

Laboratório de Arquitectura II

2º semestre

Marta Antunes

ÍNDICE

Sítio

Fotografias da maquete 1:1000

Desenho de análise do lugar

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

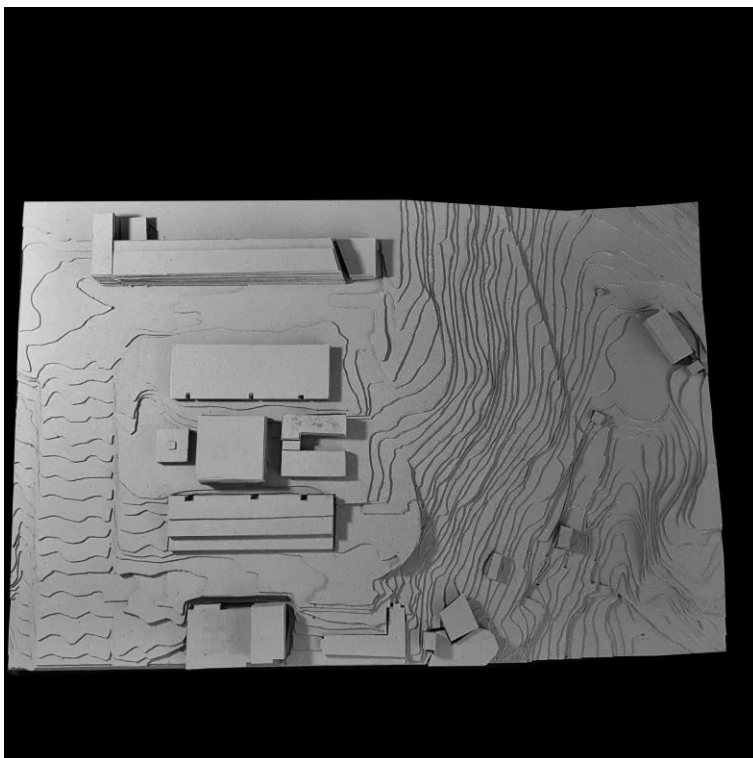
Desenho(s) complementar(es) / visão serial

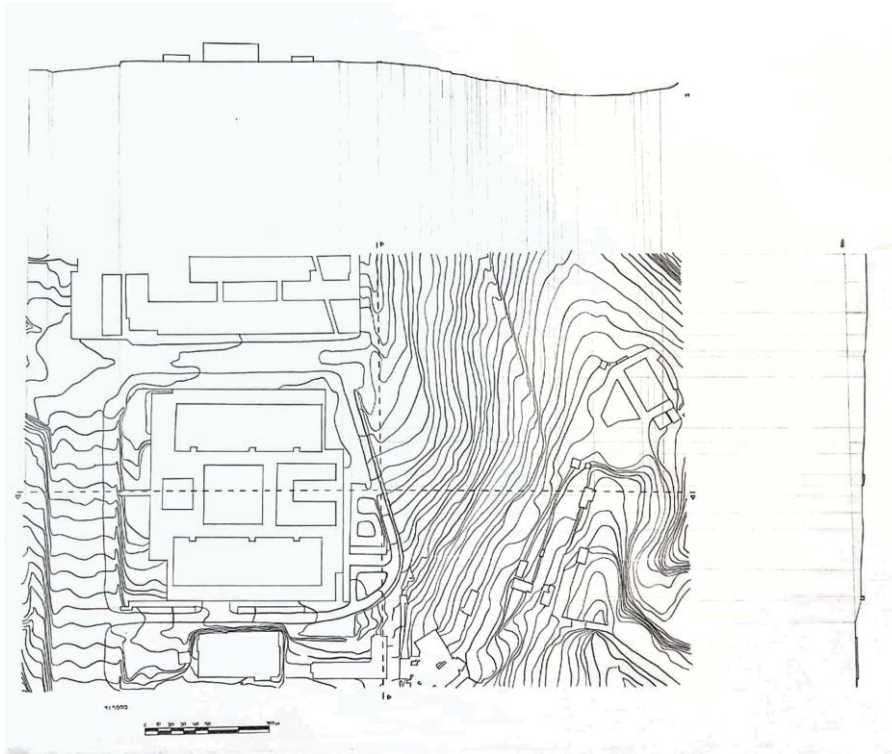
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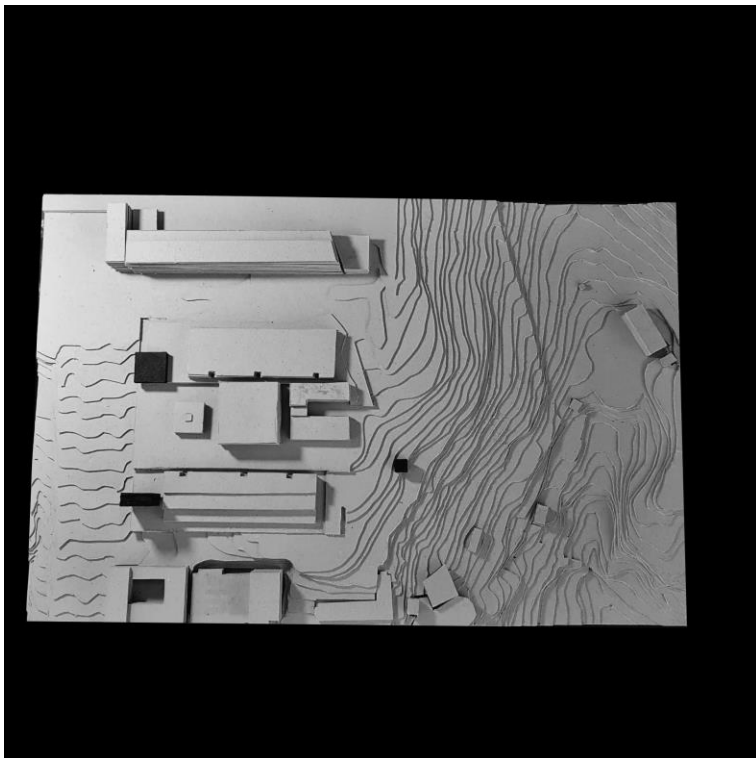
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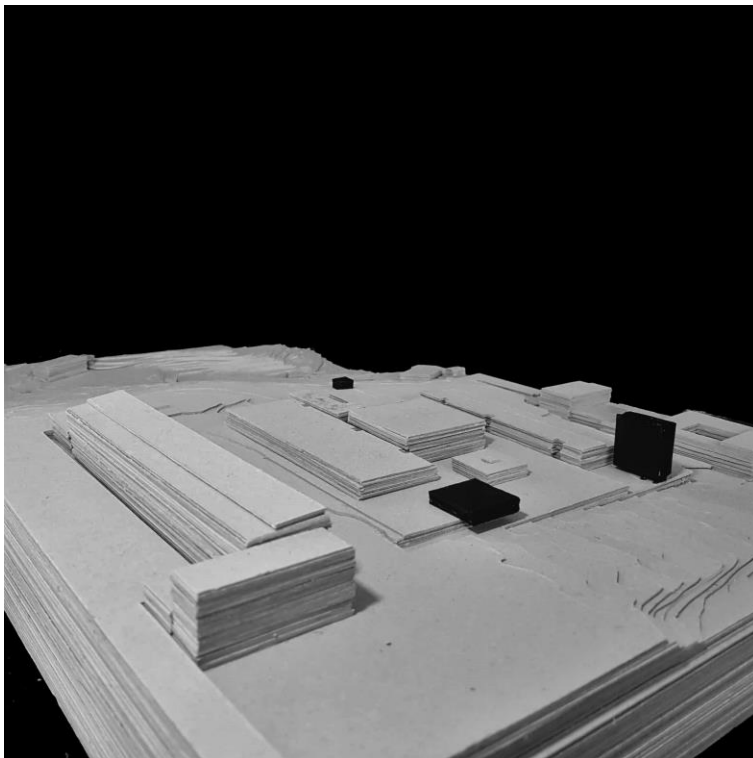
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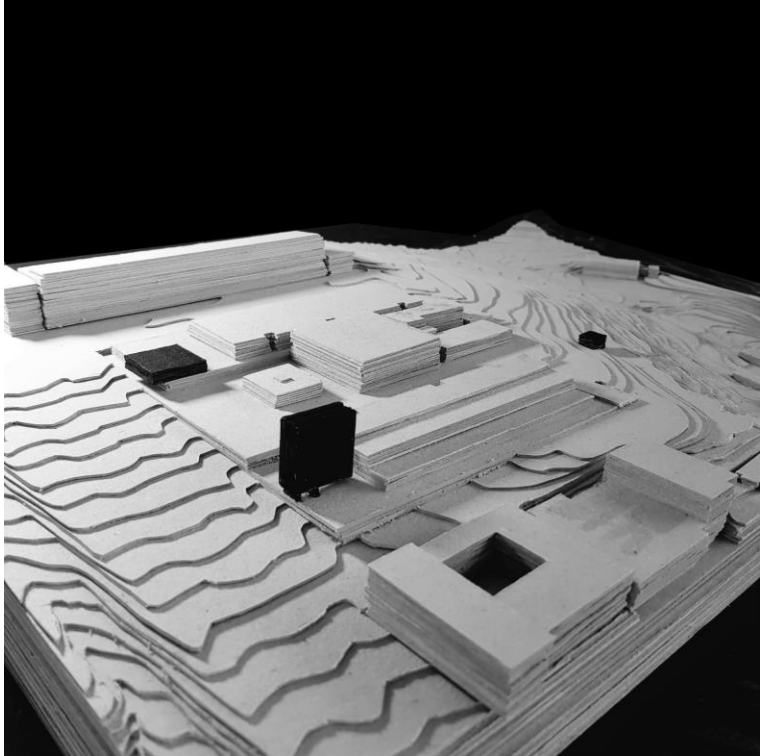




desenho de análise do lugar







2ª fase

lado poente

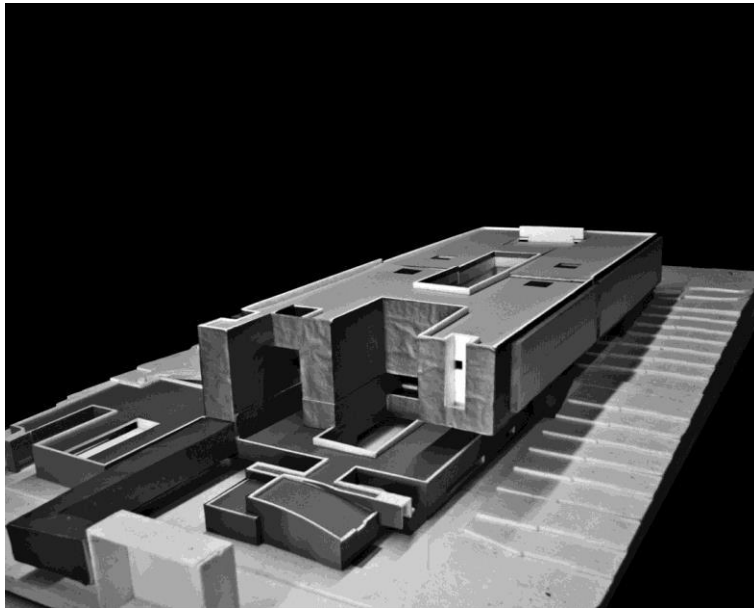
Proposta



Amore Pacific Research & Design Center Alvaro Siza, Carlos Castanheira and Kim Jong Kyu



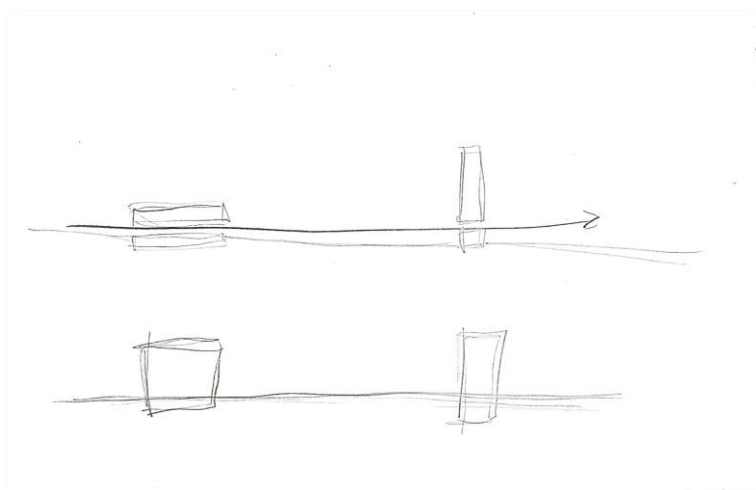
Amore Pacific Research & Design Center Alvaro Siza, Carlos Castanheira and Kim Jong Kyu



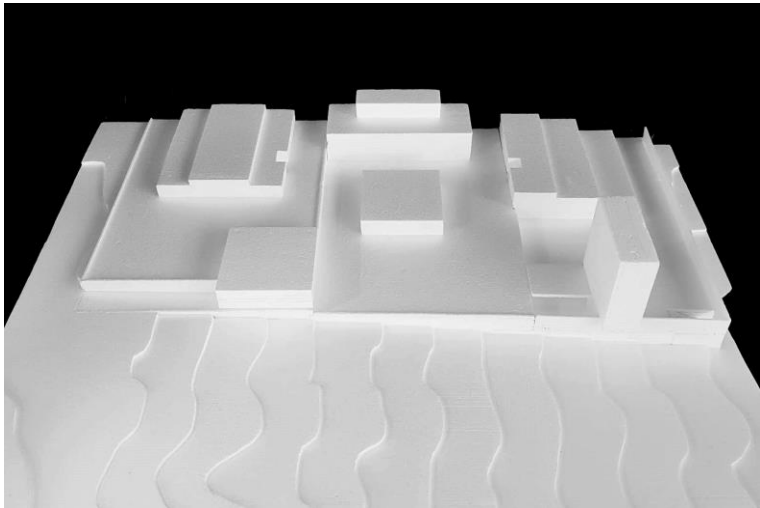
Amore Pacific Research & Design Center Alvaro Siza, Carlos Castanheira and Kim Jong Kyu

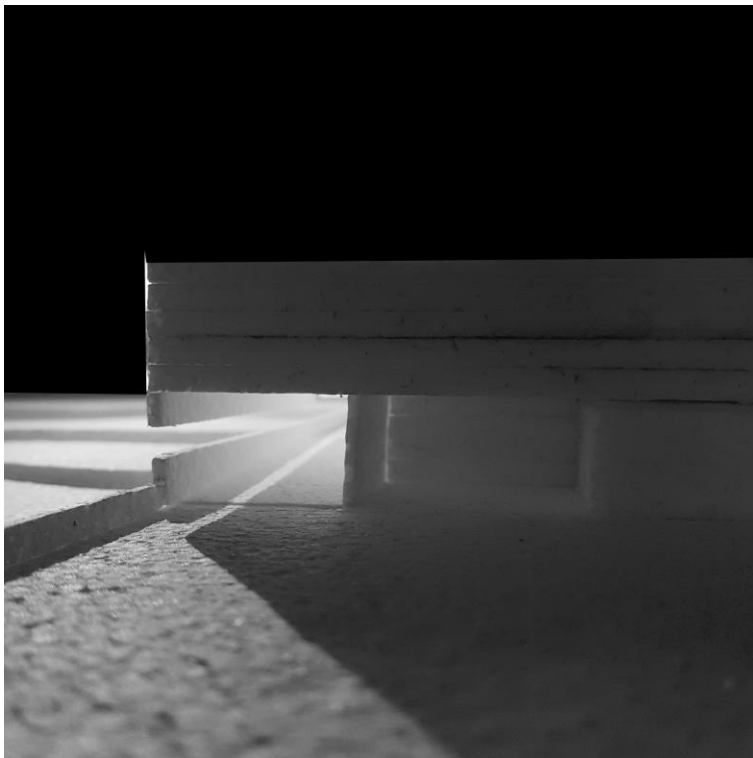
“ Ser arquiteto é fazer de simples traços a projeção de sonhos, a construção da realidade, do desejo em arte concreta.”

Autor desconhecido

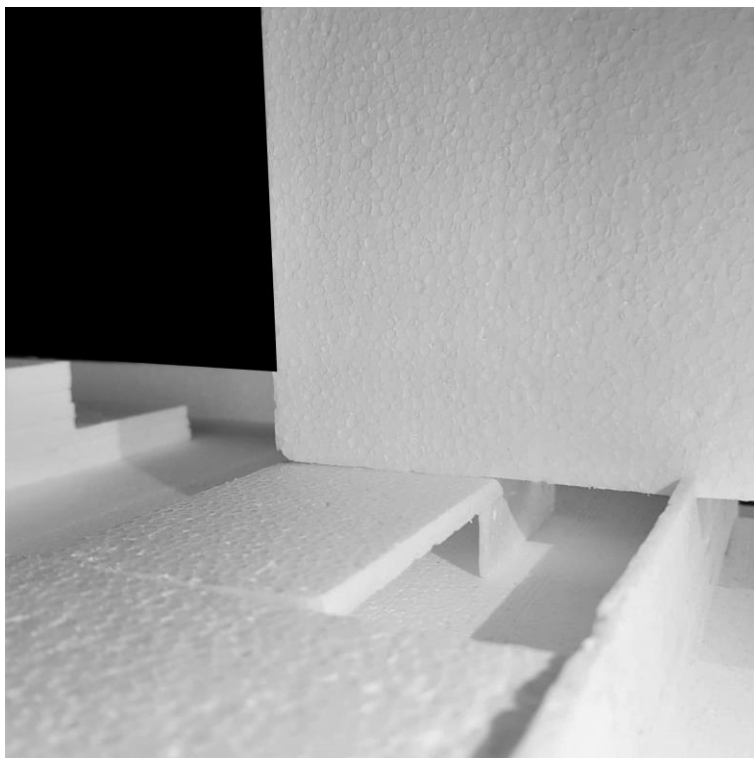


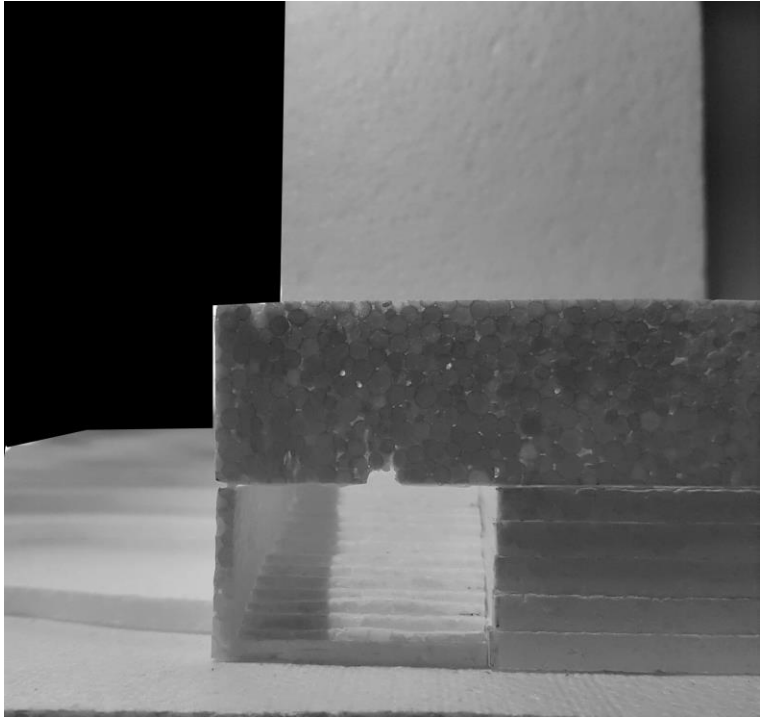
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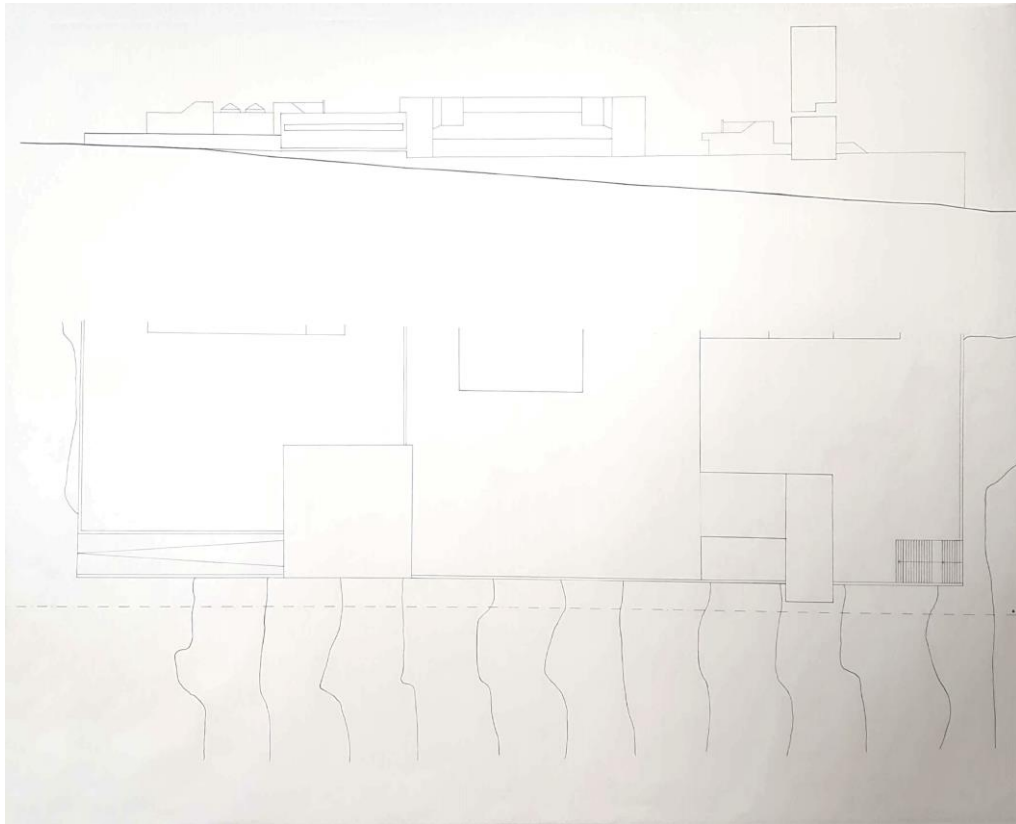




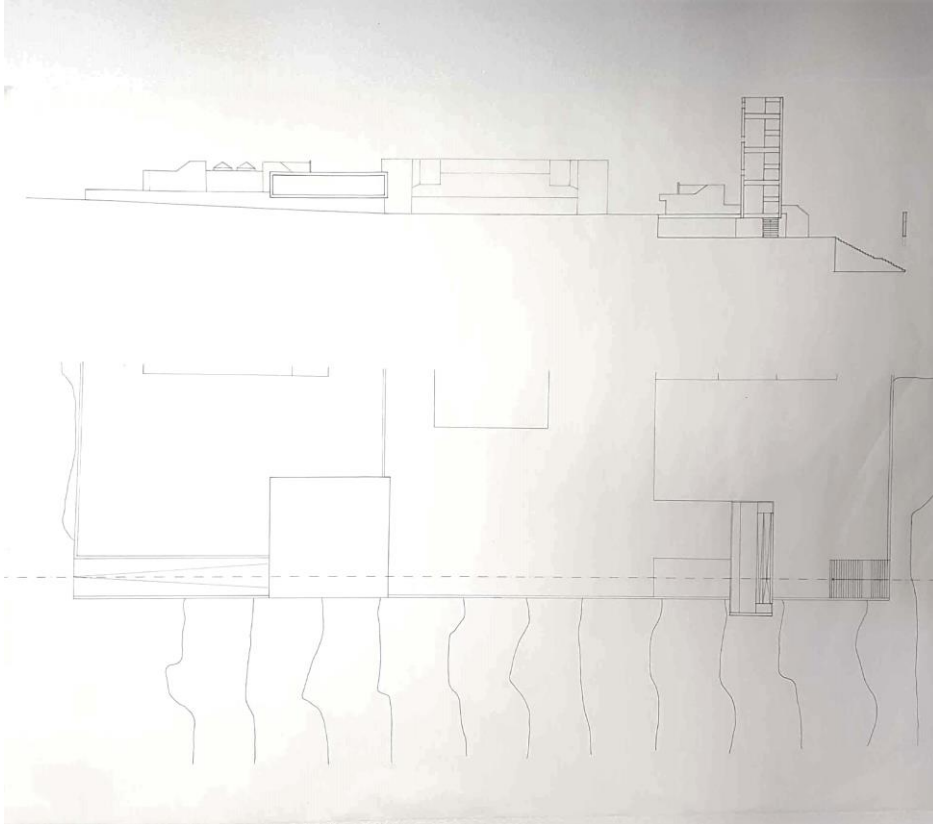




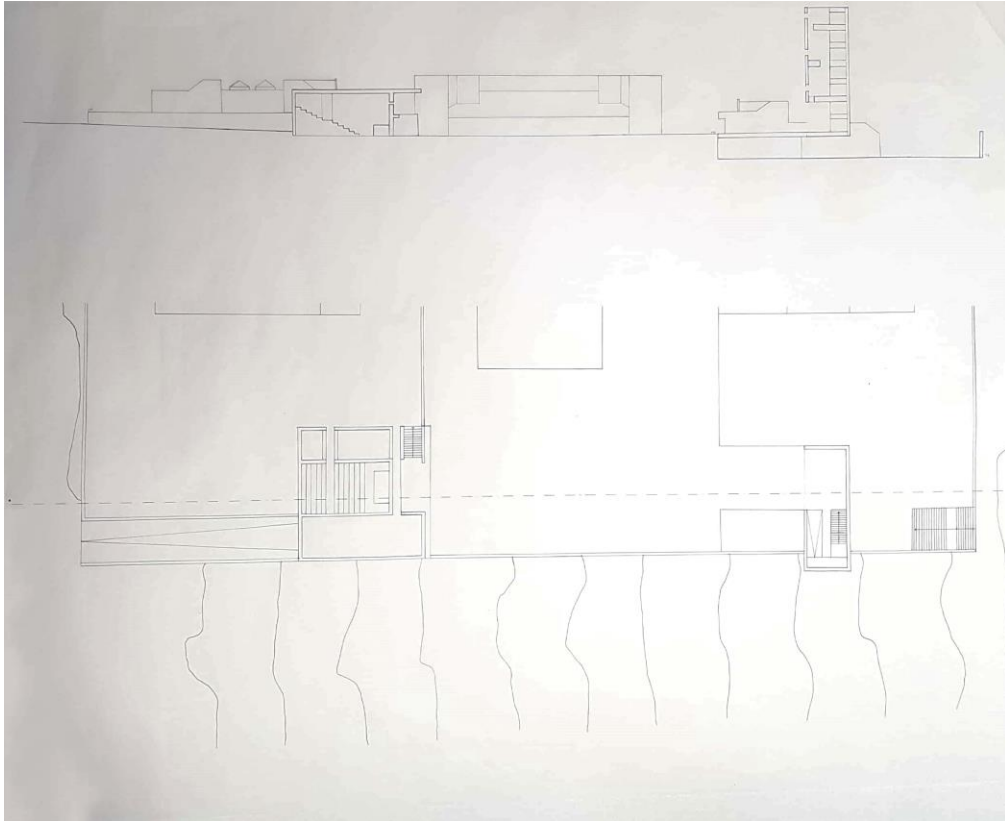




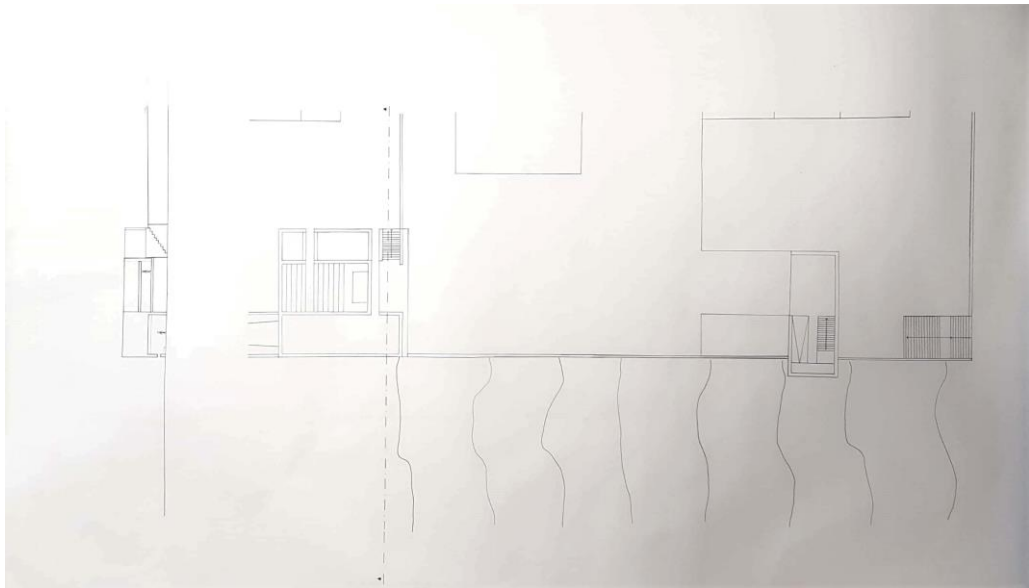
planta e perfil de conjunto



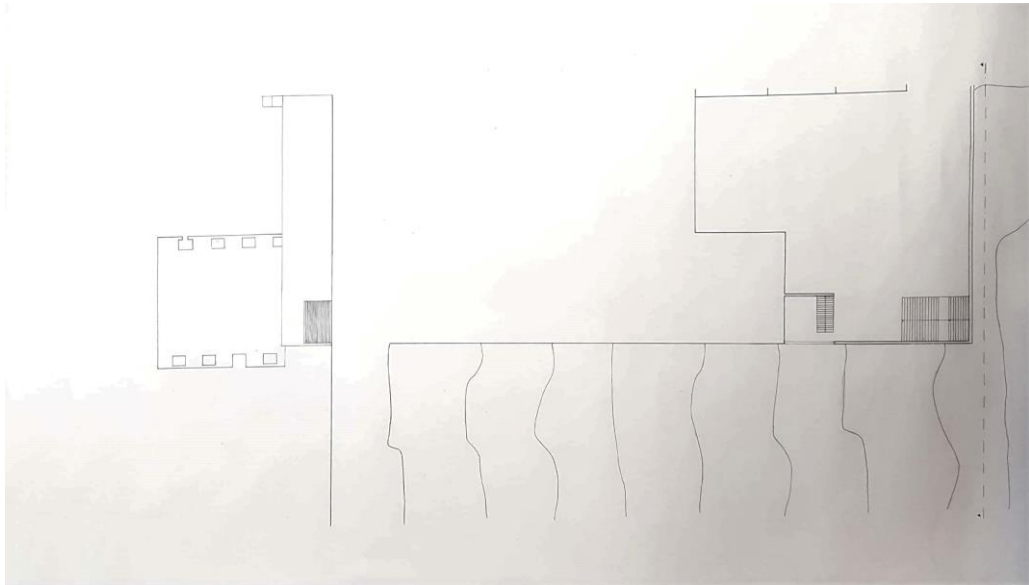
planta e perfil de conjunto



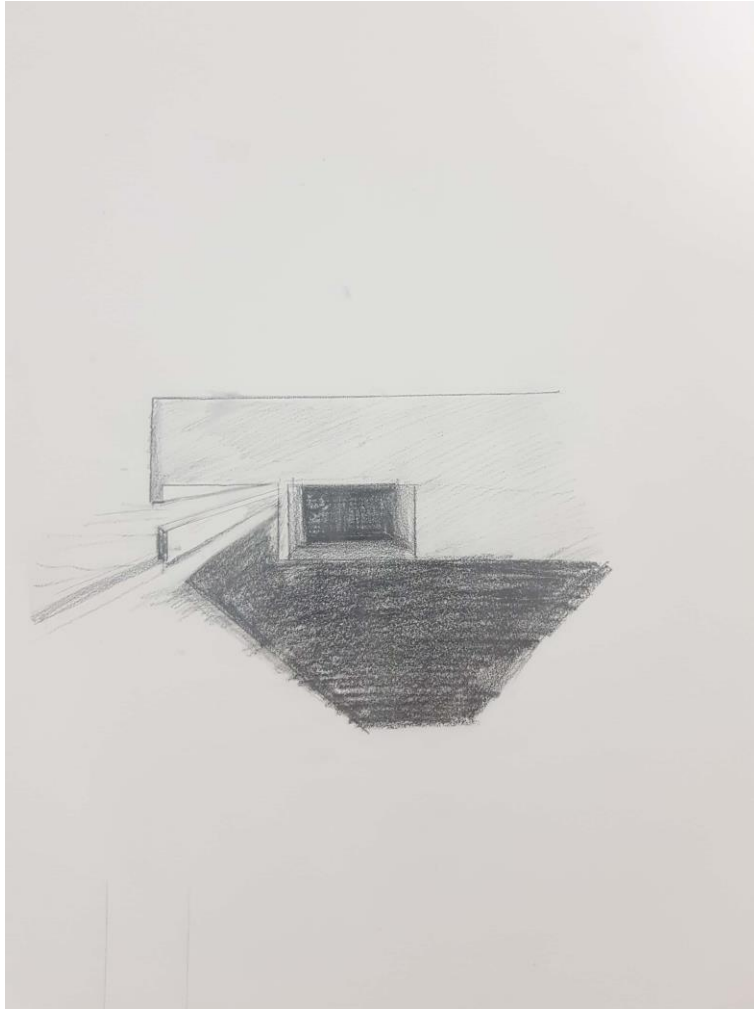
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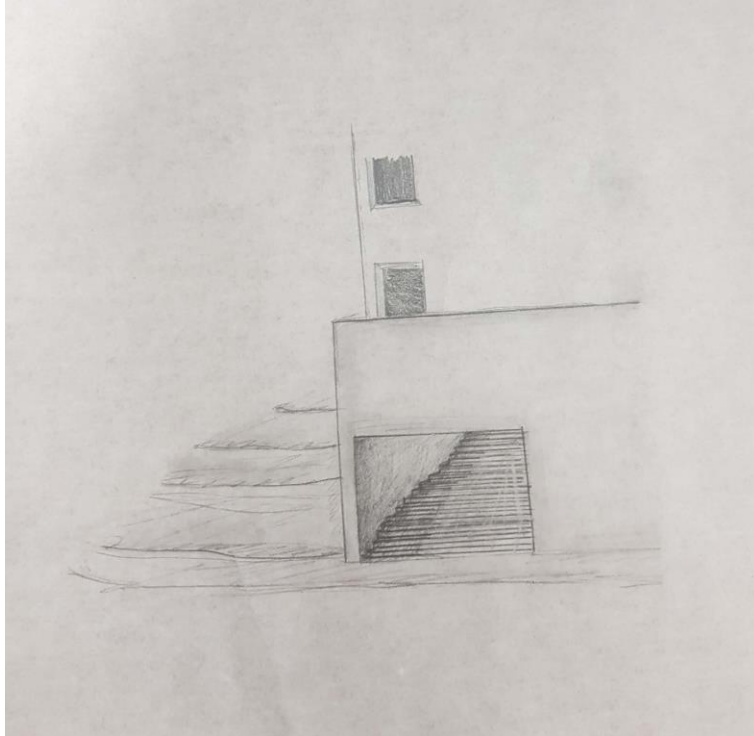
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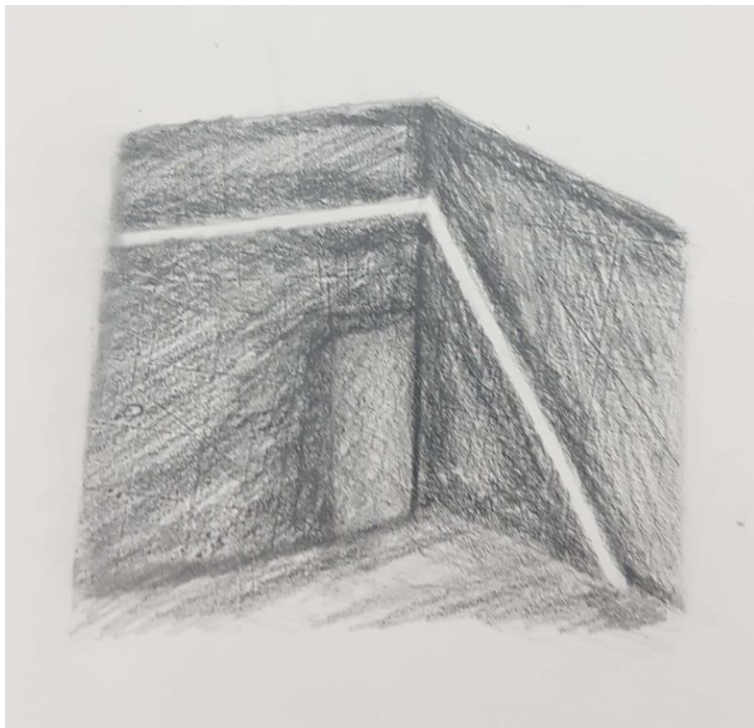
planta e perfil de conjunto



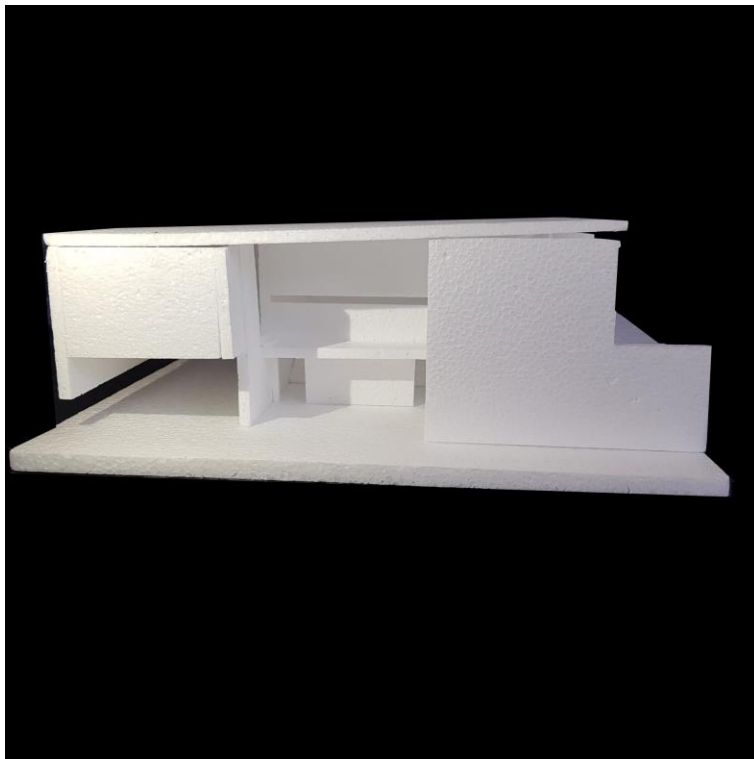
visão serial



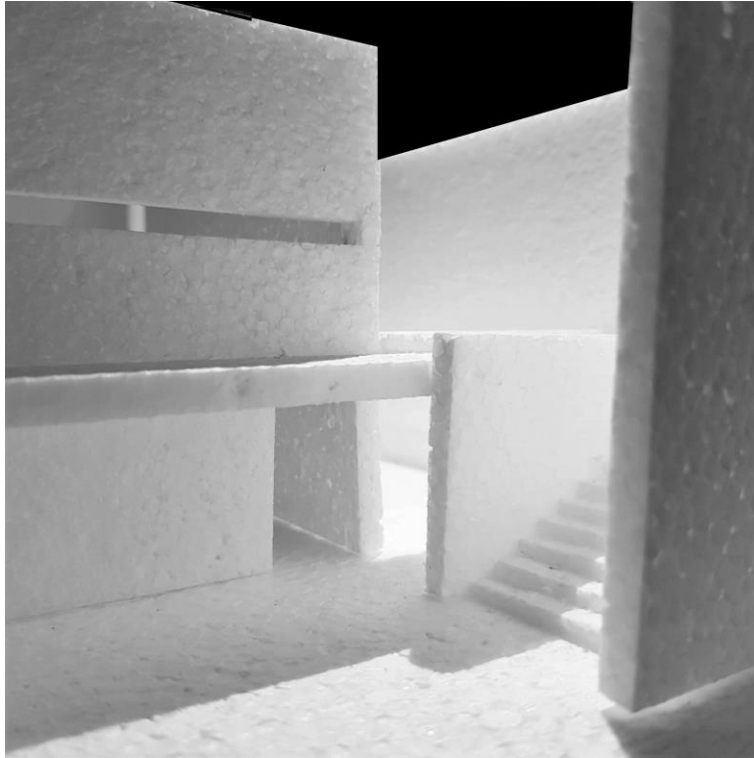
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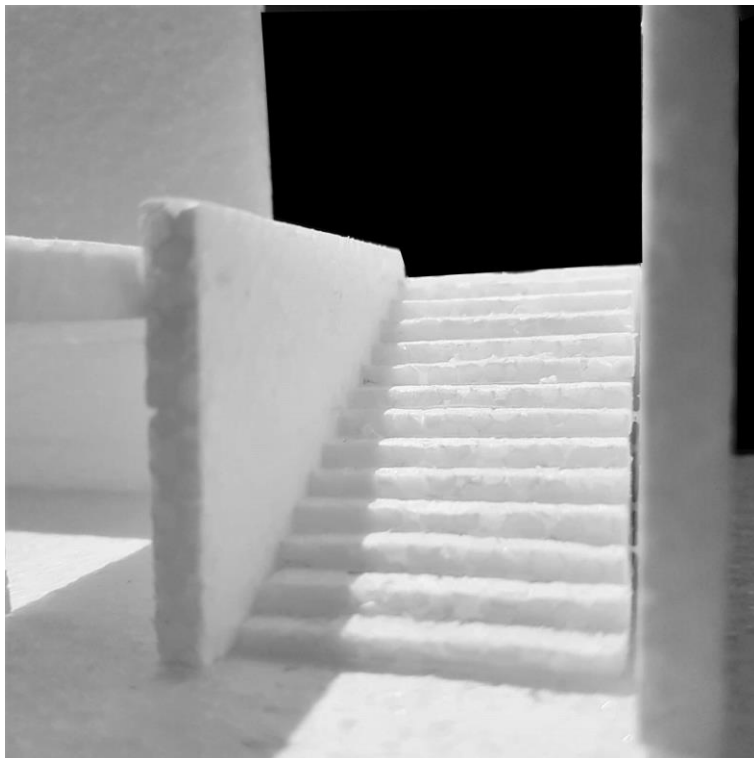
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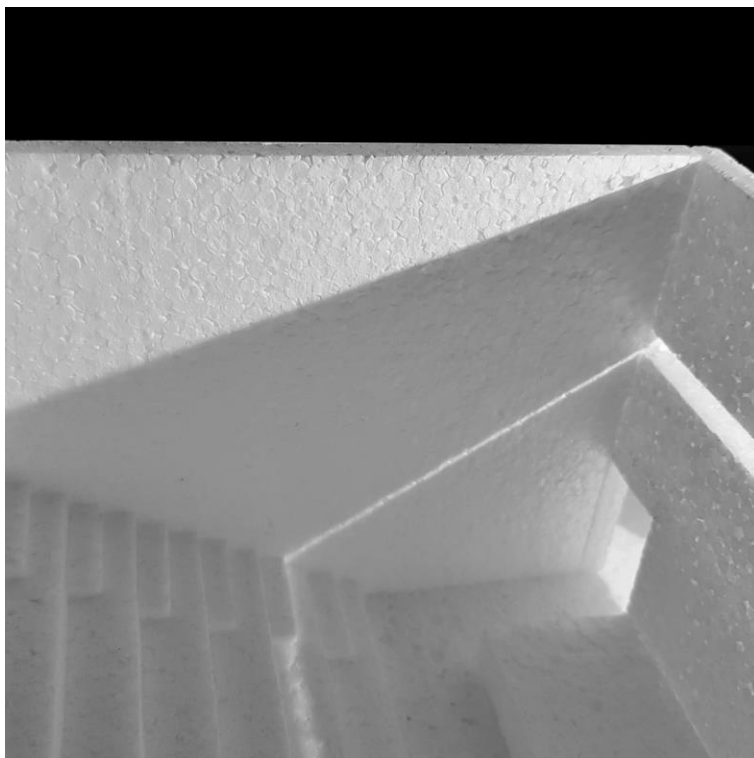
fotografias das maquetes de trabalho



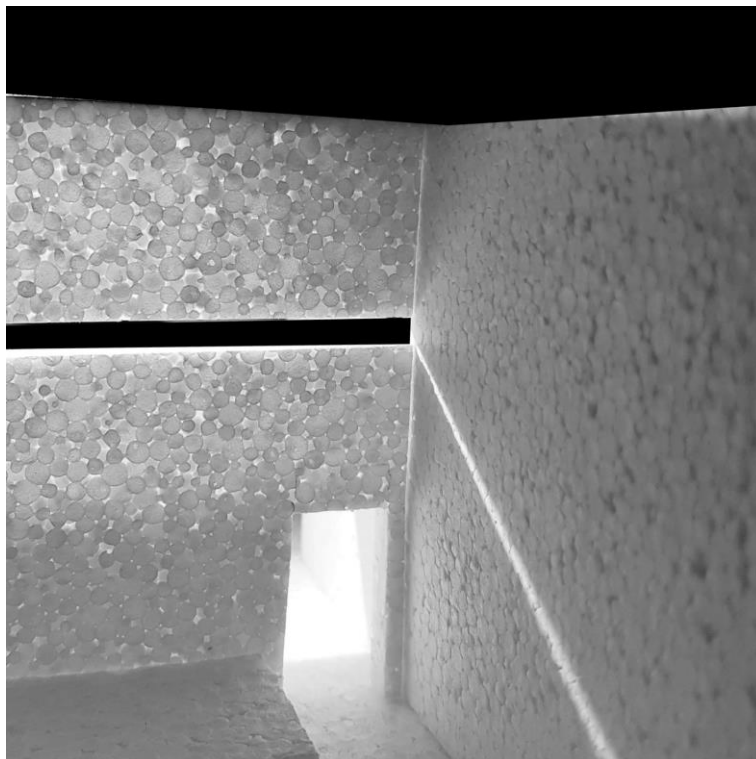
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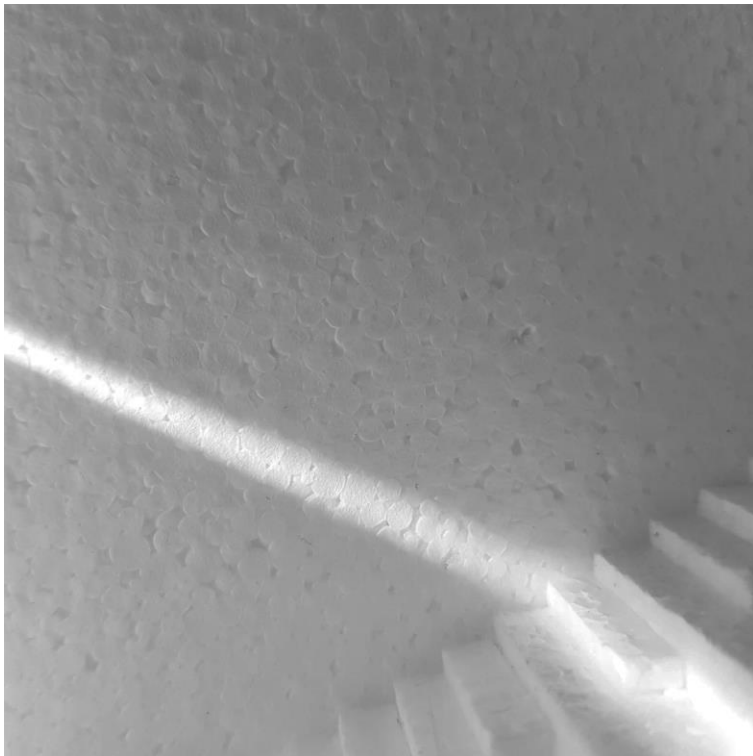
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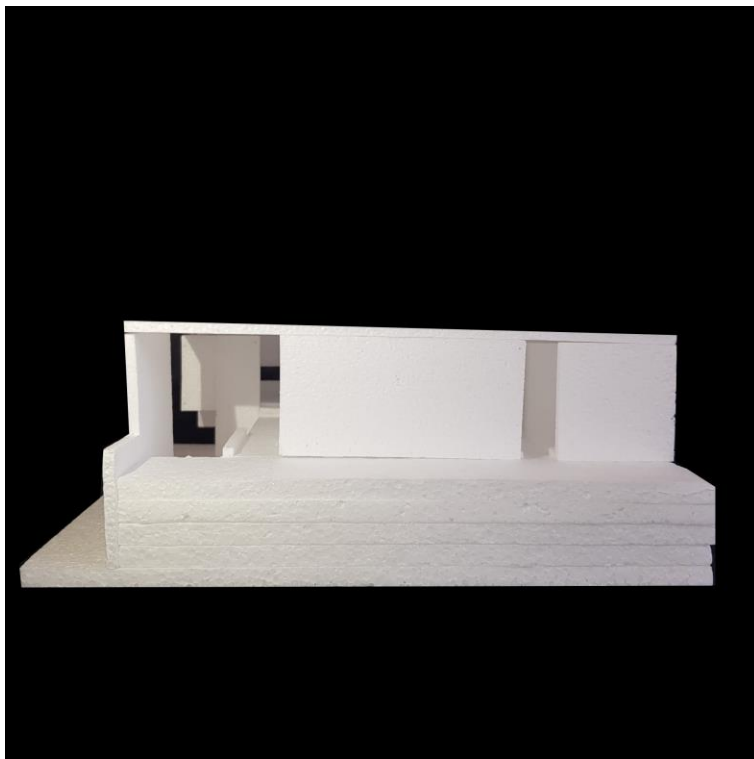
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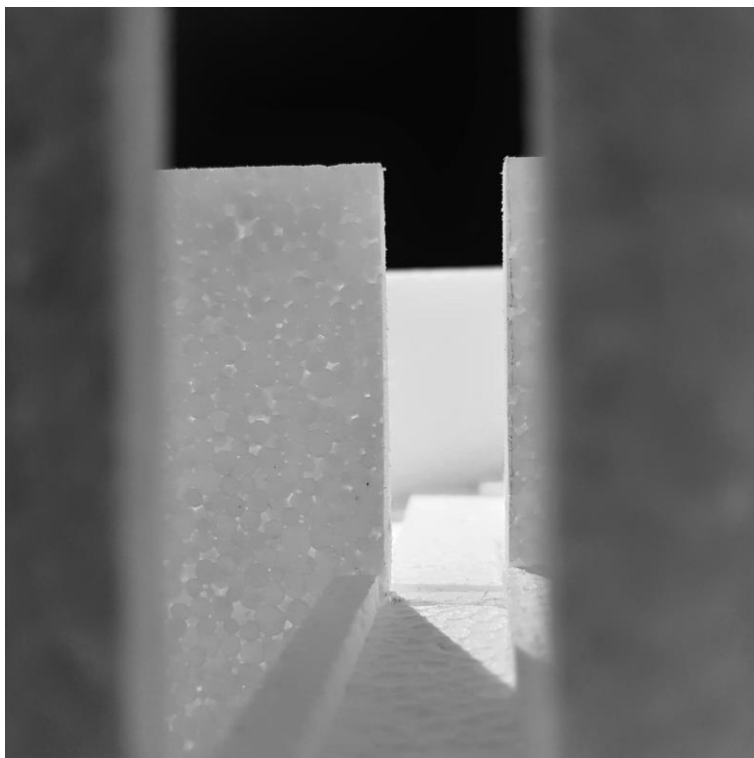
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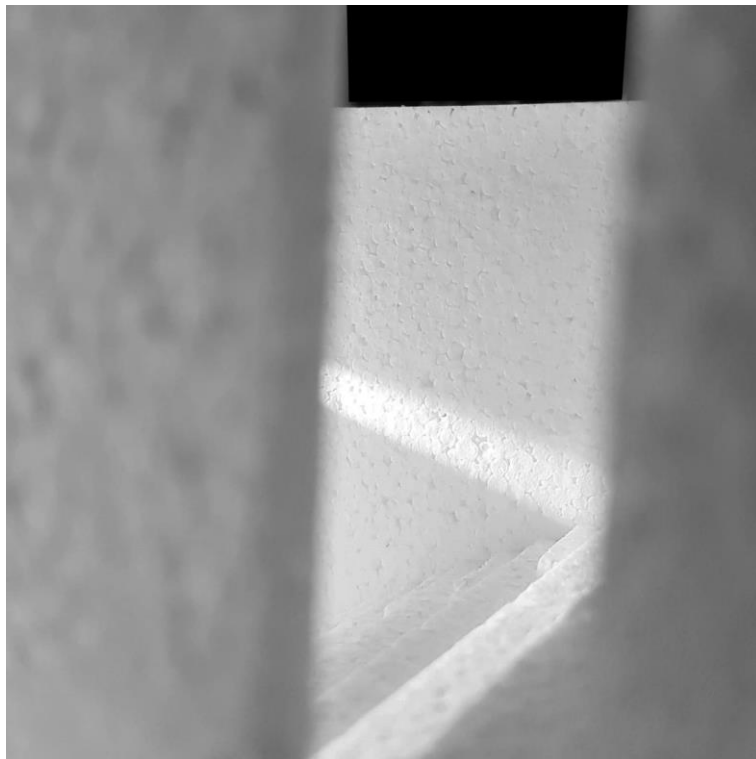
fotografias das maquetes de trabalho



fotografias das maquetes de trabalho



fotografias das maquetes de trabalho



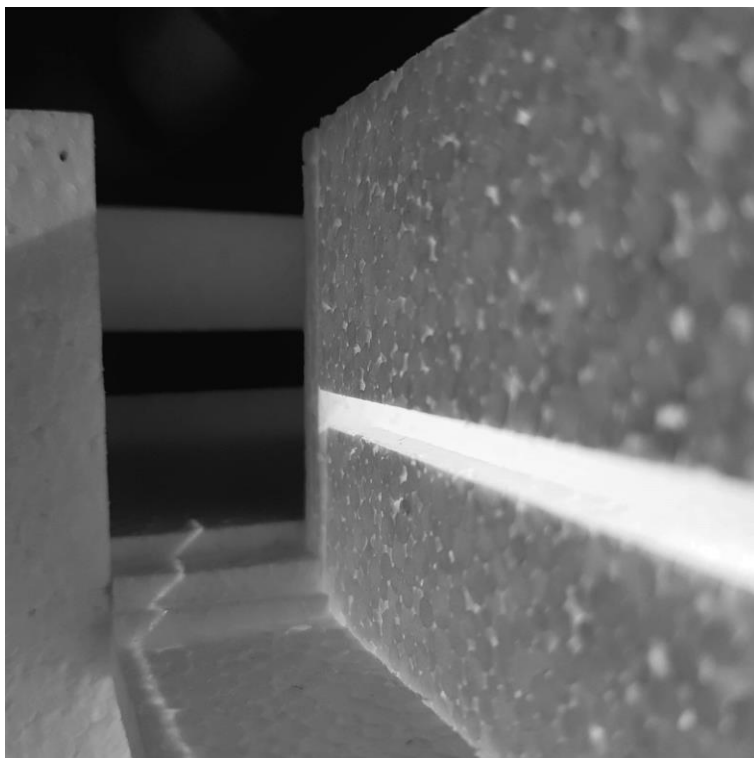
fotografias das maquetes de trabalho



fotografias das maquetes de trabalho



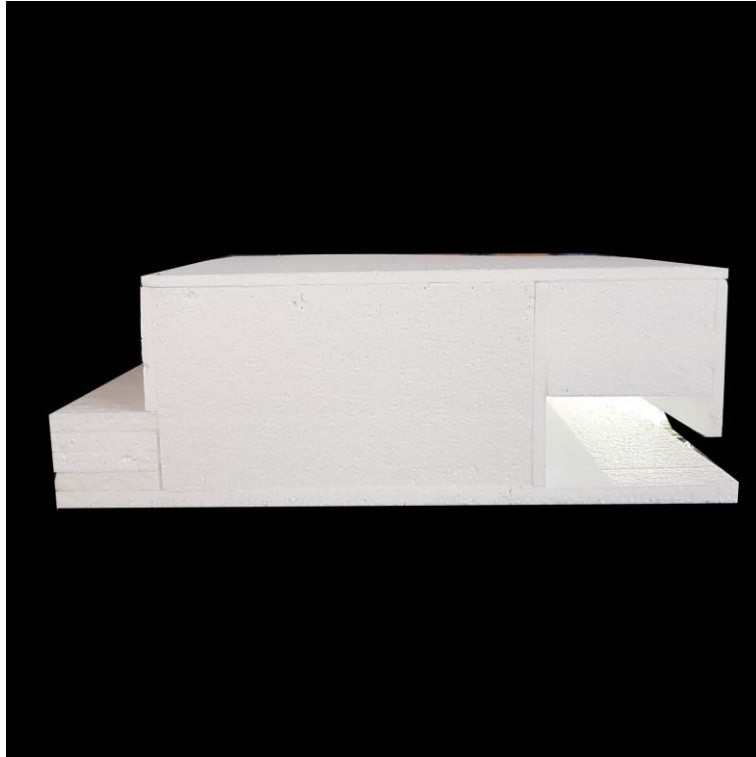
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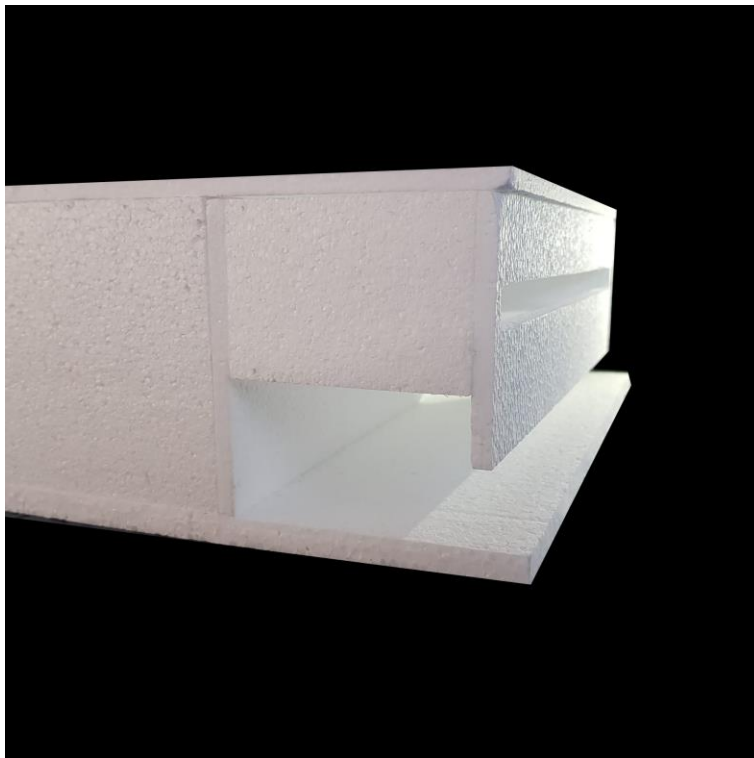
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fotografias das maquetes de trabalho



