



BOLONHA

Atelier 2025/2026

Professores

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Departamento de Arquitetura

Projeto VIII

2026

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ATELIER

2025 - 2026

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19 Margarida Torres
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ORTOFOTOMAPA





INTRODUÇÃO

Bolonha: Cidade, Trabalho

No segundo semestre do 2o ciclo do Mestrado Integrado em Arquitectura é proposto um exercício de distanciamento entre local de projecto e local de execução do projecto. Assim, a área de trabalho situa-se sempre fora da realidade local de Lisboa e de Portugal, onde o DA/UAL se situa. Outra geografia, outra cultura, outro contexto histórico, outro enquadramento climático. Pratica-se o exercício de relacionamento com o local de projecto sem o peso subjectivo da experiência diária pessoal, baseando-se em informação analítica (abordagem racional) posteriormente confrontada insitu com uma visita ao local (abordagem emocional).

A área de trabalho deste ano localiza-se na cidade de Bolonha, em Itália. Pretende-se aprofundar o conhecimento sobre a cidade e a sua relação entre a habitação e o trabalho, a sua génese, história, principais características e modos de assentamento urbano, através de vários exercícios de análise. O semestre culminará na proposta de novos edifícios de programa corrente com particular equilíbrio na relação habitação/trabalho, informados pela prévia análise da cidade, da sua arquitectura e dos paradigmas históricos. Mais do que a excepionalidade (pela excepionalidade em si), pretende-se promover a pertinência, o acerto e a qualidade arquitectónica.

ANÁLISE CARTOGRAFICA



Séculos XI – XIV – Idade Média

1588

Após um período de declínio, Bolonha recuperou a sua importância durante a Idade Média, impulsionada pelo crescimento do comércio e pela fundação da Universidade de Bolonha, em 1088. O aumento da população conduziu à expansão da cidade para além do núcleo romano e à construção de sucessivas muralhas. Neste período desenvolveram-se as torres senhoriais, símbolo do poder das famílias nobres, e consolidou-se a rede de pórticos, que ampliava o espaço público e respondia às necessidades da intensa actividade comercial e universitária.



Séculos XV – XVI – Renascimento

1660

Durante o Renascimento, sob a influência dos Estados Pontifícios, Bolonha conheceu um período de estabilidade política e renovação urbana. Foram construídos novos palácios, igrejas e edifícios públicos, reforçando o papel da cidade como importante centro cultural e universitário. A estrutura medieval foi preservada, sendo valorizada através da qualificação das principais praças e eixos urbanos, sem alterações significativas na sua malha histórica.



1703

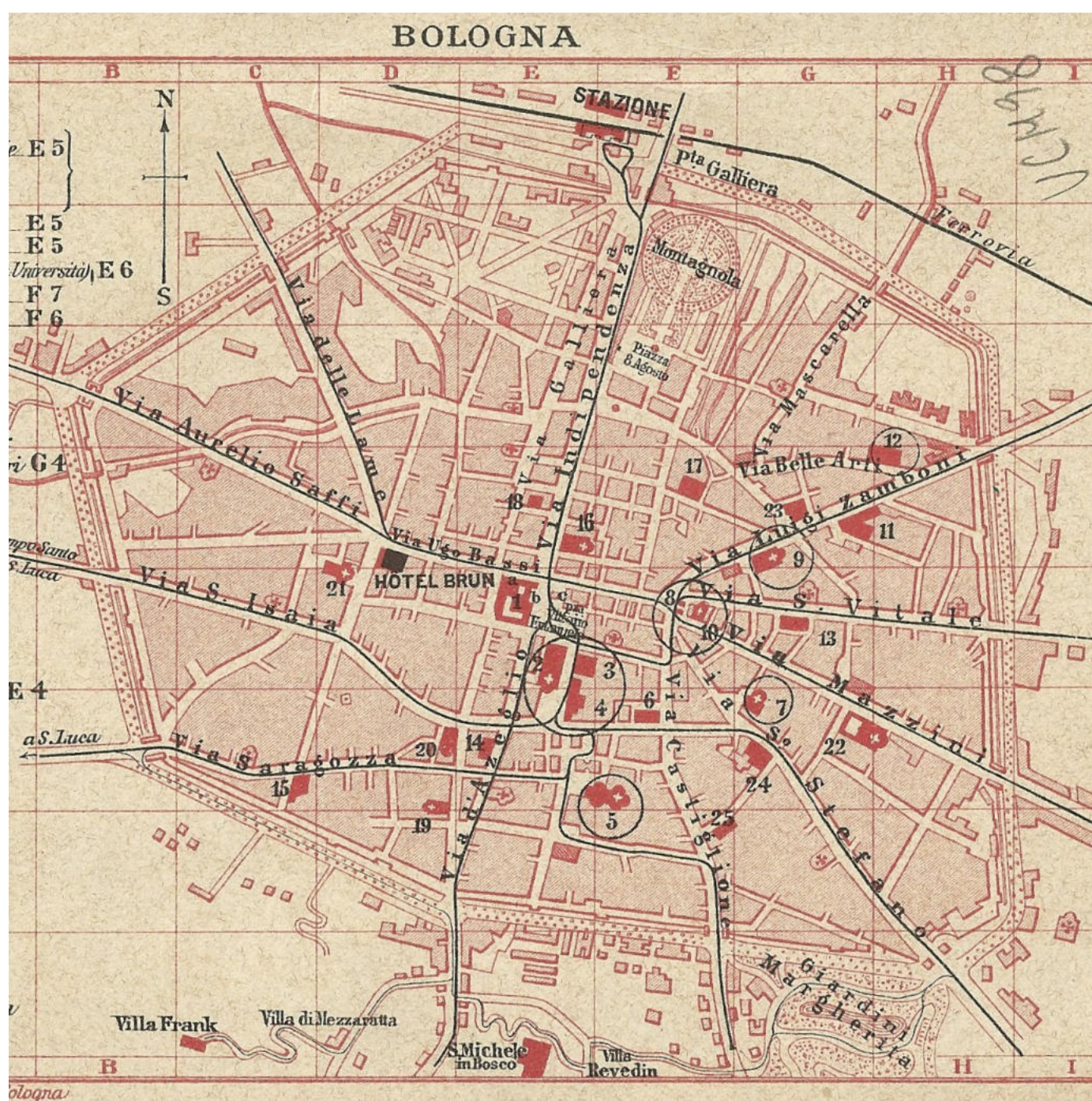


1743

Séculos XVII – XVIII – Período Barroco

Ao longo dos séculos XVII e XVIII, Bolonha consolidou a sua importância religiosa e artística. Diversos edifícios foram ampliados ou remodelados segundo a linguagem barroca, enriquecendo a imagem urbana sem alterar profundamente a estrutura medieval existente. O crescimento da cidade manteve-se maioritariamente contido no interior das muralhas, reforçando a continuidade dos pátios e a densidade do tecido urbano.





1903

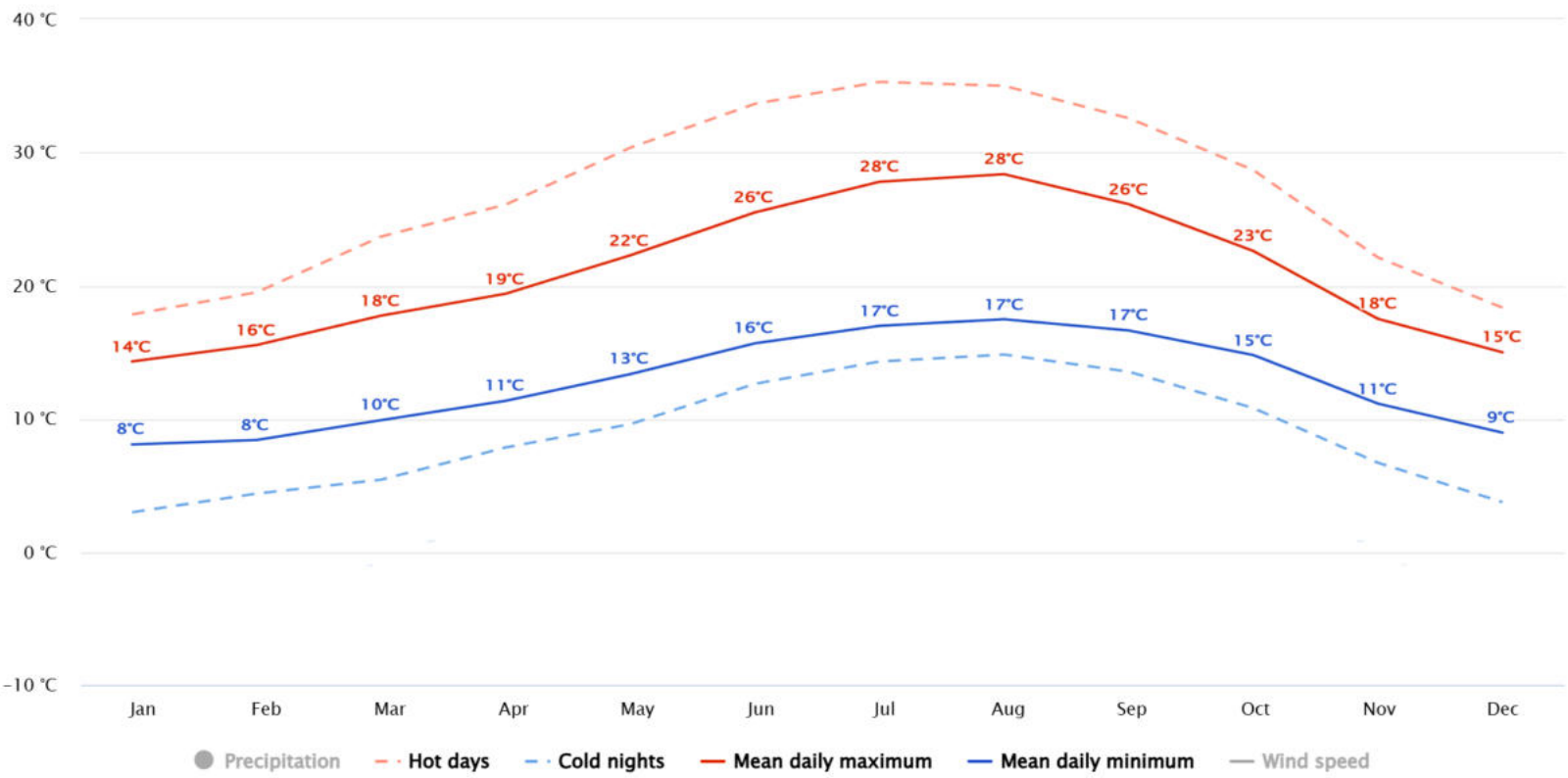
Séculos XIX – XX – Industrialização e expansão urbana

A industrialização e a chegada do caminho-de-ferro impulsionaram a expansão de Bolonha para além das antigas muralhas, parcialmente demolidas durante o século XIX. Desenvolveram-se novos bairros residenciais e industriais, acompanhados pela criação de grandes avenidas e infraestruturas modernas. Apesar deste crescimento, o centro histórico foi preservado, mantendo a sua organização urbana e o património edificado.

ANÁLISE CLIMÁTICA

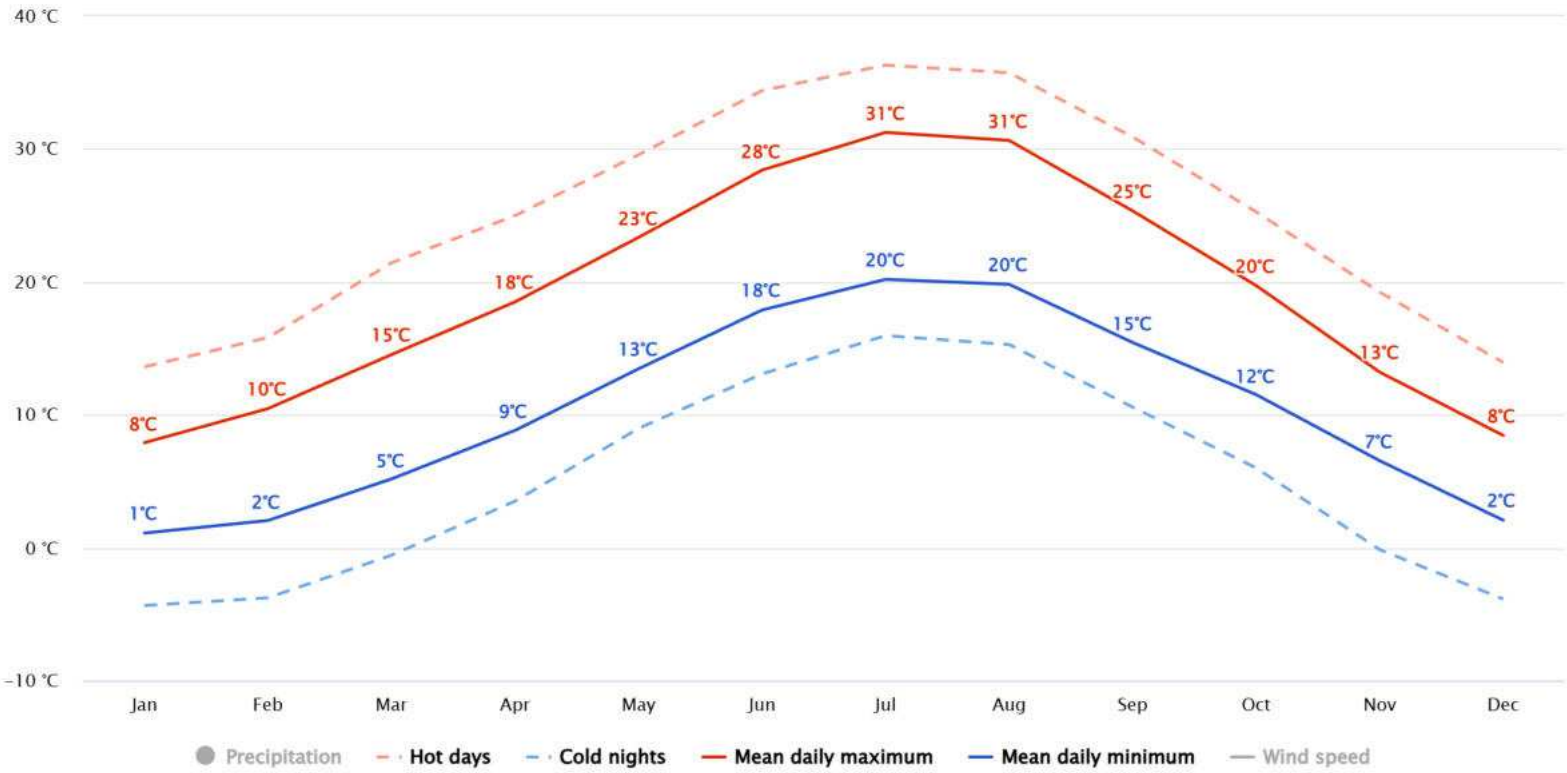
Lisbon

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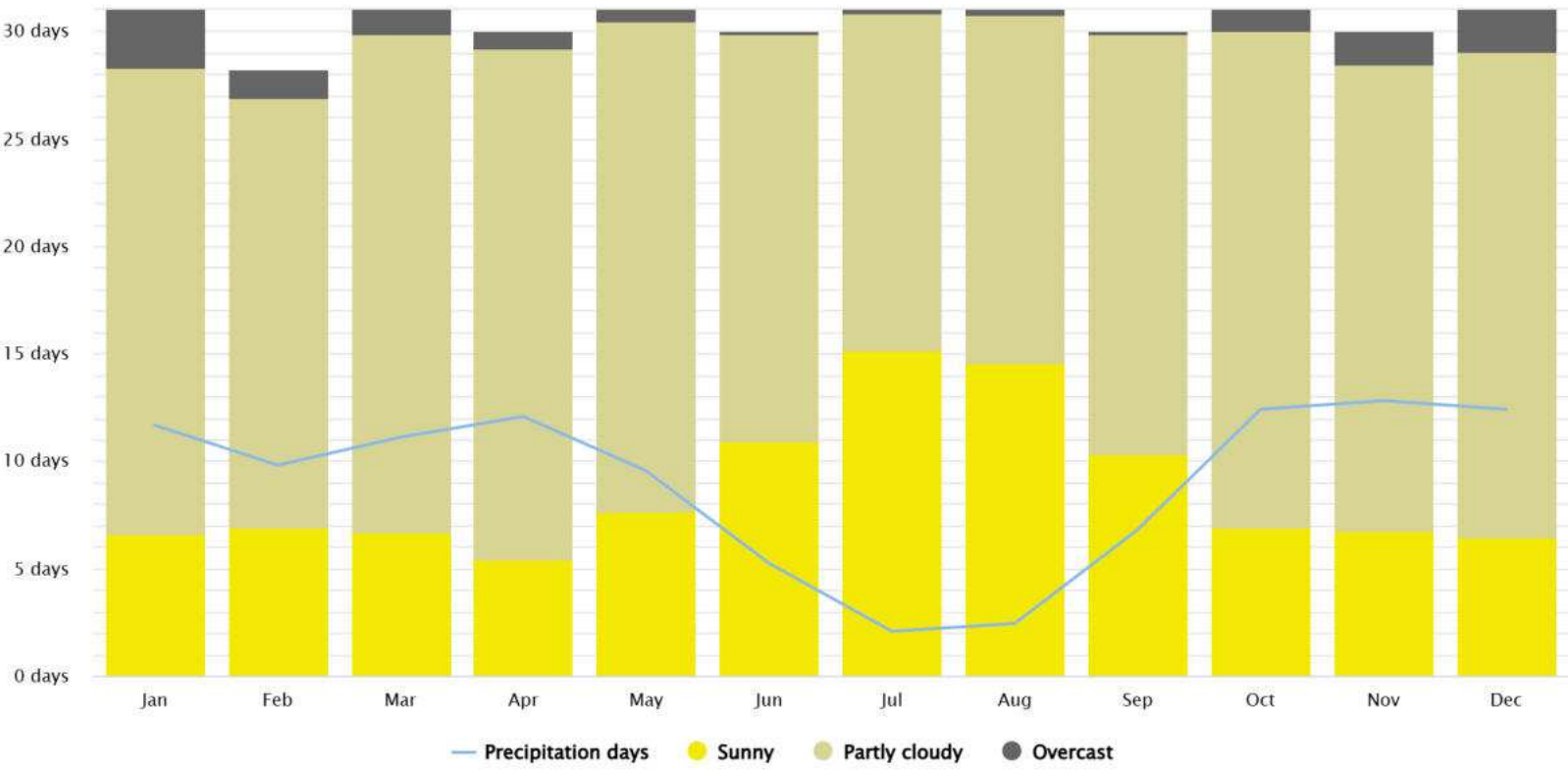
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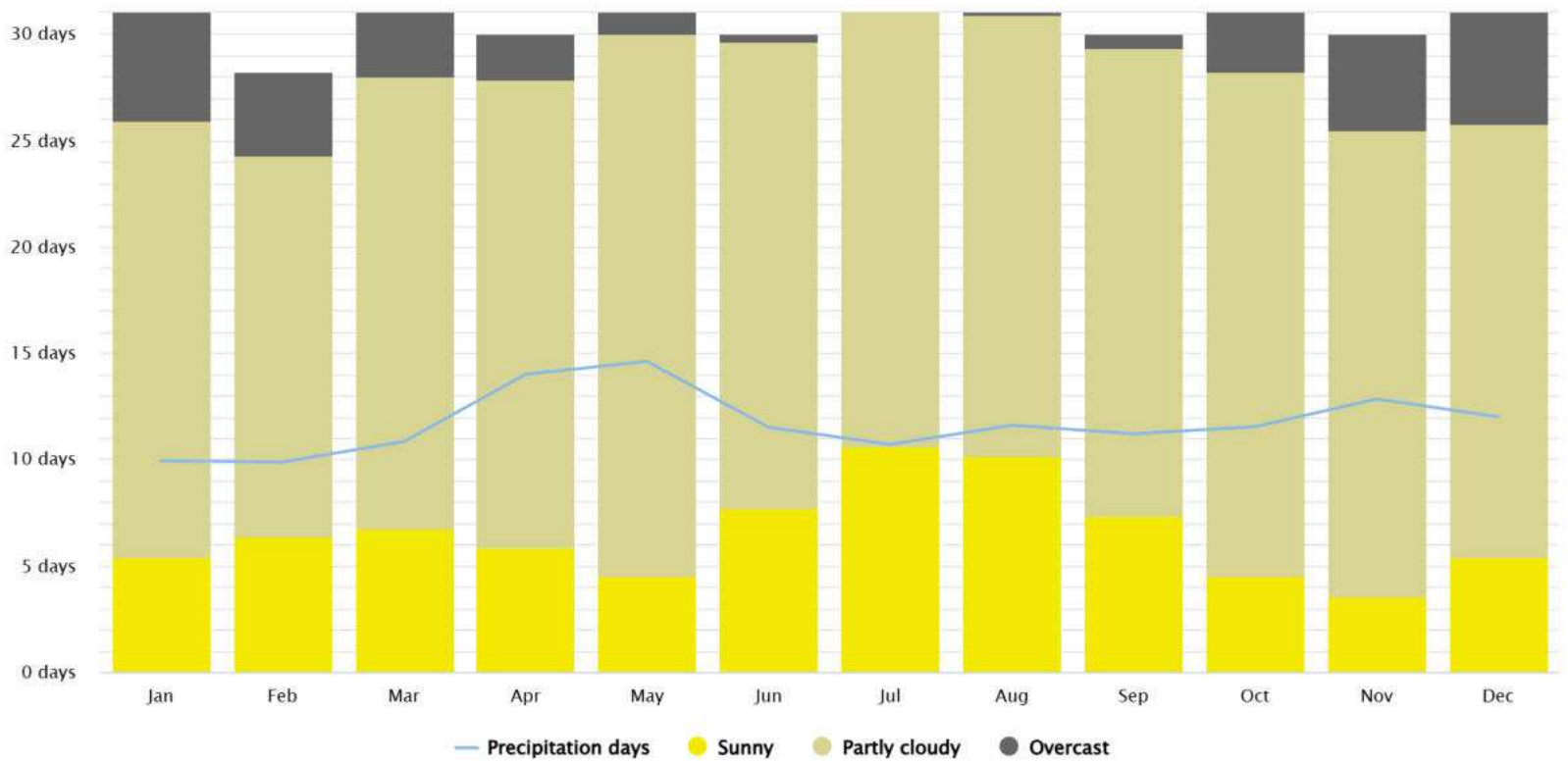


Temperatura.

Lisbon
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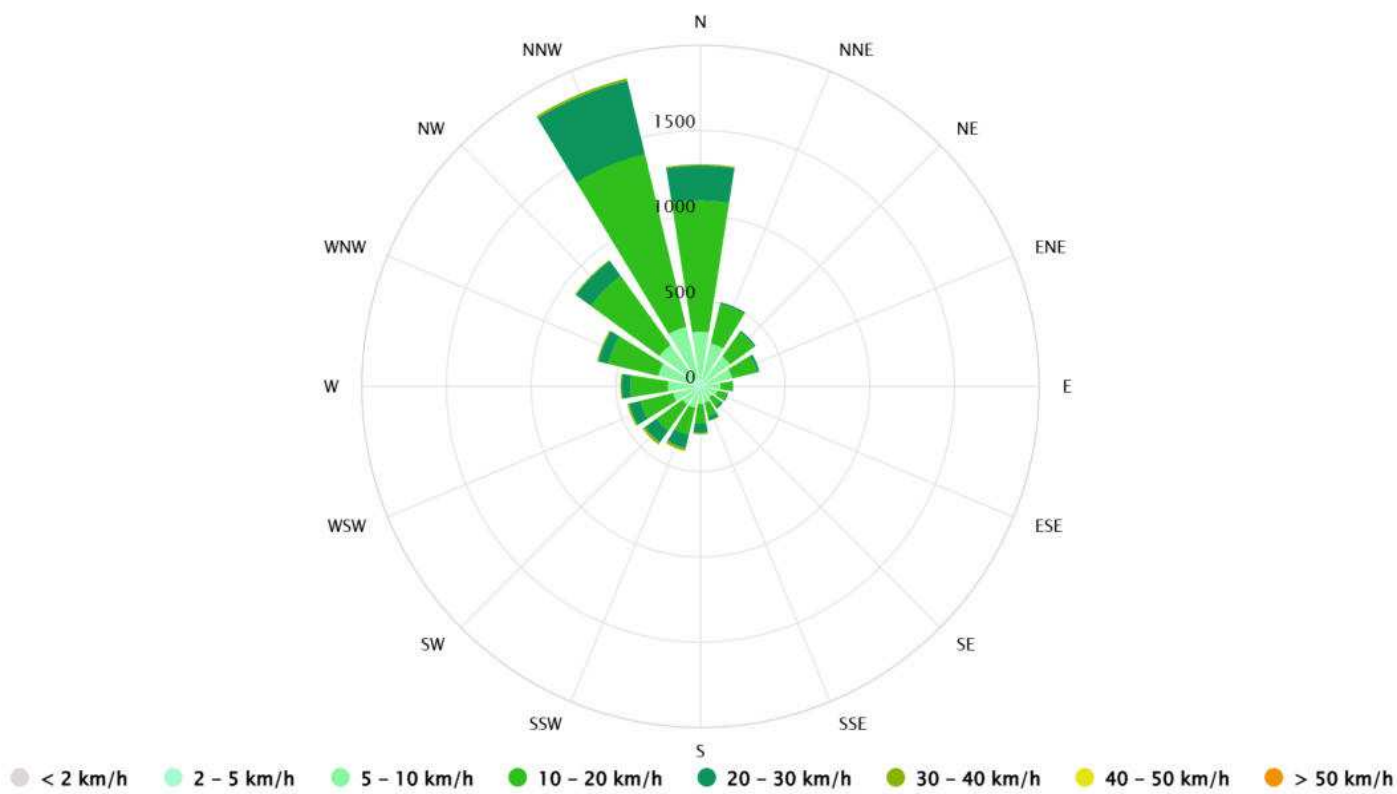


Bologna
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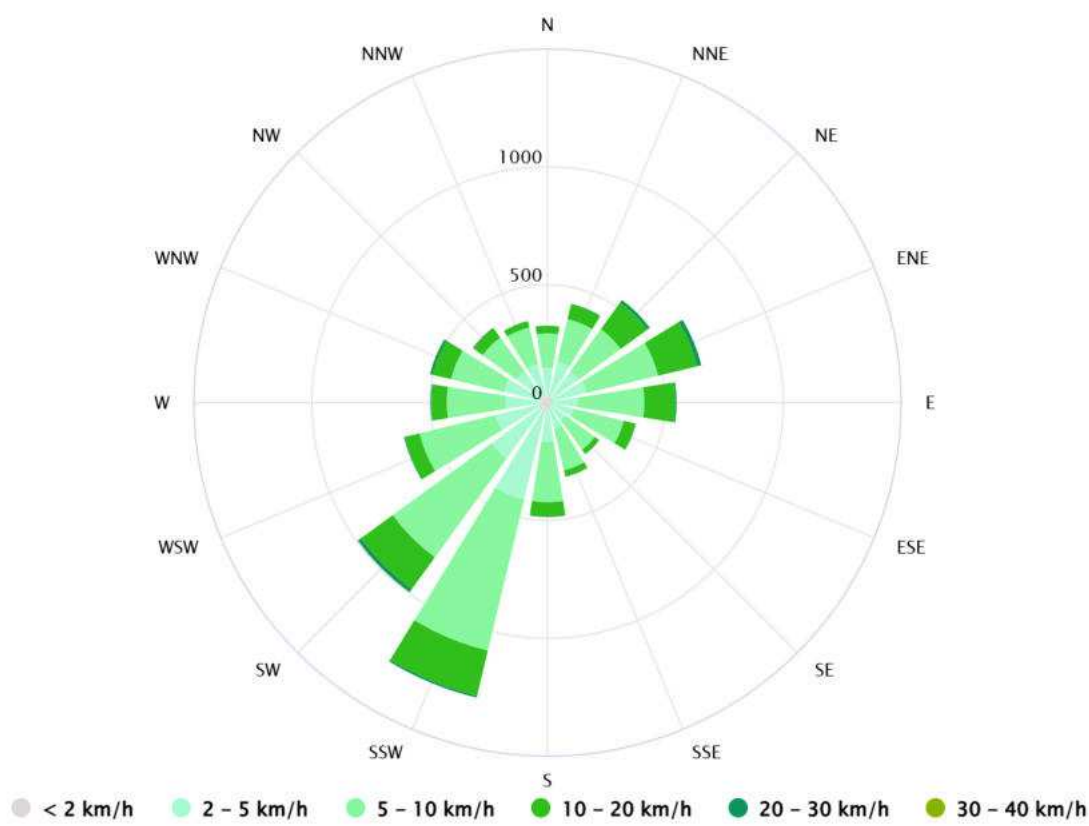


Nublado, Sol e Precipitação.

Lisbon
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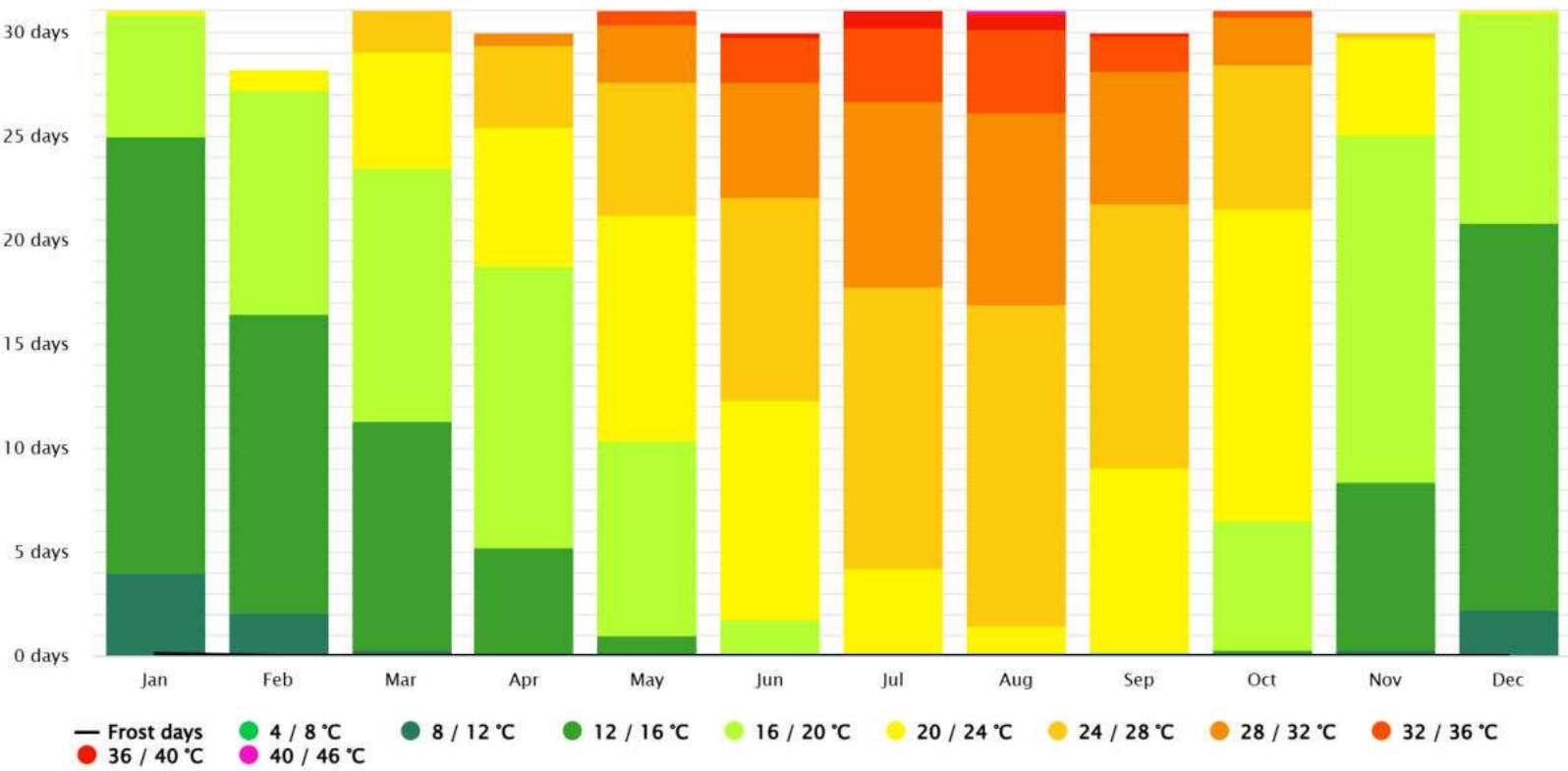


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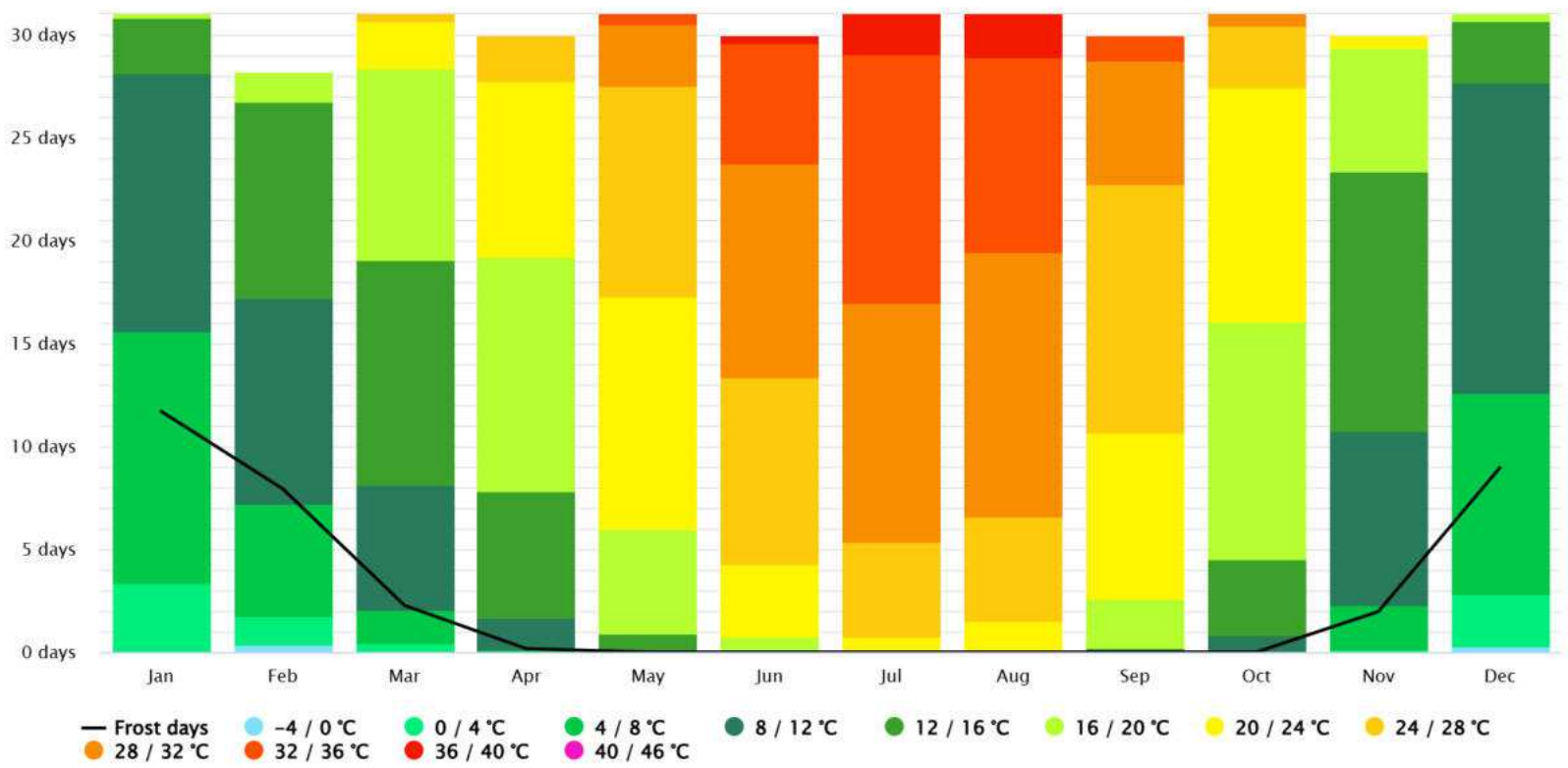


Rosa dos Ventos

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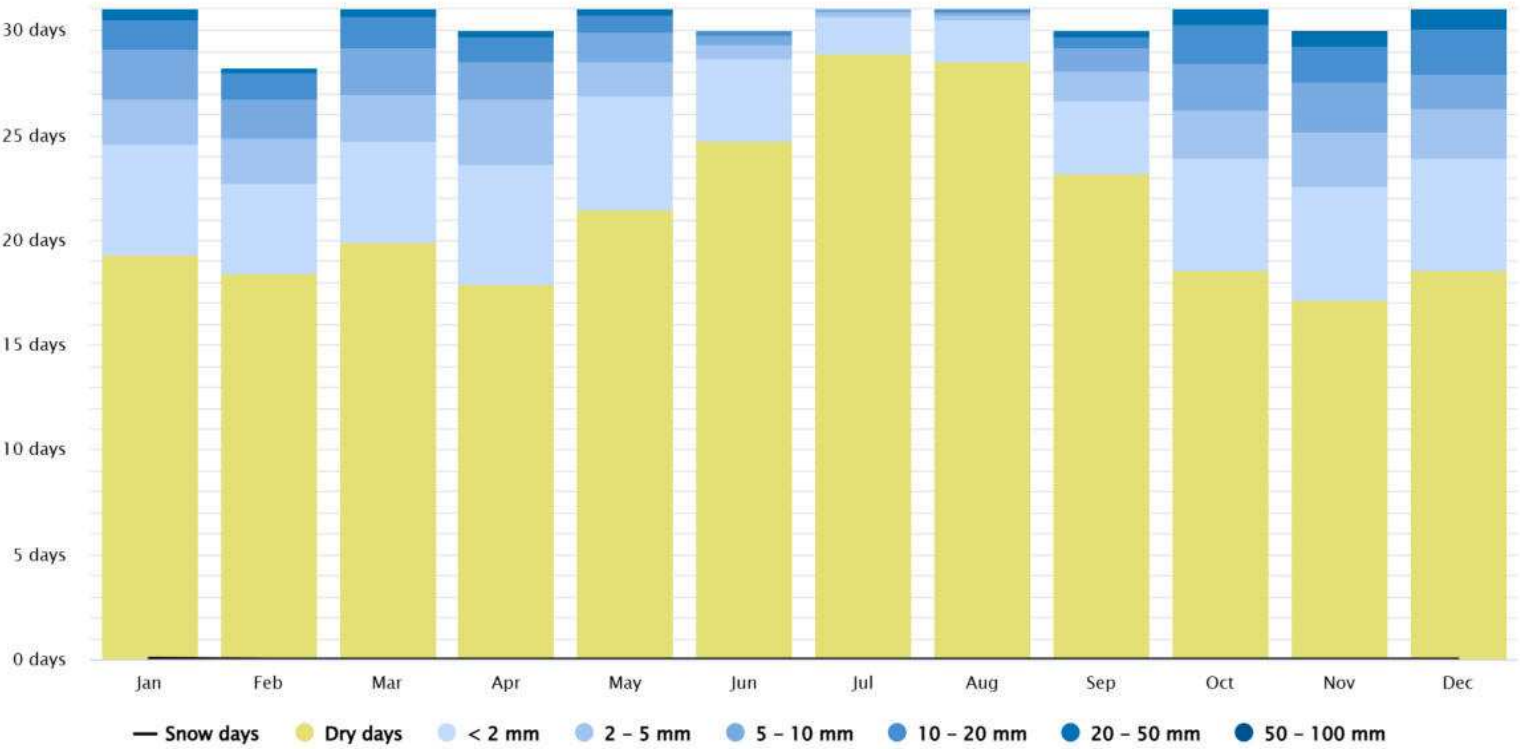


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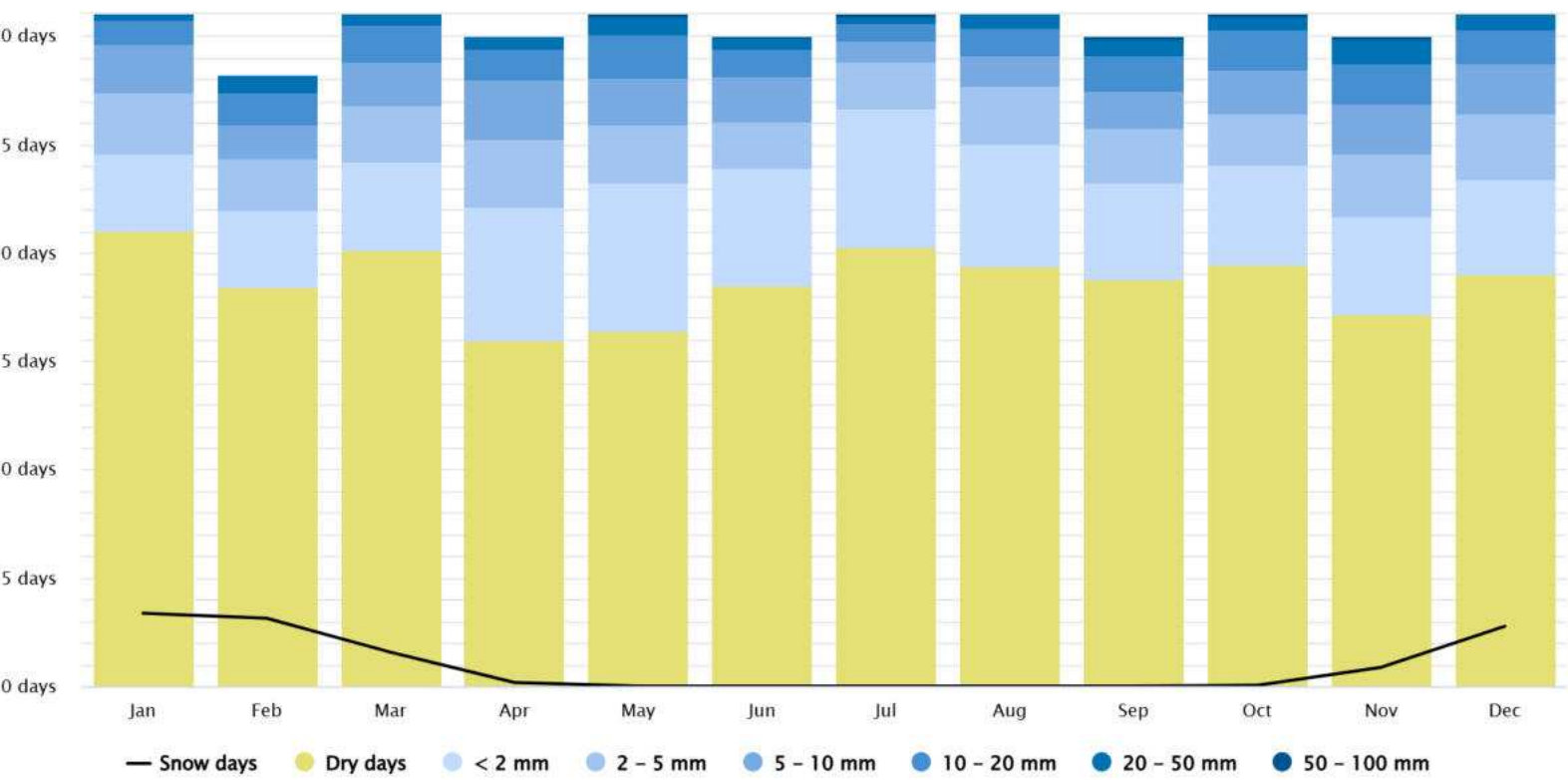


Nublado, Sol e Precipitação.

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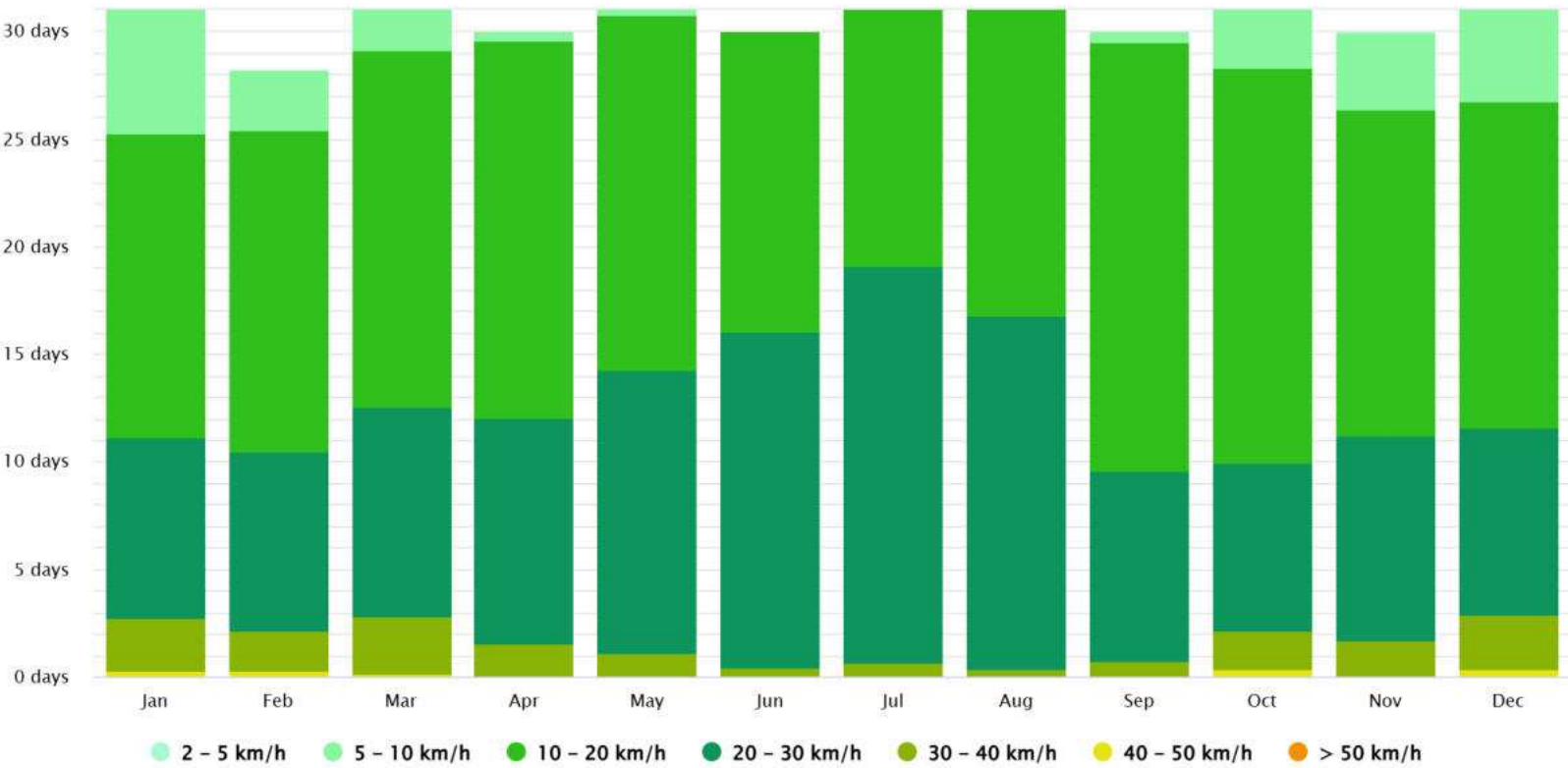


Bologna
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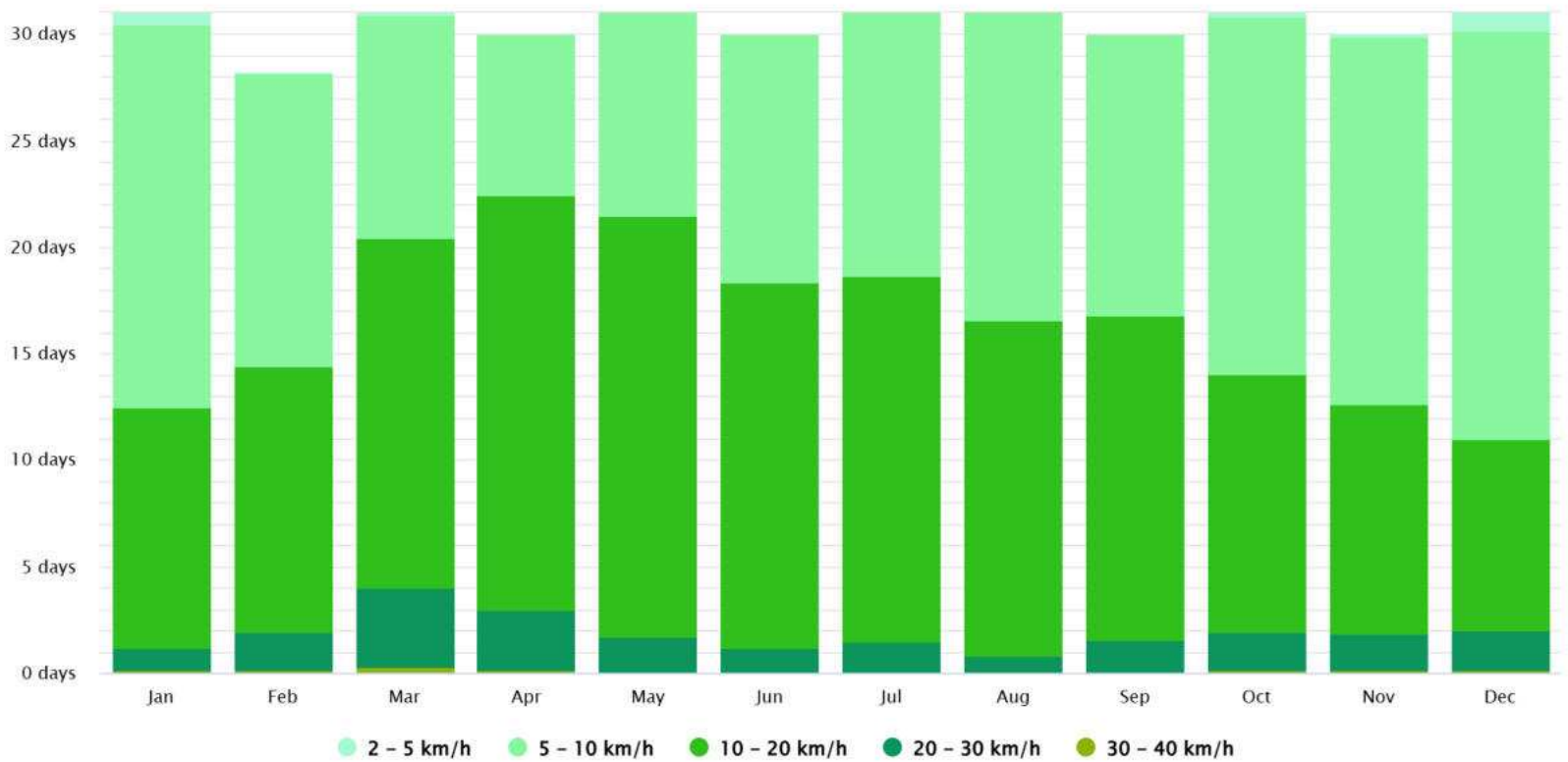


Rosa dos Ventos

Lisbon
38.73°N, 9.15°W (68 m asl).
Model: ERA5T.



Bologna
44.49°N, 11.34°E (54 m asl).
Model: ERA5T.



Nublado, Sol e Precipatação.

O exercício consiste numa primeira análise das principais características da cidade, sejam elas de génese histórica, geográfica ou urbana. Consiste no estudo de vários temas distintos sobre a cidade, materializados em maquetes de betão com 80x80cm. Este exercício é realizado em grupos de 3 a 4 alunos. Os temas constantes nas maquetes analíticas são os seguintes:

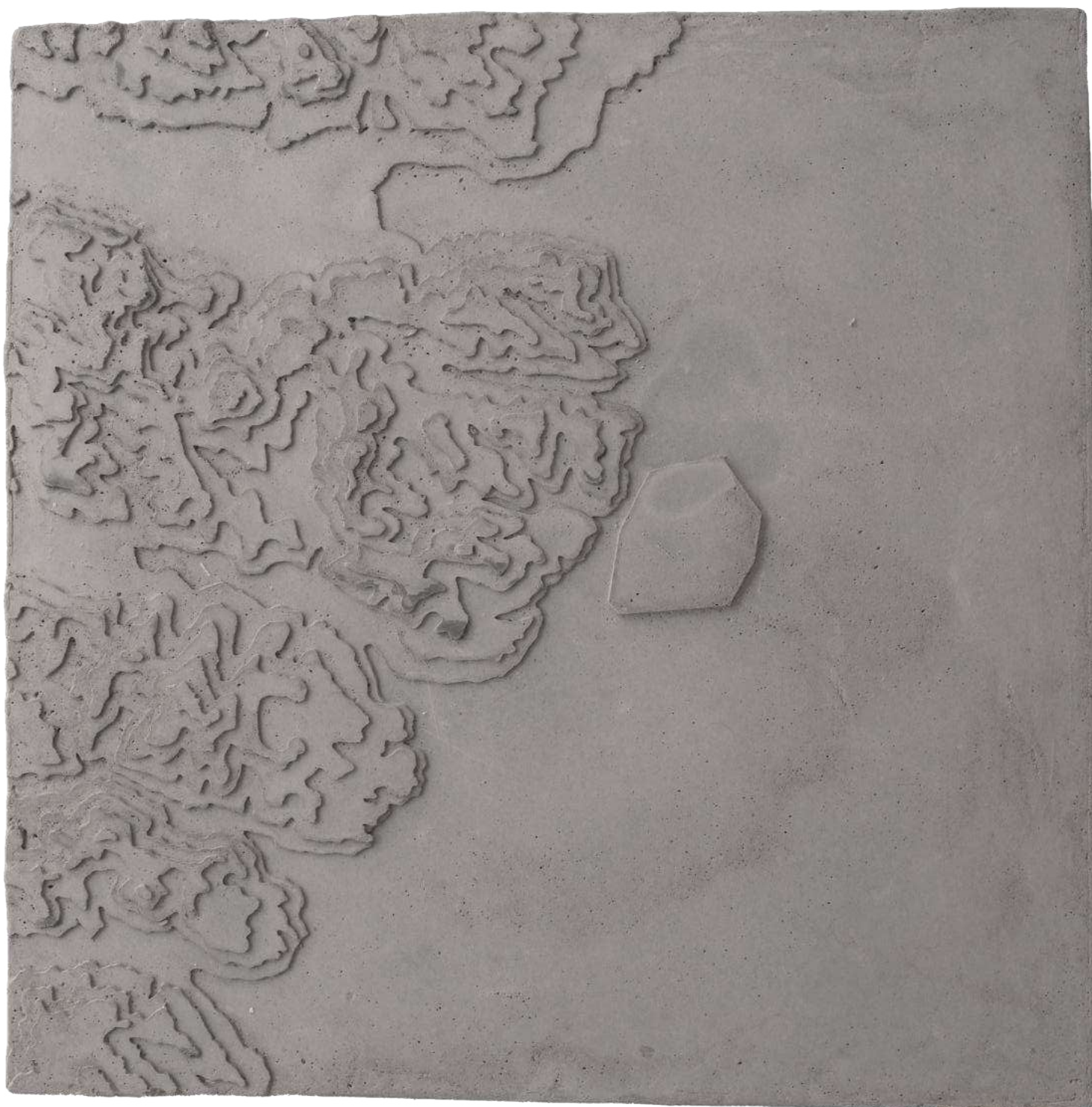
ANÁLISE TERRITORIAL E URBANA



Territorial / Geográfica (escala 1/150.000)

Alunos: Augustin Timmermans, José Ribeiro, Sigve Lodemel





Expansão séc.XIX (escala 1/20.000)

Alunos: Luigi Dias, Michel Partikel, Paula Puebla, Viana Pavlenko

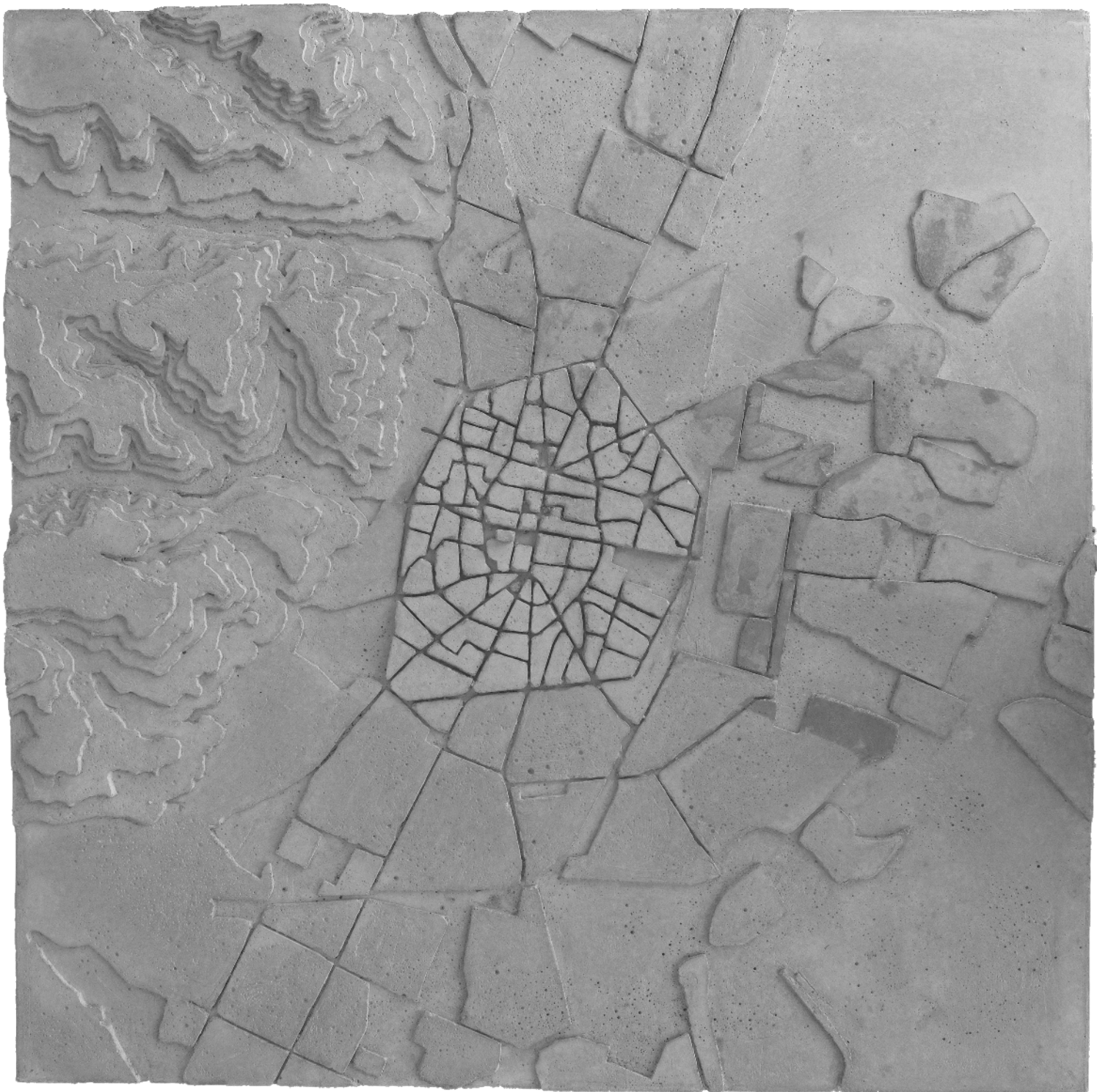




Topografia (escala 1/10.000)

Alunos: Hanne Rapp, Ingeborg Rev

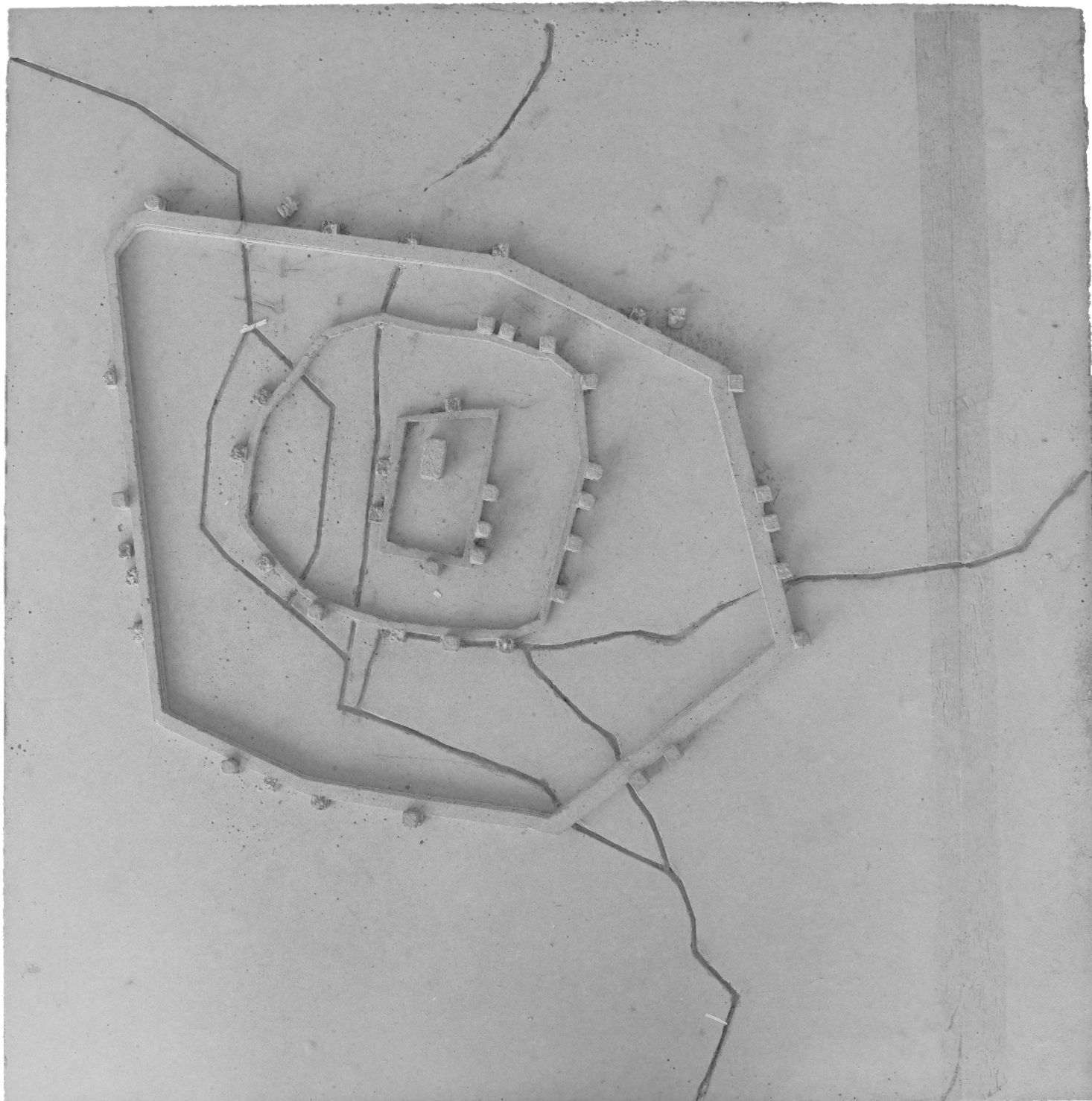




Cidade compacta / Cidade dispersa (1/10.000)

Alunos: Diogo Sebastião, Hugo Charrua, Margarida Torres, Tomás Imperial

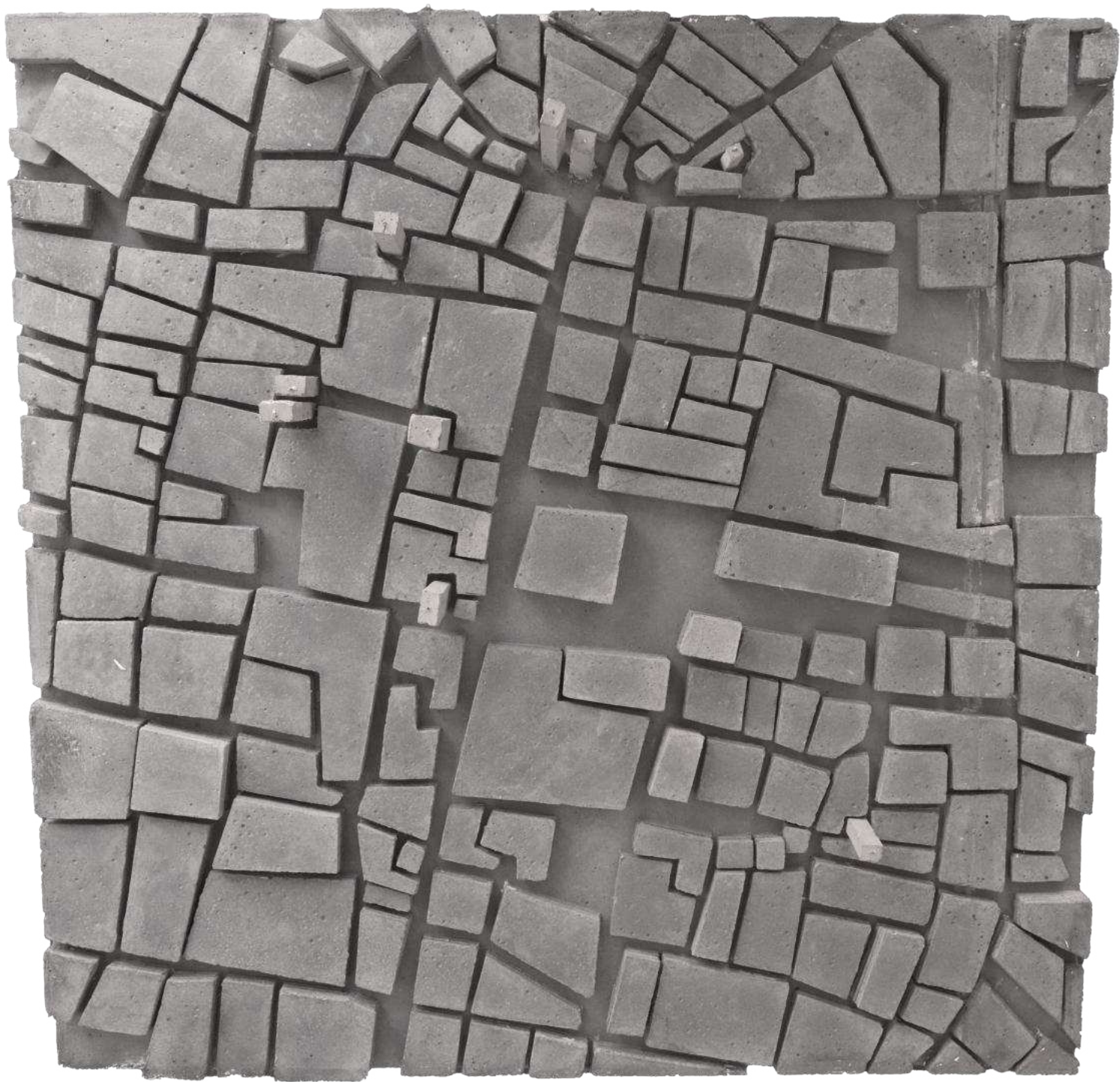




Muralha histórica (escala 1/5.000)

Alunos: Audrey Bokingi, Rita Morais, Tiago Oliveira





Cidade Actual (escala 1/1.000)

Alunos: Clara Oliveira, Lìgia Serralha, Mafalda Lucena e Vale, Nayra Acosta

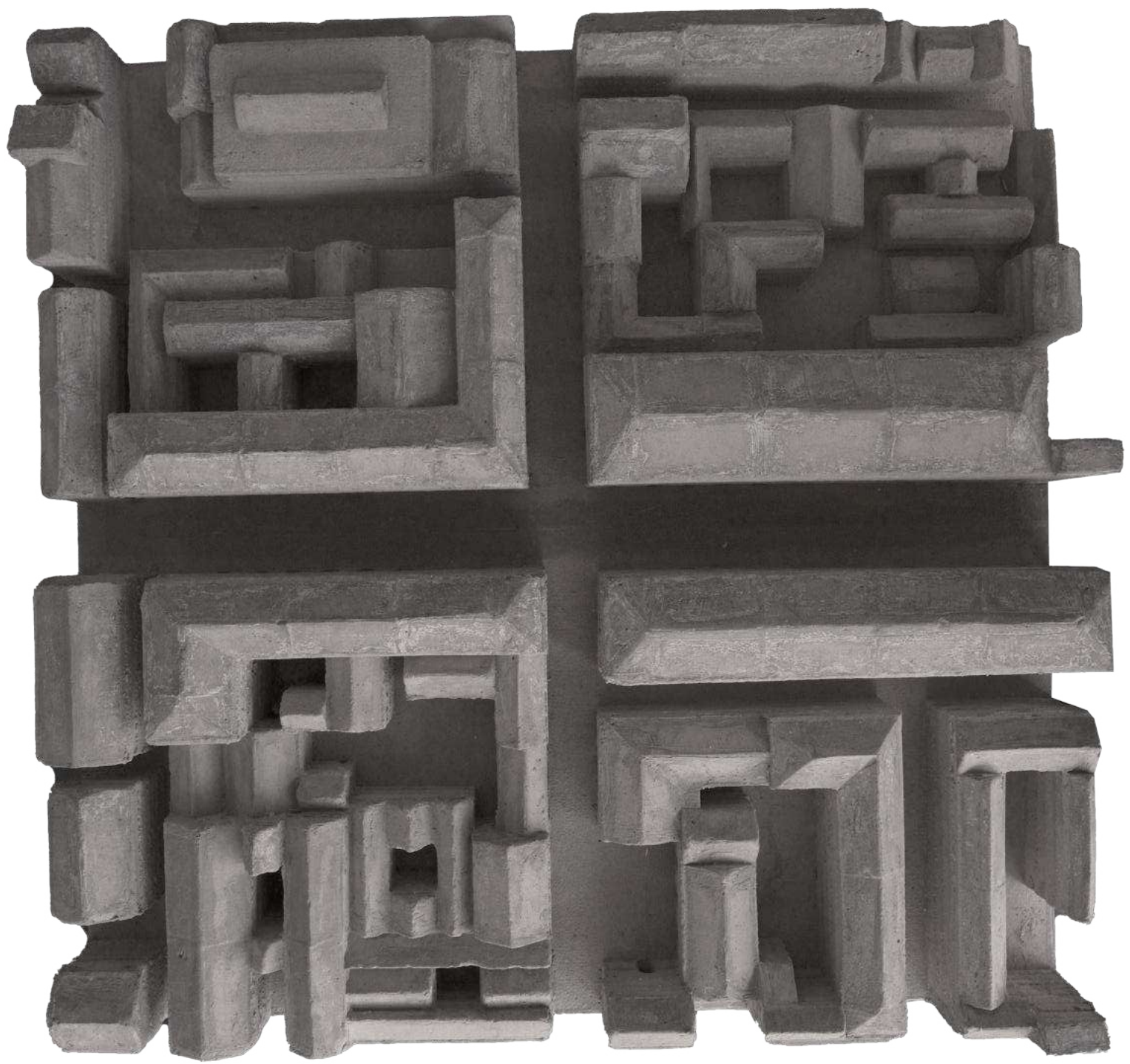




Bairro genérico (escala 1/500)

Alunos: Beatriz Mendes, Carlota Cunha, Henrique Pereira, Sebastião Marchã





Bairro genérico (escala 1/200)

Alunos: José Marinho, Ella Pedersen



VISITA INSITU



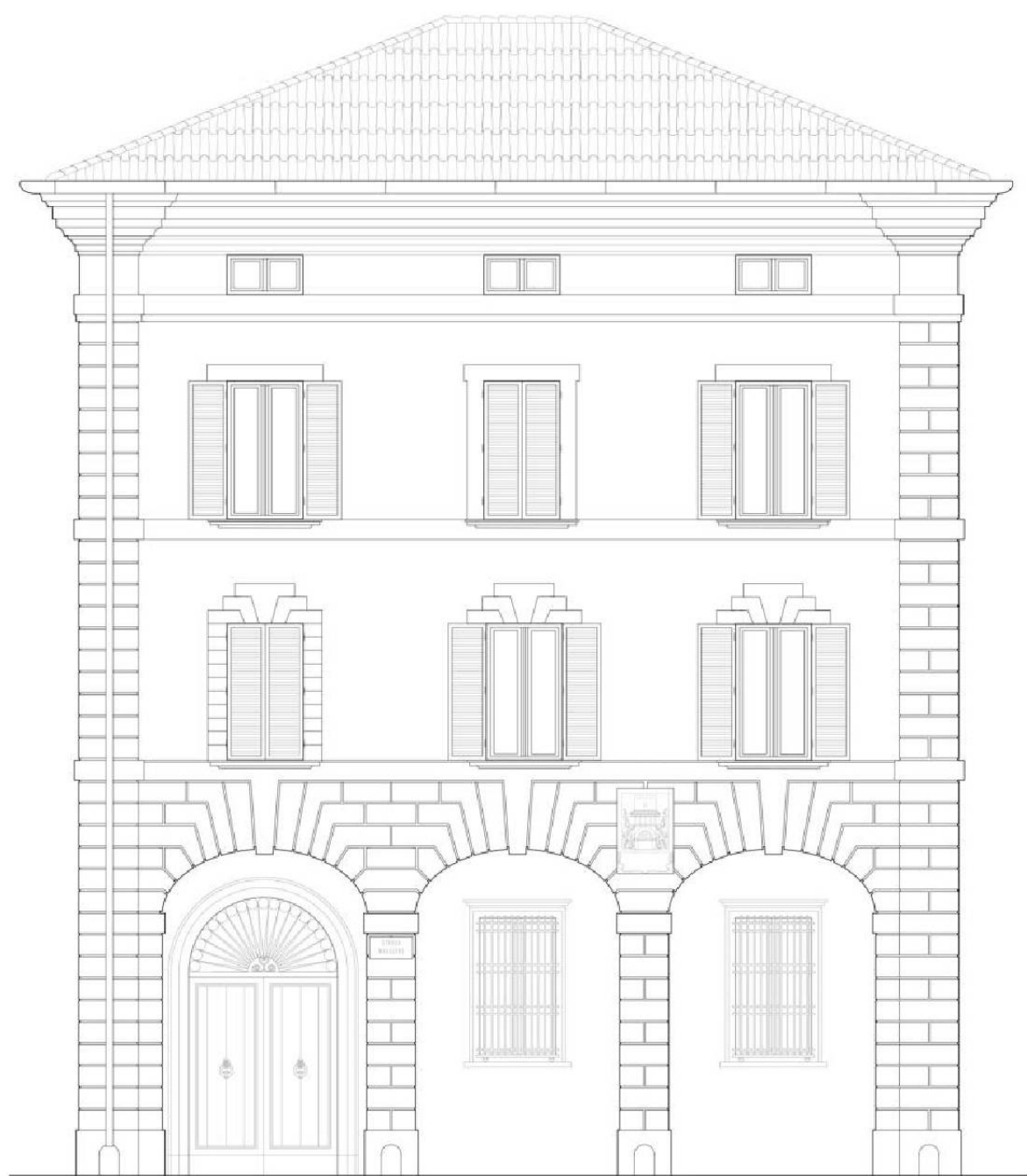


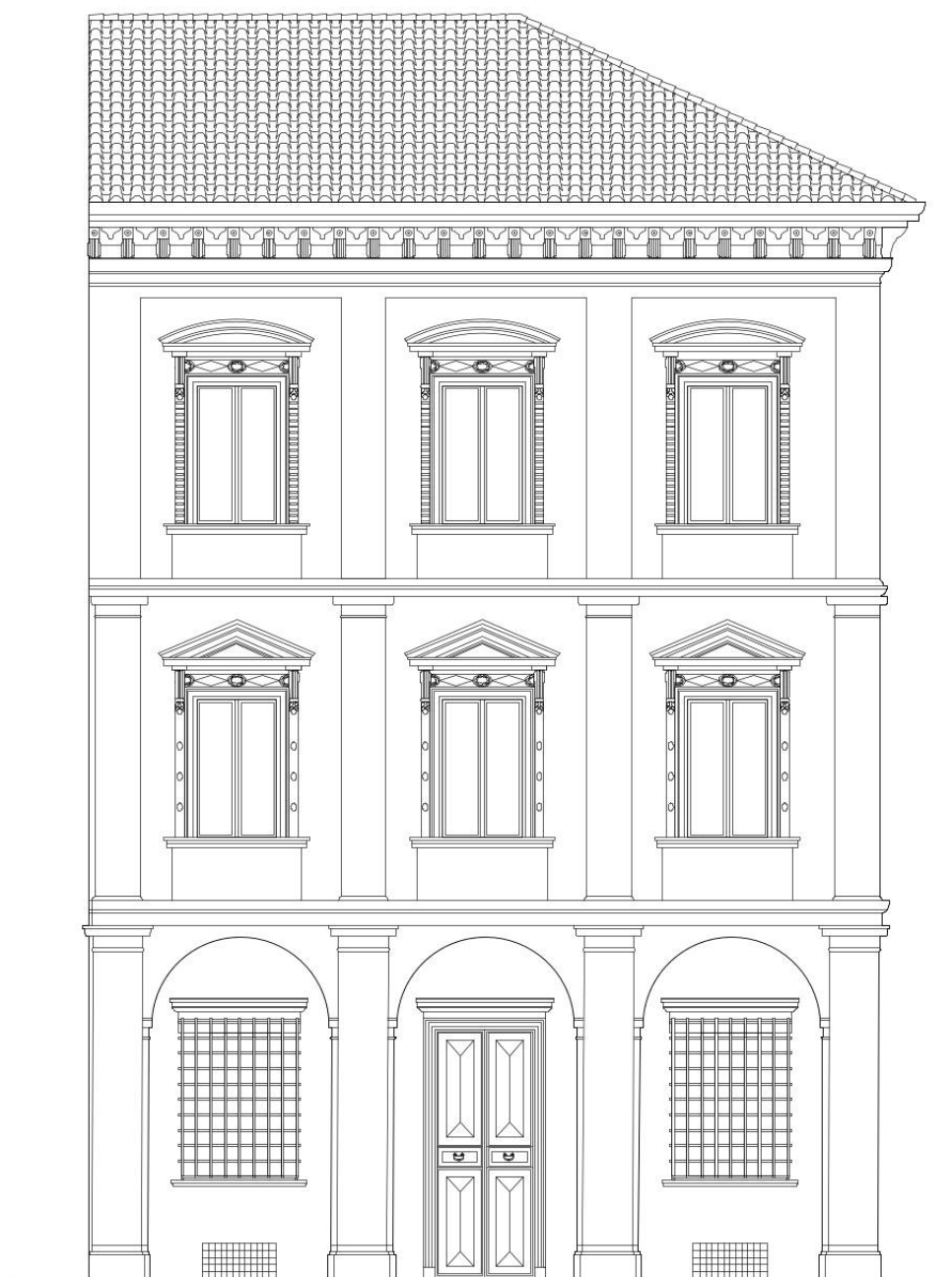
Este exercício consiste no desenho pormenorizado, à escala 1/50, de uma fachada genérica de carácter não particularmente excepcional, mas de qualidade paradigmática da arquitectura específica da cidade. O Século XIX pode ser considerado como referência para a selecção do exemplar a detalhar.

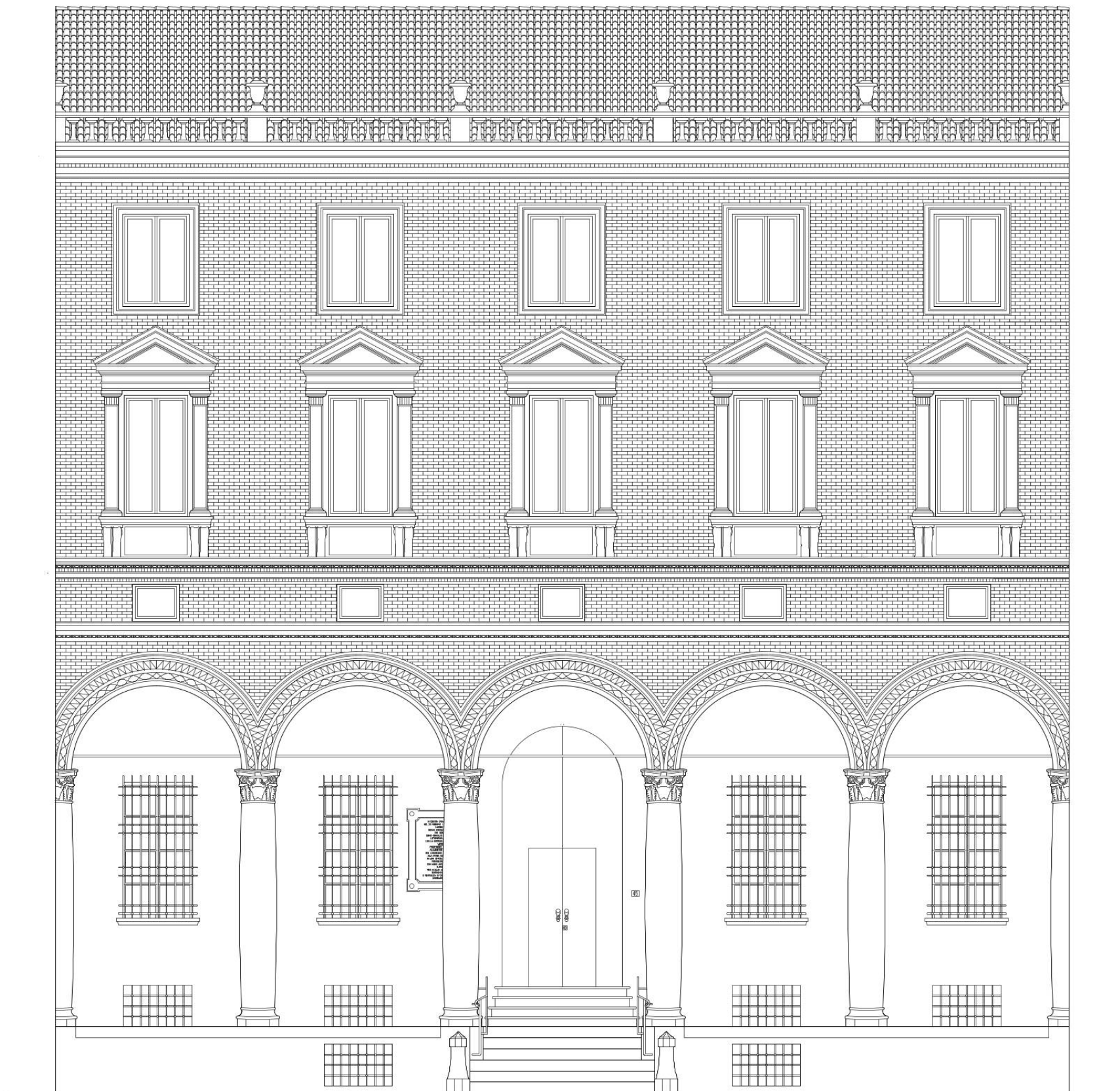
Os edifícios são atribuídos remotamente, através de navegação virtual tipo “street-view”, que depois são confrontados insitu, durante a visita de estudo, onde os alunos têm a oportunidade de fazer o devido levantamento para posterior desenho de todas as partes constituintes de uma fachada (elementos construtivos, ornamentos, ferragens, acabamentos, detalhes, acessórios, etc.).

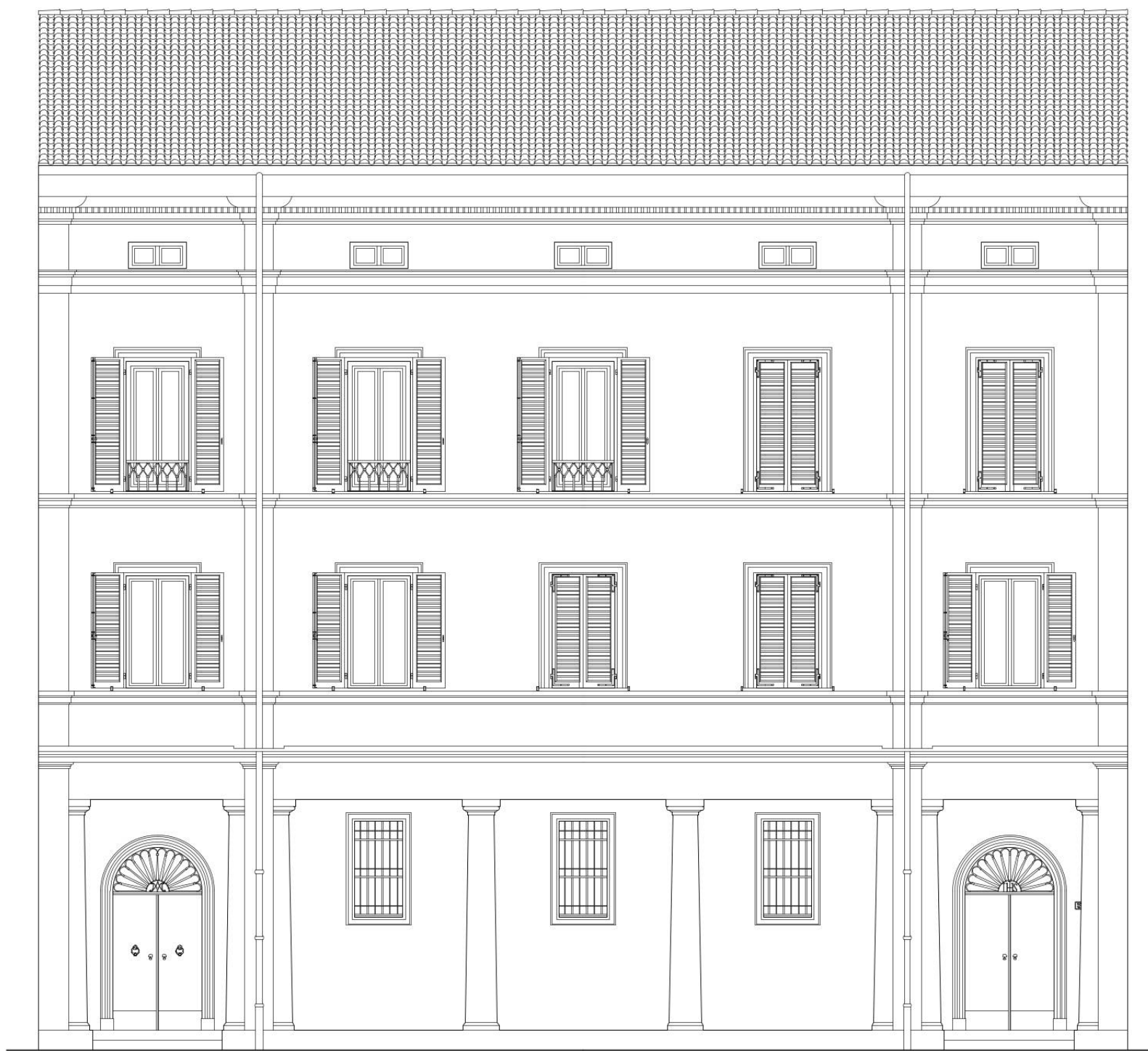
Pretende-se com este trabalho não só aprofundar o conhecimento construtivo, dos elementos e componentes que constituem uma fachada, como também produzir um levantamento do contexto cultural urbano e tecnológico específico da cidade em estudo (ao nível da turma). De certa forma, este trabalho irá apoiar o consequente desenvolvimento construtivo dos projectos individuais em fases mais adiantadas do projecto. O exercício é feito de forma individual.

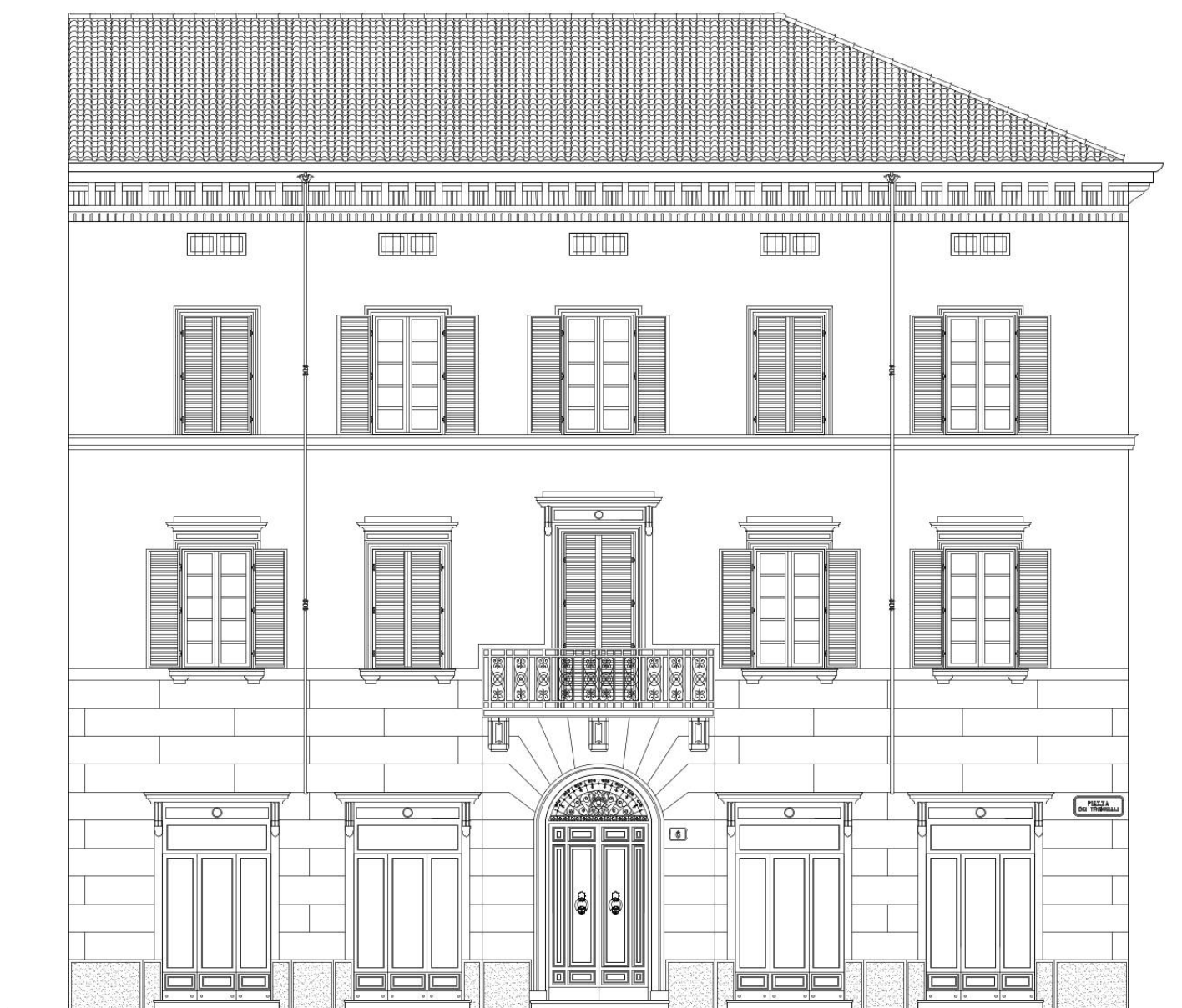
ANÁLISE ARQUITETÓNICA

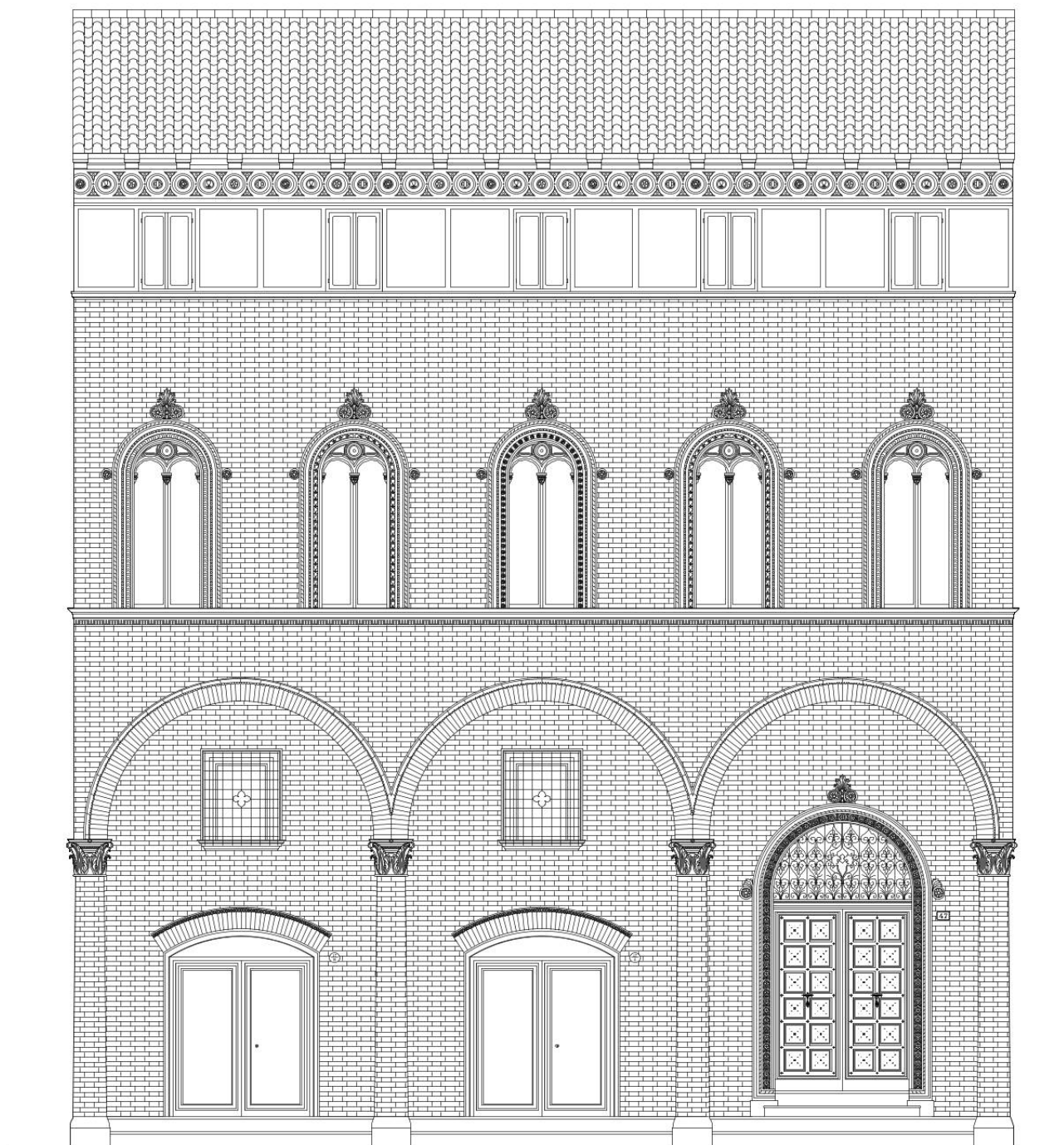


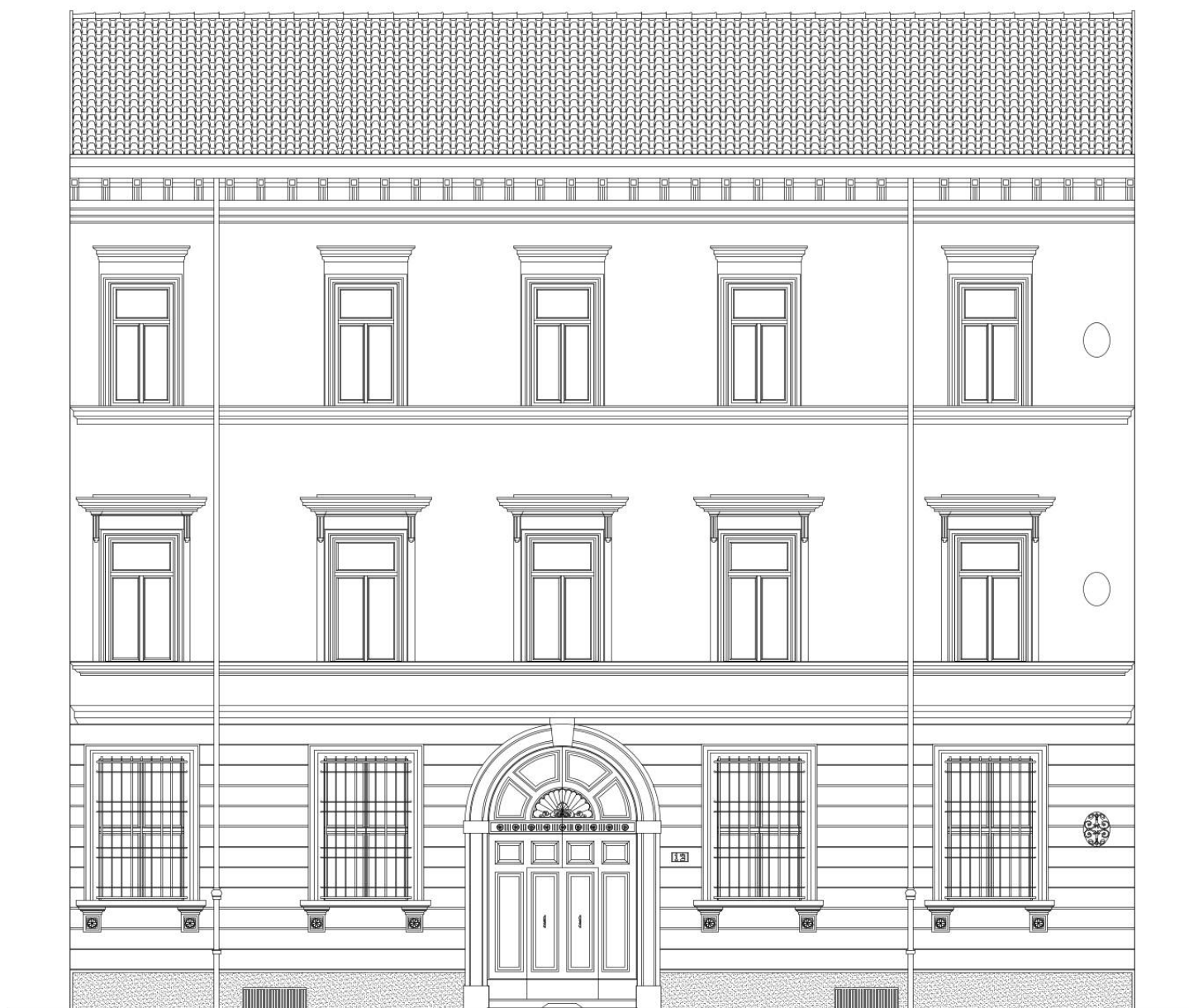


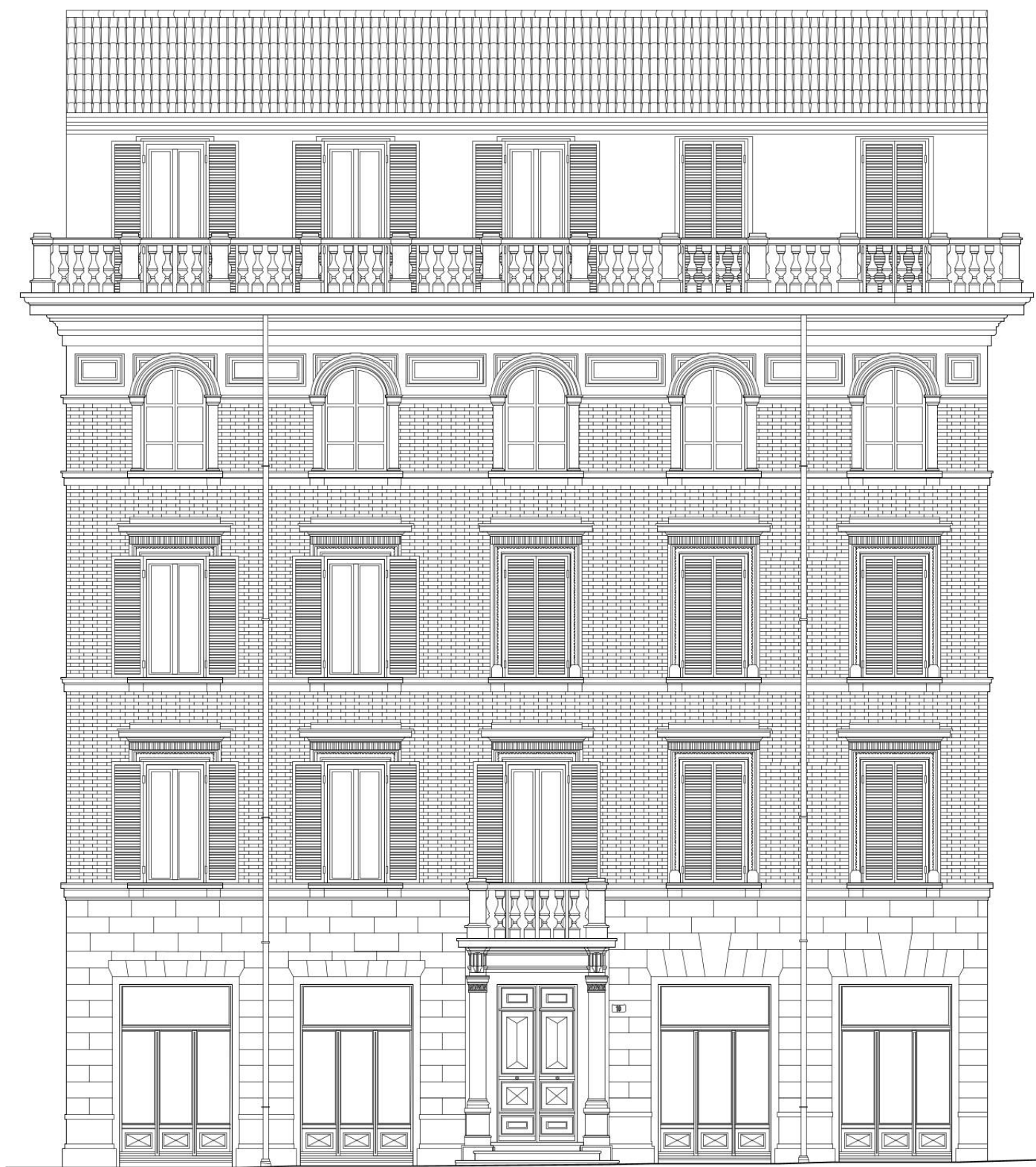


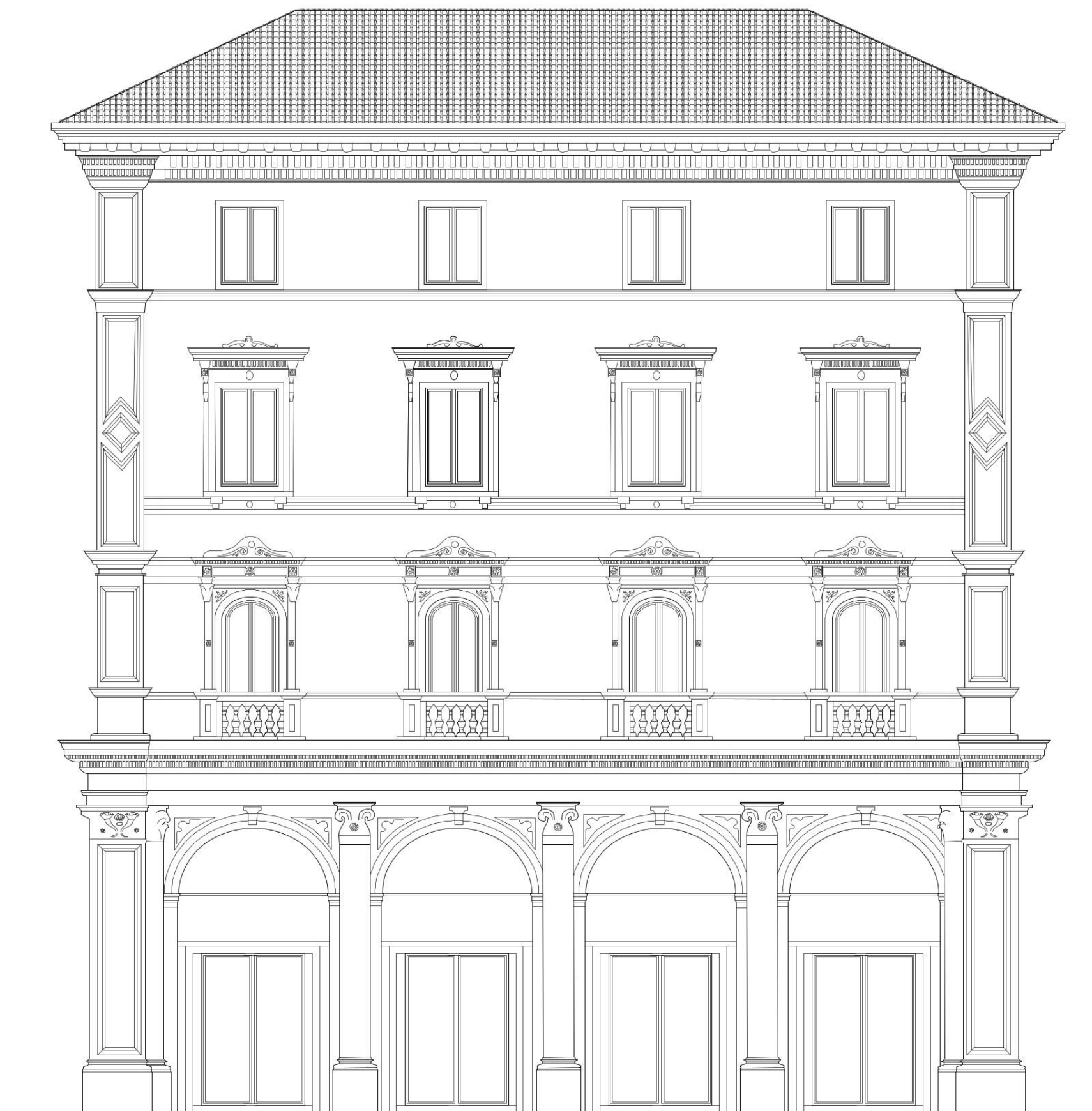


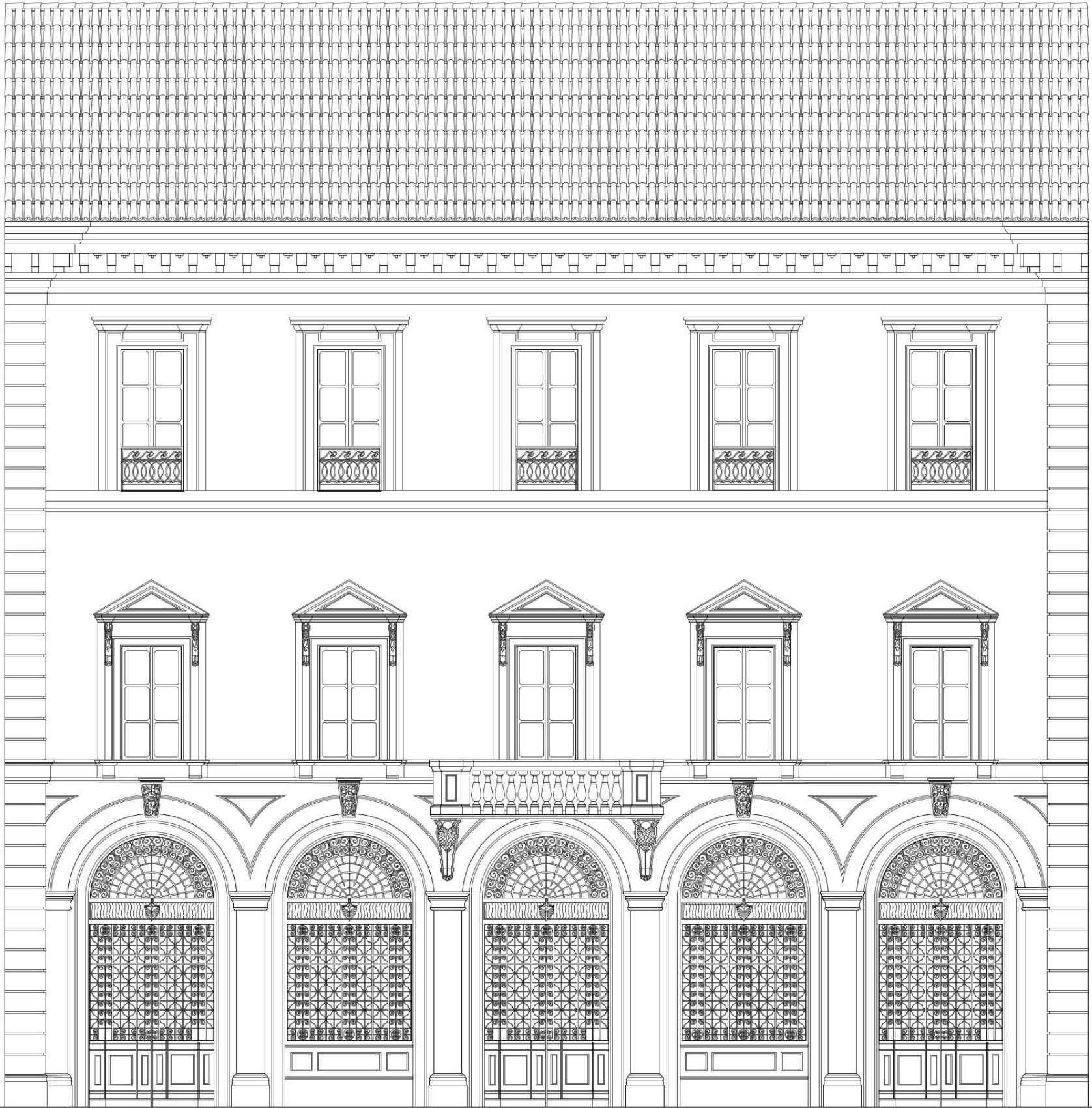


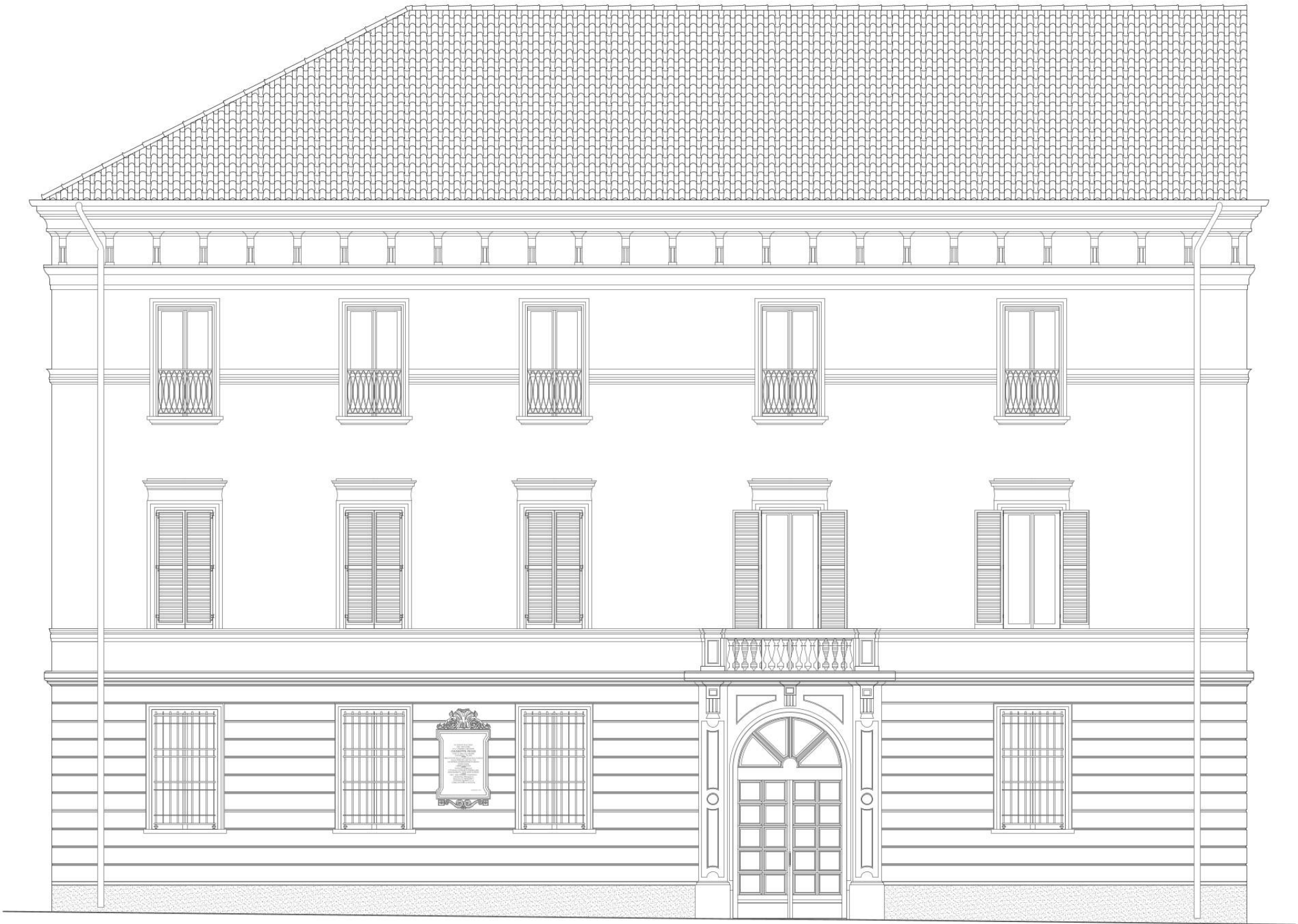


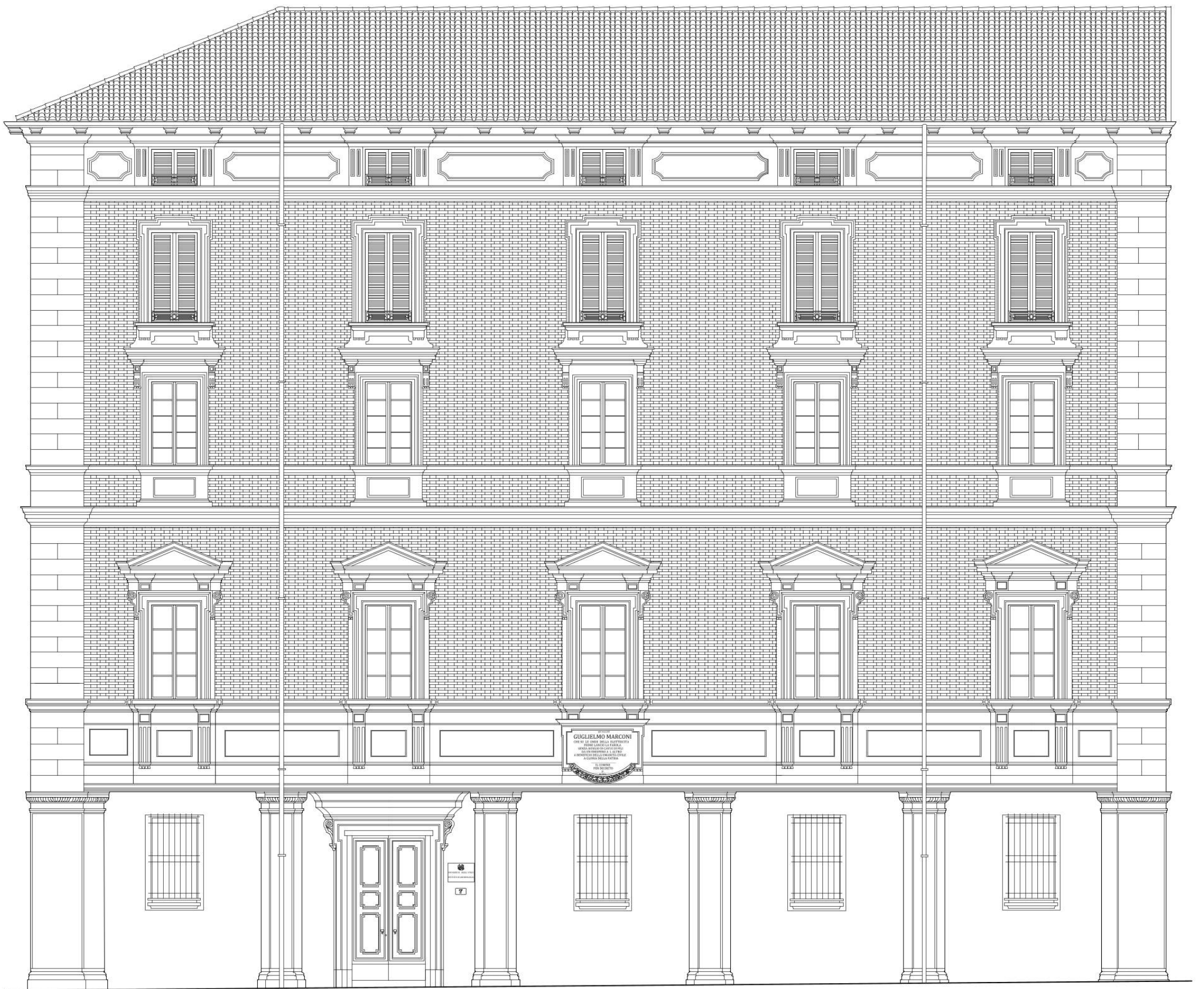


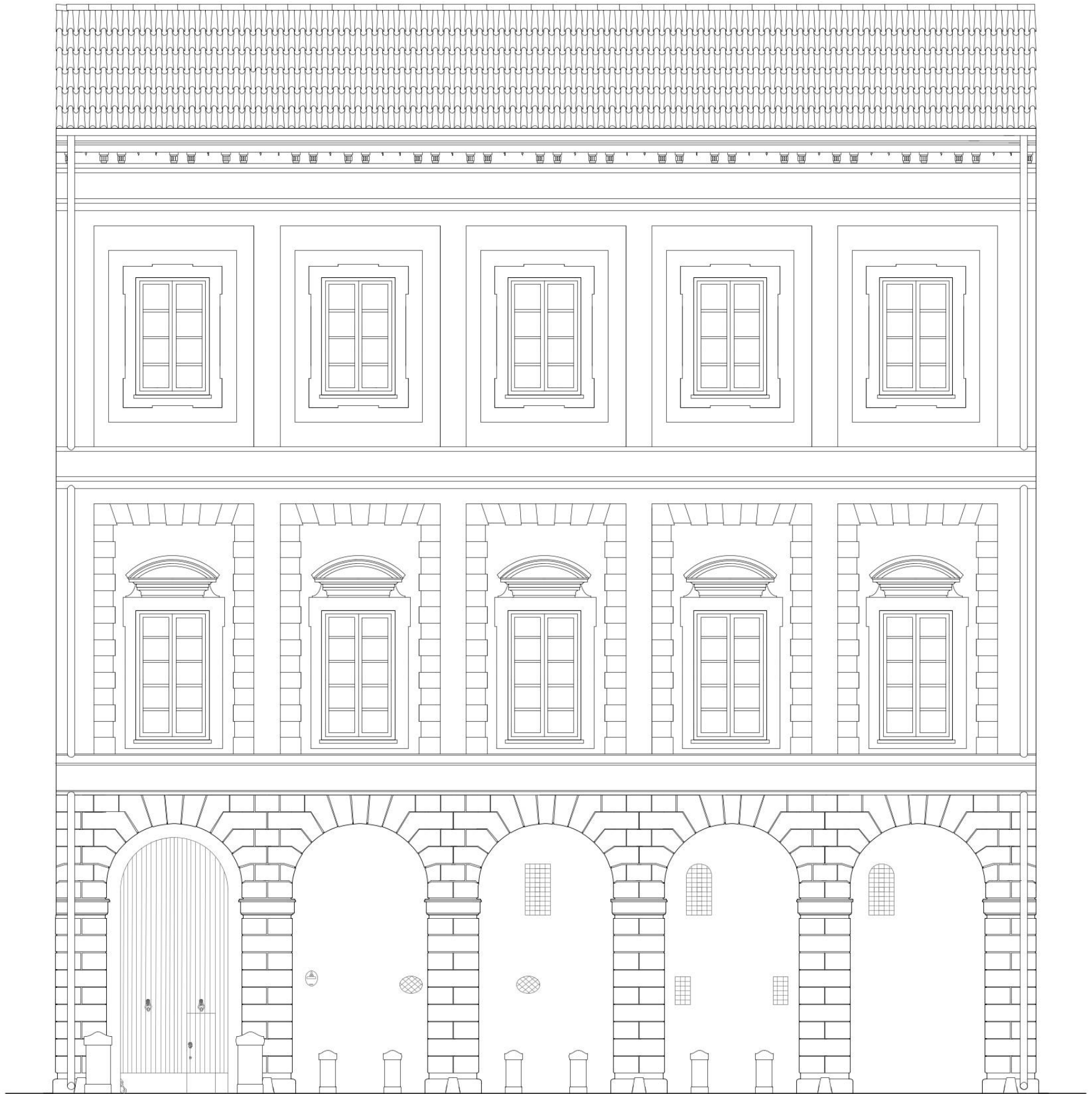


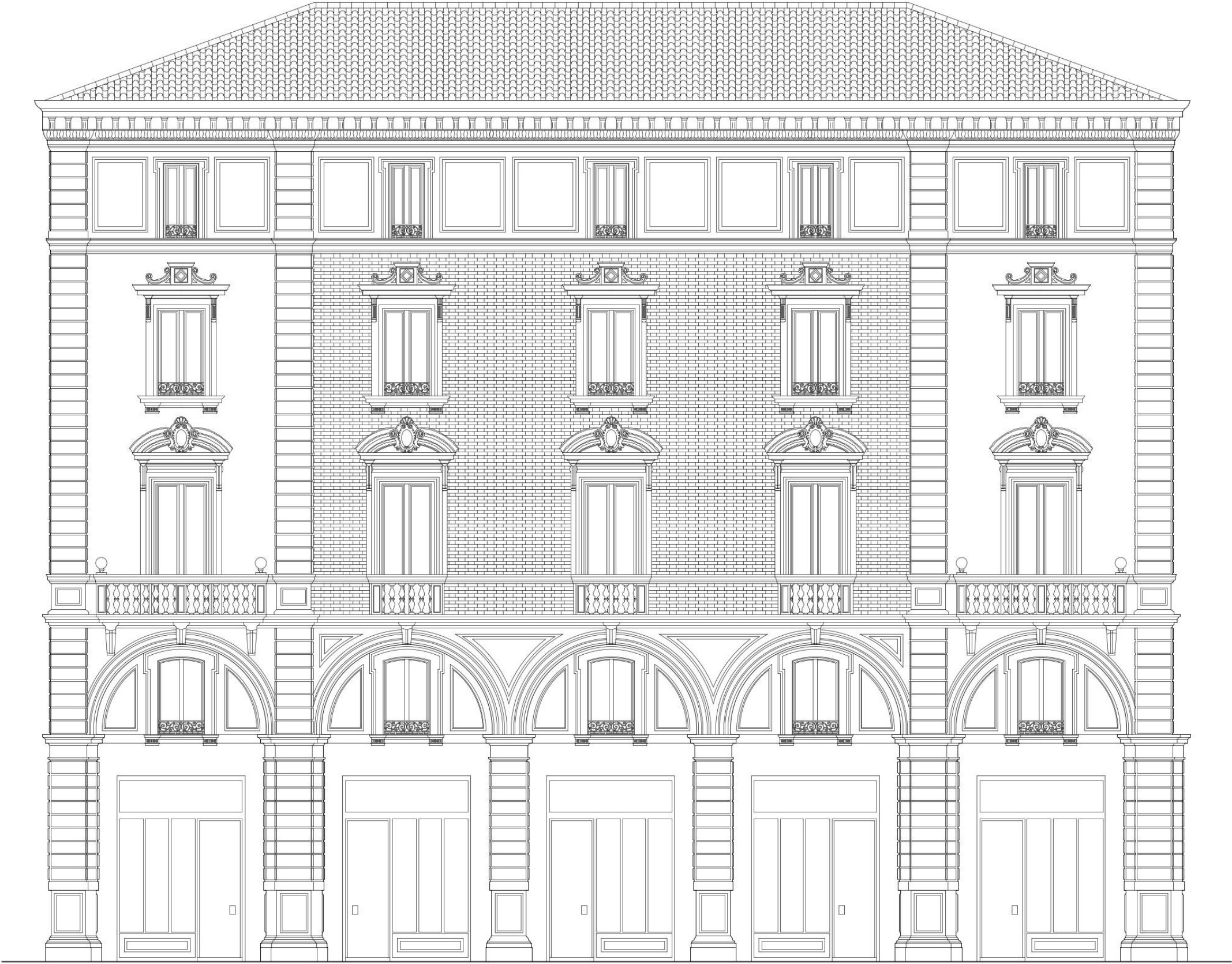


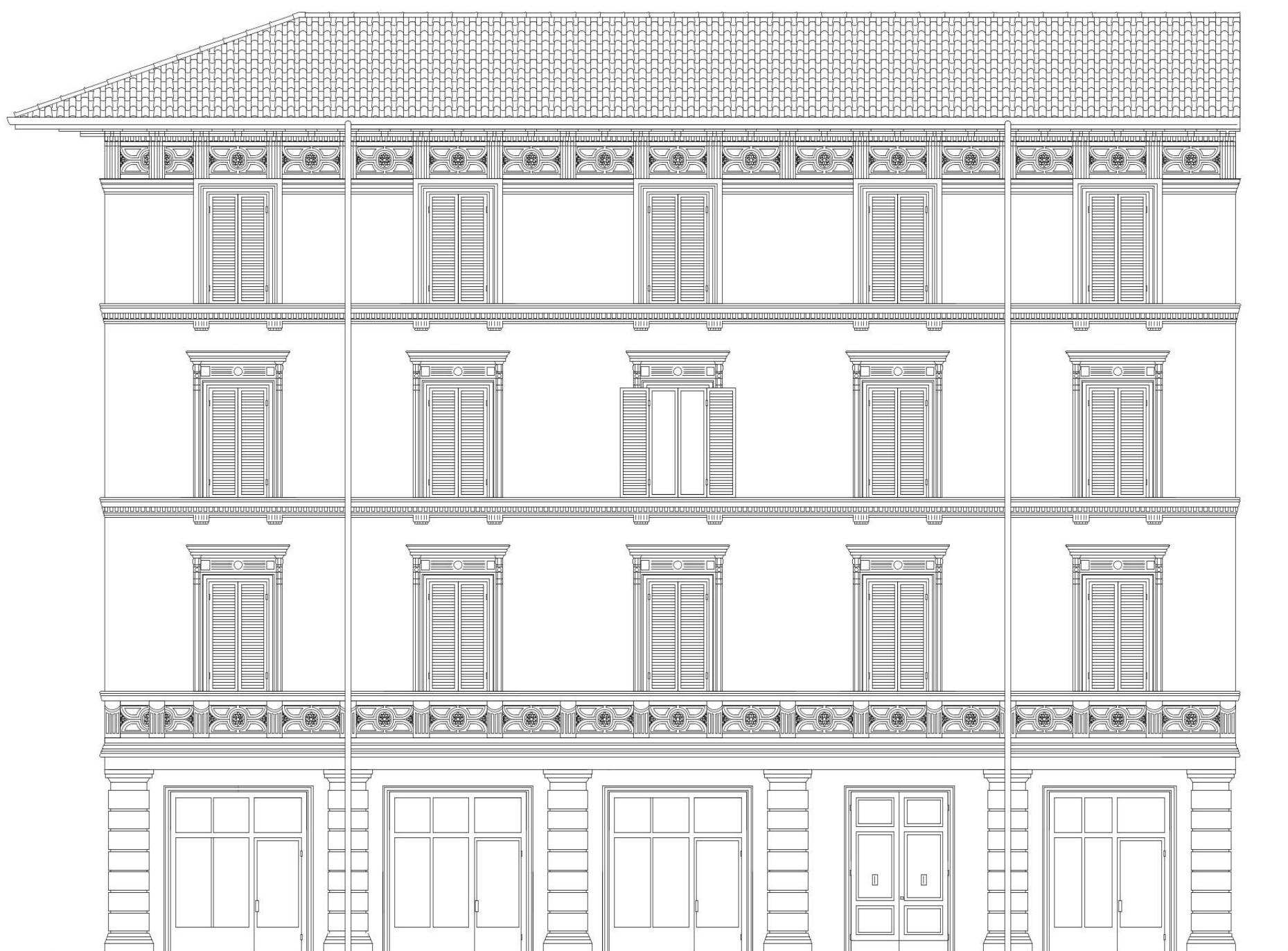


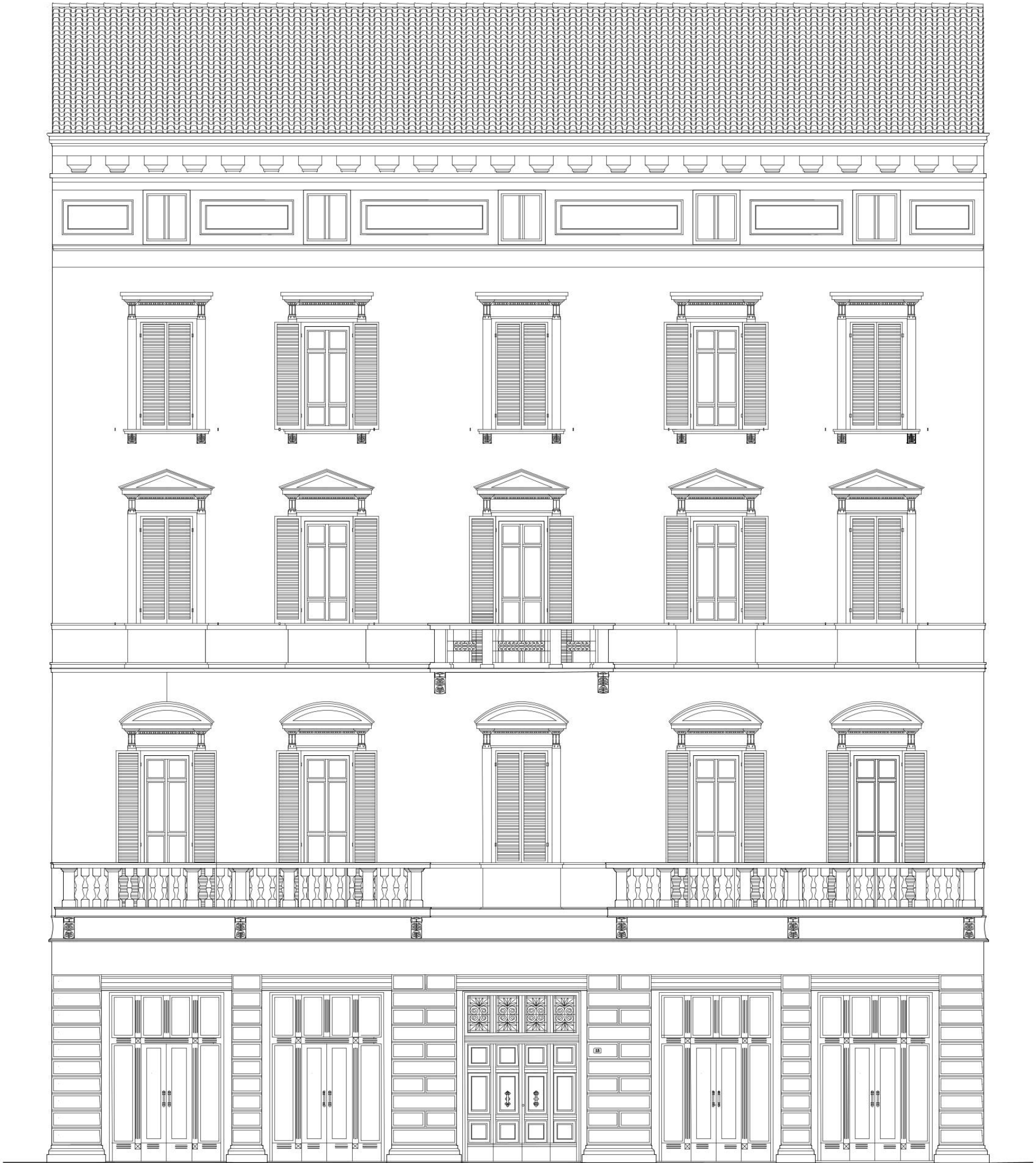


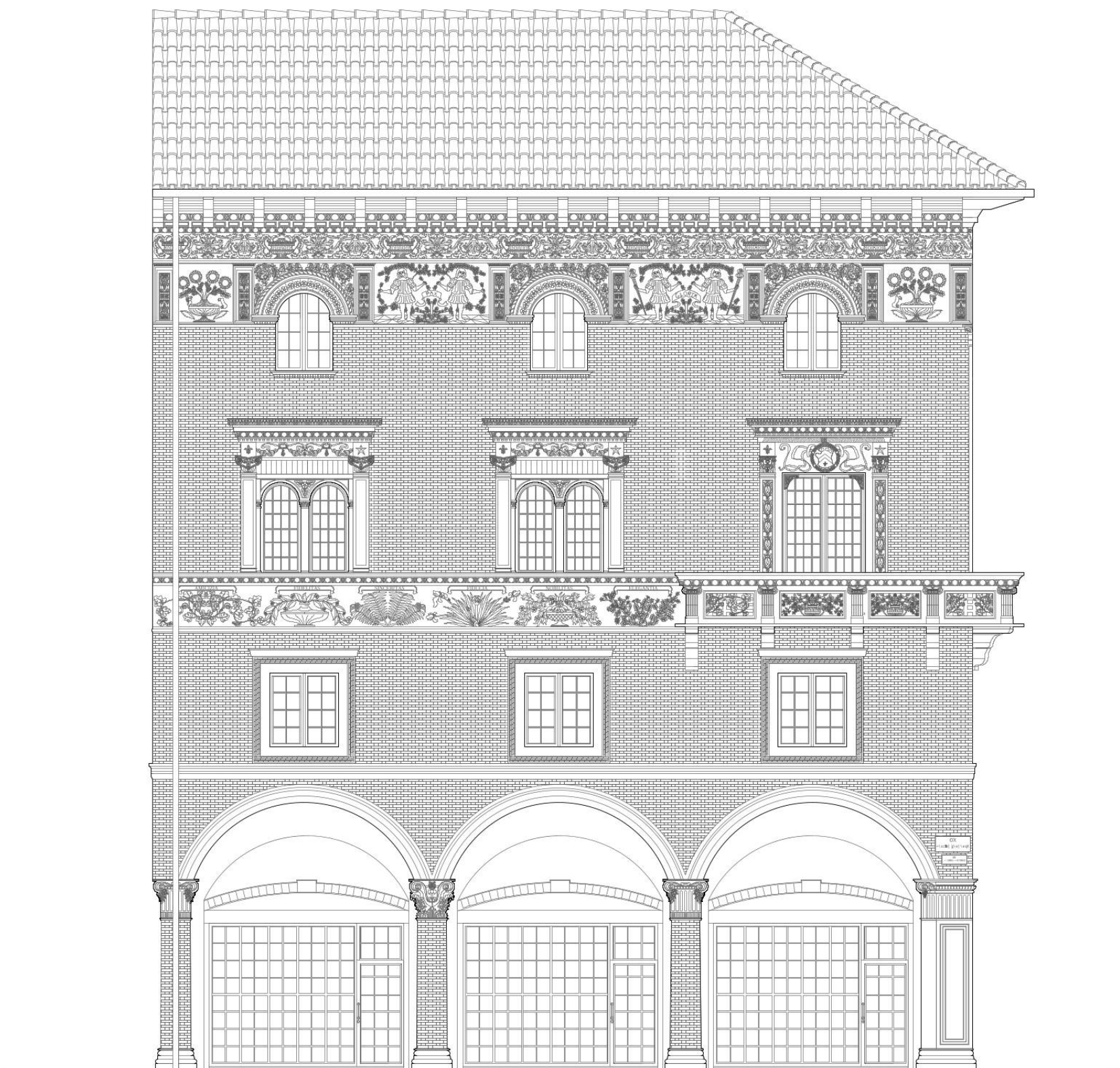


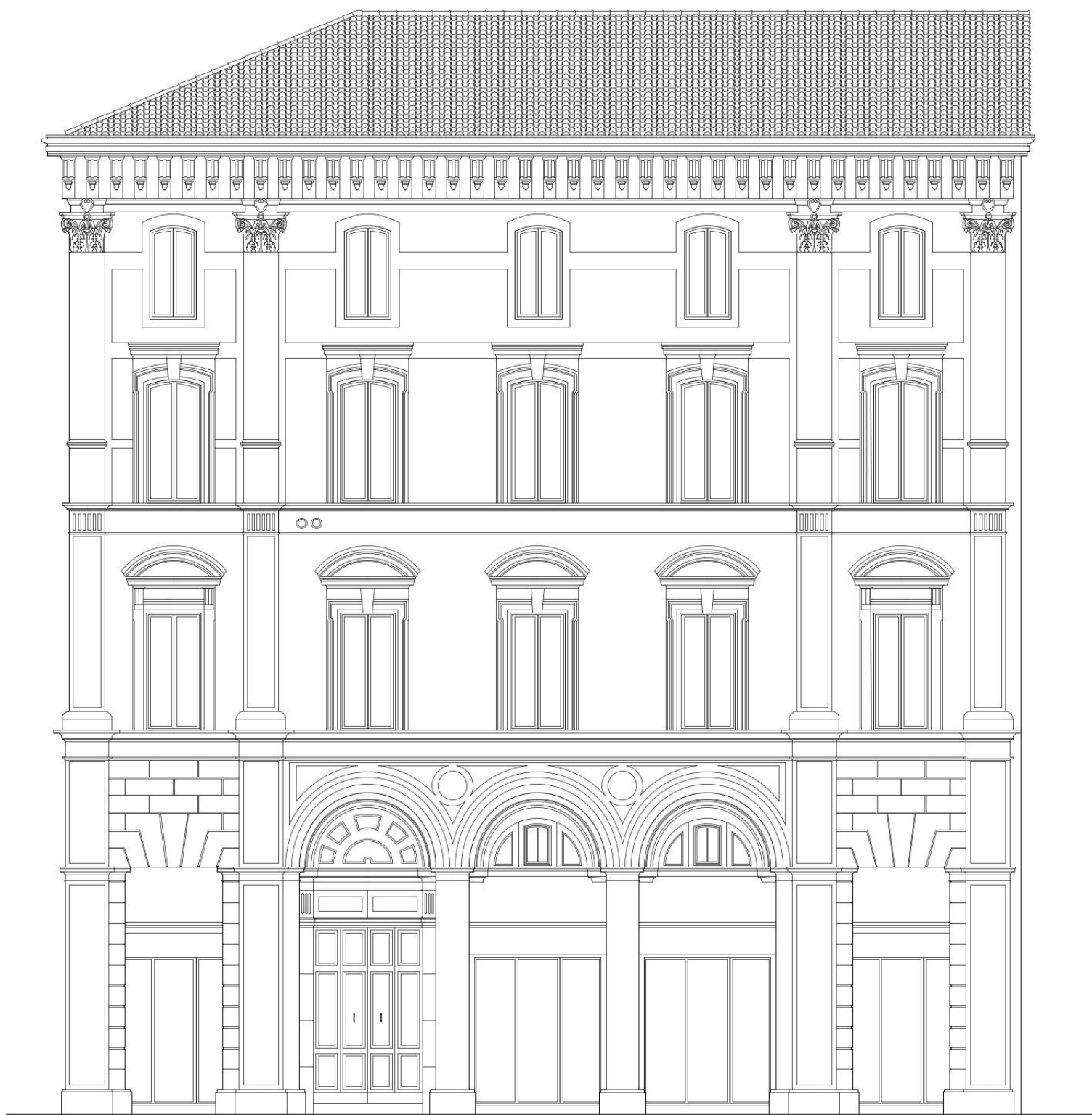


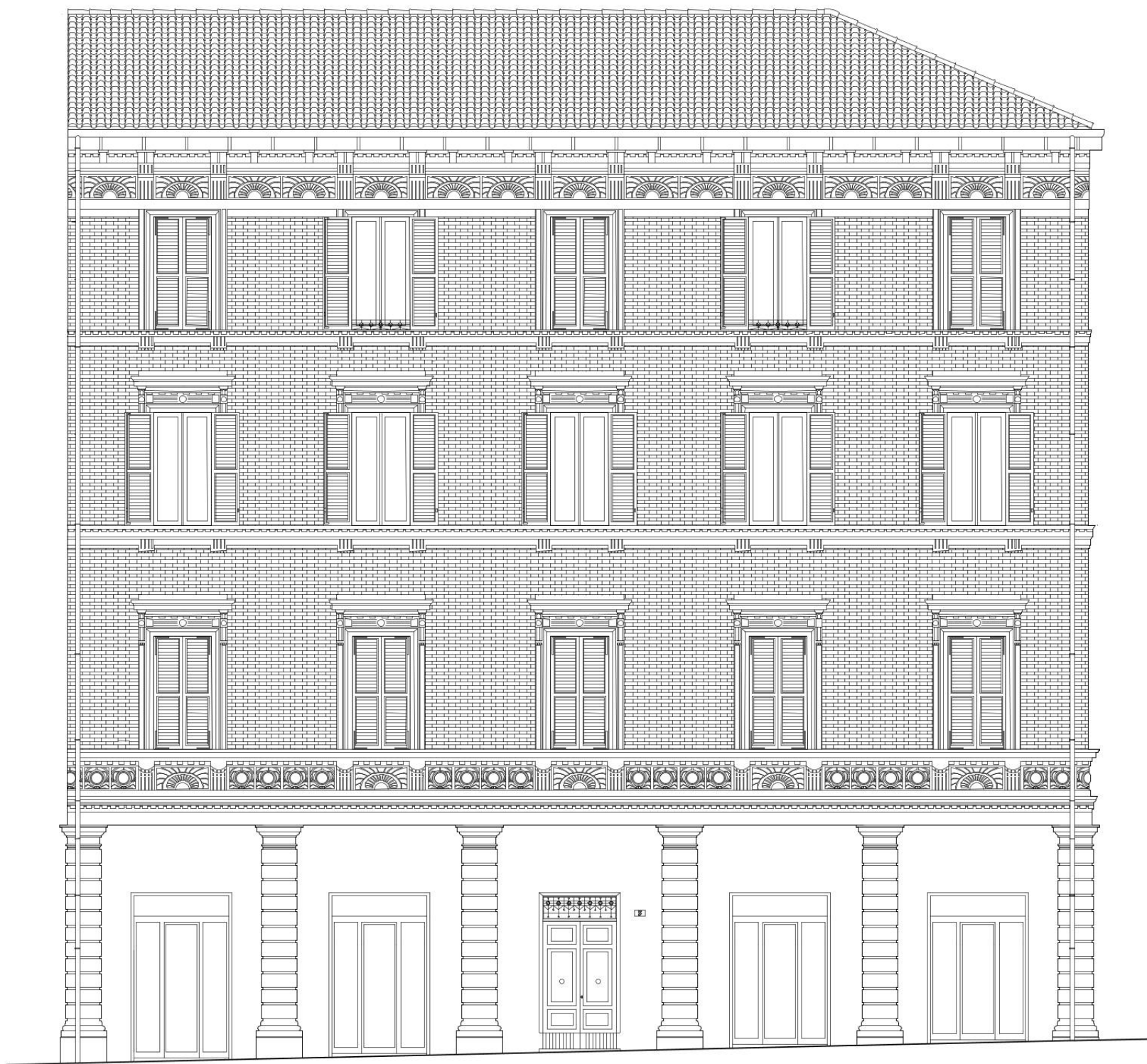


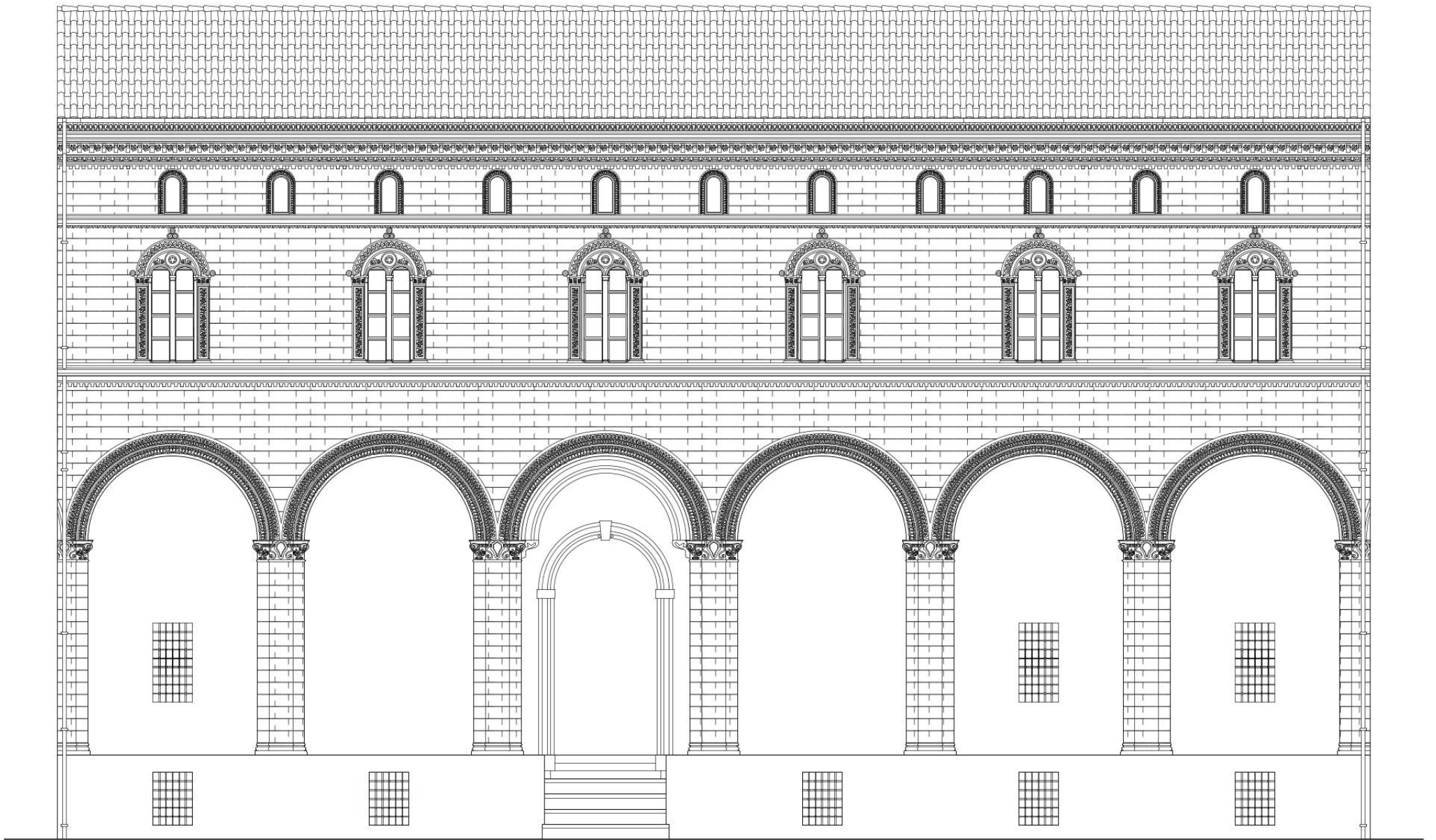




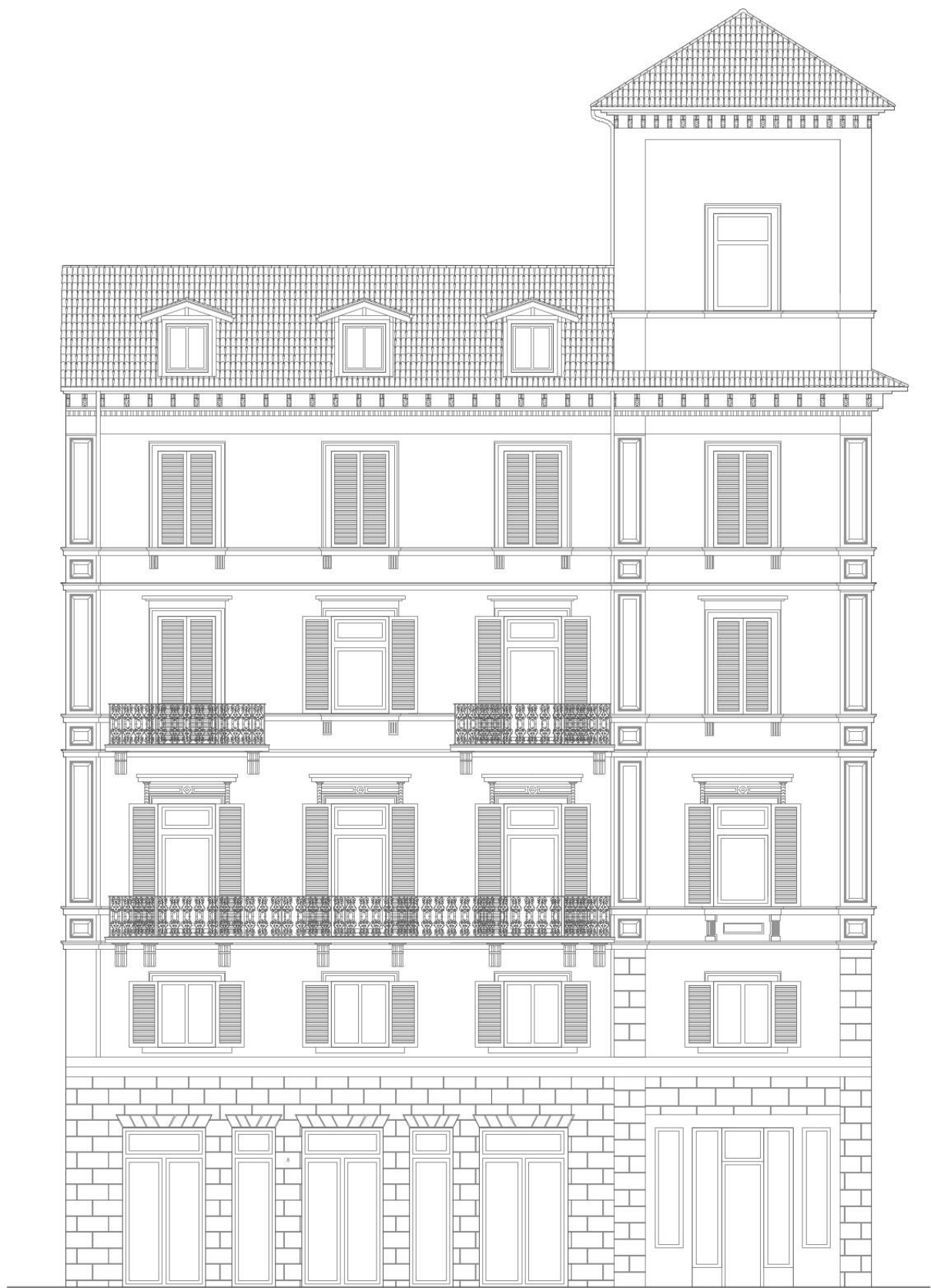


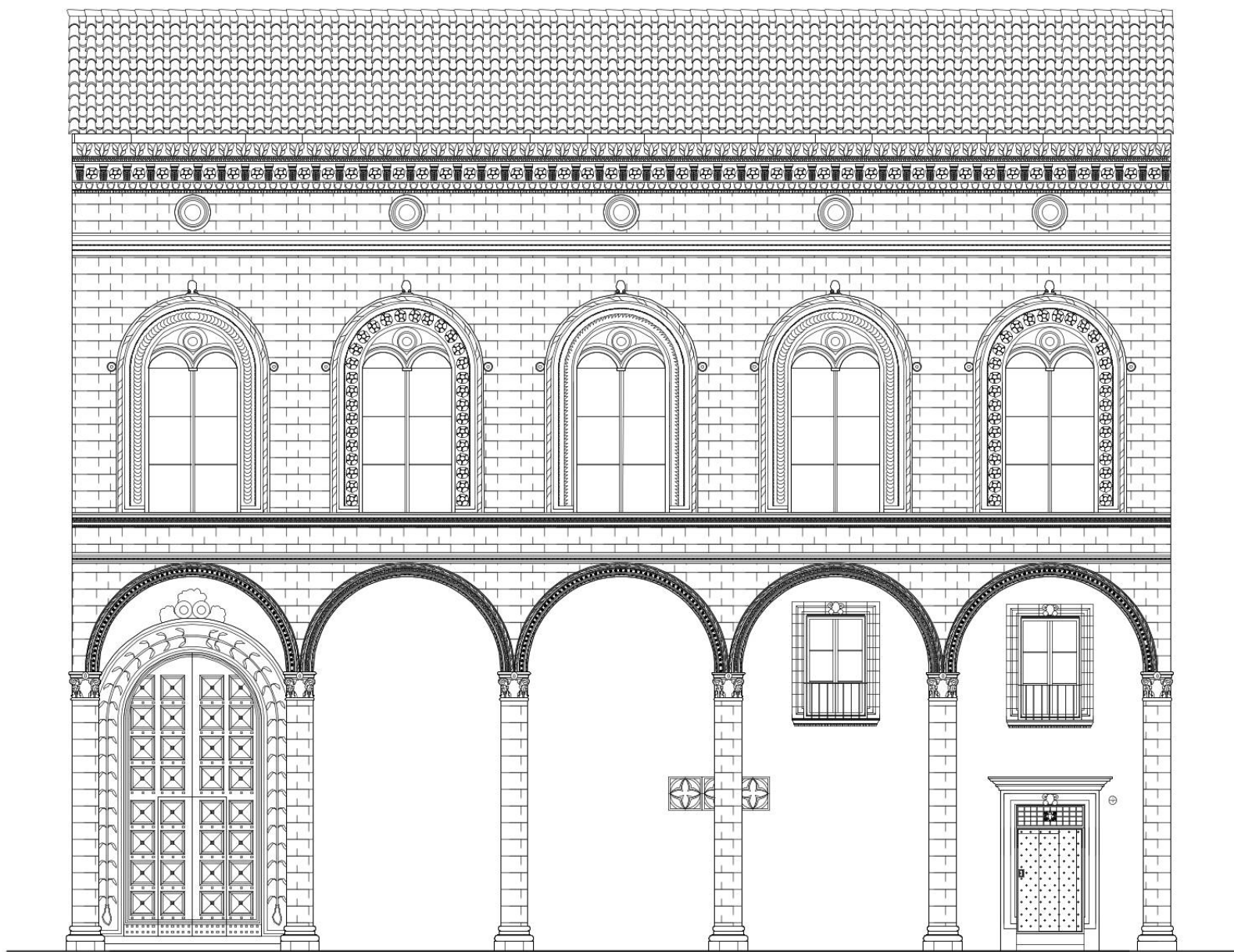




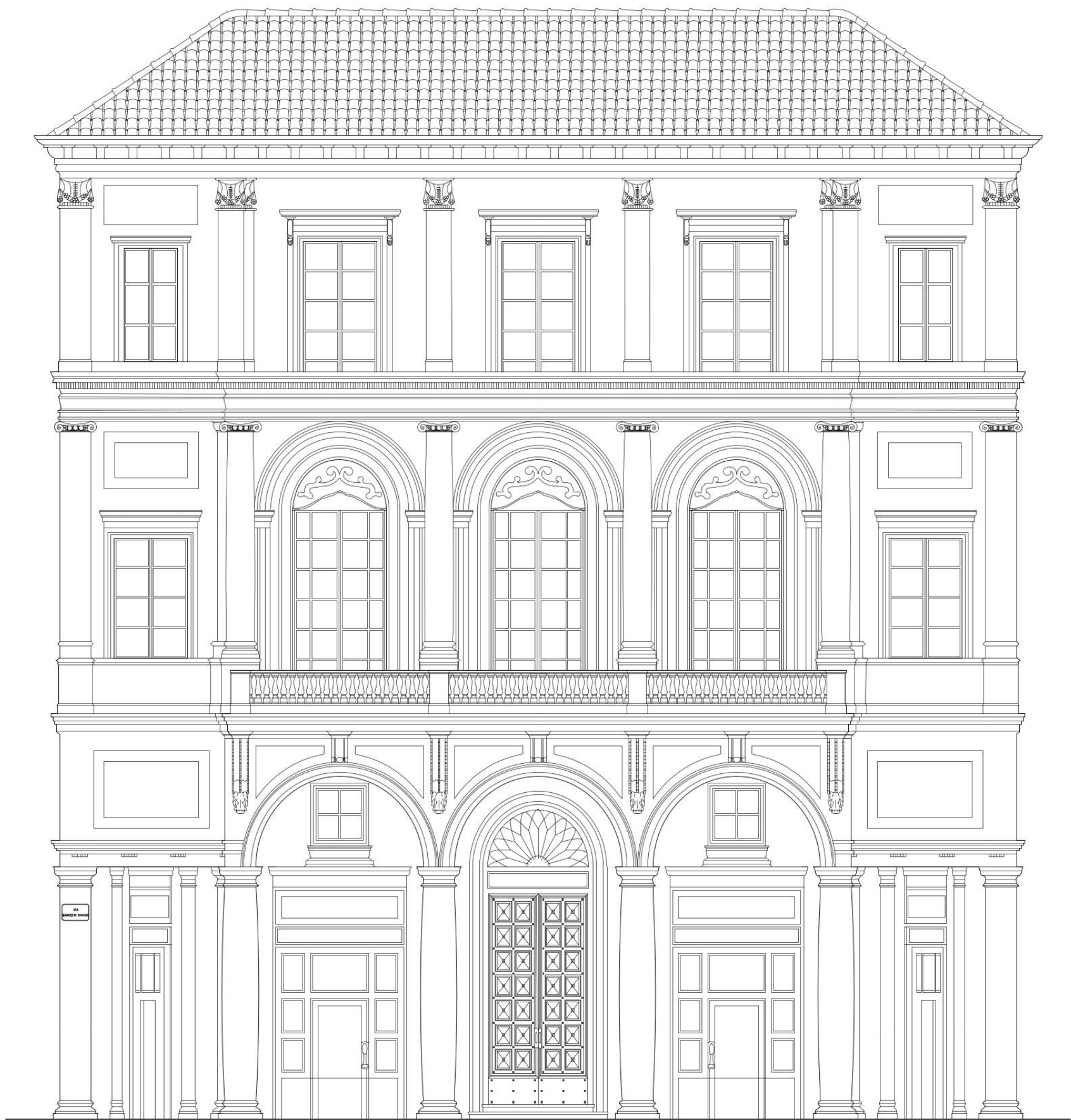




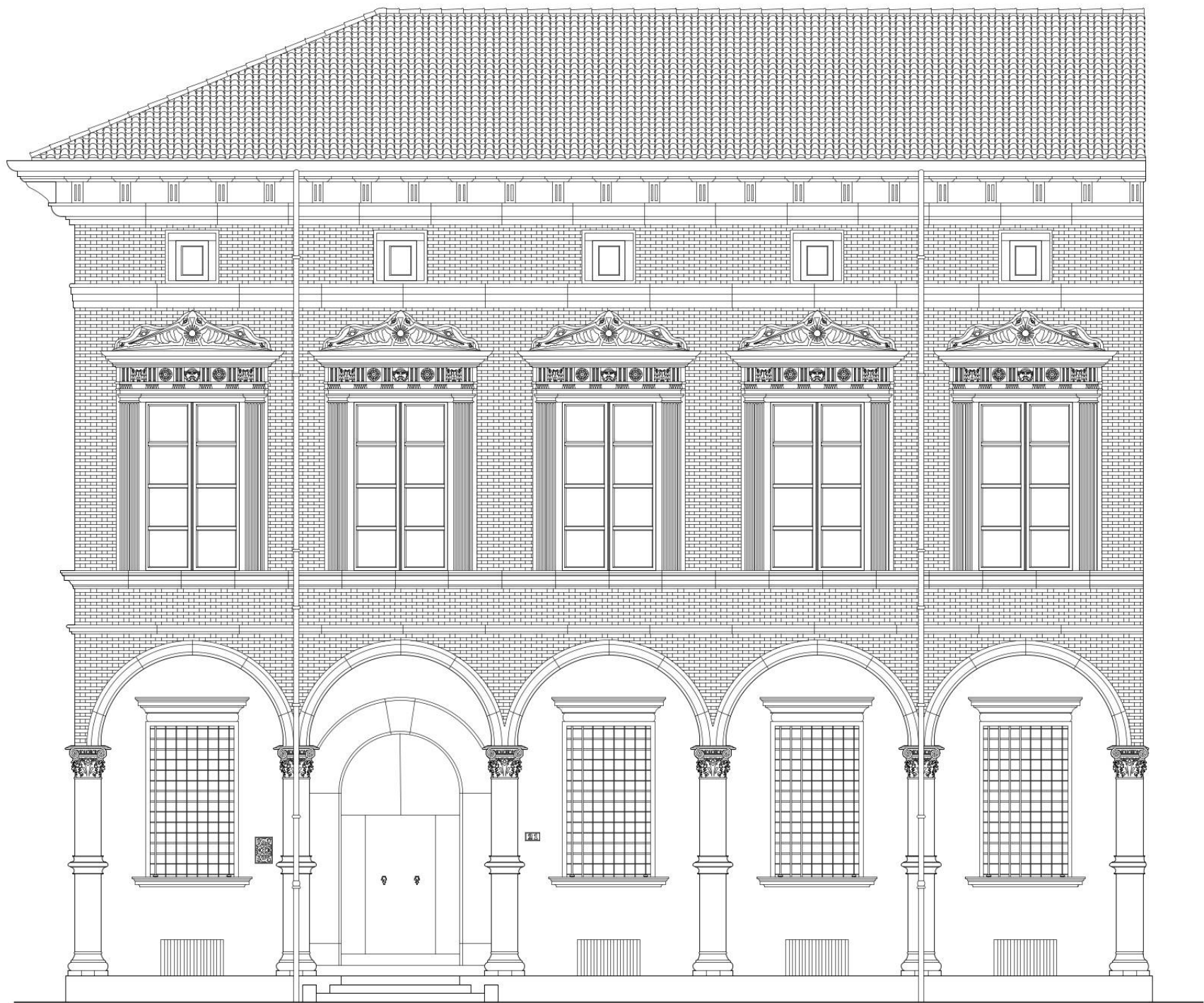


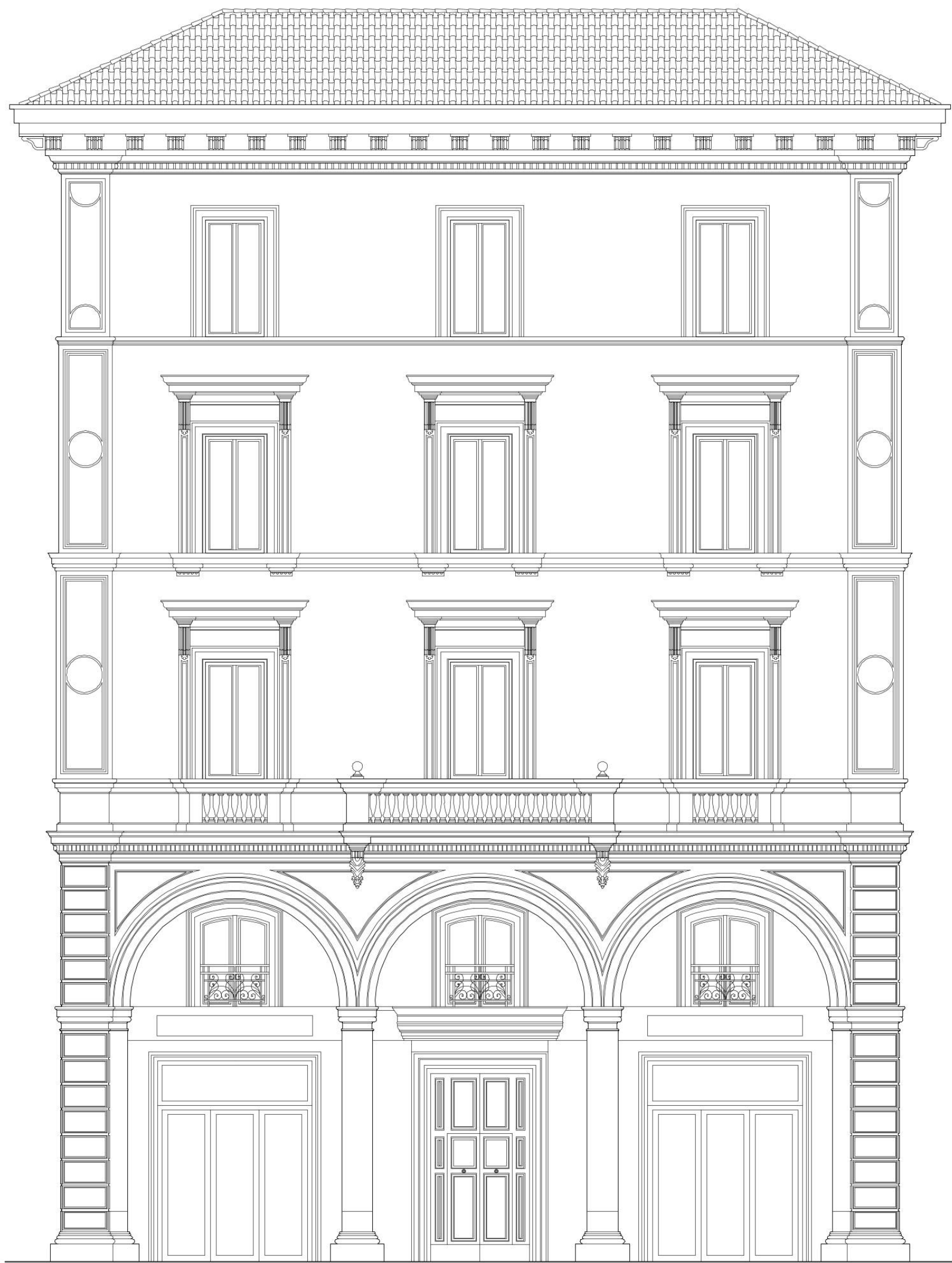












A área de trabalho deste ano localiza-se em Bolonha, Itália. Pretende-se aprofundar o conhecimento sobre a cidade e a sua relação entre a habitação e o trabalho, a sua génese, história, principais características e modos de assentamento urbano, através de vários exercícios de análise. O semestre culminará na proposta de novos edifícios de programa corrente com particular equilíbrio na relação habitação/trabalho, informados pela prévia análise da cidade, da sua arquitectura e dos paradigmas históricos. Mais do que a excepcionalidade (pela excepcionalidade em si), pretende-se promover a pertinência, o acerto e a qualidade arquitectónica.

