

Laboratório de Arquitectura II

2º semestre

Bárbara Filipa Silva de Lima

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1ª Fase

Lado Nascente

Proposta

Imagem de referência

Citação – Síntese da proposta

Esquiço de síntese

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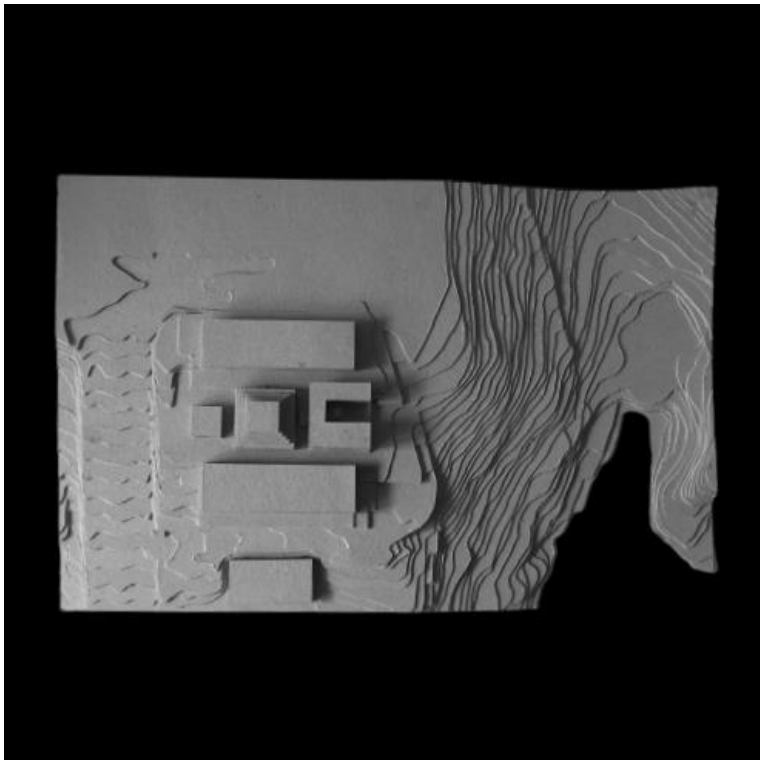
Desenho(s) complementar(es) / visão serial

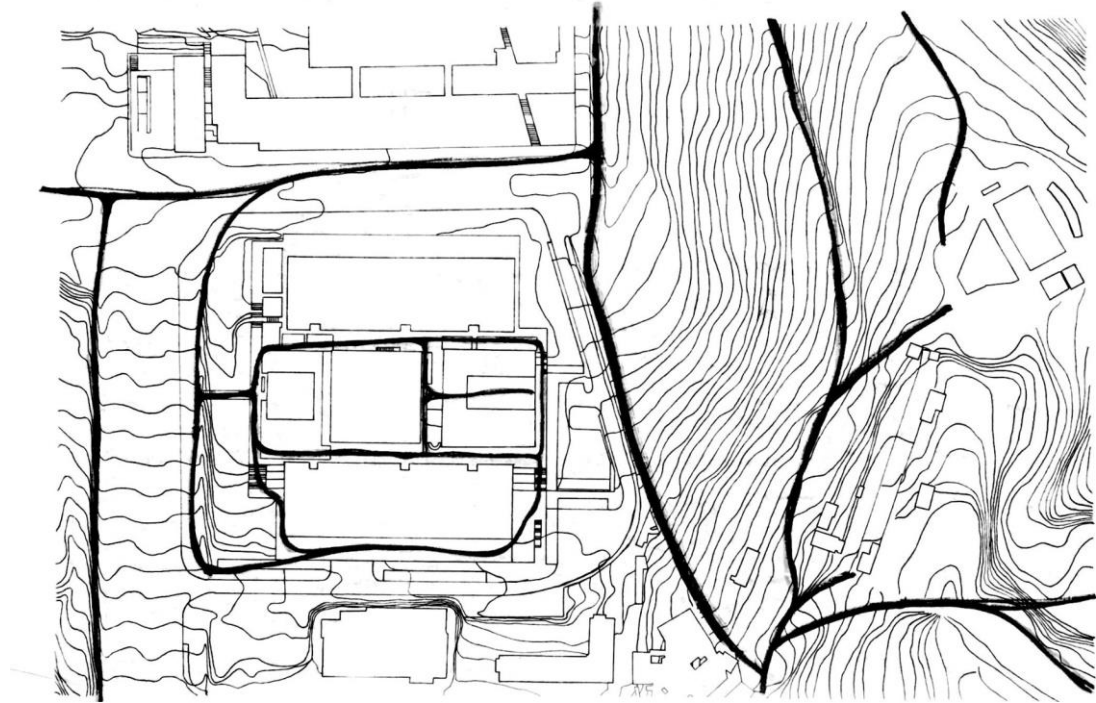
Processo

Desenhos exploratórios mais relevantes

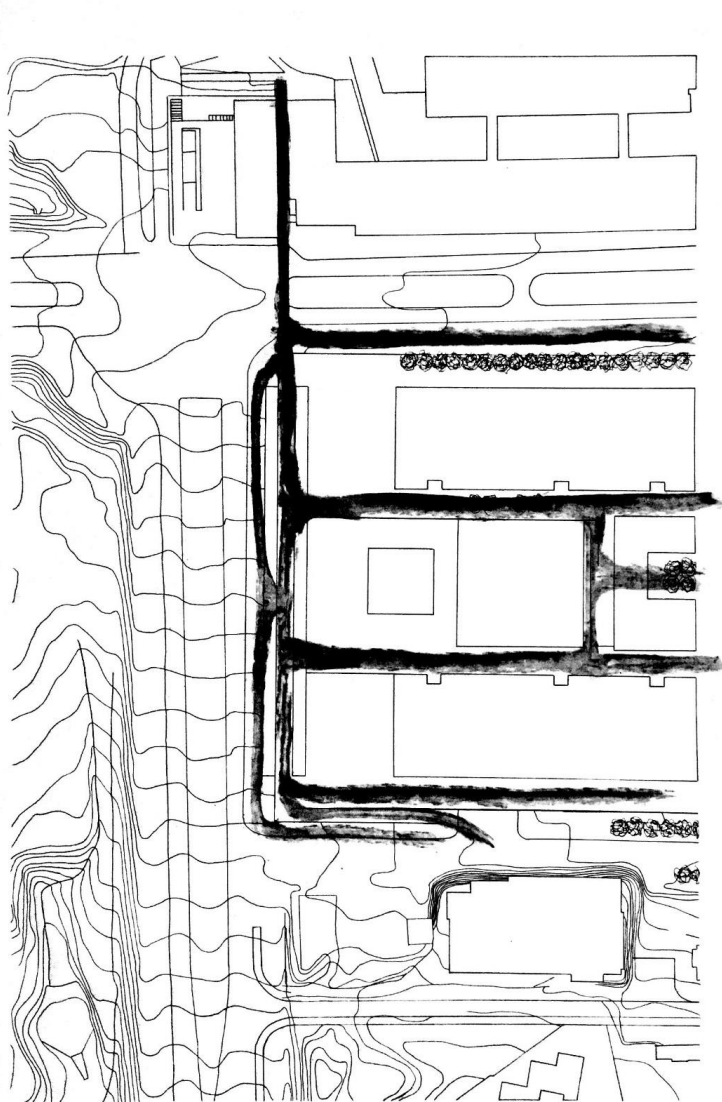
Leituras comentadas

Sítio

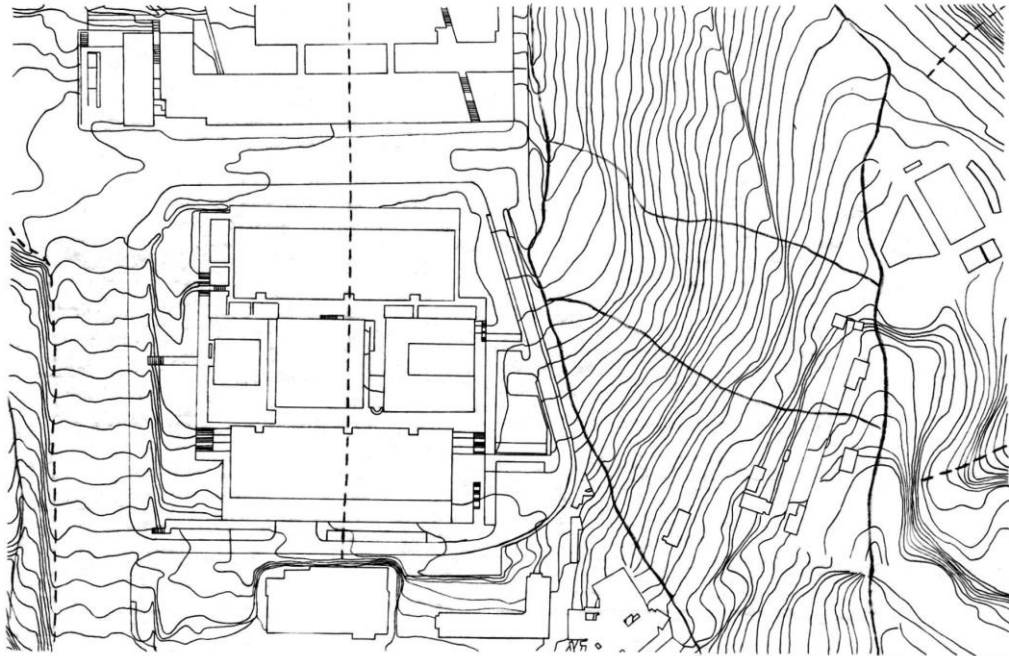




desenho de análise do lugar

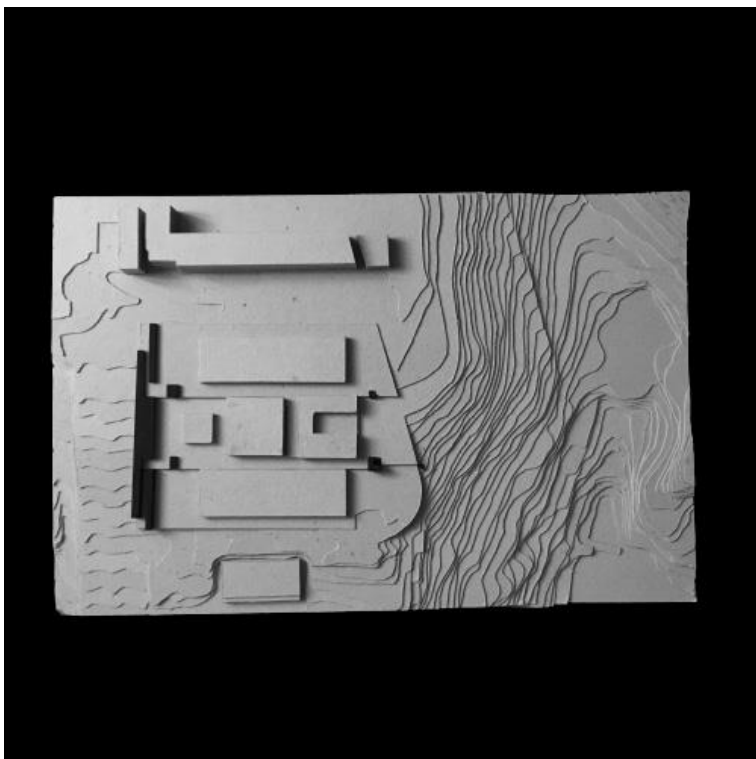


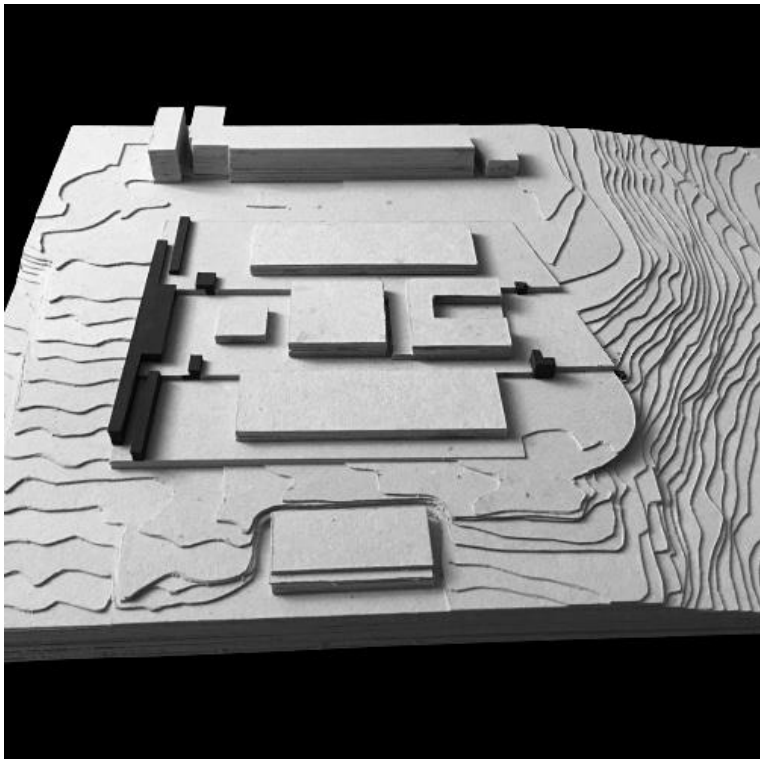
desenho de análise do lugar



— linhas de água

- - - linhas de fecho





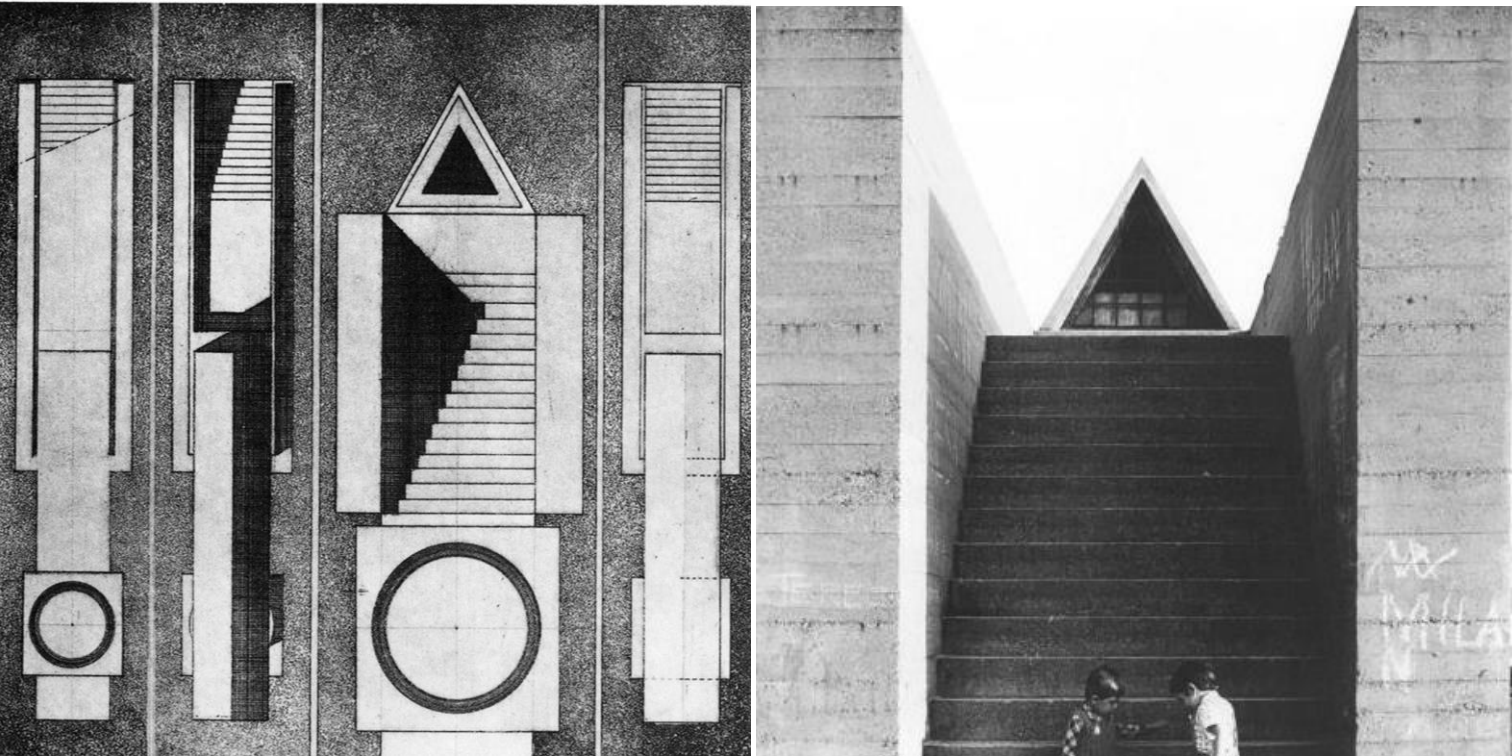
2ª fase

lado poente

Proposta



Echo, Richard Serra



Monument to the Resistance, Aldo Rossi

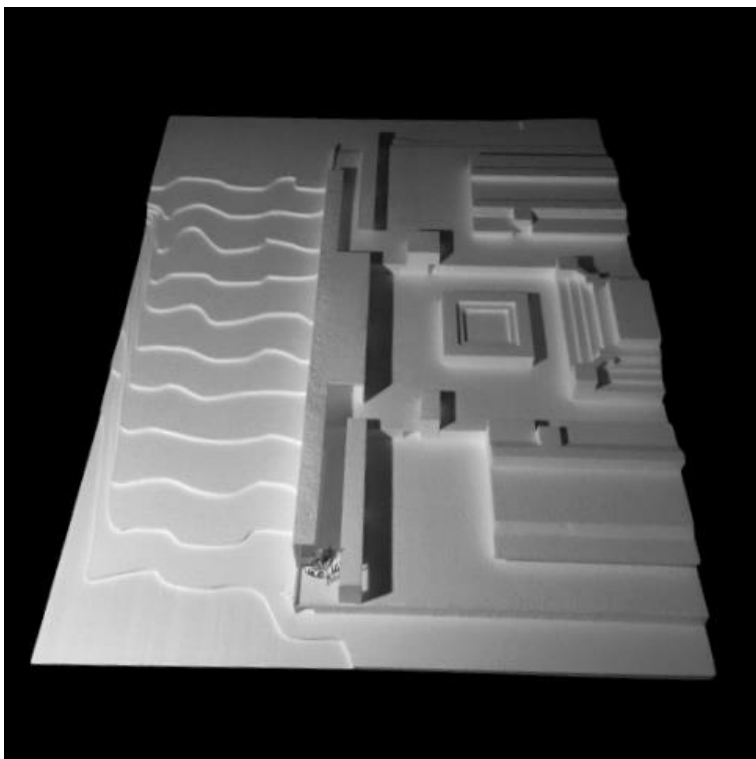


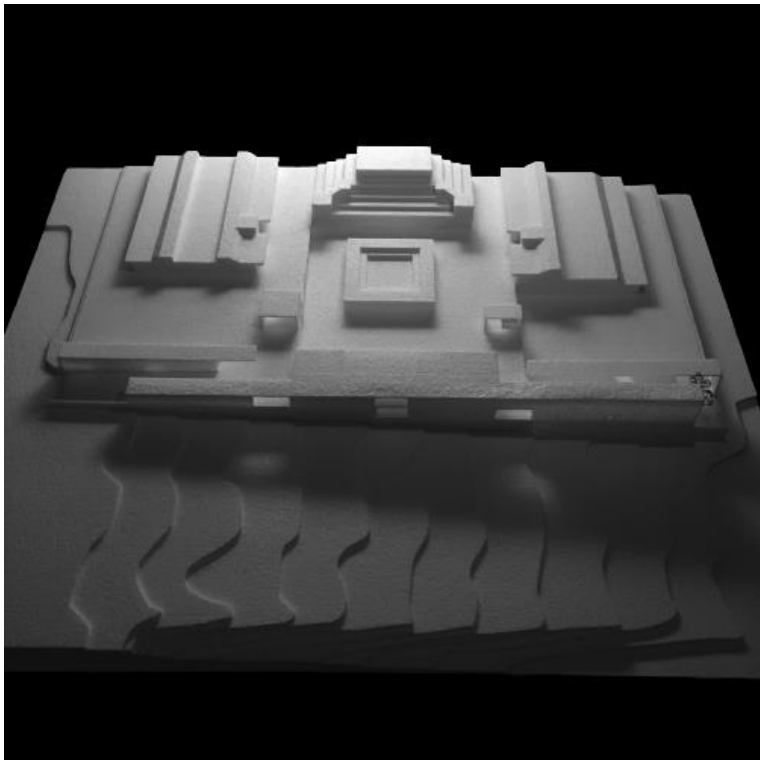
Centro direzionale di fontivegge, Aldo Rossi

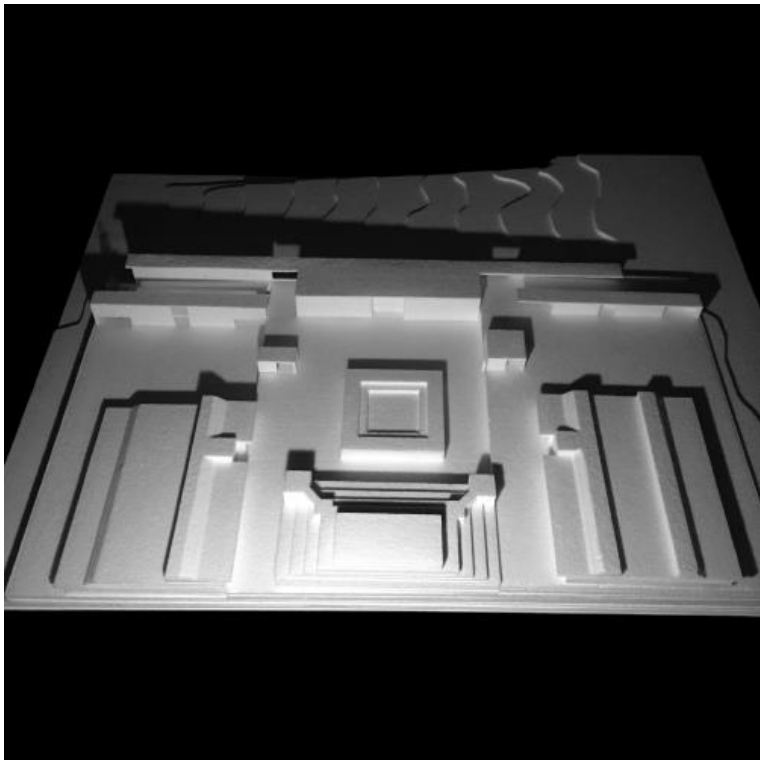
“...o contrário é convergente e dos divergentes nasce a mais bela harmonia, e tudo segundo a discórdia.” (fr.8)
– Heráclito

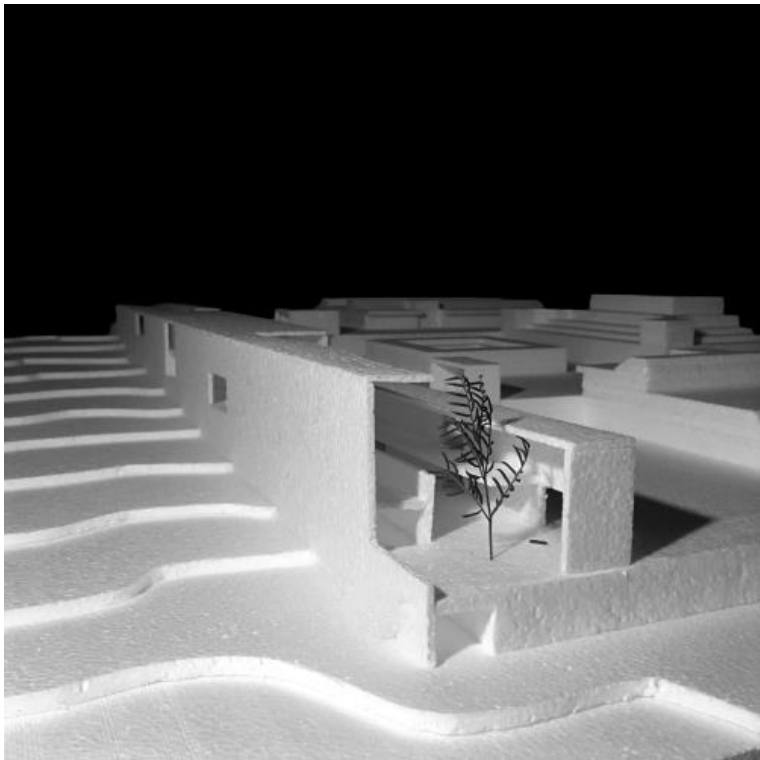


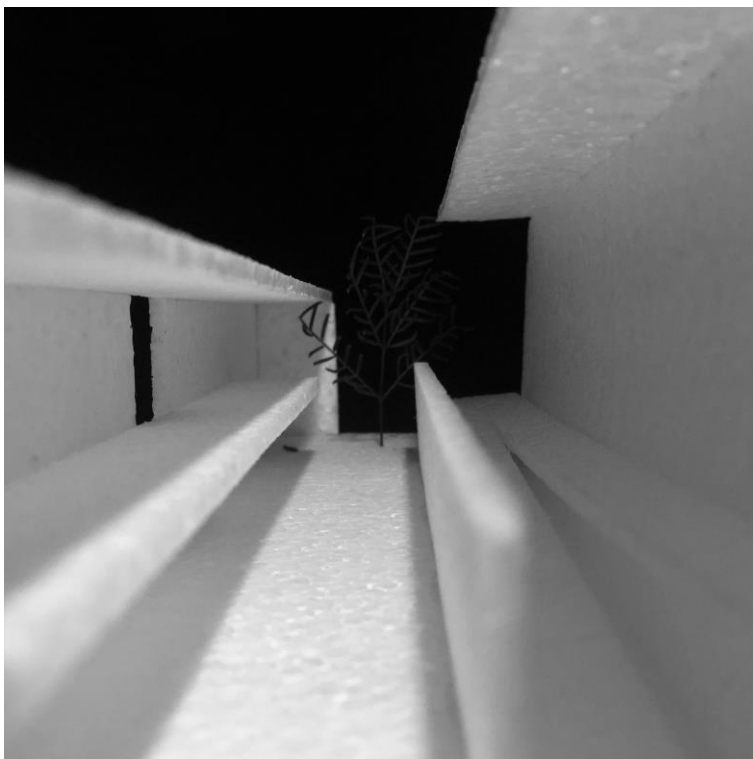
esquiço síntese

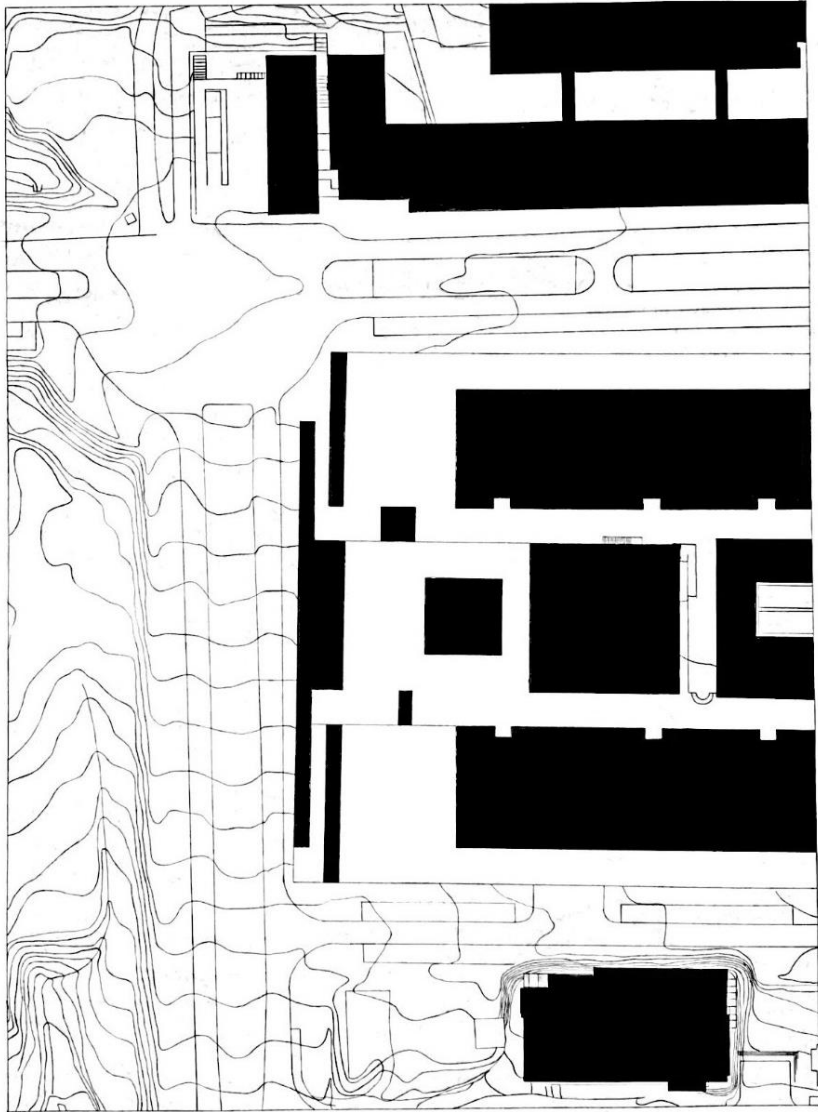






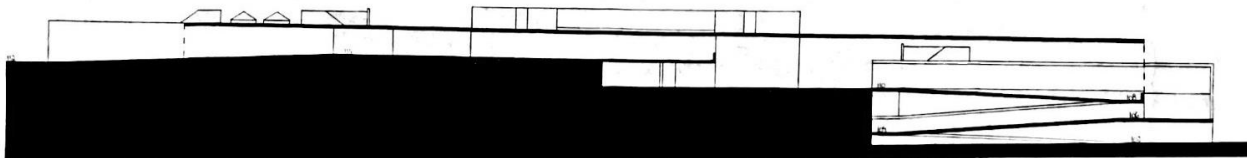




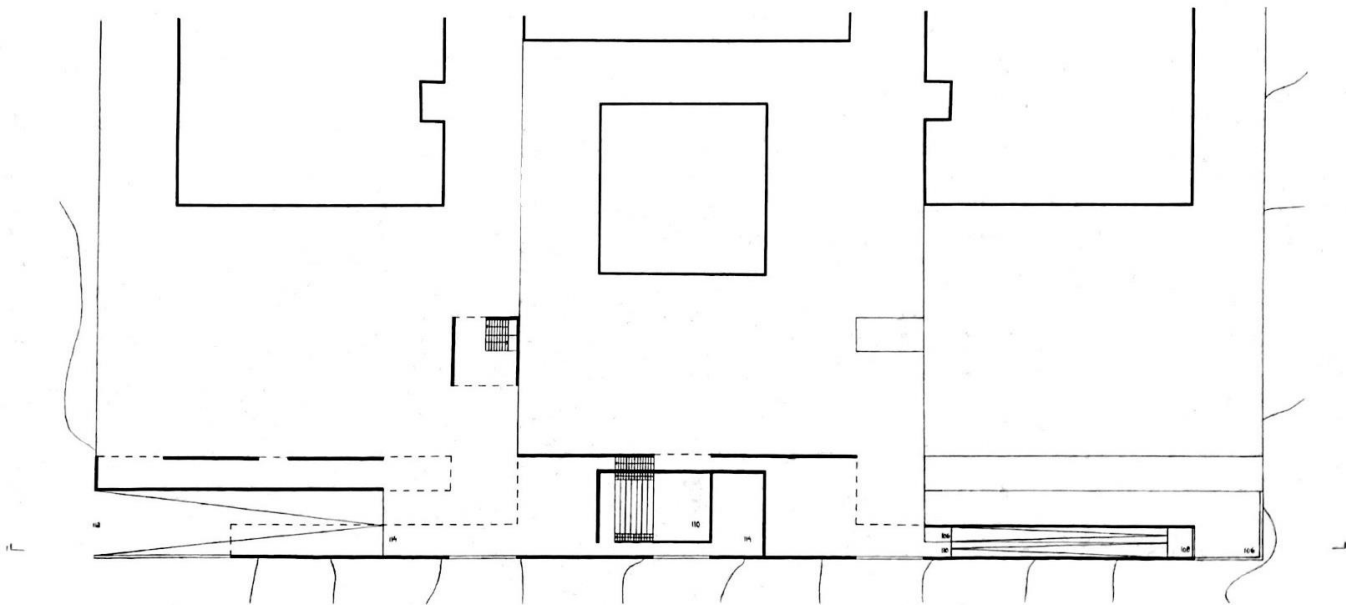


planta de cobertura (1:500)

