

STORY-TELLING & ARCHITECTURE

CENTER FOR LITERARY ARTS

Final Year Thesis Report

In Partial Fulfillment of the Requirement for the Degree of

Bachelor of Architecture

Presented by

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Story-Telling & Architecture

Thesis Report

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A thesis submitted for evaluation to School of Art, Design and Architecture on 11 June 2018,
in partial fulfillment of the requirement for degree of B.Arch.

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2018

School of Art Design and Architecture
National University of Science and Technology

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Acknowledgements

And just when you think you will not make it during every jury, Allah almighty shows that we can. Therefore, I owe Him my utmost gratitude for always listening to my prayers and helping me get through this far.

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Abstract

Stories and architecture have existed since the beginning of time. They share a striking similarity of evoking emotions through unfolding narratives and sequencing.

Due to digitization and technological advancement, architecture lacks the value of experience owing to the fact of its *“favoritism of scientific thinking, diminishing urban realm, and commodification of architecture”*. This ultimately results in a loss of captivation between people and architecture.

This thesis thus aims to reinvigorate experience within architecture by using story-telling as a design tool. It aims to understand parallels between story-telling and architecture and establishes a metaphorical link in the design process using elements of a great story, in this case, *The Little Prince*, to achieve a similar sense of intrigue, captivation, empathy, emotion and inspiration through architectural language and narrative.

The concept of this thesis will be tested on the design of a Center for Literary Arts, near Lotus Lake in Shakarparian.

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Chapter 01: Introduction

1.1 Introduction

There is something fascinating about stories. According to anthropologists, storytelling is essential to human existence. It is common to every known culture. Story-telling involves a symbiotic exchange between the teller and the listener.

Story-telling is described as the “social and cultural activity of sharing stories, sometimes with improvisation, theatrics, or embellishment”.

Just as the brain detects patterns in visual forms of nature – a face, a figure, a flower, so too it detects patterns in information. Stories are recognizable and readable patterns. They are narratives and in those narratives, we find meaning. We use stories to make sense of our world and to share that understanding with others.

Developments in technology has resulted in an architecture which no longer values experience. Adrian Bica, a residing architect from Toronto, critiques this contemporary architecture in his TED talk and traces its faults to *“favoritism of scientific thinking, diminishing urban culture and commodification of architecture.”*

To reinvigorate the similar kind of experience as we do in reading stories, in our built forms and spaces, Adrian Bica deems it important to use aspects of story-telling in our design process to

form an architecture for experience due to their similarities in unfolding narratives, sequencing, and abilities to evoke emotion.

Using his line of thought, this thesis aims to conduct a literary study of a popular children's book, *The Little Prince*, for the metaphorical implementation of its literary devices into architectural spaces and narrative.

“The most creative spaces are those that hurl us together. It’s the human friction that makes the sparks” – Jonah Lehrer

1.2 Thesis Statement

To understand the parallels between story-telling and architecture and establish a metaphorical link in the design process using elements of a great story, to achieve a similar sense of intrigue, captivation, empathy, emotion and inspiration through architectural language and narrative.

1.3 Aims & Objectives

Due to digitization and technological advancement, architecture lacks the value of experience.

1.3.1 Objective Statements

Thus, my thesis aims to:

- *To investigate and understand the parallels between story-telling and architecture and establish a metaphorical link in the design process using elements of a great story to*

achieve a similar sense of intrigue, captivation, empathy, emotion and inspiration through architectural language and narrative.

- *To provide a platform for young artists, writers and story-tellers, to come and get inspired, collaborate, learn and showcase their love for creating, writing and performing stories.*
- *To use the activity of a story-telling performances as a social catalyst.*

1.4 Methodology

The research for this thesis will be divided into 2 parts:

1.4.1 Theoretical Research: This part requires literature reviews (primary and secondary) in regards to what stories are, what they do, how they impact people, and the parallels they have with architecture. This would also involve looking into precedent studies and theses which use story-telling as concepts and their relation with architecture and program. A literary study is to be conducted of a story, in this case the Little Prince, in order to identify and analyze the literary devices used in it to explain why it makes it a good story.

1.4.2 Design Articulation: This part will mainly require analyses of precedents regarding the building typology and its working, precedents regarding the nature of spaces with regards to spatial environments after having obtained the elements from the Little Prince, the literary devices used in it are to be articulated into design and taking out their elements and translating them into design, and using features of the site which will enable to create such ambiances of spaces.

Design Aspirations

Understanding the parallels between architecture and story-telling, and how both of them can create a consolidated sense of place and space which would captivate, evoke emotion, build empathy, inspire and teach, I aim to achieve a design which would foster and reflect the mentioned traits using the literary devices used in the story of the Little Prince.

1.5 Conclusion

Technology and digitization has enabled architecture to lose its value of experience which I aim to reinvigorate through architecture by using literary devices used in the story of the Little Prince and converting them into an architectural space.

Chapter 02: Precedent Study & Analysis

2.1 Introduction

This section refers to the precedent studies conducted with regards to the thesis intent. The precedent studies are conducted into 3 parts mainly. One comprises of a precedent thesis and study understanding parallels between stories and architecture which correlates to the concept and intent of this thesis. The second and the third are precedents for architectural program, concept and the intuitive thoughts about the design of the building itself.

2.2 Rationale

The following precedent studies were conducted, each aimed for their goals stated:

- 1) *Story-Telling Architecture by Adrian Bica* in Queen Street West, Toronto. (Concept & Process)
- 2) *Chichu Art Museum by Tadao Ando* in Island of Naoshima, Japan. (Concept Translation and Intuitive Design Goal)
- 3) *Audain Art Museum by Patkau Architects* in Whistler, BC V0N, Canada. (Concept Translation and Intuitive Design Goal)

2.3 Precedent Description and Analysis

1) Story-Telling Architecture by Adrian Bica in Queen Street West, Toronto.