Pensar um lugar de vida, de natureza multi-programada, assente na função do habitar e do trabalho em igual peso/medida, a desenvolver sob distintas tipologias.

PROJETOS

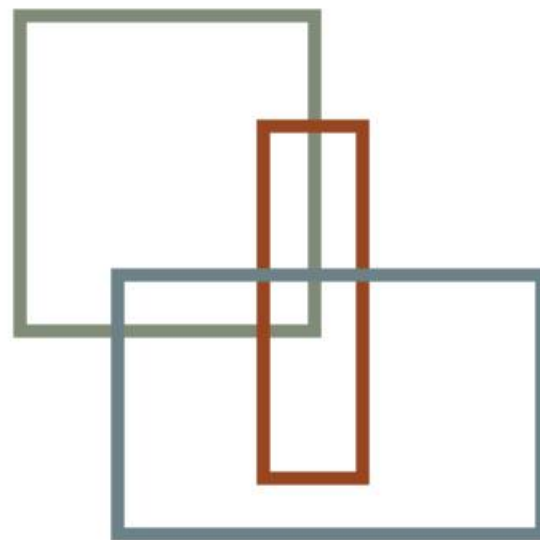




OVERLAP

Anna Kvilhaug

OVERLAP



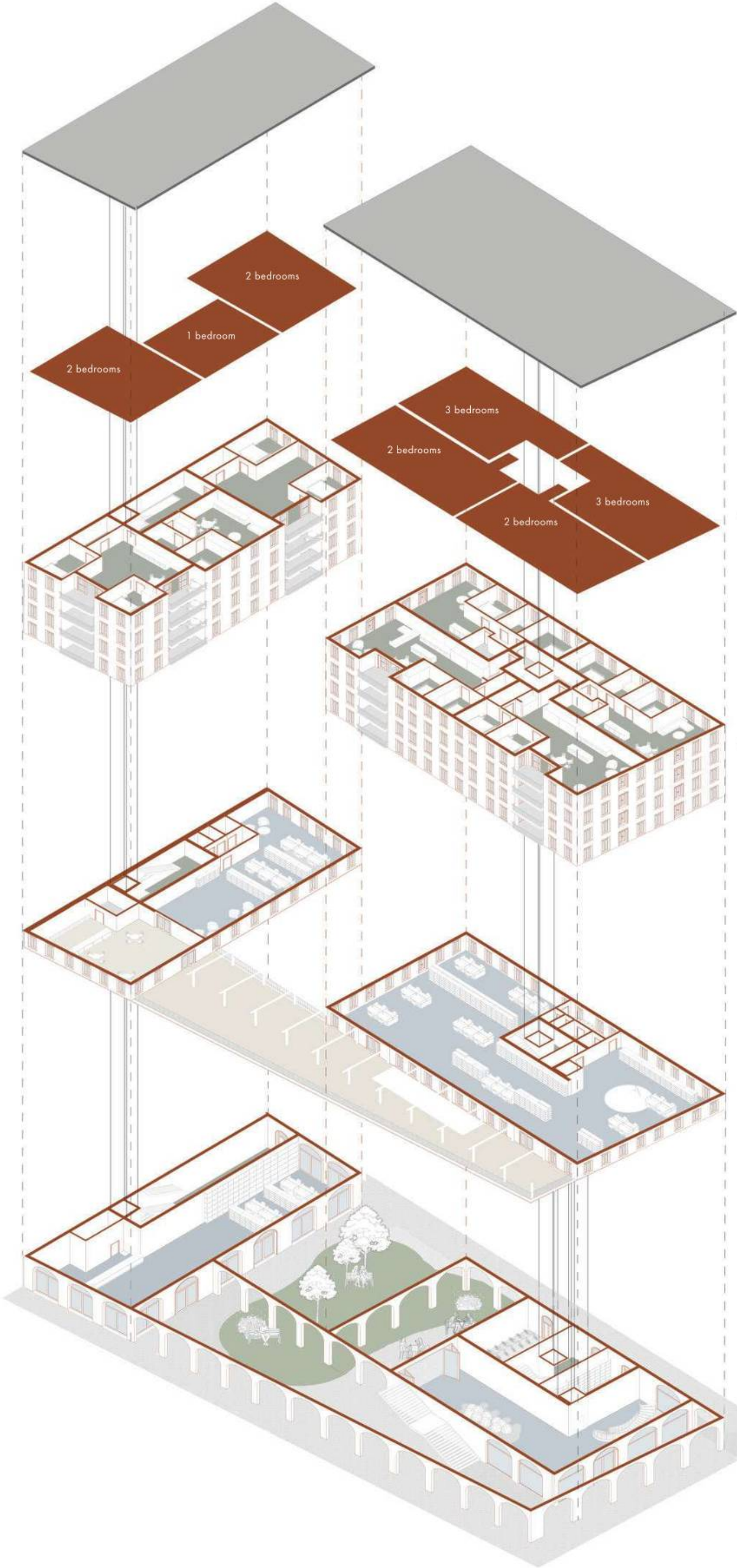
The project is a mixed use building with a library, public balcony and housing, organised in two volumes around a green public park.

The project combines a library, park, public balcony and housing.

The building is divided into two volumes, creating a central park that becomes the main public space of the project. A covered arcade connects the street to the landscape, while the park is gradually drawn into the library to create a stronger relationship between nature, reading and public life. On the second floor, a public balcony connects the two buildings and face towards Piazzetta dei Servi di Maria and the Basilica di Santa Maria dei Servi. The upper floors contain a mix of housing types, with larger apartments in the northern volume and smaller apartments in the southern volume, ensuring a diverse residential environment while supporting activity throughout the day.



Housing for students, couples, shared living.

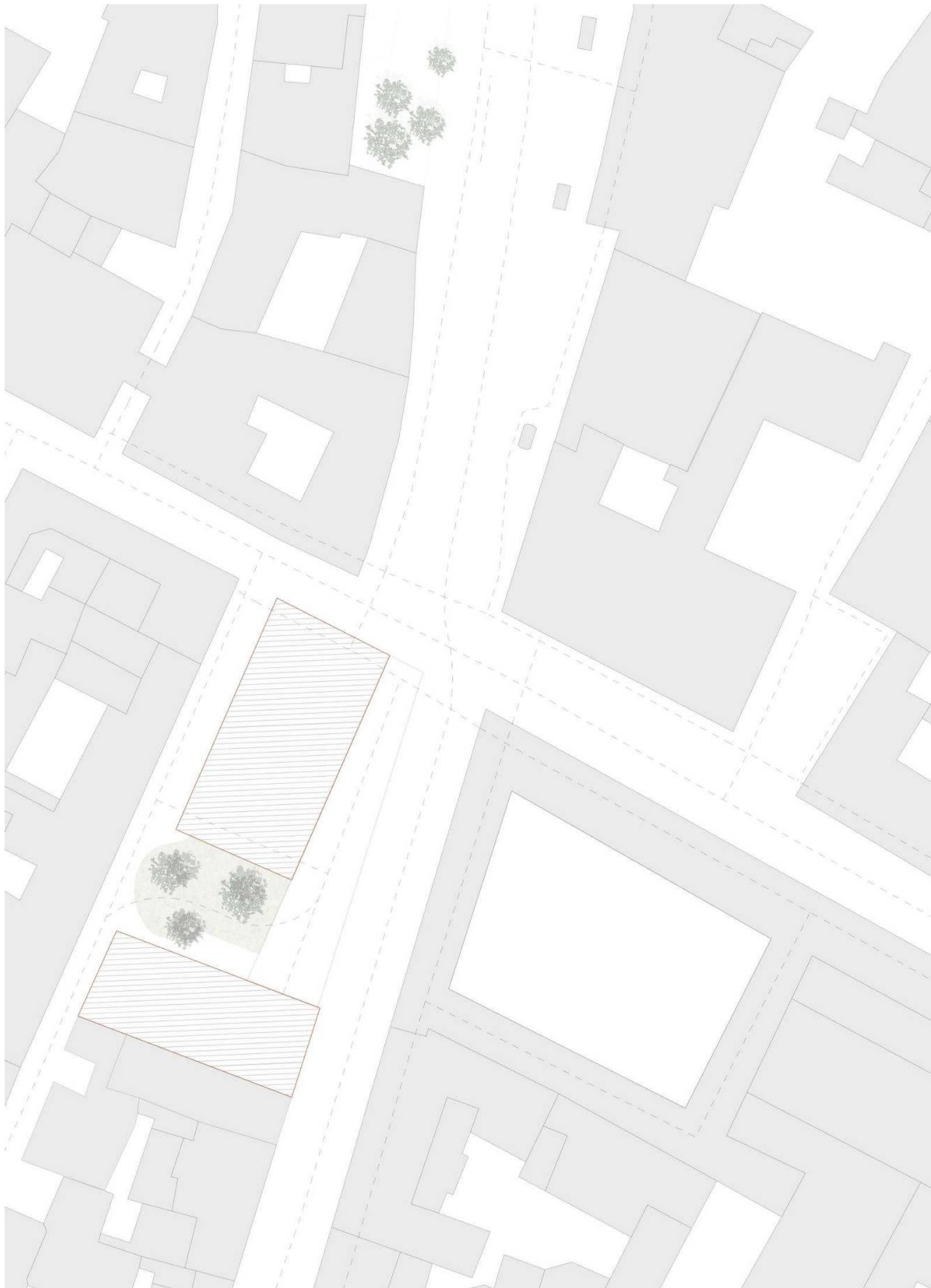


Housing for families

2.-5. floor: Housing.

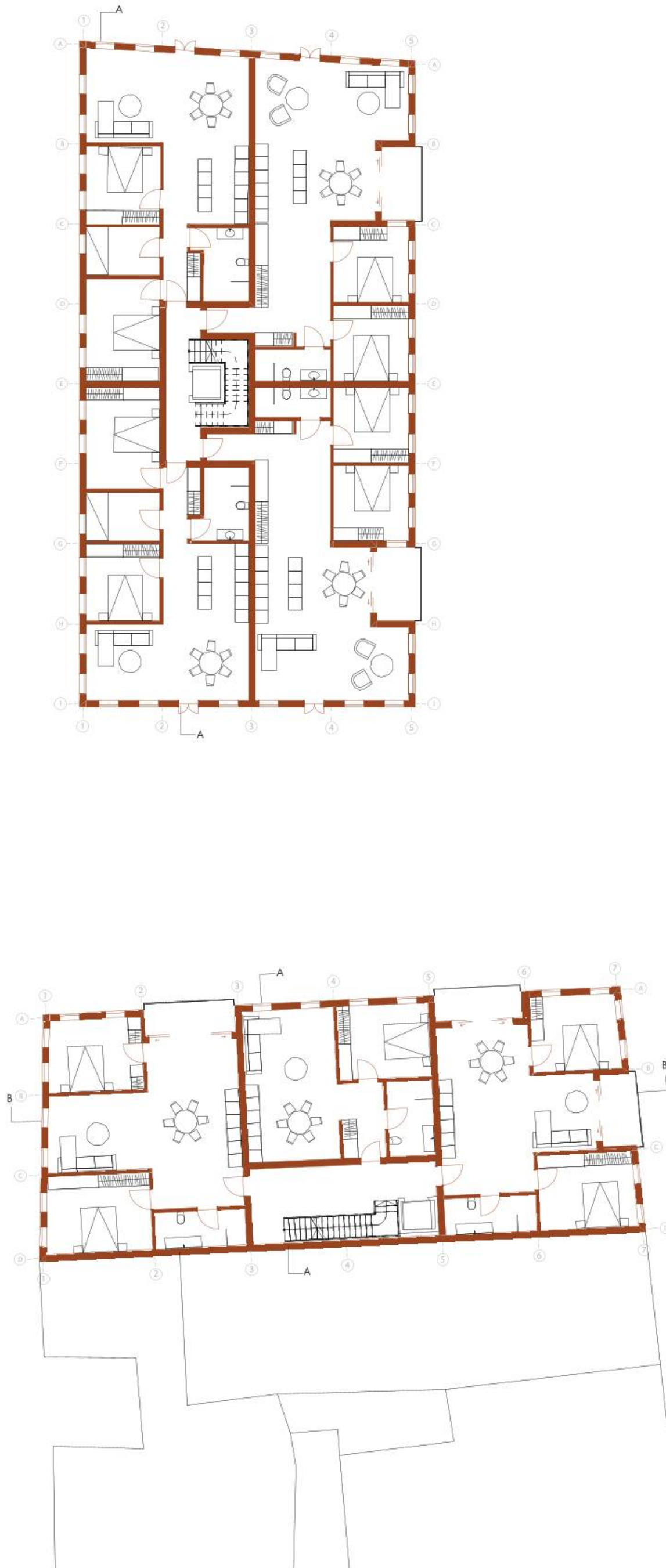
1.Floor: Library, public balcony with cafe.

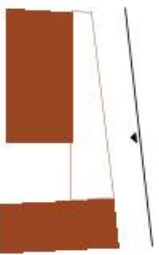
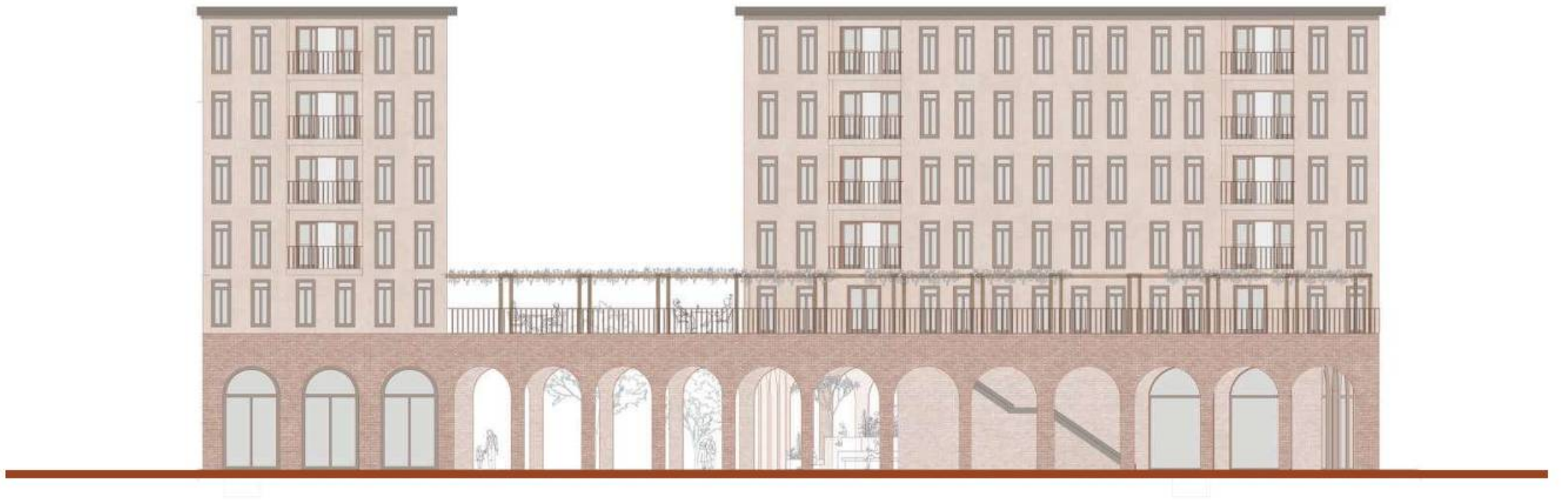
Ground floor: Library and public park.
Entrance to public balcony from the street



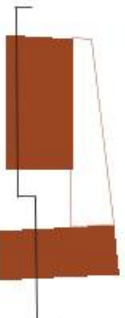
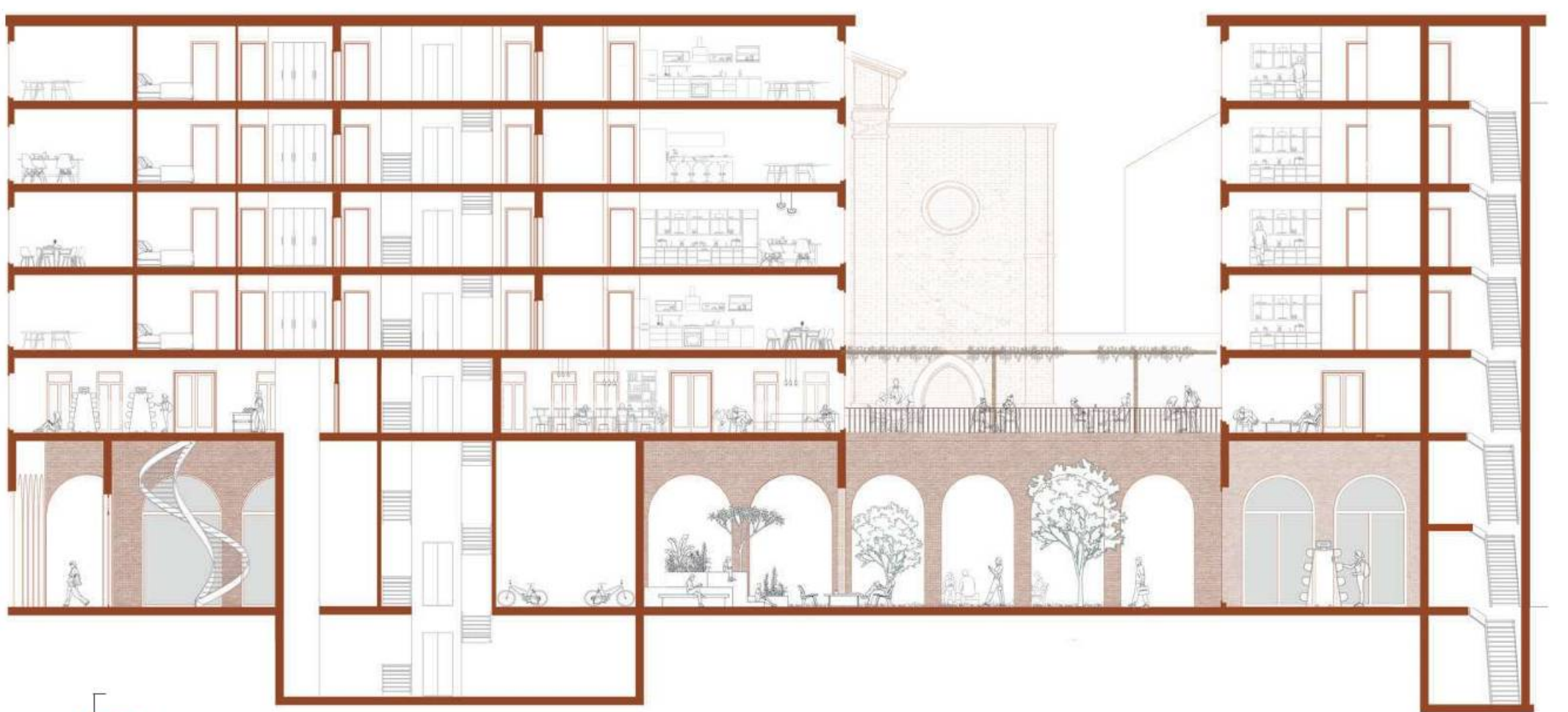




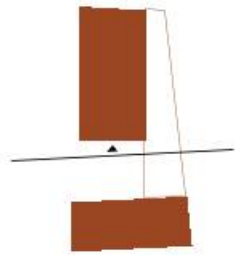
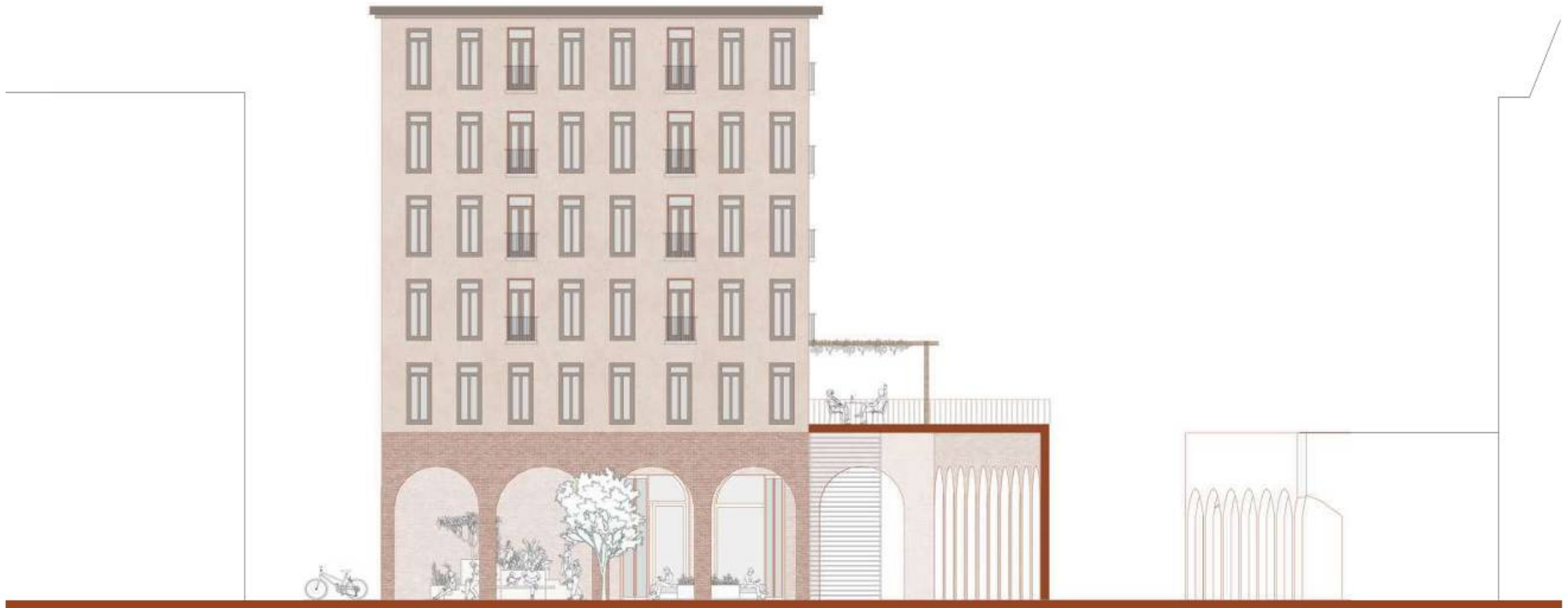




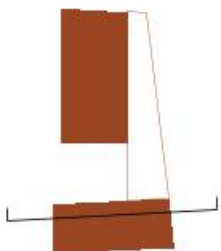
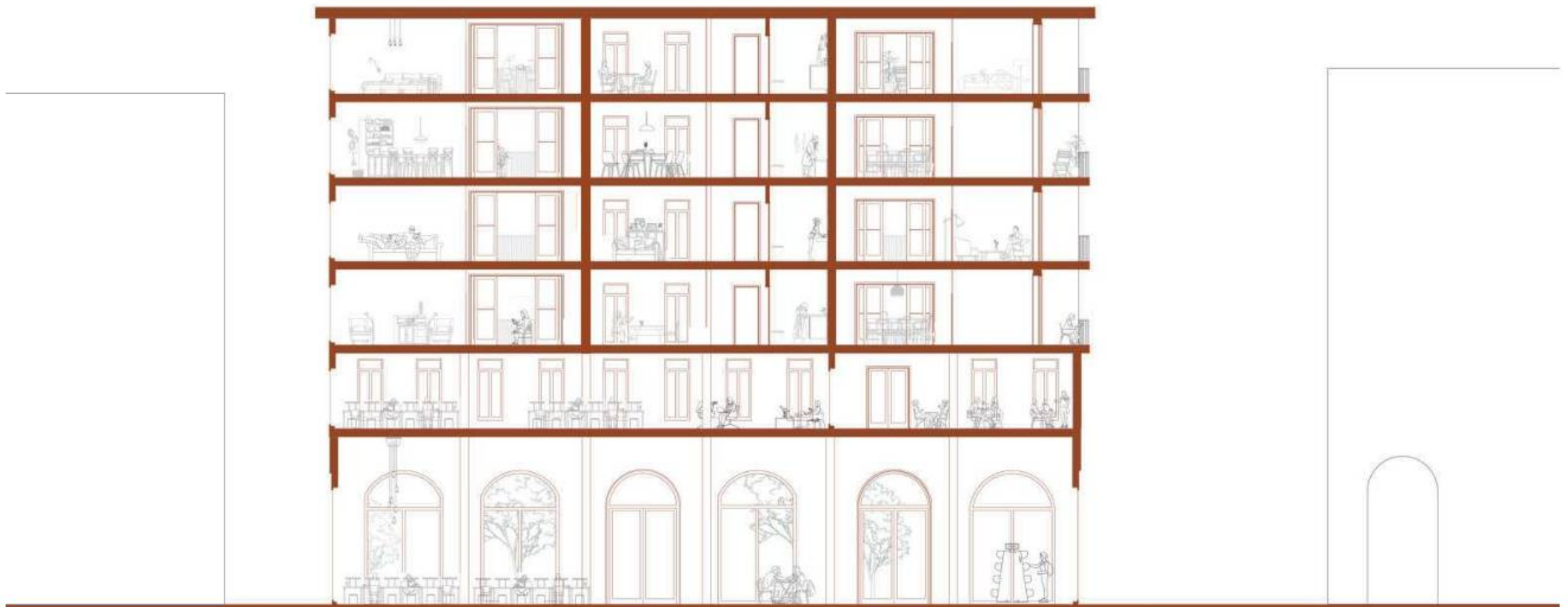
Elevation east 1:100



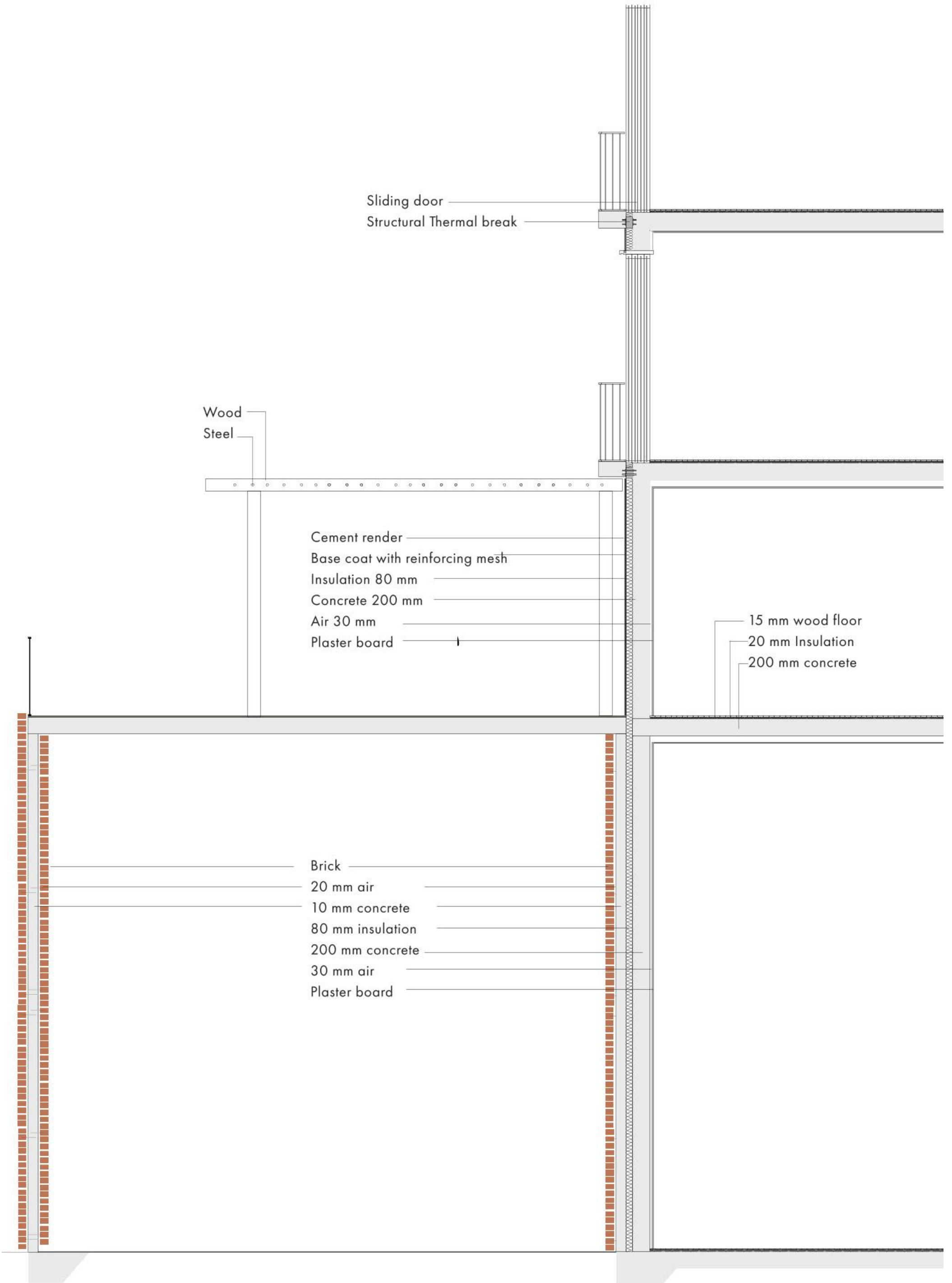
Section AA 1:100



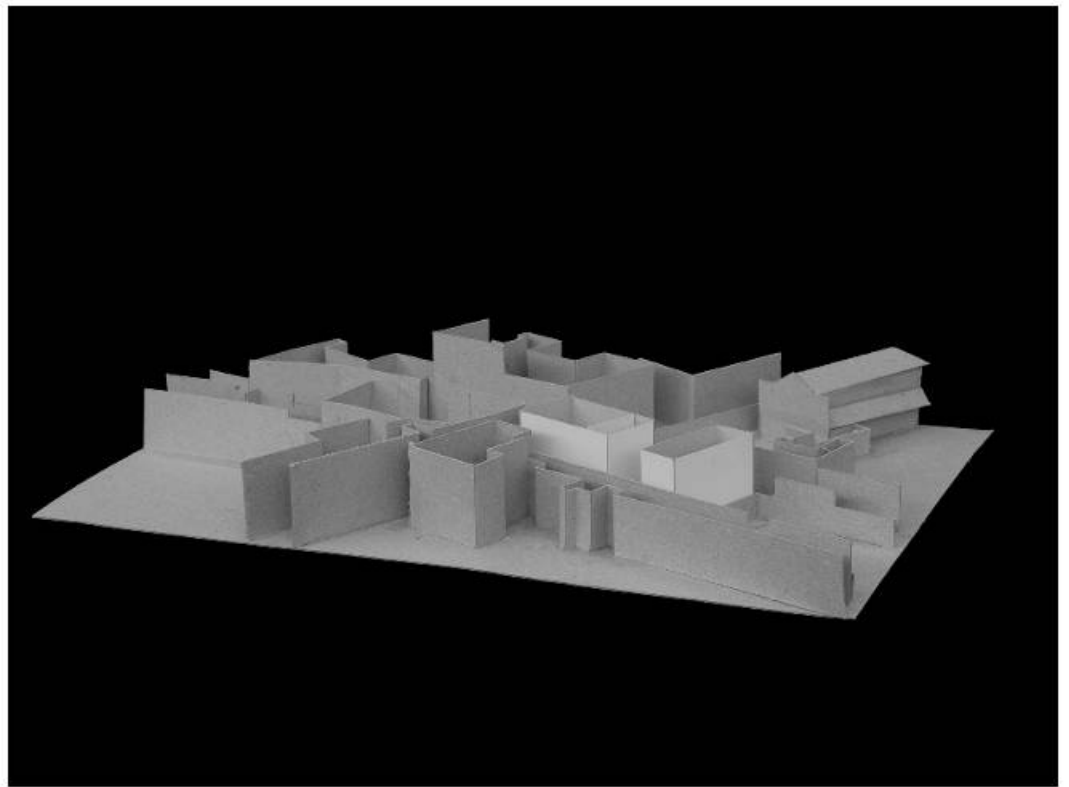
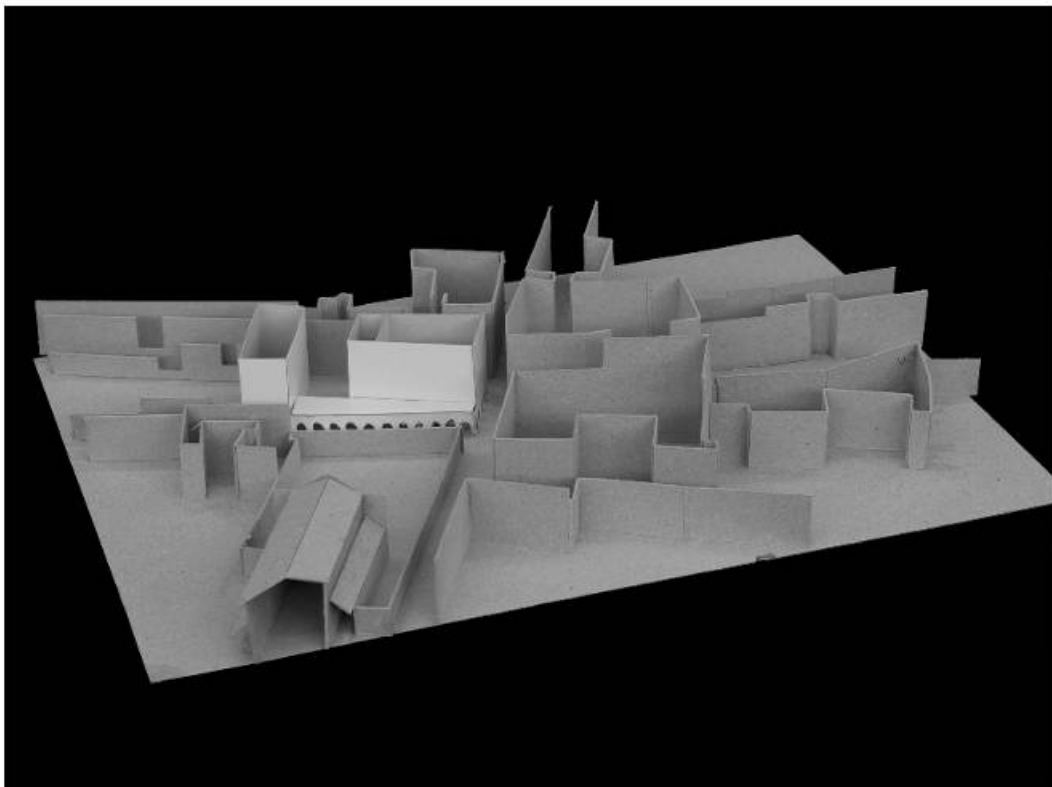
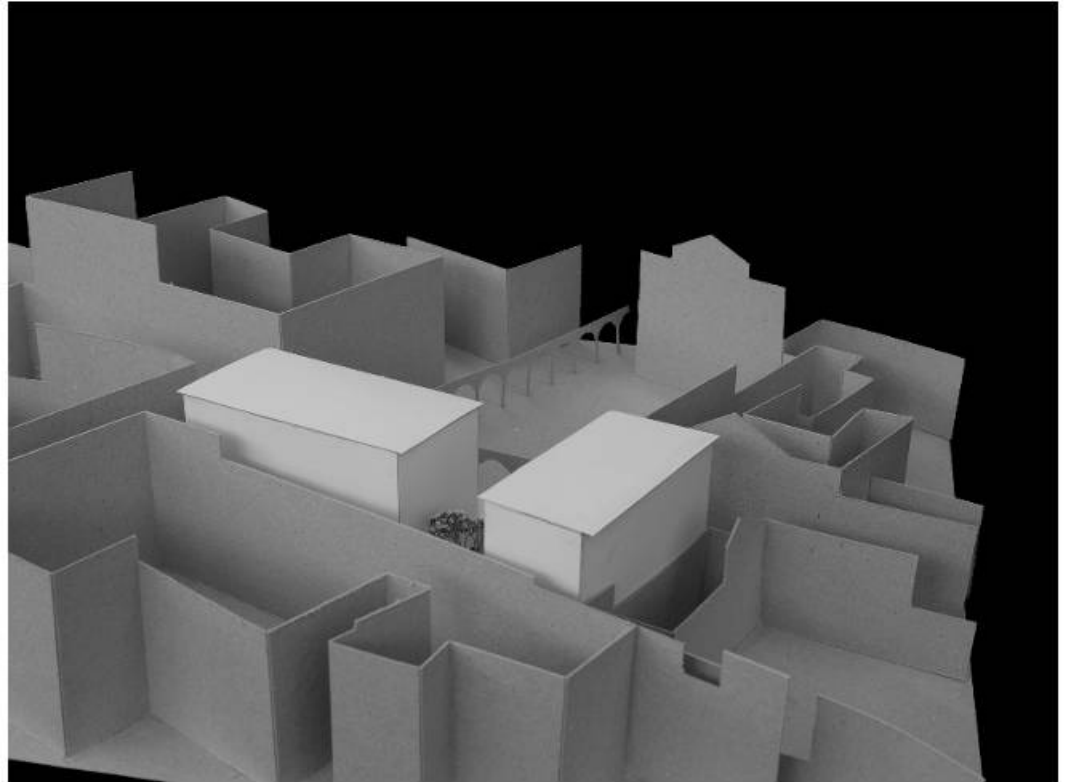
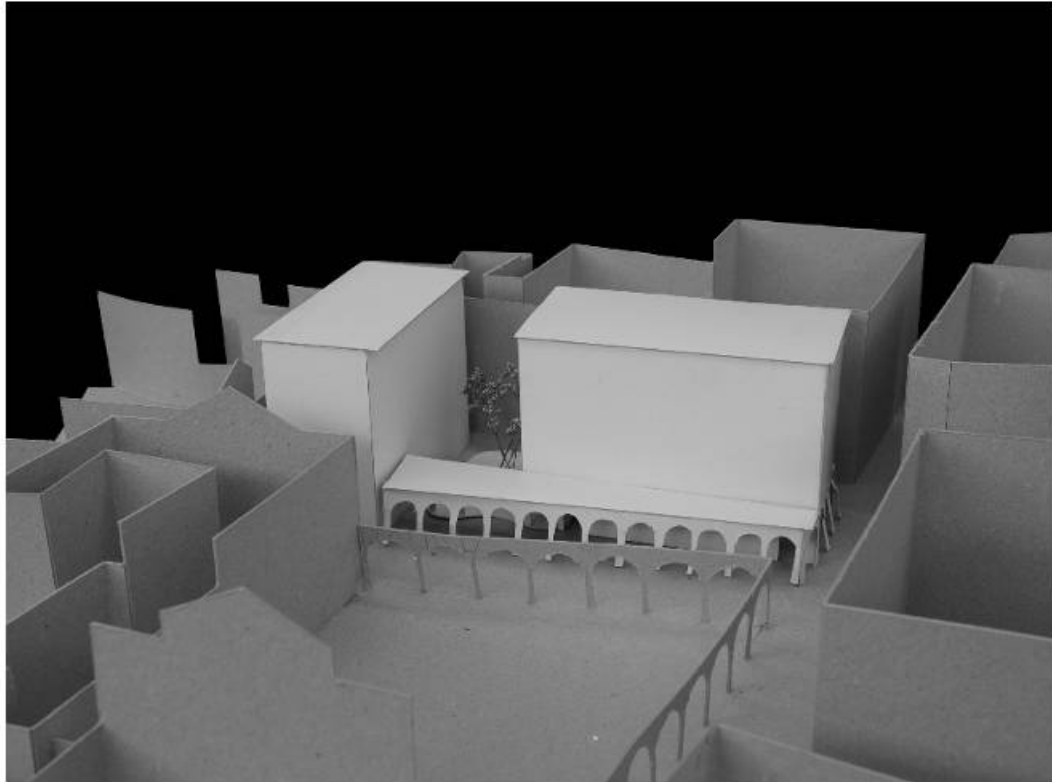
South elevation 1:100

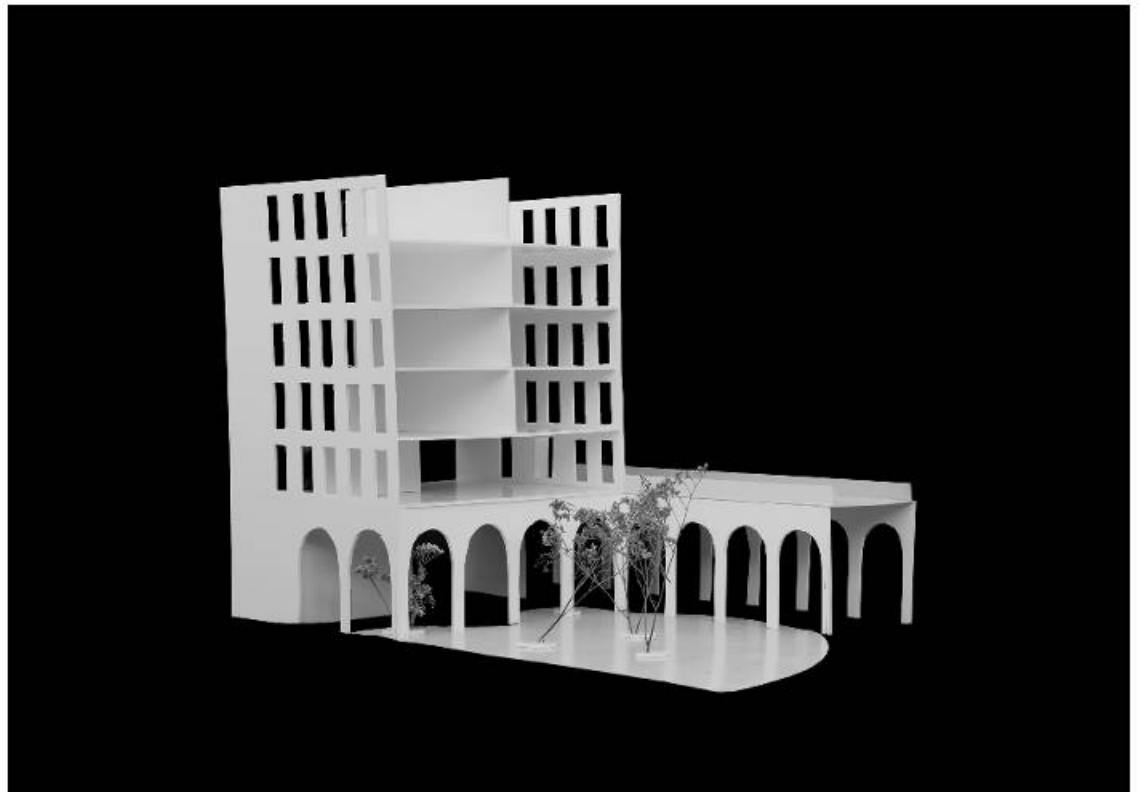


Section BB 1:100







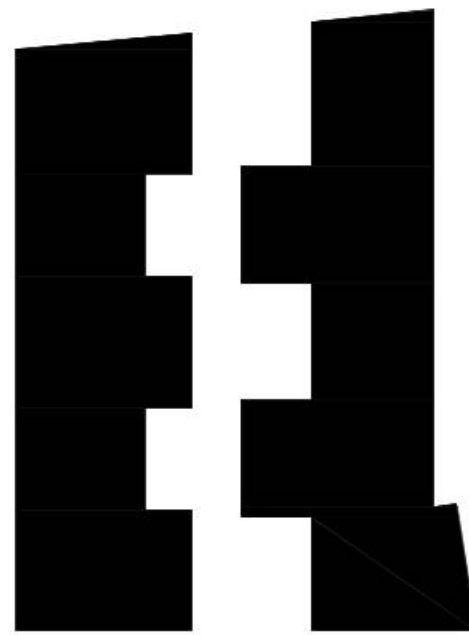




TRAVERSE

Audrey Bokongi

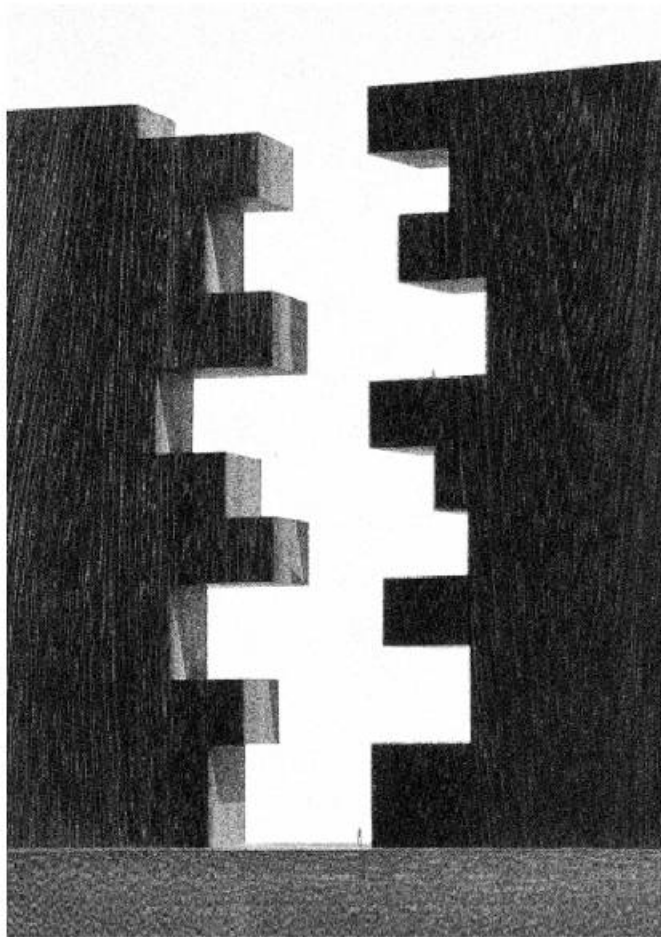
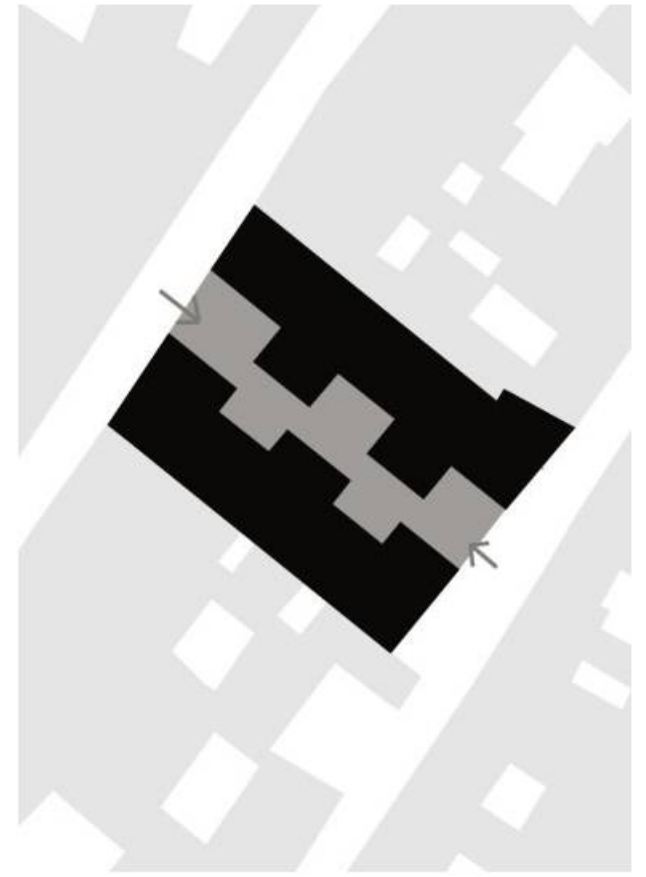
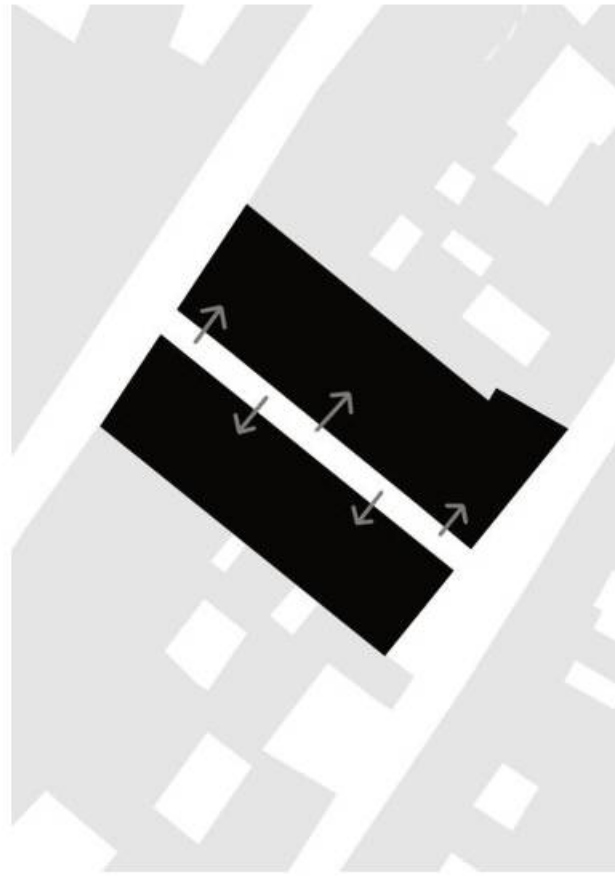
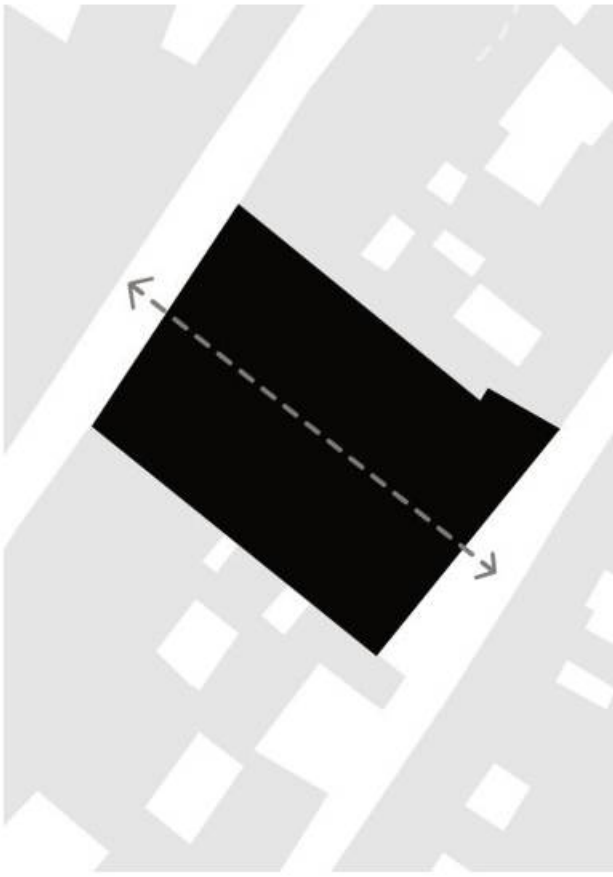
TRAVERSE



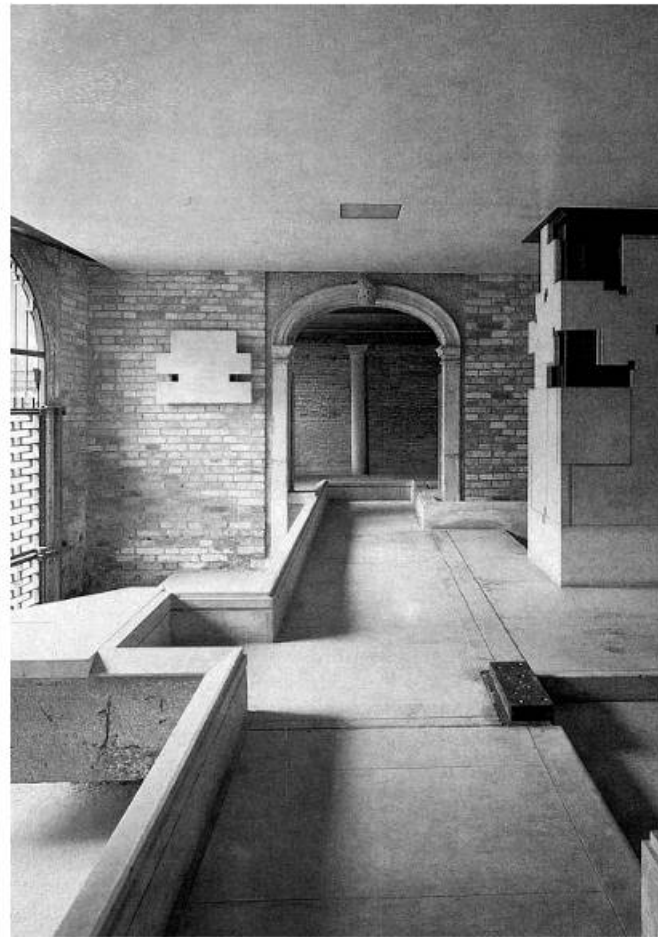
THE VOID BECOMES MOVEMENT

In a dense urban fabric where buildings traditionally fill every corner of the plot, this project makes the opposite choice: it withdraws, it breathes, it opens. Two parallel bars are deliberately separated, carving a generous passage between them, not as leftover space, but as the very heart of the project. This void is not an absence; it is the organizing force that gives rhythm to the whole, connects and invites movement through, between, and around the building. The emptiness becomes a path, a shared threshold, a living space in itself. Where the city compresses, this project expands.





Ndarja, OODA Architects, 2024 (ongoing)



Fondazione Querini Stampalia, Carlo Scarpa, 1963

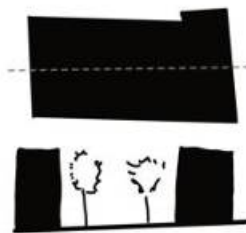


Abstraction in Black and White, Original Lithographs, Eduardo Chillida, 1974

KEY INTENTIONS



CREATE PUBLIC LIFE
WITHIN THE BLOCK



OPENING A PASSAGE



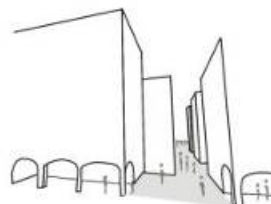
CONNECT TWO STREETS
THROUGH A TRAVERSE



BRING LIGHT AND AIR
DEEP INTO THE SITE



ACTIVATE GROUND LEVEL
WITH PROGRAMS



A PLACE TO CROSS,
TO PAUSE, TO MEET



TRAVERSE AS EXPERIENCE
SEQUENCE OF SPATIAL
MOMENTS



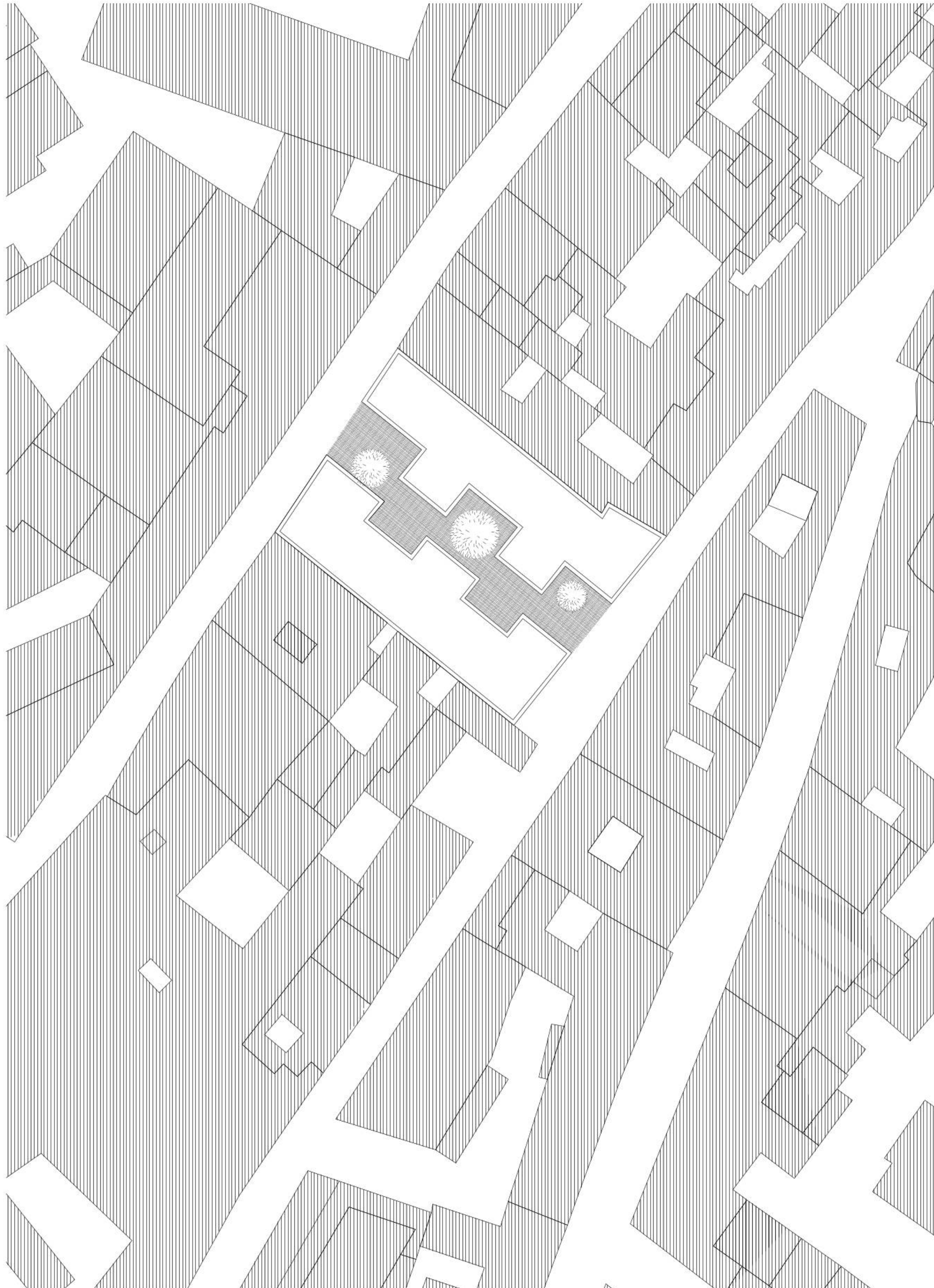
POROSITY: PERMEABLE
TO MULTIPLE FLOWS



LIGHT REACHES THE
"TRAVERSE."



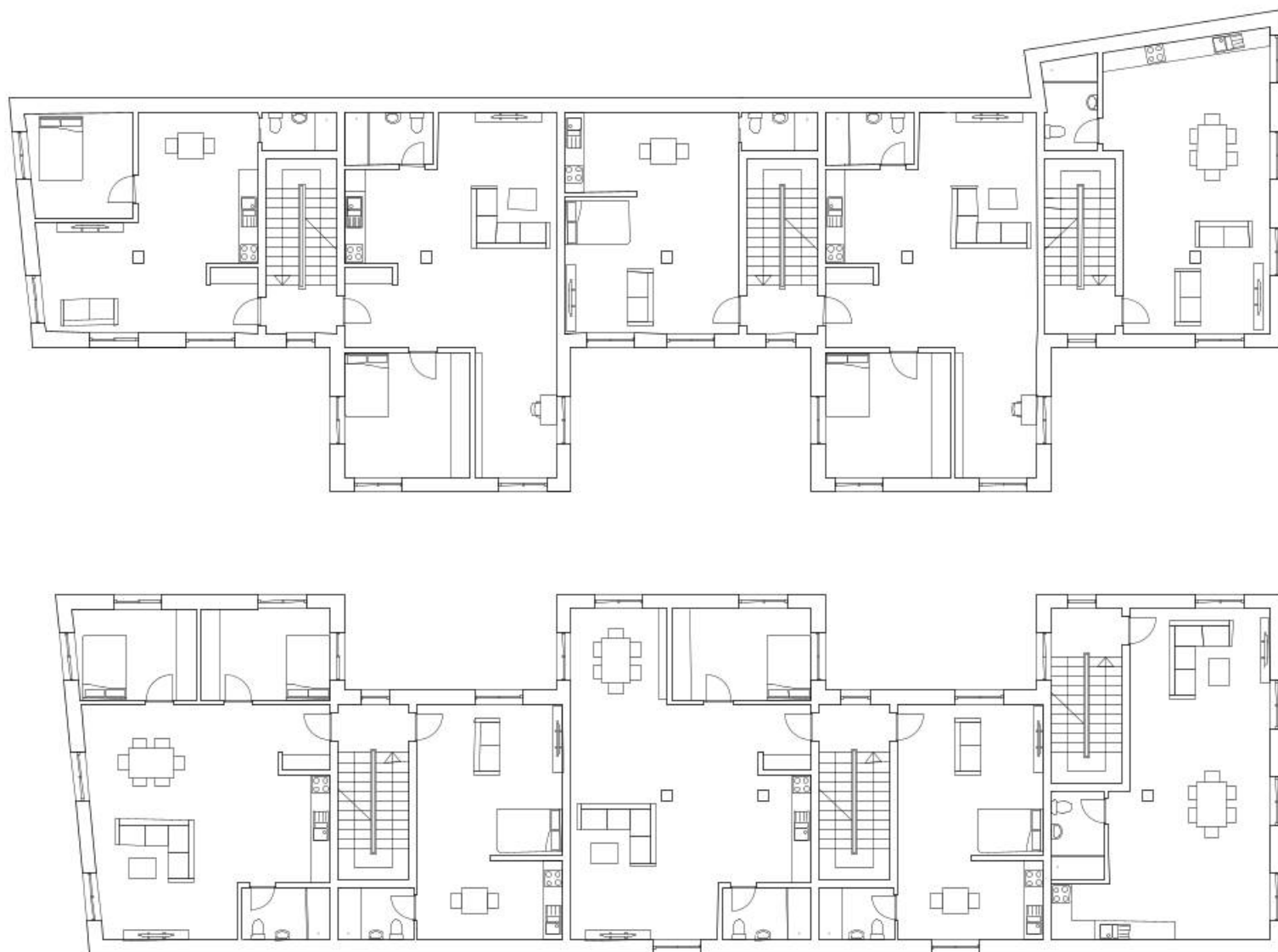
BLUR PRIVATE AND PUBLIC
GRADIENT OF PRIVACY



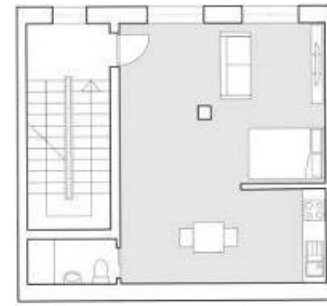




PISO 3º



PISO 1º, 2º



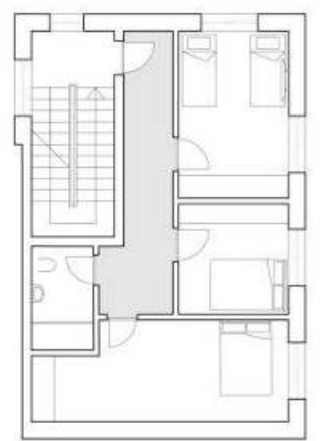
Typology 1: Studio 35 sqm



Typology 2: 75 sqm

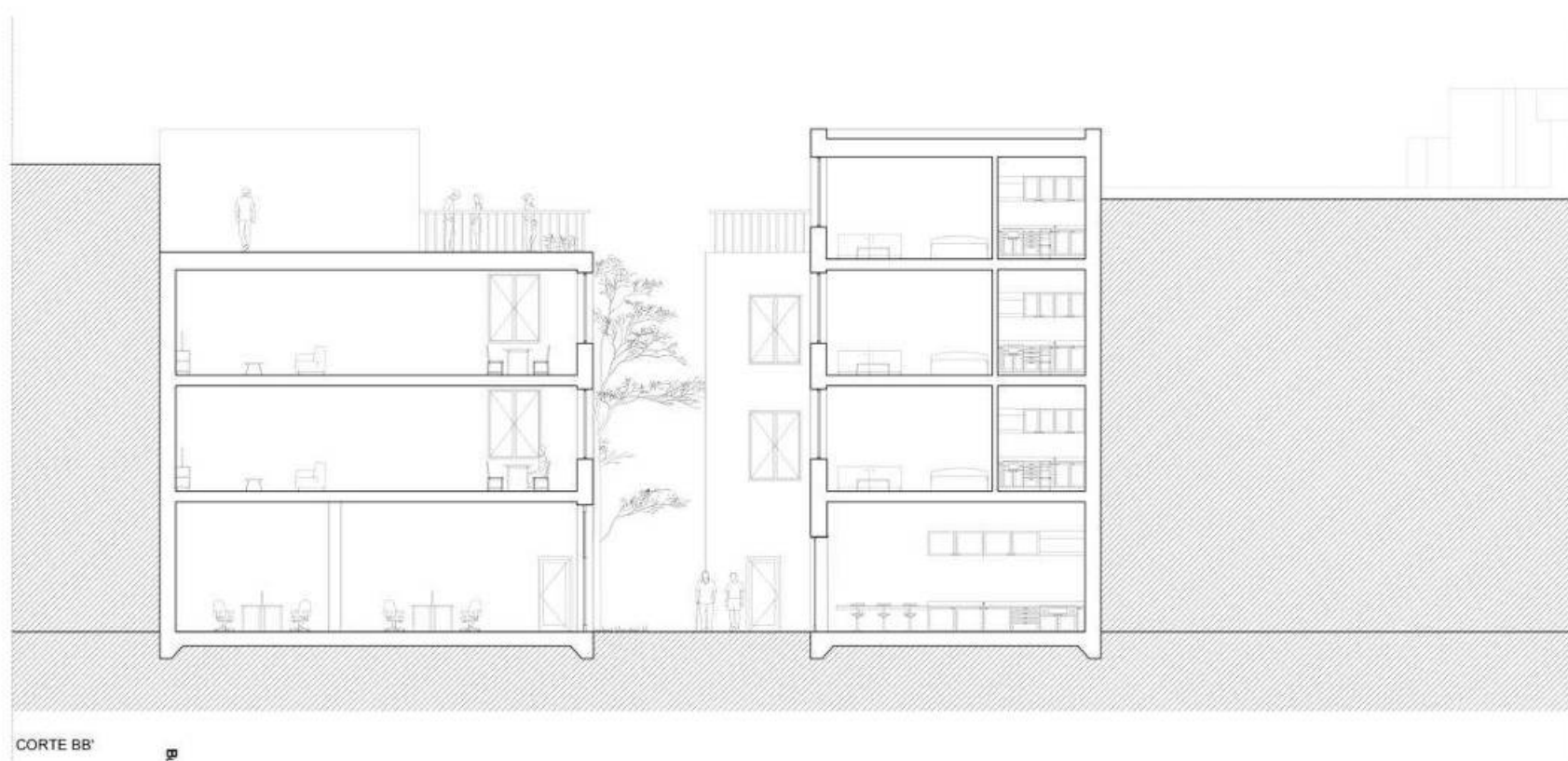
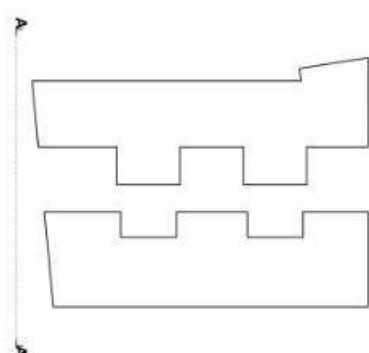


Typology 3 Duplex: 70 sqm

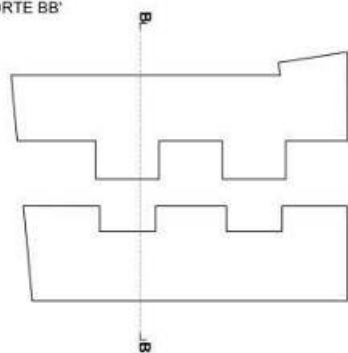




ALÇADO OESTE

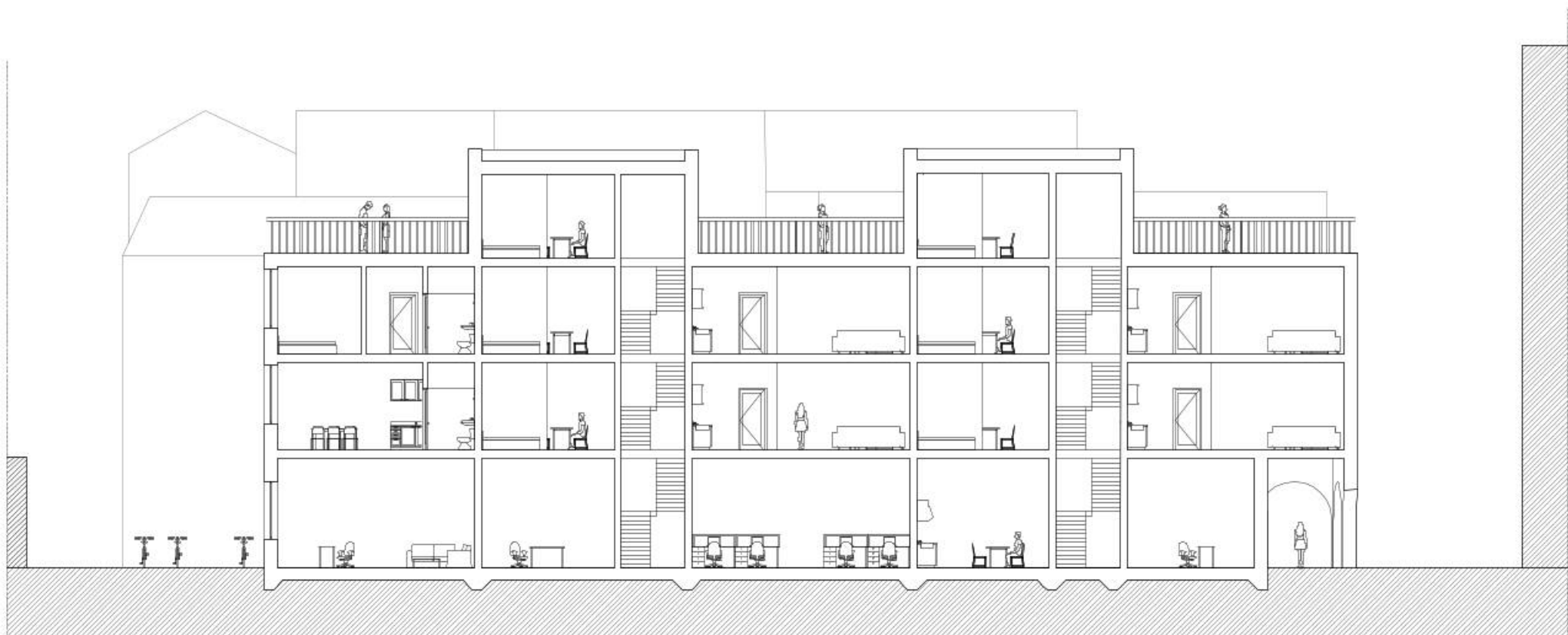
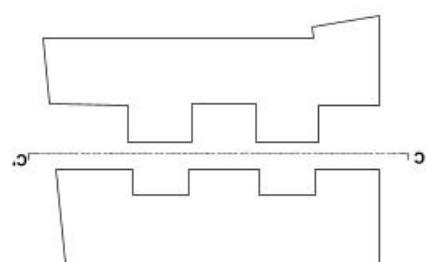


CORTE BB'

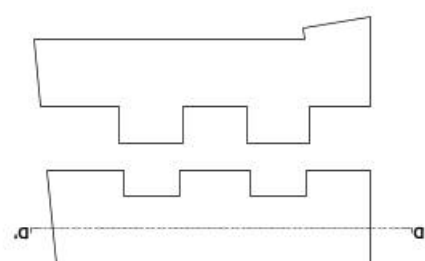


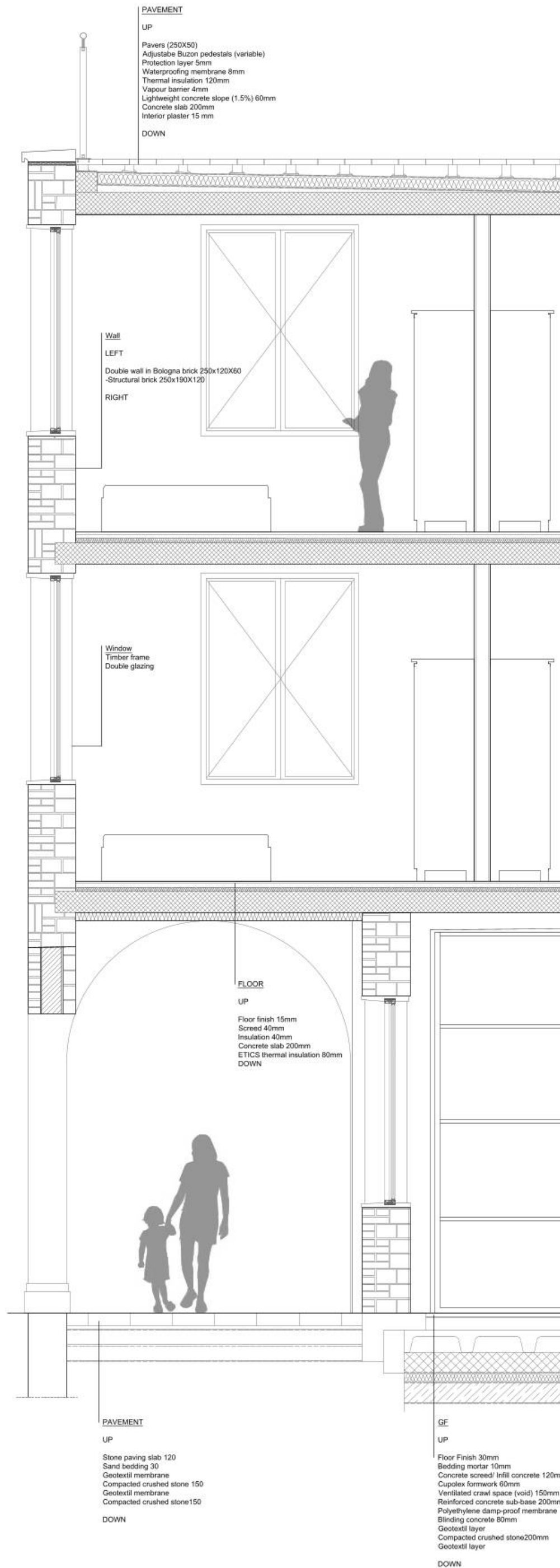


ALÇADO Sul

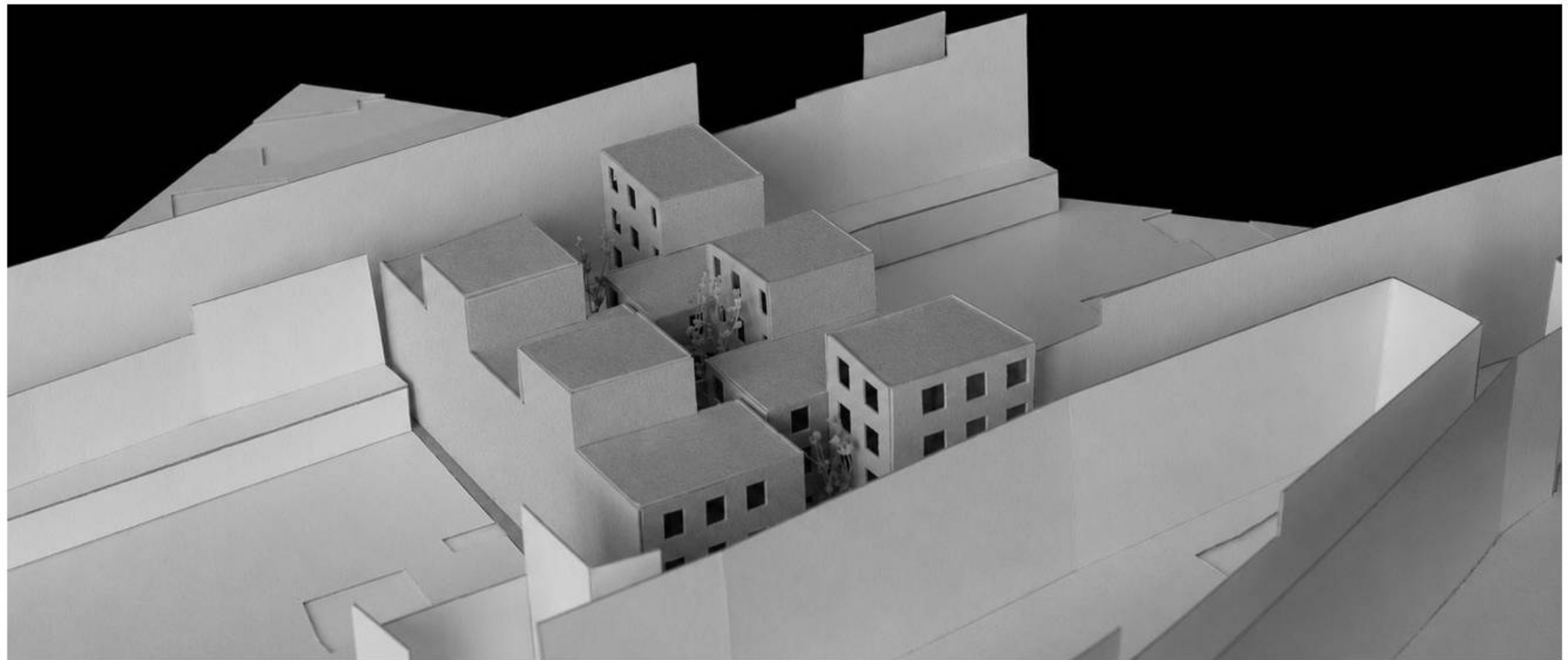
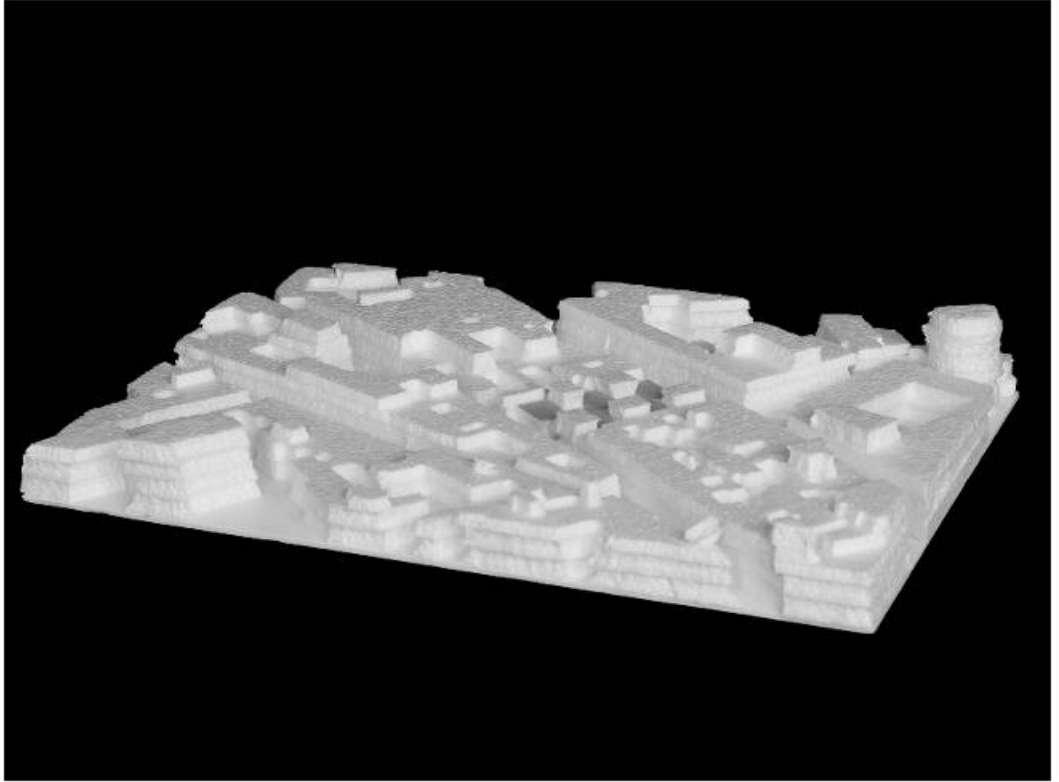
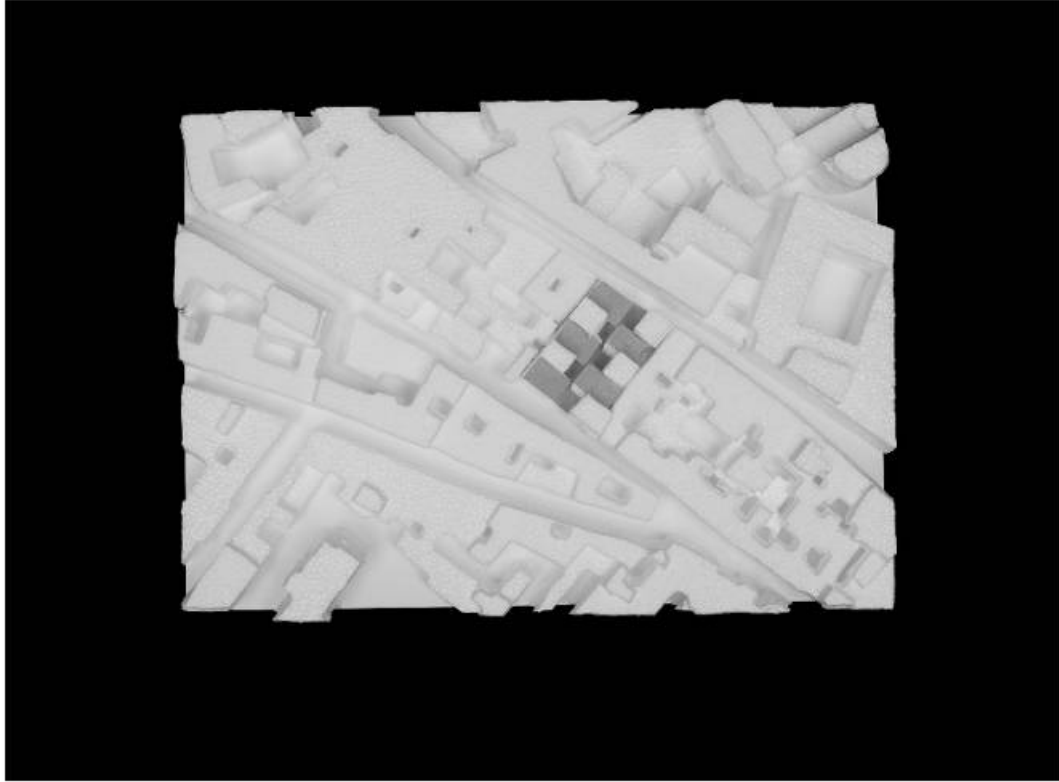


CORTE DD'







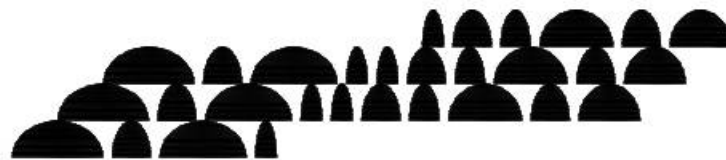




ARCHES

Augustin Timmermans

ARCHES



The brick arcade as a link
between landscape and social.

The project aims to open up the heart of the block, offering this green space to the city. Guided by the landscape's contours, the concept developed around two main axes forming a cross, structured by the brick arch. A system of porticoes connects the public square to a previously enclosed garden, creating continuity between the urban space and the heart of the block. Two buildings rise along this central axis. United by a shared material and structural vocabulary, they unfold according to a repetitive grid derived from the arch system. On the ground floor, this structure generates circulation that distributes throughout the site; on the upper floors, it becomes a place for meeting and shared living. From the vaults emerges a gradual transition from the bustle of the square to the tranquility of the inner courtyard. Load-bearing and expressive, the brick shapes an architecture perfectly suited to the genius loci of the place.

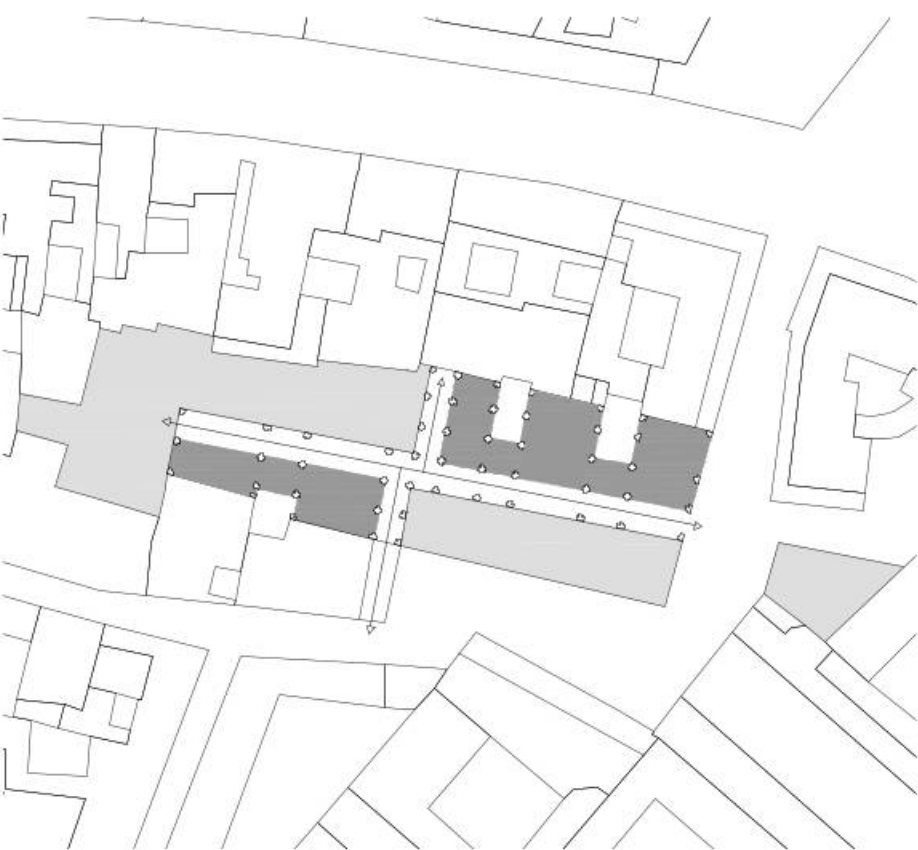




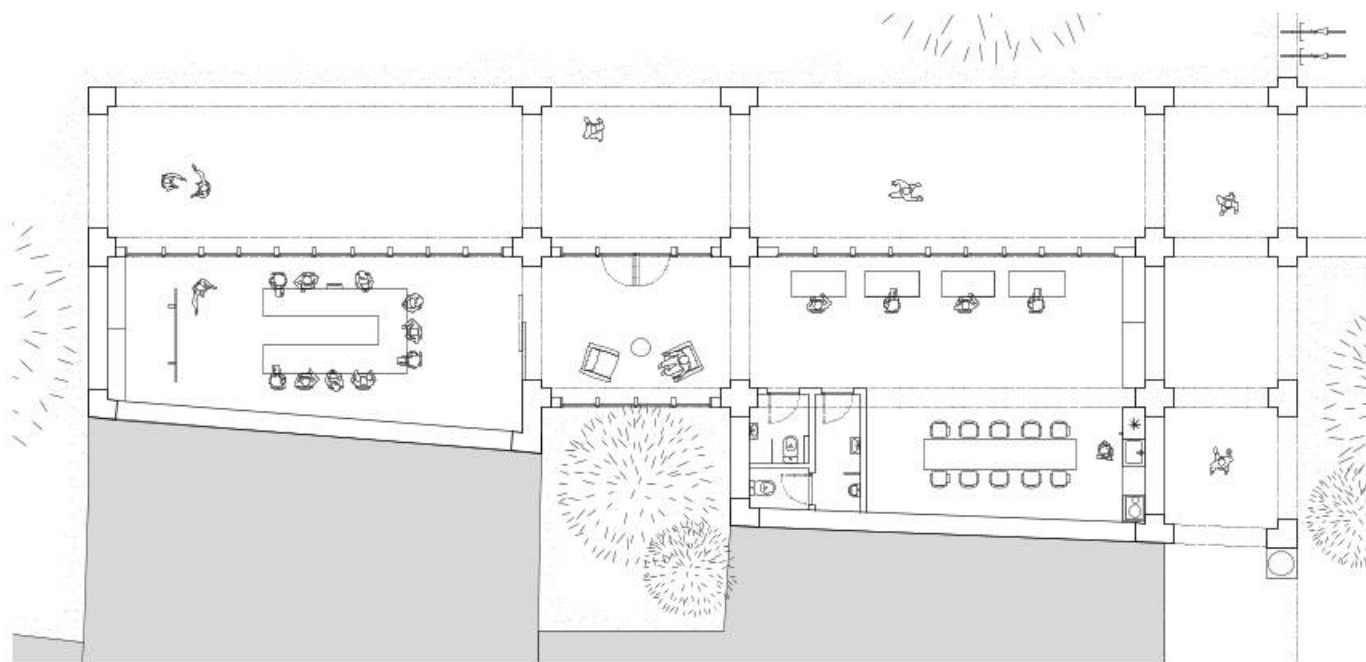
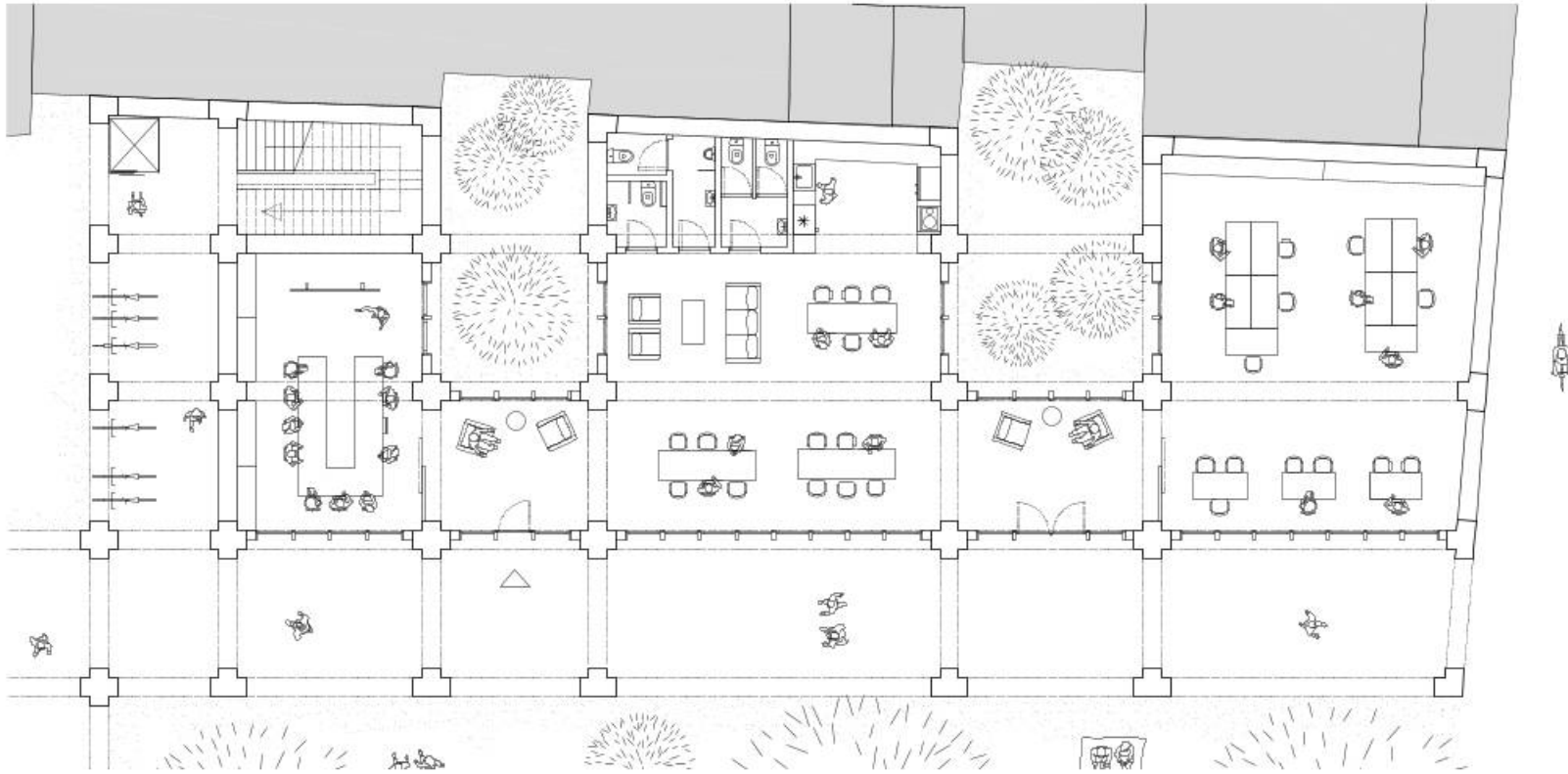
Basilica of Santo Stefano, Bologna, Italy

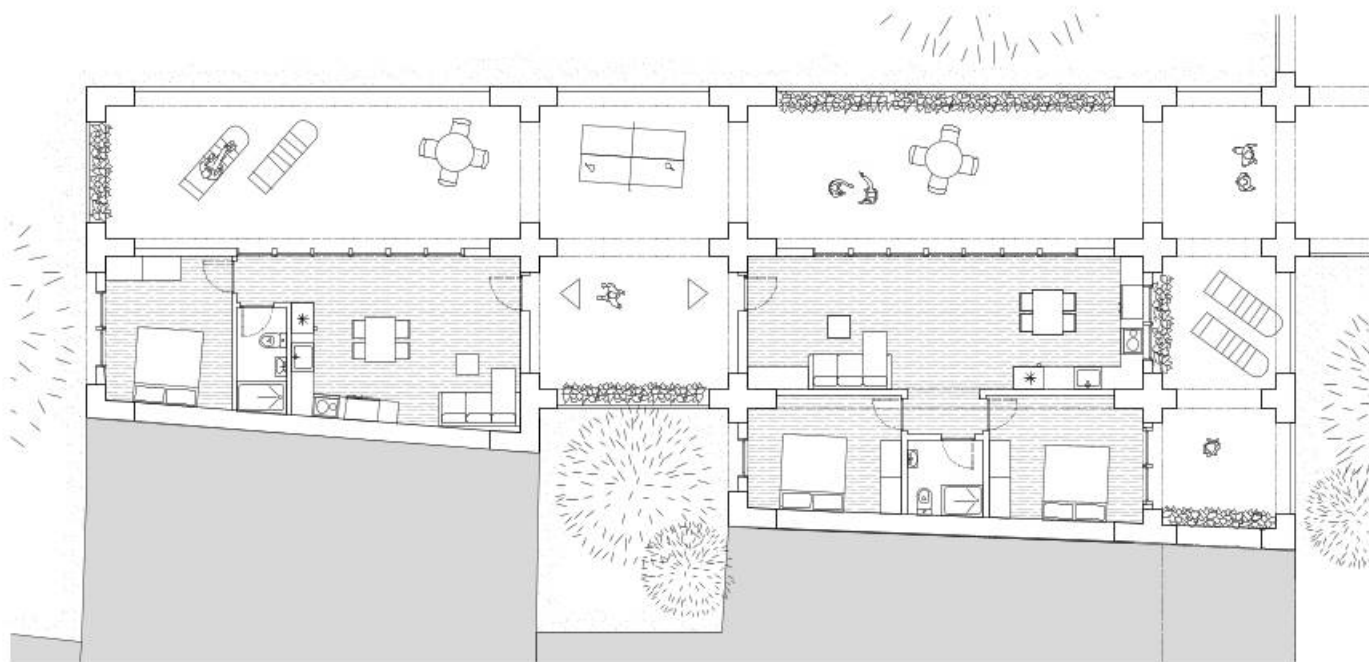
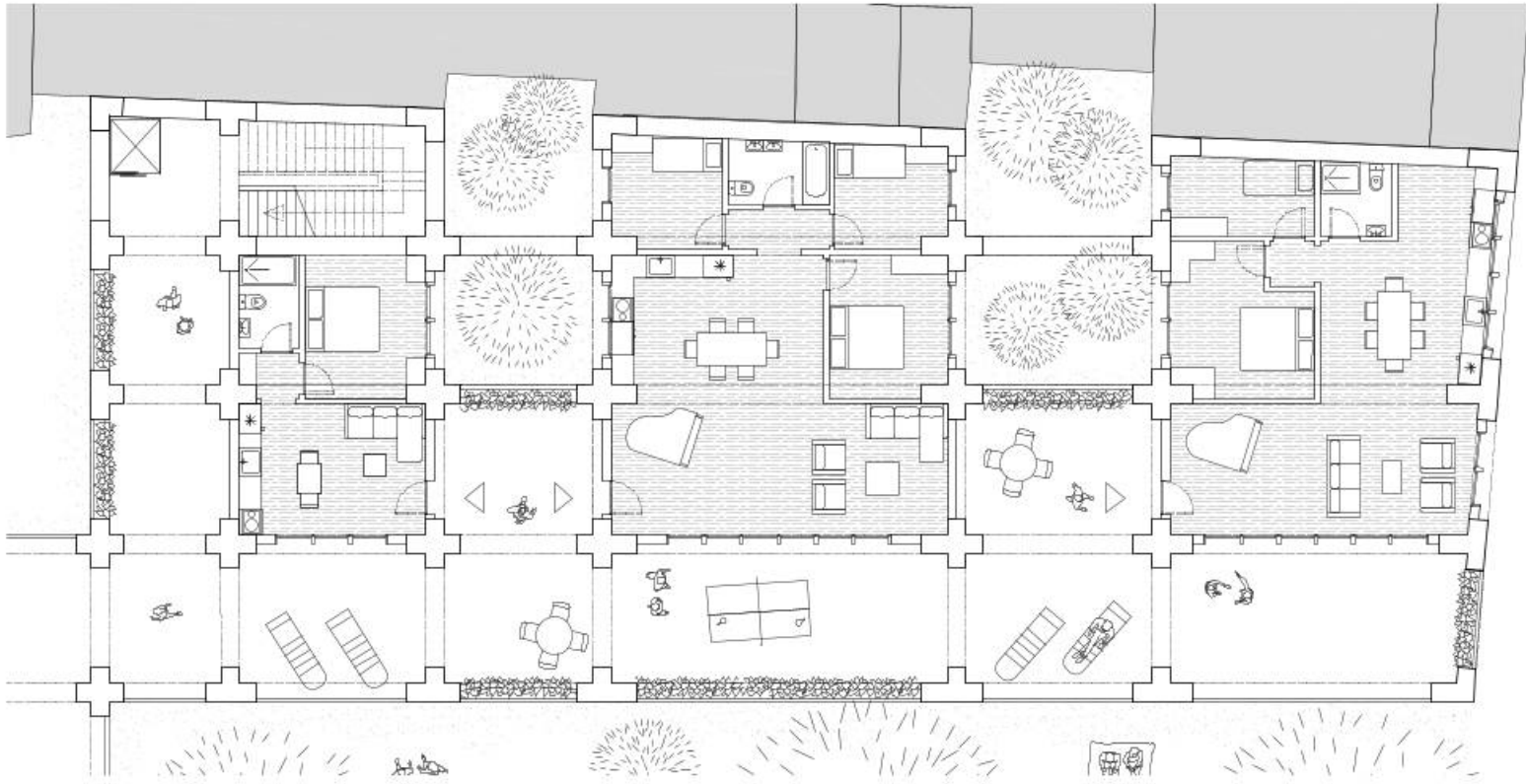


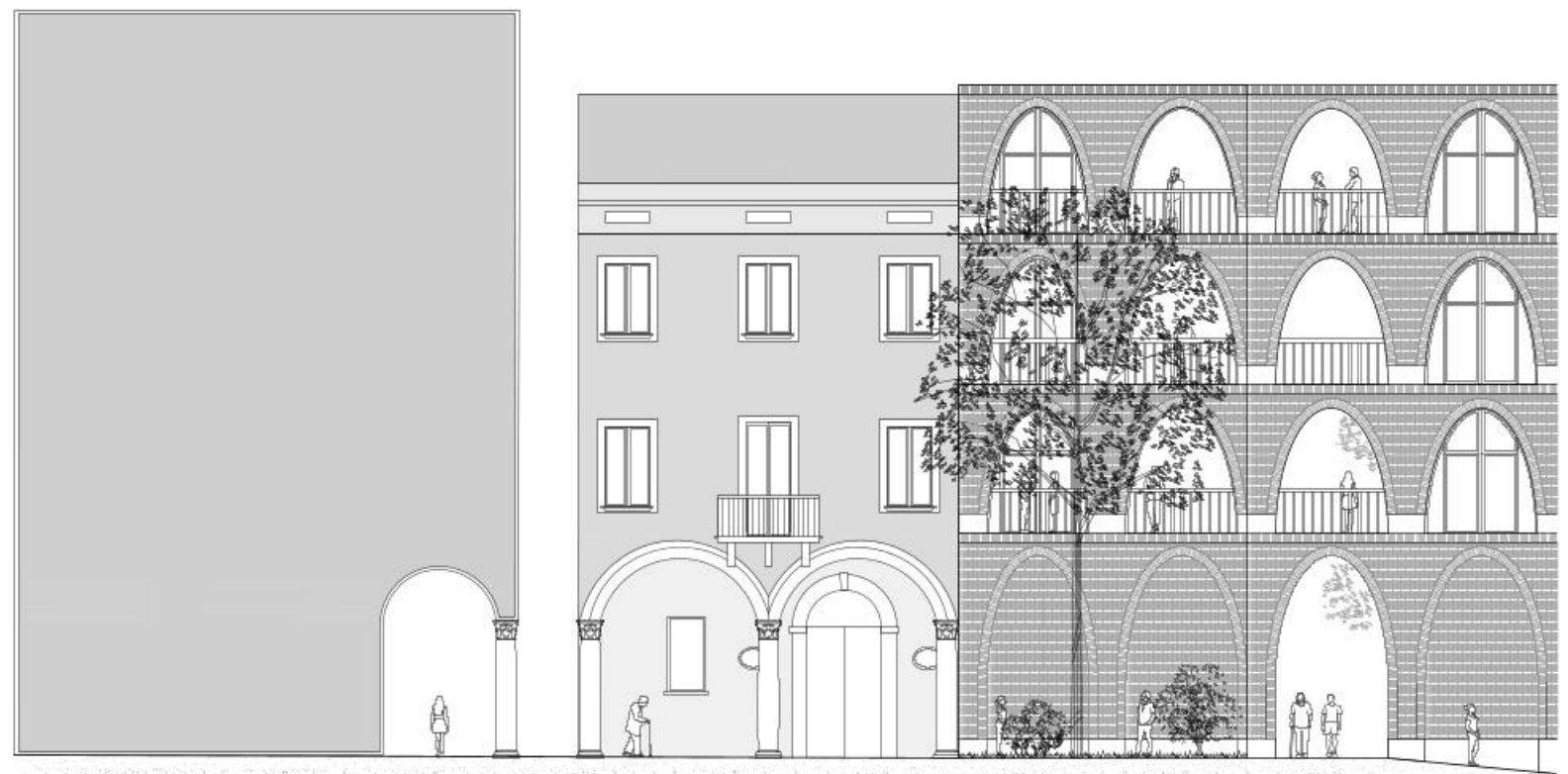
Lina Gothmeu - Hermes Factory, Normandie, France







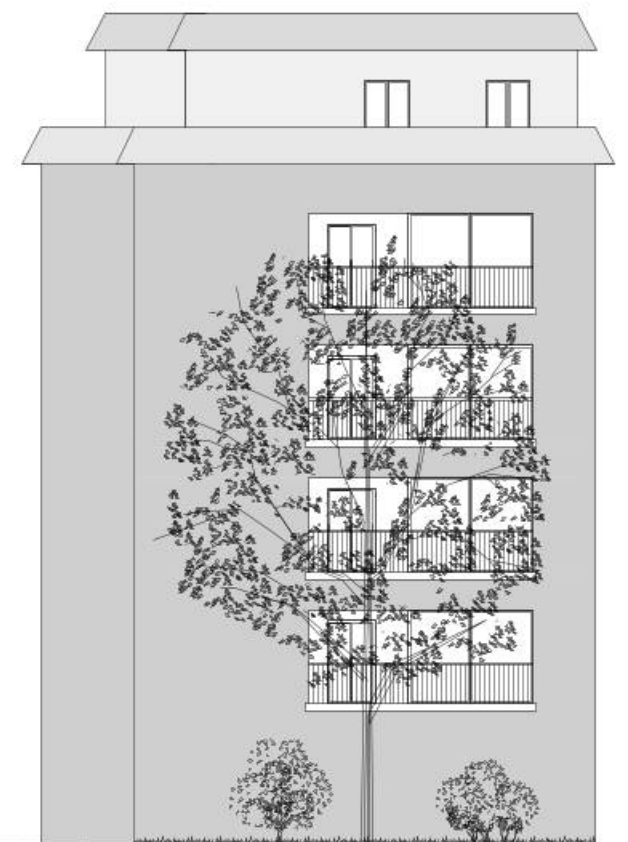


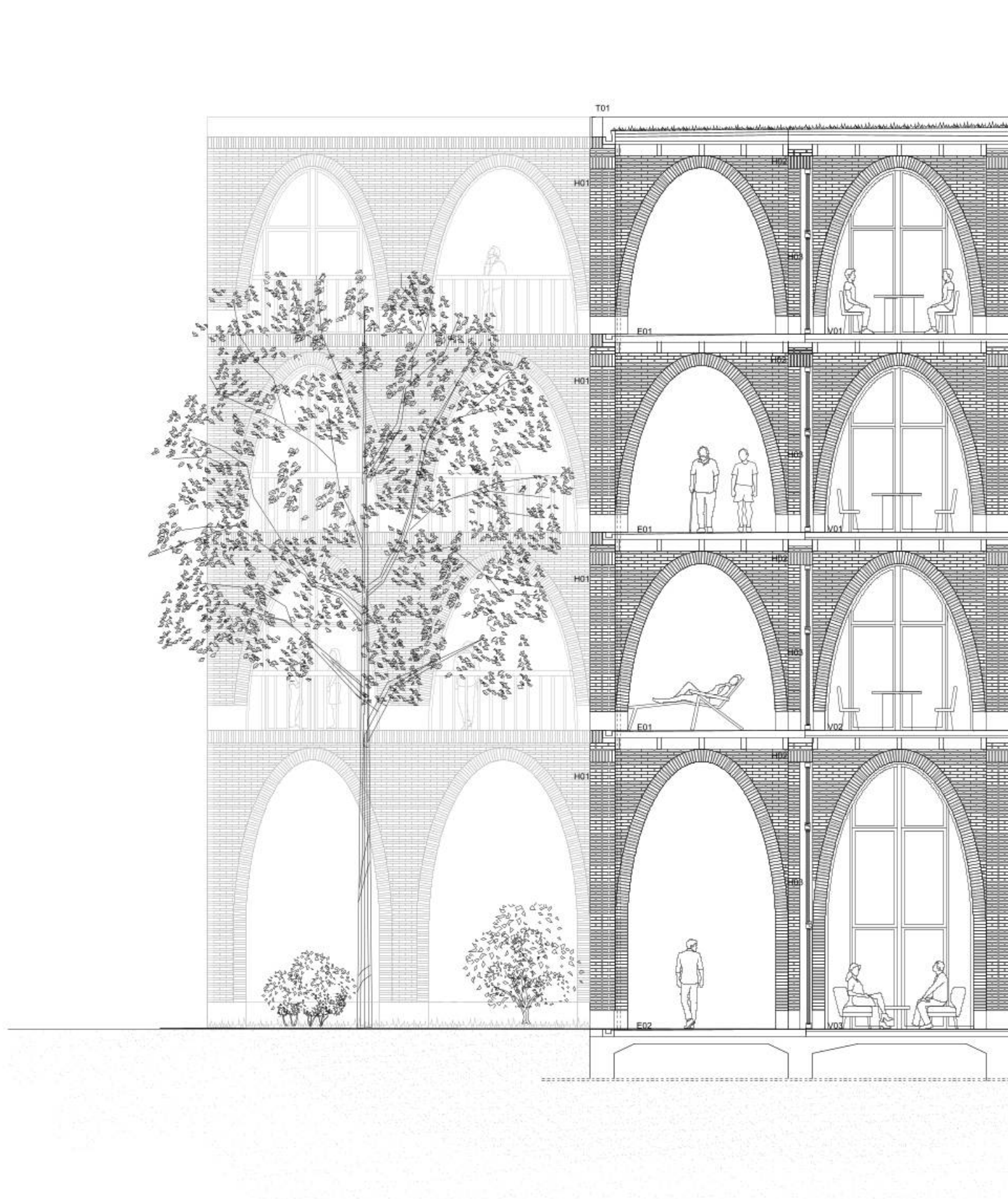


ALÇADO AA'



CORTE BB'





V01
Floor finish + underlay (2cm)
Dry floating screed (2cm)
Acoustic underlayment (1cm)
OSB sheathing (2cm)
Wood fiber insulation (10cm)
Timber beams & joists (20cm)

V02
Floor finish + underlay (2cm)
Dry floating screed (2cm)
Acoustic underlayment (1cm)
OSB sheathing (2cm)
Wood fiber insulation (10cm)
Timber beams & joists (20cm)
Acoustic plasterboard (fire-rated, 1.5cm)

V03
Floor finish (2cm)
Floor screed (5cm)
Perimeter expansion strip (1cm)
Reinforced concrete slab (14cm)
XPS insulation (8cm)
Polyethylene sheeting (1mm)
Sand blinding (3cm)
Hardcore (20cm)

H01
Hydrofuge water-repellent treatment (Clear finish)
External facing brick layer (12cm)
Structural mortar joints (1.5cm)
Internal structural solid brick core (24cm)
Structural mortar joints (1.5cm)
Internal facing brick layer (12cm)

H02
External facing brick layer (12cm)
Structural mortar joints (1cm)
Internal structural solid brick core (24cm)
Vapor-permeable waterproofing coat (0.5cm)
Rigid wood fiber insulation (10cm)
Vapor Control Layer (1mm)
Plasterboard interior lining (1.5cm)

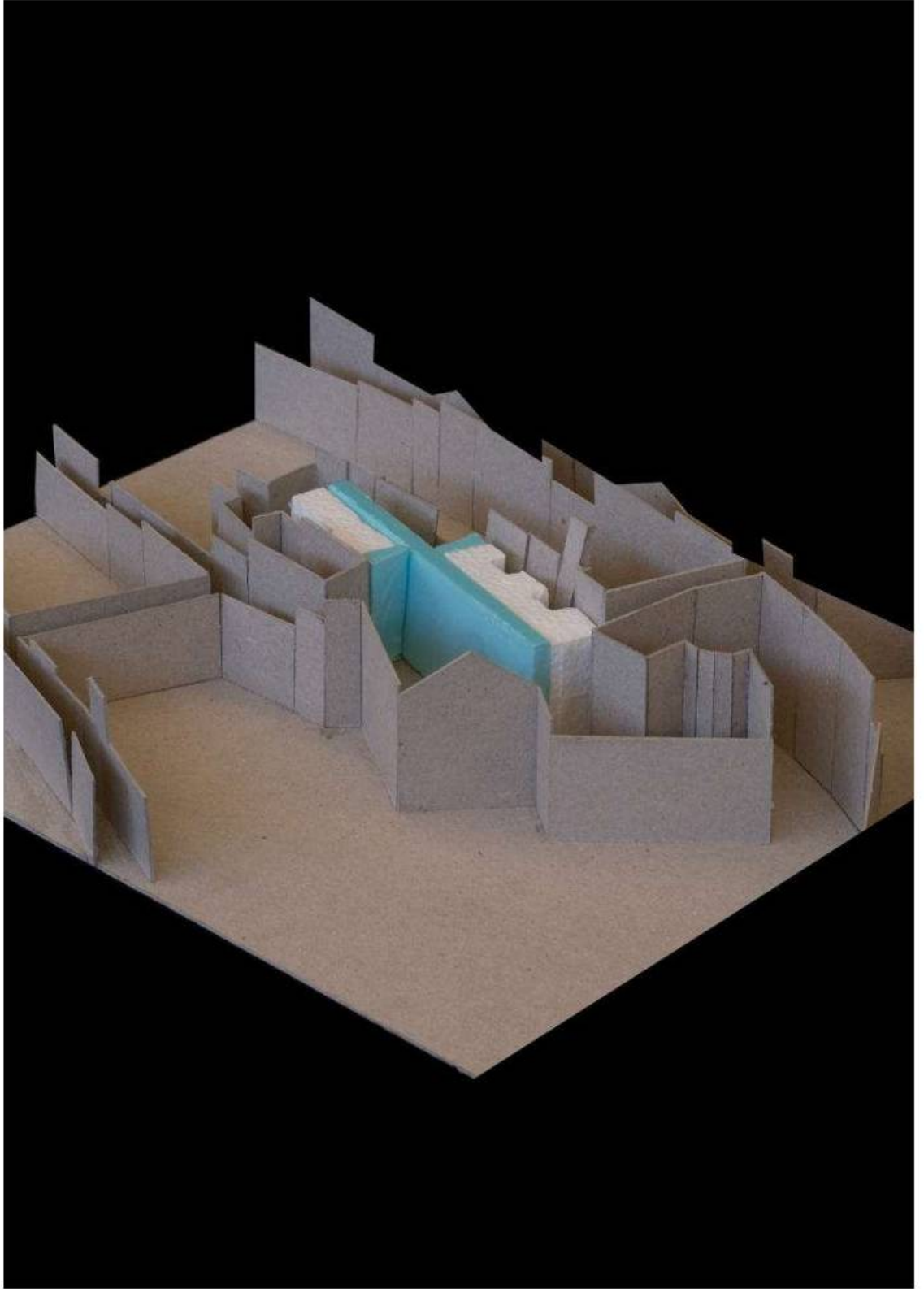
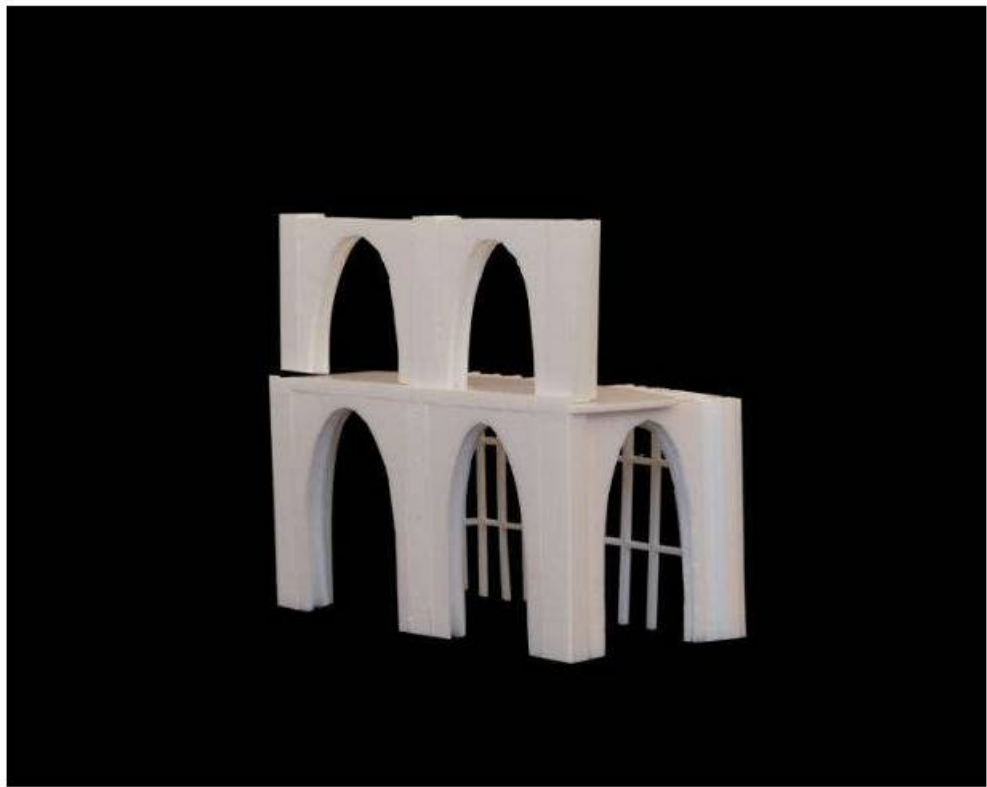
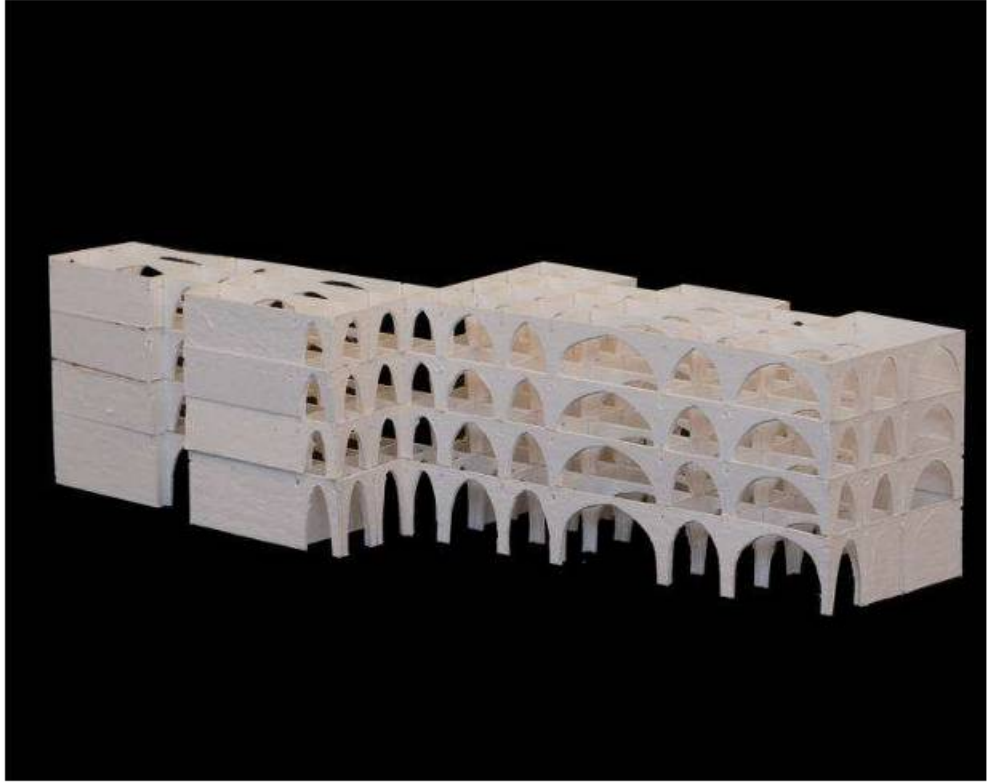
H03
Double-glazed structural glass (2cm)
Timber window frame with perimeter EPDM seals (8cm)
Compriband insulation tape (1.5cm)

E01
Decking boards (2cm)
Adjustable polypropylene plots (3cm)
Waterproofing membrane (2mm)
OSB sheathing (2cm)
Timber beams & Joists (20cm)

E02
Stone pavers (3cm)
External cementitious screed (6cm)
Reinforced concrete slab (14cm)
Sand blinding (3cm)
Polyethylene sheet (1mm)
Hardcore (20cm)

T01
Sedum mat (3cm)
Lightweight engineered substrate (5cm)
Drainage & filter layer (2cm)
Root-resistant waterproofing membrane (2mm)
EPDM waterproofing membrane (1.5mm)
Wood fiber insulation (15cm)
Vapor Control Layer (1mm)
OSB sheathing (2.5cm)
Timber beams & joists (25cm)
Plasterboard ceiling (1.5cm)



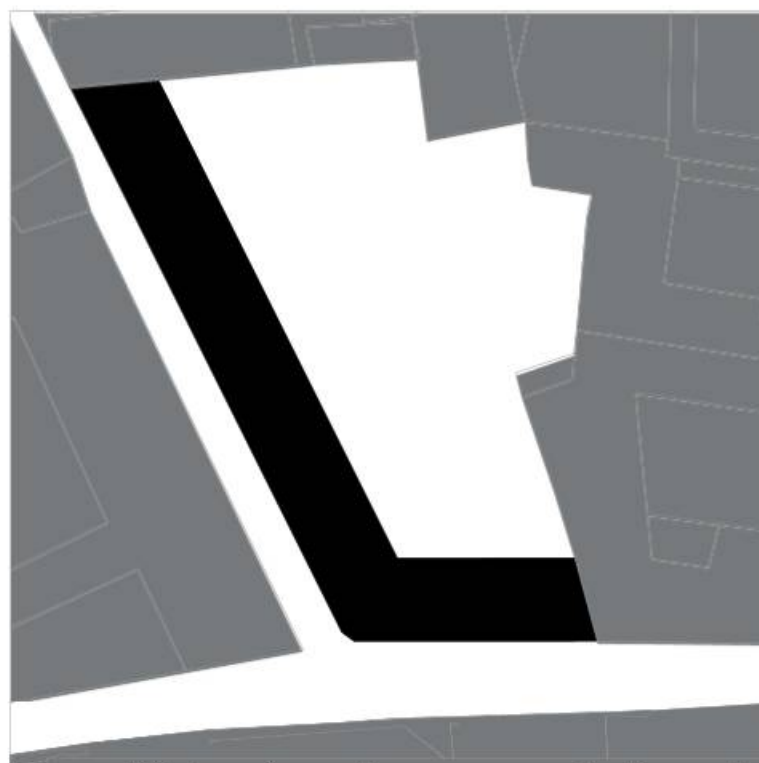




UMBRA

Beatriz Mendes

UMBRAL



O edifício transforma o limite do quarteirão num umbral coletivo entre cidade, trabalho e habitação.

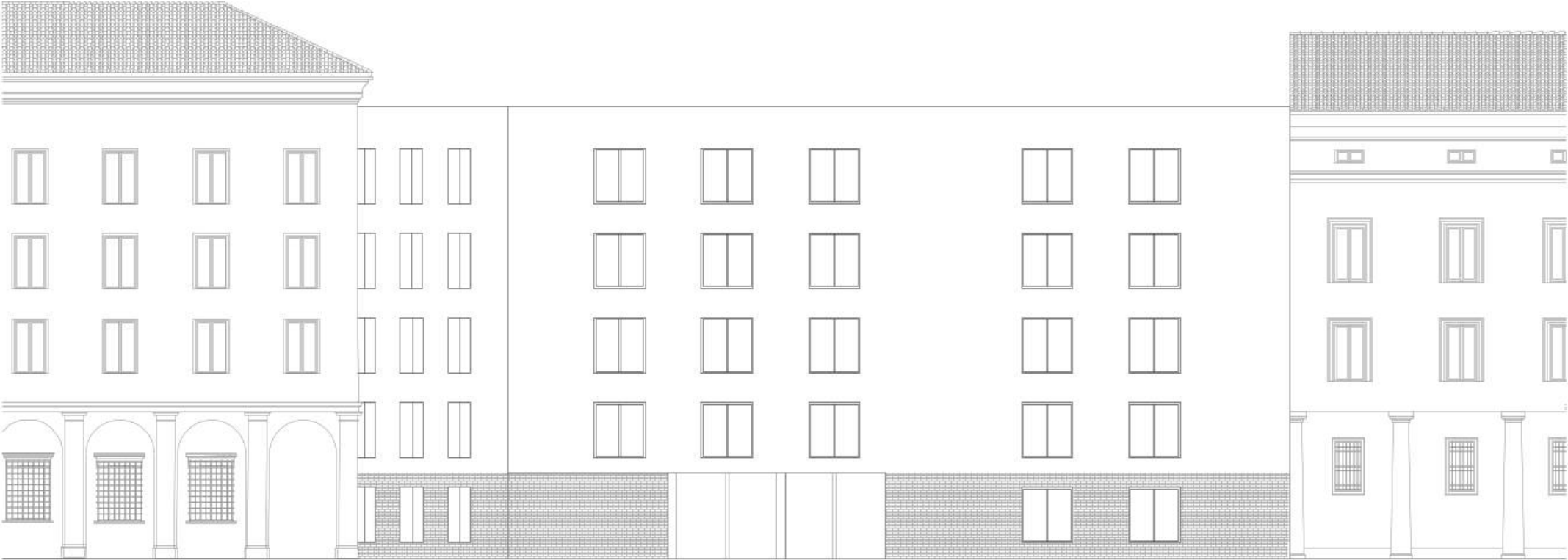
O projeto entende o limite do lote como uma espessura ativa, e não como uma fronteira rígida. Através de lojas, passagens e acessos no piso térreo, o edifício abre a rua ao interior do quarteirão, construindo um pátio semi-público que prolonga a vida urbana para dentro do lote. Sobre esta base permeável, os escritórios e a habitação organizam uma sequência vertical de usos, onde a dimensão produtiva e doméstica coexistem. O umbral torna-se, assim, o tema central do projeto: um espaço de mediação entre o exterior urbano e o interior coletivo.

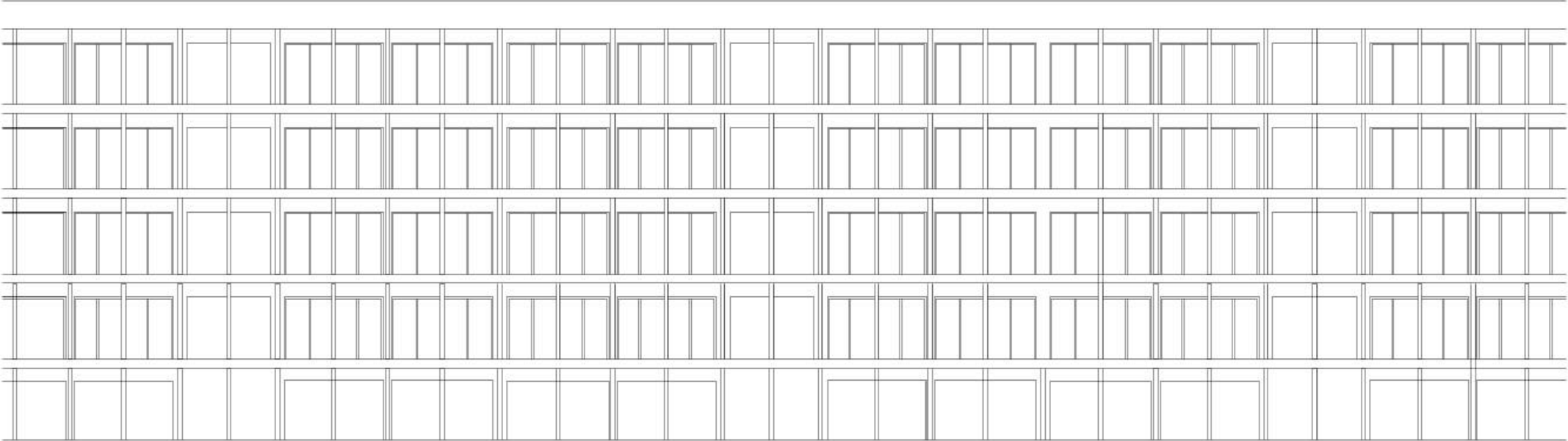
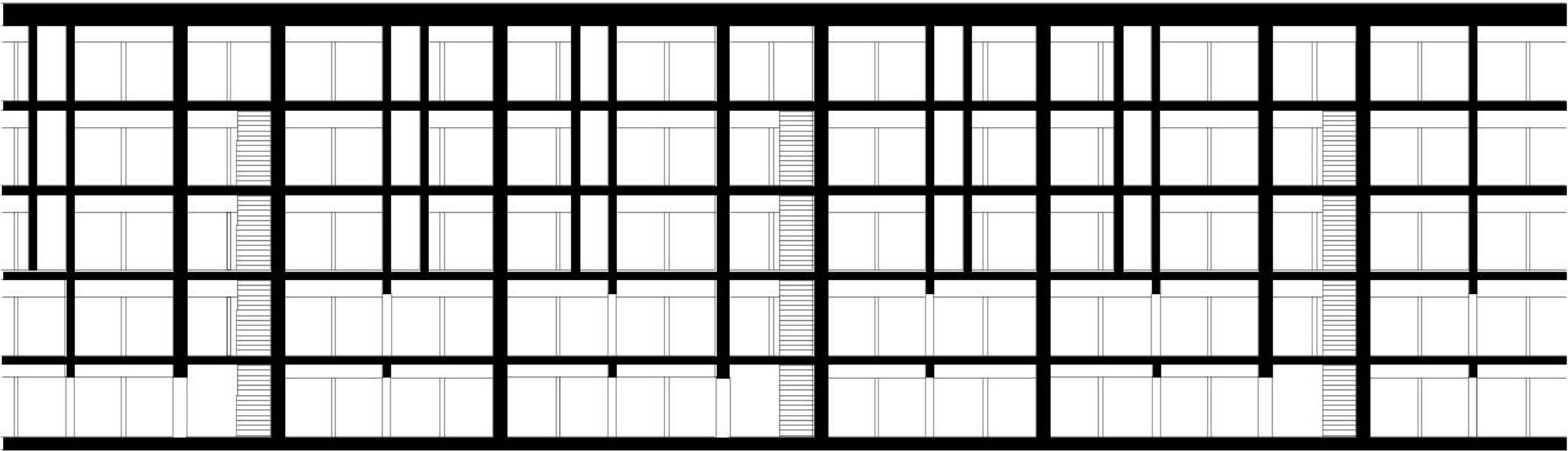


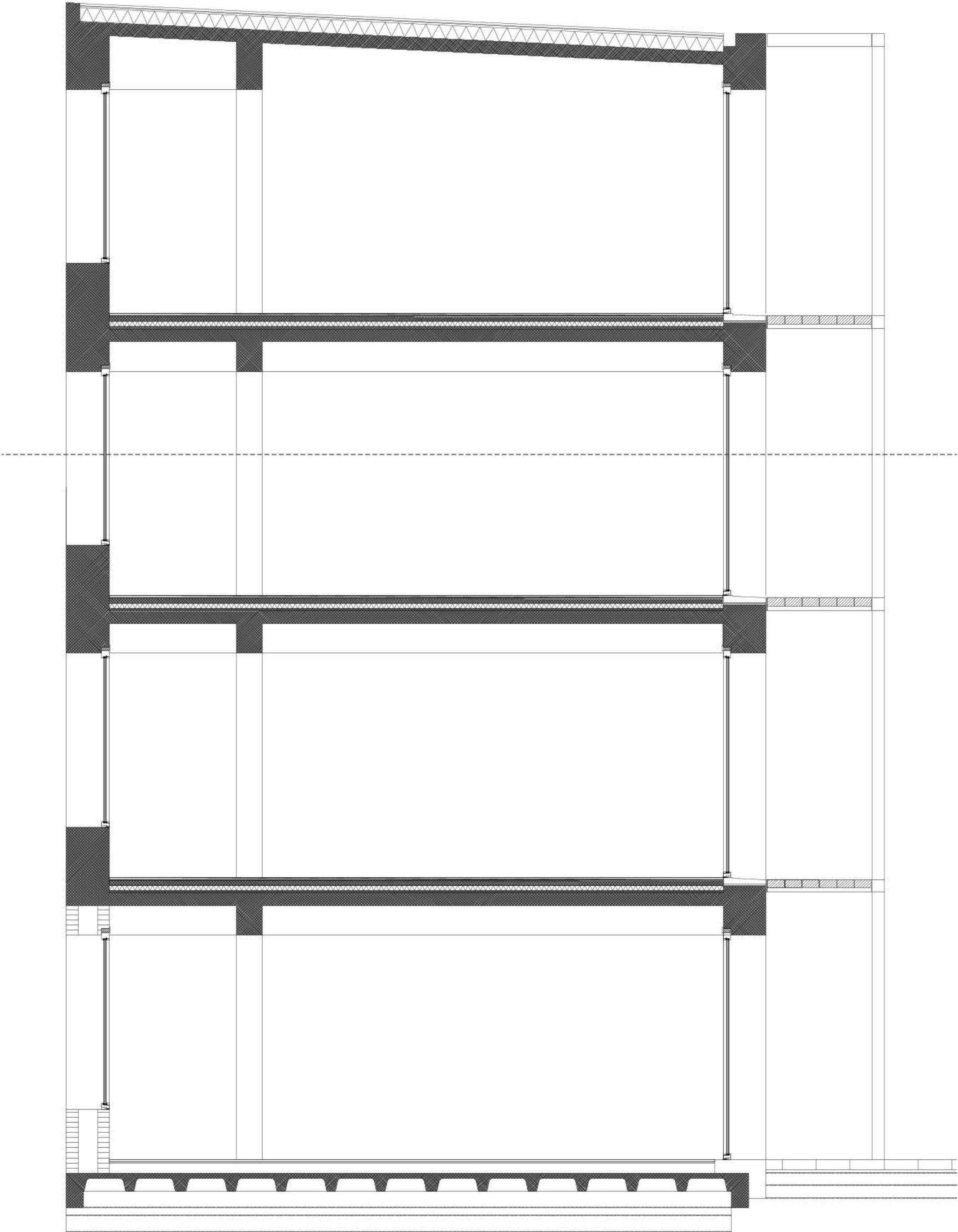


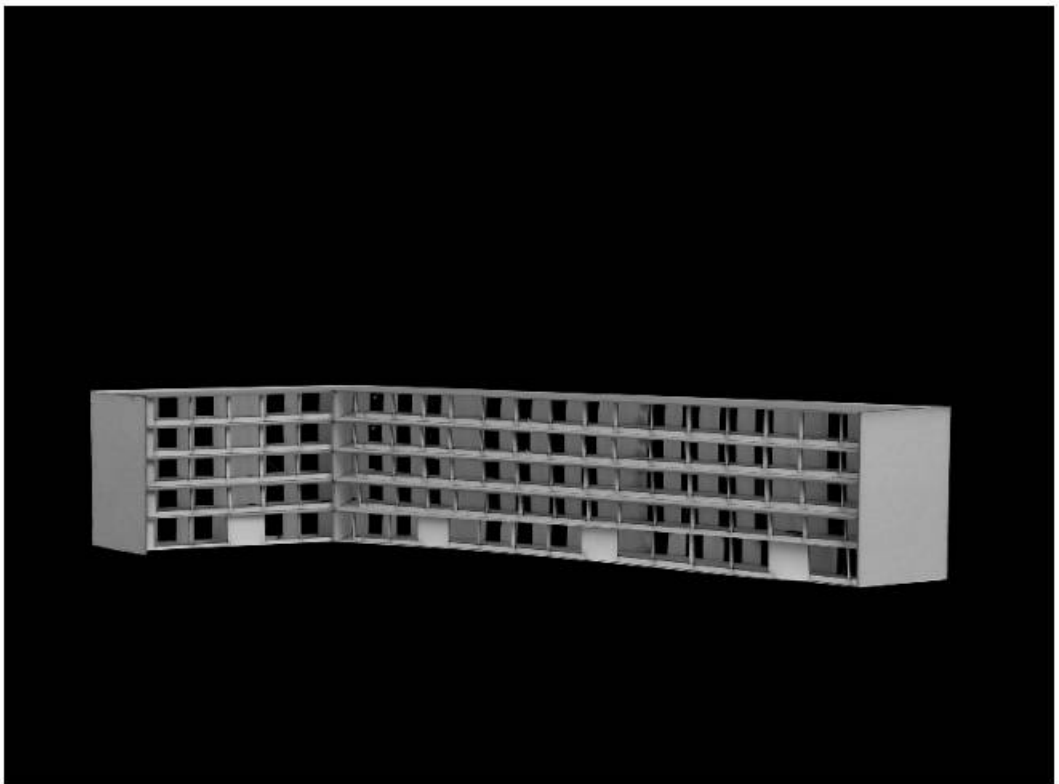
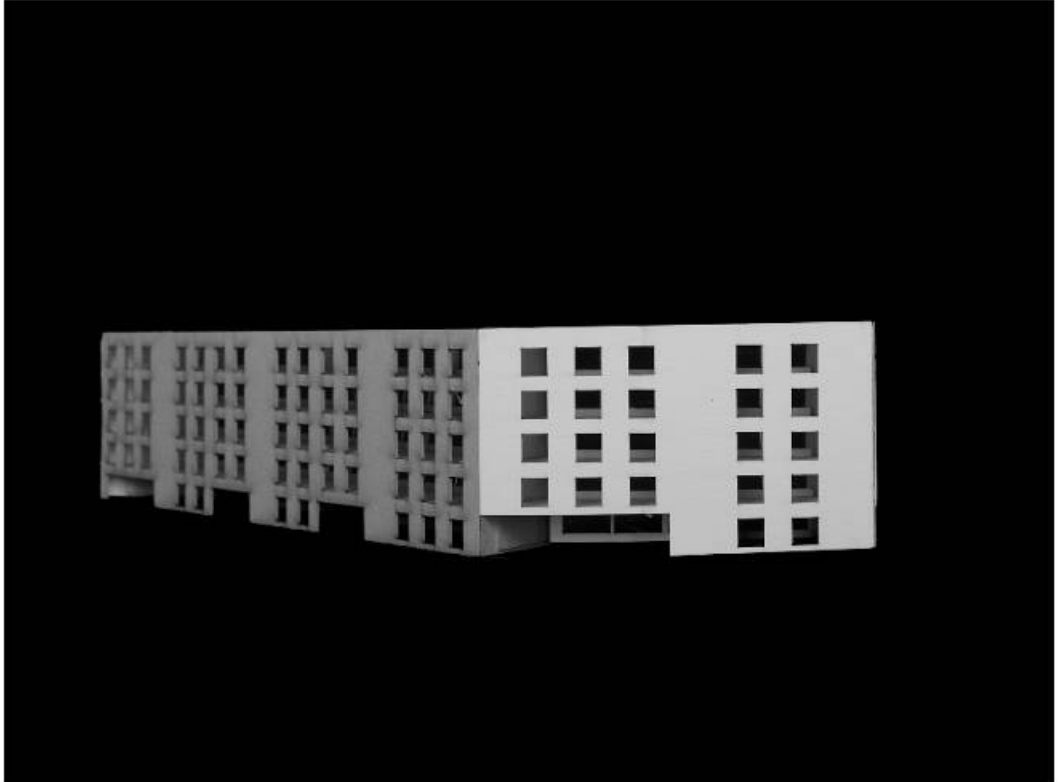
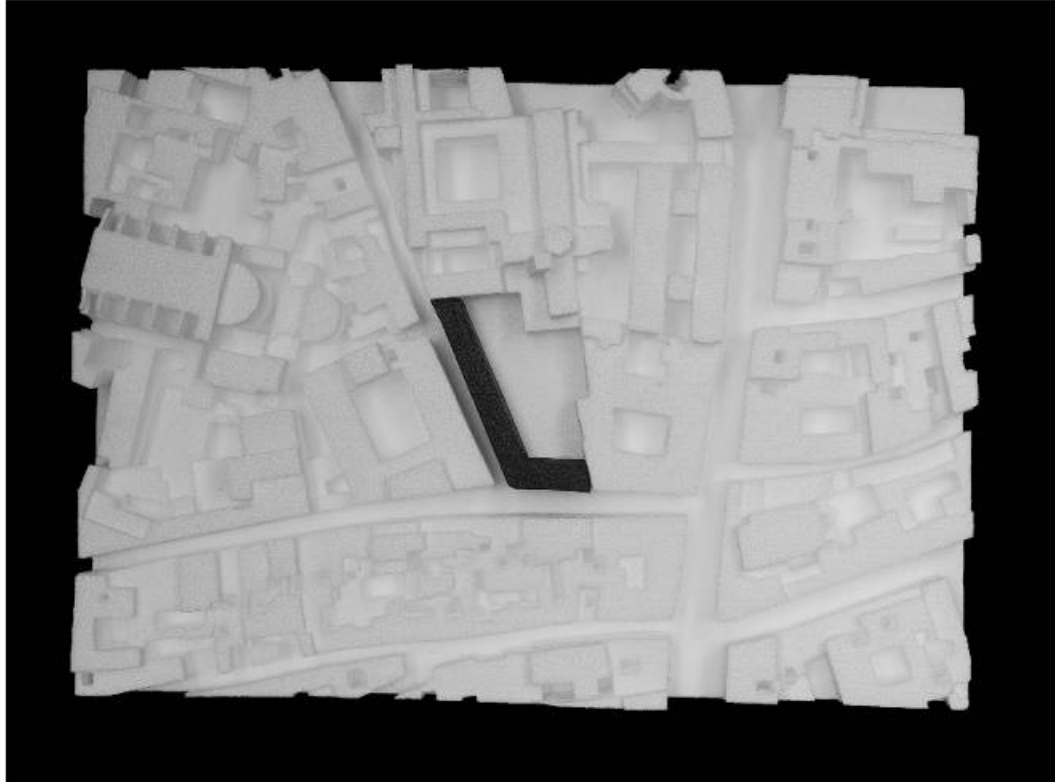














TRANSIÇÃO

Carlota Ribeiro da Cunha

TRANSIÇÃO

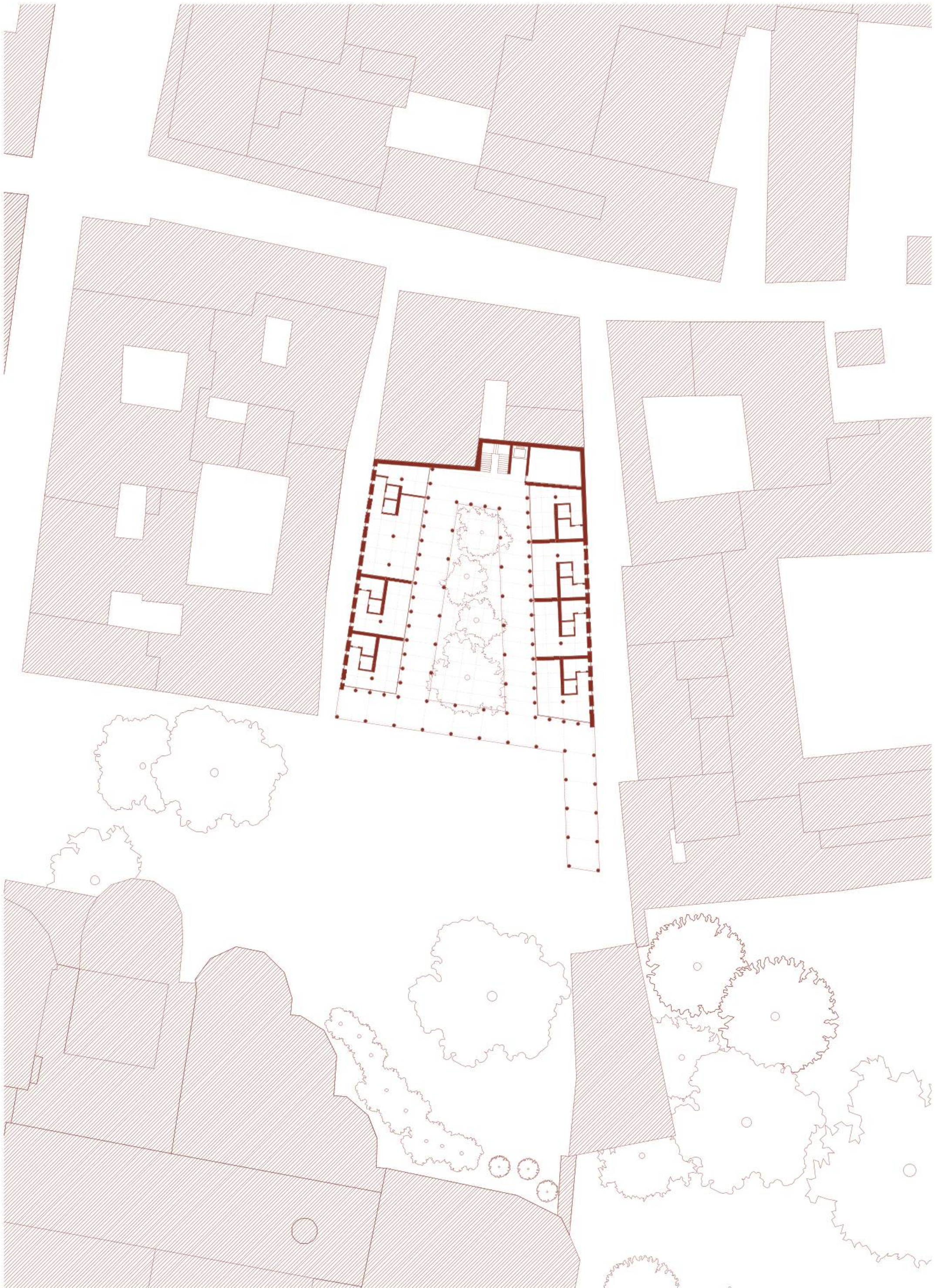


O VAZIO COMO ESTRUTURA

Num contexto urbano denso como o de Bolonha, a proposta nasce da intenção de fazer respirar a Basílica di San Domenico. Um espaço de transição em “L” cria distância entre o monumento e a cidade, redefinindo simultaneamente o limite da praça. Atrás desse gesto desenvolvem-se dois volumes principais que se fragmentam segundo o programa, mantendo a continuidade urbana enquanto constroem uma nova relação entre vazio e património.

