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(RAZIS)KOVANJE PROSTORA

SPATIAL STUDIES REVISITED

Ob rojstvu revije *IGRA USTVARJALNOSTI (IU) – teorija in praksa urejanja prostora* želimo razpreti polje razumevanja raziskovalne dejavnosti, vse od njenega klasično-znanstveno-raziskovalnega pristopa pa do umetniških praks kot vidika intuitivno-emosivnega raziskovanja. Z novo revijo želimo ponuditi odprt komunikacijski prostor za oblikovanje nekakšnega »common ground« vsem raziskovalcem, različnim po stroki in tudi po raziskovalnem pristopu, ki se bodisi neposredno ali posredno ukvarjajo s prostorsko problematiko. Želimo opozoriti na danes zanemarjeno vlogo umetniškega ustvarjanja kot pomembne oblike v raziskovalnem procesu, prav tako pa tudi na potrebno sodelovanje in prepletanje med vsemi oblikami in ravnmi raziskovalnega dela. Za Fakulteto za arhitekturo je to še posebej pomembna tema, saj se v akademskih krogih evropskih arhitekturnih šol ponavlja nenehno vprašanje, ali naj šole poučujejo predvsem stroko ali naj bodo to pretežno znanstvenoraziskovalne institucije. Dejstvo je namreč, da se je polovica evropskih arhitekturnih institucij že podala na pot pretežno teoretičnega znanstvenega raziskovanja, ki zapušča arhitekturno snovanje kot osnovni predmet proučevanja in ga nadomešča z lastnim paradiskurzom, ki postane stroka zase, vendar brez vidnejšega vpliva na materialno ustvarjanje v arhitekturni praksi. Po mnenju evropske birokracije bo treba poenotiti merila in oblike izvajanja raziskovalnega dela na vseh fakultetah v Evropi, ne glede na to, ali gre za tehniko ali družboslovje. Ob tem je povsem zanemarjena dolgoletna težnja druge polovice šol, ki dokazujejo, da je tudi arhitekturno načrtovanje pomembna, morda celo najpomembnejša oblika raziskovalnega dela, specifičnega za našo stroko. S tem ko nadomeščamo prostorske predstavitve koncepta s tekstom, nadomeščamo kompleksno obliko komunikacije z linearno, ki pogosto ne more izpovedati bistva stvari o predmetu proučevanja.

With the birth of the journal *CREATIVITY GAME – Theory and Practice of Spatial Planning* we wish to open up the field of understanding research activities, from its classic/scientific/research approaches to artistic practices as an aspect of intuitive and emotional research. The new journal may offer an open communication platform for the formation of a »common ground« for all researches in different fields and using different research approaches, who are directly or indirectly involved with spatial issues. We wish to draw attention to the now neglected role of artistic creation as an important form in the research process, and to the much needed collaboration and integration of all forms and levels of research. This is particularly important for the Faculty of Architecture. Namely, in the academic circles of European schools of architecture, the question persists: What is the primary role of the schools: teaching or scientific research? Notably, a half of European architectural institutions has embarked on the road of predominantly theoretical scientific research, abandoning architectural creation as the basic subject matter of teaching, while replacing it with its own para-discourse – this has become a field of science by itself; however, without a significant impact on material realization in architectural practice. European bureaucracy has proposed to unify the criteria and forms of research work in all European faculties of both technical and social sciences. In doing this, we have completely neglected the long-tasting tendency of the other half of schools which are proving that architectural design is, in fact, an important, if not the most important, form of research work that is specific to our field. When we replace the spatial representation of a concept with text, we replace the complex form of communication with a linear one, which all too often cannot convey the true meaning of the investigated subject.