This precedent thesis is a critique on contemporary architecture. Adrian Bica traces the faults of modern day architecture to *favoritism of scientific thinking, diminishing urban culture and*

commodification of architecture. In his thesis, he aims to reintegrate captivation within building design, drawing metaphorical inspiration from storytelling to create compelling spaces.

In doing so, he establishes architectural storytelling as a new design theory, with the aim of integrating rich, meaningful narratives within architectural design process to rekindle the strained relationship between architecture and people. The precedent thesis is tested on the design of a subway station in Queen Street West in Toronto.

Various literary devices had been analyzed before narrowing them down to *hyperbole and amplification, foreshadowing, and characterization* as the universal literary devices which evoke emotions of intrigue, captivation, inspiration, curiosity and empathy. Adrian Bica made the following models to test out literary devices and translate them into spaces.

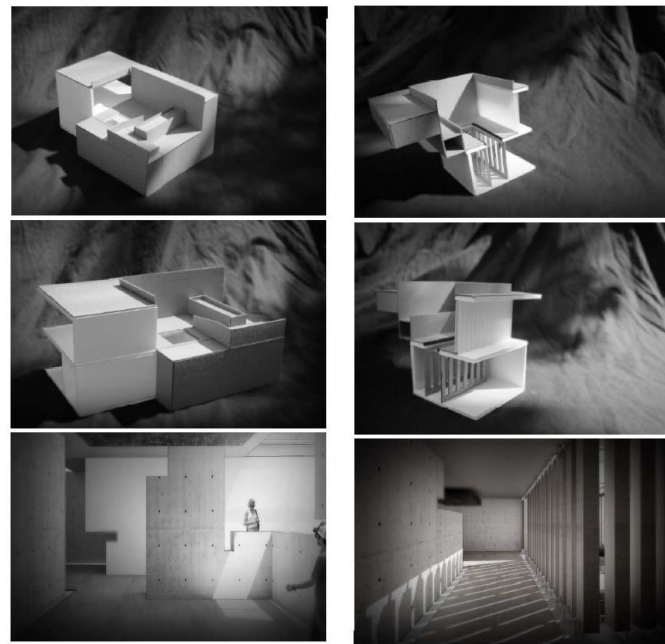


Fig. 1 Adrian Bica's Exploration on Hyperbole and Amplification

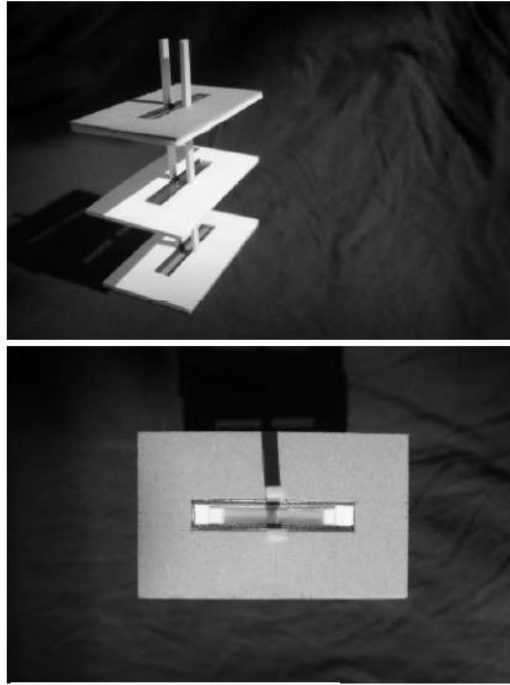


Fig. 2 Adrian Bica's Exploration on Characterization

Most of the models created were interior based, and not form based. Whilst the designer's rationale behind it was that stories create mood not on the surface but on the series of events that take place, I believe architecture should take both the formal approach and interior based approach hand in hand to create varying moods and drama within in spaces. Form itself is a way to create the element of intrigue.

The program was the design of a subway terminal based on story-telling was intended as an anti-thesis to test the universality of the concept to any design. And even though the rationale behind it was justified, the program did feel too restrictive in terms of its intended concept because it lacked the element of fantasy and personalized touch. Stories give you the ability to interpret your own meaning and express them in one's own manner. The architect could have utilized this to his advantage using both form and a flexible program to achieve his goal.

2) Chichu Art Museum by Tadao Ando in Island of Naoshima, Japan.

The Chichu Art Museum is located on the remote island of Naoshima in Japan. Tadao Ando's site sensitive approach is the inspiration behind many of his design, including this particular museum which interacts with the natural elements of light, sky, earth and water. The museum itself is embedded in earth and not built on the topography of the site, because the architect believed in working *with* nature and not on it.



Fig. 3 Chichu Art Museum Aerial View

The Chichu Art Museum works on an excellent narrative, going in line with the thesis intent itself. The museum narrative works entirely on experience and not form, with one linear circulation with courtyard breaks in between, each of which interact with one natural element. Tadao Ando breaks the circulation pattern with angles and geometry of the courtyards.

The museum has three main galleries, naturally and sensitively daylight. It exhibits the works of Walter de Maria, Claude Monet and James Turrell, all lit by skylights in the roof.

