

PORTFOLIO

DANIEL FERREIRA

*"Architecture is a mixture
of nostalgia and extreme
anticipation."*

Jean Baudrillard

DANIEL DA COSTA FERREIRA

(VISA J-1 HOLDER)

Contacts

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(+351) 965 638 208

Education

Bachelor's (3 years)

Faculty of Architecture in University of
Porto, Portugal

Master (2 years)

Faculty of Architecture in University of
Porto, Portugal

Exchange program (One Semester)

Polytechnic of Milano, Italy

Software

AutoCad
Revit
Sketchup
V-ray
Adobe Photoshop
Adobe InDesign
Microsoft Office

Portuguese - Native
English - Advanced (C1)
Spanish - Advanced
Italian - Basic

Competitions and awards

2023 _Re-Use Italy
2022_Kaira Loro, Children's house
2021_Go! Architecture
2020_DoceXDoce India - International
Honorable Mention
2020_30ª Contest of Constructive
Solutions Pladur- BIM local prize
2019_DoceXDoce Europe

Publications

2019_“The Initial Challenge of the
Project- Scope of an intermediate
academic level of architectural
projects” a Spanish book from Eusebio
Alonso and Javier Blanco, Second year
academic project;

2022_ “Frente e Verso 46: edifício
cultural Arquipélago Menos é Mais” a
research on the construction details of
a cultural center in the Azores, Portugal,
Third year of construction;

Experience

Menos é Mais Architects.

Architect - March 2022 - Present;

Work as Project Coordinator;

129_Janes (Shop / Restaurant / Multi familiar Housing) - 18.300,00 ft² ;
Worked in the following phases: Schematic design, DOB Permit Process,
Construction Documentation, Construction Administration; Led the
development of three buildings in the heart of Braga, each comprising 5,
4, and 3 floors, respectively. Navigated challenges stemming from city hall
restrictions and site-specific constraints.

221_Casa na Marechal Saldanha (single-family housing) - 9.150,00 ft²;

Worked in the following phases: Construction Administration; Weekly
meeting with the construction team at the construction site; Coordinated
architecture project with engineers, landscape architects, etc.

239_Quinta de Aramalto (single-family housing) - 4.305,50 ft²;

Worked in the following phases: Concept, Schematic design; DOB Permit
Process; Coordination of the engineering team; meeting with clients;

240_Vila Sopro do Atlântico (single-family housing)- 4500.0 ft²

Worked in the following phases: Concept, Schematic design; DOB Permit
Process; meeting with clients and with the architect from the municipality;

Works that I have participated;

147_Rua das Sobreiras (single-family housing). Construction Documentation;
1:50; models; 224_Folgosa (single-family housing). Construction
Documentation; 1:20, 1:5, 1:2; 204_Rua Pêro de Alenquer_(single-family
housing). Construction Administration; 1:50, 1:20; 214_Ballet Dancing School
in Porto. Construction Administration 1:20, 1:10, 1:1; 238_Restaurant at Bolhão;
Shematic design, 1:50; 225_Rural hotel of Xisto. Construction Documentation
1:50, 1:20, 1:5; 250_Museum of traje. Conception

Architectural Assistant - summer of 2019 and 2020;

-Developed six models for three houses, one hotel, one building and one
ballet school;

Leadership / Volunteering

Social Leader (August 2022 - August 2023)

- Planed housing rehabilitation project, skillfully engaging with project
sponsors to secure essential funding;
- Efficiently managed tasks and project timelines.

External Relations Department (September 2018 - August 2022)

- Contacted project sponsors for fundraising, attracting investors to support
our needs, contacted external entities to help us in our projects, whether
through financial contributions or material support.

Academic Conferences

Open class at the Faculty of Architecture of the University of Porto. “From
School to Office: Building on the Built with Daniel da Costa Ferreira (me)
and Francisco Vieira de Campos (my supervisor). “
In this conference, I presented the work I conducted for my thesis, focusing
on the distinctive methodology I used. The chosen theme stood out among
my colleagues, showcasing my unique perspective within the student
community. I am proud to have contributed original and valuable insights
to the academic discourse, demonstrating my commitment to innovative
approaches in research and problem-solving.

CONTENTS

- Work experience

- Academic Projects

-1st year of Masters_project,
construction and construction systems

-Architecture Competitions

Pladur 2020- 1º Place in BIM at FAUP
Go! Architecture
ReUse Italy

WORK EXPERIENCE

©Menos é Mais Architects

Duration- 2 years - on going

Leader Architects- Francisco Vieira de Campos and Cristina Guedes

Work as Project Coordinator;

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Led the development of three buildings in the heart of Braga, each comprising 5, 4, and 3 floors, respectively. Navigated challenges stemming from city hall restrictions and site-specific constraints.

Led meetings with clients;

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Works that I have participated;

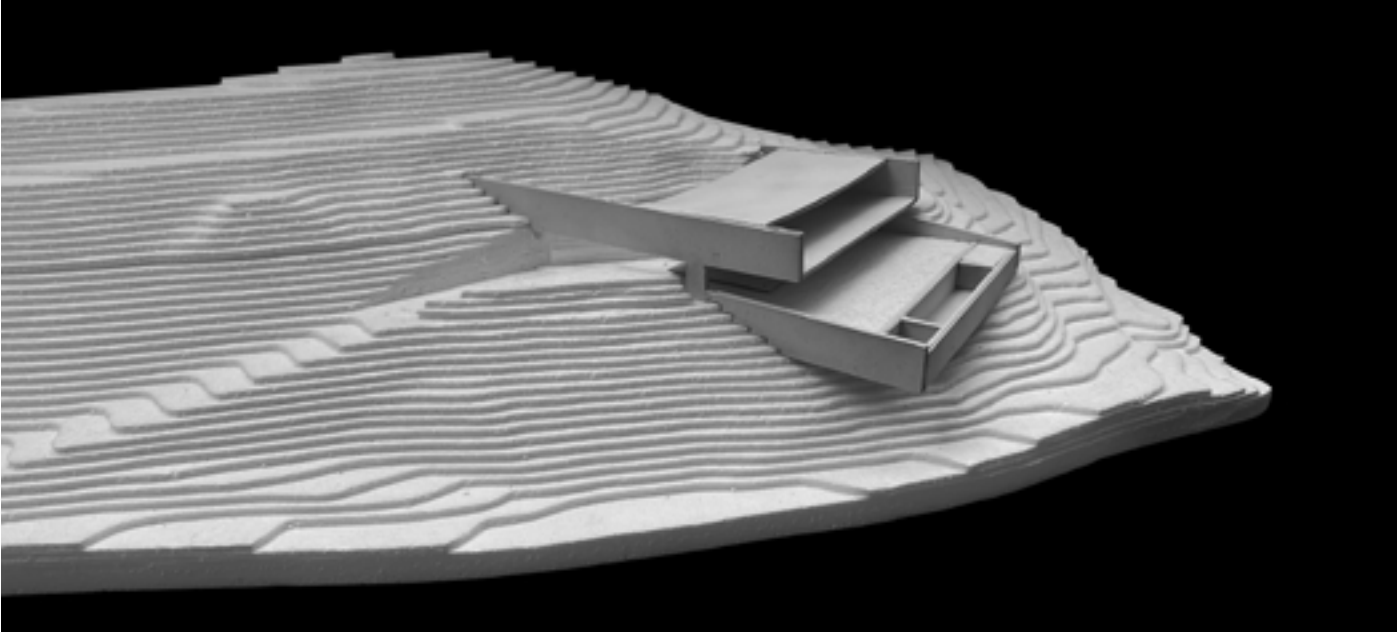
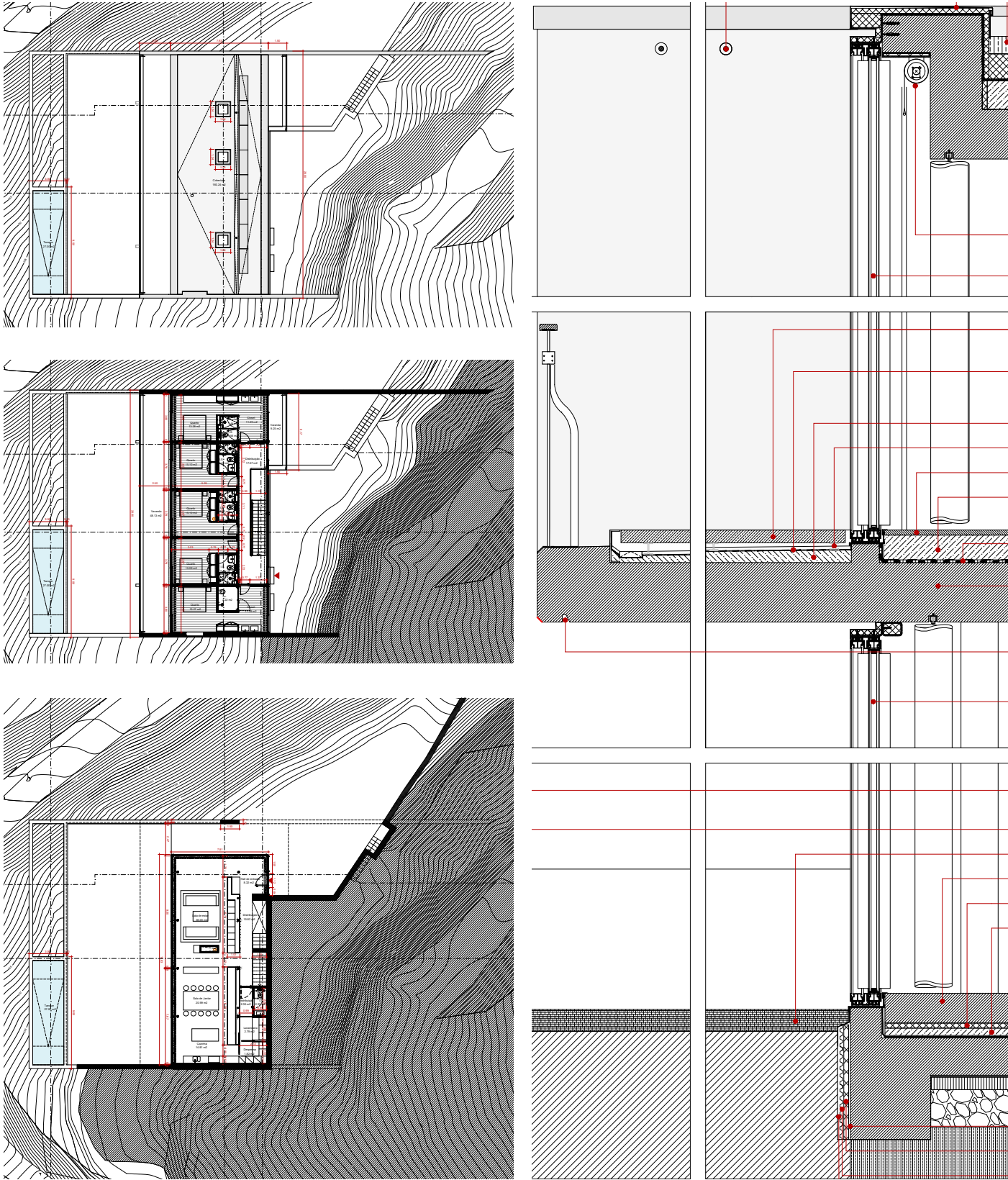
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Architectural Assistant - summer of 2019 and 2020;