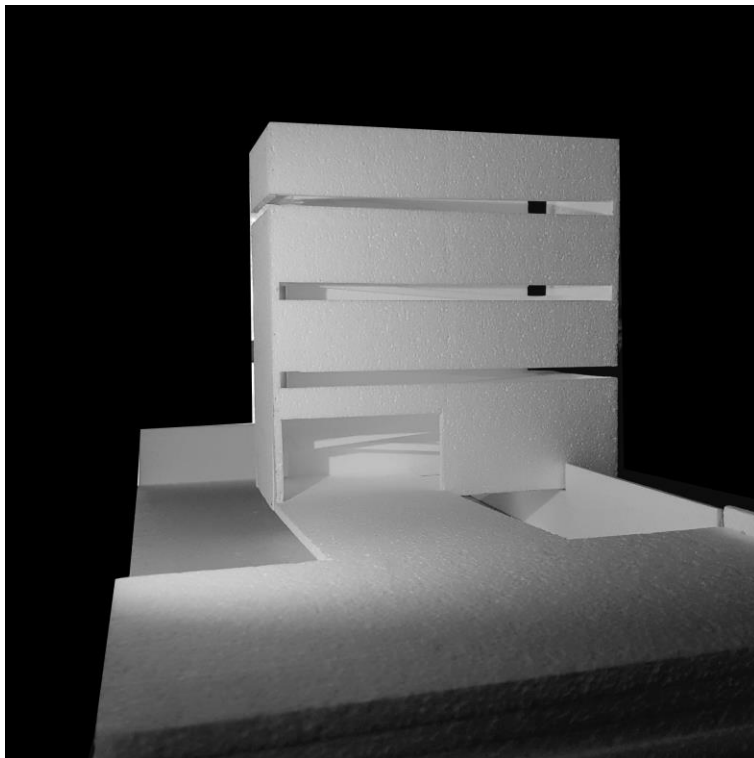
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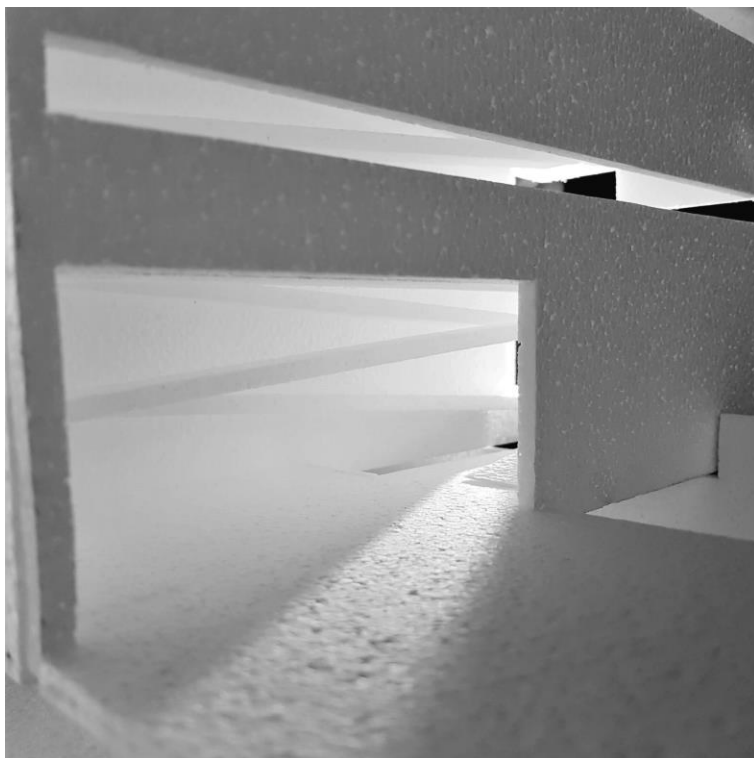
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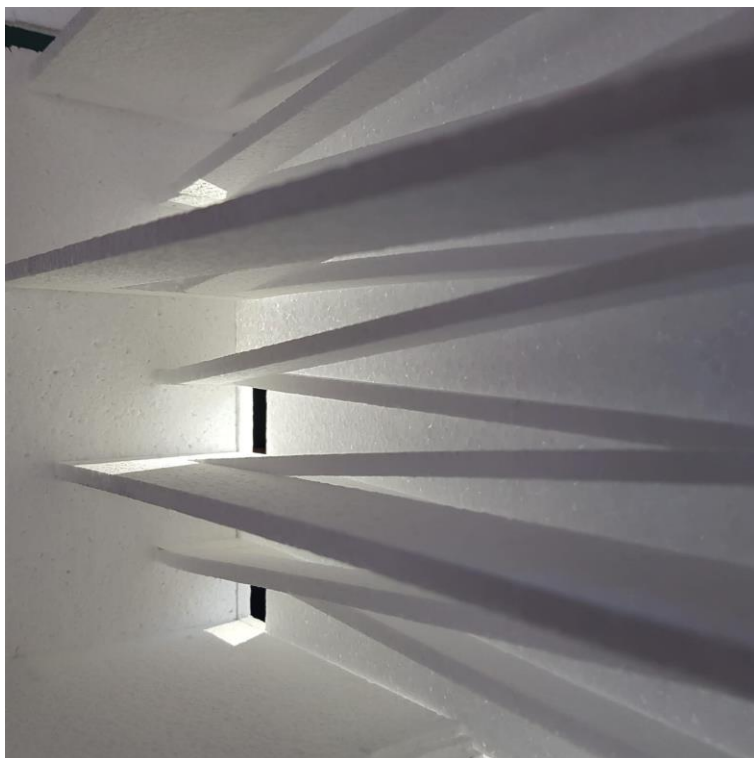
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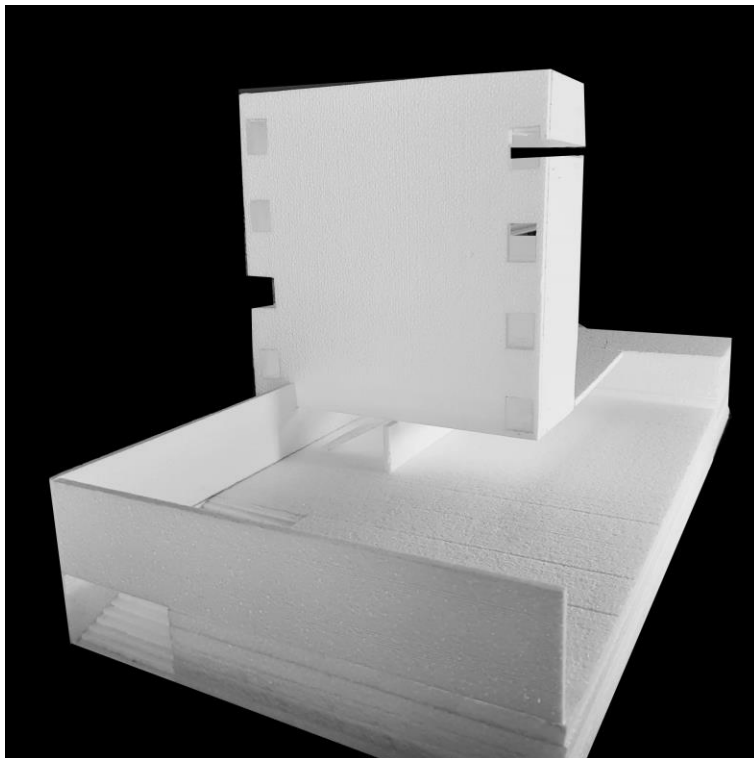
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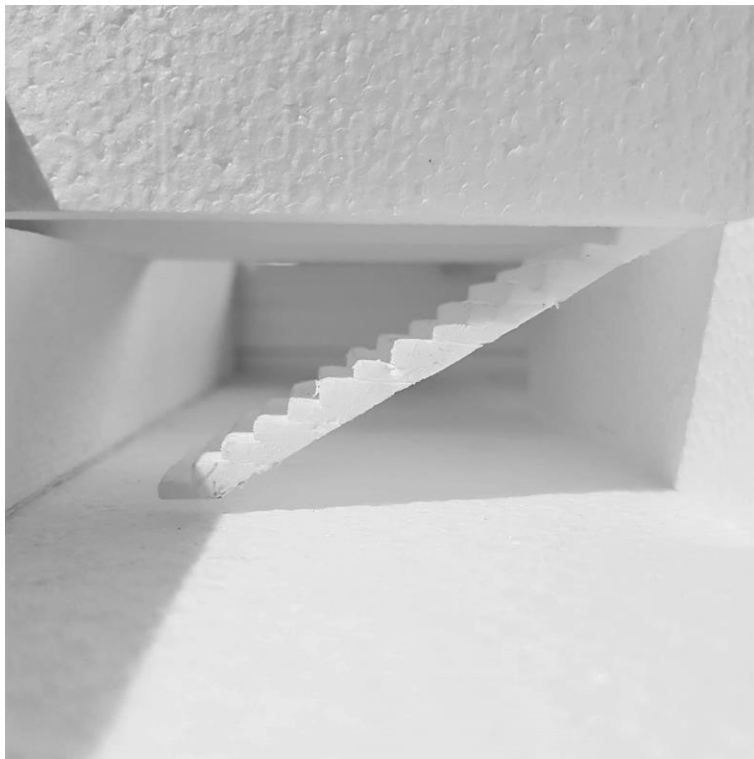
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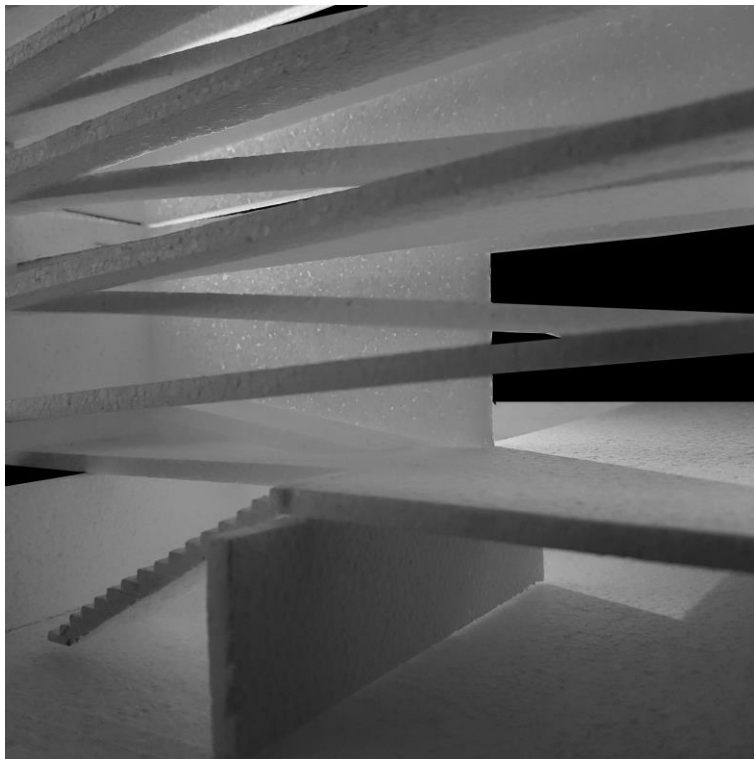
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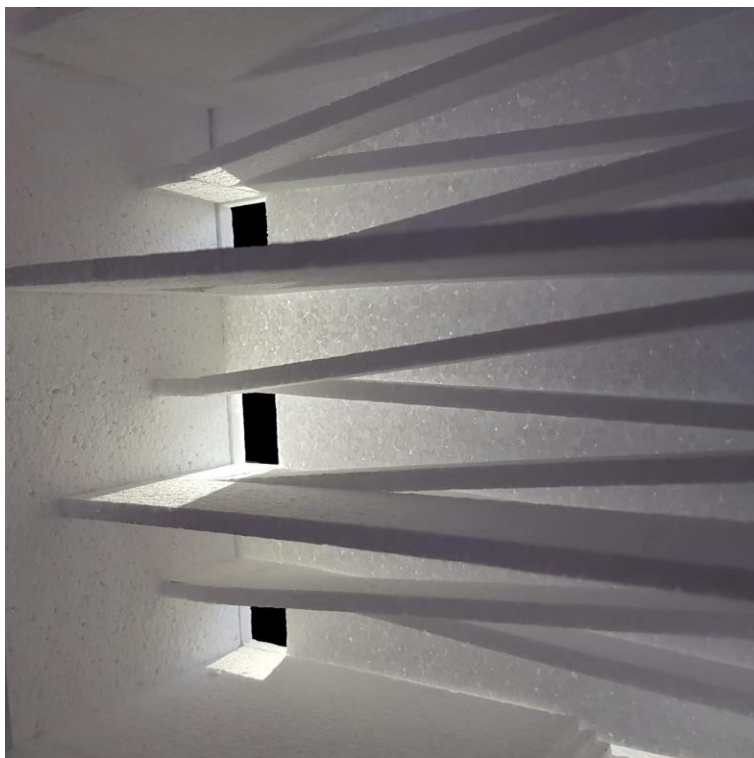
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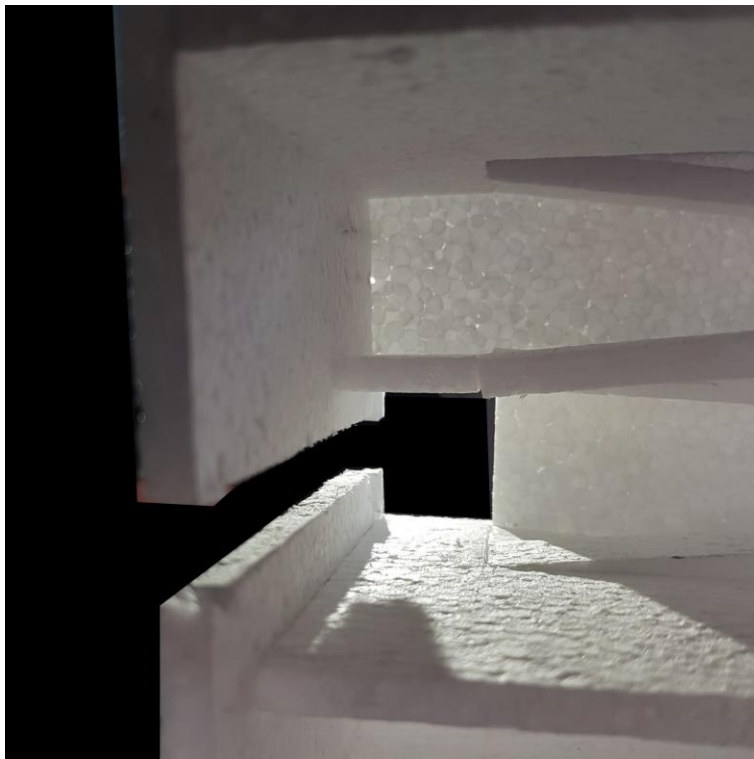
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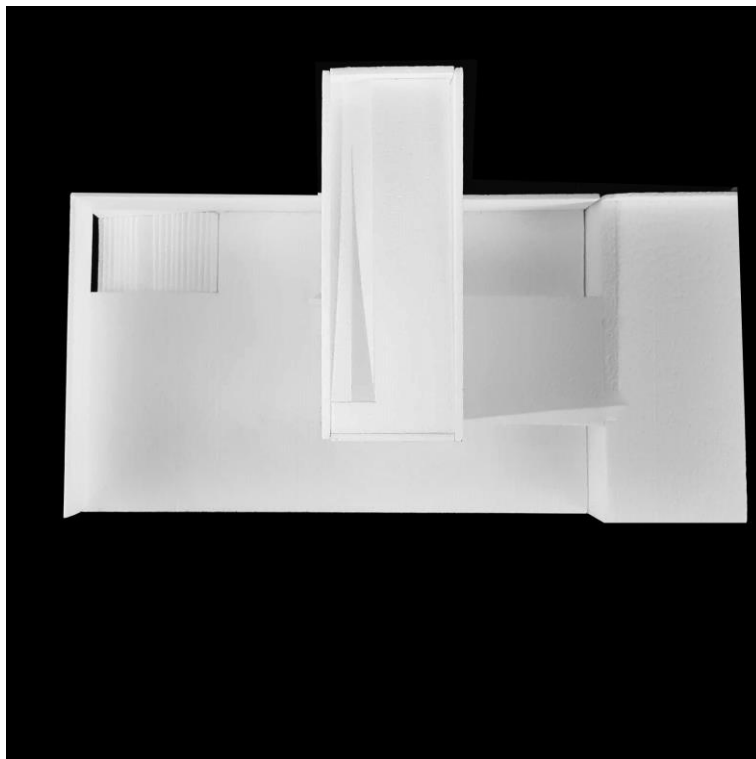
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fotografias das maquetes de trabalho



fotografias das maquetes de trabalho



fotografias das maquetes de trabalho

1ª fase

lado nascente

Proposta

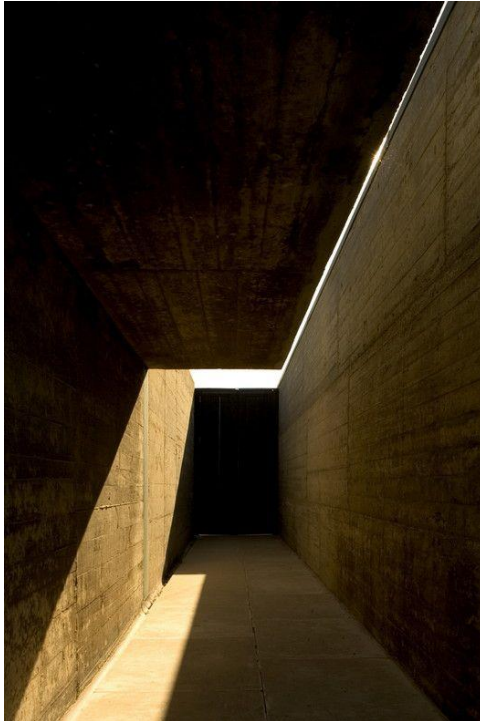


Windowless House in Ryusenji .Tomoaki Uno





Pavilhão do Conhecimento - Ciência Viva . João Luís Carrilho da Graça

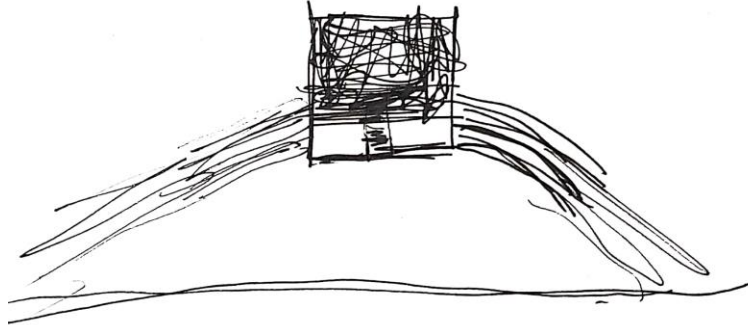
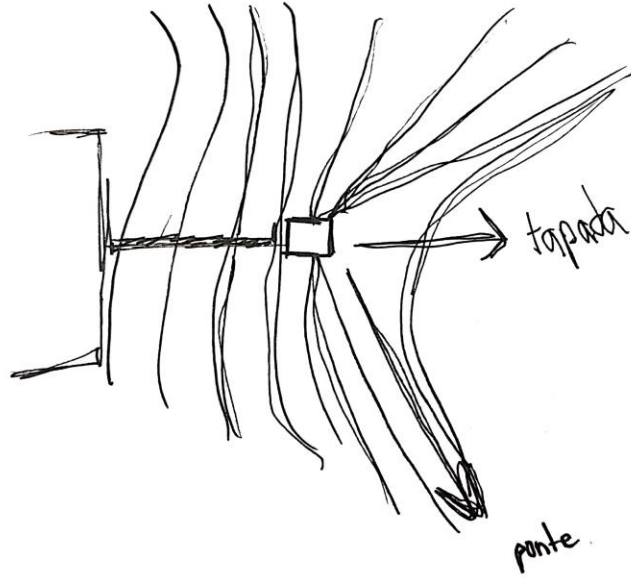


