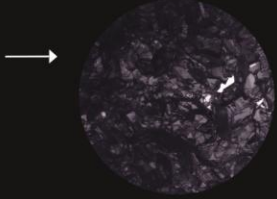


IN-formal State of Mind

● Arquitectos Anónimos ®
- Creative Support

● info@arquitectosanonimos.com

Work/
Crys



Work/
Quadra



Work/
Formea



Work/
Jewish Centre



Work/
Ffat



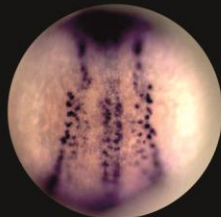
Work/
Cork



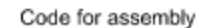
Work/
African Species



Work/
Hbox

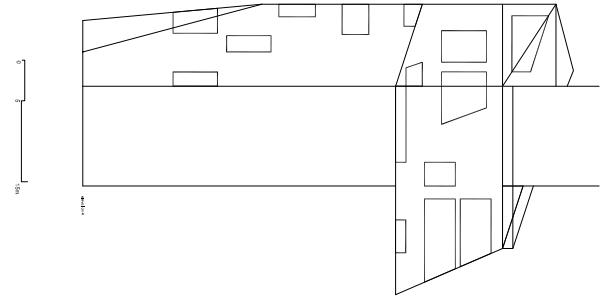
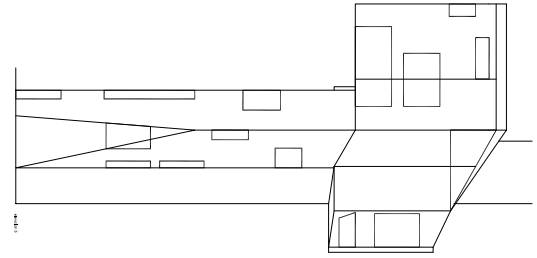
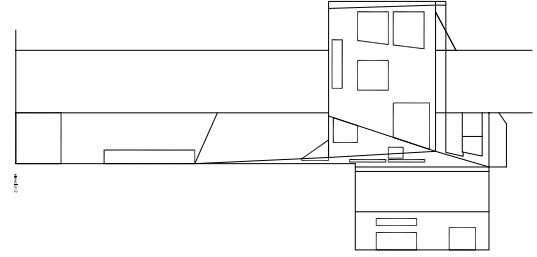
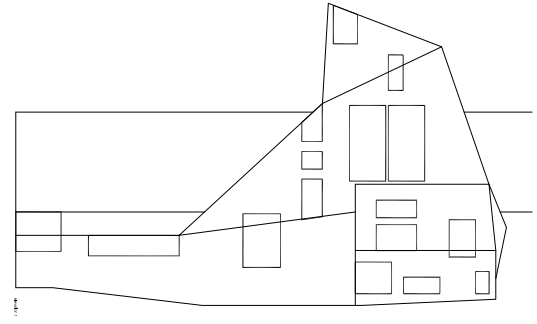
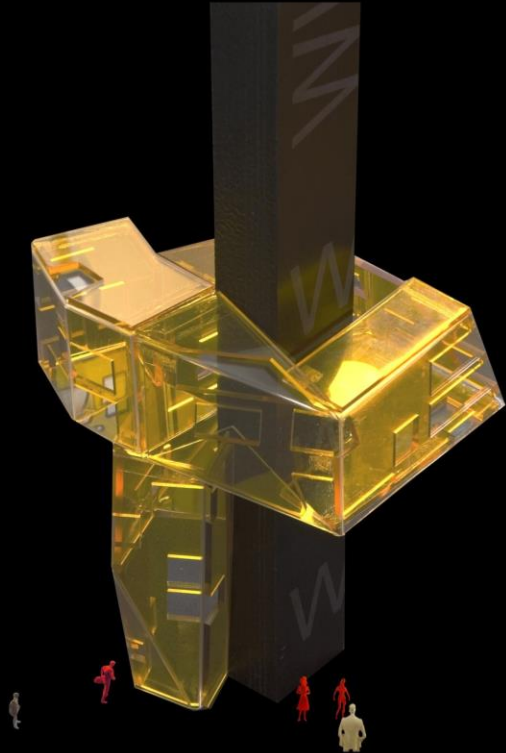
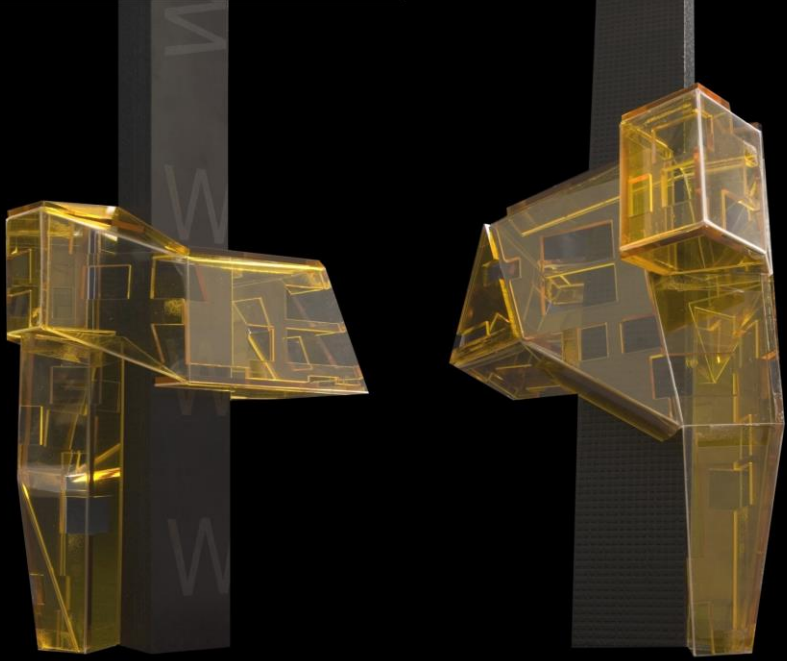






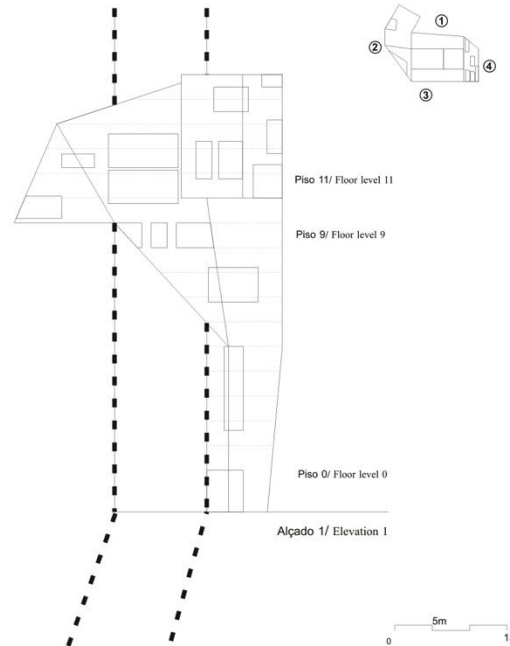
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I1-J1	M0-N0	X0-F0	R1-V1	P1-EMPTY	K0-EMPTY
H0-I0	C1-D1	Q0-H0	B0-G1	Q1-EMPTY	A0-EMPTY
H1-K1	A1-Z0	E1-F0	T1-EMPTY	S1-EMPTY	E0-EMPTY





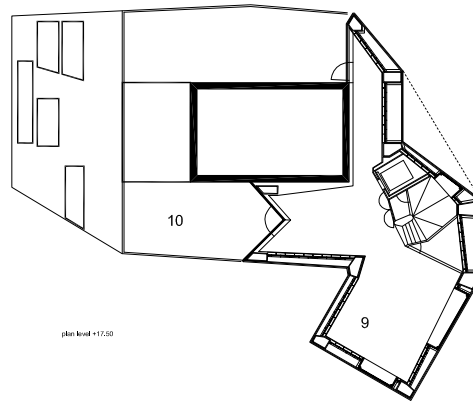
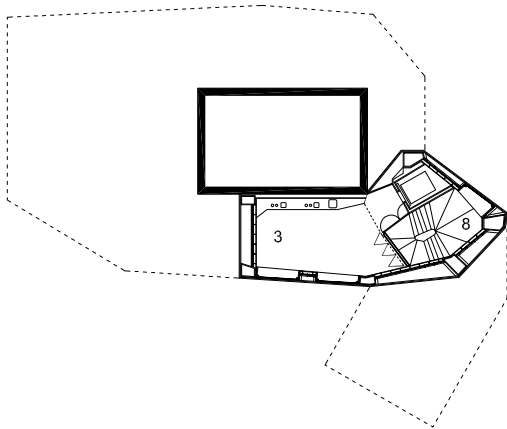


170 pessoas/ 170 person
 22 unidades habitacionais x 5 pisos/
 22 shelter units in 5 floors



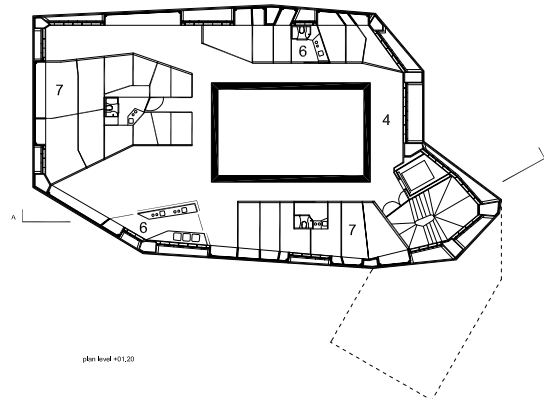
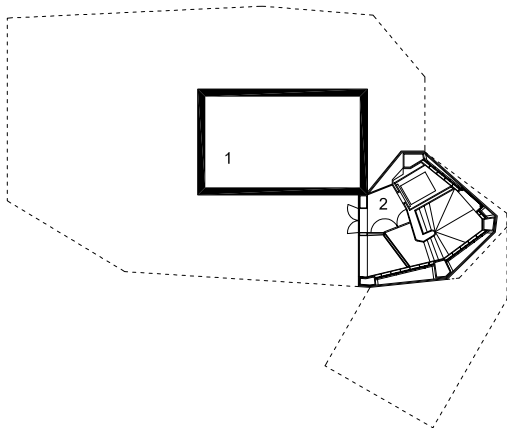


