Architecture as Narrative: On Bernard Franken's Ruminations on Characterization, Integration, and Imagination

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Abstract

Before invention of the printing process, architecture operated within society as a type of literal narrative. That does not mean that architecture is no longer the embodiment of meaning. Today the meanings, however, are simply different, corresponding to a different type of culture. This paper argues that it is still possible to approach, create, and understand architecture as a narrative discipline. Bernard Franken developed a series of spatial narratives derived from selected actual sites and implemented architectonic responses. Likewise, parallel ordering principles that included narrative elements, characterization, integration and imagination were examined, providing the structural framework for various formal and spatial experimentations. From a descriptive perspective the paper considers the architectural process as the imaginative opportunities of the narrative of architectural production in forms other than, but leading toward building.

Keywords: narrative architecture; characterization; integration; imagination

1. Introduction

Traditional architecture really did operate within society as a type of literal narrative. Symbolism was extremely explicit and enjoyed a universality of meaning and understanding which is simply not evident today. Although the meanings in architecture are different, corresponding to different types of culture, it is still possible to approach, understand, and create architecture as a narrative discipline. In the example of German architect Bernhard Franken, to appropriate or to possess through representation is to secure the knowledge of things against any critical confrontation: the impunity of a universal or naturalized representation is accompanied by the absence of an appropriate subject. It can be seen that the central objective facing critical activity is the identification of this invisible subject. Franken's works suggest that the viewing subject, through representing things, in a sense, acquires them. If in the first instance the individual subject can be seen to possess things through representing them, then in the second instance he can be seen to claim the objects of representation for all humankind, in that, in the absence of an individual/unique subject, the representation is taken to be universal.

Through the examination of Franken's works in relation to narrative, this paper will suggest that the logical and emotional contents of architectural forms and images are subject to that set of cultural circumstances which is each person's unique life. As the packaging or narrative of character, setting, and event is peeled back and analyzed, the interpretation that names the definition of Chatman's plot is revealed. This examination of the new imaginative disposition that Franken represents in his works will consider how the architects find inhabitation through the articulation of the formal possibility. Rather than cataloguing spatial or formal experience, sufficiency will be needed in developing a discourse that might be adequate to account for the instigation of the creative impulse and of the power of the resultant cultural praxis appropriate to such forms, as a victory over accidents of form and the capricious events of mobility. Consideration of the onset of the image in individual sub-consciousness can help us to restore the subjectivity of images and expand into new spatial territories released in the interstices of narrative architecture.

2. Narrative and Architecture

Within the waning of structuralism, it has become clear that, in general terms, meaning is not inherent in discourse and its structures, but is contextual, a function of the pragmatic situation in which the discourse occurs (Chambers, 1984). As far as narrative goes, common language has always recognized the contextual nature of meaning through the concept of point: the same story can have a quite different point when it is told in different situations (Chambers, p. 3). Plot is the who, what, when, where, how, and why of the narrative. Plot choices are clear and precise and objective. Story presents an infinite number of
possibilities and layers to understanding the struggle of the main character as he or she faces a dilemma that intensifies with complications and obstacles as the story progresses. What is interesting about a story as structure is the double meaning that travels between its parts and the whole. The events recounted in a story take their meaning from the story as a whole. The story as a whole is, however, something that is constructed from its parts. This part/whole tail chasing bears an imaginative meaning, and it is what causes stories to be subject to interpretation and imagination, not to explanation. You cannot explain a story; all you can do is to give it variant imagination.

In his introduction to the *Structural Analysis of Narratives*, Roland Barthes (1977) states that the ubiquity of narrative is in cultural formation. This ubiquity is scale less, in which genres or disciplinary or sub-disciplinary narratives are encompassed and encompass. Barthes (1977, p. 84) believes that each narrative has its own sequential logic or nominative autonomy. Jennifer Bloomer (1993) argues that architecture can tell a story. She explored the architectonics of Finnegan's Wake, which operate on the text which she describes as digging, peeling away, cutting and dissecting. If a text can be treated architectonically, she asks, why cannot architecture be treated as text? Narratives after all have spatial associations and places have temporal associations.

