

Expanded Views, With Rooms

Megan Panzano / studioPM 1

This design research project asserts that an architecture assembled around the hegemony of one view misses the point.

The project builds architecture from and through images by making a critique of the limits of linear perspective into a new thing. A distrust in the uniform flatness of the picture plane, the fixed isolation of one point of view, and the figural distortion it produces reveals off-menu image options: a triptych of “extra-perspectives” whose enhanced content is registered in relief, demands new modes of subjectivity, and generates atypical architectural form and space.

As opposed to typical images, it produces digitally-fabricated sentinels that stand at eye level and reflect the subject differently in each. The project explicitly investigates what architecture is possible as an artifact of more inclusive forms of subjectivity.

The use of digital media to see and spatialize more information than usual abandons the trope, ‘a room with a view,’ exploring, instead, its inverse as an architectural agenda suited to the present: expanded views, with rooms.

pinkcomma Gallery, Boston, MA
Nov 2018 - April 2019

Project Credits

Design: Megan Panzano with Julia Mercedes Roberts and Adam Strobel
Table Fabrication: Bill Bancroft
Supporters: Harvard Graduate School of Design; pinkcomma Gallery; Chris Grimley and OverUnder team

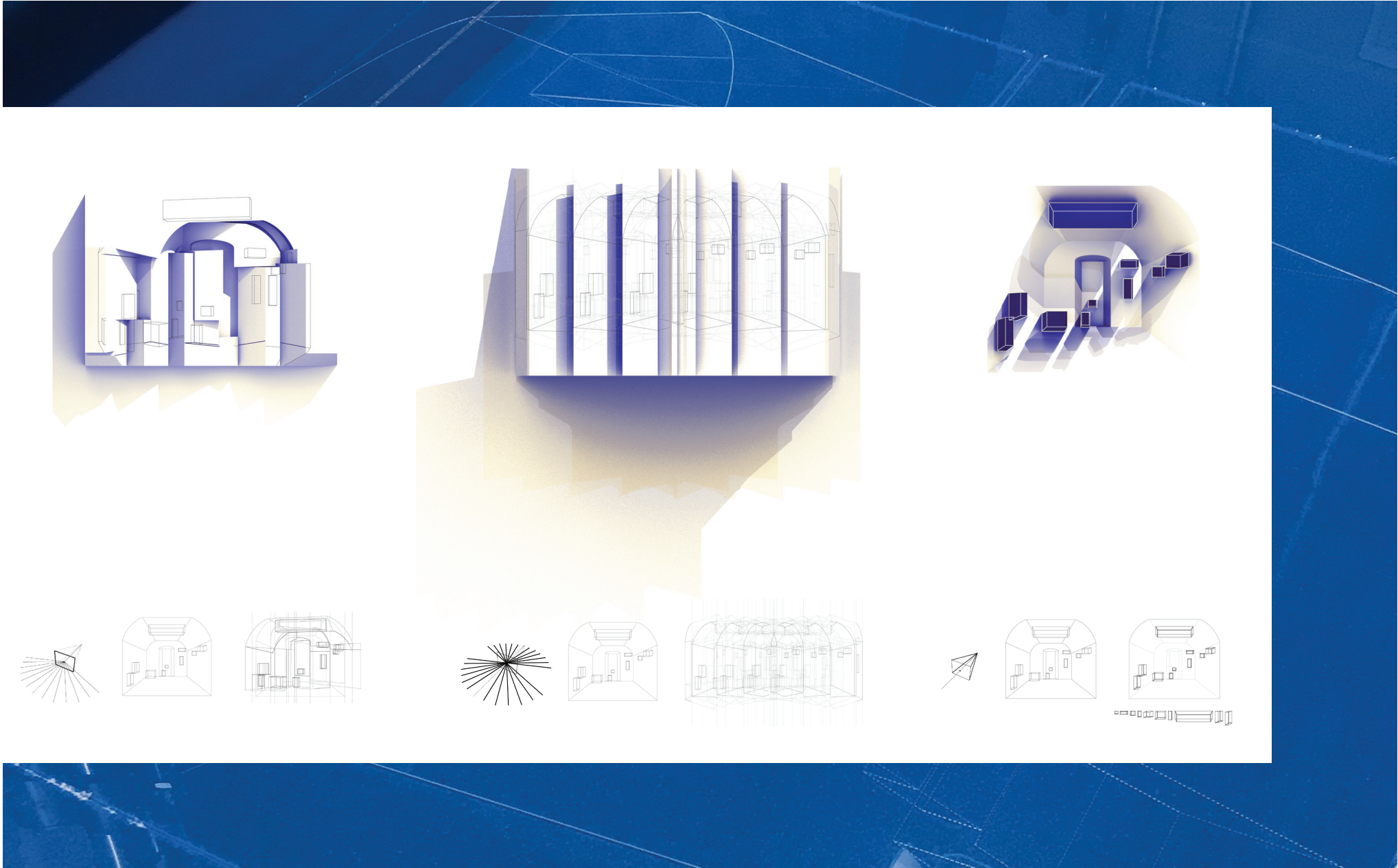


This one point perspective image of **Ferrante Imperato's Cabinet of Curiosity from 1599** is worked on, altered to be a bit more abstract, and used to re-present three expanded views of space shown. Cabinets of curiosity were a unique form of architecture as representation in and of itself. They were space as a mechanism for live-action changing subjective arrangements of things whose display strove to register a microcosm of the world - with all of its diversity implied.

