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The Invention of a Problem

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Publication date:
2012

Document Version:
Early version, also known as pre-print

[Link to publication](#)

Citation for published version (APA):
Bertram, P. (2012). The Invention of a Problem. Sound/Visual production (digital) <http://vimeo.com/35558737>

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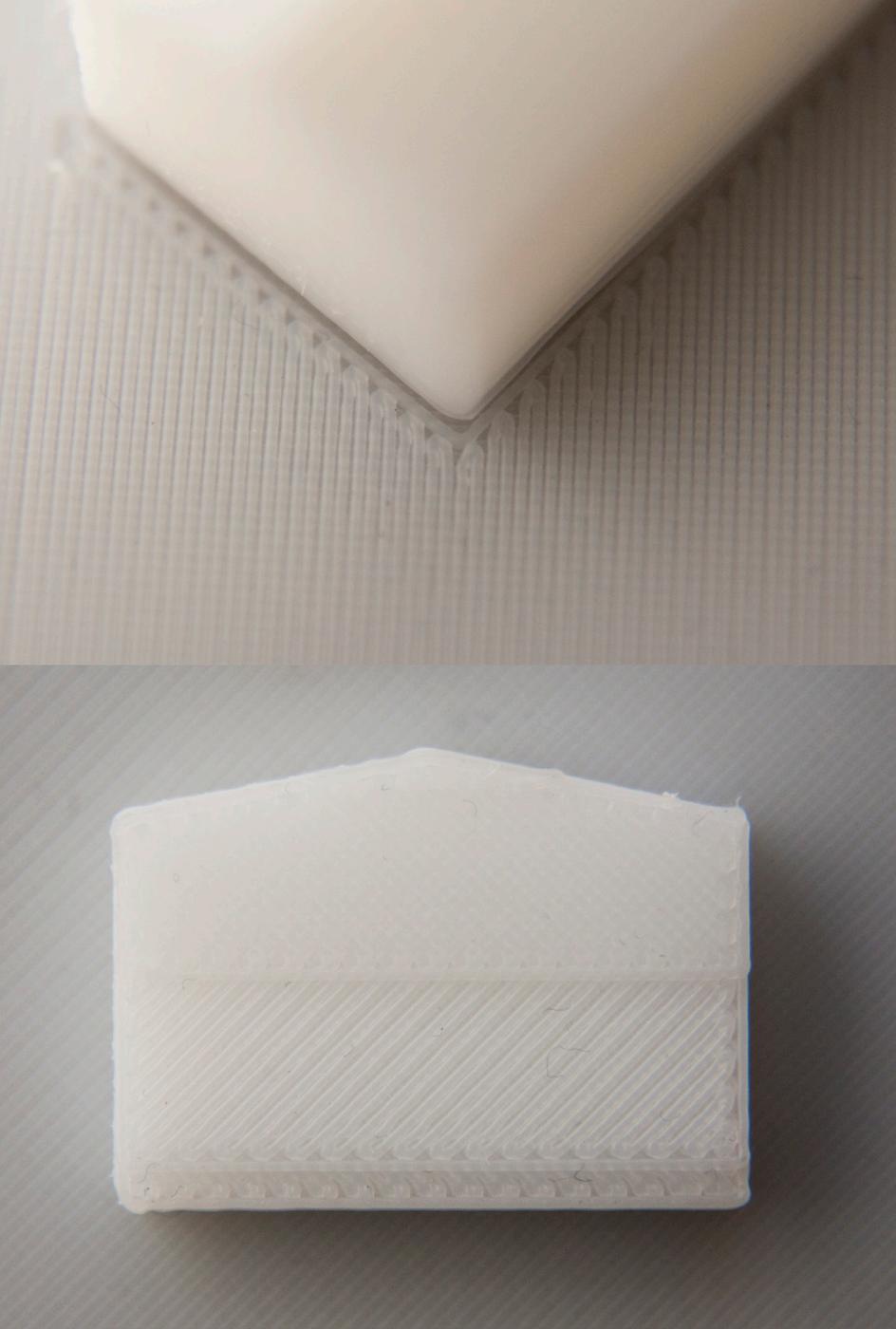
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The Invention of a Problem



