

OMAR CHATT

PORTFOLIO

2021

curriculum

Omar Chatt
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istruzione

2013 Diploma di maturità, liceo scientifico "Enrico Mattei", votazione : 100/100.
2014 Classe preparatoria, matematica e fisica al « Lycée Mohammed V », Casablanca, Marocco.
2021 Corso di Laurea quinquennale in Architettura », Università degli studi di Roma - Sapienza, laureando.

programmi e informatica

AutoCAD 2D/3D - ottimo
Photoshop - ottimo
Illustrator - buono
Rhinceros3D - ottimo
Grasshopper - discreto
Photoscan Agisoft / CloudCompare - buono
Sap2000 - buono
Cinema4D - discreto
Revit - discreto
Office Suite - ottimo
HTML/CSS/PHP/Python - molto buono

workshops

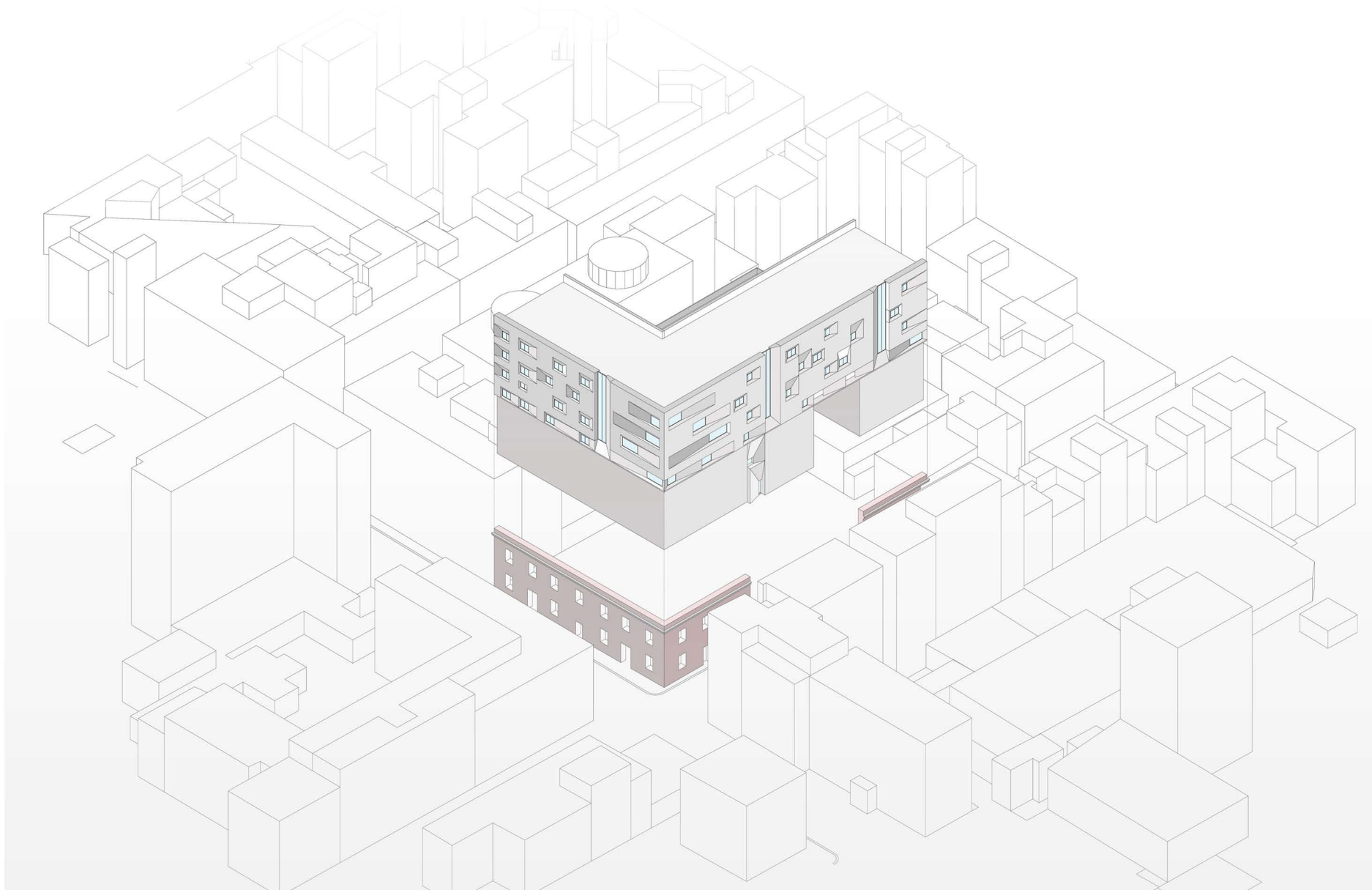
2017-2020 Fondatore del concorso di architettura per gli studenti "l'Annuale degli studenti", realizzazione del sito, progetto e allestimento delle due mostre ("Mostra" e "Mimosa").
Attività di promozione culturale all'interno del collettivo Architettura in Mobilitazione (AIM).
2018 Partecipazione al "Taller de Urbanistica y Arqueología a Toledo".
2018 Partecipazione al workshop "Natutektura", con l'Arch. Edwin Gonzalez.

