

# **Laboratório de Arquitectura II**

**2º semestre**

Sérgio Miguel Martins

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Citação – Síntese da proposta

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## 1ª Fase

### Lado Nascente

#### Proposta

Imagem de referência

Citação – Síntese da proposta

Esquiço de síntese

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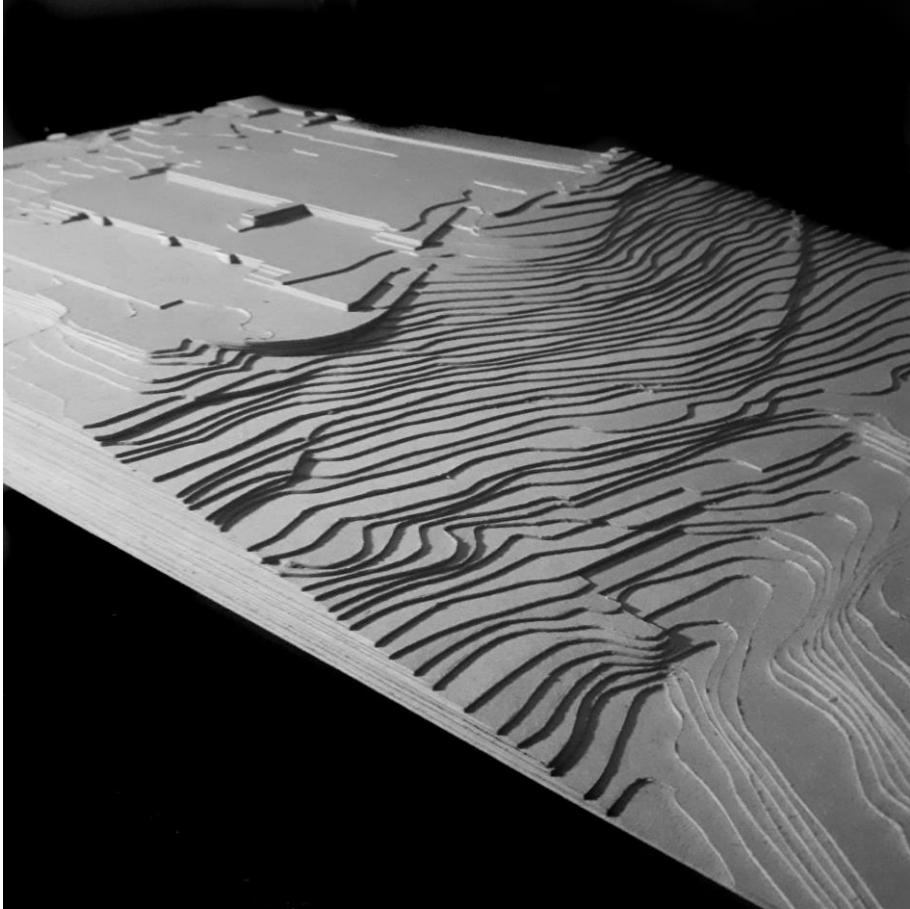
Desenho(s) complementar(es) / visão serial

#### Processo

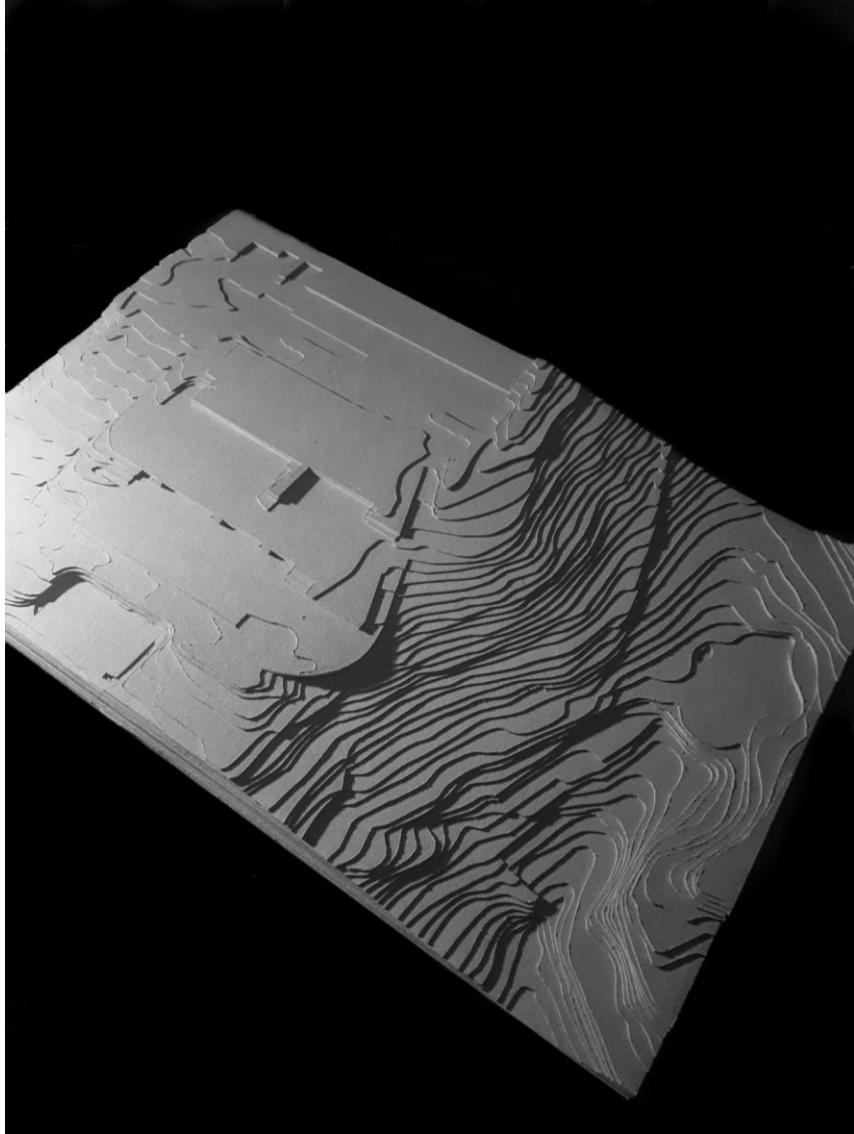
Desenhos exploratórios mais relevantes

#### Leituras comentadas

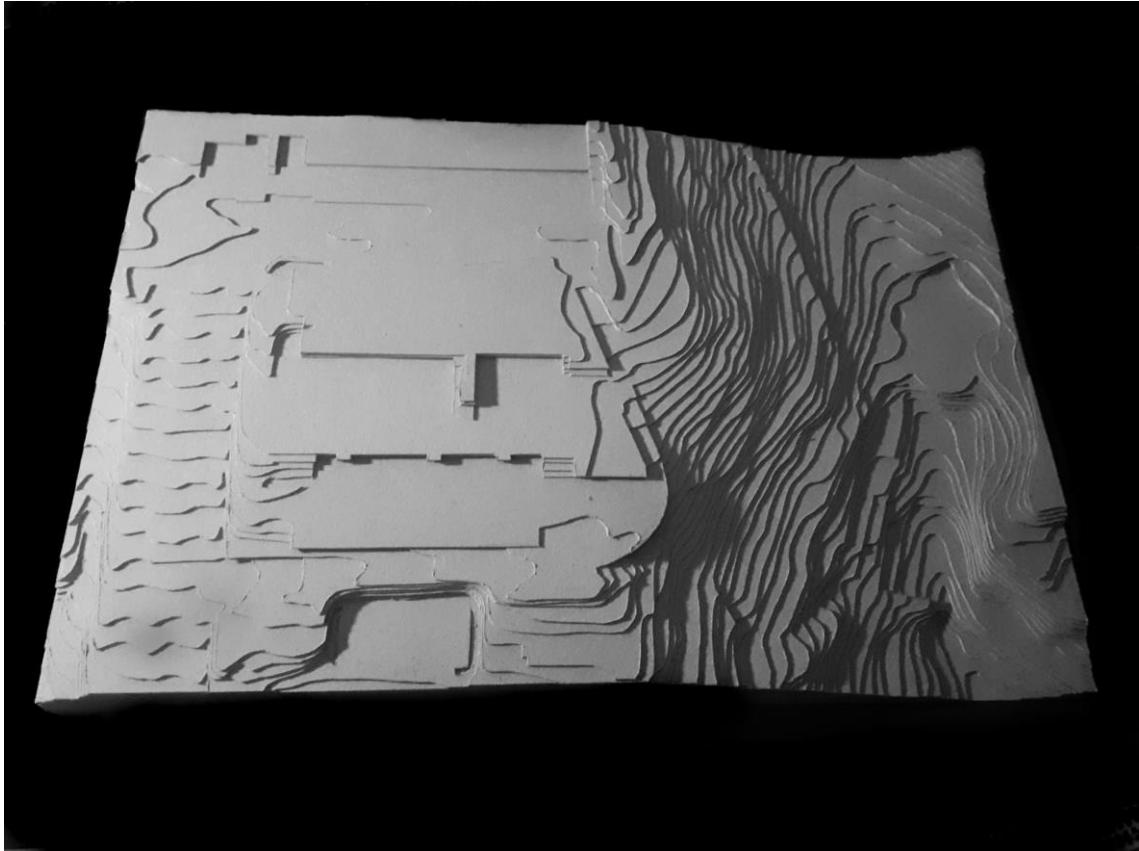
**Sítio**



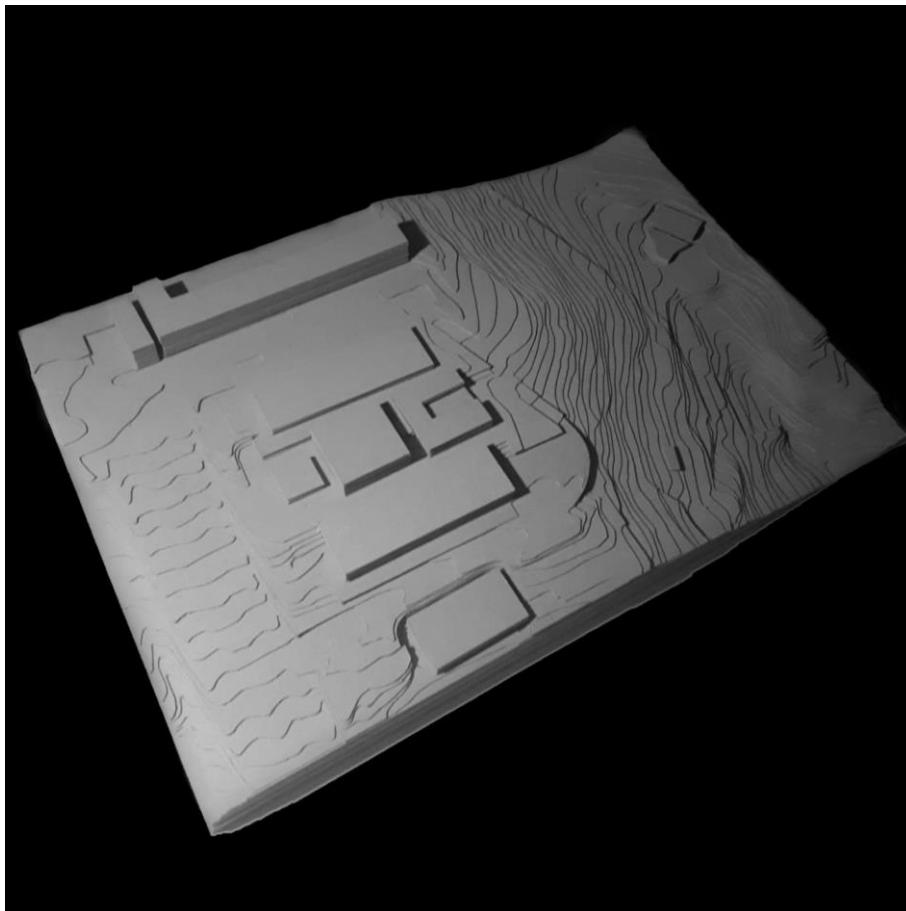
Maquete Territorial 1:1000



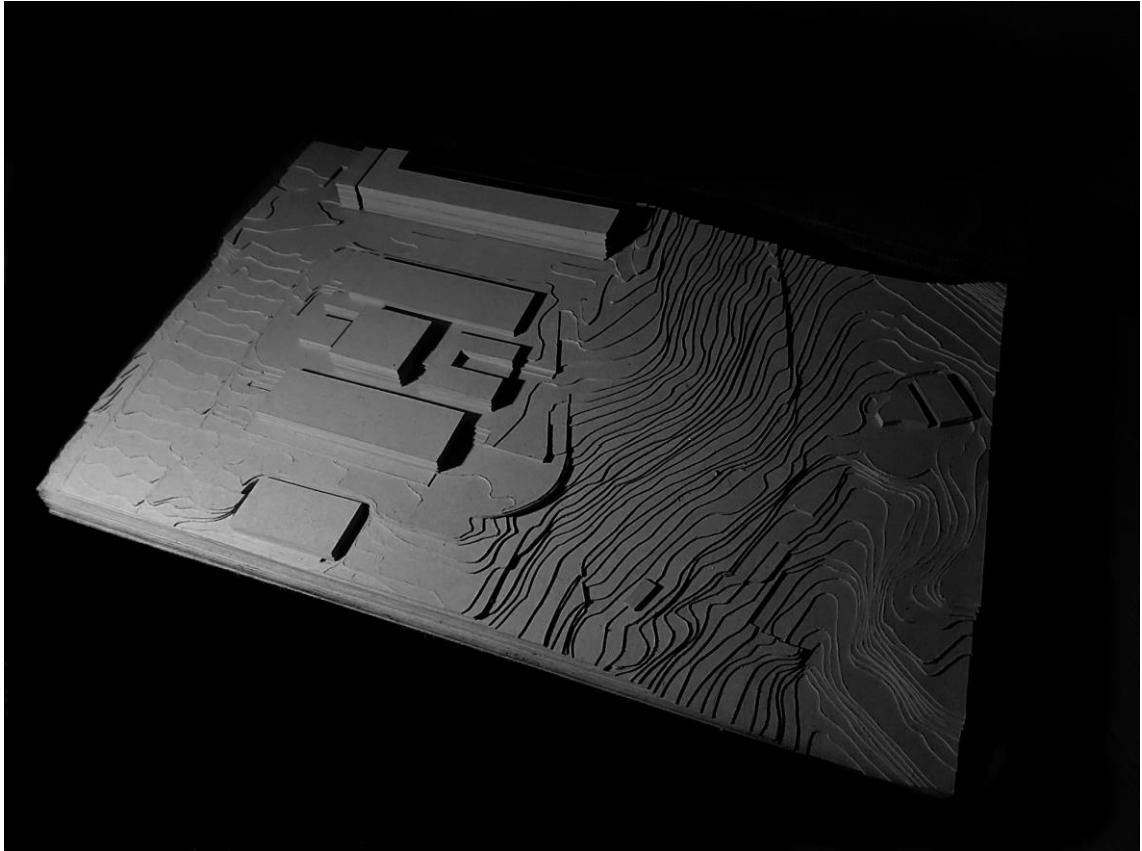
Maquete Territorial 1:1000



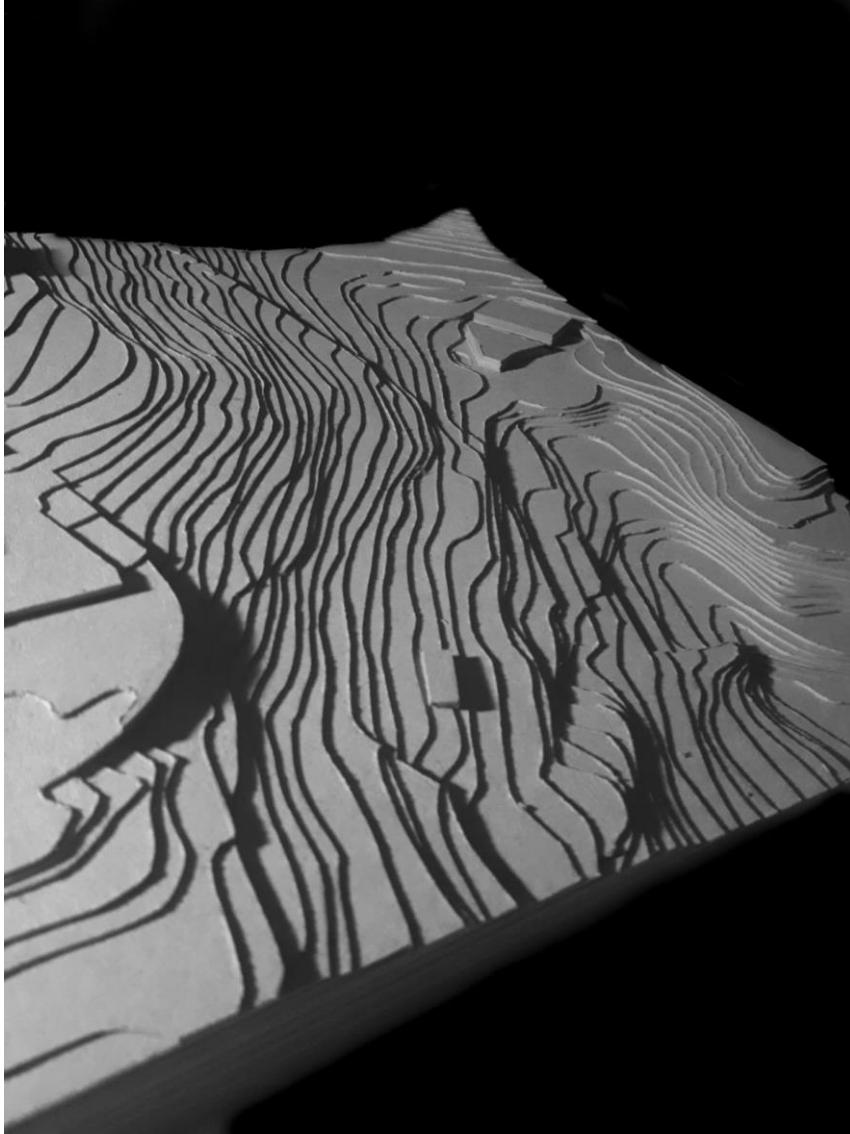
Maquete Territorial 1:1000



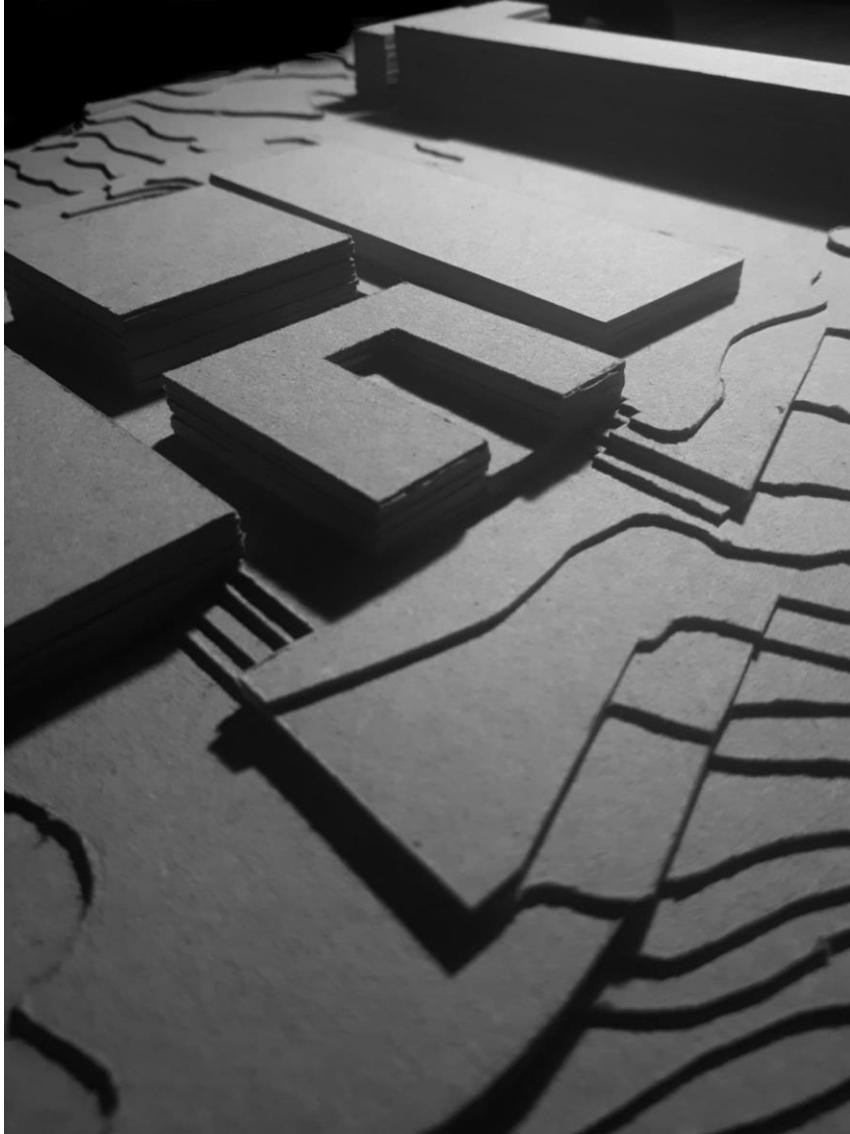
Maquete Territorial + principais edificados 1:1000



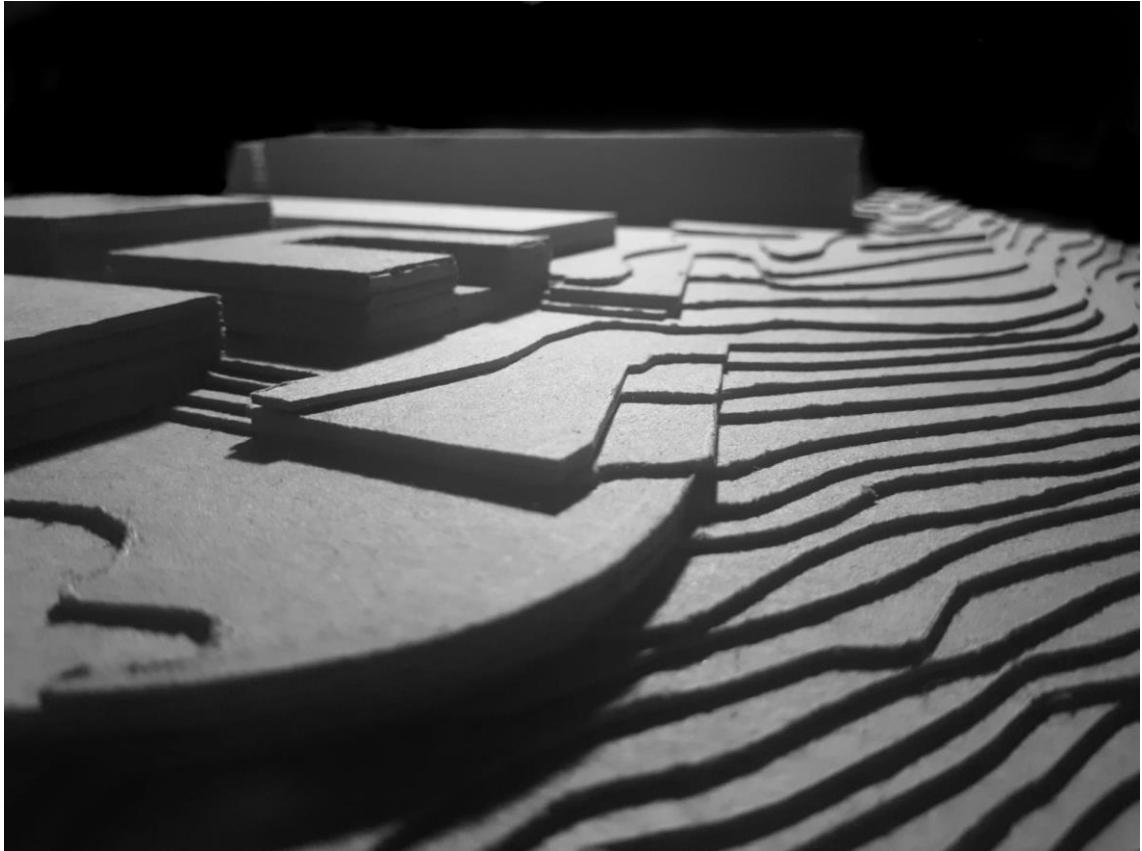
Maquete Territorial + principais edificados 1:1000



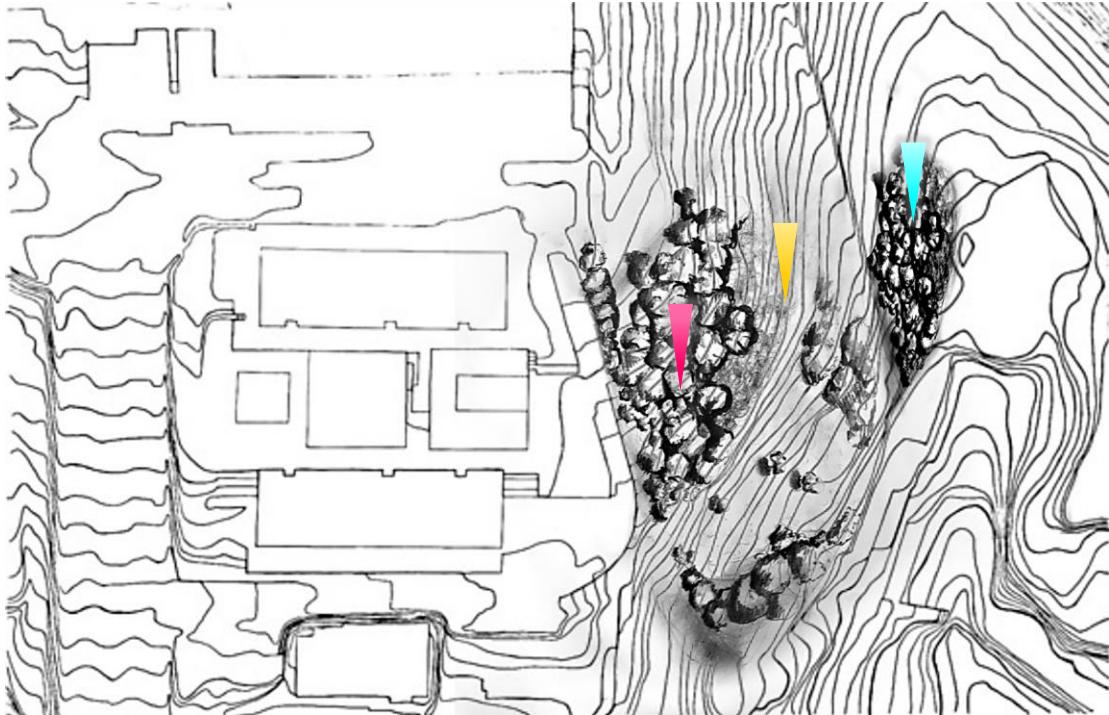
Maquete Territorial + principais edificados 1:1000



