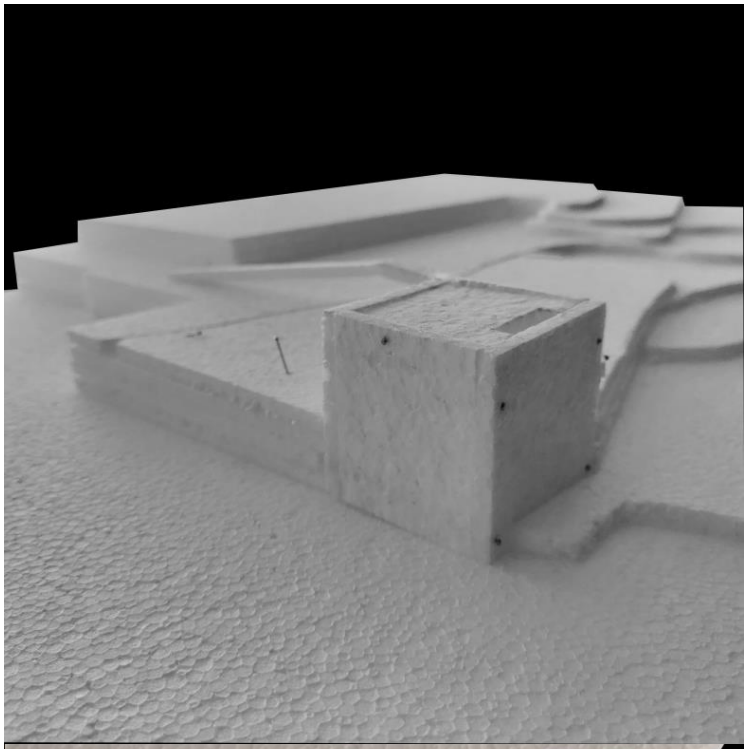


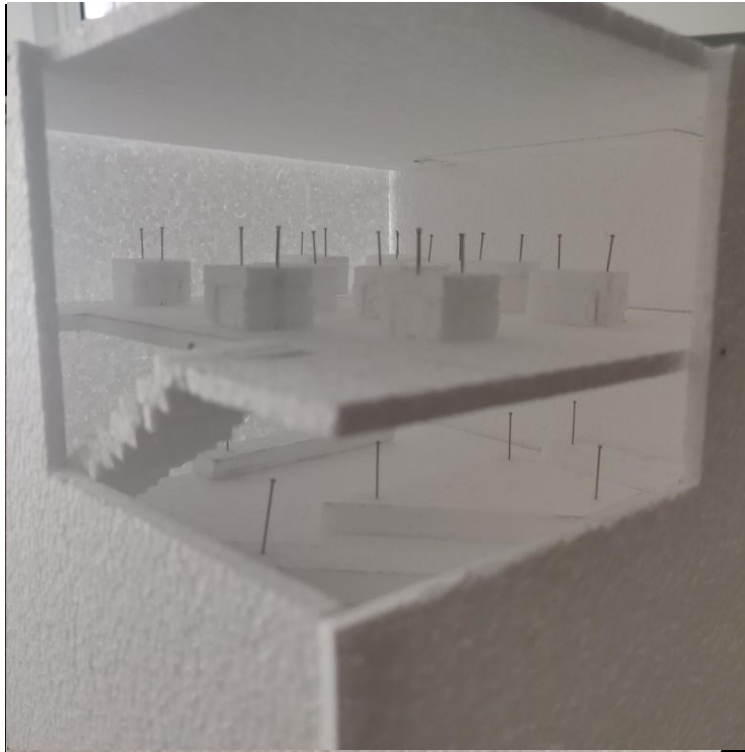




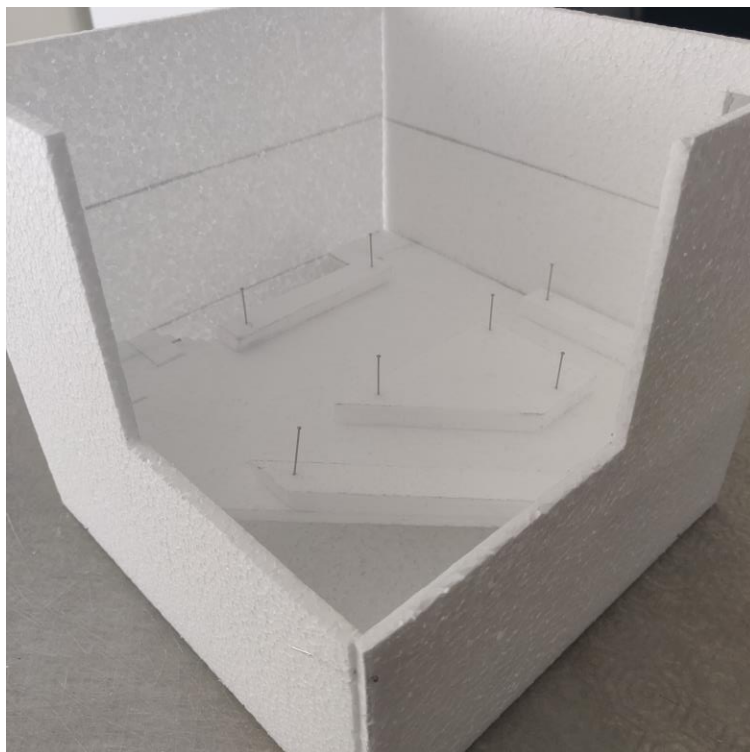