0 5 15m



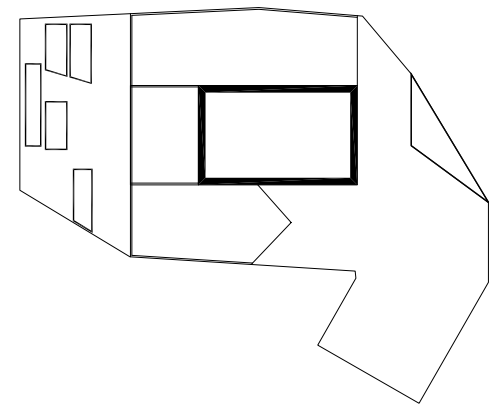
plan level +17.50

plan level +27.20



plan level +01.20

0 5 15m

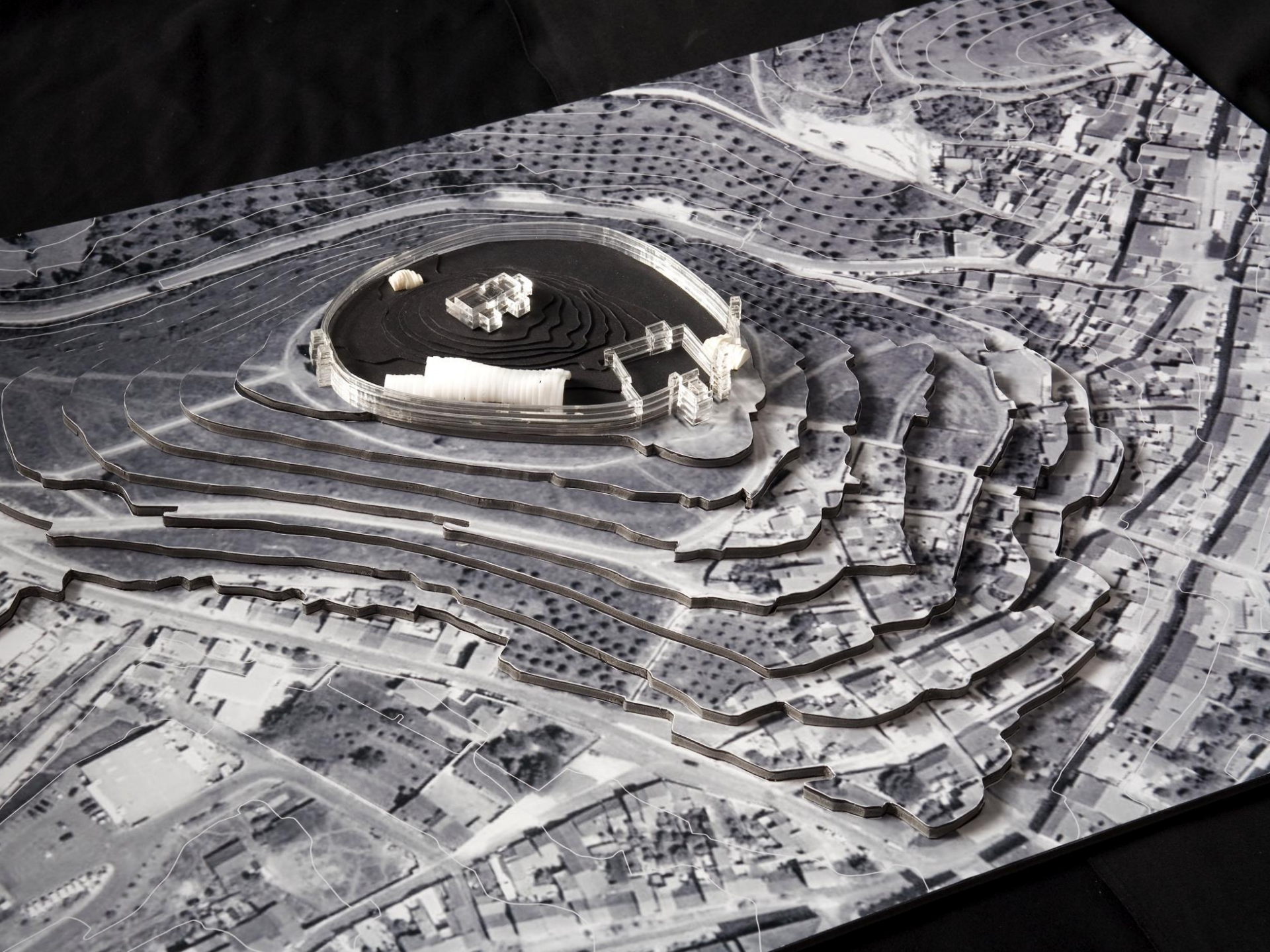


plan level +19.80

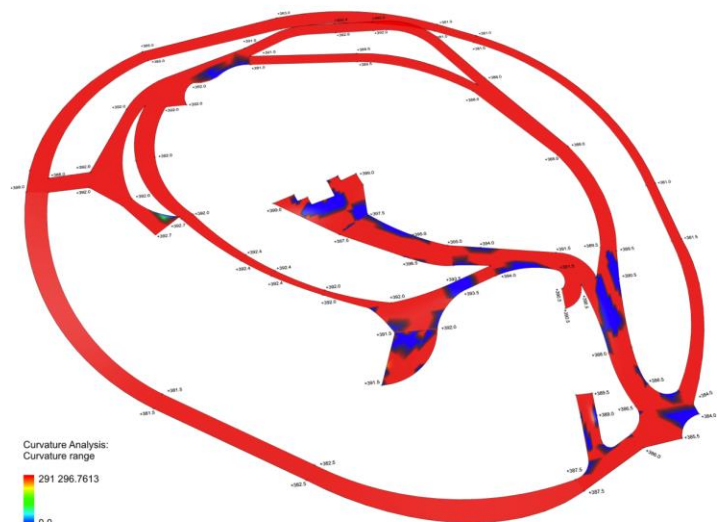
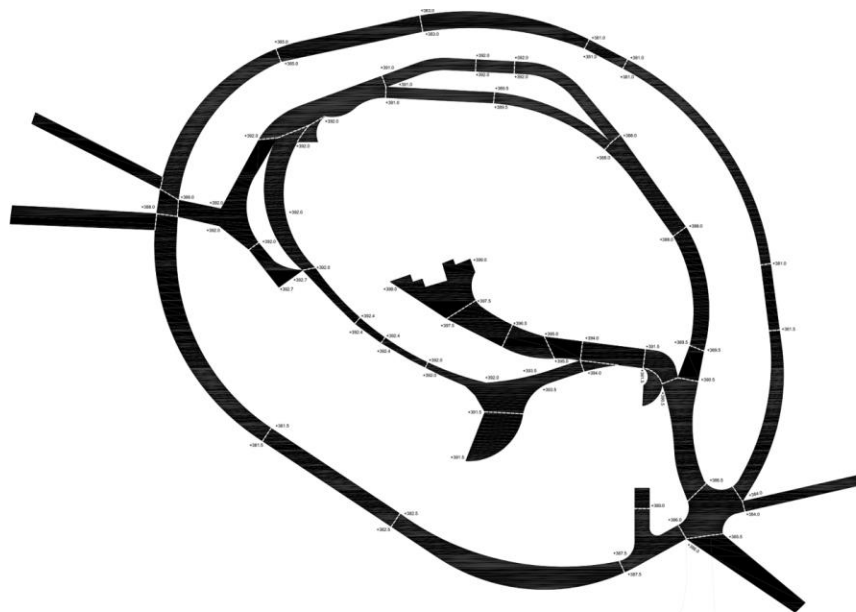
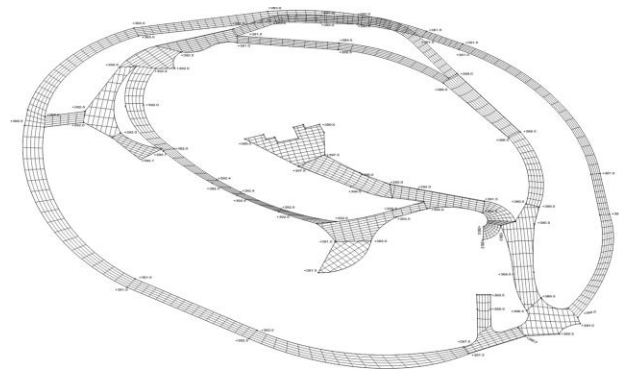
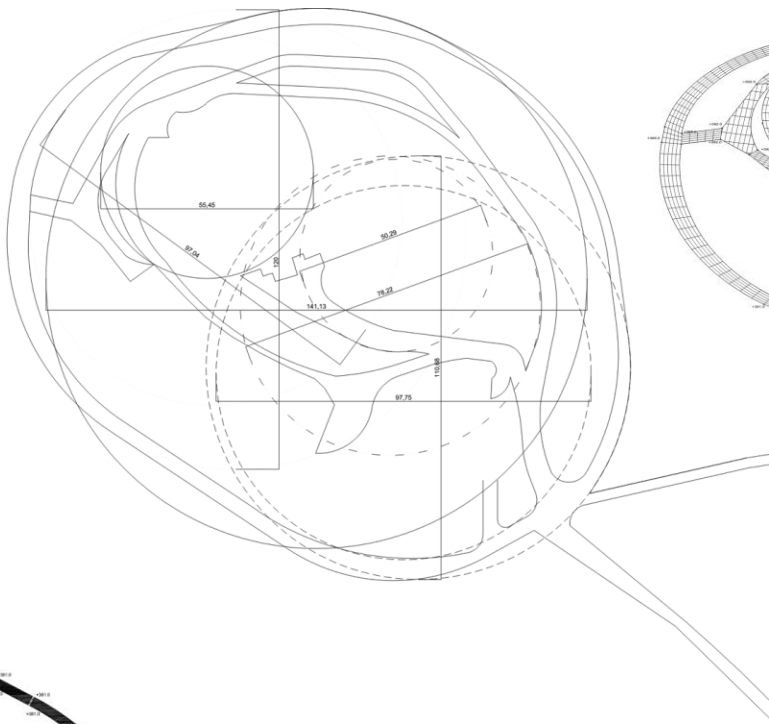
top view -3

1,Infraestrutura existente-pilar de ponte/ Existing structure-bridge pillar 2,Entrada/ Entrance from street 3,Entretenimento e serviços/ Entertainment and services 4,Circuito Interior/ Inner circulation 5,Espaço comum-atividades/ In common spaces-program builes 6,Serviços comuns/ Facilities 7,Células habitacionais/ Apartment cells 8,Circulação vertical/ Vertical circulation-emergency exit 9,Área de entretenimento/ Fun area 10,Plataforma exterior-cobertura/ Exterior platform-upper level





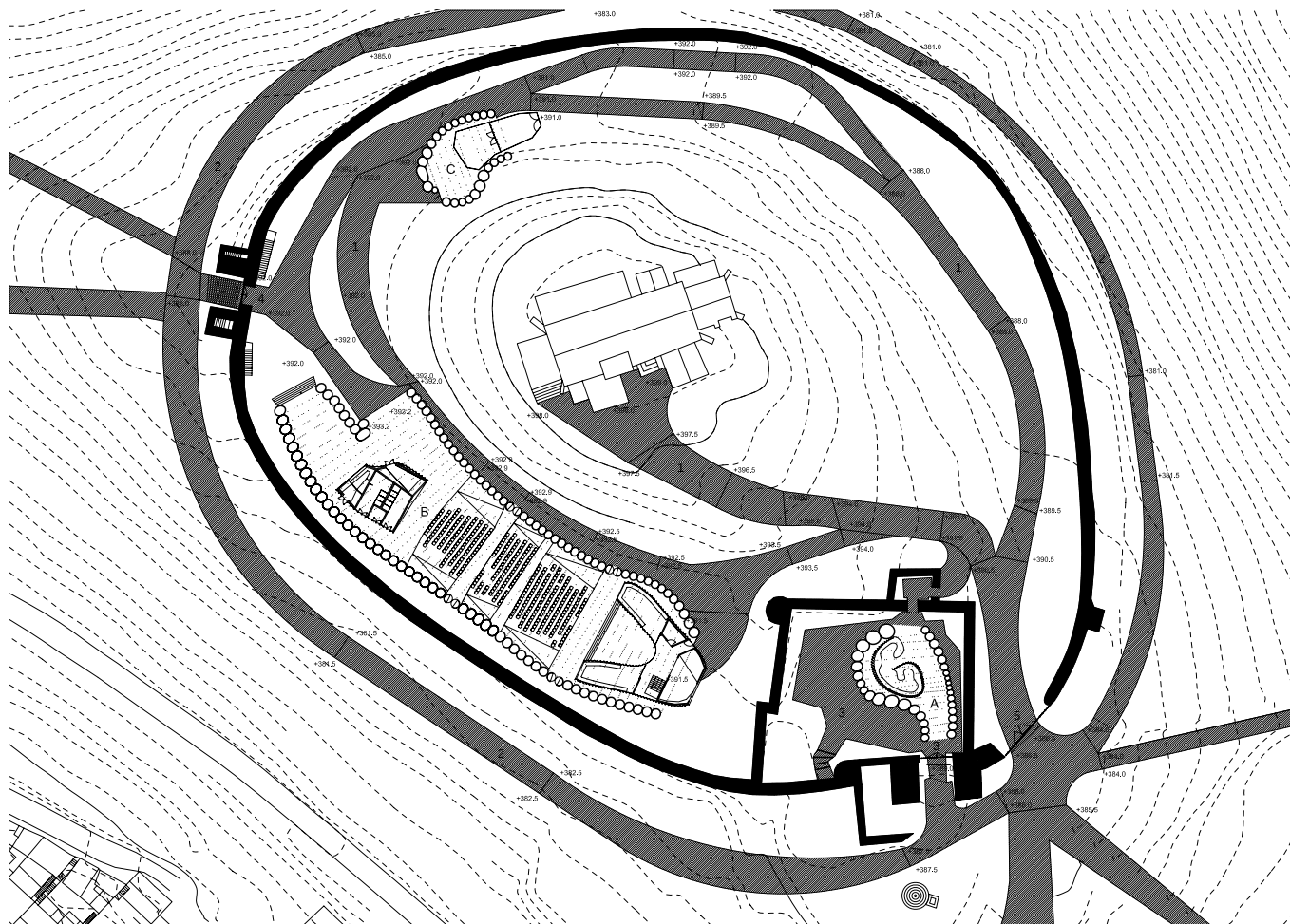




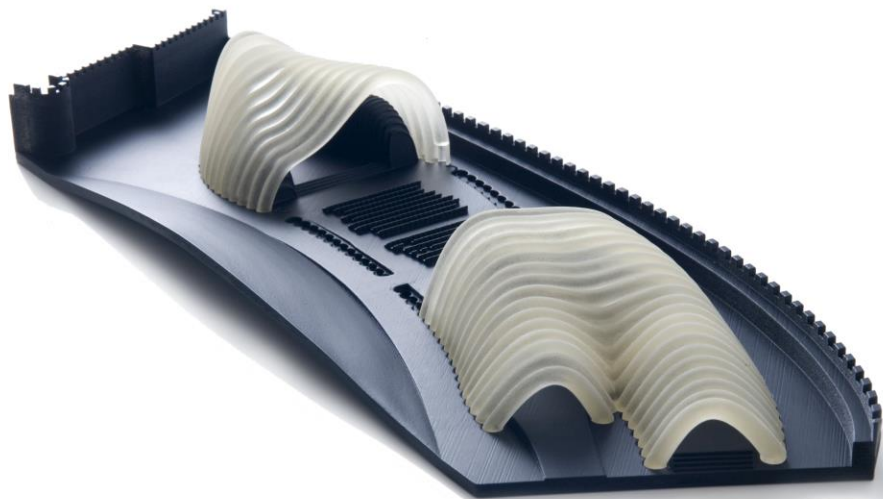
Curvature Analysis:
Curvature range

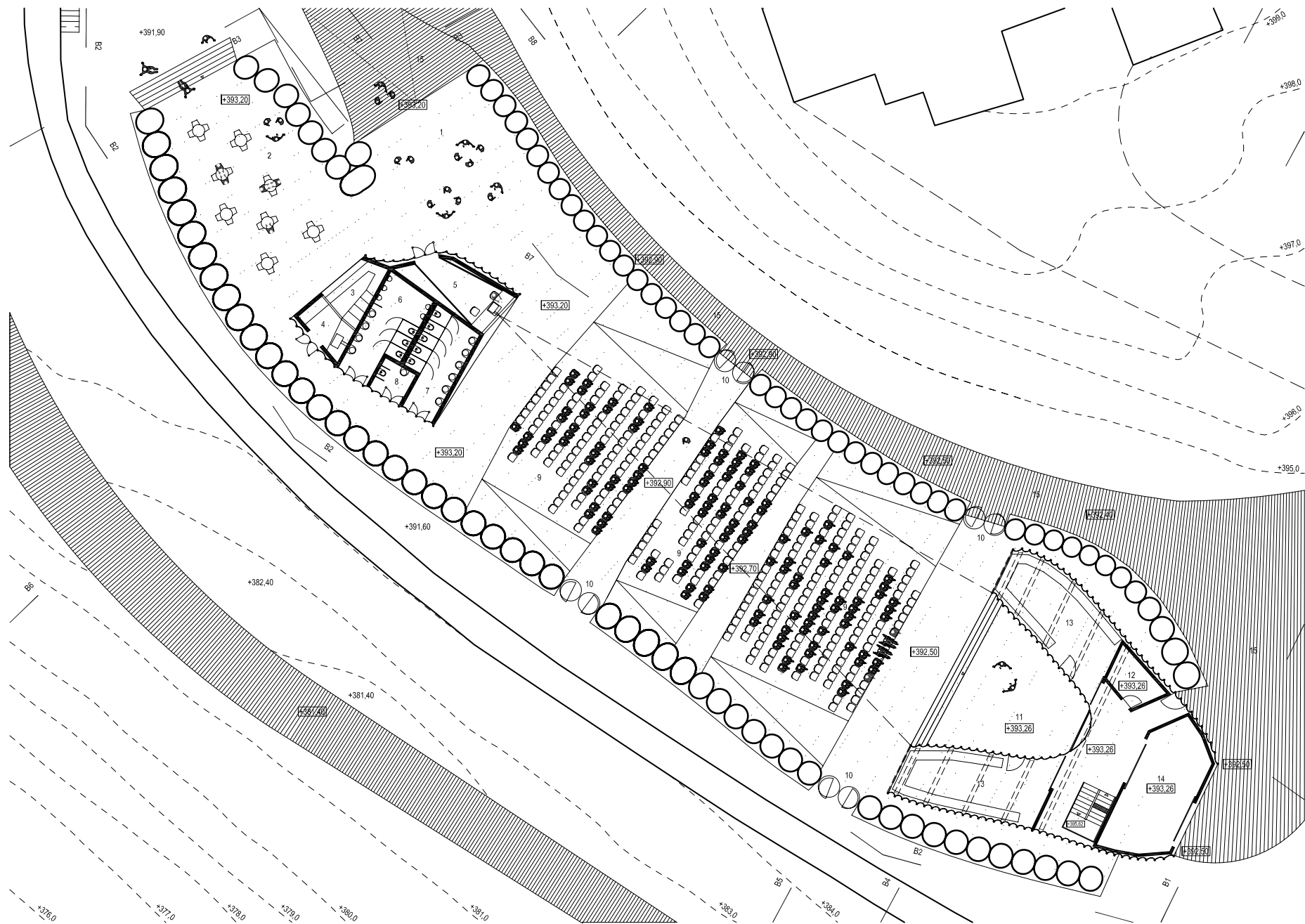


291.296.7613
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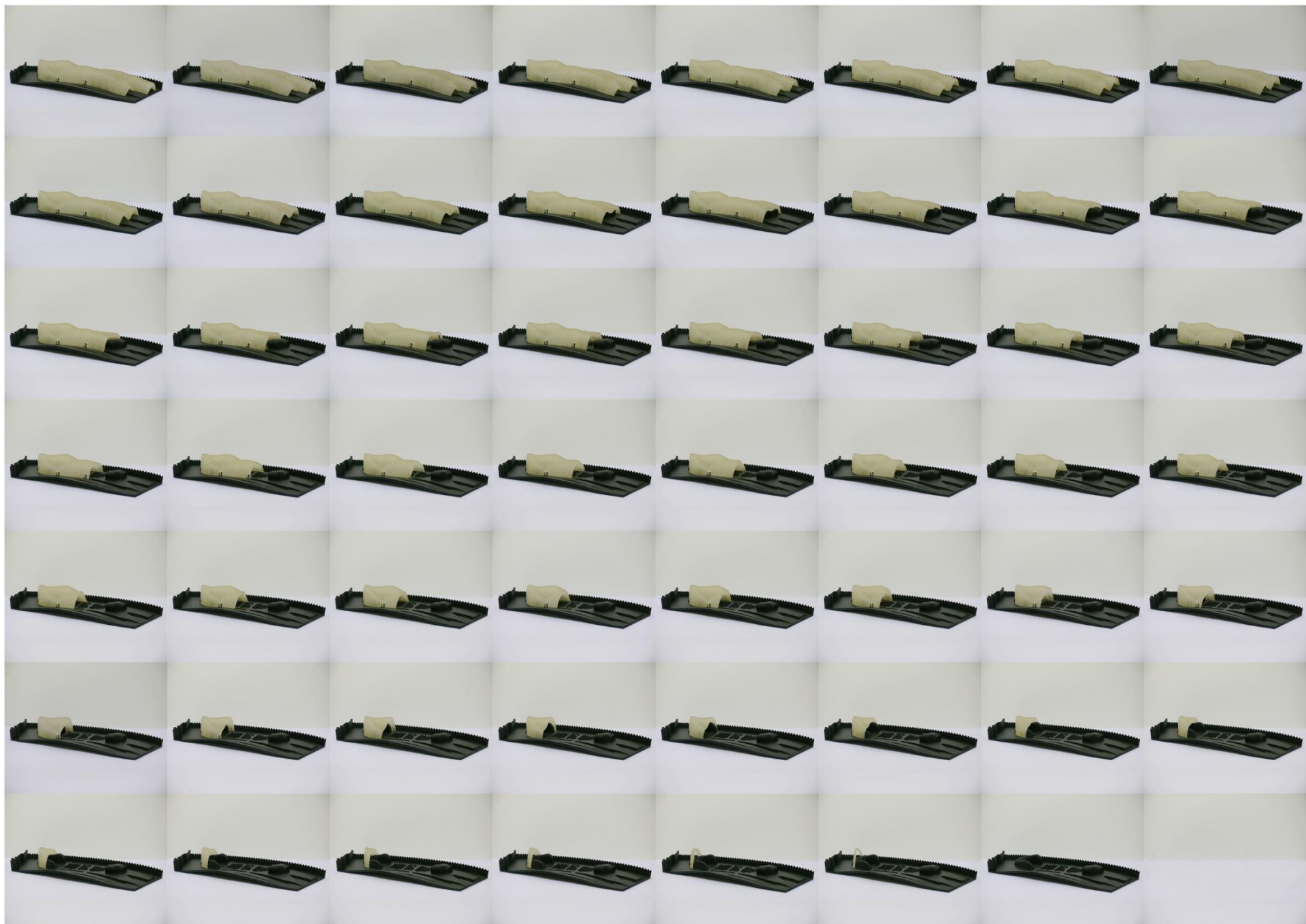


A. estrutura insuflável de acesso ao recinto muralhado repensado como um novo quarteirão. **B.** estrutura insuflável central, de suporte a eventos culturais e recreativos com capacidade para uma assistência de 400 pessoas abrigando infraestruturas fixas, divididos em dois polos funcionais: apoio a cafeteria e espectadores e apoio às artes e ao palco. **C.** estrutura insuflável de recolha a 15 ovelhas para pernoita; montra de exibição dos exemplares como protagonistas na história da lã. **1.** percurso pedonal interior decalcado de trilhos existentes evidenciando os vários momentos no recinto; pavimento em cubo 20x20 com sete exemplos em relevo, pré-fabricados, originando na sua conjugação padrões referentes a tapeçarias de Arraiolos. **2.** via pedonal circundante exterior à muralha, redesenhando caminhos trilhados recolhendo e unindo os acessos evidentes e eficazes de ligação ao aglomerado ou outras áreas de apoio, (ex. parque de estacionamento); pavimento em cubo 20x20 com seis exemplos em relevo, pré-fabricados, originando na sua conjugação padrões referentes às tapeçarias de Arraiolos. **3.** porta da praça de armas, cerramento em rede malha de aço, permitindo total transparência e leitura do monumento sem afirmação de um plano de porta, mas definindo e conduzindo à entrada. **4.** porta de santarém, cerramento em rede malha de aço, permitindo total transparência e leitura do monumento sem afirmação de um plano de porta, mas definindo e conduzindo à entrada; relevante acesso na relação com o parque de estacionamento proposto. **5.** cerramento do recinto no rombo da muralha, rede de malha de aço inox tensionada, sem comprometer a viabilidade de um acesso, este plano costurado permite a total visualização do interior e leitura do monumento, evitando a reconstrução e recriação da muralha, mas definindo e conduzindo ao acesso. **6.** praça de armas, antecâmara de transição ao grande quarteirão intra-muralha: silencioso, protegido dos ventos.