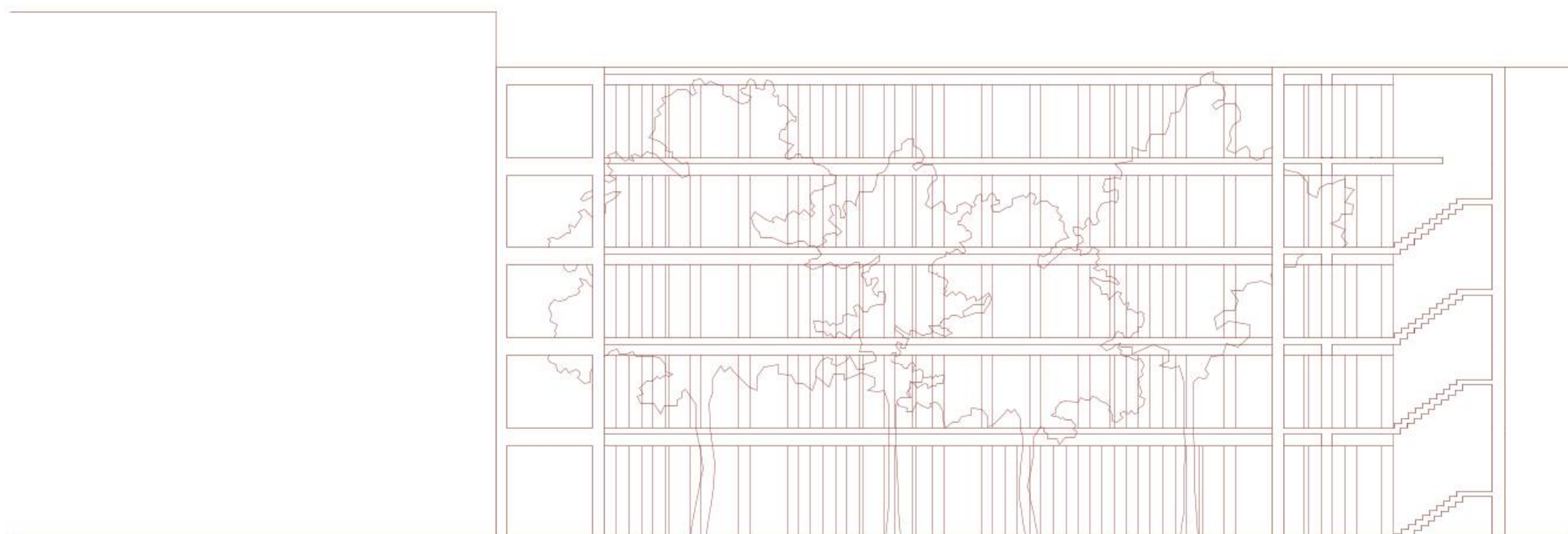
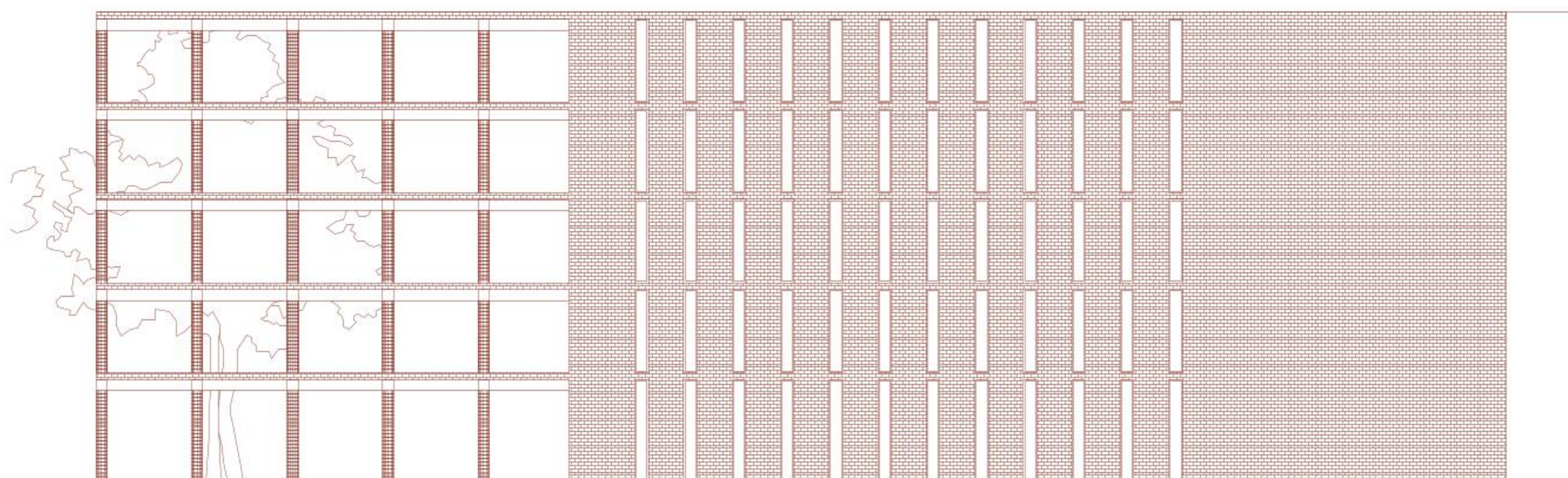


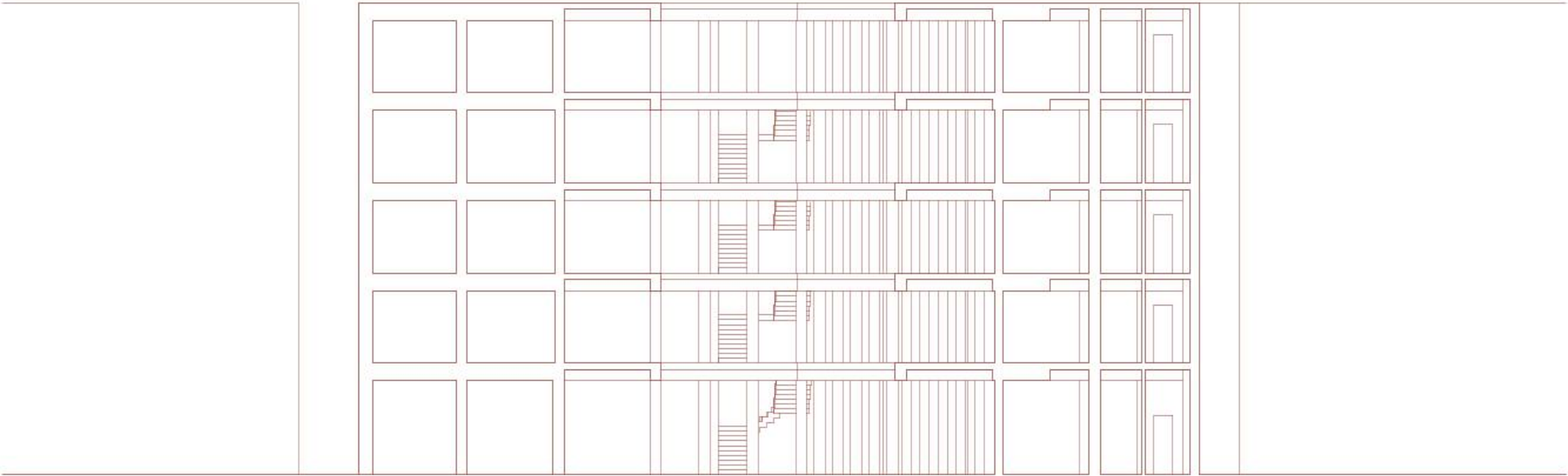
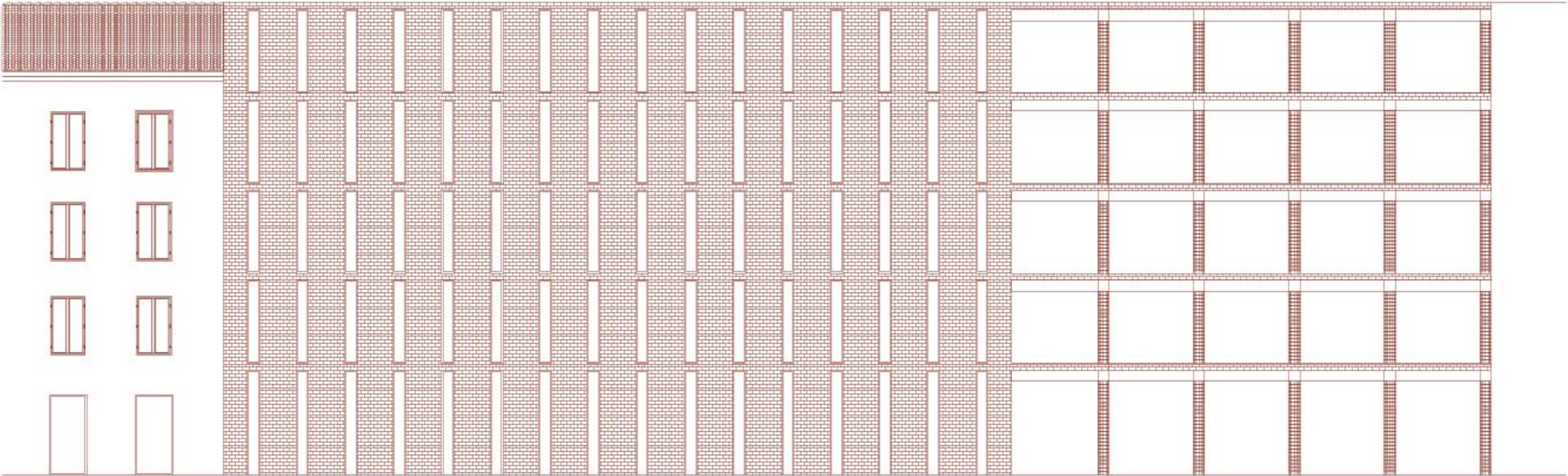


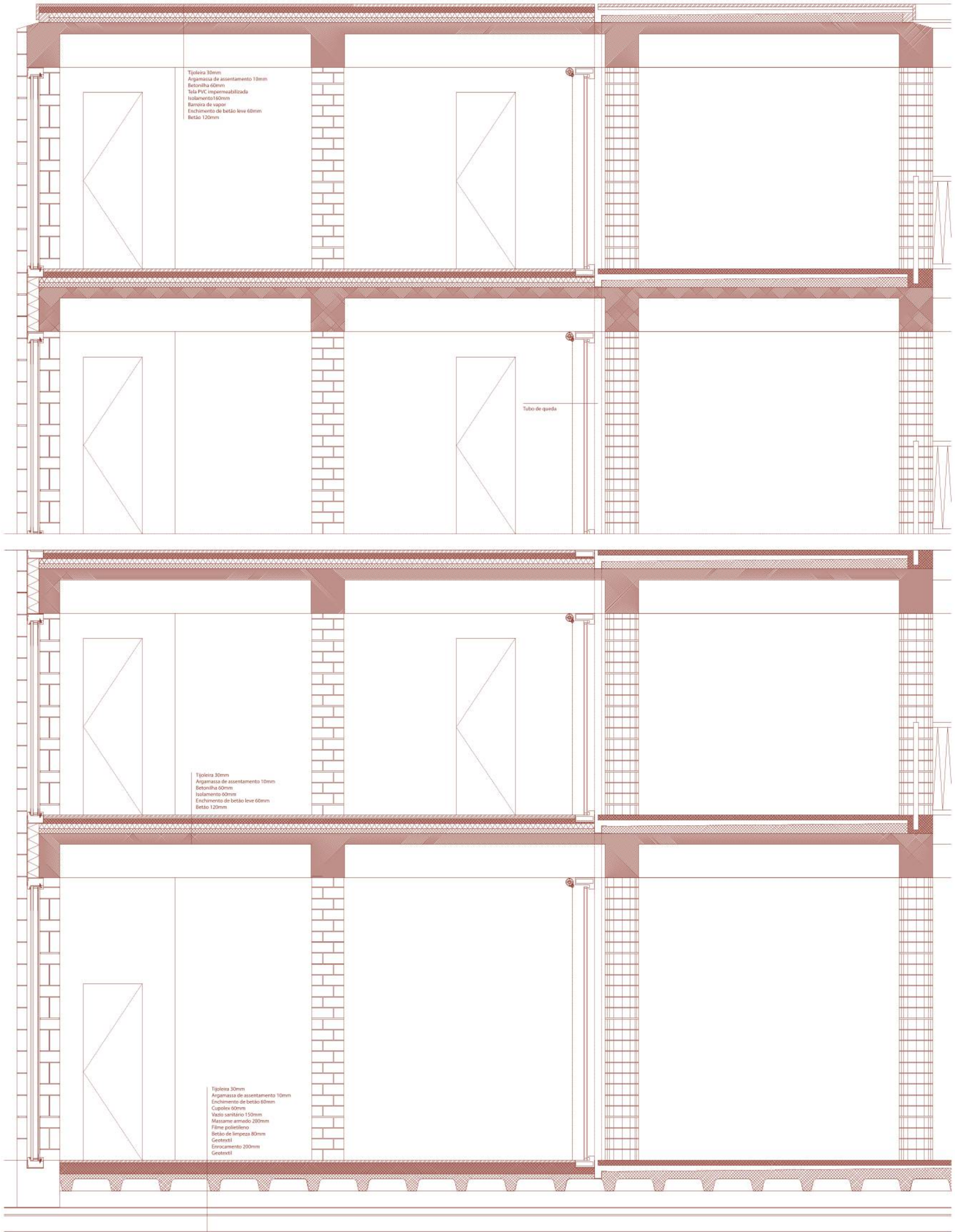




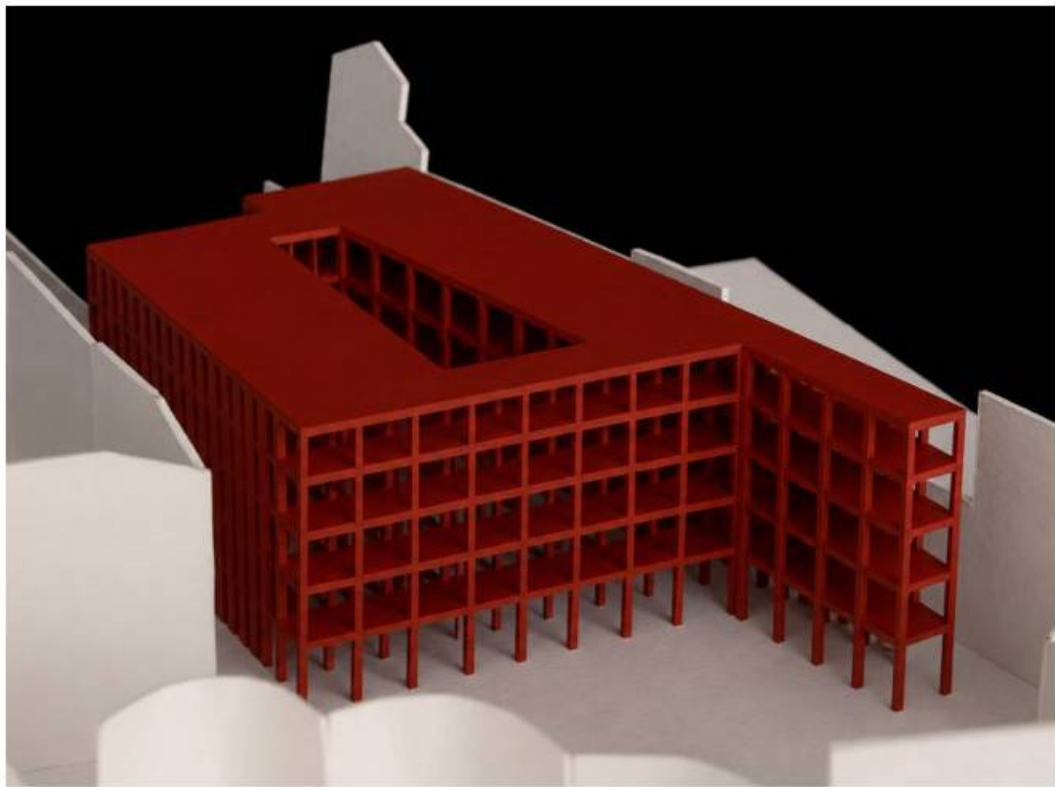










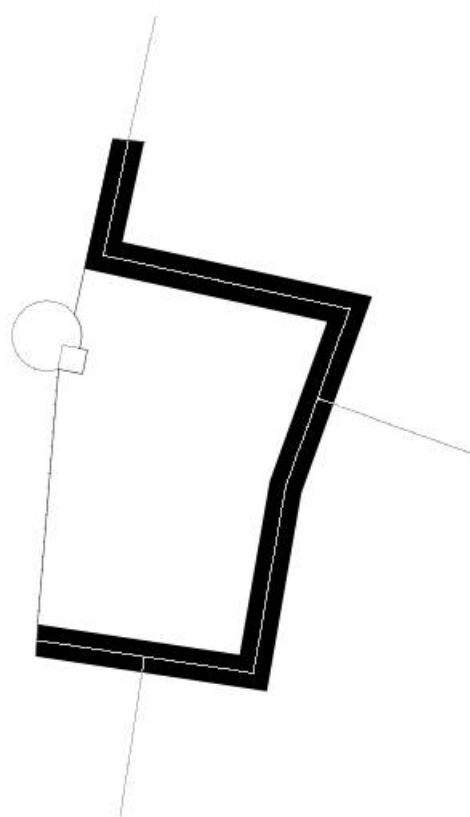




INTERSTICIAL

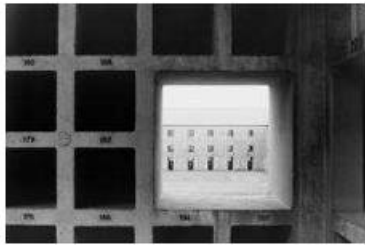
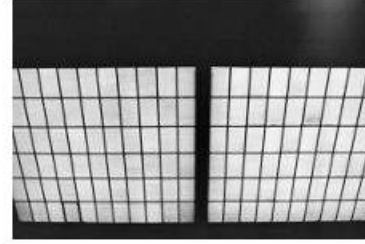
Clara Oliveira

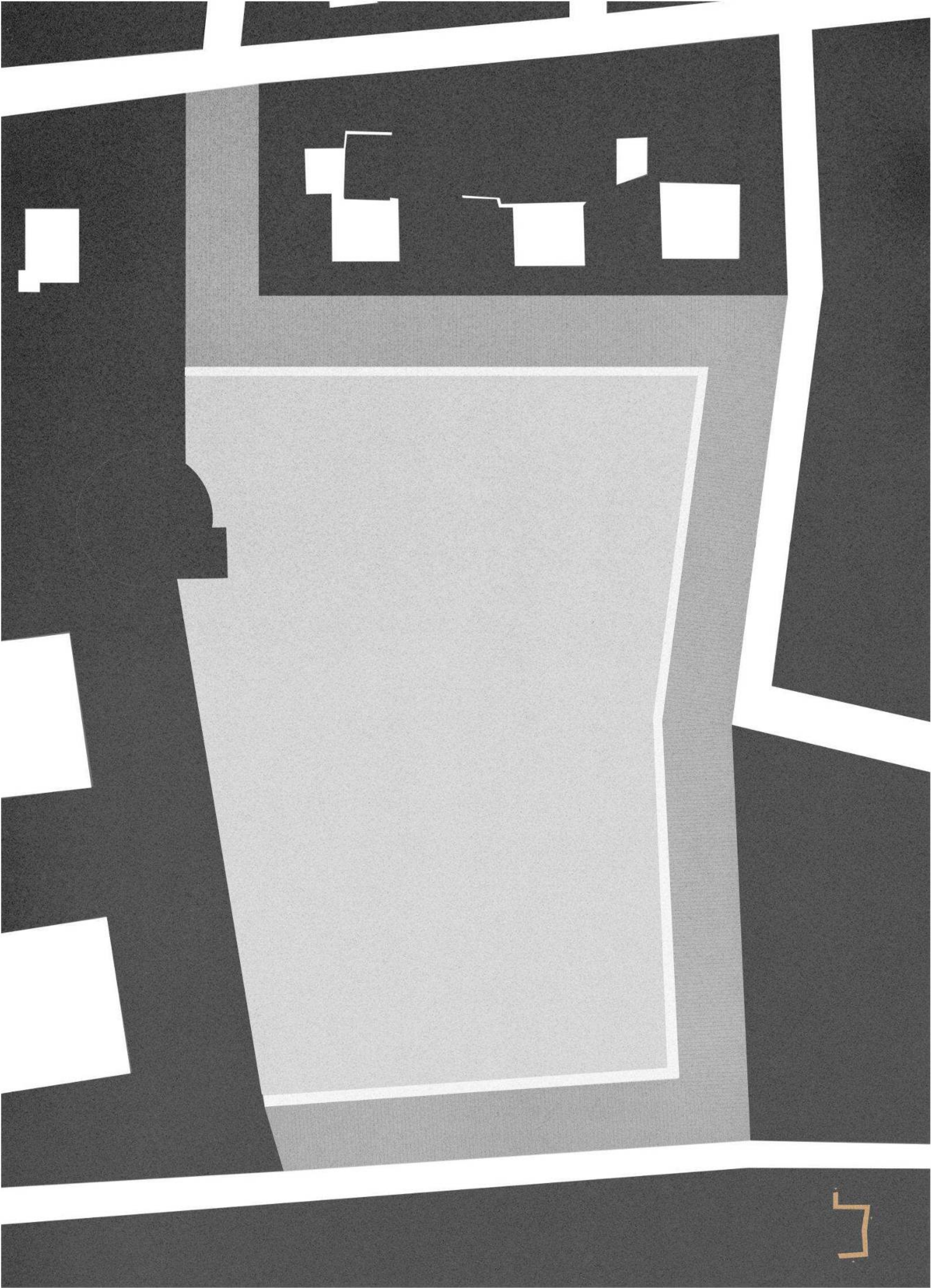
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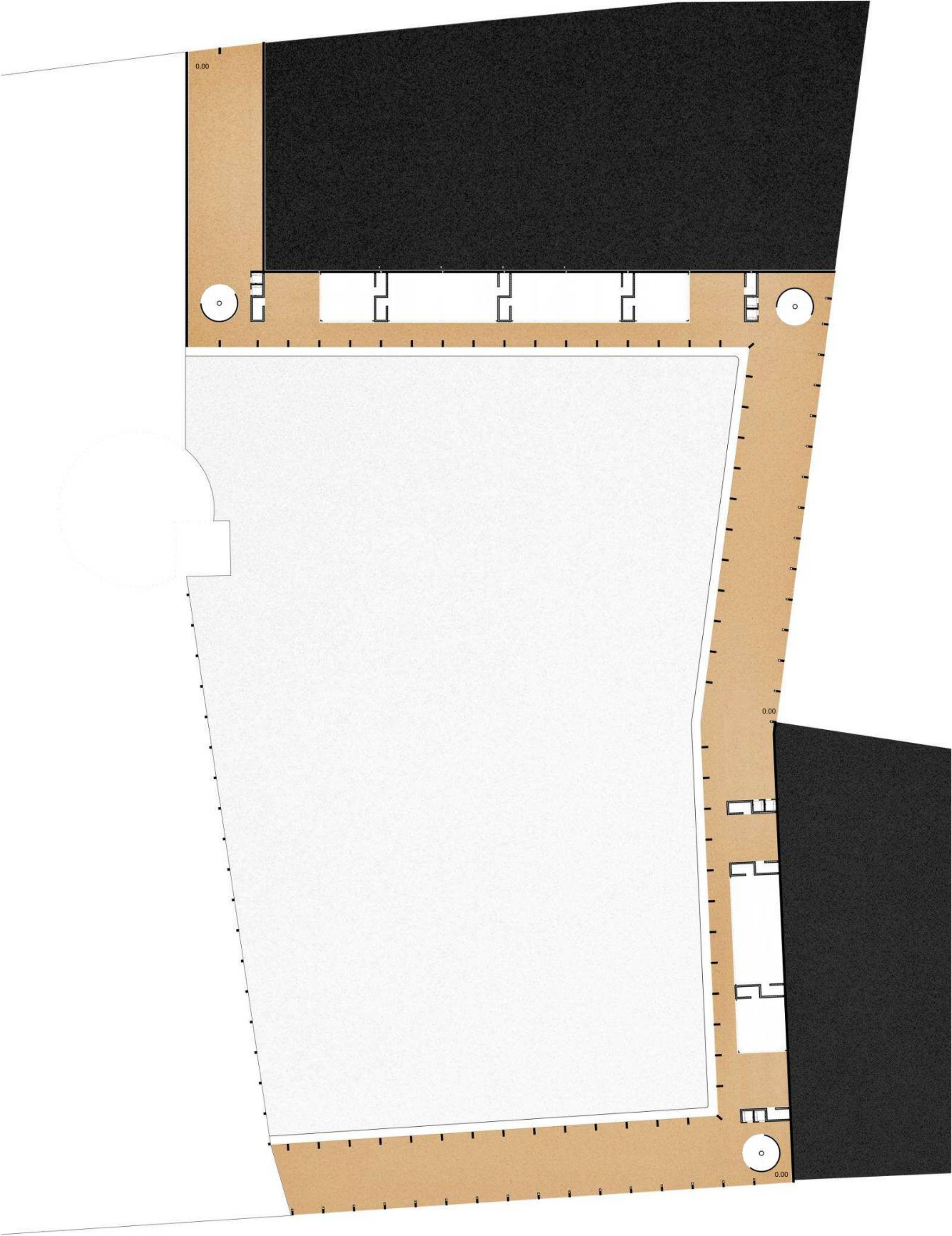


RESTABLECER O VAZIO

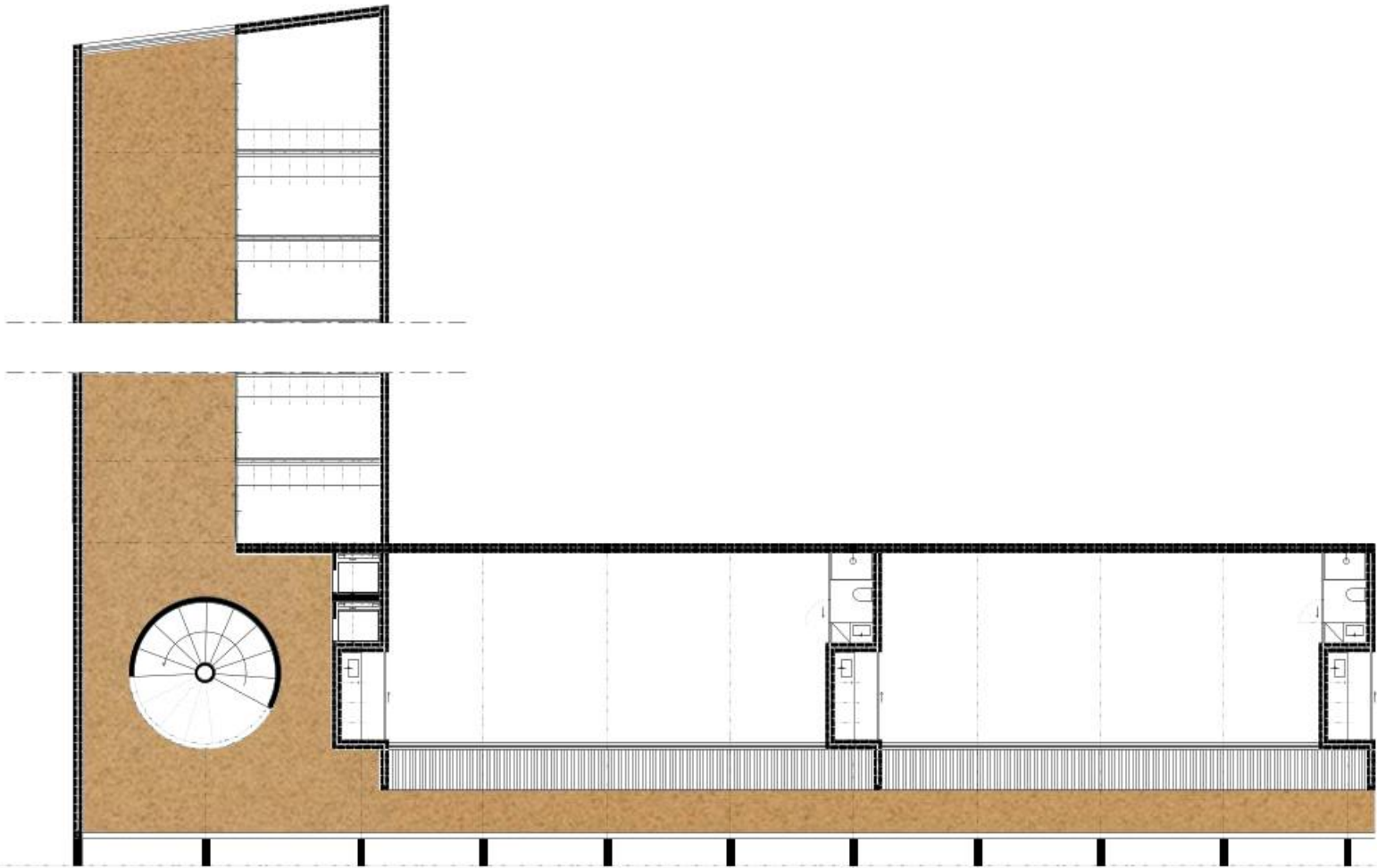




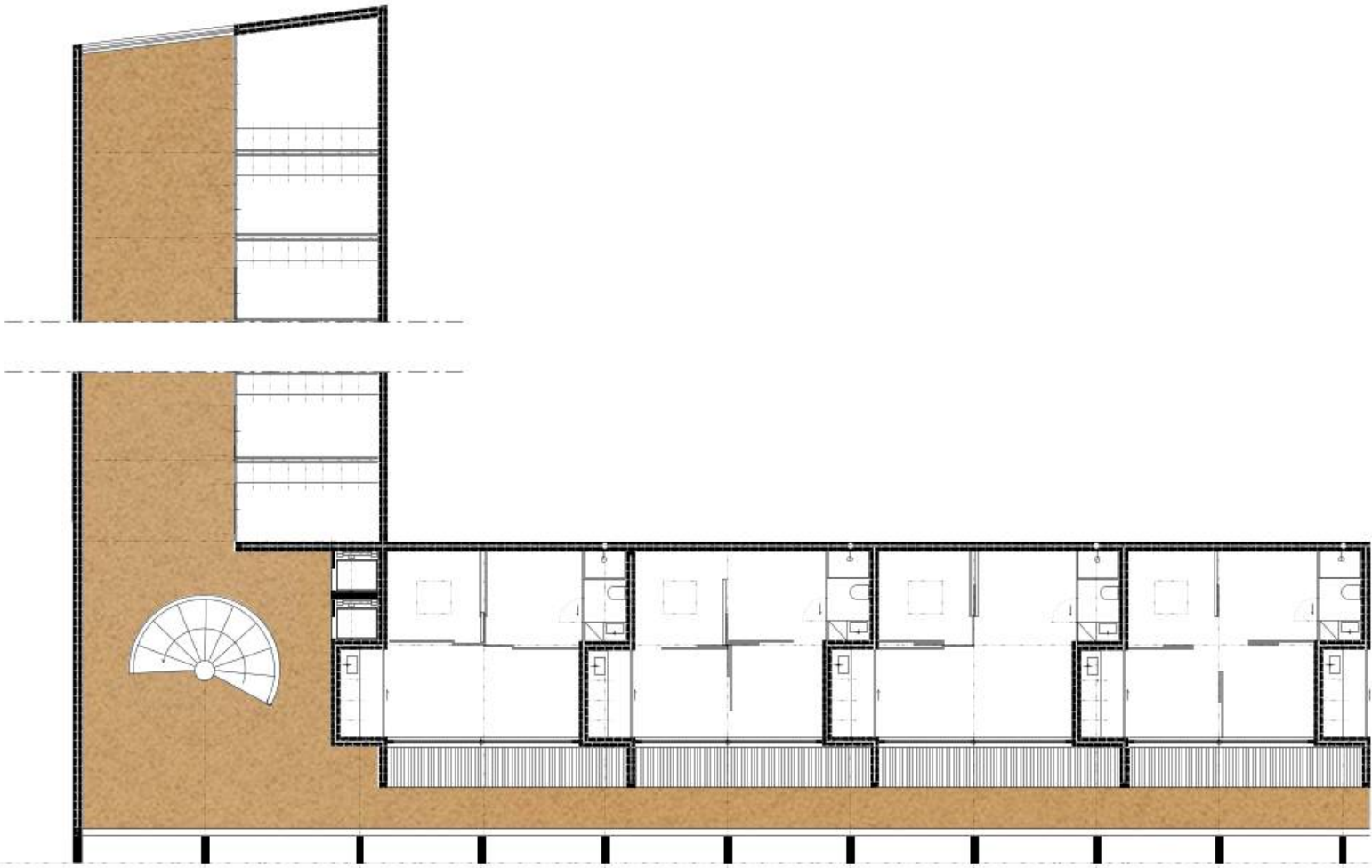


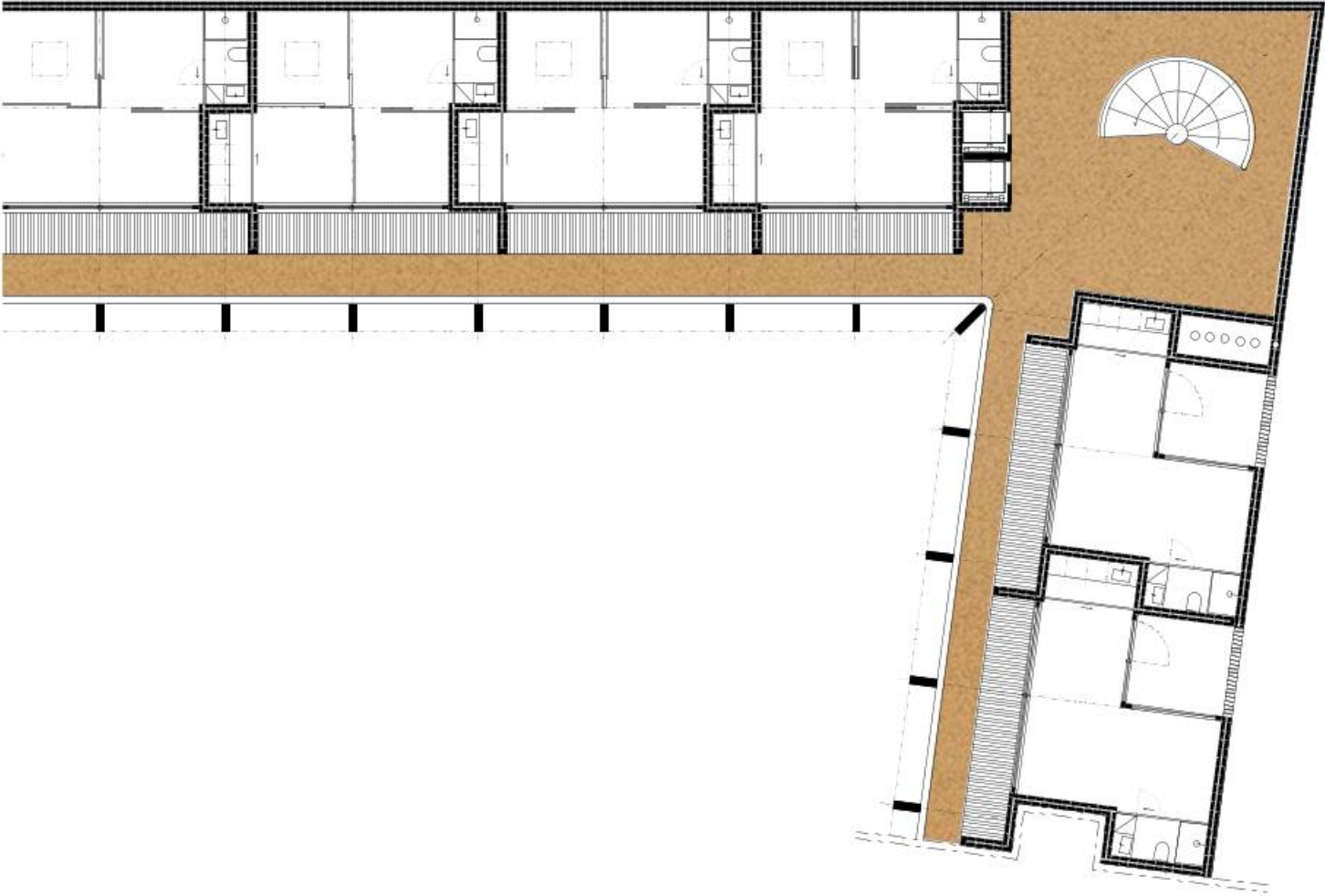
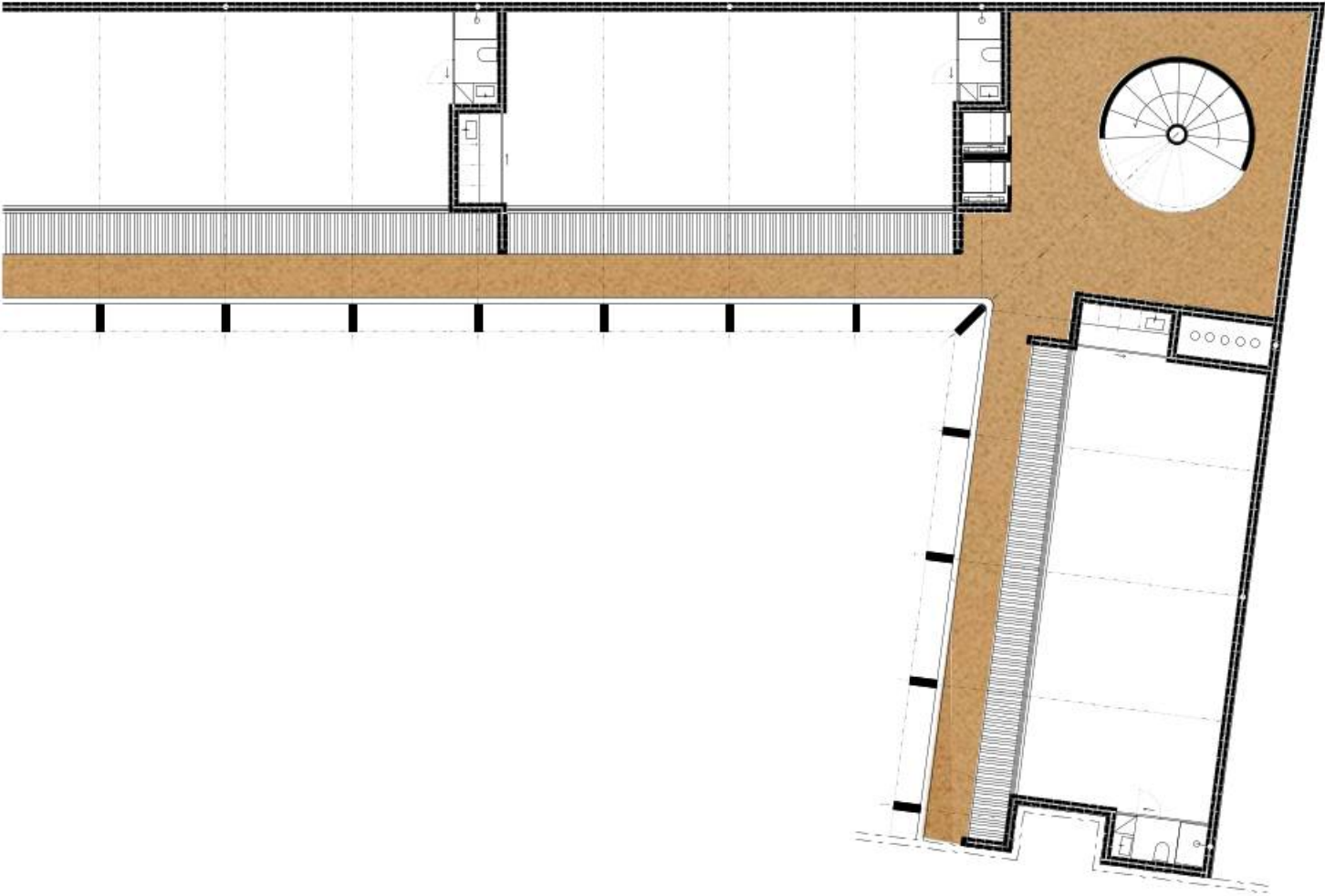


TRABALHO (PISO 01 _ 5.20)



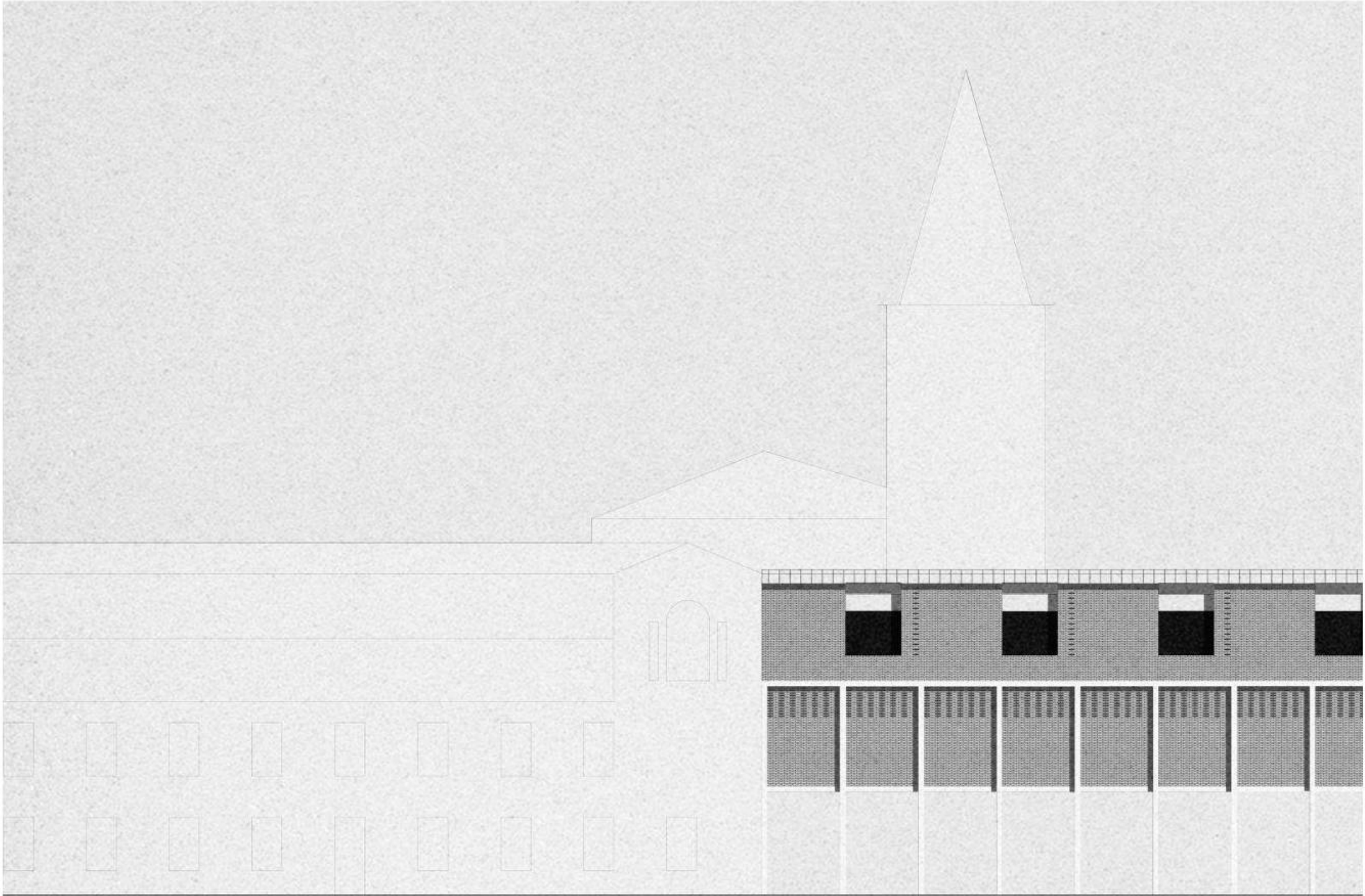
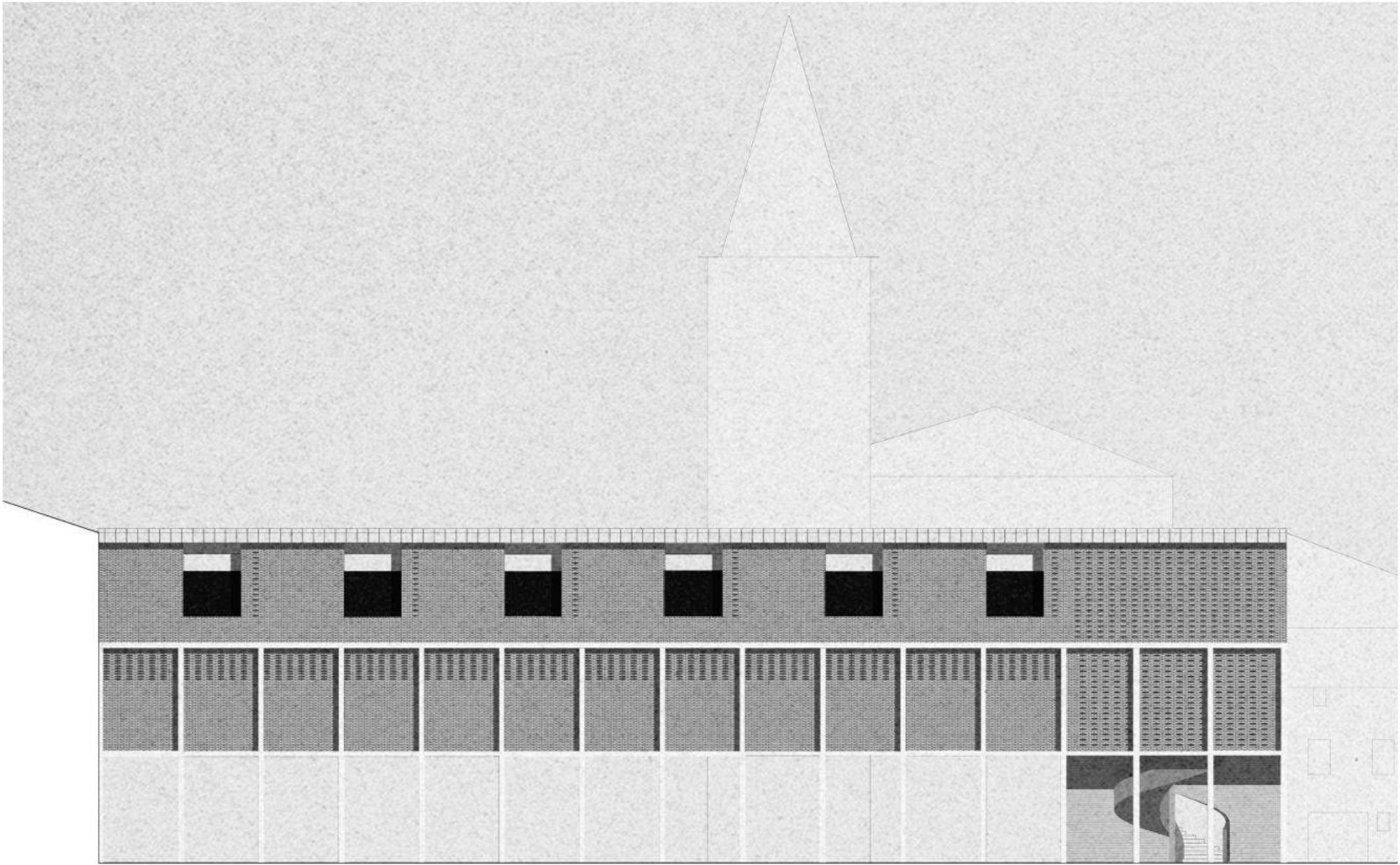
HABITAÇÃO (PISO 02 _ 10.20)

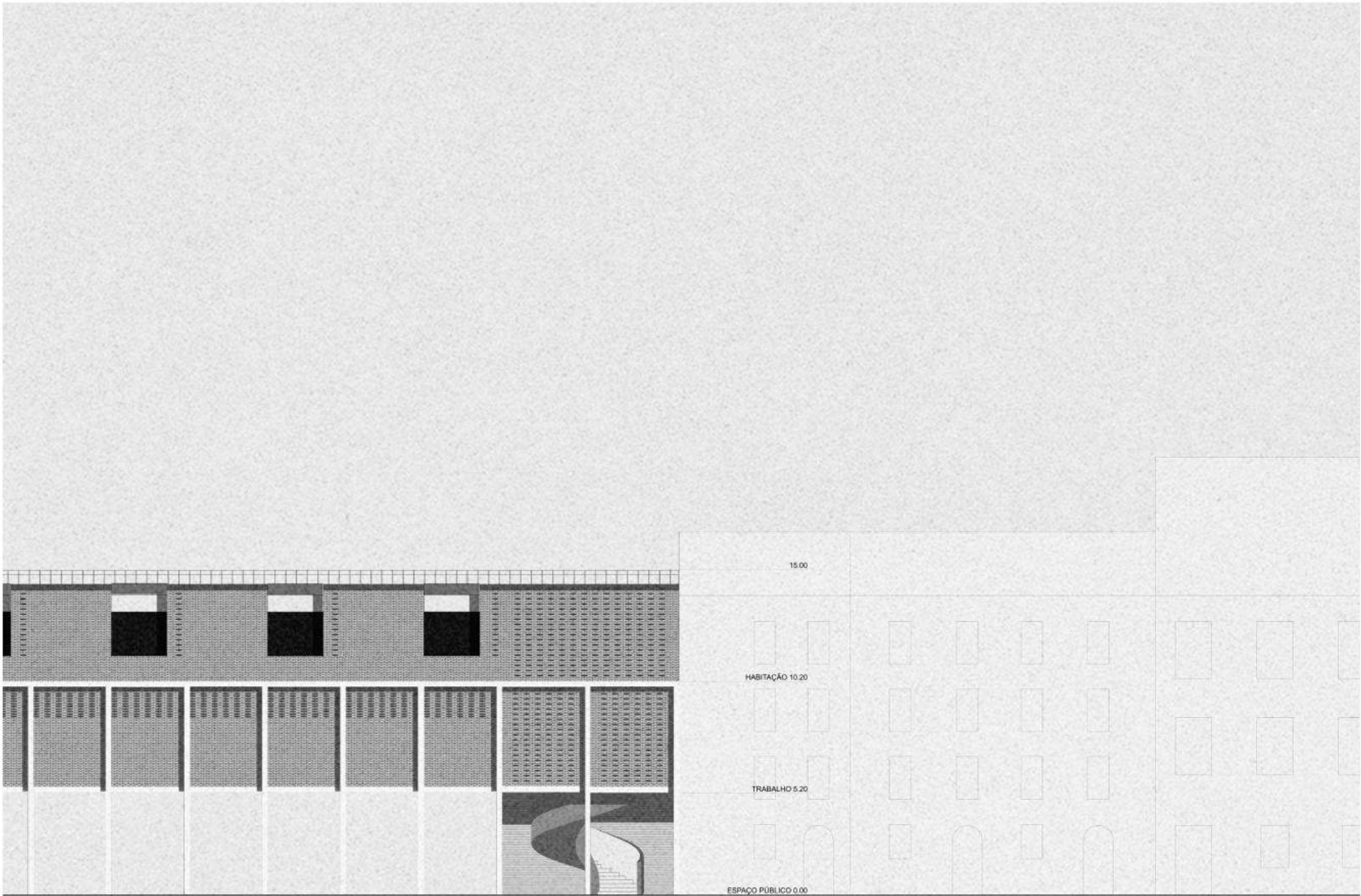
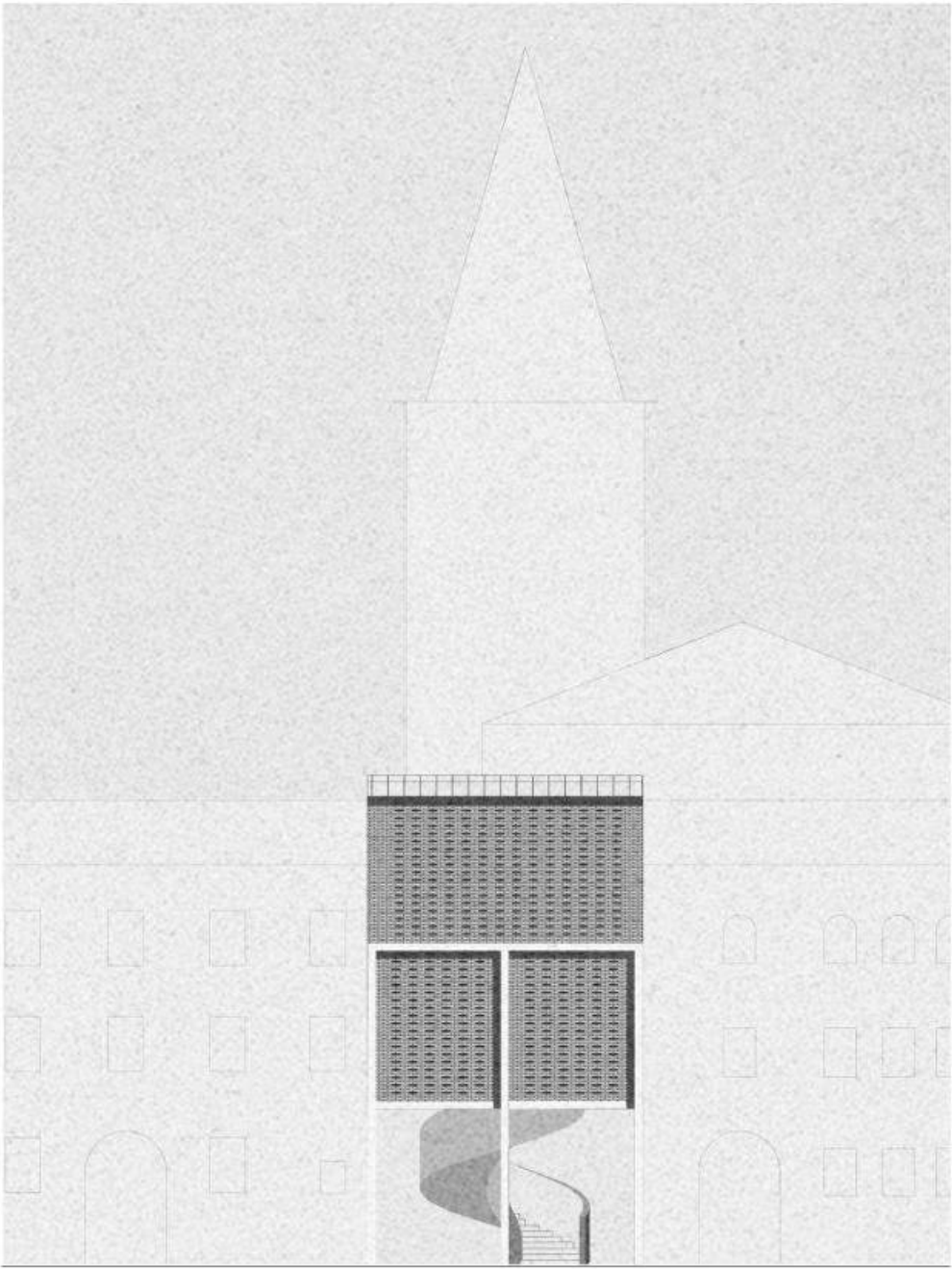
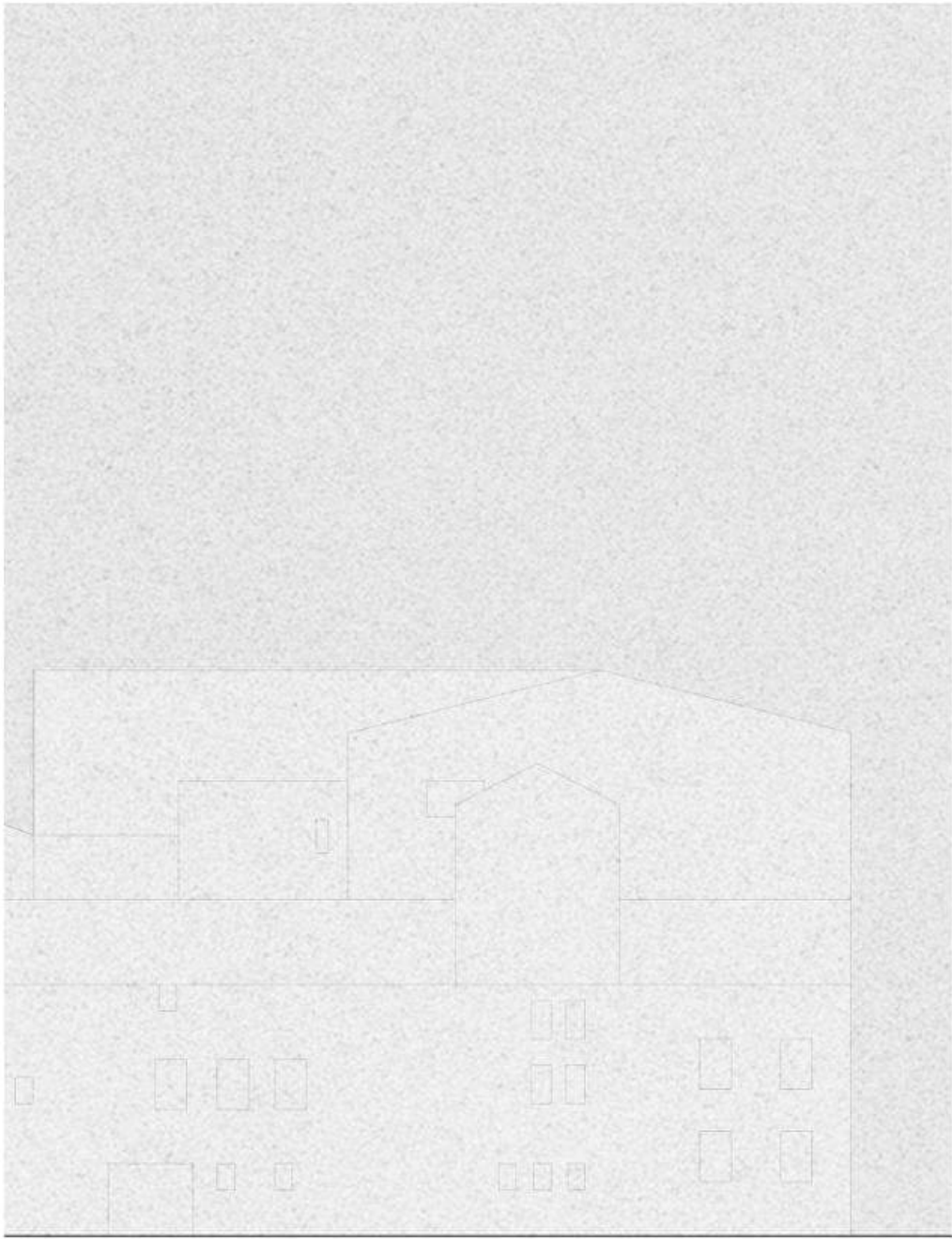




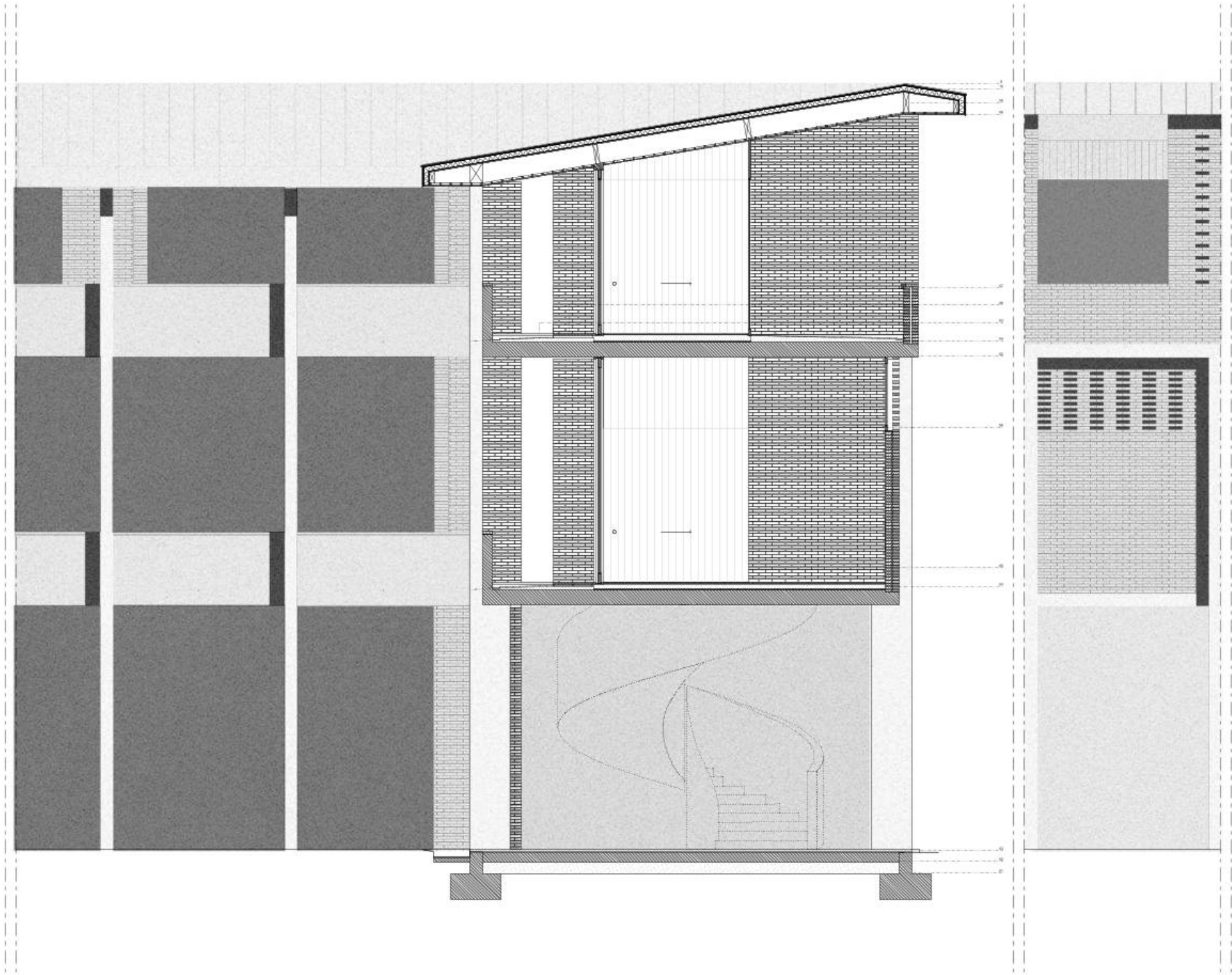


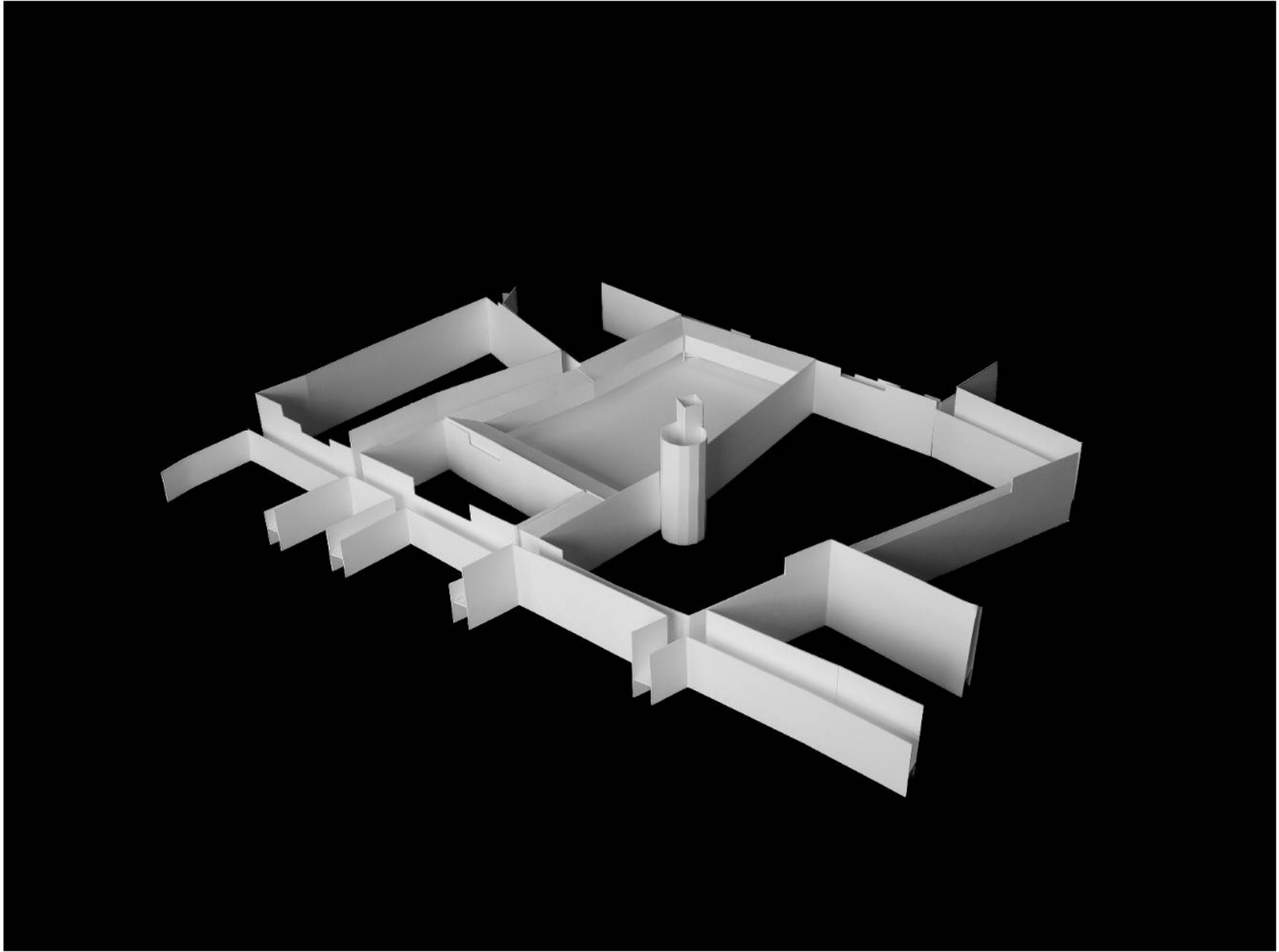


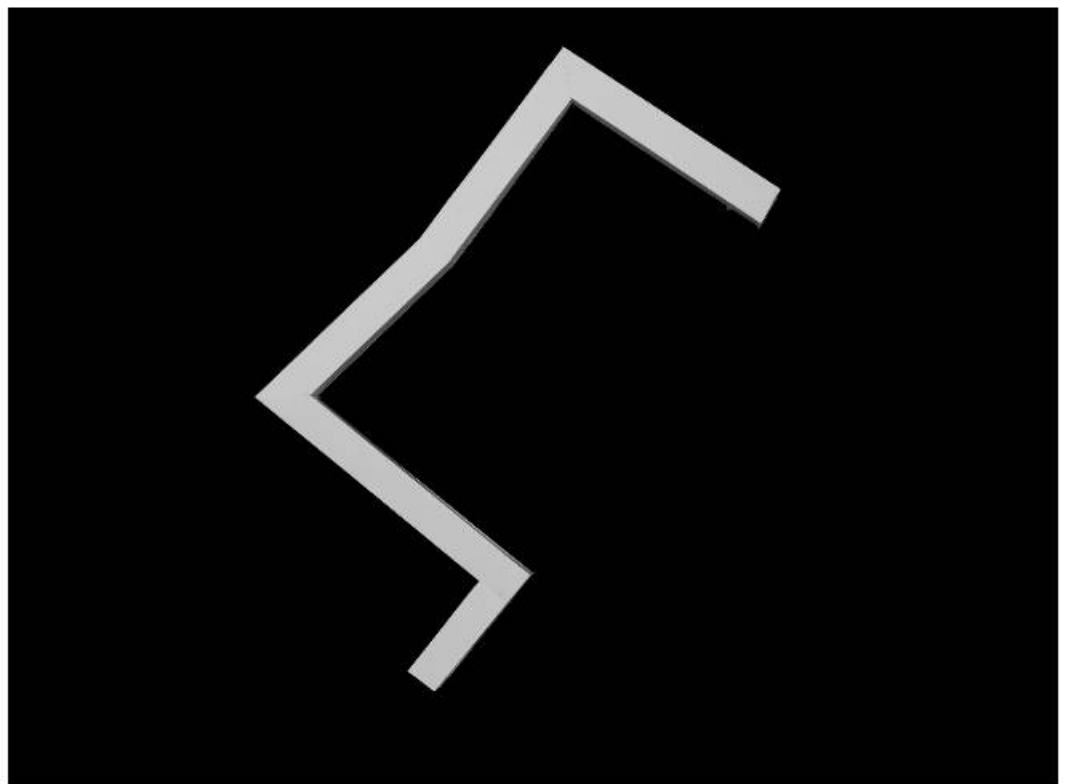
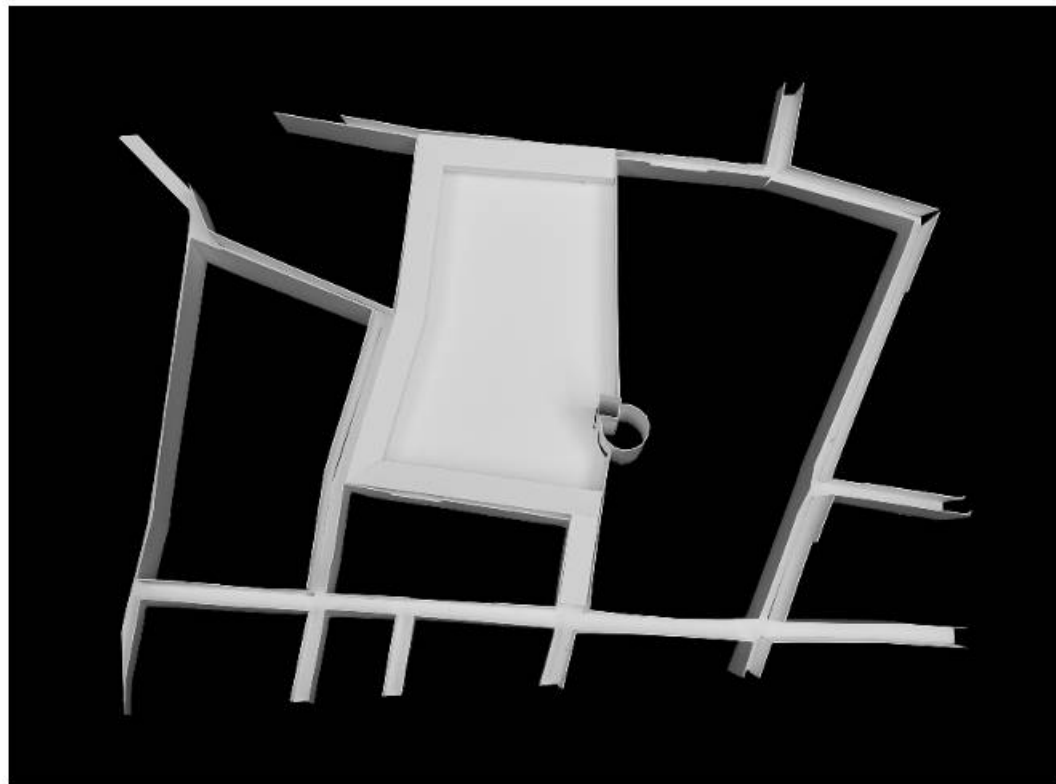
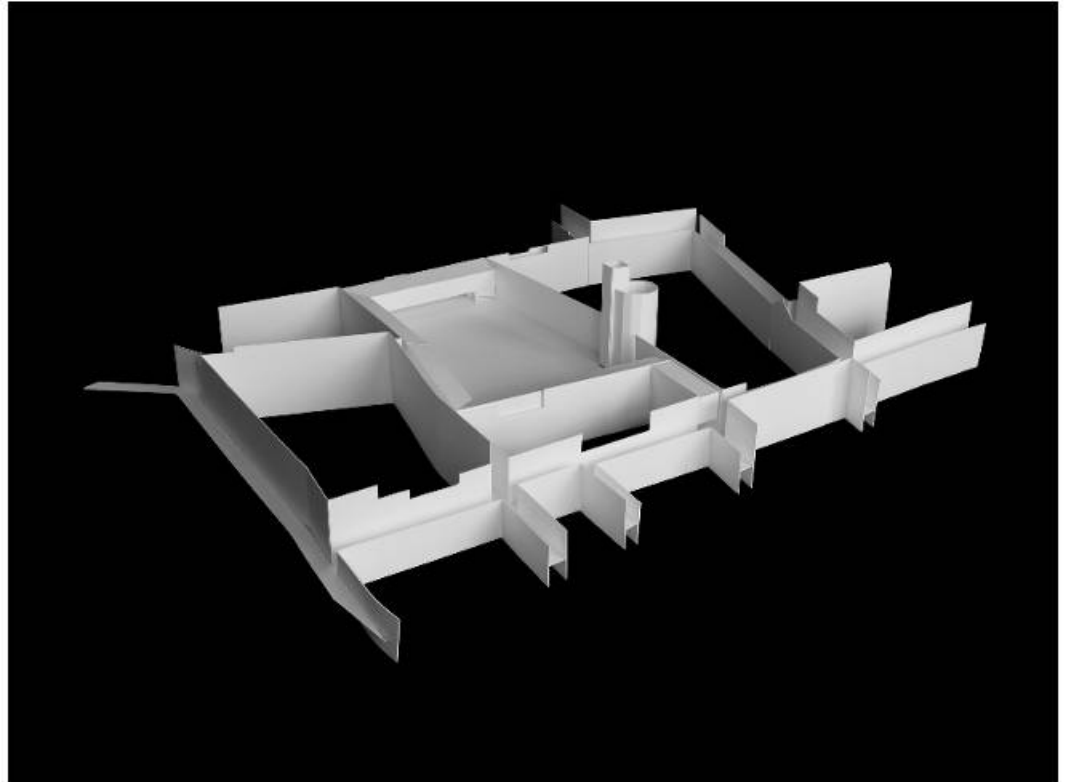
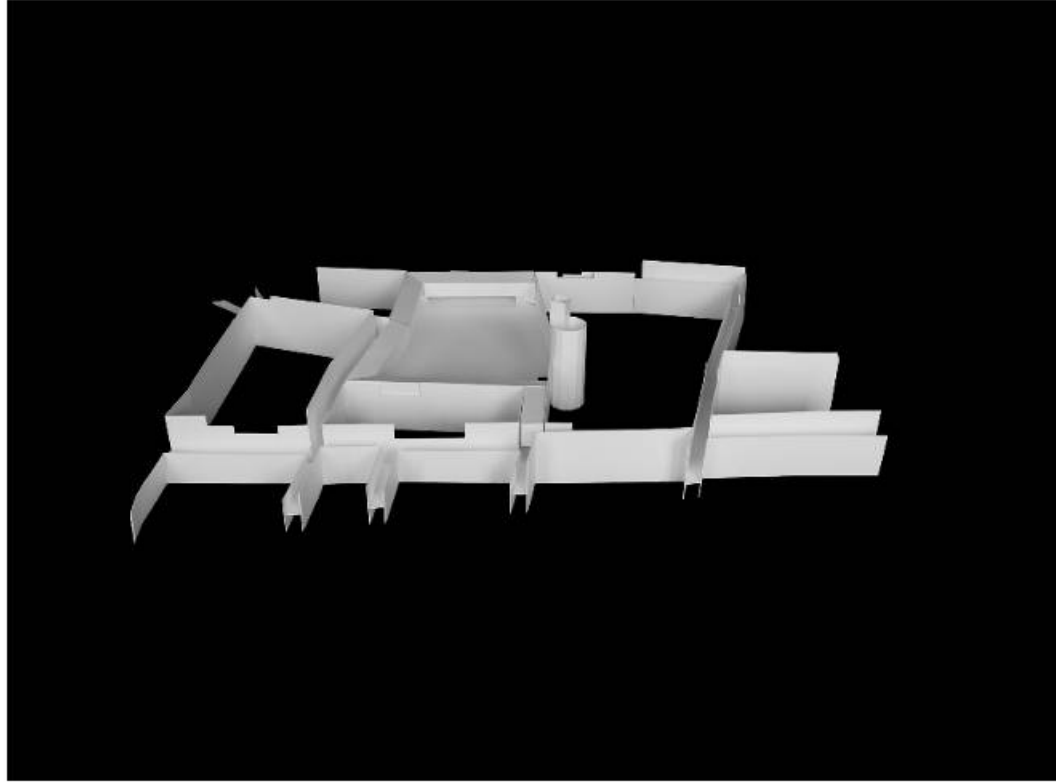




- SAPATA DE BETÃO _ 01
- LAJE DE BETÃO _ 02
- PIEDRA _ 03
- BETONELHA DE ENCHIMENTO _ 04
- TUOLEIRA _ 05
- MADERNA MACIÇA _ 06
- TUOLO DE BURRO _ 07
- FORRO DE MADEIRA _ 08
- ESTRUTURA DE MADEIRA _ 09
- ISOLAMENTO _ 10
- CORRE _ 11





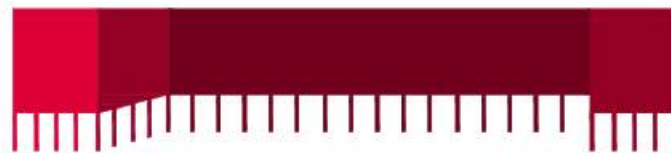




TRANSIÇÃO

Diogo Sebastião

TRANSIÇÃO

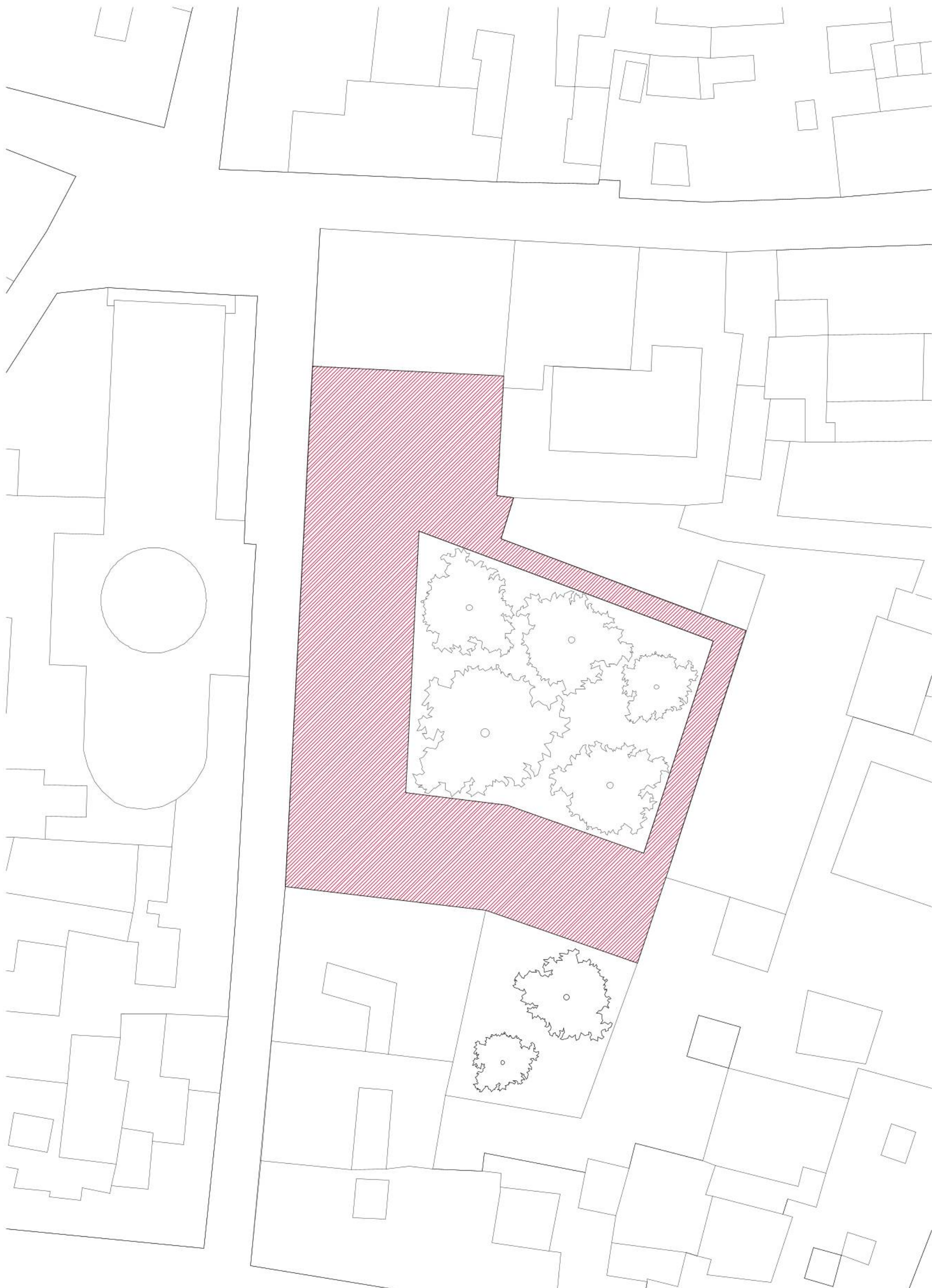


PONTOS DE TRANSIÇÃO

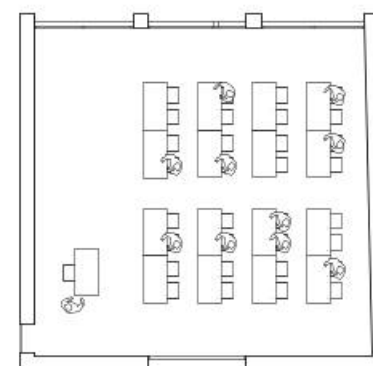
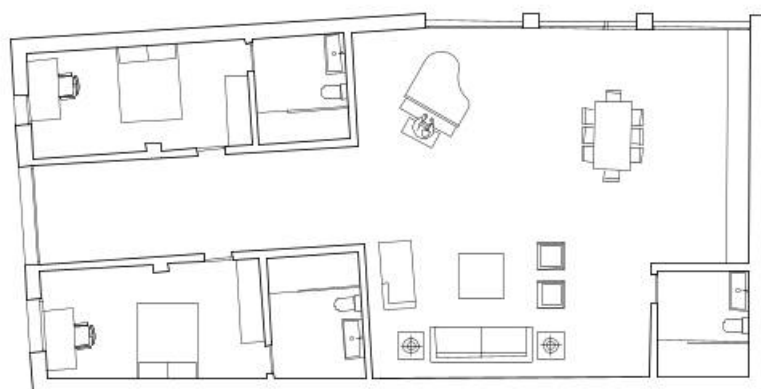
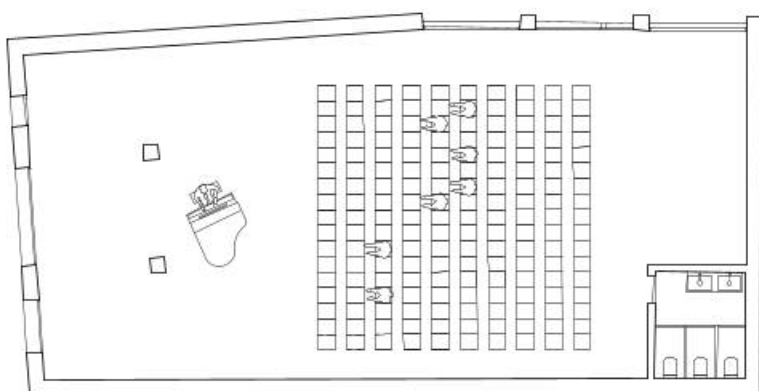
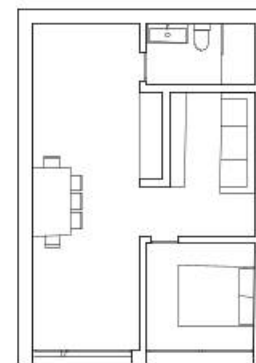
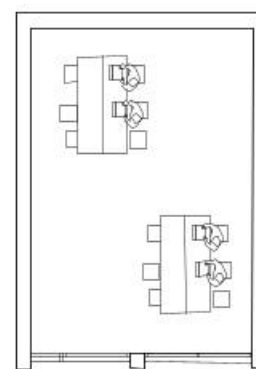
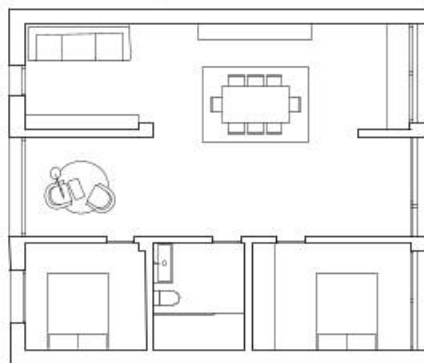
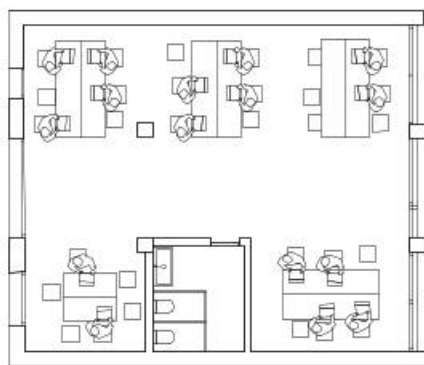
O projeto propõe a transformação de um jardim interior de quarteirão atualmente fechado, reconfigurando o seu limite com a rua através de uma nova estrutura habitada que estabelece uma transição contínua entre o espaço público e o espaço de jardim. O desenho do edifício parte desta premissa de transição entre público e privado e estabelece por isso a conexão entre estes dois temas. O edifício desenha-se sob forma de uma Galeria que define a transição entre interior exterior, privado público que agarra o jardim pré existente e o torna num elemento importante no desenho dos programas.

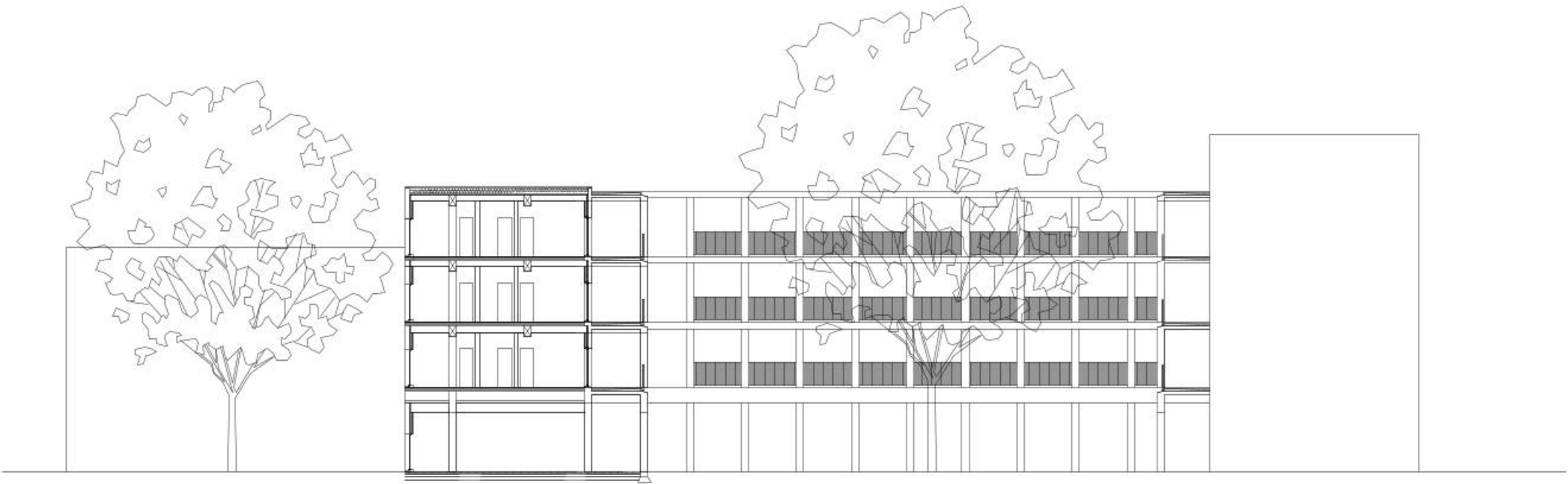
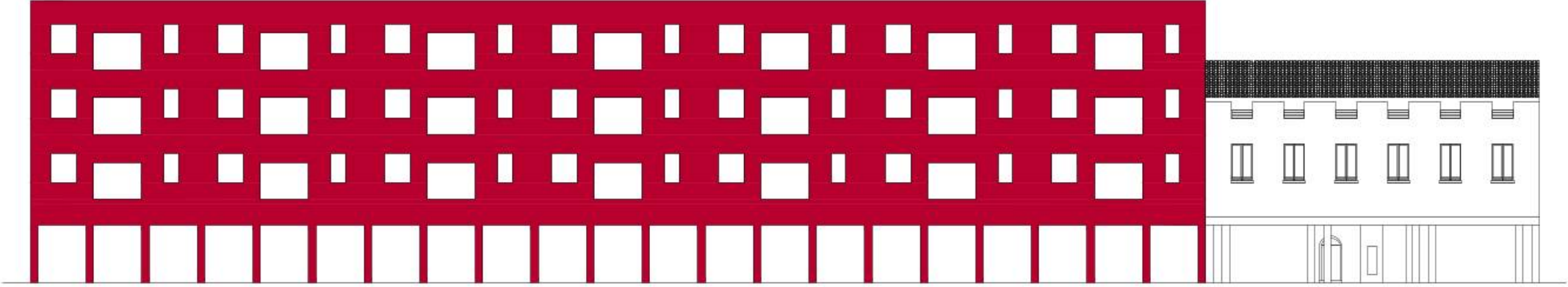


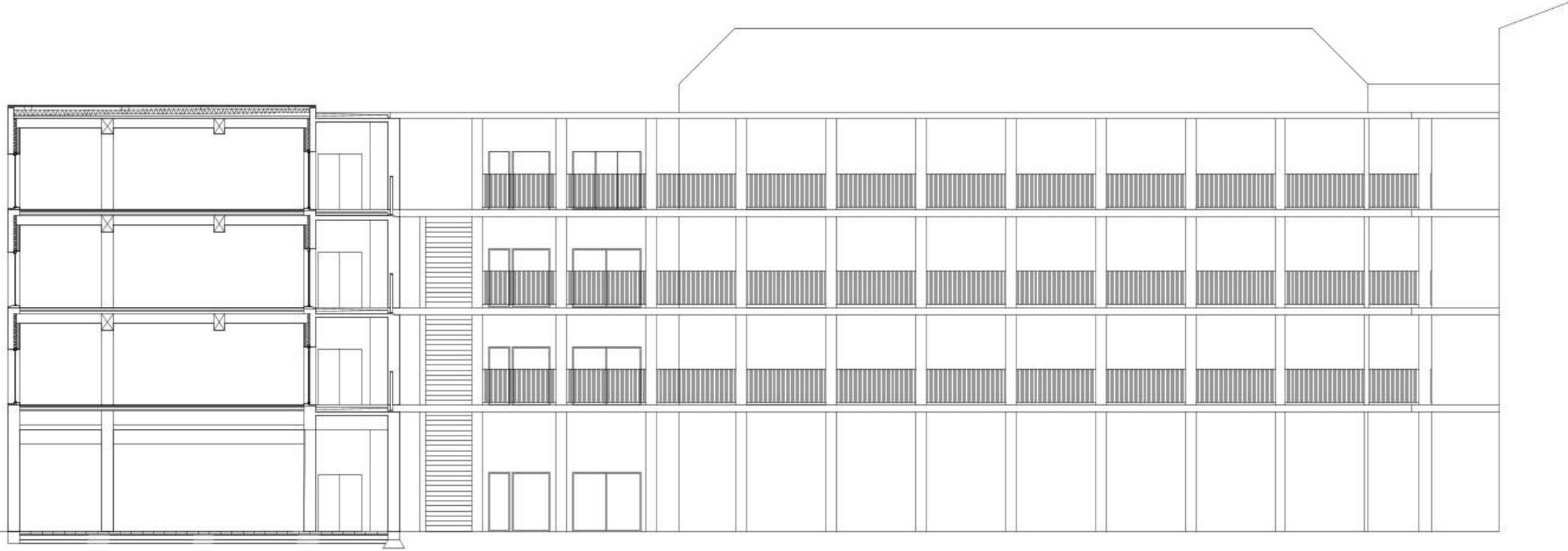
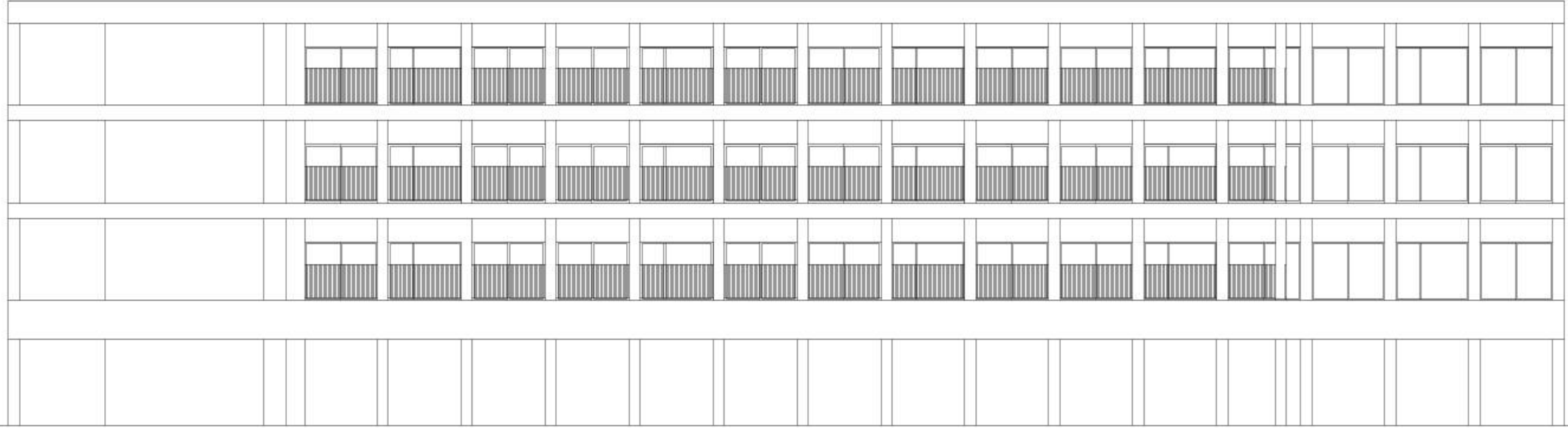


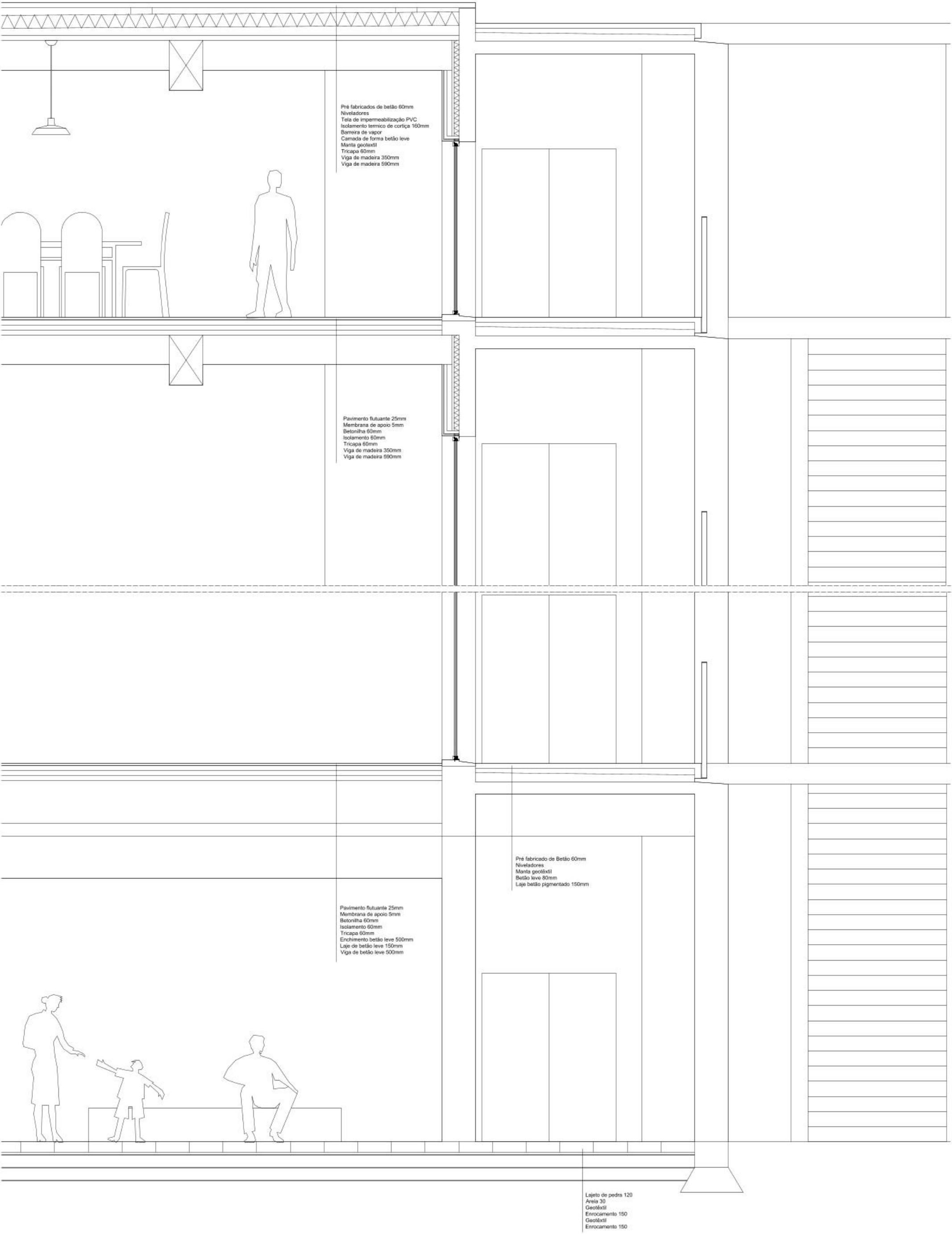




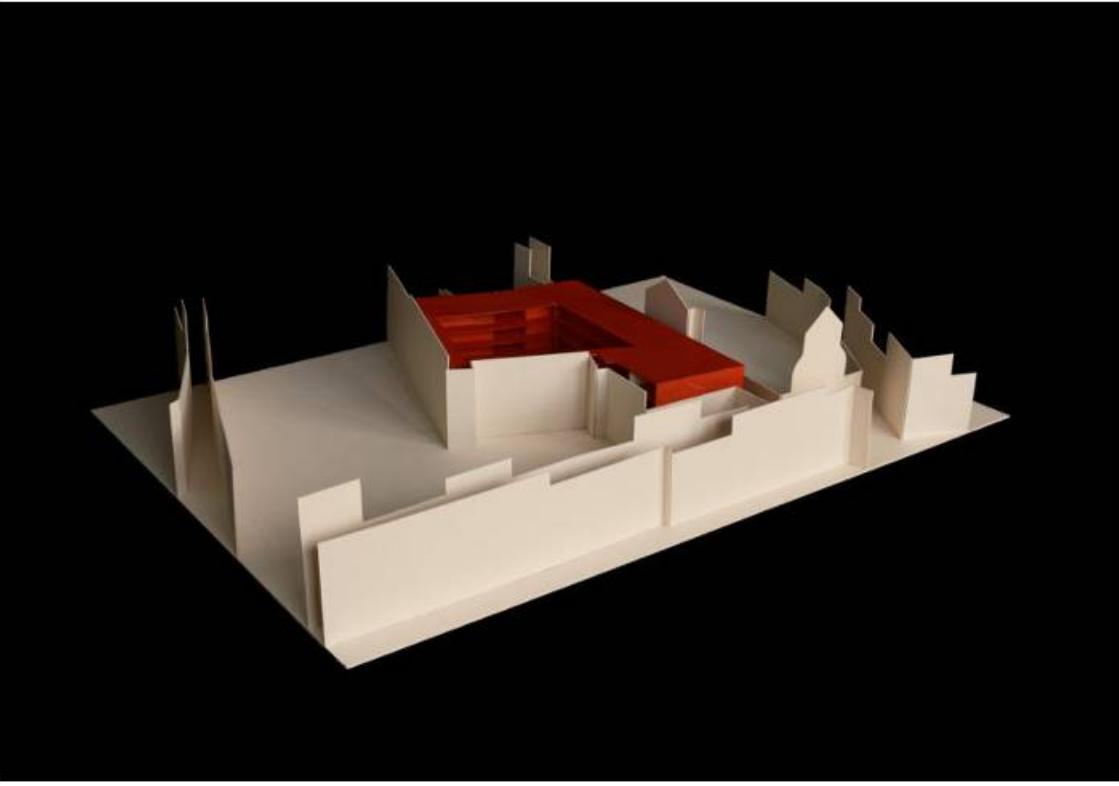
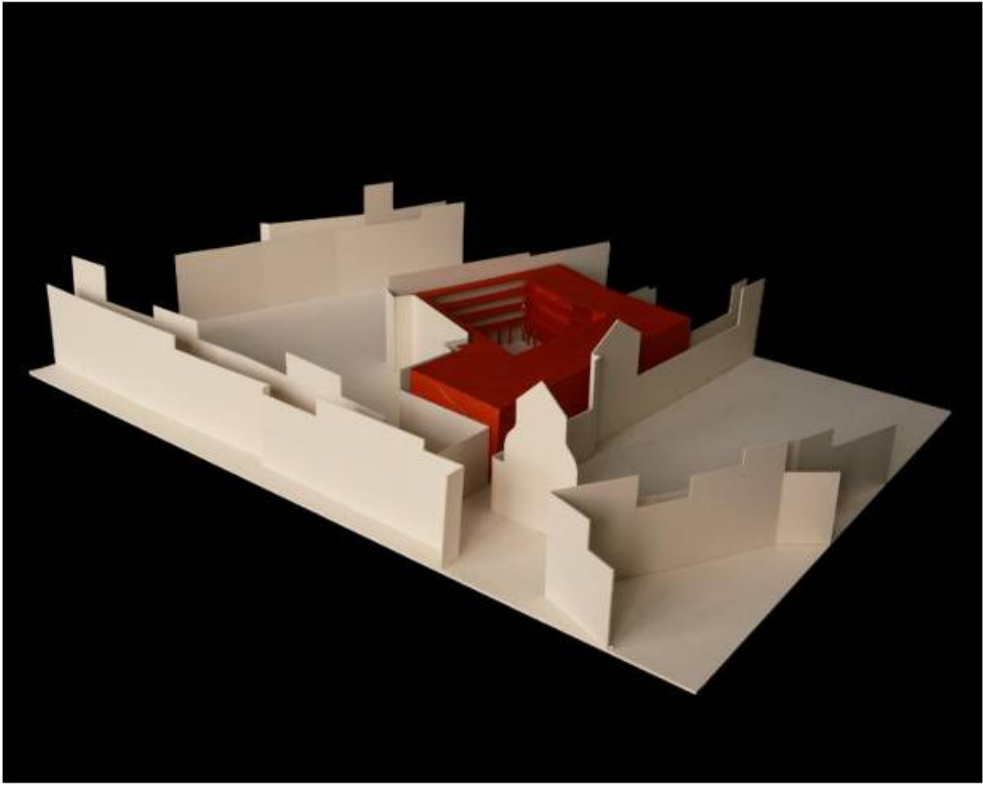
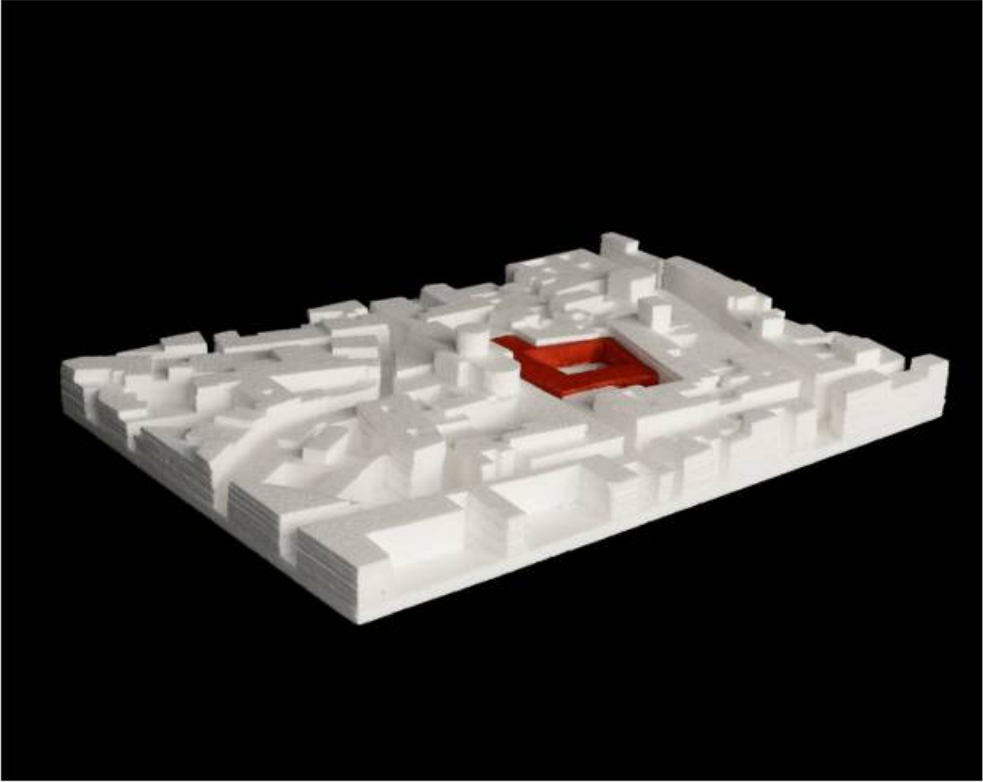














PIAZZOLA

Elia Trianes

PIAZZOLA



Citá, Piazza, Piazzola.

The project is based on the reading of Bologna's historic fabric as a sequence of urban voids of different scales and characters. The proposal defines a relationship between piazza and piazzola: a larger civic space connected to the basilica and a smaller, more intimate space linked to the everyday scale of the residential fabric. Two displaced volumes frame these voids and generate an intermediate passage that connects them, extending the urban sequence into the plot.





Study Models. Scale 1:500
Study of volumetric configurations and public space



Maquetas de estudio. Escala 1:500
Consolidación de la estrategia de implantación

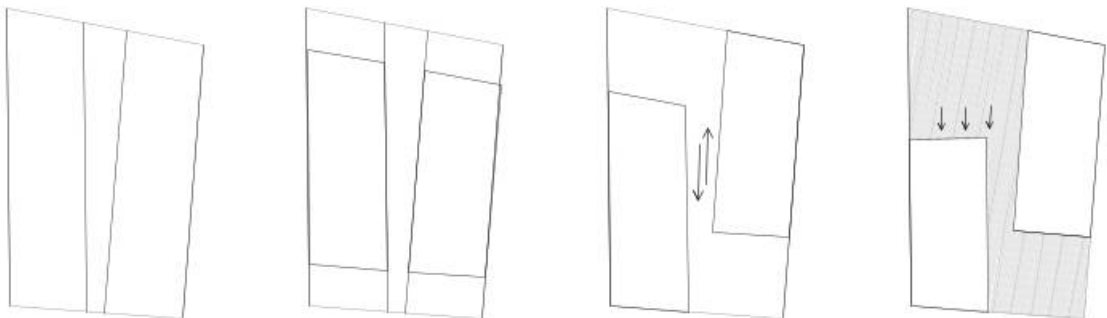
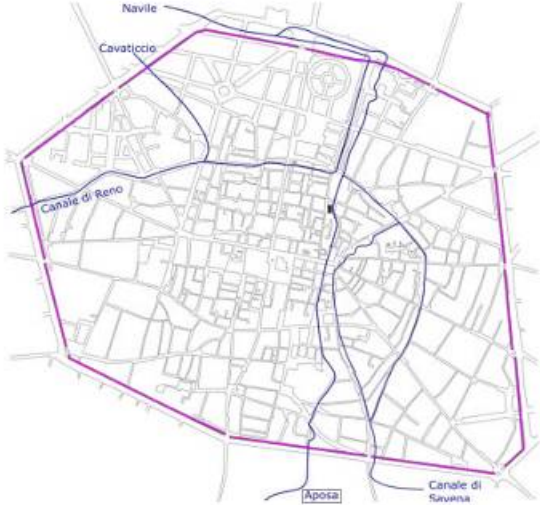


Urban context and historical spatial structure. Identification of the main urban elements structuring the intervention area, including the Basilica of San Martino Maggiore, the former palace, the historic canal layout, and the existing building condition prior to the project.

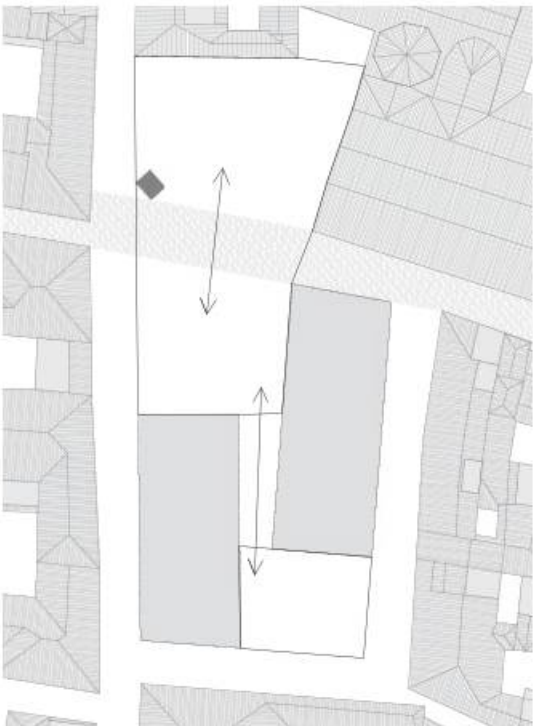
This fragment of the city has its roots in the Middle Ages, linked to the course of the Aposa River, which ran parallel to Via Guglielmo Oberdan. It functioned as a strategic passage space next to the bridge and as a control point before accessing the religious area. It was a private property indirectly connected to the Carmelite Order, used logistically as a warehouse and housing for merchants who took advantage of the river's water. With the creation of the Jewish Ghetto in 1556, the area acquired greater commercial value, functioning as an informal customs point and exchange space.

The decisive transformation occurred when the river was covered with brick vaults, creating an open space that gave rise to the Piazzola di San Martino as a small longitudinal square. Meanwhile, to the south, the Fantuzzi family cleared land to give visibility to their palace, forming the current L-shaped Piazzola di San Martino. The plot, previously next to the water, became isolated within this new open space. In 1705, with the installation of the Column of the Virgin, the space in front of the church was consolidated as a monumental square. The plot remained as a small "island" between Piazza San Martino and the Piazzola.

Here we can distinguish between Piazza San Martino, located to the north in front of the Church of San Martino Maggiore, and the Piazzola di San Martino, which surrounds our site to the south and east. The former corresponds to the former market void generated over the old course of the Aposa River, consolidated as an open space linked to the monumentality of the church. The latter results from two actions: on one hand, the covering and vaulting of the river along its longitudinal axis, and on the other, to the south, the opening promoted by the Fantuzzi family to give visibility to their palace, more as an act of representation and noble caprice than as the creation of a formal public square.



Volumetric generation process. Development of the proposal based on the relationship between the geometry of the plot and the existing urban fabric. The longitudinal displacement of the volumes generates a sequence of public spaces and articulates the connection between the piazza and the piazzola.



Synthesis diagram of the project strategy, showing the two volumes, the northern square, the southern piazzola, and the transitional space connecting both voids.

The project is based on the intention to recover the spatial hierarchy inherent to Bologna's historic urban fabric through a reinterpretation of the relationship between piazza and piazzola. The proposal understands the historic city as a succession of public and semi-public spaces of different scales, characters, and intensities, where voids construct urban continuity.

From this premise, the project generates two differentiated spaces connected through an internal passage. To the north, an open square is linked to the Basilica of San Martino Maggiore and the main intersection, expanding the existing public space and reinforcing its representative and collective character. The column remains as a central element within this new urban void. To the south, the project creates a more intimate and domestic piazzola, associated with the secondary and everyday scale of the residential fabric.

The proposal is formalized through two longitudinal volumes that adapt to the geometry of the plot and the surrounding urban alignments. Both blocks are longitudinally displaced from one another in order to generate the main voids of the project and to allow the central passage to open towards the church square and gradually compress towards the southern piazzola.

The ground floor is conceived as a permeable and commercial level, following the proportions and heights of Bologna's traditional porticoes and retail spaces. The eastern block, facing the main square and the most important access route, incorporates a portico system that contemporarily reinterprets the Bolognese historic typology and mediates the transition between public and interior space. In contrast, the remaining external edges maintain a more direct and compact relationship with the street, reserving the porticoed condition for the most public and representative area of the project.

The first floor accommodates two differentiated programs: the western block contains two three-bedroom dwellings, while the eastern block is dedicated to flexible and open-plan office spaces, capable of being subdivided into smaller offices or expanded into a shared workspace.

The second and third floors are entirely dedicated to housing, combining different residential typologies to respond to diverse ways of living: the western block maintains two three-bedroom units per level, while the eastern block includes four two-bedroom apartments per floor. The entire complex is articulated through a covered exterior gallery that runs along the intermediate space, together with upper-level residential connections between both buildings.



James-Simon-Galerie in Berlin. David Chipperfield



San Cataldo Cemetery in Modena, Italy. Aldo Rossi



Morland Mixité Capitale in Paris. David Chipperfield



Photomontage of the surrounding urban elevations. Analysis of the façade modulation and the presence of the traditional Bolognese portico system.



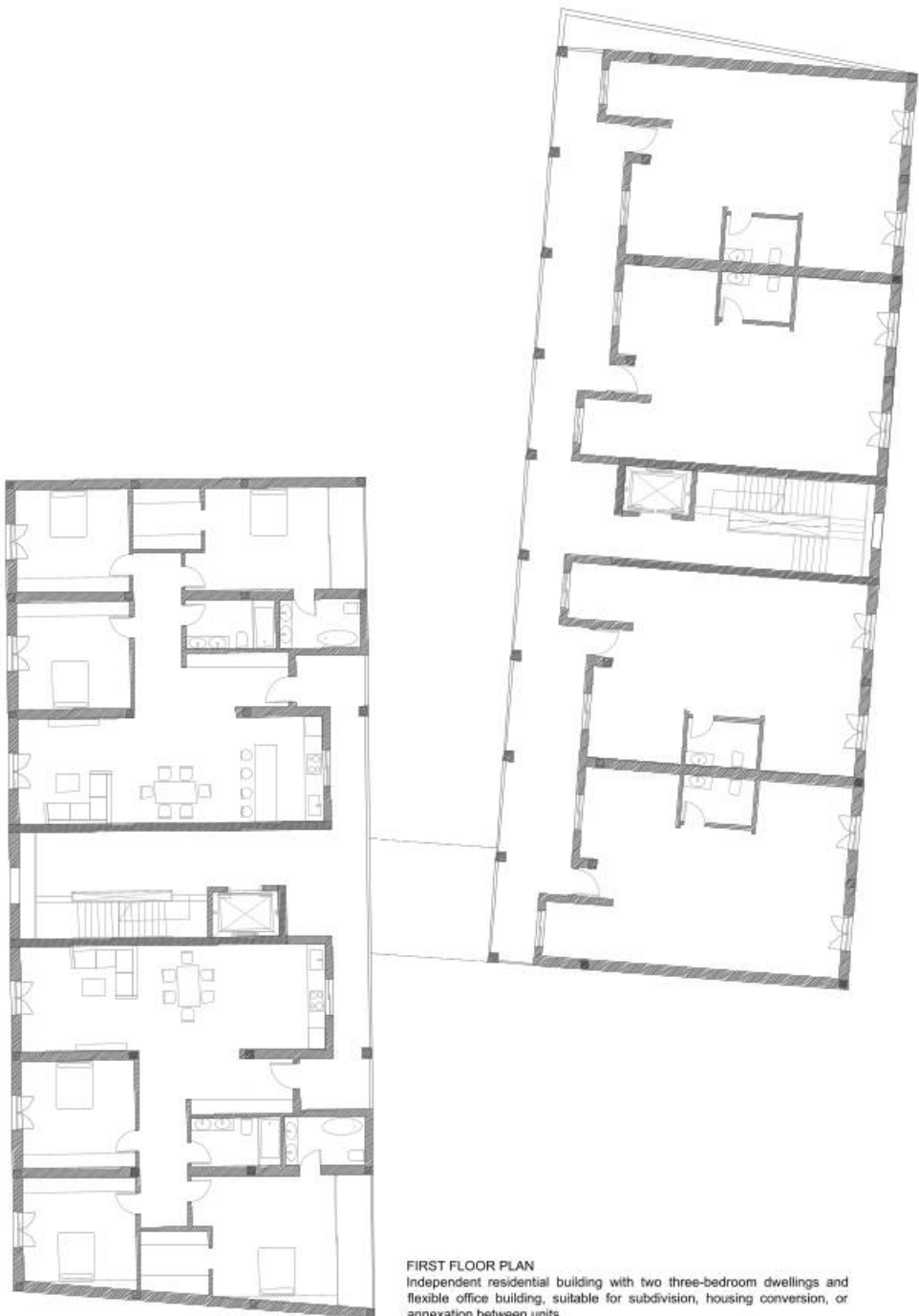


Commercial ground floor with units of different sizes: 18, 30, 40, and 60 m².
Children's playground associated with the southern piazzola.

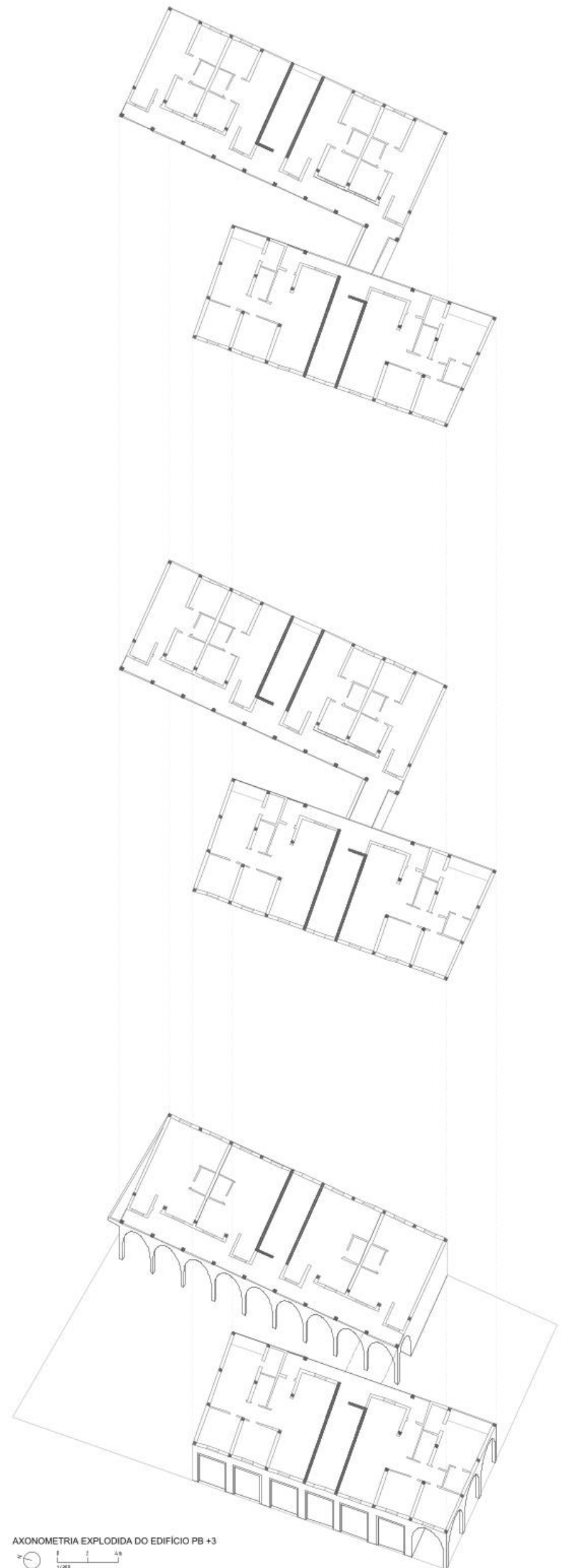




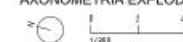
TYPICAL FLOOR PLAN - SECOND AND THIRD FLOORS
Two residential buildings connected by an upper-level walkway: the western block maintains two three-bedroom dwellings, while the eastern block incorporates four two-bedroom units, creating typological diversity.



FIRST FLOOR PLAN
Independent residential building with two three-bedroom dwellings and flexible office building, suitable for subdivision, housing conversion, or annexation between units.



AXONOMETRIA EXPLODIDA DO EDIFÍCIO PB +3





Main elevation (West)



Longitudinal section through the central street
Elevation of the main building with the upper walkway sectioned, showing the spatial continuity between the piazza, the piazzola, and the intermediale

Contextual elevation of the urban front · Scale 1:300
Reading of the urban frontage showing the relationship between the new building, the civic square, and the Basilica of San Martino Maggiore, highlighting the project's insertion within Bologna's historic urban fabric.

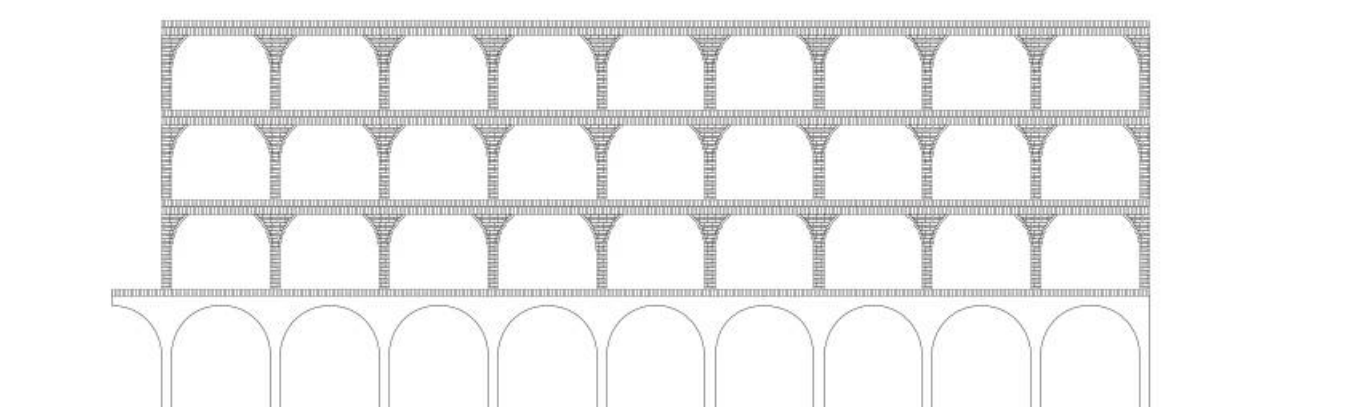




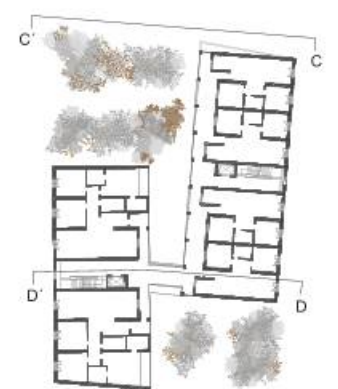
North transverse elevation of the project

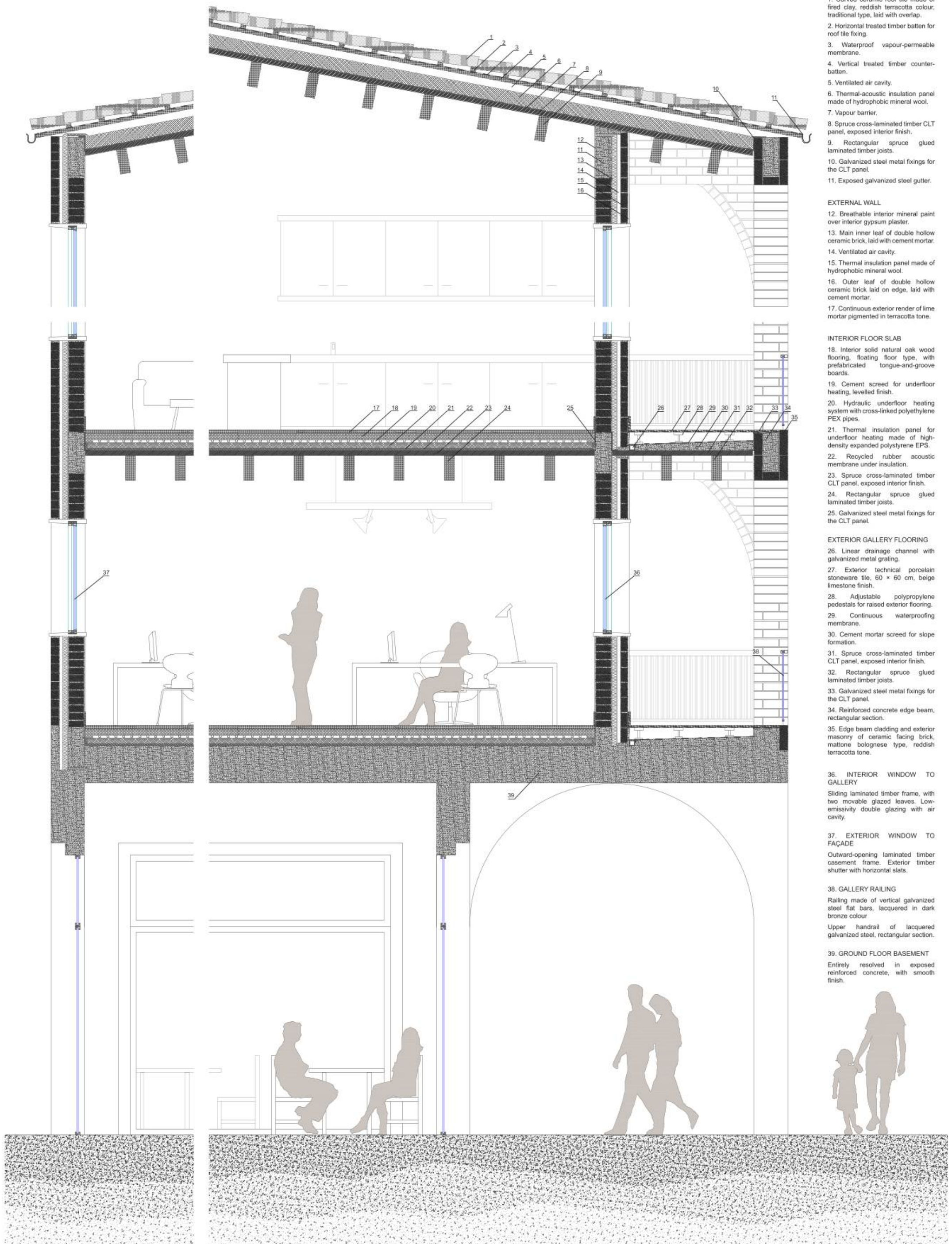


Transversal section through the two building volumes



Brick bond elevation - Scale 1:150





PITCHED ROOF

1. Curved ceramic roof tile made of fired clay, reddish terracotta colour, traditional type, laid with overlap.
2. Horizontal treated timber batten for roof tile fixing.
3. Waterproof vapour-permeable membrane.
4. Vertical treated timber counter-batten.
5. Ventilated air cavity.
6. Thermal-acoustic insulation panel made of hydrophobic mineral wool.
7. Vapour barrier.
8. Spruce cross-laminated timber CLT panel, exposed interior finish.
9. Rectangular spruce glued laminated timber joists.
10. Galvanized steel metal fixings for the CLT panel.
11. Exposed galvanized steel gutter.

EXTERNAL WALL

12. Breathable interior mineral paint over interior gypsum plaster.
13. Main inner leaf of double hollow ceramic brick, laid with cement mortar.
14. Ventilated air cavity.
15. Thermal insulation panel made of hydrophobic mineral wool.
16. Outer leaf of double hollow ceramic brick laid on edge, laid with cement mortar.
17. Continuous exterior render of lime mortar pigmented in terracotta tone.

INTERIOR FLOOR SLAB

18. Interior solid natural oak wood flooring, floating floor type, with prefabricated tongue-and-groove boards.
19. Cement screed for underfloor heating, levelled finish.
20. Hydraulic underfloor heating system with cross-linked polyethylene PEX pipes.
21. Thermal insulation panel for underfloor heating made of high-density expanded polystyrene EPS.
22. Recycled rubber acoustic membrane under insulation.
23. Spruce cross-laminated timber CLT panel, exposed interior finish.
24. Rectangular spruce glued laminated timber joists.
25. Galvanized steel metal fixings for the CLT panel.

EXTERIOR GALLERY FLOORING

26. Linear drainage channel with galvanized metal grating.
27. Exterior technical porcelain stoneware tile, 60 x 60 cm, beige limestone finish.
28. Adjustable polypropylene pedestals for raised exterior flooring.
29. Continuous waterproofing membrane.
30. Cement mortar screed for slope formation.
31. Spruce cross-laminated timber CLT panel, exposed interior finish.
32. Rectangular spruce glued laminated timber joists.
33. Galvanized steel metal fixings for the CLT panel.
34. Reinforced concrete edge beam, rectangular section.
35. Edge beam cladding and exterior masonry of ceramic facing brick, matrone bolognese type, reddish terracotta tone.

36. INTERIOR WINDOW TO GALLERY

Sliding laminated timber frame, with two movable glazed leaves. Low-emissivity double glazing with air cavity.

37. EXTERIOR WINDOW TO FAÇADE

Outward-opening laminated timber casement frame. Exterior timber shutter with horizontal slats.

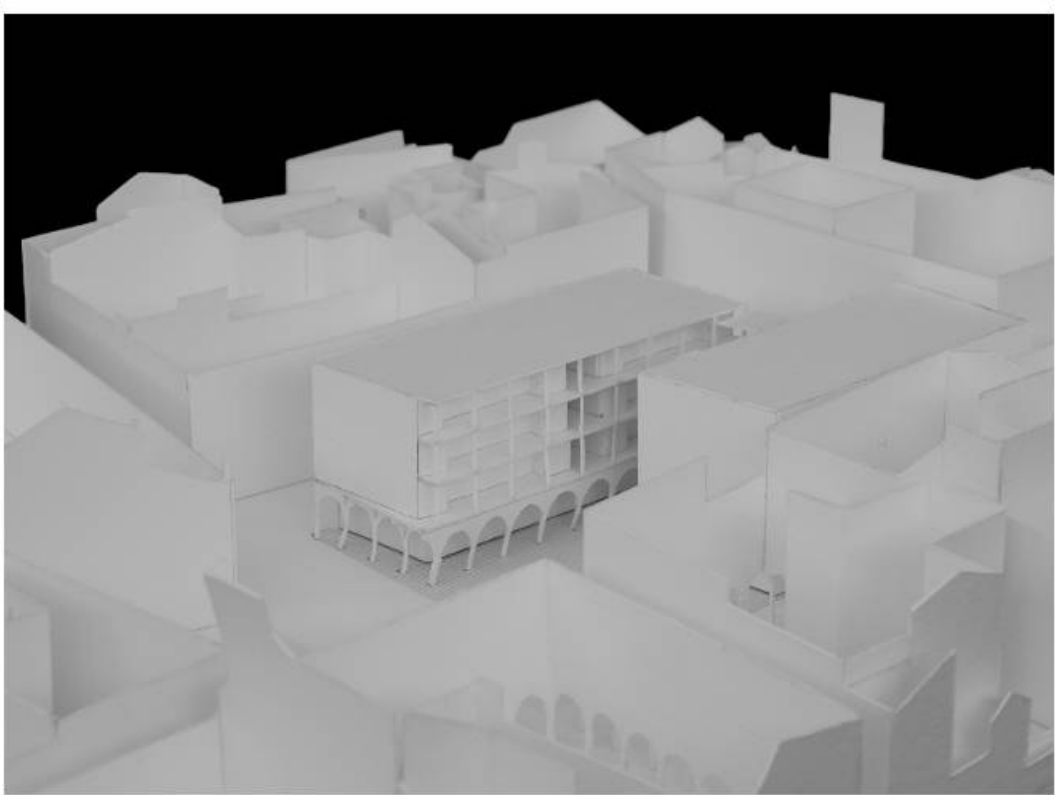
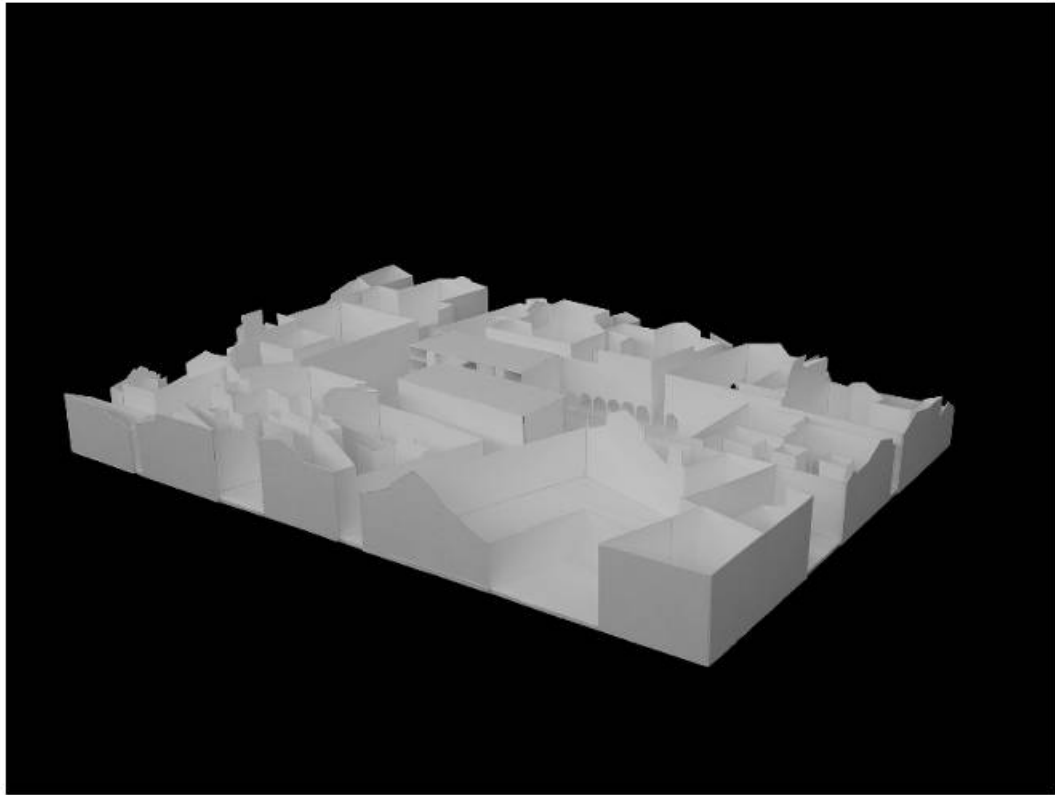
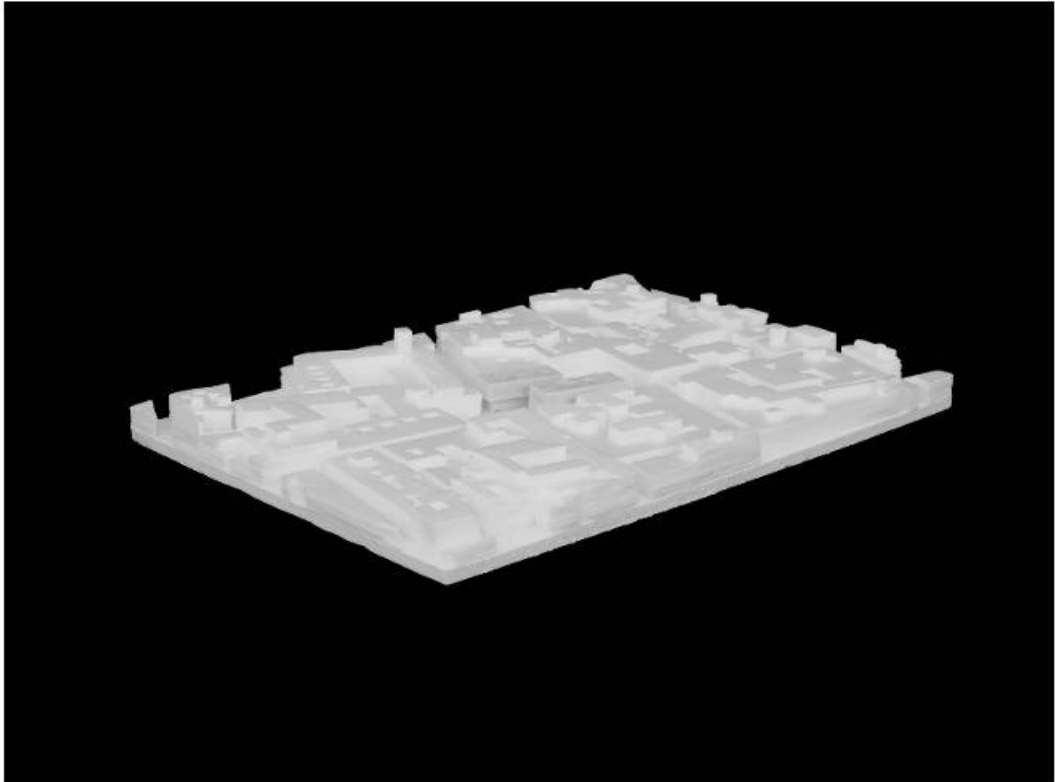
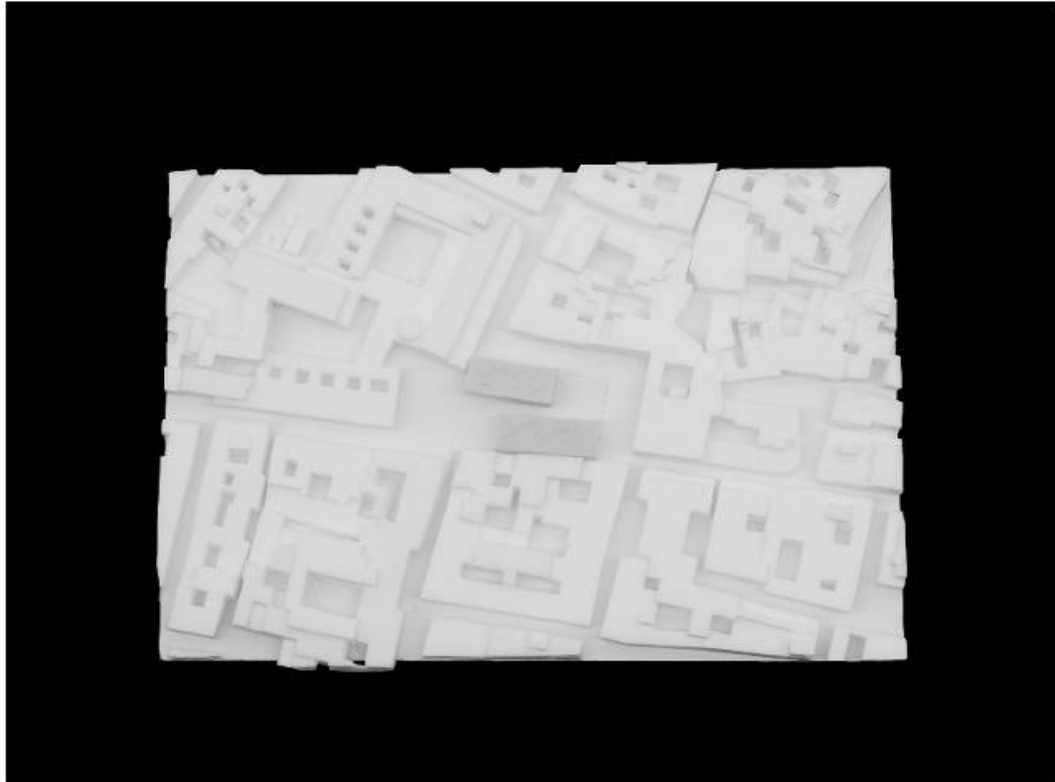
38. GALLERY RAILING

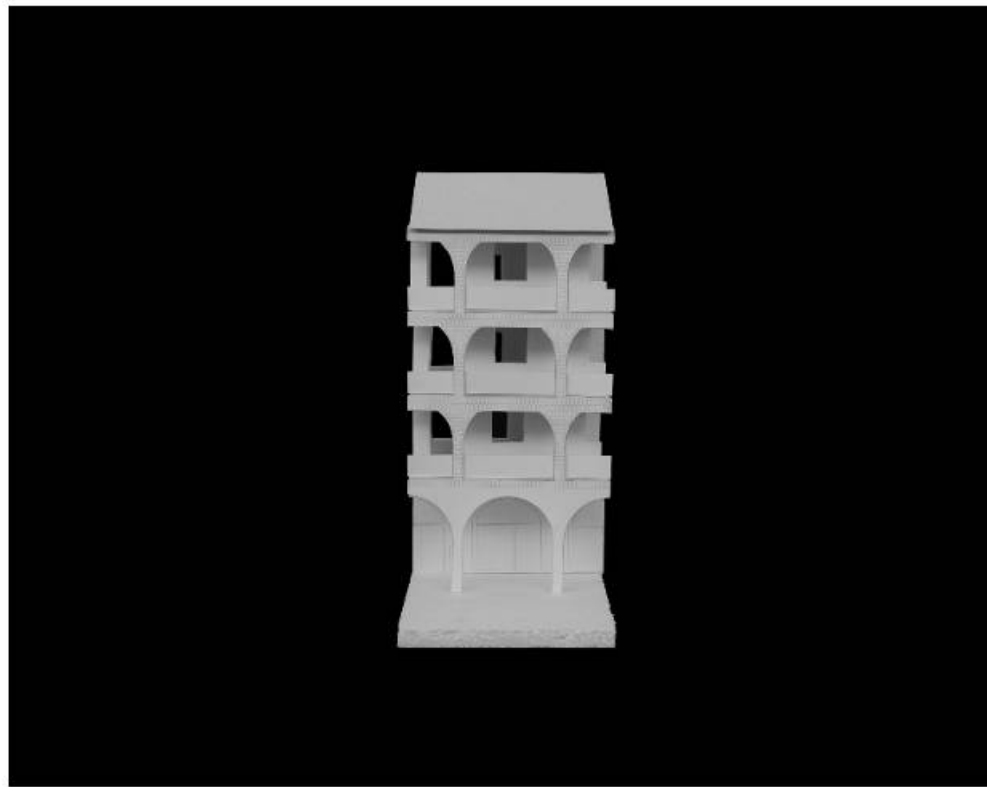
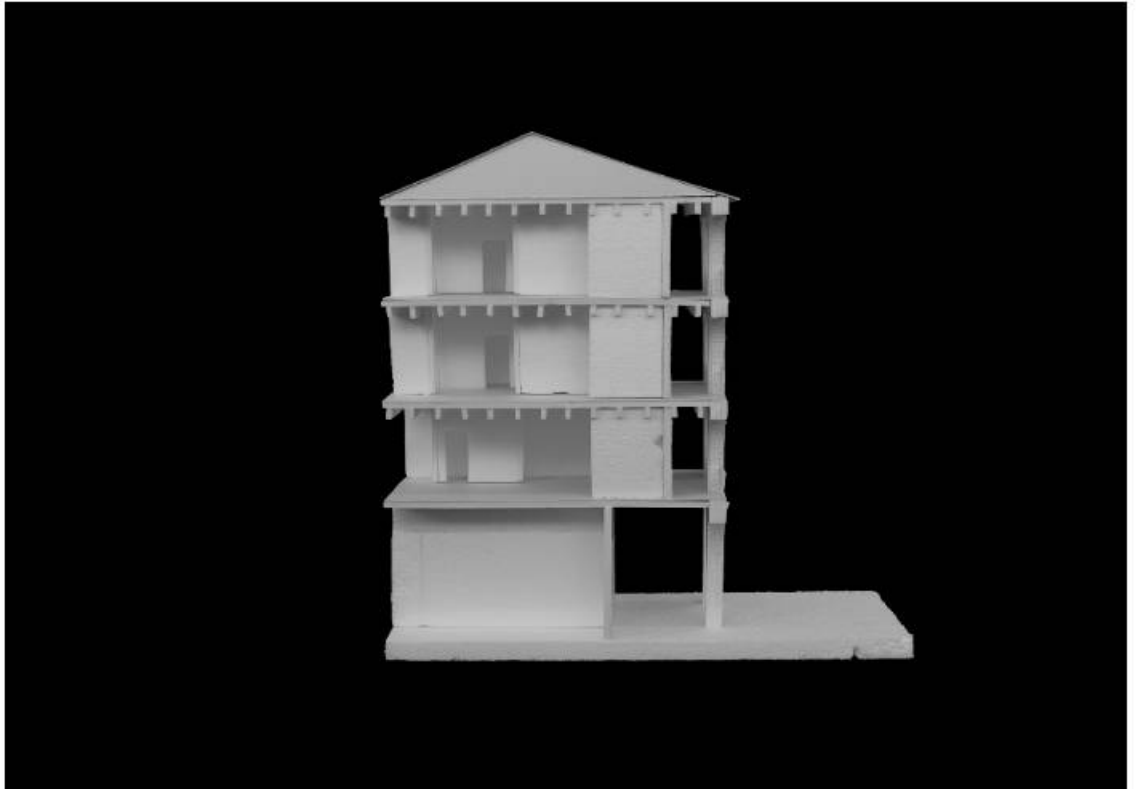
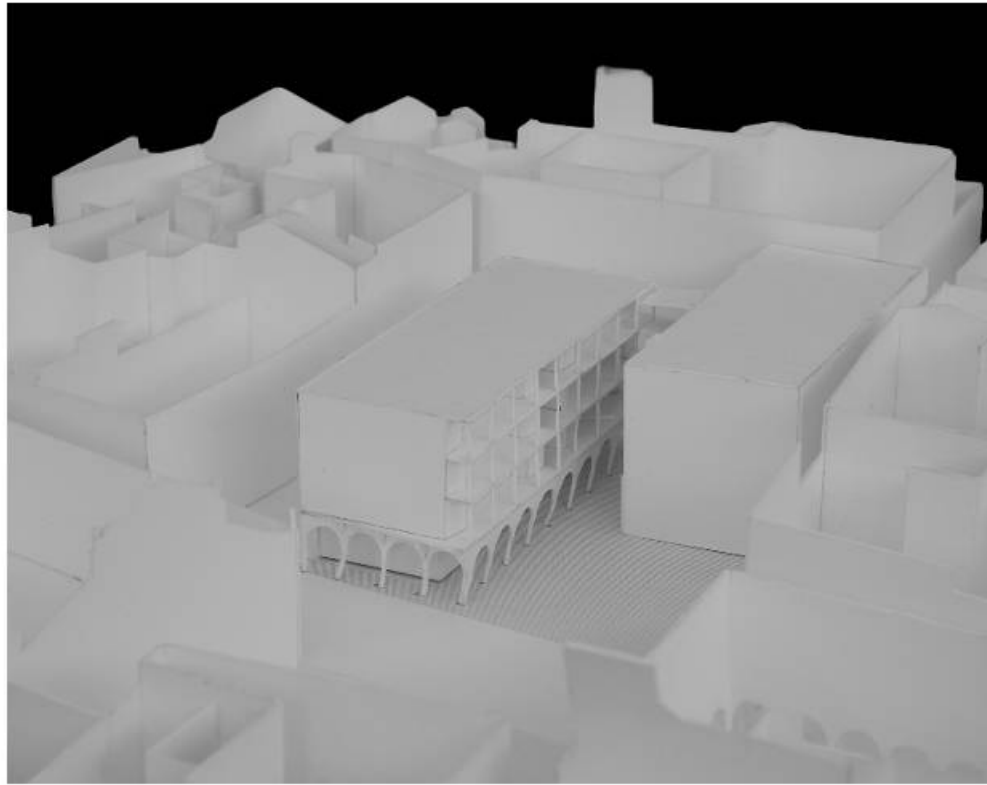
Railing made of vertical galvanized steel flat bars, lacquered in dark bronze colour
Upper handrail of lacquered galvanized steel, rectangular section.

39. GROUND FLOOR BASEMENT

Entirely resolved in exposed reinforced concrete, with smooth finish.









COLONNADE

Ella Pedersen

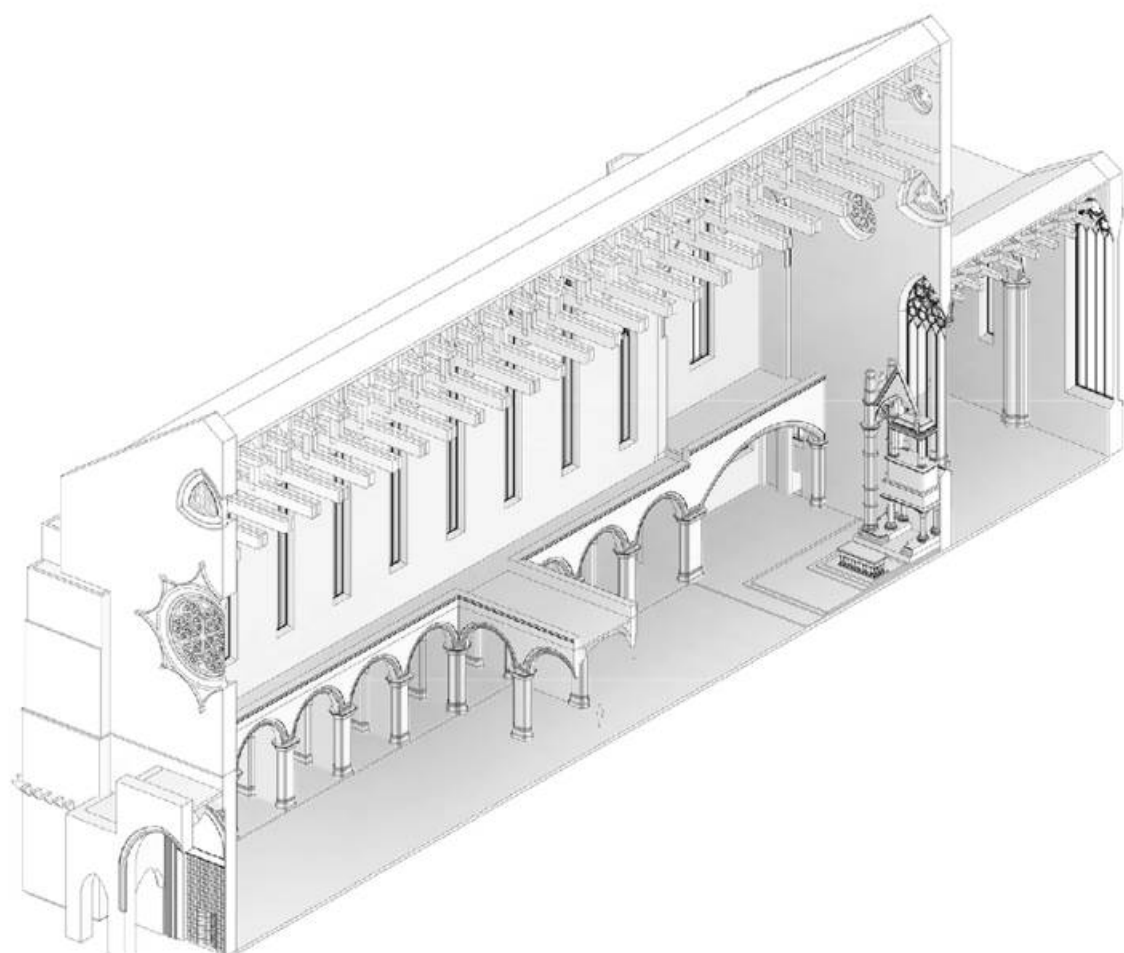
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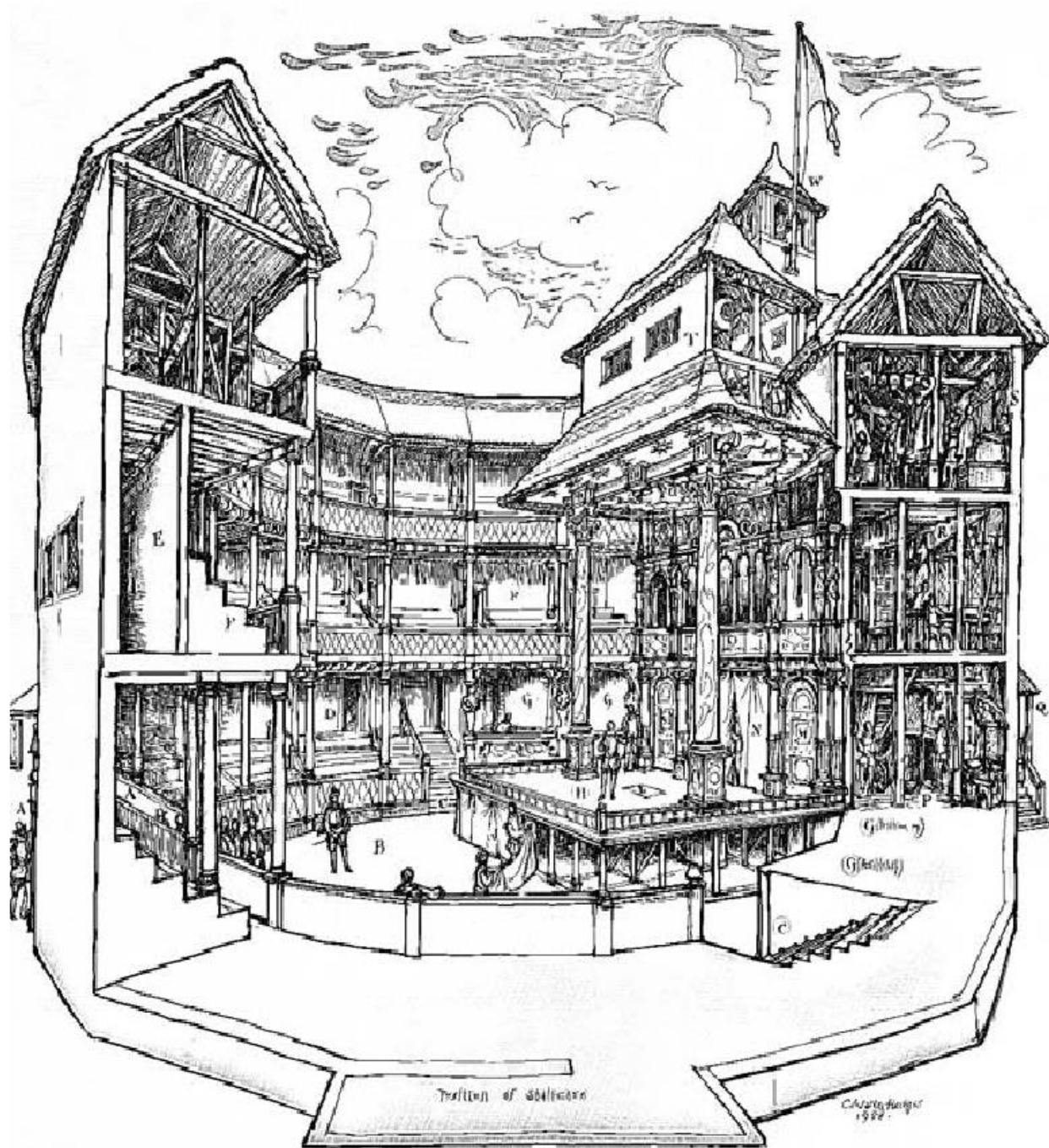
A SPACE FOR GATHERING

The new plaza by the Metropolitan Church introduces a new public floor to the people connecting the church, the people and the park together, and encouraging gatherings, learning and community. Within there are spaces to study, collaborate and informal social interaction, welcoming residents and visitors while strengthening the civic role of the plaza. Through the building the church's significance is enriched and integrated into daily life.