In *Story and Discourse*, Seymour Chatman (1978) defines narrative in two parts: story and discourse. These represent two sets of choices that the author makes: what shall happen in the story, and to whom, and why; and what sort of narrative that story will assume. According to Chatman, the story has three components — character, event, and detail of setting. A story is someone telling someone else that something happened, and this narrative act is always available as a vehicle whereby people may do things. In addition, the other aspect of narrative — discourse, is defined as the means of communication of the story, the way it is related to the audience, the particular allegory. Story precedes discourse; there is always just one story, but limitless forms of its discourse, limitless as the number of narrators who choose to tell it, and the times and the number of occasions they wish to tell it. The plot of a story can be filled with devices and choices that vary according to what the story is about and what you may want to say in the story. In other words, the plot shapes itself and mutates according to a story, not the other way around. Although no two re-tellings of the same story will be identical experiences, the structure of the narration — the characters, events, and details of setting — will be the same. We might begin by differentiating two sorts of purposes for which stories are told. What is the point of that story? Some stories are shaped to explain something, to lead the listener toward some specific or general truth about the real world, or specific observations about particular people or cases. A building does not unfold through time in a systematic way, as does a novel or a film. Does architecture appeal to the imagination in some other way altogether?

The sense of rootlessness that occurs as a result of the expansion of a global common culture is reflected in much of the architecture of our time. To Franken, the endless proliferation of standardized building types and universally-applied and, of times irrelevant, versions of the latest aesthetic trends contribute to the increasing sense of placelessness in the contemporary city. Architects play to the larger, universal audience and frequently ignore or give little concern to the particular conditions in which the buildings reside locally. The ability to identify and orient ourselves in relation to particular geographical locations or regions is a basic human need. By ignoring the inherent differences between people, places, and things, and the complexity, diversity, and variation that exists in our world, we run the risk of losing contact with that world, an authentic world.

3. Characterization

To Franken, architecture cannot be an object apart from society. He argues that contemporary buildings should reflect much more than the creation of functional accomplishment. In the Frankfurt Motor Show Pavilion (2001, Fig.1) he viewed architecture as an affirmation of shared belief systems, where BMW's competence, status and vision were transmitted into a three dimensional language in order to represent or express certain values of the society—thoughts, visions, and mission statements. As Mario Gandelsonas has pointed out, architecture is a double representation. It both presents itself as a physical structure and us with a set of planological relationships, or a face or façade, a picture of what is not there (Betsky, p. 65).

In *Architecture and Electronic Media* Alan Balfour argues on the seductive power of digital media and the impact it has had on architectural education:

![Fig.1. Frankfurt Motor Show Pavilion](image)

All representational softwares and the machines on which they run have their own formal and, in some ways, sensual characteristics that, when mastered, not only produce convincing artifacts but also persuade
the user that they are personal creations. They give the user remarkable confidence and a sense of fulfillment, so much so that the desire to build is potentially diminished.\(^1\)

Furthermore, Alvaro Siza observed that architects don't invent anything; they transform reality (Frampton, p. 24). Unlike fine art, all such transformations are rooted in the opacity of the life world and come to their maturity over an unspecified period of time. Likewise, Alan Colquhoun similarly describes the contemporary conditions of architecture:

This regionalism exists as part of the unconscious ideologies underlying current practice and is connected with the actual political economic situation whose modalities are only indirectly related to any supposedly indigenous culture. It is the result of a complex interaction between modern international capitalism and various national traditions ingrained in institutions and attitudes. We should not expect to find, in this sort of regionalism, any differences of fundamental kind, or complete survivals. Rather it manifests itself in the form of nuances. The materials of culture are similar in all cases, but each country tends to interpret these materials in a slightly different way. (Colquhoun, p. 207).

The regional and environmental conditions sought and explored in Franken's works are closer to those described by Colquhoun, but not necessarily based upon national attributes. Franken's interest in producing an architecture that continually acknowledges the physical character of its environment is a search for environmental harmony. His choices of specific materials and forms are conditioned by an innate sense of place and a moral consciousness of unrestrained technology.

Franken believes that an important discourse dominating contemporary architecture focuses on the effect of information technology on architecture. To do that, an appropriate language and form should be expressed in a certain way showing the transition from the industrial age into the information age. What does information mean to Franken? To him, information encompasses a spectrum from the reception of bits of data to its integration into the formulation of knowledge. He used the construction of a 3-dimensional model (Fig.2.) in the computer environment, the *Inforum* — a new kind of civic building, to diagram the categorization of information into a structure or a surface, and the communication of information, its perception, and construction. The first set of models are narratives to be experienced, and the second set represents a system containing a set of relationships that can be developed into a spatial language. Through digital fabrication, the desire to reveal the unseen, Franken interactively transcribes a form into a building using a design process called parametric design in film, which shows the ability to stimulate, following physical laws, the changes in the shape of an object when subject to force fields.