planta e perfil de conjunto

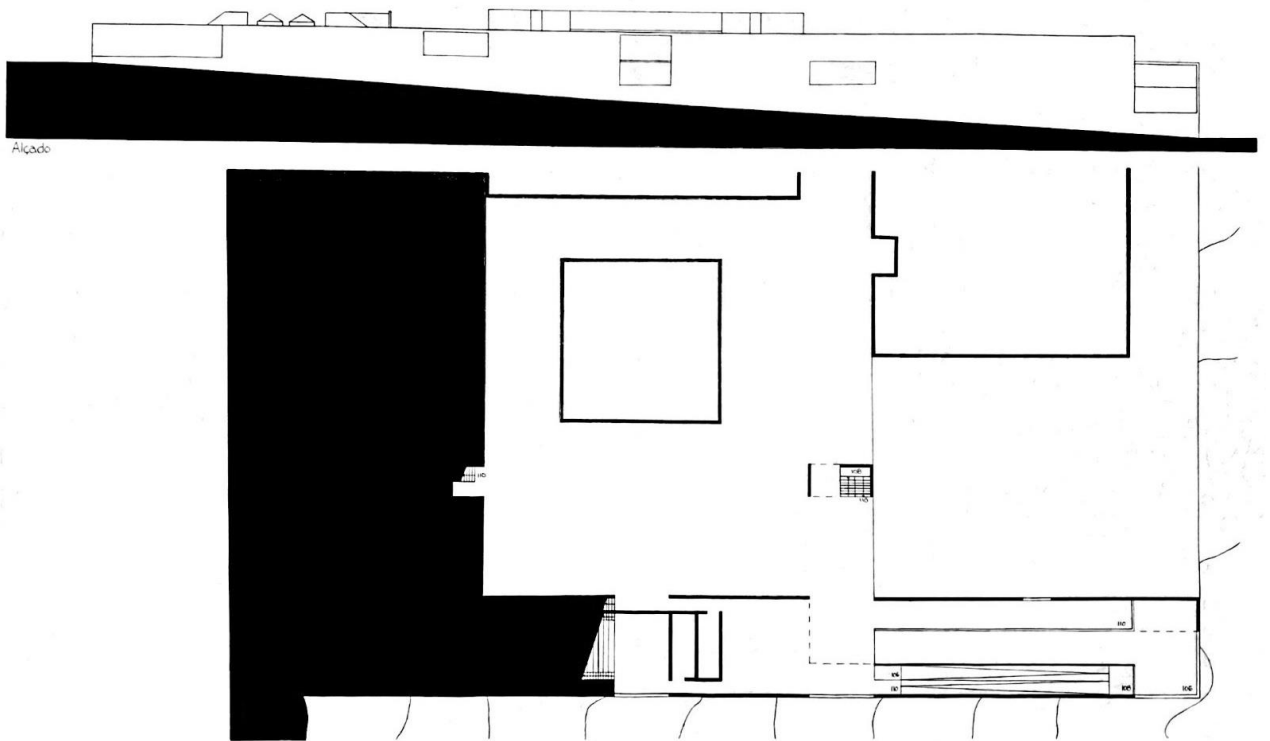


Corte 11'



planta de corte 10 (1) 400

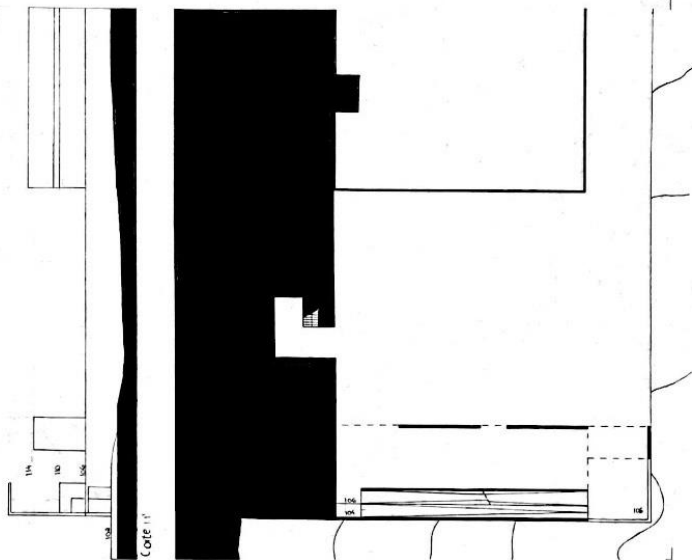
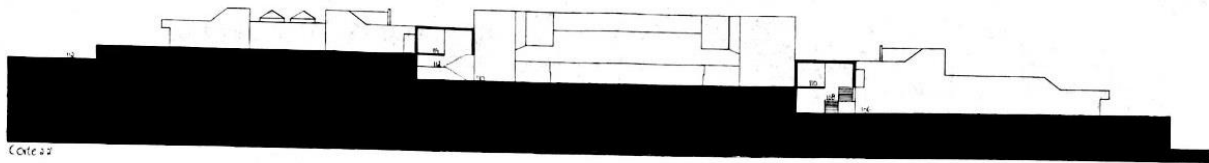
planta e perfil de conjunto



Alçado

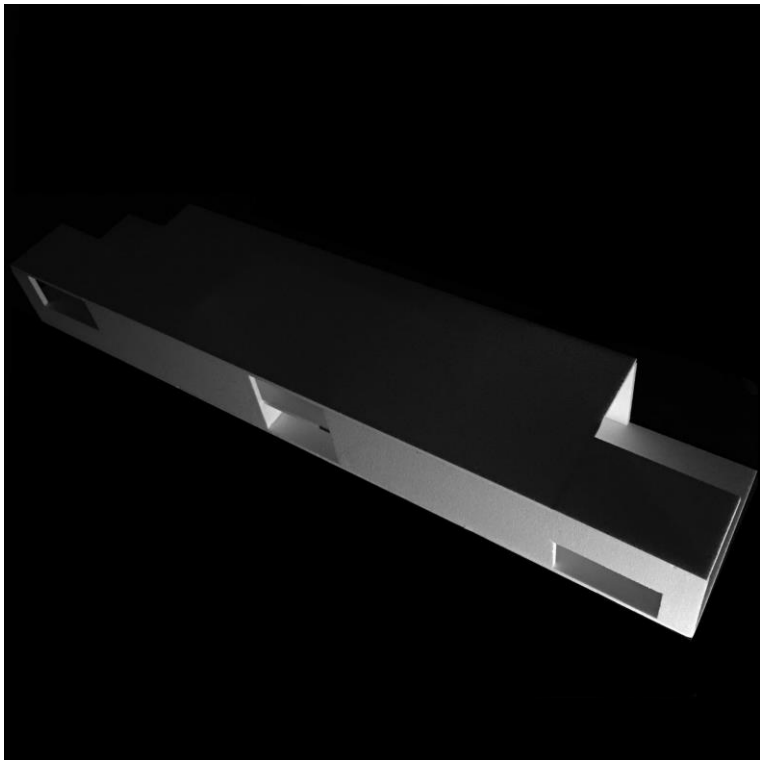
planta do lado W

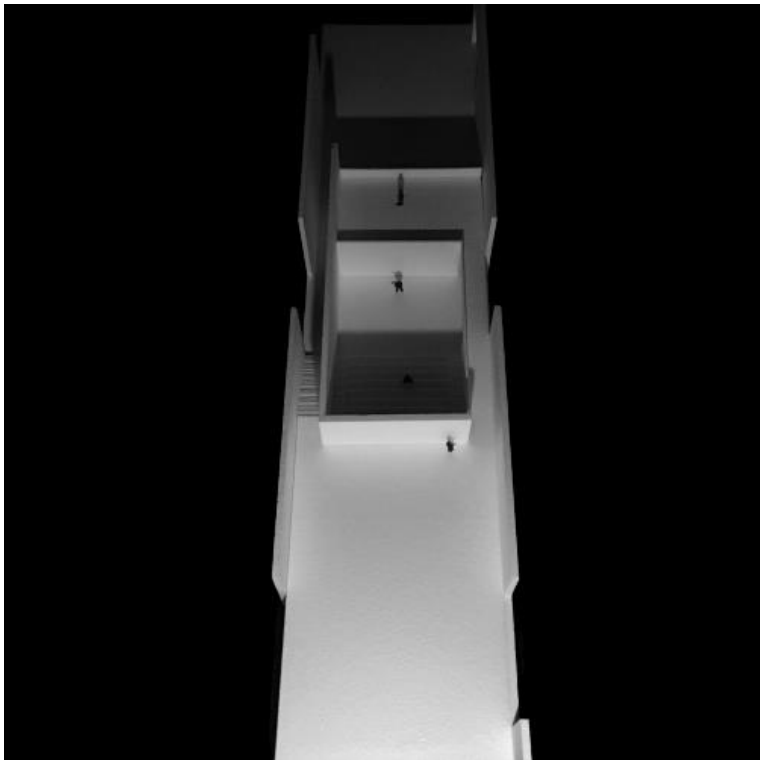
planta e perfil de conjunto

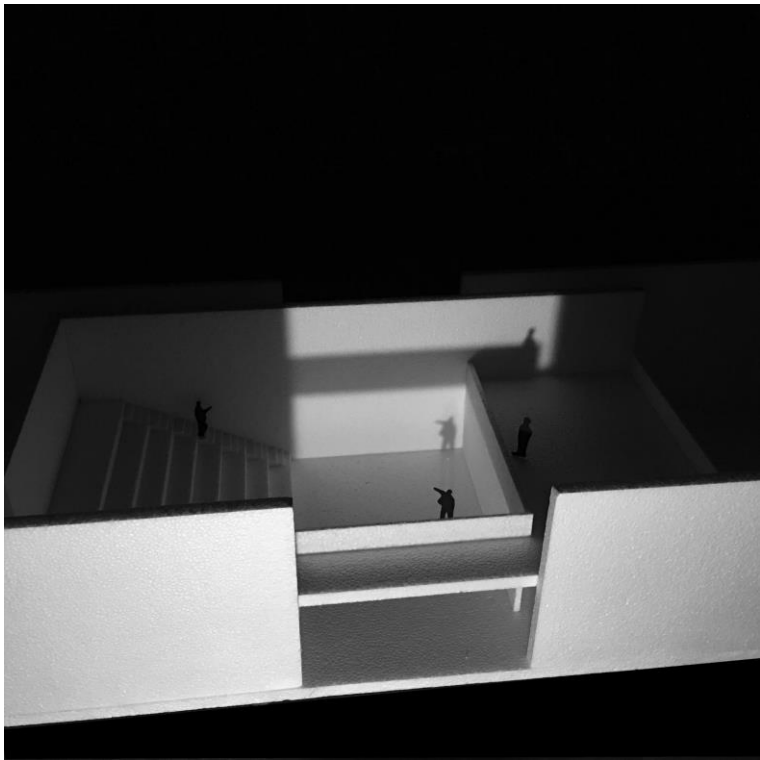


planta e perfil de conjunto

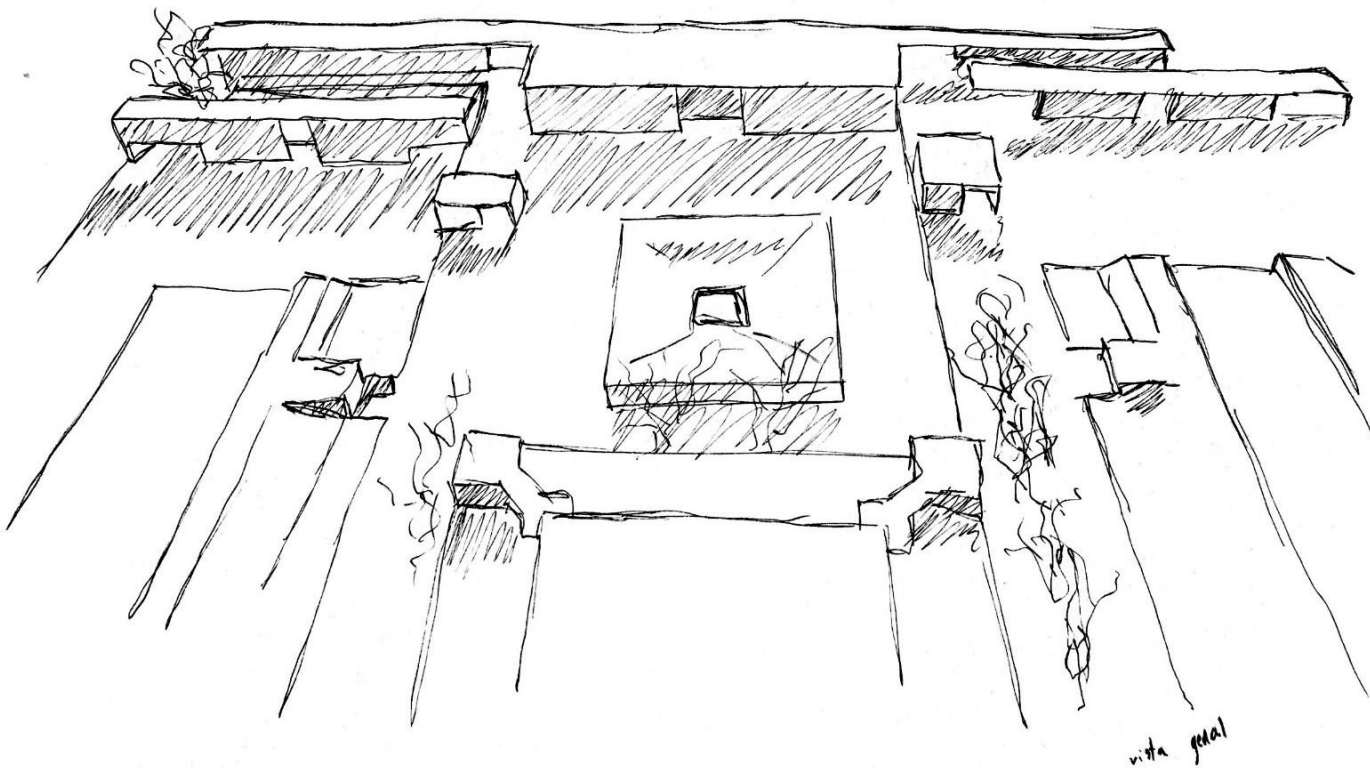
planta e perfil de conjunto



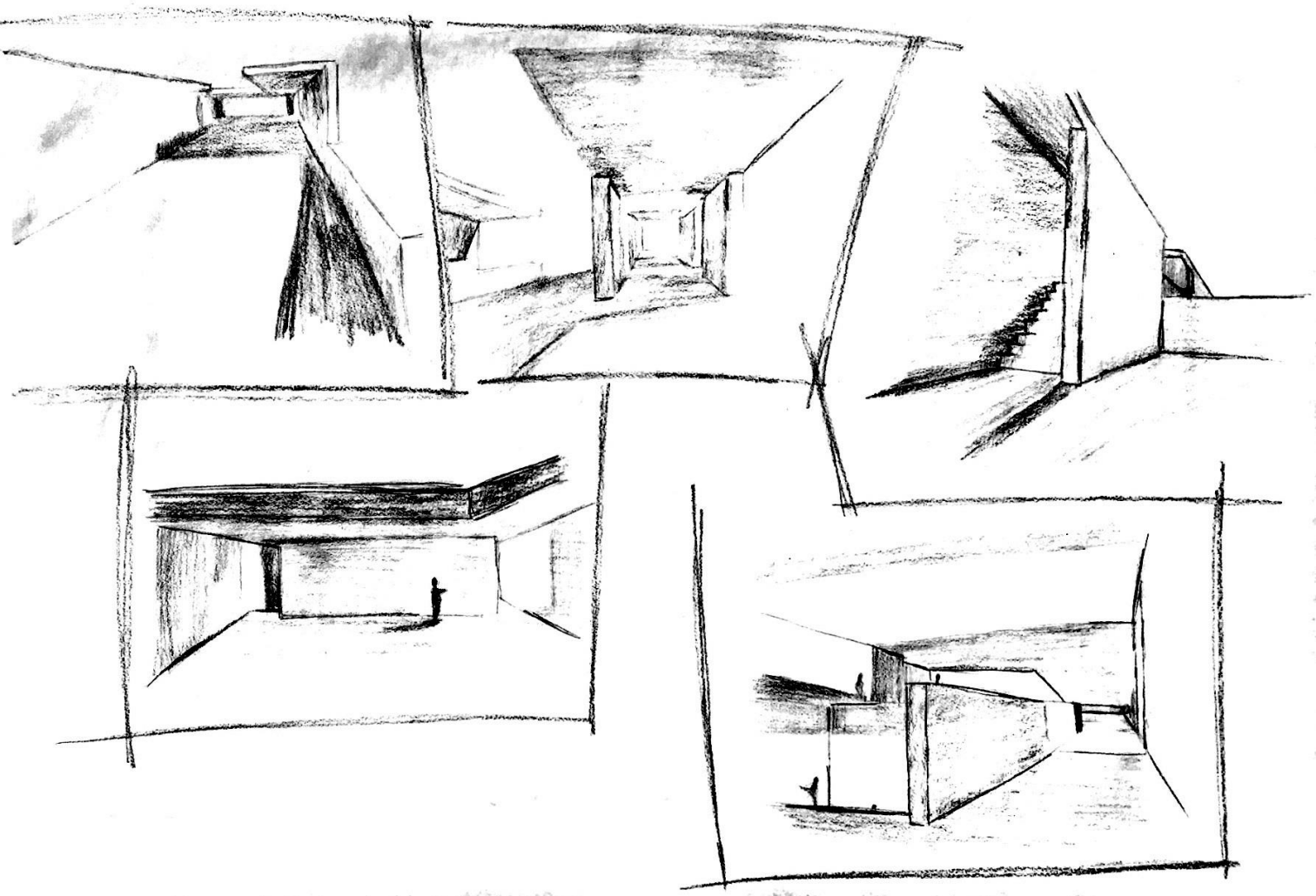




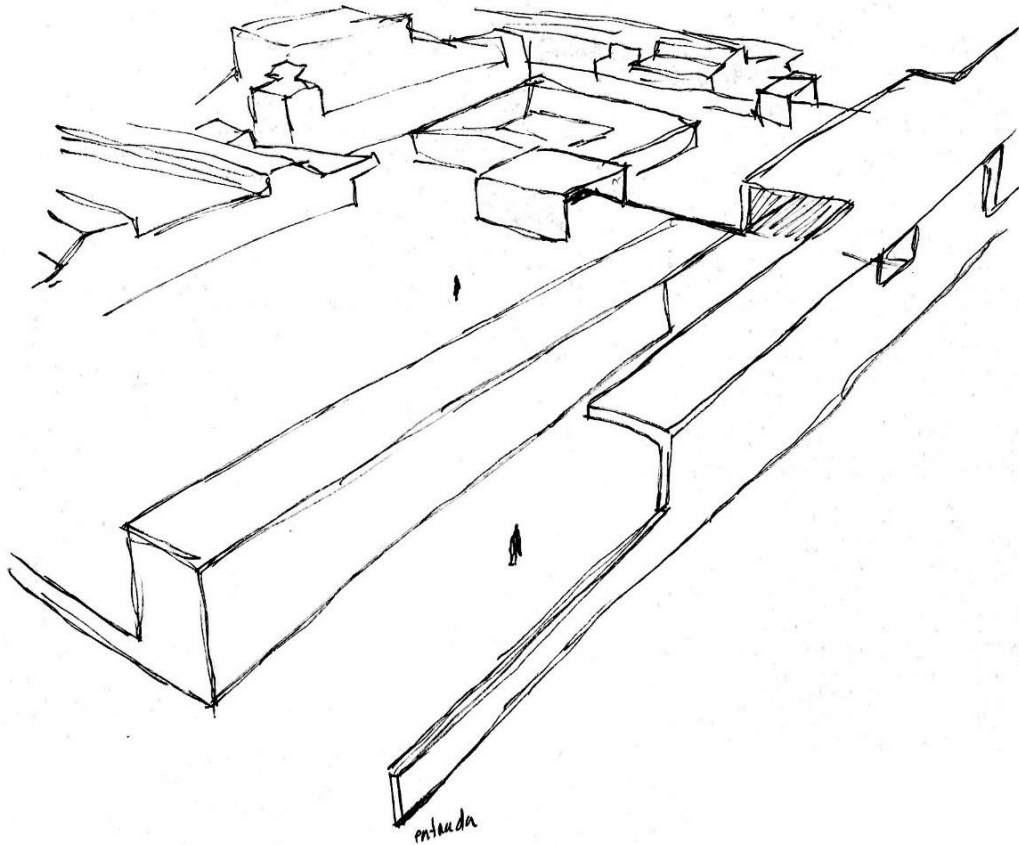
desenho(s) complementares



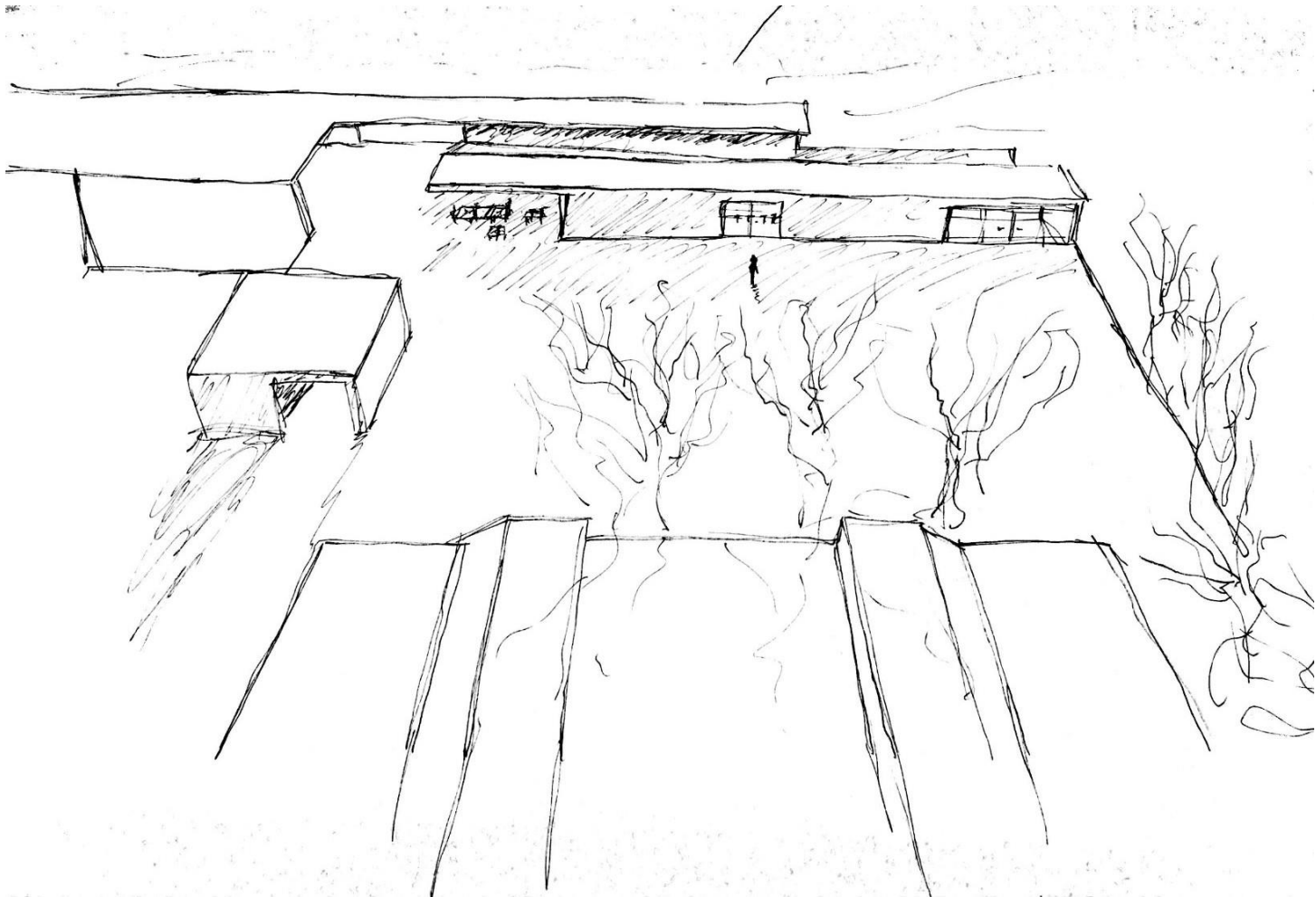
visão serial



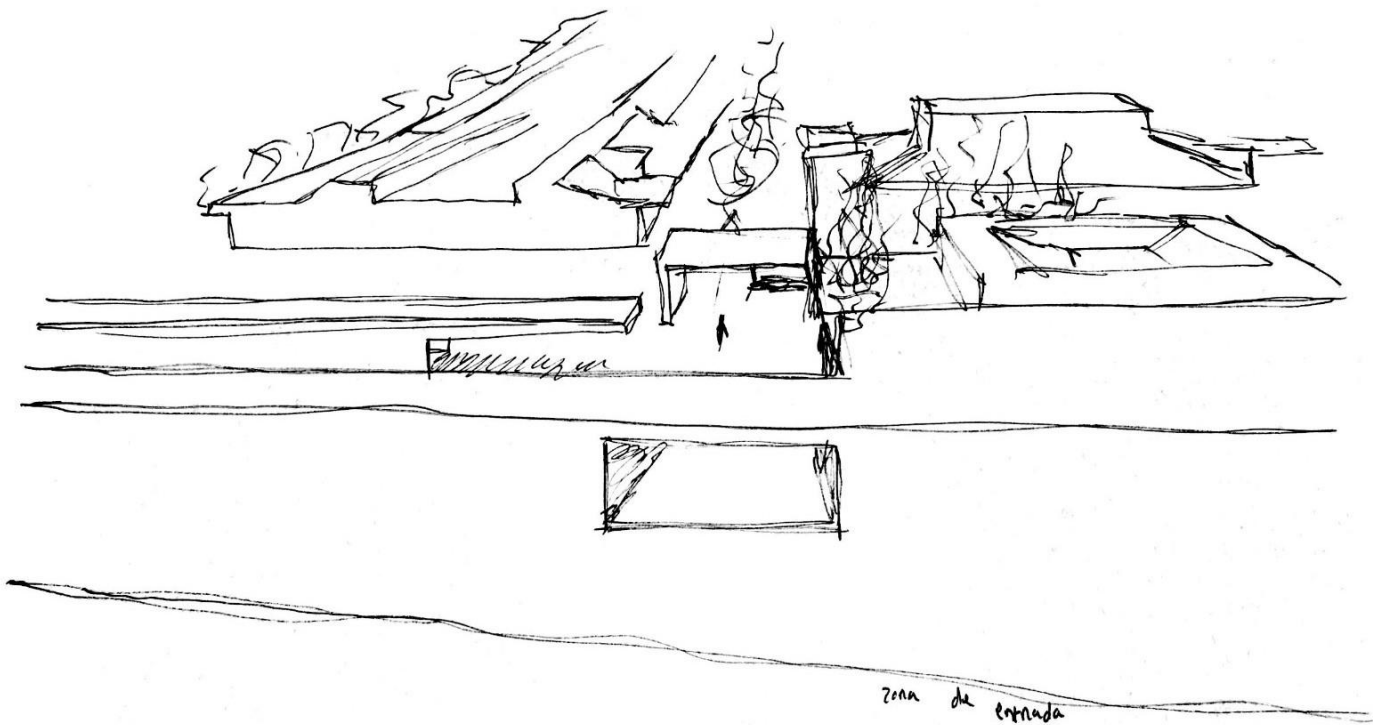
visão serial



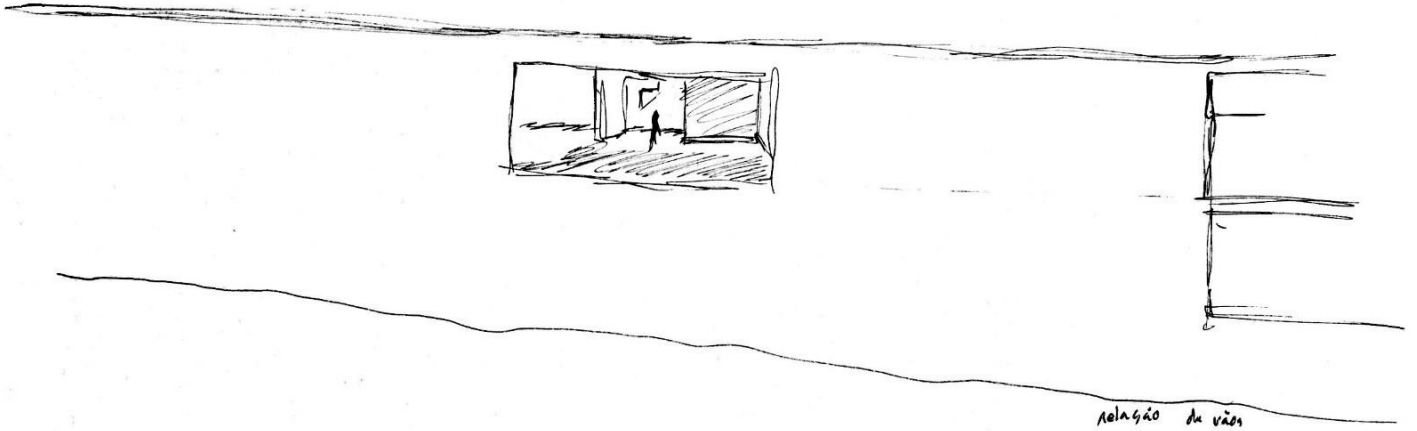
visão serial



visão serial

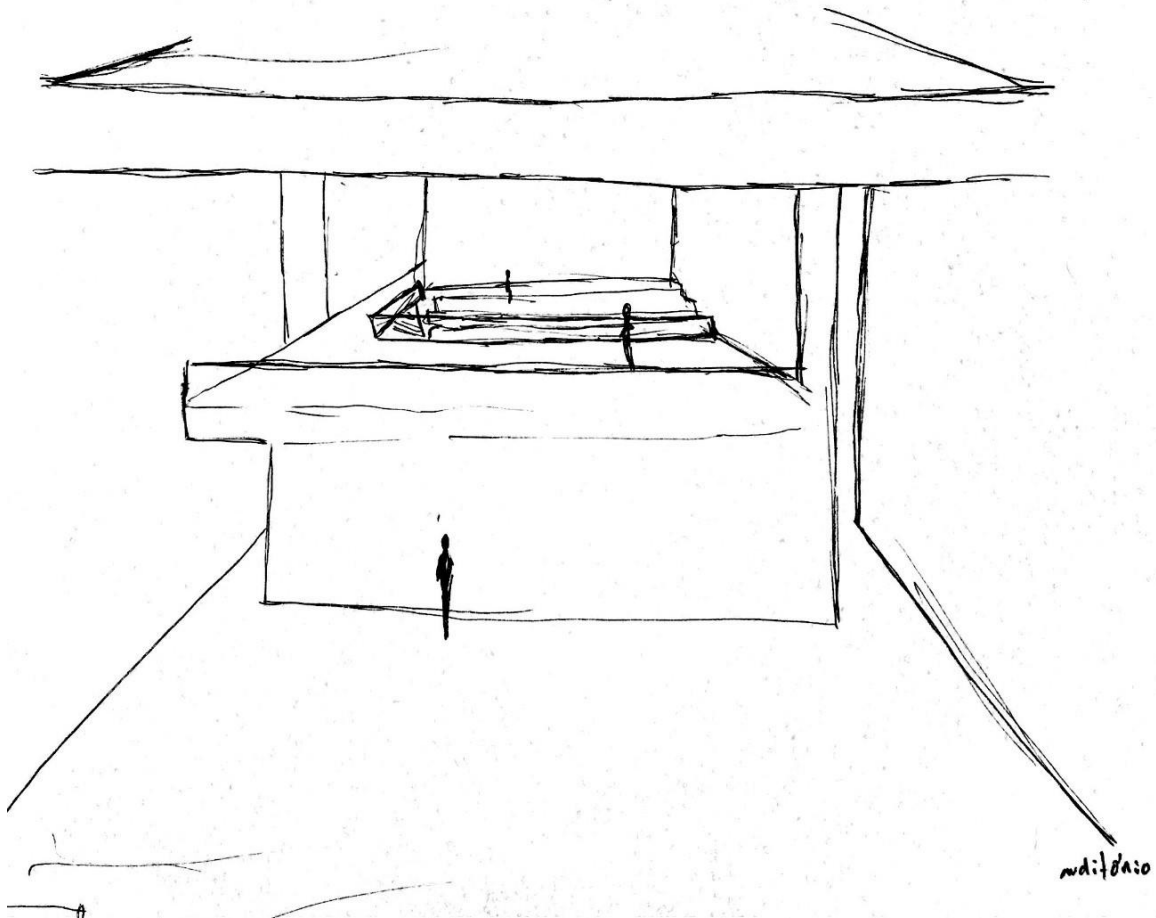


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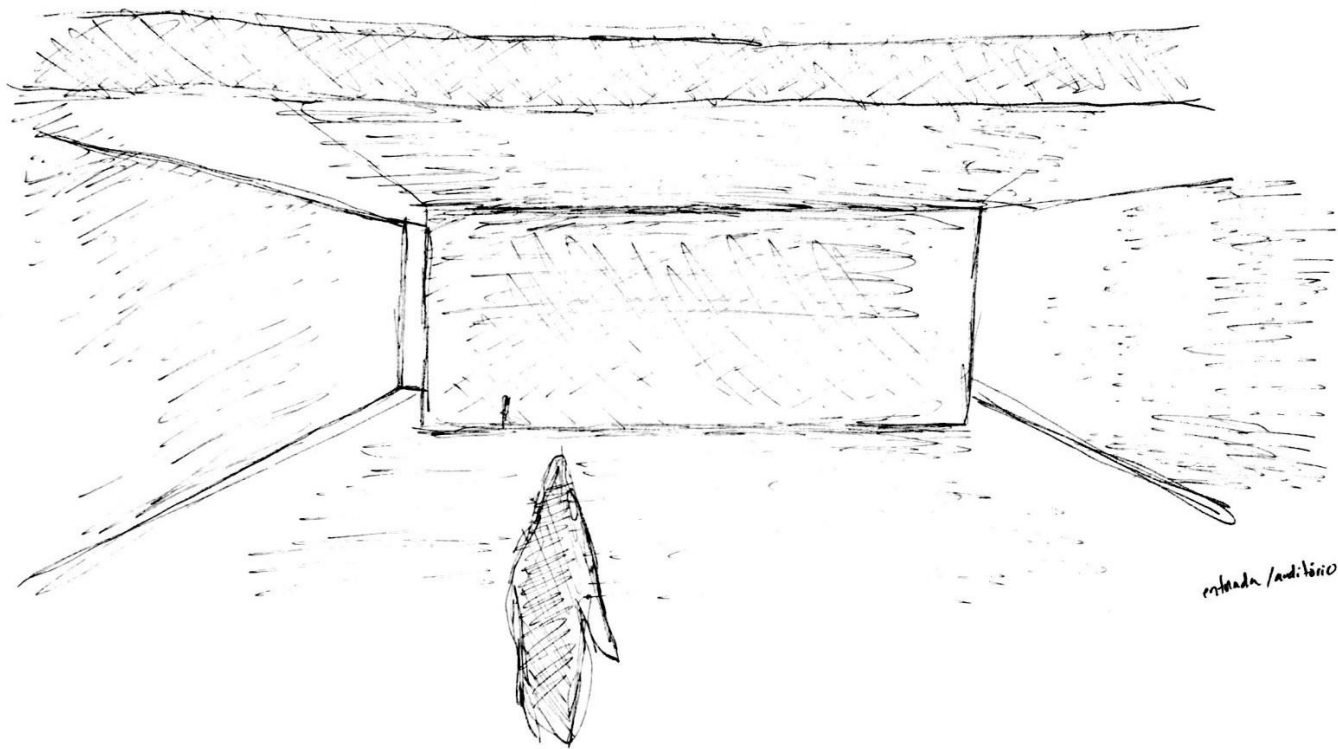


