

Miha Dešman

ČEMU SPLETNA REVIJA ZA RAZISKOVANJE IN TEORIJU V ARHITEKTURI IN URBANIZMU?

WHY HAVE AN ELECTRONIC JOURNAL ON RESEARCH AND THEORY IN ARCHITECTURE AND URBAN DESIGN?

Pred vami je prva številka nove spletne revije, ki jo izdajata Fakulteta za arhitekturo in Fakulteta za gradbeništvo in geodezijo Univerze v Ljubljani. Namen revije je objavljanje znanstvenih in strokovnih člankov, ki se ukvarjajo z arhitekturnimi in urbanimi teorijami, s poudarkom na raziskovalnem delu, ki nastaja vzporedno s pedagoškim, strokovnim in raziskovalnim procesom na fakultetah in v drugih okoljih. Kot urednik za področje arhitekture se v uvodnem tekstu posvečam predvsem arhitekturnim vidikom raziskovanja, mnenja pa sem, da podane teze veljajo tudi za ostala področja.

Izhodiščna predpostavka je, da je arhitekturno delo v vseh oblikah tesno povezano z raziskovanjem in s teoretskim delom. Teoretsko delo lahko imenujemo arhitekturna ali urbanistična teorija, lahko je eksperiment ali celo kritika. V vsakem primeru gre za delo, ki avtorjem omogoča, da razvijajo pristope, metode in koncepte, ki so lahko (ali pa tudi ne) aplicirani na konkretno prakso. Vsak tim raziskovalcev, arhitektov in/ali urbanistov v vsakem delu (ki je kaj vredno) razvija inovativne pristope, pri čemer med teorijo in prakso ni jasne razmejitve. Še več – teorija (bolj ali manj splošna in konsistentna) je pogosto temelj in izhodišče za projekt. Analogno je v

In front of you is the first issue of a new e-journal, published by the Faculty of Architecture and the Faculty of Civil and Geodetic Engineering of the University of Ljubljana. The purpose of the journal is to publish scientific and professional papers dealing with architectural and urban theories, with an emphasis on research that is conducted parallel to teaching, professional and research processes at the faculties and in other settings. In this foreword, I, as the Area Editor for Architecture, focus on the architectural aspects of research; however, I believe that the theses here apply to other disciplines as well.

The basic premise is that architectural work in all its forms is intricately connected with research and theoretical work. Here, the theoretical work may be called architectural theory or urban planning theory, further, it can be called experiment or, indeed, criticism. In any case, it refers to the work that enables authors to develop the approaches, methods and concepts that may (or may not) be applied to the actual practice. Any team of researchers, architects and/or urban designers in any work (of any kind of value) develops innovative approaches, where the line between theory and practice

pedagoškem procesu teorija (in zgodovina) integralni del poučevanja in učenja projektiranja, v smislu splošno priznane usmeritve, da ima. Pridobivanje znanja skozi raziskovanje veliko prednosti v primerjavi z učenjem brez kritičnega angažmaja.

Revija se bo torej ukvarjala z odnosom med teorijo in prakso arhitekture, urbanizma in vseh ostalih ved, ki se ukvarjajo z raziskovanjem, načrtovanjem in urejanjem prostora. Vsekakor gre pri tem za polnjenje vrzeli, ki nastajajo med znanjem in nevednostjo, pri delu na fakultetah, pri raziskovanju in v praksi. Zato upamo, da bo revija našla širok krog bralcev med študenti, pa tudi izven polja Fakultet za arhitekturo ter gradbeništvo in geodezijo in celo onkraj arhitekturne, planerske in gradbene stroke. Ambicije so mednarodne, radi bi gradili most med disciplinami, generacijami in strokami. Ob tem je bistvena pozitivna strokovna in etična usmeritev, ki jo nameravamo zastopati.