He starts the basic object at the early stage, and poetically translates its form by form generating laws and specific boundary conditions. Rather than transposing a preconceived form of the architect, the design is developed through an interactive process of selective changes in the specified parameters in a series of tests, at which the final form (Fig.3.) is produced through the interaction between architect and computer, where the user is aware of forces in a building. The image is conceived as interface to data rather than as representation of a visibly perceptual reality.

In this interactive relationship of environmentality, Heidegger suggests that our productive encounters with the environment are "the kind of dealing which is closest to us (and it) is not a bare perceptual cognition, but rather that kind of concern which manipulates things and puts them to use; and this had its own kind of knowledge (Heidegger, p. 95)." This kind of parametric design allows us to see how the camera explores and constructs space through the use of camera angles, speed, color, material, etc. The transition used in the Frankfurt Motor Show Pavilion is to convey observations and moments through an abstract physical and digital model, and then to construct a virtual one. As a digital model at which each model is framed, clipped, and represented, it
transmits a conception of space and time. It is a virtual experience of material, light, form, and space.

In the Ministerial Building in Iceland (Fig. 4), Franken shows that identifying distinguishing characteristics of particular places of regions seems important to people. It provides a certain tangible reality that is inseparably grounded in the direct experience of the physical world.

He also believes that people in pre-industrial vernacular cultures dealt with their world more directly, and because of this were more directly human, meaning that they made contact with, used, and were surrounded by things, meanings, and events which truly matter. Thus Franken speaks of a spirit of place which is the unique combination of concrete things and phenomena — the rugged landscape of Iceland, its lava and tufa, its volcanoes and ravines, water, ground heat and local vegetation. These physical properties that distinguish a given place make what Franken describes as a distinct environment context character (Fig. 5.). The direct physicality of a place in Iceland determines the qualitative essence of that place and gives it distinction (Fig. 6.). Systems of identification and orientation are partly derived from given local environmental structures, whether these structures are natural or human made.

Franken wants to tell of not only a physical world, of the real and actual world to the user, but also a possible world. A possible world is a possible state of affairs — one that is possible in the broadly logical sense. But not every possible state of affairs is a possible world. To Franken a state of affairs is maximal or complete. That is, a possible world is simply a possible state of affairs that is maximal. Moreover, the actual world is one of the possible worlds; it is the maximal possible state of affairs that is actual, that has the distinction of actually obtaining. To Franken architecture has more to say than simply confirming its own existence. This interactive design process character makes for the rich potential of a narrative of architectural expression. In narratives texts may not be wholly unified, and authors have more than one purpose in mind in creating narratives. Thus all characters have multiple components and functions within the progression. These components and functions are mimetic as well as thematic.

4. Setting: Integration

When we tell stories of any length we usually put in prolepses and analepses. And the places we start and end aren't natural either: they too are choices dictated by any number of considerations, all of which add to or subtract from the impact the story makes. Chatman explains a setting in narratives that, "while characters exist and move in a space which exists abstractly at the deep narrative level, that is prior to any kind of materialization, the setting sets the character off in the usual figurative sense of the expression; it is the place and collection of objects against which his actions and passions appropriately emerge (Chatman, 1978)." According to Chatman (1978, p.140-1), importance to the plot is the most fruitful criterion, and a normal and principal function of setting is to contribute to the mood of narrative. Thus, we can always fill in whatever is needful to authenticate a setting. To do this, elements of setting can serve multiple functions (Chatman, p.142). This set represents a systems-containing set of relationships that can be developed into a spatial language. Within this system of language one can identify variable elements, formation rules prescribing how to connect things together, and transformation rules describing how to transform one element into another.

That which is explicitly presented by the author, however, is not all that calls for interpretation. The larger the gaps between the author and the audience, the more abstract and less literal the narration, the more the interpreter is called on to engage himself in the story. Since architecture is conventionally perceived as comprising the details of setting, it's meanings have generally remained subliminal, relegated to that realm of consciousness which seldom exceeds the "well, that's just the way things are" level of inquiry. People interact with architecture all the time, but how often do they think about what it means? Integration suggests a kind of unity among makers themselves, expressed at once in their work. It resists all notions.
of specialization. As Santiago Calatrava expressed the ideas on the details and the forces embedded in their construction, Carlo Scarpa added a meaning to the construction. Scarpa did not limit himself to the sound of words, but investigated their etymologies (Mazzariol and Barbieri, p. 60), as well. In the same way, Scarpa's details are not limited to the materiality and technique since they also carry a meaning or symbol from culture which plays a role in shaping details.

