

Instruments of Image

The topic are measures and actions, which, in various ways, enable preservation or changing of the built-up and natural environment. The first are formalised decisions that manifest the present cultural level of political structures in power or of planning knowledge, and are represented as guidelines or plans. The second are wishes, desires or knowledge of individuals concerning space and motion, that directly or indirectly influence the contents of adopted decisions, and are constantly changing, usually contrary to the same adopted decisions. The third are technological, ecological, economic and other parameters of spatial changing, which are a consequence of controlled or uncontrolled development, whose purpose is to improve the quality of the built and natural environment or simply to rationalise use of recognised spatial possibilities.

The subjects of interest are formal spatial images, named the 'paper reality', meaning matter which is proscribed by law and planning documents, with different levels of rigidity or flexibility in implementation, depending on the intentions of the performer of spatial policies.

The subjects of interest are also informal spatial images, usually described as: beautiful, small, rural, urban, monumental, sloppy, ugly, pleasant, terrible, clean, dirty, etc., which are not only a product of general visual perception, but an expression of individual attitudes to a place.

The subjects of interest are lastly, technological, economic and psychological aspects of space, whereby the living space is understood as a complex functional system of the built and natural environment and the image is only the external indicator of a given structure.

Instruments of image are therefore always a function of realising selected preservation or changes in space. However they are never their own purpose. They are also never a constant, applicable to all times and with equal bearing for all places. When discussing instruments of image one always encounters the dilemma of comprehending motives for changes (guidelines, directions, reasons) and motifs of change as the finite manifestations of change (descriptive elements, patterns, details, emphasis, descriptors). If comprehension is inadequate and the mentioned concepts are confused by the enforcer of changes, who also has the ability of realising his misconception, the results can be opposition, conflicts or even worse – a bad image.

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