Maquete Territorial + principais edificados 1:1000

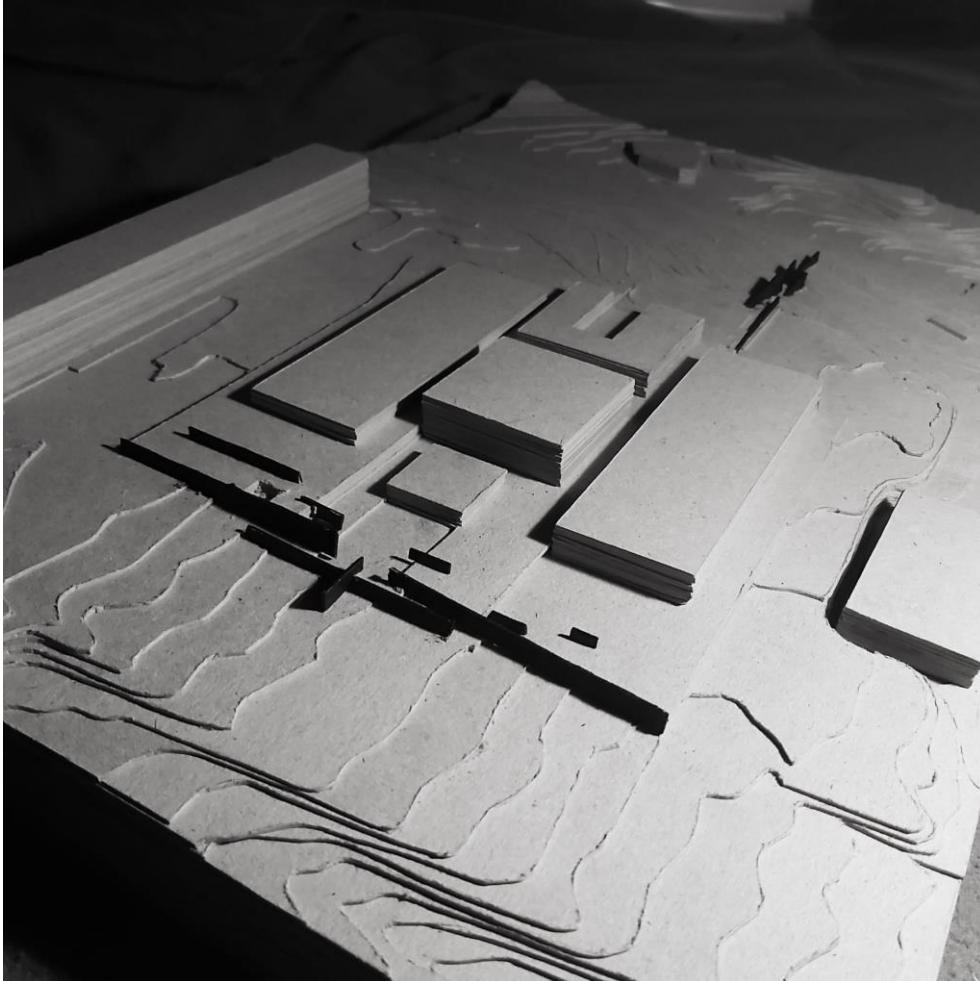


Maquete Territorial + principais edificados 1:1000

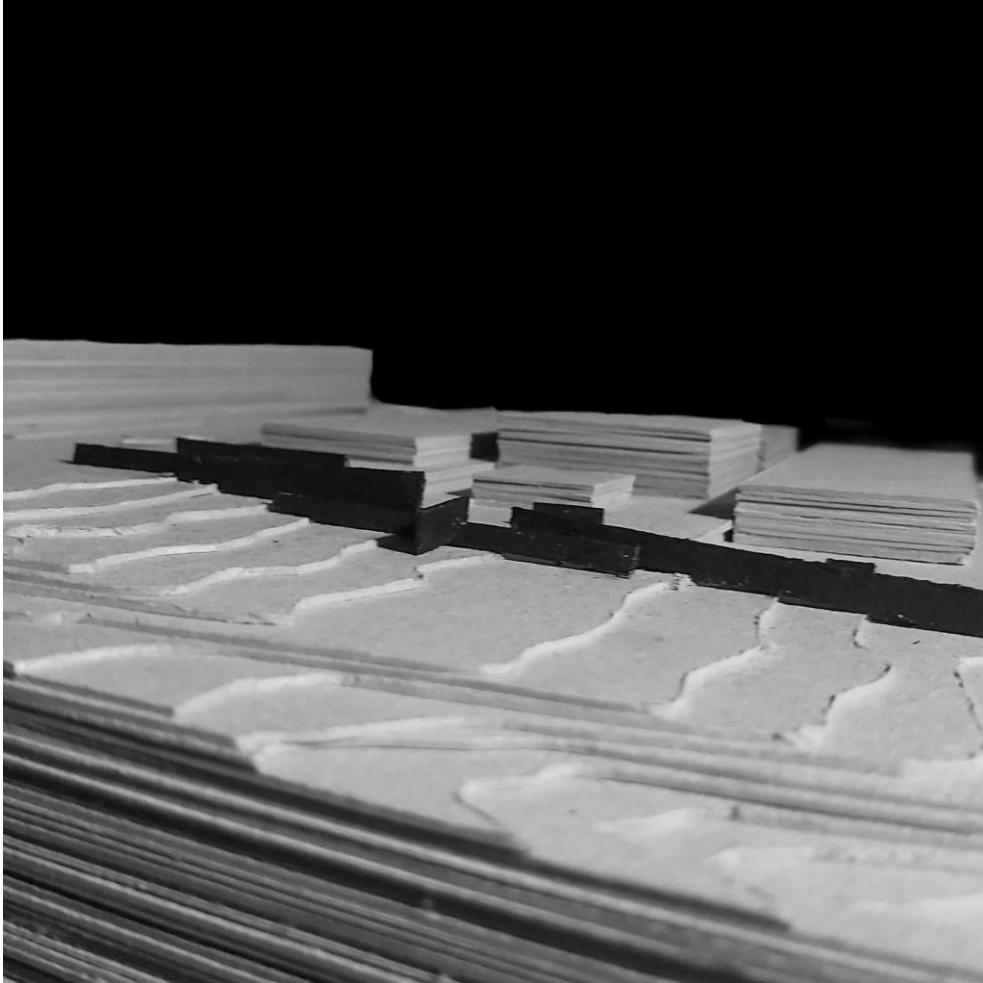


- Povoação de *Pinus*
- Povoação de *Acacia*
- Povoação de *Quercus*

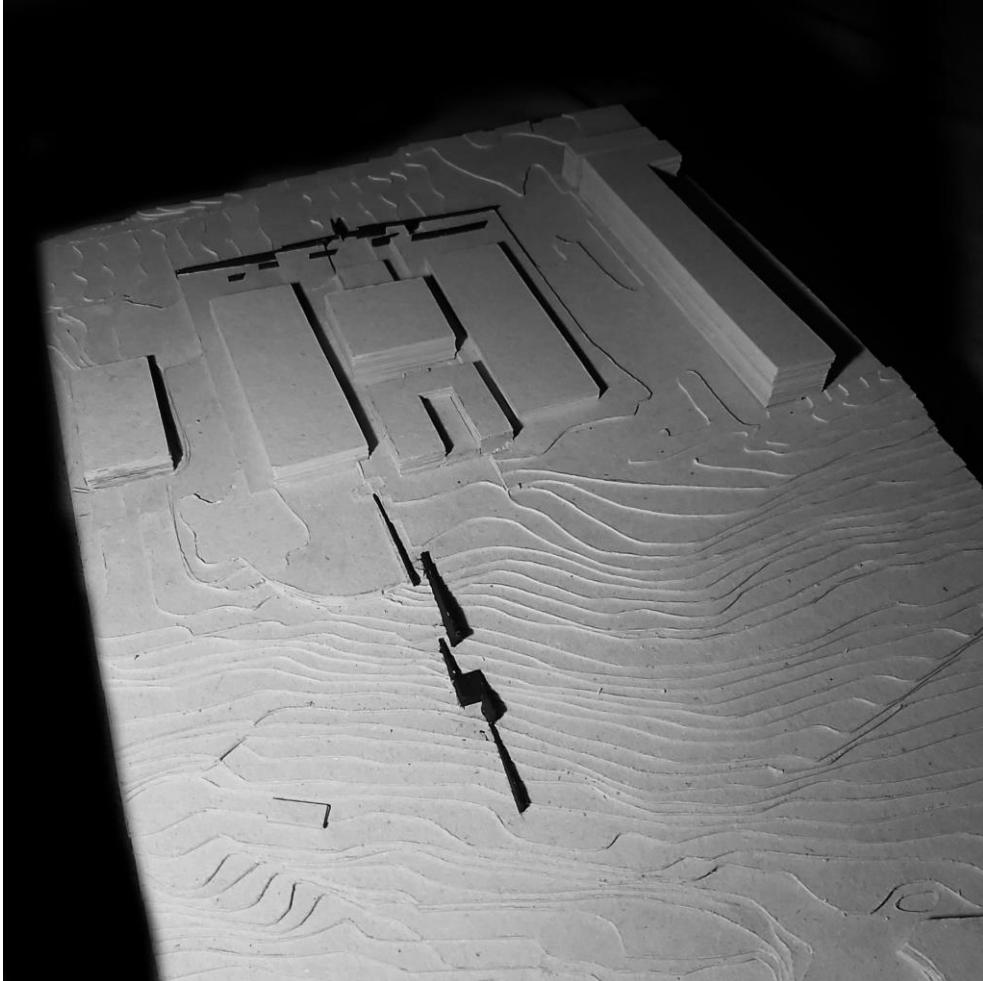
Desenho de análise do lugar



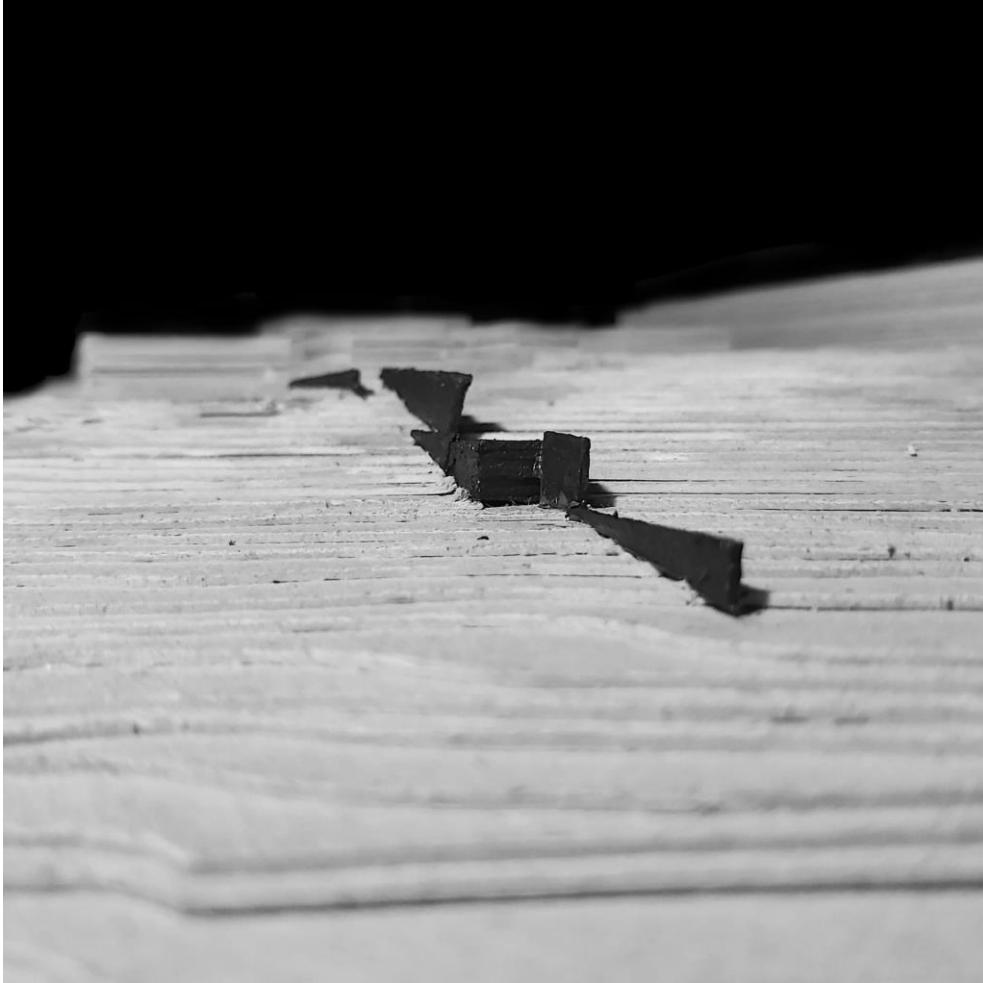
Maquete Territorial + principais edificados + projeto das duas frentes 1:1000



Maquete Territorial + principais edificados + projeto das duas frentes 1:1000



Maquete Territorial + principais edificados + projeto das duas frentes 1:1000



Maquete Territorial + principais edificados + projeto das duas frentes 1:1000

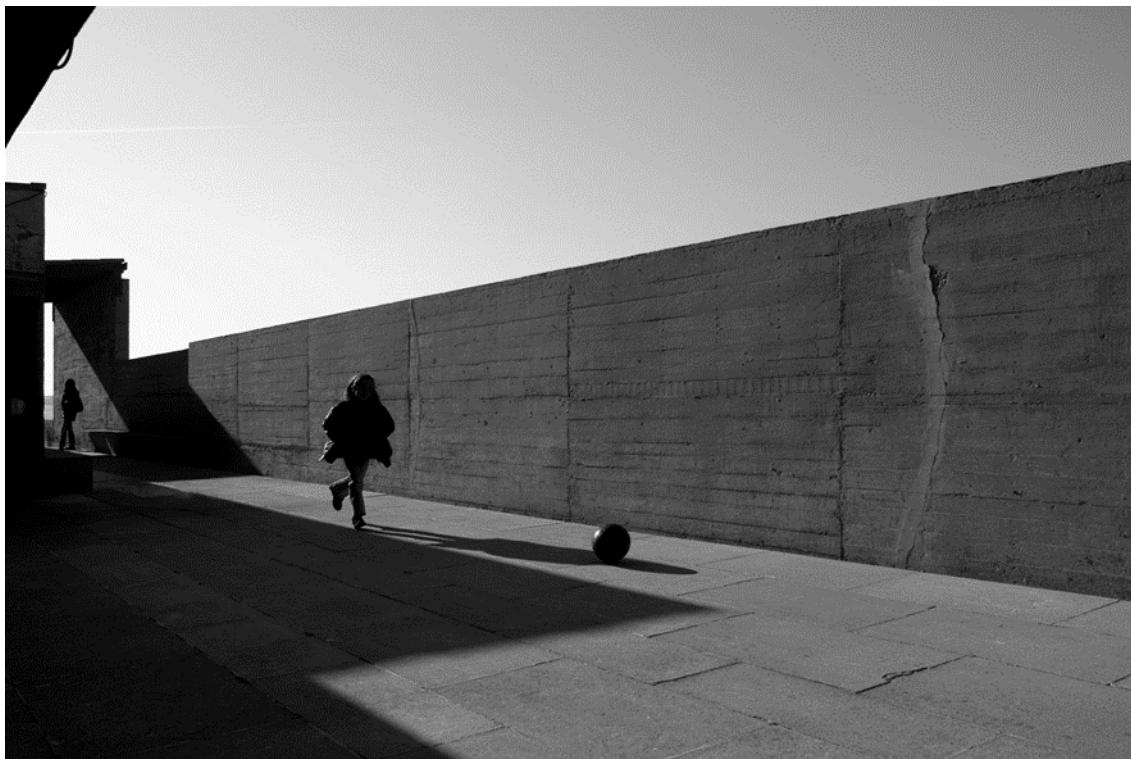
# 2ª fase

lado poente

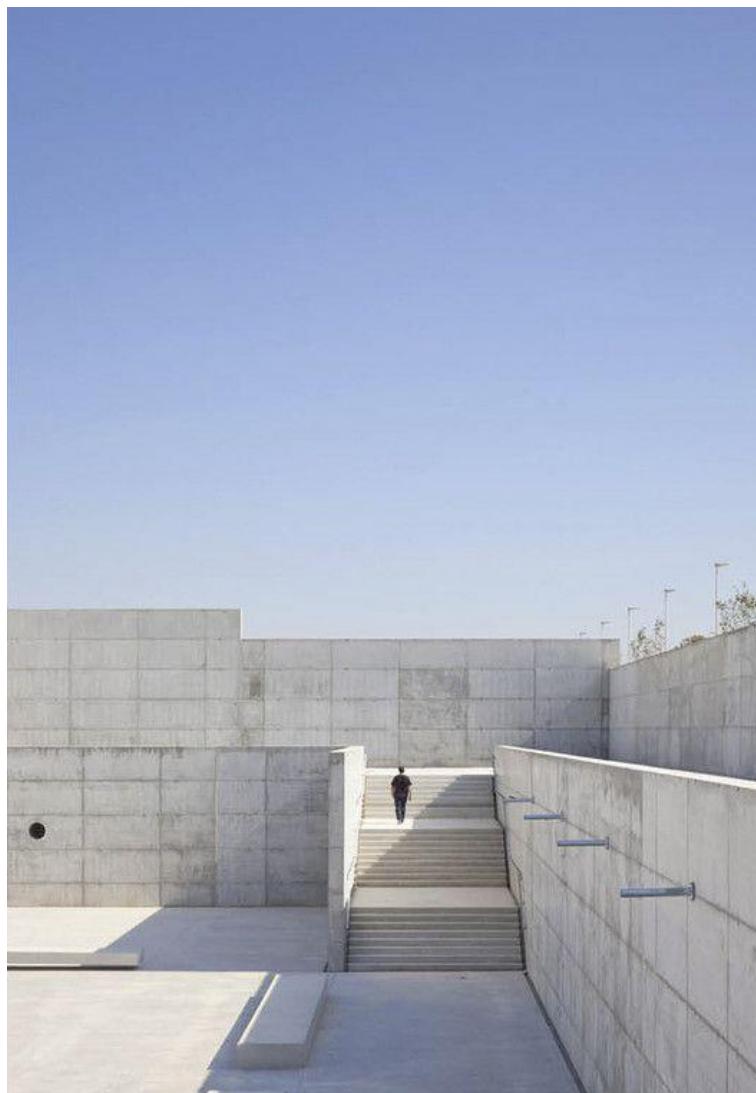
**Proposta**



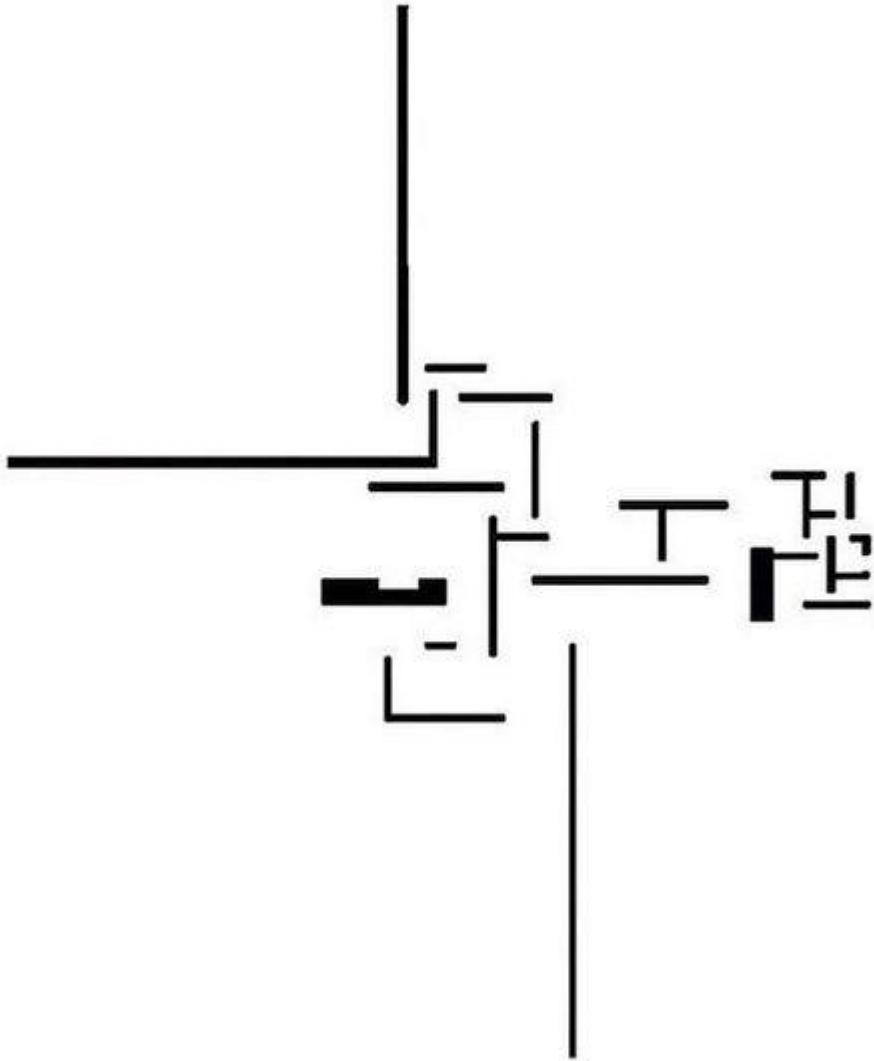
As Piscinas de Marés de Leça da Palmeira | Álvaro Siza Vieira



As Piscinas de Marés de Leça da Palmeira | Álvaro Siza Vieira



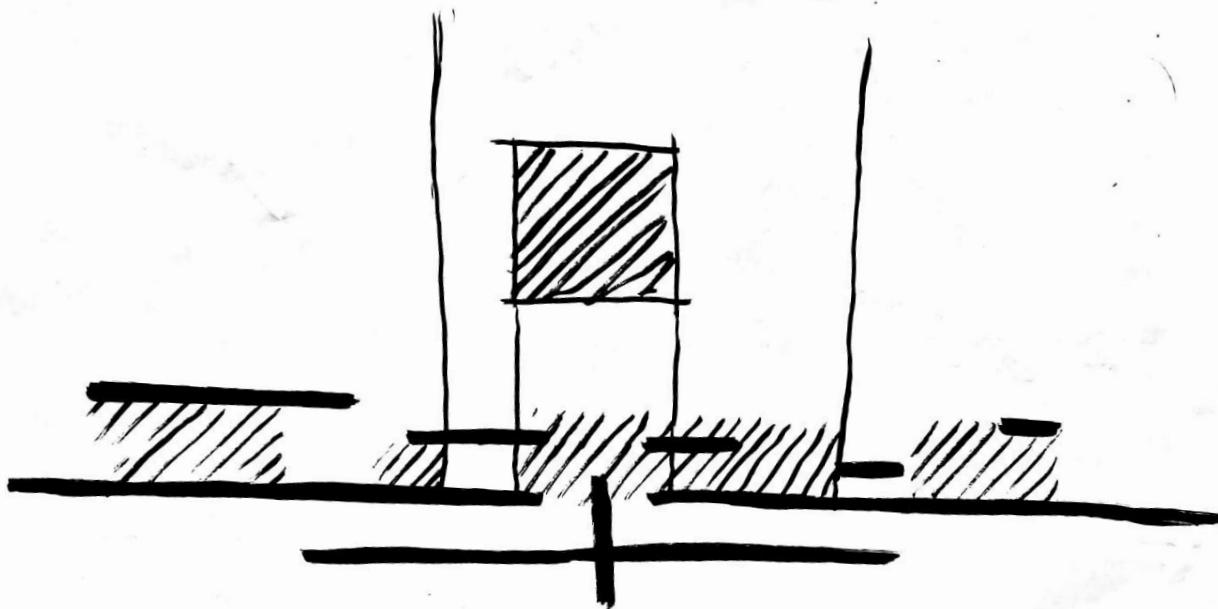
Galeria de Parque Veneza | Héctor Fernández Elorza e Manuel Fernández Ramírez



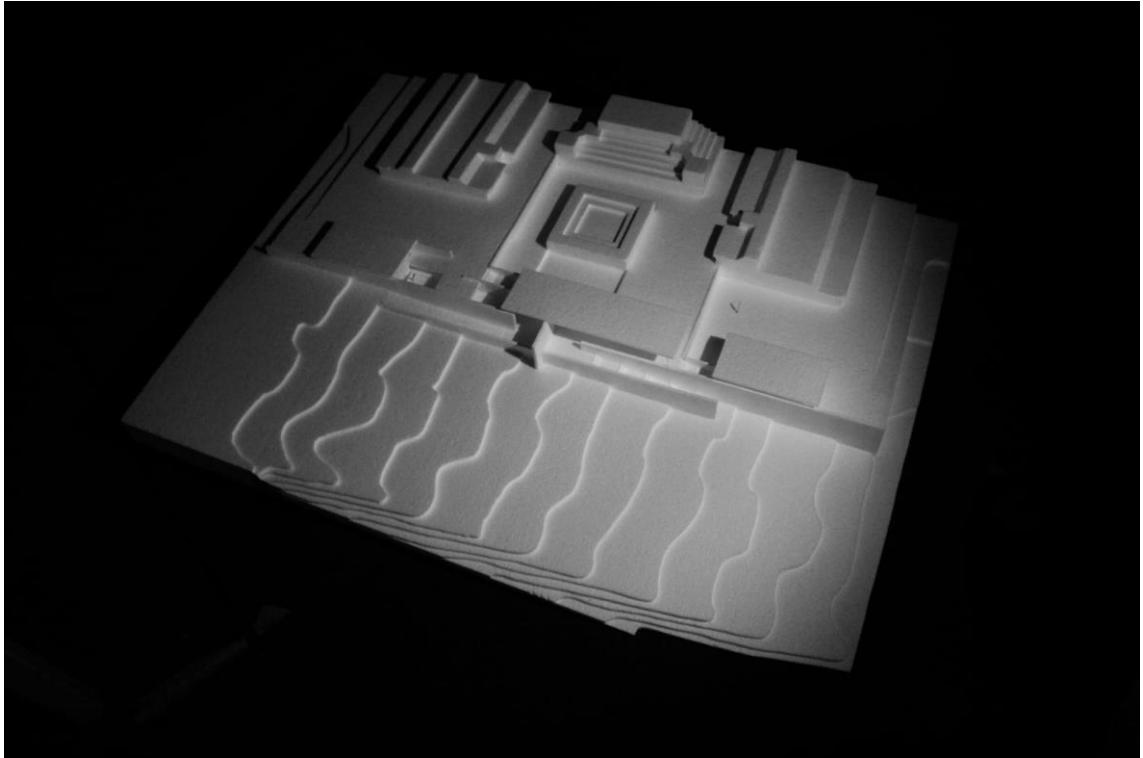
Brick Country House | Mies Van Der Rohe

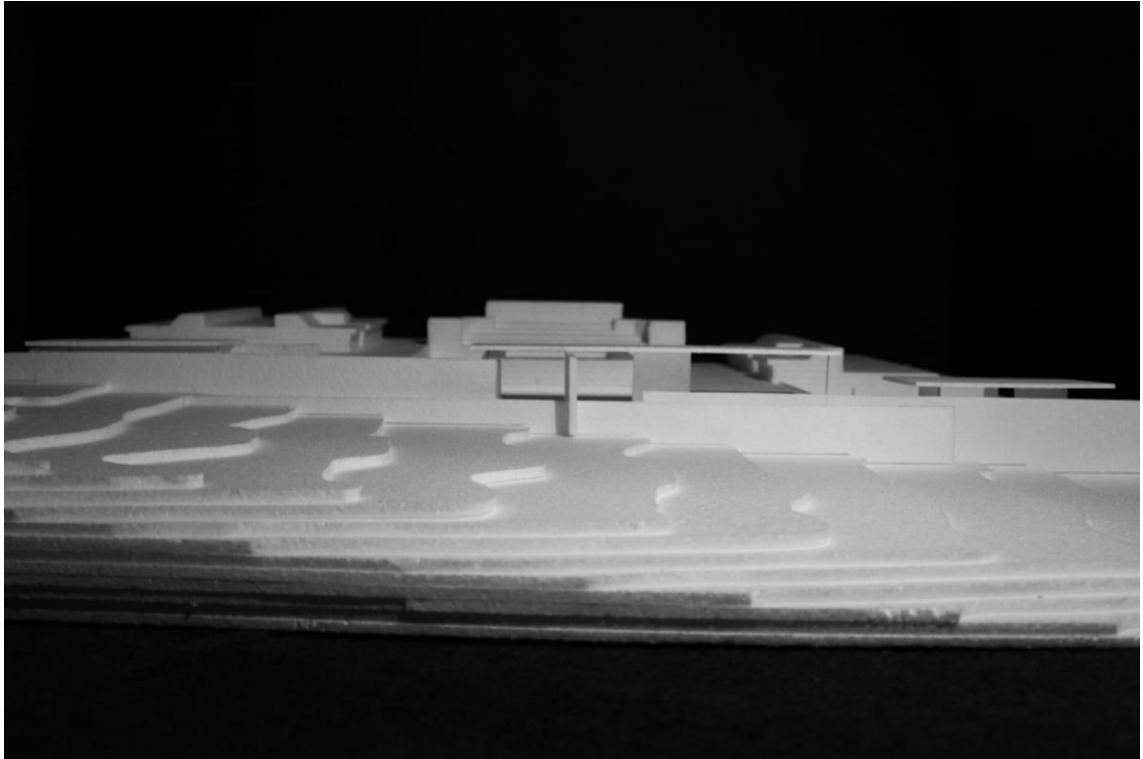
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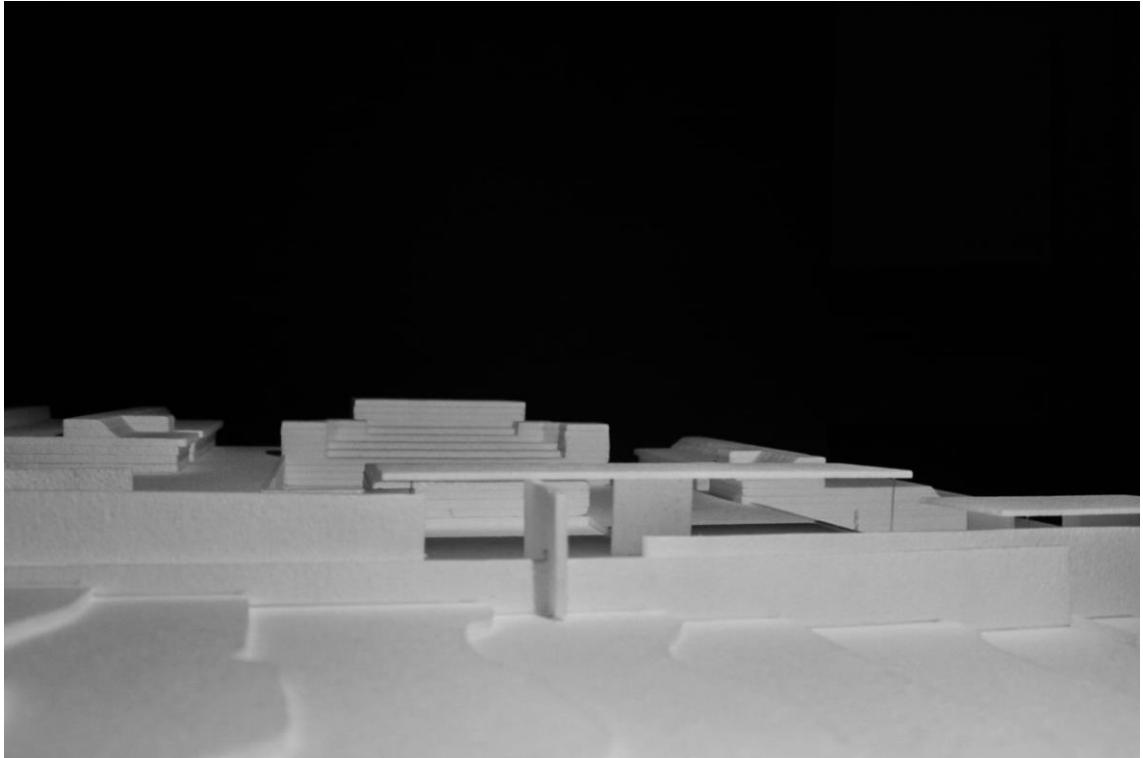
*Leonardo da Vinci*