-Developed six models for three houses, one hotel, one building and one ballet school;

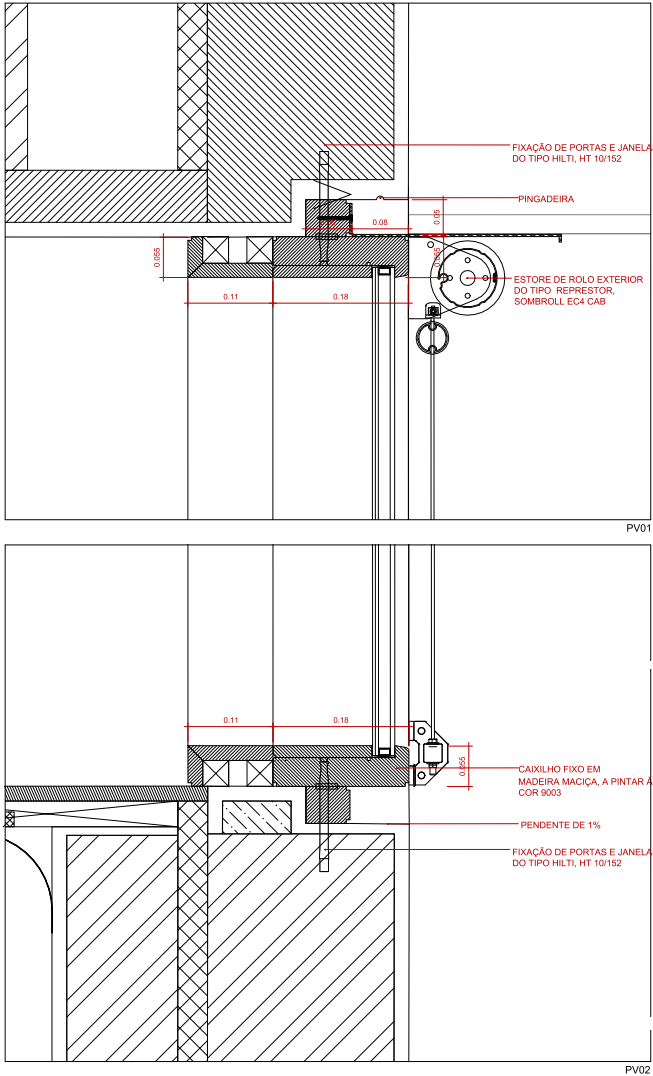
QUINTA DE ARAMALTO (SINGLE-FAMILY HOUSING) - 4.305,50 ft²

©menosemaisarquitetos

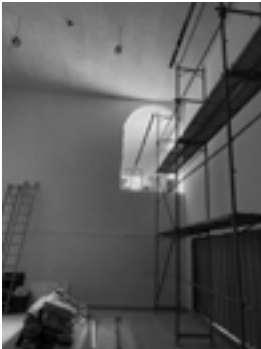
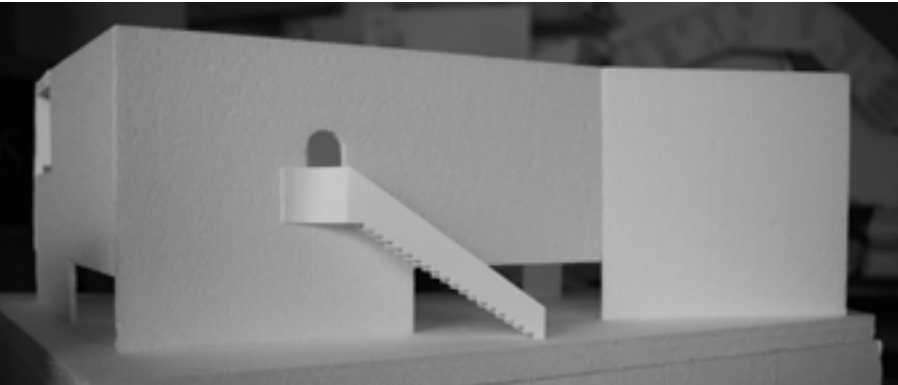


CASA NA MARECHAL SALDANHA (SINGLE-FAMILY HOUSING) - 9.150,00 ft²
(On going)

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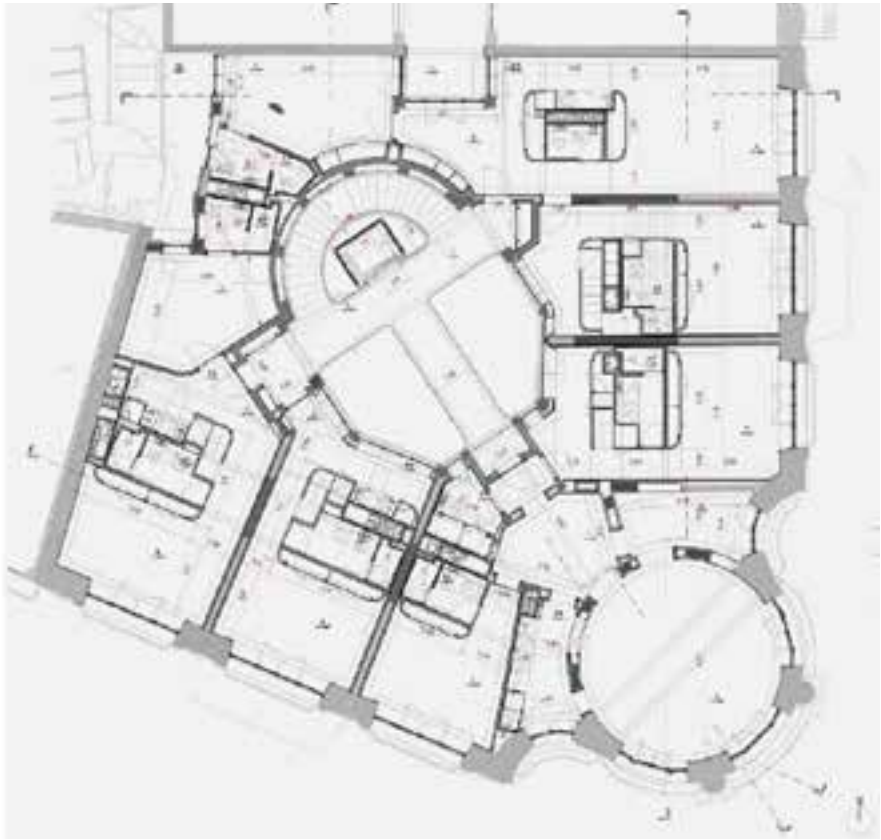
BALLET DANCING SCHOOL (SERVICES) - 5.878,00 ft²
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ALIADOS (REAHABILITATION) - 37.890,00 ft²
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"To restore an edifice is not to maintain it, repair it or remake it, it is to re-establish it in a complete state that perhaps never existed at any time."