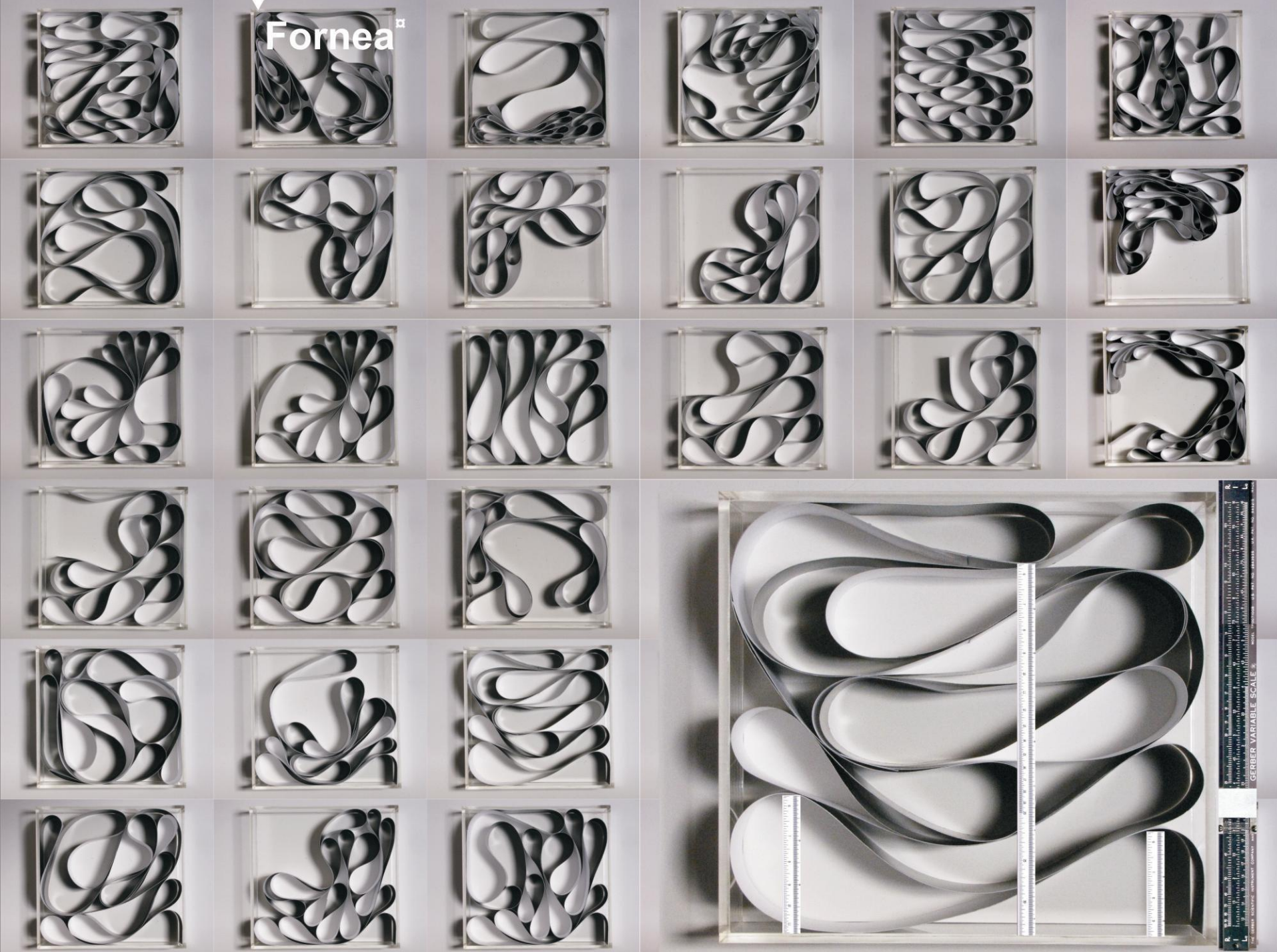


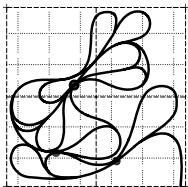






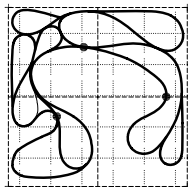
ForneaTM





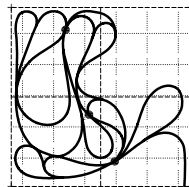
x : 210 mm
y : 43.3mm
x : 120 mm
y : 32.8mm
x : 27.5 mm
y : 99.2mm

frame A1



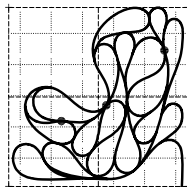
x : 91.7mm
y : 32.1mm
x : 111 mm
y : 25.8mm
x : 201 mm
y : 276mm

frame A2



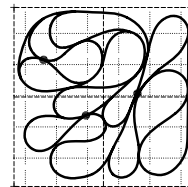
x : 55.4mm
y : 11.9mm
x : 238 mm
y : 65.8mm
x : 41.3mm
y : 32.8mm

frame A3



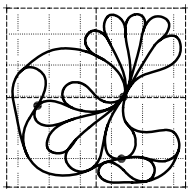
x : 22.3mm
y : 189 mm
x : 36.6mm
y : 32.8mm
x : 12.5mm
y : 139 mm

frame A4



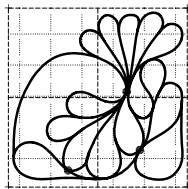
x : 27.3 mm
y : 50.3mm
x : 271 mm
y : 104 mm
x : 87.8 mm
y : 61.7mm

frame A5



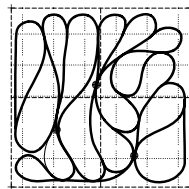
x : 14.2mm
y : 133 mm
x : 282 mm
y : 171 mm
x : 39.4mm
y : 67.7mm

frame A6



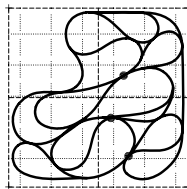
x : 260 mm
y : 79.5mm
x : 134 mm
y : 28.5mm
x : 06.7 mm
y : 82.1mm

frame A7



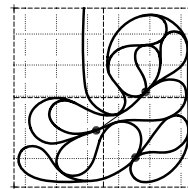
x : 82.5mm
y : 05.8mm
x : 155 mm
y : 83.6mm
x : 89.9 mm
y : 12.2mm

frame A8



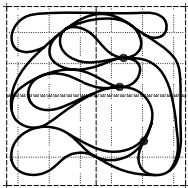
x : 31.9mm
y : 45.5mm
x : 18.6mm
y : 32.7mm
x : 289 mm
y : 146mm

frame A9



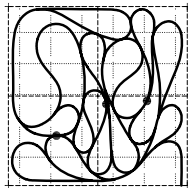
x : 39.9mm
y : 165 mm
x : 236 mm
y : 16.3mm
x : 78.6mm
y : 174 mm

frame A10



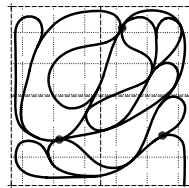
x : 19.4mm
y : 244 mm
x : 119 mm
y : 67.8mm
x : 46.5mm
y : 23.9mm

frame A11



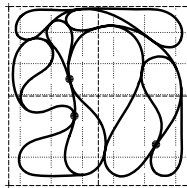
x : 178 mm
y : 98.4mm
x : 56.3mm
y : 122 mm
x : 78.4mm
y : 247 mm

frame A12



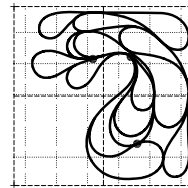
x : 23.9mm
y : 248 mm
x : 12.9mm
y : 196 mm
x : 63.4mm
y : 66.6mm

frame A13



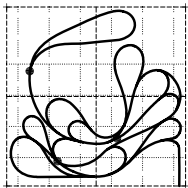
x : 256 mm
y : 34.8mm
x : 122 mm
y : 08.4mm
x : 56.5 mm
y : 10.2mm

frame A14



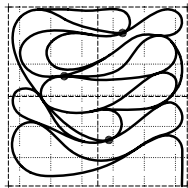
x : 131 mm
y : 13.1mm
x : 07.6 mm
y : 09.8mm
x : 28.9 mm
y : 91.6mm

frame A15



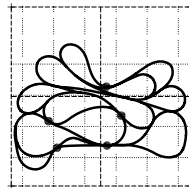
x : 07.5mm
y : 22.7mm
x : 147 mm
y : 37.3mm
x : 46.5mm
y : 08.6mm

frame A16



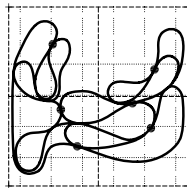
x : 234 mm
y : 67.4mm
x : 156 mm
y : 04.8mm
x : 11.5 mm
y : 44.2mm

frame A17



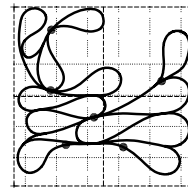
x : 76.6mm
y : 12.3mm
x : 243 mm
y : 21.4mm
x : 46.2mm
y : 83.1mm
x : 148 mm
y : 104 mm
x : 16.5mm
y : 10.2mm

frame A18



x : 287 mm
y : 24.3mm
x : 114 mm
y : 13.4mm
x : 245 mm
y : 103 mm
x : 06.4mm
y : 05.2mm
x : 36.9mm
y : 08.2mm
x : 182 mm
y : 04.5mm

frame A19

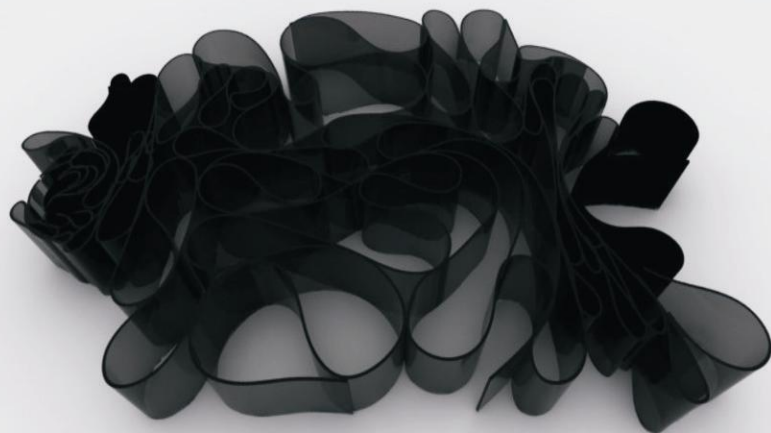


x : 09.3mm
y : 13.7mm
x : 105 mm
y : 05.3mm
x : 87.2mm
y : 03.9mm
x : 11.5mm
y : 206 mm
x : 101 mm
y : 06.4mm
x : 54.3mm
y : 78.1mm

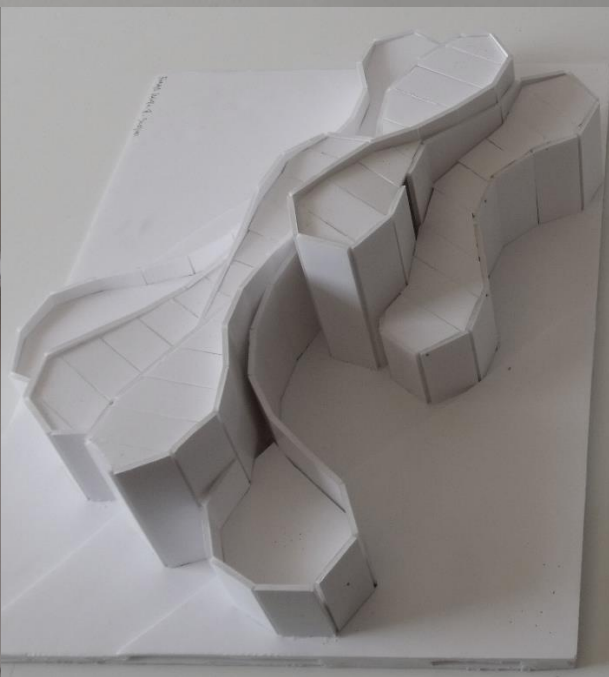
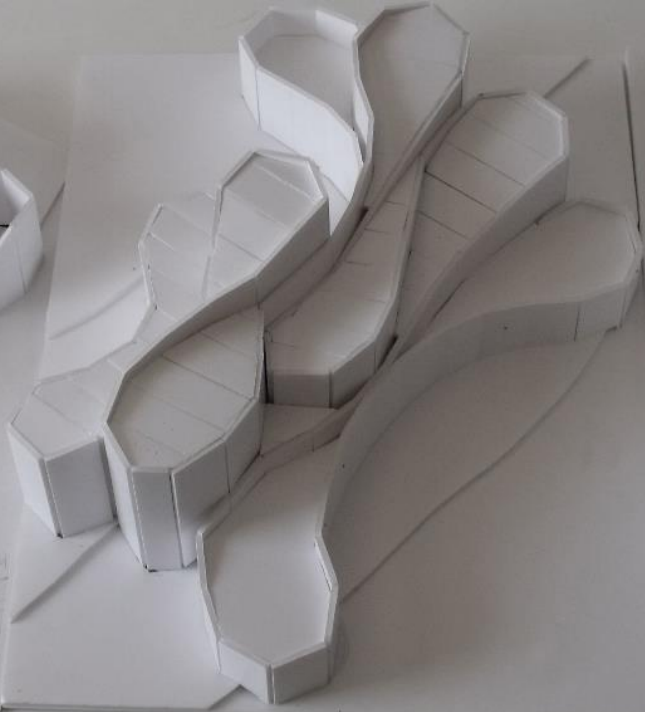
frame A20



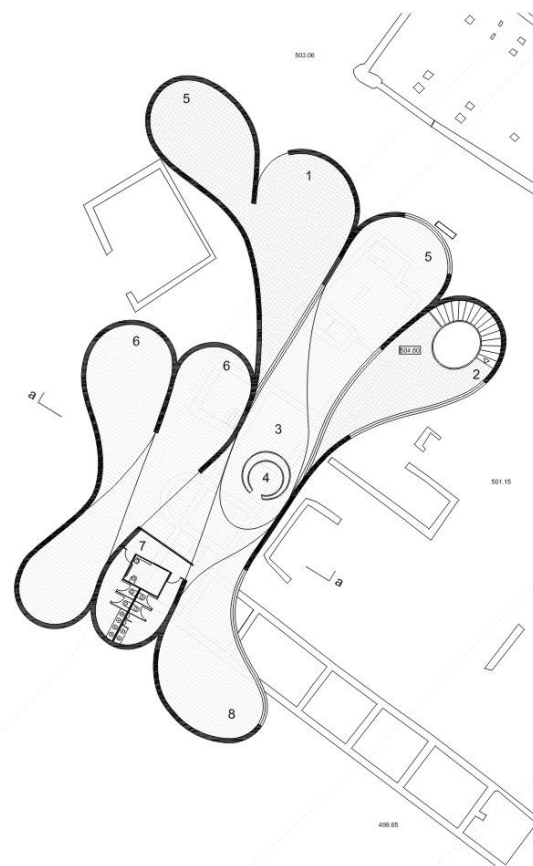
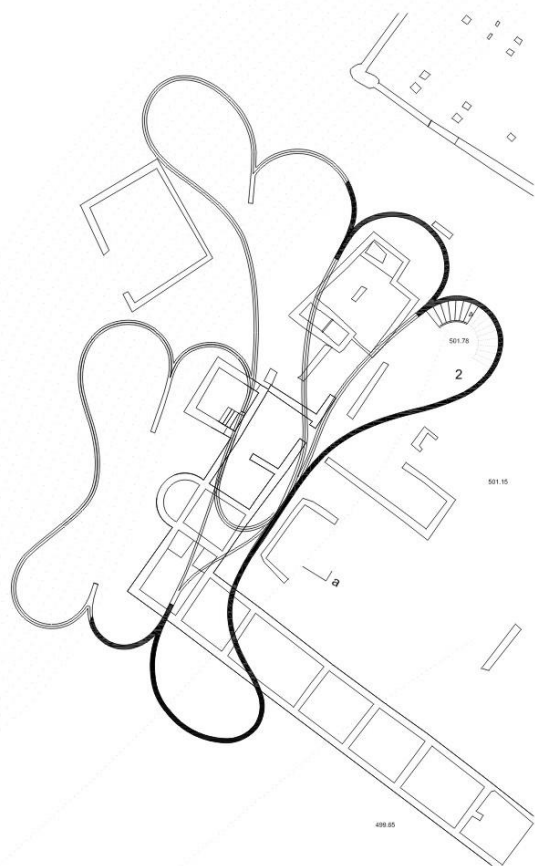
Work/
Formea



