

Form Follows Fiction

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CHAPTER 1

NARRATIVE AND ARCHITECTURE

1.1 INTRODUCTION

A Narration is an act of carefully choosing specific or critical occasions through time and relating them in a particular arrangement. The narrative comes into its presence when spoken to through expressive verbalized shapes such as dialect, portray, or engineering. It takes in time and settings which are variable. Be that as it may, the thought in the story remains consistent.

One can describe the same story in numerous diverse ways by the set of connections between all the characters. Additionally, building involvement as narration can shift depending on who is encountering and when, but the set of connections in design remains the same and that is called the Structure of Narration, Account structure comprises the parts, the relationship between those parts, and the meaning or reason that these relationships serve.

Narrative and Architecture are two areas that are profoundly related to each other. Many researchers and understudies have attempted to look at both of these together to get their relationship. These approaches can generally be separated into three categories:

- First, where architecture supports narration;
- second, where narration supports architecture;
- third, where architecture and narrative are a single entity.

Most narratives of places travel stories, or for that matter any fiction or nonfiction, fall under the primary category where architecture could be a for occasions to happen. Especially account books on history depict the engineering of cities, palaces, and houses in extraordinary detail to clarify the characteristics of that

time. The moment is where the portrayal is a portion of the architecture. This includes the depiction of a building narrated by somebody and architectural involvement narrated by distinctive people.

The social and social meaning of architecture too falls beneath this category. The approach that not numerous individuals have taken is architecture as account, where Architecture narrates almost itself, and at the conclusion, it becomes a narrative

1.2 THE ORIGIN OF NARRATIVE IN ARCHITECTURE

The term Narrative Architecture is utilized from Latin, narrative implies telling a story in mid-16th century architecture Latin, architecture implies the craftsmanship or honing of planning and building buildings. In spite of the fact that “narrative” and “architecture” are two diverse subjects or disciplines, the think about of narrative in architecture or the development of narrative architecture has been a long history. To investigate the relationship between story and engineering as well as the construction of narrative in architecture, a few verifiable points of reference can be examined. In other words, the segment will examine how stories are displayed in structural spaces or conveyed by architectural components and spatial dialects, as well as investigate how architectural drawings can depict narratives in a verifiable context. In terms of the transport of narratives in architecture in a conventional setting divides itself into two perspectives –

- Firstly, “architecture as the setting of narratives” centers on the objective part of architectural space and its picturesque setting for dramatic plays.
- Secondly, “architecture as narrative” aims to discuss the potential of spatial narration by the architecture itself which can be fulfilled by spatial language.

1.2.1 Architecture as the Venue of Narratives –

In Athens, a theater, dating from the early 60 century BC, was associated with the frenzied rituals in honor of Dionysus and had to be large enough to include a circular or semicircular stage, for the chorus and the dancing involved in the rituals, an altar for the libations with which performances commenced.

With architectural settings and spatial display, Greek theaters were scenes for characters to perform classical plays and to communicate theatrical narratives. This sort of architecture isn't a subject component for producing narrative talk, but a put for giving spatial capacity for the on-screen character (on-screen character) to convey accounts. It can be seen that Greek theater can be respected as a story foundation on which narrative characters and scenarios are presented.

This role of narrative background is similar to the spatial settings in architectural drawings in the Renaissance period. Architectural drawings that were used to represent narratives in Catholicism or Christianity were developed in the Middle Ages.

Nicholas Penny, a British art historian states that “Architecture participates in the narrative, so closely that the rhythms of the springing of the arches and the divisions of their supporting piers related to the movement of the figures.”



Fig.2.1: The Annunciation, depicting narratives through architectural elements



Fig.2.2: The Annunciation, depicting narratives through architectural elements

In this pictorial space, to portray the narrative, the rhythm of the springing of the arches correspond to the action of figures and present as an important factor in the

scene.

To compare Duccio's and Domenico Veneziano's *The Annunciation* (Figure 2.1), it can be seen that, perspectival space and vanished point cannot correspond to the action of figures, but direct our view to the inner garden and its locked door, which suggests the connotation of this narrative. As Nicholas Penny states, "His garden with its locked door is for him equivalent to the vase of lilies which in the Duccio painting are symbolic of the Virgin's purity."

1.2.2 Architecture as Narrative -

Concerning the self-expression of the human will of language and architecture, Adrian Forty states: For Goethe, architecture was like language in that it provided immediate expression of man's intellect and spirit. According to Forty's discussion and Goethe's assertion that architecture is not only like a language for the architect's or the user's expression but also can demonstrate the collective identity of certain peoples, it can be argued that architecture may present as a narrative, demonstrating collective memories and characteristics through spatial and material languages.

1.3 CONCLUSION

Thus, architecture and narrative do not remain separate and become a single entity, the narrative that narrates itself. This is the approach on which this study is based. What is meant by that is, that architecture also communicates, like language and art, it is also an expressive articulated form that conveys values. It is the oldest form of art that symbolizes preferred relationships through the act of making. And to understand these relationships the past pieces of evidence elaborate the narrative structure of architecture.



