

Master's programme
Interior Architecture
Faculty of Architecture
Estonian Academy of Arts

GLOBAL INTERIOR

or

Interior Landscapes

MA Design Studio Curriculum [DRAFT]

Draft version

Scale is a crucial concept in terms of interior architecture, but also for architecture and physical space in general, for that matter. Conceptually speaking, when it comes to the issue of “human scale”, there is no difference between the interior and the exterior. If we focus on the tactile, empathic aspects of space, a forest becomes a room, and *vice versa*. In a networked, global society of Today, we can argue that every local action has a global impact making the whole world our immediate surrounding, the Global interior.

Scale is interdisciplinary.

Scale is elusive.

Scale is inclusive.

Scale is non-binary.

Scale is holistic.

Scale is transmutable.

[...]



Ilka Halso, *Restoration*, untitled (2), 2000 100 x 136 cm, edition 6 50 x 68 cm, edition 10



Earthrise, photo taken on December 24, 1968, photo author William Anders, Apollo 8 mission astronaut

Prologue

One particular photograph changed the way we understand our world. A photograph named *Earthrise*, taken during the Apollo 8 mission in 1968 by William Anders, is considered the most influential environmental photograph ever taken. Although the intention of the mission was to see and understand the Moon, the real discovery was our very own home – Earth. As Robert Poole wrote in his book *Earthrise: How Man First Saw the Earth*, “The space program, which was meant to show mankind that its home was only its cradle, ended up showing that its cradle was its only home.” This event could be considered as a turning point for the growing environmental awareness spanning from the second half of 20th century until today. The idea of a finite Globe arguably triggered critical and utopian concepts in architectural discourse. The future was no longer set in an unlimited expansion in space, but rather, in our awakening to the reality of a finite globe and resources, and our dependence on them.

At the same time, No-Stop City (1969) project by *Archizoom Associati* identifies complete global capital colonization by deleting the distinction between the architectural space and the environment, proposing the idea of the continuous interior. Conceptually, No-Stop City enables the complete realization of one’s individuality within the utterly neutral, continuous space. This is an important note, for what is considered the Utopian project that transgresses the system, is actually a hyper affirmation of the System. In No-Stop City, the city no longer represents the social system, it itself becomes an isotropic program, in which the various functions are homogeneously contained.

Draft version

The No-stop City hypothesis about the continuous interior is pertinent today but with the emphasis on the immaterial flows of networks and data, therefore making the physical spaces that we inhabit become continuous landscapes of objects and networks. This symposium would reflect on the way we live today in a fragmented, simulated, augmented reality in which our home is not only our house. In which the physical space that we inhabit spreads beyond presumed borders, becoming a personal landscape of activities, data and objects. The space that we live in transgresses the physical space that we inhabit.



Archizoom Associati, No-Stop City, Residential parkings

The Master Studio would discuss the topic of the interior through various perspectives, taking the (human)scale as a crucial starting point. At the same time, it investigates the critical prospects of global and local dihotomy, whereas tactility, senses and one-to-one human interaction become more infrequent.

” Interiors are often seen [...] as environmental events, while their design should instead be seen as a way to update the city with functions and activities which architecture is traditionally unable to provide for. ”

Andrea Branzi:

Prehistory is Not Over

<https://www.domusweb.it/en/design/2018/01/18/andrea-branzi-prehistory-is-not-over.html>



Interior Landscape (Pavle Stamenović with Mid Journey AI bot)

CURRICULUM

The contemporary context is double natured: the raising ecological concern serves as the metanarrative of the first decades of 21st century, while the ever-growing urbanization is consuming ever-more spatial resources. This condition calls for reassessment of the need to build new architecture, with the conceptual position that everything is already built.

In regards to this condition, the scope of the Master course ***Global Interior*** focuses on understanding of the concept of naturalness in the context of contemporary state of built environments. Namely, the scale of nature is juxtaposed to the precise small-scale design intervention: a holistic approach to space is explored through the human scale. And if we conceptually place the questions of interior architecture in a direct relationship with the human body, then we can suggest that the questions of immediate human environment are ecological questions *par excellence*.