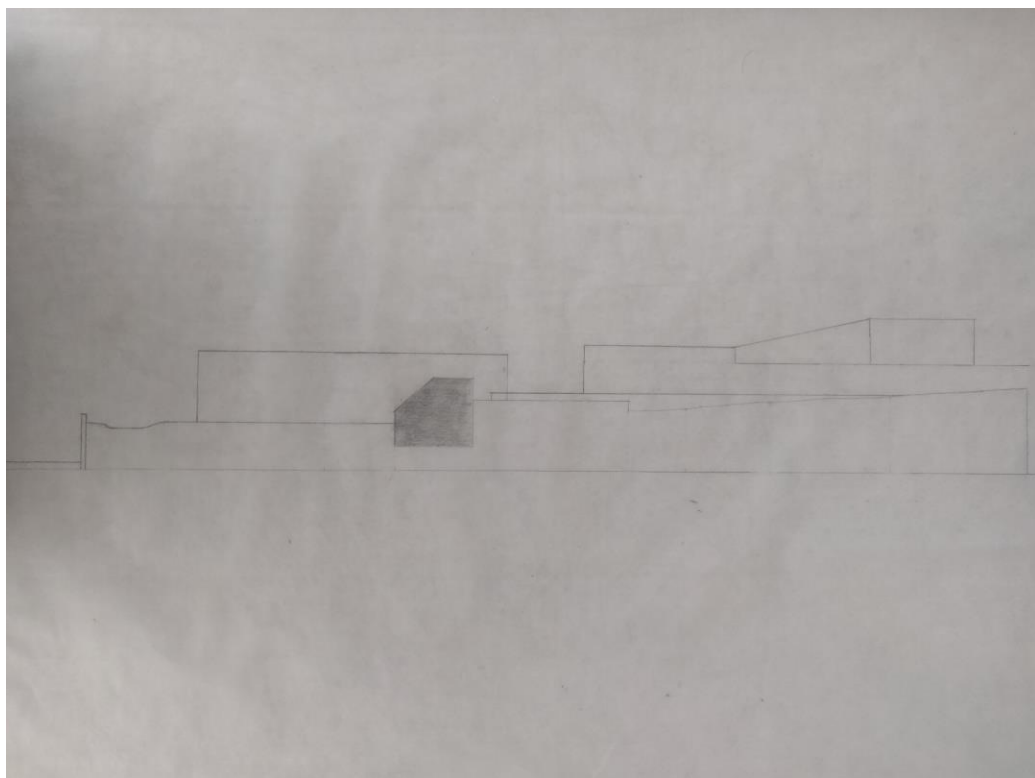




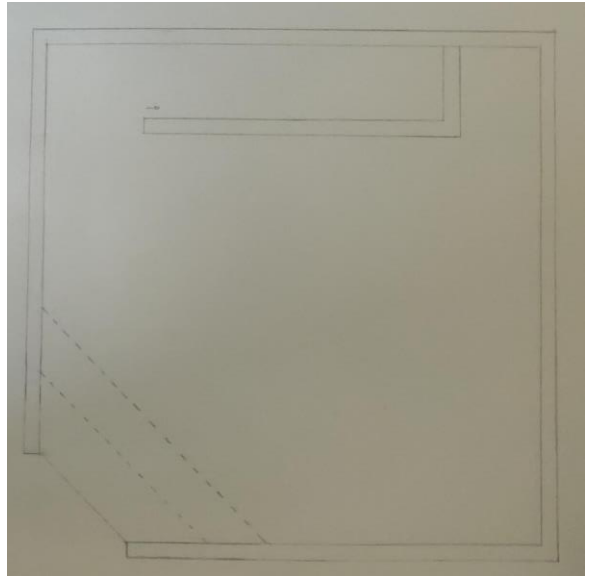
