

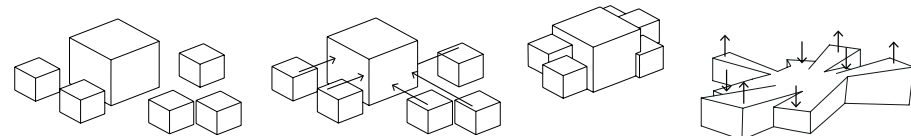
VÂNIA COELHO DOS SANTOS
Architecture Portfolio

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SHELTER FOR PILGRIMS



PLADUR COMPETITION

April 2011

First FAUP prize

Nominee for the Iberian prize

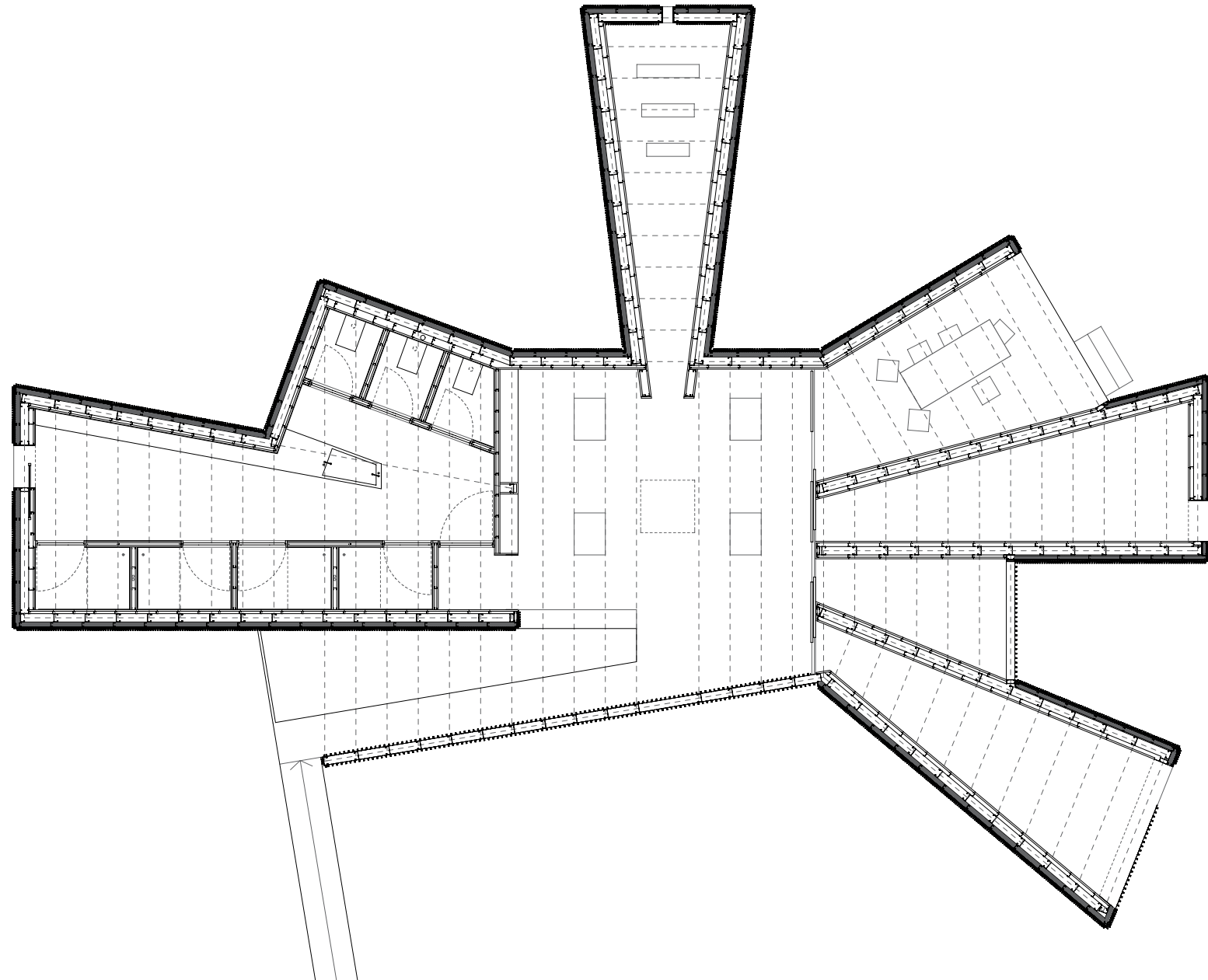
Collaboration with Joana Azevedo

The main focus of this proposal was to design a space whose characteristics solved the pilgrims physical and spiritual necessities such as hygiene and rest and reflection and introspection.

The sea shell, emblem of the pilgrims, inspired the form of this building creating a reunion space at its core which branches out into several individual spaces for meditation.

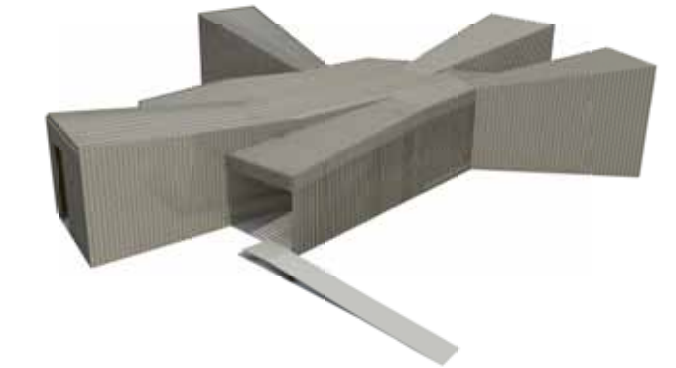
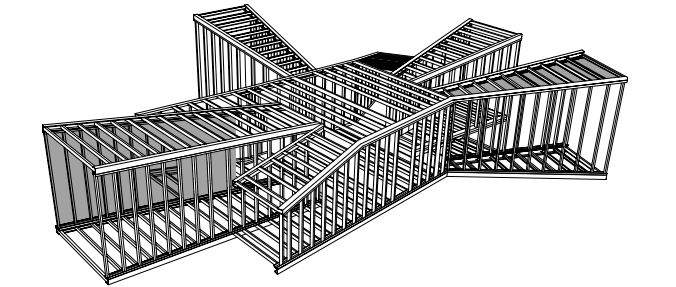
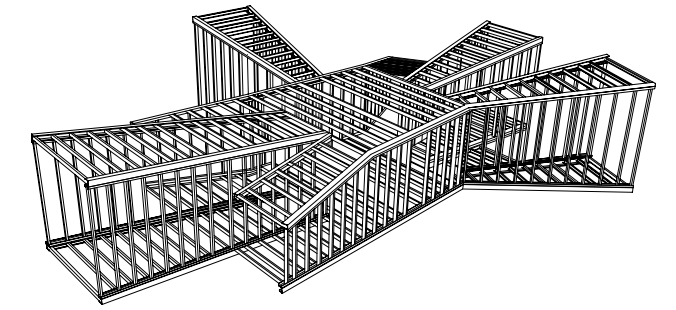
The Shelter's identity is made mainly from the ins and outs created with Pladour boards which structure it. These boards with equal gaps cast stripes of light against the interior walls producing the required transcendent atmosphere.

