

Innovative Teaching Ideas

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Keywords: SOTL, Design as Interior, Phenomenology, Theory, Collage, Space

Category: CDP: Creativity and Design Process

Level: Undergrad - Second Year

Duration: Three weeks

Abstract: The focus of this analytical exercise, split in two moments, was the investigation of the experiential understanding and representation of a series of interior/exterior spaces in Miami University campus. Learning from Cubist paintings and collages, from the reflections on the spatial perception of Zevi, Rasmussen, and Pallasmaa, and using as a model the photography of David Hockney, the first phase's aim was to represent space using the photo-collage technique. The second and final phase's aim was to go beyond the pure photographic representation linked to visual perception. Each student extracted the character, the primal architectural themes, and the experiential quality of these spaces. The act of this analytical dissection, both theoretical/intellectual and practical/graphical, has been a de-construction of the photographs, and the de-composition of the spaces represented. This has meant to select the essence of place, removing the unessential, adding, juxtaposing, overlapping, pasting other images coming from each student's cultural, artistic and iconographical knowledge and sensibility. The outcome has been a montage that represented the character and the experience of space, and the reinvention of its architectural and spatial qualities.

Learning Objectives:

- Consider and apply basic human requirements, needs, and responses to the built environment, both interior and exterior.
- Get familiar with phenomenology, perception, use of space.
- Explore and consider different aspects of human interaction with the built environment.
- Understanding the quality of space and its multilayered character (history, memory, use, perception)
- Develop abilities to analyze, represent and express ideas about design clearly, through the tools of representation

Criteria: As for the other assignments during the semester, the scope of this exercise has been the application in a project of a theme (phenomenology) delivered through lectures and readings. Also, I pushed the students to look at space beyond the visual appearance, capturing other aspects and characteristics. Then, using analogic

collage, I wanted them to use their hands, beyond the 2-dimensional world of the screens and of "retinal architecture".

Process: Students were assigned each a different building or space at Miami University campus, and had to visit it multiple times and capture the character and the experience of that space. They had to dive in these spaces and take pictures, but breaking the rule of the unique frame and the unique shot, learning from precedents (Cubism, David Hockney, Hall, Rasmussen, Pallasmaa), considering the movements of the body in space and time, the peripheral view and the fragmentation of visual experience; and then re-compose the view. The second phase of the assignment was to reinvent the space they were investigating, going beyond the visual aspects and considering a spatial experience that becomes a multisensory event, understanding how the quality of a space is made of multiple layers (history, memories, feelings, meanings, character, genius loci and most of all character).

Presentation Method: The assignment has been introduced with a presentation with examples, precedents, with the support of specific readings related to the topic. The purpose was to emphasize the connection between the practical assignment and the theoretical component of the class, in this case phenomenology. Students presented their iterations during collective pin-up reviews with discussions involving all the students. The final deliverables for the final discussion (with several guest critics) were two boards: one for the photo-collage (phenomenological representation of space), one for the montage (critical reinvention of space).

Evaluation: Quality of the photo-collage composition: craft, iteration process, understanding of the qualities of the experience of the space (atmosphere, scale, materials, light, textures, etc.), visual composition
Quality of the montage composition: craft, iteration process, analytical process, understanding the main concept of the space, de-construction and re-composition process, creativity, reinvention of the experience of space (precedents, character, materials, texture, etc.)

Credits: 3

References: Martinelli, Patrizio M., "Re-inventing the American Interior: Visual Dissections and Retroactive Montages", *Journal of Interior Design* 44, 4 (2019): 241-257
Pallasmaa, Juhani. "Architecture of the Seven Senses". In *Question of Perception: Phenomenology of Architecture*, edited by Steven Holl, Juhani Pallasmaa, and Alberto Perez-Gomez. Tokyo: a+u Publishing, 1994
Rasmussen, Steen Eiler. *Experiencing Architecture*. Cambridge: The MIT Press, 1962
Woods, Alan. "Photo-collage," in David Hockney, ed. P. Melia. Manchester, New York: Manchester University Press, 1995.
Zevi, Bruno. *Architecture as Space. How to Look at Architecture*. New York: Horizon Press, 1974 (first edition 1954)

Documentation: Attached

- Department of Architecture + Interior Design

ARC 225 Design+Human Behavior - Fall 2019

Prof. Patrizio M. Martinelli

BEYOND THE FRAME.

PHENOMENOLOGICAL MONTAGES FOR THE REINVENTION OF THE INTERIOR SPACE

The focus of this analytical exercise is the investigation of the experiential understanding and representation of a series of interior/exterior spaces in our campus.