relação da vãos

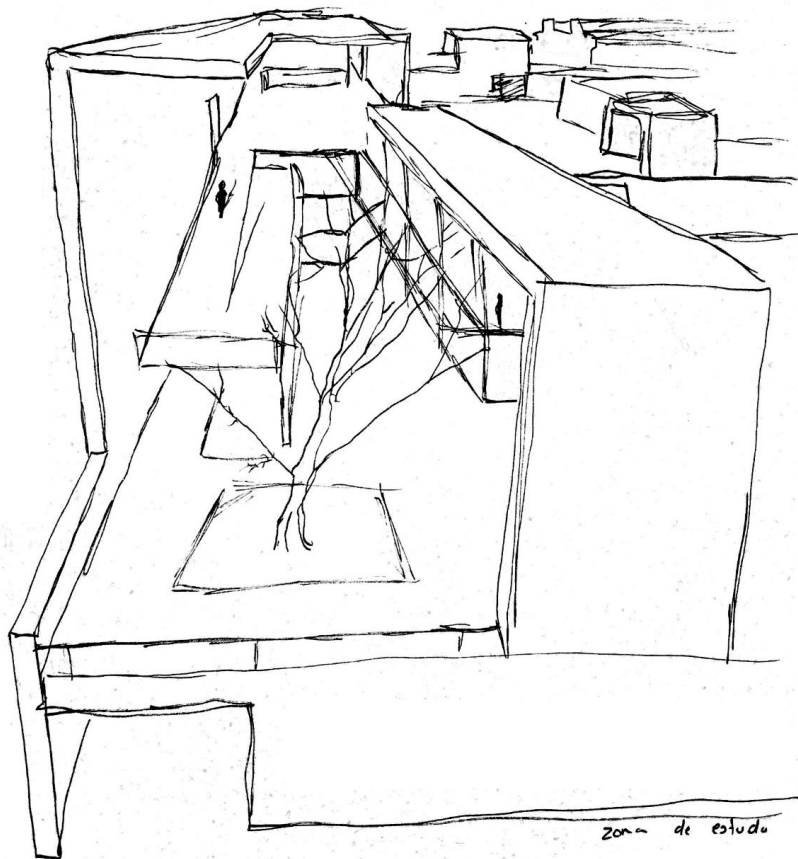
visão serial



visão serial



visão serial

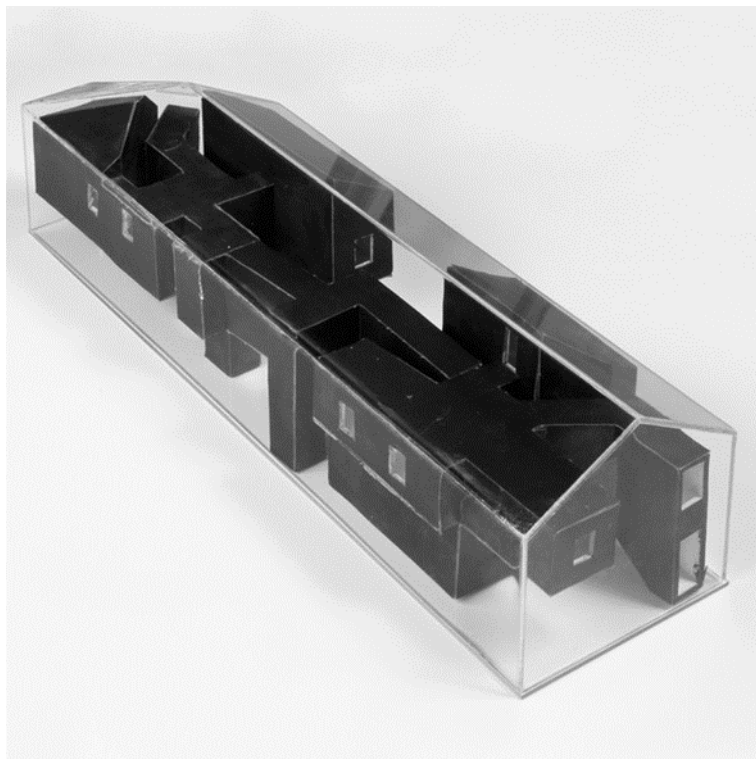


visão serial

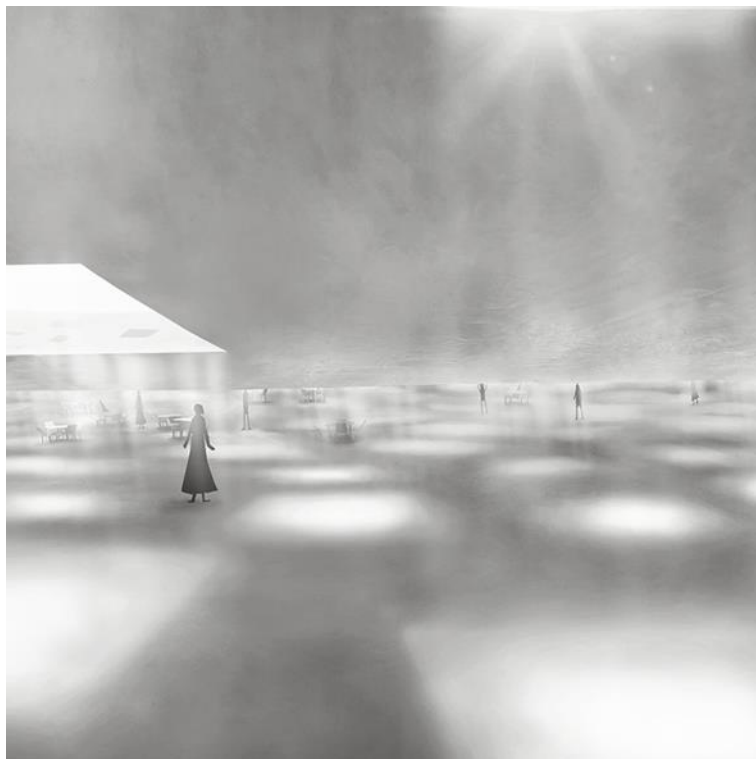
1ª fase

lado nascente

Proposta



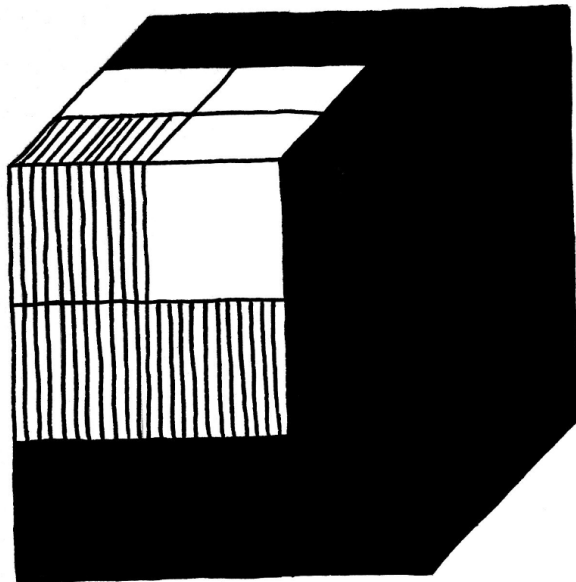
Casa dos cubos | Embaixada arquitetura



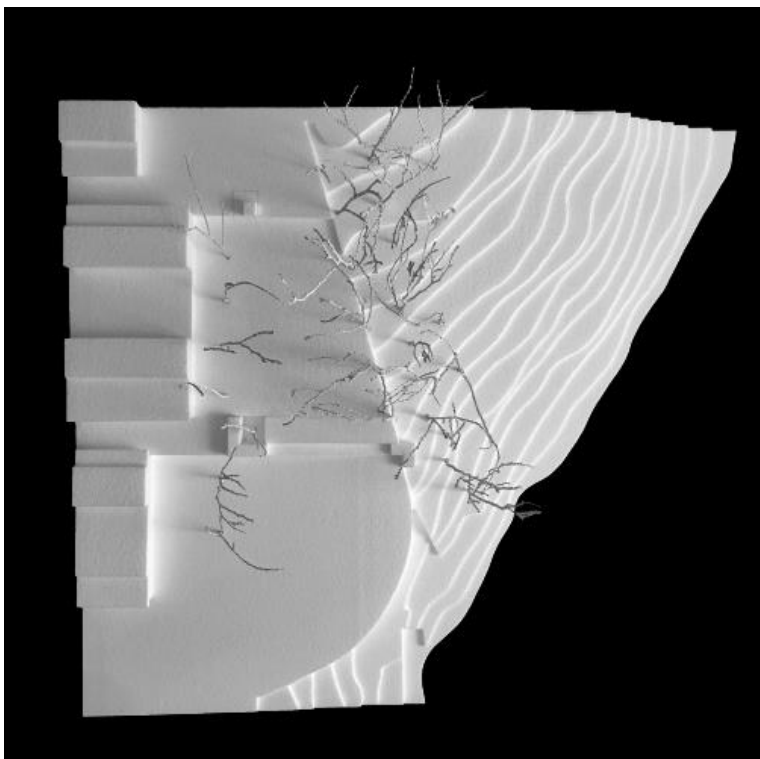
Praça do Instituto Kanagawa de Tecnologia | Junya Ishigami

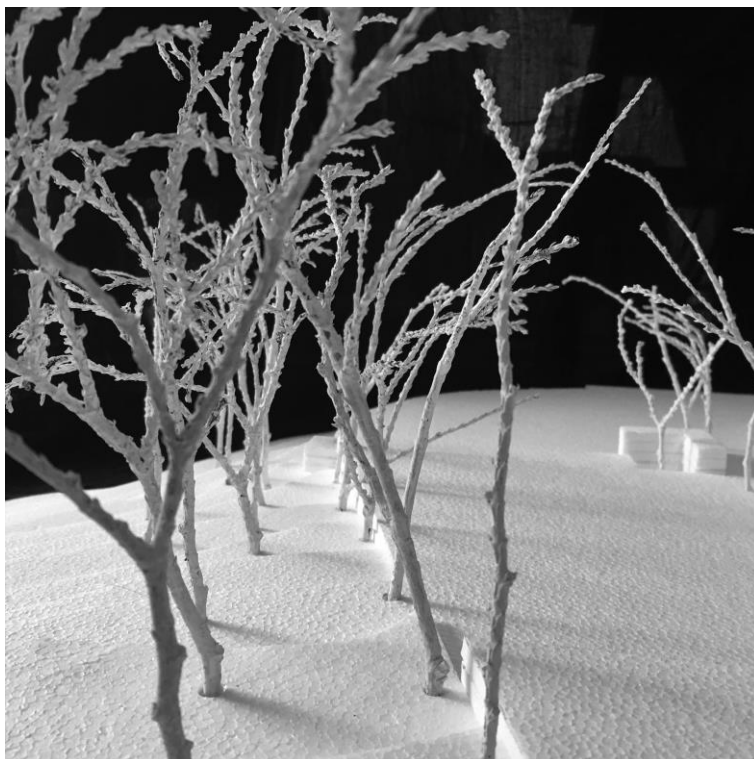
“É na limitação que se revela o mestre”

