MAGISTER LUDI

HERMENUETICS IN ARCHITECTURAL REPRESENTATION

DAVID ANDREAS COETZEE

MAGISTER LUDI

HERMENUETICS IN ARCHITECTURAL REPRESENTATION

DAVID ANDREAS COETZEE

A 120 point design portfolio thesis submitted to Victoria Universtity of Wellington

in partial fulfilment of the requirements for the degree of Master of Interior

Architecture.

Victoria University of Wellington

School of Architecture

2018

I extended a sincere thank you to the following people who have been instrumental

in the development of this research and the fostering of my on going creative spirit.

To my father, mother and sister, for your care. Philippe, for your guidance and

unwavering knowledge. Anne, Charlotte and Dylan, for your constant support.

Amelia, Kimmy and Pinn, for your friendship and laughter. Alanah and Danielle,

for your expertise. Finally Matthew, Rihana and Nigel, for inspiring creativity.

ACKNOWLEDGEMENTS

". . .For light-minded persons **non-existent** things can be more easily and irresponsibly represented in words than existing things, for the serious and conscientious historian it is just the reverse. Nothing is harder, yet nothing is more necessary, **than to speak of certain things whose existence is neither demonstrable nor probable.** The very fact that serious and conscientious men treat them as existing things brings them a step closer to existence and to the possibility of being born."

- Hermann Hesse, *The Glass Bead Game*, 1.

EPIGRAPH

CONTENTS

FOREWORD   Before outlining the scope of this research, it is important for me to disclose my own residual interests from which this work has stemmed. It is because of my own bias and partialed thought which inspired this research, that I make no claim at objectivity. Traditional scholarly work is written under the guise of an implied impartial first person. Due to the nature of my research into questioning conventional methods, and my non-neutral translation of written language, to follow the accepted standard I believe would be counter-intuitive to the work itself.

PREFACE The following chapters arose out of a frustration within myself in attempting to understand my own design motivations as a student of interior architecture. It is through the reappearance of two seeds planted throughout my life that this frustration exists and therefore this research was conducted.

The first came about as a young boy, when I played with an old spinning globe. I remember tracing over the irregular dotted lines that outlined scattered patches of faded pink across it. A small discrete italicised label reading 'uncharted' was all that could define these spaces. The mystery enclosed within them fuelled my imagination to create worlds that have maintained an irreverent presence in my mind. It is not lost on me now to know that this globe was representing the world in a period many centuries before my own. However as a kid the 1700s seemed just as distant as the 1970s and the concept of time was not fully developed in my simpler mind, and so the magic of this

memory still holds true. Understanding this now, the ability this uninhibited imagination holds to create so feverishly is in partial, I suspect what I miss as an adult.

The second seed was planted several years later in high school when tasked to read and write a report on Hermann Hesse's 1943 Nobel Prize winning novel *Das Glasperlenspiel* (*The Glass Bead Game*). As a teenager, who spoke English as a second language I found the novel difficult to comprehend and its subtle nuances went mostly unnoticed. It was years later when I was coincidentally re-exposed to Hesse that the narrative of his novel found relevance in my situation as a graduate student; here, about to embark on my first endeavour at serious research.

The underlying themes of the novel mirrored my own thoughts. A section where the central characters recount their time as students, was the epitome of how I felt; suffering from a lack of focus and clarity in understanding my own purpose or direction. The novel questions the role of learning at a higher level as I had begun to question my own intentions as a student. Did I intend to think outwardly or inwardly? "For I did not want to be like a hermit, cultivating my peace of soul and preserving a calm, meditative state of mind. I wanted to conquer the world, you see, to understand it, to force it to understand me. I wanted to affirm it and if possible renew and reform it." [1]

With this I desire to resolve the questions planted by these seeds. I desire to recapture a lost freedom of imagination and to lend it to reflect critically on my understanding of the definition of my discipline.

[1] Hermann Hesse, *The Glass Bead Game: (Magister Ludi)*. London: Vintage, 2000.

INTRODUCTION   Written narrative has the ability to enchant the imagination of a person into a heightened emotional state, all without being directly visual. How, when existing almost entirely within a visual sense, does architecture and interior space so often lack this quality? How can I design spaces that will move me with as much impact as a few words on a page? Spurring from a frustration in attempting to understand my own design motivations as a student of interior architecture, this research grew from two seeds of interest planted throughout my life; an affinity with the visually artistic and the capturing mystery of written narrative.

How can the translation of written narrative help to enhance the visual representation of interior architecture?

PROLOGUE Greek philosopher Aristotle, produced the earliest piece of work focusing on literary theory in the Western world. His work has been greatly influential on the development and understanding of narrative structures. In Poetics, Aristotle introduces the idea of 'mythos' as the representation of human action and suggests that it is the most important aspect of a dramatic work. He explains that it is in the actions of people that "all success or failure depends" and that mythos, or better known today as plot "is the imitation of action". [2]

The insular nature of Western philosophy stresses the necessity for conflict to occur within a plot. Aristotle implores the importance of a reversal of normal states within narrative, as a tool to build tension and create conflict. To resolve this conflict one opinion must prevail over the other. It is expected that this resolution should bring positive change to the narratives normal state. In recognition of this concept and my own residual inclinations towards narratives, I will

structure my work to align with these acts of plot development.

In the beginning; 'Orientation' introduces my motivations and outlines the research. 'Crisis' develops the key theories relevant to the research and informs a design strategy through which to challenge and explore these theories. In the middle, 'Escalation' will be the implementation of the suggested strategy; And finally 'Discovery' is an evaluation on the effectiveness and value of this strategy, while 'Change' is the implications of these values and subsequent reflection.

Semiotic philosopher Jacques Derrida, also famously declared that all of reality was a text; a series of narratives that could only be understood by appealing to other narratives.[3] His intention with this declaration is to expose reality as consisting, invariably of one thing dominating or imposing on another in a selfish exercise of its will to power.

As he suggests when he interprets one narrative through the lens of another, I desire to draw a conclusion from the juxtaposition of my research's acts. However, when considering the boundaries of two disciplines and dutifully suggesting the space within which they crossover, a synthesis is required not a complete repression of one over the other.

[2] Stephen Halliwell and Aristotle, *Aristotle's Poetics* (Chicago: University of Chicago Press, 1998), Section 1, VI.

[3] Jacques Derrida, Gayatri Chakravorty Spivak, and Judith P. Butler. *Of Grammatology.* (Baltimore: The Johns Hopkins University Press, 2016) 227.

BEGIN

Orientation

Crisis
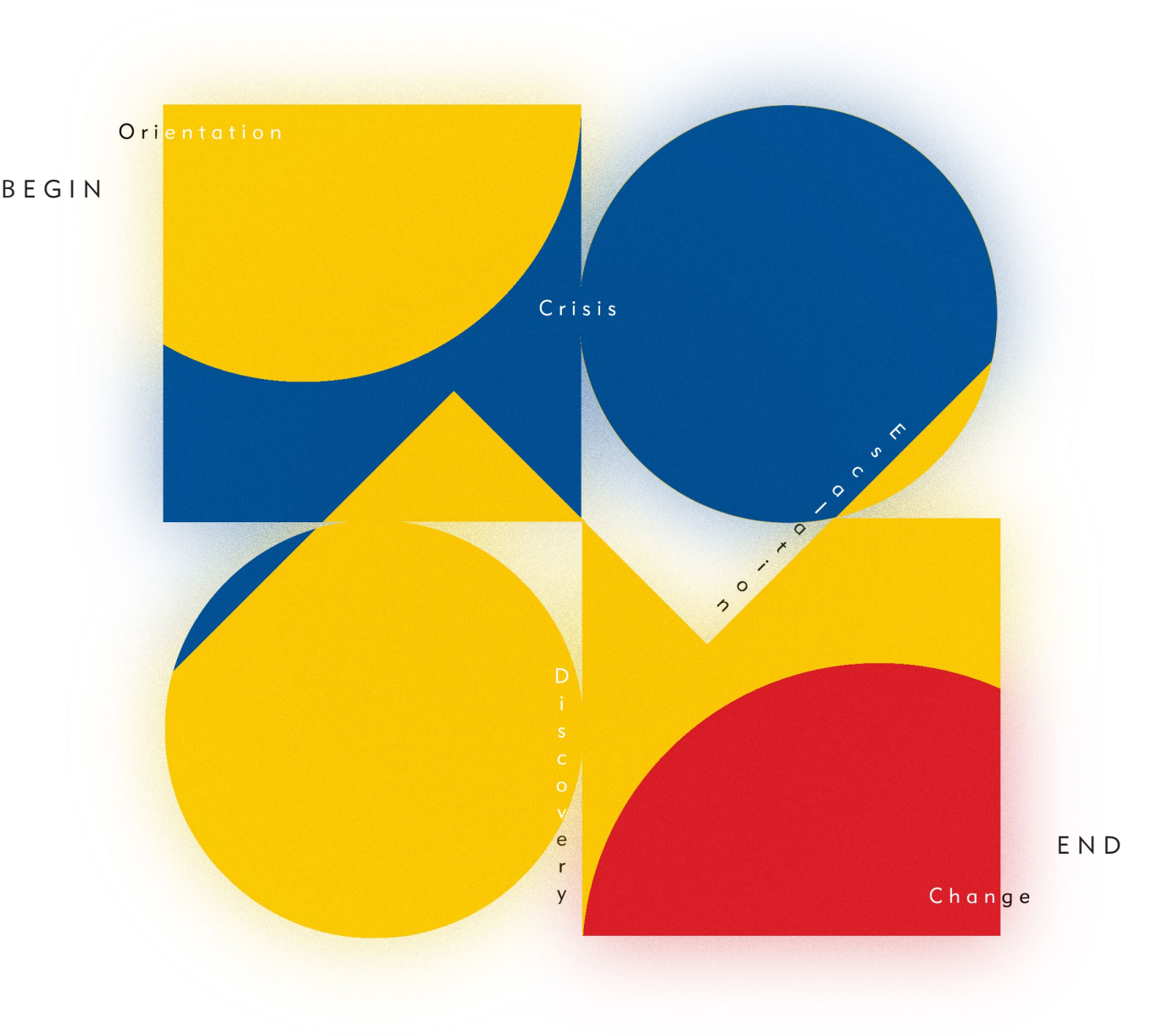
Escalation

Discovery

END

Change

Figure 1: Research structure.
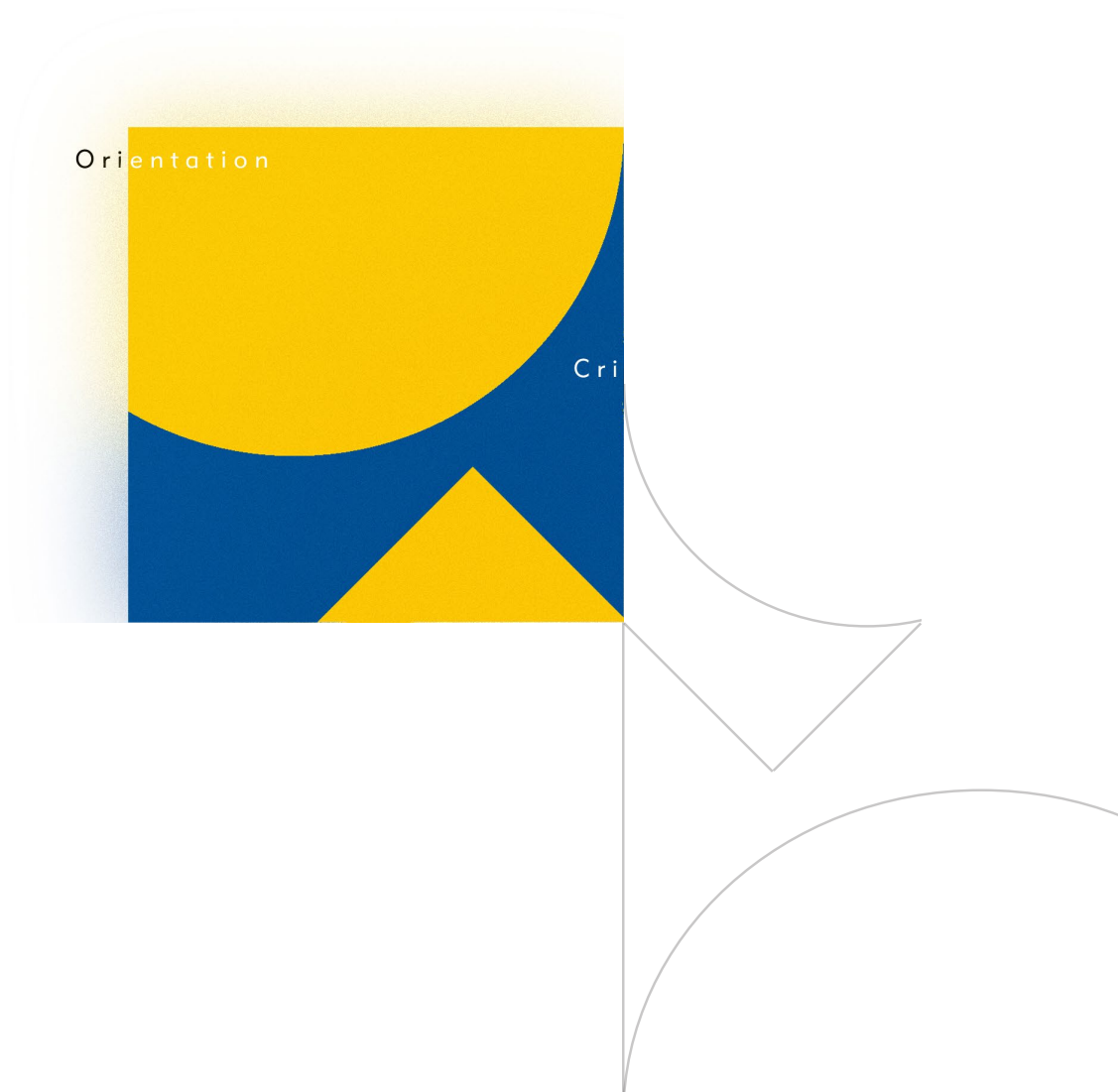
ACT ONE:

ORIENTATION

Figure 2: Research development, orientation.

"The fundamental event of the modern age is the conquest of the world as a picture."

- Martin Heidegger,

The Question Concerning Technology, and Other Esssays, 134.

A R T   &   I N T E R I O R S   Architecture traditionally functioned as an artistic discipline until the period of Enlightenment, where the dominant mode of thinking moved towards rationality and its preference of the scientific method. By definition architecture is still referred to as an art, however its practice has largely been directed away from a decorative nature. Louis Sullivan's well known phrase "form follows function" exhibits how the expressive artistic dimension of architecture has been placed under threat, forcing it to serve its program.

As a student of interior architecture, you are taught to understand both mechanically the functions of structure and the significance of its aesthetic beauty. Coming to the end of my tenure as a student, I understand the cultural significance a building can hold and I obtain a sense that it is not simply interesting or enjoyable to look at, but on some level has importance to human life. In understanding its defining term 'interior', the conditions under which it thrives becomes apparent; in the *human* experience of space

and the delicate connection between the physical and the *emotional*.

The logical mind that is reigning over society has forced a mechanical system, which often lacks real human understanding or influence, onto our discipline. My frustrations sit in a continual attempt to avoid "architecture becoming [mere] technical construction plus decoration"[4] and instead appeal to the sentimental response so required by its title. Turning away from logic and towards the ways of the natural mind is more enticing for the mind and soul.

interior

Adjective

1. Situated on or relating to the inside of something; inner.

2. Existing or taking place in the mind or soul; mental.

[4] Karsten Harries, *The Ethical Function of Architecture,* (Cambridge: MIT Press, 2000) 4-5.

ART & MEANING

German philosopher Hans-Georg Gadamer dedicated his career to outlining the most general patterns of experience and thinking that occur whenever people seek to understand the world or one another. He explores hermeneutics; the nature of interpretive meaning formation particular to text, as well as the ethics of communication particular to art. In referring to the experience of art he expresses it as a 'mode' "in which our own understanding of existence comes directly into play".[5]

The expression of modern art experienced similar periods of scrutiny to that of architecture. The relationship between the two creative fields is extensively documented and at a risk of delving too deep into river I do not intend to swim through. I will only briefly discuss the relationship between the two before returning to focus solely on architecture. The subjectification of art in architecture is particularly well versed.

A separation between the two began with a divergence of

intention behind the emergence of the Baroque movement in 16th century. Art of the period was intended to use deep intense dramatic colours and light to evoke a heightened emotional state in viewers. In architecture the result was highly decorated surfaces on both the interior and exterior of buildings, intended to exude power and class. Architectural historian Dalibor Vesely discusses this, suggesting the decorative propensity of art represents a movement away from architecture as fundamentally an embodiment of symbolic meaning and towards the creation of pleasurable sensations.[6]

A work of art is never simply a record of something as it is; it always alludes to an "increase of being".[7] Gadamer argues that the way to access the meaning of art is through the viewer, who mediates between the world which produced it and his own. The experience of art is ideal in its ability to reveal 'truth', in a way that is in unattainable by scientific methods. This suggests that the straightforwardness of a scientific

discipline, does not permit itself to create personalised meaningful experience that we know are required of the discipline. To step towards art and to view architecture through its lenses potentially offers a clearer understanding of space and the means through which people interpret it.

[5] Hans-Georg Gadamer, Philosophical Apprenticeships (Cambridge: MIT Press, 1985) 7.

[6] Dalibor Vesely, *Architecture in the Age of Divided Representation*, (Cambridge: MIT Press, 2006) 269.

[7] Hans-Georg Gadamer, *Truth and Method*, (London: Bloomsbury Academic, 2014) 110-18.
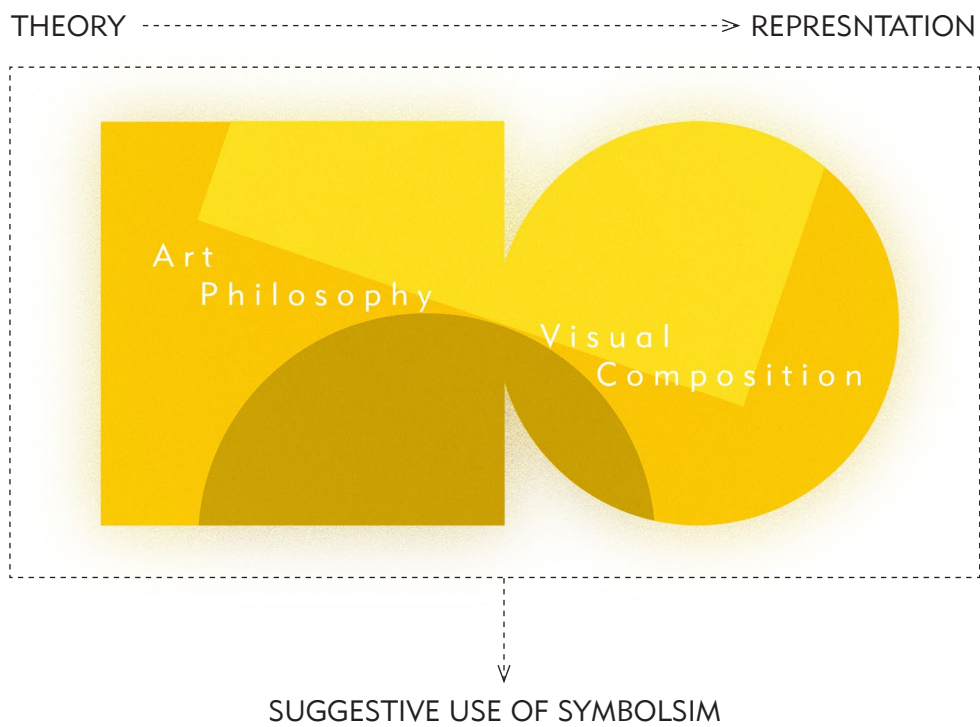
MEANING IN ART

THEORY -------------------------------------> REPRESNTATION

Art
Philosophy

Visual
Composition

SUGGESTIVE USE OF SYMBOLSIM

Figure 3: Relationship of translation in art.

MEANING IN ARCHITECTURE

THEORY -> REPRESNTATION
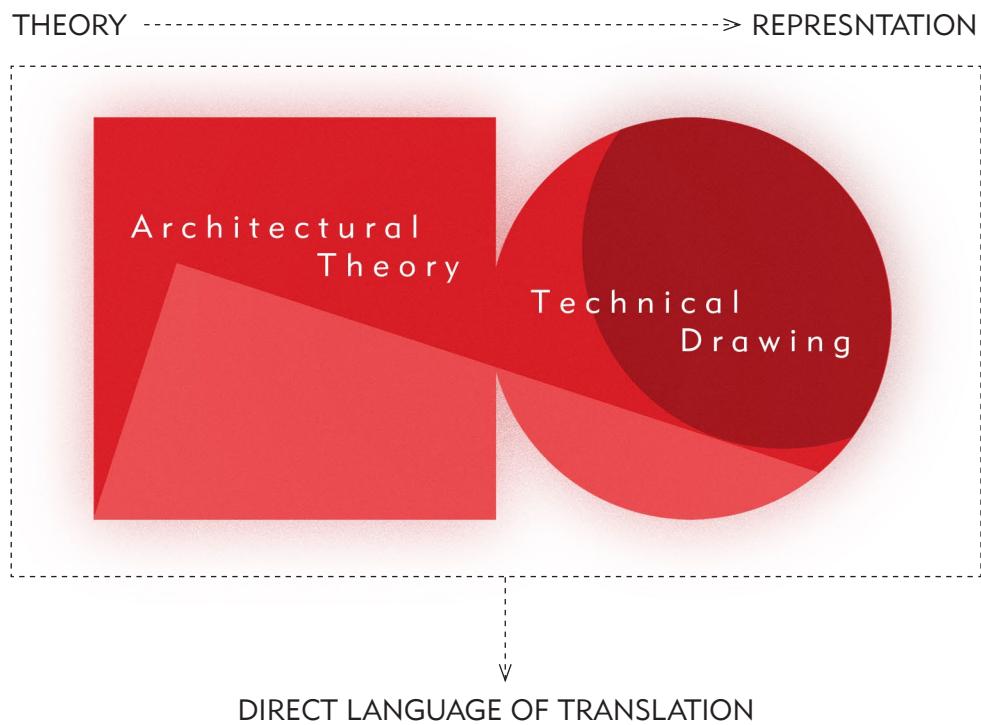

Architectural
Theory

Technical
Drawing

DIRECT LANGUAGE OF TRANSLATION

Figure 4: Relationship of translation in architecture.

WRITING & MEANING

Jacques Derrida also explores language in its spoken and written form as a resource to form meaning. Architecture exists as a language, generated through recognisable symbols and formats that inform a universal understanding. Comparatively the interpretation of art is abstract and limited to the individual. Further written narrative exists somewhere in between the two; Supported by the universal understanding of the meaning given to words, while also deepened by the contextual influence of its writer.

Our past experiences hold an influence over us that runs deeper than our abilities to consciously control it. Architecture is born through the stream of history; "do not stand motionless on [its] shore".[8] Rejecting this influence risks leaving ourselves alienated. Equally to ignore the decorative nature of architecture runs the risk of undermining the experience a space can evoke. "What the book is to literacy, architecture is to culture as a whole".[9] Architecture, like text, functions as a carrier of cultural meaning and human understanding.

While I consider architecture as art, its cultural significance also involves more than purely its aesthetics. "Indirectly art seems to anticipate something about the world; directly it can only express, an elicit movement within the sphere of subjectivity".[10] To research formation of meaning in architecture it is necessary to rethink the limits within which it is conducted. To conduct an experiment with a preconceived knowledge of its outcome and to measure its success in accordance to this existing idea removes the hidden potential for accidents and new discovery. In viewing architect as writer, the structure of written narratives can be used as an alternative strategy to create, interpret and represent a modern conceptual interior.

[8] Hans-Georg Gadamer, *Truth and Method*, 156-7.

[9] Dalibor Vesely, *Architecture in the Age of Divided Representation*, 8.

[10] Paul Kidder. Gadamer for Architects. (London: Routledge, 2013) 19.

MEANING IN WRITTEN TEXT

REPRESENTATION ←--- THEORY

INTIMATE UNDERSTANDING THROUGH CONTEXTS

A visceral response of the imagination in the personal formation of meaning.
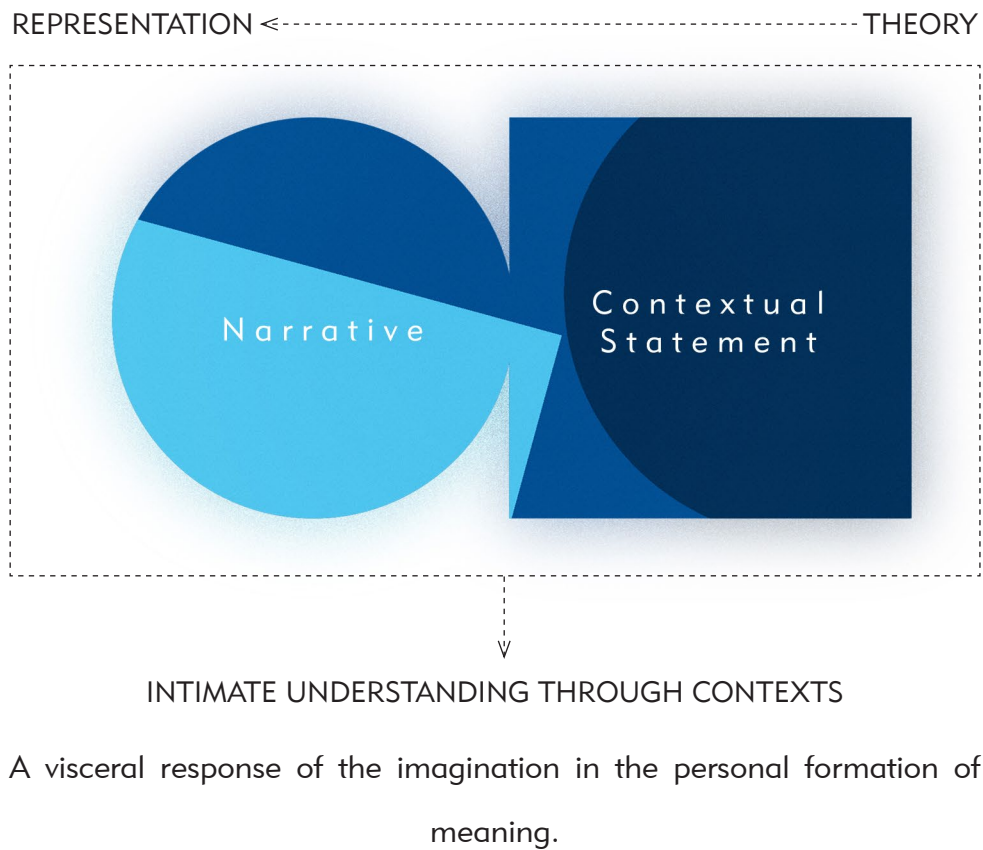
Figure 5: Reversed relationship of translation in written text.

THE GLASS BEAD GAME

Hermann Hesse, German poet and novelist, created various pieces of fictional writing exploring the human condition and the individual's search for authenticity. His work he often followed a process of synthesis; a mental process for resolving the contrasts between opposing or conflicting elements. His 1943 Nobel Prize winning novel *Das Glasperlenspiel* (*The Glass Bead Game* in English translations), revolves around a game of ambiguous form played to explore the synthesis of all arts and sciences to attain a higher understanding on life and its meaning.

The novel explores the outer edges of reality, blurring the lines between convention and revolution to scout the territory beyond our own conditions of understanding. Narrative has the ability to foresee implausible, possible or desirable spatial futures and a heightened way of life. Fictional narrative will always be ahead of reality that is its poetic function. The strictness of a logical mind needs the speculation of narrative in order to investigate the unknown

and prepare for the future.

Understanding the context within which the novel was written helps greatly to unfold its tiers of thought. Several characters in the novel are based on prevalent philosophers Hesse had studied. He explores the role of intellectuals in the world they are a part of, both in the novel and practically under the backdrop of Europe in the midst of the Second World War where intellectuals often remained silent under fear of aggression. [11]

Set in an undated future in the fictional province of 'Castalia' in Germany, an intellectual elitist community dedicates their lives to the learning of mathematics and music, as well as the glass bead game. As Hesse describes it, the glass bead game takes place in an auditorium, where the game players project a series of symbols; each standing for musical themes, lines of poetry, mathematical theories etc.. At the end of the series the audience and the players all sink into a meditative state, where the meaning and the effect of the interactions of these symbols is left to wash over them. Sometimes resulting in a moment of seemingly divine truth and beauty.[12] The novel is centred around Joseph Knecht, who as a young boy is chosen to study the game and who eventually becomes its 'Magister Ludi', supreme master and head of its governing body, 'the Order'.

[11] Ralph Freedman. *Hermann Hesse: Pilgrim of Crisis ; a Biography.* (New York: Fromm International, 1997) 348.
[12] Hermann Hesse, *The Glass Bead Game: (Magister Ludi).* (London: Vintage, 2000) 25 and throughout.

Figure 6: The Glass Bead Game novel cover.

A LOGIC OF CONTRAST

Two antithetical worlds are expressed in the novel and it is through intense introspection of the oppositions they represent that Hesse comments on the role of human lives as an individual and in a collective. As an individual; to practice extreme self-denial in the pursuit of contemplative ideals, or in a collective; to be part of a system, to embrace humanity and history. Through a continual comparison of contrasting ideas he weighs up the potential for mental transcendence with a necessity to contribute to human life. The idea of concepts that interact through their contrast is echoed in Gadamer's Truth and Method.

As the title suggests, in the book Gadamer argues how the concepts of 'truth' and 'method' are at odds with one another. His understanding of the term truth stems from Aristotle's reference to the word dialectic.[13] While with method, Gadamer extrapolates its meaning as originating through the spread of the eighteenth century Enlightenment culture that placed a preference on the scientific mind over

the arts and humanities. [14]

The value of contradictory elements working together to inform the subconscious generation of meaning is also explored by Derrida, in his deconstructionist theories. He identifies the complexities in language as a system of signs and words, which only carry meaning through their contrast to others. A large portion of his work explores a strategy of thinking in terms of oppositions, starting with Of Grammatology in 1967. Derrida and Gadamer employ juxtaposition as a means to investigate the perception of language and the influence it carries through to an understanding of intention.

These theories can be seen in the divided representation of architecture, where the symbolic and poetic dimensions of design acquired a superficial status, both in the sense of being pushed to the exterior surfaces of structures and in the sense of being non-essential. "Bipolar logic, which demands a superior and an inferior term, structures Western thought."[15]   This carries through to the architectural discipline as well, seen in the contrast and prevalence of architectural practice over its writing.

dialectic
Noun (Philosophy)

1. The art of investigating or discussing the truth of opinions.
2. Enquiry into metaphysical contradictions and their solutions.

[13] Hans-Georg Gadamer. *Dialogue and Dialectic: Eight Hermeneutical Studies on Plato,* trans. P. Christopher Smith. (New Haven: Yale University Press, 1980) 93-123.
[14] Hans-Georg Gadamer. *Reason in the Age of Science,* trans. Frederick G. Lawrence. (Cambridge, Mass: MIT Press, 1992) 151-69.
[15] Jennifer Bloomer, *Architecture and the Text: The (S)Crypts of Joyce and Piranesi.* (New Haven: Yale University Press, 1995) 8.

THE MEANING OF WORDS

The book contains similarities to the experiences I am currently undergoing as a student in a graduate academic environment. Hesse's proposition that scholarship can only become wisdom when it is put into contact with the real world, has influenced me to question my own studies. As an academic what importance would my work carry if it were only to remain within the confines of its own discipline? And as a graduate student what influence do I have and what can I contribute? Hesse chronicles these struggles in Knecht's attempt to discover his own purpose. The character's name provides an answer to his question, 'Knecht' meaning servant in German. This service is not of a student to his academia, but of a disciplinary specialist to society.

'Castalia' is also the name of a Greek nymph that was changed into a fountain of pure inspiration. The thing to understand about a fountain is that it needs to keep flowing in order to remain one. This speaks as a warning to a place

of learning; to avoid the mentality of becoming insular and specialised to the point where it has no relevance to the outside world. I see the novel as a plea to remind us that learning and knowledge do not become ends in themselves, but are harnessed to express culture and develop society.

The Glass Bead Game represents Hesse's growing awareness that social commitment, as well as commitment to the self is a necessary part of human beings' journey. The central importance of accumulated cultural tradition in the novel makes it highly compatible with Gadamer's hermeneutic philosophy, where tradition is the ground against which the individual interprets their own experiences. Out of this dialogical interaction emerges meaning. In the realm of aesthetics, Gadamer calls the back and forth movement that characterizes the experience of art as 'play'. [16]

The word 'play' has distinct significance in a novel where the central analogy of human imagination is conceptualised as a game. In the title Das Glasperlenspiel, the word 'spiel' translates directly as play. Philosopher Immanuel Kant, who's work influenced both Gadamer and Hesse, understood 'spiel' to be the quintessential mental activity that defines the experience of art or natural beauty. [17] The concept of play in the act of creating design is fundamental to work of European philosophers such as Johan Huizinga, who in turn also influenced the philosophies of Derrida and Gadamer. In Homo Ludens, Huizinga aims to establish how far culture assumes the character of play, insisting on the primacy of it and its essential relationship to concept of freedom. "For many years the conviction has grown upon me that civilization arises and unfolds in and as play". [18] Play in simple terms meaning to experiment.

Huizinga organises the logic of play to explore an alternative philosophy of representation. He formulates an understanding of how play functions as mode in which the creation of art and design occurs, while also hinting

towards its exaggerated nature. He proposes that at their core humans tend to lean towards an extreme or radical idea. Gadamer expands on Huizinga's theory as 'the mode of being of art', using it to support the value of artistic disciplines and their latent potential to express truth. [19]

In comparison Derrida draws on its affinity towards an extreme. Two extreme contradictory elements analysed in conjunction reveals the context that separates them. This spacing is central to his term 'différance'; meaning both difference and the deferral of meaning.[20] Derrida uses the term to explain that contrasts will only produce meaning through the interplay of their differences inside a "system of distinct signs".[21]

poiesis
Noun (literary)

1. Creative production, especially of art; an instance of this.

[16] Hans-Georg Gadamer, *Truth and method,* 101.

[17] Immanuel Kant, Meiklejohn, Thomas Kingsmill Abbott, W. Hastie, and James Creed Meredith. *Immanuel Kant: The Critique of Pure Reason.* (Chicago: Encyclopaedia Britannica, Inc, 1990) Section V.

[18] Johan Huizinga, *Homo Ludens: A Study of the Play-Element in Culture.* (Boston: The Beacon Press, 2009) Forward.

[19] Hans-Georg Gadamer, *Truth and method,* 91.

[20] Jacques Derrida. *Writing and Difference,* trans. Alan Bass. (London: Routledge & Kegan Paul, 2010) 75.

[21] Jacques Derrida. "Différance" in *Margins of Philosophy,* trans. Alan Bass. (Chicago: The University of Chicago Press, 2009) 5.

THREE THEORIES

In 1985, C. J. Hewlett called for "a theory of human nature unique to inhabitation"[22] amidst concern on the future of interior design. By "challeng[ing] the imagination and offer[ing] emotional rewards regardless of its pragmatic duty" , Hewlett advocated for an experimental approach to interior design that would enhance the experience of its inhabitation and separate it from the functions of its traditional counterpart.[23] He anticipated that the application of theories on the formation of meaning to a designer's approach could create spaces that connects more emphatically to its inhabitants. In identifying the interpretation of meaning by inhabitants as arising through a 'reading' of space, a designer can make better informed decisions on the appropriate means with which to approach its formation.

Semiotic, phenomenological, and hermeneutic theories examine the use of language, human experience and constructed meaning to understand human interpretations

of various things including the environment. Commenting on the relevance of these theories in relation to interior design Jennifer Loustau explains that "one theoretical approach may be more appropriate in a given situation than another".[24]   I intend to clarify which one, or what combination, of these theories lends itself to the analysis and visual interpretation of narrative text most aptly.

semiotics
Plural Noun

1. The study of signs and symbols and their use or interpretation.

phenomenology
Mass Noun

1. The science of phenomena as distinct from that of the nature of being.
1.1 An approach that concentrates on the study of consciousness and the objects of direct experience.

hermeneutics
Plural Noun

1. The branch of knowledge that deals with interpretation, especially of the Bible or literary texts.

[22] C. J. Hewlett, "The Future in Interior Design". *Journal of Interior Design*. 11, no. 1, (1985). 11.
[23] C. J. Hewlett, "The Future in Interior Design". 10.
[24] Jennifer Loustau, "A Theoretical Base for Interior Design: A Review of Four Approaches from Related Fields". *Journal of Interior Design*. 14, no. 1, (1988). 7.

A SYSTEM OF SIGNS

The work of French linguist, Ferdinand de Saussure, places an emphasis on language as the primary means of analysing elements of human experience. "Semiotics investigates exactly how language serves as a symbolic signifier of the external world and also expresses the internal human understanding of it through culturally accepted signified meanings".[25] While highlighting the importance of the common structures of language, Saussure also draws attention to the system of operation through which language became communicable; speech. "A linguistic sign is not a link between a thing and a name, but between a concept and a sound pattern".[26] The efficiency of these sound patterns relies on the existence of difference. A system of differences has also been identified in Derrida's work.

Saussure's semiotics predominantly explores language in its spoken form. While Derrida advances on this, focussing on the transference of meaning in language through writing.

This is evident in his continual creation of new terms, such as 'différance', that carries greater meaning when seen in written form than when only spoken. Further Derrida discusses metaphor and the indirect use of semiotics to inform an allusion of meaning.[27] An example of this is found in The Glass Bead Game, where Hesse uses the game itself as a literary tool to comment on the absence of virtue in the novels setting.

Meaning derived from semiotics is commonly shared by diverse groups. A universal understanding of translation allows for the accurate communication of specific concepts. In the semiotic communication of art, "when we speak of play … this means neither the orientation nor even the state of mind of the creator of those enjoying the work of art".[28] For Gadamer that the way to access the meaning of an artistic expression is through the viewer who mediates between the world which produced the piece and the individual's own. His recognition of architecture as art,

implies that semiotic theory in architectural design is capable not only of containing existing meaning, through an expression of historical ideals and aesthetics, but also of creating meaning.

[25] Cathy J. Ganoe, "Design As Narrative: A Theory of Inhabiting Interior Space". *Journal of Interior Design*. 25, no. 2. (1999) 3.
[26] Fredric Jameson, *The Prison-House of Language: A Critical Account of Structuralism and Russian Formalism*. (Princeton: Princeton University Press, 2015) 66.
[27] Jacques Derrida, *Of Grammatology*, 57.
[28] Hans-Georg Gadamer, *Truth and method*, 101-2.

A PHENOMENOLOGICAL HORIZON

Semiotic theory suggests two variables are important to understand the formation of meaning through the experience of an environment. One is the universal understanding of a sign, which develops over time, and two, is the personal perspective through which a person responds to a sign. Phenomenology is an investigation into how an individual's personal perceptions, ethics and feelings contribute to interpreting something.

German philosopher of the early 20th century, Edmund Husserl, is widely considered the founding father of phenomenological theory. "Husserl believed that the individual perceives and discovers subtle intuitions by which they create a meaningful world through their own will".[29] However it is through the work of one of his students, Martin Heidegger, and his rejection of phenomenology's scientific qualities that the theory is most influential towards the architectural discipline.[30] Being and Time, written in 1927, is a study by Heidegger utilising language to

analyse and define the concept of being. He distinguishes between direct and indirect influences which determine the experience of creative expression. "In order to discover the nature of the art that really prevails in the work, let us go to the actual work and ask the work what and how it is".[31] For Heidegger it is essential to understand the context within which something comes to a state of being in order to hypothesise on what it means to the outside.

Gadamer refers to a context as a horizon. He understands it as a set of beliefs, stories, ideas, customs, shared experiences, and dispositions that make people who they are. Like the physical horizon, a cultural horizon functions both as a limitation and as an opening to everything that transcends it. Gadamer's work has been greatly influenced by Heidegger and Husserl, under whom he studied as a young adult.

[29] Cathy J. Ganoe, "Design As Narrative: A Theory of Inhabiting Interior Space". *Journal of Interior Design*. 25, no. 2. (1999) 3.

[30] Fredric Jameson, *The Prison-House of Language: A Critical Account of Structuralism and Russian Formalism*. (Princeton: Princeton University Press, 2015) 66.

[31] Jacques Derrida, *Of Grammatology*, 57.

UNDERSTANDING TEXT

In the novel Hesse alludes to current society as the 'Age of the Feuilleton'. Describing it as a period prior to the existence of the game, where intellectuals used their skills not in the search of truth but to entertain the culture hungry masses and to support political ideologies.[32] Following the Enlightenment, society has entered an era that values research based in science, which has also sought to cast everything traditional in a negative light. Science is understood as factual and free of partiality; therefore its application to wider life is supposedly closer to truth. Gadamer argues that any research is inevitably questioned from within a horizon, with an intention. Therefore "to think that one can magically step out of one's horizon by the mere application of a [scientific] method is to fall short of grasping the reality of horizons".[33]

Gadamer asserts that a 'Horizontverschmelzung' or fusion of horizons is needed. The synthesis of the horizon from within which a work is crafted with the horizon of the work itself is

necessary to achieve true 'understanding'. Acknowledging that neither horizon is independent of the other and by looking beyond both is how you achieve 'understanding'. [34]

Throughout his work Gadamer often partakes in critical dialogue on the research of other philosophers and narrative theorists, inspired by the philosophy of interpretation introduced by Plato and Aristotle. Through a discussion he exemplifies Plato's Dialogues, in an attempt to capture a process of philosophical inquiry as it naturally unfolds in living dialogue.[35] Important to the dialectic nature of his research, 'understanding' develops through the negotiation of opposing ideas. A hermeneutic dialogue that results in the agreement of both. Hermeneutics is his solution to achieve understanding in text.

"When one opens a book one opens one's mind to what it may have to say. Yet one also brings assumptions as to the sort of things it could say, and these assumptions inevitably form the working interpretation with which one begins. Thus in reading texts, a horizon sets an initial limit to the possibilities for interpretation".[36] Gadamer's hermeneutics is the study of written texts that allows for dialectic to occur, in a medium of presented information that is removed from the context of its creation. Certainly speculation about the intentions behind the creation of a work of art can be useful in the interpretation process, however without the direct presence of the work's creator, any interpretation would be subjective and unauthoritative.

The goal of hermeneutics is not to return to the context of a works creation, nor to the intention behind its creation. Its goal is not to assess the work or to pass judgement on it, it is "to learn to let the [work] speak again, not within its own horizon, but in communication with the horizon of we, who are living and are attempting to make sense of it".[37]

32 Hermann Hesse, *The Glass Bead Game,* 18-20.

33 Paul Kidder, *Gadamer for Architects*, 42.

34 Hans-Georg Gadamer, *Truth and method,* 305-7.

35 Jean Grondin and Kathryn Plant. *The philosophy of Gadamer.* (Chesham: Acumen, 2003) 120-21.

36 Paul Kidder, *Gadamer for Architects,* 43-4.

37 Paul Kidder, *Gadamer for Architects,* 46.

INTERNAL, EXTERNAL

In The Glass Bead Game, Hesse's writing reflects the playfulness of Gadamer's philosophy. The novel often alludes to real society and often situating itself within the stream of history. The style the novel is written in also employs a dialogical value, where sections of the novel are narrated by different people. The novel implies an internal dialogue within itself in addition to an external dialogue with Hesse.

Gadamer states, "The work of art has its true being in the fact that it becomes an experience that changes the person who experiences it".[38] The prominence of this statement is already clear to me in my own experience and empathy with the novel and its narrative. My hope for this research is to reinvigorate architecture's sense of art that I believe carries with it the potential of awakening an emotional response equal to that of its written counterpart. We cannot escape our position in a linguistically mediated society so I do not intend to combat with it. The theory of hermeneutics

situates itself most closely to my own interests and desires for influence within interior architecture. The implementation of hermeneutic theories, over that of semiotic and phenomenological, I anticipate will draw out the hidden potential to create meaningful designed environments.

[38] Hans-Georg Gadamer, *Truth and method,* 102.

ACT TWO:
CRISIS
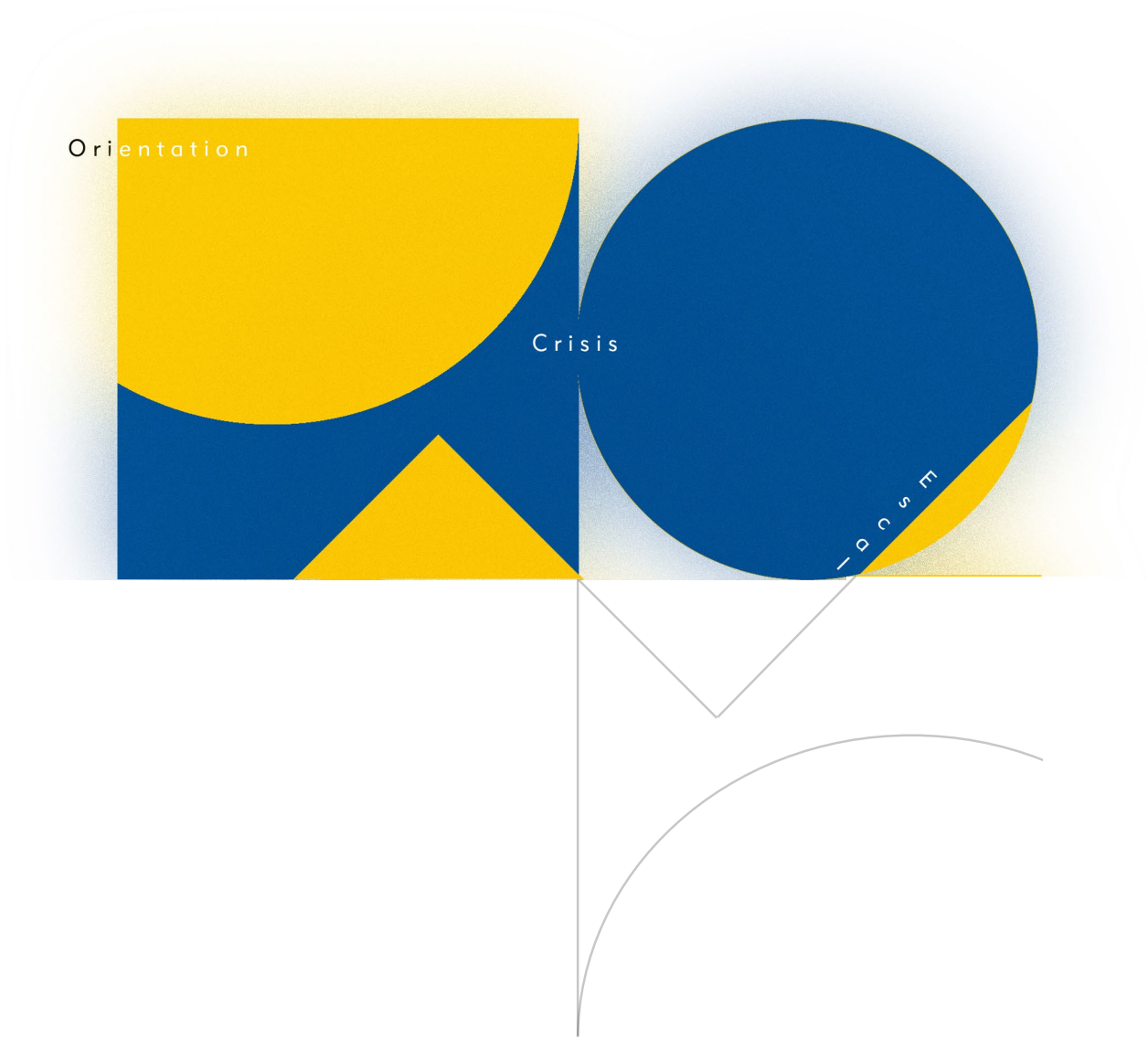
Figure 7: Research development, crisis.

"The central concern is not how narrative as a text is constructed, but rather how it operates as an instrument of mind in the construction of reality."

- Jerome Bruner,

The Narrative Construction of Reality, 5-6.

DESIGN AS NARRATIVE

American designer, Cathy Ganoe, considers how the environment becomes organised and functions as part of human narrative in her paper, *Design as Narrative: A Theory of Inhabiting Interior Space*. She explores two theories of meaning construction, semiotics and phenomenology. In questioning their potential for implementation into the design of interior spaces, she aims to help understand how a designer can create meaningful connections between the built environment and its inhabitants. She concludes that "narrative theory provides an additional framework that synthesises the external/symbolic with the internal/ phenomenological response to environment through the vehicle of language". [39]

Ganoe proposes that the theoretical structure of narrative utilises the language of shared cultural meanings and diverse personal interpretations, and that it can be used as an approach through which to analyse the human experience of an environment. She introduces psychologist

Jerome Bruner's theory on narrative structure to explore her proposition, comparing it to the characteristics of designed environments in the hopes of uncovering similarities between design and meaningful narrative.

Jerome Bruner is a pioneer in the field of cognitive psychology. His work focuses on learning as an active process in which learners construct new ideas or concepts based upon their current and past knowledge. He introduced a theory on the narrative construction of reality which attempts to address the human desire for finding meaning within natural life, using the constraints found within a written narrative. His research echoes Hesse's scrutiny on the role of scholars within society in *The Glass Bead Game*, where Bruner suggests that the knowledge and skill obtained through the mastery of a subject, acts as a prosthetic device through which to view disciplines of a similar nature. [40]

Bruner writes about two modes of thought people use in understanding and interpreting the world and their experiences, the paradigmatic mode and the narrative mode.[41] The first, is the mode of science and is concerned with logically categorizing the world, while the second is concerned with the meaning that is attributed to experiences through stories. Bruner explains that stories have the ability to capture people's personal motivations, moving beyond understanding the relationships between things and to an understanding of what these relationships mean. Elaborating on this I see architecture as currently functioning within the scientific/pragmatic mode, and propose that perhaps the narrative mode is more beneficial to creating expressive environments, such as is required in interior architecture.

Ganoe's reviews the ten components of narrative structure created by Bruner in comparison to the characteristics of interior environments, and introduces the potential correlation of each component into a personal design

criteria.[42] She redefines each component as an important aspect in the approach to understanding the formation of meaning through human experience in spatial design. Ganoe presents 'design narrative theory' as "provid[ing] an organizing framework that integrates criteria for both external design meanings and internal design experience".[43]

The design narrative theory proposed by Ganoe is directed towards the understanding of how personal narrative is translated into designed spatial environments. Gadamer's teachings on horizons in his hermeneutic theory indicates that this framework lacks an ability to truly engage in the play required of obtaining real understanding; "To engage in play is to follow connections, relations and associations among sensations, images and ideas in a free flowing manner, yet a manner that has direction".[44] This framework does not enable a designer to engage in this sense of play when it only honours a personal narrative/singular horizon. What informs obvious meaning in space is less a matter of

its inherent transparency than a matter of the assumptions an inhabitant brings to it.

A to-and-fro is needed in the framework for it to produce dialogue and properly investigate the propensity of narrative theory in a designed environment. In honouring only a personal narrative the framework fails to allow its derived meaning to exist beyond educated speculation. By re-introducing a written context into Ganoe's framework the relationship between person and space is altered and opens an opportunity for dialogue. This new framework would investigate the relationship between a person and space that is representative of narrative text.

[39] Cathy J. Ganoe, "Design as Narrative," 4.
[40] Jerome Bruner, "The Narrative Construction of Reality". *Critical Inquiry.* 18, no. 1 (Autumn 1991): 2-3.
[41] Jerome Bruner, *Actual Minds, Possible Worlds.* (Cambridge Mass: Harvard University Press, 1986) 11-3.
[42] Cathy J. Ganoe, "Design as Narrative," 5-10.
[43] Cathy J. Ganoe, "Design as Narrative," 13
[44] Paul Kidder, *Gadamer for Architects,* 17.

JEROME BRUNER, 1991

NARRATIVE CONSTRUCTION
OF REALITY

Narrative diachronicity   Order

Particularity   Experience

Intentional state entailment   State of mind

Hermeneutic composability   Meaning

Canonicity and breach   Innovation

Referentiality   Transformation

Genericeness   Universality

Normativeness   Multiplicity

Context sensitivity   Subjectivity

Narrative accrual   Convergence

CATHY GANOE, 1999

DESIGN AS NARRATIVE

Figure 8: Comparison of Jerome Bruner's components of narrative structure to Cathy Ganoe's personal narrative design criteria.

DEFINING CRITERIA   CRITERIA 1

Order / Diachronicity

The first criteria concerns the concept of time. Narrative should be viewed as occurring at a particular time, but also as unfolding over a period of time. Sequentially interiors are experienced dynamically over time and through movement.

order
Noun

1. The arrangement or disposition of people or things in relation to each other according to a particular sequence, pattern or method.

diachronic
Adjective

1. Concerned with the way in which something, especially language, has developed and evolved over time.

CRITERIA 2

Experience / Particularity

Criteria 2 focuses on the idea that narrative and design should fall into general types. In narrative this is understood as genre, where the suggestiveness of a text allows it be distinctly recognisable. The indicative qualities of a design suggest generic experiences which a space could support. This can inform function or provide grounding which supports individual purpose.