lingue

Francese (C2) – Italiano (C2) – Arabo (C1) - Inglese (B2) - Spagnolo (B2)

edificio residenziale / San Lorenzo

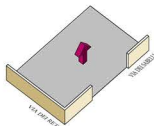
laboratorio di progettazione III



edificio residenziale / San Lorenzo

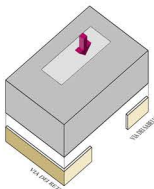
laboratorio di progettazione III

preesistenza e fronte



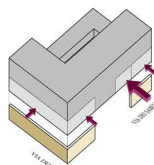
volume su preesistenza: all'interno della preesistenza, si ipotizza un volume che si allinei agli edifici circostante completando la continuità del fronte su entrambe le strade.

corte



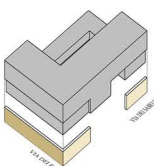
corte interna: il volume così modellato viene svuotato all'interno per relazionarsi alle corti degli edifici circostanti.

permeabilità



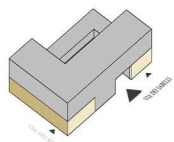
permeabilità del fronte: si rompe la chiusura del fronte in un punto centrale per concentrare il flusso degli abitanti sul lato di Via dei Sabeti e mettere in relazione diretta l'ingresso con la corte. Si conservano solo due delle porte della preesistenza per ingressi più discreti o per funzioni più specifiche.

inserimento

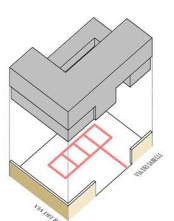


stratificazione: il volume si modella ulteriormente sulle pareti destinate a dialogare con la preesistenza. Il volume si inserisce all'interno delle facciate, e una parte della nuova facciata si allinea alla preesistenza per marcare, attraverso le superfici, il contatto tra i due oggetti.

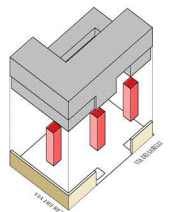
accessi



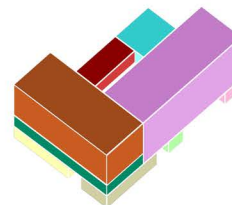
percorsi



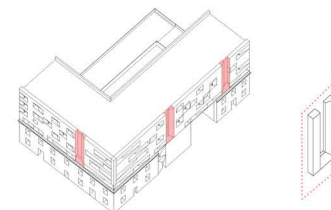
distribuzione verticale



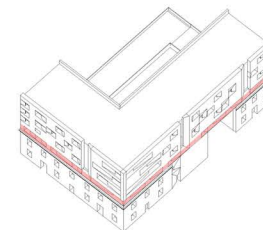
programma funzionale



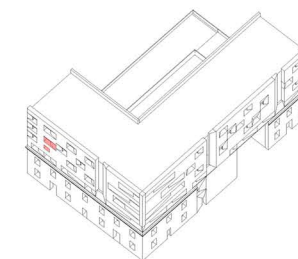
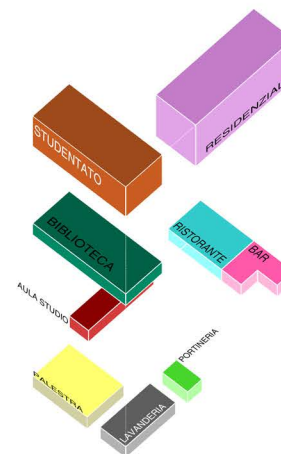
studio delle facciate



strombature verticali: denunciano in facciata la distribuzione verticale e scandiscono il ritmo delle bucatore irregolari, fissando uno schema ripetitivo