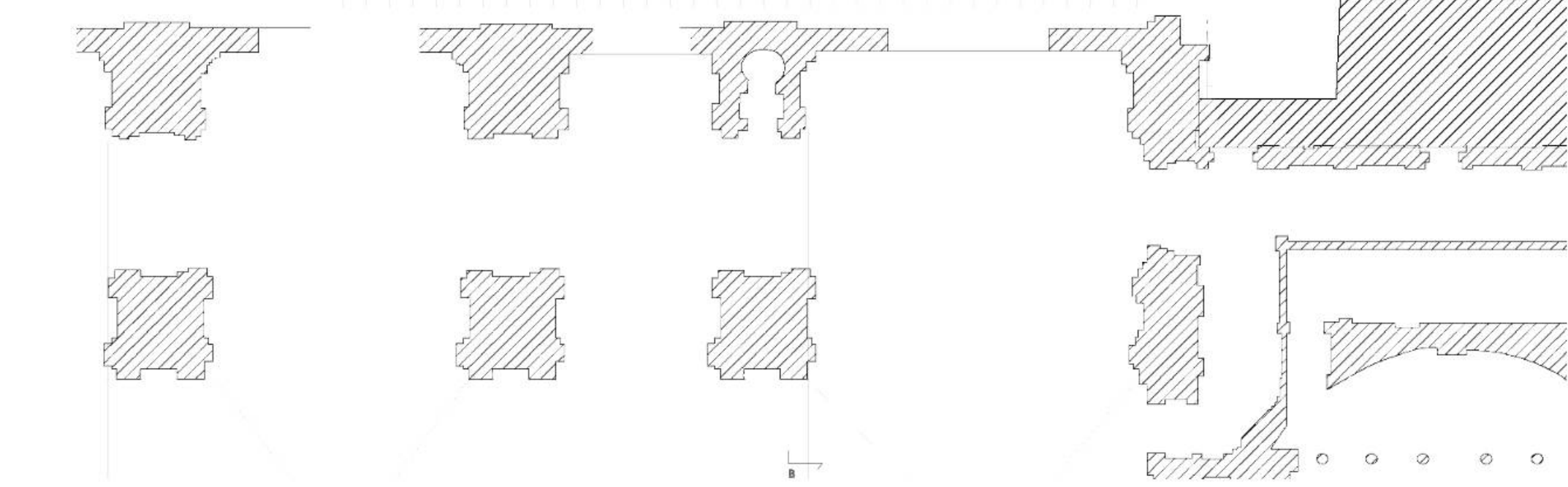
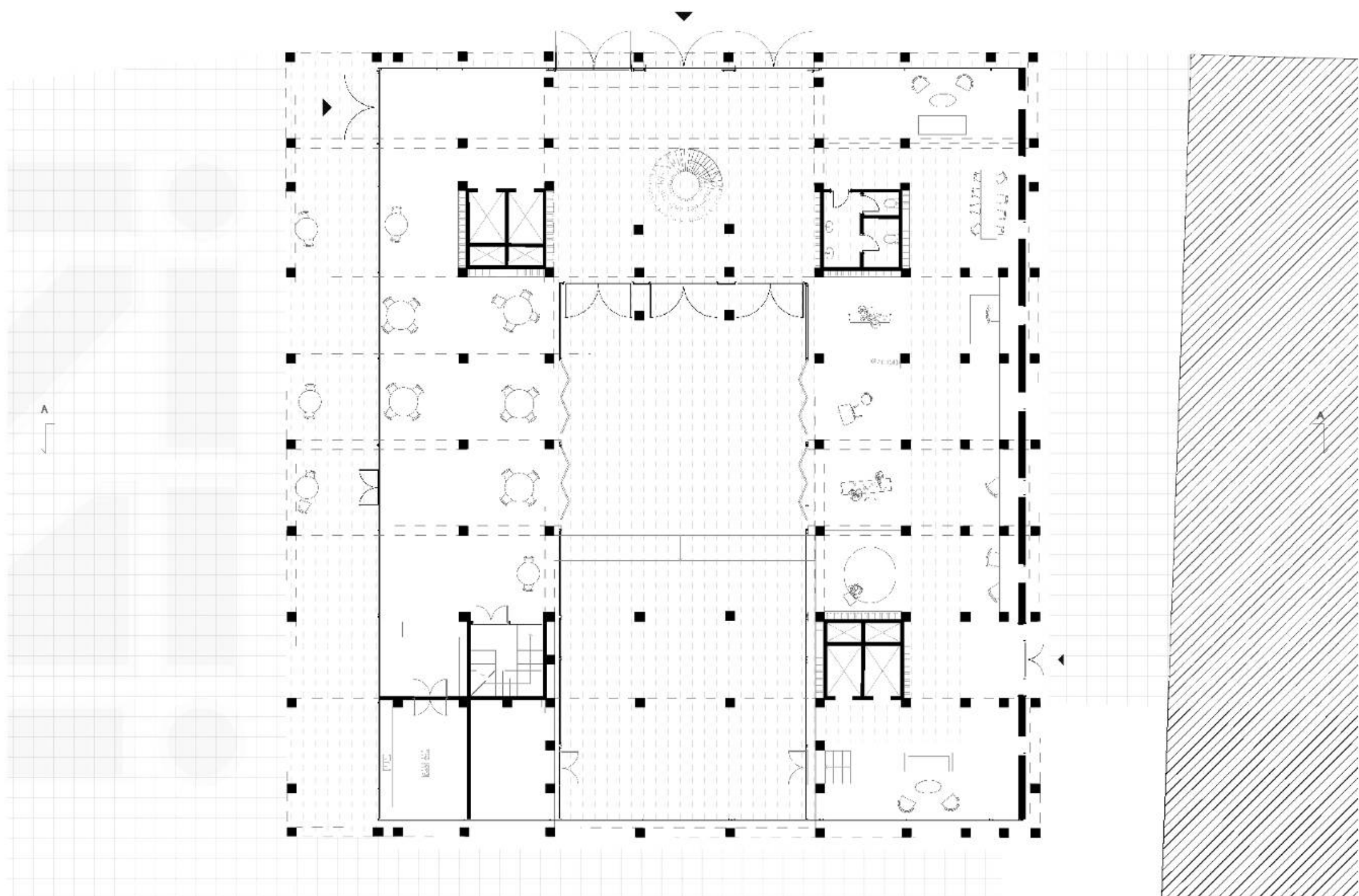


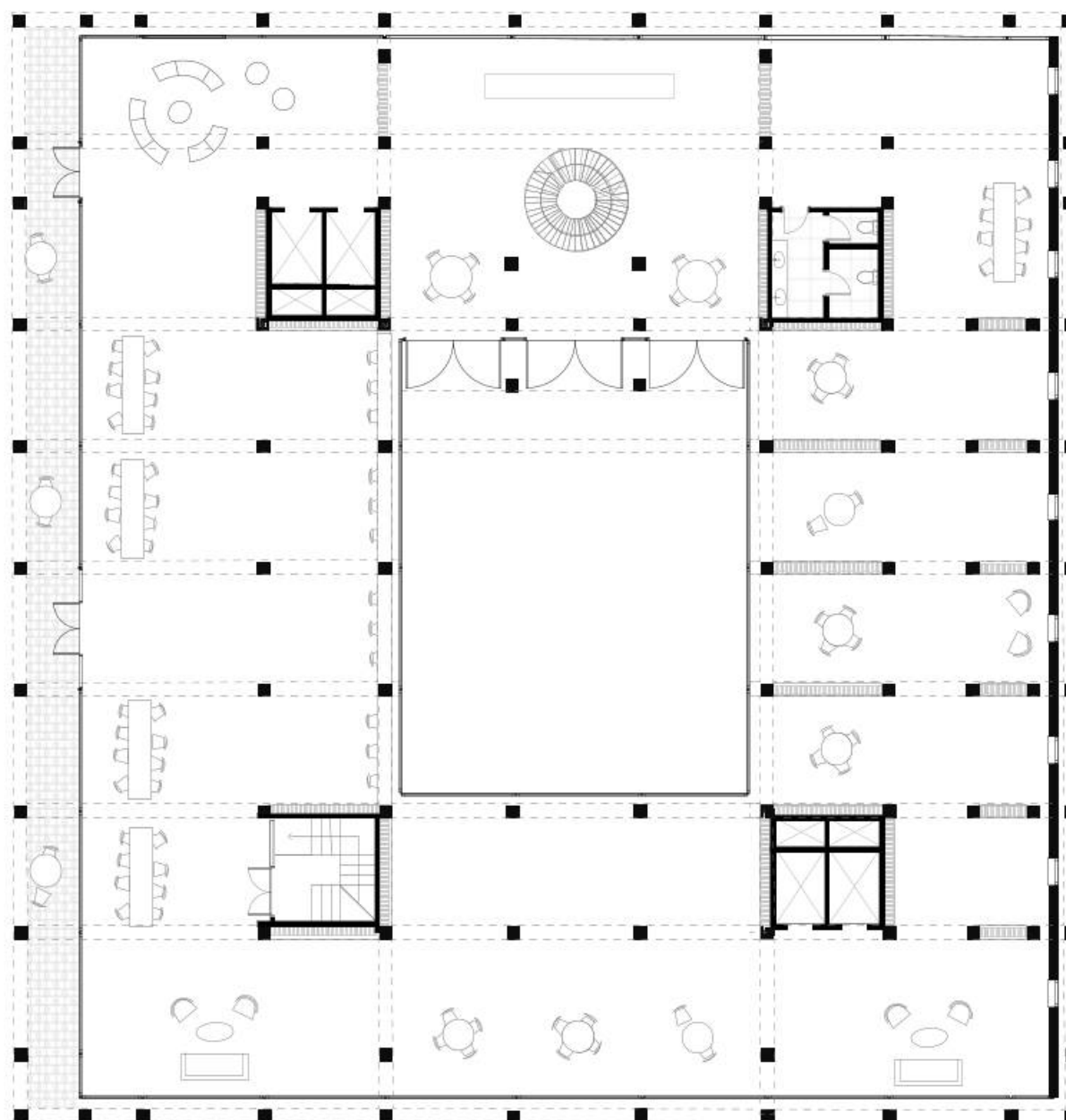
The Church - spacial sequence



Shakespears Golden Theater - the gathering theater

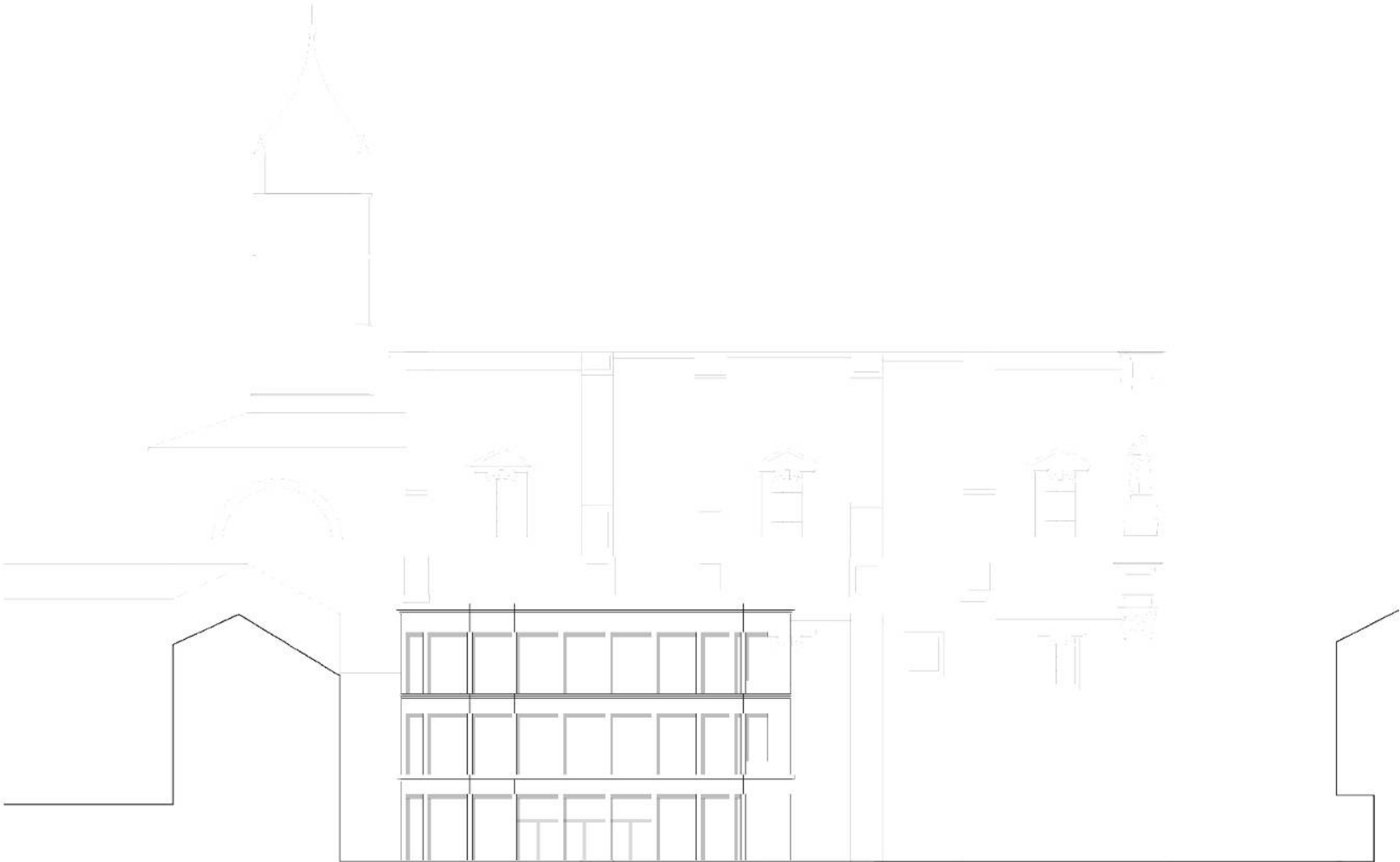




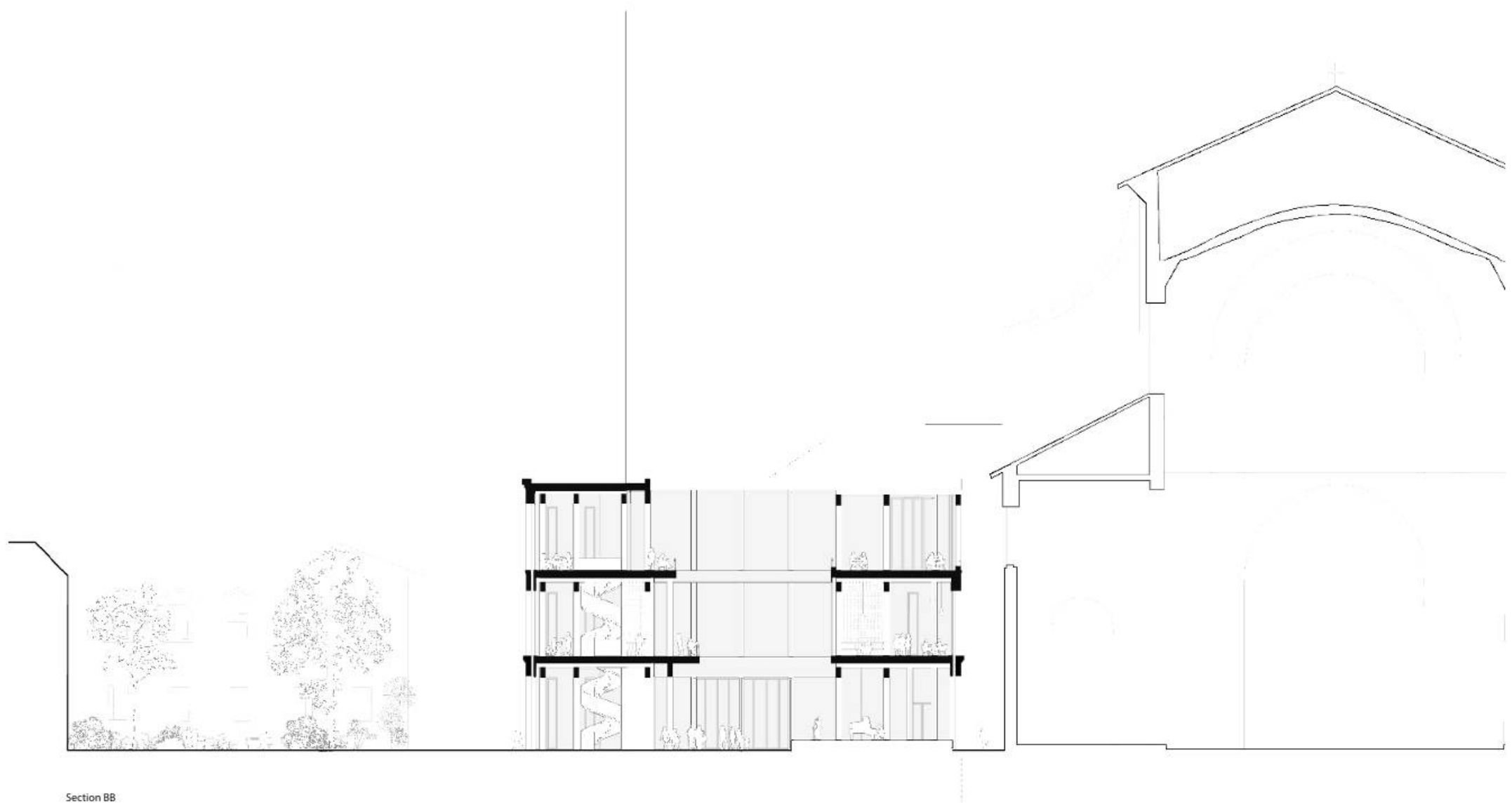




Section AA



Facade North



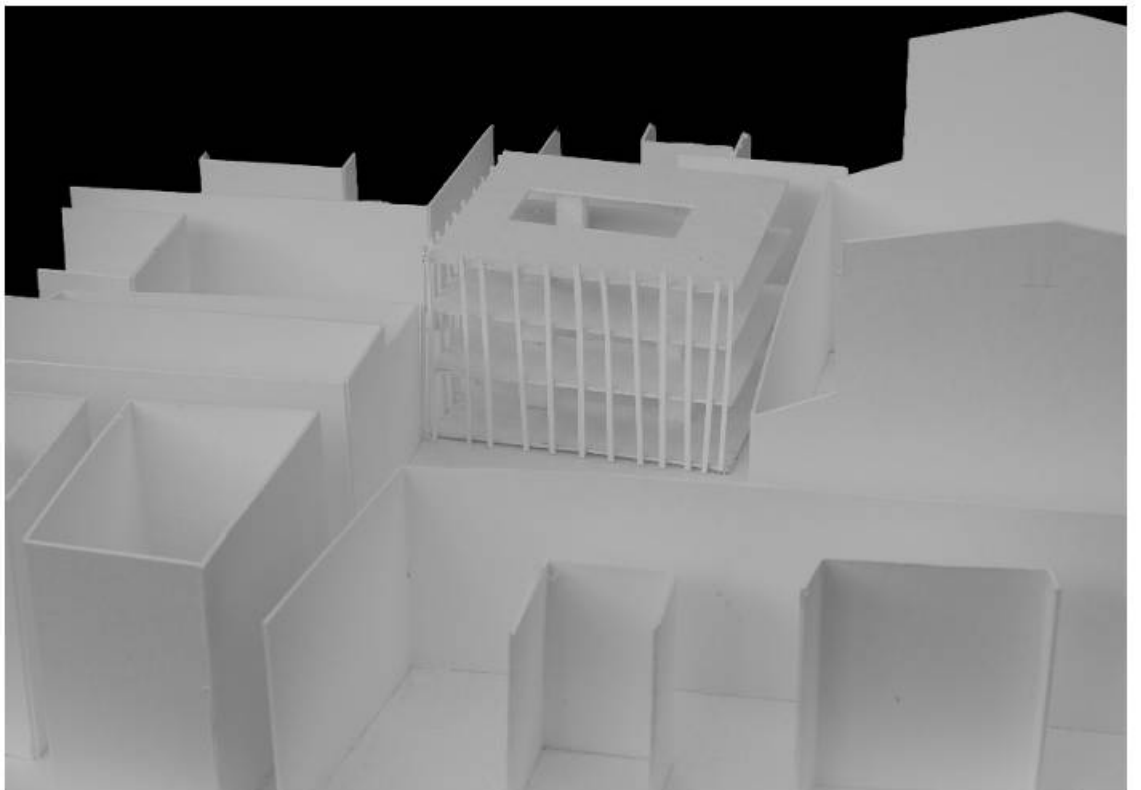
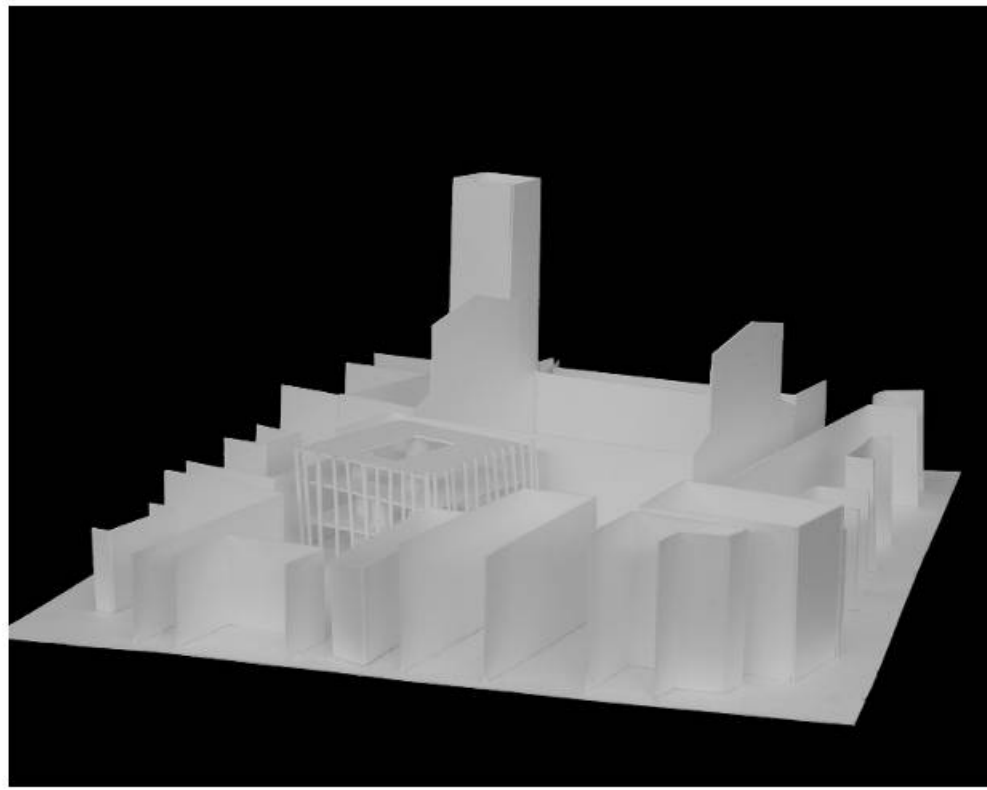
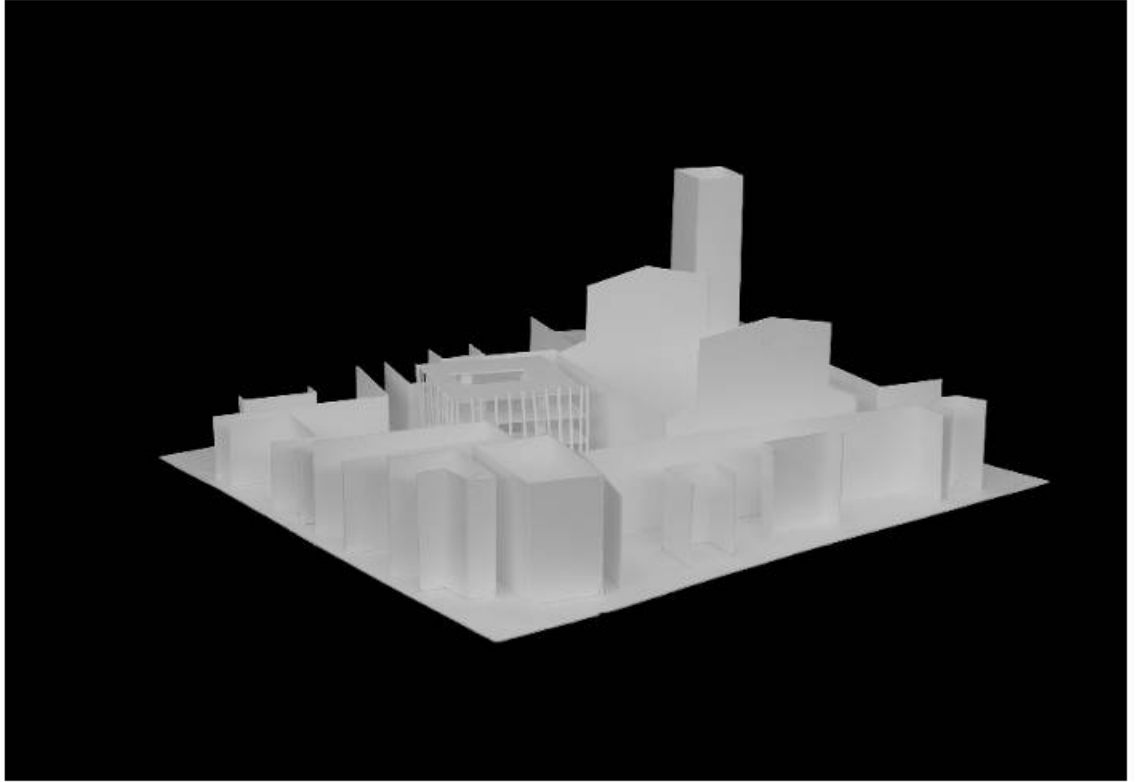
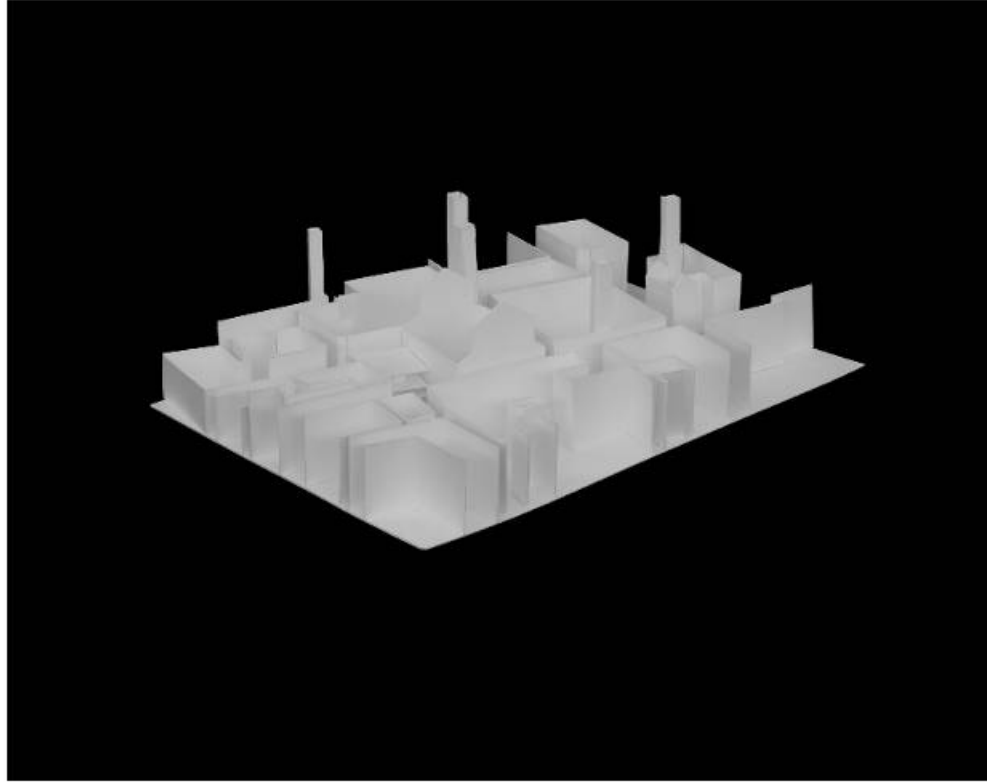
Section BB



Facade East





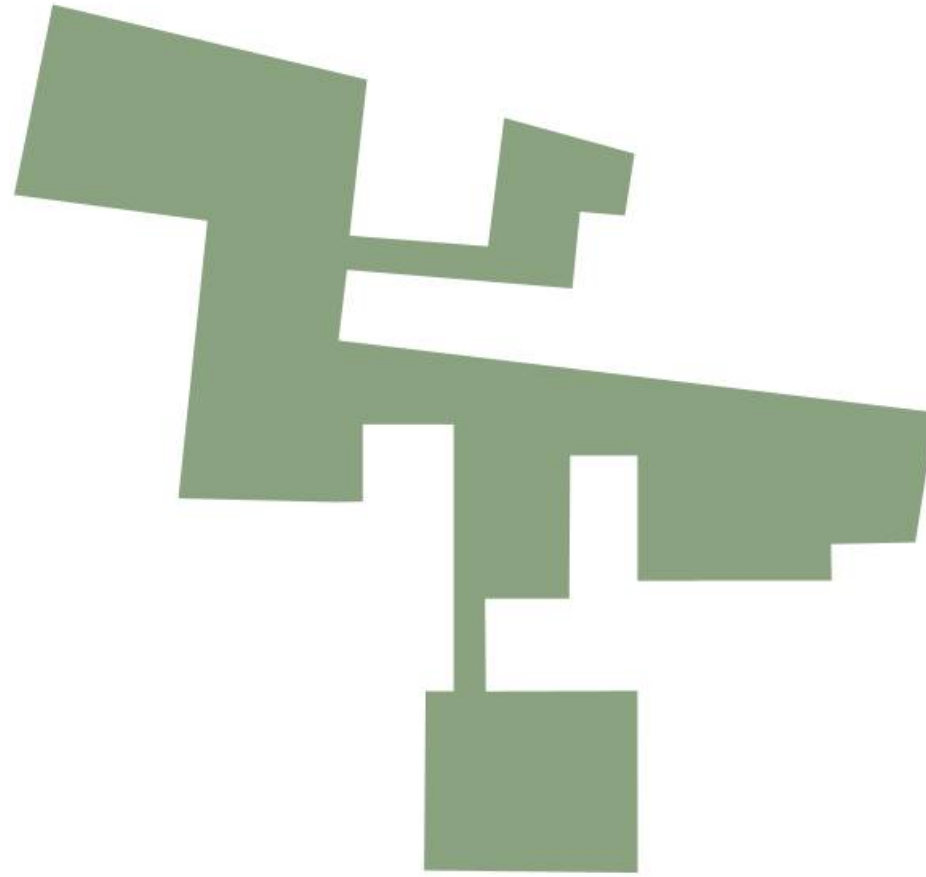




RESPIRO

Hanne Rapp

RESPIRO



A place to breathe, pause, slow down, linger, gather, rest, observe, meet, and reconnect.

Respiro proposes a softer urban condition within the dense fabric of Bologna. In contrast to the city's hard surfaces, narrow streets and mineral character, the project introduces a green, shaded and car-free ground where the urban rhythm can slow down.

The architecture works by connecting a sequence of courtyards into one continuous spatial system. Through openings, arcades, and clear sightlines, the project creates a more inviting block, where movement becomes intuitive and the interior of the block feels accessible rather than closed.

Greenery becomes an architectural tool. Trees and planting define spaces, create shade, frame views and soften the transition between buildings and open ground. The courtyards are not leftover spaces, but active urban rooms shaped by façade, ground, vegetation and light. By removing traffic from the inner block, the project gives space back to pedestrians, vegetation and everyday public life.



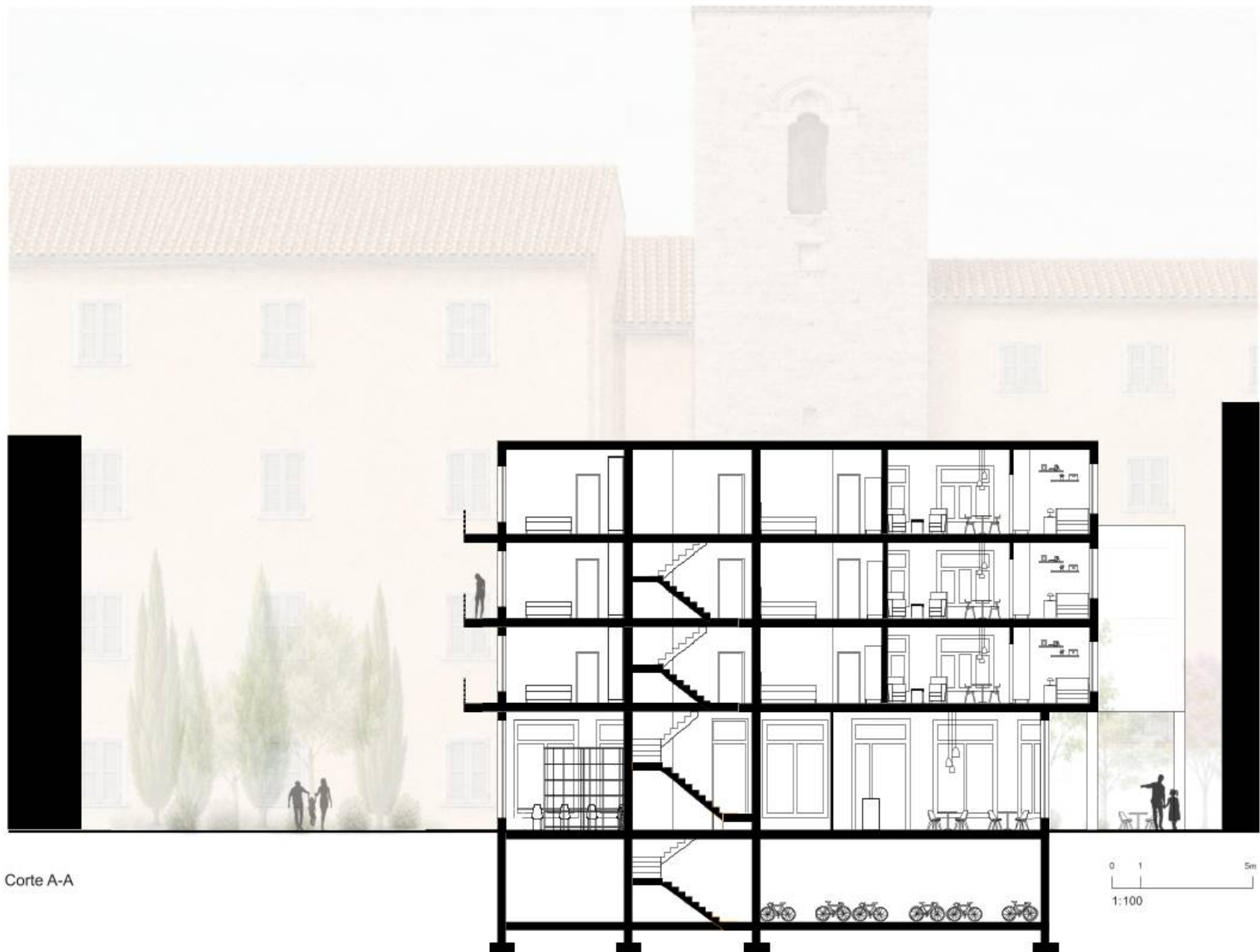




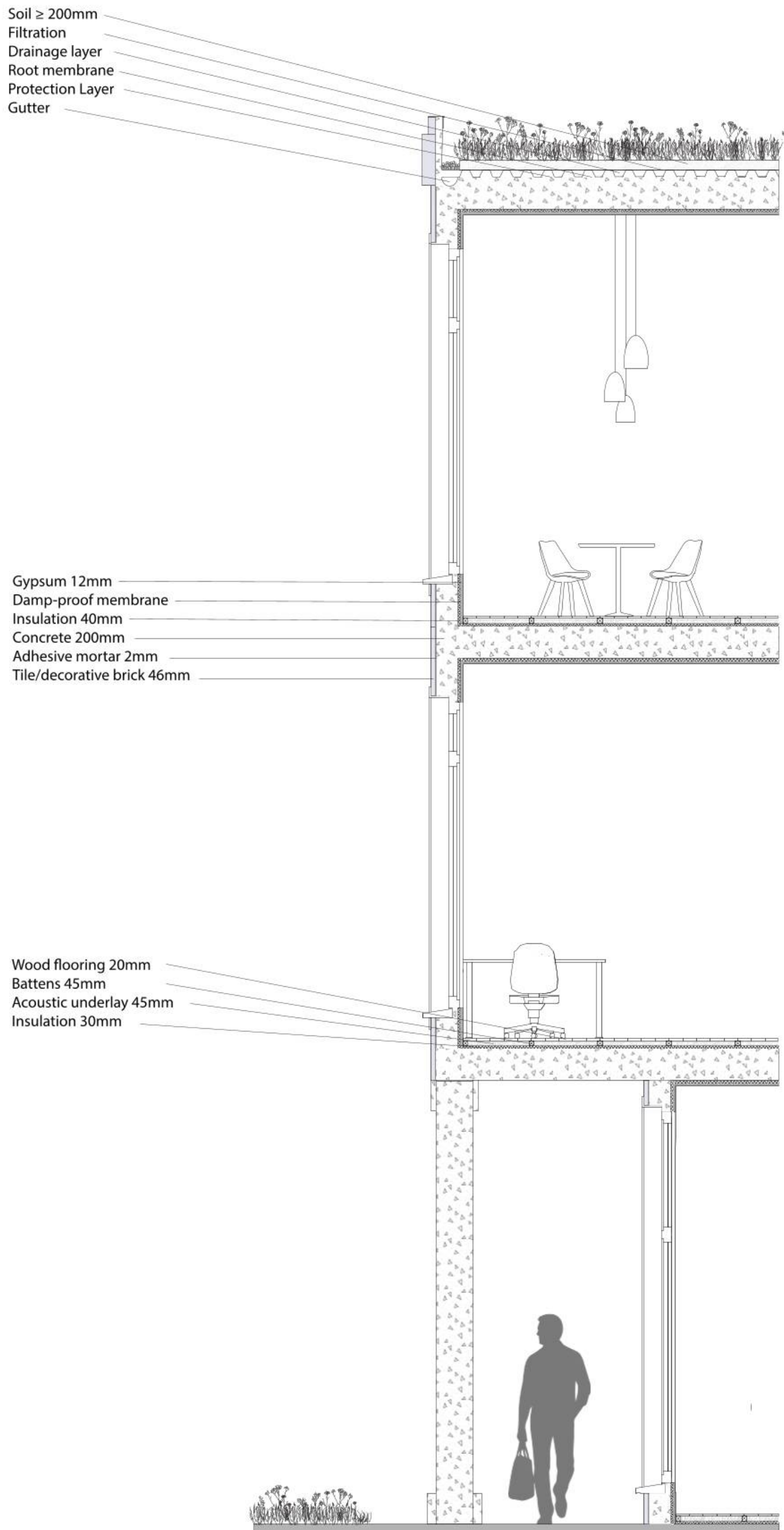




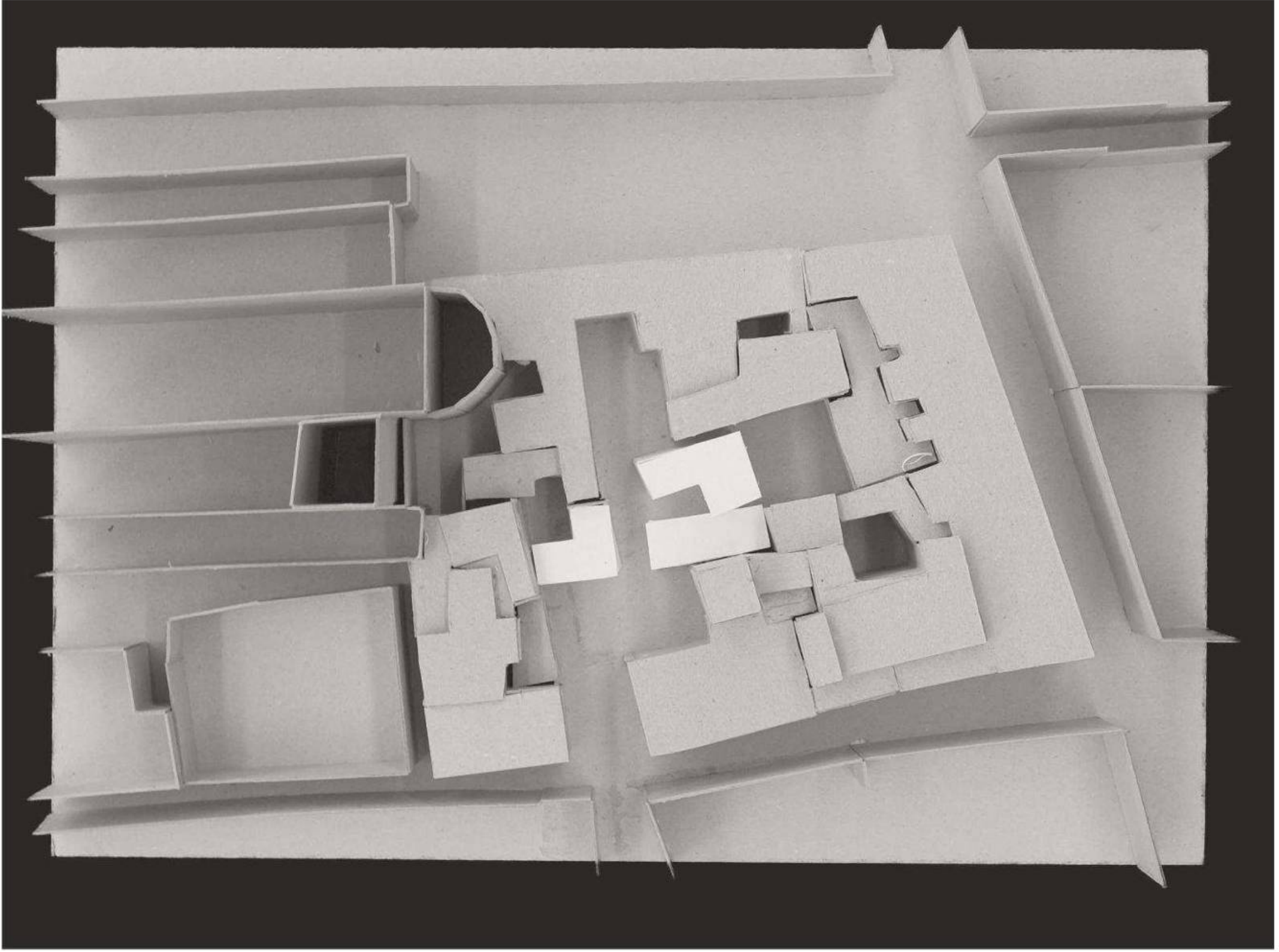










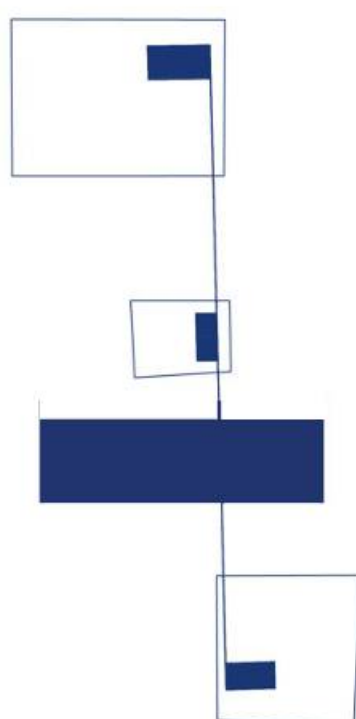




CONTINUUM

Henrique Pereira

CONTINUUM



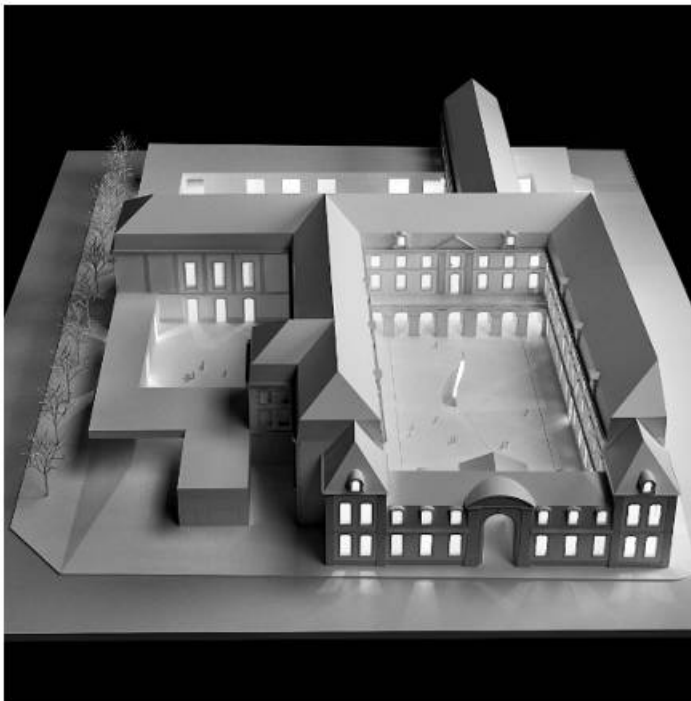
ÁGUA COMO PERCURSO

Partindo da leitura dos vazios na construção da cidade, o projeto explora a capacidade dos espaços existentes serem reativados. Os pátios deixam de ser elementos isolados e passam a funcionar como uma rede contínua, onde a água cria um percurso capaz de revelar novas relações dentro do tecido urbano. O edifício posiciona-se entre este percurso, libertando a cota pública e criando uma galeria expositiva como espaço intermédio entre cidade, interior de quarteirão e habitação.





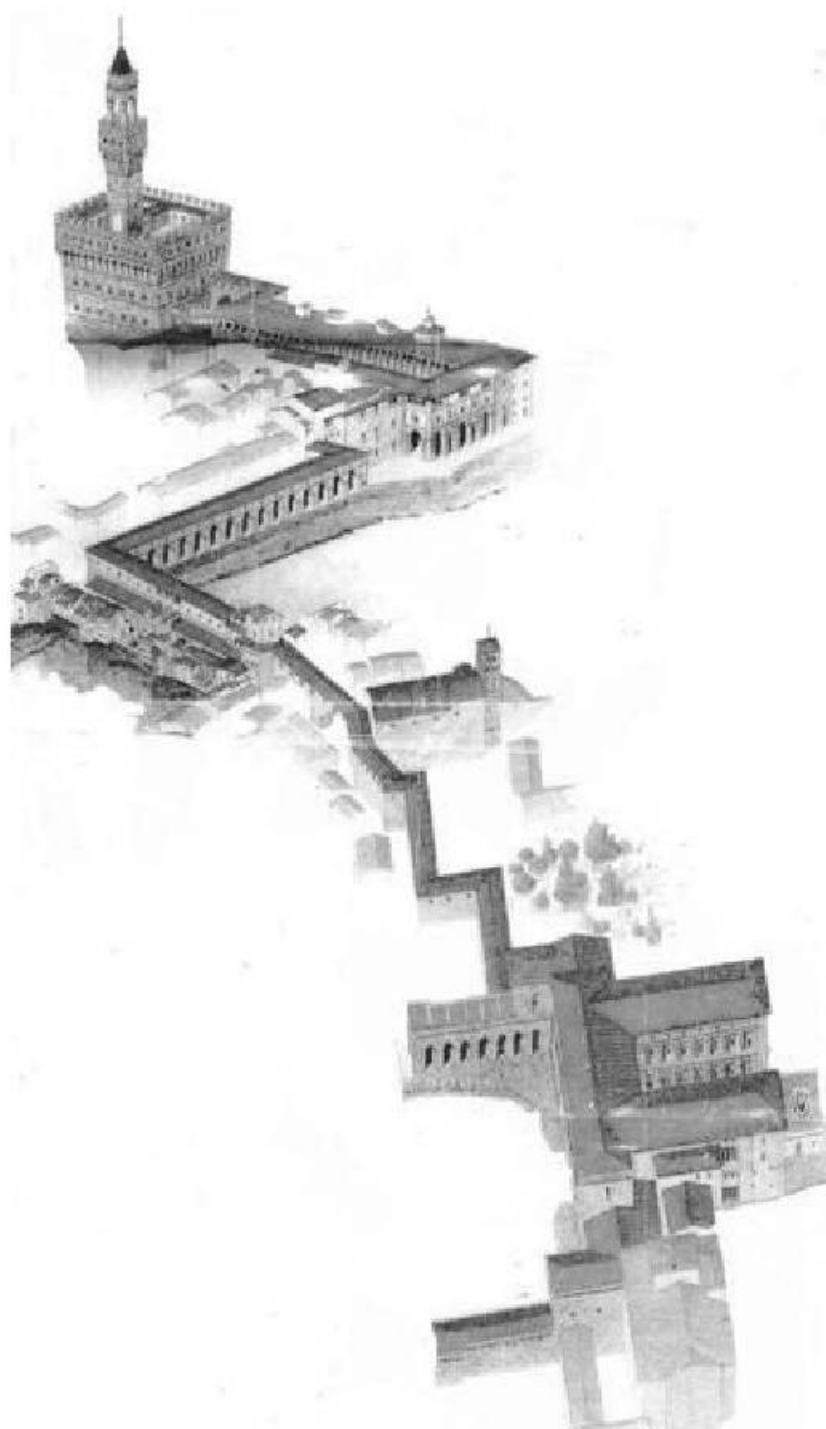
PLANO NOLLI_ROMA



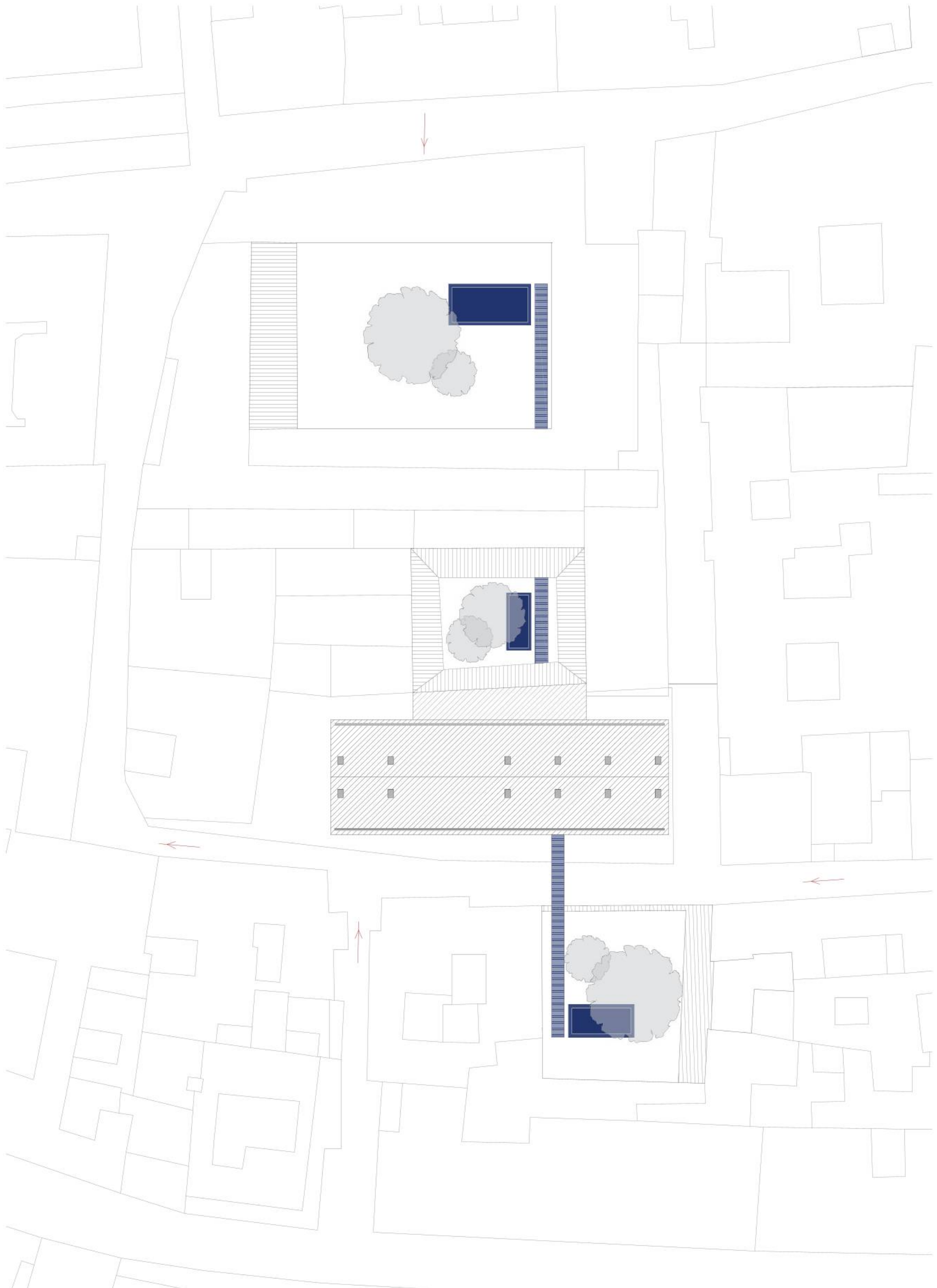
MUSEU DE BELAS-ARTES_FRANÇA

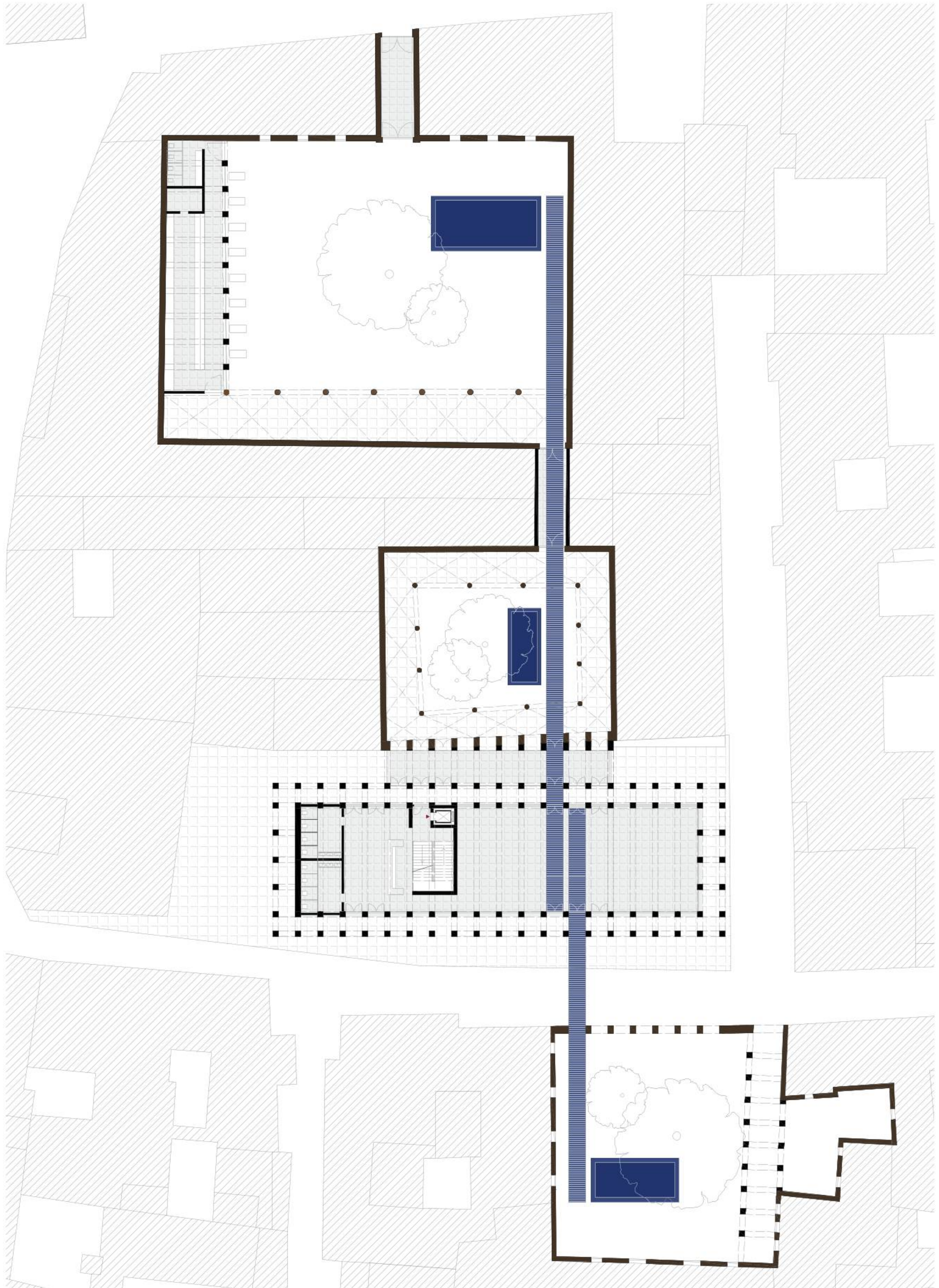


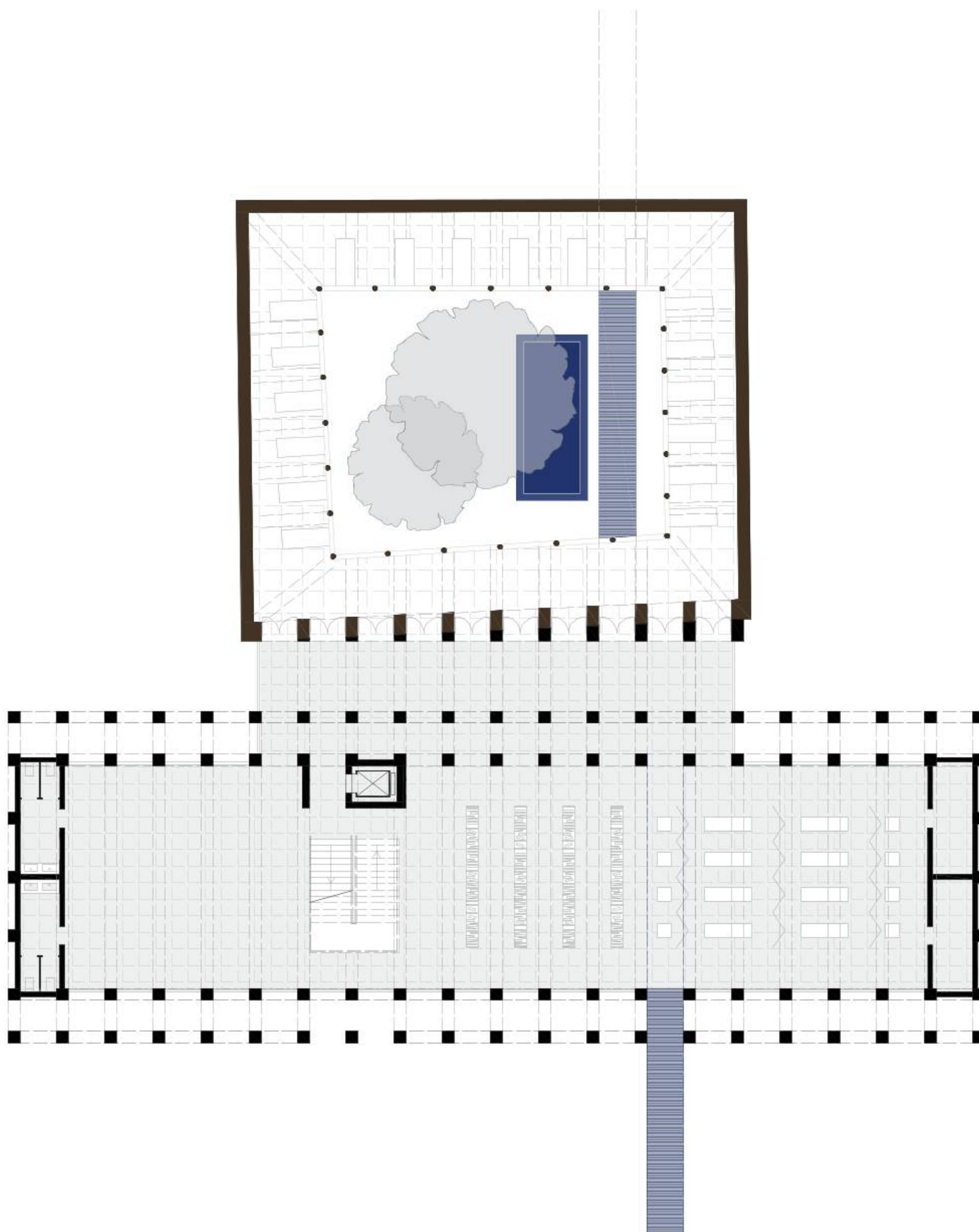
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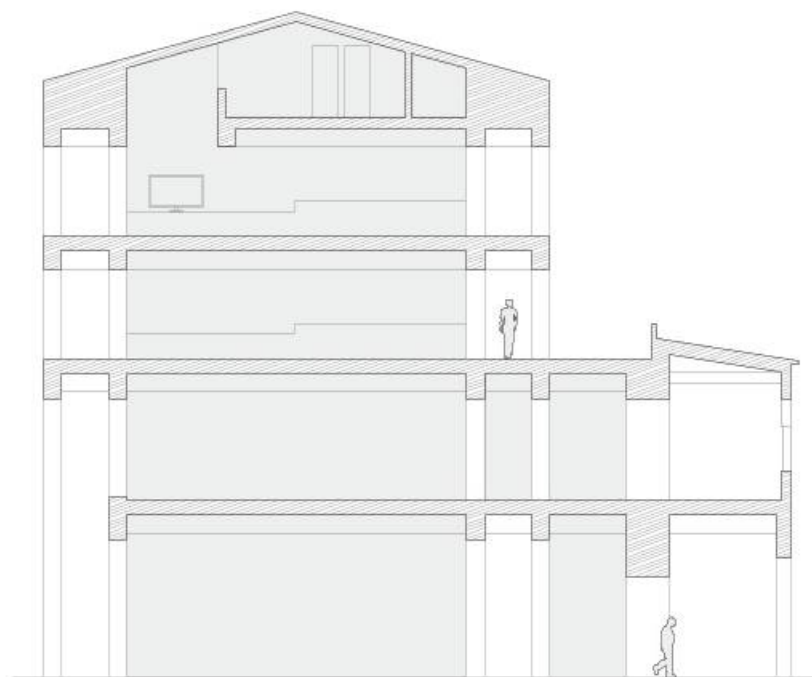
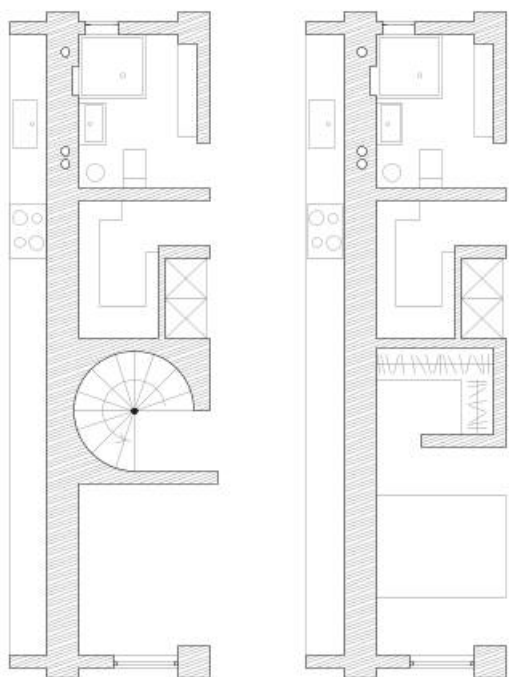
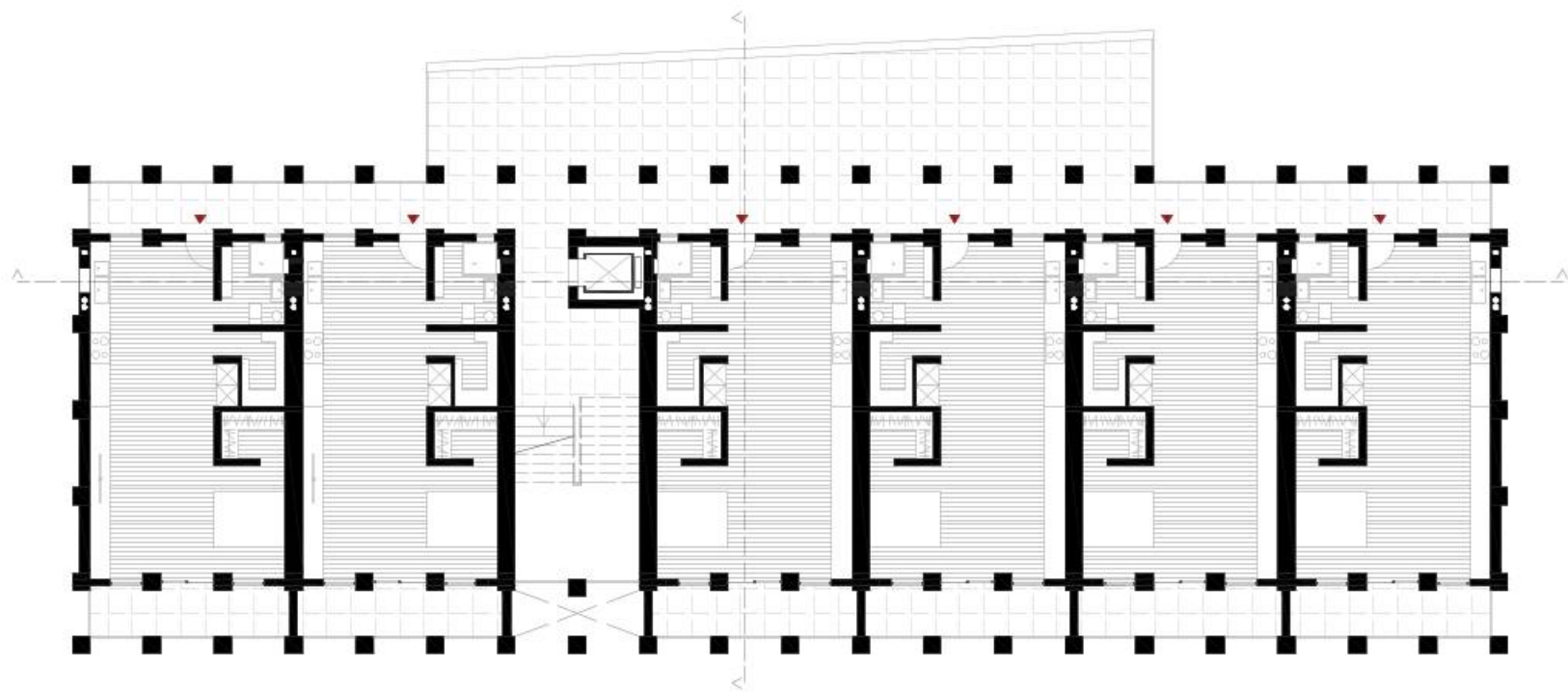
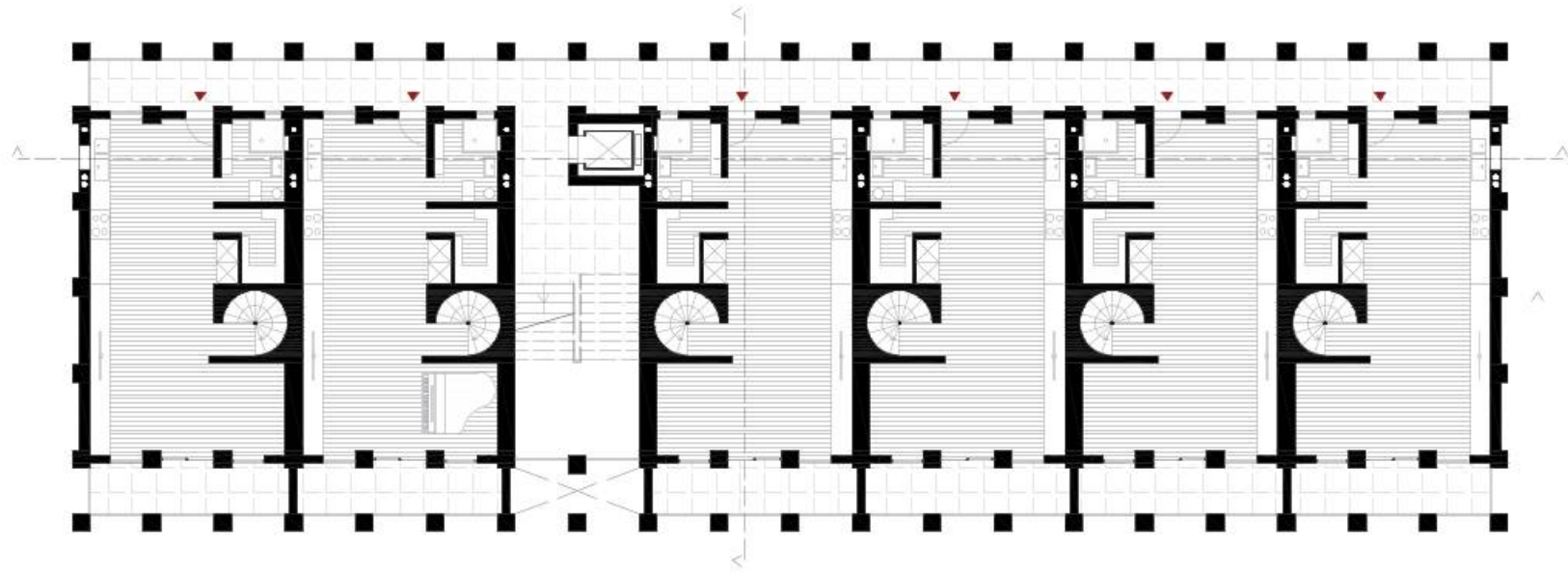
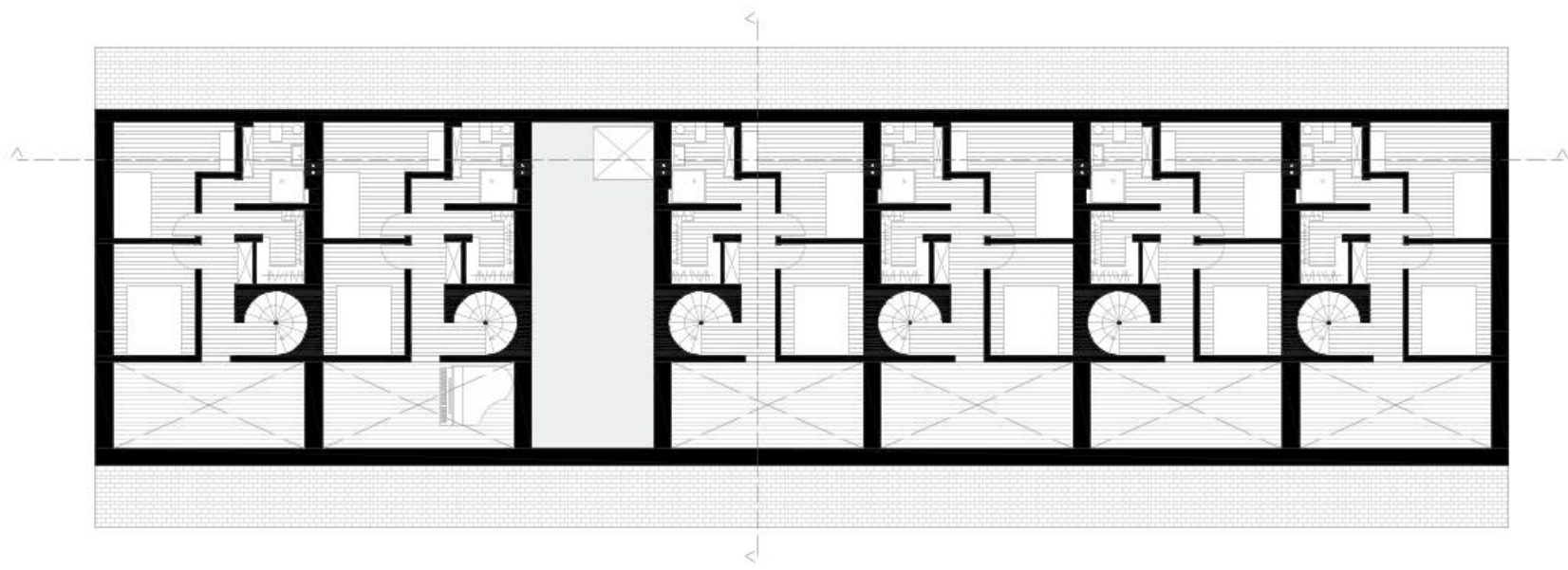


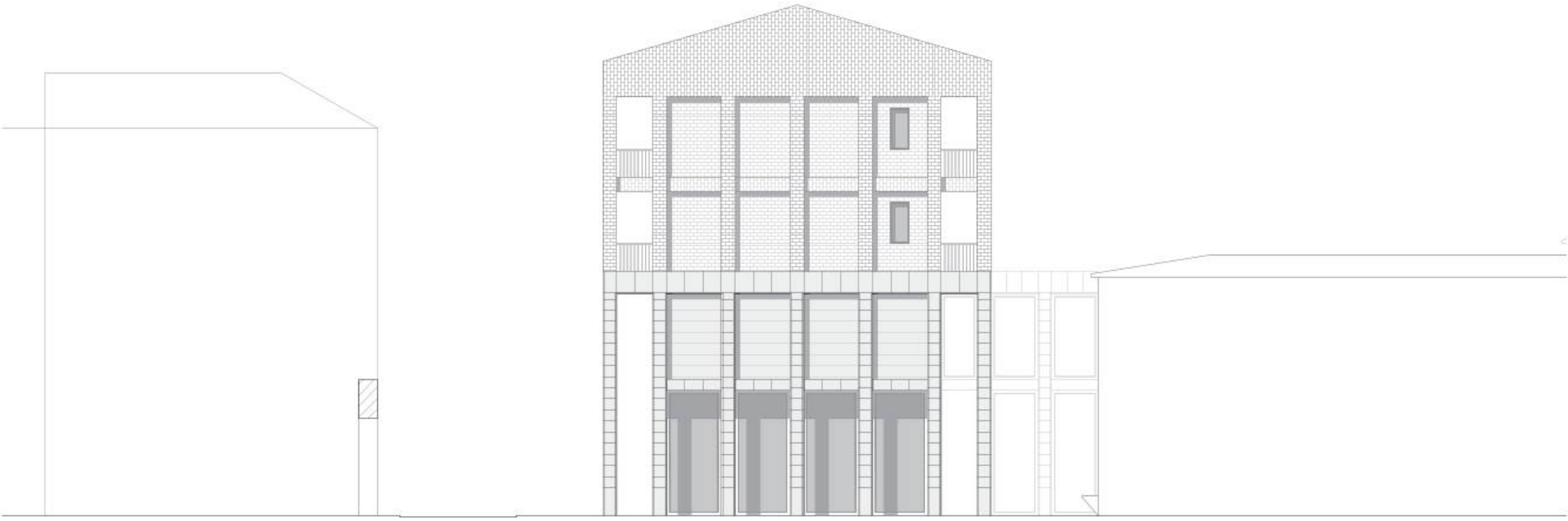
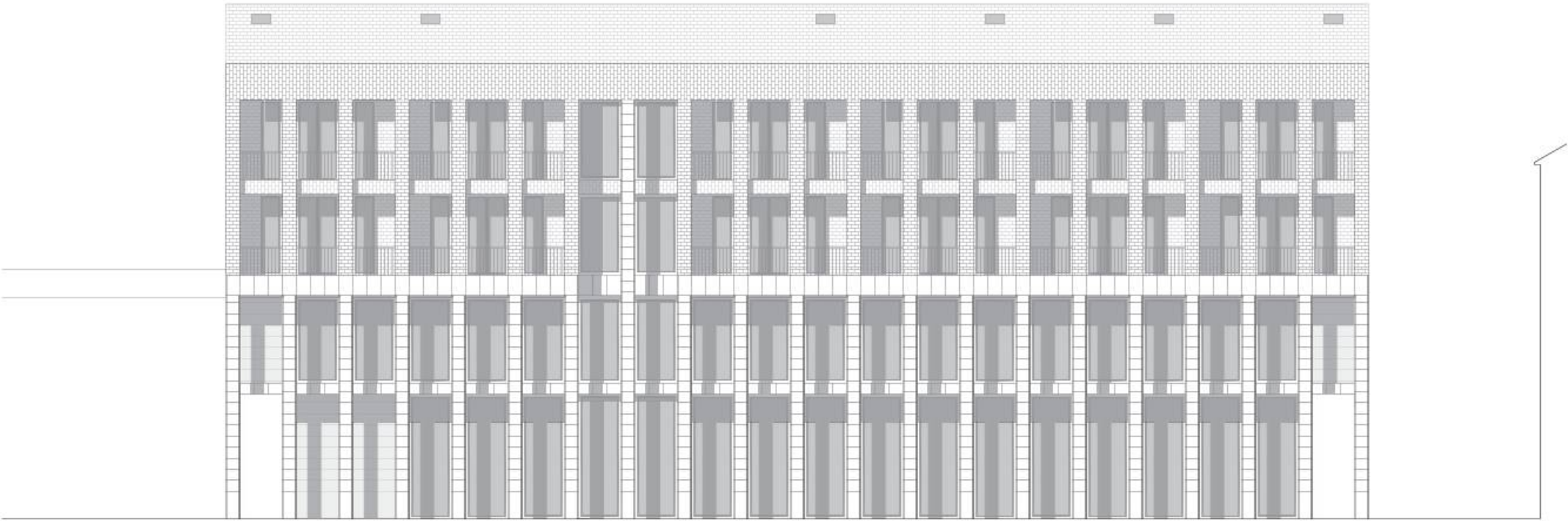
GALERIAS UFFUZI_VENEZA

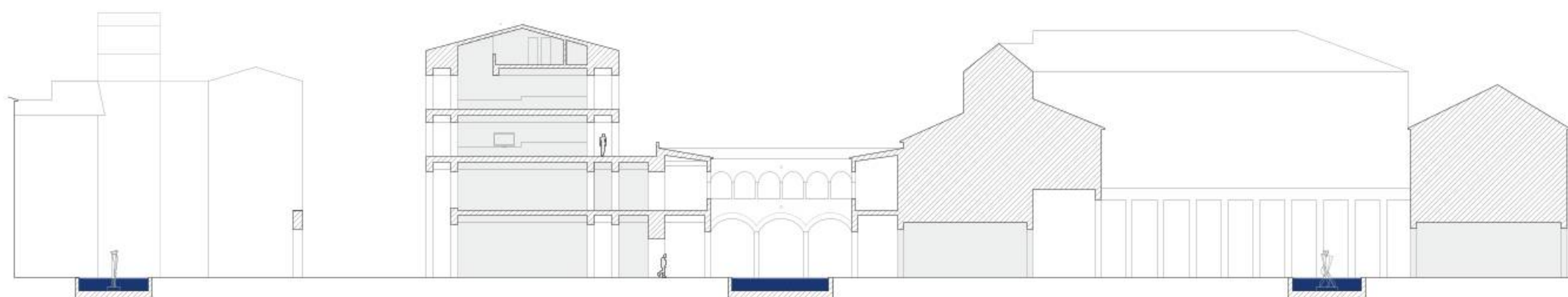




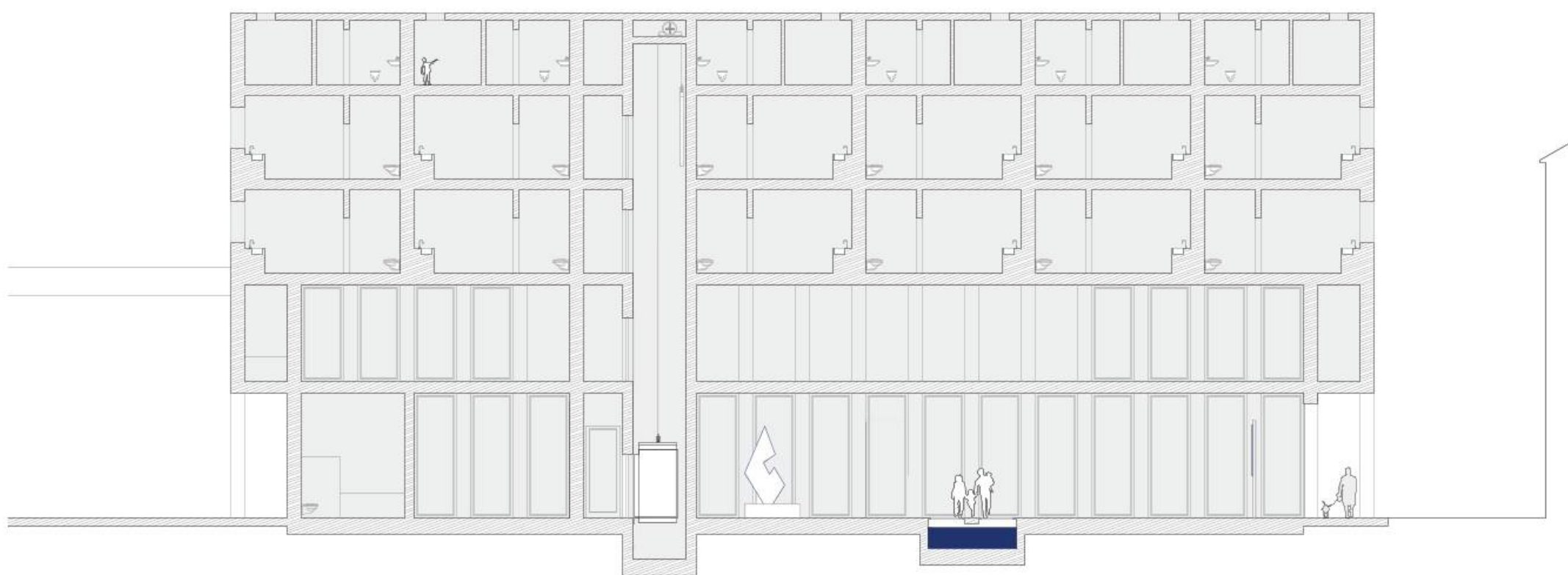


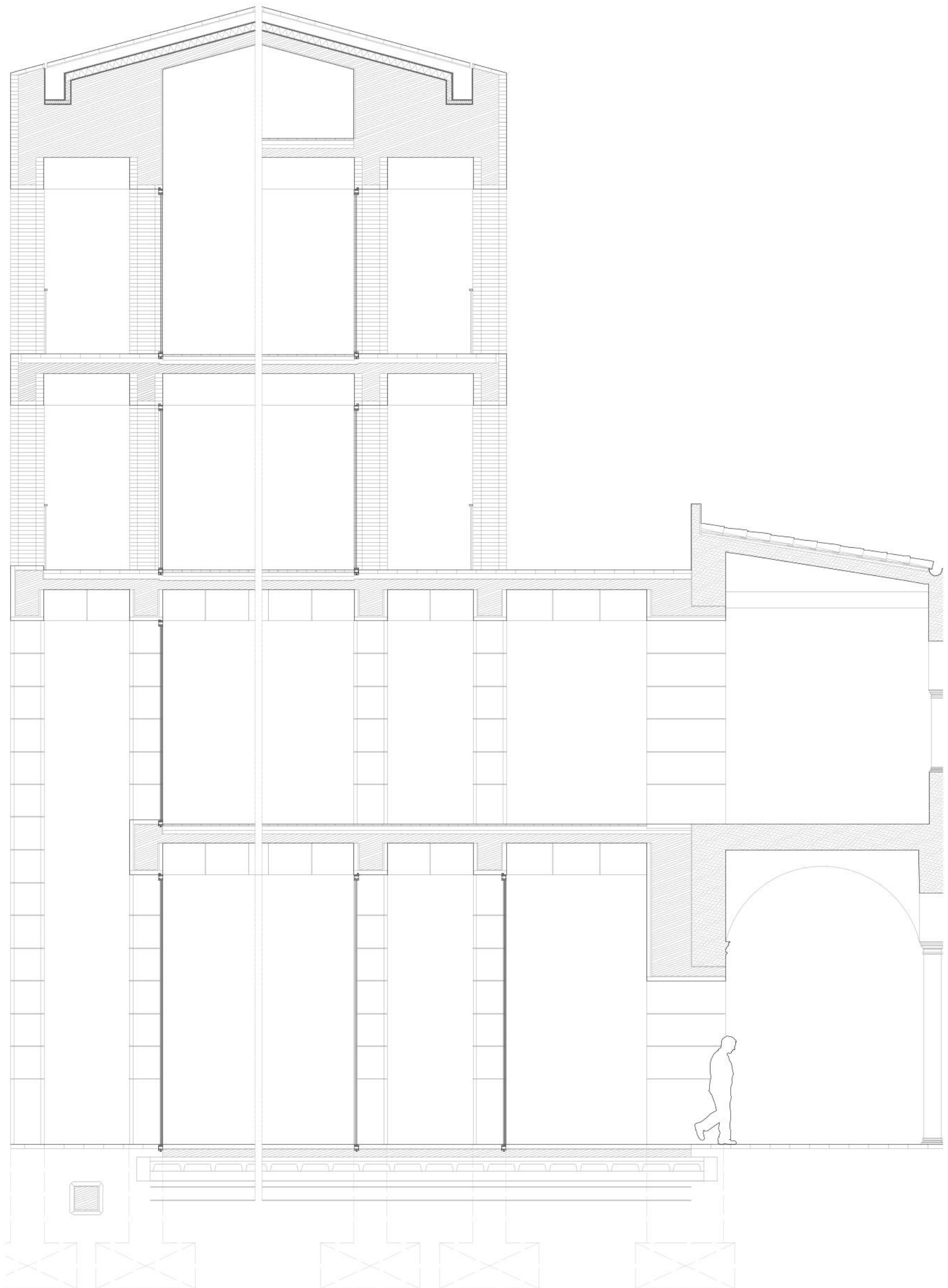


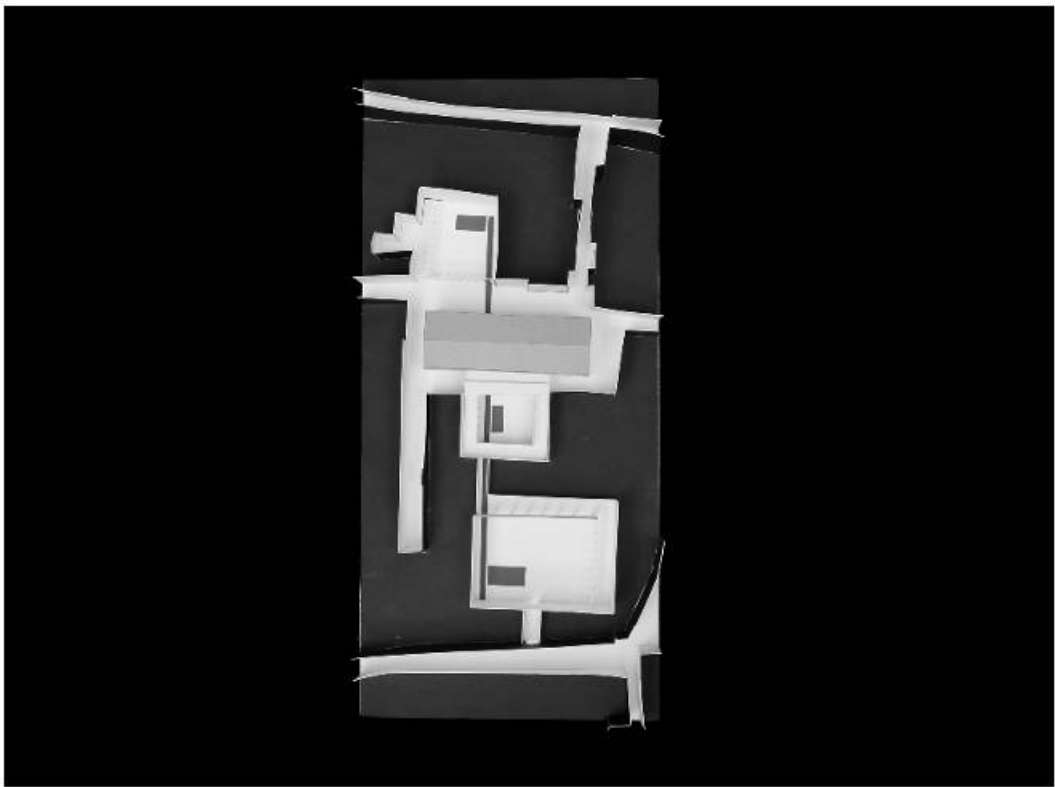
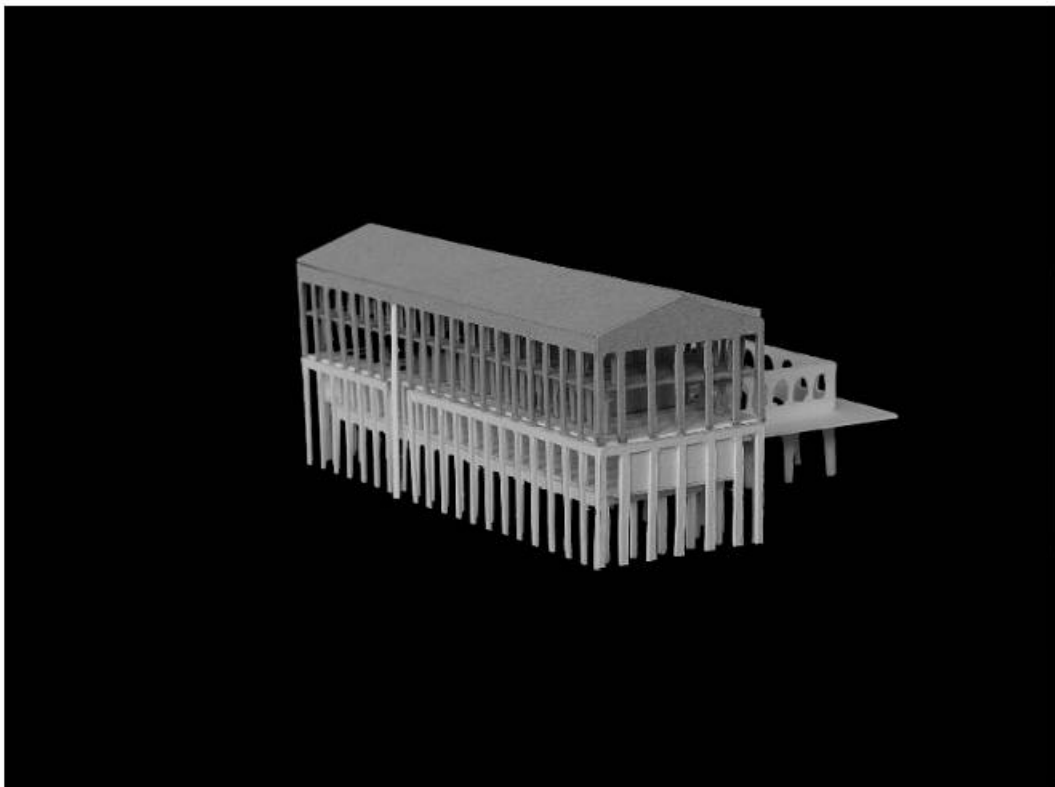
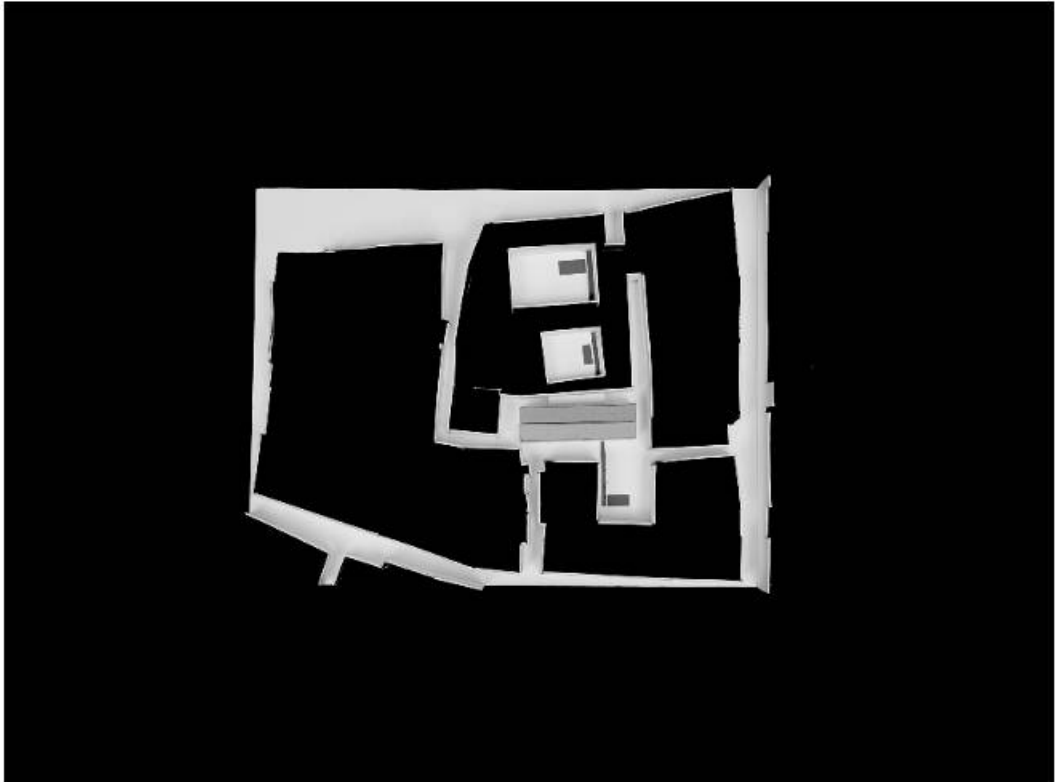
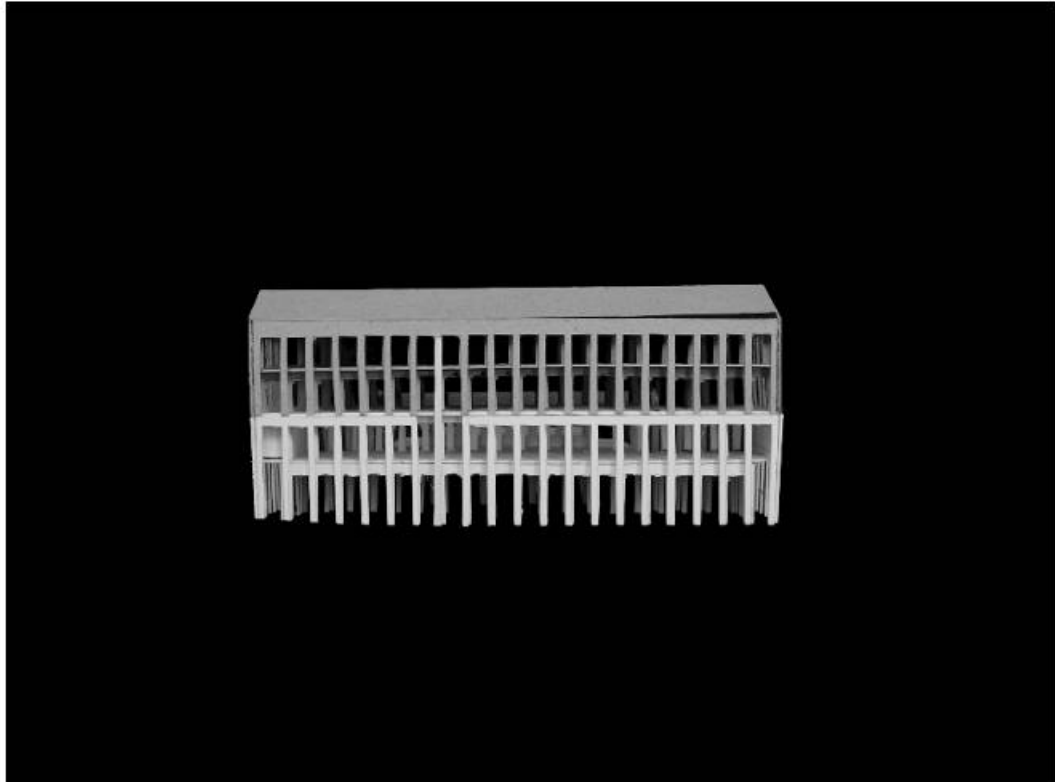


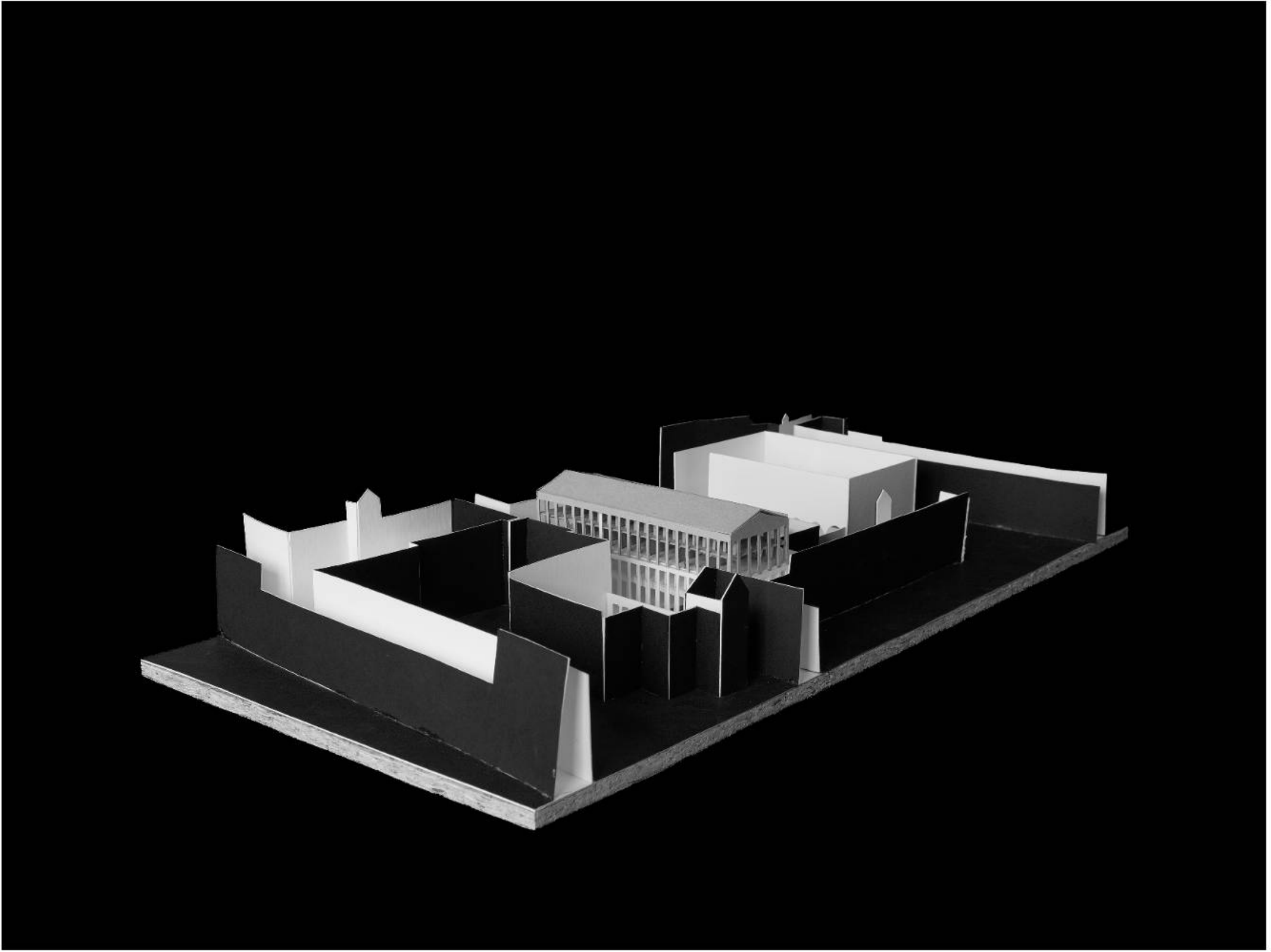


1/200







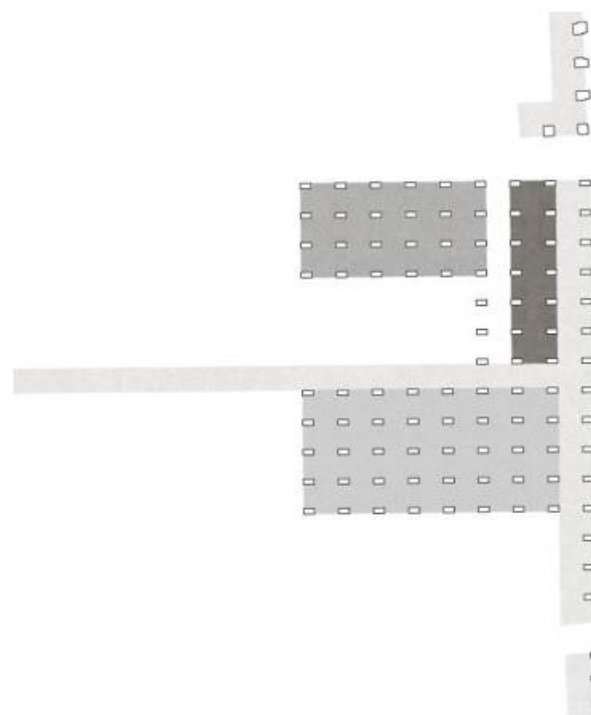




PÓRTICO

Hugo Charrua

PÓRTICO



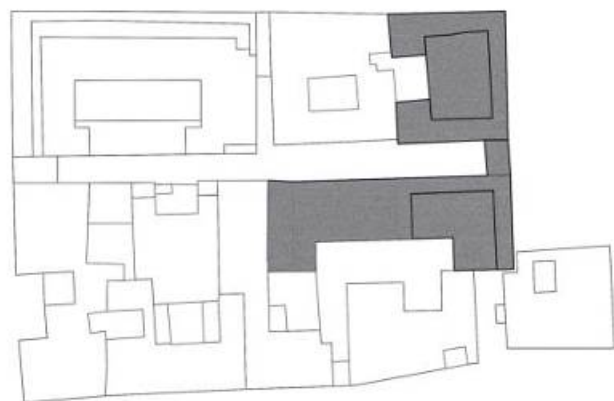
Uma tipologia autónoma

O edifício atua como elemento estruturador da relação entre a rua e o vazio coletivo. A partir da reinterpretação do pórtico como tipologia autónoma, define-se uma lógica construtiva capaz de organizar o programa e o espaço. A estrutura torna-se o suporte do edifício, permitindo que os diferentes usos se apropriem dela e coexistem de forma flexível. O sistema porticado prolonga a linguagem urbana existente, desenha os espaços intermédios e contribui para a qualificação do espaço público.

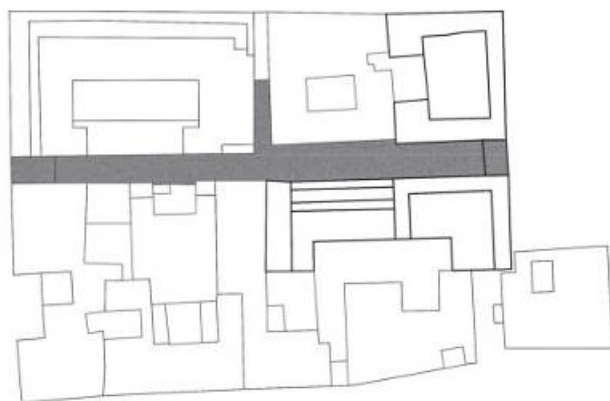




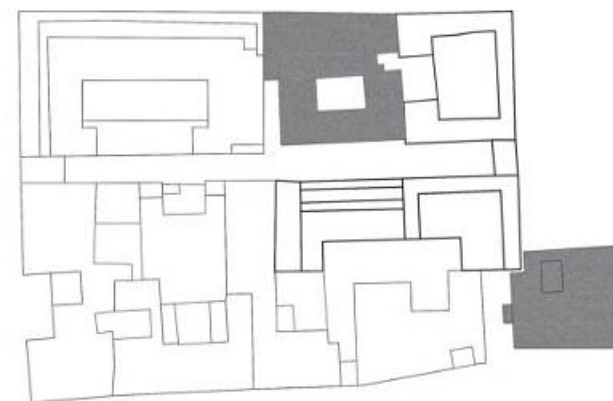
Bernardo Minozzi, Processione della madonna di San Luca a porta Saragozza, prima metà del XVIII sec, Bologna, Palazzo Comunale.



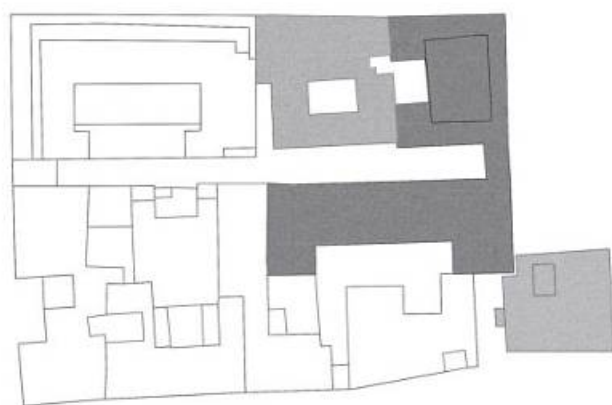
Parcela Inicial



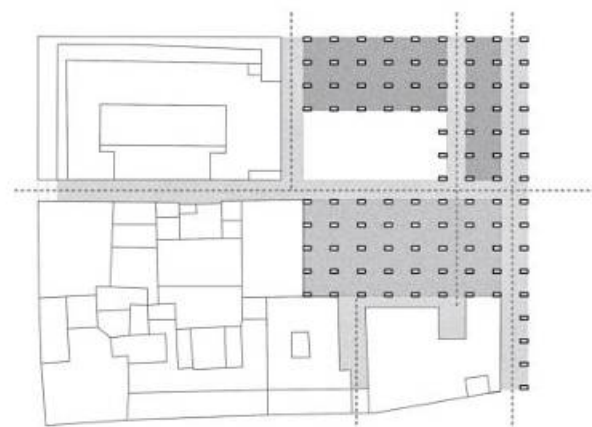
Permeabilidade Pedonal



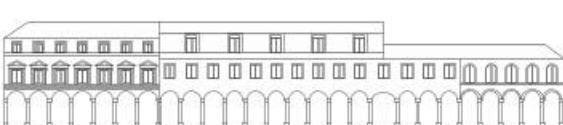
Elementos de Obstrução

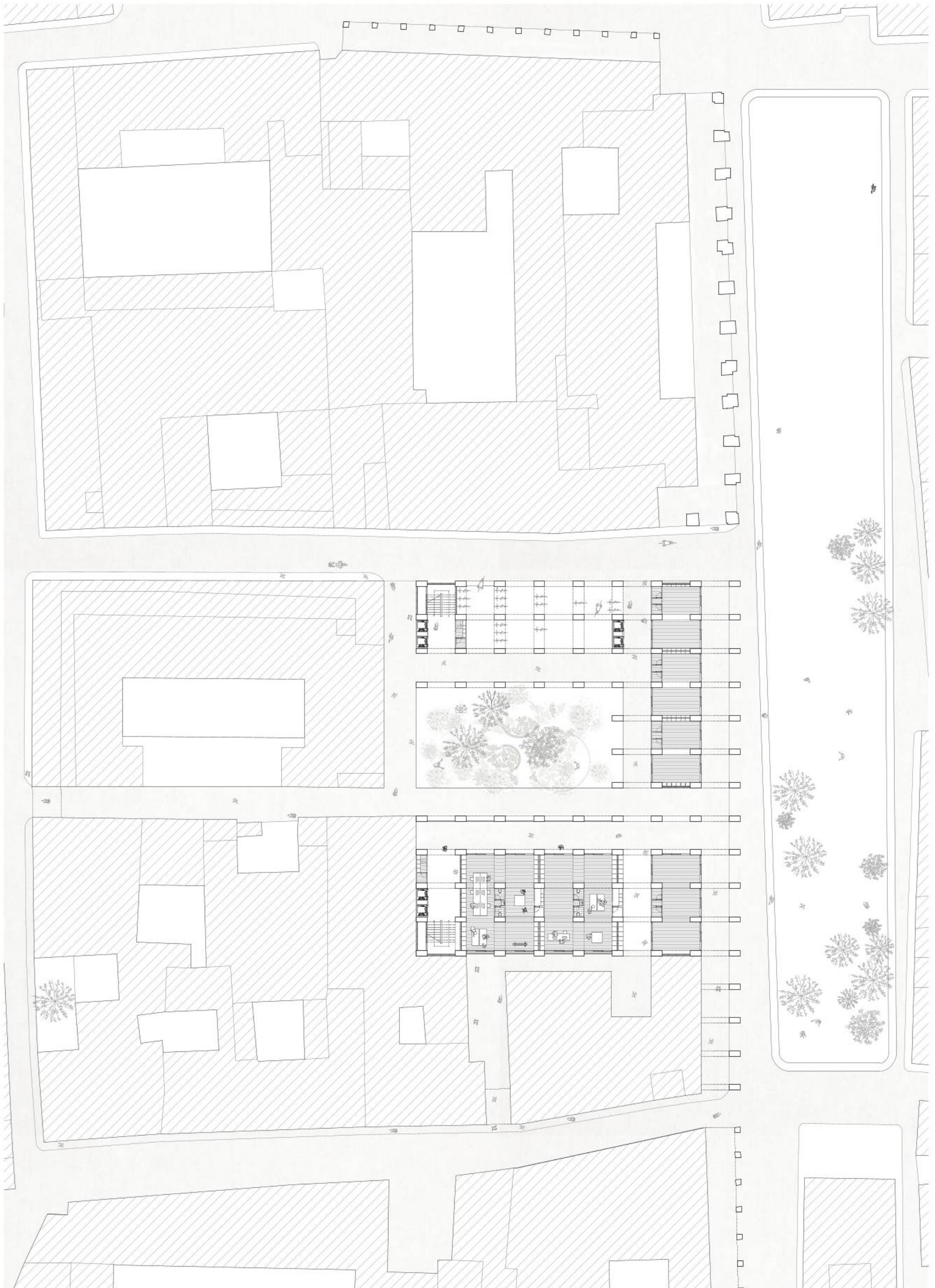


Subtração

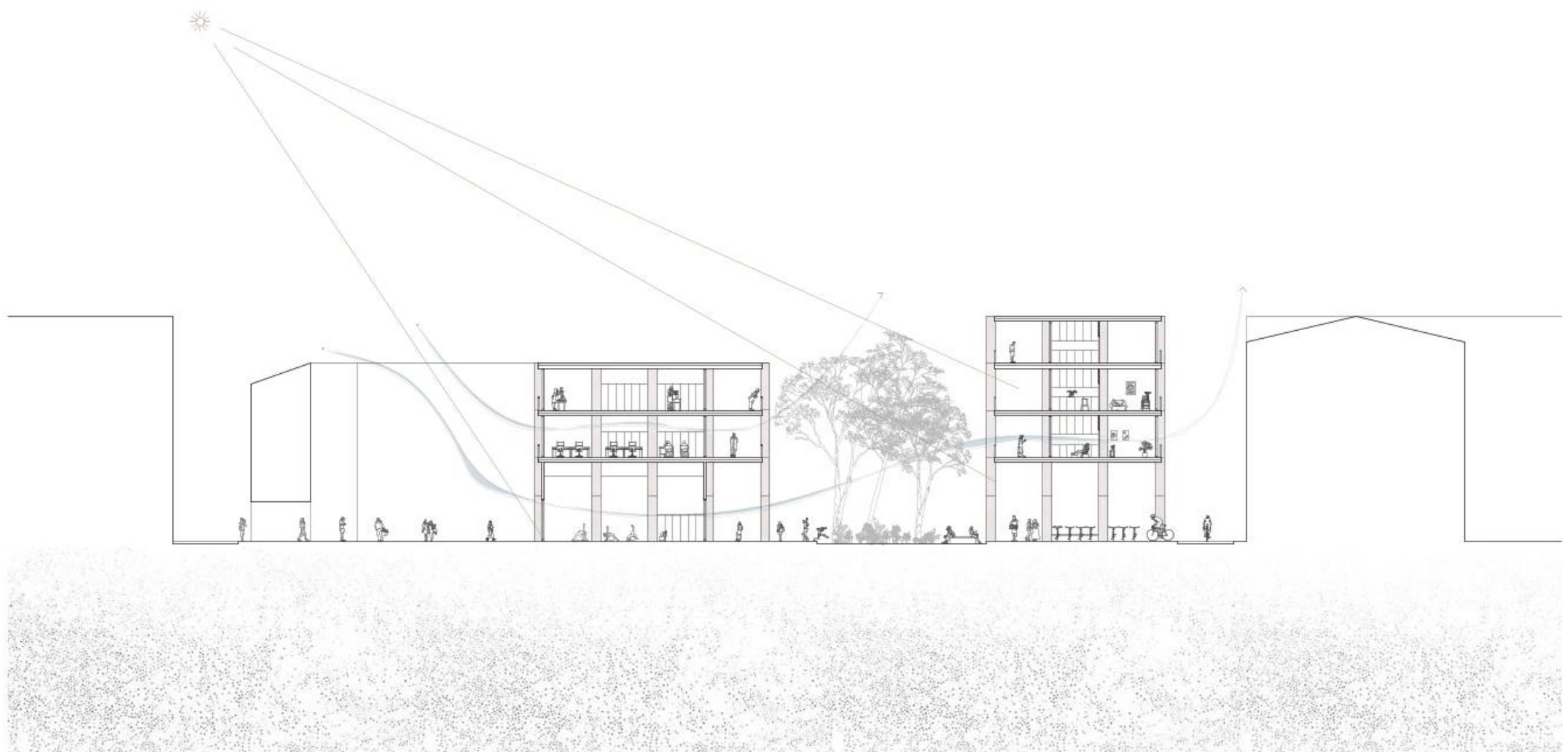


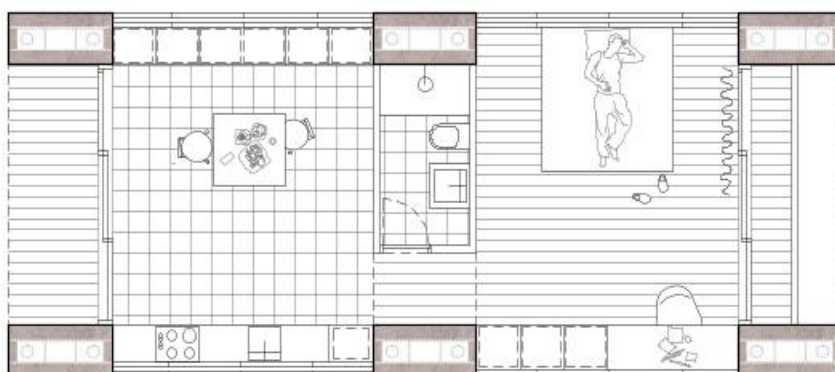
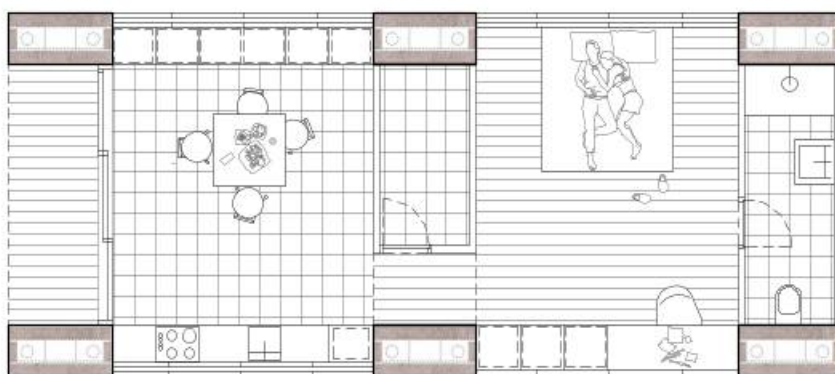
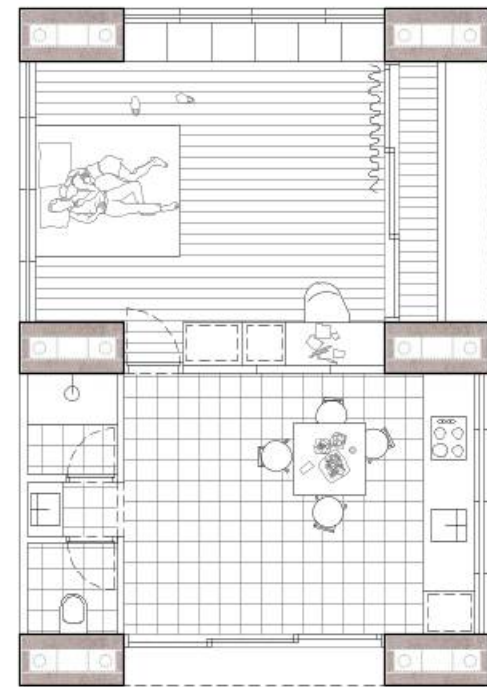
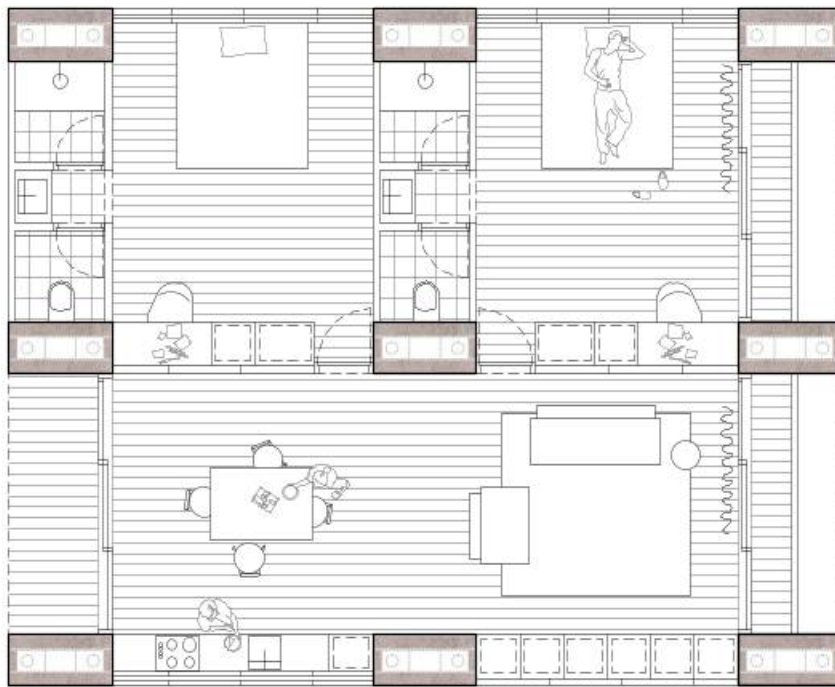
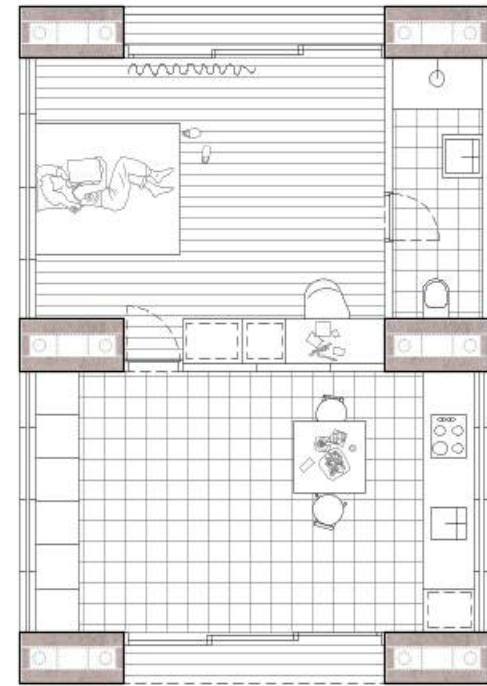
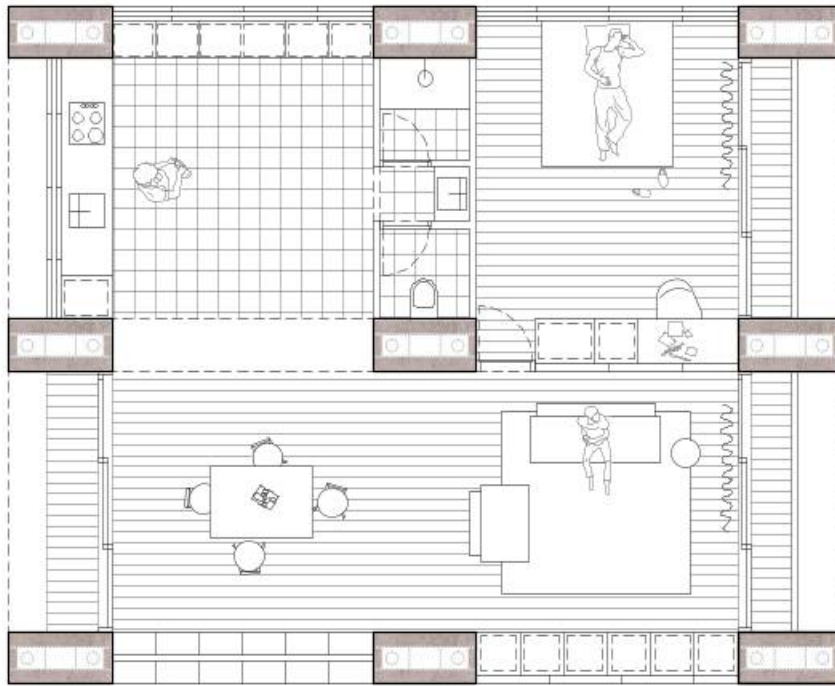
Proposta

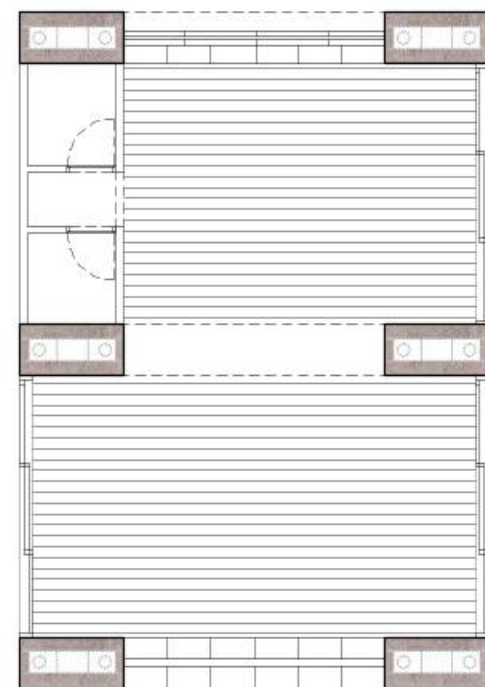
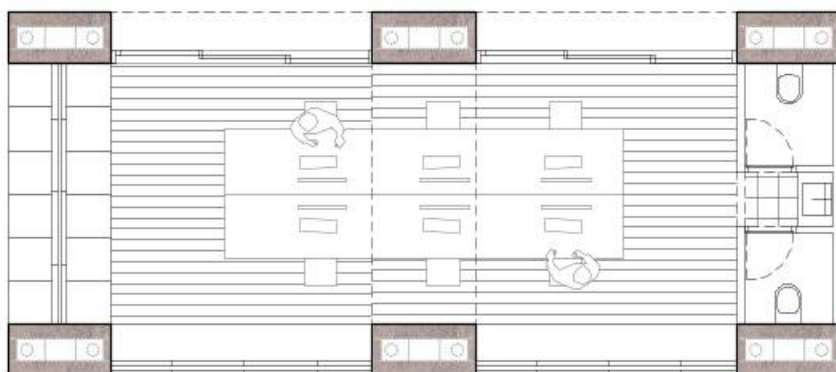
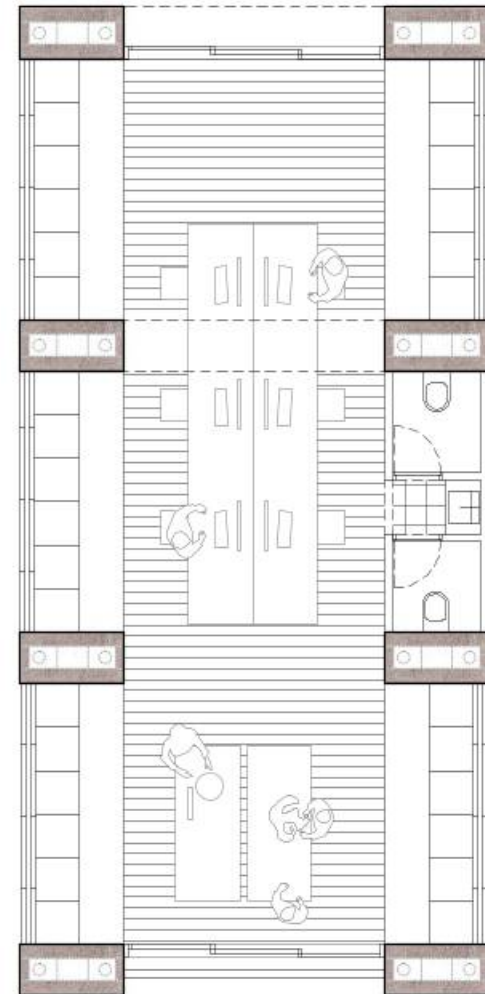
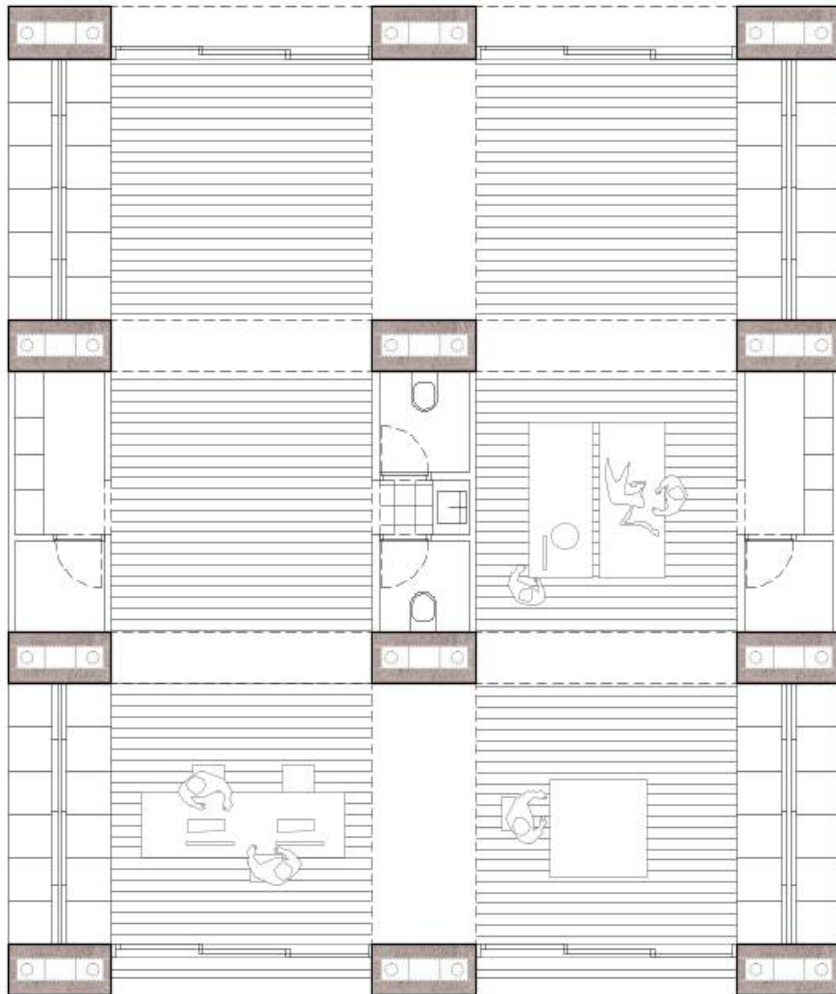


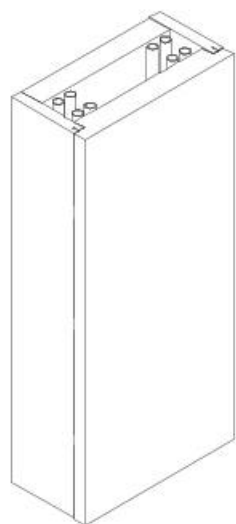




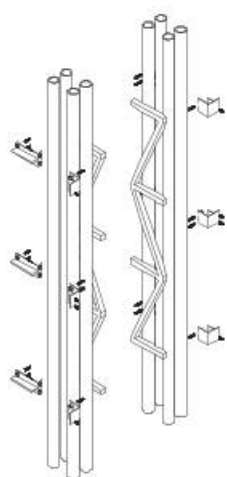




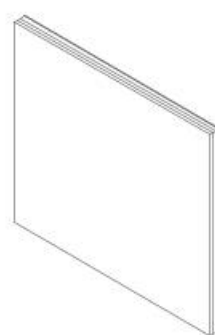
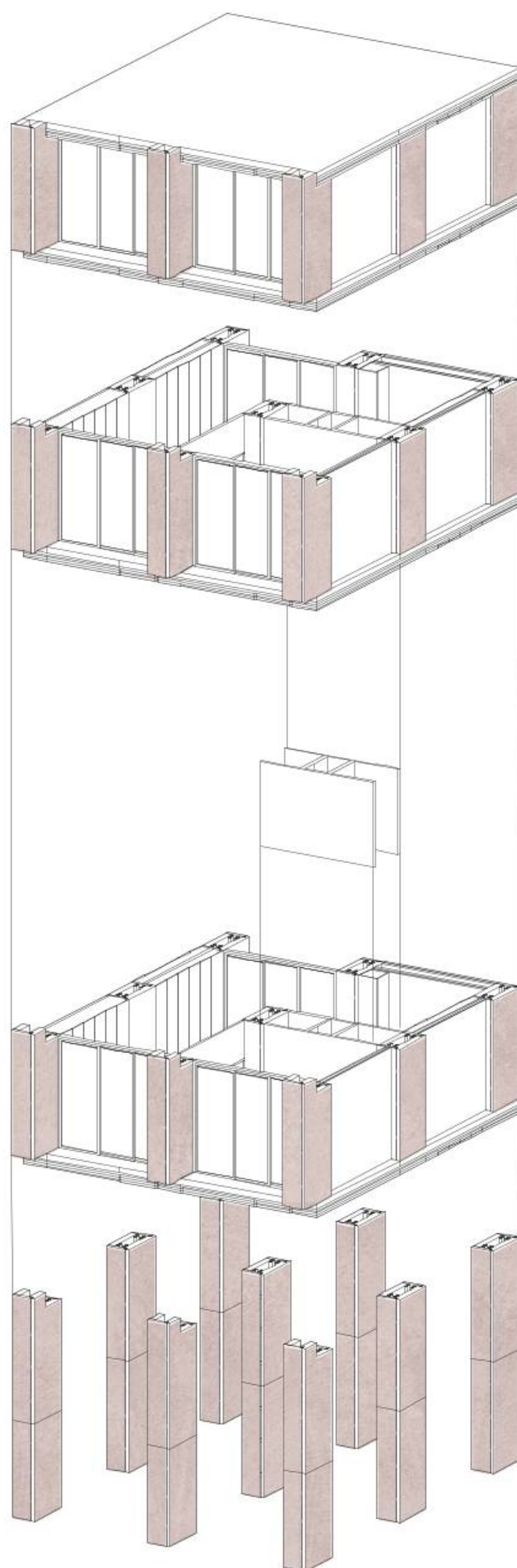




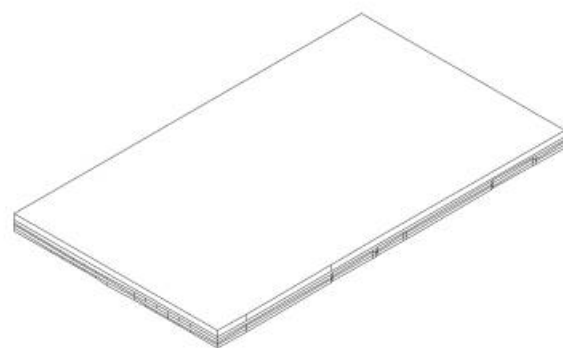
Betão leve pré-fabricado



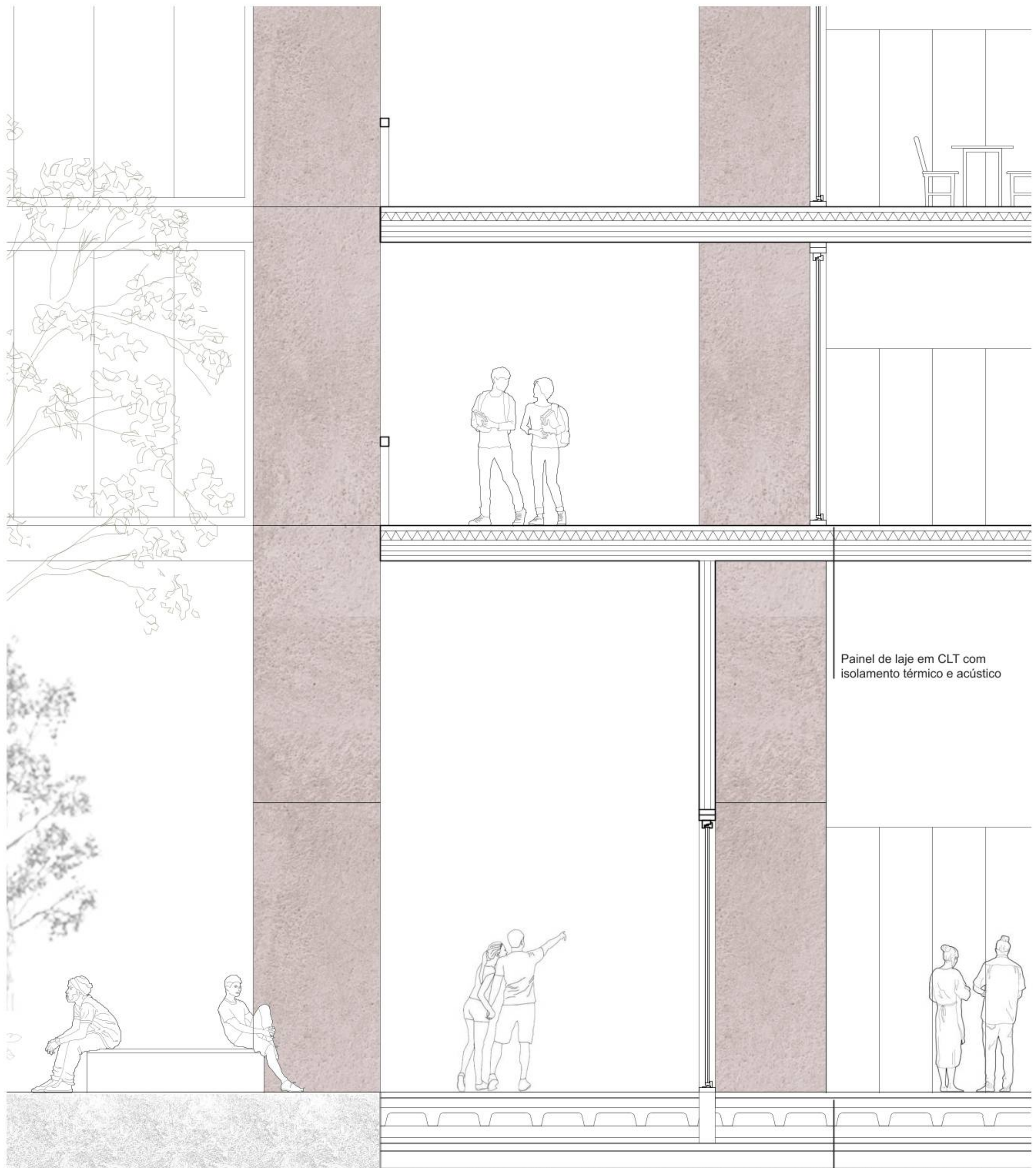
Sistema de instalações

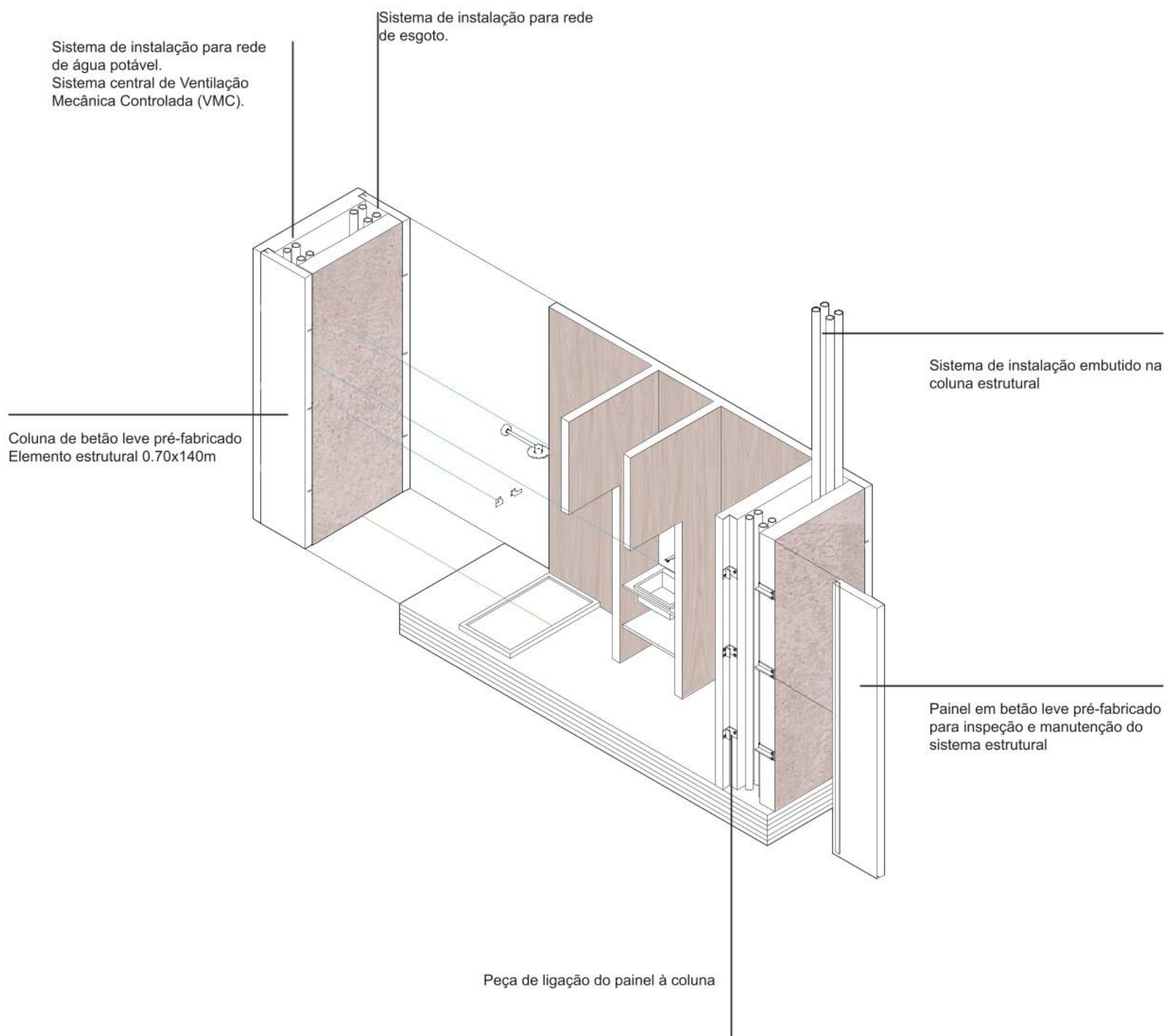


Parede divisória de ligação em CLT
Caixilhos de madeira

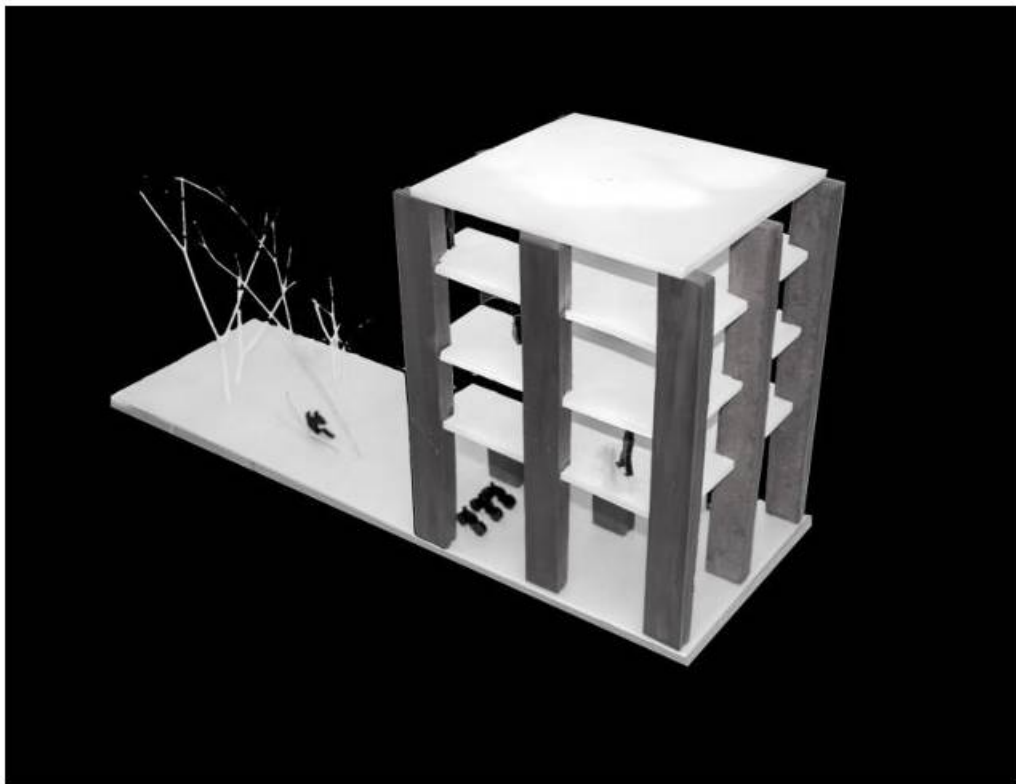
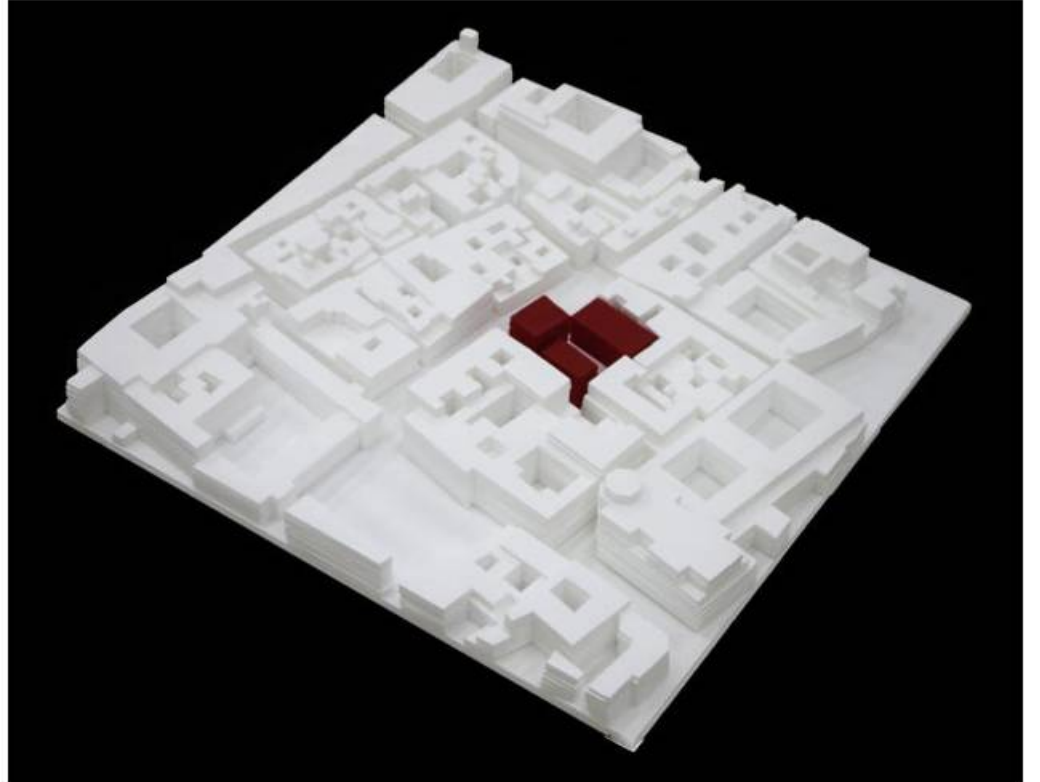
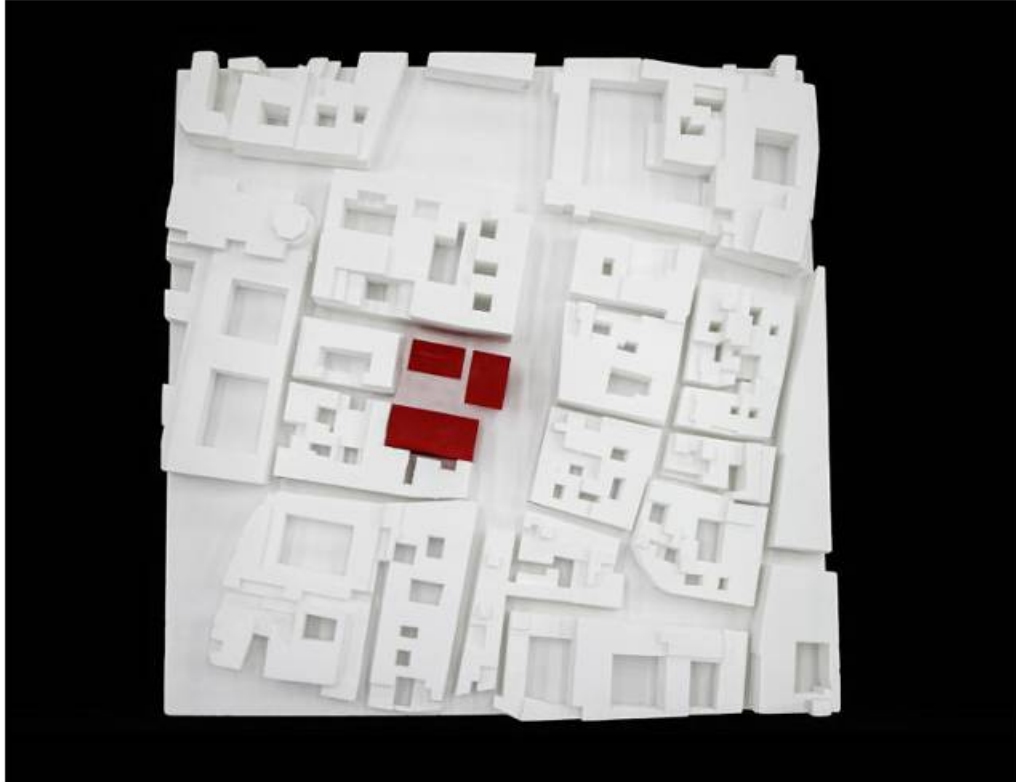


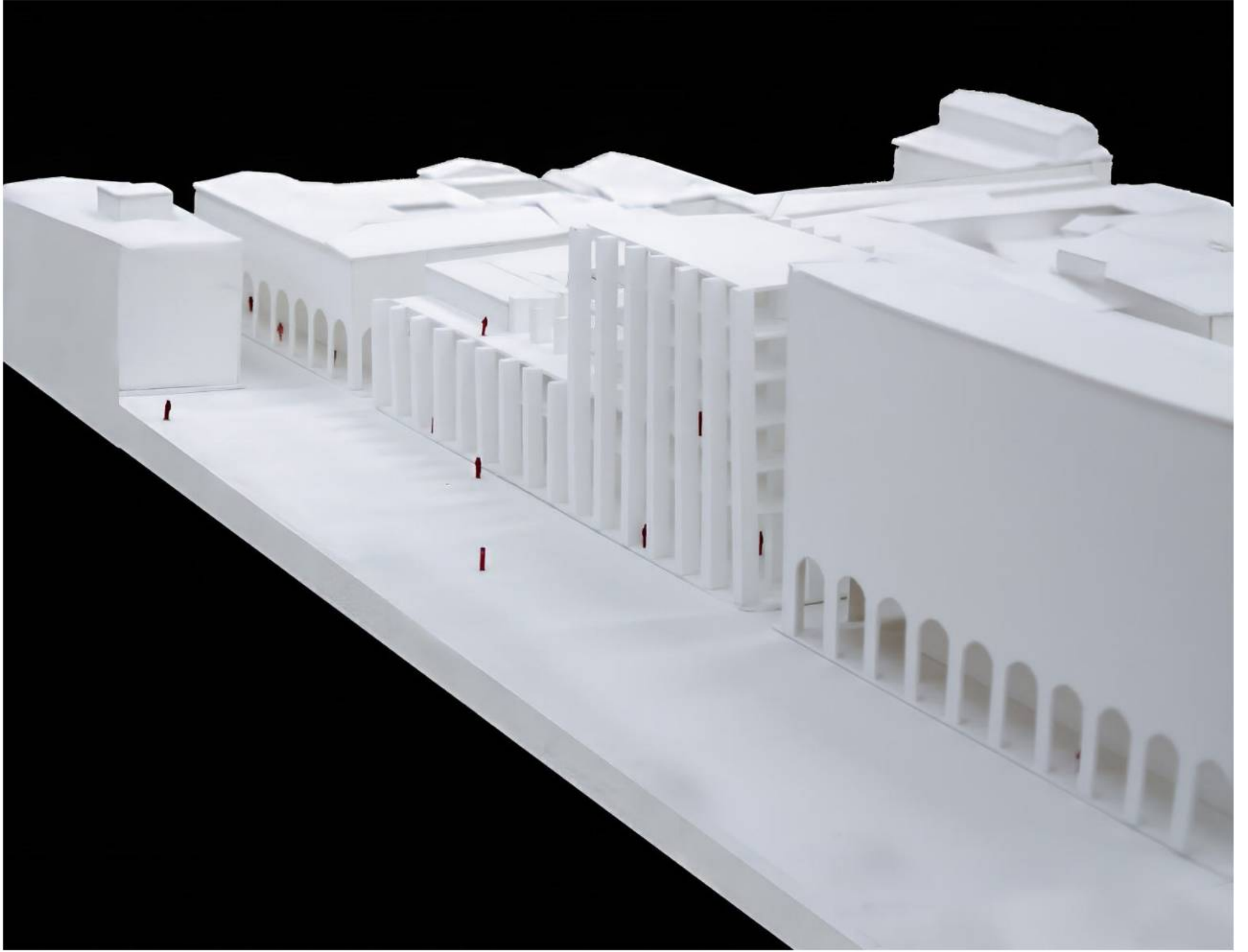
Painel de laje em CLT com
isolamento térmico e acústico













HARVEST

Ingebord Rekve

HARVEST

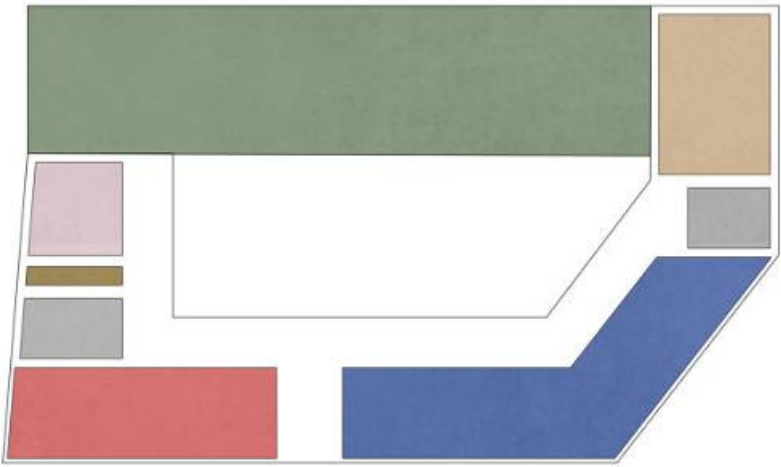


LOCAL FOOD PRODUCTION IN THE URBAN FABRIC

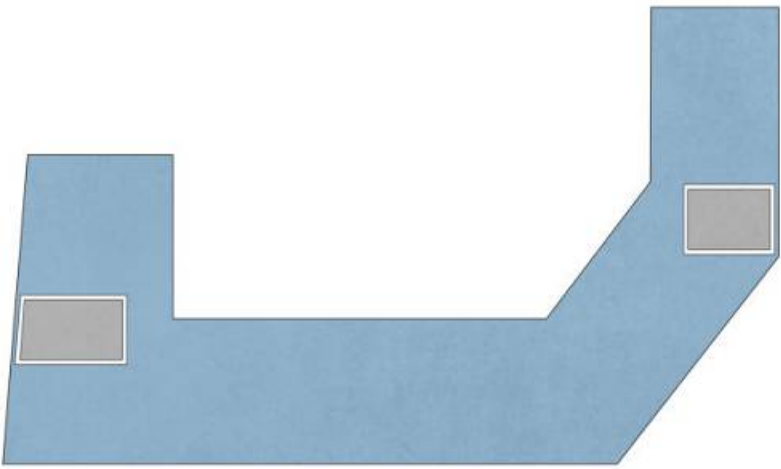
THE PROJECT INVESTIGATES HOW ARCHITECTS CAN SUPPORT SUSTAINABLE FOOD SYSTEMS WITHIN DENSE URBAN ENVIRONMENTS WHERE SUSTAINABILITY BECOMES A PART OF DAILY LIFE



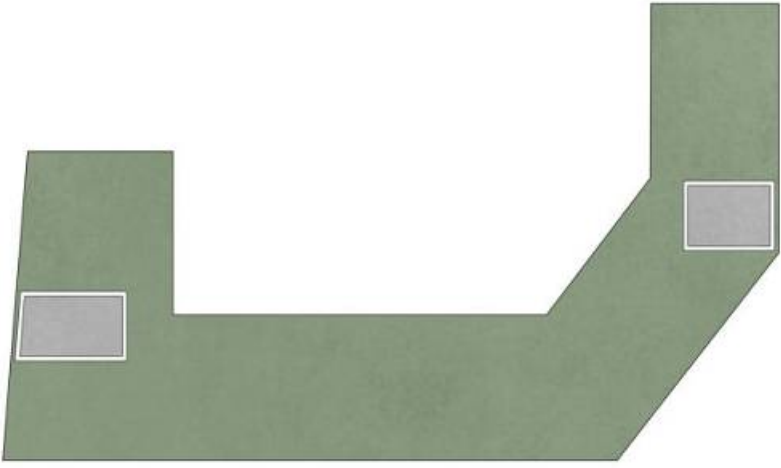
Zone Programming



Ground Floor



1.-3. Floor



Roofterrase

- | | |
|---|---|
|  Cafe |  Recycling |
|  Vertical core |  Staff room |
|  Restaurant |  Apartments |
|  Grocery store |  Cultivation |

