STRATEGIES OF SEDUCTION IN THE TEACHING OF THE ARCHITECTURE PROJECT

M.I. Alba Dorado
University of Málaga (SPAIN)

Abstract

The architecture project is a creative process that transcends any cause-effect relationship and that leads us to consider the action of projecting not as a mechanical action that leads to the resolution of a problem, but as a speculative process that affects the whole of the project. Thought and creation are intimately related and, although architecture materializes through constructive and material systems, it is only possible to conceive it through the construction of thought.

In this sense, the development of the architectural project can not be limited only to an objective and rational way of thinking, but must also incorporate that more subjective portion of thinking that is feeling. Thought and sensation are inextricably linked in every project process, hence the need for both to occur together. While we project, we do not stop generating wishes and dreams, of working and experimenting with them, making them become part of the project.

This paper aims to define a teaching of architectural project capable of offering, on the one hand, knowledge of guidelines, rules and objective principles of this discipline, but on the other hand, to claim presence, as happens in any act creative, of another type of material that is not specific to this discipline and that is part of a subjective and personal world, fruit of our experiences and our culture, or our identity as a human being, in which the project finds its base or its richness in the majority of the occasions, making that it acquire values and meanings that are above the objectifiable and the tangible.

Keywords: Teaching strategies, architectural project, innovation, teaching, learning.

1 INTRODUCTION

While we project, we do not stop generating wishes and dreams, we work and experiment with them. In this way, during the development of the project, they begin to mix and interfere with it, incorporating our own personal feeling. Perhaps the ideas are only the shadows of the passions [1]. Thus, while we project we do not stop throwing wishes and building dreams. In this way, the architectural project not only follows rational and objective criteria during its development, but also continuously seeks support in images that belong to a personal field:

When architects talk about their works, what they say does not exactly match what their own works tell. Probably this has to do with the fact that they say a lot about the reflective aspects of their work and they make little known about the secret passions that really animate their work.

The project process is based on a continuous joint play of feeling and reason. On the one hand, the feelings, preferences, nostalgia and desires that emerge and that want to take shape must be examined by means of a critical reason. On the other, the feeling tells us if the abstract reflections agree with each other.

Projecting means, to a great extent, understanding and ordering. But I believe that the genuine nuclear substance of the architecture we seek arises through emotion and inspiration. The precious moments of inspiration appear in the course of a patient work. With an interior image that suddenly appears, with a new stroke in the drawing, the entire projected building seems to transform and take shape in fractions of a second. It is as if, suddenly, one experiences the effect of a strange drug: everything that he knew a little before about the object to be created appears in a new and clear light. And I feel joy and passion, and there is something in that that seems to say: this is the house I want to build! [2].

These desires are capable of generating that initial energy that activates the development of every process of creation. "I do not believe in necessity as a force at all. Necessity is commonplace, an
everyday affair. But desire is something else, it is the precursor of a new need. It is what is not yet said, what is not yet done, what motivates" [3]. And it is that all transformation -and in this sense we must consider the architecture project as the result of a process of transformation that starts from an initial state to reach a final state- needs the construction of a desire for transformation.

It is necessary, then, to learn to work with the desires at the time of projecting. Since, if we affirm that projecting is an exercise in the construction of thought, it should not be limited to an objective and rational way of thinking, but should also incorporate that more subjective portion of thinking, which is feeling.

It is not a question of substituting anything for nothing, it is only intended to expand our certainties, make our interpretative criteria more tolerable without reducing those of selection; there is no opposition between thinking and feeling, nor even a behavioral line between the two; thus our alternative is not to think or feel, nor to think to feel; It is necessary to think and feel at the same time [4].

Thus, at the time of projecting, it is necessary that both occur together because, as Kahn will say, "having only the feeling and ignore the Thought means not to perform" [5]. Likewise, it is not enough to have wishes, you have to know how to materialize them. For this, it is necessary to define, from the architectural project, strategies of transformation that lead us to cross the distance that exists between the desire and its satisfaction, so that, from successive adjustments, it makes possible the materialization of all forms of thought.