The term Ganoe uses in translation of Burner's theory is too broad in definition and is insufficient to represent this idea clearly. Instead I propose the term 'redolence' to bridge between their meanings, while maintaining the intentions of both theorists.

experience
Noun

1. Practical contact with an observation of facts or events.
    1.1 The knowledge or skill acquired by a period of practical experience of something.
2. An event or occurrence which leaves an impression on someone.

particularity
Noun

1. The quality of being individual.
    1.1 Fullness or minuteness of detail in the treatment of something.

redolent
Adjective

1. Strongly reminiscent or suggestive of.

CRITERIA 3

State of Mind / Intentional State Entailment

"Narratives are about people acting in a setting, and the happenings that befall them must be relevant to their intentional states while so engaged- to their beliefs, desires, theories, values, and so on".[45] In narrative Bruner refers to an intentional state as the disposition or reasons why a character acts or does something a particular way. Ganoe refers to this as a state of mind, drawing attention to the fact that spaces are most often designed to be experienced by people with varied backgrounds.

This criteria resembles Gadamer's theory of the 'personal' horizon.

entail[ment]
Verb

1. Involve (something) as a necessary or inevitable part of consequence.

[45] Jerome Bruner, "The Narrative Construction of Reality", 7.

CRITERIA 4

Meaning / Hermeneutic Composability

The fourth criteria lends itself directly to Gadamer's hermeneutic theory. "The word 'hermeneutic' implies that there is a text… *through* which somebody has been trying to express a meaning and *from* which somebody is trying to extract meaning". [46] Bruner and subsequently Ganoe, identify a personal horizon in the previous criteria, while they acknowledge the influence of the creator here. This component concerns itself with understanding the horizon within which a work comes about, most particularly it focuses on the influence of this horizon in the attempt to create meaning within the work. The term Bruner uses to identify this component also suggests this hermeneutic understanding is obtained through the 'composition' of several other elements.

The endeavour of my research is to reach a stage where

meaning can deduced; not to attempt to understand the creator's intentions, but to understand how their horizon influences the representation and translation of their work. For both Bruner and Ganoe this component refers to the symbolic understanding and transference of meaning between the author and the reader or the designer and the inhabitant.

composite
Adjective

1. Made up of several parts or elements.

[46] Jerome Bruner, "The Narrative Construction of Reality", 7.

CRITERIA 5

Innovation / Canonicity and Breach

Advised by my earlier research into western plot development, in order for a narrative to be worthwhile in telling the sense of adhering to tradition must be breached. If nothing out of the norm occurs, it is not a story and nothing can be learnt from it.

Gadamer expresses his adoration to written text, as it engages in productive dialogue, which informs understanding and leads to greater truth.[47] Similarly in spatial design, "most new design theories break established norms to a greater or lesser degree. The purpose is not only to initiate change. More importantly, it is a reflection of expanded human insight and discovery".[48] Ganoe's proposition of the term 'innovation' lends itself more ideally to the understanding of this criteria than Bruner's. 'Canonicity and Breach' suggests the criteria's importance lies within its adjustment from a normal state, and not the potential of change that the adjustment represents.

canon
Noun

1. A general law, rule, principle or criterion by which something is judged.

breach
Noun

1. An act of breaking or failing to observe a law, agreement, or code of conduct.
      1.1 A break in relations.

[47] Hans-Georg Gadamer, *Truth and method,* 362-79.
[48] Cathy J. Ganoe, "Design as Narrative," 7.

CRITERIA 6

Transformation / Referentiality

Relating to criteria 2 and 4 narrative must draw on reality to create and inform meaning. By referencing something commonly understood a designer can easily translate meaning while also supporting a narratives authenticity. Criteria 6 acknowledges of narratives redolence in reference to the horizon of a reader/inhabitant. With 'transformation' Ganoe suggests "when a design is informed by an awareness of the various phenomena that may impact or shape it, the design no longer refers to a fixed pre-existing reality"[49], it instead proposes a variation on this reality.

Neither suggested term is able to easily capture its meaning therefore I propose a new. Drawing from Derrida's literary theory, 'différance' can be used. The definition of the term can be recycled in an alternative context; Indicating to difference, in Ganoe's inclination to the components focus

on change (transformation), and a deferral of meaning in Bruner's focus on the reference to an alternative state of mind.

transformation
Noun (Linguistics)

1. A process by which an element in the underlying logical deep structure of a sentence is converted to an element in the surface structure.

referential[ity]
Noun (Linguistics)

1. Relating to a referent, in particular having the external world rather than a text or language as a referent.

[49] Cathy J. Ganoe, "Design as Narrative," 9.

CRITERIA 7

Universality / Genericeness

Criteria 7 addresses the influence of criteria 2 on a wider context. When the particularities of a work is identified an understating of how the work is situated in amongst a conventional system of representations can be calculated. In suggesting genre or a manner of similarity to other work, its inherent universal nature reveals predisposed patterns. This criteria explores how a narrative or design is viewed as part of greater society, both in contrast to other disciplines and within itself. The generic nature of a work allows for informed assumptions to occur on its relevant meaning, which also supports its potential for appropriation.

universality
Noun

1. The quality of involving or being shared by all people or things in the world or in particular group.
        1.1 The quality of being true in or appropriate for all situations.

CRITERIA 8

Multiplicity / Normativeness

Continuing from criteria 5, this criteria introduces a central element in the theory of western storytelling; the narratives ability to inform new understanding. For a story to be worthwhile in telling, the reader must be able to learn from the change in a narratives development and what it suggests for their own reality. Innovation in a narrative must create change, while 'normativeness' suggests the influence of this on society. For Bruner the effect of this change is internal to the narrative and is unlikely to ever be interpreted by completely opposing horizons. Therefore the interpretation of influence on society will be mostly singular through its relation to an existing standard.

Ganoe criticises Bruner's intention and proposes that the influence of change is impossible to infer unless it is explicitly stated, as it is subjective to the interpreter. In design she agrees on the internal effect of change in narrative, however the process in attempting to interpret this is no different to the overall meaning of narrative, which happens externally through visual analysis. 'Multiplicity' therefore attempts to address the varied interpretations of influence, while 'normativeness' hints towards the likely similarity between these interpretations.

To draw again from literary theory I attempt to clarify the definition of this criteria, by reducing the significance Bruner and Ganoe place towards the value of change that occurs. 'Habituality' focuses more on the influence and potential naturalisation of change, and less its magnitude.

multiplicity
Noun

1. A large number or variety.

habituation
Noun (Psychology)

1. The diminishing of an innate response to a frequently repeated stimulus.

CRITERIA 9

Subjectivity / Context Sensitivity & Negotiability

The topic of this criteria relates to criteria 4 by focusing on the introduction of an interpreter's horizon. "Inevitably, we assimilate narrative on our own terms"[50] through or own points of view.   Both Bruner and Ganoe acknowledge that it is impossible to analyse the existence of something in a vacuum; societal standards, morals, ethics, and conventions restrict and shape each person's ability to pass judgement.

subjectivity
Noun

1. The quality of being based on or influenced by personal feelings, taste, or opinions.
> 1.1 The quality of existing in someone's mind rather than the external world.

[50] Jerome Bruner, "The Narrative Construction of Reality", 17.

CRITERIA 10

Convergence / Narrative Accrual

The final criteria is the simplest in definition and most noteworthy to my personal desires for this research. While attempting to define individually meaningful design may imply a deliberate separation from standard design conventions "it is a sense of belonging to this canonical past that permits us to form our own narratives of deviation while maintaining complicity with the [conventional]". [51] There are endless possibilities of interpretation in both text and space through the combination of the previous nine components. "[Work] that seeks to increase the degree to which the human imagination is challenged, needs to make a conscious attempt to hold normal referentiality at bay in order to encourage more serious contemplation and interpretation by the participant". [52]

accrue
Verb

1. Be received by someone in regular or increasing amounts over time.
    1.1 Accumulate or receive over time.

[51] Jerome Bruner, "The Narrative Construction of Reality", 20.
[52] Cathy J. Ganoe, "Design as Narrative," 10

Through analysis of the ten criteria of narrative structure it is clear to me that some sense of progression exists between them. Bruner makes no attempt at structuring his components in a particular order, while Ganoe only briefly indicates some similarity between criteria in her conclusion. By understanding the definition of each criteria, it is apparent to me that relationships exist between them that can be utilised to improve the performance of a strategy or framework that is built around them. To increase the efficiency of performance between the criteria a restructuring of their progression is required.

Further I have identified two criteria which become obsolete when the purpose of the framework is reworked to analyse the hermeneutic relationship of text as space. Criteria 4, Meaning / Hermeneutic Composability, epitomises my desired goal for a strategy to achieve. While Criteria 10, Convergence / Narrative Accrual, provides me with a means to accomplish this; through a convergence of the remaining criteria. They become a base to forming a strategy for this research, criteria 4 becomes the *goal*, and criteria 10 becomes the *method*.

1 Order

2 Redolence

3 State of mind

8x EXPLORATIVE
DESIGN GAMES

4 Innovation

5 Différance

6 Universality

INDEPENDANT
DESIGN OUTCOMES

7 Habituality

8 Subjectivity

Convergence

FINAL DESIGN OUTCOME
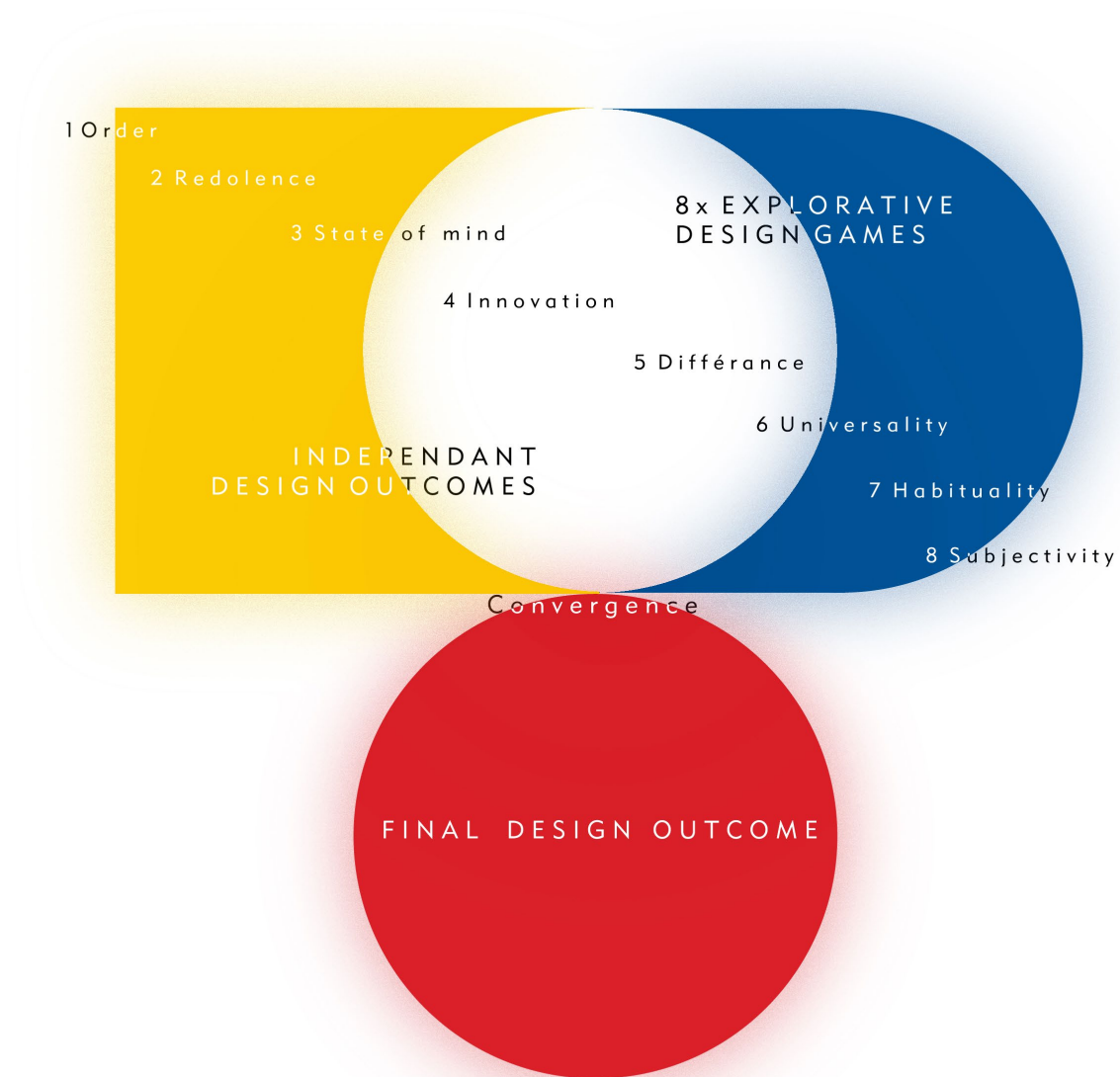
STRIVING TO FIND SPATIAL MEANING THROUGH
NARRATIVE CONSTRUCTION

Figure 9: Drafting a stategy based on the narrative design theory of Jerome Bruner and Cathy J. Ganoe.

BUILDING A STRATEGY   Clear relationships exists between the remaining criteria.

Criteria 5 and 8, Innovation and Habituality; the analysis of 'Habituality' cannot occur before that of the 'Innovation' as it is exists as a direct result of its occurrence.

Criteria 2 Redolence, becomes much easier to analyse when criteria 1 and 3, Order and State of Mind are clearly understood.

Criteria 2 also holds a relationship to criteria 6, Différance, in their mutual regard to an outside influence.

Criteria 7 and 9, Universality and Subjectivity, are similar in the reflective quality, suggesting they can only be accurately analysed when all other components have been explored.

As Ganoe attempts in her essay, I will also match the components based on their similarities into pairs. The complete isolation of each component is un-necessary when one considers their ultimate convergence in the conclusion of the strategy.

Match 1: Order and State of Mind

Bruner introduces these two components early in his theory, and it is my understanding that the analysis of them is central to the written narrative itself, with both functioning internally.

Match 3: Innovation and Habituality

This pair addresses the influence both the internal and external factors have on the narrative and presents its meaning in the context of reality.

Match 2: Redolence and Différance

The two components acknowledge the existence of external factors that contribute to the basic understanding of the narratives meaning.

Match 4: Universality and Subjectivity

Here a reflection occurs into the potential assimilation of the narrative text and the introduction of a personal design context.

Separating the criteria into matched pairs supports my intention to create a dialogue between the elements of the design narrative framework. Placed into pairs, each criteria is allowed to undergo individual analysis while also evolving with the support of a dialectic conversation with another component. This is intended to strengthen any resulting understandings of narrative composition achieved through the implementation of the strategy. Within their pair each criteria will translate the written narrative of The Glass Bead Game, by Hermann Hesse, into a visual expression.

Finally in order to achieve the true convergence spoken about by Ganoe, and following the restrictions I face within which to conduct this design led research, I must create some sense of separation between myself and the testing of the strategy. To accommodate a sense of objectivity, and to acknowledge the conventions within which the interior discipline has functioned for many years, the existing work of other designers and architects will act as partial inspiration in the study of some criteria. Due to my own aspirations in achieving personally meaningful work, I will restrict the influence of other designers to half of the criteria.
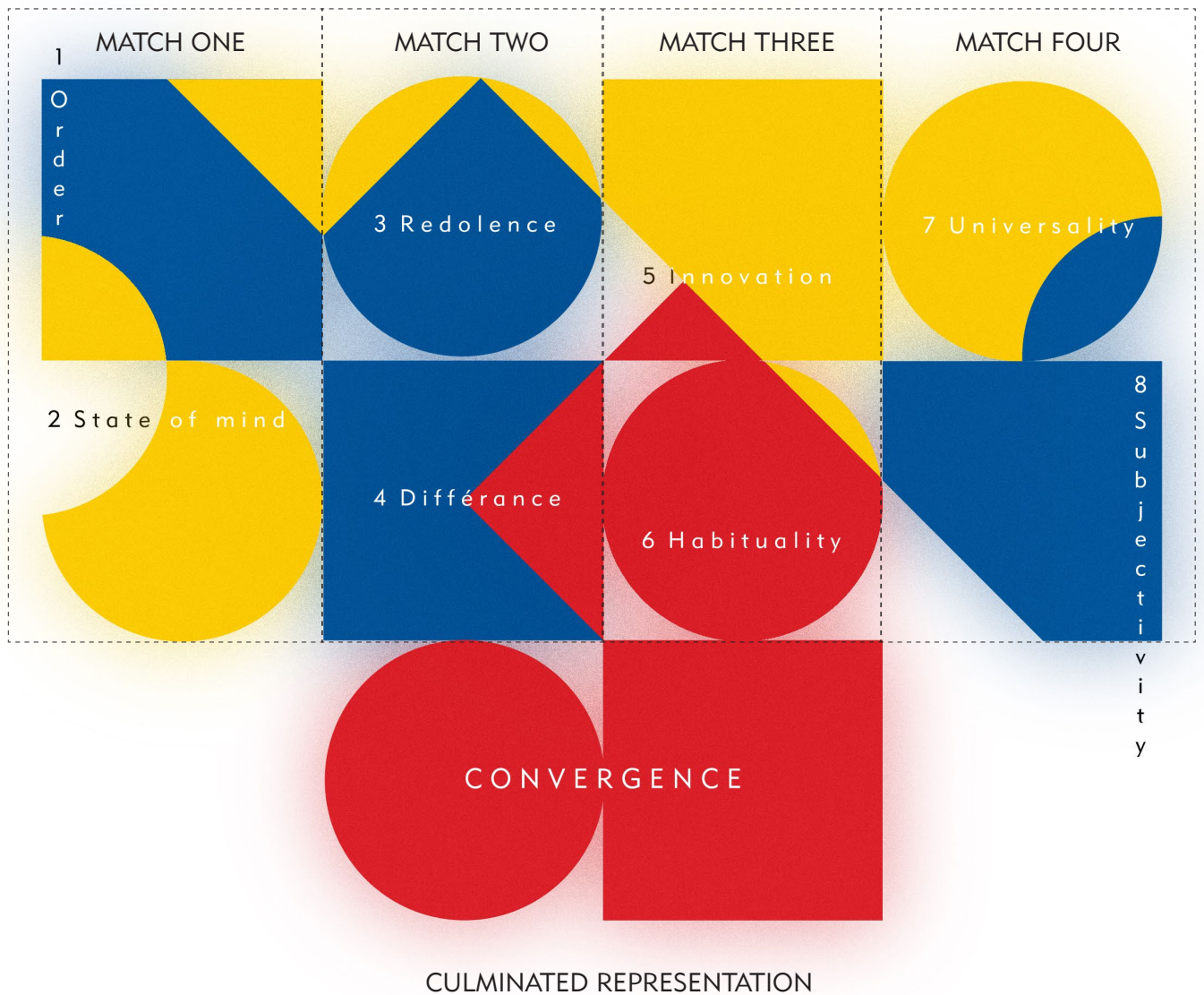
Figure 10: Developing a strategy to investigate the relationship between spatial expression and written narrative.

INTUITIVE RESPONSE

1 Order

3 Redolence

5 Innovation

7 Universality

2 State of mind

4 Différance

6 Habituality

8 Subjectivity

INFORMED RESPONSE
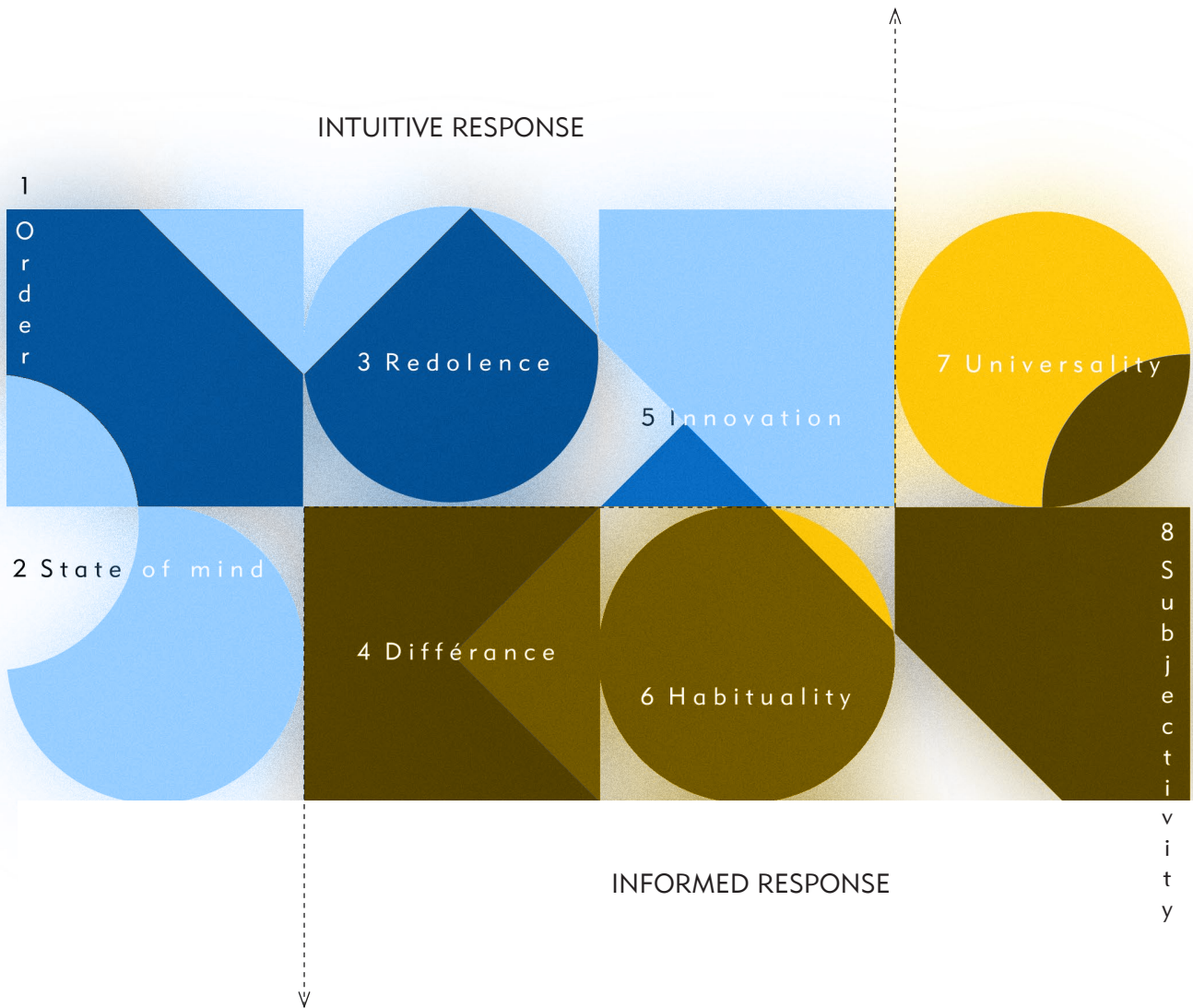
Figure 11: The division of work influenced by precedents.

CREATING A GAME

An analysis of my strategy will be filtered through my own subjectivity. Therefore a structure is necessary to deliver parameters within which the research can be conducted and potentially be repeated. Allowing the novel and the theories of Gadamer to influence how I view the individual components of this research as explorative investigations, I will redefine them as 'games', where their subsequent definitions can be defined as 'rules'. Further, the researcher can be addressed as a 'player' of this game. It is expected that the outcomes of these investigations will be unique and vary depending on the researcher's personal horizon. Consequently even if it should happen that another player chooses to focus on precisely the same narrative themes, these games are likely to present an entirely different appearance depending on the qualities of mind, character, mood and virtuosity of the players.

The structure for these games arises from my basic experience of designing through research. It encourages

a state in which perceptions of the physical environment are overlaid with memory, personal experience and preconceived knowledge. The resulting manifestation of design is transformed and filtered over the process of its conception. Each criteria identified in my startegy will correspond to a game, in which its definition and influence on design theory will be explored.

To clearly understand the form of these games and to explain how they will be conducted a template is presented. In order to remain objective in its creation, the template introduces a process I am already familiar with; photographic processing.

game
Noun

1. An activity that one engages in for amusement or fun.
2. A complete episode or period of play, ending in a final result.

rule
Noun

1. One of a set of explicit understood regulations or principles governing conduct or procedure within a particular area of activity.

TEMPLATE TO A GAME

Briefing

Introduce the game and the themes it explores. Expanding on these themes through reference to relevant theory, allows the player to hypothesise and direct the activity of the game in an appropriately.

The trial game will utilise photographic exposure techniques I explored at the beginning of the research proposal process. The exercise itself influenced my understanding between artistic expression and its subjective influence on architectural representation. The exercise developed into an articulation of the personal frustrations that inspired this research portfolio.

Set Rules

Define and present the rules of the game. What are the necessary steps that will allow the player to actively explore the themes identified?

RULES

1   Take a photo.

I chose to focus on the lettering on the cover of a book.

2   Project the photo.

In a dark processing room I projected this photo with a modified photographic colour enlarger onto an A4 full-colour chromogenic sheet of paper. The various layers on the paper are sensitive to different wavelengths of light present in the projected image. I continuously projected the photo unobstructed for a period of 3-5 minutes.

3   Filter with various lights.

While maintaining a constant steady projection onto the paper from the original photo, a series of lights ranging in colour and intensity were then also placed over the print. The angle and exposure time of each of these lights varied over a period of 15-20 minutes.

4   Stop the processing.

I placed the print into a bath of bleach fix for 2 minutes then removed it, hung it up and left it to dry. The bath removes any unexposed silver halide from the paper and sets the print, rendering it insensitive to further light exposure.

Figure I: *Exposure process in action.*

Figure II: *A sample series of photographs taken during Rule 1.*
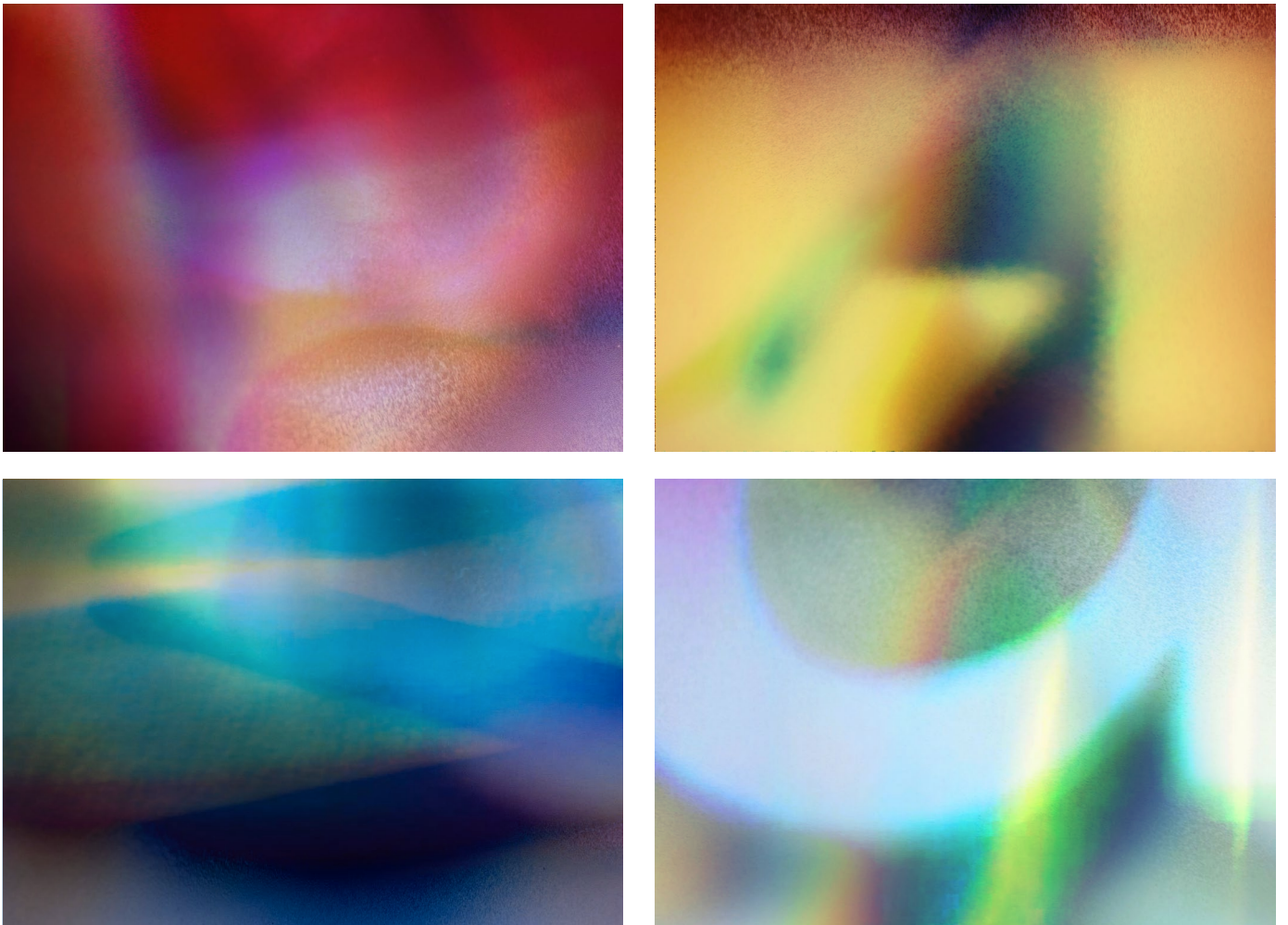
Figure III: *The exposed chromogenic prints produced from the sample series of photographs.*

Review the game and reflect on what it potentially indicates towards better understanding its themes. Propose relevant substitutions or alterations as necessary.

REFLECTION

The trial will act as a guide for all further investigations I intend to conduct throughout this research. A clear sequence of rules must guide the player to achieving a visual representation of the various themes a game hopes to address. Working within this fixed structure players are given the freedom to uninhibitedly create designs that can easily be evaluated across one another. It is important to reflect on the work carried out in order to understand its successes and failures, as well as its potential for further development. This will allow for appropriate planning and preparation for any subsequent games to be played.

ACT THREE: ESCALATION
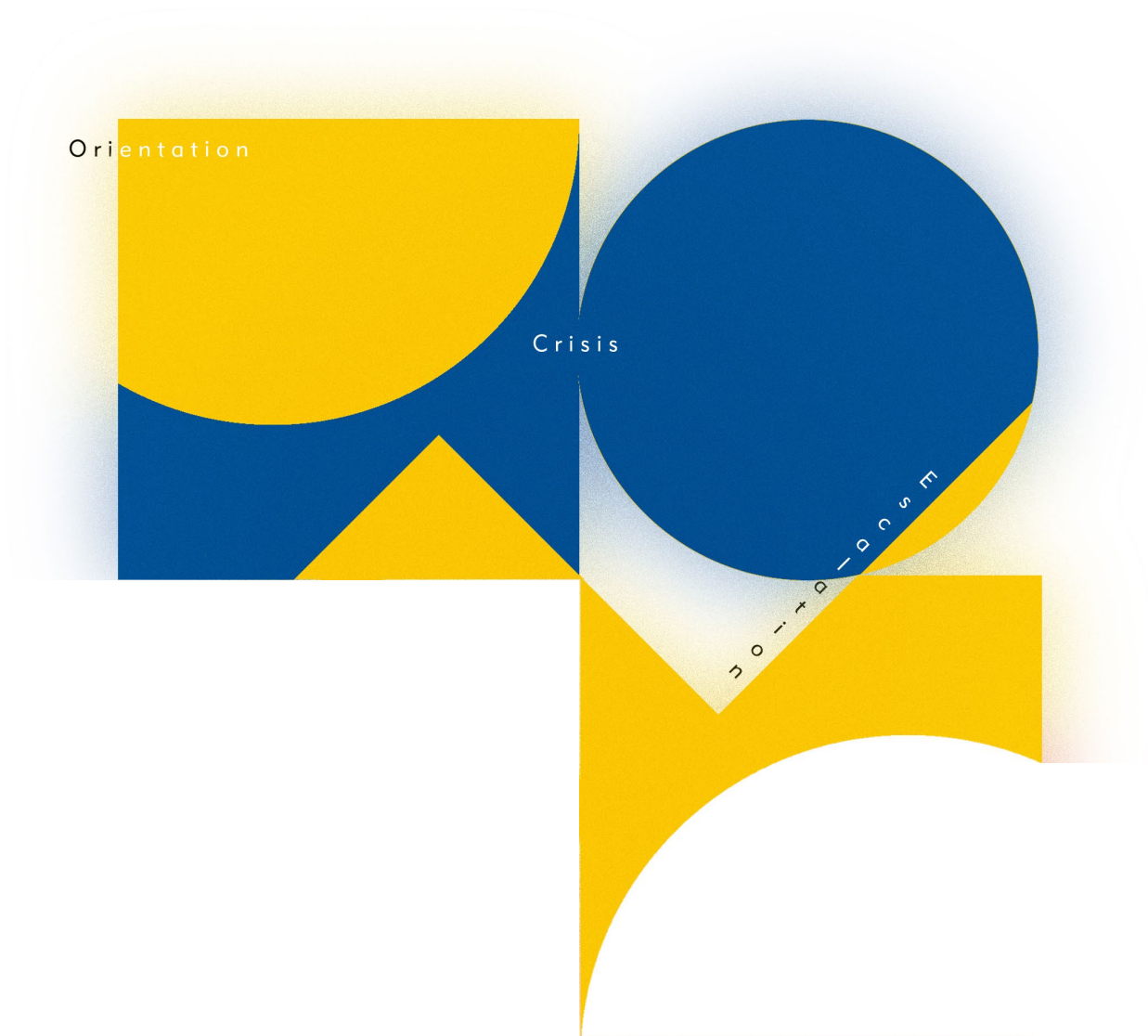
Figure 12: Research development, escalation.

"...a scholar broke through the barriers of his speciality and tried to advance into the terrain of universality. Some dreamed of a new alphabet, a new language of symbols through which they could formulate and exchange their new intellectual experiences."

- Hermann Hesse

The Glass Bead Game, 27.

1
Order

3 Redolence

5 Innovation

7 Universality

2 State of mind

4 Différance

6 Habituality

8 Subjectivity

CONVERGENCE

Figure 13: Strategy analysis; ORDER.

GAME 1 : ORDER

Written narrative is viewed as occurring at a particular time but also as unfolding over a period of time. A narrative is sequential and exists within an order; therefore when considering it as space it is viewed only as a partiality, a moment in time, influenced by a past and to be expended in the forthcoming.

Saussure's influence on Derrida, proposes that the synchronic nature (existing at one particular time) of language is more revealing than its diachronic (development throughout time).[53] In language theory the study of synchronicity, analyses the structures of language at a particular point in comparison to another language. By using a hermeneutic framework to analyse text and propose a visual representation of it, I recommend that its visual counterpart must carry the same ability to be comparative.

[53] Richard Coyne, *Derrida for Architects.* (London: Routledge, 2011) 12.

PRESENT A MOMENT IN TIME.

RULES

1   Map out the timeline.

The timeline of *The Glass Bead Game* is presented in graphic grid form. Each page of the novel presents a moment in time in the overall timeline of its narrative.

2   Co-ordinate any potential divergences in time.

The narrative is unique in its written structure and style, where the narrator advises that various sections of the novel are written by different people. Although firmly a piece of fictional narrative, the novel is presented as a biography with an appendix section, filled with writings of a different time. To simplify this, the narrative is split into three and distinguished by colour. The main novel, which consists of a standard timeline following the life of a single character is red. The ten poems presented in an appendix evidently is yellow. And the three short stories, each with their own

fictional timeline running concurrently with the main novel is presented as blue.

3   Calculate the proportions.

Each timeline is converted into a numerical value based on the proportion of the overall novel it encapsulates. These values are individually re-presented graphically as a proportion, broken down into their sub-timelines.

4   Project the proportions.

The timelines are projected onto the surface of a reactive piece of photographic paper (See the trial game for a detailed explanation of the processes used). The distinguishing colours are retained in each timeline and a gradated exposure is created.
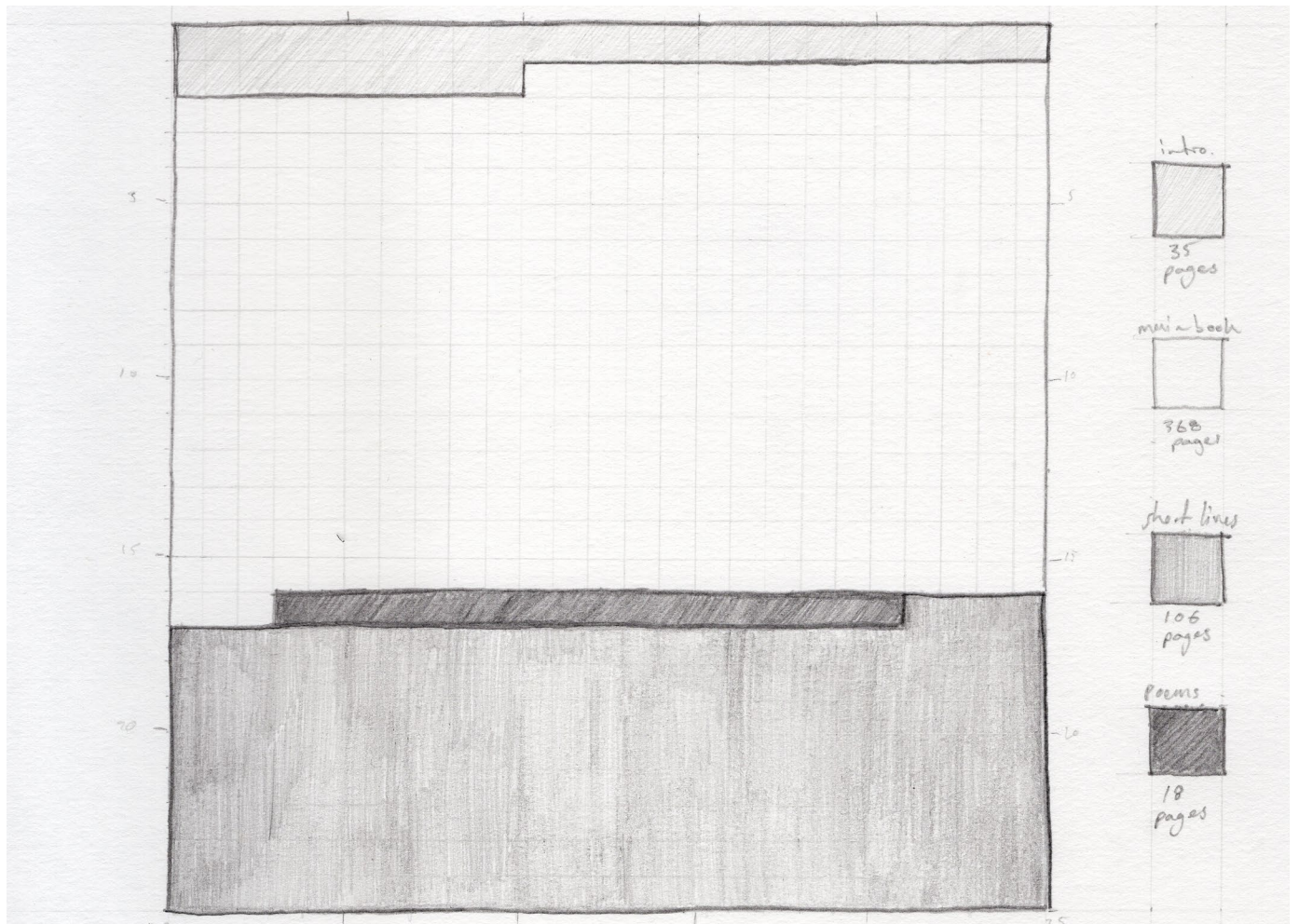
Figure 14: Sketchbook drawing, grid representation of the narrative distribution in the novel. Pencil.
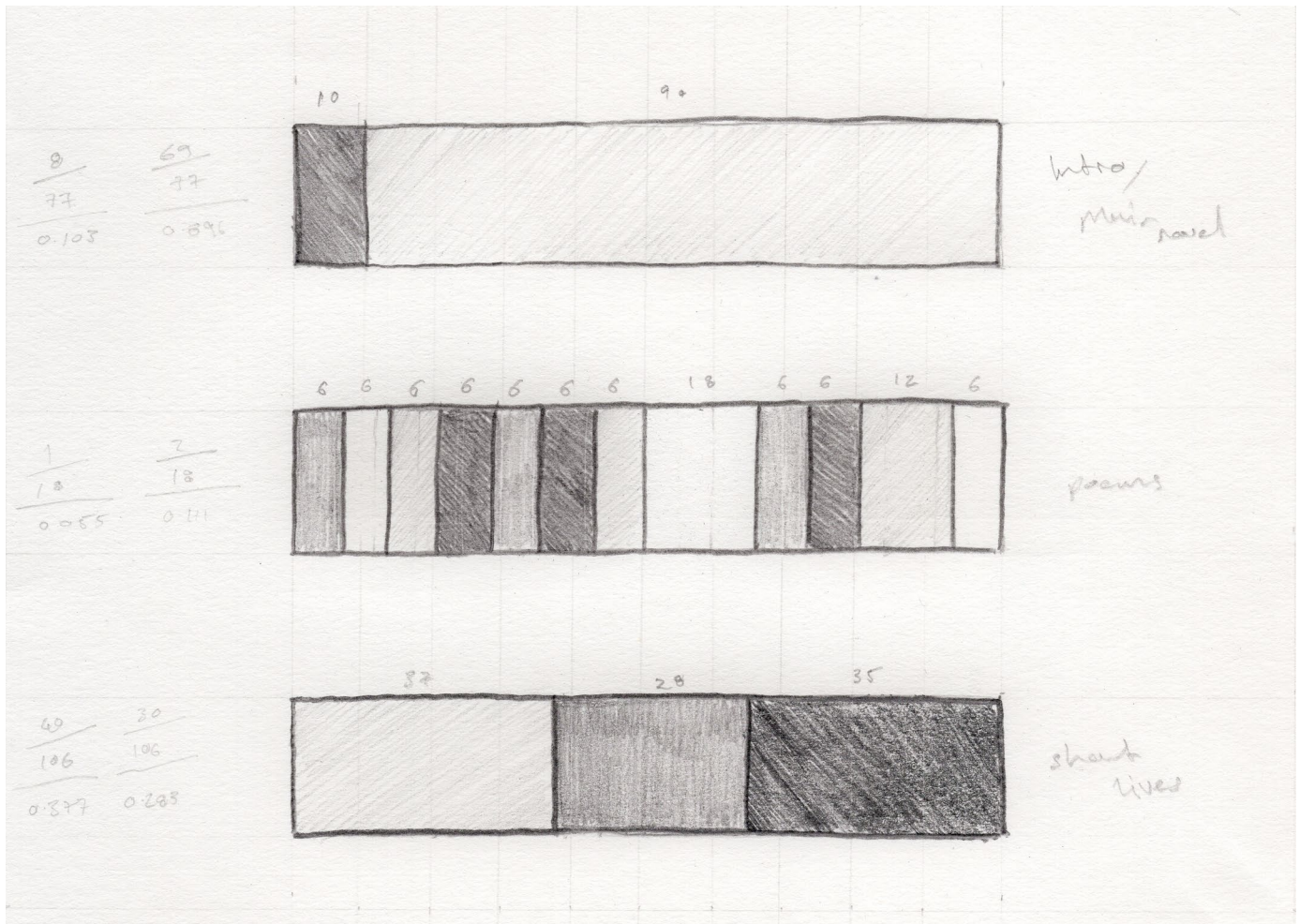
Figure 15: Sketchbook drawing, graphic presentation of calculated narrative proportions. Pencil.
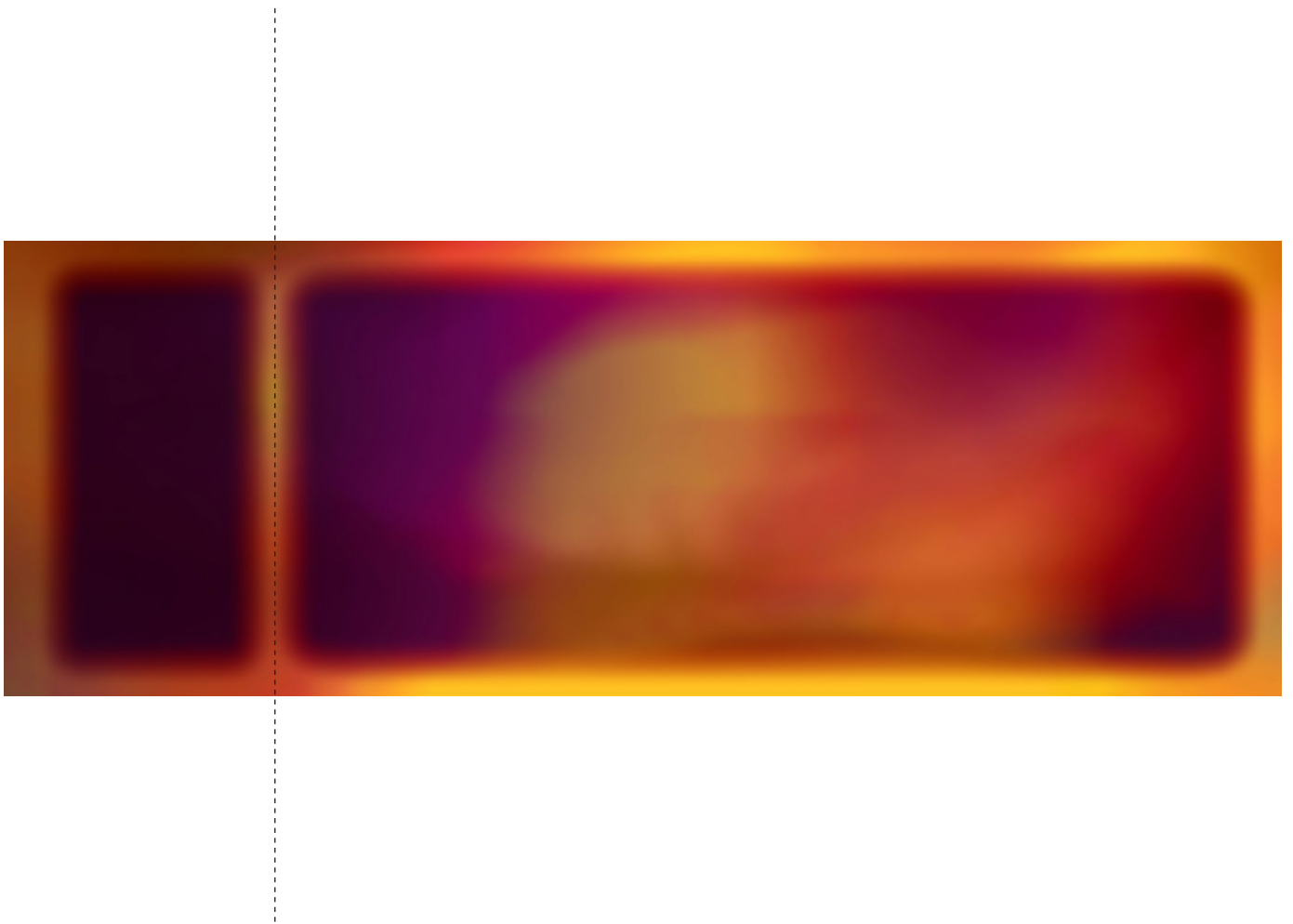
Figure 16: Red / Main novel timeline. Photographic exposure.
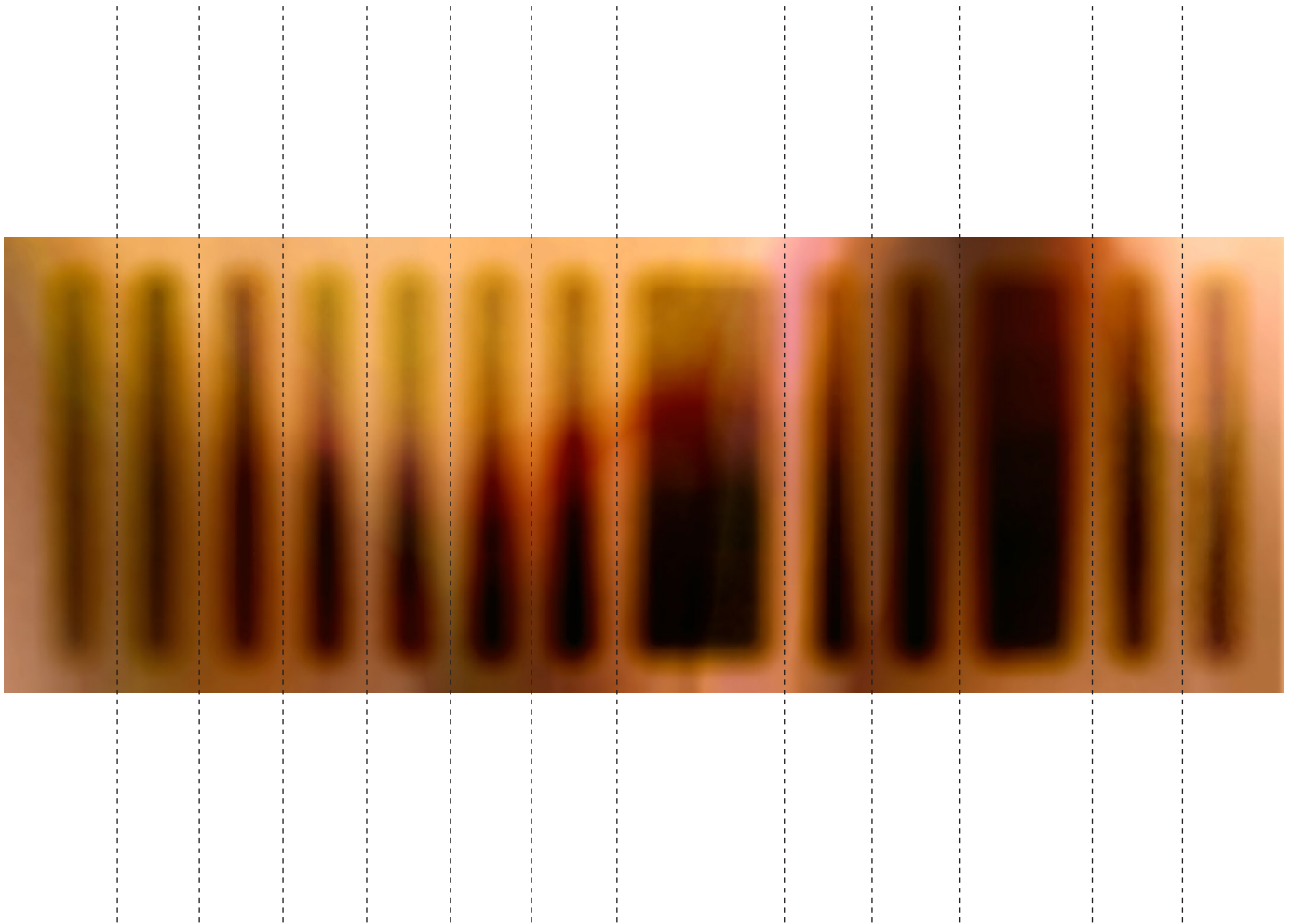
Figure 17: Yellow / Poetry timeline. Photographic exposure.
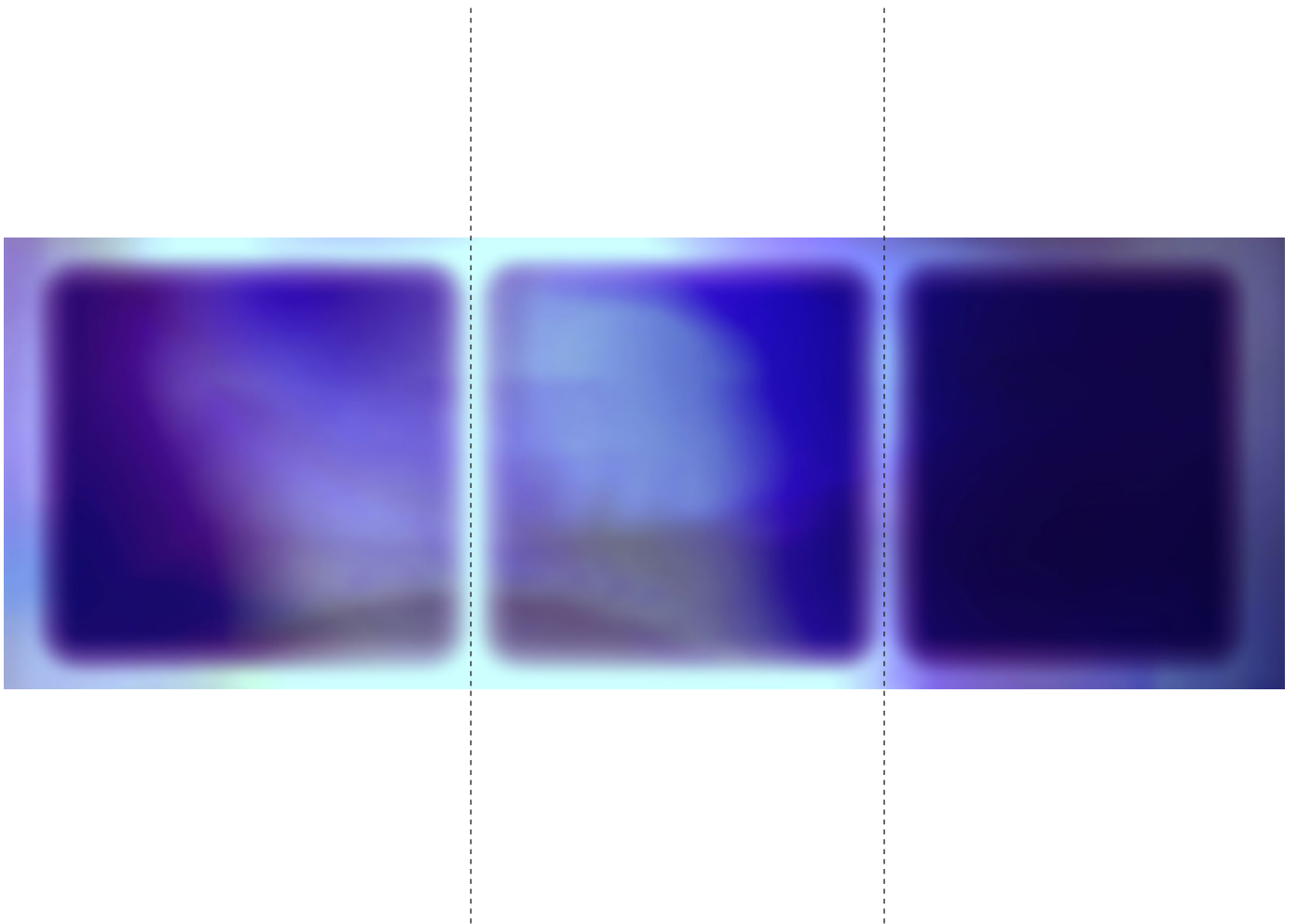
Figure 18: Blue / Short Stories timeline. Photographic exposure.
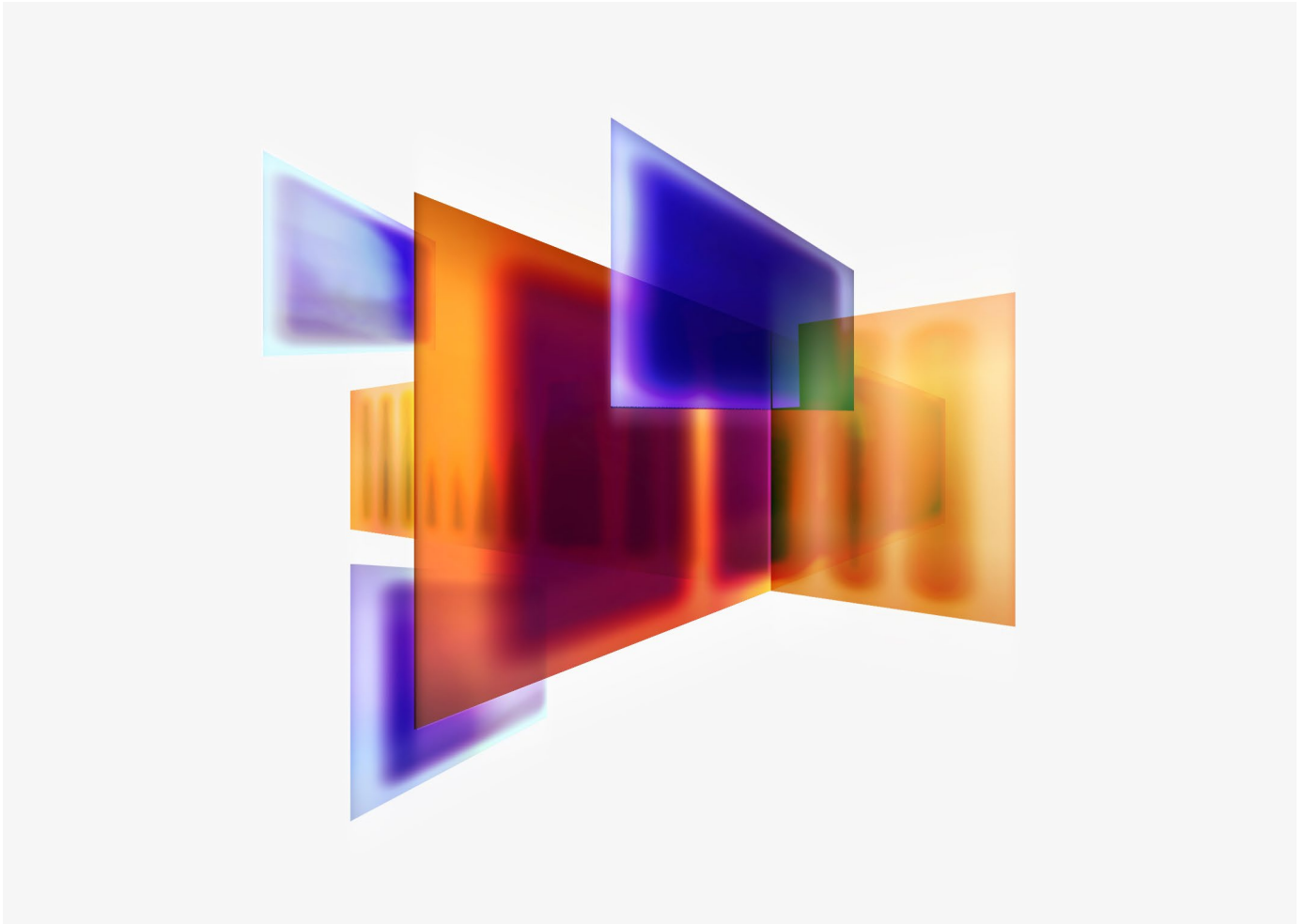
Figure 19: Digital representation of interaction between timelines.