In this sense, the Master Studio will explore issues in the field of interior architecture through different perspectives, taking anthropometry and human scale as a key starting point. At the same time, we will investigate and critically look at the dichotomy in the relation between global and local, in the contemporary moment in which tactility, sensibility and interaction in physical space are contested.

Interior landscape, ecology, (human) scale, built/natural environment

“The ability for the liberated interior to move redefines territorial occupation as a materially and culturally transient condition. [...]

In the twenty-first century, occupying a situated place becomes less significant than the ability to sustain multiple and simultaneous conditions in one space or location. The design of the interior and its objects can be defined as processes of occupation rather than as artifacts of a specific location.”

Amy Campos,

Territory and inhabitation

The interior architecture theory reader, ed. Gregory Marinic,
Routledge, 2018.



Stalker (1979), Tarkovsky

TOPIC AND LOCATION

Thematic orientation and location/intervention proposal

- Through discussion and guidelines, students choose a narrower thematic definition/topic in relation to the Global Interior topic framework in regards to their previous work, sensibility and specific interests.
- In relation to the thematization, the students choose a specific location - space of the intervention. Given that the focus of the topic is the relationship between the immediate human natural and built environments, students are advised to direct their attention to locations that have **a dual character of both interior and natural environment** - locations that can be considered in the transition between the interior space and the natural environment. (e.g. a building in a park/natural environment, an urban interior, a building next to/in an unbuilt area or green infrastructure...)

Polygon Tallinn:

Potential zones within which the subject locations-subjects of the intervention can be found to be confirmed



Pauline de Rothschild, green room by Horst P. Horst. (1969)

” The house is no longer just an unchanging space for our belongings, but a transient and networked space that can be expanded and decreased according to our needs through the use of apps and similar commodities. ”

Anna Puigjaner, MAIO, Barcelona

The continuous interior: an endless domestic landscape,

<https://www.architectural-review.com/essays/the-continuous-interior-an-endless-domestic-landscape>

TEACHING UNITS - TEACHING PLAN OUTLINES (DRAFT PROPOSAL)

Thematization

Thematization includes research work that precedes the project. As part of the Studio work, students will create a theoretical framework for design project that will be the basis for practical Studio work. In relation to the thematic framework of the course - Global Interior, students will firstly define their field of research and specific location - the area of intervention. A program will emerge from the thematization, which will represent a direct basis for the development of the project in the following steps.

- 1. INTRO> thematic framework and discussion*
- 2. Thematic direction - location/intervention proposal*
- 3. hypoTHESIS - research question**
- 4. ABOUT THE PROGRAM **
- 5. TEXT – elaboration **
- 6. SYNTHESIS **

The Project

Based on the design research, the student 1) selects the location, 2) formulates the thematic direction and 3) sets the program framework. Those steps represent the basis for practical work on the Master Project. Students will independently and with the help and guidance research contemporary design procedures and solutions, all in accordance with and in relation to the proposed thematic framework.

- 7. Programmatic spatial strategy*
- 8. intervention scope and design position*
- 9. Restitution of the found state - Narrative drawing*
- 10. a physical model or a prototype*
- 11. Existing versus Intervention*

** these study units could be remote*

REFERENCES/ Literature

Amy Campos, *Territory and inhabitation*, in *The interior architecture theory reader*, ed. Gregory Marinic, , Routledge, 2018.

Ursula Emery McClure and Michael A. McClure, „Inside looking in: the prospect of the aspect”, in *The interior architecture theory reader*, ed. Gregory Marinic, Routledge, 2018.

George Myerson, *Ecology and the end of Postmodernism*

Bernard Tschumi, *Architecture and Disjunction*

Nicholas Bourriaud, *Relational Aesthetics*

Andrea Branzi: *Prehistory is Not Over*

<https://www.domusweb.it/en/design/2018/01/18/andrea-branzi-prehistory-is-not-over.html>

Anna Puigjaner, *The continuous interior: an endless domestic landscape*,

<https://www.architectural-review.com/essays/the-continuous-interior-an-endless-domestic-landscape>

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