CATARINA VITÓRIA
ARQUITETA

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Arquitecta inscrita:

OA, Portugal e no ARB, UK.

CONHECIMENTOS LINGUÍSTICOS

Inglês: avançado (escrito e falado)

Curso "functional skills english", UK, 2016

Francês: Básico

Espanhol: Básico

Curso de Alemão, Lisboa, 2014

SOFTWARES

Autocad

Archicad

Sketchup

Revit

Photoshop

Corel Draw

Indesign

Dreamweaver

Flash

QUALIFICAÇÕES PROFISSIONAIS

MESTRADO EM ARQUITECTURA – Universidade Lusíada de Lisboa, 14 val. , Tema dissertação: "O espaço publico como formador / informador do espaço privado"

LICÊNCIATURA EM CIÊNCIAS DA ARQUITETURA – Universidade Lusíada de Lisboa, 14 val.

BACHARELATO EM DESIGN PAISAGÍSTICO – Instituto Politécnico de Viana do Castelo, Escola Superior de Tecnologia e Gestão.

EXPERIÊNCIA RELEVANTE

Desde **Setembro 2015 - Wood Goldstraw Yorath LLP, Inglaterra, como ARQUITECTA**, desenvolvo vários tipos de projecto, sendo maioritariamente escolas, igrejas, parques infantis e habitação particular. Elaboro todas as etapas necessárias para a realização do projecto: Desde fazer as medições, desenhos conceptuais até aos desenhos técnicos para a execução, análise de campo e acompanhamento de obra.

2015/2014 – ARQUITECTA INVESTIGADORA: Estejo, CITAD, Fundação Minerva

2011/2014 – ARQUITECTA E DESIGNER PAISAGISTA

Elaboração de projetos de casas de madeira para a empresa "Spring Construções" e projetos de jardins para a empresa "Spring Jardins", elaborei todas as etapas do projeto desde a concepção até aos master plans, e ainda o contacto com o cliente em todas as fases do projeto até à sua conclusão e construção em obra.

2012 – DESIGNER PAISAGISTA :

Participação de um concurso internacional de Jardins de Ponte de Lima.

2005/2011 – PROFESSORA ao secundário das seguintes disciplinas: Geometria Descritiva, Desenho, Autocad, Corel, Photoshop, Elaboração de adereços, Desenho técnico.

2004 – Fotógrafa professional

3D MODELING

CONSTRUCTION MANAGER

PROJECT MANAGER

PROJECT DEVELOPMENT

SURVEY

OUTRAS QUALIFICAÇÕES PROFISSIONAIS

Certificado "Asbestos Awareness", Ukata, UK, 2016

CURSO DE ARCHICAD, Applecore Design Limited, UK, 2015.

ILUSTRAÇÃO INFANTIL , ARCO, Lisboa, 2014

WORKSHOP INTERNACIONAL DE PROJECTO "CHANGING LANDSCAPES", Universidade Lusíada, Junho 2010

Formação "CRIADORES SOBRE OUTRAS OBRAS" (1 crédito), Universidade de Lisboa, Faculdade de Belas Artes; Março de 2010

CAP- Formação Pedagógica de Formadores (108 horas), Novembro 2006.

PROGRAMAÇÃO DE TECNOLOGIAS WEB; 2004, programa Fordesq, Paxforma. 17 valores

CPD, RIBA, "Tobermore World Class Paving and walling. Tobermory hardwearing surface layer, Tobermory secura retaining wall system, Tobermory city Pave VS5, Tobermory hydropave and efflorescence", Novembro, 2016;

CPD, RIBA, "Passive Ventilation with heat recovery", julho 2016.

DCE-CPD SEMINARS, 3 de Março de 2016.