Cultivation Programming



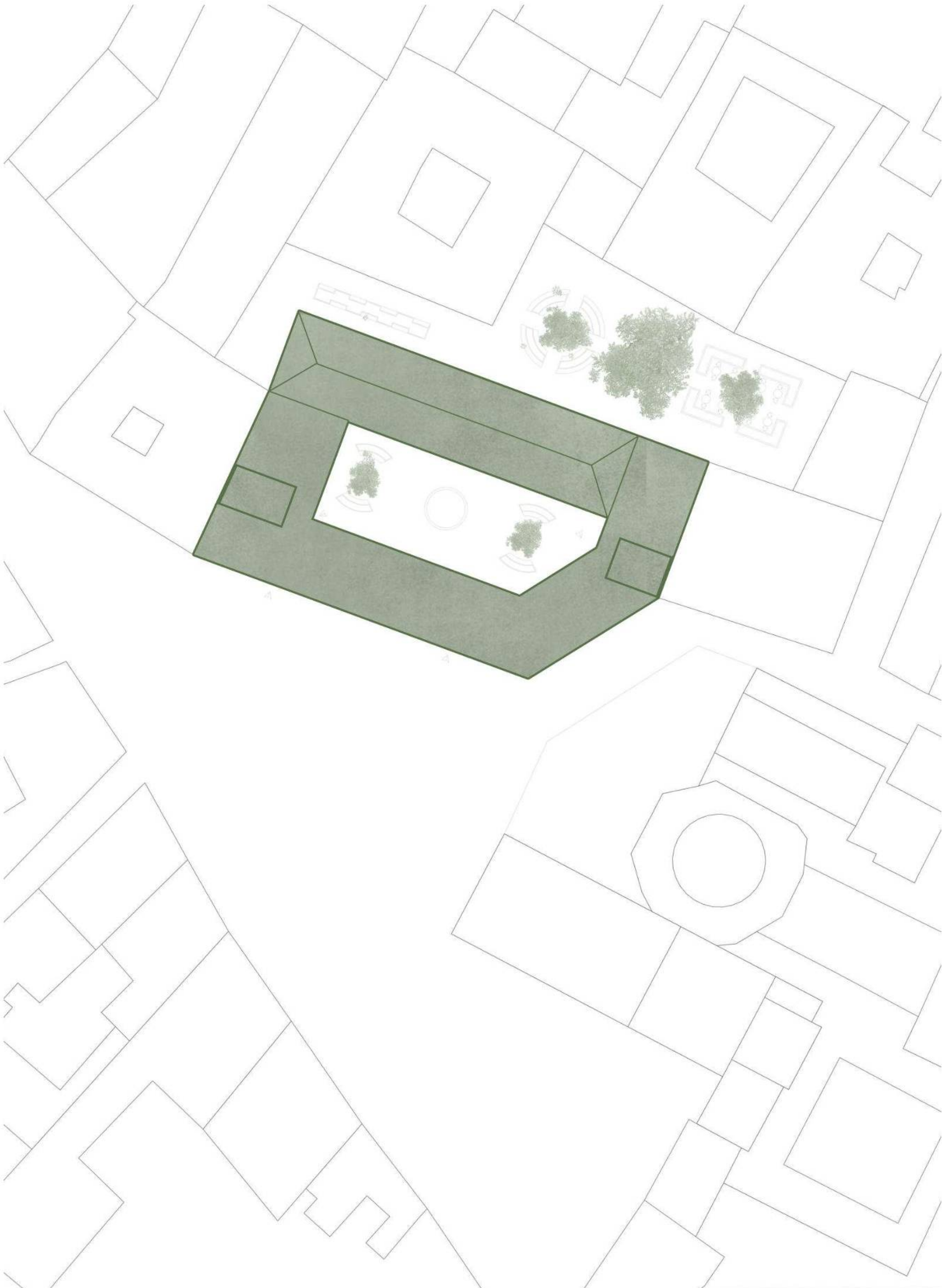
Greenhouse
- Ground Floor

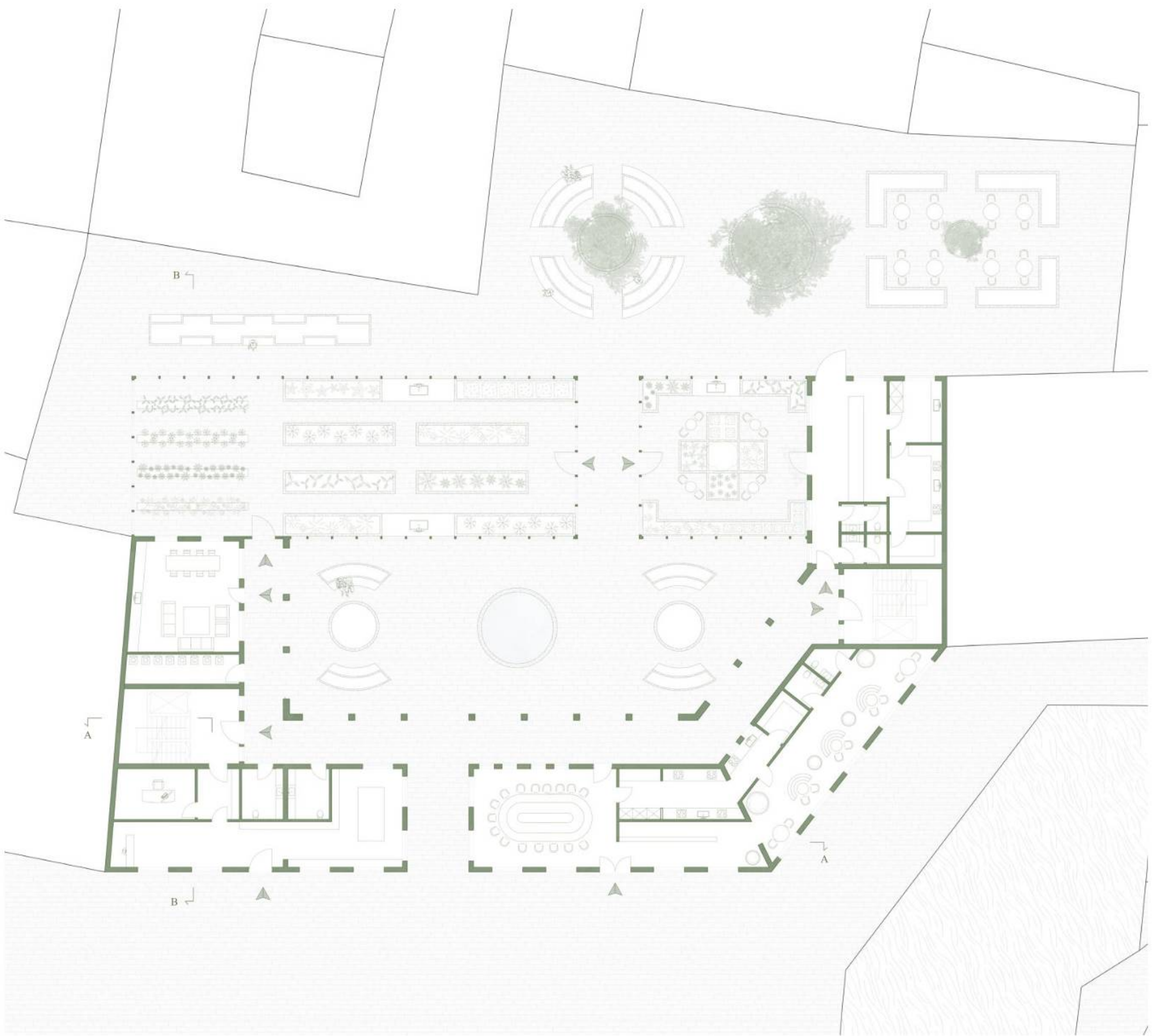


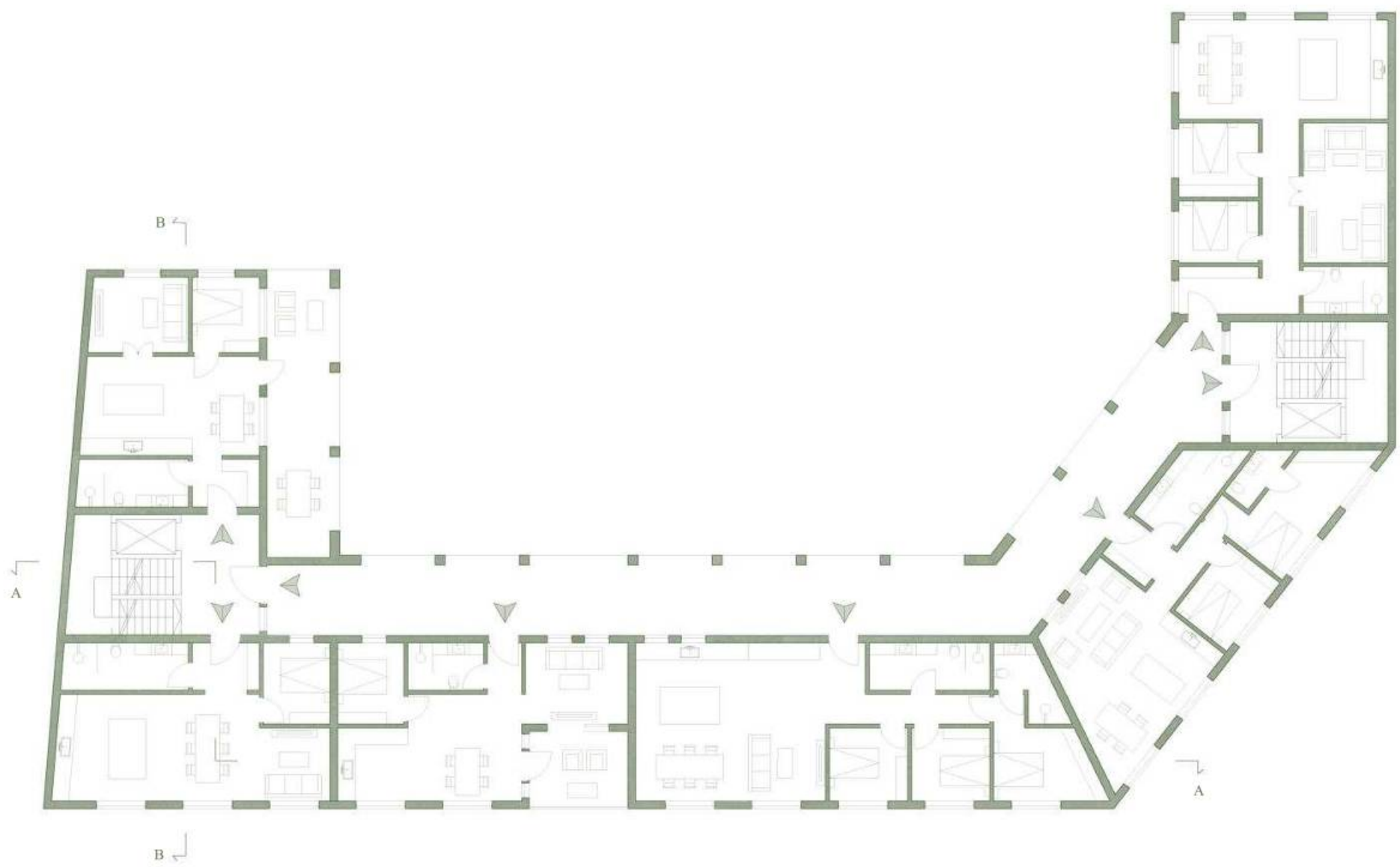
Hydroponics
-Ground Floor



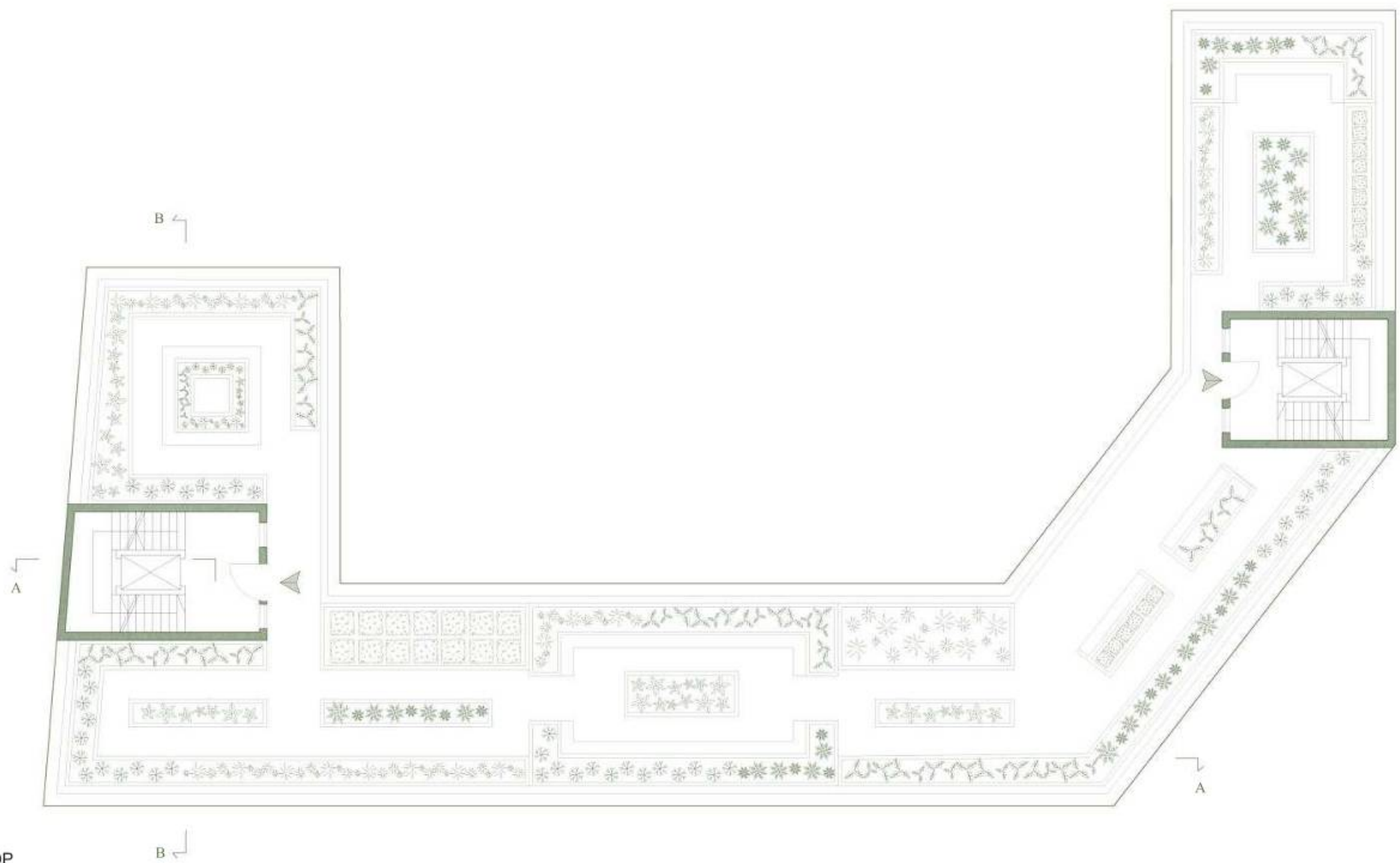
Cultivation
- Roofterrase



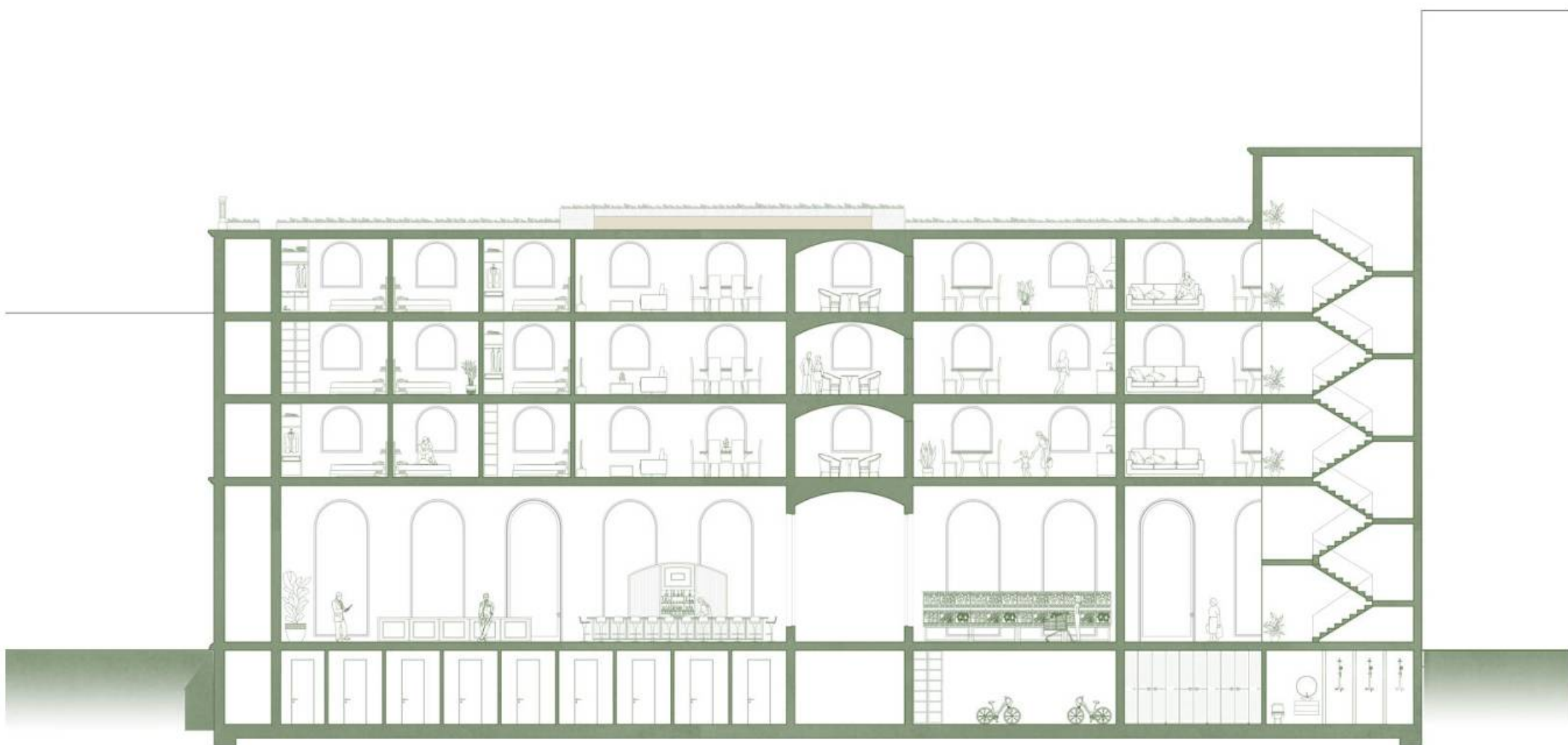




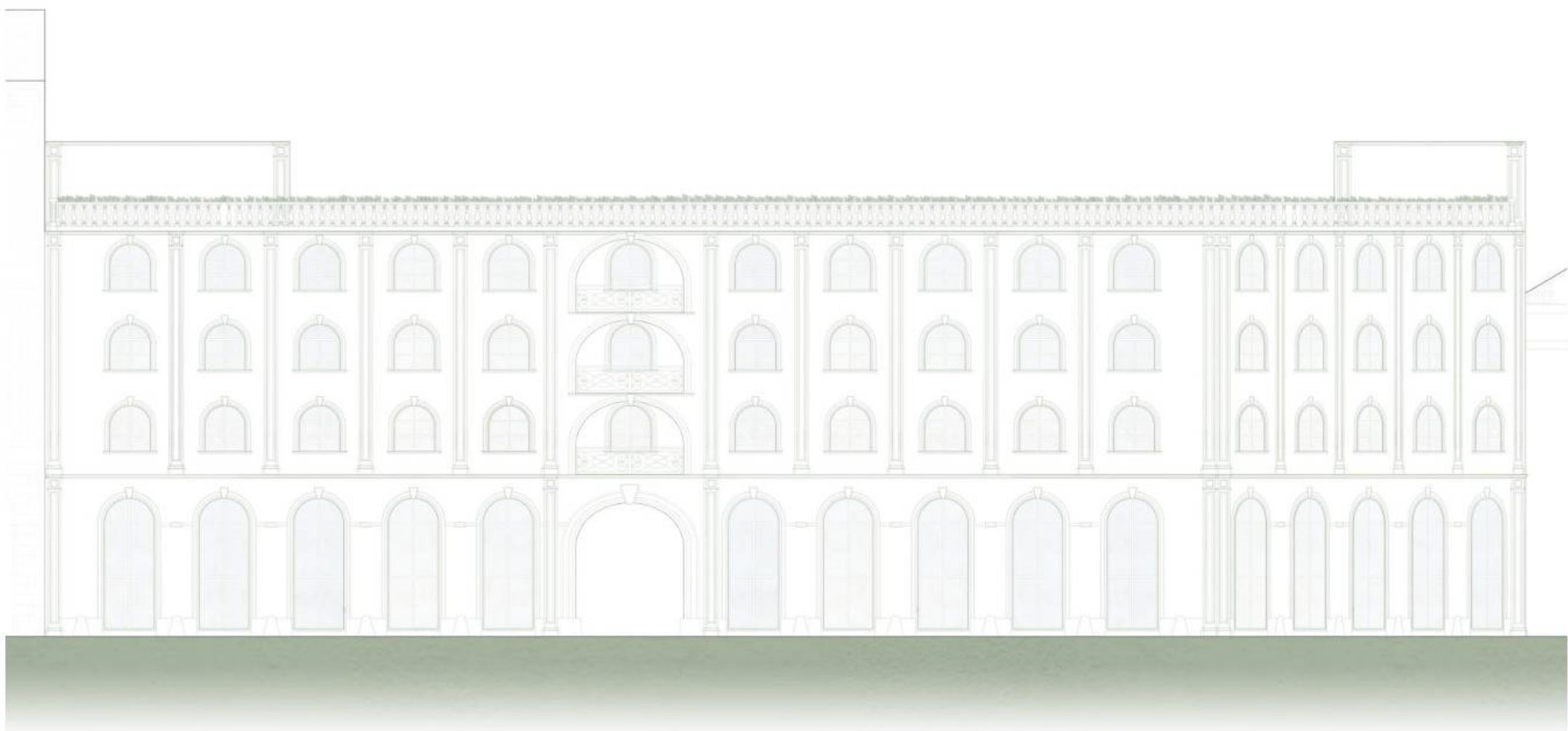
1.-3. FLOOR



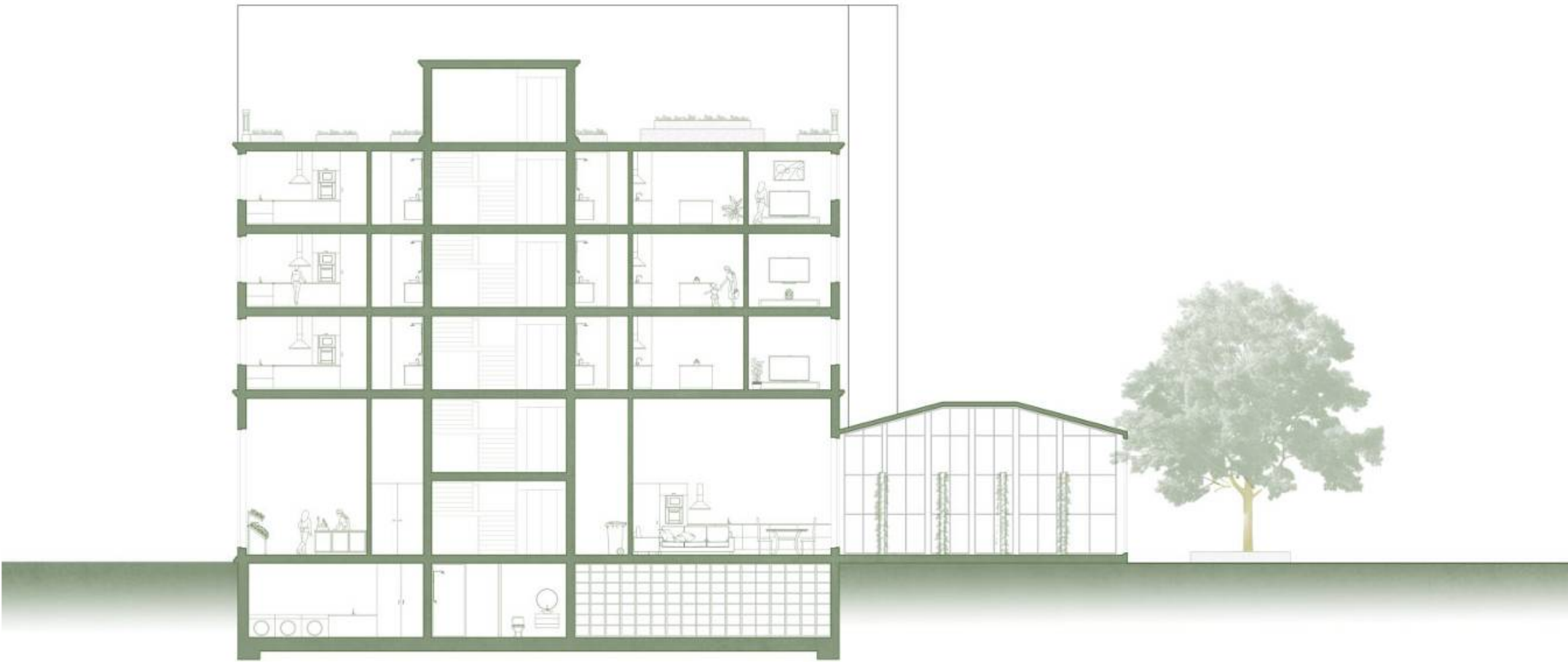
ROOF TOP



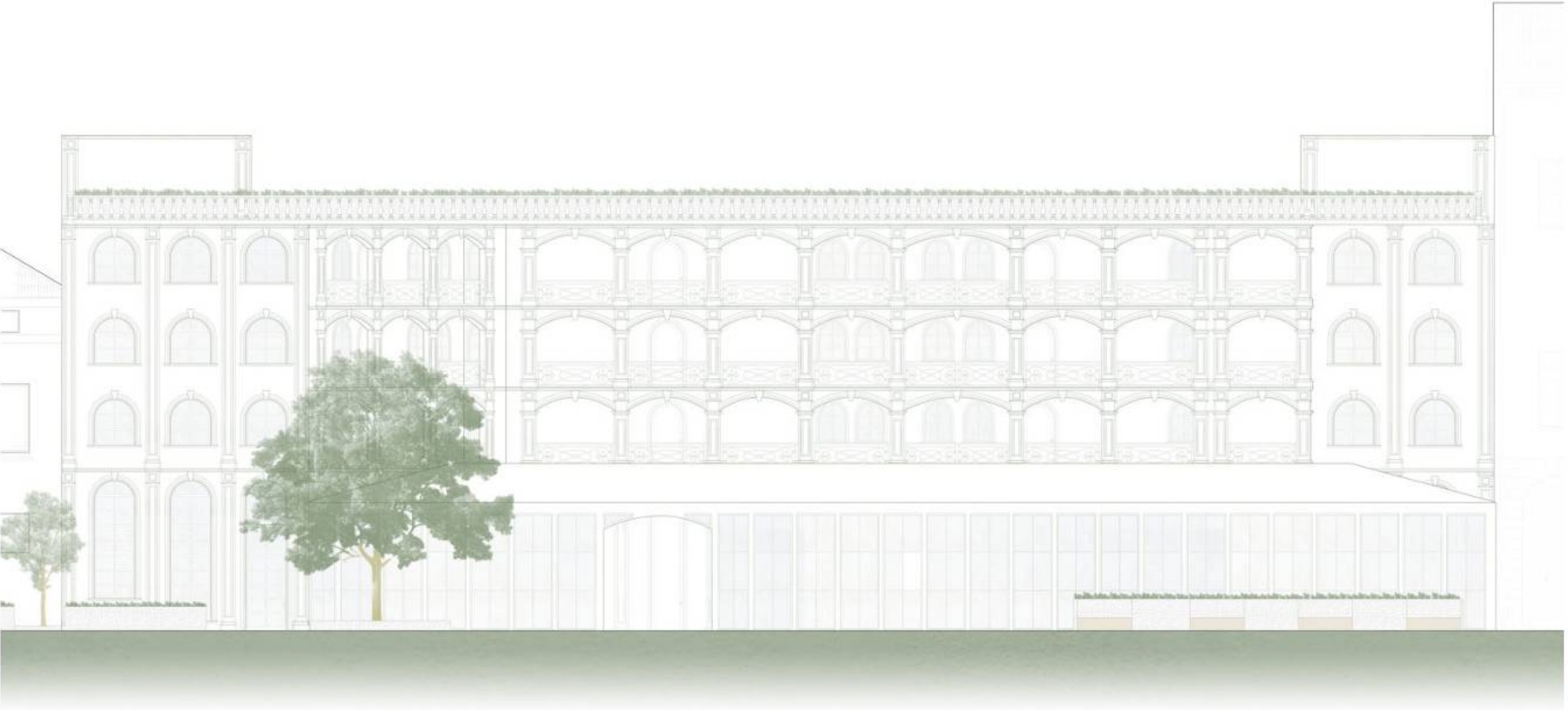
SECTION AA



SOUTH FASADE

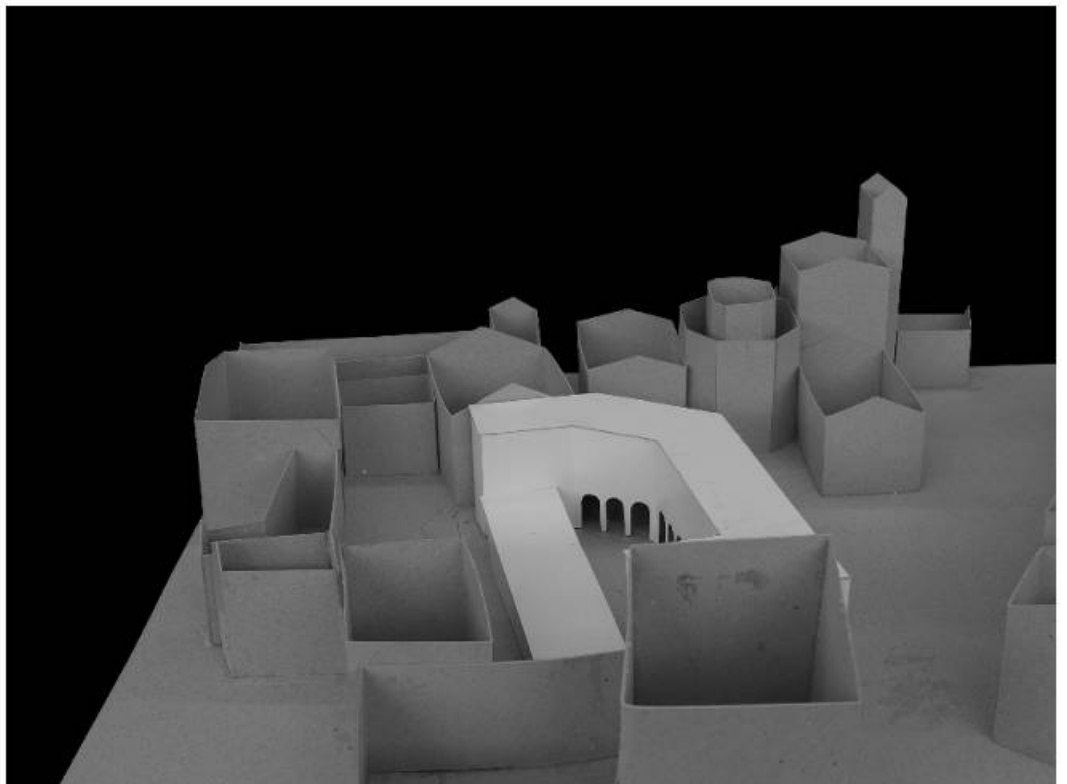
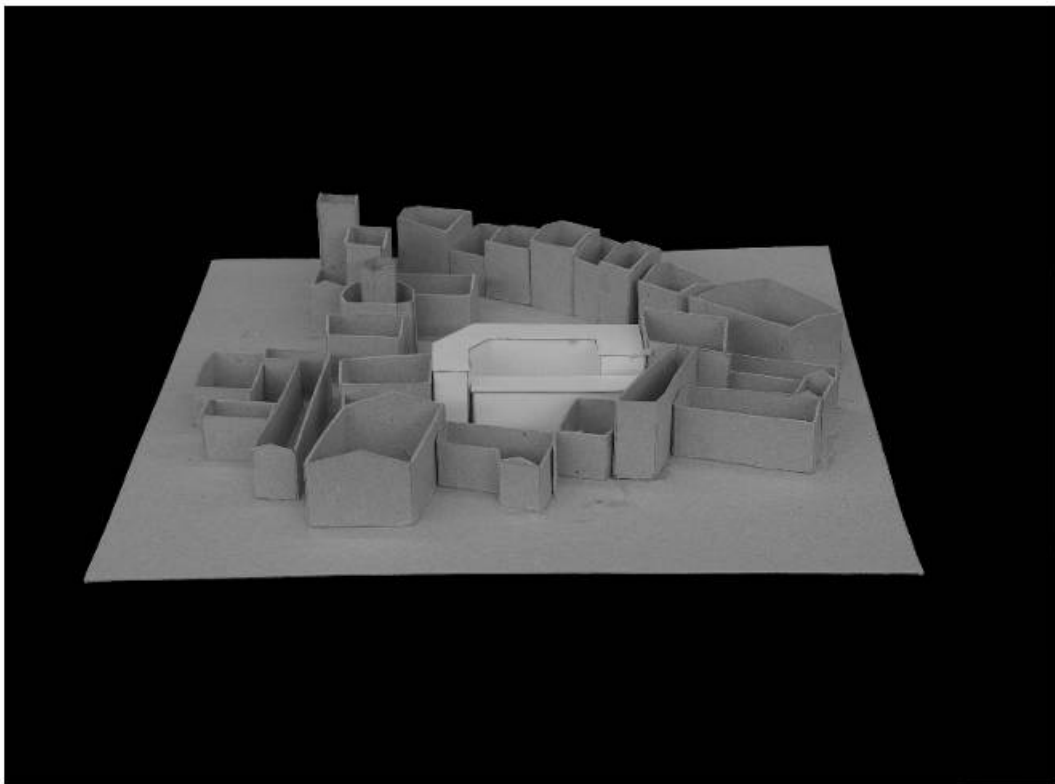
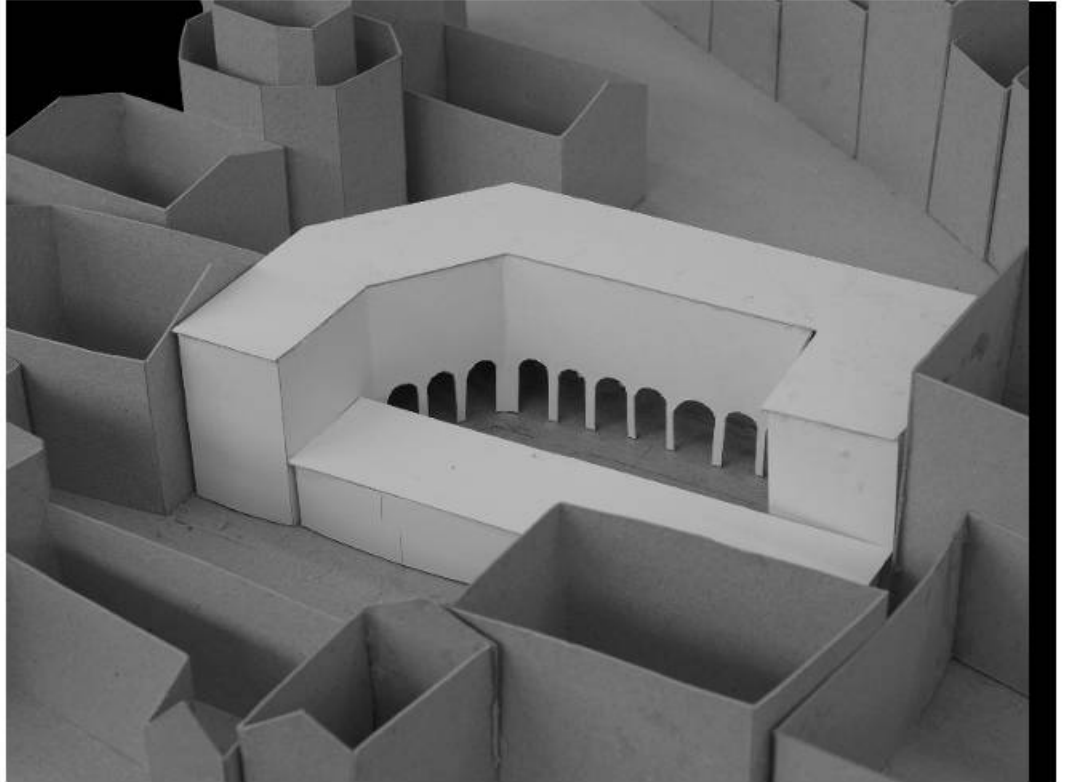
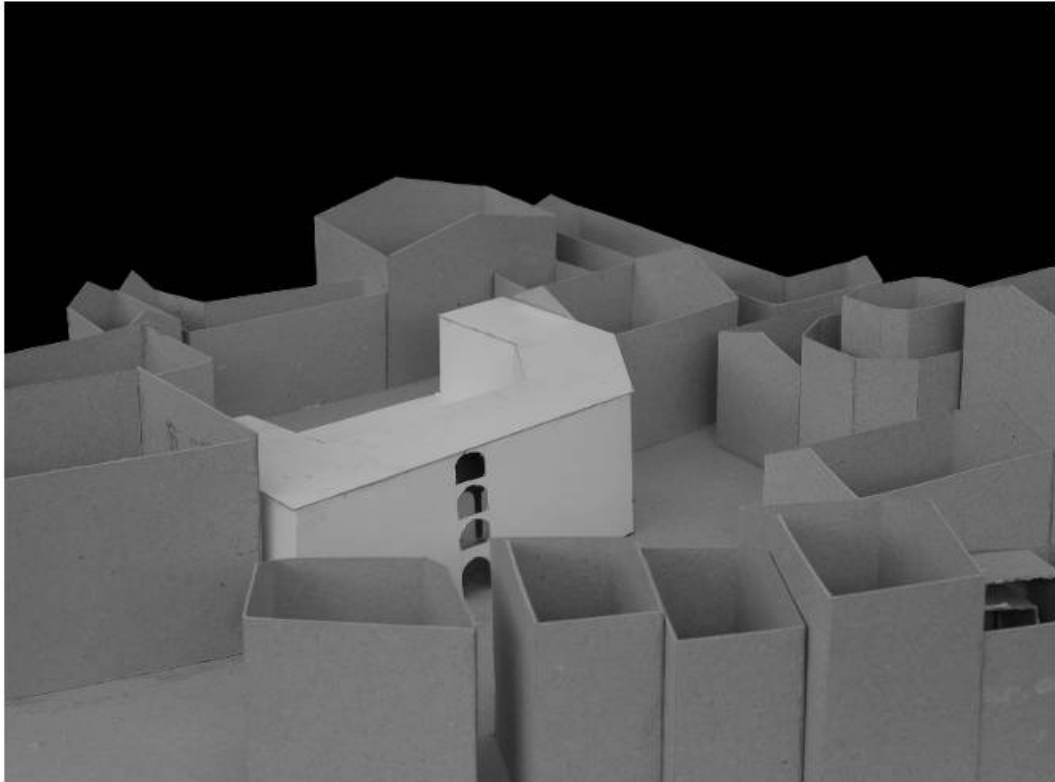


SECTION BB



NORTH FASADE



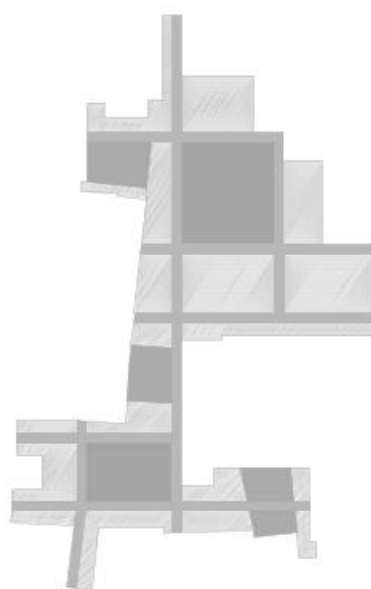




CHÃO

José Ribeiro

[CHÃO]



ESTABELEECER CHÃO COMUM

O elemento primário da cidade é o chão, é sobre este que a mesma se funda, representando o espaço democrático do cidadão, com o objetivo de o garantir o espaço formado pelo interior de quarteirão é redefinido enquanto chão comum.

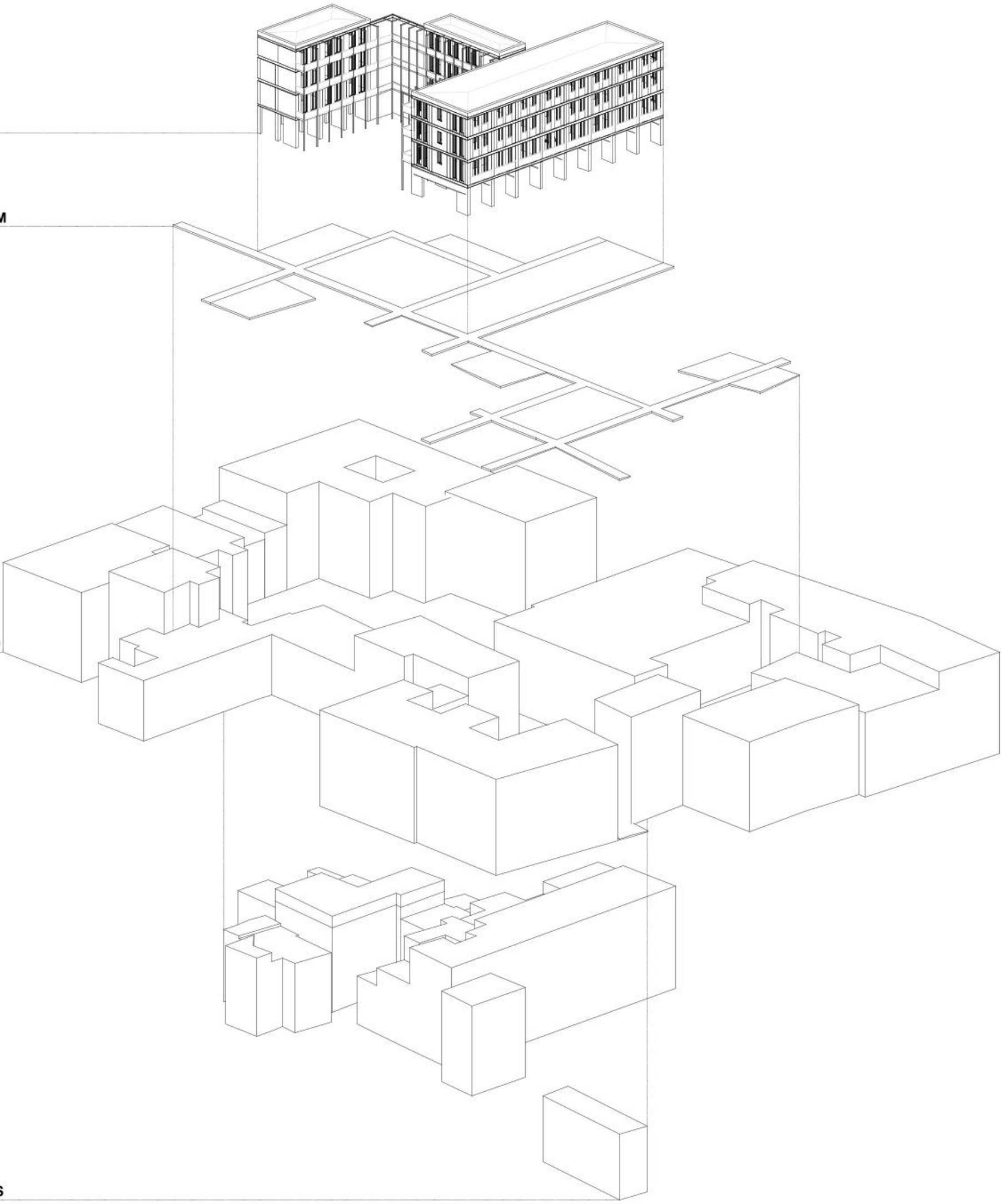


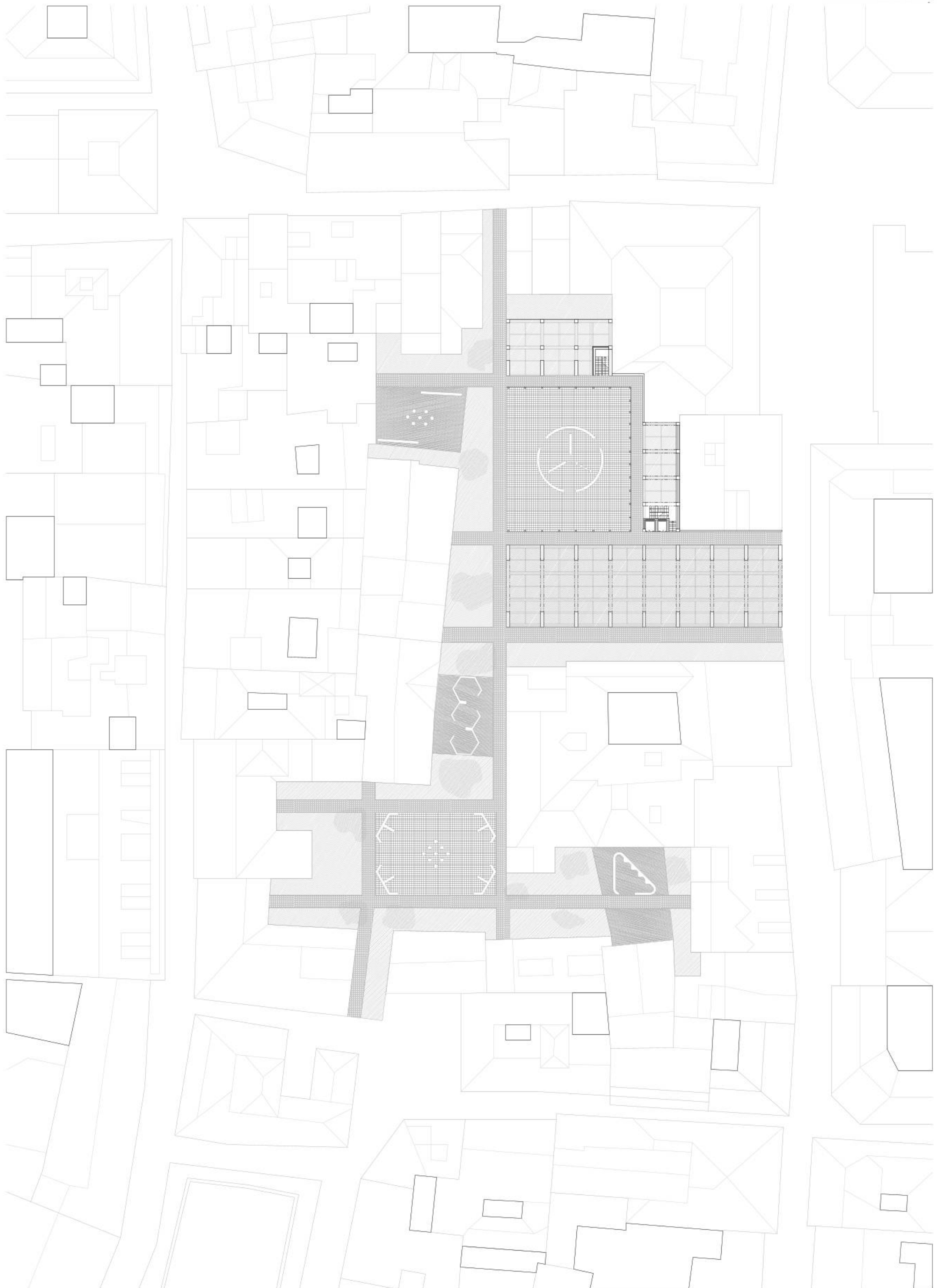
EDIFÍCIO

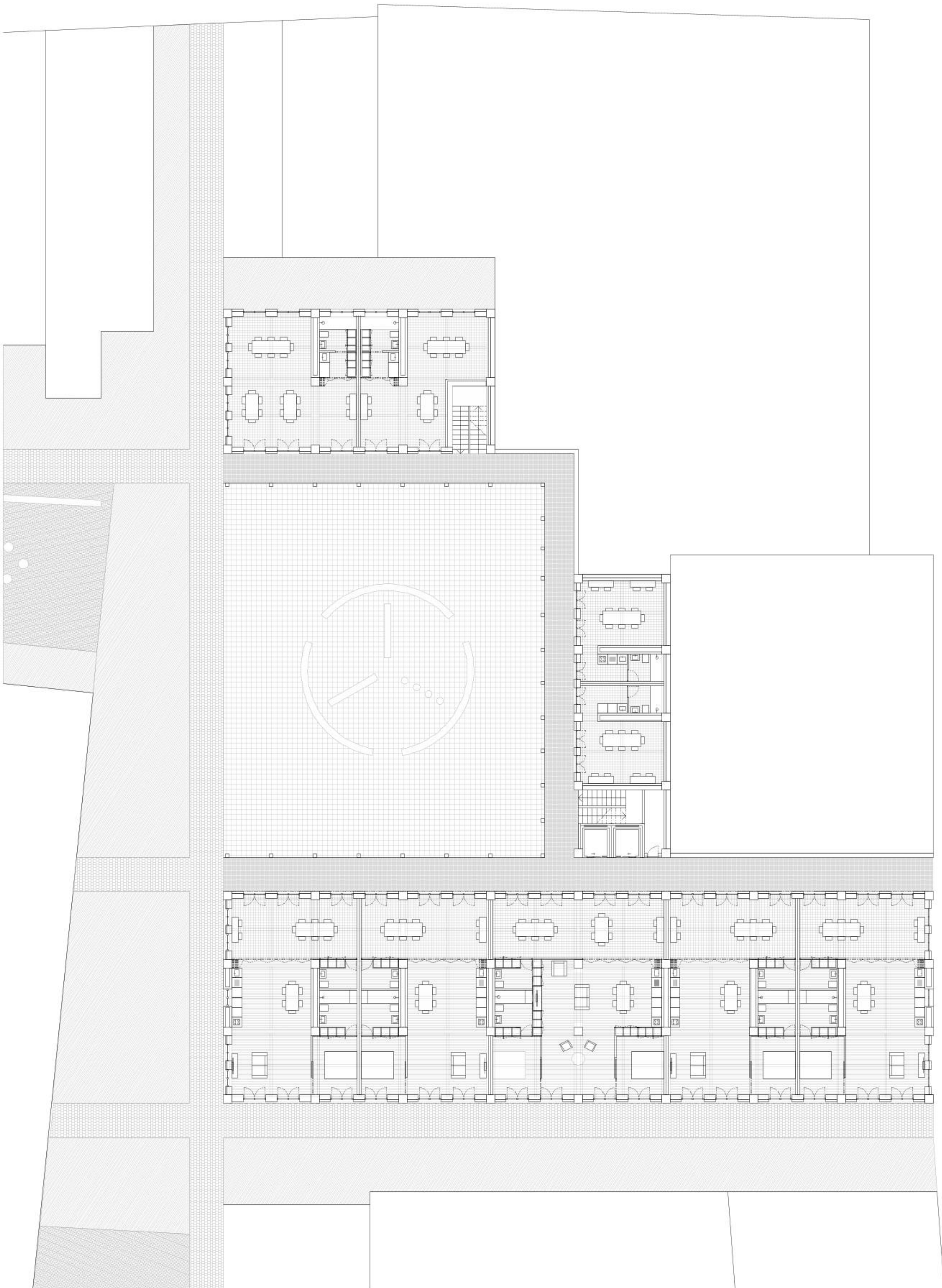
CHÃO COMUM

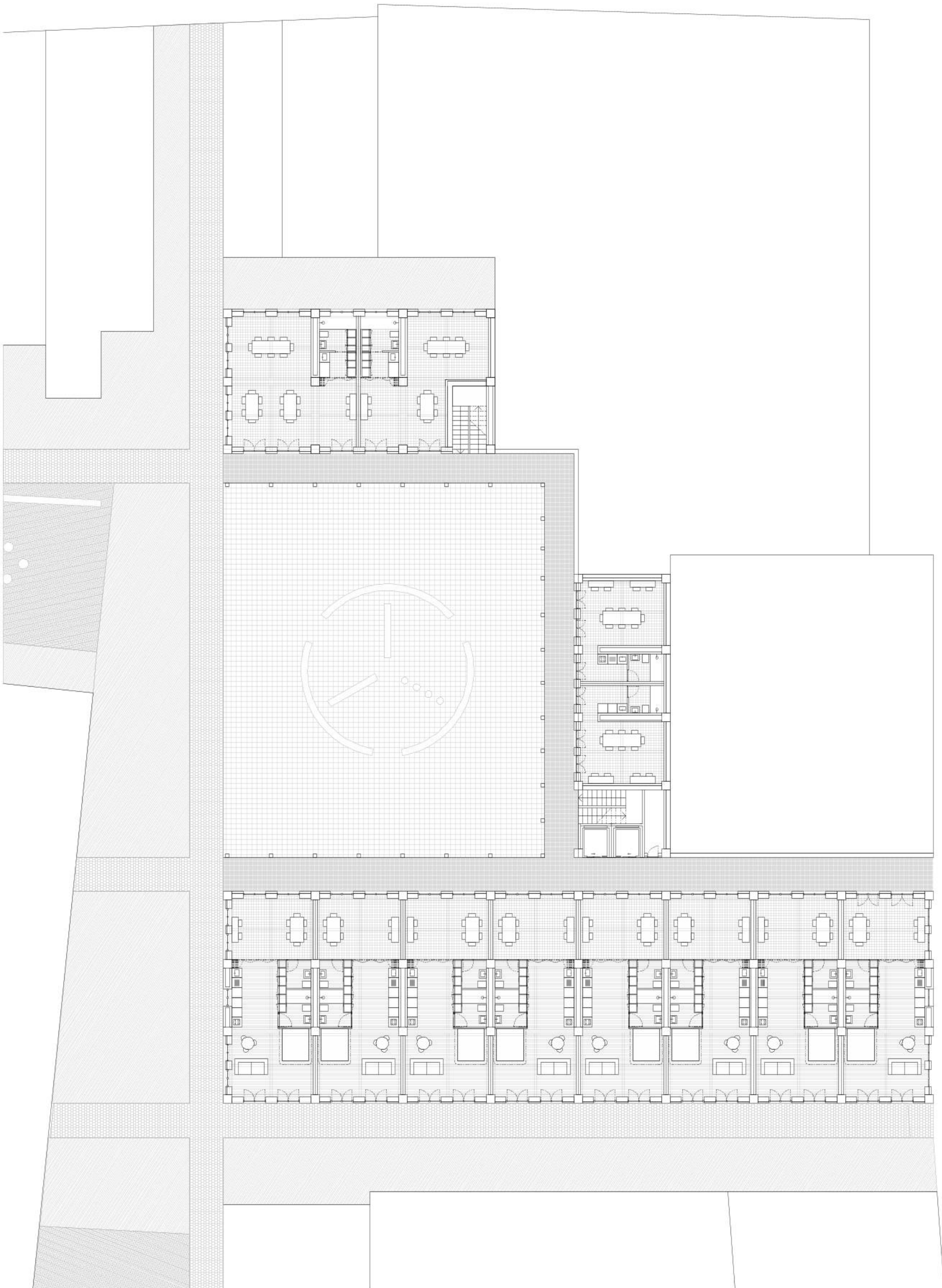
PATRIMÓNIO

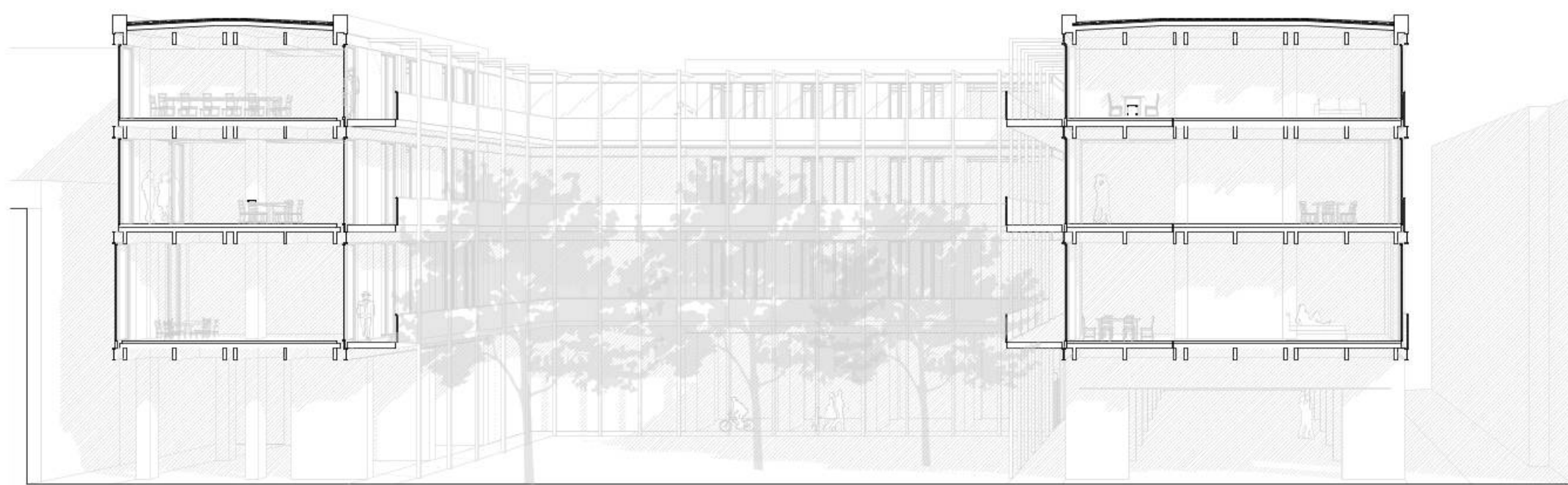
DEMOLIÇÕES











0.00 0.00 0.00 0.00 0.00 0.00 0.00 0.00 0.00



16.3

13.00

9.00

5.00

0.00

placa junta agitada
monte ventilação
isolamento acústico
concreto armado
c/150mm
c/25

25
20
100
25
80+20
60

GRÊS PORCELANICO
ARGAMASSA DE ASS.
BETONILHA
ISOLAMENTO TERMICO
ICF

15
10
60
80
120

PAR. FLUTUANTE MADEIRA
MADEIRA
MEMBRANA DE ASS.
BETONILHA
ISOLAMENTO TERMICO
ICF

25
15
10
70
60
120

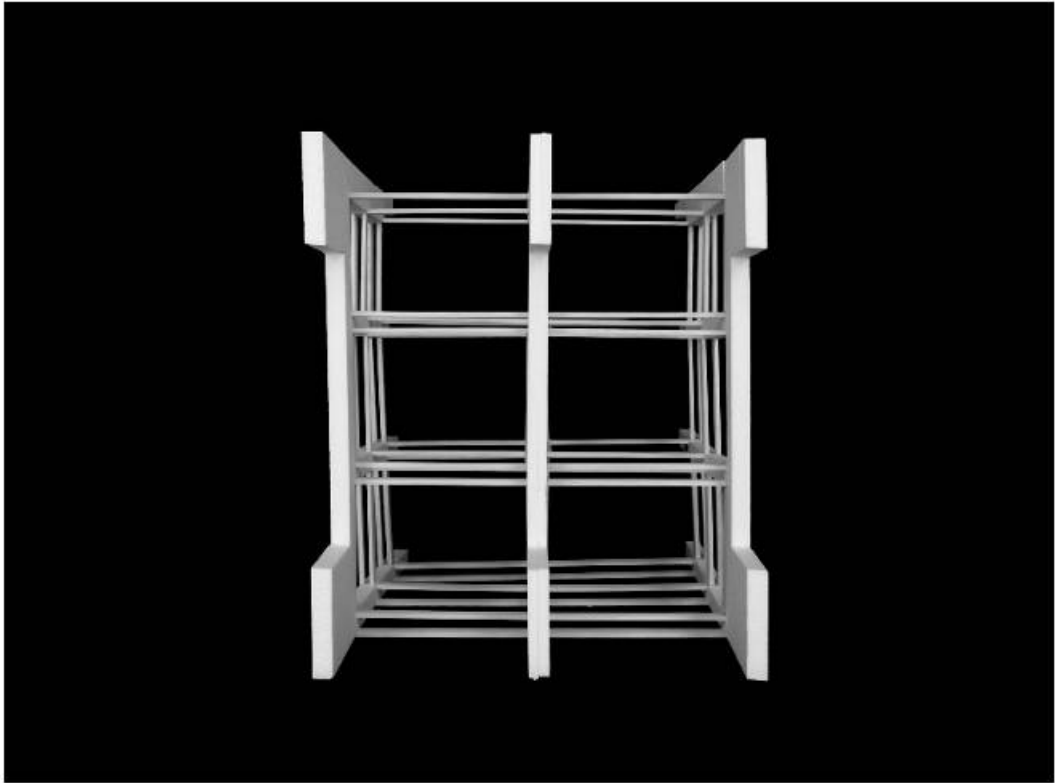
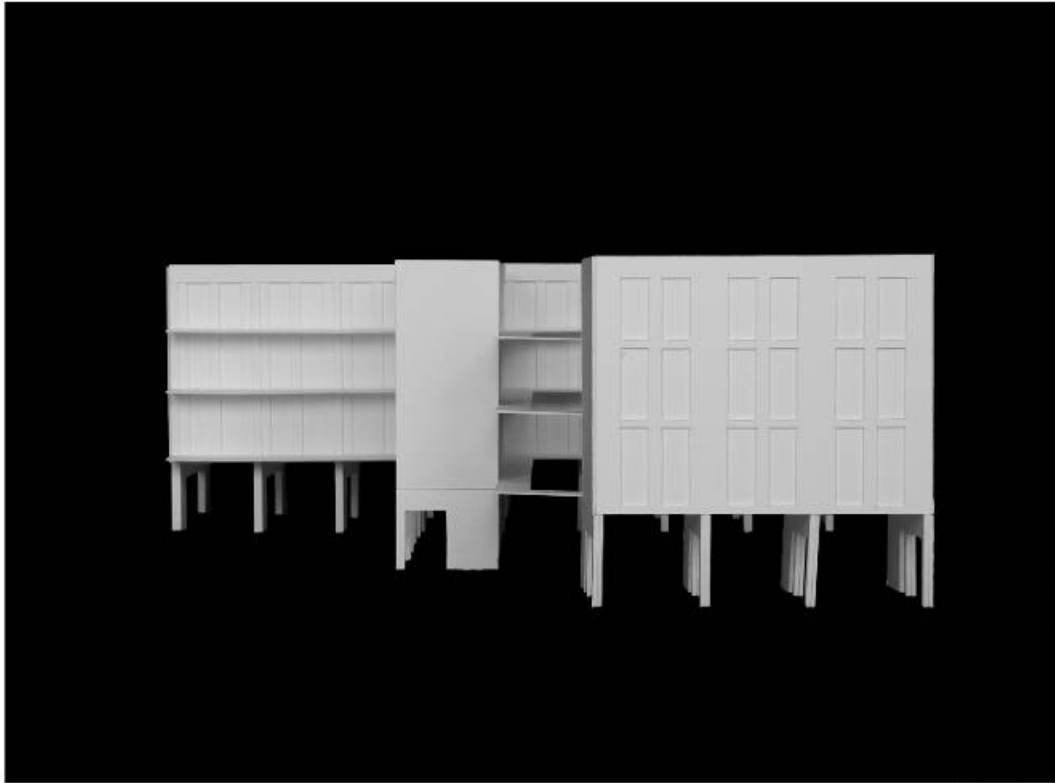
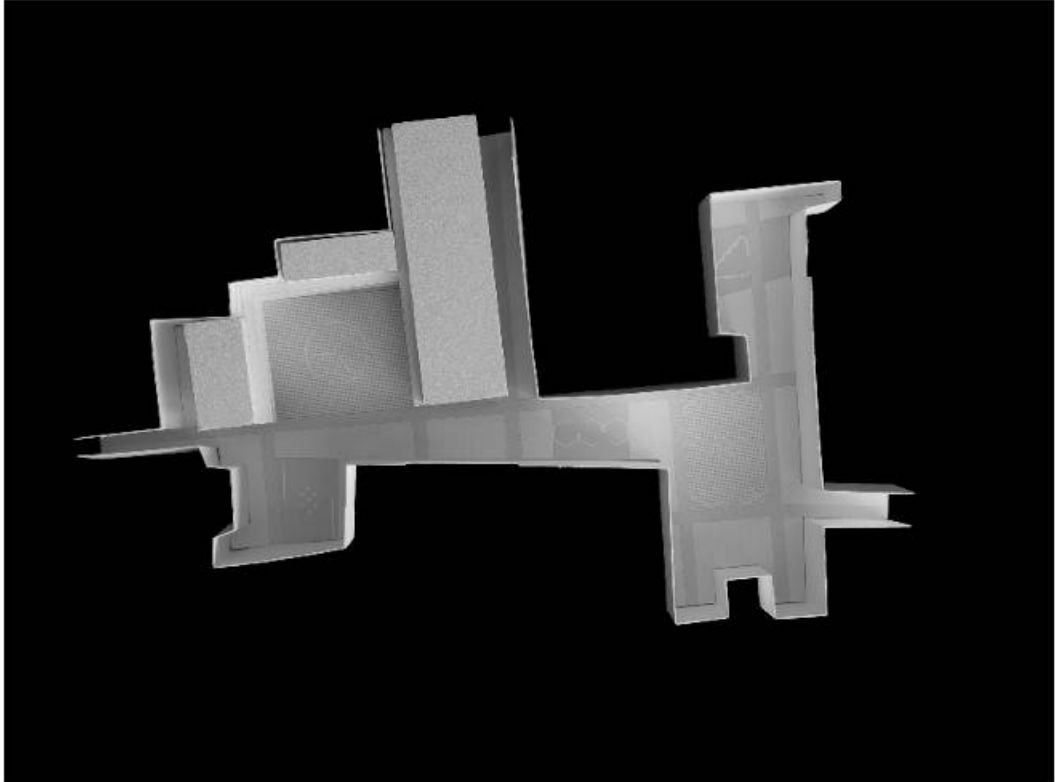
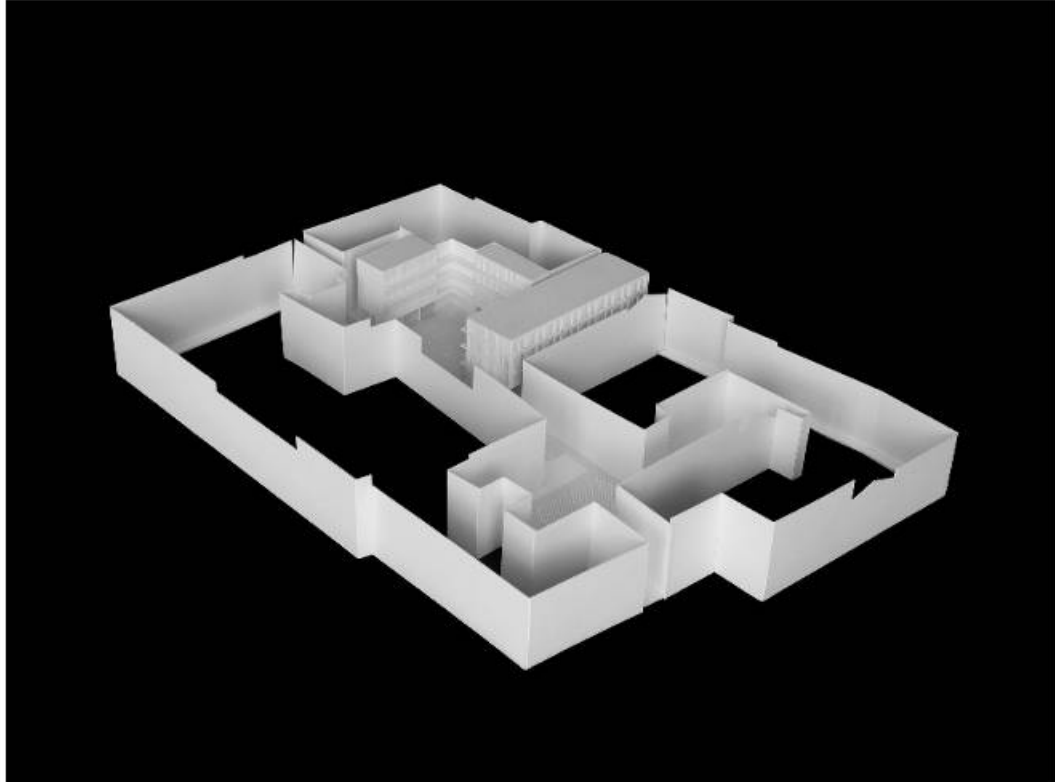
PAR. FLUTUANTE MADEIRA
MADEIRA
MEMBRANA DE ASS.
BETONILHA
ISOLAMENTO TERMICO
ICF

25
15
10
70
60
120

REBENTIMENTO
ARGAMASSA DE ASS.
ISOLAMENTO DE BETÃO
C/100mm
VAZIO SANITÁRIO
MAGALHÃS ARMADO
PELME POLIETILÉNICO
BETÃO DE LARGURA
SMCOC. GEOTEXTIL

20
10
120
60
150
200
80
200



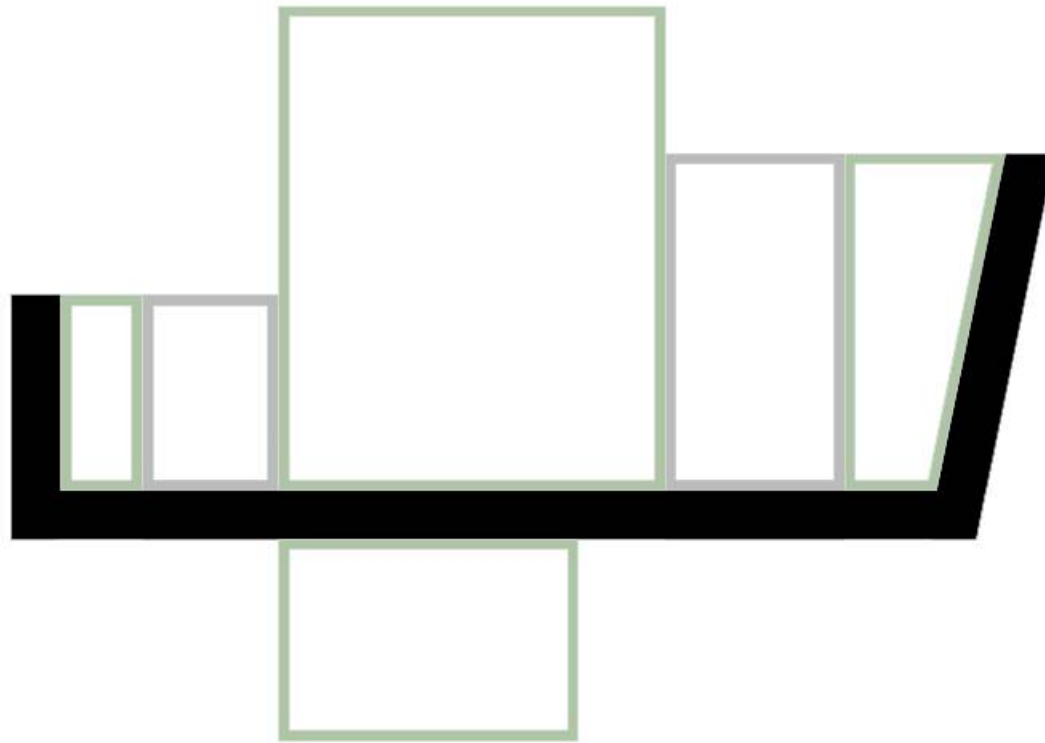




STAPLE

José Marinho

STAPLE



The portico acts as the project's connective element, establishing a physical link between two streets and opening the interior of the urban block to the city. More than a simple passage, it is a transitional space that articulates the public realm with the interior of the complex, promoting the continuity of pedestrian routes and urban life. Its spatial sequence is organised through the alternation of building, transitional space, building, and pause space, where the green areas function as places for staying, meeting, and resting. The portico structures a continuous route that connects, links, and enhances the urban block, transforming it into a permeable, articulating, and integrating element within the urban fabric.





[ABRIR]

PÓRTICO

[LIGAR]

PERCURSO

[RESPIRAR]

VAZIOS VERDES

[HABITAR -
TRABALHAR]

EDIFÍCIOS

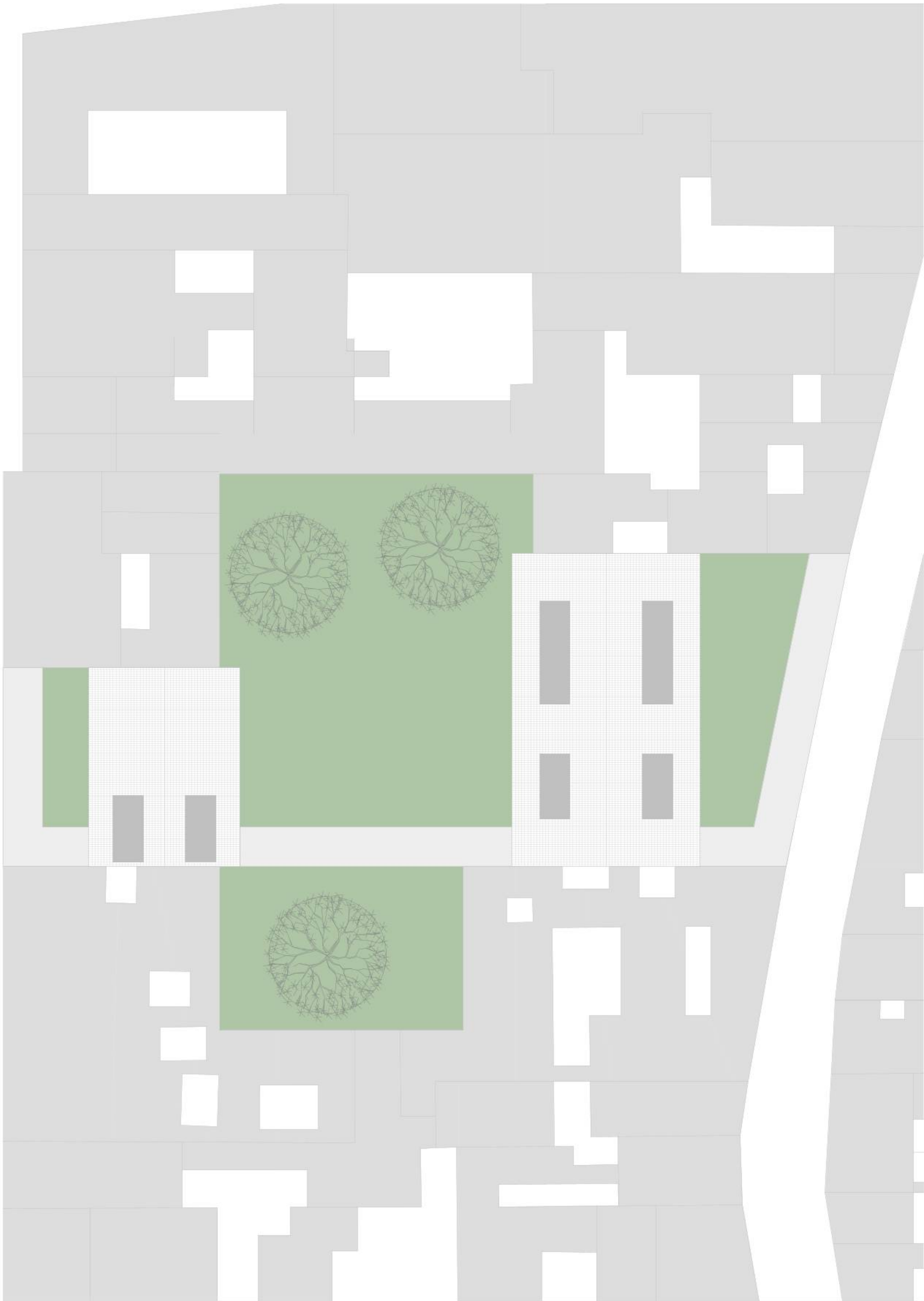
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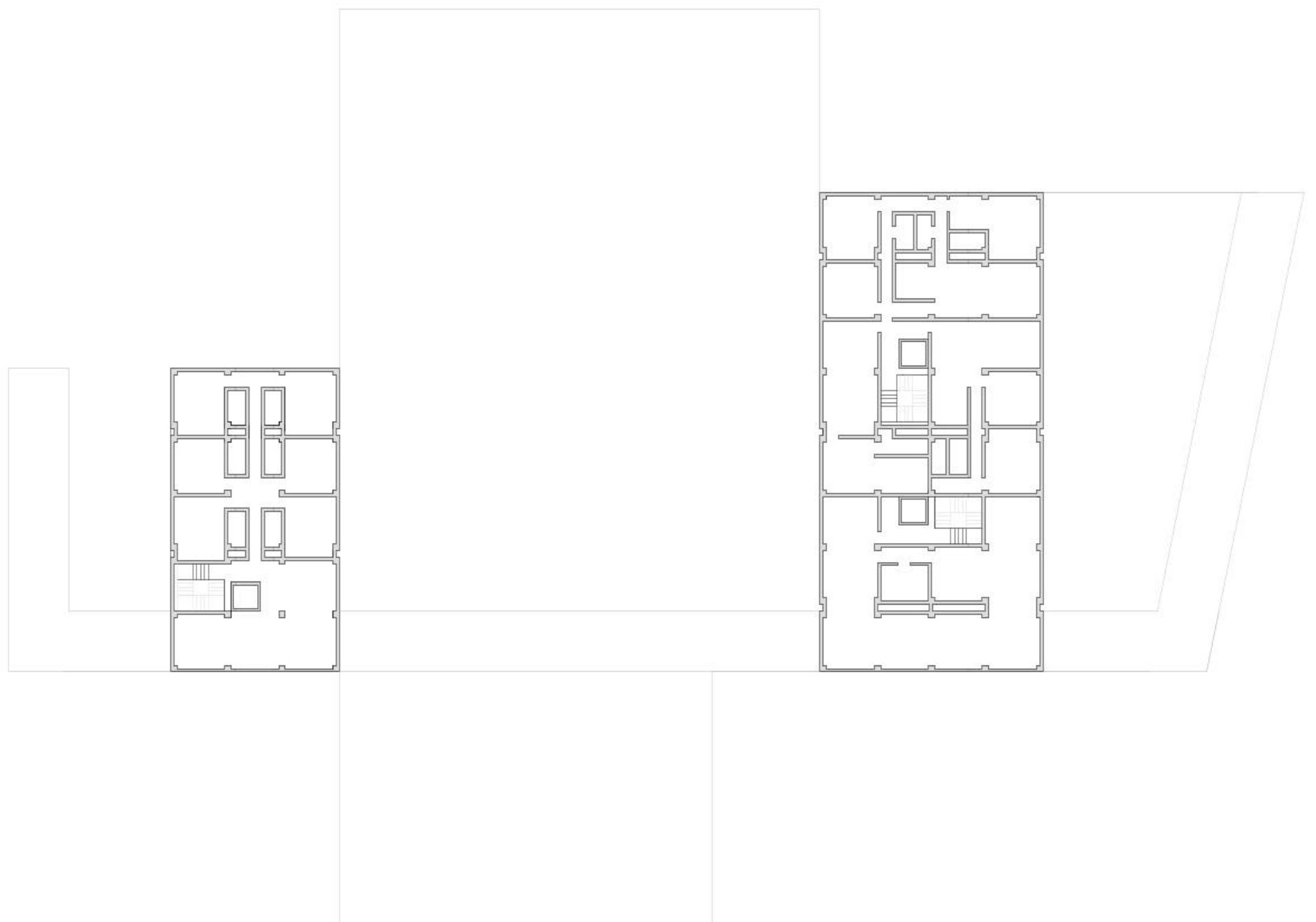
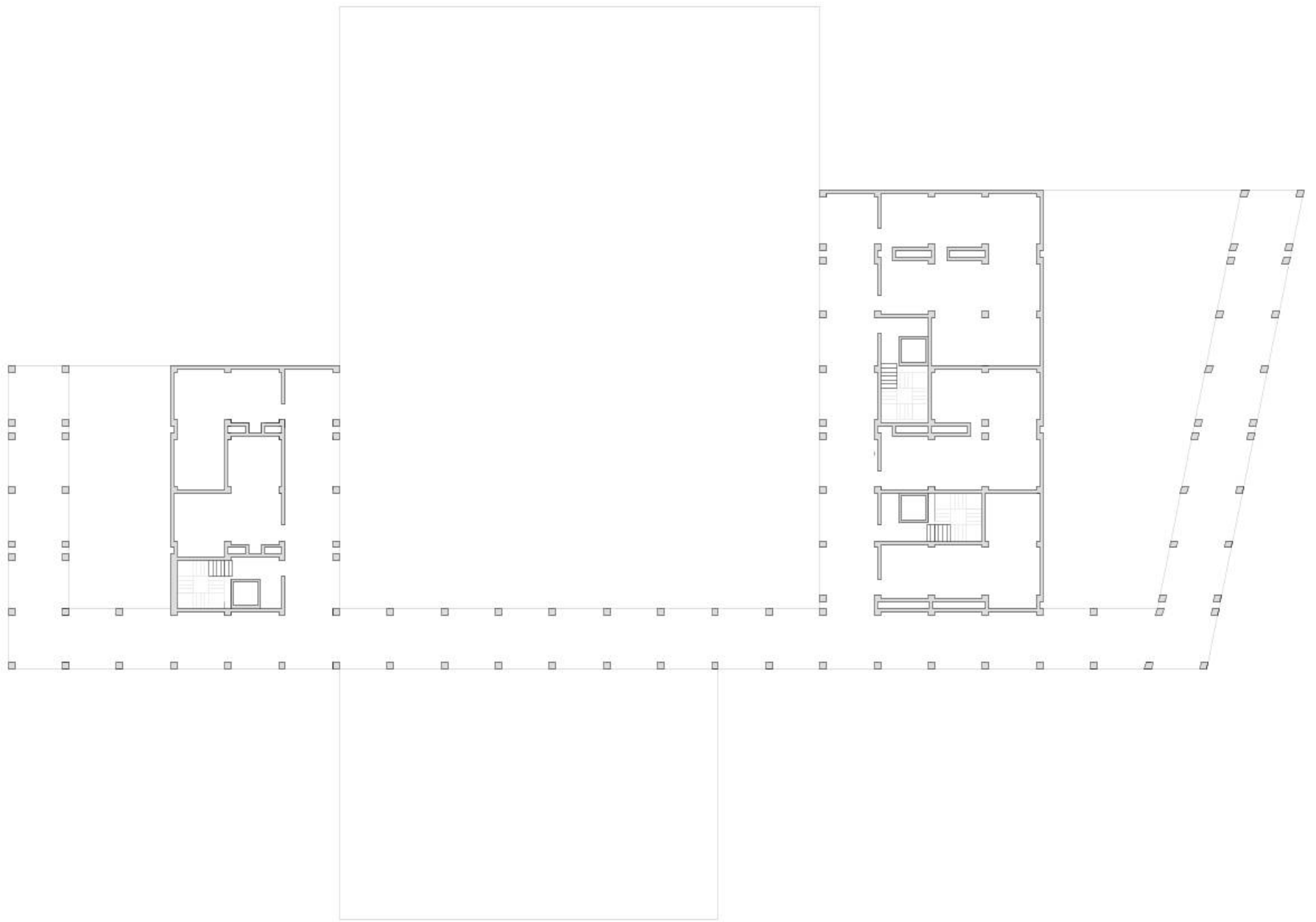
JARDINS

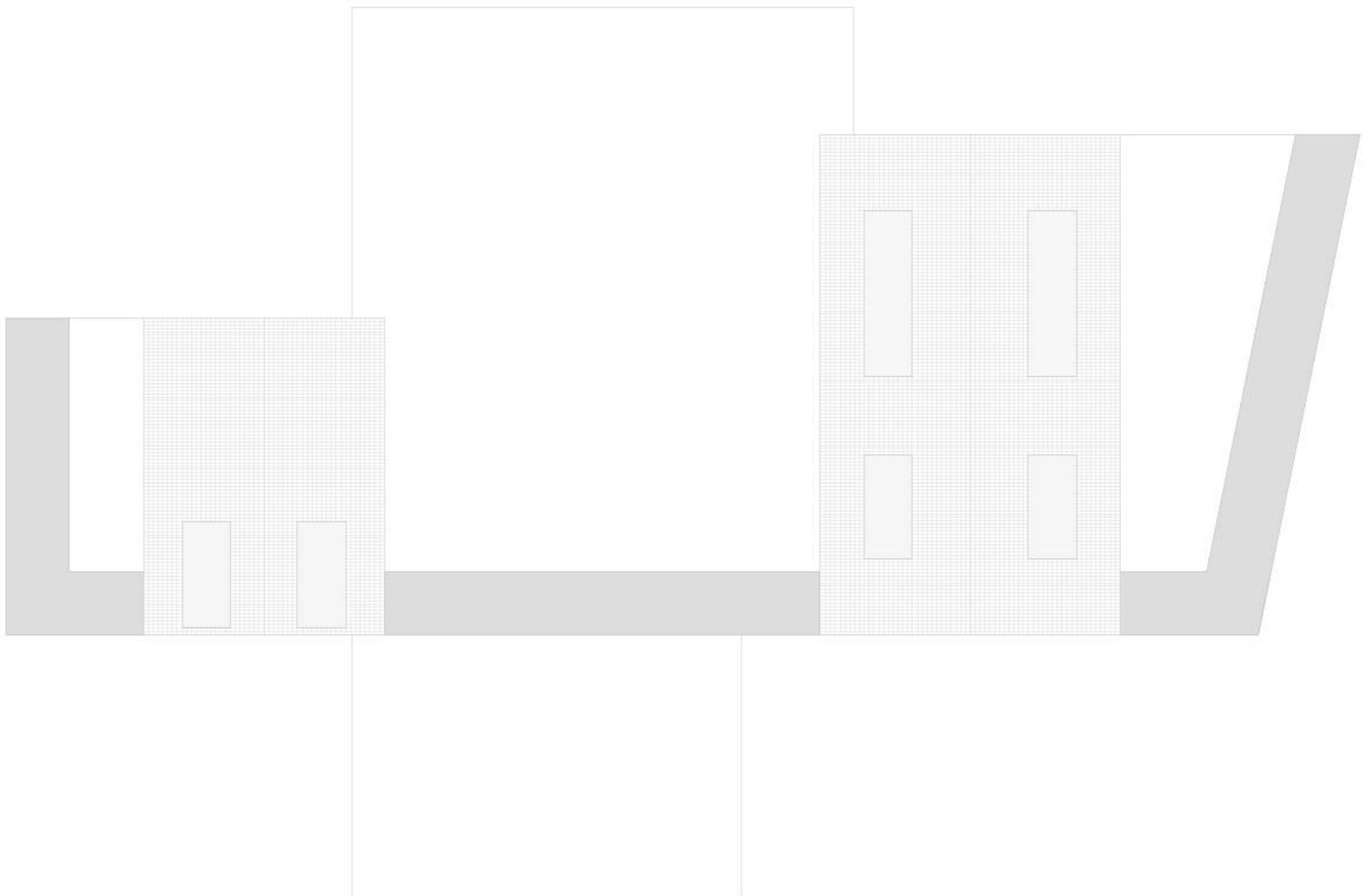
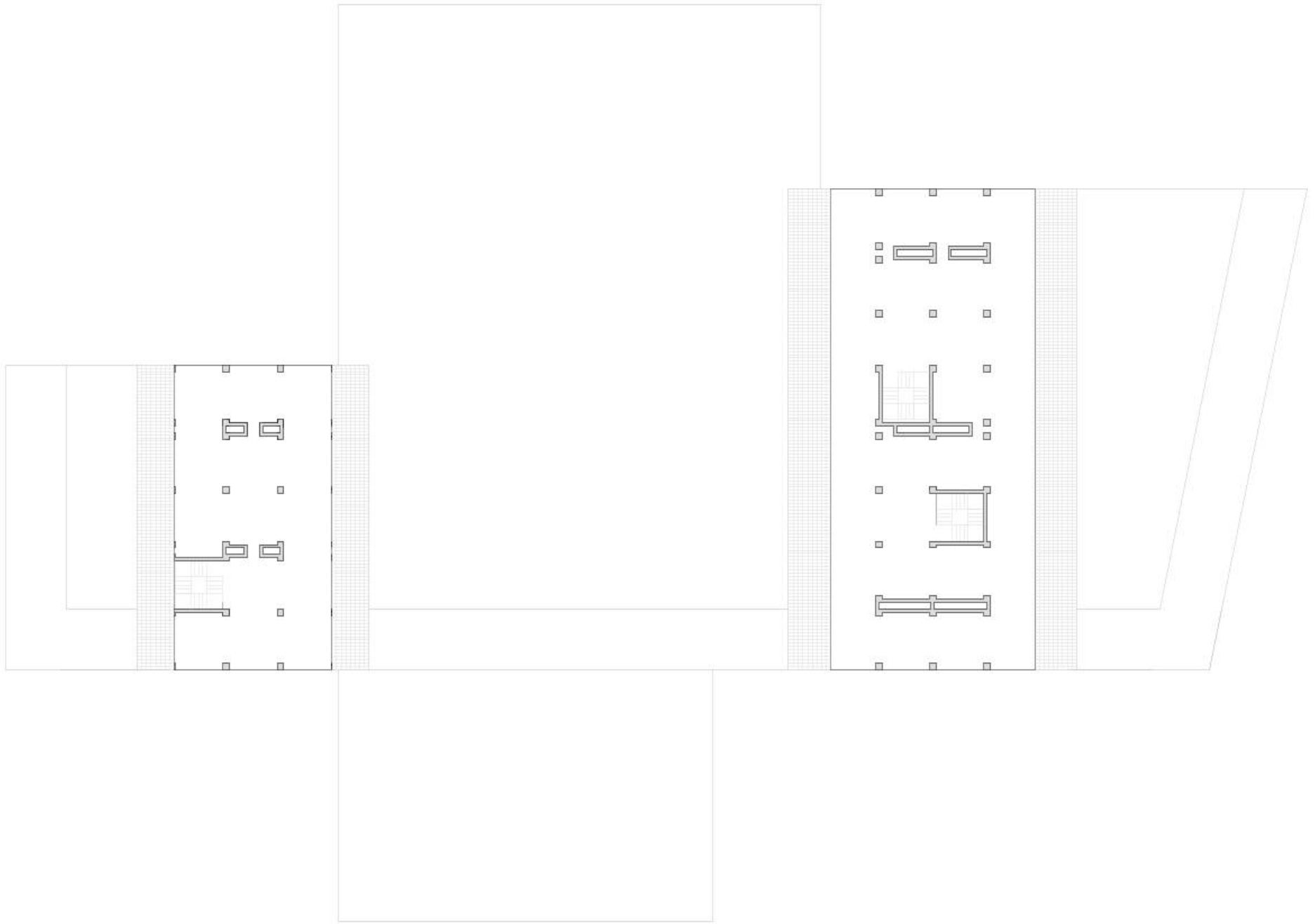
[DESACELERAR]

PAUSA URBANA

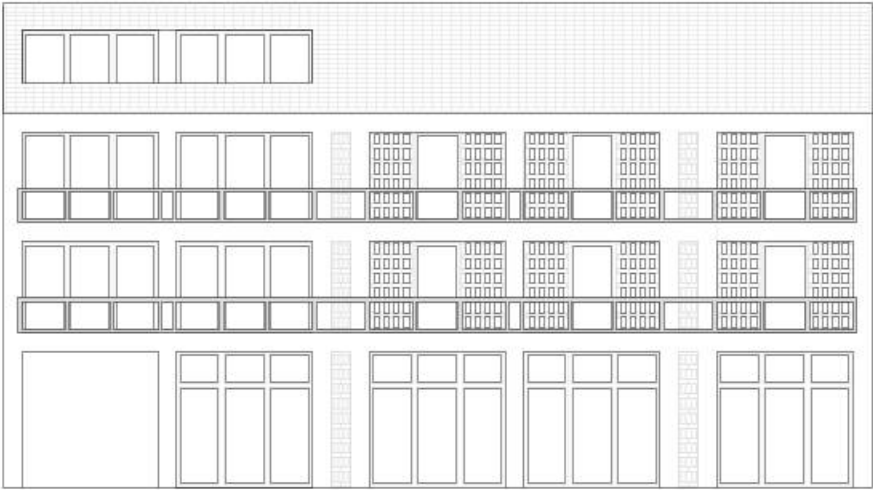
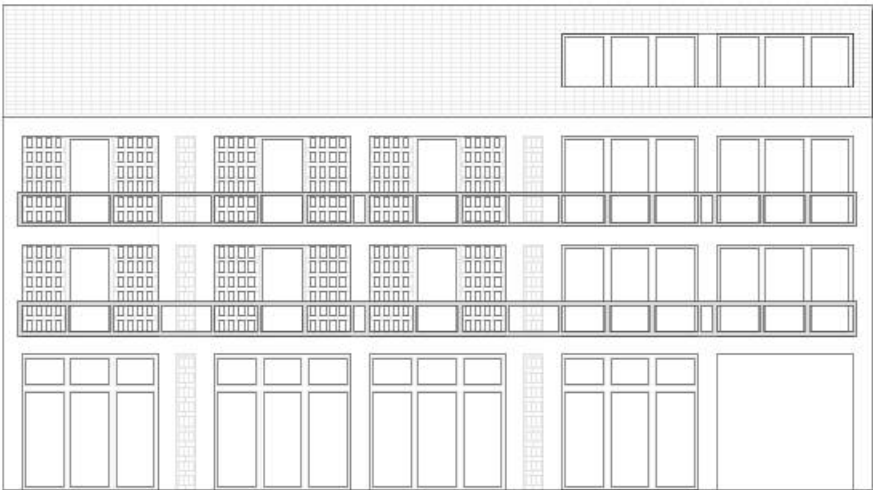


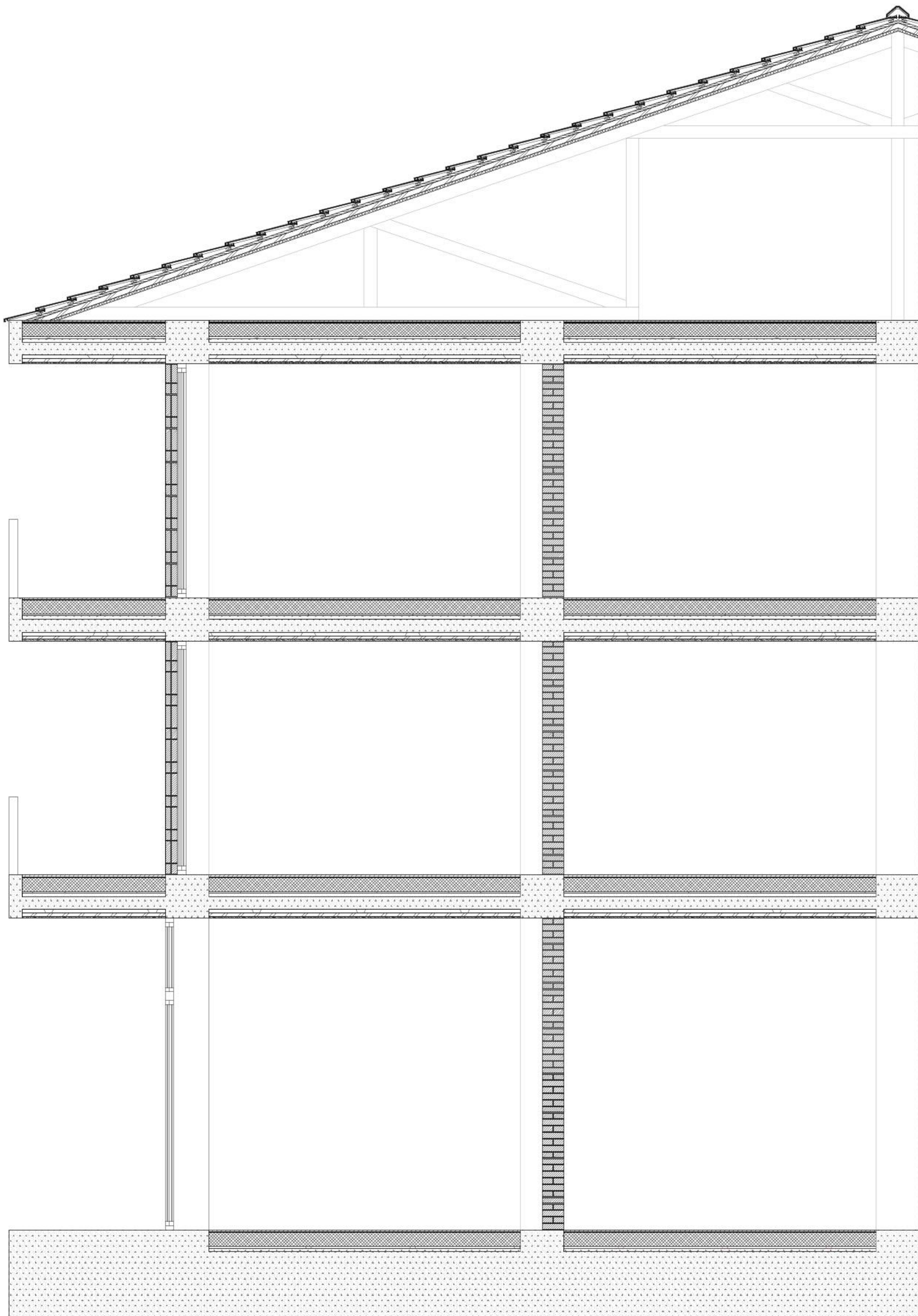


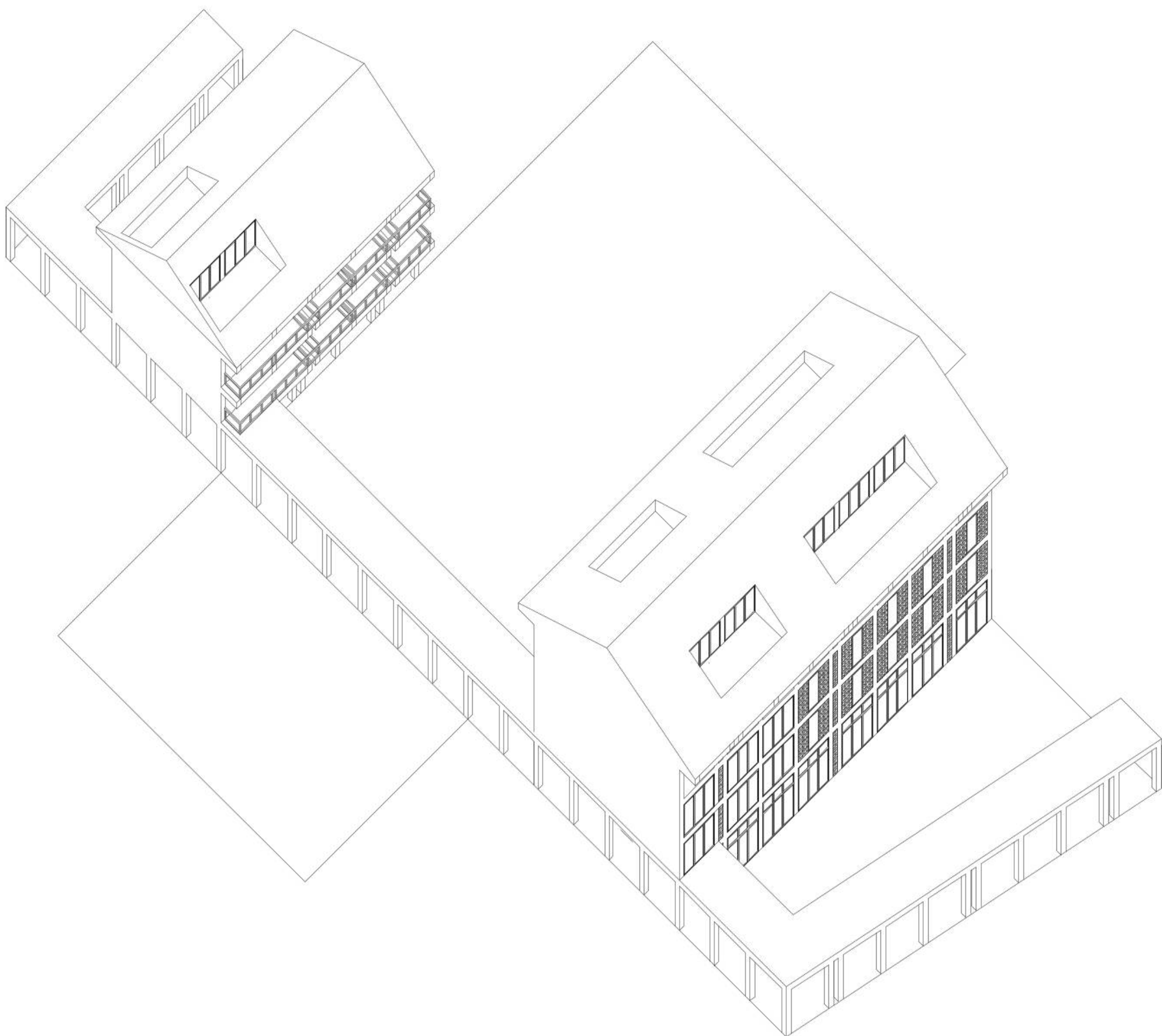


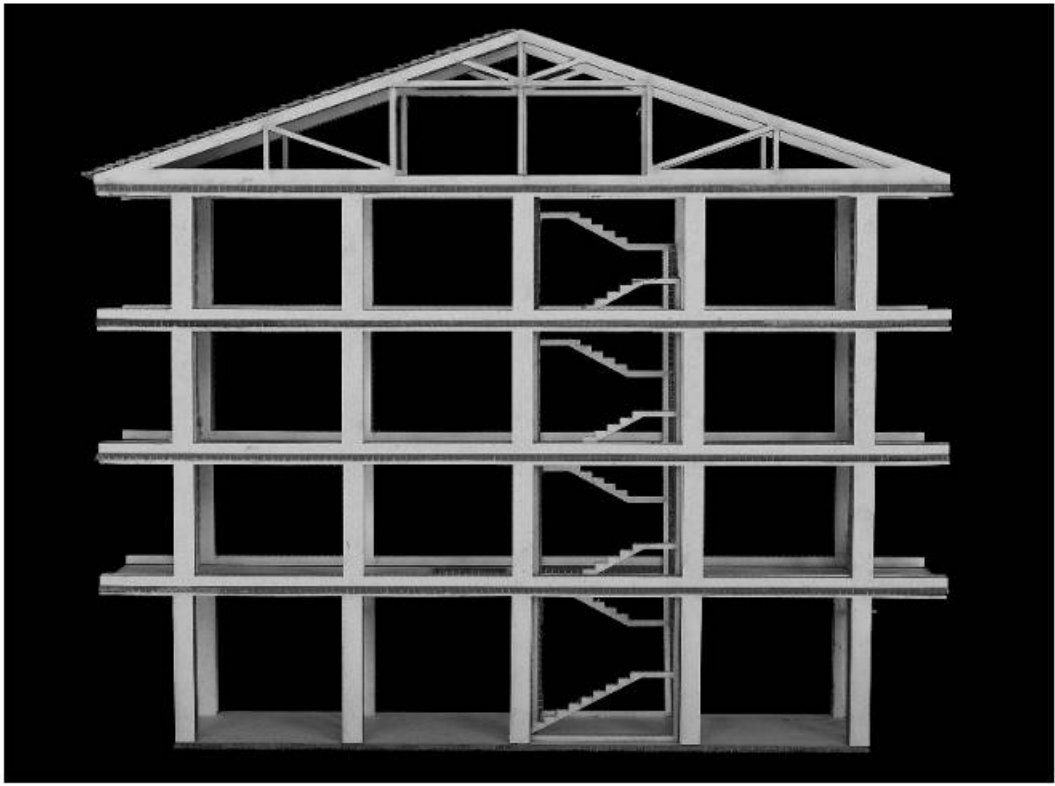
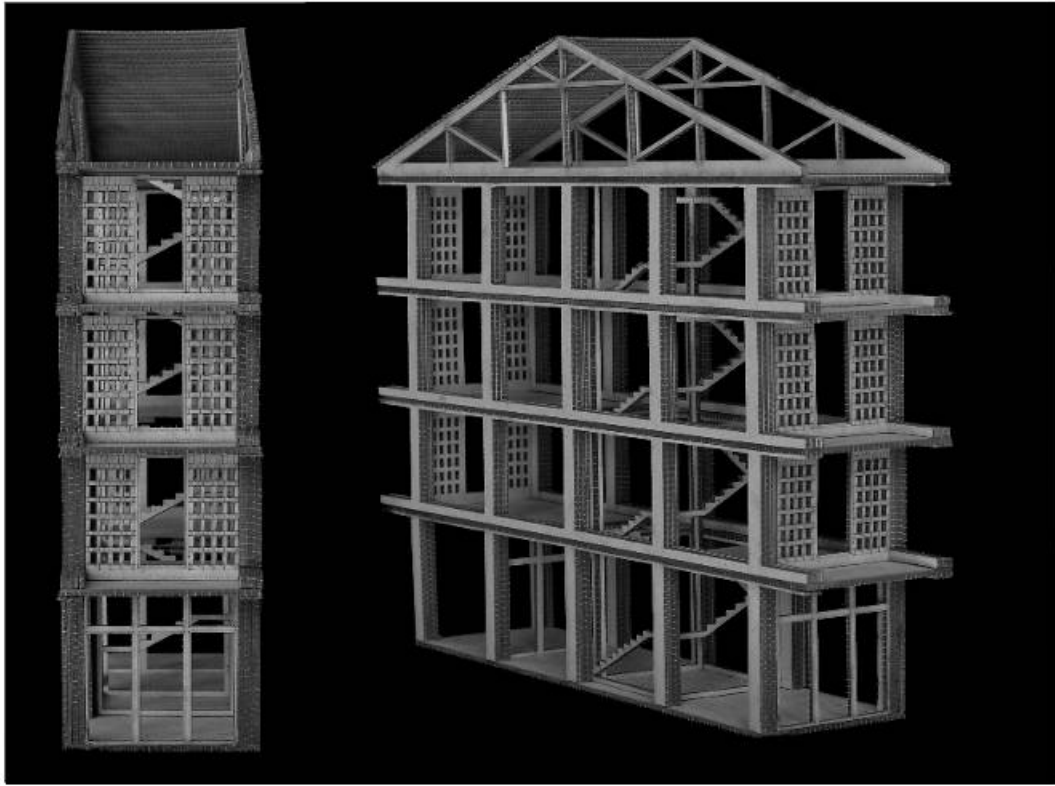
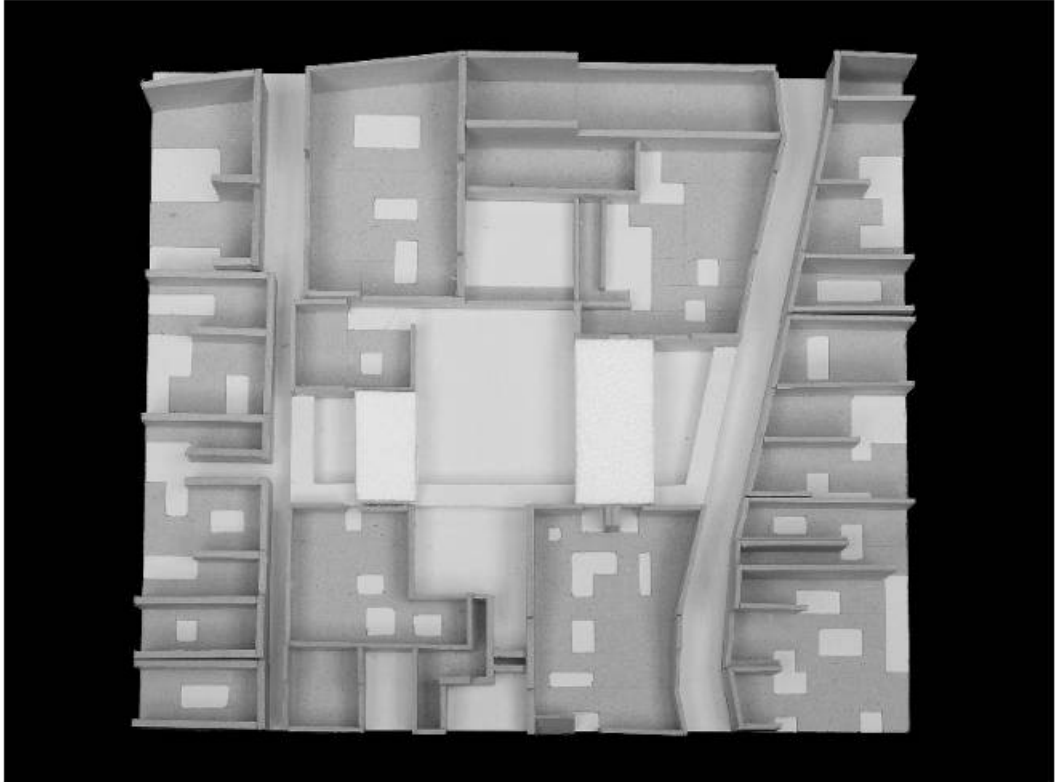
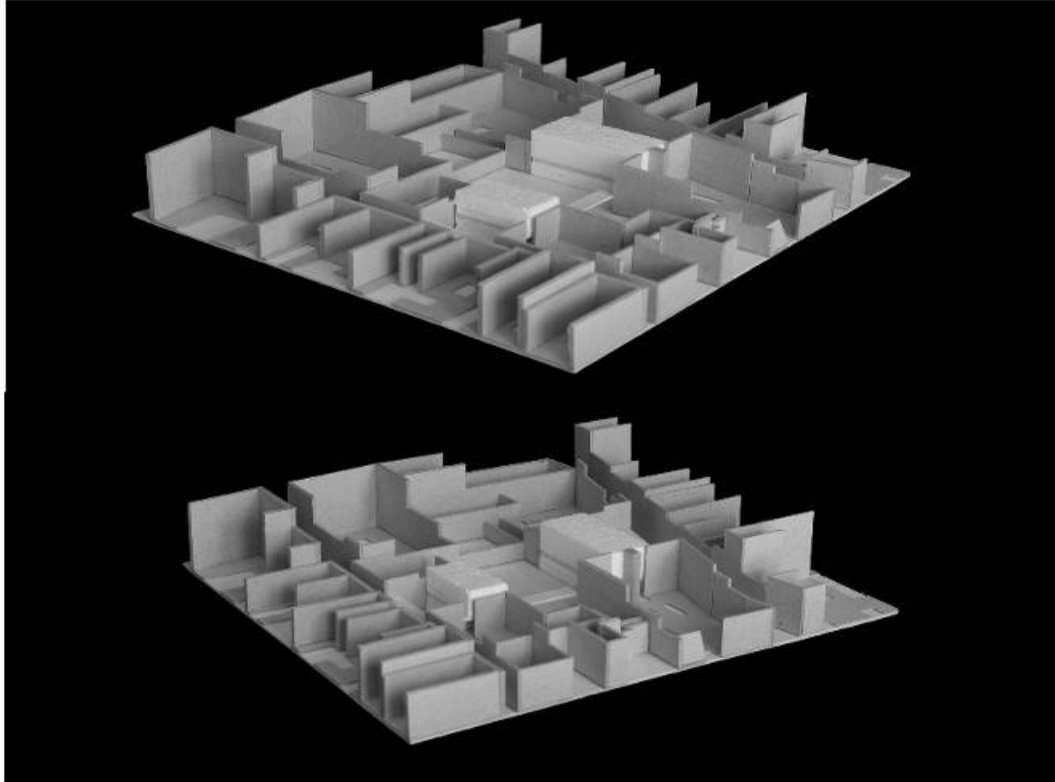


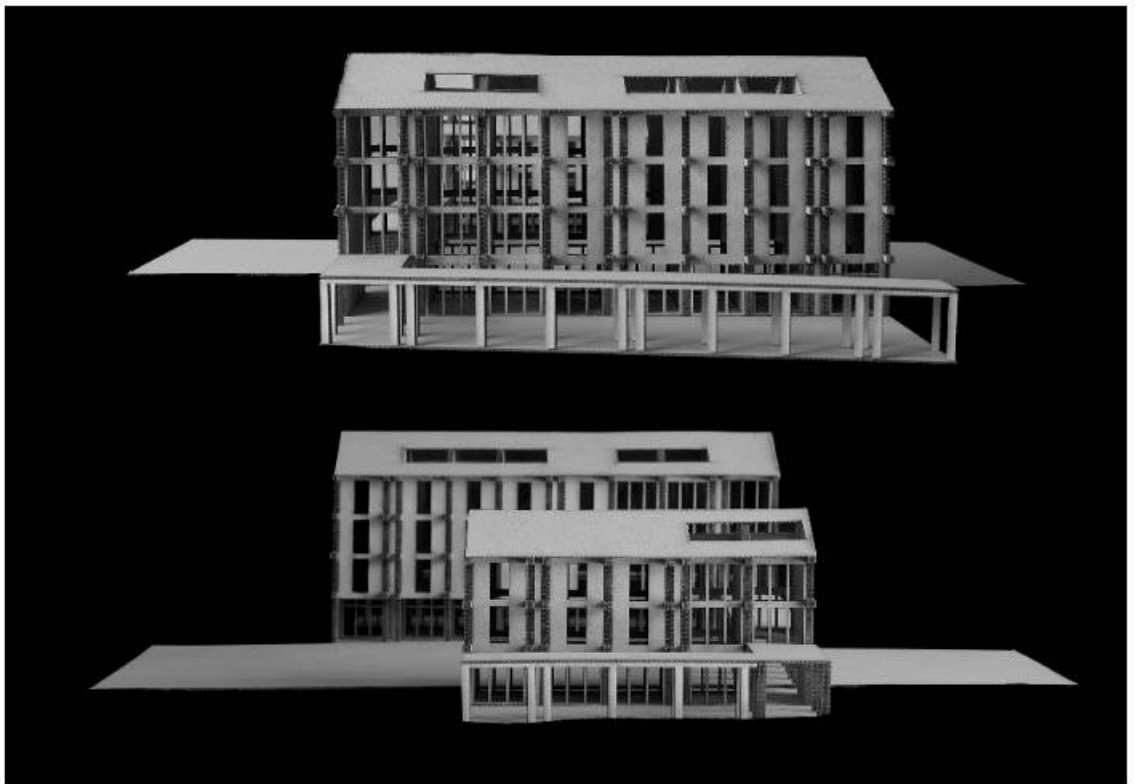
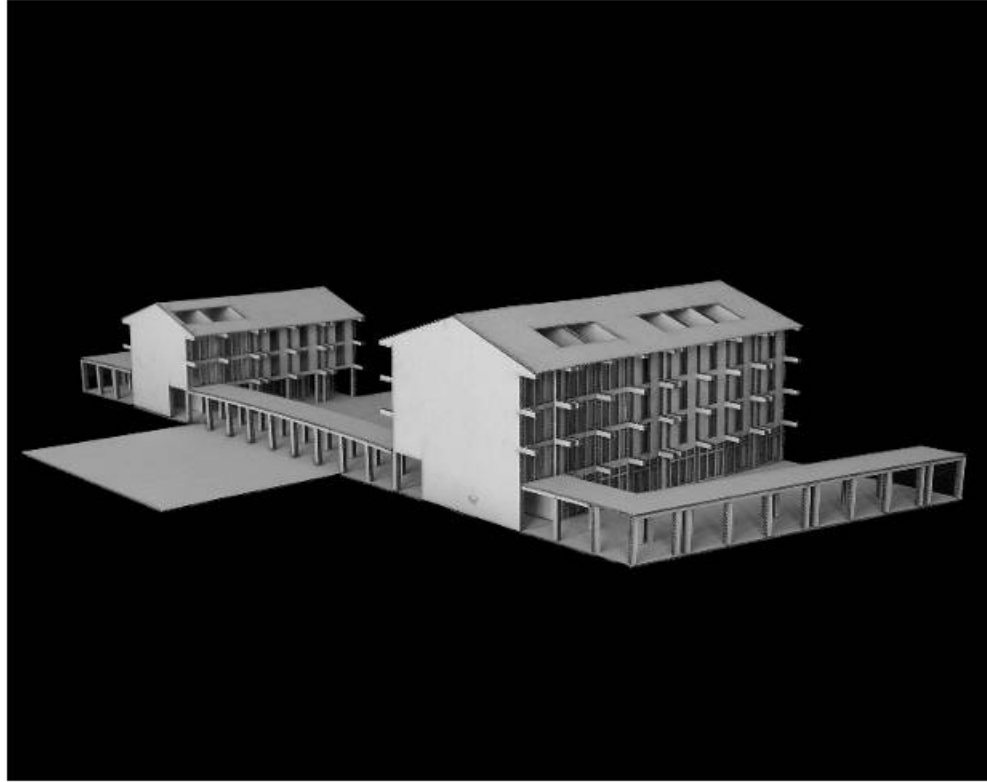














ENTRE

Lígia Serralha

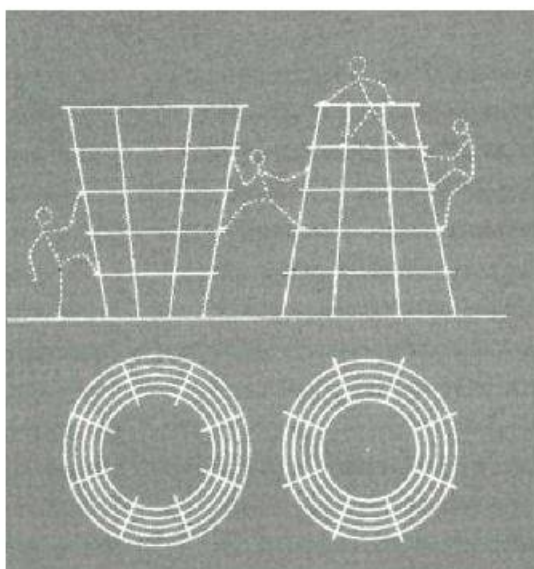
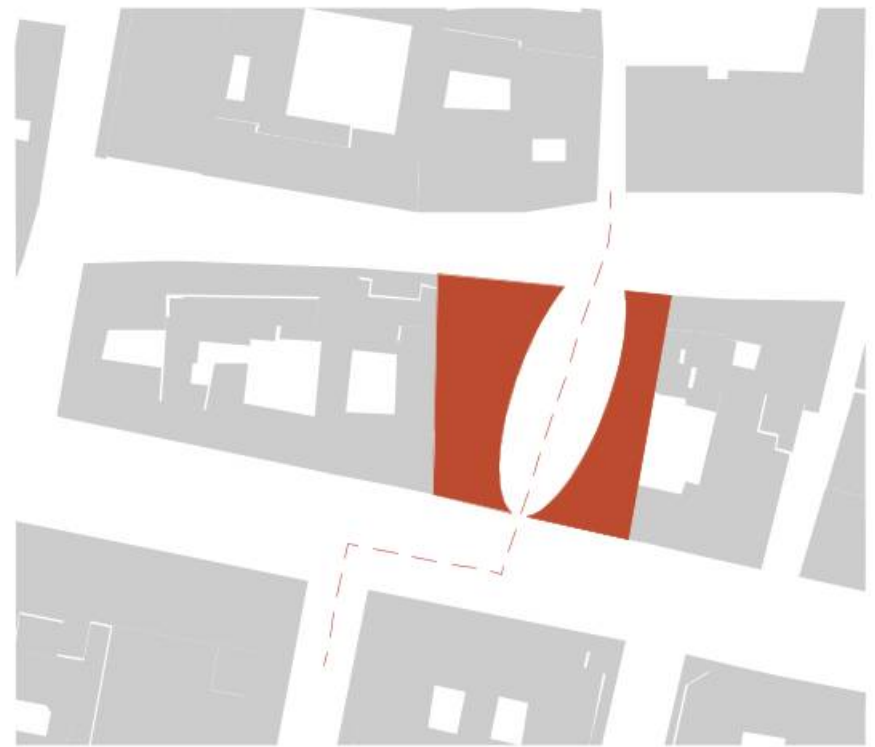
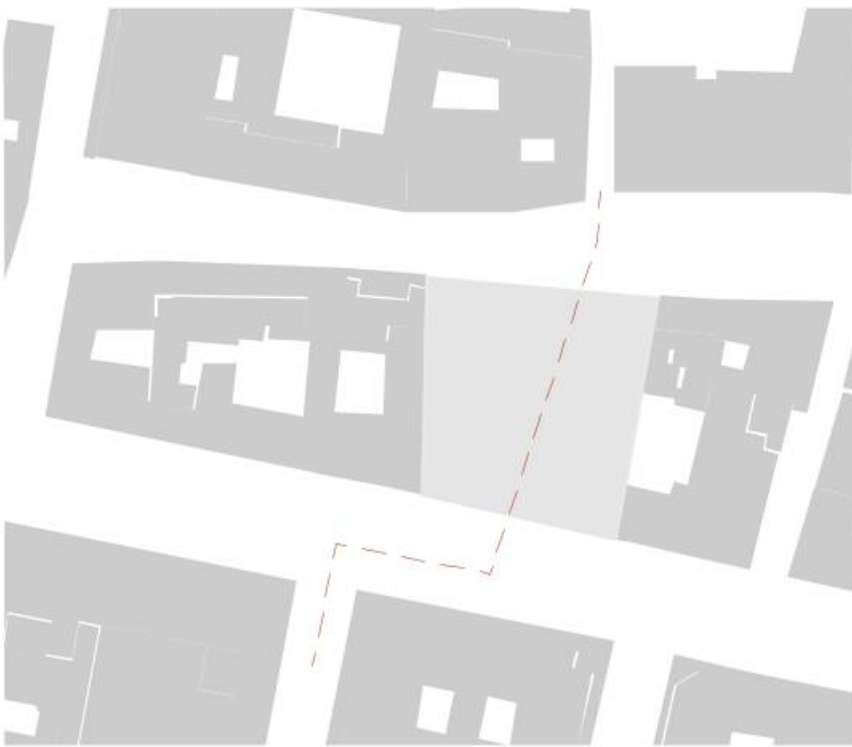
ENTRE



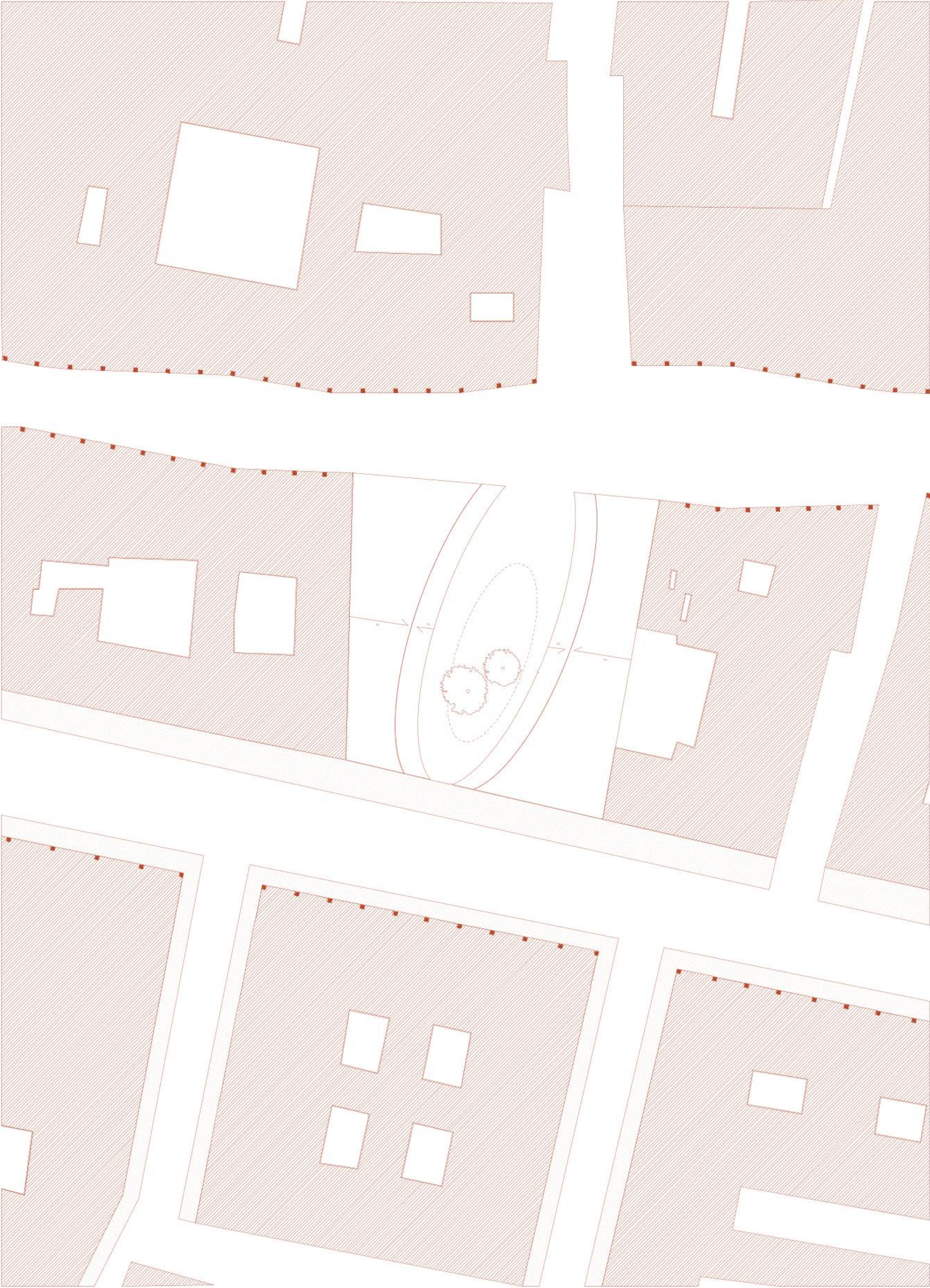
entre o atravessar e o permanecer.

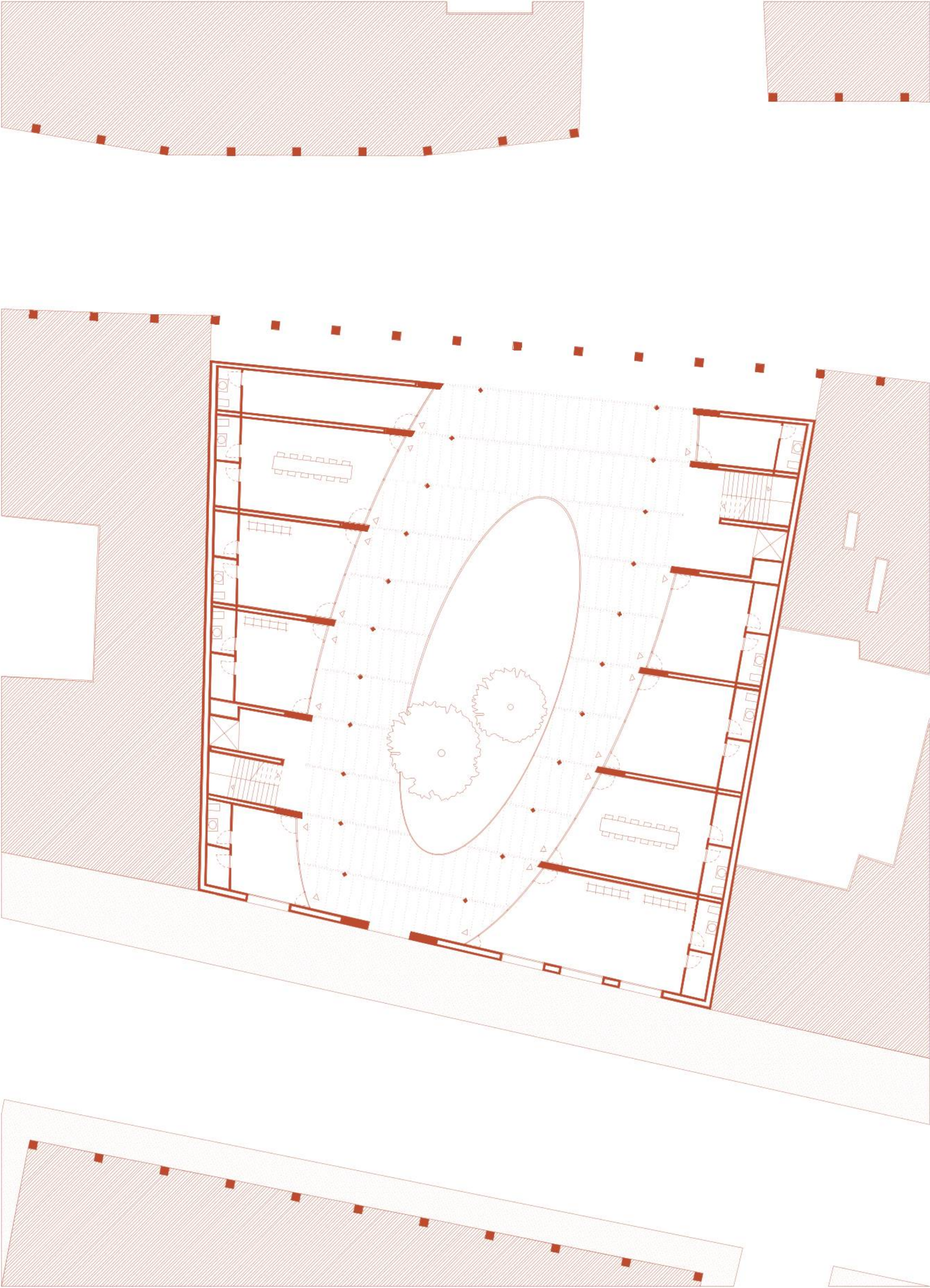
O projeto propõe uma habitação coletiva organizada em torno de um vazio comum, entendido como espaço de relação e de permanência. Entre a cidade e a casa, a praça torna-se o elemento estruturador da vida quotidiana, promovendo o encontro entre diferentes gerações e articulando os programas de habitação, trabalho e infância. Mais do que um espaço de circulação, este vazio é pensado como um lugar de apropriação, onde o habitar se prolonga para além do limite da habitação.

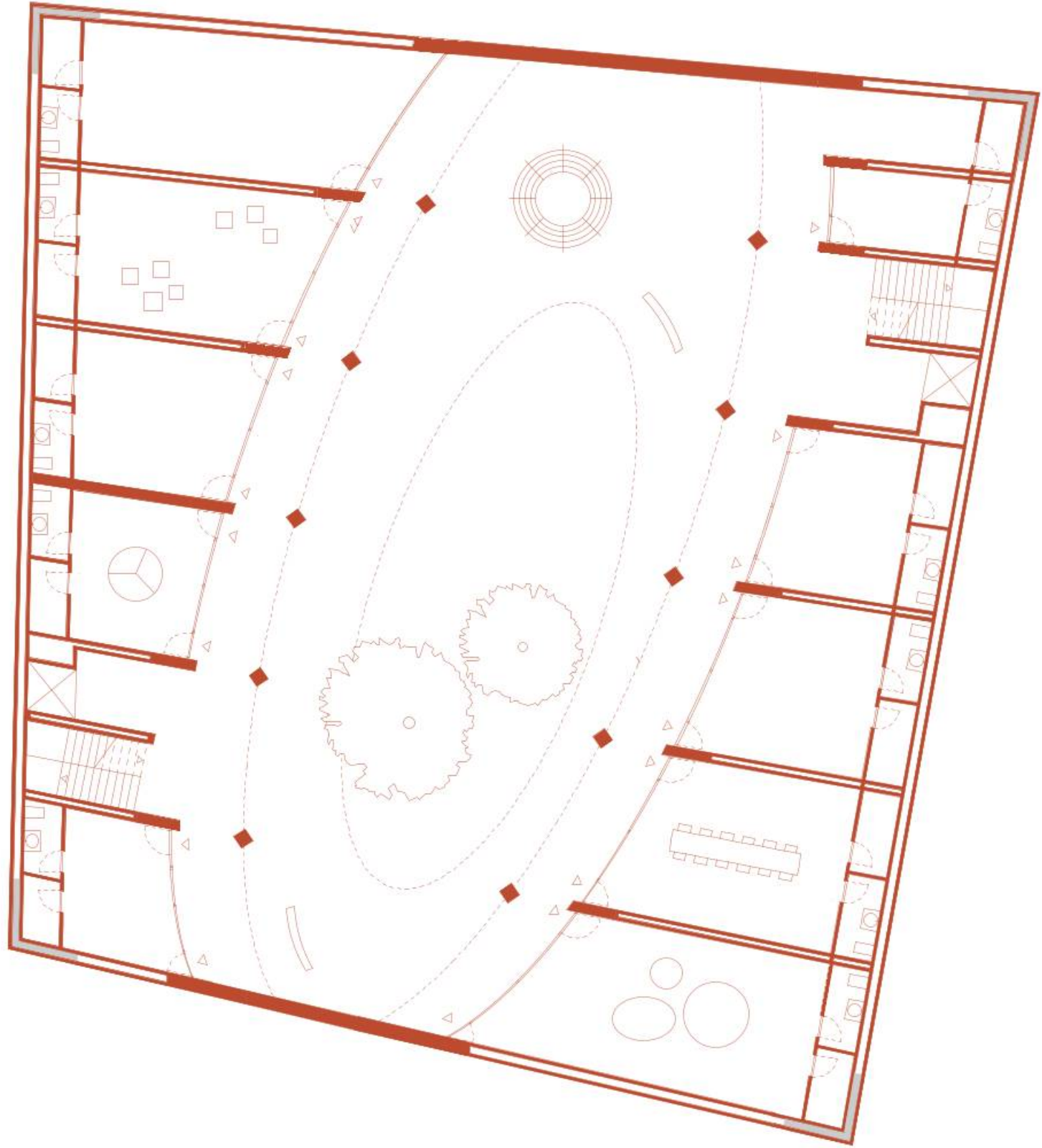


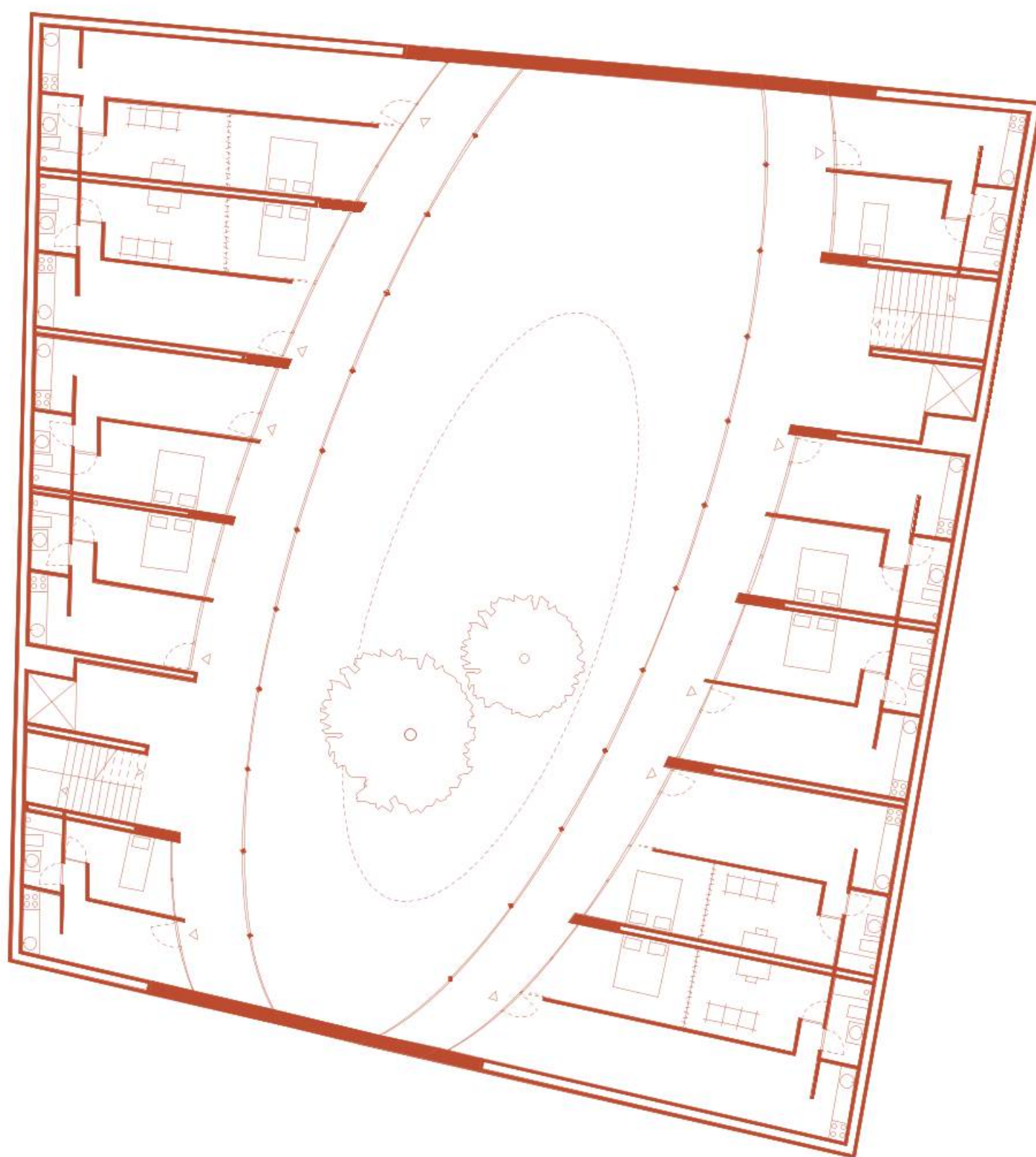


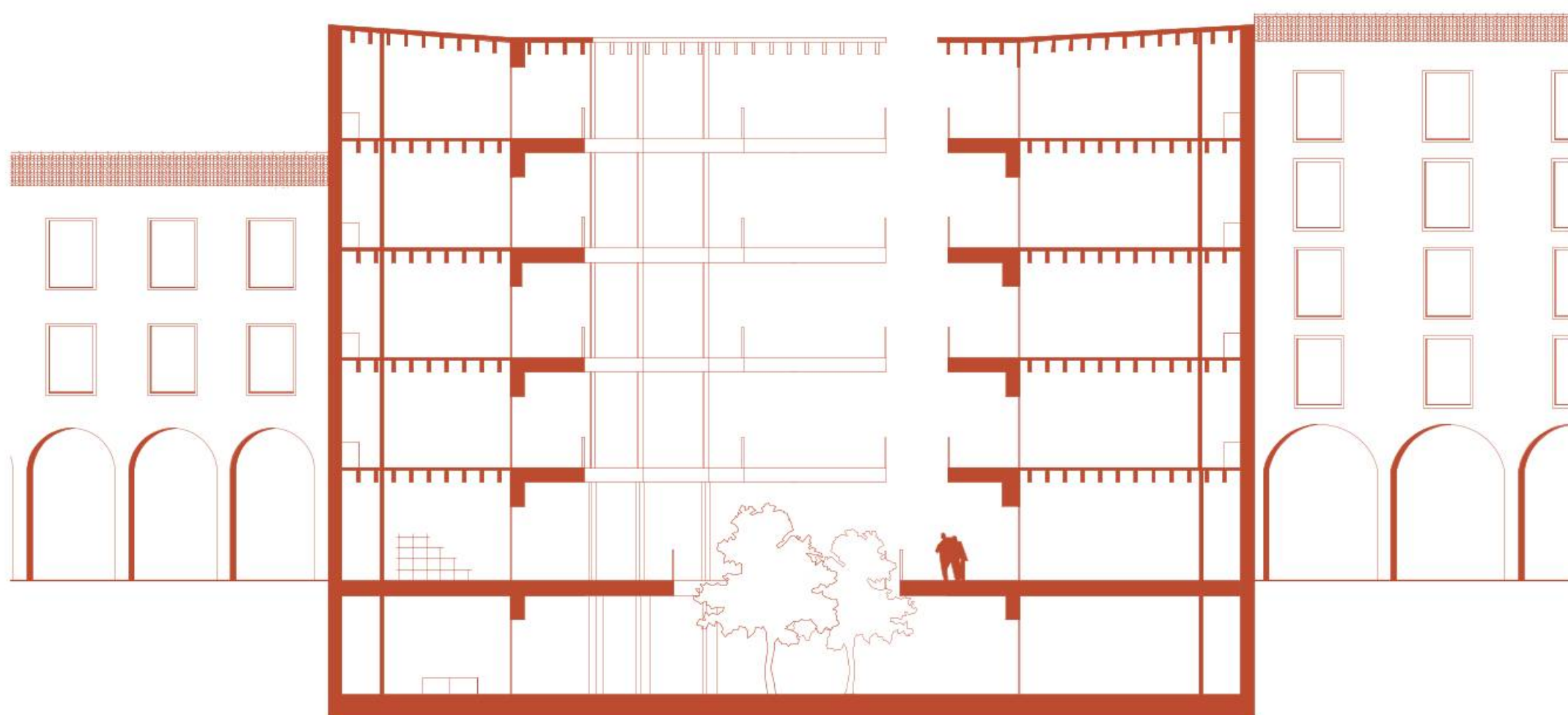
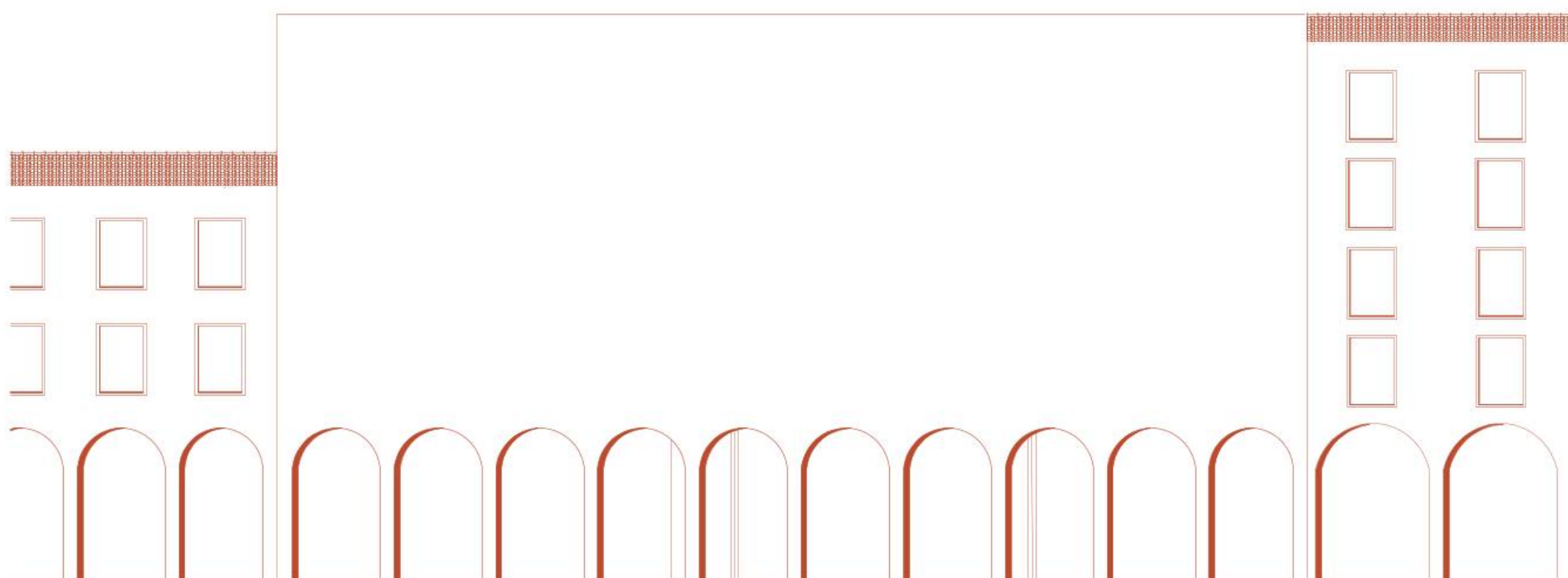
**A arquitetura organiza-se a partir de um vazio central entendido como elemento estruturador da vida coletiva.
Entre a cidade e a habitação, a praça estabelece um espaço intermédio onde o atravessamento, a permanência e o encontro coexistem.
A integração da infância reforça esta condição, transformando o edifício num sistema aberto de relações, onde o espaço comum prolonga o ato de habitar.**

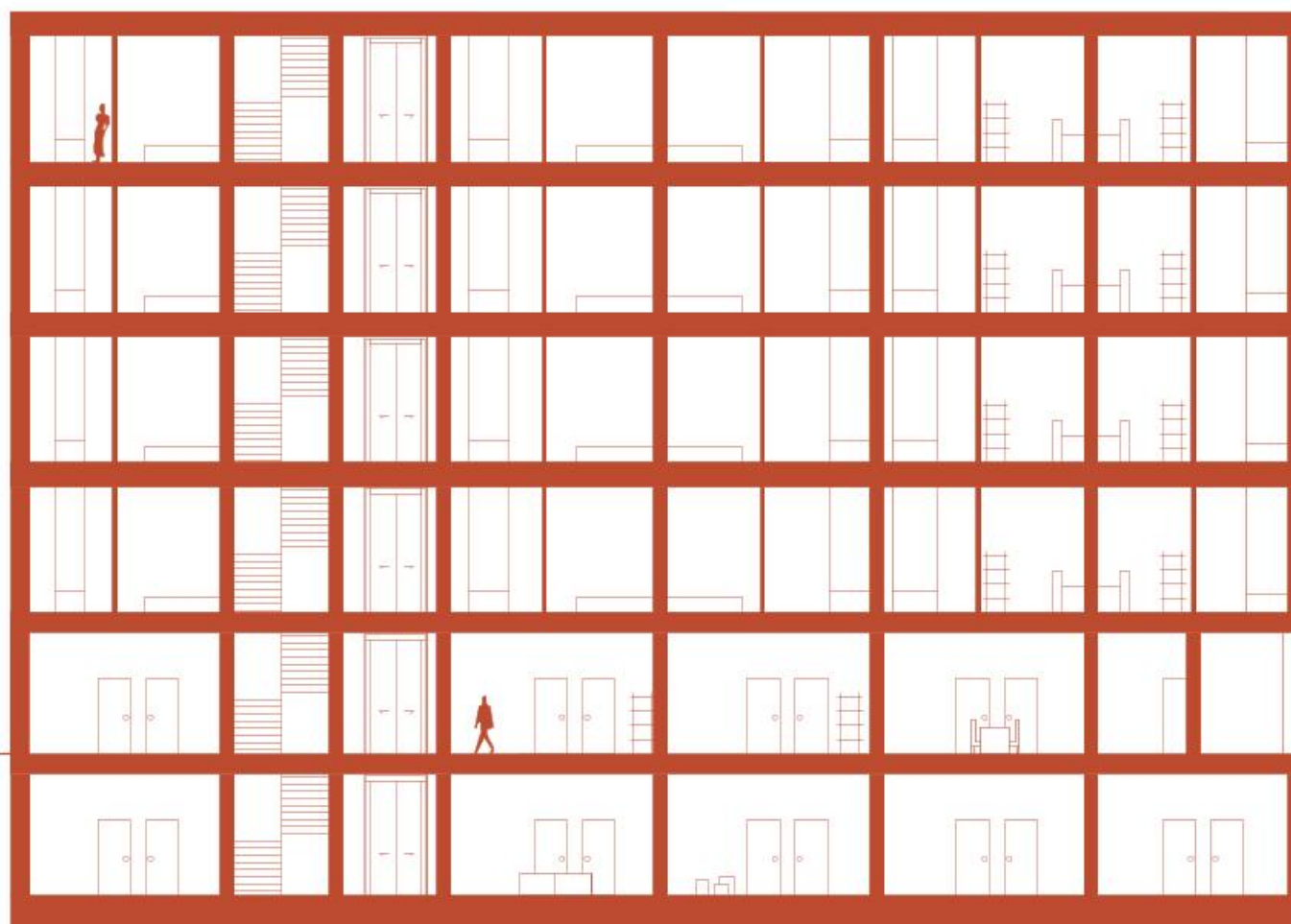


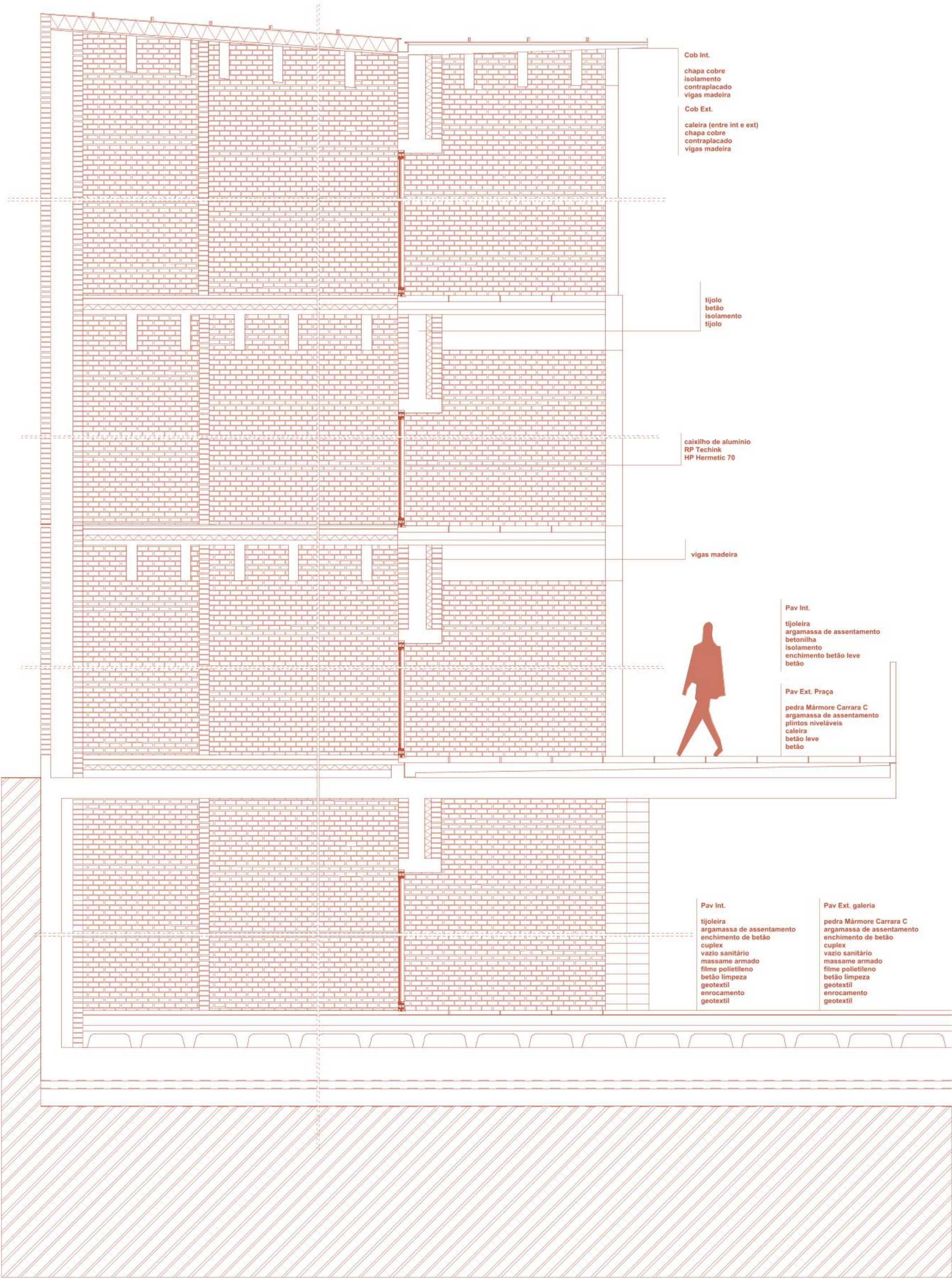


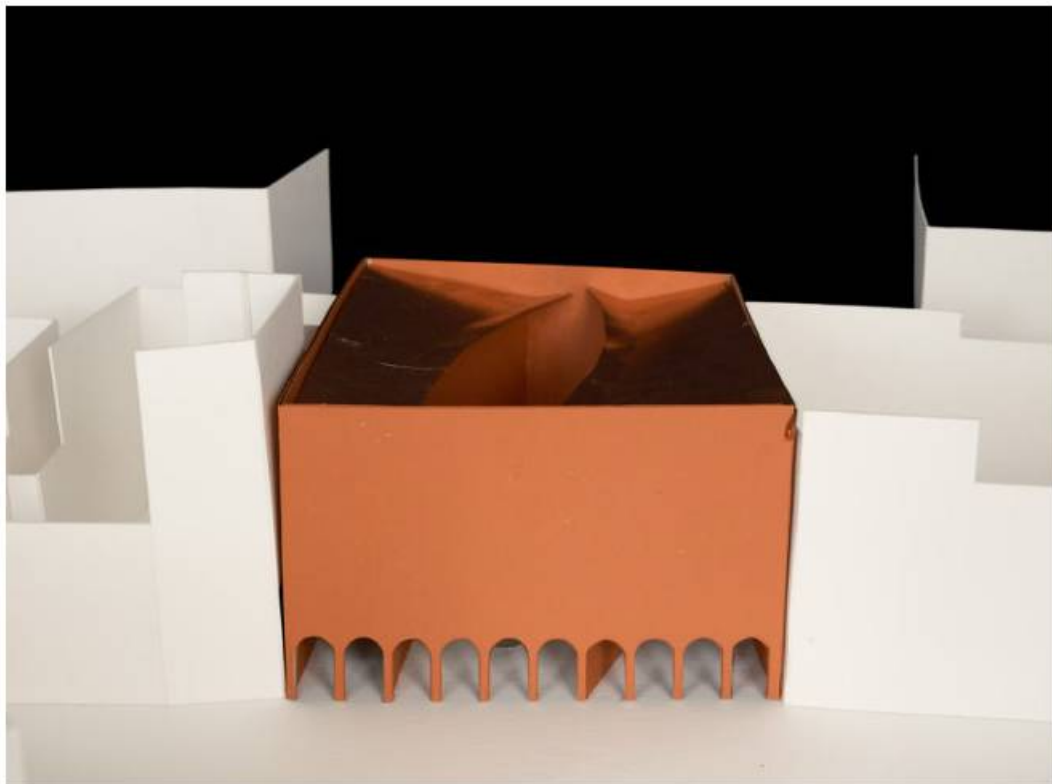
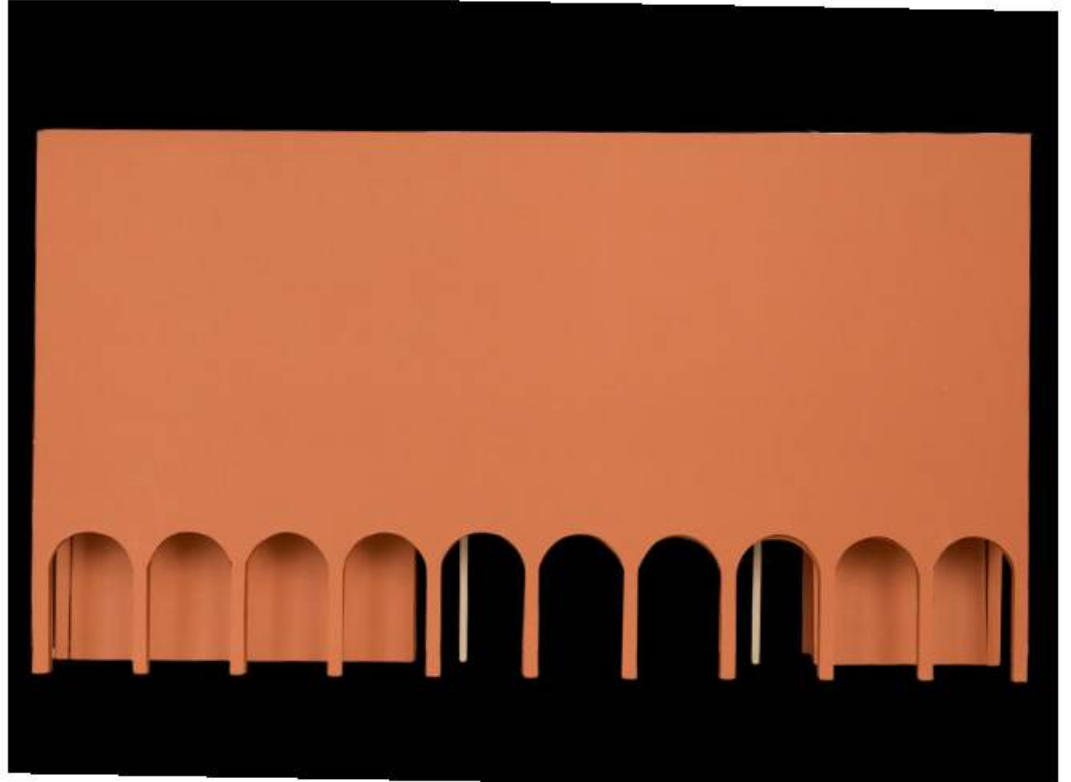
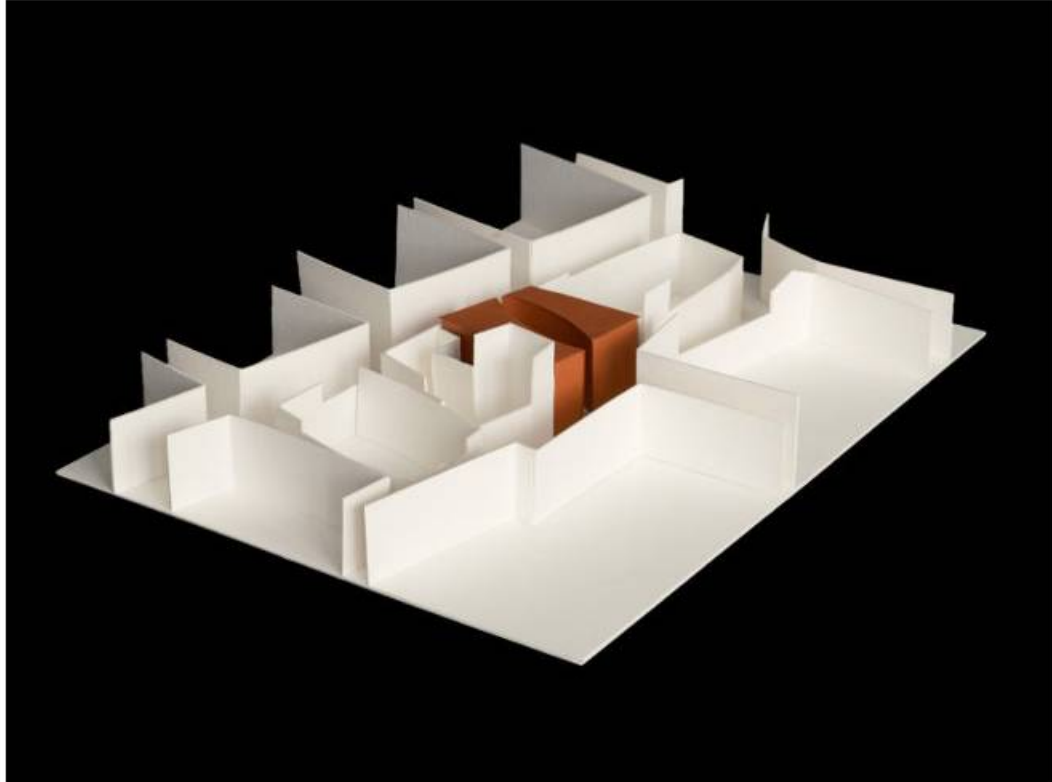














TORRE

Luigi Dias

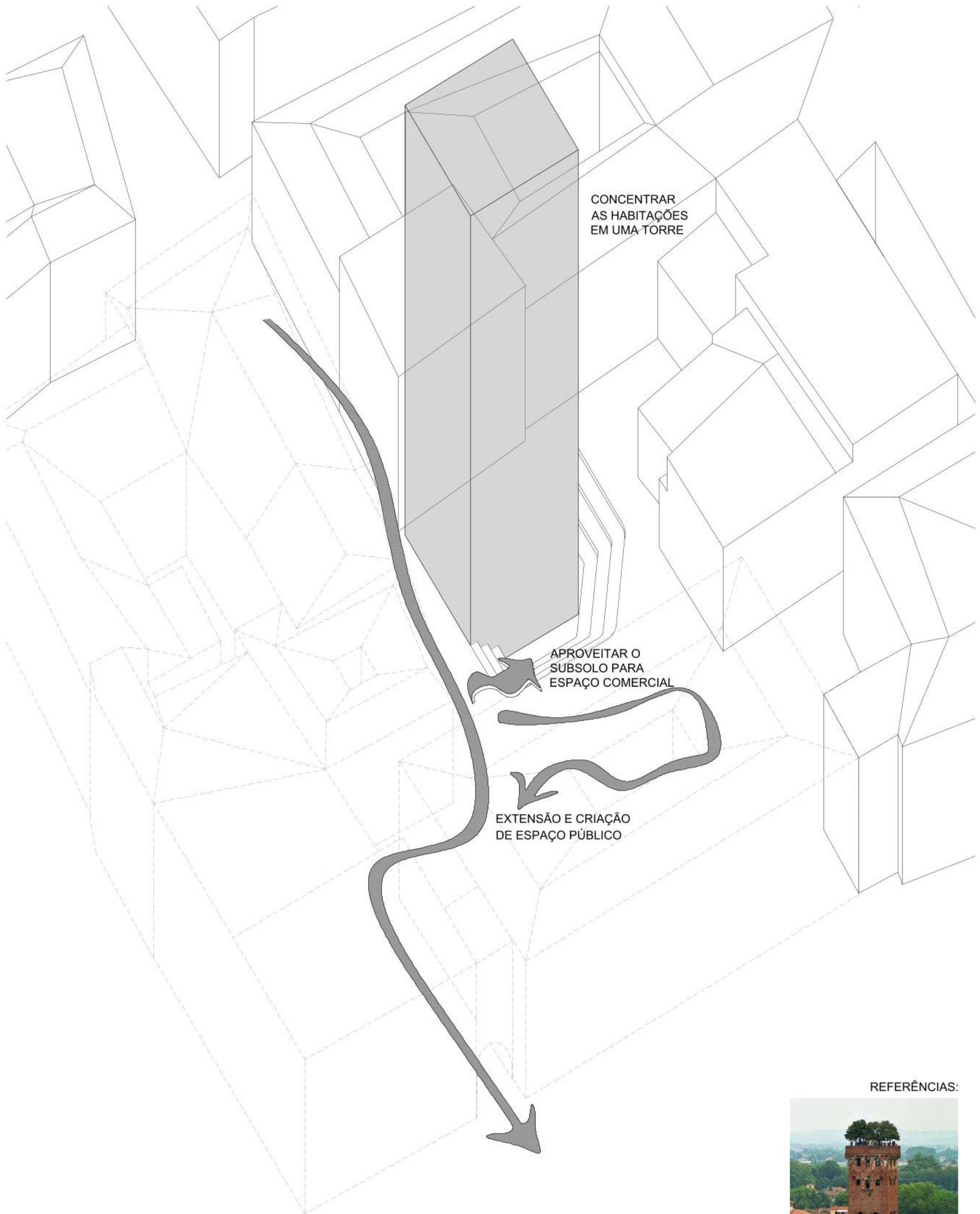
TORRE



COMPRESSÃO / DESCOMPRESSÃO

Numa cidade histórica, entre várias passagens estreitas e momentos de abertura, o projeto é situado no miolo de um quarteirão aproveitando-se das próprias compressões das ruas e posicionando uma torre que maximiza o espaço para o programa requerido e libertando o nível da rua para um espaço público, concentrando a utilização comercial no seu subsolo.