Fig.2.3: Serlio, Book II: Tragic Scene, architecture expresses narrative meanings

The examples mentioned above demonstrate the role of architectural spaces in presenting theatrical narratives and religious stories. Due to the specific rituals and symbolic

meaning, the spaces are not independent of their plots and characters for expressing the stories. Although the rhythms of the springing of the arches and the inner garden and its locked door imply spatial meaning, their scenic characteristics are stronger than the role of narrative expression.

CHAPTER – 2

INFERENCES FOR DESIGN

INTRODUCTION -

Without a language, we cannot speak. What is more, it is language that "speaks us," in¹ the sense that it provides the instruments of communication without which it would be impossible even to work out our thoughts. Yet for centuries only architectural language has been codified. None other has been processed and put into the systematic form required of an acknowledged language. All were considered exceptions to the rule, the classical rule, and not alternatives to it, with a life of their own. Even modern architecture, which emerged in reaction against neoclassicism, runs the risk of reverting to stale Beaux-Arts archetypes unless it is structured into a language². This is an incredible and absurd situation. We are squandering a colossal heritage of expression because we shirk the responsibility of transcribing it and making it transmissible. It may not be very long before we forget how to speak architecture at all. Indeed, most people who are designing and building today can barely mumble. They utter inarticulate meaningless sounds that carry no message. They do not know how to speak.

DESIGN PHILOSOPHY -

Studies in these zones have numerous practical applications. And yet, we remain committed to the study and development of the theory of narrative, with particular interest in visual storytelling in the immersive place. The deepening of theoretical insight is important in its own right, but it also helps to promote creativity and innovation in the³ realm of practice.

¹ An Archeology of Postmodern Architecture: A Reading of Charles Jencks' Work Program Authorized to Offer Degree: Department of Architecture

² 第0页 - 读书笔记 - The Materiality of Architecture

³ Zone 4: Spatial Narrative: <https://wbispace.usc.edu/codes.html>

- Opening Text to Space –

In the immersive space, the already multifaceted concept of open text acquires many new facets because the reader has many degrees of freedom for traversing the space. In effect, the narrative content opens up in a manner different from the⁴ traditional interpretative connotations of “open text.”

One example of “spatial” reading of the immersive narrative is pursuing a thread in the story by choosing a path in the immersive space. The spatial reader will have to make sequences of decisions about the direction of movement⁵ (including the direction of gaze).

The reader will pass several irreversible forks in the plot, adding to the process of reading a great deal of freedom and uncertainty.

Indeed, the reader can interact with the plot in a manner that amounts to nothing less than participating in the narrative content, thus performing some functions of the author⁶.

- Generative Reading –

This line of thought led us to introduce and investigate a new model of narrative interactivity called Generative Reading. The model posits an active participant in the immersive narrative who plays the roles of both the reader and the author. The model requires a study of how the participant’s presence affects particular cases of the narrative. For example, consider how the participant’s proximity could affect the course of events that are illicit or intimate.

The participant’s decision on whether to approach the action will affect the course of the narrative⁷. What is more, the participant will likely engage herself in counterfactual reasoning. She may want to revisit the experience and make a different decision in the next round. Similarly, the participant can make inferences about the key events missed on the prior visit, as in the detective story or the case of frustrated expectations.

The research explores how philosophy can be used to analyze national identity across a range of different spatial narratives. It focuses on narrative time to combine an approach.

The research significantly broadens the field of work on philosophy and architecture. It is concerned with the manipulation of narrative time. Many of the structures discussed in this research are nonlinear narratives in paradigm but are characterized by fragmented, disjointed, jumbled, multiple, or reversed spatial narratives. It introduces the different definitions of time, movement, and time image.

⁴ Zone 4: Spatial Narrative: <https://wbispace.usc.edu/codes.html>

⁵ Zone 4: Spatial Narrative: <https://wbispace.usc.edu/codes.html>

⁶ Zone 4: Spatial Narrative: <https://wbispace.usc.edu/codes.html>

⁷ Zone 4: Spatial Narrative: <https://wbispace.usc.edu/codes.html>

The design philosophy presents the concepts of space. In these concepts, it is observed that the great stages of Western architecture throughout history.

- The first idea originated in Egypt and Mesopotamia and continued through the Greek and Roman periods. Here the emphasis was placed on the volumes in space and the interplay between volumes.
- The second idea was established as the development of interior space, formulated in Rome, and reached its full glory in the Gothic Cathedrals.
- The third idea emerged in the twentieth century which was a fusion of the first two ideas, which integrate the space emanating potential of volumes and the sculptural form of interior and exterior space.

The research speaks about the phenomena of transition which is the linkage of one concept to the other and the examination of the fundamentals of modern construction, structural possibilities, and spatial form achieved from new building materials.