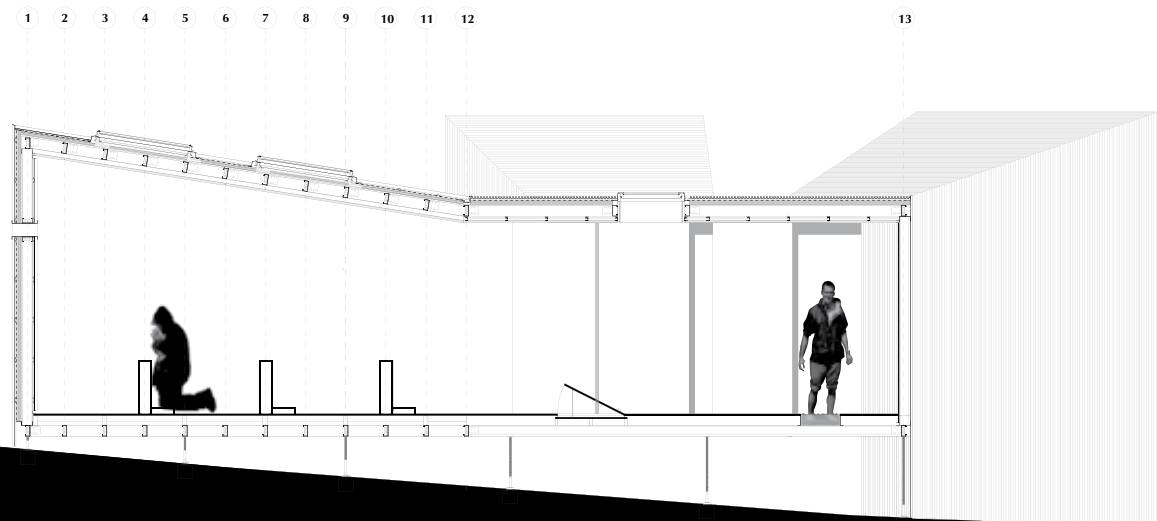
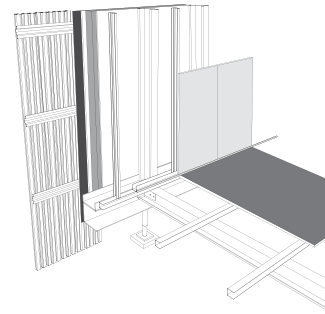
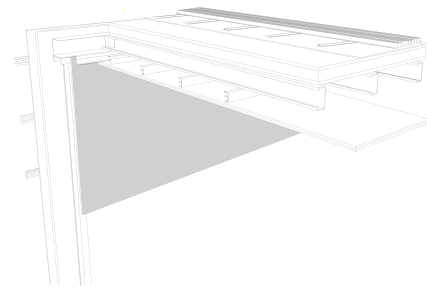




The shelter language focuses on the use of PLADUR profiles, adjusting the design to the sloping ground, formalizing the desire of different volumes emerging to the sky. Inside, the profiles allow the passage of vertical gaps of light, in order to create the desire holy environment of the contest.

Left: Plan of the main floor
Right: Structural renders
Below: Inside view of the shelter

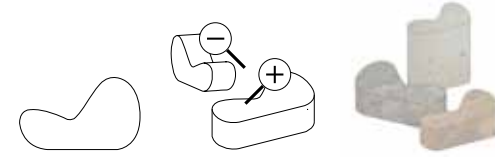




Above: Axonometric view of constructive details.
Left: Constructive Section
Right: Night render



URBAN FURNITURE



AICO WORKSHOP

September 2010

First prize winning project for a 72-hour workshop set by AICO judged by architects Eduardo Souto Moura, Jorge Carvalho,

Paula Santos, Nuno Sampaio and engineer Carlos Sampaio. In Collaboration with Olga Amarante and Pedro Maia.

Pré-Gaia presented my group with a challenge to create a line of urban furniture. The molds, execution process, repetition capacity, profitability and innovation were some of key elements to be addressed satisfactorily and the only requisit was that the final outcome should be made out of concrete.

To formulate an answer to this brief, we started by establishing three key values that would guide our project: a) The final outcome must be dynamic in based on its function and location; b) it should should have a strong identity and be easily identifiable as an icon for urban space and c) it should easily integrate in the surrounding space, adquiring elements like color and texture.

We worked on a shape that would work for multitude of purposes and after considering amongst the different solutions this was the most suitable:





Below: The shape applied in different scales from XXL at the top left corner and XXS and the bottom right corner

With only one shape we created different objects with different dimensions and functions - XXS, XS, S, M, L, XL, XXL. The modular shape is organic and easy to pattern. Based on the curvature of the chaise-longue designed by the architect Oscar Niemeyer, the goal was to create versatile pieces in their size, function and visual characteristics.

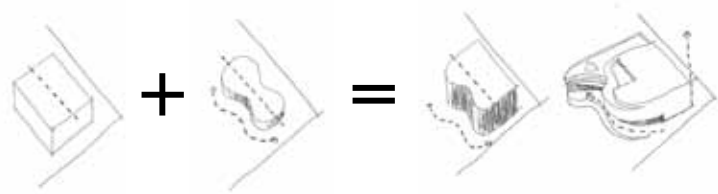
The sizes S, M e L are pieces of urban furniture like individual stools and chaise longue for a group of people. The sizes XXL is an intervention platform for the city, stage of everyday life, events, shows and social activities. The XXS piece, a simple piece of pavement, can be repeated endlessly all over the city floor to exceed the scope of the piece XXL.



According to its context, the piece may stand out and become a landmark (bottom) or absorb the colours and textures in its environment in order to blend into the cityscape (right).



VIENNA HOUSE OF MUSIC



VHOM 2010 COMPETITION

December 2010

First FAUP prize winner for the ARCHIMEDIUM competition. Executed in collaboration with Joana Azevedo and Rita Bessa

Music is intuitively recognized by any one of us. It's a result of a manipulation of sounds and silences in delicate and meticulous sequences over a period of time, it is, by excellence one of the noblest expressions of the human culture. Rhythm, harmony, fluidity, are characteristics intrinsically connected to music and that arise thoroughly incorporated into this proposal.

