FICHA DE UNIDADE CURRICULAR

Unidade Curricular

202399313 - Fenomenologia e Ontologia da Arquitectura e da Cidade

Tipo

Optativa

Ano lectivo	Curso	Ciclo de estudos	Créditos
2024/25	Doutoramento Design Doutoramento Urbanismo Doutoramento Arquitetura	3º	10.00 ECTS

Idiomas	Periodicidade	Pré requisitos	Ano Curricular / Semestre
Português ,Inglês ,Outro	semestral		

Área Disciplinar

História e Teoria da Arquitetura, Urbanismo e Design

Horas de contacto (semanais)

Teóricas	Práticas	Teórico práticas	Laboratoriais	Seminários	Tutoriais	Outras	Total
0.00	0.00	2.00	0.00	0.00	0.00	0.00	2.00

Total Horas da UC (Semestrais)

Total Horas de Contacto	Horas totais de Trabalho
28.00	250.00

Docente responsável (nome / carga lectiva semanal)

Pedro Paulo da Silva Marques de Abreu

Outros Docentes (nome / carga lectiva semanal)

Pedro Paulo da Silva Marques de Abreu   2.00 horas

Objetivos de aprendizagem (conhecimentos, aptidões e competências a desenvolver pelos estudantes)

A Unidade Curricular de Fenomenologia e Ontologia da Arquitectura e da Cidade têm duas finalidades didácticas:

1) circunscrever o âmbito da ontologia da arquitectura (fornecer ao aluno categorias que lhe

permitem discernir o que atinge o nível de arquitectura e o que, pretendendo atingir esse nível, não o consegue, quer na relação com objectos reais, quer durante o processo de Projecto próprio);

2) decorrendo da definição da Ontologia da Arquitectura, dotar o aluno de instrumentos e estratégias, fenomenológicas e hermenêuticas, que lhe permitam apreender e compreender um contexto arquitectónico, de modo a estabelecer parâmetros para uma intervenção adequada, e que lhe permitem ler e perceber os objectos arquitectónicos, na sua relação entre forma e conteúdo (Pareyson), adquirindo cultura arquitectónica útil para o acto de projecto.

Conteúdos Programáticos / Programa

O programa divide-se em 4 grandes capítulos. Parte-se daquilo que alguns autores denominam a crise contemporânea da arquitectura (Crippa...), enquanto incorrespondência das intenções dos arquitectos aos desejos dos habitantes, apresentando demoradamente uma multidão de factos e de autores que atestam ou asseveram essa mesma crise contemporânea da arquitectura (Jenks, Salingaros, Freitag, Centro de Investigação do Instituto Sacro Cuore de Milão...). Perante esse panorama alvitra-se a hipótese – que é a única pertinente de um ponto de vista didáctico-teórico – que essa crise decorra não de uma "maldade" dos arquitectos, ou de uma ignorância dos aspectos essenciais da arquitectura, mas que essa situação possa depender de aspectos inerentes ao instrumento vulgar da prática arquitectónica, a saber: o Projecto.

No segundo capítulo analisa se, então, brevemente (porquanto esses são conteúdos próprios da disciplina de Projecto), o método de Projecto, nos seus processos mentais, e identificam-se os aspectos onde o conhecimento teórico pode ter um efeito saneador e incrementador da eficiência. São apontados dois aspectos principais: para o Projecto ser eficaz é necessário que haja critérios claros na selecção das várias ideias e na eleição da ideia considerada correcta, na medida em que a adequação da solução eleita decorre da justeza dos critérios que presidiram a essa eleição; para que haja capacidade de gerar ideias é necessário que haja cultura arquitectónica, ou seja, conhecimentos efectivamente assimilados, pela experiência, em como uma determinada forma, ou complexo determinado de formas, é responsável pela transmissão de um determinado significado arquitectónico; significado esse que dá razão de ser à obra, enquanto arquitectura, ou seja, que a torna insubstituível (i.e., única e necessária).

