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Final thesis in architecture



With the integration of schools of architecture into colleges, that is, into the logic of scientific structure and classification systems of the university, new pedagogical challenges were put forward for teachers and especially students, to wit:

Systematize, with logical-deductive assumptions, a production process that results from the interdependence between empirical and technical knowledge, and which classification is within the area of the cultural artefact.



Constructing scientific knowledge about a discipline with such imprecise contours resulted, perhaps naturally, in an orientation of theory and critic of architecture towards the areas of history (secure foundation) and production processes (cultural / technical) that underlie an architect's action. The domain of the design project temporarily lacked a patron. That is interesting because the project is the founding base of the architectural artefact and a privileged tool for the development and assimilation of the creative process, in professional life as in schools of architecture – because it integrates a methodological system capable of resolving the tension between artistic thinking and technical knowledge.



Naturally, topics and points of view that dominate the final thesis could not but reflect this trend. While privileged space for the construction of synthetic knowledge in the specific disciplinary field of architecture, it is therefore appropriate to propose the design project as nuclear matter for the architectural reflection and production.

One will need to identify and perfectly delineate its disciplinary field as well as the specific process in which the synthesis between empirical / sensory experience and technical knowledge occurs, thus ensuring the scientific recognition it deserves. With the critical support of scientific areas that explain the phenomena of this productive process (of history, philosophy, sociology, mathematics, engineering, etc.), one can construct a scientific field in which the design, as a tool capable of generating synthetic and communication knowledge, will acquire a natural place recognized by the academy.



The problem maybe lies at the comfort and integration process that the “sciences” of other knowledges have allowed us to use, deferring the issue and diverting us from the essential.

I am not sure that the Bologna's reform, which obsessively insists on standardization and quantification, allows us to (re)find that path that was once solid and profitably traversed outside the universities.