

[programa]

arq1104





"Essas ambiguidades, redundâncias e deficiências recordam as que o doutor Franz Kuhn atribui a certa enciclopédia chinesa intitulada 'Empório celestial de conhecimentos benévolos'. Em suas remotas páginas está escrito que os animais se dividem em 14 categorias:

- (a) pertencentes ao Imperador
- (b) embalsamados
- (c) amestrados
- (d) leitões
- (e) sereias
- (f) fabulosos
- (g) cães vira-latas
- (h) os que estão incluídos nesta classificação
- (i) os que se agitam feito loucos
- (j) inumeráveis
- (k) desenhados com um pincel finíssimo de pêlo de camelo
- (l) et cetera
- (m) os que acabaram de quebrar o vaso
- (n) os que de longe parecem moscas"

'O idioma analítico de John Wilkins', do livro 'Otras Inquisiciones', de autoria do escritor Jorge Luis Borges.



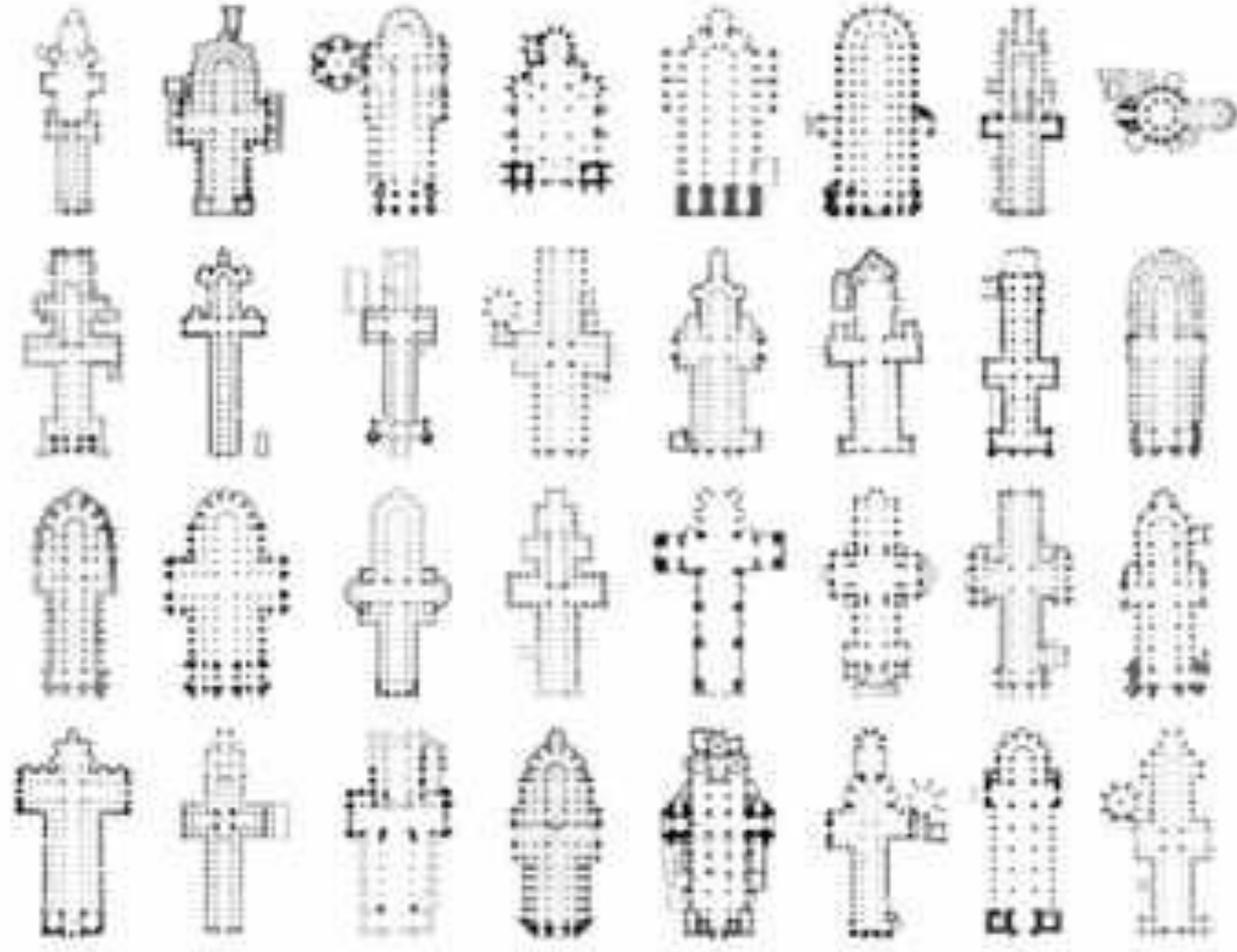
Divisão dos pássaros do Museu de História Natural de Washington