Vprašam se, kaj je prispevek teorije arhitekture k razumevanju fenomena arhitekturne prakse in problemov, s katerimi se srečujejo arhitektura, urbanizem, planiranje in vse ostale vede vključene v urejanje prostora v 21. stoletju? Seveda je ob tem najprej potrebno opredeliti nekaj najbolj splošnih pojmov. Najprej se vprašajmo, kaj sploh je arhitekturna teorija? Vprašanje »Kaj nekaj je?«, se v filozofiji smatra kot ontološko vprašanje, ki ima izvor v grški besedi *ontos*, ki pomeni biti. Vprašanje, kaj nekaj je, pomeni vprašanje o načinu in smislu obstoja tega nekaj. A ker je arhitektura prvenstveno praksa, mar ne bi bilo bolje pustiti ta vprašanja tistim, ki so bolj kvalificirani za odgovore nanje, npr. filozofom? Arhitekti smo po definiciji pragmatični in naše vprašanje je bolj kako in kaj lahko nekaj storimo, kot zakaj. Zato se moramo vprašati, čemu služi teorija? Odgovor na prvo žogo bi lahko bil, da koncepti iz polja arhitekturne teorije najprej služijo nam samim, da si lahko razlagamo in osmišljamo svoje delo, nato pa za posredovanje vednosti naročnikom in uporabnikom, za vrednotenje in tako naprej. Revija je torej tudi medij in motiv za ukvarjanje s tem vprašanjem. Lahko rečemo tudi, da je teorija to, kar proizvajajo arhitekturni teoretiki, namreč teorije o arhitekturi, in ker ima vsak svojo različno teorijo in vsak svoje stališče, kaj teorija sploh je, nima smisla podati kakršne koli dokončne odgovore. Za nekatere je teorija pisanje o arhitekturni estetiki, o tem, kako nastane lepa hiša, za druge razmišljanje o prihodnosti arhitekture in tako naprej. A vendarle je, preden se lotimo raziskovanja, smiselno pričakovati neko vrsto definicije, kaj bo predmet in kaj način naših raziskav.

Vsaka arhitektura je utemeljena na neki obliki teorije, čeprav te teorije niso vselej zapisane ali obrazložene s strani arhitektov, saj arhitekti običajno ne čutijo potrebe, da bi, preden se lotijo projekta, zapisovali svoje misli. To počn(em) teoretiki arhitekture, tako da so principi arhitekturnega dela včasih zapisani šele dolgo po tem, ko je delo dokončano. V poskusu definicije, kaj je arhitekturna teorija, se lahko naslonimo na raziskovalce, ki so pisali o tem. Hanno Krufft (1994) zapiše praktično definicijo arhitekturne teorije, namreč da je teorija vsak zapisan tekst o arhitekturi, tako parcialen kot z ambicijo celovitosti, ki utemeljuje arhitekturo s pomočjo estetskih kvalitete. Nessbittova (1996) pa v svoji verziji antologije arhitekturne teorije poda nekoliko širšo definicijo, ki se glasi približno takole: »V okviru discipline arhitekture je teorija diskurz, ki opisuje prakso in produkcijo arhitekture in razkriva vzgibe zanjo. Teorija se prekriva in hkrati razlikuje od arhitekturne

is blurred. Even more, theory (more or less general and consistent) is often the basis and starting point of a project. Analogously, in the teaching process, theory (and history) is an integral part of teaching and learning how to design, in the sense of a generally acknowledged direction, recognising that the acquisition of knowledge through research has many advantages over learning without critical engagement.

Hence, the journal will try to grasp the relationship between theory and practice in architecture, urban design and all other disciplines addressing research and (spatial) planning. Indeed, it will fill the gap between knowledge and lack thereof, in the work at the faculties, in research and practice. We therefore hope that the journal will attract a large readership among students, but also outside the faculties of architecture, and civil and geodetic engineering, even beyond the professions of architecture, urban and spatial planning, and civil engineering. Our ambitions are international; we want to build a bridge between disciplines, generations and professions. The key is in the positive professional and ethical focus that we intend to represent.

What is the contribution of architectural theory to the understanding of the phenomenon of architectural practice and problems addressed by architecture, urban design, spatial planning and all other disciplines related to the spatial planning of the 21st century? Before tapping into the subject matter, let us define some general terms. First let us ask ourselves what we mean by architectural theory. In philosophy, the question »What 'is' something?« is an ontological question. The word ontology originates from the Greek *ontos*, which means 'being'. The question What is something? is a question about the way and sense of the existence of something. As architecture primarily involves practice, would it not be better to leave these questions to those who are more qualified to address them, e.g. philosophers? By definition, architects are pragmatic, and our questions are typically how and what, rather than why. Hence, we must ask, What is theory for? The off-the-cuff answer could be that the concepts in the field of architectural theory first cater to our own needs, so that we can explain, and make sense of, our work, while, further, they enable the transfer of knowledge to clients and users, for evaluation and similar. Hence, the journal is a medium and a motive for dealing with such matters. We can also say that theory is that which is produced by architectural theorists, i.e. theories about architecture; as everyone has their different theories and standpoints on what architectural theory actually is, there is really no point in trying to give any kind of final answers. For some, theory is writing about architectural aesthetics, about how to design a beautiful house, for others it is thinking about the future of architecture. However, before we start with the research, we are allowed to expect some sort of a definition of the subject matter and manner of our research.