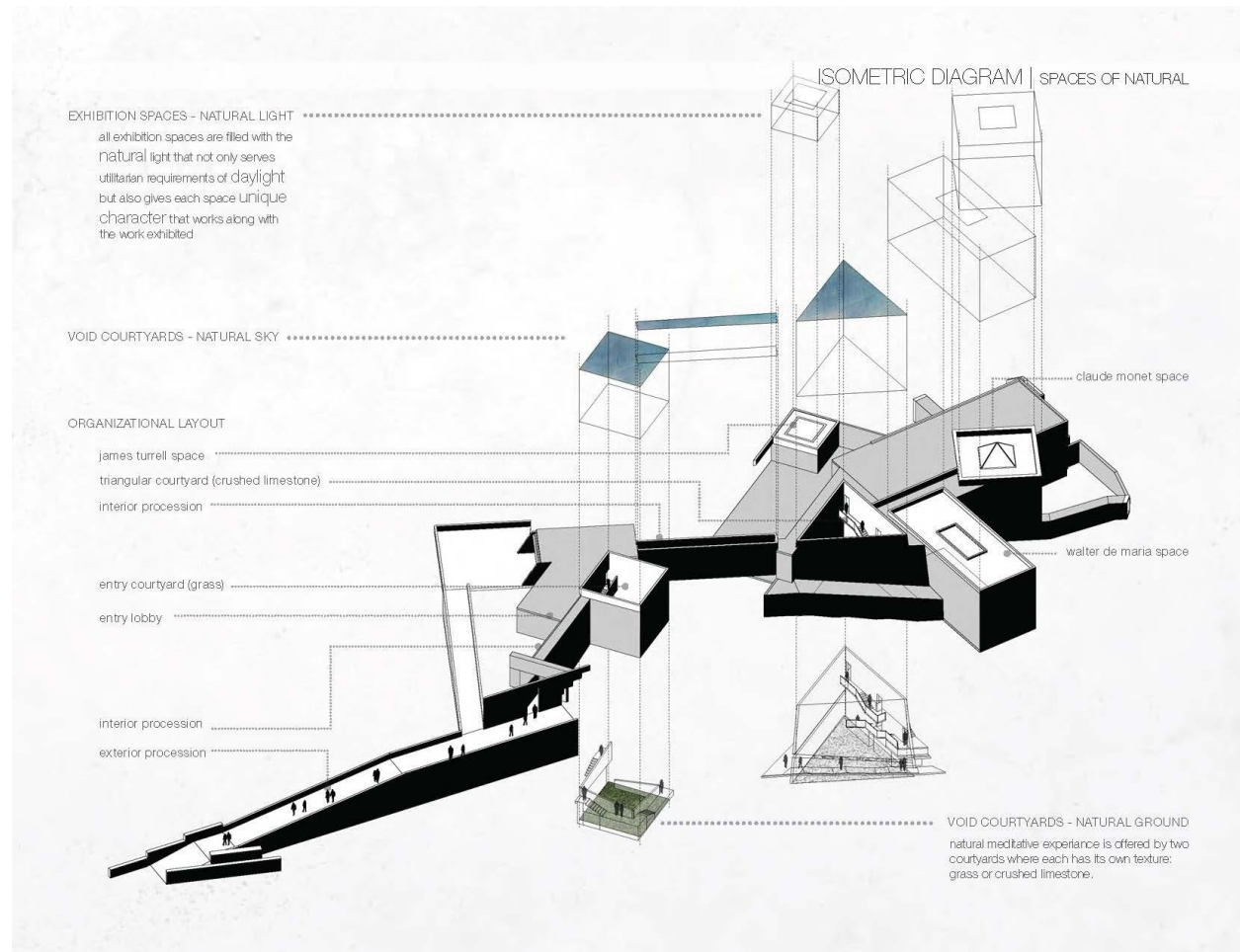


Fig. 4 Chichu Art Museum Axonometric Scheme

The materials used are mainly concrete and stone, in their raw state, which gives the building a more intimate ambience as compared to completely white washed walls of other art galleries.

The circulation of the building is linear, starting with an entrance ramp, with spaces unfolding along the way with courtyards, light playing an important role in unravelling spaces

(foreshadowing) and ending toward the view to the sea, where sitting spaces are located.

Hence, the sea acts as the resolution point for the whole narrative.

3) Audain Art Museum by Patkau Architects in Whistler, BC VON, Canada



Fig. 5 Entrance of Audain Art Museum Porch

The Audain Art Museum is a privately owned museum located in Whistler, British Columbia.

The total area the building covers is about 56,000 square feet.

This precedent building design works synergistically with the site and its context to create an ambience and experience for the public. A bridge extends from Blackcomb Way and goes through the forest, arriving at the museum's a sky lit entry porch.



Fig. 6 Audain Art Museum Event Staircase

From there, the visitors can either continue going down to the open forest floor and the central meadow with passage through the site, or enter the museum lobby and its event space. Once inside the museum building, visitors proceed along a glass walkway overlooking the meadow below, whilst simultaneously gaining access to the permanent exhibition galleries. From there, visitors can proceed to the temporary exhibition galleries.

The form of the building is very site sensitive and is restrained to provide a quiet, serene backdrop to the art within the building and the surrounding natural landscape. The exterior form of the building is clad with an envelope of dark metal, giving the impression of the building receding into the shadows of the surrounding forest. This envelope opens at the museum porch, providing access in the entry porch and the glass walkway to the galleries. Once inside, the dark metal is clad further by a luminous wood casing. The interior public spaces continue this warm luminous materiality.



Fig. 7 Audain Art Museum Interior with Wood Cladding and Framed Views

The entire experience of the building is heavily ingrained with the site. The building has shifting views toward the site and an interior warm ambience made through wood cladding. The skylights frame the views toward the trees individually, giving a more warm and intimate touch to the building. Light play within the building play a huge role in creating a warm and airy ambience. It is the shifting of views and framed views that keeps the building alive and intriguing to visitors.

2.4 Synthesis and Conclusion

All three case studies serve as a guiding force for this particular thesis of story-telling and architecture. The first case study is a guidance toward developing a design strategy and conceptual exploration. With the exception of excluding the form based approach, and not using a particular story as a case study for the underpinning of an architectural narrative, the precedent serves as a useful tool for conceptual exploration.