CPD, RIBA, "Using concrete as a sustainable material in design", Aggregate Industries, February 2016

CPD, RIBA, "British Gypsum Best Practice Design Series - Ceiling Solutions for Improved Acoustic Environments" Janeiro de 2016;

CPD, RIBA, "Tobermore World Class Paving & Walling, Tobermory Hardwearing Surface Layer, Tobermory Secura Retaining Wall System, Tobermory City Pave VS5, Tobermory Hydropave and Efflorescence", Novembro de 2015;

CPD, "Waterproofing at or Below Ground Level", Setembro de 2015;

CATARINA VITÓRIA Architect

ARCHITECT & LANDSCAPE DESIGNER

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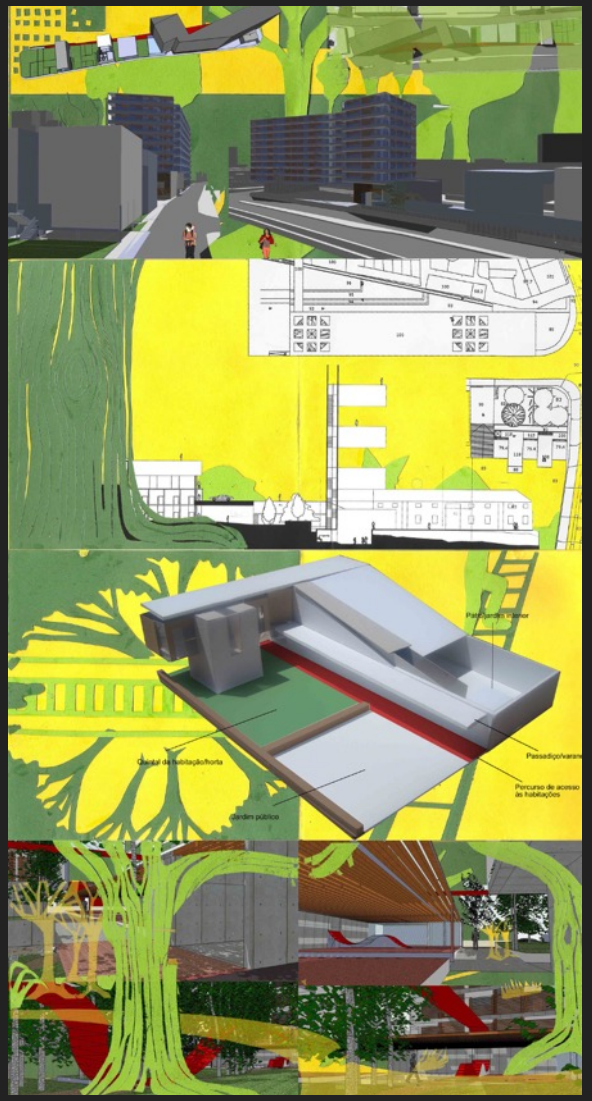