CONCENTRAR
AS HABITAÇÕES
EM UMA TORRE

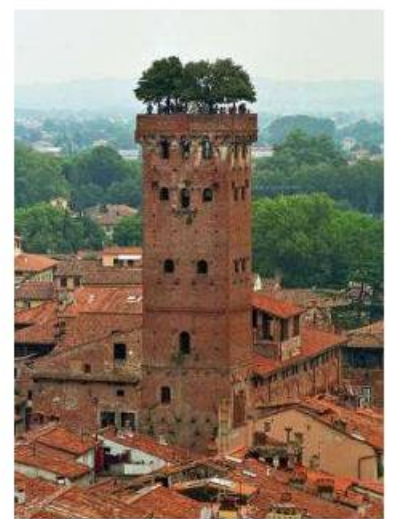
APROVEITAR O
SUBSOLO PARA
ESPAÇO COMERCIAL

EXTENSÃO E CRIAÇÃO
DE ESPAÇO PÚBLICO

REFERÊNCIAS:

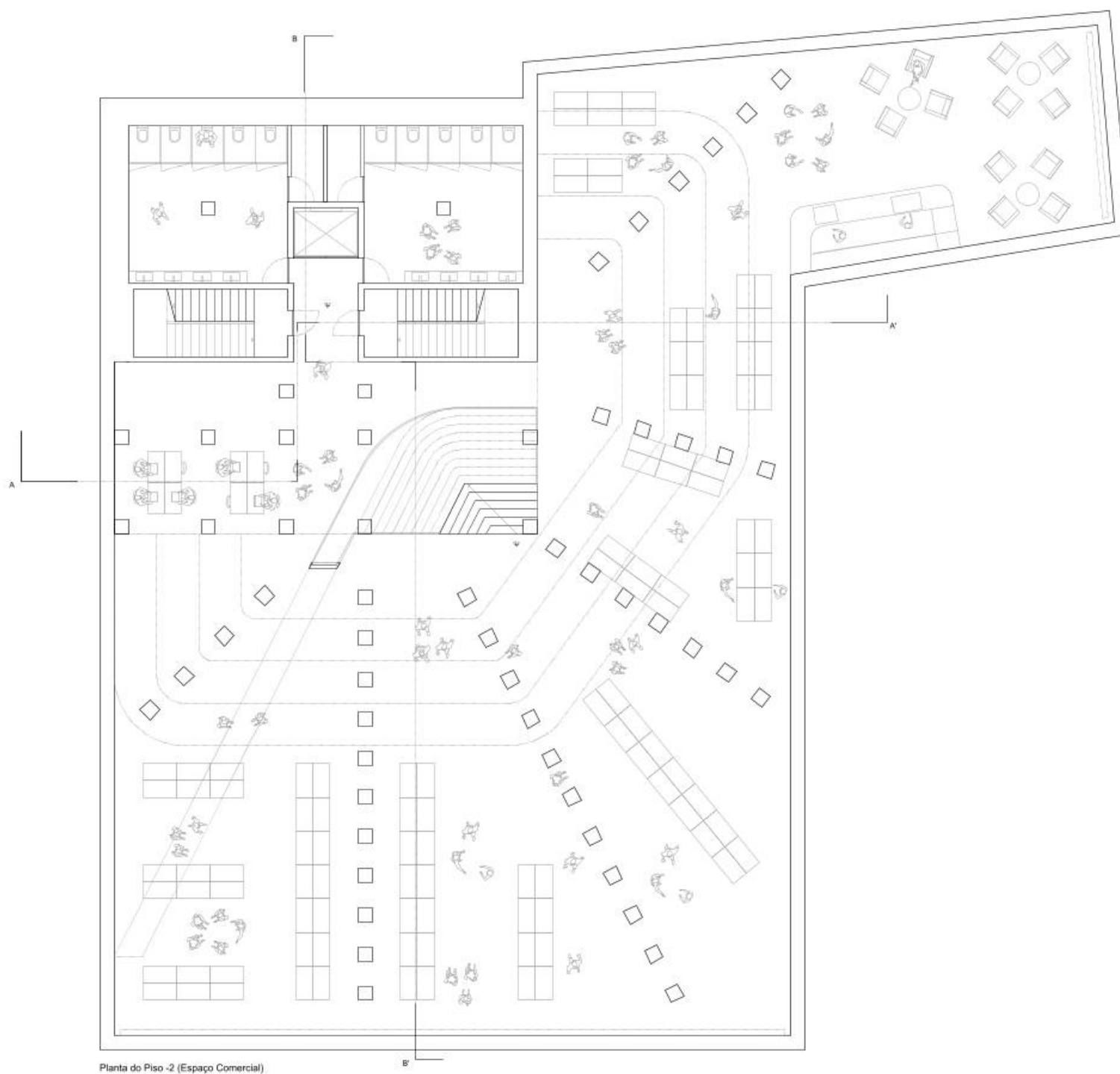
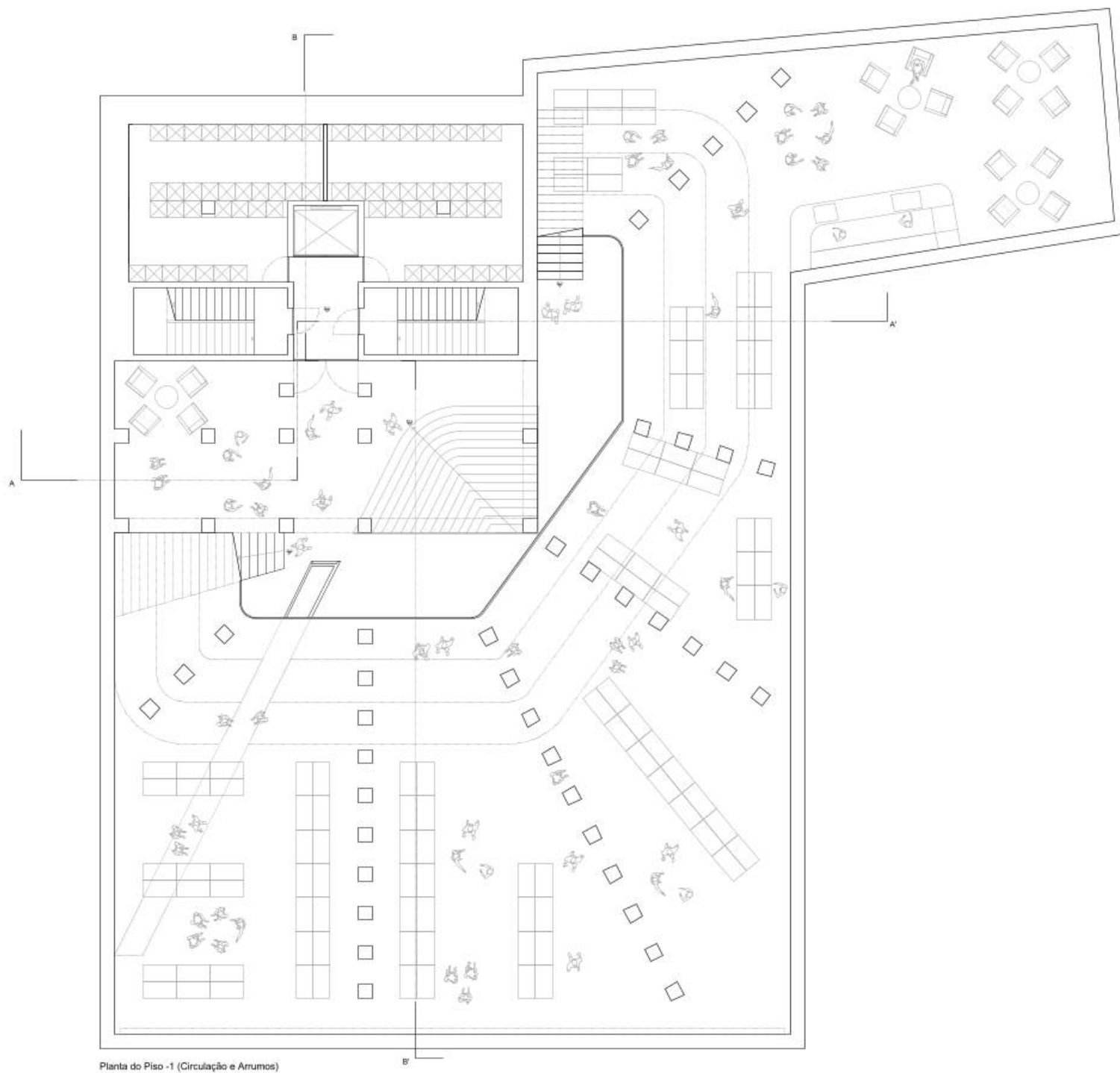


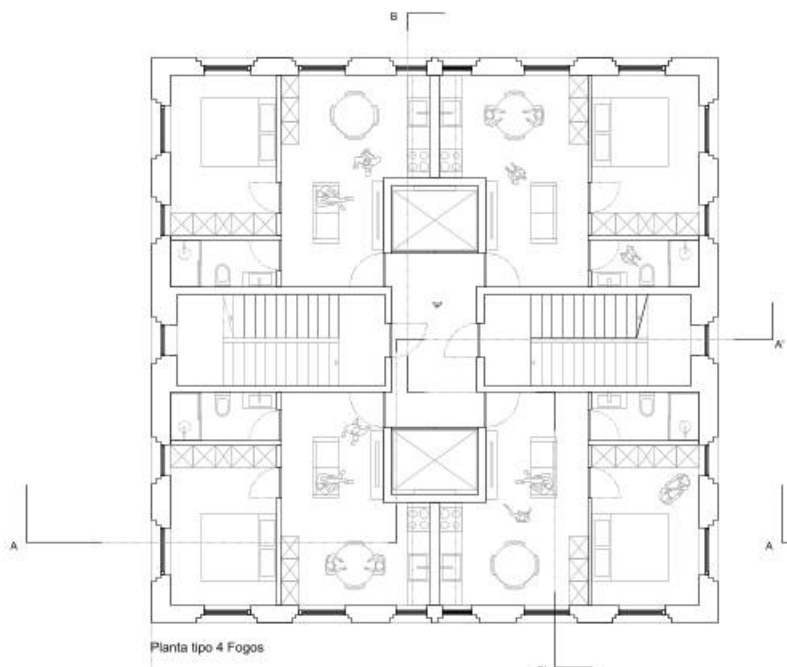
Liqo da Apple Milano
Foster + Partners Architects



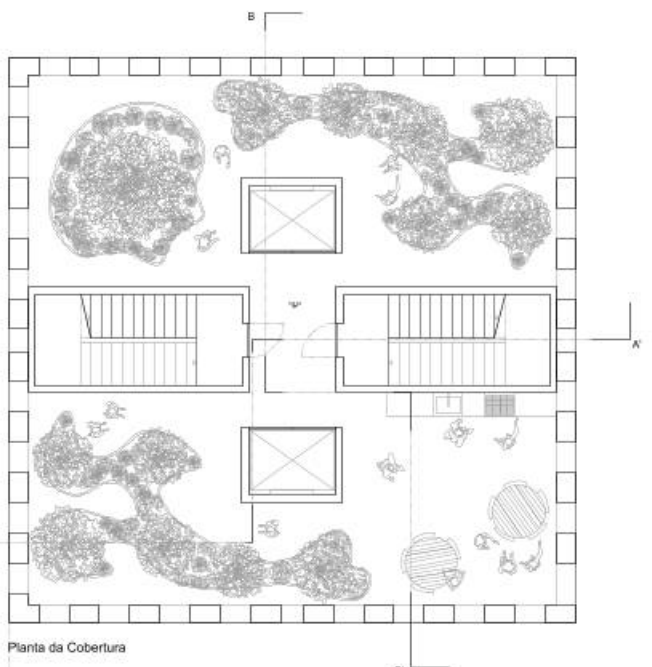
Torre Guinigi (em Lucca)
Arquêto Desconhecido







Planta tipo 4 Fogos



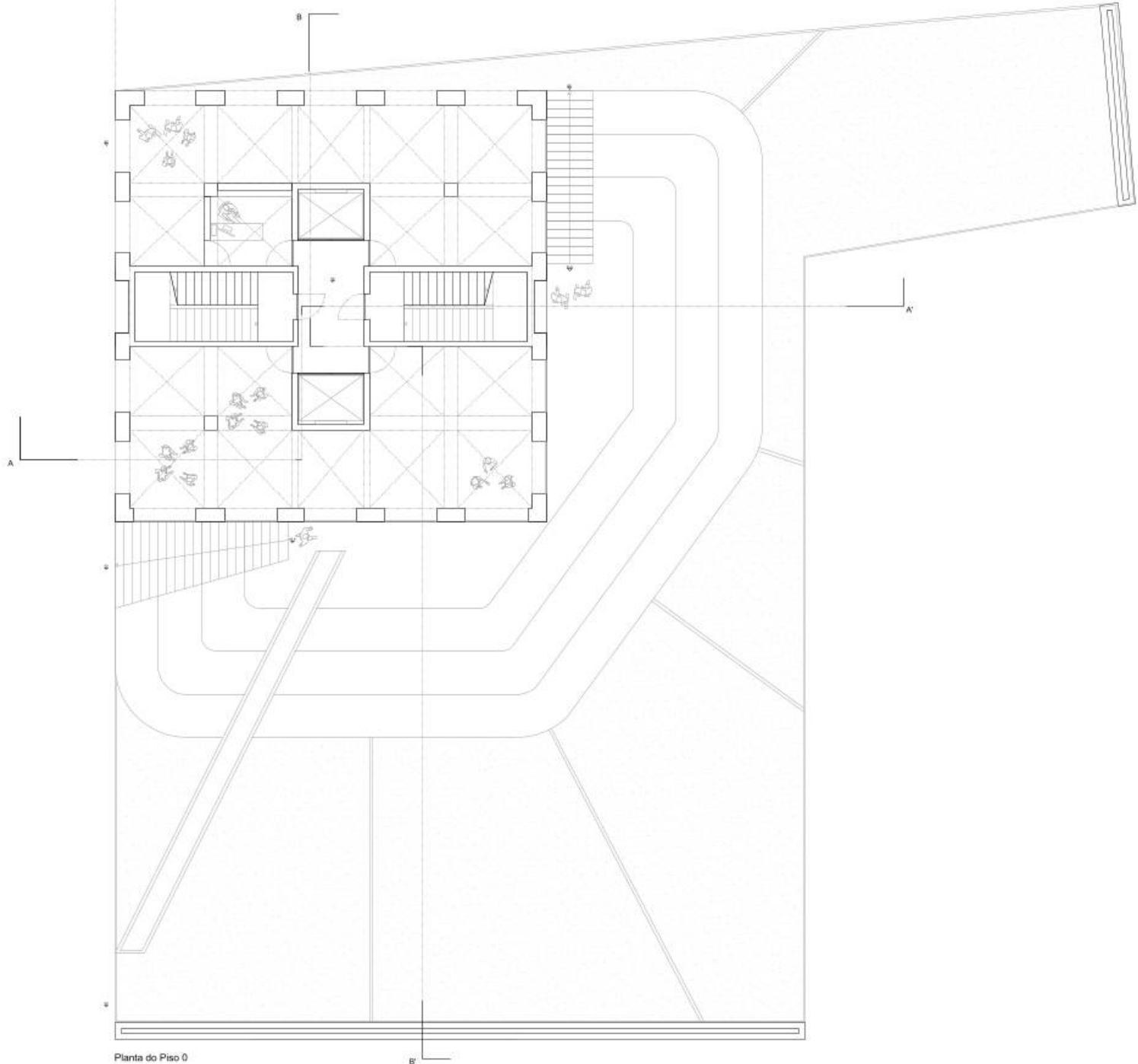
Planta da Cobertura



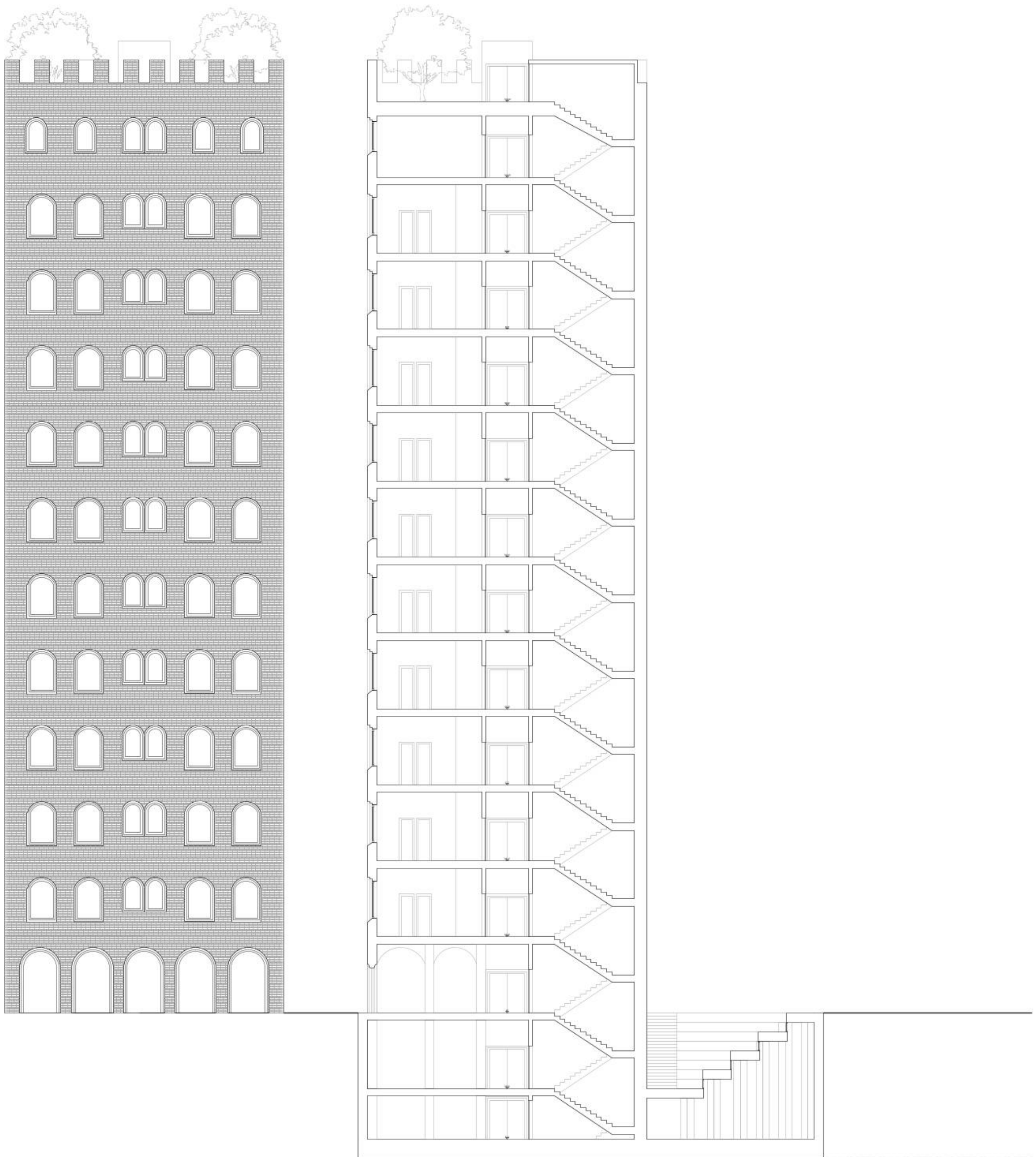
Planta tipo Escritório

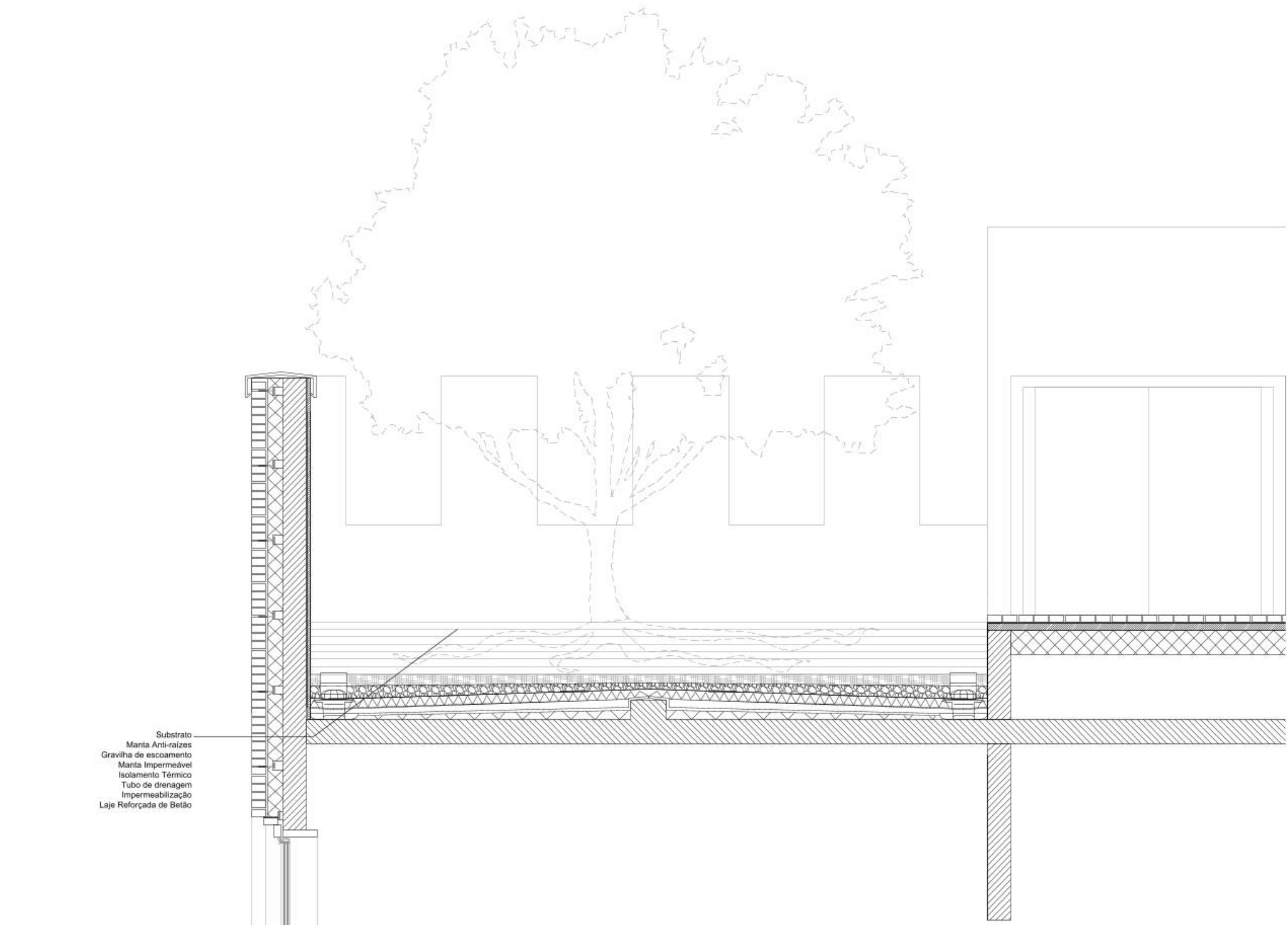


Planta tipo 2 fogos

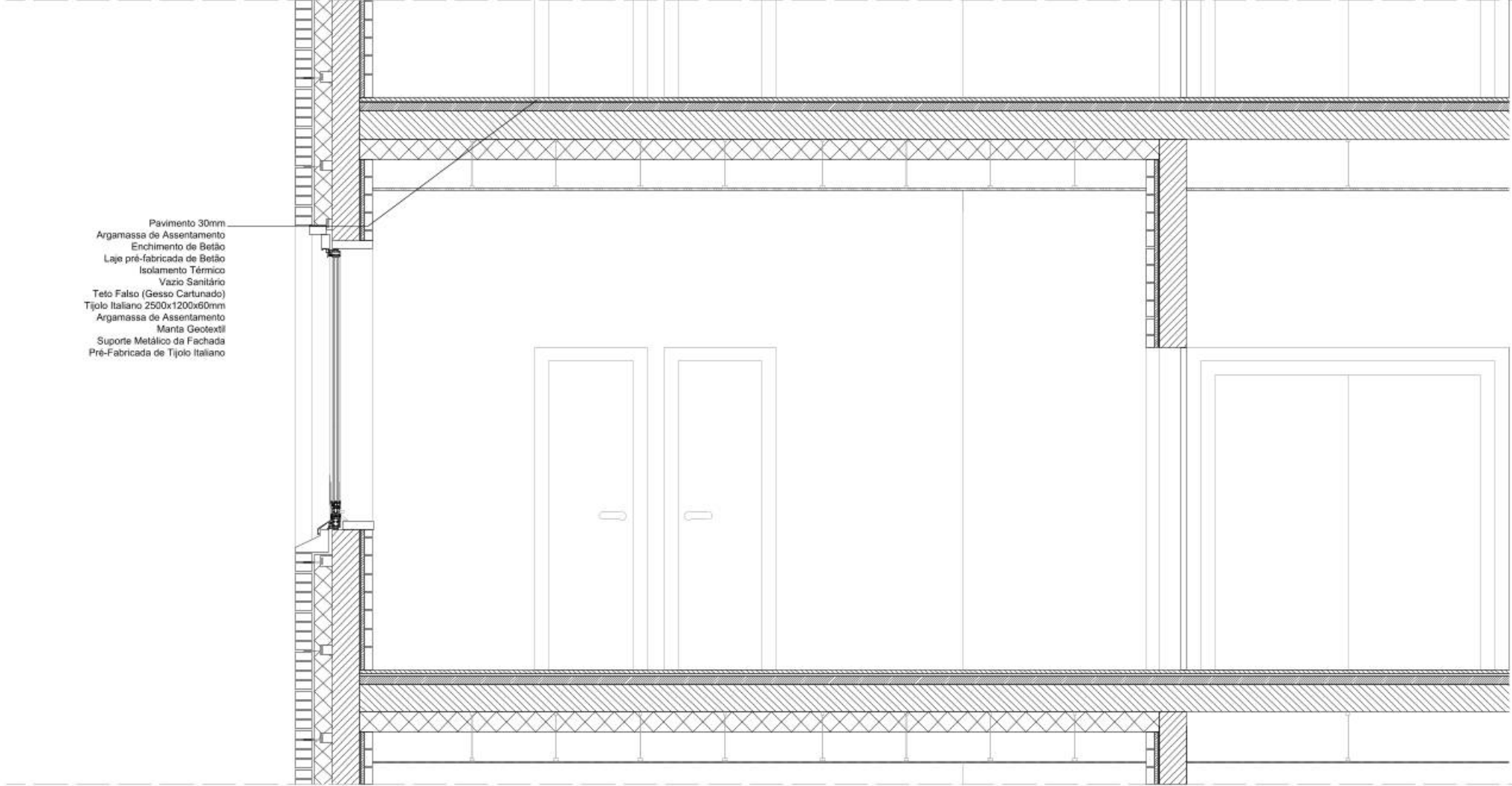


Planta do Piso 0

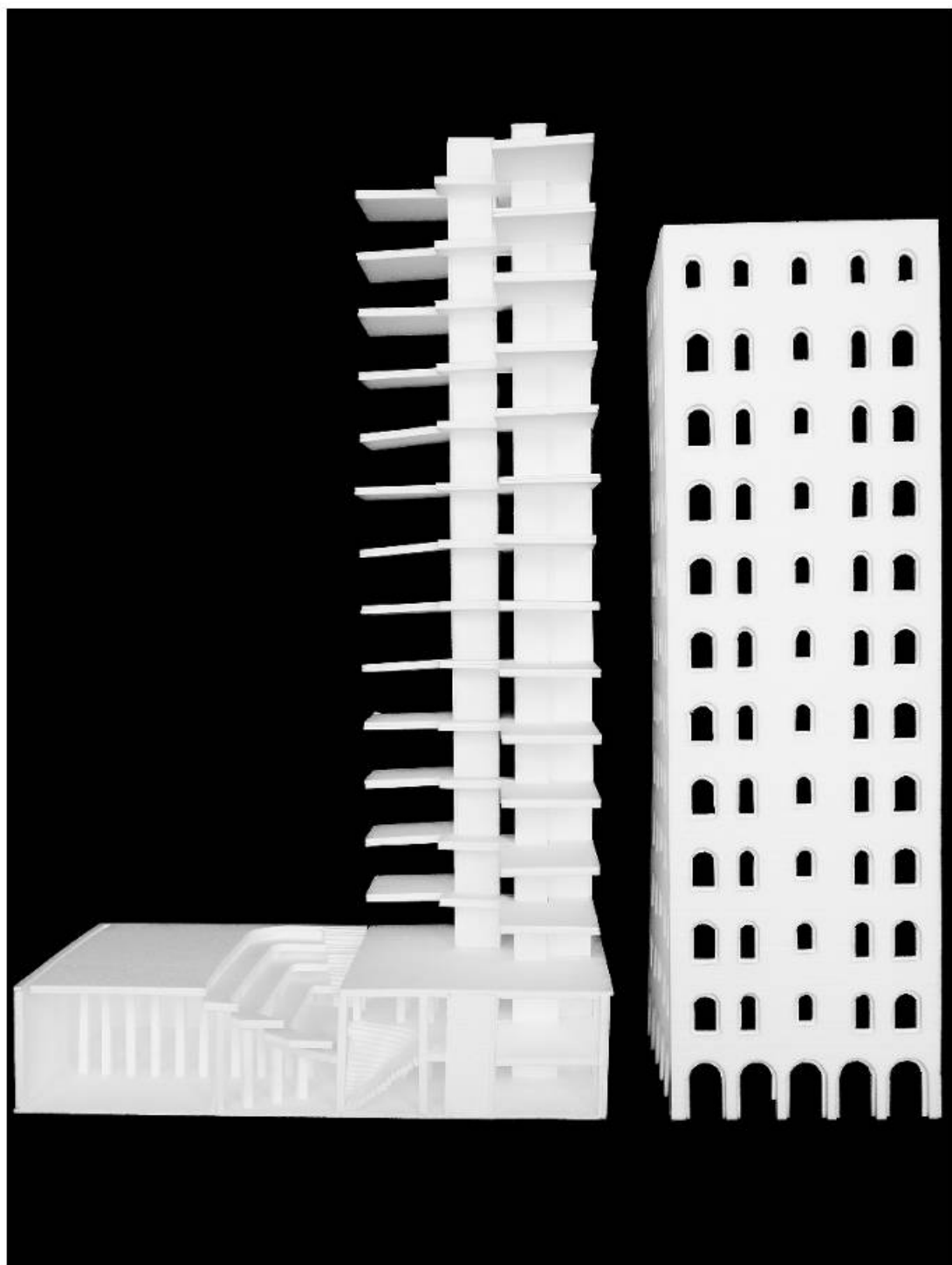
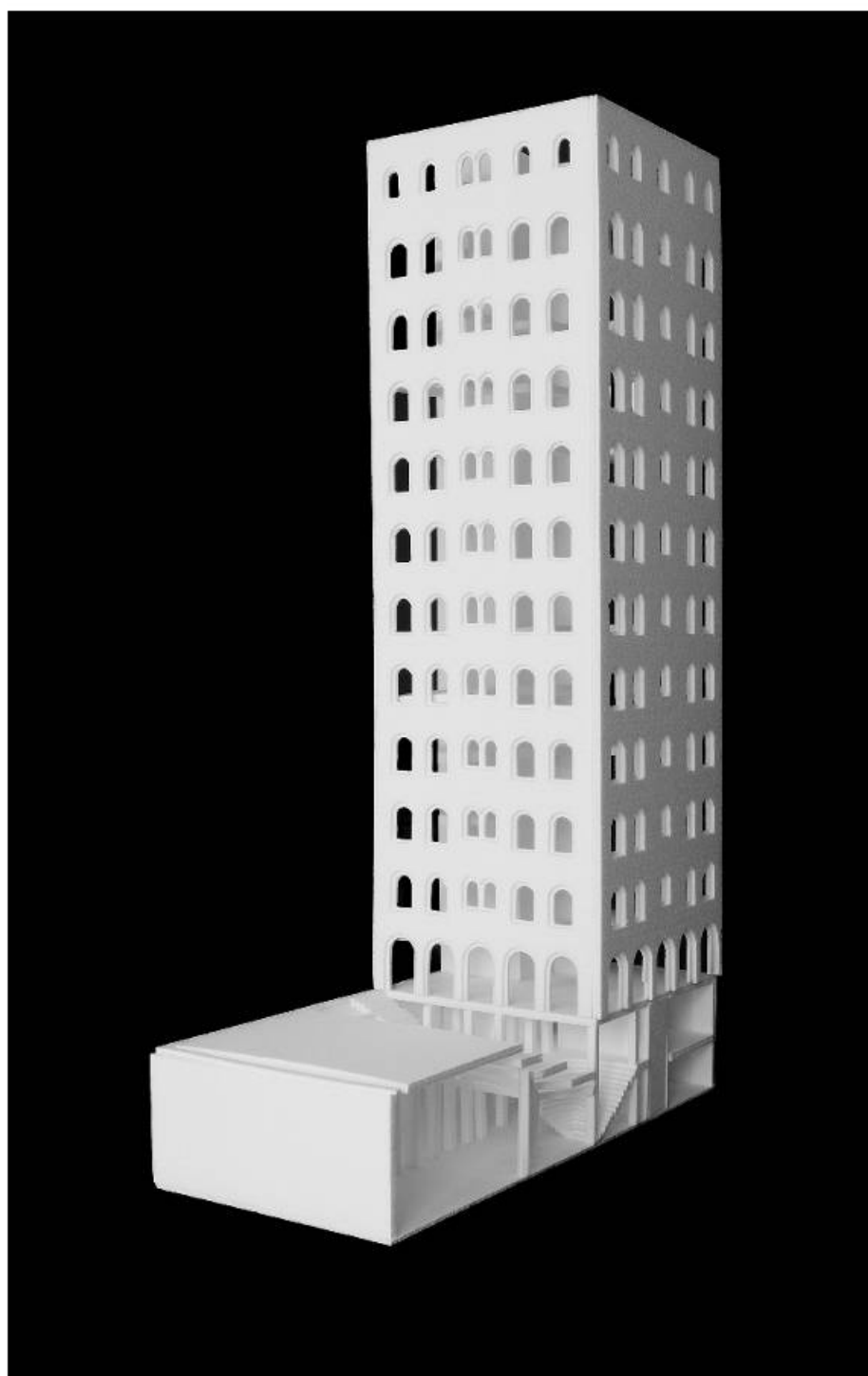




Substrato
Manta Anti-raízes
Gravilha de escoamento
Manta Impermeável
Isolamento Térmico
Tubo de drenagem
Impermeabilização
Laje Reforçada de Betão



Pavimento 30mm
Argamassa de Assentamento
Enchimento de Betão
Laje pré-fabricada de Betão
Isolamento Térmico
Vazio Sanitário
Teto Falso (Gesso Cartunado)
Tijolo Italiano 2500x1200x60mm
Argamassa de Assentamento
Manta Geotextil
Suporte Metálico da Fachada
Pré-Fabricada de Tijolo Italiano

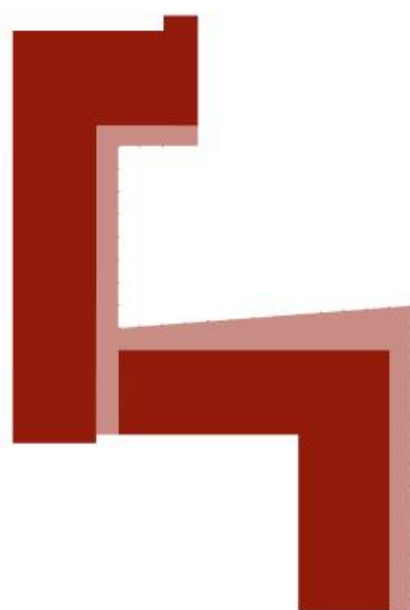




ADITUS

Mafalda Lucena e Vale

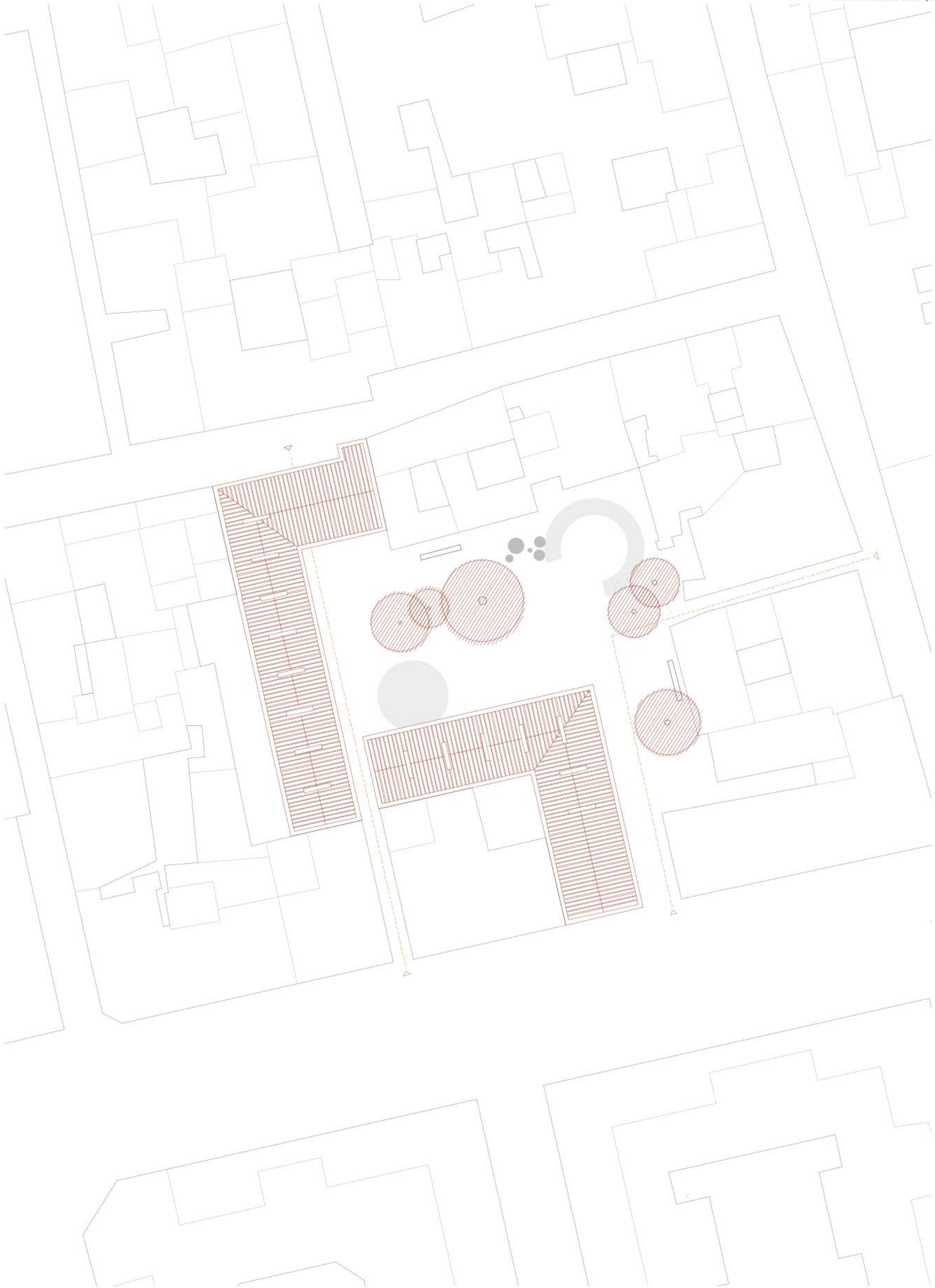
ADITUS



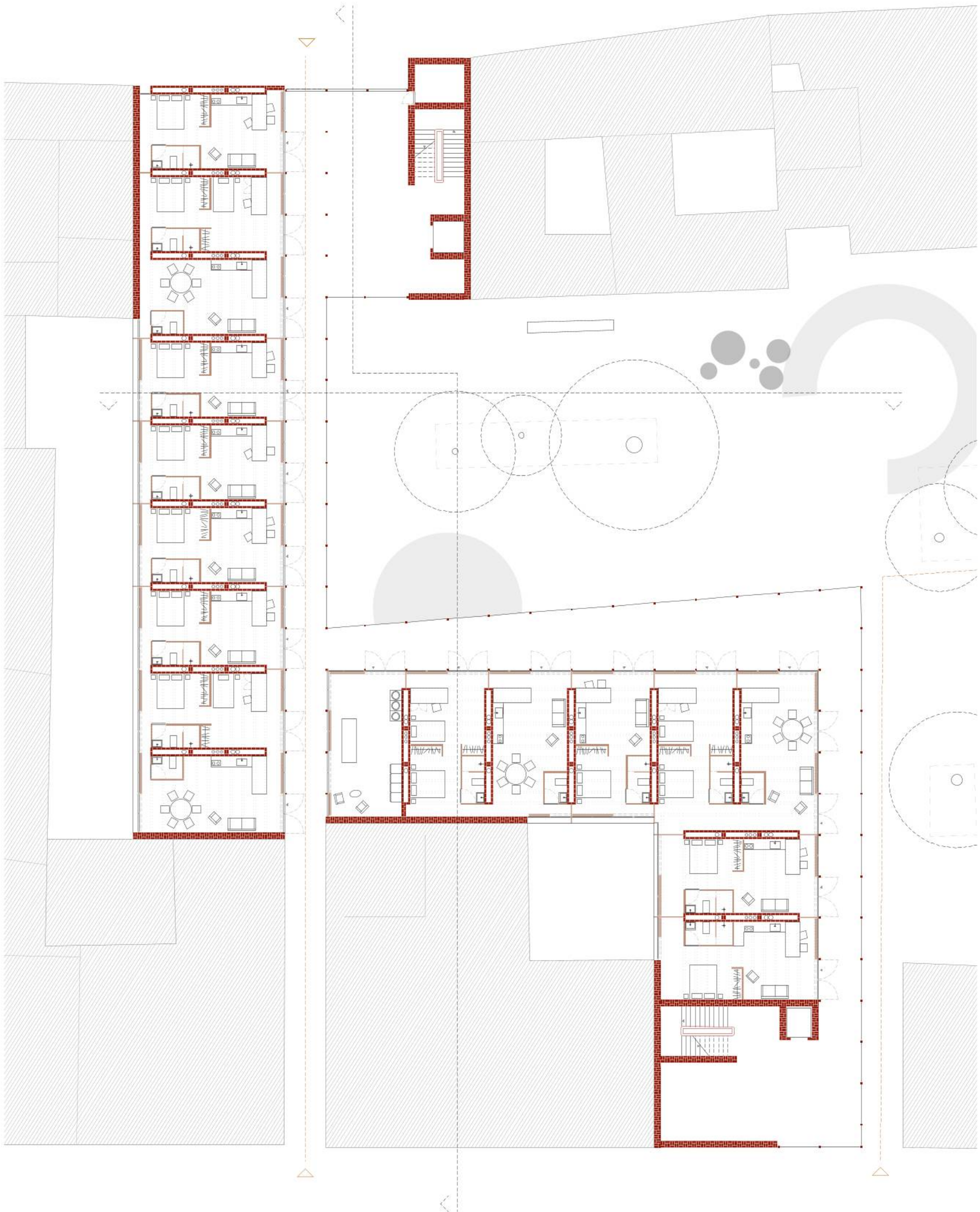
HABITAR O INVISÍVEL

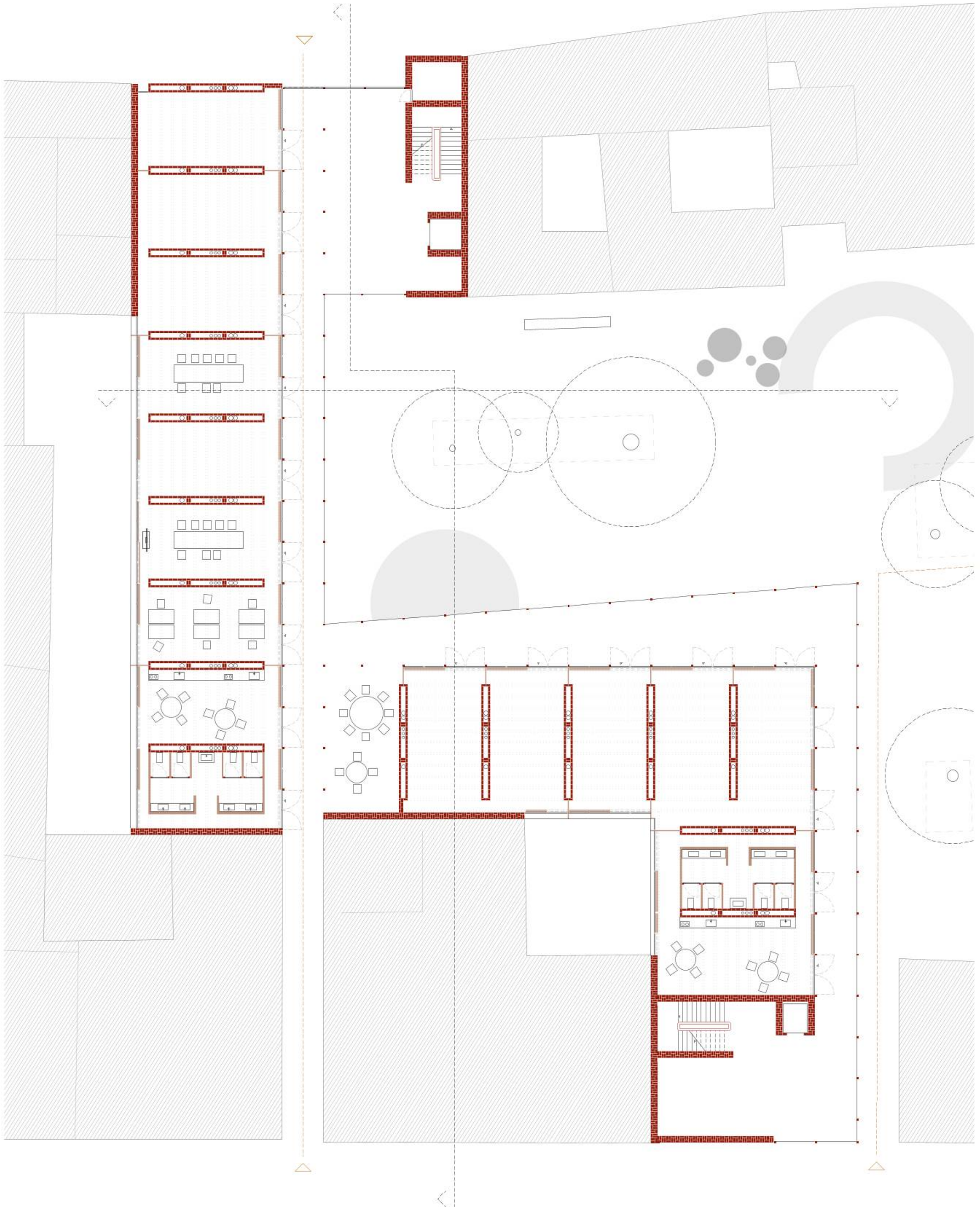
Situado no centro de Bolonha, o projeto procura abrir o interior do quarteirão, o logradouro, transformando um espaço residual e invisível da cidade num lugar coletivo de coexistência. A libertação do solo permite criar um chão permeável e contínuo que atravessa o lote e aproxima diferentes formas de habitar. Sobre este espaço comum erguem-se duas torres implantadas nas frentes urbanas, consolidando o limite da rua enquanto libertam o interior do quarteirão para a vida coletiva.

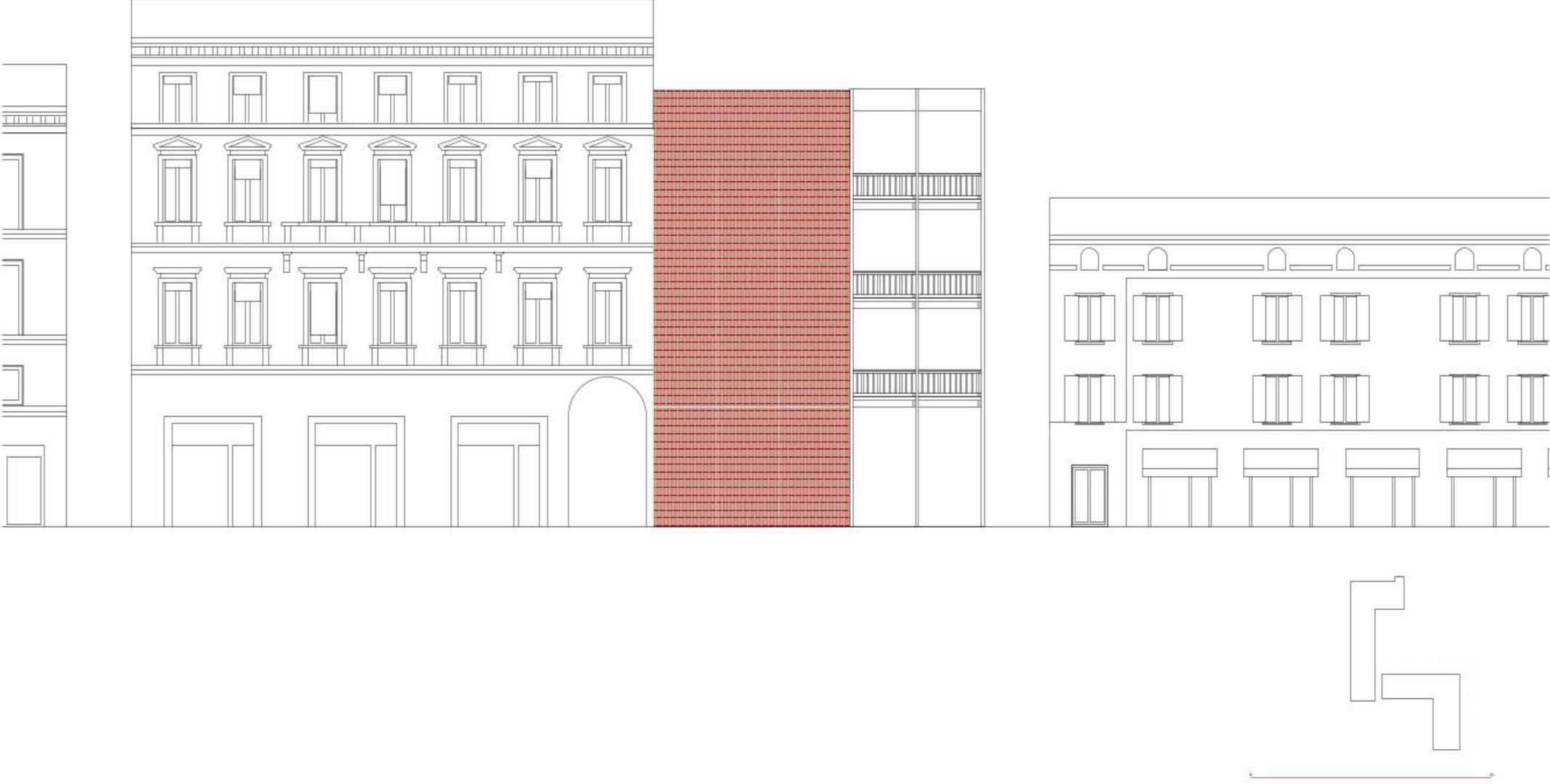


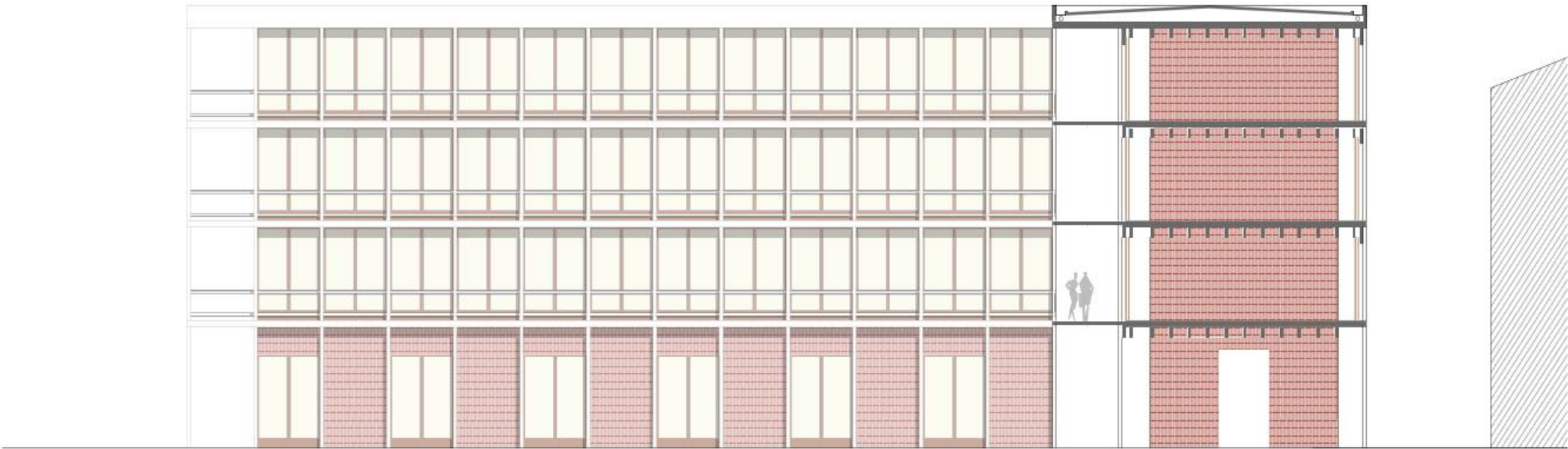


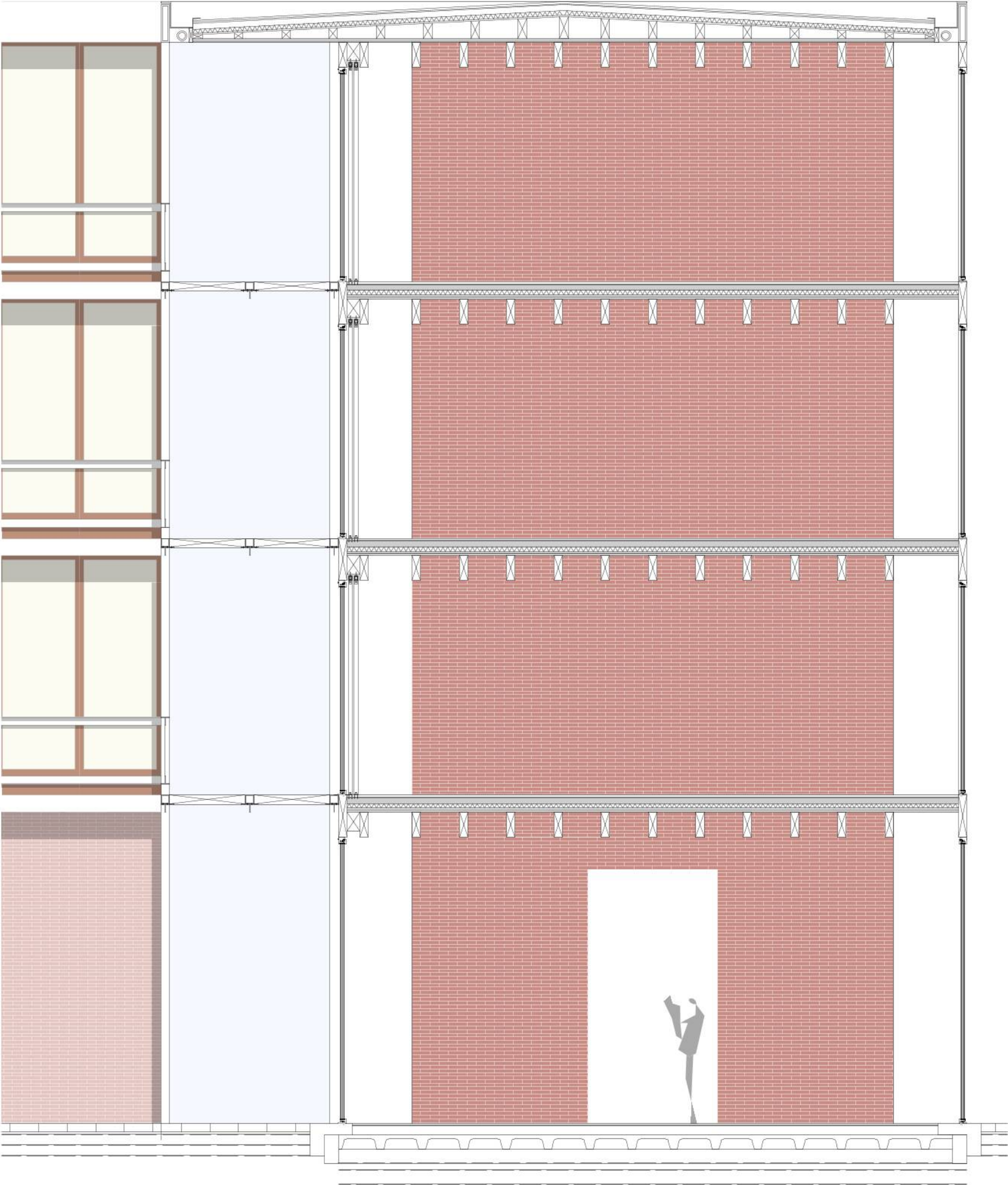


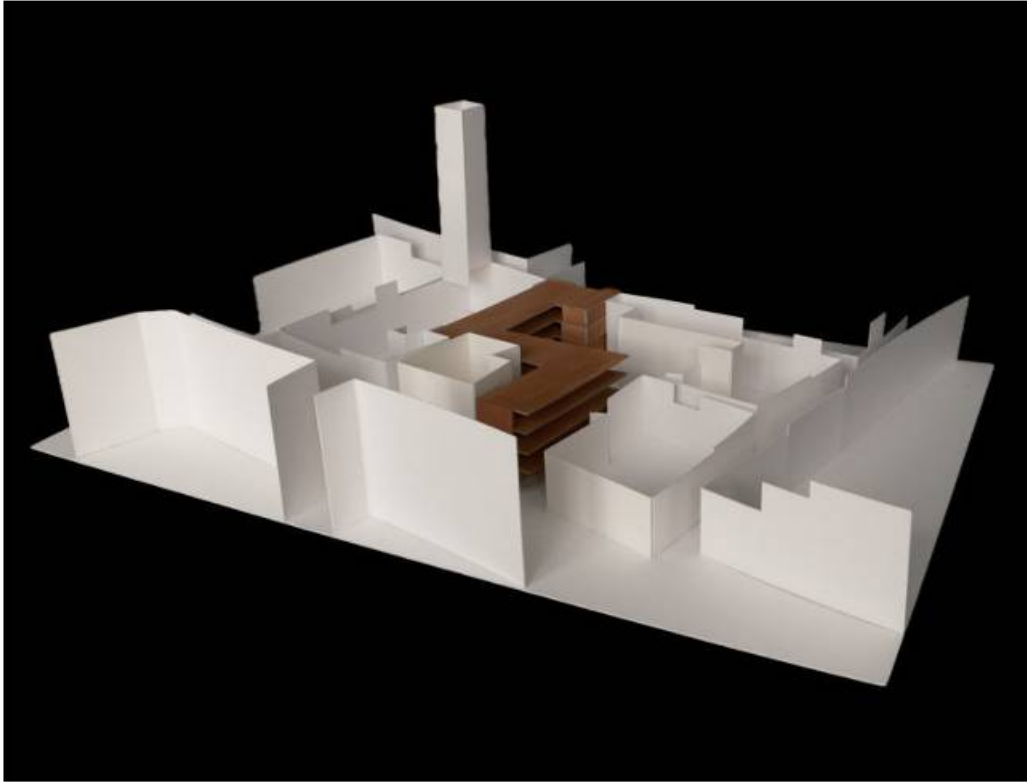


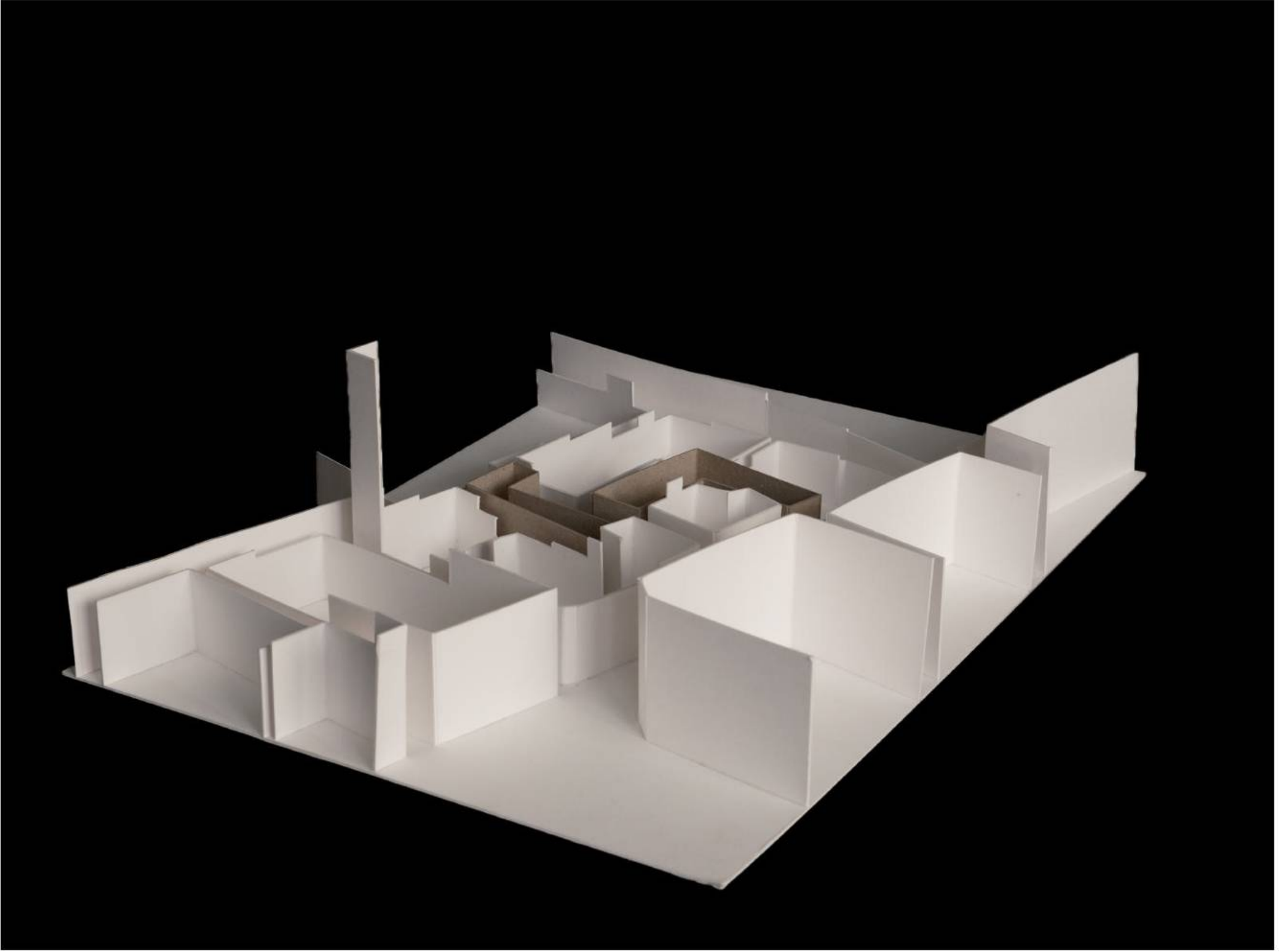










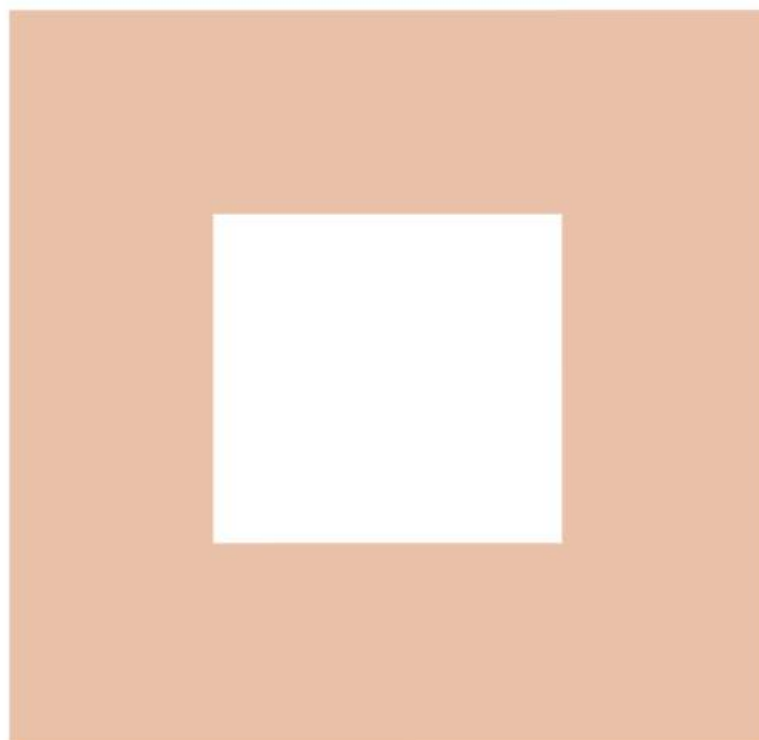




PÁTIO

Margarida Torres

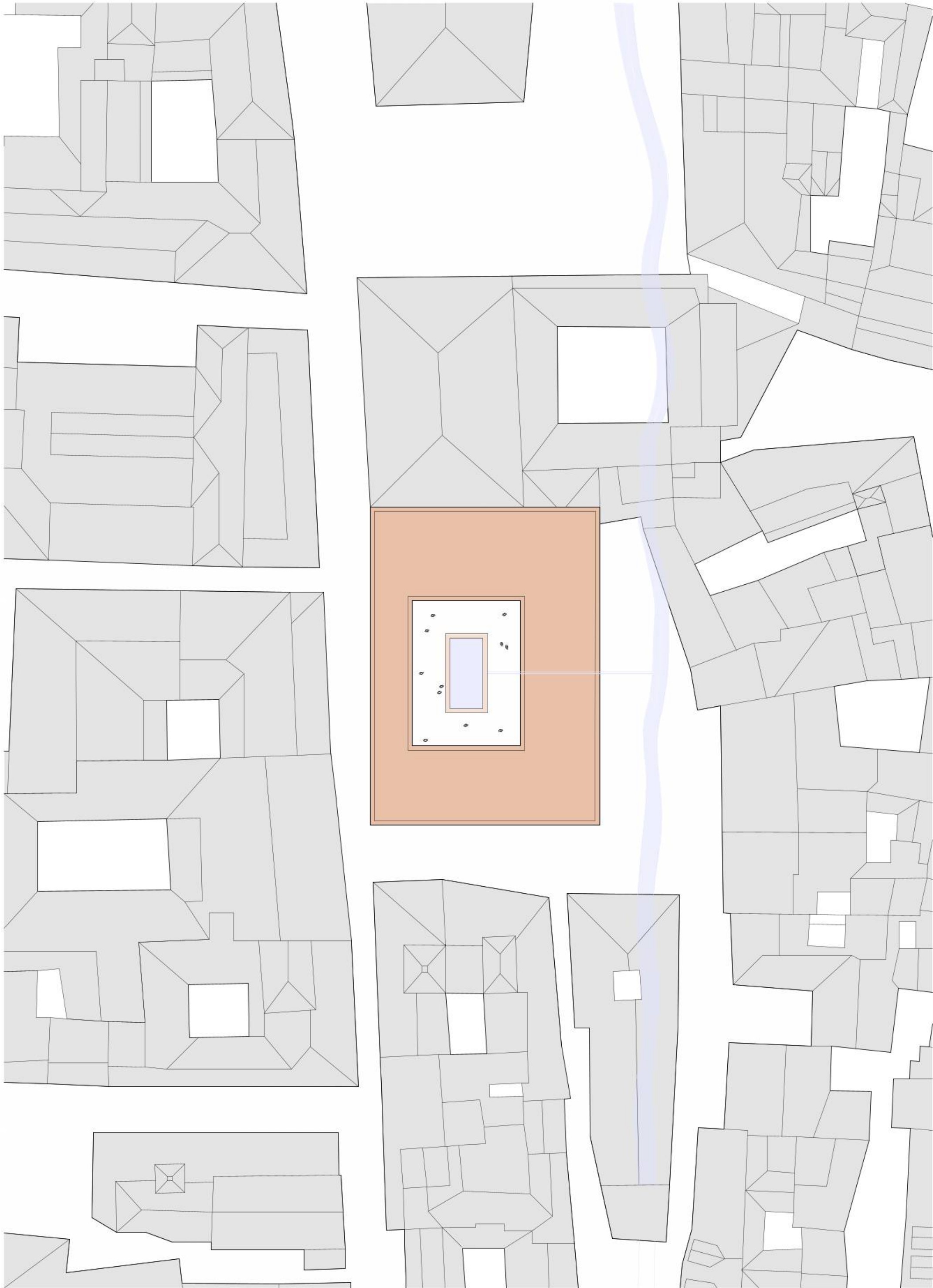
PÁTIO

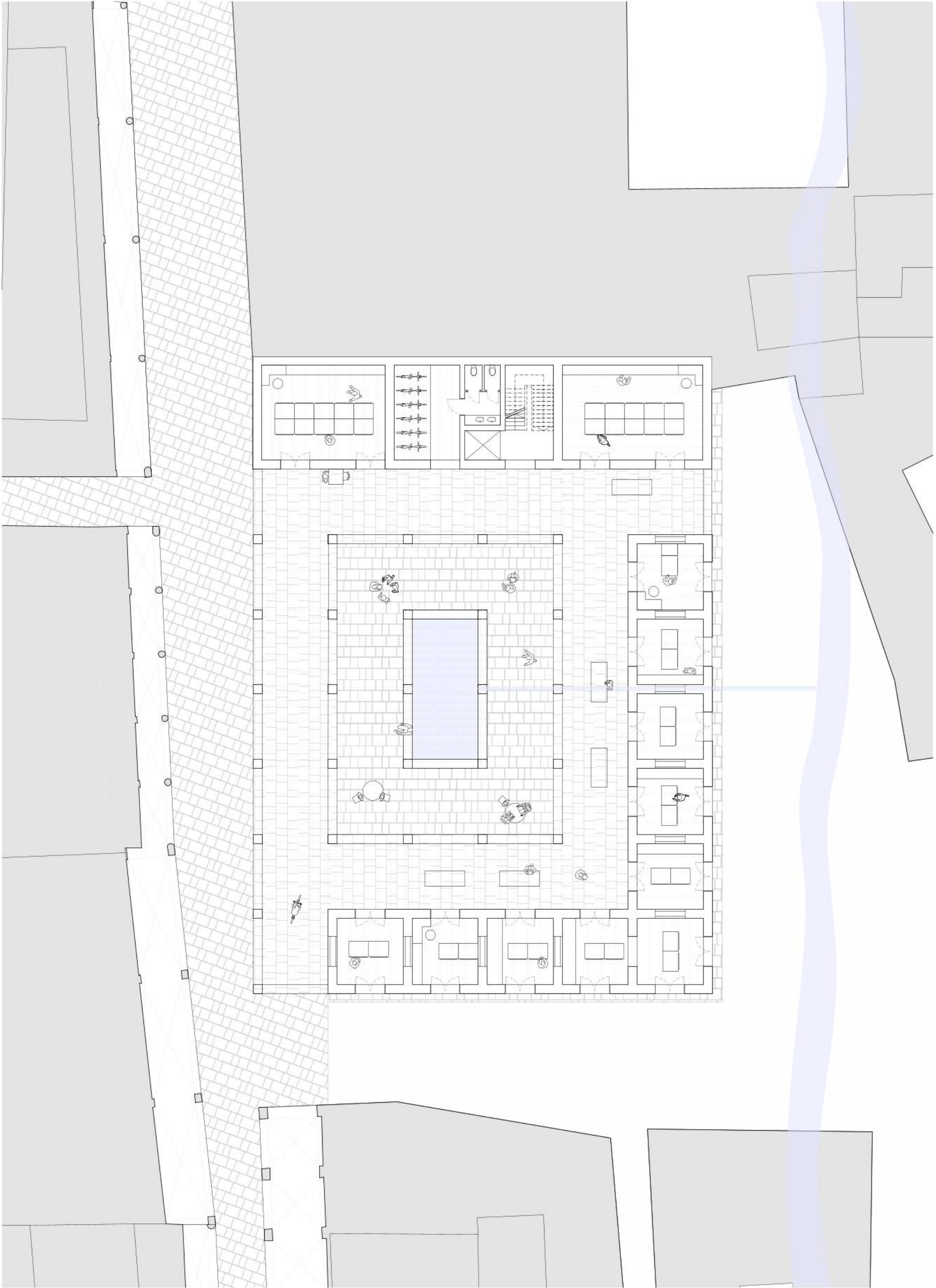


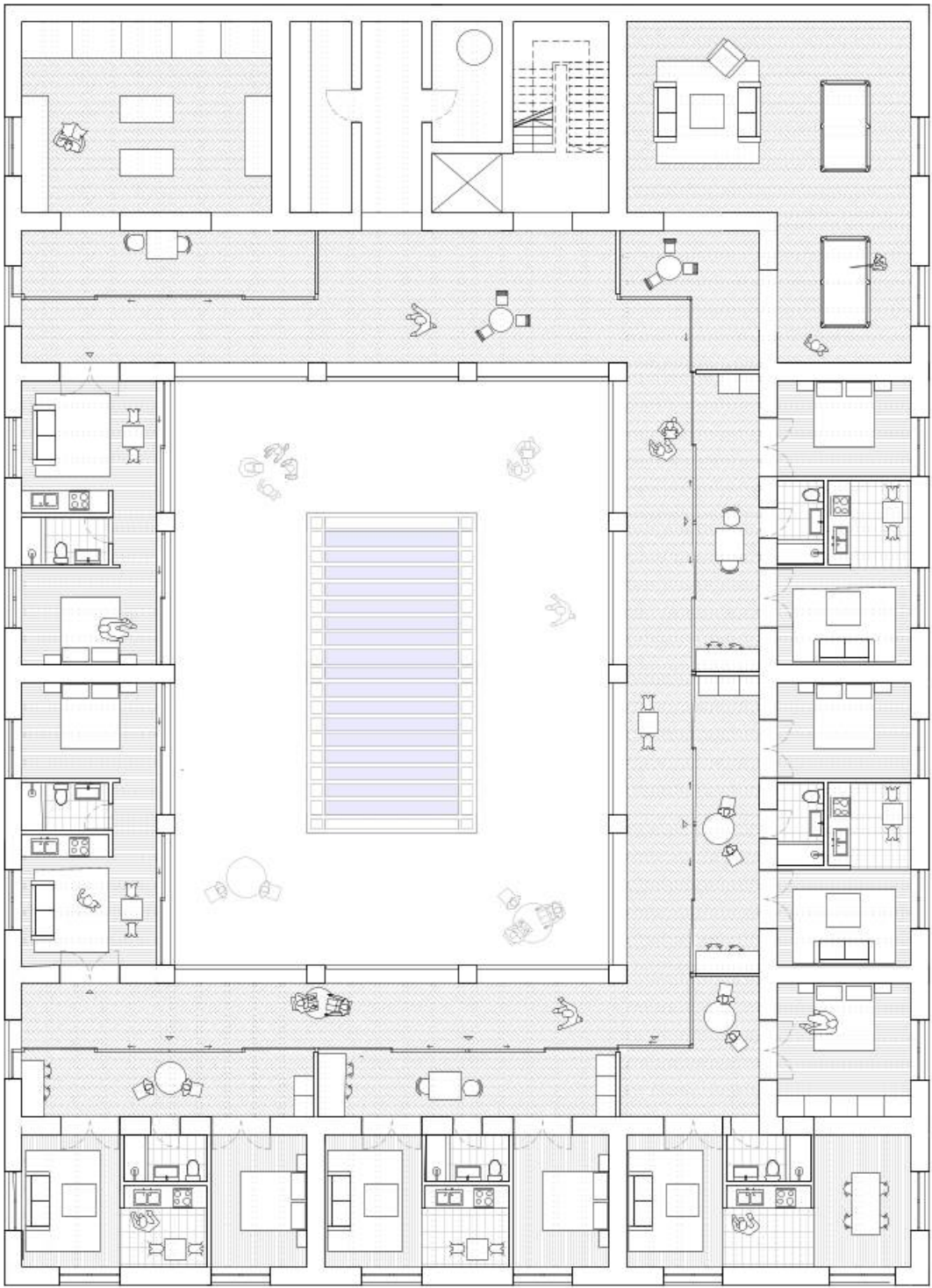
INFRAESTRUTURA PRODUTIVA

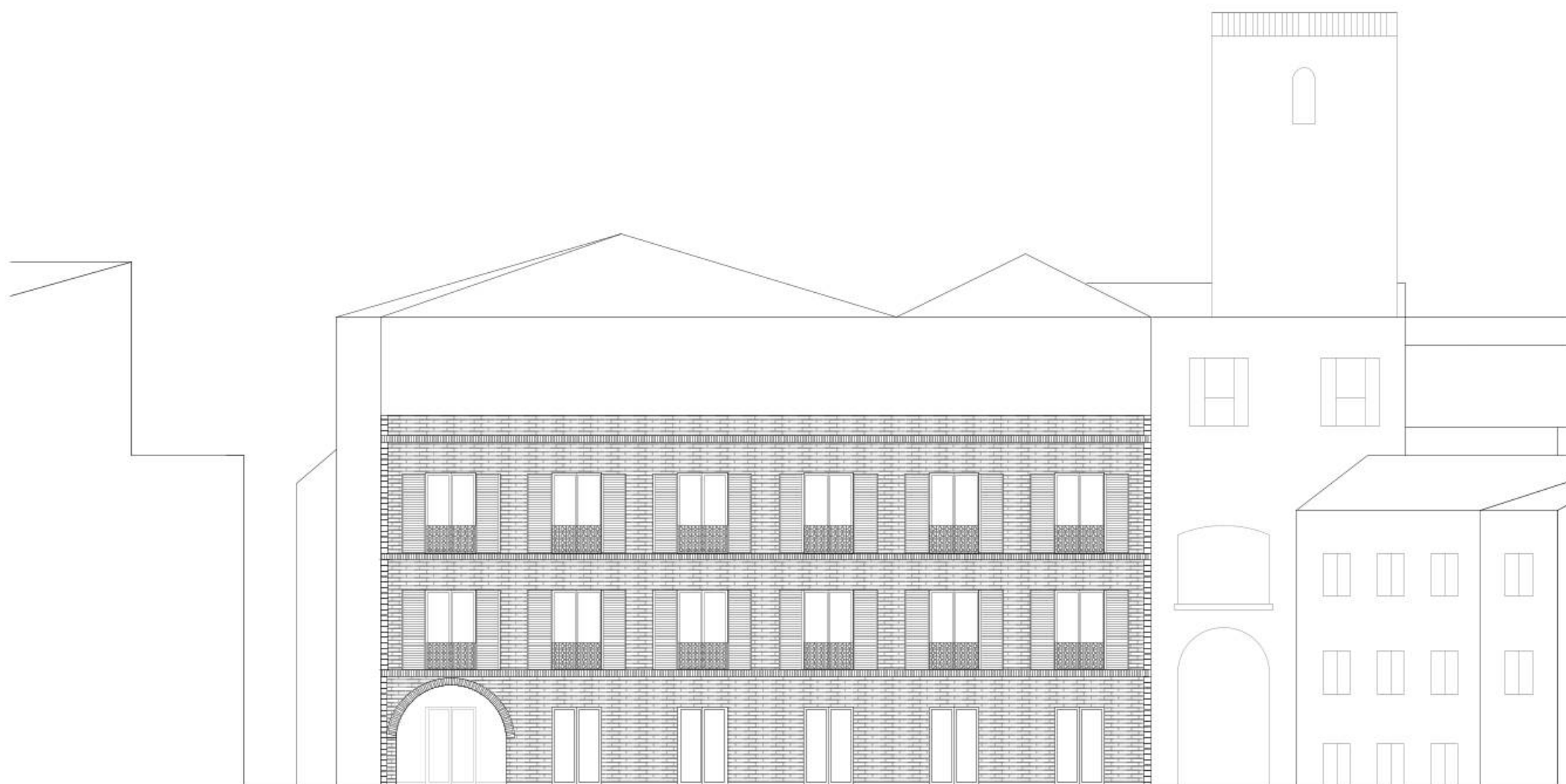
Neste projeto propõe-se a reativação do pátio como um espaço de produção urbana. À medida que a manufatura se descentralizou e a cidade se transformou num palco de consumo, o pátio produtivo tornou-se inativo e perdeu o papel estruturante no imaginário fabril. A sua reapropriação permite a consolidação de dinâmicas entre trabalho e habitação.

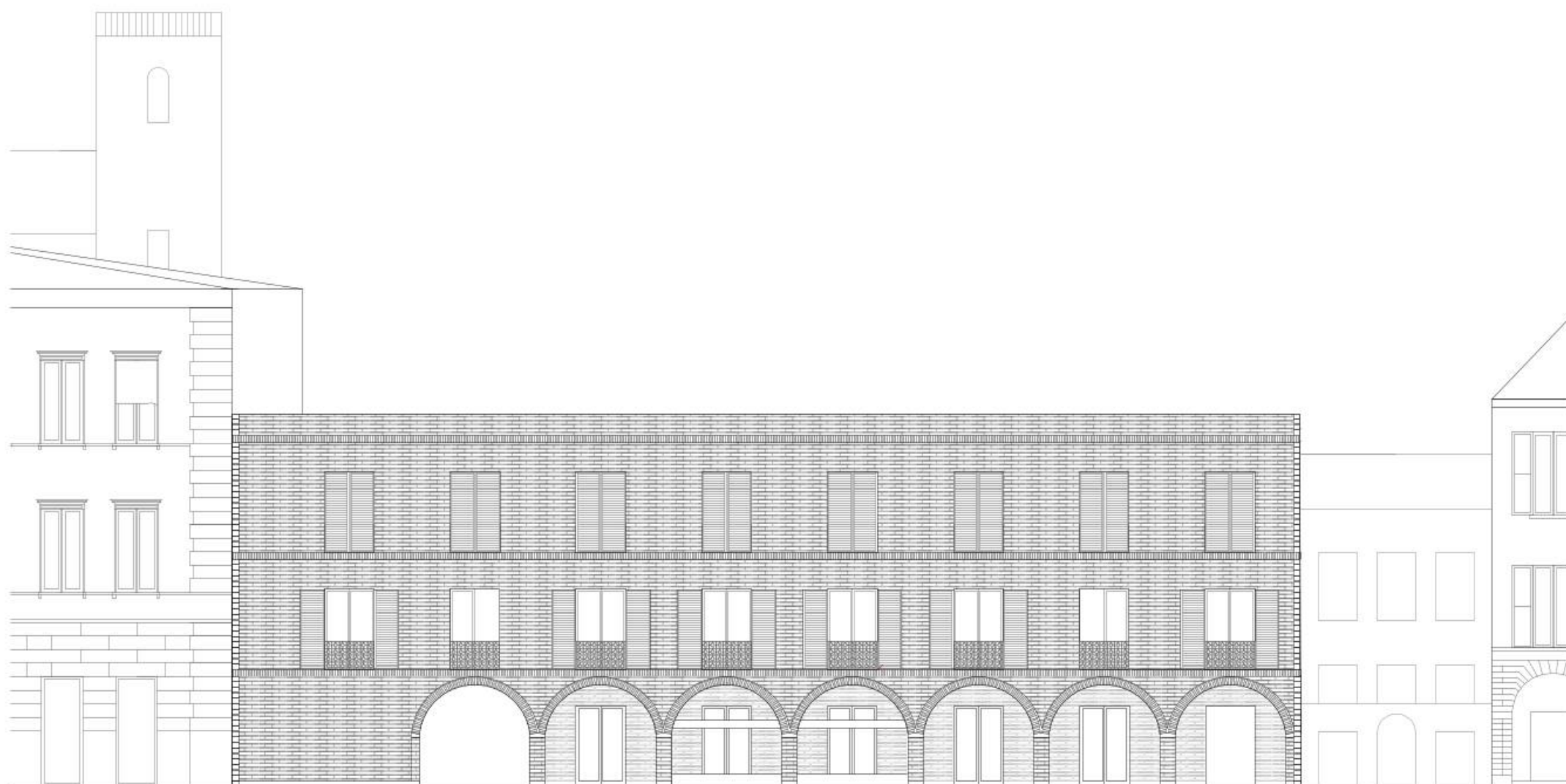
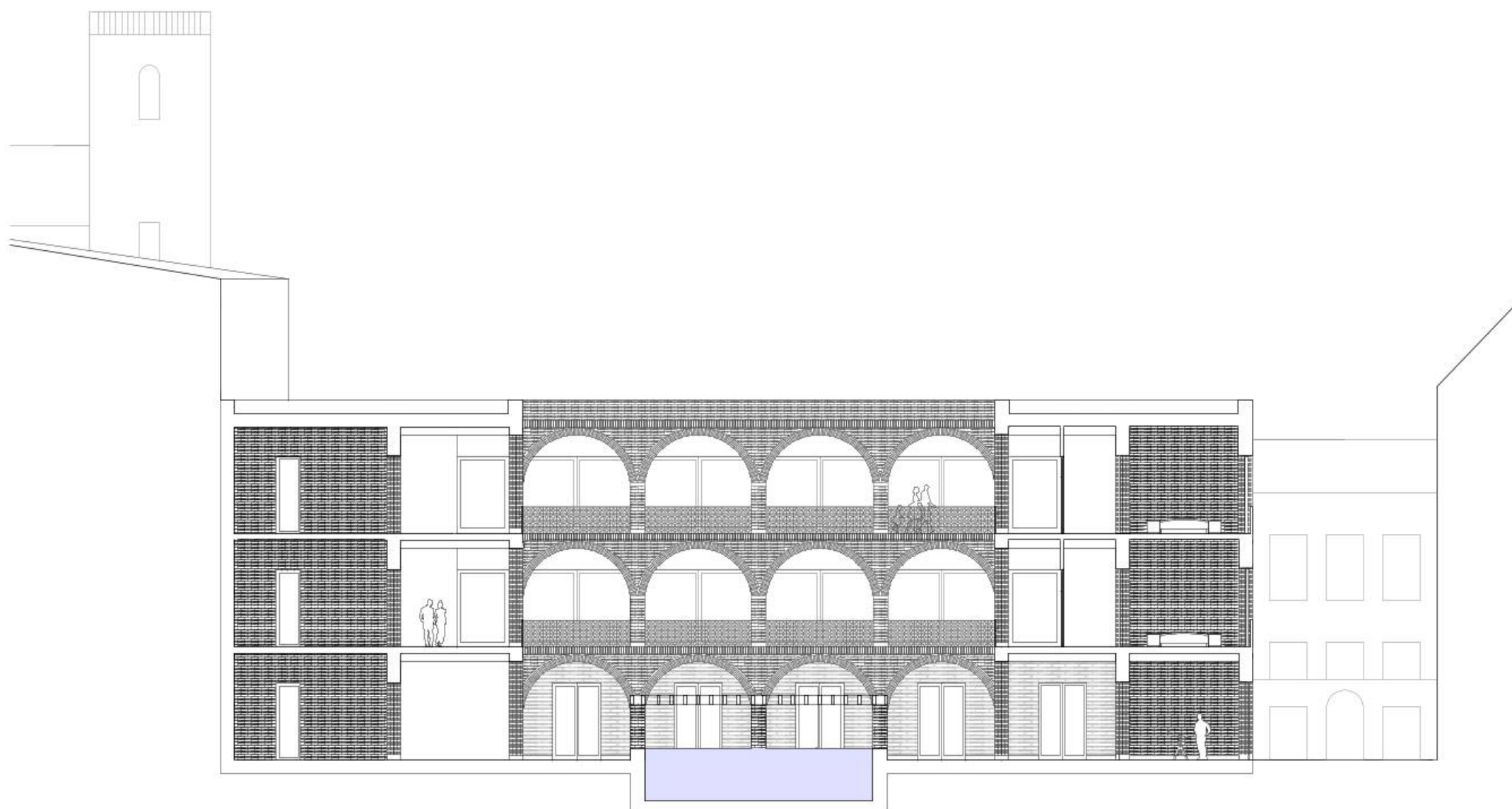


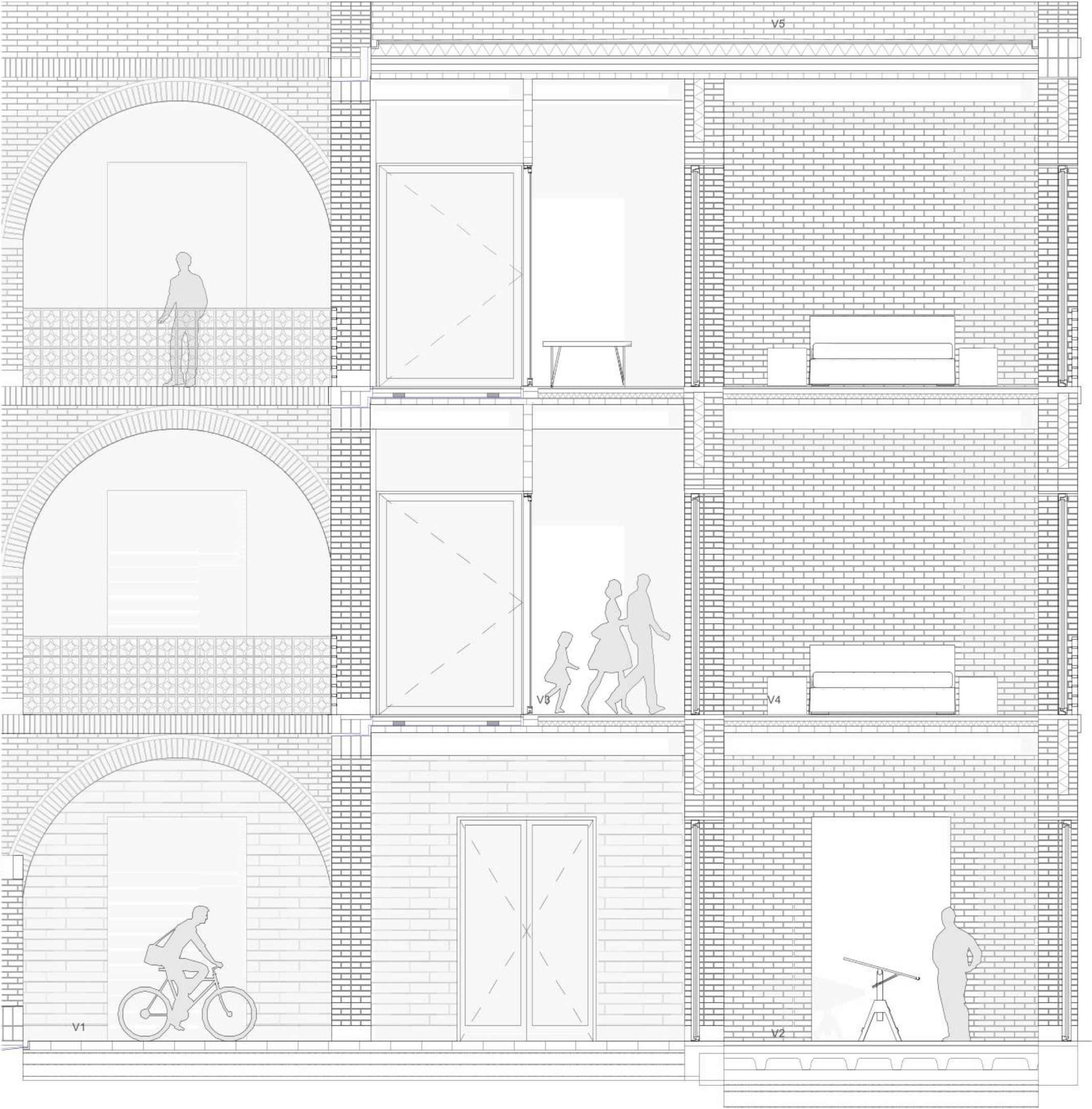








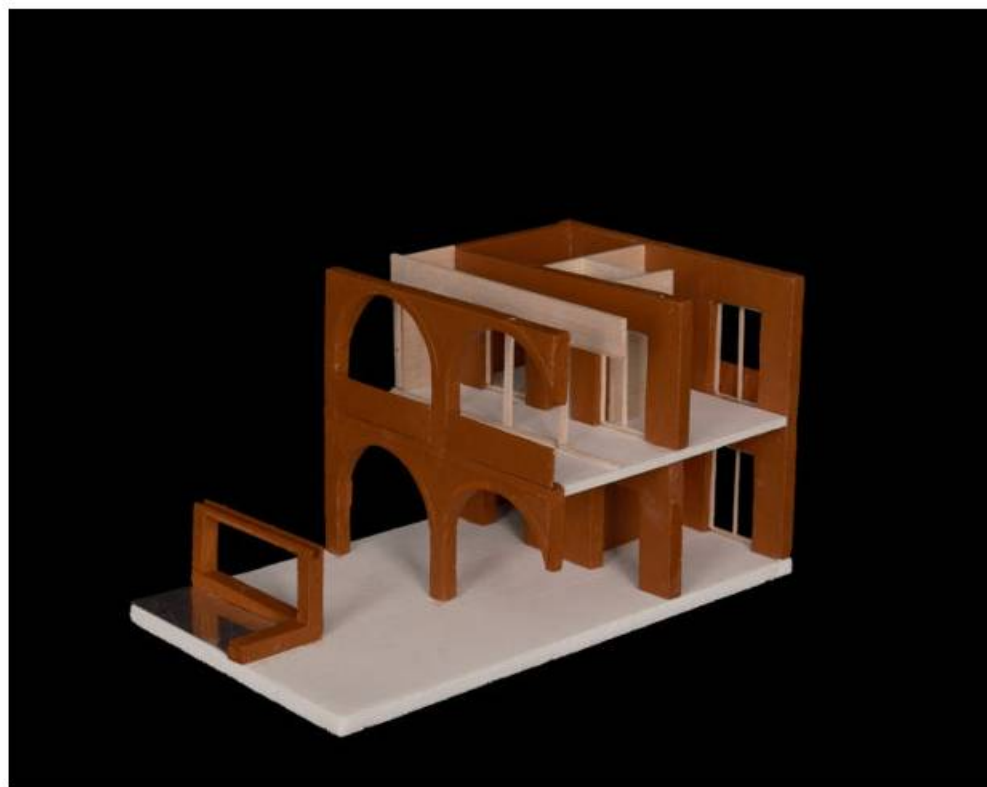
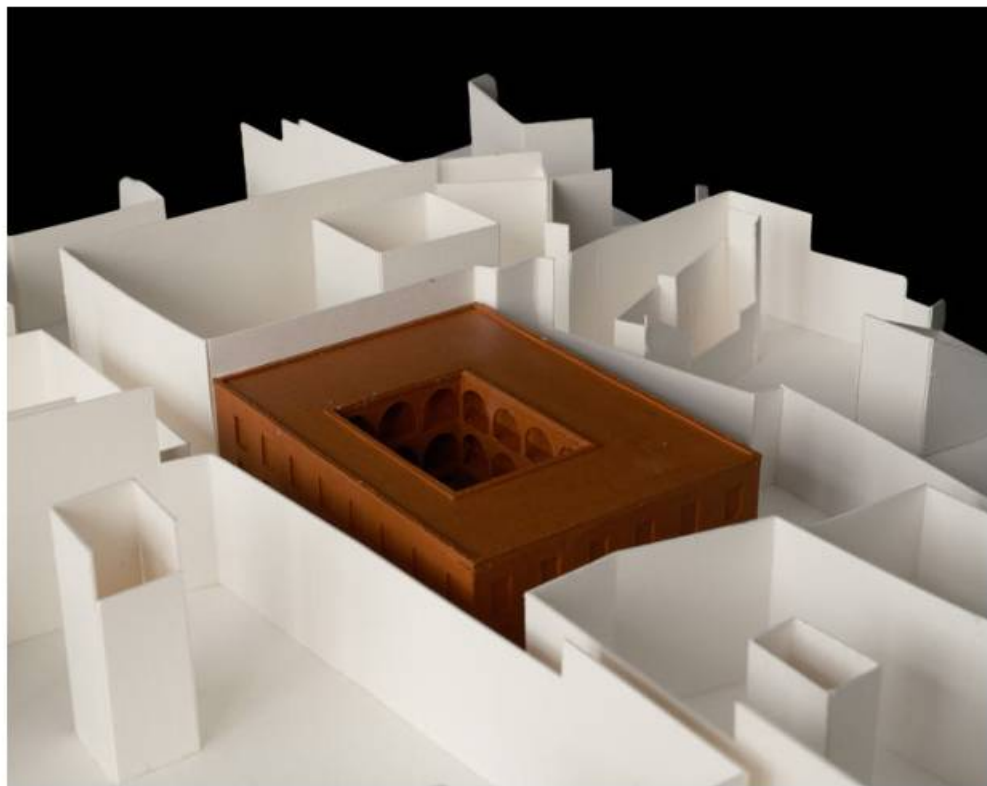




V1	V2	V3	V4	V5
Lajeto de pedra 120 mm	Pavimento 50mm	Tijoleira 20mm	Tijoleira 20mm	Zinco Junta Agrafada 25 mm
Areia 30 mm	Argamassa de assentamento 10mm	Argamassa Assentado 10mm	Argamassa Assentado 10mm	Manta Ventilação 20mm
Geotextil	Enchimento de betão 120mm	Betão Pré-fabricado 60mm	Betonilha 60mm	Isolamento Cortiça 160mm
Enrocamento 150 mm	Cupolex 60mm	Ar	Isolamento Térmico 60mm	Contraplacado 25mm
Geotextil	Vazio Sanitário 150mm	Tela Impermeavel	Tricapa 80mm	Calças 5% 80mm
Enrocamento 150 mm	Massame Armado 150/200m	Camada Forma Betão Leve 60mm		CCT 80mm
	Filme Polietileno	Tricapa 80mm		
	Betão de Limpeza 80mm			
	Enrocamento 200mm			
	Geotextil			





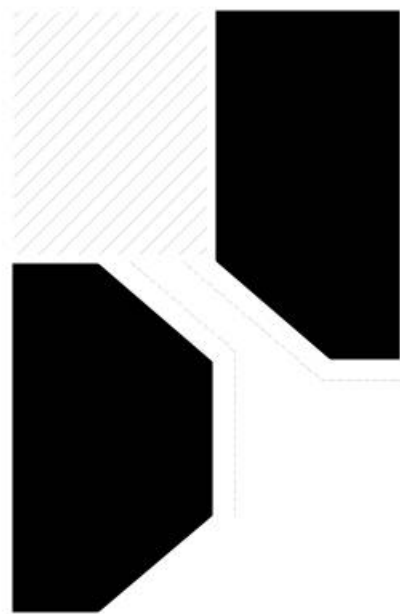




THRESHOLD

Michel Partikel

THRESHOLD

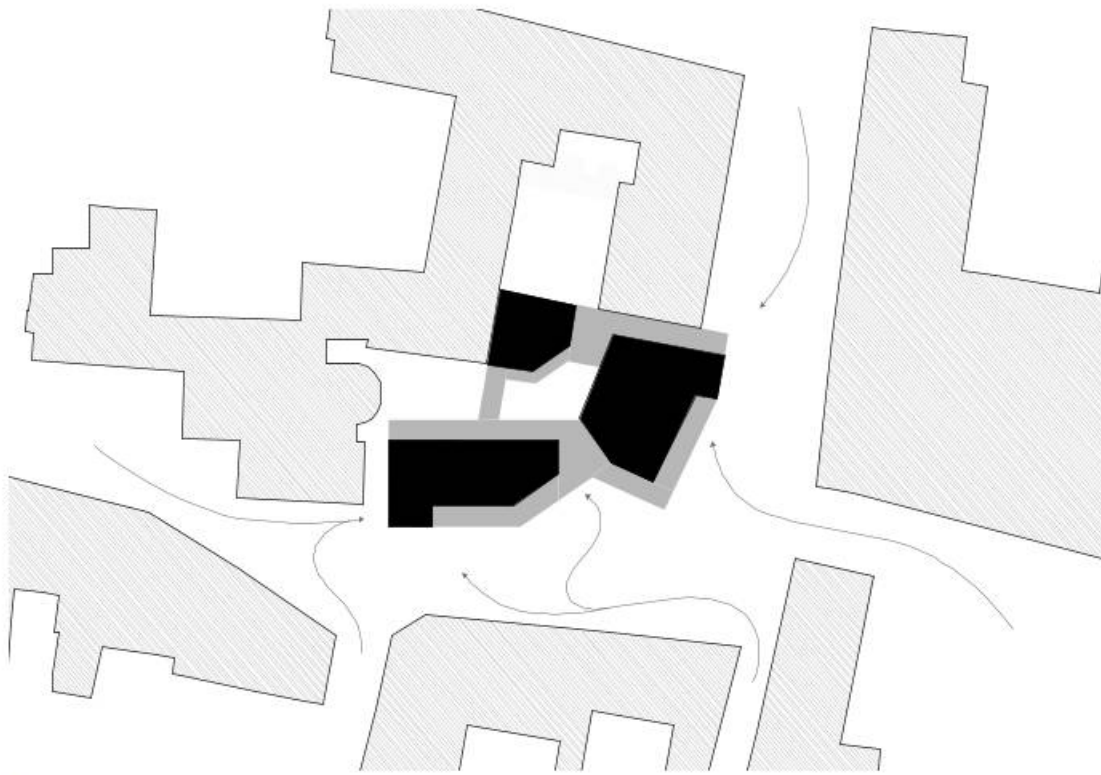


Between Exposure and Retreat

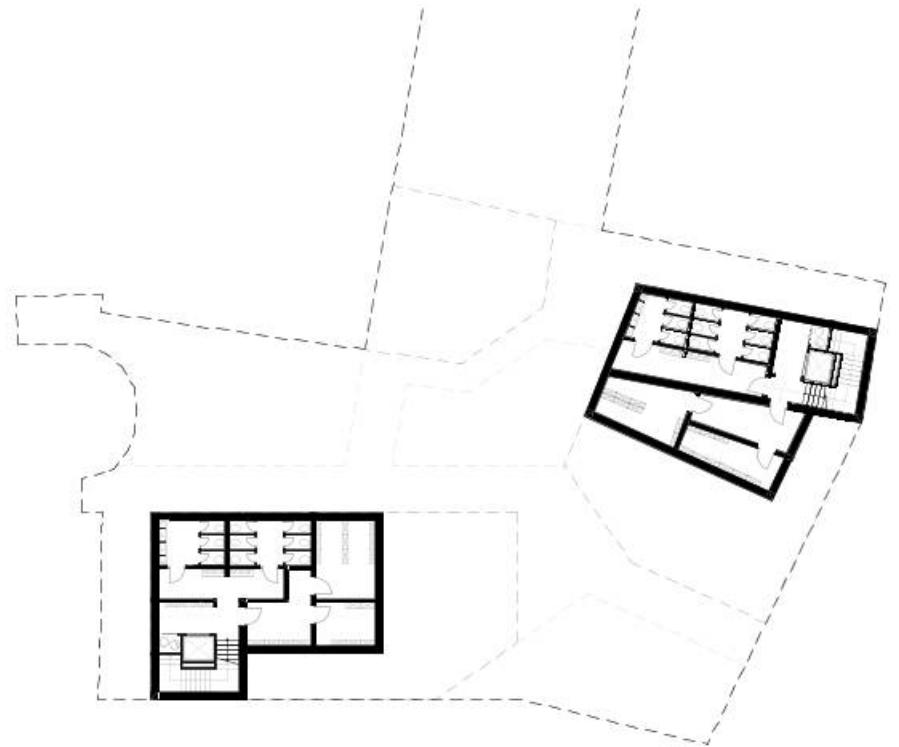
Between Via Parigi and the hidden inner courtyard, a new urban threshold space emerges. The funnel-shaped arrangement of the buildings draws visitors deep into the block through compression, light, and visual connections. On the ground floor, a public craft zone with a print workshop, gallery, and coffee lab links the street space to the green courtyard. Above, quiet residential units provide retreat from the urban life below.

Two building volumes create a luminous in-between space that brings daylight deep into the courtyard. The project shows architecture as a place of transition between public life, creative making and comfortable living.

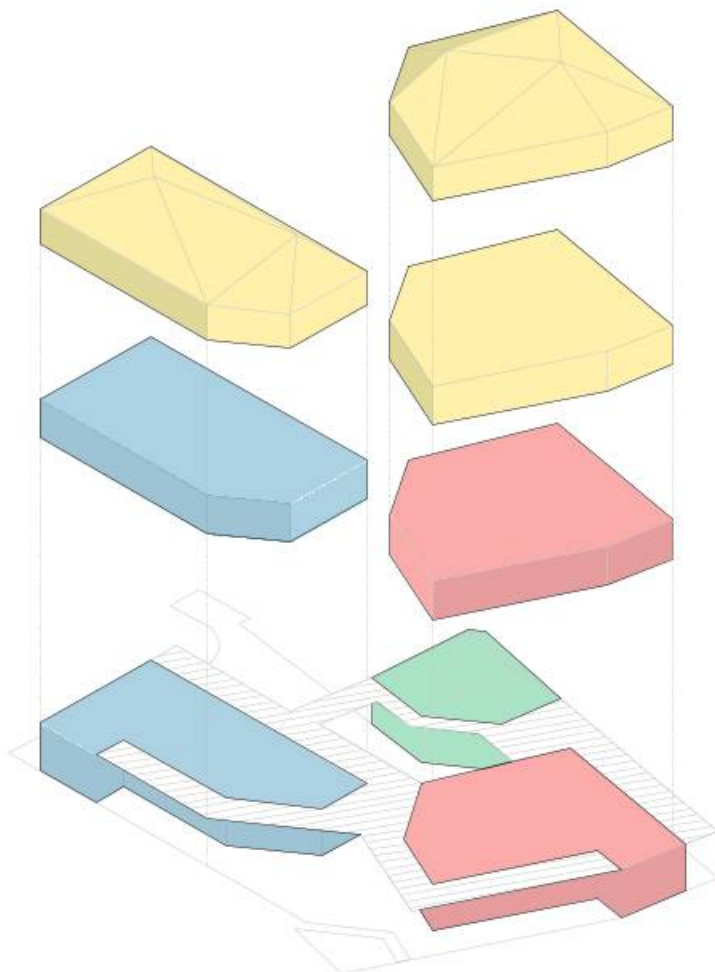




Paths
Circulation towards „Threshold“



Basement
Toilets, Utility, Storage



Exploded Diagram
Building-Functions

- Housing - app. 70 m²**
Two flats per floor - Open Livingroom
- Coffee. Co-Working. Pause.**
Café with open Gallery
- Arts. Craft. Study.**
Creative-Space with open Gallery
- Meeting. Presentation**
Pavilion for Exhibitions and Showroom



References
Romantic Ambiente



Wooden Path

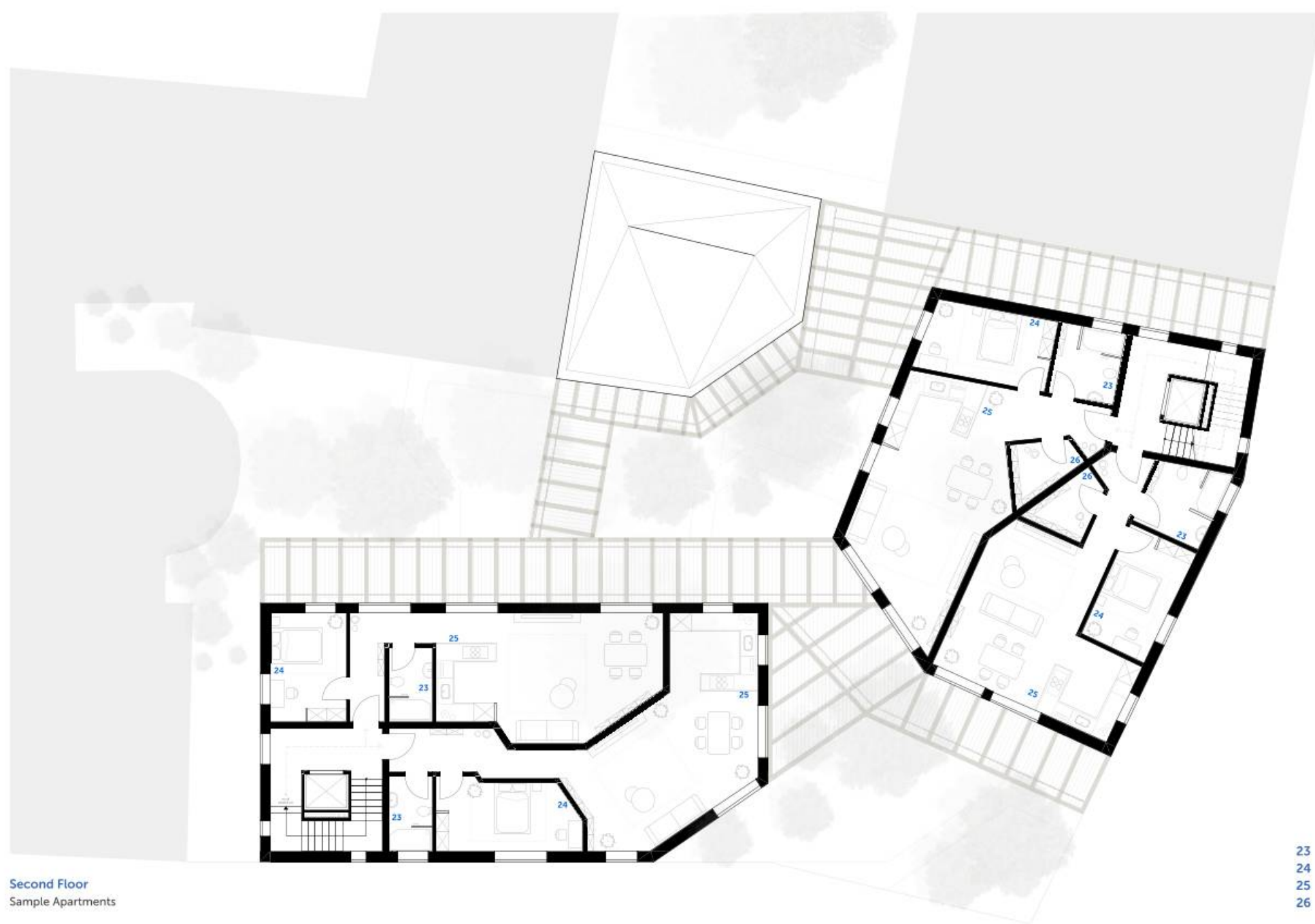
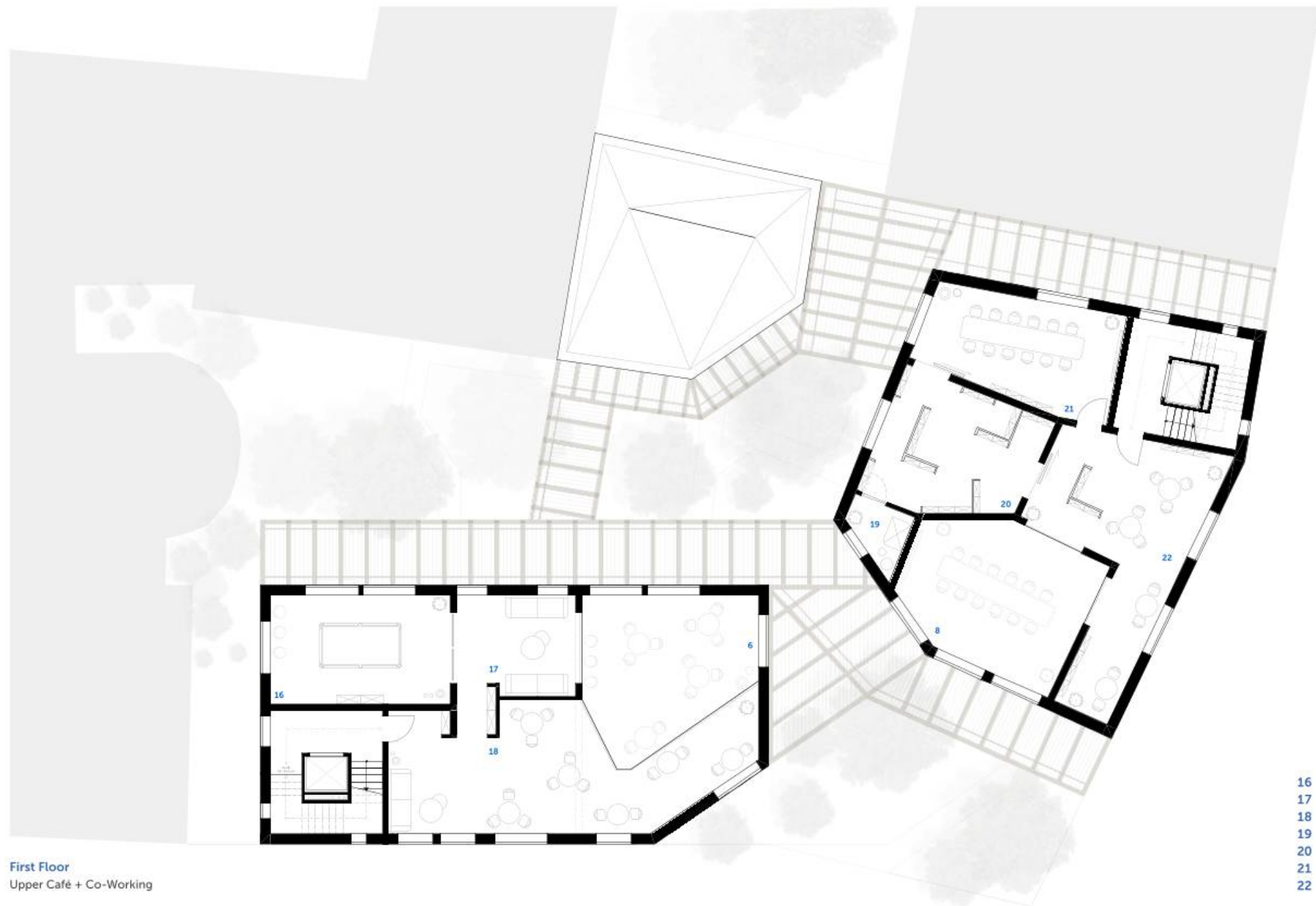


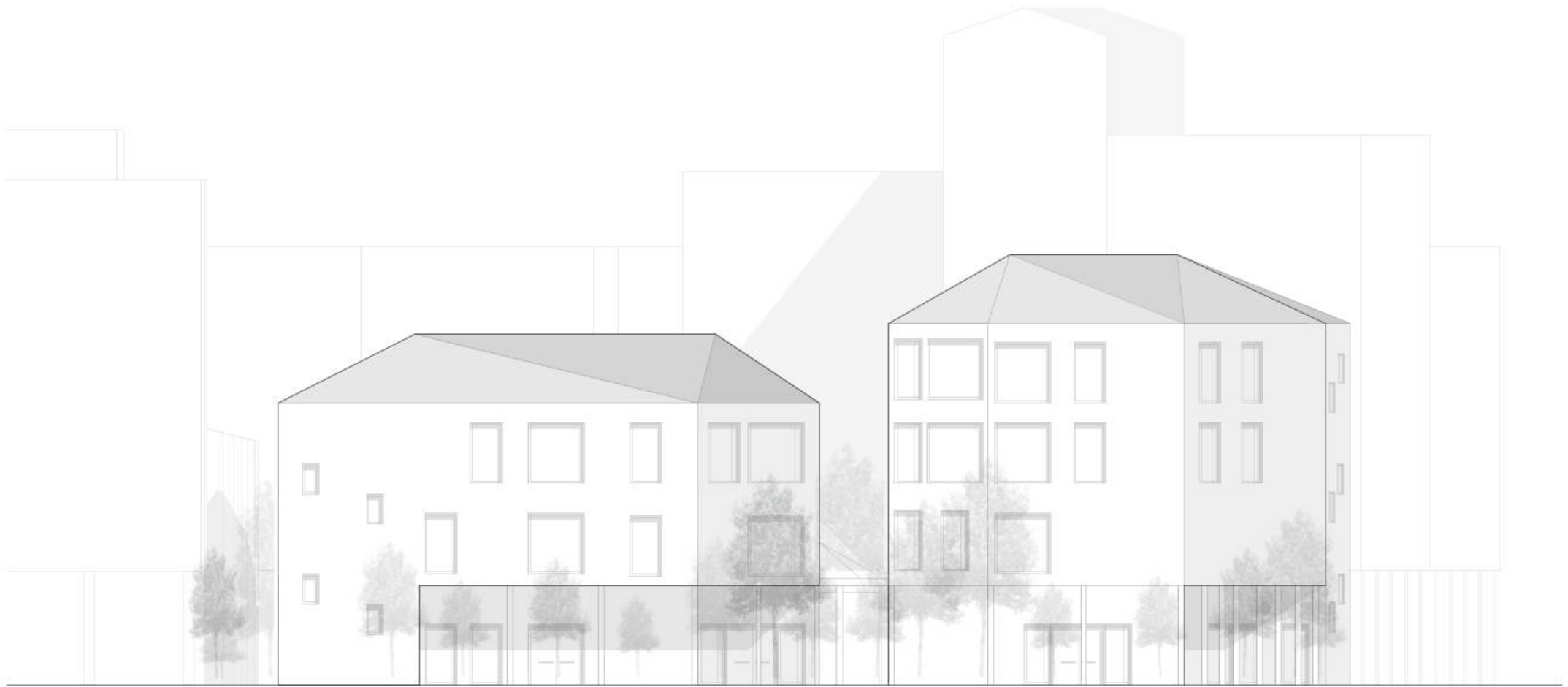
Modern Interpretation of Portici



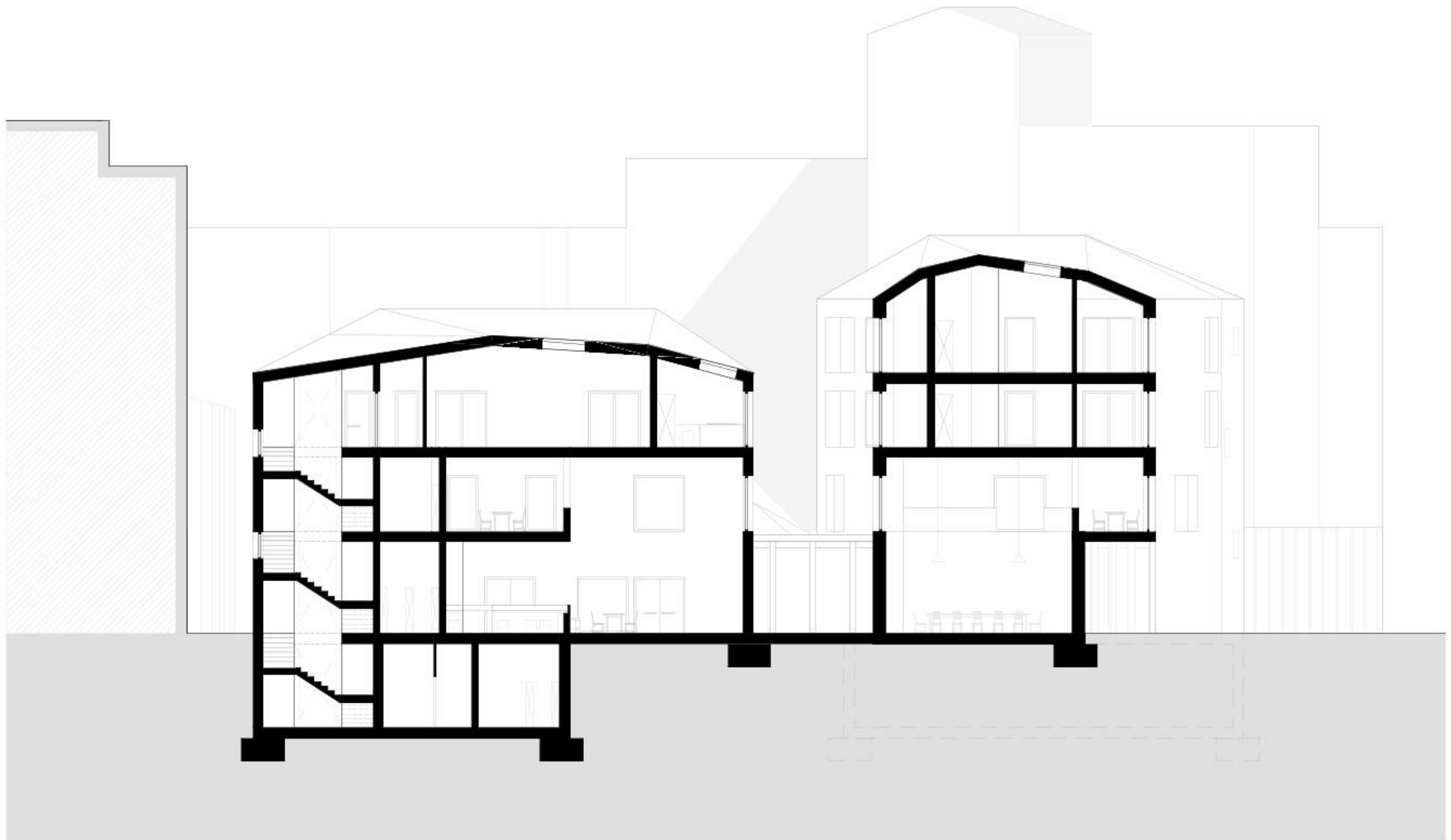
I One Storey
 III Three Storey
 IV Four Storey







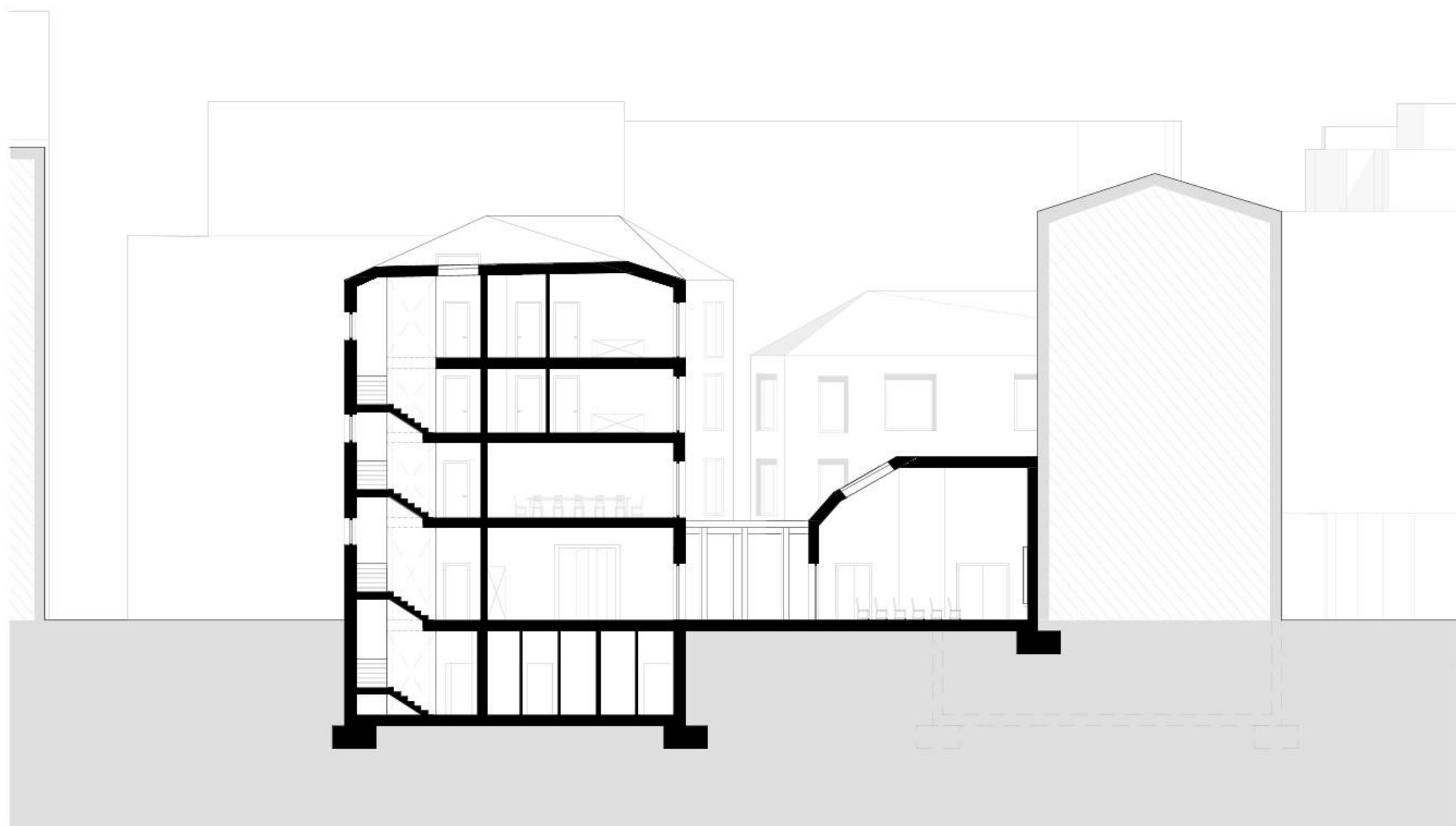
Elevation
South



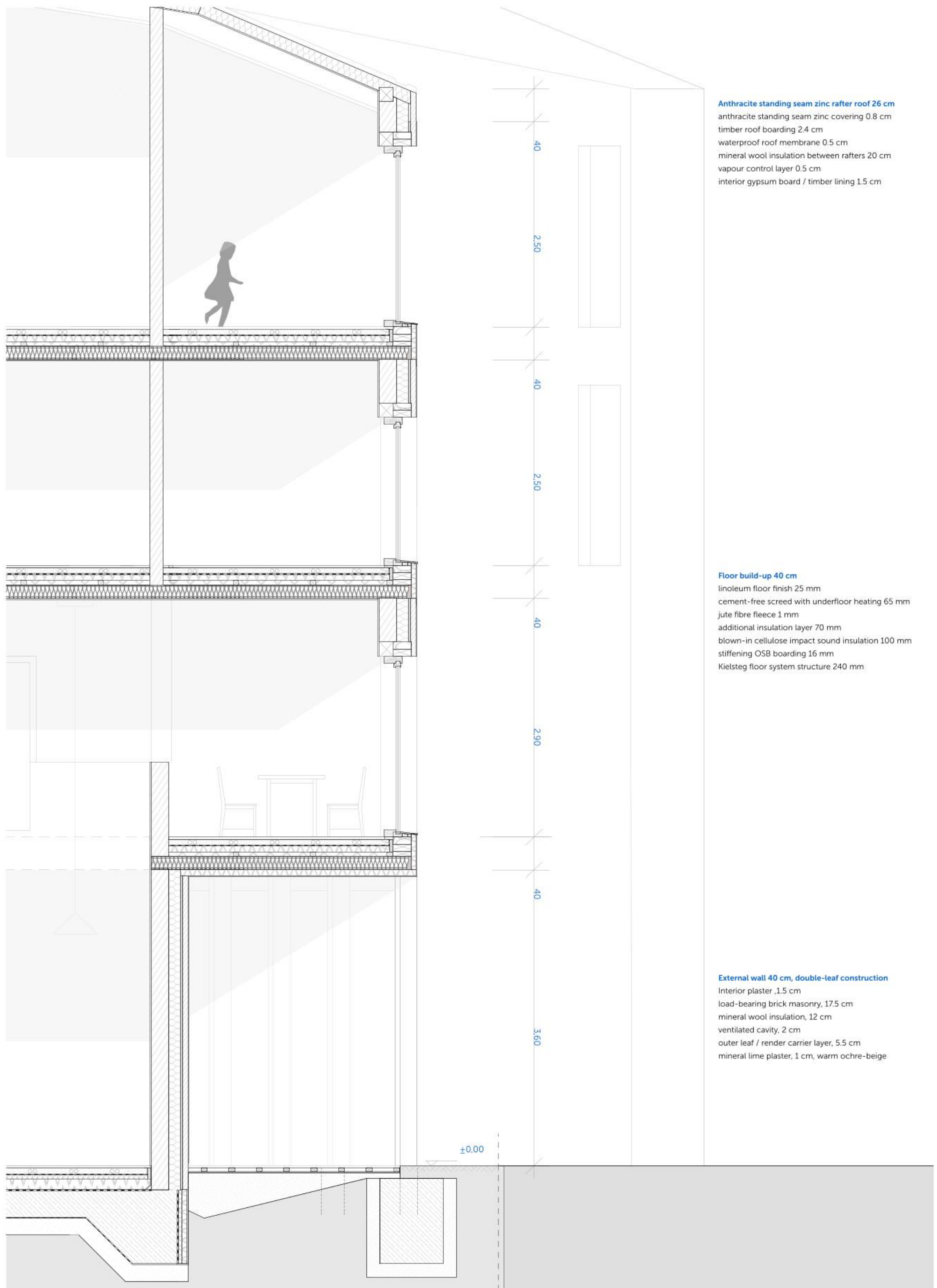
Section
A - A



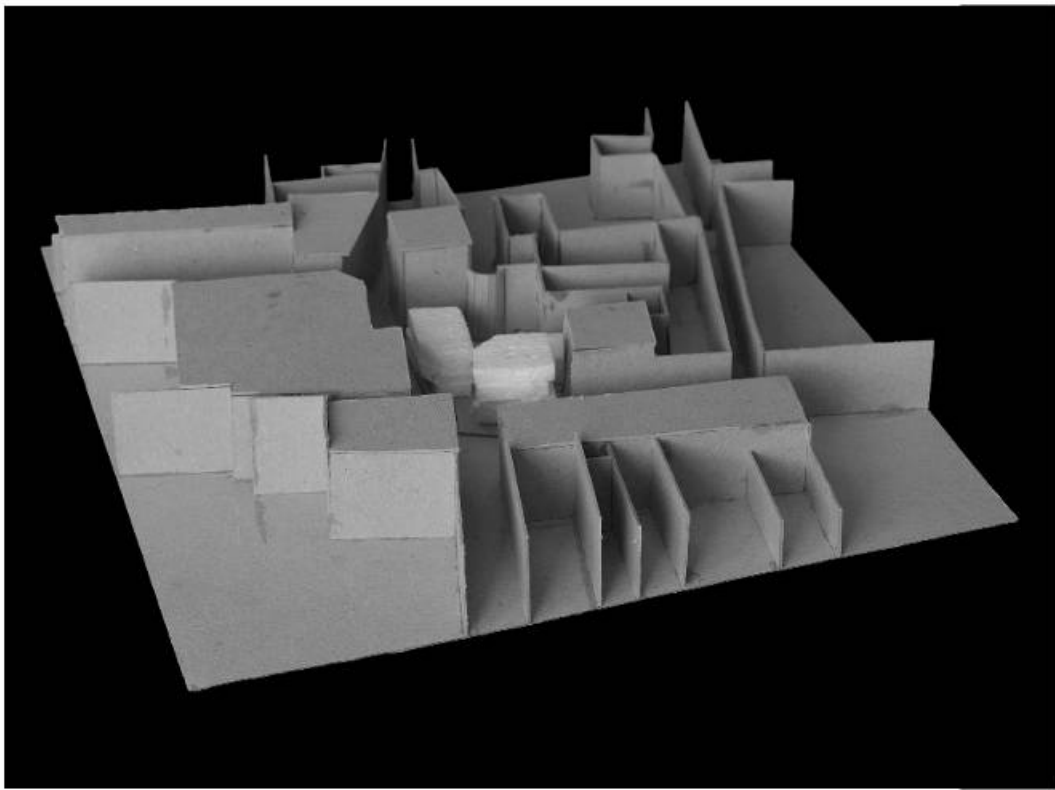
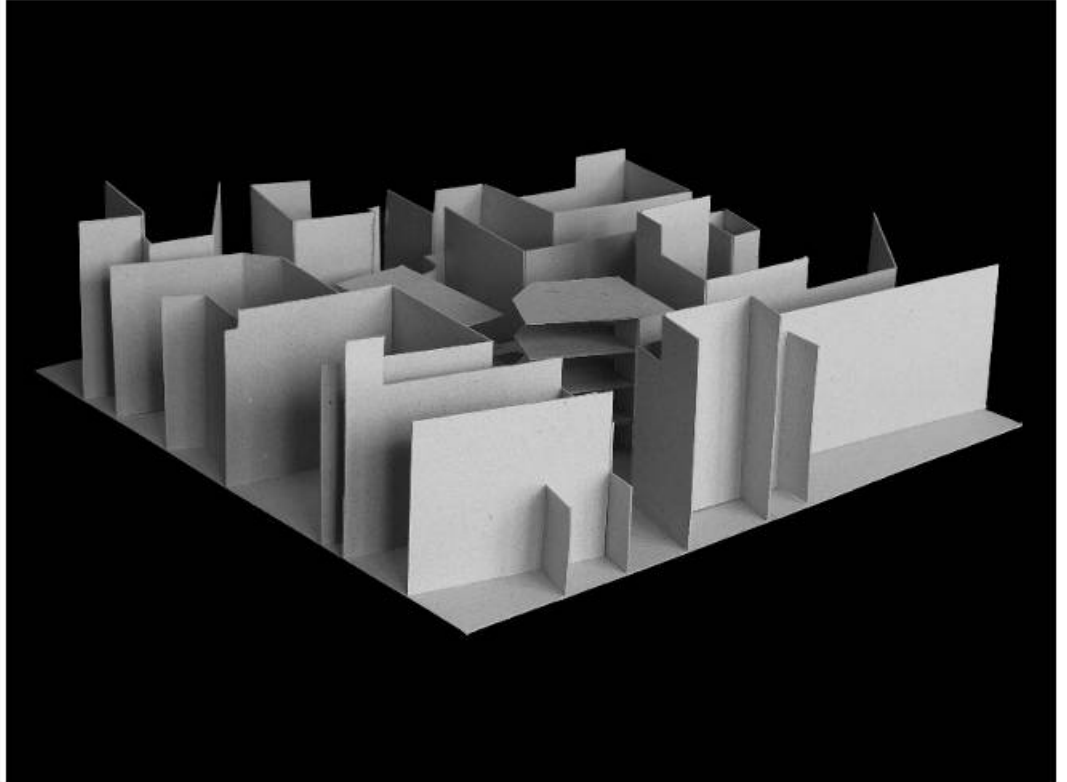
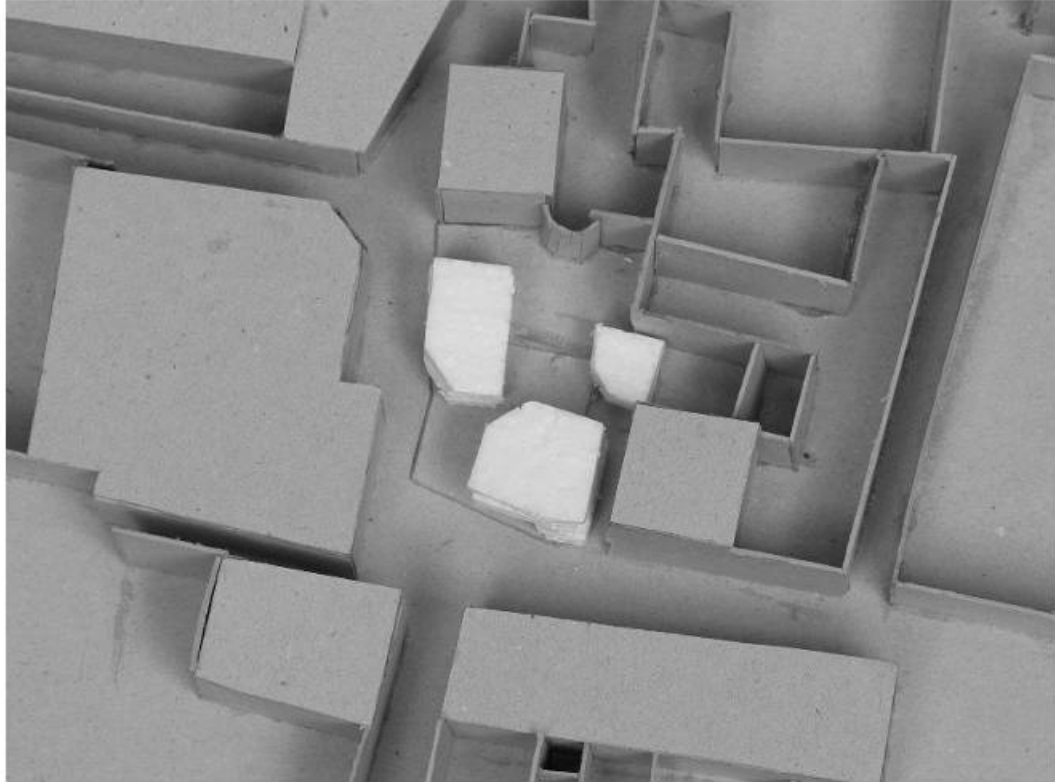
Elevation
North East



Section
B - B





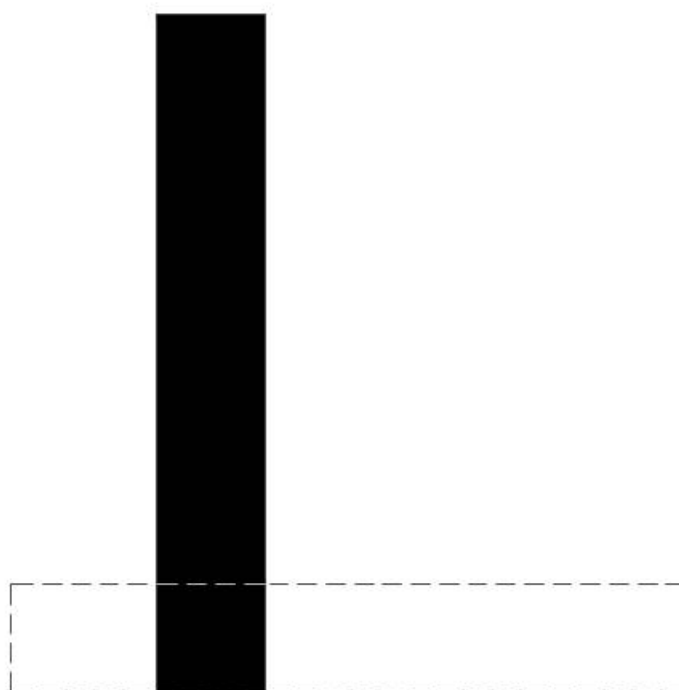




ELEVAÇÃO

Nayra Hernandez

ELEVAÇÃO



Concentrar a massa para libertar o solo

O projeto propõe uma inversão da lógica tradicional de quarteirão compacto através da elevação da massa construída numa peça vertical contínua. Em vez de ocupar horizontalmente o perímetro da parcela e gerar um vazio residual no interior do quarteirão, a proposta reorganiza o programa num volume compacto desenvolvido em altura, libertando o solo e devolvendo espaço público à cidade.

Esta operação transforma o vazio num sistema contínuo de percursos pedonais, zonas verdes e espaços de permanência, capazes de conectar ruas fragmentadas e reativar uma área marcada pela densidade e pelo abandono. Mais do que uma forma, a elevação torna-se uma estratégia urbana para introduzir permeabilidade, luz e vida no tecido urbano existente.



A CIDADE VERTICAL ESQUECIDA



Bologna foi historicamente uma cidade de forte identidade vertical. Durante a Idade Média, o centro urbano chegou a abrigar dezenas de torres, construídas por famílias nobres como símbolos de poder, defesa e prestígio. Estas estruturas não definiam apenas o skyline, mas organizavam uma cidade densa, fragmentada e altamente verticalizada.

A predominância do tijolo cerâmico conferia às torres uma paleta de tons quentes, entre vermelhos, ocres e castanhos, que unificava visualmente a cidade, ao mesmo tempo que pequenas variações cromáticas refletiam diferentes materiais, épocas de construção e níveis de conservação.

Com o passar do tempo, muitas destas torres desapareceram ou foram reduzidas, consolidando uma imagem mais homogênea da cidade contemporânea. No entanto, a sua presença permanece como uma marca estrutural na forma urbana, especialmente no centro histórico e no tecido compacto.

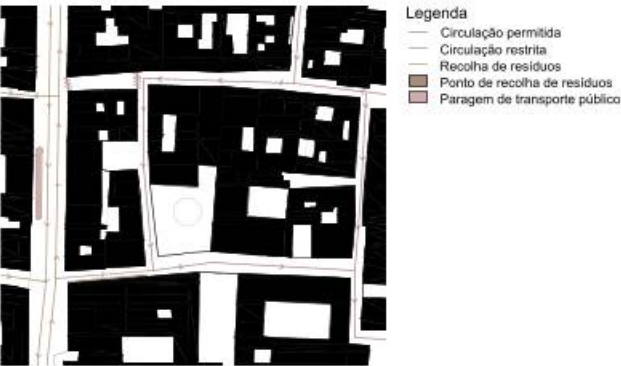
Este projeto parte desta memória urbana para reinterpretar a condição vertical da cidade, não como um gesto isolado, mas como uma estratégia contemporânea capaz de libertar solo e reequilibrar o espaço público em zonas atualmente subutilizadas.



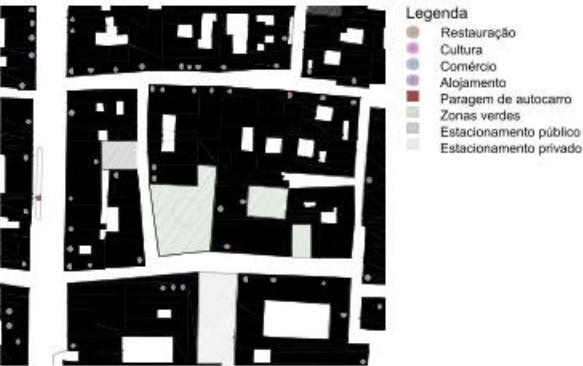
INTENSIDADE DOS FLUXOS PEDONAIS



HIERARQUIA E CONDIÇÕES DE CIRCULAÇÃO VIÁRIA



ANÁLISE DE EQUIPAMENTOS



PROBLEMAS

- Espaços residuais
- Baixa atividade urbana
- Acumulação de resíduos
- Escassez de espaço público
- Áreas verdes privadas

POTENCIAIS

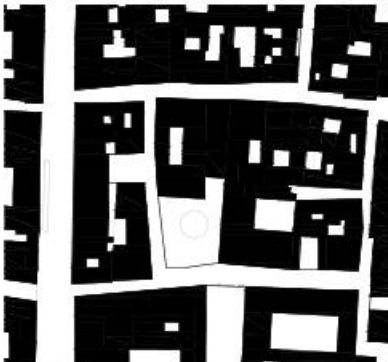
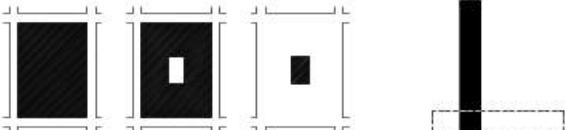
- Libertação de solo
- Reativação urbana
- Conectividade pedonal
- Expansão do espaço público
- Reinterpretação da verticalidade histórica

INVERTER A MANZANA

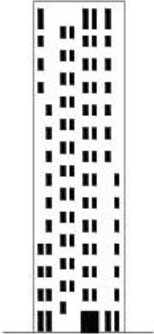
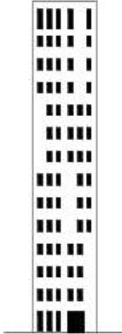
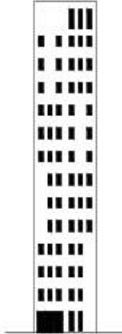
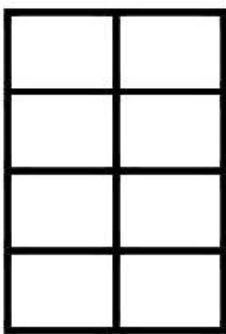
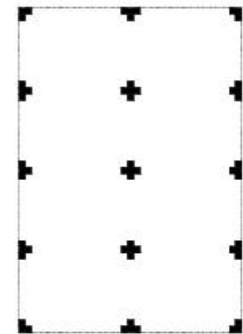
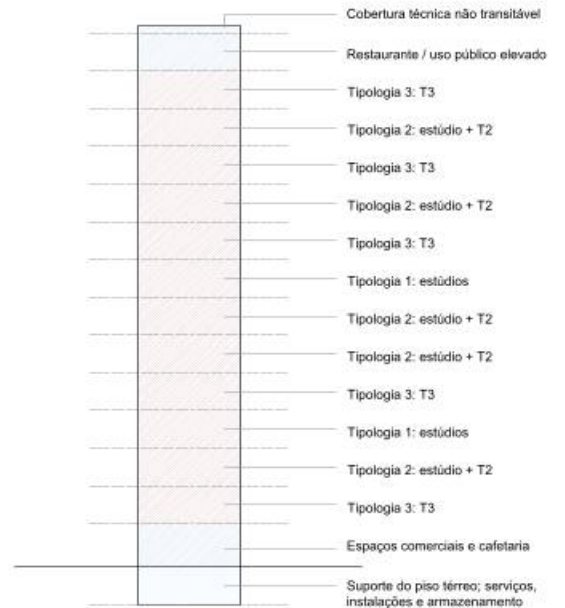
O projeto inverte a lógica da manzana compacta, esvaziando a ocupação em planta e concentrando a edificabilidade na vertical. O solo libertado é cedido ao espaço público, gerando uma nova continuidade urbana mais permeável e ativa.

Esta transformação melhora a qualidade ambiental do entorno, favorecendo a entrada de luz, a ventilação e a habitabilidade do espaço público e das edificações adjacentes. Por sua vez, permite reativar áreas atualmente pouco ativas e reorganizar os equipamentos existentes dentro de uma nova estrutura urbana mais eficiente.

Não se constrói mais cidade, reorganiza-se o seu vazio.



PROGRAMA E ESTRUTURA DO PROJETO



O projeto desenvolve-se numa torre com 56,6 metros de altura e uma planta de 10,9 x 15,9 metros, que concentra o programa habitacional, comercial e de equipamentos numa estrutura vertical contínua. No piso térreo estabelece-se a ligação direta com o espaço público, incorporando dois espaços comerciais e uma cafetaria-bar, entendidos como elementos de ativação urbana do contexto imediato. Este piso abre-se completamente ao sistema de espaços exteriores, reforçando a relação entre interior e cidade.

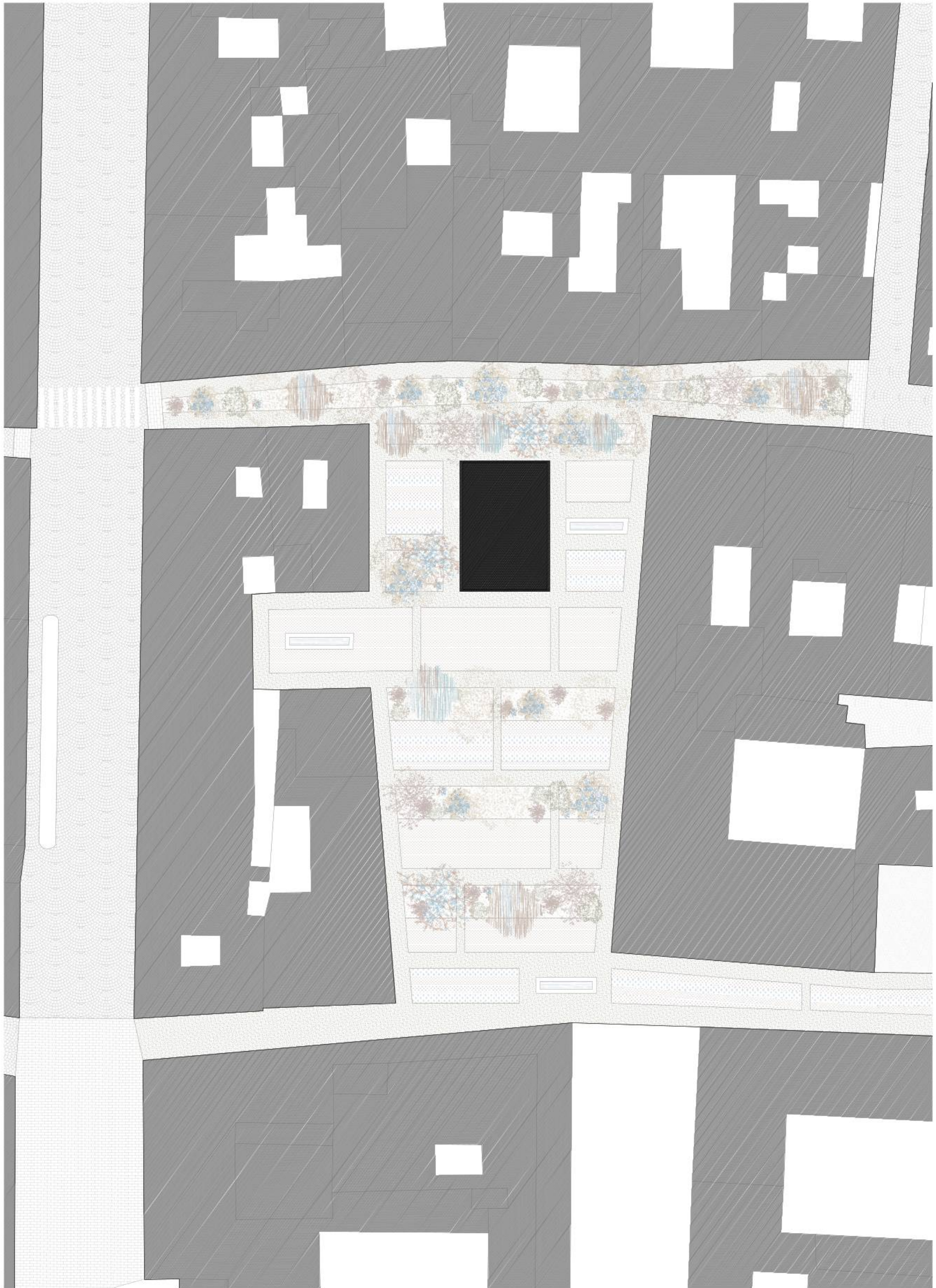
Na parte superior do edifício localiza-se um restaurante, concebido como um espaço público elevado, que tira partido das vistas sobre a cidade e reforça a dimensão coletiva do projeto.

Os pisos intermédios destinam-se à habitação, organizados através de uma grelha estrutural que define três tipologias residenciais distintas. Estas distribuem-se em três configurações de planta: uma com três estúdios, outra com um estúdio e uma habitação T2, e uma terceira com uma habitação T3, permitindo diversidade de ocupação dentro de um mesmo sistema modular.

O conjunto completa-se com uma cave destinada a serviços, armazenamento e instalações sanitárias, que dá suporte funcional direto aos usos do piso térreo e garante o seu correto funcionamento.

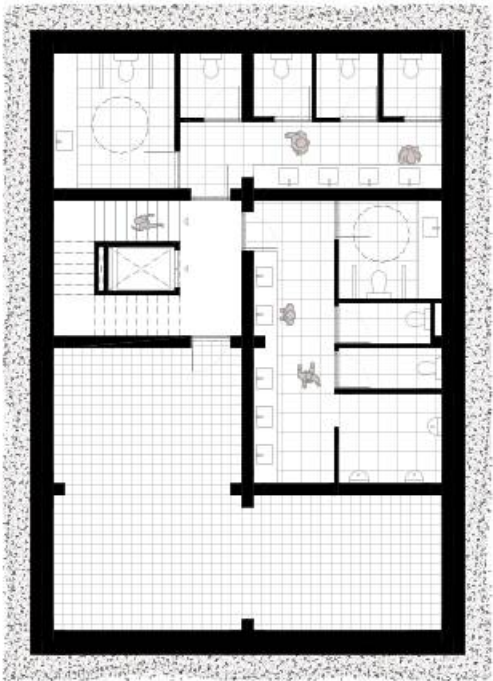
O edifício implanta-se em relação direta com um espaço público reconfigurado, composto por zonas ajardinadas, áreas de estadia e percursos pedonais. Estes organizam-se através de três tipos de solo: pavimento de agregado compactado para circulação, zonas de relvado para permanência e sombra, e áreas de vegetação com espécies aromáticas e medicinais que enriquecem a experiência ambiental do lugar. São ainda integradas pequenas lâminas de água que funcionam como elementos de conforto, estadia e microclima.

O resultado é uma infraestrutura vertical que concentra a edificabilidade e liberta solo, integrando habitação, comércio e espaço público numa única estratégia urbana.



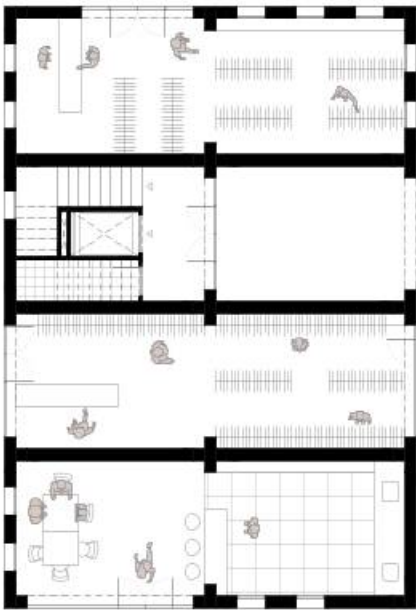


PISO -1



Instalações sanitárias públicas (≈72 m²), áreas de armazenamento (≈54 m²) e núcleo de acesso associados aos espaços comerciais do piso térreo.

PISO 0



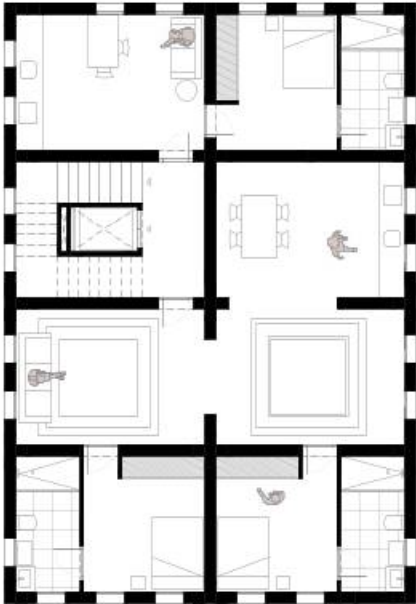
Núcleo de circulação vertical de caráter público e privado que articula o acesso às habitações, ao restaurante localizado no último piso e às instalações sanitárias públicas e áreas de armazenamento situadas na cave. O núcleo integra ainda um pequeno compartimento técnico destinado às instalações. O piso é complementado por dois espaços comerciais e uma cafeteria (≈36 m² cada).

TIPOLOGIA 1 | PISO 3 E 7



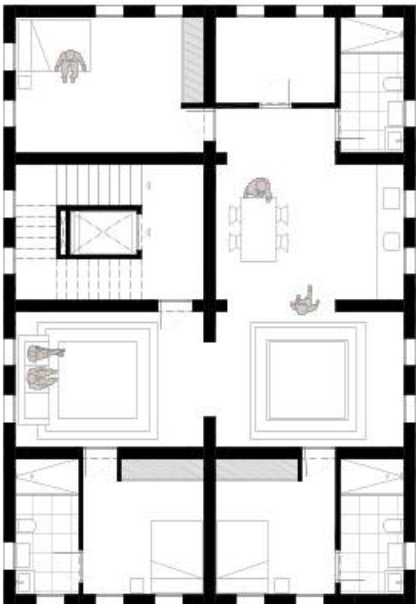
Núcleo de acesso e três estúdios: dois estúdios (≈36 m²) e um estúdio de maior dimensão (≈54 m²).

TIPOLOGIA 2 | PISO 2, 5, 6, 9 E 11



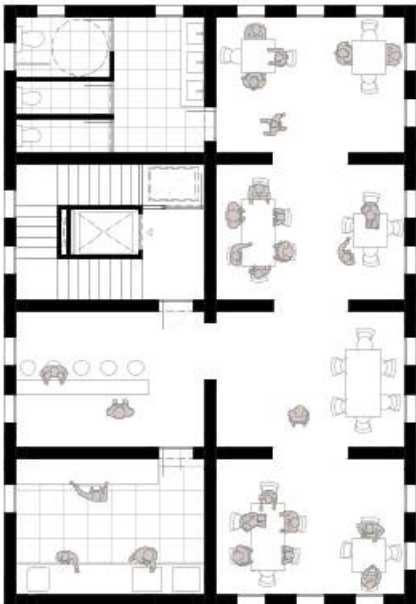
Núcleo de acesso, um estúdio (≈36 m²) e uma habitação T2 (≈90 m²).

TIPOLOGIA 3 | PISO 1, 4, 8, 10 E 12

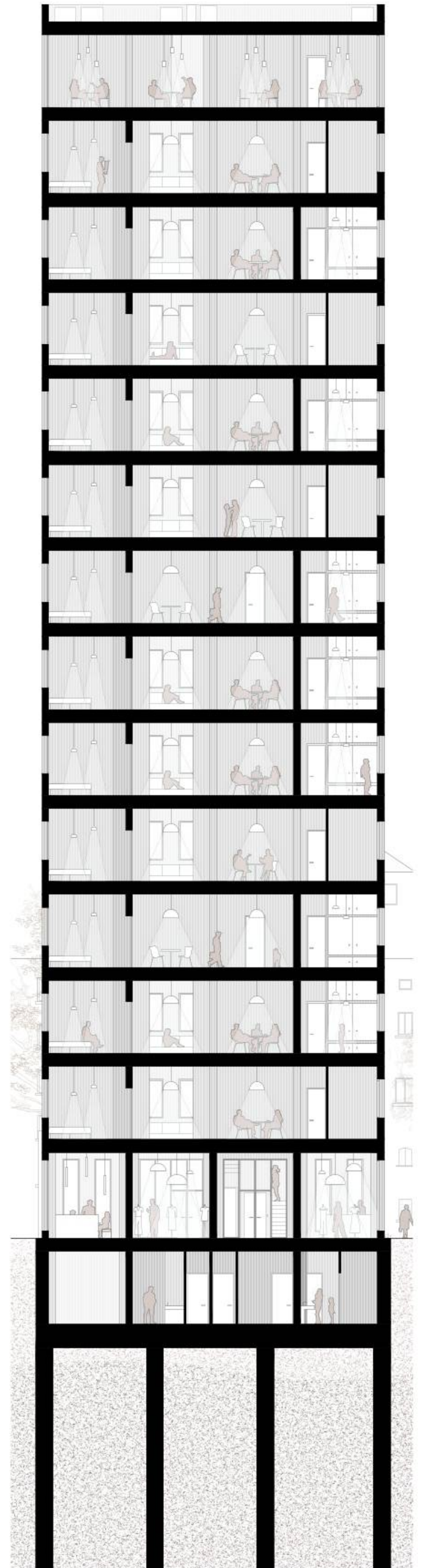
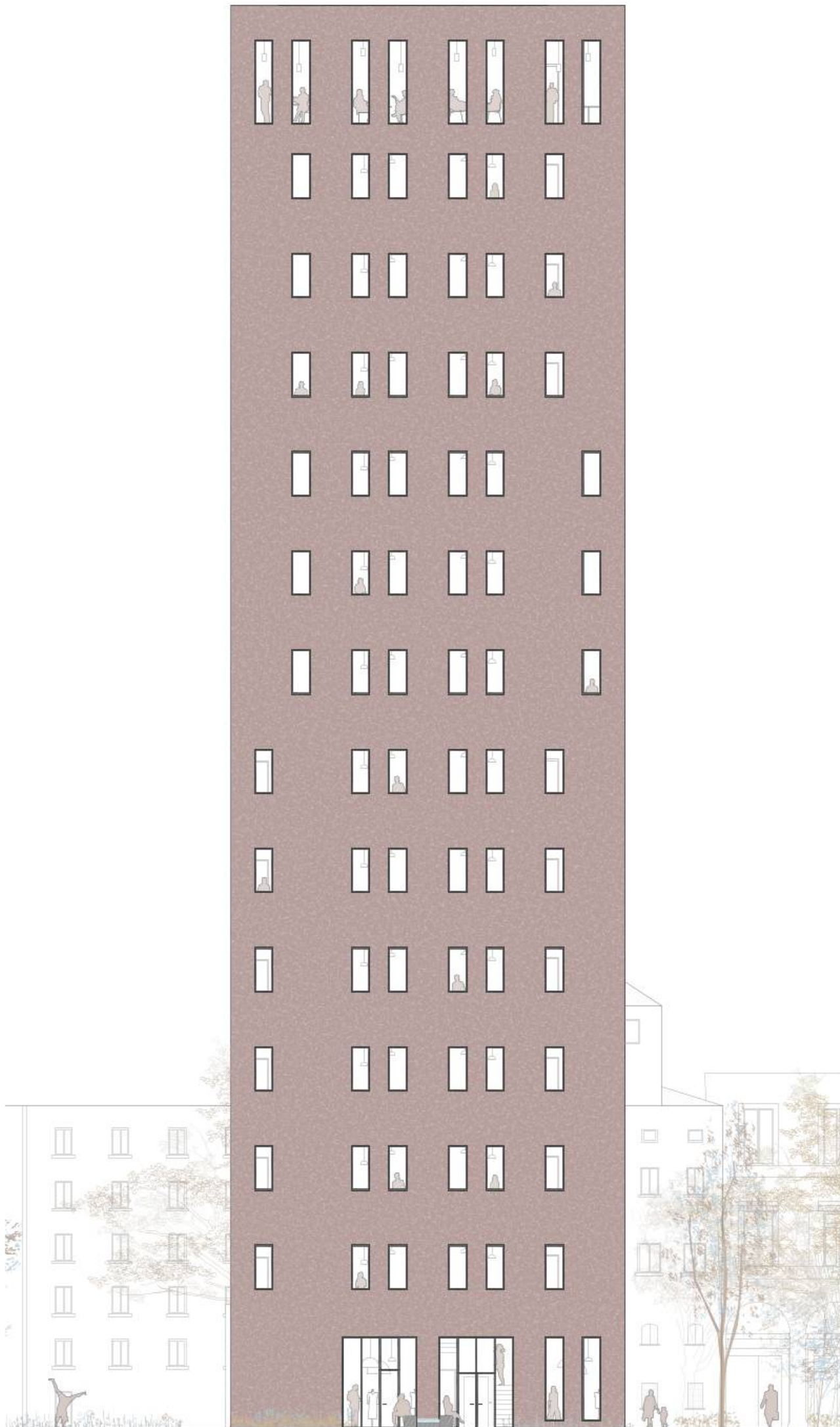


Núcleo de acesso e uma habitação T3 (≈126 m²) que ocupa a totalidade do piso.

PISO 13

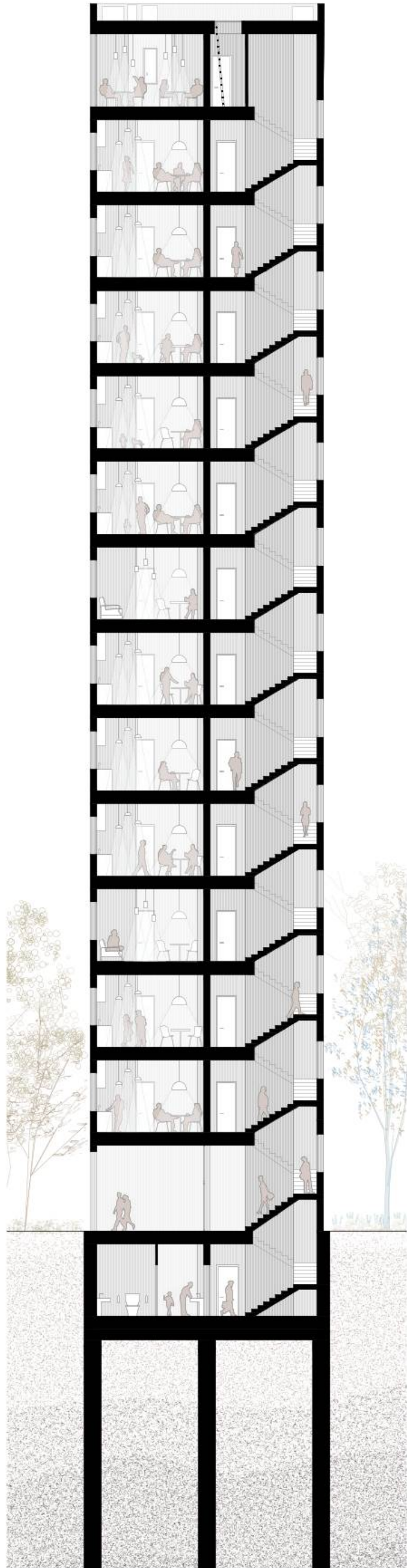
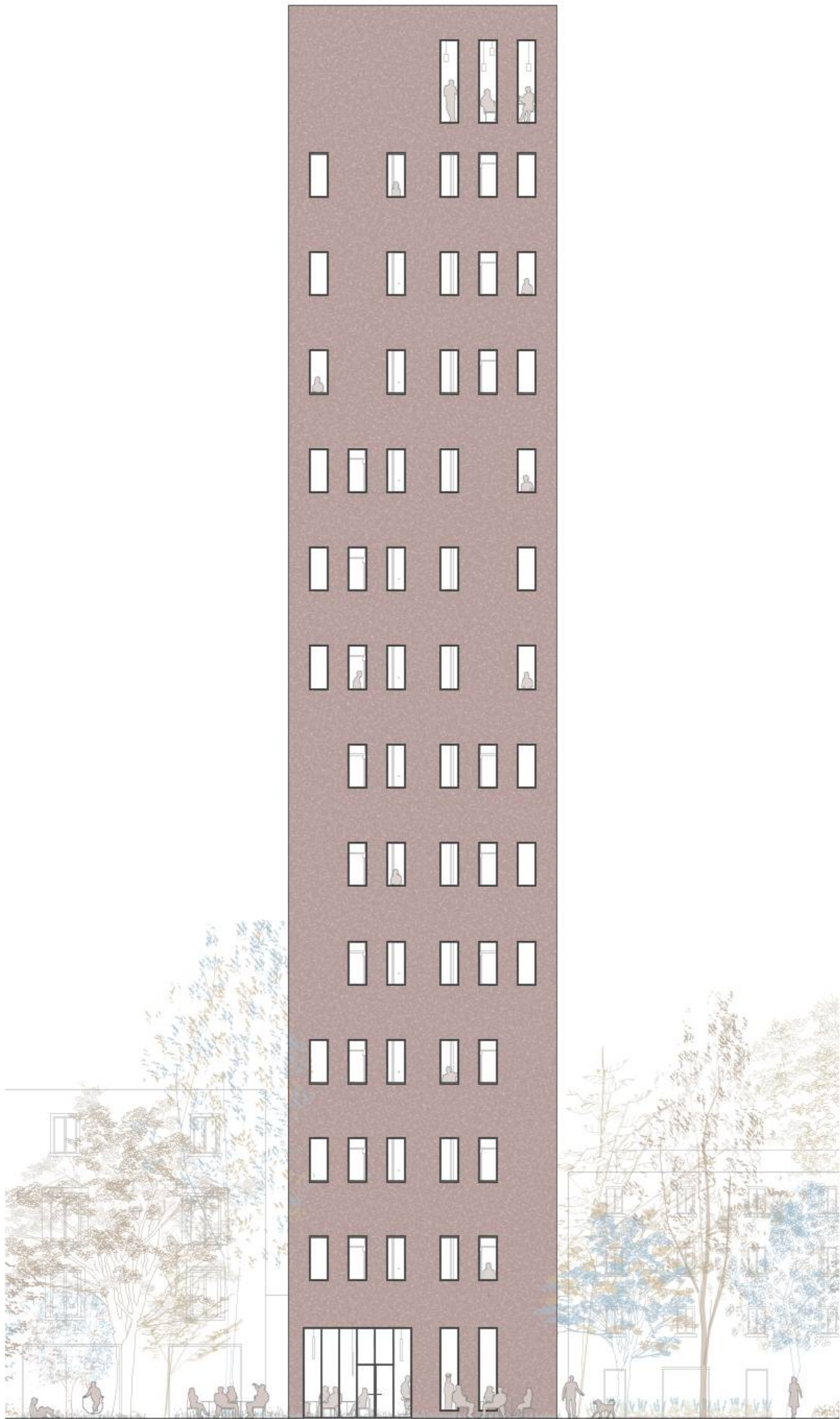


Restaurante (≈126 m²) organizado em torno do núcleo de acesso, incluindo zona de receção e bar, cozinha, sala de refeições e instalações sanitárias de apoio.