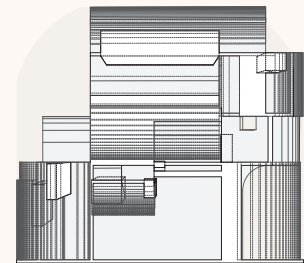
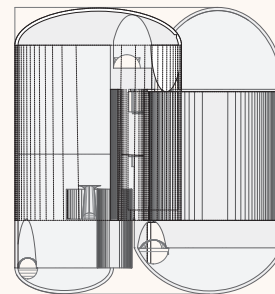
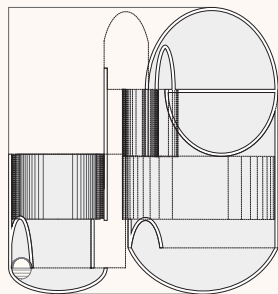
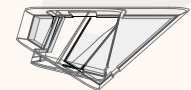
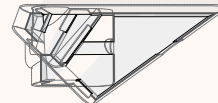
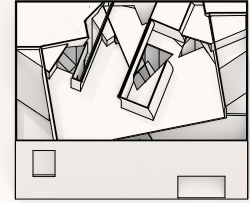
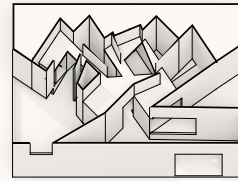
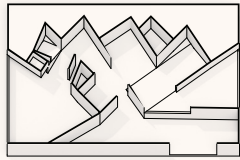
The representation of this space through conventional one point linear perspective is, ironically, opposed to these architectural aspirations. Its image is a static, fixed, singular vantage point of a space that was interested in the opposite of those conditions.