Eugène Violet-le-Duc



POLO DE ASPRELA

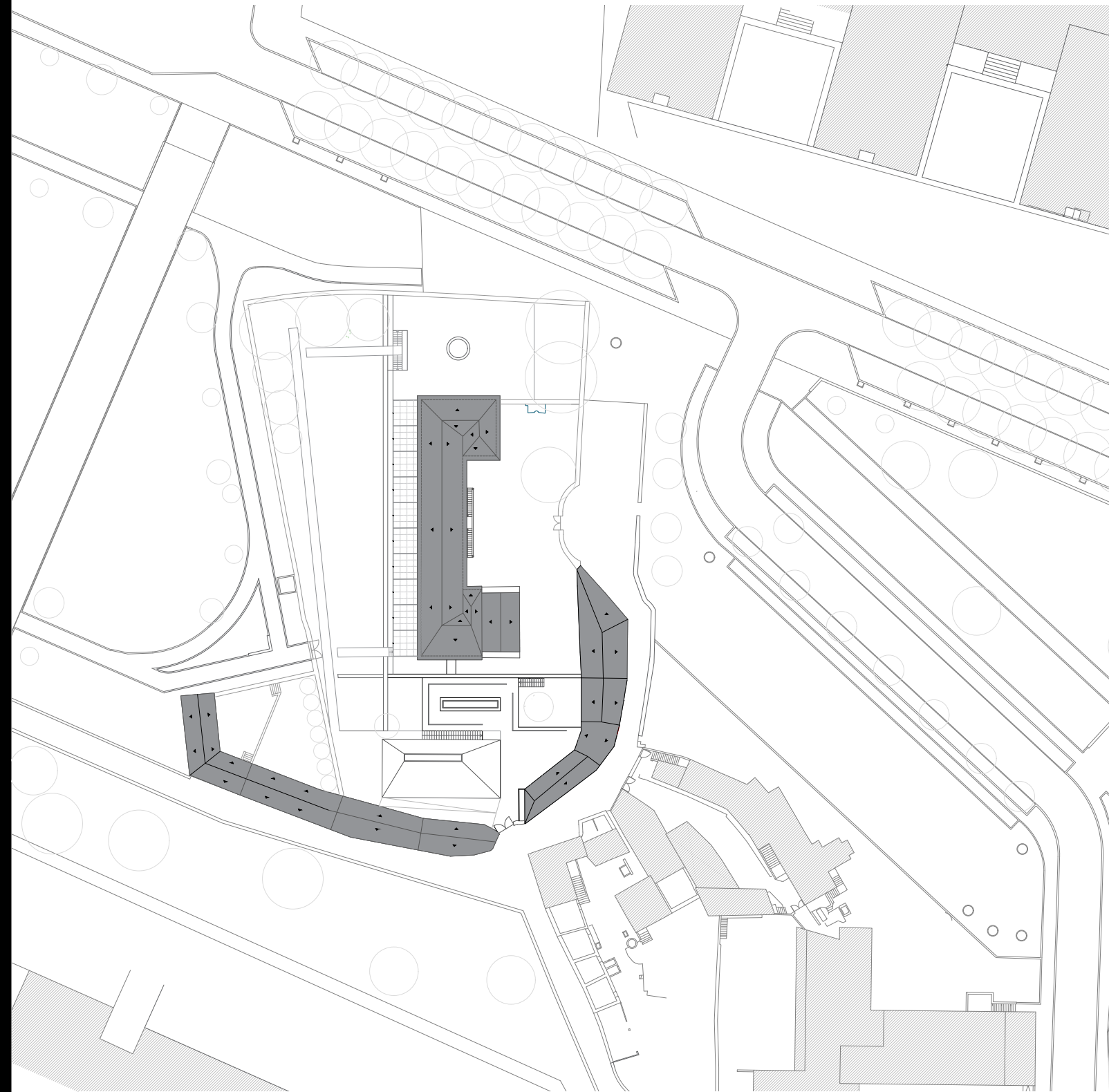
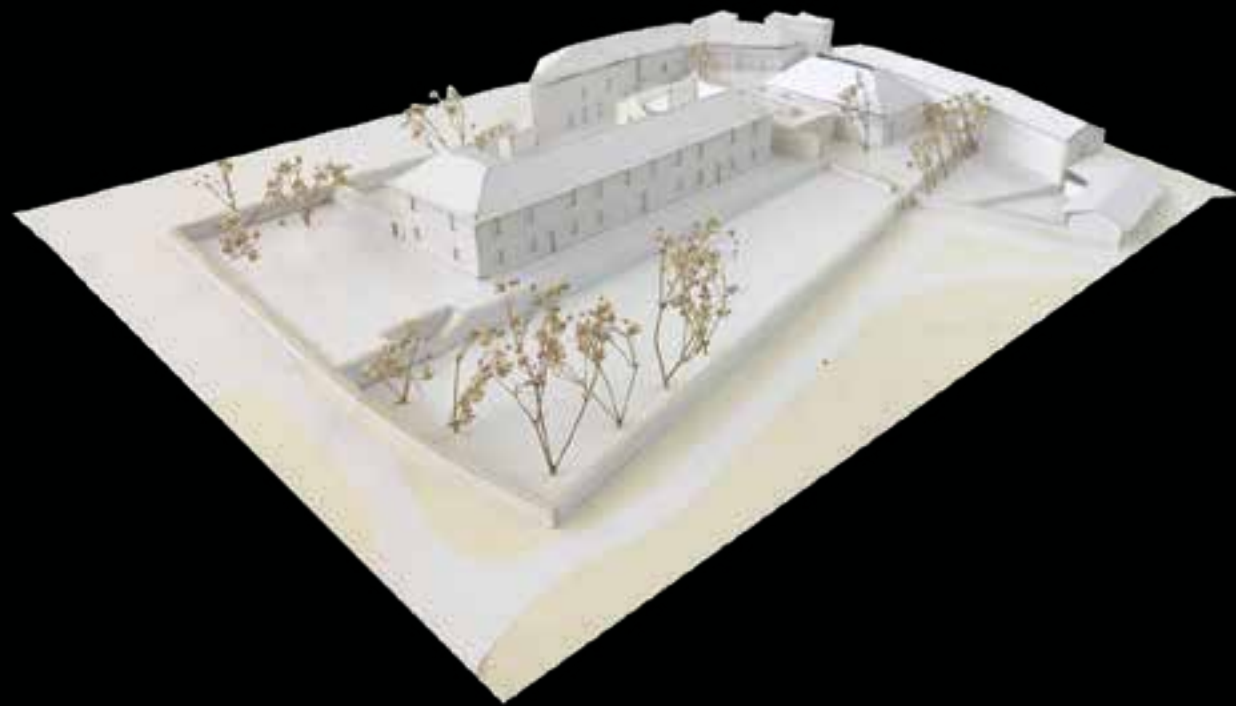
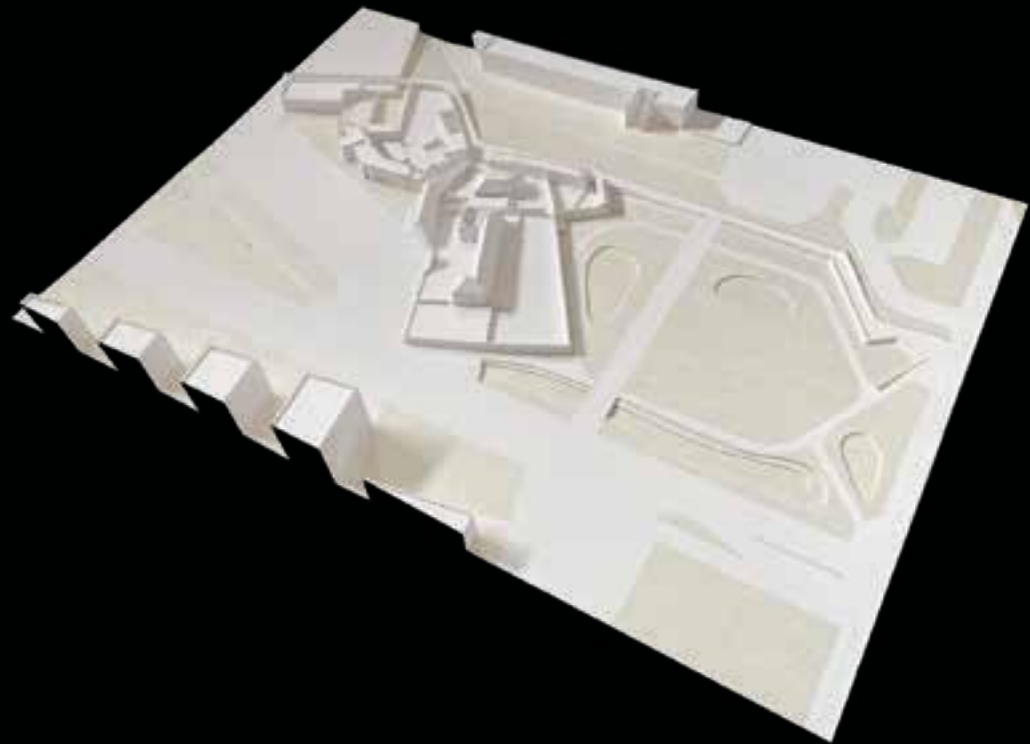
1st year of master's

Duration- 1 year

Teachers- José Paulo dos Santos

Program- E-learning - 3.290,00 ft², Cafeteria - 1080,00 ft², Fitness center, Interior pool and Changing rooms 5710,00 ft²

Strategy- The site is truly distinctive, featuring a historic 19th-century house surrounded by expansive outdoor areas and various smaller structures. Given this unique context, the project required a thoughtful strategy. We had to determine whether we aimed to incorporate the existing old buildings or opt for their demolition. Our strategic approach was to preserve the integrity of the main house and allocate it for a program that seamlessly harmonized with the space – in this case, the E-learning spaces. To address the disorganized southern section of the property, we used the Fitness program. Both programs were interconnected, converging around a central atrium to create a cohesive and integrated design.