Franken did work with the marketing division of the BMW Group, not the facilities department, and thus the core issues, philosophies, market values, and products in the exhibition of the Frankfurt Motor Show Pavilion were revealed more concretely. To achieve this goal, he replaced classical building materials in an orthogonal grid structure previously used for trade fairs with modern ones, such as fiberglass membranes, free-formed acrylic slabs, and rubber materials. Using these materials, he wished to focus on intuitive meaning rather than associative meaning; that is, quality architecture stood for a quality automobile. The materials have different properties because of what is going on at the molecular scale, but we know this from experience only at a much larger scale. If we were the same size as molecules then we might intuitively think of the materials as being caught up in different sorts of political relations. Franken's idea that we interact with things, and with others, in a responsive and considered way could be seen as a metaphorical transfer of the idea of the tectonics. The differential material threshold of the building enables a multitude of activities to take place simultaneously. Using less 2-D graphic areas, live media was supplemented and spatial hyper surfaces were created without dematerializing the space. The final free-form surface is a result of a setting that communicates with the audience. The building features large screen projection.

In his essay "Only Connect", Peter Bucannon (1984, p. 23) explains that most new buildings are positioned not on site but on paper and are constructed in allowable standard units from standardized components, resulting in buildings that do not quite fit their surroundings. The lack of sufficient dialogue between a building and its temporal and geographical context removes it from the immediate concrete realities of its locale and contributes to the increasing anonymity and meaninglessness of our built environments. Thus, Bucannon calls for the need to curb the obsessive propagation of arrogantly flaunted technology or blandly expedient economics. He warns that the mere masking of modern buildings with phony folksy facades that superficially mimic traditional or vernacular style is a bogus and short-sited remedy to the problem (Bucannon, p. 16). Likewise, Curtis (1986, p. 25-28) also stresses the need to control the indiscriminate use of simplistic models of modernization that informs much of contemporary architecture. Using different materials, Franken tried to show the ambiguous duality that is the nature of all materials — our own double nature between our desires for freedom and rootedness. Before the 2001 Frankfurt Motor Show Pavilion, the BMW group used membranes as a traditional mark for the exhibition because of their light and temporary character. Rather than stretching the building skin vertically, Franken (2005) stretches it horizontally from gate to gate. Because of the semi-transparent membrane covering around the base area, the upper two tubes seem to be suspended in air. In contrast to the transparency of the upper area, the form of the base becomes a constrained area sucked firmly between the ground and the first tube. Acknowledgement is a matter of making disturbances, fragmenting them from the contexts in which they have become encouched and exposing them again to critical consciousness. The detail of setting should never be regarded as an insignificant means by which the work happens to be realized.

Franken believes that architectural events are dictating the events of the story; the story is developing more as an afterthought rather than as a generator. Thus he wants the detail of setting to be found in the story, allowing for the poetics to unfold in the discourse. In other words, it is necessary to understand the plot of the story before beginning the process of conceiving architectural images and spaces; to know that we have to get from one situation to another and to let intuition cut the path. As narrative goes, achieving certain qualities is grounded in poetics, not prose. Its power in Franken's architecture is in its sensibility rather than in its comprehensibility. In the world of Franken's works, there is exuded a unique sense of spirit, unique because it is a reflection of it's creator's vision — not just of architecture, but of their entire world.

5. Event: Imagination

The events of a story are traditionally said to constitute an array called plot (Chatman, p.43). According to Chatman, Aristotle defined plot as the arrangement of incidents. In the narrative sense, Chatman (1978, p. 44) states that events are either actions or happenings in a sense that both are changes allowing for the poetics to unfold in the discourse. In other words, it is necessary to understand the plot of the work happens to be realized.
they are carefully selected by the architect in order to establish a specific meaning or to have specific effect on the viewer. The overall image is planned and concretized in separate representational elements which are ultimately assembled in the spectator's mind. As a society becomes more technological, the imaginative opportunities opened within it will become increasingly formal. Once the process of making anything has been deemed irrelevant to the meanings attached to it, issues of shape, style, and visual appearance must gain importance. It is true that integration of the representational process with the experience of material itself is among the most difficult to communicate if one does not already believe that material precedes the transforming idea.