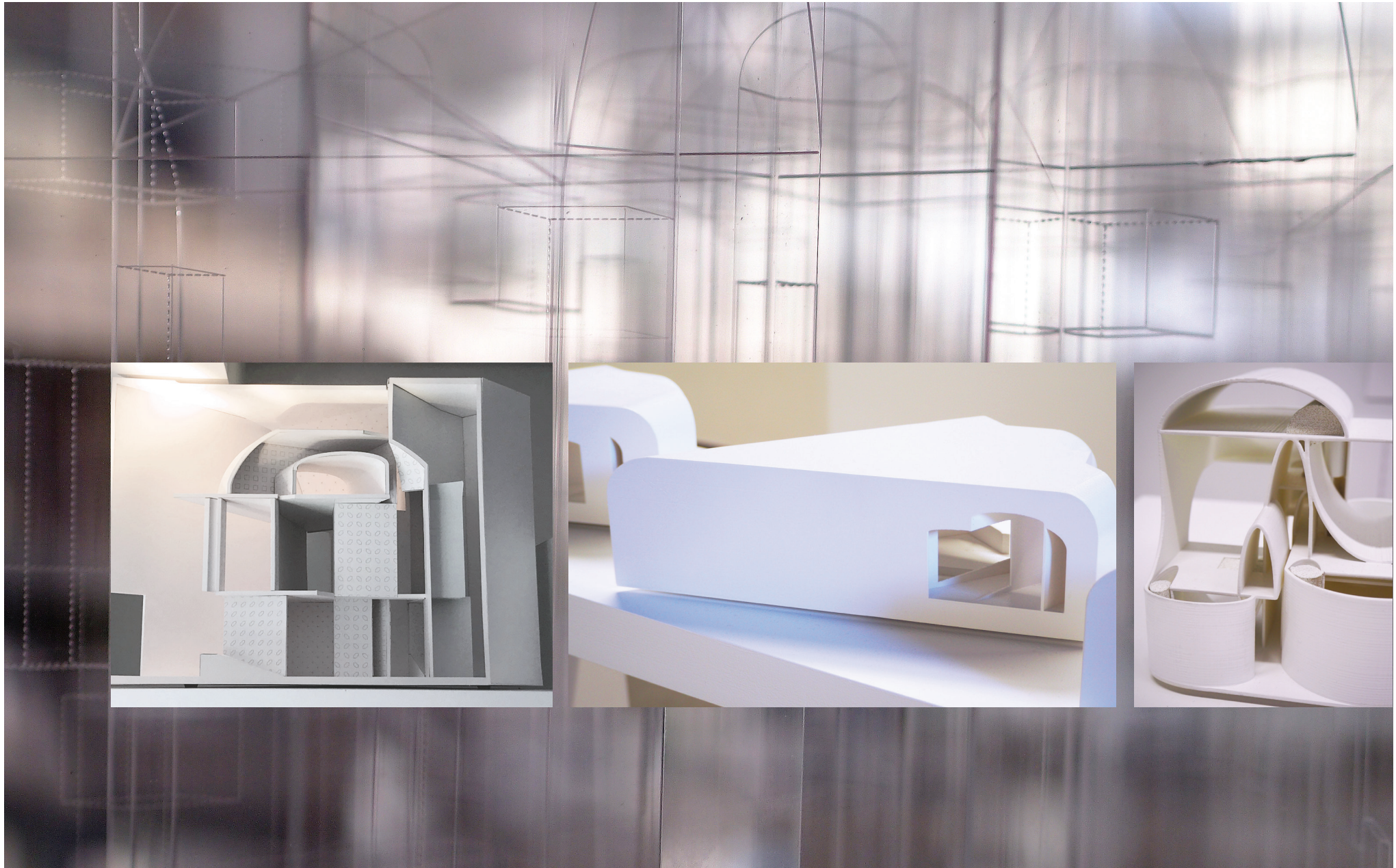


To escape from the hegemony of one-point perspective, it is 'undone' by doing away with three of its visual filters to create new expanded views. One (left) overlays shifts in seeing, making subjective superimposition a new spatial medium. Another (center) suspends diverse perspectives of the same space, capturing a means of seeing collectively. A third (right) celebrates different interpretations of drawn information, building from this range.



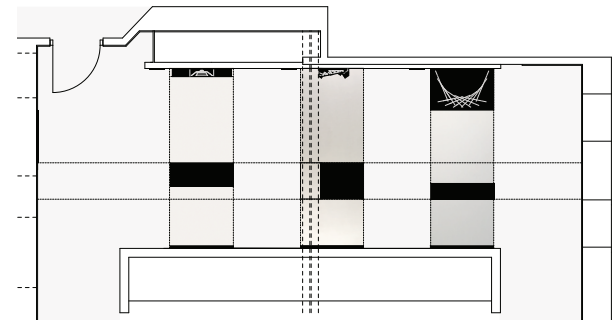
These views not only expose conventional perspective presets that limit vision, but extends this to design production. The project positions its new views as an unusual architectural origin, working the information in each image through a distinct design methodology to motivate unforeseen types of form and space. Plans (below) of rooms produced by each expanded view.





Installed at pinkcomma Gallery in Boston, MA for six months, the depth of each new view affects the tables displaying the architecture each generates, pushing these across the gallery (plan at bottom). Each zone has a distinct surface finish - matte, pearl, and high gloss - to link views with rooms across the space.

Megan Panzano / studioPM 6

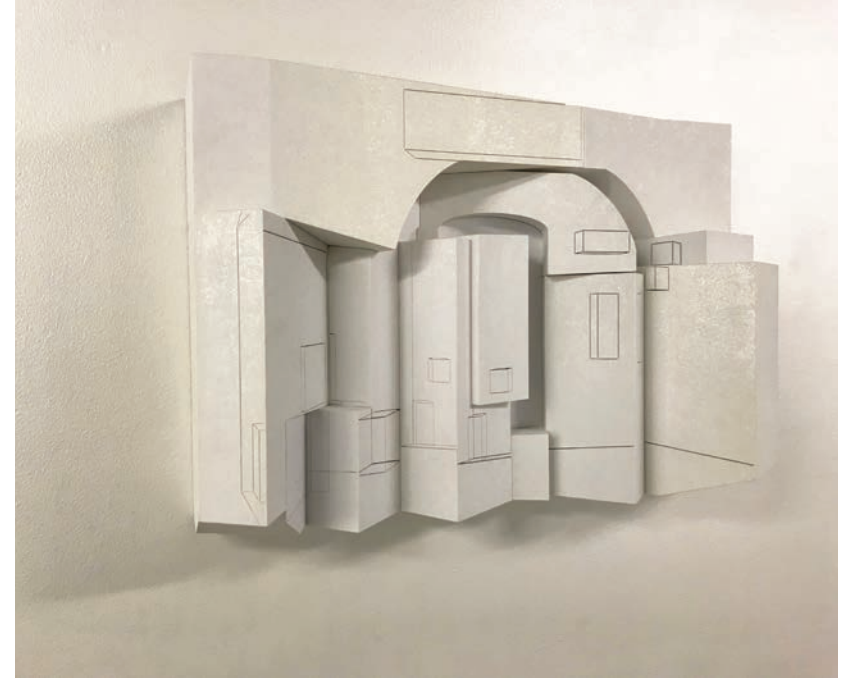


Not-So-Still Life questions the uniform flatness of one picture plane. It registers shifting viewpoints through objects in the scene. Each drawn object orients itself to a different viewing angle, pulling the architectural planes that suspend it. A new system of negotiation is overlaid as planes are fractured and displaced while they jostle for territory within the original frame, buckling into and folding out from the representation.