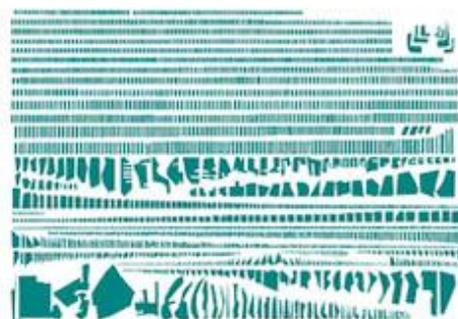
“Na verdade, eu busco a **essência** das coisas. Quando estou projetando uma escola, eu tento resolvê-la como ‘escola’, mais do que como ‘uma escola’. Em primeiro lugar, há o que faz ‘escola’ de diferente de qualquer outra coisa. **Eu nunca leio um programa literalmente.** O programa é algo circunstancial. Quanto dinheiro você tem disponível, onde será, e o número de coisas que você necessita não tem nada a ver com a natureza mesma do problema. Examine essa natureza, e aí, sim, você se confrontará com o programa. Busque a essência, e você verá no programa aquilo que você quer... uma biblioteca, por exemplo. A primeira coisa a fazer é reescrever o programa. E ele deve ser acompanhado de algo que o intérprete. **O programa, sozinho, não significa nada, porque é com espaços que se está lidando.** Então, ele deve se fazer acompanhar de esboços que expressem a sua ideia sobre qual é a natureza daquilo. Invariavelmente surgirão mais espaços, porque todo programa escrito por um não-arquiteto está condenado a ser a cópia de uma outra escola ou de algum outro edifício.

É como escrever para Picasso, dizendo: ‘Eu quero que você pinte meu retrato... Eu quero dois olhos nele... E um nariz... E uma única boca, por favor.’ Não se pode fazer isso, porque isso seria pedir ao artista que ele seja algo que não é. A natureza da pintura é tal, que se pode criar a escuridão em pleno dia. Pode-se criar um vestido azul que seja vermelho. Ou portas com vãos menores do que as pessoas. Esta é prerrogativa do pintor. Se você quer uma fotografia, procure um fotógrafo. se você procura um arquiteto, você está lidando com espaços... Espaços que são inspirados... **É necessário, portanto, considerar os requisitos da essência do ambiente que inspira a atividade daquela instituição do homem.** Numa escola, ou num edifício de escritórios, ou numa igreja, ou numa fábrica, ou num hospital, está a instituição do homem.”



Obra dos
artistas
alemães Berna
e Hilla Becher





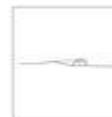
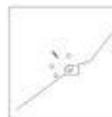
Trabalho da artista francesa Armelle Caron



Forest in quinta do lago



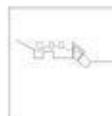
Forest in jardim



Forest in jardim



Forest in the field



Forest in jardim



Forest in quinta do lago

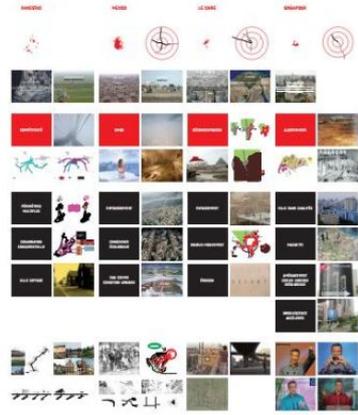
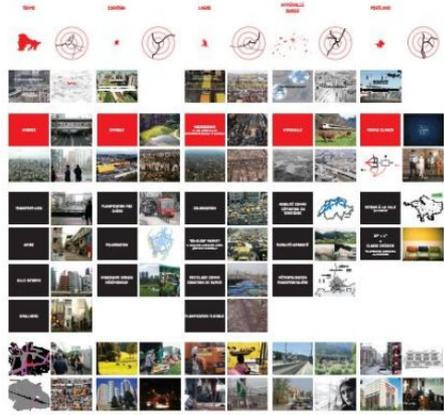