In this sense, the teaching of the architecture project should be able to offer, on the one hand, the knowledge of guidelines, rules and objectivable principles of this discipline, but on the other hand, should claim presence, as happens in all creative act, of another type of material that is not specific to this discipline and that is part of a subjective and personal world, result of our experiences and experiences, our culture or our identity as a human being, in which the project finds itself in the most of the times its base or owes all its wealth, making it acquire values and meanings that are above the objectivable and tangible. In this sense, this article aims to define a teaching of the architectural project capable of offering both objective and rational knowledge and subjective and personal.

2 METHODOLOGY

In order to achieve the aforementioned objectives, we propose to reflect in a broad way on how the creative process of the architectural project is developed so that, based on these reflections, we can propose in a second phase teaching strategies focused more on teaching an attitude, a disposition towards the project, in generating learning situations that have as their objective the training of the student rather than the accumulation of objective knowledge.

3 RESULTS

Projecting leads us to maintain ourselves at a sufficiently abstract level that makes it possible for the action of thinking and feeling to take place jointly, that the distance between the desires and their materialization be minimal, allowing us to travel with the minimum effort of thought to the material form. In this situation, ideas, thoughts, images flow with total freedom giving rise to meetings and intersections that allow the entry of a personal material to the architecture project.

It is then, in this still initial phase, that the encounter and intersection of images and referents from different fields and disciplines takes place.

Well, although the architecture project is recognized in a means of representation and is built through systems and materials, it is only conceived from a strategy of thought and, as such, its delay in a preformal state contributes to a better use of the conditions initials, in which the metamorphic potential is maximum and the errors do not exist (yet). (...) Therefore, architecture (also literature, music, painting, science ...) is not constructed by reference materials, but with the thought that develops against a framework of references, sometimes in opposition to these and, always, in a dialectical relationship (...) It is only possible to use as a reference the personal experience, almost biographical, the knowledge of specific times and places (in architecture this experience is fundamentally visual), together with the knowledge of general guidelines. Enter the game of hidden referents and, to these direct experiences, add the visions produced in the dream as a supplementary source of our experience in the world [6].
Hence the need to extend this preformal status during the development of the project as long as possible, being aware that there is no single way to solve it. The teaching of the architecture project should focus its attention on that still initial phase of the project in which it is possible to build that distance where the desires are given and in which it is still in an aformal or pre-formal moment where the liviandad formal proposals makes it possible that these desires and the data set, referents, images... that become part of it remain at the same level of relationship with this intervening in its development, making it acquire a new meaning, enrich, clarify and get new values , making the project process itself playing a particular role in its definition and the materialization of ideas.

Likewise, it is necessary that the student learn to work, while projecting, with working models, ideograms, schemes, ... in short, with objects and open images, that allow the entry of new materials and references to the project, as well as, with elements without formalizing that contain this formal contention but that, at the same time, evoke or intuit the material, constructive, structural conditioning ... of the project, influencing the transition between thought and its formalization, supporting the idea, facilitating its formal concretion and materialization and looking for the coherence of each one of the project options.

For this, an important effort must be made to achieve that everything that interests us is architectural, to transfer everything that, in a certain way, awakens our interest, whether coming from different artistic, cultural or autobiographical fields, to the ground of architecture. Be almost continuously architects. So, what surrounds us or what we are part of, is incorporated into the project, leading it to transcend its own limits within this discipline.

The teaching of the architecture project, in this sense, should be oriented to offer a form of knowledge that is integrating all those knowledge that throughout life are acquired, motivating the reflection around them. Well, "the architecture is not the resolution of certain problems of form, however much they are included in it. But it is always, I repeat, the spatial consummation of spiritual decisions" [7]. These take as a basis the own personal experience that continually intertwines and intersects with the architecture project.

