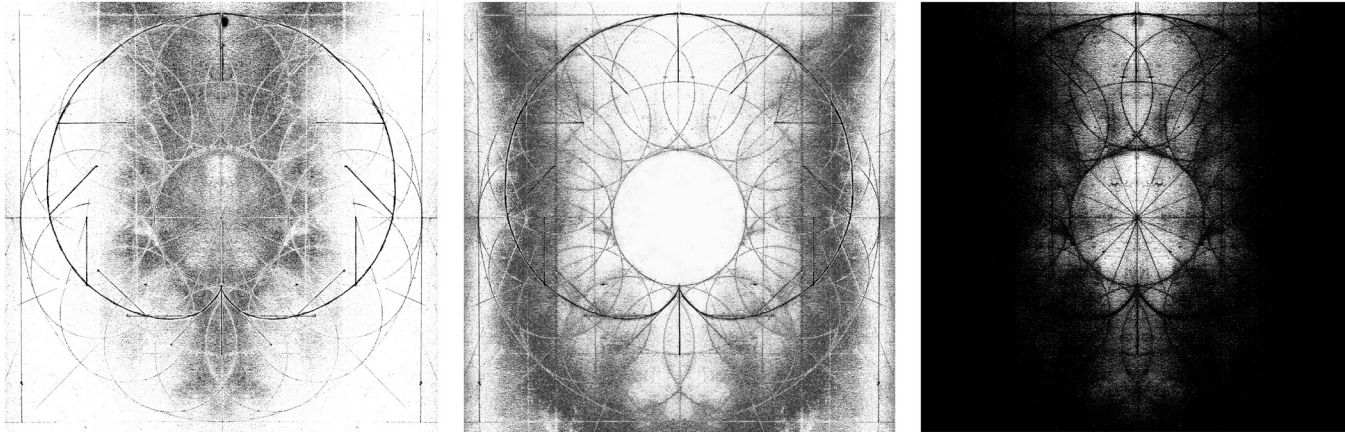


THE INVENTION OF A PROBLEM



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TWO KINDS OF PROCESS

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

However, 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.



ALLOGRAPHIC AND AUTOGRAPHIC

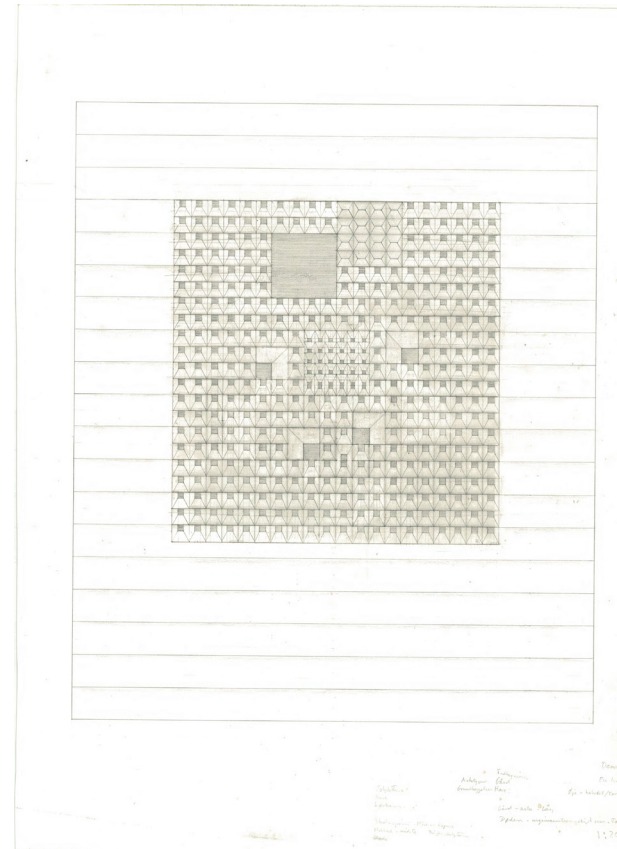
The allographic arts are characterized by using notational systems. They employ various media meant to be reproduced staging singular performances.

The autographic arts produce singular artefacts not meant to be reproduced.

The architectural media occupy an ambiguous position displaying traits from both categories.

The relation between the general rules of the notational system and the techniques of the particular media constitute an experimental potential.

The architectural media produce measures for a space yet to come.



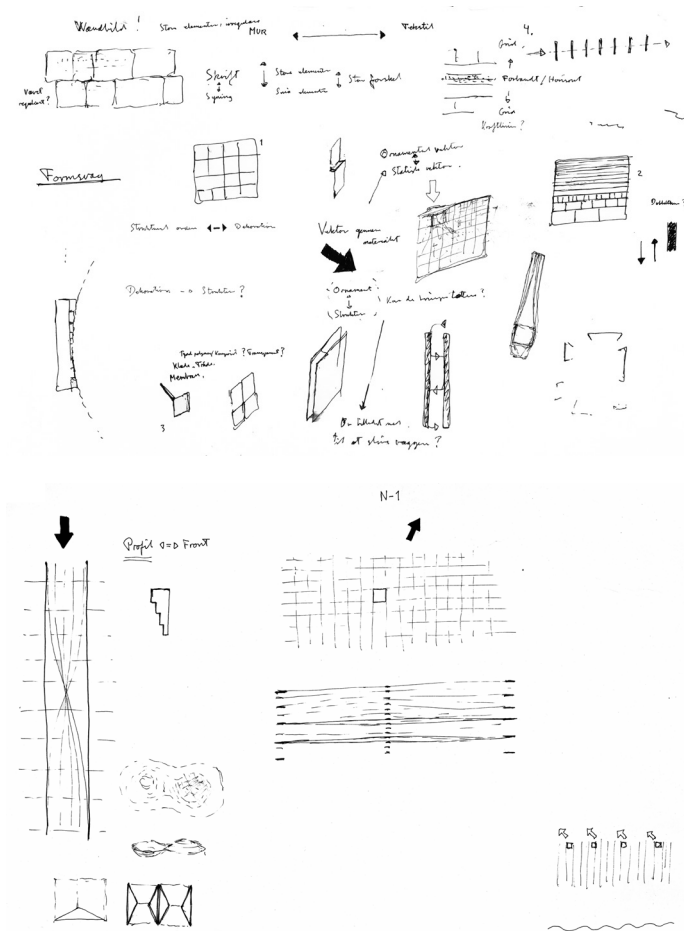
THE ARTICULABLE AND THE VISIBLE

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.