REFLECTION

The poetic nature of the term 'projection' in concurrence with the concept of time and my own sensibilities presented in the trial game influenced the visual translation of Order in the novels narrative. The layering of colour through light exposure onto the paper draws similarities to the static focus on time suggested by Derrida and Saussure. The timeline gradients individually capture a partial representation of the time in the narrative; viewing them in accordance to each other presents the novels timeline in its whole. A novel as well as other forms of text are able to capture and preserve a moment in time within themselves.

1
Order

3 Redolence

5 Innovation

7 Universality

2 State of mind

4 Différance

6 Habituality

8 Subjectivity

CONVERGENCE

Figure 20: Strategy analysis; STATE OF MIND.

GAME 2 : STATE OF MIND

Time within narrative establishes a history of events. Context develops through the experience of these events, influencing beliefs, desires, and values to build a state of mind. By understanding this state a prediction over the perception and response of an audience can be produced.

The study of hermeneutics deals with the communication of horizons. In his work, Gadamer draws attention to the complications surrounding the potential 'application' of his hermeneutic theory.[54] The origins of hermeneutics concerns the interpretation of text to form a conceptual understanding of meaning to be implemented into society. Gadamer extends this interpretation to narrative text, encouraging the communication between the multiple horizons of narrative. To understand a horizon is to understand the past and its relation to the present. More precisely it is the 'Wirkungsgeschichte' or 'influence of history'.[55]

[54] Hans-Georg Gadamer, Truth and method, 307-11.
[55] Hans-Georg Gadamer, Truth and method, 300-2.

PREDICT A RESPONSE.

RULES

1   Follow an idea in time.

The gradients produced in Game 1: Order, are visual expressions of the three timelines in the novel. When read from left to right the gradients are also a visual expression of the progression through the narratives 'wirkungsgeschichte'. In taking a small slice extending horizontally across the gradient of history, the conceptual expression of a singular event or thought can be tracked.

2   Define the boundaries.

Focusing only on the slice removed from each gradient, it is broken into equal segments of smaller less complicated gradients of colour. The segments present the gradual progression of a single idea. The different colours represent the varying views influencing the ideas development. In order to understand how one segment relates to the next, the 'views' are filtered out; through a distinction of

boundaries.

3   Discover the influence between boundaries.

The boundaries are understood now as a proportional expression of the views influencing the idea at a particular moment in its development. The progression between each segment is clearly understood when read horizontally, however it is impossible to express the idea without considering the influence of the horizon surrounding it (its vertical dimension). The segments are lofted to express the limits of outside influence.
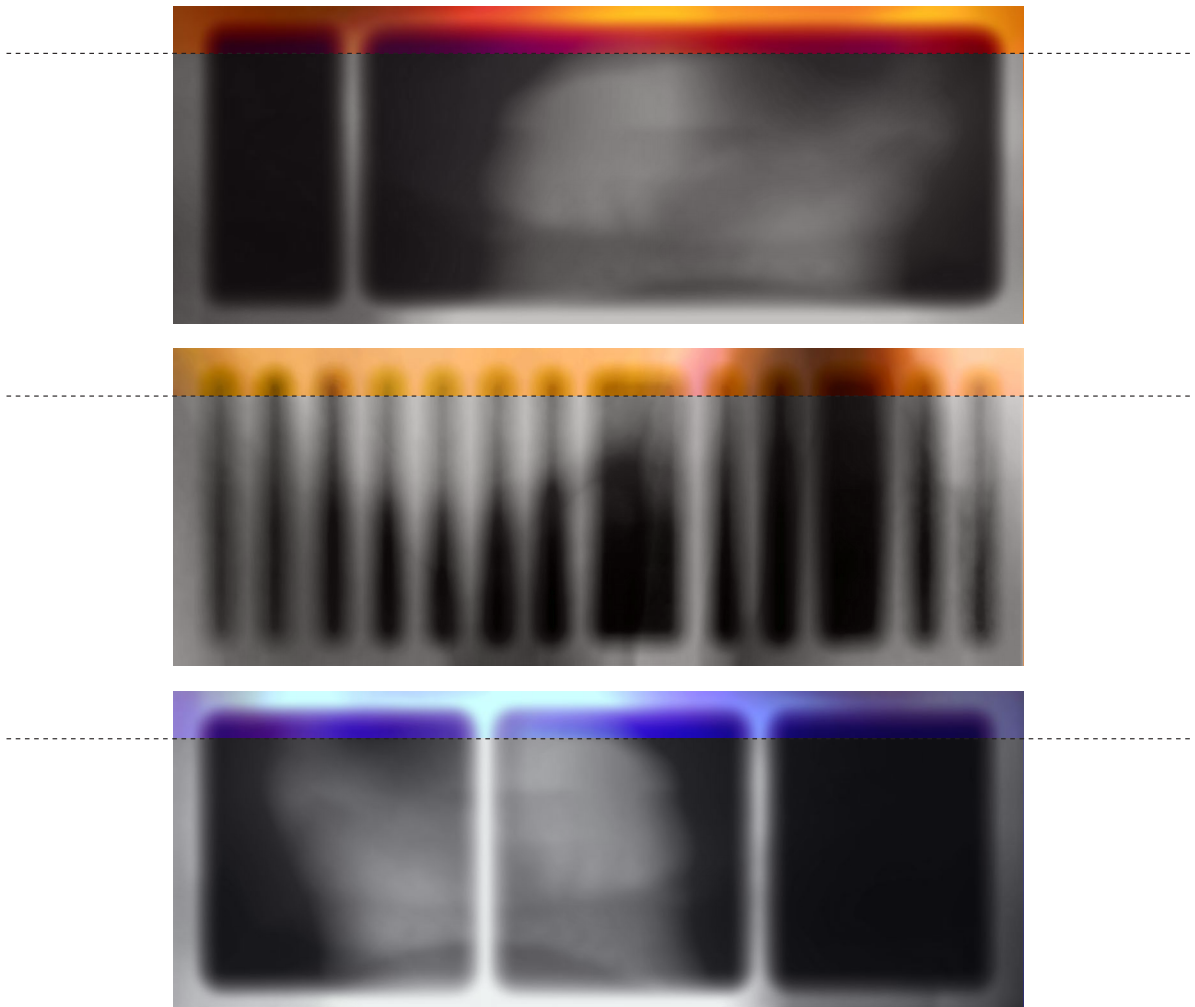
Figure 21: Taking a slice from each timeline.
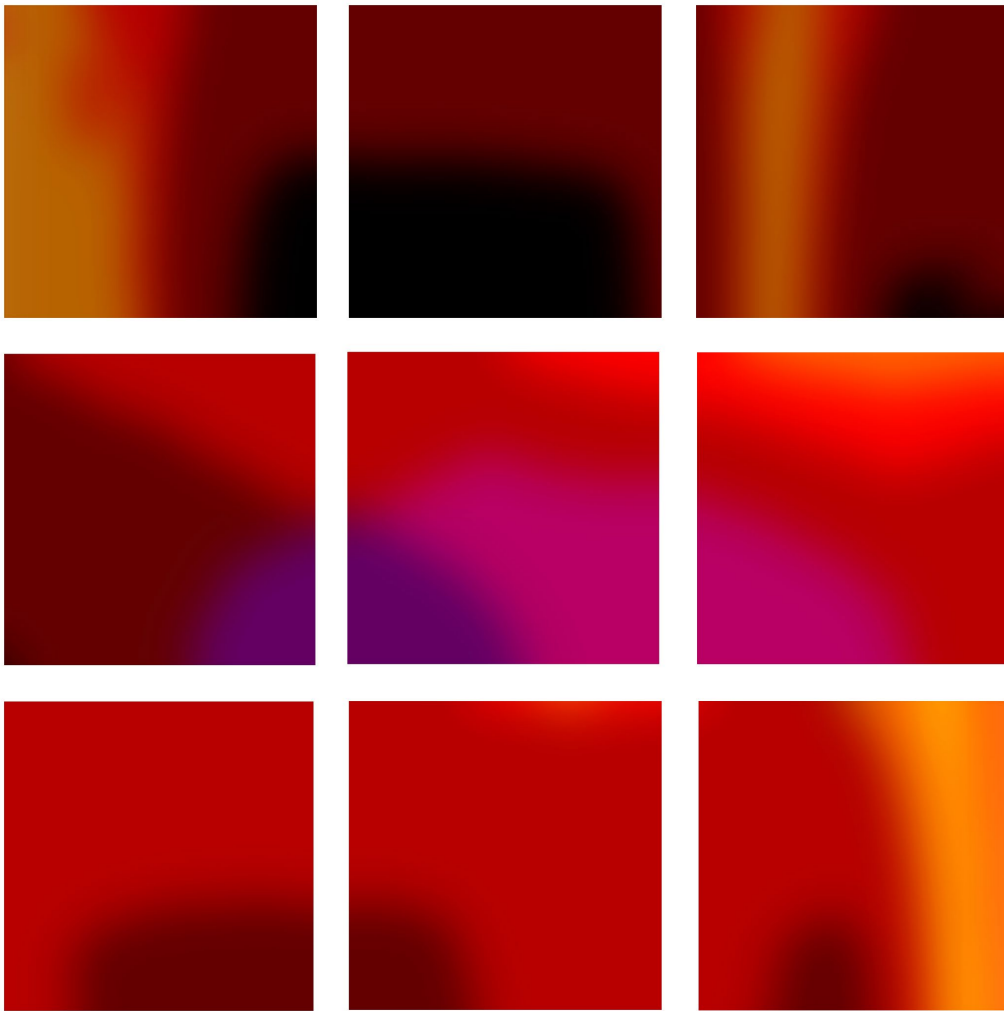
Figure 22: Red timeline broken into segments.
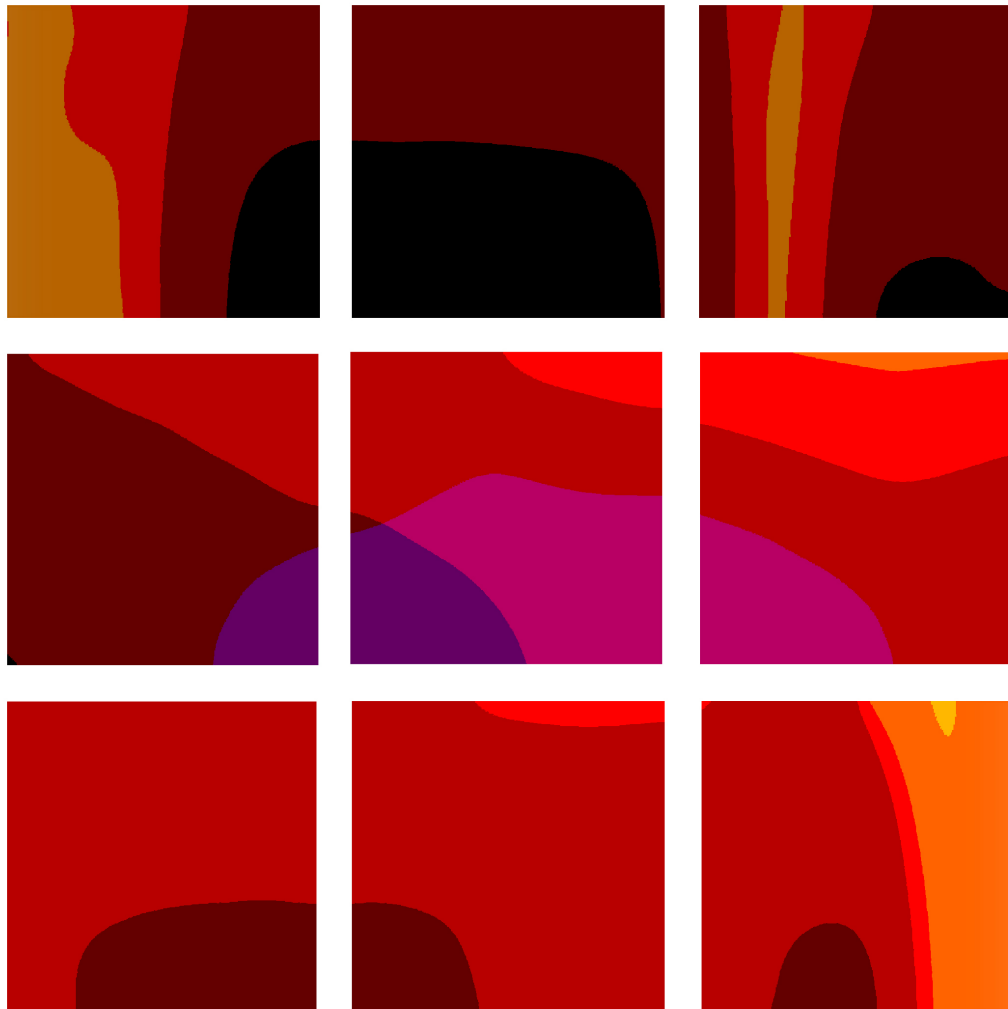
Figure 23: Red timeline with simplified boundaries.
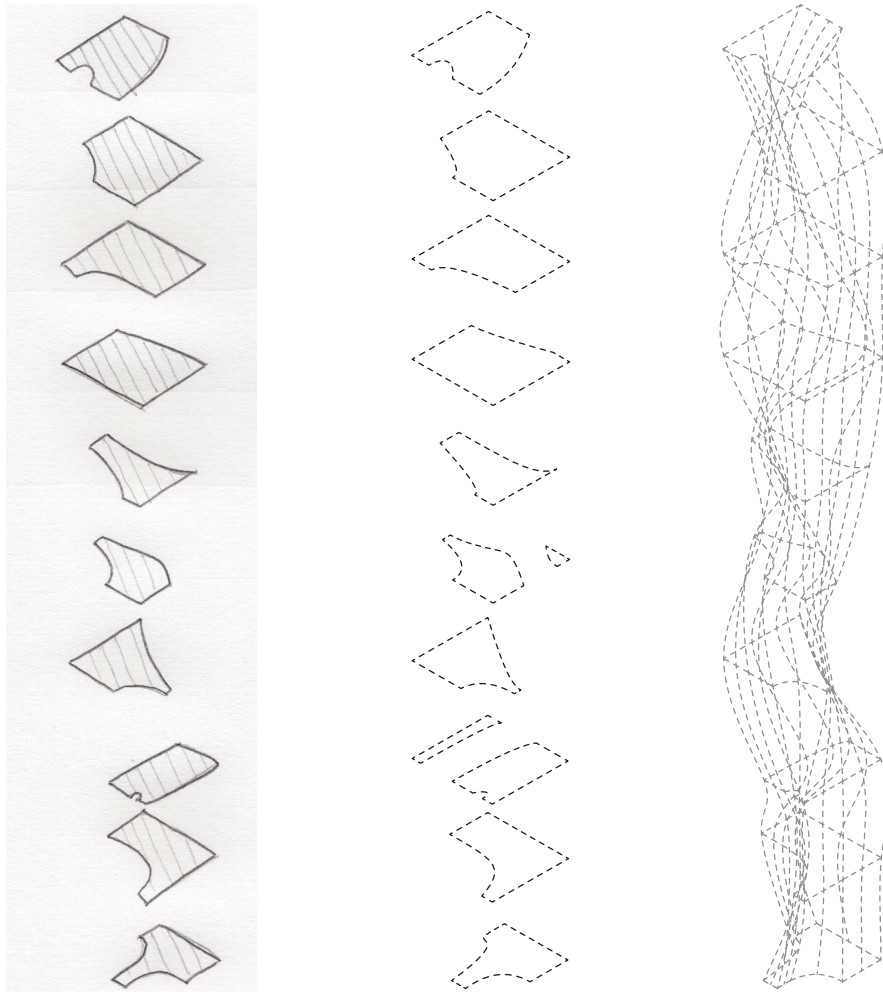
Figure 24: Red timeline, progression of form.
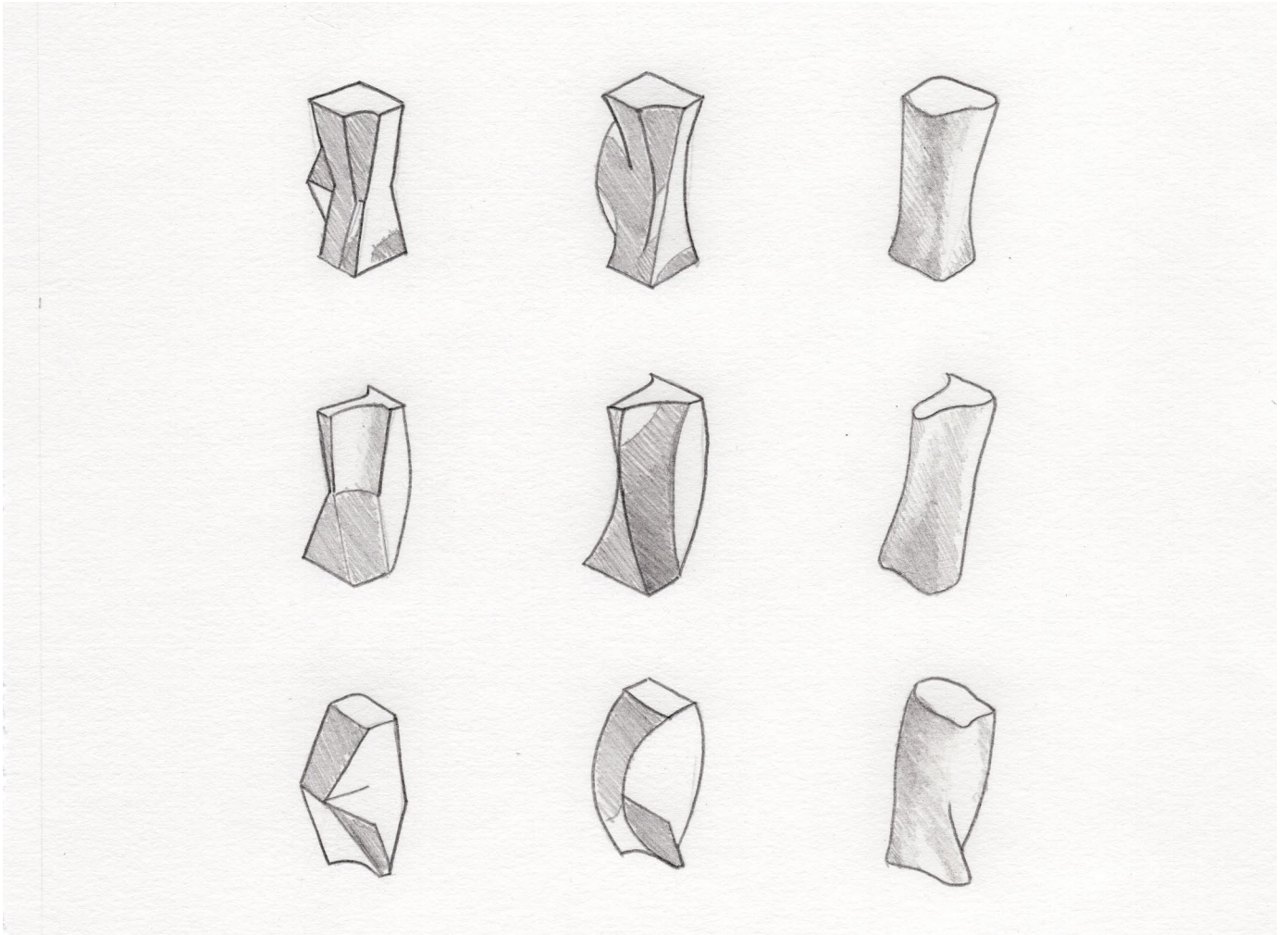
Figure 25: Sketchbook drawing of generated form from the red timeline. Pencil.

Figure 26: Yellow timeline broken into segments.
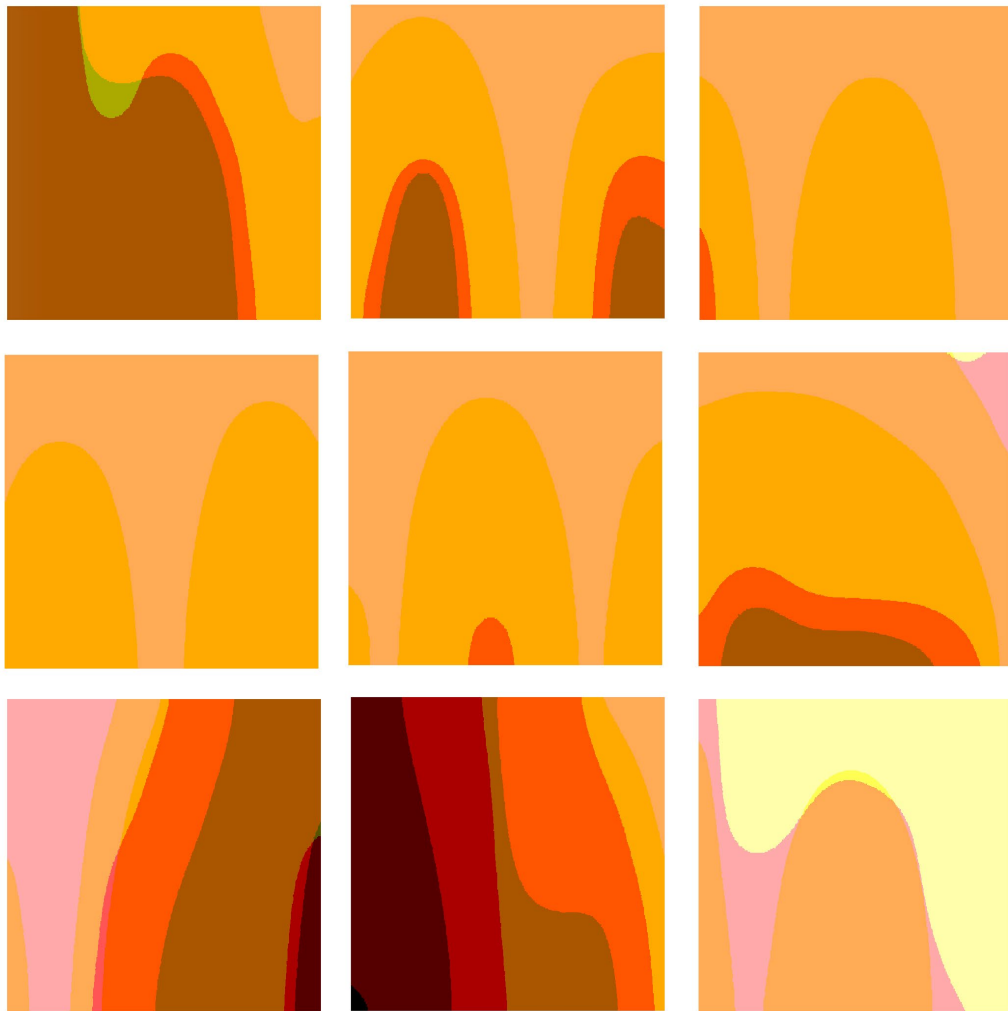
Figure 27: Yellow timeline with simplified boundaries.
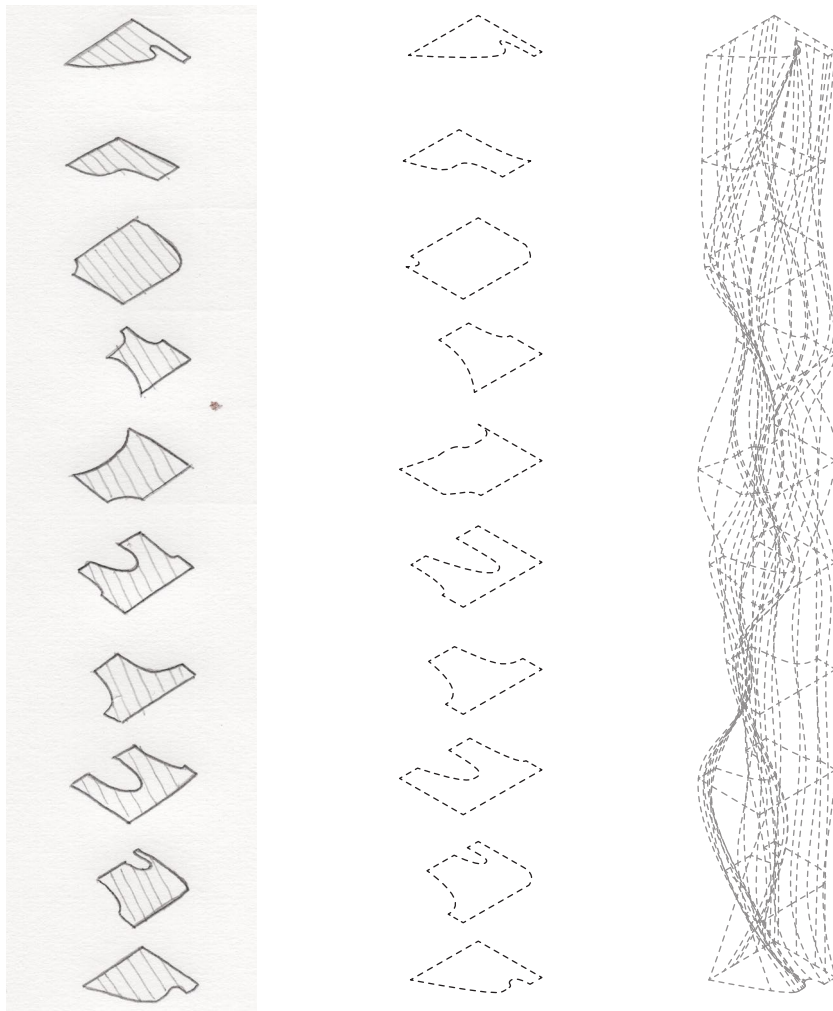
Figure 28: Yellow timeline, progression of form.
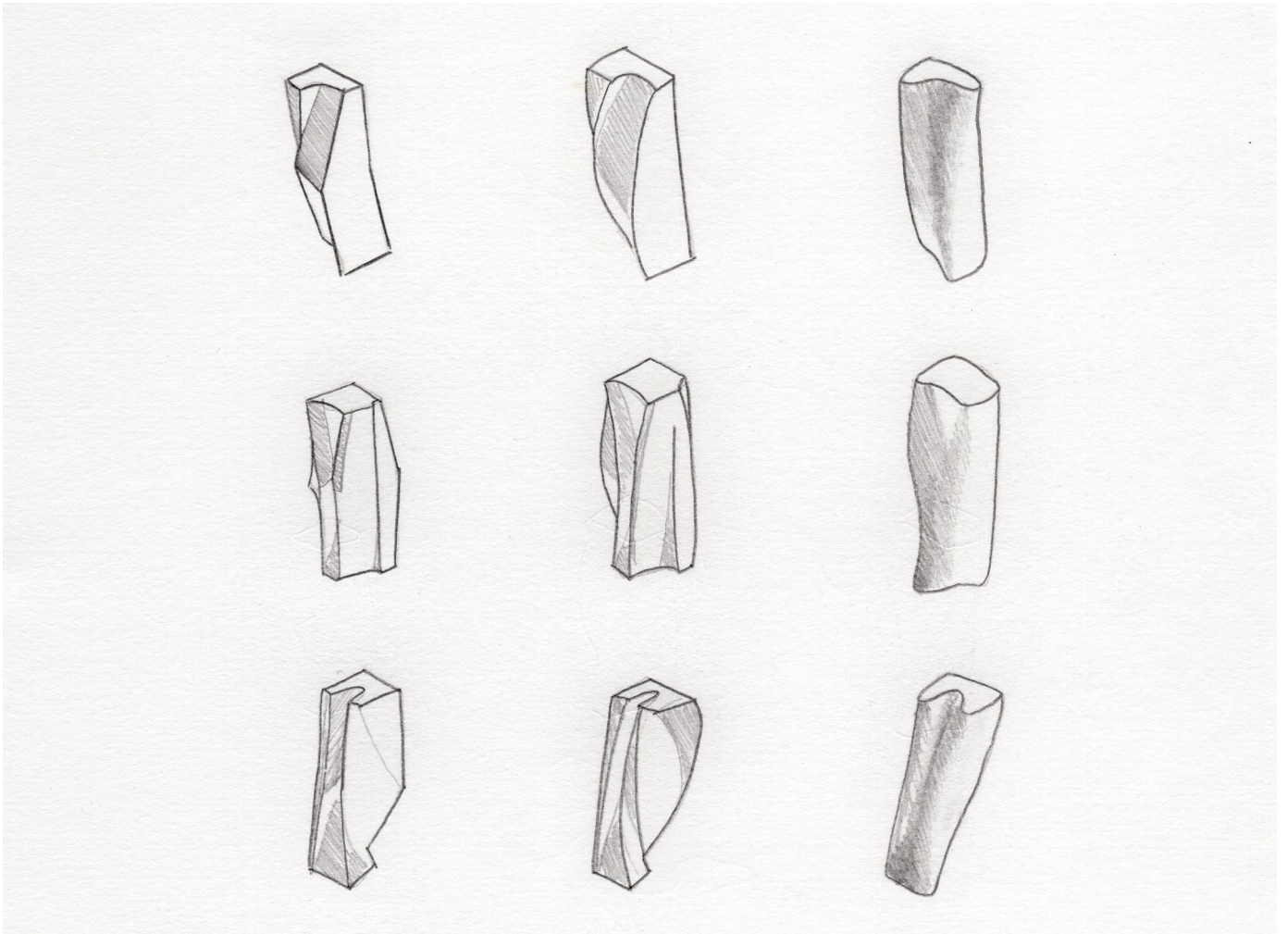
Figure 29: Sketchbook drawing of generated form from the yellow timeline. Pencil.
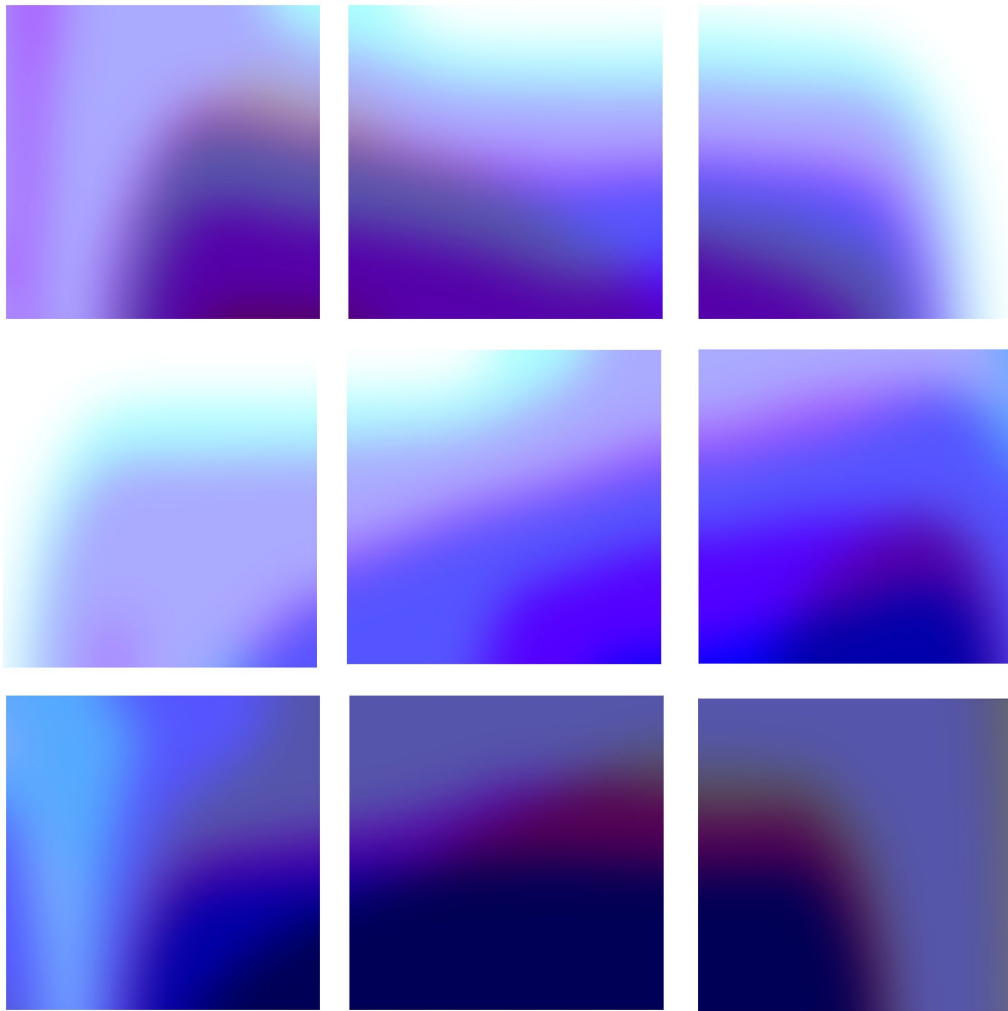
Figure 30: Blue timeline broken into segments.
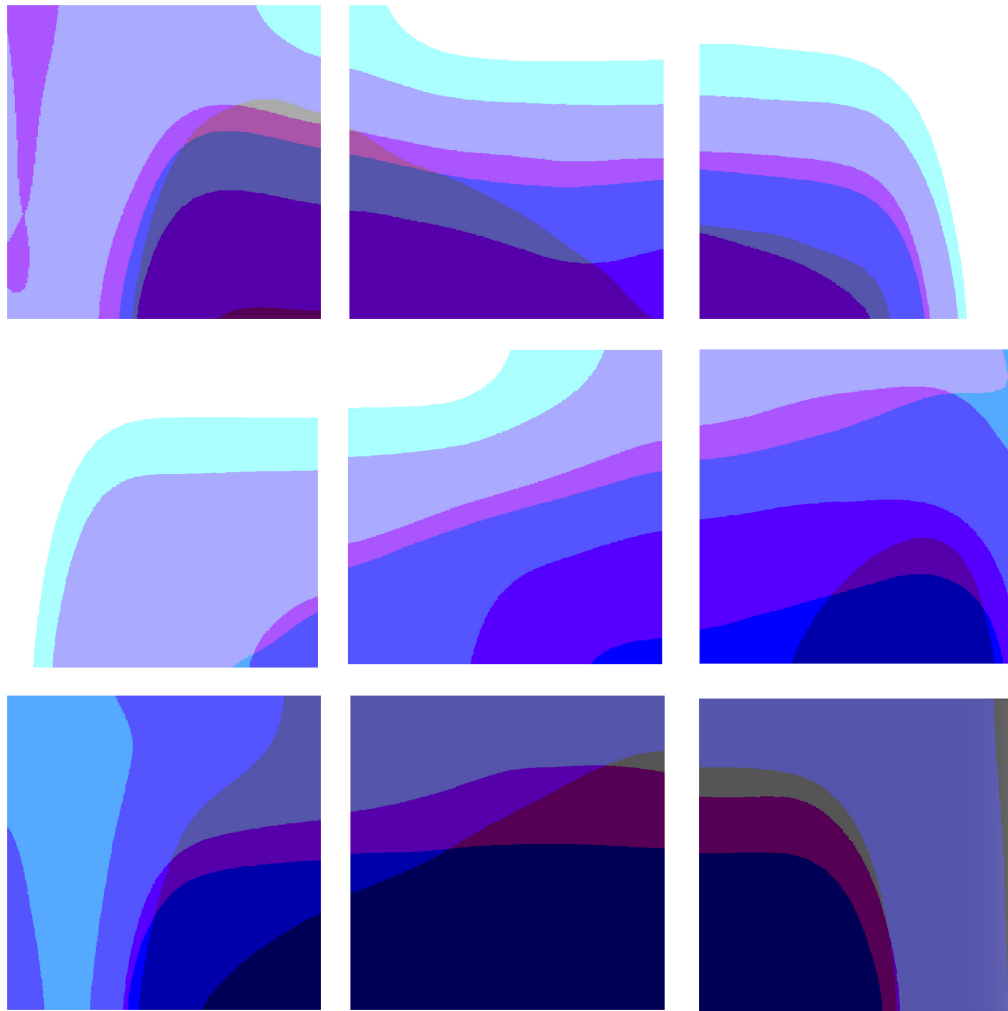
Figure 31: Blue timeline with simplified boundaries.
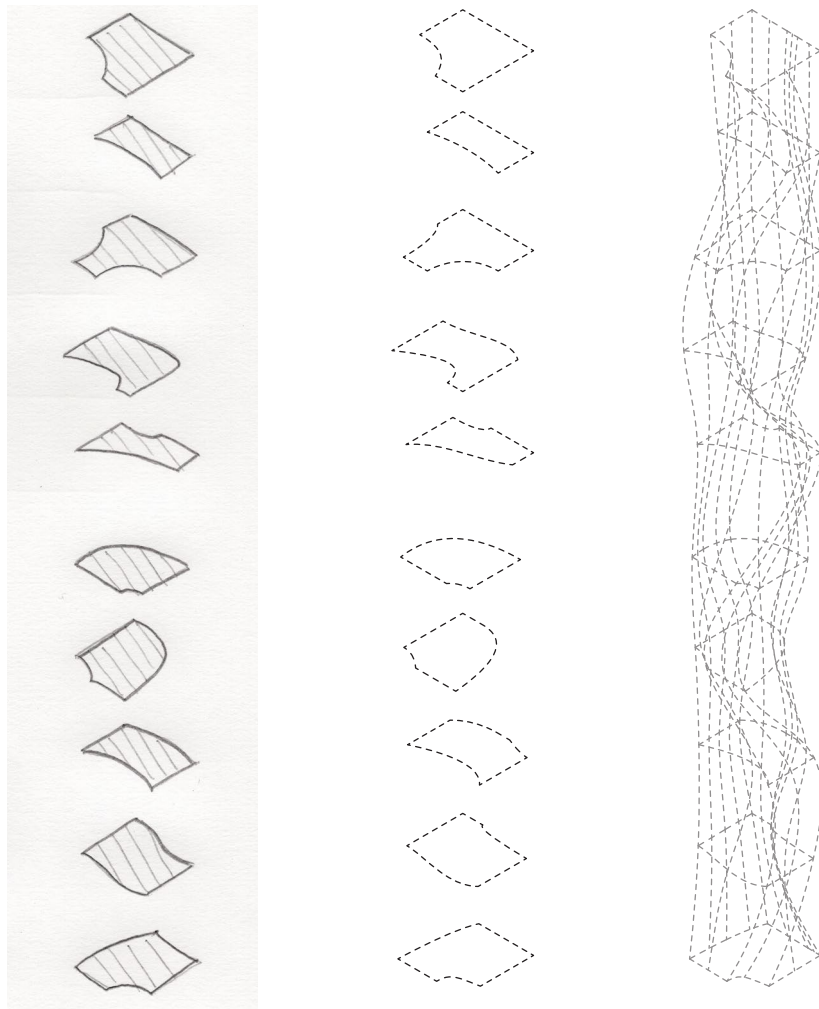
Figure 32: Blue timeline, progression of form.
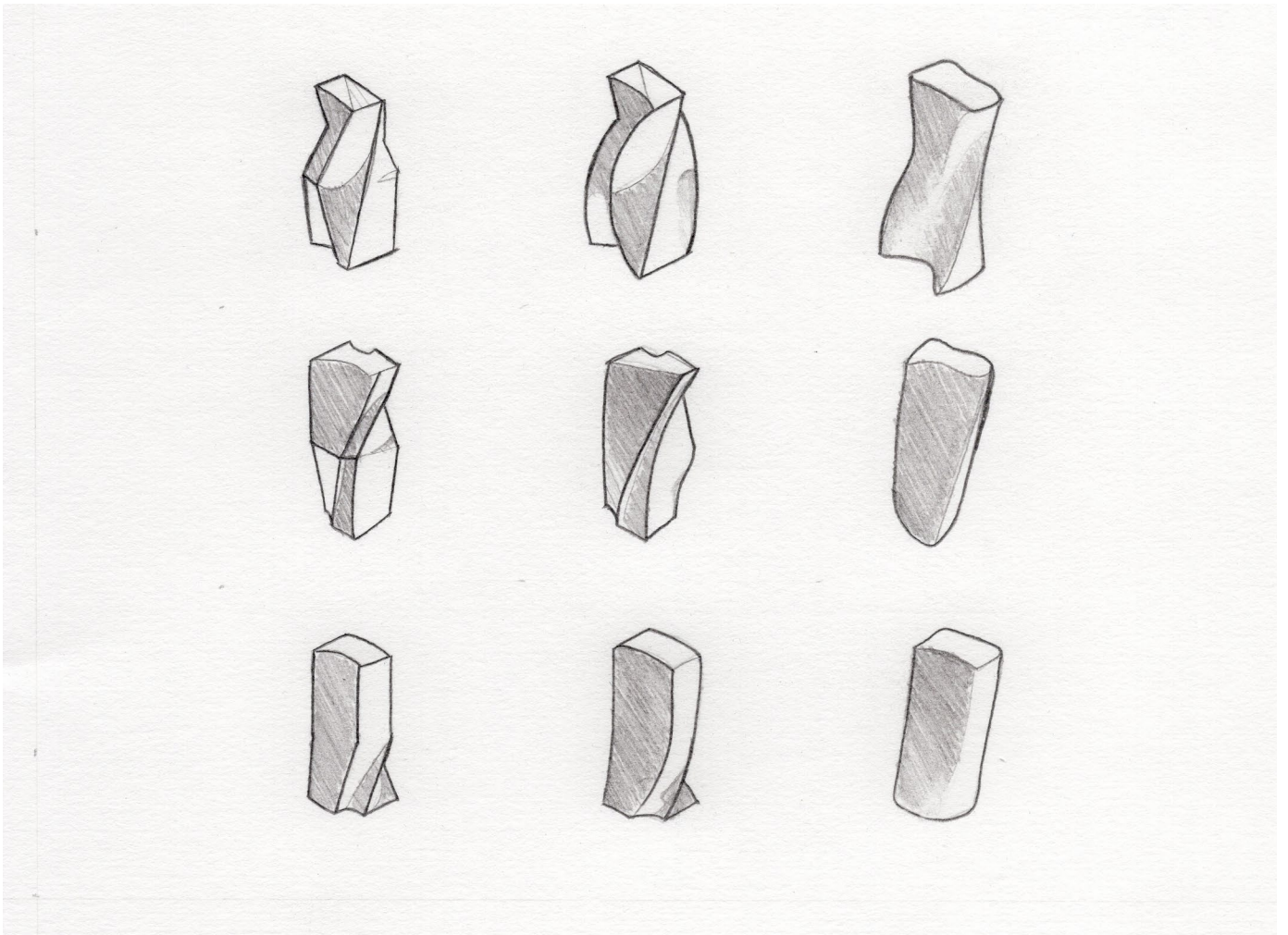
Figure 33: Sketchbook drawing of generated form from the blue timeline. Pencil.

REFLECTION

An abstract expression of a potentially spatial design is created. The difference in the presentation of an idea between the two axes is reminiscent of western society's preference for the horizontal of the vertical. In the western system, a page is read from left to right before top to bottom. Similarly here the default convention of horizontal representation is beneficial to achieving an understanding of an ideas solitary development. In *Of Grammatology* Derrida's argues, that writing is not simply the reproduction of speech, but the way in which thoughts are recorded in writing strongly affects the nature of knowledge. By lofting the form vertically, the ideas relationship within the context of the narrative horizon can be studied.

