

Interiors of Memories

Joanne Choueiri

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Assessor: Füsün Türetken
Graduation advisors : Alex Suarez, Aynav Ziv,
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author
Joanne Choueiri
joannechoueiri@gmail.com

“Most things are forgotten over time. Even the war itself, the life-and-death struggle people went through is now like something from the distant past. We’re so caught up in our everyday lives that events of the past are no longer in orbit around our minds. There are just too many things we have to think about everyday, too many new things we have to learn. But still, no matter how much time passes, no matter what takes place in the interim, there are some things we can never assign to oblivion, memories we can never rub away. They remain with us forever, like a touchstone.”

“Memories warm you up from the inside. But they also tear you apart.”

Haruki Murakami, Kafka on the Shore

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Preface

The thesis stemmed from a need to escape a reality—a reality that no longer has to deal with rules and regulation of this world. Why? Because the world has become too ugly and boring to deal with.

The reading process offers every reader a form of escape that is not encountered in any other medium. For a minute in time, you break out from the present into another world completely fabricated by another person. You let go of any relation to the current state, and drift off into your visions created by the mind. The mind is in fact a powerful tool. These “seeings” are only present in the mind of the reader; you alone can decide the shape of these realities. It is a power that is much underestimated. The author provides the necessary elements for the creation of this world. But it is the reader’s job to envision those new realities or else, there is no point in writing books. Then, the author and the reader take part in the reading process. “ Authors of fiction must envision their scenes before they find words to convey them[...] Author and reader, then share not a common visualization but a common process of visualization” (Schwenger, 1999).

The process of creating mental images of spatial settings becomes an inherent trait shared between the author and the reader.

The thesis tries to capture the essence of this escape, by generating narratives based on memories. For that, the project became a personal endeavor into my past—an in-depth digging of a time that has gone by, in order to create an envisioned world. Yes. It is an imagined world. Yes. a design can remain in the imaginary. As humans, we have enough media to express our imaginative states, so why not use them to create spatial experiences within the interior architecture field?

This is not to say, that the imaginary does not affect reality. In fact, it is through images in the brain that spaces are formed. Hence, what is imagined is what will influence the shape of things in the real.

What follows is an exploration of my memories as narrative stories catering the fantasy world while attempting to redefine our notions of space, and its experiences in the domestic.

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To Luca, I can't wait to meet you.

Abstract

The narrative is a means for the creation of spatial experiences. It allows the reader to escape into another world constructed by the author. The fantasy genre that is known as “literature that is away from reality”, generates these different worlds based on past models. Memories of a past, thus, become prominent for the production of a new reality. The project investigates personal memories as a source material for the production of new, fantastic, experiences.

Built on the theoretical and artistic study of the fantastic genre, Luigi Serafini’s “Codex Seraphinianus” , and George Perec’s “Species of Spaces and other Pieces, narratives based on memories expanded the limits of understanding of a space beyond its physical constraints. It enabled the generation of a set of rules for the creation of spaces based on memories.

Interiors of Memories is a collection of spaces based in the domestic that utilizes memories as a foundation for the creation of new forms of interiors. These interiors, fantastic in nature, attempt to redefine the existing programmatic functions of the home.

“When we tell a story, we typically want the audience to become lost in the imaginary world of the narrative and enter a state of flow.”(Glassner,2004)

1. Introduction

The following thesis discusses the narrative as a means of expressing storytelling and more importantly a tool for the creation of spatial experiences. It is formed out of three principle elements, the characters, the plot and the setting. For the purpose of this thesis, I have chosen to highlight the setting as a crucial part of the story.

Amongst the different narrative genres , I have decided to focus on the fantasy genre because of my fascination with the book “Codex Seraphinianus”. The book is written and illustrated by Luigi Serafini, an Italian artist, architect and industrial designer who for two years of his life did nothing but form this document. Serafini creates within his manuscript a fantastic depiction of a different world than this one; an imaginary world based on plants, animals, objects, people and their habits, and lastly architecture. He also, invented an undecipherable language laid out through out the book disregarding the few French sentences in a couple of his illustrations. The book gives the reader, through its drawings, the opportunity to fully escape reality, and dive into another world with different cultures and rules. It is the ability of an architect and designer to create an entire unreal world that had struck my primary interest. Following from this, I have ventured into the creation of another world based on a written narrative.

The narrative was inspired by another book, “Species of Spaces and other Pieces” written by French writer, Georges Perec. The novel discusses the interior space of the domestic, and provides a different reading of it. Infused with layers of psychoanalysis of memories of spaces and objects, the author allows the reader to reassess the domestic. Reminiscences became progenitors of spaces. Following from this, memories of the house I grew up in Beirut, Lebanon were used for the initiation of the fantasy narrative. They allowed for a different reading of the interior, questioning the standardization of functions of the domestic.

The methodology that I had devised for the creation of this “other narrative” was split into two parts: an artistic research, and a theoretical research that would support the former.

The theoretical research was based on the different elements of the thesis: the narrative, the fantastic genre and memory. The artistic research was then based on the books “Species of Spaces and other Pieces” and “Codex Seraphinianus”. The former inspired the written narratives, while the latter incited the design.

The design was based on the fantastic methods Luigi Serafini used for the production of his illustrations. It allowed for the creation of a collection of rooms of the domestic. Each chamber was treated independently from the other with the main goal of creating the memory within it. It is no longer the physicality of the space that is essential to its comprehension, but rather its various remembrances that manifest within each space. The fantastic nature of these creations led to the reinterpretation of spaces of the domestic.

“The reader’s eyes are narrow and curve at the corners, widening at the temples as though the letters and words, through only a few inches away form a distant horizon. These eyes show that it is not he who is digesting the book but the book that is digesting him; little by little, he is passing into the book, until his ears have visibly flattened- he vanishes into it and becomes all book. In the book it is broad daylight and a horseman is about to ford the Rio Grande” (Handke, 1990).

Fantasy’s strong escapist quality sucks the reader into its imaginary world. The reader is transported into another world far from reality. This enables the person to experience a new world with different rules, and culture. Naturally, the architecture of the world is then altered from what is known to humans, to match the newly constructed reality. The fascination with fantasy was heightened with the book Codex Seraphinianus, illustrated and “written” by Luigi Serafini, an Italian illustrator and architect.

2. Inspiration

2.1.Codex Seraphinianus

The book is an actual encyclopedia made up of different chapters dealing with fauna, flora, creatures, architecture, and etc. -the basic elements for the creation of a fantastic world. The fantasy lies in a totally imagined perspective on the world, which was represented graphically through hand drawings alongside an undecipherable language that Serafini had created. On the front page of the book, the Italian publisher Franco Maria Ricci, states, “I want the reader flipping through the "Codex Seraphinianus" to be like this warrior, or a child who has not yet learned to read, but rejoices in dreams or the fantasies the images suggest” (White, 2012). Serafini shares with his readers the story of an imaginary world of “hallucinogenic objet trouvés.”(Faucher, 2012). Thus, he manages to confuse the reader between the real, and the imagined, the lived, and the dreamt, between the physical experience and the mental one. The book of a purely fantastic nature recreates the world by providing a wide array of illustrations that determine a new set of rules for its creation. The fantastic world that the author created was based on a number of thoughts, experiences and memories he had which he then translated into his book. In fact, Serafini owes many of his illustrations to his childhood memories.

“It is the creation of a new world, built ad hoc, that shaped Serafini, the Serafini child that meanwhile studied diligently in college and spent his summers in the country home of a great-aunt, whose house was full of memories and souvenirs from exotic travels” (White, 2012).

By this the author, extracts elements of the quotidian that were locked in his memories, and mixes them with layers of fantasy to create this world.

“The childhood memories, for Serafini, unrolled like this, in a simple manner, with the naturalness of a great science fiction adventure, mixed with the "normal" childhood memories that, in their personal transformation, became history, myth, legend”(White,2012).



Figure 1: Pages from Flora Section



Figure 2: Pages from Fauna Section

A significant part of his illustrations contains objects used in everyday life that have been manipulated in a certain manner to provide a new thought of the object functionally, and aesthetically. For example, in figure 3, Serafini, uses playing cards as surfaces for a castle designed by the overlooking architect. The cards were thus, altered through their scale to fit the purpose of becoming walls.



Figure 3 : House of Cards Construction

Another example, illustrated in figure 4, would be the use of a man's coffin as a vehicle, insinuating that the person in it is driving to his own death. The casket became a moving object contrarily to its initial symbol of death and stillness.

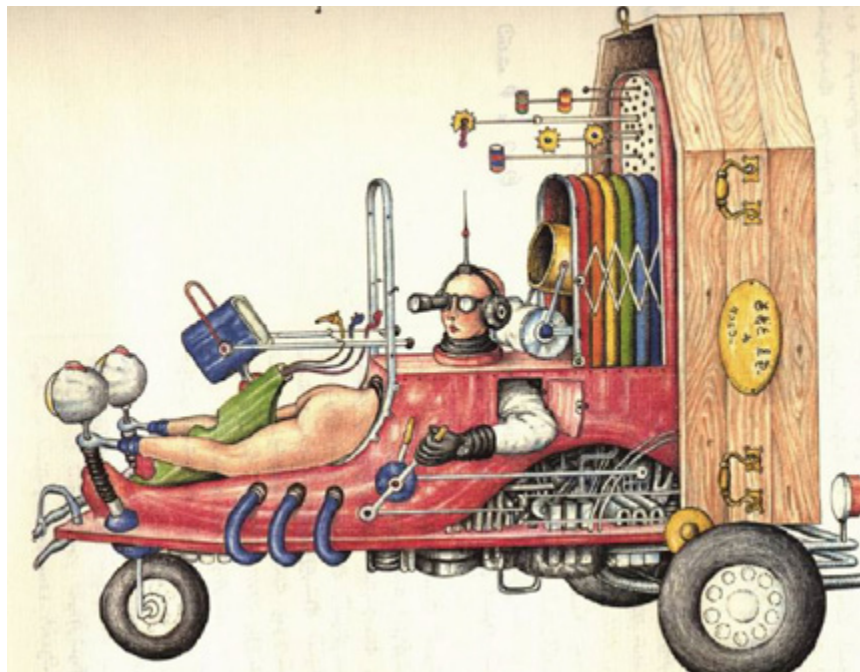


Figure 4: *Man driving to his own funeral*

The spaces found in the architecture chapter, capture the distant reality of the world. Figure 5 shows a city confined within a triangular glass cage. The background of the city is fake mountainous scenery. The space of the city is then repeated to form adjacent cities. Serafini, has taken the space of the city and transformed its architecture into one that redefines his image of it.

Following from this, it became clear that memories and thoughts of spaces and objects of daily life played a very important role in Serafini's world. He was inspired to use them as base elements for his fantastic creations.

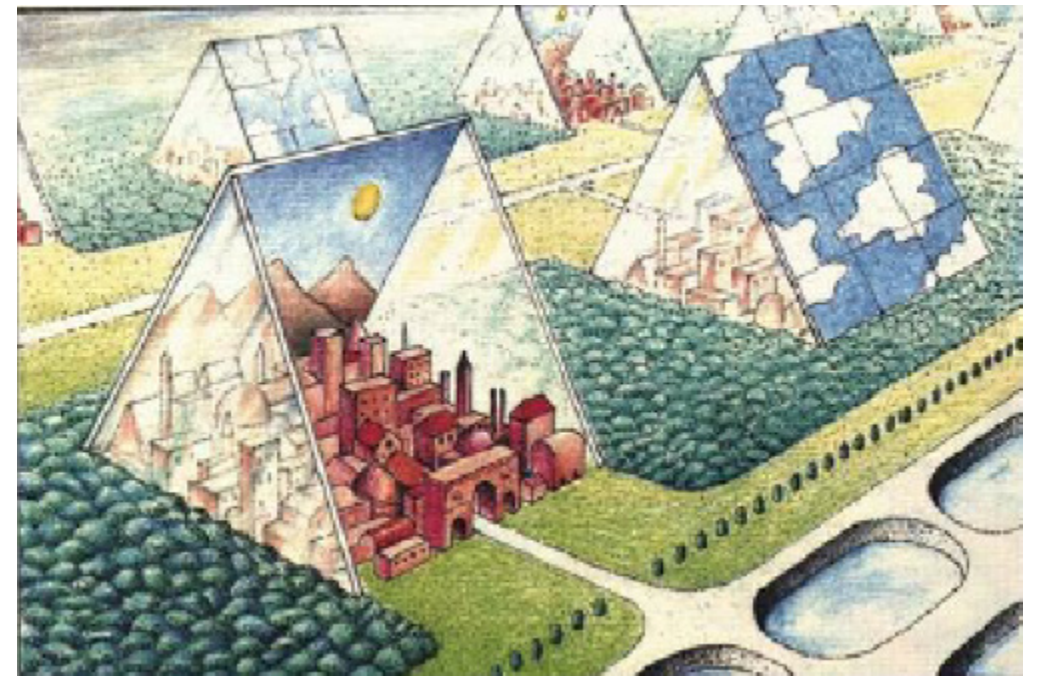


Figure 5: *Triangular City*

With the aim of building a new world, a base narrative in written form was important to direct it. For this, the book by Georges Perec, *Species of Spaces and Other Pieces* became a secondary inspiration. Much like *Codex Seraphinianus*, the author presents the reader with a reading of spaces and objects in the written form, based on his memories, and thoughts.

2. 2. Species of Spaces and Other Pieces

According to Italo Calvino, the Italian writer of *Invisible Cities*, Georges Perec is one of the most significant literary personalities of the world (Perec and Sturrock, 1997).

In his book entitled “Species of Spaces and Other Pieces” he unveils a different way of looking at interiors, architecture and the built environment. Perec starts with the description of the page within the book itself and then proceeds to the description of the bedroom: the bed, the apartment, the staircase, the apartment building, and gradually widens the circle of the story to finally reach the world.

“My memories are attached to the narrowness of that bed, to the narrowness of that room, to the lingering bitterness of the teas that was too strong and too cold. That summer, I drank ‘pink gins’ [...] I flirted fruitlessly, [...] I decided to become a writer, I slaved away at playing, on country harmoniums, the one tune I’ve ever succeeded in learning [...] of a Bach prelude. The resurrected space of the bedroom is enough to bring back to life, to recall, to revive memories, the most fleeting and and anodyne along with the most essential.” (Perec and Sturrock, 1997)

The above quote demonstrates how the author represents, with the written word, the space of the bedroom. He gives the reader the appropriate spatiality of the bed by denoting its narrowness and adds to this a layer of memories where he describes his summer. This spatiality that is registered in the mind of the reader was due to Perec’s notable realism. According to Peta Mitchell whose research studies focus on twentieth-century fiction, Perec has fabricated an appealing archi-text which is “ a text in which architecture and literature are so thoroughly imbricated that book and building become one.” For example, the author elaborates on the many bedrooms he has been in, and their importance and meaning in his life. He depicts precisely and meticulously the bedroom of Rock (Cornwall) of summer 1954, when Perec was on holiday after just having passed his French Baccalaureate “When you open the door, the bed is almost immediately on the left. It’s a very narrow bed, and the room, too is very narrow, and not much longer than it is wide.” (Perec and Sturrock, 1997)

Following this, the author introduced the term “infraordinary” to illustrate the ordinary and the different habitual aspects of everyday life. “What speaks to us, seemingly, is always the big event, the untoward, the extra-ordinary [...] how are we to speak of these ‘common things’ [...]” (Perec and Sturrock, 1997). He elaborates on the significance of objects by “reserving an entire page for the listing of things that were found next to his bed.

“With the exception of solid foodstuffs, everything I couldn’t do without was to be found assembled there in the areas of both the necessary and the pointless: a bottle of mineral water, a glass, a pair of nail scissors, a collection of crosswords by Robert Scipion, a packet of paper handkerchiefs, a hard brush that enabled me to give my cat’s fur a sheen that was the admiration of all, a telephone, thanks to which I was able not only to give my friends reports on my state of health, but to inform numerous callers that I was not the Michelin Company, a fully transistorized radio playing all day long, should the mood take me , various kinds of music interspersed with whispered news items about traffic jams, a few dozen books [...]”(Perec and Sturrock, 1997).

His account of the bedroom was also affected by a dream he had, where he met the British conductor and cellist, Sir John Barbirolli, who also led the Halle Orchestra in Manchester from 1943 till 1970. By this, Perec not only writes about the dimensionality of the space but also supplies the reader with the tools to imagine these dreams and memories of which he talks. To do so, he combines his views on the interior space with stories of everyday life that have shaped up his perspectives on the bedroom, the kitchen, the apartment and the rest of the world. Therefore, the importance of this book lies in Perec’s accurate depictions of how space is occupied, and the exhibiting of commonplace objects of our interiors as crucial elements that go unnoticed such as the doors, the walls, the heaters, the staircases.

Adding the layers of memories and experience to these spaces, gives the space a new perspective. Although Georges Perec’s book is not of the fantasy genre, it nevertheless dealt with objects and spaces much like Serafini’s book. The fantasy, in my opinion, was depicted in the memories relating to the various rooms. As realistic as those descriptions were, Perec manages to recreate each room. For instance, the space of the bedroom for him became nothing but an agglomeration of objects. The image that springs to mind then, is that of a bedroom filled with a mountain of things stacked on top of each other. The space of sleeping then is redefined as a storage room of objects of the quotidian. That is what Perec saw as the most important thing of his bedroom.

In his chapter about the apartment, the author introduces a completely different way of looking at the interior. Building from his memory about all the apartments he has been in, he deduces that each one has a limited number of rooms, and each room has a function. He claims “ apartments are built by architects who have very precise ideas of what an entrance-hall, a sitting room, a parents’ bedroom, a child’s room, a maid’s room, a box-room, a kitchen, and a bathroom ought to be like” (Perec, 1997). Based on this, he suggests another programmatic layout based on the senses.