Piscinas de marés de Leça da Palmeira . Álvaro Siza Vieira

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

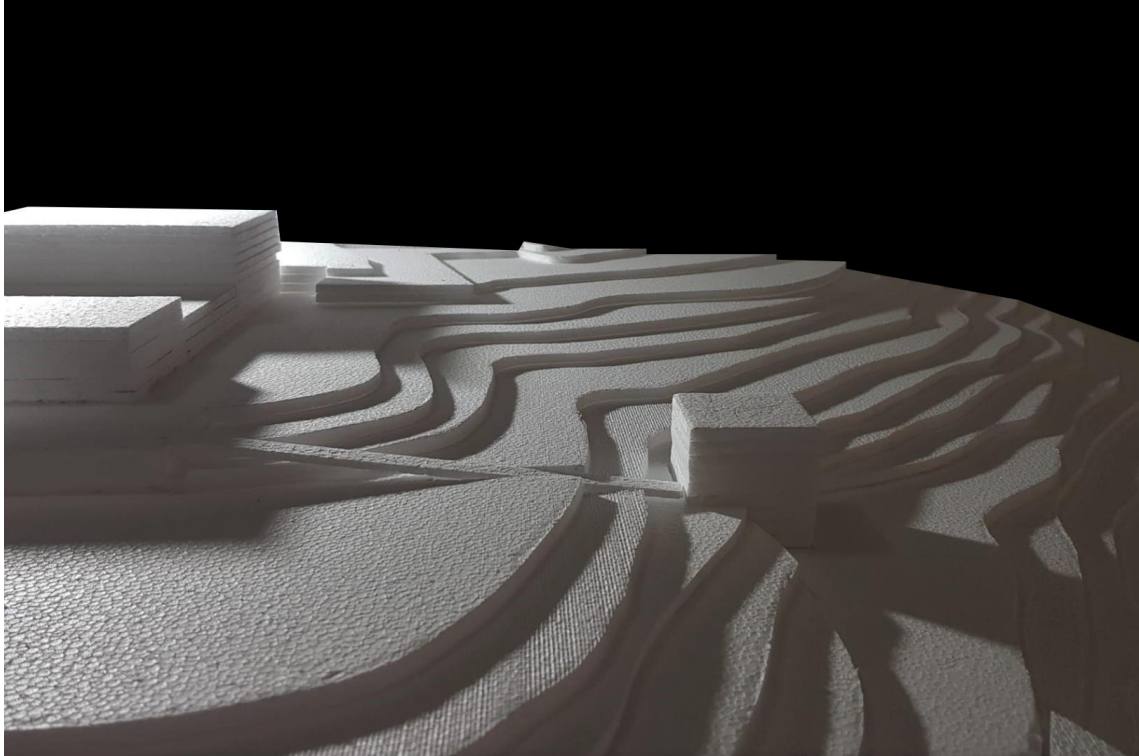
Le Corbusier

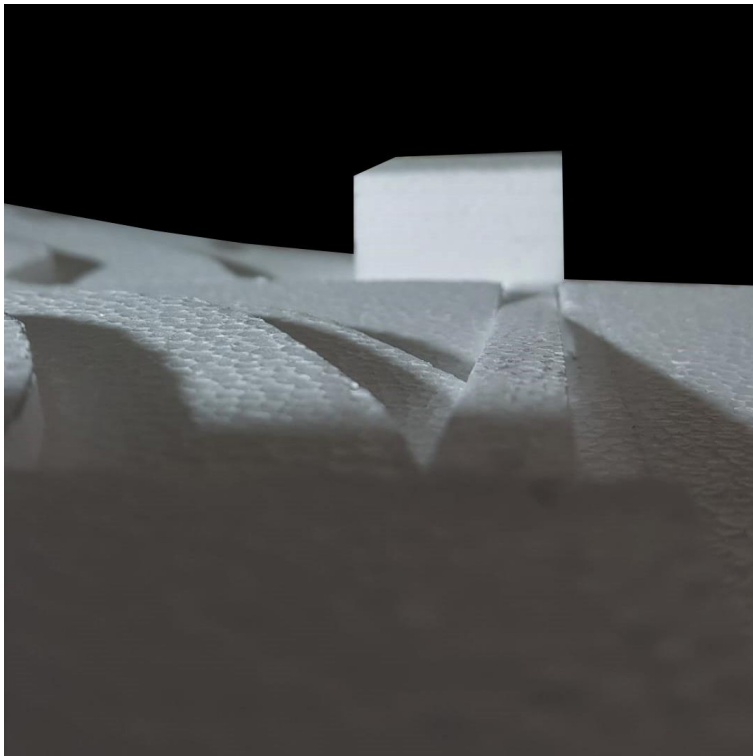


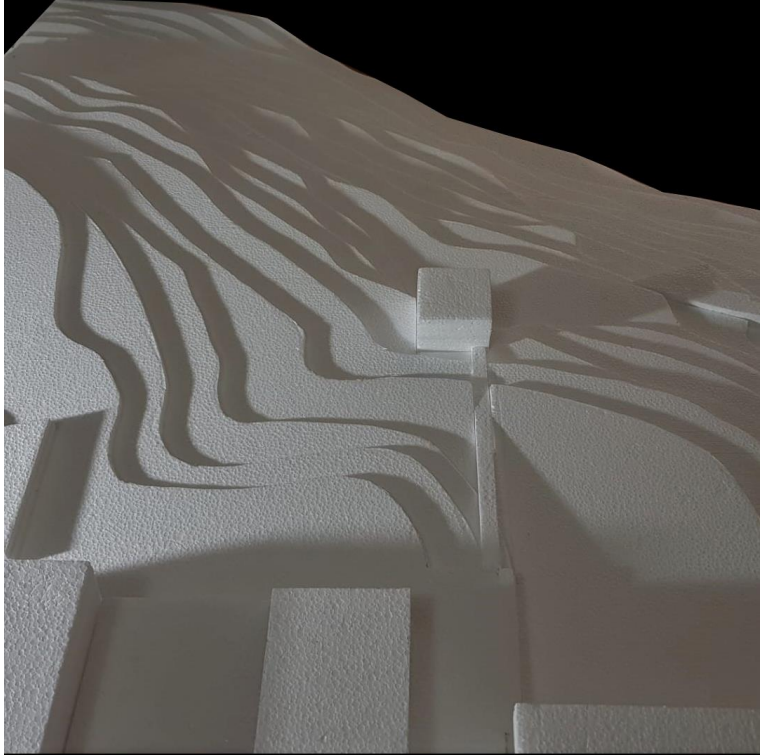


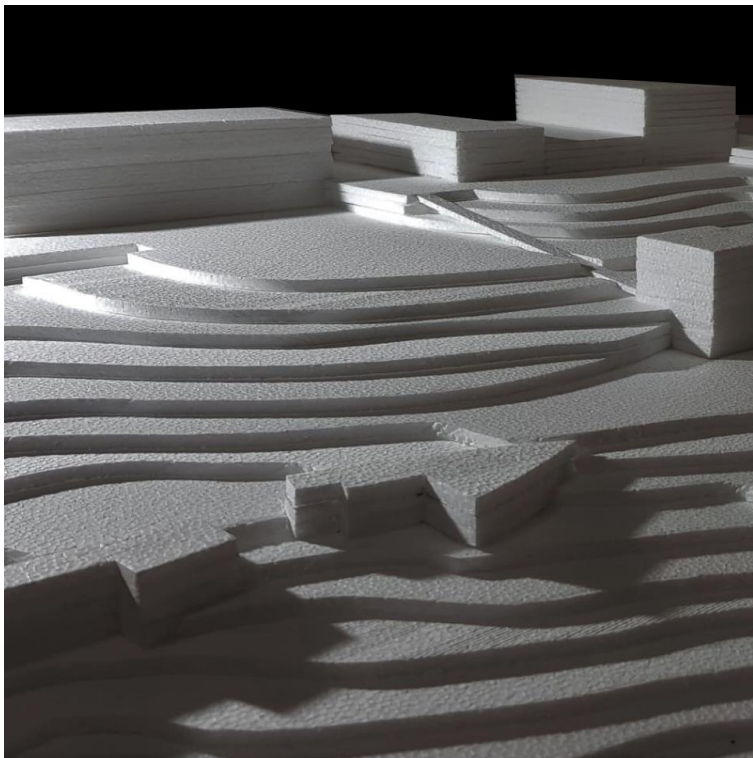
esquiço síntese

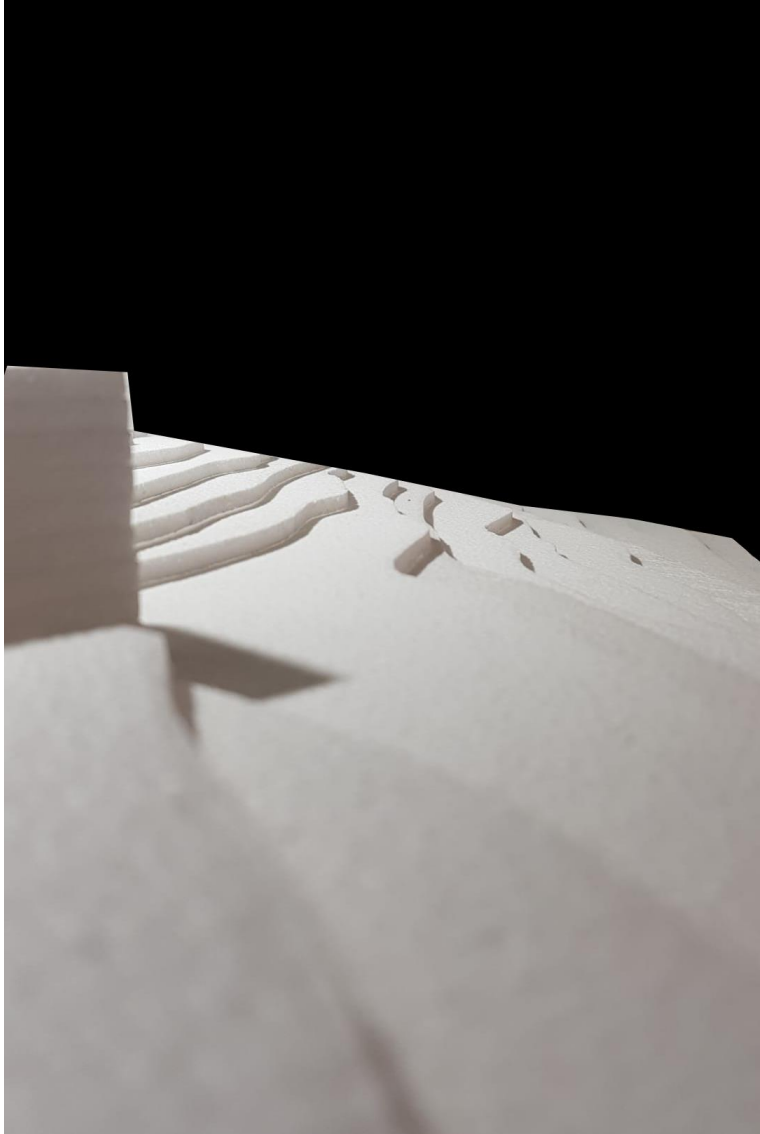


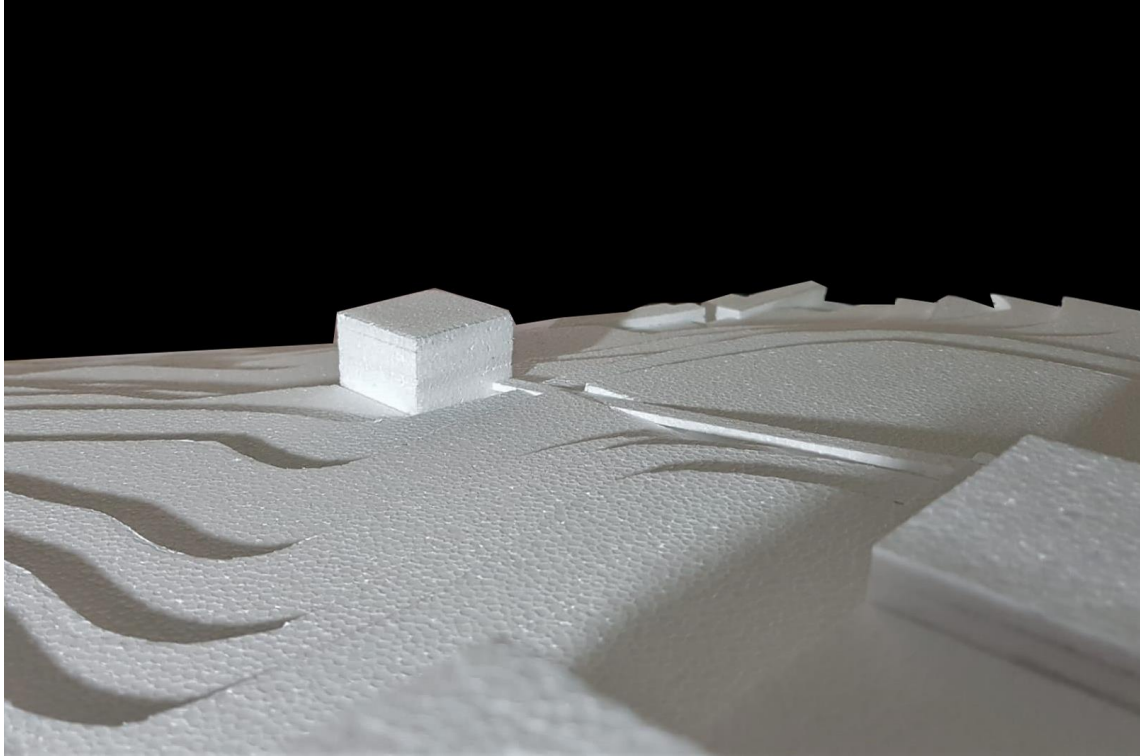


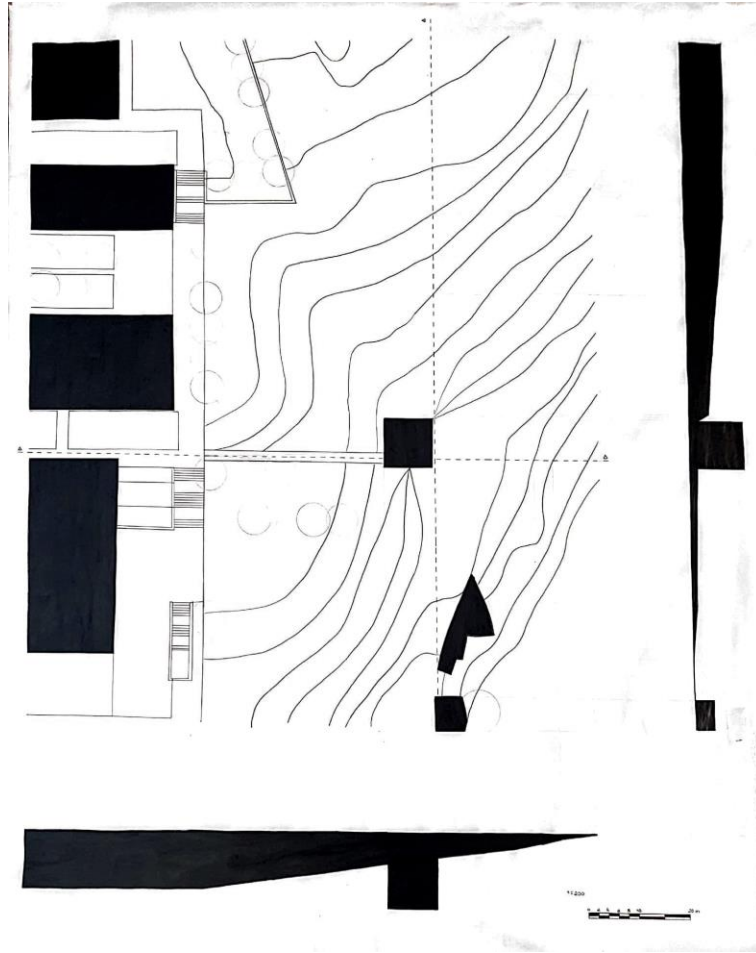








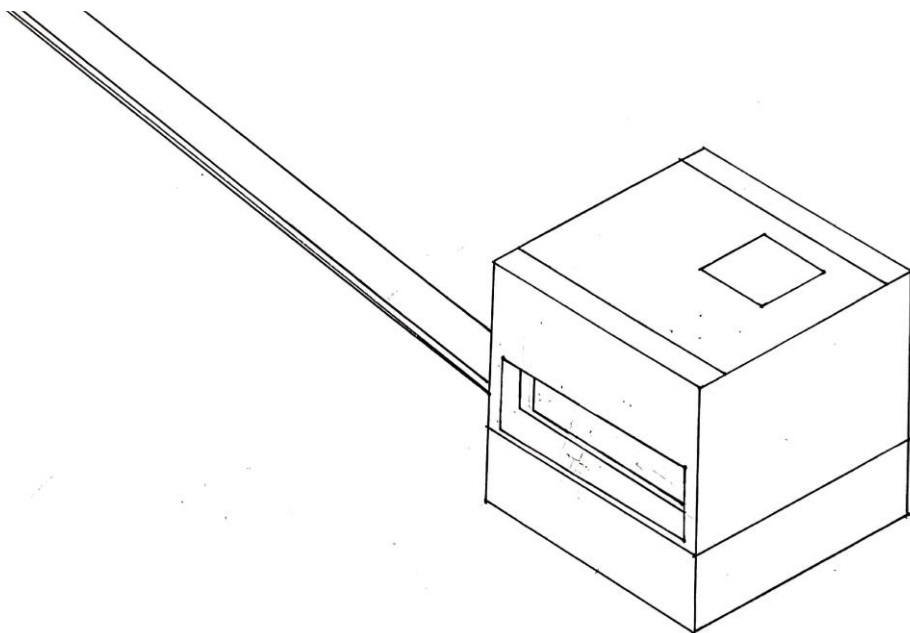




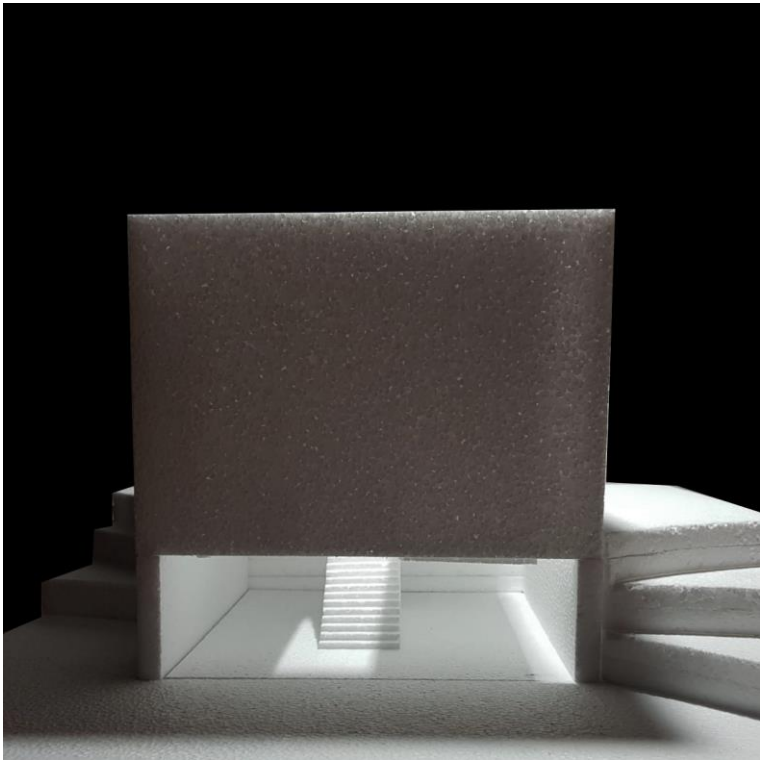
planta e perfil de conjunto



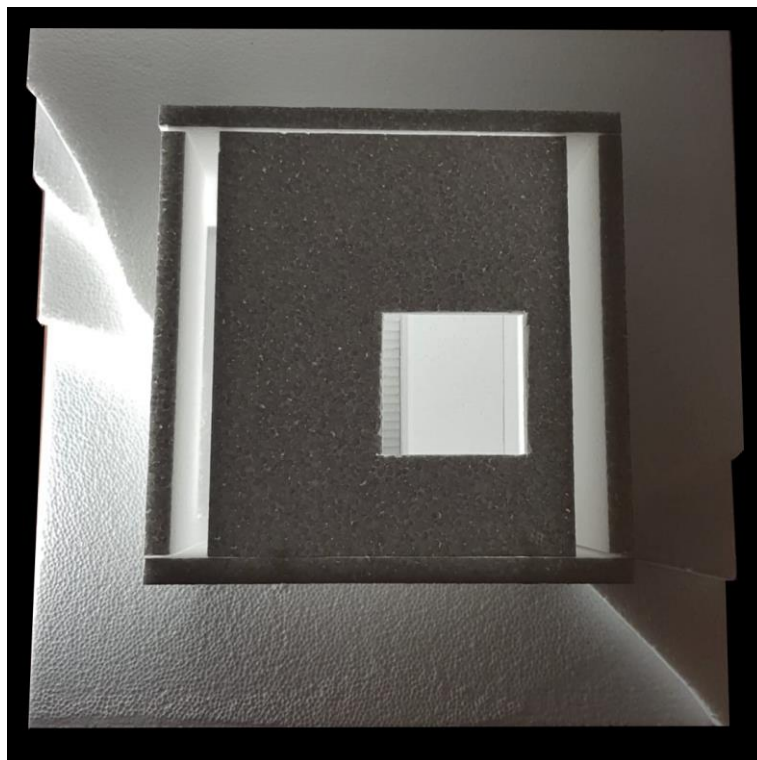
desenho(s) complementares

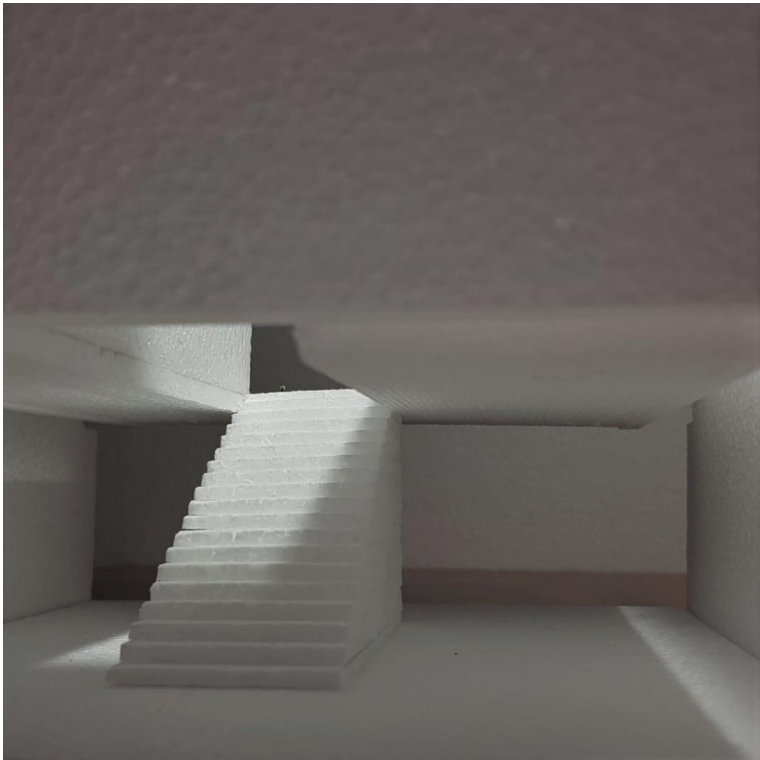


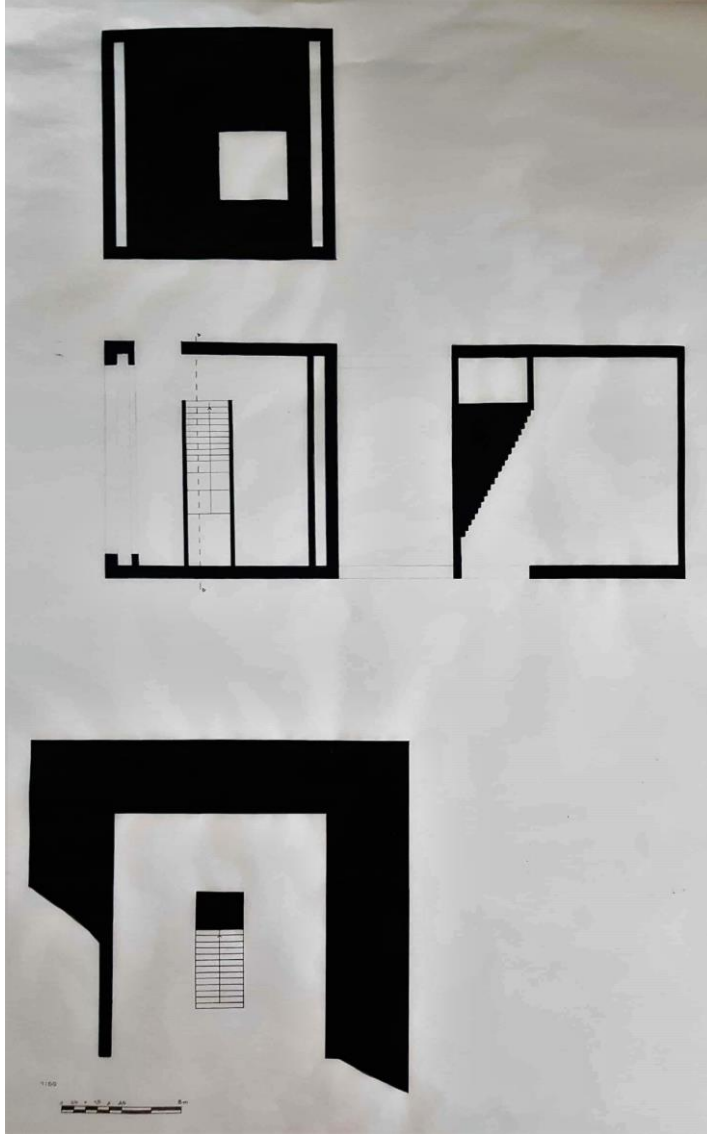












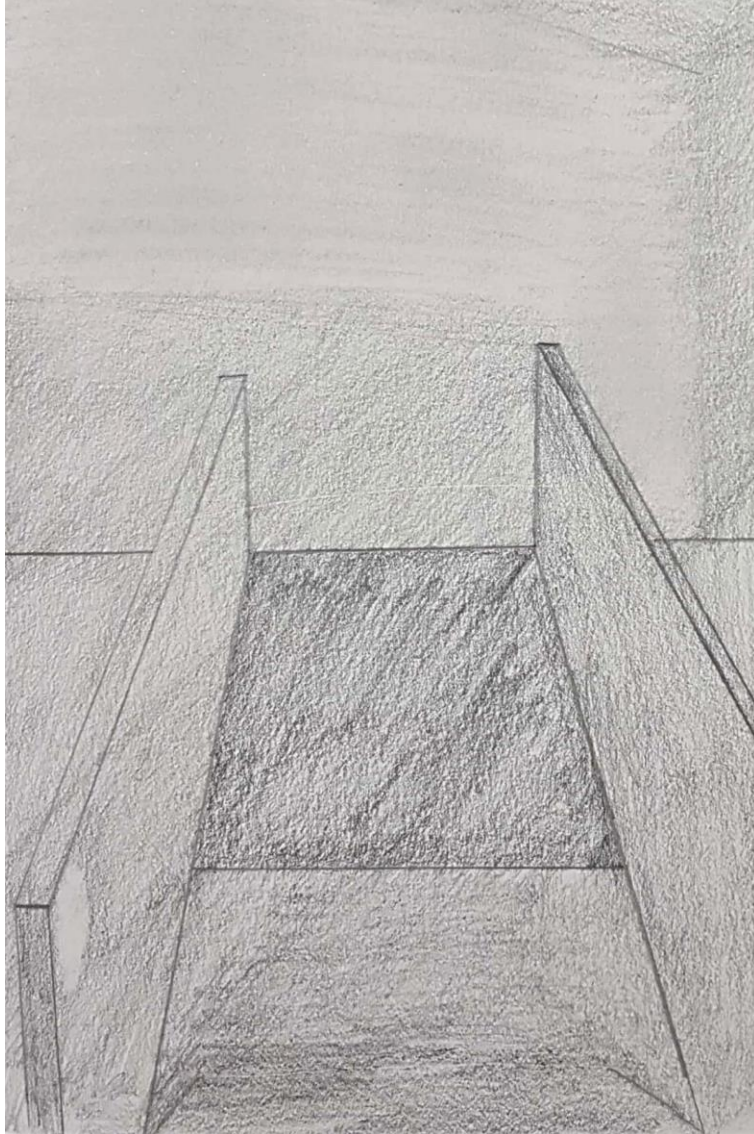
planta e corte

desenho(s) complementares



visão serial





visão serial



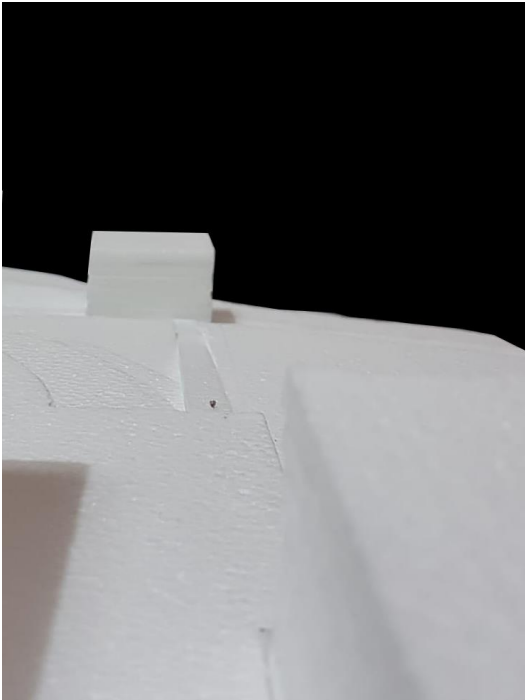


visão serial



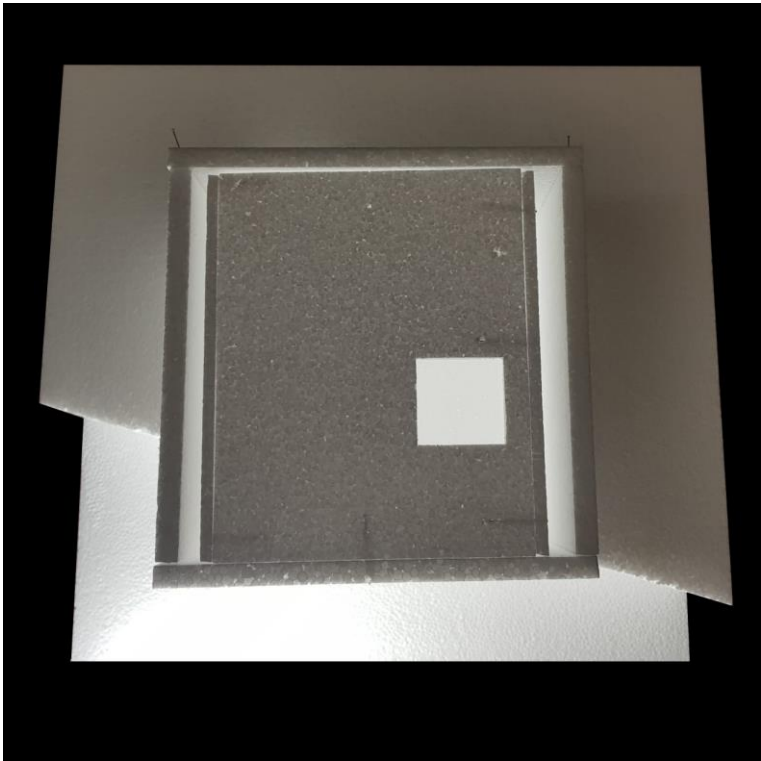
Processo

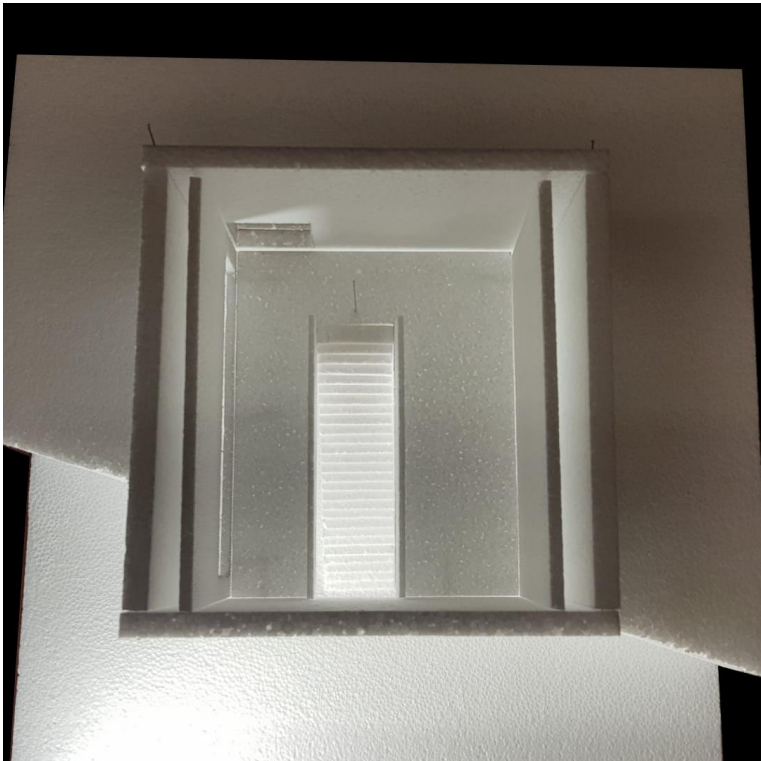




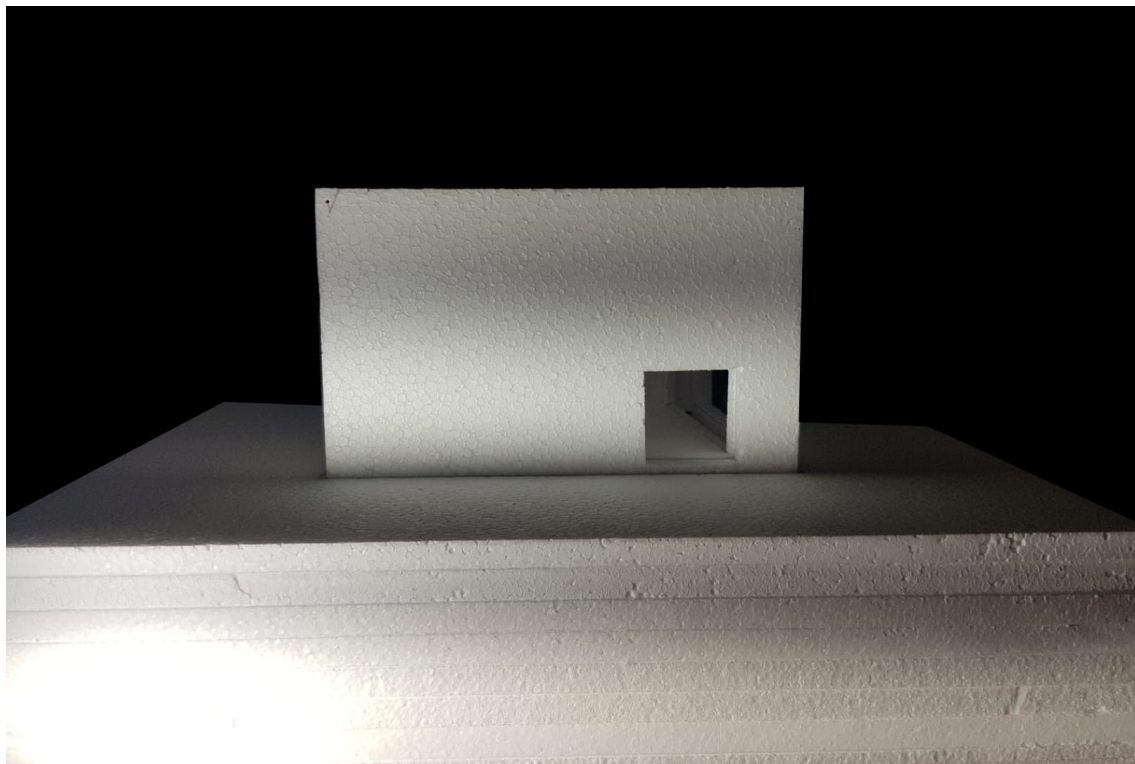


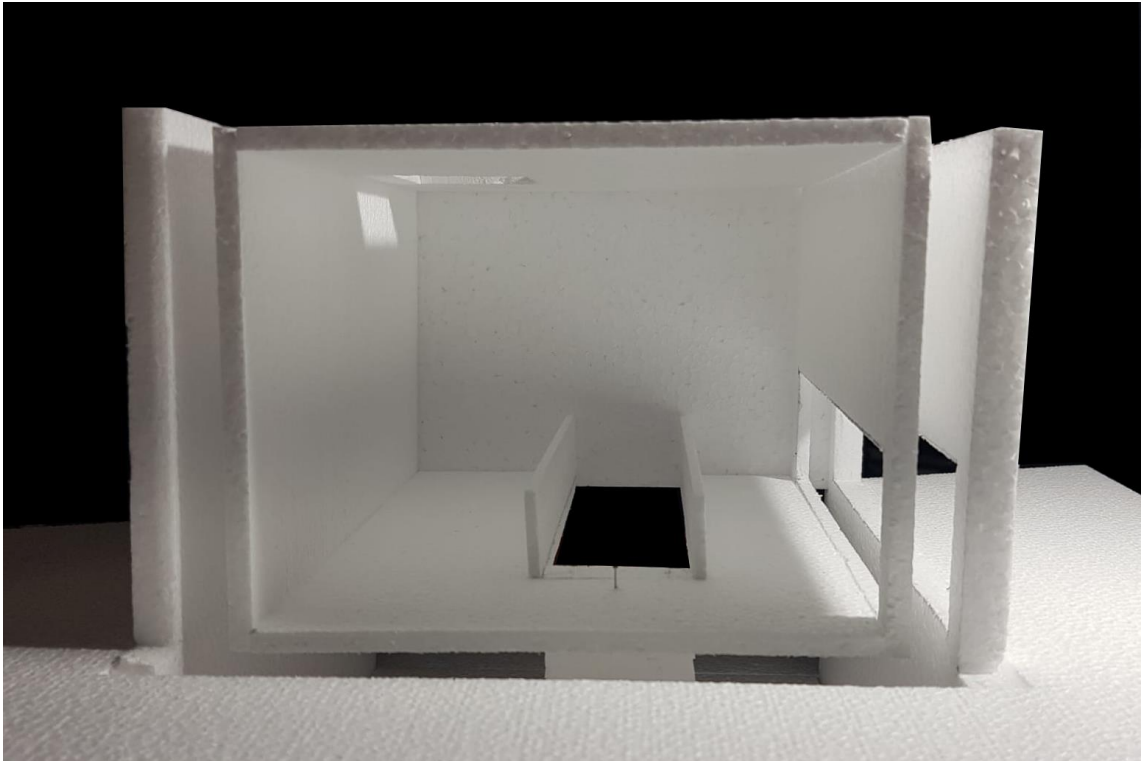


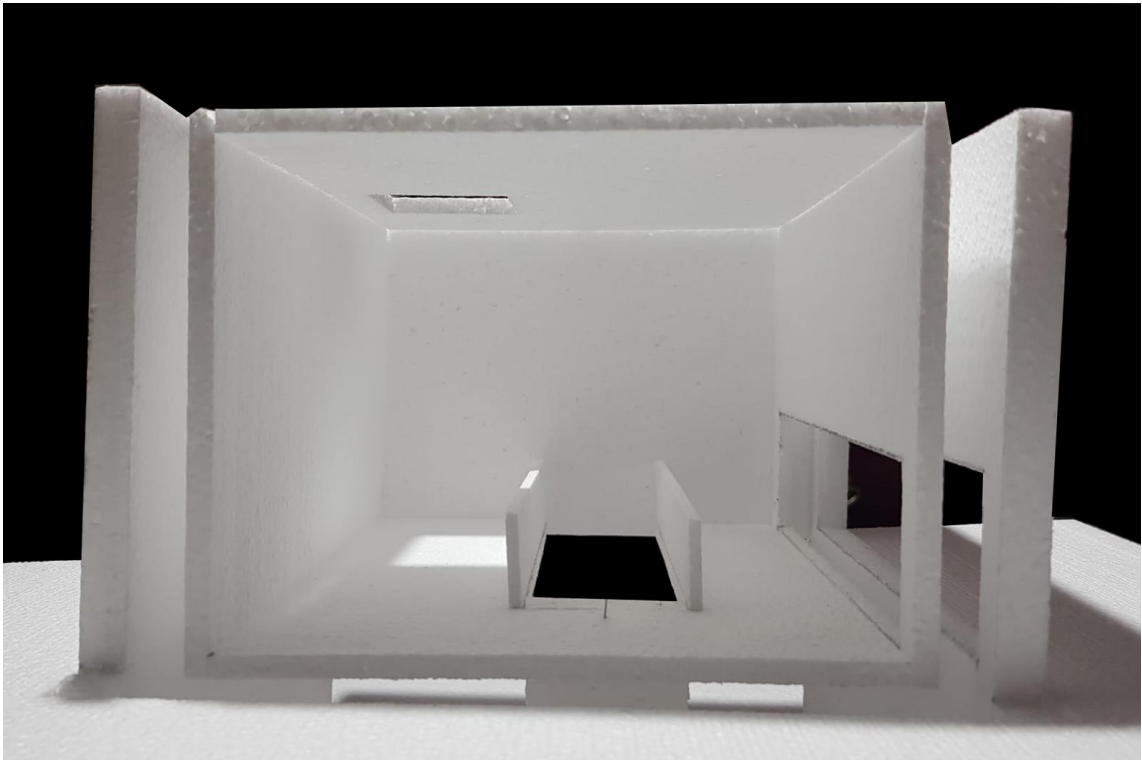




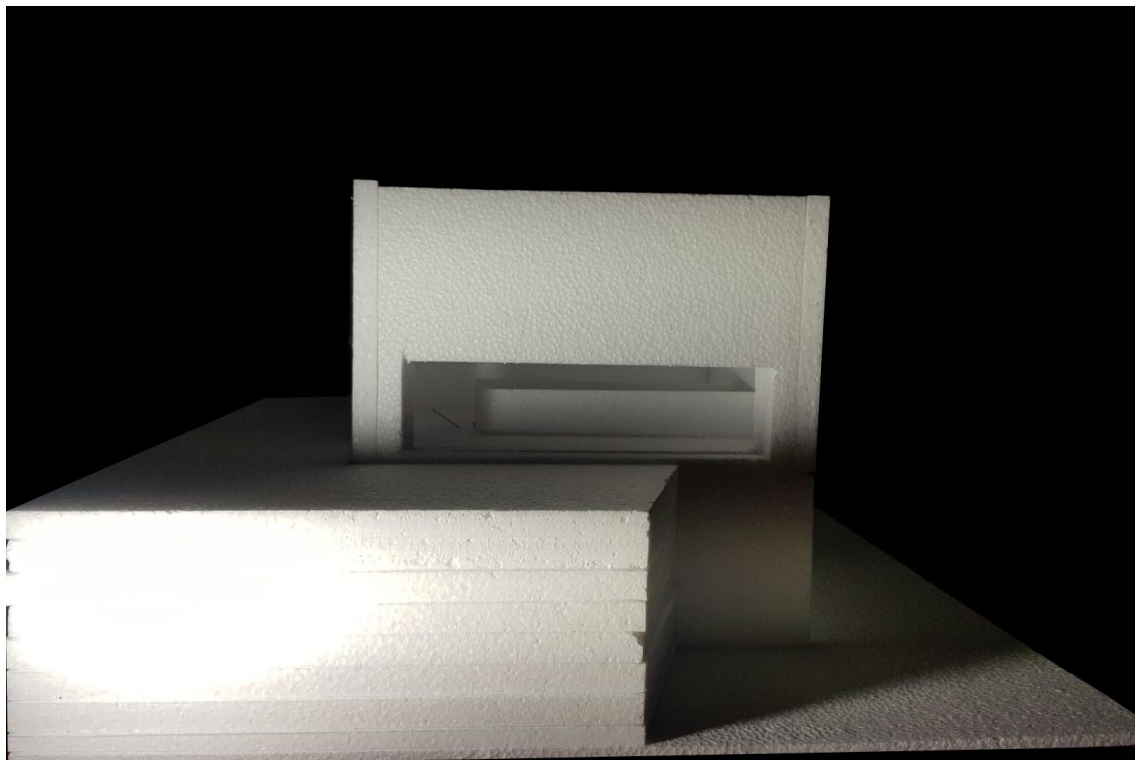
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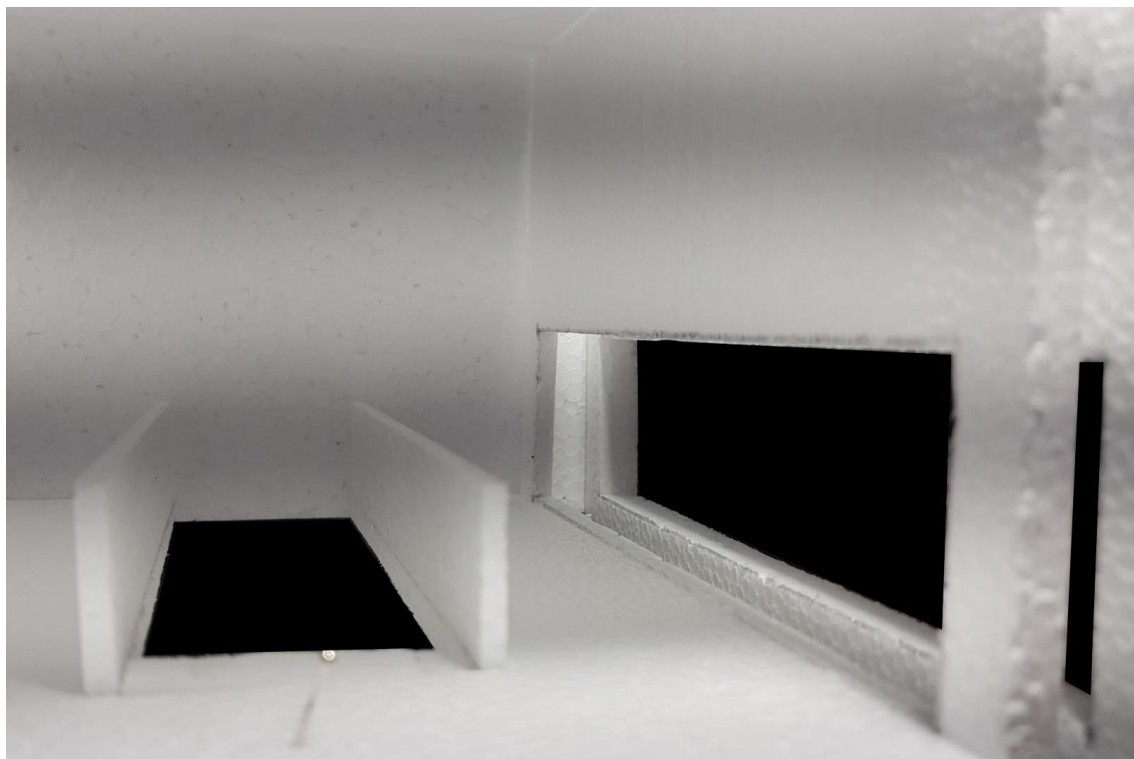




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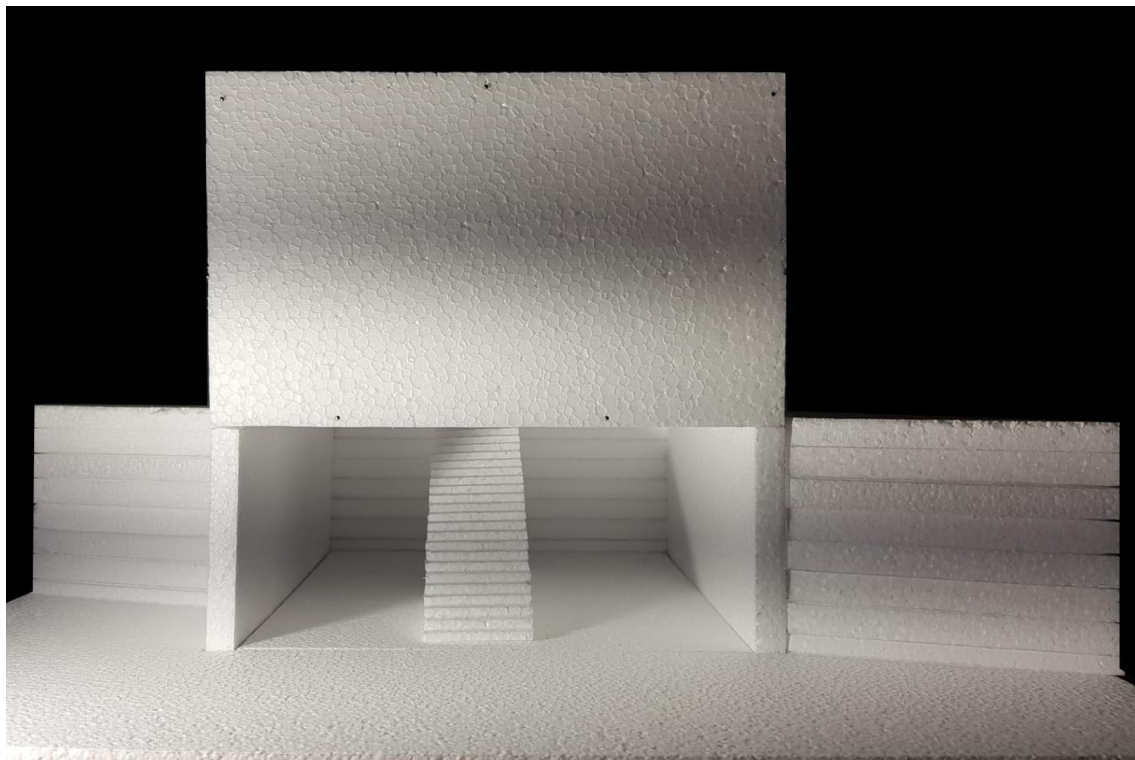
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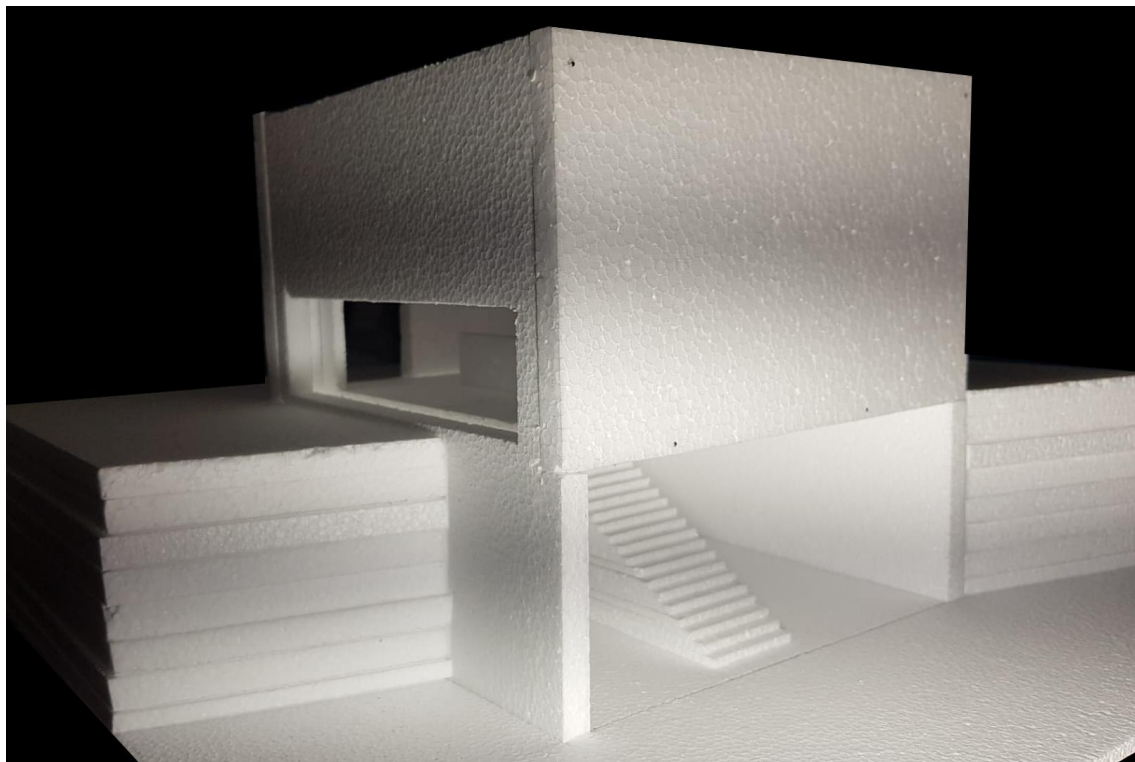
Entradas | limites



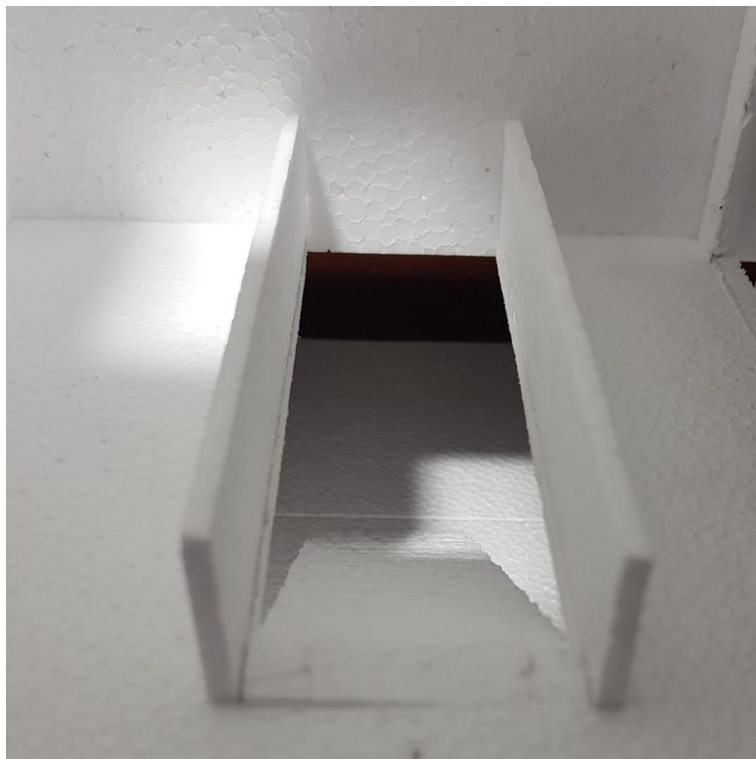
Entradas | limites



Entradas | limites

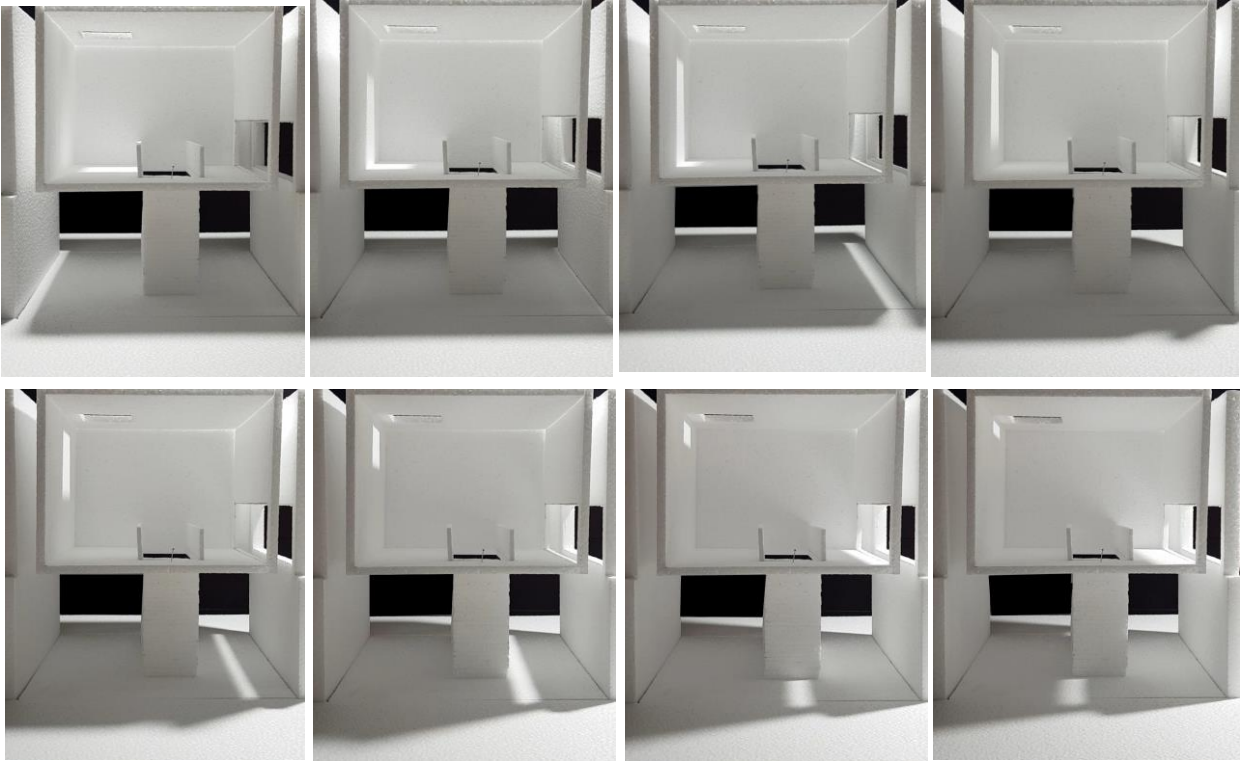


Entradas | limites

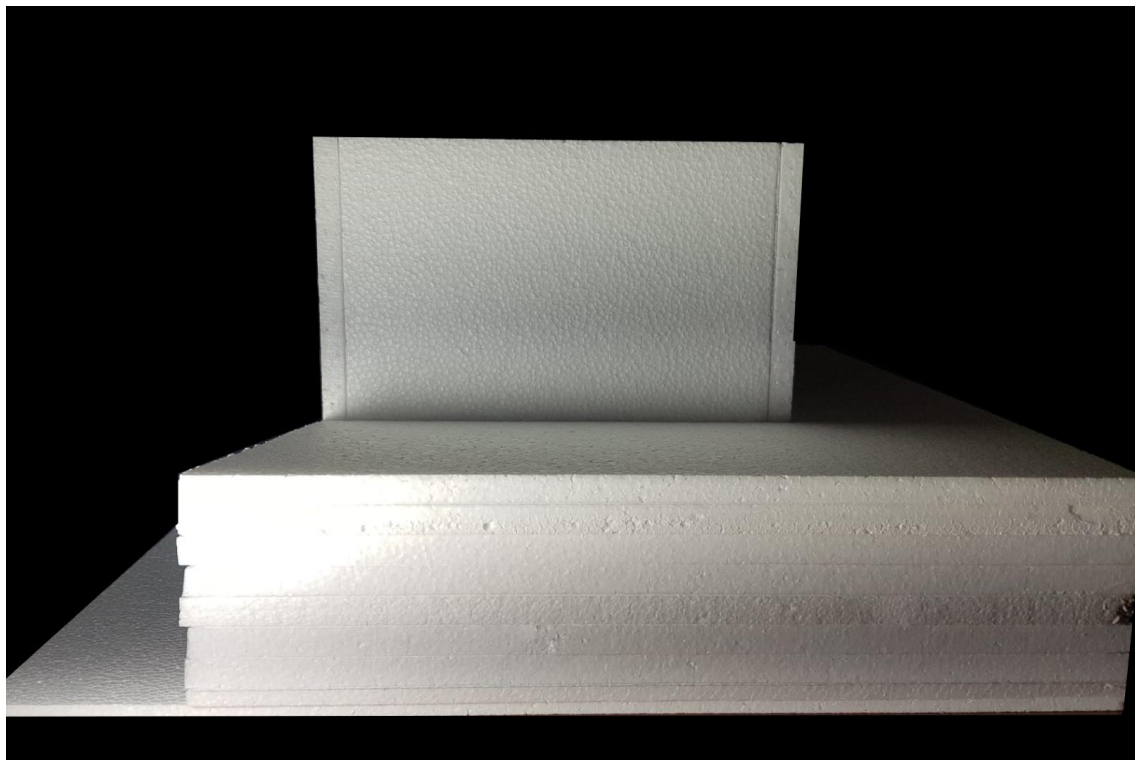




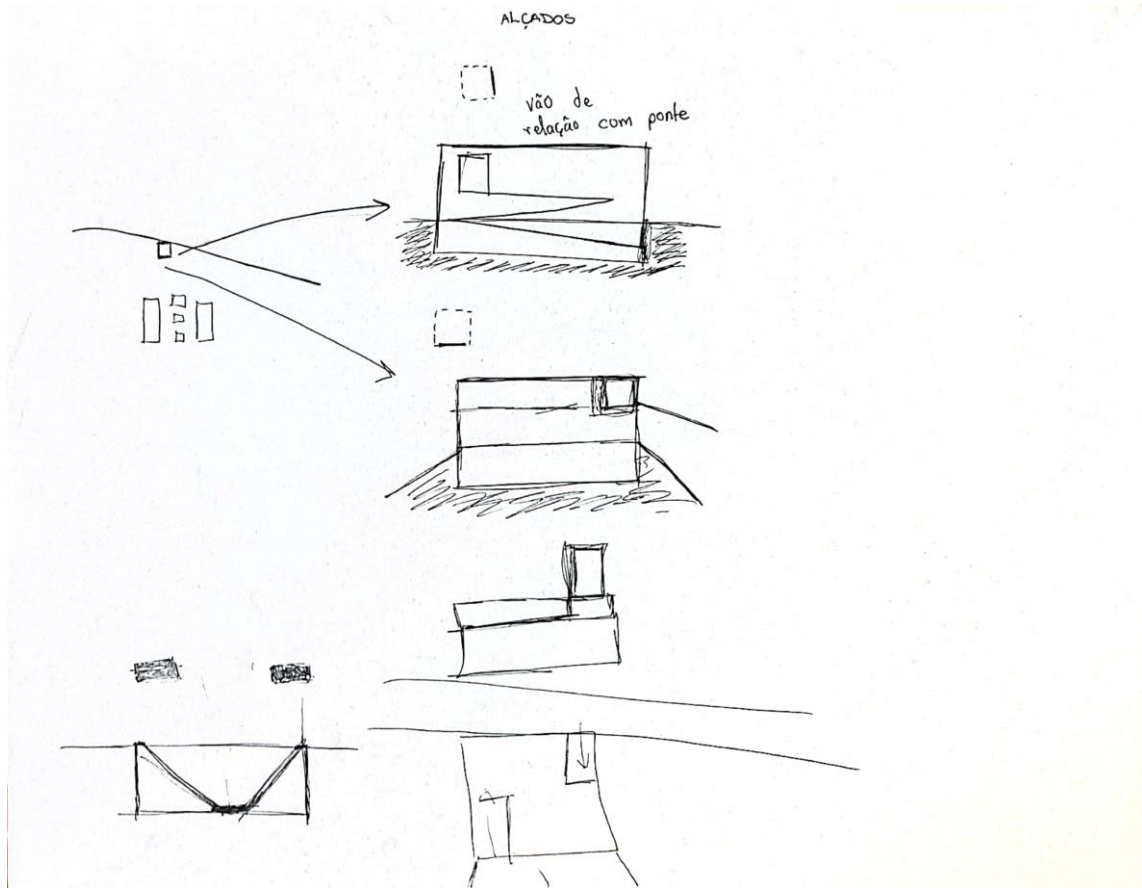
Entradas | limites



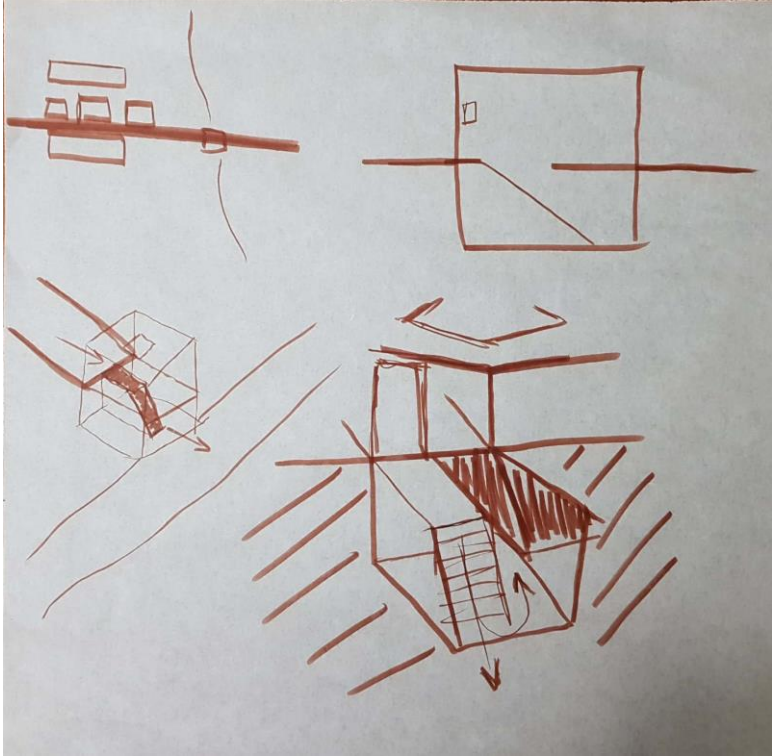
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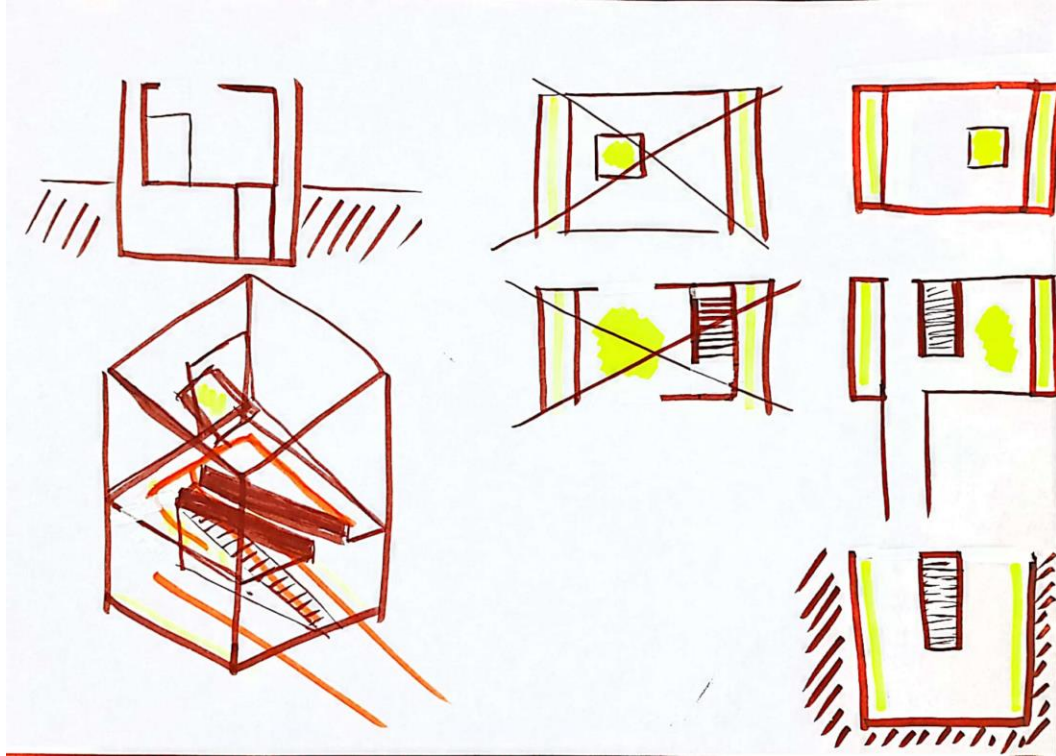


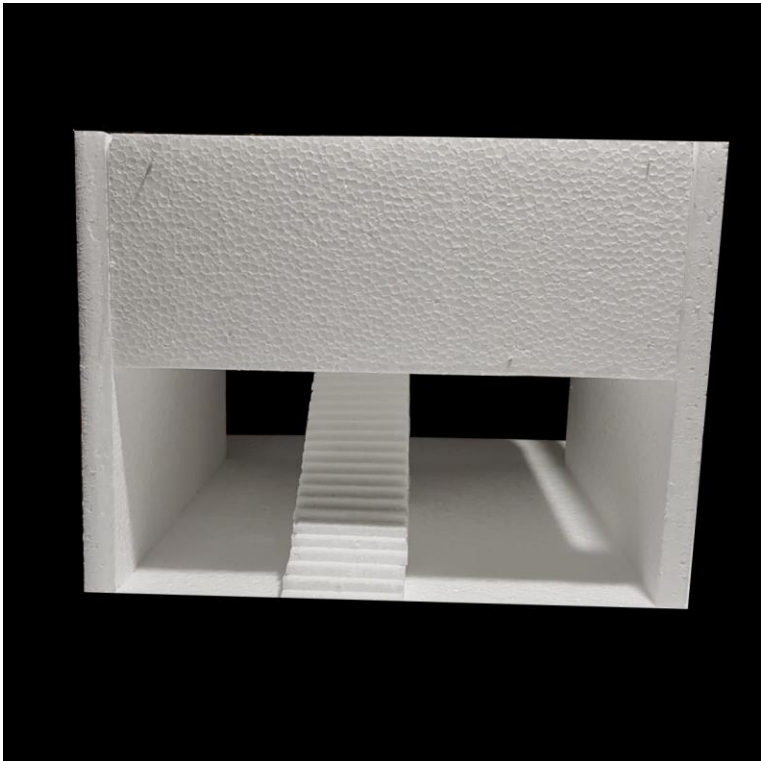
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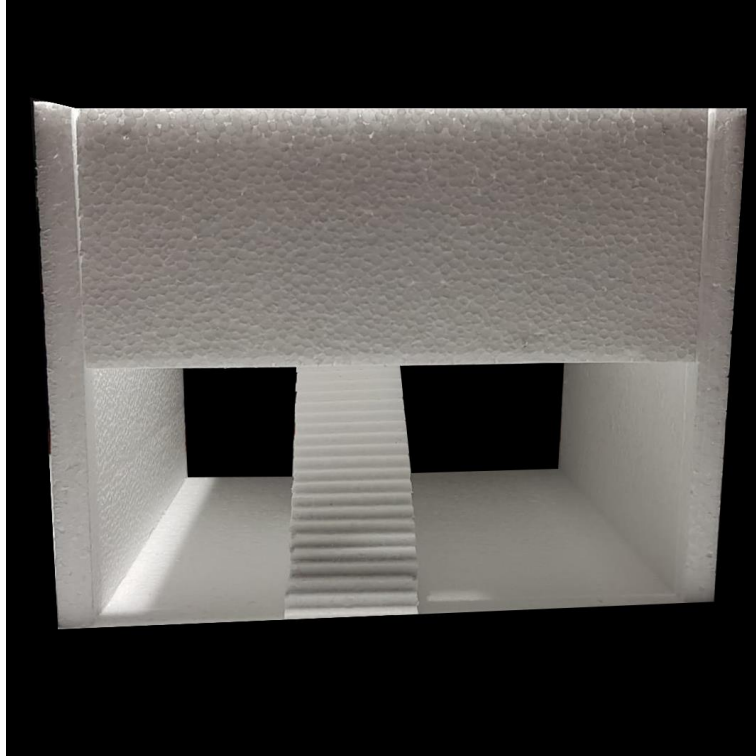
Entradas | limites

