

# Vrtci / Kindergartens

## Uvodnik / Introduction

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»Če se niste pripravljani motiti, nikoli ne boste prišli do česar koli izvirnega!«  
Sir Ken Robinson<sup>1</sup>

Vrtec je mašina za učenje, bi lahko rekli z Le Corbusierjem. Arhitektura vzgaja. Pri arhitekturi za najmlajše se postavi problem razlike med potrebami otrok in potrebami odraslih. Velikokrat se ta razlika, čeprav se na deklarativni ravni izpostavi, izrazi skozi perspektivo odraslih. Odrasli si predstavljamo, kakšni naj bi bili otroci, glede na lastne izkušnje in omejitve. Pri tem otroke podcenjujemo, saj jih imamo za »otročje odrasle«, katerih dojetje je inferiorno v primerjavi z dojetjem nas odraslih. Študije otroških pedagogov in psihologov nas uče, da to ni res, da so prav otroci najbolj dojemljivi, iznajdljivi in ustvarjalni.

Otroci imajo naravno nagnjenost, da stvari sami poskusijo, so pri tem izvorni in delajo napake. Ne bojijo se delati napak. Ko odrastejo, se ta sposobnost izgubi. Otroci, ki danes obiskujejo vrtec, se bodo upokojili cca leta 2065. Ne vemo, kakšno bo njihovo življenje in s kakšnimi ekološkimi, etičnimi in ekonomskimi izzivi se bodo morali soočiti. Vsekakor se bodo bolje znašli, če bodo ustvarjalni, samozavestni in dojemljivi za sporočila okolja. Samo naučeno znanje ne bo dovolj, potrebovali bodo razvite čute, samoiniciativnost in kreativnost. Dinamična inteligenca, interakcija z okoljem, veselje do spoznavanja in raziskovanja, tudi tveganja so pogoj za uspešnost v prihodnosti, na osebni ravni in v skupnosti.

Današnji sistem vzgoje in izobraževanja kljub navidezni permisivnosti (ki je v največji meri rezultat lenobe in pomanjkanja skrbi učiteljev) temelji na stigmatizaciji napak otrok. Vsaka napaka se kaznuje s slabo oceno in izboljšanje učinkovitosti vzgoje si predstavljamo kot izkoreninjanje napak. Kaj s tem dosežemo? Da se otroci, ko odrastejo, najbolj od vsega bojijo delati napake, s tem pa zatremo njihovo sposobnost za kreativnost. Zdi se, da vsem znani pregovori, kot je: kdor dela, greši ali pa: motiti se je človeško, za otroke ne bi smeli veljati. Celo kritične besede se ocenjujejo kot prestopki proti lepemu vedenju. Ni več pomembno, ali je neka misel dobra ali slaba, vprašanje postaja, ali gre za neprimerno ali primerno vedenje. Podobno velja za arhitekto. Tudi arhitektura je potisnjena v položaj, ko je vsak eksperiment, vsako tveganje apriori izključeno in je arhitekt za najmanjšo napako skozi sistem zavarovanj odgovornosti sankcioniran ali celo kriminaliziran. To ubija kreativnost, saj se preveč togo držimo predpisov in uveljavljenih rešitev. Seveda je jasno, da heuristična metoda poskušanja in učenja iz napak, ki je za otroke idealna, ni primerna za arhitekturne in urbanistične naloge. Logično je, da obstaja odgovornost za kakovost arhitekturnega dela, a sistem mora omogočati tudi možnost razvoja in eksperimenta, s tem pa tudi možnost kreativne napake, vsaj na ravni prototipa, razvojnega laboratorija za nove ideje, eksperimentalne prakse itd.

Arhitekti imamo veliko odgovornost za kreiranje, uravnoteženje in izboljšanje otroškega okolja, ki bo spodbujalo njihove fizične, čustvene, duševne in duhovne zmožnosti. Za arhitekturo vrtcev je najpomembnejše, da zagotovi dobre, svetle, tople pa hkrati nevtralne prostore, ki jih otroci in vzgojitelji lahko oblikujejo z lastno domišljijo in idejami. To pomeni, da naj bodo prostori na razpolago za igro in delo kot nevtralen okvir in ne kot perfektno oblikovan in zato nespremenljiv ambient. Hkrati pa mora biti prostor raznovrsten glede merila, barv, svetlobe, vonjev in drugih lastnosti. Mali atriji, vogali, prehodi in koticiki, v katerih se otroci lahko igrajo.

Pričujoča številka revije združuje preverjene principe in rešitve ter eksperimentalna razmišljanja in predloge. Predstavljen je strokovni in institucionalni okvir za na-

*A kindergarten is a machine for learning - no doubt Le Corbusier would agree. Architecture edifies. Architecture for children, however, puts forth the problem of the difference between their needs and the needs of adults. Even though this difference is articulated on a declarative level, it is often still expressed through the perspective of adults. Us, adults, have an idea how children should be, based on our own experience and limitations. In this way, we fail to do children justice as we consider them infantile adults whose understanding is inferior compared to ours, adults'. Research by child pedagogues and psychologists shows that this is not the case, that it is children who are the most perceptive, innovative, and creative.*

*Children have a natural inclination for trying things out for themselves, for being creative and making mistakes. They are not afraid of making a mistake. But when they grow up, this ability has been lost. Children in pre-school care today will retire sometime around the year 2065. We don't know what their life will be like, and what ecological, ethical and economic challenges they will have to face. But it's a given that they will be at an advantage if they are creative, self-confident, and perceptive of the messages from their environment. The learned knowledge alone will not be enough, they will need developed senses, initiative, and creativity. A dynamic intelligence, interaction with the environment, an eagerness to discover, explore, as well as take risks - all of these make up the conditions for succeeding in the future, both on a personal level and within one's community.*