MODEL

Scale 1:500

Scale 1:200

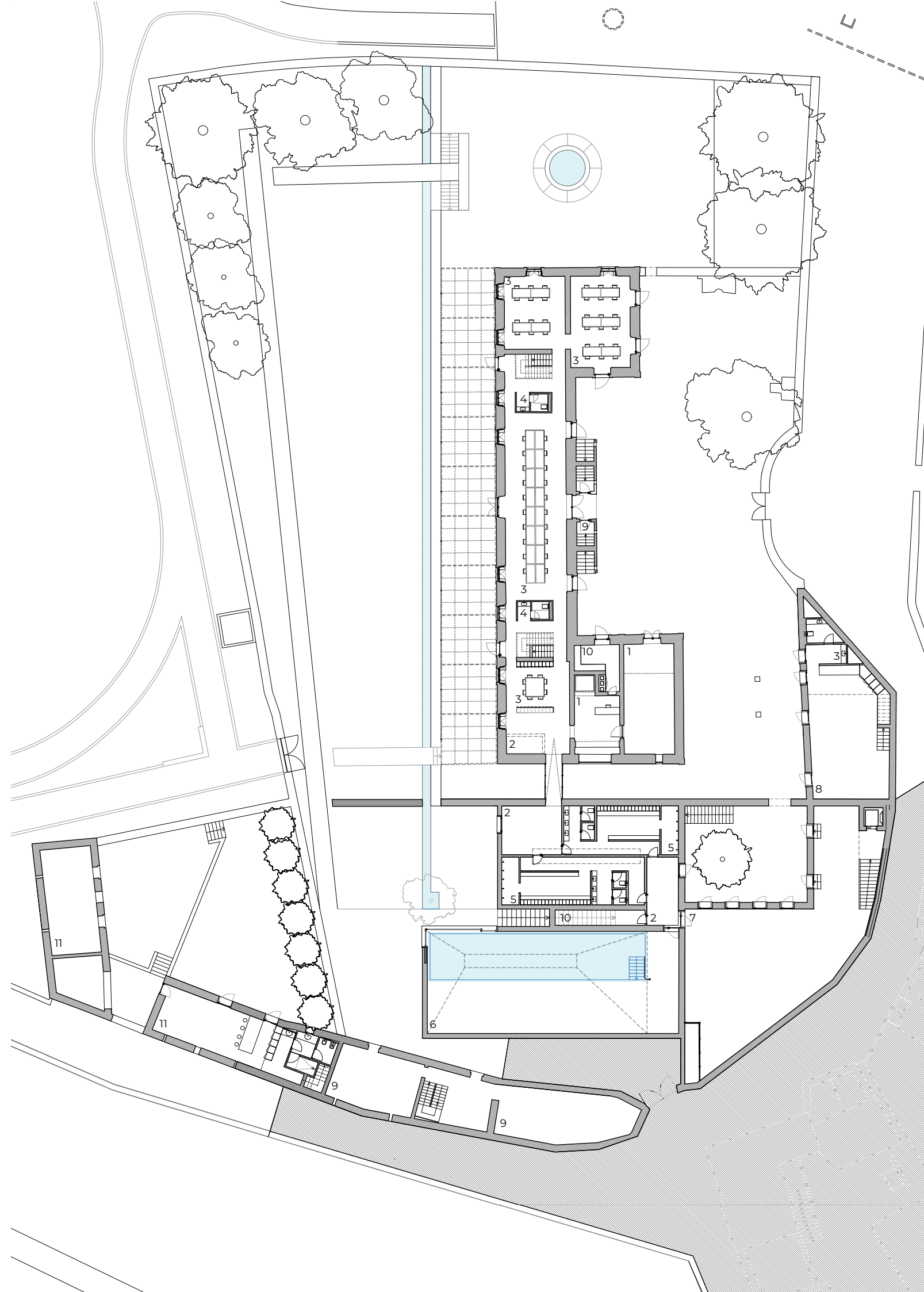
PLAN: UPPER PLAN

PLAN: **First Floor**

LEGEND:

- 1-Entrance
- 2- Distribution Hall
- 3- Study Rooms
- 4- Bathrooms
- 5- Changing rooms
- 6- Swimming pool
- 7- Gymnasium
- 8- Dinning area
- 9- Technical area
- 10- Storage
- 11- House of the Housekeeper

0 10

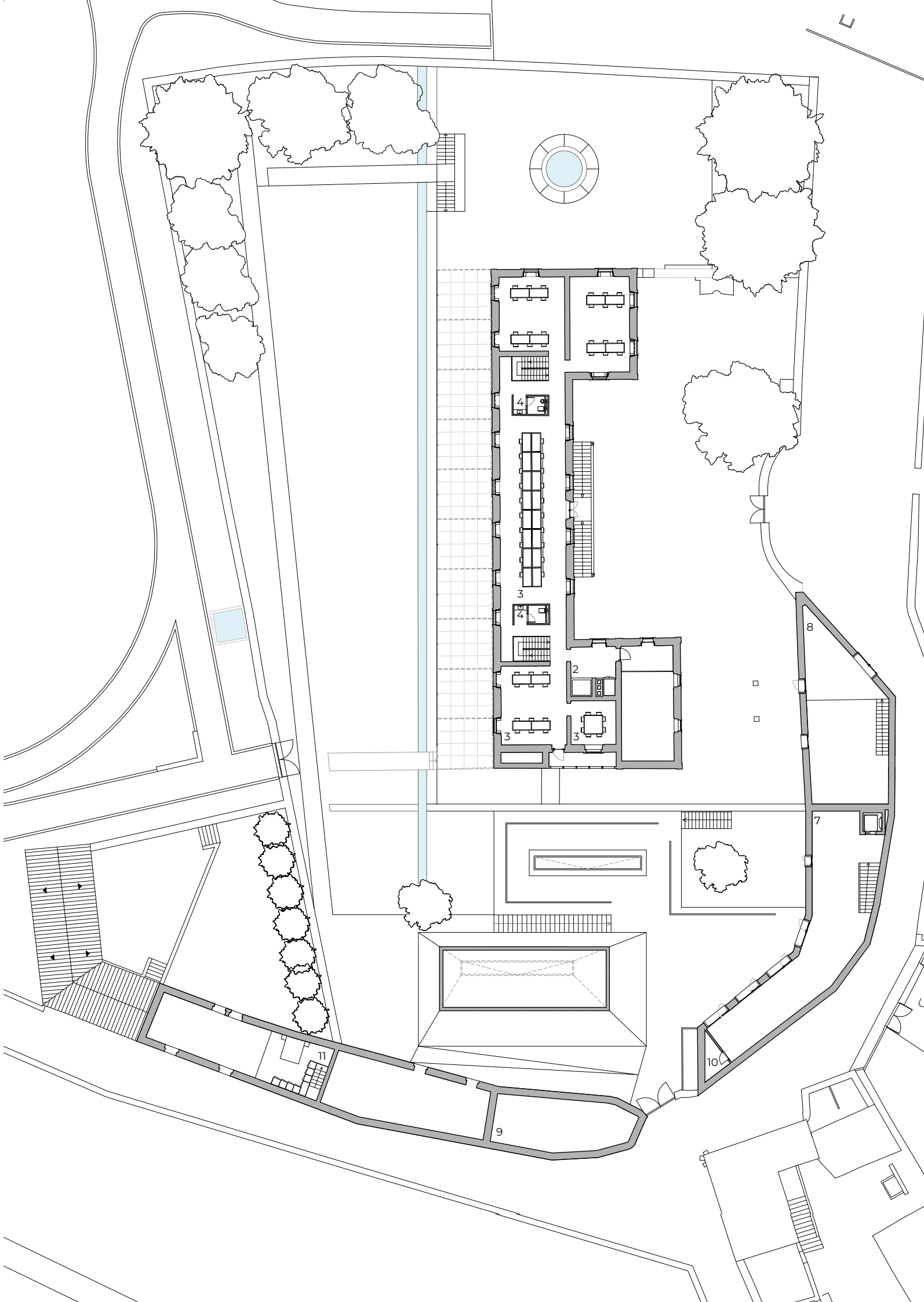


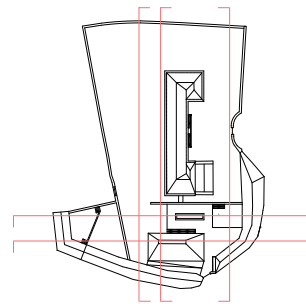
PLAN: **Second Floor**

LEGEND:

- 1-Entrance
- 2- Distribution Hall
- 3- Study Rooms
- 4- Bathrooms
- 5- Changing rooms
- 6- Swimming pool
- 7- Gymnasium
- 8- Dinning area
- 9- Technical area
- 10- Storage
- 11- House of the Housekeeper

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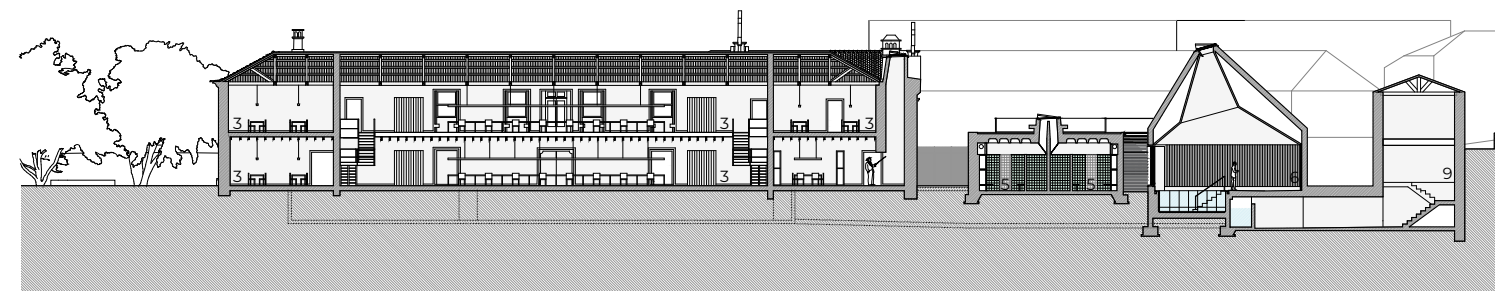
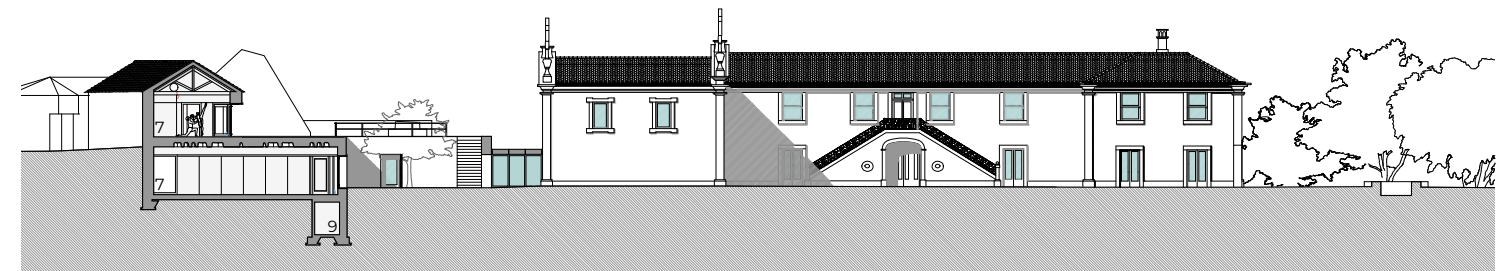
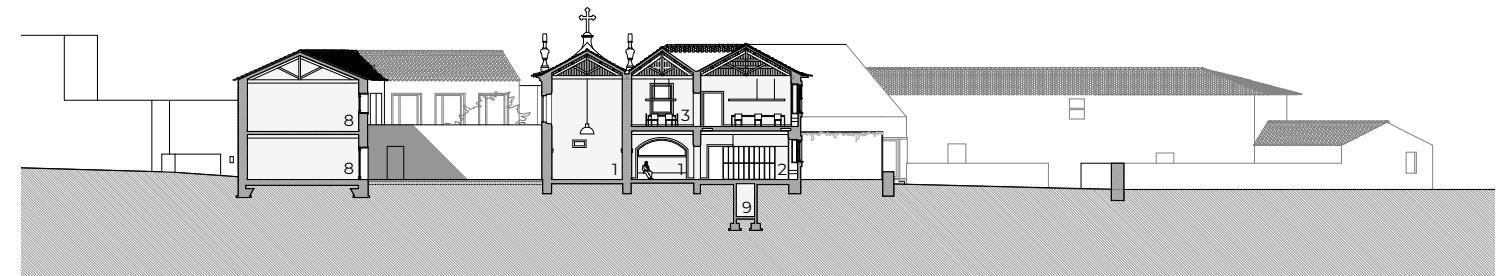
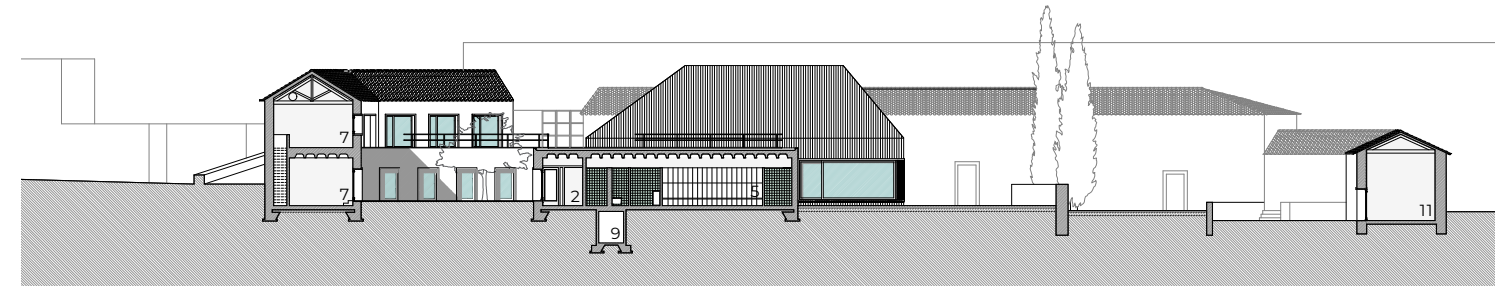
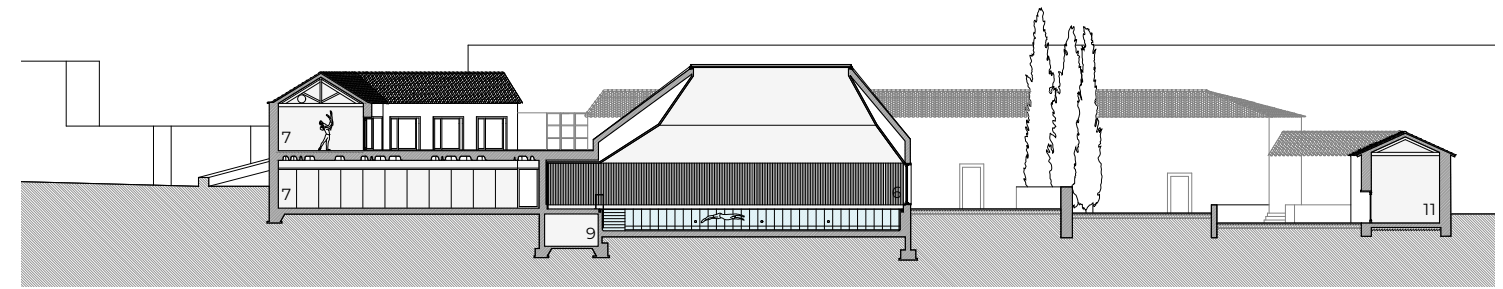
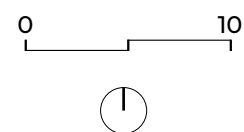