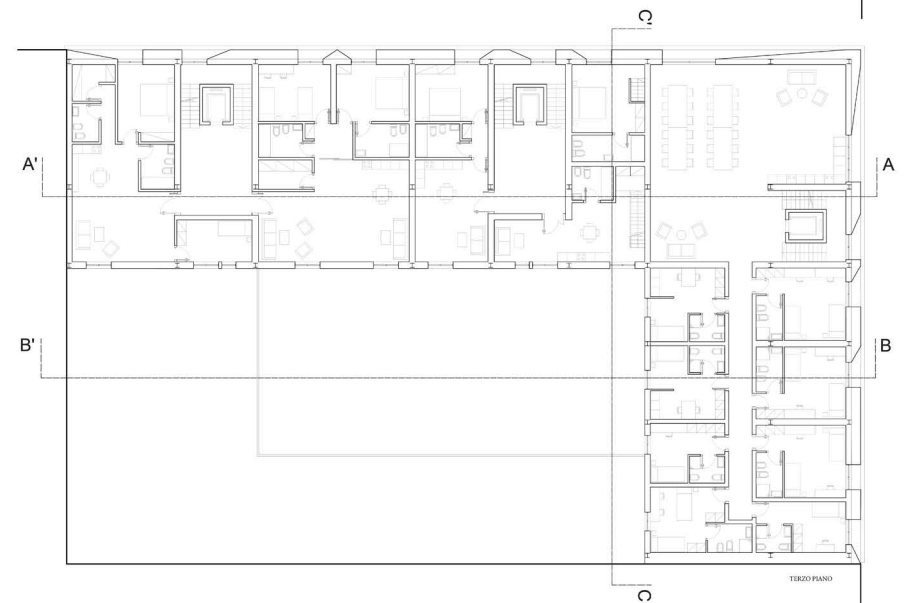
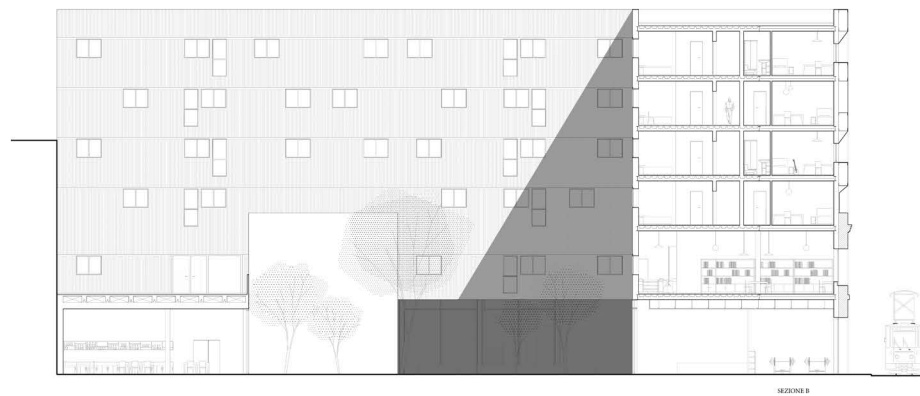
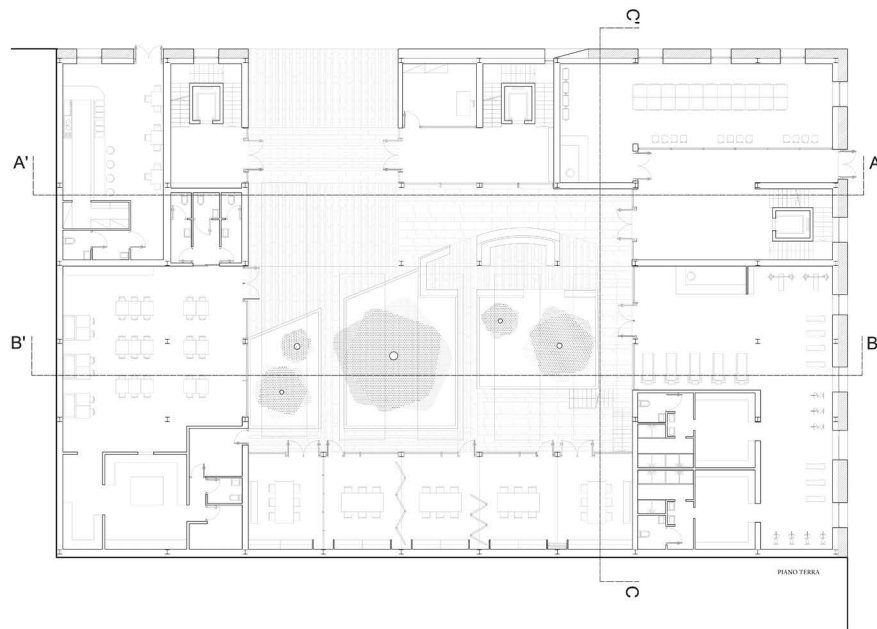
strombature orizzontali: concentrazione di strombature più basse che segnano e rafforzano la linea di tensione e di distacco tra preesistenza e edificio nuovo.



dalla regolarità all'eccezione: sulle facciate si è tentato di applicare un principio spesso usato dallo studio milanese Asnago e Wendler, che fissano uno schema bucatore molto regolare, al quale aggiungono un'eccezione, un elemento di discontinuità che ne genera il carattere e attribuisce alla maglia regolare una valenza di singolarità.