Each architecture is based on some form of theory, even though the theories are not always put in writing or explained by architects; indeed, architects usually do not feel the need to write down their thoughts before starting a project. As it is, this is done by us, architectural theorists, so that the principles of architectural work would survive in writing long after the work is done. When trying to define architectural theory, let us rely on the authors who addressed it in the past. Hanno Krufft (1994) opted for a practi-

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zgodovine, ki opisuje dela iz preteklosti, pa tudi od kritike, ki je usmerjena na obravnavo, sodba ali interpretacija posamičnega arhitekturnega dela. Teorija predpostavlja nove rešitve, utemeljene na analizi obstoječega stanja v arhitekturi, oz. ponuja nove miselne paradigme v pristopu k oblikovanju teh rešitev. Prav usmerjenost v raziskovanje in inovacijo razlikuje teoretsko delo od zgodovine in kritike.«

Fokus raziskav oz. objav bo segal od interdisciplinarnih raziskovanj, ki se ukvarjajo z umeščanjem arhitekture in urbanizma v nepregledno realnost družbe in politike, preko konkretnih primerov dobrih praks, do sočasnega spremljanja vsakdanje prakse, ki bi jo po Yanevi (2009) lahko poimenovali etnografija projekta. Spremljanje prakse ne bo namenjeno samemu sebi, pač pa konstruktivni kritiki, ki bo spodbujala oblikovanje teoretskih izhodišč tako za poučevanje kot za arhitekturno, urbanistično, planersko ter tudi druge oblike praks.

To, da gre za spletno revijo kaže, da se ne izogibamo spremembam, ki jih je v korpus discipline in učenja vseh vključenih strok vnesla kompjuterizacija. Teh sprememb je seveda veliko in imajo različne učinke. Pomembna tema je seveda digitalizacija načinov projektiranja in s tem povezane spremembe v arhitekturni praksi in teoriji. Novost je tudi internet, kot vseobsegajoče okolje neprestane primerljivosti kompletne produkcije, teoretske in fizične. Stranski, a splošen koncept, ki se je uveljavil v stroki je t.i. semplanje, ko arhitekti nabirajo ideje iz interneta kot podobe, brez utemeljenosti v kontekstu, procesu in lokaciji. Temu nekateri rečejo globalizacija arhitekture. Internet spreminja poučevanje projektiranja, teorije in zgodovine. Nepomembni postanejo podatki in toliko pomembnejši koncepti, s pomočjo katerih študentje lahko razumejo za kaj gre. Šele, ko razumejo širšo sliko, imajo lahko kakršno koli korist od podatkov iz interneta, ti jim postanejo material, vir in spodbuda. Uporaba interneta dobi smisel, ko razvije študent zmožnost presoje, kaj pomeni določena informacija, zna prebrati njen domet, jo umestiti, jo izločiti, jo vrednotiti. Internet je kot lovišče z tisoč možnimi pleni, ko se vanj odpraviš, ne veš, kaj boš ujel in od tvoje lovske spretnosti je odvisno kako in kaj boš izsledil in si prisvojil. To lovišče je kot labirint, v katerem izbiraš poti, ki pripeljejo ali pa ne do rešitve. Teorija nas lahko oboroži s konceptualno kompetenco, s katero se lahko suvereno gibljemo po spletu, in iz tega potegnemo koristi in se izognemo nekritičnemu povzemanju in konceptualni zmedbi.