The fluidity of the spaces, the set of curvilinear shapes that deviate and / or join, the search for harmony between interior / exterior, between form and function, full and empty, denounces the primary intention of overfill the characteristics of the object - Music - to the space that houses - the house of music in Vienna. Since this is the city by excellence of classical music, this new building will be,

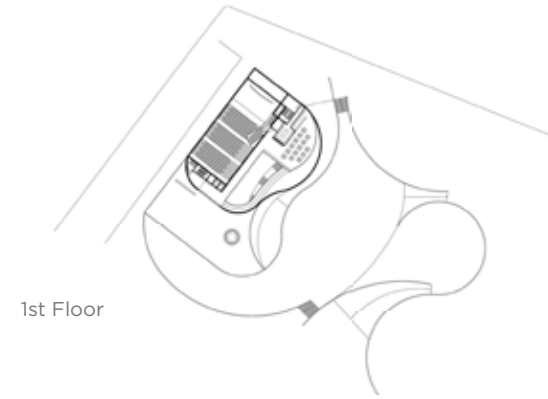
without no margin of doubt, a reference of relevant importance at this level.

In regard to the implementation of the building, it was tempted that the building created a dialogue with both the city as planned and orthogonal as the city's clear, open and natural spaces - the garden.

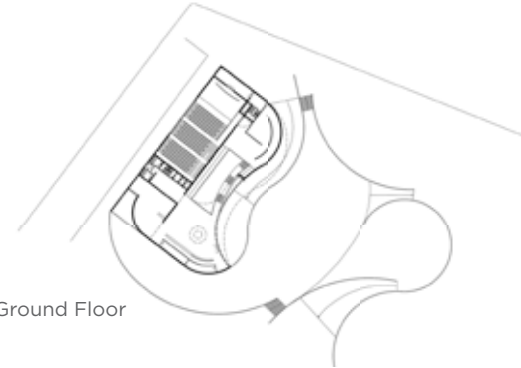


The interior is rich in mezzanines sets and that organize and streamline, always aiming towards the creations of fluid spaces, in constant dialogue with each other. The walls and ramps star in a delicate game of stress and strain space, emerging as a metaphorical adaptation of the violin bows to the walls of the building.

Above: Exterior view
Right: Inside view



1st Floor



Ground Floor



1B Floor



VILA NOVA DE GAIA PUBLIC LIBRARY

STUDENT PROJECT

for the unit Project IV 2008/09

Project Tutor: Arch. Carlos Guimarães

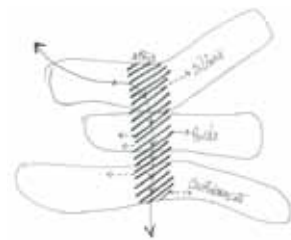
Supervising Tutor: Arch. Nuno L. Lopes

Grade: 17/ 20

Silence / noise, communication / Insight, Light / Shadow, every moment of the project searches for a smooth adaption between the program, the project and the site. The plan of this library was develop in order to generate a personal interpretation of the program, that overflows to the created form. The building conqusts the land through three expansive gestures. Every gesture / volume arises from the interpretation and organization of the program.

Gesture1. Silence. In the first volume are located the reading rooms. The aim is to create comfortable and bright spaces propitious to introspection and reading.

Gesture 2. Noise and Interaction. In the second volume, the spaces seek for



communication, interaction and socialization, being located here the cafeteria, library and multipurpose room.