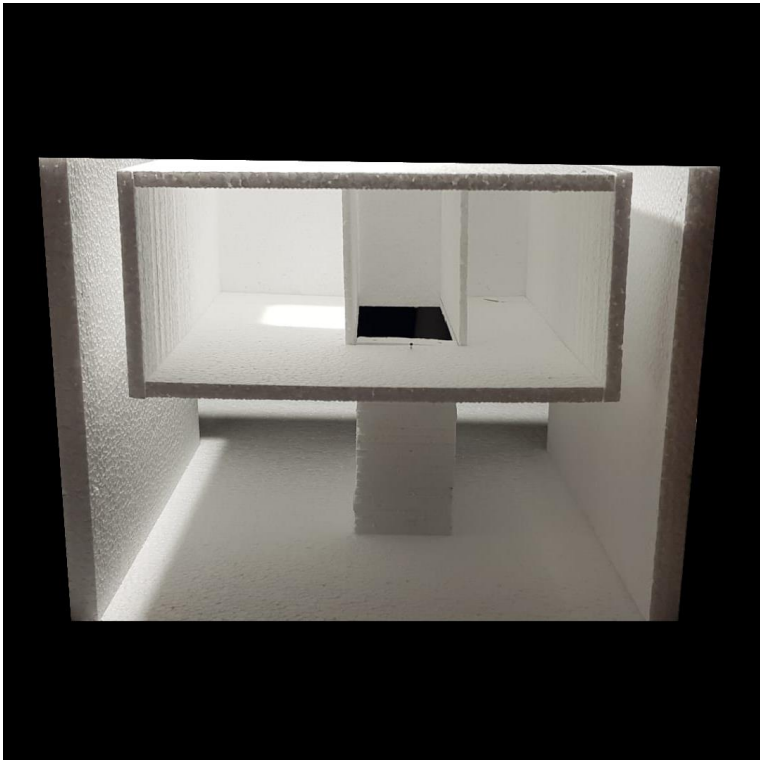


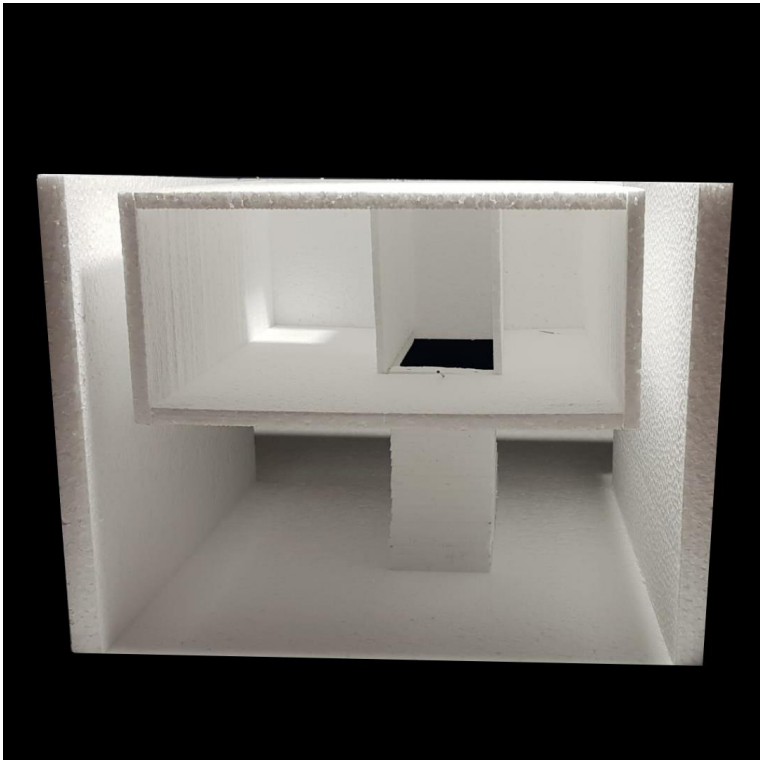


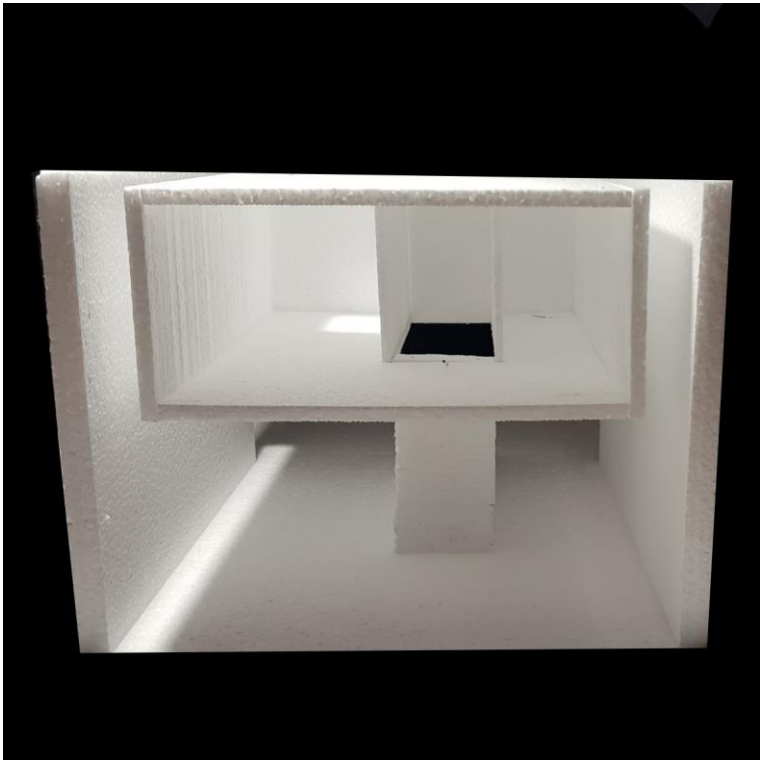


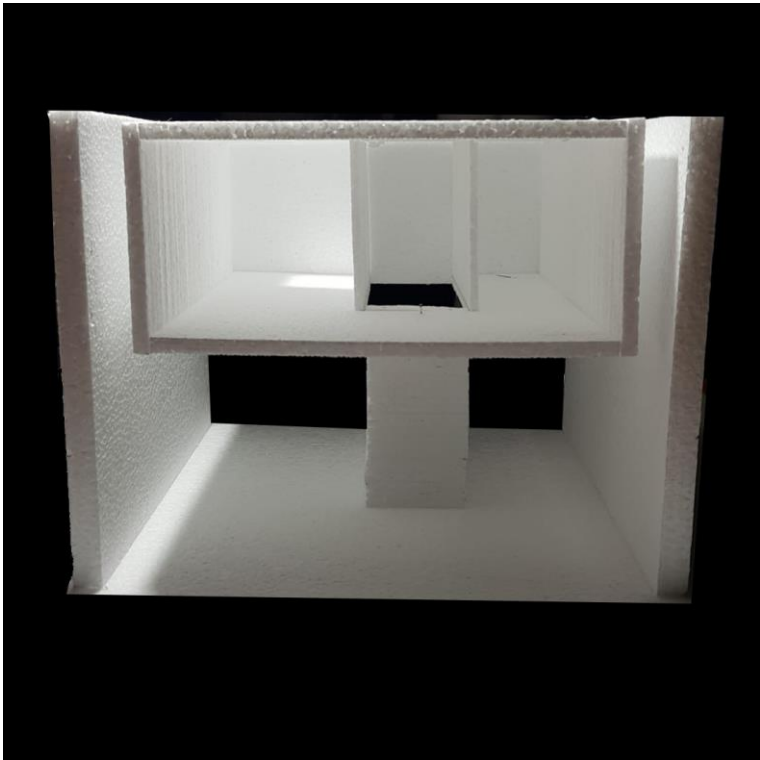
Entradas | limites









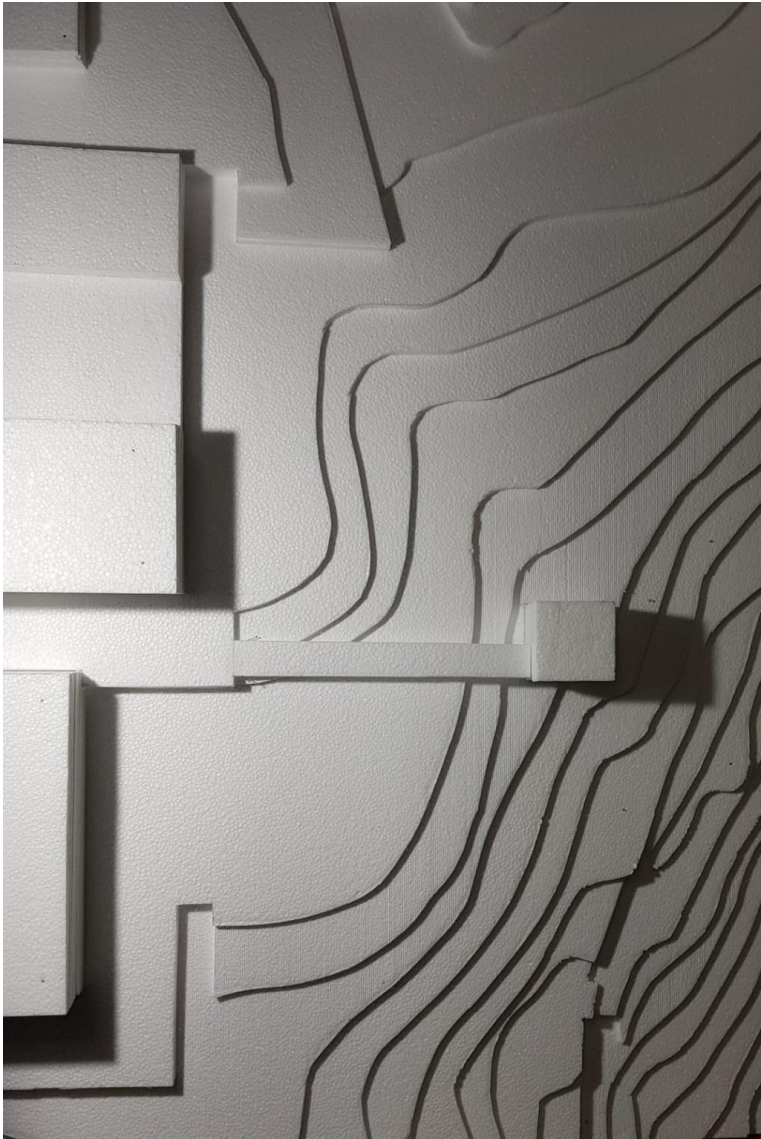


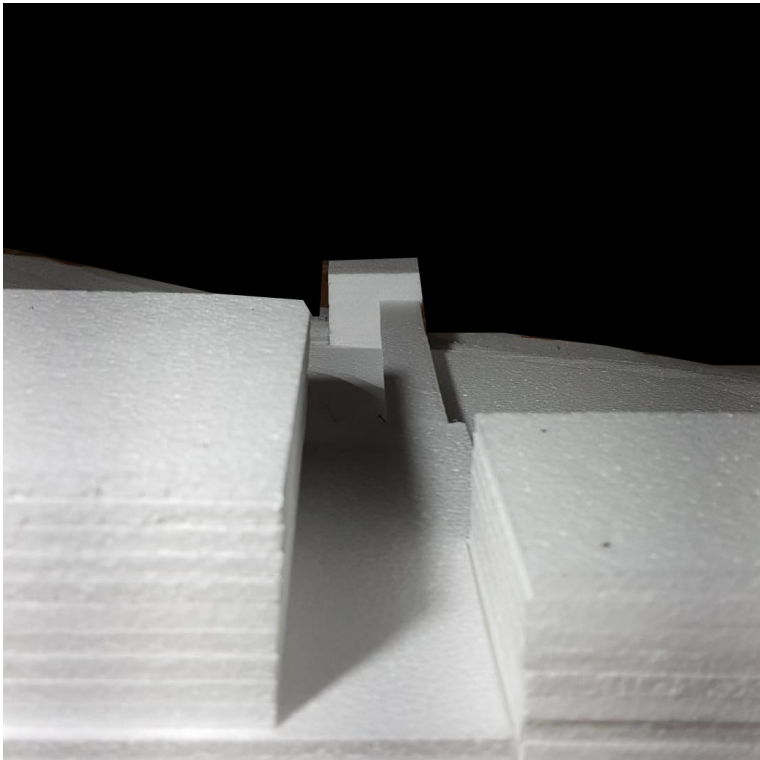
Entradas | limites

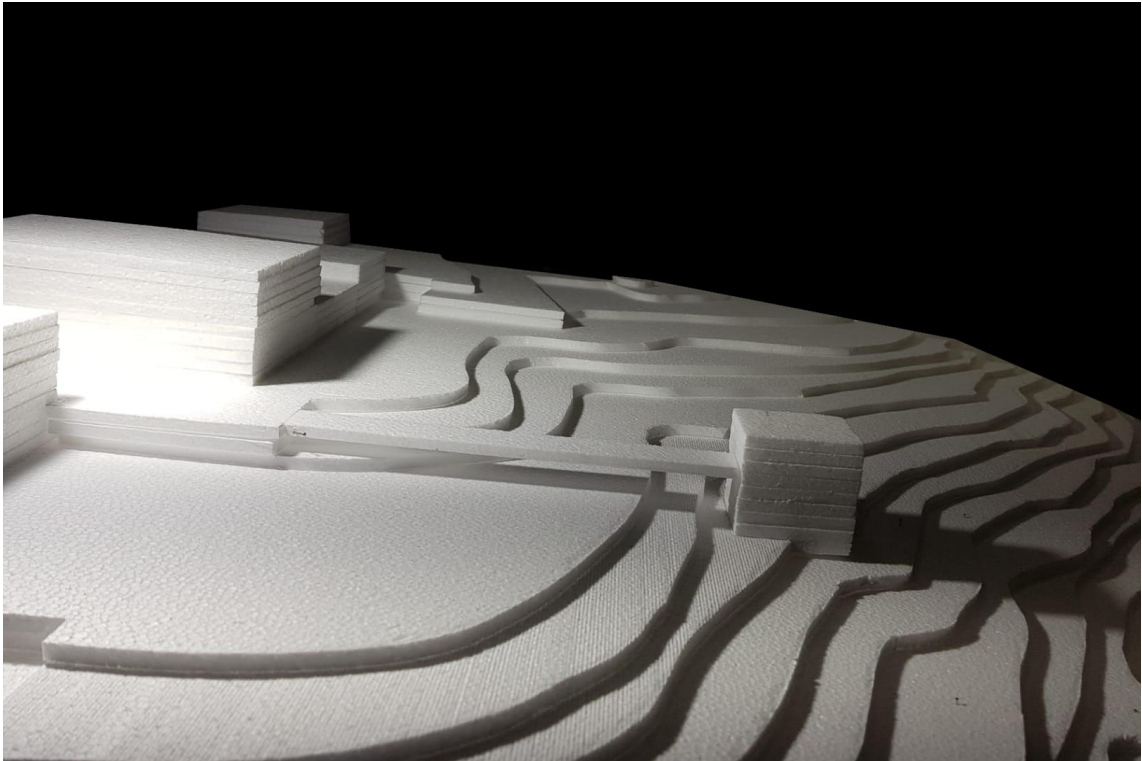


Entradas | limites

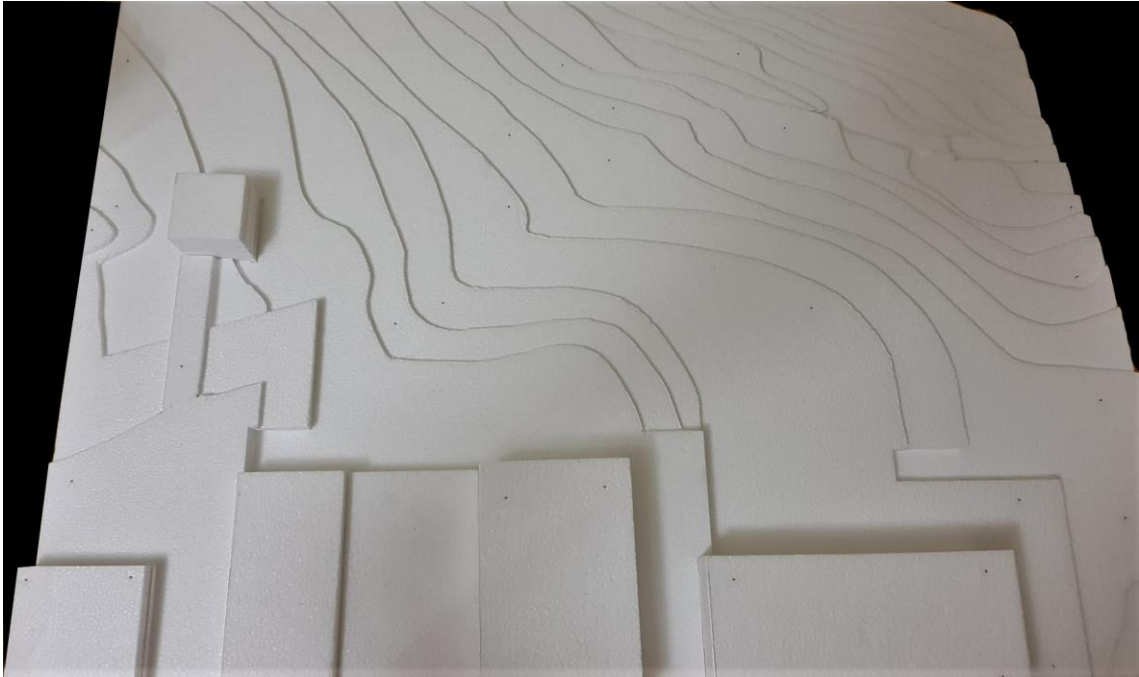




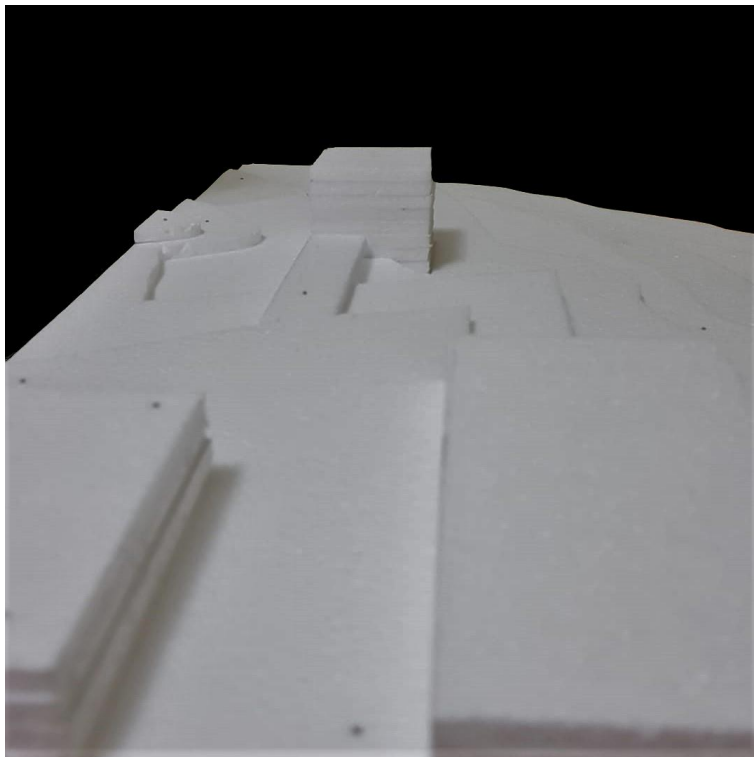




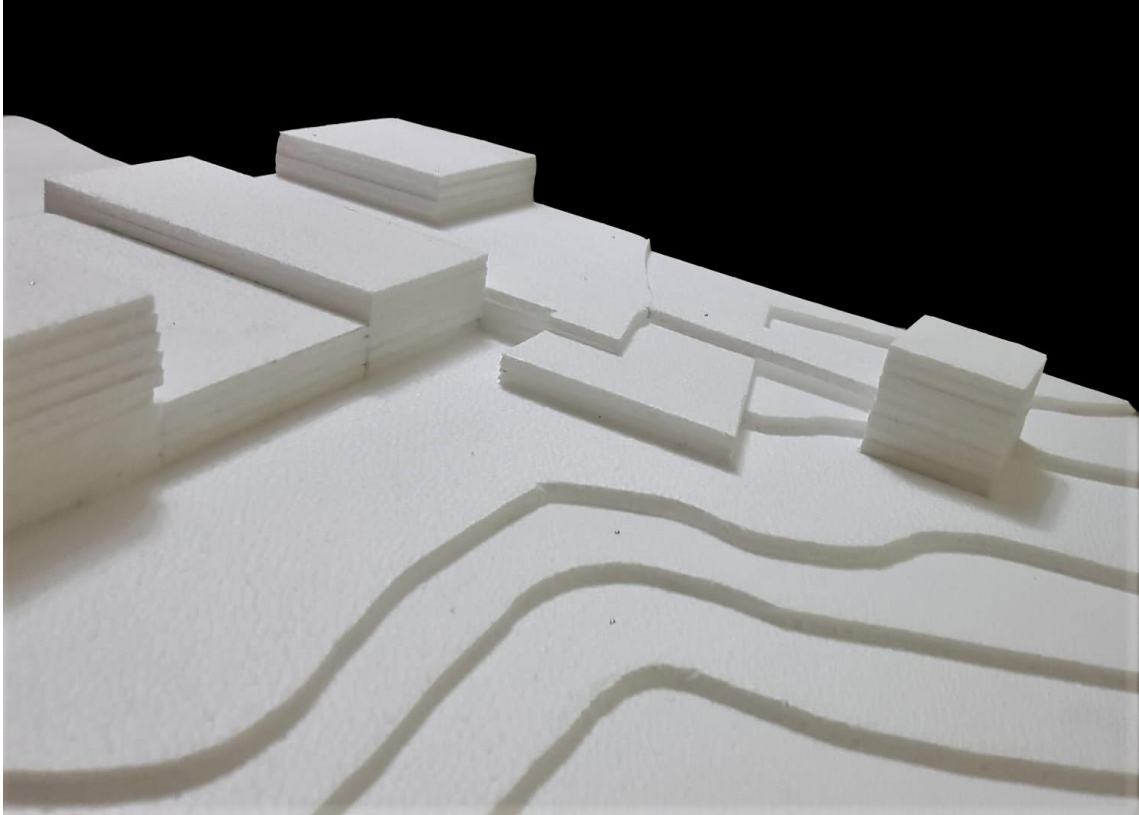




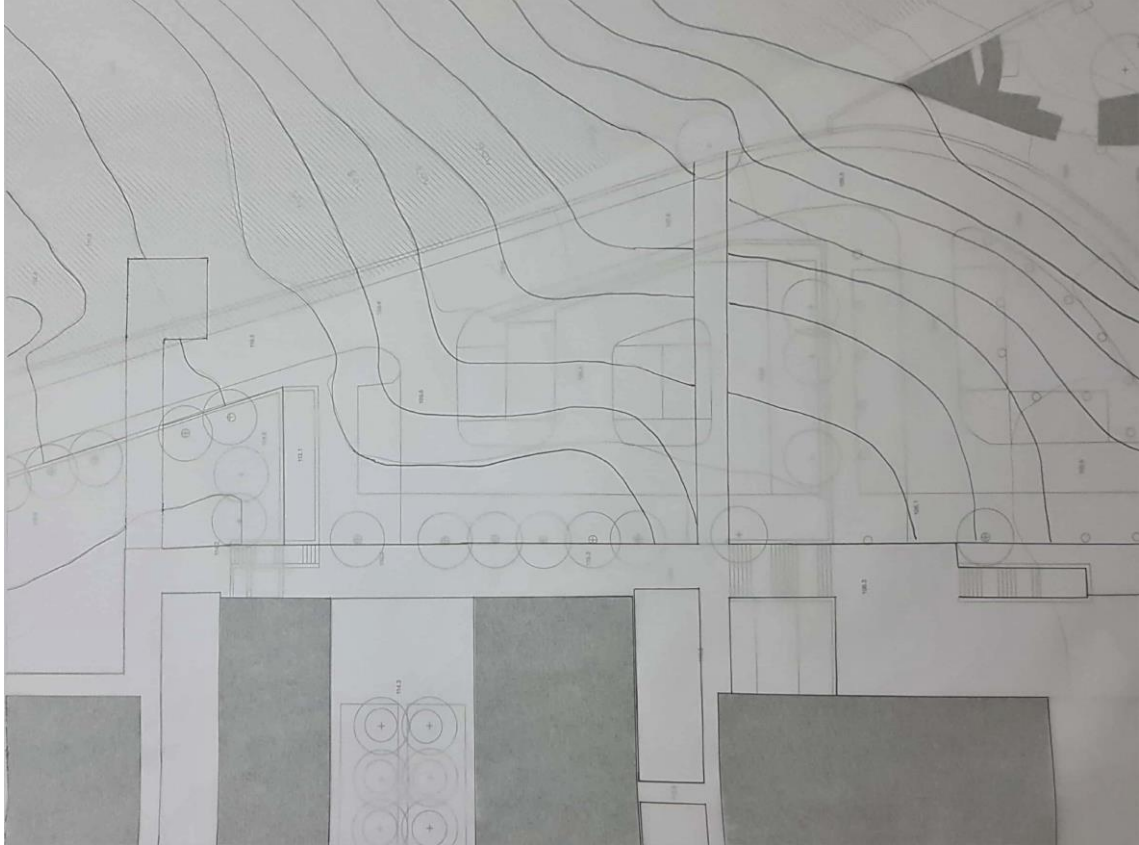
Entradas | limites



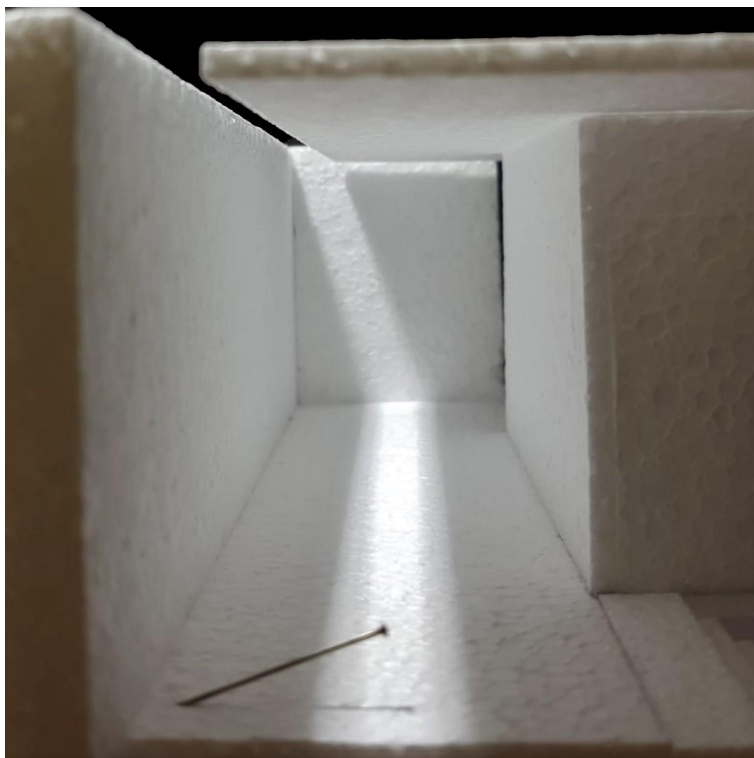




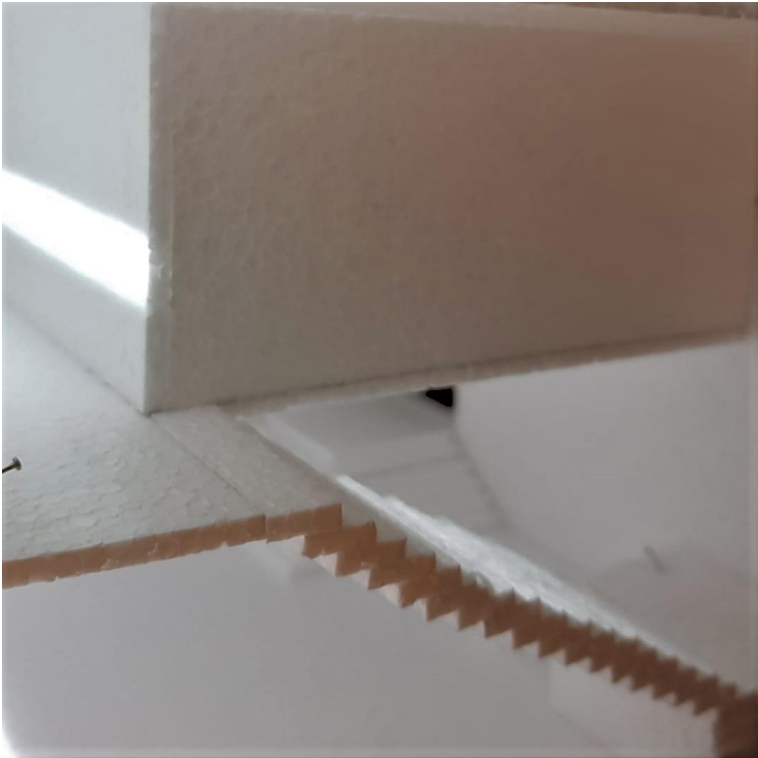
Entradas | limites



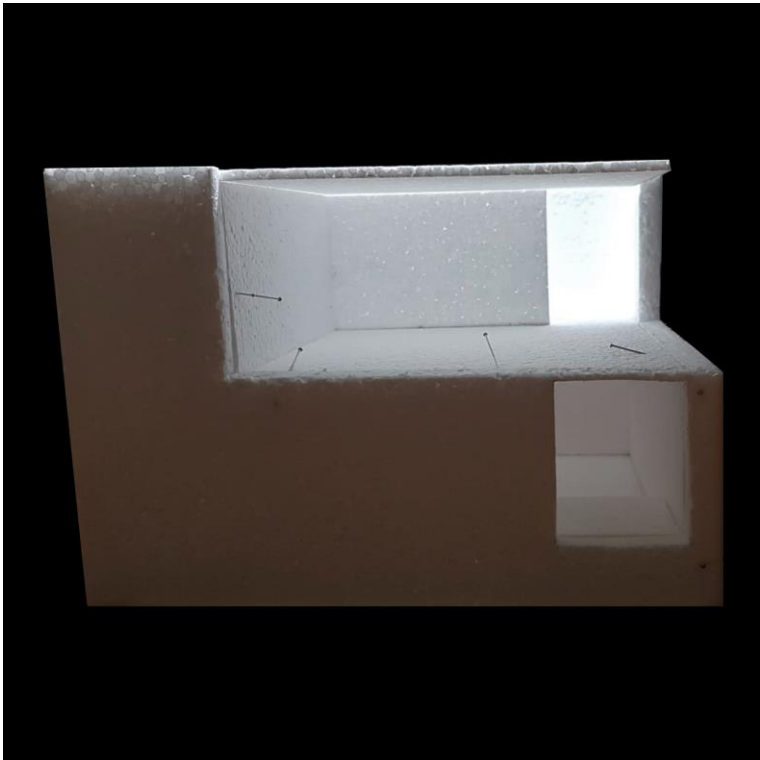
Entradas | limites



Entradas | limites

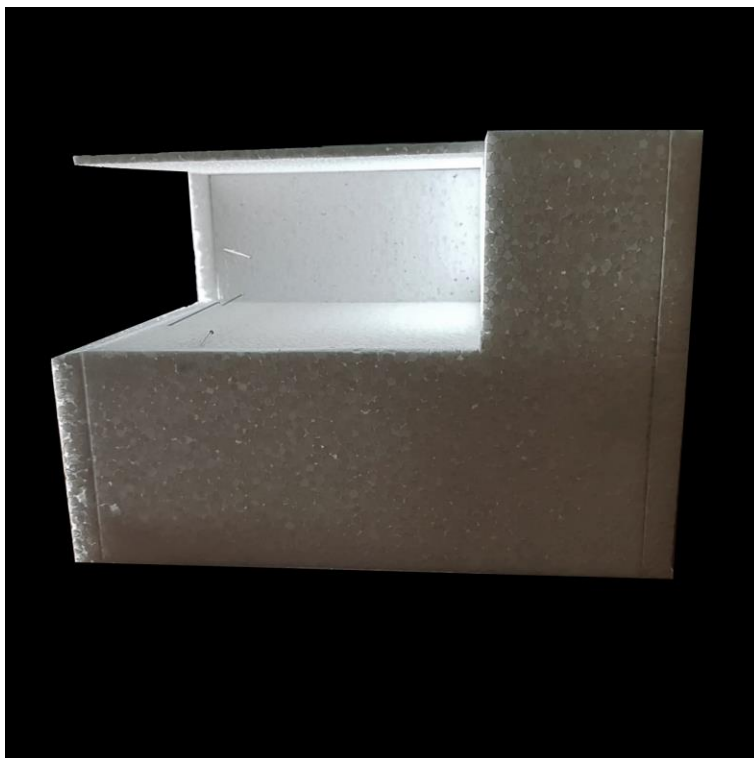




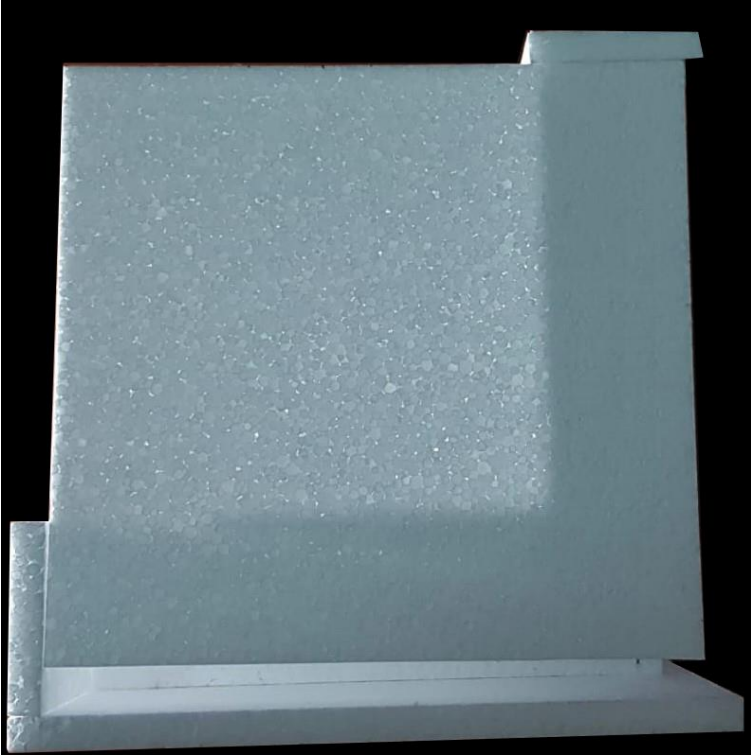




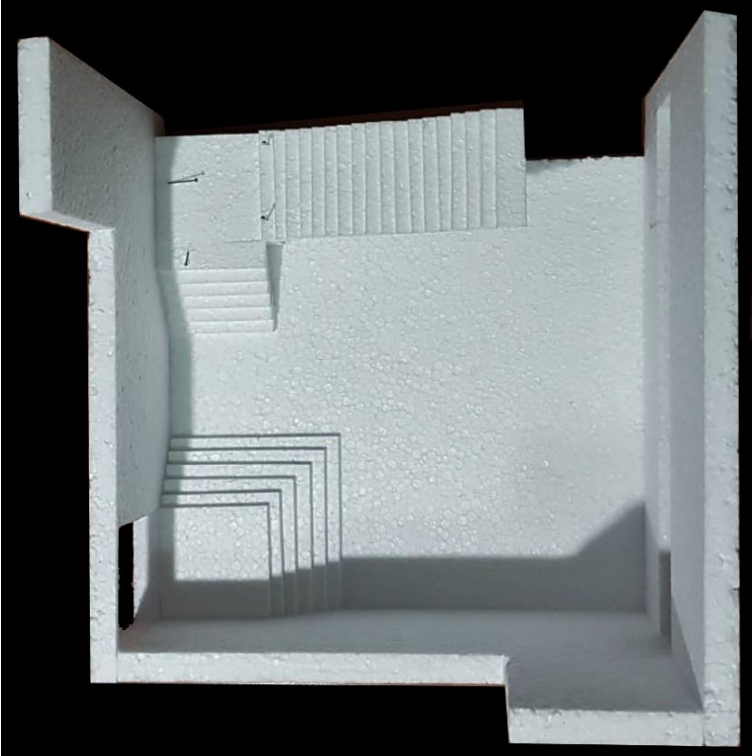
Entradas | limites









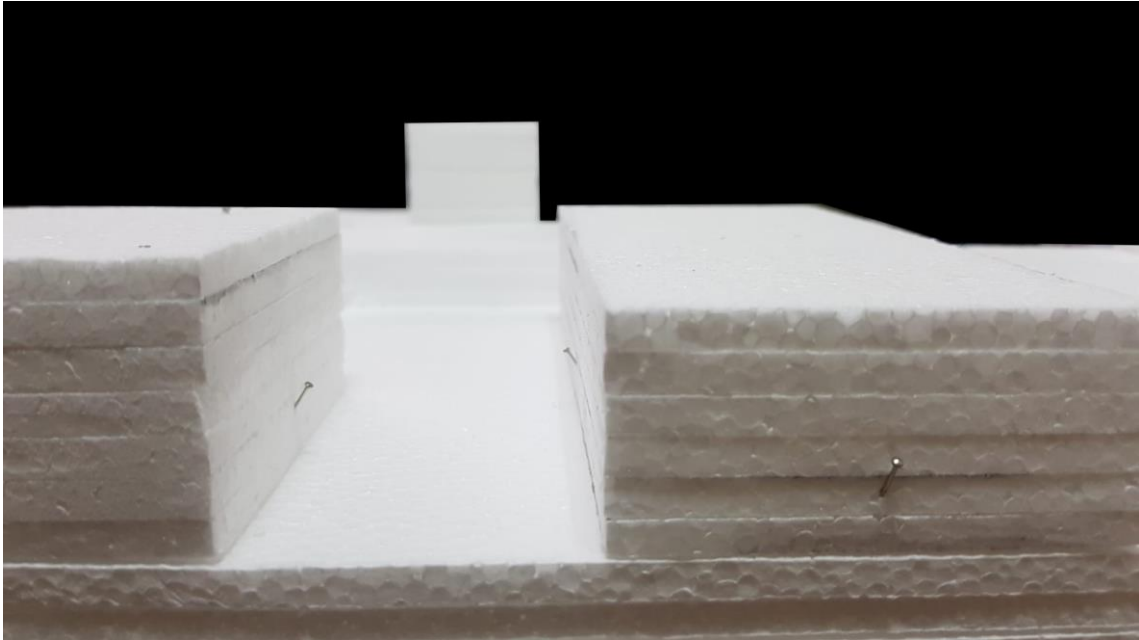


Entradas | límites

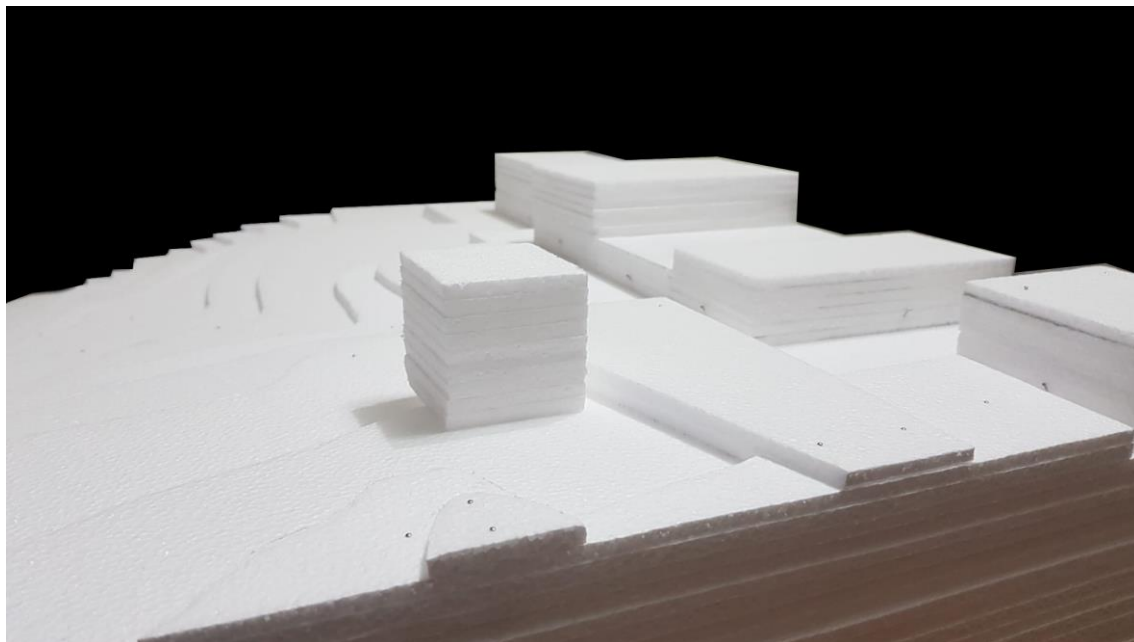








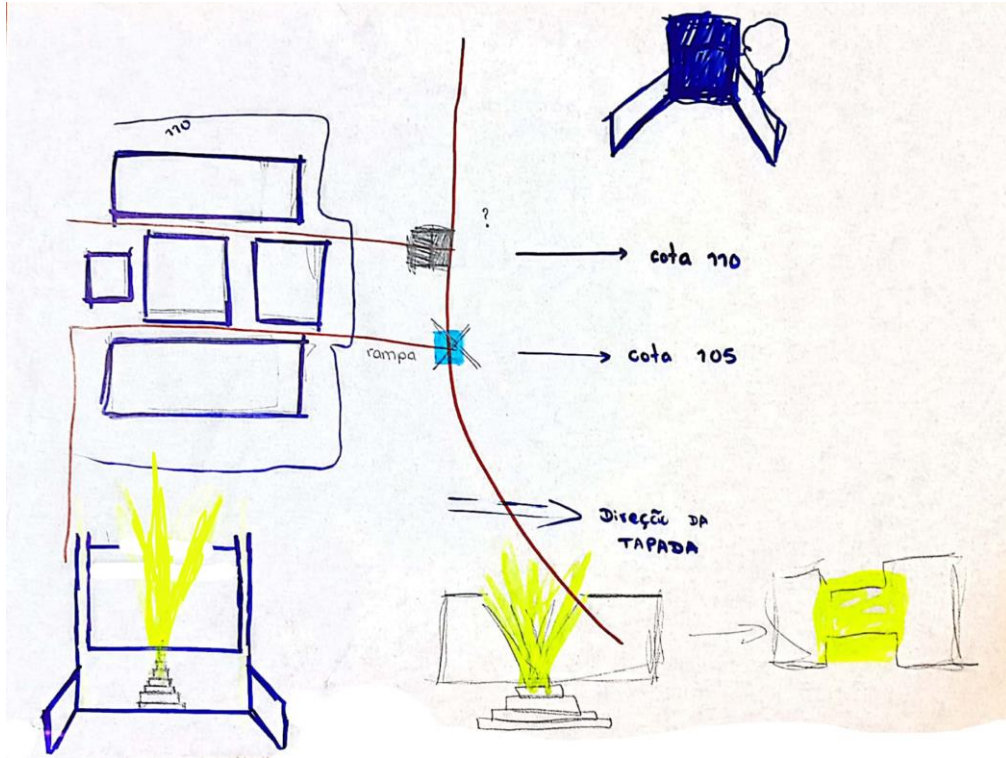
Entradas | limites



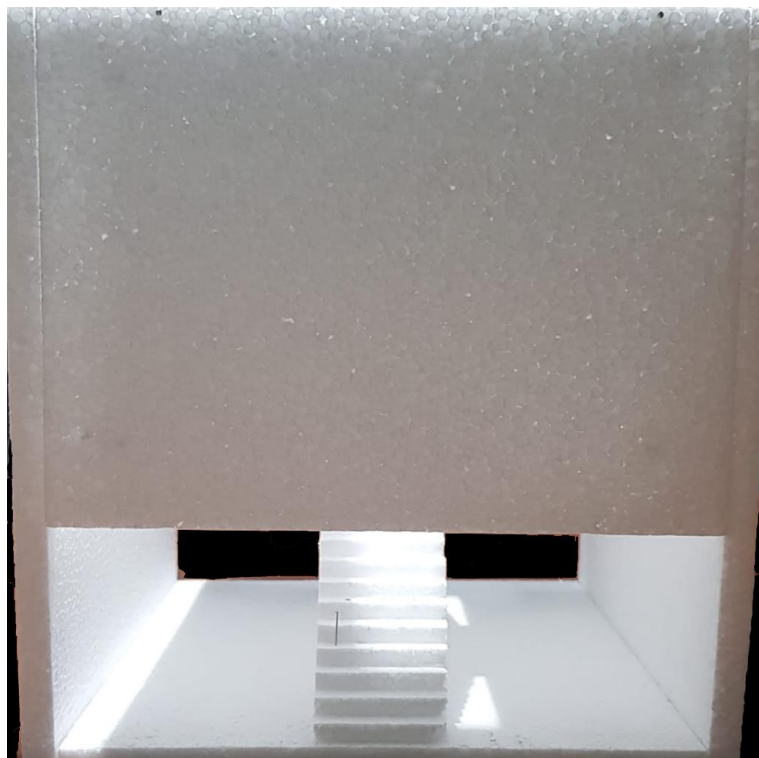




Entradas | limites



Entradas | limites



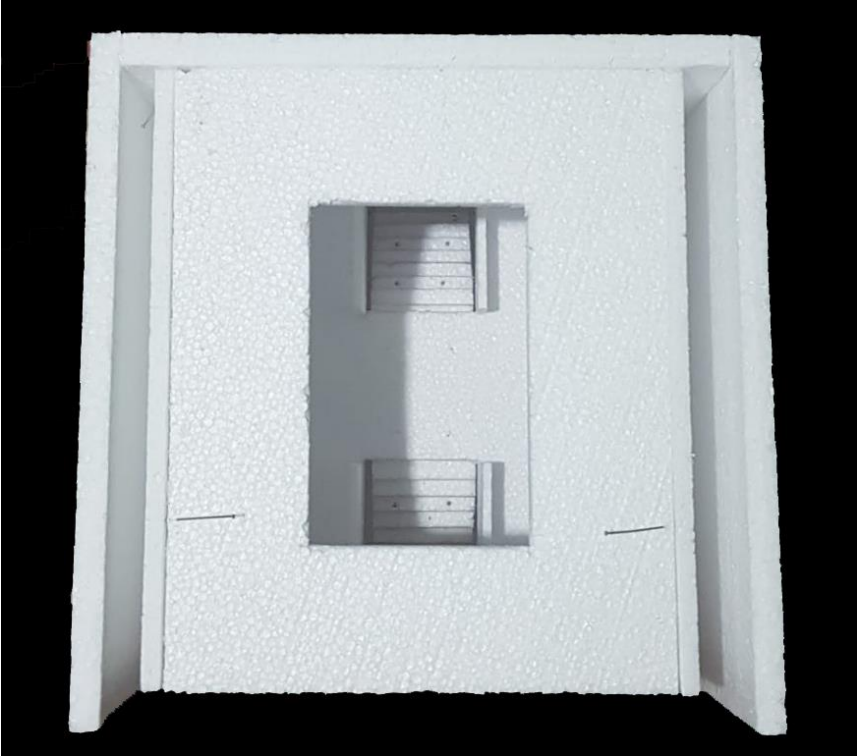


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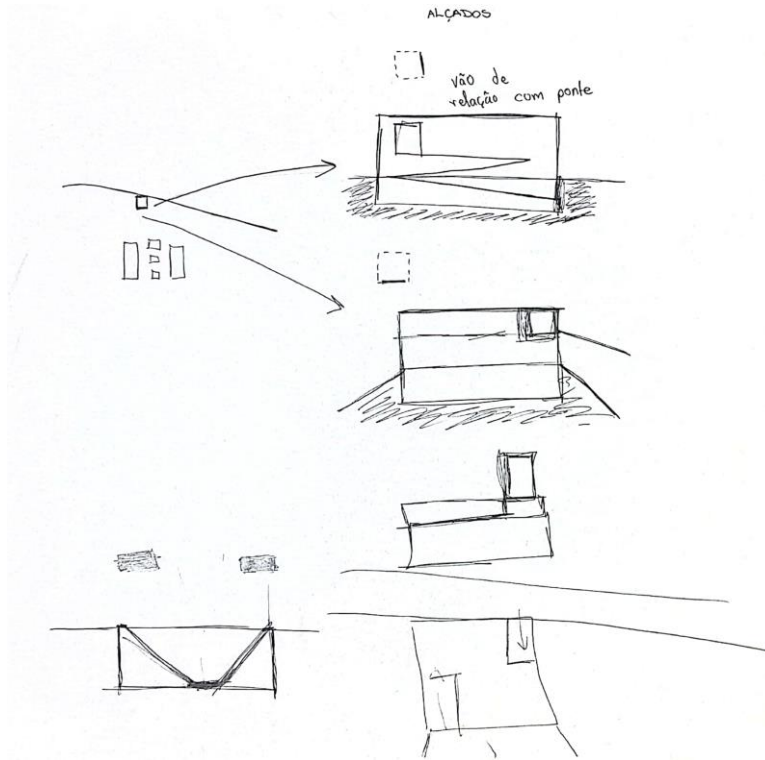


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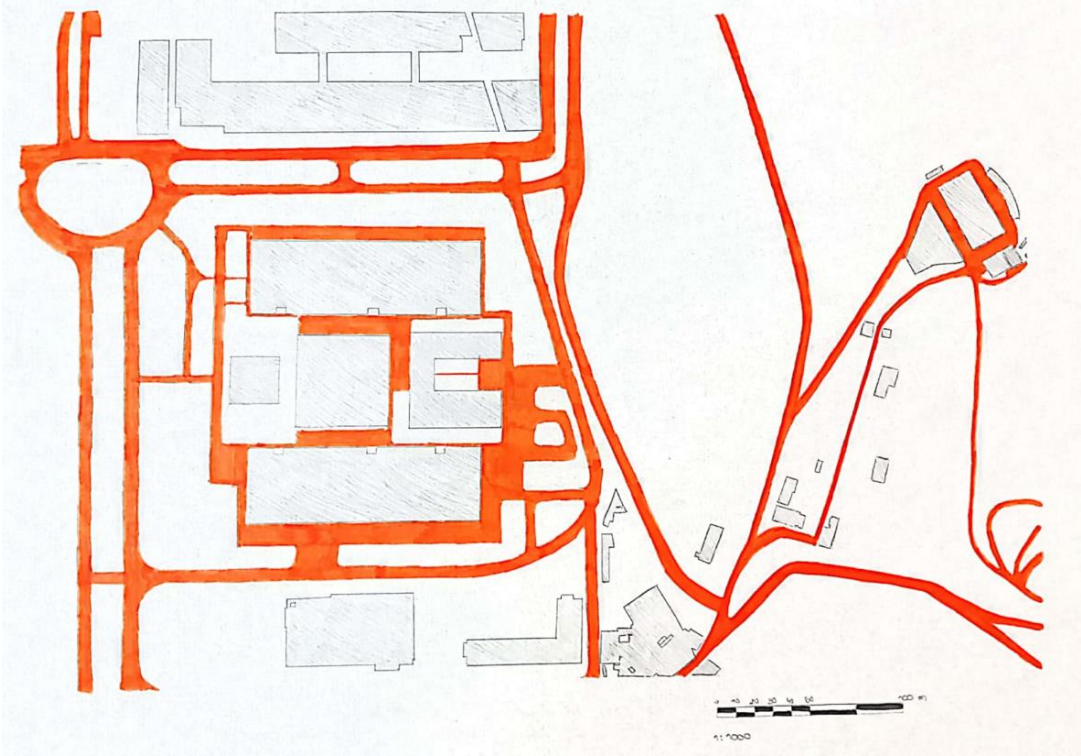


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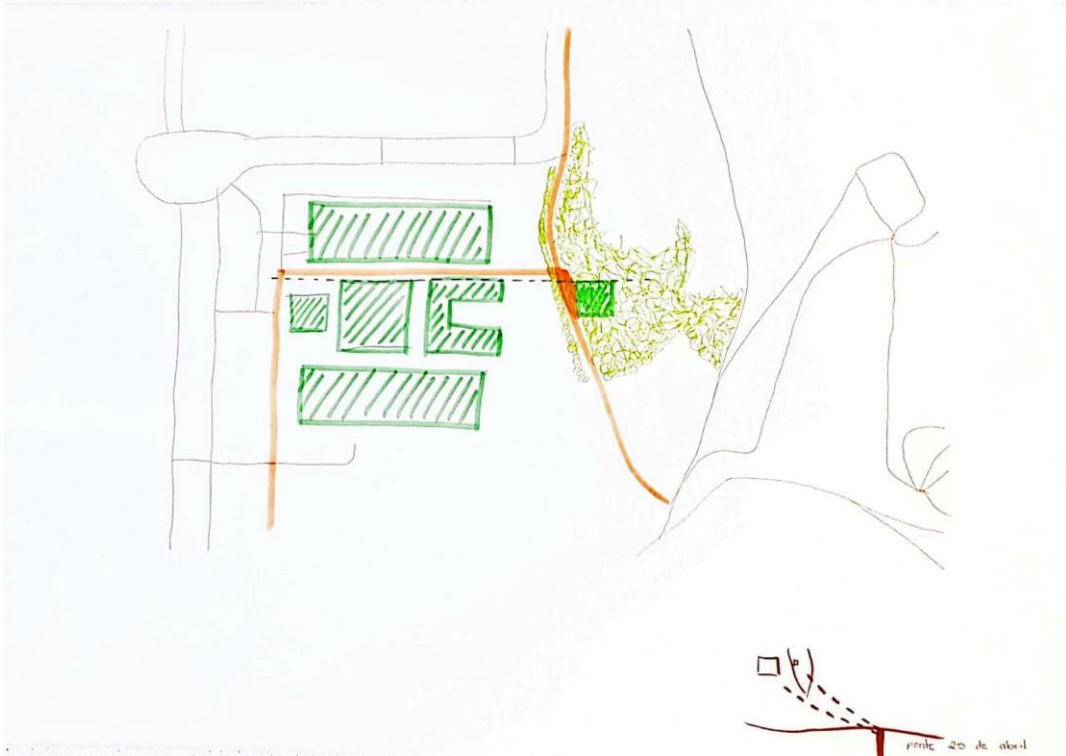




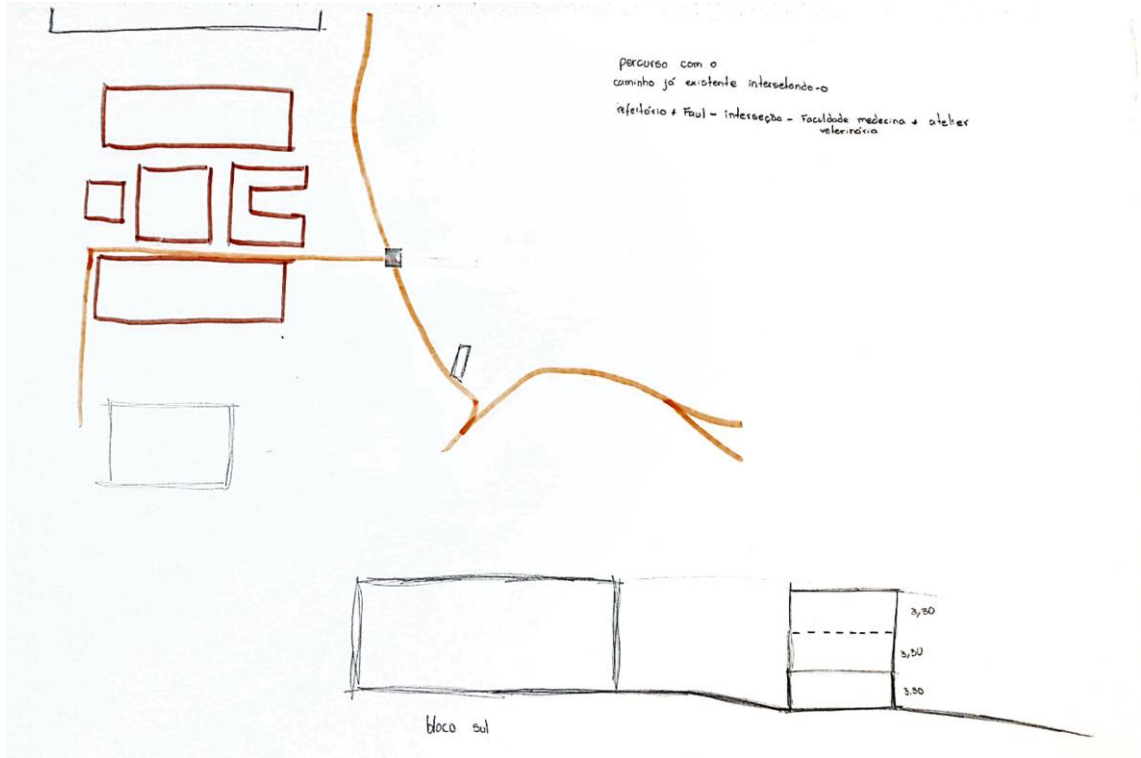
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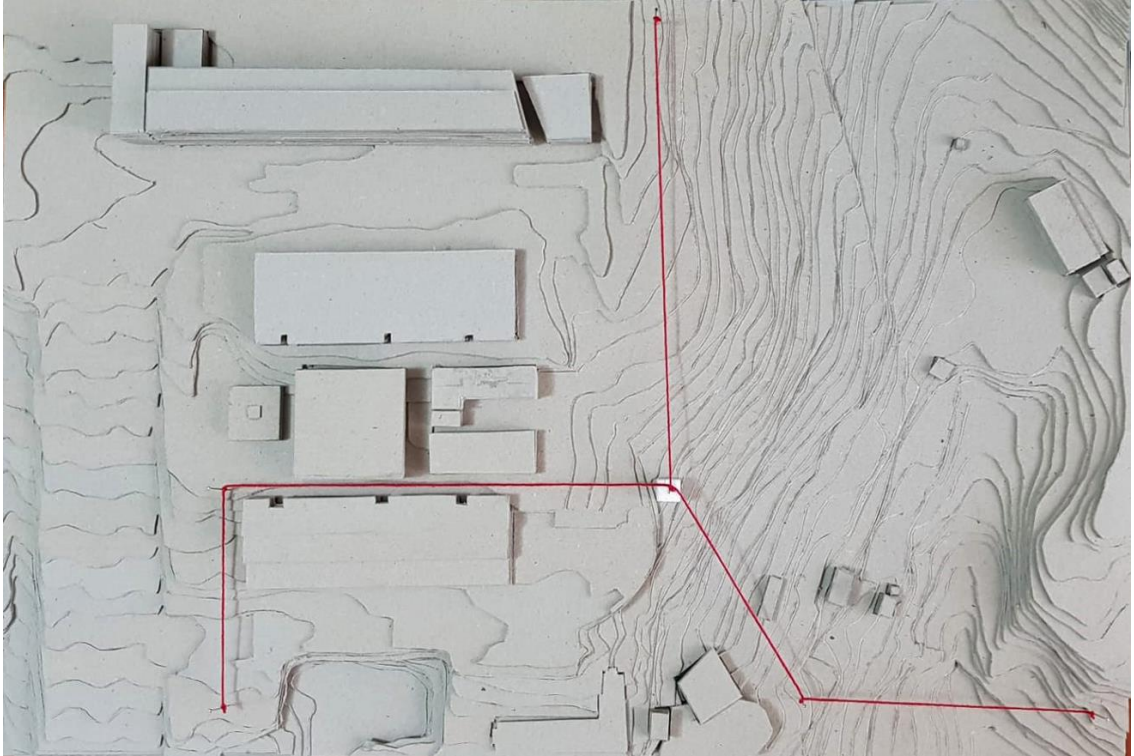
Entradas | limites



Entradas | limites

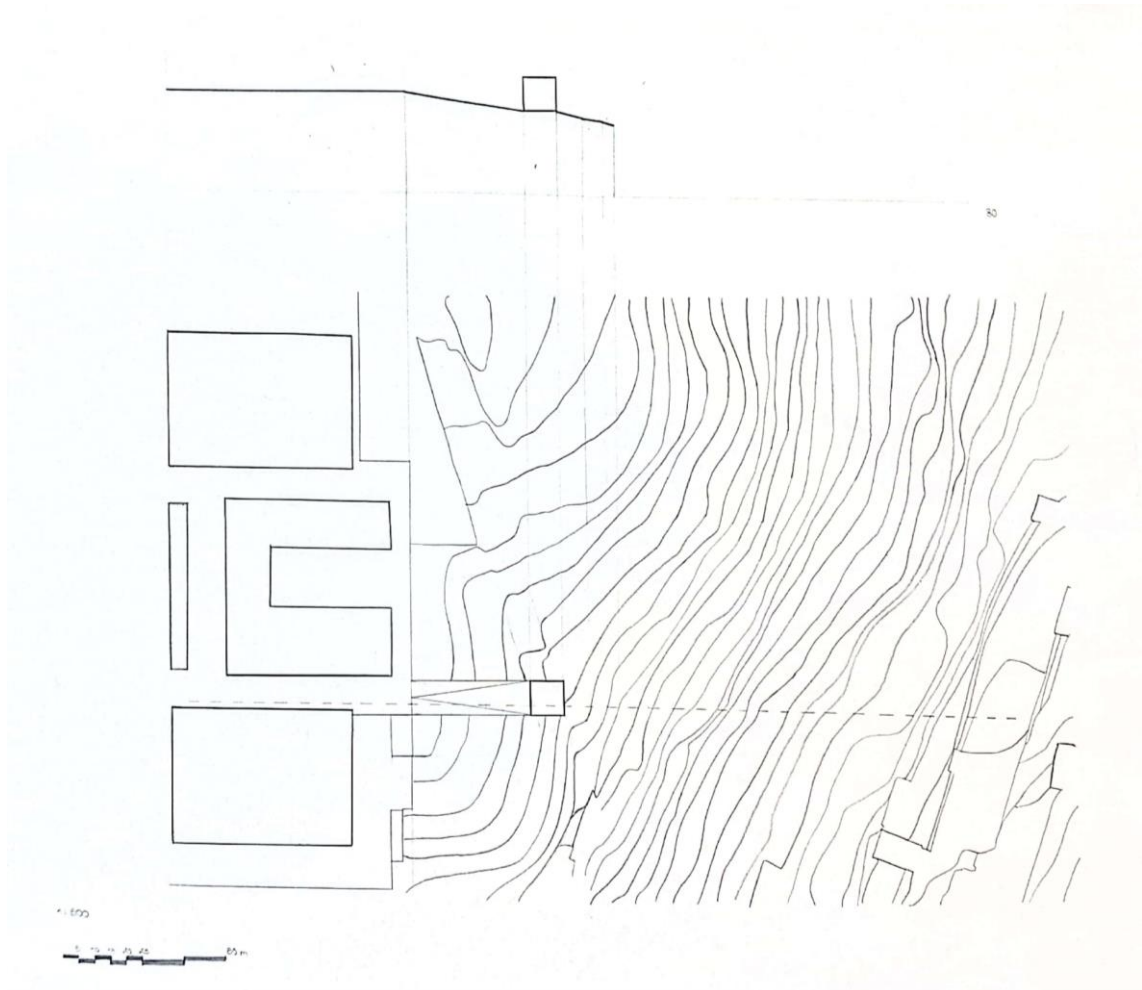


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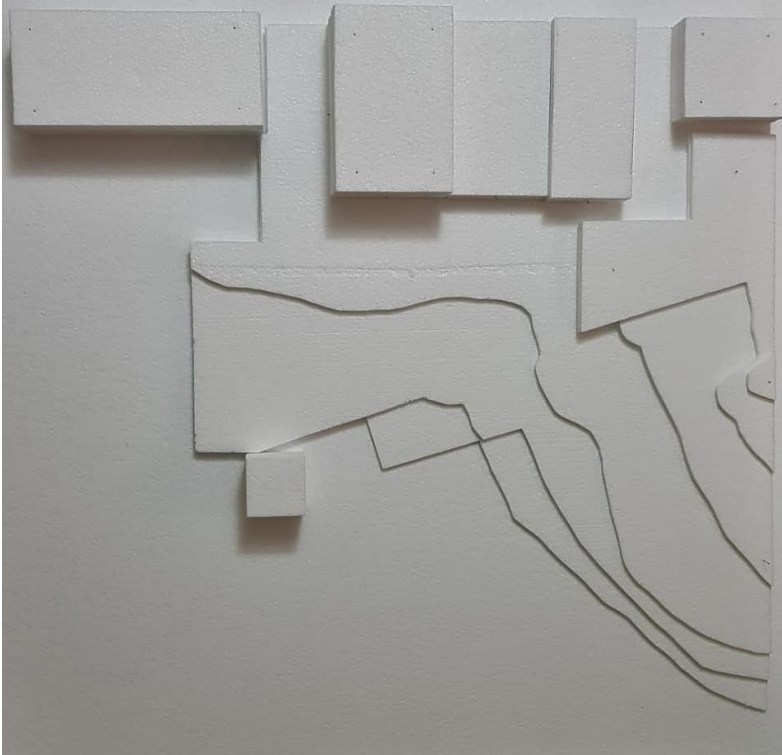


Entradas | limites

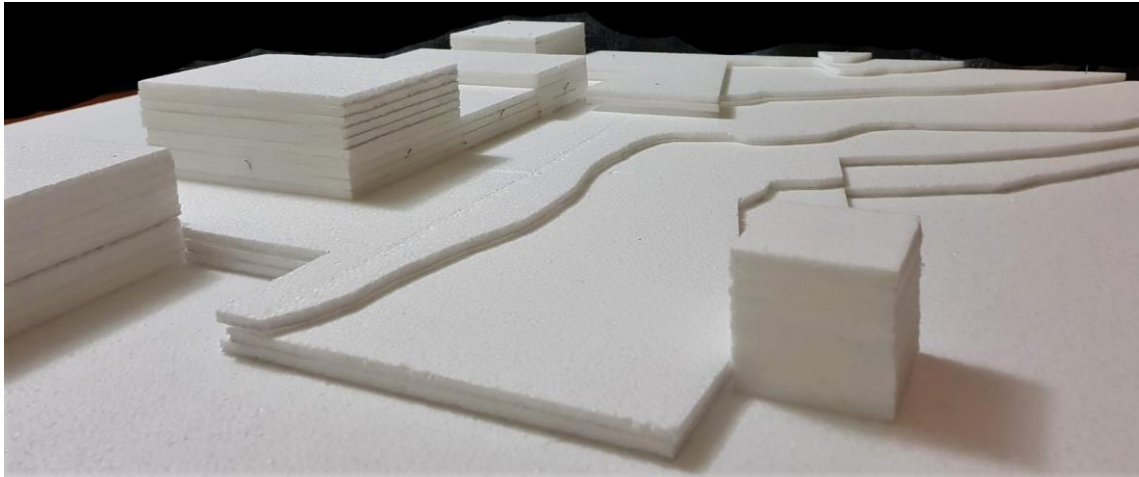
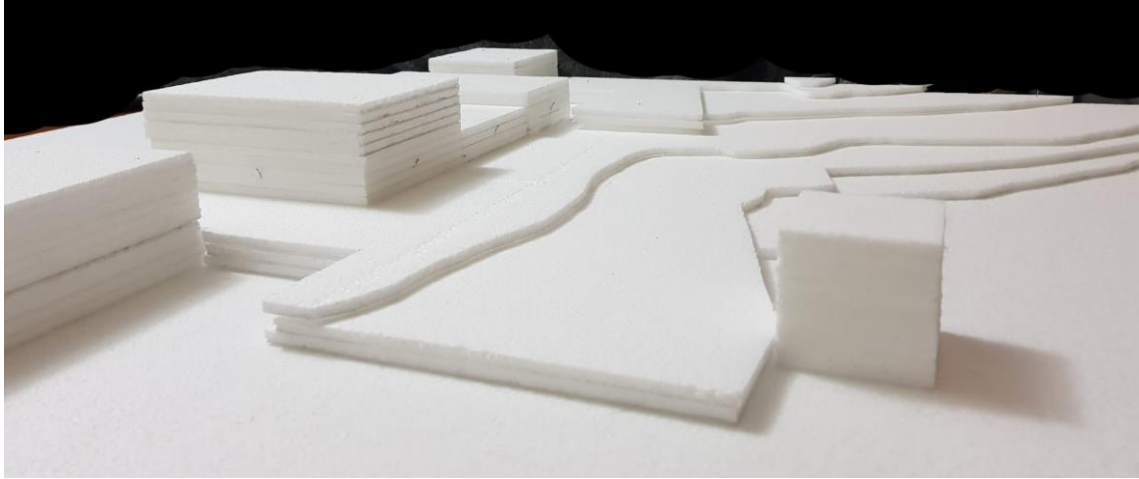