← ALÇADO PRINCIPAL

— CORTE



LEYENDA

- FU** FUNDAÇÃO
- FU.01 Estacas de fundação profunda
 - FU.02 Tout-venant compactado e=30 cm
 - FU.03 Betão de limpeza e=10 cm
 - FU.04 Laje maciça armada e=1,00 m
 - FU.05 Tubo drenante em PVC Ø20 cm perfurado
 - FU.06 Paço de betão de limpeza
 - FU.07 Brita e enrocamento drenante
 - FU.08 Membrana betuminosa impermeabilizante
 - FU.09 Membrana drenante
 - FU.10 Muro de contenção em betão armado e=0,50 m

- F** FACHADA
- F.01 Acabamento exterior em betão aparente cor terracota
 - F.02 Muro em betão armado e=20 cm
 - F.03 Placas de isolamento térmico rígido em poliestireno extrudado (XPS) e=4 cm (DANOPREN TR60)
 - F.04 Montante perfil metálico conformado em C em chapa de aço e=0,6mm
 - F.05 Perfurações ovais 70x28 no alma do montante para passagem de instalações a cada 25 c
 - F.06 Placa de gesso laminado tipo R e=15 mm resistência ao fogo EI 90
 - F.07 Parafuso PM autoperfurante cabeça trombeta aço cementado
 - F.08 Canal perfil em U conformado em chapa de aço e=0,5mm dimensões 30x46,1mm
 - F.09 Fita estanque
 - F.10 Acabamento com tinta plástica mate cor branca

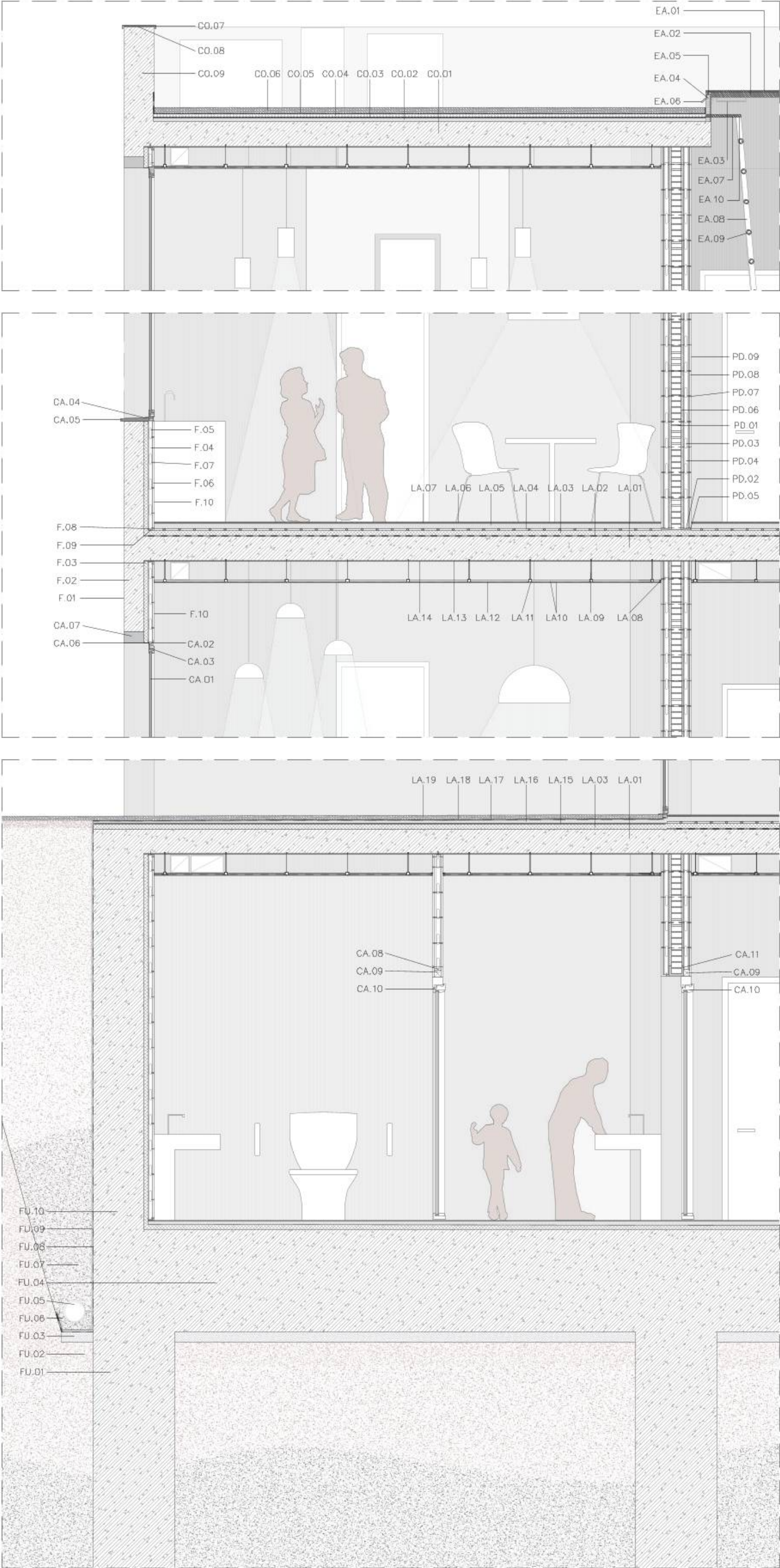
- PD** PAREDES DIVISÓRIAS
- PD.01 Alvenaria de tijolo furado e=10cm
 - PD.02 Canal perfil em U conformado em chapa de aço e=0,5mm dimensões 30x46,1mm
 - PD.03 Perfurações ovais 70x28 no alma do montante para passagem de instalações a cada 25 c
 - PD.04 Montante perfil metálico conformado em C em chapa de aço e=0,6mm
 - PD.05 Banda acústica para isolamento acústico
 - PD.06 Isolamento térmico poliuretano projetado e=2cm
 - PD.07 Parafuso PM autoperfurante cabeça trombeta aço cementado
 - PD.08 Placa de gesso laminado tipo R e=15 mm resistência ao fogo EI 90. Número de placas 2 por face
 - PD.09 Acabamento com tinta plástica mate cor branca
 - PD.10 Junta de feltro

- LA** LAJES
- LA.01 Laje maciça bidirecional de betão armado e=25cm
 - LA.02 Lâmina acústica antimpacto e=5mm
 - LA.03 Placas de isolamento térmico rígido em poliestireno extrudado (XPS) e=5 cm (DANOPREN TR60)
 - LA.04 Piso radiante hidráulico com tubagem PEX Ø16mm
 - LA.05 Betonilha para piso radiante e=5cm
 - LA.06 Camada de regularização para resina autonivelante e=5mm
 - LA.07 Resina epóxi-poliuretano contínua e=4mm
 - LA.08 Perfil angular em L de chapa de aço galvanizado e=0,5mm
 - LA.09 Barra roscaada em aço
 - LA.10 Placa de gesso laminado
 - LA.11 Amortecedores de borracha
 - LA.12 Membrana viscoelástica
 - LA.13 Reboco de estuque e=10 mm
 - LA.14 Acabamento com tinta plástica mate cor branca
 - LA.15 Geotêxtil separador
 - LA.16 Argamassa de formação de pendentes e=4cm
 - LA.17 Membrana betuminosa impermeabilizante
 - LA.18 Geotêxtil de proteção
 - LA.19 Camada de gralilha e=5 cm

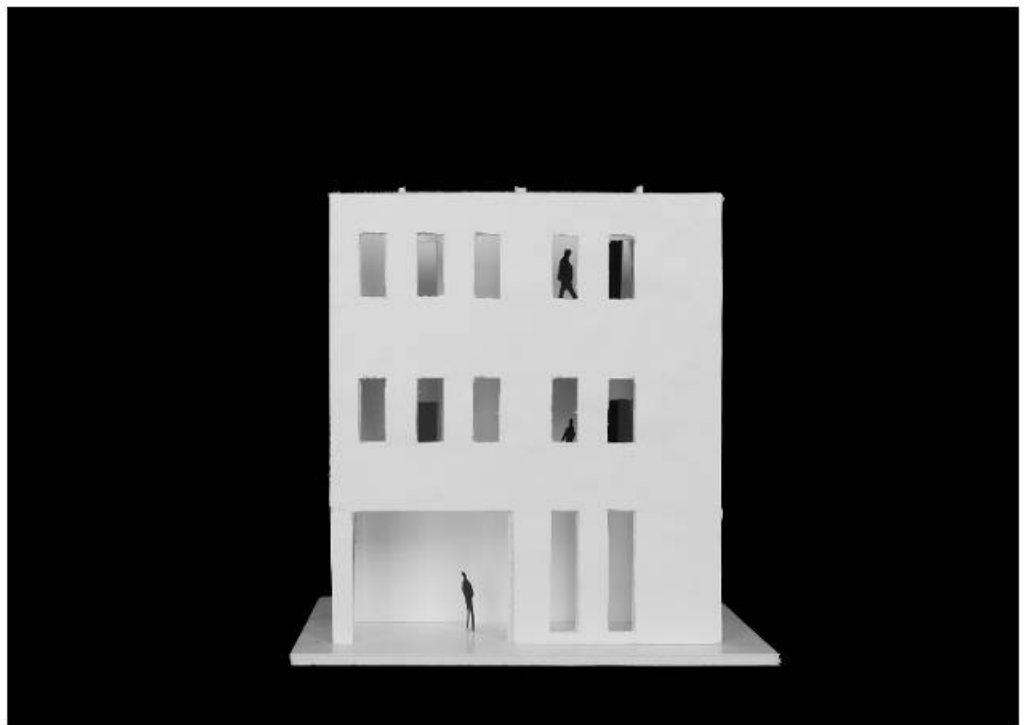
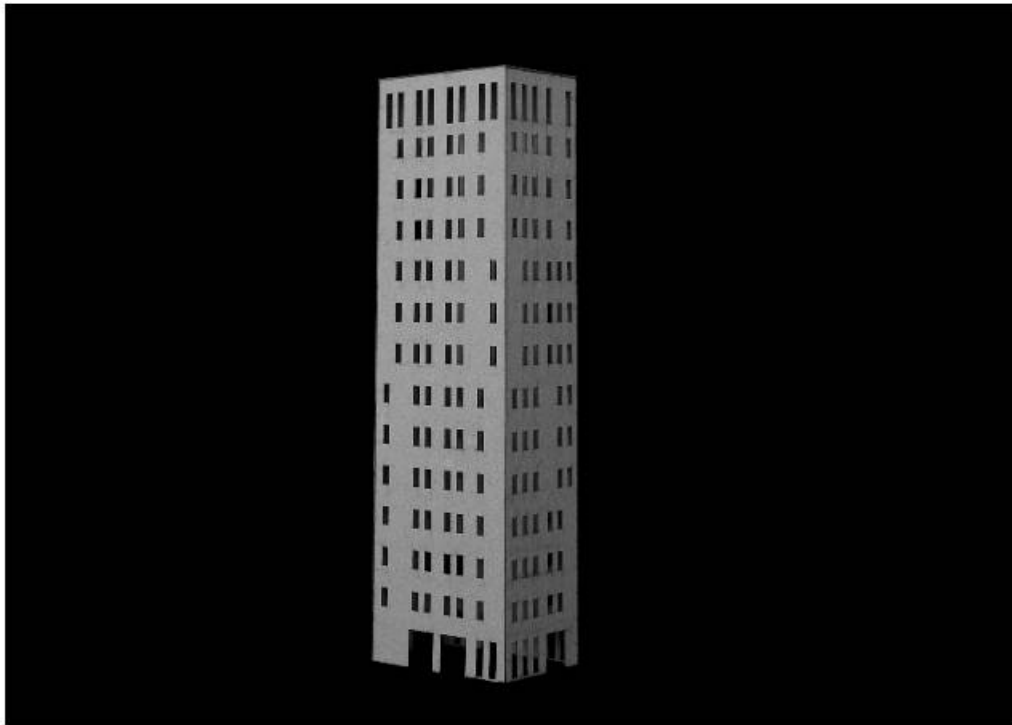
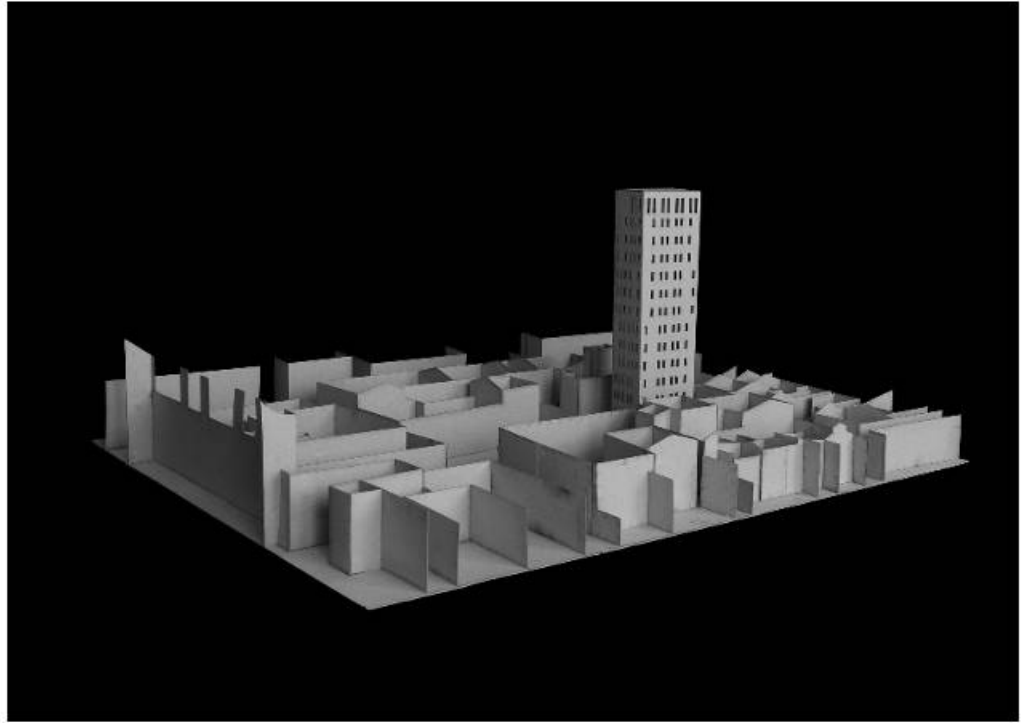
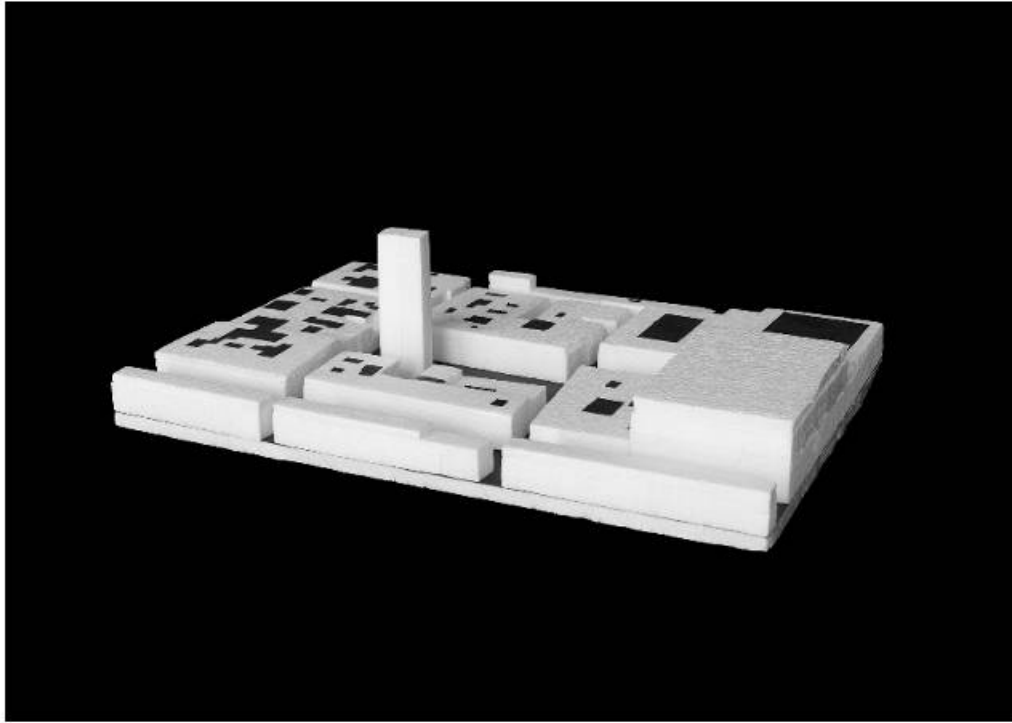
- CA** CAIXILHARIAS
- CA.01 Unidade de vidro isolante SGG CLIMAUT PLUS com PLANITHERM e vidro STADIP PROTECT SILENCE
 - CA.02 Pré-aro Fenster para caixilharia Technal Soleal
 - CA.03 Sistema de caixilharia Technal Soleal Y55 com sistema de perfis modular global com rutura de ponte térmica, linha clássica, duas folhas, Downtown Collection, cor Dakar R-Brown
 - CA.04 Selagem isolante
 - CA.05 Vão de escoamento em betão aparente na cor terracota
 - CA.06 Perfil de remate em "L" em chapa de aço galvanizado quinada, esp. 1,5 mm, fixado mecanicamente à subestrutura metálica do vão por meio de parafusos autoperfurantes
 - CA.07 Lintel em betão aparente cor terracota e=12cm
 - CA.08 Montante perfil metálico conformado em C em chapa de aço e=0,6mm
 - CA.09 Pré-aro de madeira
 - CA.10 Porta de entrada em PVC e madeira com painel lateral fixo
 - CA.11 Lintel pré-fabricado em betão armado

- CO** COBERTURA
- CO.01 Laje maciça bidirecional de betão armado e=25cm
 - CO.02 Camada de formação de pendentes (argamassa de regularização / betão leve de pendentes) e=5cm
 - CO.03 Membrana betuminosa impermeabilizante
 - CO.04 Placas de isolamento térmico rígido em poliestireno extrudado (XPS) e=3 cm (DANOPREN TR60)
 - CO.05 Geotêxtil separador e de proteçãoCO.05 Lâmina impermeabilizante e=1,2mm
 - CO.06 Camada de gralilha (lastro de proteção) e=6cm
 - CO.07 Albarriha de coramento de platibanda de betão pré-fabricado com pingadeira bilateral e pendente para o interior da cobertura
 - CO.08 Argamassa de assentamento
 - CO.09 Platibanda de betão armado

- EA** ELEMENTOS AUXILIARES
- EA.01 Folha metálica basculante da escotilha
 - EA.02 Contrabastidor da folha
 - EA.03 Puxador embutido
 - EA.04 Ara metálico perimetral da escotilha
 - EA.05 Junta perimetral de estanquidade em EPDM
 - EA.06 Perfil de remate perimetral em chapa de aço galvanizado
 - EA.07 Plataforma metálica de desembarque
 - EA.08 Longarinas laterais em aço
 - EA.09 Degraus tubulares em aço
 - EA.10 Ligação soldada contínua





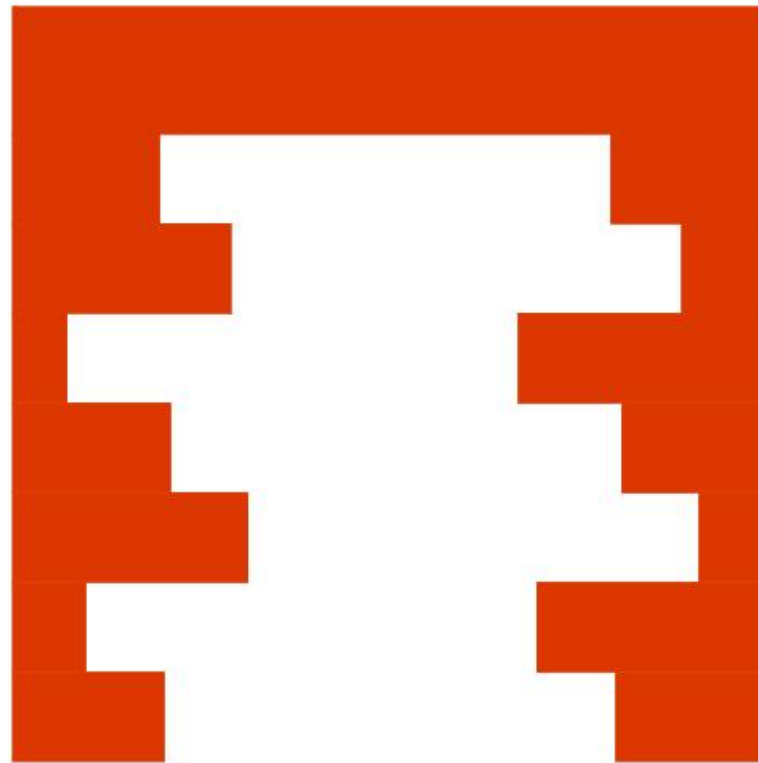




SHIFT

Paula Puebla

SHIFT

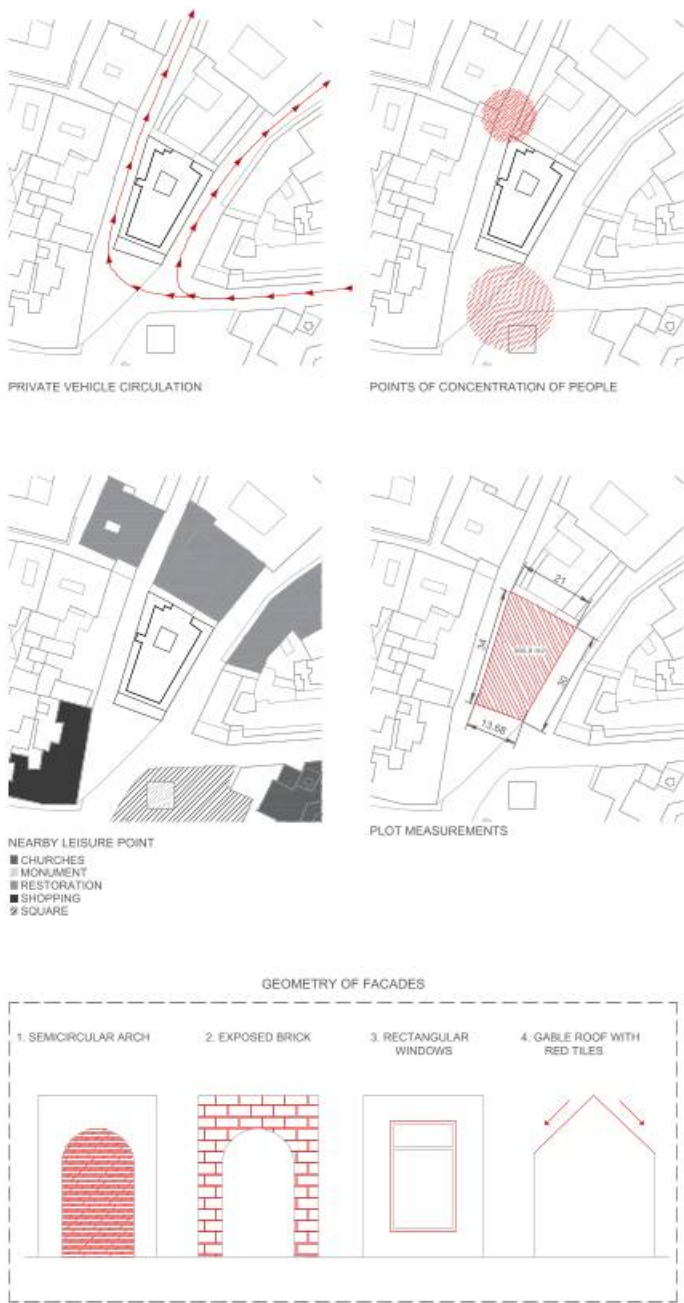


BOLOGNESE SHIFT, ALTERNATING SPATIAL GRADIENT

THE PROJECT INSERTS A CONTEMPORARY THIRD TOWER INTO THE MEDIEVAL SKYLINE OF BOLOGNA. AT ITS BASE, THE EDIFICE COSES TRAPEZOIDAL BOUNDARIES THROUGH A NON-NORMATIVE PLINTH WHOSE TRANSPARENCY RUPTURES TRADITIONAL OPACITY TO CONSUME THE PUBLIC REALM. FROM THIS REBELLIOUS GROUNDING, THE ARCHITECTURE REINTERPRETS THE VERTICAL MYTHOLOGY: THE MASS MUTATES INTO ALTERNATING SPATIAL GRADIENTS. INSTEAD OF A STATIC MONOLITH, THE TOWER EXPERIENCES A GEOMETRIC SHIFT, TRANSITIONING FROM ACCESSIBLE URBAN DENSITY INTO AN ELEVATED INTROSPECTIVE LANDSCAPE. IT IS AN ASCENDING STRATIFICATION THAT BREAKS RIGIDITY TO SCULPT VACUUMS AND TERRACES, ANCHORING ITS DESIGN TO THE GRAVITATIONAL VISUAL TENSION OF LE DUE TORRI.



PRE-EXISTING CONDITIONS ANALYSIS



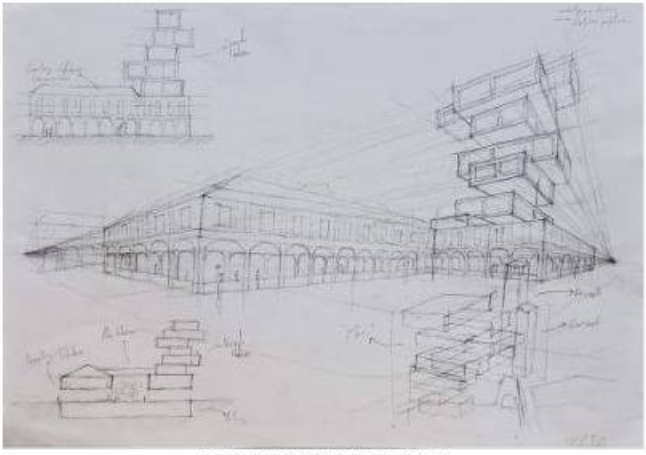
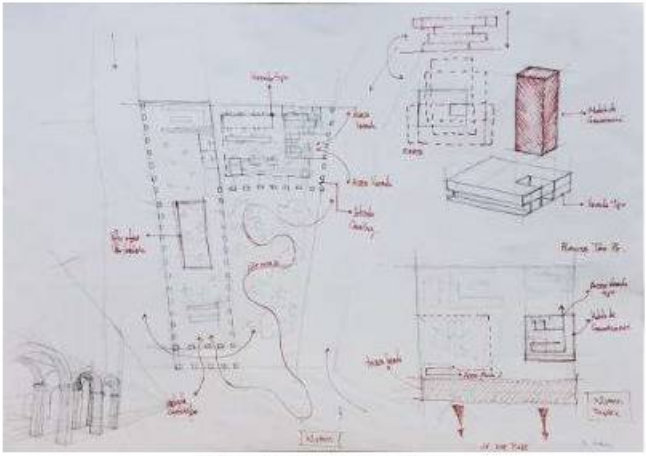
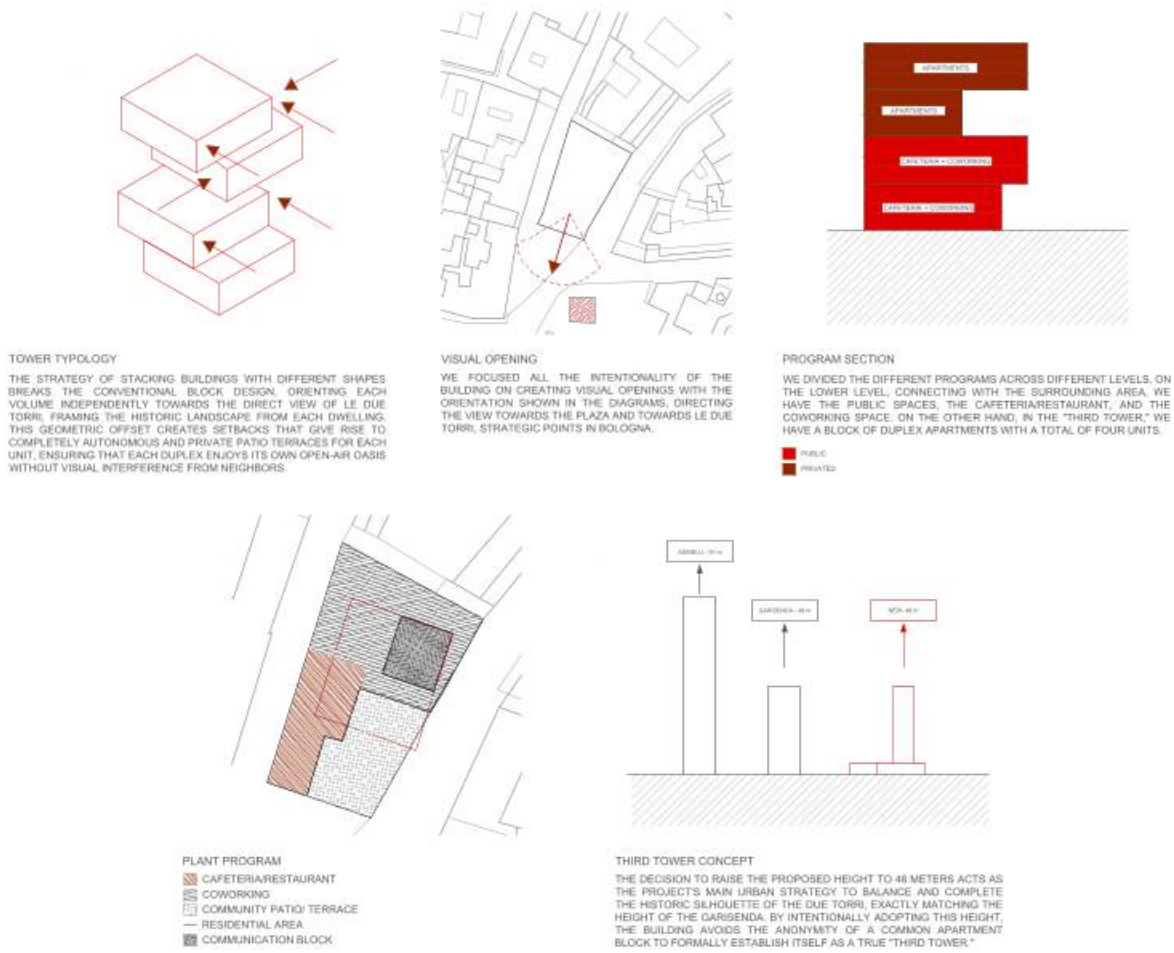
The morphological analysis of the existing urban conditions defines the key constraints for the architectural integration of this site in Bologna, resolving its contact with the ground through a footprint that assumes the trapezoidal perimeter boundaries of the 565.9 m² plot without fully saturating its total surface area. The building adopts an L-shaped footprint that directly abuts the party wall of the nearest adjacent property, freeing up an urban buffering space and consolidating a two-story public plinth. The ground floor is strategically fragmented into two autonomous programs with independent access from the street: a café area that vitalizes the public flow and a coworking space in the opposite sector. On the first floor, the upper level of the plinth unifies the available surface area to house a continuous restaurant that vertically extends the activity of the bar below but completely eliminates the coworking program, configuring an integrated dining space that capitalizes on the angular geometry of the proposal.

Over this commercial base that stitches the urban fabric together rises the residential body of the building, proposing a total volume that stretches its verticality until aligning with the upper datum of the Torre della Garisenda, the smaller of the two adjacent medieval towers. The structure and formal composition of the tower articulate around a central vertical circulation mega-core of reinforced concrete with a thickness of fifty centimeters, which absorbs the structural and seismic forces of the complex. The residential blocks enveloping this technical core undergo a horizontal shifting and rotational movement every two floors, generating a geometric dynamism that dialogues with the monumentality of the historical surroundings. The materiality of the building opts for an in-situ concrete through-colored in Bolognese red that dispenses with the traditional roughness of wood; instead, smooth phenolic formwork panels are used to eliminate organic textures while transferring a continuous pattern of horizontal lines perfectly defined by the panel joints onto the facade, achieving a contemporary, clean, and abstract aesthetic that chromatically integrates with the pre-existing brickwork.

The interior housing program is structured through an upward socioeconomic gradation strategy that, taking advantage of the high land valuation in the center of Bologna, introduces three distinct housing typologies to provide flexible access to different social classes within a high standard of quality. The first two floors of the residential block (the first and second floors) are divided into two units per floor with two bedrooms each, configuring the entry-level typology that optimizes the surface area for young families or professionals. The third and fourth floors transform their spatial configuration towards a single, open-plan layout to house a single large-format residence per level. Surpassing the height of the neighboring buildings on the block, from the fifth floor upwards and extending continuously to level eighteen, the tower culminates its development with the most exclusive typology of the program, consisting of double-height duplex units that crown the urban skyline, whose fundamental characteristic is the inclusion of large-format private terraces oriented with direct views toward the Two Towers and the elimination of compartmentalization in their ground floor living areas to generate spacious common areas that open entirely to the historical landscape, ensuring that the visual tension toward the medieval monument acts as the backbone of the entire architectural project.



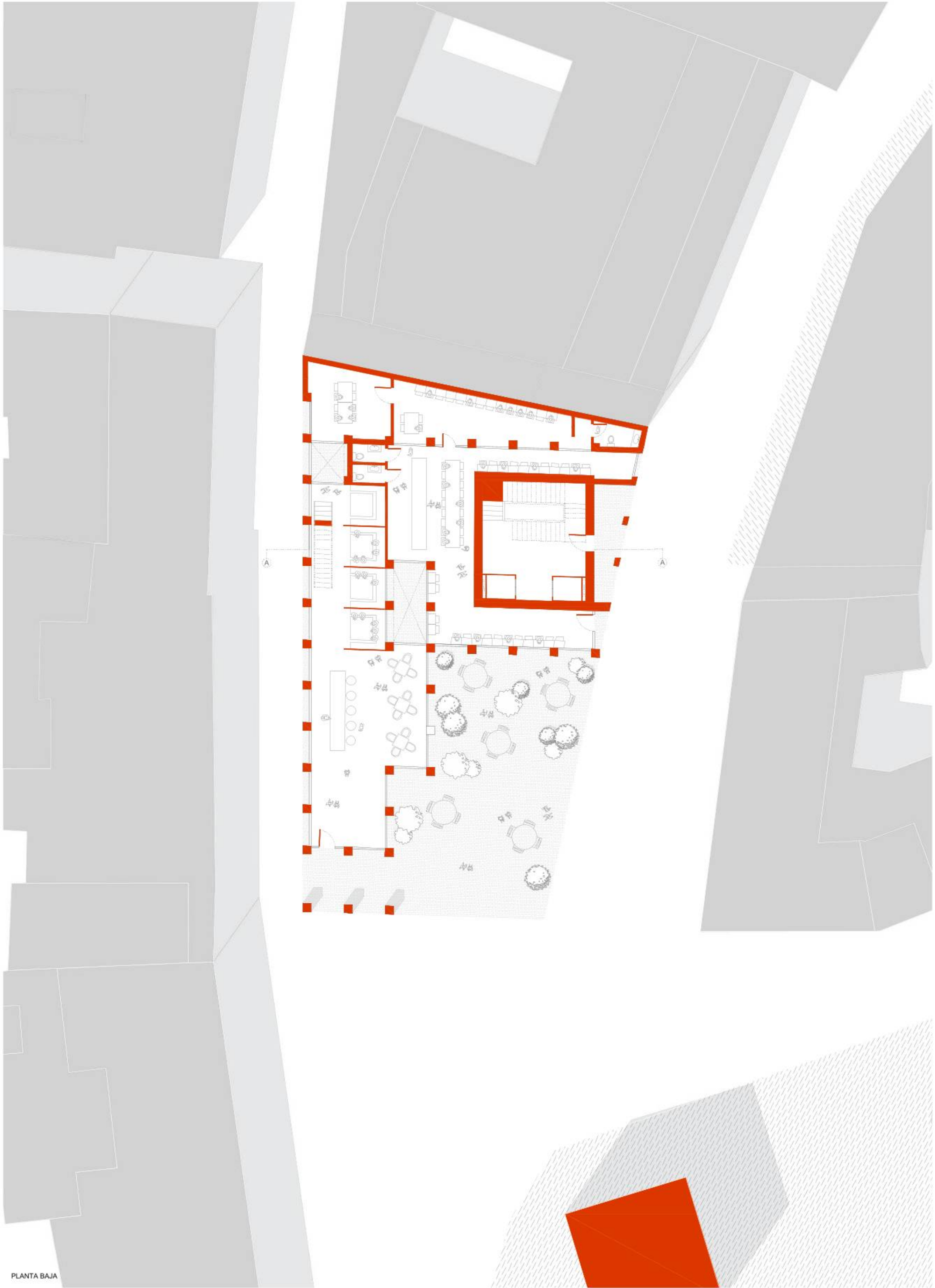
STRATEGIES



The conceptual framework of the proposal finds its primary contemporary benchmarks in the high-rise residential investigations developed by the studio Herzog & de Meuron, specifically through the Beirut Terraces and 56 Leonard Street projects in New York. The Beirut Terraces tower serves as a direct reference for the horizontal manipulation of the floor plan, where the building is stratified using concrete slabs that cantilever to varying degrees, generating deep terraces that hover over the void and a play of light and shadow that breaks up the heaviness of the monolithic mass.

This strategy of pixelation and volume stratification is complemented by the analysis of 56 Leonard Street, a skyscraper where the concept of volumetric shifting (shift) is taken to the extreme through the structural and independent displacement of the housing blocks every few floors. From this second project, the logic of stacking unique, individual pieces that react differently depending on their height level is extracted—a solution that validates and substantiates the typological gradation of the Bologna tower and its visual and spatial opening toward the historical landscape via cantilevered terraces.



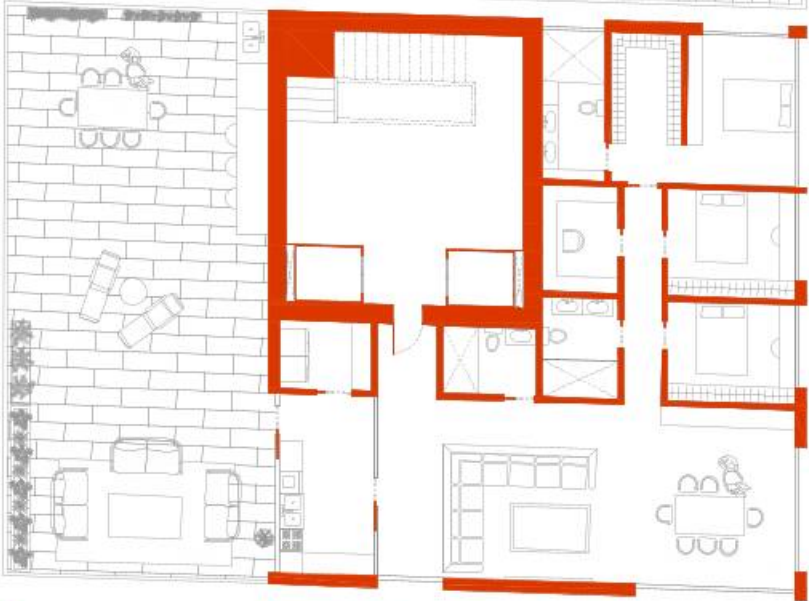
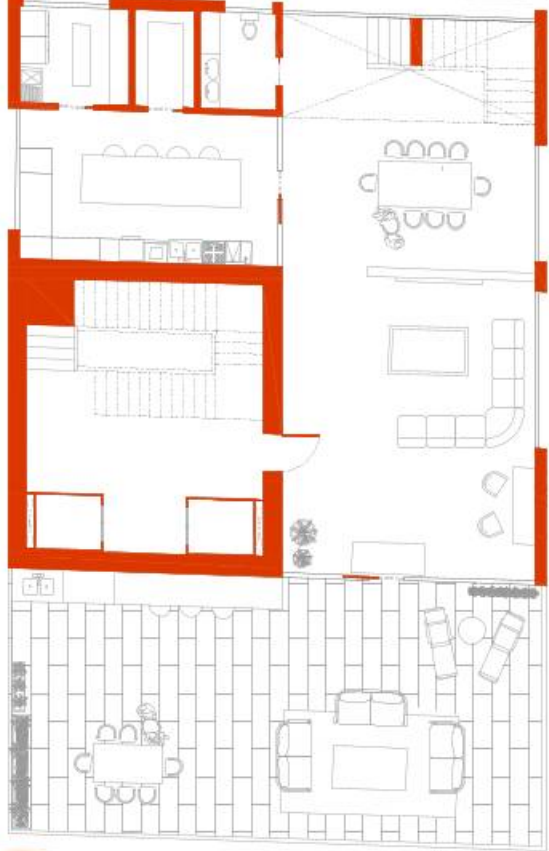


PLANTA BAJA

TYPICAL FLOOR PLAN 6-14



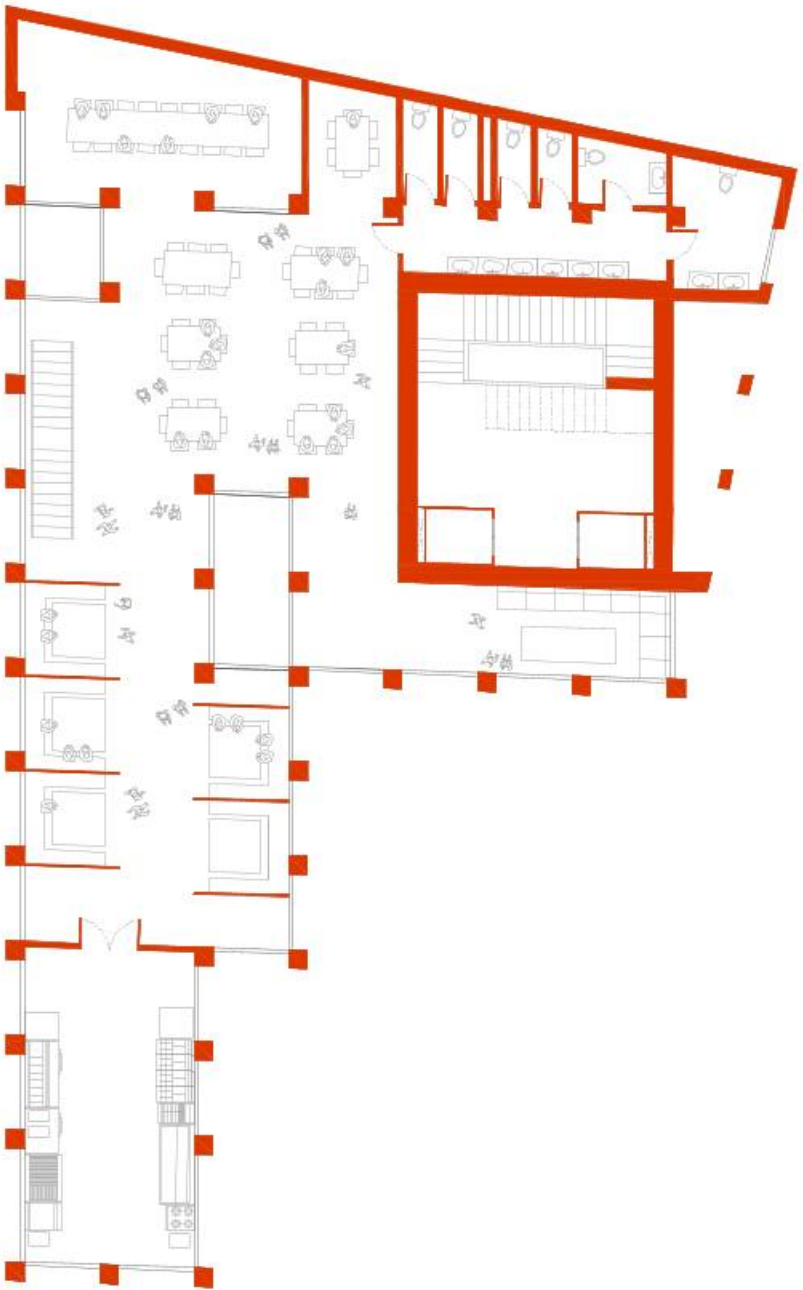
TYPICAL FLOOR PLAN 5-13



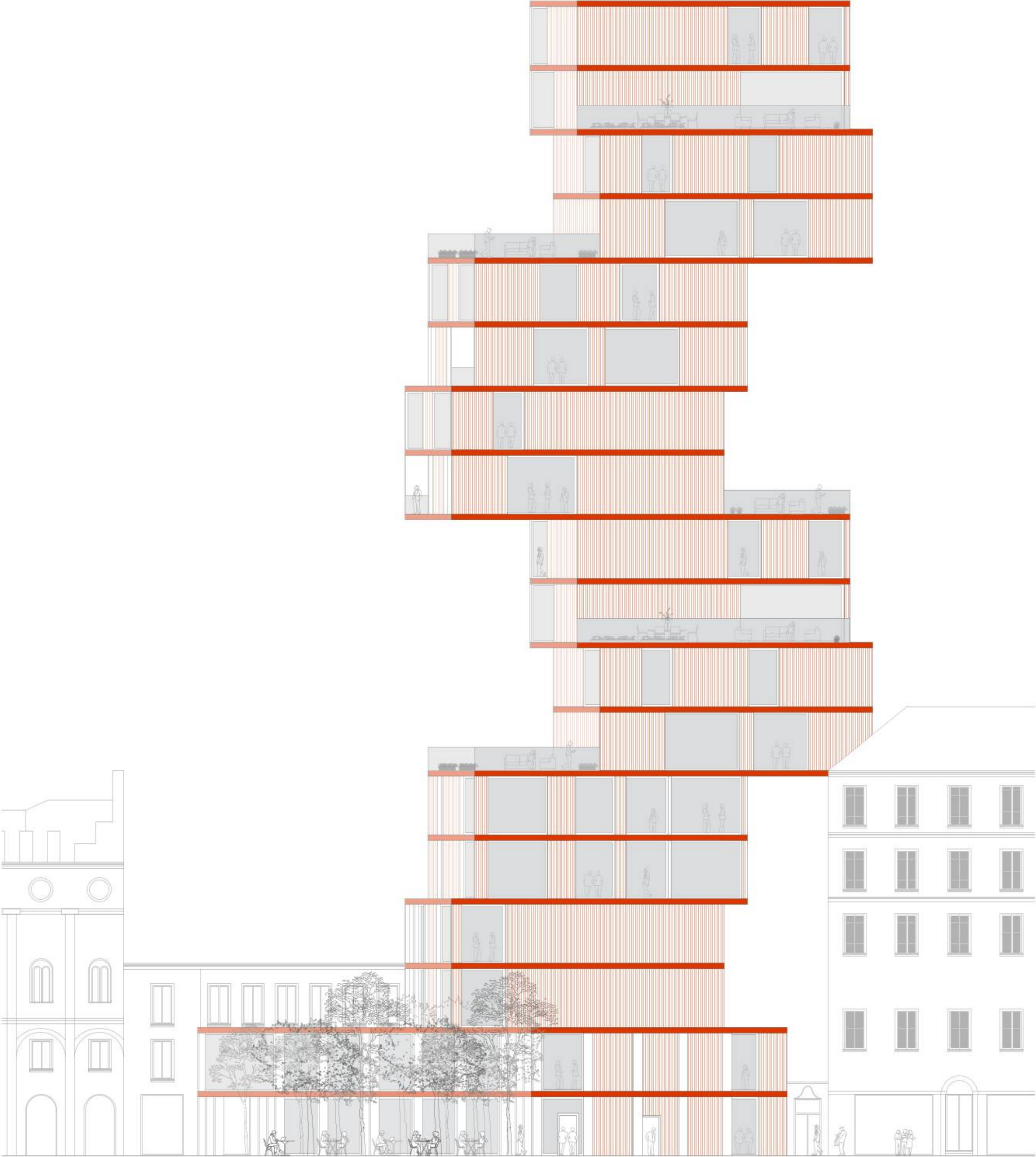
TYPICAL FLOOR PLAN 3-4



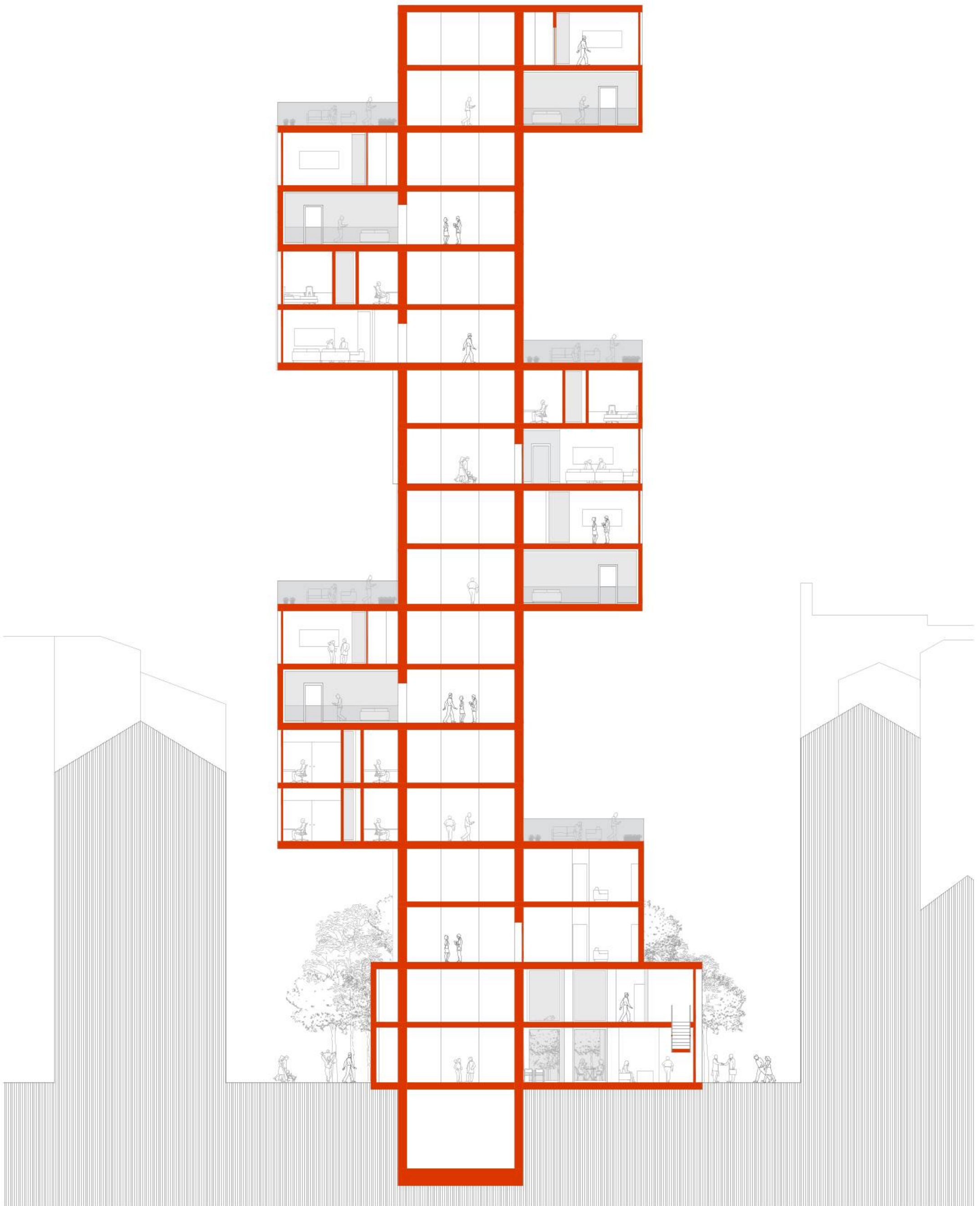
TYPICAL FLOOR PLAN 1-2



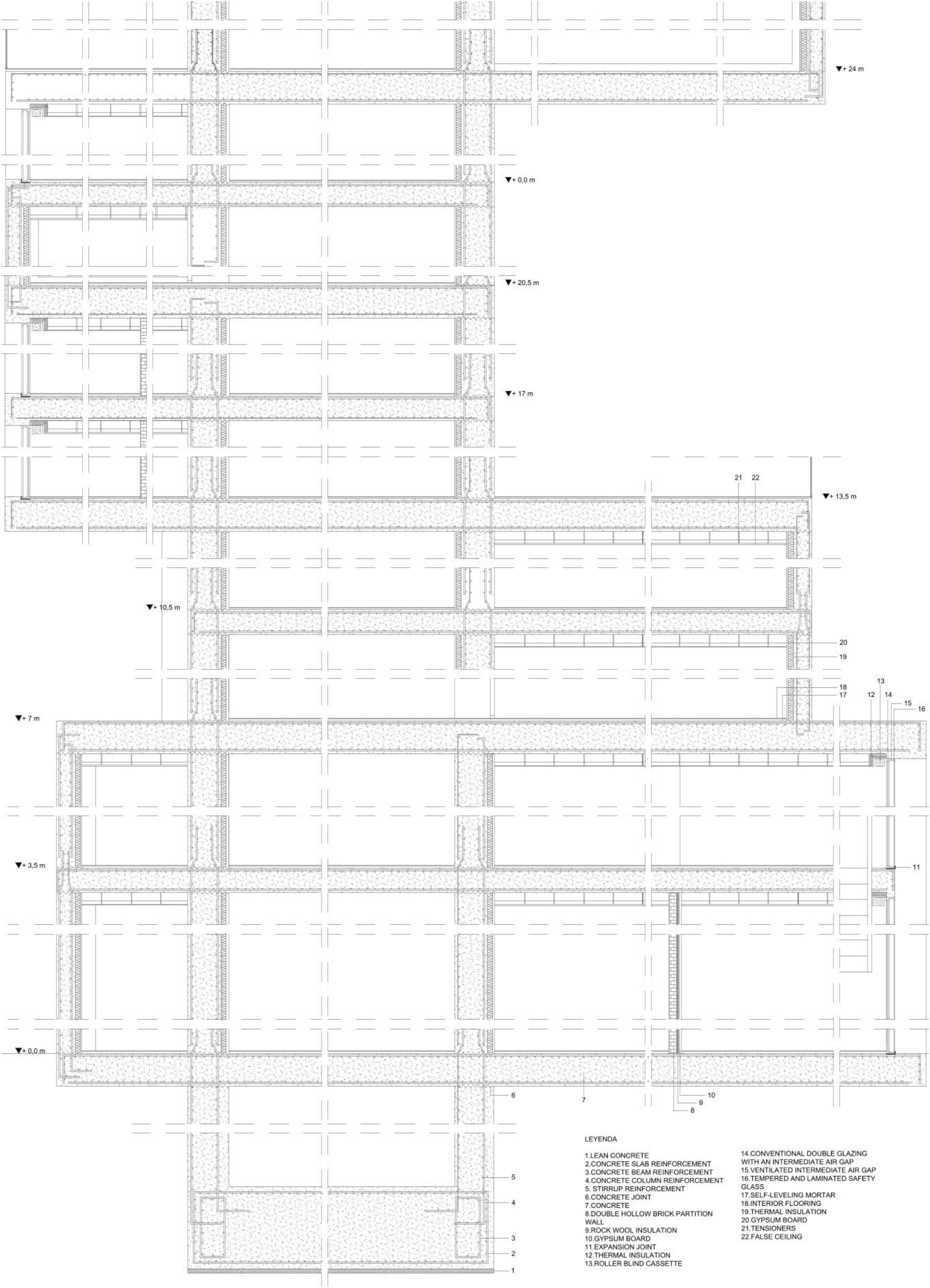
FIRST FLOOR



ALZADO ESTE

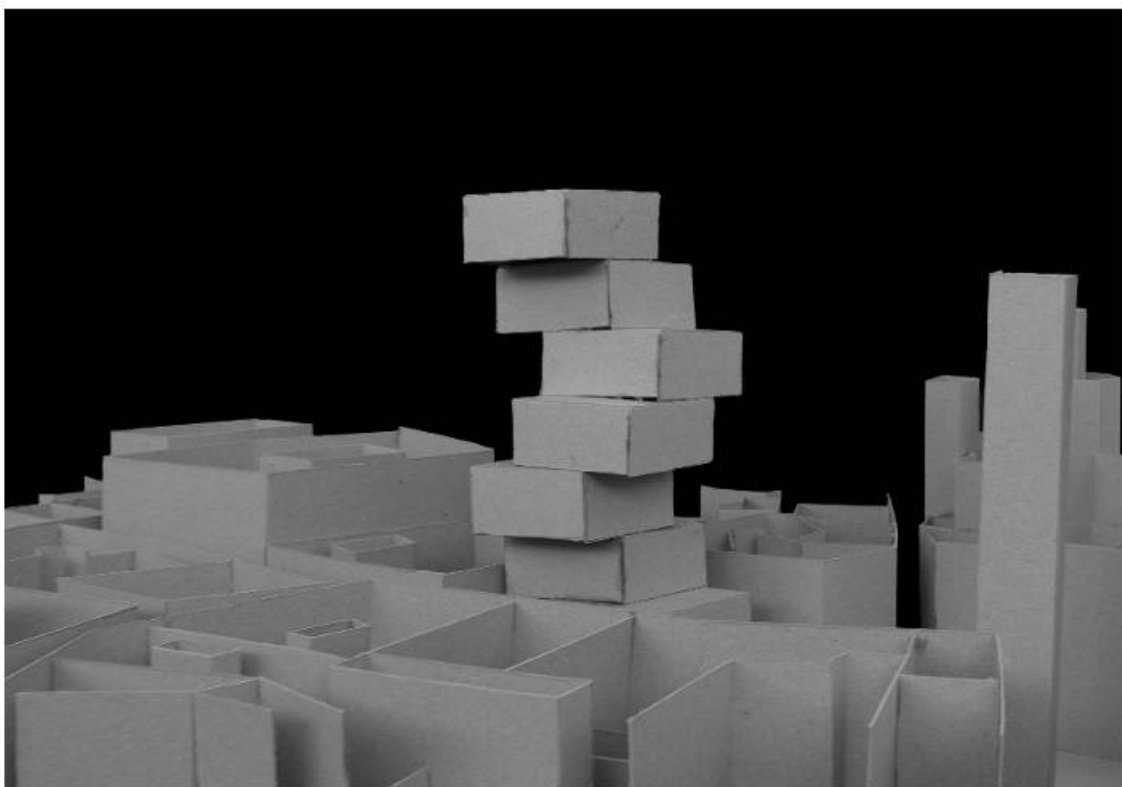
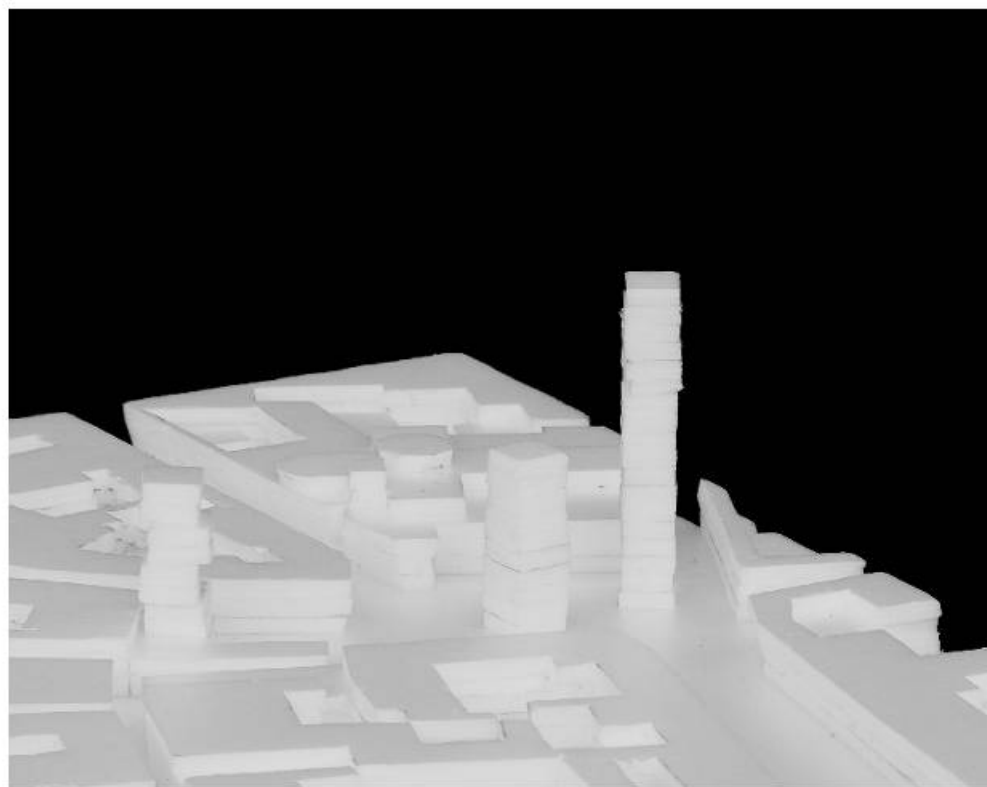
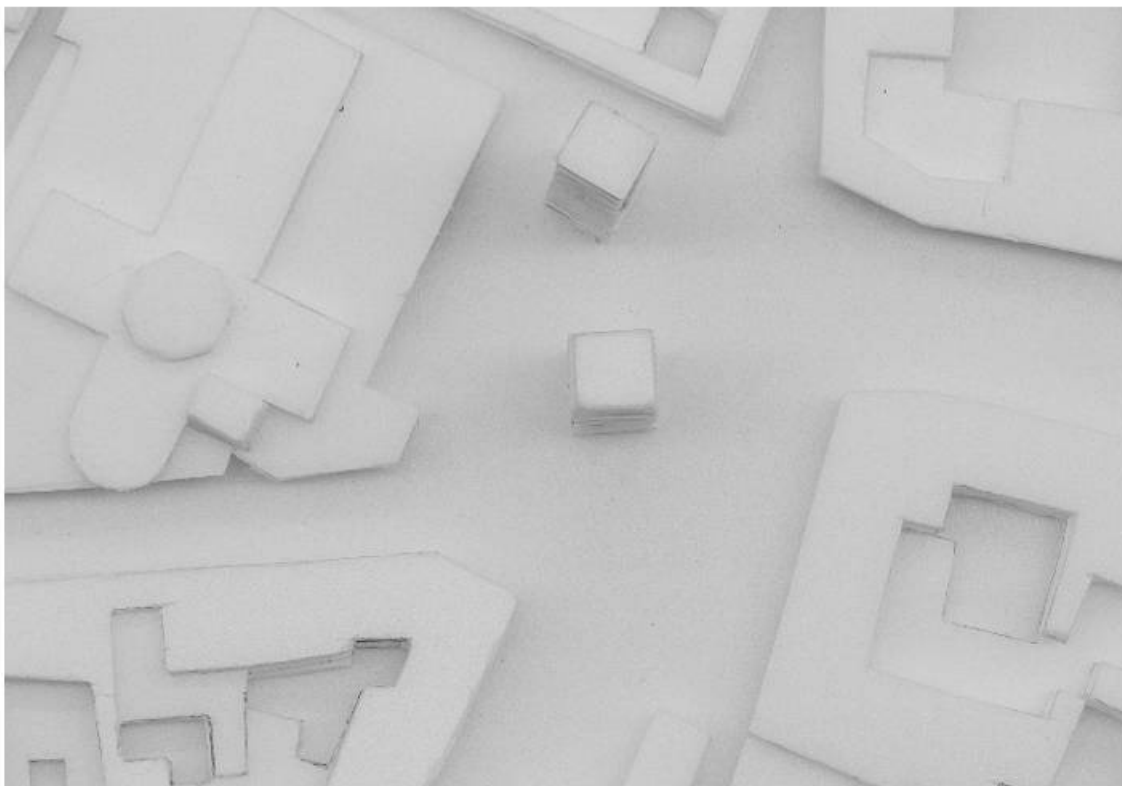


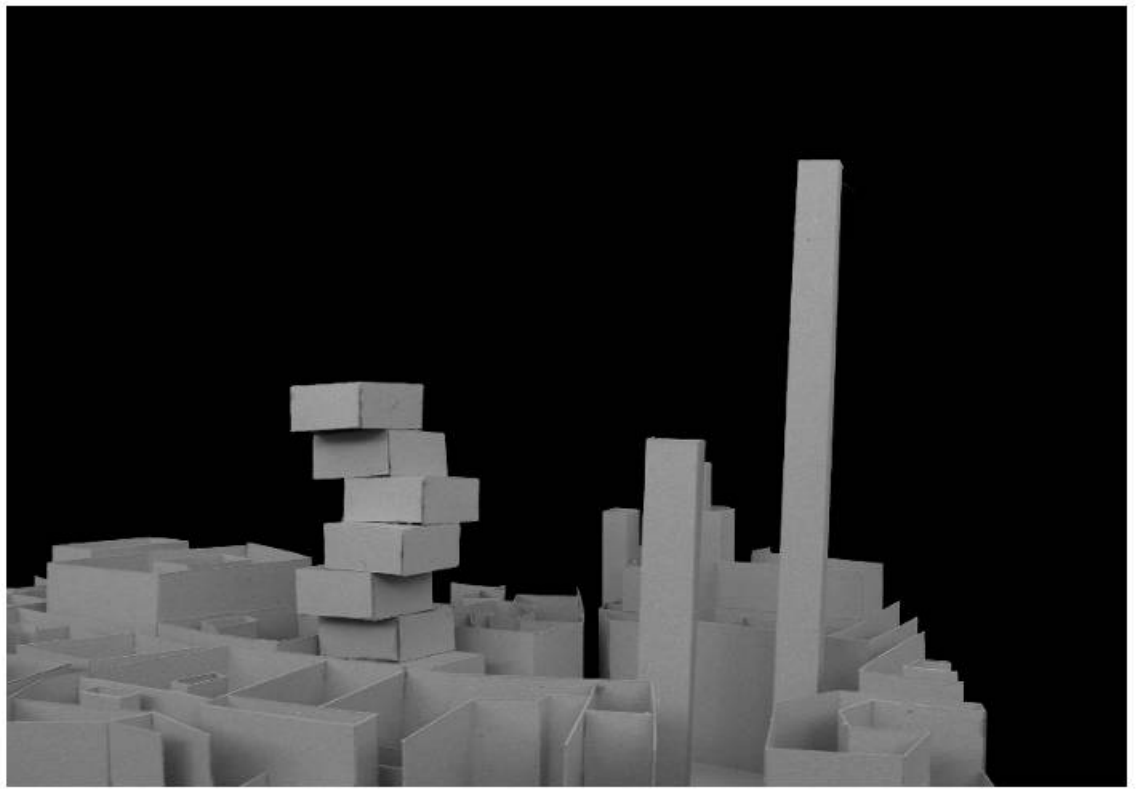
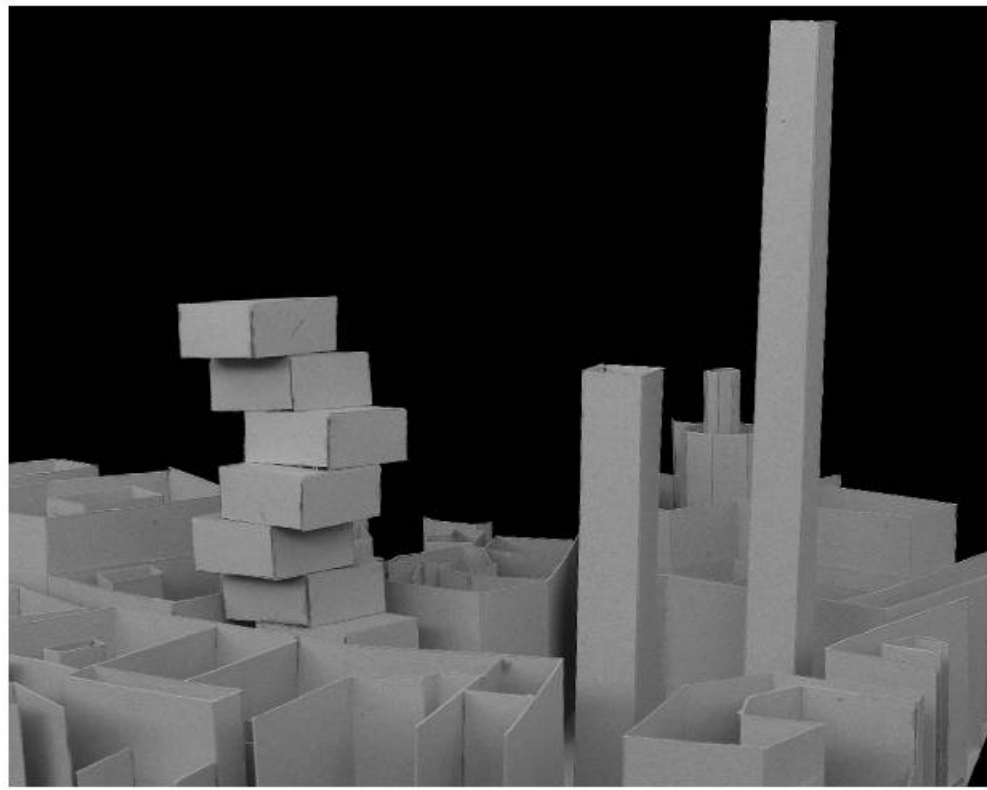
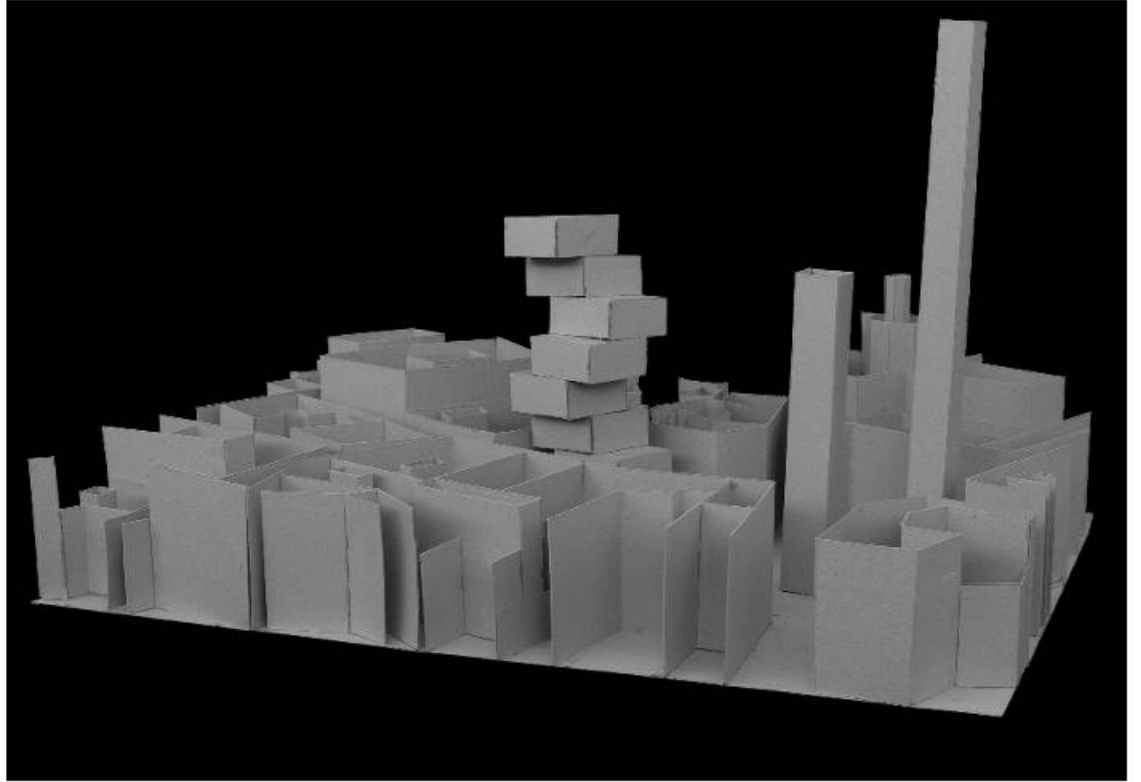
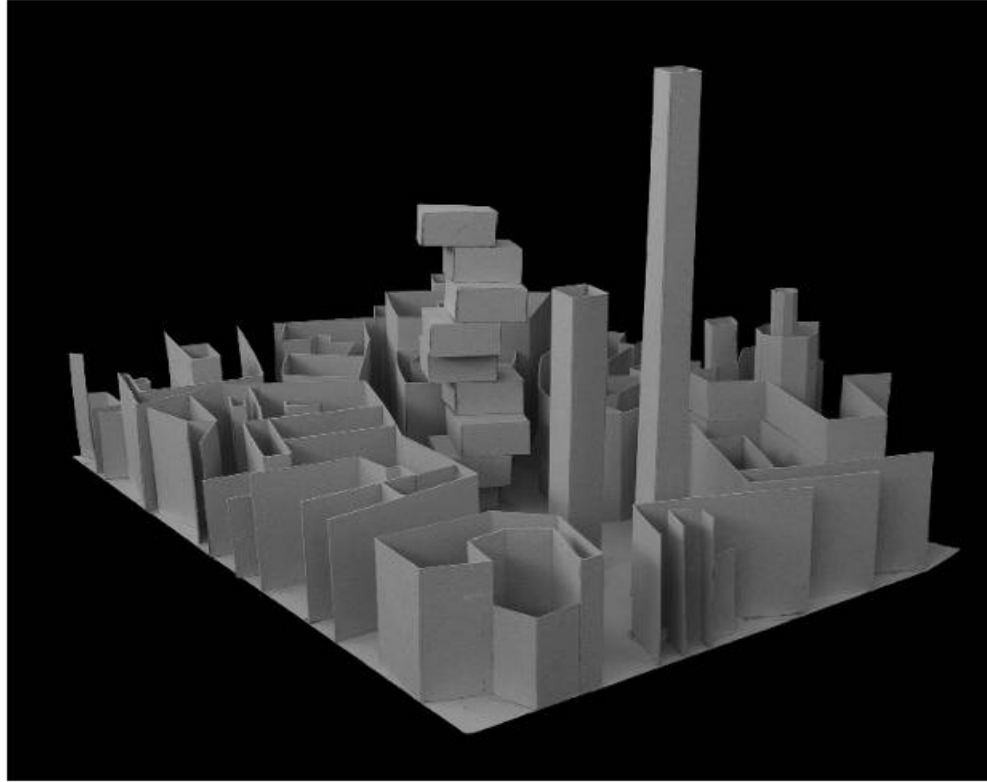
SECCIÓN A-A



CORTE CONSTRUCTIVO
PAULA PUEBLA
SECCIÓN A-A





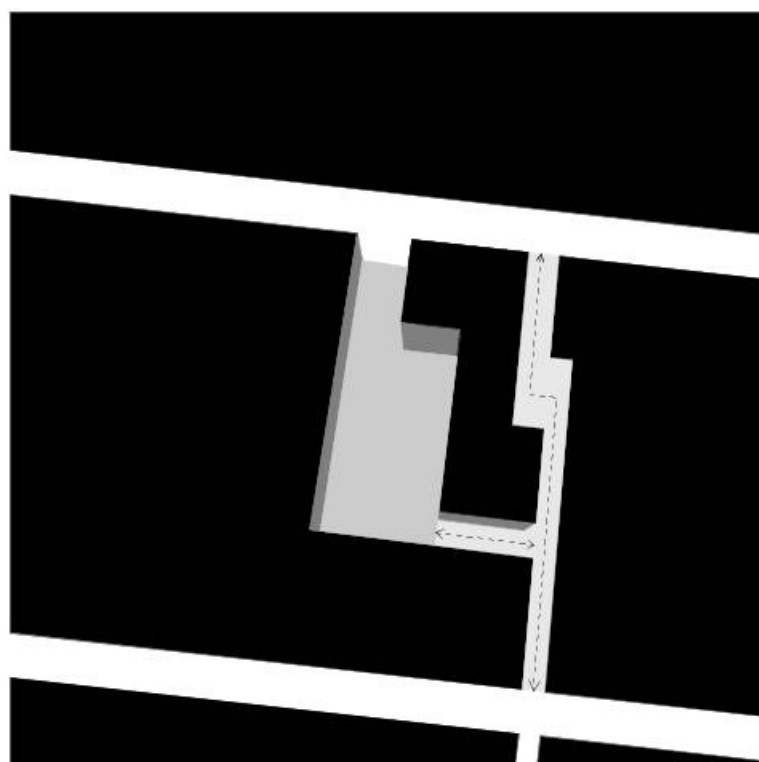




POLARIDADE

Rita Moraes

POLARIDADE



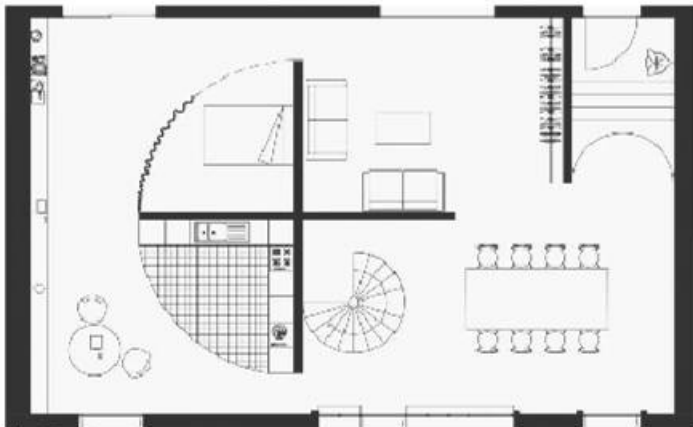
ENTRE PERCORRER E PERMANECER CONSTROI-SE A IDENTIDADE DO LUGAR

Polaridade é um projeto que explora a dualidade e a complementaridade entre espaços de passagem e espaços de permanência num quarteirão denso, marcado por um vazio interior sem uso ativo ou identidade definida. A proposta procura reativar este espaço central, atribuindo-lhe uma nova função urbana e social através da criação de percursos públicos, áreas de encontro e relações visuais entre interior e exterior. O conceito parte da introdução de um eixo de circulação longitudinal localizado numa das extremidades do terreno, estabelecendo a ligação entre a Via Schiavónia e a Via S. Giorgio. Este eixo funciona simultaneamente como elemento de atravessamento urbano e como filtro entre as áreas públicas e os espaços residenciais, conduzindo progressivamente ao claustro interior. Em contraste com a linearidade e compressão dos espaços de passagem, o claustro afirma-se como espaço de permanência mais amplo, aberto e contemplativo. A diferenciação entre estes dois polos é reforçada pela própria morfologia do projeto, através de variações de largura, ritmos espaciais, iluminação natural e zonas de estadia que incentivam a pausa, a convivência e a apropriação do espaço pelos utilizadores. Desta forma, o projeto transforma o vazio interior do quarteirão num espaço público dinâmico, reforçando as conexões físicas e visuais entre as diferentes frentes urbanas e promovendo novas formas de interação coletiva. A narrativa espacial da escala urbana é adaptada a escala arquitetónica no edifício, refletindo-se na circulação e permanência. "Polaridade" propõe, assim, uma arquitetura baseada na tensão equilibrada entre movimento e permanência, público e doméstico, atravessamento e encontro, e espaço e observador.





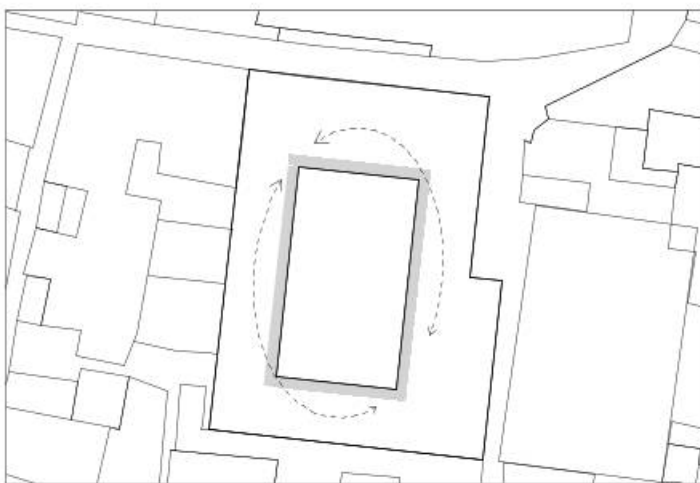
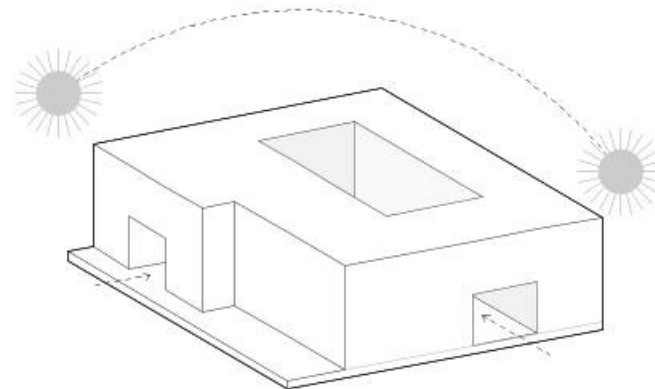
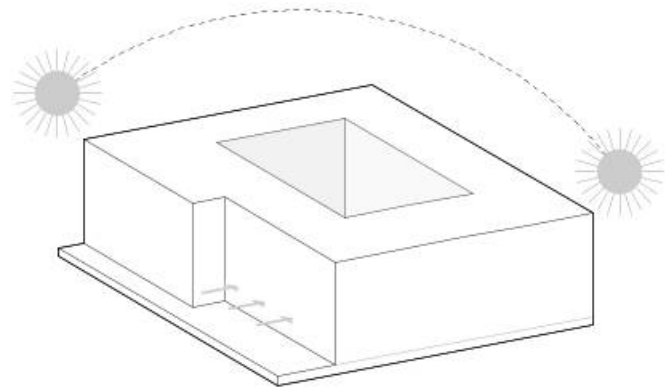
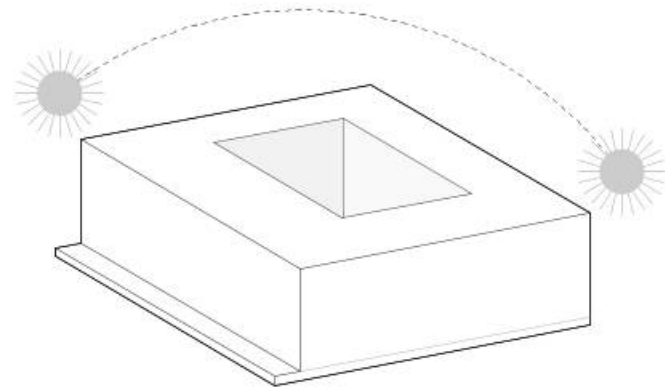
Obra: Labirinto de Chartres Cathedral
Autor: Desconhecido
Localização: Chartre



Obra: Deux Vues
Arquitetos: Bétillon & Freyermuth
Localização: Bonrepos-Riquet



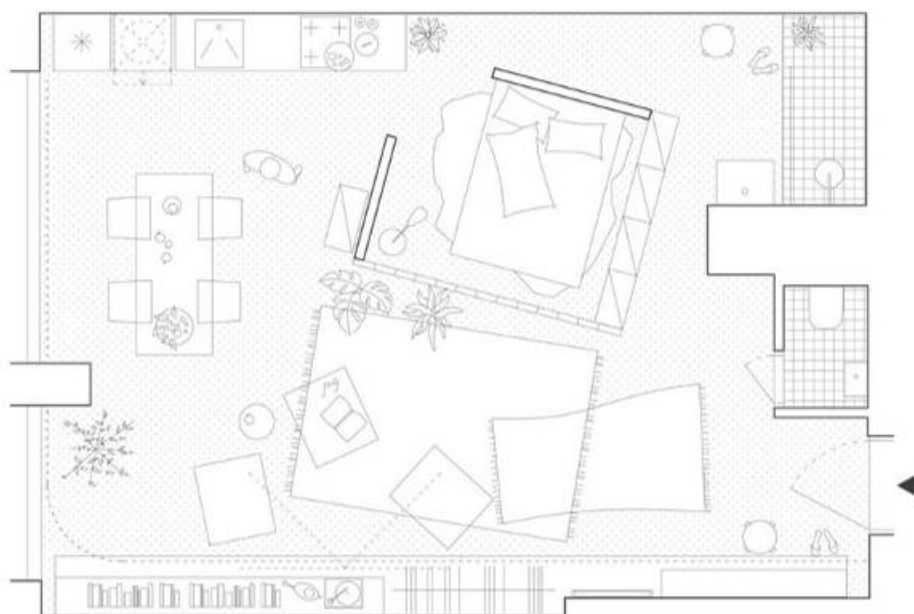
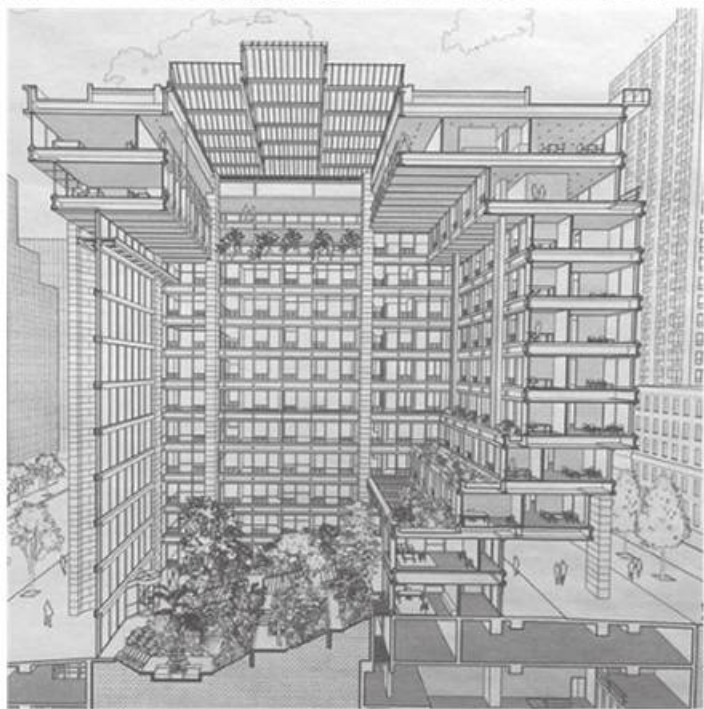
Obra: Matter of time
Autor: Richard Serra
Localização: Bilbao



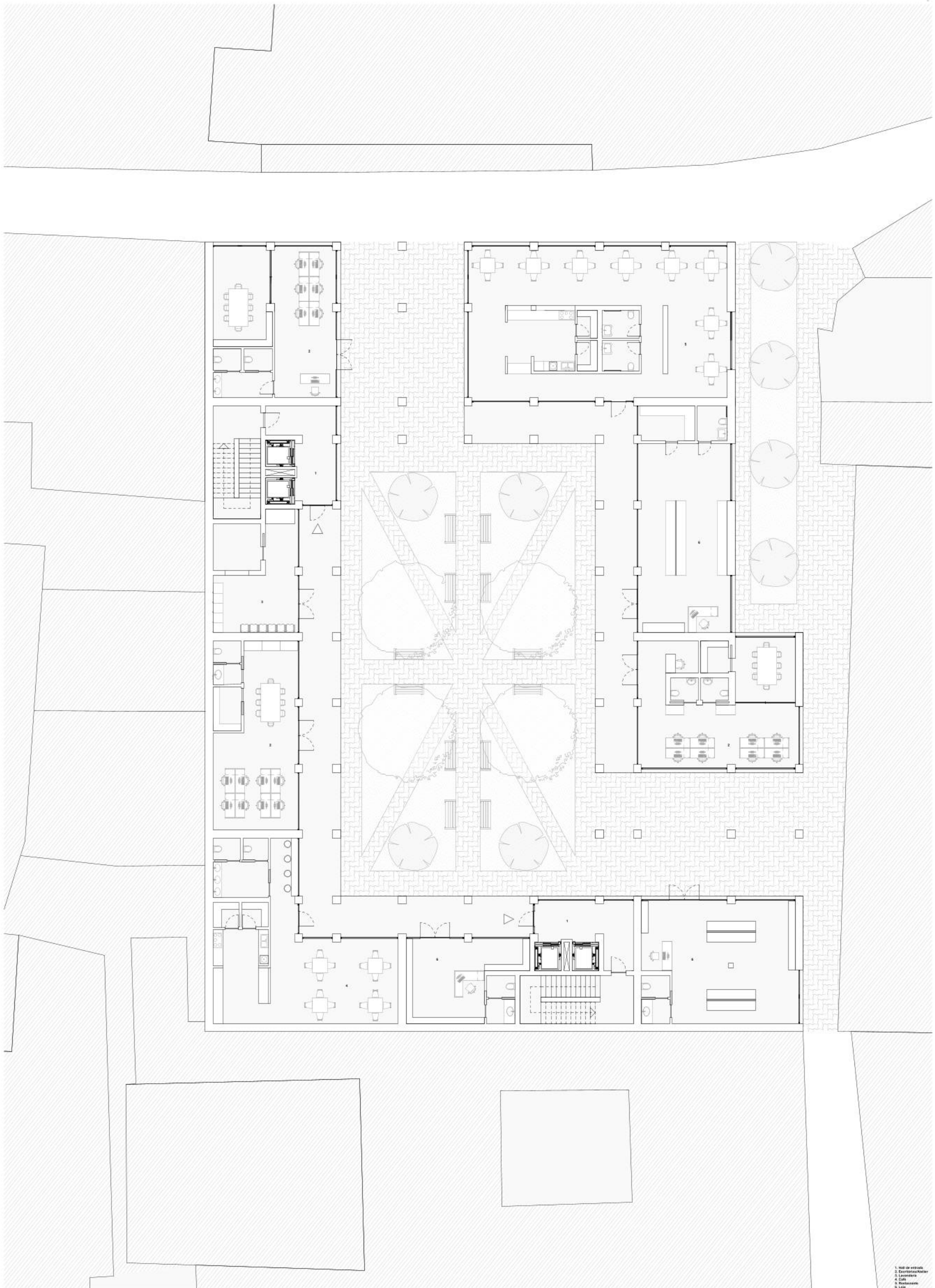
Obra: Ford Foundation
Arquitetos: Kevin Roche John Dinkeloo and Associates
Localização: Nova Iorque



Obra: Loft
Arquitetos: Kilo/Honc
Localização: Eslováquia

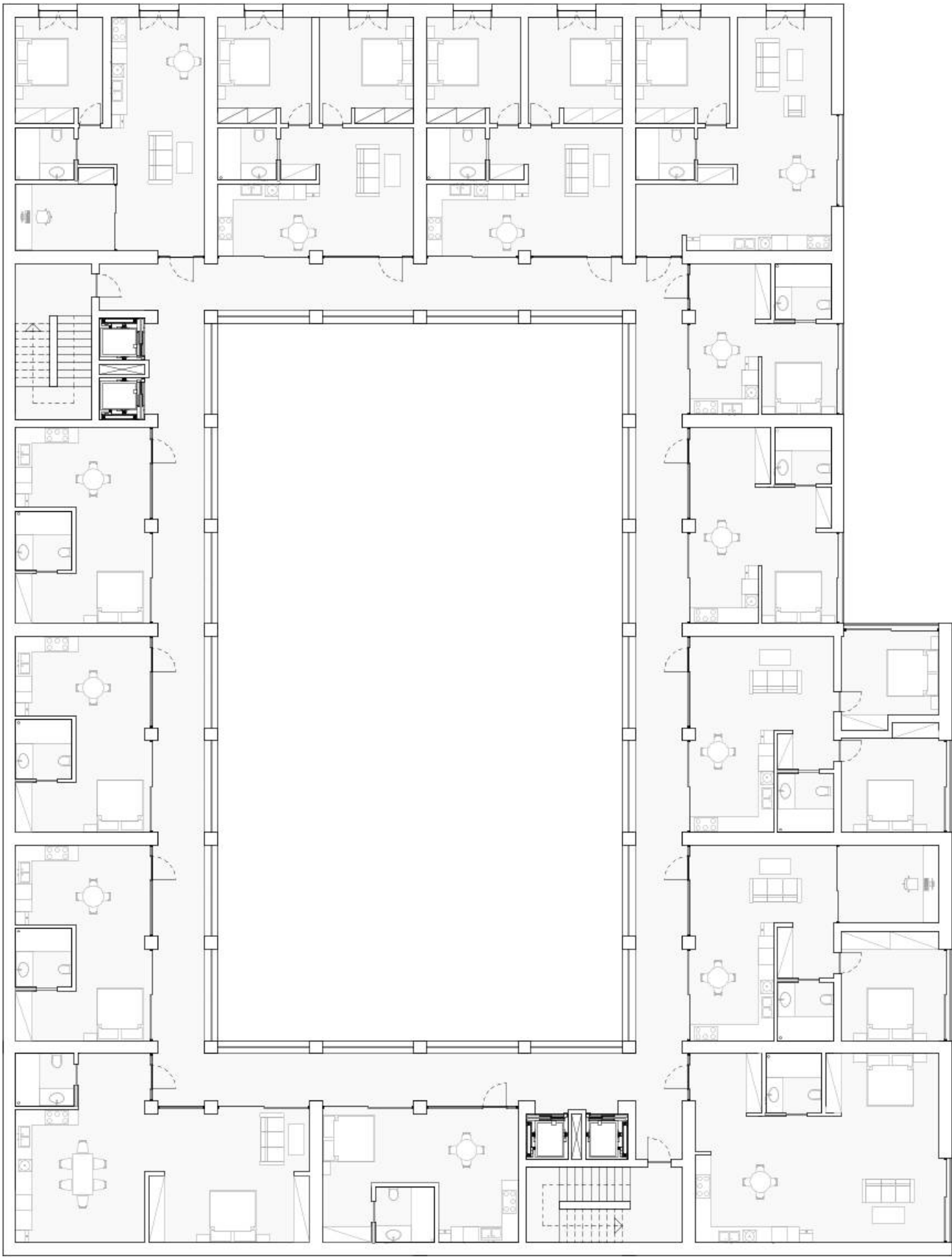


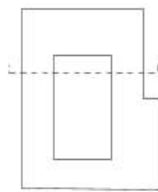
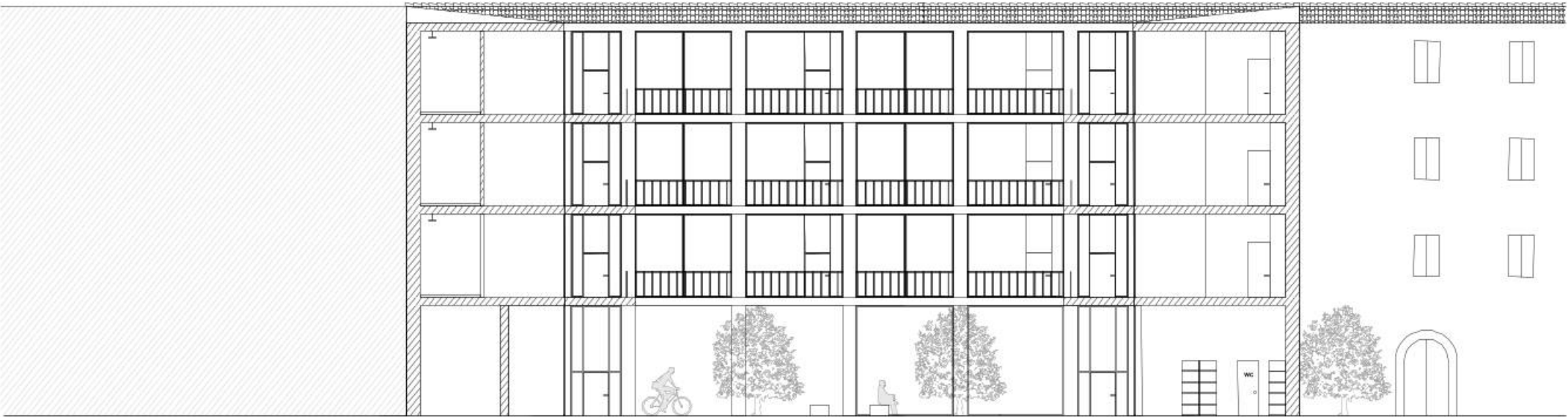




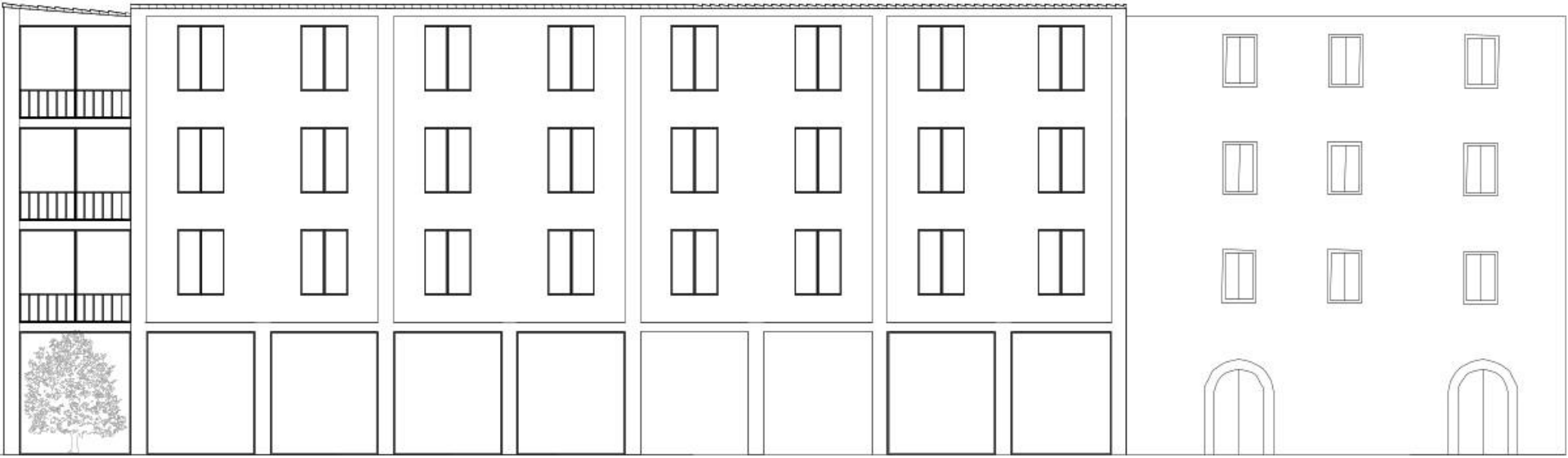
- 1. Hall de entrada
- 2. Recepção
- 3. Lounge
- 4. Café
- 5. Restaurante
- 6. Biblioteca



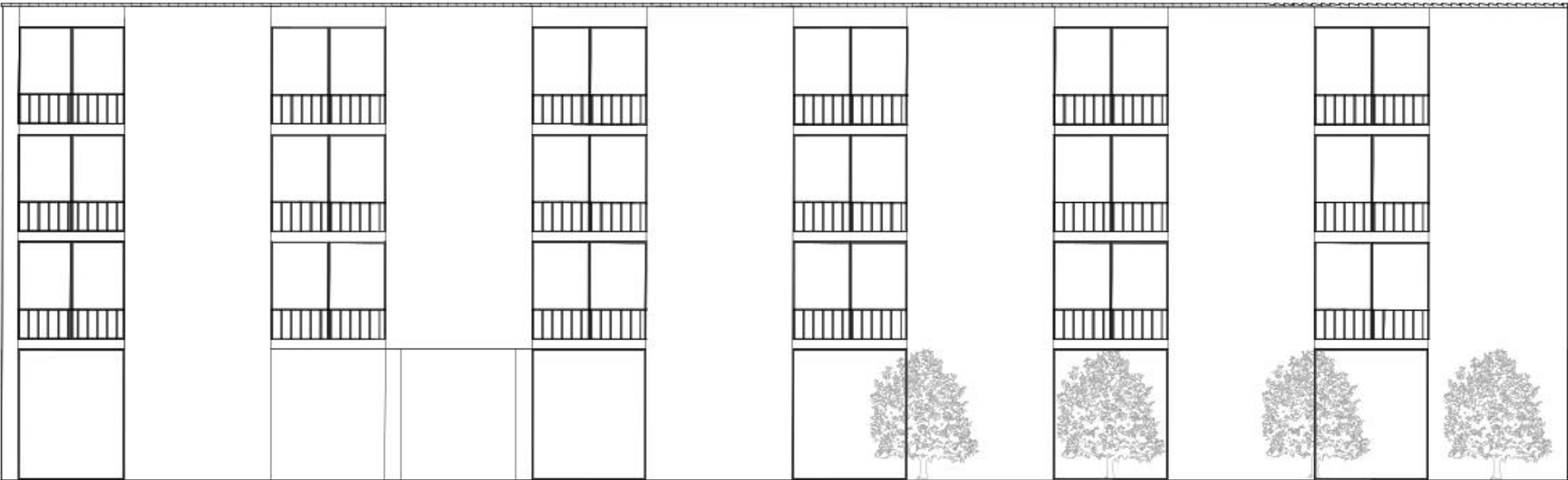




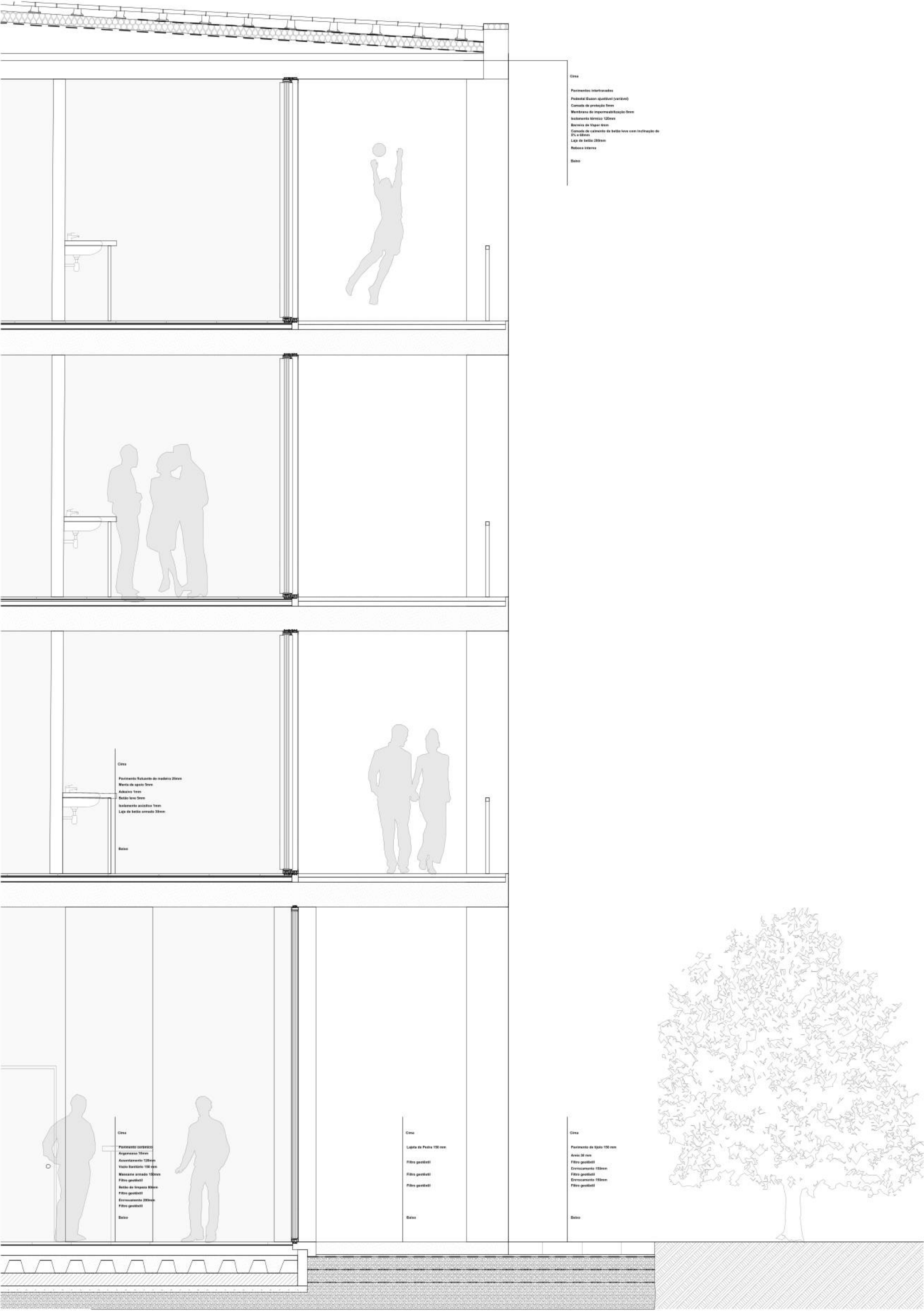
Alçado Norte

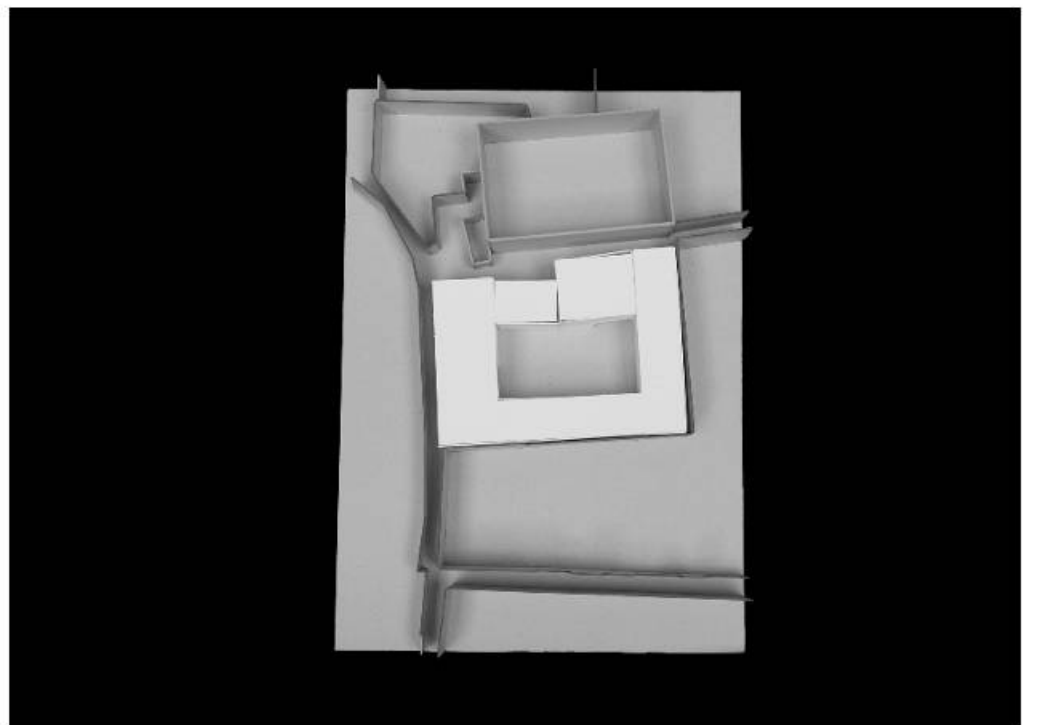
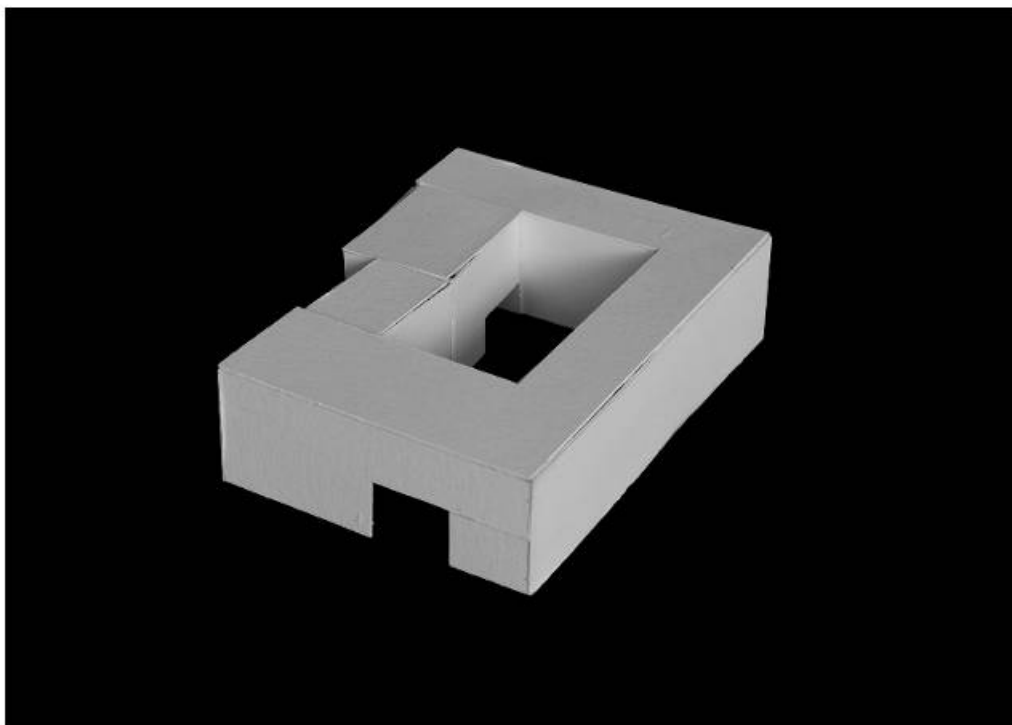
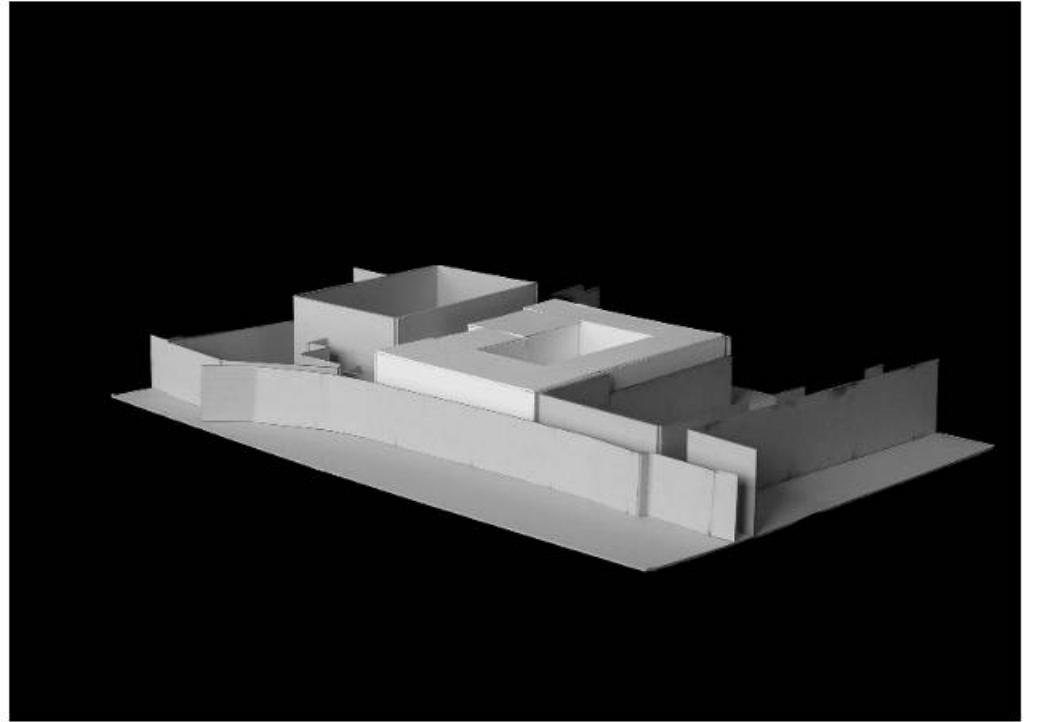
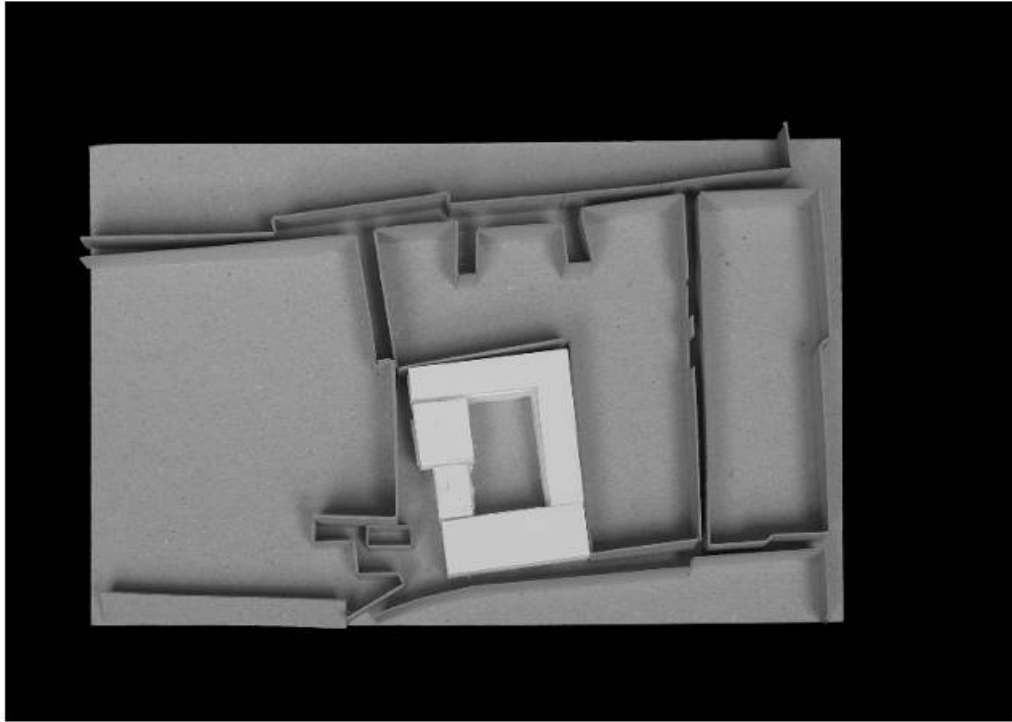


Alçado Este







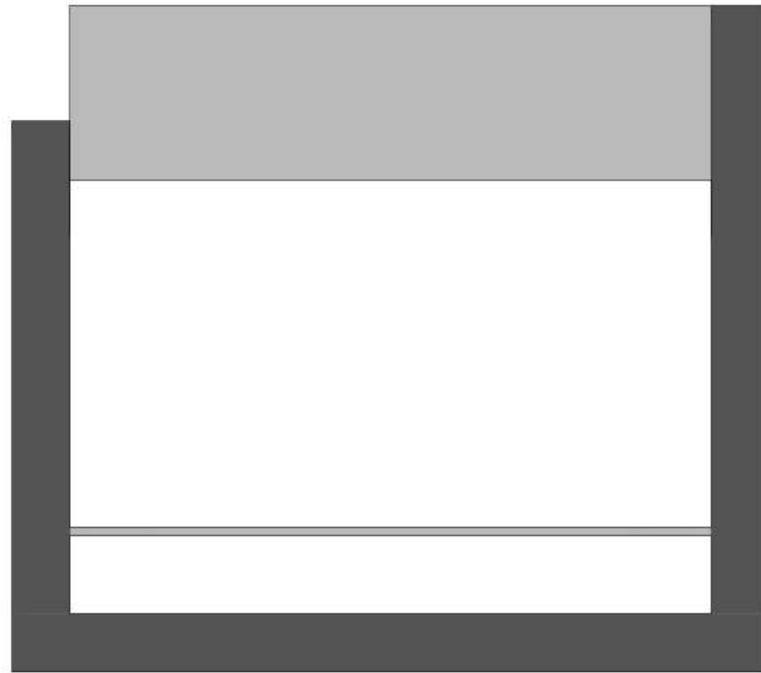




PÓRTICO

Sebastião Marchã

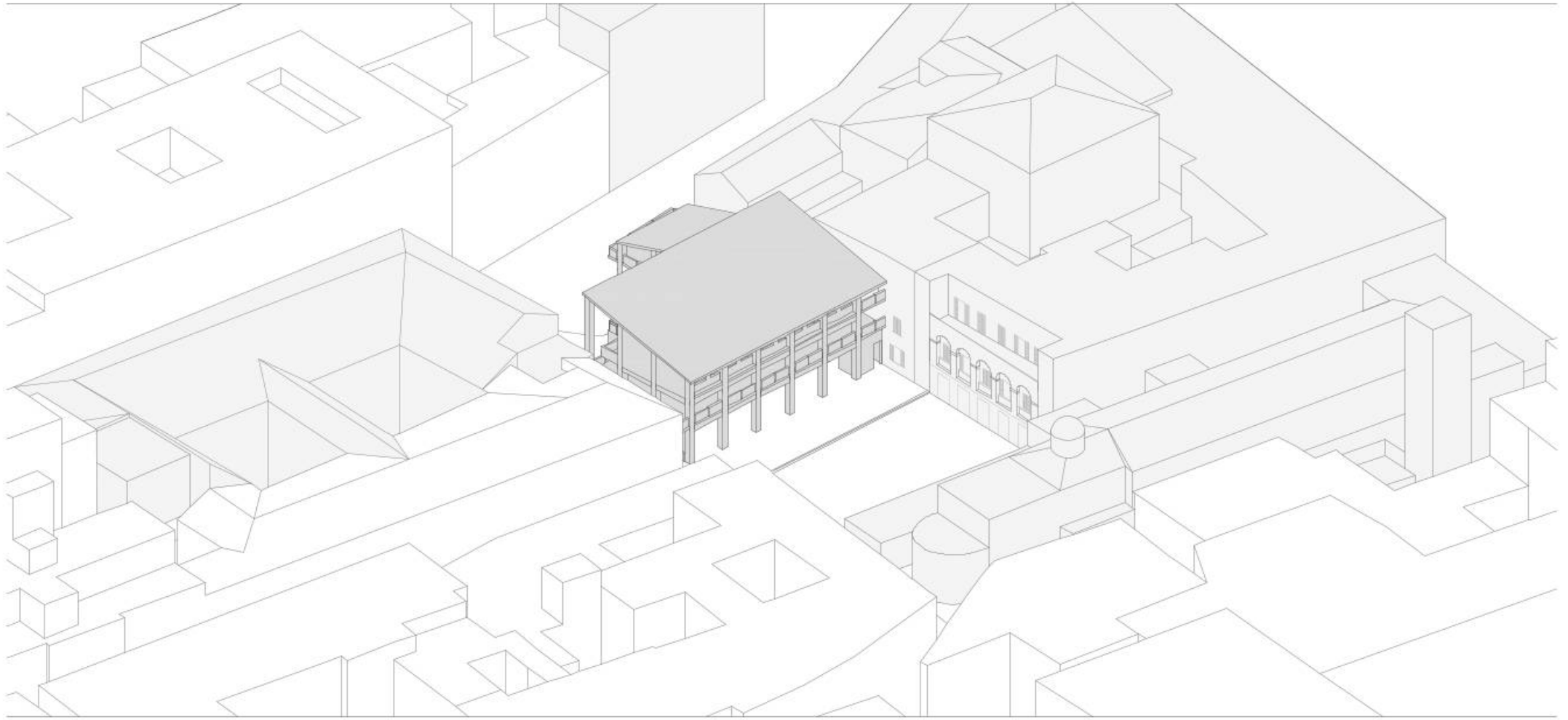
PÓRTICO

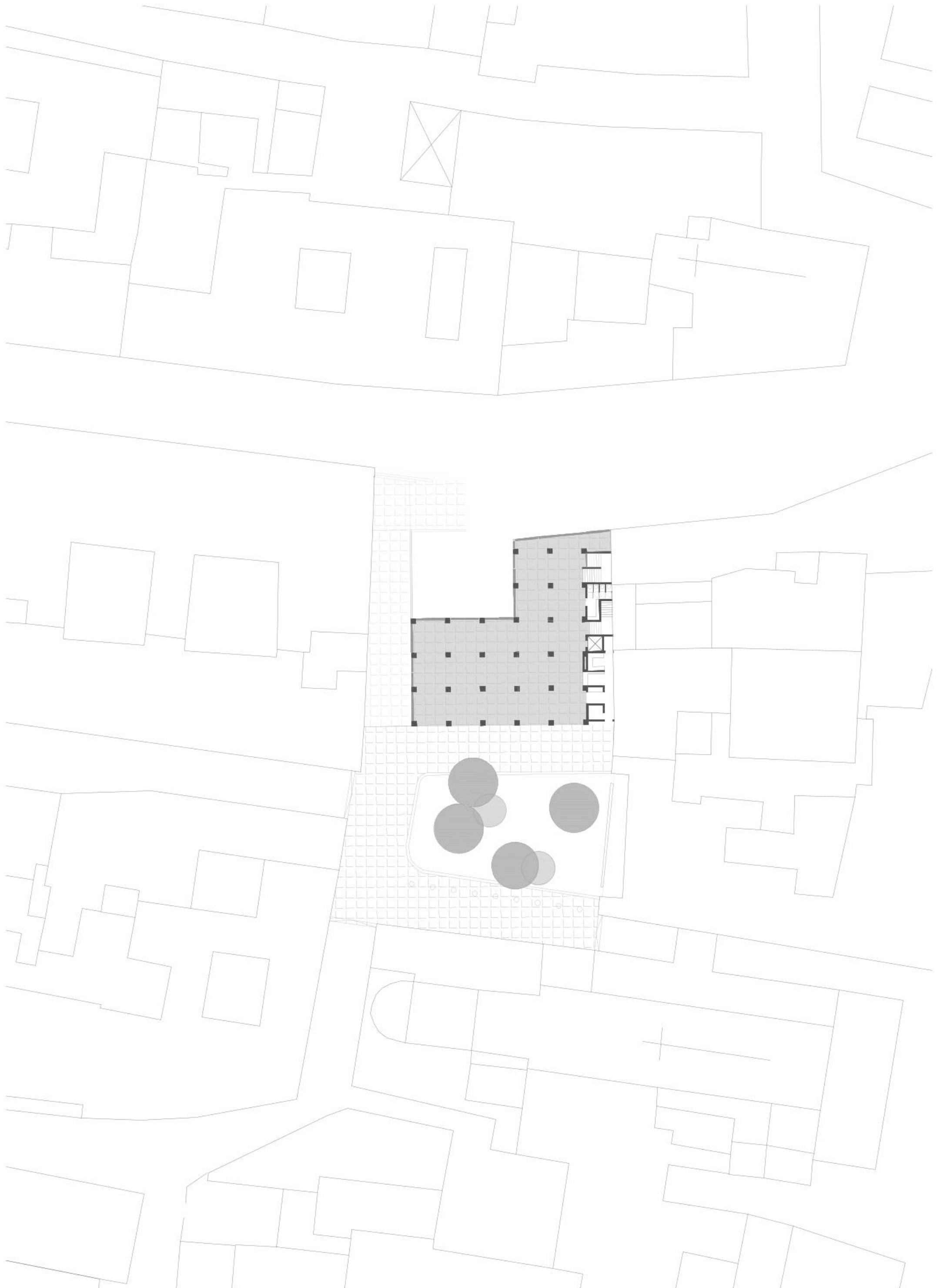


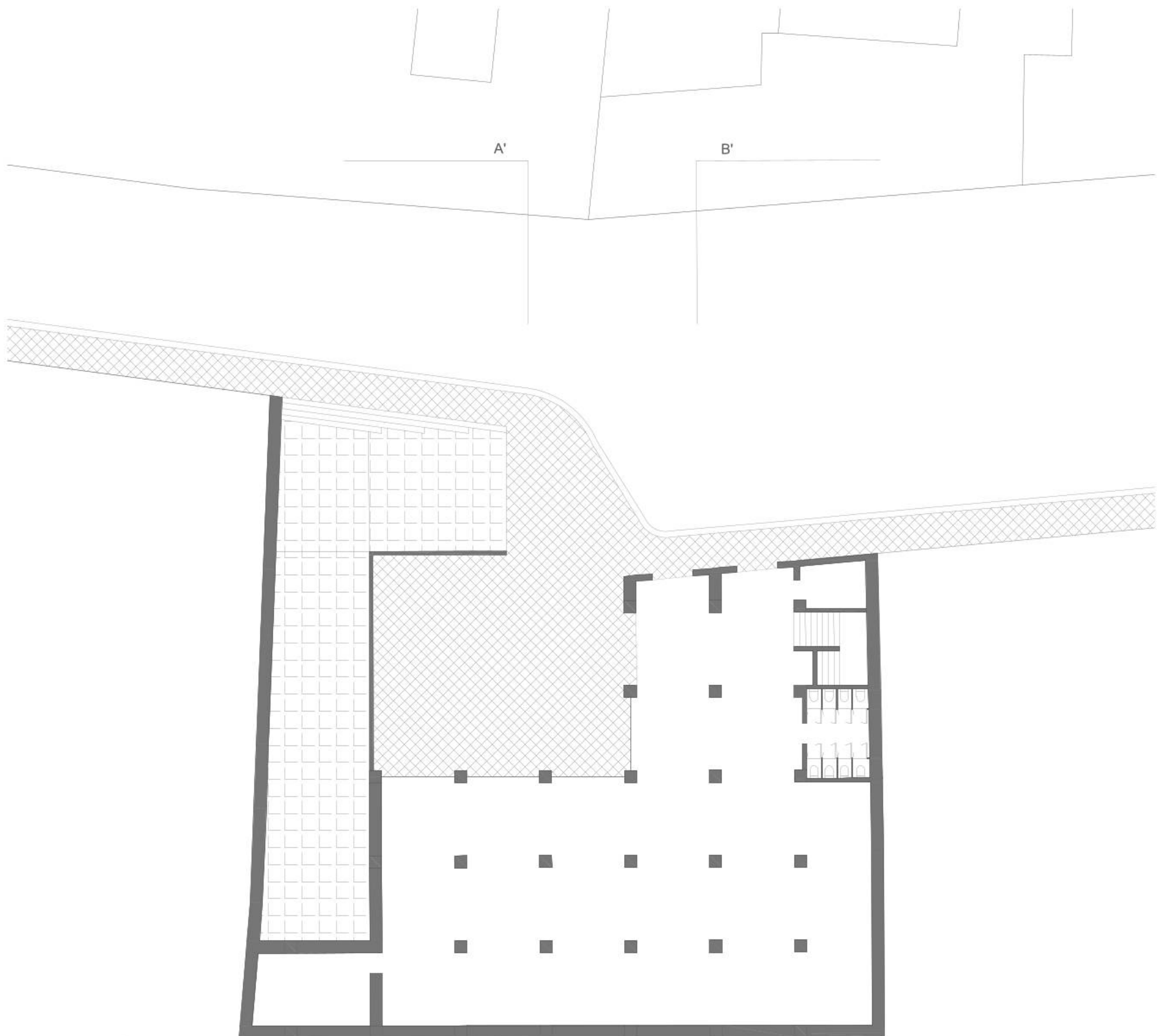
Um lazer Habitável

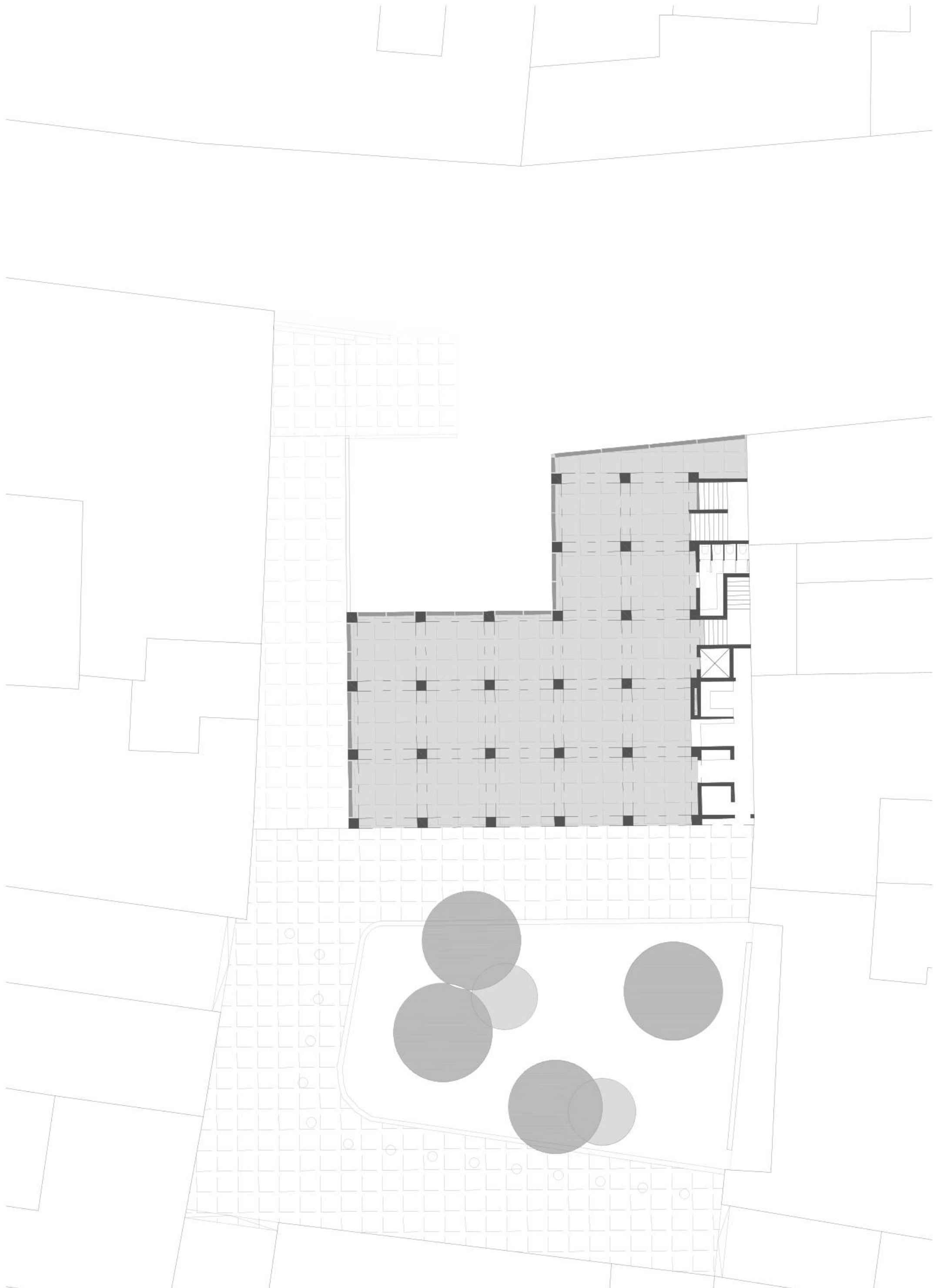
Num espaço composto por ruas estreitas e com falta de espaços abertos, surge uma praça coberta através de um volume habitacional, criando uma conexão entre duas ruas a cotas diferentes. O programa está dividido em quatro níveis, sendo o primeiro programa comercial, o segundo, espaço público, e os últimos dois o volume habitacional que cobre a uma parte da praça.

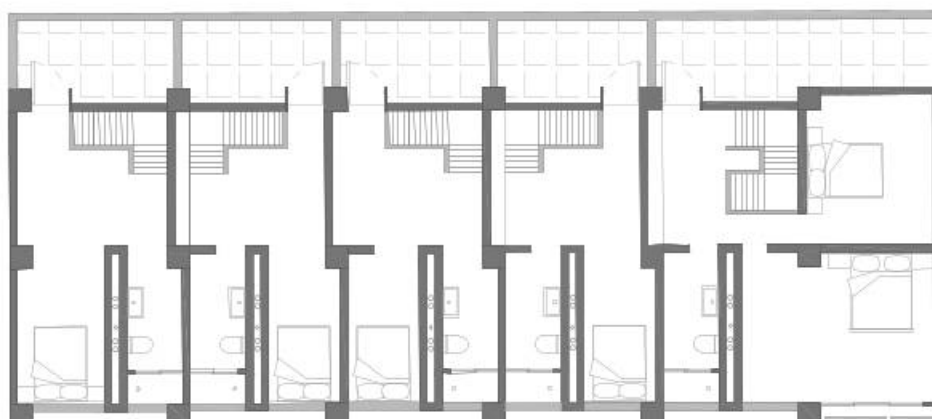
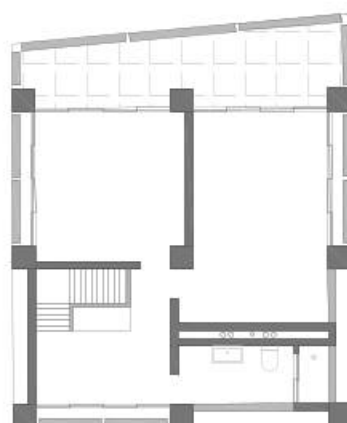




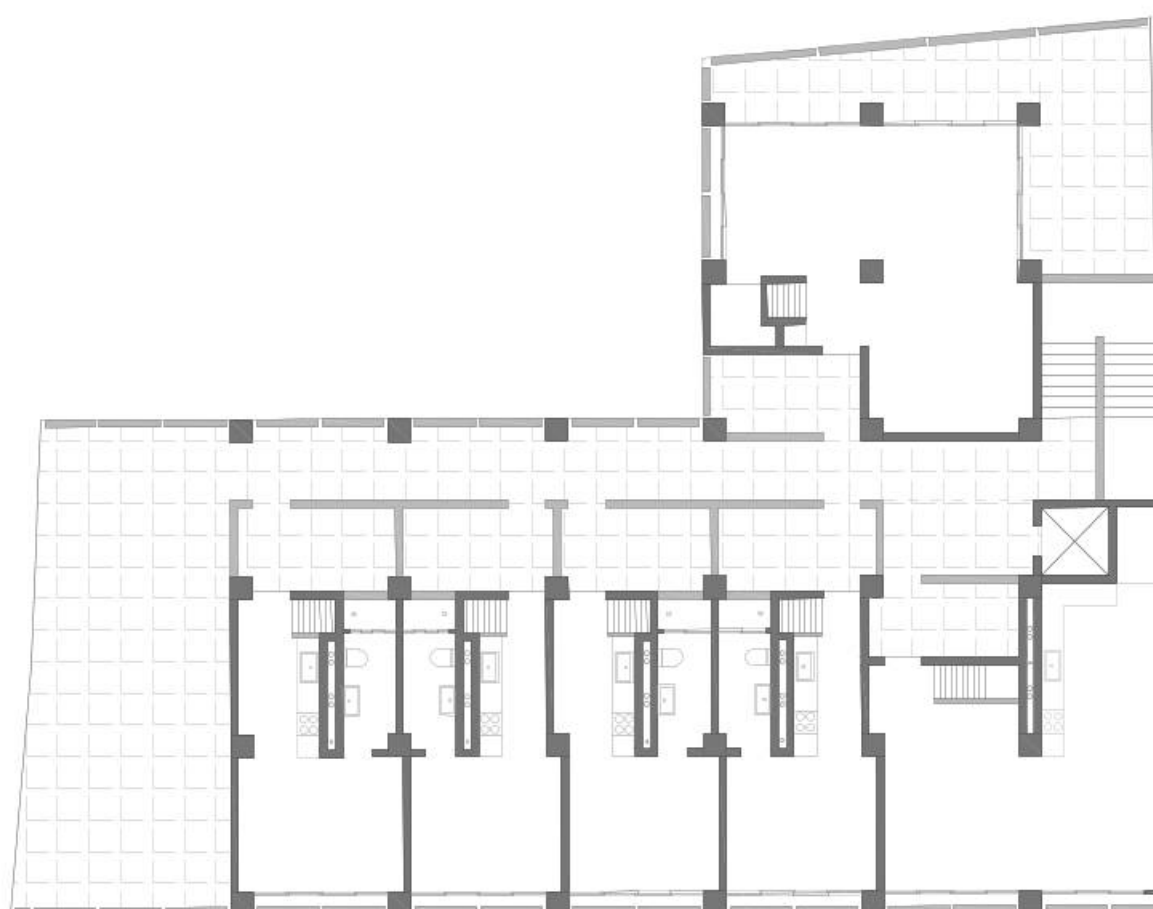




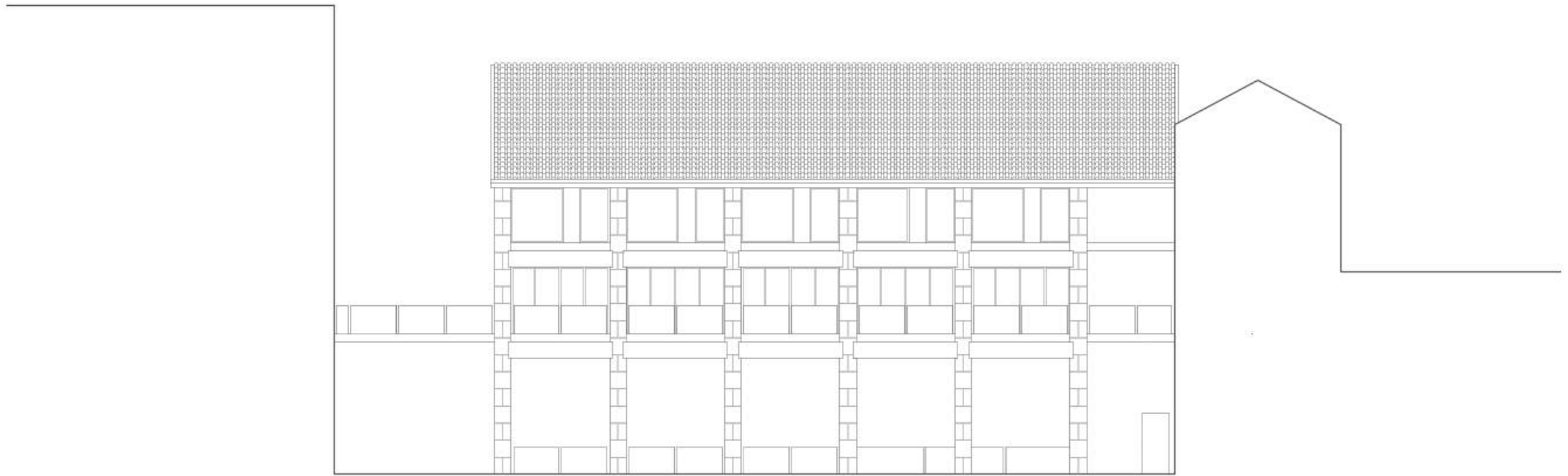




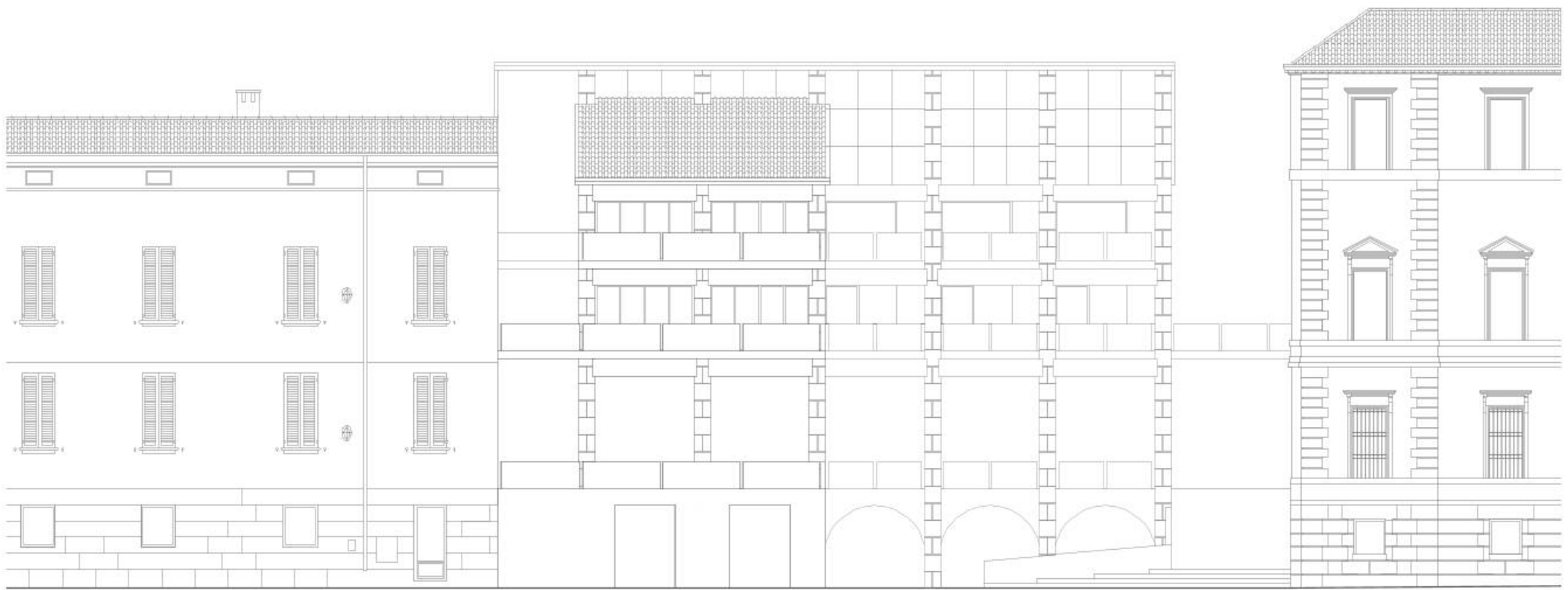
PISO 2



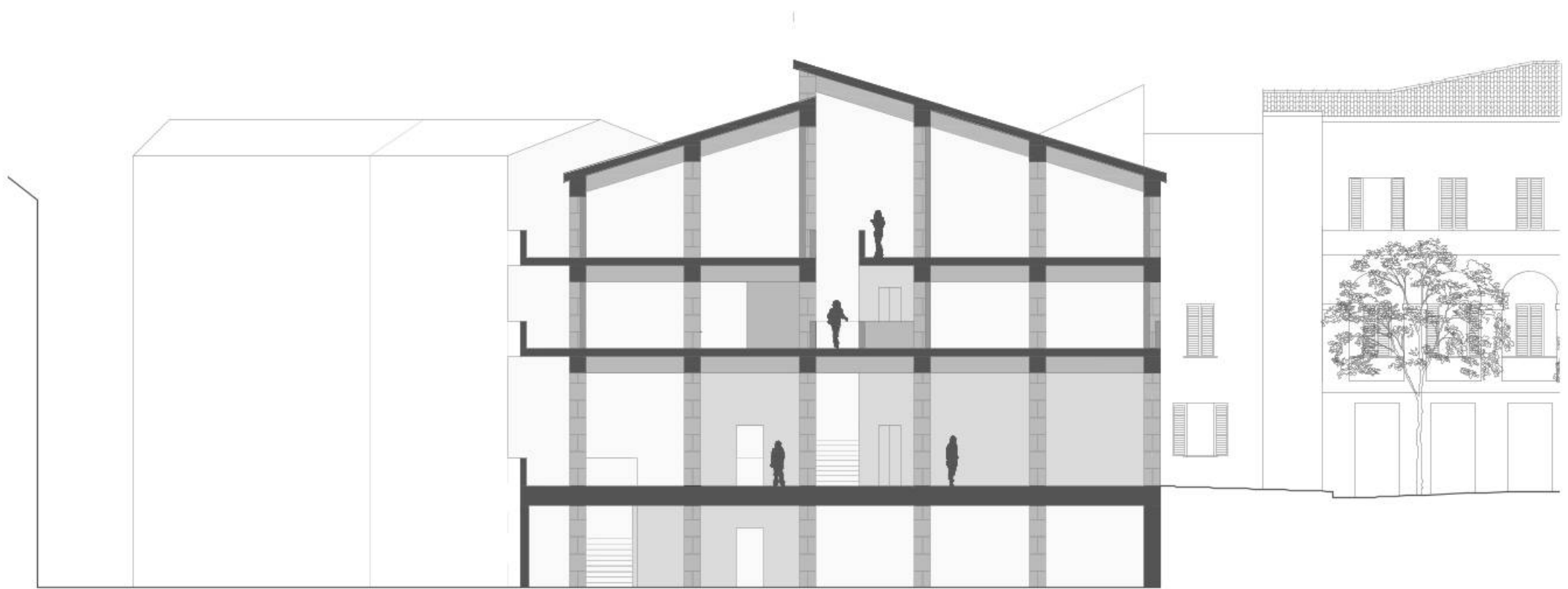
PISO 1



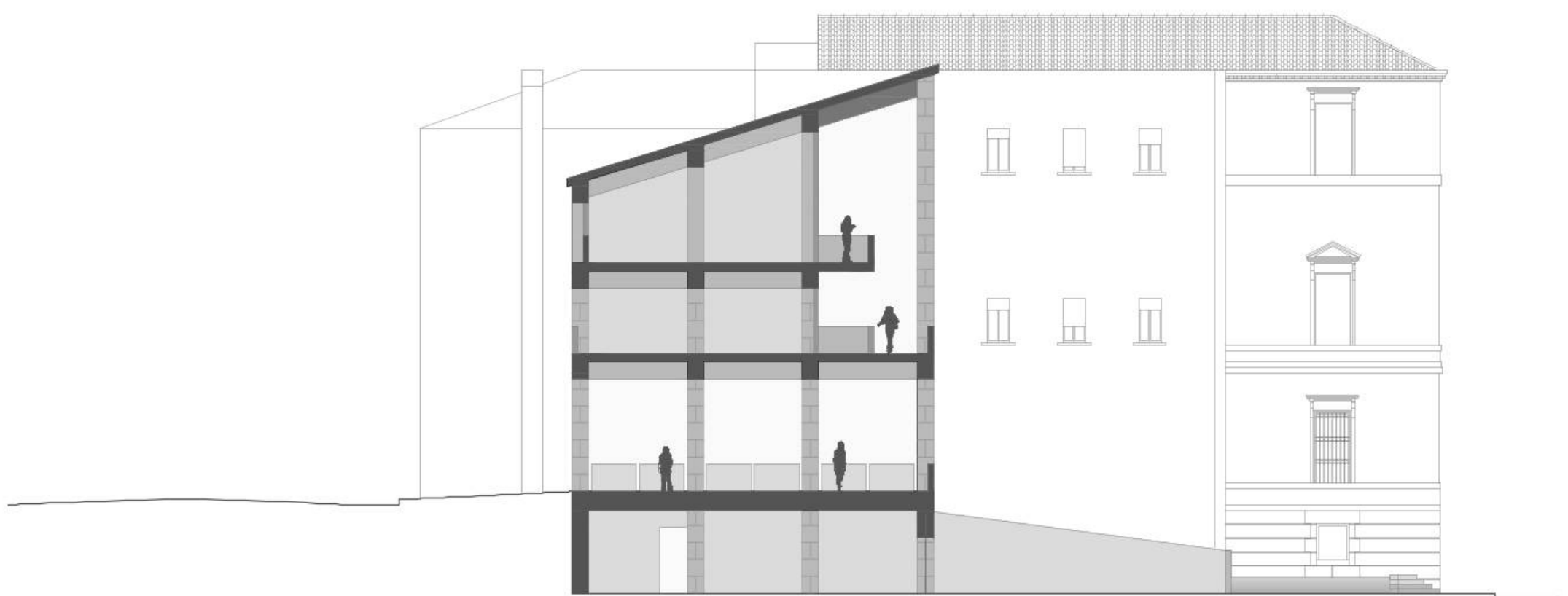
ALÇADO SUL



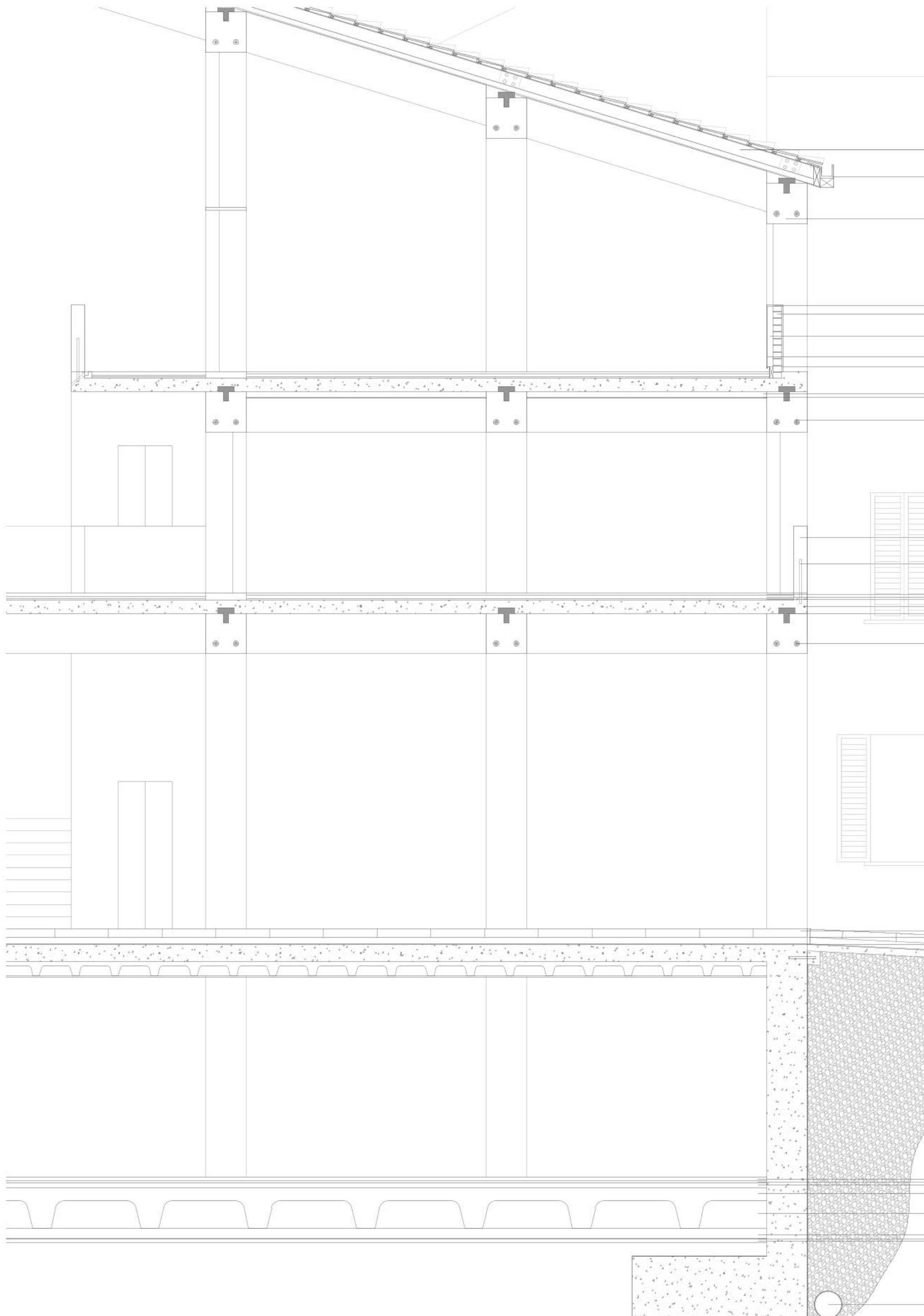
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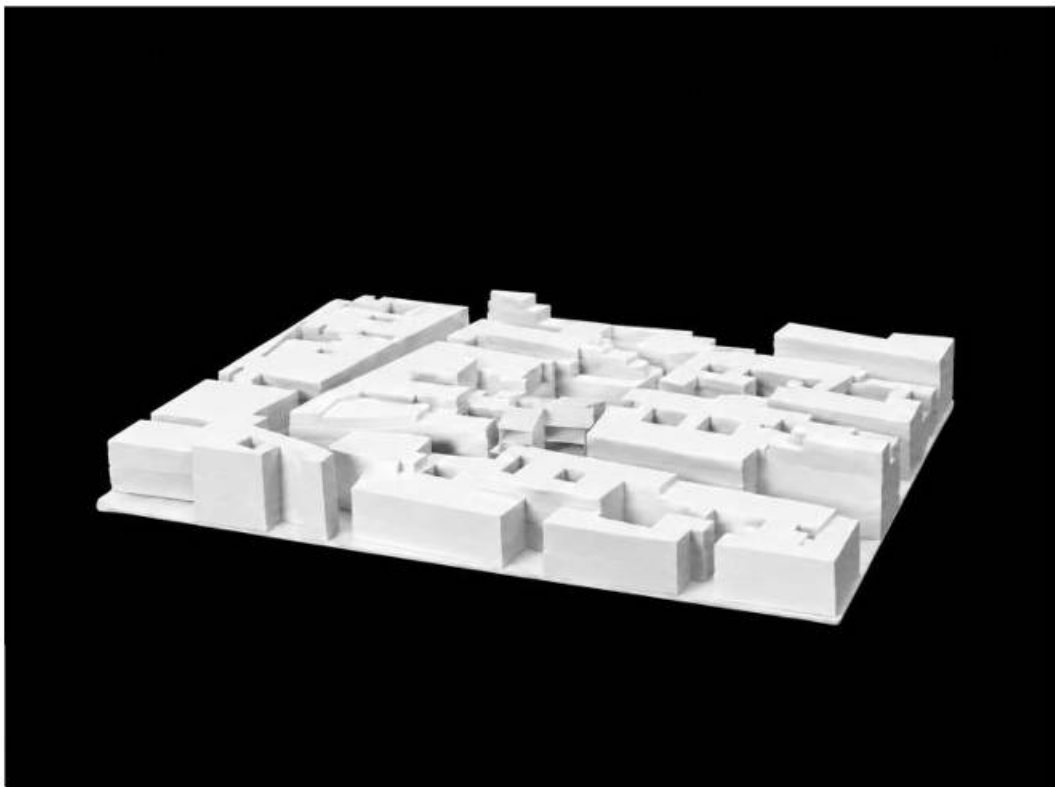
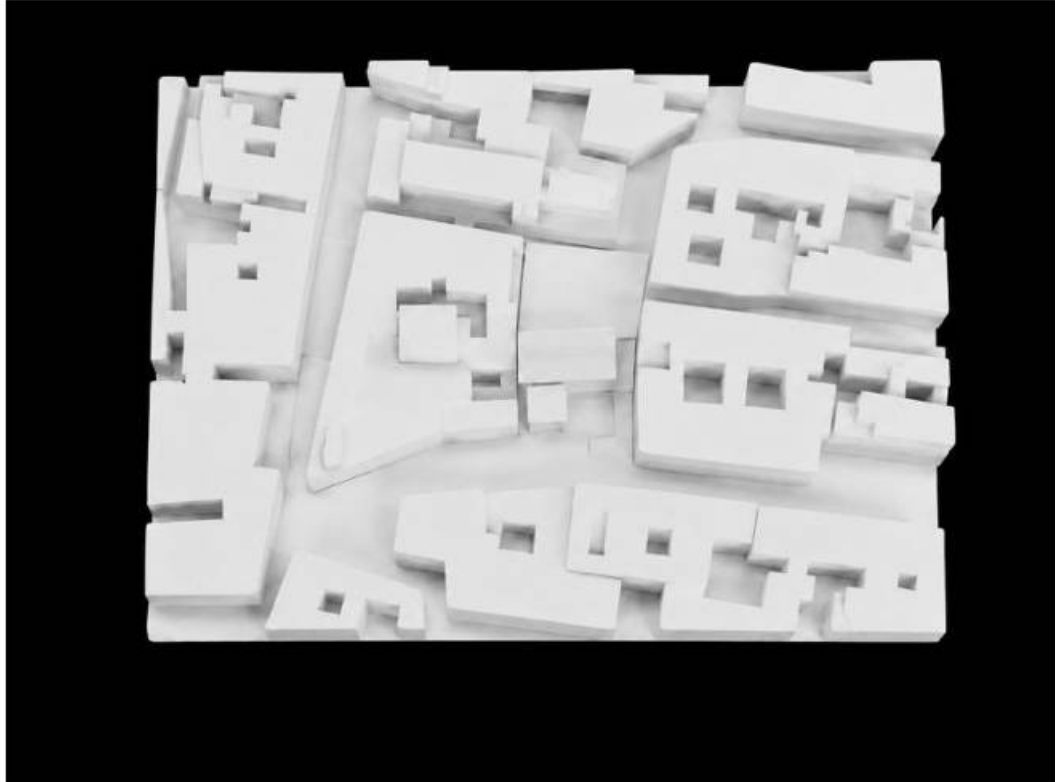


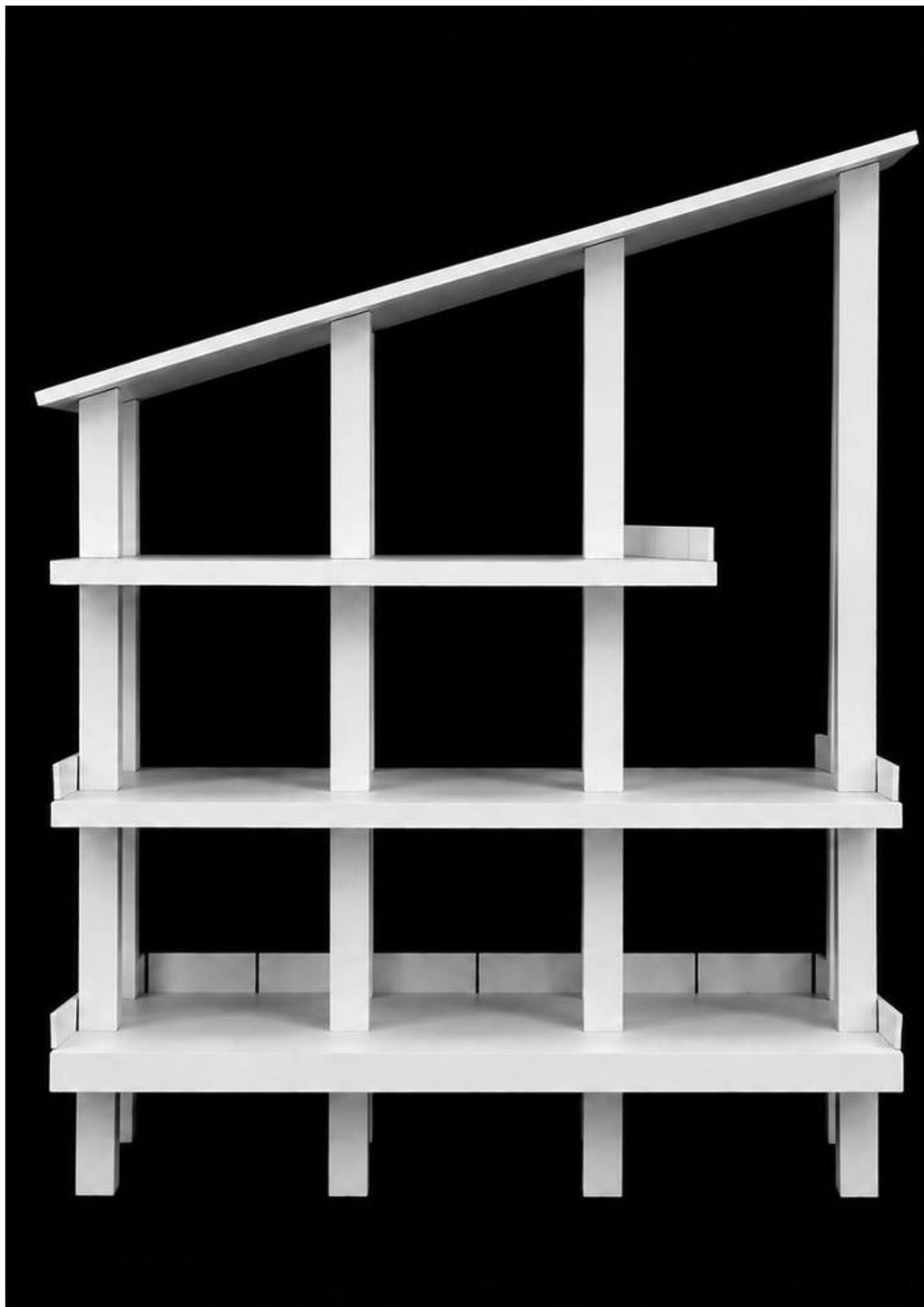
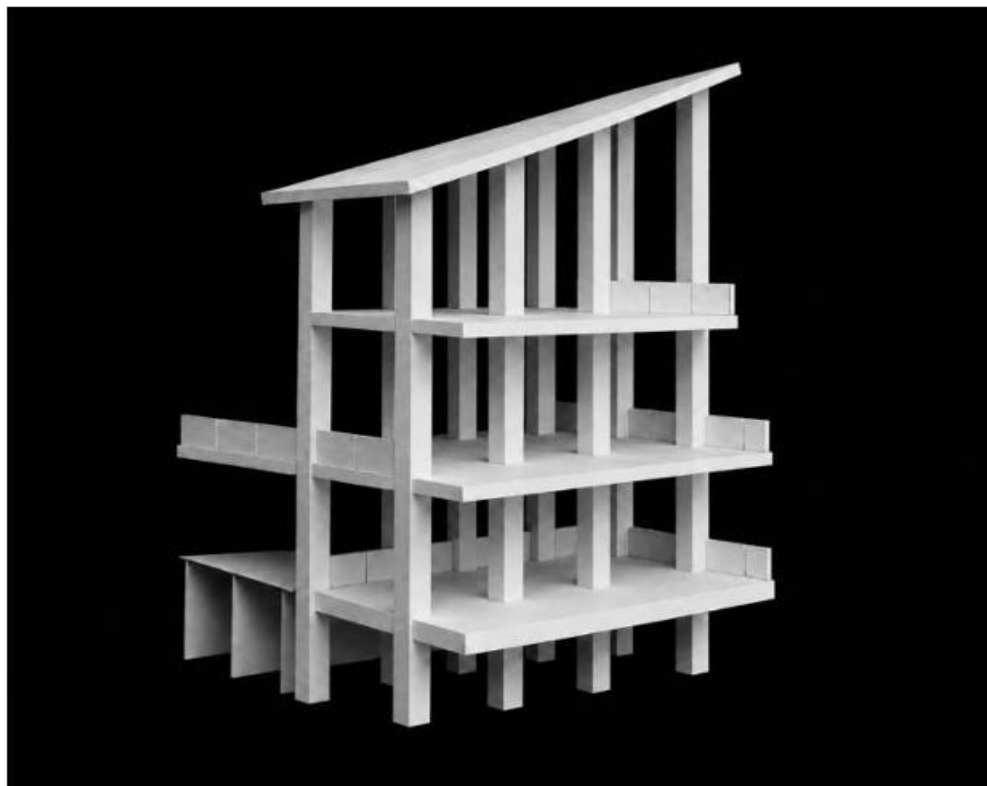
CORTE B



CORTE A









APERTURE

Sigve Lodemel

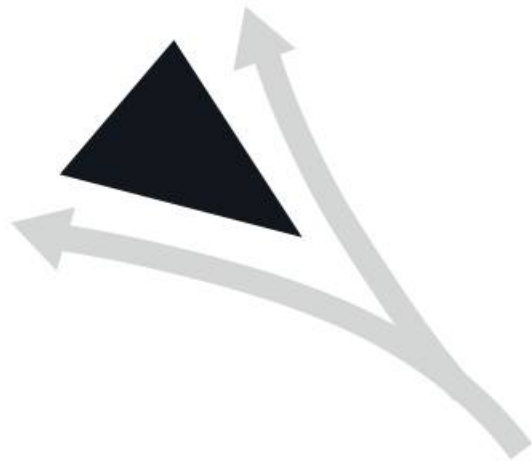
APERTURE



BETWEEN STREET AND SANCTUARY

Providing refuge from the hustle and bustle of city life and shelter from the busy street of Via Santo Stefano the project aims to provide a calm and multi-utilitary space for the pedestrians of Bologna to be used at all times of the day. Avoiding a conflict with the main road from the south-east into the city the project orients itself upwards towards the existing Piazza Santo Stefano while establishing a terminal vista for the inhabitants coming from the south. The building expands into the existing parking lot to create a street hierarchy, not closed, but un-inviting for the motorized traffic while being big enough to entice the pedestrian into exploring the void revealed inside. A secondary piazza is established facing away from the street and towards the calmness of the existing church park, providing both space for leisure, commerce and habitation.