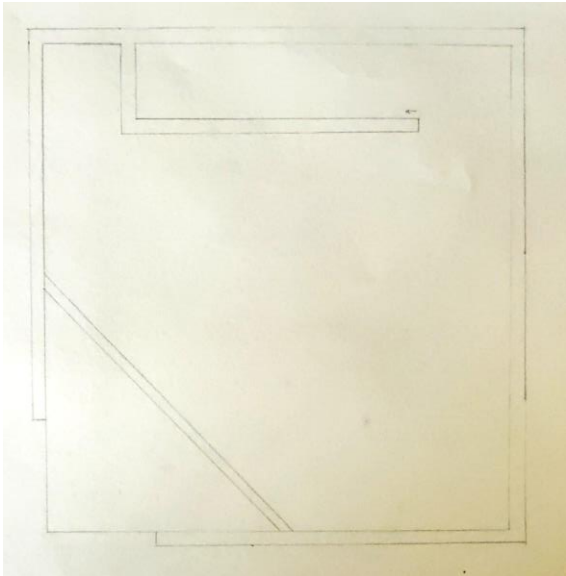
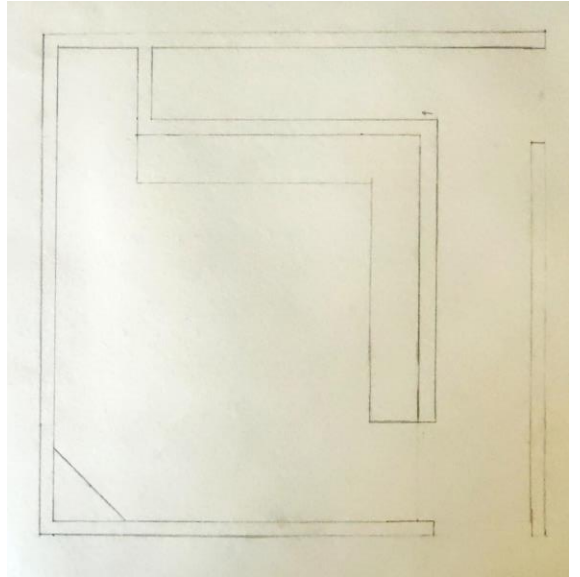
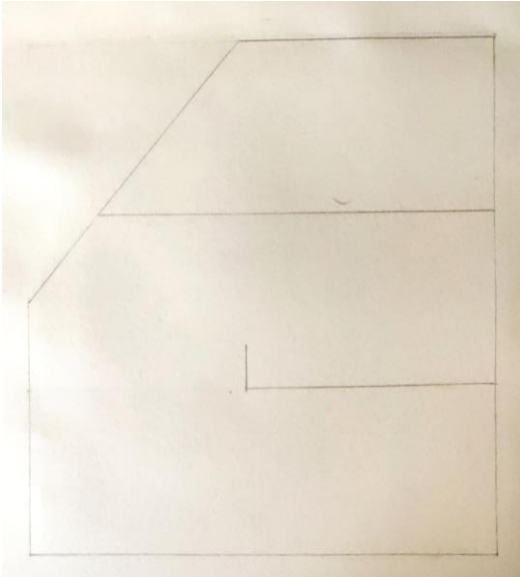