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Kako kompleksna sta pogled in razumevanje koncepta ob pogledu na njegovo grafično upodobitev, lahko ponazorim s primerom iz slikarstva. Pred leti je bila v stari Tate Gallery v Londonu postavljena razstava ene same slike slikarja Édouarda Maneta z naslovom: Streljanje nadvojvode Ferdinanda Maksimilijana, habsburškega cesarja Mehike v Mehiki. Celotno večnadstropno krilo galerije je bilo posvečeno razlagi te slike. Razgrnjen je bil celoten družbeno-zgodovinski kontekst njenega nastanka, časopisje tistega obdobja, slikarjeve predhodne študije, osebne izkušnje, prijatelji, njegov družbeni položaj in izobrazba, politično prepričanje in še in še. O tem bi bilo mogoče napisati na desetine knjig, vendar bi z njimi težko nadomestili vtis celostnega sporočila, skritega v avtorjevi upodobitvi. Podobno je tudi v arhitekturi. Arhitekt bi moral napisati več sto strani debelo knjigo, da bi opisal vse, kar se skriva v njegovi rešitvi in kar je v ozadju njegovih odločitev ob nekem natečajnem projektu. Vendar je za kolege arhitekta dovolj le pogled na grafično predstavitev projekta, da bi doumeli smisel rešitve in ozadje odločitev. Kot se v kitajski pismenki skrivajo tisočletni sedimenti različnih pomenov, katerih kompleksnost je težko prevesti v zahodnjaški stavek, tako tudi arhitekt pri svojem raziskovanju skozi projekt uporablja kompleksnejši način izražanja, kot nam ga ponuja linearno znanstveno tekstopisje. Grafični načrt je okretnejša in bolj zgoščena oblika izražanja, ki ne potrebuje dodatnih tekstnih pojasnil. Če arhitekti torej ne potrebujemo tekstnega opisa poteka naših raziskav, se vprašamo, komu je torej takšen tekst potreben in kdo naj ga napiše. Običajno so to kritiki ali umetnostni zgodovinarji, ki v principu zgrešijo bistvo stvari. Tekst lahko napiše tudi avtor sam, vendar s premalo kritične distance in z veliko izgubo časa, ki bi ga lahko koristneje uporabil za komunikacijo s kolegi skozi lasten, bolj kompleksen medij.

V znanih ateljejih po svetu in tudi pri nas se je zato uveljavila oblika sodelovanja tekstopiscev v okviru projektnih timov. Lahko so to le zapisovalci dogodkov, še bolj pogosto pa so enakopravni člani tima, ki soustvarjajo pri snovanju rešitev. Takšna odločitev ima tudi »znanstveno« razlago, ki jo najdemo v medicini, ki deli človeške možgane na dve sferi, ki sta zadolženi za dve vrsti mišljenja, in sicer za konvergentno mišljenje, pri katerem so vse funkcije usmerjene k eni sami rešitvi, in divergentno mišljenje, pri katerem usmerja človek miselne procese tako, da poišče čim več rešitev, zamisli in odgovorov na vprašanja. Govorimo torej o vertikalnem razmišljanju, kjer človek razmišlja od točke do točke in tako pride do ene same rešitve, in o lateralnem mišljenju, ki napreduje po »ovinkih«, misli prihajajo od »strani«, nepričakovano in so odvisne od naključnih dejavnikov. Po Edwardu De Bonu je za lateralno razmišljanje značilen širok obseg pozornosti. Mislec ne ve, od kod prihajajo zamisli, in se o tem niti ne sprašuje. Zamisli prihajajo v nekakšnem meditativnem stanju, za katerega je značilna miselna sproščenost in visoka stopnja osebne svobode. Vsakršna prepoved, ukaz, kontrola ali samokontrola takoj prekinejo proces. Ustvarjalen človek obvlada obe obliki mišljenja. Najprej lateralno, ki poraja izvirne zamisli, nato vertikalno, ki jih preverja, potrjuje ali zavrača. Zgolj lateralno mišljenje pelje v sanjarjenje, avtizem, zgolj vertikalno mišljenje pa v suhoparno ponavljanje istih operacij in jalovost zamisli. Težava je v tem, da vertikalno mišljenje blokira lateralno mišljenje. Če predpostavimo, da hkrati potrebujemo dve obliki mišljenja oziroma dve obliki raziskova-