Forest in jardim

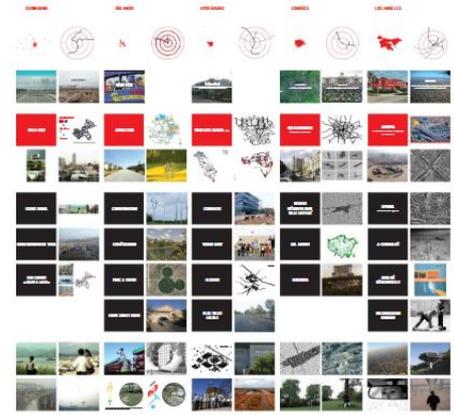


Forest in quinta do lago





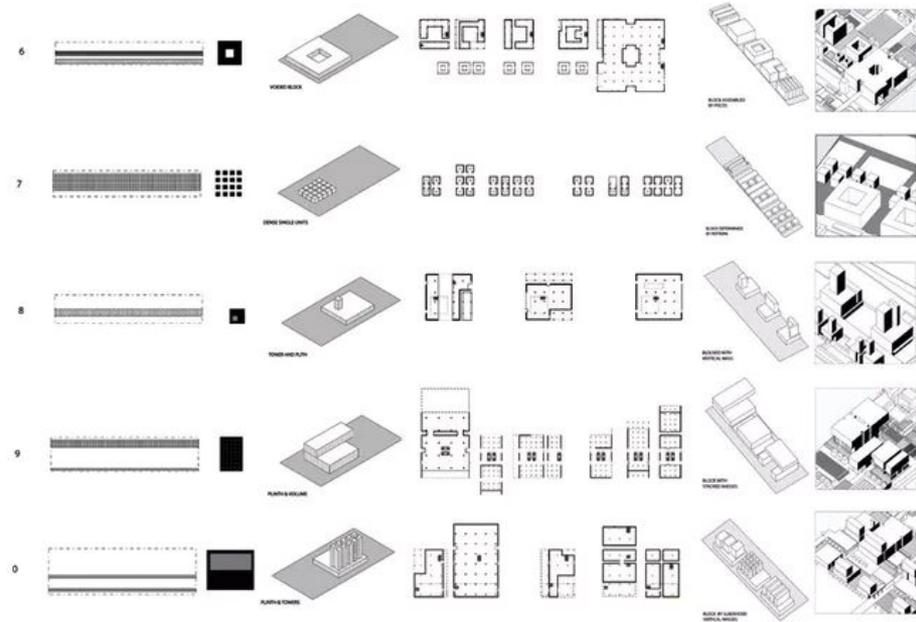
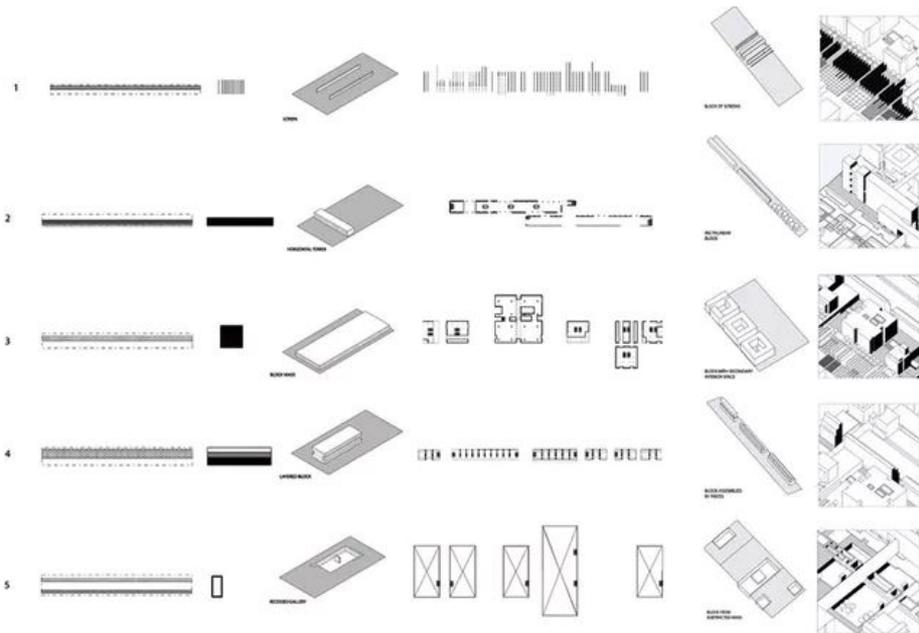
LE GRAND PARIS



LE GRAND PARIS

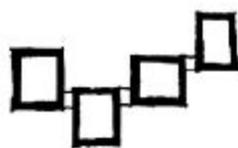
LE GRAND PARIS

'Le Grand Paris' do arquiteto Djamel Klouche

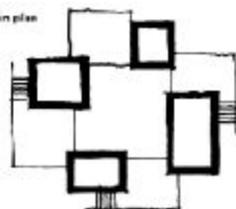


'Building Typology Diagrams', do arquiteto Oswald Mathias Ungers

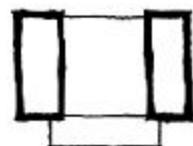
9-19 Alternative spatial organizations shown in plan



Linked Boxes



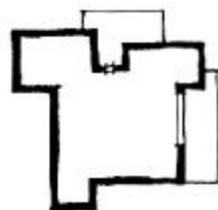
Grouped Boxes



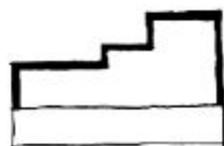
Opposing Boxes



One-Way Grid



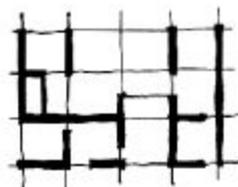
Continuous Wall



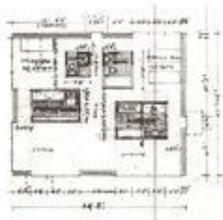
Buffer Wall



Extended Walls



Two-Way Grid

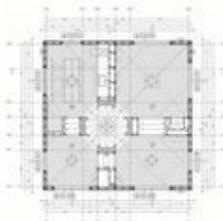
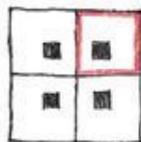


A. P. SMITHSON.

La casa electrodoméstico, 1957.



El espacio servidor como negativo del espacio servido.

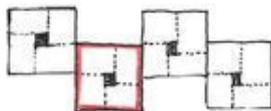


PEZO VON ELLRICHSHAUSEN.

Gago Hause, 2013.

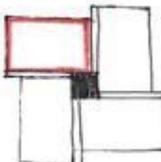


El mueble equipado como distribuidor de la vivienda.



ZUMPTOR.

Pabellón Suizo, 2000.

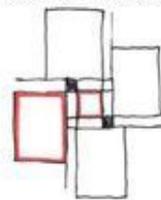


La malla-esvástica como generadora de espacios.