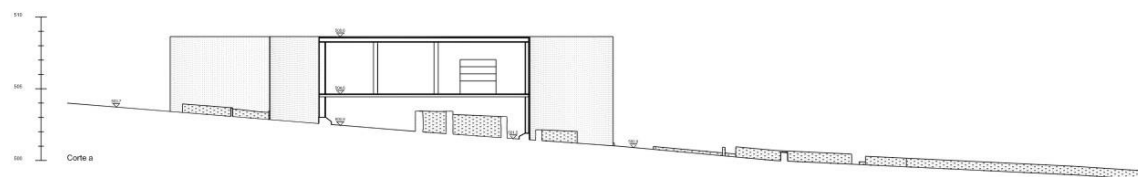
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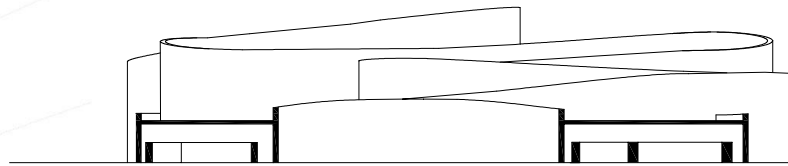
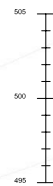
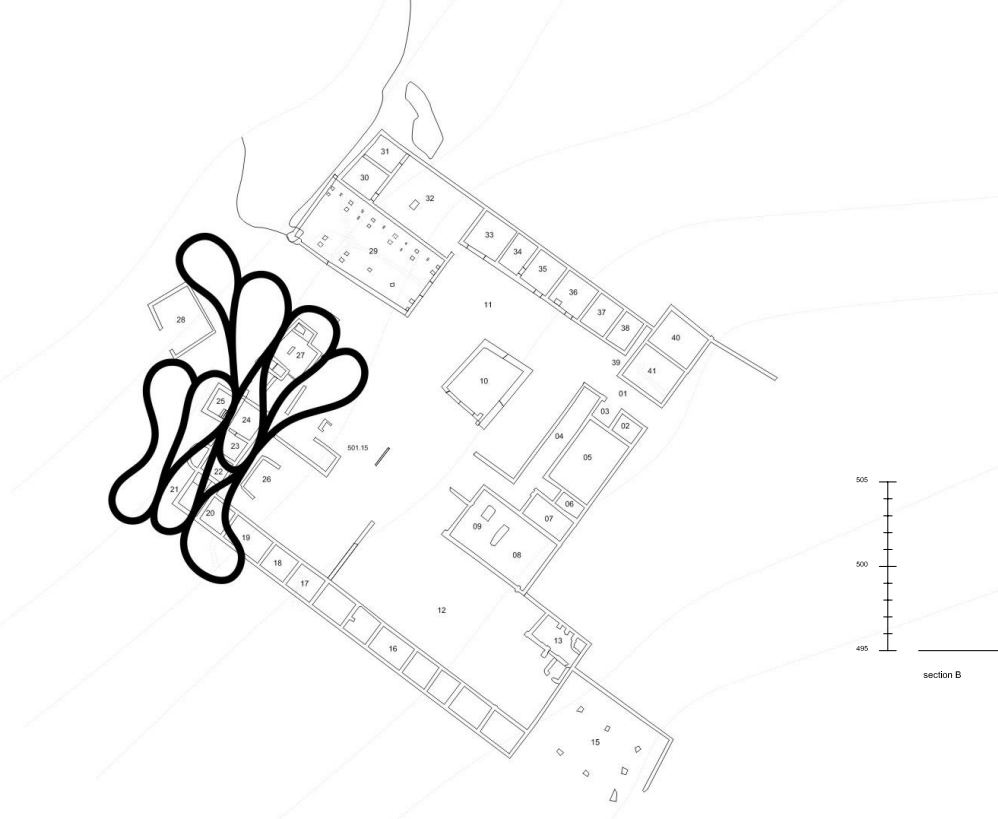


Work/
Formea



0 10 m



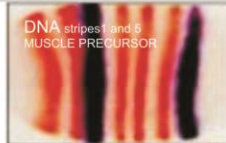
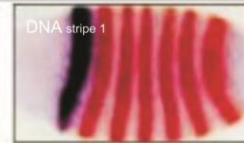


section B





African Species[‡]

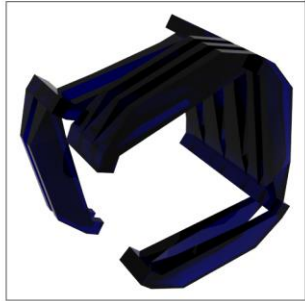
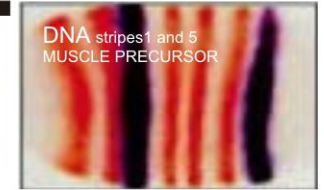
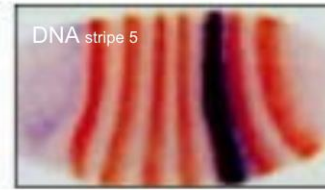
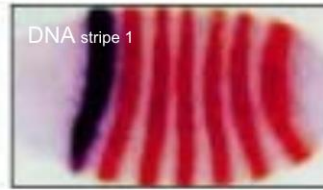
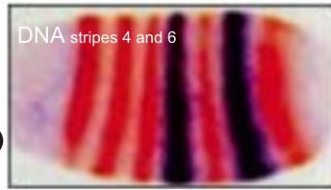


Work/
Afro Sp

African species

Arquitectos Anónimos ©
Creative Support

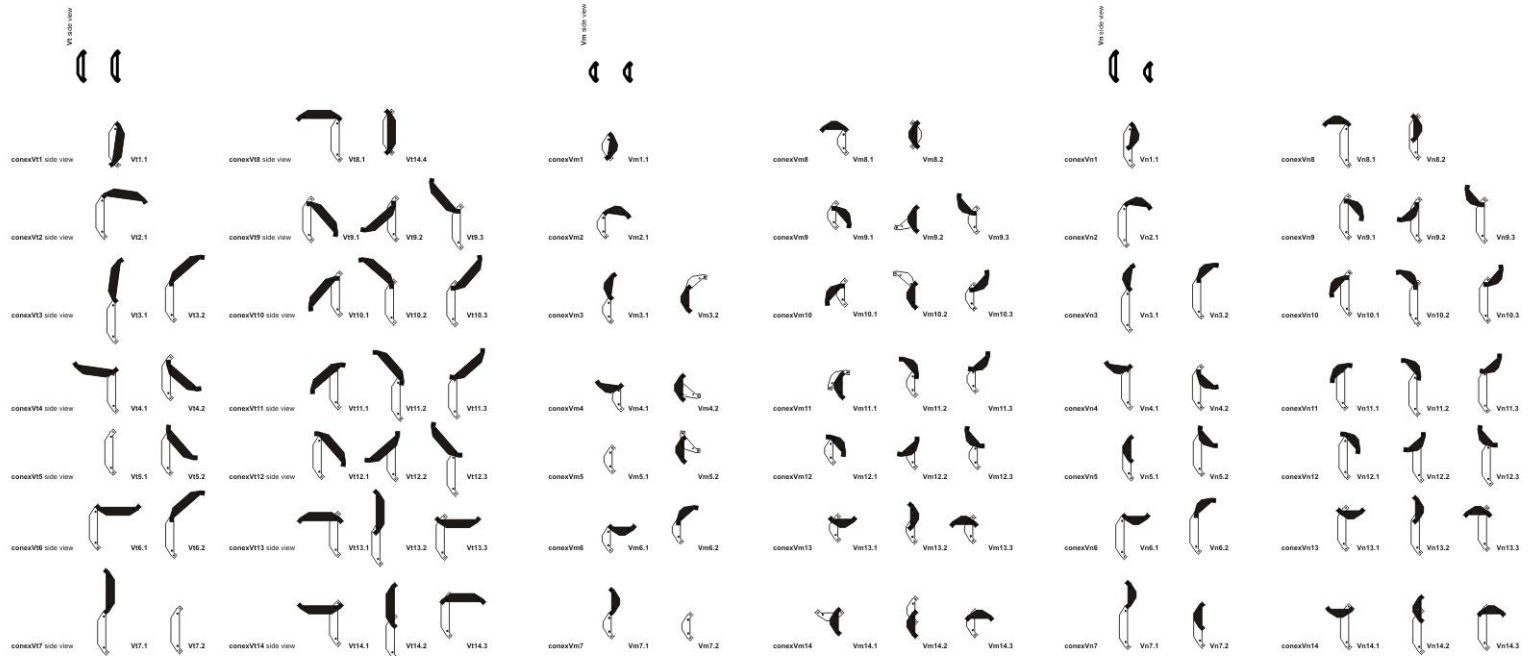
info@arquitectosanonimos.com



The complexity of the adult body of an animal is built up by modulated repetition of a few basic types of structure. Thus, superimposed on the pattern of gene expression that repeats itself in every segment, there is a serial pattern of expression of homeotic selector genes that confer on each segment a different identity. The homeotic selector genes code for DNA-binding proteins are grouped in the African Anophelines Larvae genome in two clusters, believed to be the two parts of a single primordial Hox complex that became split during evolution of the larvae. In each complex, the genes are arranged in a sequence that matches their sequence of expression along the axis of the body. Hox gene expression is initiated in the embryo and is responsible for shaping the larval body. Hox complexes appear to have an evolutionarily conserved role in patterning the axis of the body. This biological-genetic codeness that drives differentiation in environment, is used to adapt and create a morphogenetic protocol to the implementation of a modular house. In the Larval development, the genome determines the pattern, and the puzzle of developmental biology is used as a metaphor to deploy a growth system applied to the housing structures.

The success of the housing models was achieved by the intricate manipulations made from the departure point of the generator elements, using bottom-up techniques. Within bottom-up strategy, the information processing gives rise to complex systems, by piecing

together single elements, "genes". These genes (or construction elements) were linked to form larger structures until a desirable top level is achieved. **This strategy resembles organic behaviour of genetic code, in fact each element have a specific capacity as generative seedling. This base elements are combined with "genetic/architectonic" material-instructions-codes during the formation process of the house models.** In that sense the succession of architectural models presented during the production phase, are the result of applying specific connectivity rules between the wooden structural elements ("genes"). The house could then be programmed using an automatic script (adjusted to the allotment dimensions 10x25m) or manually constructed by their occupants using the admissible connectivity manual. With this insight it is possible to build an unpredictable variety of house shapes/ organizations. It is an alternative design to formatted planning procedures and an antidote against preconceived ideas. It is also a possibility to the inhabitants to participate in the construction/ conception process, personalizing and upgrading their own houses. Section by section the house will be shaped and packed by an algorithmic territorial protocol, rather it be analog (human driven) or digitally computed. "African Species" is then born also from human affect and intelligence.





(proliferation A)



(proliferation B)



(proliferation C)



(proliferation H)



(proliferation I)



(proliferation J)



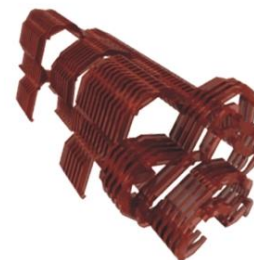
(proliferation D)



(proliferation E)



(proliferation F)



(proliferation G)



(proliferation K)



(proliferation L)

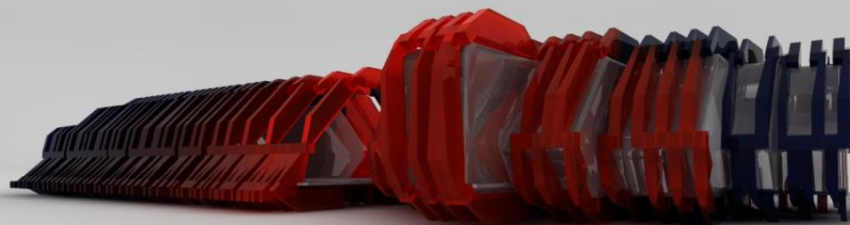
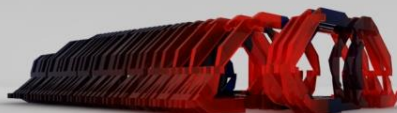


(proliferation M)

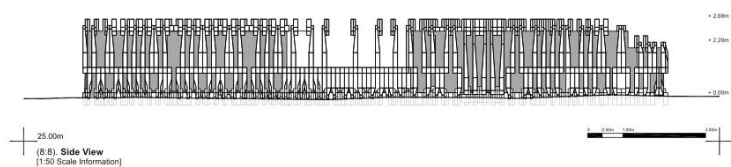
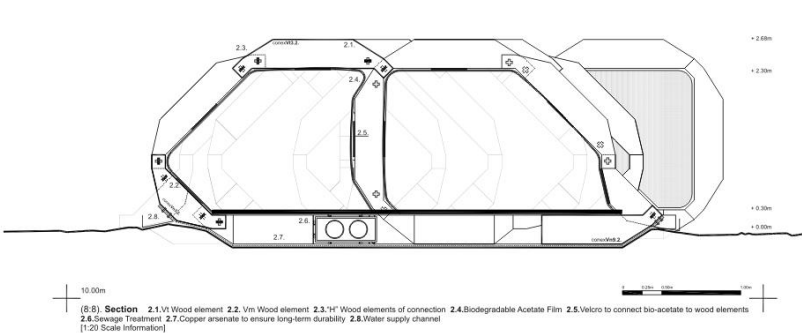
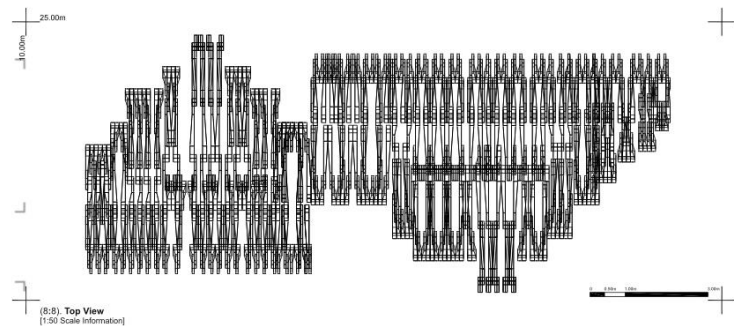
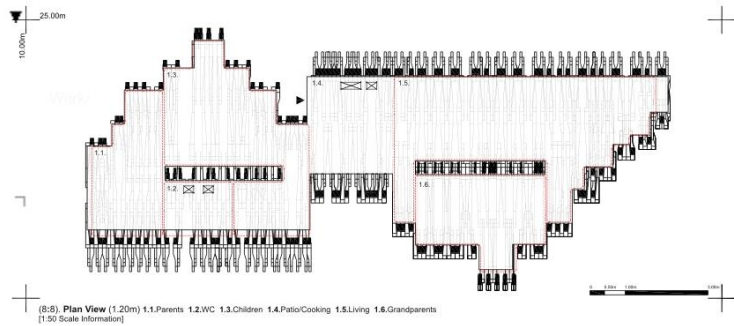


Rules set (proliferation N)
 $4 \cdot [15x12.1 + 3x11 \cdot (1 - 23x16.2 + 33x12.2 + 15x10.2)] + [48x16.3 + 52x10.5.1 + 65x10.6.2]$