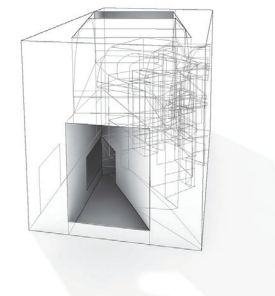
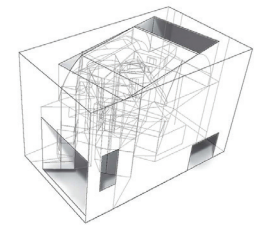
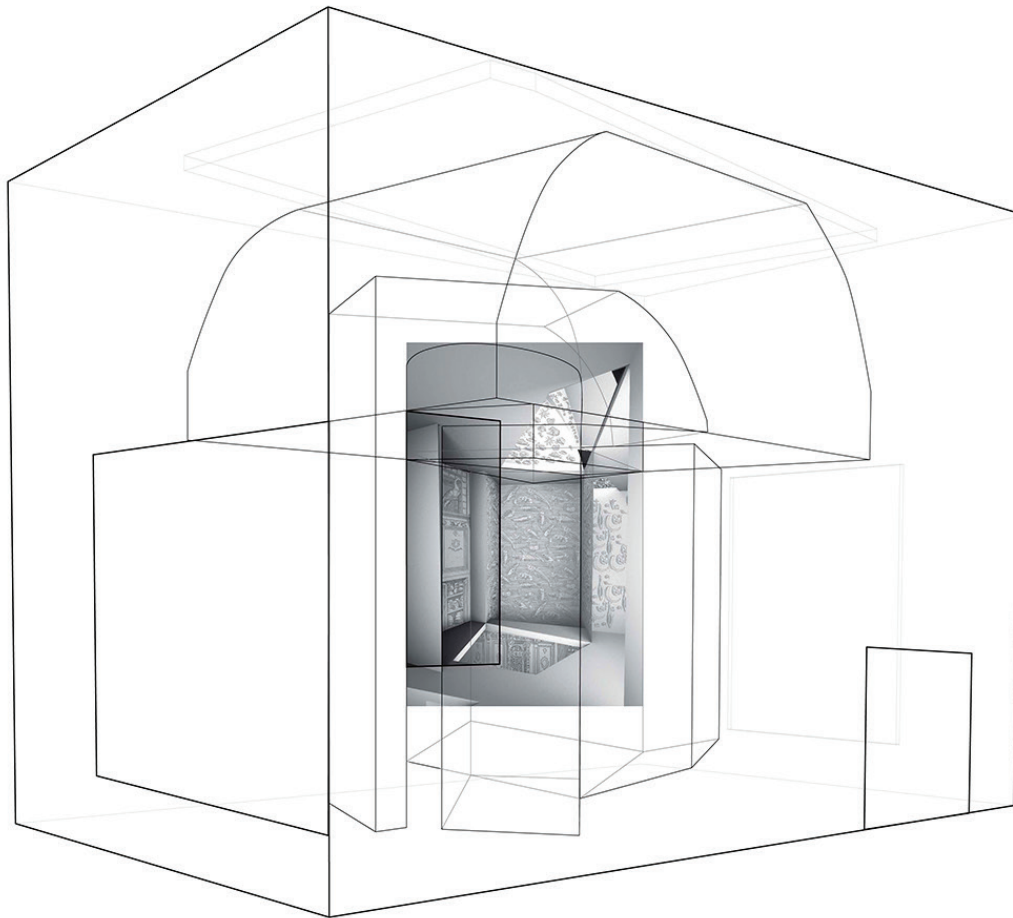
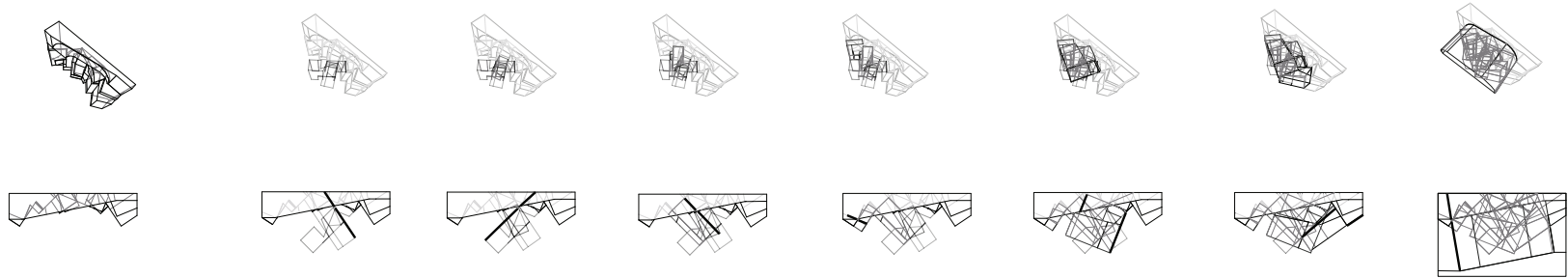
Megan Panzano / studioPM 7



This new view is an assembly of spackled 3D prints with a pearl finish to pick up the shadows of the viewing subject. Its pleats track and continuously confront the subject in the space of the gallery, who shifts and moves to see. By overlaying shifts in seeing, this view makes the superimposition of the subject, over time, a new spatial medium with mass that leaps from the wall.