“It takes a little more imagination no doubt to picture an apartment whose layout was based on the functioning of the senses. We can imagine well enough what a gustatorium might be, or an auditory, but one might wonder what a seery might look like, or a smellery or a feelery” (Perec and Sturrock, 1997).

It is these moments in which the fantasy surfaces. Perec envisions a new home, one based only on the senses. He begs the reader to try to imagine how can this apartment look like, and how then would their perspective of the concept of a house change.

Species of Spaces and Other Pieces in its written form and style provided me with the foundation for the creation of a written narrative.

2.3. Commonality: Species of Spaces and Other Pieces and Codex Seraphinianus

Both works, with their different means of representation, exhibit common traits. Perec and Serafini investigate their memories as a tool for the creation of their narrative. Hence, the source material of their work was related to their remembrances of their respective pasts. Then both authors extract specific objects and spaces and manipulate them in their different manners. Through this, they demonstrate the essence of the space and object, and raise them from their status as trivial and mundane to that of great importance. Finally, by doing this both oeuvres redefine the existent typologies of these elements by adding layers of fantasy onto them.

3. Research Question

Based on both works, memory has become the prominent subject in the creation of a space for the fantasy narrative. Like any other physical material, memories were investigated in-depth in order to recreate their spatial qualities. Therefore, how can memories as progenitors of narratives become an efficient material for the production of space? Can the interior architect devise a method for the recreation of these memories spatially? How can memories be used as a source material for the creation of fantastic spaces and objects based in the domestic and therefore cater for the fantasy genre? Would this methodology lead to the creation of a new typology of spaces and objects? Finally, would this lead to the reinterpretation of the domestic, primarily in its pre-existing standards of programs and functions?

4. Methodology

This thesis follows a design methodology called "Artistic Research". During a workshop called "Art and Method" held in the Netherlands a two-day symposium under the title "Artistic Research" discusses how research on art can yield a certain methodology. In its purest form, research aims at asking questions and providing answers, all the while it should be devoted for the better understanding of the world or its improvement (Balkema, Slager, 2004). Thus, artistic research aims at doing the same by the study of various artistic references and their theoretical background. With a theoretical research, one understands the relationships between narrative, fantasy and memory. Then, their use was considered in each of the artistic resources tackled in this thesis: "Codex Seraphinianus" and "Species of Spaces and other places".

With the artistic research of these two works, I devised a methodology that directed my design strategy. The primary method derives from a study of the written word of Georges Perec that allowed for the creation of a narrative based on my memories of the domestic interior of my house in Beirut, Lebanon. The secondary method is based on Serafini's book, which brought forth ideas of grafting memories and representing them in appropriate ways through the designed space.

Based on this , a design that questions notions of space and objects providing a new framework for the production of space was obtained.

The mission of reading is to transform the book: to make it transparent, to dissolve it with the penetration of a gaze which enthusiastically goes beyond it. this dissolving gaze of the reader does not yield only an abyssal emptiness; rather, the pages's underlying emptiness is shaped and supplemented, enthusiastically, until it generates simulacra of sensation (Schwenger, 1999).

"The words on the page are the markers of a threshold state, framing and encouraging the production of mental images" (Schwenger, 1999). It is through these words that one is able to create imaginary settings.

5. Narrative

The narrative is a means of expression of these worlds. In fact, "narration refers to the way that a story is told, and so belongs to the level of discourse" (Dino, 2006). The narrative becomes the product of narration, hence it is "a story that is told or written" (Webster, 2014). It is formed out of three principle elements, the characters, the plot and the setting. The characters are the main actors of the story who undergo several actions to form the plot, all designed within a certain setting.. The narrative then is considered to be a tool for the production of settings or spatial experiences.

5.1. The Narrative Space

The narrative space is the setting of each story. It is the tableau against which the characters and their actions evolve. Many writers have addressed space as a primordial element in their stories. In his book, "The Fall of the House of Usher", Allen Edgar Poe discusses the scary setting of Roderick Usher's House, in which the structure of the house does not allow the characters to move freely and thus assumes a main role in the plot of the narrative (Poe and Galloway, 1967). The house is addressed, as one would talk to a third person in a dialogue, raising it from the status of an object to the status of an equal to human beings, a subject. Inversely, many architects use the narrative as a tool for their design. It is often applied, as it is helpful in the production of a conceptual storyline to the design. For instance, well-known architect, Daniel Liebskind uses the narrative of the Jewish Holocaust and its effect on their culture to engender the feelings of emptiness, absence and imperceptibility in the Jewish Museum of Berlin.



Figure 6: Top view of Jewish Museum in Berlin



Figure 7 & 8 : Interior views of Jewish Museum

5.2. Construction of the Narrative space in the Mind

The construction of mental spaces and images is an important tool of storytelling and make belief games for children (Wang, 2009). It is considered to be an early learning technique that helps them in understanding the world. (G. Singer, L. Singer, 1990). It is like a cognitive exercise for building references of spaces and objects and memorizing them. By this, it is also quite similar to the process of thinking of one's home and thus constructing an image in the mind of that space. In fact, "both the use and the phenomenal experience of visual imagery depend upon a system of visuospatial working memory that contains a visual buffer in which images can be constructed on the basis of information about the appearance of physical objects held in long-term memory" (Richardson, 1999). Hence, when one thinks of a space, or perceives it in one's mind, the same part of the brain is activated.

5.3. Narrative Space and Memory

One can infer that the construction of the narrative in one's mind is tightly connected to memory. It is through remembrances of physical objects and spaces that a child is able to construct the world around him/her. Hence, spatial cognition, which is the scientific term of the construction of spaces in the mind, occurs at the moment where an infant enters the world. It happens by building frames of reference, and boundaries of a certain space that leads to the creation of an entire space in the mind (Tversky, 2000). Memory, therefore, is at the basis of the creation of the narrative space. Without having seen particular objects and spaces, one is not able to construct a narrative about them. There should be a basis for one's narrative that is primarily extracted from memory.

"Every poetic text simply by virtue of its medium stimulates visionary events. There is always, then, a certain risk in opening a book that leads us into a fictional world." (Schwenger, 1999)

The fantastic is derived from the Greek work phantastikos, whose verb form is phantasein that means "to imagine, to have visions". Fantasy offers the reader an opportunity of experiencing another world beyond the constraints of the page. With this, the person is able to witness a new world—a new architecture.

6. The Fantastic Genre

There have been many attempts at defining fantasy as a genre, however its various definitions have not allowed a precise determination of it. In its most general definition, the fantasy genre is regarded as an "imaginative fiction dependent for effect on strangeness of setting (such as other worlds or times) and characters (such as supernatural beings)" (Webster, 2014).

It has also been interpreted as "the literature of unreality" or "literature which does not give priority to realistic representation".

According to Tzvetan Todorov, author of "The Fantastic: A Structural Approach to a Literary Genre", "the concept of the fantastic is to be defined in relation to those of the real and the imaginary: and the latter deserve more than a mere mention" (Todorov, 1975). He defines the fantastic as a state in which a person is uncertain whether the events he/she is witnessing are real or imaginary. He precisely states "the fantastic is that hesitation experienced by a person who knows only the laws of nature, confronting an apparently supernatural event" (Todorov, 1975).

Amongst the various definitions of the fantastic, I found that Katie Mitchell's Master thesis' study entitled, "Growing up in Wonderland: An Analysis of Lacanian Subject Formation Within the Secondary Worlds of Children's Fantasy" provides an exact description of what the fantastic signifies to me.

“ The fantastic becomes an exploration of our own reality and the descent into a contrary sense of order becomes a call to consider the nature of order in this world. In a sense, fantasy allows the reader to look at the world from an external perspective. The construction of a new order gives the reader a previously impossible perspective on the nature of human reality. The reader becomes the observer of an Other, and through comparison, gains a deeper understanding of his own reality.”
(Mitchell , 2009)

It is this particular ability in this genre that interests me-the ability to create another world that transcends the reader from reality to a completely fantastic space- another space that requires different rules. The well-known *Alice in Wonderland* written by Lewis Carroll (Carroll and Tenniel, 1993) is considered to be one of the most influential books of popular culture fitting the fantastic genre. Down the rabbit hole, Alice experiences a different world with different rules. She is no longer in her known reality but rather in her fairy tales. The author plays with the child character by making her suddenly grow up exponentially as she gulps down the bottle with the “drink me” sign on it. In the Mad Hatter’s tea party, she is invited to drink wine, however all she sees is tea. She opens a jar of Marmalade that turns out to be empty. These seemingly unimportant occurrences shape up the fantastic story and provide a framework for an in-depth analysis of the meaning behind the story. Although *Alice in Wonderland* is regarded as a children’s fantasy book, it begs the adult to look deeper into its actual meaning by reinterpreting the real world. . In fact, it shares several common aspects with “Codex Seraphinianus” discussed in section xx. The world that was created down the rabbit hole, revealed aspects of a reality different than what Alice was accustomed to, much like Serafini’s manuscript. Both create worlds in their different means of representation offering the reader a world with new creatures, cultures, and more importantly spatial experiences.

6.1.Features of a Fantasy Narrative

The extrusion of characteristics in the fantasy narrative is not an easy task due to the abundance of subgenres falling under this scope. Colin Manlove, author of “Modern Fantasy”, stated when talking about fantasies that “their object is to enlist their experience and invention into giving a total vision of reality transformed; that is, to make their fantastic worlds as real as our own” (Manlove, 1975).

Todorov, however, splits the fantastic into two subgenres the uncanny and the marvelous. The author claims that “The uncanny realizes, as we see, only one of the conditions of the fantastic: the description of certain reactions, especially of fear” (Todorov, 1975). In this case, the events can be elaborated logically, however they remain extraordinary, and surprising. Poe’s tale, “The Fall of the House of Usher” mentioned previously, falls under this subgenre

due to its horrific nature.

The marvelous does not require any limits. It tackles the supernatural in its ability to create stories about the characters, their actions, and the setting. In this sense, fairy tales are one of the examples of this subgenre.

Sullivan who wrote the article “ Folklore and Fantastic Litterature” depicts another characteristic of the fantastic in which he focuses on the importance of folklore and ancient methods.

“The writer of fantastic literature, the creator of impossible worlds, has need of and uses folklore to make those imagined worlds accessible to the reader. [...] In short, fantasy and sci-fi authors use traditional materials, from individual motifs to entire folk narratives, to allow their readers to recognize, in elemental and perhaps unconscious ways, the reality and cultural depth of the impossible worlds these authors have created “ (Sullivan, 2001)

Therefore, the creation of the fantastic is rooted in the past. It borrows items and materials from history that provide the base of the new world created. Through this, credibility is achieved allowing the reader to identify the imagined world and its own cultural characteristics.

In short, the fantastic alters one’s understanding of the world; it swings between hesitation of what is real and what is fiction. For its construction, it relies on the past by using history and culture that are directly connected to memory. Through this, the reading becomes credible and thus more available to the reader.

6.2. Fantasy and Architecture

“When architects cannot build, or are prevented from doing so for whatever reason, they concoct architectural fantasies or write manifestos” (Thomsen,1994) It is at this point that the physicality of architecture and space are questioned. Due to the theoretical and practical nature of architecture and interior architecture, much of the fantasy architecture appears in drawings and films.

Giovanni Battista Piranesi shines in his depiction of fantastic architecture. Although he is considered to be a visionary architect, his work falls in this genre perfectly due to its new method of composition. “In the Porto, the richness, diversity and creative power of the imagination in the forms composing an effective architectural fantasy were all invented by Piranesi”(Ipek E.K, 2006) .The drawing “Parte di Ampio Magnifico Porto” shows his

representation of the Venetian harbor. At first glance, one does not seem to recognize any bizarre elements, however a closer look at it reveals the fantastic nature of the drawing. The oeuvre is composed in a Roman setting with the harbor as its main theme depicting architecture history. It depicts the Piranesian technique in which an amalgamation of different architecture styles was combined to form a new composition. The styles were borrowed from Archaic figures and archetypes derived from Egyptian and Etruscan collections (Ipek E.K, 2006). For instance, a truncated pyramid tops the Roman style pier placed in the foreground mounted with a fluted shaft holding an urn and a flag. Furthermore, the architecture in the background of three curving walls much like that of an amphitheater and the interiors of the Pantheon create impossible building combinations. These concoctions paved the road to Piranesi's brutal combinations of ornamental elements. Piranesi stated about his work that it is "art, seeking after new inventions, borrowed [...] from nature ornaments, changing and adapting them as necessity required" (Ipek E.K, 2006). Hence, he took historical archetypal elements and altered them or combined them to form a new architecture. This method of twisting the truth, and recreating a reality is one of the main features of fantasy. As mentioned previously, "the fantastic becomes an exploration of our own reality and the descent into a contrary sense of order becomes a call to consider the nature of order in this world"(Mitchell, 2009). From this, one can realize how fantastic architecture challenges real architecture and helps in its redefinition for the creation of a new language.



Figure 9: *Parte di Ampio Magnifico Porto* by Piranesi



Figure 10: *Detail of Foreground Pier*

The well-known fantasy book written by J.R.R. Tolkien, called *Lord of the Rings* depicts a completely constructed world. The universe, which the author had created, incorporated within it diverse races (elves, humans, hobbits, orcs, etc.), as well as their different respective languages. Thus, Tolkien had built distinct cultures that distinguish from each other. Naturally, the architecture and interior architecture of these worlds had to be studied so as to portray the exact depiction of those cultures. For example, the Hobbits, which are one of the imagined races in the narrative, enjoy a simple, agricultural lifestyle. Because of this, their houses were located under the hills, in valleys of land. Due to the fact that their lives were very much centered on food, the interior was built around these needs of enjoyment of food, and food storage, as well as the creation of a warm setting. As seen in figures 11, 12 and 13, the architecture was based on these terms.

"It had a perfectly round door like a porthole, painted green with a shiny yellow brass knob in the exact middle. The door opened on to a tube-shaped hall like a tunnel: a very comfortable tunnel without smoke, like paneled walls, and floors tiled and carpeted, provided with polished chairs, and lots and lots of pegs for hats and coats-the hobbit was fond of visitors. The tunnel wound on and on, going fairly but not quite straight into the side of the hill- The Hills as all the people for many miles round called it and many little round doors opened out of it, first on one side and then on another. No going upstairs for the hobbit: bedrooms, bathrooms, cellars, pantries, wardrobes, kitchens, dining rooms, all were on the same floor and indeed on the same passage. The best rooms were on the left-hand, for these were the only ones to have windows, deep-set round windows looking over his garden, and meadows beyond, sloping down the river". (Tolkien, 1966)

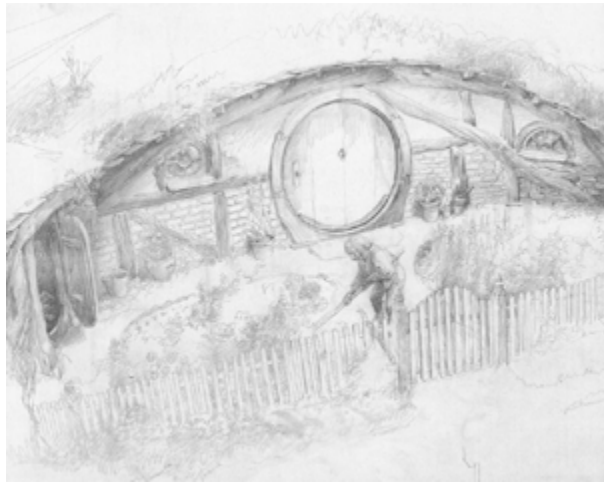


Figure 11: Hobbit House by Alan Lee



Figure 12: Bag End by James Howe



Figure 13: Transformation of the Hobbit's house from sketch to reality



“Held in memory, images of the dead accompany the sensitive mourner everywhere; no longer “there” they are constantly “here” in the way that one’s own subjectivity is” (Schwenger, 1999).

Memories, locked in the hippocampus, the organ in charge of their production, generate mental images of the spaces and objects. Through time, memories evolve according to experiences of the present. Because of this, memories distort a reality that once was.

7. Memory

Memory is defined as “the power or process of reproducing or recalling what has been learned and retained especially through associative mechanisms”(Webster, 2014). It is this process of reproduction that has helped me in the rebuilding of the events relating to the interior. In my quest for memories about the interior, I had realized several characteristics of memory that are brought forth when one rethinks of a space.

7.1. Memory and Association

Henri Bergson, a major French philosopher who deals extensively with memory and perception, claims in his book “Matter and Memory” (Bergson, Paul and Palmer, 1988) that memory cannot be regarded as a mere diluted form of perception. He argues that memory cannot be dissociated from the present or the future. It is not just a repetition of an older past. The fact that what one is recalling of the past is happening in the present creates a controversy of what a memory is. Then, the existence of a memory cannot exist without a present. This being said, memory becomes an associative process related to the present. Hence, when one thinks of an older memory, one cannot but insert his/her present state in it. Furthermore, in his book, Georges Perec refers to Marcel Proust, a French novelist, critic, and essayist best known for his monumental novel “Du côté de chez Swann”. Perec claims “it’s no doubt because the space of the bedroom works for me like a Proust-ian Madelaine” (Perec and Sturrock, 1997). Proust was very much influenced by Bergson’s theories. He went so far as to name one of the chapters in his book “Essences”, “Proust et le Bergsonisme” (Proust and Bergsonism). They were both interested in the examination of memory and how it relates to the past and the present, within their respective fields.