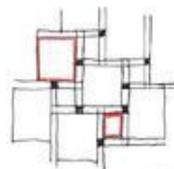


L. KAHN.

Baños de Trenton, 1954.



La estructura y las instalaciones.
El vaciado del núcleo.

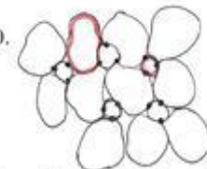


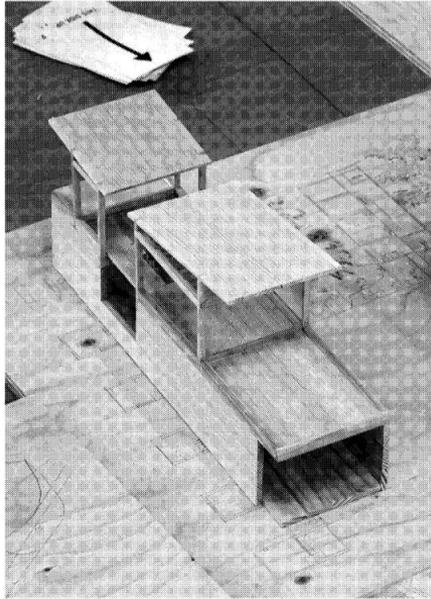
OMA.

Convention Center Agadir, 1990.



La liberación geométrica del sistema de intersecciones.

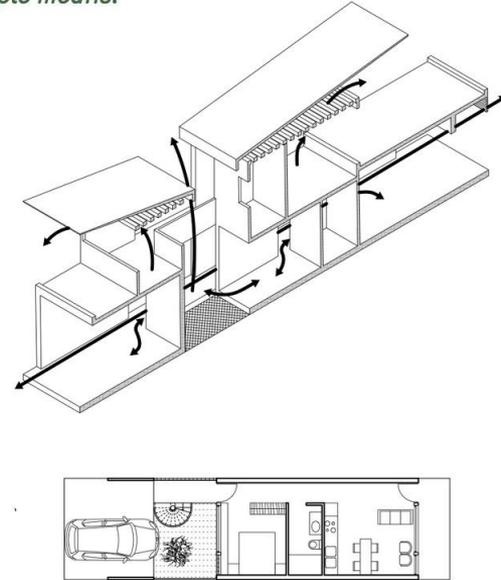




*A basic structure
provided by the
MCMV program ...*

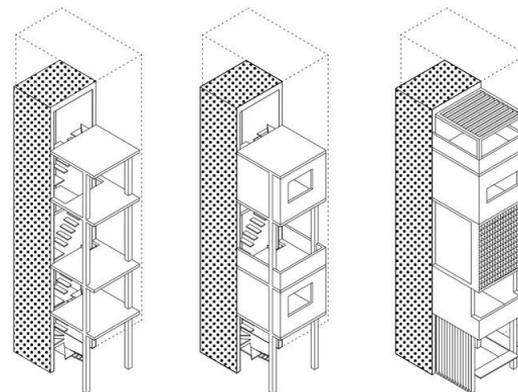
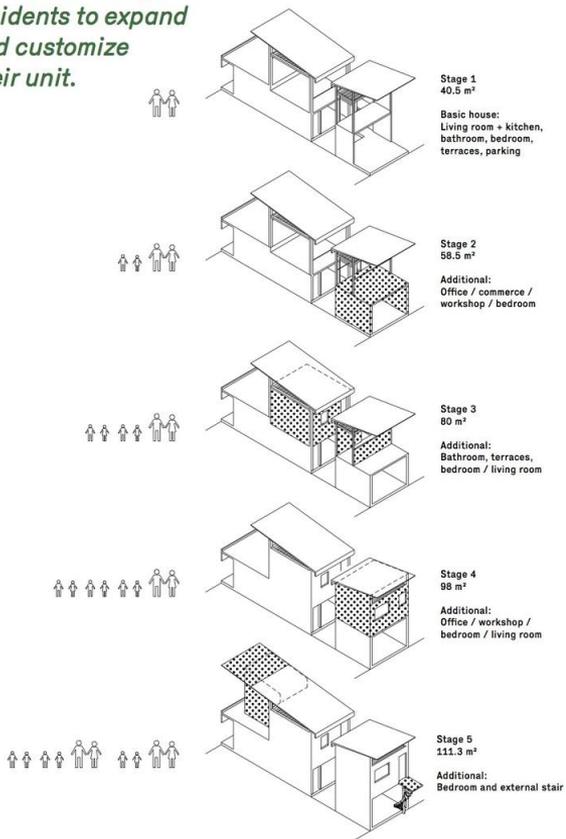
Basic structure of the linear typology. When multiplied, this row house forms a continuous double-sided interface, activating street life.

*... can offer comfortable
living conditions through
simple means.*



Axonometric section and ground-floor plan of the linear typology. The small atrium and the double roof ensure that rooms will always be well lit and ventilated regardless of any possible future expansion on the building.

The basic structure should encourage residents to expand and customize their unit.