The depth of Not-So-Still Life's planar pleating is understood as a half-dimension of a new room, doubling itself through local mirroring to produce a syntax of spaces in series (top), whose interiors are firmed up and enclosed through a logic of preserving the extent of view through (bottom). While compact in size, each room has expansive views that collect visible bits of others in the interior.

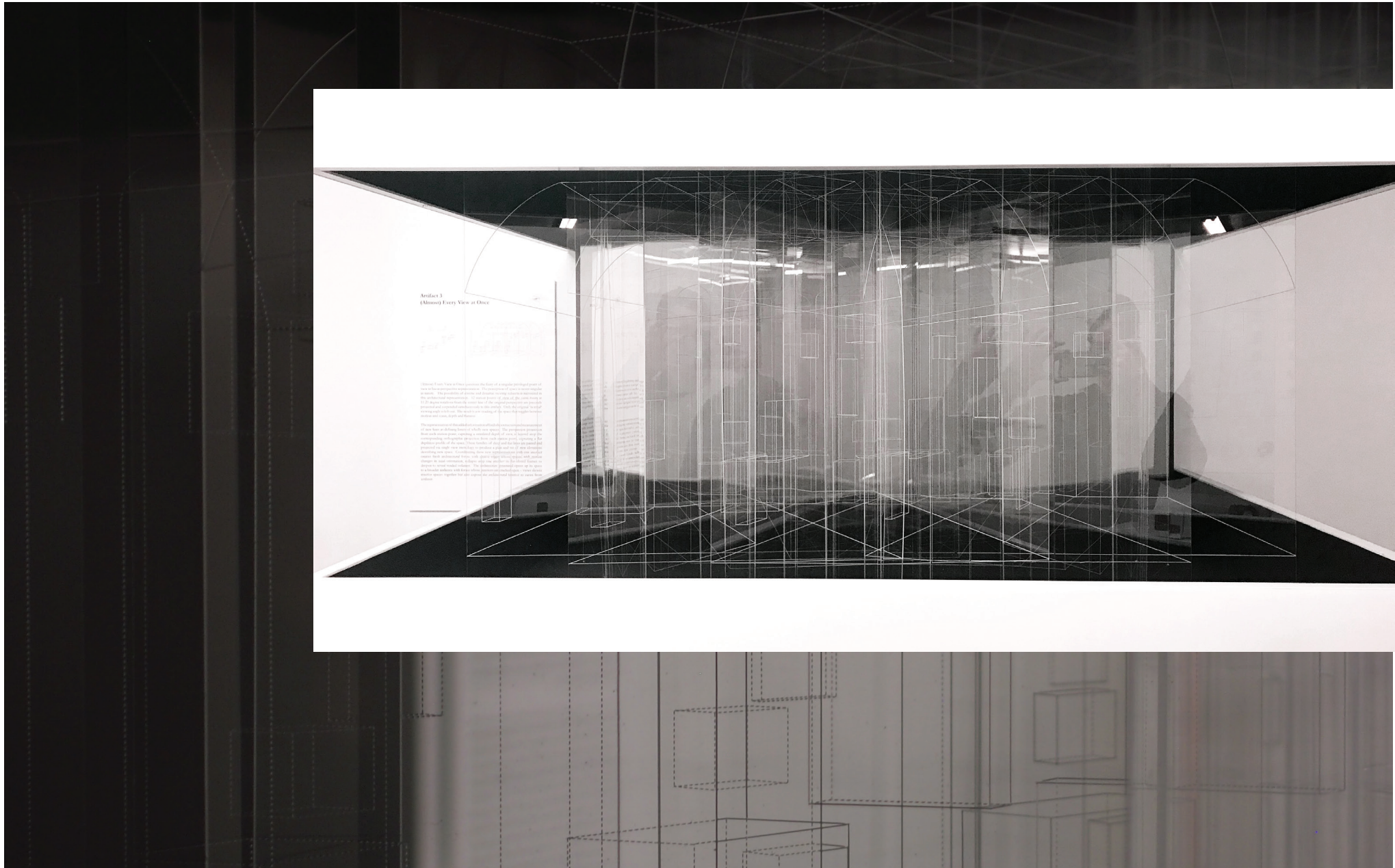


Two things limit the processes of space-making from each expanded view. In each case, some tracery of the original type is preserved; A barrel vault space is present, but it is distinctly altered. And, the original interior view is used in each to create new exteriors – each create a whole architectural figure.