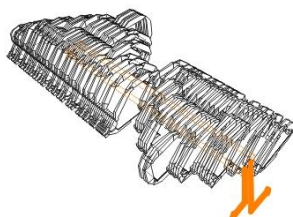
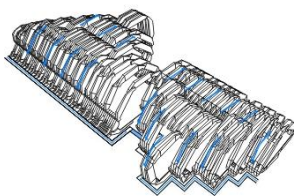
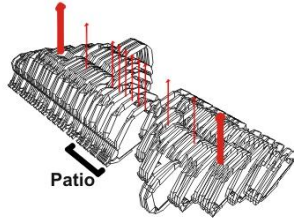
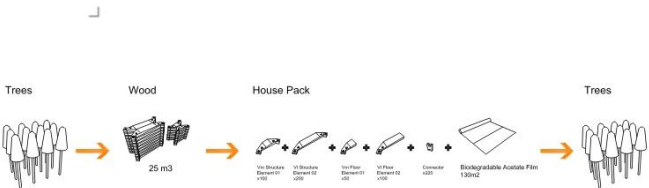
6
Form Growth
6:6



2D Drawings
8:8



9
Auto&Eco GENERATED
9:9

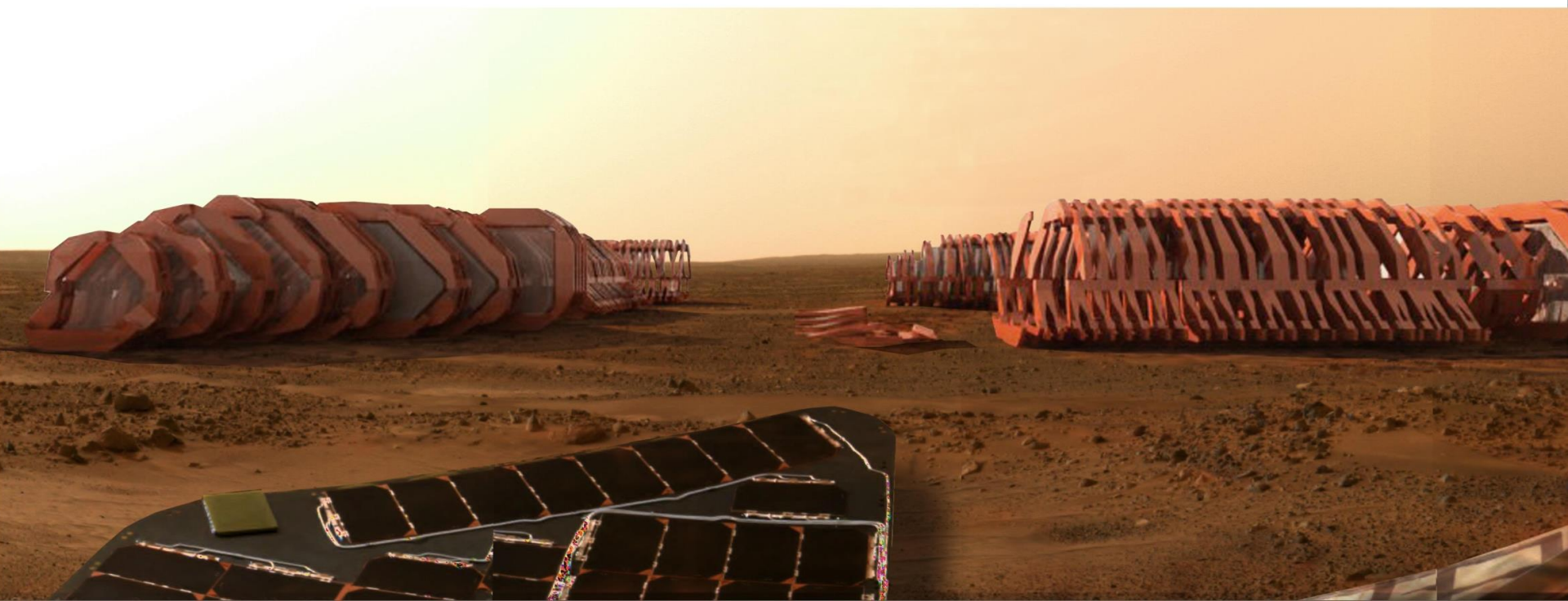


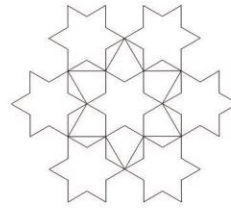
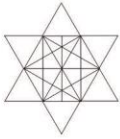
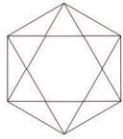
9.1. **Auto&Eco Constructive System.** The production of the wooden construction elements for each house leads the account to plant more trees, changing the surrounding environment and contributing to a more sustainable life cycle.

9.2. **Natural Ventilation** will allow the houses to lose heat and combat the high levels of humidity. Ventilation is achieved for the long and narrow geometry and through the different spaces within the main structure.

9.3. **Water Supply.** Water deposits, in each house, collect and reuse rain water in periods of high levels of precipitation. These water deposits have direct access from the house and allow rainwater storing for drinking.

9.4. **Sewage Treatment.** The houses are connected to a wetland system of bacterial decomposition (Bio-treatment).

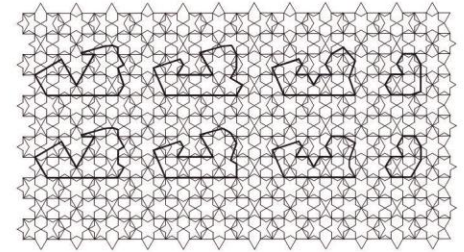
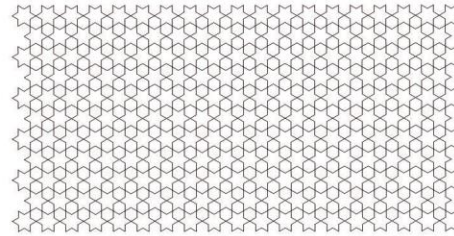
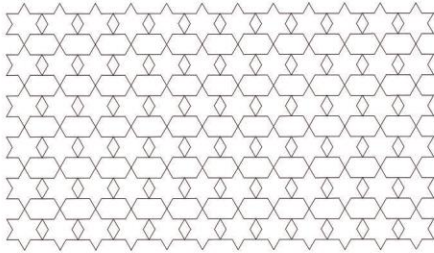




gráficos G2

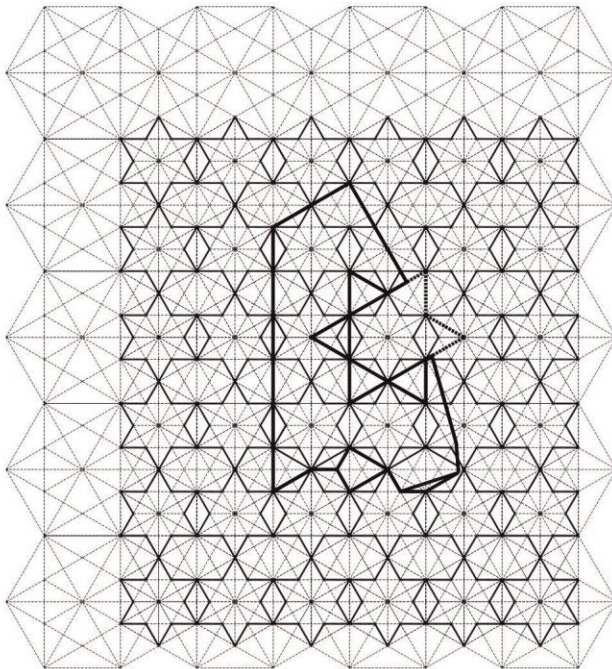
$(1, -1, 0)$, $(-1, 1, 0)$
 $(1, 0, -1)$, $(-1, 0, 1)$
 $(0, 1, -1)$, $(0, -1, 1)$

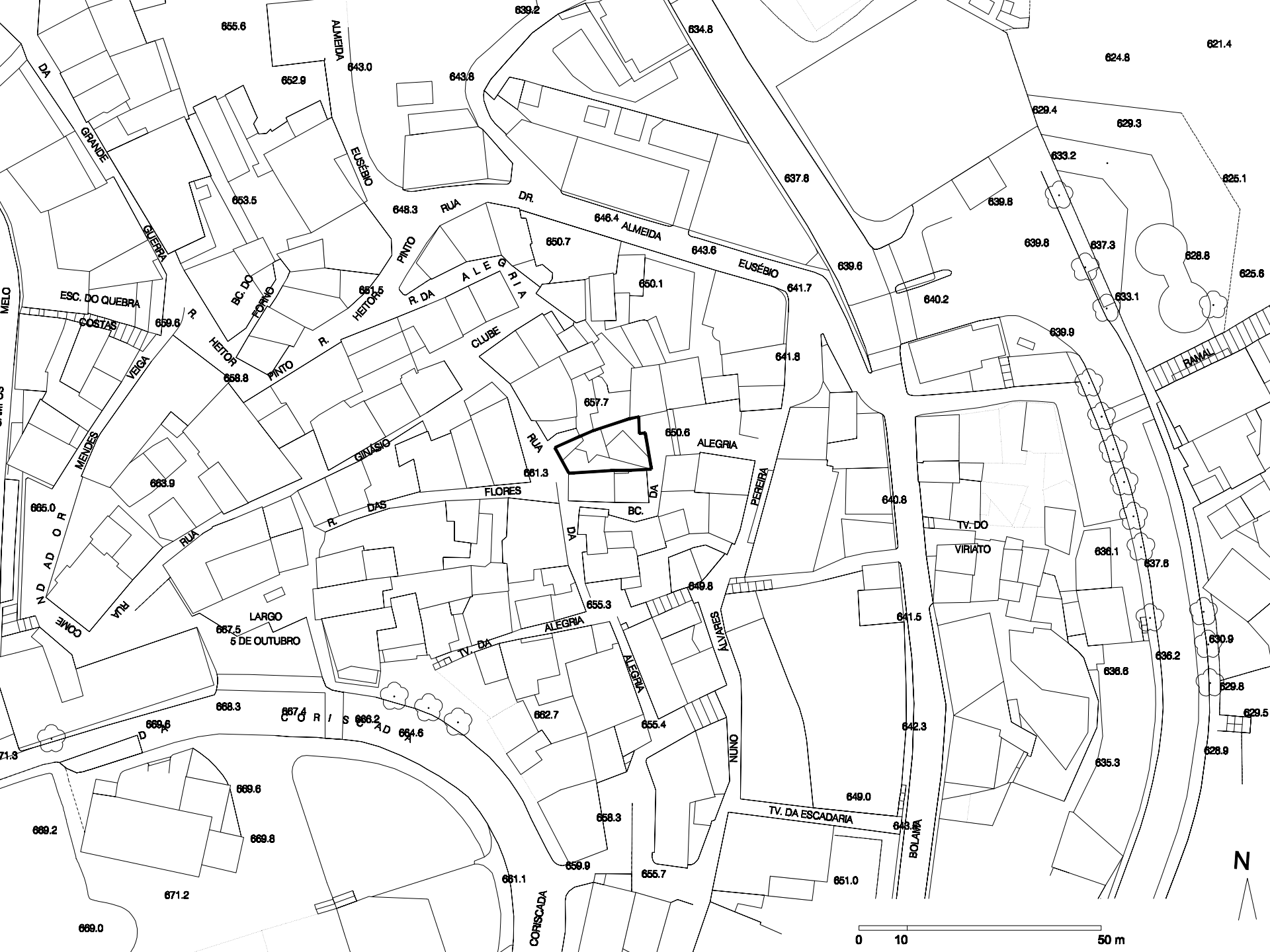
$(2, -1, -1)$, $(-2, 1, 1)$
 $(1, -2, 1)$, $(-1, 2, -1)$
 $(1, 1, -2)$, $(-1, -1, 2)$



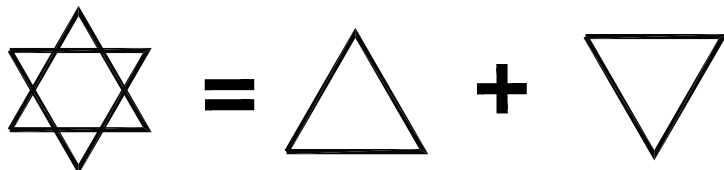
resulting G2 patterns

Work/
 jewish centre

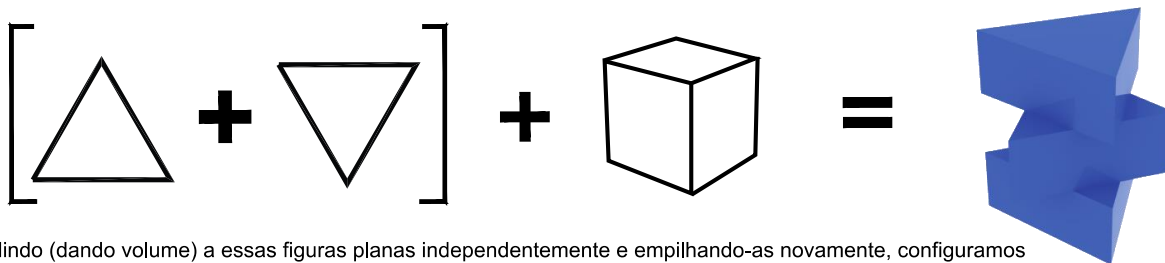




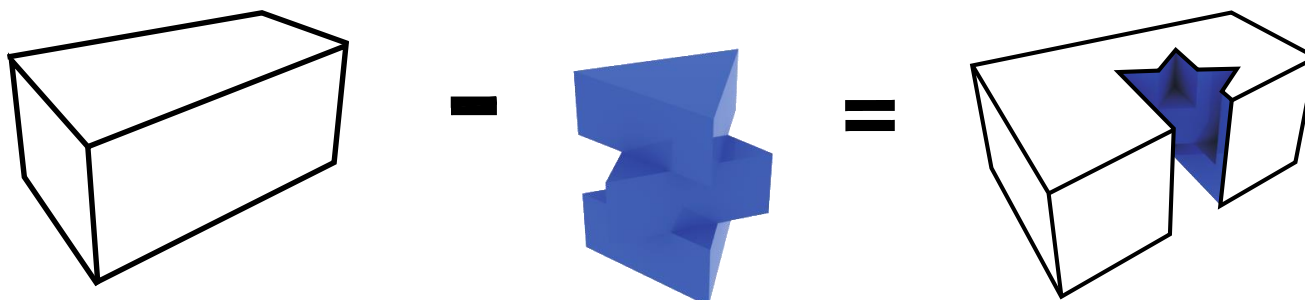
(de)composição formal - a estrela de David como gerador de espaço



1. a estrela de David decompõe-se em dois triângulos equiláteros inversamente dispostos; cada uma dessas figuras planas dispõe-se por piso; os seus lados (os dois triângulos, 6 lados) prefazem o grupo de espaços indispensáveis na ideia e programa de museografia.

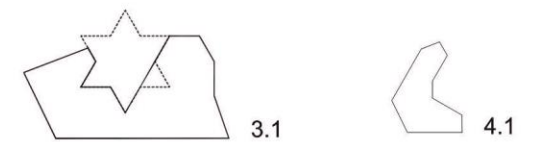
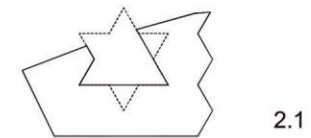
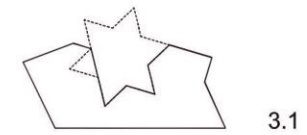
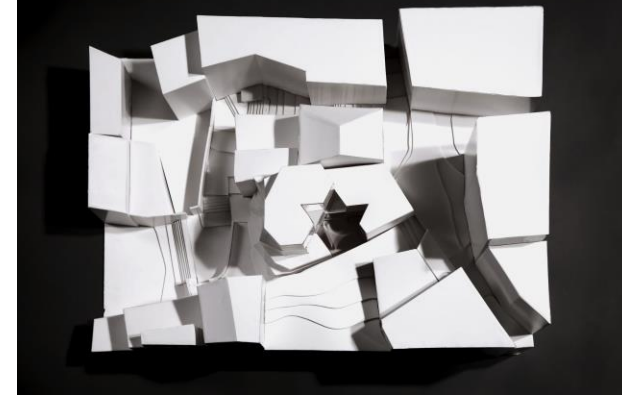


2. extrudindo (dando volume) a essas figuras planas independentemente e empilhando-as novamente, configuramos um volume cuja projecção horizontal é rigorosamente a estrela de David, (encryptada) ganhando contudo autonomia enquanto forma arquitectónica e a necessária abstracção.