In the Frankfurt Motor Show Pavilion, Franken accelerated a surrounding space around the automobiles rather than showing static objects so that a space for a sensation of driving is generated. To apply this concept to the building, he used the Doppler Effect (Fig.7.) — the perceived change in the frequency of a wave that occurs when the source and receiver of the wave have a relative velocity. It explains the change in pitch between the sound of a car as it approaches and then moves away from the listener. Instead of using sound, a warped space was produced using the Doppler Effect.

To Franken, the Doppler Effect acknowledges the adaptive synthesis of architecture's many contingencies. Rather than isolating singular autonomy, the Doppler Effect optically and conceptually focuses upon the exchanges of an architect's inherent multiple considerations: program, material, form, technologies, context, etc. Thus the building overlaps between form and program but also includes qualities of sensibility, such as effect, ambience, and atmosphere, reverberating many constituencies among the surrounding buildings as well as material and structural conditions. The building deliberately sets in motion the possibility of a sensation of driving — the joy of driving (BMW philosophy) — rather than a single articulation of program — the automobile as stationary objects. As far as narrative goes, a story in a building is always someone telling someone else that something happened and this narrative act is available as a vehicle whereby people may do and feel things — that is, relate. Franken tried to help understand the relation between spaces and events as in a narrative, a narrative fashioned around transgression and recognition, a narrative which evolves as people cross borders. And he wants to overlay differences rather than segment them so that the productive experience of complexity is organized as an unfolding experience, much as the complexities of the novel are unfolded.

In the Busan Design Center (2003, Fig.8.), Franken describes that clothes as a secondary skin have dual functions: one is to protect the human body from the natural environment and the other is to represent a certain state of affairs — a personal taste and inner world through its formal manifestation. Likewise, he reads a building in this way and applied this notion to the design center. In a building, the outer skin first protects the inner spaces, and it exhibits a self-awareness such that the object of its representations becomes not the exterior world, but the object itself for "Art's Sake." A cocoon produces an outer skin in a way that attaches small twigs, fecal pellets or pieces of vegetation to the outside in an attempt to disguise it from the ecological environment and to convert the cocoon in a concealed location (Fig.9.).

Franken believes that like the composition of clothes, a delicate fiber tissue is composed of a fabric. From this concept, he puts a human figure atrium generated in a computer simulation. Thus an outer hard and an inner soft cocoon define the building. From a distance, a simple rectangular and gridded aluminum structural facade radiates, but only inside does the design begin to reveal itself. Upon entering, a visitor might notice that there is a huge atrium where one might expect solid mass. Elements float, fly, and hover, but never seem to come to earth. The most gravity-defying of them all is a section of the freeform atrium (Fig.10.) that forms the amorphous shape, which penetrates the glass roof.

Franken may conclude that individual architectural style is not a factor in the success of a building, but that success is derived from the perceptual experience of form. Although these forms can be obvious in the façade of a building, they may be substantially
less noticeable within a space, but the harmony is still appreciated. Thus the experience of proportion in architecture is indeed fundamental to the nature of aesthetics. Where physical pleasure involves the senses, aesthetic pleasure involves a mental process. This is the process that Roger Scruton (1979, p. 79) defines as imaginative perception. Where the experience of a perception and the interpretation of the perception are inseparable, thus, the pleasure of experiencing architecture is an intellectual process, making it an imaginative experience. The adoption of this mode of reading demands that one simultaneously invent and experience a new heterogeneous space. A dismantling of the fabric of the practice of ideology becomes the point of departure for the extrapolation and projection of an experimental machine to be realized and concretized into agendas, instructions for action. Thus Franken is certain that this assemblage is a complex montage of importance for setting the image of a new reality, a continuous production of meanings, positions, and struggles, that create events that provide for the intersection of discourse.

In the Ministerial Building in Iceland, a sequence is the composite succession of juxtaposed frames which determine meaning and memory. The confrontational nature of the sequence can repeat, distort, disjunct or insert formal structures within the frame in the establishment of successive wholes. These actions are determined by the violation of space (movement) and time. The relationship of architecture and the organized repetition of predetermined events and their use determine the nature of space. A block of stone spanned between existing buildings is appropriately with the three ministries. Like a sculptor, he has hewn, hollowed and connected each to the other. The façade consists of alternating horizontal layers of protruding and receding basalt into which the window apertures are scattered naturally like a crystalline shower. In the building, three clefts provide a special quality of meaning and memory.