TECHNIQUE vs METHOD

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.

A relation is formless. You can only approach it 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.

Technology ↔ Variation
Technique ↔ Difference

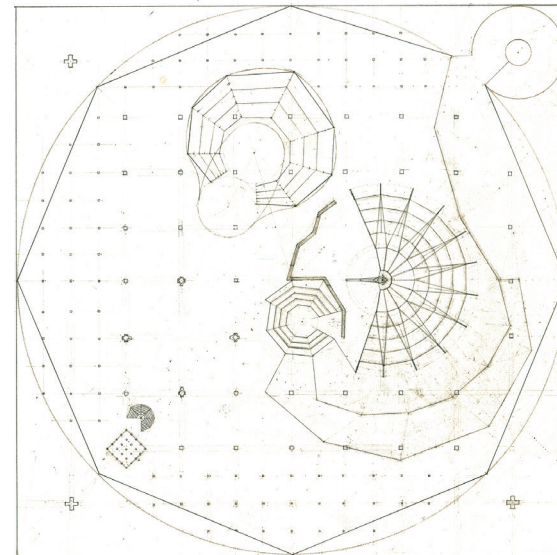
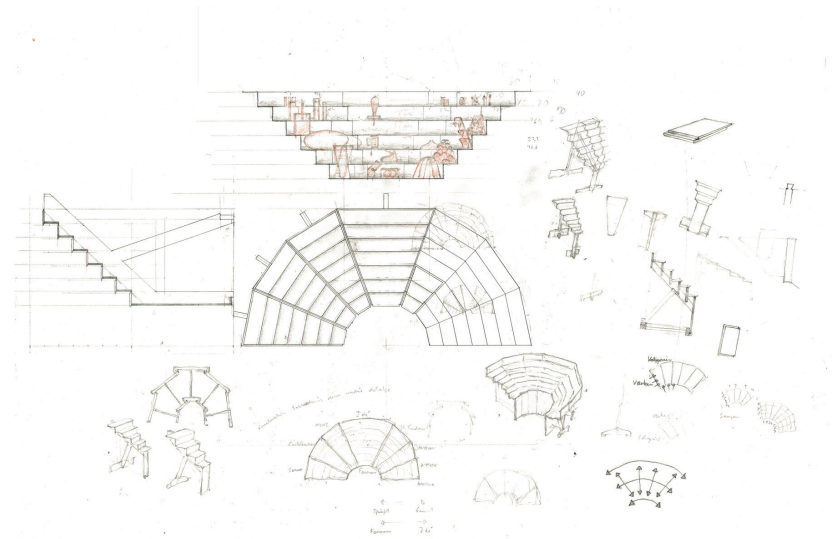
THE ARRANGEMENT OF A MI - LIEU

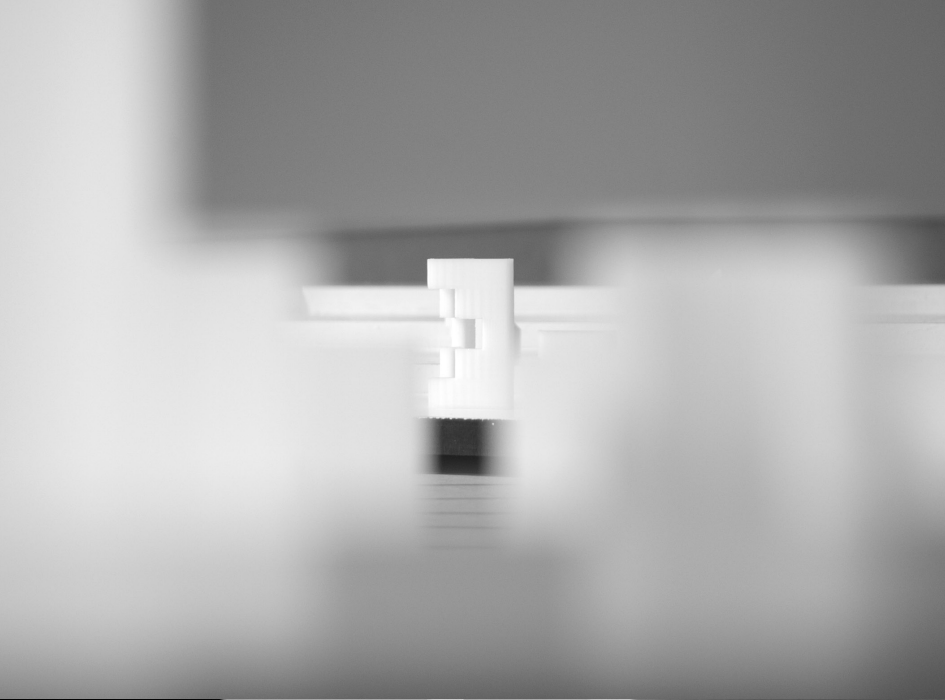
The composition is developed in an environment of various components deriving from different domains. The environment is in itself an arrangement from which the composition slowly emerges as a relational field of increasing consistency. One is always operating in the middle of things. There is no privileged point from which the mi-lieu can be seen and controlled. Manipulations trigger becomings however partial.