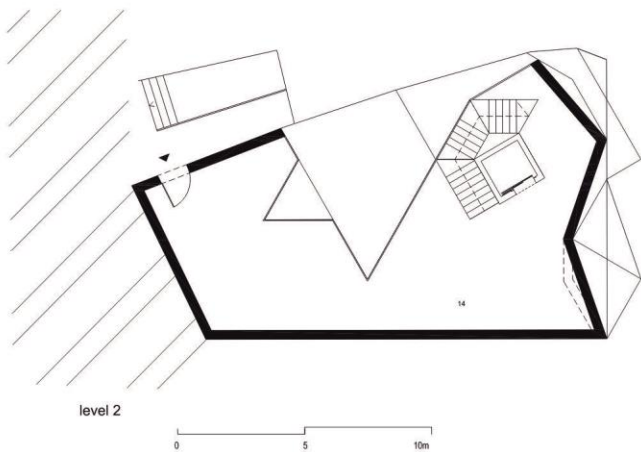
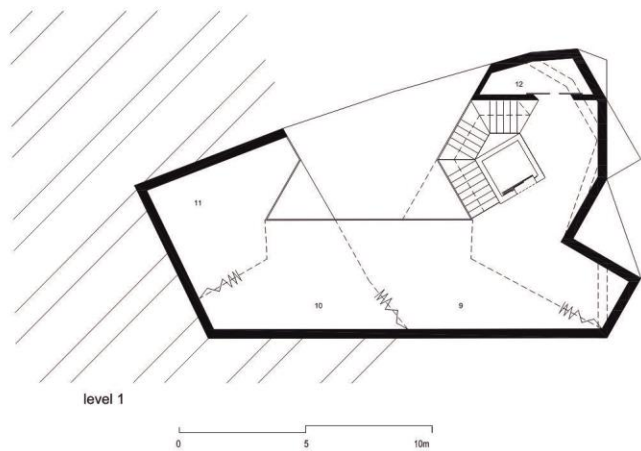
3. se ao volume, em bruto, do lote subtraímos essa composição geométrica configuramos esse núcleo simbólico-formal que convertamos no pátio memorial, ubíquo, acompanhando o movimento do percurso expositivo, controlando a luz e ventilação natural.



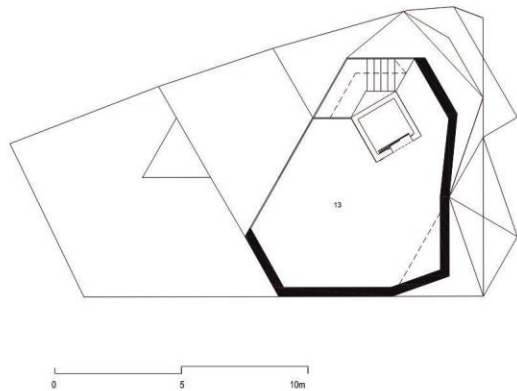


Work/
jewish centre

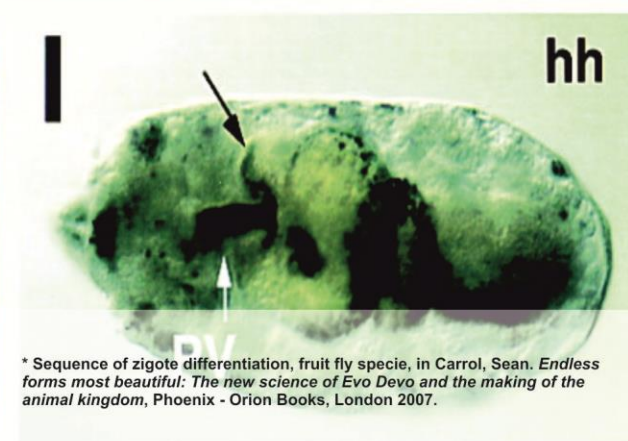
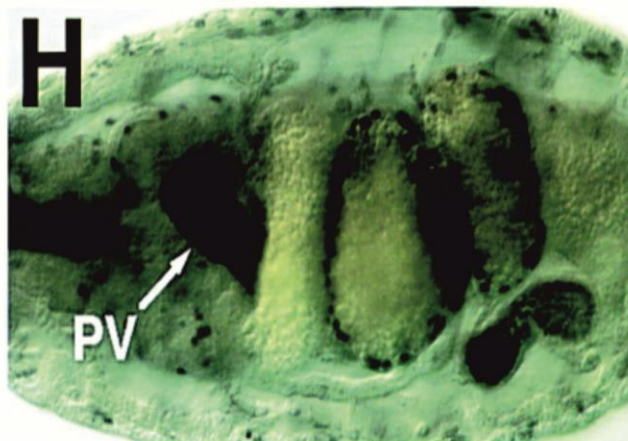
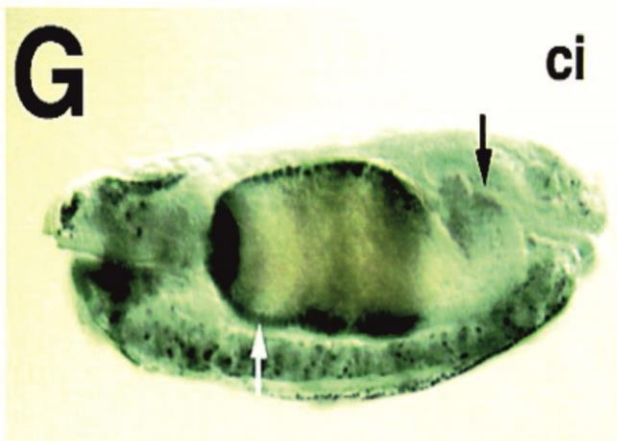
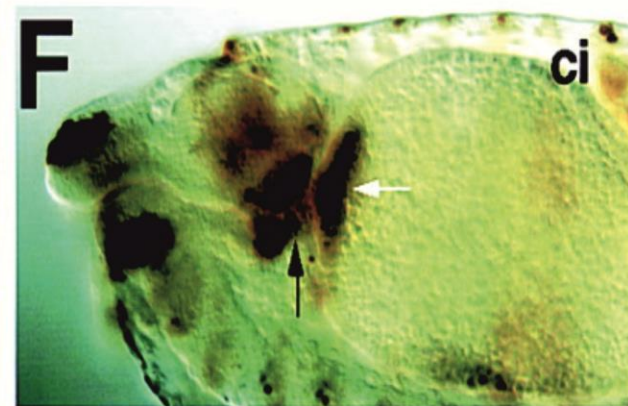
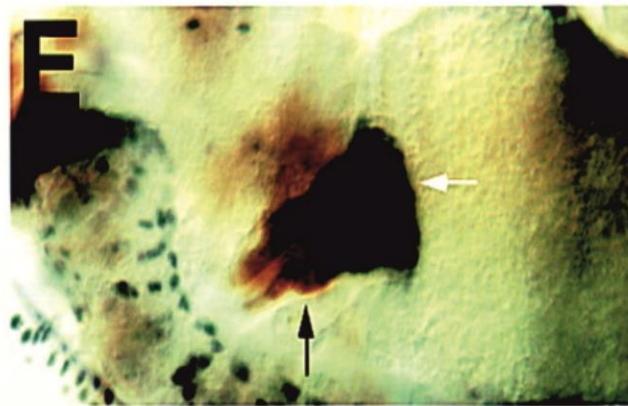
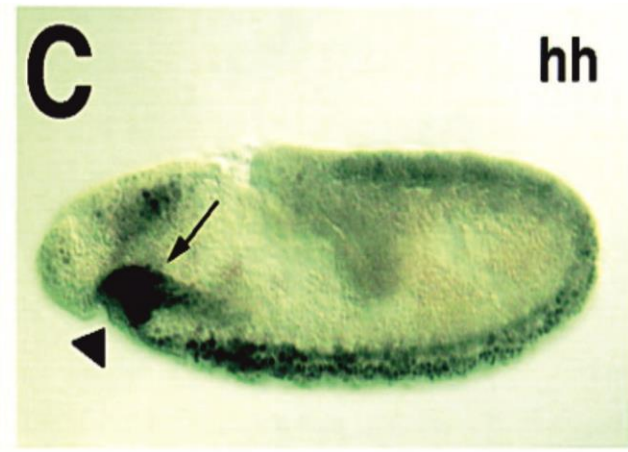
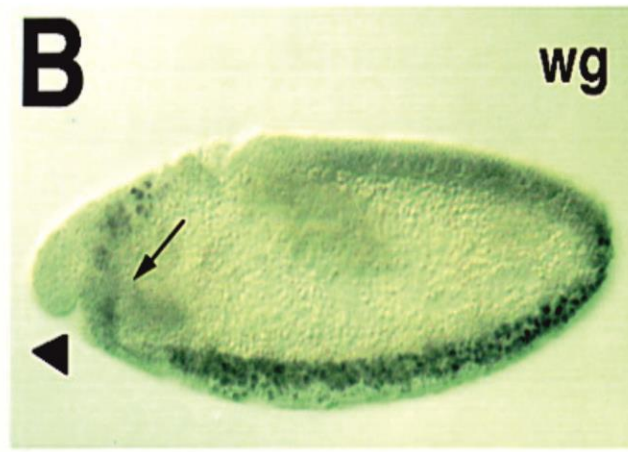
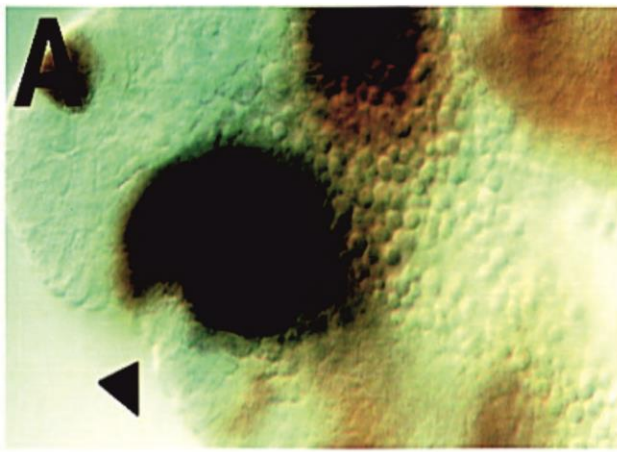




Work/
jewish centre

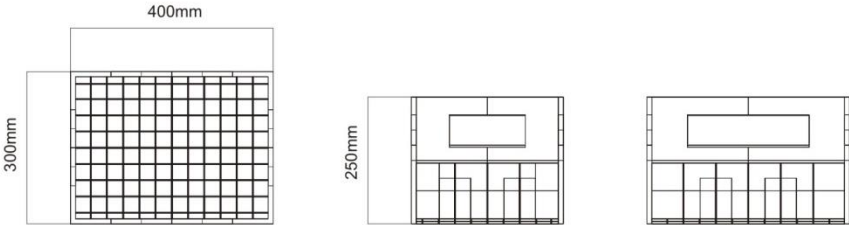
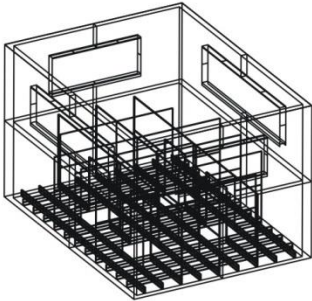


Homeobox*



* Sequence of zygote differentiation, fruit fly specie, in Carrol, Sean. *Endless forms most beautiful: The new science of Evo Devo and the making of the animal kingdom*, Phoenix - Orion Books, London 2007.

Hox_Box



*Homeobox é um segmento de uma sequência de ADN encontrado em genes envolvidos na regulação de processos de crescimento/desenvolvimento (morfogénese). Genes homeobox codificam factores de transcrição que tipicamente activam outros genes numa reação em cadeia, por exemplo, todos os necessário para desenvolver uma perna. O homeodominio liga o ADN numa maneira específica. De qualquer modo, a especificidade de um único homeodominio não é geralmente suficiente para reconhecer apenas genes desenhados como alvo. A maior parte do tempo, as proteínas do homeodominio agem na região promotora dos genes-alvo como complexos com outros factores de transcrição, muitas vezes outras proteínas do homeodominio. Tais complexos têm uma especificidade de alvo muito maior que uma única proteína de homeodominio.
Um subgrupo de genes **homeobox** são os genes **Hox**, que são encontrados num complexo especial de genes, o complexo Hox. Genes Hox funcionam criando o padrão do eixo corporal nos seres vivos. Dessa forma, ao fornecer a identidade de certas regiões do corpo, os genes Hox determinam onde as pernas e outros segmentos do corpo crescerão e se desenvolverão num embrião.
Carroll, Sean. *Endless forms most beautiful: The new science of Evo Devo and the making of the animal kingdom*, Phoenix - Orion Books, London 2007.

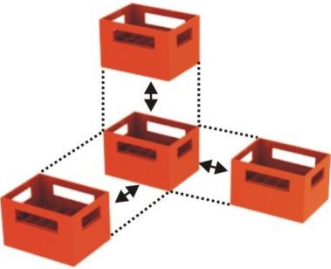
Work/
Hbox

Regras generativas

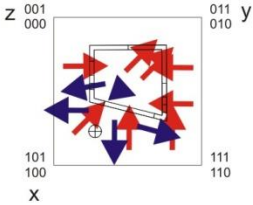
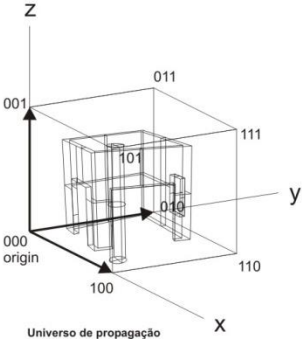
F move forward
+ move up vector
- move down vector
> move side vector (right)
< move side vector (left)
R move backward

Processo generativo:
itarações: 5
expressão inicial: F
regras de substituição:
F go to F+F
+ go to <F
- go to >R
> go to <F
< go to +
R go to +>

0 gen) F
1 gen) F+F
2 gen) F+F-<F+F
3 gen) F+F-<F+F>R+-F+F-<F+F
4 gen) F+F-<F+F>R+-F+F-<F+F<F+F>-<R>RF
+F-<F+F>R+-F+F-<F+F
5 gen) F+F-<F+F>R+-F+F-<F+F<F+F>-<R>RF
+F-<F+F>R+-F+F-<F+F>R+-F+F-<F+F>R+-F+F-<F+F<F+F>-<R>RF
+F-<F+F>R+-F+F-<F+F>R+-F+F-<F+F>R+-F+F-<F+F<F+F>-<R>RF
+F-<F+F>R+-F+F-<F+F>R+-F+F-<F+F>R+-F+F-<F+F<F+F>-<R>RF



Regras de conexão: face a face



Variabilidade de crescimento





Work/
Hbox



Centroides gerados pelo script

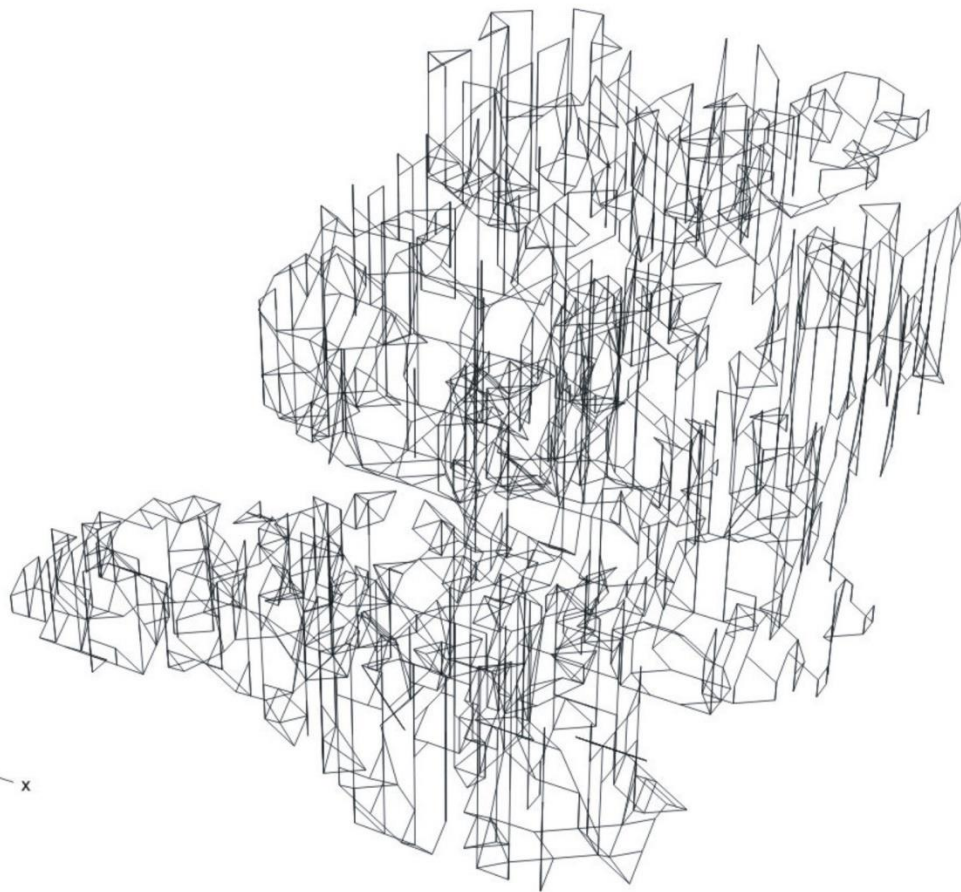
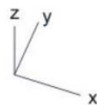