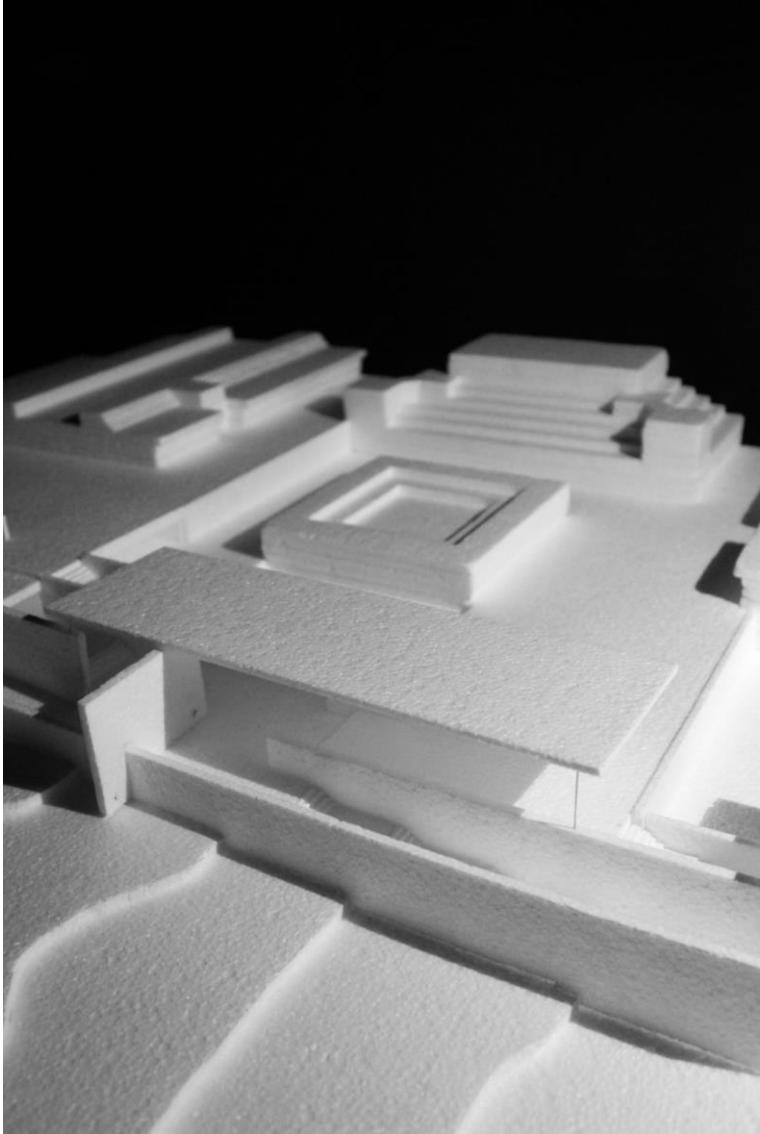


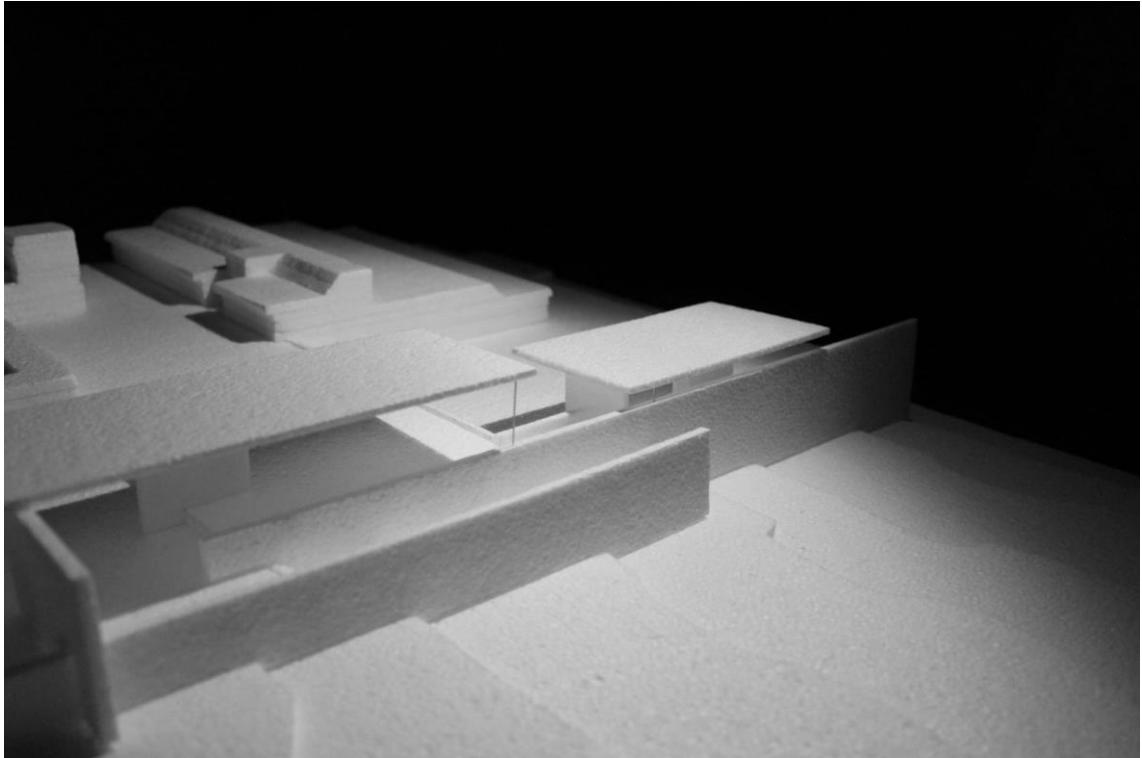
esquiço síntese

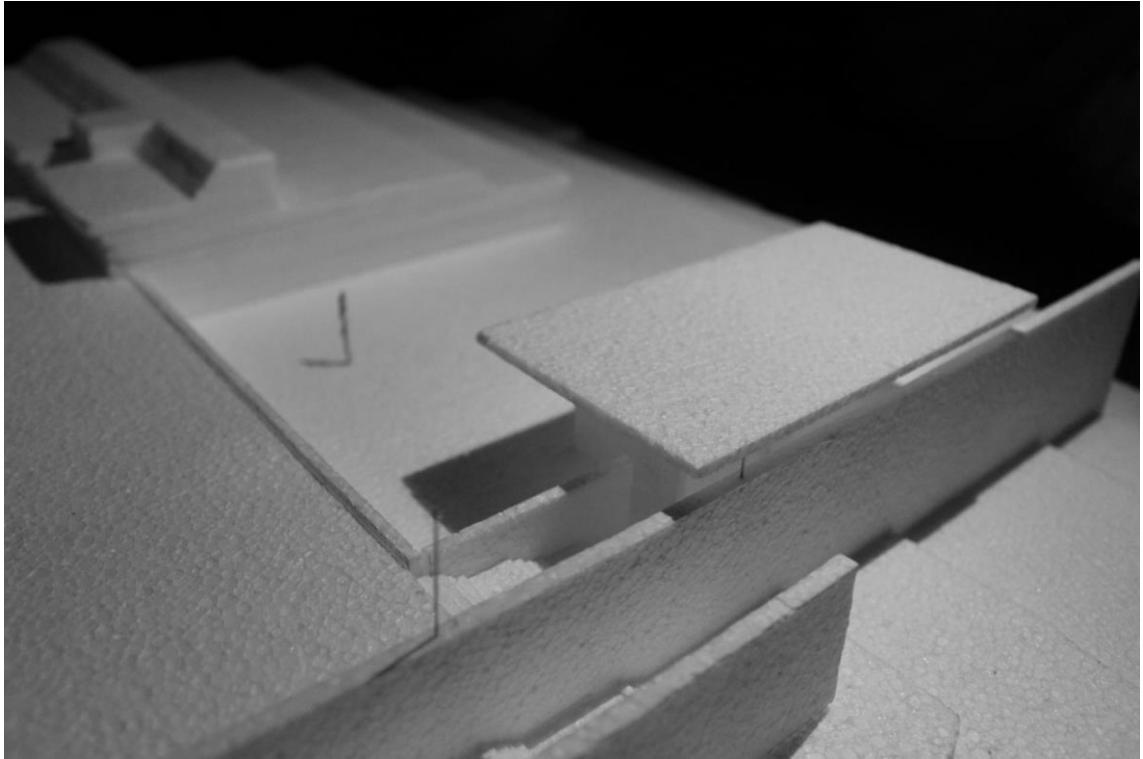


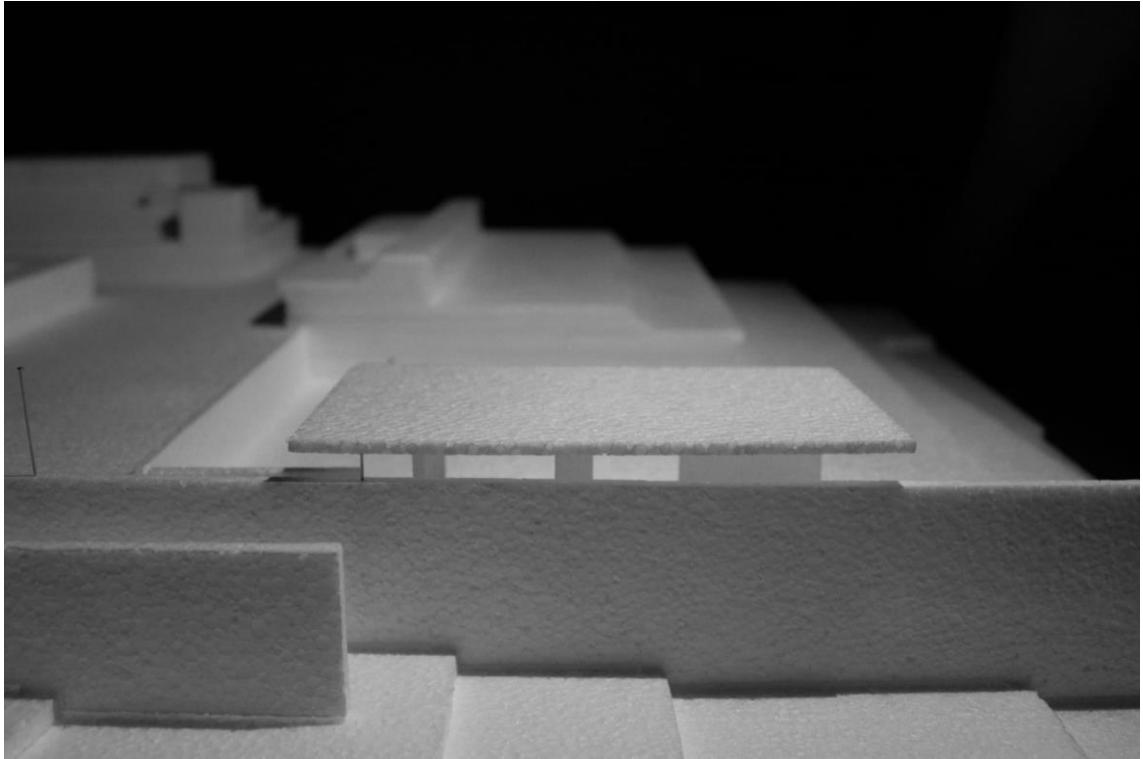


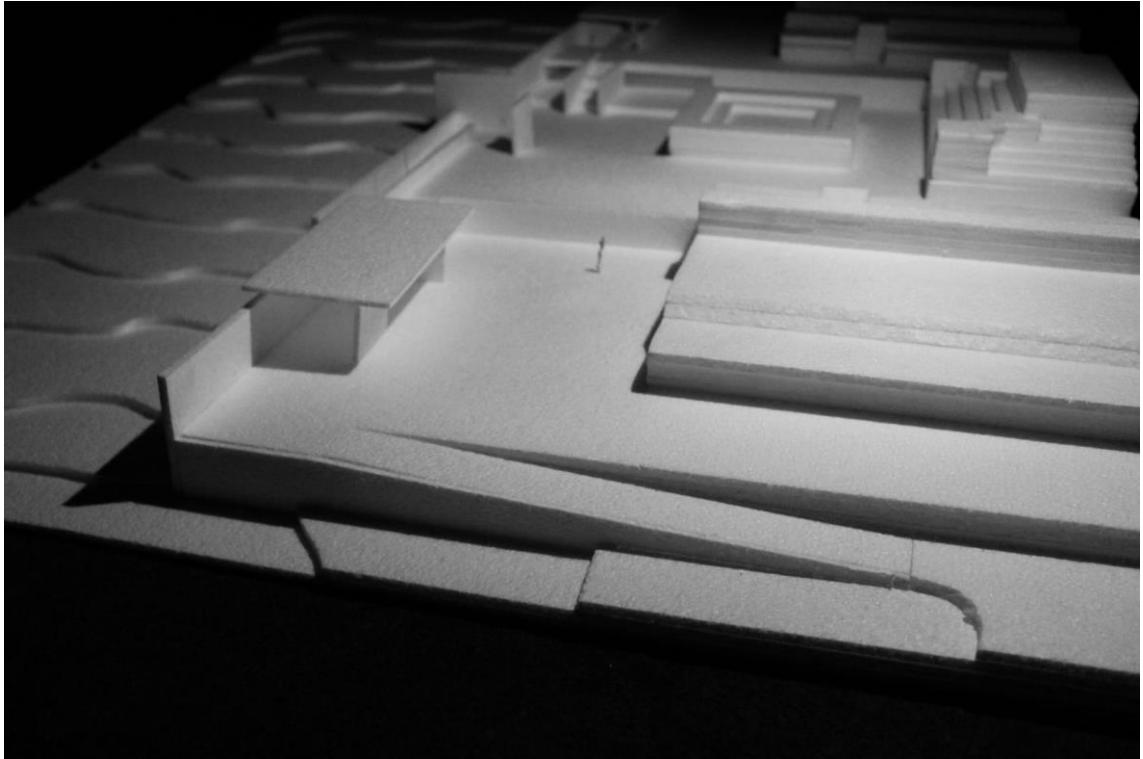


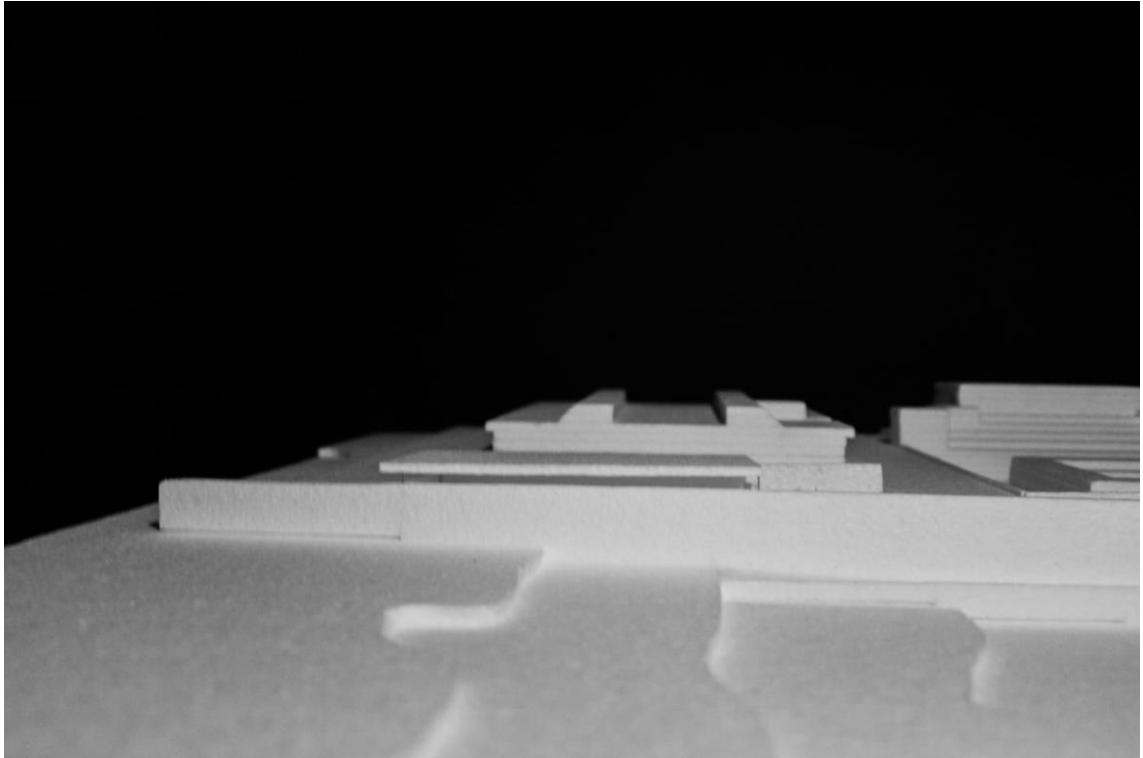


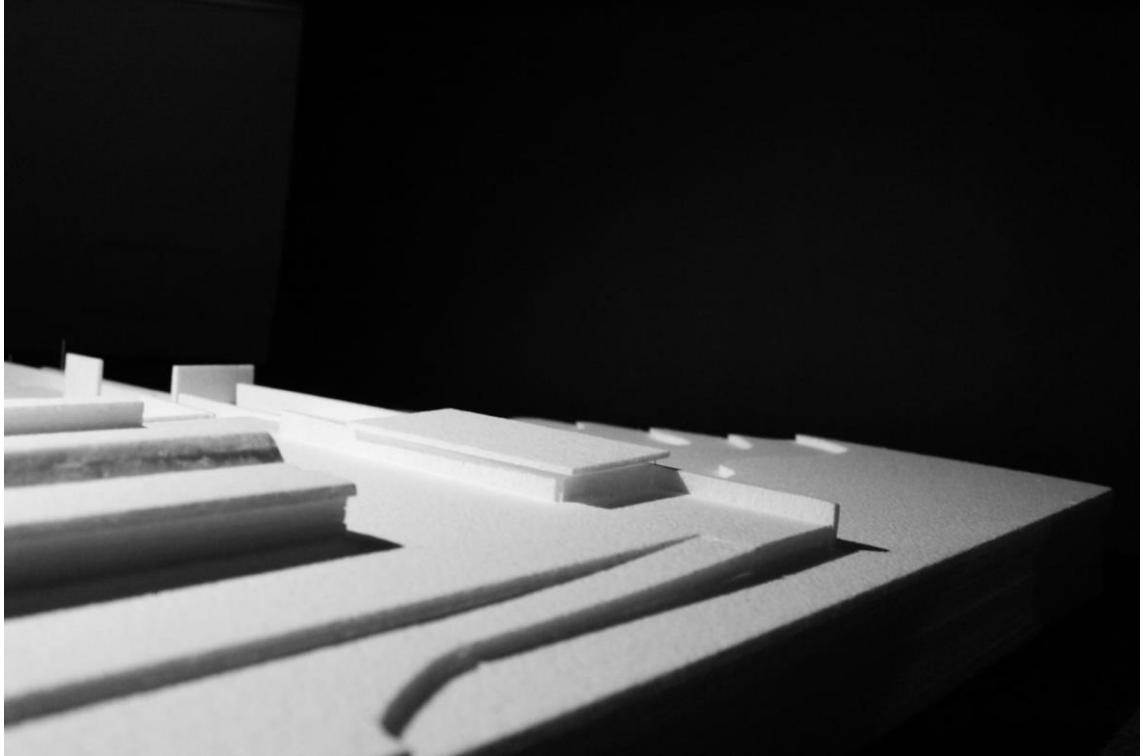


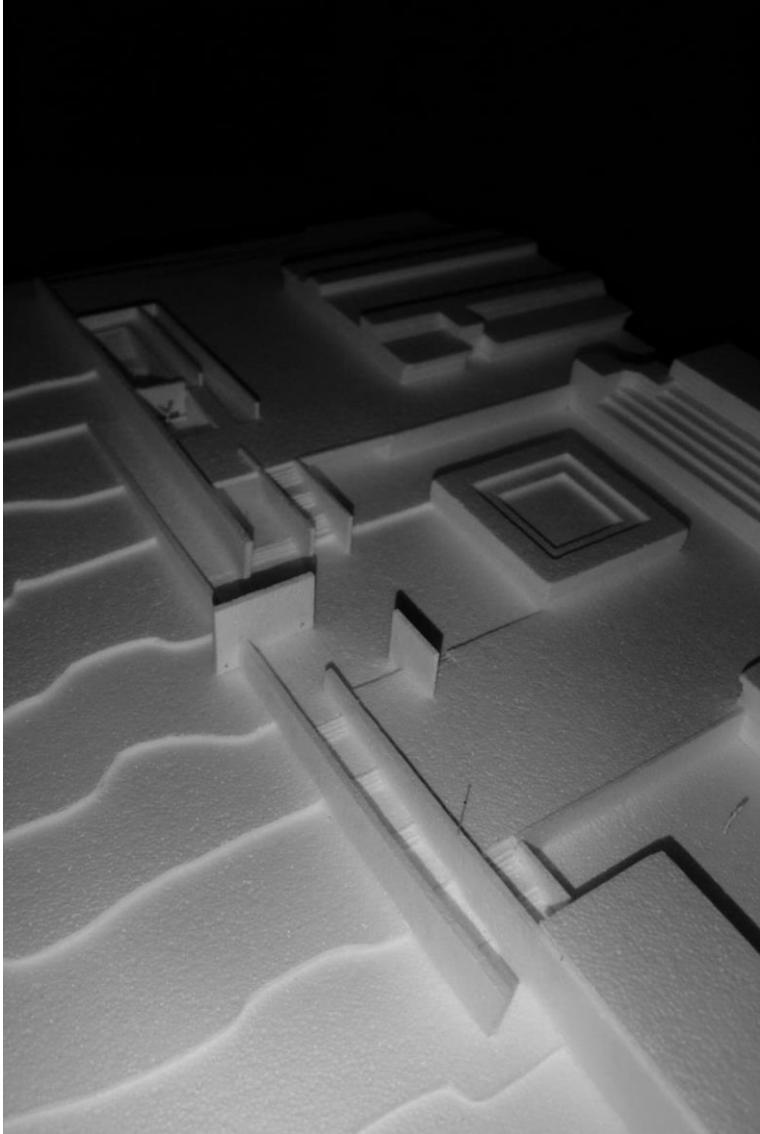


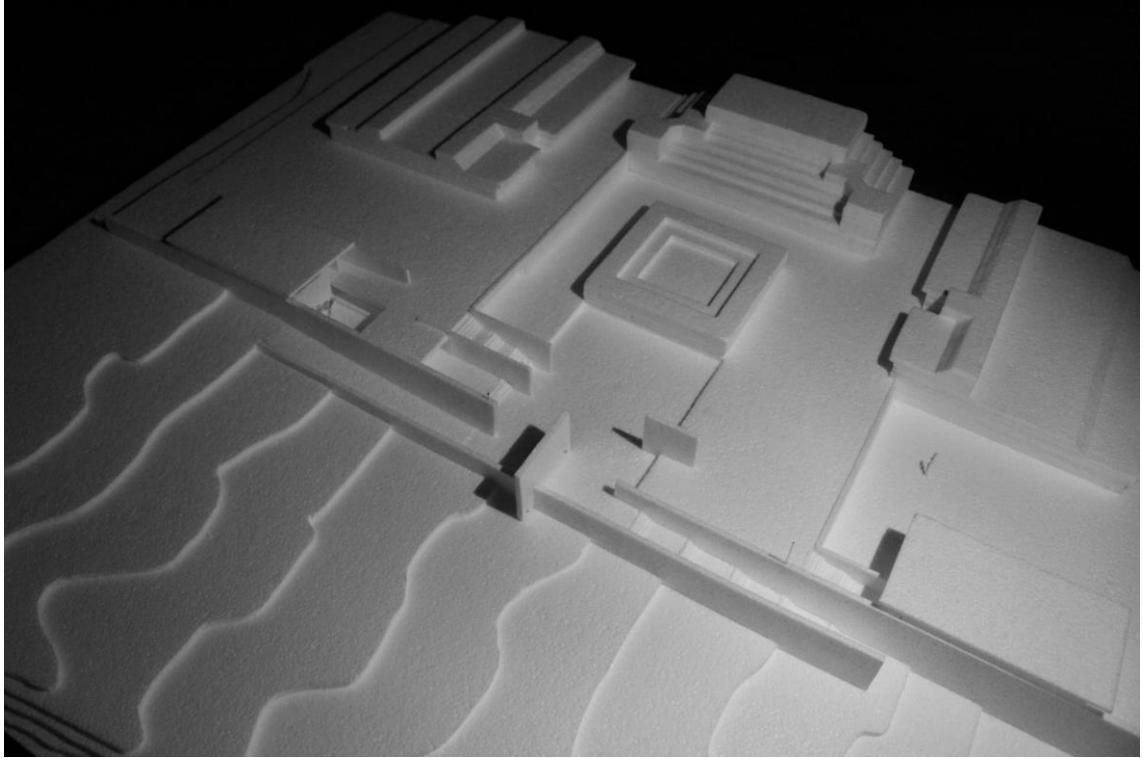


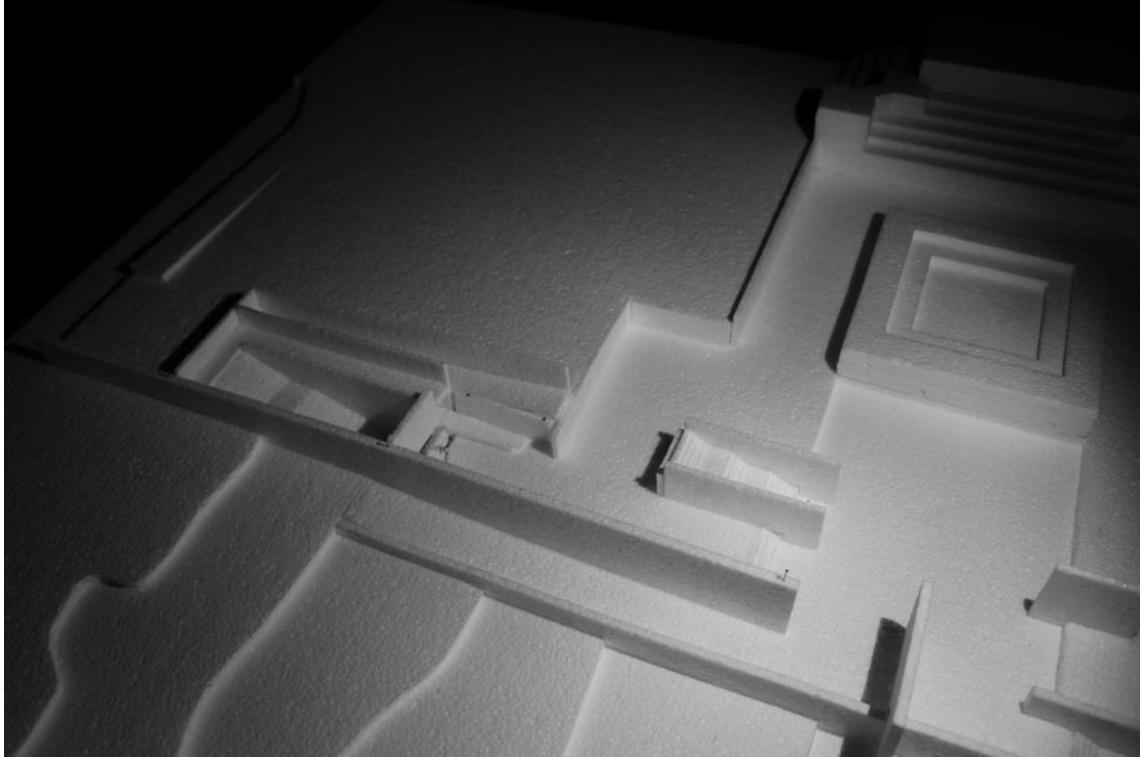


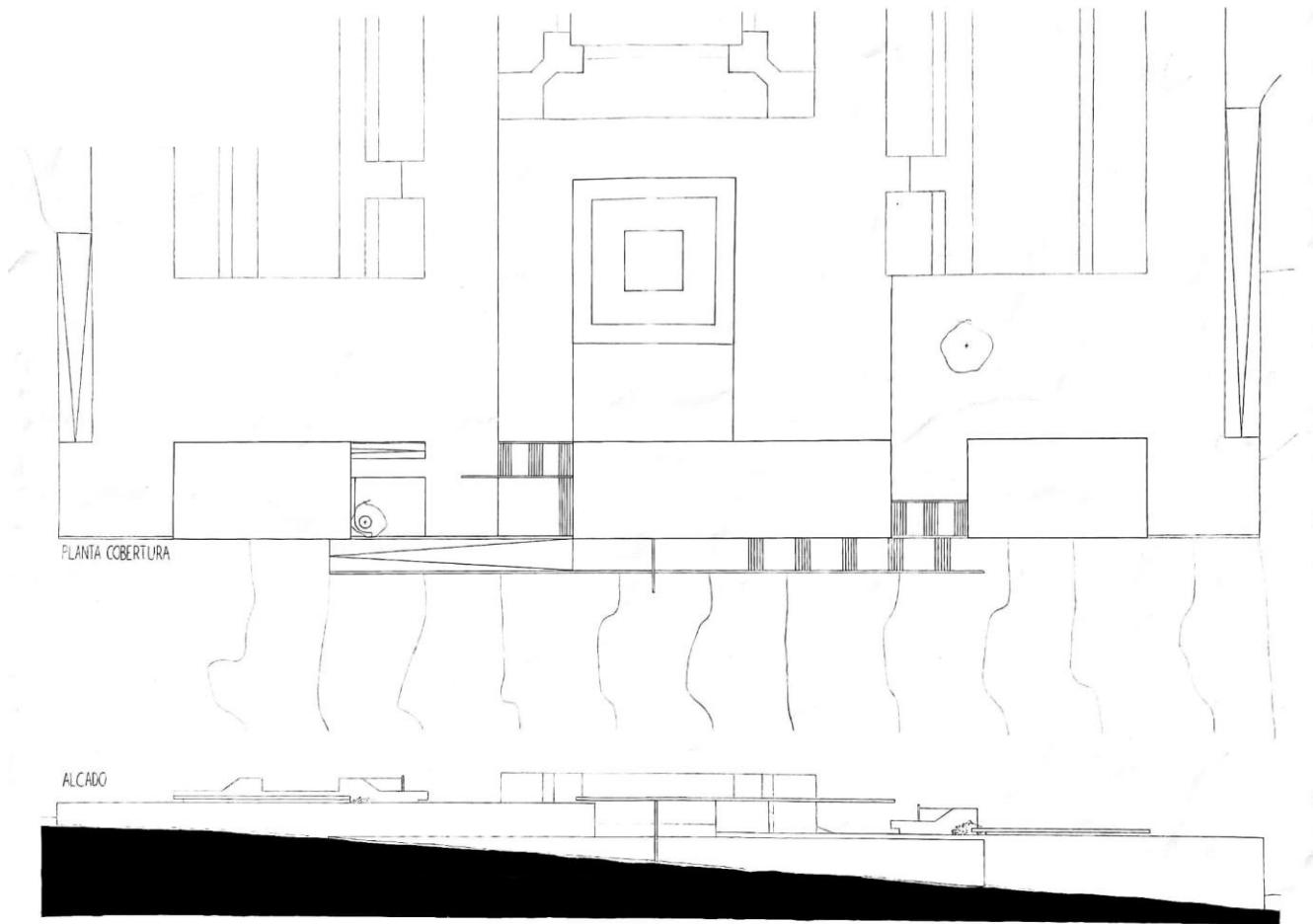




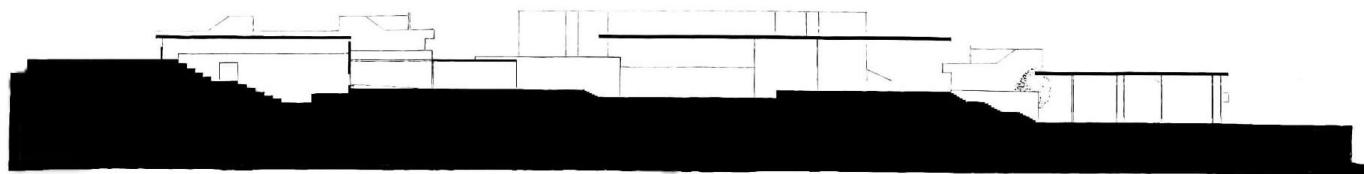
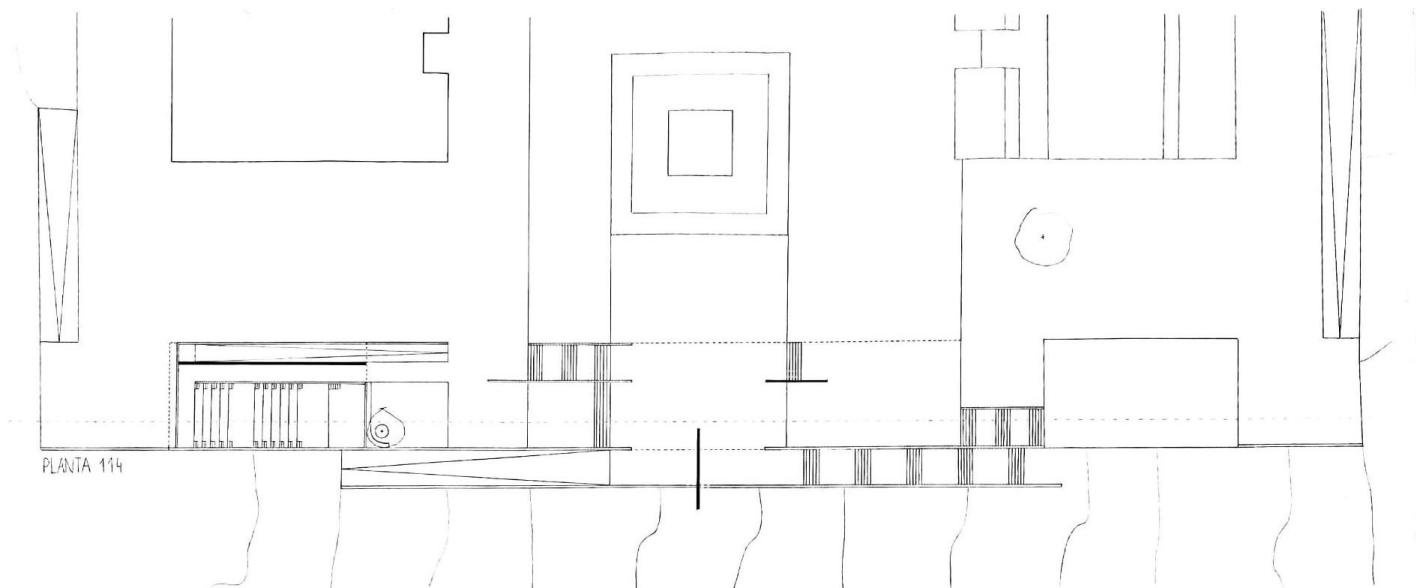