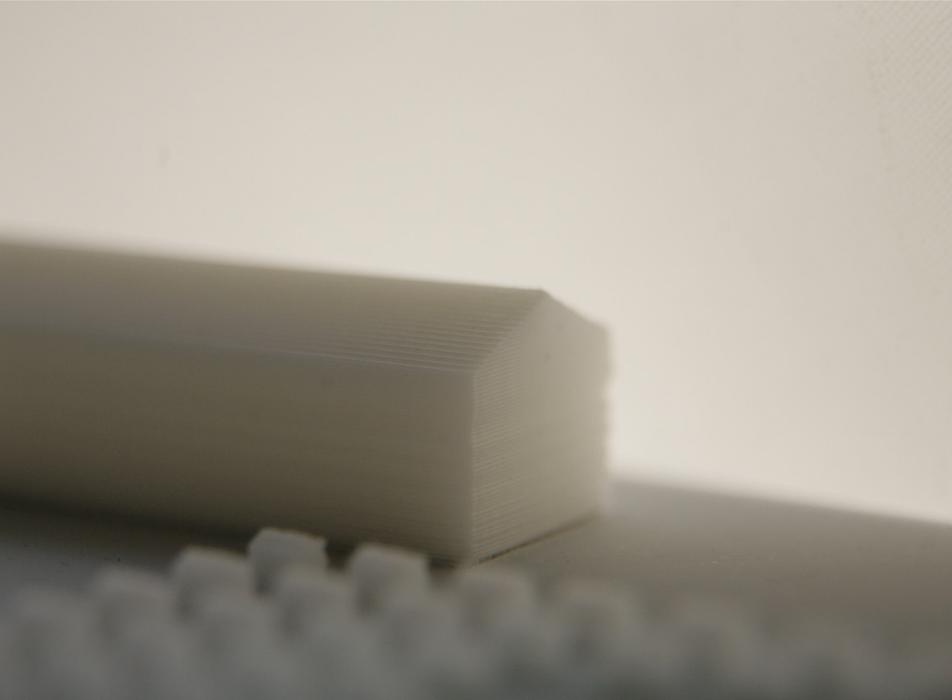
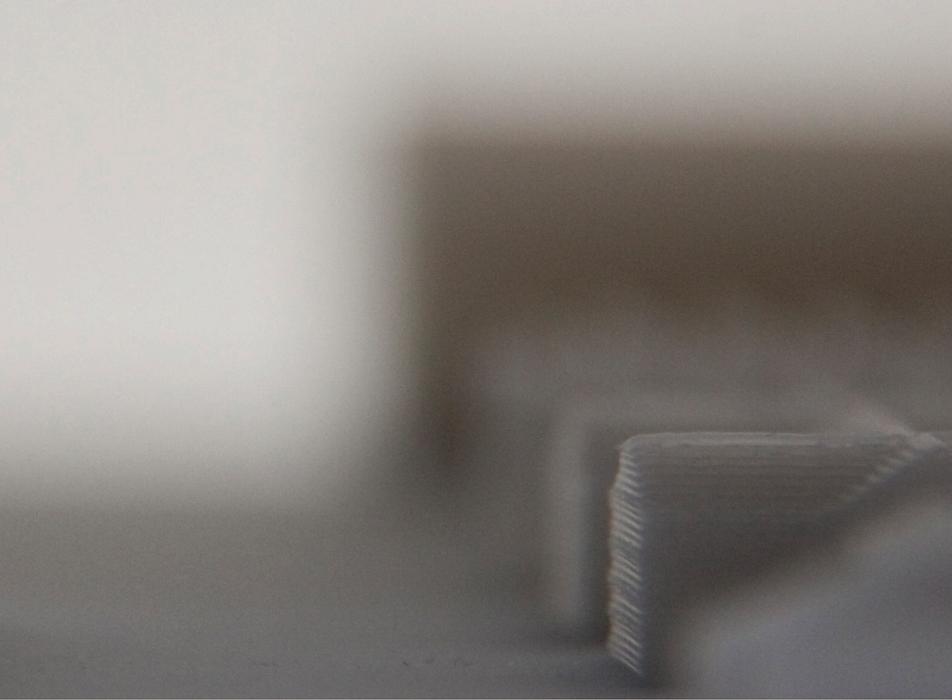
It's important to distinguish between two kinds of processes. The first can be characterized as problem solving. It perceives the process as a realization of a goal. It falls under the illusion that the freedom lies in the choice of solution.