Daqueles dois aspectos de alavanca teórica sobre o Projecto resultam os restantes capítulos da matéria proposta. Descobre-se que o critério que preside – ou deve presidir, enquanto a finalidade do Projecto é gerar arquitectura – a todas as escolhas projectuais deve ser a potencial arquitecturalidade da ideia, donde decorre ser necessário investigar teoricamente o que é e não é arquitectura, ou seja a Ontologia da arquitectura. Descobre-se existir uma correlação necessária, embora não suficiente, entre criatividade e cultura, donde o gizar de um percurso teórico prático que tem por meta habilitar o aluno a perceber a correlação entre forma e significado de uma obra arquitectónica. O quarto capítulo é aquele que se concretiza na realização do trabalho de leitura de um objecto arquitectónico ou lugar, dando desenvolvimento a esta última implicação. Os quatro capítulos não têm, necessariamente, um desenvolvimento sucessivo durante as aulas.

Demonstração da coerência dos conteúdos programáticos com os objectivos de aprendizagem da unidade curricular

O sucesso do aluno é averiguado pela demonstração de capacidade de aplicação concreta dos conhecimentos ministrados, nomeadamente, mas não exclusivamente, pela competência de

intelecção de um objecto arquitectónico na sua arquitecturalidade específica, que o situe, entre o conjunto da produção humana, como um objecto insubstituível, i.e., único no seu valor ou correspondência ao ser humano. Do mesmo modo que, na leccionação de Língua Portuguesa, se considera como imprescindível à aprovação a demonstração de competência por parte do aluno na interpretação e/ou determinação de sentido de um texto poético, por exemplo, aqui pede-se que o aluno manifeste competência na interpretação de um objecto arquitectónico ou de um lugar arquitectónico. A interpretação que é pedida retira os seus parâmetros directores, evidentemente, da ontologia da arquitectura previamente posta em evidência.

(Alternativamente o aluno pode escolher demonstrar a sua capacidade para aprovar à unidade curricular por um discurso focado num dos outros capítulos da matéria de pendor mais estritamente teórico e abstracto – veja-se à frente, na descrição do programa. Em qualquer dos casos o trabalho a apresentar deverá ter sempre uma componente inequívoca de leitura de uma obra de arquitectura, que nas situações agora aqui descritas poderá passar por uma análise de casos. Estas alternativas de avaliação deverão também ser sempre primeiro aferidas com e pelo docente.)

É nosso parecer que os conteúdos ministrados nestas unidades curriculares são importantes, senão mesmo imprescindíveis, para uma actividade profissional antropológica cultural e/ou socialmente responsável, além de porem ao dispor do aluno instrumentos que facilitam em muito essa mesma actividade profissional (sendo, portanto, disciplinarmente operativos).

Metodologias de ensino (avaliação incluída)

Esta unidade curricular visa uma aplicação das disciplinas filosóficas da Ontologia, da Fenomenologia e da Hermenêutica ao objecto arquitectónico e ao território físico sobre o qual a arquitectura se aplica. Não sendo requerida qualquer formação precedente, senão aquela que a formação básica dá ao nível de um pensamento disciplinado e da lógica, é preciso referir que as metodologias que põe em execução são de natureza apodíctica – em que se procura que as noções ou os raciocínios manifestem a sua própria evidência –, e não de natureza "histórica" – em que o conhecimento parece decorrer da acumulação de informação e das opiniões de várias autoridades; ou seja, muito embora se trate de uma disciplina humanística a sua finalidade e método assemelham-na, em muito, a uma disciplina científica, com um claro discernimento sobre o que está certo ou errado, que não se compadece com posturas relativistas ou ambivalentes.

A preferência por esta abordagem decorre, em primeiro lugar, de a abordagem "histórica" estar já bastante presente no curriculum académico, e, depois, de a abordagem apodíctica oferecer aos alunos ferramentas eficazes e duráveis para a sua prática profissional, que os liberta de um qualquer recôndito conhecimento sobre a arquitectura que só aquele que é considerado como a última autoridade sobre o assunto ultimamente descobriu.

Demonstração da coerência das metodologias de ensino com os objectivos de aprendizagem da unidade curricular

This curricular unit is aimed at the application of the philosophical subjects of Ontology, Phenomenology and Hermeneutics to the architectural object and the physical territory on which architecture rests. Although no previous skills beyond a basic level of disciplined thought and of logic are required, it is necessary to mention that the methodologies that are implemented are of an apodictic nature – notions and reasoning that manifest their own evidence are sought – and not of a "historical" nature – in which knowledge seems to ensue from the accumulation of information

and from the opinions stemming from authorities. In other words, although this is a humanistic subject, its finality and method makes it resemble a scientific subject, with a clear distinction of what is right or wrong, and that is not lenient towards relativistic or ambivalent attitudes or positions.