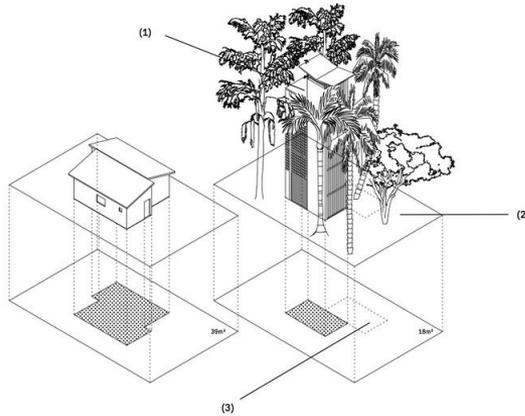


As a family grows, so can their house!

The construction of a basic typology with the possibility of expansion enhances flexibility and diversity, and, at the same time, drastically reduces the construction costs. The tower house has the possibility to expand up to 98.6 square meters and could potentially contain a workshop, living room, kitchen, dining room, bathroom, living room, two bedrooms, and a terrace.

DIRETRIZ 4

MINIMIZE FOOTPRINT, MAXIMIZE GREEN!



MCMV housing could grow vertically (3) in order to minimize the size of its footprint, gaining extra space (2) for green and everyday activities. This solution saves space and aims at densifying existing settlements. For example, in the same lot size, instead of one house, two MCMV housing types (3) with half the footprint can be built underneath the trees.

REFERS TO CLAIM 6:
GREEN NETWORKS (P. 151)

IMPACT: Bringing nature into the city

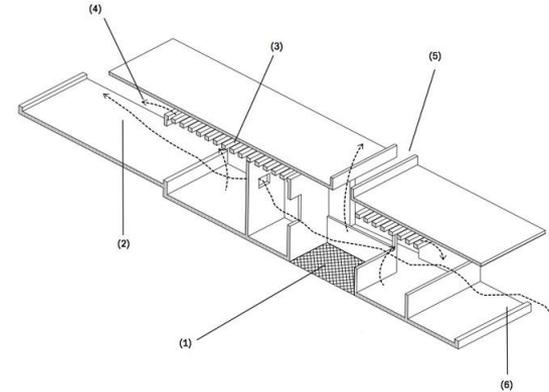
CATEGORY: General strategy

ACTORS: Construction companies, planners

SEE: MUTUAL GROWTH (P. 176)

DIRETRIZ 5

USE SIMPLE SOLUTIONS TO IMPROVE MICROCLIMATE!



The MCMV row-house typology could be provided with an internal patio and a double roof that would ensure good lighting (1) and cross-ventilation (2) for the whole house. The second roof, made of louvers (3), is situated underneath. The air between the two acts as a layer of insulation, and the current that is created causes the heat absorbed by the external roof to be sucked out through a chimney effect (4 and 5). This effect is increased by holes in the walls leading to the internal patio, which allows fresh air to run through the house and escape through the open roof (6).

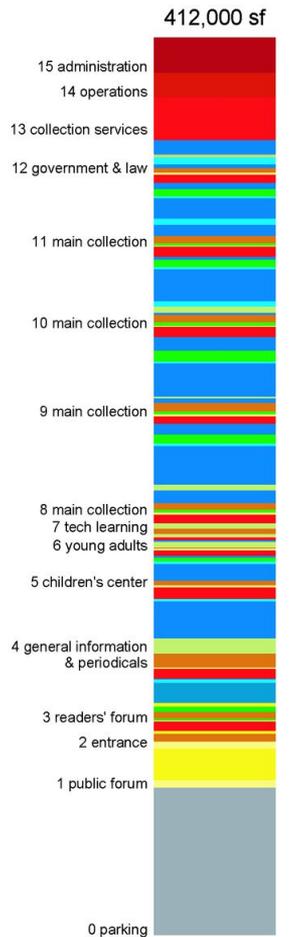
REFERS TO CLAIM 8:
INFORMALITY ANTICIPATED (P. 153)

IMPACT: Improving living conditions through climate control

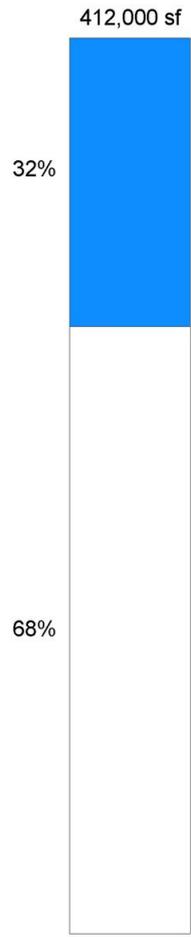
CATEGORY: Additions

ACTORS: Construction companies, self-builders

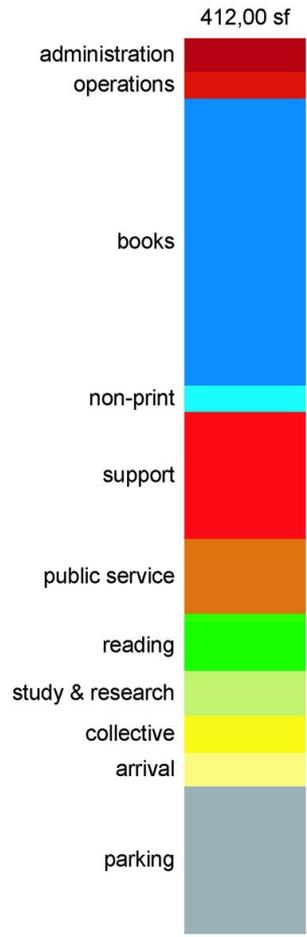
SEE: MUTUAL GROWTH (P. 176)