FIRST IDEA	INFERENCES
EGYPT MESOPOTAMIA GREEK ROMAN	VOLUMES IN SPACE , INTERPLAY BETWEEN VOLUMES
SECOND IDEA	INFERENCES
BYZANTINE GOTHIC BARQUE	DEVELOPMENT OF INTERIOR SPACES
THIRD IDEA	INFERENCES
CONTEMPORARY MODERN	FUSION OF FIRST TWO WORKS WITH SPACE & ART

DESIGN ELEMENTS –

The research proclaims that buildings that communicate a message are the continuation of the centuries-old tradition of religious architecture. Decorative columns and architraves, bell towers and domes, the impressively decorated palaces built by the nobility in bygone centuries, and equally the modern skyscrapers, represented as cathedrals of capitalism, have always been, and are still designed as a statement of social status, not purely as practical considerations. Religious buildings were designed with inherent codes or patterns revealing important information through the insertion of symbols and geometric formation of space; since they have always intended to send a message. Today buildings incorporate the expression of a brand which is the manifestation of lifestyle choices through the intermediary of products and services.

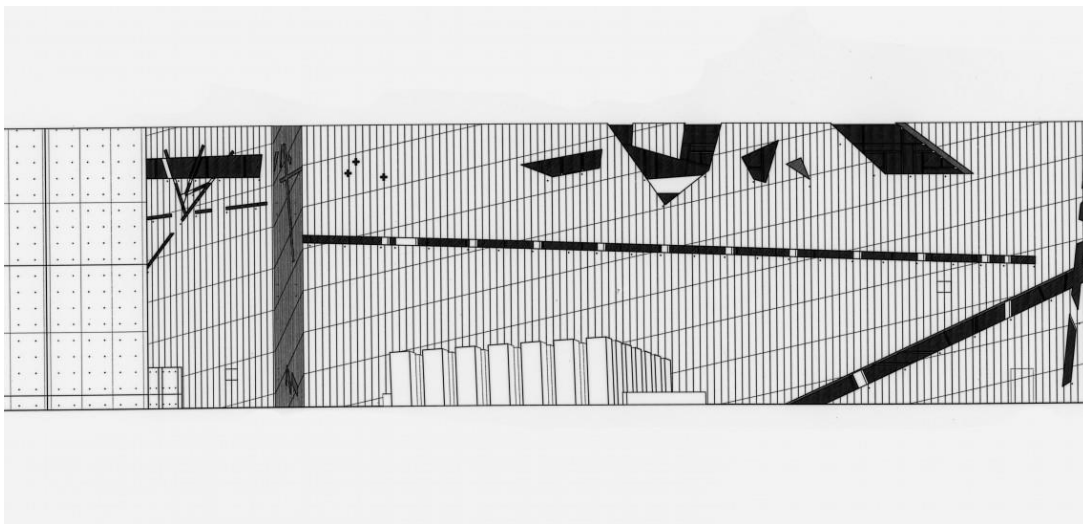


Fig.7.1: Illustrating design elements for building narratives

Towards Architecture of Meaning:

Architecture requires meaning to become a valuable element of culture. “The essence of the architectural form derives from its semantic layers, sign, symbol, meaning, visual communication, material communication, architectural form, and perception of architecture.” Meaning is established through the integration of value systems⁸ in the message a building communicates to its users; it is the signification and implication that this system of elements has on space through visual and symbolic implementation.

⁸ Architectural Runway: <https://scaledagileframework.com/architectural-runway/>

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CONCLUSION

A narrative is like a room on whose walls several false doors have been painted; while within the narrative, we have many apparent choices of exit, but when the author leads us to one particular door, we know it is the right one because it opens.⁹

Today, brand and experience management are at the forefront of contemporary architectural theory and practice. It presents an insightful perspective on the emerging trend of viewing buildings as brands and creating experiences generated from this development. One can take the idea of experience economy as the essential premise to show how to create places that are authentic and engaging. It further argues that public architecture should be a series of engaging spaces, by challenging the design. The experience emotions as the title suggests, attempt to link the fancy of themed environments with thoroughly rationalized design strategies, as various strata of space-making become increasingly reliant on branding as symbolic capital. We should look at cities not as skylines but as brandscapes and at buildings not as objects but as human and narrative destinations. The idea that space is the essential ingredient of architecture¹⁰ is so commonplace we forget that it emerged since Stoneage. As it emerged, according to this research, it casts a shadow, the emotion of space, taking various forms. The research was developed as a model illustrating and narrating the history and theory of modern architecture. The ancient concepts have contributed to the conception of space in present-day architectural practice and instigated the evolving tradition. From architectural icons to architectural cities to modernist monuments, the book documents a historical timeline of the different periods of architectural representation. Throughout the periods, the observation has been the growth and change in the architectonic organism and especially the development of these constituent facts.

“Of the individual poems, some are more lyric and some are more descriptive or narrative. Each poem is fixed in a moment. All those moments written or read together take on the movement and architecture of a narrative.”¹¹

⁹ Quote by John Updike

¹⁰ WARPED SPACE, ART, ARCHITECTURE AND ANXIETY IN MODERN CULTURE - By Anthony Vidler, London: MIT Press, 2000, £22.50

¹¹ Quote by Marilyn Hacker

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