They also shared the interest of the power of objects perceived in the present in evoking the past (Turim,1989). In his book, Proust describes the incident where he was eating a tea soaked madeleine:

“Et dès que j’eus reconnu le goût du morceau de madeleine trempé dans le tilleul que me donnait ma tante (quoique je ne susse pas encore et dusse remettre à bien plus tard de découvrir pourquoi ce souvenir me rendait si heureux), aussitôt la vieille maison grise sur la rue, où était sa chambre, vint comme un décor de théâtre s’appliquer au petit pavillon, donnant sur le jardin, qu’on avait construit pour mes parents sur ses derrières (ce pan tronqué que seul j’avais revu jusque là) ; et avec la maison, la ville, depuis le matin jusqu’au soir et par tous les temps, la Place où on m’envoyait avant déjeuner, les rues où j’allais faire des courses, les chemins qu’on prenait si le temps était beau” (Proust and Proust,1988)

(And as soon as I had recognized the taste of the piece of madeleine soaked in her decoction of lime-blossom which my aunt used to give me (although I did not yet know and must long postpone the discovery of why this memory made me so happy) immediately the old grey house upon the street, where her room was, rose up like a stage set to attach itself to the little pavilion opening on to the garden which had been built out behind it for my parents (the isolated segment which until that moment had been all that I could see); and with the house the town, from morning to night and in all weathers, the Square where I used to be sent before lunch, the streets along which I used to run errands, the country roads we took when it was fine.)

Therefore, Proust realizes that his drinking tea soaked madeleine had revealed all his childhood memories of his old house, breakfasts in the old Piazza, and the roads taken when it was nice outside. Proust has termed these memories as involuntary memories, which are remembrances that are produced involuntarily triggered by a present perception of a thing or a sensation.

Georges Perec, influenced by Proust, describes how in an effort to avoid forgetting, he set out to create inventories the different bedrooms he had stayed in “ I undertook several years ago now, to make an inventory of all the “Places where I have slept” (Perec and Sturrock, 1997). The inventory of all the bedrooms he had stayed in, allowed for the flow of involuntary memories of the experiences he had being in these different rooms. Consequently, memory becomes an associative process; the utter reminiscence of an event would lead to the creation of disparate connections to different events, spaces, and objects.

7.2. Memory as Narrative Fantasies

The associations that memory creates within the brain lead to the creation of scripts or narratives. Maureen Turim, professor of English and Film Studies at the University of Florida and author of “Abstraction in Avant-Garde Film”, writes in her book “Flashbacks in Film: Memory and History”,

“While the ‘madelaine incident’ is often a reference in discussions of memory in Proust, narration of memory processes covers many different instances of recall in “A la Recherche du Temps Perdu”[...] Proust’s “theory” of memory evolves in the play of his narration, revealing memories in poetic language, developing these memories as part of the psychology of his main character and narrator, Marcel. [...]The novel recasts the memories of the author into its own imaginary constructs’ among the prodigious pleasures of Proust’s work is the oscillation between observation and introspection on one hand and fictionalization and writing on the other” (Turim 1989).

What is important in this quote is the recognition of Proust’s use of memory as a narrative basis of his book. It is through this memory that the narrative in the book develops and evolves, personified by Marcel the narrator. Furthermore, Proust uses these memories as a method to convey from one side a reality and from the other side a completely fiction or fantasy. Perec uses the same method in his book where he explains in an interview his work with memory. He uses the term “fictive memory” to talk about another form of memory. He claims that the latter is one “that is encrypted of being inscribed completely in code and that would be the rotation of elements of memories in a fiction like “Life a User’s Manuel”(Perec and Sturrock, 1997). The code that he speaks of is the words he uses to narrate in an effort to conceal the reality or fictional elements of his memory. He, thus, reshuffles his memories between factual and fantasy and creates a new narrative. However, the reader is not aware of this process, for all he/she knows is what is written in the book. Therefore, both writers agree that memories provide a framework for the creation of a new fictive memory; a fictional memory that they create and assume it to be a real memory. From this, a new narrative is formed that only the author is aware of.

7.3. Memory and Space

Memories are always present in a space. Space is thus no longer seen as a physical entity rather it is a receptacle of everyday life. Bachelard, in his Poetics of Space, interprets the domestic interior as a phenomenological event in which every corner, door, window, combine to create experiences (Bachelard&Jolas ,1994). By this, memories become a byproduct of this phenomenon, retaining all personal experiences. Hence, the images of the interior differ from images of reality depending on one’s experience of them.

Therefore, when remembering space, one cannot escape the events that had happened in the room, thus affecting their perception of it.

Bachelard puts to practice this theory by looking at the childhood house and denoting its importance. “After we are in the new house, when memories of other places we have lived in come back to us, we travel to the land of Motionless Childhood, motionless the way all memorial things are. We live fixations, fixations of happiness.” (Bachelard&Jolas, 1994) He asserts that, it is in the childhood house that one has the most memories. He claims that these remembrances are lodged inside of the hooks and nooks of the house, and the more elaborate the house is, the more memories are stored. Consequently, when one comes to think of their childhood house, one can only relate it to their experience of it.

As the author says:

“In the past, the attic may have seemed too small; it may have seemed cold in winter and hot in summer. Now, however, in memory recaptured through daydreams, it is hard to say through what syncretism the attic is at once small and large, warm and cool always comforting.” (Bachelard&Jolas, 1994)

Hence, the perception of a room in the house can be completely obliterated according to the individual’s memory of it. Accordingly, when one remembers spaces from the early years, one can realize how different the space was from what it really is. The scale, the colors, and the texture of the place become completely distinct from what they actually are. Therefore, the physicality of the space would be completely modified if one was to build their own house depending on the person’s memory of it. What one perceives in their memory is different than the reality of it. Perception is not the only factor that is challenged in memory. One’s olfactory sense is also activated. Bachelard states:

“I alone, in my memories of another century, can open the deep cupboard that still retains for me alone that unique odor, the odor of raisins drying on a wicker tray. The odor of raisins! It is an odor that is beyond description, one that it takes a lot of imagination to smell.” (Bachelard&Jolas, 1994)

Memory hence transcends over the physical, reaching a more abstracted space that of the olfactory senses. Therefore, memories are generators of spatial experiences. They allow for a different perception of space. The perspective of it is directly connected to the memory that it holds within the person’s mind. The space could be completely altered according to this remembrance much like Bachelard claims about his attic. It is this idea that a memory has the power of completely transforming an interior space that triggers my design.

7.4. Memory and Objects

Objects are an important element of the interior. According to Alexa Griffith Winton, author of *Inhabited Space: Critical Theories and the Domestic Interior*,

“The significance of the interior is found not merely in the disposition of interior spaces; the functional and symbolic objects located within it collaborate with the spatial construct of the interior and together work to define the space and its inhabitants” (Griffith Winton, 2013).

Objects that are defined to be “things that you can see and touch but are not alive” (Webster, 2014) exude a prominent role in the domestic. Their mere arrangement in the domestic, tells more about the person than just their taste. To the individual, these objects become part of an everyday life, witnessing the tiniest events of life.

Daniel Roche, author of *History of Everyday Objects*, asserts the importance of objects as a reflection of the social construct of a historical period. “Furniture reveals to us a state of society through its significance, giving material form to needs and referring to the silent language of symbols” (Griffith Winton, 2013). In fact, the well-known philosopher Jean Baudrillard, argued in his “System of Objects” that these things are purely symbolic, and they reflect oneself and the image that one wants to portray of oneself. He does this by referring to the French bourgeois interior, where the furniture was picked, placed, and collected to insinuate the social status of the owner (Griffith Winton, 2013).

What interests me is the idea that these objects are able to provide a peek into one’s personal life. As Walter Benjamin states about the interior itself, “it is the etui of the private individual” (Griffith Winton, 2013). He compares the interior to the setting of a detective story where the evidence of everyday life is infused within the objects.

Laura Marks, media theorist and artist, discusses in her book “Skin of the Film”, the importance of the relation between objects and memory. She claims that “objects are not inert and mute but they tell stories and describe trajectories” (Marks, 2000). Things are, thus, witnesses of life. Benjamin goes further in personifying them. He says “aura is the quality in an object that makes our relationship to it like a relationship with another human being. It seems to look back at us” (Marks, 2000). Marks goes further to explain how objects are tightly connected to the senses, and how their mere touch generates an engagement with memory, and creates sensations in the body. She states, “what does not register in the orders of the seeable and sayable may resonate in the order of the sensible” (Marks, 2000). This means that it is not only the physical appearance of an object that might spark a memory but also its touch and smell.

Consequently, these mere “dead” things are more than objects lying around the house. They hold within them a past that is unique to the beholder; a present, in their actual presence, and

future in how they might evolve or devolve in one's mind.

I am interested in the active search for objects and their memory in the domestic.

Therefore, memories cannot exist without the present, and hence the present state of oneself affects the memory. They are also associative, since they cause a dwindling stream of relational images in the mind. Furthermore, memories are a source material that can alter the shape of the interior according to its different stories. Because of this they create narratives that question the interior space of the domestic. These statements have shaped up my design theory and directed it to recreate the space of memory.

In order to better understand how memories could affect spaces and objects and consequently reinterpret them in the fantasy world, I looked at the movie "Eternal Sunshine of the Spotless Mind" by Michel Gondry. The fantastic story revolves around two characters that were romantically involved and their memories together. The film, thus, tries to recapture the spatiality of these memories. "The scenes morph and human scale is shrunk, buildings disappear and daylight turns into absolute darkness in seconds" (Portilla, 2012). Much of the scenes occur in the character Joel's mind that had to go back and witness his memories of childhood till his present. In the present, he was undergoing a surgery that would allow him to fully erase his memories of his lover, Clementine. When he goes back to his childhood memories, his scale was shrunk, or the interior space grew. In figure 14, one sees Joel having a shower in the sink. The space of the sink was thus expanded exponentially to fit him and Clementine. Figures 15 shows the character hiding underneath the table while his lover talks to him. Joel is depicted as the child, hiding under the table, whilst his girlfriend tries to find him. The table encapsulates within it the memory of a hiding place in Joel's childhood. It was therefore, scaled out to fit him.

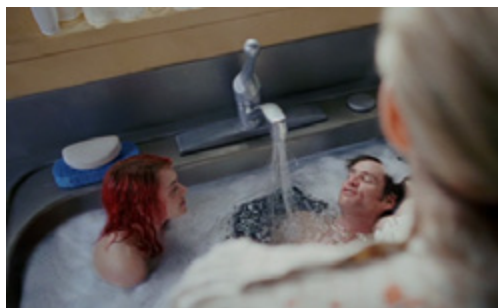


Figure 14: Scene from "Eternal Sunshine of the Spotless Mind"; Joel and Clementine in the sink



Figure 15: Scaled out table below which Joel hides

"Fantasy in general is a collection of absurdities. Science fiction and medieval fantasy is a series of well-fashioned absurdities that relate to one another. Within each instant, devices have been developed to excuse the use of absurdity without criticism. In medieval fantasy the device is magic and in science fiction the device is excessive technology. The difference in absurdity and fantasy is the devices in absurdity are realizable."(Ngo,2008)

The design was motivated by the intention of recreating a space of memory. The memories were gathered from the house I grew up in Beirut, Lebanon. The goal was to reproduce the spaces according to the recollection, thus altering the spatial perception of the room.

8. Design Theory

The primary method I have devised was based on the two previously discussed books: "Codex Seraphinianus" and "Species of Spaces and Other Pieces". The latter, on one hand, allowed for the production of texts that were inspired by Perec's writings. The former allowed for the creation of the design that would represent the space.

8.1. Analysis of Species of Spaces and Other Pieces

George Perec's book creates layers of information starting with a purely spatial analysis of the room, and slowly leading to a more abstract envisioning of it. The back and forth play between a very real depiction of space and then the addition of psychoanalysis onto them led to the creation of a collection of interiors intertwined between reality and fiction. Frederic Yvan, who is a philosophy professor says in his critique of the book,

"Mais, l'essai de Georges Perec (...)développent un rapport étroit entre le fictionnel et le théorique, entre le récit et des fragments ou des procédés d'élaboration théorique dont l'espace est l'enjeu." (Yvan,2014)

(The essay of Georges Perec develops a close rapport between the fictional and theoretical, between the story and the fragments or methods of theoretical development where space is at stake.)

In order to create this assemblage of objects and spaces, I had to resort to a narrative. Similarly to Perec, I had chosen to look at the domestic, hence my house in Beirut, Lebanon as a basis for the creation of a new narrative. Therefore, through memory, I will attempt to recreate the spaces and their objects through the written word, in the similar style of “Species of Places and other Pieces”. I was influenced by his style of description where the physicality and the psychoanalysis blend to form an image of the space.

Prior to this, a timeline was devised that clarified several important occurrences in my life. These events mainly relate to the interior space and their use. As the timeline shows, I was born in 1986 during a war that lasted 4 years. In these hard times, the guest toilet, the bomb shelter, and the entrance hall were used as safety chambers. The guest toilet and the entrance hall were the spaces in the apartment that were not surrounded by glass facades. The bomb shelter, which was located in the underground, was reached through circulation stairs. In 1990, the bunker was renovated, with the use of metallic cupboards that lined up the wall. In 1995, the entire house was renovated, and so the furniture was moved to the family’s village house. After 2 years of graduation from my architecture studies, I moved to Rotterdam, the Netherlands to pursue my Master studies. Following from this, I had started writing the narratives of each space. This process revealed, that certain memories stand out more than other. The reading of the space then surpassed its physical qualities reaching a layer of psychoanalysis much like Perec did in his novel.

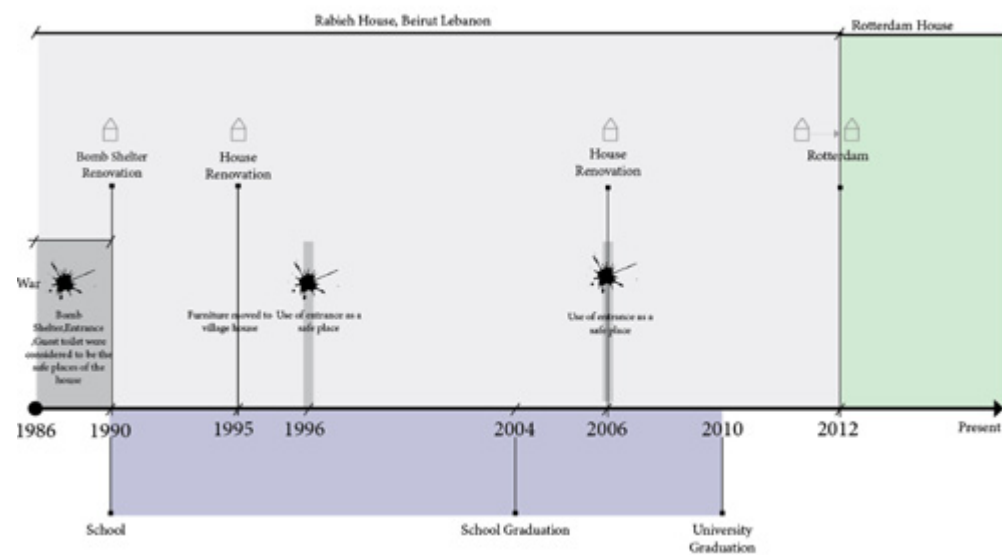


Figure 16: Timeline showing spatial interior changes of the domestic vs. years

The writing of the narrative proved to be an important medium as it helped in the expression of these memories. Also, it had served me in the creation of a general plan of the domestic and its different categories. The plan in figure 17 distinguishes between the different categories of spaces according to my memory of them. The forgotten spaces are colored in purple; while the rest of these rooms are categorized differently. The light blue memories are those captured during early age. The red chambers link to other places out of the domestic. The green areas expressed olfactory associations.

The plan shows the remaining spaces that were filled with memories. It became evident that the forgotten parts are those where the recollections were not as powerful as those of the rest of the rooms. By this, one can start seeing how particular areas can be shaped by memories—a hyper-reality of an architecture of memories that replaces the reality, and architecture itself.

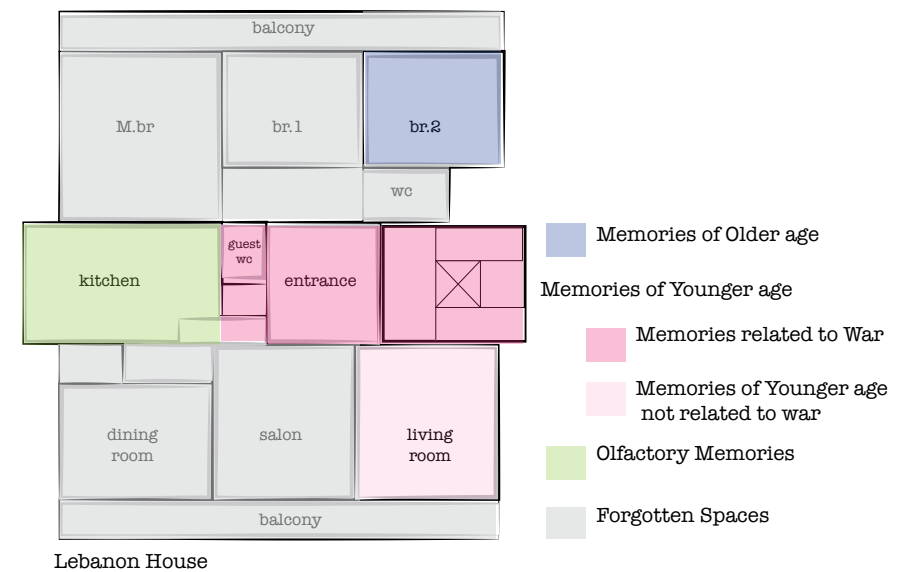


Figure 17: Plan showing categories of memories

The Guest Toilet

The guest toilet was a tiny one not more than a 2x2 sqm. It was our hiding place during the war. The façades of our house were all glass facades, thus, hiding in other rooms wasn't an option as the danger of glass shattering during attacks was too risky. As soon, as we heard explosives, my sister and I would rush into the tiny toilet and hide there, waiting for everything to calm down. It felt like passing through a land of mines before reaching the door. Once we got to the door of the toilet, we fell into a total endless darkness. There was no electricity. In this tiny space, my sister was somewhere in the back. It was total darkness and a small flickering light of the candle hovering over our heads. When the raid was over, the light came back and we left the toilet hesitantly. This cycle lasted for quite a while. It felt like being trapped in an ever-ending pattern of life and death. (Joanne Choueiri)

The Circulation & Bomb Shelter

I have vague memories of that space. I was pretty young when civil war in Lebanon started in the 1990s. I always felt like I was going down into a dungeon. Maybe because the stairs leading to them were always dark and everyone had to rush downstairs, while hearing doors shutting and running footsteps. I never quite understood what was happening. But I could still hear the bombs around us. Still, I was too young to understand. The atmosphere was always cold, although according to what I have been told, we were approximately 15 people squished into a 5x4 sqm space.