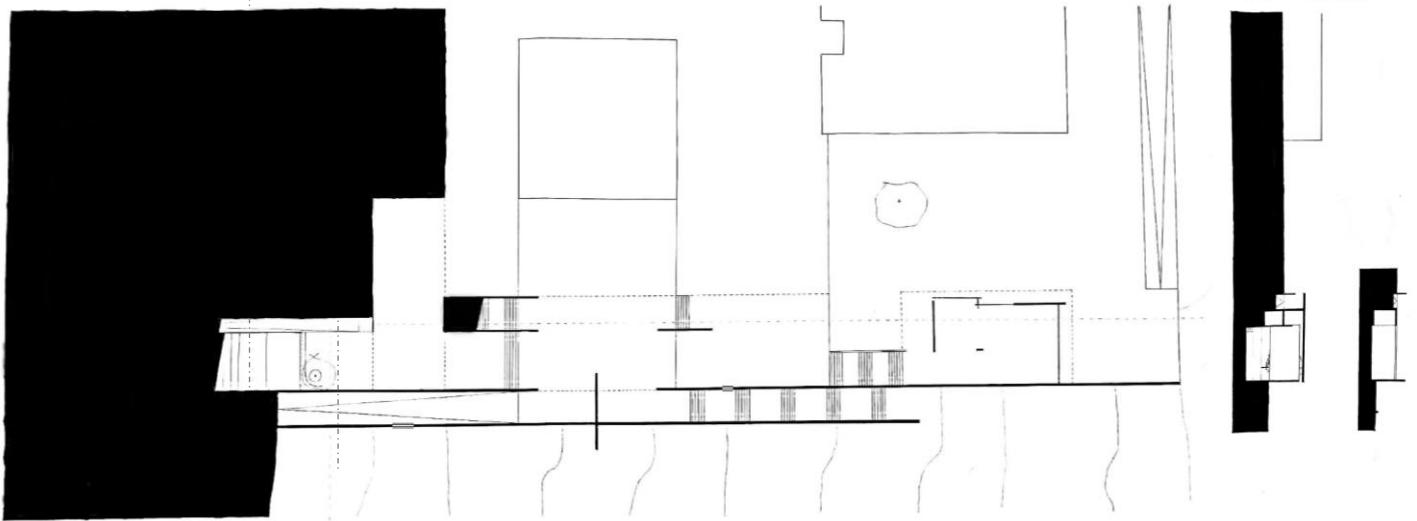




planta de cobertura + alçado

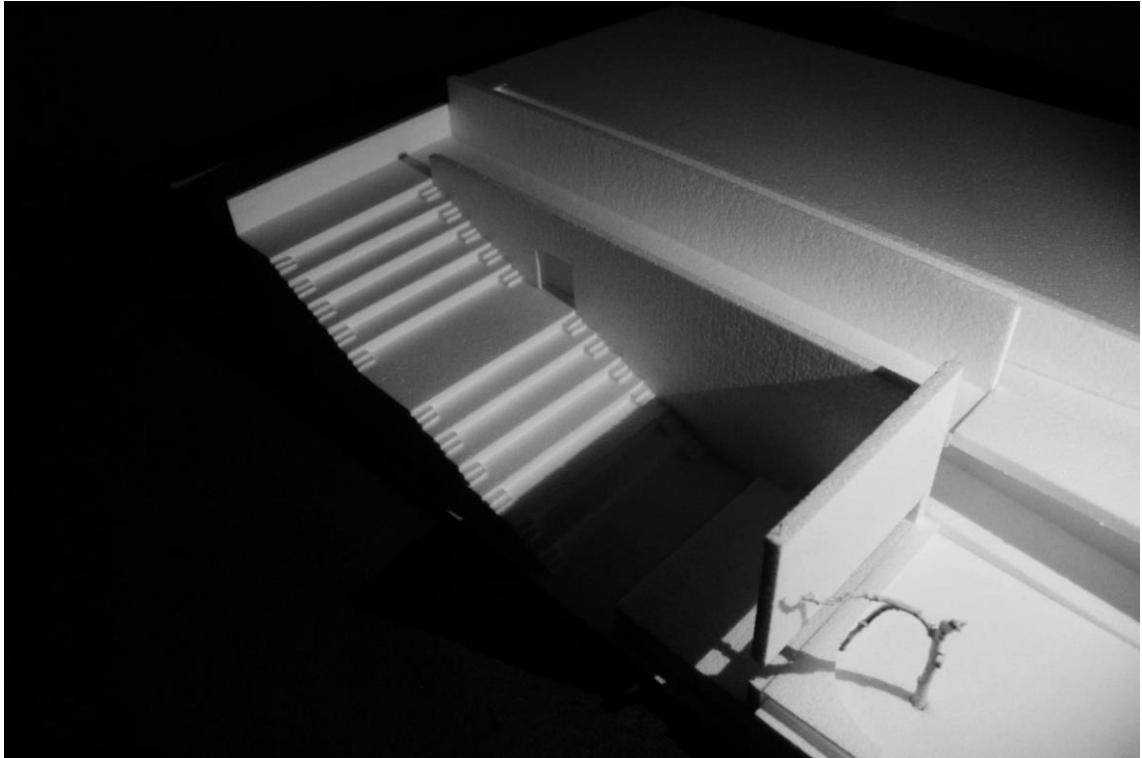


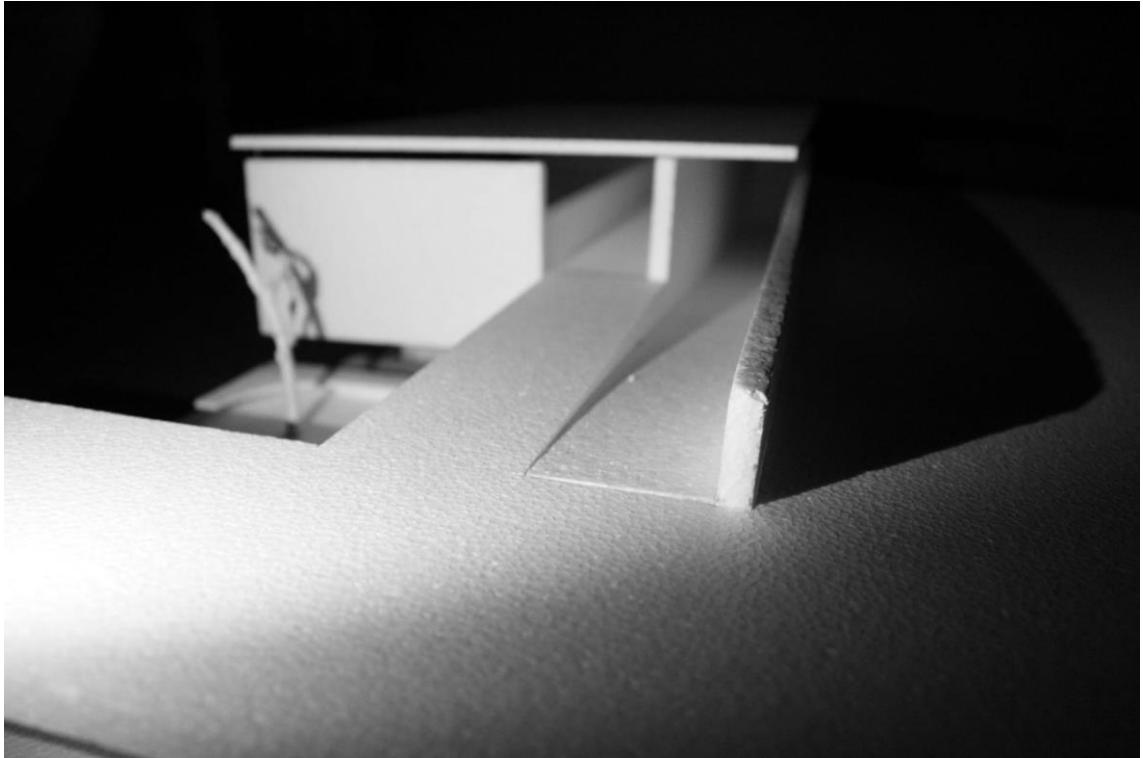
Planta 114 + corte

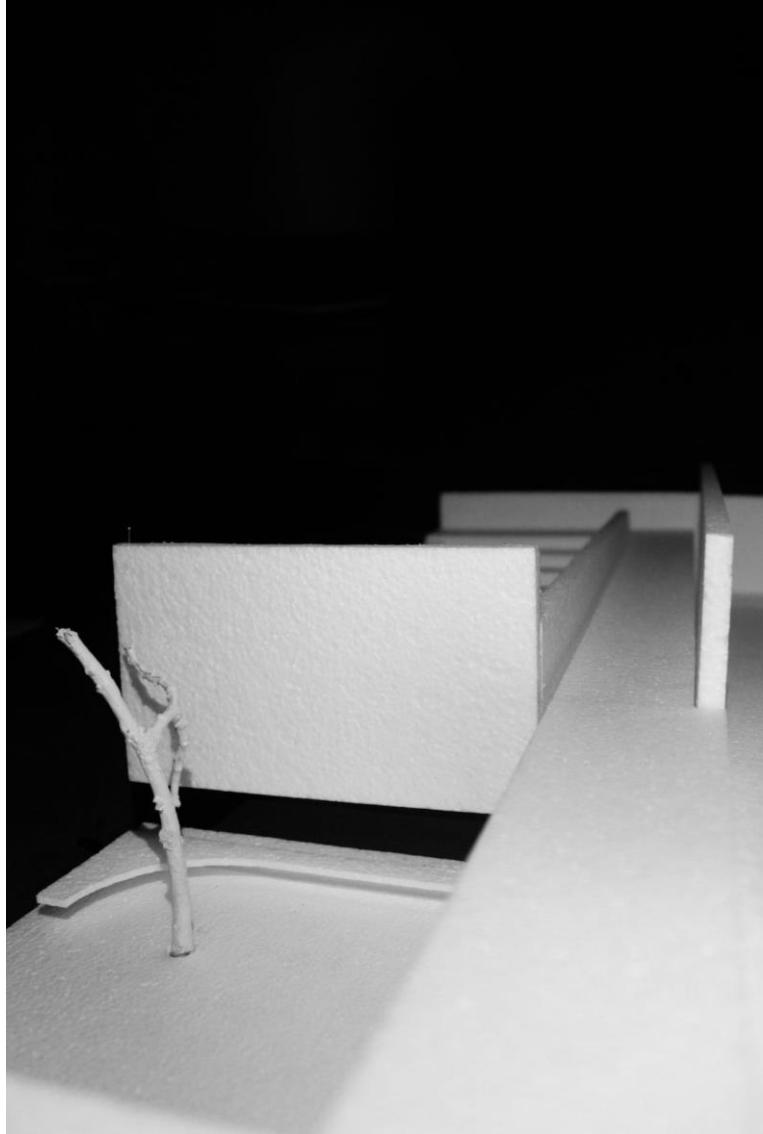


PLANTA 110

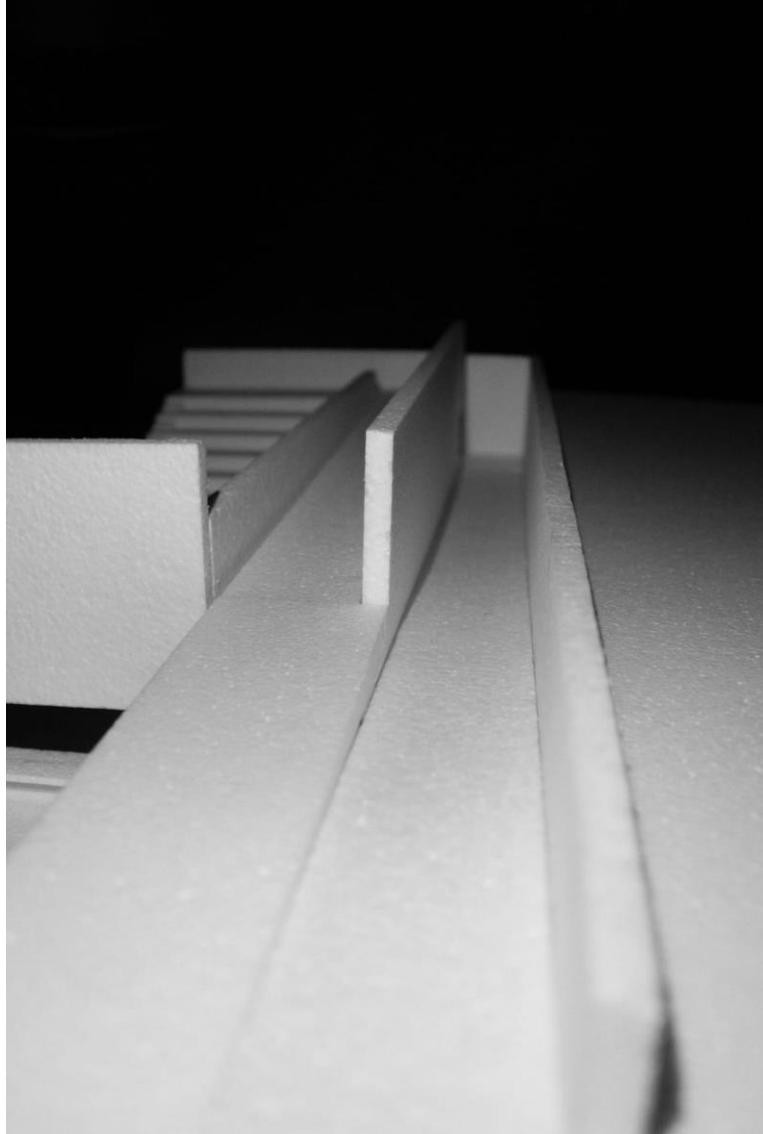
planta 110 + cortes

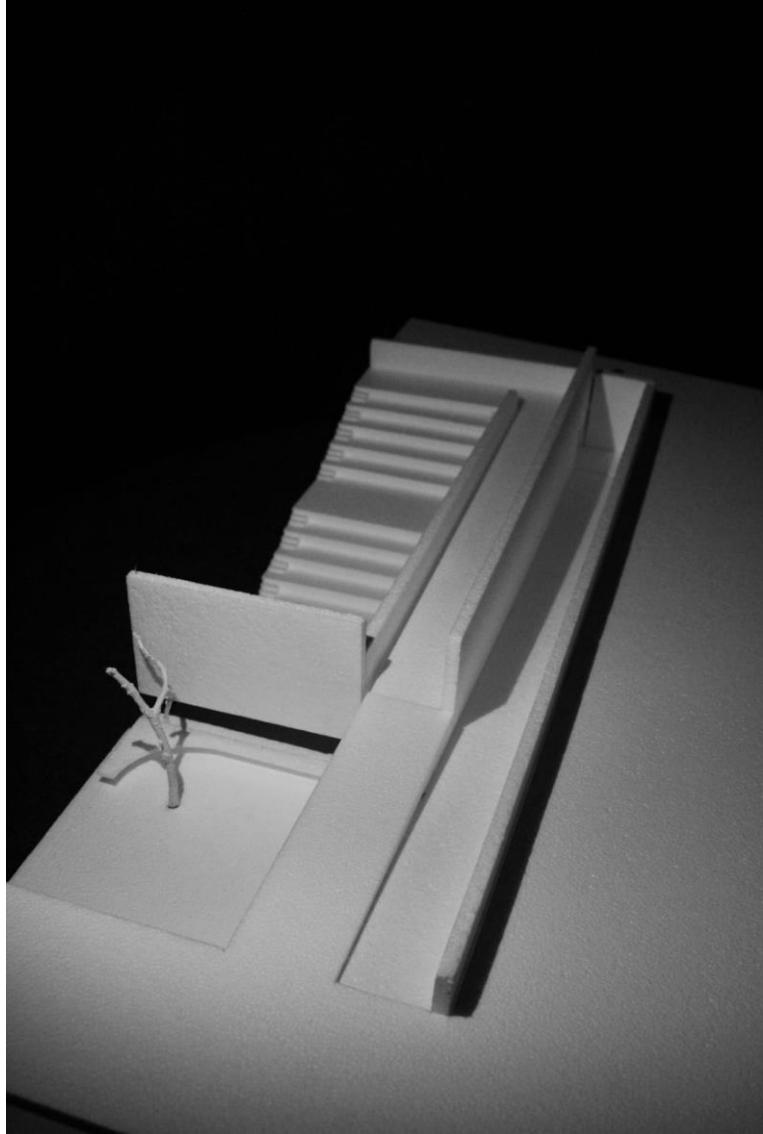


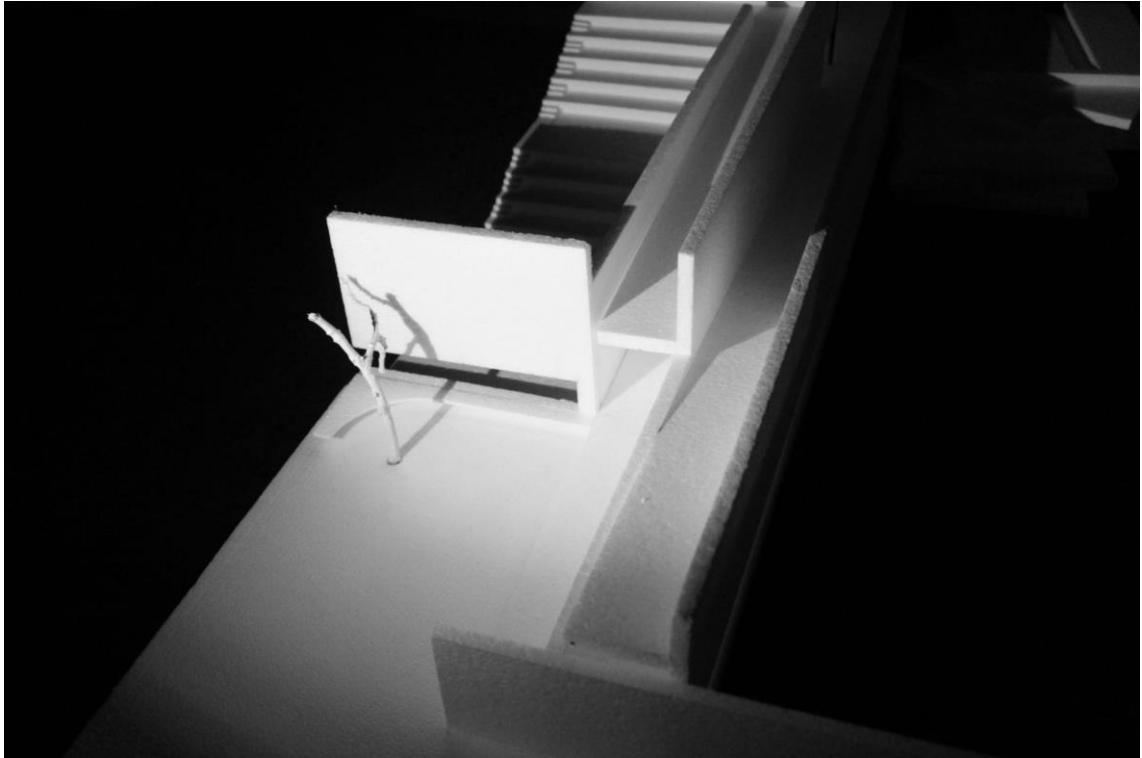


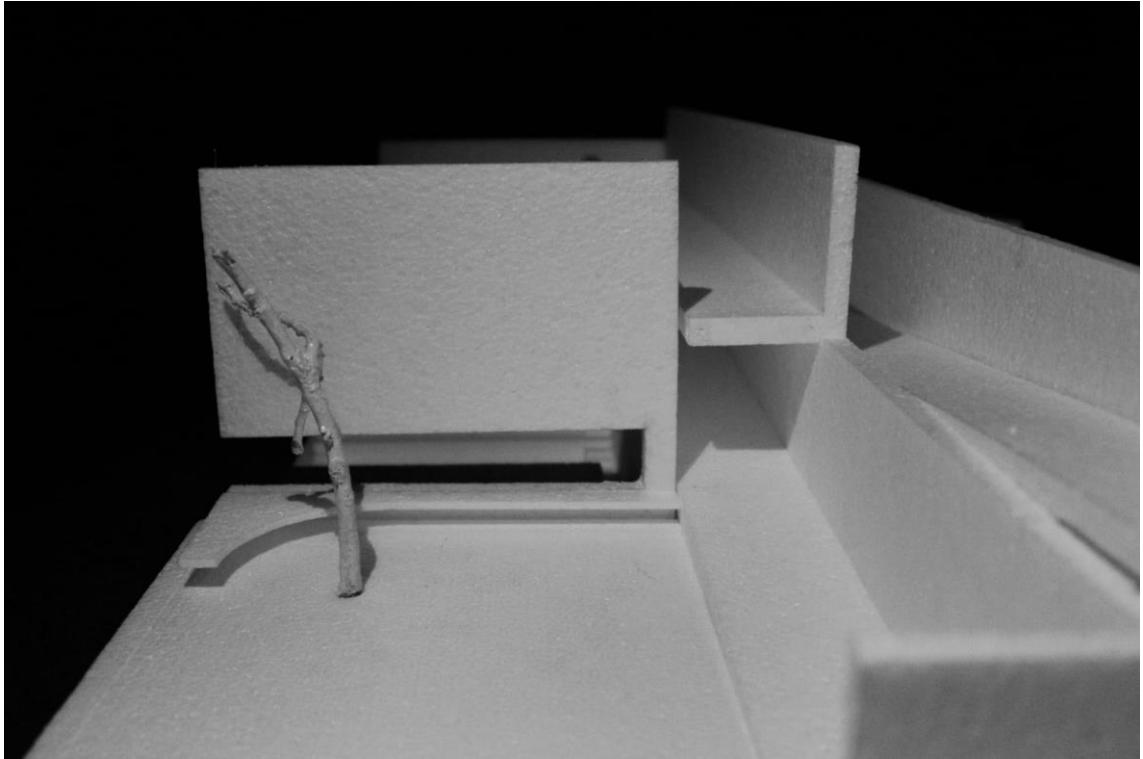


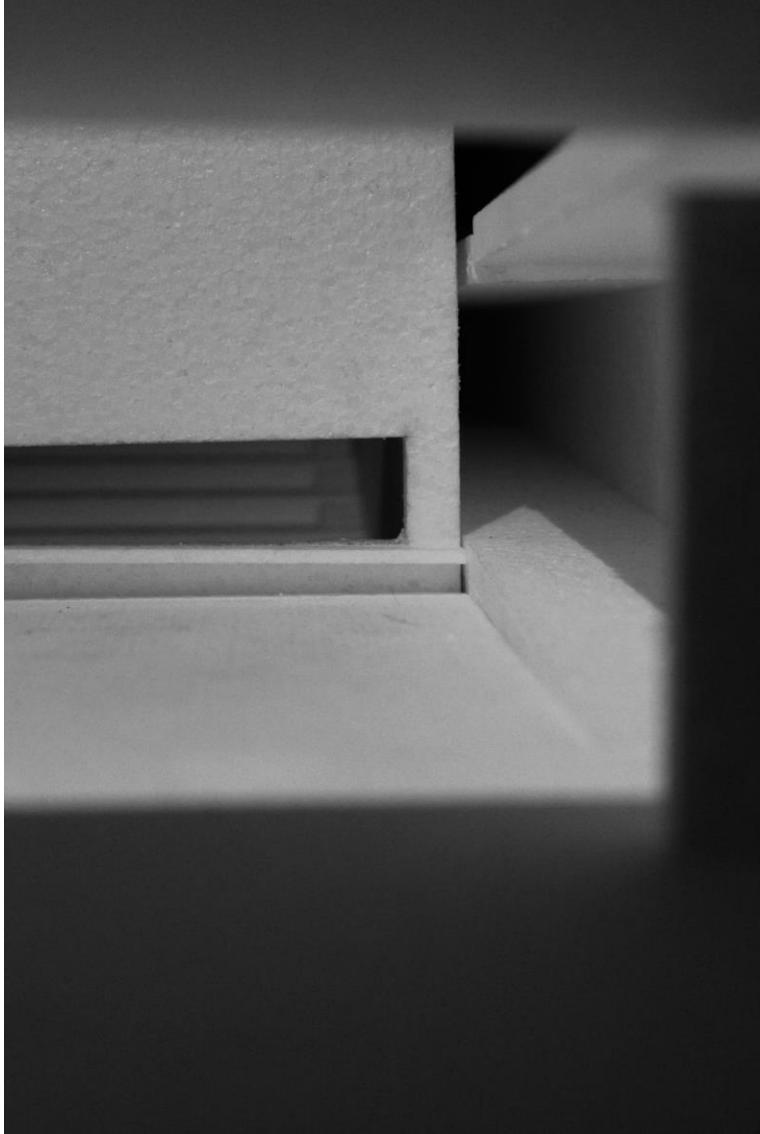




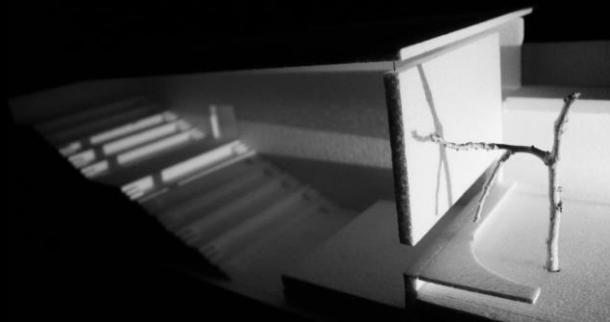
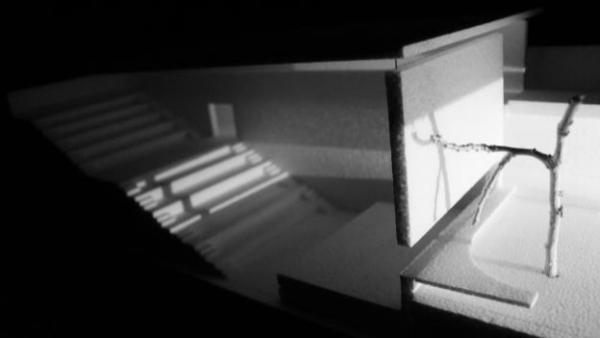
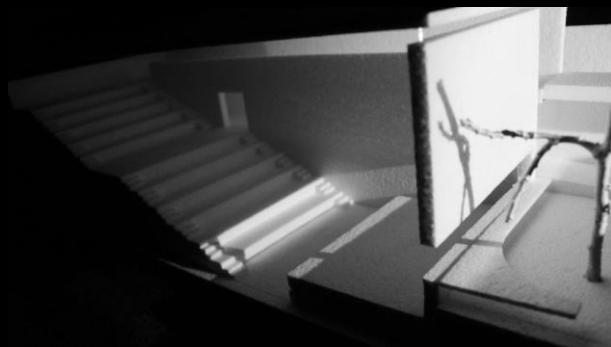


