PEDAGOGY OF THE ARCHITECTURAL TALE: NARRATE AND CREATION OF SPACES

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CONTENT

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ARCHITECTURE AND CREATION OF SPACES

- Postgraduate Master Program (2 years duration).
- Arts as methodologies and pedagogies in educational space.
- History + Context + Recognition + Proposition
• Exchange, learning and recognition of notions, characteristics, requirements and ideas based on the social, political and educational context in Colombia and the experiences of each one of the students-professors-participants.
ARCHITECTURE AND CREATION OF SPACES

- Ideas, concepts and the translation of the own embodiment into a FMW (Final Master’s Work), consisting of:
  - A written text
  - A presentation of 20 minutes length.

- Performance = selected structure to communicate and deliver the creations and imaginaries, as well as the artistic projects.

- Recognition of the body, the voice, the power and the ability of the self to transform.
ARCHITECTURE AND CREATION OF SPACES

CHALLENGES:

● Only Architect in the group of students.

● Communication and recognition of methodologies and approaches of multidisciplinary artistic backgrounds.

● Validation of experiences and world conceptions faced the preconceived ideas and prejudices.

● Communication: through performance, not only drawing.
ARCHITECTURE AND CREATION OF SPACES

- The education in architecture and its means in the professional, social and academic scales has been directed to the democratic and ideal progress of the economic, competitive and global nation aim of Colombia.

- A stablished connection and a theoretical and procedural fundament for the formulation of solutions and methodological guidance in the teaching of architecture in the Academy.

- **Actual teaching and development of architecture**: through traditional methods.

Lack of understanding of non-traditional ways of teaching, recognizing and apprehending architecture, which proceed from other arts!
ARCHITECTURE AND CREATION OF SPACES

APPROACHES IN MAEDAR:

- Non-traditional pedagogical and teaching ways of arts.
- Diverse practices learned and seen from master's colleagues (different artistic backgrounds, professional and teaching experience).
- Influence from: performative arts, music, plastic arts, multimedia, design and dancing.
- Identify narration, the use of the voice and the identification of my body and its parts, in the creation of spaces as an architectural pedagogy.

Exploration and identification of my body as a space and its translation into constructed space for other to inhabit!
METHODOLOGY

The **FMW** presents a methodological configuration of a singular and subjective process, in which diverse layers relate to conform and embrace a weave of understanding around my professional, personal and pedagogical tasks.

1. **Inquest** from the memory and the knowledge of the context and the past. The comprehension of my origin mark the starting point for the understanding of relationships and connections weaved with my narrations and self-narrative.
METHODOLOGY

2. **Statement** of roles, entities and actions that manage and make tangible my ideas, ways of being and thinking, my perspectives and points of view, and my actions.

Learning and formation: Architecture’s basic glossary
3. **Description** of diverse elements, presences and materials, which are kept in different **layers that conform my own self**, establishing points or nucleus connected inside the weave, giving **sense** to it.

Layers conformed by boxes inside boxes, covering and ideas.
METHODOLOGY

4. Own compilation of cited elements, as tools to conform a constellation of the memory as an Atlas Mnemosyne, in which the time, the creativity and the expression directed the actions and proposed a conceptual, comprehensive and emotional approach to a text and the reality under construction (as I perceive it).

Images of my Atlas Mnemosyne.
5. **Partial result** nourished by procedural inquires, separations and approaches in the investigation, through writing, performing and narrating spaces. It is materialized with a **written text** and a **performance** that included my political, artistic and pedagogical position, and a proposition full of **creativity**.
The **performance** had a structure that involved the narration and creation of tales as principal axis of **spatial creation**. I selected a space, an **actual non-space** in UNAL: the place where the Building 303 of Architecture used to lay and exist.

As I used to study my undergraduate studies there, I **proposed a narration** while doing a path that related variable times between the past and the present, in which the presence of objects, spatial singularities, details and actions acted as the **imaginative motor** that supports the tale and the **appropriation of space** through consciousness.
METHODOLOGY

- Through **narration**, I recreated diverse **spaces** with their diverse characteristics (such as accessibility, approach and appropriation), allowing the audience and listeners to imagine it and make it **collectively tangible**, accompanied by the path and my presence, translated and presented with my body.
RESULTS

- A text and a performance were the results; both themselves conceived as archive, a joint point between memory and writing.

- The **body transforms into space** and is understood as so, in different scales.

- The **tale** ended up structured on these **sections**:
  - From house to house.
  - Elevations and projections.
  - Games’ room.
  - Building walls.
  - Spatial projections
RESULTS

With the narrative of rapprochements, proposals, perspectives and situations under the understanding of spatiality (by its own concepts of use, form and function), and how it cannot be by itself flexible, I started from the interpretation of my own body as spaces by means of movement, its awareness and labour. This allowed the flexibility, ambiguity and artistic creation, as applied pedagogical logics that nurtured from my history, context and professional formation as architect.
CONCLUSIONS

- Using narrative as a tool for creating spaces allowed me to locate myself as context, subject, object, history and historical niche, characterising the text and its components with my focus, abilities and vocal handling.

- **Narrating Architecture** endures new methodologies, propositions and ways of expressing the art, in which the voice acted as the tool to draw the space and created memories, imaginary boundaries and conceptions.

- The handwriting renders into the process and the opportunity for the tale to allow oneself to think me from the need of myself via testimonies of memory, oblivion and archive.

- The body and the territory are spaces, and at the same time are a recollection of objects melted into dichotomies in order to achieve a fluid presence in architecture, allowing its needed movement.
CONCLUSIONS

- The **narrative** established the **spatial limits** in which the detail facilitates its comprehension and of architecture.

- The voice, the reading and the movement direct the sight and permit the path to be walk from new spaces, both **created and non-created**, acquiring the characteristics, sensations and properties of who created them.

- Considering and implementing **new artistic methodologies** in the professional and pedagogical requirements are a huge support in the recognition, understanding and solving of artistic problems in the field of architecture.

Recreating a space with narrative is the opportunity to co-create space with each one of the listeners / participants and their sequence of images.
THANK YOU!

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