Years later, it was even colder; metallic cupboards lined up the walls. The war had ended. In 2006, at the age of 23, we had moved temporarily to another apartment whilst our house was being renovated, when another war started. I was more aware at that point. We were 13 people in that house. We played cards while we tried to identify the different military aircrafts flying over us. (Joanne Choueiri)

The Entrance Hall

The entrance hall is the central place of the apartment. It was away from the glass facades, so it became a secondary safe place. Weirdly enough, the entrance hall was also the place where we took quick showers during the war. The bathrooms, having glass windows, were always too dangerous. My mother would lay out the bucket in the foyer and splash hot water, which was heated on the stove, rapidly before the next attack.

Years later, when the war had ended, a piano was added onto the entrance hall.

My sister and I played the piano while growing up. These endless lessons became a tedious job after a while. We stopped playing in our teenage years right when other things became more important; since then it was no longer the centerpiece of the entrance hall. Instead, we replaced it with a fancy paravent, which our mom claimed made the space larger. The piano now, lies on the side as a decorative two-level table where candles and vases are set out.

(Joanne Choueiri)

The Living Room

My memories of the living room are locked in a sofa that I used to hide under. Hide and seek was one of my favourite games and underneath the sofa I built my world. I formed a little den under this structure, gathered all my toys and belongings and sat down there for hours. I hid away from my grandmother who used to beg me to eat my entire lunch- it was probably a bean stew, which I hated. I still do. She would chase me, while trying to bend down to reach me, threatening me with a hot red chilli pepper which he held menacingly in her hand. I remember the image of her feet, and the red chilli as she tried to keep up with me.

Sadly, in 1995, the piece of furniture was moved to the village. The village was a concept I never got. My father used to tell me I belonged to Maasser el Chouf that is a small village in Lebanon. Growing up, you never understand the meaning of belonging to a place, especially when for the past nine years you thought you belonged to another place-the place you were raised. See, the concept of belonging somewhere was never that obvious to me because of the war. In fact, we were not allowed to go to Maasser el Chouf because another group of people took over it, and another group of people – of which my family- had to leave it. So for nine years, I thought I belonged to suburban Rabieh, in deed I belonged to Maasser el Chouf, a lovely village 1200 m high from sea level. (Joanne Choueiri)

The Kitchen

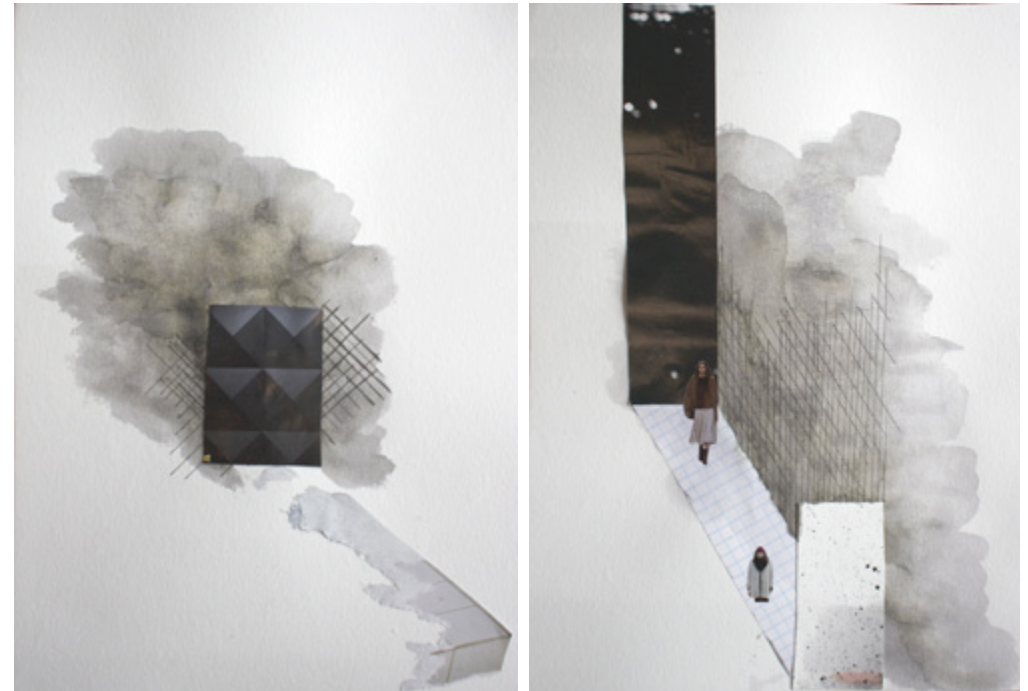
In the mornings, waking up to the smell of coffee slowly seeping out from the kitchen was one of my preferred times of the day. Entering the kitchen was another thing. The standard U-shaped kitchen was engulfed by the smell of coffee. This happened several times during the day because of the conviviality of the whole setting; coffee brought everyone together, the family, the neighbours, and the occasional visitors. Still, nothing could beat the smell of coffee in the morning, as it boiled on the stove forming a thick black layer of foam, which would overflow many times when I prepared it. Our favourite brand of coffee was called Café Brazil, which led to the assumption that the beans were actually imported from Brazil. So I would always imagine being amidst an endless coffee field in Brazil. Both my assumptions and imagination misled me, for as it turns out, the beans were not of Brazilian origin.

The Bedroom

My bedroom is quite small. When you enter, the bed is right in front of you. It squeaks a lot. We bought it from Ikea. It squeaks a lot. To the left there is a grey cupboard that had to be moved from another bedroom. I have no headboard; actually I sleep below the pipes that link to the radiator, which can be quite disturbing. The window above my bed makes it seem a bit larger; from it you can see the neighboring building. After my dad passed away, the curtains stay up all the time. It was in that same bed that I learned the bad news. The room became even smaller that night. The curtains stay up all the time. After that day, everything changed in the space. It became a space of solitude- away from people, away from the world. It became my memories of a past. It became my lost dream of a future. It became a space of escape. Above my bed, hangs a small hot air balloon a friend gave to me above my bed to remind me to dream more. (Joanne Choueiri)

8.1.3. The Collages

As Peter Schwenger, an in-depth examiner of the book and author of “Codex Seraphinianus, Hallucinatory Encyclopedia”, claims about the various images in the Codex “the majority are produced by a cross-fertilization between classes”(Schwenger, 2012). Hence, most images are produced through a collage of multiple elements that form a whole. I see his work as a collage or “an assemblage of different forms, thus creating a new whole” (Merriam-Webster.com: 2014). Due to this, I have resorted to the use of collage as a means of representation of these spaces. The collage method became a tool for the creation of a 2D representation of the interior spaces, as it imitates at a basic level the drawings of the Codex Seraphinianus.



Figures 18&19: Collages of guest toilet

The guest toilet was the safest place in the house, however getting to it was not that obvious with all the commotion that was happening on the outside. The whole exterior agitation from bombs to shootings to cries and shouts made everything harder than it might seem in spite of the fact of being in a relatively average sized apartment. Because of this, I have illustrated this passage to resemble a torn up floor leading to the black door. The black watercolor behind the door, symbolized the inevitable fall into darkness that is yet to come. The second collage to the right shows my sister and myself trapped in a toilet. The space was stretched longitudinally, expressing the long wait towards safety. The black watercolor effect was used to emphasize the darkness that lay inside. The composition was perceived from the top, as it was essential to view the entire scene of the toilet.



Figure 20: Collage of stairs

Figure 20 depicts motion from one point to another. The upside down light green tower represents the house, and point A. Point B is represented by the dark black hole of the bomb shelter that was located in the underground level of the apartment building we lived in. Hence, the threads symbolized the stairs that connected the house to the bomb shelters. The different coloured threads also depict the different family members' attempt of movement. The watercolour effect was used to illustrate the outreaching scope of the war. Moreover, the colours black and red that were utilized as symbols of war and blood. Point A and point B were placed at opposite ends to indicate the intricacy of the movement from one point to the other, since it was not easy to arrive to the underground level, due to the frightening situation.



Figure 21: Collage of Bomb Shelter

Due to the fact that I was not aware of my presence in the bomb shelter during my early childhood years, I had decided to represent the bomb shelter as I remember it in the present time. Aluminium foil was used to denote the metallic cupboards that were in the shelter. The plain tiled floor was depicted by squared paper. What is important in this is the location of the setting. The whole composition is situated towards the lower end of the page, clearing out the rest of the page, which remained white. The upper white part actively conveyed the vagueness and emptiness of the memory, and was in contradiction to the lower part of the sheet.



Figure 22: Collage of entrance hall

As mentioned earlier in this chapter, the entrance hall holds memories of war. Along with the guest toilet, it was the only safe place to hide during shootings in our apartment. Hence, many activities that were not necessarily in relation to the entrance were carried out in it, because of its strategic location in the house. Showering was one of those activities. The bathtub had figuratively moved to the entrance. In the collage, I placed the bathtub on top of the piano, so as to create one entity since they both hold a strong memory of the space. They were both located in the middle of the page to denote the physical location of the entrance that was at the center of the house.

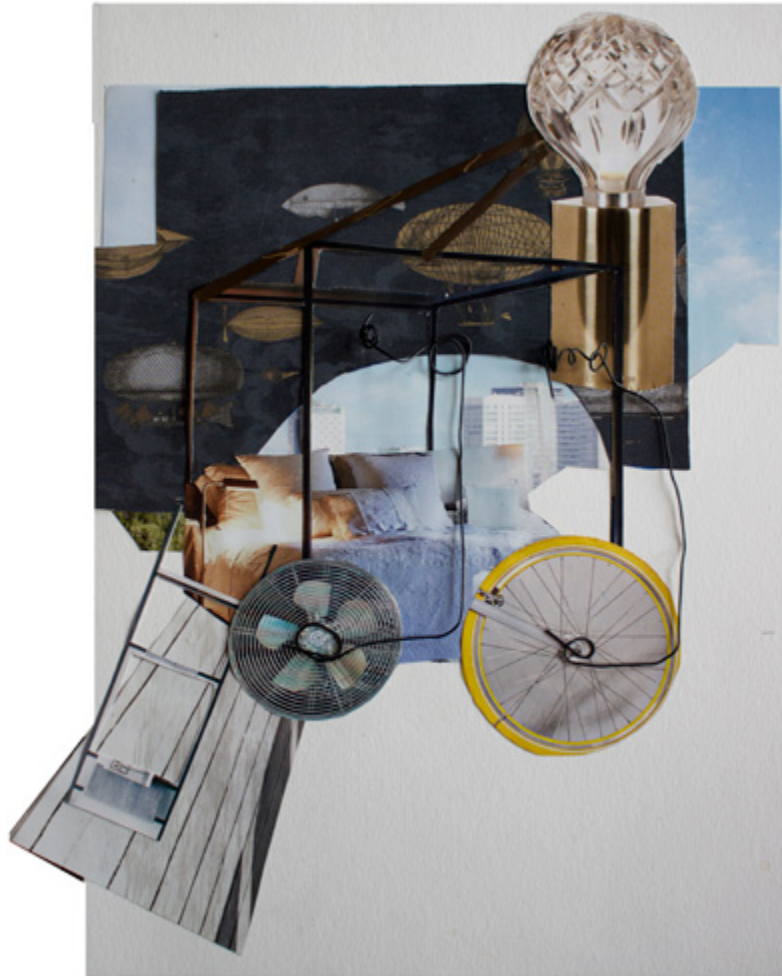


Figure 23: Collage of bedroom

The collage above depicts my bedroom. It is a result of the text that I have written in which I describe the bedroom and the associations that are inherent to it. Initially, I had started with placing the bed as the main piece of the page accompanied by its structure. Slowly and while doing this assemblage, layers started to add up onto the preconceived setting. I had deciphered objects and elements from the text that were either blown out of proportion such as the lamp holding the bed representing the hot air balloon, or the background of flying zeppelins that reinforce a dreamy atmosphere.

After having done the collages, I realized that as much as they were helpful in trying to perceive the space, they were still not sufficient to reproduce the actual memory. Also, they did not provide the atmosphere I was insinuating. Due to this I had to look back into my main source of inspiration "Codex Seraphinianus". The in-depth research of Serafini's illustrations and other studies allowed for the extraction of another method that would help me eventually in my design process. As mentioned previously, Serafini extrapolates elements from his environment and manipulates them in a certain way. However, these objects remain recognizable to the reader. One can directly see the grapes, the cherries, the banana, and the artichoke in figure 24. Therefore, the extracted things can still be identified, even if they take part of a new form of fruit. Following from this, I isolated the main methods that Serafini used after having extrapolated the elements.

Grafting:

Looking at the drawings, one can realize how several ones are made up of a "grafting" technique whereby an object or element is added onto another one and another to combine them into one entity.

From image 24 retrieved from the flora section, one can begin to see the different elements that make up this new fruit/vegetable. The grapes attached through cherry branches to the banana emerging out of the artichoke. As mentioned previously, about Serafini's illustrations "the majority is produced by a cross-fertilization between classes" (Schwenger, 2012). Hence, most images are produced through a collage of multiple elements that form a whole.

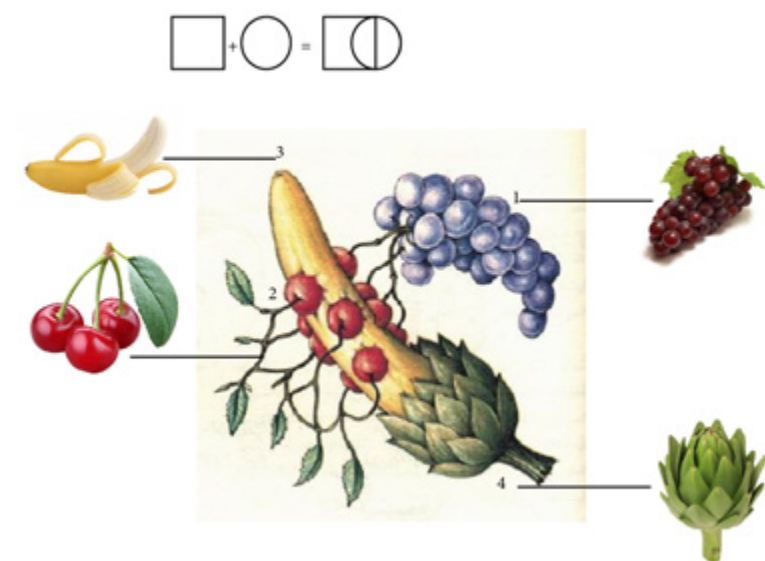


Figure 24: Diagrammatic analysis of Serafini's flora

Figure 25 is a mixture between human and object, hence the cross-fertilization between classes that Schwenger talks about. Each component of the image serves the whole. A gun is literally grafted onto the arm, with the index finger completely changed into a steel muzzle. A white glove hides the middle part of the gun belonging to a recently awarded soldier.

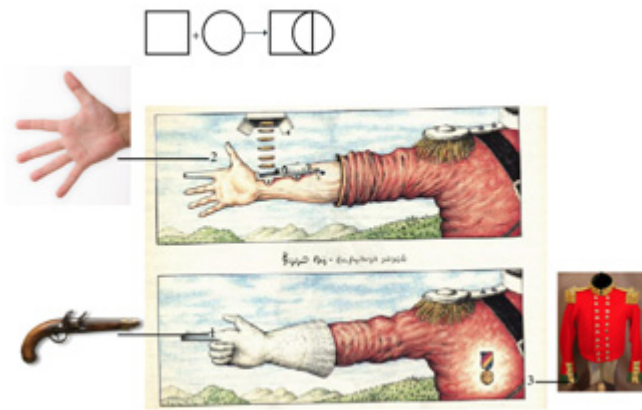


Figure 25: Diagram showing grafting on human

Repetition:

Looking at image 27, Serafini employed a scaling down of transparent coffins, exhibiting the dead people inside of them. These vessels were used to resemble bricks, copy pasted and repeated, making up the building blocks of the cemetery. Repetition is used for the emphasis of the presence of a particular object. However, in this case since the coffins were scaled down before being multiplied, their importance was undermined. If the author did not provide a diagrammatic explanation, the reader would not have understood the scene in figure 26.



Figure 26: Illustration of imagined cemetery



Figure 27: Detail of scaled down coffin

Distortion:

The distortion method encompasses a wide variety of alterations. By definition, distorting is “to change the natural, normal, or original shape, appearance, or sound of (something) in a way that is usually not attractive or pleasing” (Webster, 2014).

Scaling up/down :

Referring to image 28, the architecture shows an open plaza surrounded by arcaded galleries. The scaled out, gigantic pencils steal the viewer’s attention. These pencils lying in the middle of a body of water replace the usual fountain attraction, however do not provide any functional aspect to them. Thus, another technique that was used in Serafini’s book was that of scaling out and repetition.



Figure 28 : Scale up pencils in Serafini's imagined Plaza

Stretching / Changing angle

The table in figure 29 has been modified to fit the purpose of cleaning faster. The object’s angle was thus changed from a normal 90’s angle to a slanted one allowing for the crumbs to fall of faster.