Diagrama de conexões

	A								B								C								D								
	Hc.x.1	Hc.x.2	Hc.x.3	Hc.x.4	Hc.x.5	Hc.x.6	Hc.x.7	Hc.x.8	Hc.x.1	Hc.x.2	Hc.x.3	Hc.x.4	Hc.x.5	Hc.x.6	Hc.x.7	Hc.x.8	Hc.x.1	Hc.x.2	Hc.x.3	Hc.x.4	Hc.x.5	Hc.x.6	Hc.x.7	Hc.x.8	Hc.x.1	Hc.x.2	Hc.x.3	Hc.x.4	Hc.x.5	Hc.x.6	Hc.x.7	Hc.x.8	
Hc.1.y																																	
Hc.2.y																																	
Hc.3.y																																	
Hc.4.y																																	
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	E										F										G										F																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																								
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C.Na 0.00



C.Na 0.75



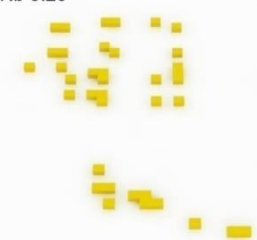
C.Na 1.50



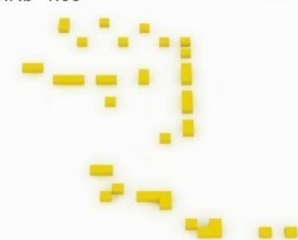
C.Na 2.25



C.Nb 0.25



C.Nb 1.00



C.Nb 1.75



C.Nb 2.50



C.Nc 0.50



C.Nc 1.25



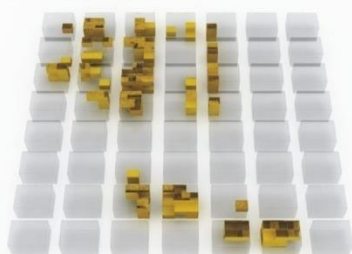
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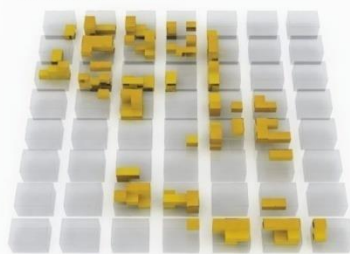
C.Nc 2.75

Work/
Hbox

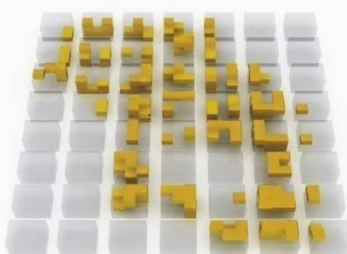
HC.NA 0.00 > 0.75



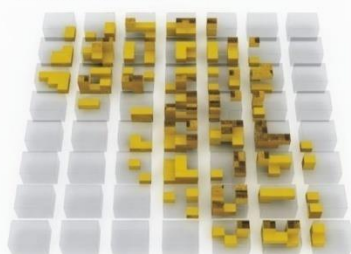
HC.NB 0.75 > 1.25



HC.NC 1.25 > 2.00



HC.ND 2.00 > 2.75



NA



NA + NB



NA + NB + NC



NA + NB + NC + ND



C.Na 3.00



C.Na 3.75



C.Na 4.50



C.Na 5.25



C.Nb 3.25



C.Nb 4.00



C.Nb 4.75



C.Nb 5.50



C.Nc 3.50



C.Nc 4.25



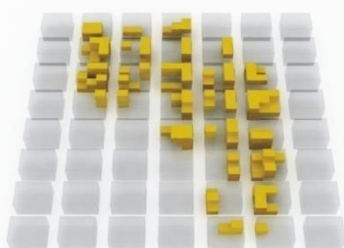
C.Nc 5.00



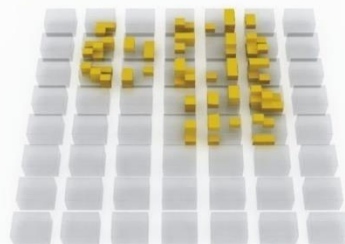
Work/
Hbox



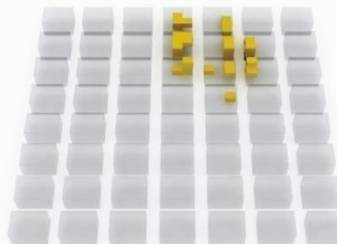
HC.NE 2.75 > 3.50



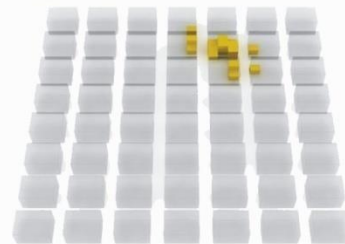
HC.NF 3.50 > 4.25



HC.NG 4.25 > 5.00



HC.NH 5.00 > 5.50



NA + NB + NC + ND + NE



NA + NB + NC + ND + NE + NF



NA + NB + NC + ND + NE + NF + NG



NA + NB + NC + ND + NE + NF + NG + NH



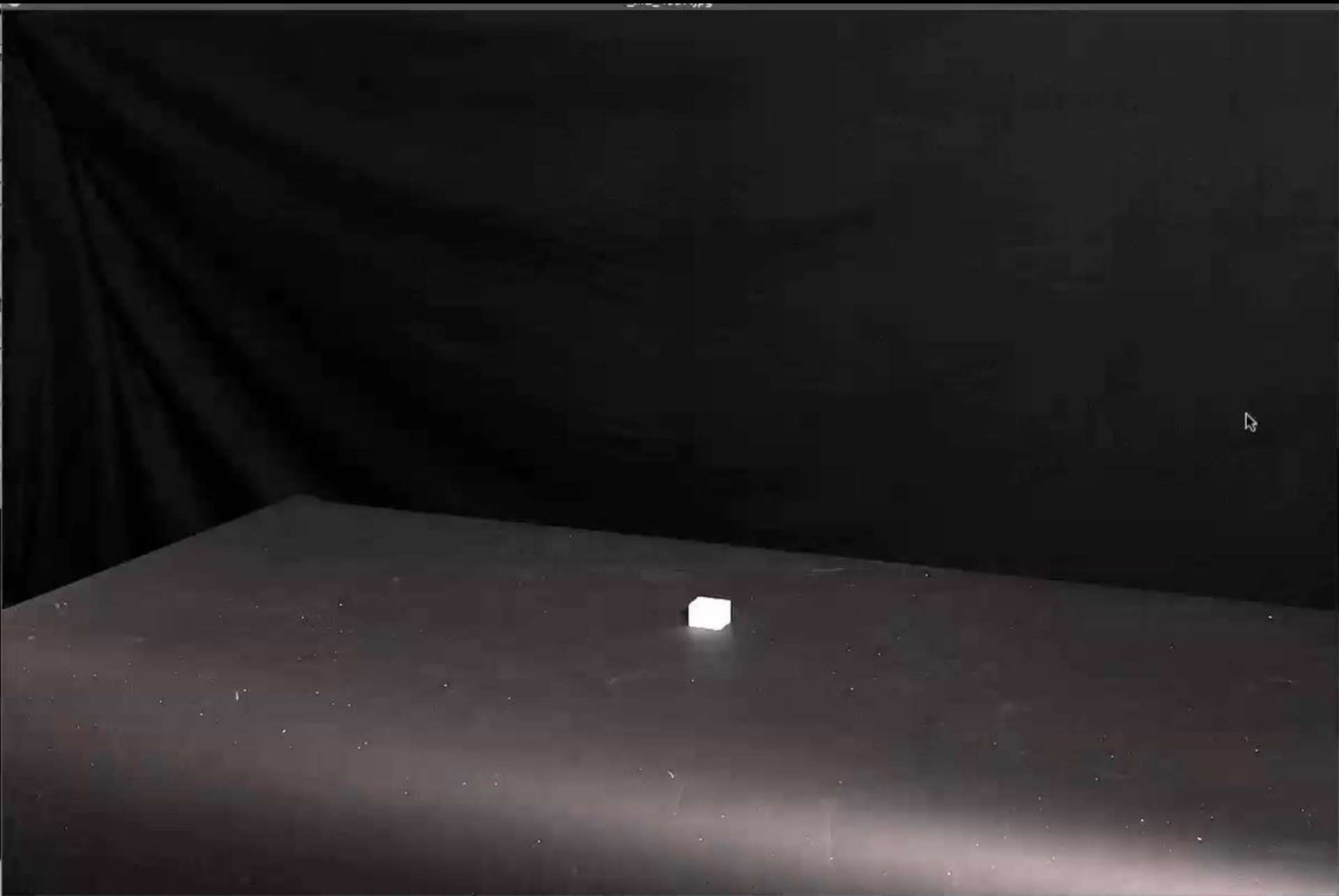


Work/
Hbox



Work/
Hbox





**ART ON
CHAIRS –
Arquitectos
Anónimos (R)
C/ Inês
Gonçalves +
Zalmai**

March 8, 2013 // 0



Design de Equipamento no âmbito do evento **Art on Chairs** onde um designer colabora com uma personalidade de reconhecido mérito. Neste caso os **Arquitectos Anónimos (R)** em co-autoria com **Inês Gonçalves** colaboraram com o fotógrafo **Zalmai** para trazer este exemplar de nome "Zalma" conjugando a arte manual da carpintaria com a mais avançada tecnologia CNC.



22 / 23

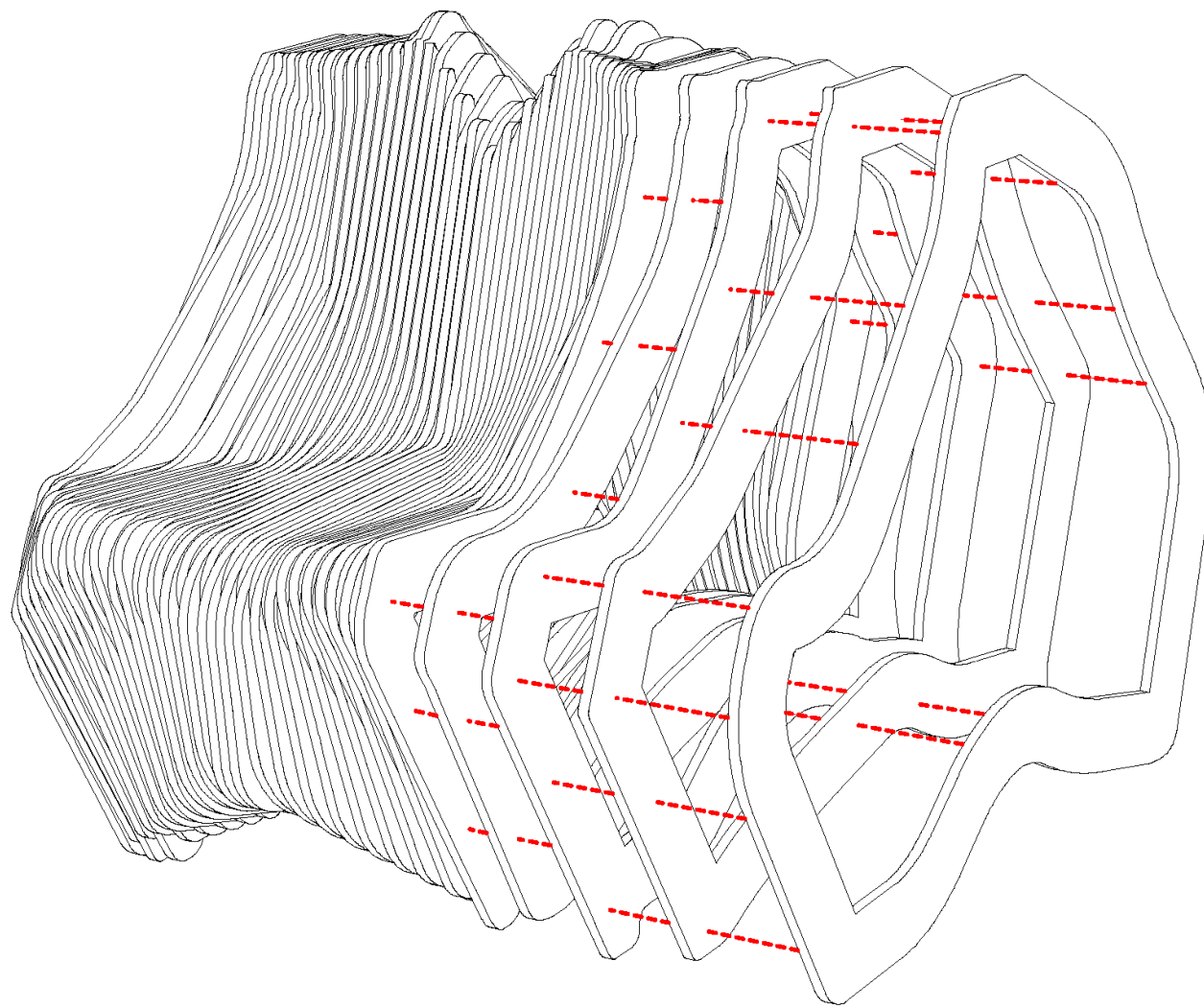


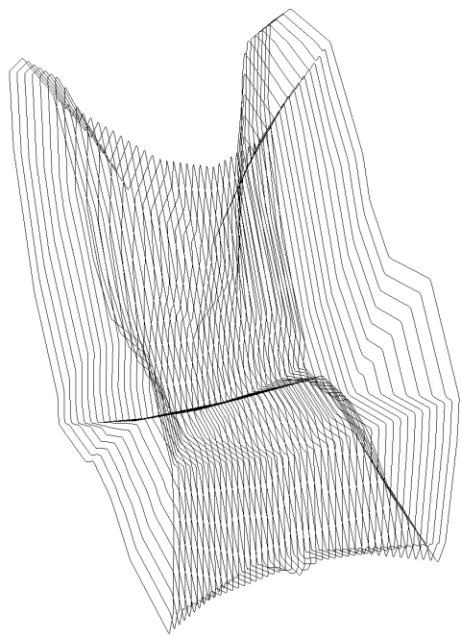
FOTOGRAFIA
ZALMAI
AA ARQUITECTOS ANÓNIMOS



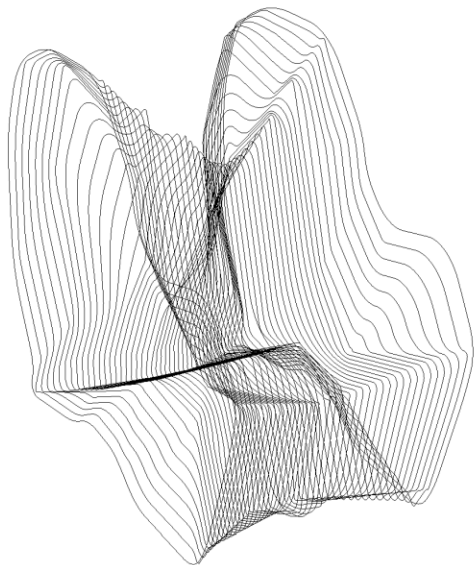
Margem Ideal AA Arquitectos Anónimos e Inês Gonçalves Zalmai

Zalmai
Inês Gonçalves
Zalmai
AA Arquitectos Anónimos
Inês Gonçalves
Zalmai

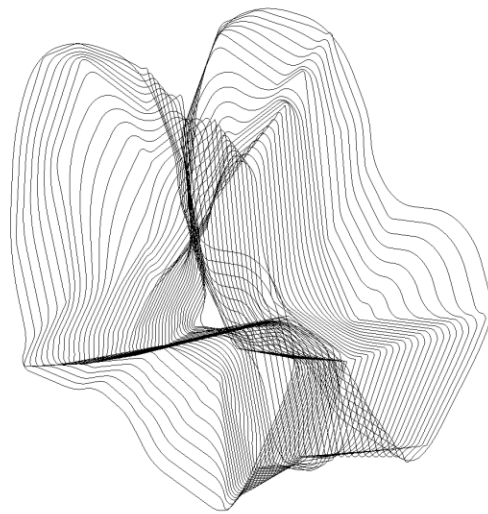




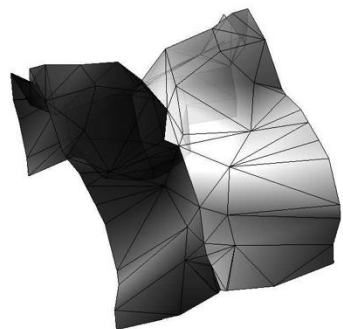
fillet 0.01



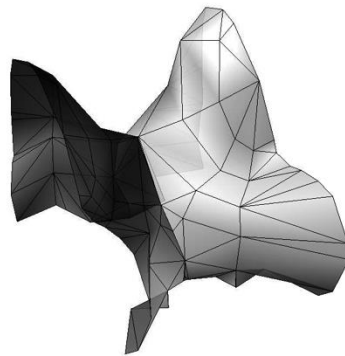
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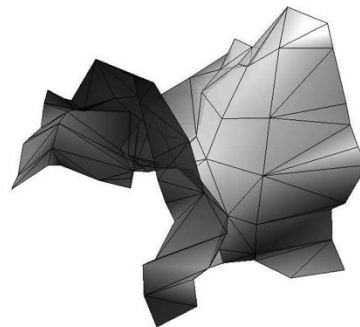
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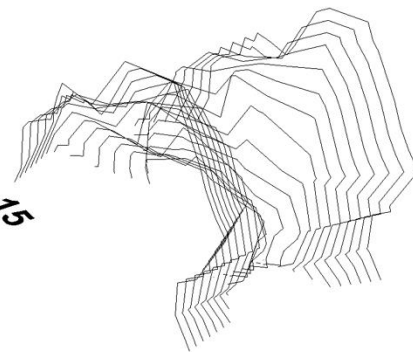
A-03