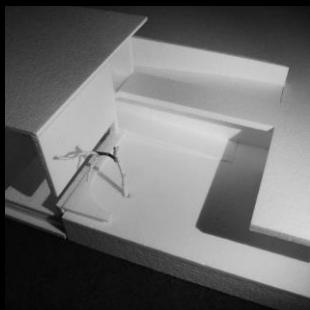
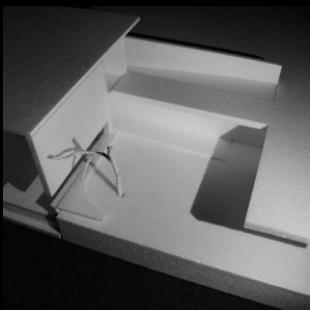
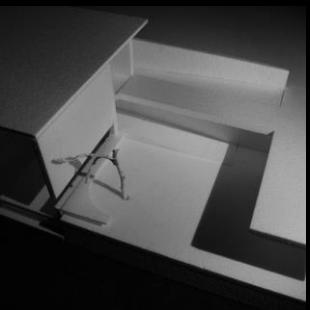
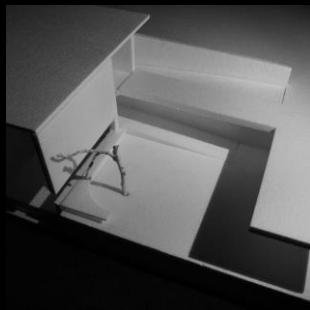
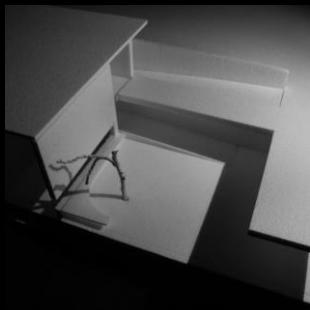
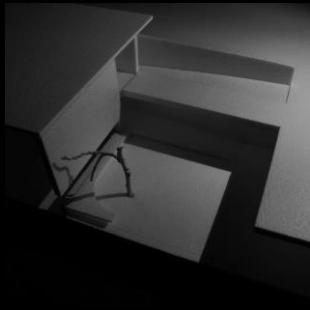
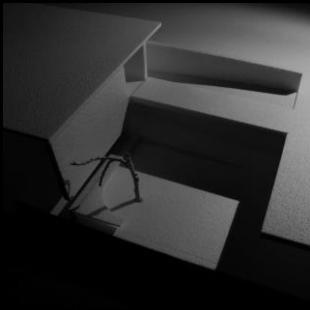




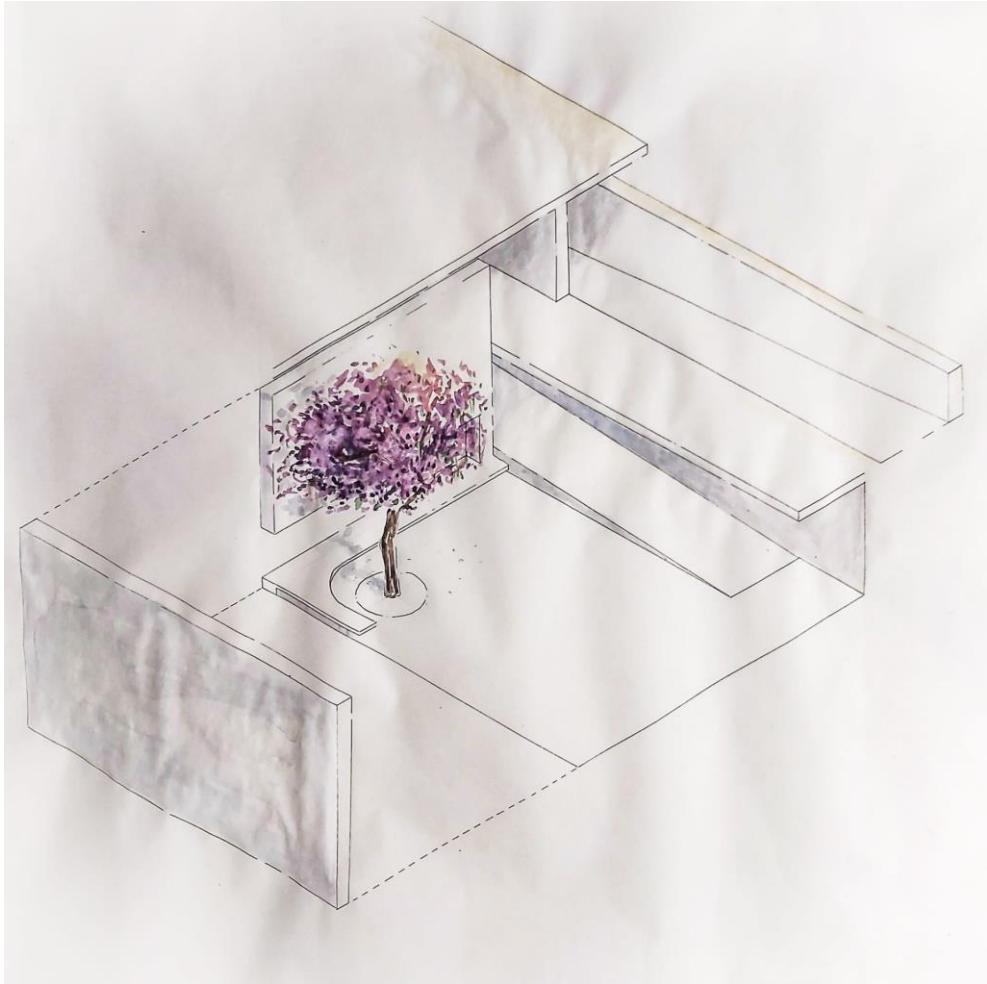


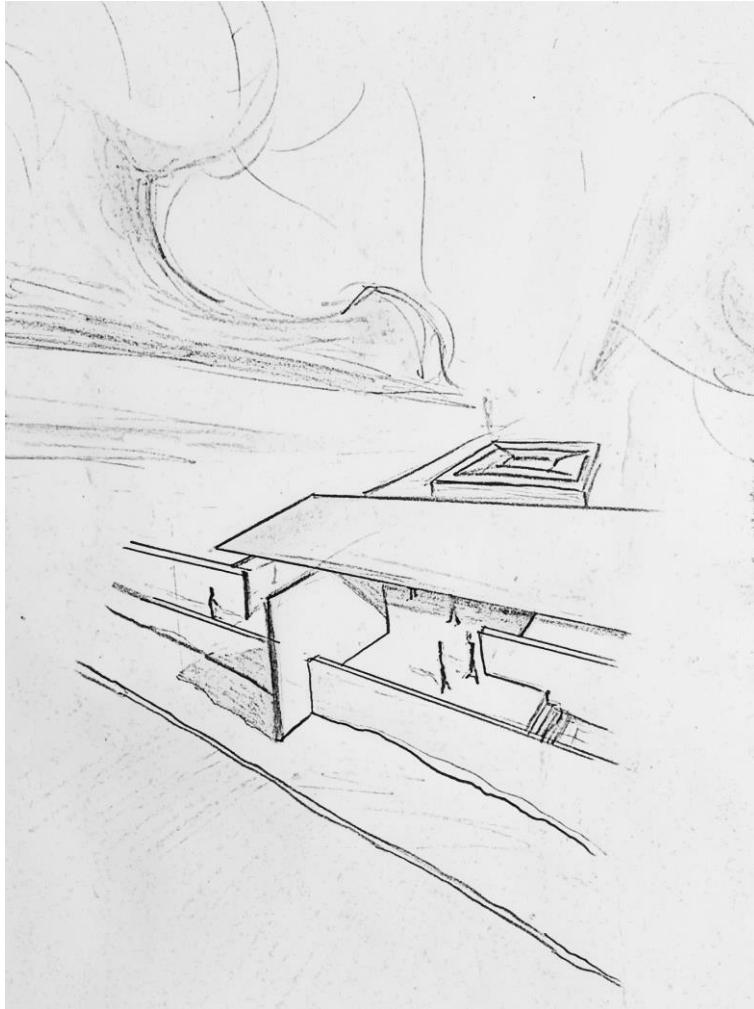




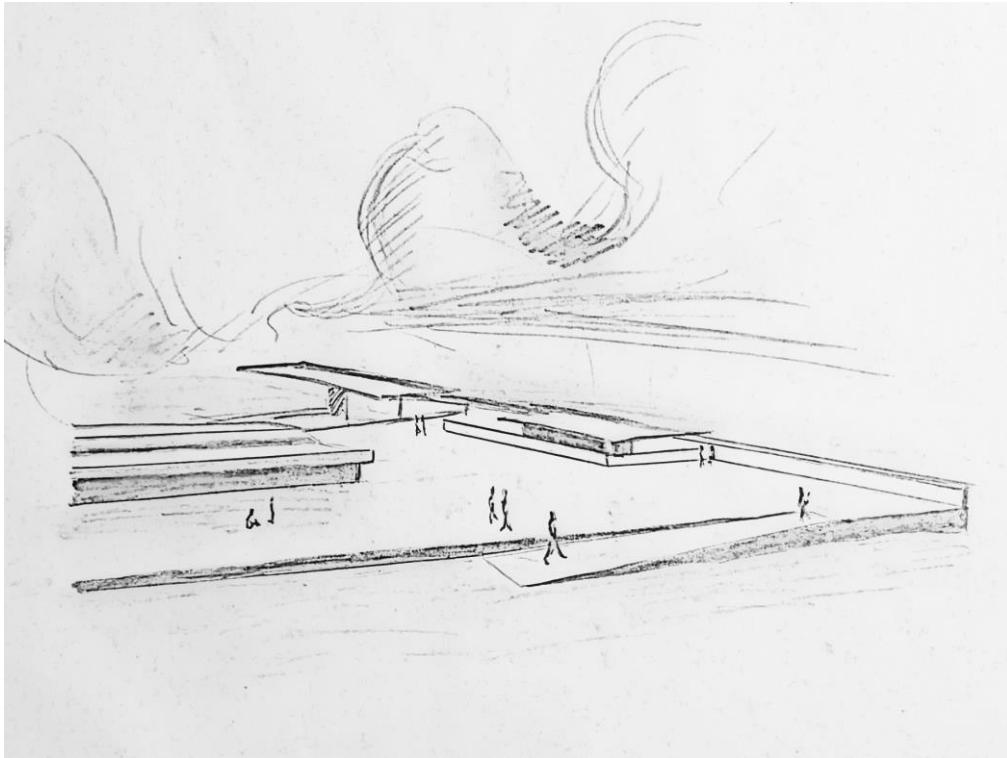


desenho(s) complementares

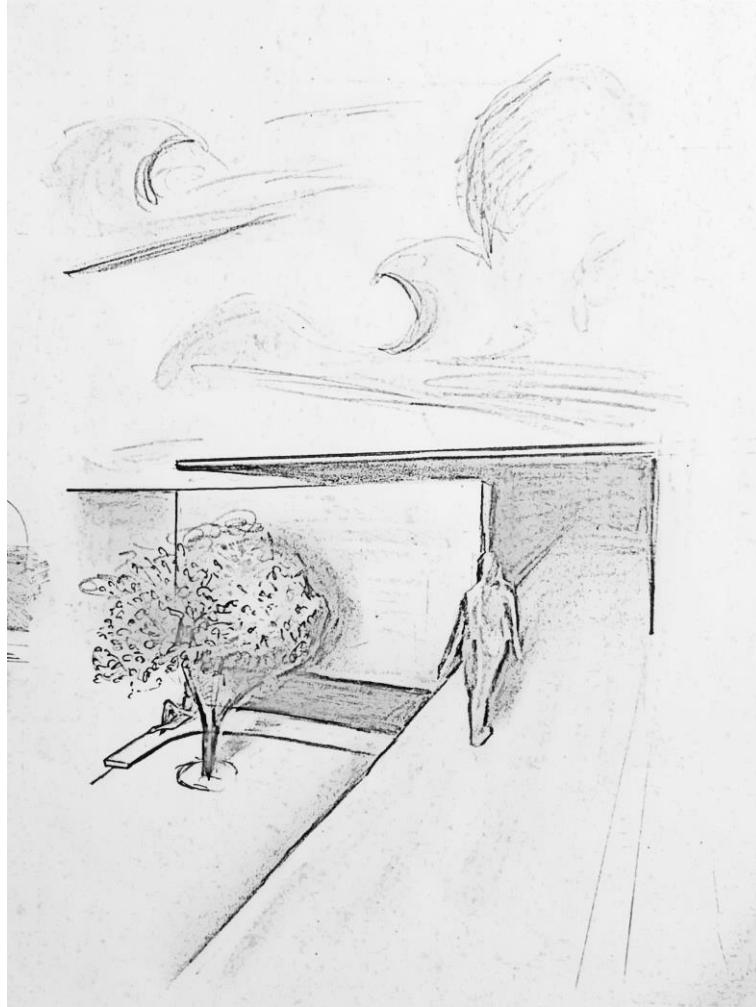




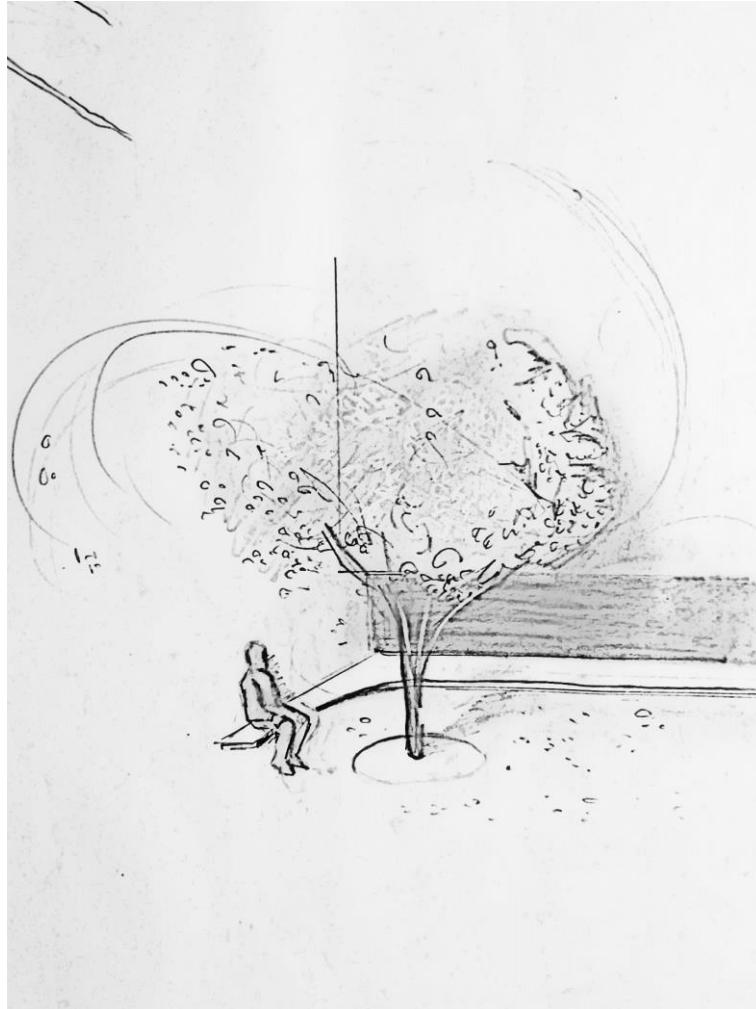
visão serial



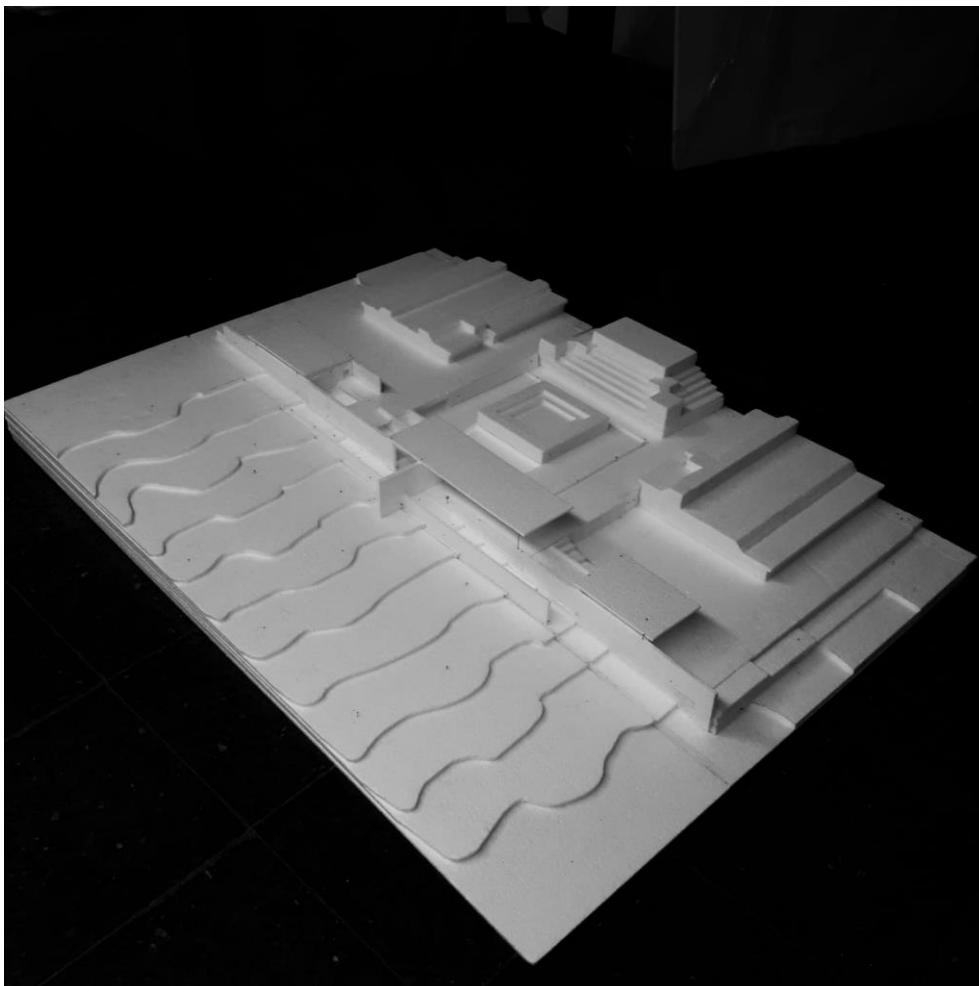
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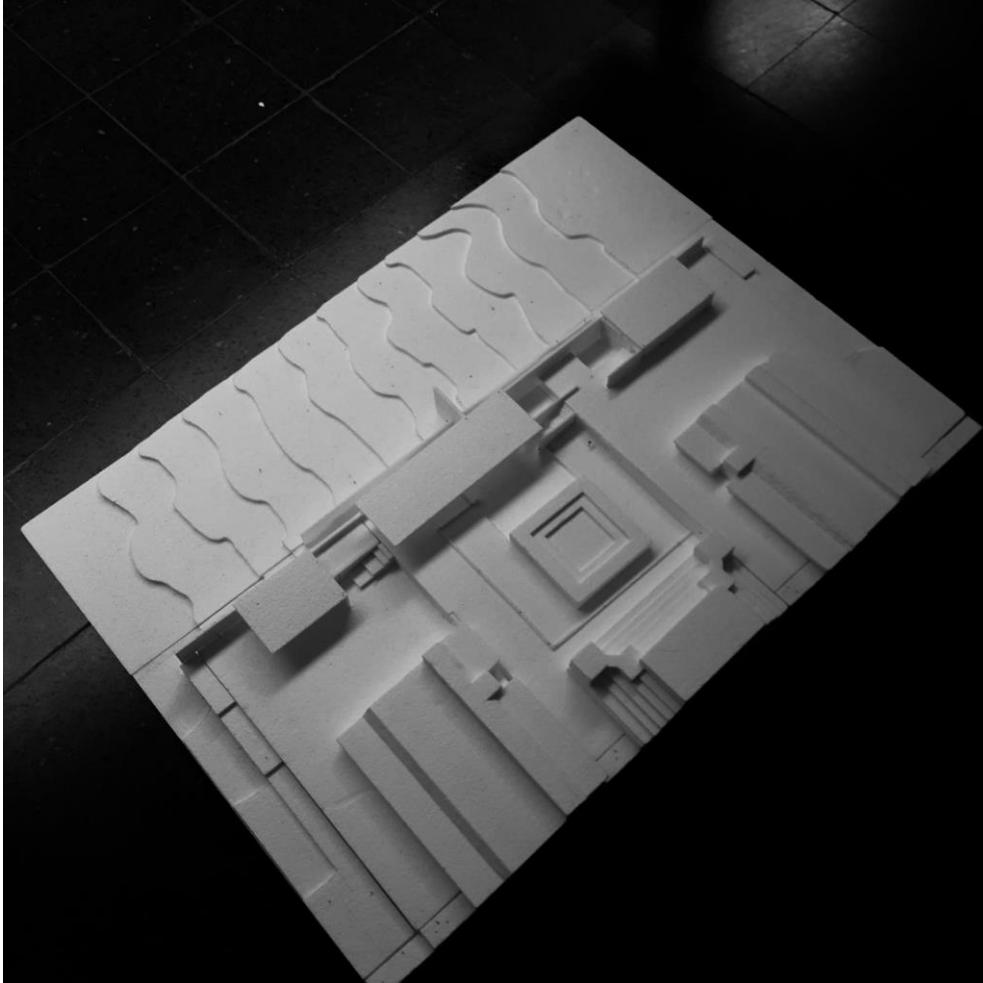
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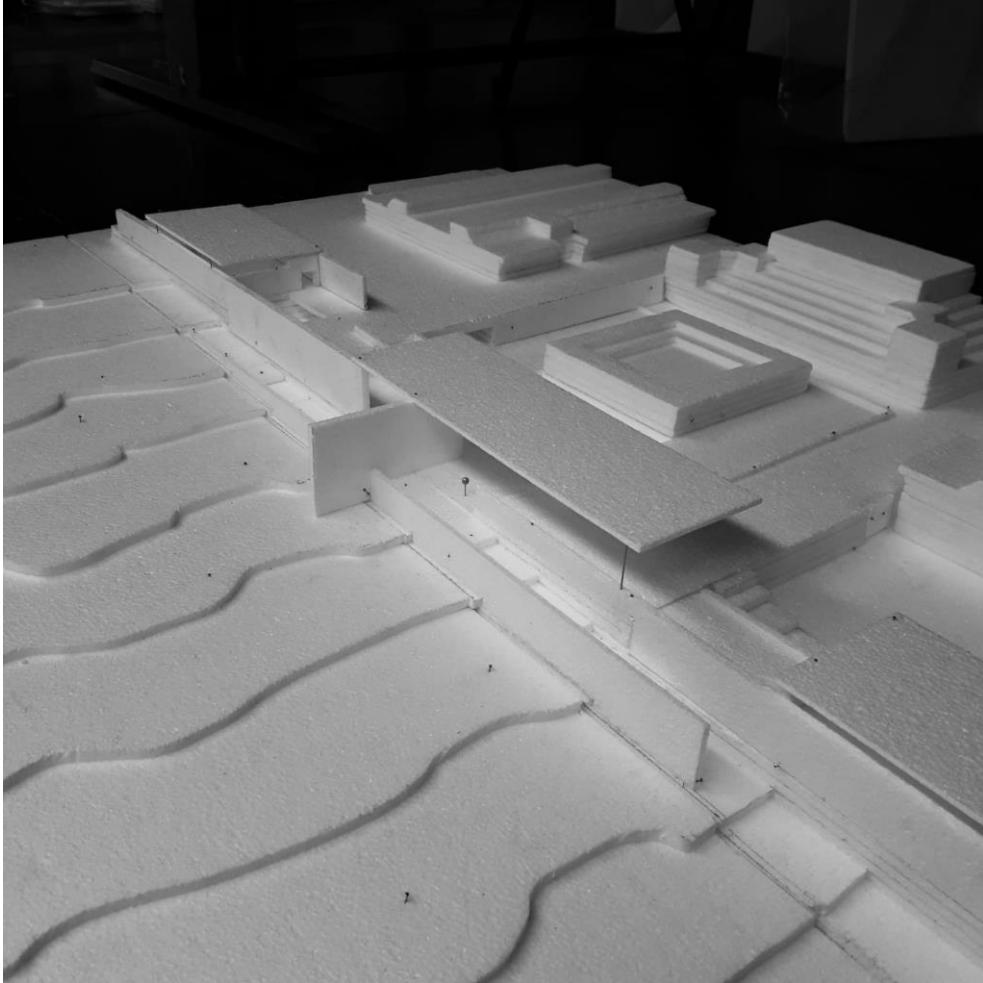
visão serial