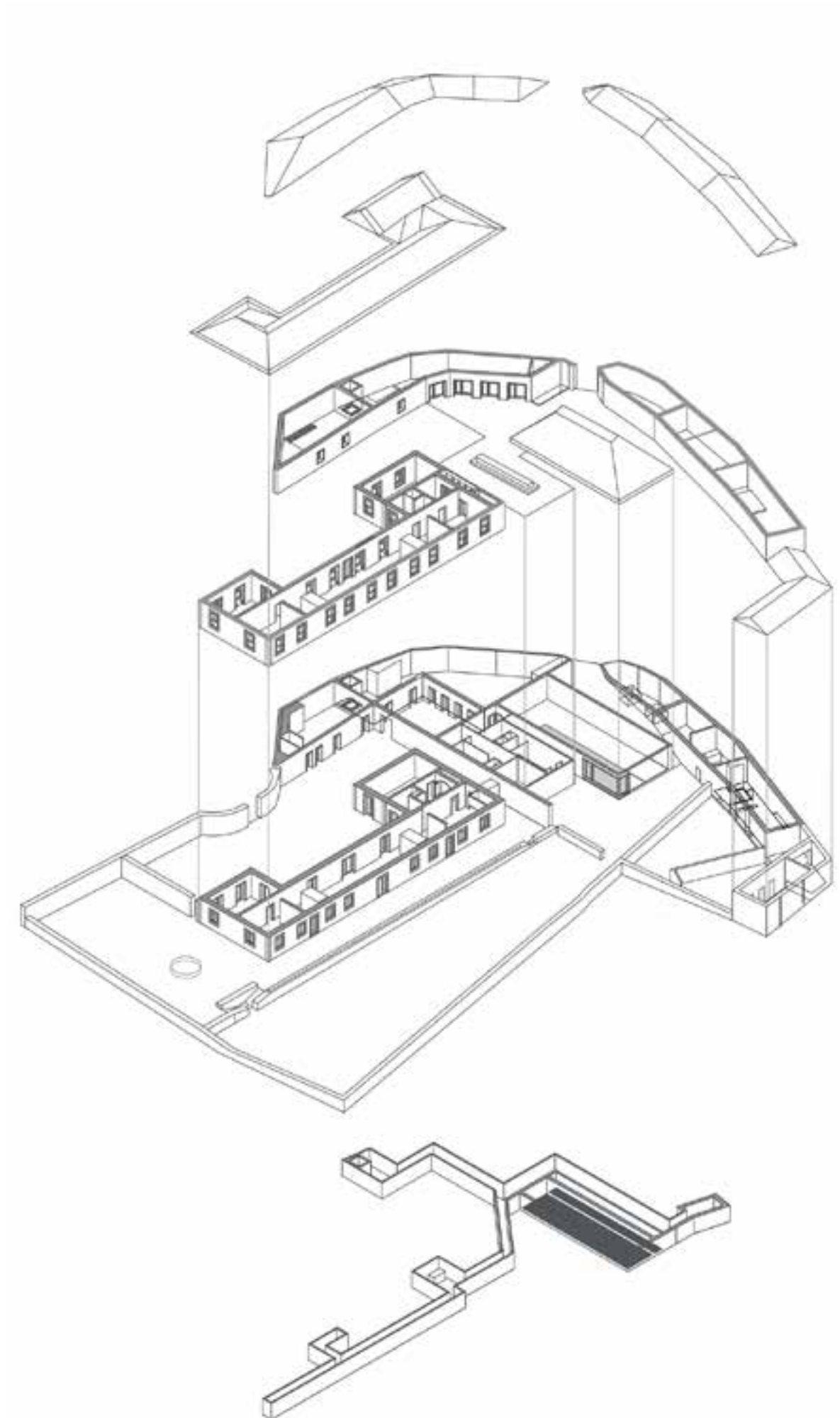


SECTIONS: **C 1, C 2, C 3, C 4, C 5, C 6**

LEGENDS:

- 1- Entrance
- 2- Distribution Hall
- 3- Study Rooms
- 4- Bathrooms
- 5- Changing rooms
- 6- Swimming pool
- 7- Gymnasium
- 8- Dinning area
- 9- Technical area
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- 11- House of the Housekeeper

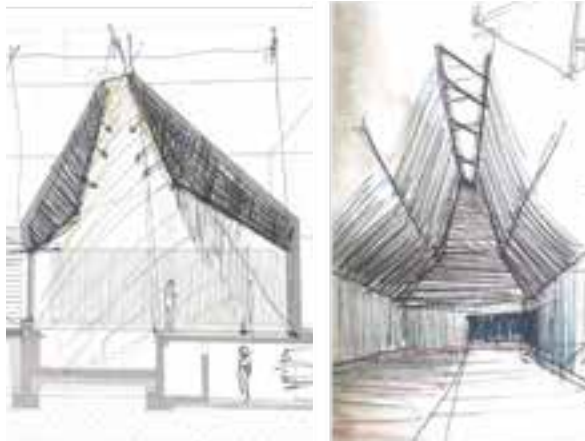




AXONOMETRY

LEGENDS:

Roof Plan
Second Floor
First Floor
Technical Floor



Swimming Pool.

- The genesis of this project was guided by influential images that reflected my vision, notably inspired by David Chipperfield's Private house in Kensington and Miller and Maranta's kindergarten in Riehen.

- The corner window emerged as a prominent theme, focusing on the nuanced way it opened. The objective was to create a paradox and highlight what might be perceived as the vulnerability of the corner. This concept was pushed to its limits when the window frame was meticulously designed to fully open in both directions. This design exploration was driven by an image that encapsulated a particular aspiration: Souto de Moura's "Uitzicht" crematorium.

- The external facade embodies pure geometry, while the interior embraces complexity.

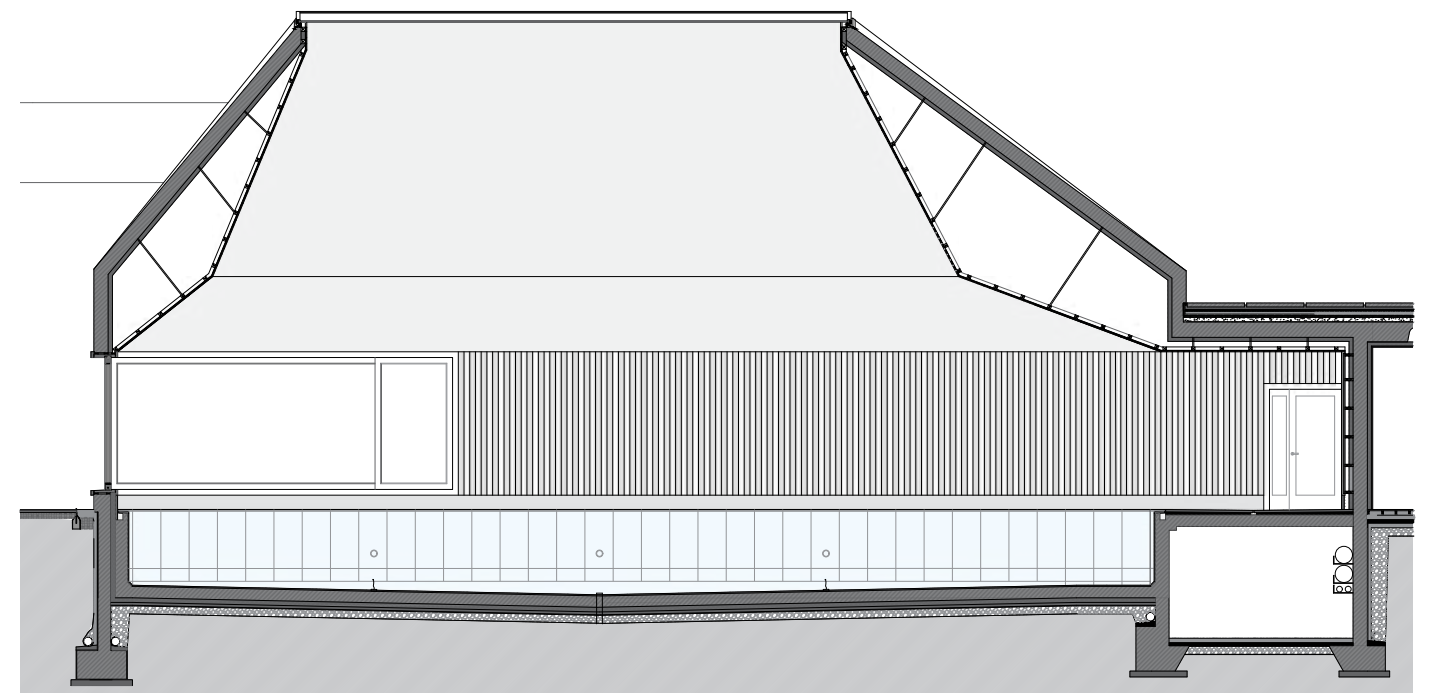
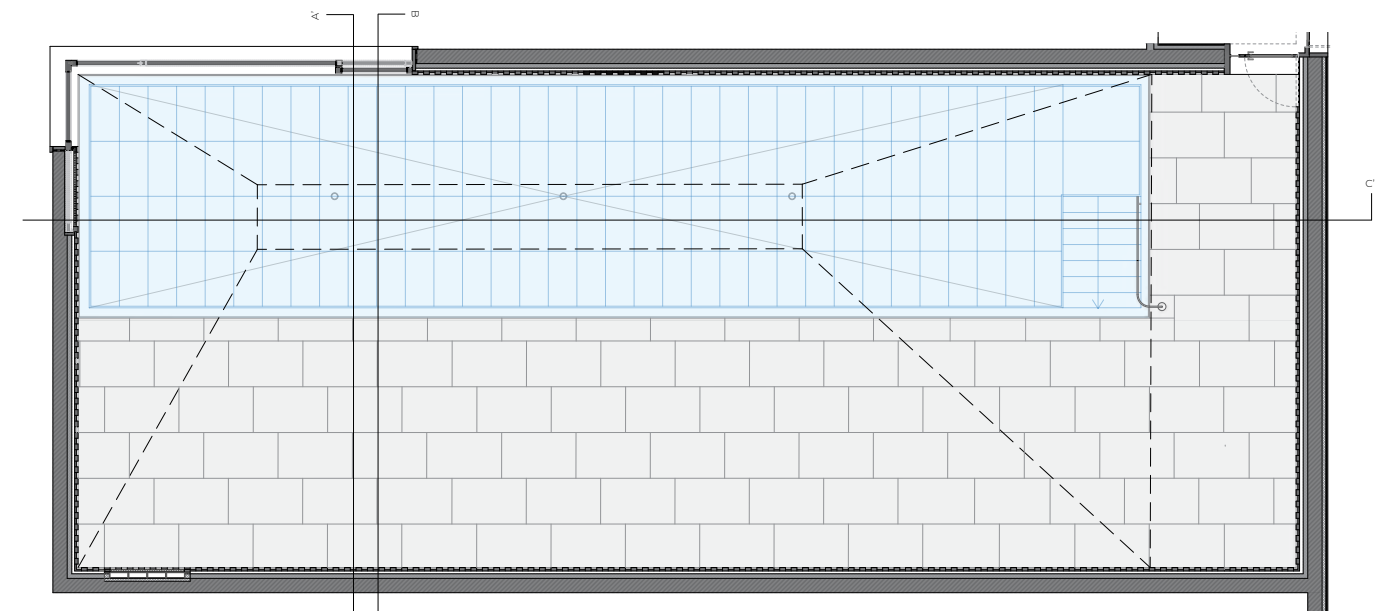
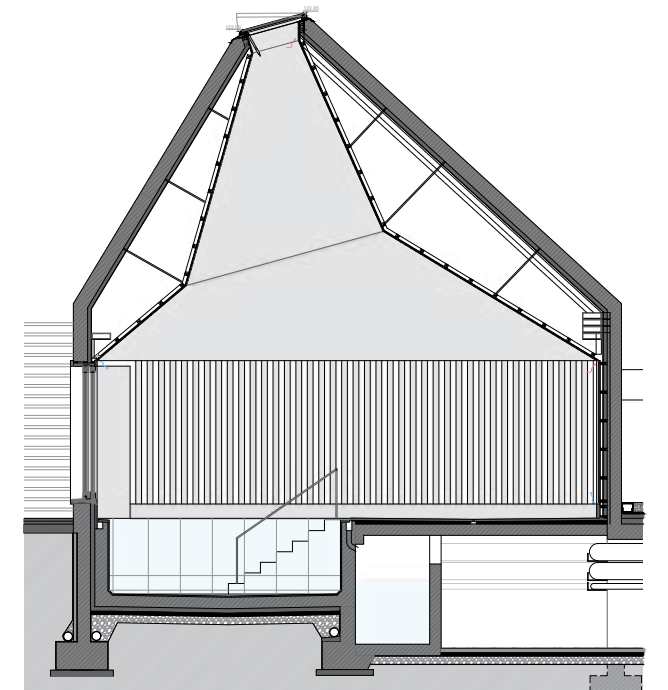
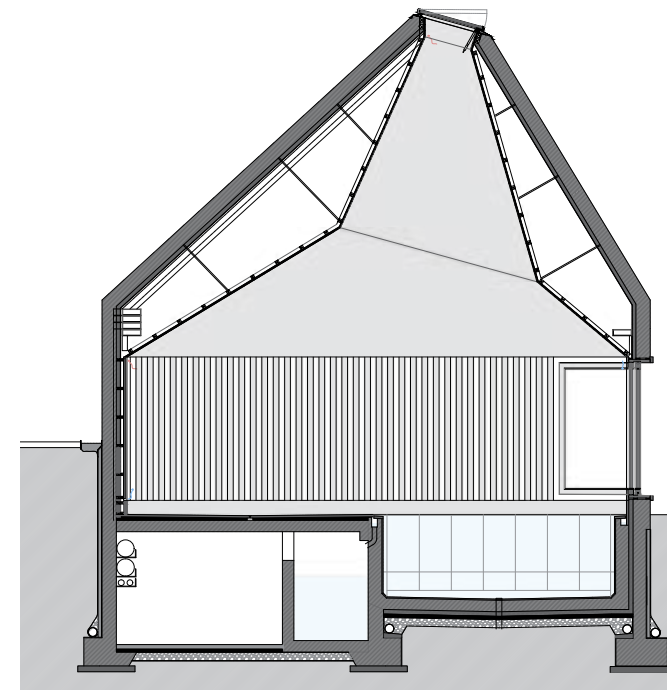
- The swimming pool, a Finnish flume, incorporates a technical area housing a compensation tank and machinery in close proximity. The interplay between the swimming pool and its technical counterpart is a critical aspect of the design, emphasizing a seamless relationship between form and function.