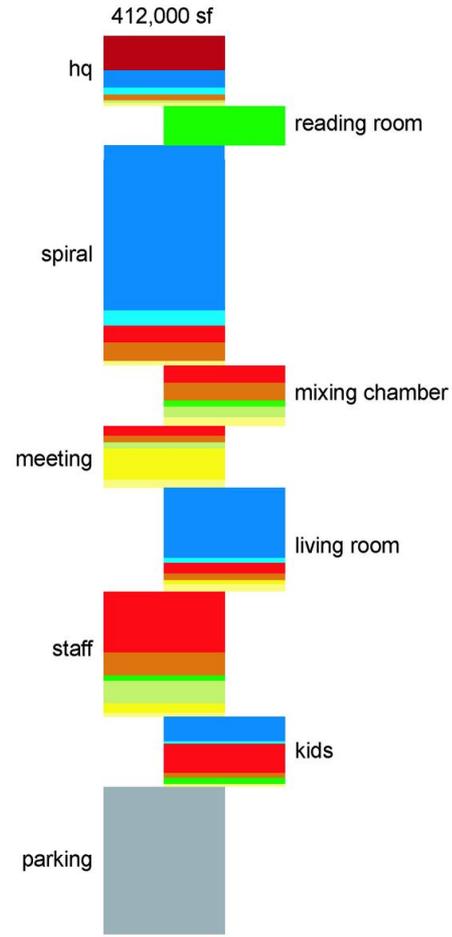
original program



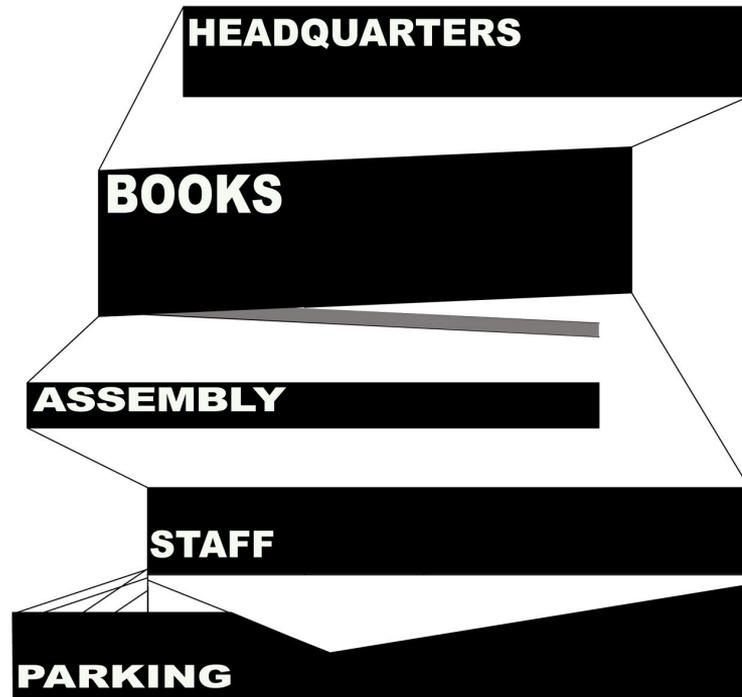
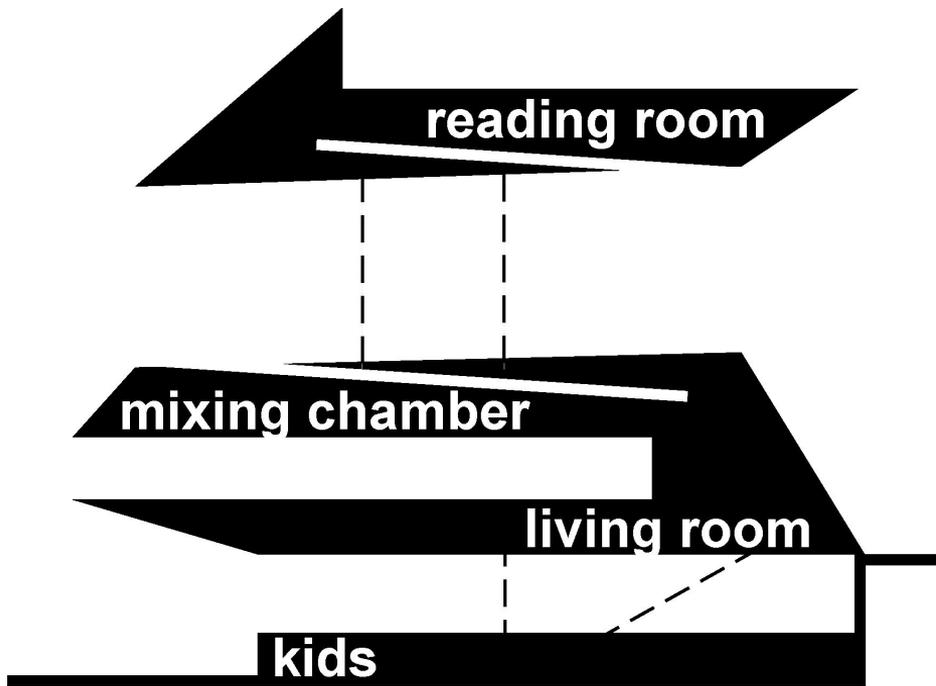
blue = books