Not-So-Still Life rooms; Butterfly section model.



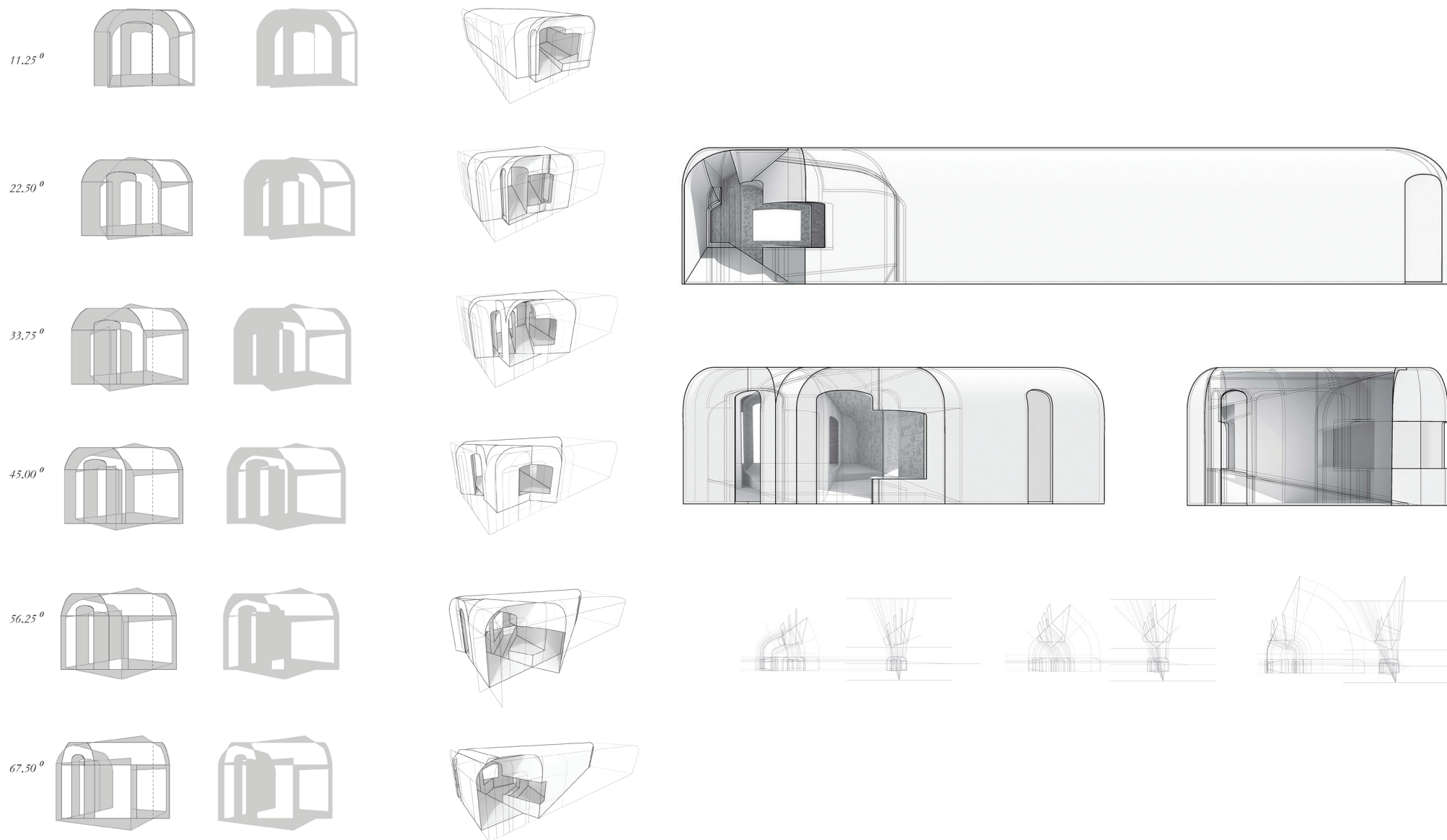
(Almost) Everything At Once critiques the fixed isolation of one point of view by simultaneously suspending all spatial viewing angles, except for the familiar front. The possibility of plural perspectives is recovered in this digitally etched 'extra perspective.' The representation of this added information in nested laser cut acrylic affords the extraction of new lines as defining limits of entirely new architectural spaces.