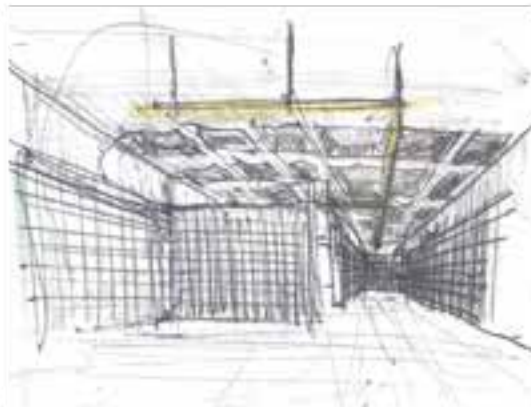
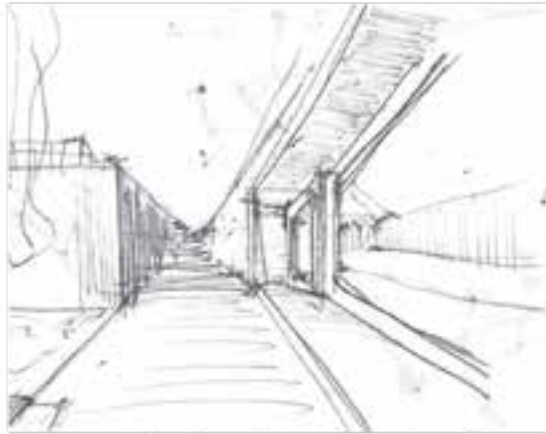
"The images that walk with us."

House of Histories, Eduardo Souto de Moura
Private house in Kensington, David Chipperfield.
Kindergarten Riehen, Miller e Maranta.
Crematorium Uitzicht, Eduardo Souto de Moura
Hat factory, Erich Mendelson.

"Swimming Pool."

Plant and Interior Sections.





Seccion.

- Emphasizing minimalism and architectural reversibility, the bathrooms delicately rest on the floor with the intention of showcasing their easy removal.

- A white-painted wooden structure is deliberately exposed, becoming a focal point on the first floor, alongside the infrastructure. This approach capitalizes on the inherent beauty of both the structure and infrastructure, simplifying the design to its core elements.

- The technical corridor, initially conceived as a modest infrastructural channel for maintenance purposes, seamlessly integrates functionality with aesthetics.

- The design of the frames and shutters represents a perfect synthesis of the house's intervention. Existing elements are reinterpreted through a contemporary lens, ensuring alignment with current comfort requirements while maintaining a harmonious aesthetic integration.

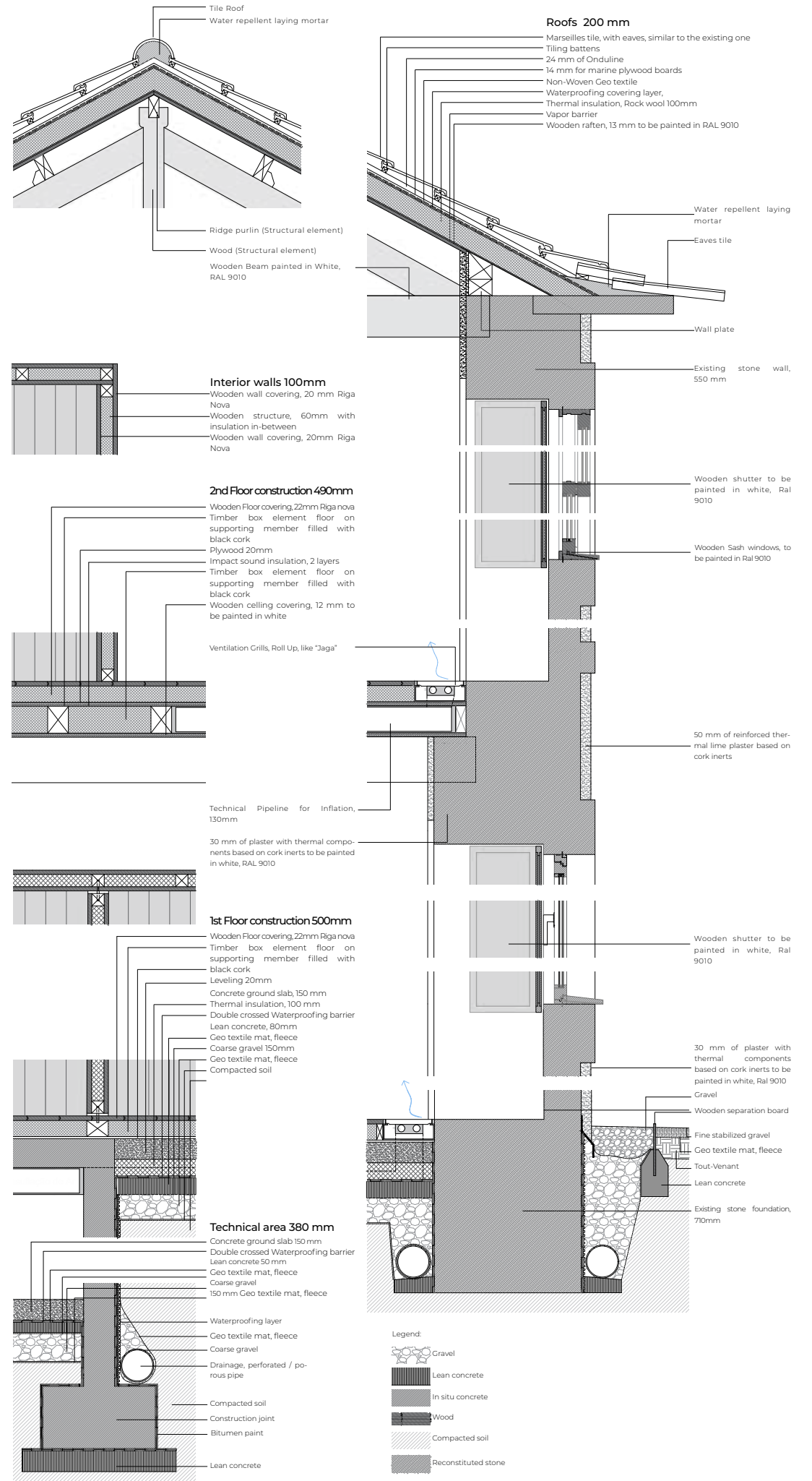


“The images that walk with us.”