Three models are constructred using acrylic. A segment of exposed film is sandwiched in between two slices of acrylic and positioned in an array.
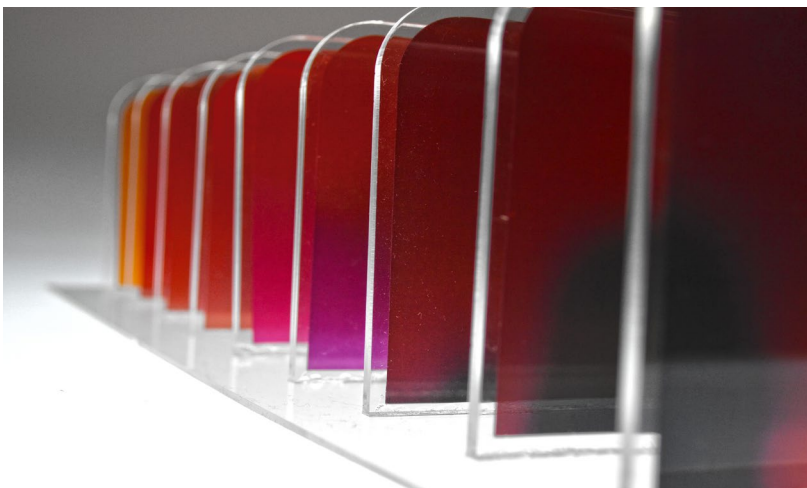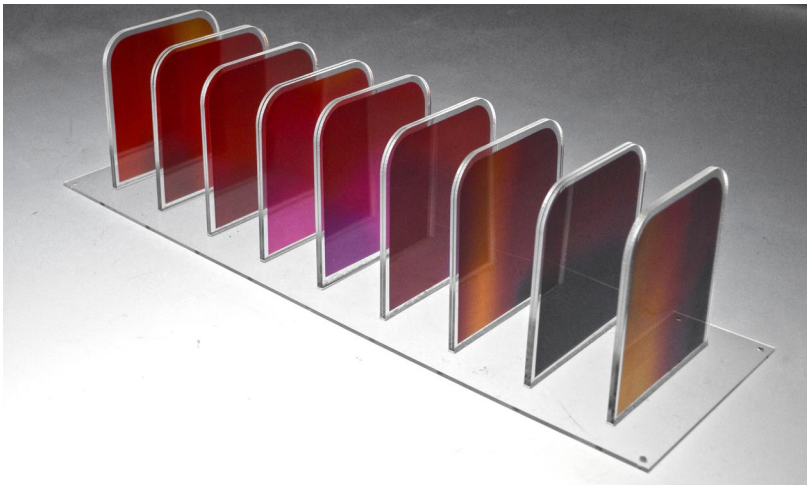
Figure 34: Red timeline model. Acrylic.
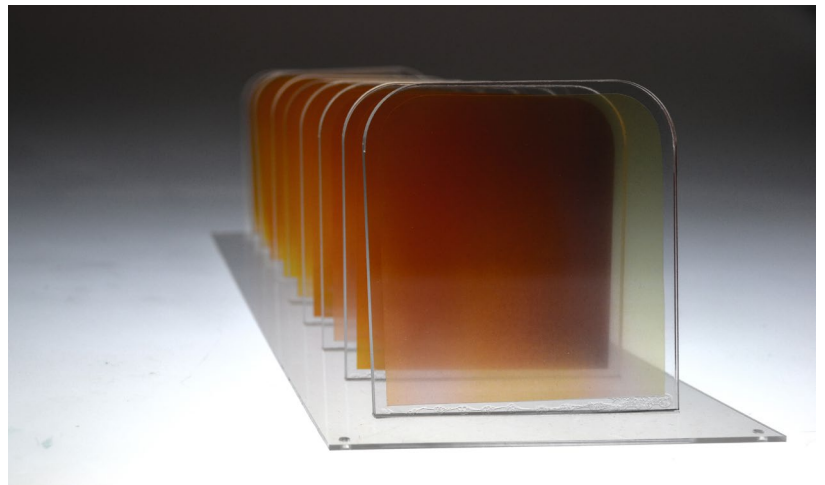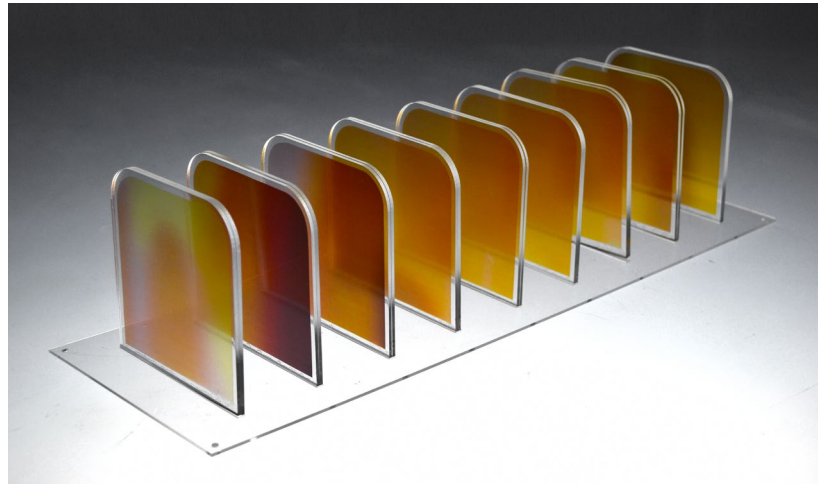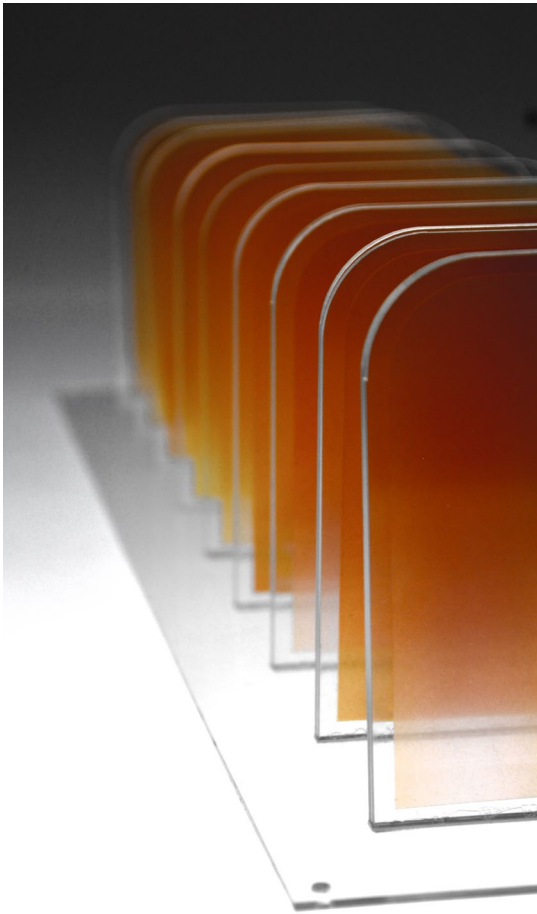
Figure 35: Yellow timeline model. Acrylic.
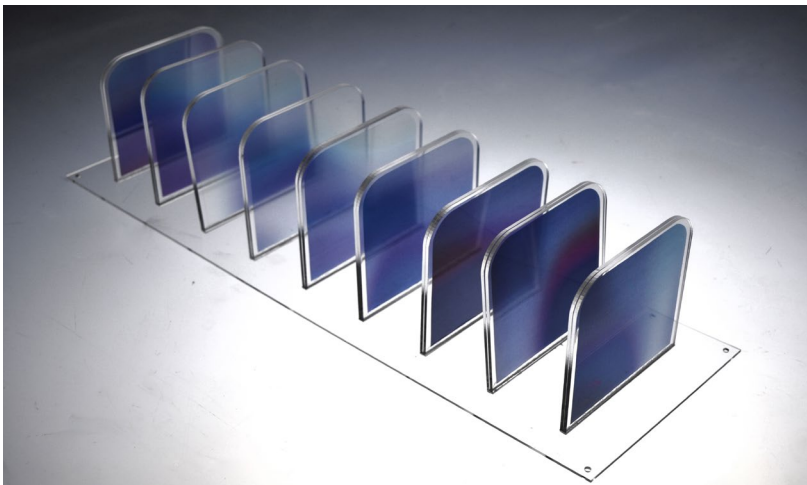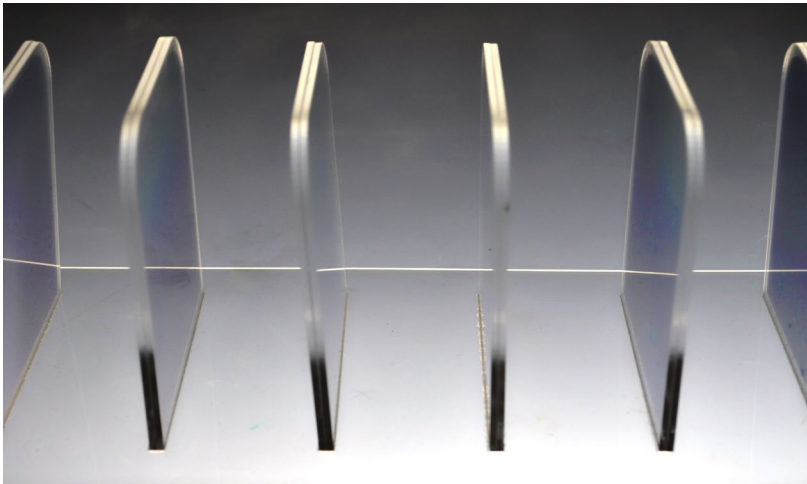
Figure 36: Blue timeline model. Acrylic.

1
Order

3 Redolence

5 Innovation

7 Universality

2 State of mind

4 Différance

6 Habituality

8 Subjectivity

CONVERGENCE

Figure 37: Strategy analysis, REDOLENCE.

GAME 3 : REDOLENCE

The suggestiveness of a context within narrative opens a spectrum of potential semiosis. With the shared experience of events, shared personalisation occurs in the translation of meaning. The context contains its own symbolism that can evoke to a broader theme or style.

Out of all artistic disciplines, those that privilege the verbal over the visual are most easily accessible. The expression of artfully embellished language is more transparent in its meaning as it reproduces the kinds of spoken dialogue in which people engage. The meaning expressed in visual art is most easily understood when the subject is direct in depicting recognizable objects or people. Gadamer questions the transparency of this relationship when attempting to translate 'truth' from meaning. He specifies, "One of the most extraordinary features of the work art is, that it is able to indicate something general while relinquishing nothing of the importance of its particularity". [56]

[56] Paul Kidder, *Gadamer for Architects,* 24.

PATTERN THE FORMATION OF MEANING.

RULES

1   Create a 'signifier'.

In semiotics the signifier is the symbolic emblem used to convey meaning. Basic elements of a subject are often used to allude to a larger context; Hesse uses his characters as signifiers to carry the novels themes. Architecture, relying on a system of visual semiosis, uses geometry to allude to design movements and the theory accompanying it. The three central characters are chosen from the novel to be expressed geometrically.

2   Understand what is 'signified'.

The positive and negative experiences of a character shapes and influences their development. These experiences are mapped to understand the evolution of themes they convey. A circular chart graphically organises the influence of each experience as it occurs. The positive or negative value of each experience successively results in the folding the chart,

a mountain fold when positive or valley fold when negative.

3   Allow the interpretation to occur.

The folded charts are collated together. The collage of folds signifies the interplay of experiences that create the novels narrative. To convey this connection visually simple two-dimensional geometric shapes are projected onto the collage. When viewed together the geometry is clearly seen, just as the combination of themes alludes to the broader intention of the novel. When separated or unfolded, the geometry is fragmented and the suggestiveness disappears.

Figure 38: Radial character analysis. Left to right; Plinio Designori, The Music Master, Joseph Knecht. Pencil.
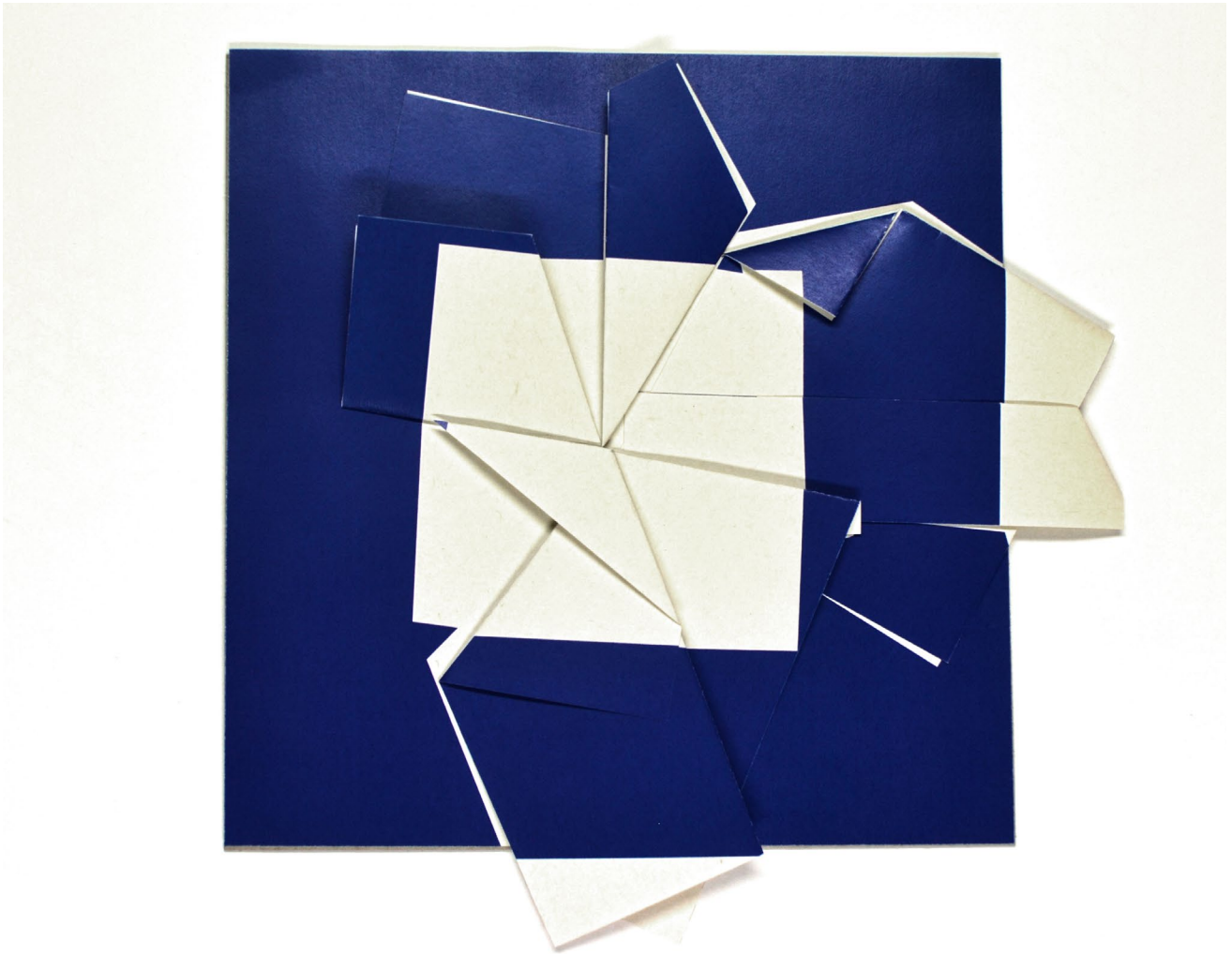
Figure 39: Folded character collage, blue square. Paper.

Background

Front character 2

Front character 3

Character 1

Back character 2

Back character 3
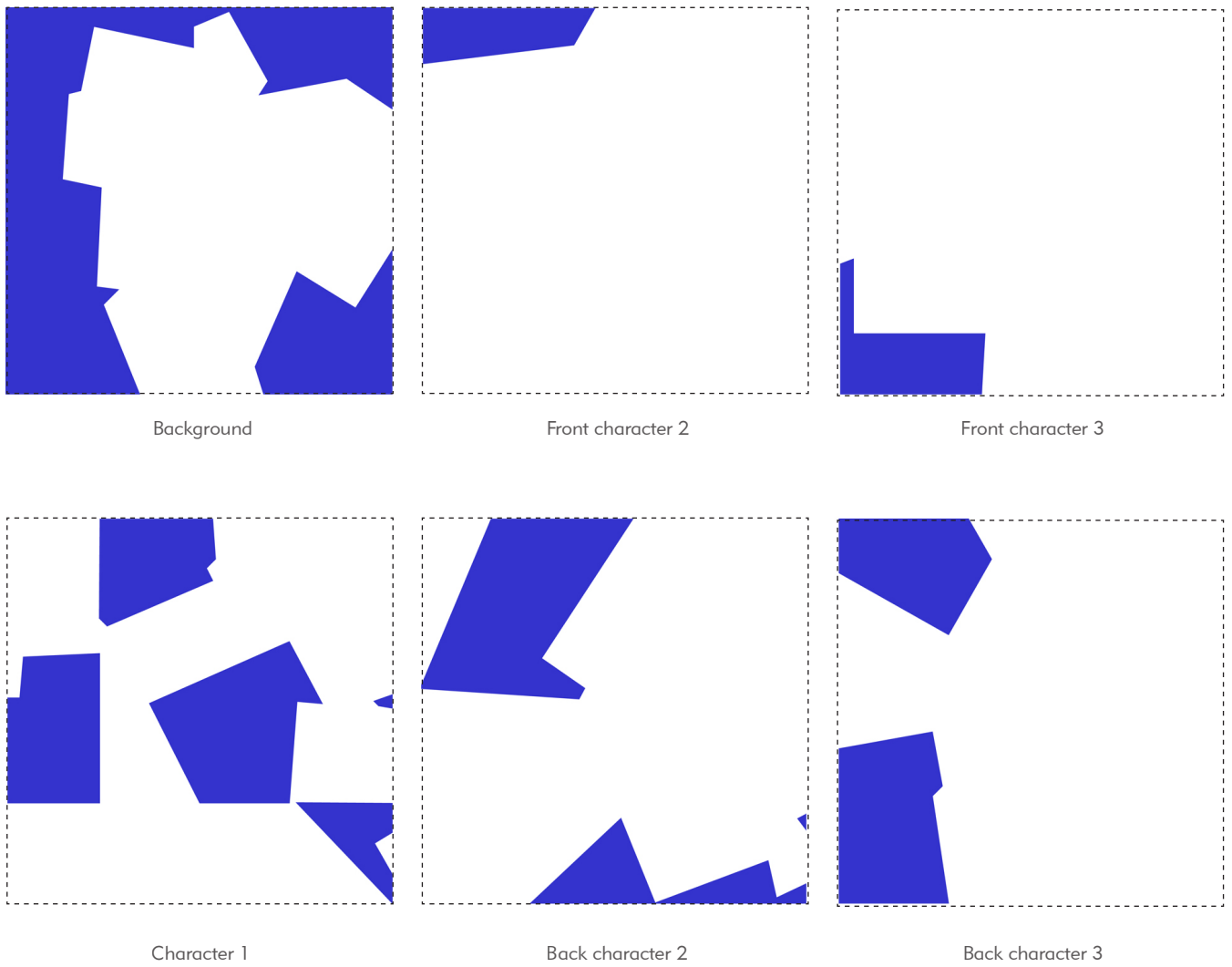
Figure 40: Individual colour maps, unfolded blue square.
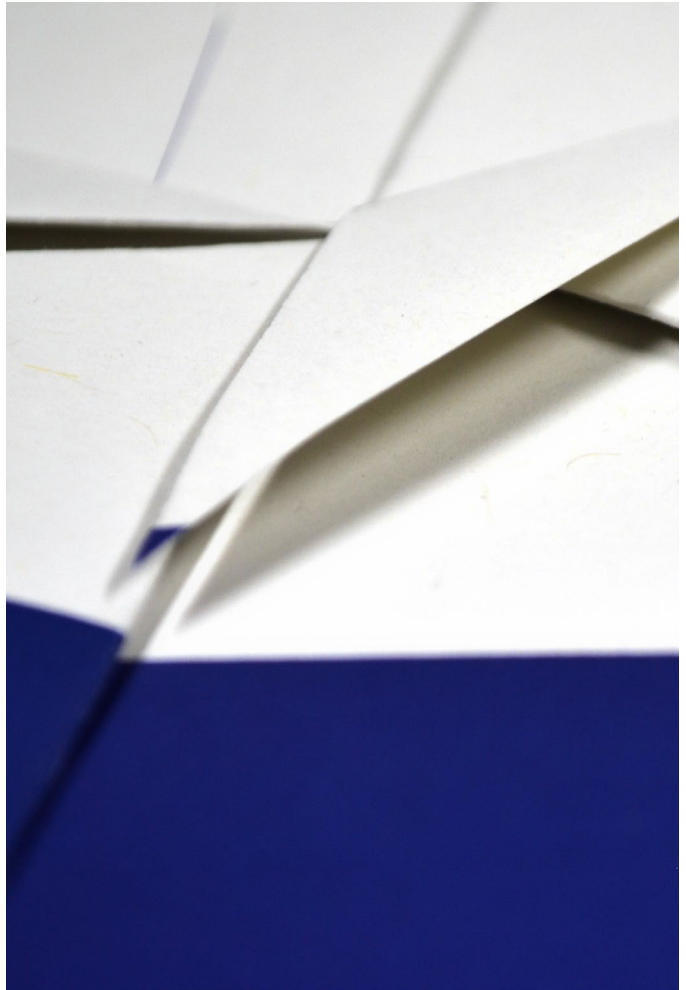
Figure 41: Detail photographs, blue square paper collage.
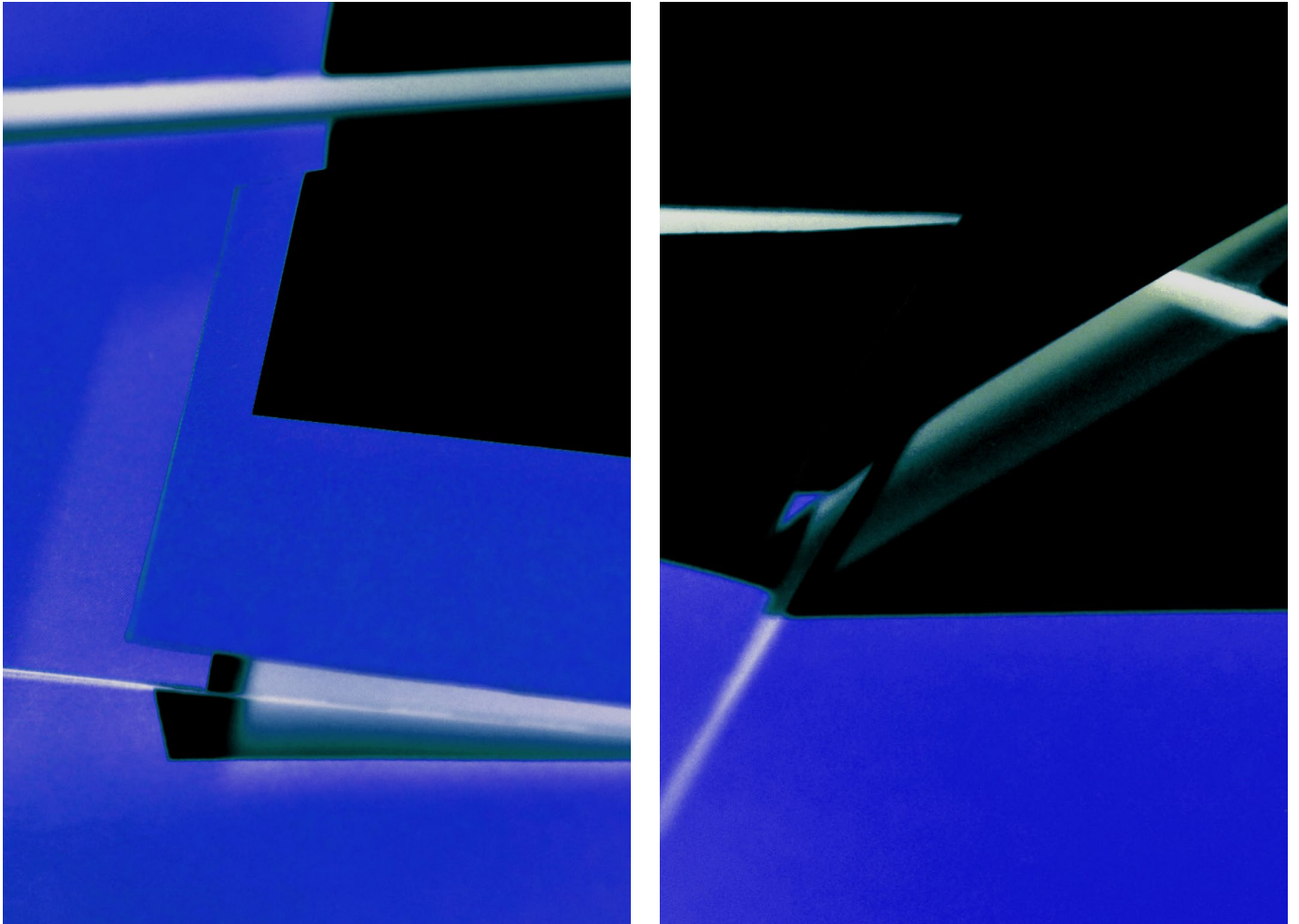
Figure 42: Detail chromatic exposures, blue square collage.
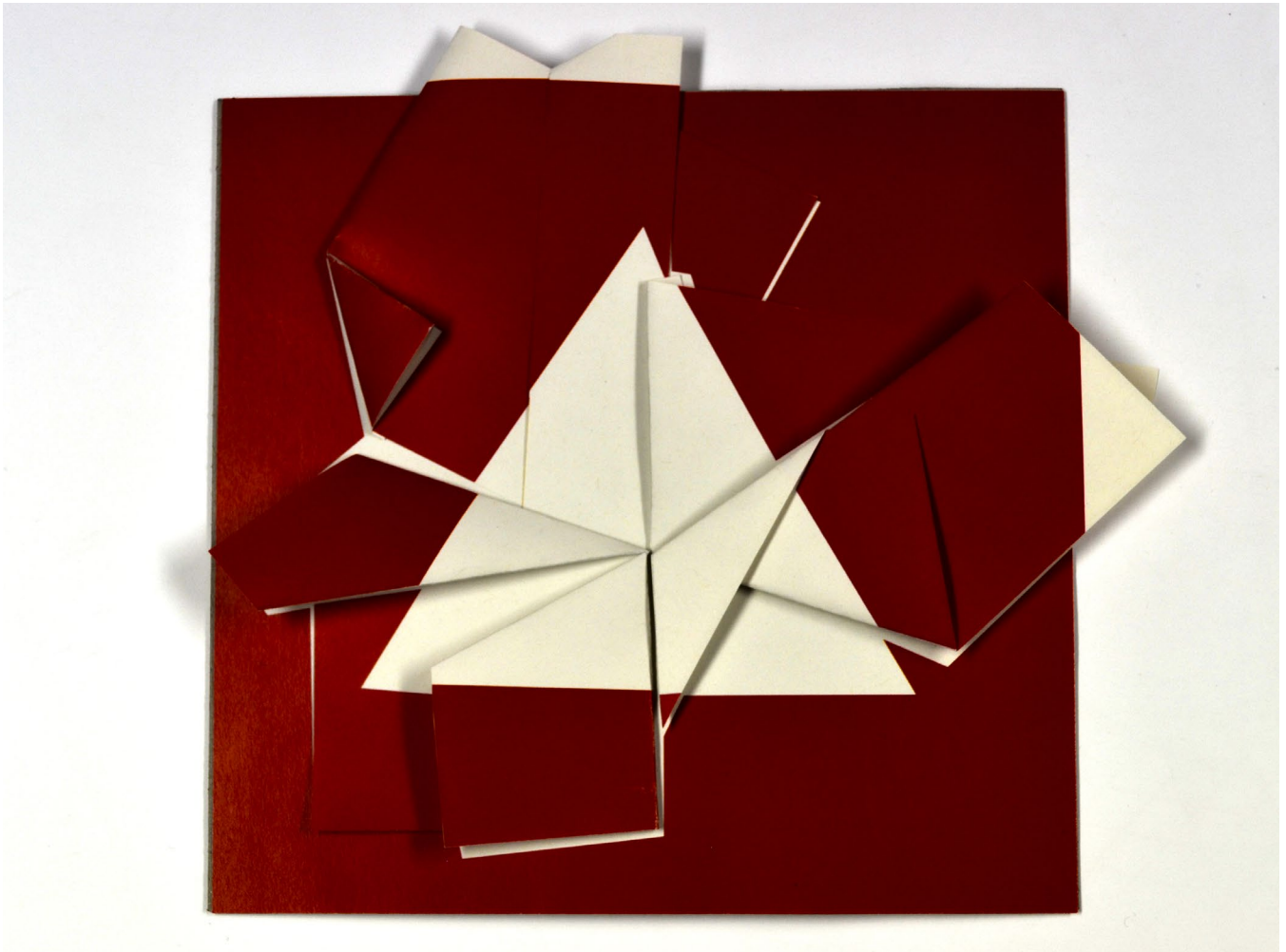
Figure 43: Folded character collage, red triangle. Paper.

Background

Front character 2

Front character 3

Character 1

Back character 2

Back character 3
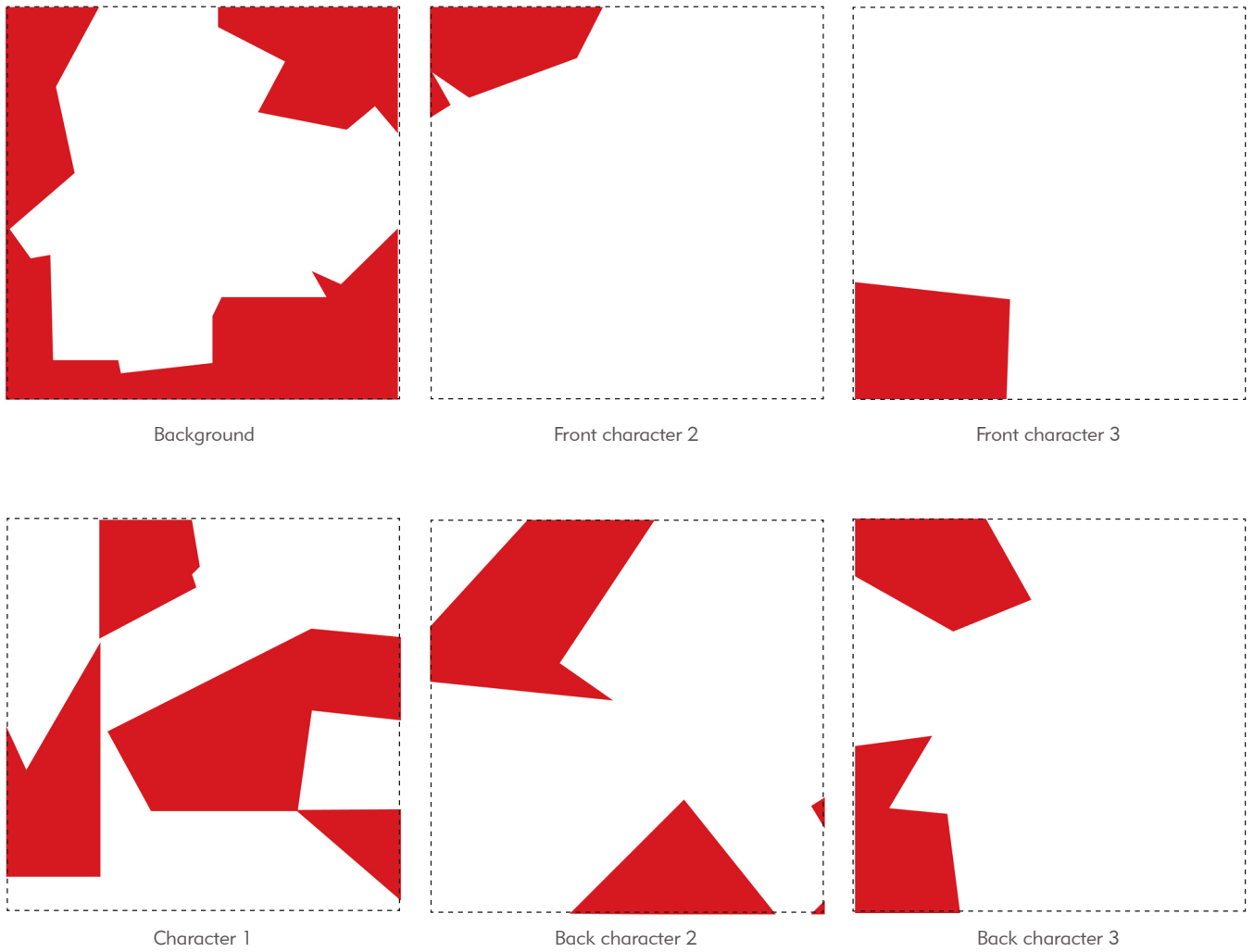
Figure 44: Individual colour maps, unfolded red triangle.

Figure 45: Detail photographs, red triangle paper collage.

Figure 46: Detail chromatic exposures, red triangle collage.
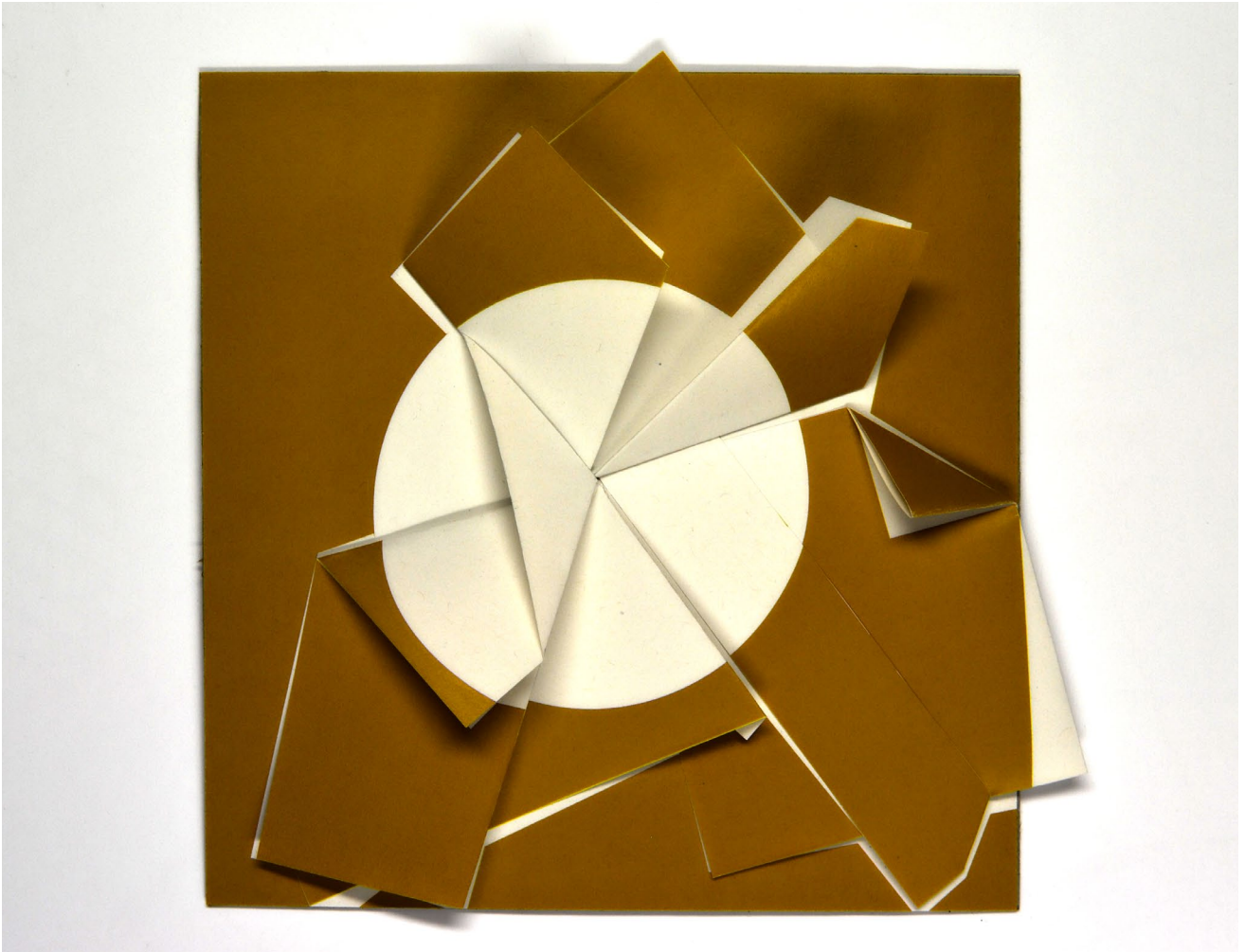
Figure 47: Folded character collage, yellow circle. Paper.

Background

Front character 2

Front character 3

Character 1

Back character 2

Back character 3
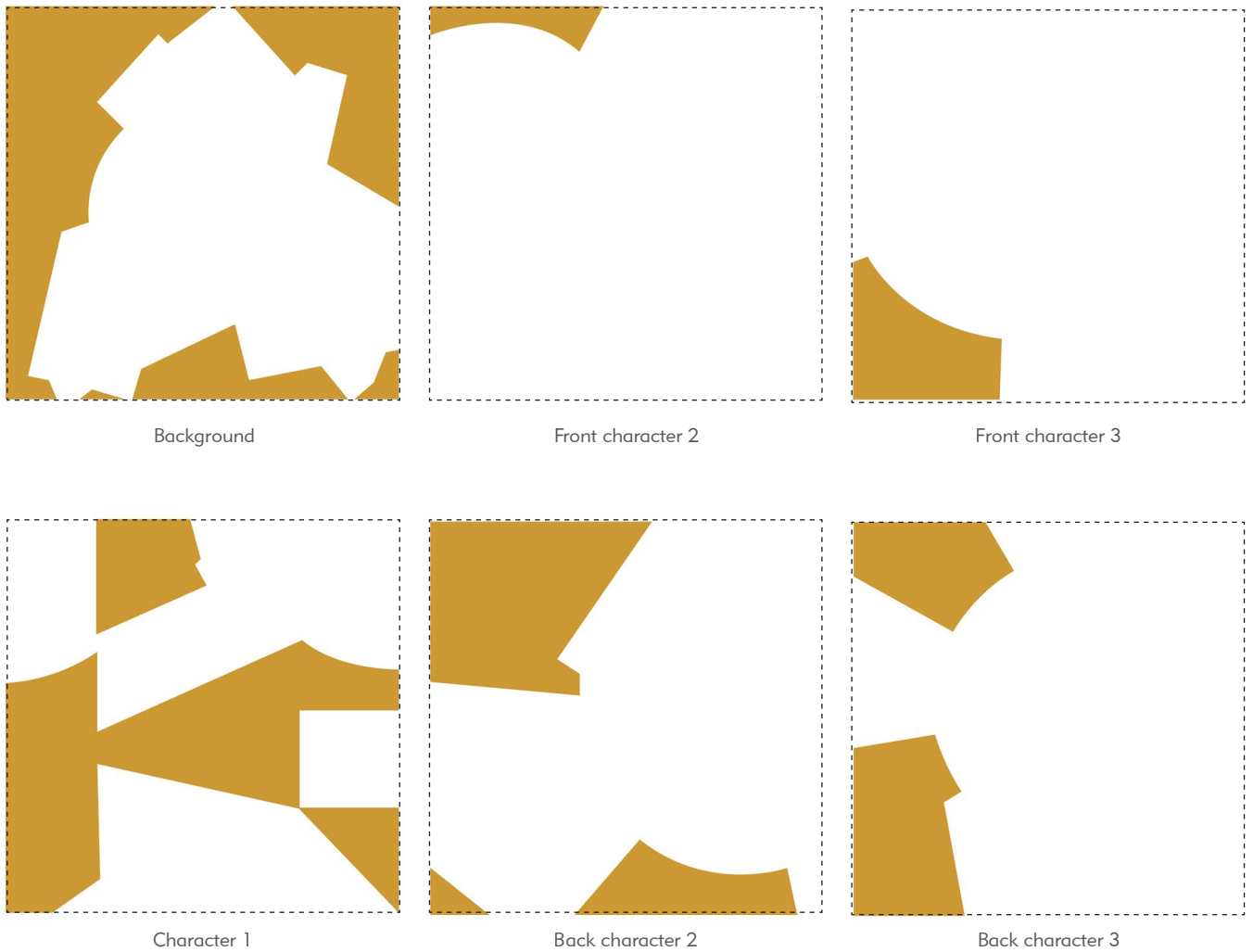
Figure 48: Individual colour maps, unfolded yellow circle.

Figure 49: Detail photographs, yellow circle paper collage.
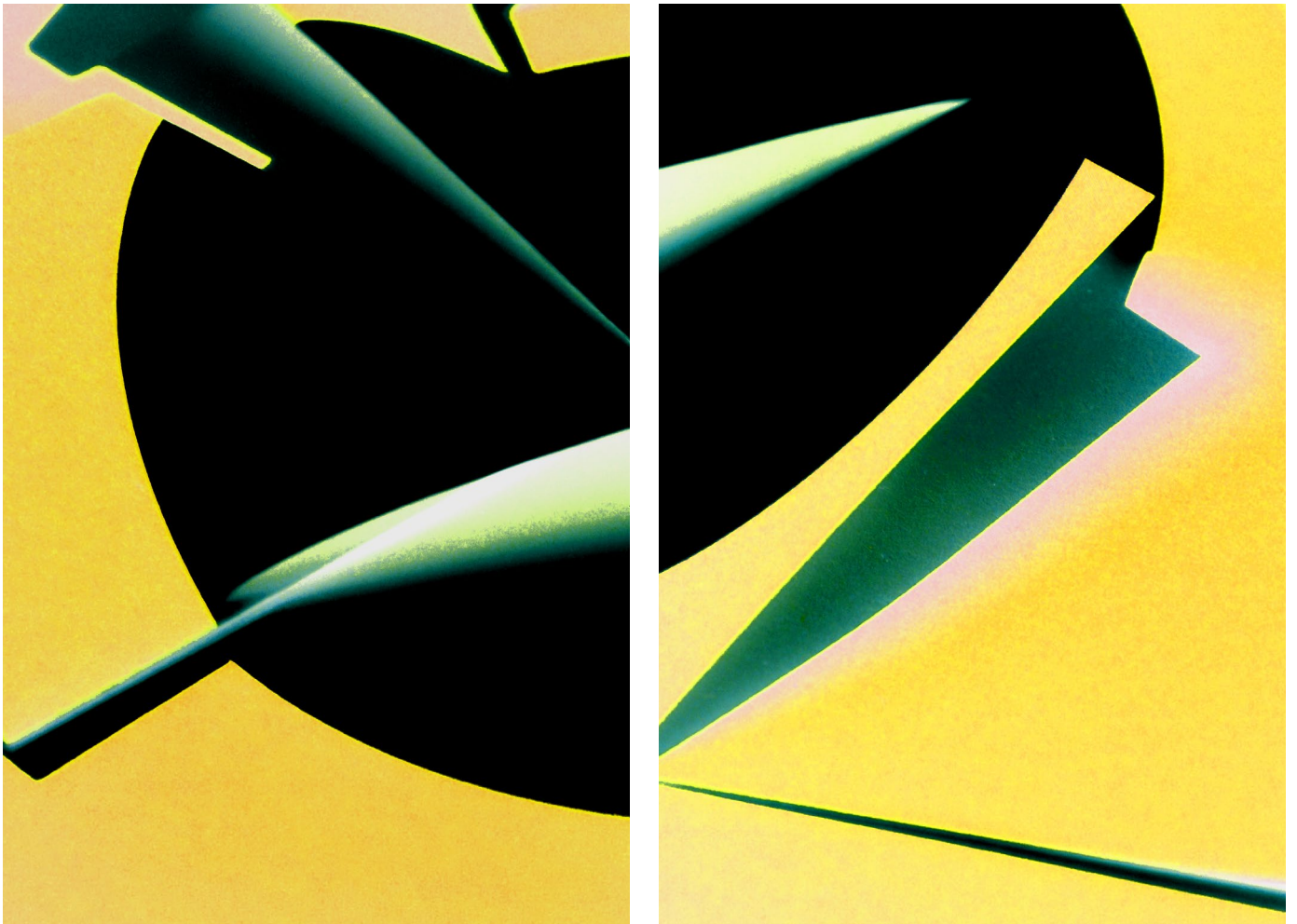
Figure 50: Detail chromatic exposures, yellow circle collage.

REFLECTION

of its meaning.

In an interview with architect Jacques Herzog, Gadamer relates the observation of art to architecture, in story reminiscing about a wooden polished parquet floor in his childhood home. Through evocative narrative he expresses the captivating power of the floor; his words simplifying its understanding, to evoke deeper personal connection. He uses language to shape a general understanding that can inform a personal connection.

The individual elements have merit of their own, however when understood as part of a greater whole, an image emerges. "The speechless image stammers because it has more to say than it can put into words". [57] For Gadamer this tension between the general and the individual is important in conveying meaning when using symbolism. A singular symbol can hold many forms of indication within itself, each which has the ability to redirect the translation

NOTE

This is the second incarnation of Game 3. A previous exercise was conducted where the characters are illustrated using mask theory from the Commedia dell'arte. The exercise was abandoned due it its extreme illustrative nature. It became apparent that limitations lie within the subject matter of art when attempting to convey meaning. The directness of a subject reduces the scope of interpretation. In order to allow these games to exist within both the artistic and technical realms required of the interior discipline, their resulting expression must be less subjective but more open to abstraction. See the appendix for visual detail.

[57] Paul Kidder, *Gadamer for Architects*, 27.

"They are sufficiently integrated with their community, so substantially akin to it, that they experience the event as if it were part and parcel of themselves."

- Hermann Hesse

The Glass Bead Game, 209.

Figure 51: Strategy analysis, DIFFERANCE.

GAME 4 : DIFFÉRANCE

When a narrative indicates particularity it allows for easy recognition in a wider context. The internal and subjective experience of a narrative's components, is met with reference to the audiences own conceptions. By referring to a familiar reality it supports itself as 'truth' and acceptable.

Architect Peter Eisenman deals comprehensively with Derrida and his Deconstructivist theories. He explores ideas relating language to architecture, playing on themes of grammar, syntax and meaning. In 1972, Eisenman undertook a project in which he attempted to present a record of the design process within the structure of a family home. The design for the building emerged from a conceptual process rather than its function or an aesthetic design as is standard of architectural design processes. Through the manipulation of a two-dimensional grid, the interior surfaces where extruded and pulled to form the cavities that ultimately shaped the home; House VI.

PERTAIN TO A CONTEXT.

RULES

1   Extrude the surface.

The folded paper collages from Game 3: Redolence are pulled apart so as to mimic Eisenman's process of grid manipulation in House VI. Each paper collage is structurally identical, therefore the outlines of colour created by the projected geometric shapes will act to indicate the distinctive separation of form.

2   Clean up the extrusion.

As the extrusions have no assigned function and Eisenman's House VI completely ignored the notion of function during the process of its design, modifications are made purely through aesthetic judgement. Primarily the aesthetic focus is on enhancing the distinctive quality of form in each collage and imparting a sense of symmetry.

3   Build the extrusion.

The conceptualised collage extrusions are built into three paper sculptures. Identical in size while varying in colour and form the sculptures are an abstract three-dimensional representation of three characters in the novel. The thematic expression of words as experiences for the characters in the novel is transformed to an artistic collage and finally extended towards a conceptual three-dimensional space.
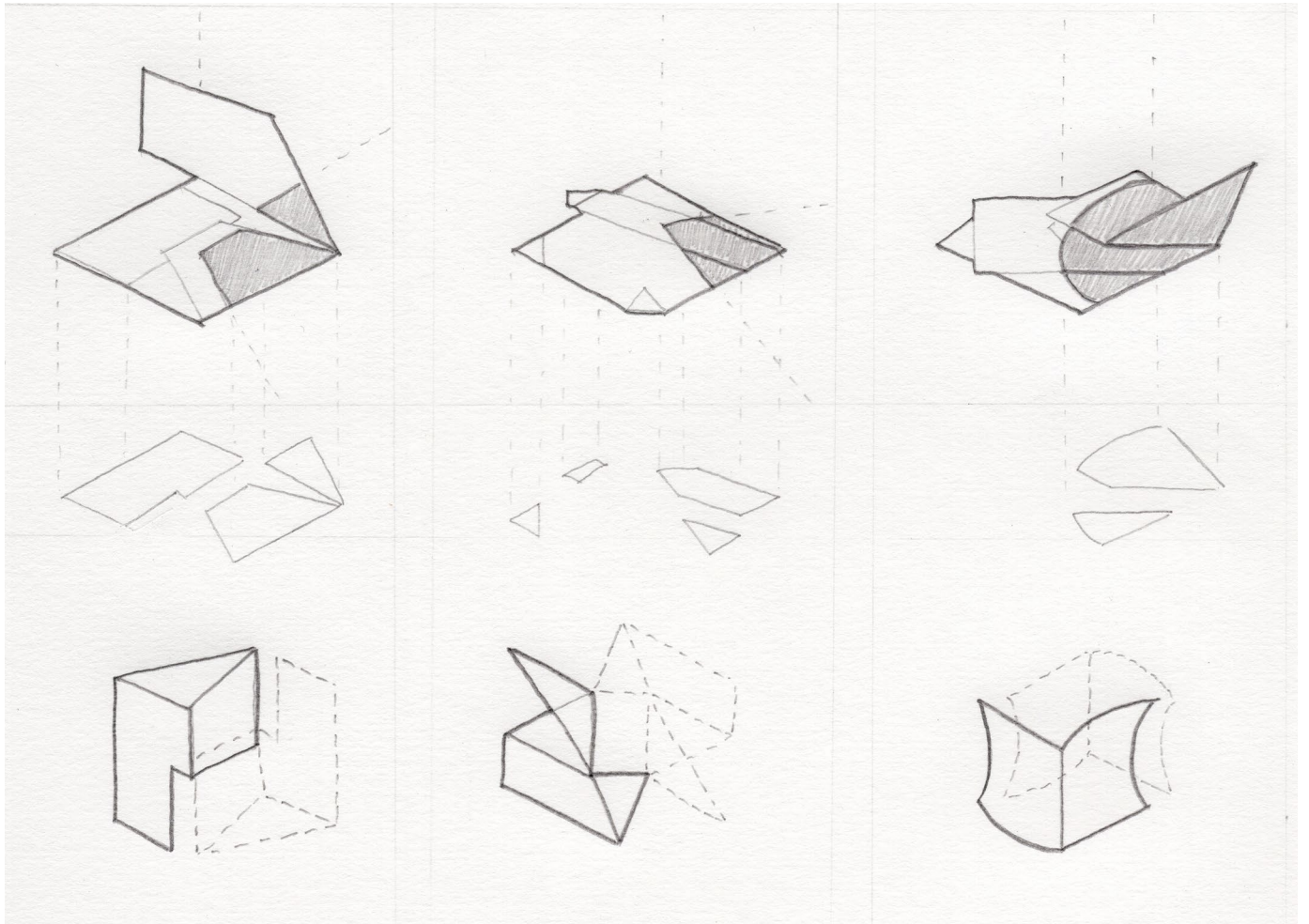
Figure 52: Sketchbook drawing, unfolding process to generate form. Pencil.
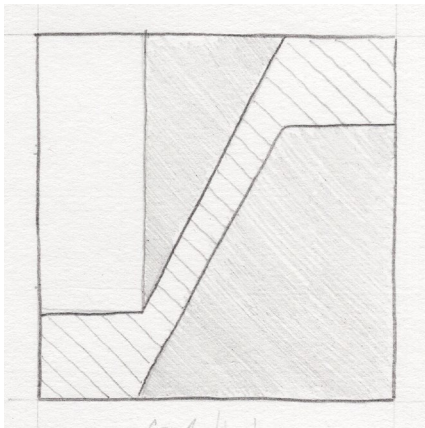
Front / Back
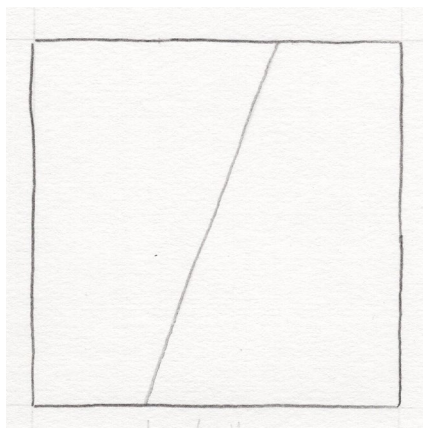
Top / Bottom
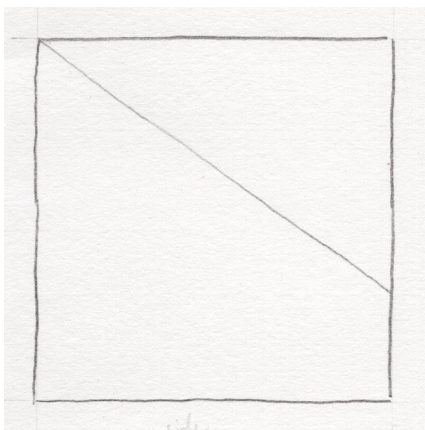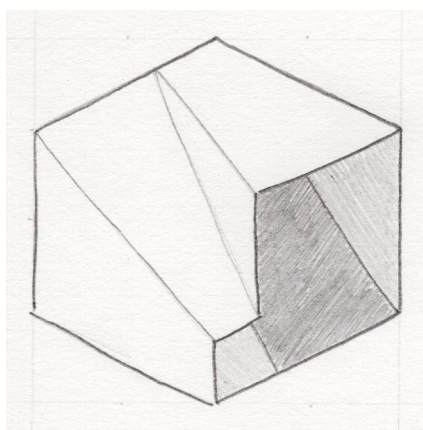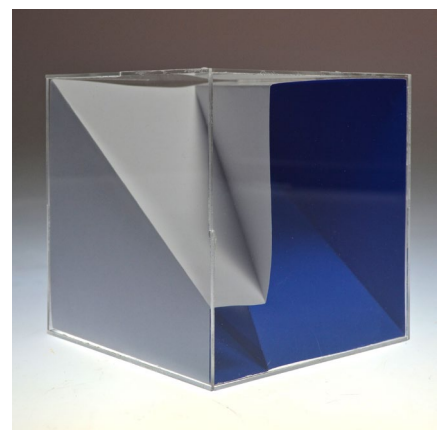
Side

