

FELIPE RODRIGUES PORTFOLIO

selected by

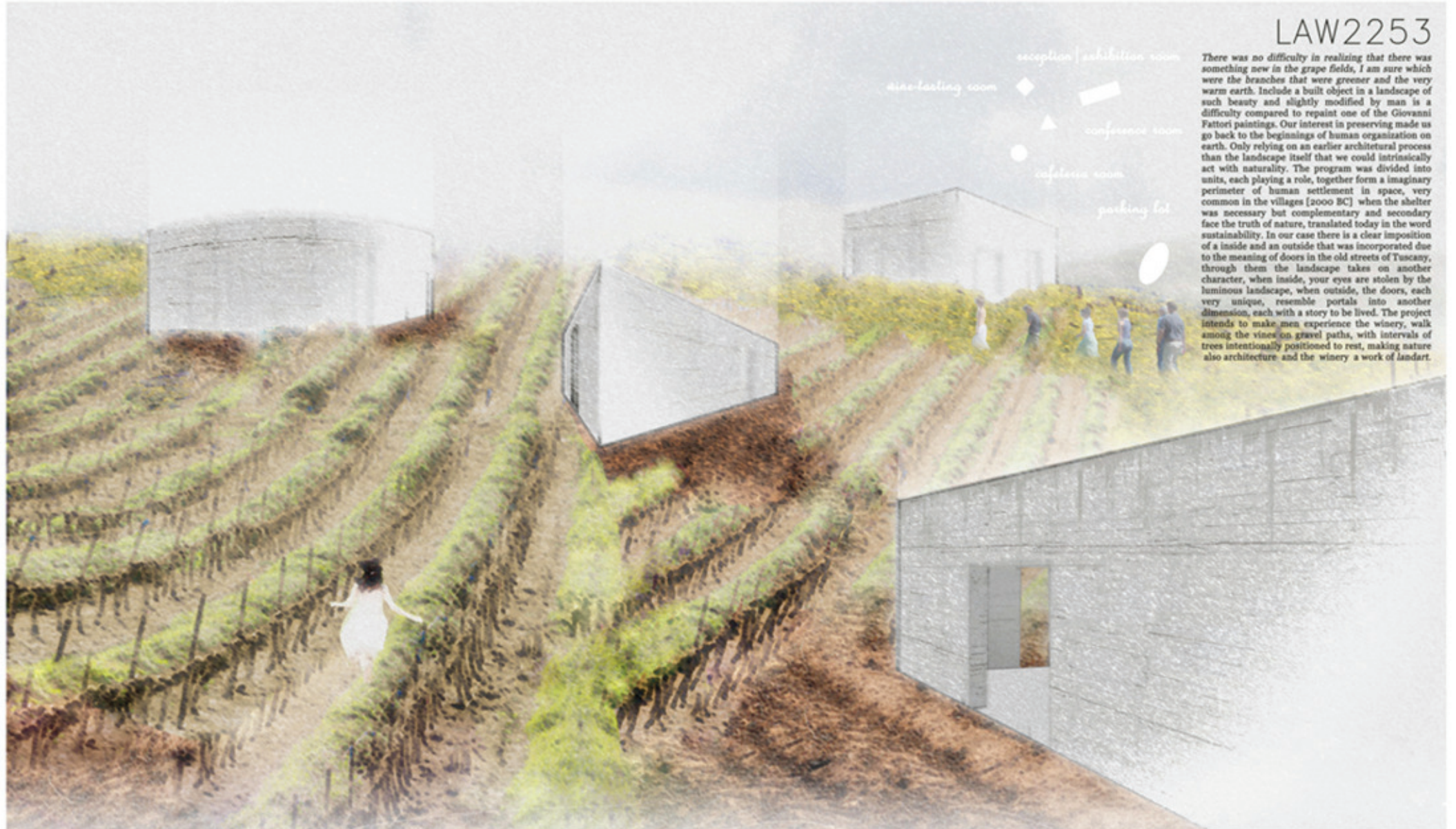
OMA

and

Isay

Weinfeld

"The content of this portfolio represents fragments of greatest ideas at the same time we have to be aware that even the biggest ideas are still fragments of myself. The next few pages will evidence an approach to architecture still under construction. The variation within the architectural manifestations might be understood as a conflict between the Brazilian contemporary architecture, still embedded by the modern movement and the desire for being global which is represented as an attempt to understand and try different worldwide philosophies. What remains from that is an incredible constant renovation.,,"