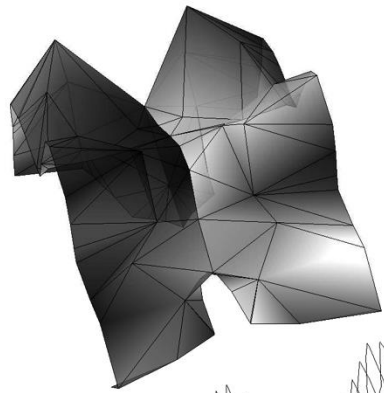


B-28

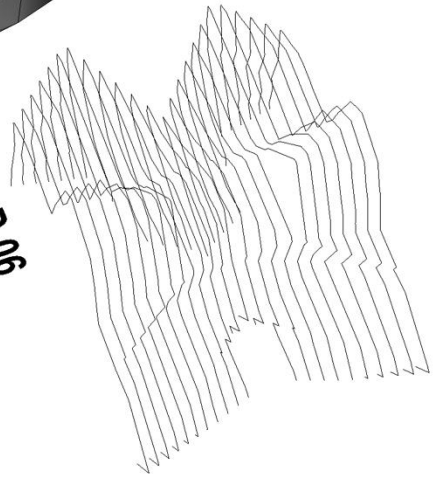


C-15

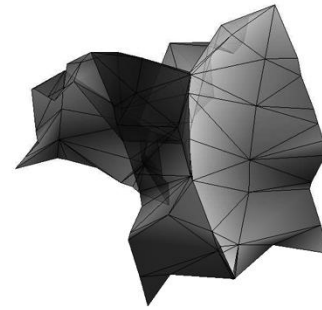
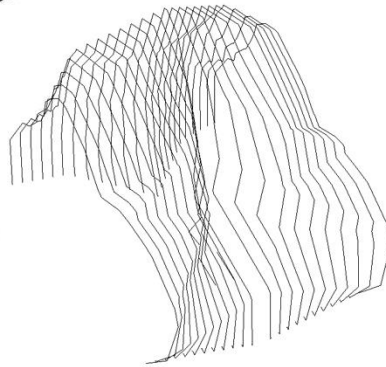




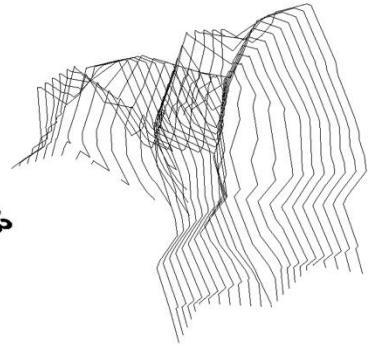
D-06



E-31



F-33





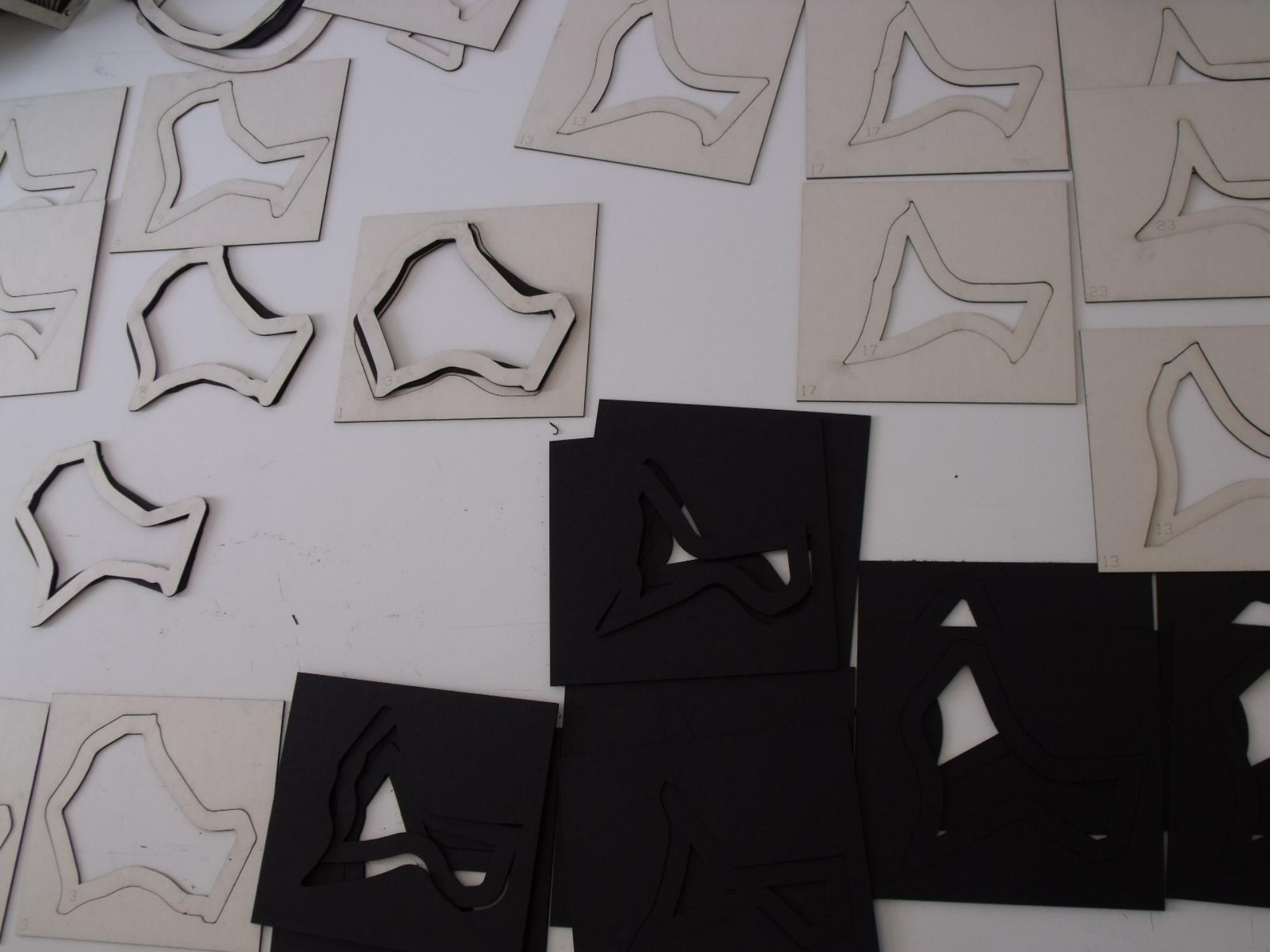
make 2d
offset 0.08

make 2d
offset 0.07

make 2d
offset 0.06

make 2d
offset 0.05

make 2d
offset 0.04



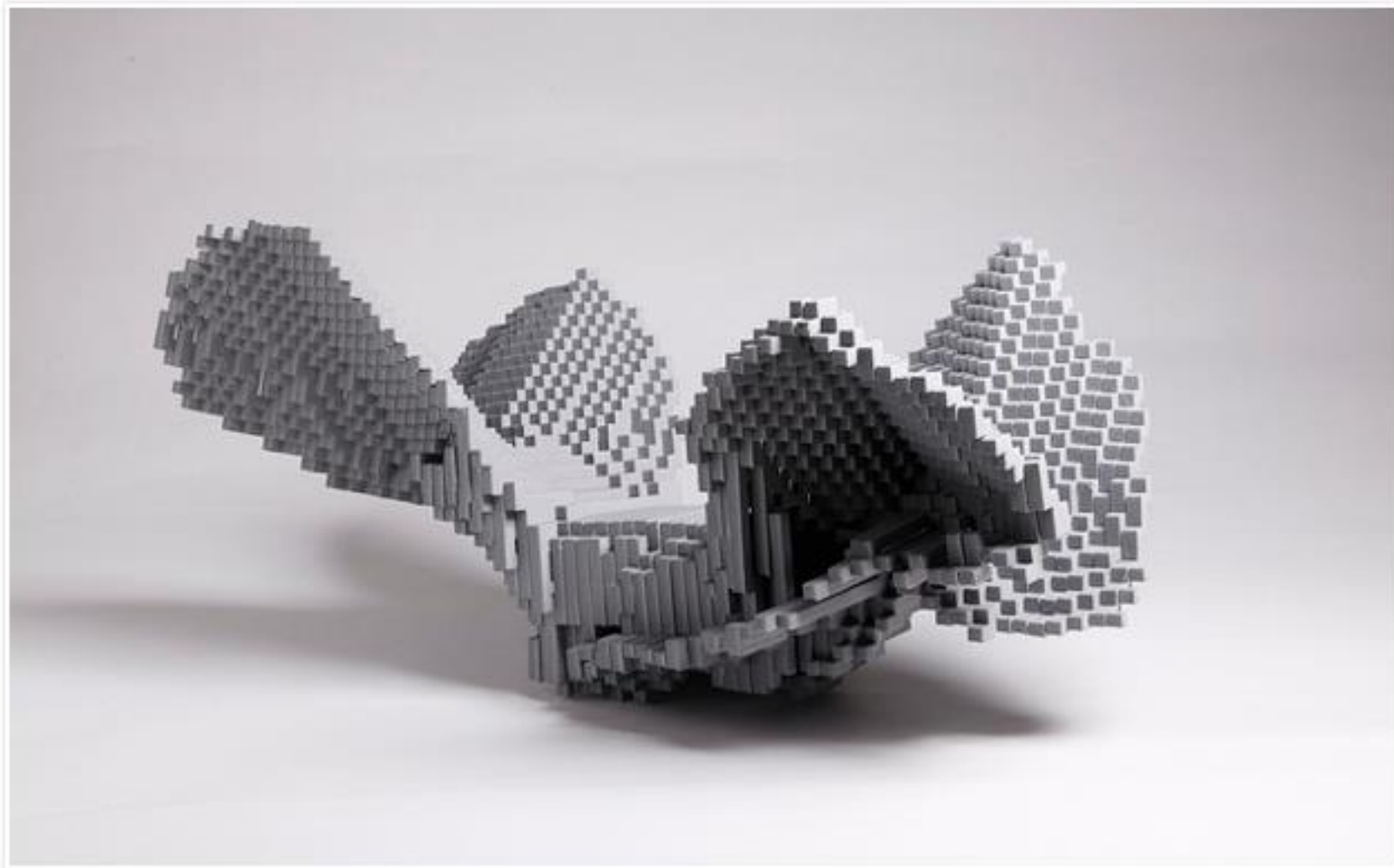






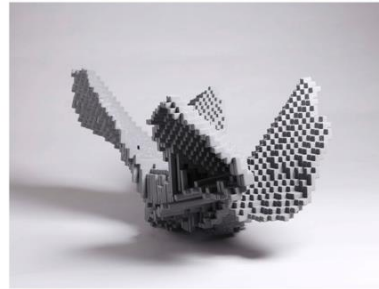
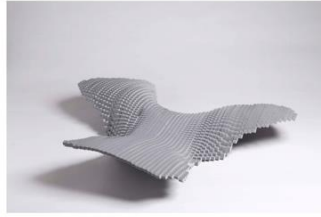
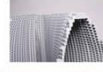
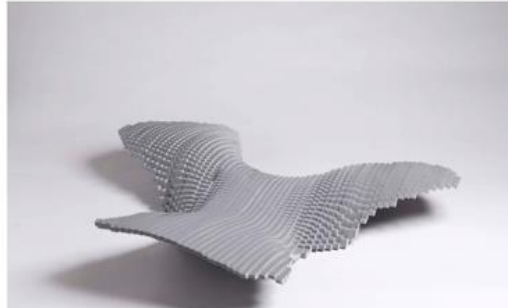






semana de design de interiores 2013

13 a 17 de maio



workshop/ protocolos computacionais

mestrado
design de interiores

2º ano

2013

alunos

joana cunha, ana rita ramos, raquel
fonseca, ana lúcia lopes, ana sara
oliveira, teresa martins, jessica ferreira,
cristiana magalhães, alexandrine costa,
teimo silva, vanessa macedo, sandrina
rodrigues

coordenação

filipe alonso, vasco magalhães/
arquitectos anónimos®



Workshop with Arquitectos Anónimos

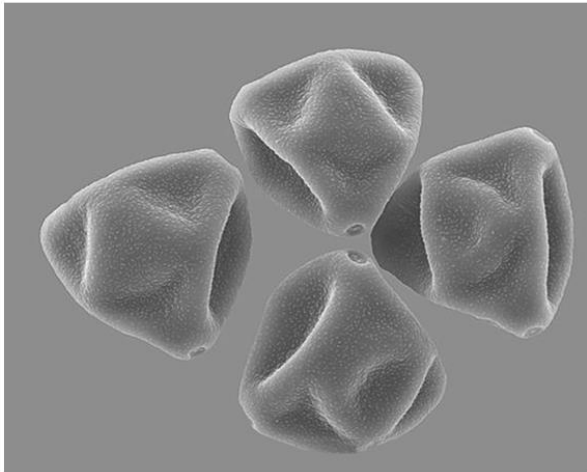
Architecture, Exhibition Design, Origami



WORKSHOP | Morfologias Analógicas
with Arquitectos Anónimos
2-8 November 2011 | ESAD | Matosinhos

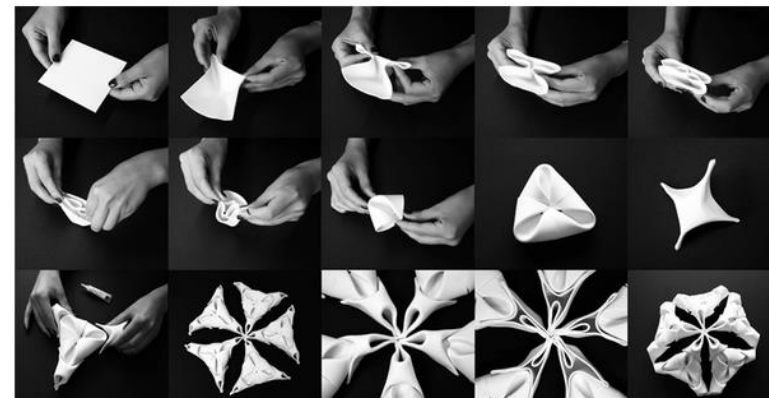
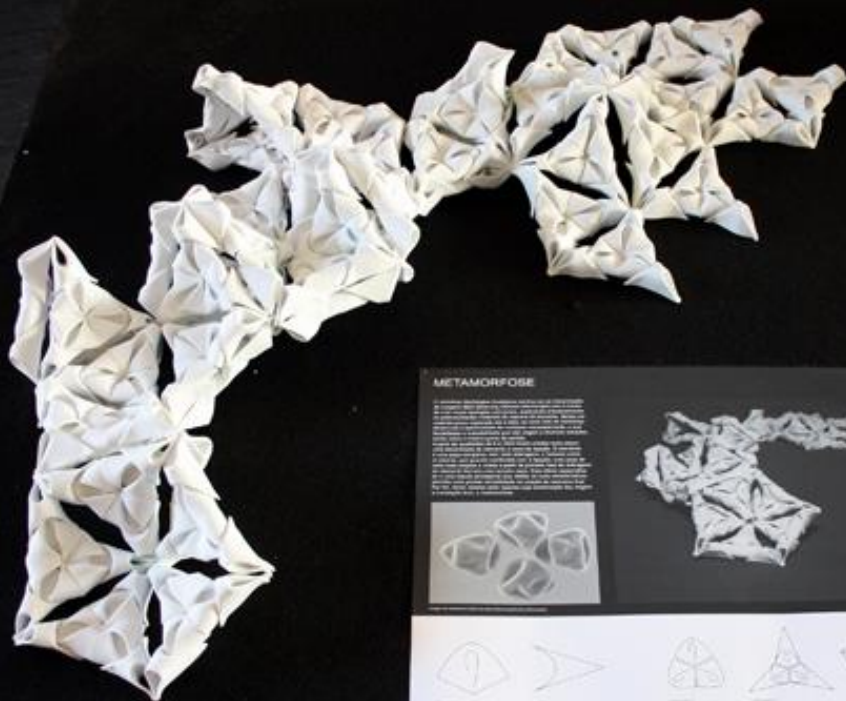
"This workshop aimed to develop a broad understanding of approaches to the simulation of surfaces and how to apply them to design, based on numerical techniques and algorithms to create geometry. It focuses on the creation and writing process (or instructions) in the creation of flexible ways."

ESAD Eventos | Morfologias Analógicas
<http://www.esad.pt/en/eventos/morfologias-analogicas>



Concelto | The concept





Material: Borracha | Material: Rubber