The preference for this approach derives in the first place from the fact that the "historical" approach is already abundantly present in the academic curriculum, and beyond that, the apodictic approach offers the students effective and lasting instruments for professional practice, that liberate them from any misty knowledge about architecture that only those who are contemporarily considered the authorities on the subject have discovered.

Bibliografia Principal

ABREU, Pedro Marques de – «Arquitectura Monumento e Morada» in Arquitextos 04, Julho 2007, pp. 11-20.

ABREU, Pedro Marques de – «The Vitruvian Crisis or Architecture: the Expected Experience, on aesthetical appraisal of architecture.» 20th Biannual Congress, International Association of Empirical Aesthetics. Chicago, 19-22 de Agosto de 2008, Proceedings (ed. Kenneth S. Bordens), XX Congress, International Association of Empirical Aesthetics, Chicago, 19-22 Agosto [publicaçãoemCD-Rom].

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Bibliografia Complementar

· ALEXANDER, Christopher – The Timeless Way of Building. New York: Oxford University Press, 1979. · ARENDT, Hannah – A Condição Humana. Lisboa: Relógio d'Água, 2001. · BACHELARD, Gaston – A poética do Espaço. São Paulo: Martins Fontes, 1993. · BALLANTTYNE Andrew (Ed.) – What is Architecture. London & NewYork: Routledge, 2002 · COOPER, Clare – The House as Symbol of Self (Working paper nº120, May 1971) Institute of Urban & Regional Development, University of California, Berkeley. · ELIADE, Mircea – Spezzare il tetto della casa: la creatività e i suoi simboli, Milano: Jaca Book, 1997 · ELIADE, Mircea – I Riti del Costruire, Milano: Jaca Book, 1990 · ELIADE, Mircea – O sagrado e o profanoLisboa: Lisboa: Livros do Brasil, 1999 · HARRIES, Karsten – The Ethical Function of Architecture. Cambridge, Massachusetts & London: MIT press, 1997. · HEIDEGGER, Martin – Poetry Language and Thought. New York: Harper Collins, 2001 · HEIDEGGER, Martin – A origem da obra de arte. Lisboa: Edições 70, 1991 · HEIDEGGER, Martin – Being and Time (§ 22-24). Oxford (UK), Cambridge (USA): Blakwell, 2000 · HUSSERL, Edmund – A Ideia da Fenomenologia. Lisboa: Edições 70, 1989. · LEACH, Neil (Ed.) – Rethinking Architecture (a reader in cultural theory). London, - New York, Routledge, 1997. · LEVINAS, Emmanuel – Totalidade e Infinito (A Morada). Lisboa: Edições 70, 1988. · NESBIT, Kate (edição): Theorizing a new agenda for architrcture – an anthology of architectural theory, 1965-1995. New York, Princeton Architectural Press, 1996. · NORBERG-SCHULZ, Christian – Genius Loci: Paesaggio, Ambiente, Architettura. Milano: Electa, 1998 · STARR, Adam – Heidegger for Architects. London & NewYork: Routledge, 2007 · VALERY, Paul – Eupalinos…. Paris: Gallimard, 1996 · PÉREZ-GÓMEZ, Alberto, PALLASMAA, Juhani e HOLL, Steven – Questions of Perception, Phenomenology of Architecture. San Francisco: A+U, 2006 ZUMTHOR, Peter –Thinking Architecture. Basel, Boston, Berlin: Birkhauser, Publishers for Architecture. 1999

CURRICULAR UNIT FORM

Curricular Unit Name

202399313 - Phenomenology and Ontology of Architecture and the City

Type

Elective

Academic year	Degree	Cycle of studies	Unit credits
2024/25	Phd Design Phd Urbanism Phd Architecture	3	10.00 ECTS

Lecture language	Periodicity	Prerequisites	Year of study/ Semester
Portuguese ,English ,Other	semester		

Scientific area

History and Theory of Architecture, Urbanism and Design

Contact hours (weekly)