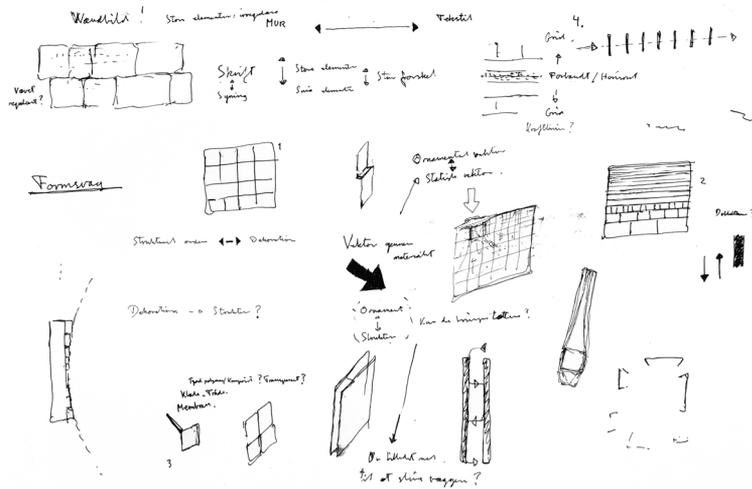
However, the real freedom lies in the invention of a problem. The second process invents a problem through a material practice.

In an artistic practice the problem cannot be separated from the composition. It is not defined outside the process. Paradoxically, the composition is the problem!

In the second process there is simultaneity between problem and solution.

Obviously, any architectural process is comprised of both processes.