Spomnim se, kako me je kot študenta jezilo, ker nisem razumel klasičnega jezika arhitekture, nisem ločil časovnih obdobj in stilov, nisem videl sintaktičnih napak v arhitekturnih delih, ker se v tistem času na ljubljanski fakulteti za arhitekturo zgodovine ni predavalo. Ta vrzel v izobrazbi je podobna, kot če glasbenik ne pozna jezika glasbe, simbolov, tehnik, kontrapunkta itd. Bolj ko se poglobljaš v jezik arhitekture, bolj spoznaš, da gre pravzaprav za eno in isto pri vseh arhitekturah vseh časov. Temeljni koncepti so že 5000 let isti, ves ta čas se arhitektura skozi nje udejanja tako v teoretskih delih kot v zgrajenem prostoru.

Interdisciplinarnost je naslednji vidik, ki določa sodobno arhitekturno realnost. Pa ne samo njo. Že v prvem arhitekturnem traktatu, ki ga je napisal rimski inženir in arhitekt Vitruvij, je omenjenih devet disciplin, ki jih mora

cal definition of architectural theory, i.e. that architectural theory is any text on architecture recorded in written form, as partial as it may be, or with the ambition of completeness, defining architecture with the help of aesthetic qualities. On the other hand, Nesbitt (1996) in her own version of an anthology of architectural theory gives a somewhat wider definition: »Within the discipline of architecture, theory is a discourse that describes the practice and production of architecture and identifies challenges to it. Theory overlaps with but differs from architectural history, which is descriptive of past work, and from criticism, a narrow activity of judgement and interpretation of existing architectural works. Theory poses alternative solutions based on observations of the current state of the discipline, or offers new thought paradigms for approaching the issues. Its focus on research and innovation distinguishes theoretical activity from history and criticism.«

The focus of research or publications will range from interdisciplinary research dealing with architecture and urban design against the setting of a non-transparent reality of society and politics, through real examples of good practice, and, in parallel, to staying in contact with the everyday practice, which we may refer to – according to Yaneva (2009) – as project ethnography. Generating accounts of practice should not be an end in itself, but meant for constructive criticism that will encourage the formation of theoretical groundwork for teaching and practice in architecture, urban design, spatial planning and other disciplines. The fact that the journal is electronic shows that we do not shy away from the changes that computerisation brought into the corpus of the discipline and learning of all relevant professions. There have been many such changes and their effects are versatile. An important topic is the digitalisation of the new ways of project design and the related changes in architectural practice and theory. The Internet is new, too, i.e. an omnipresent environment of continuous comparability of the overall production, both theoretical and physical. A lateral, but a general, concept in the discipline has become the so-called sampling, when architects sample ideas from the Internet in the form of images, without regard to their context, process or location. Some may call this globalisation of architecture. The Internet has changed the teaching of project design, theory and history. Data have become unimportant, while concepts are becoming increasingly important, helping students to understand what it is all about. Only when the students grasp the big picture are they able to benefit from the data from the Internet, as the data become their material, source and encouragement. The use of the Internet starts to make sense when the student is able to assess what a piece of information means, what is its range and its place, whether to discard it or to evaluate it. The Internet is like a hunting ground with a thousand possible catches: When you go, you have no idea what you will catch and take for your own and how; this will depend on your hunting ability. The hunting ground is like a labyrinth where you choose your own ways that might, or might not, lead to a solution. Theory equips us with the conceptual competence which enables us to confidently move around the Internet and benefit from it, avoiding uncritical recapitulation and conceptual confusion.

I well remember my days as a student and how I got frustrated because I did not understand the classical vocabulary of architecture, could not distinguish between the periods and styles, and failed to see syntax errors

poznati arhitekt; mora znati dobro pisati, mora biti risar, matematik, na tekočem s sodobno znanostjo, filozof, poznavalec glasbe, medicine, prava in astronomije (Vitruvius, 2009). To se zdi nemogoča zahteva za kogarkoli, vendar je treba vedeti, da Vitruvij ni pričakoval, da bi arhitekt operiral ali igral na inštrument kot profesionalc, pač pa da bi imel nekaj pojma o vseh teh področjih. Danes, v dobi specializacije, je za posameznika zelo težko podrobno poznati lastno področje, kaj šele, da bi obvladal več disciplin. Za raziskovanje v arhitekturi je običajno boljši razgledan intelektualec kot specialist. Vloga, ki se je vzpostavila v zgodovini poklica in še traja je, da je arhitekt »deklica za vse« projekta, idejni in organizacijski vodja, koordinator, tisti, ki prevzame odgovornost in zato pogosto tudi dežurni krivec, in v teh svojih vlogah bolj režiser ali koreograf kot manager ali plesalec.