Tehoretical	Practical	Theoretical-practicals	Laboratory	Seminars	Tutorial	Other	Total
0.00	0.00	2.00	0.00	0.00	0.00	0.00	2.00

Total CU hours (semester)

Total Contact Hours	Total workload
28.00	250.00

Responsible teacher (name /weekly teaching load)

Pedro Paulo da Silva Marques de Abreu

Other teaching staff (name /weekly teaching load)

Pedro Paulo da Silva Marques de Abreu   2.00 horas

Learning objectives (knowledge, skills and competences to be developed by students)

This course has two didactic goals:

1) To circumscribe the scope of ontology of architecture (giving the student categories that allow them to grasp that which reaches the level of architecture, and that which, aiming at that level, does not arrive at it, neither in its relation to real objects, nor during its own design process);

2) Stemming from the definition of Ontology of Architecture, to endow the student with tools and strategies, phenomenological and hermeneutical, that allow them to apperceive and understand an architectural context, in order to establish parameters that lead to an adequate intervention, and that allow him/her to read and understand the architectural objects, in their relation between form and content (Pareyson), thereby acquiring architectural culture that is useful for the act of designing.

Syllabus

The syllabus is divided in 4 major chapters. We depart from what some authors call the contemporary crisis of architecture (Crippa…), as the non-correspondence between the architects' intentions and the inhabitants' desires, by lengthily presenting a multitude of facts and authors that vouch for or assert this crisis of contemporary architecture (Jencks, Salingaros, Freitag, Research Center of the Sacro Cuore of Milan Institute…). Before this panorama an hypothesis is put forward – the only pertinent hypothesis from a theoretical-didactic point of view – that this crisis is not a consequence of the architects' "maleficence" or of an ignorance of the essential aspects of architecture, but of aspects related with the ordinary architectural practice, that is: the Design process (the project).

In the second chapter, the Design method (as this is a content inherent to the design in general) in its mental processes is briefly analysed, and the aspects where theoretical knowledge may play a wholesome and efficiency-increasing part are identified. Two aspects are pointed out: for the design to be effective, clear criteria for the election of the (considered) right idea are necessary, in that the adequacy of the elected solution is a consequence of the appropriateness of the criteria that presided that election; in order for a capability of generating ideas to exist, it is necessary that there be an architectural culture, that is to say, effectively assimilated knowledge, by experience, as to how a given form, or a given complex of forms, is responsible for the transmission of a given architectural meaning; this meaning gives the work its reason of being, as architecture, that which makes it irreplaceable (i.e., unique and necessary).

From these two aspects, the theoretical levers of the design, result in the remaining chapters of the proposed matter. The criterion that presides (or should preside, inasmuch the finality of design is to generate architecture) over all design choices is discovered: the potential architecturality of the idea. Hence, it is necessary to theoretically look into what is and is not architecture, that is, the ontology of architecture. A necessary correlation, although not sufficient, between creativity and culture is discovered, from which the definition of a theoretical-practical path that is aimed at enabling the student to understand the correlation between form and meaning of an architectural work is sought. In the fourth chapter the development of the reading exercise of an architectural work or place occurs, thereby putting this last implication into play.

The four chapters don't have a sequential evolution during the classes, they interweave and mix.

Demonstration of the syllabus coherence with the curricular unit´s learning objectives

The student's success is ascertained by the demonstration of their capability of concretely applying the received knowledge, namely, but not exclusively, by the proficiency of the intellection of an architectural object in its specific architecturality that situates it, amongst the whole of human production, as an irreplaceable object, i.e., unique in its value or correspondence to the human being. In the same way that, in the lecturing of a language, it is indispensable to demonstrate proficiency in the interpretation and/or determination of the sense of a poetic text,

for example, here the student should demonstrate hermeneutical competencies applied to a place: the student should demonstrate the ability to interpret an architectural object or an architectural place. The requested interpretation draws its guidelines, evidently, from the previously evidenced ontology of architecture.

(Alternatively, the student may choose to demonstrate his/her capability to pass the curricular unit by carrying out a discussion of one of the lectured matters' chapter in a strictly theoretical and abstract fashion – as will be further developed ahead, in the syllabus's description. In either case, the assignment should always have an unequivocal component of a reading of an architectural work, which, in this case, may be a case study analysis. These assessment alternatives should also be approved by the teacher.)