Documentation Center of April 25th, University of Coimbra, José Paulo dos Santos.

Trofa City Hall, NOARQ.

“Section.”



ARCHITECTURAL COMPETITIONS

CONTRASTES - 30st Contest for new pladur constructive solutions

Duration- 3 Months

Group- Carolina Centeio, Daniel Ferreira, Antonio Frederico and João Lópes

Attendance- André Santos

Program- Re-qualification and expansion of the public space of Ivam, Valência.

Strategy- The purpose of this edition, themed “The Unpublished Art”, centers around contemplating the human experience within an exhibition space, specifically the IVAM Museum in Valencia. The aim is to engage visitors by crafting an immersive encounter that stimulates all five senses.

The new project involves a re-imagining of the museum's rear space, introducing a fresh entrance and extending the museum. This extension must seamlessly connect with the existing exhibition area.

SENTIDOS - Go!Architecture

Duration- 48 hours

Group- Carolina Centeio e Daniel Ferreira

Program- Free program to reflect about this pandemic situation.

Strategy- The City lives from and for people.

Along the oceanfront, known for leisurely strolls, we felt the need to create a space that seamlessly blends introspection and communal interaction. Thus, the proposal unfolds in two distinctive moments: firstly - the auditorium, thought to enhance the beauty of the site, and the secondly, an exhibition space. The contrast between light and darkness, warmth and coolness, serves to enrich the experience lived in this space. Here, Rui Chafes' sculpture "during sleep" represents the dormant time of the pandemic, set in a space that resonates with hope.



(IN)Between

Frigidarium, Tepidarium, Calidarium. Three key spaces that were important components of the baths and that represent the importance of movement between them in the Roman bathing experience. Water, fabric, metal. Three materials that together aim to respect and enhance the beauty and cultural significance of the existing ruins. Above all, this project wants to ensure that the ruins don't fall into oblivion and that they are protected.

This intervention is intended to allude to the original use of the ruins, where the path between spaces is combined with the use of water to create a unique experience. This project does not have the intention of being a historical or literal reconstruction of the former functioning of the baths.

The proposed path aims to create a museological experience that respects the heritage and cultural value of the ruins, leading visitors to explore the existing ruins both inside and out, acting as a narrative and interpretation tool that allows them to experience different perspectives and unique points of view. The water here serves to nourish, cleanse and reflect. In the frigidarium, the path crosses and becomes a place to stop and appreciate the atmosphere of the space. The water canal connected to the water canal passage allows a different perception of the space, combined with the use of materials and the way they interact with the existing elements.

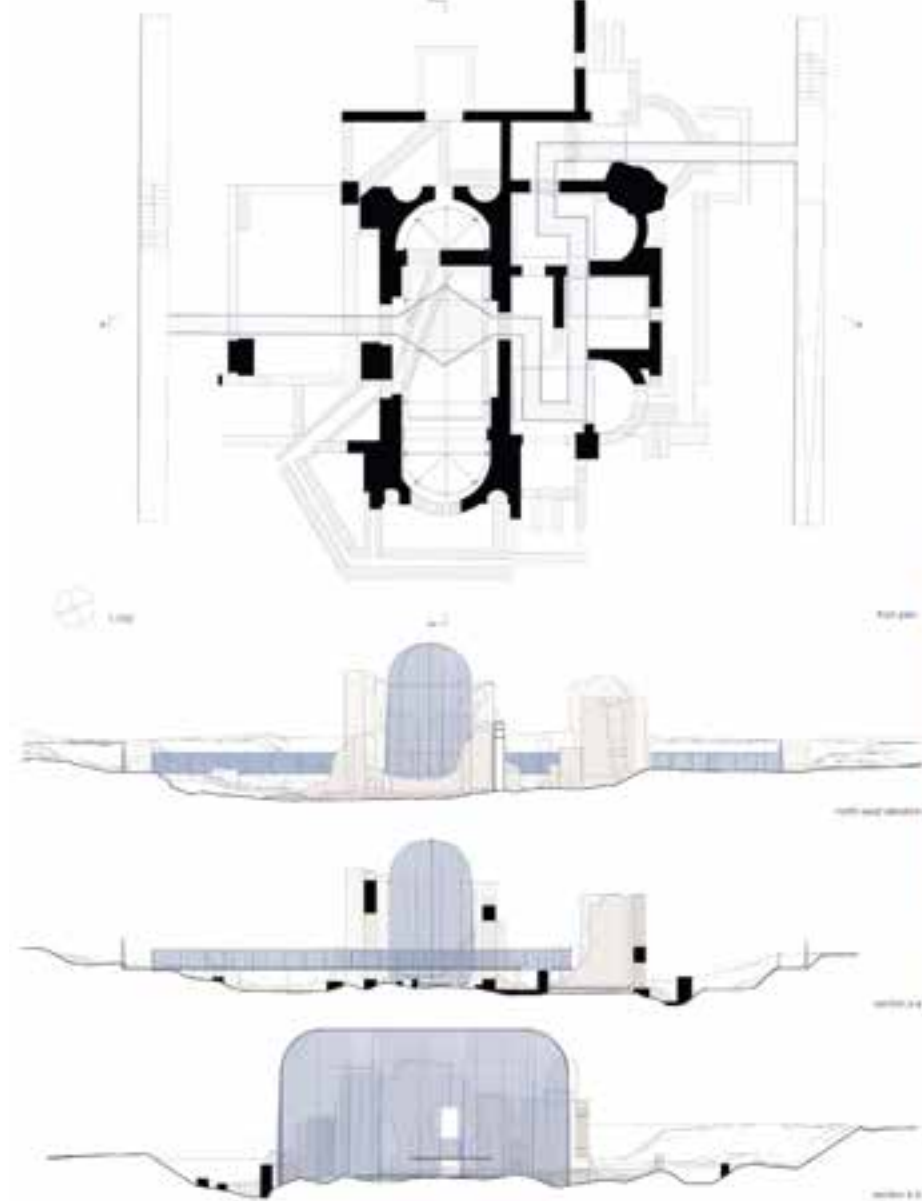
Steel is used in the construction of the bridges, acting as the main structure to explore the ruins without at any time limiting the possibility of impact with the pre-existing elements. Moreover, the grid of

the path allows you to see the grounds beneath you. A metal structure has also been used to cover the space where the Frigidarium used to be. To celebrate the value and complexity, independence of bathing, a set of blue-walled structures was designed, giving a modern look to what used to be a small, shaded space. This was done in such a way that the structural intervention was kept to a minimum, creating a modern and yet timeless reference to the design that used to inspire the Frigidarium.

The fabric, which contributes to the proposed design, also covers the structure. It runs along the structure that allows you to enter the main path. On the other side, the fabric disappears into the water, symbolically leading back into the baths. The blue color harmonizes with the terracotta tiles, bringing them to life.

Steel is used as a key component of the project to enhance the rich Roman bathing culture. Steel structures reflecting water have been strategically placed in the ruins that were originally used as bathing areas, allowing the visitor to experience the contrast between the ancient structure and contemporary. In the rooms where the original structure has been preserved, the reflecting pools have been deliberately made smaller. This allows the architecture to be fully appreciated.

The aim of the project is to highlight the value and beauty of the ruins, embrace the local culture and stand as a landmark that combines history and art. The museological experience can feature exhibitions in which the reflecting pools are used as an artistic canvas for any kind of sculptures.



(IN)BETWEEN - ReUse Italy

Duration- 1 month

Group- Carolina Centeio, Daniel Ferreira, Annachiara, Mariana Menezes

Program- Museological space.

Strategy- Frigidarium, Tepidaria, Calidarium. Three key spaces that were important components of the baths and that represent the importance of movement between them in the Roman bathing experience. Water, fabric, metal. Three materials that together aim to respect and enhance the beauty and cultural significance of the existing ruins. Above all, this project wants to ensure that the ruins don't fall into oblivion and that they are protected.

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DANIEL FERREIRA

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"For the new to find its place, it must first stimulate us to see the existing in a new way. You throw a stone into the water. The sand shakes and settles again. The disturbance was necessary. The stone has found its place. But the lake is no longer the same."

*Peter Zumthor. Thinking Architecture.
2005. Pág.17*