Perspective

Figure 53: Sketchbook elevations of blue cube model. Pencil. (Model: Paper in acrylic).
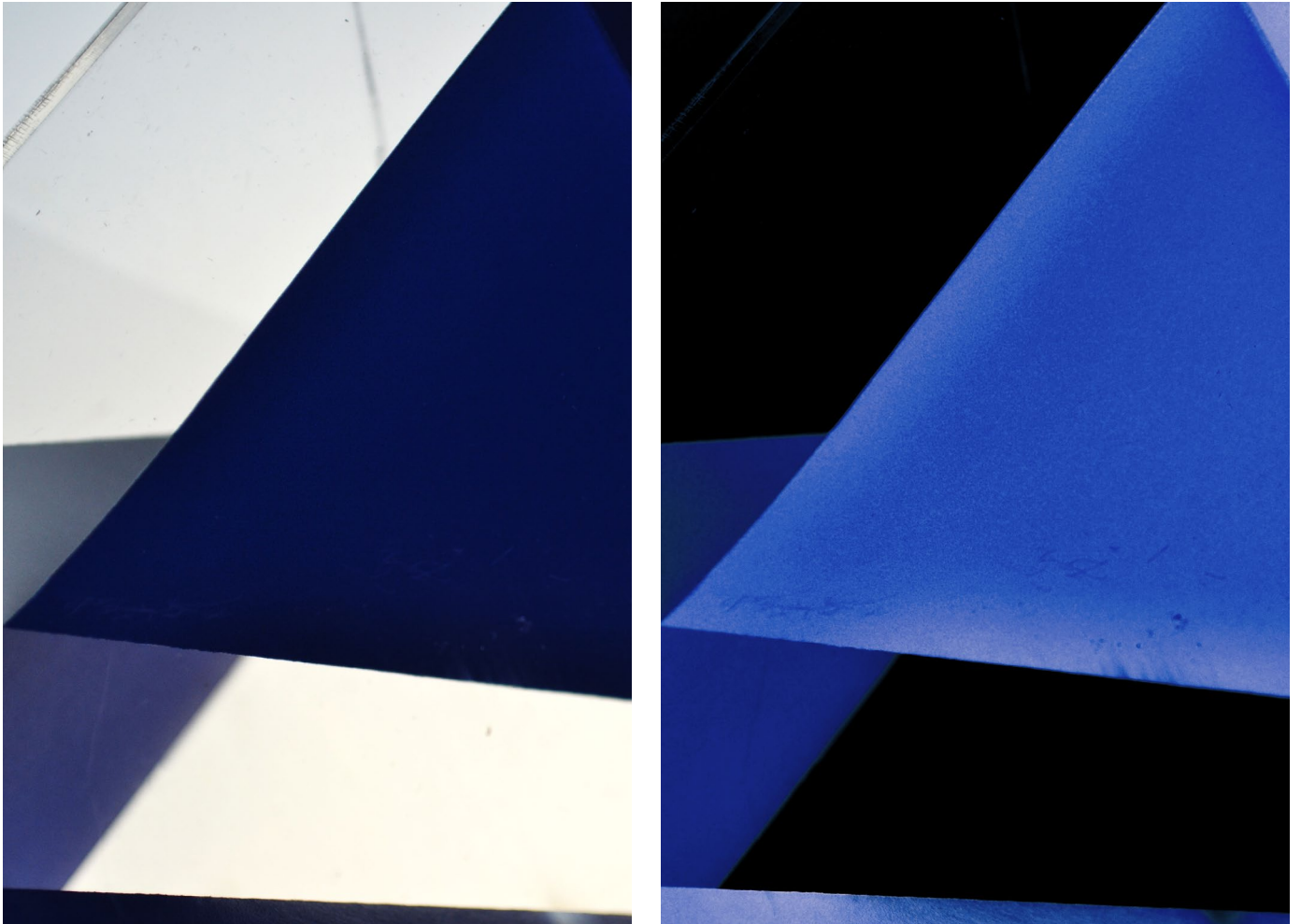
Figure 54: Detail photograph and chromatic exposure, blue cube.
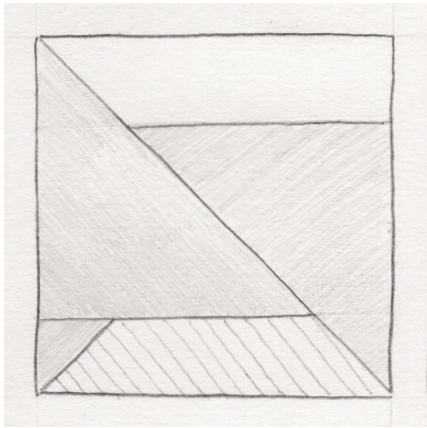
Front / Back
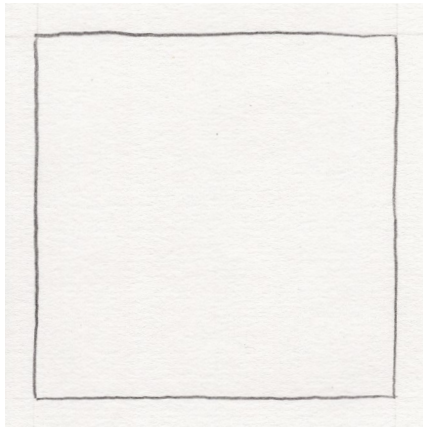
Top / Bottom
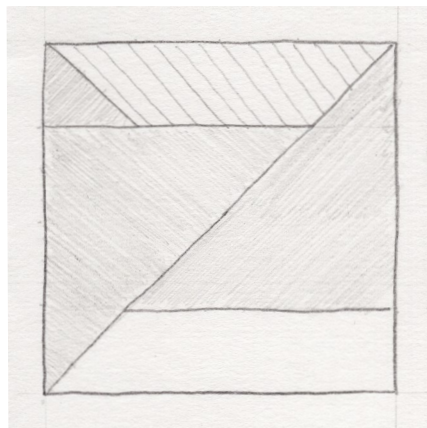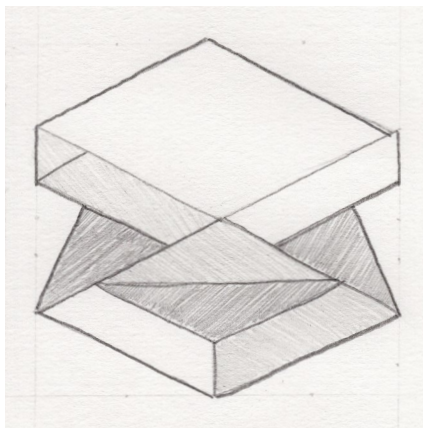
Side

Perspective

Figure 55: Sketchbook elevations of red pyramid model. Pencil. (Model: Paper in acrylic).
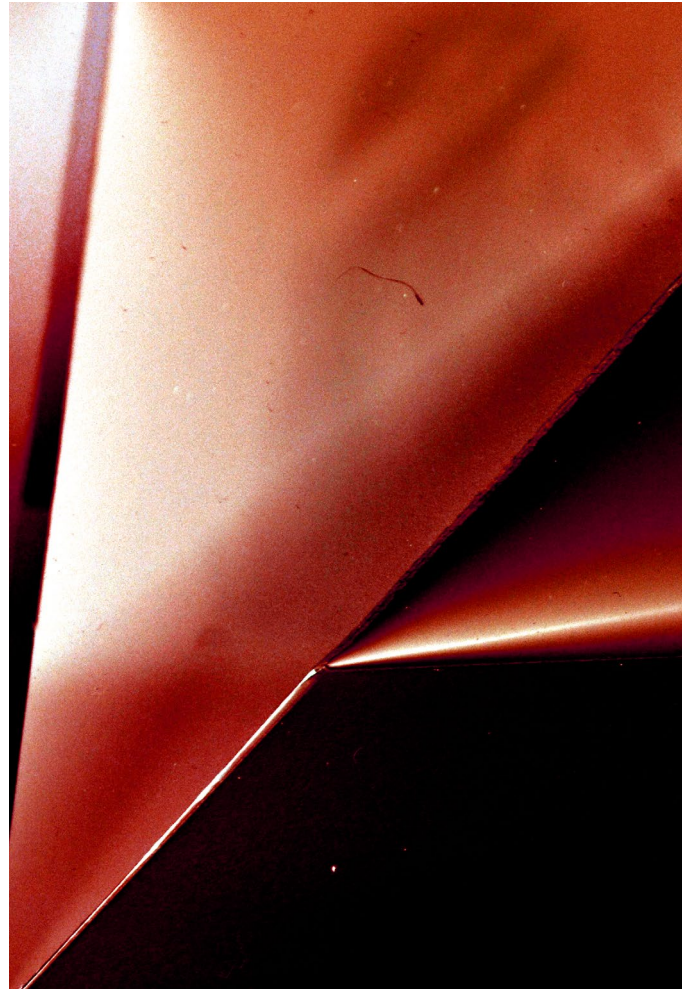
Figure 56: Detail photograph and chromatic exposures, red pyramid.
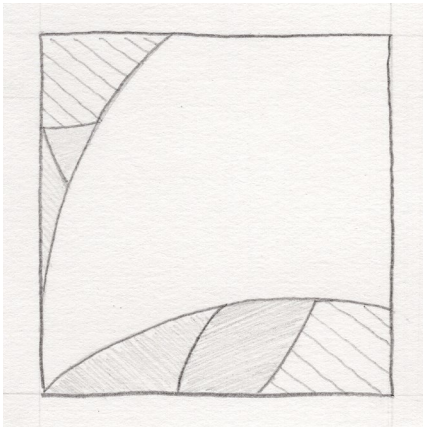
Front
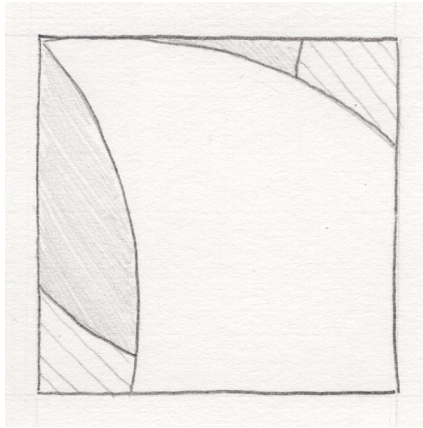
Perspective
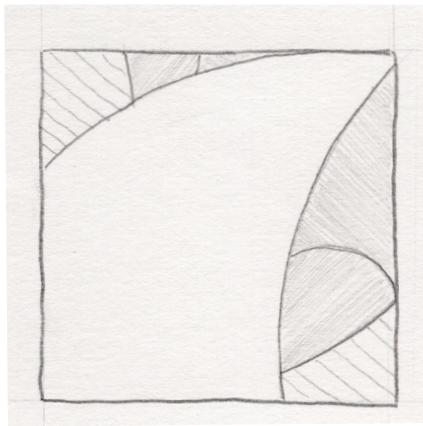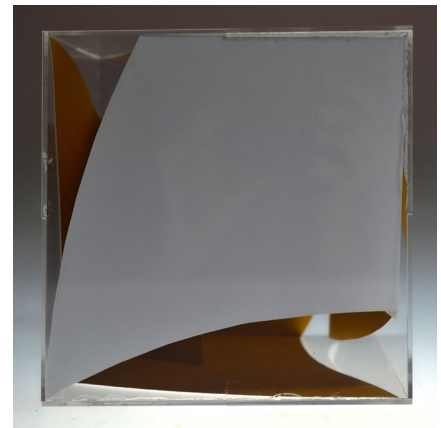
Side
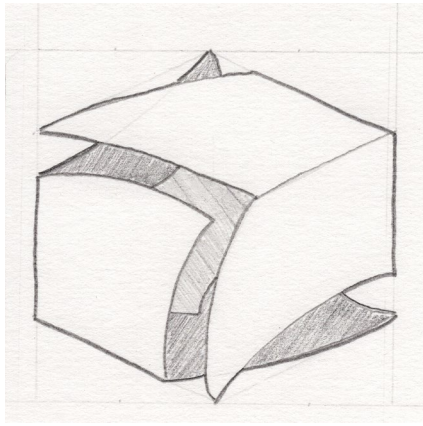
Plan

Figure 57: Sketchbook elevations of yellow sphere model. Pencil. (Model: Paper in acrylic).
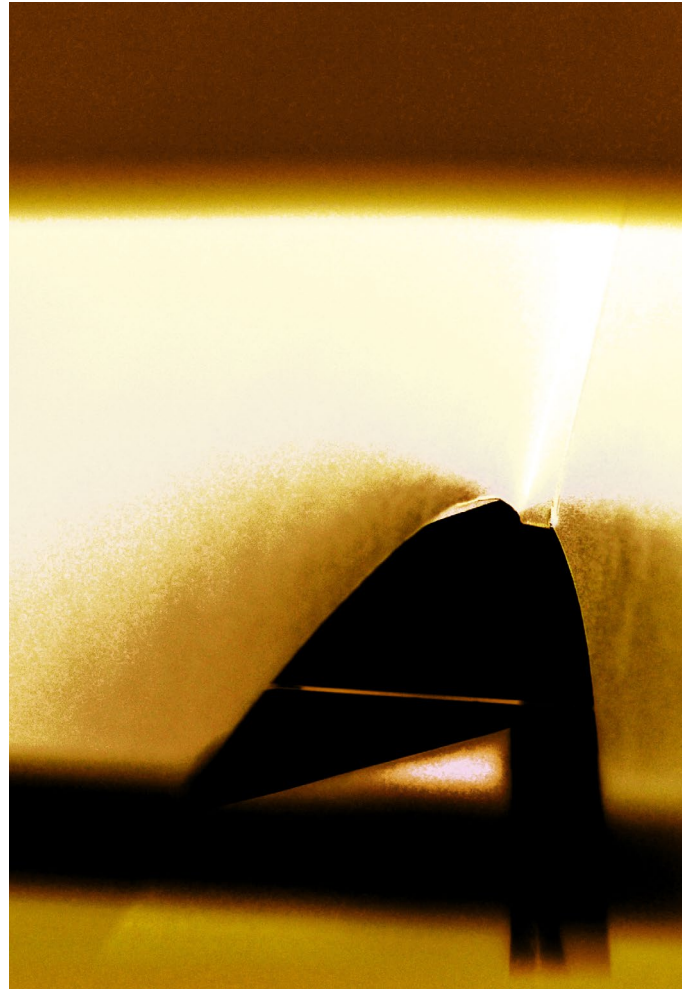
Figure 58: Detail photograph and chromatic exposures, yellow sphere.

REFLECTION

Derrida is aware of the ambiguous nature of language in a written format, as he directly questions Gadamer's partiality to 'dialogue' in 1989. Derrida suspects that in attempting to gain an understanding through dialogue a resulting desire to 'come to agreement' jeopardises a sense of distinctiveness or the particularity required in narrative. [58] In losing this the narrative also fails to relate to a familiar reality, detaching itself from the potential of its meaning to convey higher 'truth'.

For Derrida literary studies are primarily a concern of the academy and by appealing to practitioners who also functioned as educators (such as Eisenman), he advocated for the importance of radical thought in architecture. [59]

A community such as the studio of an architecture school provides a perfect platform to foster young architectural minds. Through dialogue, interpreation is allowed to move closer to a sense of discovering larger truths.

[58] Paul Kidder, *Gadamer for Architects*, 113.
[59] Richard Coyne, *Derrida for Architects,* 92.

" Every important cultural gesture comes down to a morality, a model for human behaviours concentrated into a gesture."

- Hermann Hesse

The Glass Bead Game, 34.

1
Order

3 Redolence

5 Innovation

7 Universality

2 State of mind

4 Différance

6 Habituality

8 Subjectivity

CONVERGENCE

Figure 59: Strategy analysis, INNOVATION.

GAME 5 : INNOVATION

While attempting to adhere to a traditional context narrative must also offer a fresh perspective that deviates from a normal state. To be worthwhile in its telling, it must induce the possibility of advancement through change. Design should propose something new that can enhance human experience.

In reading *The Glass Bead Game,* a question that has interested me for quite some time as a student of interior architecture came to the surface. In writing there is an exchange between the author's words and the reader who understands them. The goal of the interior discipline is to achieve this relationship within a physical realm.   Similarly to writing, the reading of space, the experiencing of it, understanding its purpose, meaning and goal, allows this relationship to thrive. How do I design space that connects to our emotional sensibilities?

Numerous architects have studied the perception of space;

in particular the work of Peter Zumthor has resonated with me. He alludes to the perception of architecture through its atmosphere as a 'spontaneous emotional response' and not as something that can be 'linearly' thought of. [60] What this suggests is that the experience of space is highly personal and attempting to translate it or to understand its meaning is also individual. What Hesse's novel manages to capture and why it resonates with my question, is the conveying of extremely specific thought in a universally understood manner.

PROPOSE SOMETHING NEW.

RULES

1   Identify opportunity for breach.

In the novel art is restricted to music and the study of the glass bead game. Innovation and the creation of something 'new' is frowned upon and rarely occurs, instead advocating strongly for the conservation of history. Any breach of normal canons undergoes strict selective administration. Therefore

to align myself with these rules, this game of innovation will explore the manipulation of existing elements only.

2   Identify the variables.

Understand the existing relationships between a set of ideas. As explored earlier colour and form are basic elements of design. When combined these two elements propose an endless variety of outcomes. By limiting one variable to a constant, the other can properly be studied through all its variations to understand is propensity for innovation.

3   Explore the variations.

When form is kept to a standard flat plane, what combinations of colour can be produced? What happens if the colour is inconsistent or not monochromatic and the order of arrangement is changed?

[60] Peter Zumthor, *Atmospheres: Architectural Environments, Surrounding Objects.* (Basel: Birkhäuser, 2012) 13.

REFLECTION

Gadamer expresses the importance of play as a grounding presence in the most serious works of art and its affinity with many forms of truth seeking. This thought makes a strong case for the cultural significance of architectural creativity and meaning. His hermeneutic notion of play regards the presence of a childlike enthusiasm for radical thought, returning to our natural instincts. Just as the novel suggests, to a play a 'game' with the full creative support of the imagination is potentially richer to inform emboldened innovative designs.

Tier 1

Tier 2

Tier 3

Colour Maquette 1

Colour Maquette 2

Colour Maquette 3

Tier 1

Tier 2

Tier 3

Colour Maquette 4

Colour Maquette 5
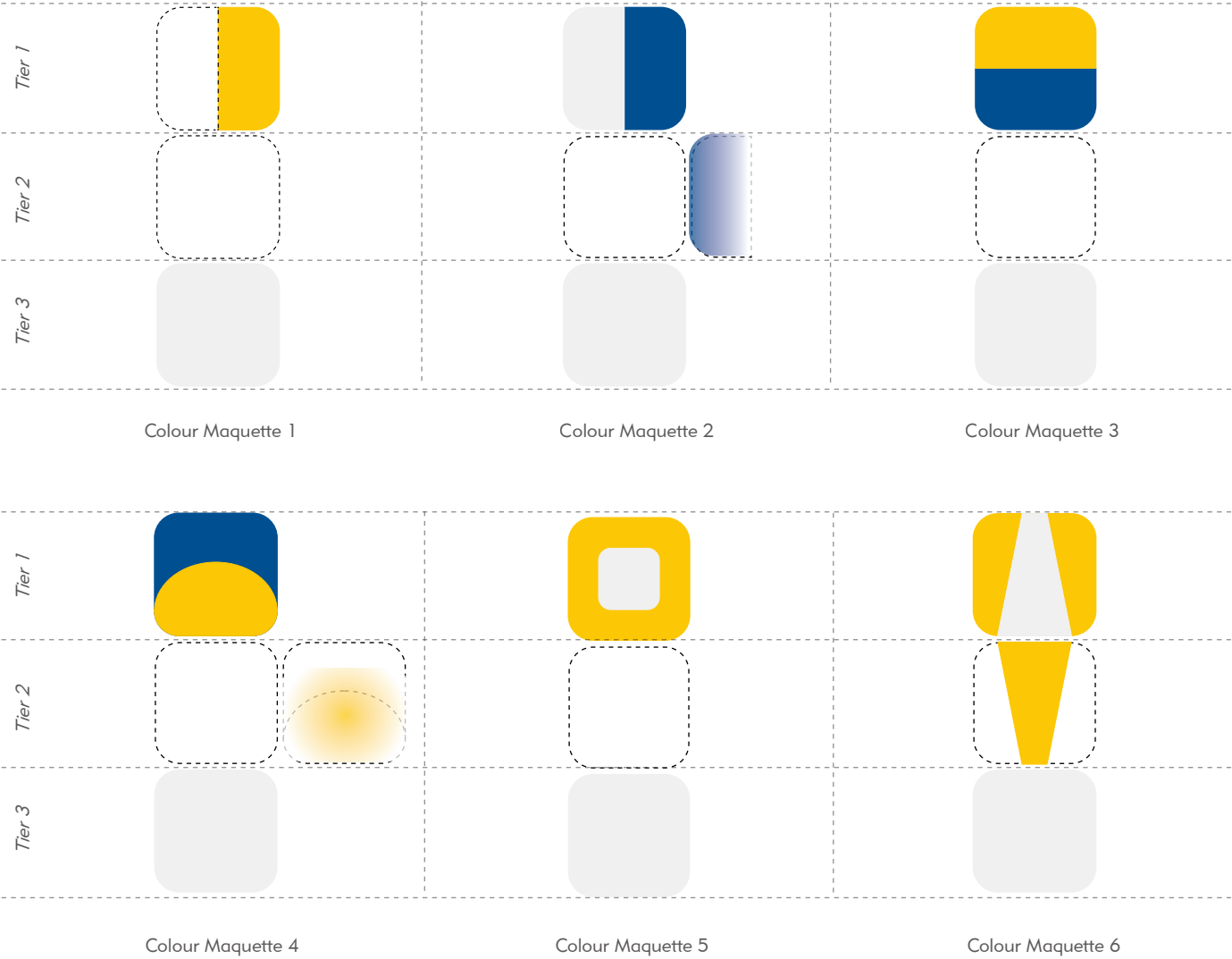
Colour Maquette 6

Figure 60: Tier composition for colour maquettes, 1 - 6.

Figure 61: Maquettes of the diffusion of colour, 1 - 6. Coloured Acrylic.

Tier 1

Tier 2

Tier 3

Colour Maquette 7   Colour Maquette 8   Colour Maquette 9

Tier 1

Tier 2

Tier 3

Colour Maquette 10   Colour Maquette 11   Colour Maquette 12
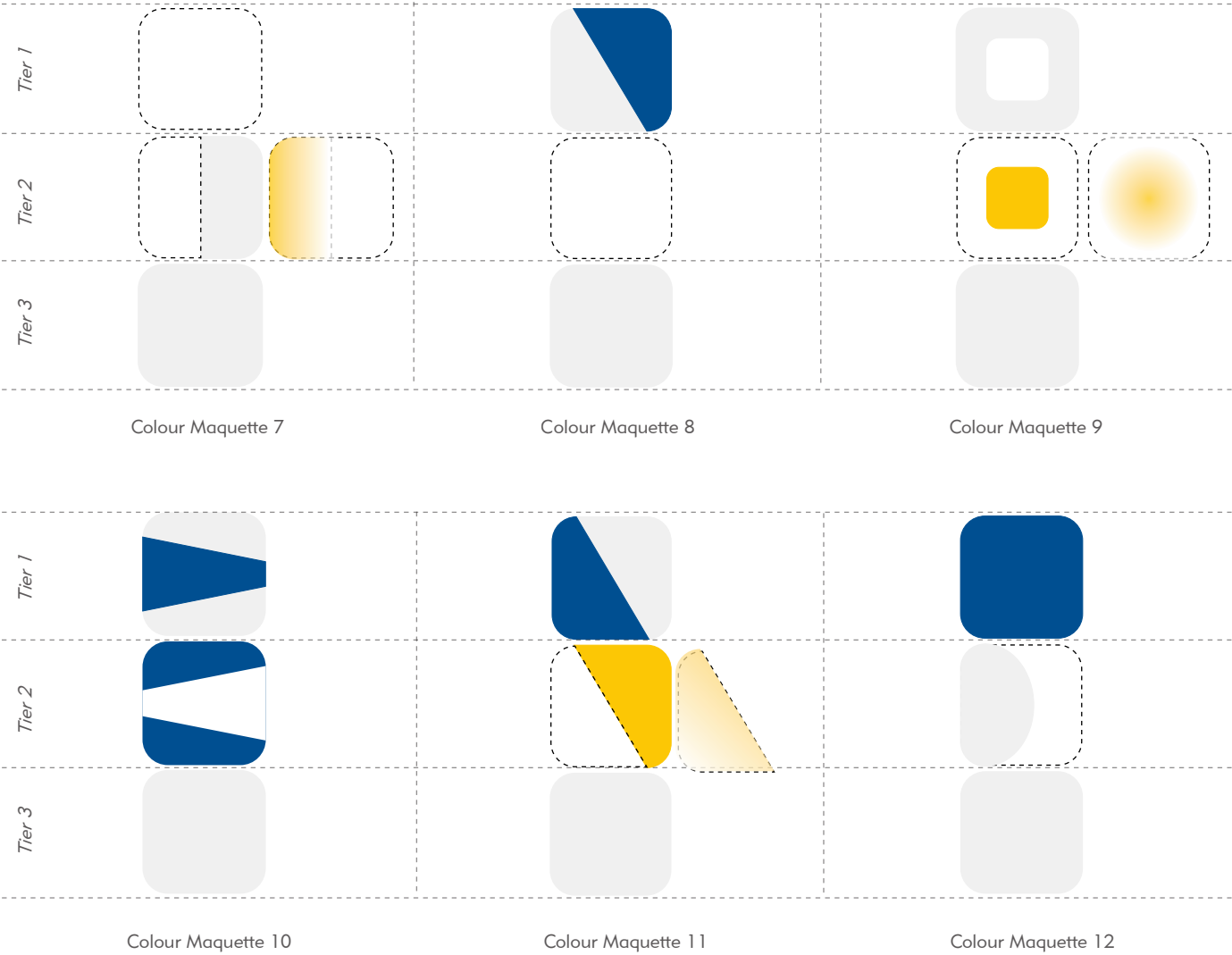
Figure 62: Tier composition for colour maquettes, 7 - 12.

Figure 63: Maquettes of the diffusion of colour, 7 - 12. Coloured Acrylic.

1 Order

3 Redolence

5 Innovation

7 Universality

2 State of mind

4 Différance

6 Habituality

8 Subjectivity

CONVERGENCE

Figure 64: Strategy analysis, HABITUALITY.

GAME 6 : HABITUALITY

When conventional expectations are breached by change, the state of mind is amended. This response to change carries the underlying meaning of the narrative that indicates towards an improved normal. Spatially what is the influence of this proposition of change?

Architecture is a spatial art but it is also a temporal art. Temporal in the sense that the experience of architecture is not limited to a single second. A space is never experienced in precisely the same way by any two people. In his study of *Atmospheres,* Zumthor acknowledges this and professes the importance of considering the movement of people within space when attempting to convey specific narrative.[61] Just as the material presence of things in architecture frames its boundaries and limits movement, the presence of light can draw focus. Zumthor proposes to "plan the building [through its boundaries] as a pure mass of shadow, then to put in light as if you were hollowing out the darkness, as if the light was a new mass sweeping in". [62]

Artist James Turrell creates compositions exploring the influence of light on the perception of space. A series of work from early in his career similarly explored this notion of light as a physical substance. He projected a single controlled beam of light into the corner of a room, creating the allusion of a three-dimensional form floating in the darkness. Turrell's intention was to explore how the brain constructs a perception of space through the translation of ambiguous information.

PROMPT THE INFLUENCE OF CHANGE.

RULES

1   Comprehend an ambiguity.

The maquettes produced in Game 5: Innovation, explore the relationship between form and colour. The interactions of two-dimensional layers of colour alter the perception of a flat surface, suggesting space beyond its boundaries. In each maquette the qualities of light (colour) are transformed to suggest physical dimensions (form).

2   Clarify its differences.

Initially presented as a physical form capturing various qualities of light, the maquettes become visual representations of light interacting with an intricate surface. They exemplify Turrell's ambiguous light projections.

3   Re-define.

A series of the maquettes are selected and the physical form they allude to is generated. The resulting forms are developed as a graphic print, to capture its ambiguity and redefine it similarly to what Turrell intended in his *First Light* series (the three-dimensional alludes to a two-dimensional perception and vice versa).

[61] Peter Zumthor, *Atmospheres,* 41.
[62] Peter Zumthor, *Atmospheres,* 59.
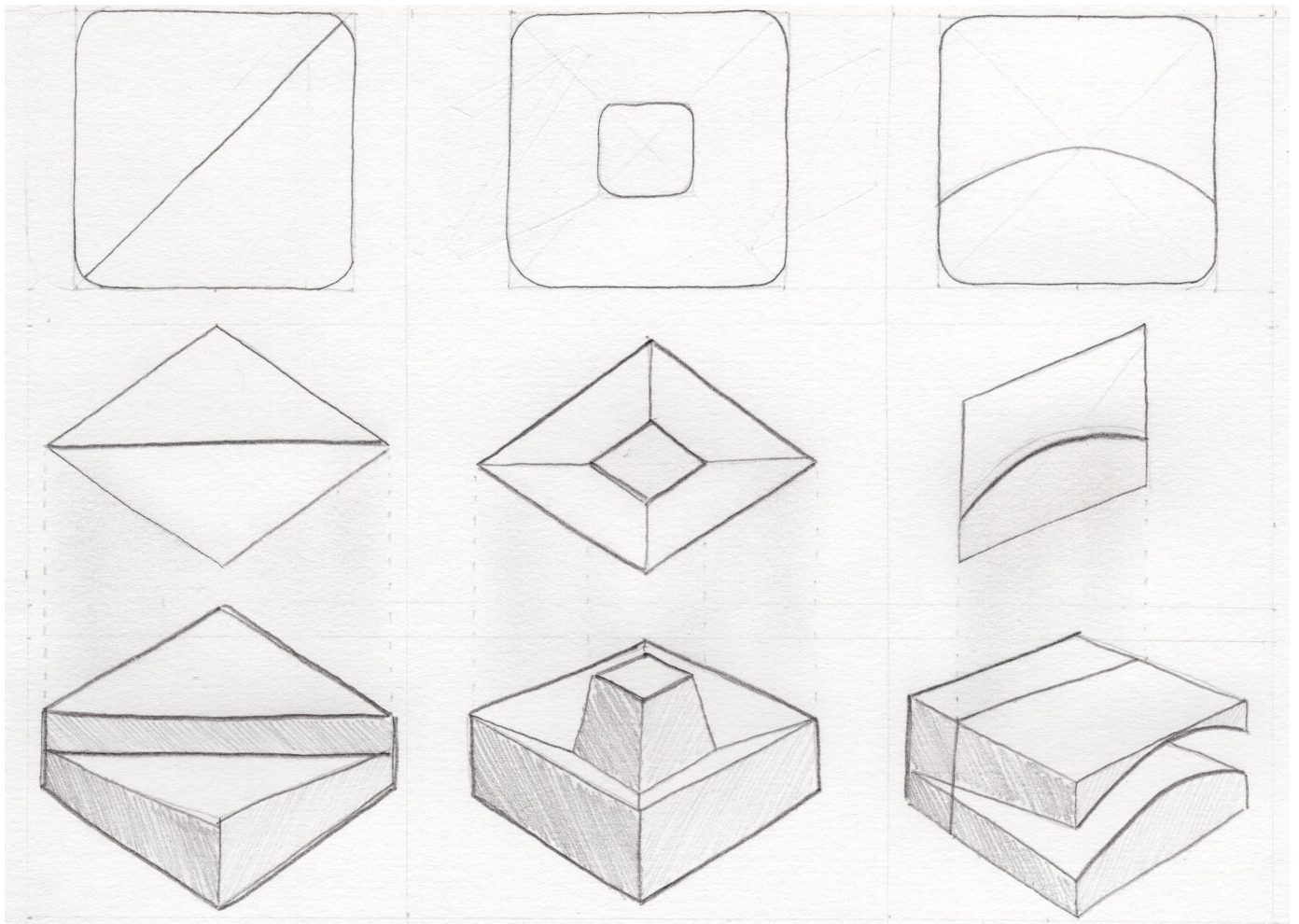
Figure 65: Sketchbook drawings, projection from 2D to 3D. Pencil.
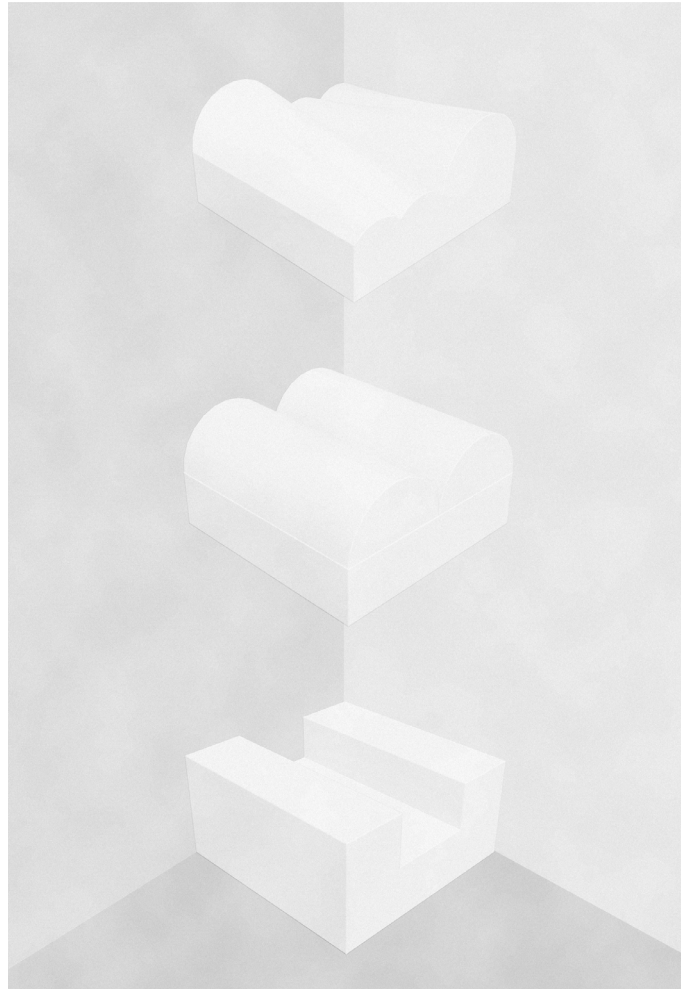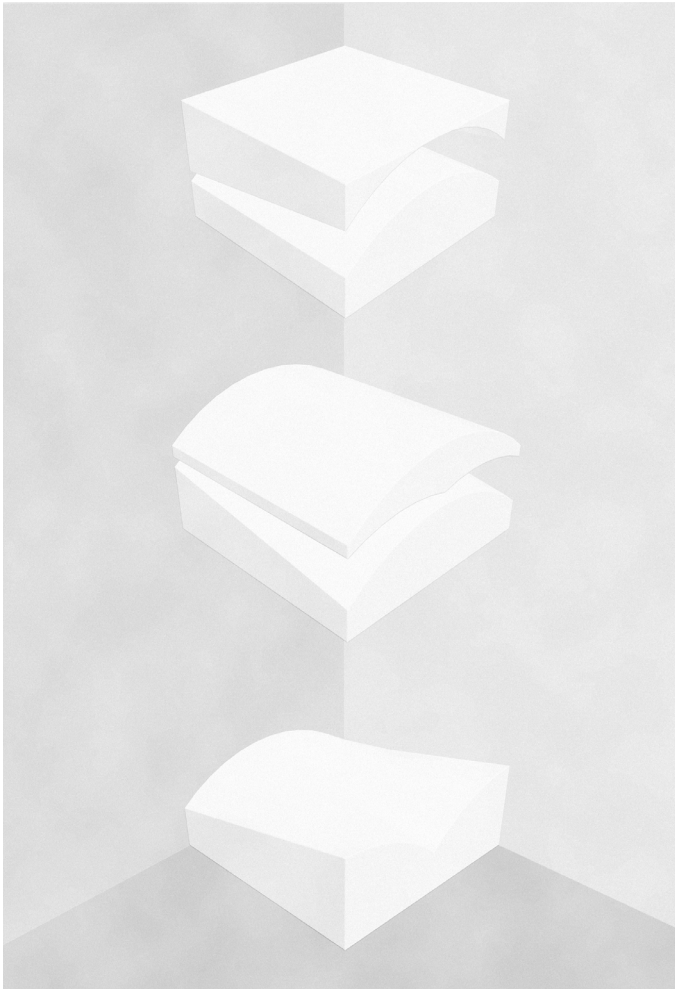
Figure 66: Form projections. Graphic print.
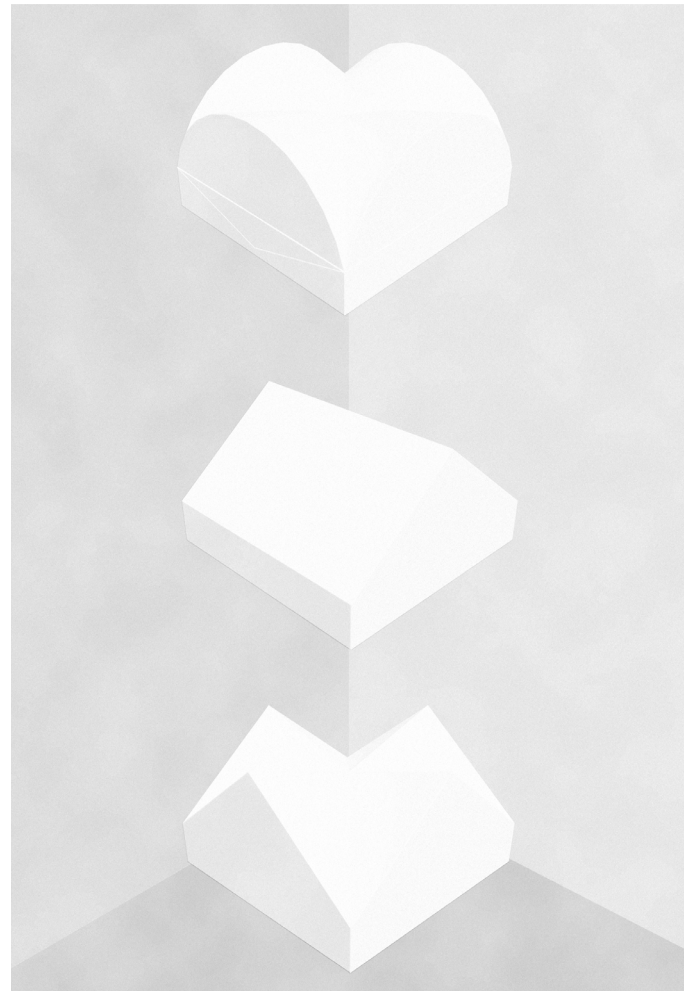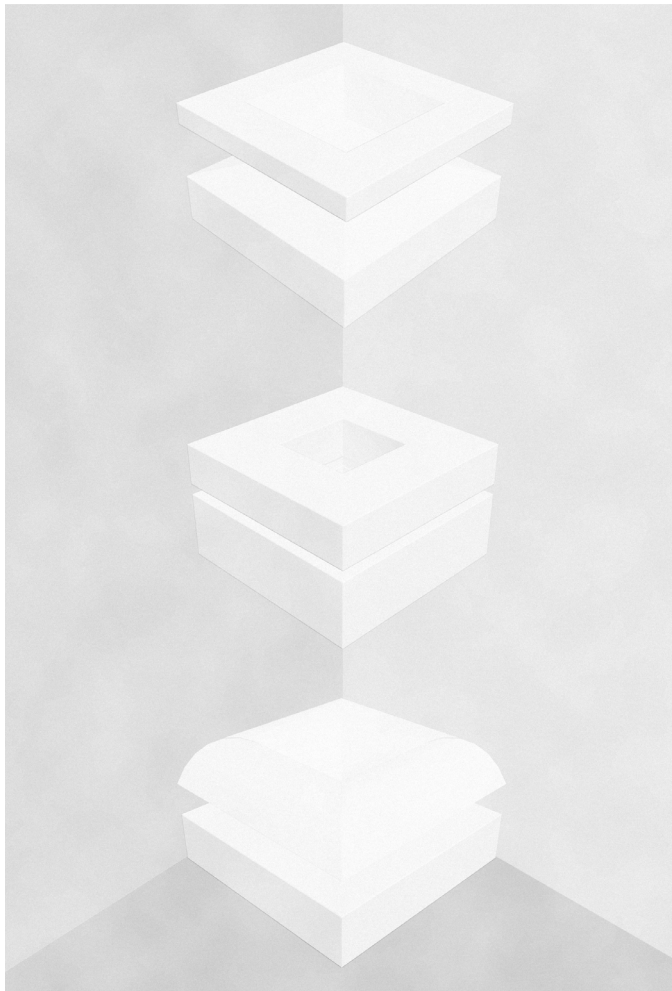
Figure 67: Form projections. Graphic print.
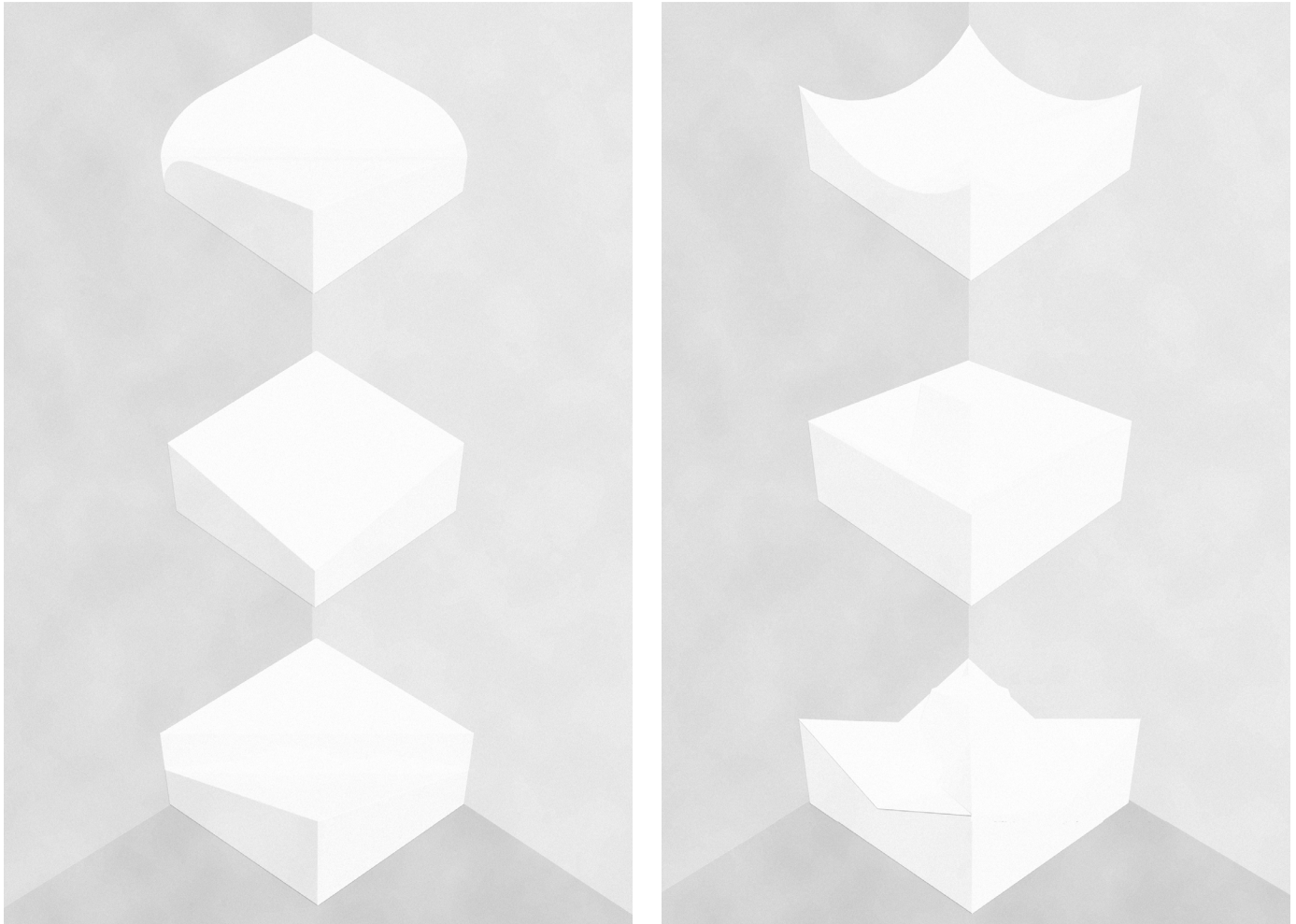
Figure 68: Form projections. Graphic print.

REFLECTION

A metaphor of words is the simplest form of semiotics in linguistics. In the act of suggesting identicalness to a separate idea, Derrida argues that metaphor contaminates the literal.[63] Communication in language revolves around signs. Signs operate on the basis of being both distinct and repeatable, allowing meaning to be carried without the direct presence of its creator. Although expressive and poetic in nature, when used the indirectness of metaphor opens its meaning to be misunderstood. This is detrimental to writing, where its very purpose is to maintain and convey meaning when separate from an author.

The act of conveying meaning in art and architecture will always be indirect, as the permanent presence of the artist or architect is impossible. Design either relies on the presence of visual signs or writing to convey its meaning. Therefore in identifying the potential multiplicity of meaning in a system signs, I protest the separation of visual design and its written theory that so often occurs in modern architecture.

[63] Richard Coyne, *Derrida for Architects,* 31.

A STRATEGIC DILEMMA

Following the completion of the first six games in the strategy, I have become conflicted in my ability to objectively complete those remaining. I believe it is important in testing the strategy to remain impartial between the works produced. The first set of games have been conducted under the pretence of maintaining no substantial connection to those occurring outside of its pre-identified pair. This allows me to accurately reflect on each individual component with-out the potential influence of creating work that purely complies with an aesthetic preference. At this stage I have begun to mentally compose the existing work, knowing their eventual convergence is required. Due to this I am no longer able to produce impartial work in the remaining games, as I believe I am likely to cater towards an already realised final concept.

In order to continue the study I will reconsider the strategy's structure. Perhaps the understanding and translation of the first six components alone (as has happened with me)

MATCH ONE   MATCH TWO   MATCH THREE

1 Order

3 Redolence

5 Innovation

2 State of mind

4 Différance

6 Habituality

7 Universality

8 Subjectivity

9 Convergence

ESCALATION

DISCOVERY

EXPLORE

EXPAND

EXAMINE

Figure 69: Re-worked hermeneutic strategy.

185

are sufficient in developing an early design concept of an architectural representation of the novel. Subsequently I will continue with the course this play of hermeneutics has placed me on, by embracing this existing concept. As identified earlier in the development of the strategy, the final pair is defined as focusing on 'reflection' and 'assimilation'. These qualities are already central to the idea of convergence. The final pair will therefore be re-conceived as the process through which convergence is achieved.

ACT FOUR:
DISCOVERY

Orientation

Crisis

Escalation
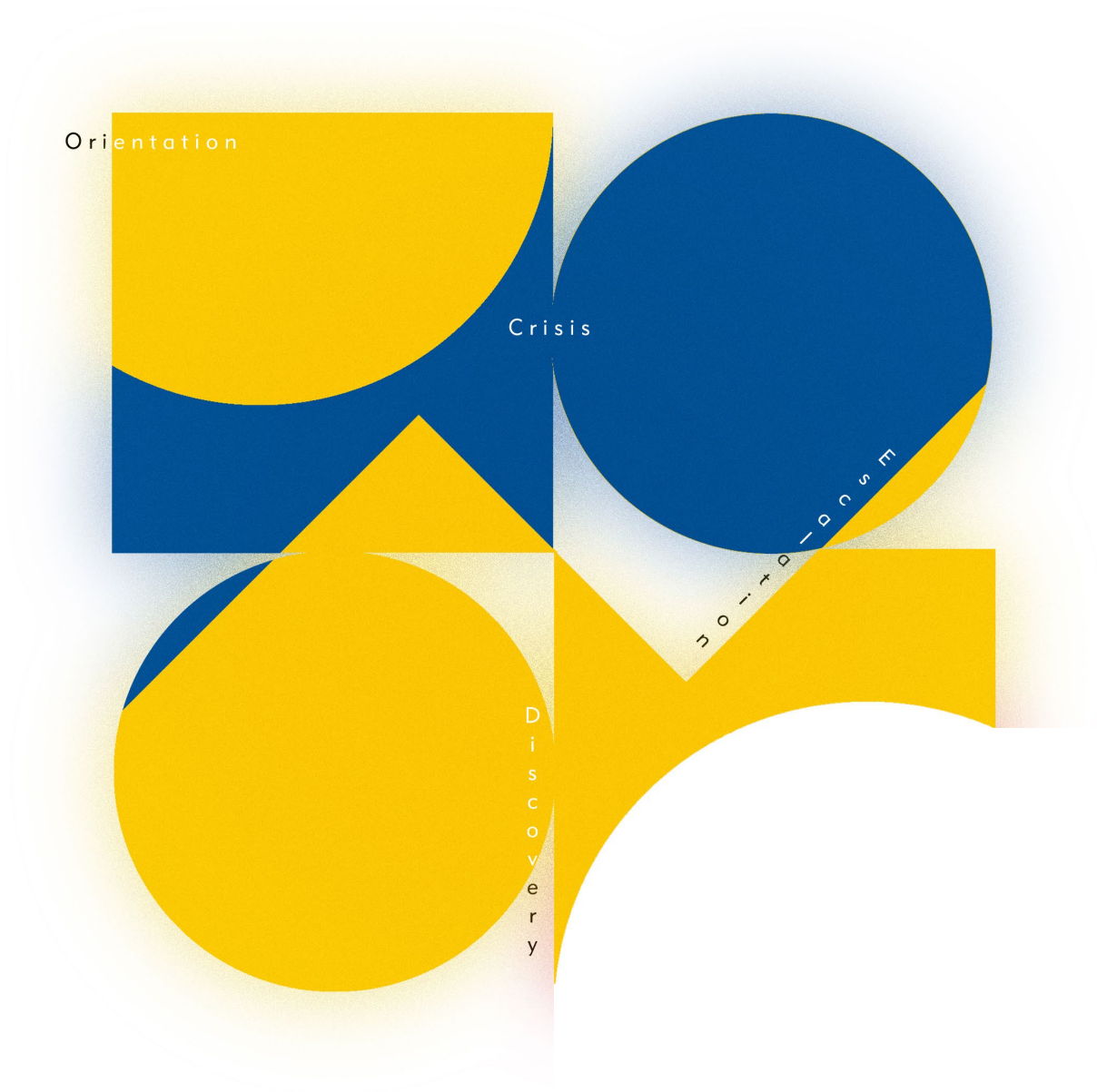
Discovery

Figure 70: Research development, discovery.

" No permanence is ours; we are a wave

That flows to fit whatever form it finds:

Through day or night, cathedral or cave

We pass forever, craving form that binds."

- Hermann Hesse

The Glass Bead Game, Lament, 407.

MATCH ONE   MATCH TWO   MATCH THREE

ESCALATION

1 Order

2 State of mind

3 Redolence

4 Différance

5 Innovation

6 Habituality

DISCOVERY

7 Universality

8 Subjectivity

9 Convergence

EXPLORE

EXPAND

EXAMINE

Figure 71: Strategy analysis, UNIVERSALITY.

GAME 7 : UNIVERSALITY

The combination of the previous criteria and the affinity they share to other work assigns the narrative a genre. A loose conventional way of representation for the narrative predisposes the audience to use theirs sensibilities in a particular manner. Using a design rationale, the traditional spatial elements present and missing in the research is identified.

This strategy aims to understand the relationship between the visual and text, and in particular to define the artistic and technical boundaries within which this relationship functions. When considering the work of the previous studies as a translation from written narrative to an exploration of visual narrative, various conventional artistic and technical elements are used. To firmly place this work within the scope of interior architecture the limits between art and science need to be defined. To do this the existing body of work should be assessed by the terms that constitute the subject, the essential elements of interior space: form, colour, light,

scale, and materiality.

PATCH THE HOLES.

RULES

1   Document existing elements.

The work produced during the exploration and expansion phases of the strategy are assessed in contrast to the fundamental criteria of interior architecture.

Game 1: ORDER - Colour and light

Game 2: STATE OF MIND – Form

Game 3: REDOLENCE – Colour and materiality

Game 4: DIFFÉRANCE – Form

Game 5: INNOVATION – Colour and form

Game 6: HABITUALITY – Form and light.

All games to some sense explore material composition through the physical construction of each photograph/maquette/model.

2   Define missing elements.

From this it is clear that the exploration of scale is something that has been neglected throughout the first six exercises. This is arguably the most essential criteria of interior space that influences human experience. The inference of scale on colour and light considers intensity and saturation, while the relationship between scale and form is fundamental to the formation of inhabitable space. While materiality can also be developed further, the exploration of scale is more important to the discipline as a whole.