It is our belief that these units' ministered contents are important, even indispensable, for a cultural anthropological and/or socially responsible professional activity, beyond equipping the student with instruments that ease greatly that same professional activity (being therefore disciplinarily operative).

Teaching methodologies (including evaluation)

This curricular unit is aimed at the application of the philosophical subjects of Ontology, Phenomenology and Hermeneutics to the architectural object and the physical territory on which architecture rests. Although no previous skills beyond a basic level of disciplined thought and of logic are required, it is necessary to mention that the methodologies that are implemented are of an apodictic nature – notions and reasoning that manifest their own evidence are sought – and not of a "historical" nature – in which knowledge seems to ensue from the accumulation of information and from the opinions stemming from authorities. In other words, although this is a humanistic subject, its finality and method makes it resemble a scientific subject, with a clear distinction of what is right or wrong, and that is not lenient towards relativistic or ambivalent attitudes or positions.

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Demonstration of the coherence between the Teaching methodologies and the learning outcomes

The afore-mentioned syllabus determines a very strict scheduling of the classes.

The first week of classes is aimed at presenting the assignment so as to give the students enough time to develop it. In the first class the specificity of the curricular unit is presented, its syllabus, the particularities of the evaluation processes and the plan and schedule of work.

In the following weeks the successive development of chapters one, two and three takes place, being interrupted in three occasions for the follow up on the first three phases of the assignment. During those classes some students – voluntarily – present their work, hearing the teacher's criticism as to the virtues and faults of each research, so that the remaining colleagues may also profit from it. One to two weeks before the final delivery, a class is ministered on the rules that should be followed in a theoretical work (plan of contents, plan of structure, plan of form, redaction, citations etc.) and on the rules that should be followed in a theoretical written

assignment specifically for this curricular unit. The exercise is delivered on the last class.

Two assessment instruments are proposed: the first focuses mainly on chapters 1 to 3 and the second mainly on chapter 4 (having a component of the reading and hermeneutics of a work of architecture).

The assessment form that focuses on chapter 4 – that addresses the reading method of an architectural object in order to acquire an operative architectural culture in design – is the research assignment that traverses the whole semester. This exercise's outline is delivered and commented during the first class. The assignment's phases, the assignment's objectives and the criteria that should direct the choice of the object (for it is the student's choice) are established. The maximum extension of the written assignment is also determined. This assignment's goals are 4 and are a consequence of the previously established ontology of architecture: 1) the determination of the place's unique sense, its value and/or genius loci (Norberg-Schulz), that justifies its irreplaceability as architecture, 2) the evidence of the intersubjective validity of the discovered sense by historical documentation or phenomenological scrutiny, 3) the determination of the formal aspects that convey the discovered sense, and 4) as a synthesis and application to the Design project, the determination of the "stylistic" (in the meaning that Pareyson gives the word, as "form" that is inherent to and appropriate for a given "content") parameters to which an intervention of re-valuation of the place should obey (what to suppress, what to maintain, what to add and how).

On the assessment form that focuses, mainly, on chapters 1 to 3 the following must be said. These chapters have a propaedeutic character, relatively to the main objectives of the course. The aim of chapters 1 to 3, more than conveying knowledge, is to favour the acquisition of the ability for criticism, acquisition that requires a dialectic or maieutic process. With such a purpose some preliminary tasks have been devised. In the eminence of the discussion of a chapter of the subject, the teacher will ask the student to redact an essay that will be a base to the maieutic process that will take place in the following class. These are usually 4 short texts – from 500 to 1000 words. (The assessment of these essays has a cumulative effect on the mark obtained in the main application assignment: if the essay has a good or very good level that implies an addition to the final mark [0.25 or 0.5 points for each essay respectively]; if the essay has a mediocre or negative value the final mark has no fluctuation; but if the student does not deliver any essay, that implies the subtraction of 0.5 points for each essay in the final mark. This attribution of points seems the fairest and more effective one, according to the subject's objectives.)

Main Bibliography

ABREU, Pedro Marques de – «Arquitectura Monumento e Morada» in Arquitextos 04, Julho 2007, pp. 11-20.

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Additional Bibliography

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