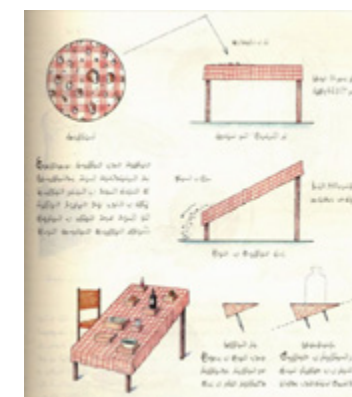


Figure 29: Distorted table illustration

Changing appearance

This sub-method normally entails changing the materiality of a certain element. In image 30, Serafini imagines a variation of the egg. He changes its colour to yellow and blue. He also imagines the egg to be punctured. In another case he envisions it to be made of a gridded structure. This change of appearance provides a whole new perspective of what an egg is, and its “functionality”.

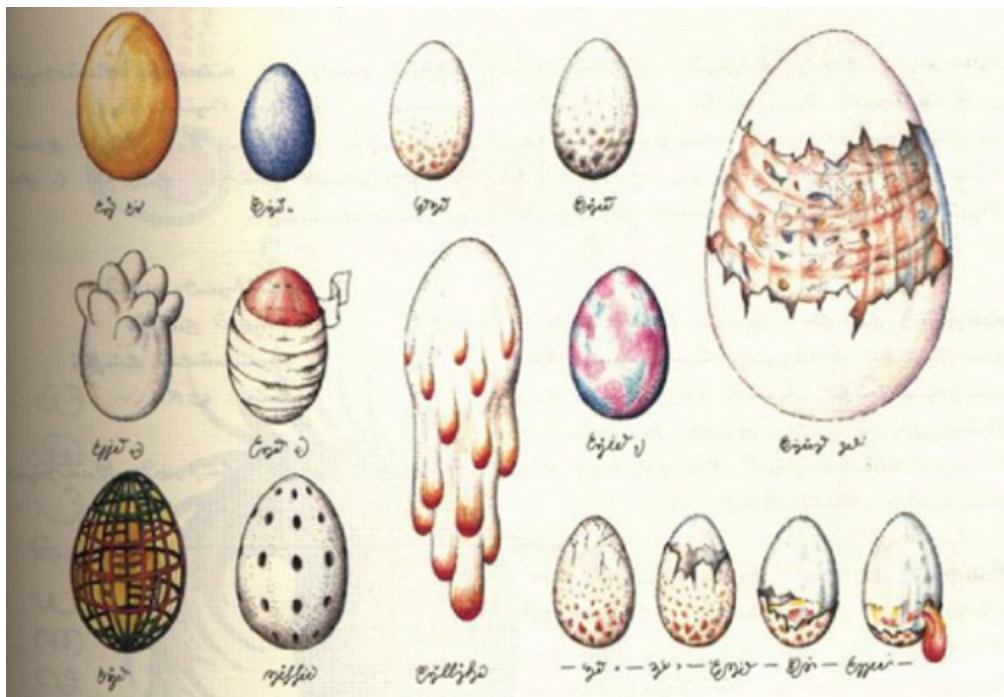


Figure 30: Changing appearance of egg

Based on these methods, the work of architect Tom Ngo was very crucial to my understanding of them. Tom Ngo imagines fantastical structures that reinterpret the architectural vocabulary of common building typologies. Using methods very similar to Serafini, he looks at space in a completely different manner. Starting with a basis that is the standard American house, he extrapolates archetypal elements that he then distorts them by stretching them, scaling them up, eventually changing their functions. The “Haunt of Limbs” in image 31 depicts a “building expands upon itself, each extended piece duplicates parts of the whole” (Frearson, 2013). The artist/architect stretches out the chimney, the roof, and the window, allowing for a reinterpretation of architecture and functionality.

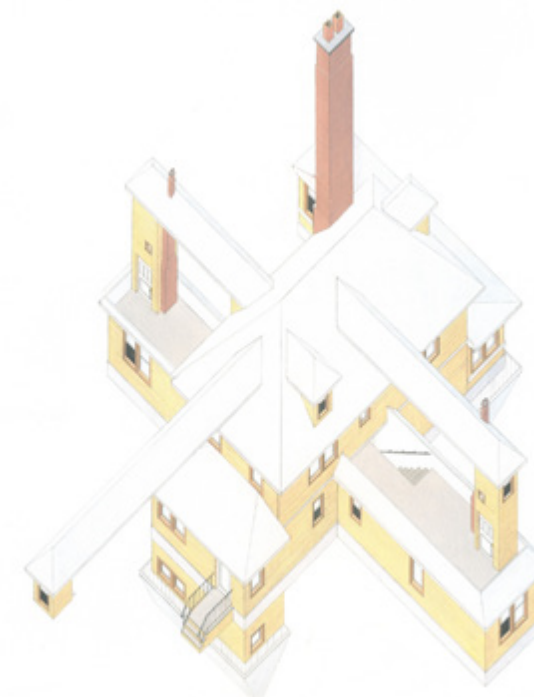


Figure 31 : "Haunt of Limbs" by Tom Ngo

In the "Pomegrenate Gothic" (fig.32), he questions the typology of Gothic structures as gigantic elements able to fit within them a new set of houses. In this example, the Gothic arch that normally towers over an empty atrium, was hacked functionally by incorporating underneath it rows of houses.



Figure 32: "Pomegrenate Gothic" by Tom Ngo

Ngo goes further than that to depict interiors. He extricates objects that are common to the domestic and combines them to form a new entity. From figure 33, one can realize the resemblance to Serafini's grating method. In "Normal Dwelling 1", the artist depicts a circulation core that links a table to a cantilevering chair to the high set tree that is lit by a scaled out lamp. The amalgamation of objects creates an architectural absurdity, as he denotes it, and questions the typology of interiors and its objects.



Figure 33: "Normal Dwelling 1" by Tom Ngo

Following from this, a new method emerged that would direct my design. After having done the primary methodology of text and collage, the gathering of archival material of the various rooms became the second step. Photographs, sketches, and plans would allow me to extract the necessary objects that played a role in my memory. For example, the living room’s memory was locked in a sofa; hence the sofa became the main element that was to be manipulated to design the memory.

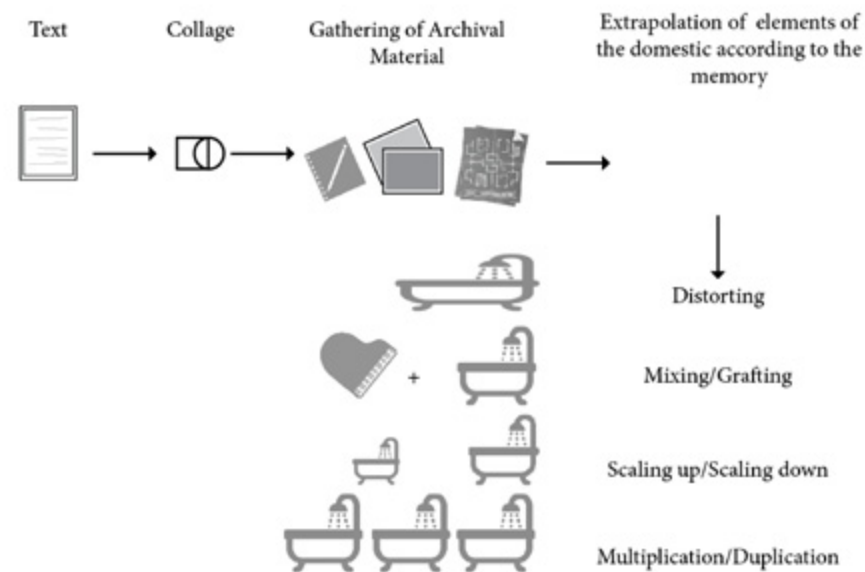


Figure 34: Diagram showing methodology employed

After the gathering of information, and collection of elements, the latter would have to go through one of the methods discussed previously. The method would depend on the goal that the memory is trying to achieve on the space. This method was then translated into a set of plans; sections and 3d models that would best capture the narrative. Figure 34 illustrates the methodology applied.

8.3. A Collection of Spaces

Each memory was treated differently than the other since each room contained within it a different story. They work as independent structures having their own autonomous shape, materiality and space. The main goal was to reinstate the narrative of the memory within each room; therefore, the space was altered in favour of bringing to life this memory. For the sake of clarity, each room was classified in a format that underlines the name of the room, its normal use, its location, the memory narrative, the age when I witnessed the memory and finally the goal of the memory. Another format exhibited a set of instructions that were necessary for the design of the room. These instructions were the manipulations (grafting, repetition, and distortion) that were exerted on the space.

8.3.1 Guest Toilet

Name: Guest Toilet

Use: Toilet reserved for guests

Location: Middle of House between walls

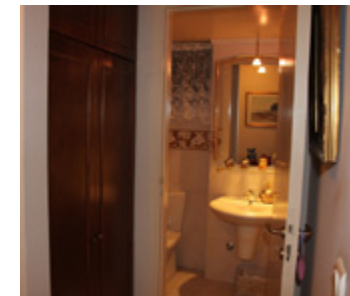


Figure 35: Photo of actual Guest toilet

Memory Text :

The guest toilet was a tiny one not more than a 2x2 sqm. It was our hiding place during the war. The façades of our house were all glass facades, thus, hiding in other rooms wasn’t an option as the danger of glass shattering during attacks was too risky. As soon, as we heard explosives, my sister and I would rush into the tiny toilet and hide there, waiting for everything to calm down. **It felt like passing through a land of mines before reaching the door.** Once we got to the door of the toilet, **we fell into a total endless darkness.** There was no electricity. In this tiny space, my sister was somewhere in the back. **It was total darkness and a small flickering light of the candle hovering over our heads.** When the raid was over, the light came back and we left the toilet hesitantly. **This cycle lasted for quite a while.** It felt like being trapped in an ever-ending pattern of life and death.

Memory Goal:

Dramatization of the guest toilet

Age: 0-6

Instructions:

- Distortion of walls, tiles and ceiling
- Scaling out of walls
- Scaling out of wash basin and candle
- Grafting

Since I was a child when the war broke out, everything seemed bigger than it really is, hence the first method that was employed was the scaling out of the walls from 3m high to 6m high. The second method was that of distortion of the walls, floor and tiles of the corridor leading to the toilet. They were modified to form a perspective, altering the perception of the viewer, and creating a dramatic angle. As the diagrams of figure 36 show, they were distorted longitudinally or stretched, extending the area of the toilet. This was done to lengthen the journey from the corridor to the toilet representing the difficulty of that path. As I mention in the text the path “felt like passing through a land of mines before reaching the door.” In order to highlight this event, I have removed some of the tiles creating holes in the ground, increasing the complexity of arriving to the door as seen in the plan in figure 37.

At the end of the perspective, lies a scaled out washbasin and light, pulling the person inside of it. Once inside, one falls into a 2m pit of darkness, transpierced by dim rays of light coming from the ceiling. The inside, however, was soft, made of gray fabric, denoting the safety of the space. The gigantic washbasin, hovers over one’s head, as the flickering lights make patterns on the floor. After the wait, a door to the right provides the exit, only to lead back to the start of the same journey. This ever-ending cycle was manifested by a ramp wrapping around the structure of the toilet.

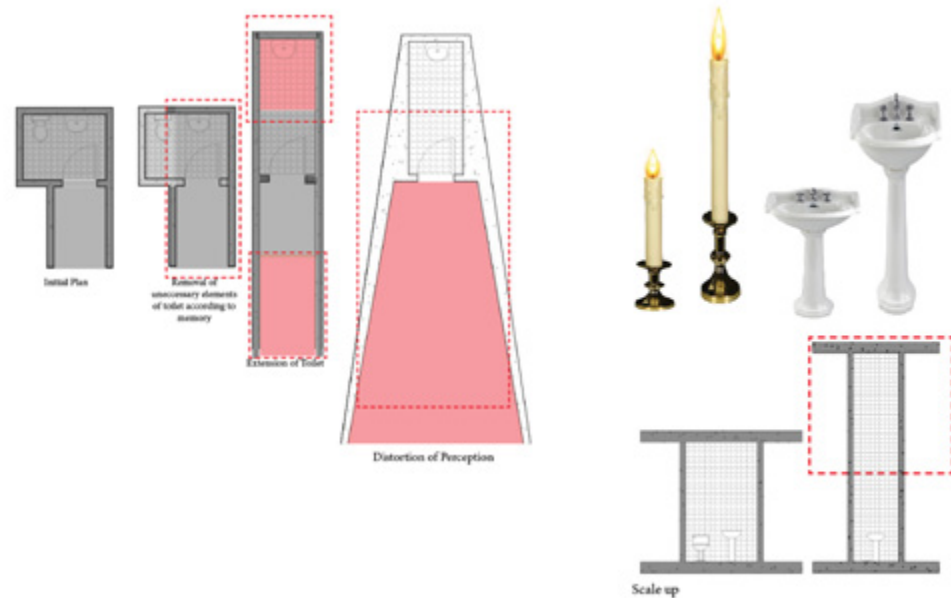


Figure 36: : Diagrammatic analysis of changes employed on guest toilet space

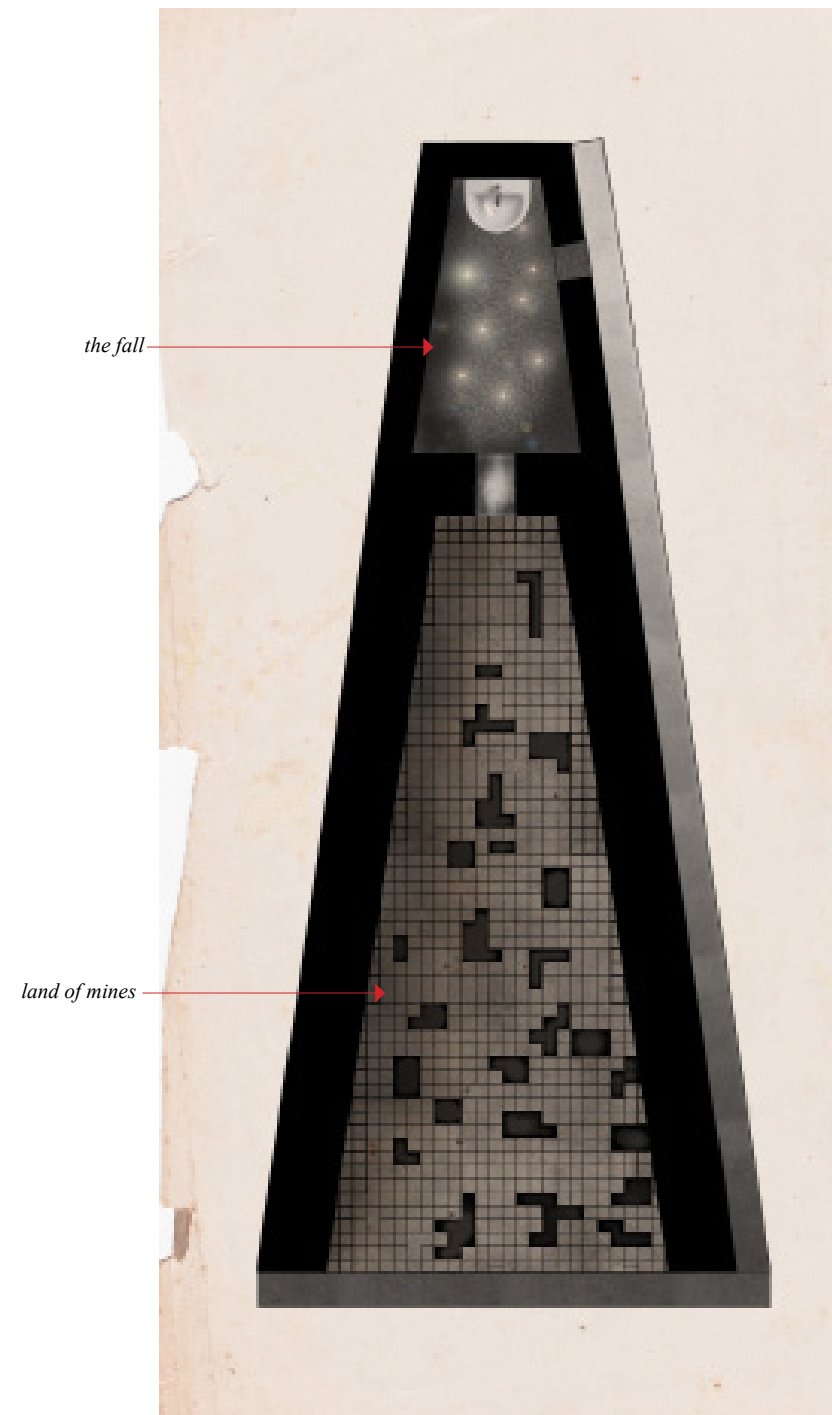


Figure 37: Plan of guest toilet showing holed floor

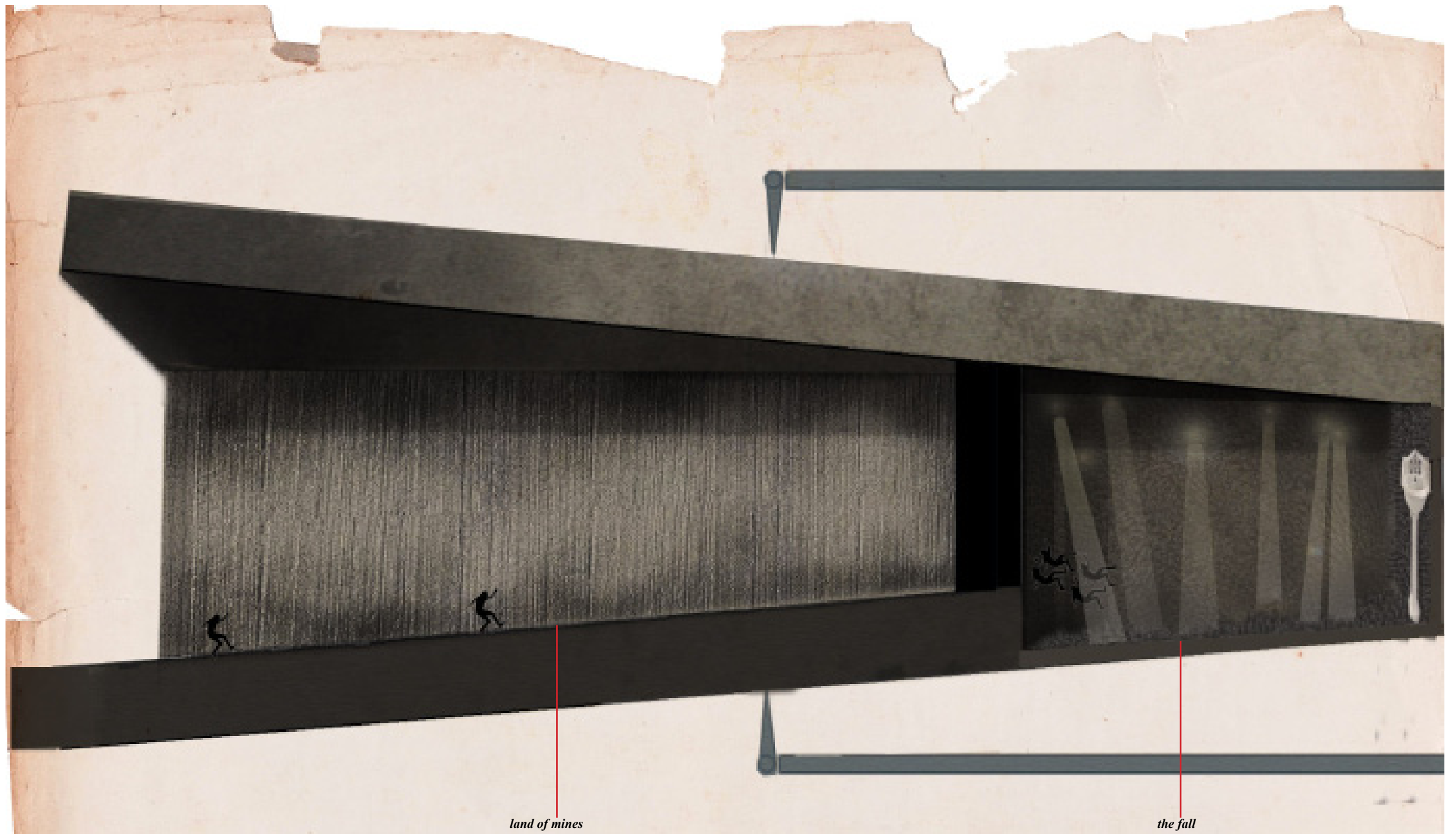


Figure 38: Section in guest toilet showing “the land of mines” and the “fall”