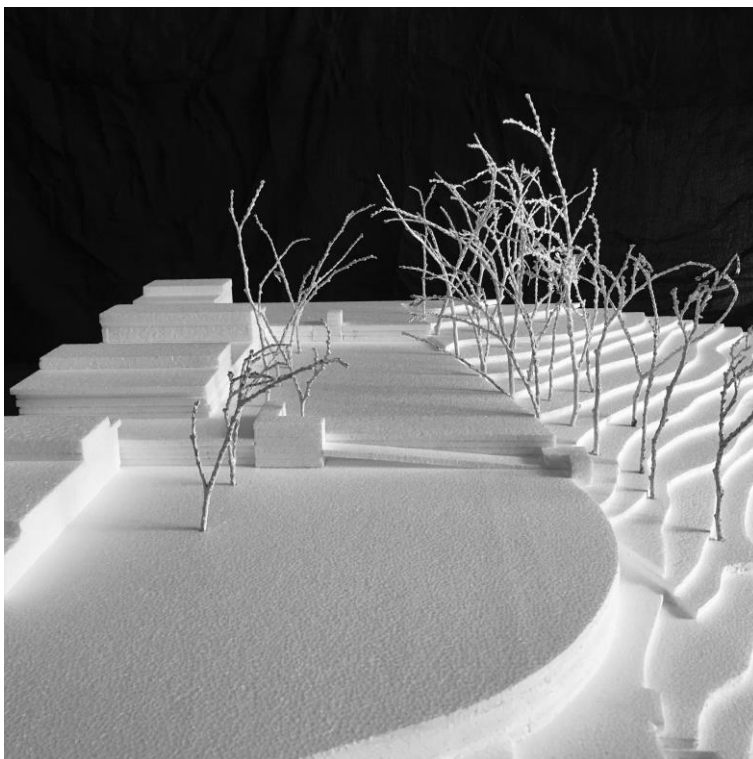
– Johann Goethe

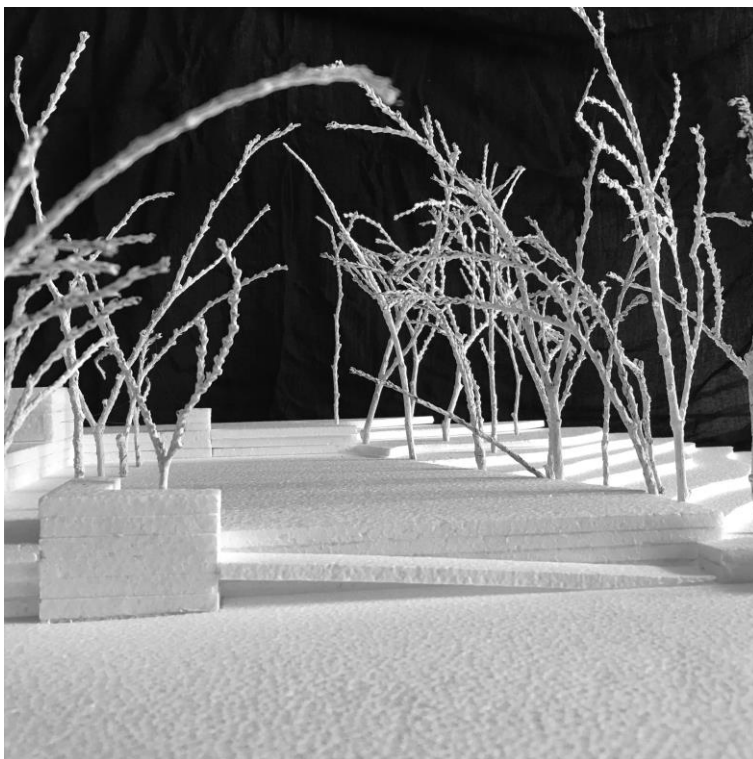


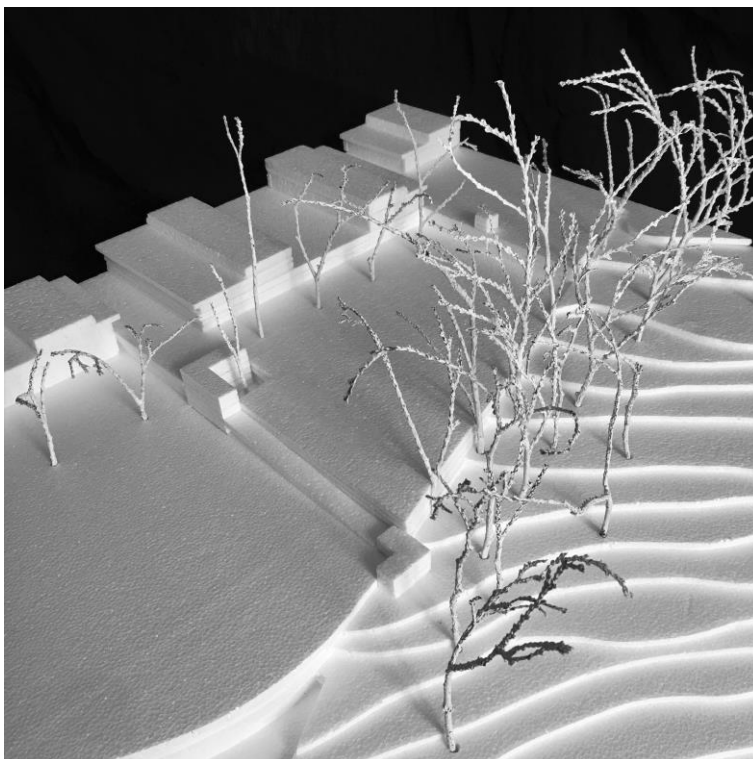
esquiço síntese

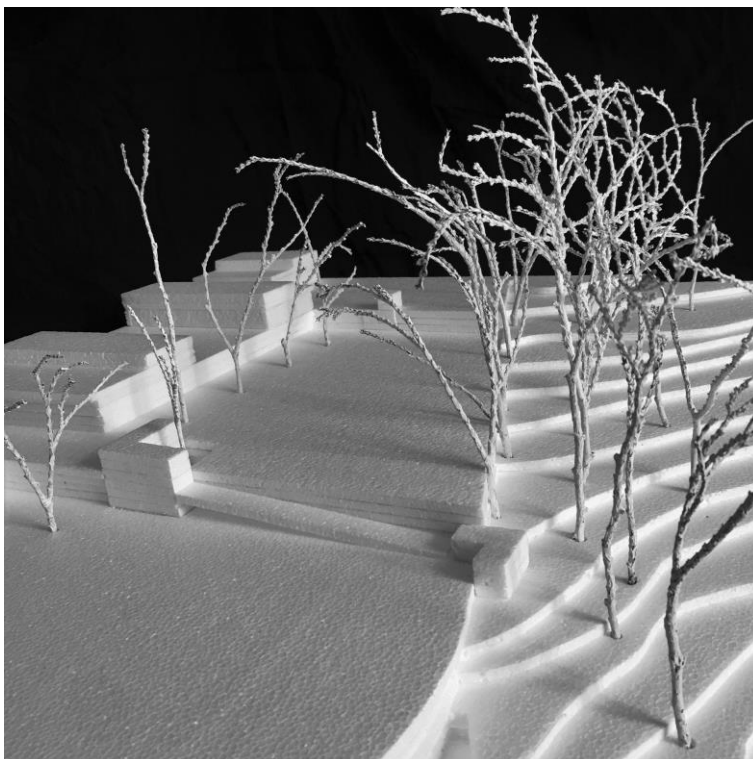


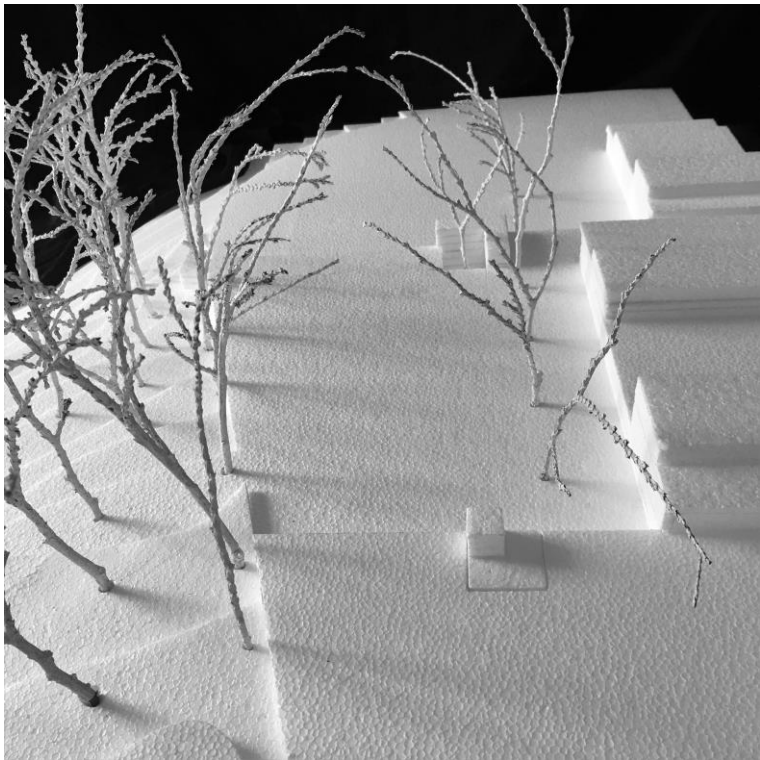


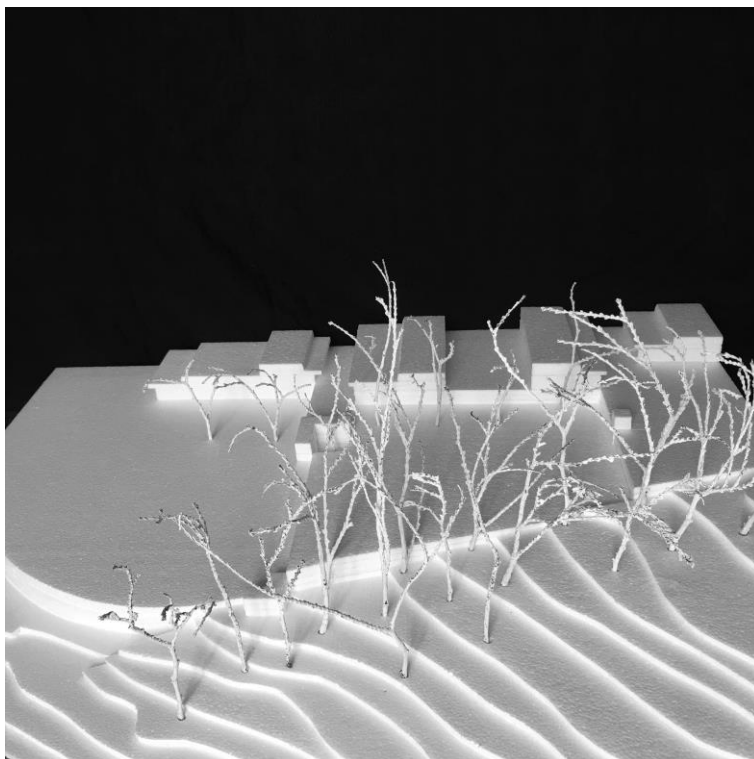


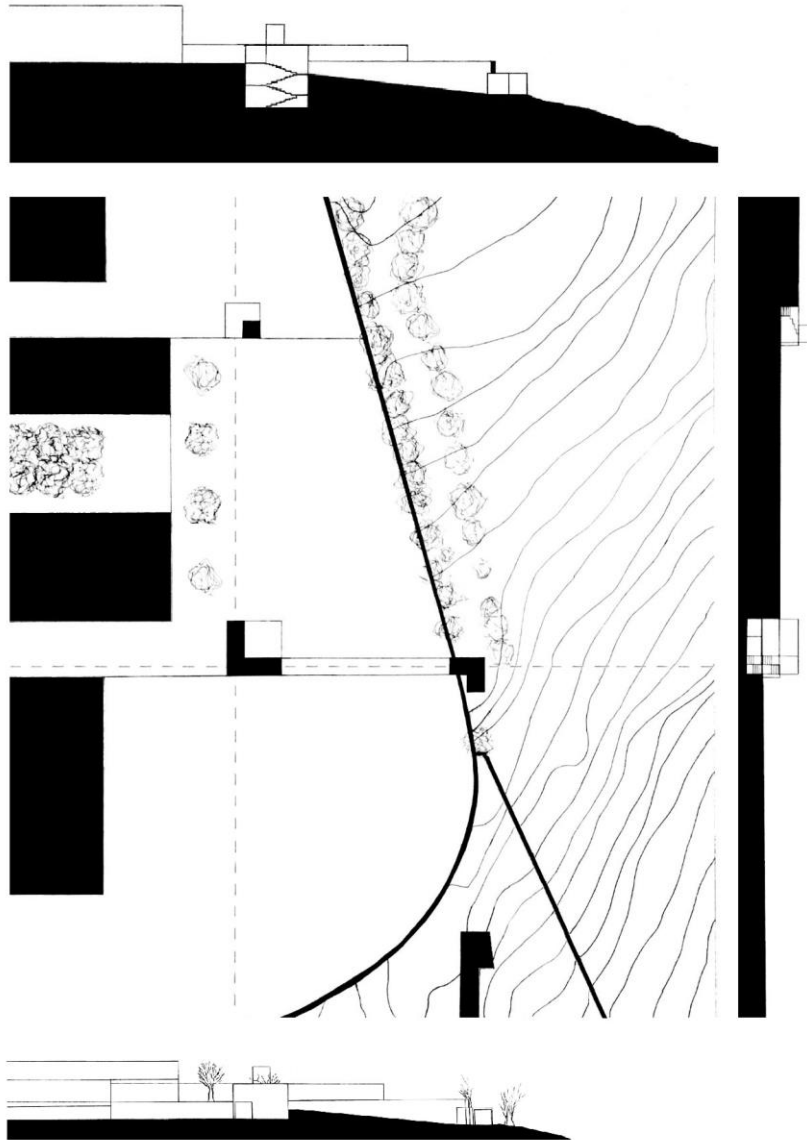




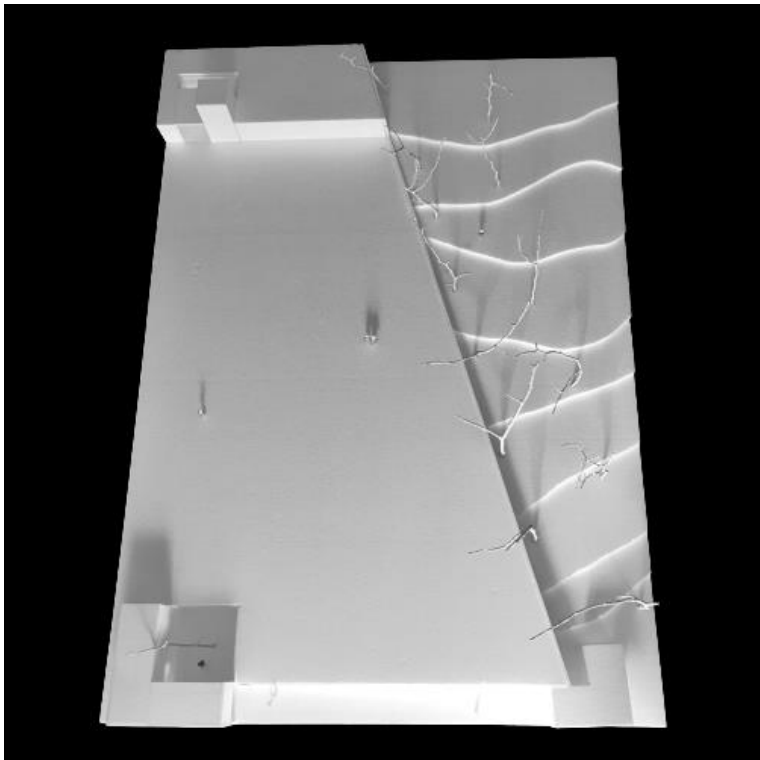


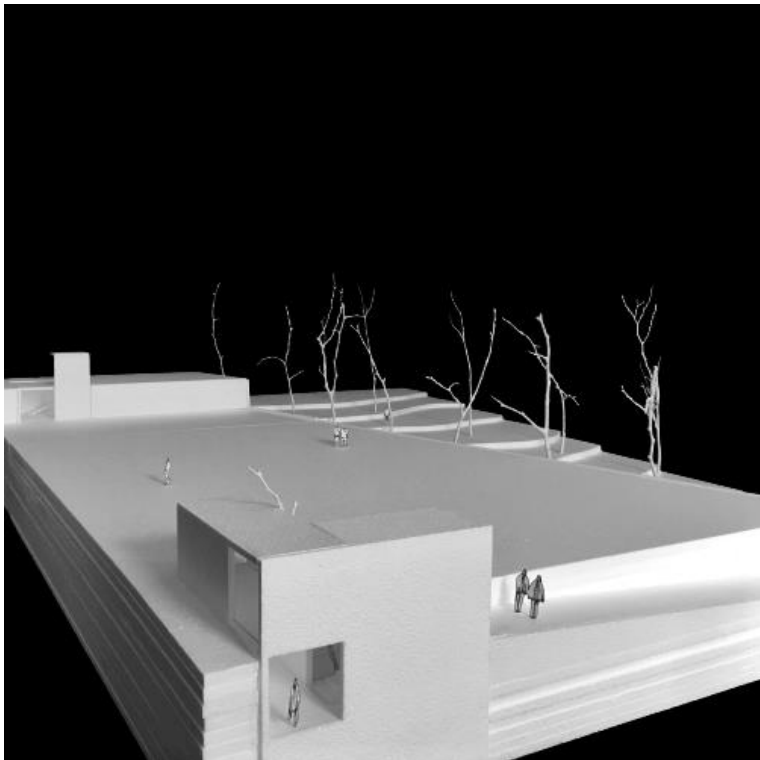


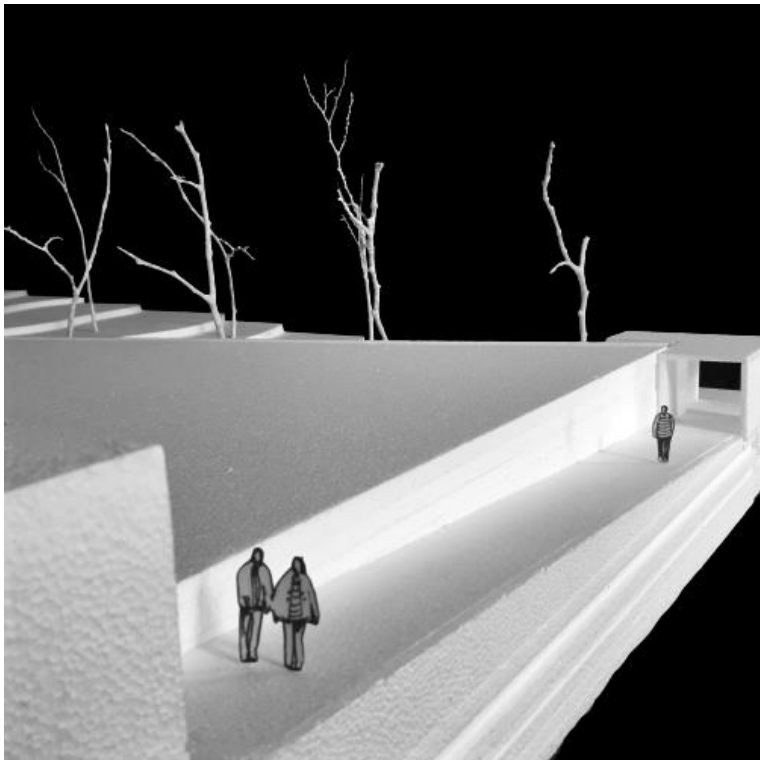


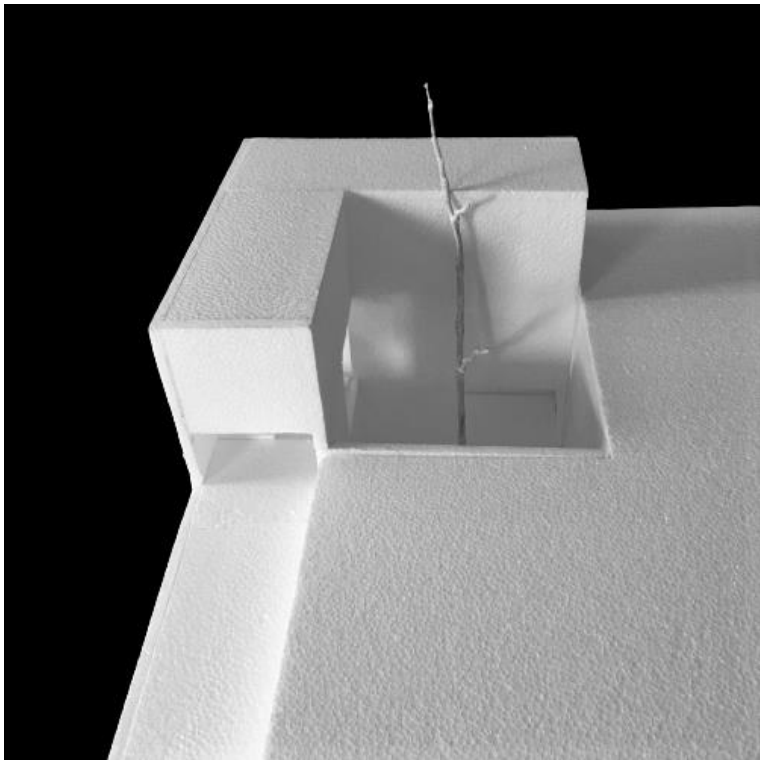


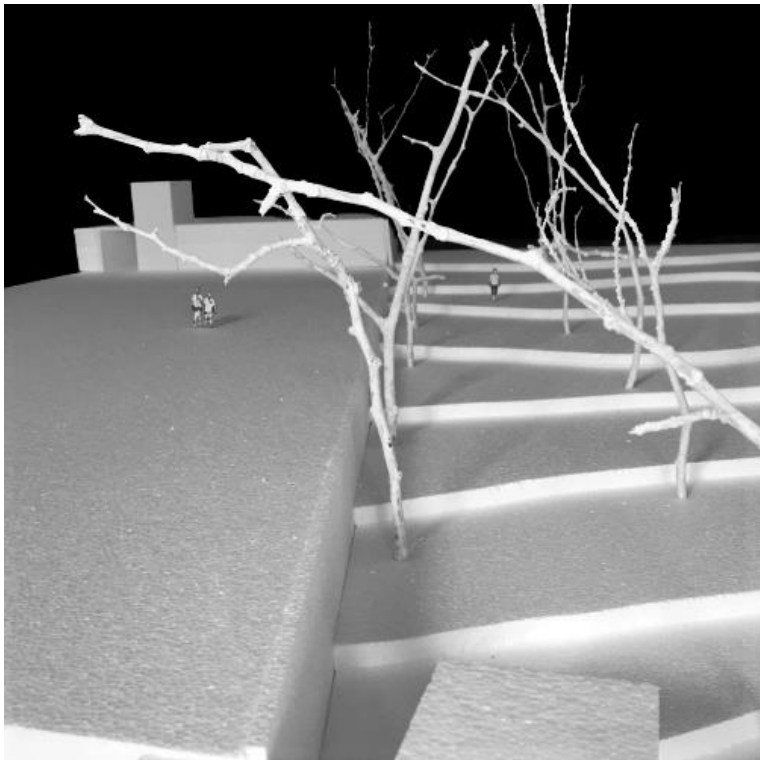
planta, cortes e perfil de conjunto

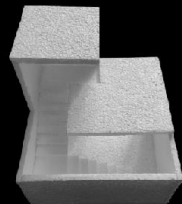
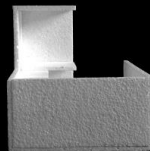
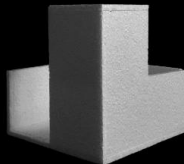
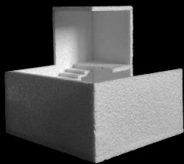


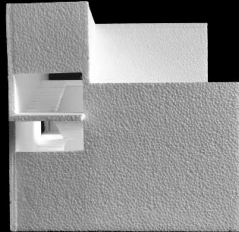
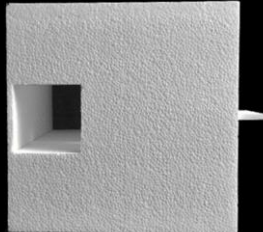
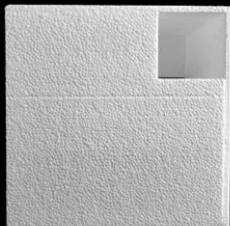
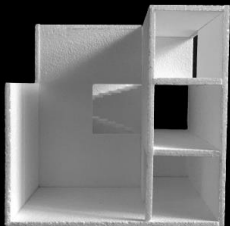


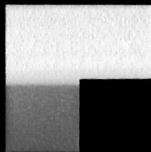
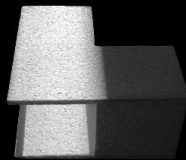
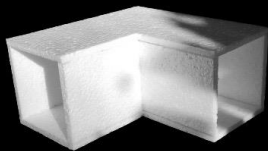
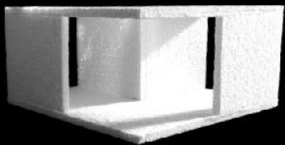


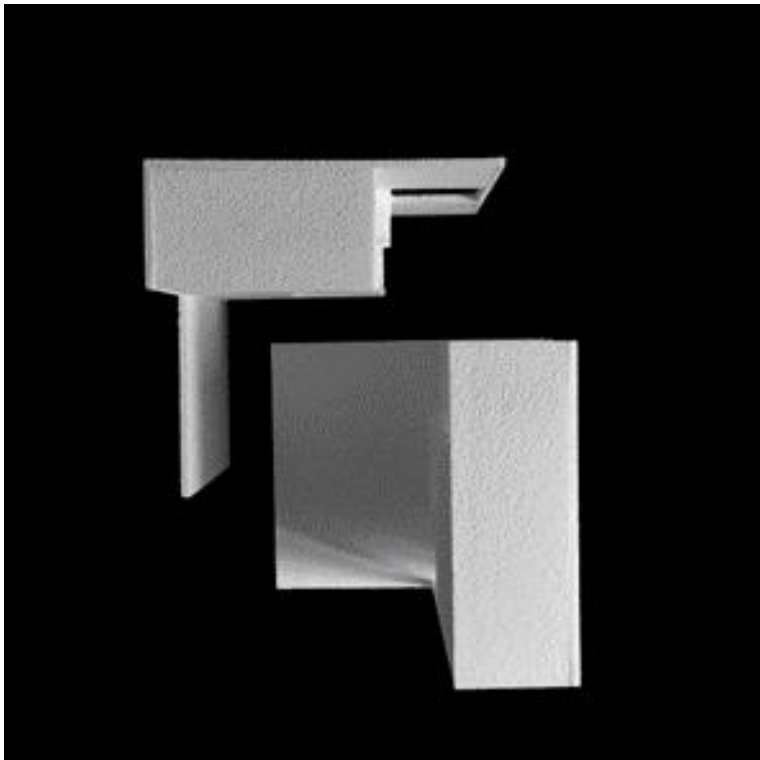


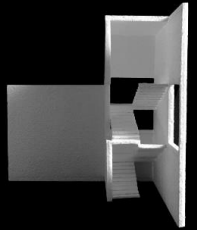
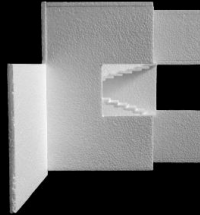
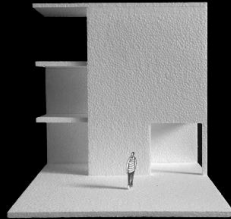


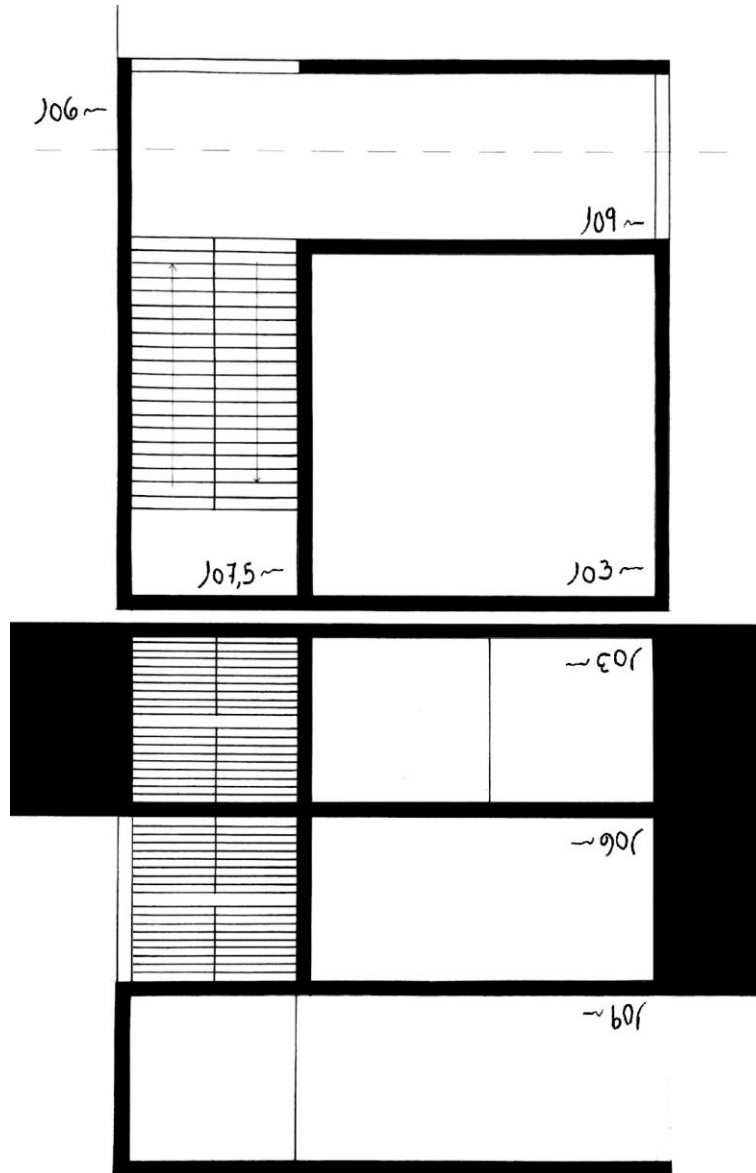






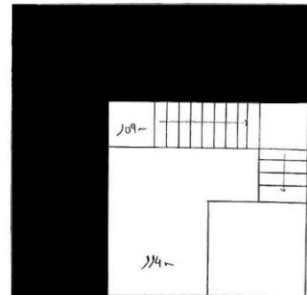
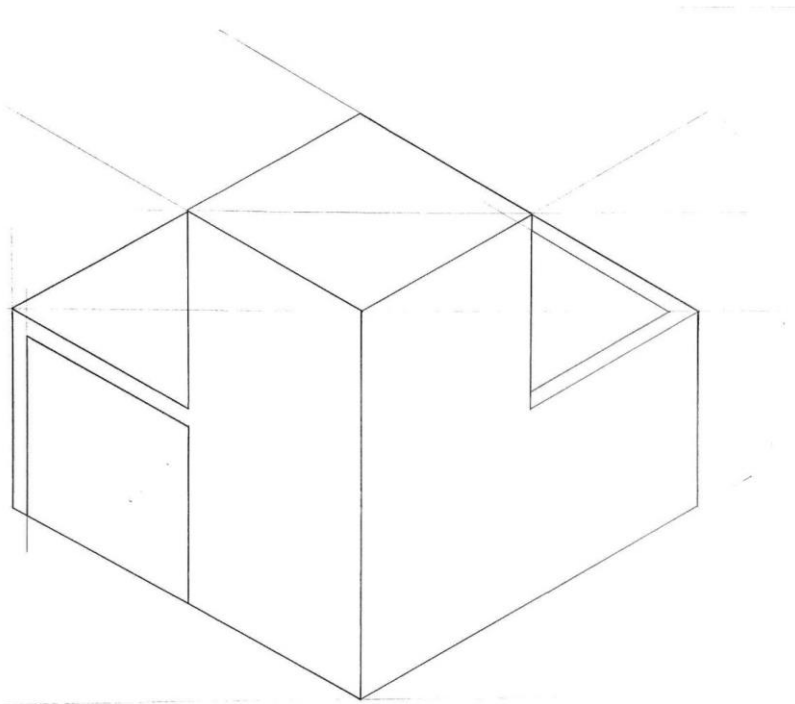




