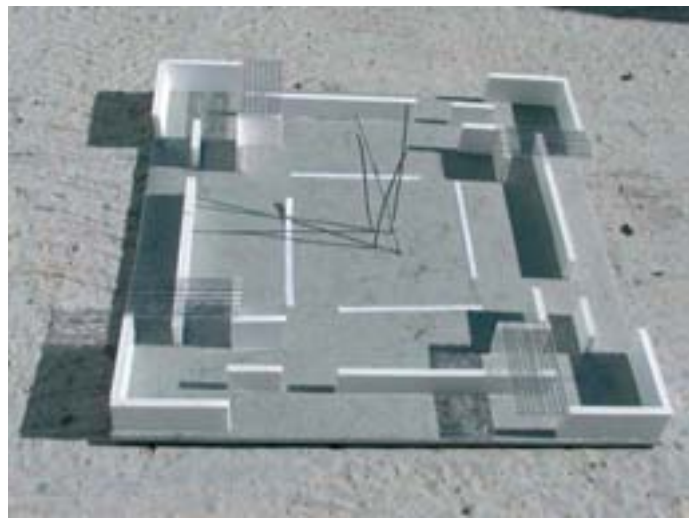
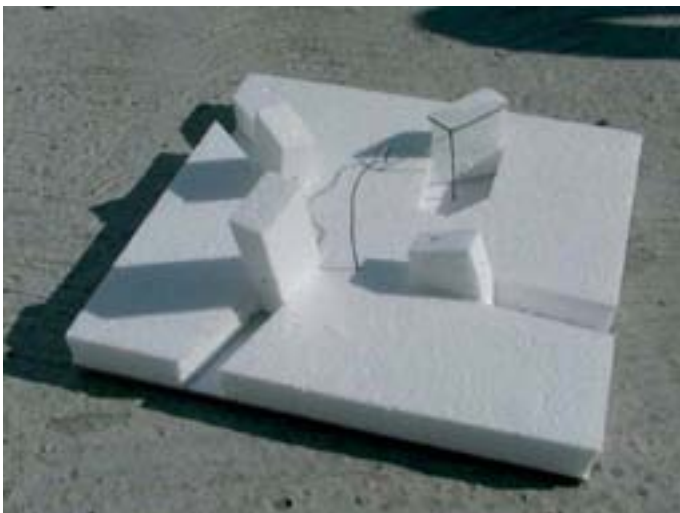


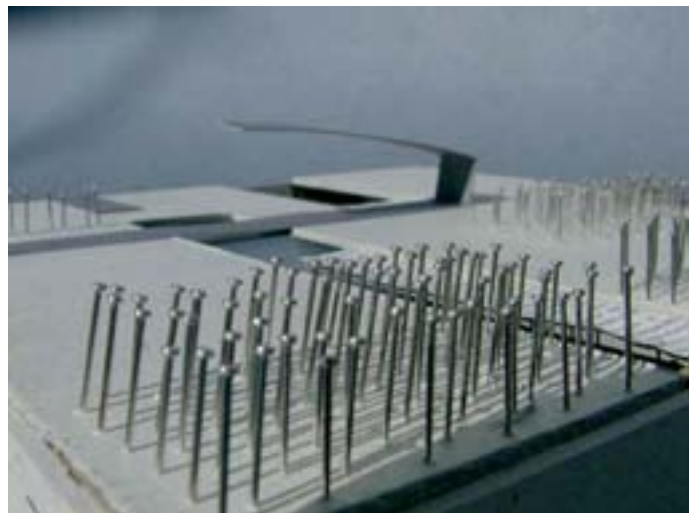
Slika 1: Stik. Kutin, M., 2003: Snovanje prostora I/2
Edge. Kutin, M., 2003: *Conceptualising space I/2.*



Slika 2: Labirint. Capuder, L., 2003: Snovanje prostora I/2
Labyrinth. Capuder, L., 2003: *Conceptualising space I/2 .*



Slika 3: Ali je to arhitektura? Čorović, S., 2003: Snovanje prostora I/2
Is this architecture? Čorović, S., 2003: *Conceptualising space I/2.*



Slika 4: Stik. Kutin, M., 2003: Snovanje prostora I/2
Edge. Kutin, M., 2003: *Conceptualising space I/2.*

Dela in z njimi povezan slikovni material je nastal v okviru arhitekturne delavnice Snovanje prostora I/2 v seminarju profesorja Brezarja in pod mentorskim vodstvom Petra Marolta, v študijskem letu 2002/03.
The projects shown in the graphic material were created in the architectural workshop Conceptualising space I/2 in the studio of professor Brezar and under the mentorship of Peter Marolt in the course year 2002/03.

povzetek

Raziskava poizkuša s pomočjo analogije, sklepanja iz splošnega na posamezno in obratno, z zgledom na logično urejenost sveta in s pomočjo daljnovzhodne filozofske tradicije predstaviti izhodišče in smiselnost primerjave kozmosa z arhitekturnim prostorom.