To illustrate the complexity of optical perception and understanding of a concept by looking at its graphic depiction, let me give an example from fine arts – painting. Years ago, the original Tate Gallery in London hosted an exhibition of one single picture by the painter Édouard Manet: The Execution of the Archduke Ferdinand Maximilian, the Habsburg emperor of Mexico, in Mexico. The entire wing of the gallery, several-stories high, was dedicated to the explanation of the painting. The exhibition revealed the entire social and historical context of the painting's origin, newspapers from the era, painter's previous studies, his personal experience, friends, social position and education, political views etc. Countless books on the subject matter could hardly replace the impact of the whole message hidden in the painting. We can say something similar about architecture. It would take a very thick book to hold everything that is hidden in the architect's solution or in the background of the decisions made during a competition. However, for fellow architects a glance at the graphic depiction of a project is enough to perceive the meaning of the solution and the background of the decisions made. Similarly, as Chinese characters hide thousands of years of historical sediment of meanings, whose complexity is difficult to translate into western sentences, the architect – in his research through a project – uses a more complex way of expression than offered by linear scientific writing. A graphic plan is the more clever and compact form of expression that needs no additional textual explanations. If we, architects, do not need a textual description of our research, then who does and who should write it? Usually, this is done by critics and art historians, who, in principle, miss the point. Texts can be written by the authors themselves, but with not enough critical distance, and at the expense of time that might have been better used for communication with colleagues through our own, more complex medium.

In well known studios around the world and in Slovenia, project teams now include copywriters. Rather than mere recorders of events, they become equal team members who take part in the creation of solutions. Such a decision is »scientifically« justified by medical science, i.e. in the distinction between the hemispheres of the human brain, which are in charge of two kinds of thinking – convergent thinking where the functions focus on coming up with a single solution, and divergent thinking where the mind works in a way to find as many solutions, ideas and answers possible. On the one hand, there is vertical thinking where reasoning goes from one point to another, arriving at a single answer, and on the other hand, there is lateral thinking, which progresses in »curves«, thoughts come from »aside«, unexpectedly, and depend on random factors. Edward de Bono argues that lateral thinking is characterised by a wide span of attention. A thinker does not know where his ideas come from nor does he care about it. Ideas come in a meditative state, which is characterised by relaxation of the mind and a high level of personal freedom. Any kind of prohibition, order, control or self-control will immediately stop the process. A creative person excels in both types of thinking. First, lateral thinking is used, giving rise to original thoughts, then vertical thinking – checking, confirming or rejecting. Lateral thinking only may lead to daydreaming, autism, and only vertical thinking leads to dull repetitions of the same operations and sterility of thought. The problem is that lateral thinking is blocked by vertical thinking. Assu-

nja, potem je za raziskovanje, usmerjeno v iskanje novih zamisli, potrebno predvsem sproščeno vzdušje.