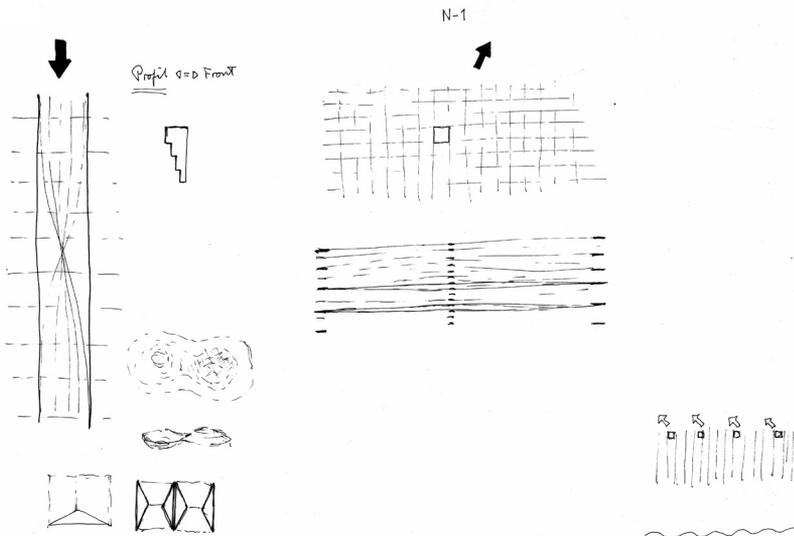


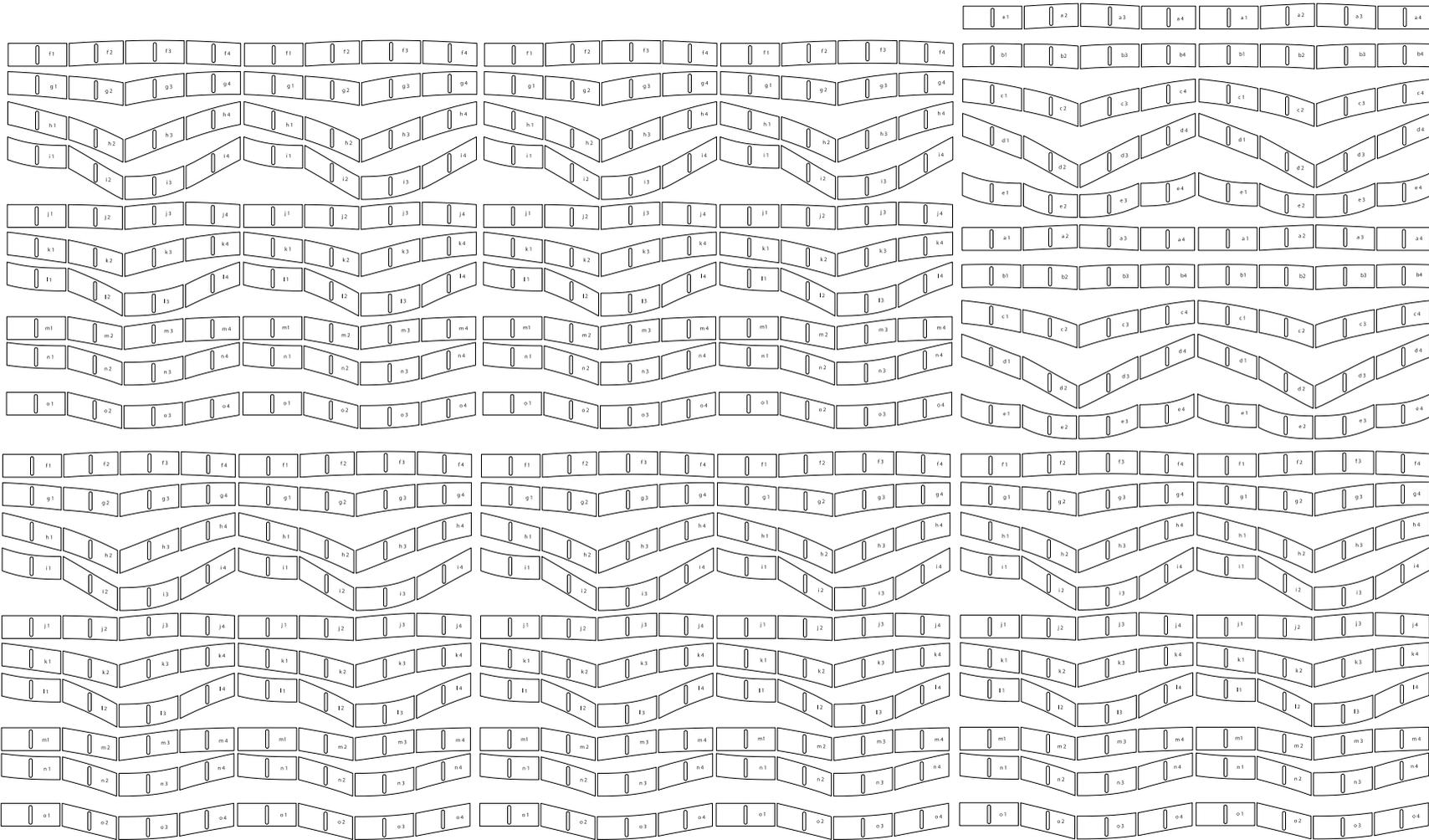
The architectural composition is a heterogeneous assemblage of different components - some linguistic. The components with expressive capacity are not bound to the other components through relations of interiority.