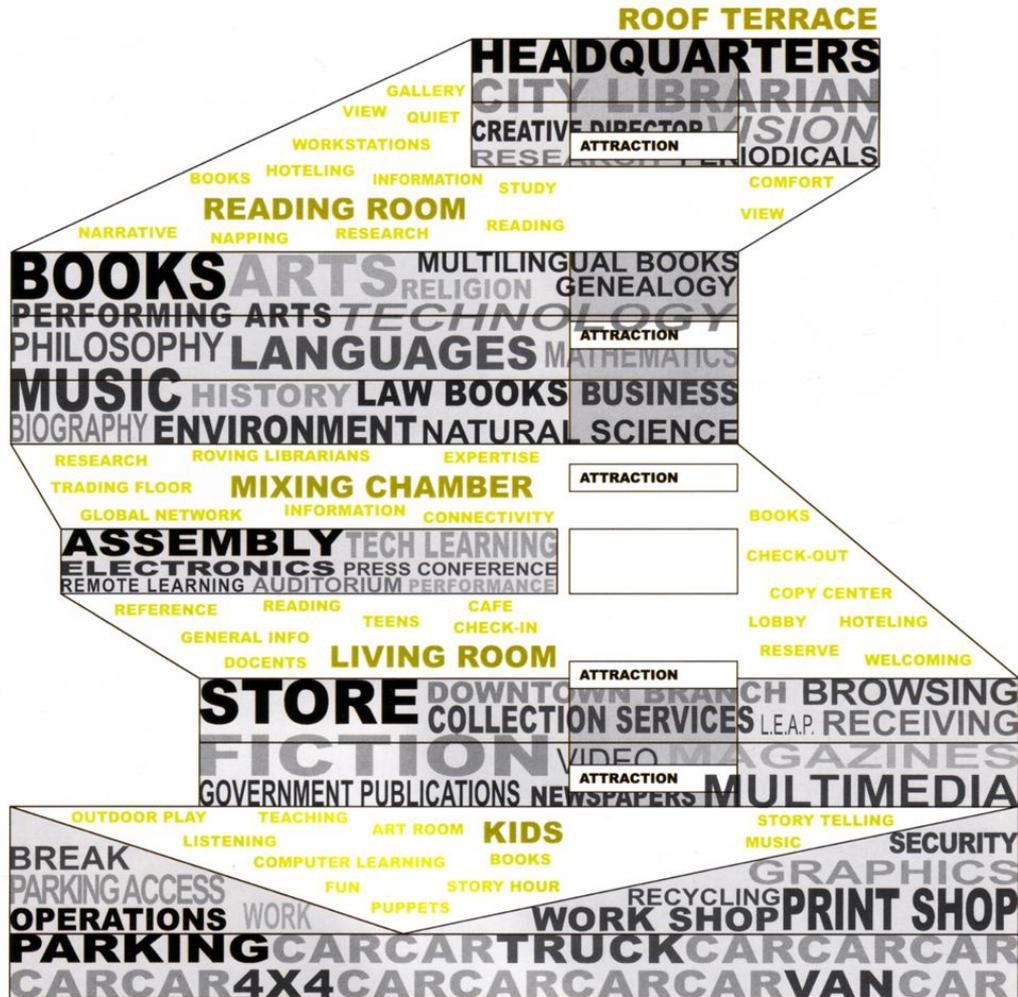


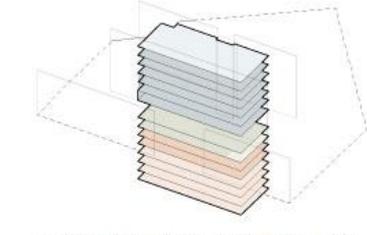
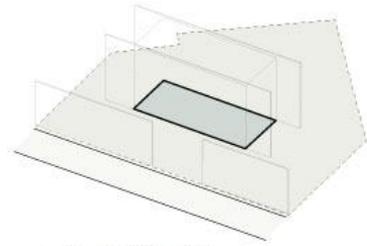
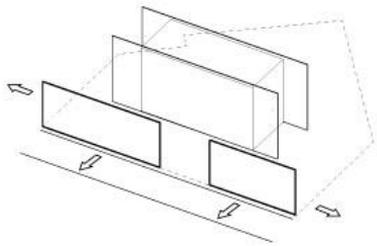
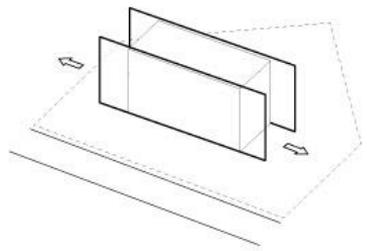
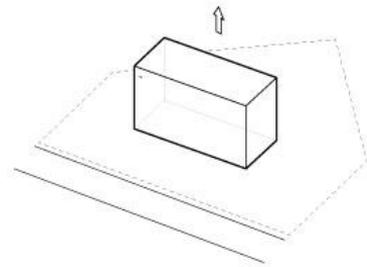
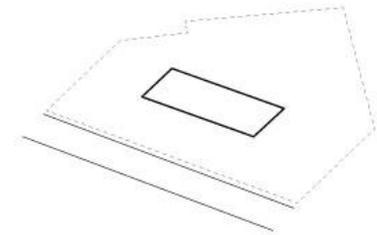
program consolidation