V globalni urejenosti sveta velja, da naj bi dinamične dvojice (pojmov), sestavljene iz dveh sodelujočih, nasprotno predznačenih entitet sestavljale določeno celoto. Raziskava poizkuša dokazati, da ta princip, to počelo velja tudi za sfero arhitekture v odnosih ideje in izvedbe, estetike in uporabnosti, umetnosti in znanosti, intuicije in racionalnega razmišljanja, ...

Naglašuje tudi istoizvornost arhitekturne biti in kozmosa, posredno pa tudi širše likovnosti kot segmenta arhitekture.

Pojem zenovske "praznine" kot vseobse no, kot bistvo obstoja stvari, zaobsega enost vseh stvari, kjer ni drugačnega, pa vendar vsaka stvar obstaja v svoji popolni resnici, kar velja tudi za arhitekturo.

Ravnovesje velja tako za kozmos, kakor tudi za dobro arhitekturo. V (likovni) kompoziciji to nastane, kadar so razmerja med posameznimi elementi, ki sestavljajo kompozicijo pravšnja, kadar celotna kompozicija deluje kot celota, kateri ni kaj odvzeti, niti dodati, kadar lahko govorimo o njeni enotnosti oziroma o organski enotnosti njenih posameznih delov.

doseženi cilji, namen in rezultati

Razmislek o kozmosu služi kot (pra)vzorec, ki nakazuje in s pomočjo analogije tudi dokazuje strukturo in kompleksnost arhitekture. Univerzalni red, ki velja za vesolje, velja tudi za arhitekturo. V kontekstu dokazovanja enosti pojavnosti stvari sveta smo posredno dokazali večplastnost arhitekture in isto kot nedeljivo celoto. Navezava na enost kozmosa napeljuje na dejstvo, da je arhitekturni objekt celota, mikrokozmos, podobno kot človek. Iz dejstev kako naj bi bil svet urejen, izpeljemo tezo, da soodvisni polarizirani pari dvojic opredeljujejo tudi arhitekturo v najboljšem pomenu besede. Očitno ponavljajoči se vzorec kozmosa posredno dokazuje tezo, da je likovnost kot eden izmed elementov v dvojici, neločljiv sestavni del arhitekture.

problematika v arhitekturi, umestitev obravnavane teme v te tokove in njen pomen

Vedno znova umerjen, uravnate en, dinamični sistem, ki omogoča obstoj sveta, apliciramo na polje arhitekturnega oblikovanja, na umetnost stavbarstva kot logično urejenega sistema na eni strani, hkrati pa tudi na umetniško komponento arhitekture kot njenega jedra. Razumevanje razmerij v kozmosu je pomembno tudi zato, ker v razmerju do njega obstaja tudi človek, v merilu tega pa tudi vsaka dobra arhitektura. Tudi zato, ker naj bi bila arhitektura ukrojena po meri človeka, je analogija arhitekture in urejenega kaosa logična, predvsem pa merodajna za razmislek o komponentah, ki ustvarjajo arhitekturni prostor.

ključne besede

kozmos, red, arhitektura, arhetip, soodvisne dvojice, komponente arhitekture, likovnost

summary

The research tries to present the starting point and rationality of comparisons between the cosmos and architectural space by using analogies, conclusions from general to particular and vice versa, ideals about logical world order and the Eastern philosophical tradition.

In global world order the truth is that dynamic pairs (concepts), containing two cooperating entities with inverse predominators, compose a certain whole. The research tries to prove that the stated principle, pre-rationale, can be applied even to relations in architecture, aesthetics and utility, art and science, intuition and rational thinking etc.

Architectural existence and the cosmos undeniably have the same source, but indirectly also art in the widest sense as a segment of architecture.

The Zen concept of "emptiness" as the all-inclusive, covers the oneness of all things, where there is none different, but still each existing in its total reality, as does architecture.

Balance applies both to cosmos and good architecture. In (artistic) composition balance emerges when the relations between particular elements forming the composition are right, when the whole composition works as a whole, when nothing can be taken away or added, when we can speak about its unity or organic unity of its particular parts.

intentions, goals and results

Contemplation about the cosmos serves as a (pre)pattern, which points out and, by analogy, also proves the structure and complexity of architecture. In the context of confirming the oneness of particular phenomena of the world we indirectly confirmed the multi-layered nature of architecture, but also its undividable wholeness. Connections to cosmic oneness lead to the fact that an architectural object is a whole, micro-cosmos, comparable to man. From facts about ways, in which the world should be ordered, we derived the hypothesis that interdependent polarised pairs also define architecture in the widest sense. The obvious repeating pattern of the cosmos indirectly proves the hypothesis that art, as one of the elements in a pair, is an inseparable part of architecture.

architectural issues, positioning the topic in ongoing debate and its' significance

The constantly measured, balanced, dynamic system that enables existence of the world was applied to the field of architectural design, the art of building as a logically arranged system on one side and simultaneously to the artistic component of architecture at its core. Understanding relations in the cosmos is also necessary because man exists in the relation as well and any good architecture is in the scale of the latter. Moreover, architecture should be tailored to human scale, thus the analogy between architecture and organised chaos is logical, but above all becomes the measure for recollection about components that create architectural space.

key words

cosmos, order, architecture, arch-type, interdependent pairs, architectural components, art