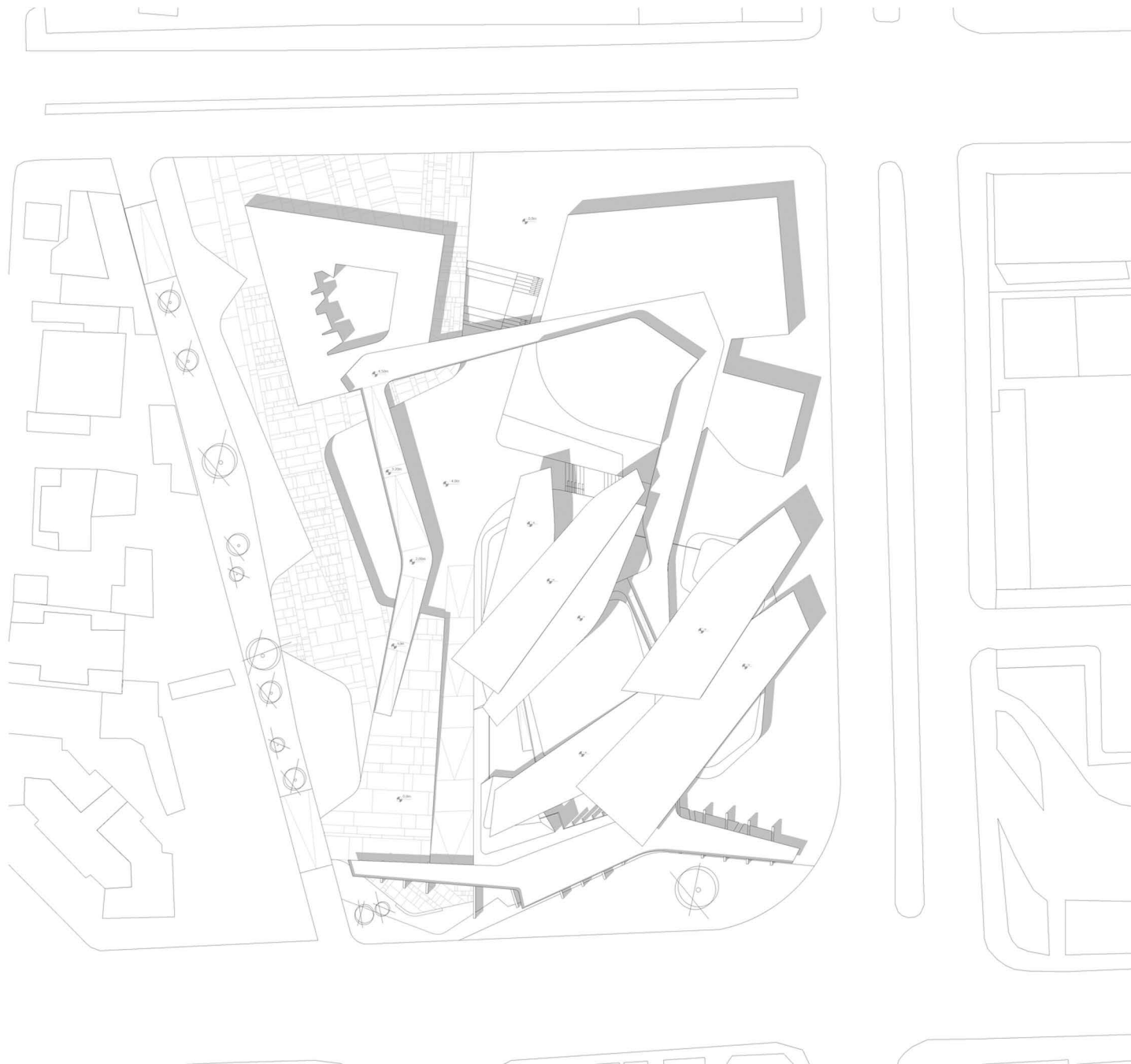
edificio residenziale / San Lorenzo

laboratorio di progettazione III



polo culturale / Ostia

laboratorio di progettazione IV



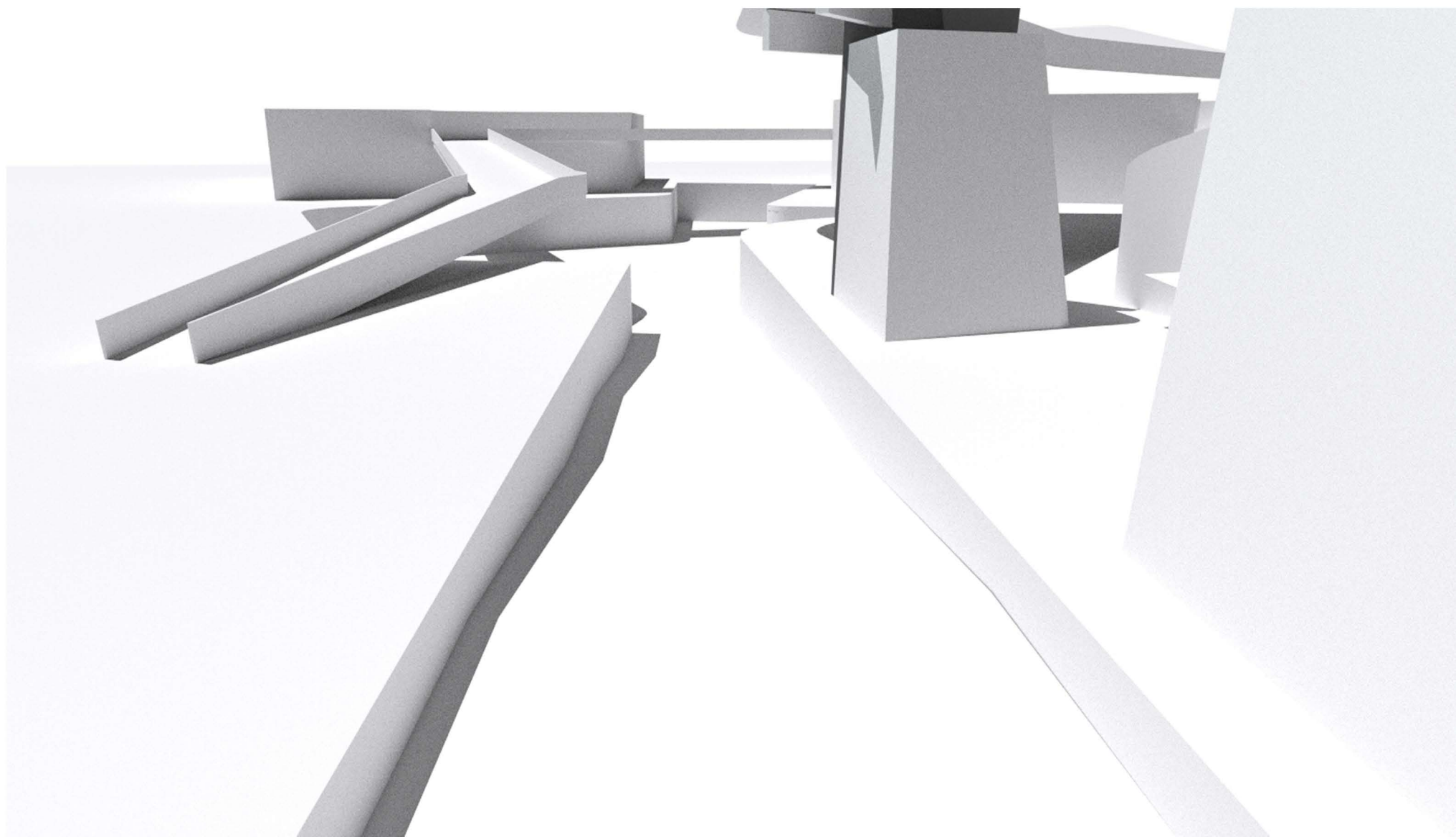
polo culturale / Ostia

laboratorio di progettazione IV



polo culturale / Ostia

laboratorio di progettazione IV



kaira looro

CONCORSO

TALE OF PEACE AND FREEDOM, A PAVILION IN FOUR CHAPTERS

CHAPTER I On The Free Space

CHAPTER II On The Easy Construction

CHAPTER III On The Flexibility

CHAPTER IV On The Self-Management

OR THE POTENTIAL SPACE

A Peace Pavilion has to be a symbolic architecture. What's the best way to represent peace? A Peace Pavilion has to symbolize the possibility to choose, it is a space of freedom. This leads to the question: what is a space of freedom? What constitutes a space that makes you feel free? A space that is essentially a structure, where freedom is linked to the 'use of the space', therefore it is connected to its life cycle.

Traditionally the life of a building used to consist of three 'phases'

1) the Linear One (the most common)



The life of a building consist in three consequential 'moments':

- the Construction
- Lifetime
- Ruins

2) the Loop (the one we propose)



What if the life cycle of a building could be more than just a line?
In that case we would have a space with infinite possibilities, that is never permanent, never ending, always changing but forever alive. A place of life where life is not just a concept. 'Life' is the project itself.

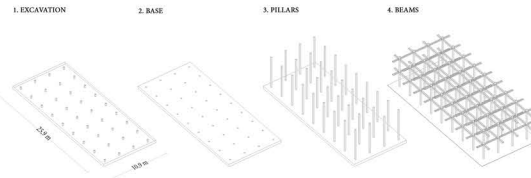
The phases would remain the same but the order changes.