To predpostavko lahko ponazorim s prisposobo iz resničnega dogodka, ki se je pripetil med drugo svetovno vojno. Angleži so večkrat želeli porušiti jezove nemških hidroelektrarn, ki so Nemčiji kljub vojni vihri zagotavljale obilje električne energije, a so bili pri tem neuspešni. Jezovi so ležali v ozkih, kanjonskih dolinah in jih je bilo praktično nemogoče zadeti s klasičnimi letalskimi bombami. Na pomoč so poklicali inovatorja in genialnega vojaškega inženirja Barnes Wallisa. In kaj je ta naredil? Namesto da bi se zatopil v izpolnjevanje zapletenih formularjev o hipotezah in ciljnih raziskave, finančnih terminih in porabi sredstev, je zapustil goreči London in z družino za dva tedna odpotoval na počitnice, na morje. Tam je postopal po obali in se z otroki zabaval v metanju »žabic« po morski gladini. Ob tem se mu je porodila zamisel o poskakujoči bombi, s katero so kasneje uspešno porušili nemške jezove. Nauk zgodbe je, da za lateralno mišljenje in nove zamisli predvsem potrebujemo ustvarjalno okolje, nekakšno osvobojeno ozemlje brez omejitev in konkretnih pričakovanj. Ob tem je pomembno orodje ustvarjalnega razmišljanja provociranje. Izobraževalni procesi, vzgoja in izkušnje so nas navadili, da se morajo misli logično navezovati ena na drugo. Pri provokaciji pa je naslednja misel lahko popolnoma nasprotna prejšnji, lahko je tudi napačna. Potrebujemo sprožilo, da nam utrne svež pogled, asociacijo. Dr. Bill Fisher, profesor upravljanja tehnologije na IMD Lausanne v Švici, je v predavanju na IEDC Poslovni šoli Bled opozoril, da če želite biti inovativni, ne morete biti (preveč) vljudni. Vljudni timi vas pripeljejo do vljudnih rezultatov. Ti pa ne morejo biti ne (pre)držni ne prebojni. Tudi zamisli zahtevajo svoje procese – podobno, kot velja za tok materiala, denarja in drugih sredstev v podjetju, zato so najboljša tista podjetja, v katerih imajo zaposleni občutek, da imajo popolno svobodo, vodstvo pa, da ima absolutni nadzor.

Končni cilj znanosti in tudi umetnosti, kar arhitektura skozi svojo umetniško prakso tudi je, je iskanje resnice. To je tudi njuno bistveno poslanstvo. Kajti le z resničnim poznavanjem sveta je mogoče načrtovati uspešno prihodnost. Pomemben je predvsem proces iskanja resnice, medtem ko so umetniška dela sama po sebi ob tem le stranski produkt tega iskanja. So nekakšen metaforični jezik, s katerim posredno sporočamo odkritje resnice in postavljamo temelje novim nalogam znanosti in umetnosti. Tistim, ki uporabljajo konvergentni način mišljenja. Ob tem smo brez odgovora, kaj je poslanstvo umetnosti oziroma tistega dela naših misli, ki ga obvladuje desna hemisfera. Kaj umetnost izraža in kako to počne? Znameniti ameriški skladatelj, pianist in dirigent Leonard Bernstein je v svojem predavanju o glasbeni semantiki na Harvardu dejal, da ima glasba, kot umetnost, veliko ekspresivno moč, a da imamo tudi ljudje sposobnost, da se nanjo odzovemo na za umetnika pričakovan način. Glasba izraža svoje sporočilo s pomočjo prisposob skozi metaforični jezik. Izraža občutenja za nekaj, kar se nahaja izza stvarnega in otipljivega. Ob tem je metafora, podobno kot v poeziji, izvor njene izpovedne moči. Metafora je v glasbi, kot povzema Bernstein po Kantu, »Ding an sich« ali stvar sama po sebi, kot realnost zunaj naše zavestne realnosti, nekakšen zunajzavestni obstoj. Aristotel umešča poezijo na pol poti med realnim in neotipljivim svetom, ko trdi, da se je mogoče prav s pomočjo metafore najbolj približa-

ming that we need two types of thinking simultaneously, i.e. two types of research, then research focusing on the pursuit of new ideas basically calls for a relaxed atmosphere.