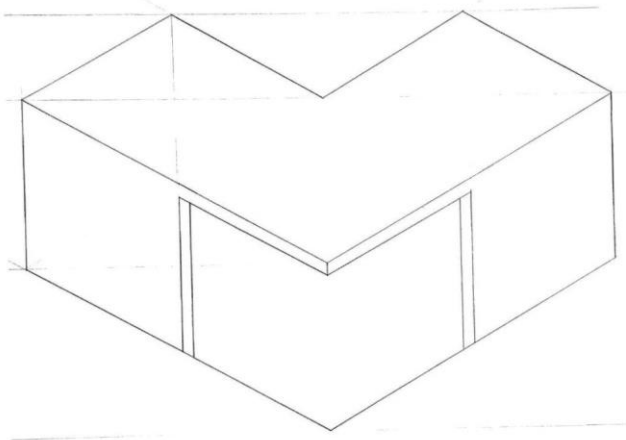


planta e corte

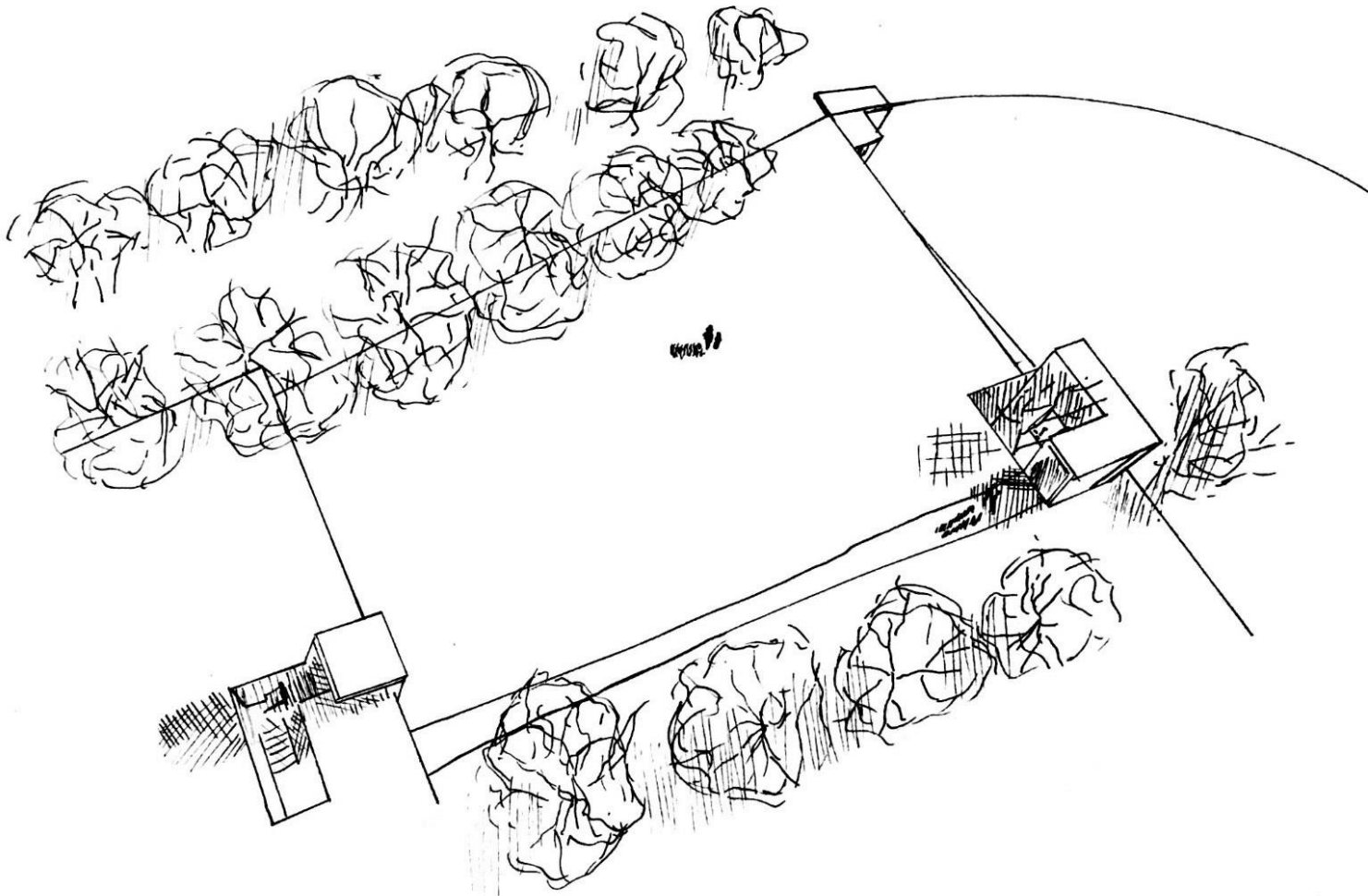
desenho(s) complementares



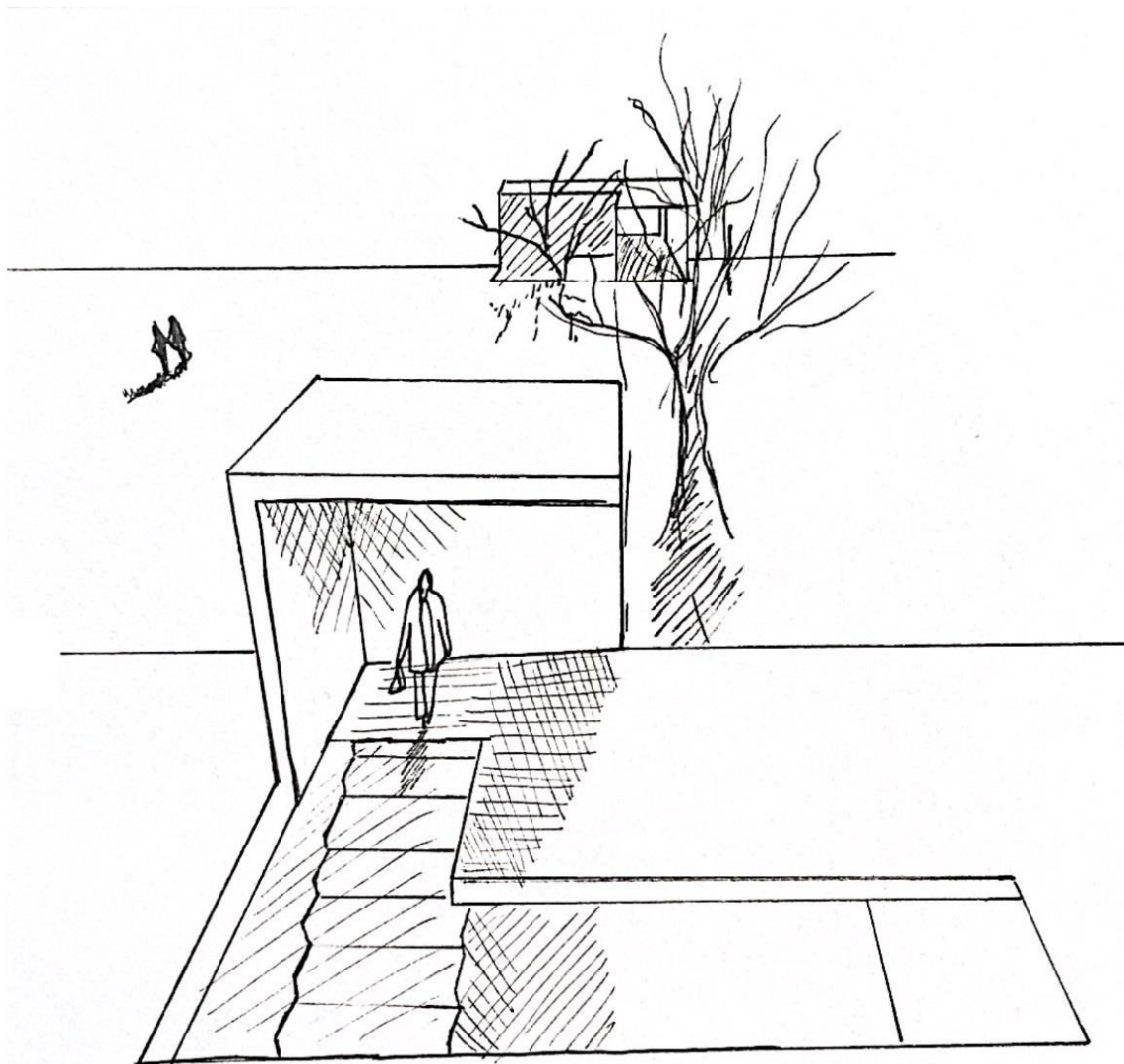
axonometria e planta de fragmento



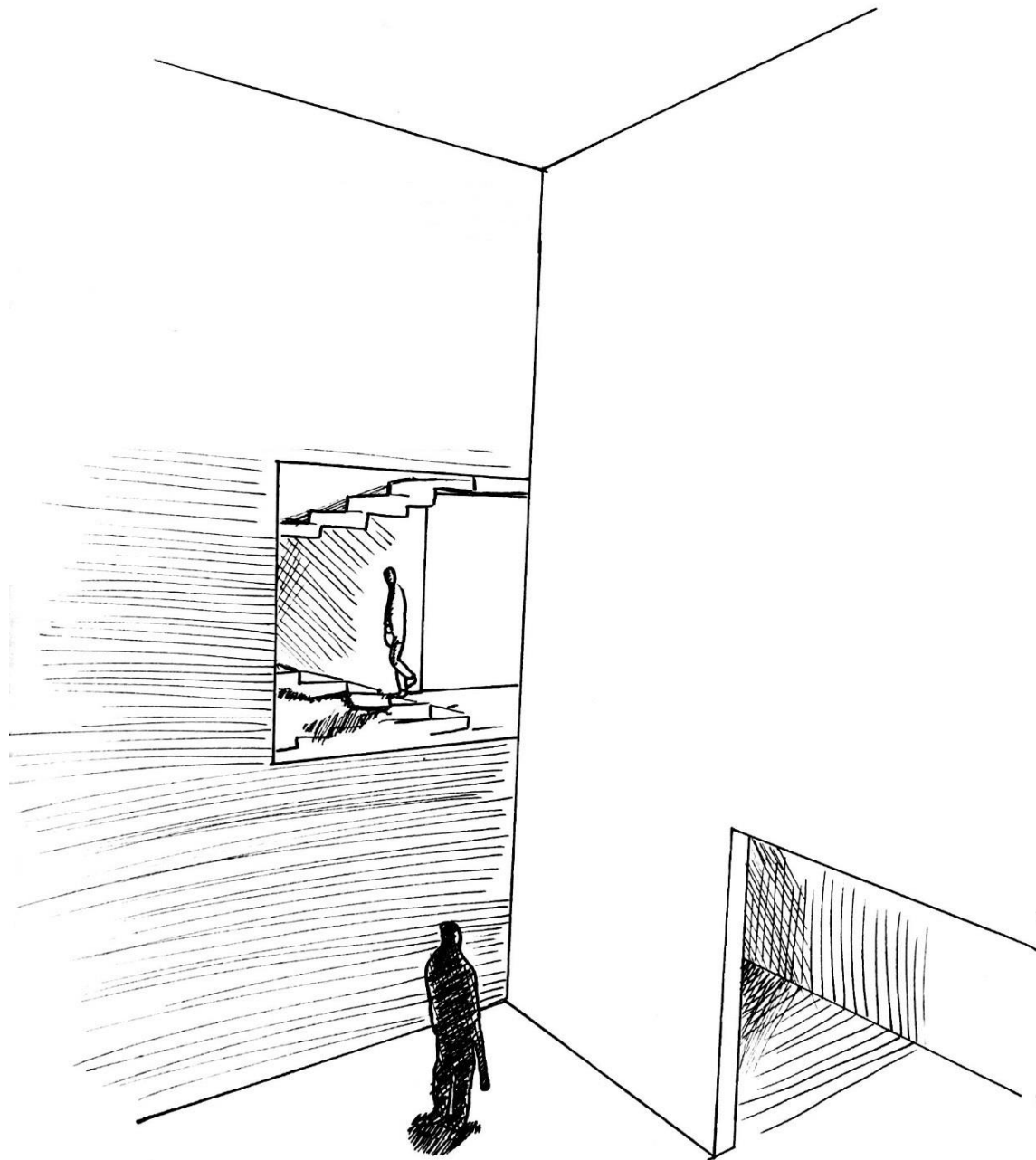
axonometria e planta de fragmento



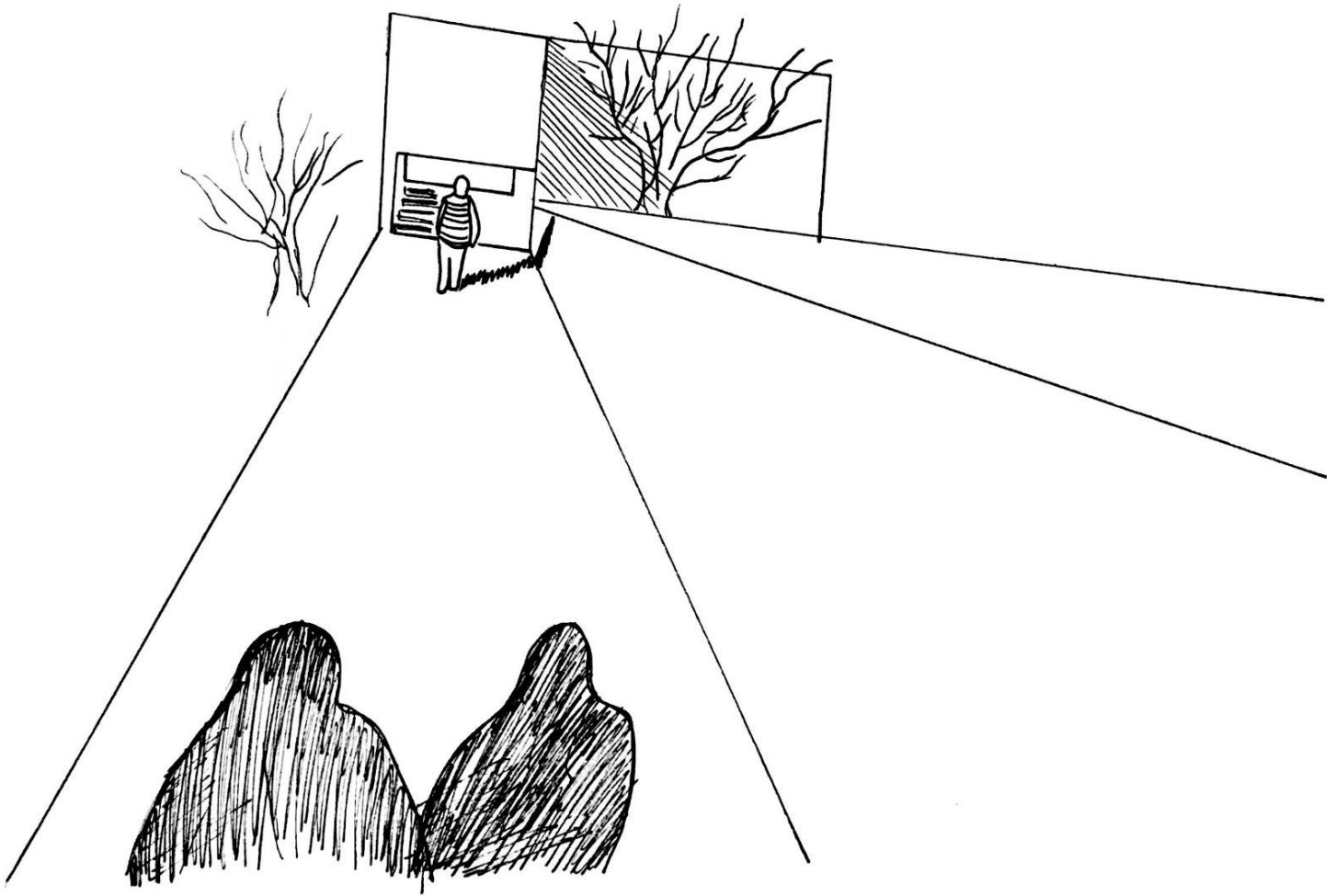
visão serial



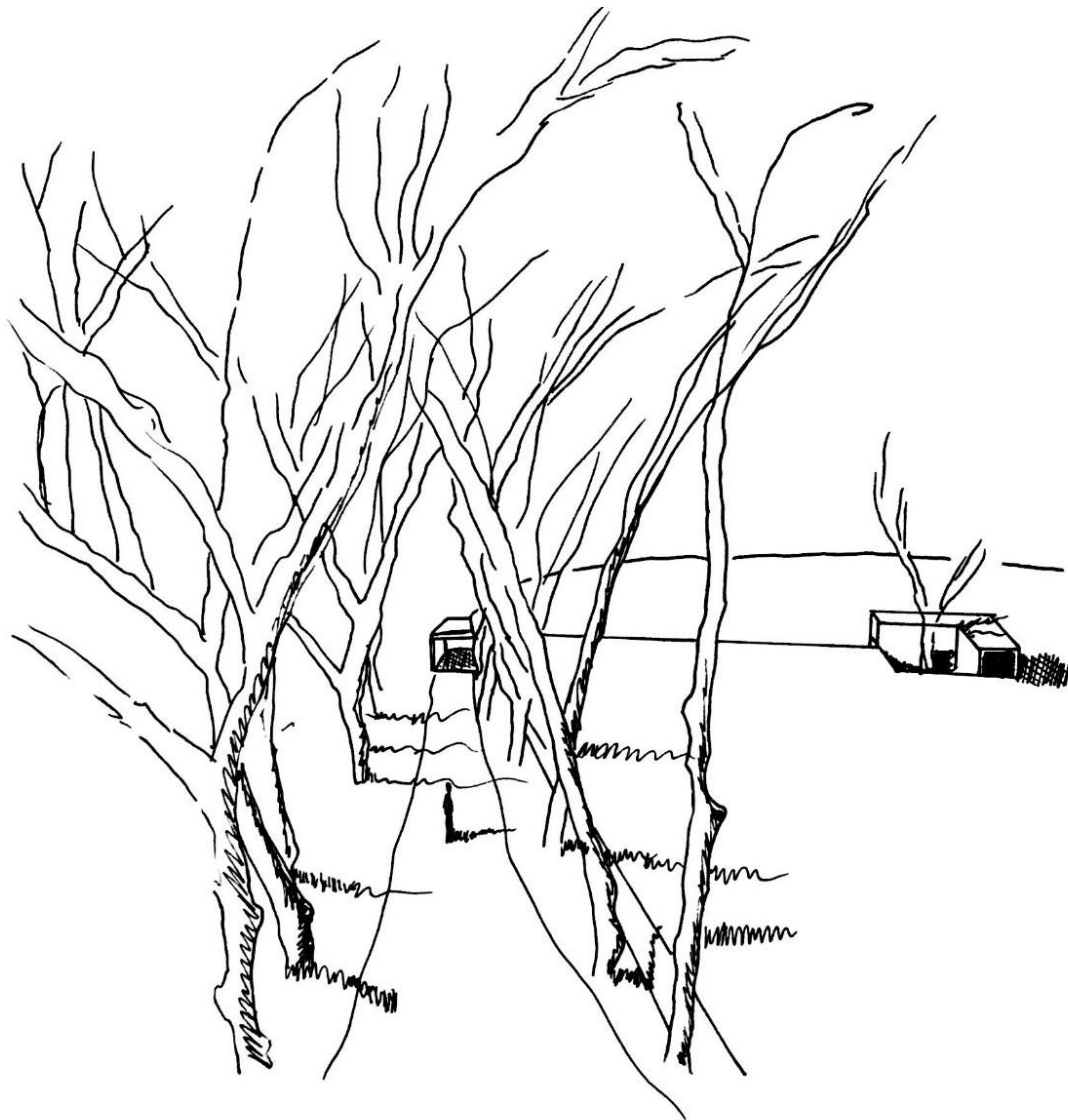
visão serial



visão serial

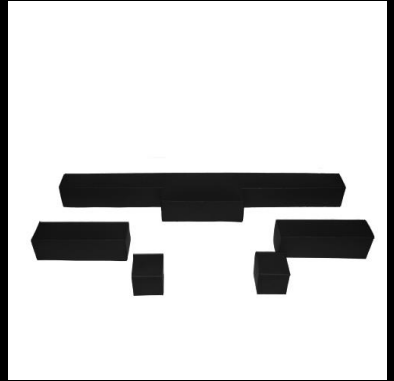


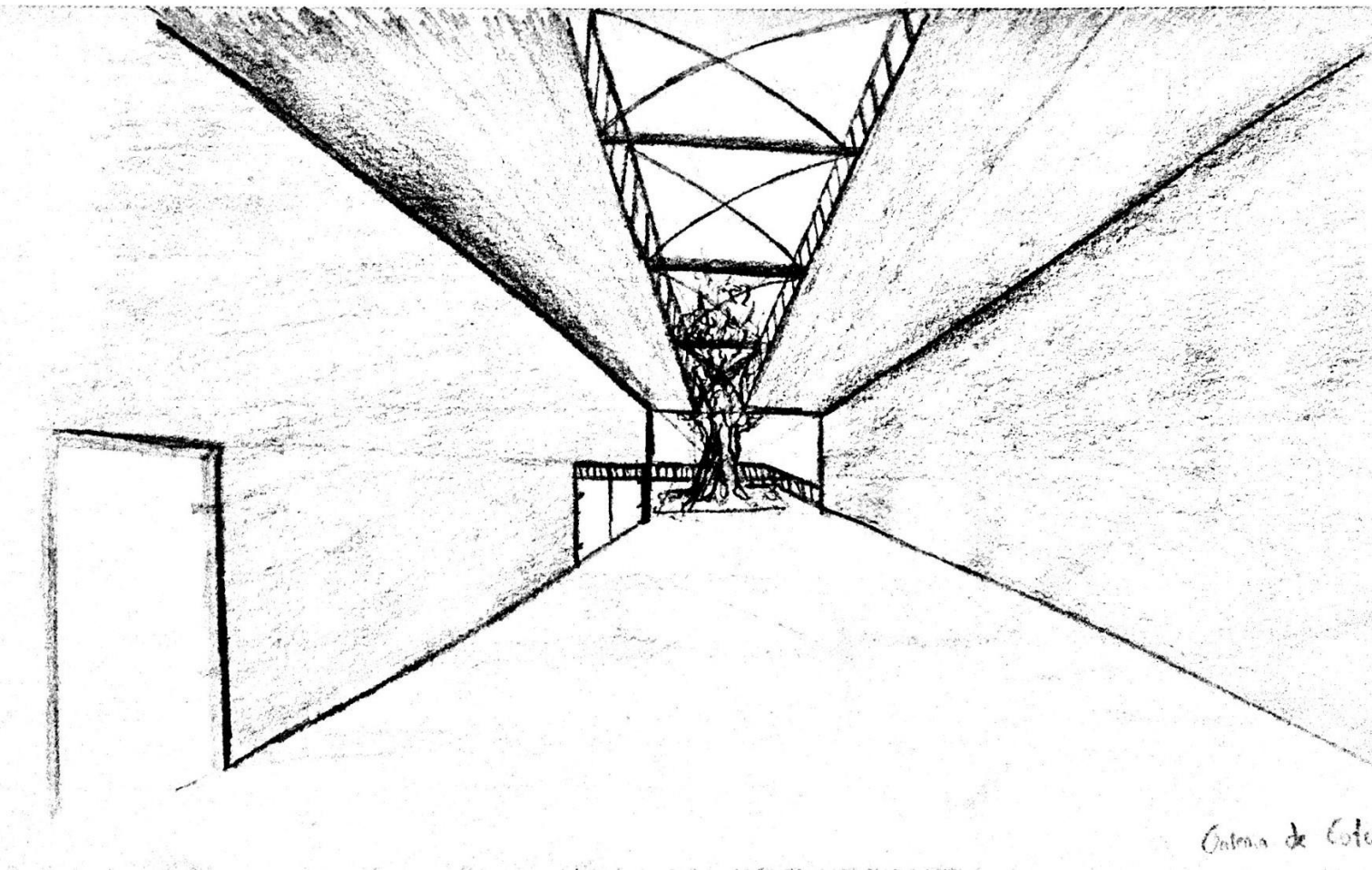
visão serial



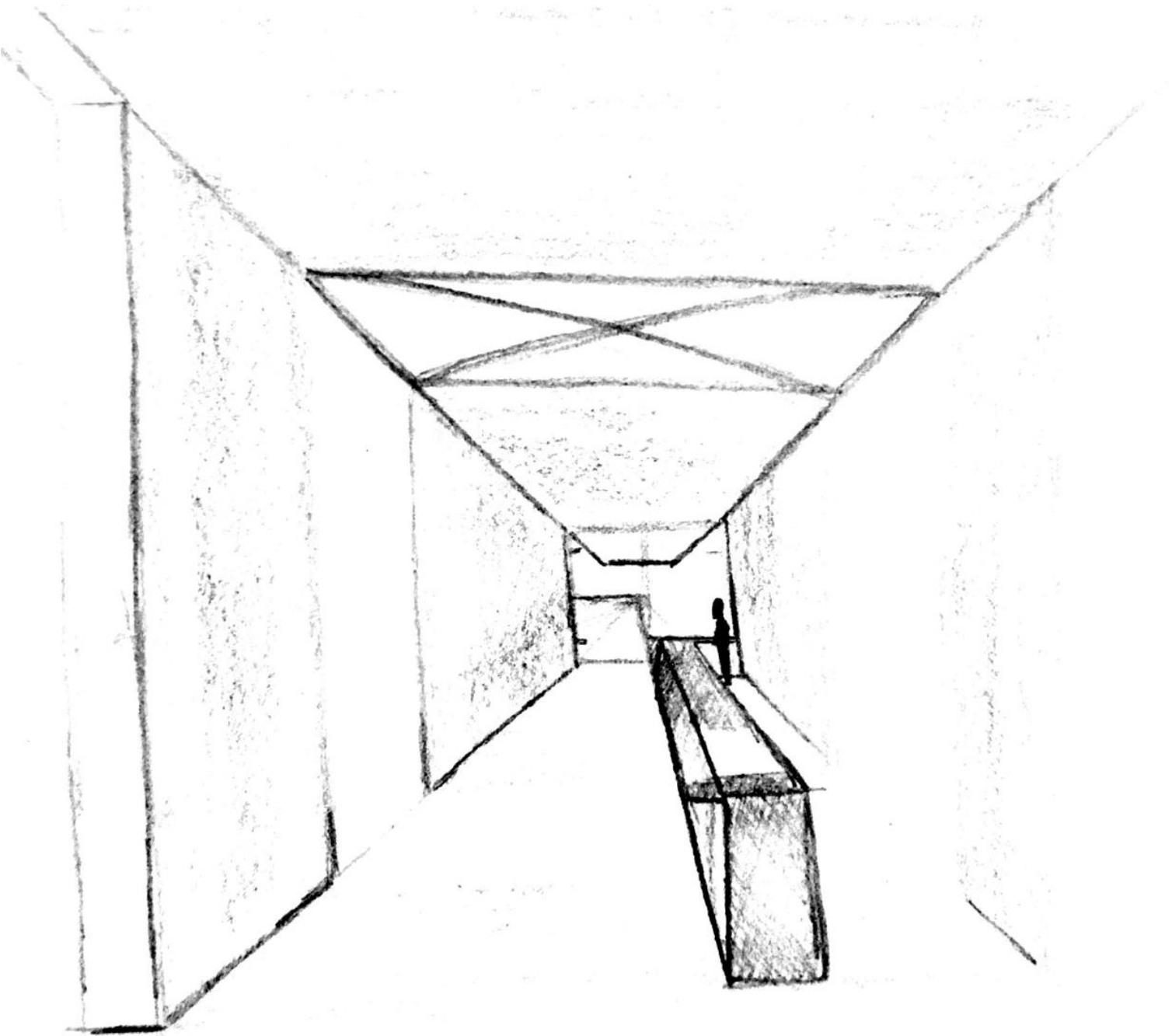
visão serial

Processo

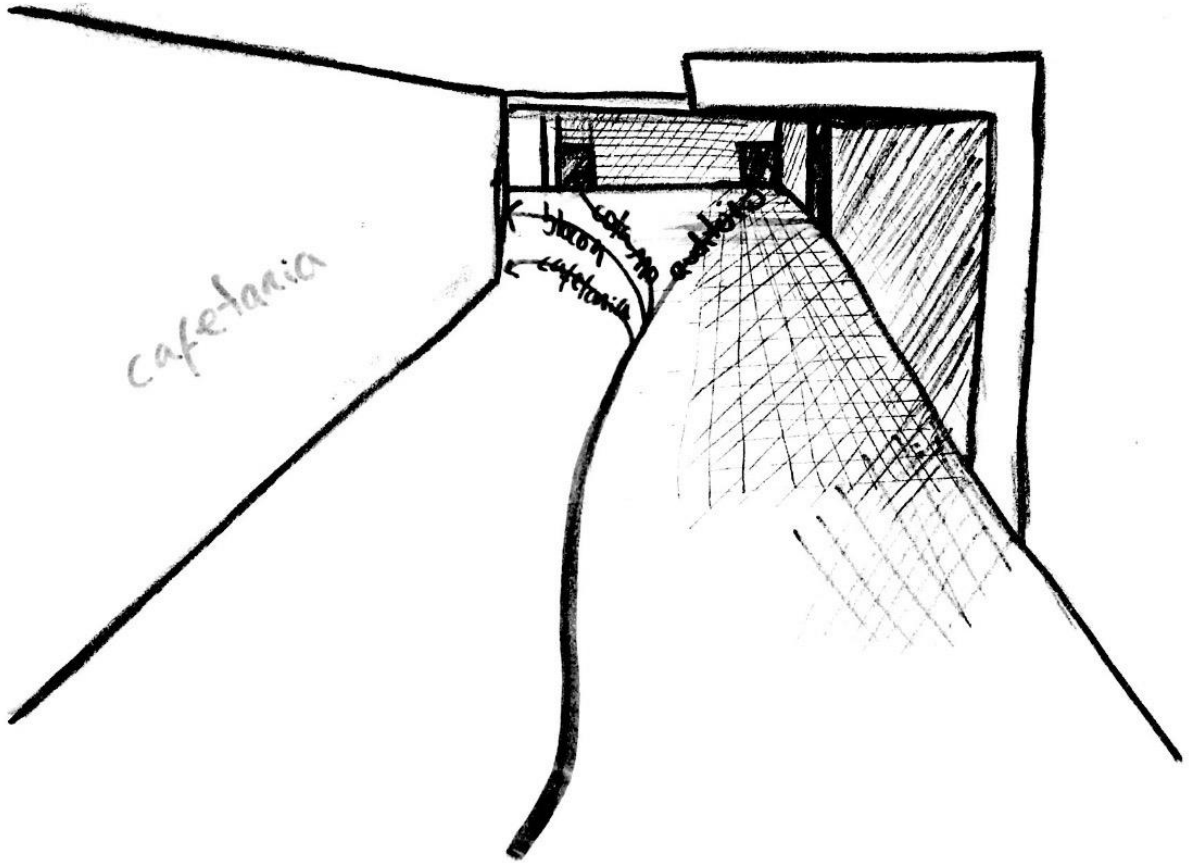


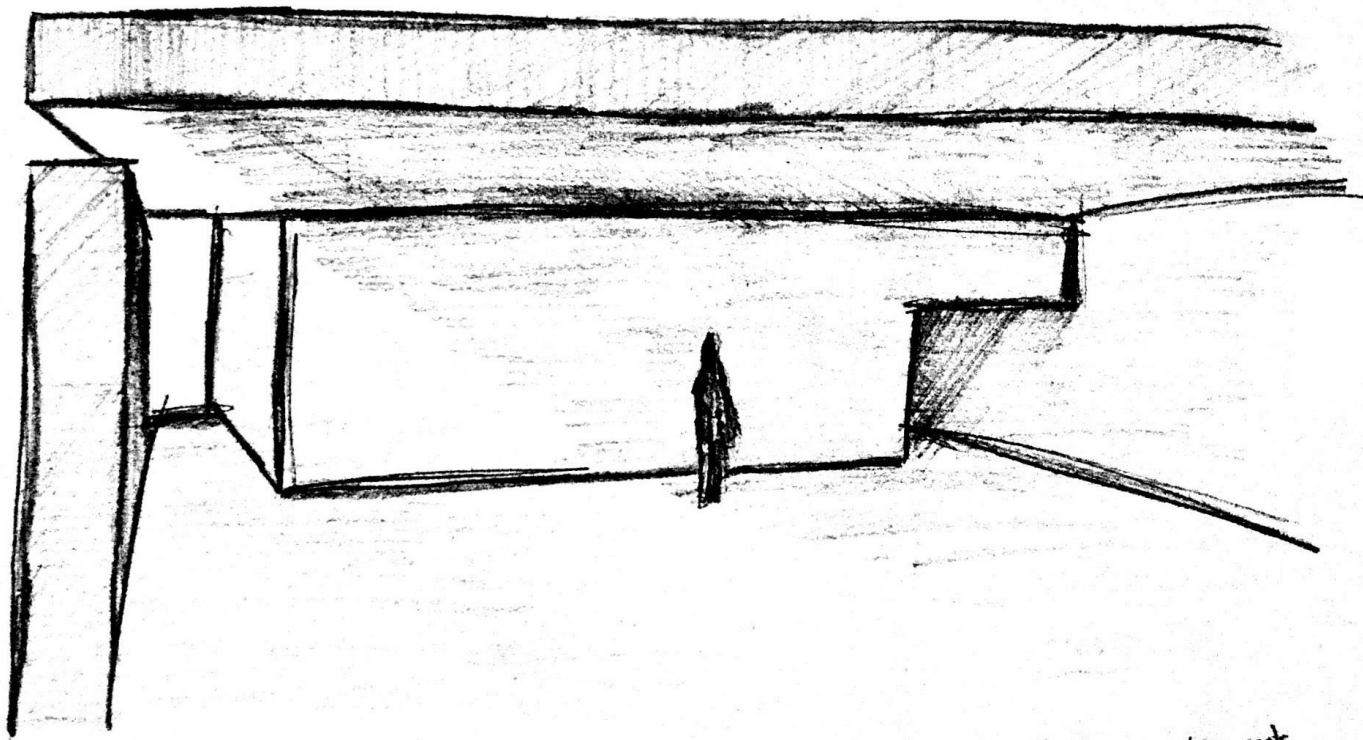


Antena de Costa



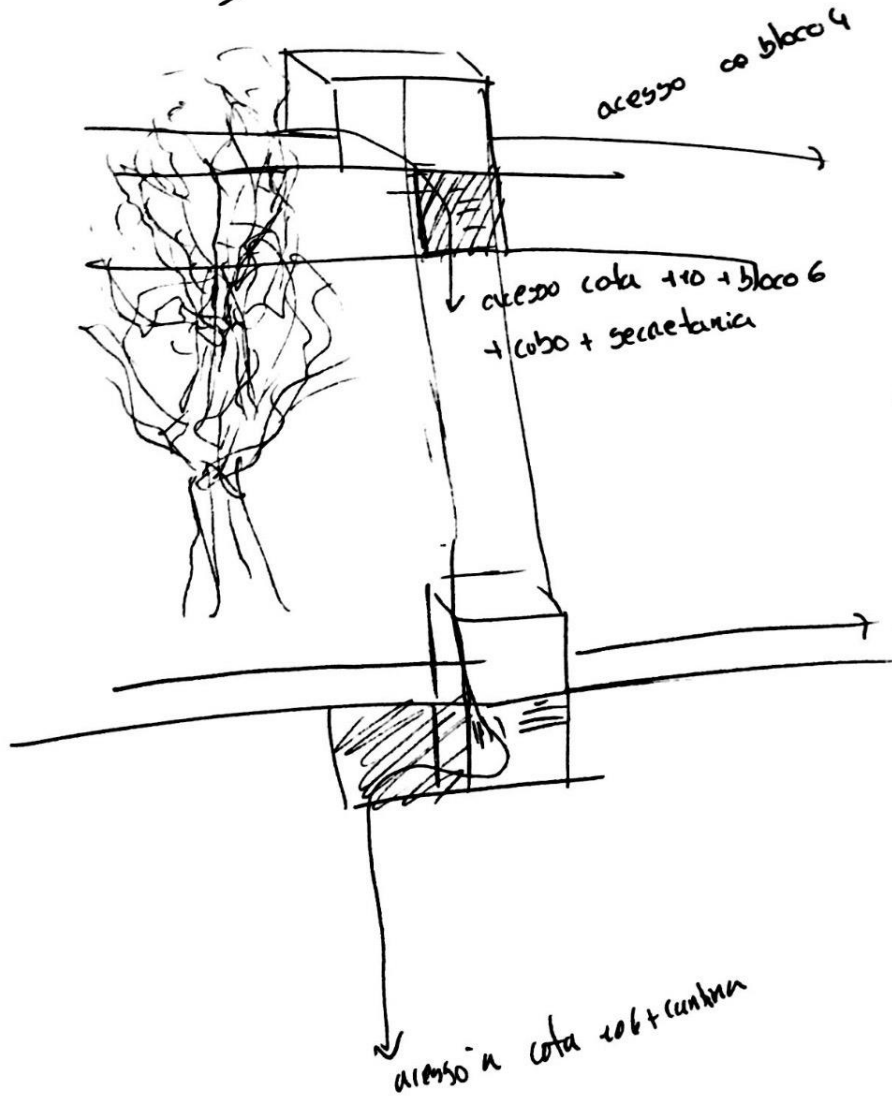
Cajetaria

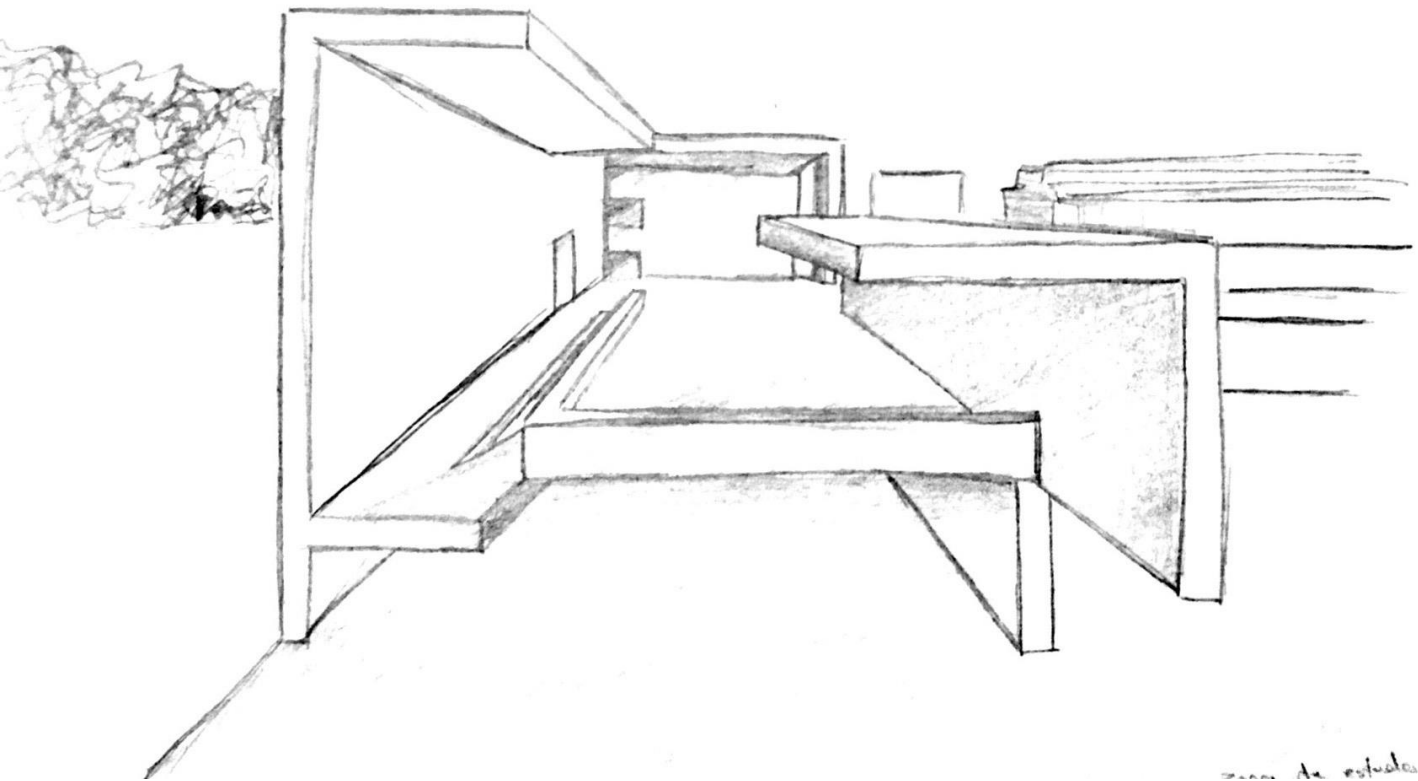




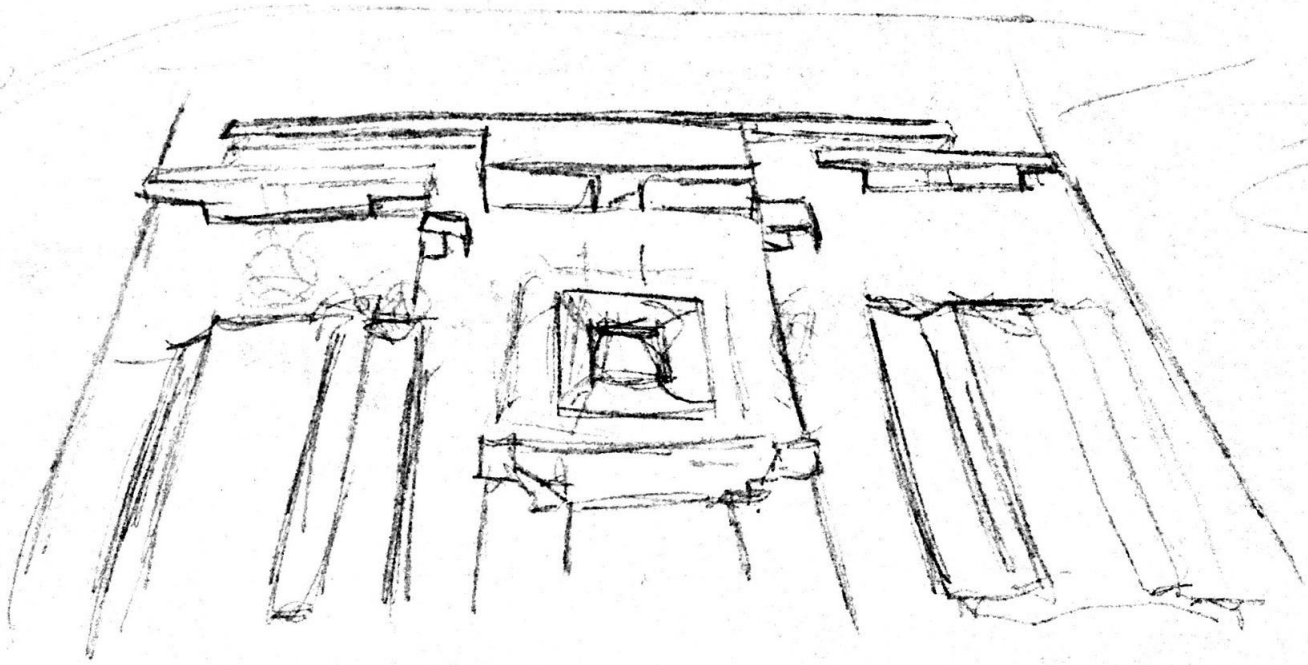
foyer nocte

circulações secundárias:



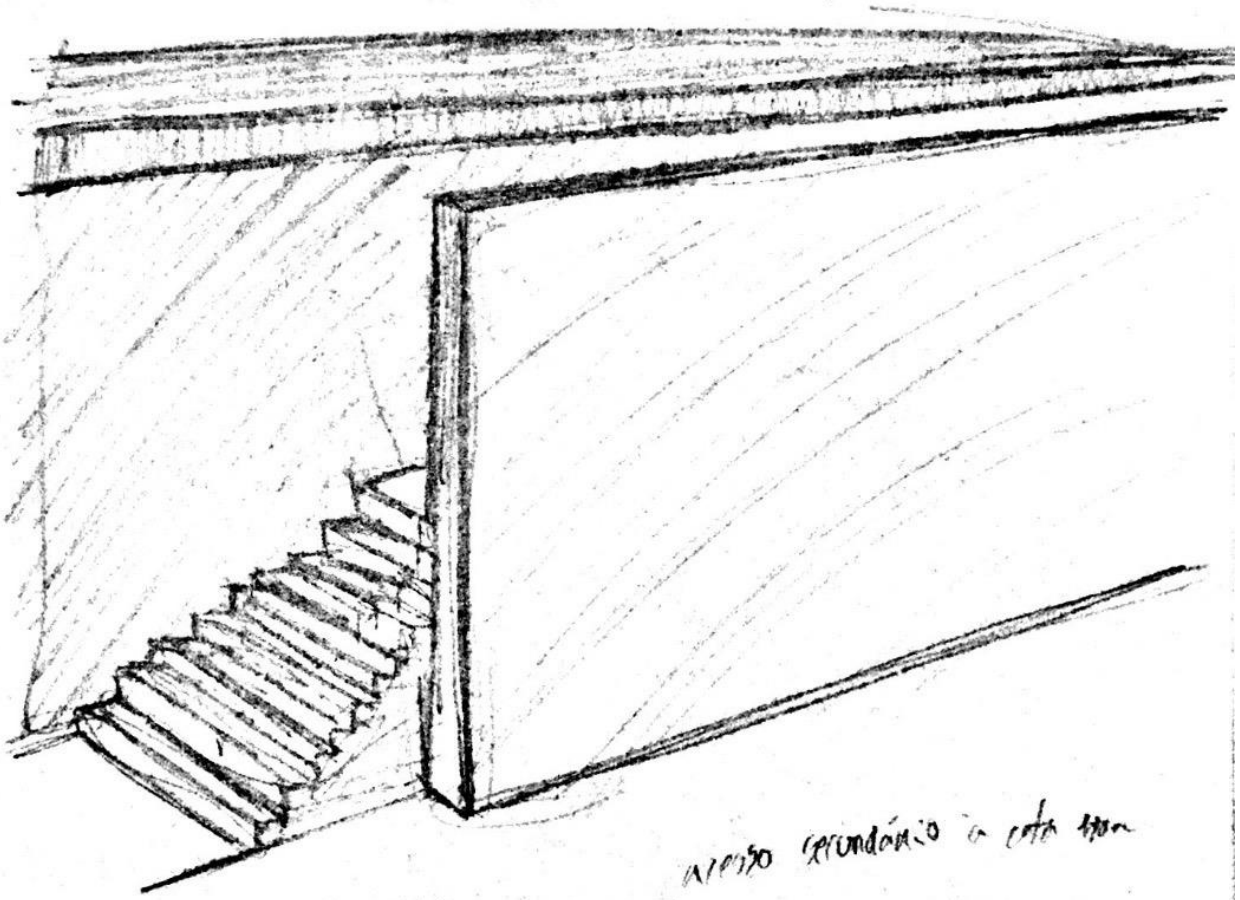


area de estudio



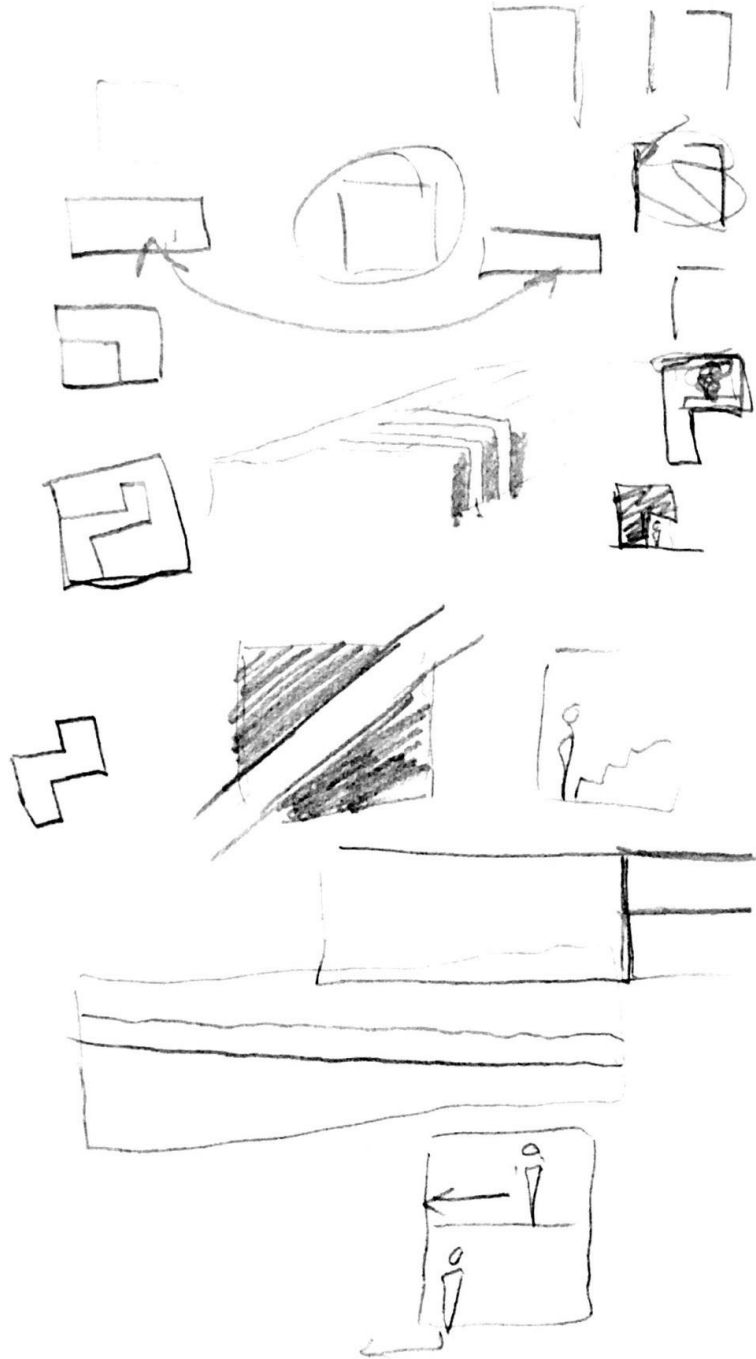
with column

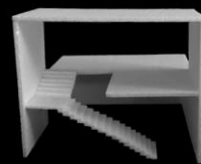
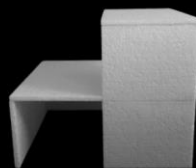
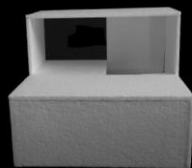
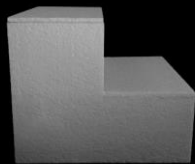
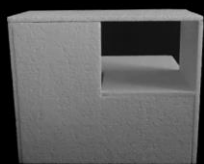
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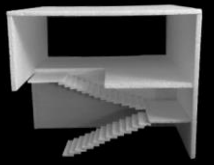
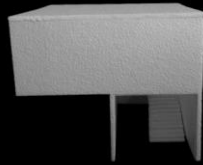
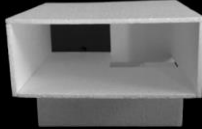
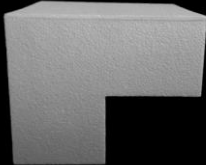
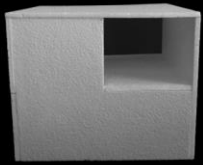