COMMUNITY CENTER

Wendsbury, Stafordshire, United Kindon

PRIVATE HOUSE

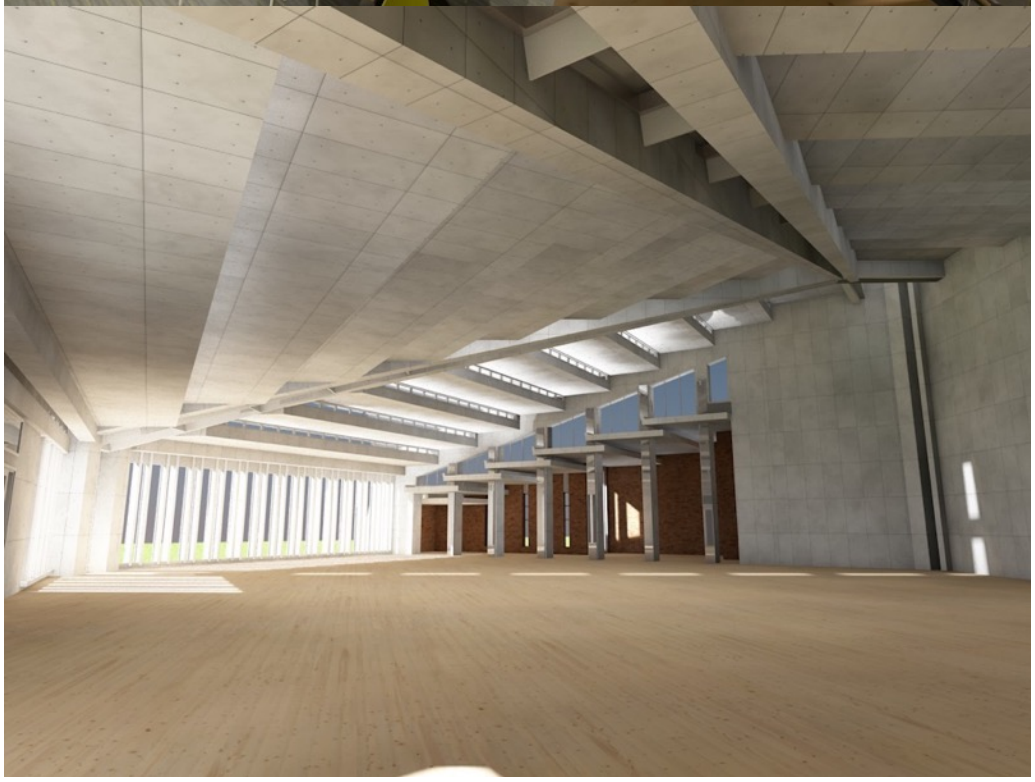
Resourt Aroeira, Lisbon , Portugal

COMMUNITY CENTER

Wendsbury, Stafordshire, United Kingdom


TUDO SOBRE JARDINS
PARA QUEM SENTE A NATUREZA
5 ANOS
DOSSIER ESPECIAL
ANIMAIS NO JARDIM
PAISAGISMO INTERNACIONAL:
LUNADA BAY RESIDENCE
BOAS IDEIAS:
Projecto de Querença
PASSEAR.COM
Bom Jesus do Monte
PONTE DE LIMA
JARDINS BEM TEMPERADOS
P.V.P. € 4.20 (Continente) IVA incluído
N.º 21 . ANO V . 2012


Fotografia: Amândio de Sousa Vieira



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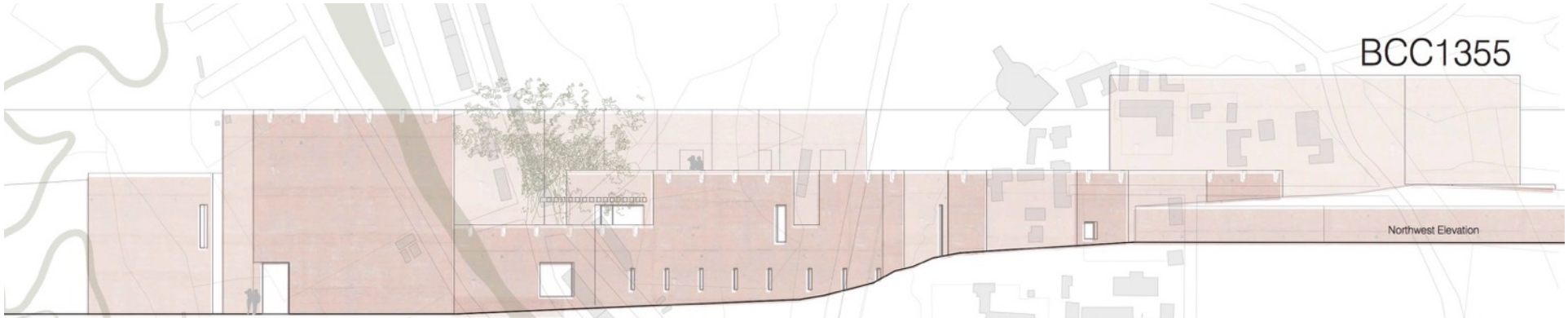

The project presented in this proposal is based on four main points:

1. The site, whose morphology can be characterized by a plateau with two distinct dimensions;

2. The surrounding environment, which leads to open and closed spaces and, at the same time, to the contrasts between the vigorous green of nature and the earthly colours;

3. The building program, used in response to the requested structure.

4. The materials and construction techniques, adapted to the local features, creating the regionalism, which users can identify themselves with.