The second case study is a useful precedent for the narrative building of a program, including the point of entry, the point of climax and the point of resolution in which experience of stories can be magnified and how the impact of spaces can be increased through lighting within the space

The third case study provides an insight on how to utilize the elements of story-telling concept in relation to the site and its features by providing shifting views, a transitory entrance into the sanctity of the building itself and interior ambience using local materials to evoke a sense of intimacy and empathy within the architecture.

Chapter 03: Architectural Program

3.1 Introduction

Since the aim here is to create an architecture which would enhance the value of experience using elements of a story, a recreational and educational program would suit the project best. Combining different forms of story-telling and exhibiting it through one building, using the experience derived from the Little Prince's literary devices have to be articulated through building design.

3.2 Architectural Typology

Center for Literary Arts

This thesis gravitates towards creating a *Center for Literary Arts*, where I envision a physical platform for performing stories, exhibiting and expressing one's interest in stories and language through art for recreational and educational purposes where the public gathers, writers come to gain inspiration and getting away from the mundane city life, workshops for young writers and enthusiasts to learn the art of story-telling, collaborating with one another and showcasing their work.

3.3 Program Brief

Space	Qty	Type	Area
Entrance Foyer	2	Public - Private	3000 sq.ft

Cloakroom	2	Public	500 sq.ft
Parking (90 Cars)	2	Public - Private	28,000 sq.ft
Toilets	6	Public - Private	2000 sq.ft
Storage	4	Private	2000 sq.ft
Exhibition Galleries			
Permanent Exhibition	1	Public	4400 sq.ft
Local Folklore	1	Public	7500 sq.ft
Virtual Exhibition	2	Public	4000 sq.ft
Poetry Gallery	1	Public	3900 sq.ft
English Gallery	1	Public	7000 sq.ft
Children's Gallery	1	Public	2750 sq.ft
Retail Indoor	2	Public	1000 sq.ft
Amphitheater	1	Public	9000 sq.ft
Viewing Deck	1	Public	7700 sq.ft
Library	1	Public	3400 sq.ft
Café	1	Public	4500 sq.ft
Multipurpose Space	1	Public	1600 sq.ft
Artists Workspace			
Work Cubicles	10	Private	1600 sq.ft
Studio Space	2	Private	3900 sq.ft

Admin Lounges	2	Private	1300 sq.ft
Admin	5	Private	1100 sq.ft
VR Lab (Computers)	15	Private	1000 sq.ft
Total	-	-	101,150 sq.ft

3.5 Conclusion

The aim of the architecture here is to create an experience based on the design articulation inspired by the literary devices used in the Little Prince and the aim of the program is to commemorate story-telling, make stories more interactive through art exhibits and performance, and teach people the art of story-telling.

Chapter 04: Site Study & Analysis

4.1 Introduction

This chapter is focused on the site criteria and selection for the thesis project. The site chosen for this project lies in Shakarparian, which lies at the edge of the twin cities and acts as a recreational mediator between them. The site is examined in relation to the thesis statement, the program and essentially the design aspirations.

4.2 Site and Thesis Statement

This thesis is about reinvigorating the experience of stories through an architecture which would utilize the literary devices from the Little Prince book and articulate it through design, enhancing its value of experience.

Story-telling and reading is something one experiences once in a while during the mundane nuances of life. You pick up a good book, watch a moving video or write a piece when you need a break from the day to day life. As such, the site demands itself to be in a location which is away from the city life, away from the everyday monotony of Islamabad.

It should essentially encompass the tangible features and intangible qualities which would evoke emotion, inspiration, empathy and connection among people. A natural environment and setting is essential for this project, since the literary devices extracted from the book like characterizations and settings and imagery, and its design articulation require natural elements

to perform with architecture to create those captivating, inspiring settings which would also create an empathetic setting and consolidated sense of place.

4.3 Site and Program

The program is designed for the public, artists, writers and enthusiasts to have a platform to engage, exhibit and express their art and interest for stories.

All these users share the love of telling and listening to stories. For a program, which would gather all these users under one roof, the site demands itself to be in a location where people do come for recreation purposes to get away from the city on a weekly to monthly basis. It should encompass a context which has some sort of existing traits of the experience of story-telling say for example open air theatres for musical and dramatic performances, visual forms of story-telling which involve arts and crafts, videos etc.

4.4 Site Location and Analysis

The site which best exhibits these characteristics is located near Cultural Complex of Shakarparian and the Lotus Lake, with the Pakistan Monument and Lok Virsa in its context. The user influx of youth and general public is high on weekends and on a monthly basis. This is because it provides a more natural setting within the urban context with viewpoints to water bodies (Lotus Lake), twin cities (The Pakistan Monument and the Shakarparian Park), natural flora and fauna, access to recreational activities like sports and heritage museums. It gives natural elements to work with in order to recreate story-telling ambiances. The site lies at the access point for both Rawalpindi and Islamabad.

The Shakarparian National Park has two main viewing points: 1) The East Viewpoint and 2) the West View Point. The East Viewpoint is one of the oldest picnic points of Islamabad’s residents and the visitors. The East viewpoint is a park comprising of lush greenery and natural beauty along with a fountain. You can easily view the hills of Margalla and Murree, Rawal Lake and Jinnah stadium from East View Point of Shakarparian National Park.

The Pakistan Monument is built on the West View Point. From here, you can view the skyline of Islamabad and the junction of Islamabad and Pindi.

The micro site incorporates the Lotus Lake which adds another natural element on the site to work with for the narrative of the project.