Figure 1. Louis I. Kahn in a review of exercises with students from Yale University, New Haven, 1955. Photograph by Dominic Arbitrio
This teaching should contemplate the incorporation, together with those values belonging to a rational and objective logic, of those coming from a cultural and autobiographical field, developing a form of thought that is more analogical than logical, allowing to situate in a same level of relationship aspects that otherwise would remain in different planes. It would be, then, to develop a way of thinking that admits different degrees of freedom and make possible the flow of experience, impregnating the architecture project of autobiographical characters, not necessarily justifiable under a rational logic, but, essential along with those data objectives or starting at the time of projecting.

Likewise, it would be advisable to claim a form of intellectual activity that involves a reflection on the essence of the architectural project that leads to the thought, during the development of the project, to move beyond the straight path that unites directly and immediately the idea and project, for incorporate in a conscious but also subjective way all that material that converges in the development of the architectural project, making it become part of it through a process in which thought finally manages to materialize.

The act of projecting develops in that threshold that extends between the world of sensations and that of knowledge; in the thickness of the limits that runs both ends, in that area of maximum tension in which it is necessary to keep in balance so as not to be lost in a world that only attends to the objectivity and materiality of things or to throw oneself and get caught in the world of passions and obsessions. And, in this field, it is the teacher's primary task to illuminate the way that ideas travel until they materialize, to illuminate what extends beyond their gaze and that even the word can not contain, so that it leads to student to get out of himself, to transcend himself to start on that path that runs through the space that extends between the real and the imagined.

It could be said that, in a certain way, the work of the teacher becomes an act of seduction. Well, by indicating without being shown in its entirety or in this speech without the voice ever being completely audible that the student is dragged by a kind of seduction towards a path that for him, in principle, remained hidden before his eyes and whose layout is now glimpsed. So, it is this seduction that encourages you to get on the road and go through it to achieve something that has been shown to you, but not quite and where the teacher's task is to serve as a guide throughout the entire journey. For, "the hidden way, that of secret wisdom, the third way, does not open without a guide and does not enter through it without the heart having moved and the mind obeying. Only when the heart has fainted to the point of being annihilated and then rises up, does the mind follow its secret reasons" [8].

Thus, as V. Gregotti affirms, "history is made, beyond our will, not by the 'astuteness of reason', but by the cunning of desire. I do not think you can talk about a project without talking about desire. The project is the way we try to satisfy our desire" [9]. And it is that, recognizing that desires, dreams and desires are material with which to work while we project, leads us to accept the subjective component of the architectural project and is, at the same time, to use them as tools for teaching the architecture. So, it is necessary to work with the wishes in the development of all the work of the teacher because, "are the desires to know, much more important desires for the formation than the same knowledge. Because it is the desire to know and not knowledge what it teaches" [10].

4 CONCLUSIONS

The teaching of the architecture project should be oriented more than the pursuit of results, in the processes that lead to them. This teaching should focus on this initial phase of the project in which it is possible to build the distance where the desires are given and in which this is still in a pre-formal phase, where the lightness of the formal proposals or their intrascendence makes it is possible that these desires and the set of data, referents, images... become part of it and intervene in its development, making it acquire a new meaning, get rich and get new values.

A teaching aimed at offering a form of knowledge that is inclusive of all those knowledge that throughout life are acquired, motivating reflection around them. A teaching that incorporates, together with those values belonging to a rational and objective logic, those coming from a cultural and autobiographical environment and that vindicate a form of intellectual activity that supposes a reflection about the essence of the architectural project. In this action the teacher's work becomes an act of seduction insofar as it should serve as a guide in the learning path in which the student wishes to begin, submerging him in the pleasure of who learns on each journey realized, in the passion of those who navigate through the unknown, in the joy of those who discover new territories and in the illusion of those who build dreams.
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REFERENCES