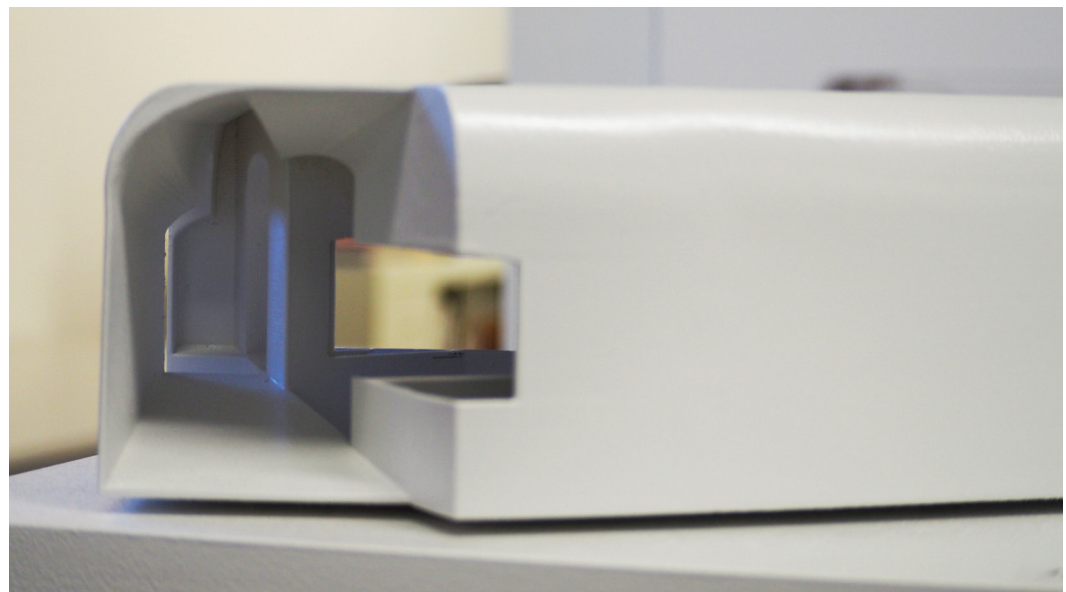
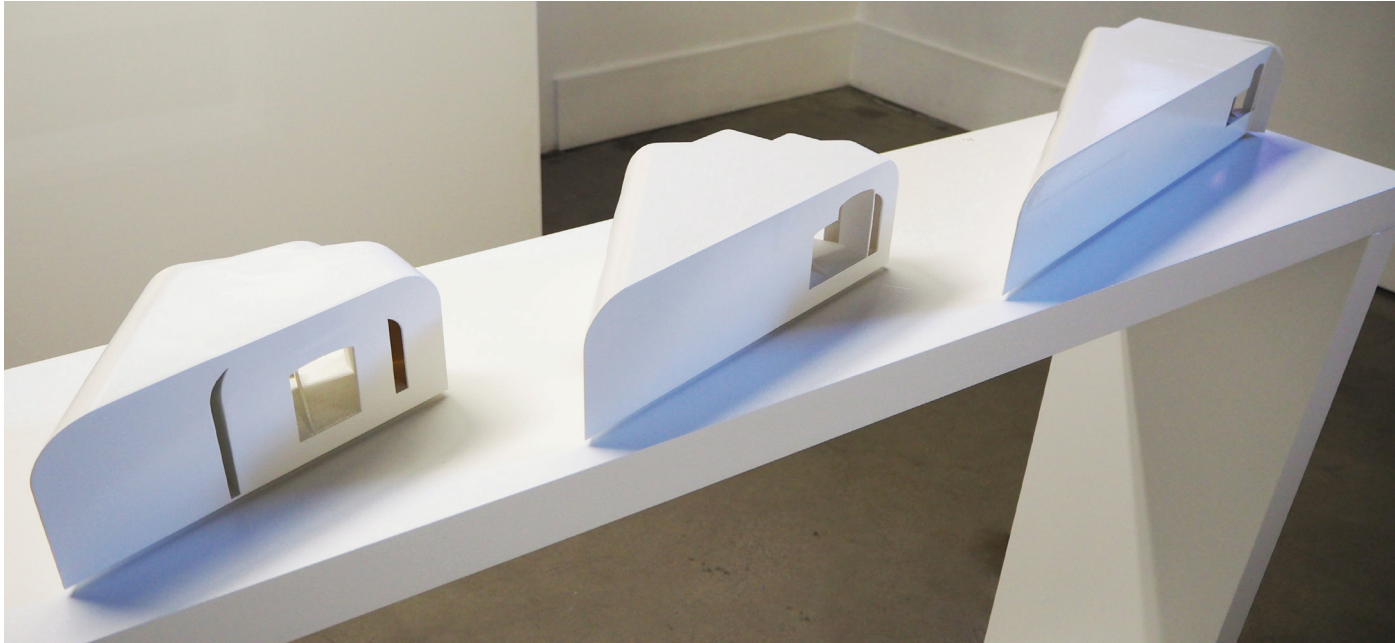


By suspending diverse perspectives of the same space, (Almost) Everything At Once captures a means of seeing collectively. The high gloss finish of this piece also reflects its multiple viewing subjects, adding them real-time to the seen scene.



The projective profiles of the room from each vantage point (left columns) are translated via photogrammetry to produce a plan and pair of elevations that define new architectural figures (center column). This process produces fresh architectural forms with elusive edges whose spaces collapse in flat closed frames or deepen to reveal linked interior and exterior space with very small changes in viewing angle (right).