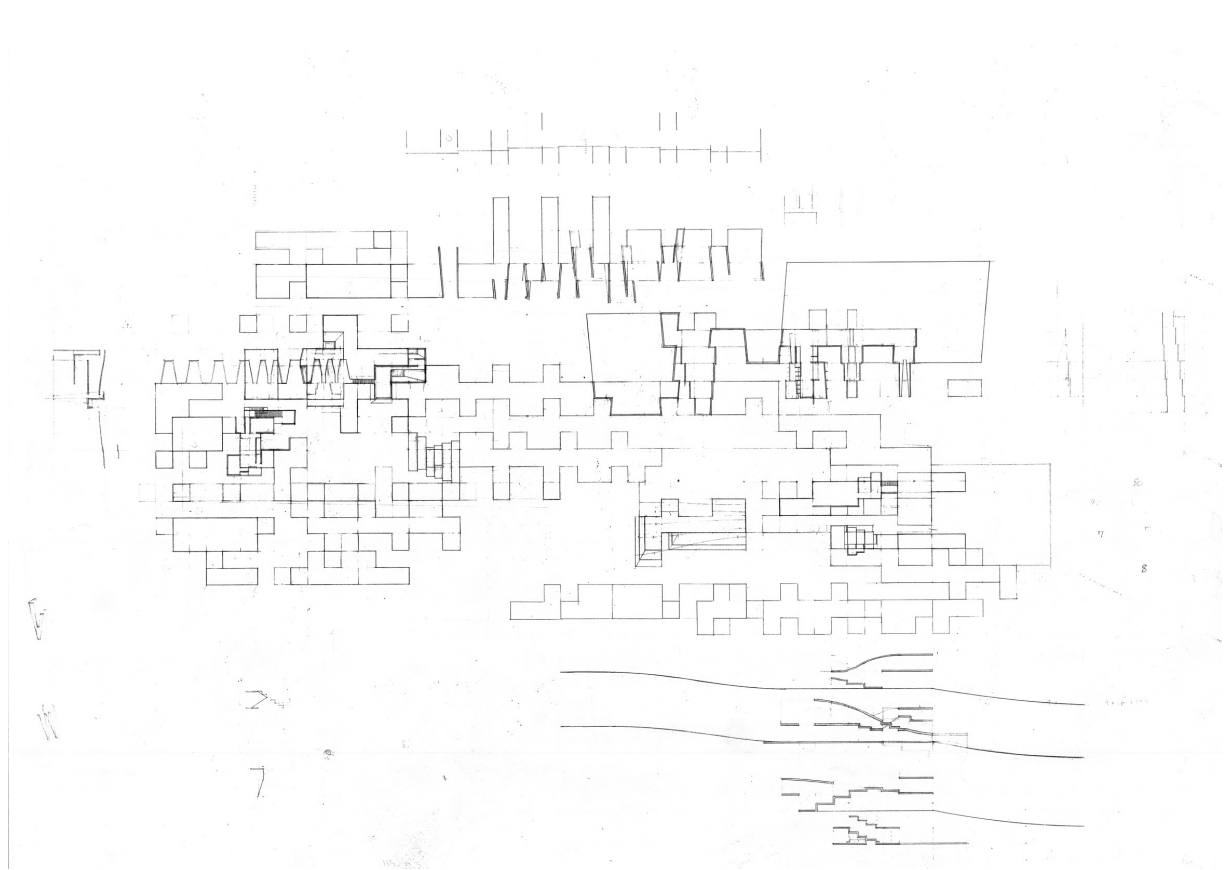
The operations are simple. The complexity rests in the material of the arrangement.

The components all refer to existing assemblages from which they are extracted.

However, there are no references in the sense of similarity or shared identity between the components of the composition and their origin. All components are transformed in the transfer and evaluated only according to their relations of exteriority in the composition at hand.







THE ACCIDENT OF BEGINNING

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 produced by artistic practice, not the other way around. One composes in order to be inspired.

In a sense intention is short-sighted. It develops alongside the composition.



THE MOTIF AS DIAGRAM

Firstly, it is not to be understood as a certain way of drawing as it is often the case in architectural discourse.

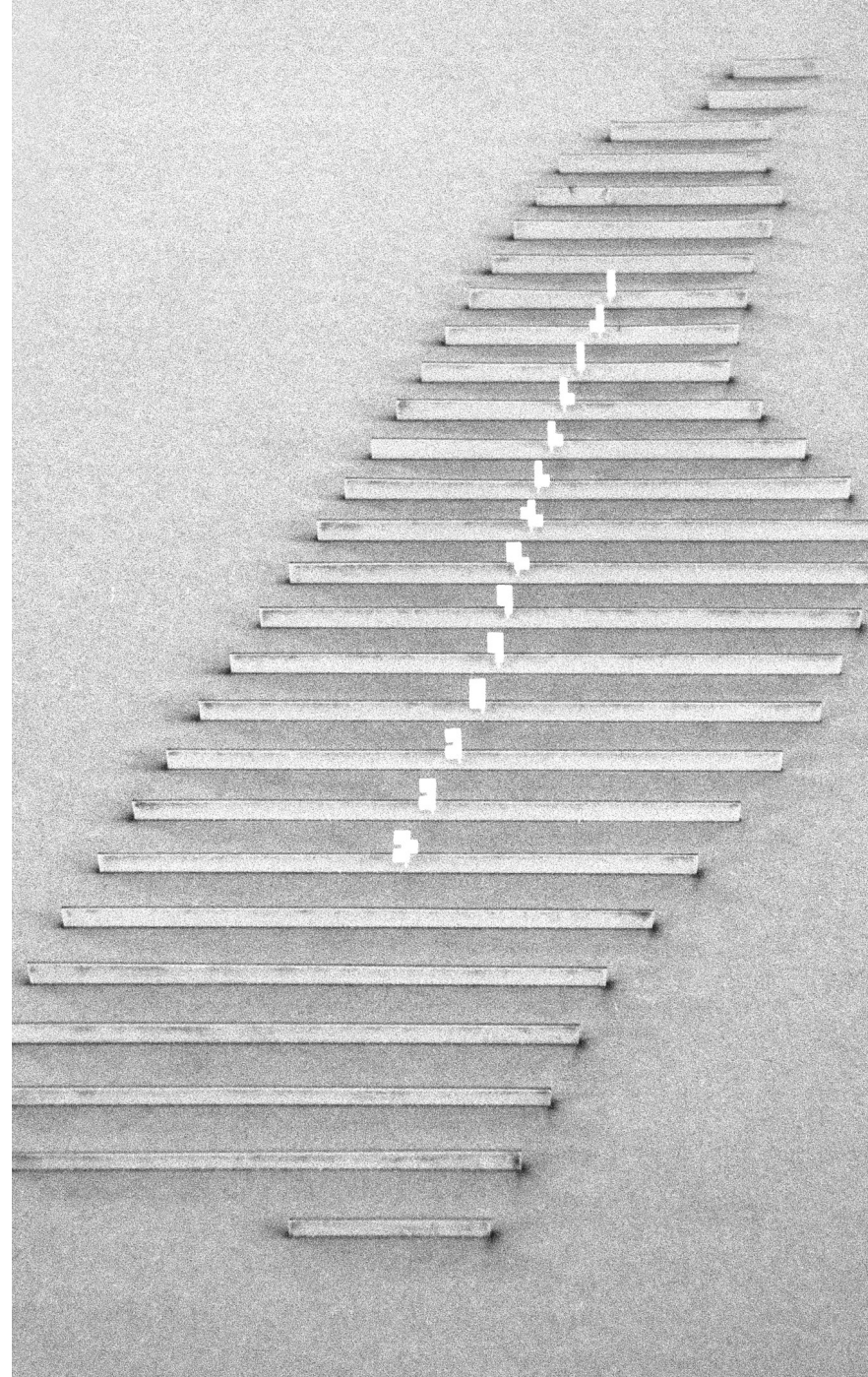
Secondly, the motif as diagram is not the image of something, for instance an exiting building, or the property of the architect.