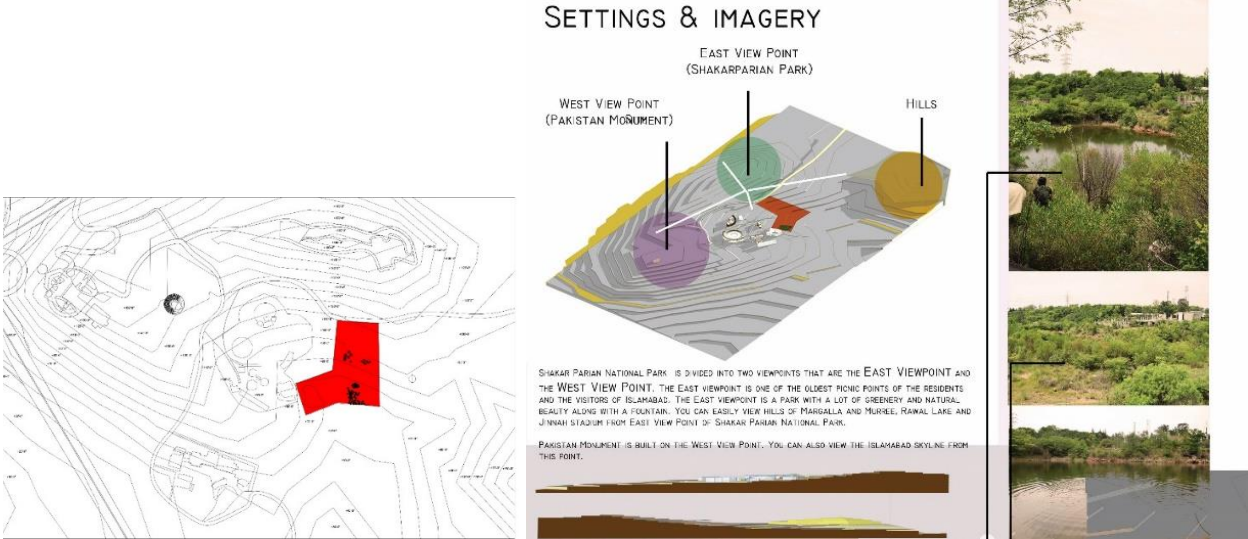


Fig. 8 Site Boundary and Location

Fig. 9 Site Views

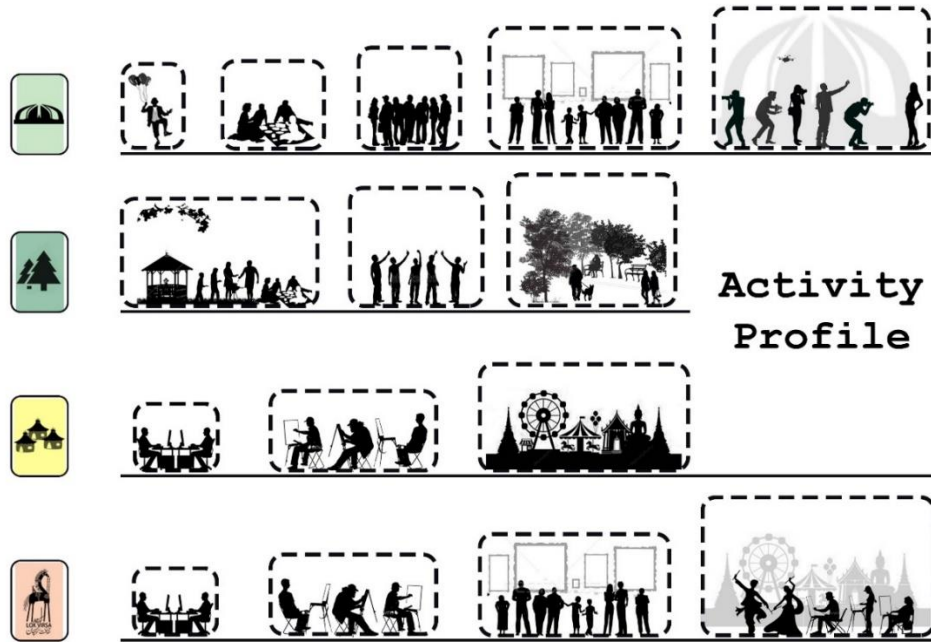


Fig. 10 Site Context Activities

PAKISTAN MONUMENT	ARTS & CRAFTS VILLAGE	SHAKARPARIAN PARK	LOK VIRSA
FAMILIES YOUTH PHOTOGRAPHERS COUPLES 10 AM TO 10 PM (MONDAYS OFF) USER ACTIVITY LARGE AT AND AFTER MAGHRIB PRAYER	ARTISANS & ARTISTS (STAY AND EXHIBIT) RESEARCHERS STUDENTS CHILDREN PERFORMERS FAMILIES	FAMILIES CHILDREN YOUTH	10 AM TO 7 PM (MONDAYS OFF) FAMILIES STUDENTS RESEARCHERS/WRITERS PERFORMERS

Fig. 11 Site Context Users

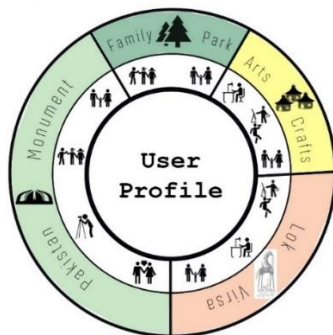


Fig. 12 Site Context User Chart

User profile is the greatest at Pakistan monument, followed by Lok Virsa. The users are mainly youth, families, photographers, students, researchers and children.

Activities range from picnic spots, photography, museum tours, small performances etc.

4.5 Conclusion

For a recreational program such as a center for literary arts which will commemorate story-telling and have regular performances, the site near Lotus Lake in Shakarparian is best suited for the program because Shakarparian is in itself the designated zone for cultural activities and has a great user influx on a day to day basis, especially at Lok Virsa and the Pakistan Monument.

The site has natural elements like pine trees and Lotus Lake, and view toward the hills which are essential for the design execution in relation to the story aspects of characterization, and settings and imagery. For a literary arts center, Lok Virsa and Arts and crafts village in the context can increase opportunities between artists for local folklore and traditional stories on which art can be made and exhibited at the center itself.