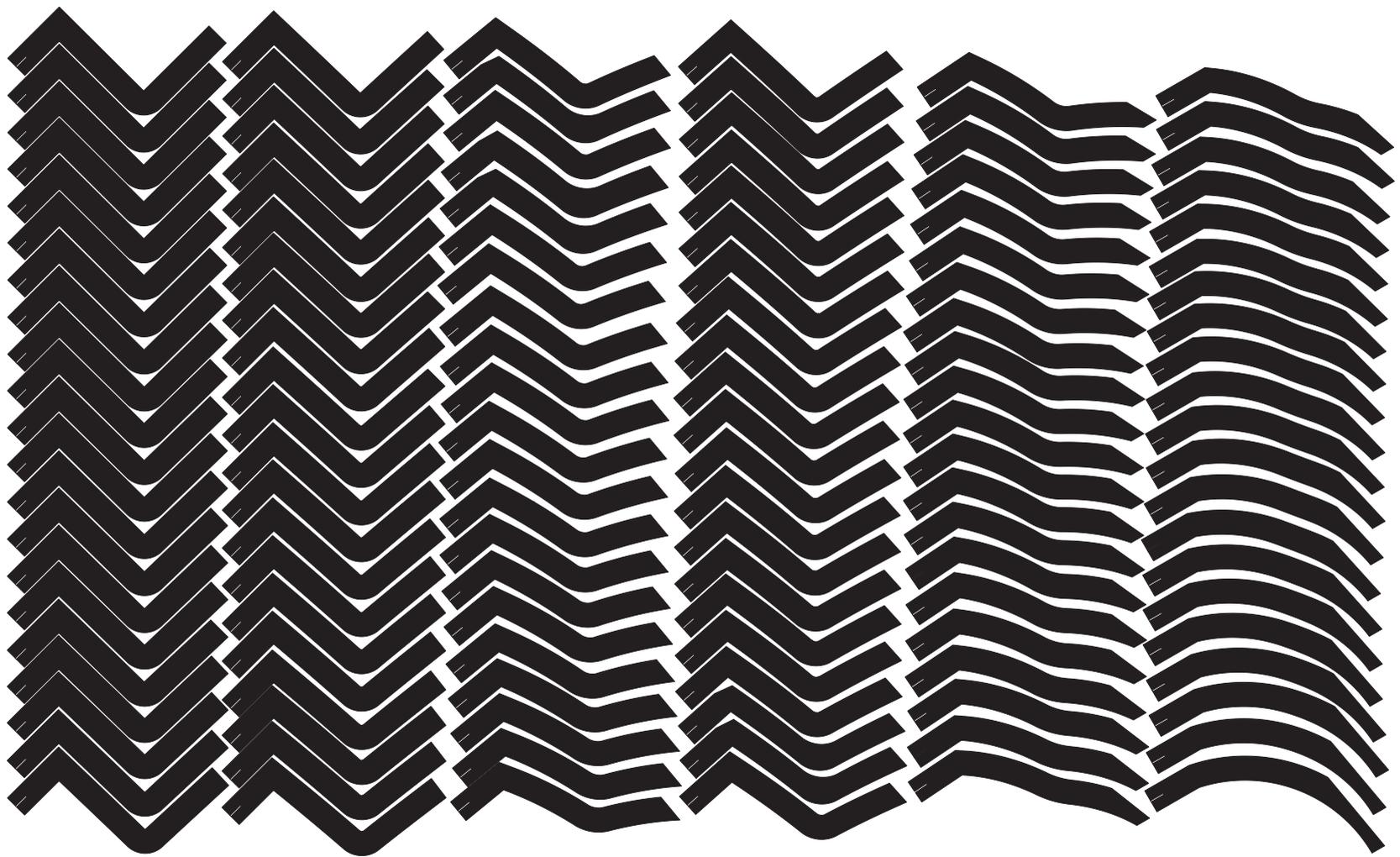
There is an unbridgeable gap between the sayable and the visible. They constitute two different material domains - two different articulations influencing each other. They are not measured in terms of mutual conference but in terms of mutual productivity.

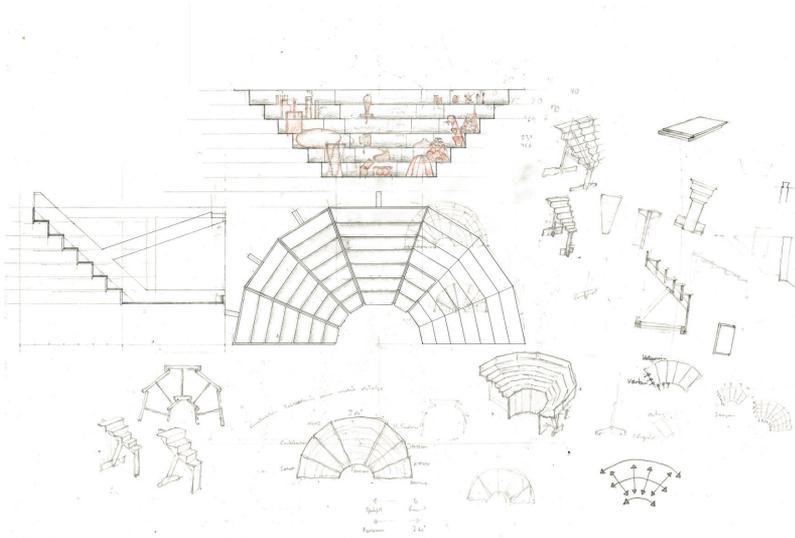
The heterogeneous assemblage does not homogenize its components. It is held together by relations of exteriority - the capacity of the components to affect and be affected.

A montage of two components is a becoming of both and it affects all components in the composition.