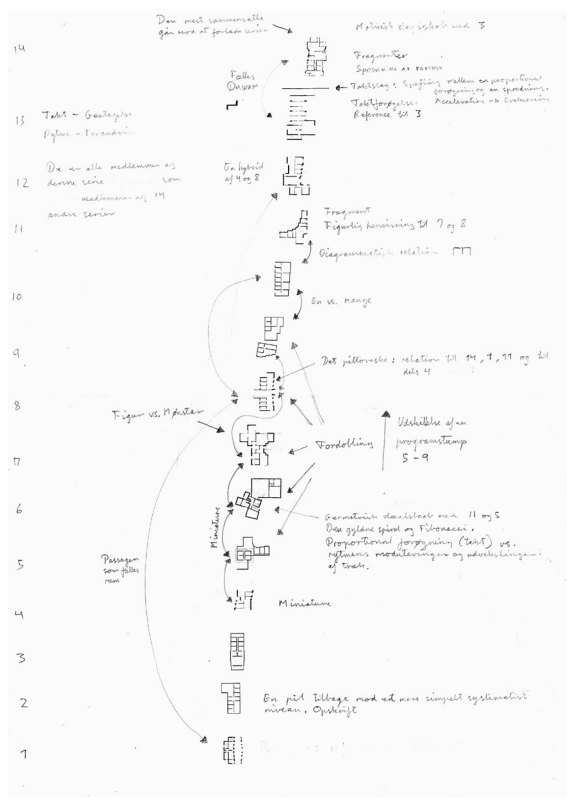
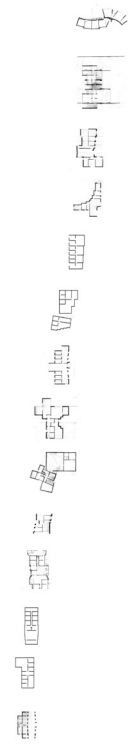
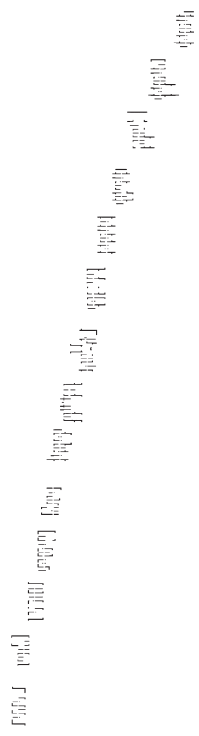
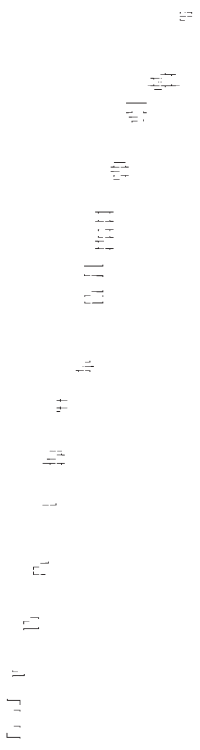
The diagram is a relational device. It cannot be separated from that in which it operates. It is immanent.

It operates in the interval between the formless relations and the extensive forms. It is like a recurrent song line distributing the components of the composition.

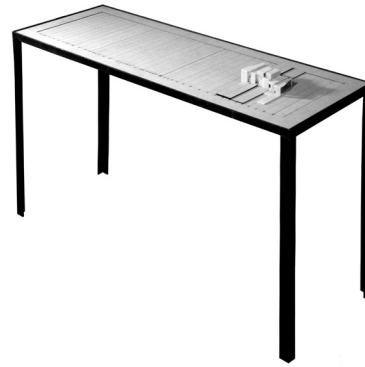
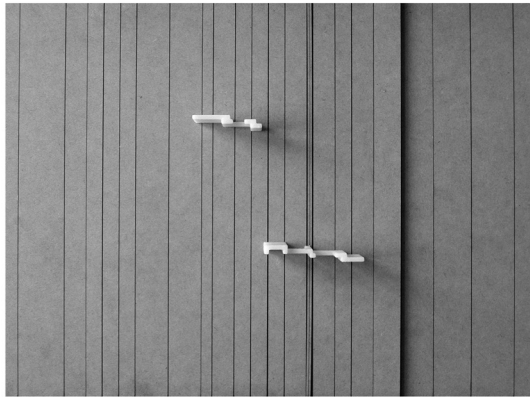
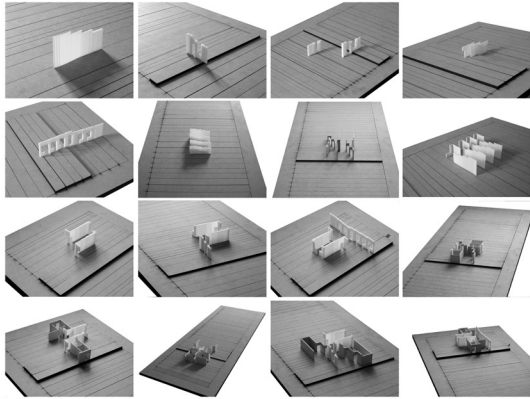
The initial phase is on the hunt for a motif whereas the following phases seek to cultivate it.