Trajnostnost je še en vidik, ki zahteva teoretsko obravnavo in umestitev. Dozdeva se mi, da je po eni strani precenjen in mystificiran, po drugi pa razumljen izrazito ozko in tehnicistično. Arhitektura se je vedno ubadala s temo trajnosti in trajnostnosti. Mar ni Plečnikov in Steletov koncept Arhitekture Perennis prototip trajnostnosti v arhitekturi?

Vsaka naloga je priložnost za kamenček v mozaiku raziskovanja arhitekture. Svoboda kreativnega razmišljanja in ustvarjalna imaginacija je osnova za delo, ki ima velikokrat moč, ki je večja od realne prakse projektiranja in graditve. Raziskovanje ima nešteto smeri in obrazov. A je obraz (faceta) tisti, ki mu daje smisel. Raziskovanje zaradi raziskovanja ali pa golo zbiranje in sortiranje podatkov nima zveze s kreativnim raziskovanjem, ki ustvarja inovacije in ki je vedno individualno. Ključen je kreativni akt imaginacije, ko se rodi nekaj novega. Za arhitekto v praksi so tak poligon inovacije tradicionalno natečaji. So način za raziskovanje, za ustvarjanje novih idej. Podobno je pri workshopih, ki so tema te številke in mi o njih ni treba natančneje govoriti, saj so obdelani v izčrpnih besedilih, ki sledijo. Zadnje čase so natečaji namenjeni predvsem pridobitvi dela. Arhitekti vstopajo v tekmo s ciljem, da bi zmagali in pridobili delo, ne pa da bi razvijali »korpor arhitekture«. To je pravzaprav škoda, saj je institucija z viteškim pedigrejem tako degenerirala v preračunljivo početje s profanim ciljem, kateremu se prilagodijo tudi metode. Tako se izgublja izvorna zmožnost za ustvarjanje novih pomenov in znanj. To pomeni zmanjšanje kreativnih možnosti, ki jih je imel institut natečaja (ali pa arhitekturna teorija), ki ni bil omejen s konkretnim ciljem, in je torej segal na področje »konstrukcije smiselne prihodnosti«.

Vedno me pomiri in navduši, ko zdravniki ali znanstveniki napovejo, da bodo čez 10 ali 15 let odkrili nekaj prelomnega, kakšno novo zdravilo (npr. za aids) ali rešitev matematičnega ali fizikalnega problema. Računalniki so infrastruktura za ta optimizem, podobno, kot je bila barka v egipčanskih grobovih trajekt, ki je popeljal faraona v večno življenje. Simbol barke je tudi simbol naše revije, ki naj bi kot trajekt odpirala prostore in povezovala tiste, ki imamo radi arhitekturo in teorijo. Oproščam se za avlični jezik, saj tale uvodnik pišem na barki, na morskem potovanju med arheologijo in sedanostjo zibelke evropske civilizacije (Egej in Mala Azija). Čas se stika s horizontom, ki odpira pot razmišljanju o veličini minulih dob in potencialni prihodnosti, za katero smo odgovorni in ki ji prav tako moramo ustvariti pogoje, okvir in podlago. Arhitektura je večna barka, pa vendar se neprestano spreminja. Tudi z raziskavo dialektike odnosa med trajnostjo in spremembo

in architectural works; back then, architectural history was not taught at the Faculty of Architecture in Ljubljana. This gap in education is similar to the one of a musician who does not know the language of music, symbols, techniques, counterpoint etc. The more you delve into the language of architecture, the more you realize that it is, ultimately, all about the same thing in all architectures, of all times. The basic concepts have not changed for the past 5000 years and architecture has been realised through them in both theoretical works and the built environment.