fotografias das maquetes de trabalho



fotografias das maquetes de trabalho



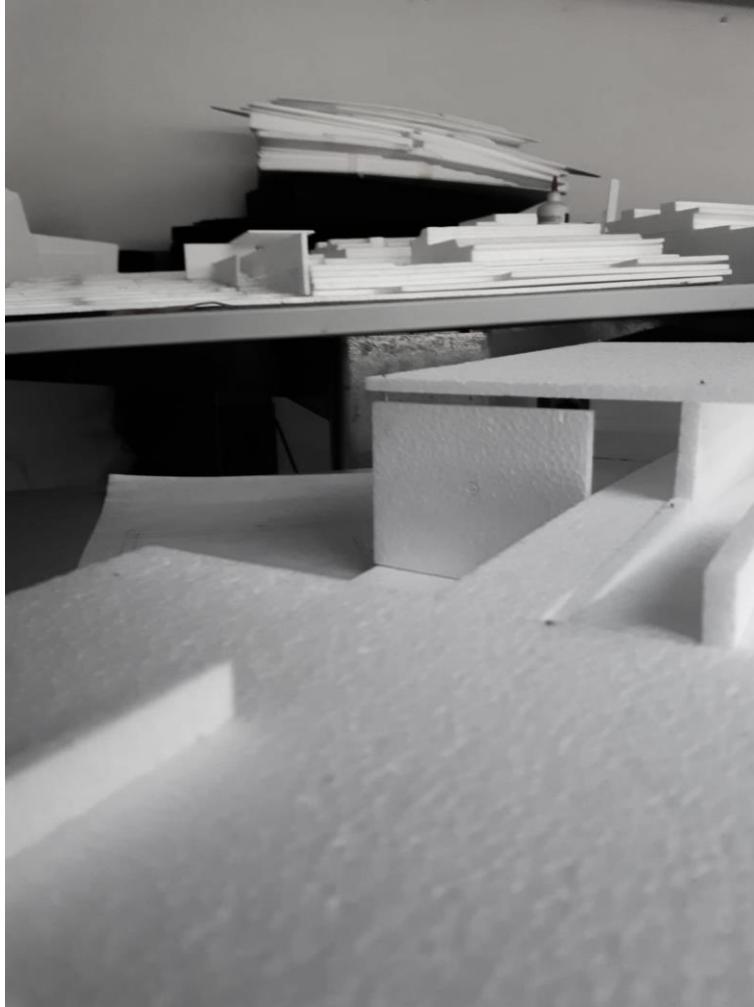
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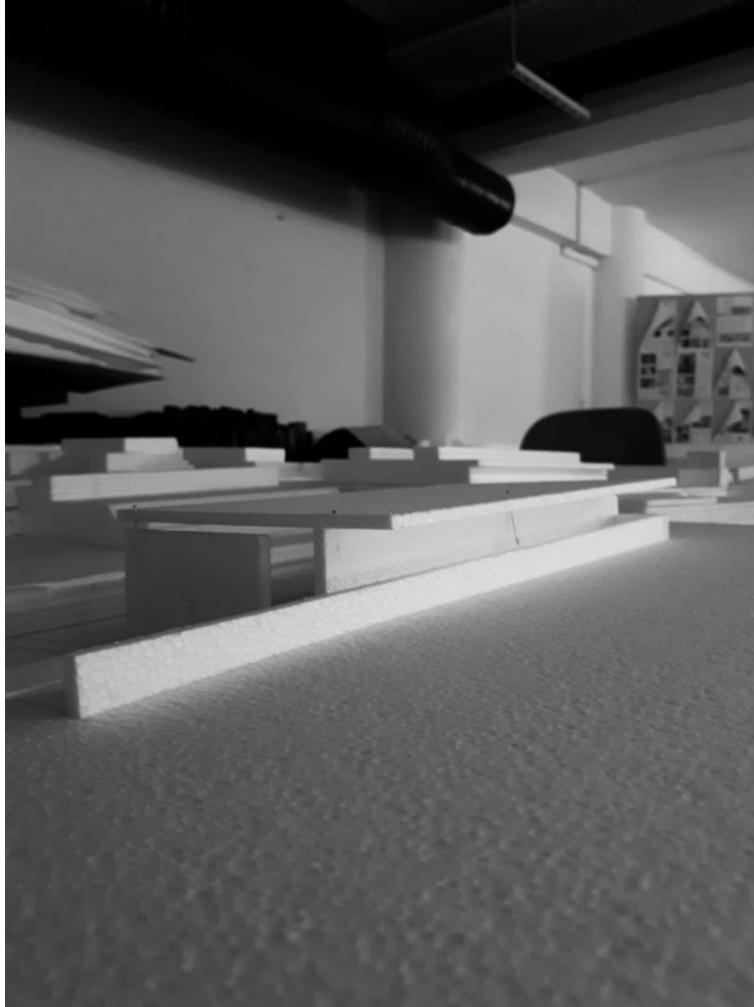
fotografias das maquetes de trabalho



fotografias das maquetes de trabalho



fotografias das maquetes de trabalho



fotografias das maquetes de trabalho



fotografias das maquetes de trabalho

# 1ª fase

lado nascente

**Proposta**



Theatre in a Quarry, Vila Viçosa, Matos Gameiro



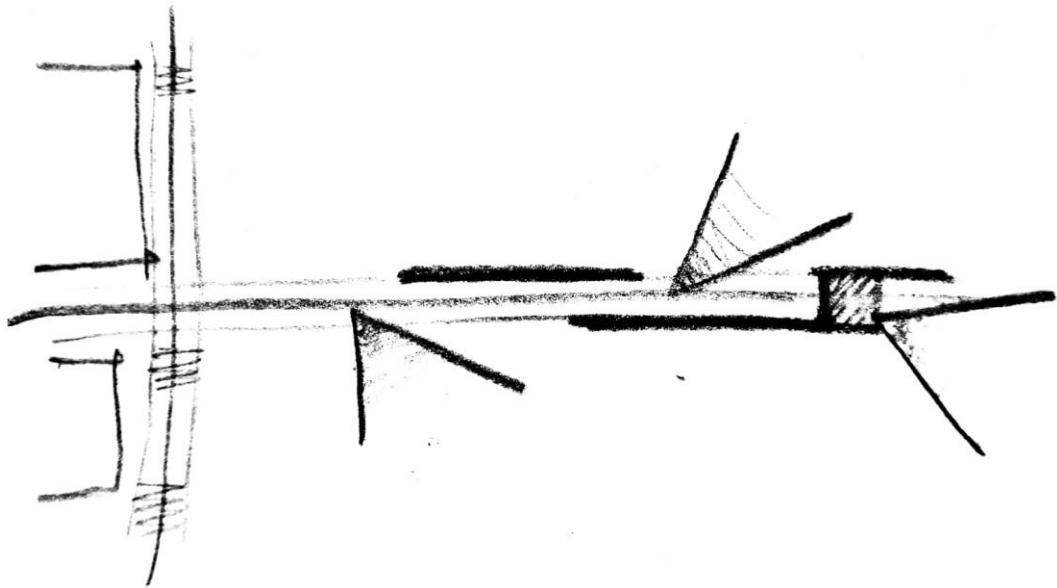
The House of the Infinite / Alberto Campo Baeza



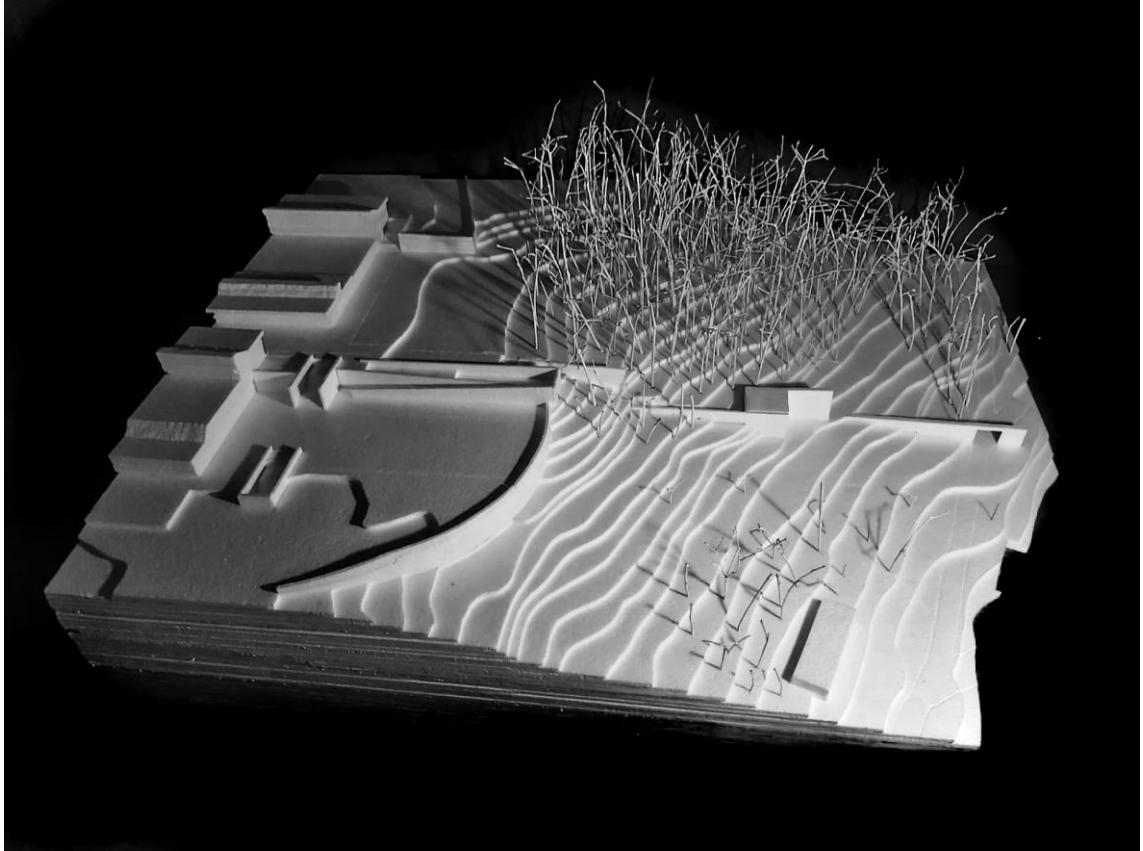
lee ufan museum, Tadao Ando

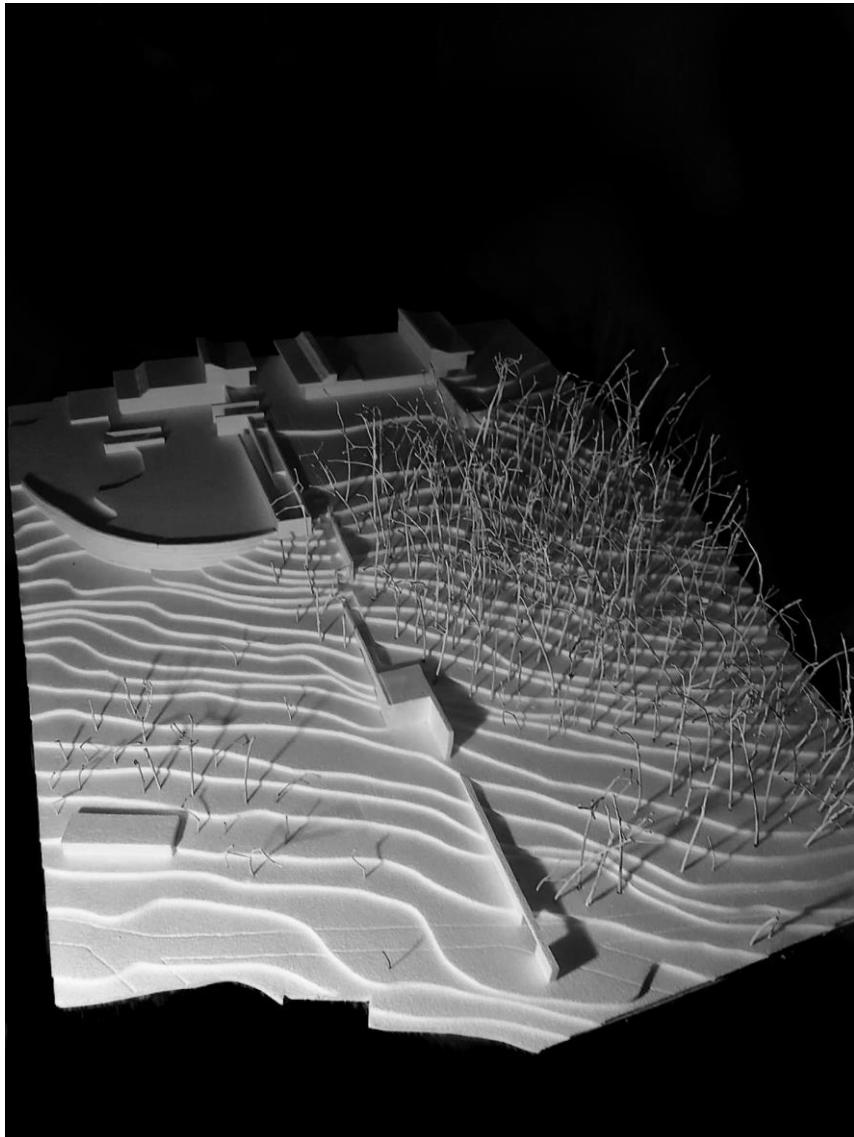
*“Simplicity is the ultimate sophistication.”*

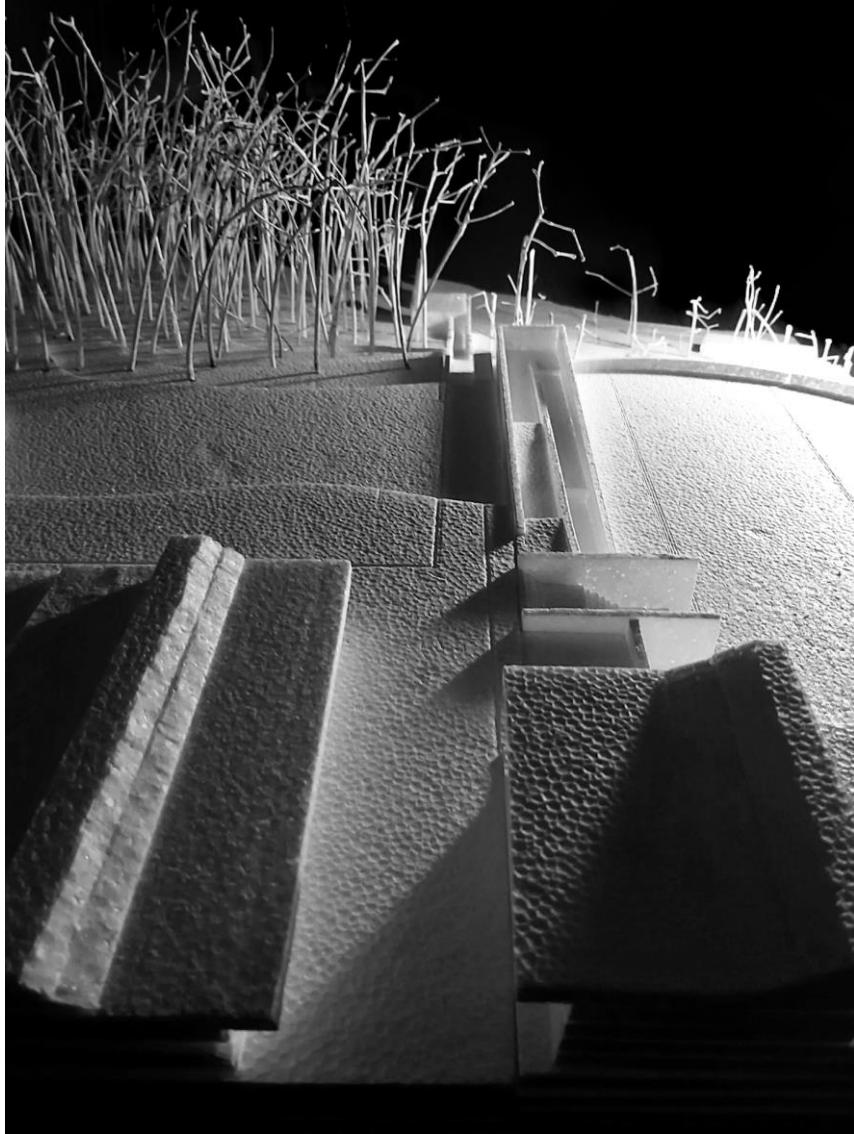
*Leonardo da Vinci*

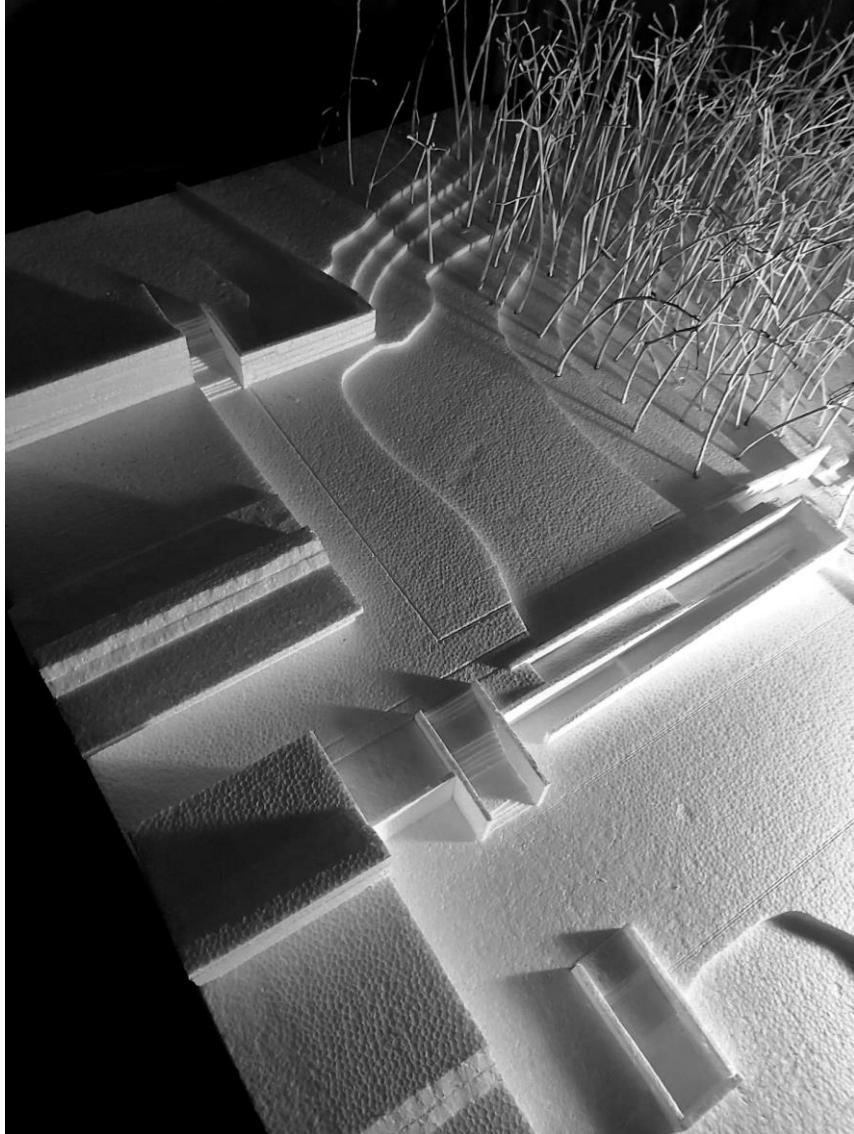


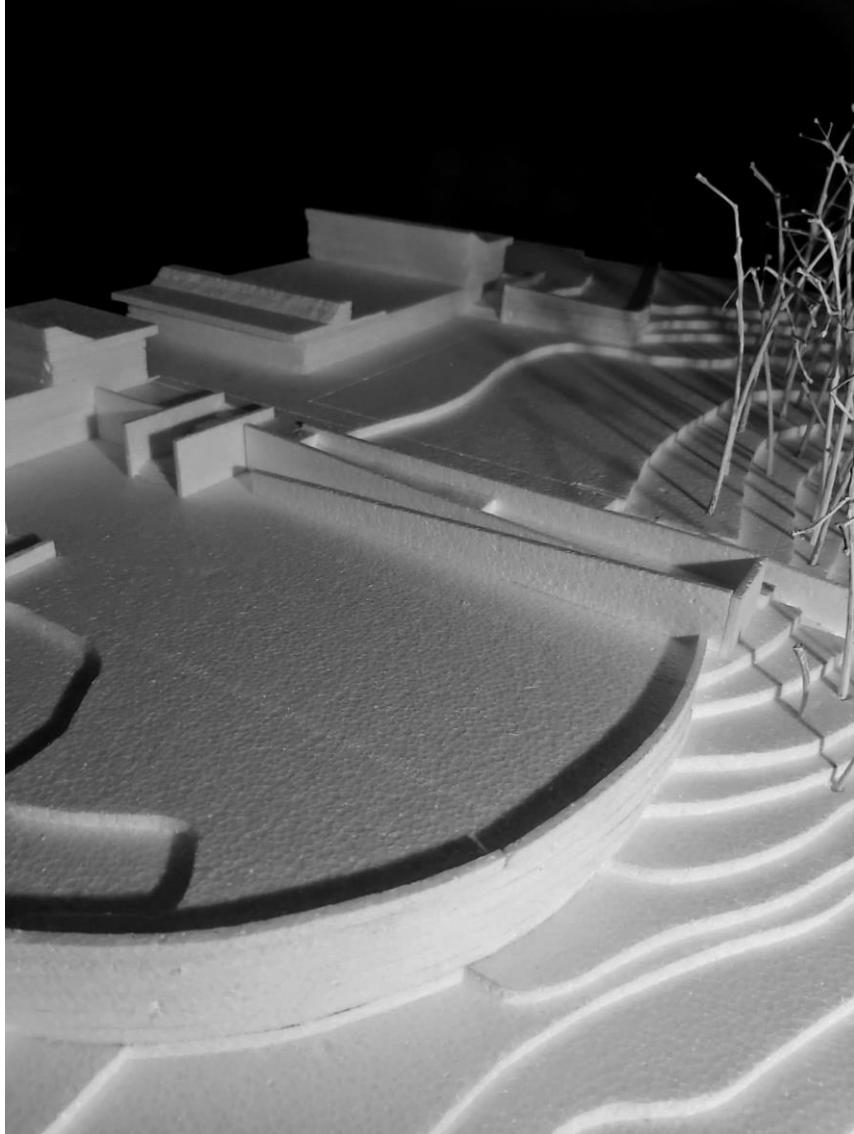
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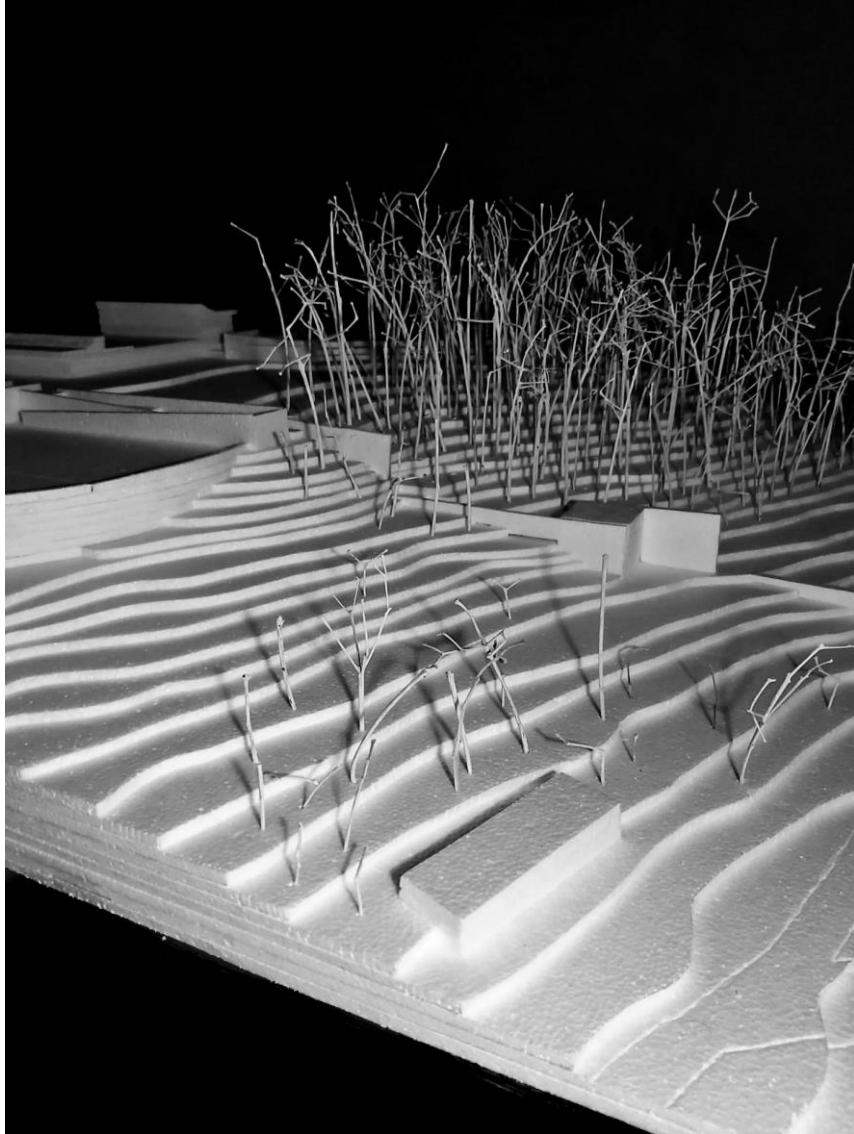