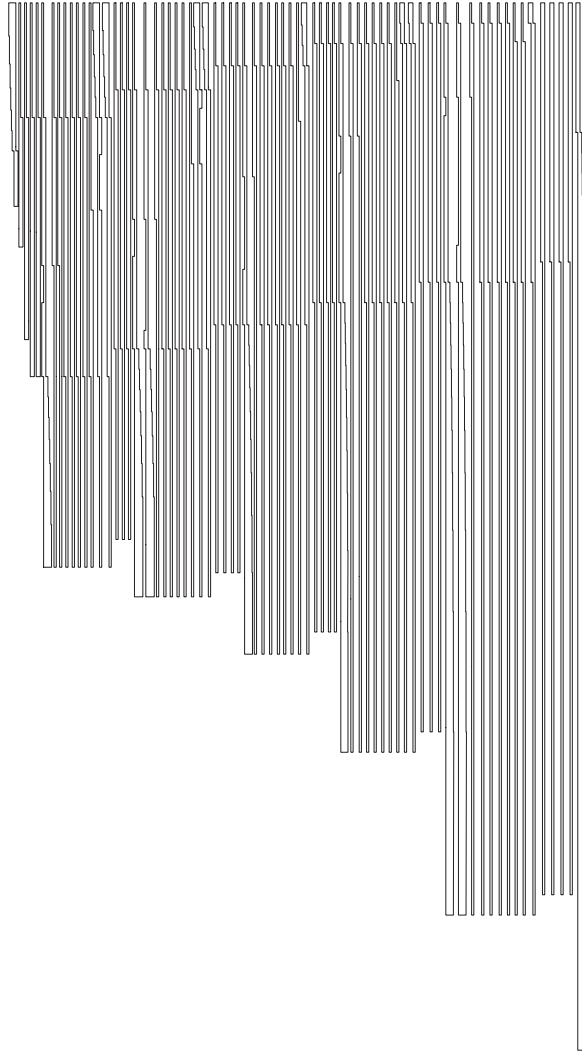
Because of the double nature of the architectural media the diagram operates in the interval between the actuality of the media and the notational system.