When outside, one notices the scaled out candle holding the structure. The candle, the object of light, stands tall, illuminating the space of the toilet. The light source was thus emphasized by scaling it out to extraordinary limits, and changing it into a functional structure able to hold the hanging guest toilet. Figure 40 shows the tall standing candle. As the candle starts melting the toilet starts its descent, till it reaches a sea of wax allowing it to fill gently on it. When the candle is no longer lit, the war has ended, electricity is on again. The people inside are safe to come out.

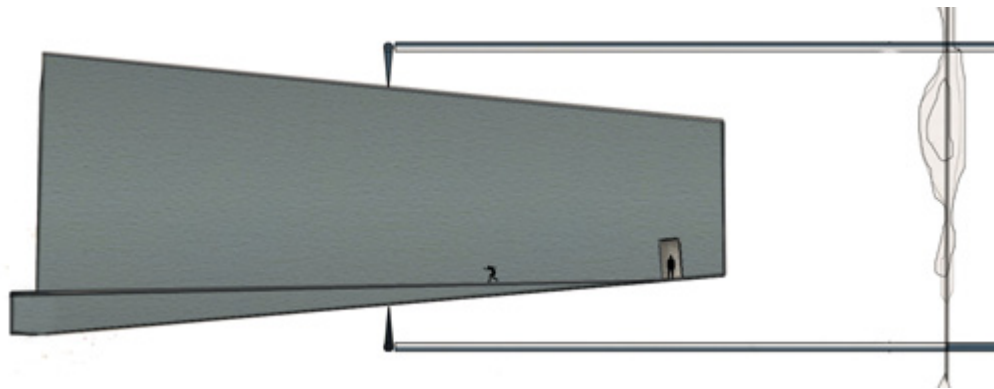


Figure 39: Facade of guest toilet

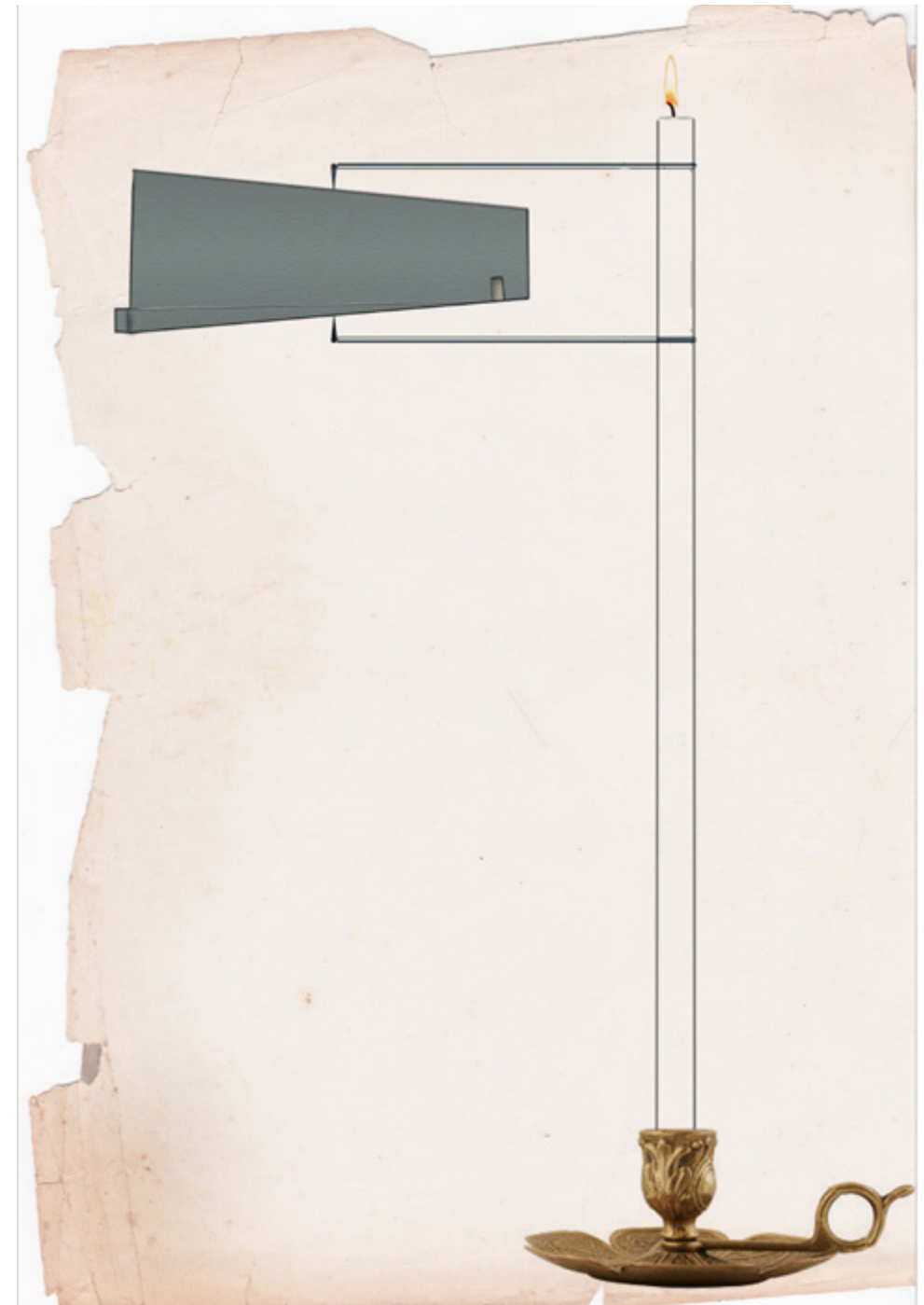


Figure 40: Candle holding guest toilet

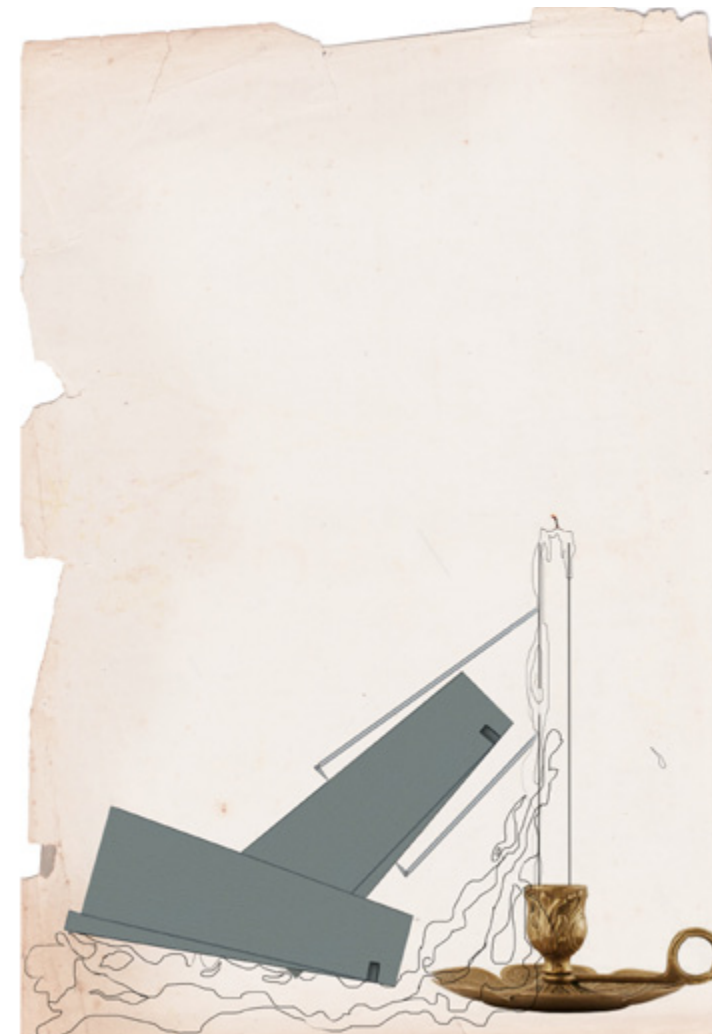
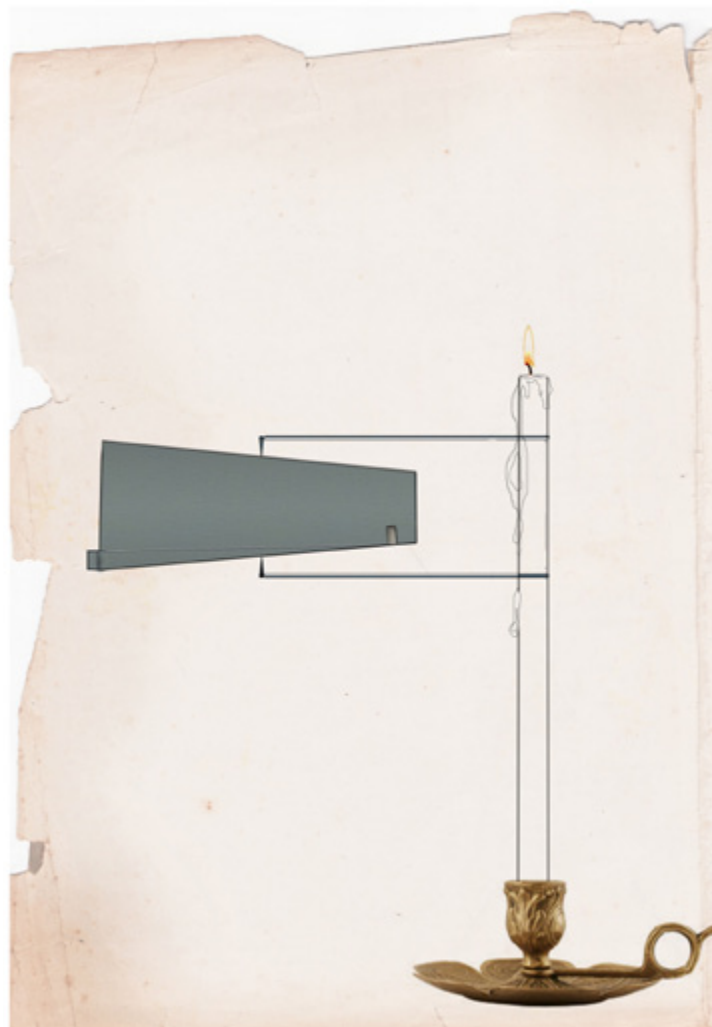
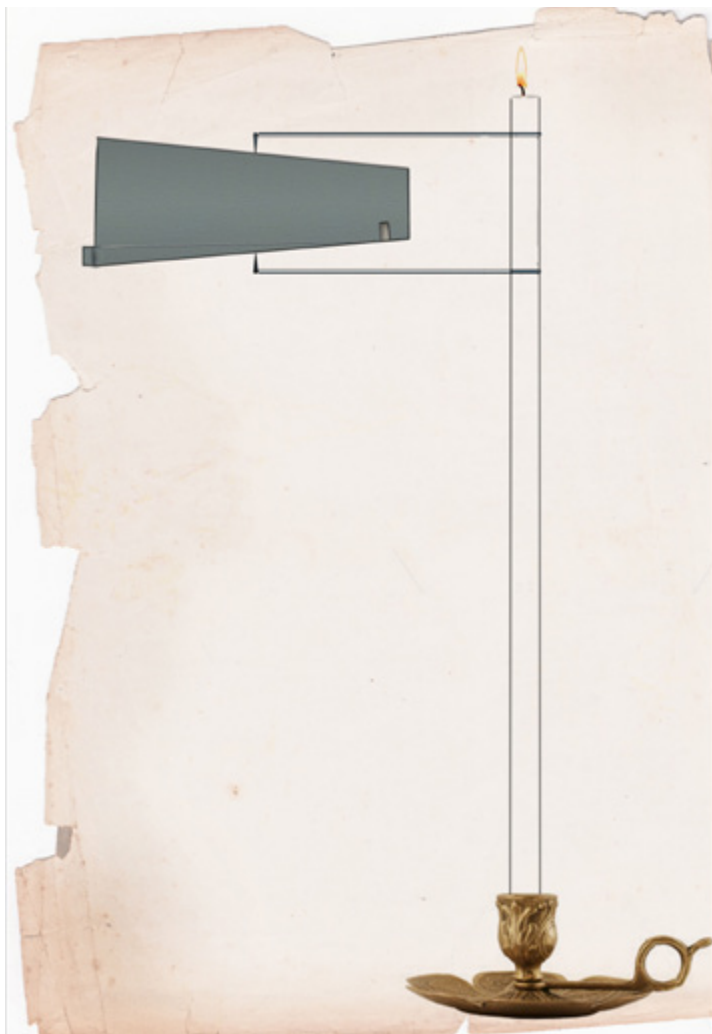


Figure 41: Candle melting sequence while holding guest toilet structure

8.3.2. Circulation and Bomb Shelter

Name: Circulation

Use: Vertical Connection between levels

Location: Eastern side

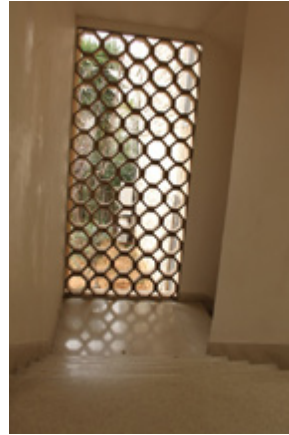


Figure 42: Photo of actual circulation stairs

Memory Text :

I have vague memories of that space. I was pretty young when civil war in Lebanon started in the 1990s. **I always felt like I was going down into a dungeon. Maybe because the stairs leading to them were always dark and everyone had to rush downstairs, while hearing doors shutting and running footsteps.** I never quite understood what was happening. But I could still hear the bombs around us. Still, I was too young to understand. **The atmosphere was always cold in the bomb shelter,** although according to what I have been told, we were approximately 15 people squished into a 5x4 sqm space.

Years later, it was even colder; metallic cupboards lined up the walls.

The war had ended. That was my memory of the bomb shelter.

Memory Goal :

Redesign the stairs in order to create the dramatization of running down the endless stairs, to reach finally the bomb shelter.

Age: 0 till 6

Instructions:

- Distortion of stairs
- Repetition of stairs
- Grafting of bomb shelter

As mentioned the aim was to dramatize the labyrinth of stairs. Figure 41 depicts the stairs of the house. Using the method of distortion, the stairs along with the walls and the ceiling were changed, to form a perspective view. The diagrams in figure 43 illustrate the modifications where the threads of the stairs were turned into a trapezoidal shape, while the walls and ceiling followed their form. The materiality of these elements was also changed; they were turned into steel that allows for the propagation of the sound of footsteps. Hence, the whole space was transformed from a white well-lit area, to a dark zone, through which light barely penetrates.

As seen in figure 42, the light filter or “clostra” was made up of the arabesque form that is a form consisting of “surface decorations based on rhythmic linear patterns of scrolling and interlacing foliage, tendrils or plain lines”(Canby,2005). The form consisted of an octagon that was also distorted. The filter was filled with concrete, allowing for a few hints of lights to pass through the octagons. These polygons now resembled gunshots symbolizing the war. Hence, the whole space was transformed from a white concrete, well-lit space to a dark, obscure, gray steel. The plan in figure 44 depicts the complexity of the labyrinth that was created. Figure 45 shows the 3d view of the redundant staircases. Through the method of repetition, I was able to emphasize the labyrinth form, which created an ever-ending perception of stairs .