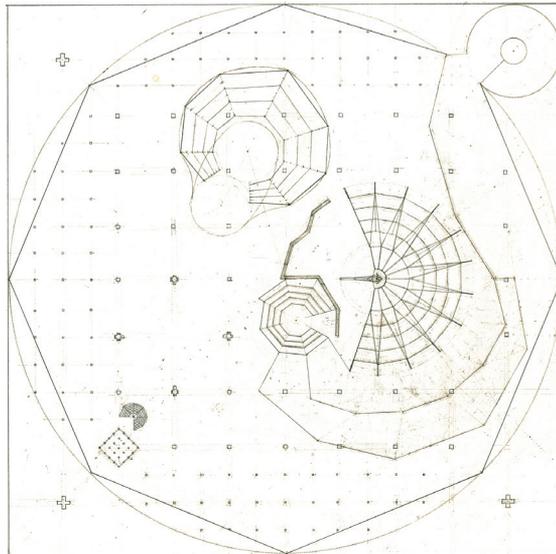


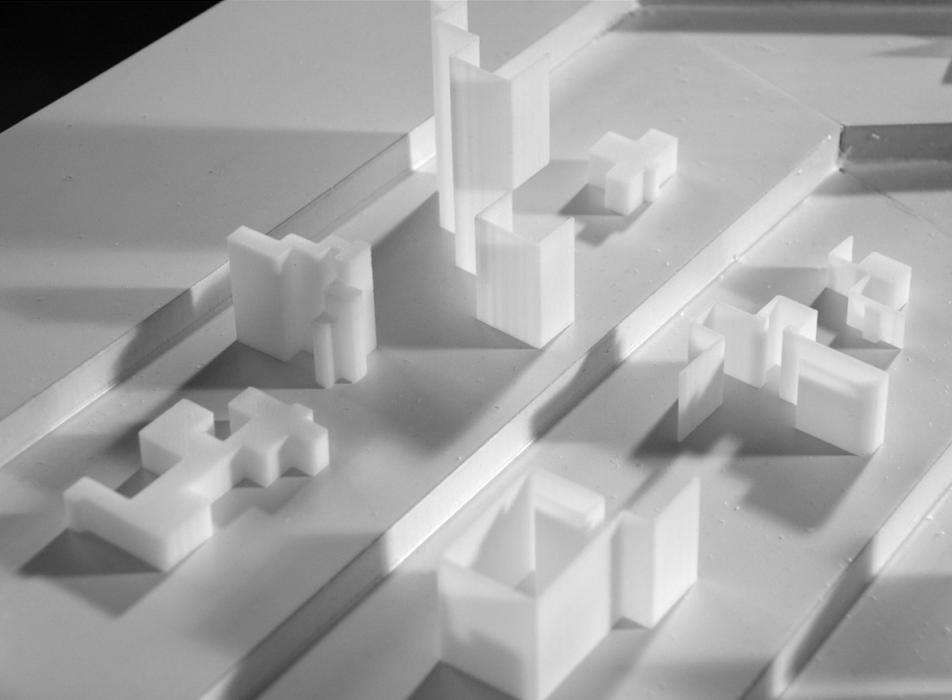
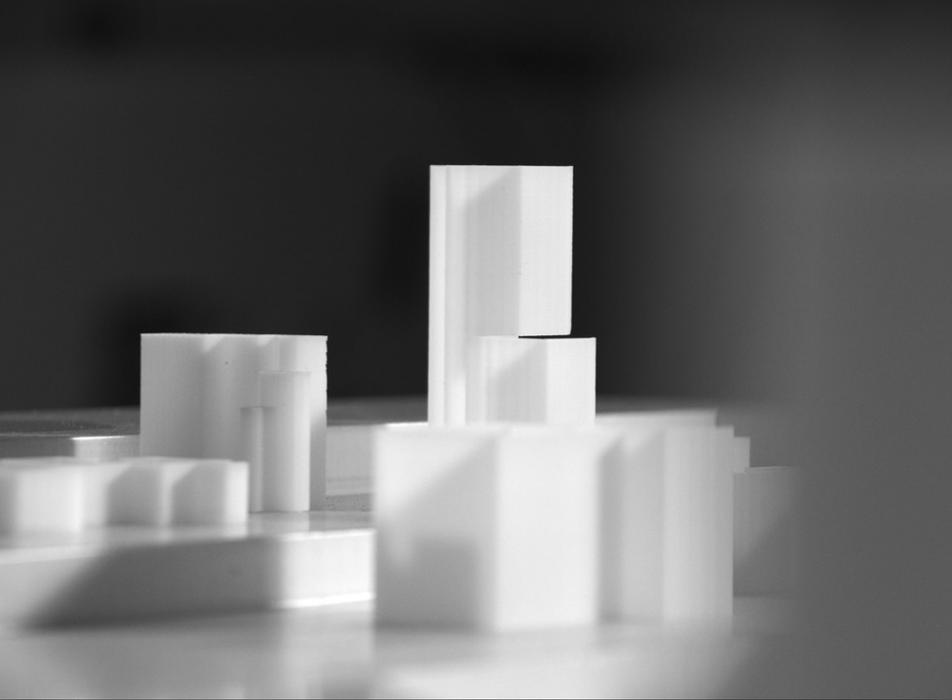
The focus of the practitioner is not upon the abilities of a supposed creative subject but concentrated on the manipulation of the components of the composition. There is no invention without techniques.