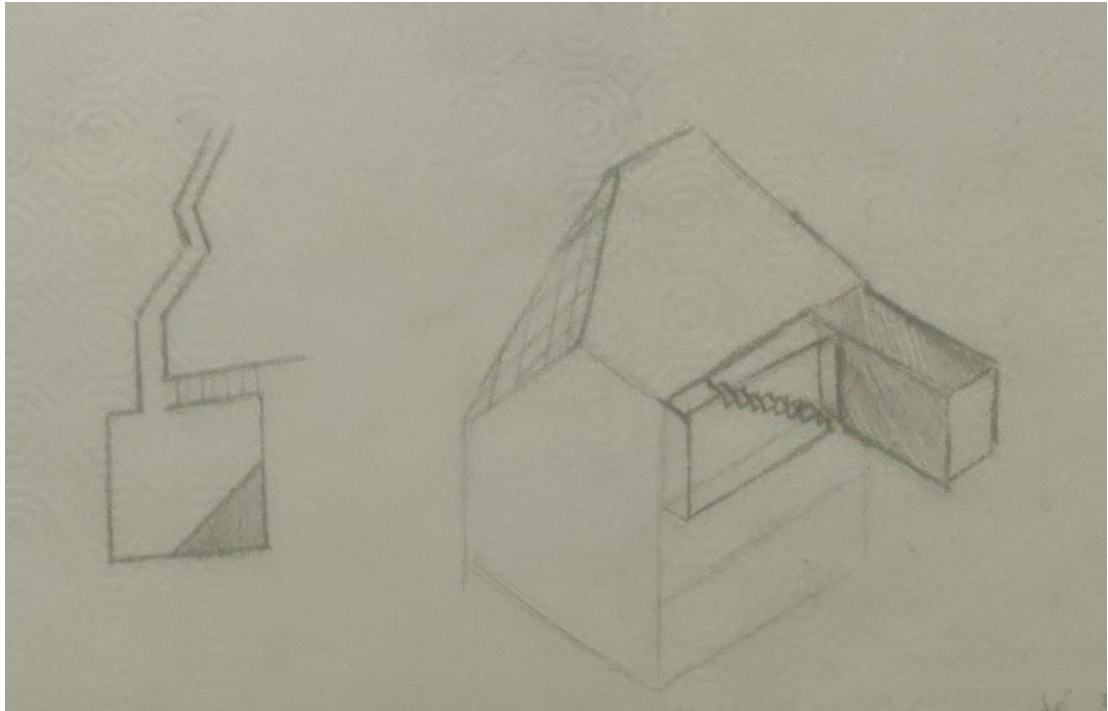


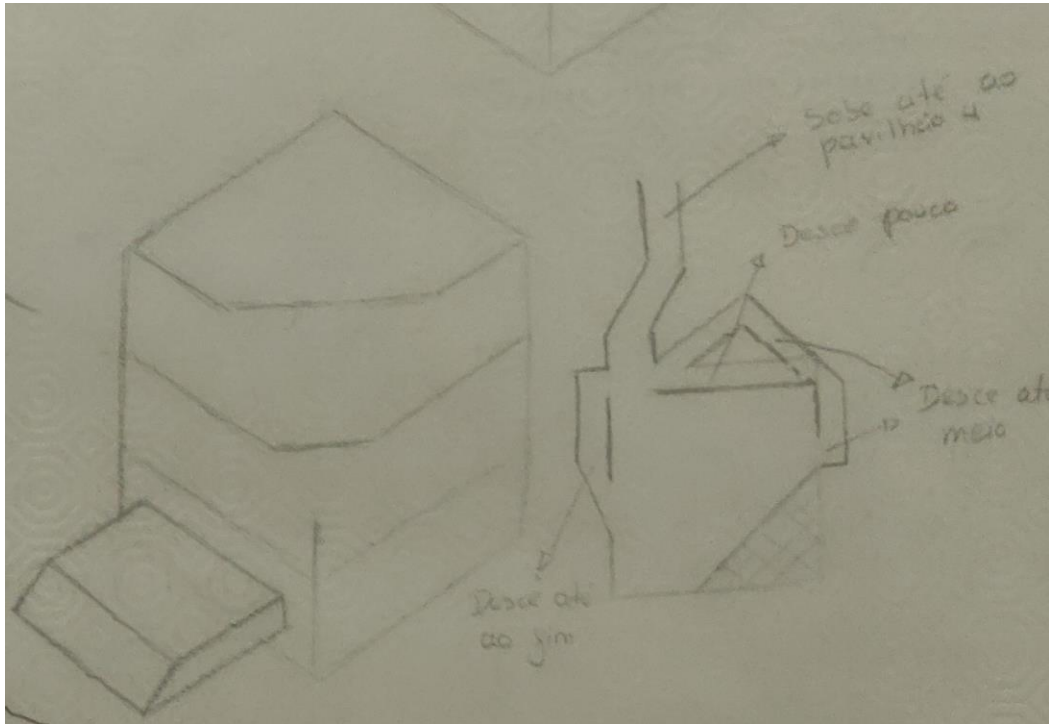


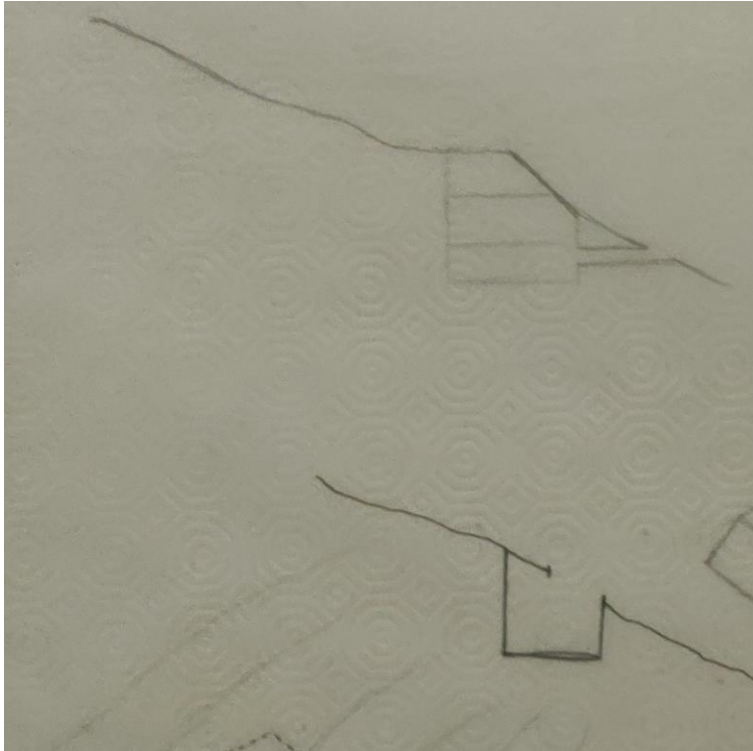


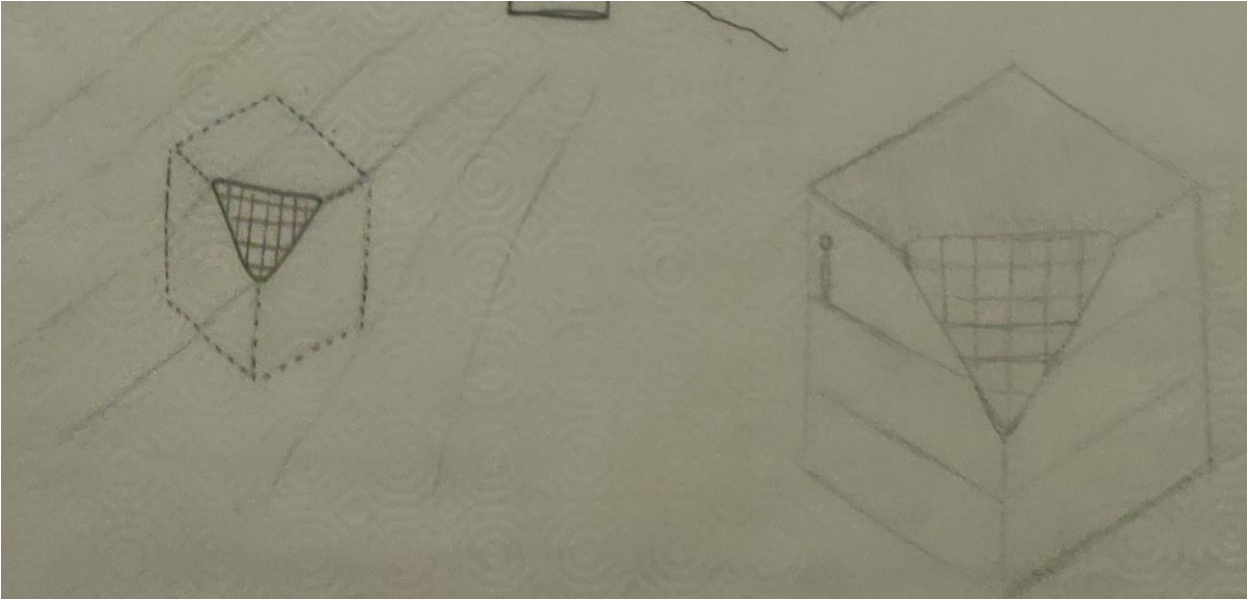












Leituras comentadas

Neste excerto do livro *Conversas com os Estudantes das Escolas de Arquitetura* Le Corbusier aborda o tema como a arquitetura se relaciona com o meio já existente e como esta tem de ser vivida por dentro e por fora, tentando levar sempre o nosso olhar ao interior do objeto arquitetónico e à forma como este pode vir a ser habitado e vivido. Todas as sensações têm de ser levadas em conta, a aproximação ao local, a forma como é realizada a entrada e a sensação que esta transmite, a movimentação no interior do espaço e como se organiza todo o interior. Com este excerto Le Corbusier tenta transmitir que o mais importante da arquitetura é as sensações que se conseguem transmitir através de um objeto arquitetónico de grande qualidade.

