

5<sup>o</sup> CONGRESSO  
INTERNACIONAL  
SOBRE  
**AMBIÊNCIAS**

5<sup>th</sup> INTERNATIONAL CONGRESS ON AMBIANCES

**LISBON'S BOOK  
OF ABSTRACTS**

**08<sup>to</sup> 11  
OCT  
2024**

LISBON - RIO DE JANEIRO  
PORTUGAL - BRAZIL

**SENSORY  
EXPLORATIONS**

**AMBIANCES IN A CHANGING WORLD**



**193 L23**  
**TEACHING THE AMBIENT PROJECT**  
**CHAIRS OLFA R. MEZIOU**

**194 SENSORY ENVIRONMENTS: AN ANALYSIS OF PORTUGUESE ARCHITECTURAL CURRICULA**  
Mónica Alcindor

**195 TEACHING ARCHITECTURAL AND URBAN AMBIENCES: SPATIAL EXPERIMENTS FOR 1ST YEAR ARCHITECTURE STUDENTS**  
Malek Derouiche, Dorsaf Zid

**196 CAPTURING AND REACTIVATING AMBIENCE AS A KEY ISSUE IN SENSIBLE URBAN PLANNING**  
Imen Landoulsi, Alia Ben Ayed

**197 SENSORY TECHNE: EXAMINING LABOR, PROCESS AND PEDAGOGY**  
Adam Molinski

**198 RE-INVENTING SPACES – TEACHING AMBIENCE THROUGH FILMIC ARCHITECTURAL JOURNEYS**  
Gillian Treacy

**199 HOW TO TEACH SENSIBILITY IN THE DESIGN PROJECT? TOWARDS AN EXPLORATION OF THE POTENTIAL OF INTEGRATING BODILY ENGAGEMENT INTO DESIGN STUDIO TEACHING.**  
Marie Tremblay-Laliberté

**200 UNDERSTANDING ARCHITECTURAL AMBIANCE THROUGH ASSEMBLAGE**  
İrem Karadeniz Dünder, Edanur Fettahoğlu, Umay Bektaş

**201 FROM NATURAL LISTENING TO CRITICAL LISTENING**  
Patrick Romieu

**203 L24**  
**THE FLUVIAL URBAN LANDSCAPE - IN SEARCH OF A NEW URBAN AMBIANCE FOR RIVERS**  
**CHAIRS MARLUCI MENEZES, CARLOS SMANIOTTO COSTA**

**204 THE RIVER AND THE METROPOLIS: FINDING AN EQUILIBRIUM BETWEEN PAST AND FUTURE USES OF THE ST-LAWRENCE RIVERSIDE IN MONTRÉAL.**  
Anouk Bélanger, Maxim Bonin, Xavier Massicotte

# L23

## TEACHING THE AMBIENT PROJECT

**CHAIRS** Olfa R. Meziou

Scientific community – with its philosophers, anthropologists, sociologists, engineers, geographers, historians and researchers in art, architecture, design, cinema, etc.- working hard to describe ambiance and atmosphere, to analyze the experience of architectural, urban or landscape places and to refine the notions related to atmospheres. Moreover, many architects – like Juhani Pallasmaa, Peter Zumthor or Philipp Rahm -, more or less consciously integrate atmospheric and feeling issues into their projects. As such, they produce real references in terms of ambient projects.

All this constitutes an available material to teach the ambient or atmospheric project. But how do architects and design project teachers proceed to teach ambient project? How about going beyond the atmospheric design? All this material is it useful? Should we/ did they invent another one? What do students teach us? What do workshop's experiences at school teach us? What are the issues for teachers? What about representation? What about evaluation? Can the teaching of ambient project be a kind of reform of the more traditional design teaching – if it exists at all – or does it require a real paradigm shift?

## SENSORY ENVIRONMENTS: AN ANALYSIS OF PORTUGUESE ARCHITECTURAL CURRICULA

### AMBIENTES SENSORIAIS: UMA ANÁLISE DOS CURRÍCULOS DE ARQUITETURA PORTUGUESES

**MÓNICA ALCINDOR**

Associate Professor, CIAUD-UPT—Branch of CIAUD Research Center, Departamento Arquitetura e Multimédia Gallaecia, Universidade Portucalense Infante D. Henrique, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, monicaalcindor@upt.pt

#### ABSTRACT

Architecture is corporeity, so architectural space must be conceived from the body and for the body since space is captured through bodily and sensory activities. Therefore, architecture must attend to all the senses involved in its perception. Thus, each architectural project, in addition to solving rational problems and meeting functional, technical, and other requirements, must be able to evoke and reflect the different sensory worlds of each culture. Studying the case of Portuguese curricula in architecture, it is possible to offer insights into how the approach to knowledge of the sensory worlds is handled in academia by undertaking a documentary analysis. In a very real way, not enough attention is given within teaching practice to our corporeal and holistic essence. Studies of architecture need to also include an ethnographic dimension, to consider the situations which emerge when the teaching of architecture becomes detached from all of our senses other than simply the visual.

**KEYWORDS:** Architecture curricula. Sensorial World. Neuroarchitecture. Design Studio Teaching. Portugal.

#### RESUMO

A arquitetura é corporeidade, pelo que o espaço arquitetónico deve ser concebido a partir do corpo e para o corpo, uma vez que o espaço é captado através de atividades corporais e sensoriais. Por isso, a arquitetura deve atender a todos os sentidos envolvidos na sua perceção. Assim, cada projeto de arquitetura, para além de resolver problemas racionais e cumprir requisitos funcionais, técnicos e outros, deve ser capaz de evocar os diferentes mundos sensoriais de cada cultura. Estudando o caso dos currículos portugueses de arquitetura, é possível oferecer uma visão sobre a forma como a abordagem ao conhecimento dos mundos sensoriais é tratada no campo académico através de uma análise documental. De certa forma, não há reconhecimento suficiente nas práticas de ensino sobre a nossa essência corpórea e holística. Os estudos de arquitetura precisam de incluir também uma dimensão etnográfica, para considerar as novas situações que emergem quando o ensino da arquitetura se desligou de outros sentidos, exceto o visual.

**PALAVRAS-CHAVE:** Planos de estudo de Arquitetura. Mundo sensorial. Neuroarquitetura. Ensino de Projeto de Arquitetura. Portugal.