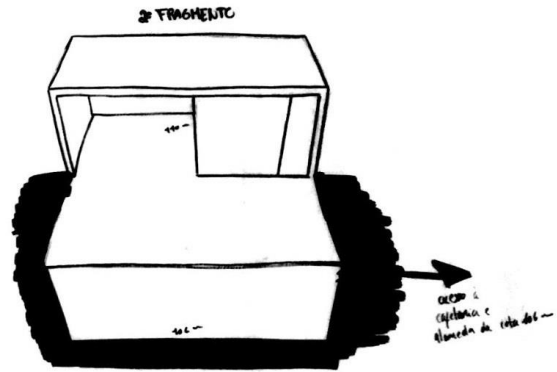
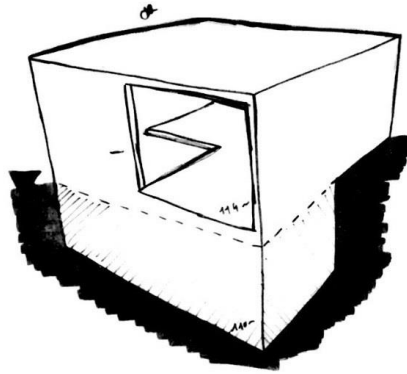
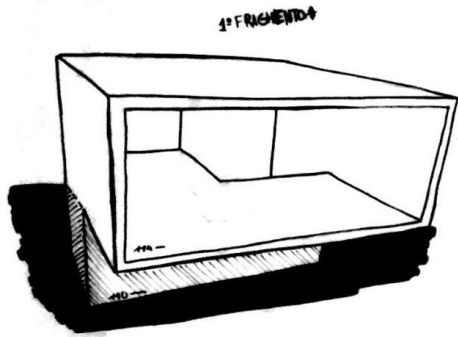
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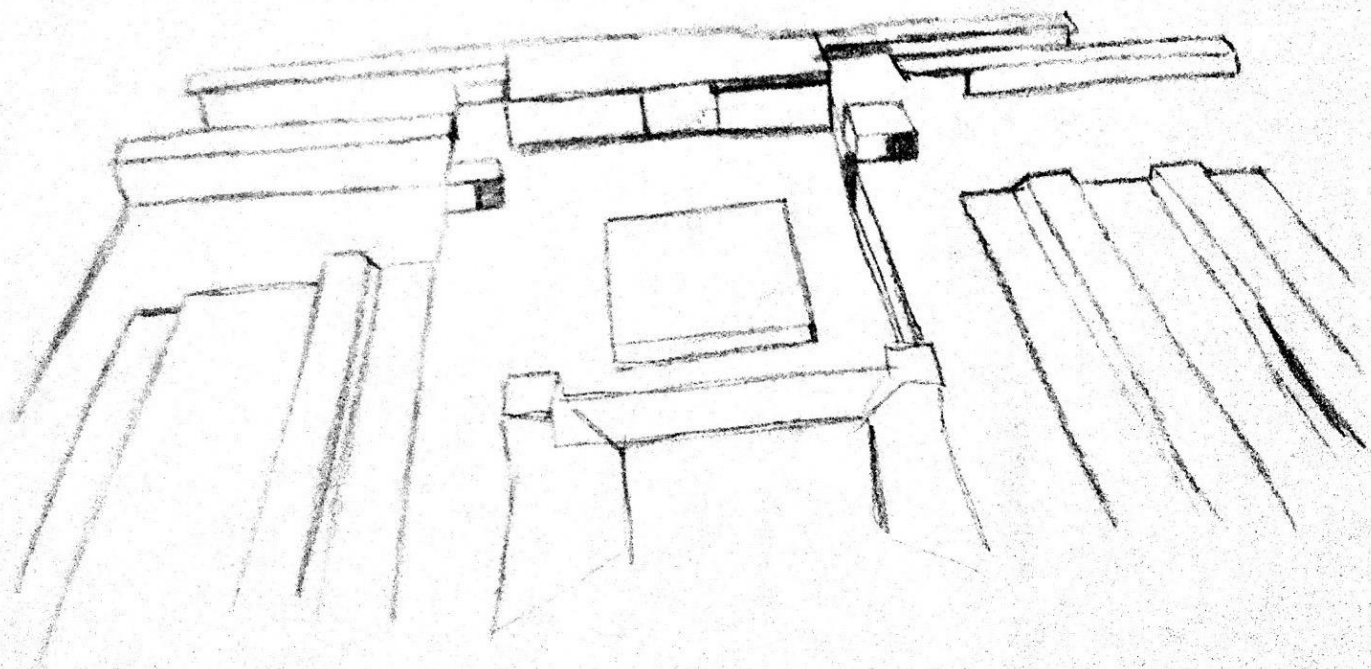
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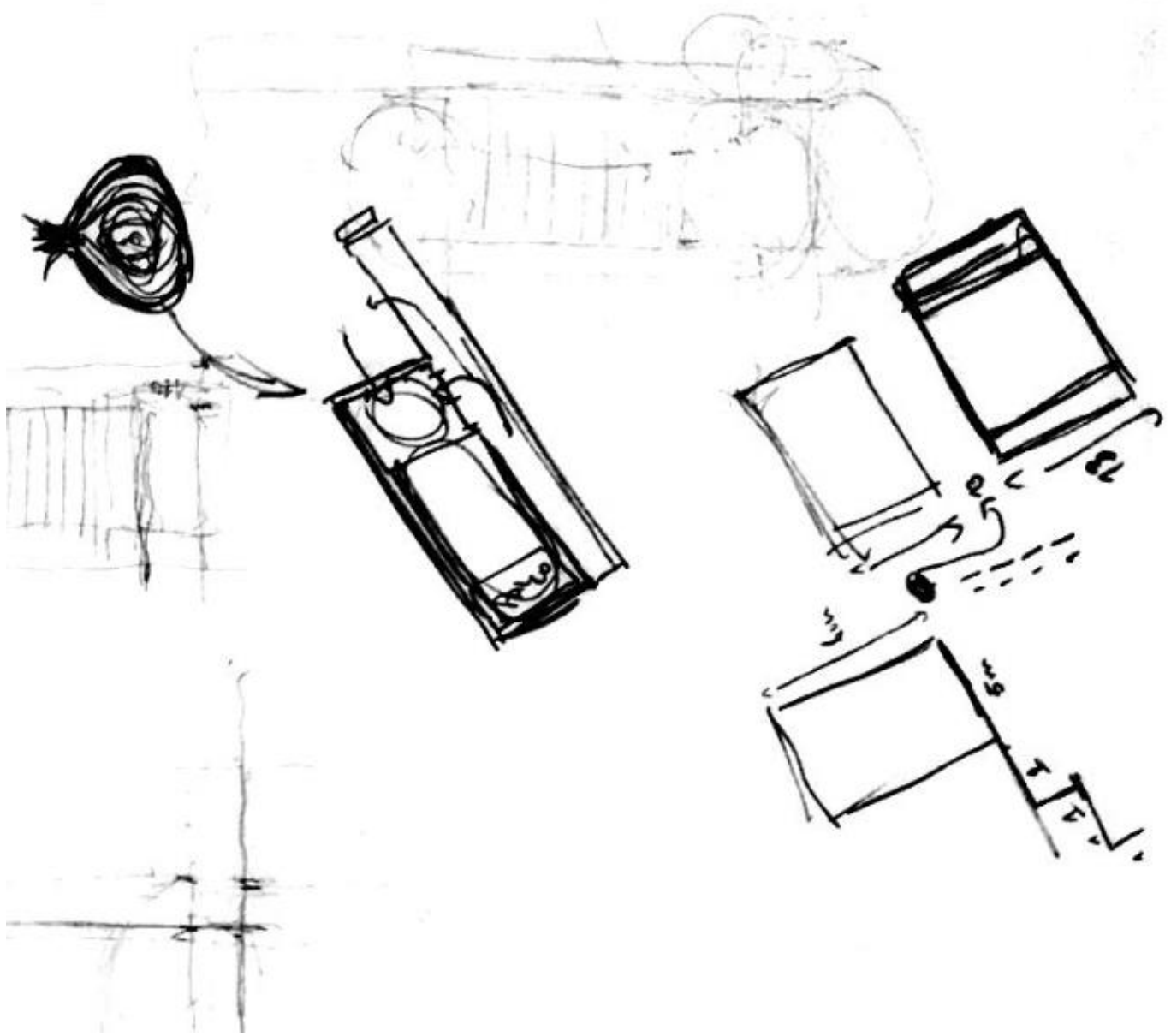


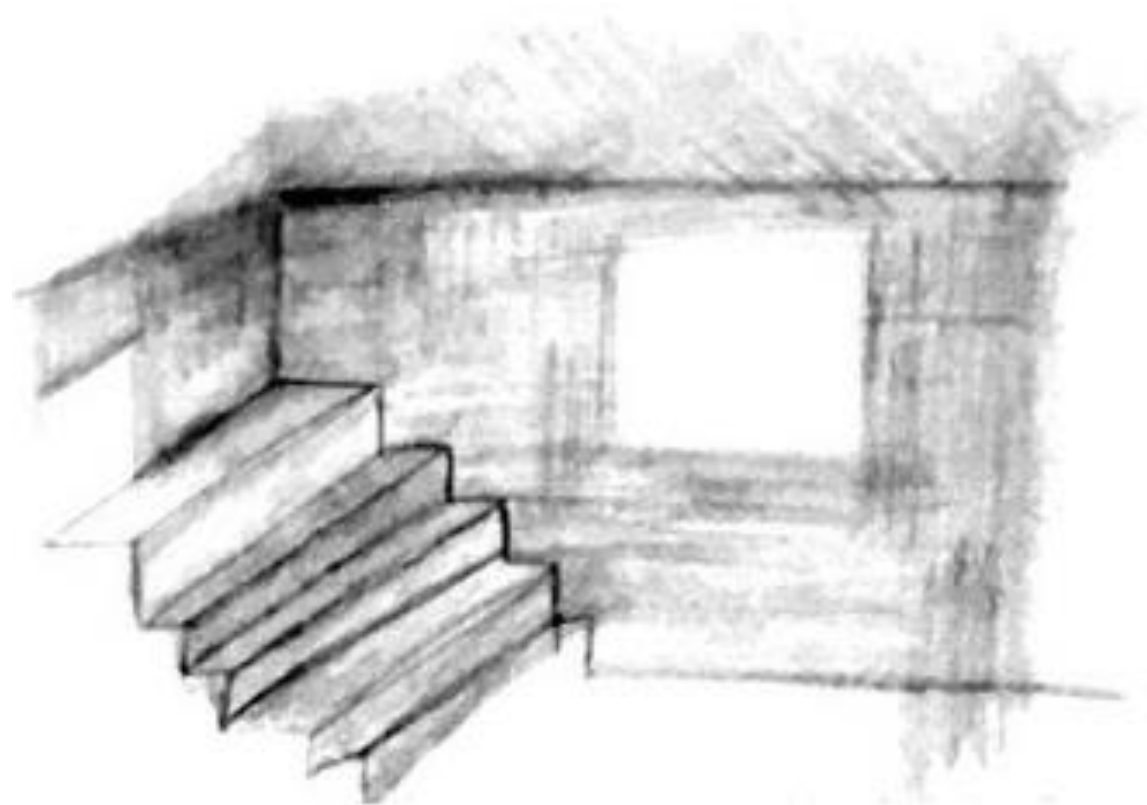


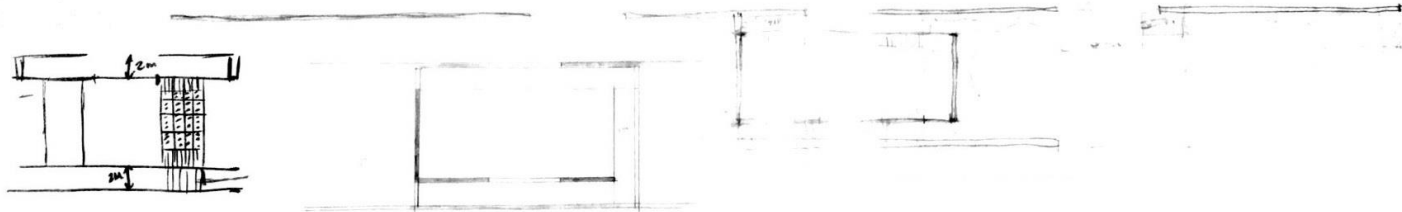
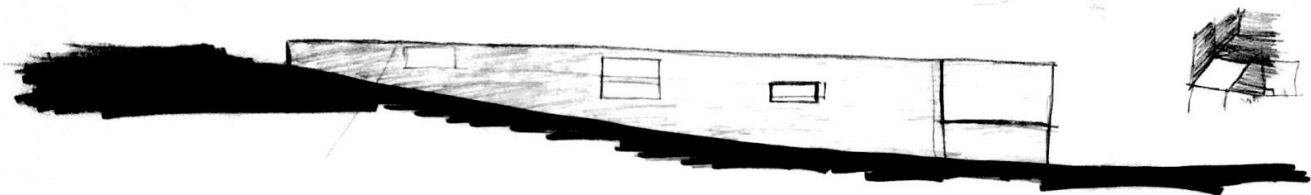


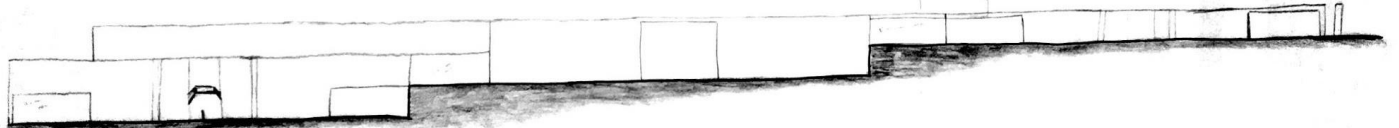
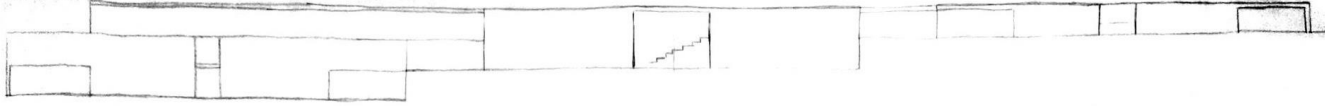


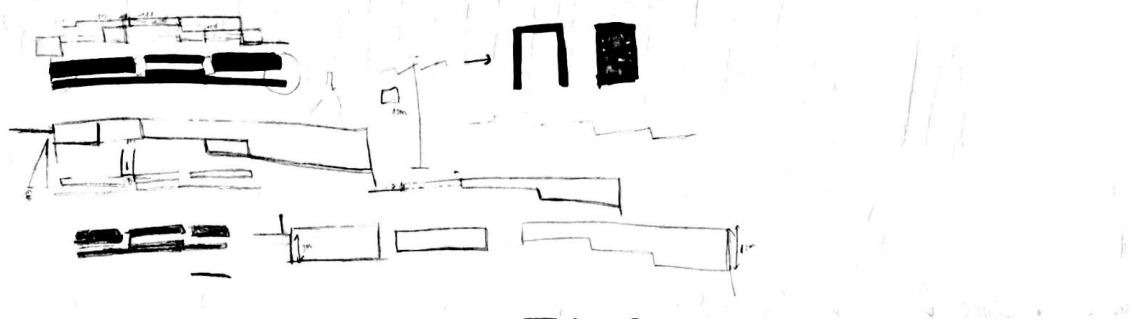
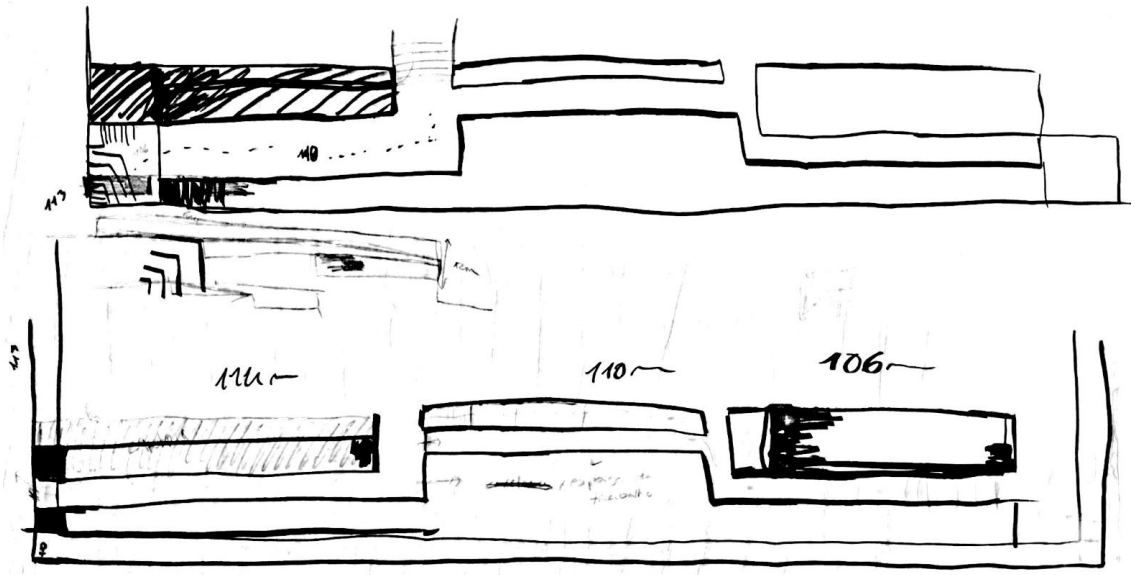