Interdisciplinarity is the next aspect that determines the contemporary architectural reality. But not only that. In the first architectural treatise written by the roman engineer and architect Vitruvius, there is a mention of nine disciplines that the architect should know; the architect should be skilful with pencil, instructed in mathematics, should follow contemporary science, should be a philosopher, understand music, have some knowledge of medicine, law and astronomy (Vitruvius, 2009). This may seem like an impossible demand on anyone; however, Vitruvius never expected that the architect could perform surgeries or play the instruments like a professional, but that they had at least some knowledge in all these areas. Today, in an era of specialisation, it is by no means easy to know well one's own area of expertise, let alone to master more disciplines. Generally, generalist intellectuals make better architectural scholars than specialists. The role that has been historically assumed by architects – and one that still persists – is that the architect is a »jack-of-all-trades« in a project, i.e. the mastermind and organization leader, coordinator, the one who takes the responsibility, and the always guilty party, that is, more a director or a choreographer than a manager or a dancer.

Sustainability is another aspect waiting to be theoretically addressed and integrated. It seems to me that, on the one hand, the aspect is overrated and mystified, while, on the other hand, it is understood in a rather narrow and technicistic sense. Architecture has always tackled the subject matters of sustainable development and sustainability. Is not Plečnik's and Stele's concept of *Architectura perennis* the prototype of sustainability in architecture?

Each task can be an opportunity to make another small contribution to architectural research. The freedom of creative thinking and creative imagination are the basis for work which has often a power much stronger than the actual practice of design and building. The research has many directions and faces. But it is the face (the facet) that lends it its sense. Research for research's sake or the mere collection or sorting of data has no real relation to creative research, which leads to innovation and is always individual. The key is in the creative act of imagination, i.e. when something new is born. For the architects in practice, competitions have traditionally provided such platforms of innovation. They provide the way for research, for creation of new ideas. The same is true for workshops which are the subject matter of this issue and are covered comprehensively in the texts, so there is no need for me to delve into it. Lately, competitions have been mostly regarded as work opportunities. The architects have been entering the competitions with the goal to win and get work, and not to develop the »corpus of architecture«. Unfortunately, the institution of a noble pedigree has fallen to the level of crafty calculations with a profane goal, while the methods adapt to

se lahko konstruira smisel. Za zaključek bi rad izpostavil še en cilj, ki ga ima projekt revije. Skušali bomo vzpostaviti "common ground", osnovo za sporazumevanje, za razvijanje jezika, s katerim bi morda lahko ubesedili smisel za prihodnost. Ta "skupna tla" predstavljajo humus, iz katerega bi lahko zrasla teorija, ki bi izoblikovala koncepte kot mentalna orodja, uporabna najprej za teorijo samo, skozi njo pa tudi za kreacijo in učenje. Zato pa se moramo podati na daljne in negotove poti v neznano, tvegati, da nas bodo doma ob vrnitvi sprejeli kot tujce, potiskati meje znanega in odkrivati nova neraziskana področja, da bi se lahko vrnili z novimi spoznanji, ki bodo odpirala nove plasti ustvarjanja smisla, veličine in lepote.

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the goal. In this way, the original capability of creating new meanings and knowledge is lost. This also means the reduction of creative possibilities for the institution of the competition (or architectural theory), which was not limited by an actual goal and, hence, strived for the »construction of a sensible future«.

I am always both calmed and exhilarated when doctors or scientists predict that in 10 or 15 year a groundbreaking discovery will be made, i.e. a new drug (e.g. for aids) or the solution to a mathematical or physical problem. Computers are the infrastructure for this optimism, similar to the barge that in Ancient Egyptian graves provided the ferry carrying the pharaoh to eternal life. The symbol of a barge is the symbol of this journal; it will, as a ferry, open places and connect those of us who love architecture and theory. I apologise for my use of hall-like language, as I am writing this foreword on a boat, on a sea journey between the archaeological past and the present time of the cradle of European civilisation (Aegean Sea and Asia Minor). Time is touching the horizon, opening the way to thinking about the grandness of times past and the potential future that lies in our hands; we must create the conditions, framework and groundwork for it. Architecture is an eternal barge, but continuously changing. Sense can be also brought about from studying the dialectical relationship between sustainability and change. Finally, let me highlight one more goal of the project involving this journal. We will try to establish a common ground, the basis for communication and development of language, which will perhaps help us put in words the sense for the future. This common ground is the humus helping the theory to grow and shape the concepts and mental tools useful, at first, for the theory itself, and, through it, for creativity and learning. This is why we should embark on distant and uncertain journeys to the unknown and take the chance that, upon return, we could be treated as strangers; push the boundaries of the known and discover new, uncharted territories, to come home with new knowledge that will open new layers of creating sense, grandeur and beauty.

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