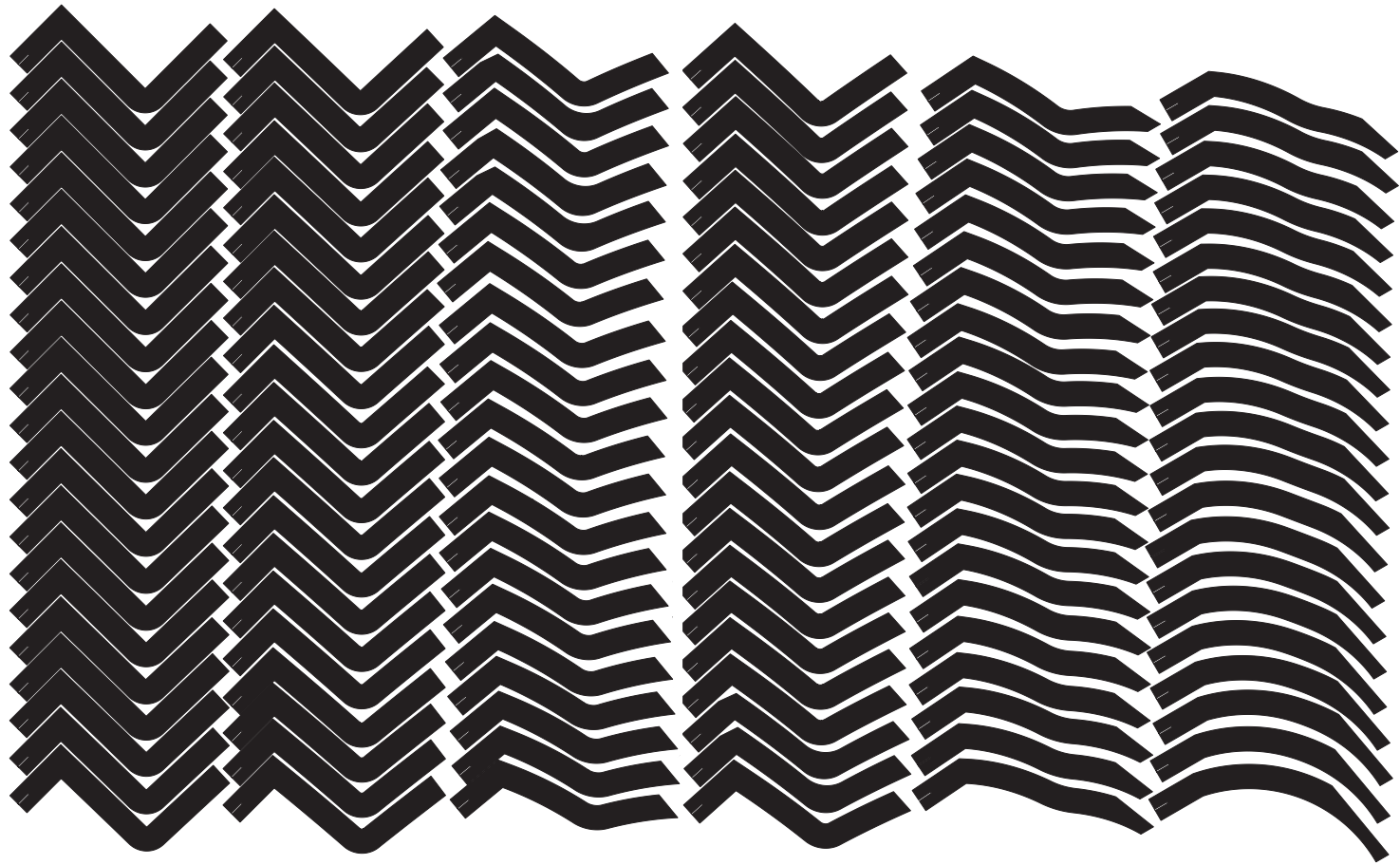


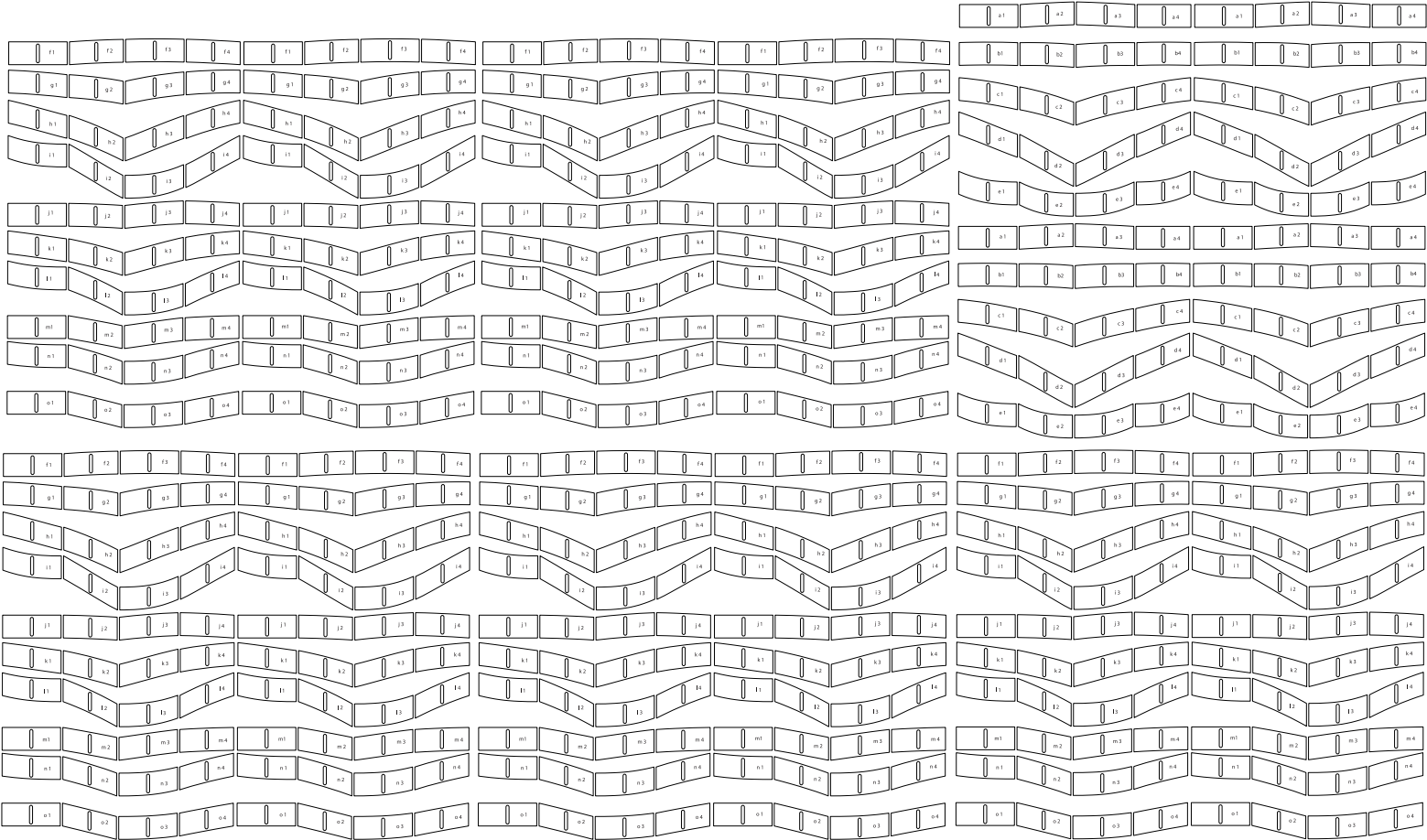


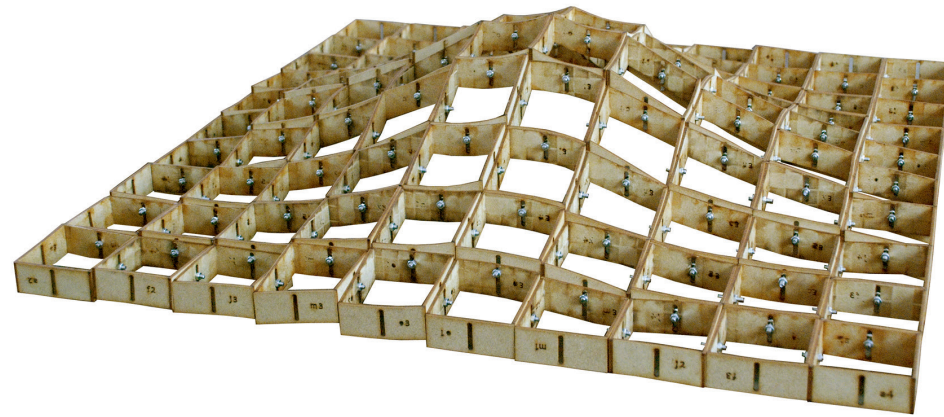
CONSTRUCTING A PROBLEM

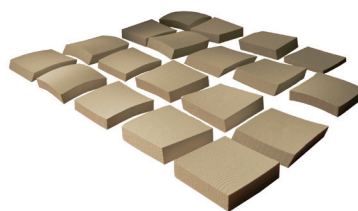
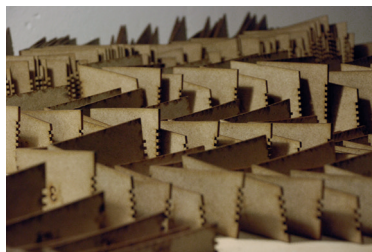