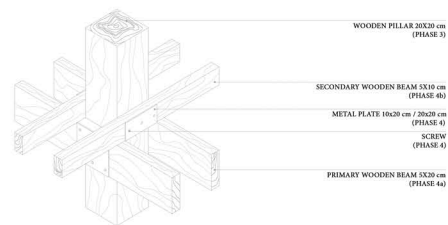
OR THE SIMPLE STRUCTURE

A Space of freedom needs a simple construction in order to be open to all the 'possibilities'.

CONSTRUCTION PHASES

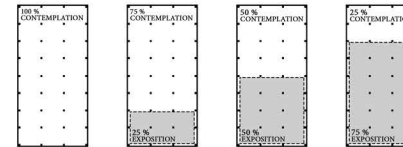


OR THE CONSTRUCTIVE ELEMENTS



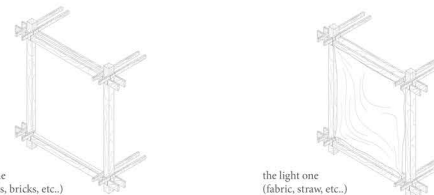
OR THE WAY OF USE

A space of essential structure lead to a wide range of uses and configurations in which different uses co-exist. However the soul of the project conveys a sense of contemplation solely through the elements of the structure and therefore the contemplation always remain.



OR THE POSSIBLE ACTIONS

A space of freedom it's a space that you can interact with. People can 'integrate' the project in two essential ways:



OR THE FUTURES

The Pavilion is a gift to the people. The inhabitants of Sedhiu will manage it, providing them the right tools to 'build' their own Peace Pavilion.

Additionally to the functions that were asked, it is hard to know precisely how the pavilion will be used. Therefore, we can only imagine the most predictable scenarios, where the functions and the uses emerge naturally within the sense of community that grow inside the Pavilion. "Changing scenarios that always represent alternative ways of keeping memory the victims of the wars".

COMMERCIAL

The possibility of exchanging cultural objects, foodstuffs and utensils allows to involve the different parts around a project of society that celebrates life. The structure is open on all fronts and covered with light elements in correspondence with the merchants' exhibitors.



CULTURAL/EDUCATION

The need to share and transmit culture and knowledge is an important part of the path to mend the wounds of war. Through the sharing of knowledge, the tools are offered to the inhabitants to combat the germs of conflicts. The structure must include several semi-enclosed classrooms on the fronts, and closed with more resistant panels on the roof.



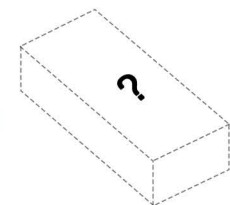
MEETING

The assembly moment manifests its necessity when important decisions to be taken in the community arise. The place must be static and illuminated, therefore, the structure may include a portion with buffered fronts, and characterized by a light source.



UNKNOWN

We cannot predict every configuration. Necessity will shape the structure.