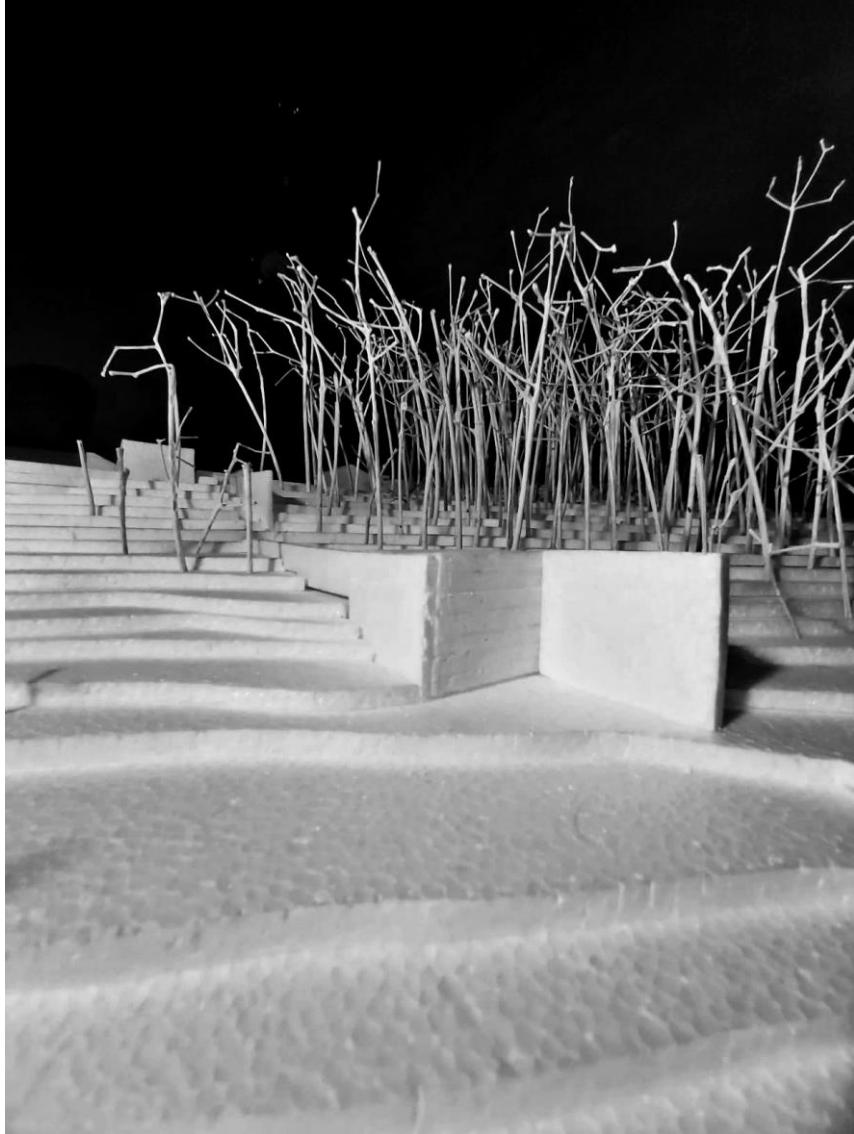




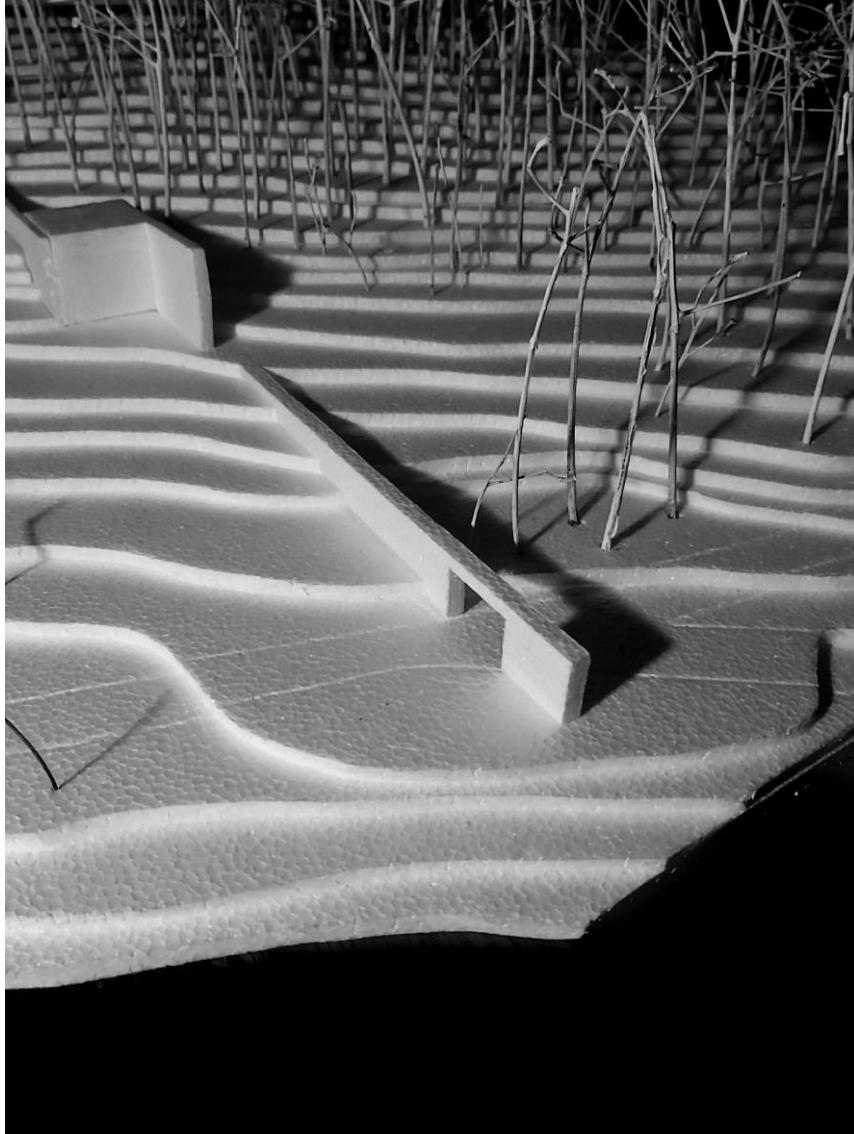


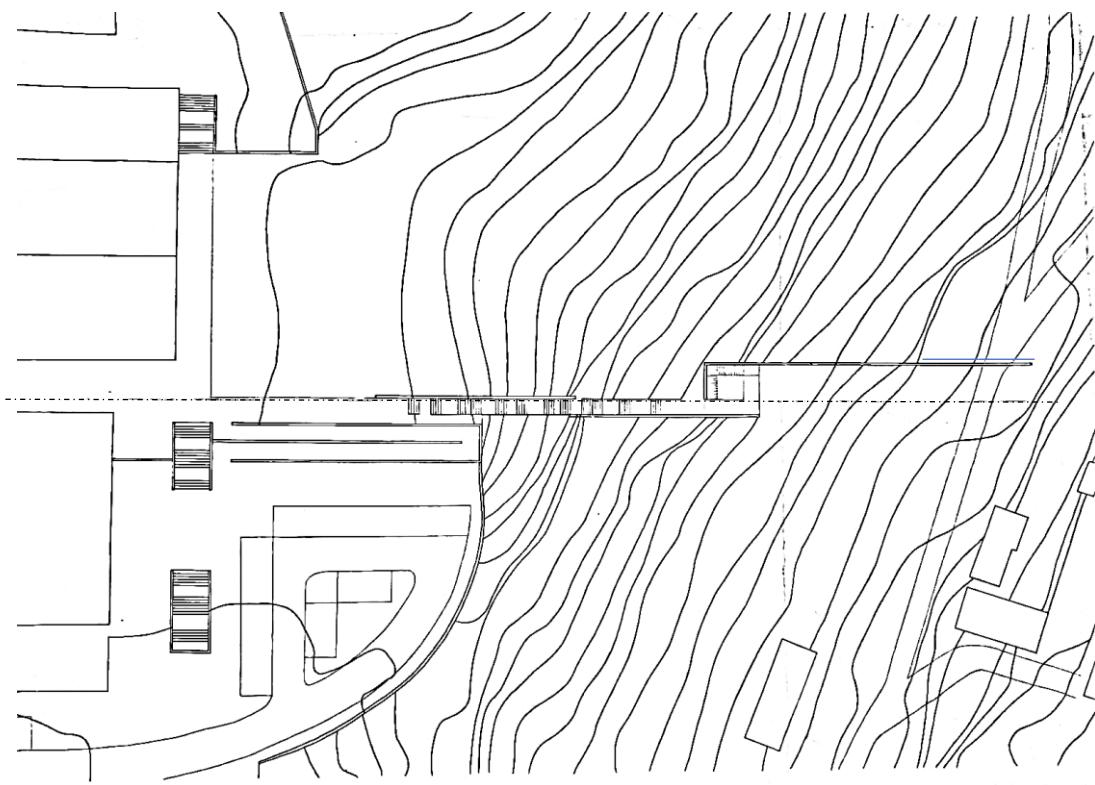




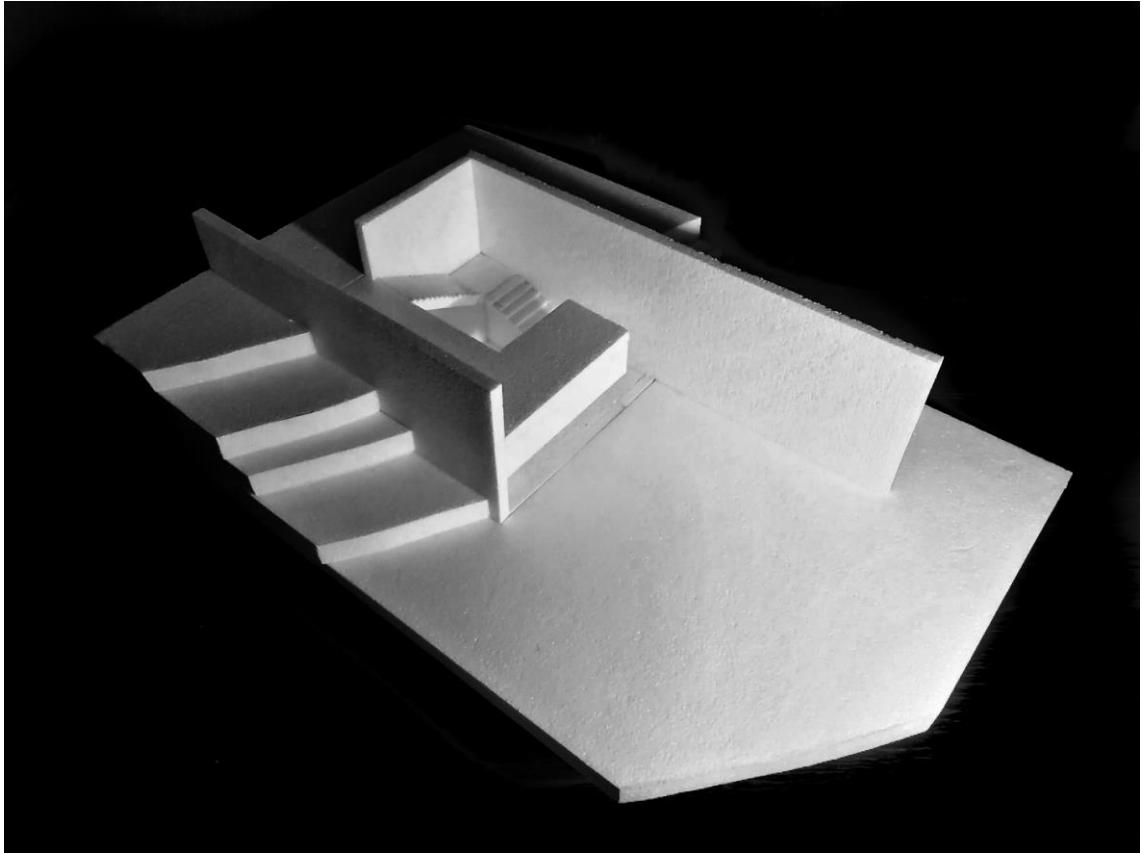


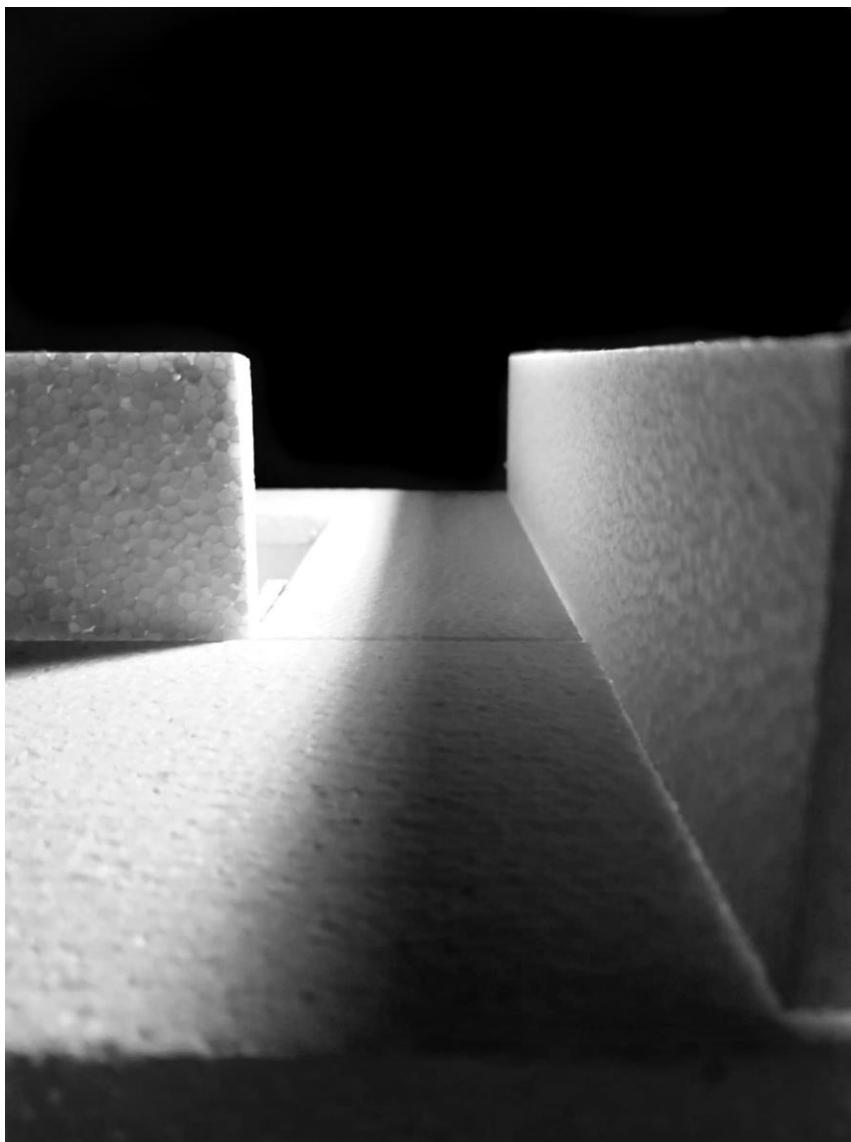


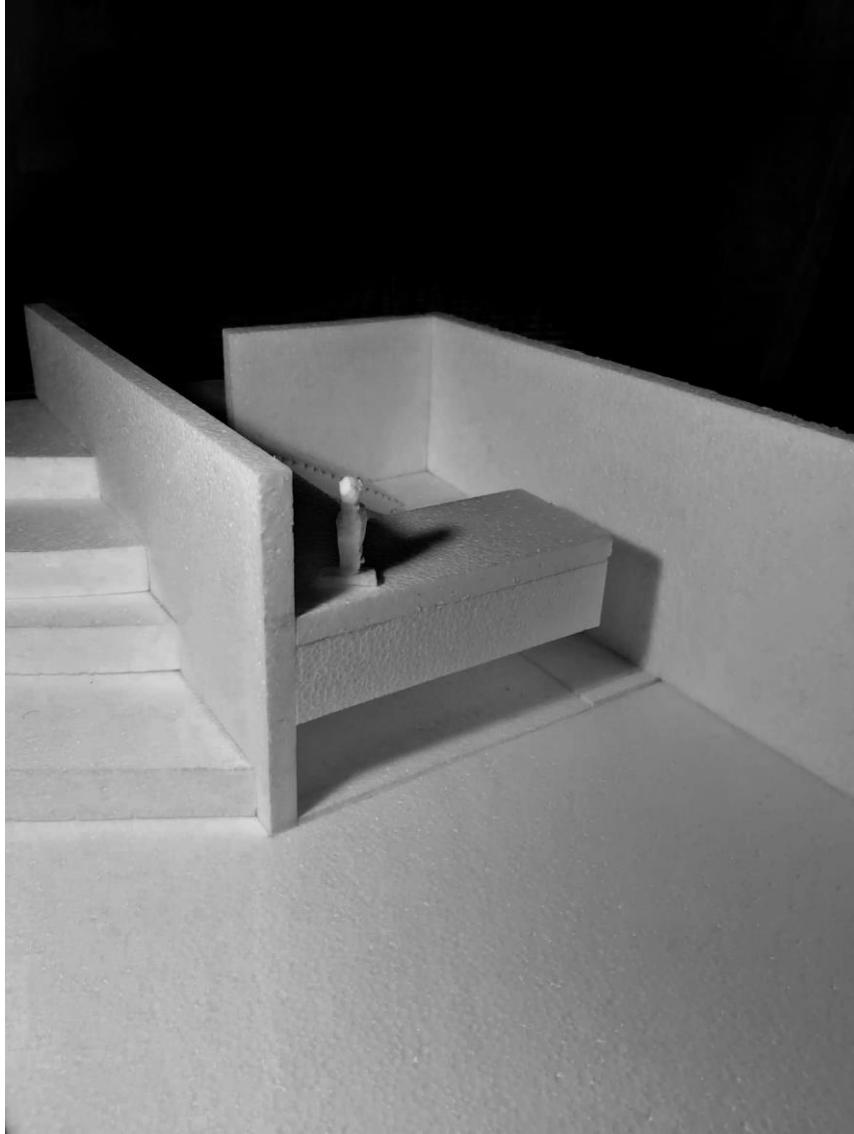


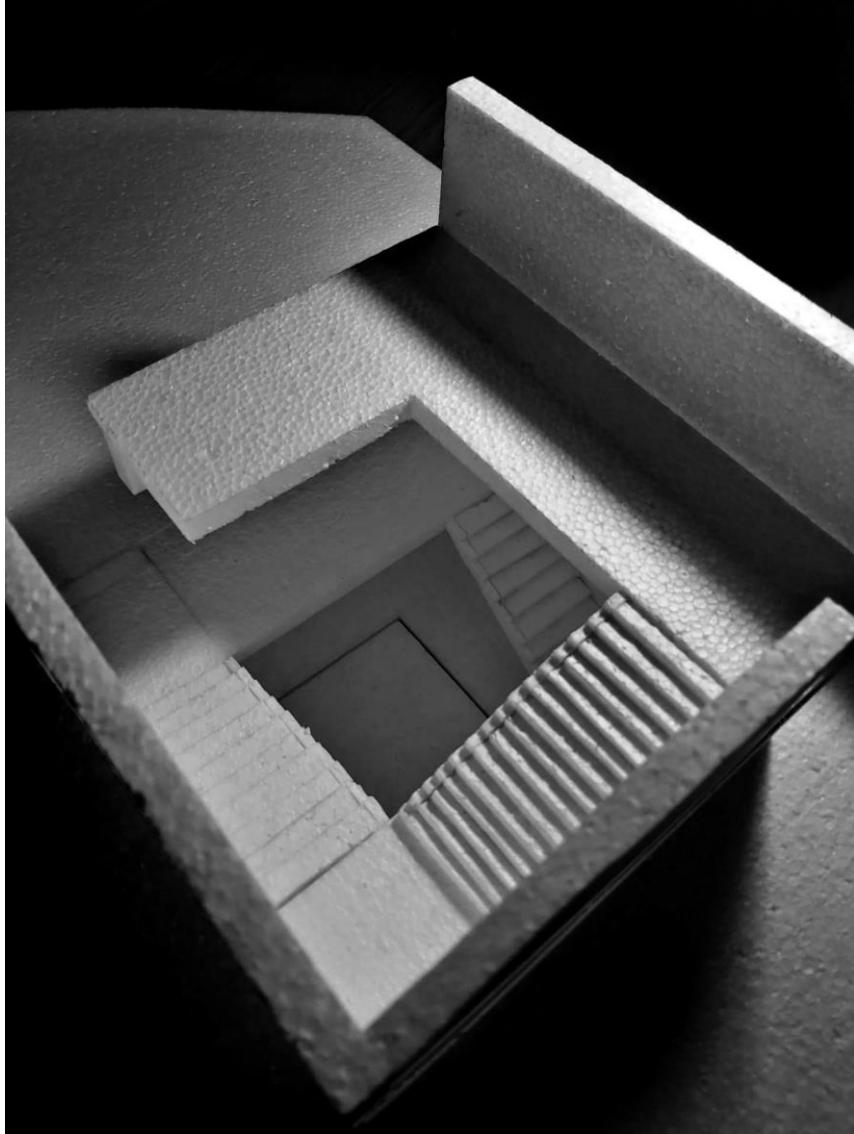


planta e perfil de conjunto

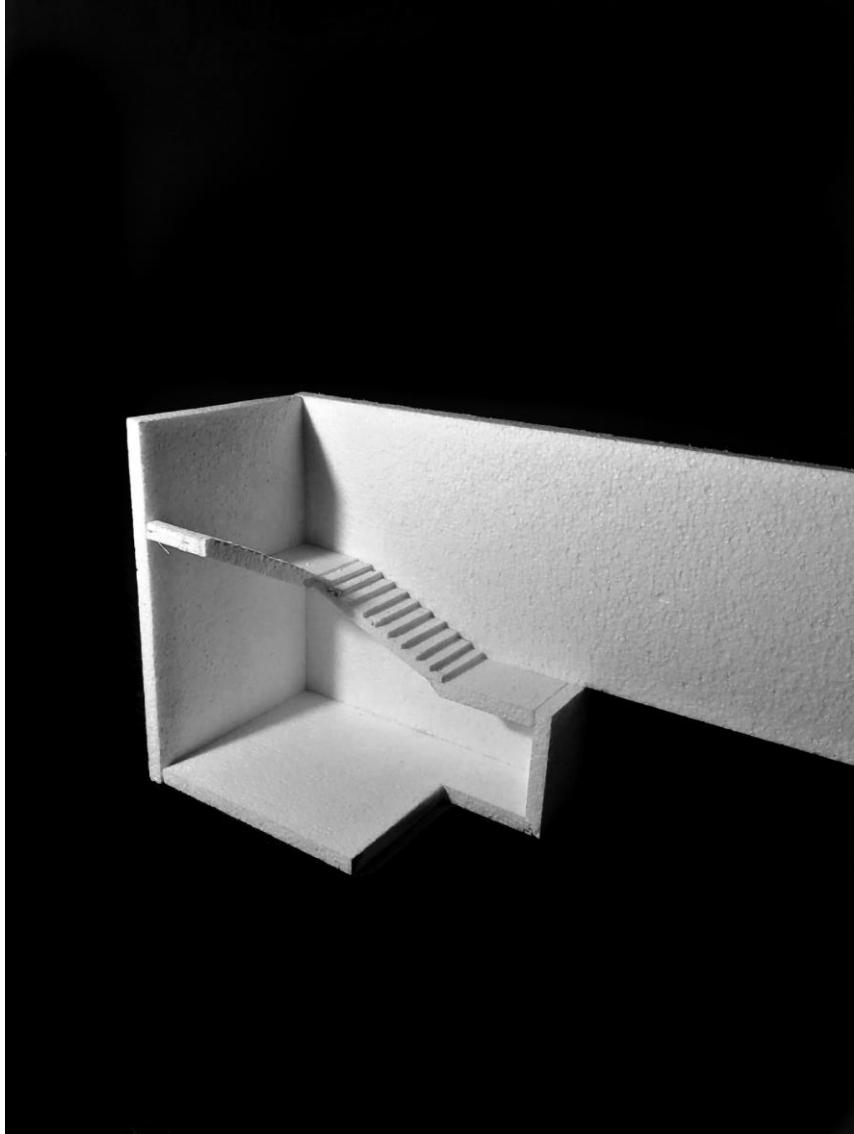


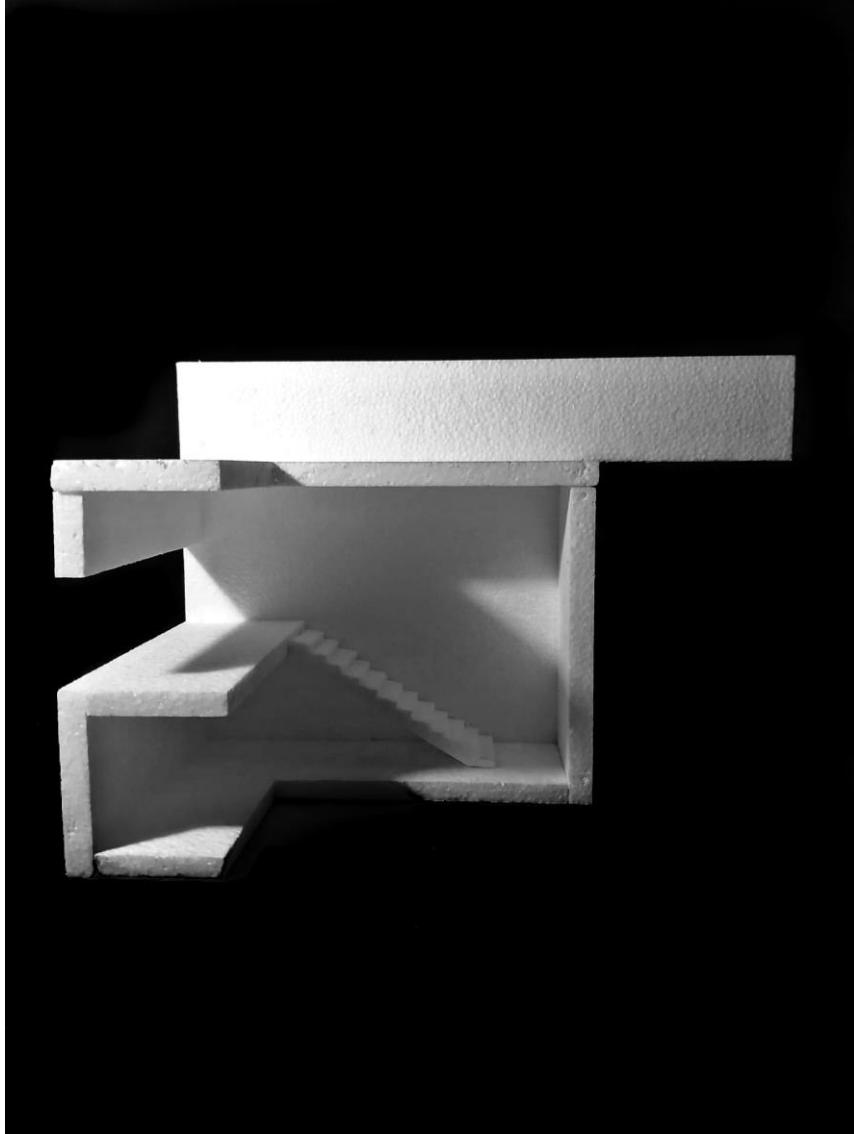


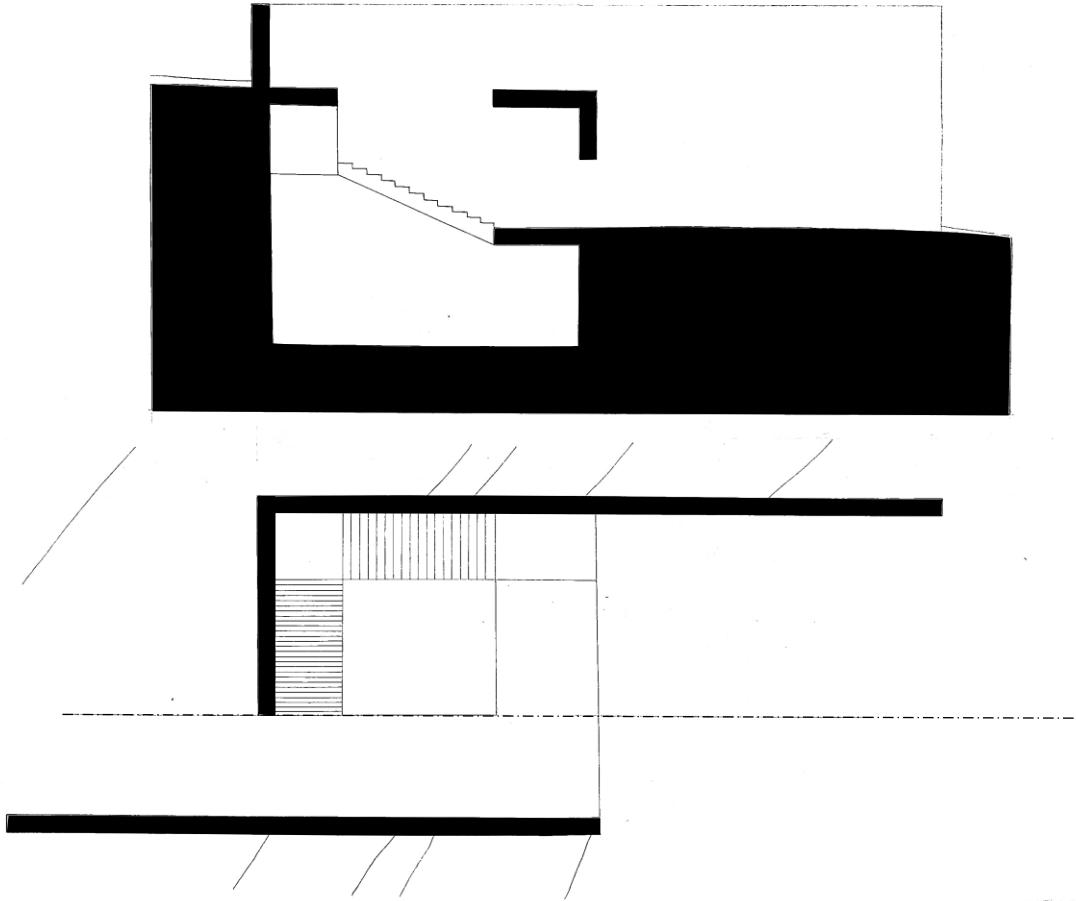










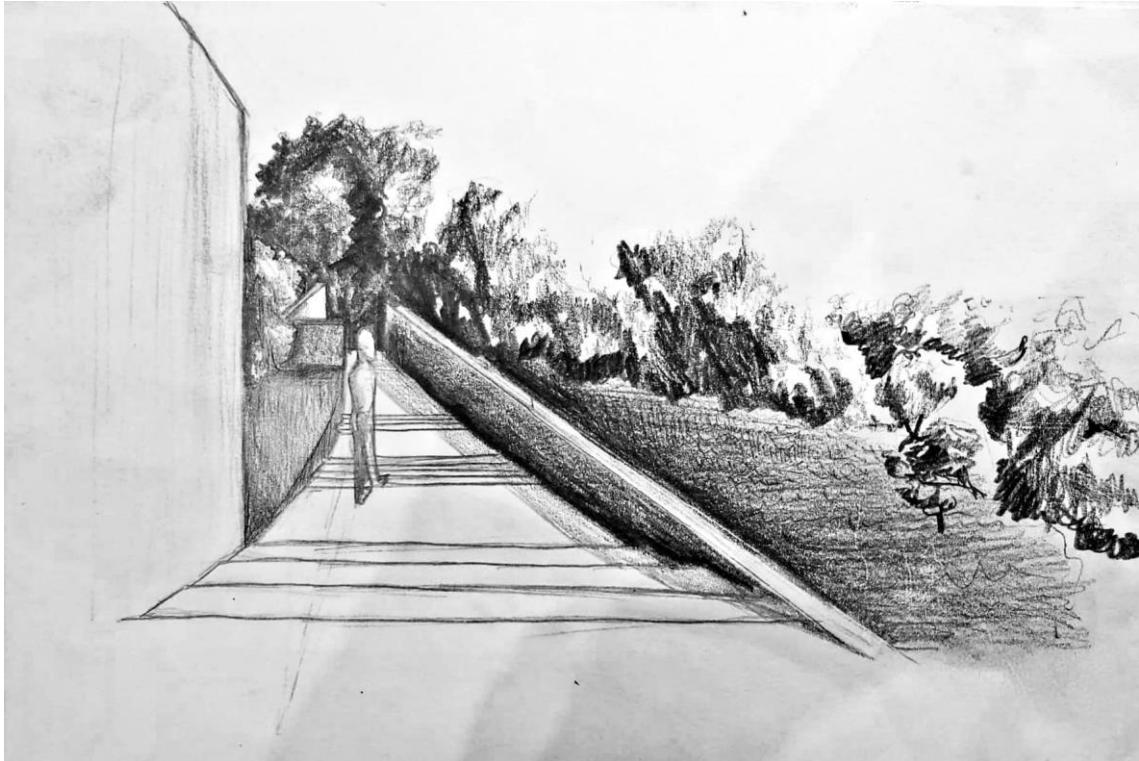


planta e corte

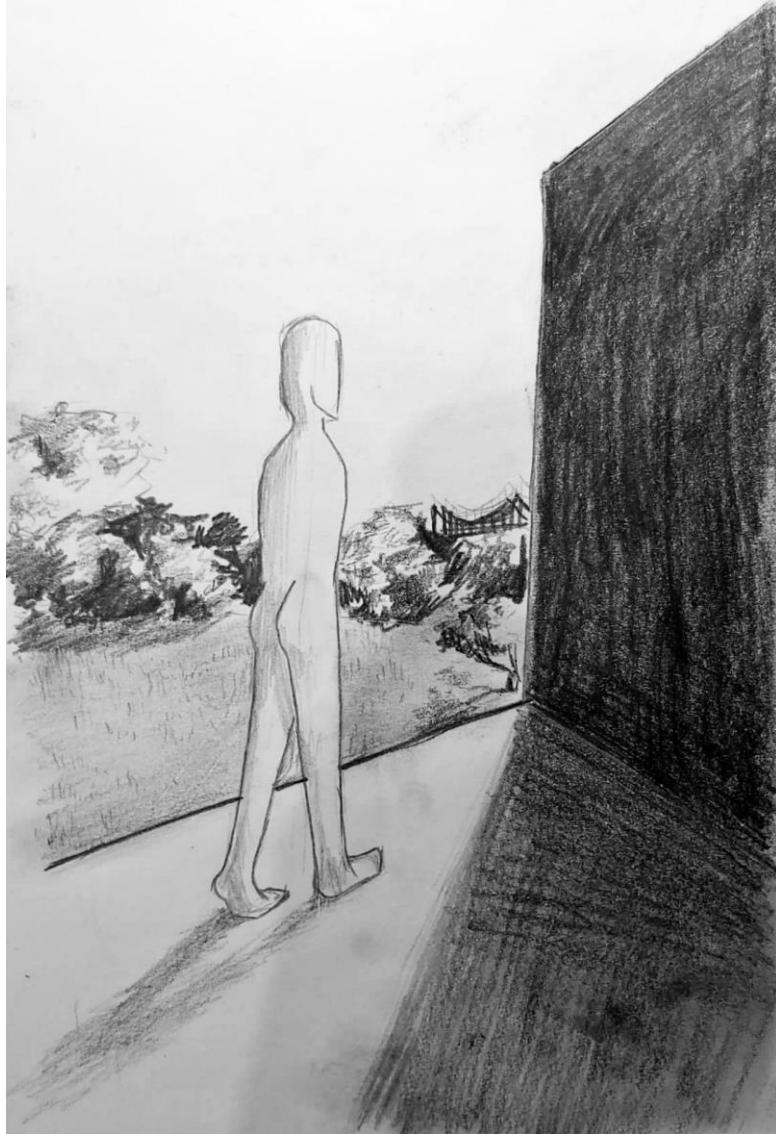
desenho(s) complementares



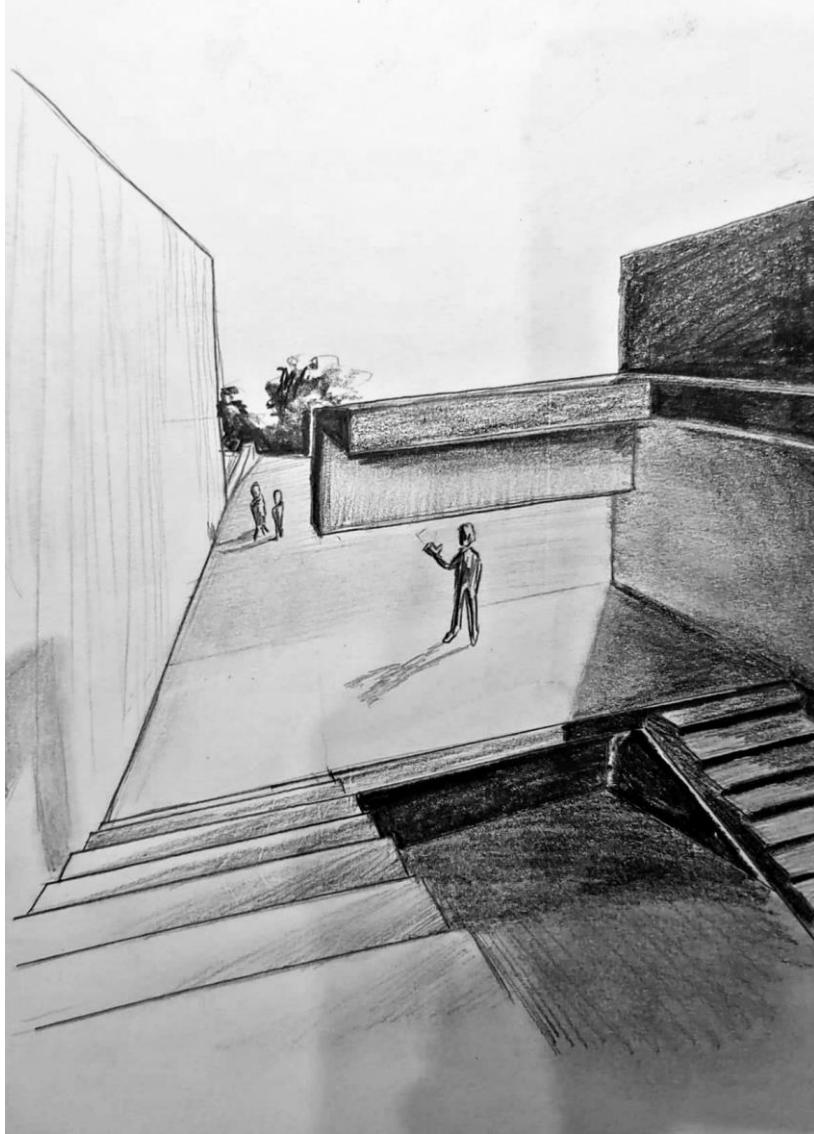
visão serial



visão serial

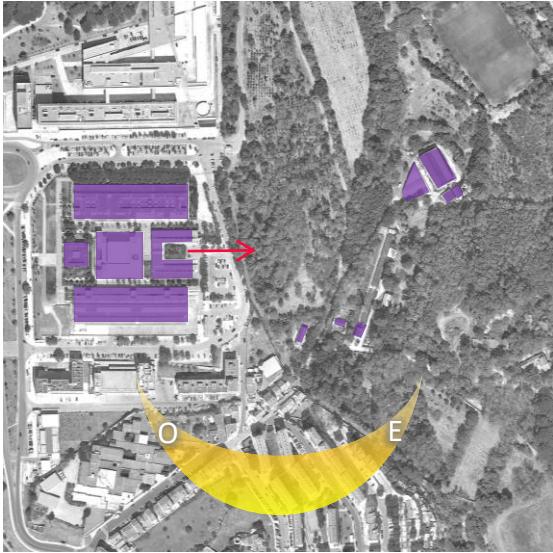


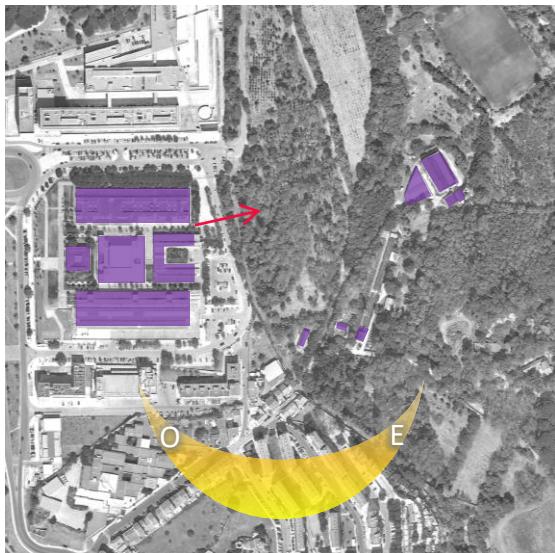
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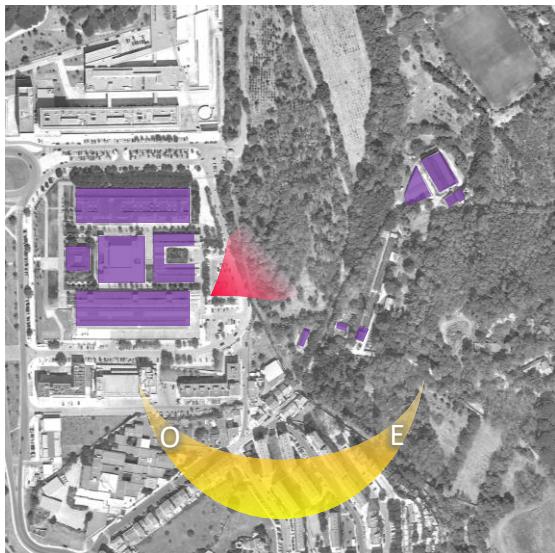


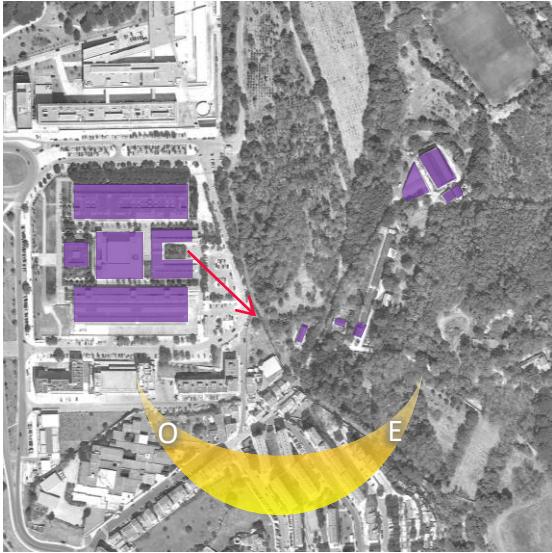
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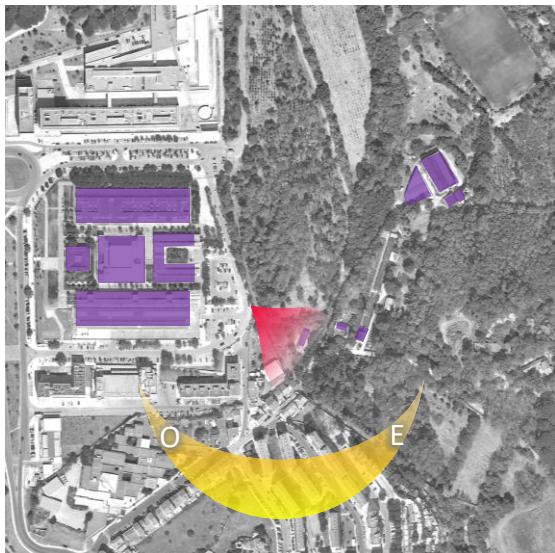
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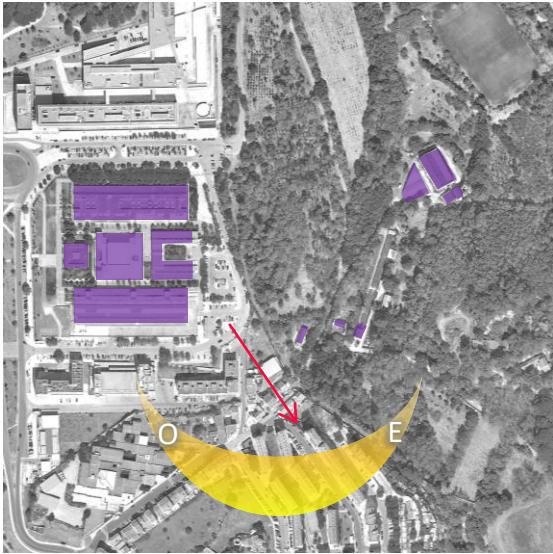


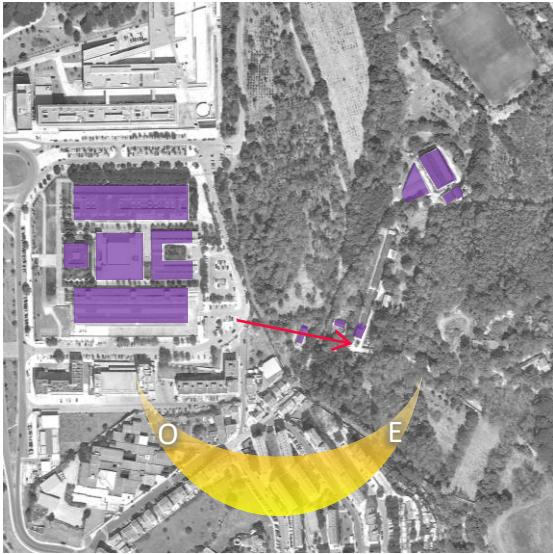


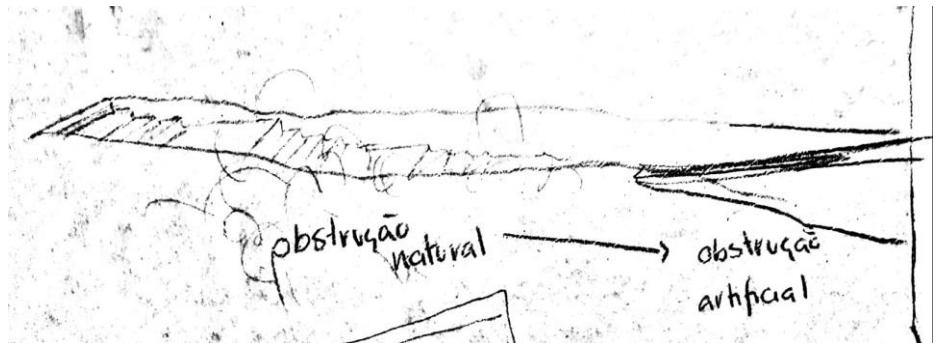
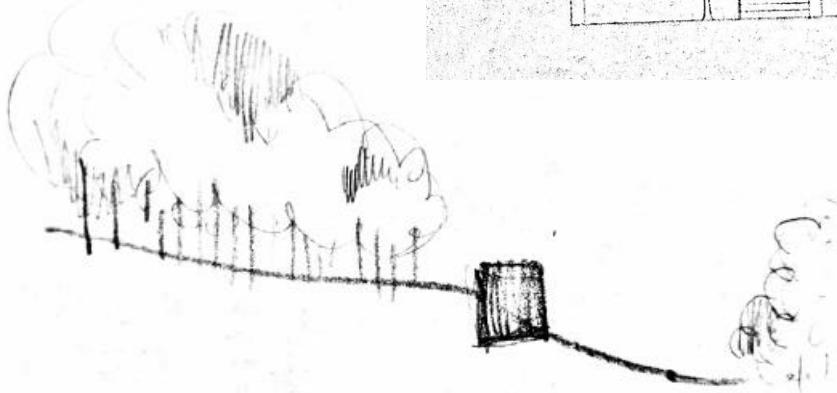
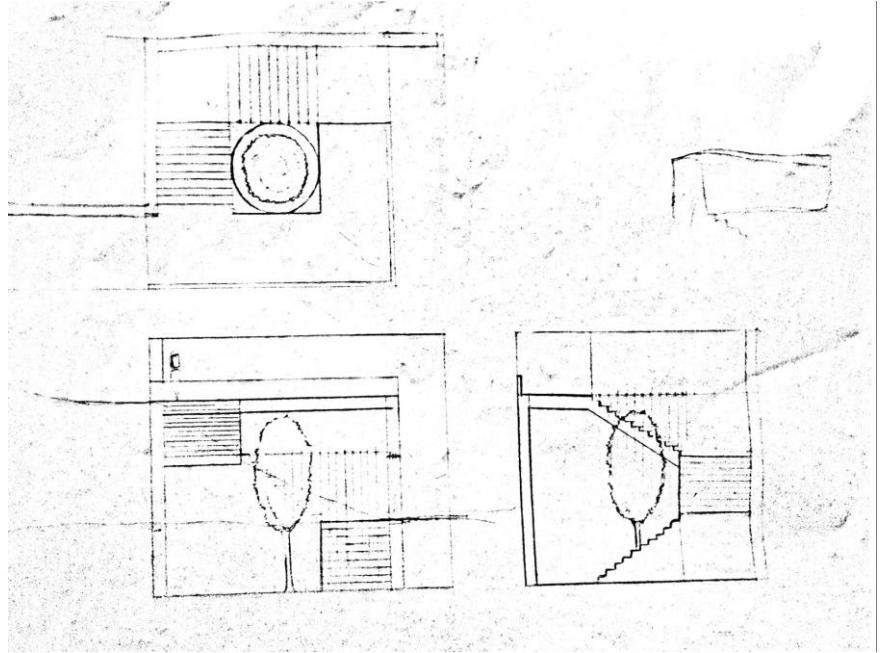
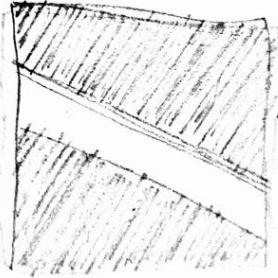


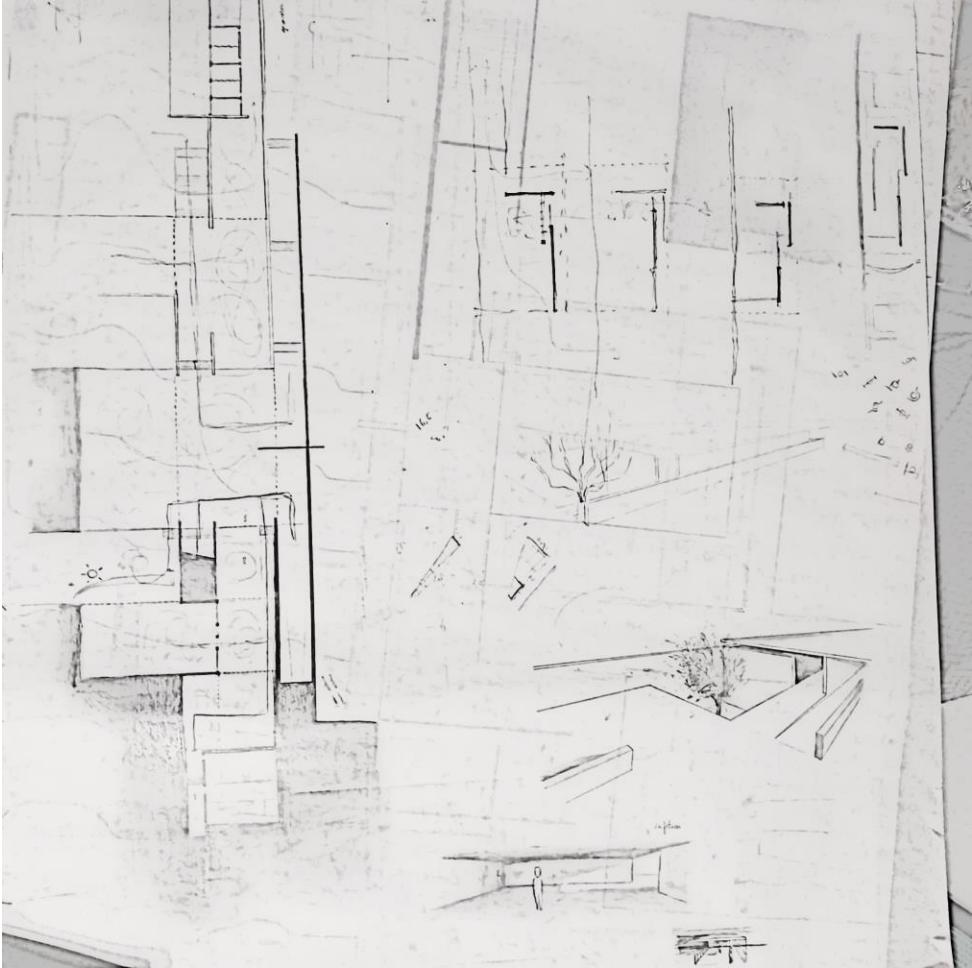


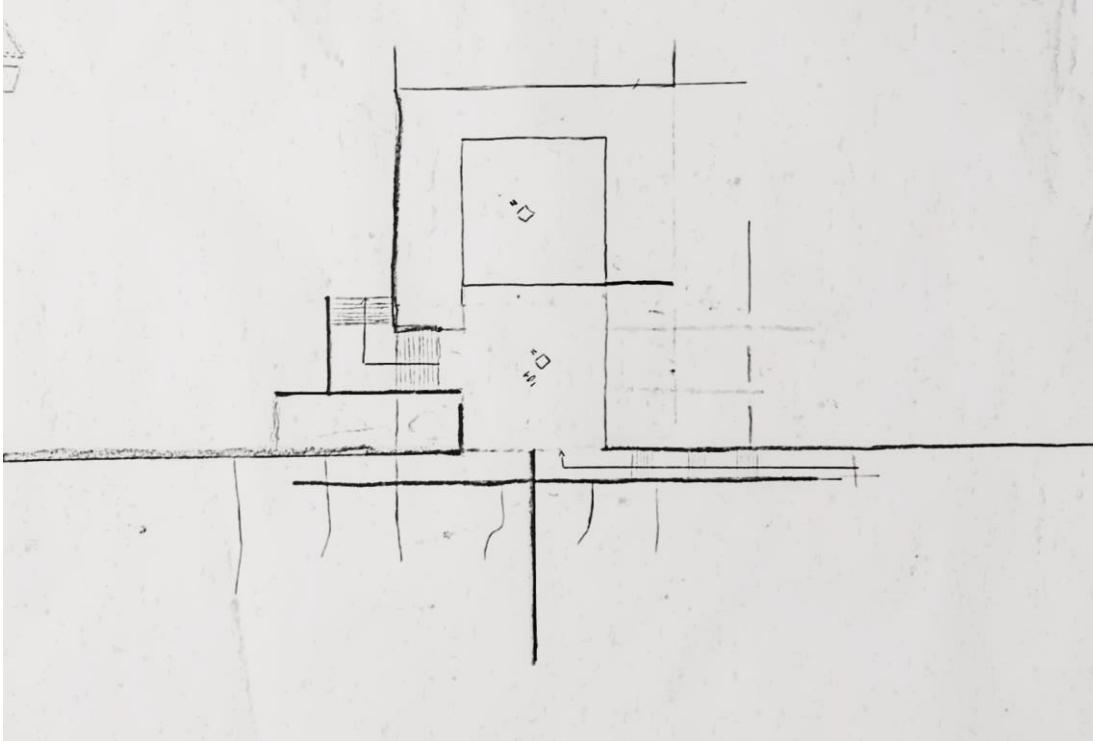


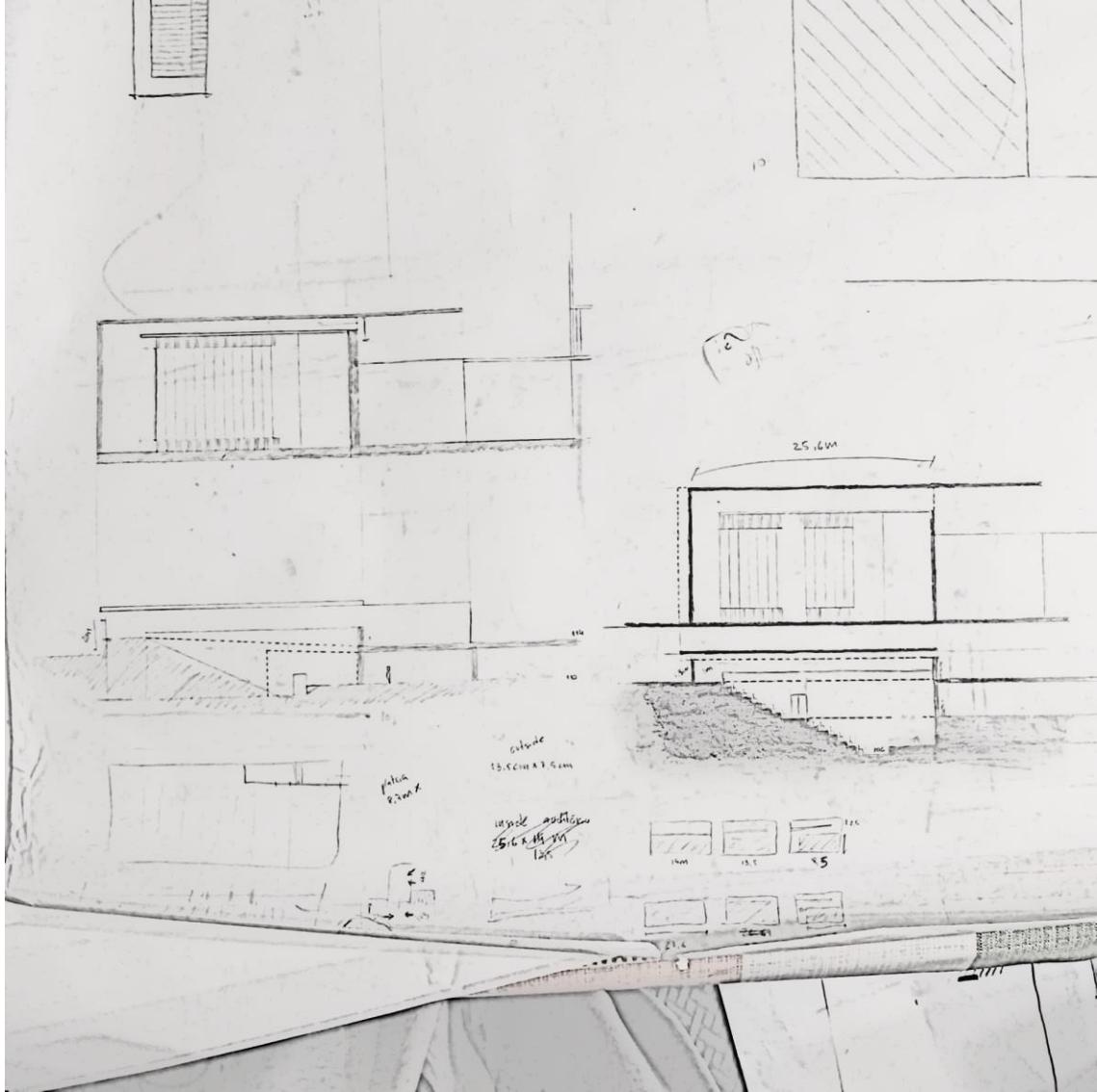


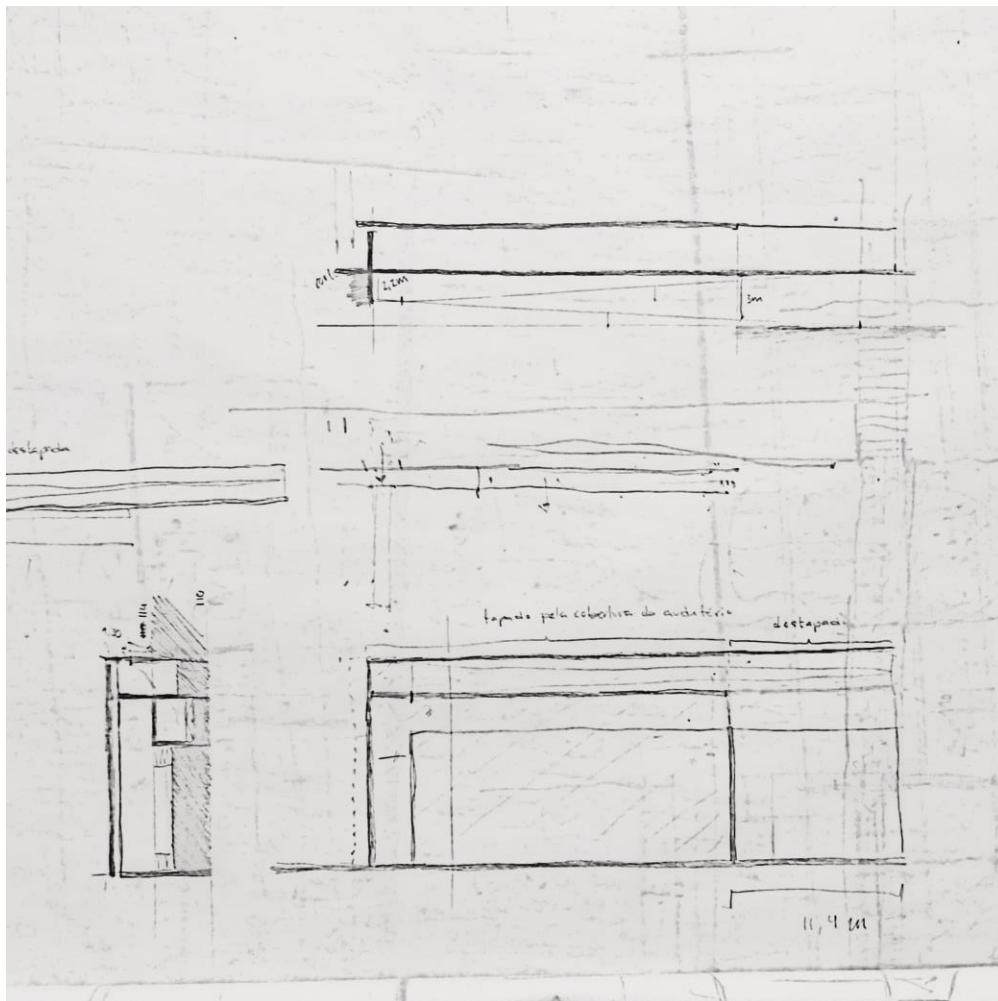












**Leituras comentadas**

Nesta conversa entre Corbusier e os estudantes de Arquitetura, conseguimos refletir sobre a importância das “três ordens da arquitetura” que são faladas, a “consciência”, a “técnica” e o produto de estudo”. Para além disso este texto ensina-nos a querer contruir espaços vivendo no seu interior e os diferentes aspetos a ter na construção de um bom espaço arquitetónico como a luz, a escala e a proporção, a cor e os materiais, ...