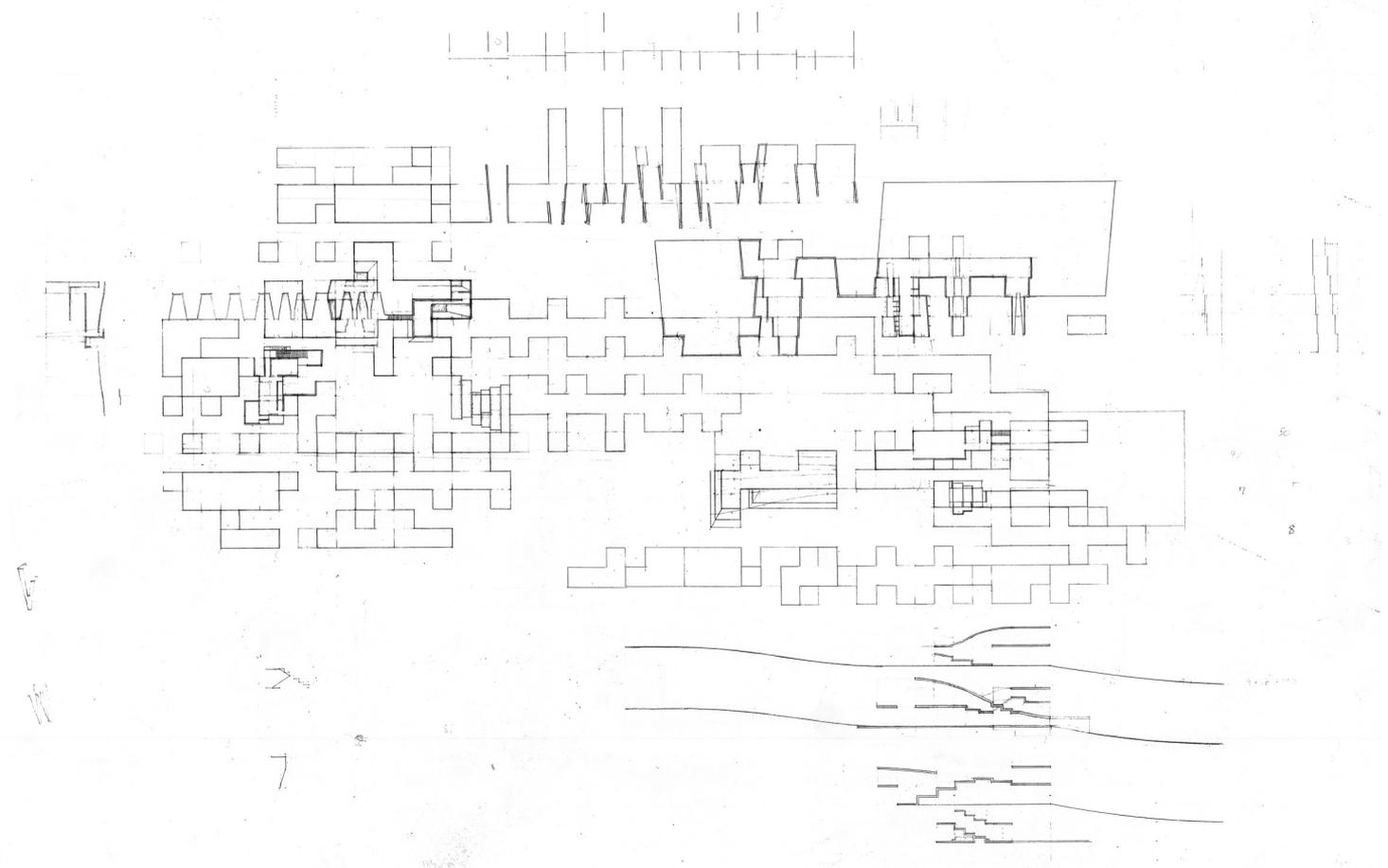
Difference is not invented in the mind of the practitioner. It is an immanent relation in the heterogeneous assemblage of the composition. The act of inventing is a bringing forth of difference and it cannot be divorced from a material practice.