LAW2253

- reception / exhibition room
- wine-tasting room
- conference room
- cafeteria room
- parking lot

There was no difficulty in realizing that there was something new in the grape fields, I am sure which were the branches that were greener and the very warm earth. Include a built object in a landscape of such beauty and slightly modified by man is a difficulty compared to repaint one of the Giovanni Fattori paintings. Our interest in preserving made us go back to the beginnings of human organization on earth. Only relying on an earlier architectural process than the landscape itself that we could intrinsically act with naturality. The program was divided into units, each playing a role, together form an imaginary perimeter of human settlement in space, very common in the villages (2000 BC) when the shelter was necessary but complementary and secondary face the truth of nature, translated today in the word sustainability. In our case there is a clear imposition of a inside and an outside that was incorporated due to the meaning of doors in the old streets of Tuscany, through them the landscape takes on another character, when inside, your eyes are stolen by the luminous landscape, when outside, the doors, each very unique, resemble portals into another dimension, each with a story to be lived. The project intends to make men experience the winery, walk among the vines on gravel paths, with intervals of trees intentionally positioned to rest, making nature also architecture and the winery a work of landart.



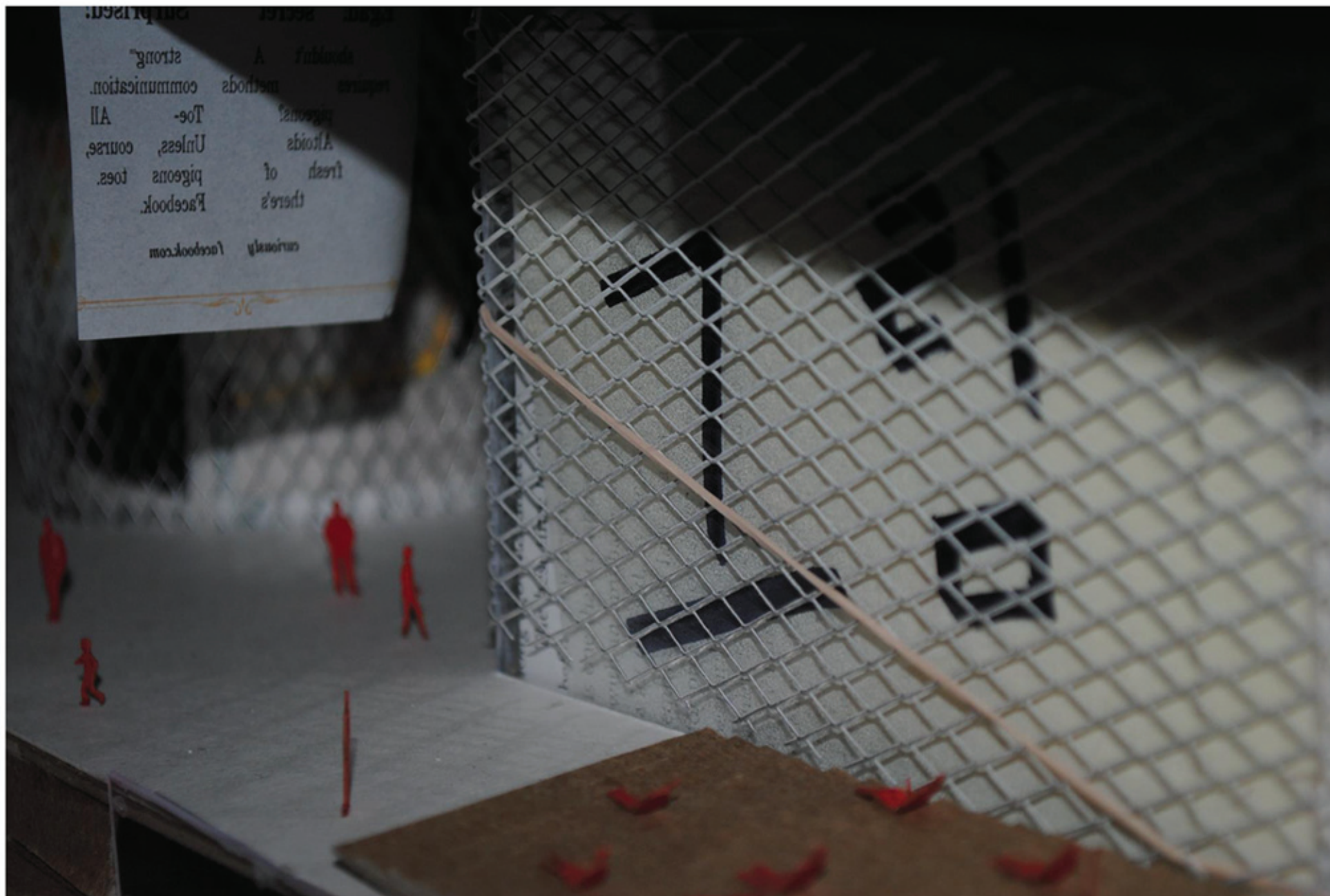
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BIG APPLE UPHEAVAL