Ao longo do texto conseguimos denotar diferentes acontecimentos relacionados com o Parthenon, onde o mesmo foi destruído e modificado por fins ideológicos, políticos, ... segundo uma linha cronológica. E esses acontecimentos relembraram-me a visão negativista de Bruno Zevi na obra *Saber Ver Arquitetura*, onde o mesmo retrata a ignorância do Homem pela Arquitetura ‘ O publico interessa-se por pintura e música, por esculturas e literatura, mas não por arquitetura. [...] ‘

Para além disso, mantendo essa mesma ligação (Homem-Arquitetura) conseguimos perceber uma grande característica da Arquitetura, esta é feita pelo Homem e para o Homem e ele irá modificar e destruir o espaço até que o satisfaça da melhor forma e o que sobra é uma simples memória do que outrora foi.

Um grande aspeto que eu apreciei neste texto foi a importância do tempo na Arquitetura. Quando entramos num espaço arquitetónico podemos ver pinturas majestosas, podemos ver relevos de alta precisão e detalhe, ... mas então, se temos isso tudo, o que separa a Arquitetura da Pintura e da Escultura? Esse elemento-chave é o tempo, a 4ª dimensão elemento esse que também era estudado no estilo cubista, falado no texto. A Arquitetura é uma escultura gigante, habitável, repleta de pinturas, mas só ganha realmente vida quando alguém decide entrar nessa grande escultura e tira proveito desse espaço, vive esse espaço. Como já disse noutras apreciações, a Arquitetura é feita pelo homem e para o homem, então a arquitetura deve ser experienciada, deve ser percorrida, deve ser vivida

Um aspeto bastante interessante deste texto que eu apreciei é a forma como o autor mostra como os espaços devem ser livres, ou seja, por mais que o arquiteto dê uma função para um determinado espaço o utilizador desse espaço deve poder utilizar o mesmo livremente (tendo em conta alguns limites). O espaço deve ser pratico e eficaz e quando isso acontece “é o triunfo da cultura”. A arquitetura é cultura e os espaços que criamos têm de certa forma transmitir algum tipo de sensação, algum tipo de atmosfera, algo que nos faça querer continuar nesse espaço.

Por fim também queria ressaltar uma frase dita no texto, “Formamos os edifícios e, depois, eles formam-nos a nós”, isto porque fez-me refletir mais uma vez como o trabalho de definir a função de um espaço vai muito além do arquiteto.