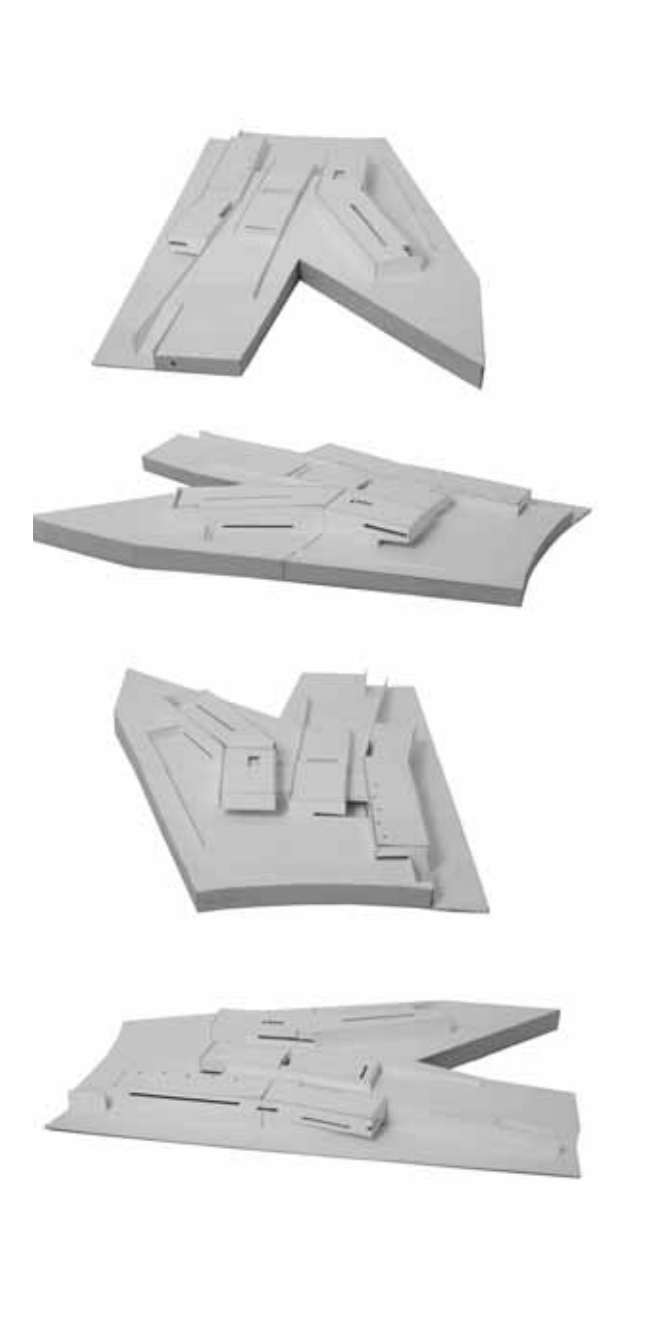
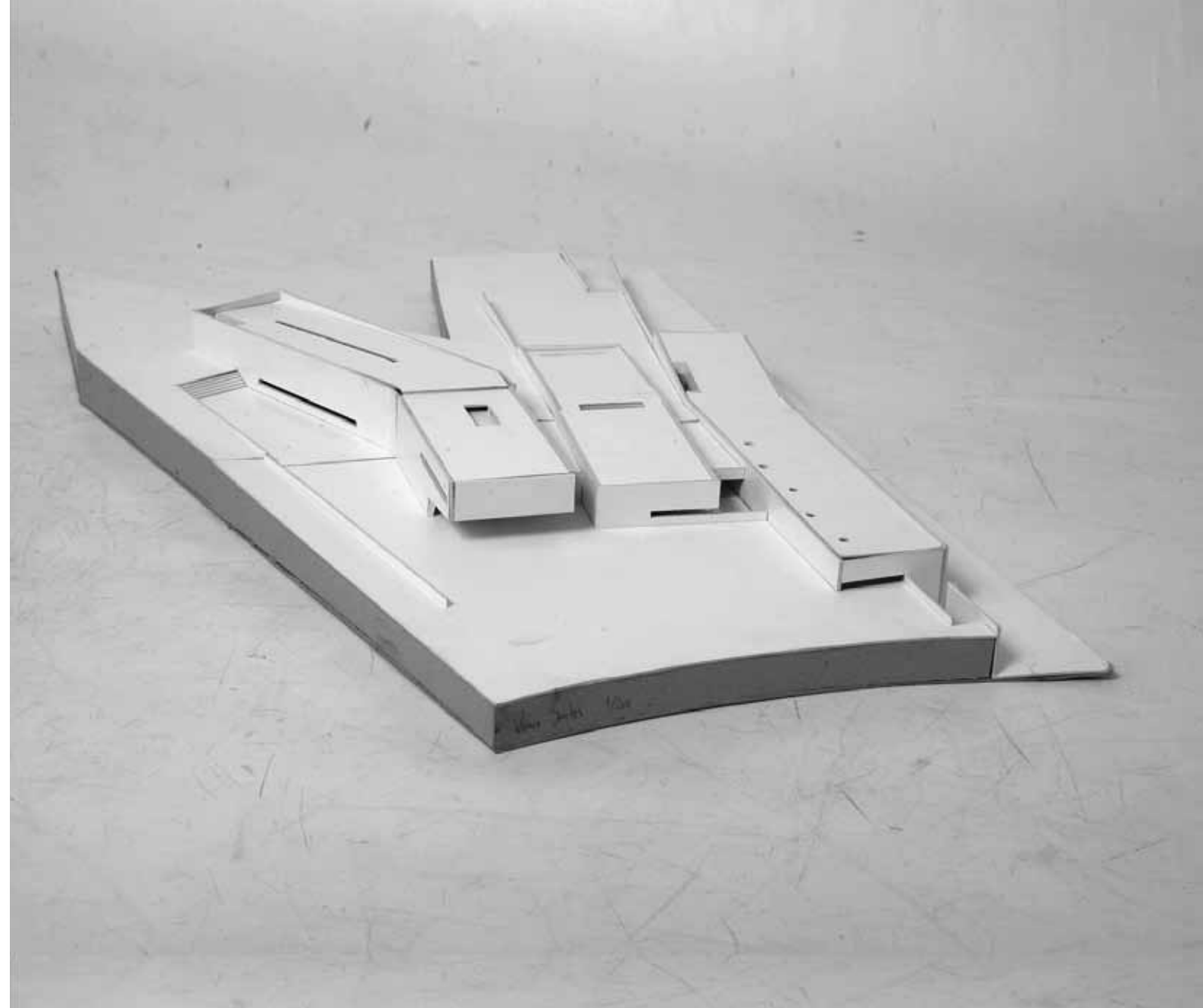
Gesture 3. Coordination. In the third volume are the spaces associated with the operation and administration of the library.

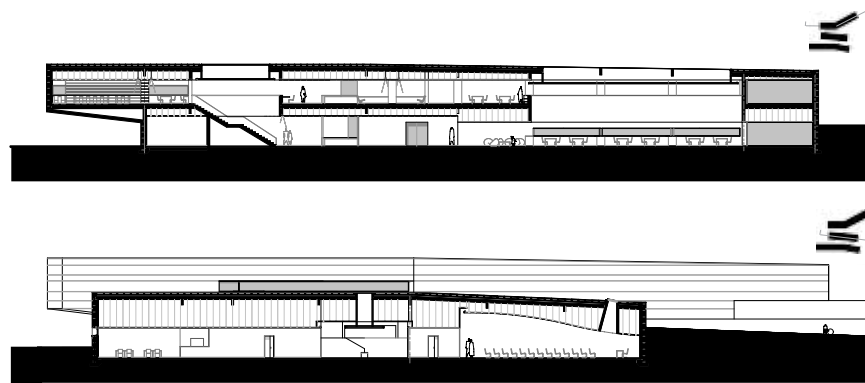
The Atrium, a functional distribution element, makes the connection between the three volumes, acquiring different characteristics in each volume.



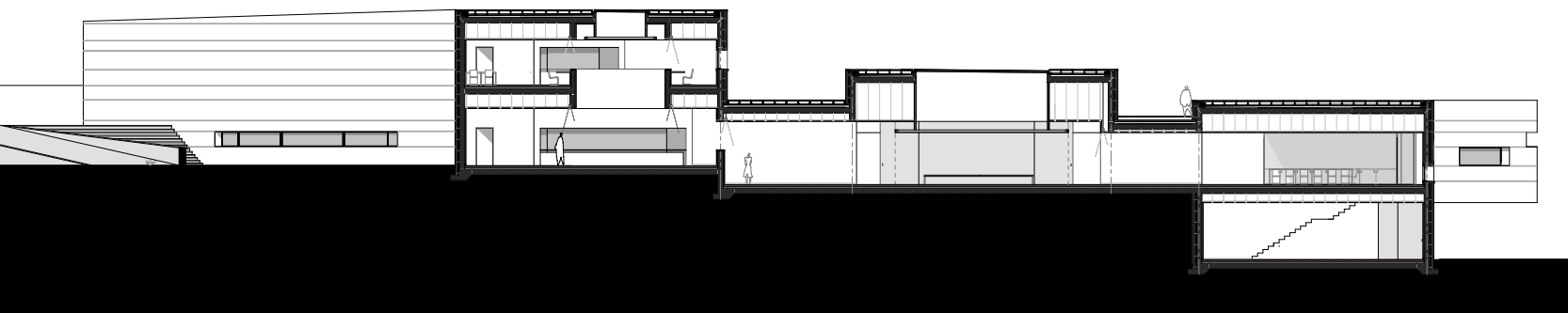
Below: Site plan of the ground floor

Right, from top to bottom: North, West, South, and East side view of the model





Above: Longitudinal Section
Below: Transversal Section
Right: Inside view



CINEMATHEQUE

GO ARCHITECTURE COMPETITION

November 2010 / Duration: 48h

set by AEFAUP <http://goarchitecturev02.blogspot.com>

exhibited in Oporto Architecture Faculty

Collaboration with Joana Azevedo and Rita Bessa

Honorable Mention



This competition is based on a particularity: the challenge was presented and the teams only had 48h to present a solution.