Since my only memory of the bomb shelter was that of the metallic cupboards, the space was turned into an actual cupboard. Hence, the grafting method was used, by borrowing the materiality of the cupboard to form a space. The bomb shelters or cupboards were also repeated and hung loosely at the end of several hanging paths. After running down the labyrinth of stairs frantically, one had no other way but to end up in the hanging bomb shelters that were as narrow as one can imagine.

The circulation and the bomb shelters were held by hanging chains, underlining the fragility of the situation in contrast to the heaviness of atmosphere of the inside.

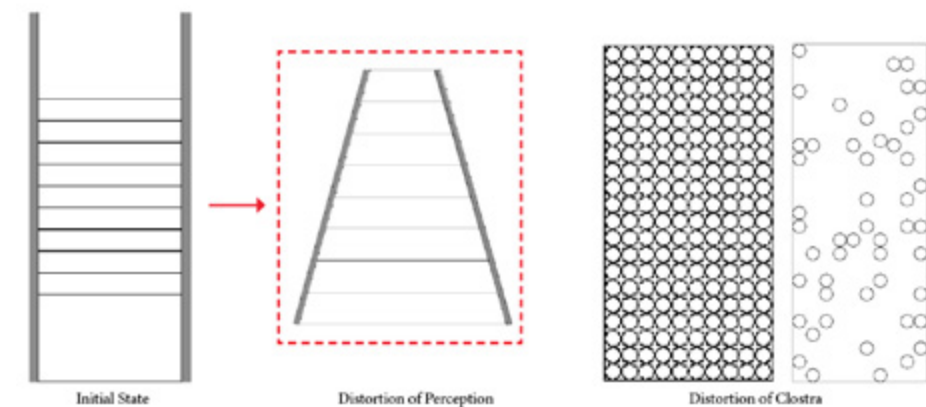


Figure 43 : Diagrammatic analysis of modifications applied on stairs

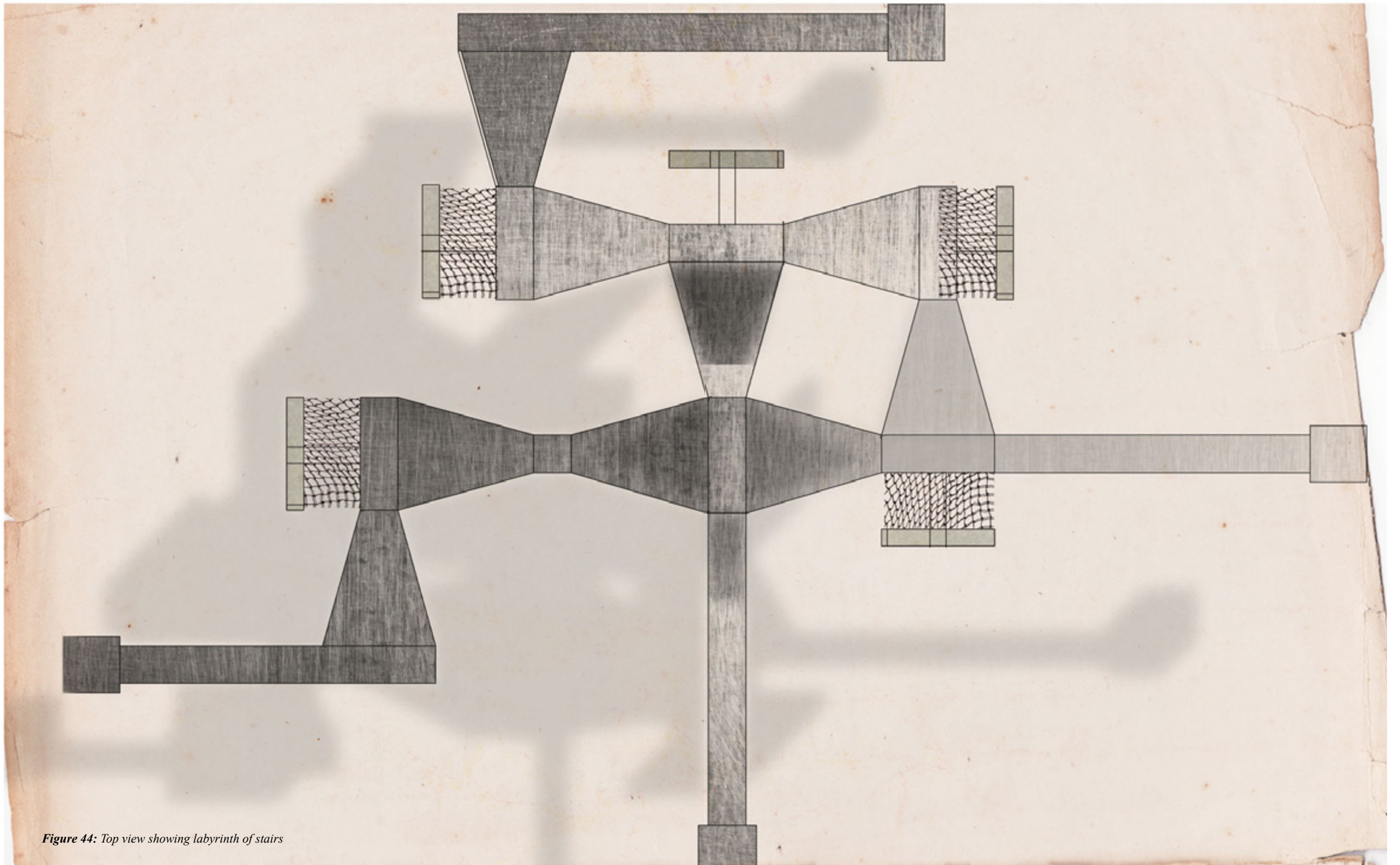


Figure 44: Top view showing labyrinth of stairs

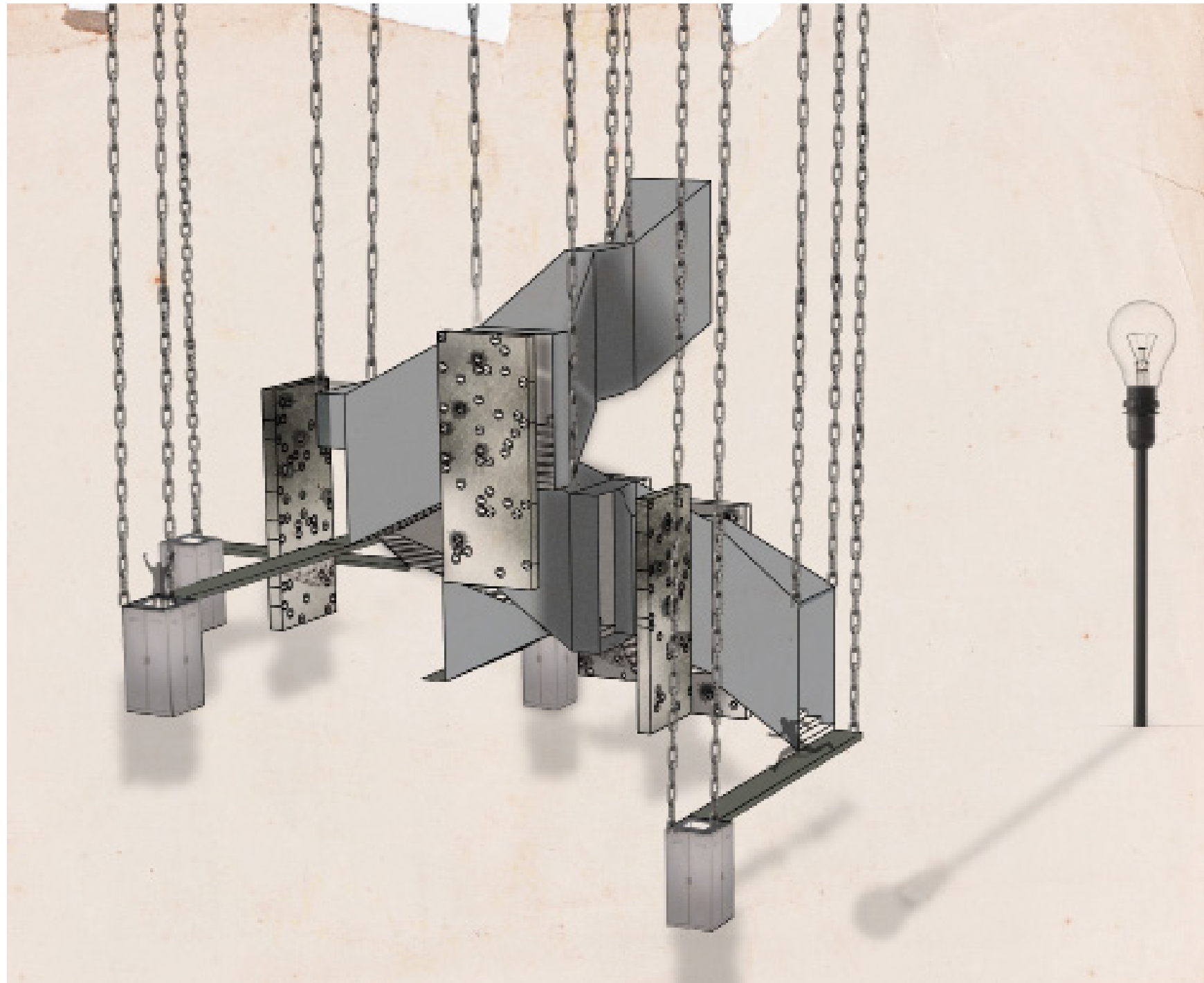


Figure 45: 3D view of stairs hanging through chains with bomb shelters at their ends

8.3.3. Entrance Hall

Name: Entrance Hall

Use: Entrance of the house,
where all rooms connect.



Figure 46: Photo of actual entrance hall

Location: Middle part of the house

Memory Text :

The entrance hall is the central place of the apartment. **It was away from the glass facades, so it became a secondary safe place. Weirdly enough, the entrance hall was also the place where we took quick showers during the war.** The bathrooms, having glass windows, were always too dangerous. My mother would lay out the bucket in the foyer and splash hot water, which was heated on the stove, rapidly before the next attack.

Years later, when the war had ended, a piano was added onto the entrance hall.

My sister and I played the piano while growing up. These endless lessons became a tedious job after a while. We stopped playing some time after, right when other things became more important; since then it was no longer the centerpiece of the entrance hall. Instead, we replaced it with a fancy folding screen, which our mom claimed made the space larger. The piano now, lies on the side as a decorative two-level table where candles and vases are set out.

Memory Goal:

Creating a space that combines the bathtub and the piano.

Age: 0 till present

Instructions :

-Grafting

The main method that was used in this room was grafting. The piano was attached onto the bathtub. In order to be able to create a smooth grafting, a better understanding of the mechanisms of both objects was much needed. The piano's sound is mainly generated through the hitting of the hammer onto a chord. The bathtub needs the pipes to transfer the water onto the faucet. The chords were thus replaced with pipes that provided the water. The keys of the piano function like a faucet; upon hitting key water trickles down. The repetition of pipes provided different options of hot water, cold water, bubbles (fig.48-49).



Figure 47 : Piano and bathtub grafting



Figure 48 : Section view of bathtub with attached piano

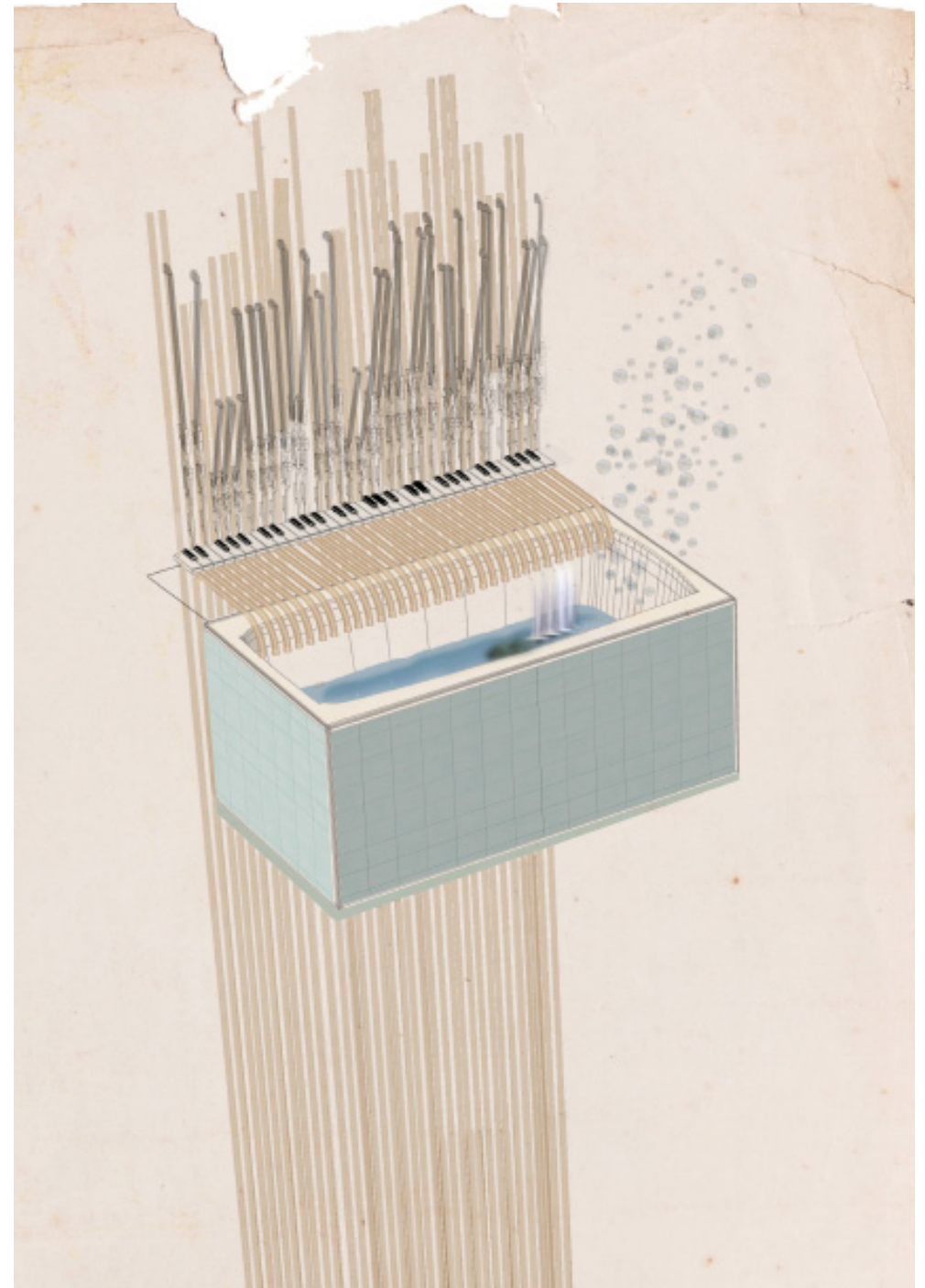


Figure 49: 3d view of bathtub attached to piano

8.3.4. Living Room

Name: Living Room

Use: Convivial meeting space



Figure 50: Photo of renovated living room

Location: Western side of the house

Memory Text :

My memories of the living room are locked in a sofa that I used to hide under. Hide and seek was one of my favourite games and underneath the sofa I built my world. I formed a little den under this structure, gathered all my toys and belongings and sat down there for hours. I hid away from my grandmother who used to beg me to eat my entire lunch- it was probably a bean stew, which I hated. I still do. She would chase me, while trying to bend down to reach me, threatening me with a hot red chilli pepper which she held menacingly in her hand. I remember the image of her feet, and the red chilli as she tried to keep up with me.

Sadly, in 1995, the piece of furniture was moved to the village. The village was a concept I never understood. My father used to tell me I belonged to Maasser el Chouf, a small town in Lebanon. Growing up, you never understand the meaning of belonging to a place, especially when for the past nine years you thought you belonged to another place- the place you were raised in. See, the concept of belonging somewhere was never that obvious to me because of the war. In fact, we were not allowed to go to Maasser el Chouf because another group of people took over it, while another group of people, my family included, had to leave it. So for nine years, I thought I belonged to suburban Rabieh, indeed I belonged to Maasser el Chouf, a village 1200 m high from sea level.

Memory Goal:

Redesign the sofa for it to become a space by incorporating the movement.

Age: 3 till 9

Instructions :

- Distorting
- Grafting

The sofa was extracted as an archetype of the living room. It was distorted by extending it horizontally from a 1.5m couch to a 5m couch as figure 51 illustrates. Also, it was stretched vertically allowing for a 1.7 m high hideout place. The wallpaper, along with the family pictures, were attached to the lower ends of the object. -wherever the sofa was, the family was. For the incorporation of movement, the grafting method was applied. Wheels were assembled to the legs of the furniture, enabling it to move. However, the motion was directed by train tracks. It denoted the travel from Rabieh to Maasser el Chouf. A fake scenery stuck on an adjacent panel provided the setting much like being on an actual train.

Underneath the sofa, lay another world, hidden by the extended fluted drapery of the couch. This world was made up of the assembled toys that I used to construct my fantasies from- namely LEGO parts. Another life far different from the one outside was hidden beneath the moving structure (fig.52).