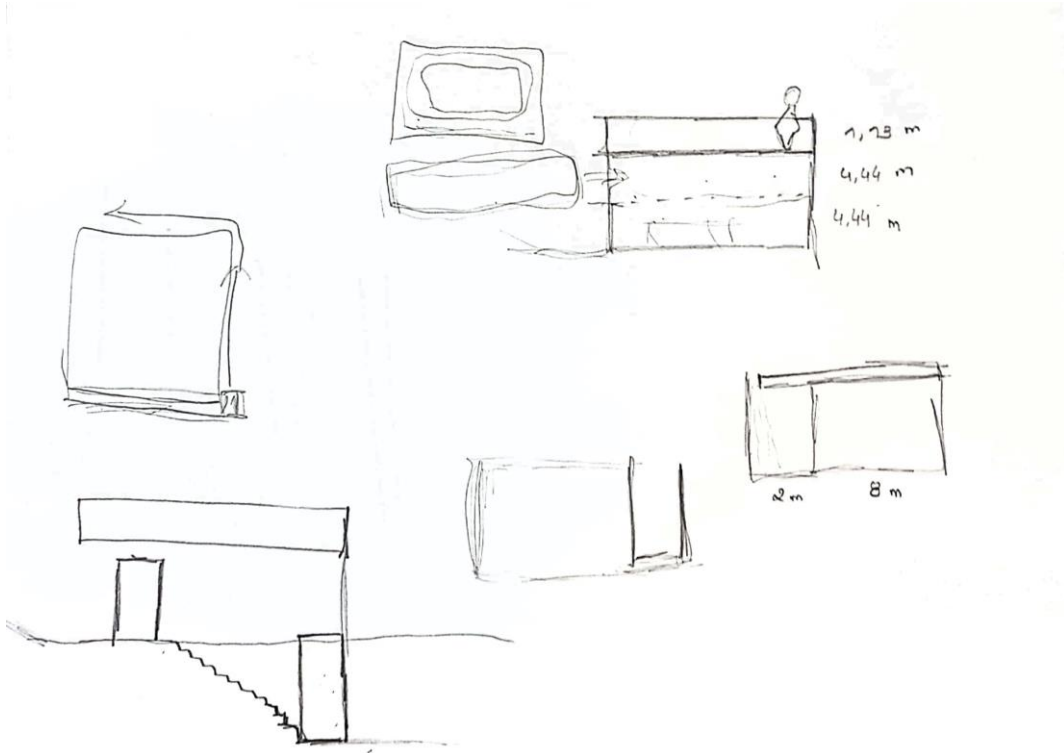
Entradas | limites

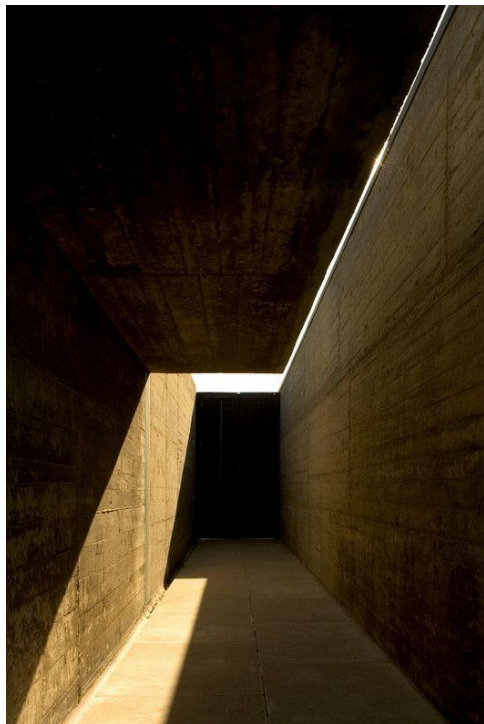


Entradas | limites

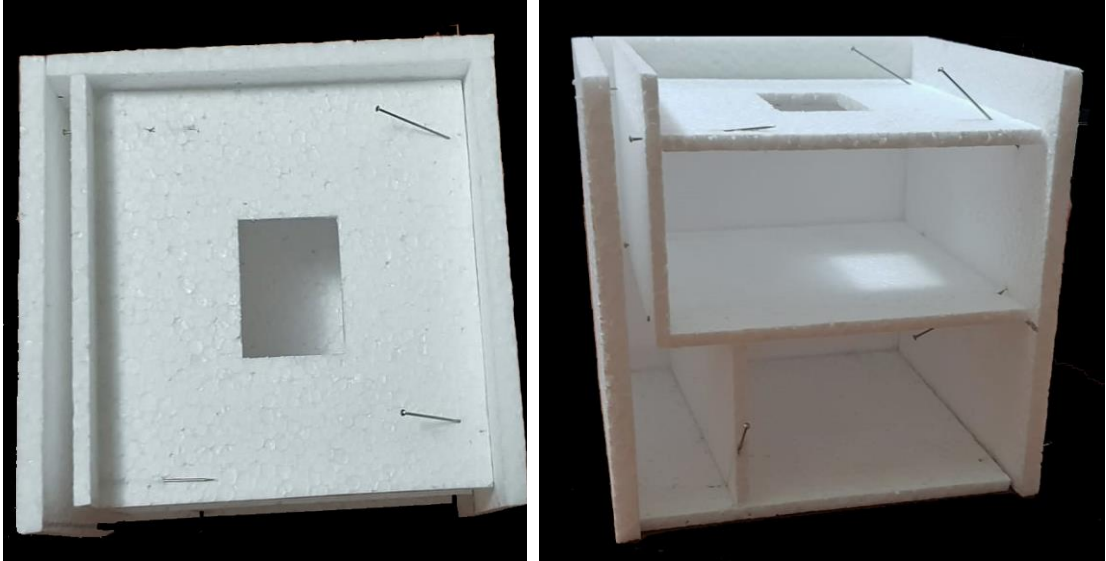


Entradas | limites



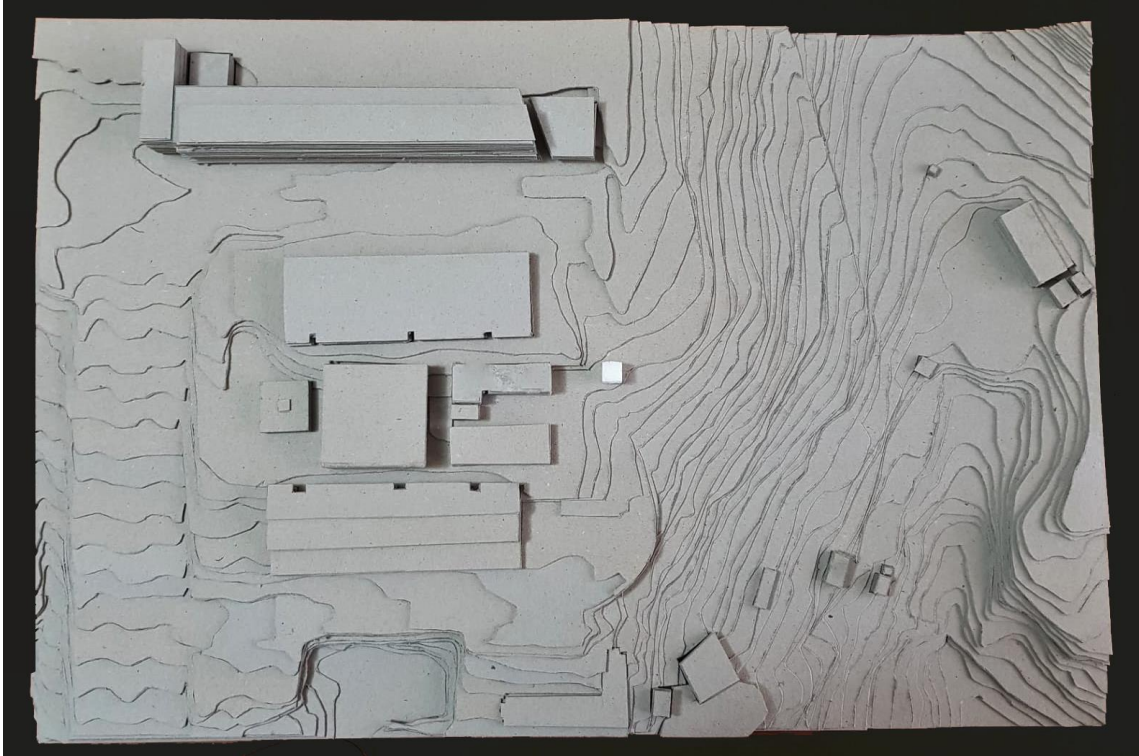


Piscinas de marés de Leça da Palmeira, de
Álvaro Siza Vieira

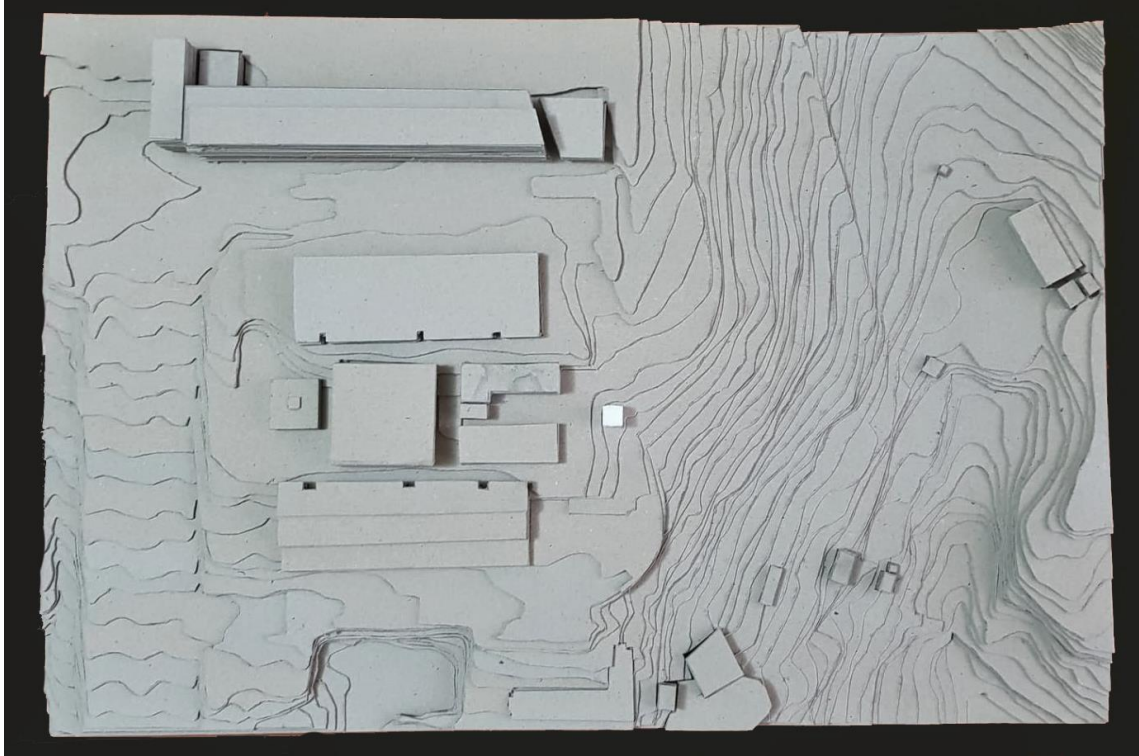


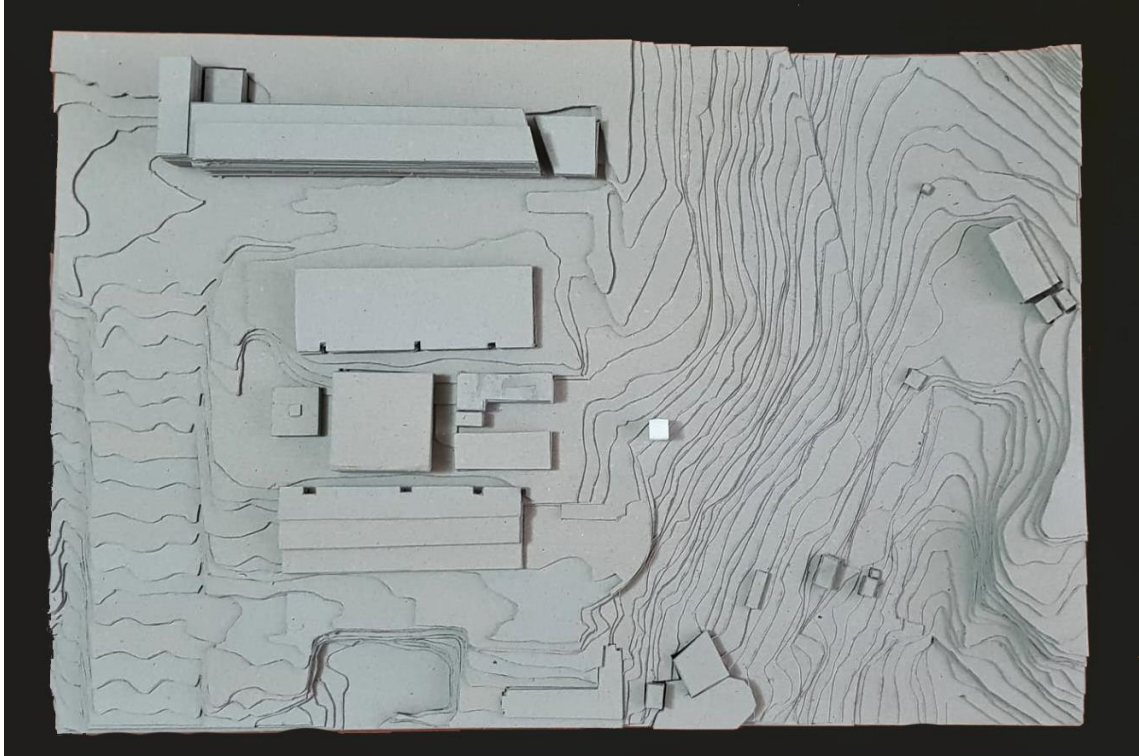
Pavilhão do conhecimento

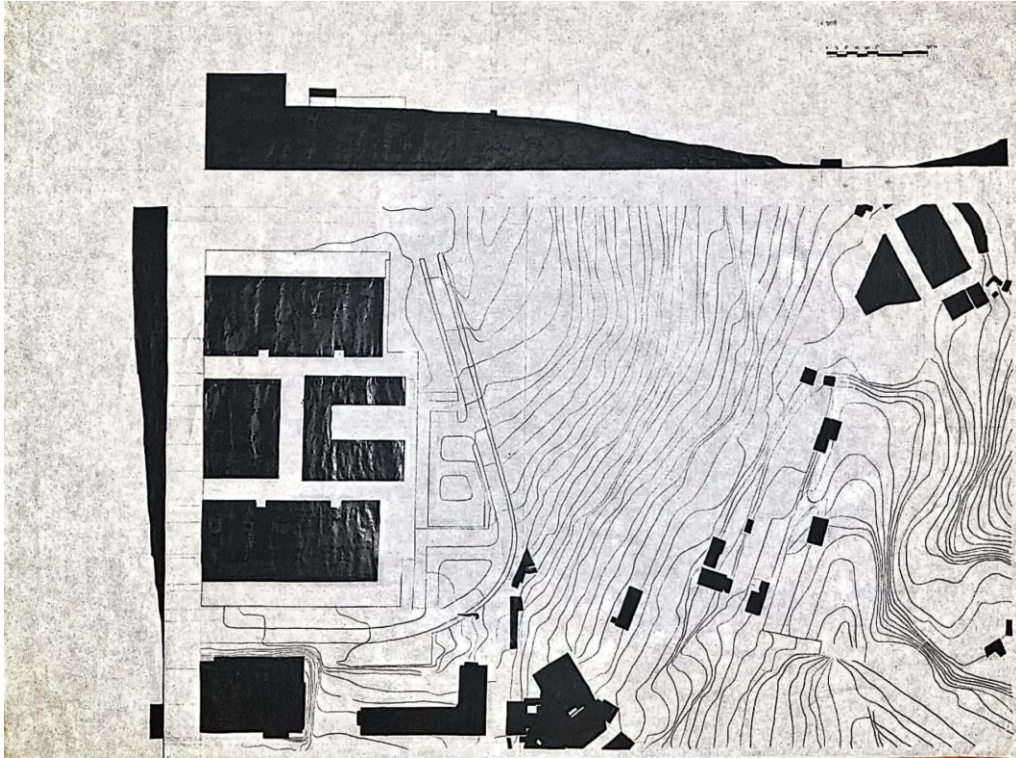
Entradas | limites



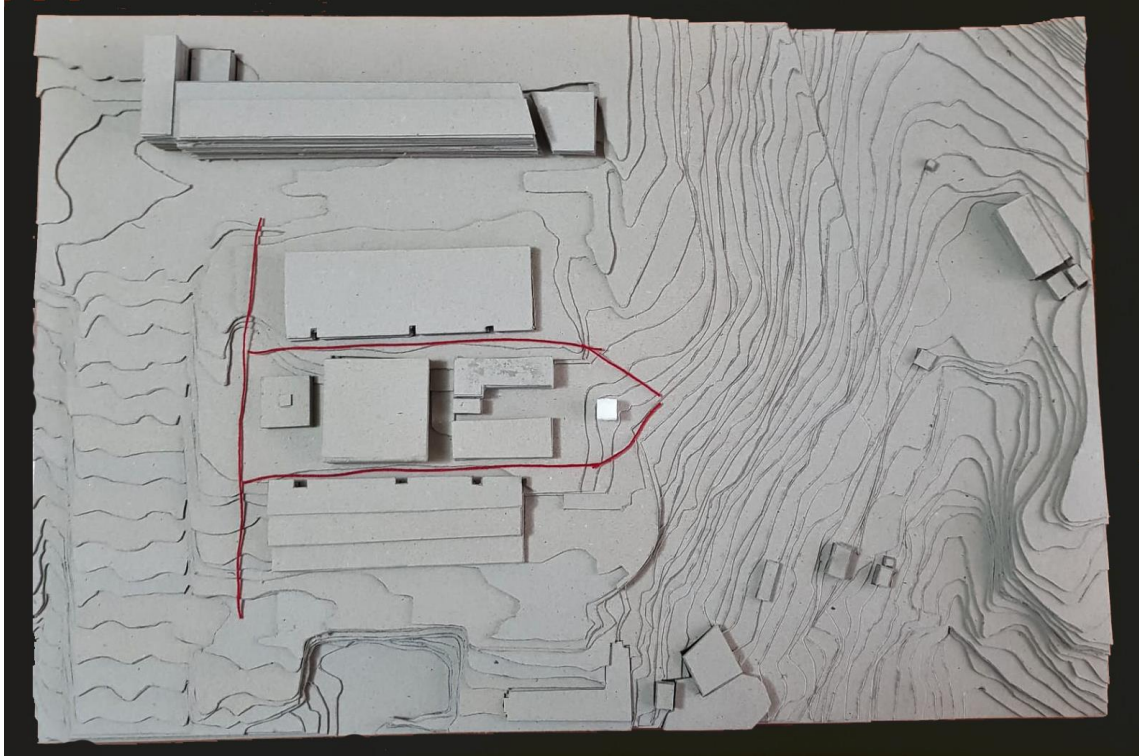
Entradas | limites

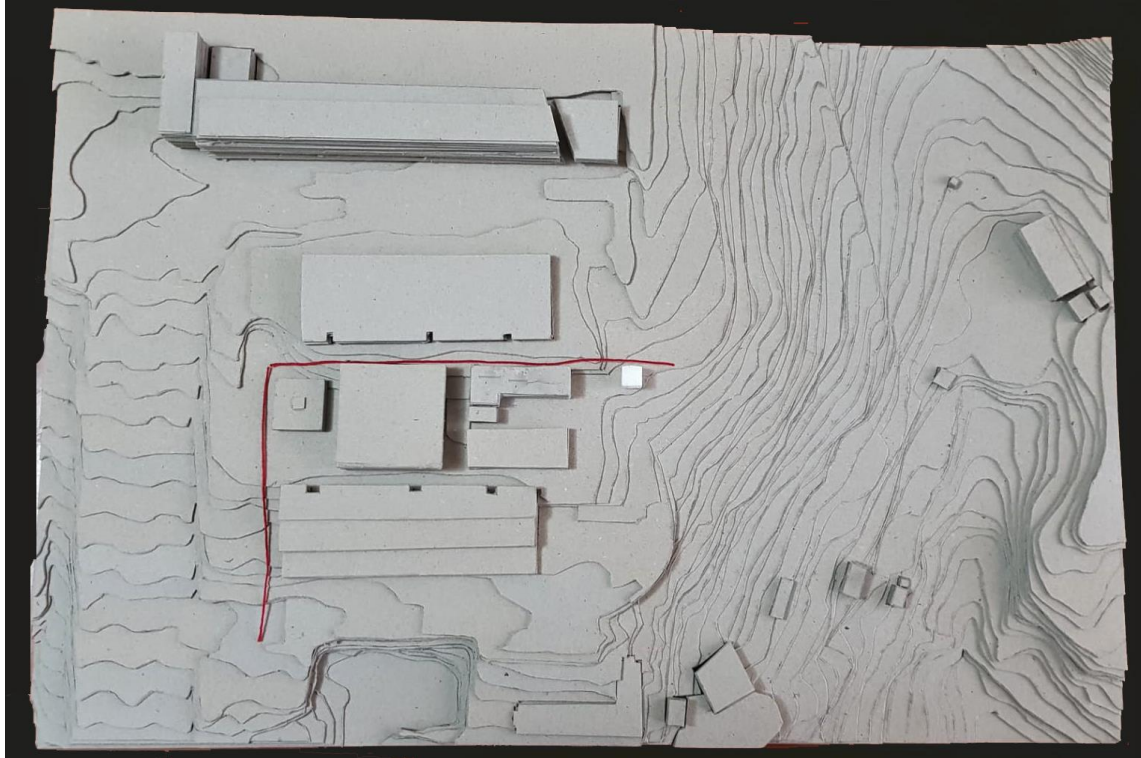


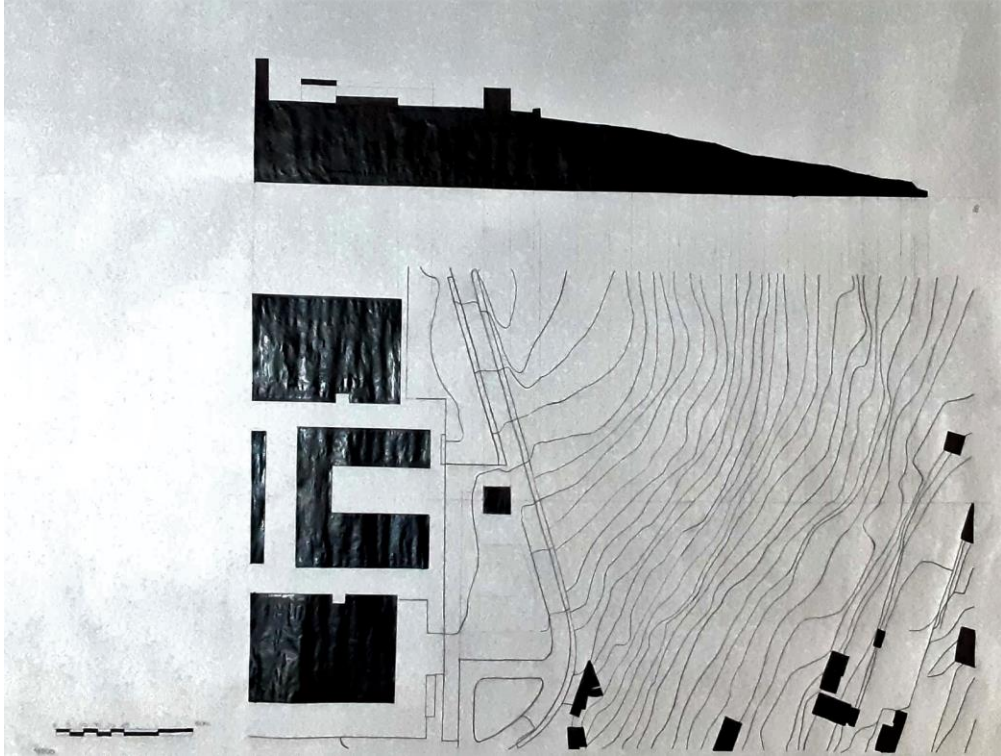




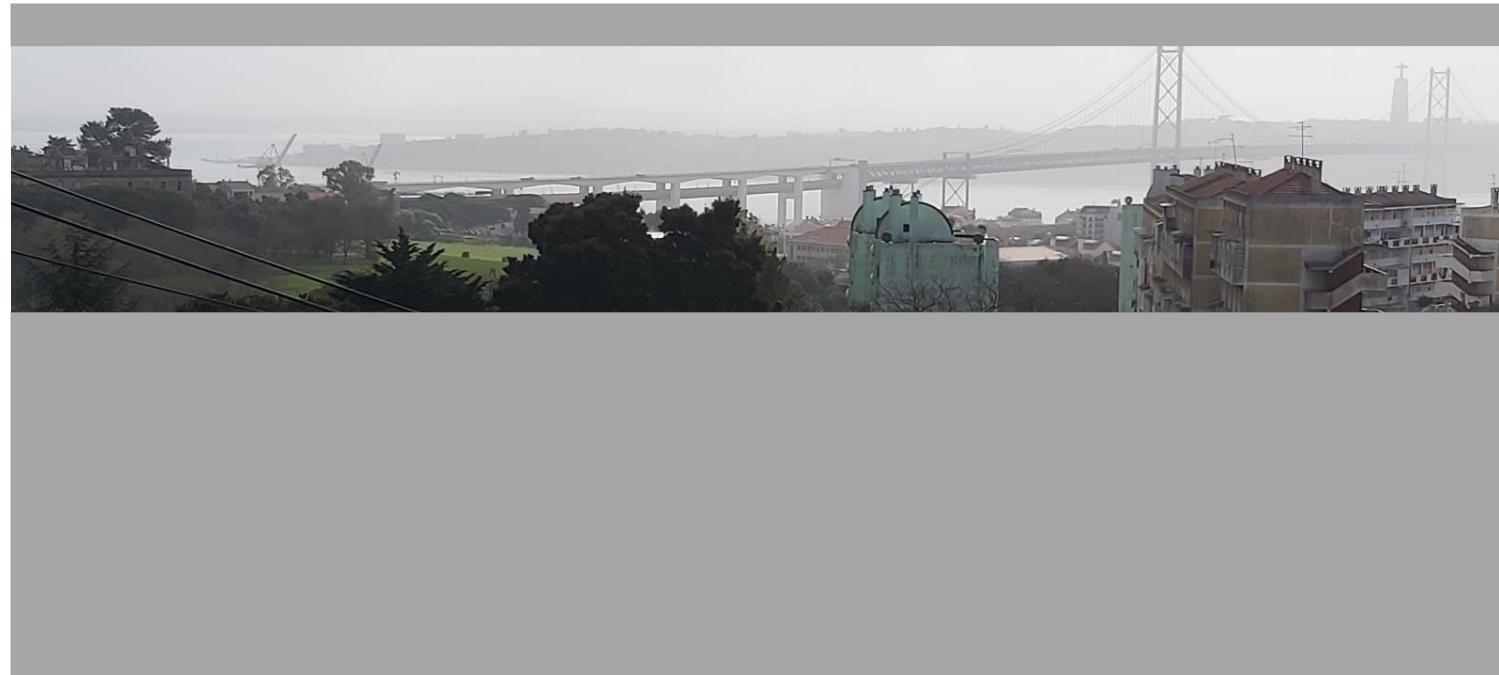
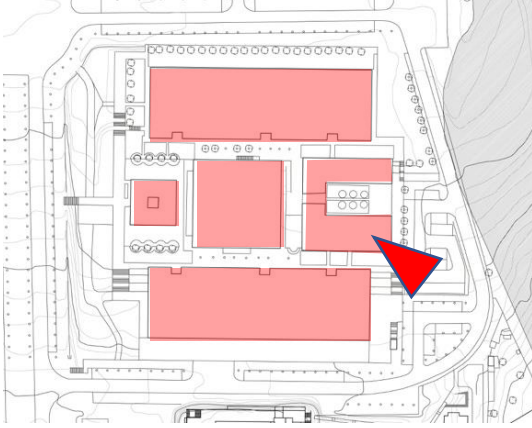
Entradas | limites







Entradas | limites



LIBERDADE



Terminal de cruzeiro . Carrinho da Graça

ENQUADRAMENTO DA PAISAGEM



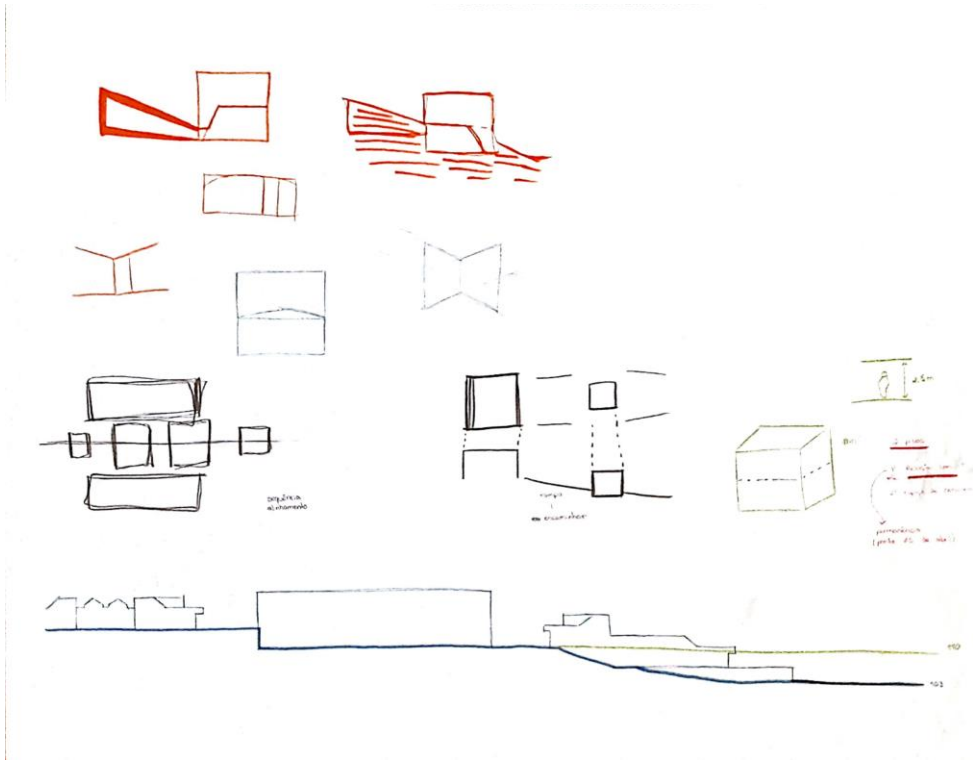
Terminal de cruzeiro . Carrinho da Graça

ENCAMINHAR



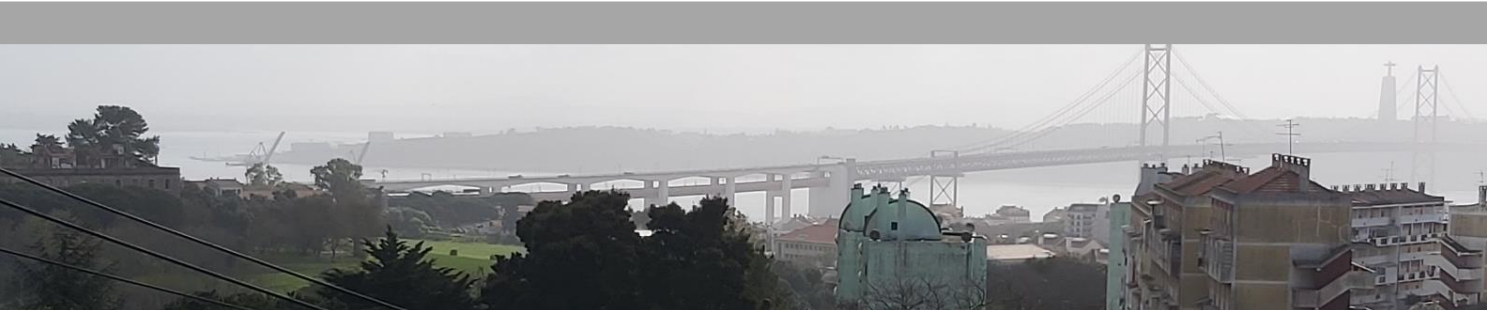
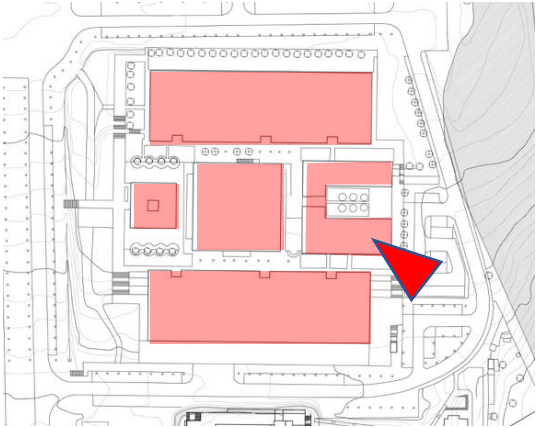
Windowless House in Ryusenji .Tomoaki Uno

Entradas | limites





Entradas | limites

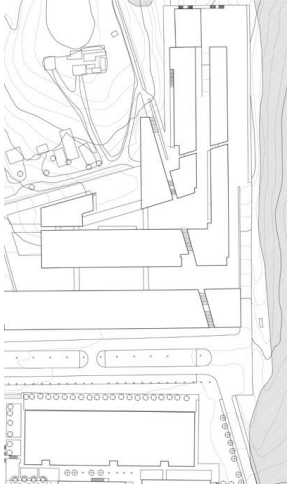


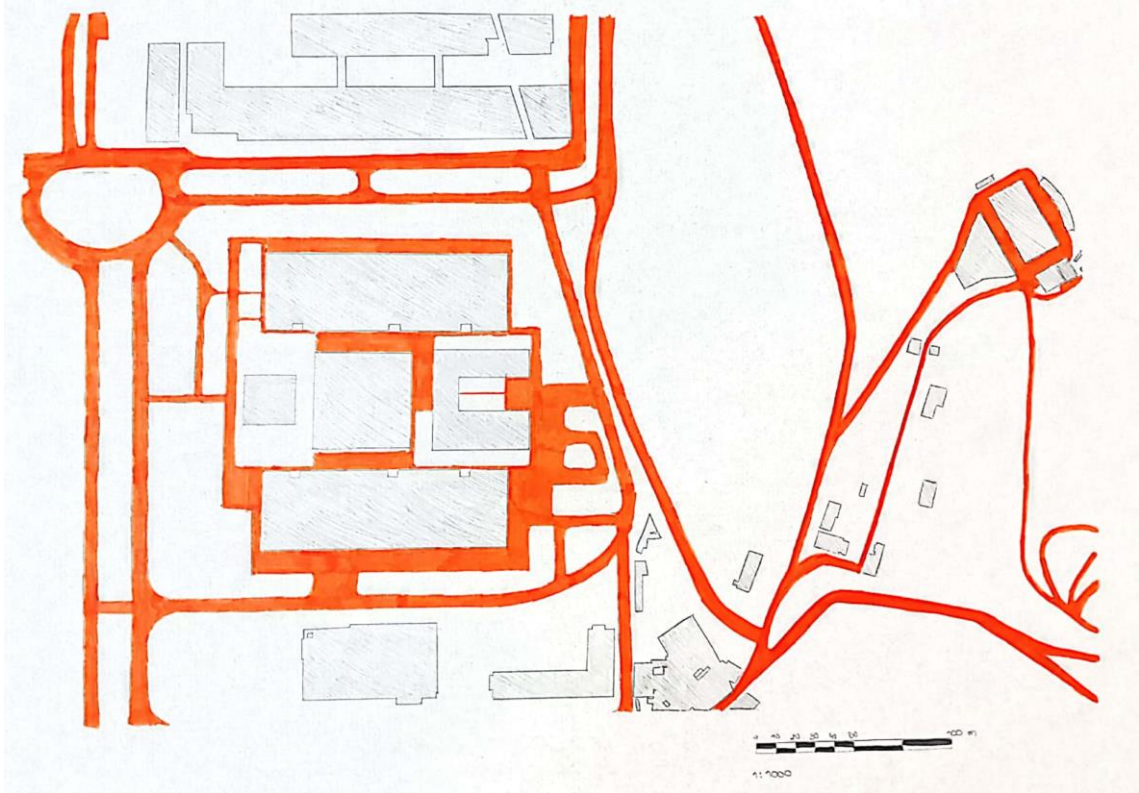
Entradas | limites

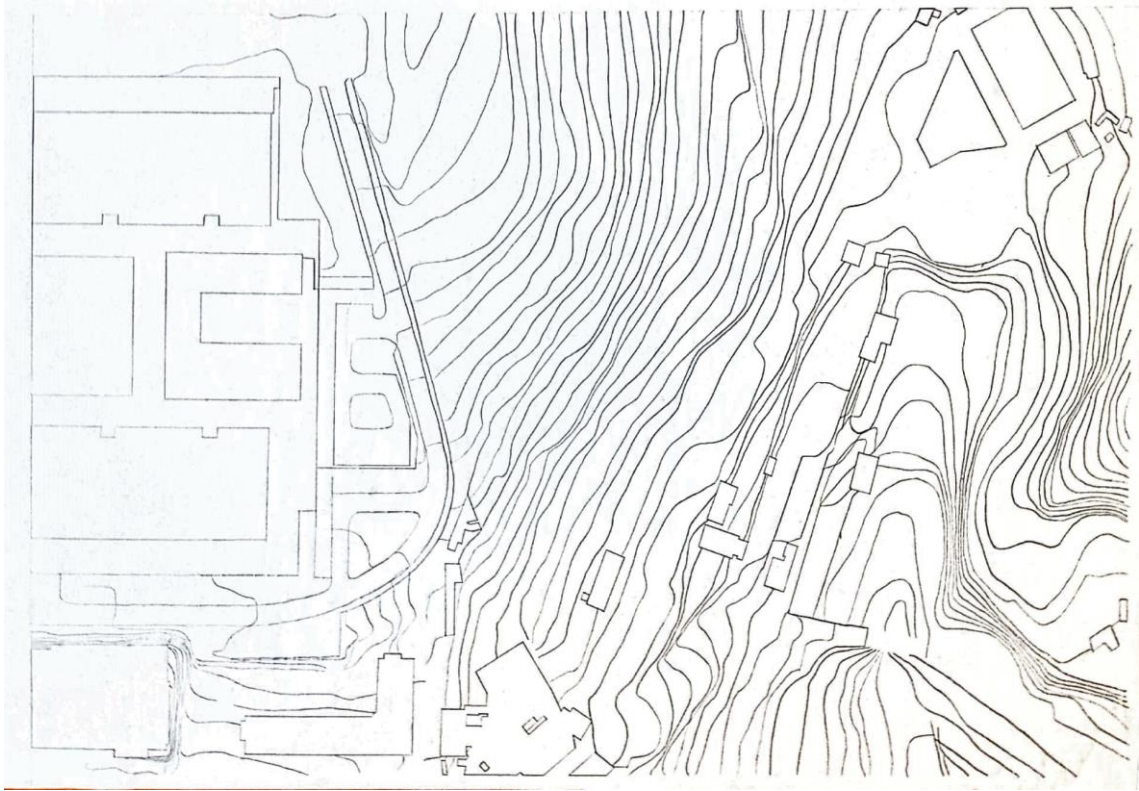


Entradas | limites

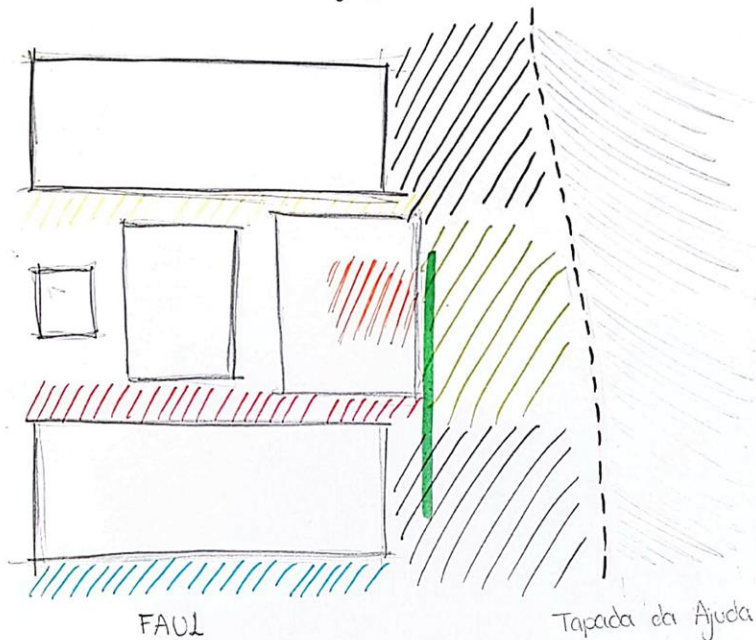








Um reconhecimento fotográfico



Alameda Norte

Pátio Bananeiras / Docamentos

Alameda Sul

Eplanada Sul

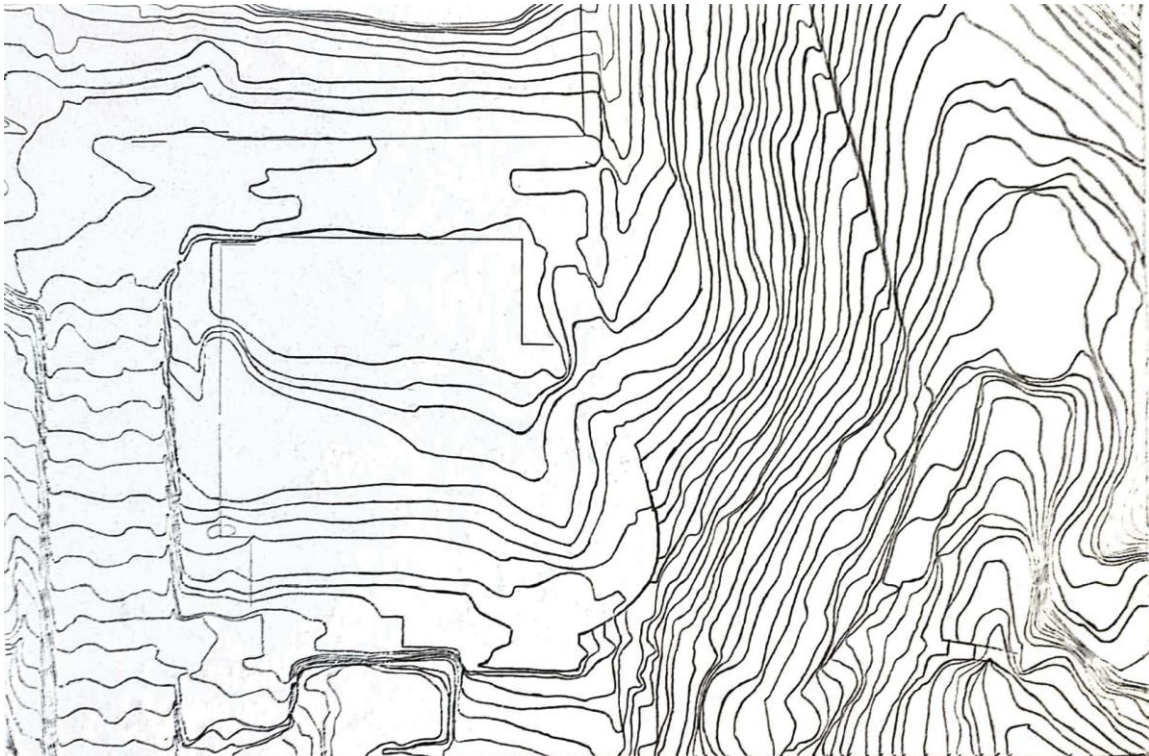
Plataforma alta

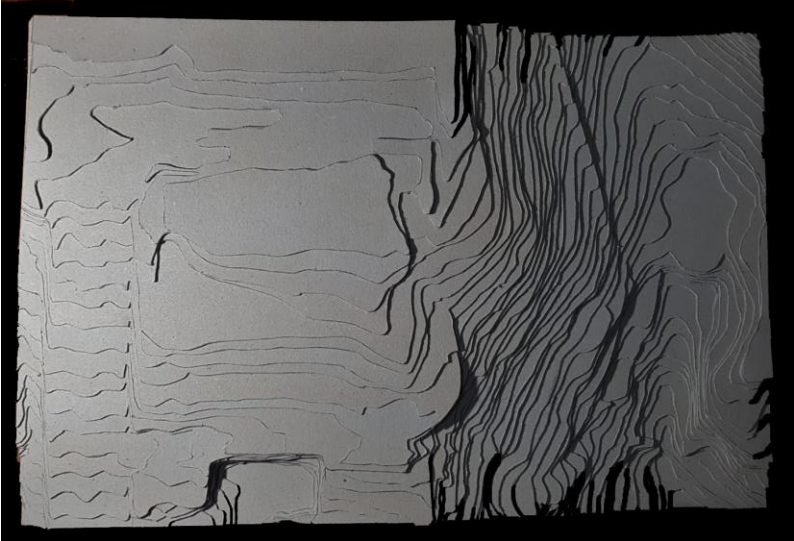
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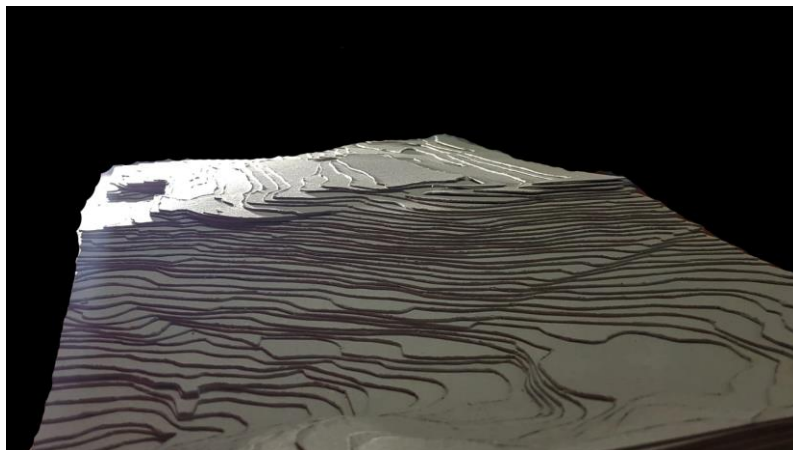
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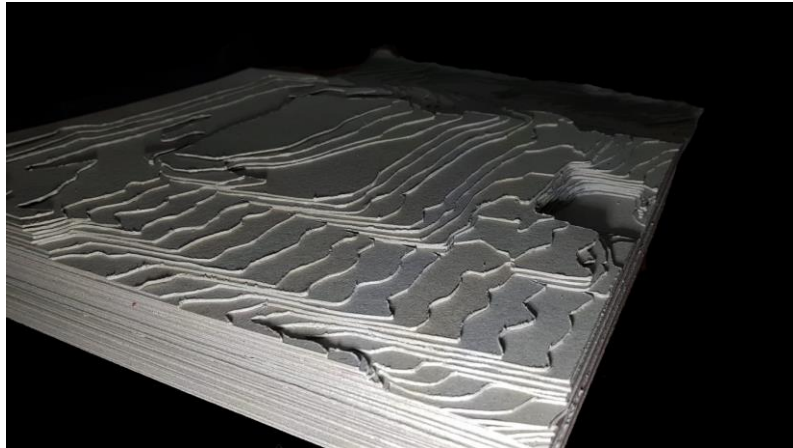
--- via nascente
Muro - Tapada

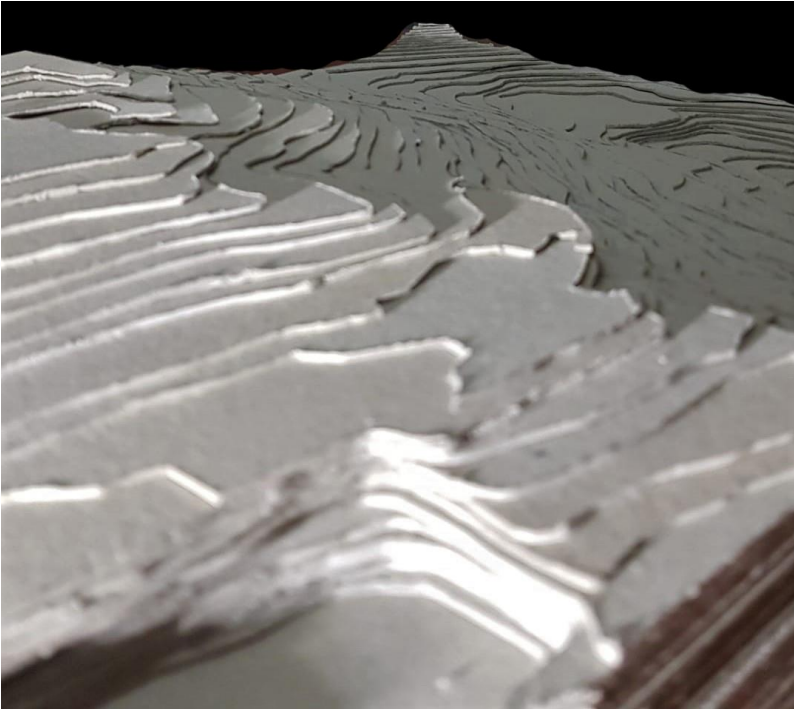
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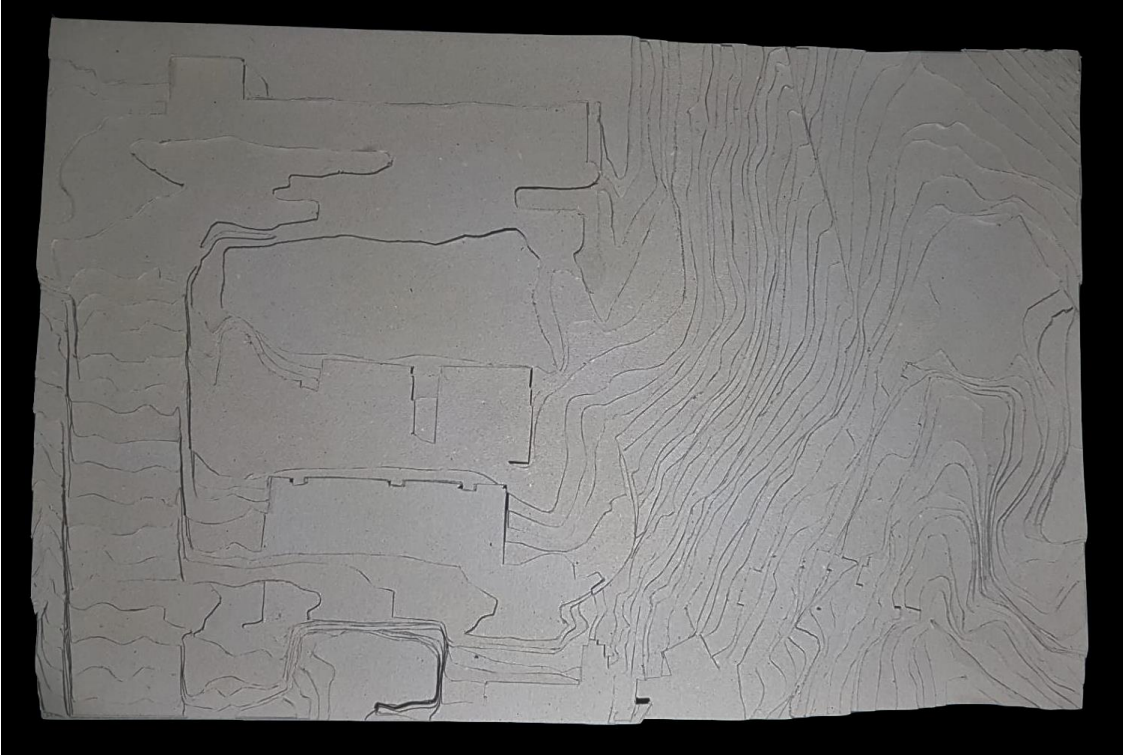