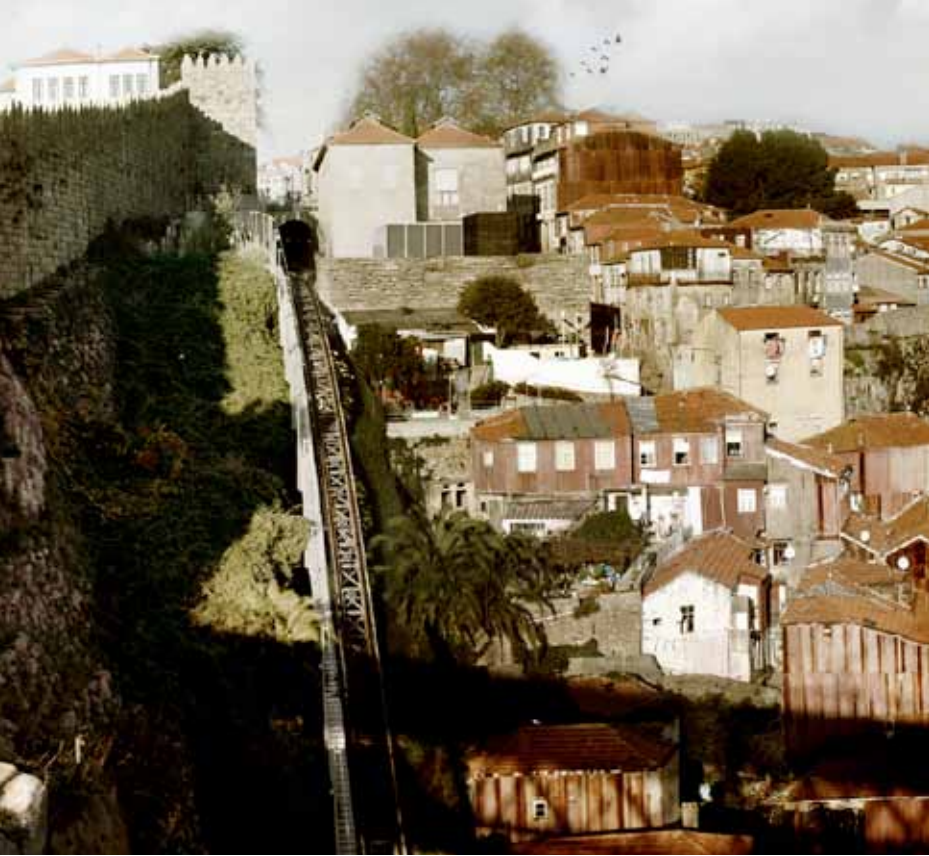
The site represents the typical topography of Oporto downhill, extending to the river and providing a magnificent view of the bridge Luís I and the Fernandina historic Wall, - remarkable icons that conceives to the location an emblematic feeling.

The proposal should develop an intense relationship with the sumptuous location, recognizing the local environment and toasting to the city a space for the movie lovers.

How could this relationship be developed? The concept was based on the reinterpretation

of the Obscure Camara logic (the principal that led to the first camera): the whole building revolves around the idea of transition to a new atmosphere of introspection, silence and isolation as if it were a blackroom and Oporto's landscape is captured through a pinhole camera, projecting it in the wall.

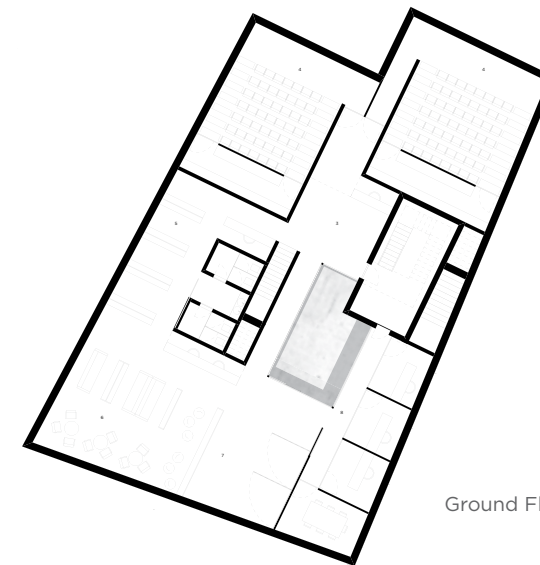




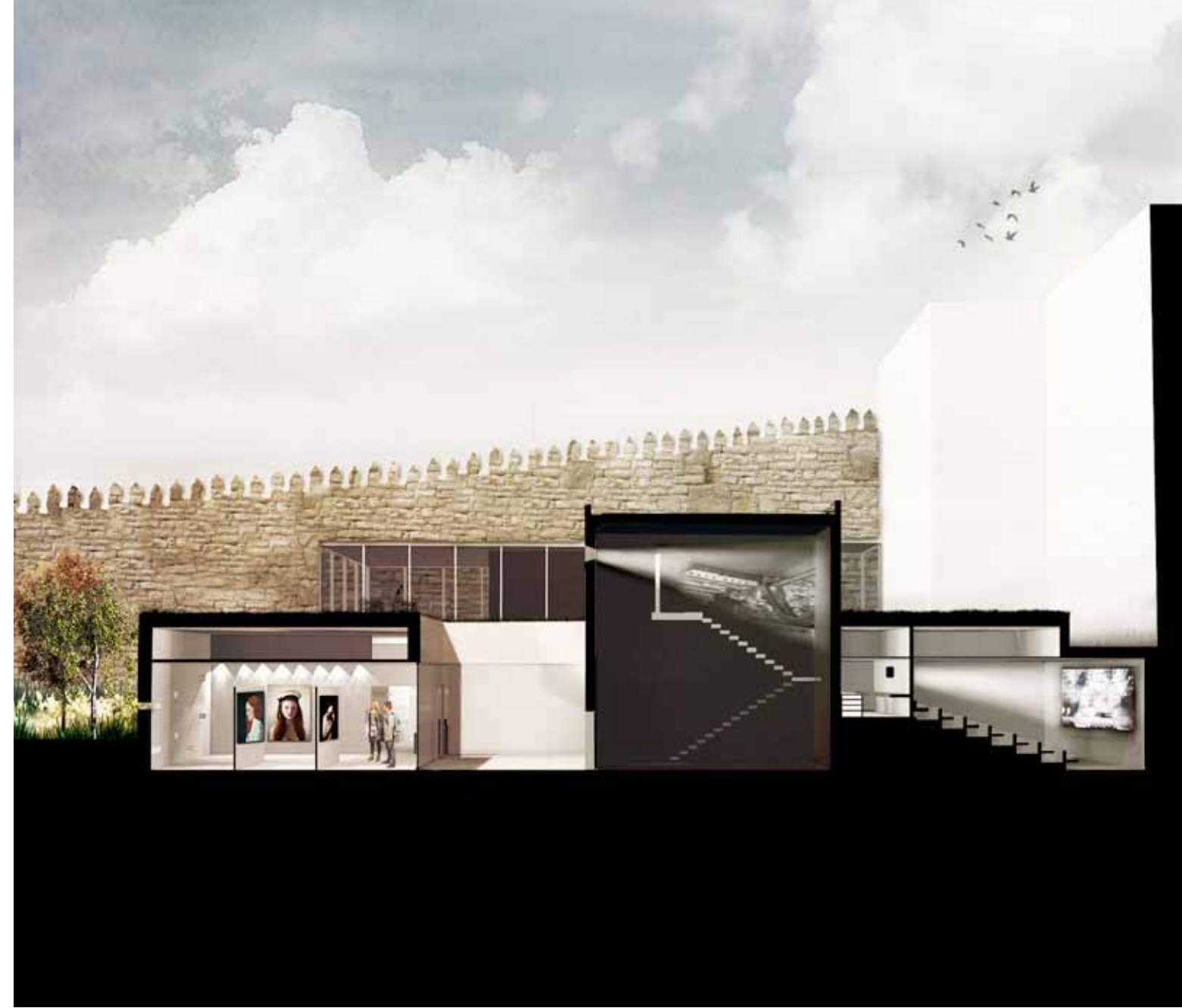
Above: Oporto downhill view
Right: Section that shows the concept of the proposal