This assumption can be illustrated by a real event from World War II. Time and again, the British tried to destroy the dams of German hydro power plants which provided Germany with an abundance of electrical power, despite the war. The dams were situated in narrow river canyons and they were practically an impossible target to hit during classic air strikes. They engaged the help of Barnes Wallis, an innovator and brilliant army engineer. And what did he do next? Instead of filling in complex forms on hypotheses and study goals, financial deadlines and use of funds, he left the burning London and took his family on a two-week vacation, to the seaside. There, he lingered on the beach, played with the children in skipped stones across the sea surface. And there the idea about the bouncing bomb was born – the idea which led to successful demolition of German dams. The moral of the story is that lateral thinking and new ideas come in a creative environment, in a liberated territory without limitations and concrete expectations. Provocation is another important tool of creative thinking. Educational processes, upbringing and experience have taught us that thoughts should be logically connected one with another. However, in provocation the thought that follows may be in complete opposition to the previous one, and it may well be wrong. We need a trigger that will give us a fresh viewpoint, an association. In his lecture at the IEDC Bled School of Management, Dr Bill Fisher, Professor of Technology Management at IMD Lausanne, Switzerland, argued that in order to be innovative, you should not be (too) polite. Polite teams will lead you to polite results. However, they cannot be bold (enough) or lead to breakthroughs. Ideas require their own processes – similarly to the flows of materials, money and other means in a company; the best companies are those where the employees have the feeling of total freedom, and the employers the feeling of total control.

The end goal of science and, indeed, arts – including architecture through its artistic practice – is the pursuit of truth. This is their most important mission. Only a true knowledge of the world can help plan a successful future. The process of searching for the truth is the main thing, while art works are a by-product of the search. They are a metaphorical language which helps to bring over the discovery of truth and the basis of new tasks of science and arts. To those who use convergent thinking. I, for one, have no answer about the true mission of art, i.e. of the part of our mind that is controlled by the right hemisphere. What does art express and how does it do it? In his Harvard lecture on Musical Semantics, the famous American composer, pianist and conductor Leonard Bernstein said that music, as an art, is capable of producing a significant expressive power, but that people also have the ability to respond to it in the way that the artist expects us to. Music conveys its message through metaphors, through metaphorical language. It expresses a sentiment of something beyond the real and tangible. Much like in poetry, the metaphor is the source of its expressive strength. In music, the metaphor, as Bernstein sums up after Kant, is »das Ding an sich«, the thing in itself, a reality outside our conscious reality, an extra-conscious existence. Aristotle places poetry halfway between the real and intangible worlds, stating that one can come closest to truth through metaphors.

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ti resnici. Kvint Tulij Ciceron (102–43 pr. n. št.) je še odločnejši, saj meni, da ima metafora najtežjo nalogo poimenovati nekaj, kar bi se sicer ne dalo imenovati z besedo, občutenja človekovega notranjega sveta.

Vloga umetnosti je, da napoveduje, na svoj metaforični način, spremembe v prihodnosti. Je slutnja prihodnosti. Arhitektura nasprotno gradi za prihodnost. Načrtujemo nekaj, za kar verjamemo, da bo delovalo v prihodnje, na način in v obliki, kot smo si jo zamislili in predvideli. Zato je naloga arhitekture kot umetnosti predvsem prevajanje metaforičnega, neotipljivega sveta, kot napovedi in slutnje bodočnosti, v svet realnih, otipljivih oblik in ureditev. S tem utira pot konkretnim nalogam in raziskavam, ki so ciljno usmerjene in oblikujejo nove paradigme.