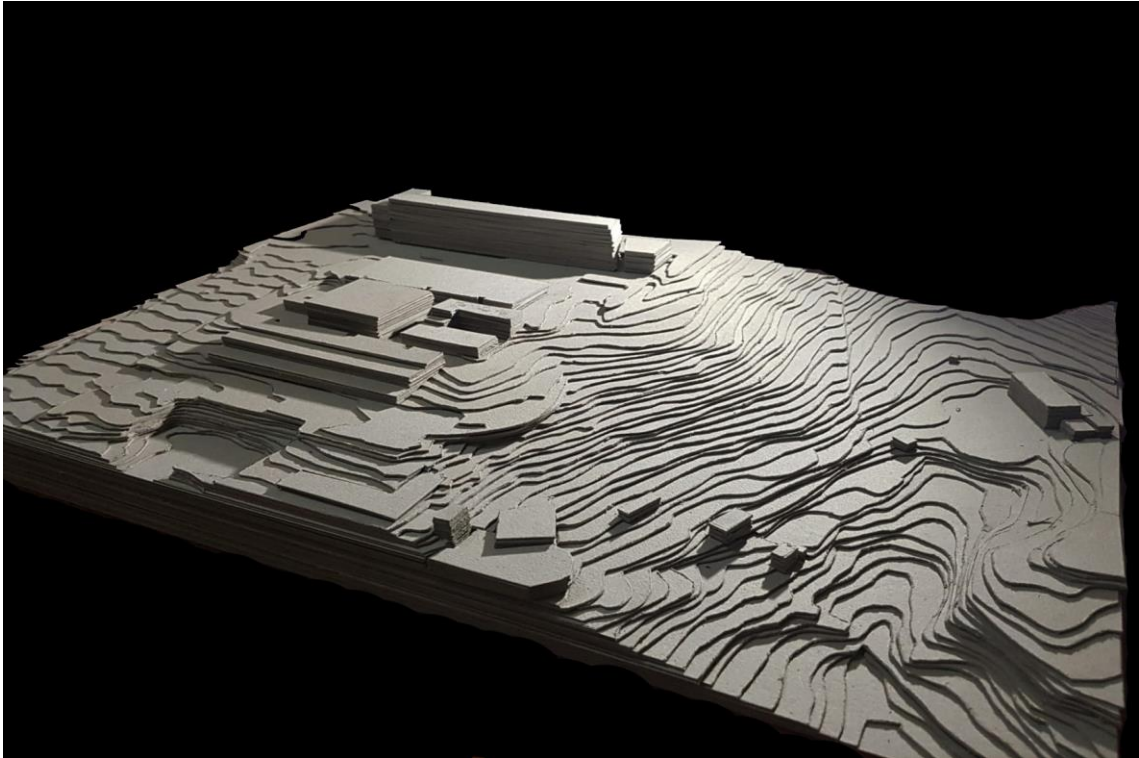


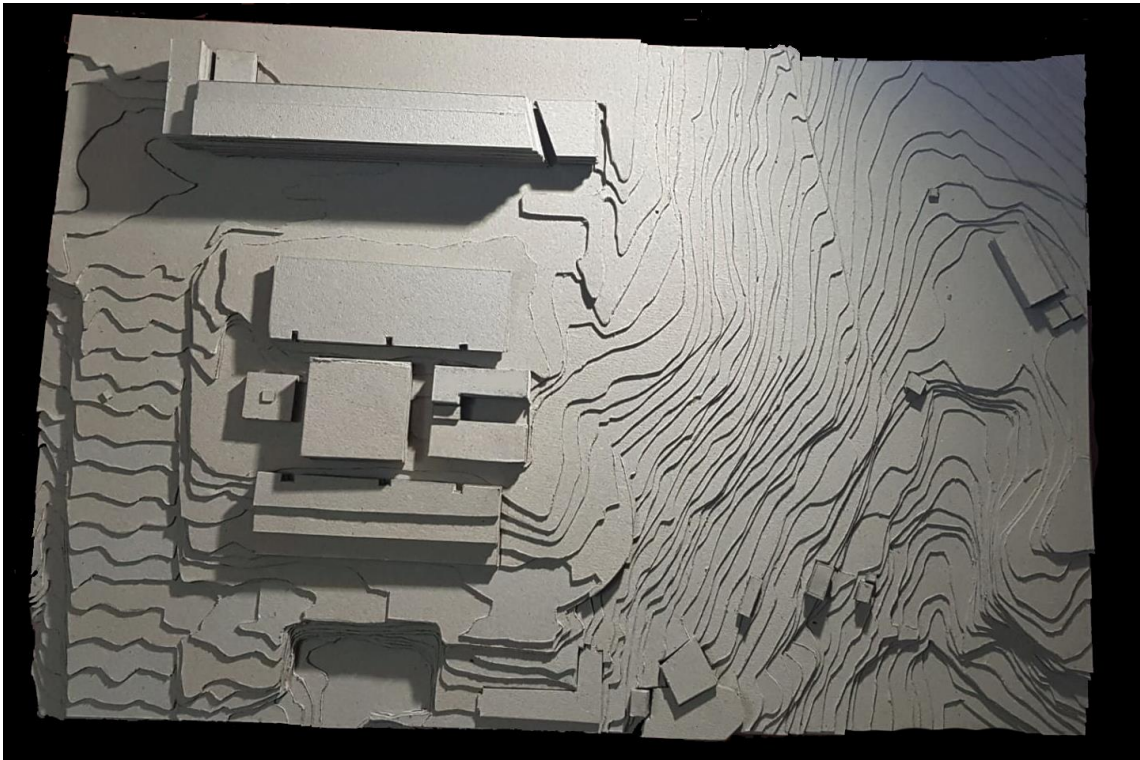


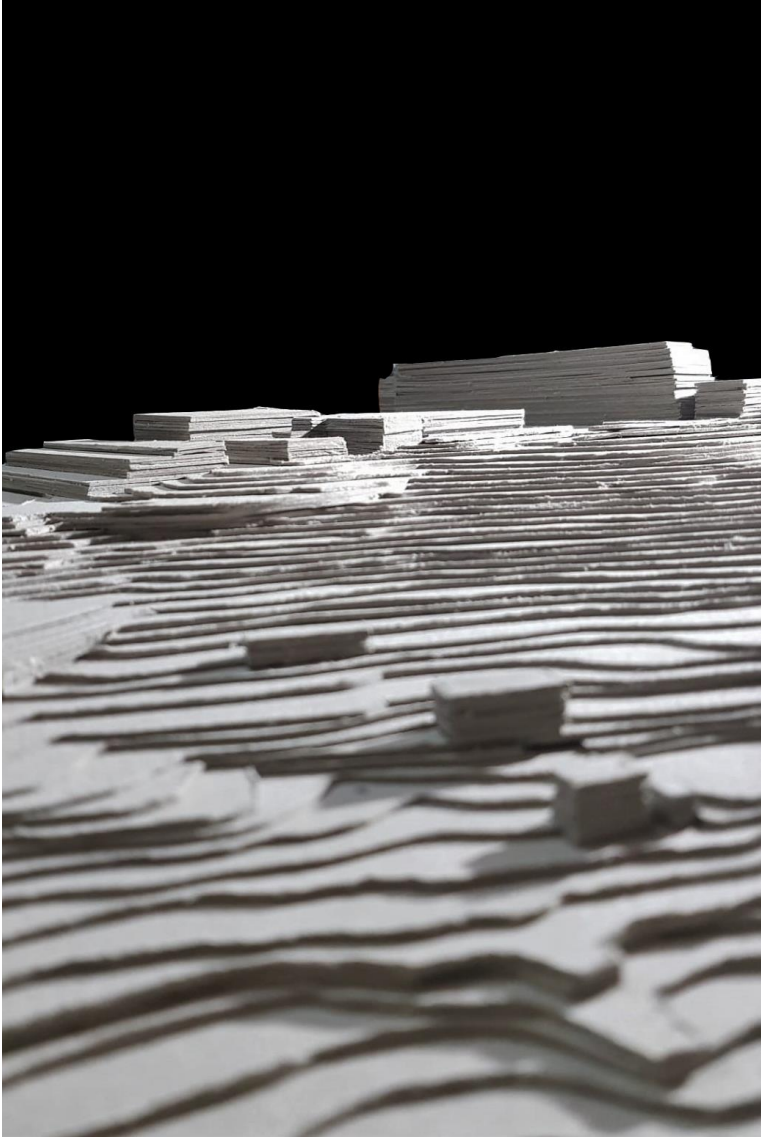


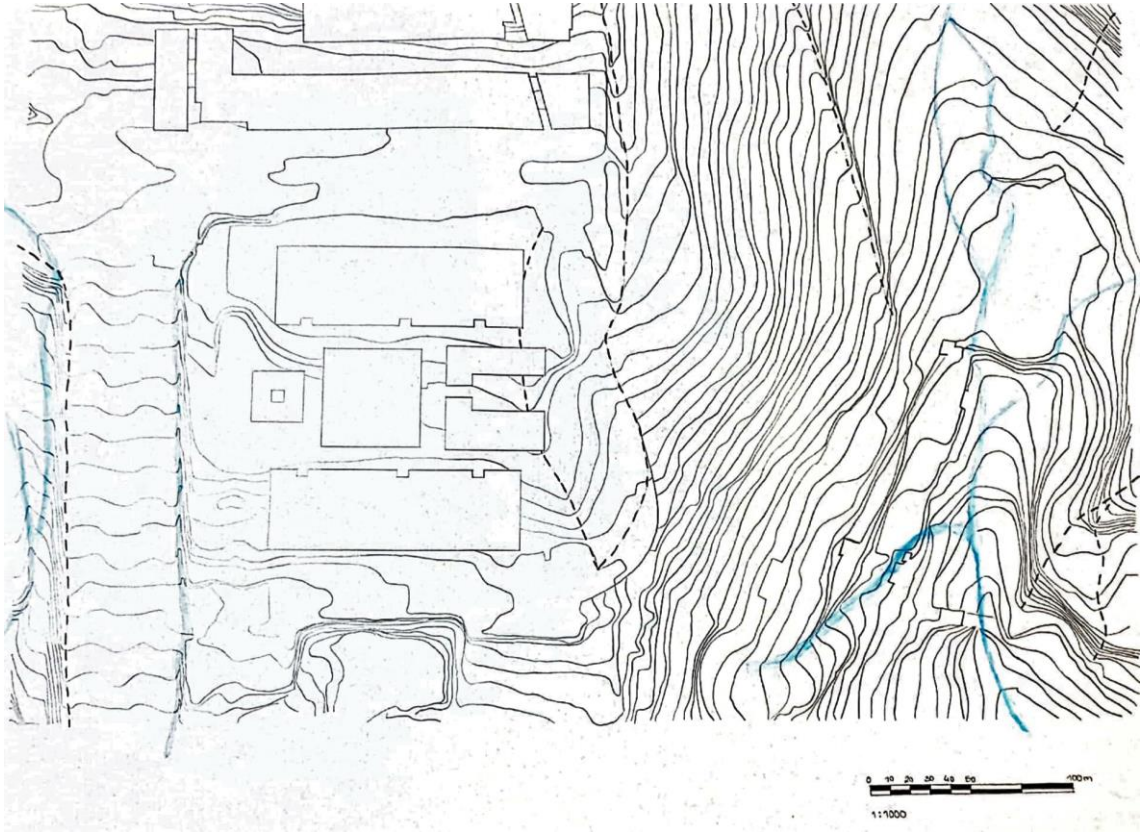




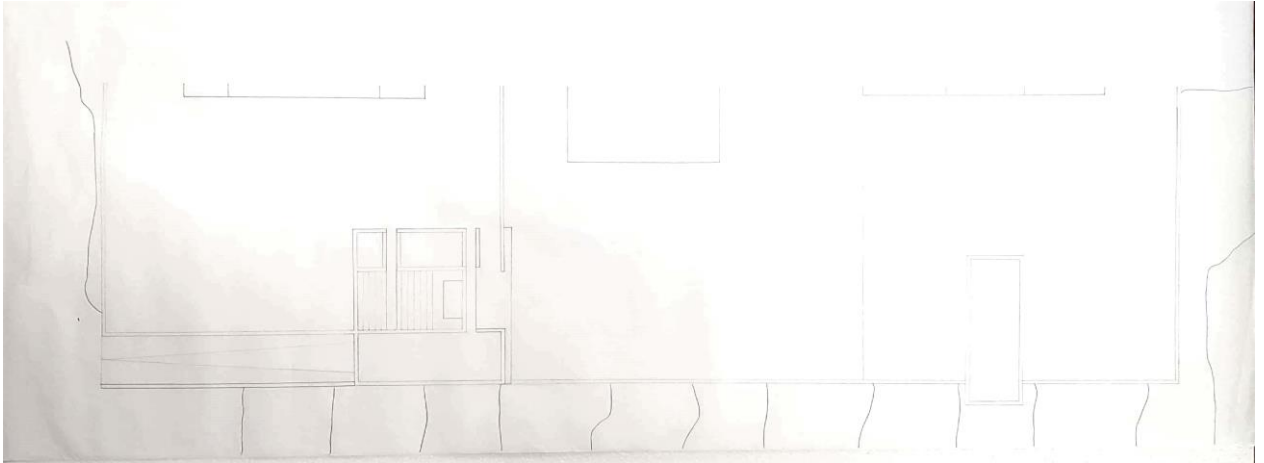


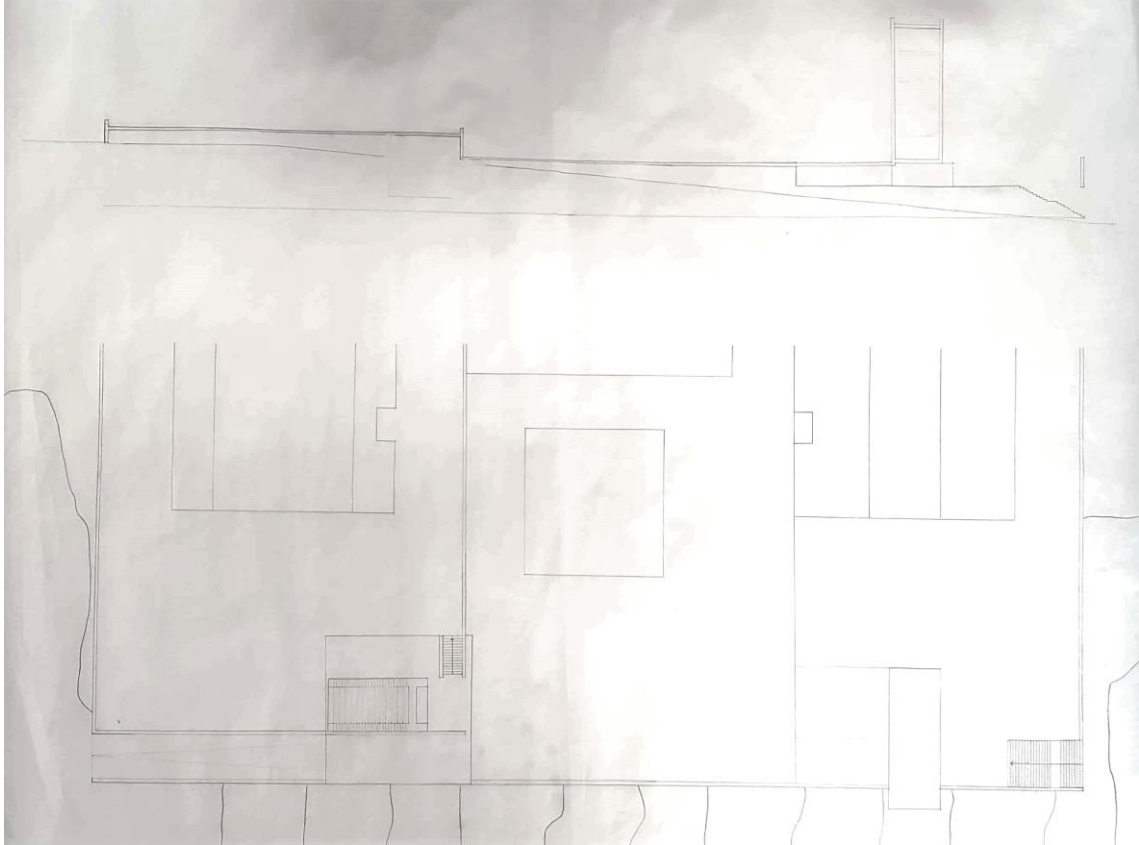


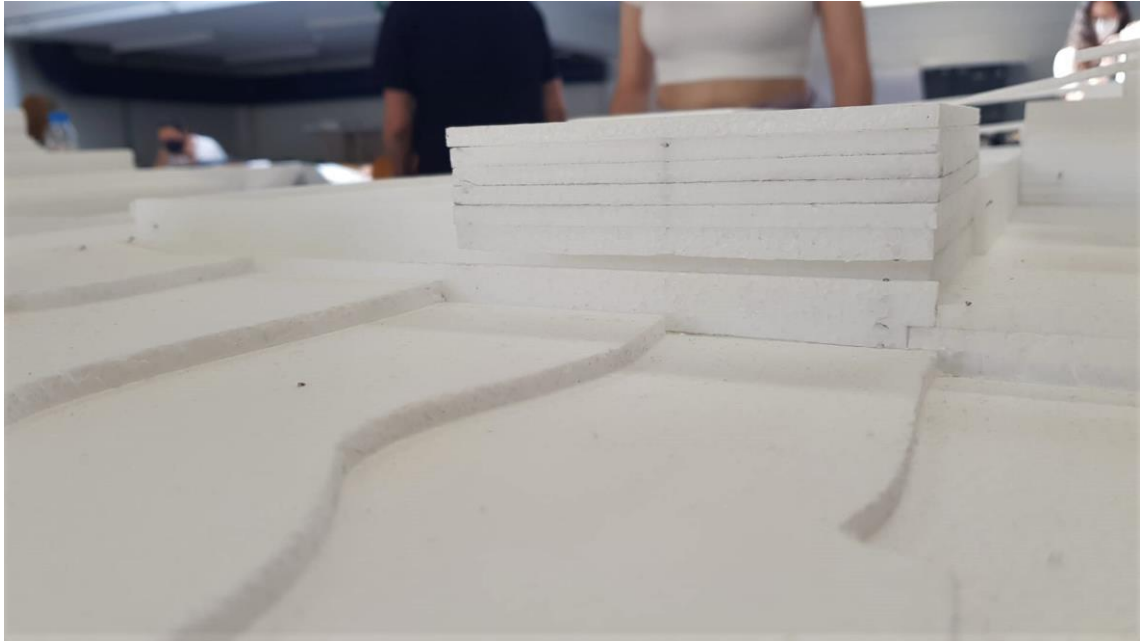


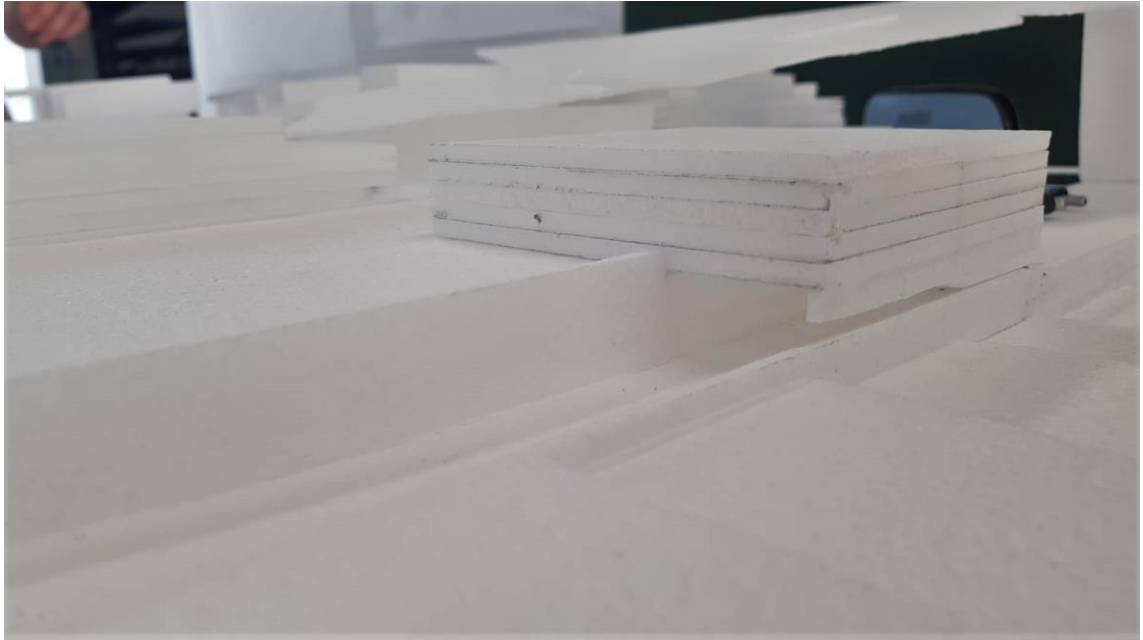


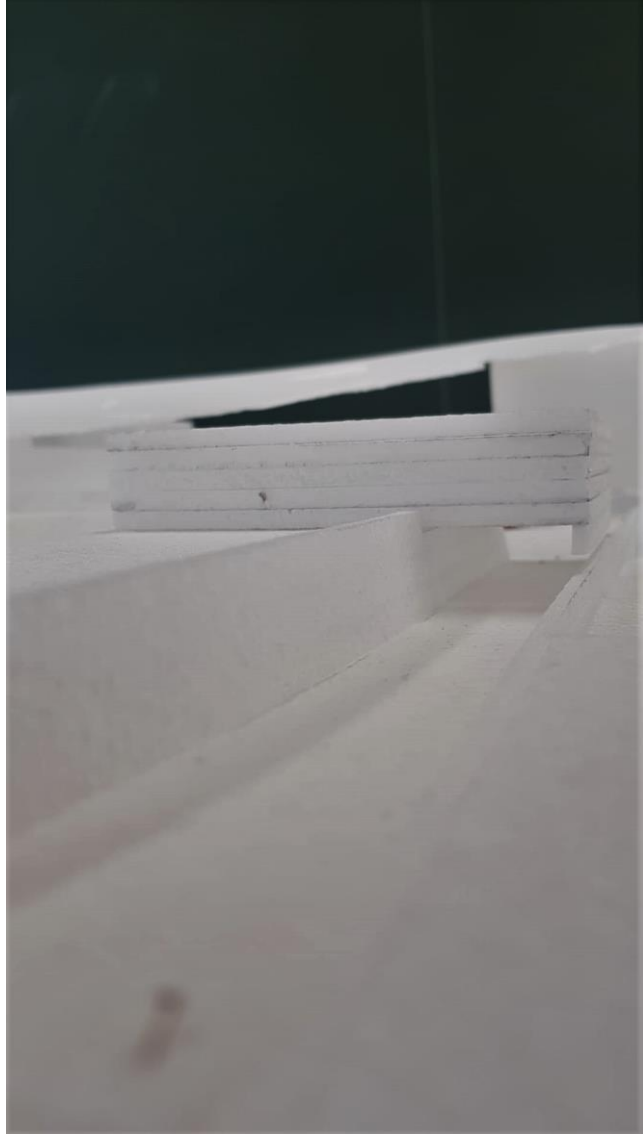
Processo





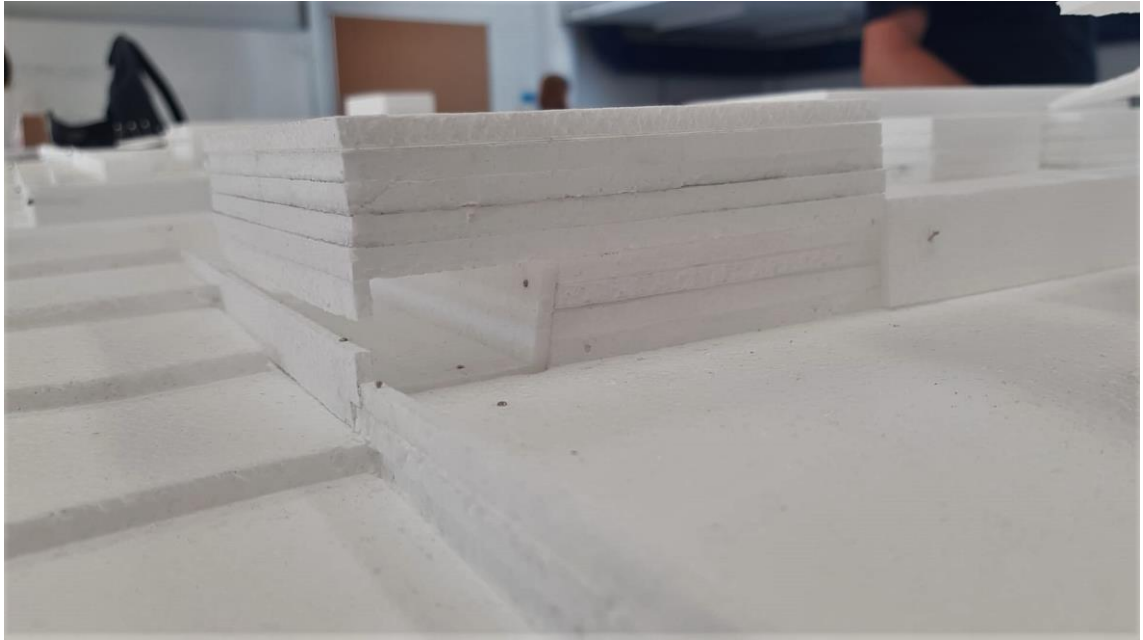


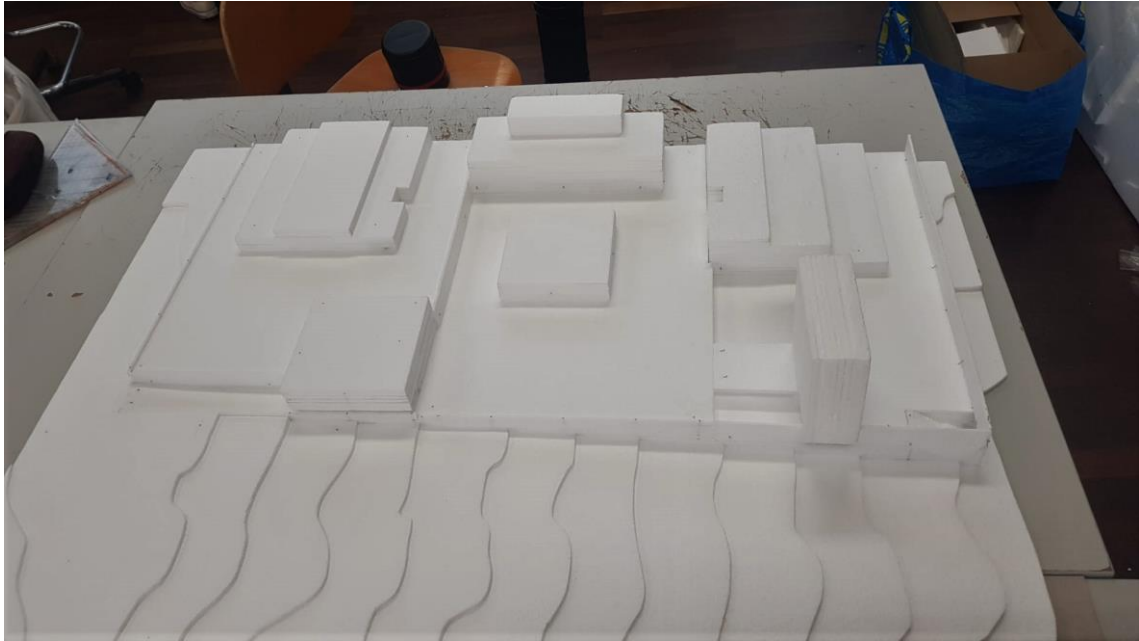


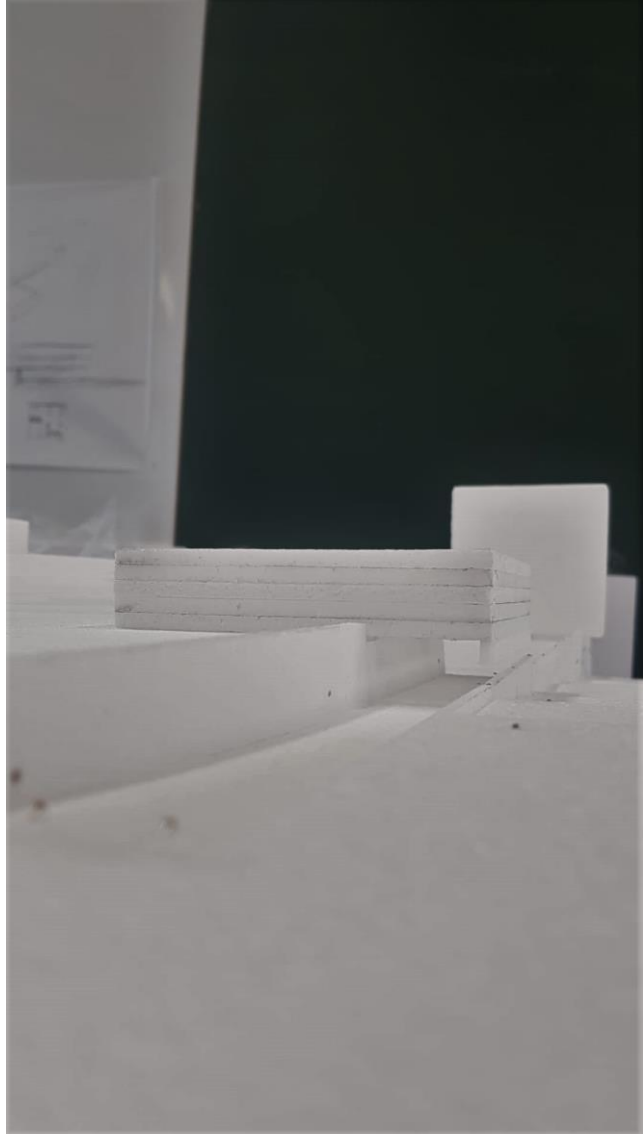




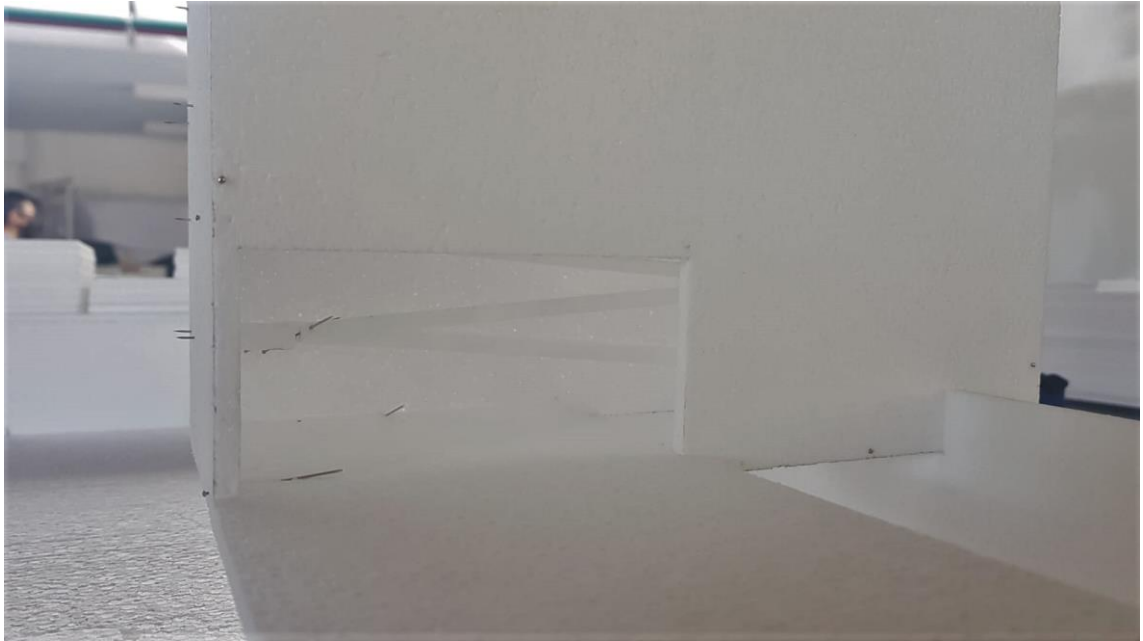


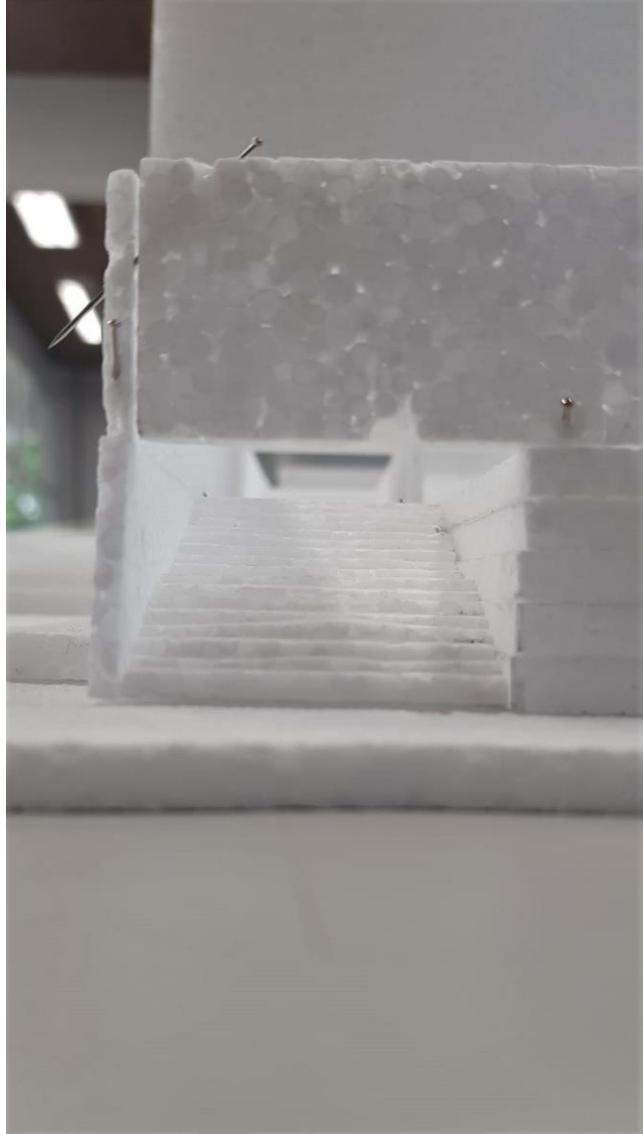








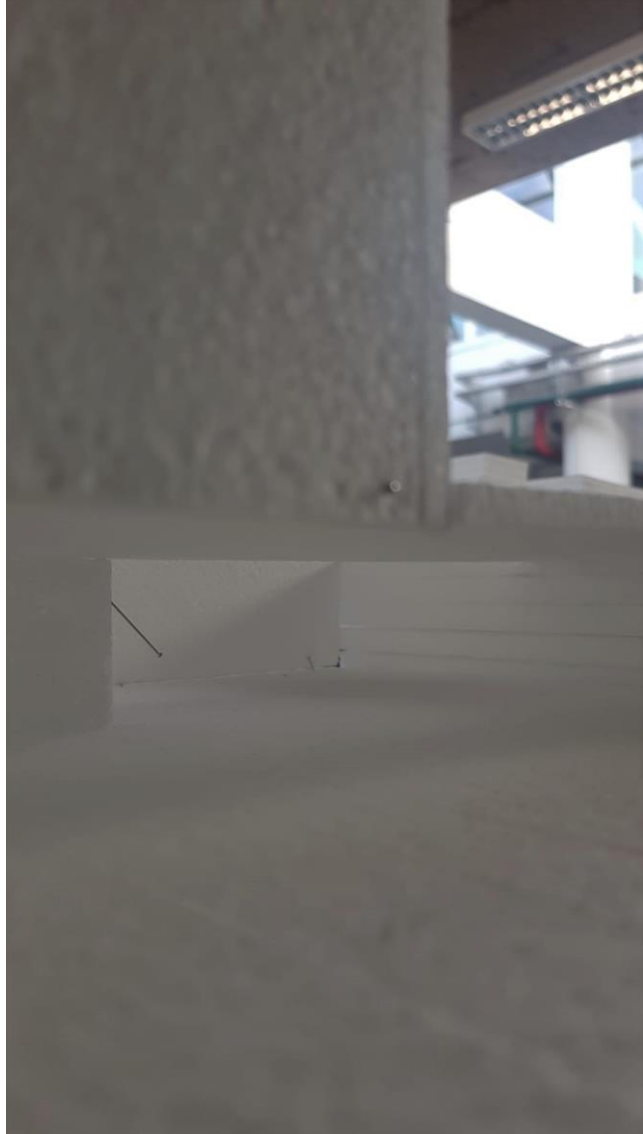


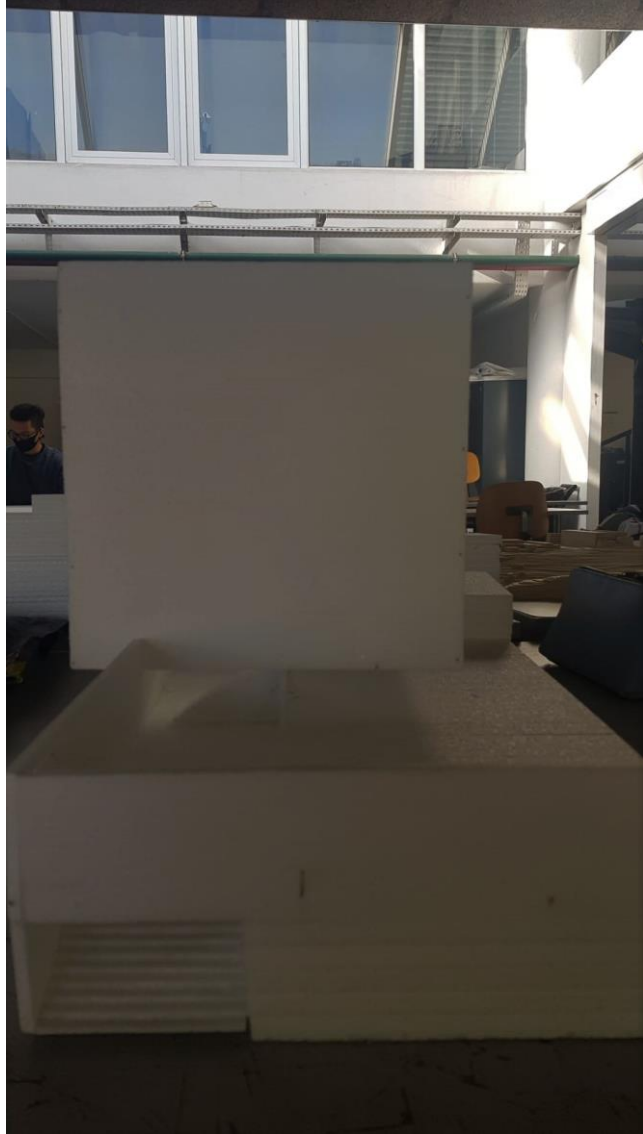


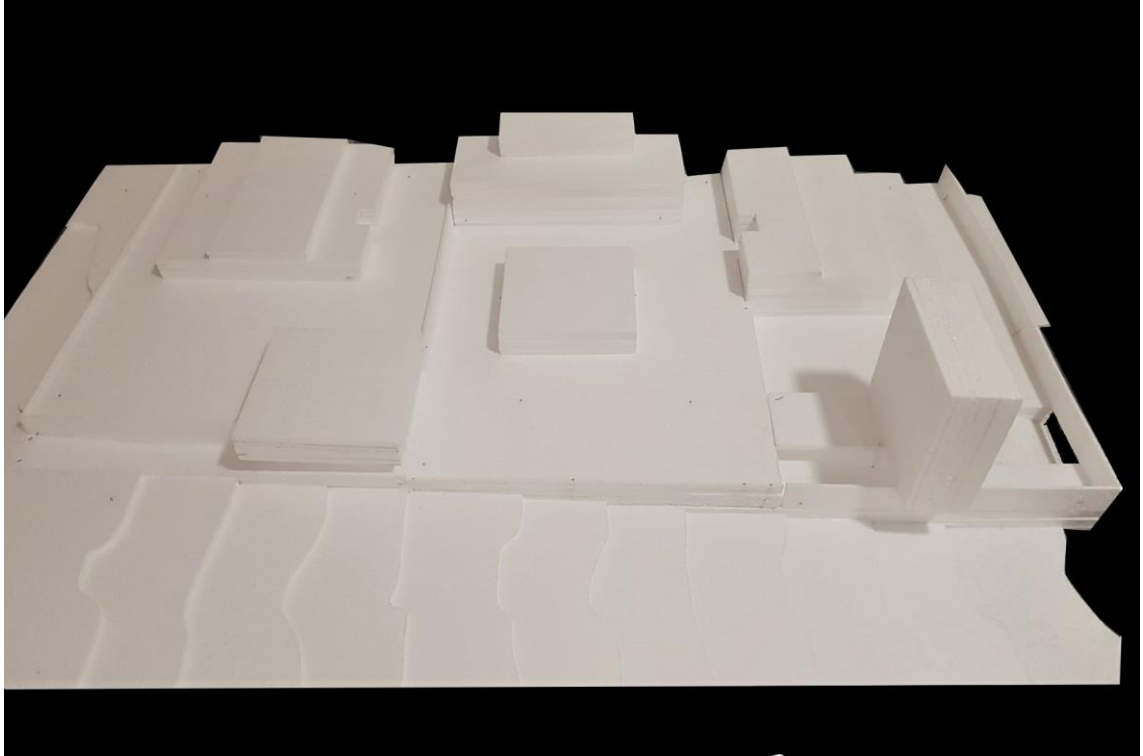


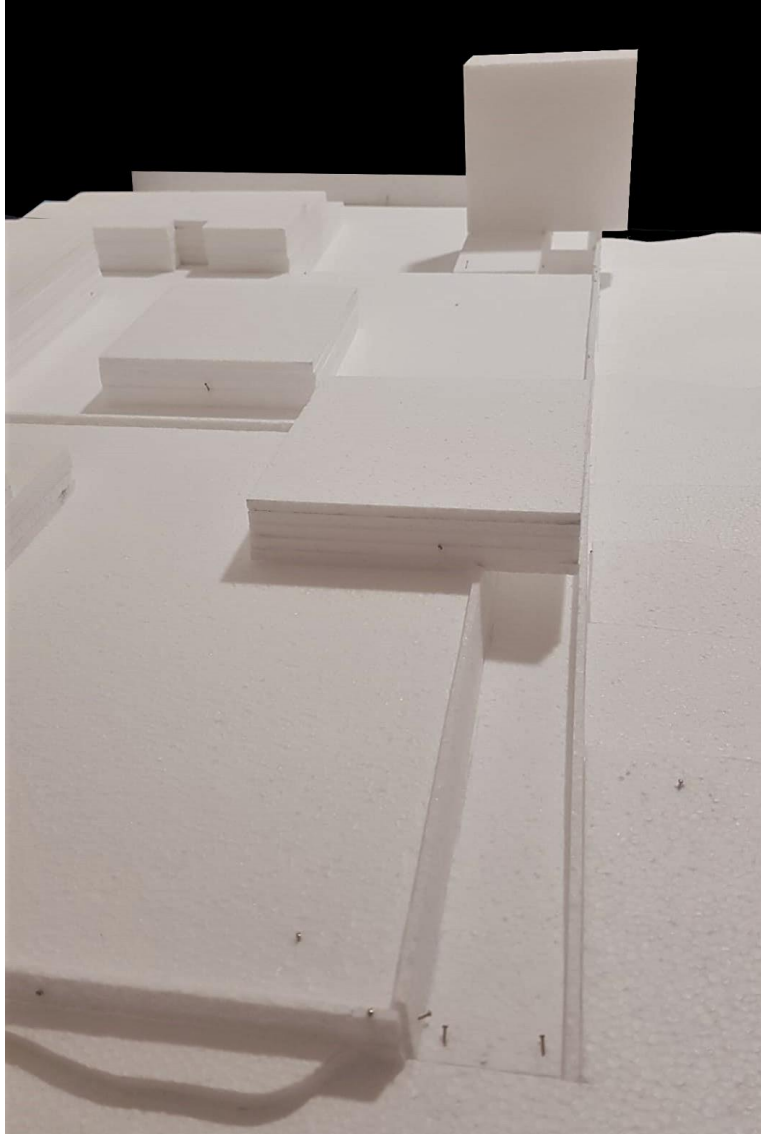


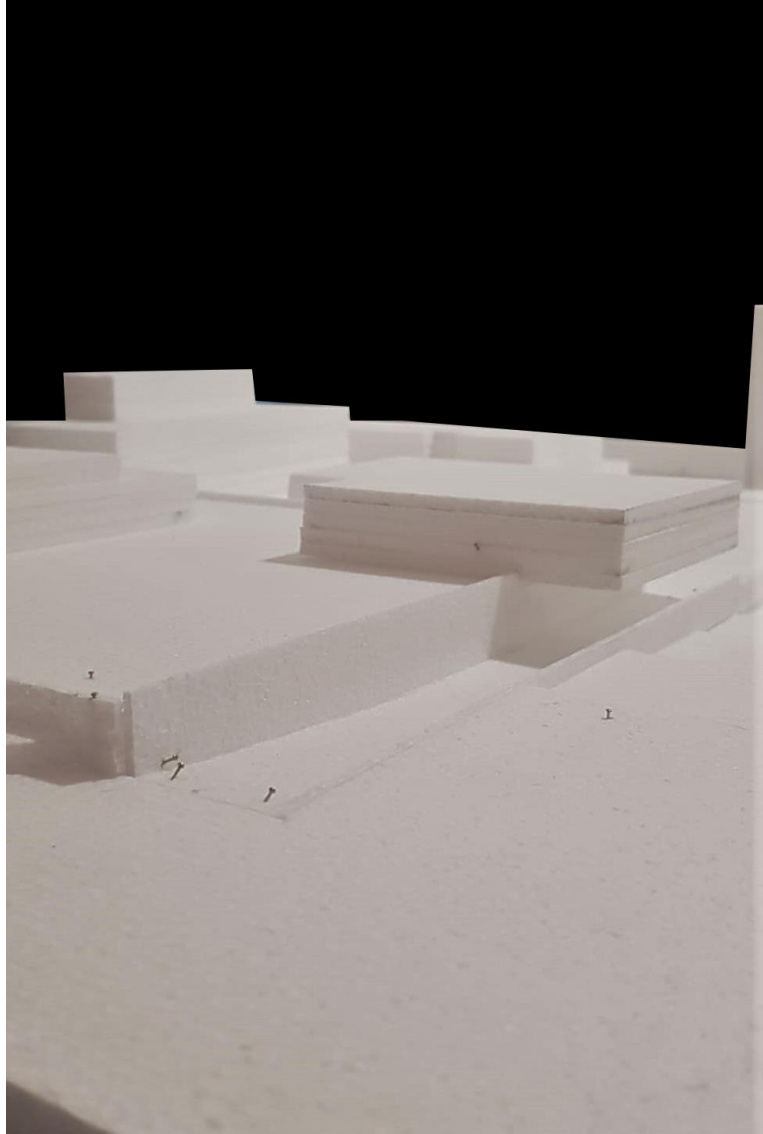


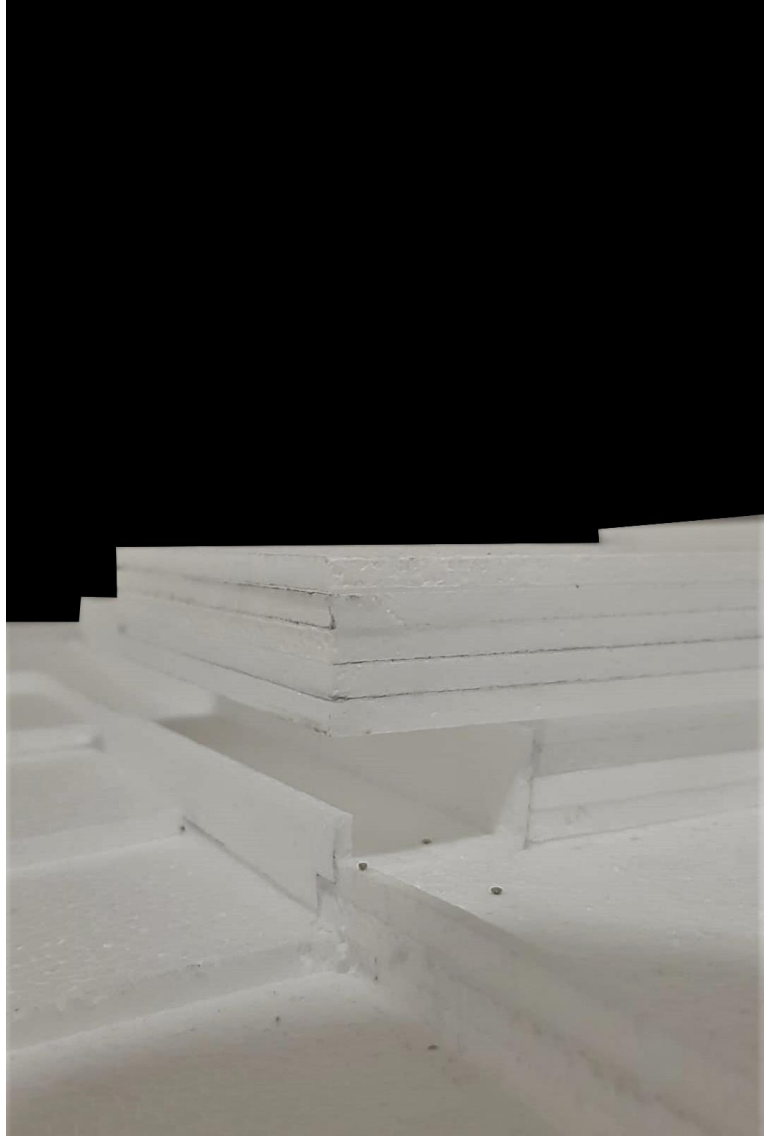


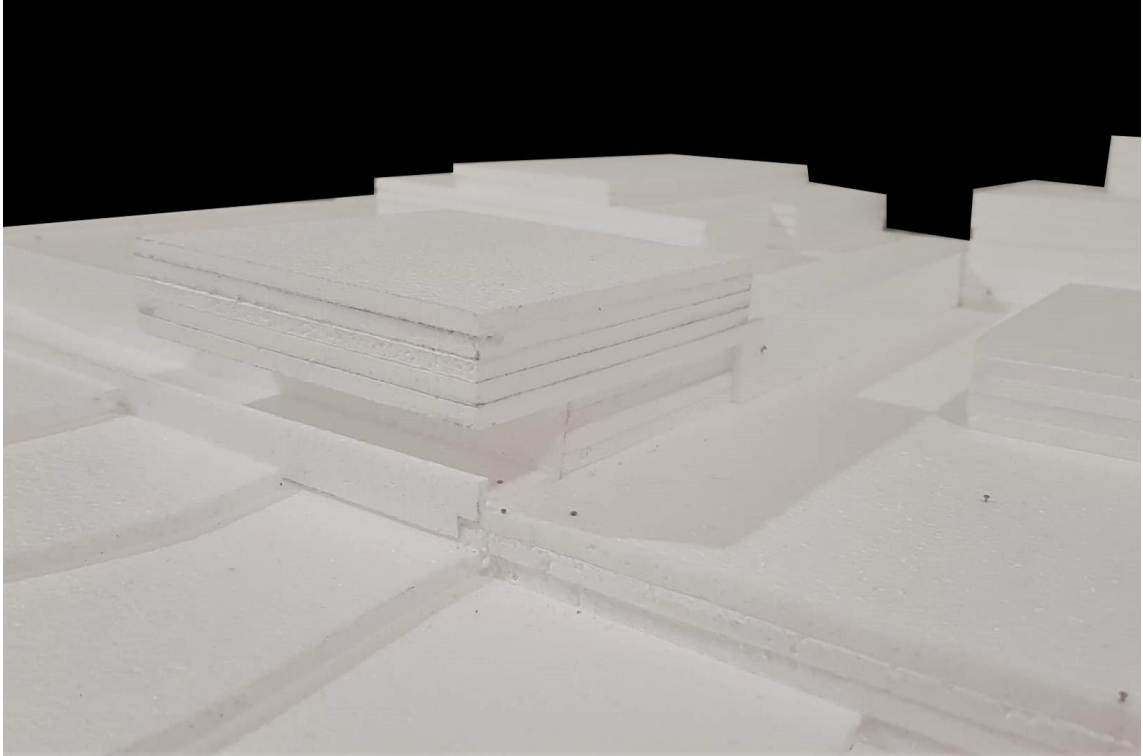


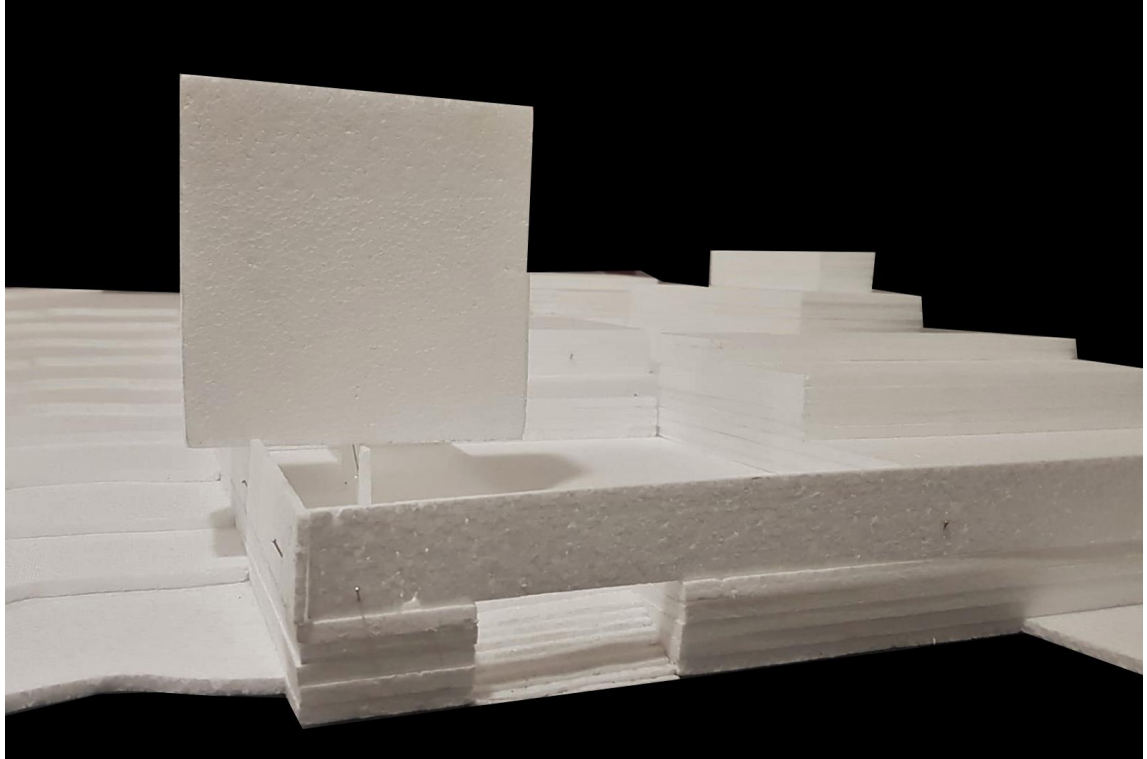


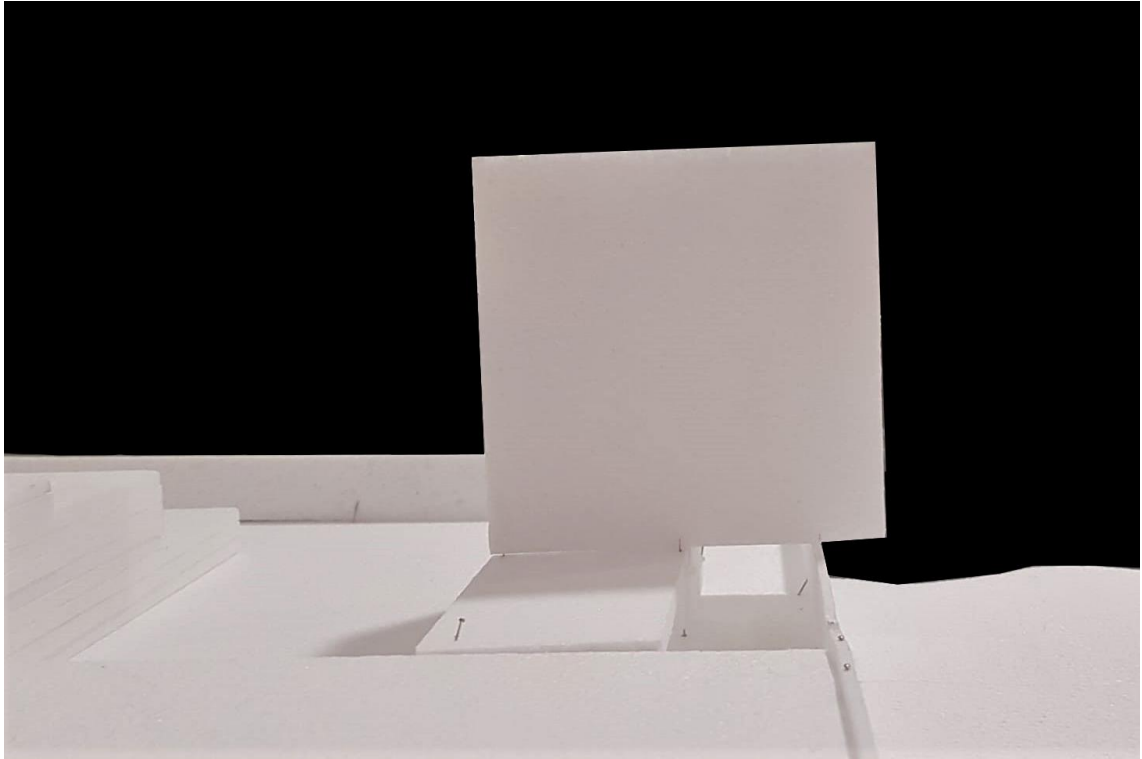


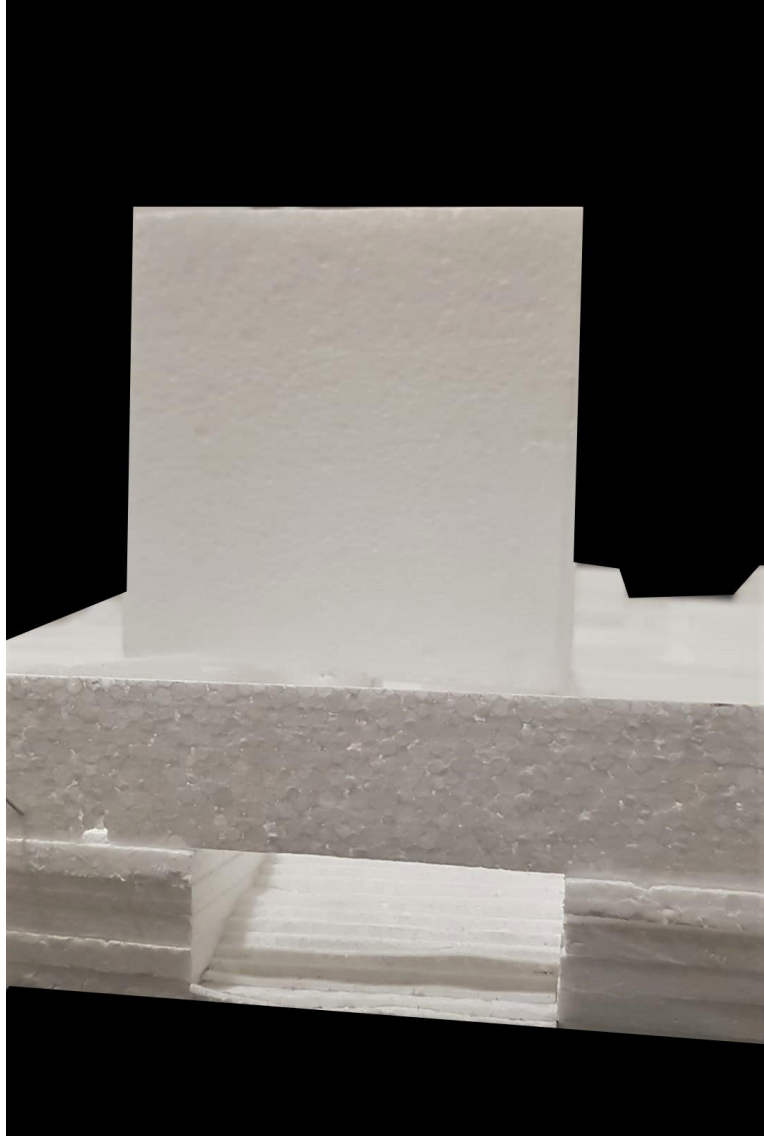


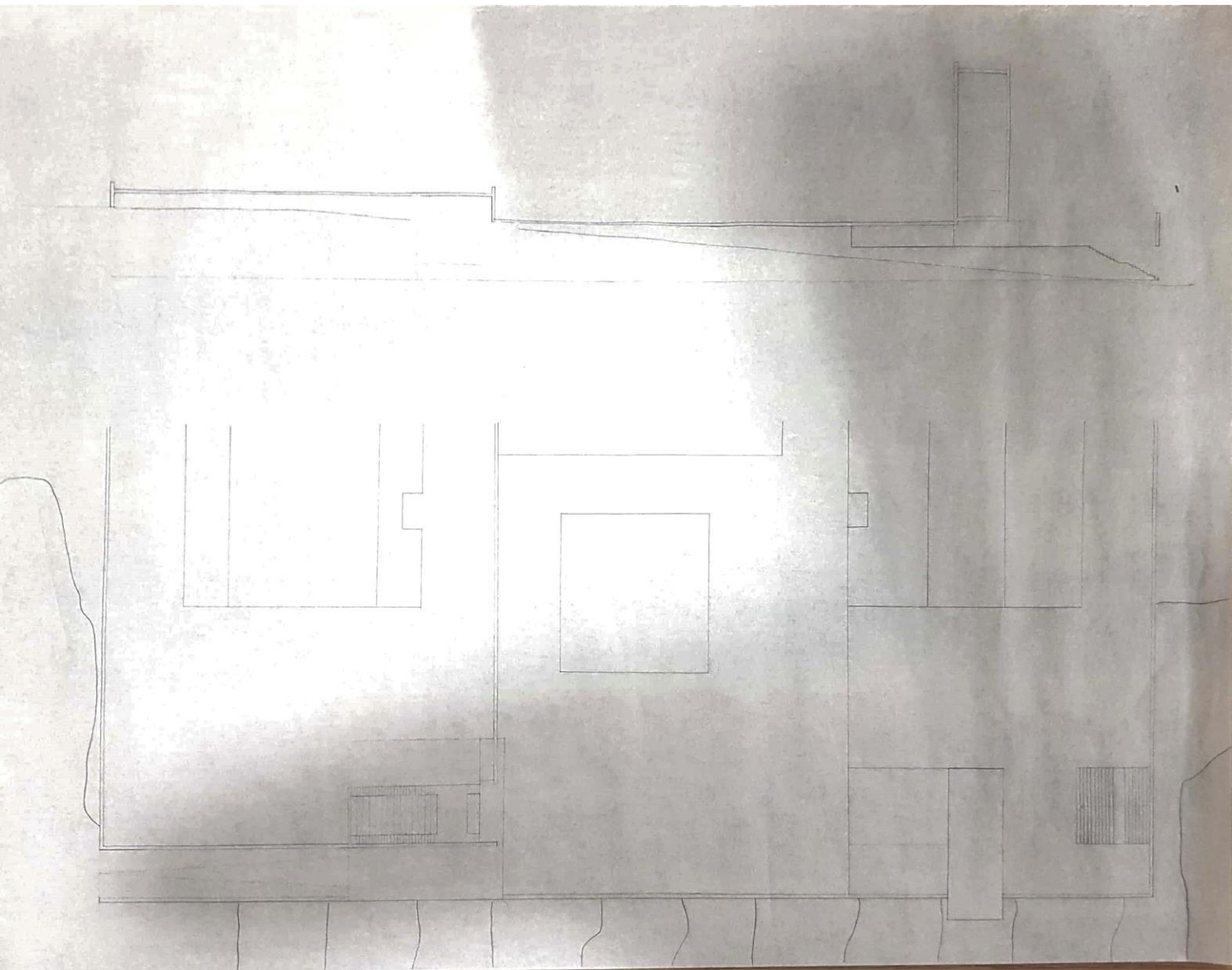


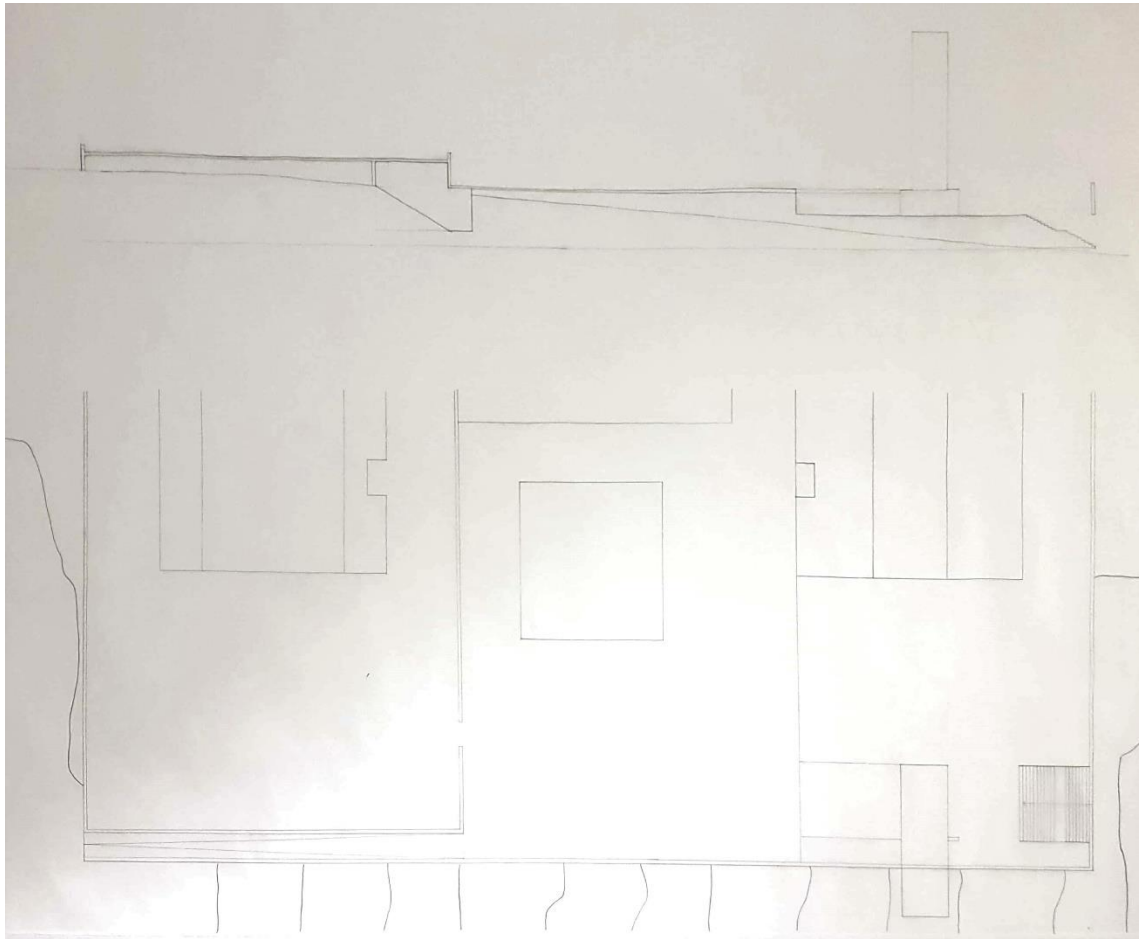


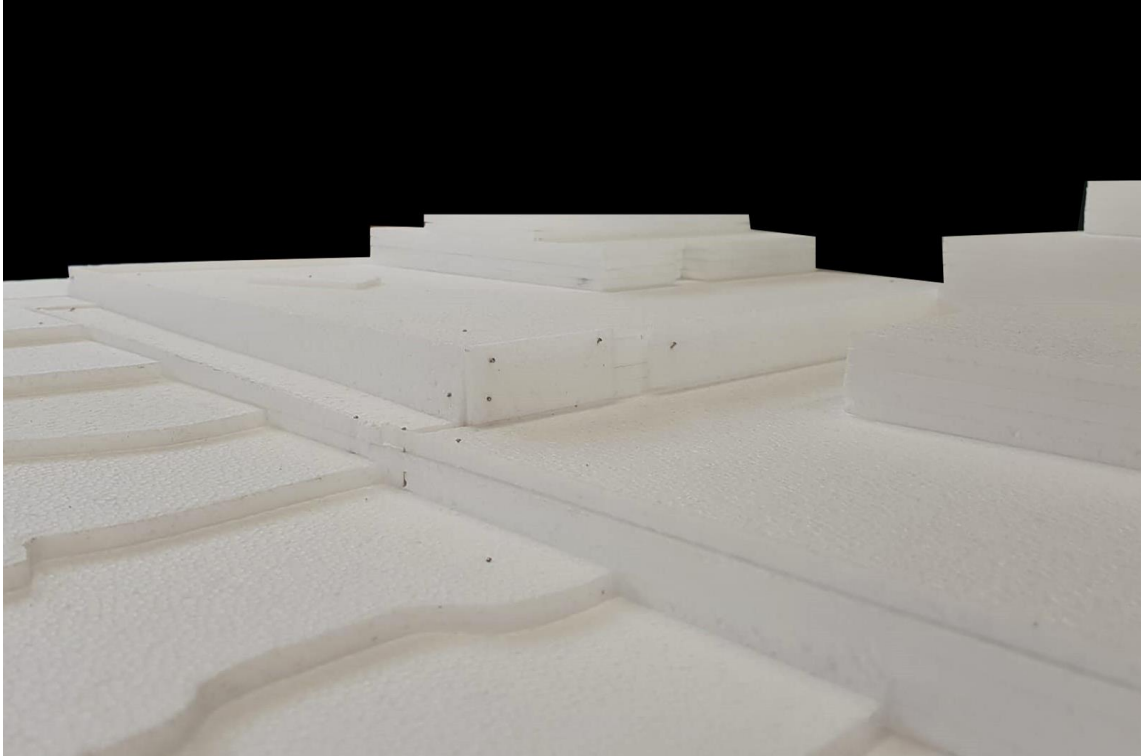


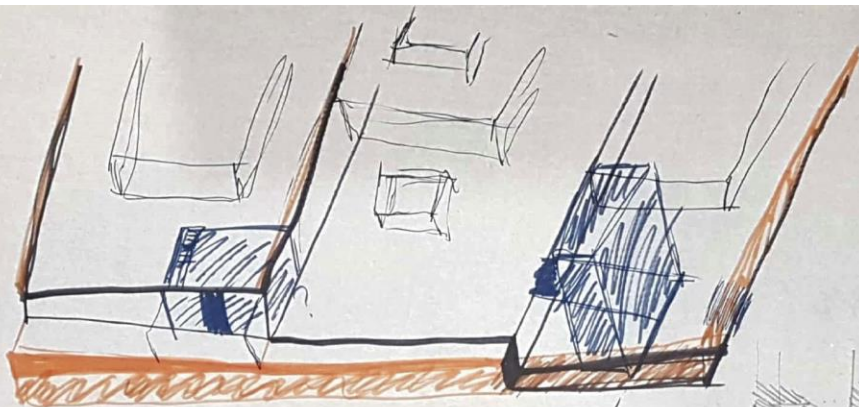






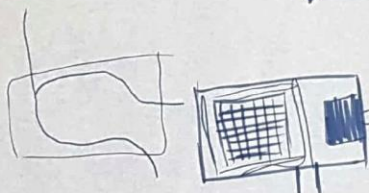




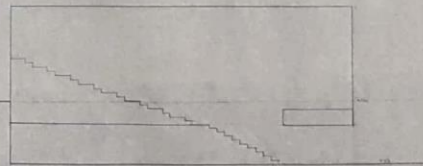
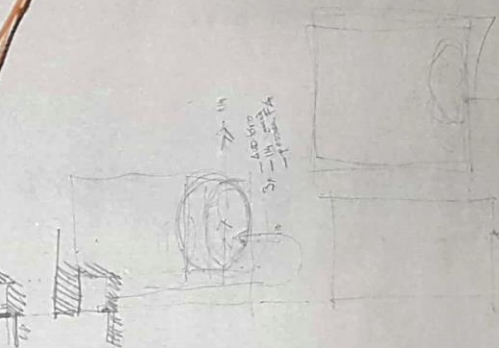
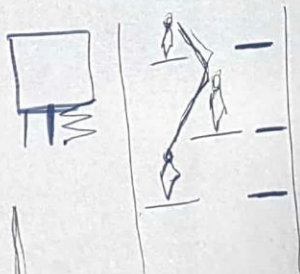
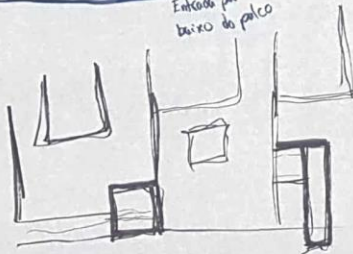


↓
Audiência

↓
Espaço 24



Entrada por baixo do palco?