In this sense, and based on the notion that a project of this nature should be as simple as possible, the proposal follows the four fundamental principles of a contemporary society:

a) An environmentally friendly intervention – the construction will be based on natural materials, including the earthen concrete for walls and roofs applied through a rammed earth technique, wood framed windows, floors and decorative motifs; terracotta flooring, considering that it is contributing positively to a more sustainable environment in what concerns an ecological point of view.

b) An economically viable construction - the use of local materials permits, on one side, a better connection to the landscape as the building is, simultaneously, developing local economies, empowering people and providing them with better living conditions, on the other side, it reduces energy costs, resulting from transportation of materials and it creates, simultaneously, an emotional connection to the building image itself. The crossed ventilation and natural illumination are some of the conditions that grant the sustainability of the building, by reducing its maintenance costs.

The considered constructive solutions aim to use natural resources as a rainwater collecting system through gargoyles and canals that drives the water to a cistern for treatment and reusage.

c) A fair society action - not just focused on the direct relationship with the building construction, but also on a social inclusion of all the elements involved in the process - high accessibility and a meeting place.

d) Cultural Acceptance by building users - the image of the building must comply with the requirements considered normal for the prevailing standards, i.e. the proposed building will not create a rejection feeling based on cultural reasons and it must respond to the expected image. It is not supposed to force the users to adapt themselves to the proposed architectural solution.

The referred factors generated a proposal that results, through an innovative design based on a volumetric complexity, in a logic that recreates the dominant environment, inserting into the landscape without an imposition of volumetric or formal aspects. It means that the proposed object does not compete with the historical, cultural and scenic values of the Bamiyan Valley landscape, but rather it dialogues with them.

The building appears like a carved element in the fractured platforms, seeking to fit in the natural landscape of the valley and taking advantage of the slopes and vegetation of the intervention area. The variance of platforms height allows the conception of a sustainable building, protected from the climatic adversities and absorbing, simultaneously, the temperature variances.

The idea of a fragmented building, with small volumes that fits in the landscape section, makes possible a close visual relationship between its special points, in different high levels, and the Buddha cliffs and, at the same time, leads, to a scale approximation, to the local existing buildings of Bamiyan and consequently to the constructive identity of its inhabitants.

The landscape project is also based on the relationship between the scale of Bamiyan Valley and the human scale in mind. Through platforms, on which it will defragment the height that defines the pre-existing, it creates an outdoor space in continuity with the building, through pedestrian circulation.

The landscape design was thought to enable different sensations in agreement with the surrounding landscape and the building itself: walled pathways will ensure the stability of the ground, open up on time to make room for landscape unique views; and the transformation of a simple staircase into an outdoor auditorium can give place to performances, having Bamiyan cultural heritage as background. Here, the vegetation will play a key role.

According to the basis of settlement of Bamiyan population (silk Route), the idea of routes crossing becomes relevant both in the building design and in the way the different spaces will be connected. The idea is to enter in an architectural cave "within the earth", there is a ramp leading up to the main building entrance, in a lower bound. Here, there is the intersection of the different "routes" of the Cultural Centre: a more private, with the most introspective programs of the cultural centre, and other one, along which the most public programs will develop.

A central courtyard that brings us closer to the afghan way of life serves as a space to link the different programs of the cultural centre. It is the main space to social activities that, in summertime, will promote a more interactive transmission of the immaterial heritage of Bamiyan.

So, this proposal means an interpretation of the natural and cultural values of Bamiyan heritage and we hope it contributes to reinforce the cultural and educational context of Afghanistan, by preparing its population for a cohesion future.

