

Aarhus School of Architecture // Design School Kolding // Royal Danish Academy

2.1 Introduction

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2.1 Introduction

Claus Peder Pedersen

Leon van Schaik has examined spatial intelligence from an architectural perspective in *Spatial Intelligence. New Futures for Architecture*. Drawing on Howard Gardener's discovery of seven intelligences, van Schaik argues for the underexplored importance of spatial intelligence to architectural design. He examines how spatial intelligence works on the individual as well as communal levels and helps to form particular spatial and architectonic formations. Van Schaik focuses his research on the formation of spatial intelligence and how it determines architectural works. He touches briefly on the importance of workplaces as reflections of designers' mental spaces and thus as an expression of their spatial predispositions and interests.

For the Aarhus School of Architecture contribution to this book on creativity, we have decided to focus further on the role of the workplace. The inspiration for this is not only Leon van Schaik's book. It has been striking after attending several of the Practice Research Symposia organised by ADAPT-r how often creative practice researchers examine the spatial organisation of their offices or workshops to form a better understanding of their practice. This has led us to investigate and discuss how the spatial context of creative practices shapes – and is shaped by – design processes. We have asked ourselves about what role the broader spatial and cultural context play in the architectural design process? How spatial configurations can influence or challenge interactions between designers, collaborators, and clients? How can spaces structure, promote or even inhibit design processes by allowing for different interactions with drawings, models, and software?

The Aarhus contribution probes some of these questions from three different perspectives. Anna M. Holder offers a theoretical contribution to the discussion in *Places of Creative Practice Research*. This text proposes ways to think about the places in which creative practice and creative practice research are undertaken. It discusses how places might enable or affect possibilities for the creative activities and practices. The text brings together theories juxtaposing the role of the creative individual with creative agency engaging a wider network of interacting human and non-human entities. It ends with specific examples of research by ADAPT-r

Figure 2.1



Figure 2.2



Figure 2.3



fellows.

Spatial contexts and relational design processes explored by drawing by Siv Helene Stangeland are based on her creative practice research as an ADAPT-r Ph.D. fellow at the Aarhus School of Architecture. She researches the practice Helen and Hard that she leads with partner Reinhard Kropf. Her text examines the creative spaces of the practice. She maps the spatial layout of Helen and Hard during different periods of the office's 20-year history. The mapping describes the organisation of the workspace as the practice gradually grows, reorganises and relocates over time. Just as importantly, the mapping covers key projects, collaborations and intellectual influences to form a description of the workspace of Helen and Hard as a dynamic space of relations. The text also reflects on Siv's particular contribution to the relational dynamics of Helen and Hard through the investigation of personal drawings. Inspired by the dynamics of the Norwegian landscapes, they are used to discuss her contribution to the design thinking and ethos of Helen and Hard.

Workspace is a short photographic essay by Claus Peder Pedersen. It presents five workspaces of academic faculty members at the Aarhus School of Architecture. The faculty members are all engaged with creative development and artistic or practice-based research. Their spaces are shown in wide-angle photos centring on the predominant workspace. The faculty members are absent from the photos, and the reader is left with the visual and spatial traces of the activities and projects that have been carried out there.

Figure 2.4



Figure 2.5