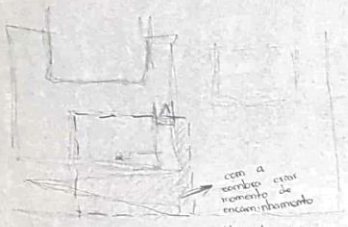
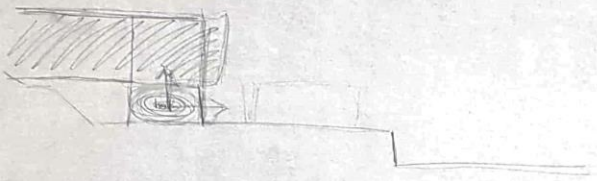






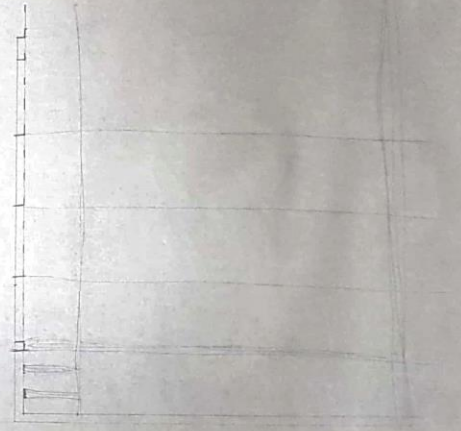
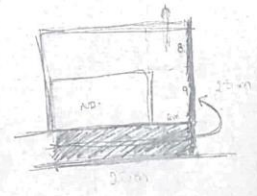
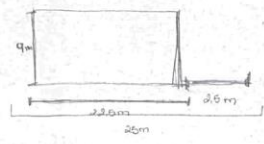
AUDITÓRIO

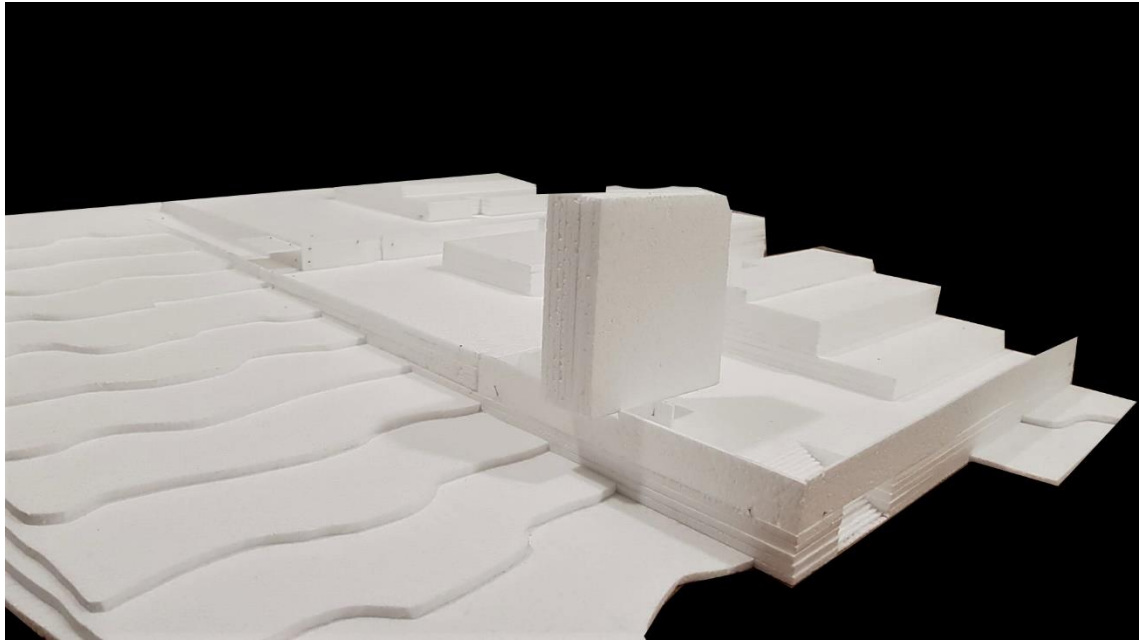
Espaço 21

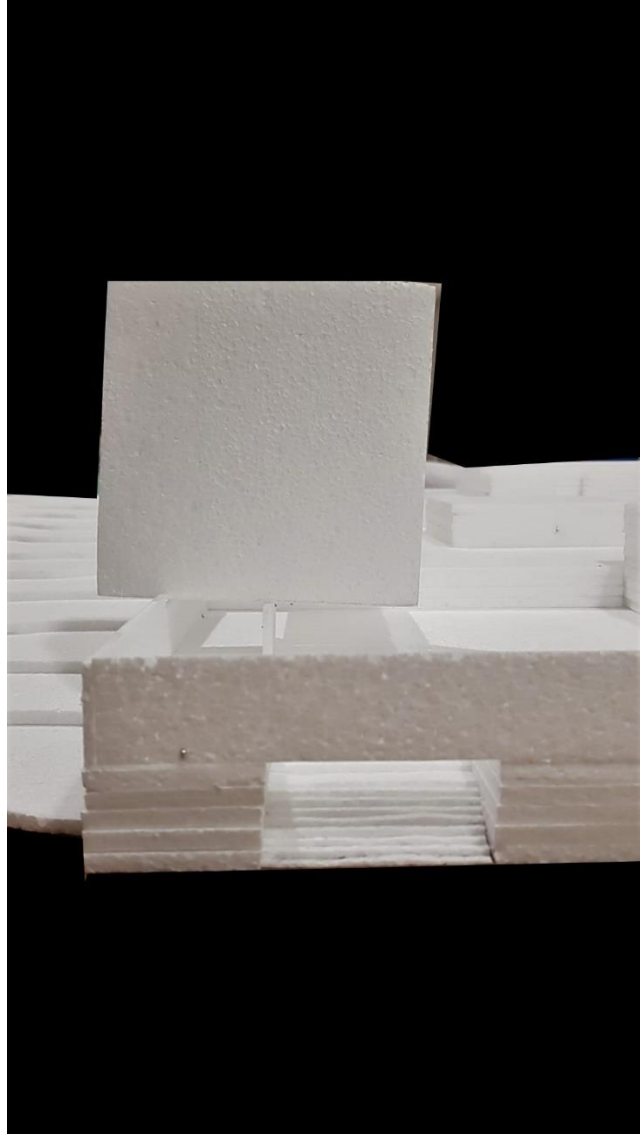


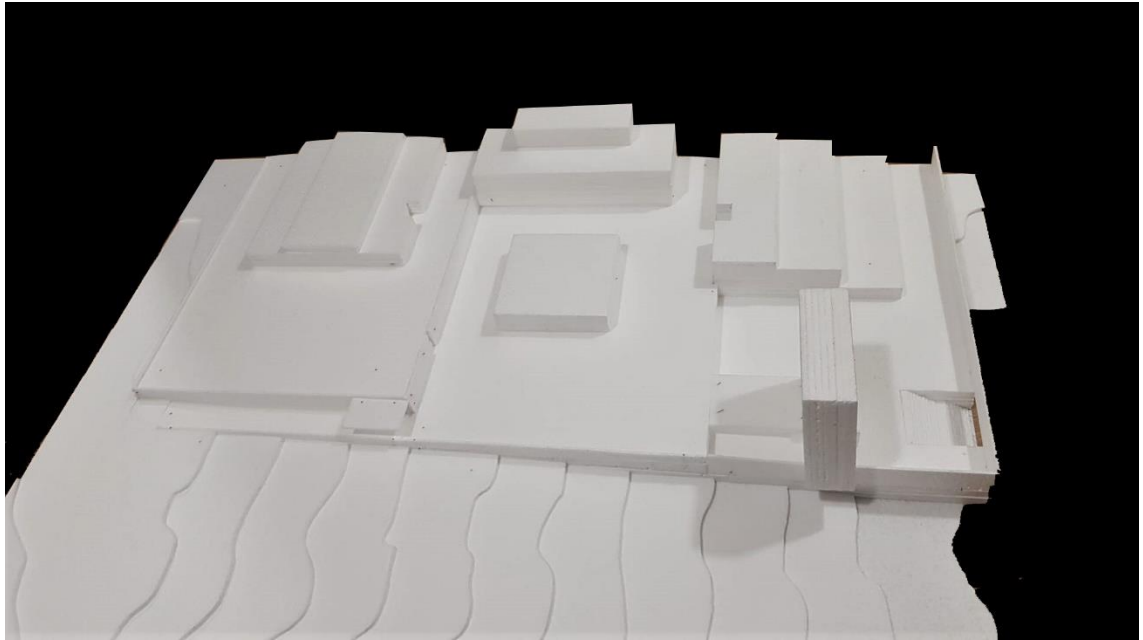
com a
escala e
momento de
movimento

(tem de ser um
quadro)