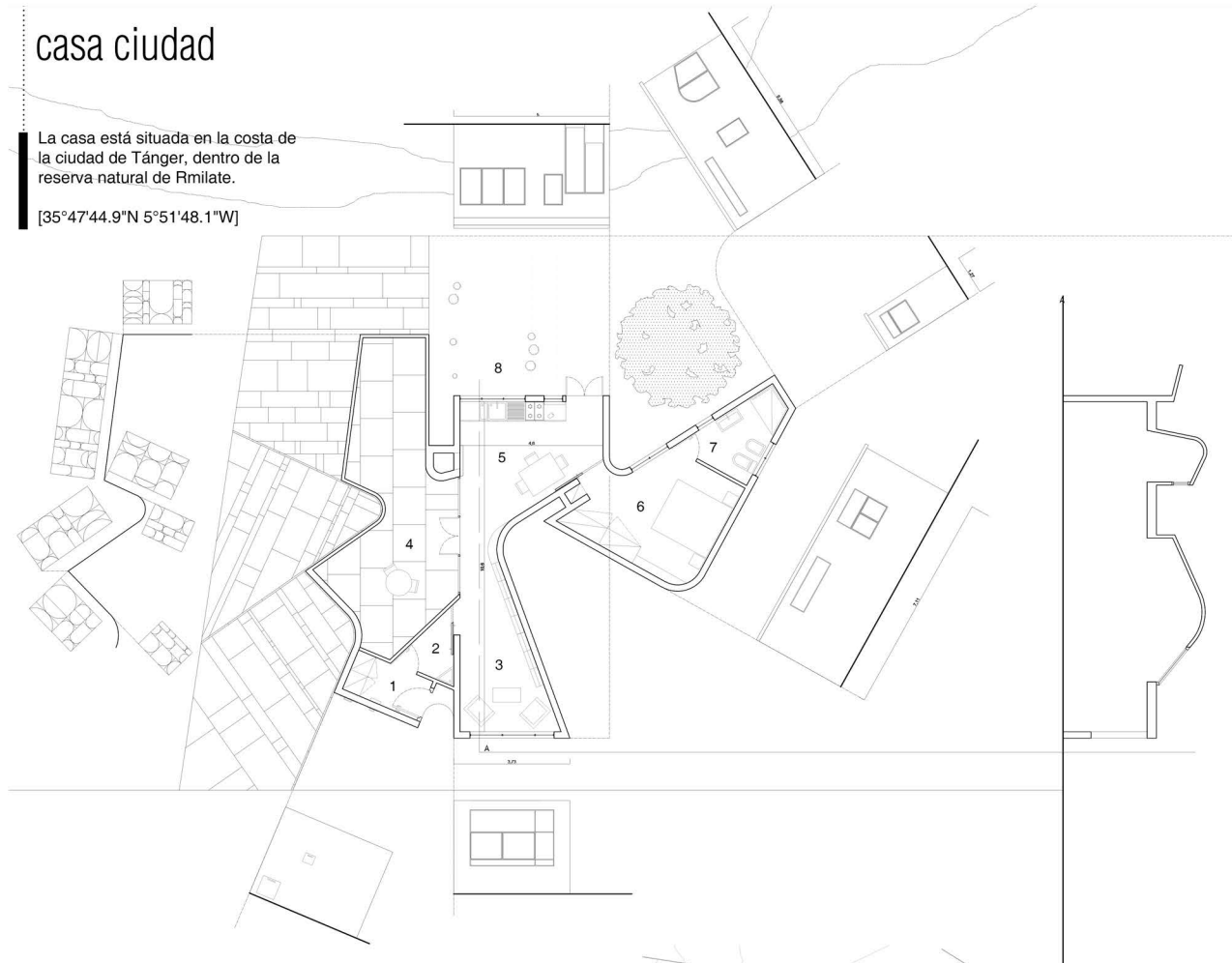
CASA CIUDAD - Quarantena

concurso

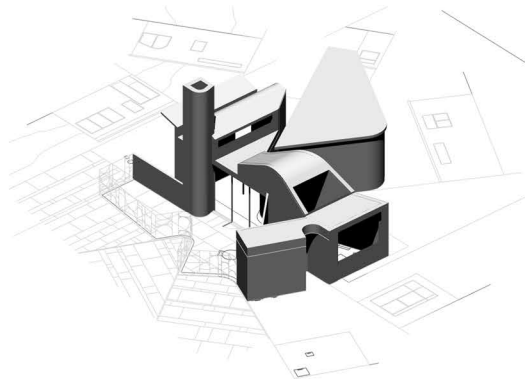
casa ciudad

La casa está situada en la costa de la ciudad de Tánger, dentro de la reserva natural de Rmilate.

[35°47'44.9"N 5°51'48.1"W]



- 1 entrada / despensa
- 2 área de esterilización
- 3 rincón de lectura
- 4 terraza
- 5 cocina / comedor
- 6 dormitorio
- 7 cuarto de baño
- 8 huerta



CC - CASA CIUDAD

La casa de **cuarentena** nació en una época de **crisis**, en la que las **distancias** y el **aislamiento** se convierten en la clave de una nueva **vida social**.

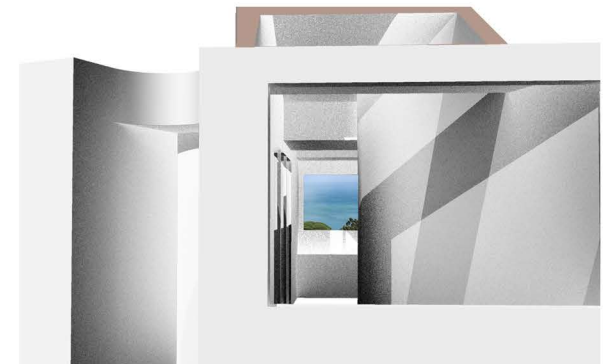
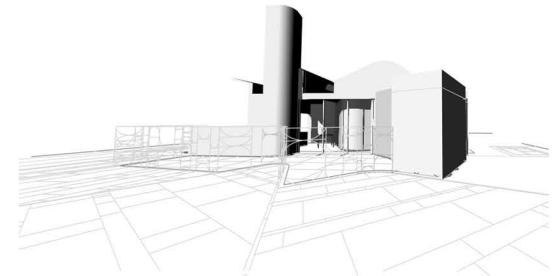
El hombre moderno, acostumbrado a vivir en la **ciudad**, debe encontrar un hogar **dinámico** y **fluido** durante el período de **cuarentena**.

