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

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

### **PHASE 4: From the site to the cell, aggregation, organism and building**



MALEVITCH, Kazimir (1915) *Suprematist Painting: Eight Red Rectangles*

#### **OBJECTIVES**

Phase 04 of the exercise aims to design an architectural piece that responds to a retreat and meditation program, understood as a living "organism" that integrates different experiential (individual and collective) and programmatic components, in a building composed through the articulation between these different dimensions.

Students are expected to develop the following skills:

- Develop critical reflection on collective human living spaces and the ability to provide an architectural response [composition, internal coherence, and relationship with the site].

PROJECT IV

- Explore the relationship between the architectural object and the natural site, as well as the transitions between interior and exterior spaces and the connections between the created spaces.
- Compose an architectural concept based on the investigation of case studies that shape an architectural culture and synthesize site, compositional elements, material, and the essential communal living needs.
- Develop an architectural project that aligns with the expressive, spatial, and tectonic possibilities of a specific material – brick and concrete.
- Develop the ability to conceive and communicate a spatial idea / *promenade architecturale* using complementary techniques [conceptual model and collage].
- Strengthen design and representation skills through scaled synthesis drawings and the use of three-dimensional modelling techniques [precise drawing and model-making].

## PROGRAM

The Phase 4 program is divided into two stages:

- The design of an ideal approach route to the building, passing through the common spaces and arriving at the cell, and.
- The design of a compact building, which involves the placement and articulation of 16 cells and the realization of the structure of common and circulation spaces.

### *The promenade architecturale*

Phase 4 begins with the structuring concept of the promenade architecturale as a reference for designing an approach path to the cenobium site in relation with the Alvito Neighbourhood, the Estrada Estrangeira and the Viewpoint.

This promenade should structure the architectural piece, conceived as a sequence of spatial transitions within a living organism that integrates with its site. Ideal spatial frames are envisioned and represented for significant transition moments leading to the cell.

The materialization of this stage consists of:

- A model of the ground of the path.
- Six collages, representing key moments: landscape, approach, reception, communal courtyard, interior path, and cell.

The collages combine:

- Photographs of the site
- Reference images that convey the intended atmospheres for each moment
- Three-dimensional sketch drawings

Experimentation with techniques is encouraged, in coordination with the Architectural Drawing III course.

### *The structure of essential spaces in the architectural piece*

The Phase 4 program is based on the composition of an organism, formed by the aggregation of 12 individual cells and communal spaces that respond to the needs and moments of shared life.

The spaces that host the activities shaping the rhythm of daily life should be designed through a critical reinterpretation of archetypal architectural elements:

- The **courtyard** and the **water tank**.
- The **chimney** and the **fire**.
- The **table**.

The exercise maintains the approach adopted in Phase 3, emphasizing experimentation with materiality to define space and atmospheres, as well as the selection of materials to be explored: solid brick and concrete.

The work process is developed individually.

## ELEMENTS TO DELIVER

### *Model 1/200*

- Cardboard and wood model of the floor plan [1:200 scale]
- Cardboard and balsa wood model of the spatial structure, including floor, ceiling, and open vs. solid planes [1:200 scale]
- Photographs of the model(s) [20 x 20 cm book, 6 pages, 1 centred 10 x 10 cm photograph per page, bound with a metal clip].

### *Drawn Pieces*

- General plans and sections, articulated and mounted on a base sheet provided by the instructors [1:200 scale, represented in pencil and/or ink].
- Portfolio with dated research and design sketches.

## CALENDAR

- Phase 4 launch: Class 13, Mars 25.
- Submission and exhibition of Phase 4:
  - . Model of the ground of the route at 1:200 scale + serial vision: **Class 14, April 8.**
  - . Articulated synthesis drawings (with rotation of professors): **Class 19, April 27.**
  - . Synthesis panels at 1:200 scale + 1:200 scale model and photo book of the model(s): **Class 23, May 11.**

## EVALUATION CRITERIA

The evaluation criteria for Phase 4 are:

- Creativity and ability in spatial, architectural, and urban design and exploration.
- Ability to transform an idea into an architectural object, ensuring proper materialization and understanding of architectural adequacy (aesthetic-formal, organizational-functional, experiential, technical-constructive, ecological-environmental, landscape, and urban-contextual).
- Capacity to achieve cultural synthesis in the project, expressed through an architectural and urban interpretation and the adoption of a well-referenced and qualified architectural language and artistic expression.
- Mastery of architectural expression and representation through sketching, technical drawing, and three-dimensional models.
- Attendance, interest, and active participation in classes, demonstrating a critical and self-critical approach.
- Quality of the work process.

## BIBLIOGRAPHY

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

Lisbon, February 5, 2026