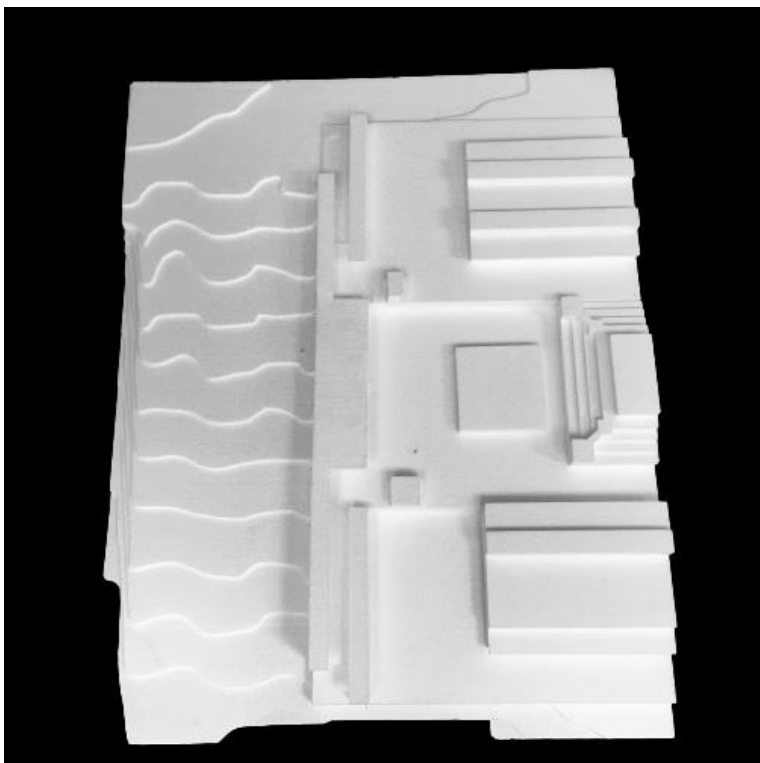


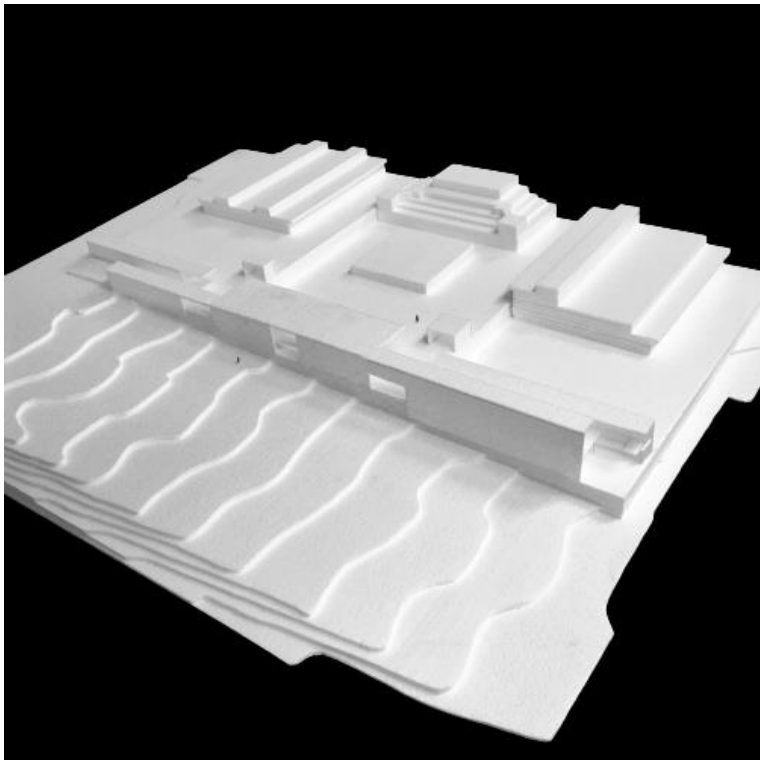


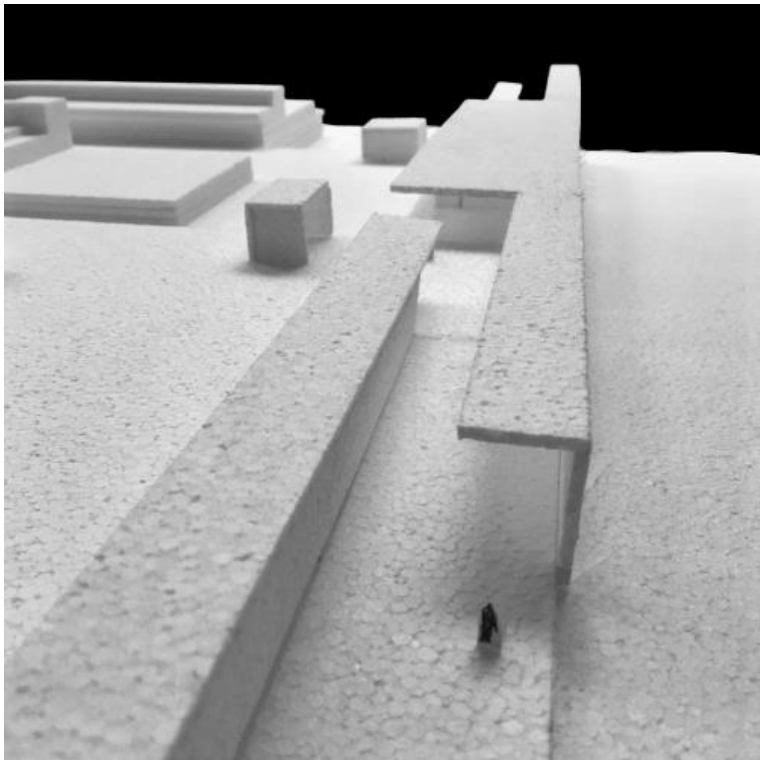


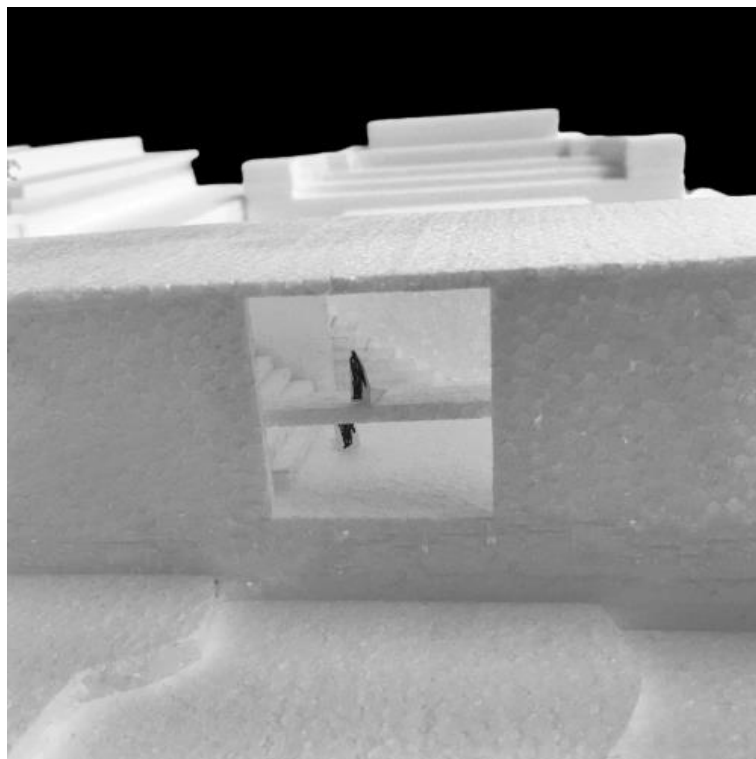


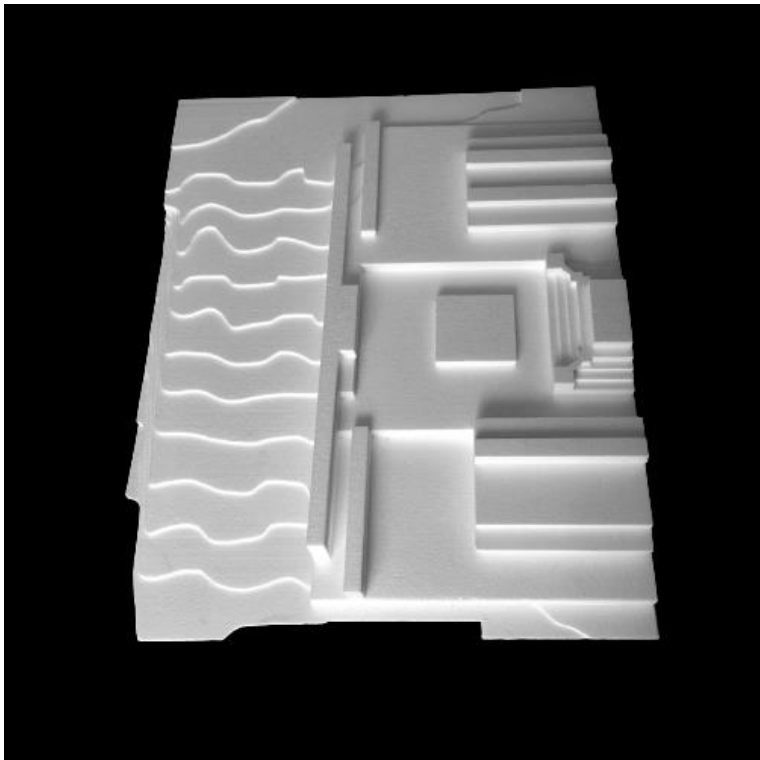


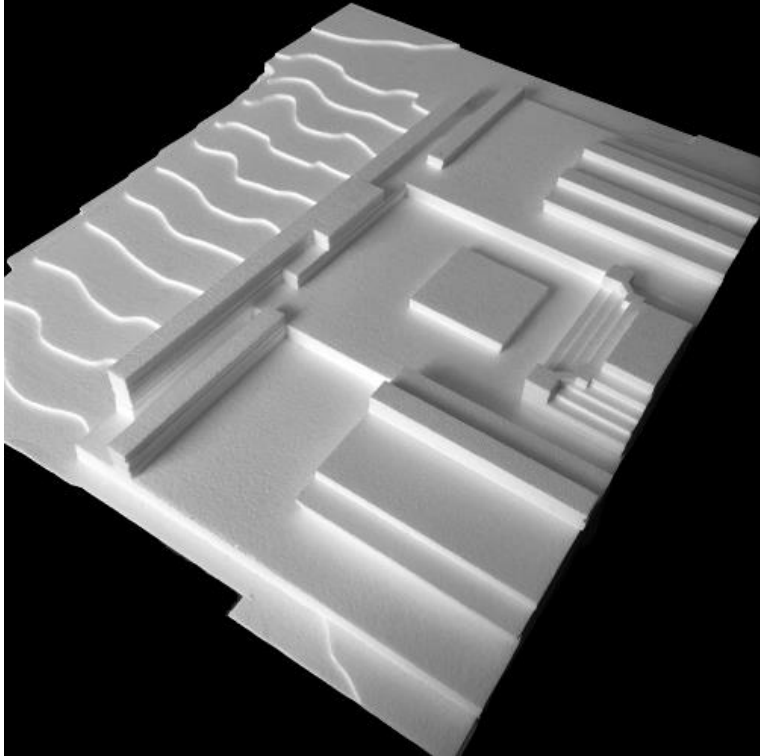


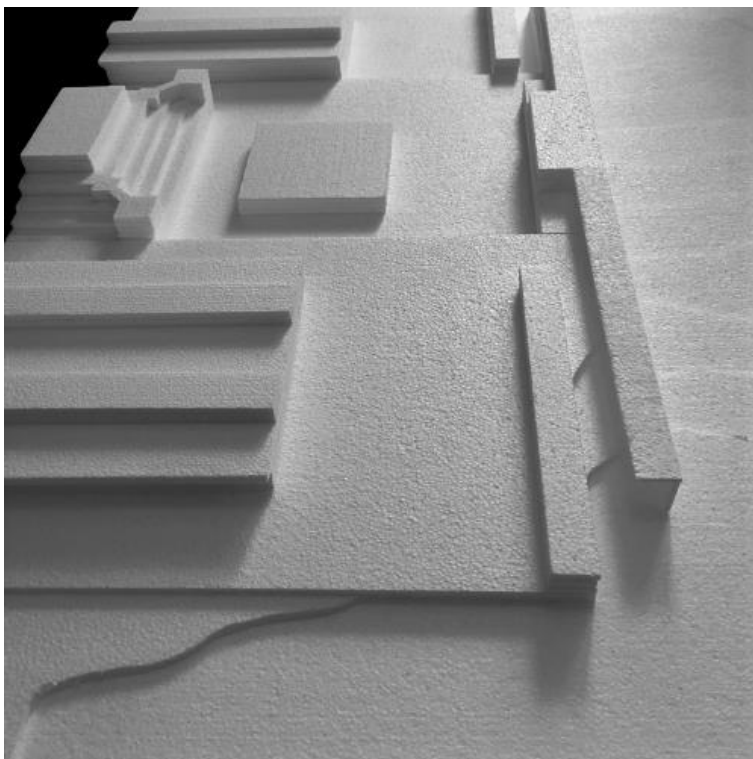


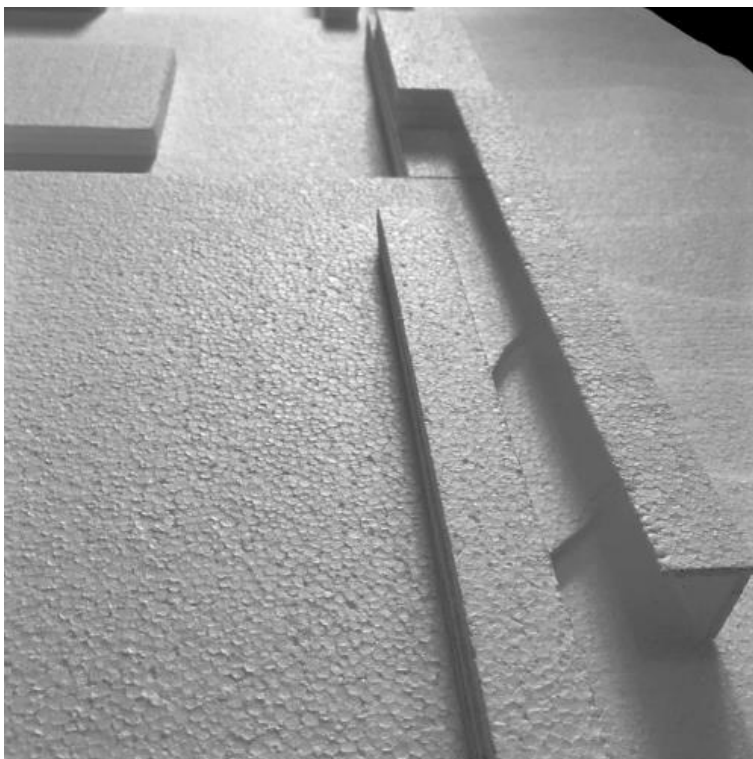


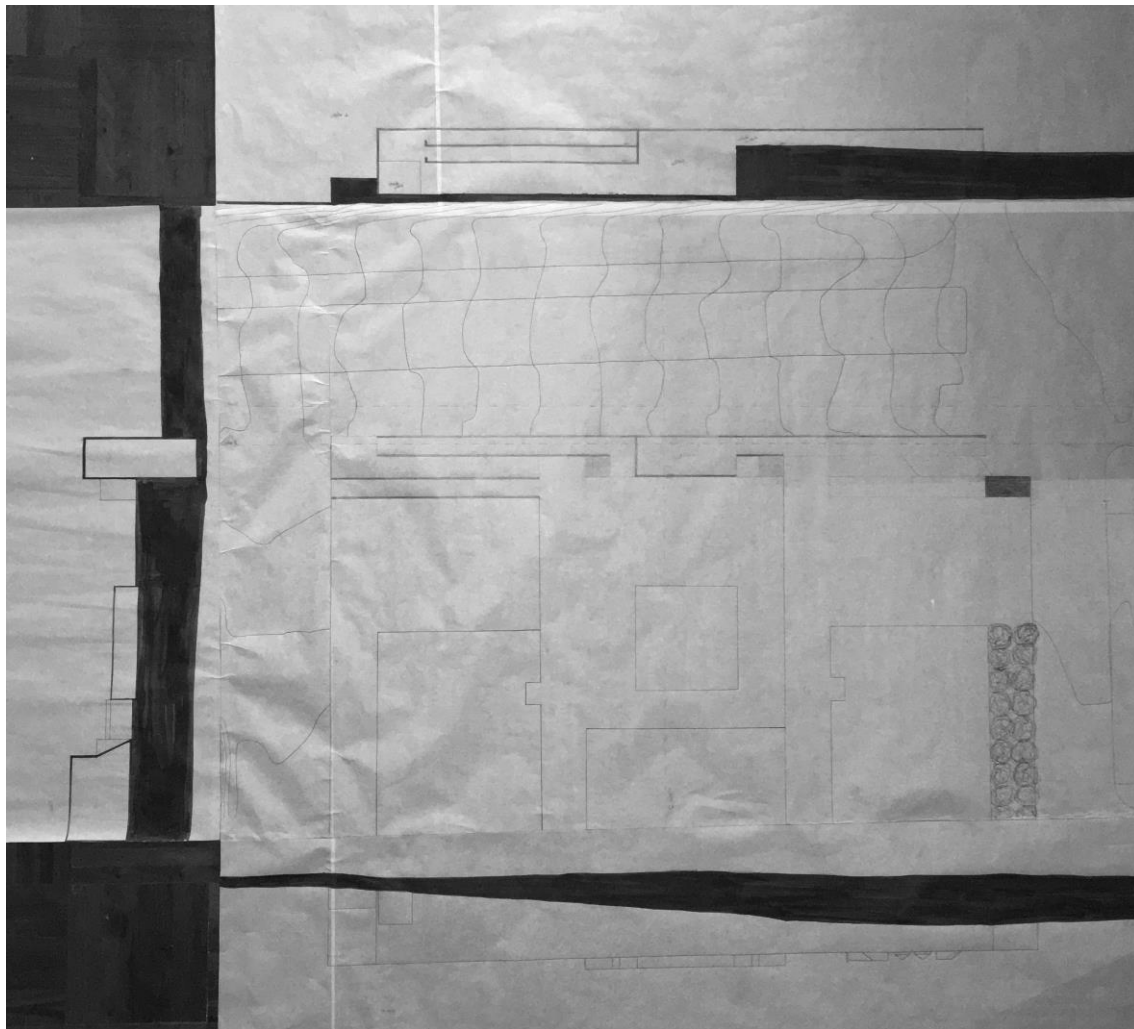








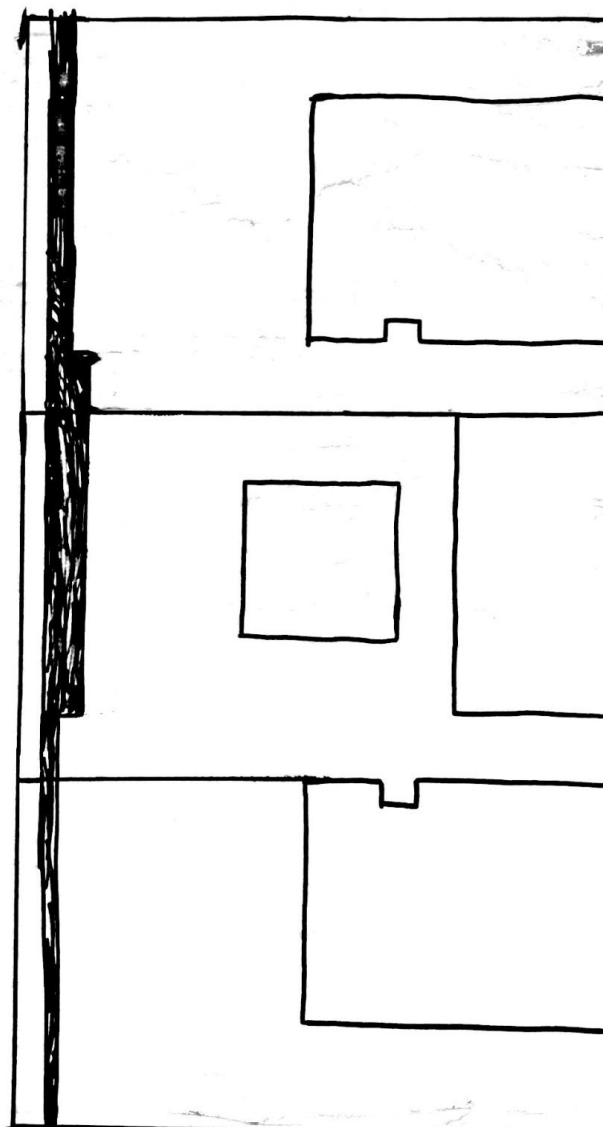
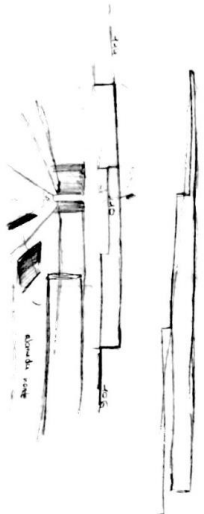


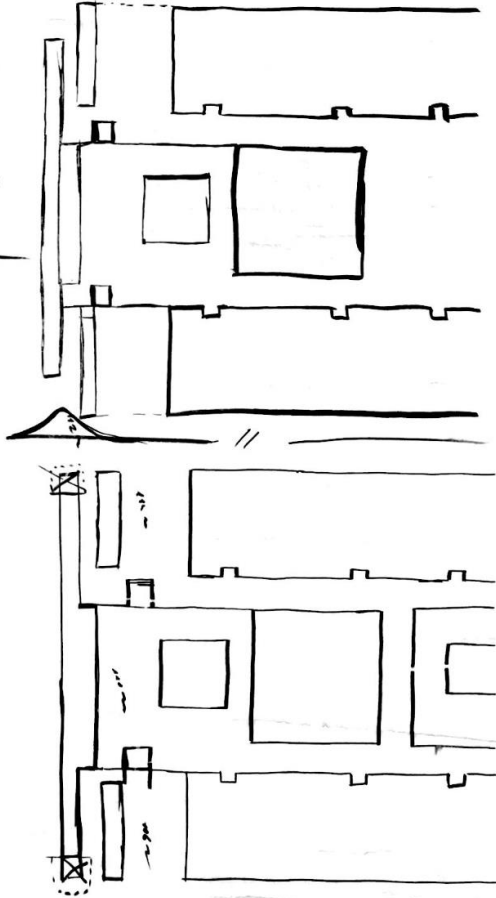
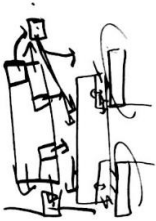
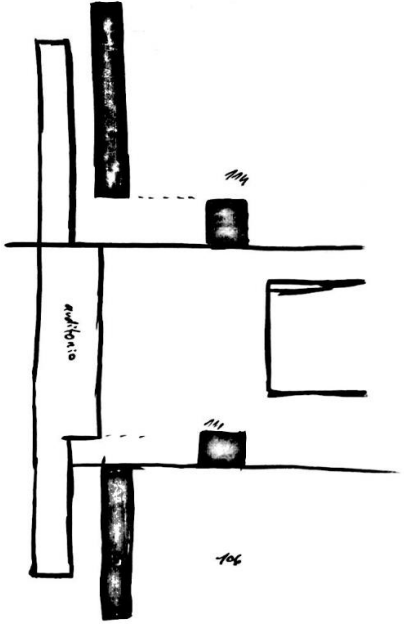


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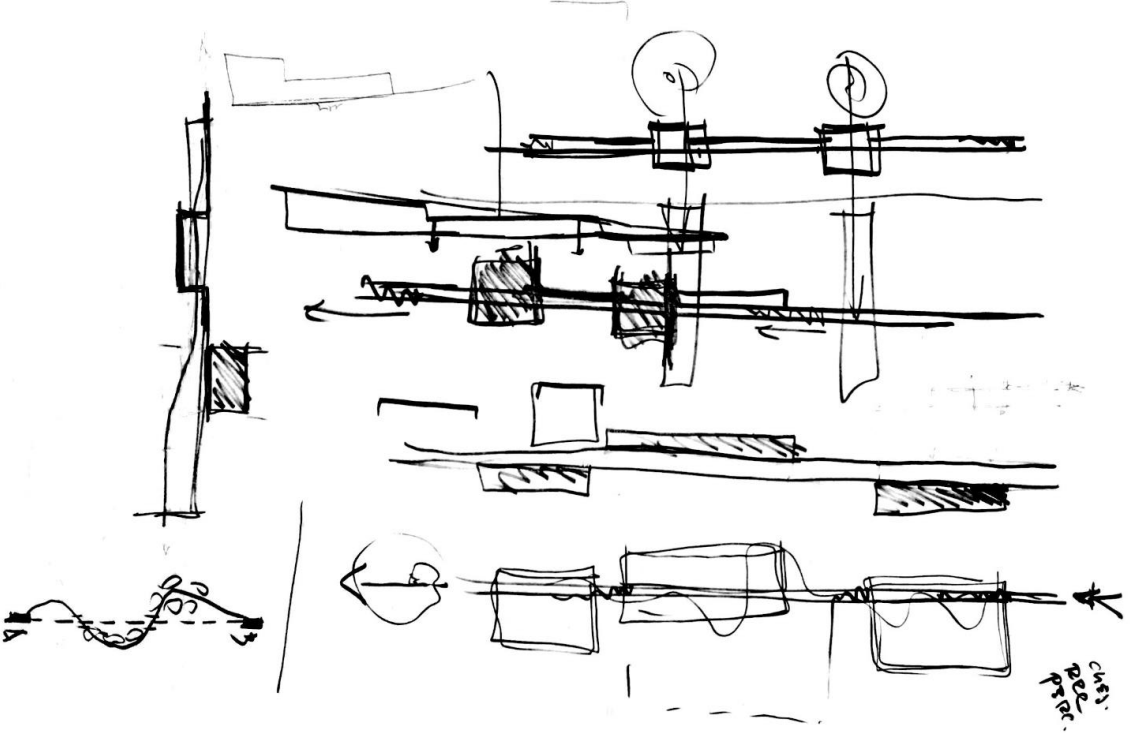


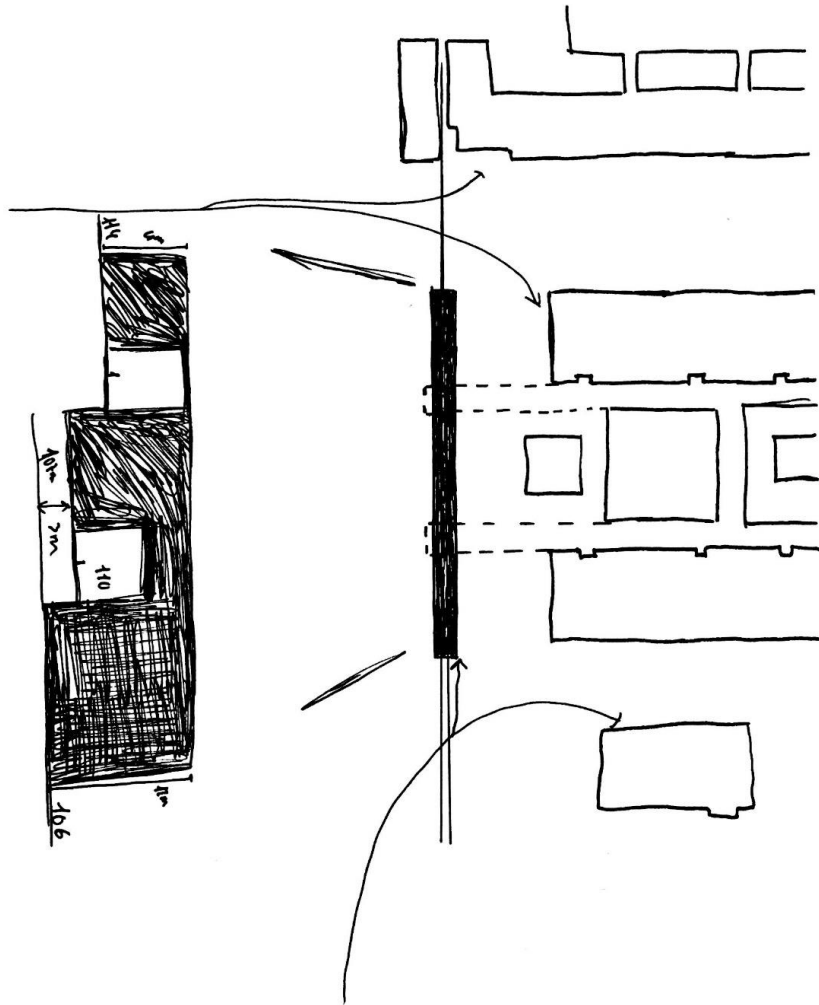




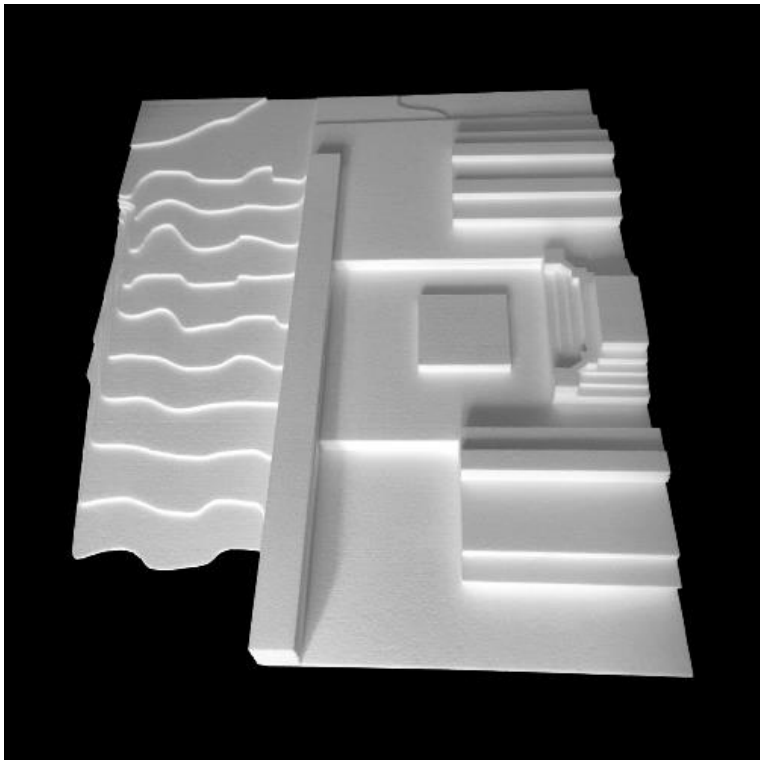


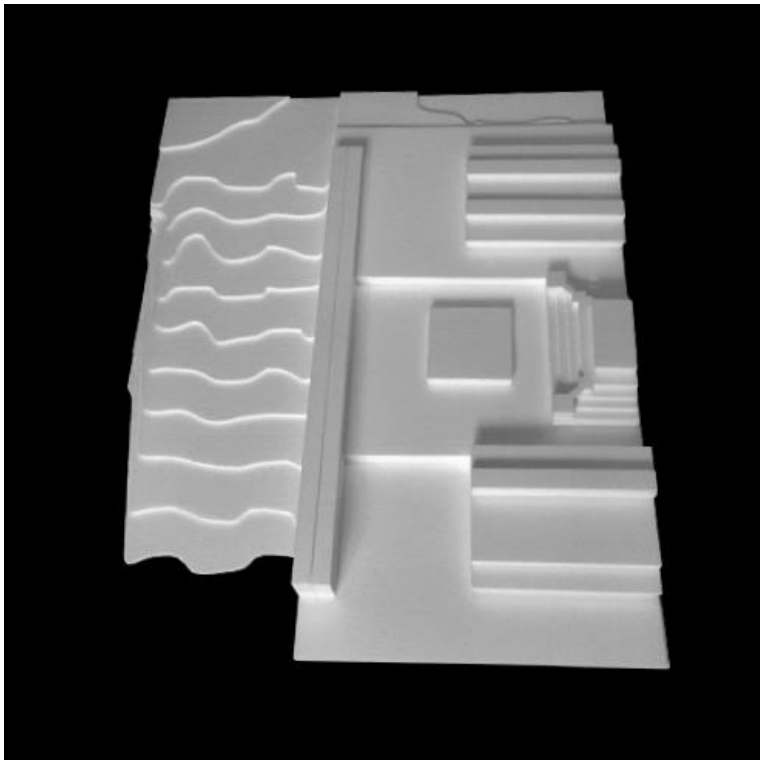
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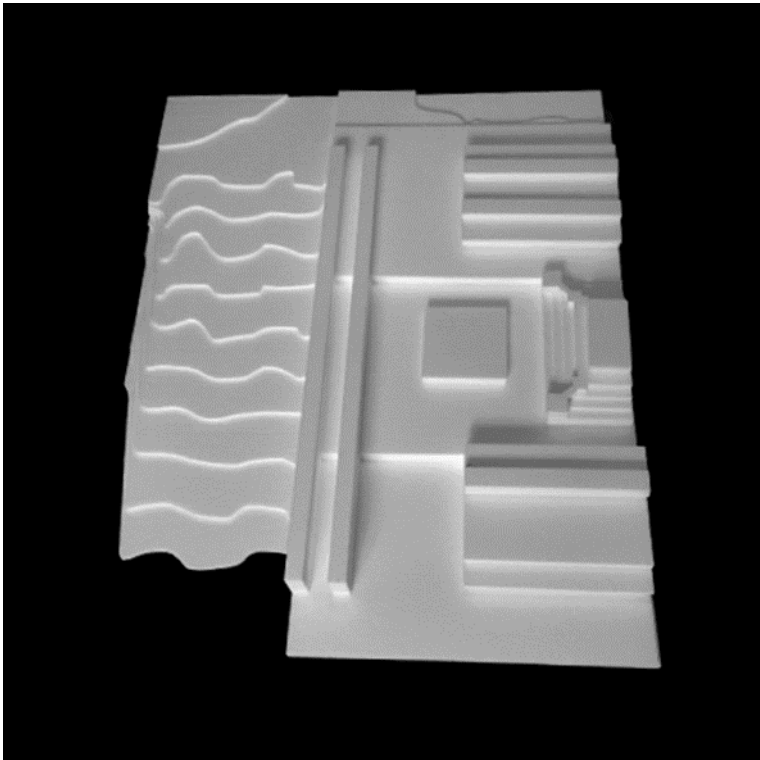




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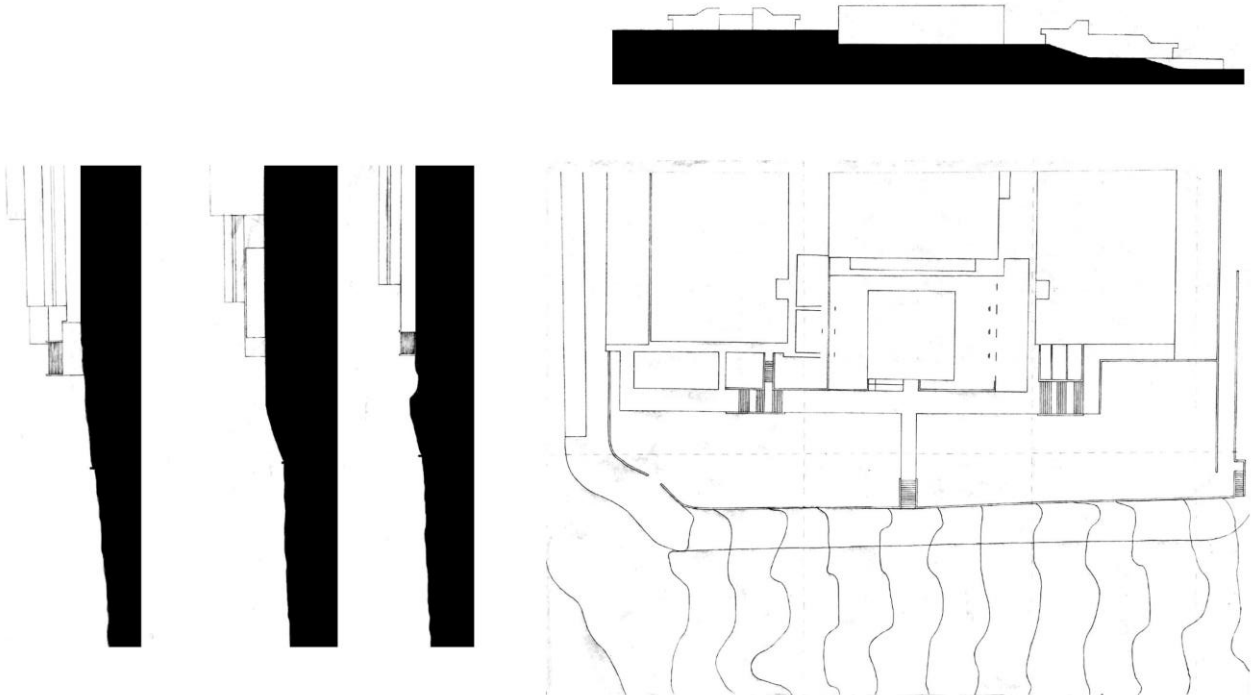




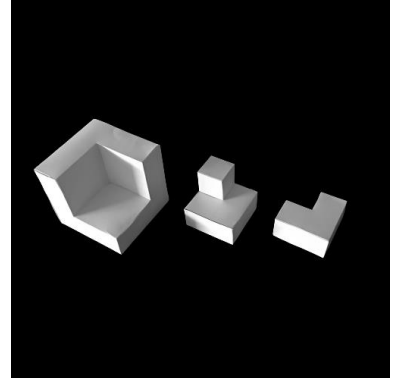
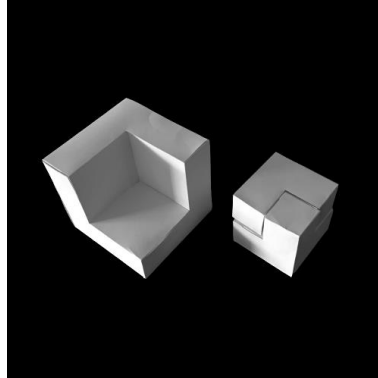
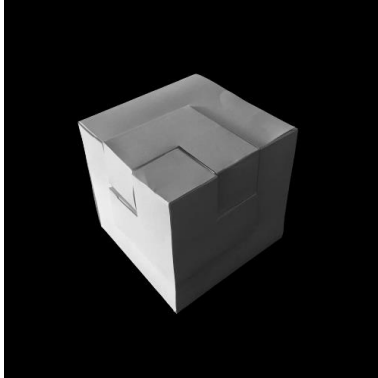
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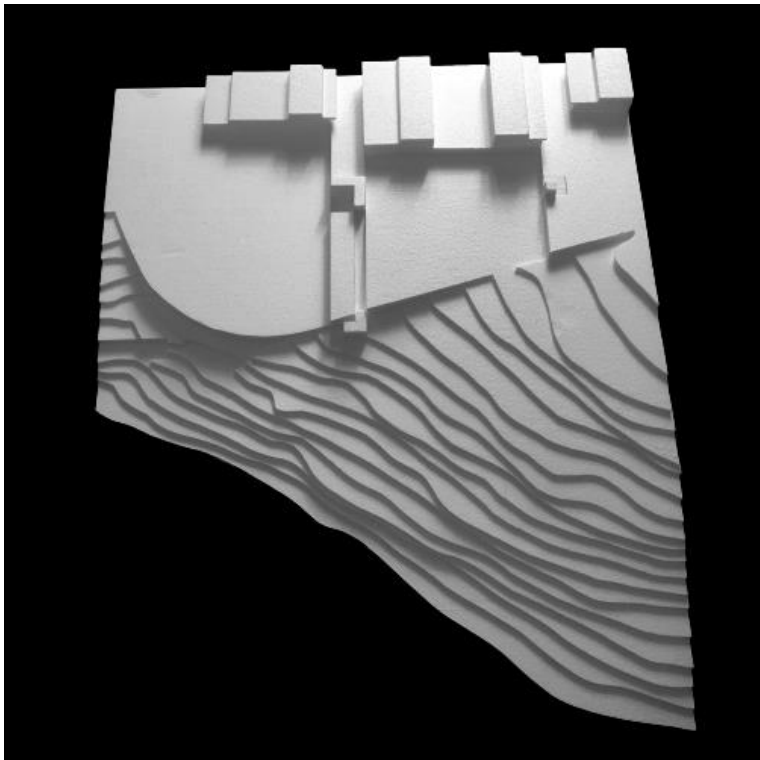


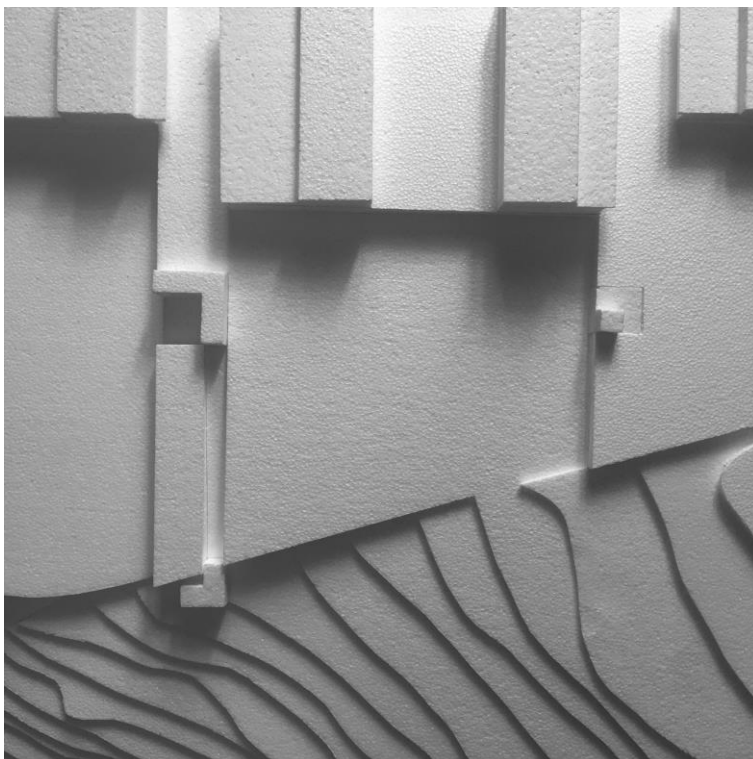
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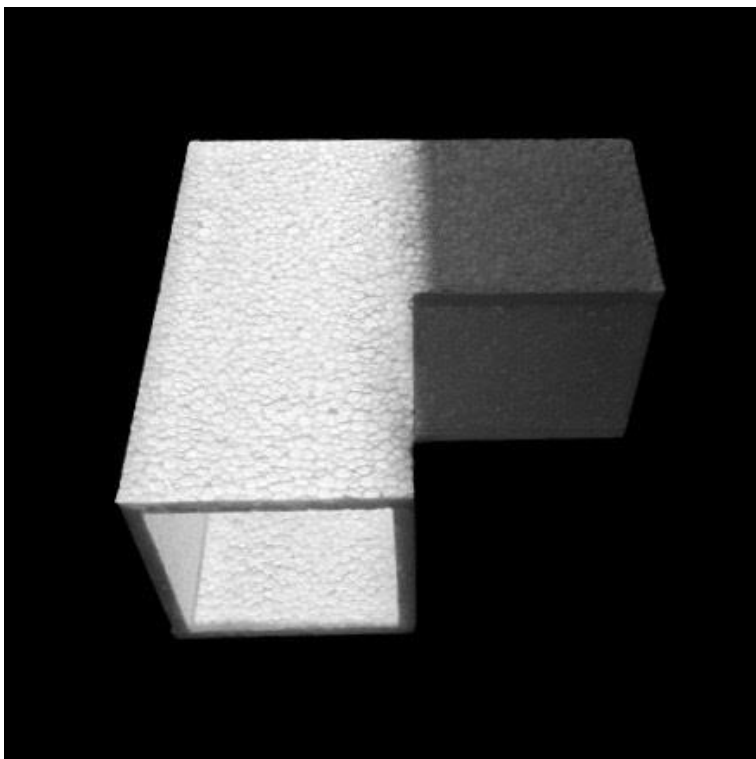