Master Site Plan | Escale 1:1000

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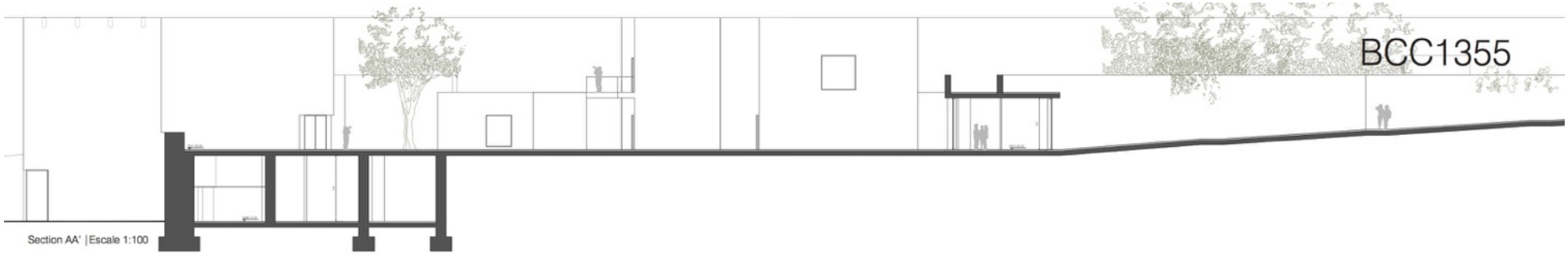
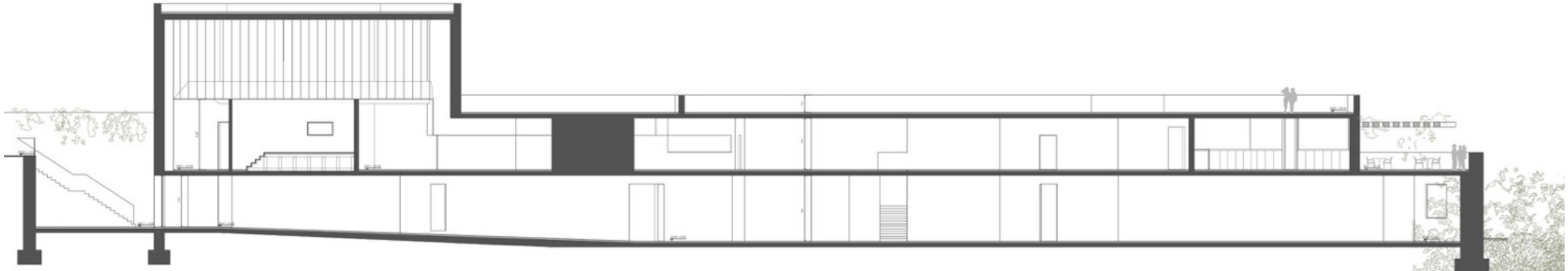
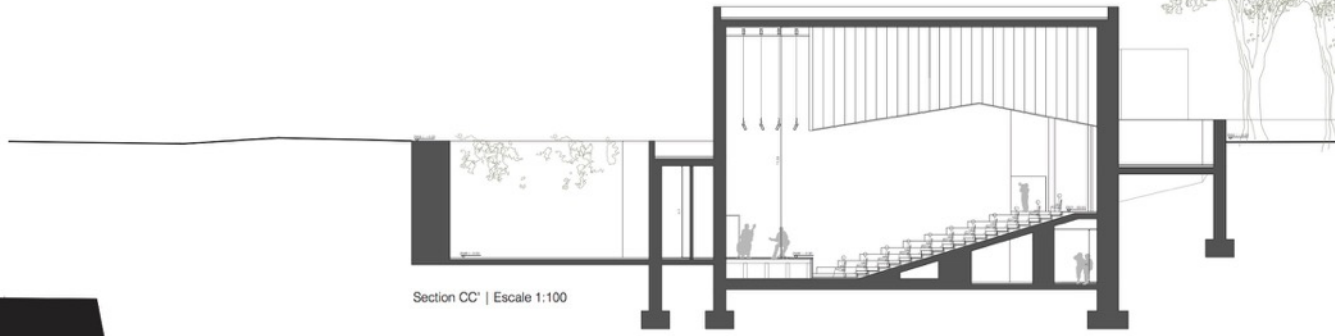


Section AA' | Escale 1:100



Section BB' | Escale 1:100



Section CC' | Escale 1:100