Design as research

Autor(es):	Figueira, Jorge
Publicado por:	Editorial do Departamento de Arquitetura
URL persistente:	URI:http://hdl.handle.net/10316.2/37290
Accessed :	17-May-2017 10:18:51

JOELHO
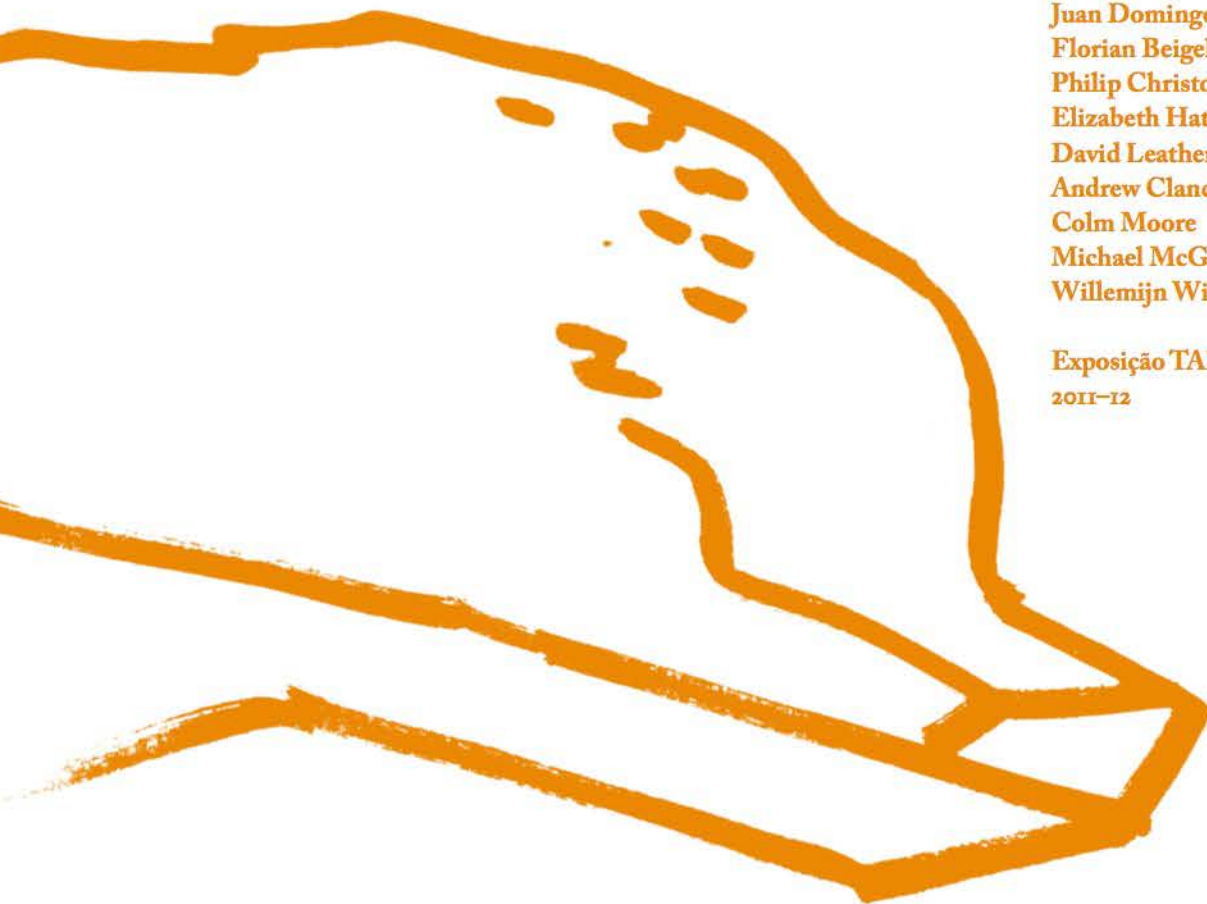# #04

ENSINAR PELO PROJETO TEACHING THROUGH DESIGN

—

Coordenação:
Paulo Providência
Gonçalo Canto Moniz

Alexandre Alves Costa
Juan Domingo Santos
Florian Beigel
Philip Christou
Elizabeth Hatz
David Leatherbarrow
Andrew Clancy
Colm Moore
Michael McGarry
Willemijn Wilms Floet

Exposição TAPE
2011—12

Jorge Figueira
5.1. Design as research

Design is now a broad and unpredictable field where drawing tradition and new technologies of representation and programming coexist in an increasing tension. It is no longer about drawing or designing, but about *playing architecture.*

The ease of representation and computational speed open new horizons that change the idea of laborious manual arts associated with design. The architect's work can focus on a concept translated into 3D images, a play on architectural manipulation, decontextualization, proposition. The architect as an *imagineer* means that the building project can be done in other professional contexts. The designer's knowledge goes from constructive and structural issues to the knowledge of programming and formal representation/manipulation techniques.

Teaching design can now be about how to explode *software,* as it used to be about how to implode the prejudices that manual design always conveys.

The architect's formalist sensibility is finally placed at the centre of his/her strategy. He/she becomes a *geek* with a view of the world, more or less affected by the theory and history of architecture.

The architect will continue to occupy the place of synthesis, but this synthesis now slips into the framework of generating and manipulating volumes, instead of emphasising a singular context or developing constructive knowledge.

The architect might as well be someone with a virtual helmet that has never left the house, has never seen the world, except through websites of modern, ancient or contemporary architecture.

Architects as librarians of forms; as technicians of images generated by forms.

In any case, contemporary experience is no longer focused on "space", the "protagonist of architecture" (Zevi).

In this context, what is the use of drawing and writing as ancestral gestures? What does remain from the tradition of "plans, sections and elevations"? Does research in design refer primarily to aspects of manipulation, collage, rendering of forms? Formal ideas that are applied to virtual or physical contexts but still function as mere prototypes?

Does research in design itself also mean the passage of the architectural field from a physical, real, pragmatic world to an academic world, working on itself?

Through *Seven Lamps of Architecture,* by John Ruskin, Bruno Gil comes forward with *Seven Lamps of Architectural Design,* where absolute light becomes multicolour light. Although not strictly scientific, this approach appears as a guide, in seven steps, for *research by design.* Bruno Silvestre combines his formative experience at the University of Coimbra, and the cultural and climatic context of Portuguese architecture, with his current experience as a teacher in the English context, seeking a wider horizon, perhaps located at the confluence of these very different geo-cultures. On the other hand, Manuel Montenegro focus on the history and meaning of the School of Porto, and its greatest exponent, Álvaro Siza, particularly in the presence of History as a model for design. Juliano Aparecido Pereira takes us to Brazil and to the Faculty of Architecture and Urbanism of the University of São Paulo, reflecting on the Reform that took place there in 1962, in specific aspects of design teaching and in relation to contemporary issues.