Ali potrebujemo v arhitekturi dve vrsti raziskovanj: znanstveno in umetniško? Vertikalno, znanstveno razmišljanje je zaporedno, lateralno preskačuje. Z vertikalnim, znanstvenim razmišljanjem se premikamo naprej korak za korakom. Vsak korak nastane iz predhodnega, s katerim je čvrsto povezan. Ko dosežemo sklep, njegovo pravilnost preverimo s pravilnostjo korakov, s katerimi smo ga dosegli. Pri lateralnem razmišljanju koraki niso nujno zaporedni. Skočimo lahko naprej, na novo točko, in potem zapolnimo razmik za nazaj. Zaradi tako različne, a hkrati tudi dopolnjujoče narave dela obeh pristopov, se kaže v praksi koristno povezovanje obeh izkušenj v eni osebi ali v timskem delu, ki omogoča sinergijo in spodbuja inovativnost na obeh polih raziskovanja. Ali kot je dejal Oscar Niemeyer: »Potem, ko narišem konceptno rešitev na papir, jo poskušam opisati v nekaj besedah. Če to ni mogoče, zavržem papir in začnem znova.« Na šestnajstem srečanju dekanov arhitekturnih šol v Haniji na Kreti smo se dekanji spraševali, kaj in kako učiti študente v današnjem negotovem in spremenljivem času. Tisti, bolj znanstveno orientirani, so se zavzemali za še večje število specializiranih predmetov ali zelo ozke specializacije. Sam sem prepričan, da moramo študenta univerze podpirati pri njegovi rasti v razumnika, ki bo sposoben abstraktnega mišljenja in ob tem tudi v strokovnjaka posamezne stroke. Prav ta univerzalna sposobnost mišljenja mu bo omogočila veliko fleksibilnost pri zaposlovanju, v lastni in tudi drugih strokah, in bo nekakšen »common ground« za komunikacijo in povezovanje z drugimi strokami. Za kaj takšnega pa mora imeti študent ustvarjalni mir, da lahko neobremenjeno prehaja skozi projektne naloge iz nižjega do višjega nivoja abstrakcije. To je proces zorenja, ki se ga ne da preskočiti, če želimo izoblikovati radovednega, inventivnega, kritično mislečega ter družbeno in strokovno motiviranega razumnika in arhitekta. In raziskovalca, ki bo znal povezati oba pola ustvarjalnega raziskovanja.

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Quintus Tullius Cicero (102 BC–43 BC) is even more resolved, as he believes that a metaphor has the hardest task of naming something that otherwise could not be named, the feelings of a person's inner world.

The role of art is to predict, in its metaphorical way, future change. It is a premonition of the future. On the other hand, architecture builds for the future. We design something that we believe will work in the future, in a way and form that it was conceived and predicted. Hence, the task of architecture as an art form is a translation of the metaphorical, intangible word, as a foresight and premonition of the future, to the real world of tangible forms and organisations. It is a trailblazer for concrete tasks and targeted research and it shapes new paradigms.

Do we truly need two kinds of research in architecture: scientific and artistic? Vertical, scientific thinking is consecutive thinking, lateral thinking skips from one thing to another. Vertical, scientific thinking makes us take one step further at a time. Each step is a continuation of the previous one and the link between them is strong. The validity of a conclusion is checked with the correctness of the steps taken to arrive at the conclusion. In lateral thinking, the steps are not consecutive. We may jump forward, to a new point, and only then fill in the gap behind. Due to the different and, indeed, complementary nature of both approaches, it is beneficial in practice to link both types of experience in one person or in a team, which leads to synergy and encourages innovation in both research poles. In the words of Oscar Niemeyer: »After I sketch a design on paper, I try to describe it in a few words. If it cannot be done, I throw the paper away and start again.« At the 16th meeting of heads of schools of architecture in Chania, Crete, we, the deans, asked ourselves what and how to teach in today's unclear and changeable times. The more scientifically focused ones promoted a larger number of specialised courses or very narrow specialisations. I believe that university students must be supported in their growth into both intellectuals with the ability of abstract thinking and experts in the relevant field. This universal ability of thinking will enable a larger employment flexibility in our own and other fields, and provide a »common ground« of communication and connection with other disciplines. To achieve this, the students will need creative peace where a free transition through project tasks from the lower to the higher levels of abstraction is possible. This is a process of maturity that cannot be skipped if we want to shape inquisitive, inventive and critical thinkers, and socially and professionally motivated intellectuals and architects. And researchers who will be able to connect both poles of creative research.

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