3   Allow criteria to influence.

The form work produced during the exploration and expansion particularly are re-conceptualised under the influence of scale.
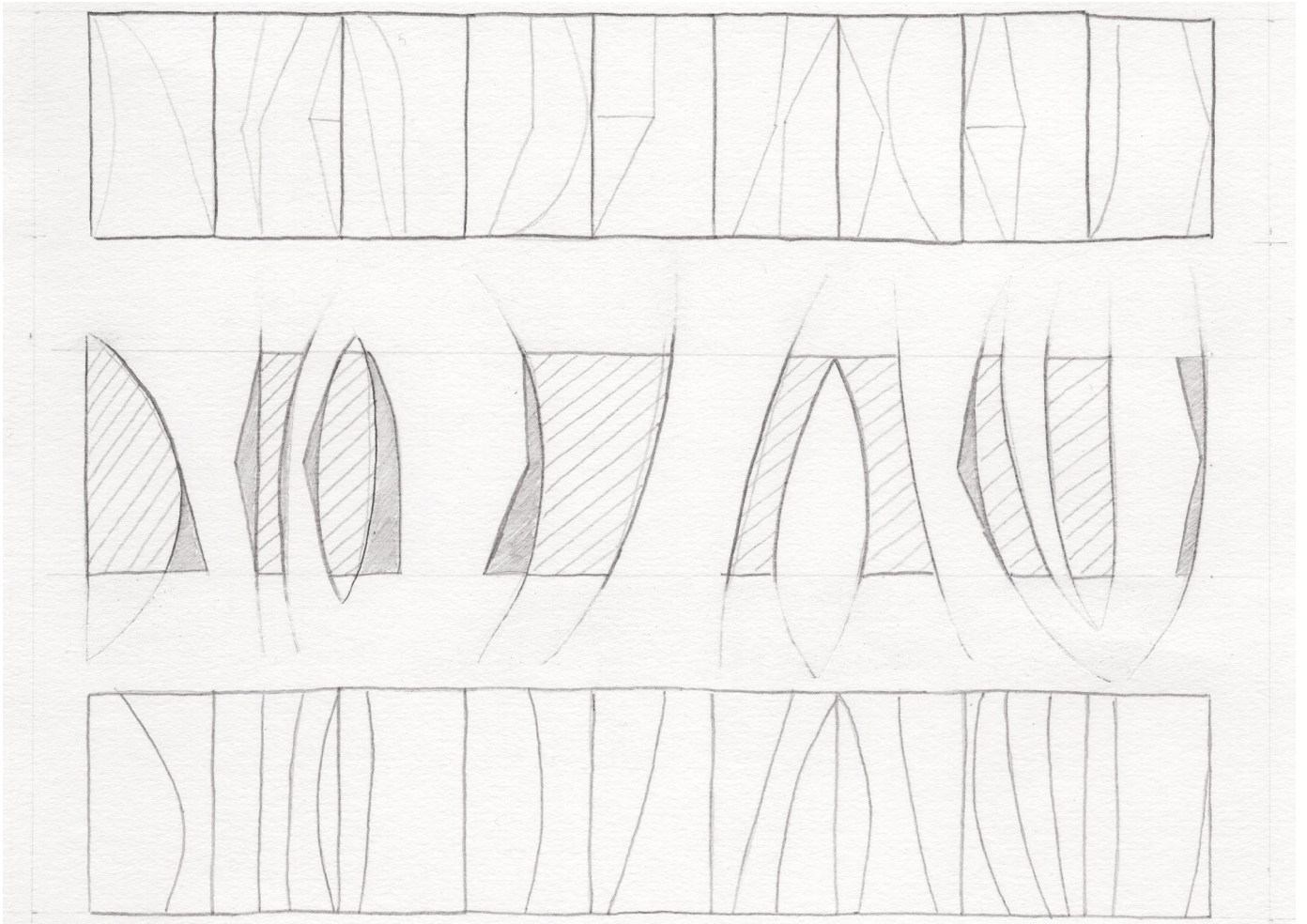
Figure 72: Sketchbook drawings, development of form through interaction with each other. Pencil.
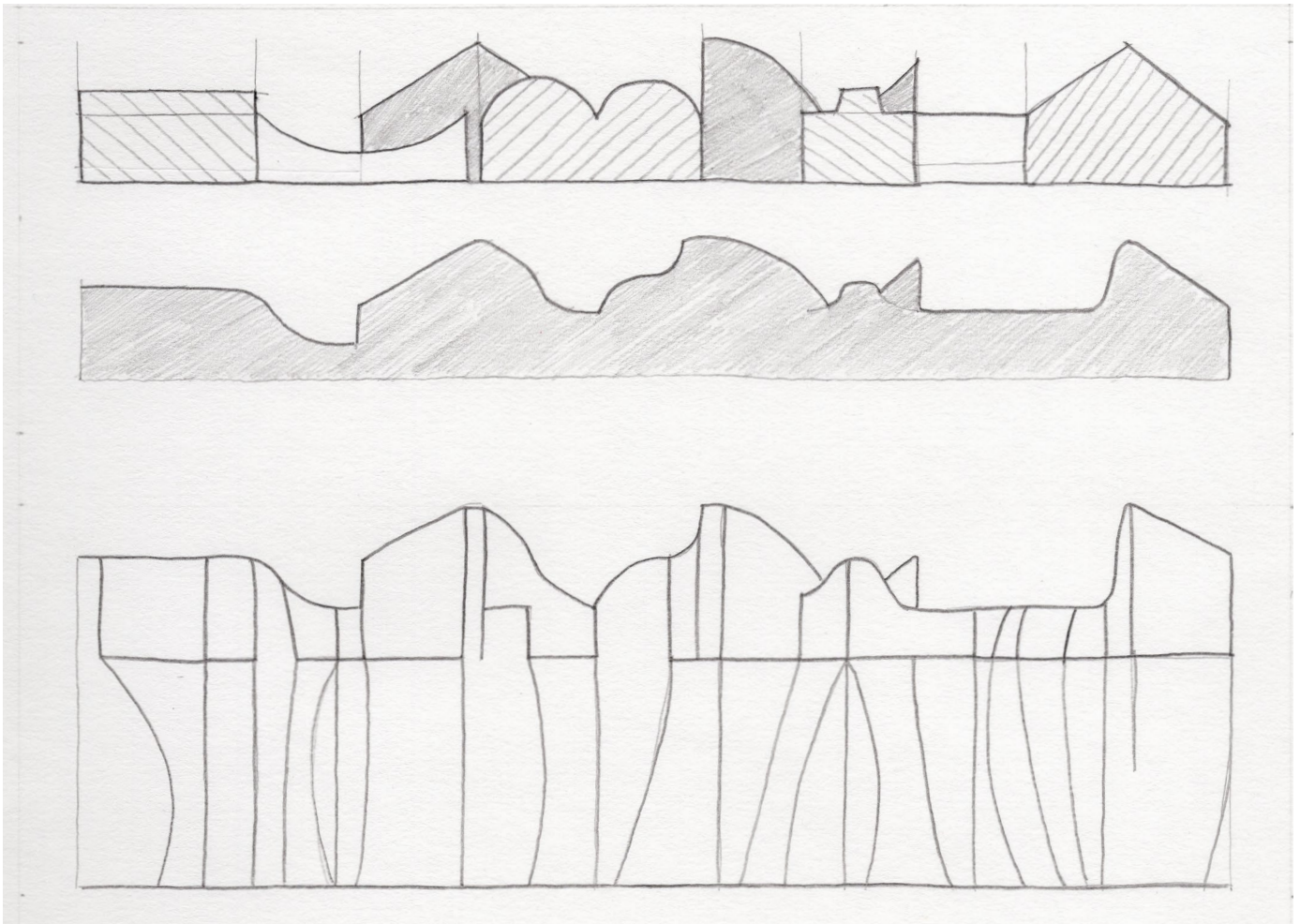
Figure 73: Sketchbook drawings of development of tower top line from HABITUALITY form elevations. Pencil.
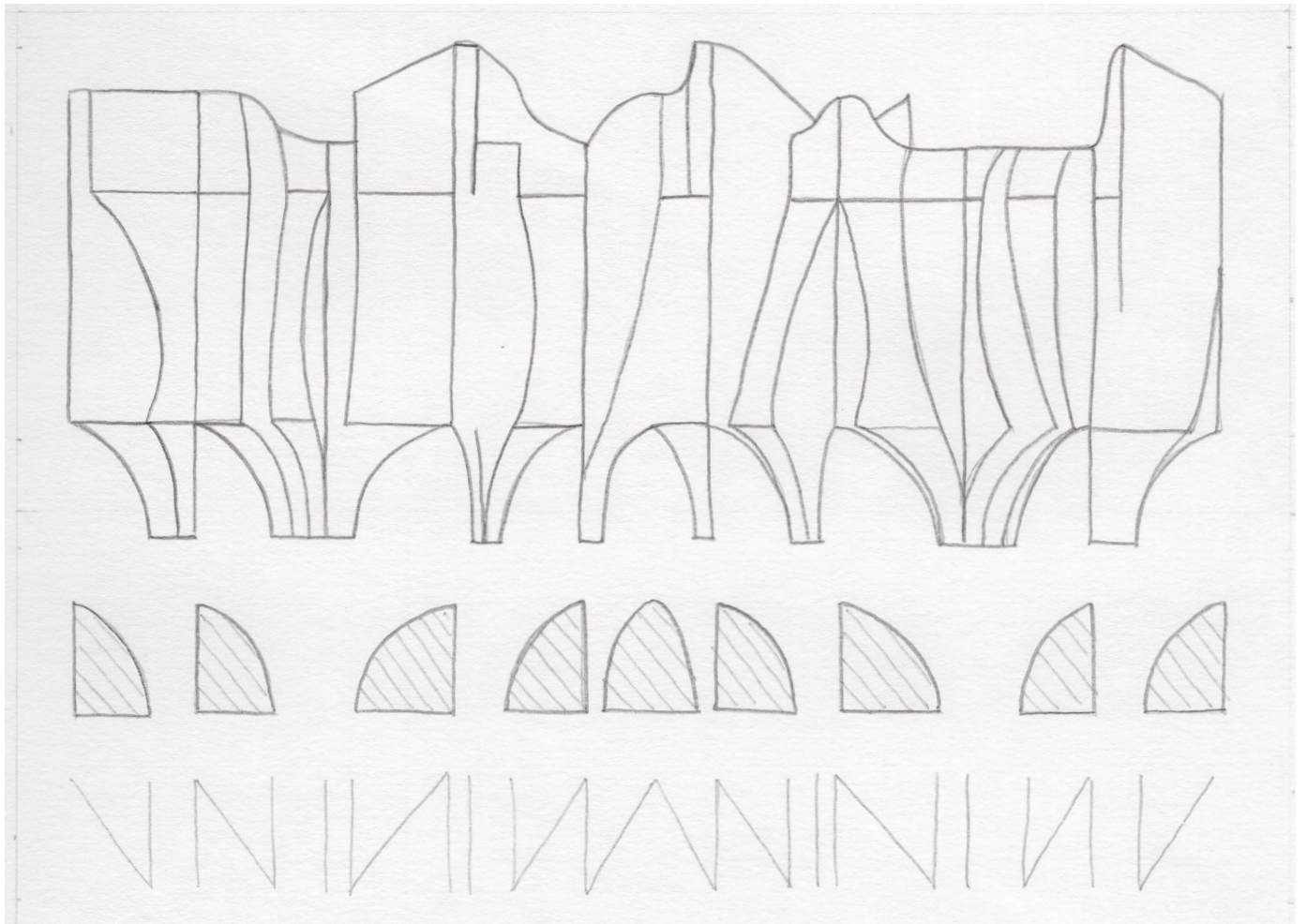
Figure 74: Sketchbook drawings of development of tower base using symmetry and existing form lines. Pencil.
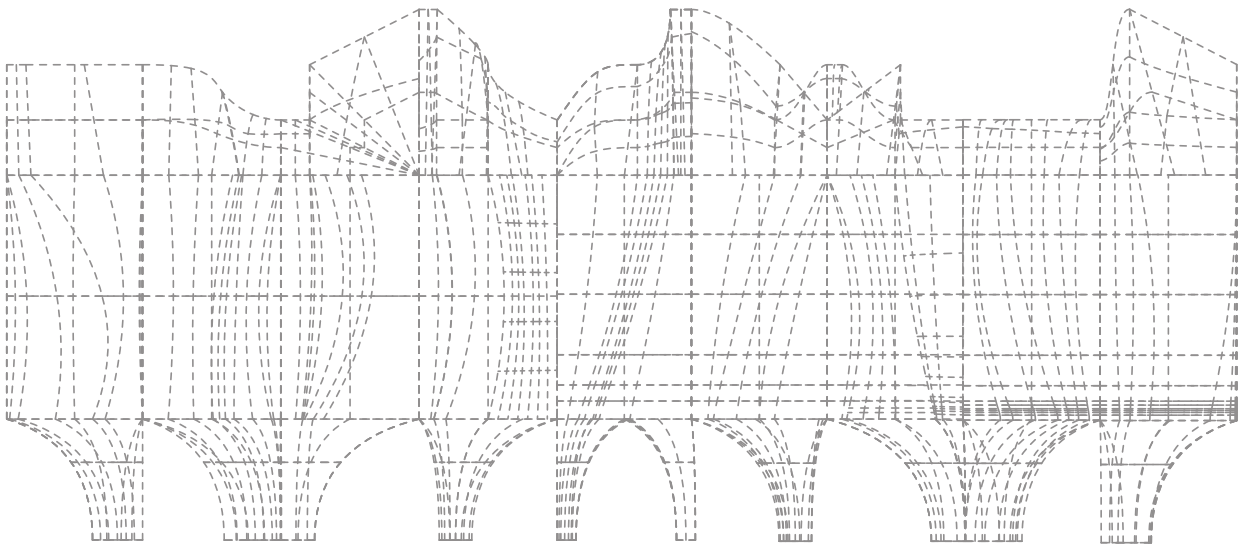
Figure 75: Digital curve lines of finalised form.

Figure 76: Photograph of individual tower models in coexistence.

Figure 77: Sculpted model, tower 1.

Figure 78: Sculpted model, tower 2.

Figure 79: Sculpted model, tower 3.

Figure 80: Sculpted model, tower 4.

Figure 81: Sculpted model, tower 5.

Figure 82: Sculpted model, tower 6.

Figure 83: Sculpted model, tower 7.

Figure 84: Sculpted model, tower 8.

Figure 85: Sculpted model, tower 9.

REFLECTION

The vertical relationship identified in STATE OF MIND and DIFFÉRANCE, has inclined me to view the produced forms as erect structures. Further these two games also identified boundaries between an interior and exterior. HABITUALITY explored form differently, less as a development of the work produced in its predecessor but as a counterpoint to it. I think it is important to note this backwards relationship explored as a method in pair 3, also exists within the other pairs, where an exploration of light or colour in the first instance has led to the creation of form in the second instance. Traditionally form would be created first and adorned with colour and light afterwards. This is perhaps more insightful to my own behaviour as a designer than it is to the workings of the strategy.

Due to the difference in its conception the form created in HABITUALITY is expressed as a contrast to the other studies of form. Their interaction with each other and the element of scale produces tall tower-like buildings.

Figure 86: Strategy analysis, SUBJECTIVITY.

GAME 8 : SUBJECTIVITY

To understand the narrative as a whole it is necessary to understand the situation within which it is created. The author exists within their own context which permits the narrative to come to fruition. To allow for the convergence of all aspects, acknowledgement of the context within which works of art are created is essential.

Narrative writing is interesting in its unique ability to exist with three different states of mind working consecutively to convey meaning. The first is the state within the narrative itself, it is the clearly defined characters and their histories, and although often fictitious it is from this that the simplest meaning is drawn. Second is the state of the reader, this is the real world with which the narrative interacts and the implication of its meaning is applied. The third state is that of the author who creates the narrative from their own subjective intentions. This unique ability can only exist due to the direct and universal understanding of language.

Most expressions of art convey meaning through a dialogue of conversation, between the creator and the viewer. Such is the case of all expressions with the exception of writing, and potentially music. This is due to the translatability of the conventions used by a creator in its formation. Language is a convention that exists purely to assist in the act of translation. Other conventions are less direct or clear which opens the scope for mistranslation. Architecture like modern art uses conventions that are specialised in their informative ability. This results in a translation of meaning between creator and viewer that is solely reliant on the viewers own state, knowledge and expectations.

This research identifies the context of Hesse, as the author of *The Glass Bead Game*, and speculates on his subjective intention for the novel. However as the sole player in the conduction of this study, I am also aware that my own opinion and architectural frame of mind has greatly influenced the process and its results. Therefore convergence is developed to rely firstly on my own subjectivity and then secondly project it back into the context of the novel.

PROJECT CONTEXTUAL JUDGEMENT.

RULES

1   Identify personal motivations.

The restrictions of this design portfolio along with my own ability and aesthetic preference has shaped the work I create in each game. During the trail game I identified my proficiency with photographic exposure techniques. Not only did this become the subject of the experimental trial but it also influenced the development of Game 1: ORDER, where the same techniques were utilised.

2   Implication of motivations.

The expressions resulting from Game 1: ORDER employ a gradated use of colour and light that were later developed to express a basic architectural form. However the gradients align themselves more directly as expressions of atmosphere.

3   Dialogue with the novel.

Form and its scale have developed and atmosphere has been identified however both will remain as abstract artistic expressions unless they are grounded firmly into an architectural concept. This relies on the identification of a potential function. Deriving as visual expressions of the novels narrative the work must return to this context to find its purpose.

4   Implication of the novel.

In the novel the glass bead game is played through the projection of images in an auditorium. As Hesse never completely defines the game the design of its house-of-play remains open to interpretation. The gradients of light and colour will represent the projection of imagery during the game, while the developed tower-like forms of Game 7: UNIVERSALITY will enclose this atmosphere as an auditorium. The photographic techniques previously used are implemented again resulting in exposures that capture the impact of an atmosphere over this form.
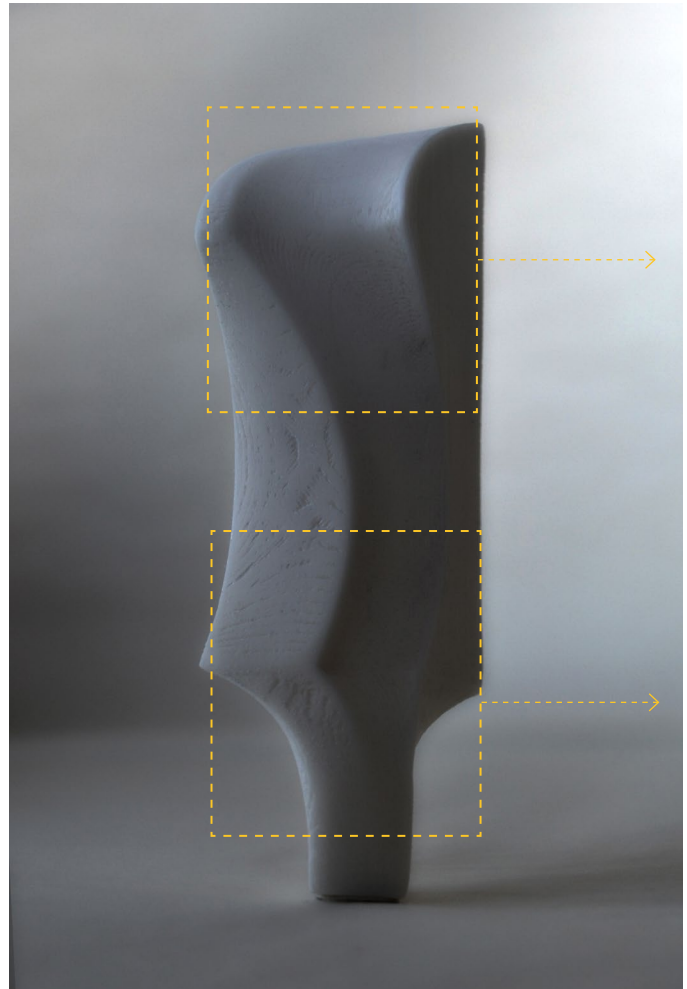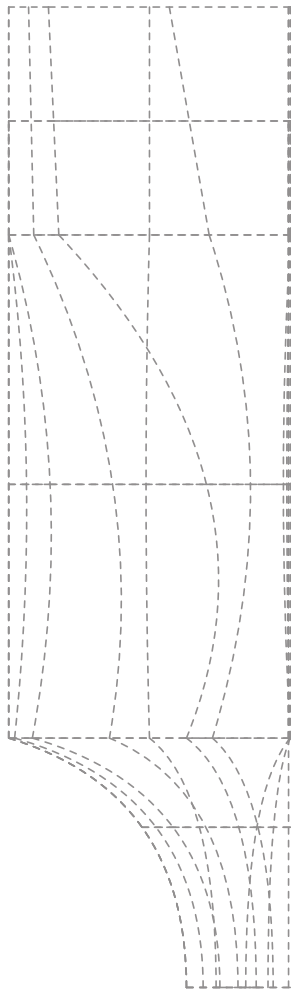
Figure 87: Isolating geometric detail.
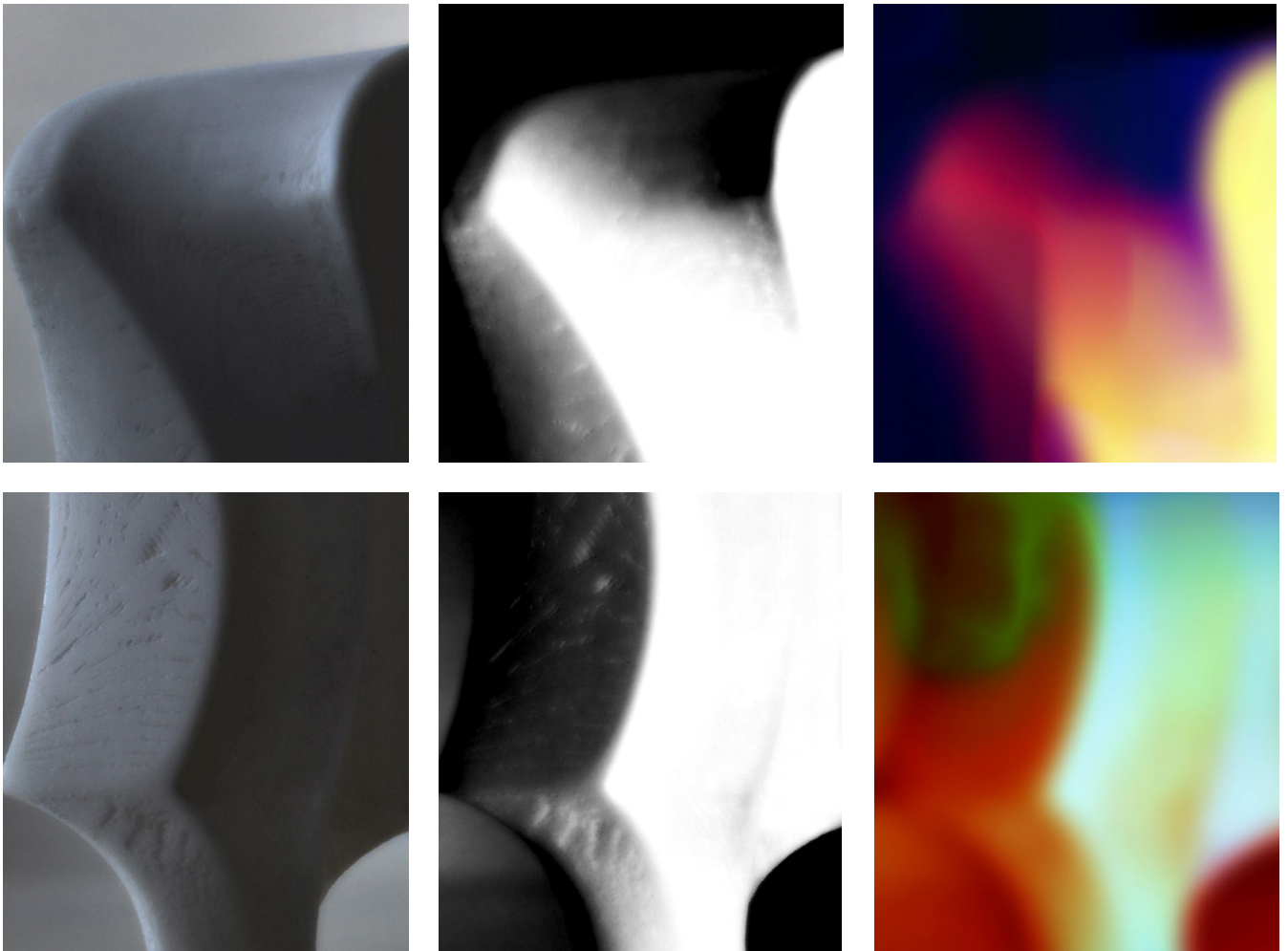
Figure 88: Progression through exposure process.
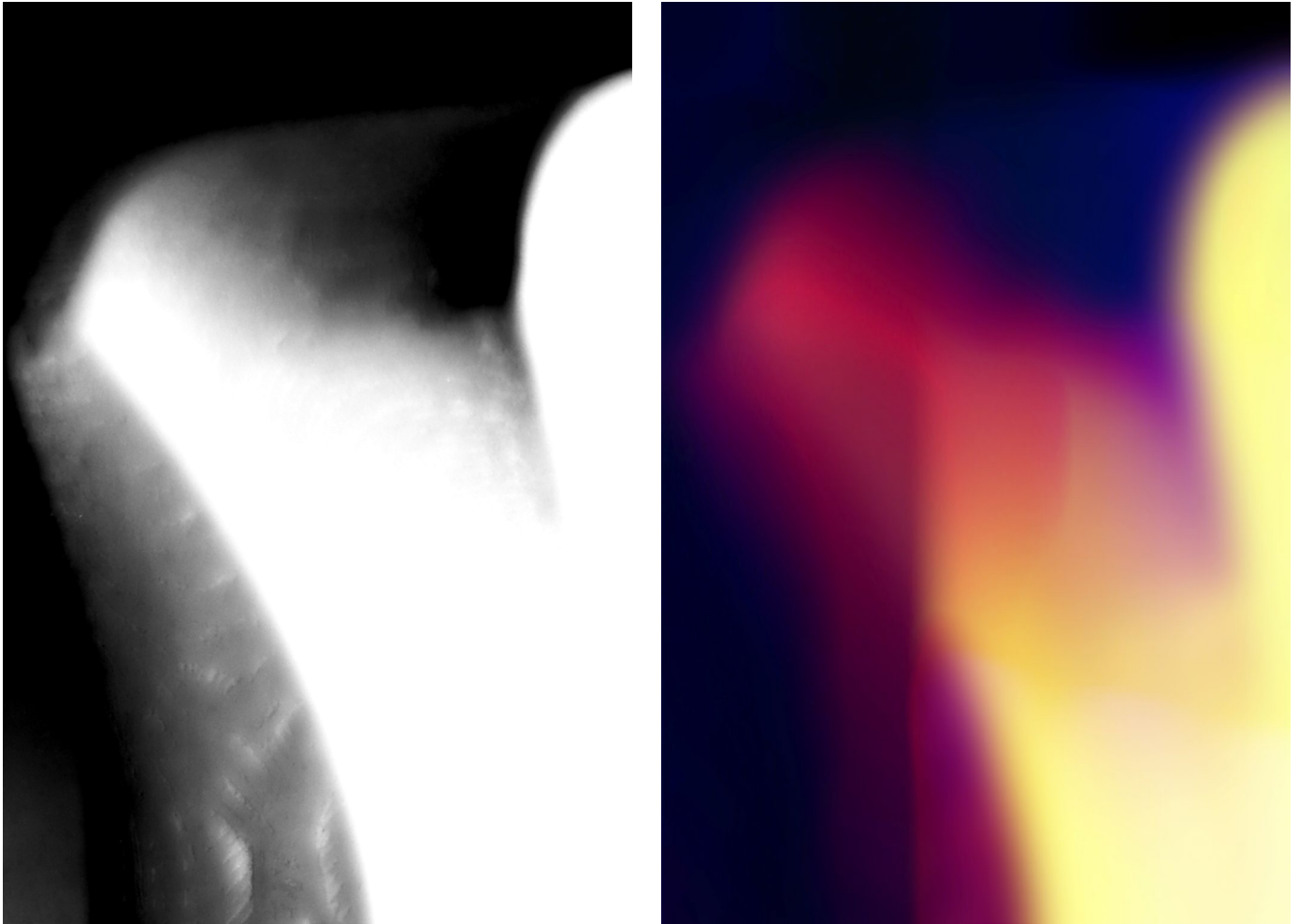
Figure 89: Exposed monochromatic negative, with resulting filtered chromogenic print.
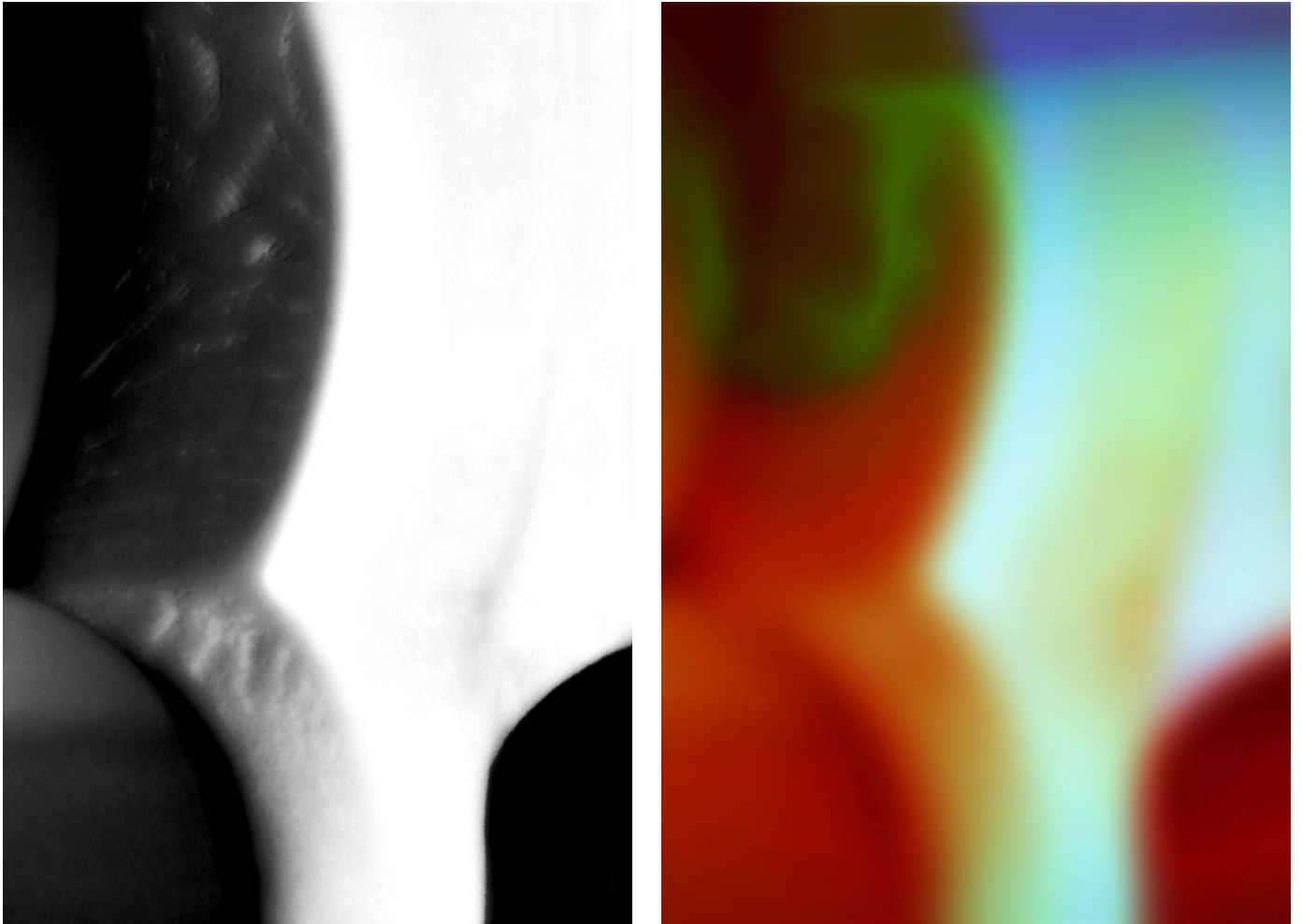
Figure 90: Exposed monochromatic negative, with resulting filtered chromogenic print.
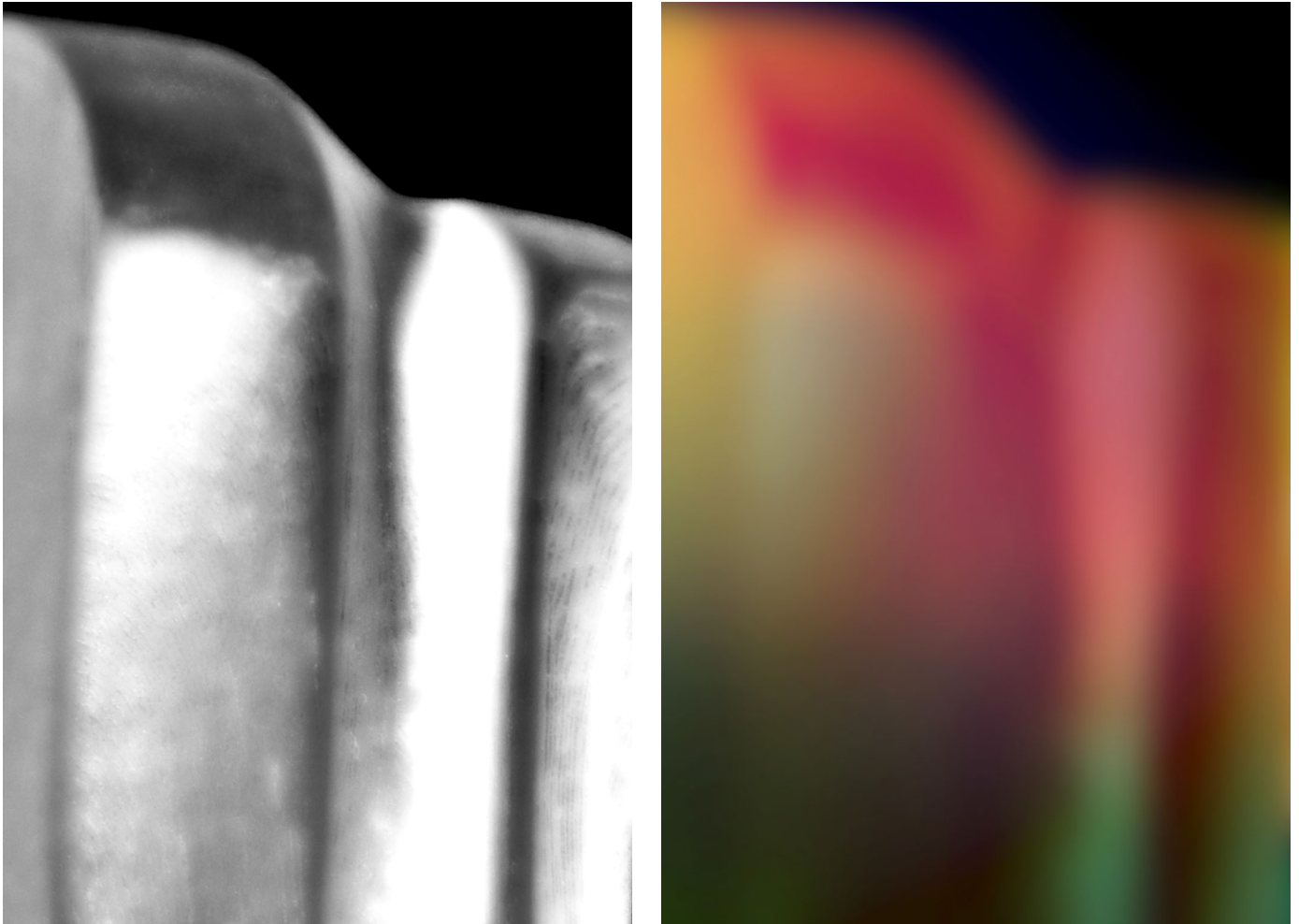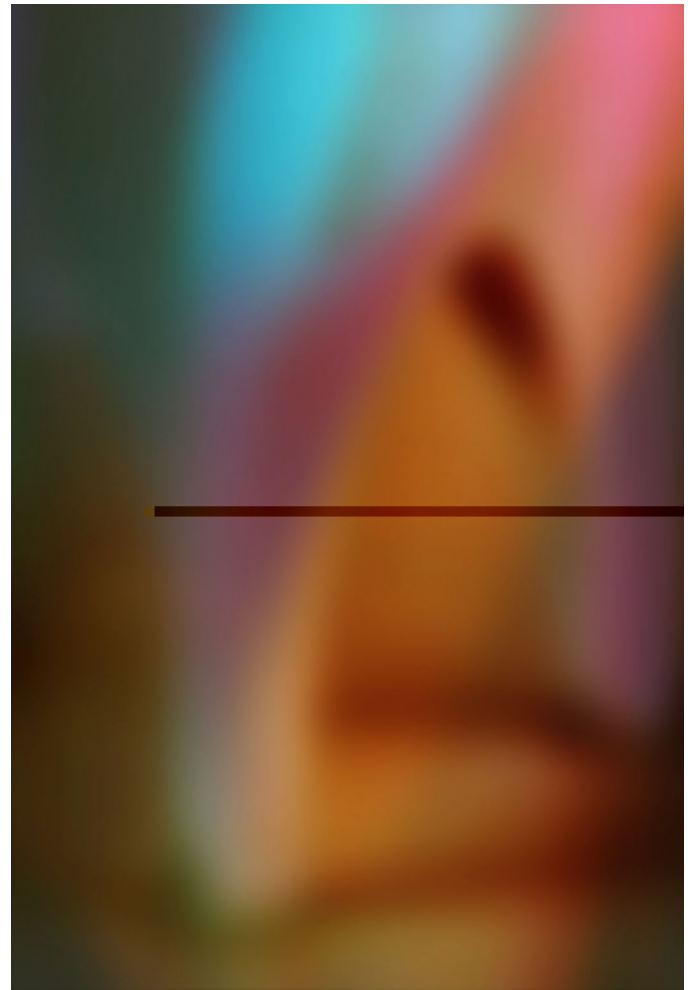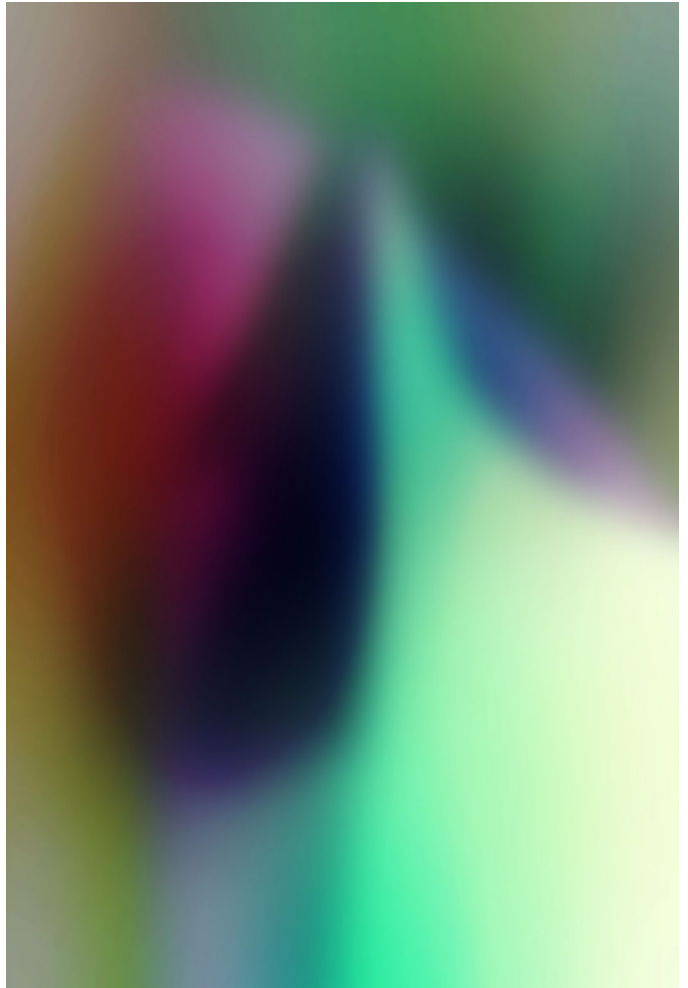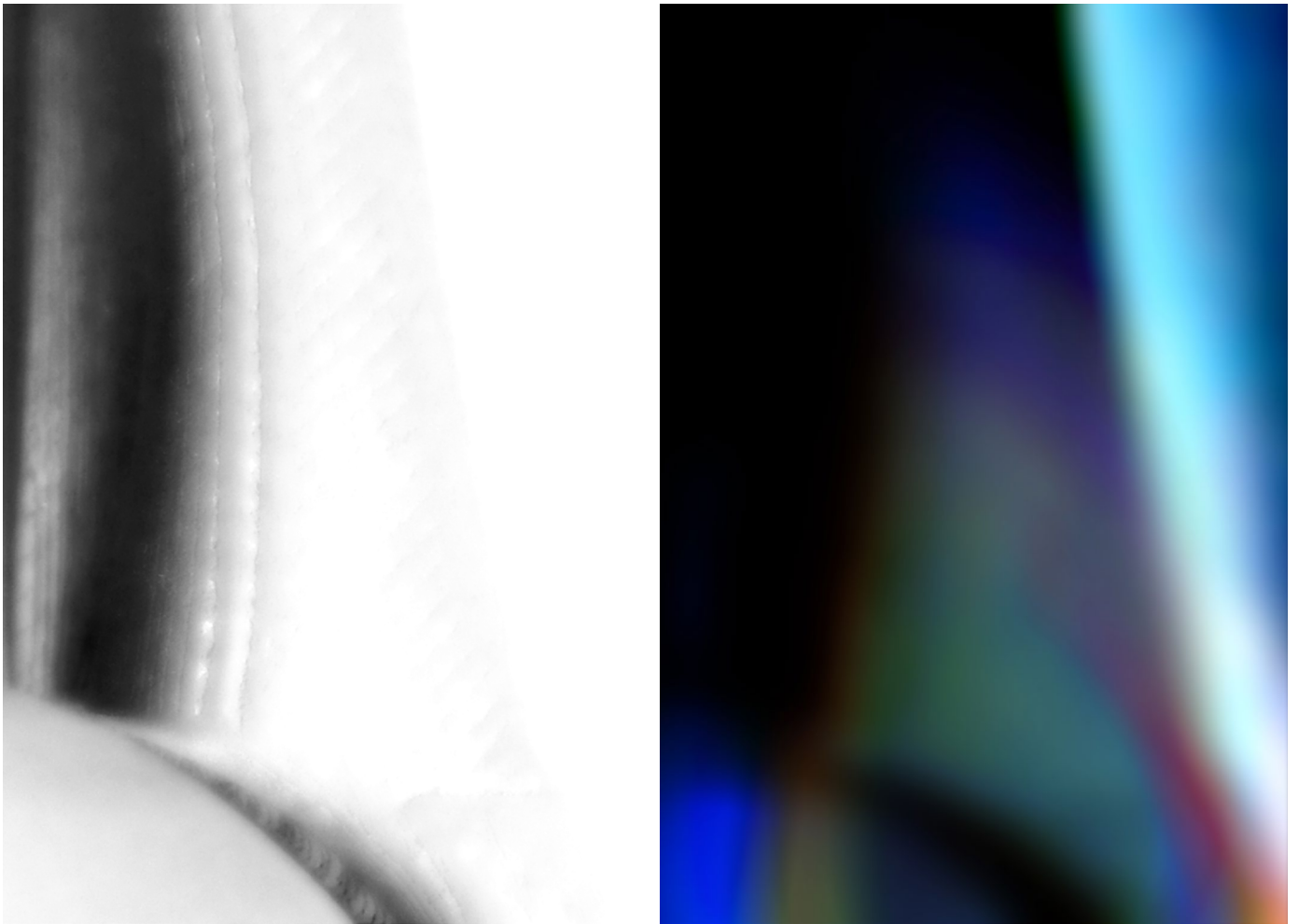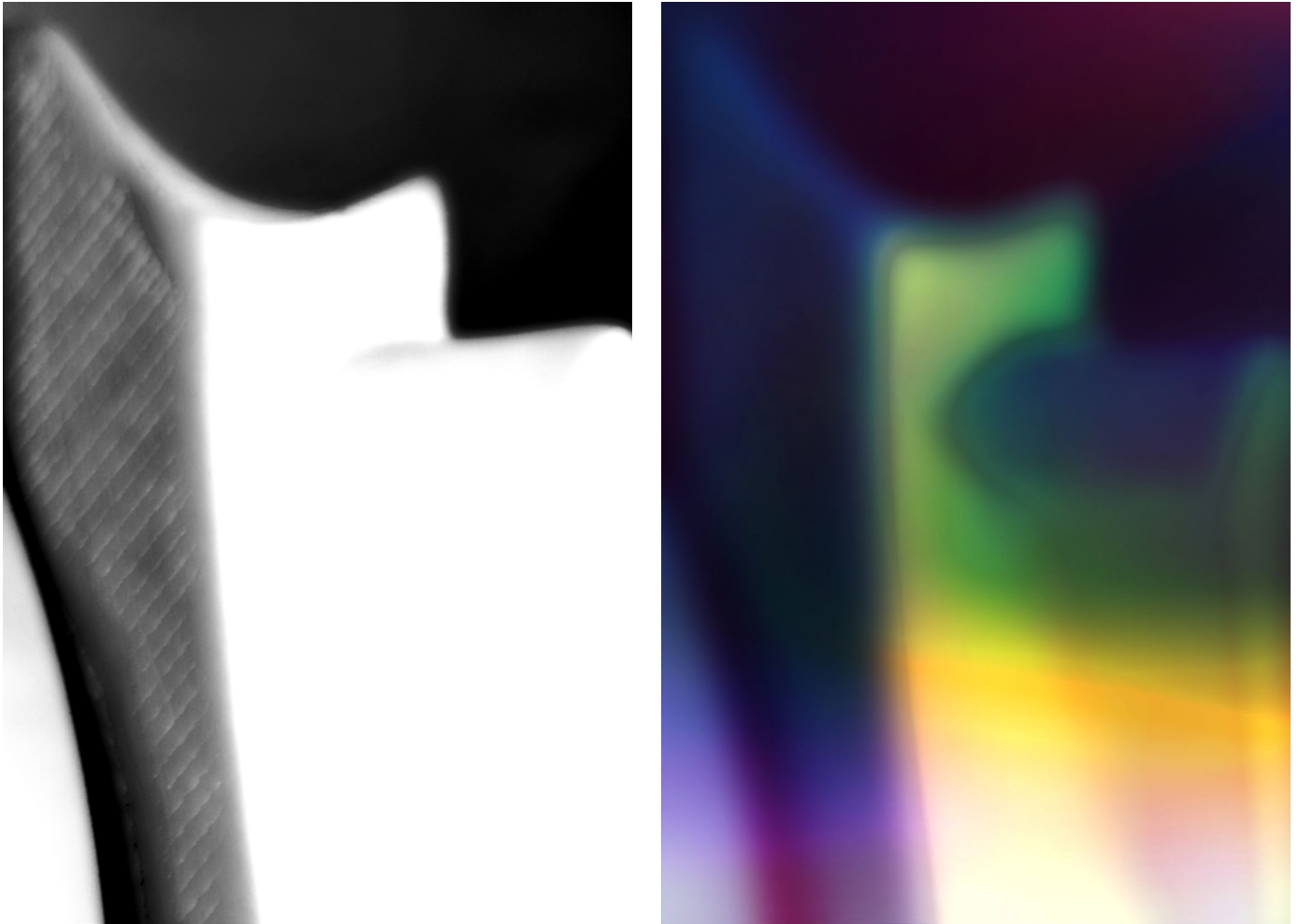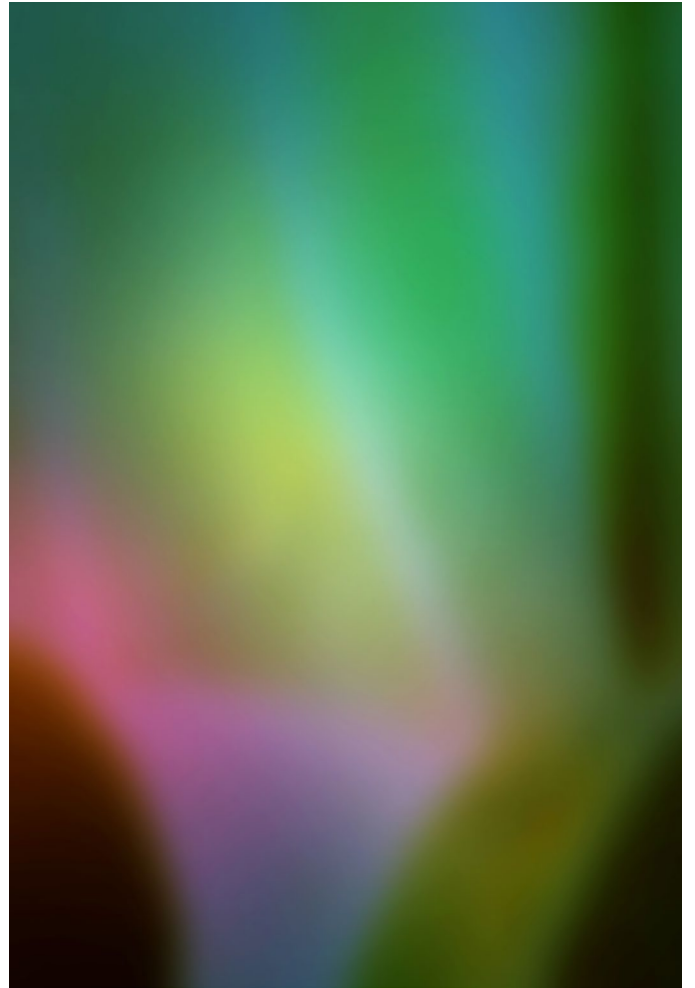
Figure 91: Exposed monochromatic negative, with resulting filtered chromogenic print.
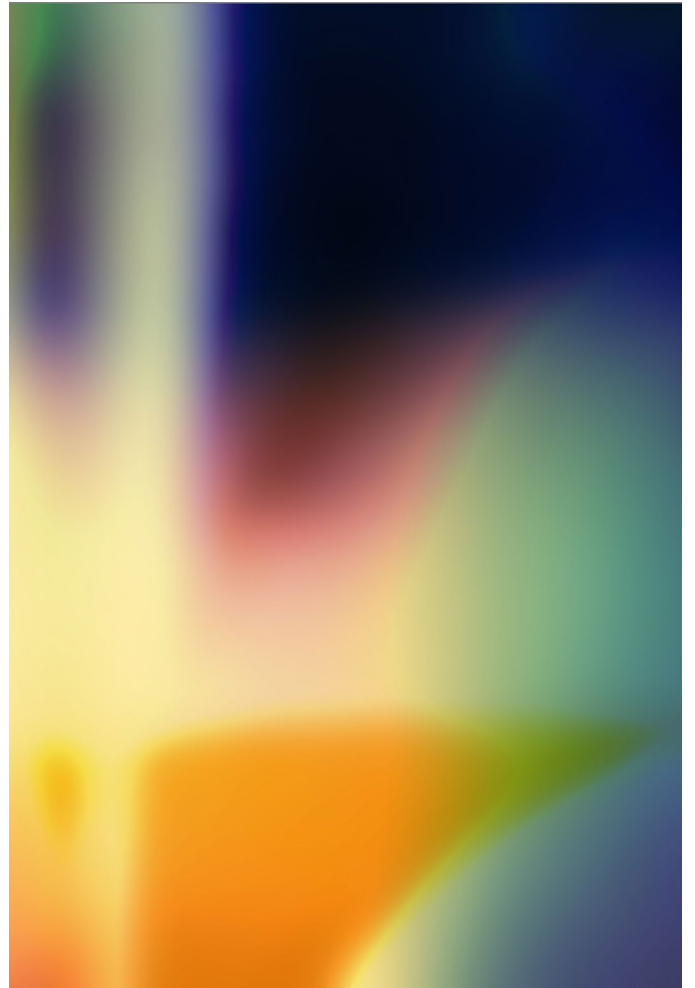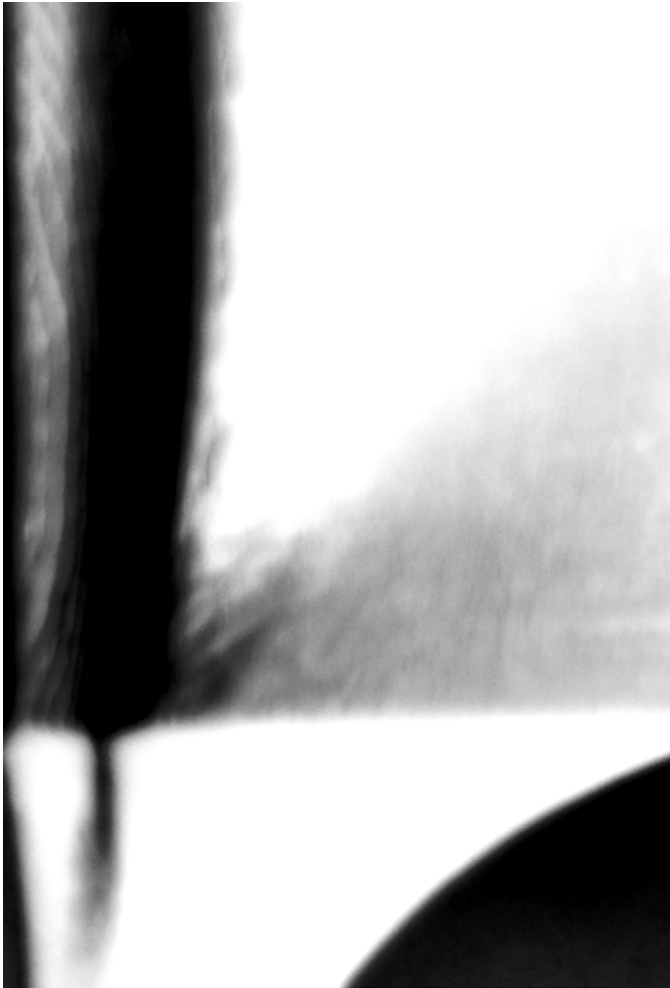
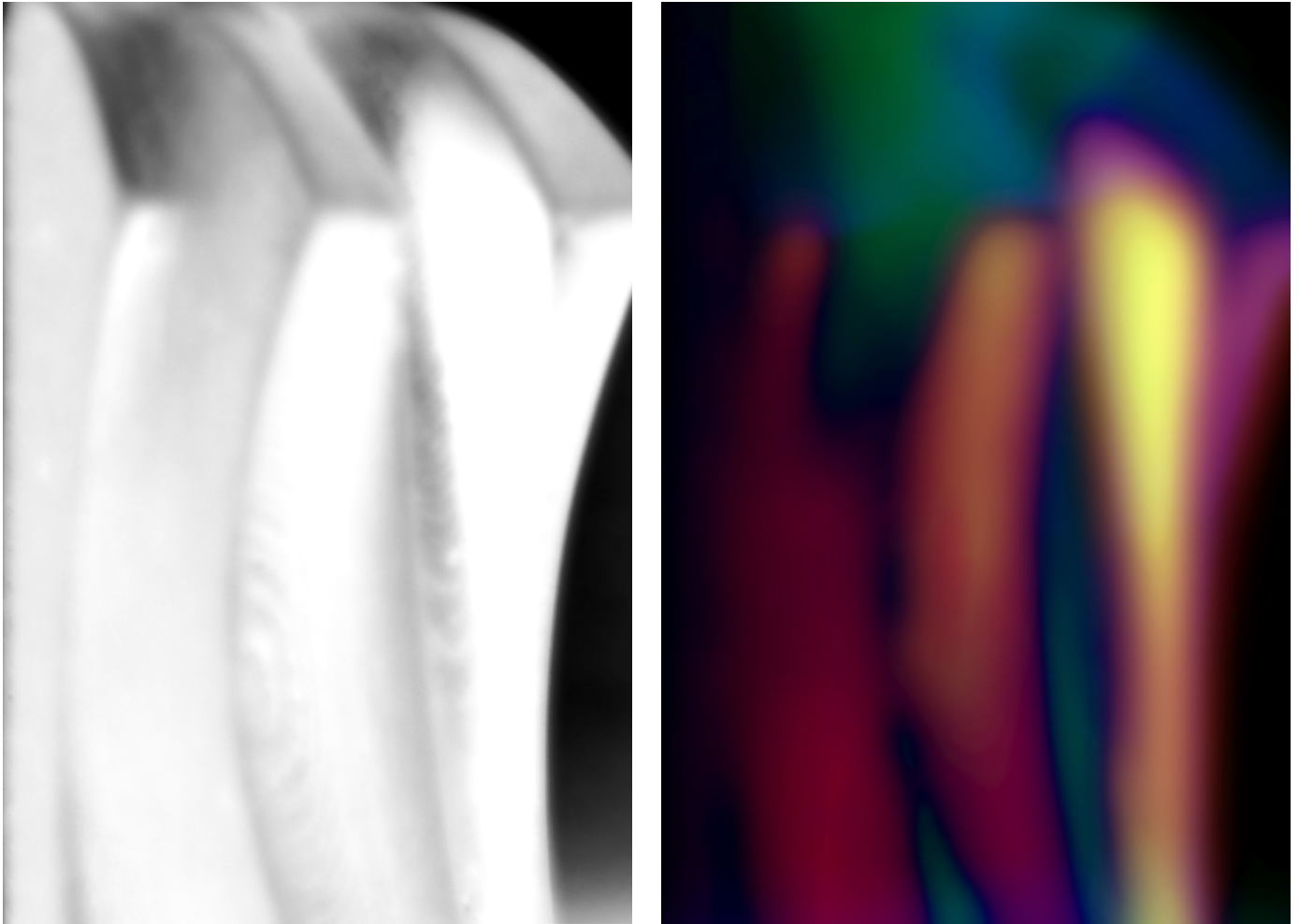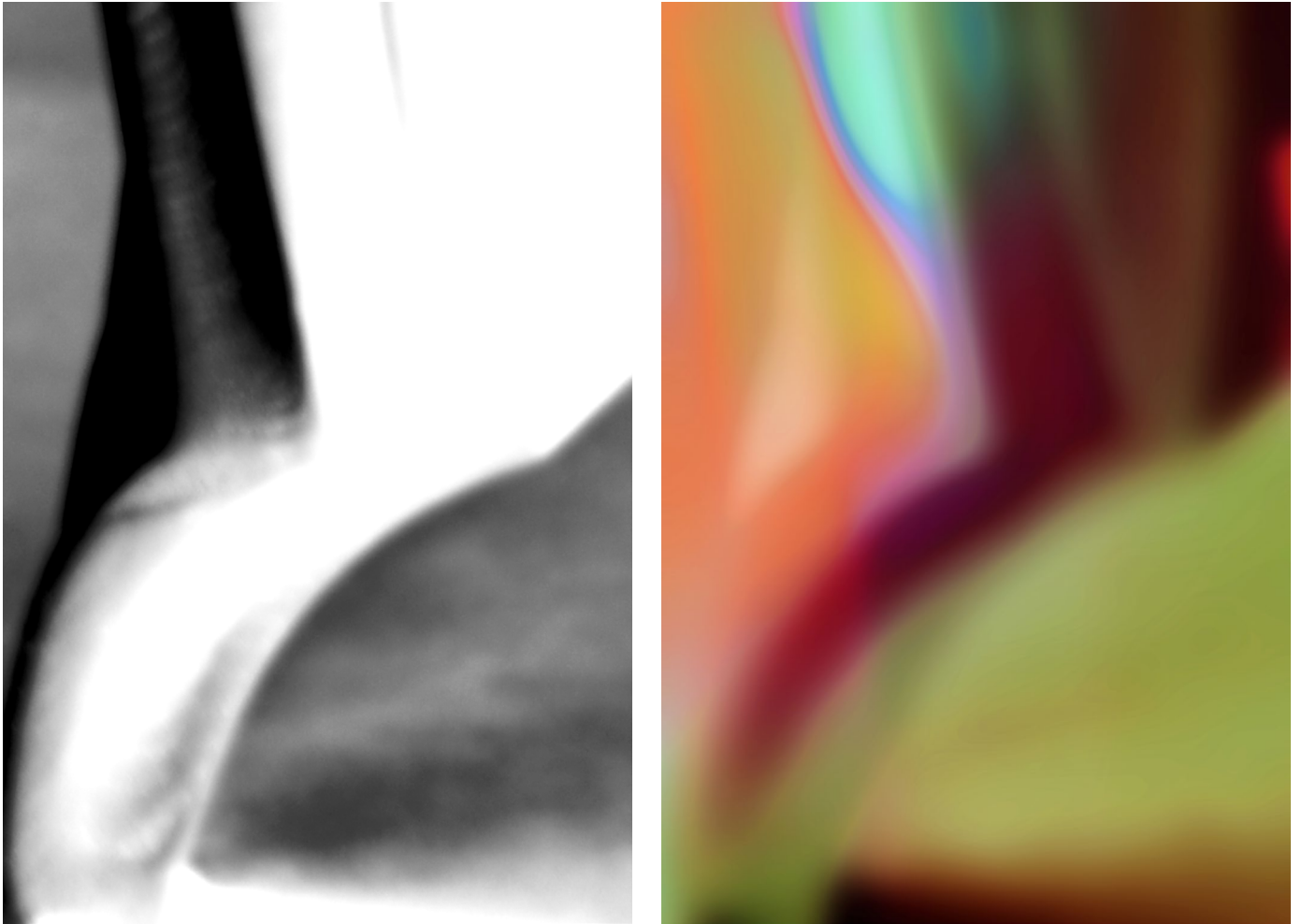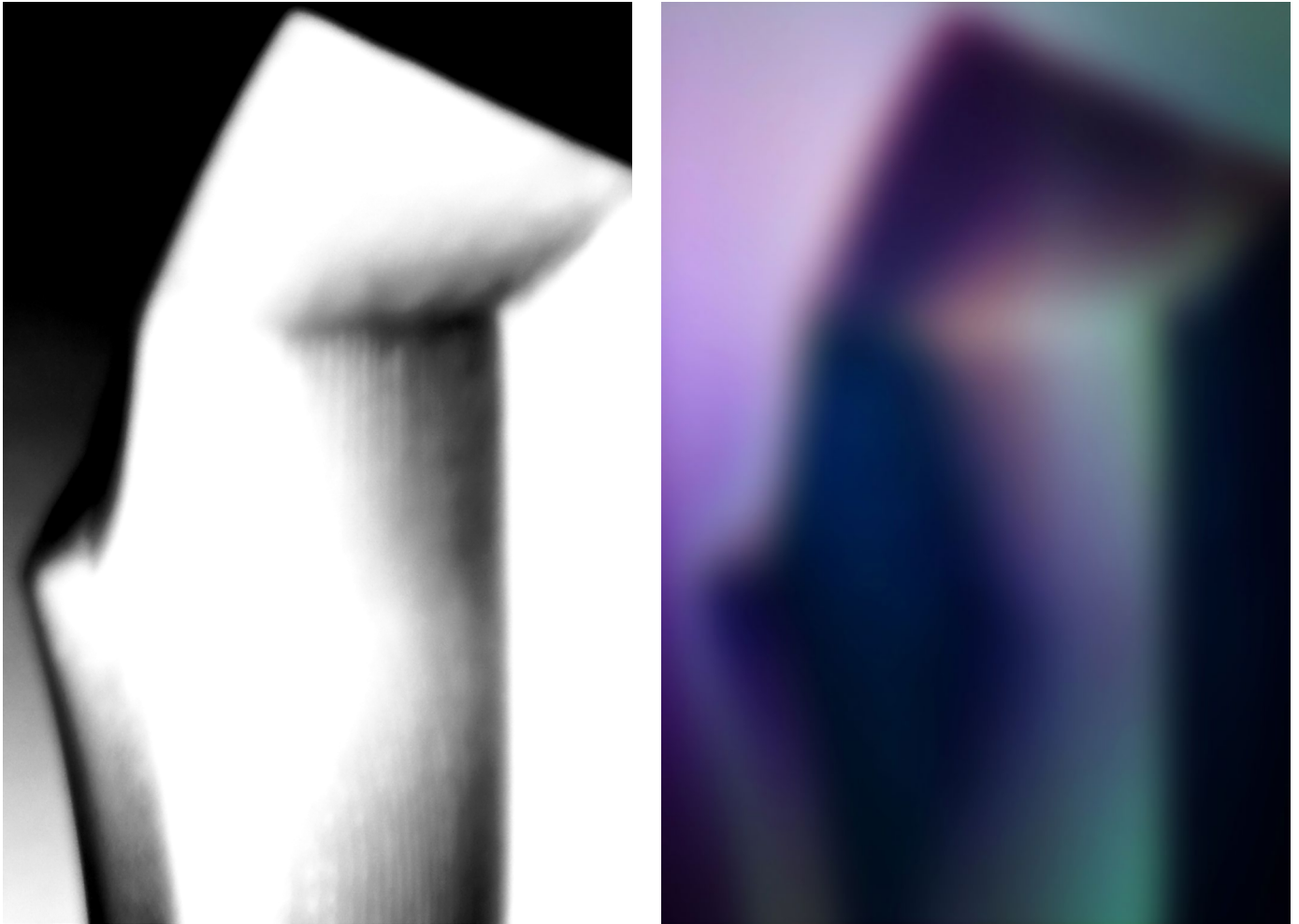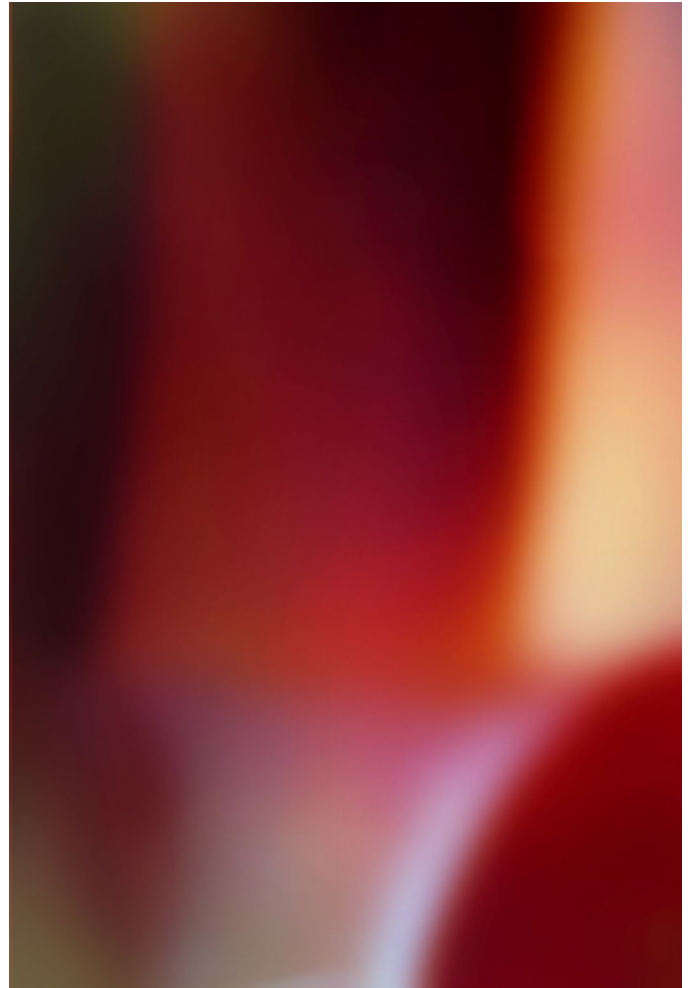Figure 92: Exposed monochromatic negative, with resulting filtered chromogenic print.
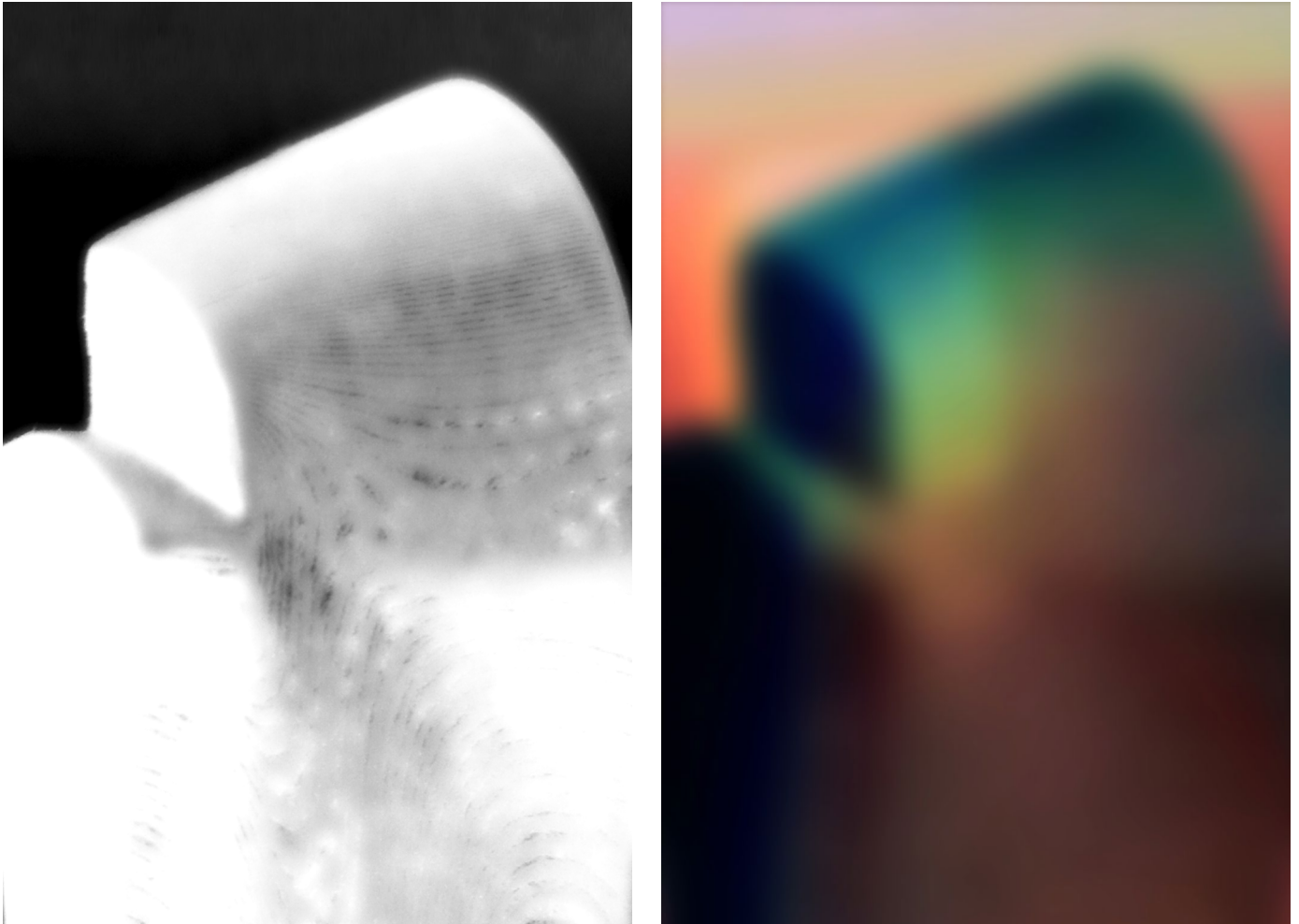
Figure 93: Exposed monochromatic negative, with resulting filtered chromogenic print.
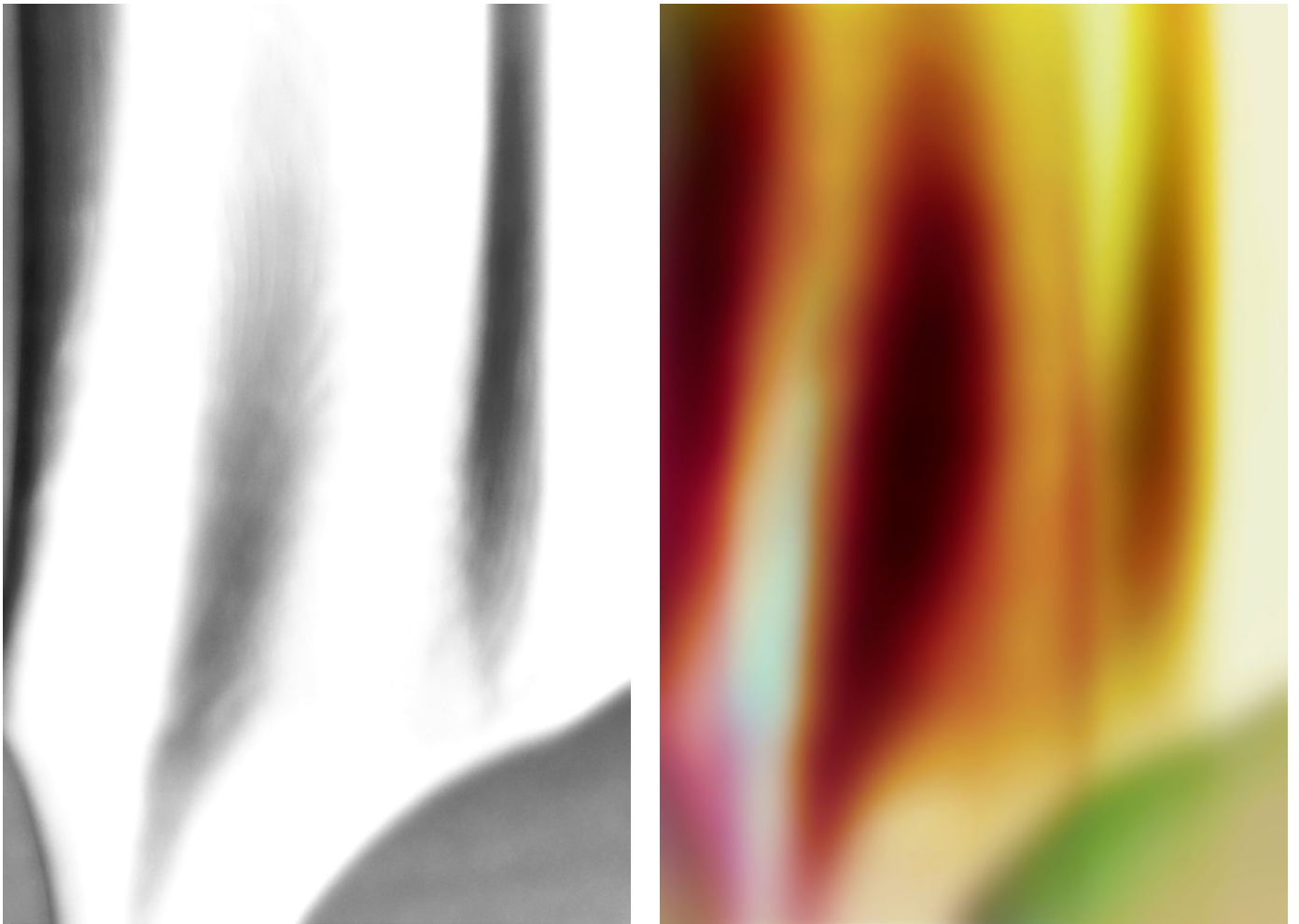
Figure 94: Exposed monochromatic negative, with resulting filtered chromogenic print.
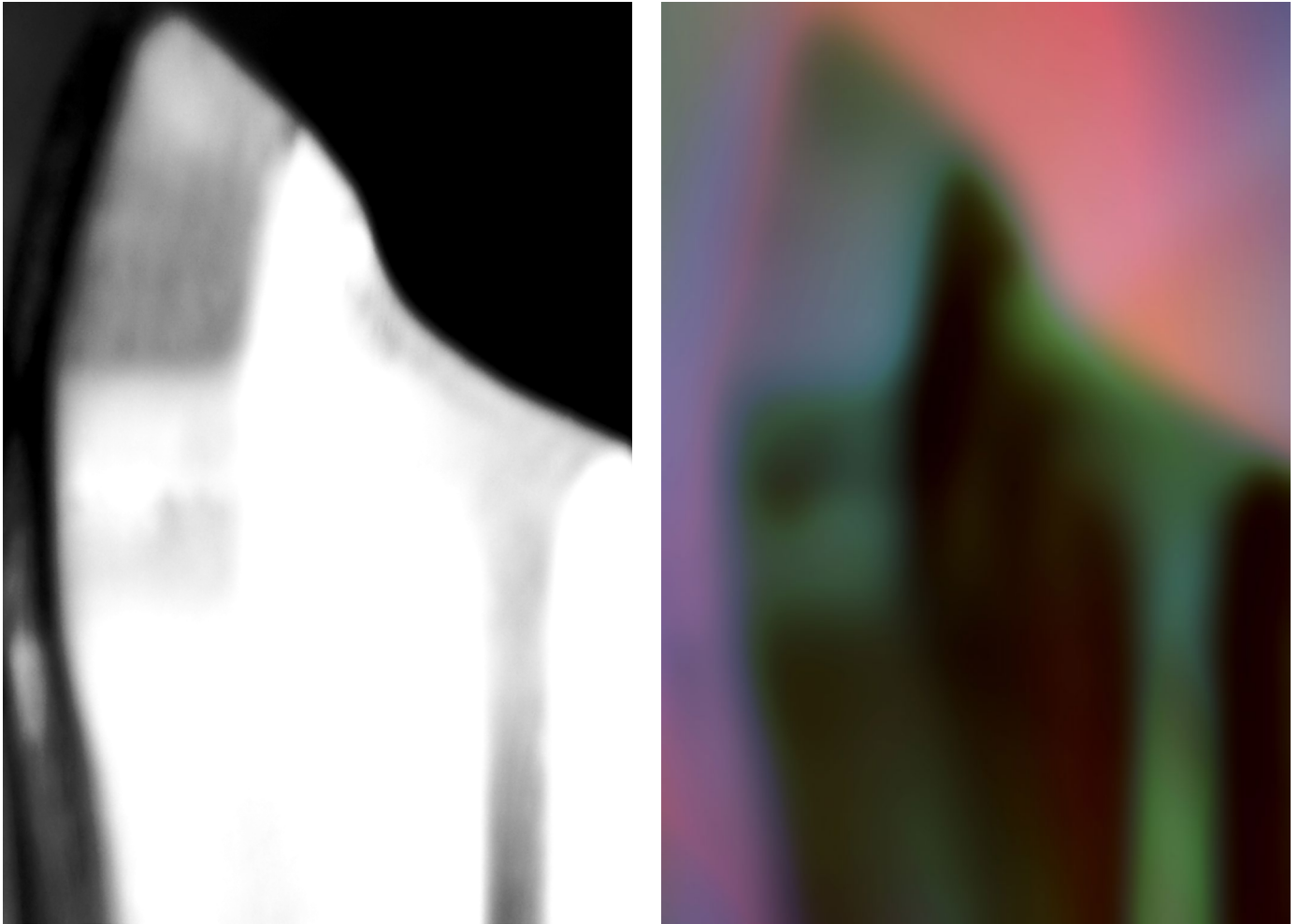
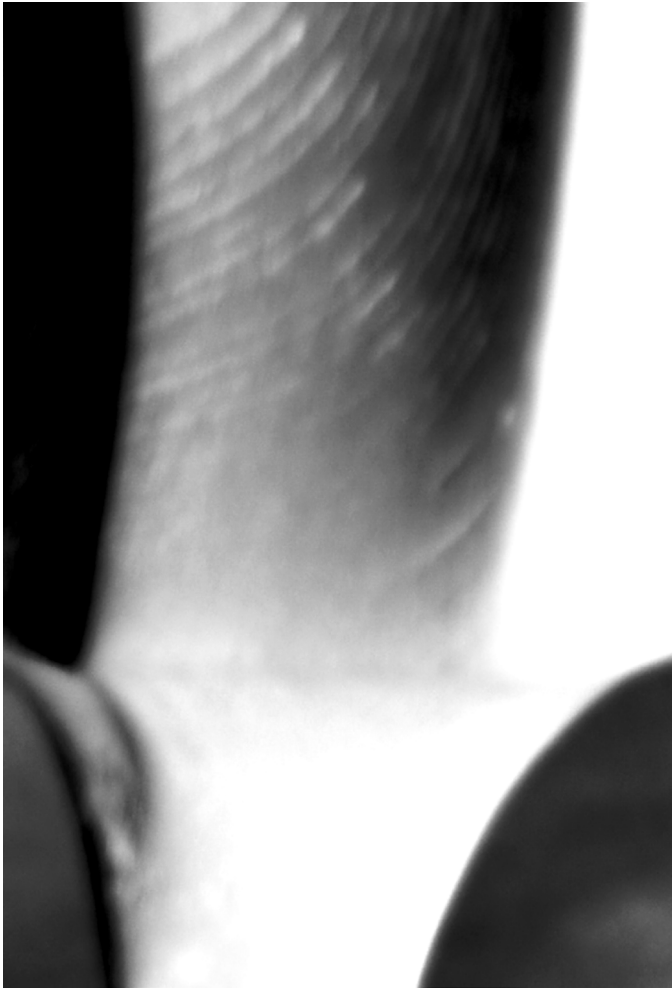Figure 95: Exposed monochromatic negative, with resulting filtered chromogenic print.
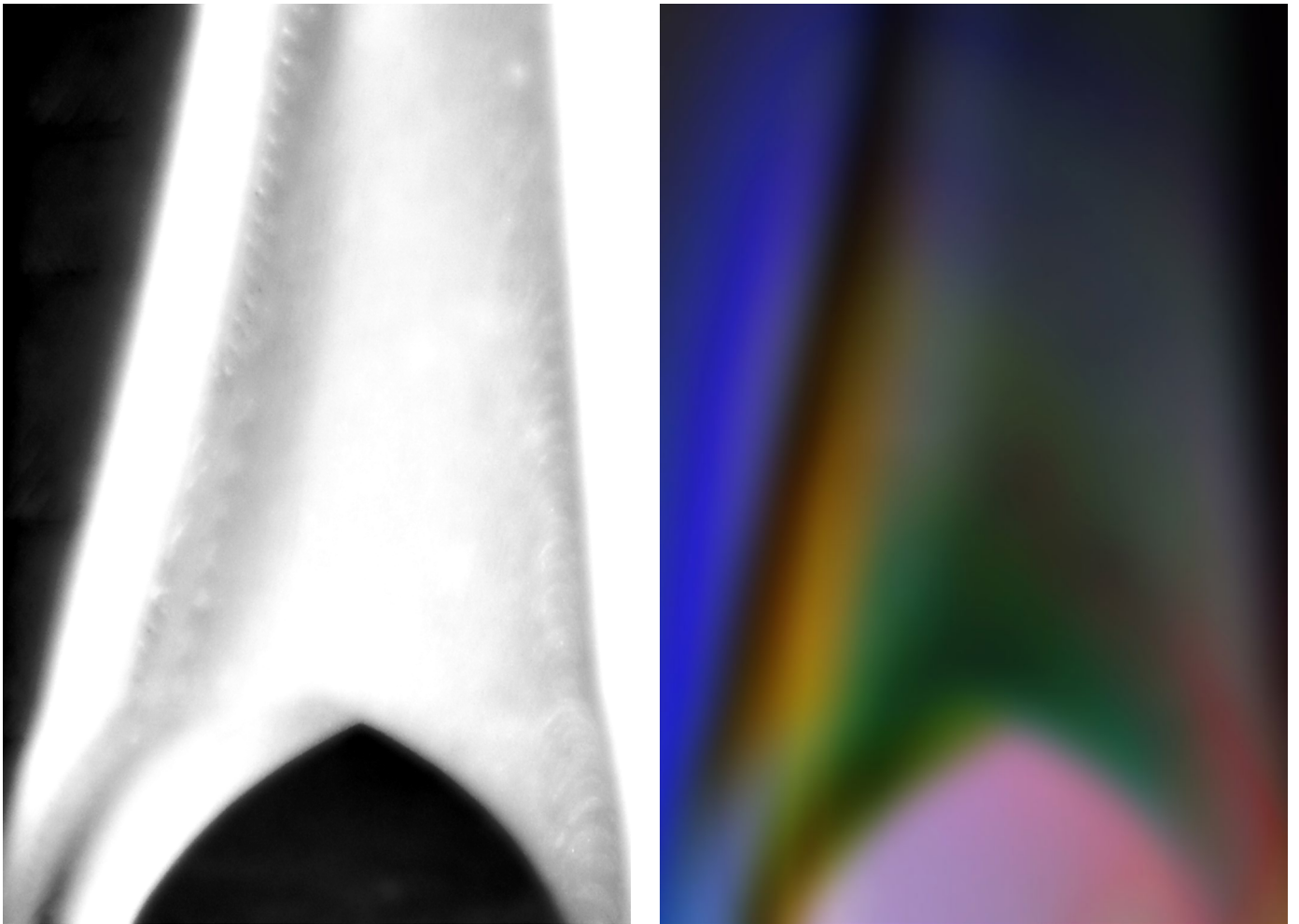
Figure 96: Exposed monochromatic negative, with resulting filtered chromogenic print.
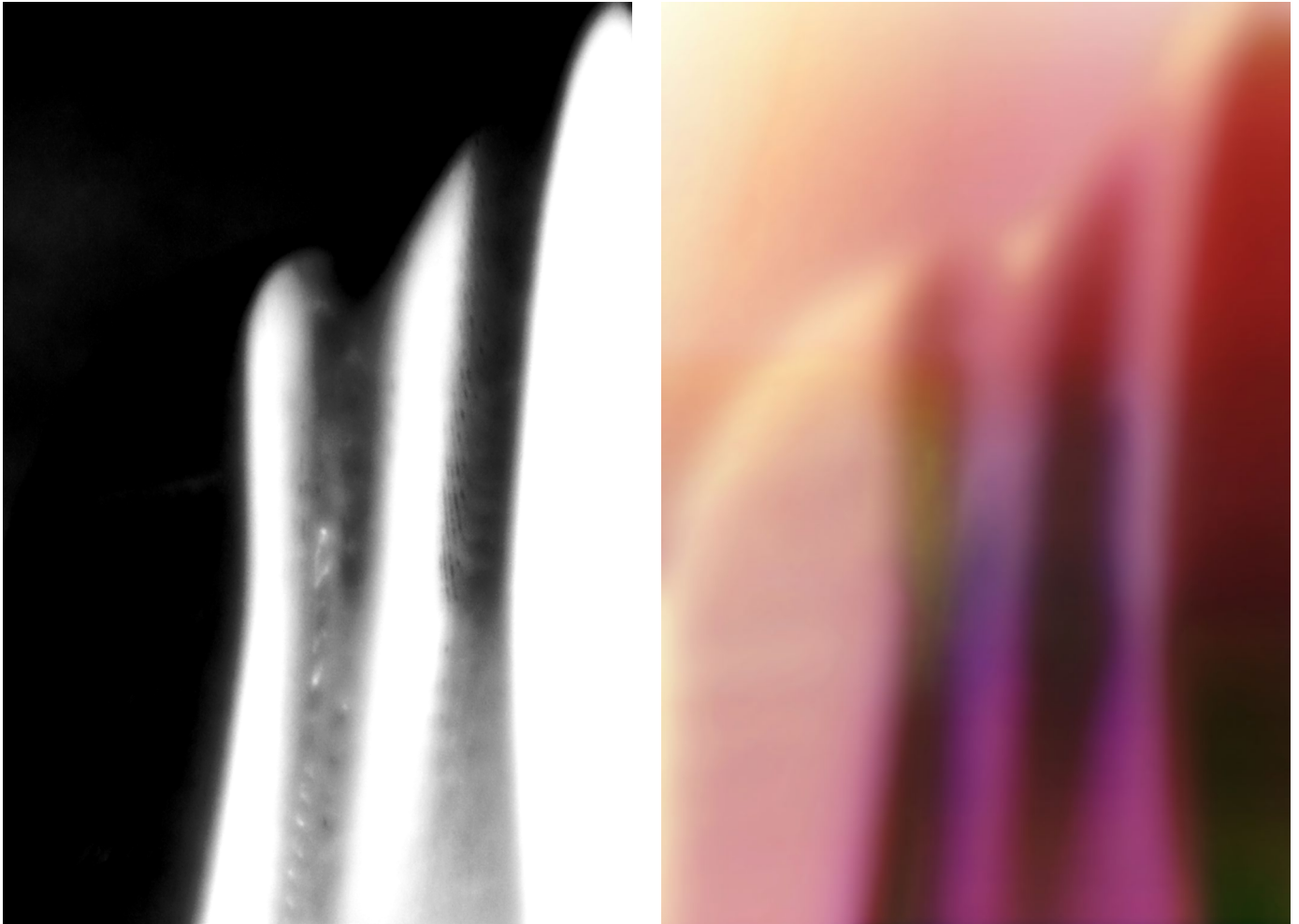
Figure 97: Exposed monochromatic negative, with resulting filtered chromogenic print.