Distortion at Face Value abandons the artificial logic of the way space is pulled by the vanishing point. Here a dichroic film wrapper of each object from the original scene is turned into a lens that picks up a reflection of the subject's viewing eye but also captures changes in illumination in the context, sending back different colors and figural perceptions as the light in the space shifts over the course of the day.

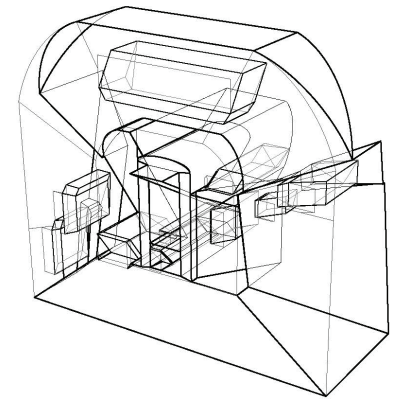
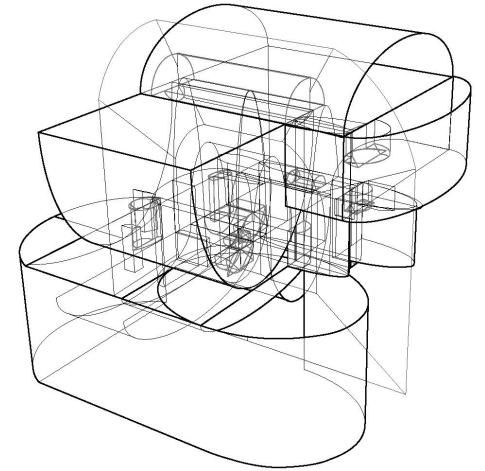
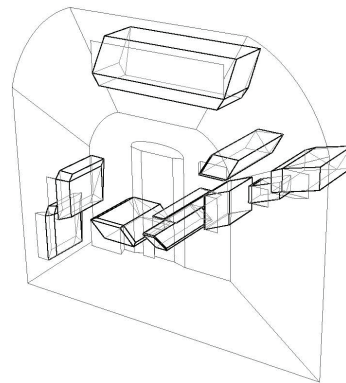
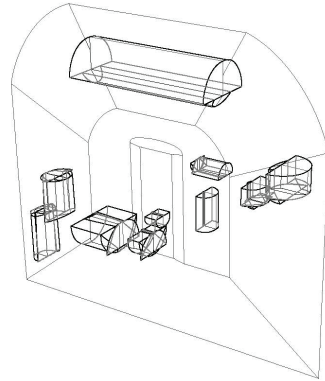
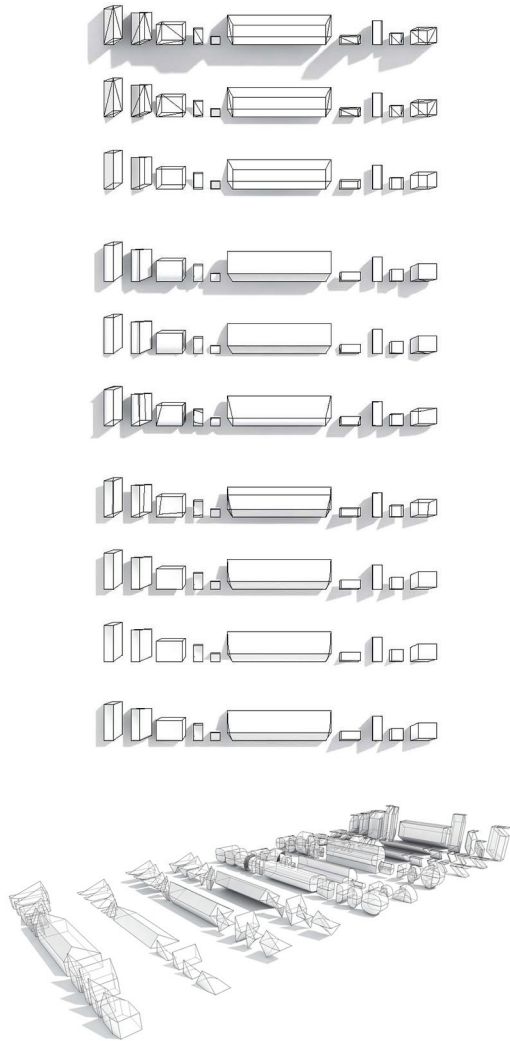


Distortion At Face Value celebrates different subjective interpretations of the same drawn information and builds from this range.

Megan Panzano / studioPM 16



As opposed to defaulting to known geometries, the design process samples from a range of distinct geometric figures produced by many different readings of the lines defining object in the original view (left) and plugs these figures into the scene (right), allowing them agency to form the room that contains them.





Process and prototypes of building from and through images; Digital media was essential for its computational suspension of more information than usual and for precise fabrication of each expanded view and associated rooms.