Chapter 05: Design Process

5.1 Introduction

This section will elaborate upon the design strategy and concept exploration applied to test the translation of the concept into architecture, keeping in mind the precedent studies and their conclusions in the design process. The design process initiated with a literary study and analysis of a children's story called "The Little Prince", in which the book was dissected into elements contributing to making it a great story. The following elements were derived from the literary study of book:

- 1) The Pilot (The Beginning):** The beginning of the book starts with the Pilot narrating about how he drew a boa constrictor as a child and the adults would never understand him and tell him to stick to studies and matters of consequence. The beginning of the book catches the readers' attention because of its random scenario, a flashback which gradually turns into a point of reflection, and gives you an idea of what the theme of the book is about. (Element of Intrigue)
- 2) Settings & Imagery:** There is a constant shift in settings from the Sahara Desert (Sand dunes-Warm-Yellow), to the Asteroids when the Pilot and the Little Prince are having a dialogue. There is an element of contrast between both settings and they create interest by moving back and forth from one setting to the other. (Element of Captivation)
- 3) Characterization:** The Little Prince, the Pilot, the Rose, the Fox, and the Adults on the Asteroid are the main characters of the book. You learn more about each character from

their interaction with each other and relate to them. Juxtaposition of characters builds empathy & connection. (Element of Empathy)

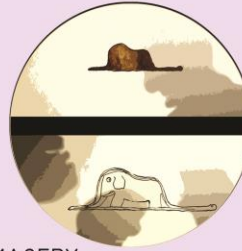
- 4) **Climax:** This point occurs when the Little Prince realizes the importance of his rose in his life, after parting ways with his best friend, a fox who tells him a secret. (Element of Intrigue)
- 5) **Foreshadowing:** "When I drew the baobabs, I was inspired by a sense of urgency". This statement gives the sense that something dramatic or tragic is going to happen, which it does when the Little Prince dies at the end of the book. Foreshadowing is basically a technique which hints at events yet to come. (Element of Captivation)
- 6) **Hyperbole & Amplification:** "Catastrophe". This technique creates emphasis and a sense of urgency through exaggeration and amplification. (Element of Captivation and Emotion)
- 7) **Resolution:** Six years after the prince dies, the narrator keeps remembering him by looking up at the stars. He is content, tranquil and at peace with the decision of the Little Prince. (Element of Empathy)

THE LITTLE PRINCE

A LITERARY STUDY

PILOT

THE BEGINNING: THE PILOT NARRATING ABOUT HOW HE DREW A BOA CONSTRICTOR AS A CHILD AND THE ADULTS WOULD NEVER UNDERSTAND HIM AND TELL HIM TO STICK TO STUDIES AND MATTERS OF CONSEQUENCE. THE BEGINNING OF THE BOOK CATCHES THE READERS' ATTENTION BECAUSE OF ITS RANDOM SCENARIO, A FLASH-BACK WHICH GRADUALLY TURNS INTO A POINT OF REFLECTION, AND GIVES YOU CAN IDEA OF WHAT THE THEME OF THE BOOK IS ABOUT. (INTRIGUE)



SETTINGS & IMAGERY

SETTINGS & IMAGERY: SAHARA DESERT (SAND DUNES-WARM-YELLOW), THE ASTEROIDS (SCALE DESCRIPTION- INHABITED BY DIFFERENT CHARACTERS-THE BACKDROP OF STARS)
ARCHITECTURAL TRANSLATION: THERE IS AN ELEMENT OF CONTRAST BETWEEN BOTH SETTINGS AND THEY CREATE INTEREST BY MOVING BACK AND FORTH FROM ONE SETTING TO THE OTHER. SHIFT IN SETTINGS. (CAPTIVATES)



CHARACTERIZATION

CHARACTERIZATION: THE LITTLE PRINCE, THE PILOT, THE ROSE, THE FOX, THE ADULTS ON THE ASTEROIDS.
REVEALING OF THE LITTLE PRINCE'S CHARACTER IN RELATION TO OTHER CHARACTERS. RELATABLE CONVERSATIONS. (BUILDS EMPATHY & CONNECTION)



CLIMAX

CLIMAX: THE REALIZATION OF THE LITTLE PRINCE OF THE IMPORTANCE OF HIS ROSE IN HIS LIFE, AFTER PARTING WAYS WITH THE FOX WHO TELLS HIM A SECRET.



FORESHADOWING

FORESHADOWING: ("WHEN I DREW THE BAOBABS, I WAS INSPIRED BY A SENSE OF URGENCY"). THIS GIVES THE SENSE THAT SOMETHING DRAMATIC OR TRAGIC IS GOING TO HAPPEN, WHICH IT DOES WHEN THE LITTLE PRINCE DIES. (CAPTIVATES)



HYPERBOLE & AMPLIFICATION

HYPERBOLE & AMPLIFICATION: "CATASTROPHE". CREATES EMPHASIS AND A SENSE OF URGENCY THROUGH EXAGGERATION AND AMPLIFICATION. (CAPTIVATES AND EVOKES EMOTION)



PARADOX

PARADOX: THE PARADOX EXISTS IN THE FACT THAT PEOPLE ARE SUPPOSED TO BECOME WISER AND SMARTER AS THEY GROW UP INTO ADULTS, BUT THEY ON THE CONTRARY ARE GROW FARTHER AWAY FROM SUCH QUALITIES. EVERYTHING HAS TO BE EXPLAINED TO THEM. PARADOXICAL DIALOGUES. (INTRIGUE)



RESOLUTION

RESOLUTION: STAR GAZING. SIX YEARS AFTER THE PRINCE DISAPPEARS, THE NARRATOR KEEPS LOOKING FOR HIM IN THE STARS. HE STILL WONDERS WHAT IS GOING ON WITH HIS FRIEND. HE WANTS READERS TO KEEP THESE QUESTIONS ALIVE AND KEEP THINKING OF THE PRINCE TOO.