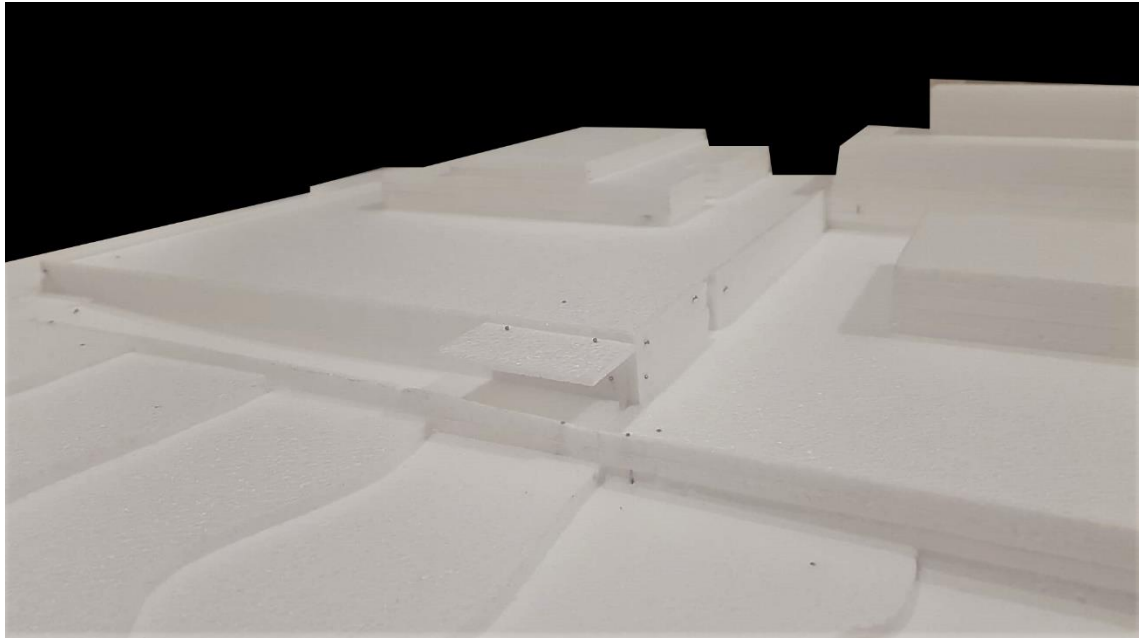


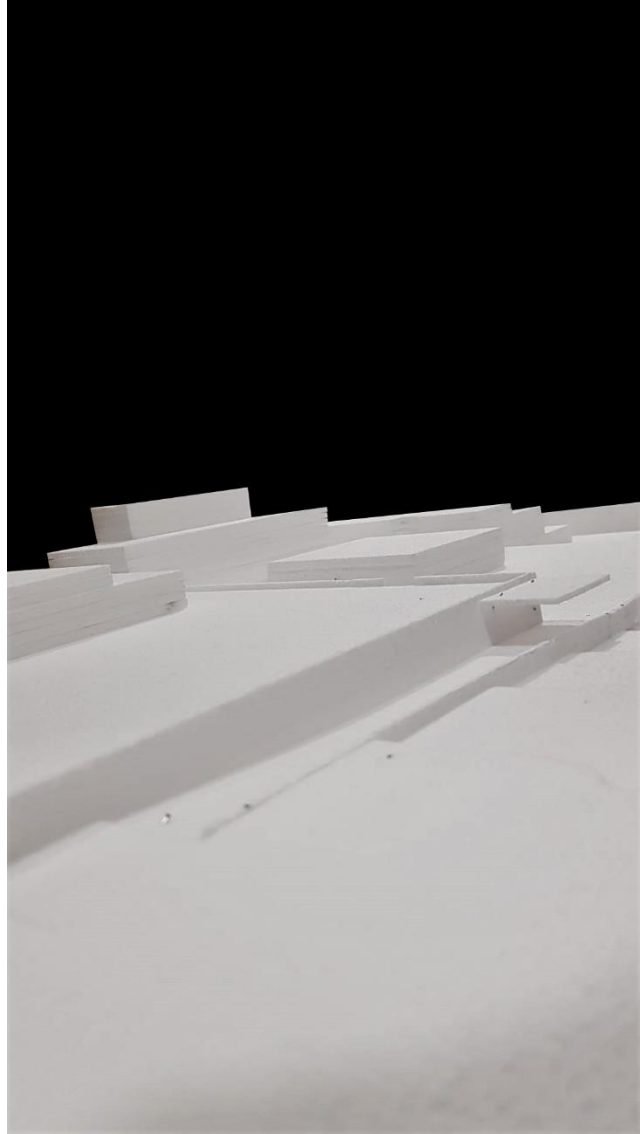


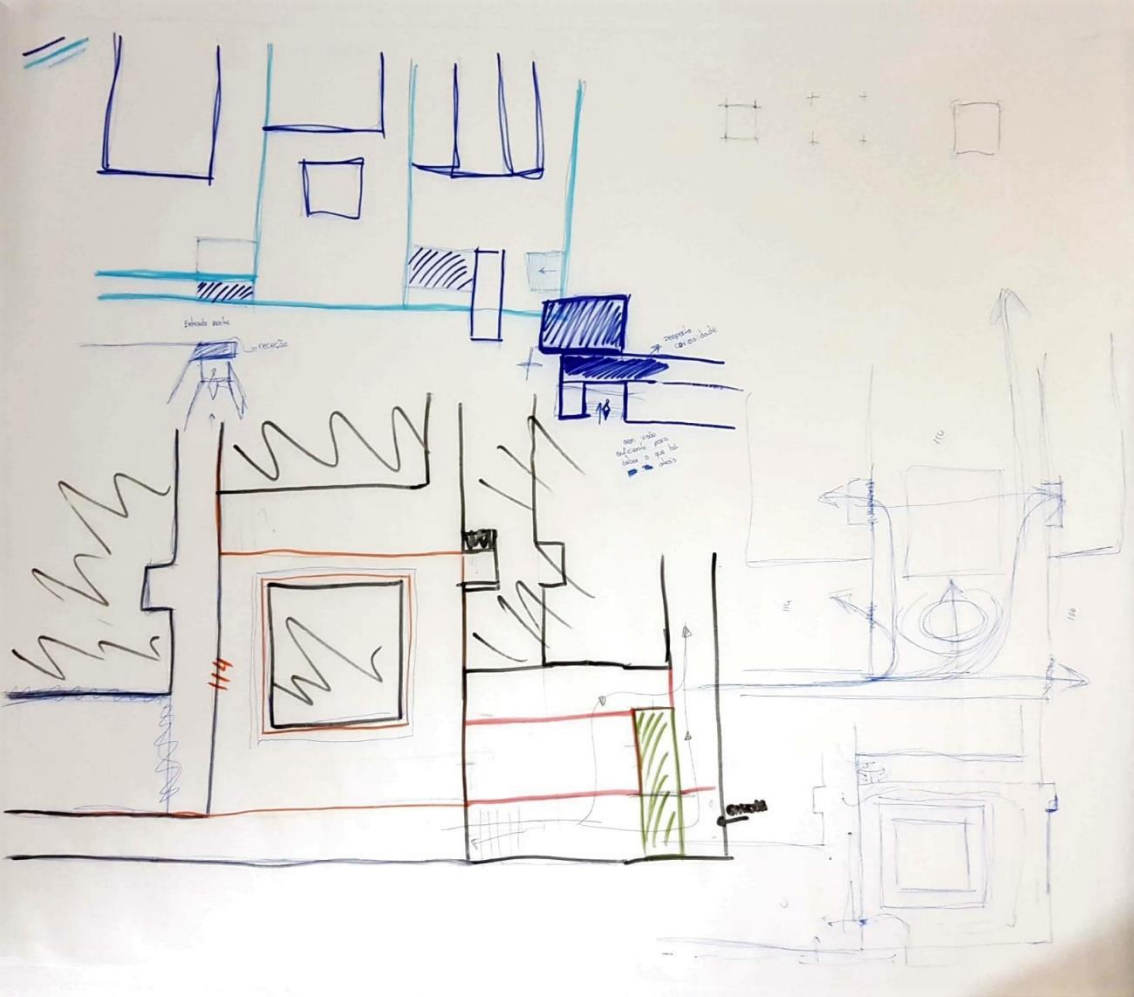


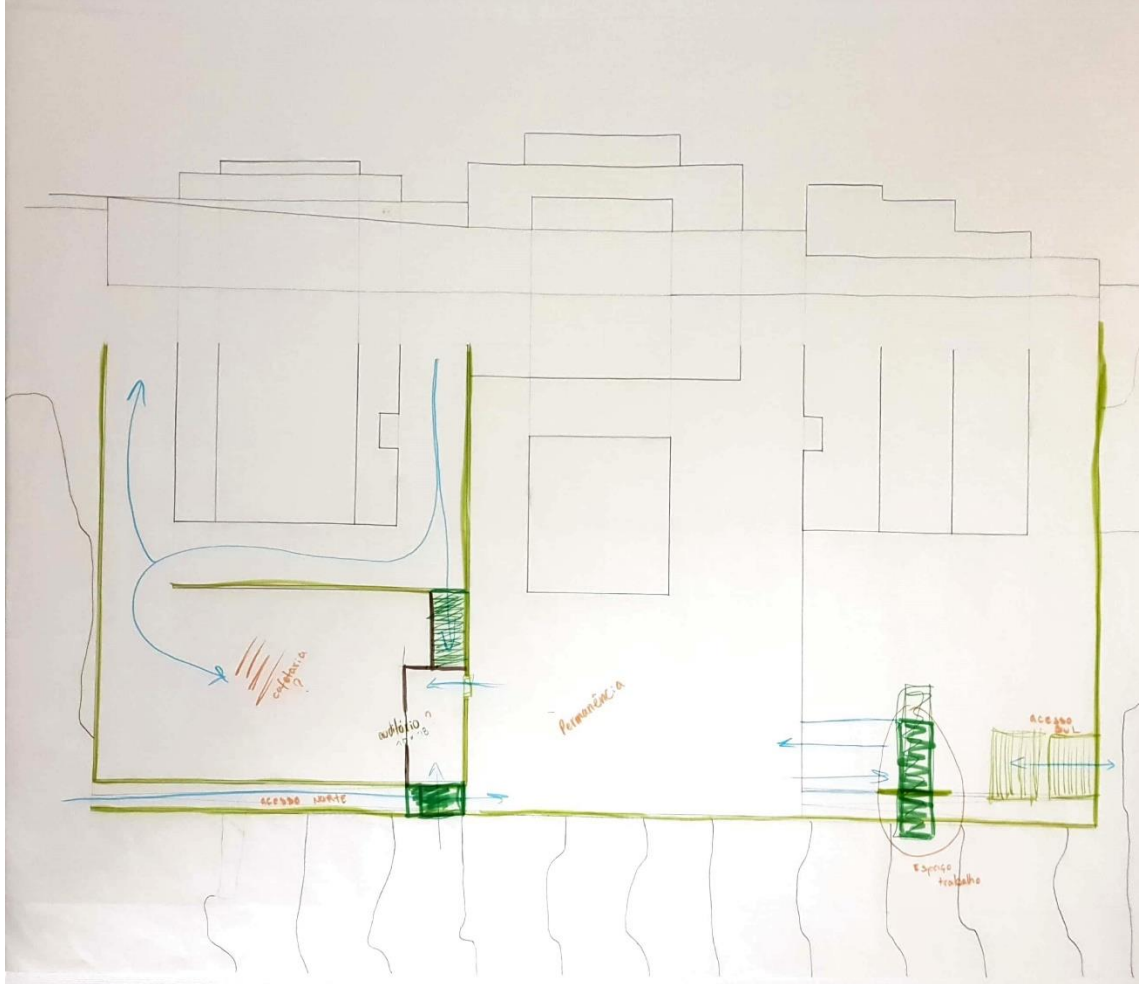


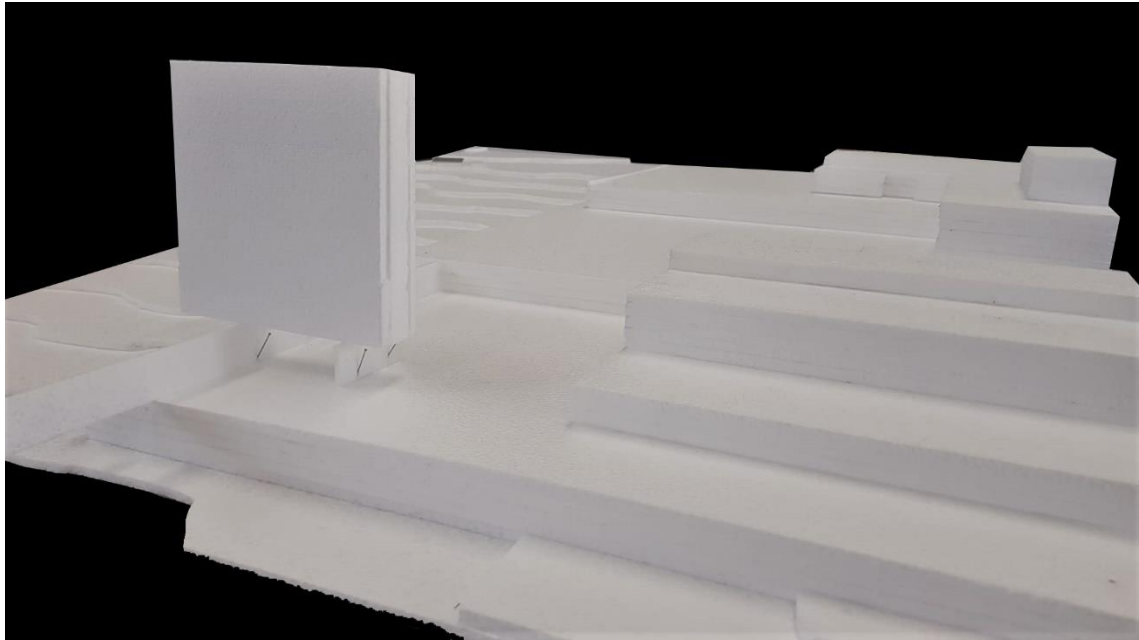


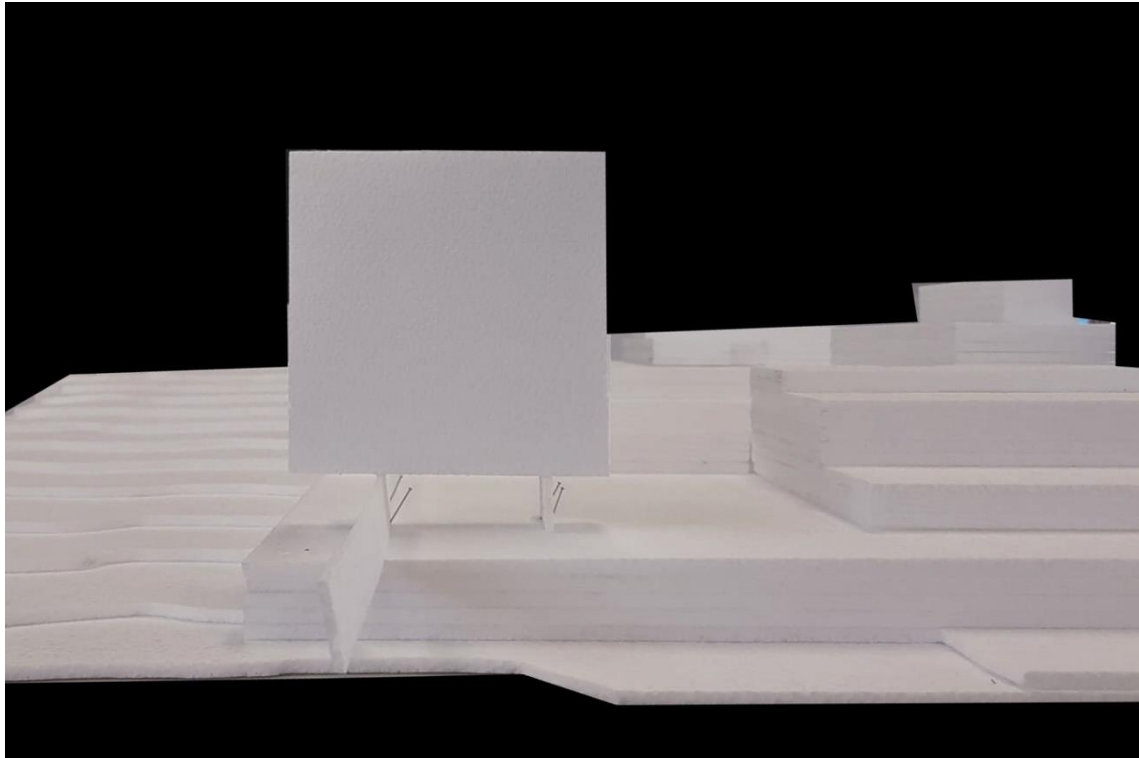


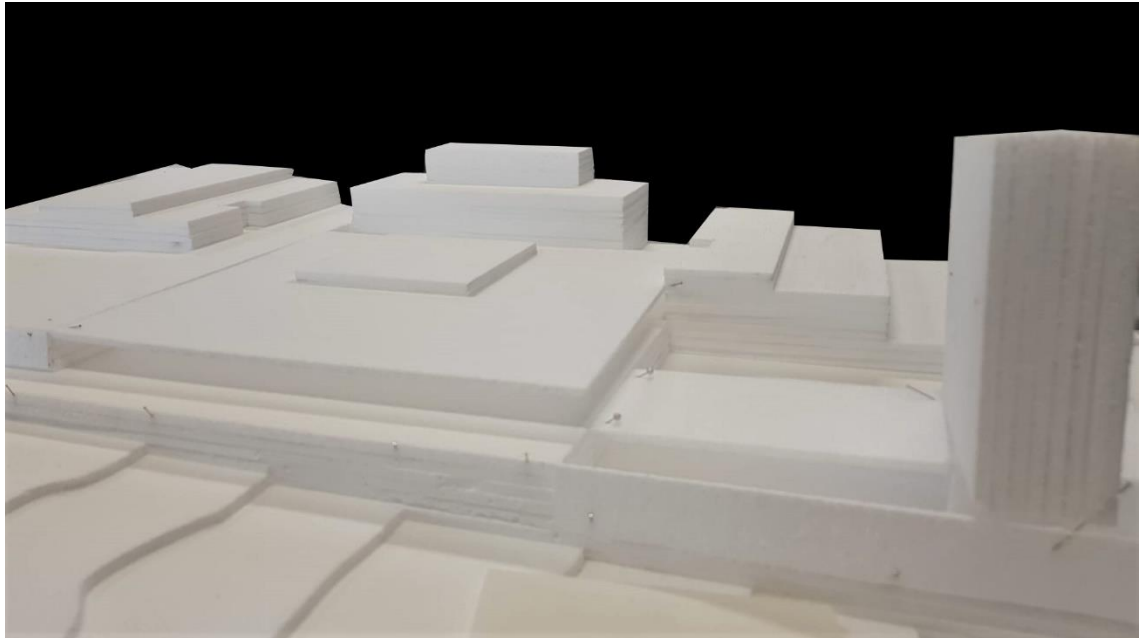


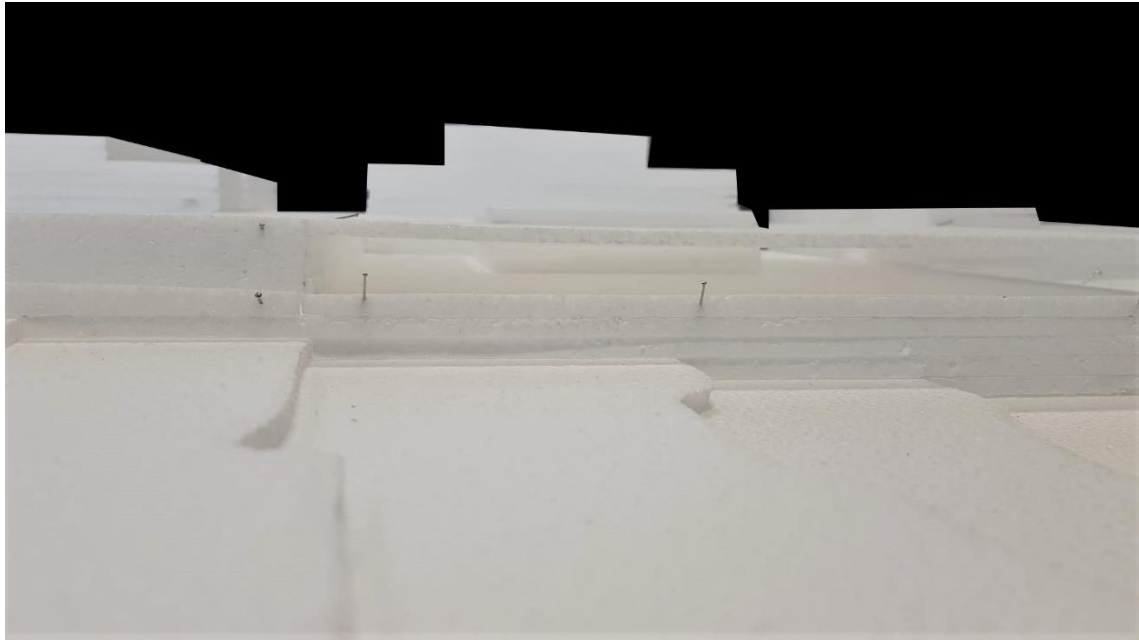


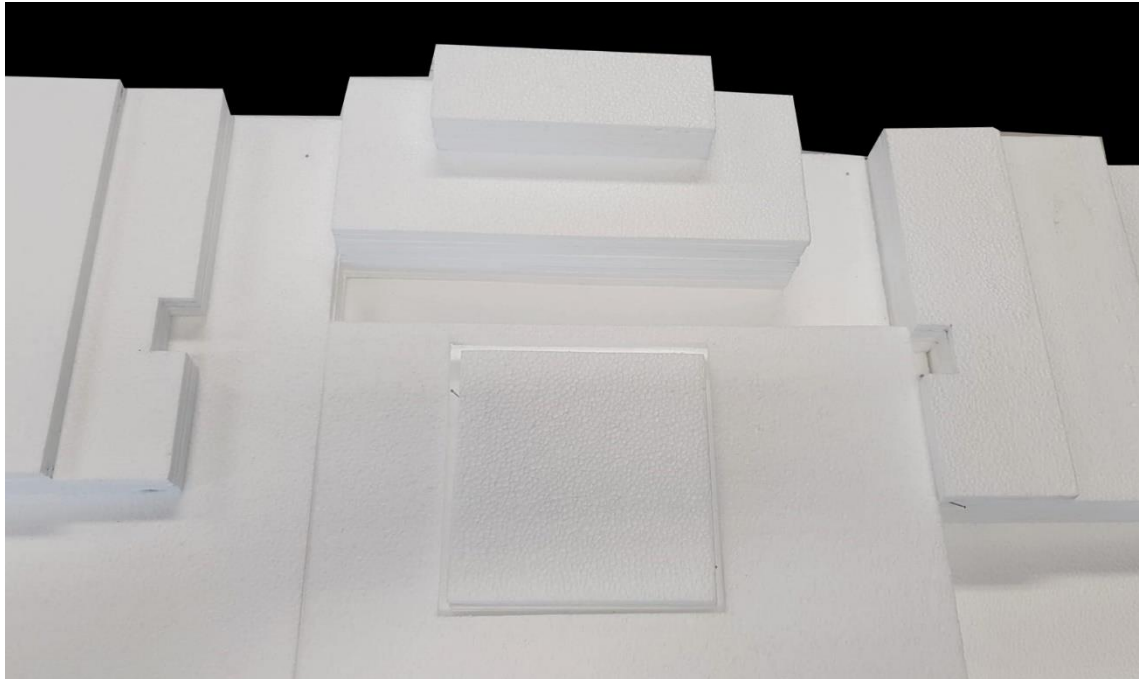


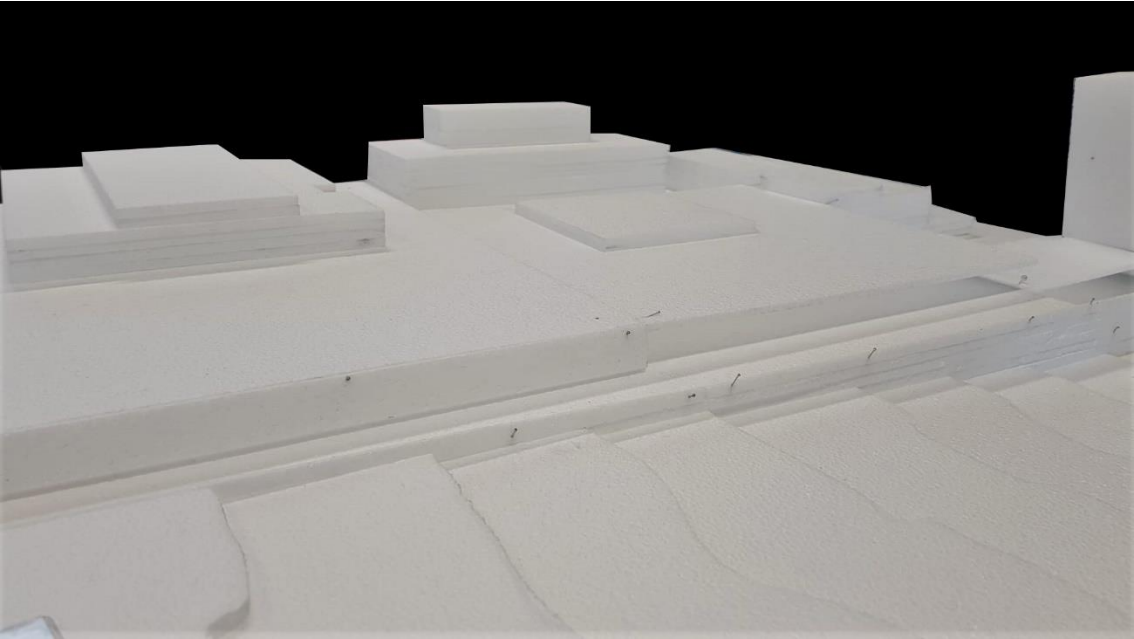


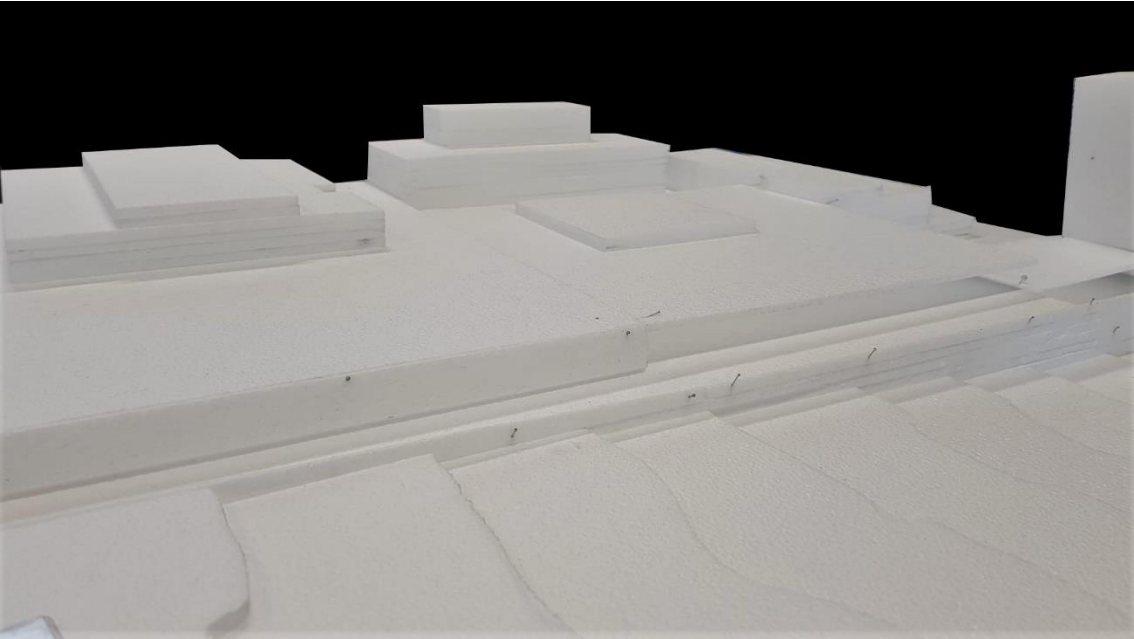


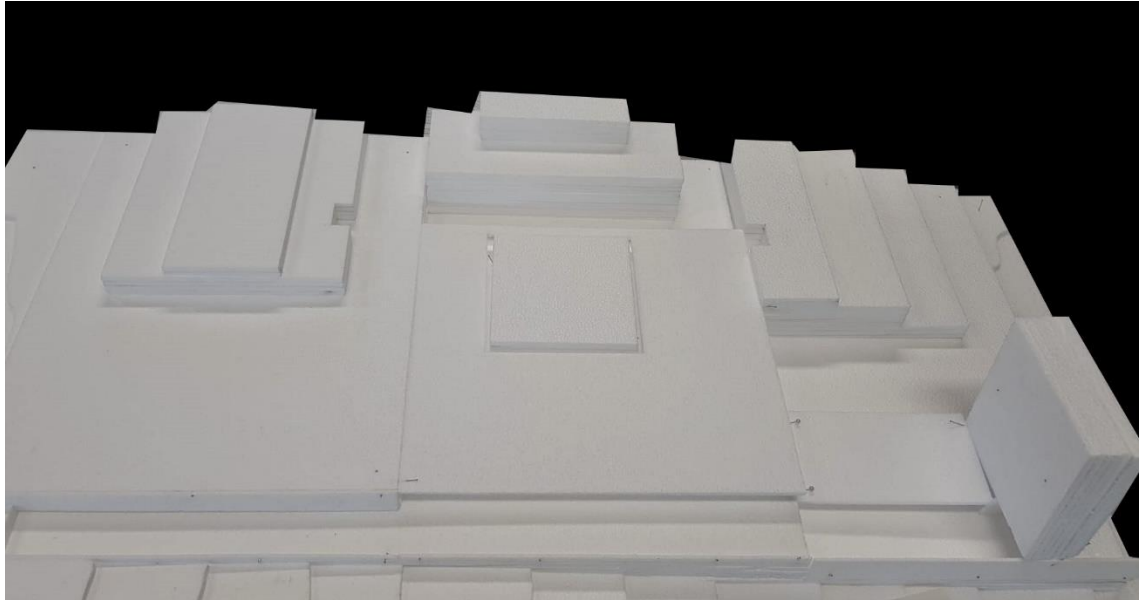


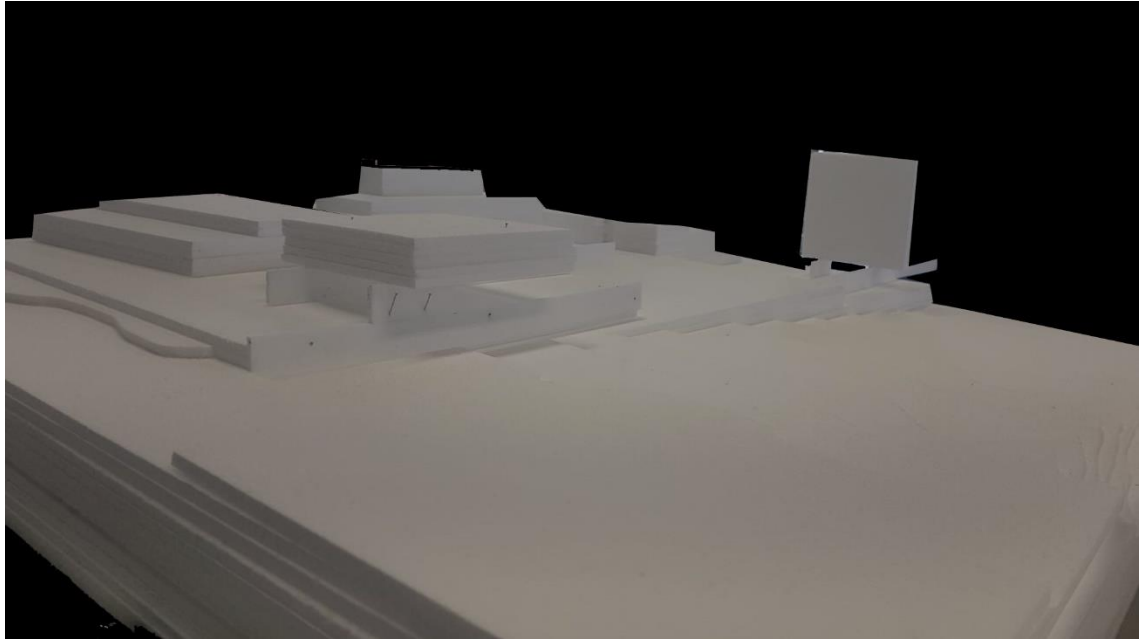


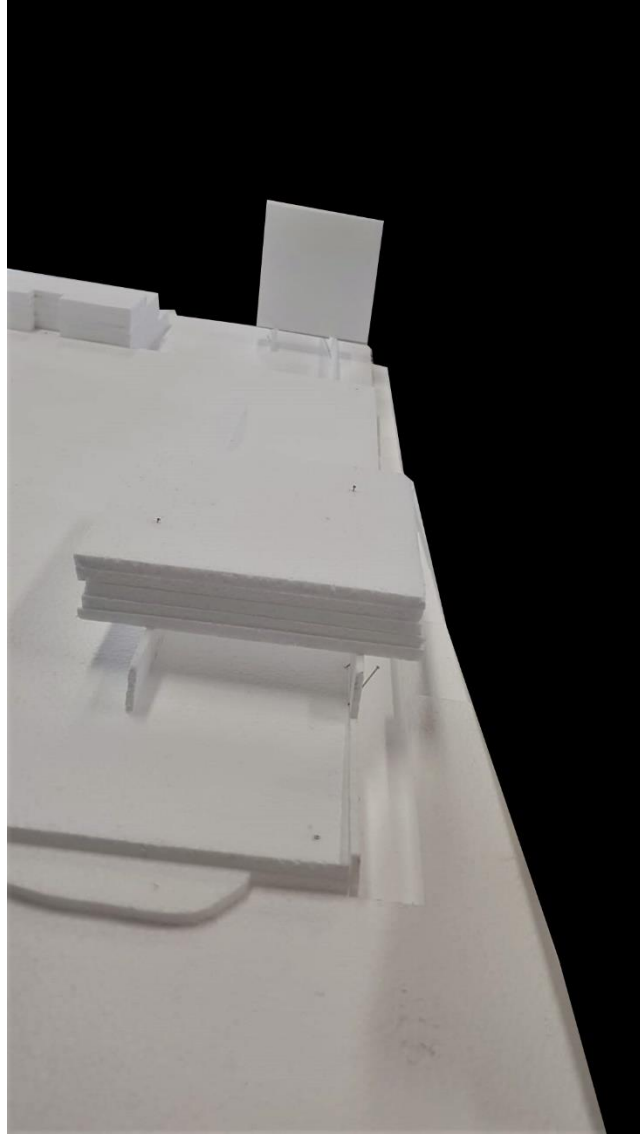


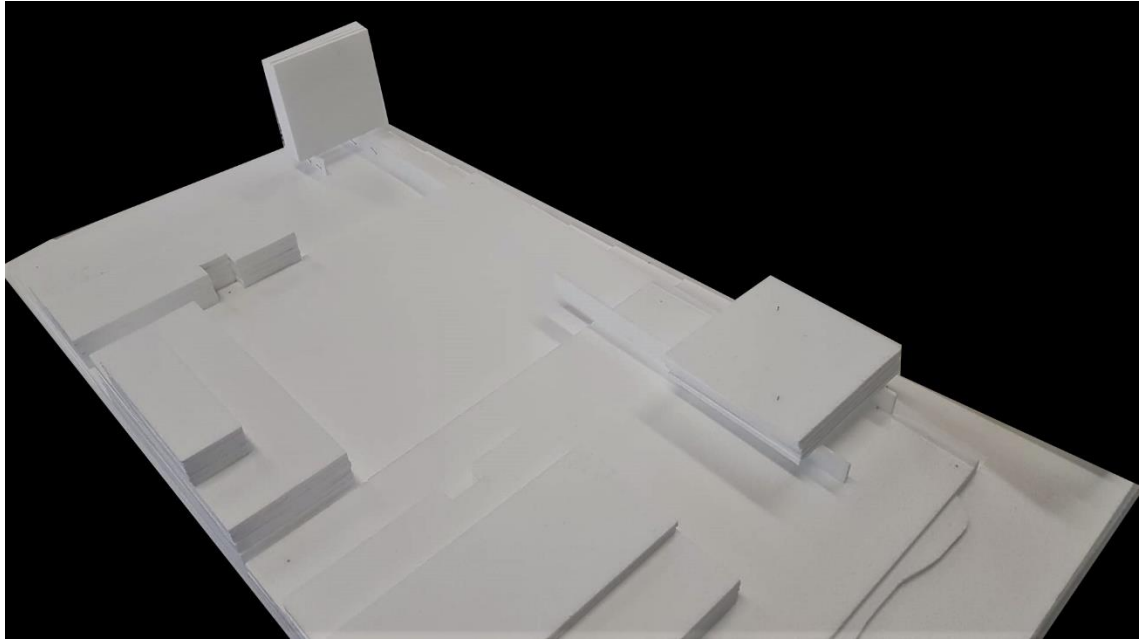


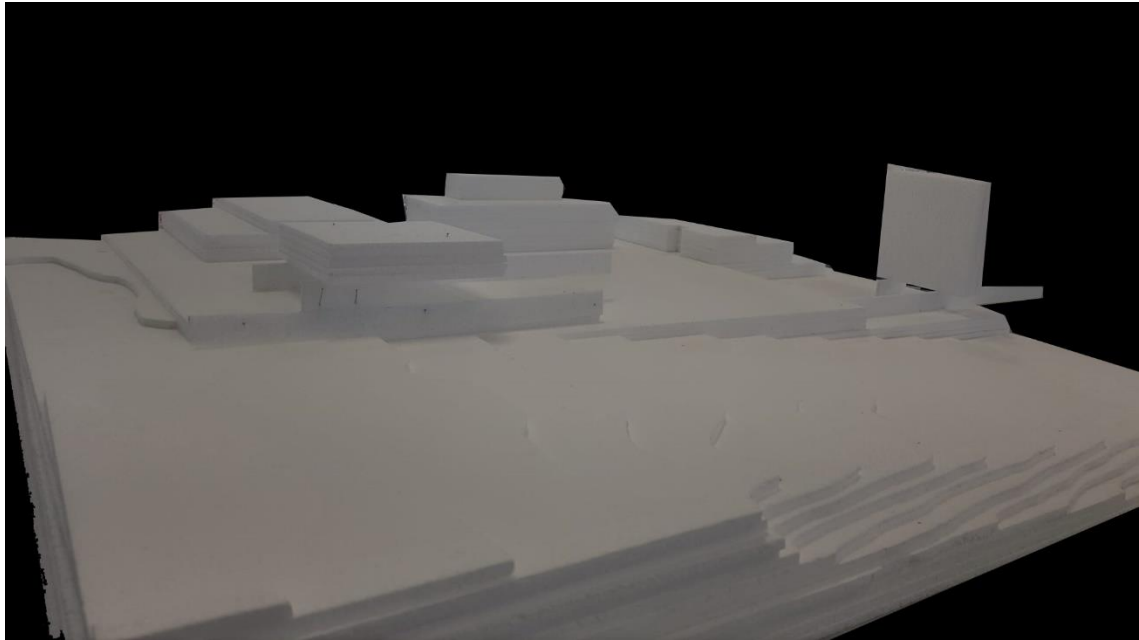


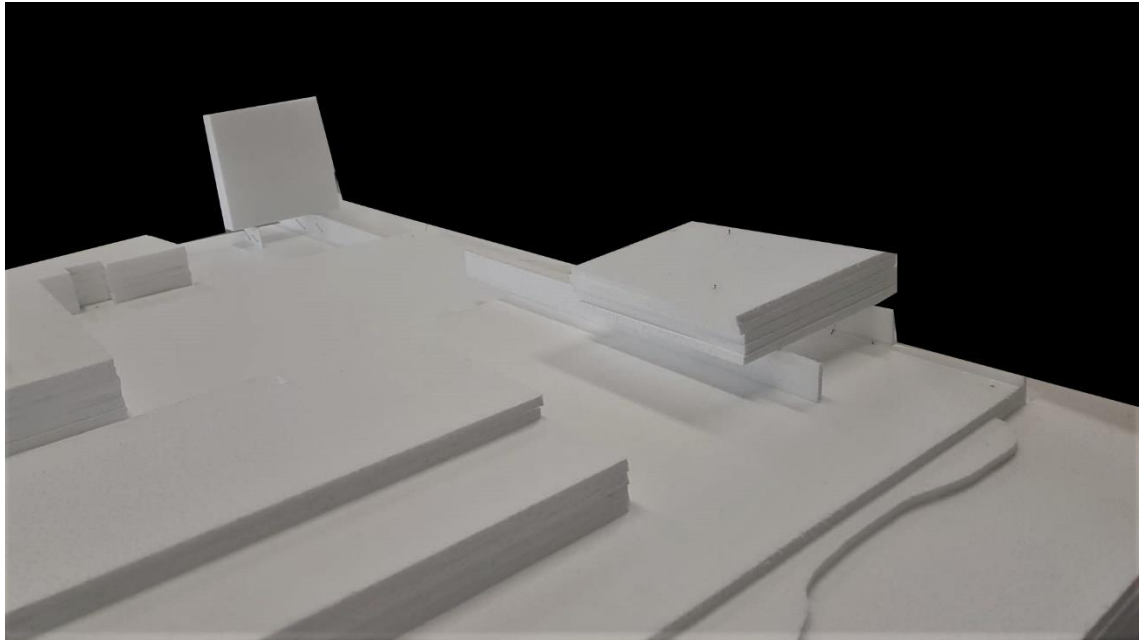


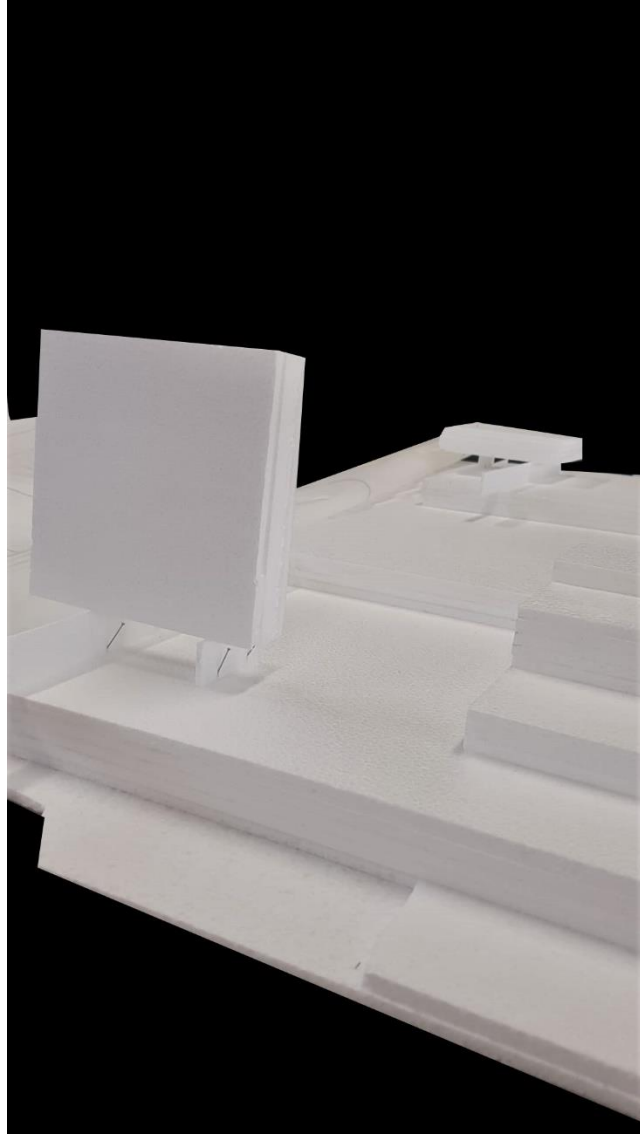


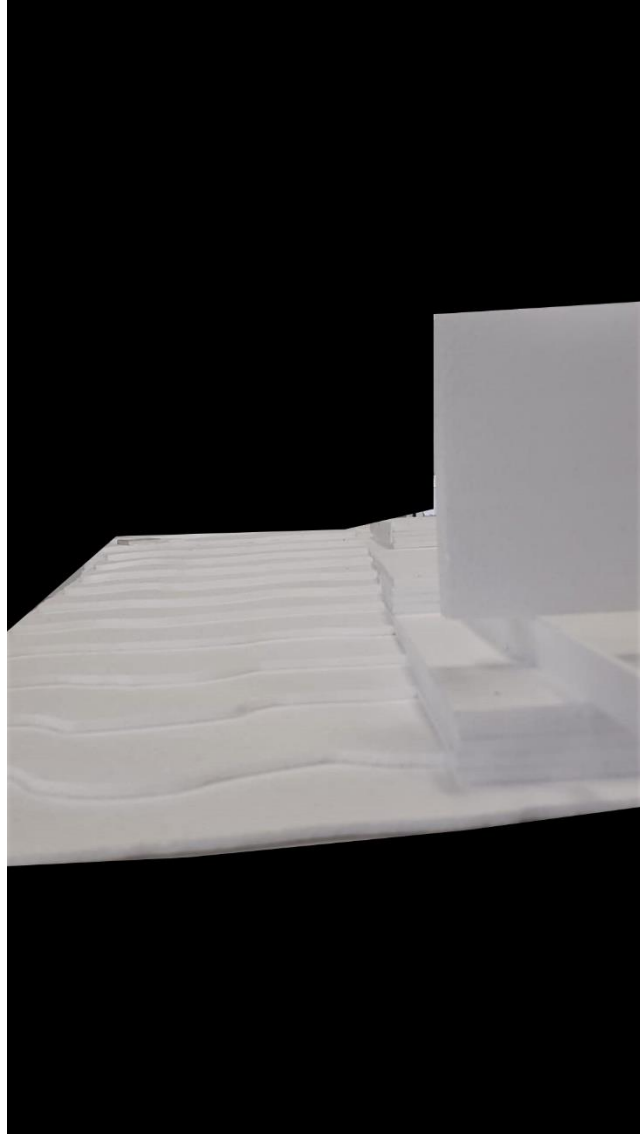


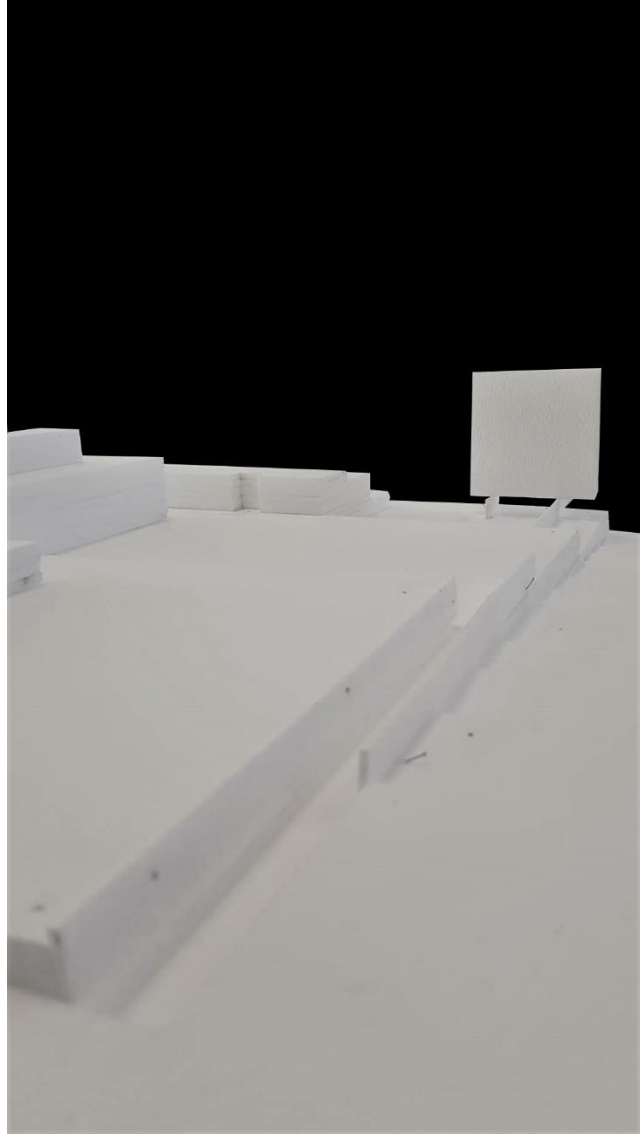


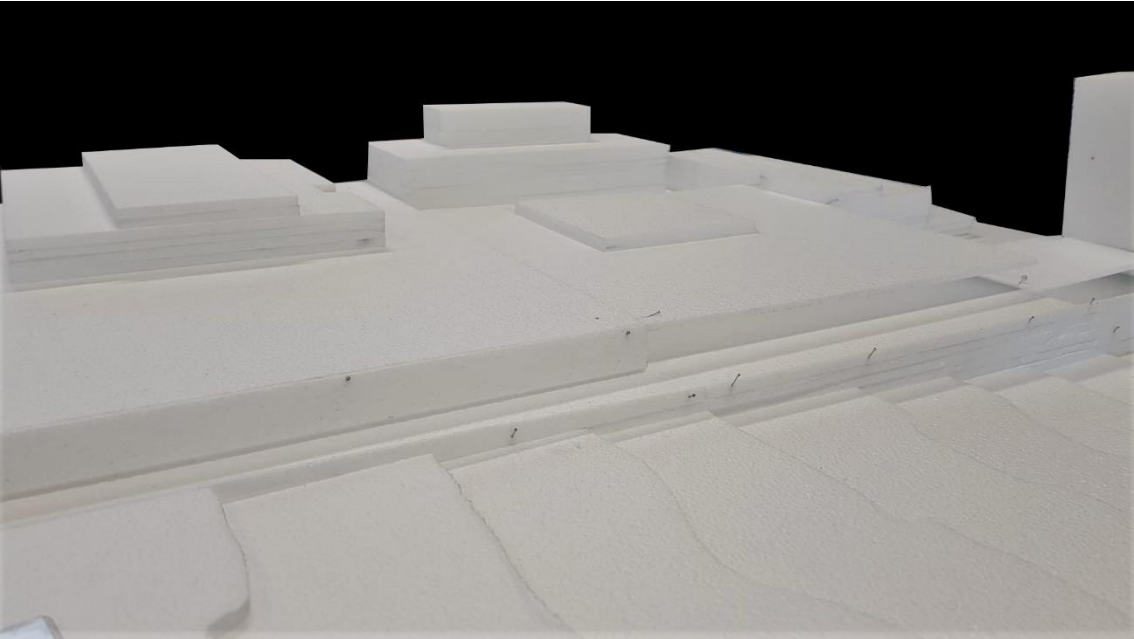


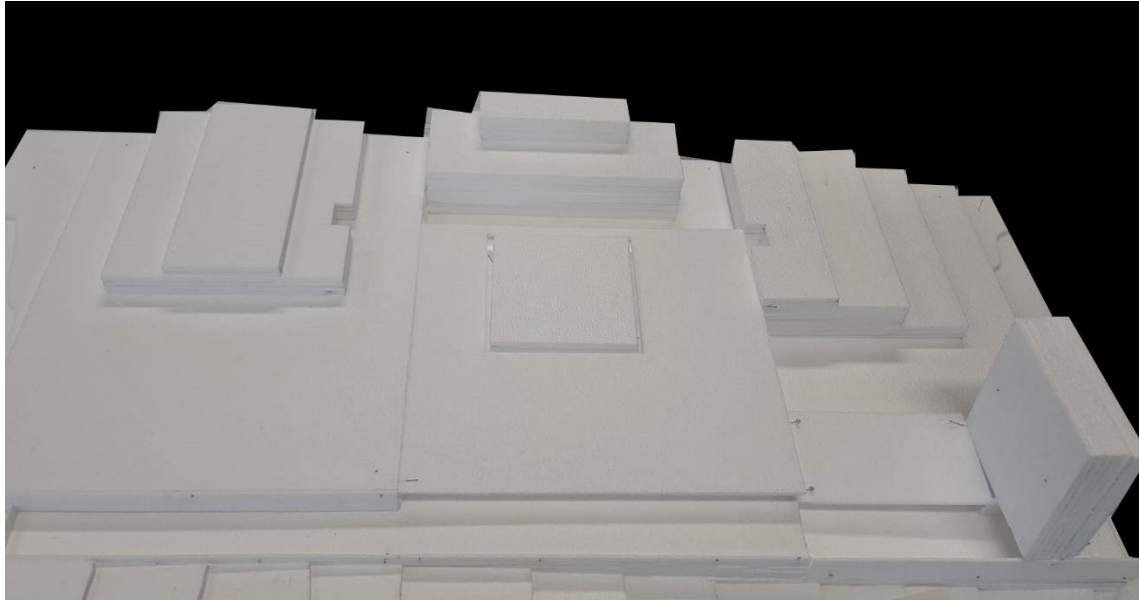


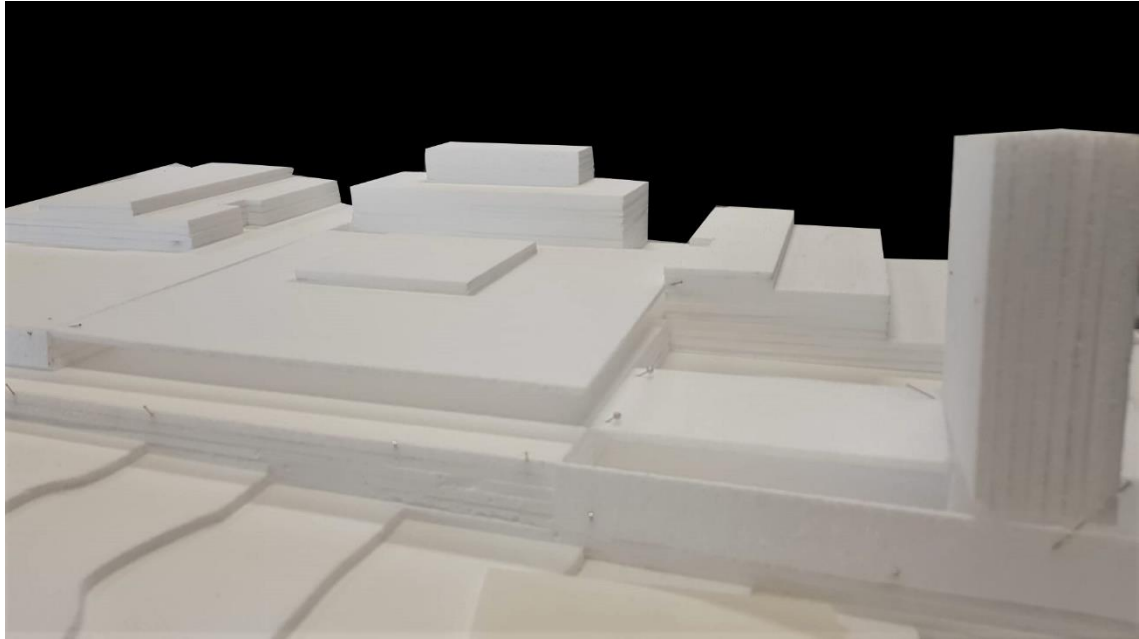


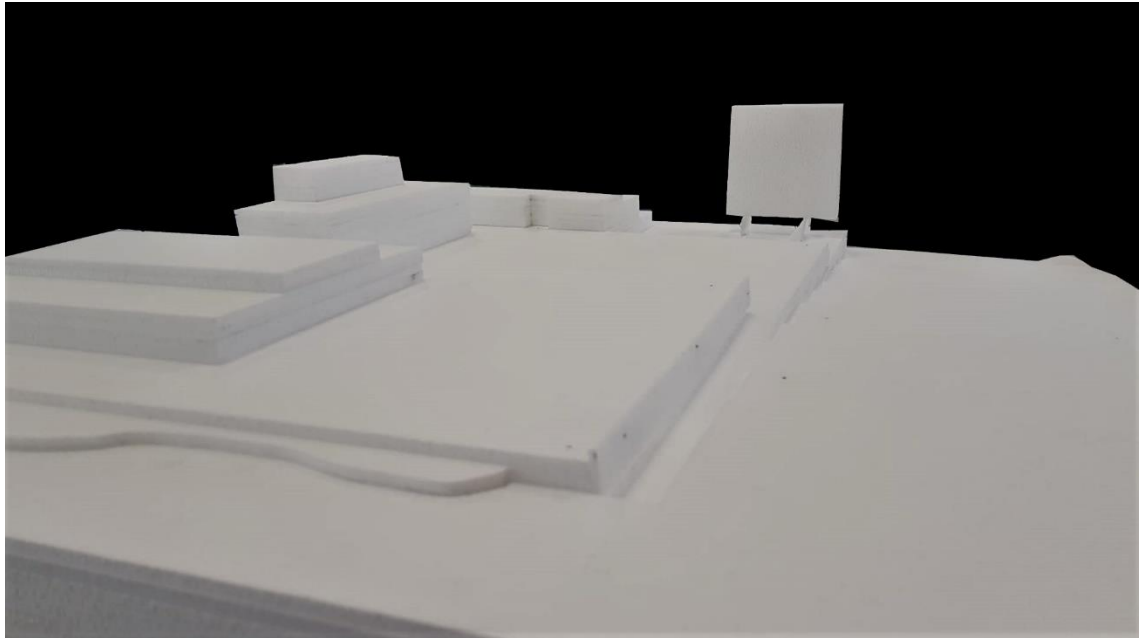


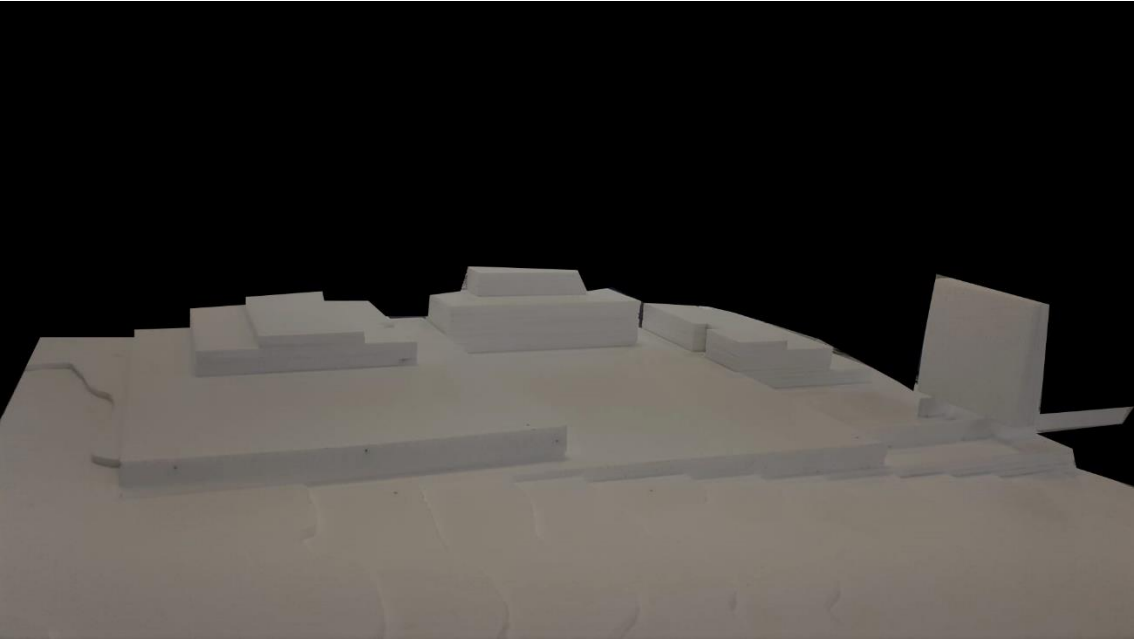




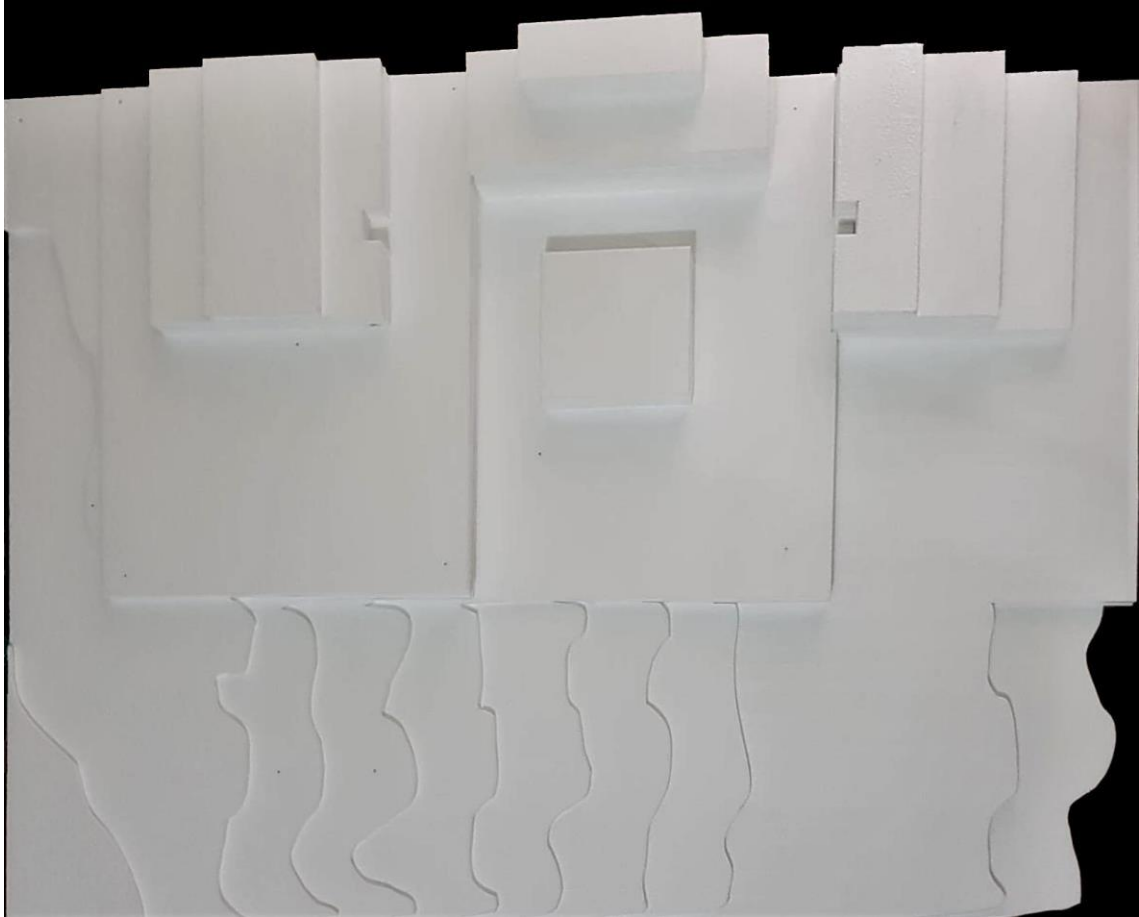


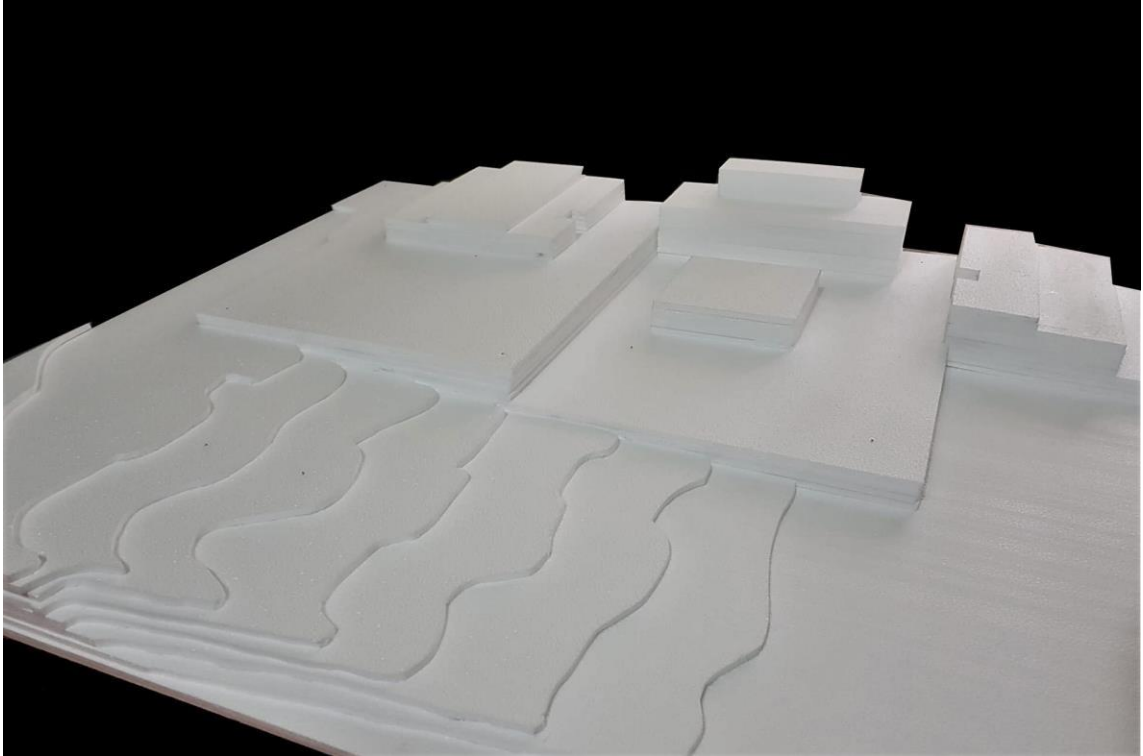


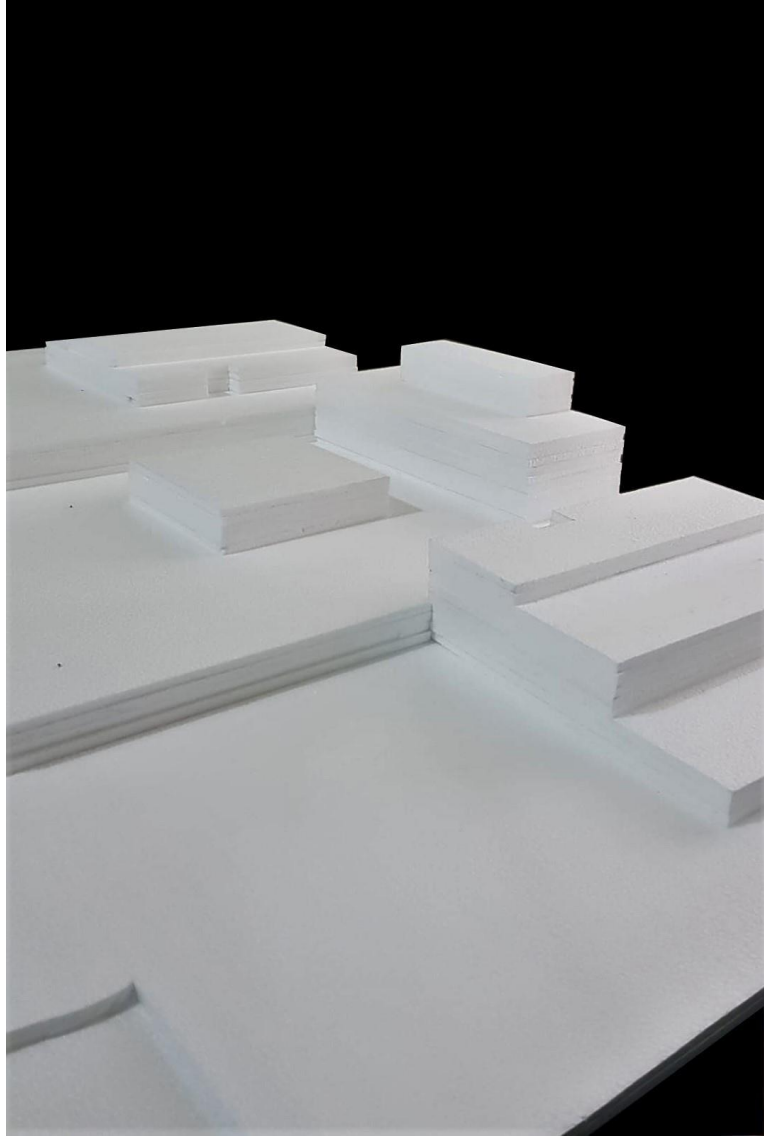




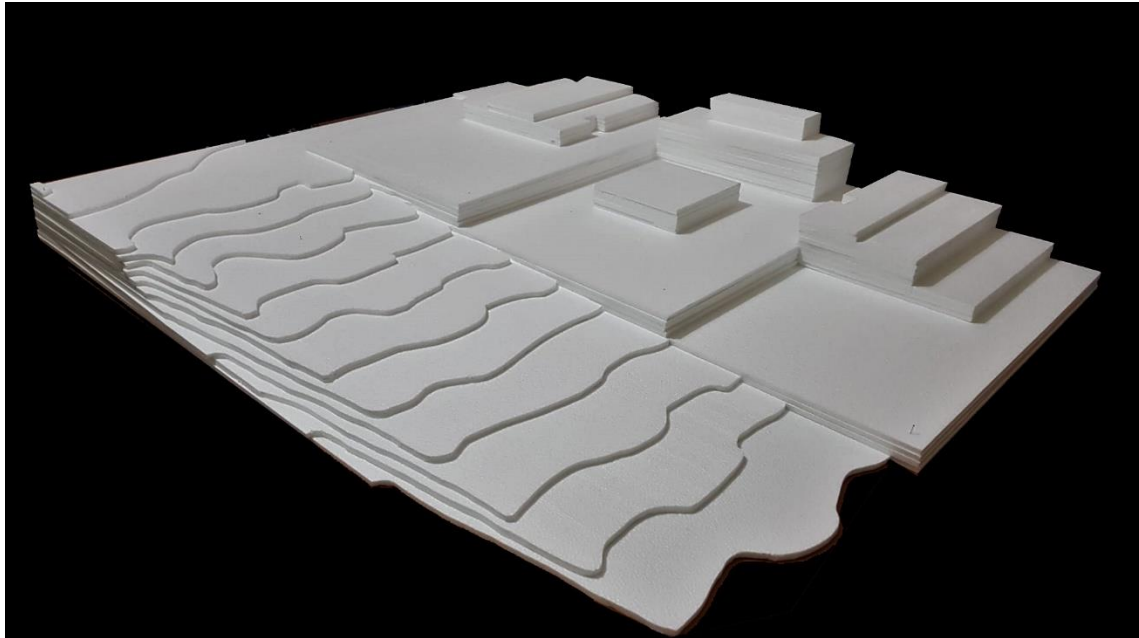


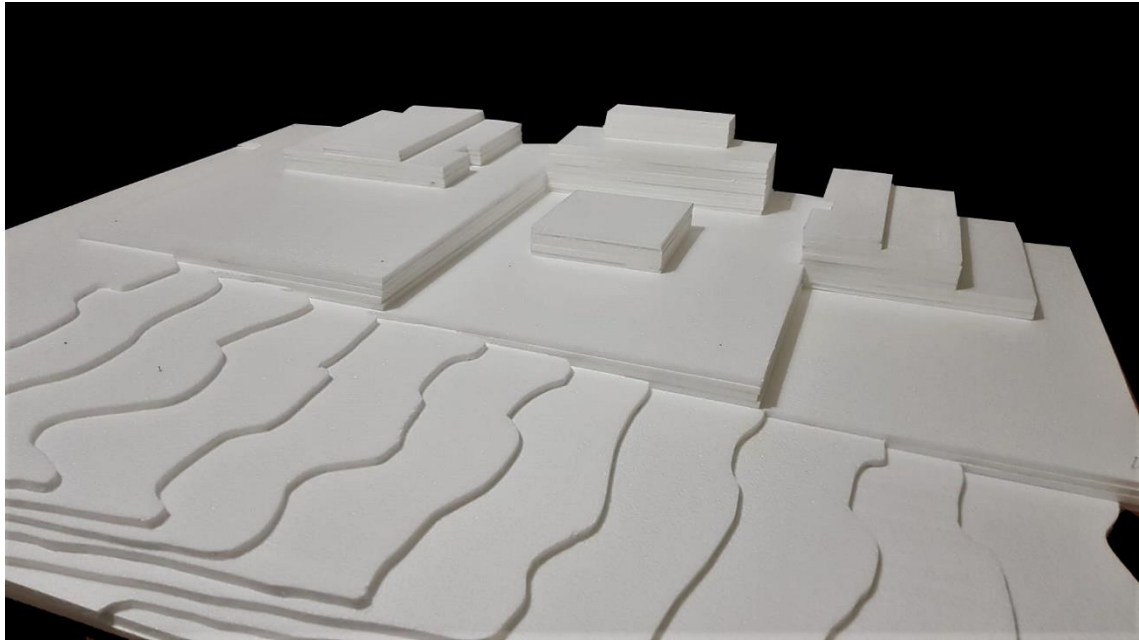


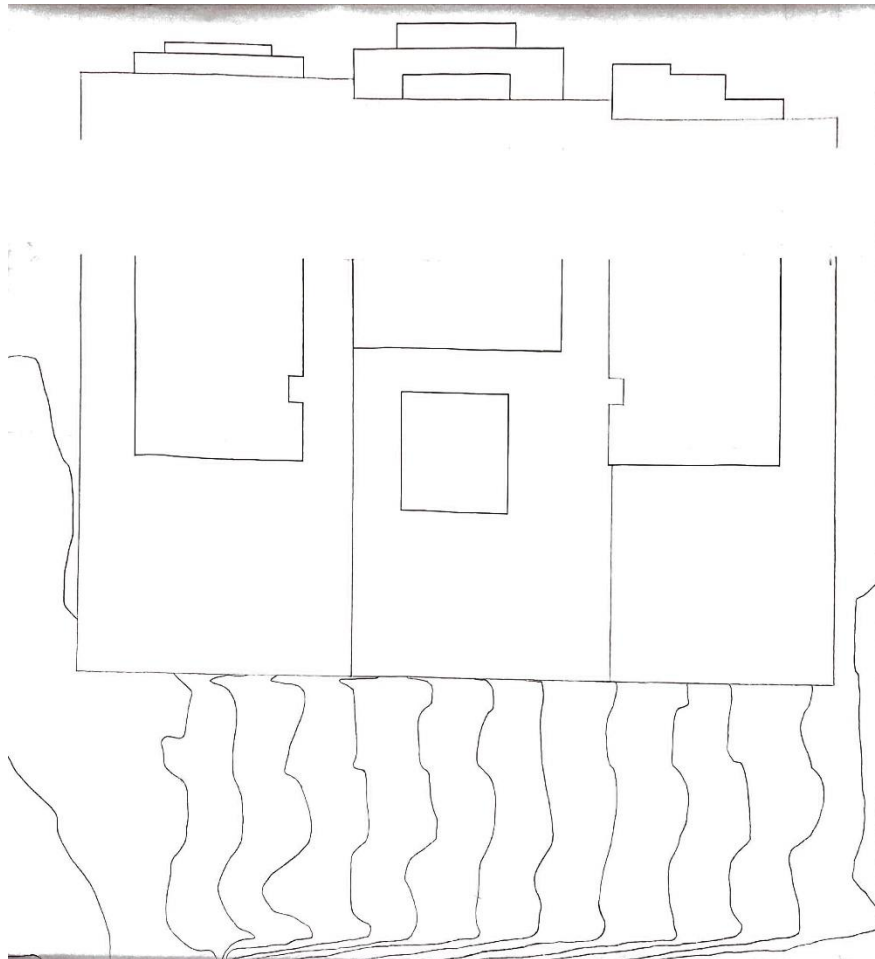




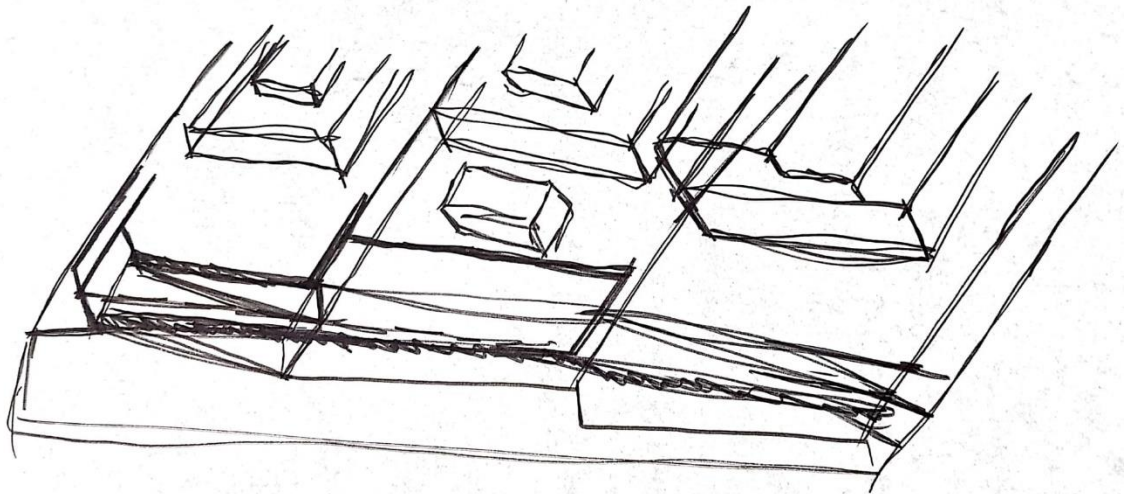


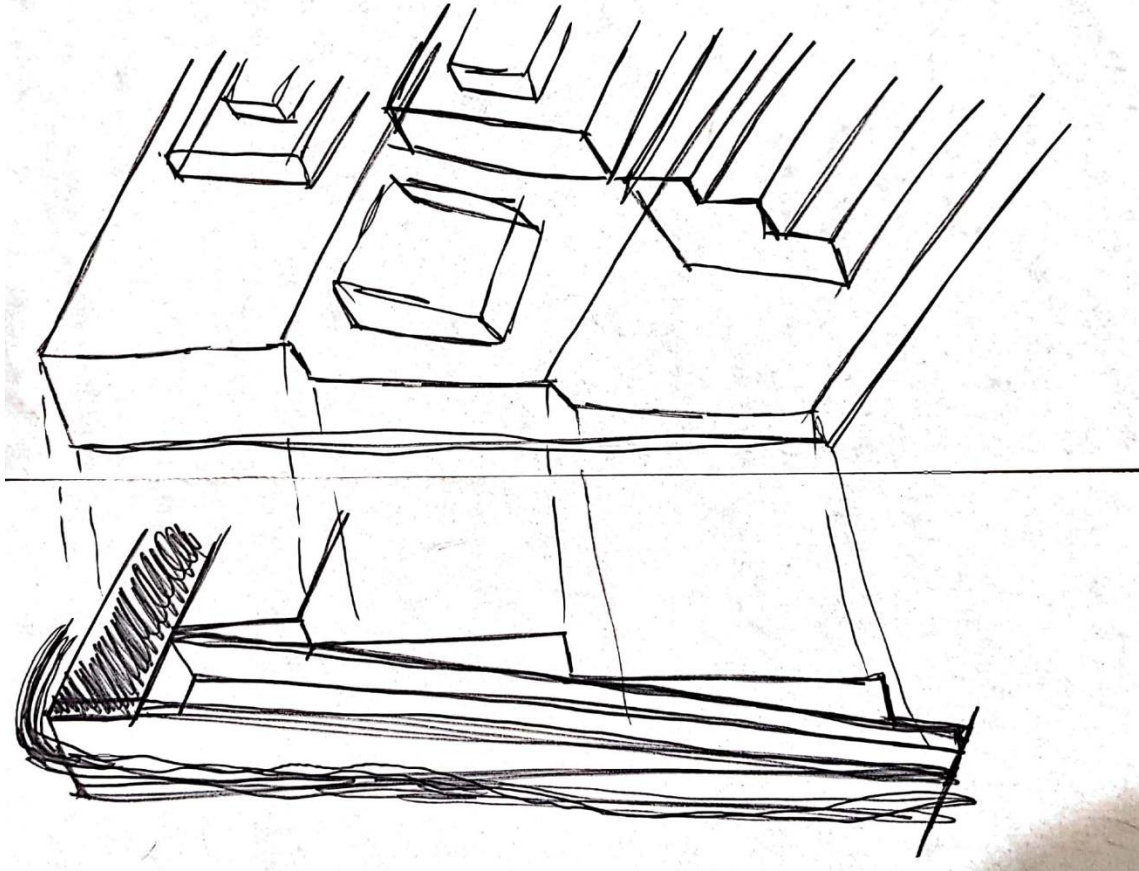


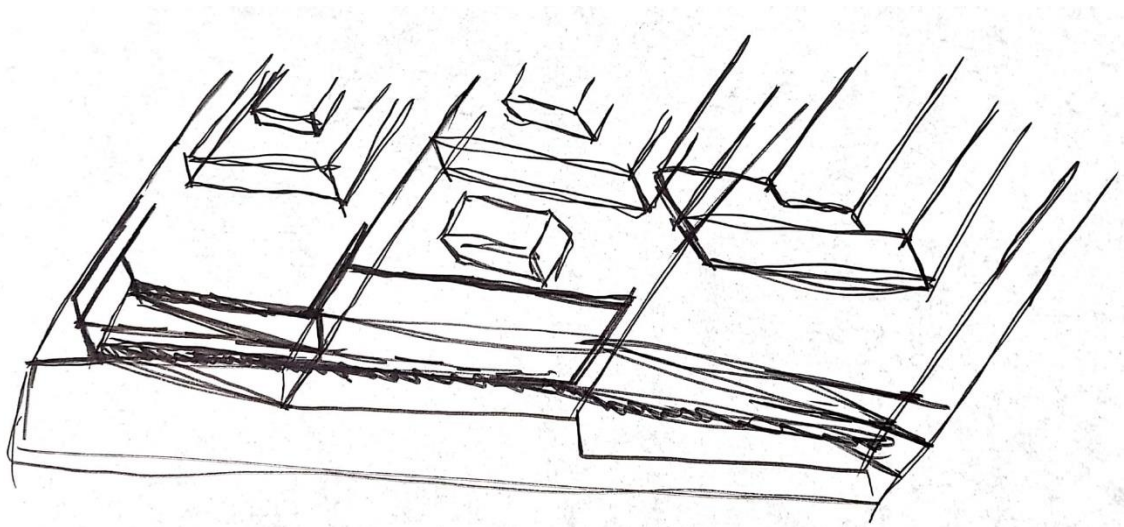




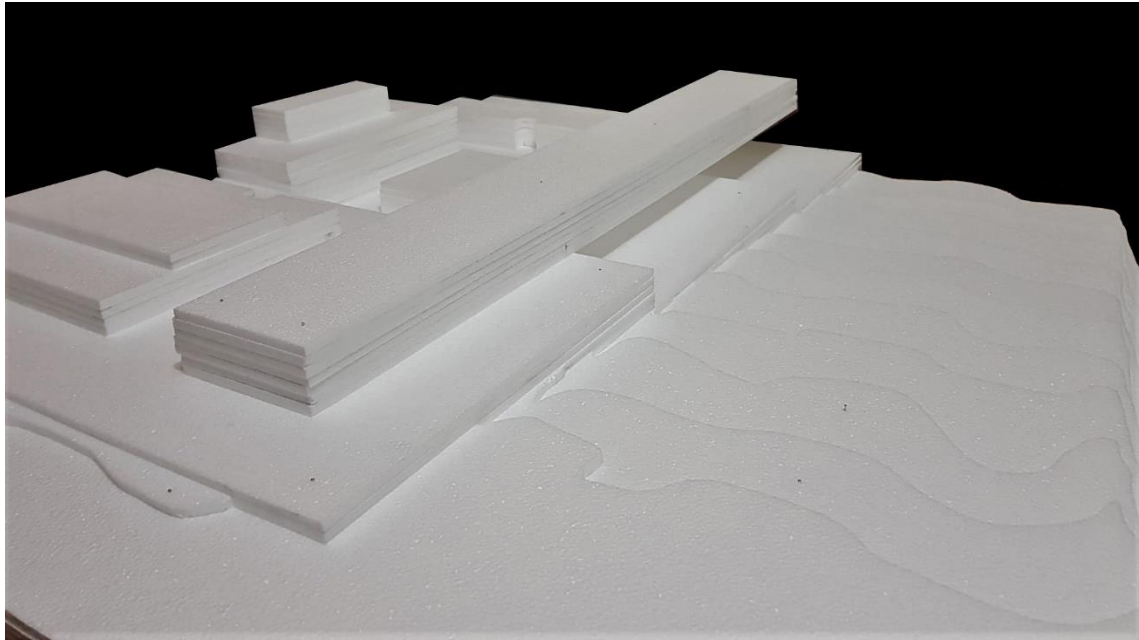
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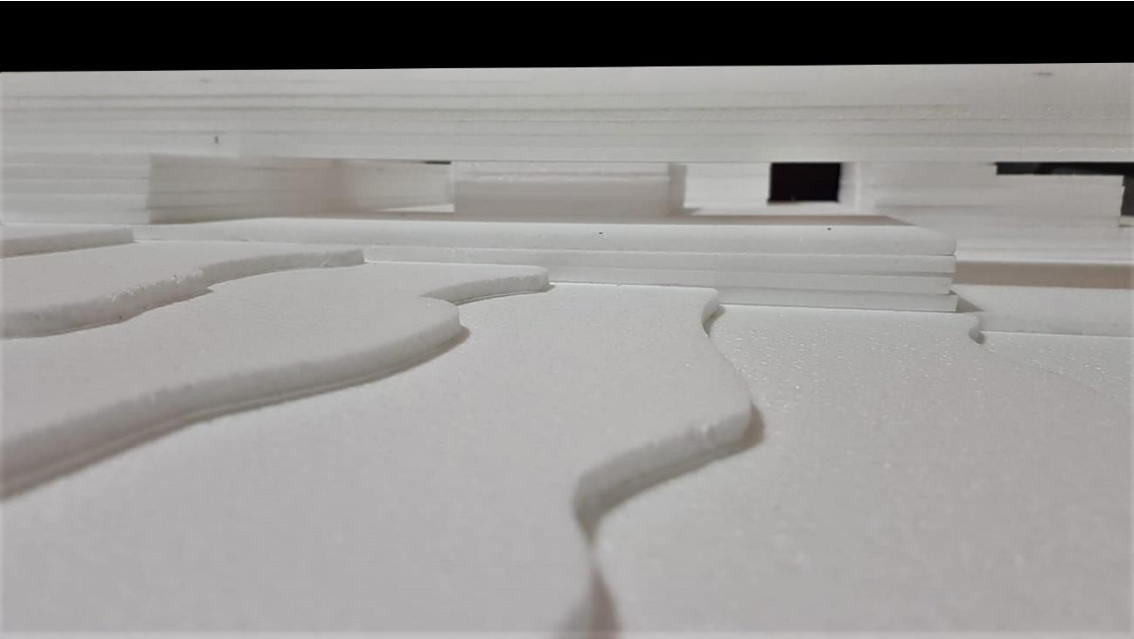


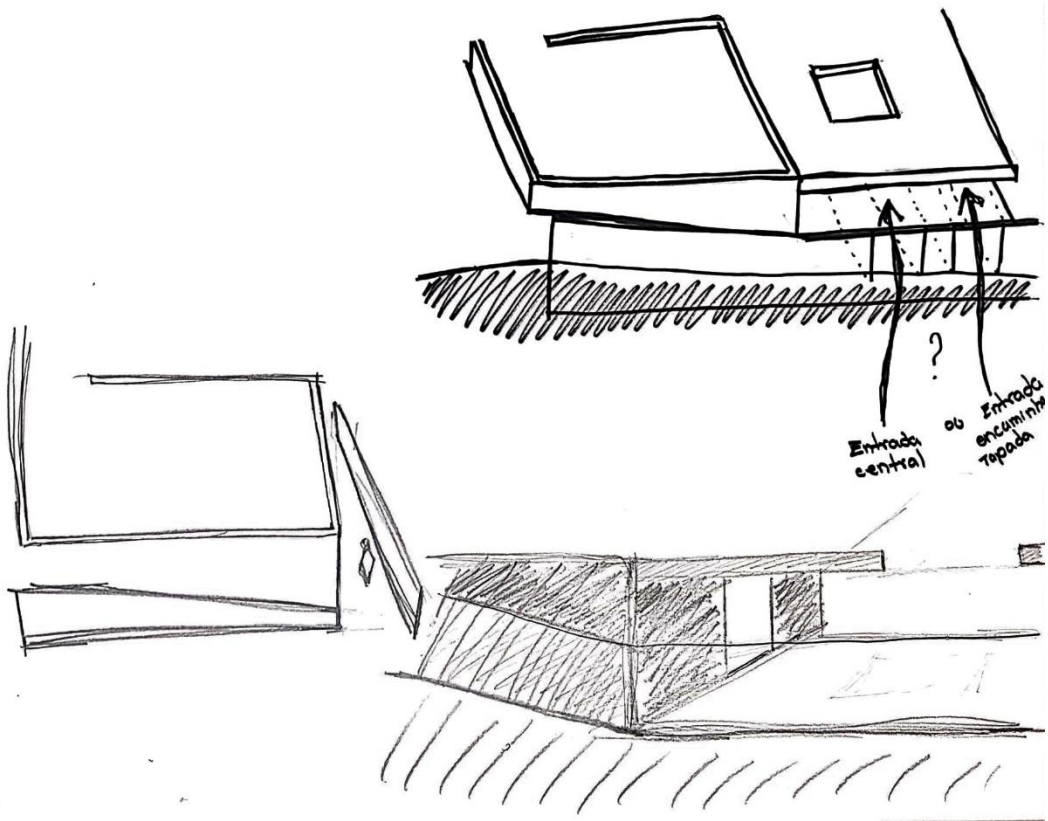


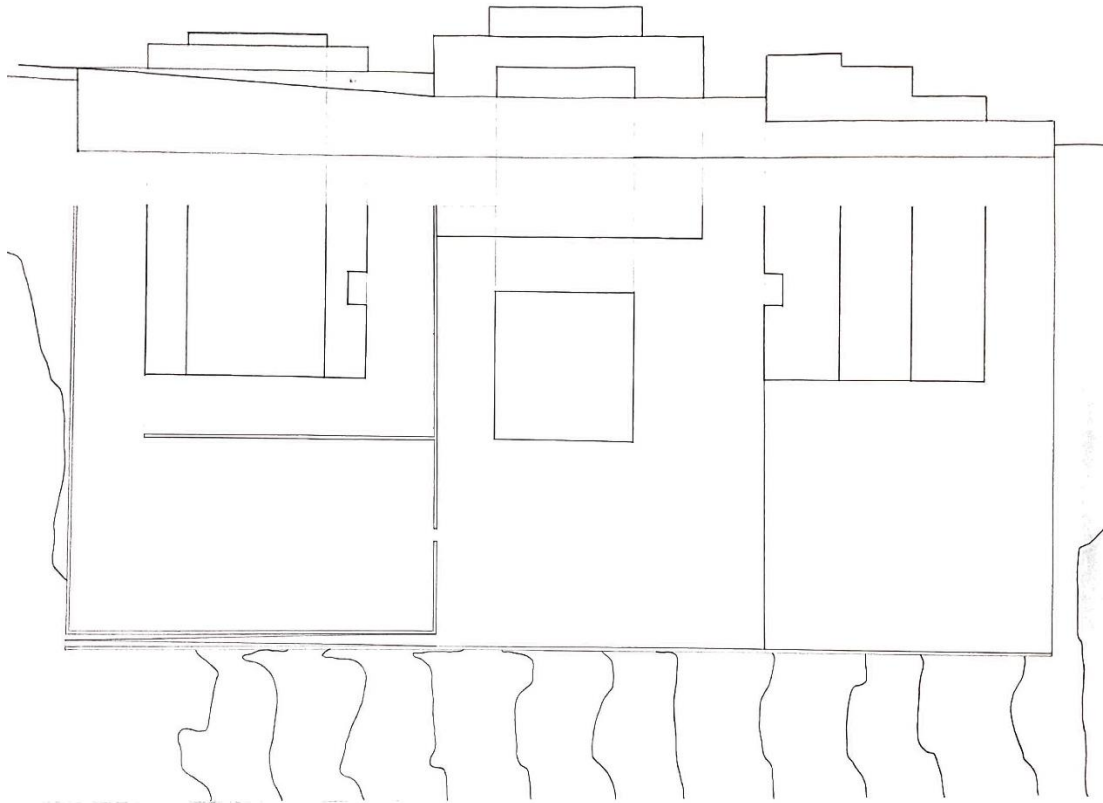


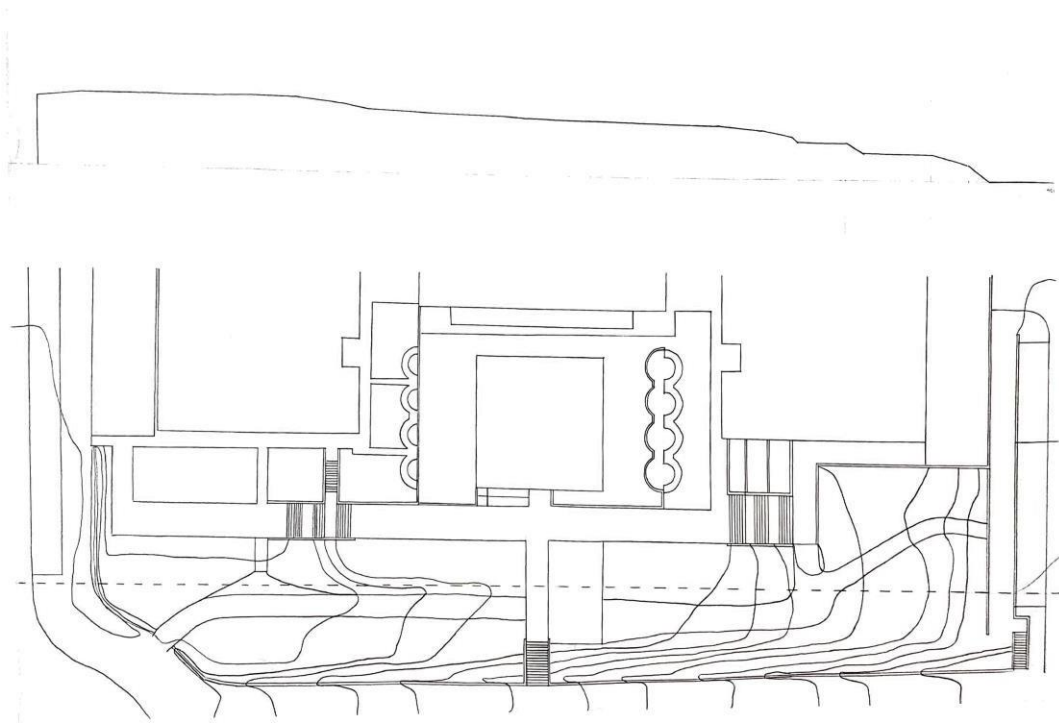


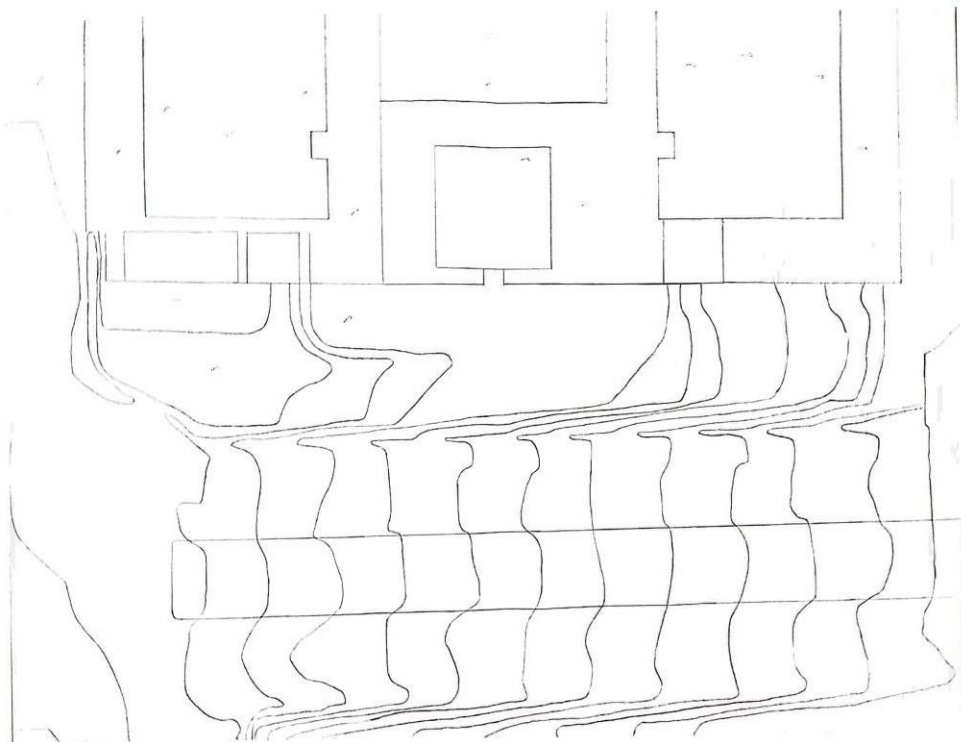


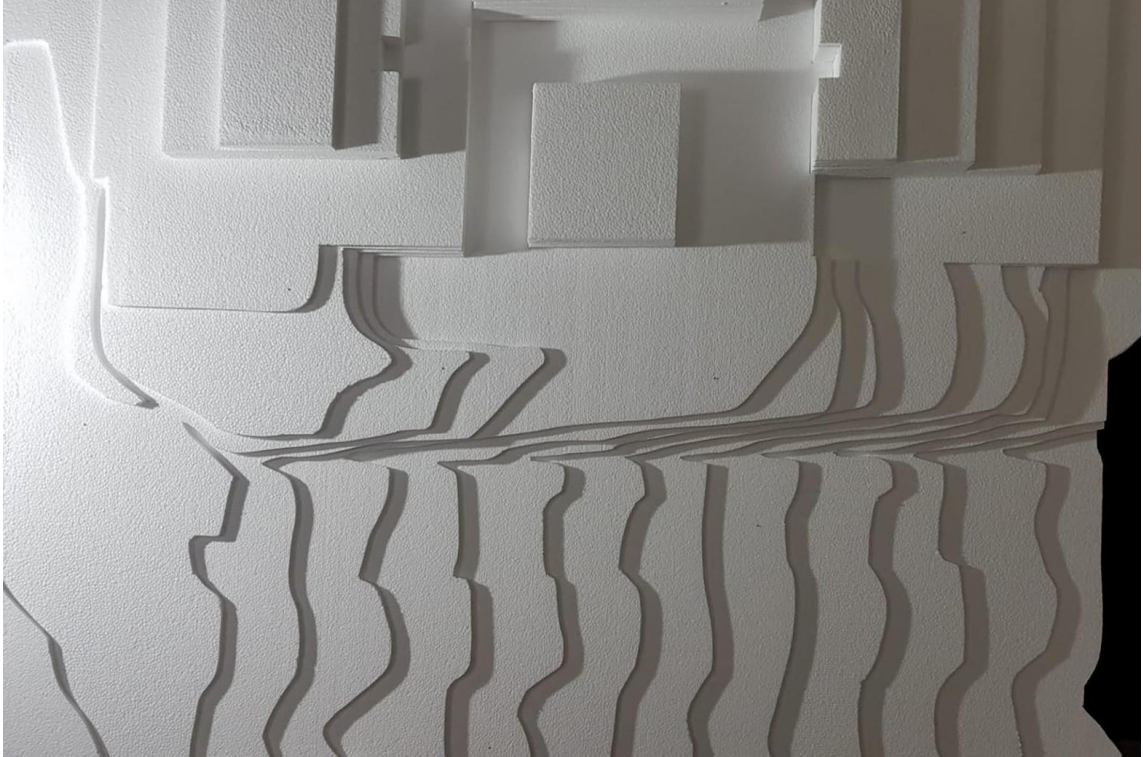


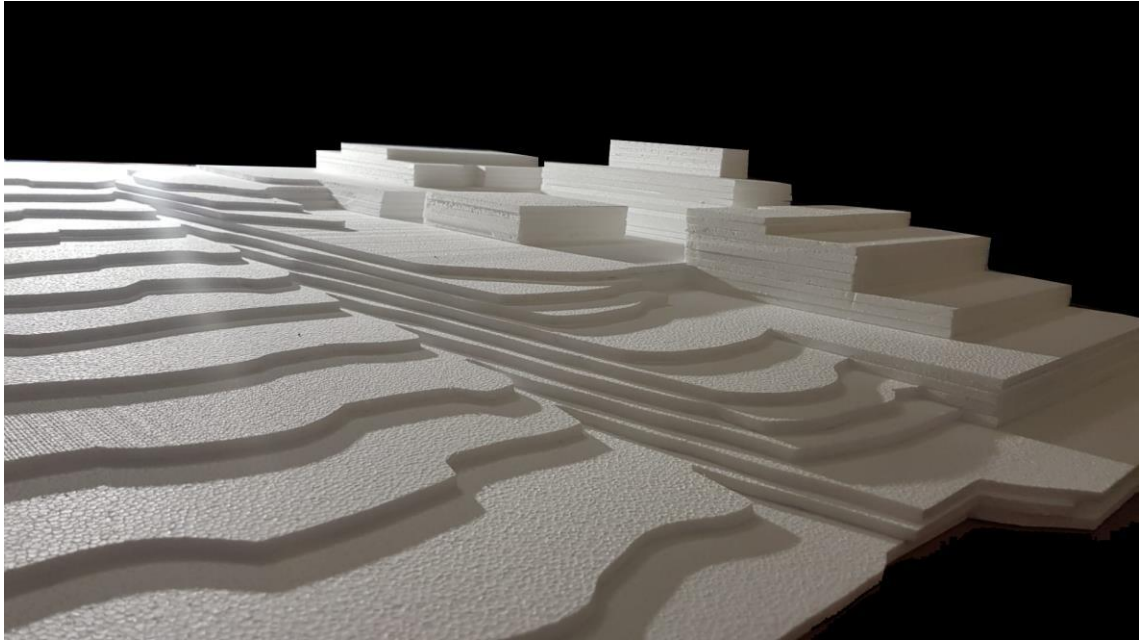


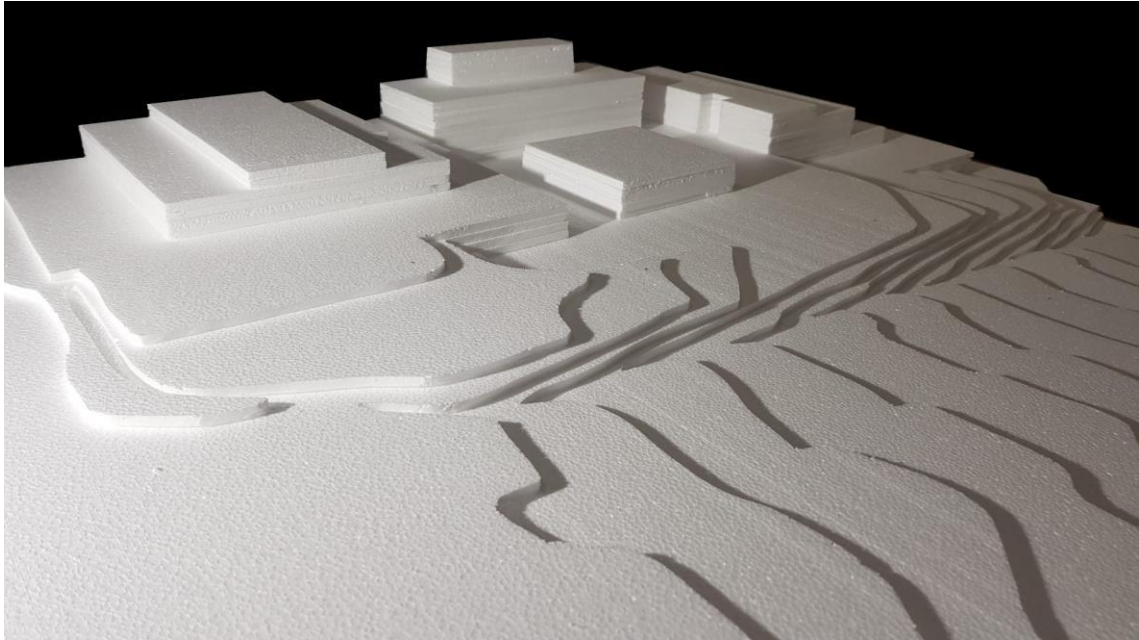


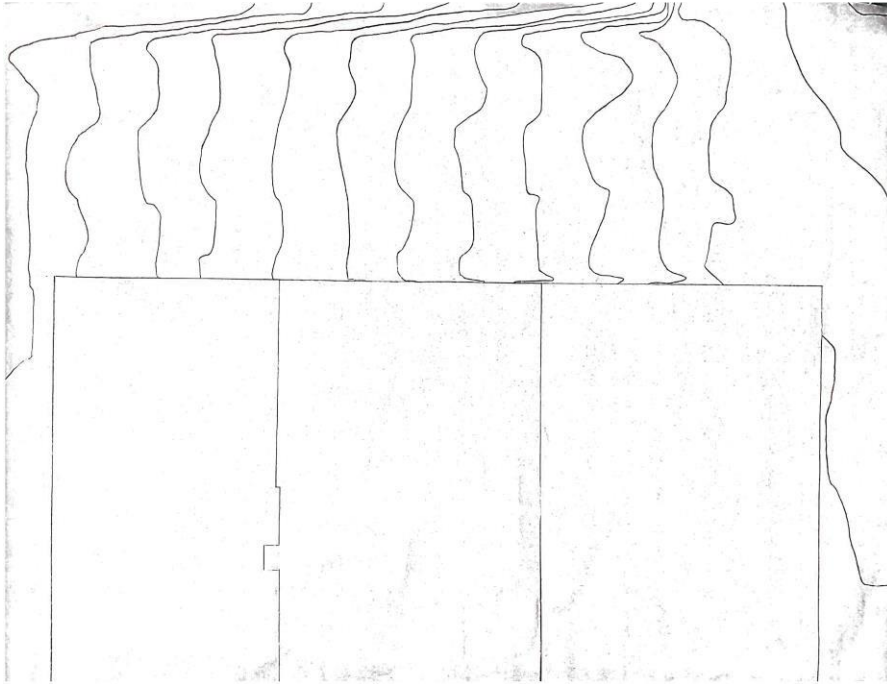












Leituras comentadas

Le corbusier foi o primeiro star architect, o arquiteto herói da sociedade modernista do Séc. XX. passava a ideia de arquiteto liberal e profissional independente, que controla os aspetos técnicos do desenho e da construção como evocações do seu grande mestre, o passado. Estudioso, deixa sempre aberta a porta que este – estudo - seja o caminho para a alegria.

O arquiteto Le corbusier fomentava e tomava uma posição marcada da nova sociedade, quebrando dogmas e acreditando numa globalização. Reconhece esta globalização, mas dando mérito ao local. Sendo este, a base da composição arquitetónica. Crê na Lei do Sol, no estatuto do terreno e na imensidão das luzes. E como isto é perentório a moldar a arquitetura.

Defende a arquitetura como unificadora de uma sociedade igual e trabalhadora para uma paz comum. Deixa-nos o caminho da arquitetura e a arquitetura como caminho. A promenade, percorrer e caminhar a arquitetura dentro e fora. Do construído ao vazio. Do vazio ao interior. Do céu aberto à grande laje estrutural que nos abriga.

Das grandes obras às pequenas obras. Defende a qualidade arquitetónica não pela dimensão do construído, mas pelo valor da técnica. Como defende, A beleza procura a técnica. A materialidade da obra e o seu exaustivo estudo. Procura a música construída através da proporção que nos envolve.

Esta música tocada pelos dedos. Pelos sentidos. O belo, adquirido pelos olhos e pelos dedos. Le Corbusier foi dos poucos, o primeiro ou até mesmo o último, a moldar o betão, a forma e o consequente espaço. Moldou também e muito, os tempos, as mentalidades, os pensamentos deixando até hoje sempre uma ombreira de porta para ser atravessada.

A escrita irónica de Edward Hollis, neste livro, faz-nos sair das histórias mais comuns dos edifícios famosos com a ideia que por mais sólidos e imponentes que pareçam, tais monumentos e estruturas são objetos quase com sete vidas diferentes e até secretas.

A ideia de Hollis pegar num objeto arquitetónico repleto de histórias gloriosas, ricas e improváveis faz com que viajemos a esse passado iluminados pelas suas palavras, construindo imagens nossas.

O autor passa a demonstrar ao leitor que este edifício marcante, como é o Partenon, tem uma história encantadora e às vezes surpreendente. “Era uma vez...” Tira-nos a ideia da imagem e a história congelada no tempo. Remove o pó sobre o que sabemos e dá-nos o enquadramento histórico mutável deste belo exemplo de arquitetura.

Estranho pensar, que o Partenon, foi um templo cidade-estado devidamente adornado no excesso da época, o expoente máximo de Atenas no Séc. V, e agora é tudo ruínas. Estas ruínas brancas, ainda semi reconstruídas para os turistas vislumbrarem e recordarem. A história deste magnífico edifício que outrora foi um marco importante na Grécia “nada em bolas de neve, e até serve de pisa papéis e cinzeiro”, como ironiza Hollis sobre a capacidade do Homem contemporâneo em manter por perto parte da história do Partenon.

Hollis faz, desta forma hábil, um exercício mental ao leitor, que é o enquadramento histórico relatado pelas suas palavras escritas em pedra, deixando a vontade de os descobrir pessoalmente e perceber o que este edifício ou as ruínas do mesmo serão para nós.

O excerto de Francastel aborda claramente o paralelismo entre a Arquitetura desde 1900 e as mudanças da sociedade ou da Arte no mesmo tempo.

Neste enquadramento temporal relata os vários tempos, os vários movimentos ou melhor dizendo, as vanguardas dos movimentos e como deixam sempre uma réstia de passado. Não é estanque o começo de um movimento artístico e não é claro e evidente o começo de uma nova era naquilo que se faz. O autor demonstra-nos a oposição entre arte e técnica, que se parece resolver a partir do momento em que observamos que a própria arte é, de certa forma, uma componente da técnica, tanto do ponto de vista dos métodos operacionais quanto do processo figurativo.

A arte é a chave para compreender o mundo, expressar este mundo e agir dentro deste mundo. E é por meio da técnica que a arte e outras atividades humanas se encontram e se misturam. “O campo da arte não é o absoluto, é o possível”, escreve Francastel; arte e técnica não são dois modos fixos e antagônicos de expressão e pensamento, mas dois campos que se cruzam e se fortalecem para gerar novidades nas mãos e na cabeça do artista e indivíduo.

Essas reflexões deram origem, em grande parte, a novas concepções criativas; hoje, não é incomum o próprio artista criar o material de que precisa para se expressar, atribuindo características e qualidades específicas ao material, em vez de simplesmente explorar aquelas que já existiam comumente. (Caso demonstrado pela forma como arquitetos encontravam materiais ou formas de aplicar para expressar as suas ideias). Quando usamos este termo “técnica” hoje, pensamos imediatamente em todas as atividades mecânicas do homem, o que tende a nos fazer perder de vista o fato de que nunca existe uma “técnica” absoluta, que poderia ser deliberadamente separada de os diferentes contextos de outras atividades ou capacidades humanas.

Cada atividade mobiliza uma ou mais técnicas, e a arte como tal é sempre técnica. Francastel sublinha assim uma nuance importante “Quando dizemos técnico”, não se trata de uma forma específica de nossas atividades, mas de um aspeto particular de todas as nossas atividades”. A técnica não é uma função autônoma, ela só é ativada em inter-relação com seu contexto e com as ferramentas e mãos que a manipulam.

No entanto, tenhamos uma distinção em mente, que Francastel nos deixa. O propósito de criação que diferencia o artista do técnico. A técnica não cria nenhum valor particular, dá-lhes forma e corpo, é papel da arte e do pensamento criar esses valores.

Começamos com a questão fundamental sobre o espaço da habitação. A partir de quando é que o espaço deixa de ser encarado como uma mera extensão para se tornar uma forma significativa?

Partimos, então, do “significam” e posteriormente como estas significações se vão construindo. A habitação foi provavelmente a tipologia que menos evoluiu ao longo dos tempos no léxico da arquitetura.

Na leitura abordamos dois exemplos distintos. A sala onde permanecemos e o corredor onde circulamos. Nestes exemplos, o autor defende que a forma, da sala ou do corredor, e o seu uso repetido podem encorajar ou não o desenvolvimento de tarefas e realizações.

Esta prática está completamente assimilada pois vamos sempre reconhecer como tal. A sala como sala e o corredor como corredor.

Desta forma, o autor, levanta a segunda questão que merece uma análise profunda e está a ser contrariada na arquitetura contemporânea. As barreiras que limitam os espaços, as salas e os corredores, começam a desaparecer deixando de ter estas esse carácter e assumindo o espaço como um só. Pois o corredor é sempre um local de passagem de um espaço para outro, mas se este espaço de passagem não tivesse este nome. Quase como referência o autor, os Arcos de Triunfos não tivessem os triunfantes.

Posto isto, e para contrariar a tese dos arcos Triunfantes sem triunfantes, o Gorjão, defende que a casa dever ser uma “espécie de templo” que alberga a ato da representação e das memórias dos ocupantes. Assumimos, portanto, o papel de triunfantes debaixo de um qualquer Arco.

Portanto estamos sempre numa relação simbiótica com os edifícios, onde até o autor faz referência à frase de Churchill: “Formamos os edifícios e, depois, eles formam-nos a nós.” Acrescentando ainda o “eu”, “tu”, “aqui”, “ali”, “meu”, “dele”. A arquitetura conjuga tudo. Conjuga até o imaginário e o real. O ato de arquitetura incide sobre o espacializar. Dar espaço, criar escala e diferenciar os palcos pré-concebidos na nossa cabeça ou aqueles que nos surpreendem.

Pois a arquitetura é feita na nossa cabeça enquanto ocupantes de espaços e só depois como utilizadores dos mesmos. Damos conta que sentimos o construído e depois construímos o sentido.