*The current system of education may tout its permissiveness (which is all too often merely the consequence of the educators' laziness and indifference) but it is actually based on the stigmatisation of the children's mistakes. Every mistake is punished by a bad mark; educational efficiency is understood as the elimination of mistakes. Yet what does this achieve, apart from the fact that as children grow up, their single biggest fear is making a mistake, stifling their capacity for creativity? It seems that dictums such as "to err is human" or "the only man who never makes a mistake is the man who never does anything" somehow don't apply to children. Even words of criticism are seen as a breach of good manners. It no longer matters if an idea is good or bad, the question is whether if an indiscretion has been committed.*

*Architects are no exception here; architecture has also been brought to a state where every experiment, every risk is excluded before the fact, and where a system of liability insurance makes sure that an architect is penalised, even criminalised for the tiniest mistake. This spells death for creativity with everyone following the regulations and established solutions to the letter. Granted, the heuristic method of trying things out and learning from mistakes which works so well for children is not suitable for architectural and urbanistic tasks. The buck must come to a logical stop when the quality of an architectural work is in question. Yet the system must allow for the possibility of development and experiment, and thus the possibility for creative mistakes, at least on the level of the prototype, a development lab for new ideas, experimental practice, etc.*

*Architects have a great responsibility to create, balance, and improve children's environment, one which will inspire their physical, emotional, psychological and spiritual potentials. For kindergarten architecture, the most important thing is to ensure good, light, warm, and yet neutral spaces which children and their teachers may shape with their own imagination and ideas. This means that the*

"If you're not prepared to be wrong, you'll never come up with anything original."

*Sir Ken Robinson<sup>1</sup>*

črtovanje, gradnjo in delovanje vrtcev v Sloveniji. Zbrane in predstavljene so mnoge dobre in inovativne ideje, ki še niso institucionalno sprejete. Tako ima ta številka tudi elemente aktivizma, izobraževanja in prepričevanja pristojnih institucij.

Sledi retrospektiva in pregled sodobne produkcije, ki je nastal na podlagi razstave v galeriji Dessa: Vrtčevska arhitektura je s primeri iz Slovenije in Hrvaške predstavljena kot ogledalo družbe. Jure Kotnik v prispevku Vrtci v arhitekturi preigra sodobne tipološke rešitve in njihov potencial. Dva primera iz tujine primerjalno pokažeta prakse v sosednjih državah. Študenti arhitekture so v projektu Viharniki razvijali empatične ambiente in nove koncepte za vrtce prihodnosti. Domišljija študentov je, ravno z odpovedjo ustaljenemu arhitekturnemu normiranju in pretiranemu definiranju, odprla nove potenciale za predšolsko bivanje otrok. Teoretska izhodišča in dileme najbolj poglobljeno obravnava dr. Eva D. Bahovec s FF, ki izpostavi arhitekturni stroj kot problem, ki povezuje arhitekturo in vzgojo. Zaključni s primerjavo mačke v udobni pozi kot vzora za ustvarjanje toplote in udobja za otroke v lesenem vrtcu in opozori na subverzivni potencial lenarjenja.

Otroška domišljija in strast sta darilo človeštvu. Najbrž moramo opaziti in obdržati bogastvo otroške ustvarjalne zmogljivosti, predvsem pa se vanj ne preveč vtikati, ter otrokom zagotoviti prostor, kjer se bodo lahko razvili v celostne osebnosti, dovolj močne, da se bodo pripravljene soočiti s prihodnostjo, kakršna koli že bo.

*spaces to play or work in should offer a neutral setting rather than a perfectly designed and therefore immutable ambient. At the same time, the space should be diverse in terms of scale, colours, lighting, smells, and other properties; small atriums, corners, passages and nooks in which the children may play.*

*This issue of AB Magazine brings together tried and tested principles and solutions, and experimental considerations and proposals. It lays out a professional-practice and institutional framework for planning, construction, and functioning of kindergartens in Slovenia. It collects and presents many good and innovative ideas which have not yet been institutionally accepted. Therefore, the issue incorporates elements of activism, education, and persuasion of the competent institutions.*

*Featured next is "Slovene Kindergartens - a Retrospective and a Review", which is rooted in the DESSA gallery exhibition "Iz malega raste veliko - pol stoletja slovenskih vrtcev" ("Everything Starts out Small - Half a Century of Slovene Kindergartens"). With examples from Slovenia and Croatia, the architecture of kindergartens is presented so as to hold up a mirror to the society. In his contribution "Kindergartens in architecture", Jure Kotnik runs the gamut of contemporary typological solutions and their respective potentials. Two examples from abroad contrastively showcase the practices from neighbouring countries. In their project Viharniki ("The Withstanders"), students of architecture sought to develop empathic ambients and new concepts for the kindergartens of the future. The students' imagination has - by means of a conscious rejection of conventionally prescribed and excessively defined architecture - opened new potentials for pre-school habitation of children. Theoretical premises are most thoroughly examined by Dr Eva Bahovec of Ljubljana's Faculty of Arts, who considers the architectural machine as a problem linking architecture and education. She concludes her article by comparing a cat settled in a comfortable pose, representing a model for creating warmth, with the children-centred comfort in a timber kindergarten, and stresses the subversive potential of giving into laziness.*

*Children's imagination and passion are a gift to the humankind. We ought to take note and hold on to, and above all butt out of the richness of children's creative capability. They should be provided with a space conducive to producing well-developed personalities, willing to face the future, whatever it may be.*

<sup>1</sup> <http://sirkenrobinson.com/>