Such as protecting the cities before the age of Christ [BC], there they were its clearly defined limits. Excavations started and remains unclear what will be found. One elderly resident said they could not wait a few more generations, many of them were already fossilized [buildings of course, he says]. Not been for the recent events, we could wait a little longer, but the presence of the possibility of future's end at present, make us consider another kind of time running in the clocks—on—top of buildings. On a glance chronometers turn to clocks again and people recover their breath. In a city of invisible production, a great world-wide business hard drive, a physical proposal has no effects on its behavior, the city get used and bypasses, but when the static concrete bodies shows any single movement it clashes. You may ask why buildings no longer carry the date of its construction above its entrance as in the past, [when they left counting?] exactly for the same reason they keep painting rooftops in vivid green, we are lost and do not believe in the length of time. Aware about it, we do propose the damage, considering the city as a natural body, with all its inherent properties, the city's growth will be based on the gain by the loss, like a wound, its recovery generates the restoration of the tissue, but with the gain of mass, the result is a new deformation although with the original core, a predictable scar, thus being able to absorb all the human idiosyncrasy, in a continuous crystallization of their mistakes and successes.

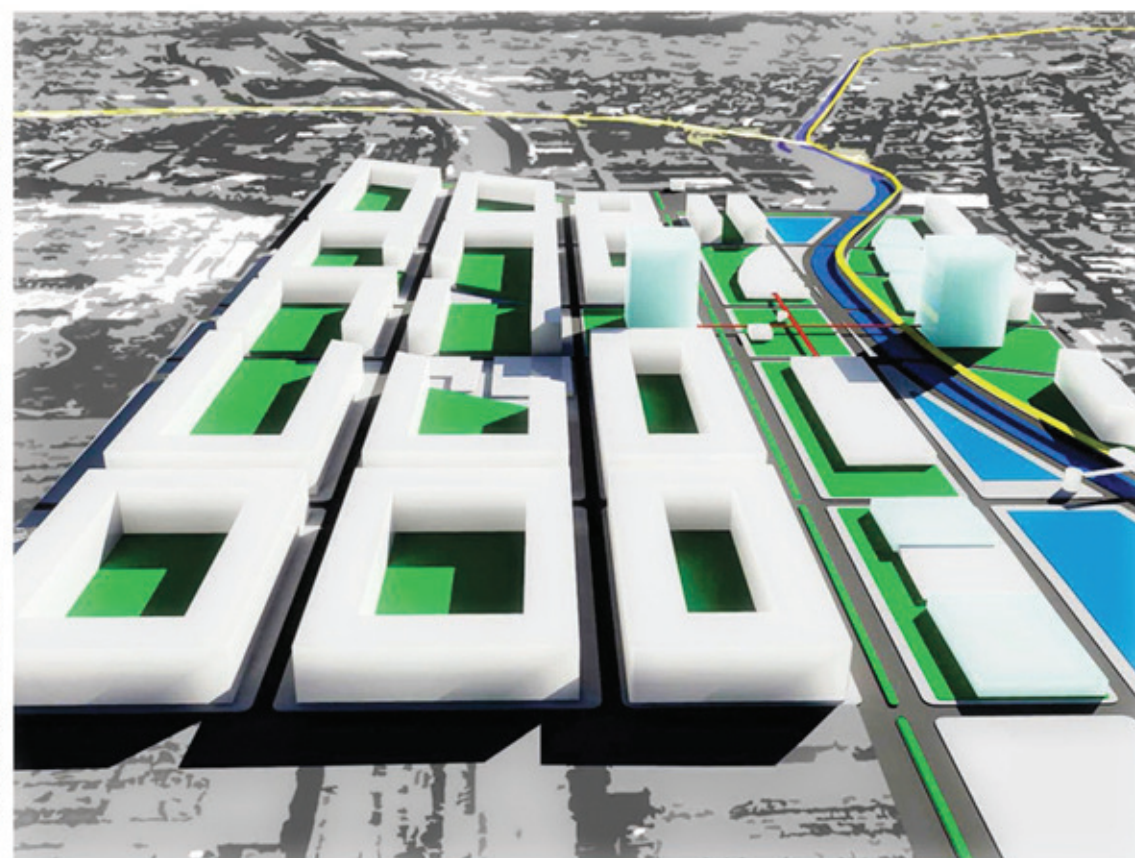
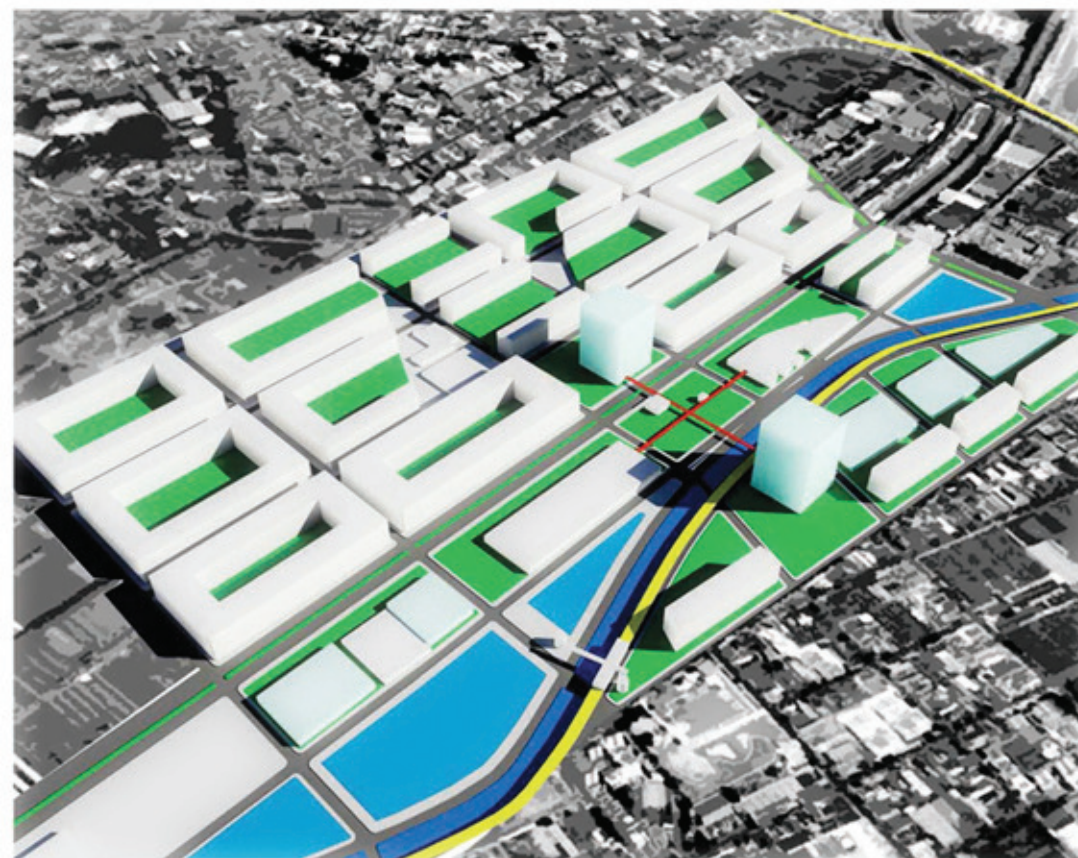
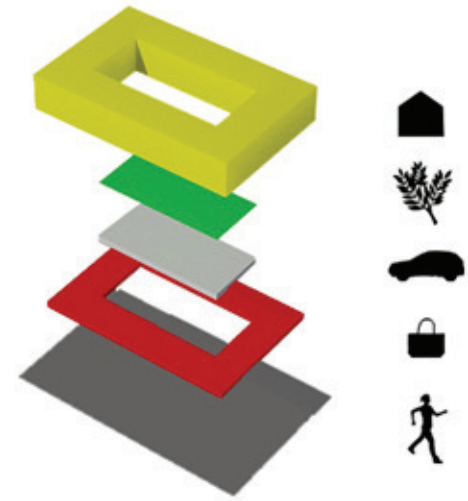