program reshuffle

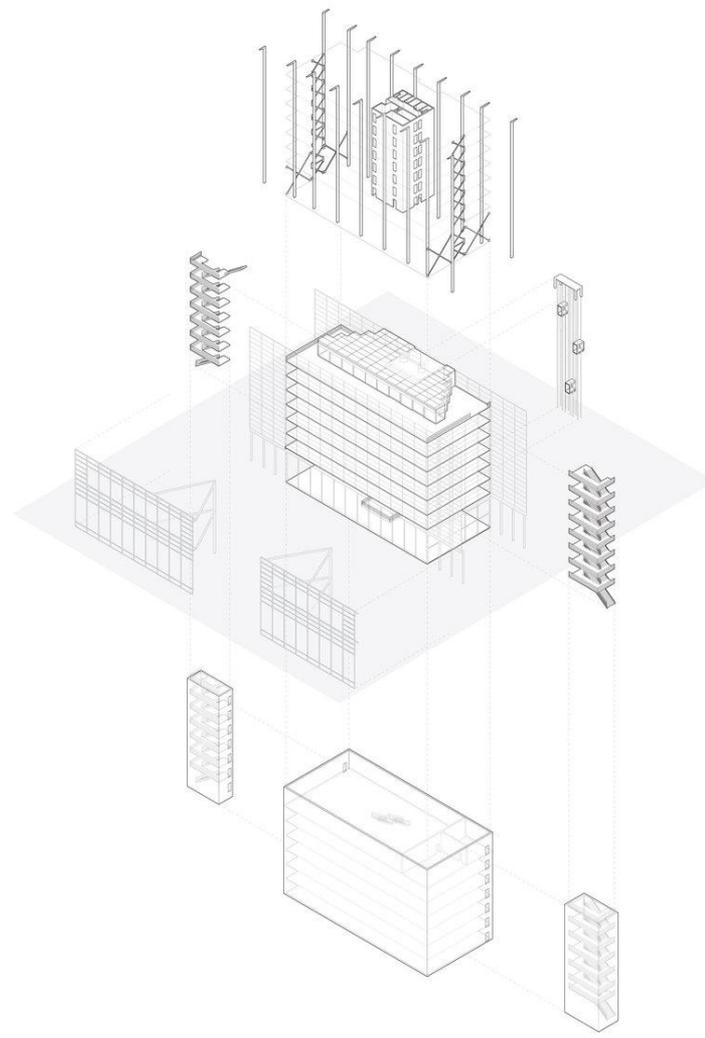






public semi-public private

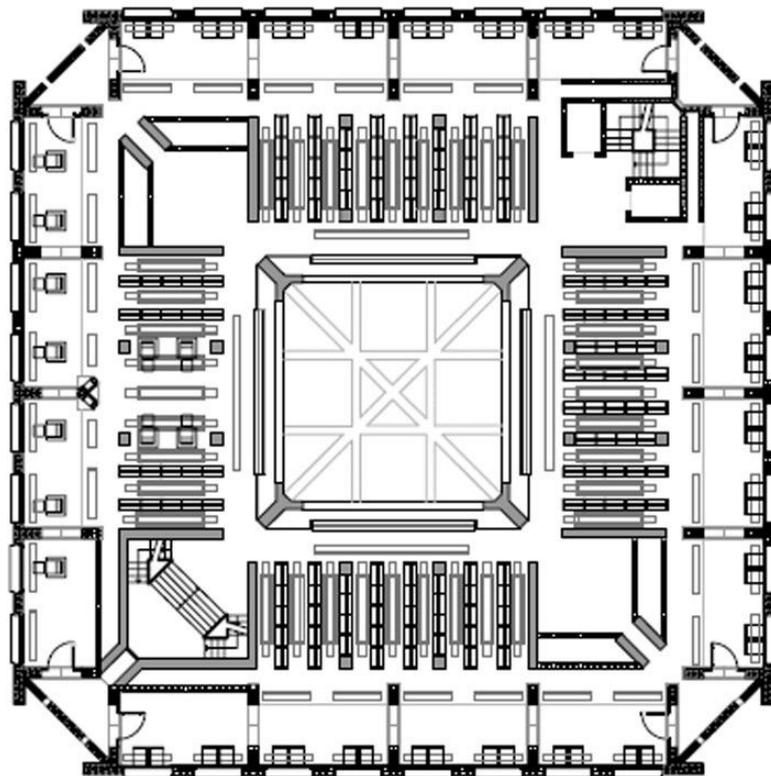
event space office exhibition admin archive storage



genérico e específico



servidos e servidores



ordinário e extraordinário

“Vejam agora o caso do Instituto Salk de Estudos Biológicos.

Quando Salk veio ao meu escritório, e me pediu para construir um laboratório, seu programa era bem simples.

Ele perguntou: ‘Quantos metros quadrados tem as torres da área médica da Universidade da Pensilvânia?’

Eu respondi: ‘Nove mil.’

Ele disse: ‘Há só uma coisa que eu gostaria de poder fazer. Eu gostaria de convidar Picasso ao laboratório.’”