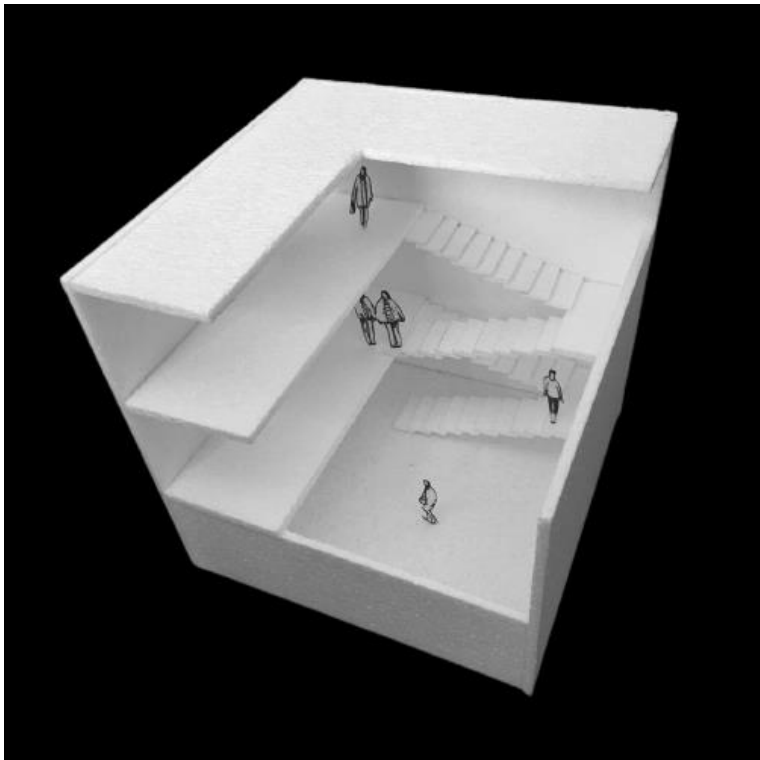
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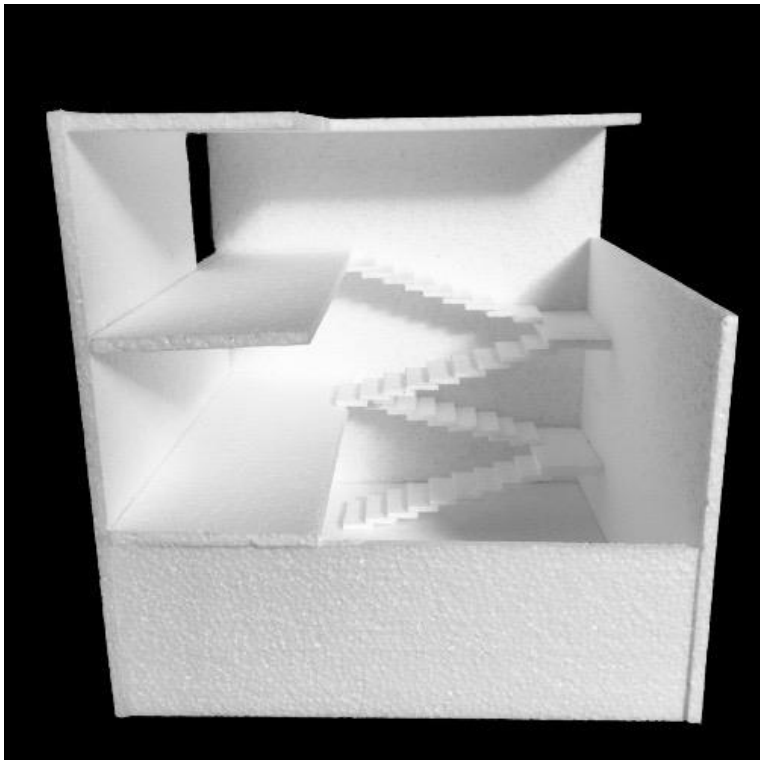


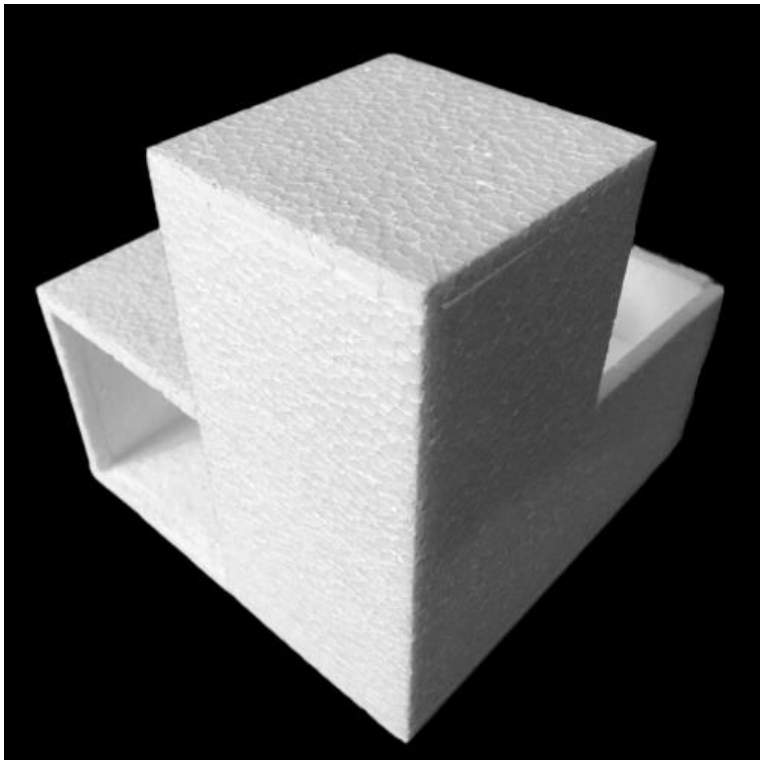


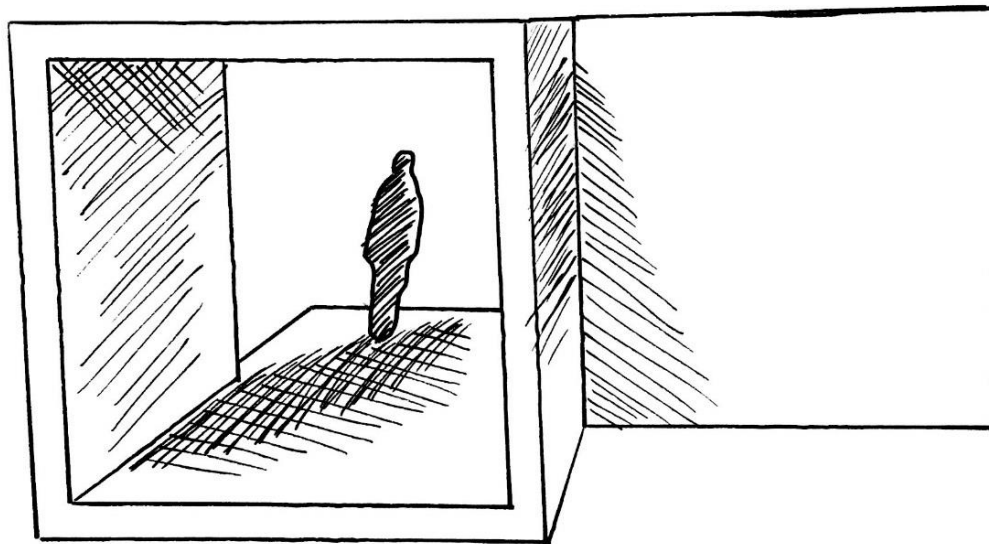


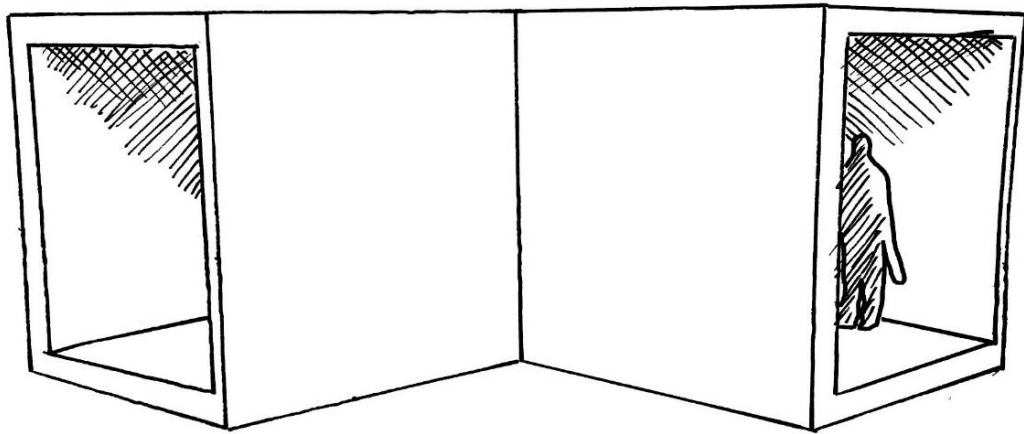


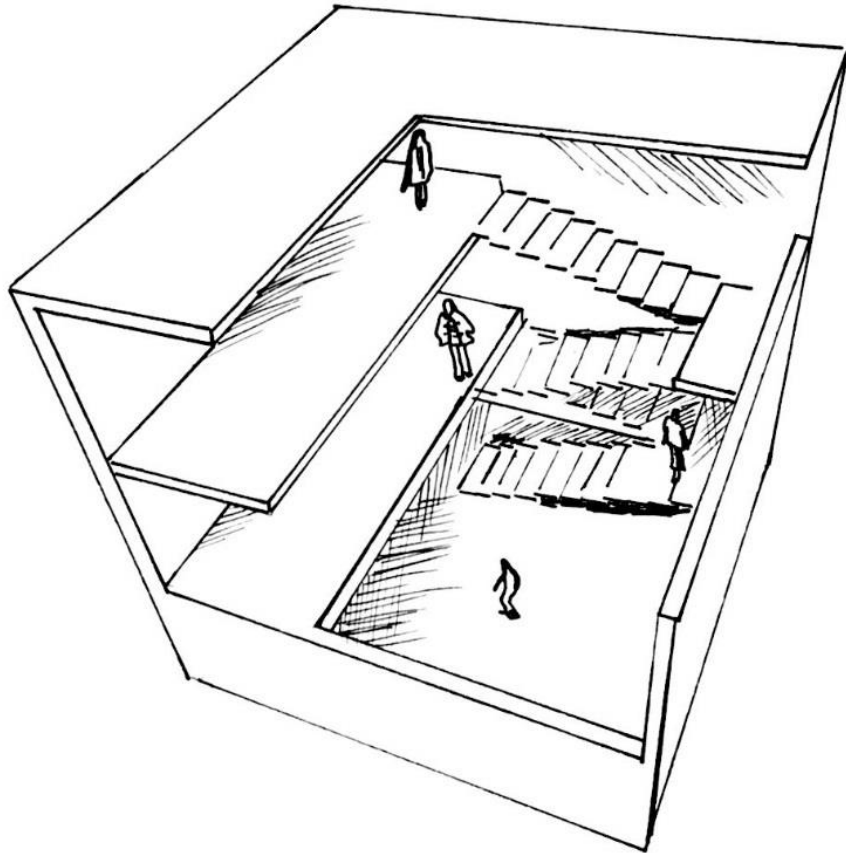


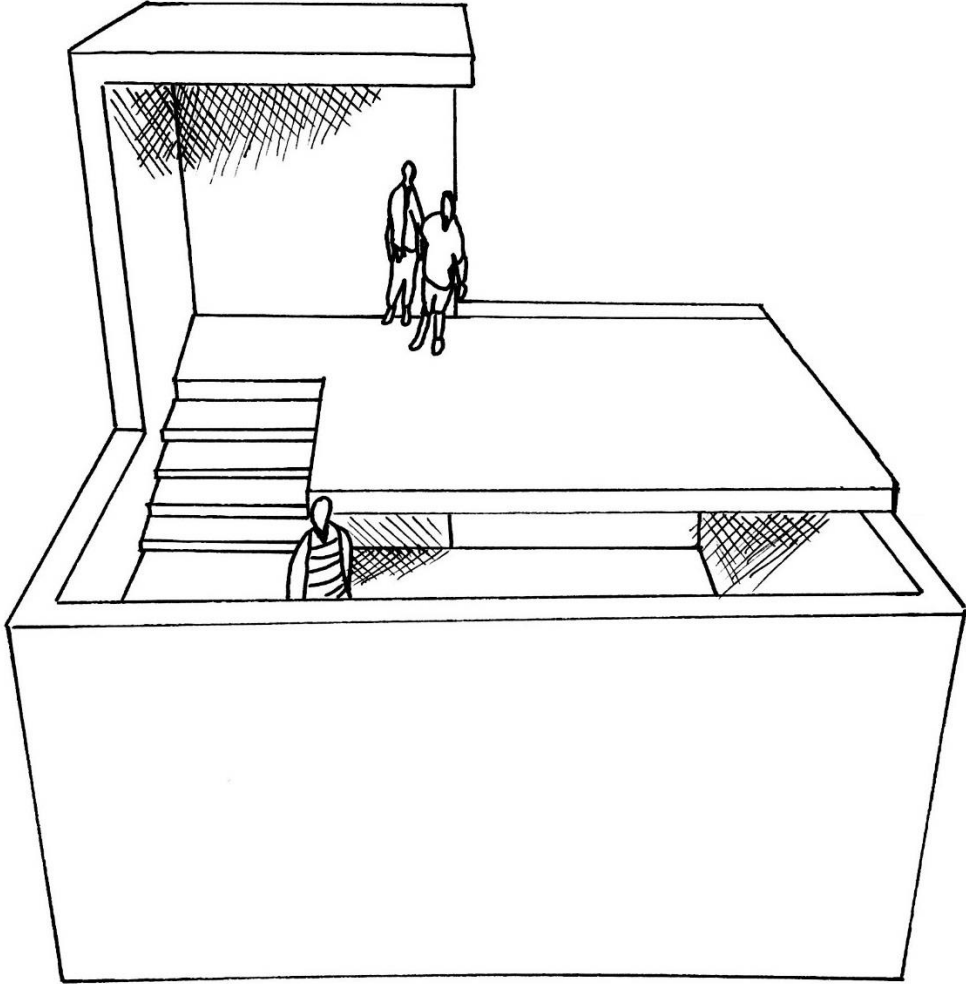


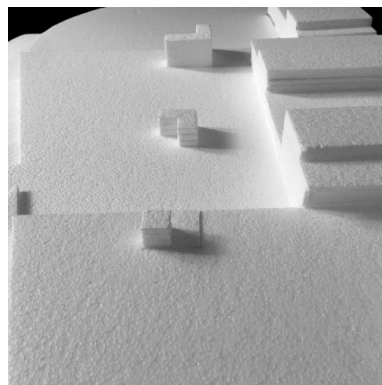
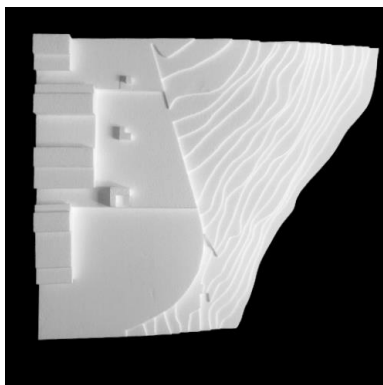
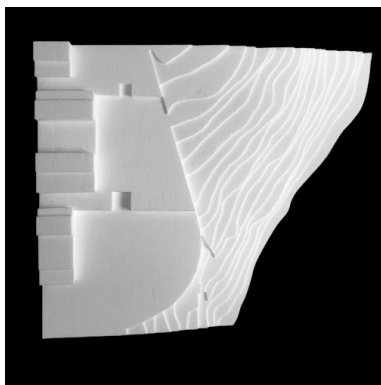


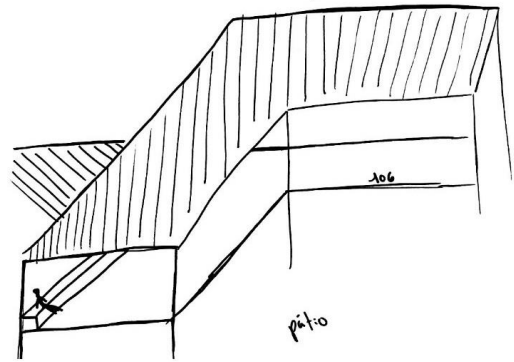
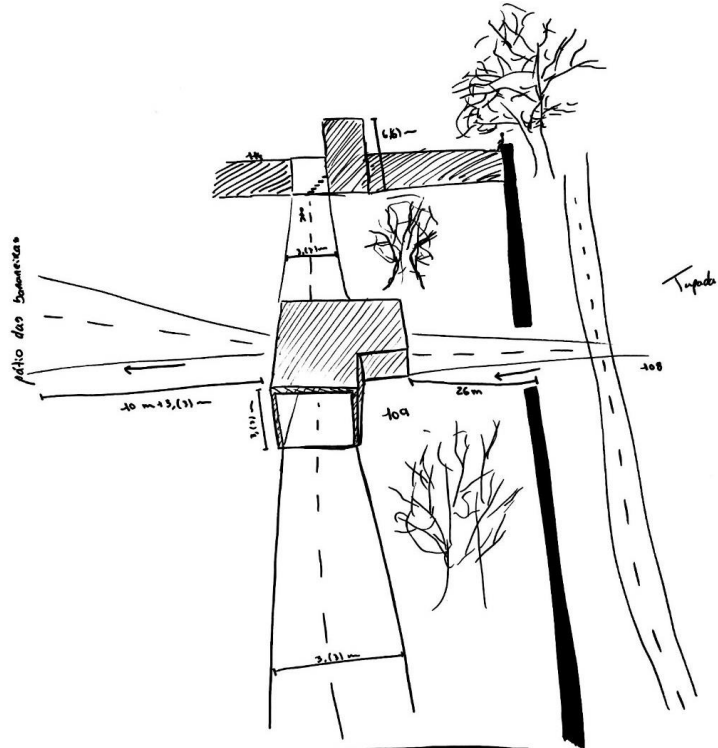








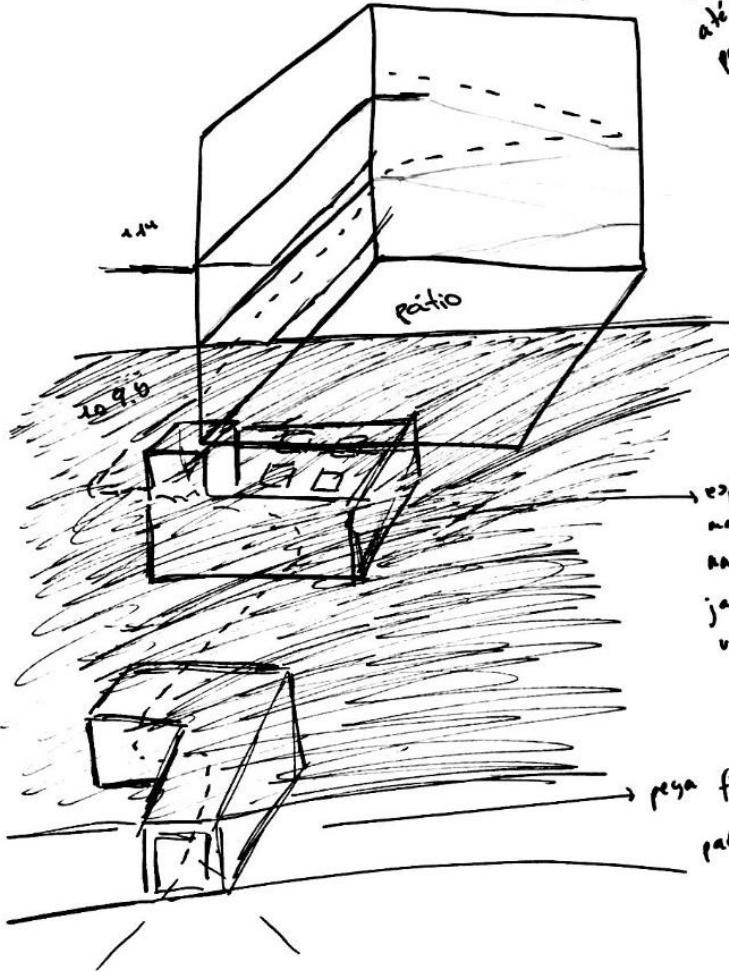




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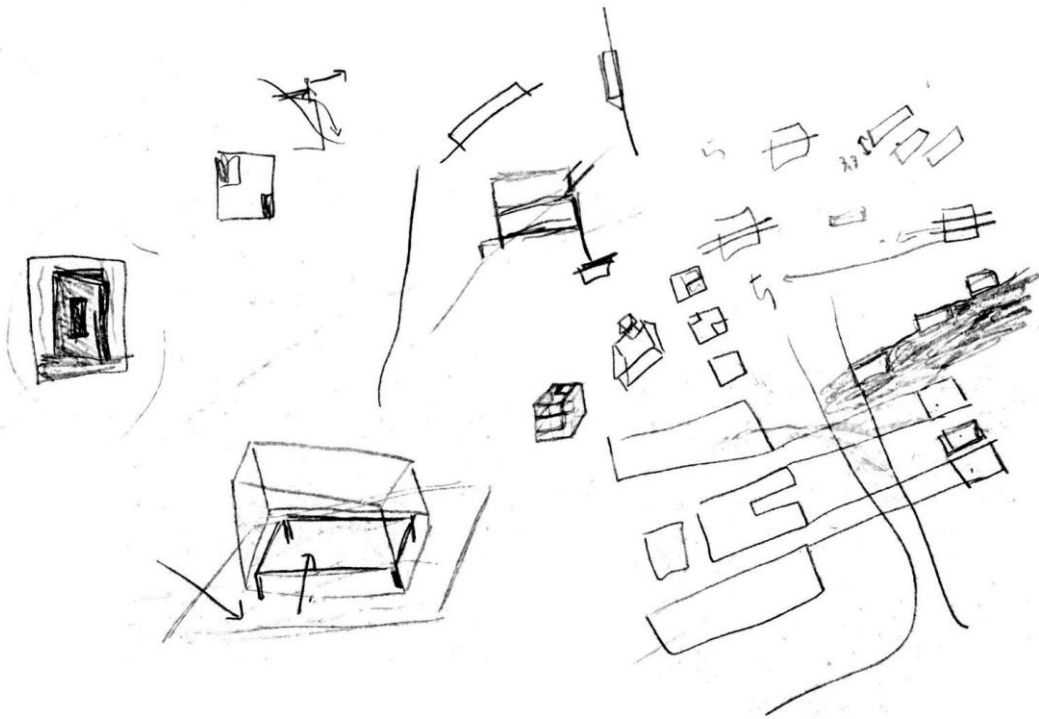
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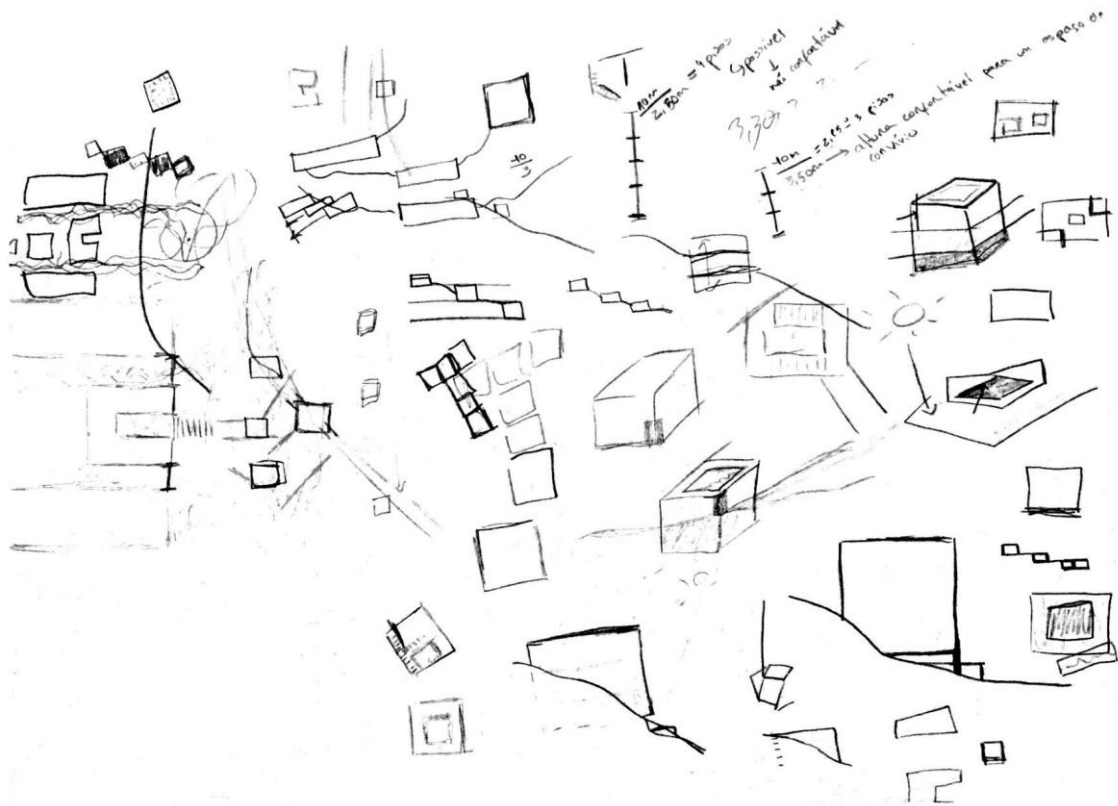
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decidida
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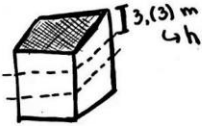
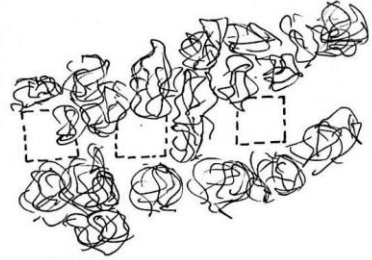
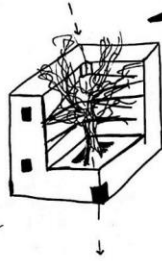
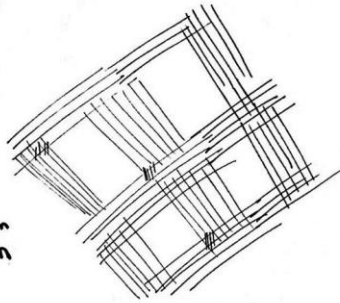
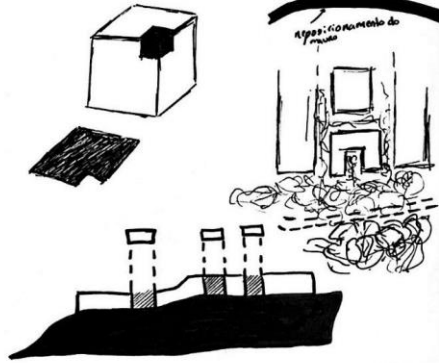
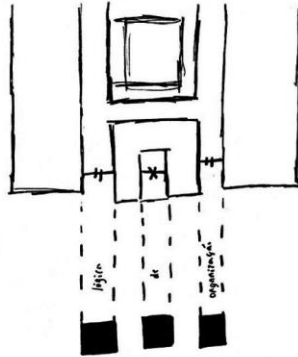
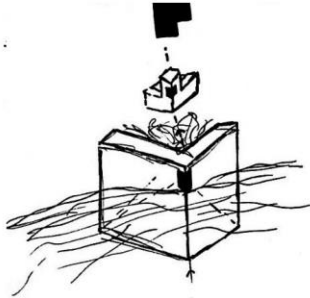


espaço de galeria
mais incluído aberto
na vertical por
janelas que me permitem
uma fragmentação do espaço

pesa final que me permite olhar
para o horizonte







Leituras comentadas

A interpretação deste texto passa pela compreensão daquilo que percebemos enquanto arquitetos sobre o que projetamos, a noção do lugar e esse como quadro branco condicionado pelo resto da galeria onde se encontra inserido – “o local é a base da composição arquitetónica”; “Por fora, a vossa obra arquitetónica acrescenta-se ao local, mas por dentro integra-o” – ver a arquitetura como um corpo vivo em plena harmonia com o pré-existente, a favor desse mesmo, “como um processo de simbiose” vivido nas suas duas vertentes o interior e o seu invólucro. A noção de unidade, o olhar para algo como um único elemento, que, no entanto, é composto por variadíssimos fragmentos, em suma, a primazia do fator ótico como condutor principal deste sentimento que é viver a arquitetura.

“A modernidade é o transitório, o efêmero, o contingente; é uma metade da arte, sendo a outra o eterno e o imutável” (Charles Baudelaire, 1863, *Le peintre de la vie moderne – O pintor da vida moderna*), decido começar por esta citação não do escritor em questão, mas por também nutrir tão evidentemente esta dualidade da arte, aquilo que é eterno, capaz de sobreviver e perdurar sobre o fator tempo, e aquilo que nela é totalmente transitório, acessório, dispensável.

Como exemplo disso, o Parthenon, monumento que carrega em si a história de culturas, um passar do tempo contado por histórias, a versatilidade do próprio templo capaz de albergar diferentes funções, mitos, experiências, a construção destas memórias, é isso que constitui o edificado.

O processo de destruir e reconstruir, sempre que é desconstruído tarda sempre mais a ser reconstruído e nunca para a sua forma original, um dia o que restará do Parthenon serão apenas fragmentos daquilo que outrora esse foi, uma memória engarrafada num qualquer outro museu, e quando atingir a sua forma final de memória figurativa de uma ideia que vive apenas na nossa cabeça, será sim, finalmente perfeito “architecture, pure creation of the mind” (Le Corbusier).

A aproximação da arquitetura ao conceito de arte é, atualmente, totalmente irrefutável, pela sua igual capacidade de ser um objeto que transmite sensações ao crítico, espectador, proprietário, qualquer um que consiga viver aquilo que o rodeia, “tem-se desta maneira um dos caracteres fundamentais da obra de arte e um dos pontos de encontro possíveis entre formas tão afastadas nas aparências como um quadro e um edifício”, esta abstração do elemento e a valorização do fragmento como constituinte de momentos específicos de emoções variadas.

Ver a arquitetura como um corpo metamorfofítico em constante mudança com as outras restantes artes com a imposição da técnica, mas sem nunca fazer desta, a explicação do desenvolvimento arquitetónico, esse basear-se-á pela vertente intelecto-cultural e o avanço das civilizações, como se de um processo natural se tratasse.

“To be or not to be, that is the question” (*A tragédia de Hamlet, príncipe da Dinamarca*, Ato III, Cena I, William Shakespeare), abstração da qual vive a arquitetura, a distinção entre as dualidades da vida, como o escritor profere, “o aqui e o ali”, “o eu e o tu”, “o real e o ilusório” e por fim mas não menos importante “o ser ou não ser”, é nesta génese de antíteses que surge o sentido arquitetónico, que se experiencia a formação de “factores identitários” que se revelam protagonistas para a expressão do objeto.

Acabando pelo princípio, “É sem dúvida o próprio acto de habitar que relaciona um habitante com a sua habitação”, revelando finalmente que para lá do desenho de funções, a arquitetura não deixa de ser a realização do desejo do Homem, feito pelo Homem, para o Homem, com a capacidade de responder todo o tipo de emoções por este sentidas.