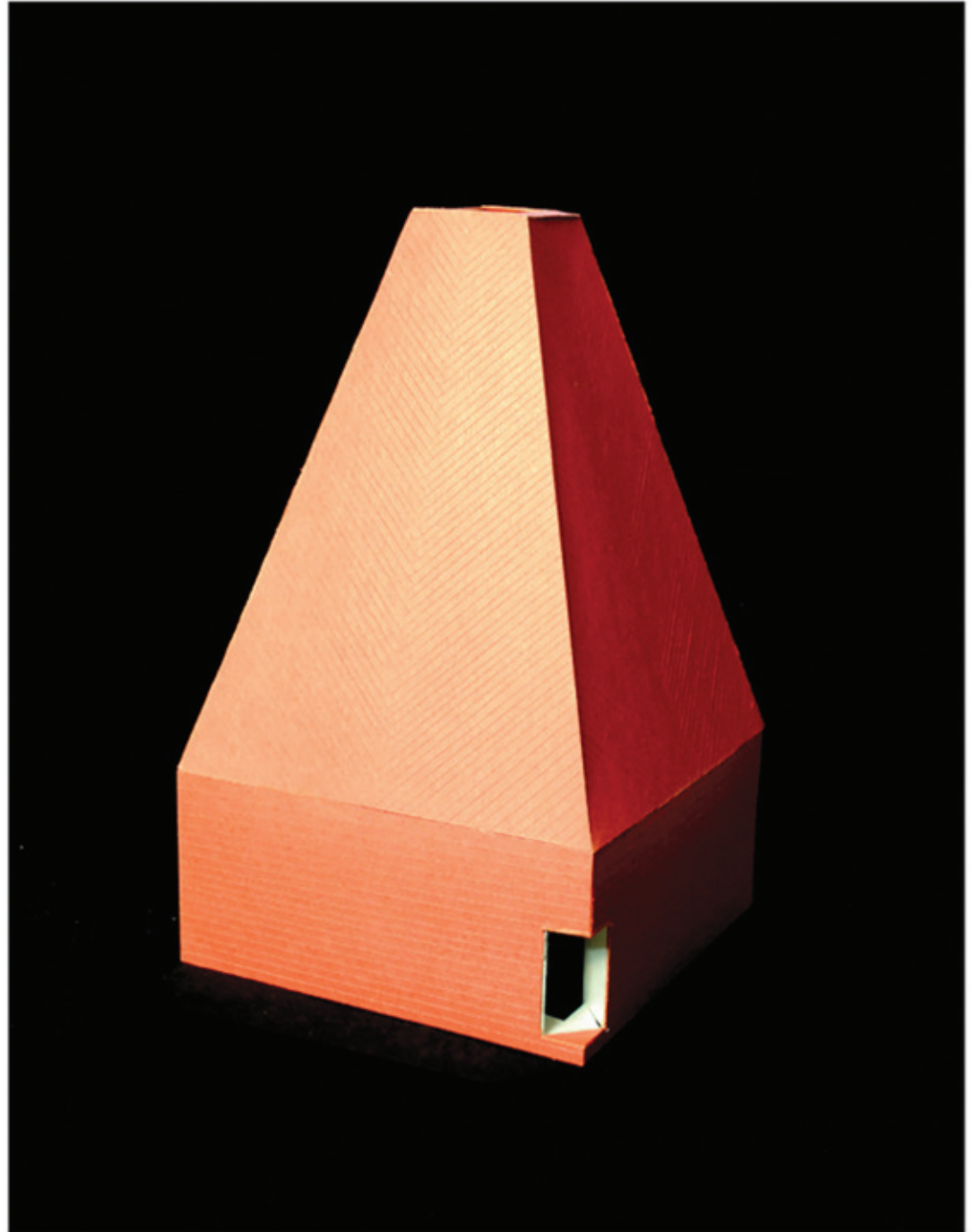
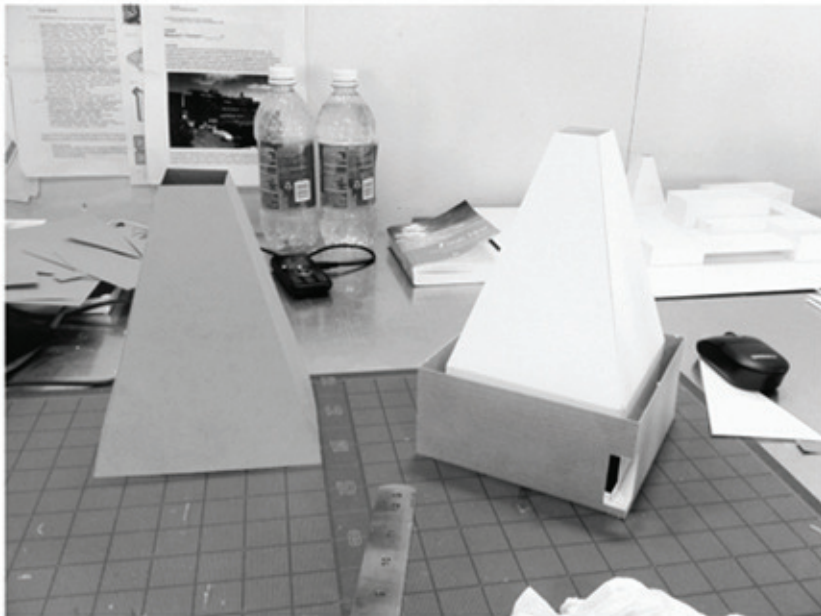
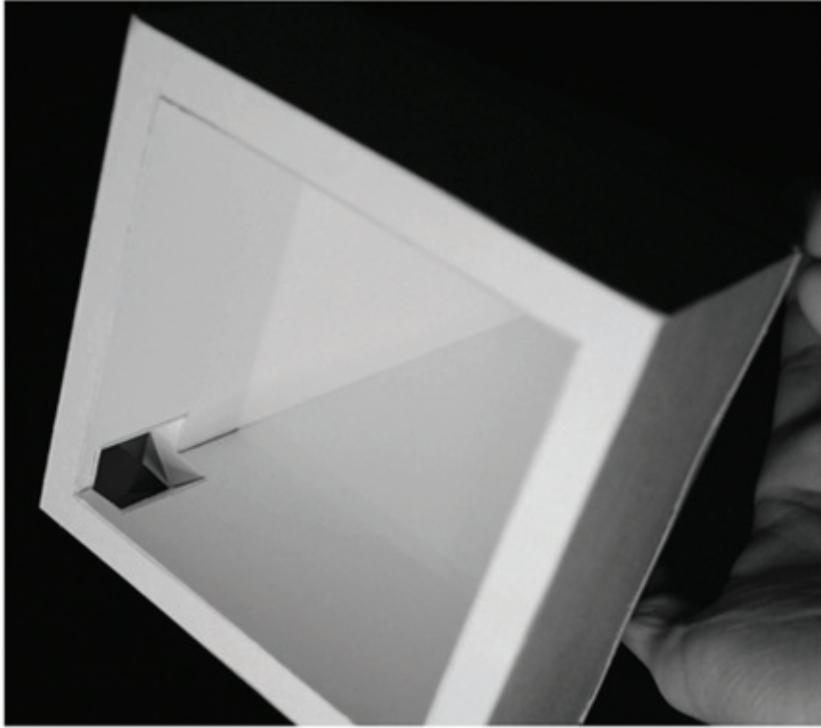


Felipe Rodrigues Project Sample Five **LANDSCAPE, SAO PAULO**









Felipe Rodrigues Project Sample Nine **WOOD BUILDING, USA**





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