1st Floor



Ground Floor



COLLECTIVE HOUSING

COLLEGE PROJECT

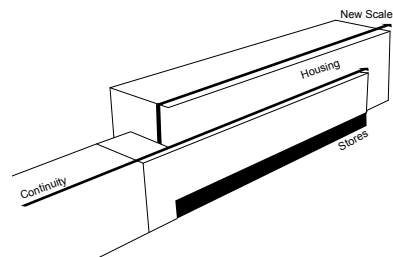
for the unit Project III and Construction II
2007/ 08

Project Tutor: Arch. Luís Soares Carneiro

Supervising Tutor: Arch. Paula Petiz

Grade: 17/ 20

work exhibited at Anuária, FAUP's selection
of best year project



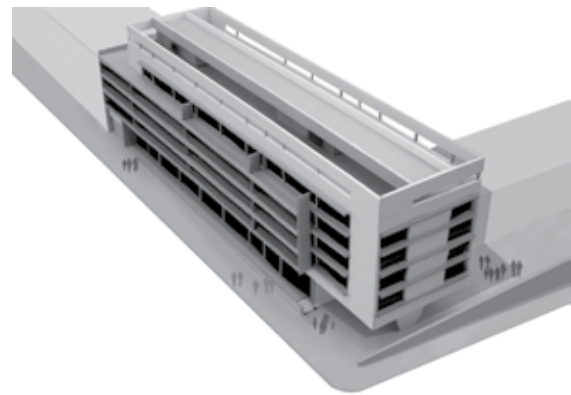
This work was developed in three phases /
moments, each one with specific purposes.

Moment 1. The city ... The site to intervene
is located in a residential area near to a
strong centrality - the Boavista Rotunda. It's
dimensions demanded the designing of a new
street allowed the access to the new blocks.
All the areas for commerce and offices activity
are located on streets with higher traffic, and
with connection to important areas of the city
- the street of Graciosa and Street of Quinta
Amarela.

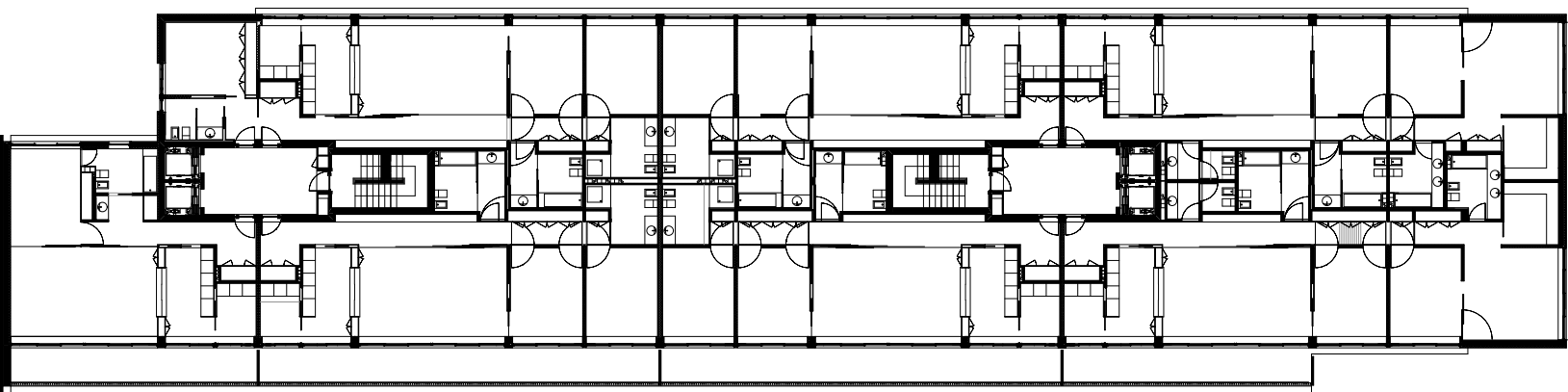
Moment 2. The building ...The second
moment was the definition of a housing block.
The direct connection, of the new block, with

a preexistent building, created the necessity
of develop a continuity between the two
facades. The new house building result from
the intersection of two bodies: one that
gives continuity to the preexistent building
and defines the balconies apartments, and,
another one - the principal -, which contains de
habitations.