Fig. 13 Literary Devices in The Little Prince

5.2 Design Translation:

Literary devices of settings and imagery, foreshadowing, characterization, hyperbole and amplification were extracted from the book and were used to translate them into architecture in the following ways:

1) Settings and Imagery:

Architecture creates shifts in views. The plan is orientated towards catching view points on site. Architecture frames certain views at certain points.

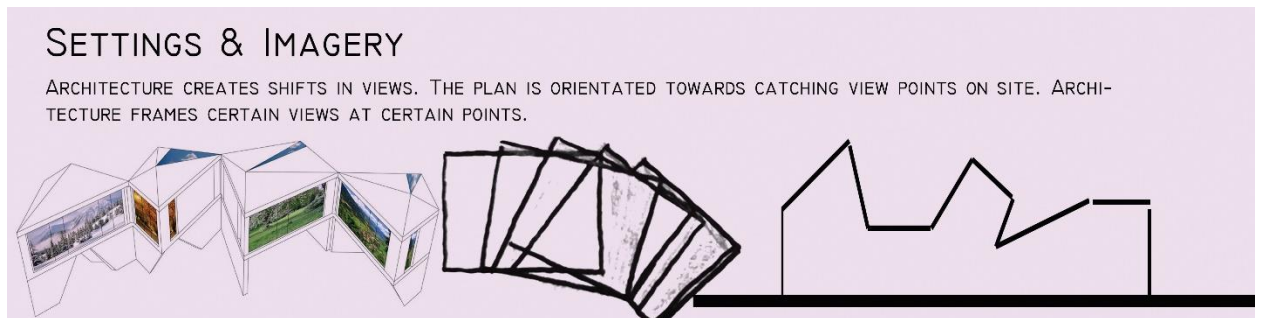


Fig. 14 Strategies for Settings and Imagery

2) Characterization:

Architecture uses contrasting shapes juxtaposed in relation to each other just like characters are revealed in stories in relation to each other. The emotion of empathy can be evoked using local materials which people can relate to and create a cozy ambience.

CHARACTERIZATION (JUXTAPOSITION)

ARCHITECTURE USES CONTRASTING SHAPES JUXTAPOSED IN RELATION TO EACH OTHER JUST LIKE CHARACTERS ARE REVEALED IN STORIES IN RELATION TO EACH OTHER. THE EMOTION OF EMPATHY CAN BE EVOKED USING LOCAL MATERIALS WHICH PEOPLE CAN RELATE TO AND CREATE A COZY AMBIENCE.



Fig. 15 Strategies for Characterization using raw textured materials and juxtaposition of shapes

3) **Foreshadowing:** Foreshadowing is used within stories to hint at events that are to come.

Visual porosity in spaces can hint toward the preceding events, gradually unfolding into the climax.

FORESHADOWING

FORESHADOWING IS USED WITHIN STORIES TO HINT AT EVENTS THAT ARE TO COME. VISUAL POROSITY IN SPACES CAN HINT TOWARD THE PRECEDING EVENTS, GRADUALLY UNFOLDING INTO THE CLIMAX.



Fig. 16 Strategies for Foreshadowing using visual porosity between spaces to hint at events to come.

4) Hyperbole and Amplification: Hyperbole or amplification is a literary device wherein the author uses specific words and phrases that overemphasize the basic crux of the statement in order to produce a grander, more noticeable effect. Exaggerated voids, light play and scale play an important role in achieving the exaggeration and impact of space to grasp the visitors' attention.

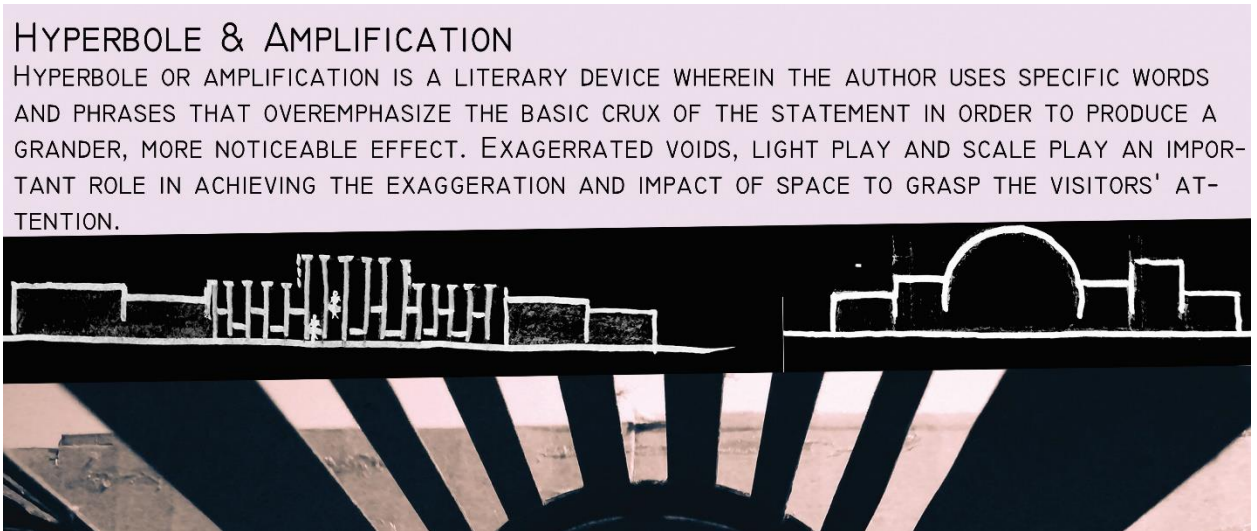


Fig. 17 Strategies for Hyperbole and Amplification using difference in heights for exaggeration

5.3 Design Process

The process called for first establishing the point of initiation, the point of climax and the point of resolution on site.