La casa está ubicada en la costa de la ciudad de **Tánger (Marruecos)**, cerca del **centro histórico**, y en contacto directo con la **naturaleza**.

Sus paredes se **mueven**, se **comprimen** y se **expanden** para encarnar el **movimiento** de las ciudades y de los hombres que las habitan y las hacen vivir.

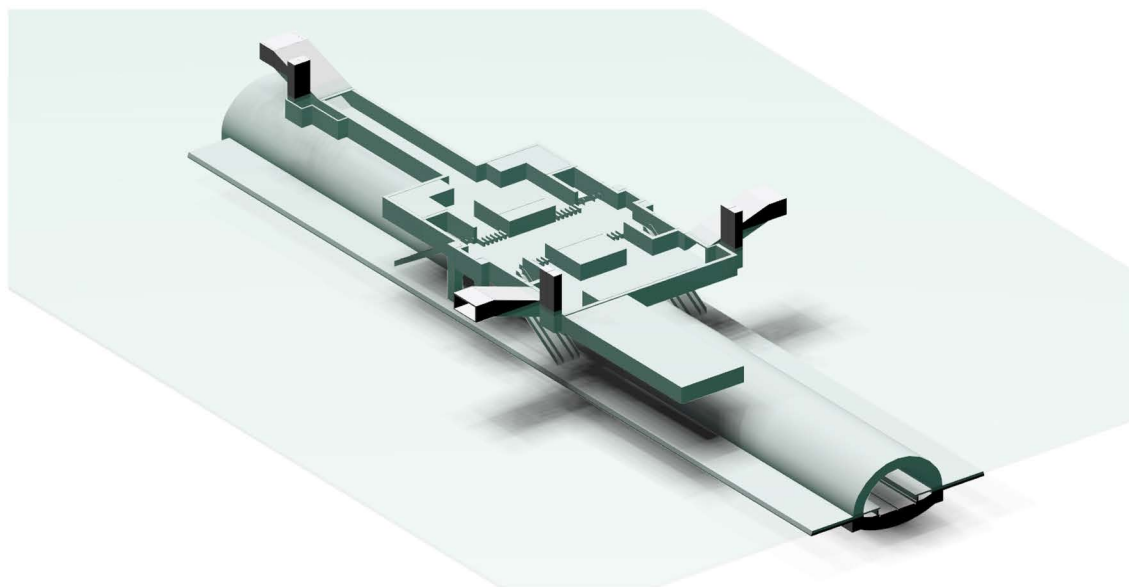
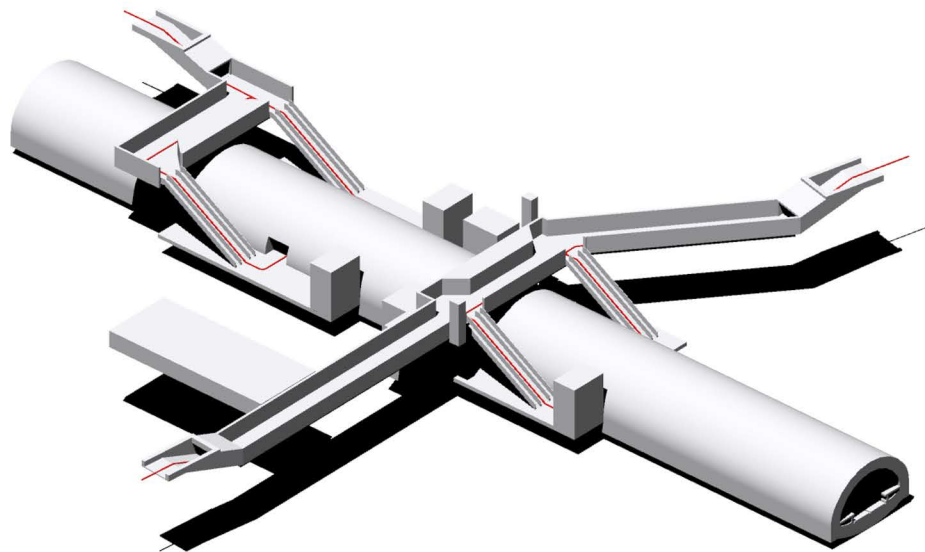
Quienes viven en el hogar deben sentirse **dentro** y **fuera** al mismo tiempo, en contacto con la **sociedad** y **garantes** de protección contra el peligro de la **pandemia**.

El dormitorio principal, la única habitación aislada del resto de la casa, constituye el símbolo de la **casa en la casa**, para desencadenar un **redescubrimiento** de la **intimidad** del hogar, caracterizado por la **excepción** y no por la **regla**.



collaborazione concorso

redazione elaborati grafici per concorso con LAMA+



collaborazione concorso

redazione elaborati grafici per concorso con LAMA+



collages / schizzi / plastici