To Franken, bodies, through their movement not only react to but also generate dynamic space. That is, the intrusion of one order into the established architectural order. Thus the final design offers a plurality of neutral spaces in which events can occur. Events will determine the use of space just as the space will determine the types of events. The three clefts offer a large open space to be defined by those large public actions which it witnesses. In contrast, the confined spaces of the framed ministry, by the nature of their restricted size, could accommodate a few individuals.

6. Conclusion

The making of architecture will continue to be a kind of personal search in the expression and transformation of architectural form and meaning. How do we make these choices in developing the technological and aesthetic potentials beyond the arrogance of using style in a positivist way? Our choices are determined more through our awareness of values and how those values can be expressed.

Franken emphasizes the narrative aspect to spatial and formal stories. Spatial tactics offer ways of making connections, and finding meaning in otherwise abstract places. With the overall character of change or process established, he sets out to describe a more defined literal narrative with which to structure the design. Considering each part to be a character in the plot, three characters were represented by "form follows force (characterization)," "the generative force of the story (integration)," and "imagination (event)." Rather than just conveying the story through buildings and forms, Franken imagined trying to convey it through a sequence of spaces, thinking of it as the inverse of form and using transformations of the abstract qualities of space to tell the story. In other words, he works with structures in ways such as the controlling of a gradual revelation of the experience using 3D computer simulation, the establishment of a sequence with discreet thresholds, the utilization of a continuous element running through the entire sequence, the development of a character by causing it to respond to various situations and circumstances, and the choice and use of specific vocabulary. The design became about temporality and, more fundamentally, architectural things like the creation and definition of the space and the emanation of the character through dependent structural qualities, like stability and integrity. In Franken's final designs there is obvious literal narrative or commentary tying
the design together as a related sequence of events which tell a story. The synthesis of man and elements allows for an instinctual communication of thought and action to fabricate narrative spaces. To Franken, the task of the new building is not only motion, but a self-transformation, a complete metamorphosis of form, where new design principles can be revealed and developed. Bits and pieces of literal narrative remain, but mainly just as forms and spaces which the viewer finds pleasurable. The pleasure in listening is due to the descriptive richness of the setting and the way the presentation leads the mind to become fully engaged and absorbed. In addition, there is a sense of sequence, the feeling of passing from one space to another and the gradual revelation of the experience as in the spaces which have an inherently narrative quality all their own.

Manipulating architecture to tell a story is by its intention a potentially pretentious act. However, while the possibility of pretension does exist when approaching architectural design as narrative, it is not necessary the case; literal narrative can serve very well as the initial generator. Ultimate success depends on knowing when to let go of it.

As a composer who is free to mix and arrange as his soul tells him, having harmonies moving in and then fading, using minor and diminishing chords to introduce tensions, an architect orchestrates to create passages of architectural narrative. As a form of language and a form of art, architecture has the same potential to titillate the mind and the senses. Space is not a homogeneous matrix, but rather, is narrated. Thus, the architectural project exists in a state of becoming, between the architect and media, between the theoretical building and constructed one, between digital representations and material ones, and story and discourse. Focusing on the storytelling — characterization, integration, and imagination—the narrative architecture re-interprets, and advances an imaginative and poetic autonomous realm. Franken's works are devoted not to the production of autonomous objects, but rather to the production of directed fields in which characterization, integration, and imagination can play themselves out.

From Franken's works, this paper shows that architecture can be used to enrich the narrative content by its property to articulate a similar relationship between spaces and forms. The significance of this discussion is not only in helping us to understand architecture, but also in pointing out its powers to unify ideas, media and materials that in architectural discourse and architectural application are increasingly seen as separate and distinct. It further implies a variety of other art forms which might be defined in new ways.

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Endnotes

1 Balfour, A. (2001), "Architecture and Electronic Media," JAE: Journal of Architectural Education, Vol. 54, no. 4, May, p.268. In 1936, Walter Benjamin argued the effect of technological reproducibility on art and implied that there was prognostic value to his effort, calling it "a thesis about the developmental tendencies of art under the present conditions of production...[its concepts] useful for the formulation of revolutionary demands in the politics of art."(Benjamin, p. 217-218) Benjamin's concern for the effects of mass media on representation is the cornerstone for the effects of digital media on representation in architecture and its potential to bring in imagination and exploration.

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