The initiation point was chosen on the basis of multiple paths diverging from the point.



Fig. 18 Informal, diverging paths on site

Viewpoints and the Lotus lake were chosen as nodes from which the lines were extended and the common intersecting point was chosen as the climax point. The lake itself was chosen as the resolution point.

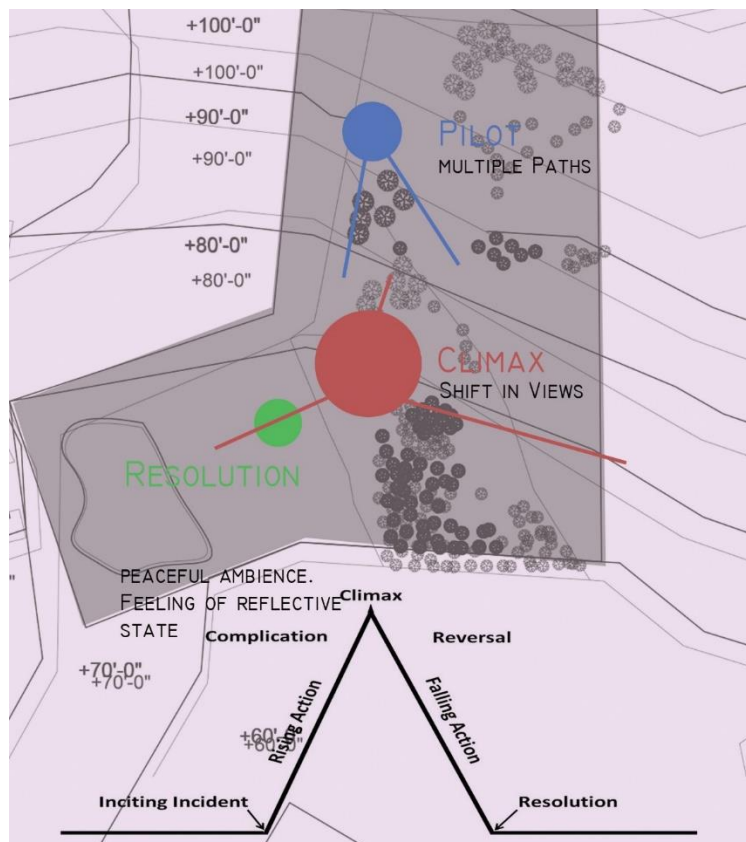


Fig. 19 Establishing points of Initiation (pilot), Climax and Resolution on site

The pilot refers to a point where you have a gradual transition into the building's sanctity. The point of initiation is the 2 informal paths diverging, reflecting the choice of multiple paths to take as one starts to read.

Foreshadowing is used in between pilot and climax to hint at events coming, eventually leading you to hyperbole and amplification in the climax point. The climax point is chosen as such that it responds to different views on site. Settings & Imagery are also included in this part. The point of resolution is chosen as such because of its reflective state and peaceful ambience.

Chapter 06: Design Outcome

6.1 Introduction

Having gone through the design process, the design outcome relied heavily on the positioning of the Pilot point (beginning of the story), the Climax, and the Resolution point on the site. The two informal paths were chosen as the pilot point, the nodal lines extended from the lake and the surrounding viewpoints were intersecting at the climatic point, whilst the Lotus Lake was chosen as the point of resolution with reasons stated in the previous chapter. Within its context lies Lok Virsa, where the local and traditional arts and crafts are exhibited, music performances are held for the public to engage in. For a program like literary arts center and performance, which accommodates contemporary art too, artists can collaborate and conduct research with Lok Virsa to create interactive artworks using words and visuals to make stories more engaging rather than just resorting to books and crafts.

6.2 Design Description

The building masses follow the contours on site, starting with going down, then elevating at the climatic point and then transitioning down again to the lake.

Access is given at two points, one for the public at the pilot point to experience the galleries and the other more private, for the artists and admin working there. The Garden Avenue Road is the main access road for the public and the artists.

6.2.1 Thesis Statement Justified

This project differs because it uses elements of story-telling by first establishing the beginning point, the climatic point and the resolution point on a macro scale, and then using the literary devices of foreshadowing by hiding and revealing the lake gradually, hyperbole and amplification by highlighting through scale and form of the central performance space, settings and imagery by creating shifts in views at different spaces at different angles, and characterization through materiality and juxtaposition of contemporary literary and local folk lore galleries in the design process to achieve an experiential space as the thesis statement states.

6.2.2 Key Interventions and Final Design

The entire design plays a game of hiding and revealing (Foreshadowing) the Lake and the viewpoints at specific spaces, enabling the architecture to create a sense of mystery and dynamicity within. The interaction with the lake becomes more direct and immediate as we transition from the climatic point to the point of resolution. Each gallery reflects the nature of the stories being exhibited, making it more interactive and relatable through materiality in form and layout of galleries. The galleries comprise of permanent exhibitions of famous authors and their work, the local folklore galleries comprising of Urdu, Balochi, Sindhi and Pushto, virtual gallery spaces where the authors' narrations will be played with the projection art of their work, children's gallery, and poetry gallery.

The café, multipurpose space and the library are situated near the lake using its water as a viewing element so it becomes the point of focus for those spaces. The outdoor story-walk

intertwines within the building creating breaks and ends up towards the lake and the cafe.

Performances happen outside making the outdoor spaces lively with retail bookshops and live poetry reading.

6.3 Conclusion

Programmatically, it is important to note that the works exhibited here will be adaptations and expressions of the artists' interpretation of the stories and how they can make them more interactive through art for the public rather than just original works. Each gallery is personalized according to the work it exhibits to give it character rather than just plain walls. The final design achieves an interactive story-telling environment to engage the general public. It is based on the notions of story-telling obtained via the Little Prince literary study which were achieved through this design for experience within architecture.

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