

**Professors:**

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## **EXERCISE 1: THE CELL AND THE MATERIALITY**

**[Meditation retreat, in the context of nature]**

### **PHASE 3: cell: body and mind**



Sainte Marie de La Tourette, interior of the cell

### **OBJECTIVES**

Phase 3 aims to compose an essential individual living space, using brick and wood construction technologies, testing its capacity for horizontal and vertical repetition.

The goal is for the student to develop the following skills:

- Develop critical reflection on the individual human living space and the corresponding architectural response.
- Explore the expression of material in constructing an individual living space idea.
- Explore the relationship between the architectural object and the natural site, as well as the transitional relationships between interior and exterior spaces.
- Compose an architectural idea based on an investigation into formative case studies from an architectural culture, synthesizing the site, compositional elements, material, and essential communal human living needs.
- Develop an architecture project consistent with the expressive, spatial, and tectonic possibilities of the material – brick and concrete.

- Consolidate skills in detailed atmospheric scale representation and techniques for building three-dimensional models, such as precise drawings and atmospheric sketches, as well as the model.
- Develop the ability to design and communicate a spatial idea in different media.

## PROGRAM

The program of phase 3 begins with the composition of an essential individual living space in brick and concrete, developed through work on models and sketches.

The individual experiential space of the cell should be developed in such a way as to allow the vertical superposition of two cells, with the lower module establishing a level interior–exterior relationship with the ground/earth, and the upper module an elevated interior–exterior relationship with the air/sky. This composition of two superimposed variants of the cell should also allow for horizontal aggregation through direct contact of their lateral walls, in order to enable the development of a compact building in Phase 4 of the project.

### *The cell*

The space should be imagined from the synthesis of the elemental needs of the human body [sleep/rest; meditate/contemplate; hygiene/purify] and the spatial qualities suggested by the construction technologies [brick and concrete]. The composition should adhere to compositional rules consistent with the idea of an individual living space and the material that defines and constitutes the space.

The following physical constraints are established:

- The characteristics of the material.
- A limit on area and volume that cannot be exceeded: 20 m<sup>2</sup> and 66 m<sup>3</sup>.
- The ability to aggregate the cell both horizontally and vertically, as defined above.

The development of the work should be primarily done in a 1:20 scale model, exploring the spatial and tectonic capacities of the construction, metrics, and rhythm, testing spaces, light and, in advanced phases, tectonic expression. This should be accompanied by sketch drawings exploring the possibilities for the appropriation and use of the individual living space, as well as the atmospheres enabled by the composition, opacity, and permeability of planes, and interior/exterior relationships.

The final formalization of the cell is carried out at a 1:20 scale, through rigorous, scale-coordinated drawings that combine a precise and atmospheric representation of the envisioned space, with aggregation studies at the 1:50 scale.

The work process is done individually and should be recorded in A1 sketches and photographic records of the working models.

## ELEMENTS TO DELIVER

### *Model 1/20*

- A model representing the spatial resolution and demonstrating the consequential relationship between spatial structure, environments, and material [scale 1:20].
- Development of the process in the model [book 20 x 20 cm, 6 pages, 1 centered 10 x 10 cm photograph per page].

### **Drawn Pieces**

- Plans and atmospheric sections, dimensioned and articulated, mounted on a base sheet provided by the instructors [scale 1:50, representation in pencil and/or ink].
- Portfolio with sketches of research and design, dated.

### **CALENDAR**

- Phase 3 launch: Class 4, February 23.
- Phase 3 midterm submission (with rotation of professors): Class 9, March 11 (1/20 scale model and A1 sketches articulated).
- Submission and exhibition of Phase 3: Class 13, March 25: 1/20 scale model, drawn elements, book, and A1 sketches.

### **EVALUATION CRITERIA**

The evaluation for Phase 3 will focus on:

- Creativity and ability to conceive and explore spatial and architectural concepts.
- Ability to translate an idea into an architectural object, ensuring proper materialization and understanding of architectural adequacies (aesthetic-formal, organizational-functional, experiential, technical-constructive, ecological-environmental, landscape, and urban-contextual).
- Mastery of architectural expression and representation through sketches, technical drawings, and three-dimensional models.
- Attendance, interest, and active participation in class, demonstrating a critical and self-critical approach.
- Quality of the work process.

### **BIBLIOGRAPHY**

The bibliography for this exercise is outlined in the course program.

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