PARALLELS
BUILDING TYPOLOGY: PORTUGAL
To raise the question of typology in architecture is to raise a question of the nature of the architectural work itself. To question it means, for each generation, a redefinition of the essence of architecture and an exploration of its attendant problems. In turn, require the establishment of a theory whose basic question must be: what is the architect’s work? The question ultimately led to a need for a new paradigm.


Every collection will be a song, and this metaphorical art seeks to explain the city shapes in Portland and an array of other structures through the buildings of this time. This work proposes a synthesis of the history of ideas in architecture and the theoretical concepts of the modern movement of the last thirty years, but it endeavors to present a system for a coherent whole.

The underlying project behind this publication is to conclude the biographical atlas of the Porto-Durango City that has been ongoing in recent decades. This research has already approached the buildings and their developers in the cultural history, and yet it remains a construction within the midst of several variables, as described above. It is also the framework, on which the project of the project is based.

Three different perspectives: Program, Context, Tone - regulate the spatial organization and the selection of 126 buildings. These buildings are understood according to a representational criterion that considers the difference in architectural programming, the covering of a building over space, and the architectural composition of the buildings. In this approach, the buildings are reproduced in their dimensions and included in the approximately 75 compositions following the project - where they are integrated with other 126 cases that show the thematic views of the project.

The PROGRAMME perspective questions buildings as an abstraction between the composition of the project and the involvement of the city. The approach is the definition of the aesthetic and structural space. The project of the project is seen in terms of their aesthetic and structural space, which focus on the implementation of buildings.

To the PROGRAMME perspective, the selection on the evolution of built forms is based on a formal evolution of the architectural elements. These works are understood as a result of the relation of the buildings to the city, and the function of the city to the buildings.

For the PROGRAMME perspective, buildings are understood in terms of their aesthetic and structural space, which focus on the implementation of buildings. This perspective is based on a formal evolution of the architectural elements. These works are understood as a result of the relation of the buildings to the city, and the function of the city to the buildings.

The Context perspective is built on an analysis of the project of the project that is seen in terms of their aesthetic and structural space, which focus on the implementation of buildings. This perspective is based on a formal evolution of the architectural elements. These works are understood as a result of the relation of the buildings to the city, and the function of the city to the buildings.

The Tone perspective is built on an analysis of the project of the project that is seen in terms of their aesthetic and structural space, which focus on the implementation of buildings. This perspective is based on a formal evolution of the architectural elements. These works are understood as a result of the relation of the buildings to the city, and the function of the city to the buildings.

The tone project, built as a point in which a point can be understood as the basis of an urban morphology, tickets, and extending research in urban morphology topics, existing as a resource bank of material or Porto-Durango times.

This catalog compiles 150 comparative tables representing series of buildings organized by classes according to the 126 projects or buildings that project, context and tone.

In the exhibition, "126 Buildings" was set up in sequential order of the buildings project, context and tone.

The comparative tables are the fundamental component of this book and can be considered as the "126 buildings" that were selected to represent the inventory in the end result that established the end of the exhibition. In the "126 Buildings" project, the traditional series of buildings contains a total of 126 buildings. Each building is described in the "126 Buildings" project, and in this way the viewer, familiar with the buildings, can understand their significance and their impact on the development of urban morphology.
FABRICA DO FAR EXHIBITION

The chosen pieces and the layout of the collected items reveal the nucleus underlying the exhibition as a collection of Bioany buildings. The exhibition is essentially organized into four spaces characterized by the presence of different elements: graphic, plan, photos, two-hand, wall.

A: The PLAN is a table of elements that refer us to the imaginary of Mendeslav’s one. Various pieces are displayed on an upper-horizonal table – drawings and photographs, comparative plans and scale-representing categories – all printed or displayed on paper. The plan of the exhibition includes the identification phase of case studies in Portugal, France, Italy, Shanghai.

B: The three PLANS are the sheilds that guide navigation and refer to the three dimensional categories that organize the territory mapping according the selection of Buildings to choose for the inventory.

C: The three INDICATORS are the inventory of the contents produced. A level brings together the extra collection of DQ buildings treated the same way according to graph; a second level, the topics, an idea of historical or architectural theme, has a larger format and shows parallel the contents of buildings within the same category.

D: The wall identified by series of plans tells also the seminar main topics. "abac, city & building" associated to the exhibition and reveal the city as a construction and a new object manufactured with buildings. The visual sequence, which we call the wall, contains an antislavian hybrid representation of the urban fabric that merges the city plan with the building plan, and assumes itself as a real field that claims the urban fabric of environment.