A beginning is an intermezzo. The first operations are simple. The complexity comes from the material investigated by the probing of the techniques.

Inspiration requires an absence of intention. It is found through an artistic practice, not the other way around. One composes in order to be inspired. In a sense intention is short-sighted. The composition is more consistent than the intention of the performer.





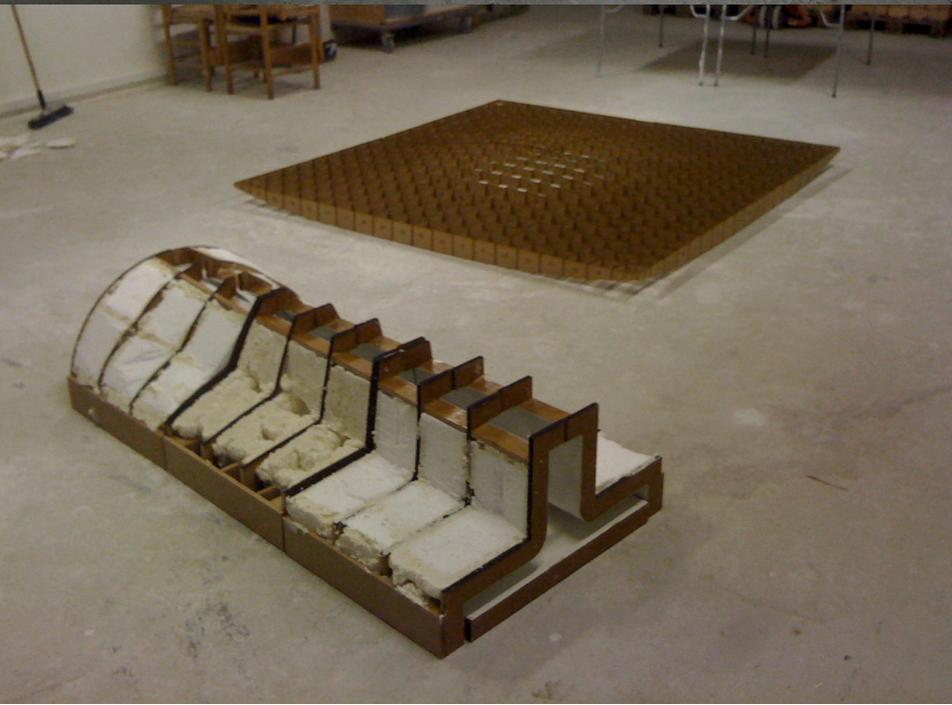




The techniques of the architectural media and the methods defined by language are divided by the gap between the sayable and the visible.

The techniques are probes investigating the immanent differences of the material - the heterogeneous assemblage of the composition.

The relation is formless. You can only approach the relation indirectly through the manipulation of the extensive properties of the composition.

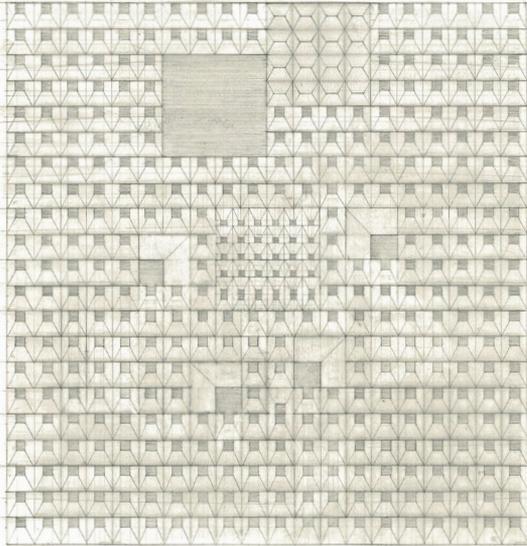


The difficulty for method in a creative process is that you cannot premeditate the event.

The intuitive method is a way of inventing new concepts. It is turned destructively towards existing and insufficient concepts. The new concepts do not simply inform practice what to do. They relieve bad concepts already integrated in practice in the form of clichés.







The process that invents a problem strives towards consistency, not completion.

The assemblage emerges. Consistency is cultivated. It is like a resonance between the different components of the composition.

The process finishes when the consistency has reached a point where the manipulations of the practitioner do not increase the intensity of the relational web between the components.

The building is an incorporated difference - a problem field through which the patterns of life are produced. The question is: What can the body do?

The experiment is a prerequisite for an ethical awareness - as opposed to a moral judgement - towards life.