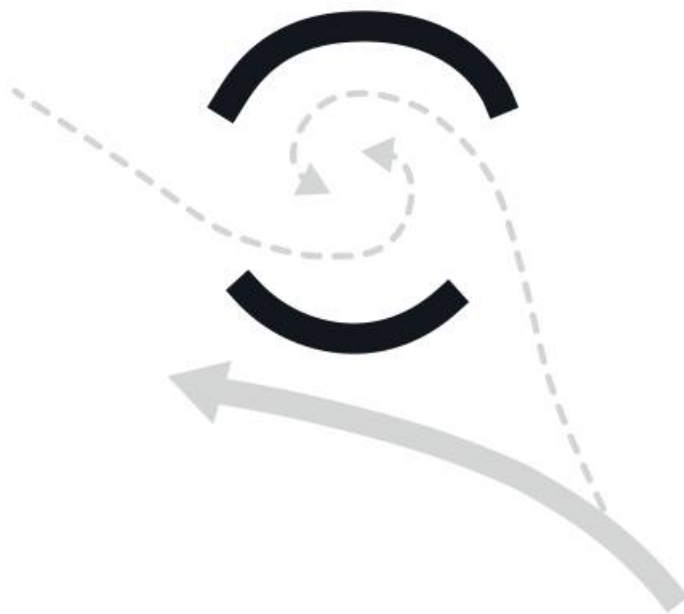




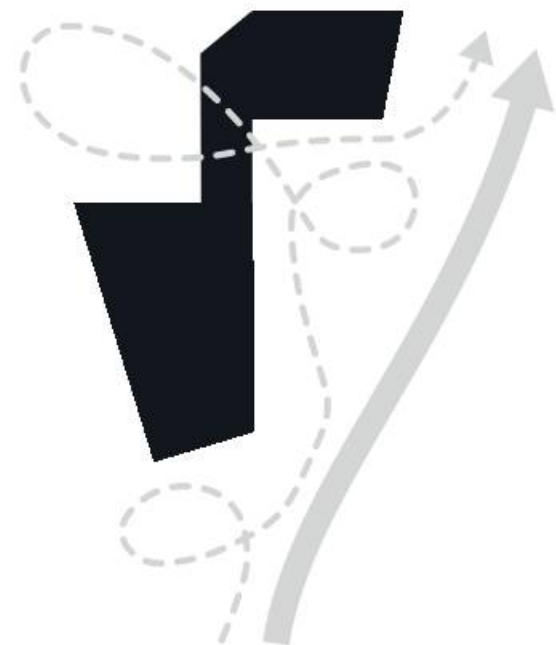
The site is a wedge that splits the road into two forking paths



The new public spaces created inbetween the existing city and the new project



Prioritizing Via Santo Stefano into the Piazza Santo Stefano creating a new public space here where pedestrian traffic meet



The new pedestrian walkway encourages strolling and urban exploration rather than straight forward hard lines in the city

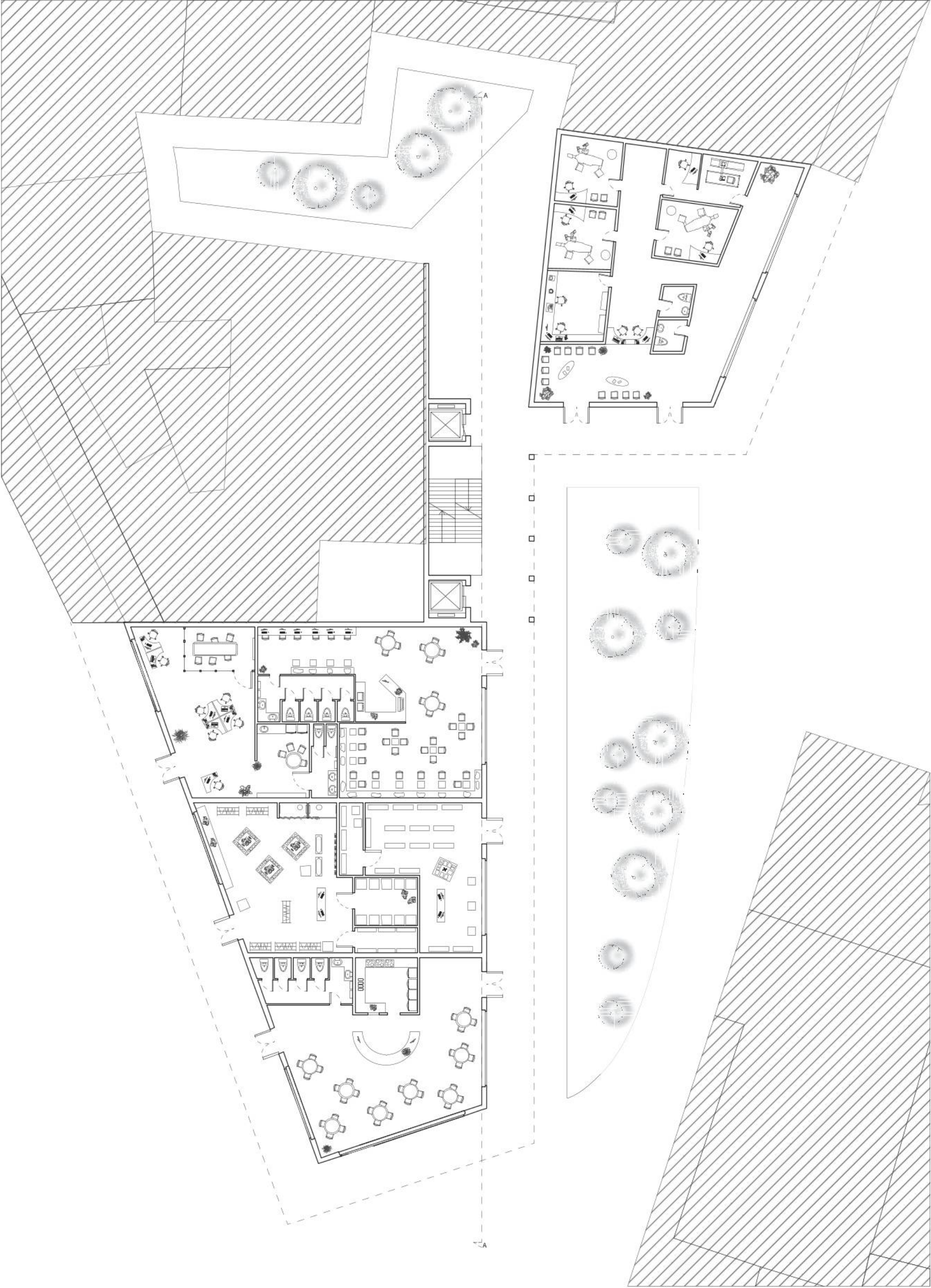


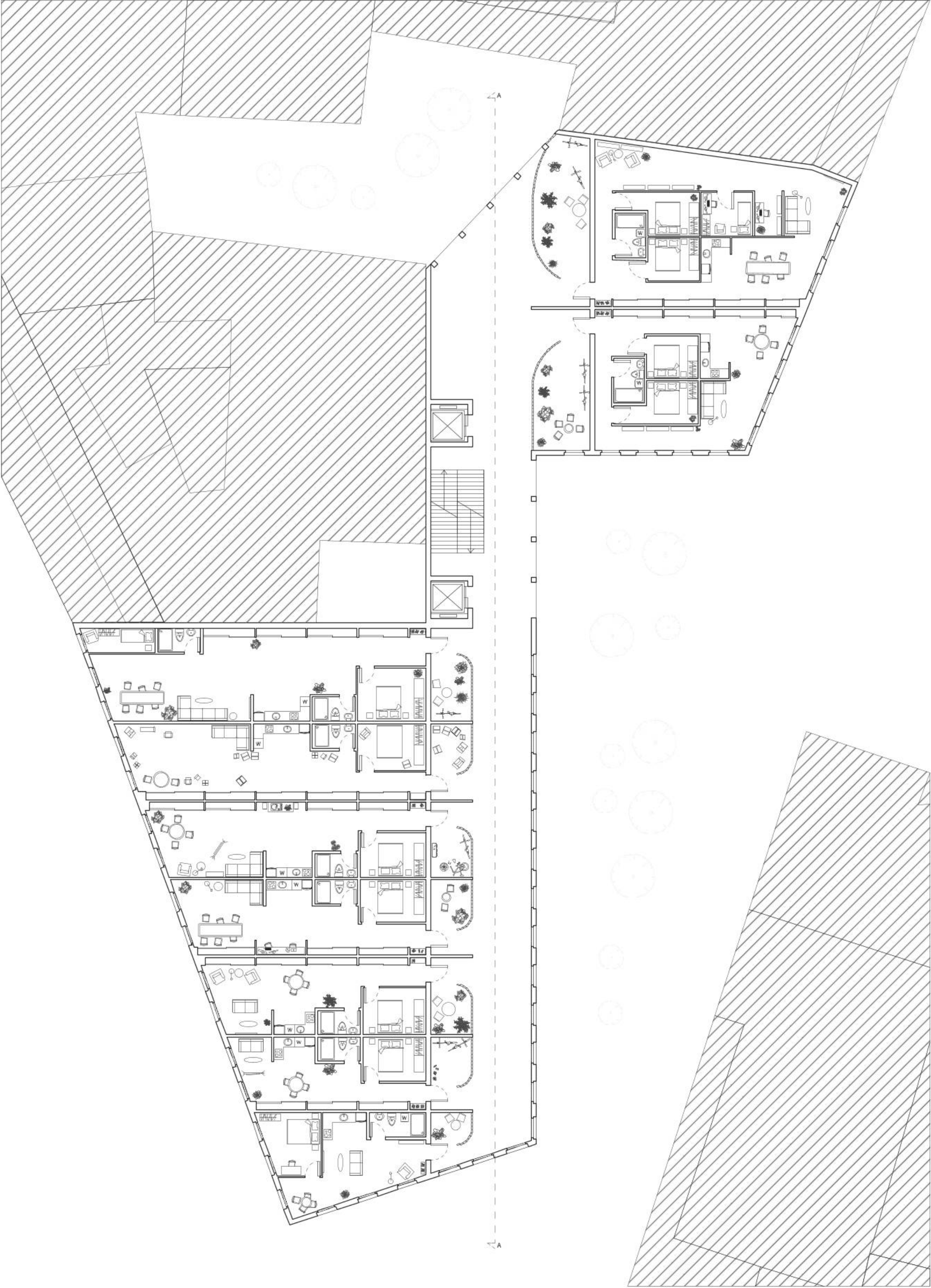
The focal point is in the junction between neighbouring Piazza Santo Stefano and newly created project site

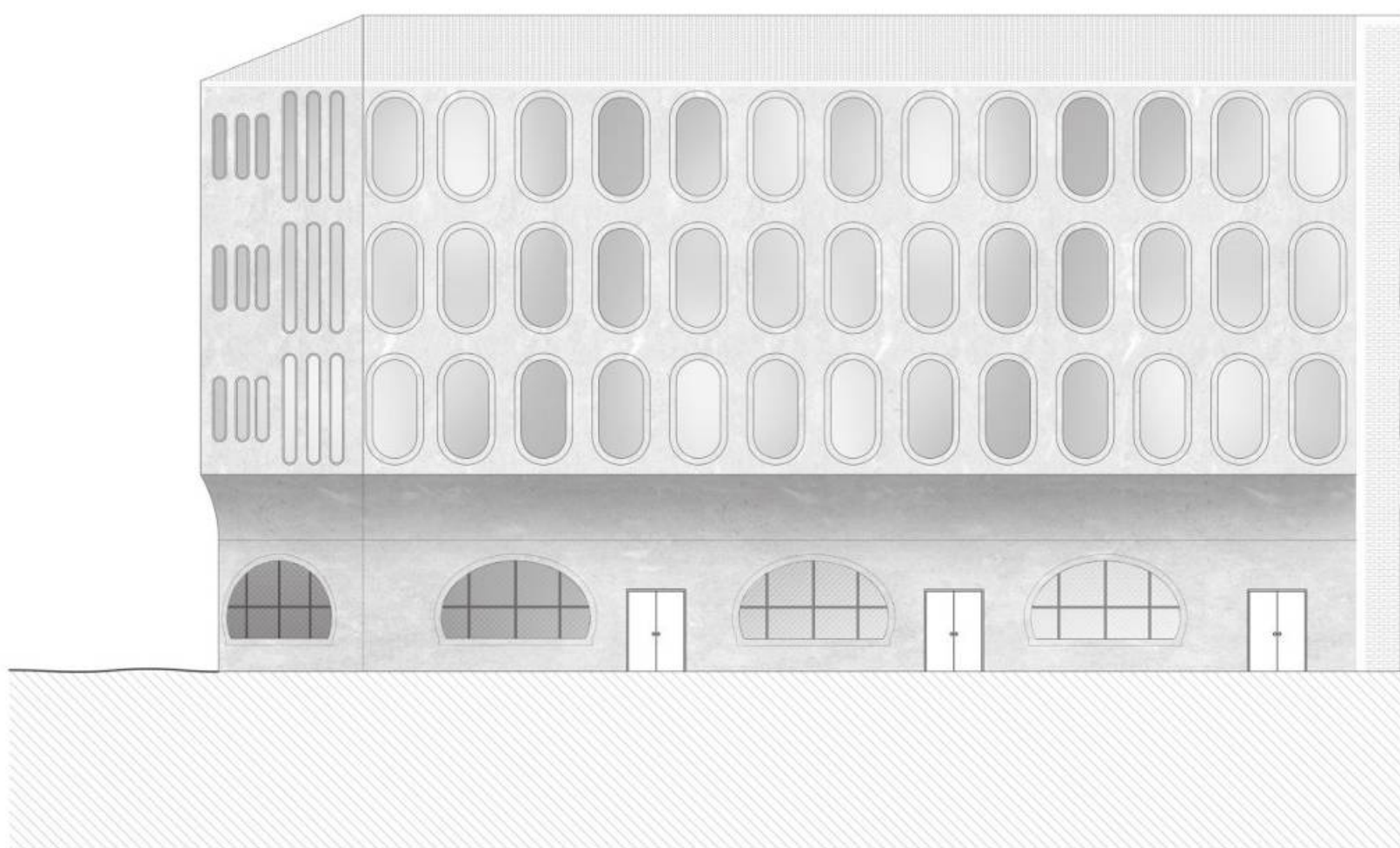


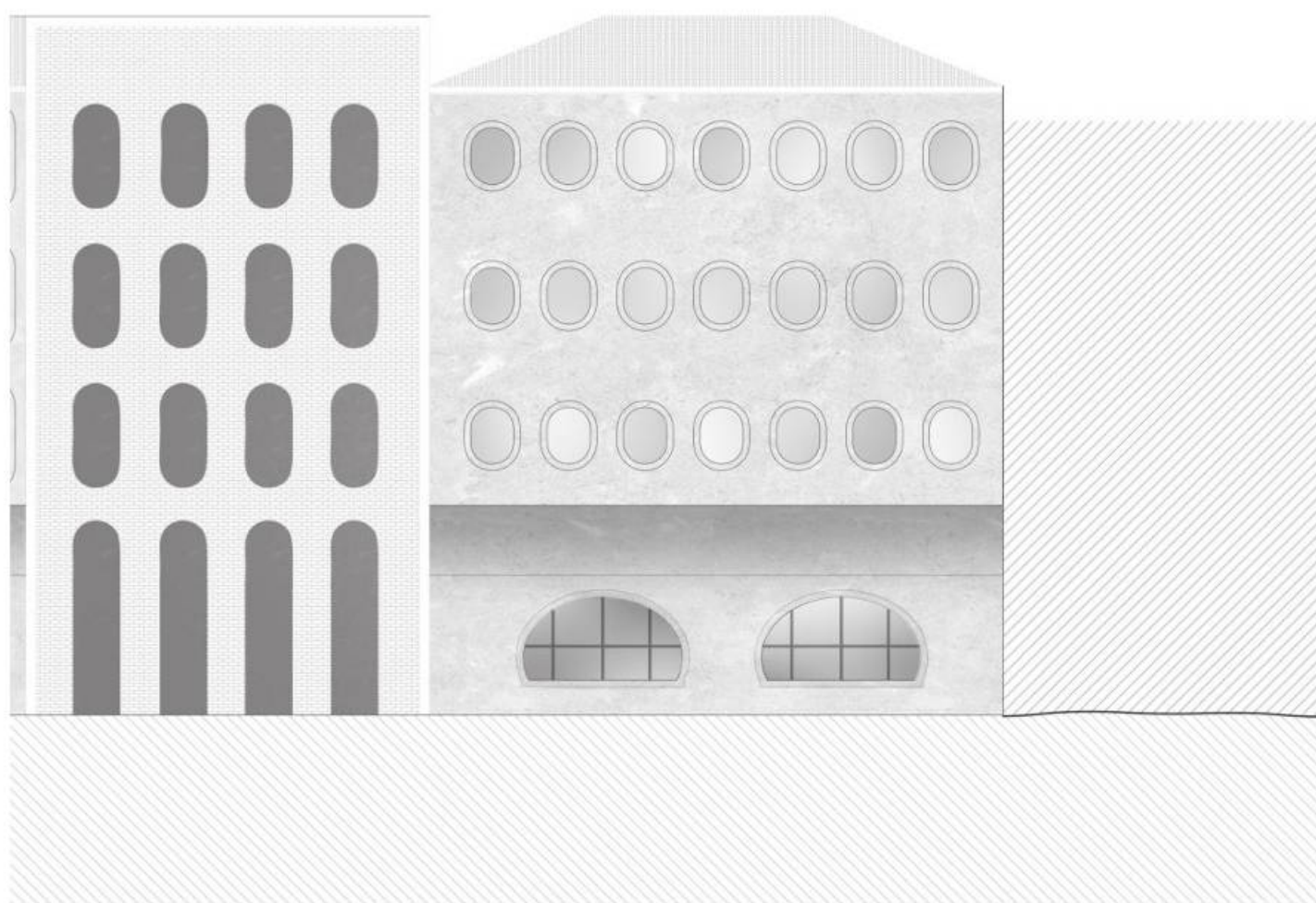
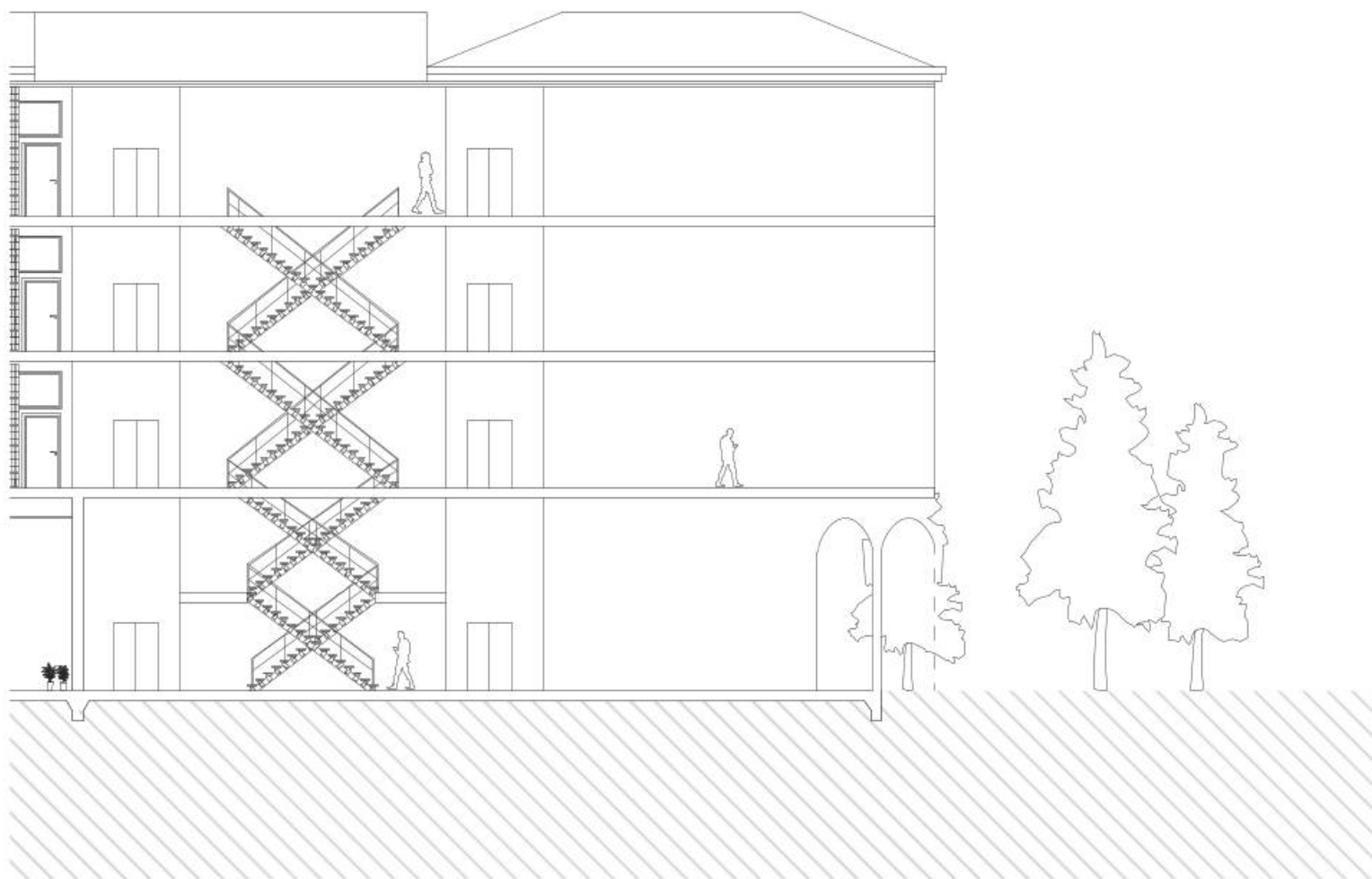
The main public circulation axis with secondary private access for the residents

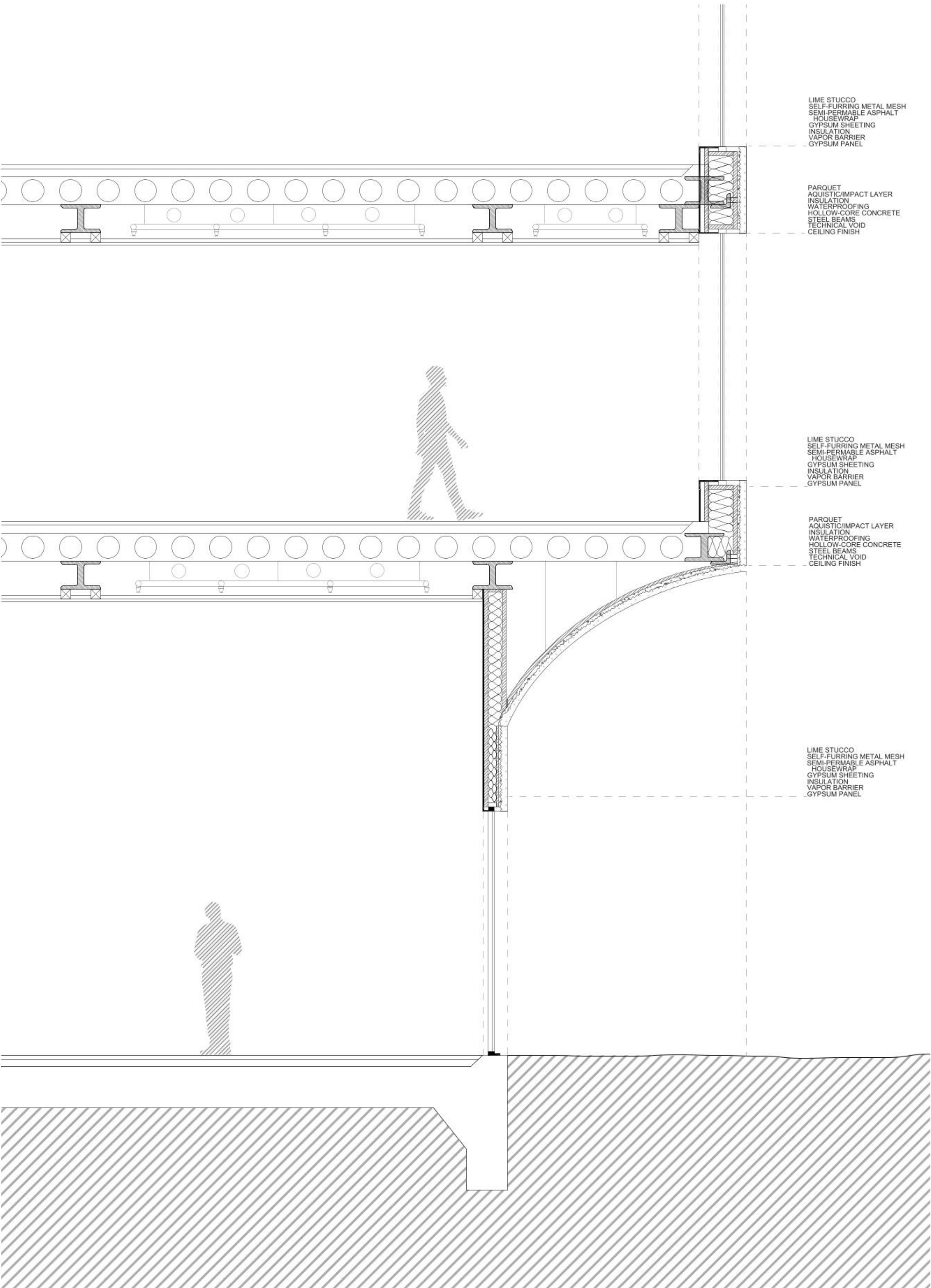












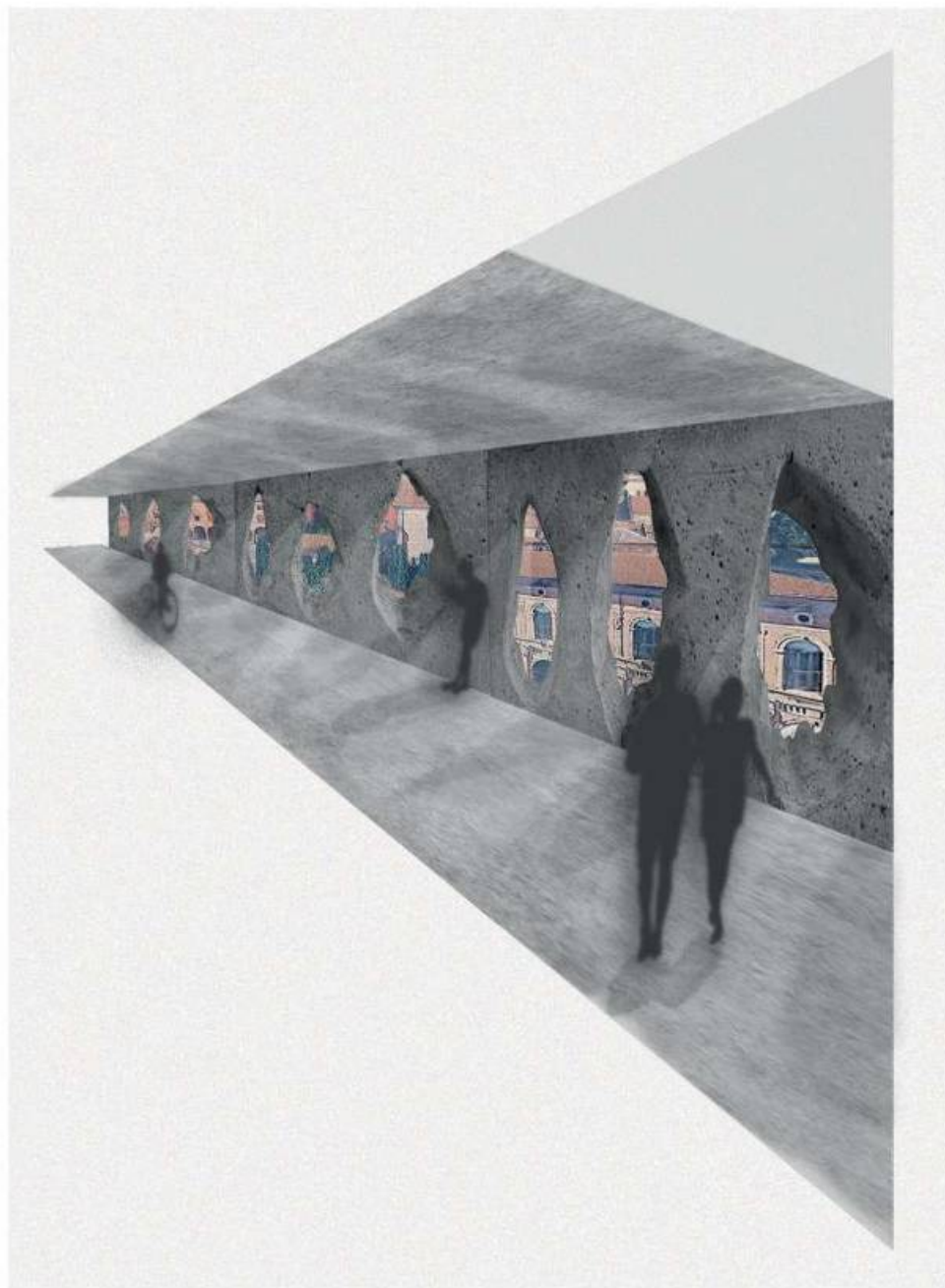
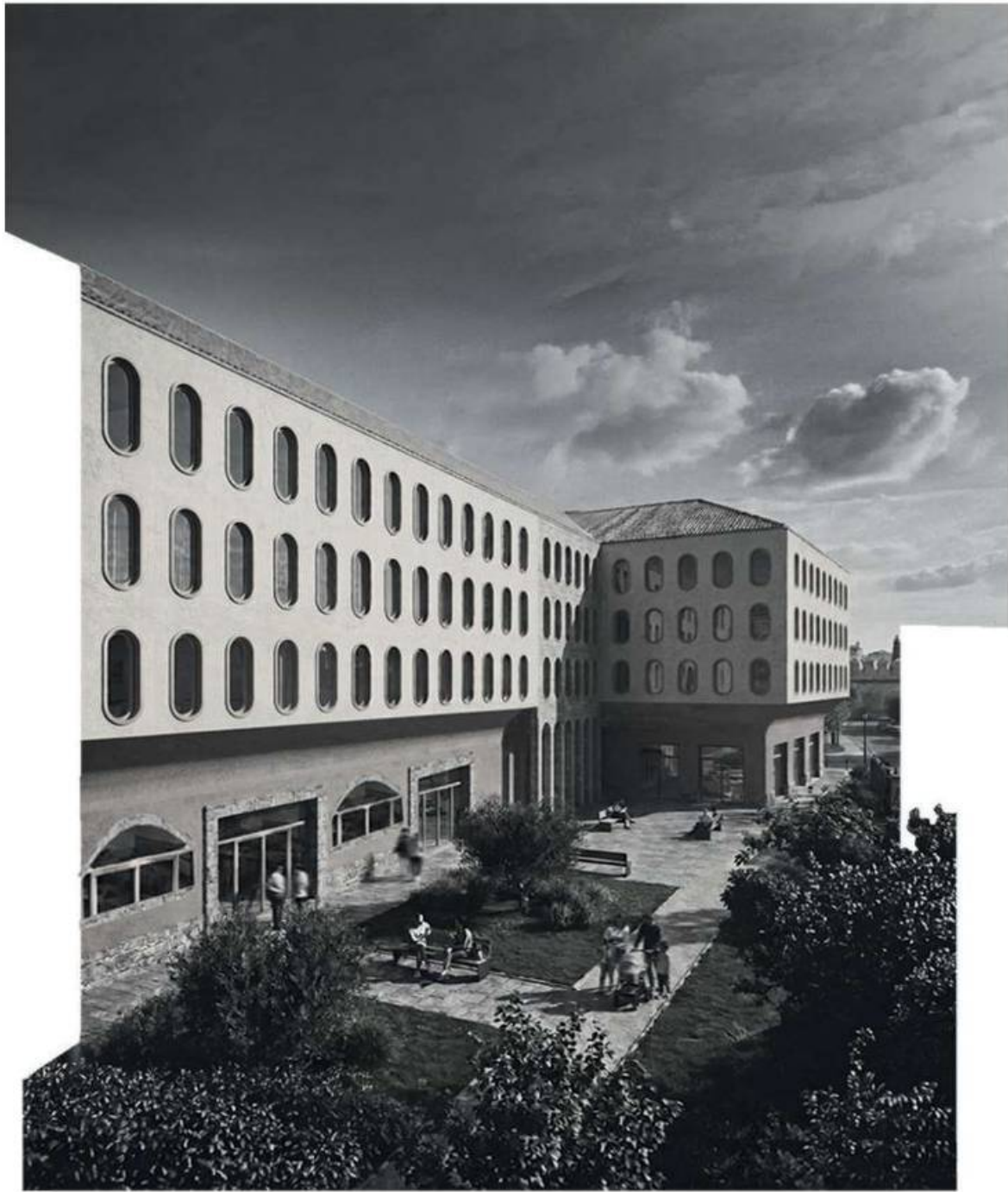
LIME STUCCO
SELF-FURRING METAL MESH
SEMI-PERMEABLE ASPHALT
HOUSEWRAP
GYPSUM SHEETING
INSULATION
VAPOR BARRIER
GYPSUM PANEL

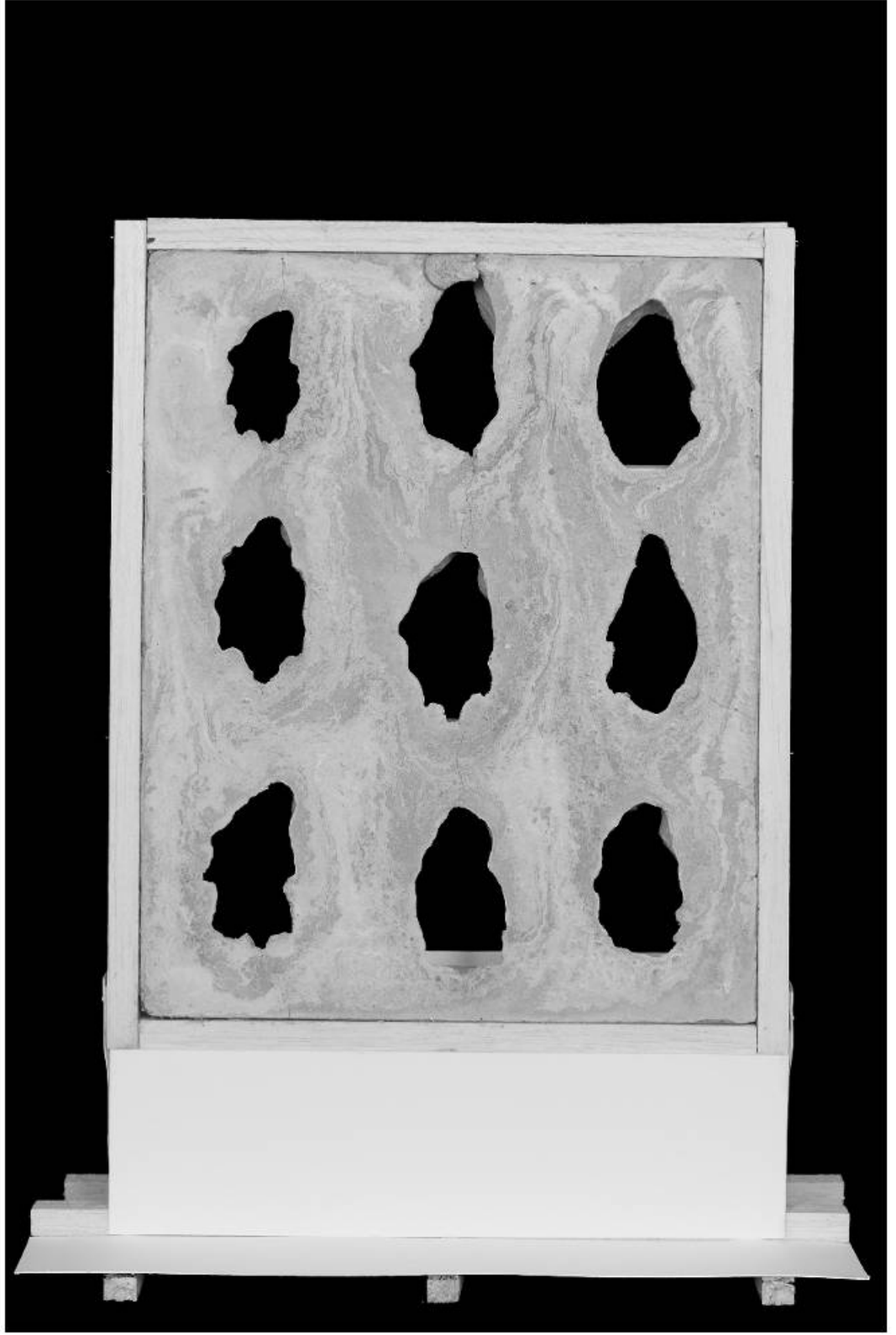
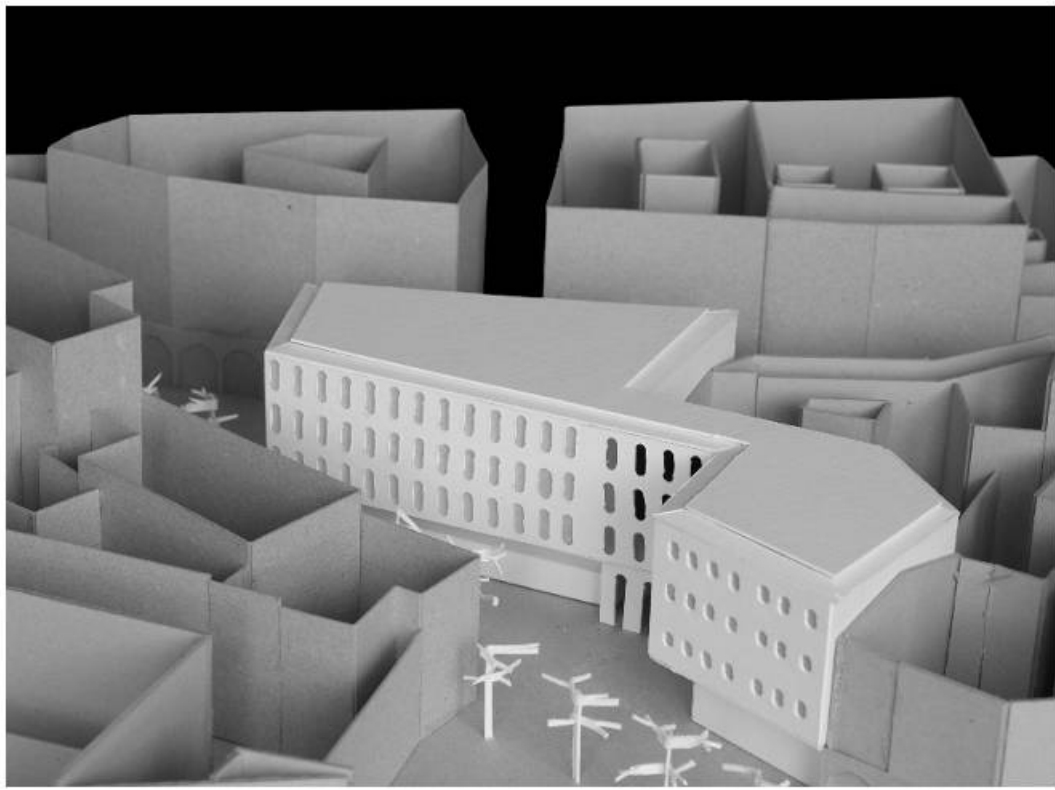
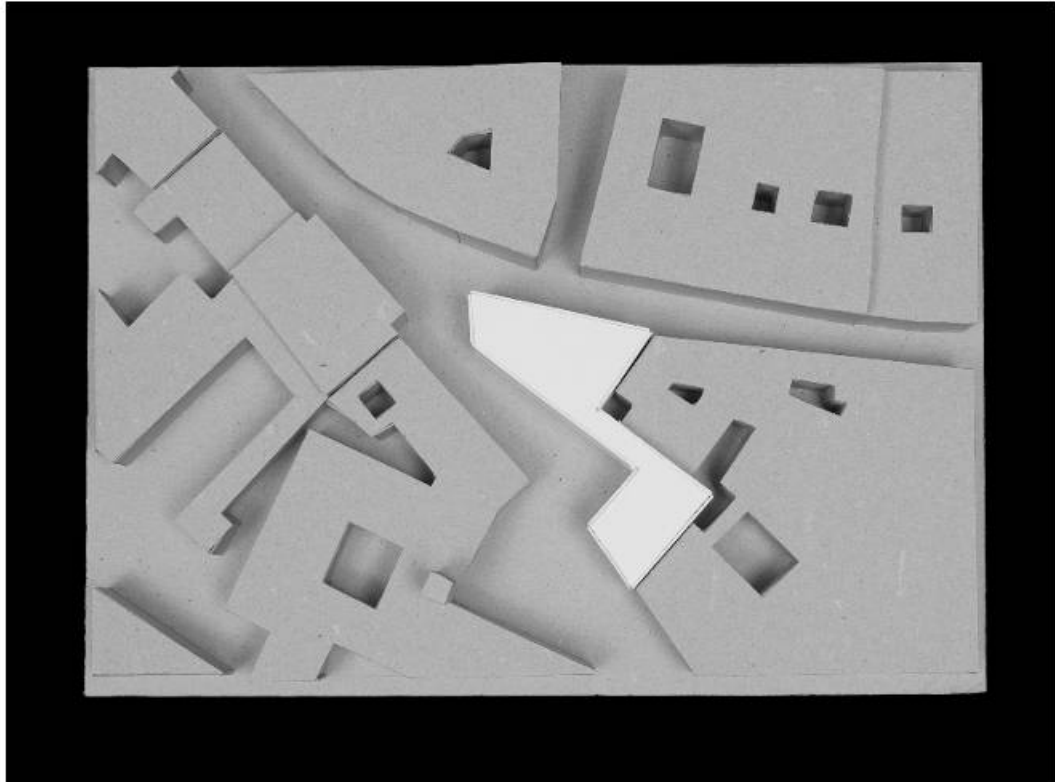
PARQUET
AQUISTIC/IMPACT LAYER
INSULATION
WATERPROOFING
HOLLOW-CORE CONCRETE
STEEL BEAMS
TECHNICAL VOID
CEILING FINISH

LIME STUCCO
SELF-FURRING METAL MESH
SEMI-PERMEABLE ASPHALT
HOUSEWRAP
GYPSUM SHEETING
INSULATION
VAPOR BARRIER
GYPSUM PANEL

PARQUET
AQUISTIC/IMPACT LAYER
INSULATION
WATERPROOFING
HOLLOW-CORE CONCRETE
STEEL BEAMS
TECHNICAL VOID
CEILING FINISH

LIME STUCCO
SELF-FURRING METAL MESH
SEMI-PERMEABLE ASPHALT
HOUSEWRAP
GYPSUM SHEETING
INSULATION
VAPOR BARRIER
GYPSUM PANEL







TRAVESSA

Tiago Oliveira

TRAVESSA



Entre a partida e o destino, a travessa é o lugar do encontro

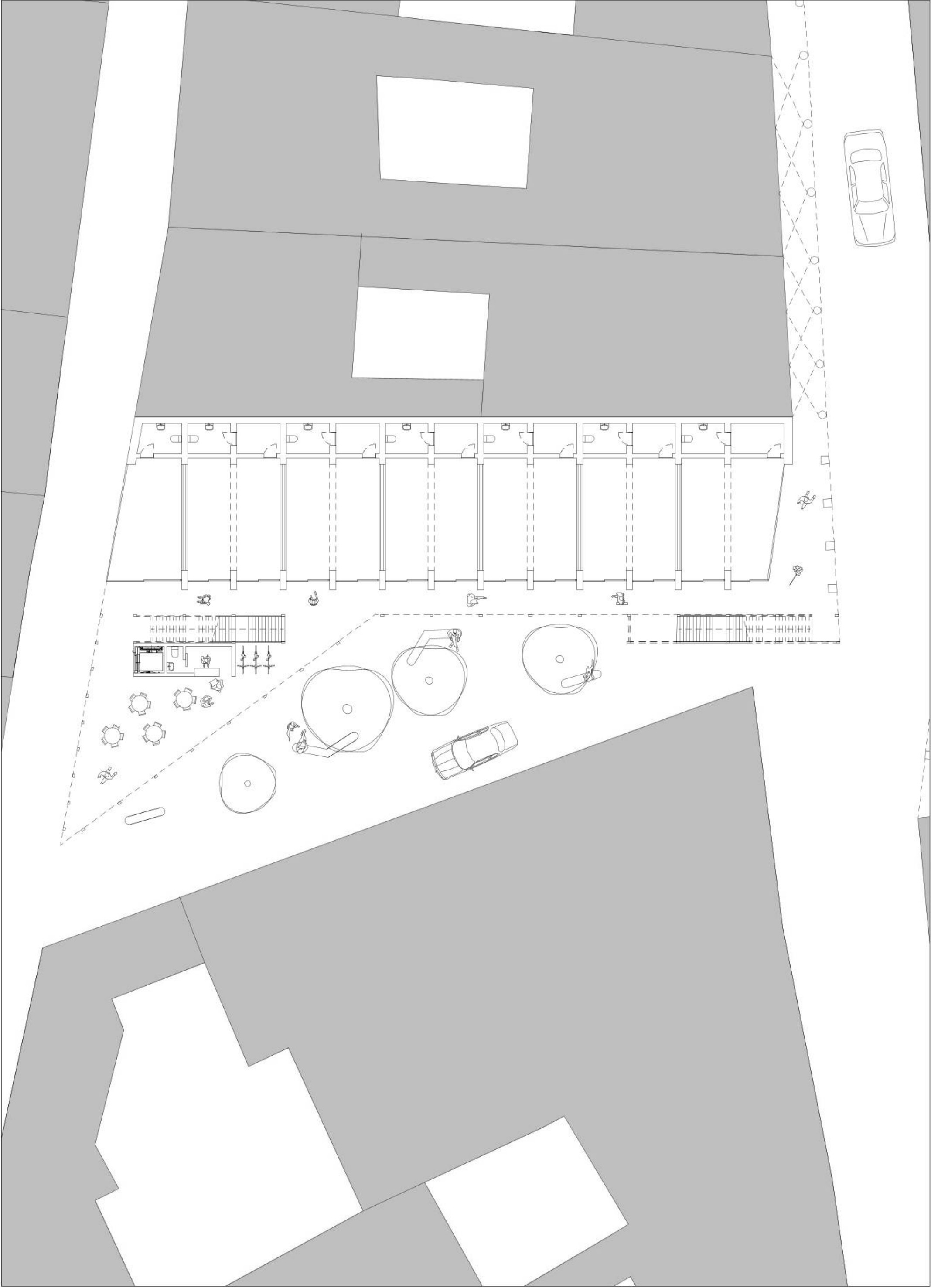
O percurso surge na descoberta de uma praça interior que se revela ao visitante. Protegido da agitação urbana, este espaço público estrutura-se como um ponto de convergência entre a residência e o comércio local, promovendo a interação entre diferentes ritmos e utilizadores da cidade. A travessa assume-se assim como o coração do conjunto, onde a passagem dá lugar à permanência e onde o encontro se torna parte integrante da experiência urbana.

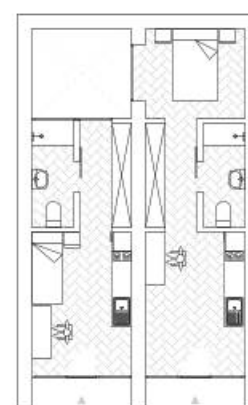
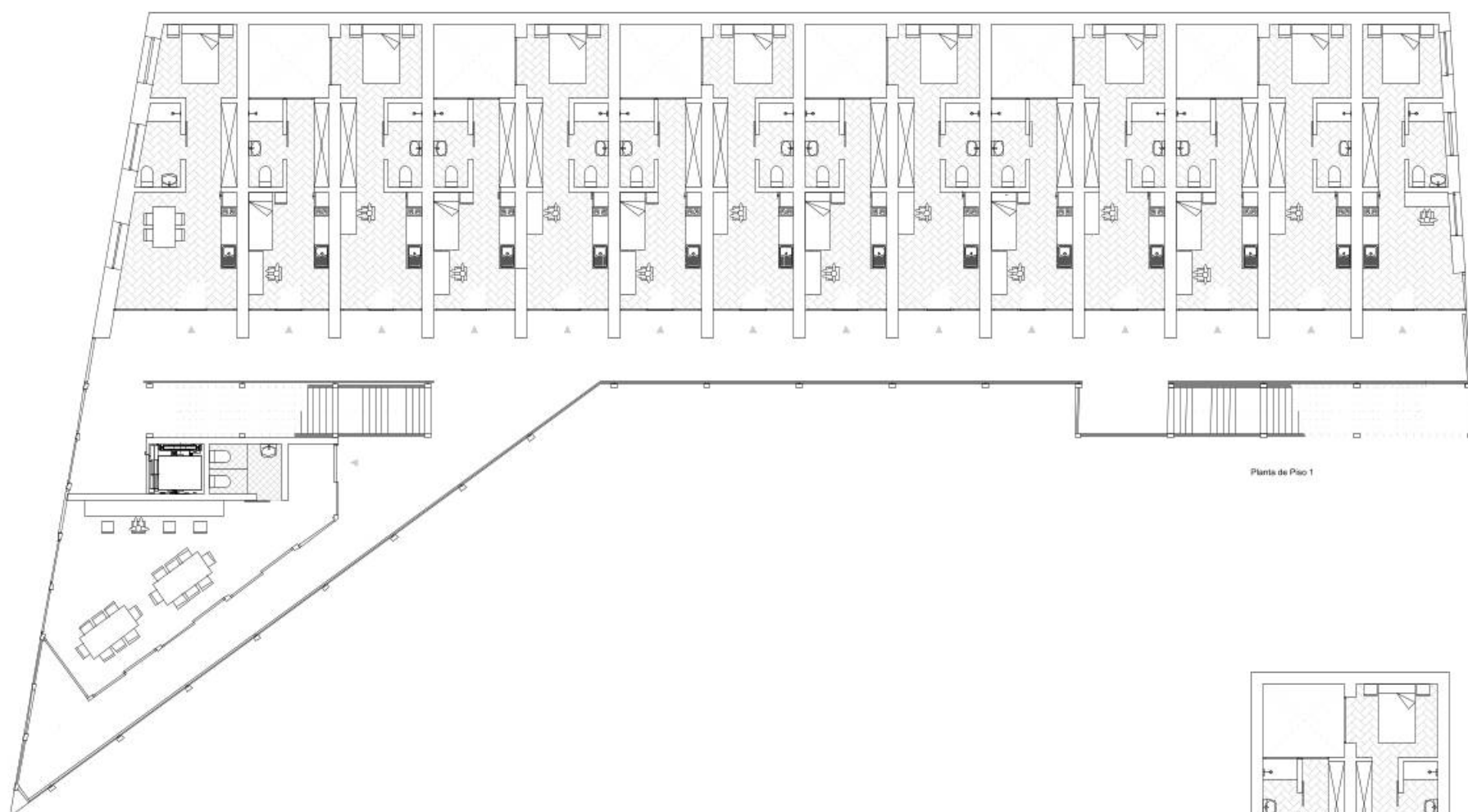
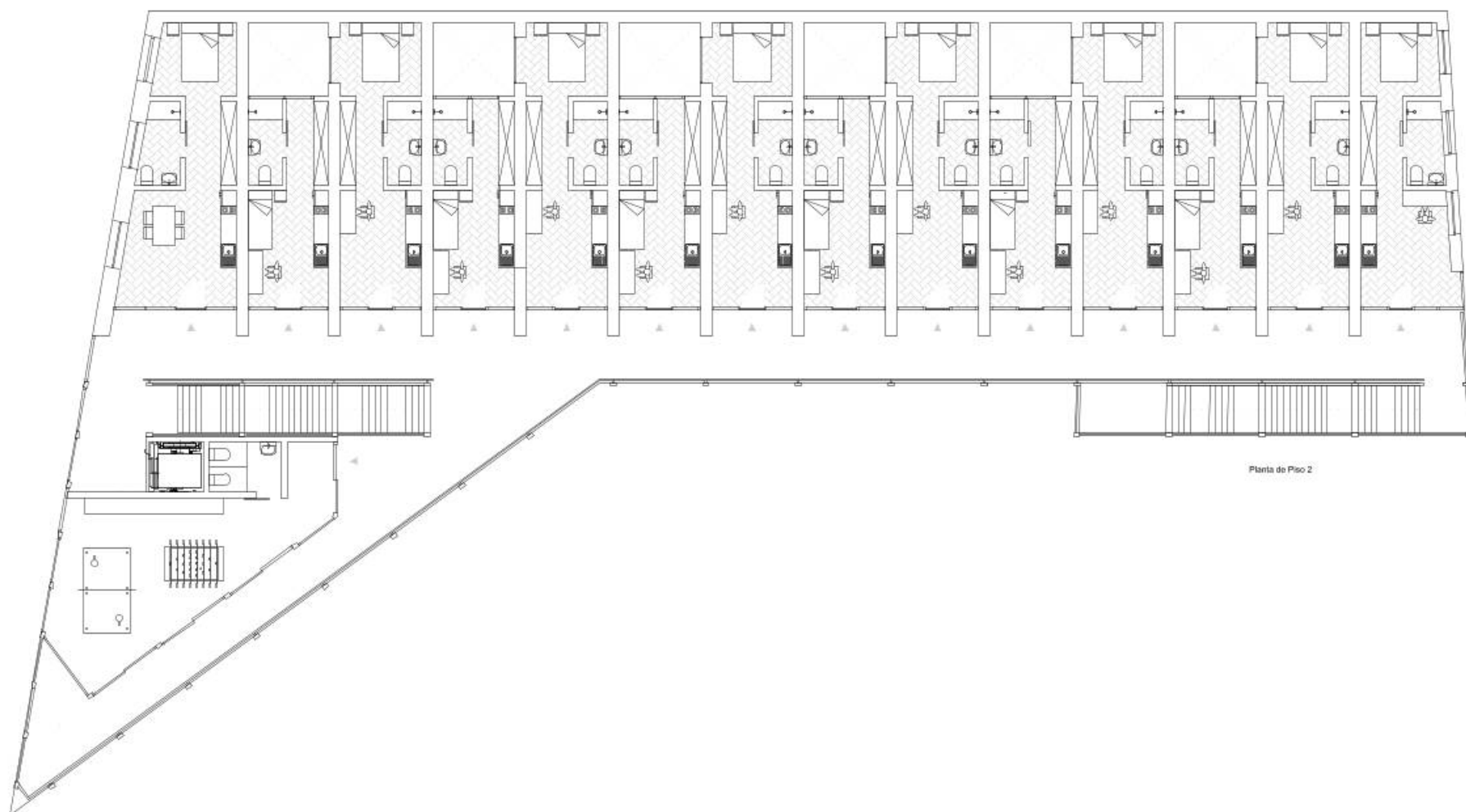




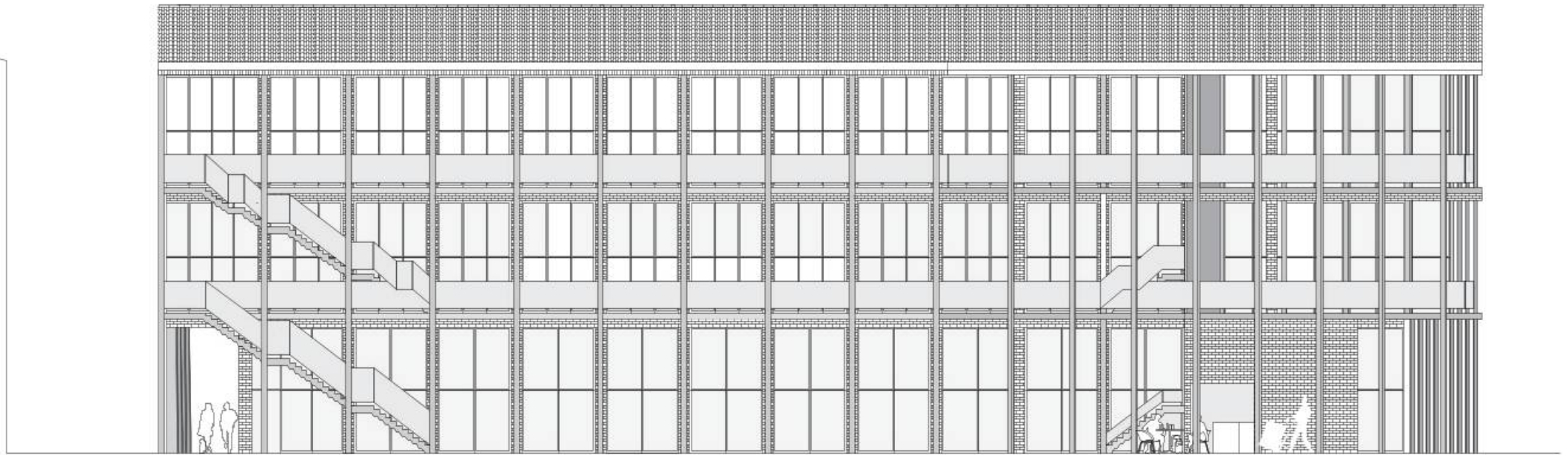
Walters & Cohen - Newnham College, Edifício Dorothy Garrod, Cambridge, Reino Unido







Esquema de tipologia de quarto T0 e T1



Alçado Fronte



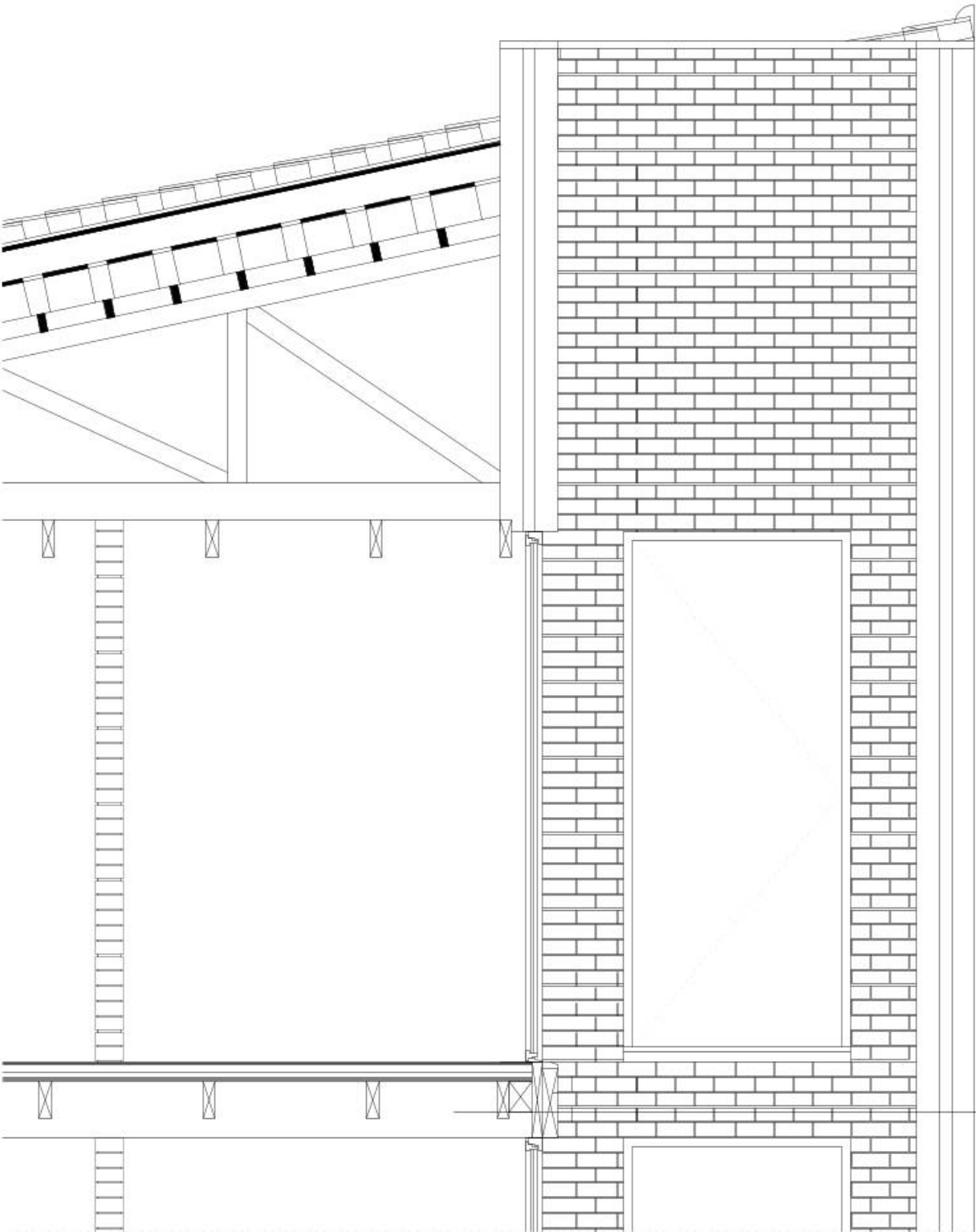
Alçado Sul



Alçado Norte

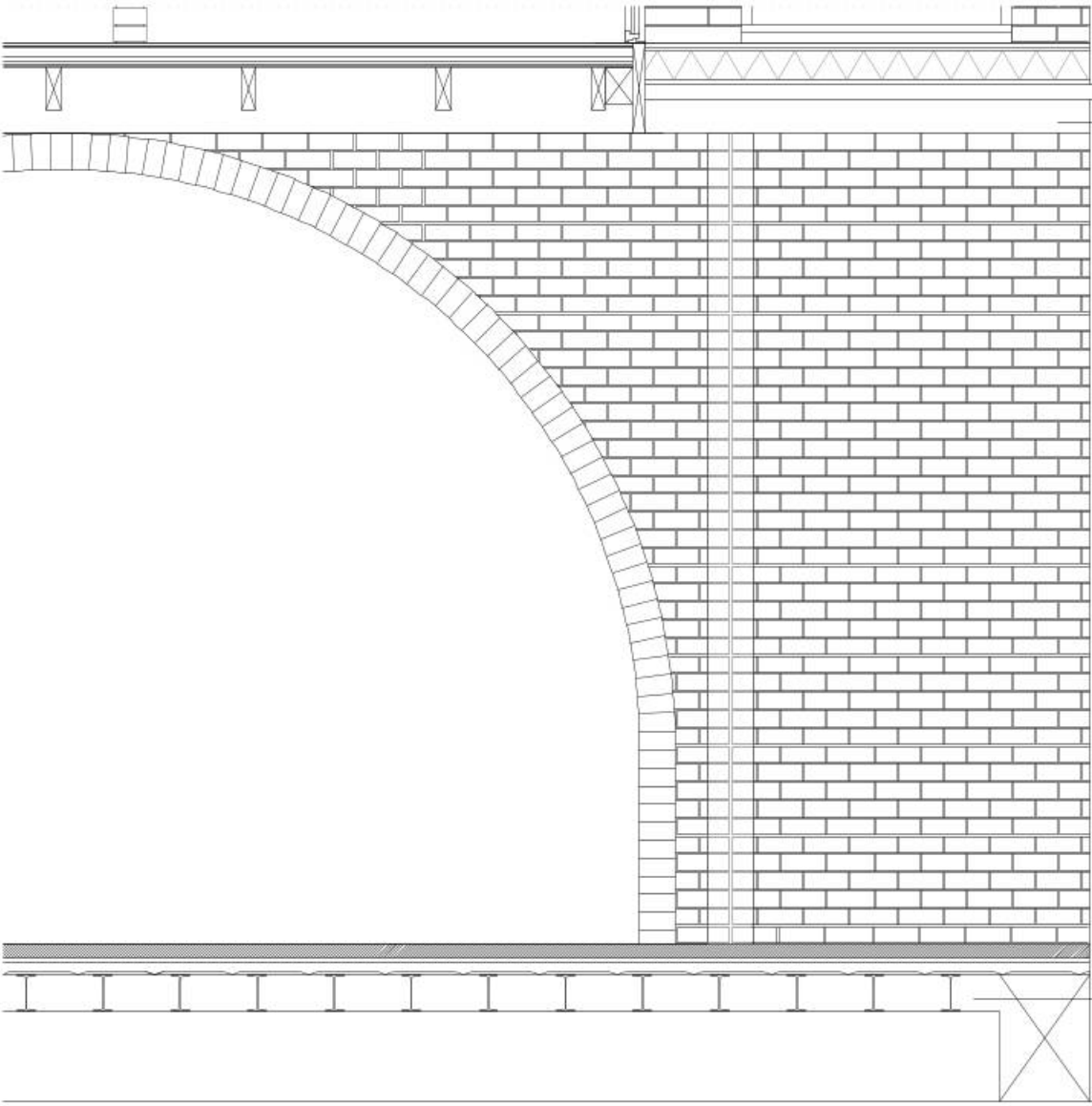


Corte A-A'



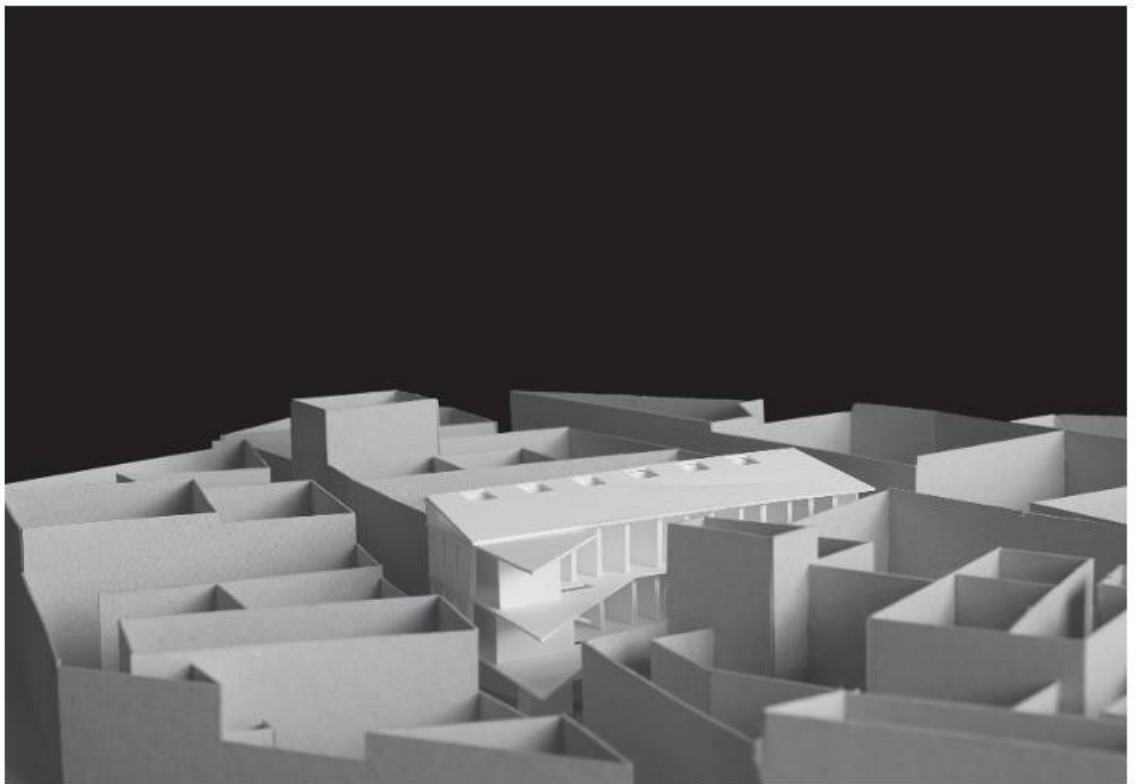
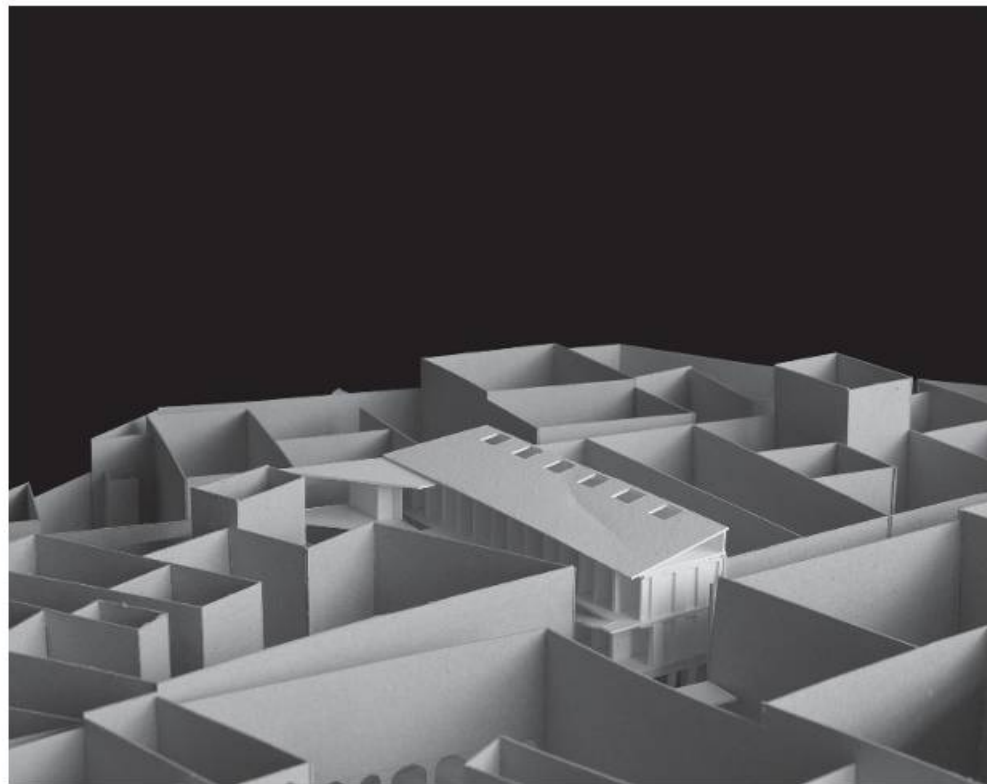
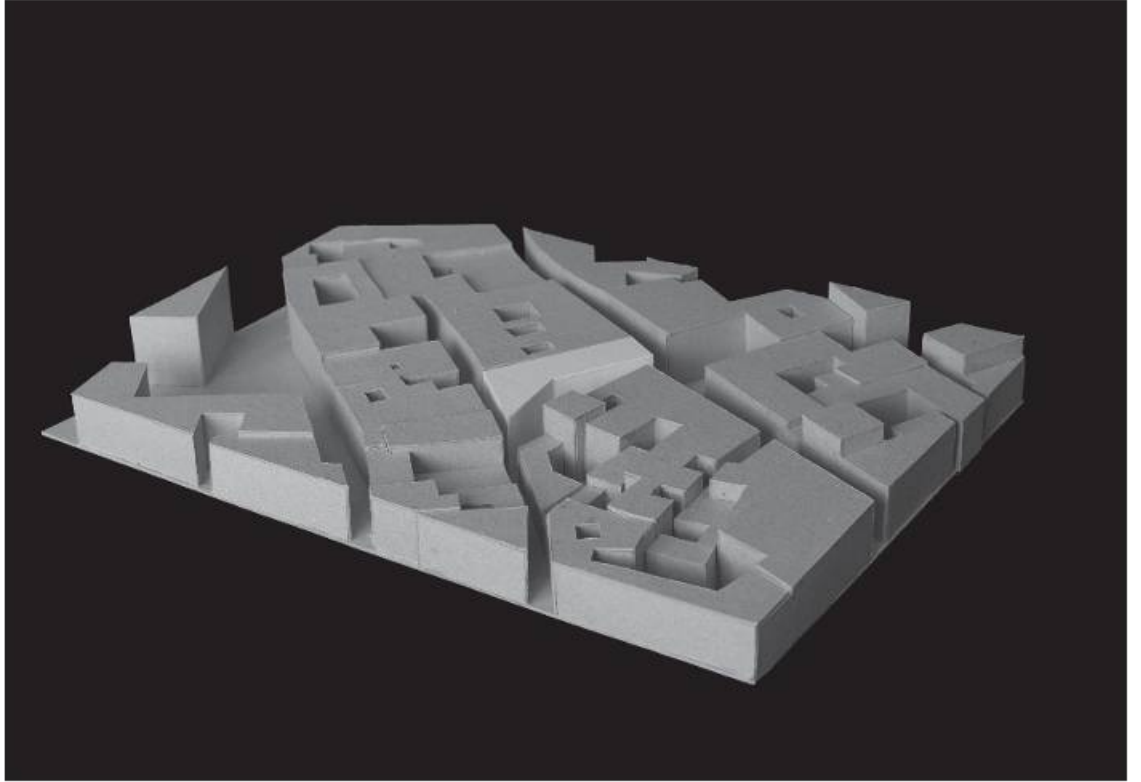
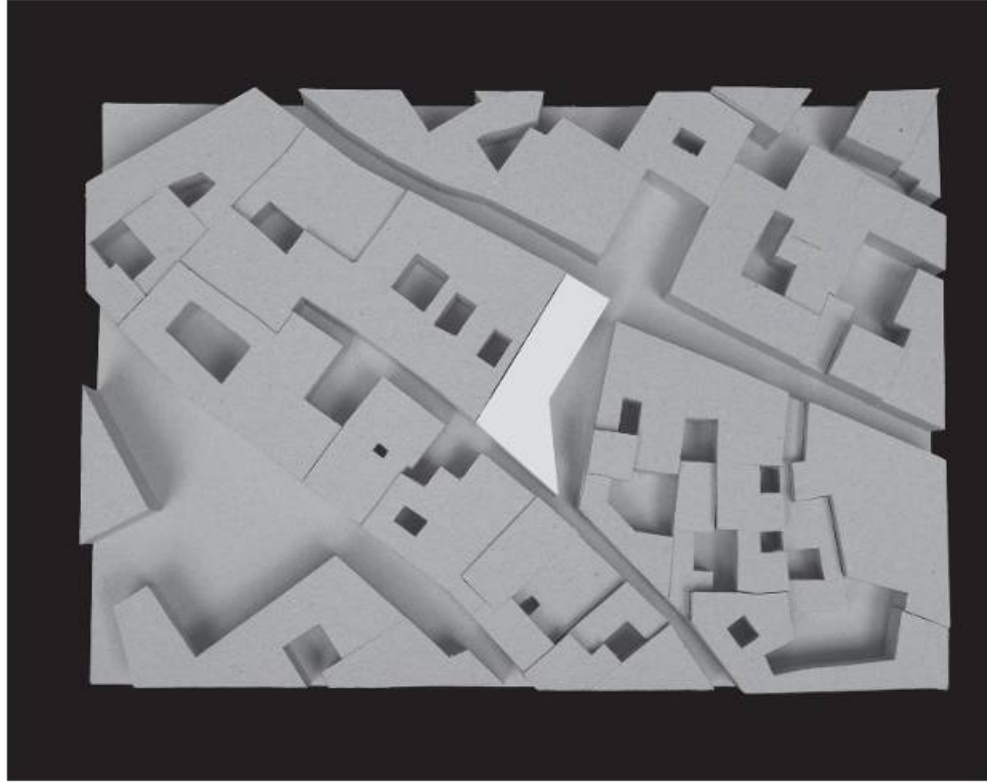
Tijolo de Cerâmica
Argamassa
Tijolo de Cerâmica

Tabuas de Madeira
Viga primária de Madeira Maciça
Viga Secundária de de Madeira
Barrotes de Madeira



Zinco Junta Agrafada
Manta Ventilação
Isolamento Cortiça
Contraplacado
Calças 5%
CCT

Pavimento de Cerâmica
Argamassa
Impermeabilização
IPE 250 Viga de Aço
Tijolo
Betão Reforçado





PRAÇA

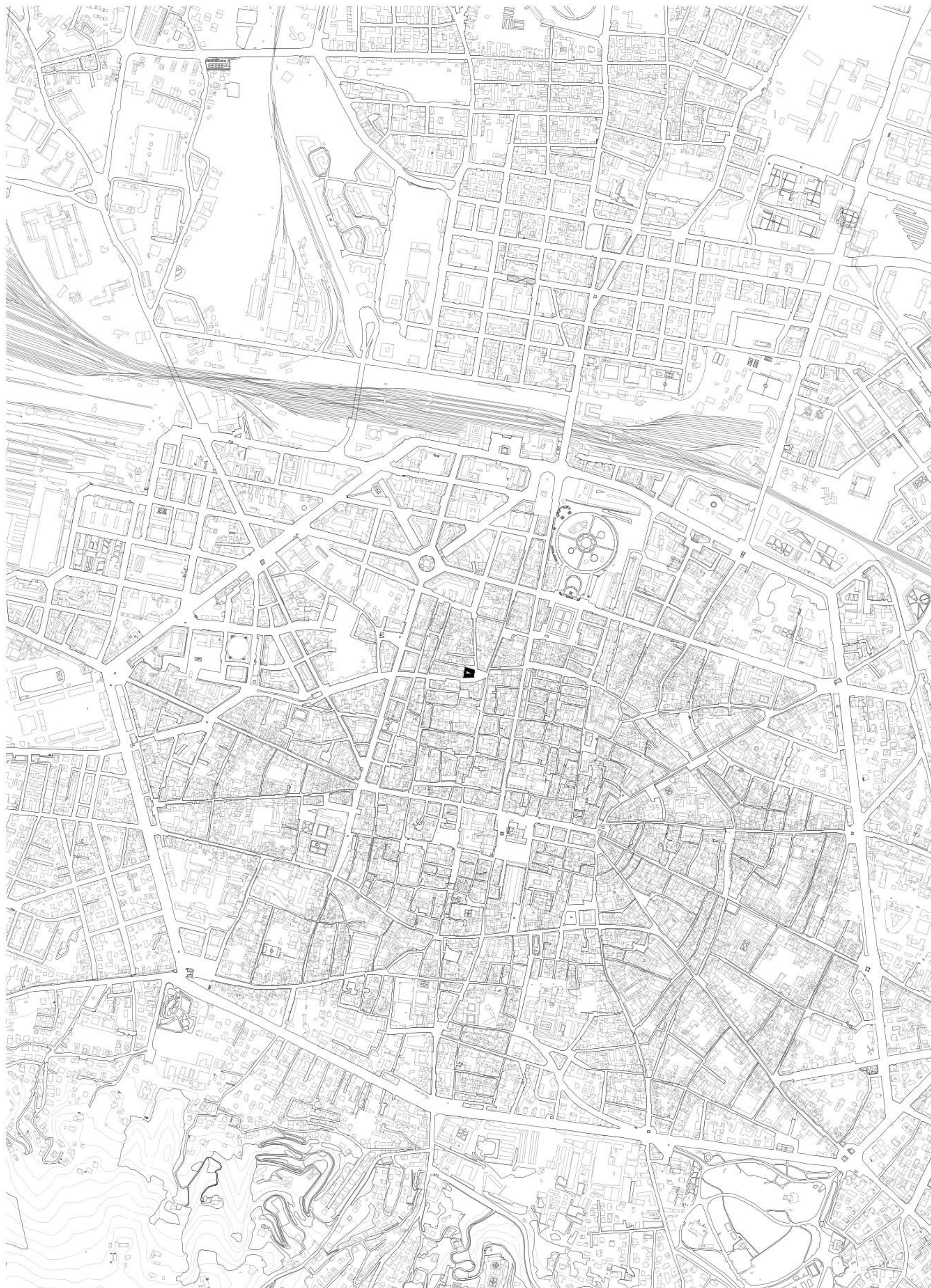
Tomás Imperial

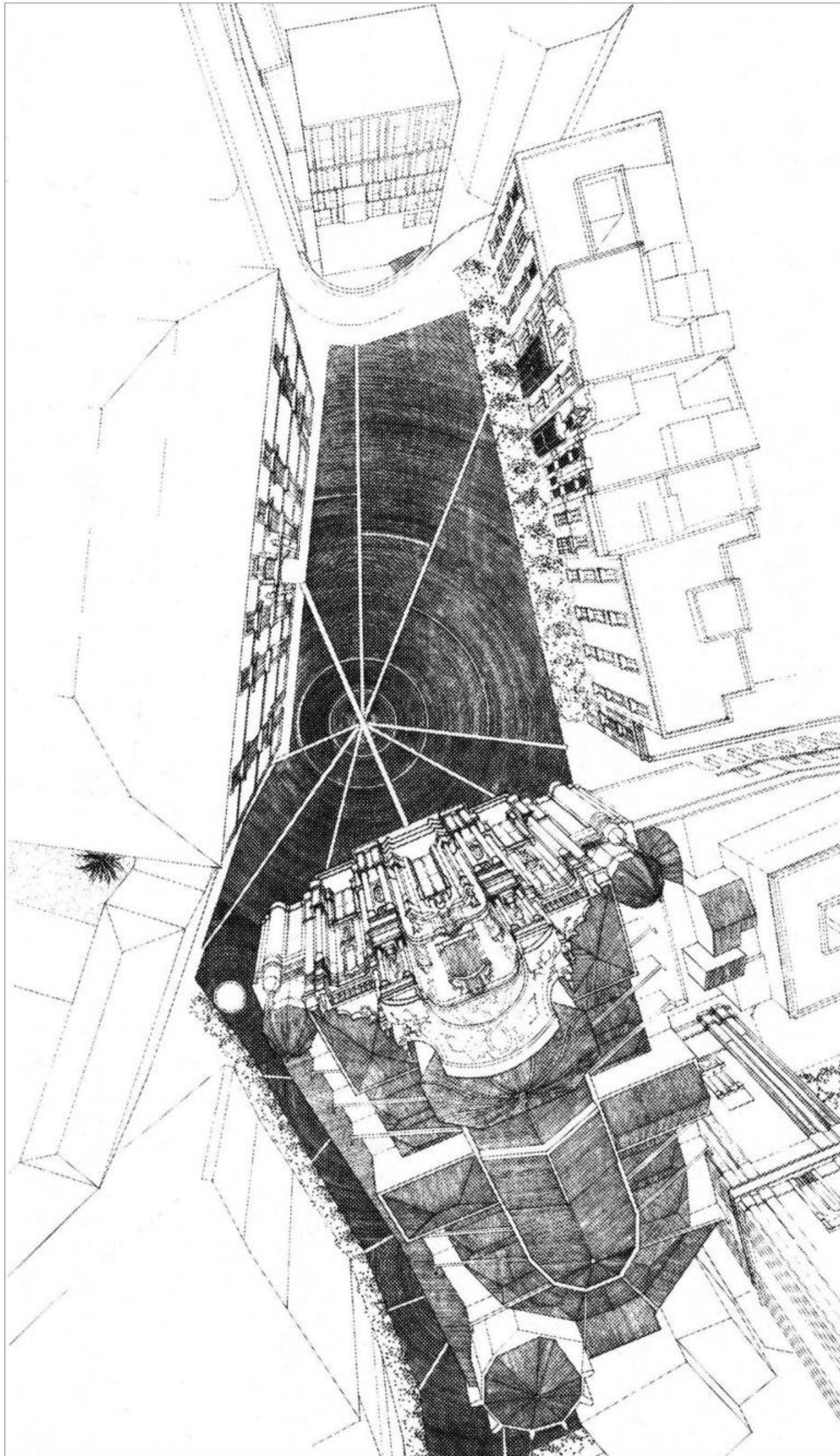
PRAÇA



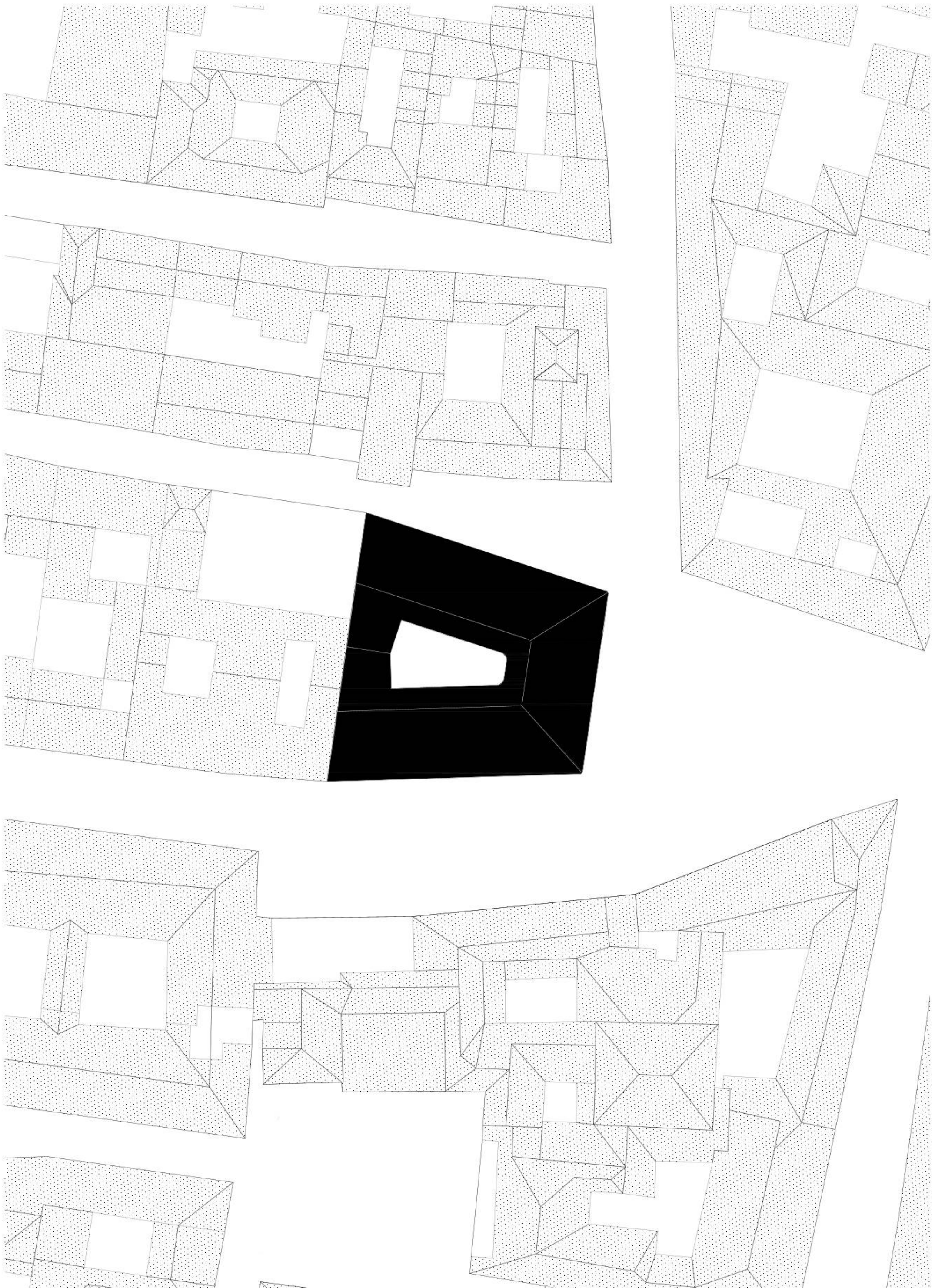
HABITAR ENTRE DUAS PRAÇAS

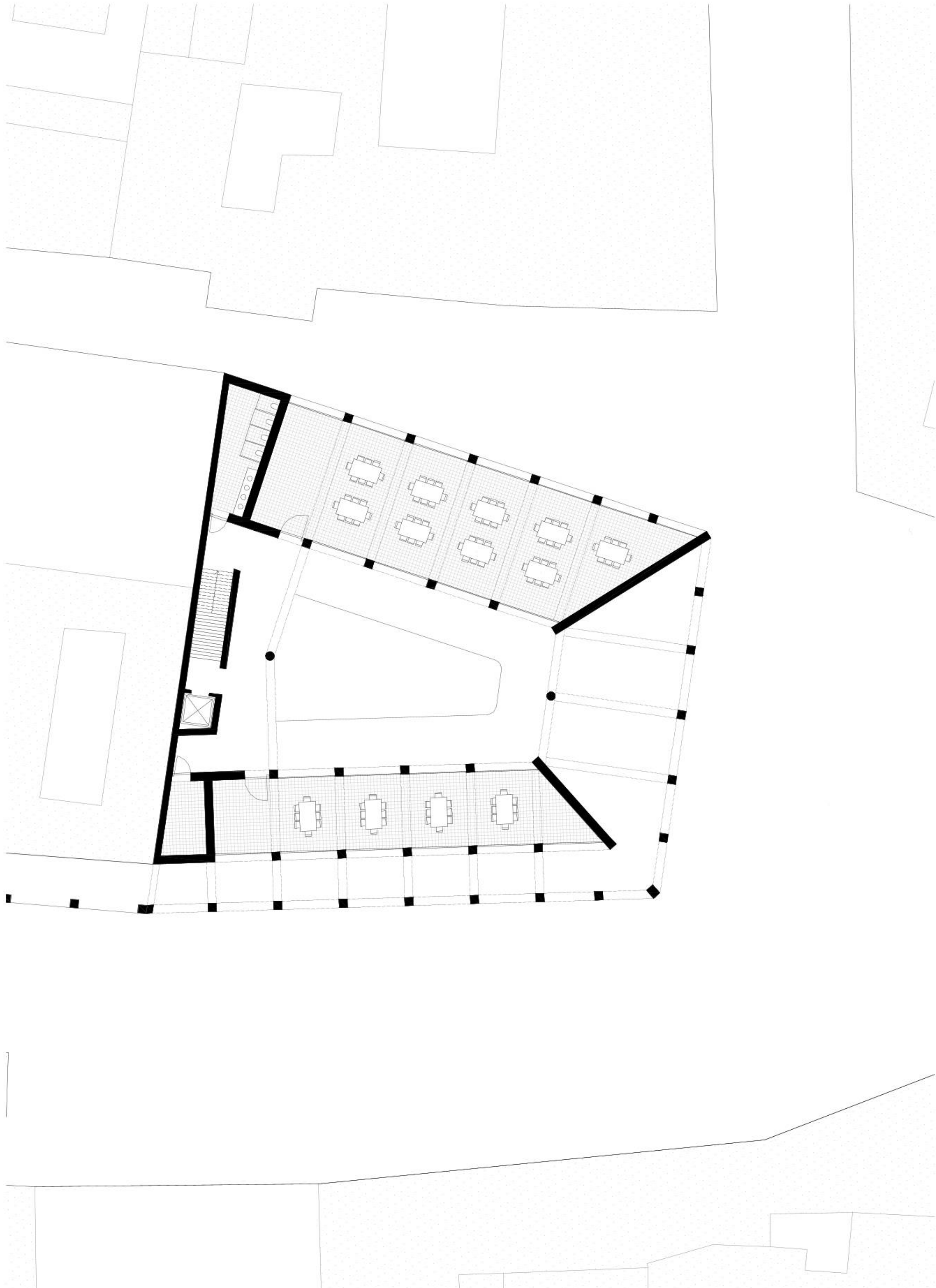
Reconhecimento da praça e da continuidade do eixo urbano como elementos fundamentais do lugar. O recuo da fachada reforça o espaço público existente, enquanto o volume do piso térreo que compreende o trabalho e define uma praça semiprivada e estabelece uma abertura e transição à praça pré-existente. Sobre esta base desenvolve-se a habitação, num conjunto que procura articular a habitação com o trabalho.



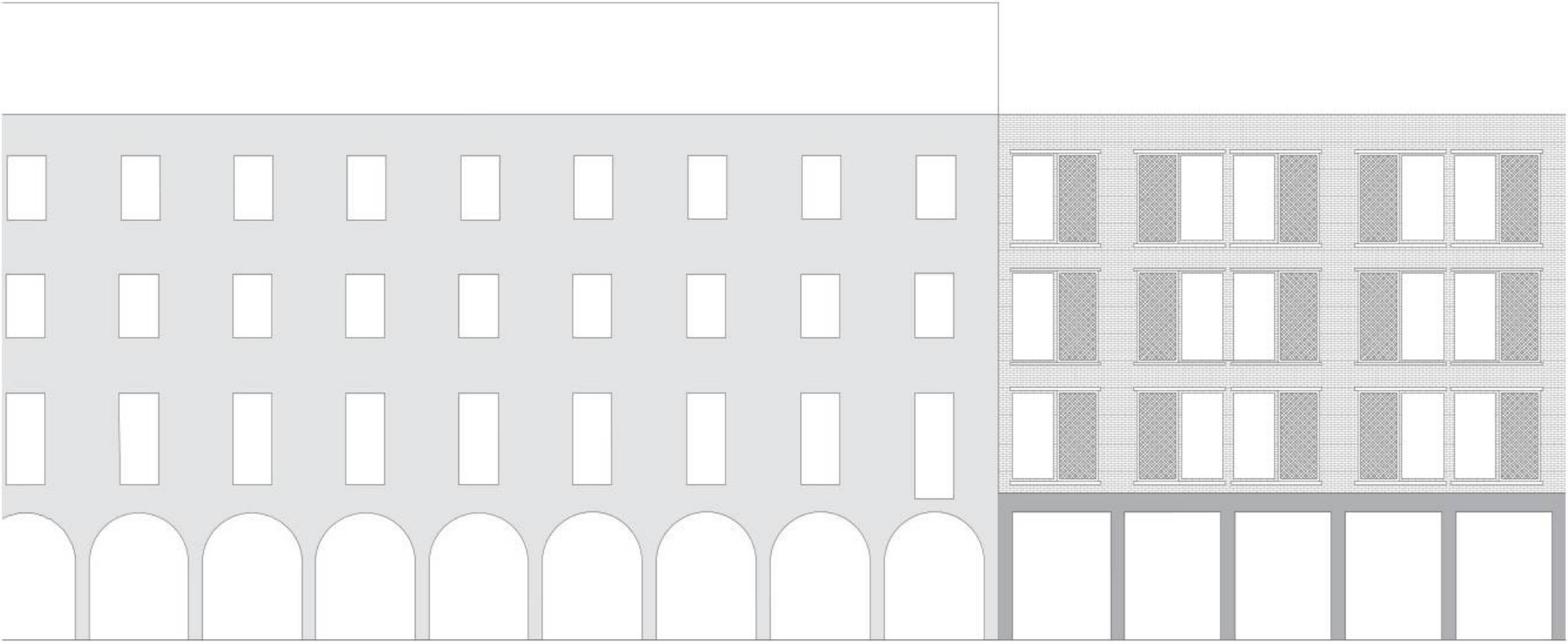


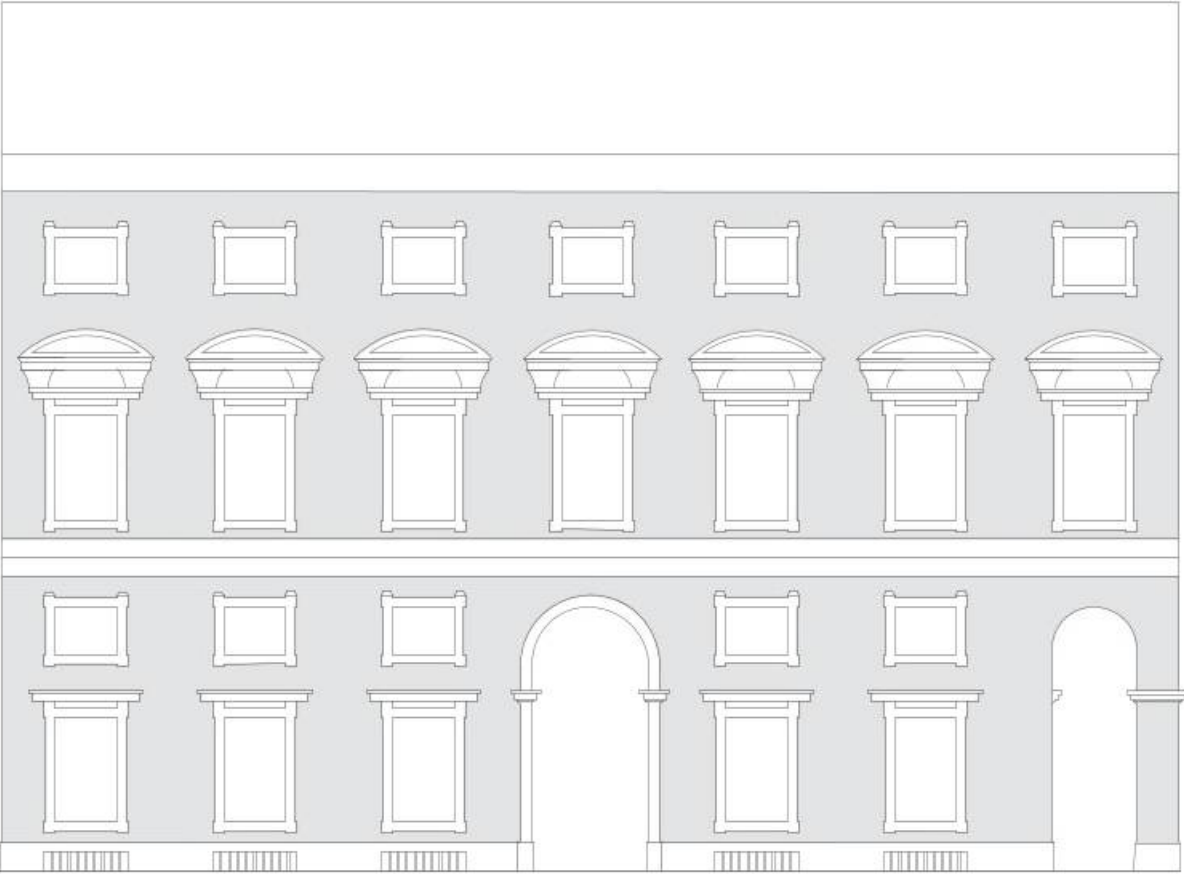
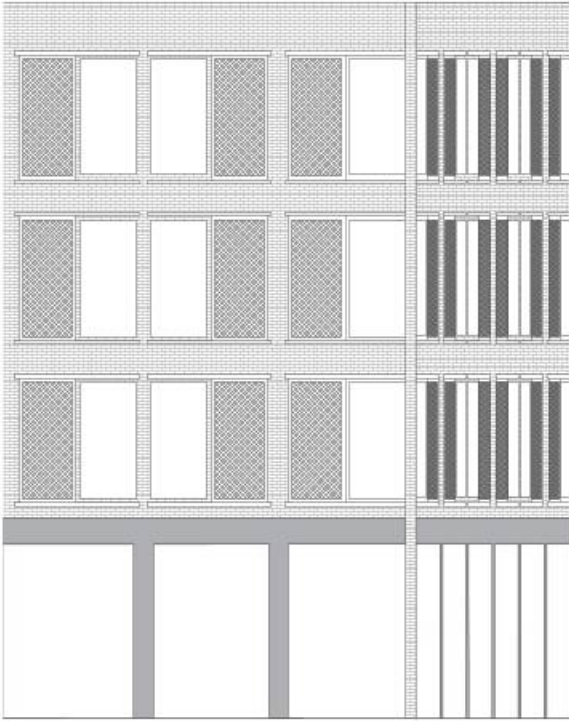
RAFAEL MONEO - CITY HALL EXTENSION - MURCIA

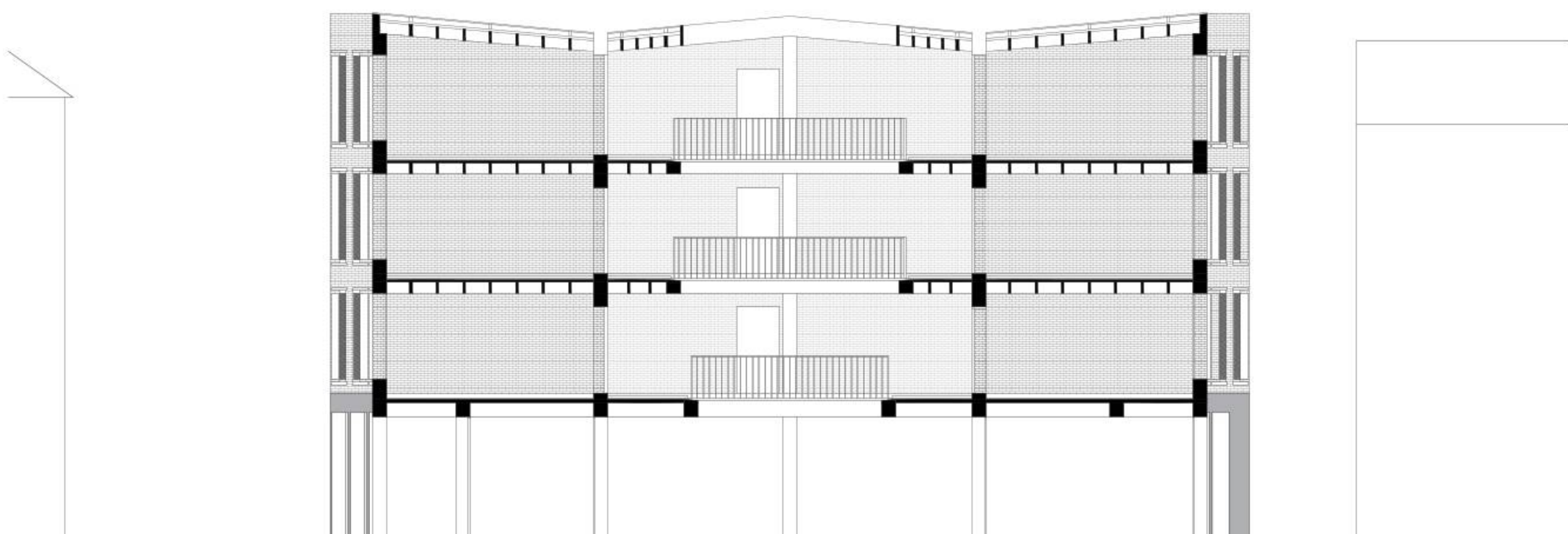
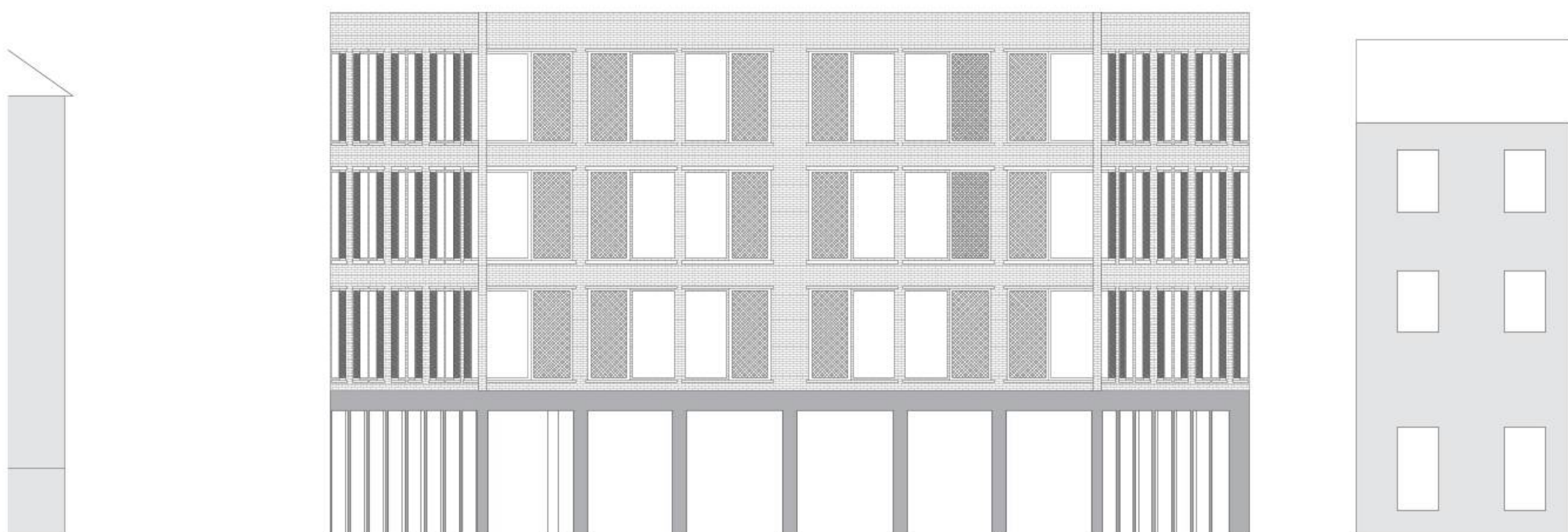


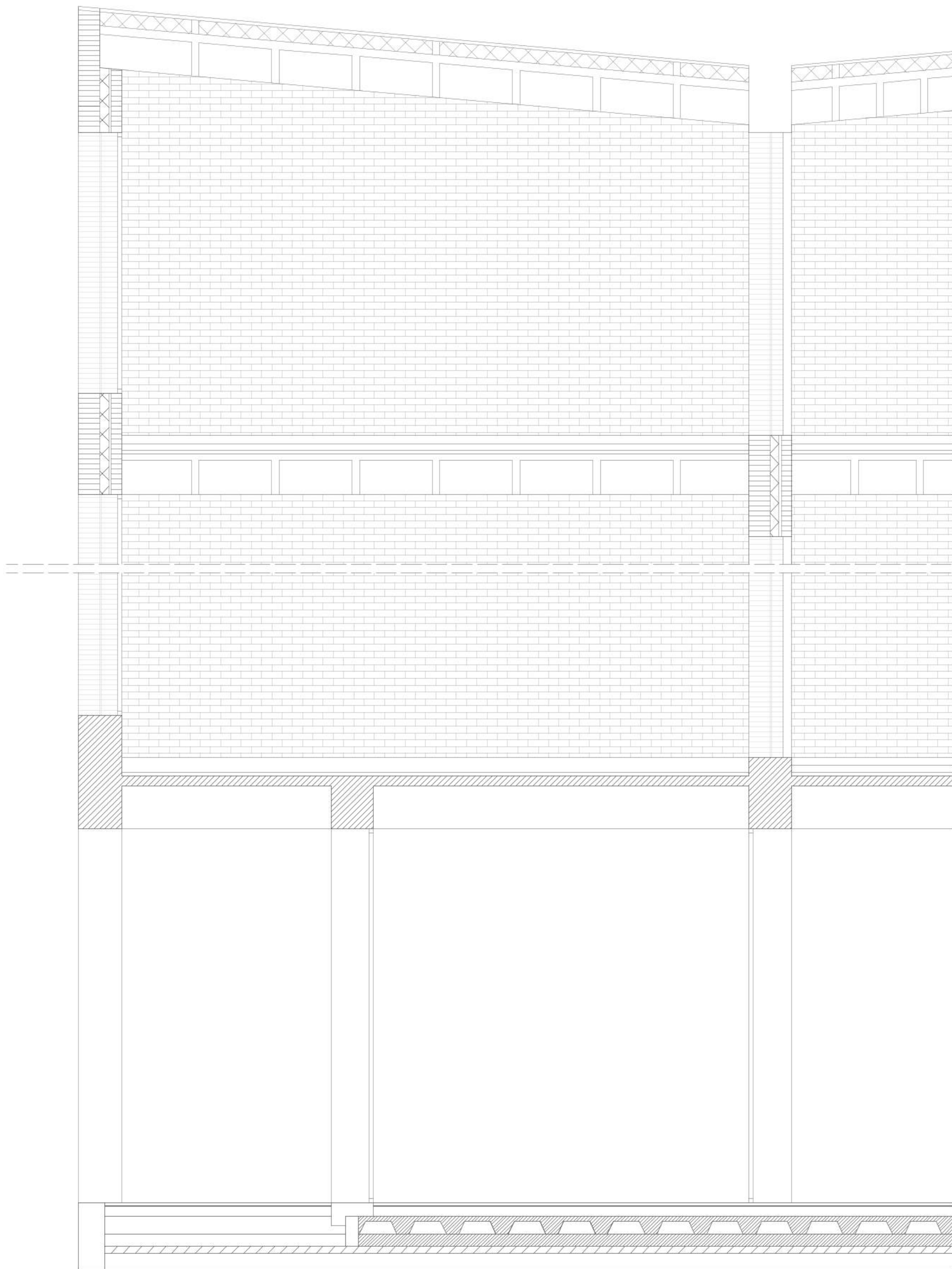


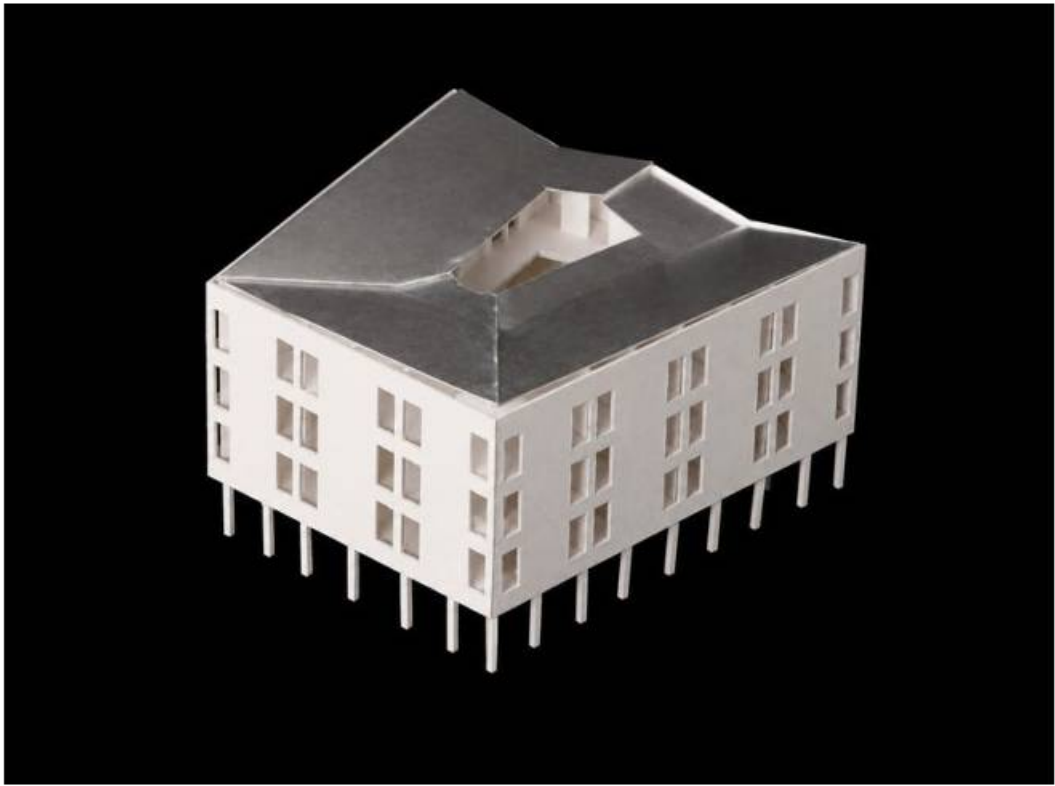
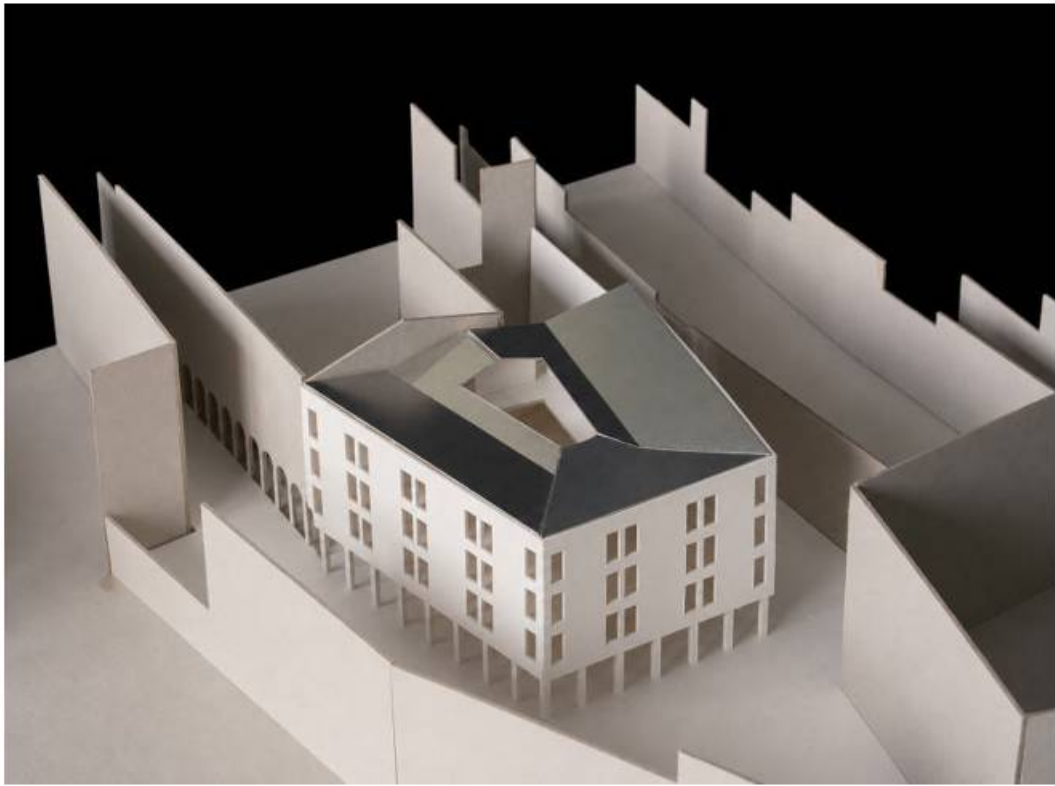
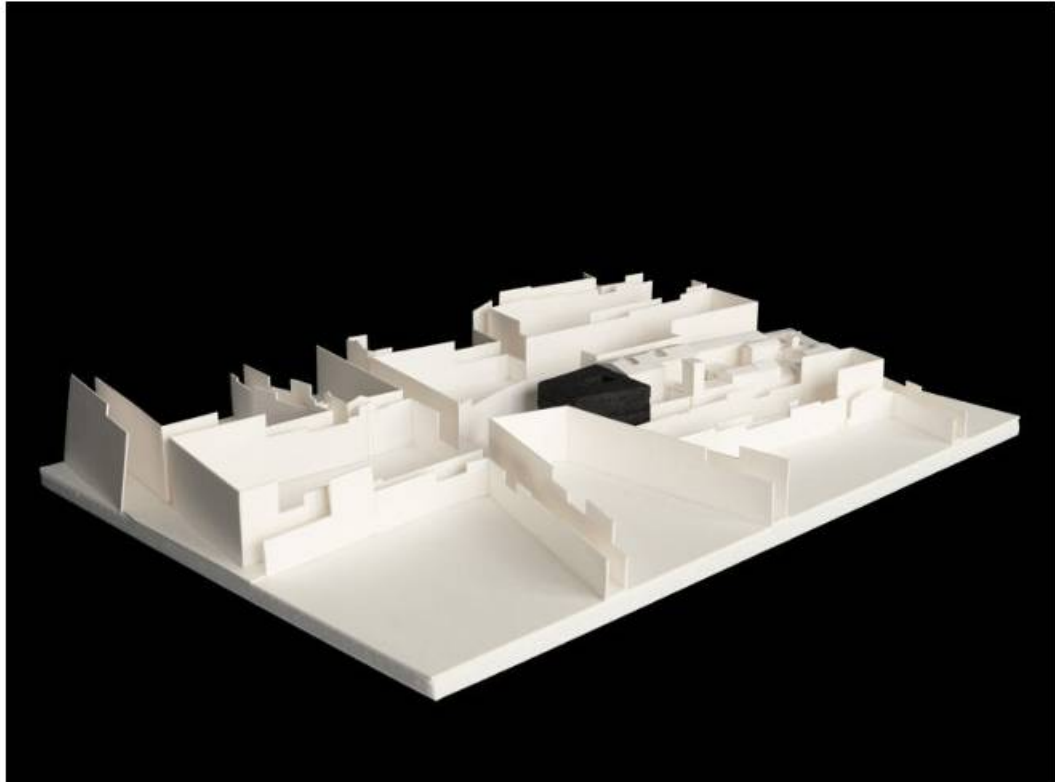














CANAL

Viana Pavlenko

CANAL



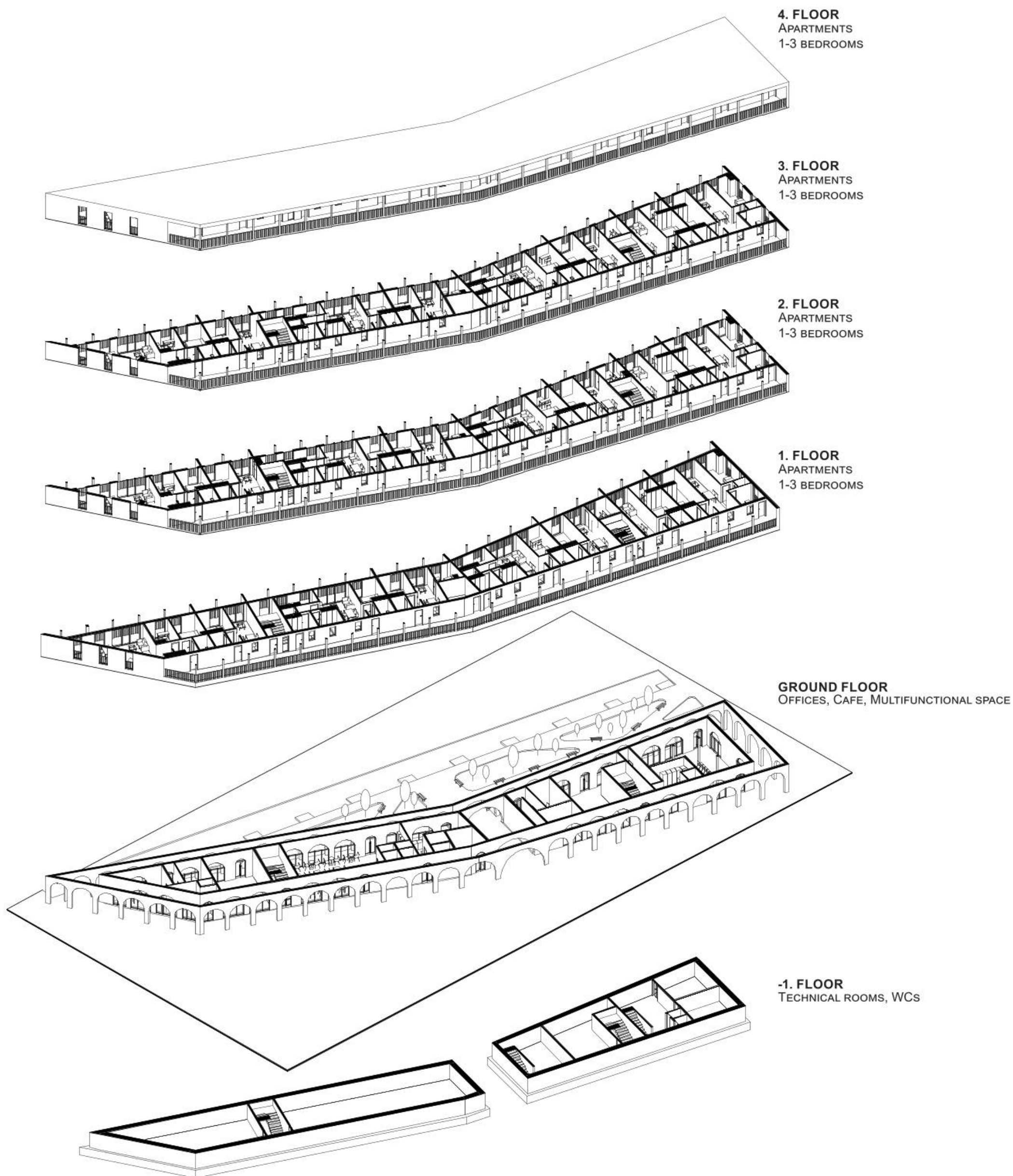
opening the canal to the city

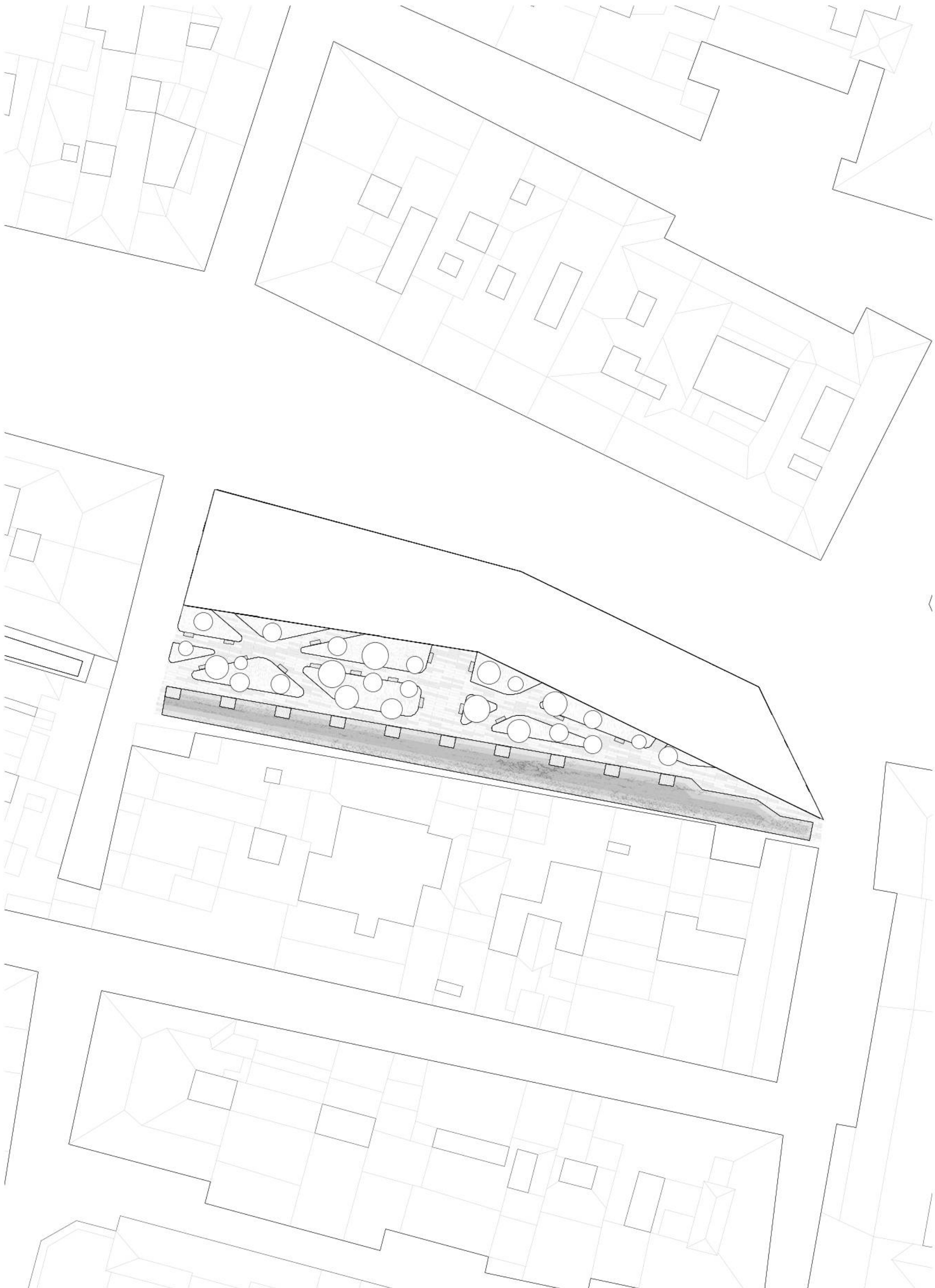
The project aims to unlock the potential of the canal and create an active urban environment along its waterfront. The building is designed as an open urban structure that can be freely accessed and walked around from all sides.

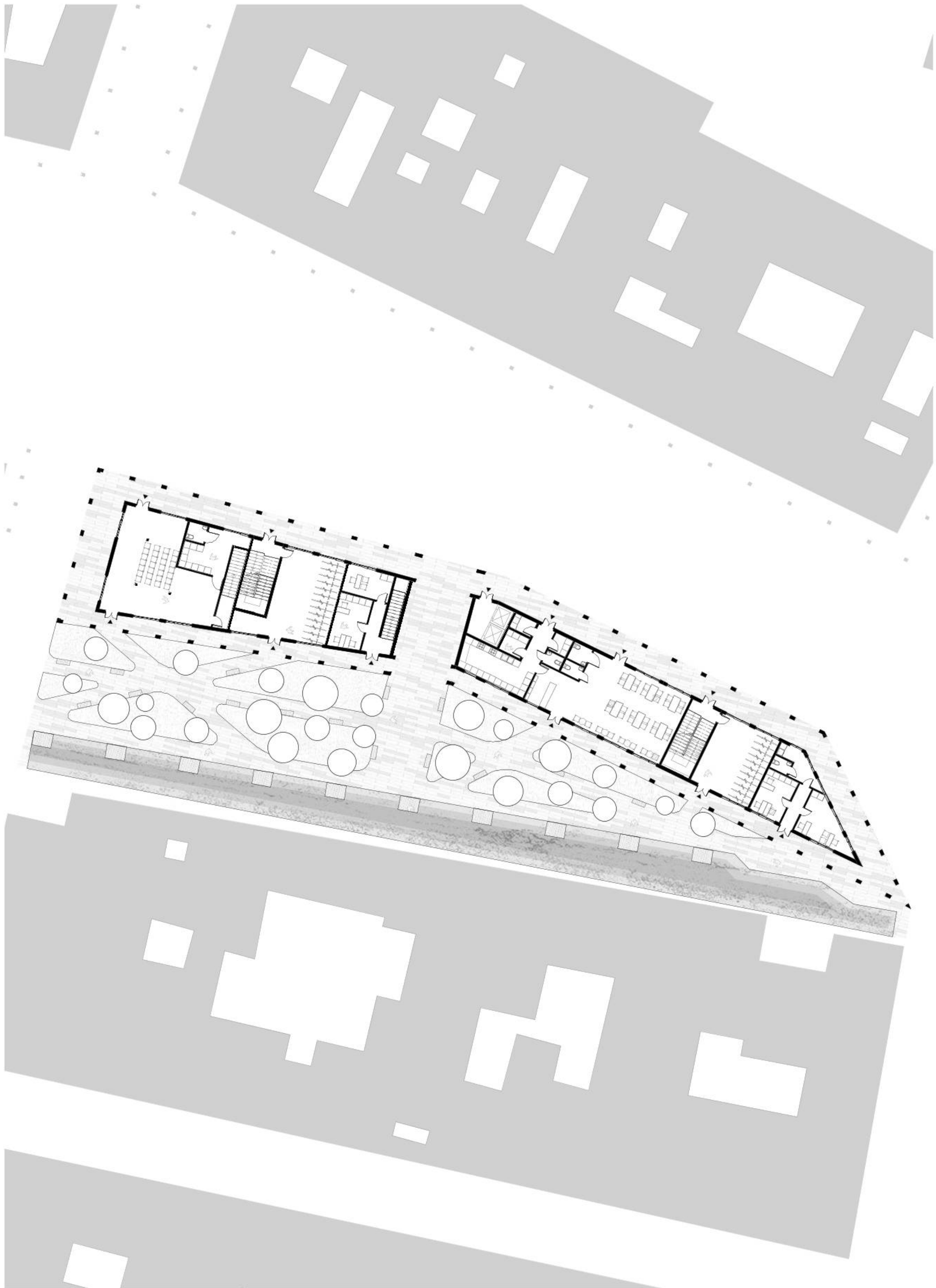
Along the canal, a landscaped public space with a promenade is provided for walking and recreation.

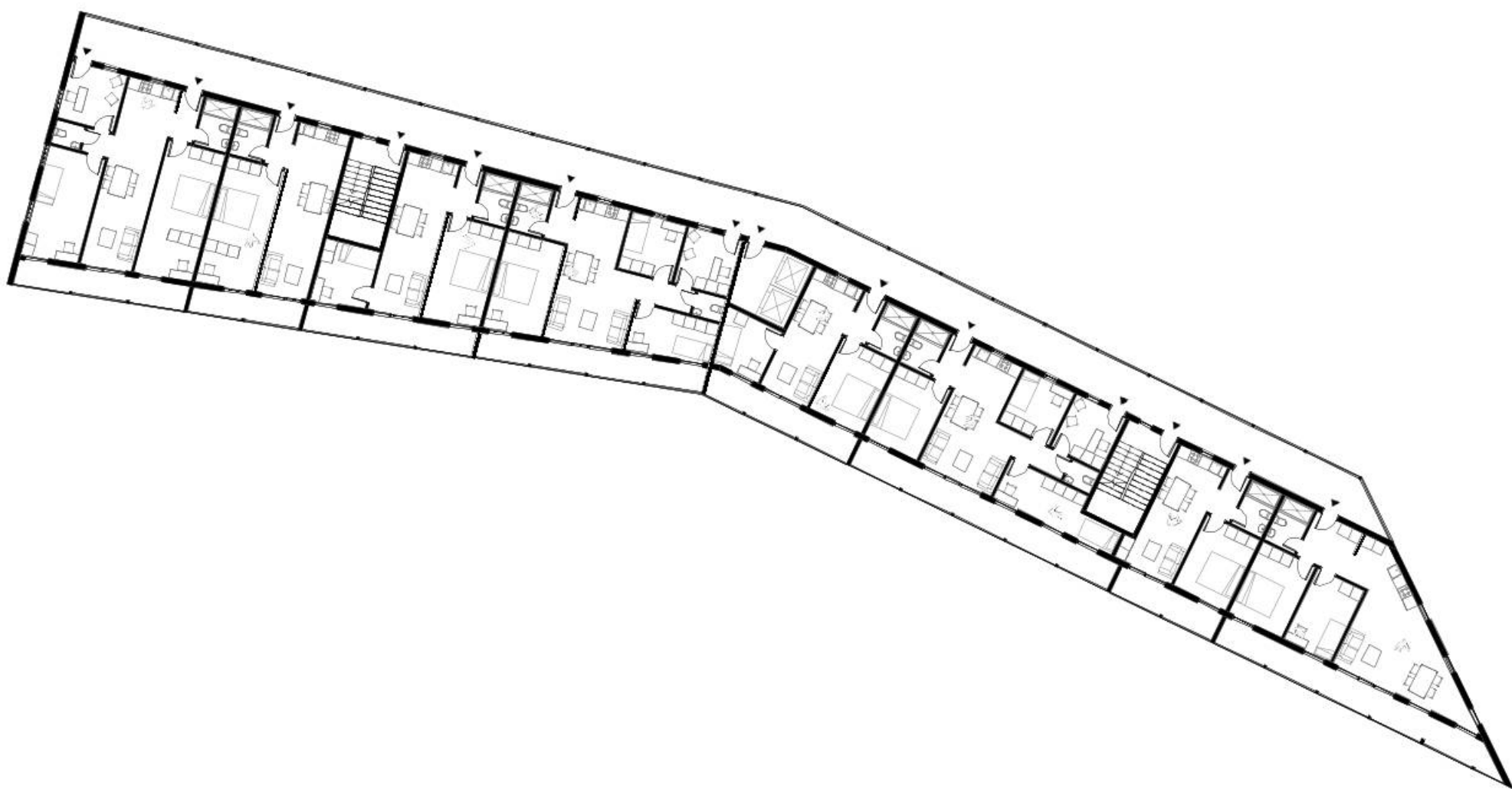
The first floor is dedicated to public and commercial uses, accommodating cafe, shop, office spaces, and areas for various businesses, creating a vibrant atmosphere throughout the day. The upper levels are occupied by the residential part of the complex, consisting of apartments.





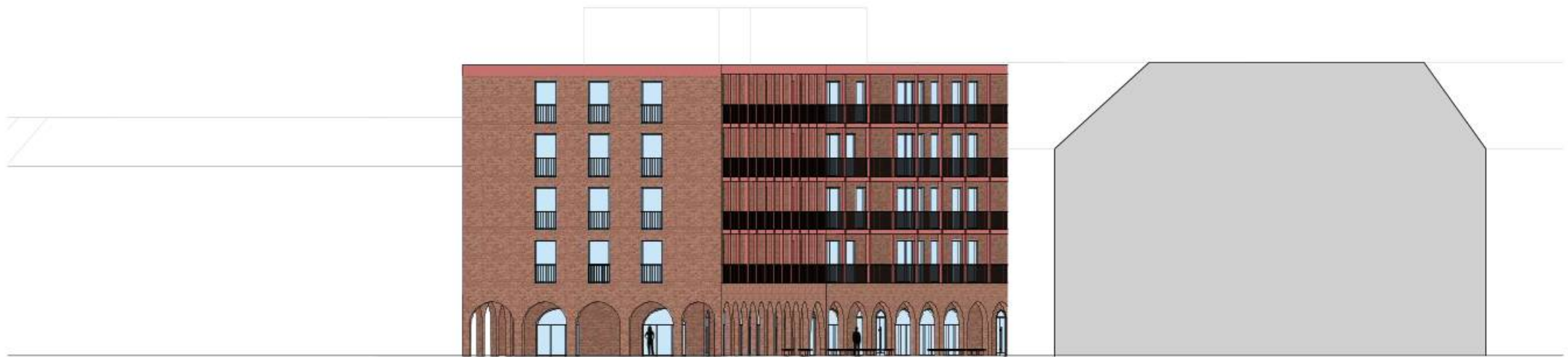




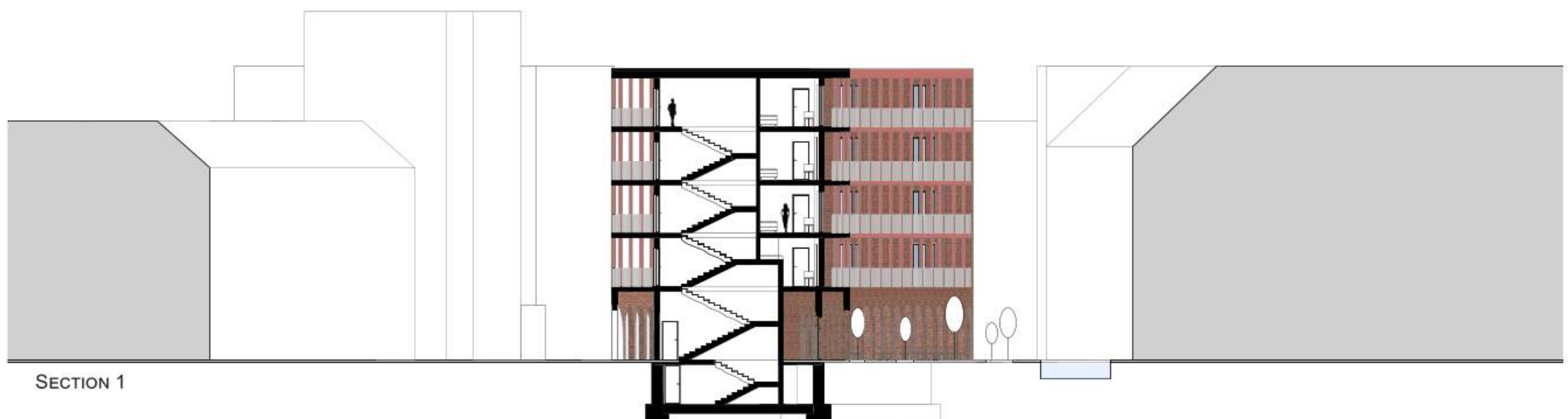




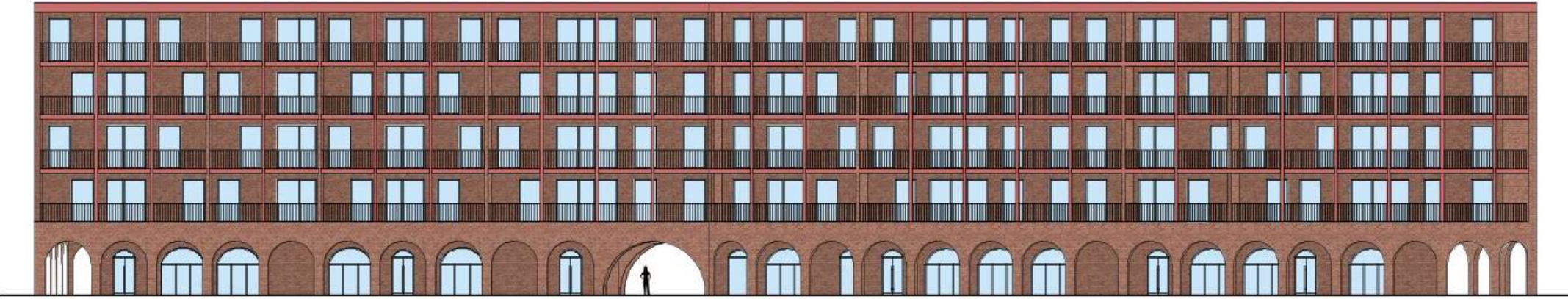
NORTH FACADE



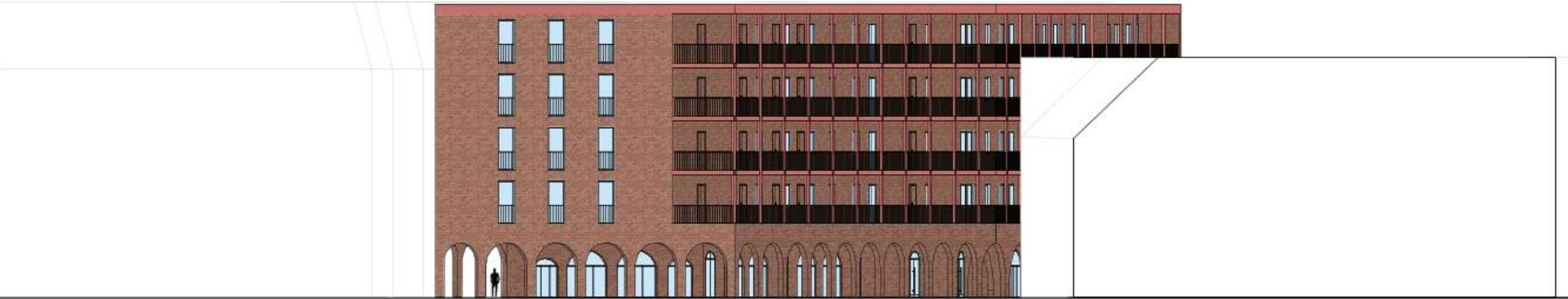
WEST FACADE



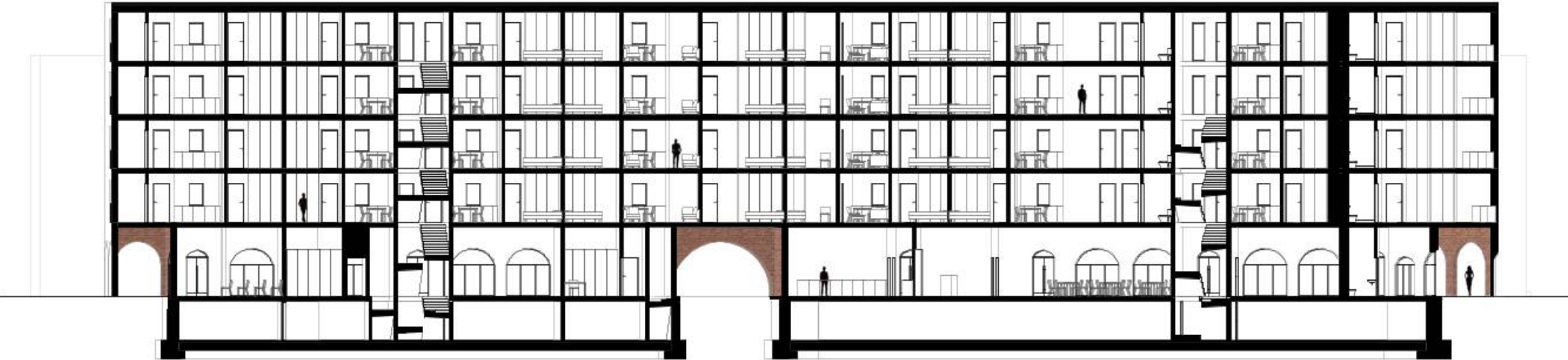
SECTION 1



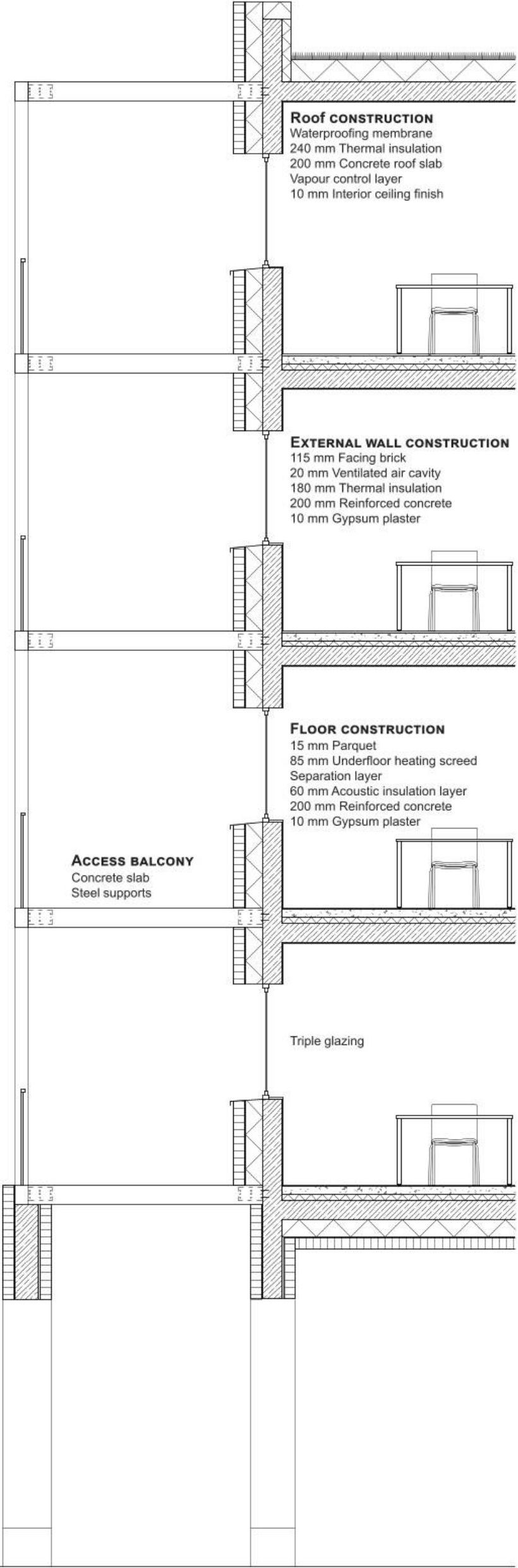
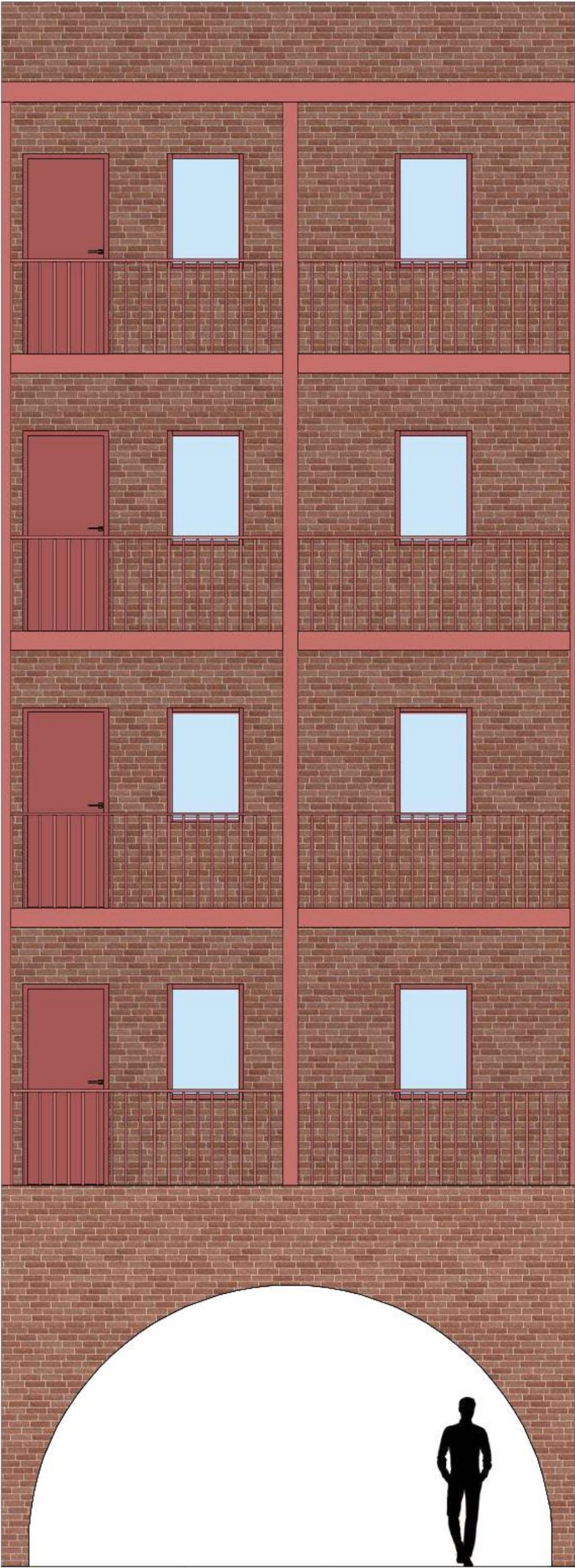
SOUTH FACADE



EAST FACADE

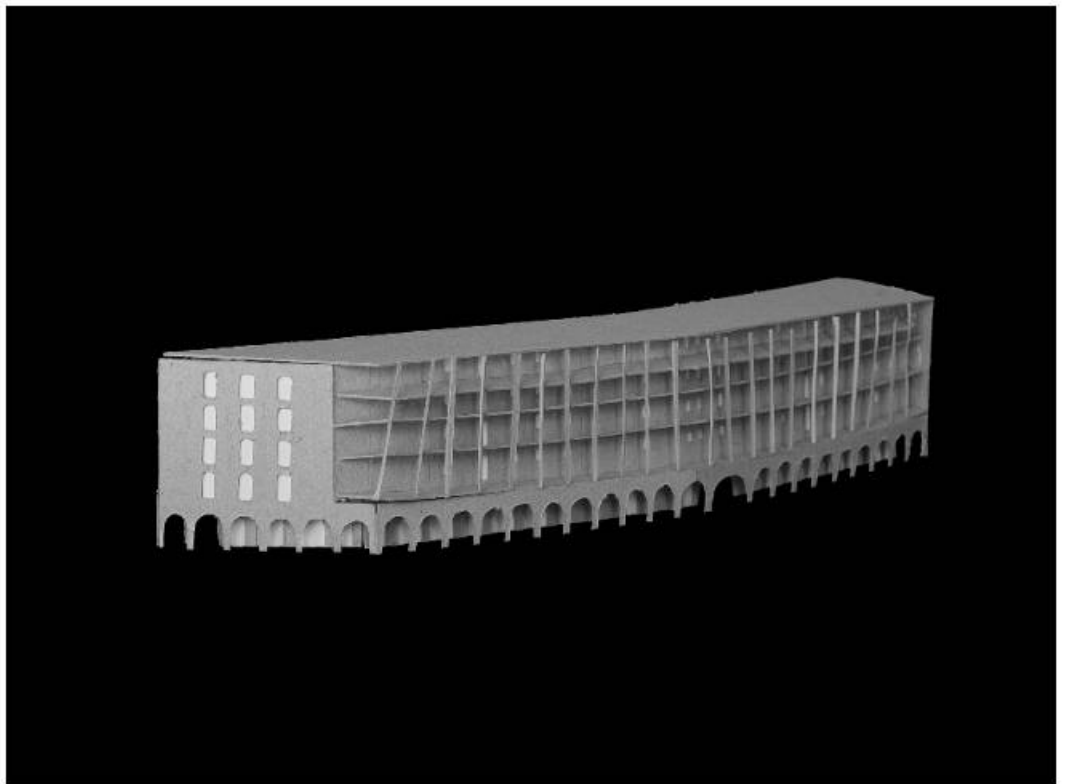
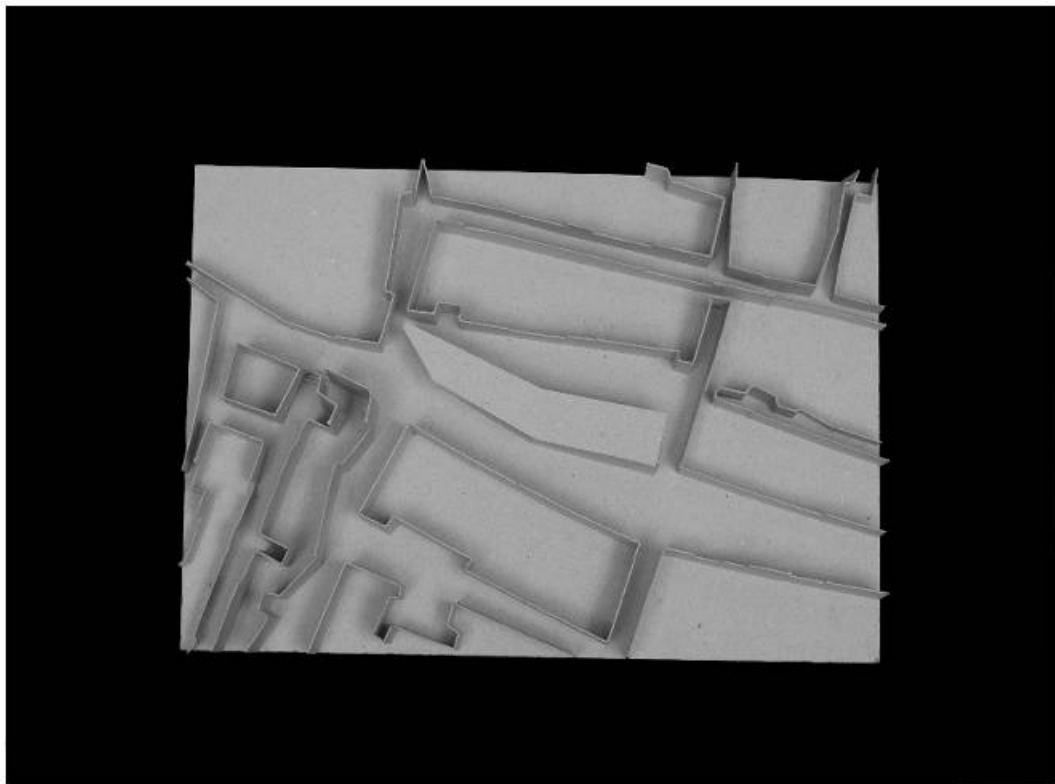
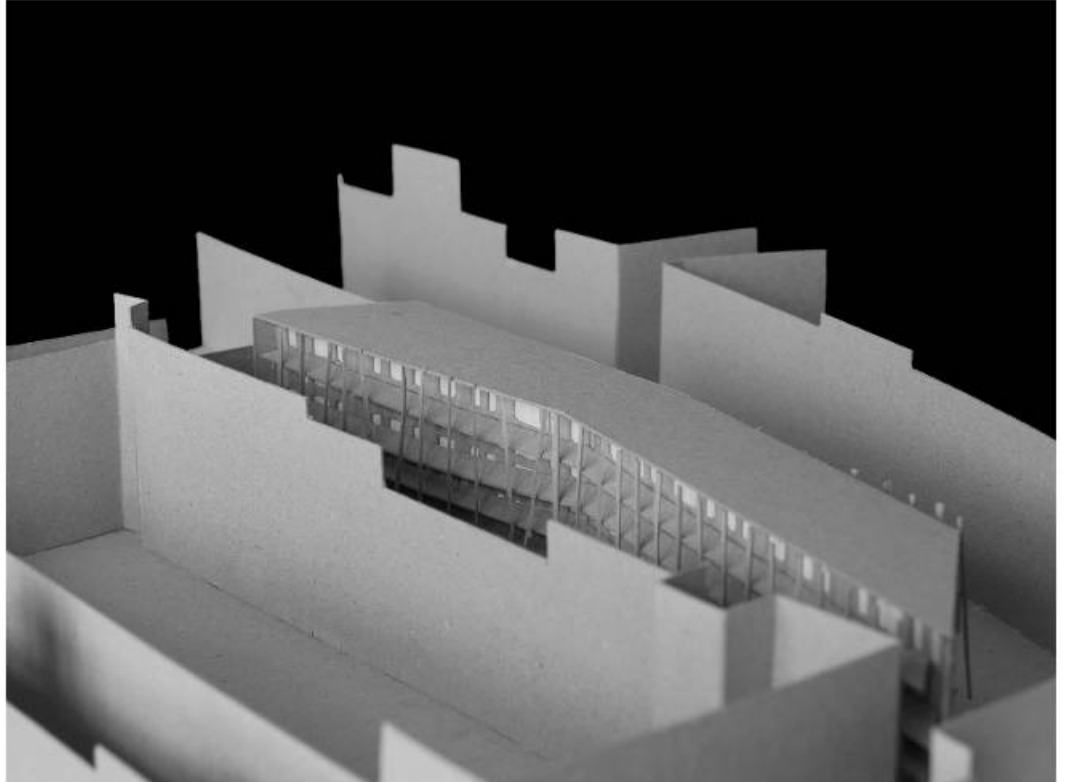
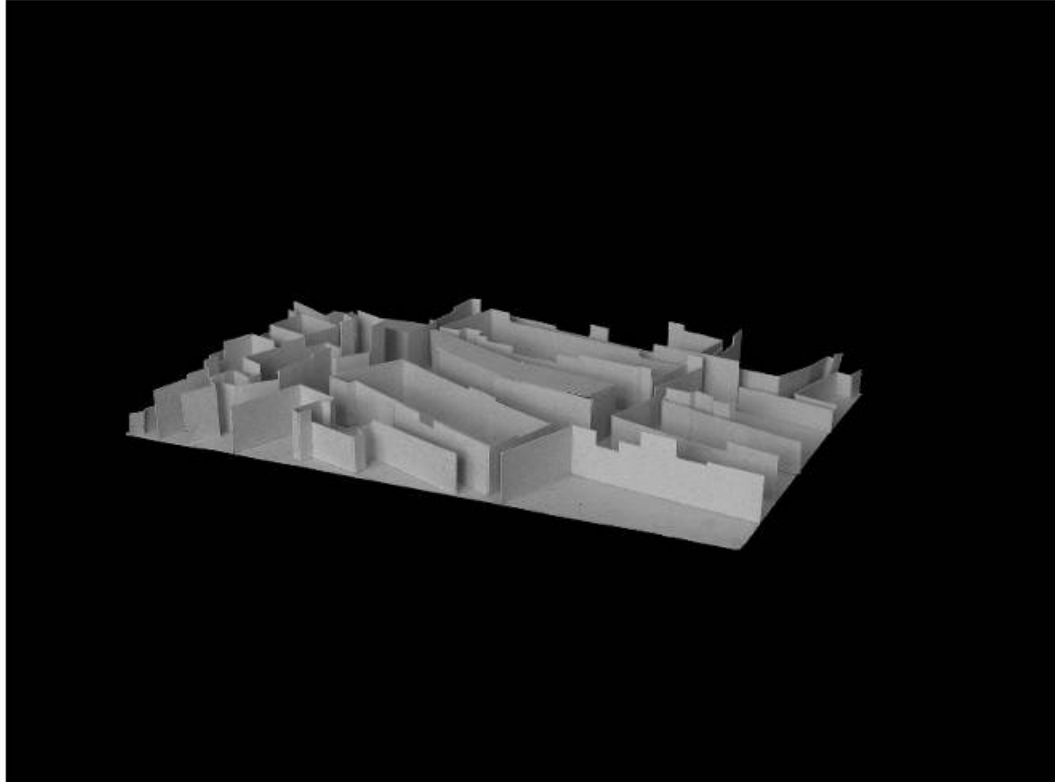


SECTION 2



FACADE SECTION M25





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