Edward Hollis descreve neste pequeno excerto um pouco da “vida” de um dos edifícios mais emblemáticos da história, o Parthenon. Nesta história do edifício são abordados os momentos da história real pelos quais este passou ou até alguns mitos ou lendas que se focaram neste edifício e que o rodearam. Com isto Edward Hollis pretende transmitir a ideia que a arquitetura tem de ser projetada de forma a permanecer no local e a ter as suas próprias histórias, mostrando que um projeto de arquitetura com qualidades interessantes permanecerá para sempre no local onde foi projetado. Esta ideia é contrastante com a ideia que Hollis também aborda e que se foca no facto de que estes edifícios, com o passar do tempo, começam a ser réplicas do original, pelo facto de que os seus processos de recuperação e construção transformam o edifício original e o que fica preservado é a ideia do que o objeto original pretendia transmitir.

Arte e técnica de Pierre Francastel aborda o temas da arquitetura como uma forma de arte, devido ao facto de esta transmitir sensações e emoções ao observador do local, tal como um quadro transmite sensações ou emoções ao observador. Para se viver estas peças de arte o autor refere também que é necessário percorrê-las e presenciar o seu interior, tendo em conta os vários momentos e locais em que nos encontramos.

Neste excerto o autor refere como a Arquitetura é um espaço que tem como objetivo ser vivido e que o espaço tem de ter uma lógica de organização básica e que sirva sempre ao Homem, não sendo apenas uma escultura que é possível penetrar. Contudo o espaço não pode ter uma função específica dando sempre liberdade ao local para se tornar naquilo que pretende seguindo sempre a visão crítica do arquiteto. Estes espaços arquitetónicos transmitem também visões e sensações diferentes conforme as relações que pretendemos criar quer em espaços de passagem quer em espaços de permanência.