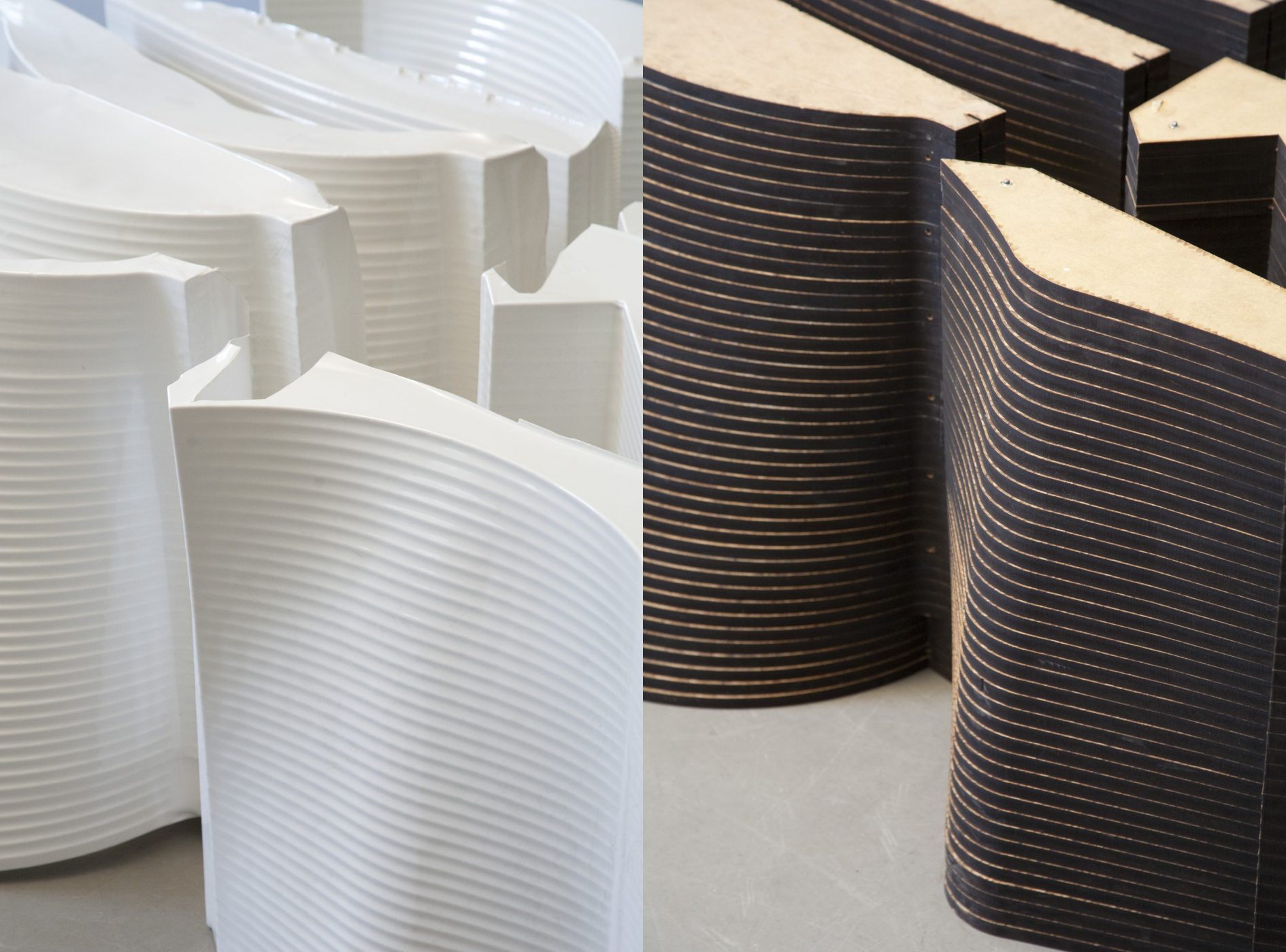






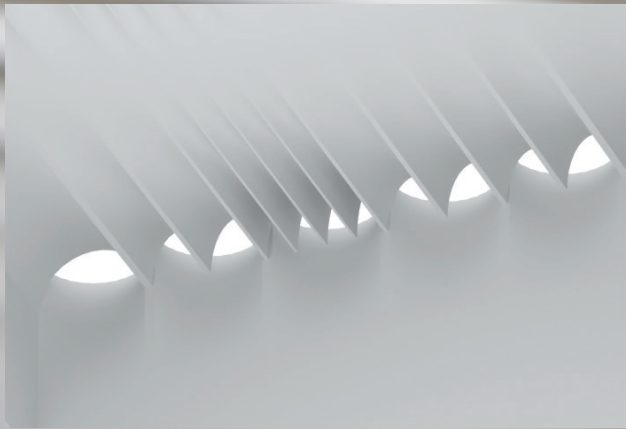
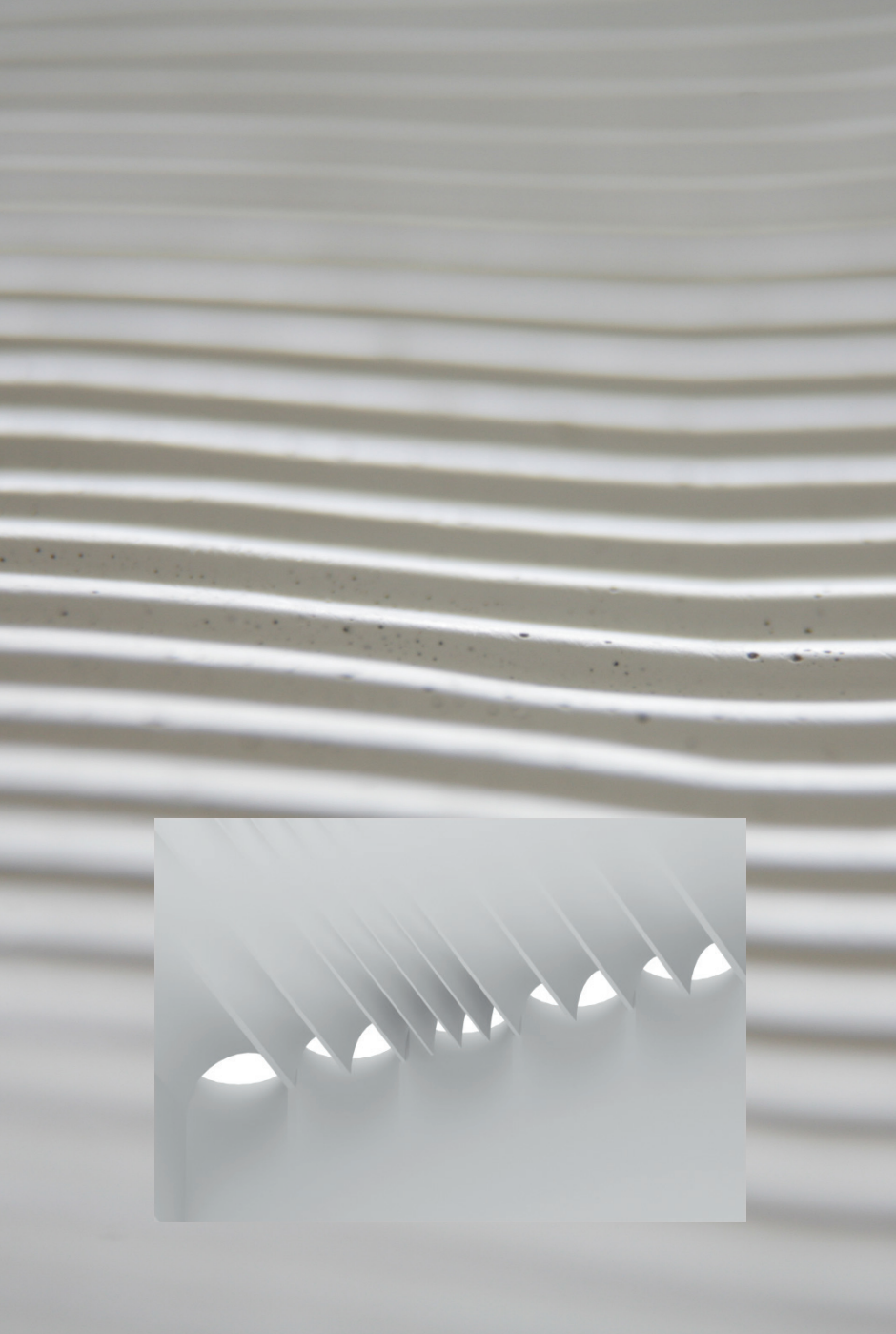