Figure 98: Exposed monochromatic negative, with resulting filtered chromogenic print.

Figure 99: Exposed monochromatic negative, with resulting filtered chromogenic print.

Figure 100: Exposed monochromatic negative, with resulting filtered chromogenic print.

Figure 101: Exposed monochromatic negative, with resulting filtered chromogenic print.

Figure 102: Exposed monochromatic negative, with resulting filtered chromogenic print.

Figure 103: Exposed monochromatic negative, with resulting filtered chromogenic print.

Figure 104: Exposed monochromatic negative, with resulting filtered chromogenic print.

Figure 105: Exposed monochromatic negative, with resulting filtered chromogenic print.

Figure 106: Exposed monochromatic negative, with resulting filtered chromogenic print.

CONVERGENCE

The developed exposures, while created with expressions of architectural conventions of form, light, scale, and colour, are still abstract in their expression of habitable space. While I am content with firmly regarding them as architectural I am aware that their high artistic value risks alienating a traditional concept of what is considered architecture. The identified program is not apparent in these works so I am forced to question again the importance of 'form that follows function'. In the endeavour to reduce the risk of alienation I will move closer to a conventional state of architectural representation while attempting to maintain its high artistic value.

RULES

5.1   Firstly the function of space within the designed form is investigated to firmly grasp a sense of practical purpose.

5.2   The space is rendered to increase inhabitable spatial awareness.

MATCH ONE MATCH TWO MATCH THREE

ESCALATION

DISCOVERY

EXPLORE

EXPAND

EXAMINE

1 Order

2 State of mind

3 Redolence

4 Différance

5 Innovation

6 Habituality

7 Universality

8 Subjectivity

9 Convergence

Figure 107: Strategy analysis, CONVERGENCE.
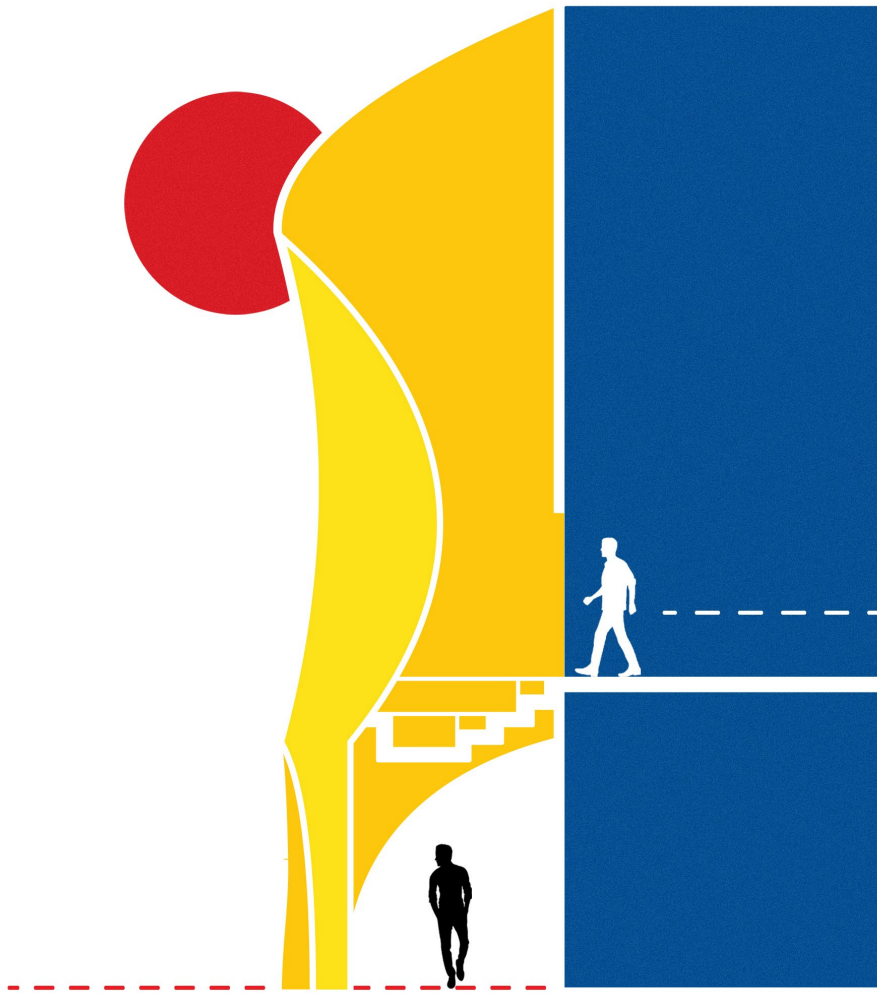
Figure 108: Tower 1 attaches to other existing structures, creating an entrance at the back and a passage-way underneath.
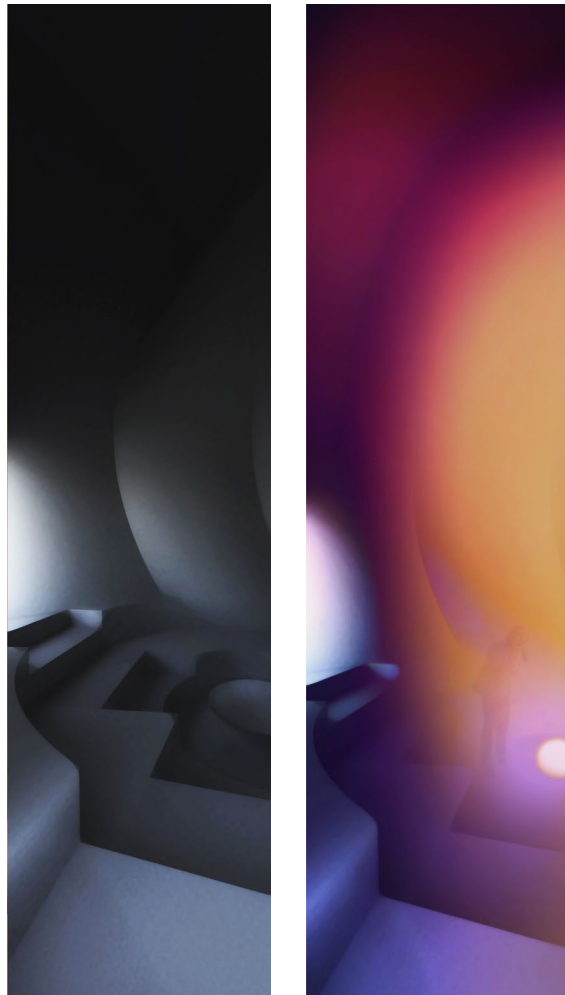
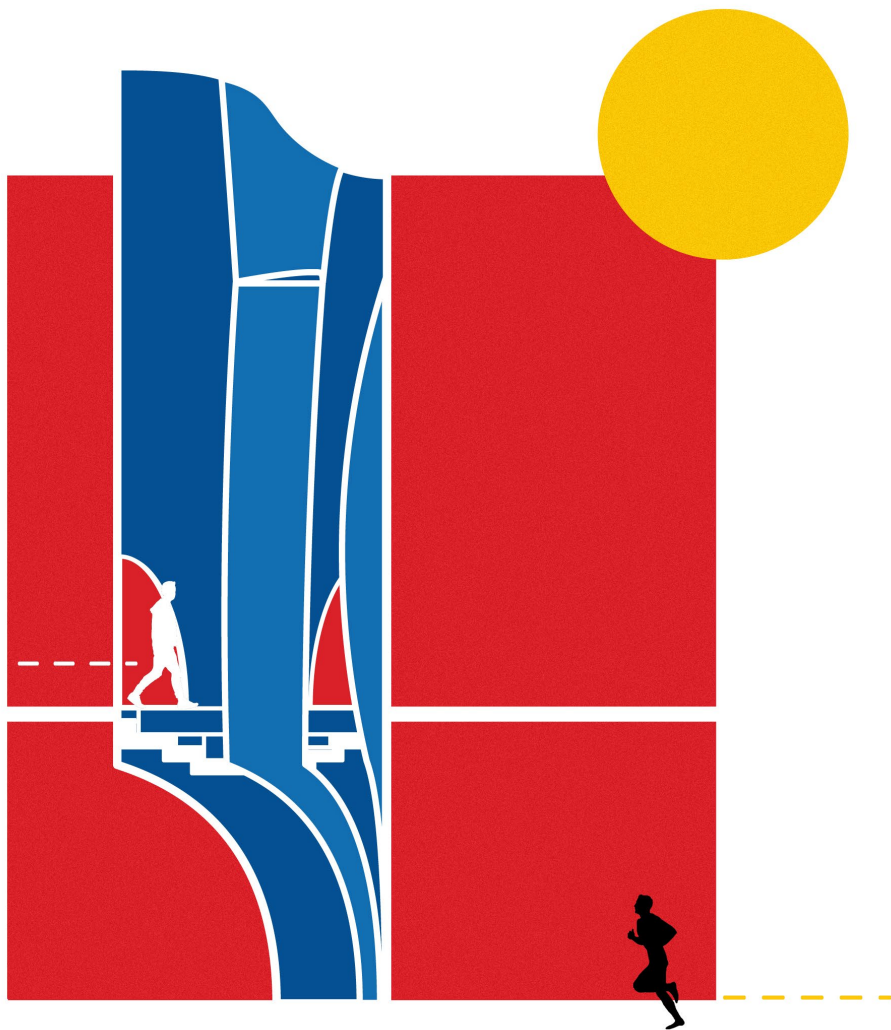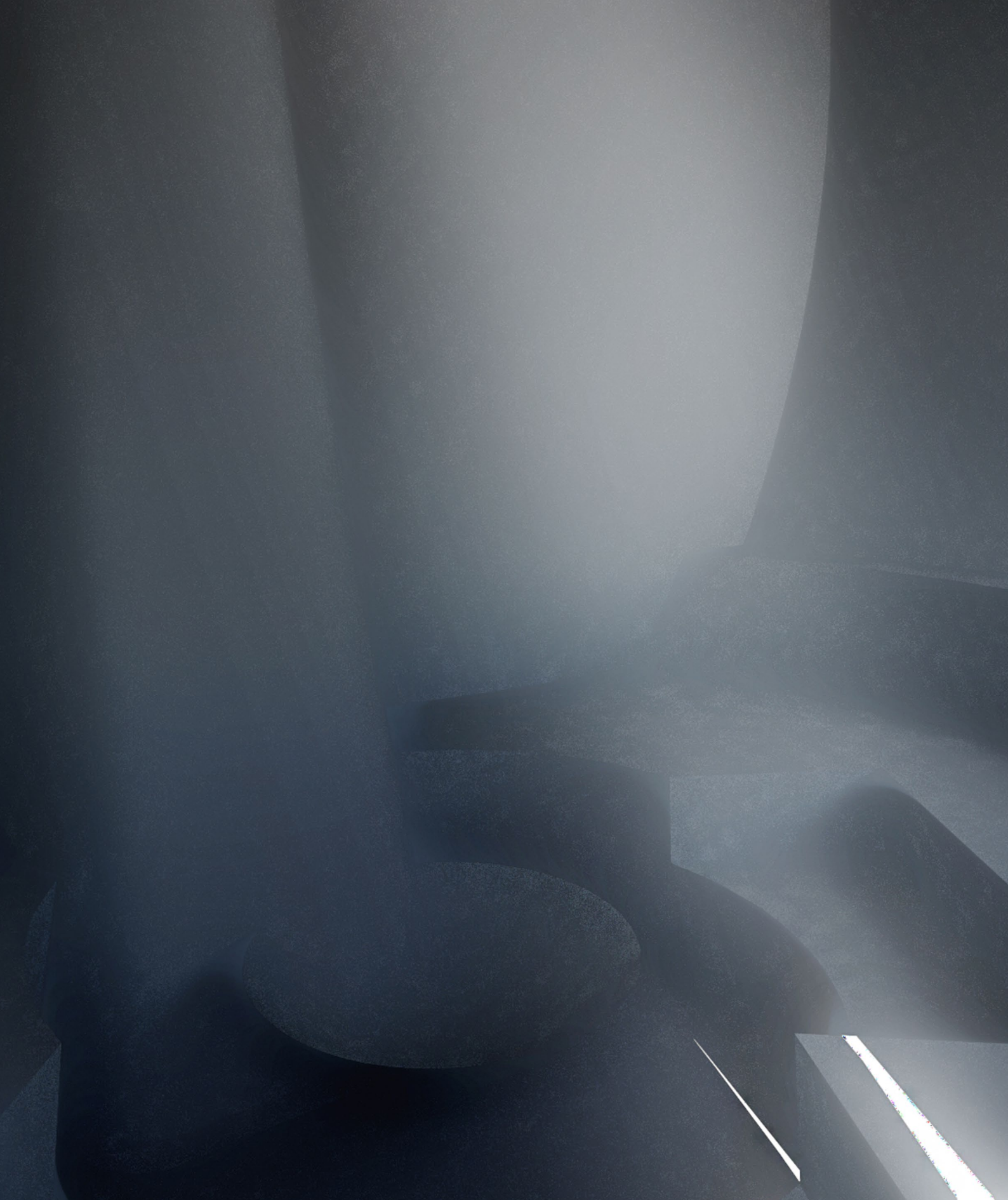Figure 109: Rendered interior, unoccupied and during a game.

Figure 110: Tower 2 expands with a secondary entrance on its back face, and a tear in its ceiling to increase interior light.
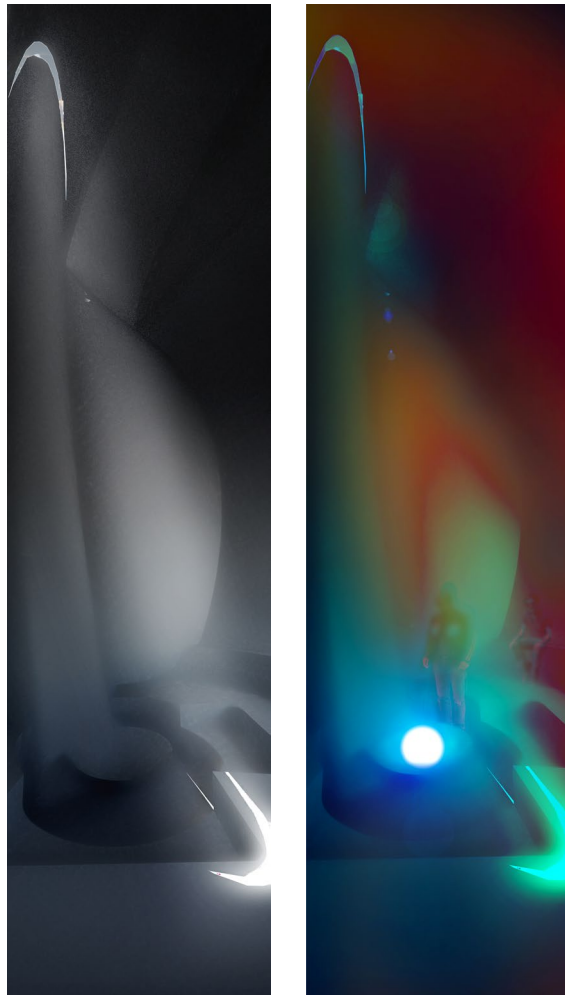
Figure 111: Rendered interior, unoccupied and during a game.
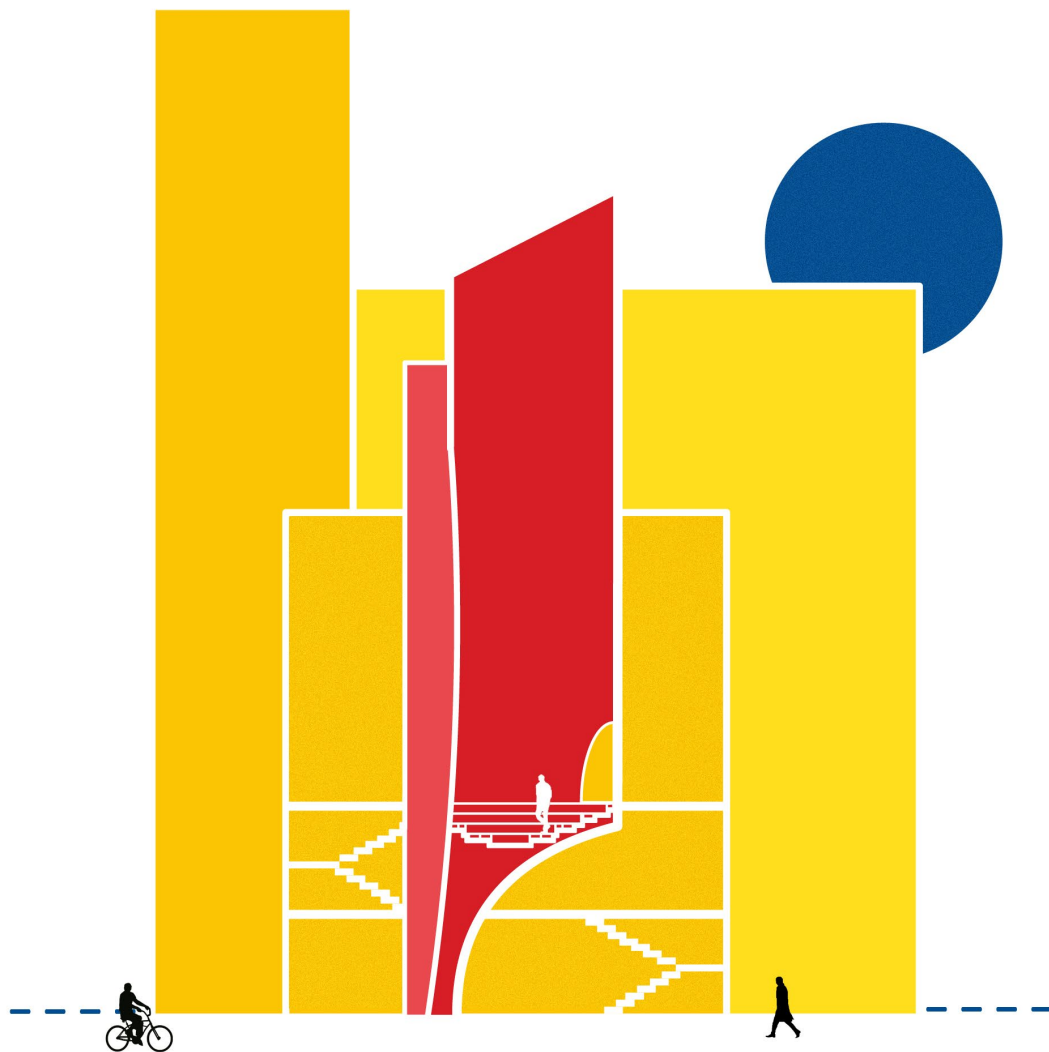
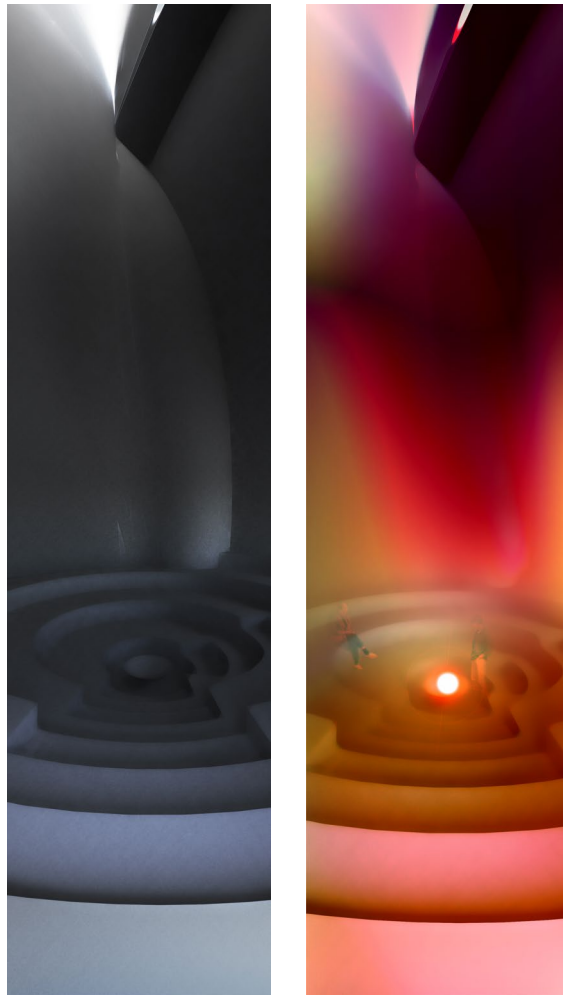Figure 112: Tower 3 increases the scale of the structure to increase inhabitable interior space.