Learning from Cubist paintings and collages, from the reflections on the spatial perception of Zevi, Rasmussen, and Pallasmaa, and using as a model the photography of David Hockney, the first phase's aim is to represent space using the photo-collage technique. The second and final phase's aim is to go beyond the pure photographic representation linked to the act of visual perception. Each student will extract the character, the primal architectural themes, and the experiential quality of these spaces. The act of this analytical dissection, both theoretical/intellectual and practical/graphical, will be a de-construction of the photographs, and the de-composition of the spaces represented. This will mean to select the essence of place, removing the unessential, adding, juxtaposing, overlapping, pasting other images coming from each student's cultural, artistic and iconographical knowledge and sensibility. The final outcome will be a montage that represents the character and the experience of space, and the reinvention of its architectural and spatial qualities.

Criteria for grading

Quality of the photo-collage composition: craft, iteration process, understanding of the qualities of the experience of the space (atmosphere, scale, materials, light, textures, etc.), visual composition

Quality of the montage composition: craft, iteration process, analytical process, understanding the main concept of the space, de-construction and re-composition process, creativity, reinvention of the experience of space (precedents, character, materials, texture, etc.)

SPACES

1. Alumni Hall – Rotunda
2. Alumni Hall – Cage Gallery
3. Alumni Hall – Atrium
4. McGuffey Museum
5. Upham Hall – Terrace Garden
6. Garden Commons – Dining Hall
7. Armstrong Center - Shade Family Room
8. Armstrong Center - Joslin Family Terrace
9. Armstrong Center - Marcum South Court
10. Miami University Art Museum – Exhibition Spaces
11. Ernst Nature Theatre
12. King Library – Entrance Hall

STUDENTS+SPACES

1. Bai, Ruotong **Alumni Hall – Rotunda**
2. Baker, Audrey **Alumni Hall – Cage Gallery**
3. Bottomley, Nicola **Alumni Hall – Atrium**
4. Dong, Vicky **McGuffey Museum**
5. Ferrazza, Caroline **Upham Hall – Terrace Garden**
6. Gu, Like **Garden Commons – Dining Hall**
7. Herkins, Rachael **Armstrong Center - Shade Family Room**
8. Hobler, Katie **Armstrong Center - Joslin Family Terrace**
9. Kepler, Lizzie **Armstrong Center - Marcum South Court**
10. Li, Junnan **Miami University Art Museum – Exhibition Spaces**
11. McGuire, Kassi **Ernst Nature Theatre**
12. Mikulasik, John **King Library – Entrance Hall**
13. Milham, Kate **Alumni Hall – Rotunda**
14. Oldford, Sarah **Alumni Hall – Cage Gallery**
15. Pugazhenth, Kayel **Alumni Hall – Atrium**
16. Sander, Emma **McGuffey Museum**
17. Saxe, Kara **Upham Hall – Terrace Garden**
18. Sherman, Britton **Garden Commons – Dining Hall**
19. Stiles, Grace **Armstrong Center - Shade Family Room**
20. Vozzo, Olivia **Armstrong Center - Joslin Family Terrace**
21. Waite, Michael **Armstrong Center – Marcum South Court**
22. Watkins, Ladonna **Miami University Art Museum – Exhibition Spaces**
23. Young, Danielle **Ernst Nature Theatre**
24. Zhao, Tong **King Library – Entrance Hall**

SCHEDULE

09/12 REVIEWS: PHOTO-COLLAGE

09/19 REVIEWS: PHOTO-COLLAGE ITERATION+MONTAGE

09/26 REVIEWS: MONTAGE ITERATION

10/03 FINAL PRESENTATION

DELIVERABLES

1 board 19"x24" (landscape/portrait): PHOTOCOLLAGE of the space assigned

1 board 19"x24" (landscape/portrait): MONTAGE of the space assigned

SUGGESTED READINGS

Martinelli, Patrizio M., "Re-inventing the American Interior: Visual Dissections and Retroactive Montages" (to be published in *Journal of Interior Design*)

Pallasmaa, Juhani. "Architecture of the Seven Senses". In *Question of Perception: Phenomenology of Architecture*, edited by Steven Holl, Juhani Pallasmaa, and Alberto Perez-Gomez. Tokyo: a+u Publishing, 1994

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Criteria for grading

Quality of the photo-collage composition: craft, iteration process, understanding of the qualities of the experience of the space (atmosphere, scale, materials, light, textures, etc.), visual composition

Excellent Good Fair Poor

Quality of the montage composition: craft, iteration process, analytical process, understanding the main concept of the space, de-construction and re-composition process, creativity, reinvention of the experience of space (precedents, character, materials, texture, etc.)

Excellent Good Fair Poor

STUDENT

GRADE



ARC 225 | DESIGN AND HUMAN BEHAVIOR
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**BEYOND THE FRAME.
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