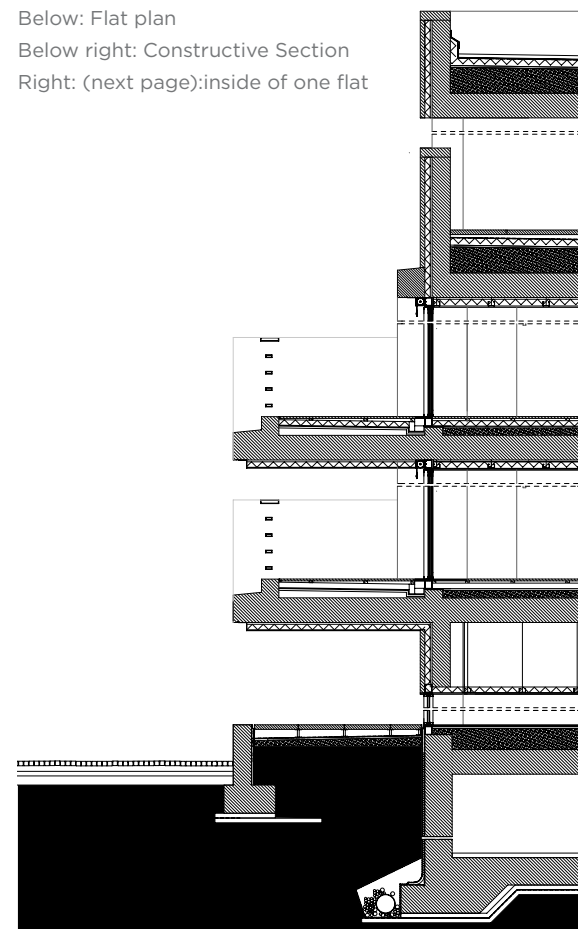
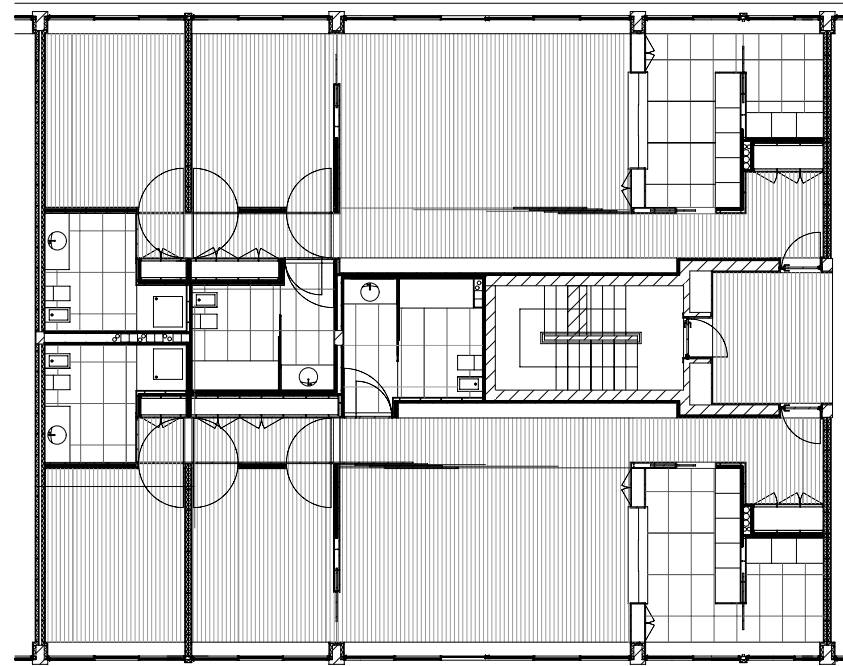


2nd Floor



Moment 3. The Flat...The habitation scheme allowed the development of spaces that can be diluted, forming new spaces. The corridor it's the element that distributes the different areas of the house, and, it can be extended slowly with the opening of the spaces that are connected to him.

Below: Flat plan
Below right: Constructive Section
Right: (next page):inside of one flat



STUDENT HALLS OF RESIDENCE

COLLEGE PROJECT

for the unit Project II

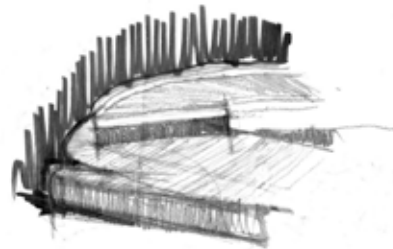
2006/ 07

Project Tutor: Arch. Francisco Barata

Supervising Tutor: Arch. Pedro Alarcão

Grade: 16/ 20

work exhibited at Anuária, FAUP's selection
of best year project



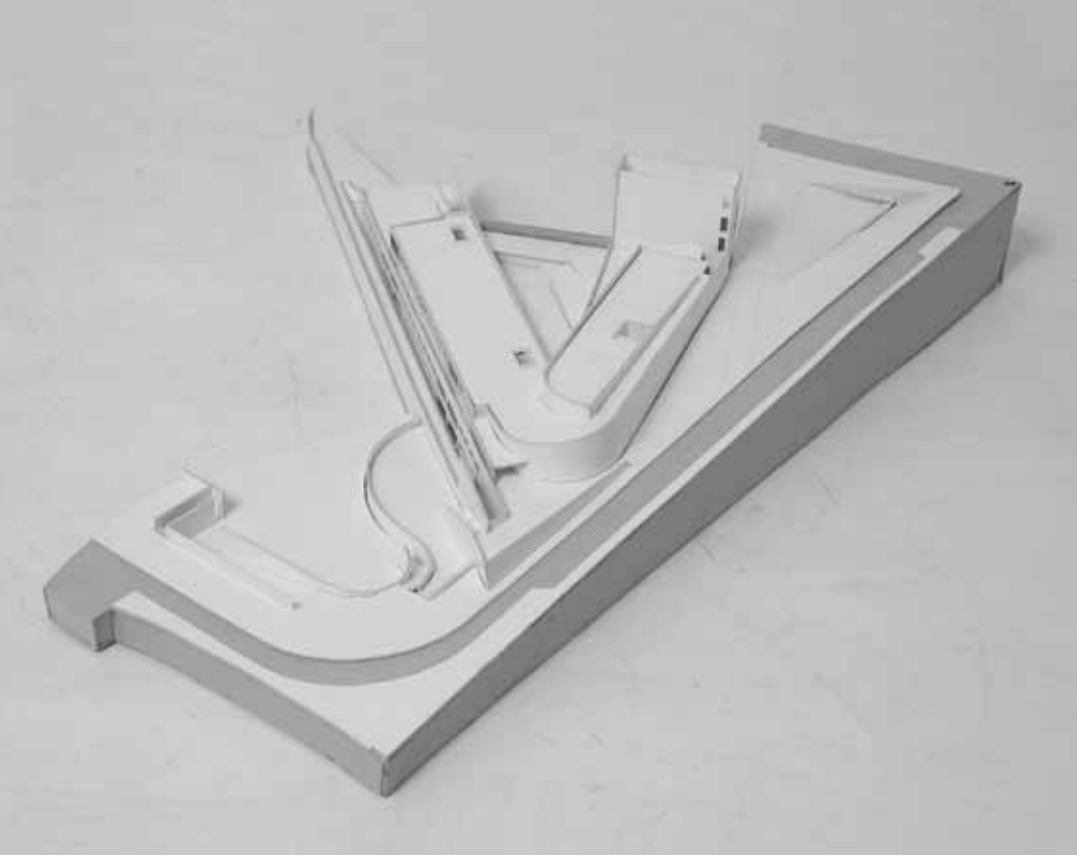
The difficulties of this project resided in the irregularity of the site. The project should respond and resolve the dialog between the surrounding XIX century architecture and the garden of 'Virtudes'. Taking these constraints into consideration, the project goal was to design a continuity between the new building and their surrounding, without compromising their identity.