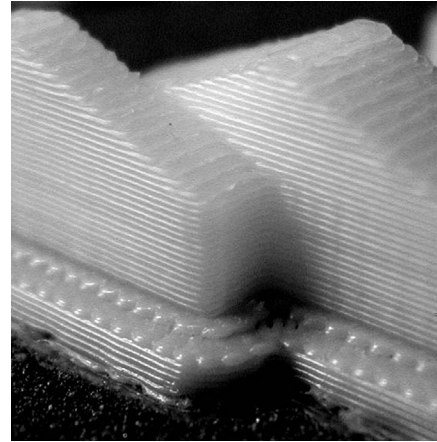
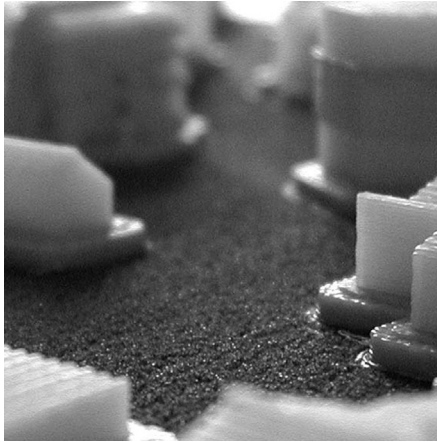
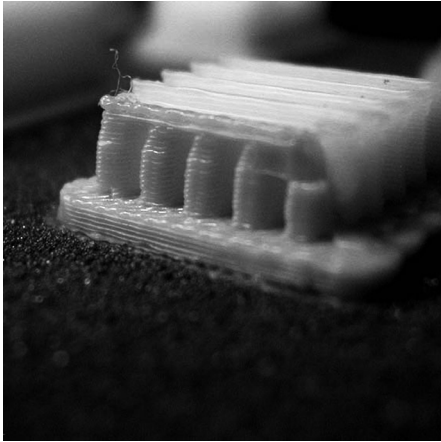




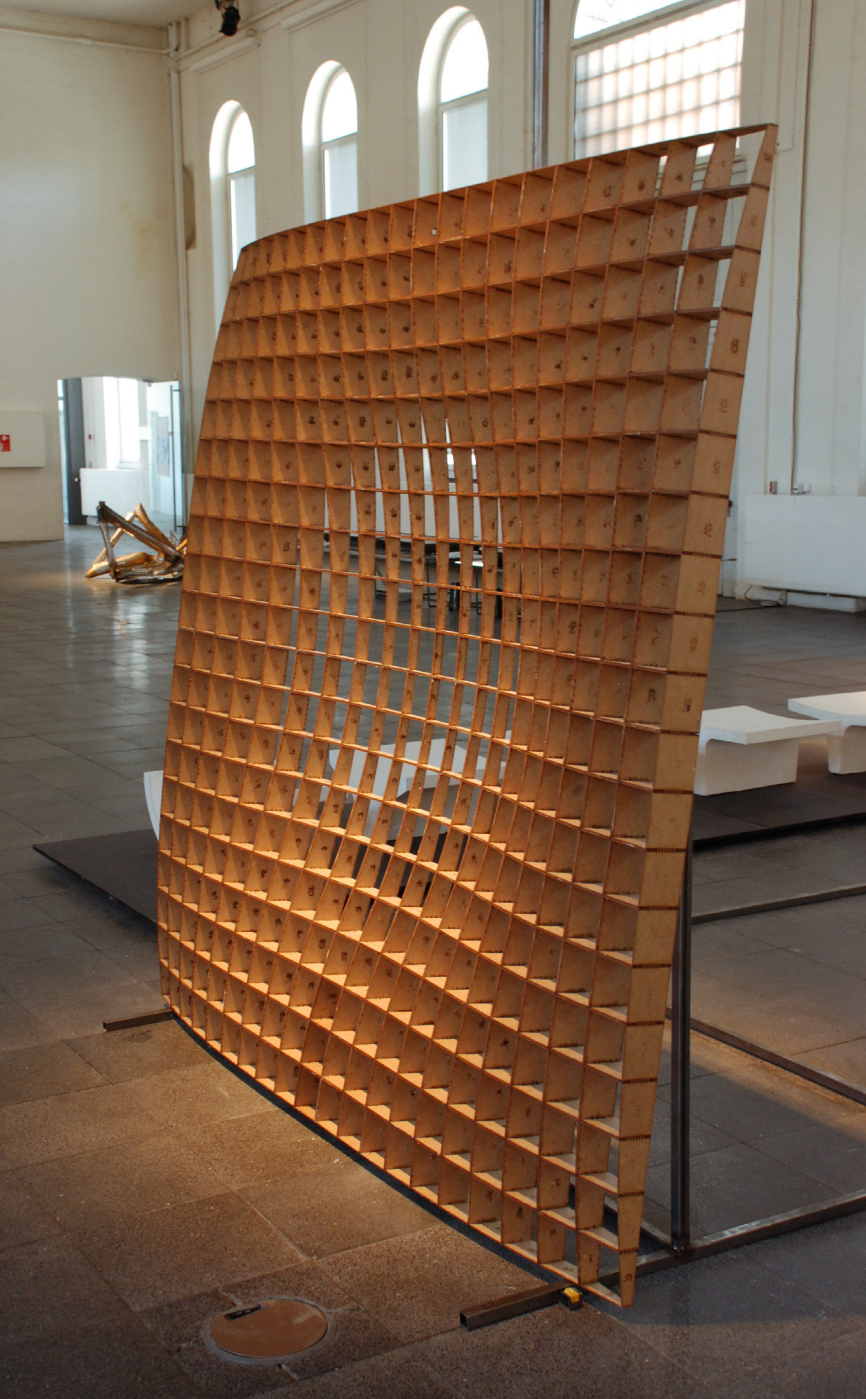








A POSSIBLE WORLD



THE PARADOX OF CONSISTENCY

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.

There is only one general rule: the composition must achieve sufficient consistency to do without the practitioner. The process moves towards this point that can only be described indirectly through metaphors.

It is beyond language.