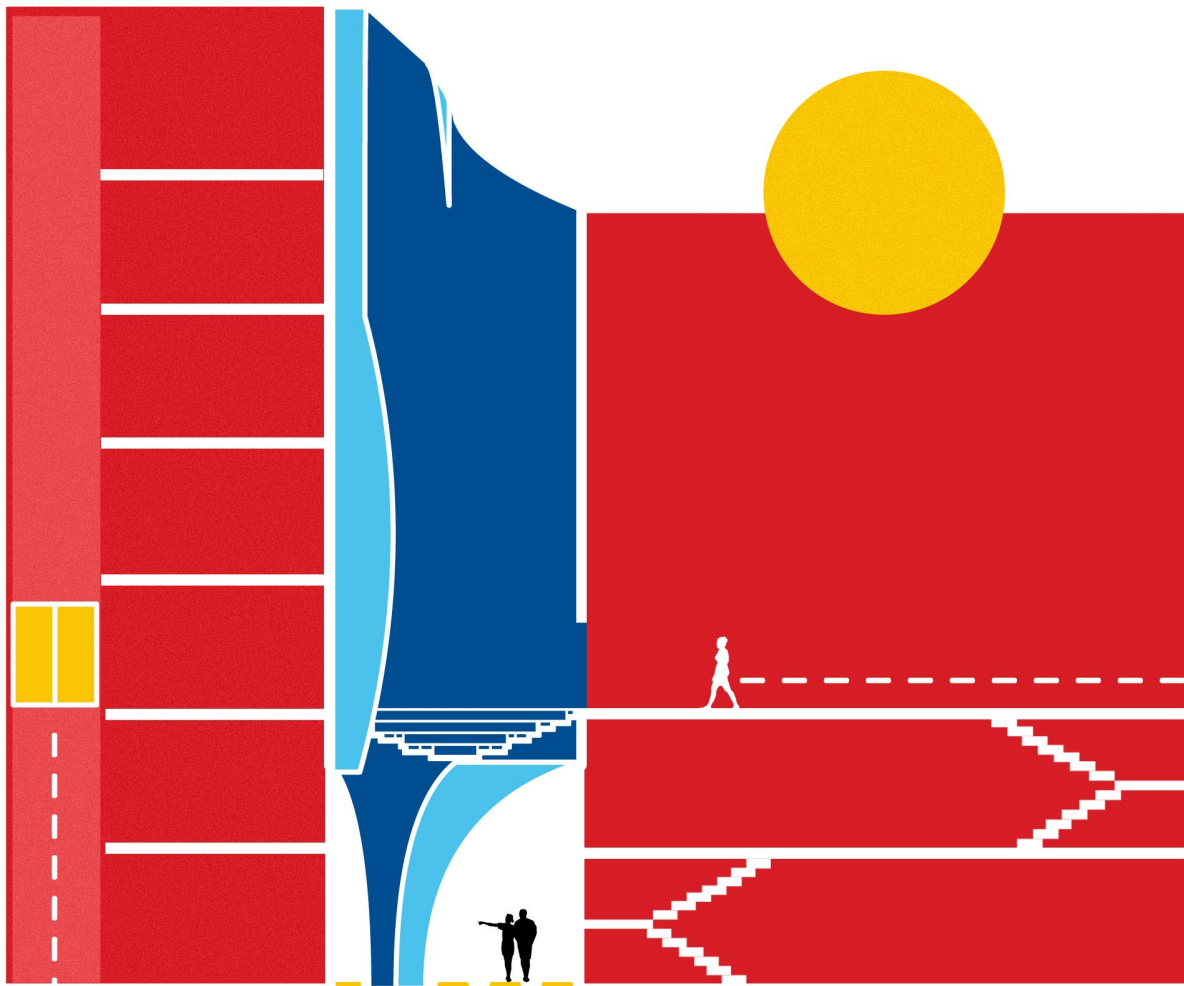Figure 113: Rendered interior, unoccupied and during a game.
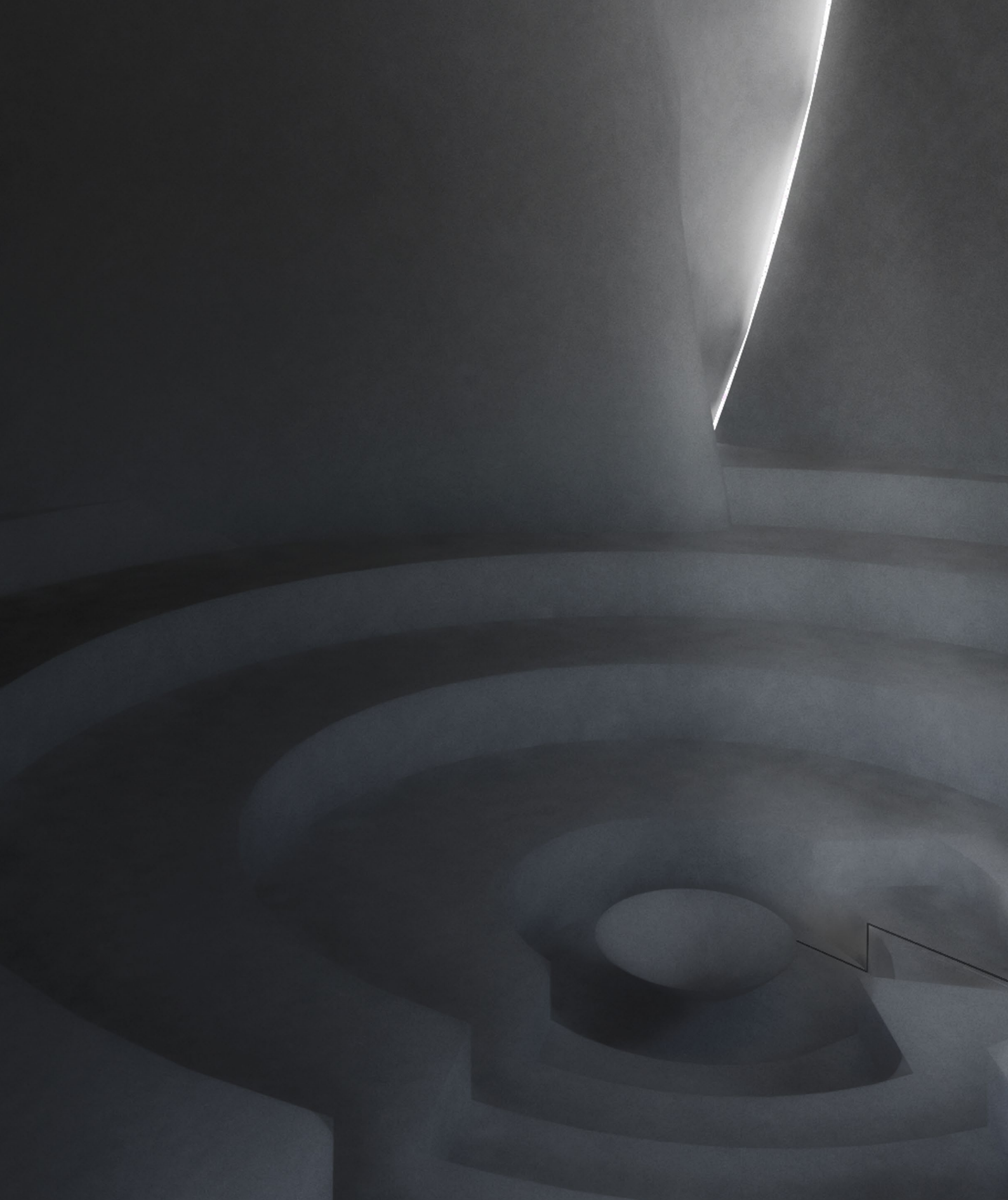
Figure 114: Tower 4 positions the structure in between two existing buildings, creating side entrances.
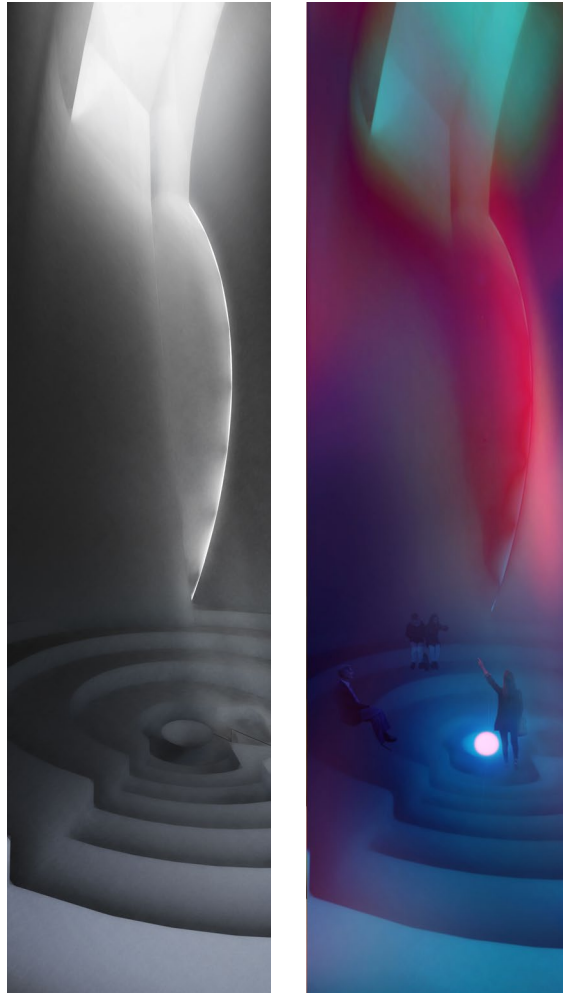
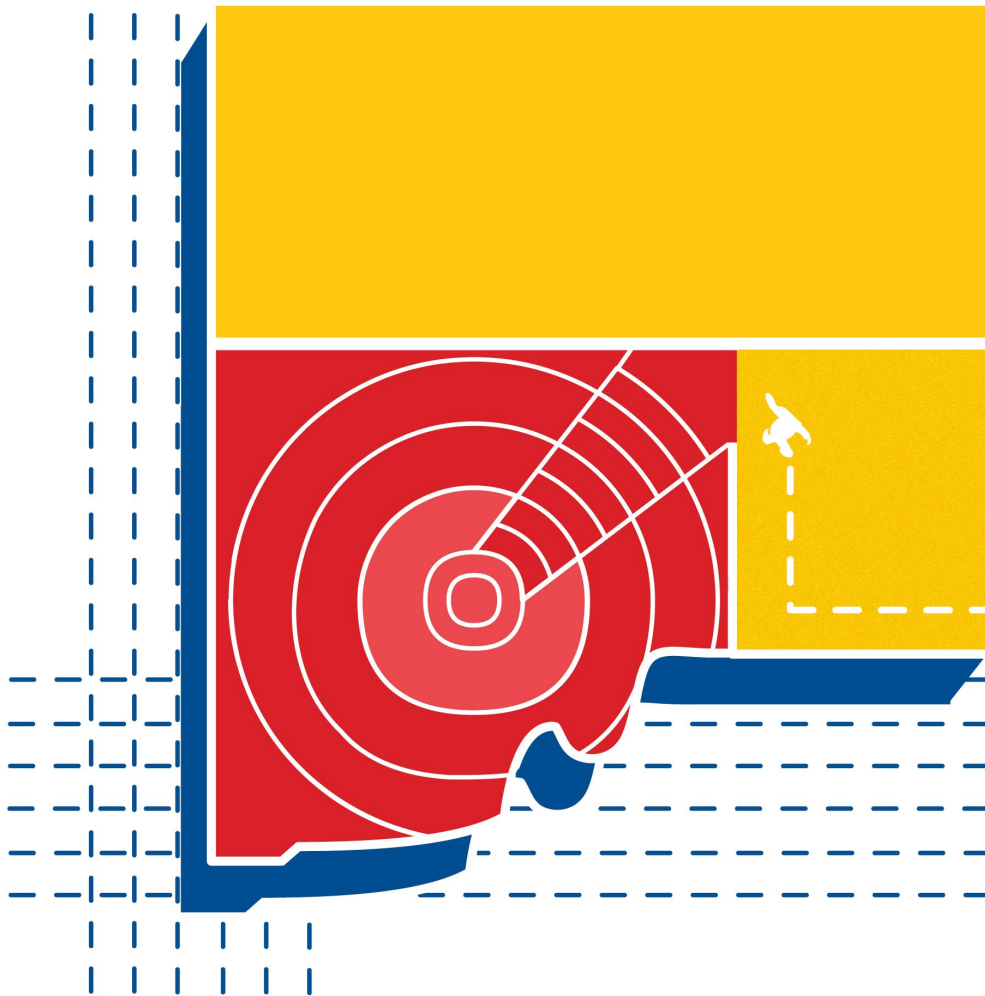Figure 115: Rendered interior, unoccupied and during a game.

Figure 116: Tower 5 proposes that the tower would fill in voids in the existing architectural landscape.
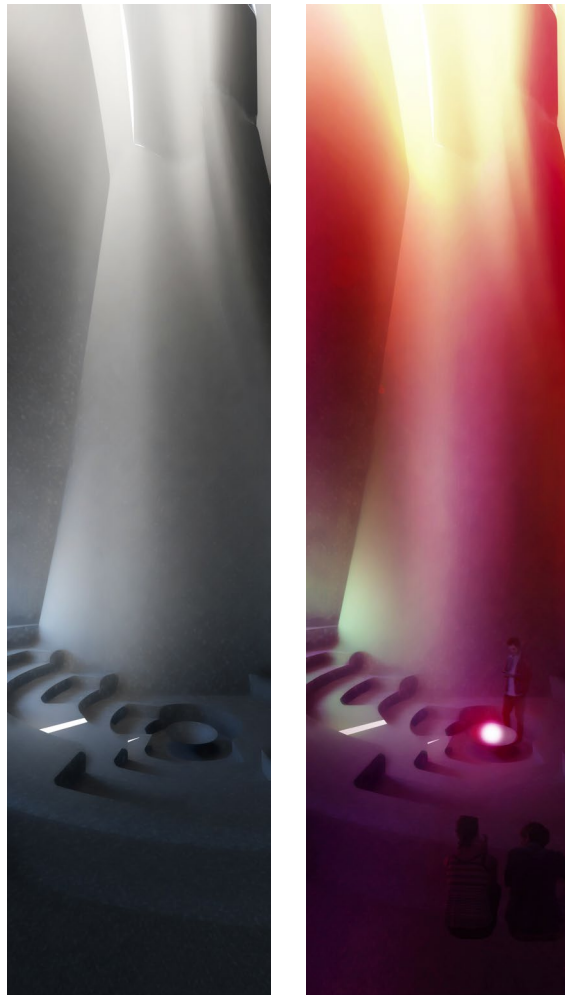
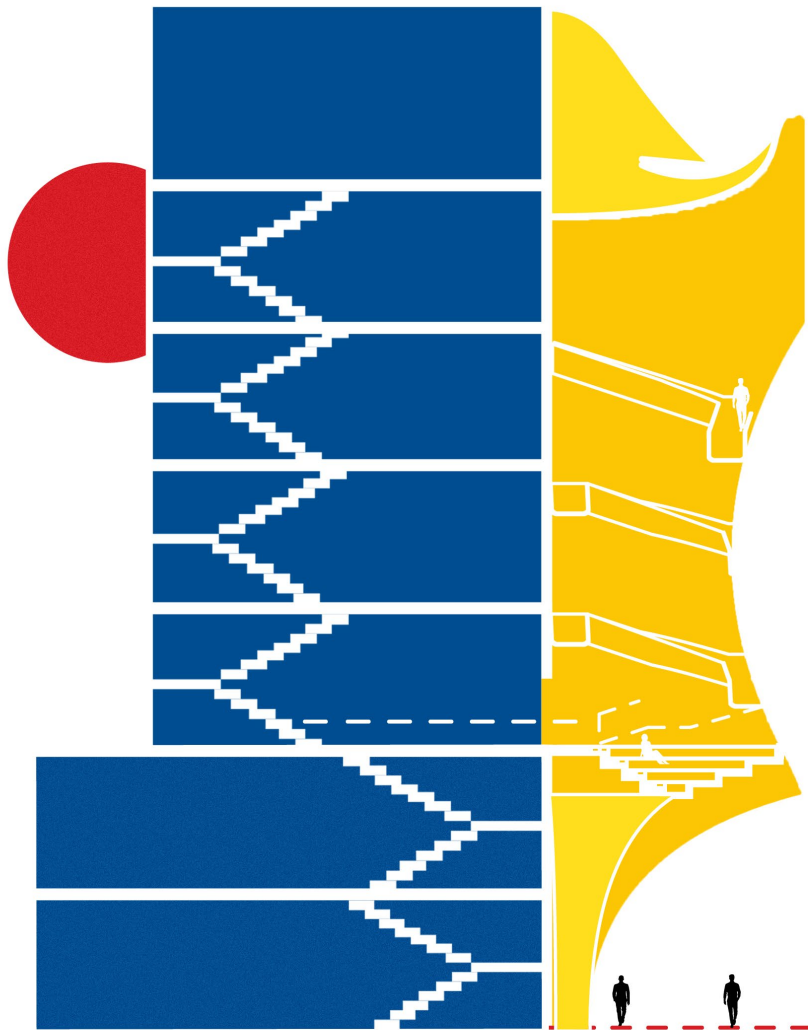Figure 117: Rendered interior, unoccupied and during a game.
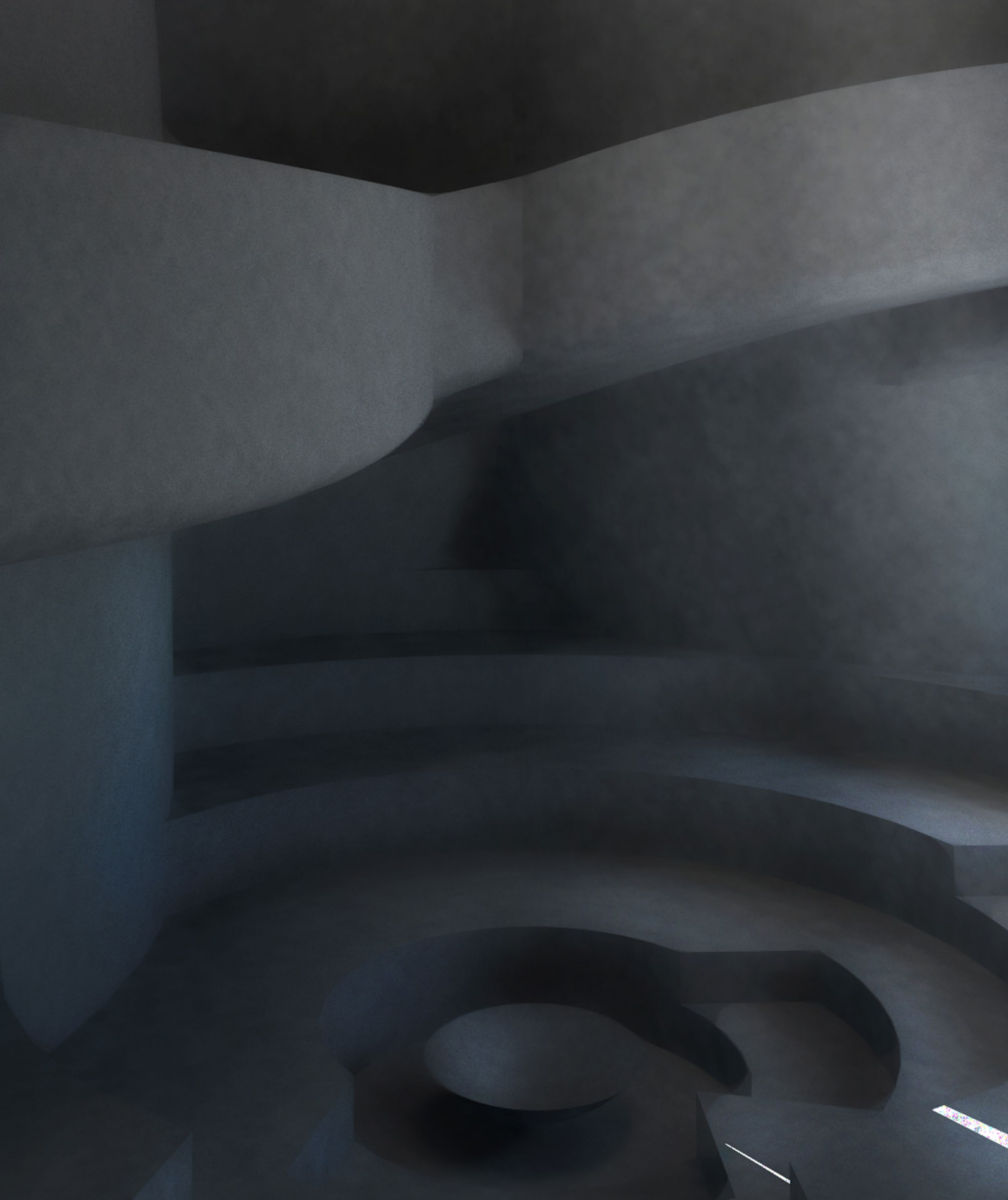
Figure 118: Tower 6 introduces a spiral gallery, to increase inhabitant interaction with the space and utilise vertical height.

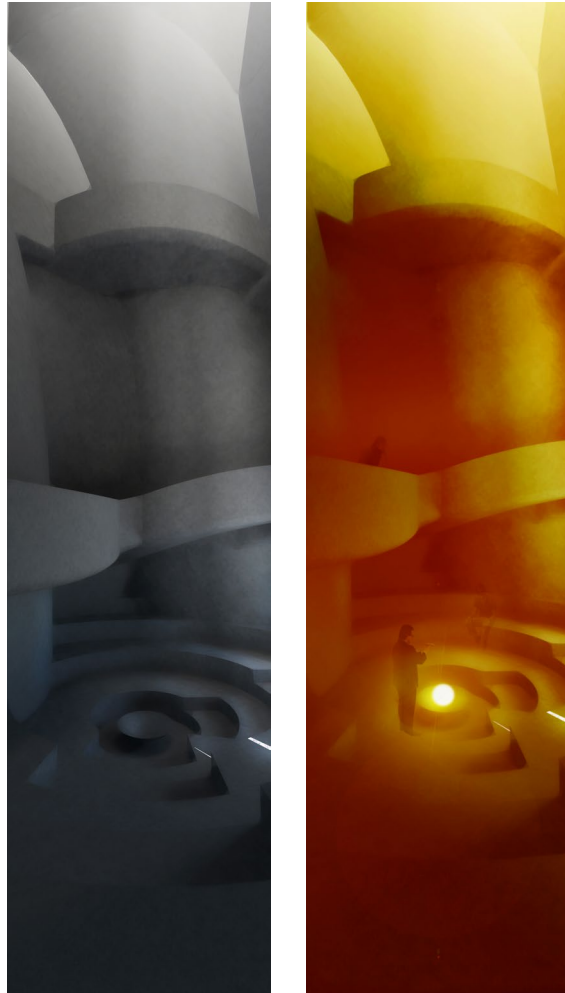Figure 119: Rendered interior, unoccupied and during a game.

Figure 120: Tower 7 proposes that the structure stands alone, with an entrance via a staircase in its base support pillar.

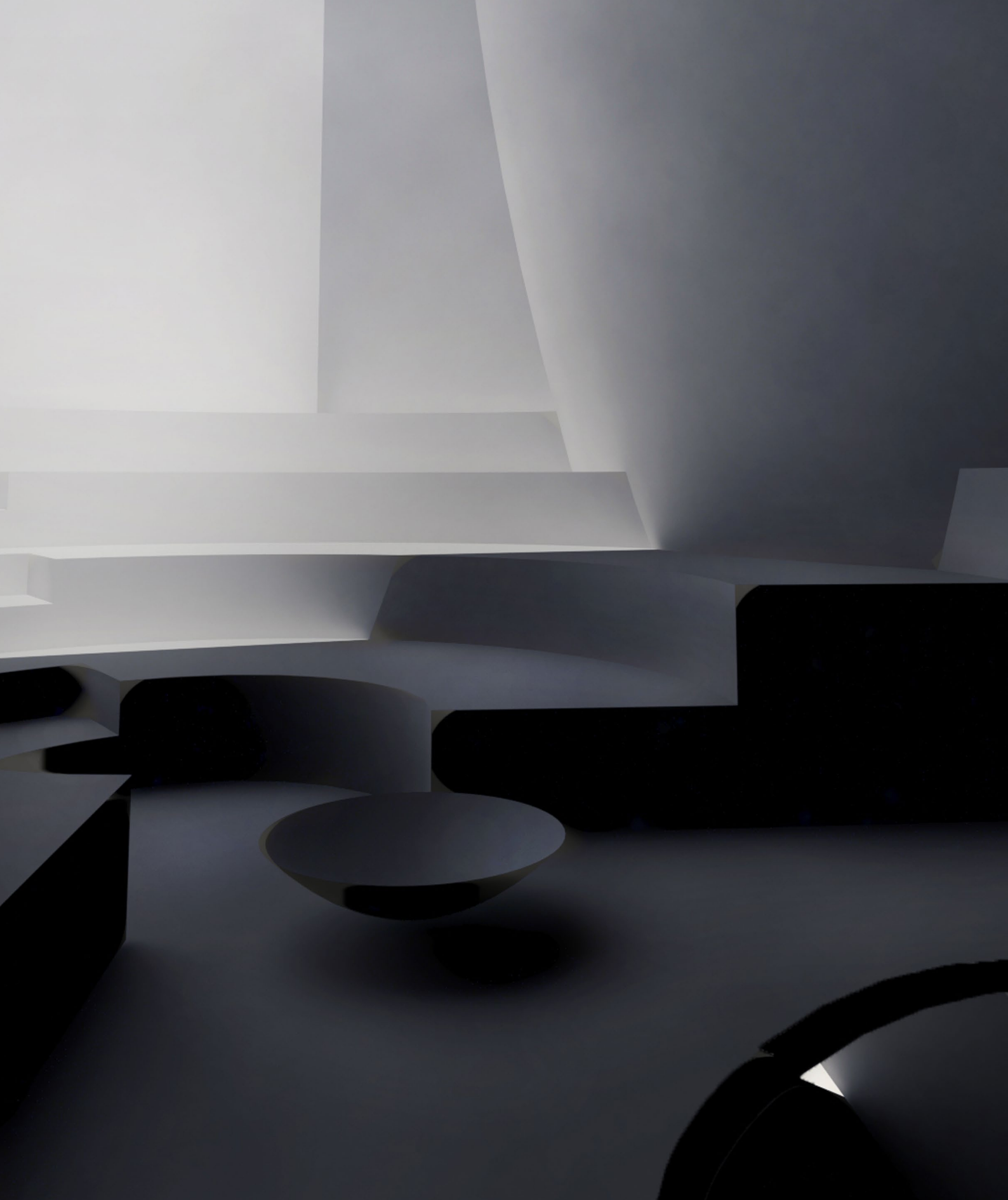Figure 121: Rendered interior, unoccupied and during a game.
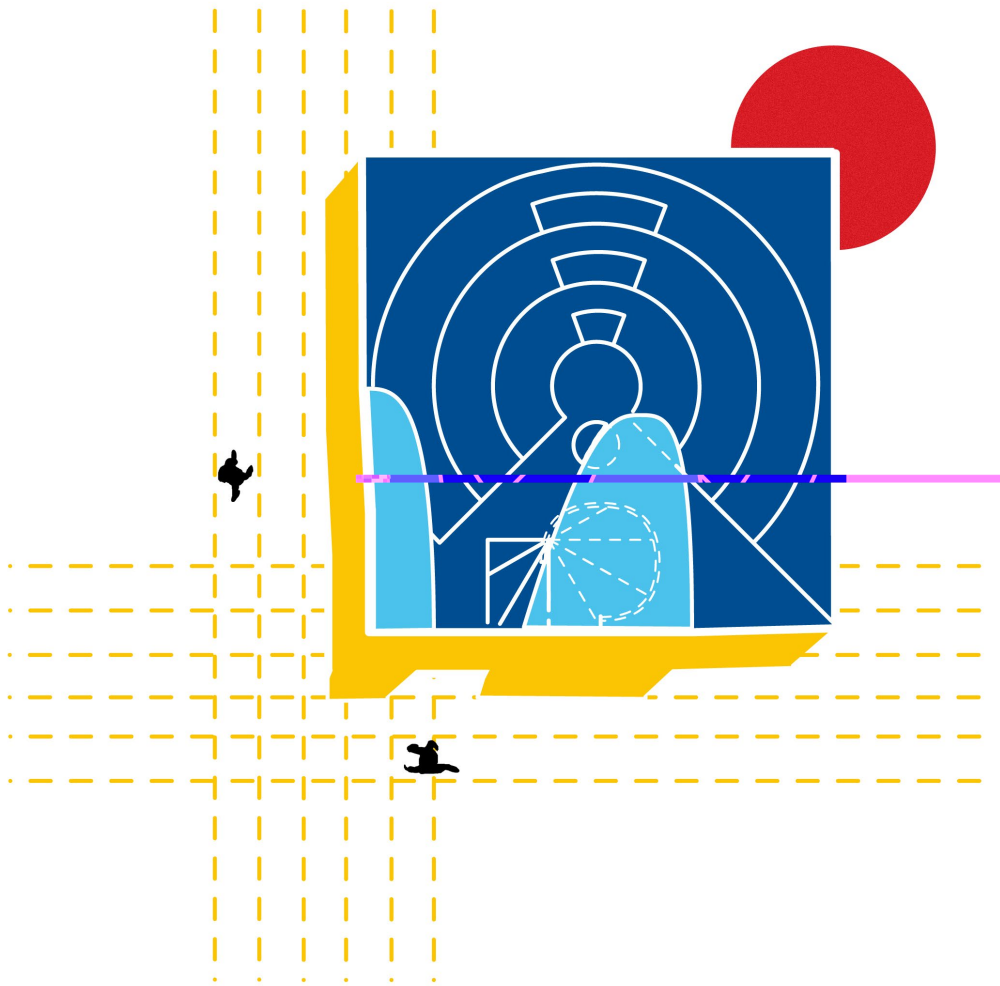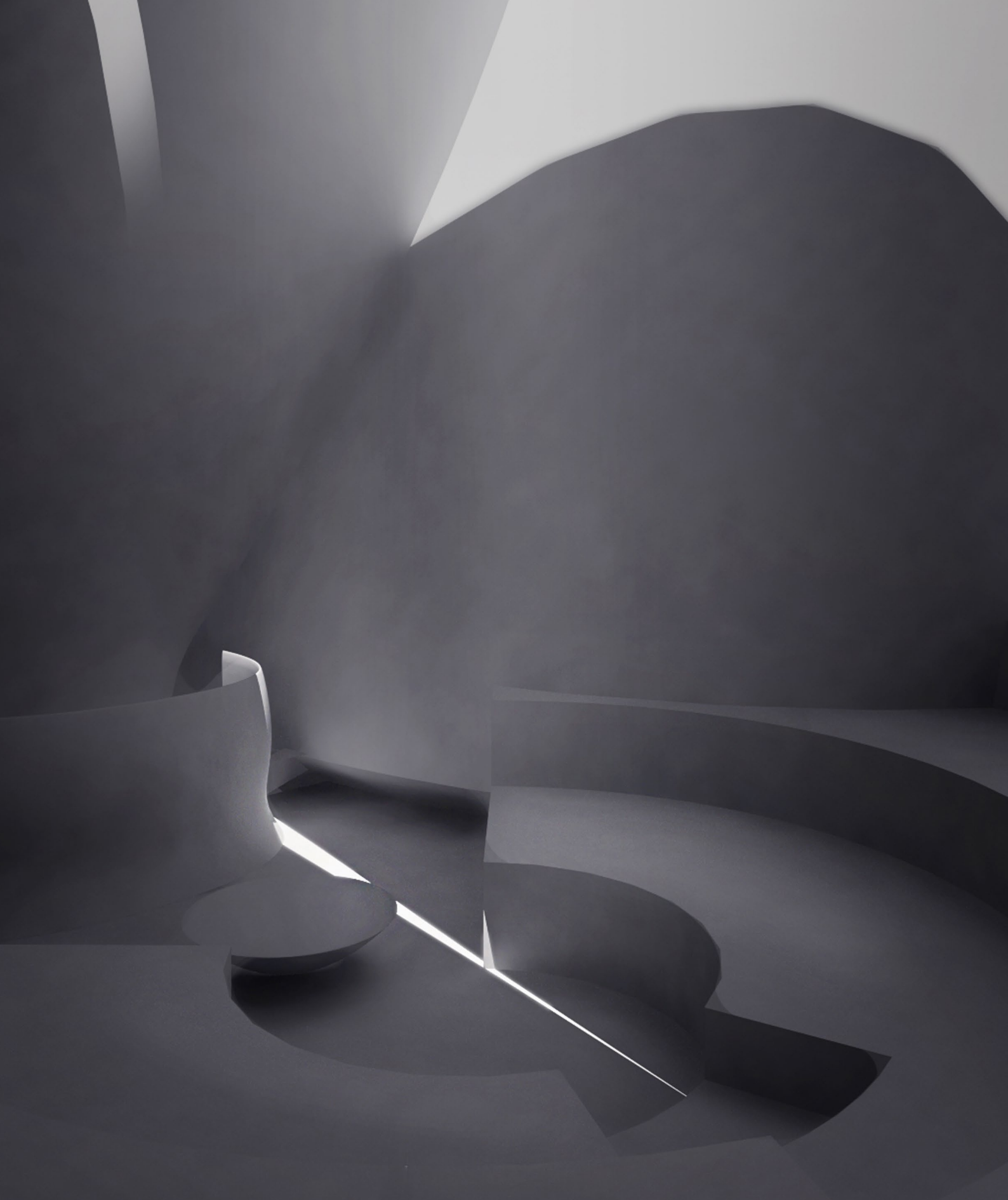
Figure 122: Tower 8 continues as a stand alone structure, introducing regulatory interior elements.
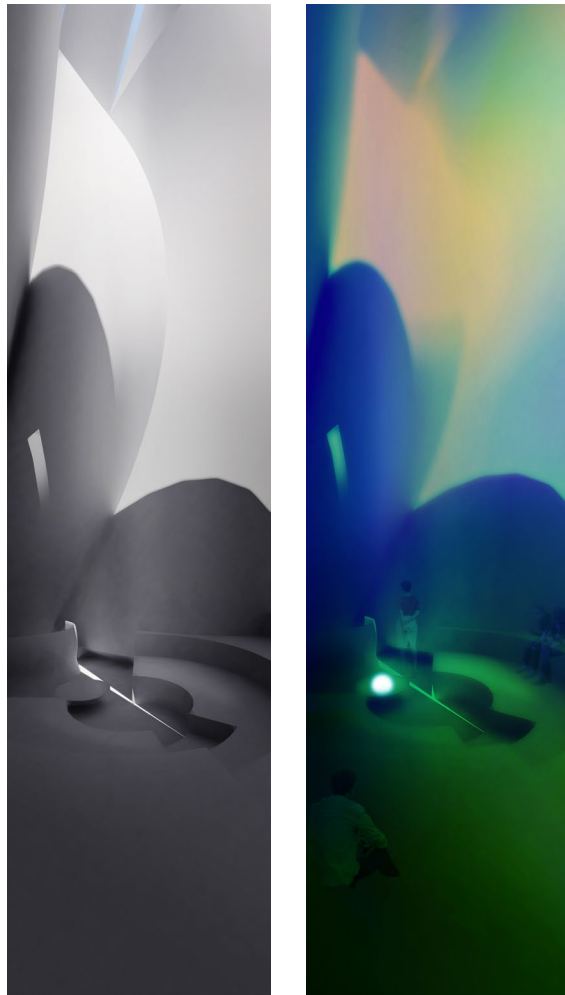
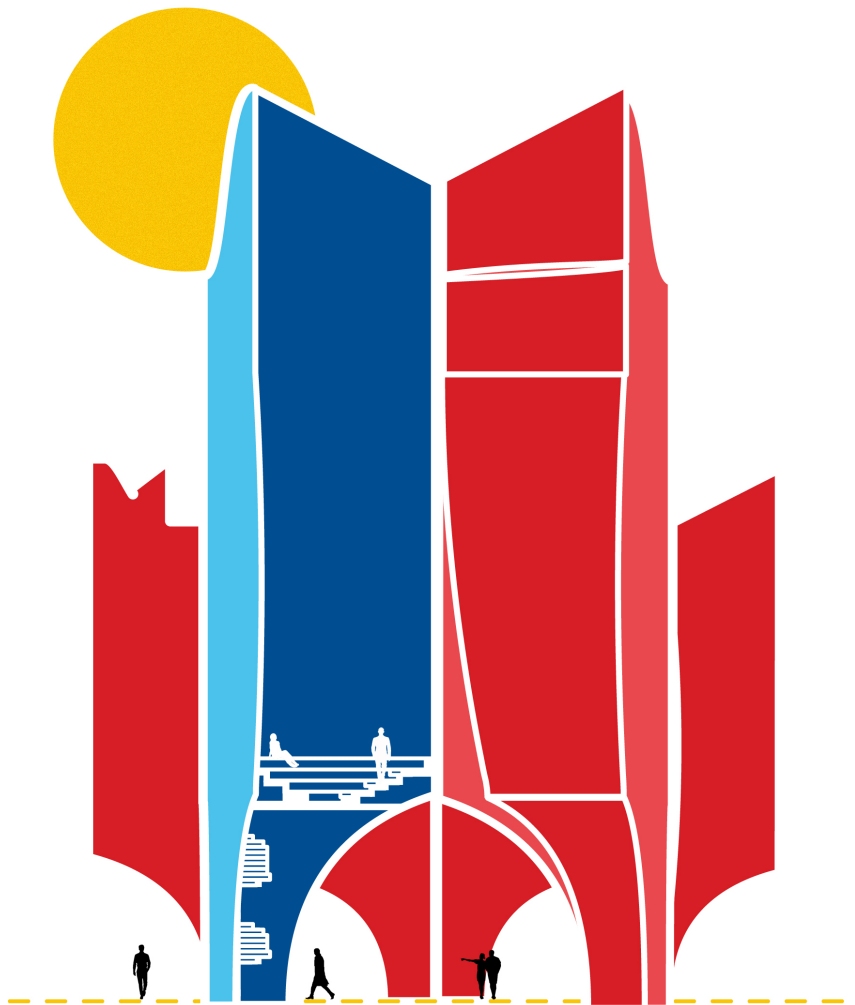Figure 123: Rendered interior, unoccupied and during a game.

Figure 124: Tower 9 introduces the potential for the structures to coexist, creating a festival of auditoriums.

Figure 125: Rendered interior, unoccupied and during a game.

REFLECTION

The final convergence towards a subjective architectural background has presented the designed space on the cusp of reality. I believe the novel exists not only as a piece of fiction but also fundamentally as a warning against a future that preferences an insular academic mind. Therefore I question the need to represent a space so straightforwardly when it has no intention of existing in the confines of reality. The expression reached prior to its final convergence sits more comfortably in the text through which it came to be.

Game 3: REDOLENCE identified a limit on the artistic boundary of interior spatial design; a work must attain qualities of abstraction in order to maintain an open translation. In the same sense I believe Game 8: SUBJECTIVITY identifies the limit of the opposing architectural boundary. The requirements of an architectural representation of space is even more defined and conventionalised than that of illustrative art. Where abstraction is required of art to leave it open for spatial interpretation, the technical conventions of architectural drawing also isolates its potential translation of meaning.

Interiors thrive in the scope between art and architecture, not existing solely as either but somewhere in between.

Overall the startegy has explored the potential for hermenetuetic influence on the representation of spatial design. On reflection it is apparant that the value hermeneutic theory brings to a spatial designer is through the frame of mind it proposes, not necceserily as a direct methodology. The criteria explored are each essential to informing a designer on making effective decisions in the the design process, that inpsire spatial narrative and enhance spatial experience.

ACT FIVE:
CHANGE

Orientation

Crisis

Escalation

Discovery
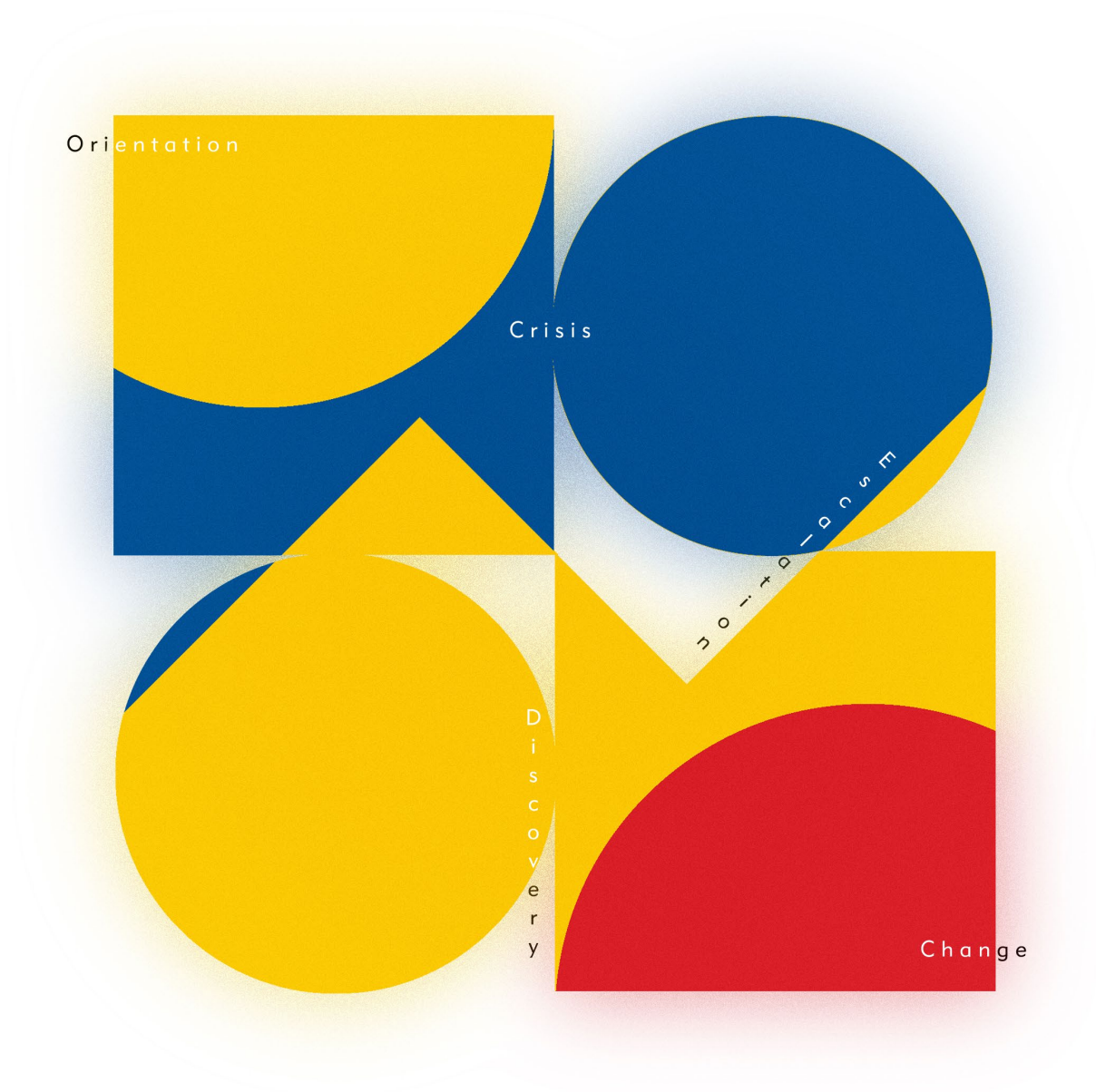
Change

Figure 126: Research development, CHANGE.

CONCLUSION

The theories presented by Derrida and Gadamer throughout my research bring to light the significance of art to human society, and through my own introspection and partiality this is applied to architectural philosophy. Particularly the potential relevance that hermeneutic theory offers towards the practice of interior architecture is investigated. The desire to inform meaning in architectural representation through written narrative has introduced values I believe is beneficial to support a young spatial designer.

Firstly, hermeneutics supports the liberation of an uninhibited imagination and supports creative thought. The idea 'play' is the central theme that continually resurfaced throughout my research. From Gadamer's interpretation of play in art, to Hesse and *The Glass Bead Game*, 'play' captures the simplest form of natural creativity. These concepts

themselves question the values of traditional thinking that I had also begun to contemplate prior to conducting this research and therefore they have resonated with me. Interior architecture is fundamentally concerned with the human experience of space with the purpose of accommodating life. Therefore to design with the hermeneutic conception of play emboldens a designer to create space with meaning and significance to human life.

Secondly, modern architecture has been influenced by the predicament of either embracing its past or leaving it behind. Gadamer strongly advocates the inevitable influence of the past on the present. We cannot remove ourselves from the influence of time and this realisation in his hermeneutic theory encourages a designer to initiate a continual productive dialogue with history. Derrida's theories on the translation of meaning in written text influenced the treatment of architecture as a language capable of conveying meaning. Deconstructivism proposes dialectic inquiry between elements of contrast, an example of which can be, the past and the present. To produce meaningful experiences with space, to connect to people and to inspire a heightened sense of human living, interior architecture must consider its place in the context of history.

Lastly, the cultural significance of architecture is undeniable and mirrors philosophy in its potential to orient itself to the most profound ways of uncovering truth. As Hesse questions in his novel the conservation of individual achievement over society as a whole, Derrida and Gadamer propose a liberal understanding to the role of higher education. A university traditionally functions on a conservative basis,

driven by a desire to discover and preserve knowledge and values. A hermeneutic influence on architecture contrasts this. The influence of history on meaning formed from the experience of space is reliant on the context of its reception and therefore independent of a universal truth. A student can learn the most when in a community that fosters radical experimentation and encourages dialogue in translation.

These values help a designer to make appropriate decisions that can lead to avoiding and reducing risks during the design process. In an interpretive situation such as reading a book, comprehending a work of art, or experiencing space, an essential engagement with history introduces values and standards through which any meaning is interpreted. Further the recognition of one's own abilities and ignorance's leads to effective experimentation and play in the creative

process. The hermeneutic influence on interior architecture proposes a manner of exploring, recognizing, anticipating, inquiring and playing with humans space.

EPILOGUE   Ultimately as a young architect I question the role of my

university in its prescription of a format of conducting

research such as this that limits potential outcomes.

Requirements such as a 'final design outcome' limits

a students freedom of imagination, be restricting and

defining supposedly valuable design research. I believe

fundamentally it is the role of a university to prepare a

student for practice, especially in a professional field such

as architecture. However I feel through my research I have

learnt the value of experimentation and radical challenge

that will lend itself towards an understanding of my own

design disposition.

I have described these components that are supposedly

meant to enlighten a designer on the best ways of doing

things and creating interior spaces. However I cannot help

but be aware that this, for me, only defines the academic boundaries of interior architecture. My proposed strategy provides a toolkit for designers through which to make informed decisions during the creative process. Yet more exclusively what connects me as a designer to the spaces I create is not reliant on the success of these decisions or their recognition, it is the ability for these decisions to work together and produce a space that is inequitably immersive as what it set out to be. The coherence of a space is the most beautiful to me.

Coherence is when every element of a work refers to the others and it is impossible to remove a single one without destroying the whole. What separates art from the artistic qualities of architecture is its ability to be free. Architecture after all requires use and interiors require inhabitation, while art can exist purely as an expression of meaning. In failing to deliver on its functional purpose a space is reduced to a folly, and no matter how detailed and thought out its expressive meaning is it can never be experienced. Therefore coherence is the interplay of form, colour, light, scale and materiality working in tangent with a purpose to express meaning.

My research has attempted to uncover the reasons behind my initial frustrations with failing to connect to design, and has helped to define my own motivations as a young interior architect. The enchanting values of written narrative are developed to enhance a designers frame of mind. In being able to appropriately and effectively make decisions a designer can capture this enchantment within the representaion of space.

Aristotle. *Art of Rhetoric*. [S.l.]: Oxford University Press, 2017.

Bloomer, Jennifer. *Architecture and the Text: The (S)Crypts of Joyce and Piranesi*. New Haven: Yale University Press, 1995.

Bruner, Jerome. *Actual Minds, Possible Worlds*. Cambridge, Mass: Harvard University Press, 1986. http://public.eblib.com/choice/publicfullrecord.aspx?p=3300334.

Bruner, Jerome. "The Narrative Construction of Reality". *Critical Inquiry*. 18, no. 1, 1991: 1-21.

Coyne, Richard. *Derrida for Architects*. London: Routledge, 2011.

Derrida, Jacques. *Margins of Philosophy*. Translated by Alan Bass. Chicago: The University of Chicago Press, 2009.

Derrida, Jacques. *Writing and Difference*. Translated by Alan Bass. London: Routledge & Kegan Paul, 2010.

Derrida, Jacques, *Of Grammatology*. Translated by Gayatri Chakravorty Spivak and Judith P. Butler. Baltimore: The Johns Hopkins University Press, 2016.

Freedman, Ralph. *Hermann Hesse: Pilgrim of Crisis ; a Biography*. New York: Fromm International, 1997.

Gadamer, Hans-Georg. *Dialogue and Dialectic: Eight Hermeneutical Studies on Plato*. Translated by P. Christopher Smith. New Haven: Yale University Press, 1980.

Gadamer, Hans-Georg. *Reason in the Age of Science.* Translated by Frederick G. Lawrence. Cambridge, Mass: MIT Press, 1992.

Gadamer, Hans-Georg. *Philosophical Apprenticeships.* Cambridge, Mass: MIT Press, 1985.

Gadamer, Hans-Georg. *Truth and method.* London: Bloomsbury Academic, 2014.

Ganoe, Cathy J. "Design As Narrative: A Theory of Inhabiting Interior Space". *Journal of Interior Design.* 25, no. 2, 1999: 1-15.

Grondin, Jean, and Kathryn Plant. *The philosophy of Gadamer.* Chesham: Acumen, 2003.

Halliwell, Stephen, and Aristotle. *Aristotle's Poetics.* Chicago: University of Chicago Press, 1998.

Harries, Karsten. *The Ethical Function of Architecture.* Cambridge, Mass: MIT Press, 2000.

Heidegger, Martin. *Basic Problems of Phenomenology: Winter Semester 1919/1920.* Translated by Scott M. Campbell. London: Bloomsbury, 2013.

Heidegger, Martin. "On the Origin of the Work of Art". *Poetry, Language, Thought Translations and Introduction.* Translated by Albert Hofstadter. New York: Harper & Row, 1975.

Hesse, Hermann. *The Glass Bead Game: (Magister Ludi).* London: Vintage, 2000.

Hewlett, C. J. "The Future in Interior Design". *Journal of Interior Design.* 11, no. 1, 1985: 10-12.

Huizinga, Johan. *Homo Ludens: A Study of the Play-Element in Culture.* Boston: The Beacon Press, 2009.

Jameson, Fredric. T*he Prison-House of Language: A Critical Account of Structuralism and Russian Formalism.* Princeton: Princeton University Press, 2015.

Loustau, Jennifer. "A Theoretical Base for Interior Design: A Review of Four Approaches from Related Fields". *Journal of Interior Design.* 14, no. 1, 1988: 3-8.

Kant, Immanuel, Meiklejohn, Thomas Kingsmill Abbott, W. Hastie, and James Creed Meredith. *Immanuel Kant: The Critique of Pure Reason ; and, The Critique of Practical Reason and Other Ethical Treatises ; and, The Critique of Judgement.* Chicago: Encyclopaedia Britannica, Inc, 1990.

Kidder, Paul. *Gadamer for Architects.* London: Routledge, 2013.

Liukkonen, Petri. "Hermann Hesse". *Books and Writers. Finland Kuusankoski Public Library.* Accessed December 10, 2017, http://www.kirjasto.sci.fi/hhesse.htm

Loos, Adolf, and Adolf Opel. *Ornament and Crime: Selected Essays.* California: Ariadne Press, 1998.

Remys, Edmund. *Hermann Hesse's Das Glasperlenspiel: A Concealed Defense of the Mother World.* Berne: Lang, 1983.

Vesely, Dalibor. *Architecture in the Age of Divided Representation: The Question of Creativity in the Shadow of Production.* Cambridge, Mass: The MIT Press, 2006.

Ziolkowski, Theodore. *The Novels of Hermann Hesse: A Study in Theme and Structure.* Princeton, N.J.: Princeton Univ. Pr, 1974.

Zumthor, Peter. *Atmospheres: Architectural Environments, Surrounding Objects.* Basel: Birkhäuser, 2012.

APPENDIX

Figure 127: Plinio Designori mask folded painting for redolence game. Painted acrylic.

Figure 128: The Music Master mask folded painting for redolence game. Painted acrylic.

Figure 129: Joseph Knecht mask folded painting for redolence game. Painted acrylic.