It was assumed that the garden would be public and without limited access, like the others city gardens of Oporto. Thus, the location of the resident was defined to be in the two highest platforms of the site. Beginning with the creation of a dialogue with

the pre-existing buildings the new building starts in a vertical motion, for then become a large horizontal arm that subjugate the site.

The foyer - the element that articulates all the others spaces -is the joint element and the key image of all project; the connection point of the two main parts with different directions and distinct heights.





Above: Model
Right:: Main floor plan



THE CONSTRUCTION PROCESS OF AN URBAN ICON

MESTER DEGREE

DISSERTATION

2011

Project Tutor: Arch. Marco Ginoulhic

Examiner: Arch. Jorge Carvalho (from the

local office of the OMA project's

Casa da Musica)

Grade: 19/ 20

How does one create an urban icon? Firstly, it is necessary to consider that the conception of a exceptional urban is powered by acquiring the classification as a World Heritage Site, becoming the venue to a political congress like the Cimeira Ibero-Americana, hosting programs like Polis, or even cultural and sportive events which is the case of Porto 2001 and Euro 2004. All these circumstances came together in the city of Porto, fuelling the need to create iconic buildings for its area that would have been unplanned under the regular flow of urban development but ended shaping a new dynamic and cityscape. In the competitiveness panorama amongst cities, distinctions are only achieved by valuing specific cultural sites and in parallel their emblematic architecture. These display a more globalised culture and uniform territorial marketing strategy while at the same time standing out as daring and unique architectonic pieces adverse to clichés.

When conceiving a city as a product or a brand it becomes essential to define a strategy to improve the context of the former among other world-class cities. Porto made use of the financial possibilities brought with its title of European Culture Capital in 2001 to make start a plan to promote the city ranking , Casa da Música was part of it.

If this opportunity came along as Porto was announced 2001's European Culture Capital, what factors contributed to make Casa da Música an iconic building in the city capable of defending this title? First, its ambiguous and extravagant shape makes it an unmistakable and curious piece. Similarly, the fact that an internationally renowned architect designed the building adds to its prestige and mediatisation. This can be considered enough to get Casa da Música featured in music, architec-

ture and local magazines or newspapers for a short period of time, but to keep it an attractive landmark throughout the times there is the need of an on going set of cultural events.

Even though not being new, the concept of an urban icon relates itself with the notion of a spectacle society and the glorification of the capitalist system, in which the architect is seen as an egoist and capricious agent. What is important is to measure the multiplicity and diversity of factors that define and validate the urban icon, thought a critical and careful attitude. However is undeniable that the privileged position which Casa da Música as conquer thought the last years, is due to the fact that it was designed by a well-known international architect, and at the some time because it has been able to develop a rich and diversified cultural agenda. This way, it is now an unique and new touristic stimulus, triggering an international interests in the city of Oporto and also offering, to the city and its inhabitants, a democratic space for musical experimentation.



PROFILE

At the moment I had just finished my major dissertation for the MA Architecture in Porto, Portugal. This is what I have been doing while I enter in architecture competitions and study English, French and Spanish.

After an extremely enriching experience in Argentina, I am sure that travelling feeds my imagination and meeting new people in new cultures has personal and professional benefits. Amongst parties and late-night work I had the opportunity to develop a project together with the local governmental entity to protect the victims of domestic

violence in Buenos Aires. That was indeed a perspective shifter for me to what the role of an Architect should be.

As for my work, I am mainly interested in Iconic Architecture. Buildings that stimulate an economic system, brand a city, develop its culture, change how people relate to a public space. This was mainly because of my obsession over Casa da Música, here in Porto, and how it re-energised the culture in the city.

At FAUP we are taught a refined sense of architecture design, good technical skills and conceptual thinking. Over the last years I have

devoted my interest in politics, sociology, economy and tried to gather knowledge about different areas outside my practice to truly understand the implications of each project, however I do not intend to become a theorist. Obsession over the detail, late hours of work, good music, continuous discussion over the ideas with my group make the work richer and fulfilling.

To continue learning I am looking for work experience in an exciting and vibrant new city, with a medium-small group of friendly motivated coworkers.

“*[Vânia] displayed an avid skill to balance different subjects beyond the scope of Architecture and produced, with a pertinent and matured intellect, a set of overlapping, culturally enriching conclusions.*” – Architect Marco Ginoulhiac

Education

- '10 / '11 FAUP, Masters in Architecture
- '10 / '11 FLUP, Diploma in English and French
- '09/'10 FADU, Bachelors in Architecture (Exchange)
- '05-'09 FAUP, Bachelors in Architecture
- '04/'05 ESAP, Bachelors in Architecture (Partial)
- '01-'04 ESSR, Technical Course in Art

Awards, Press & Exhibition

- '11 1st Local prize, *Pladur* student competition
- '10 Feature, *Boarding Pass* magazine
- '10 Honourable Mention, *Go Architecture!* competition
- '10 Winner, *Urban Furniture* competition set by AICO and Pré-Gaia
- '09 Selected for best student project, FAUP annual exhibition, *História de Arquitectura Portuguesa*
- '08 Selected for best student project, FAUP annual exhibition, *Construção II*
- '07 Selected for best student project, FAUP annual exhibition, *Projecto II*
- '06 Selected for best student project, FAUP annual exhibition, *Drawing I*

Skills:

Languages

Fluent in Portuguese, Spanish and English. Currently studying French.

Professional

Wide experience in Architectural Competitions (prized three times); Equally enthusiastic about the conceptualization, development and presentation of a project; Good capacity of cooperation, teamwork, and will to work in a multi-functional team; Great ability to adapt to multicultural environments gained through travelling.

Software

Professional knowledge of Revit with an Autodesk certificate. Currently switching to AutoCAD for a broader understanding of the industry standard tools. Archicad and Atlantis saavy. Avid user of Rhino, Adobe Photoshop, Indesign and Illustrator; Word-processing tools, spreadsheet applications and presentation software. Competent with both Windows and Mac OS.