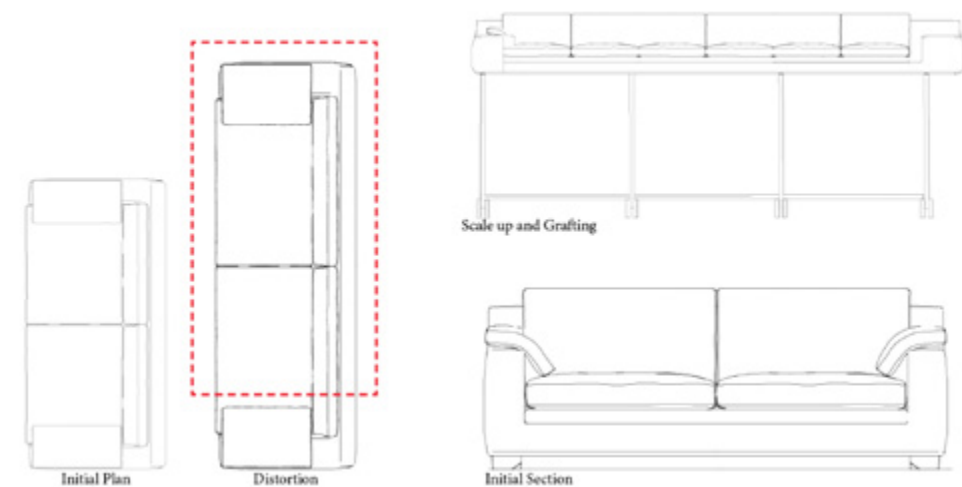


Figure 51: Diagrammatic analysis showing changes applied on sofa

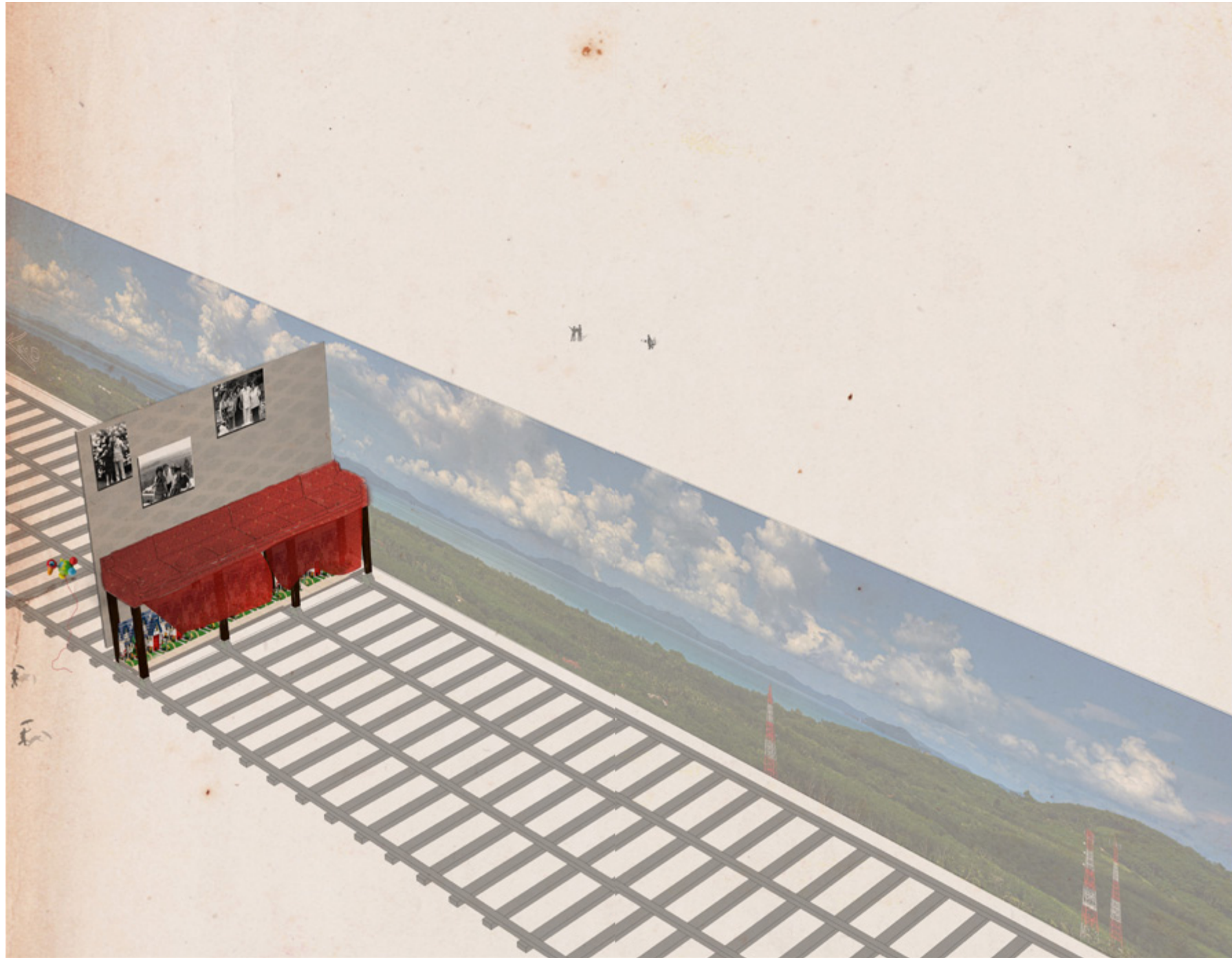


Figure 52: 3D view of moving living room

8.3.5. The Kitchen

Name: Kitchen

Use: Cooking and preparation of food

Location: Eastern side of house



Figure 53: Photo of actual kitchen

Memory Text :

In the mornings, waking up to the smell of coffee slowly seeping out from the kitchen was one of my preferred times of the day. Entering the kitchen was another thing. The standard U-shaped kitchen was engulfed by the smell of coffee. This happened several times during the day because of the conviviality of the whole setting; coffee brought everyone together, the family, the neighbours, and the occasional visitors. Still, nothing could beat the smell of coffee in the morning, as it boiled on the stove forming a thick black layer of foam, which would overflow many times when I prepared it. Our favourite brand of coffee was called Café Brazil, which led to the assumption that the beans were actually imported from Brazil. So I would always imagine being amidst an endless coffee field in Brazil. Both my assumptions and imagination misled me, for as it turns out, the beans were not of Brazilian origin.

Memory Goal:

Redesigning of the kitchen to create a coffee field and all the necessary needs to achieve a room with a coffee smell

Age: 10 till present

Instructions :

- Distorting
- Grafting Coffee fields onto the tiles and Cabinets

As mentioned in the memory goal section, the main aim was to reproduce the smell of coffee and the feeling of being in an endless coffee field. The first method used was the distortion method that allowed for the extension of the kitchen to fit in the field of coffee as seen in figure 54. The coffee seeds were planted and grafted onto the tiles by eating away from them slowly till the entire room becomes a green meadow. The space of the kitchen was thus transformed into a green pasture of red coffee cherries. In order to emphasize the vastness of the field, mirrors were placed on either sides of the kitchen, creating miles and miles of pasture (fig.55-56). Above the field, a glass structure is mounted reflecting the blue sky. The sky was an actual billboard that was attached to the glass frame. Because of this, there would be a constant blue sky hovering over the field, no matter what is happening on the outside as seen in figure 57.

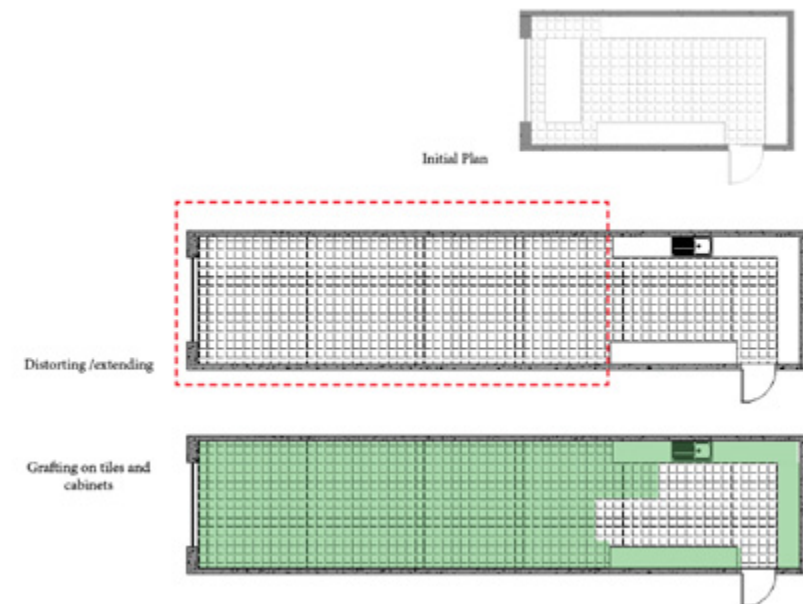


Figure 54: Diagrammatic analysis showing alterations on kitchen

The grafting method was also carried out onto the cabinets. Coffee cherries do not emit a coffee smell in their natural state. In order to reach this state, coffee had to be roasted. A detailed research into the process of making coffee was thus required. However, since I did not see the processes of obtaining the coffee, they were hidden away in the cabinets. Making use of the U-shaped kitchen, I assigned different roles to every station; de-pulping of the cherries, fermentation and finally the roasting (fig.58). Thus, each station was given a particular role, hidden behind the wooden kitchen cabinets. At the end process, where the coffee is actually roasted, the smell would infiltrate the space. After this, it is grinded and boiled on the stove with the help of a metallic receptacle. The smell once more permeates within the kitchen.



Figure 55: Section showing grafting of coffee field to kitchen



Figure 56: Interior view of kitchen



Figure 57: 3d view of kitchen



Figure 58: Partial sections showing interventions on counters and cabinets

8.3.6 Bedroom

Name: Bedroom

Use: Sleeping space

Location: Rotterdam (Eastern side)

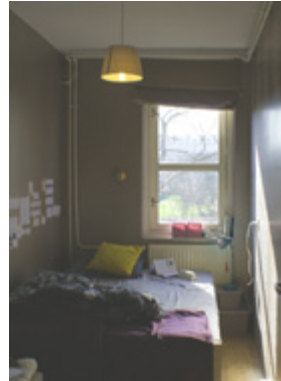


Figure 59: Picture of actual bedroom

Memory Text :

My bedroom is quite small. When you enter, the bed is right in front of you. It squeaks a lot. We bought it from Ikea. It squeaks a lot. To the left there is a grey cupboard that had to be moved from another bedroom. **I have no headboard; actually I sleep below the pipes that link to the radiator, which can be quite disturbing.** The window above my bed makes it seem a bit larger; from it you can see the neighboring building.

After my dad passed away, the curtains stay up all the time. It was in that same bed that I learned the bad news. The room became even smaller that night. The curtains stay up all the time. After that day, everything changed in the space.

It became a space of solitude- away from people, away from the world. It became my memories of a past. It became my lost dream of a future. It became a space of escape. Above my bed, hangs a small hot air balloon a friend gave to me above my bed to remind me to dream more.

Memory Goal :

Redesign the bedroom encapsulating the space of escape.

Instructions:

Grafting

Based on the text and collage and the sketches (fig.60), the goal was to recreate a space detached from reality, a space of escape, a space of dream. For this, the bed was extracted as the main element to be manipulated. A hot air balloon denoting the one already present in my bedroom was scaled out and grafted onto the bed. Thus, a flying bed was constructed. A study of the basic elements of the formation of a hot air balloon was needed, to be able to produce a functional design. The annoying pipes of the room were multiplied and attached from one end to the hot air balloon and from the other end to propane tanks. The pipes hence no longer carry water to the radiator but carry gas to fire up the balloon. The bed hangs below, with the use of other structural pipes connected to the supports of the balloon.

In addition to all this, a rudder was added at the edge of the bed facilitating the direction of the craft.

In figure 62 one can see how the space of the bedroom was transformed from a stable, rectangular space to a flying space freed from physical boundaries. The bed itself became the bedroom, throwing away all other objects of the space. The piece of furniture along with the balloon encapsulated within it, the essence of the memory. Figure 63 shows the bed flying in another world, far away from reality, filled with other people and their flying beds.

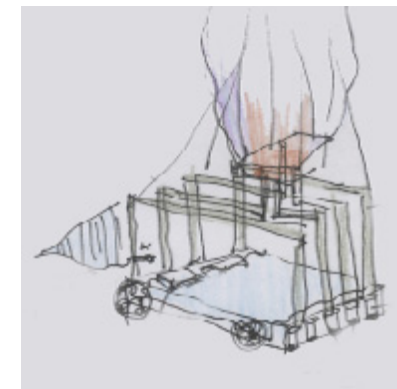


Figure 60: Preliminary sketch of bedroom



Figure 61 : Elements grafted onto the bed

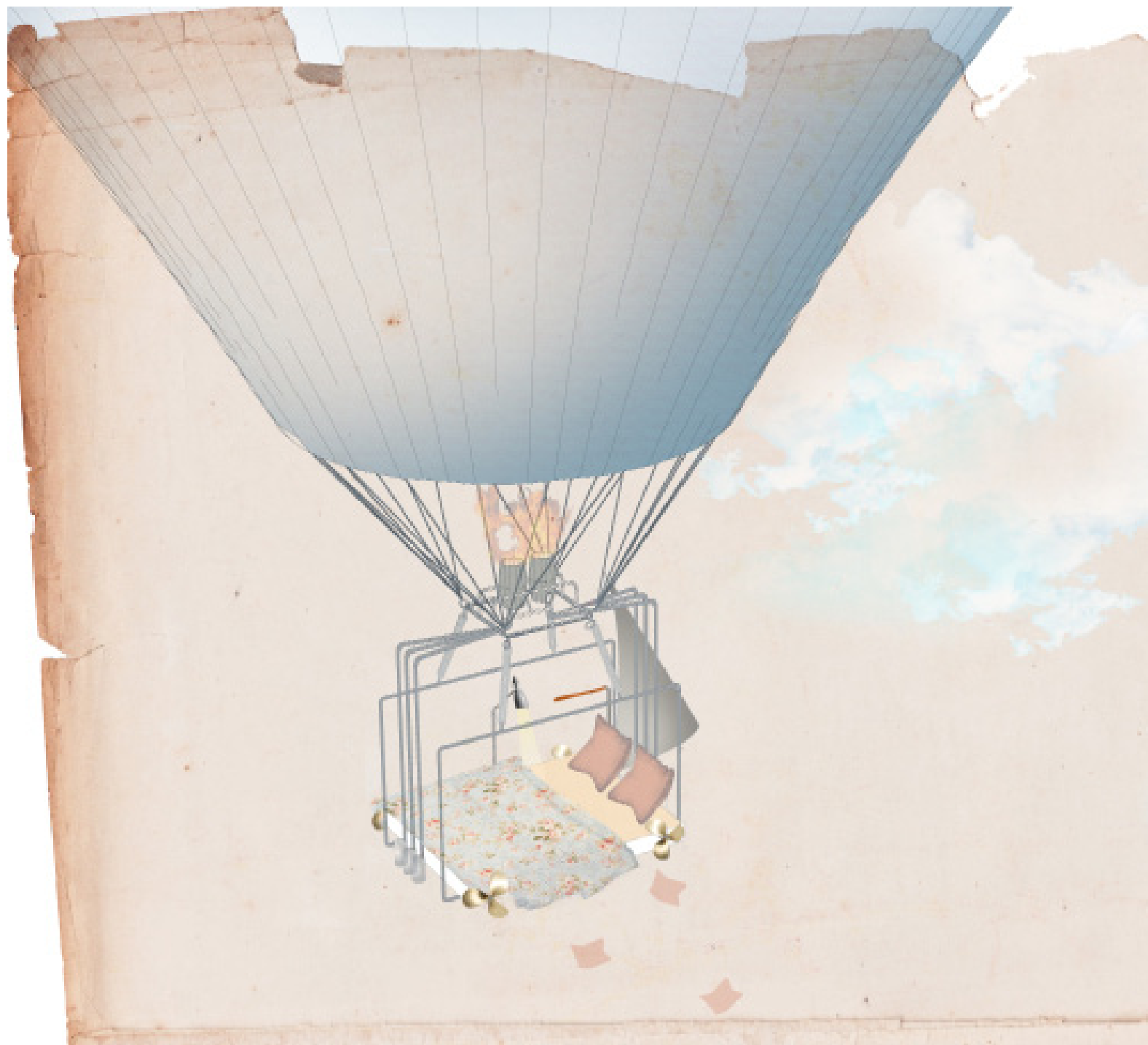


Figure 62: 3D view of flying bed



Figure 63: Flying beds in space

“We need a dream world in order to discover the features of the real world we think we inhabit...[and]...we must invent a new conceptual system that suspends, or clashes with, the most carefully established observational results, confounds the most plausible theoretical principles, and introduces perceptions that cannot form part of the existing conceptual world.”(Feyerabend,1975)

The collection of spaces not only resulted in the formation of a new perspective on spaces, but also produced a set of fantastic narrative spaces. The rooms redefine the perception of a space and challenge the way in which the domestic is designed.

9. Conclusion

The thesis' intention was to create 1) a set of fantastic spaces based on memory 2) an appropriate methodology for the creation of these spaces 3) the questioning of the current perception of the domestic. The last point enables the interior architect to rethink of the way in which the design of the house is achieved. In fact as Tom Ngo says “questioning the nature of things is imbedded in our character, however new modes of perception provide theoretical progress and resulting pragmatic realization”(Ngo,2008). Therefore, it is through humanity's constant theoretical interrogations that new modes of designing were achieved. The work of visionary architects is based on this claim. It is through their visions that a new perception was achieved. Much like the book “Codex Seraphinianus”, the project seeks to supply a different way of looking at spaces and objects through a given set of instructions. So what did this collection of spaces do? It has reconstituted the guest toilet, the entrance, the stairs, the living room, the kitchen, and the bedroom. It may have even assumed the production of spaces according to a set of instructions. This investigation, however, reevaluates the domestic's typology and its programmatic functions. Through the fantastic manipulations that were exerted on the spaces, it could be deduced that spaces can be reduced to the memories that lie within them. The domestic typology assigns programs to each space according to the action in it. Thus, the interior is reduced to a mere set of verbs, assuming that all humans aspire for the same thing. Fantasy's affliction with architectural conventions, posits the programmatic functions of the house that allows for the reduction of architecture and interior architecture.

The interior space of the domestic should merge with the intangible-memories- enabling it to move away from its preset rules and function. By this, a new world is formed.

“We need a dream world in order to discover the features of the real world we think we inhabit”
Fantasy can be this dream world.

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