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Thesis
The Spatial Dictionary

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A thesis submitted to the University of Huddersfield for the Masters by Research.

Abstract

This thesis and the corresponding portfolio 'The Spatial Dictionary' is an investigation into the use of written language as a generative and descriptive approach for the design of Interior spaces. The potential utility of the dictionary as an object is explored as a conceptual 'tool-box' for the use of Interior designers. The dictionary is to be viewed here as a mechanism to translate both concrete and abstract visual 'concepts' into a written commentary, using a defined list of terms, whilst inadvertently exploring the notion that the exploration of this spatial vocabulary gives us an insight into what constitutes interior space and design. This thesis investigates the position that spatial language is not simply one of identification of phenomena pertaining to space but it can also be used as a tool for the intention and creation of interior spaces and design.

Contents

Introduction

"Each word is a starting point for imagining and developing ideas for creating form and space."
(Eckler, 2012, p.01).

This thesis and corresponding portfolio *The Spatial Dictionary* questions the importance of a written language in thinking, creating and communicating Interior spaces. Throughout the thesis capitals are intentionally used for the word Interior to develop a distinctive argument and focus for an investigation of space pertaining to the discipline of Interior design. The thesis investigates not only the notion that language allows a designer to read and understand space, but that it can be seen as a 'tool' to construct the ideas that form its creation. It investigates the importance of a spatial language by producing a series of 'keywords' that provide cognitive tools for thinking about and generating Interior spaces. These keywords are held in the part of the submission which is in the format of a 'mock up' book, titled '*The Spatial Dictionary'*. The research has led me to examine words and language in relation to Interior Design through a multifaceted approach. This multifaceted approach is imbedded in language theory, Interior design, graphic design and lexicography. The keywords in *The Spatial Dictionary* have been researched through definition and use for Interior Design, along with their potential relation to the design process and the meaning of space. The dictionary is viewed as a mechanism to translate both concrete and abstract visual 'concepts' into a written commentary, a critical list, whilst inadvertently investigating the notion that the exploration of this spatial vocabulary gives us an insight into what constitutes interior space and design (Porter, 2004, p.01).

With this in mind, each chapter details different facets of spatial language in relation to interior spaces and architecture. The structure of the chapters coincides with the portfolio of work, the mock up book of *The Spatial Dictionary* which is premised on history, practice, experience and theoretical aspects of language associated and imbedded within interior design and spaces. The thesis intends to investigate words and language from history to pure theory, then from pure theory to applied theory as a part of my practice. It is also pertinent at this point to refer to the Introduction in *The Spatial Dictionary* on pages 8-11.

Chapter one analyses the history and changing contexts of language and space, the motivating factors that have developed over time within architecture and the design of

interior spaces. The chapter looks at language as a medium for design ideas along with the notion of space as a physical, mental and social production and how this approach has impacted on the possibility of *The Spatial Dictionary*. The words chosen for *The Spatial Dictionary* are explored in the portfolio in relation to this approach, specifically in the chapter 'Facets of Space' pages 22-23. The focus of *The Spatial Dictionary* tests the relation between physical, mental and social representations of space through the drawings and Descriptions found on pages 82-131.

Chapter two investigates the key theoretical models of semiotics, phenomenology and narrative theory in relation to Interior Design and the production of space. The chapter chronicles the inception, development and formulation of *The Spatial Dictionary* in relation to the identified theories. The chapter questions how theory has informed the possible dictionary definitions as well as the pitfalls inherent when defining the terms and descriptions. The portfolio analyses how theory can impact the visual representation of *The Spatial Dictionary* along with the terms and language used within it. In *The Spatial Dictionary* visual representations have been examined through symbols derived from drawings on pages 30-79 along with drawings that sit next to the Descriptions, pages 82-131.

Chapter three looks at the production, development and format of key dictionaries and the impact this has had on the possibility of *The Spatial Dictionary*. The production of the dictionary is studied through key texts that have challenged both the format and our reading of language and space. The notion of the Dictionary as 'toolbox' is explored both as a descriptive and generative way of approaching spatial language and the impact this has on the design process. *The Spatial Dictionary* format is developed along with analysis of the visual representation held within the body of work.

Chapter four contains the analysis and conclusions of the findings with discussion on the potential for further study.

There are several theories that aim to underpin Interior spaces and design. This thesis focuses on 'language' and Interior spaces and so identifies the three main theories that investigate language and space: semiotics, phenomenology and narrative theory. The investigation into semiotics investigates how language serves as a symbolic signifier of our spaces and expresses the human understanding of it. The text looks into how semiotics has helped designers to understand how design images create a culturally shared visual 'language' that is ordered and read like a sentence. The focus on phenomenology questions the notion of language as it is used to explain impressions of space and how it is directly

revealed through intuitive and personal responses. The individual's unique interaction with space and language is analysed based on personal experience, intuition, feeling and memory in a phenomenological framework. The additional framework of narrative theory is finally be investigated as a theory which combines the external/symbolic with the internal/phenomenological responses to space through the vehicle of language.

As mentioned 'language' is to be investigated both as a descriptive and generative term; the focus of this thesis is to look at the written word as both a tool to question and communicate space, yet also to generate ideas, concepts and objects. The key terms in relation to language which is explored in this thesis are 'design' and 'space'. For this thesis the term 'design' is seen as a complex action verb for a variety of activities representing a wide range of processes including spaces, situations and concepts. Design is seen as a series of steps grounded in search and research, a design process, which engages the designer in a particular way of thinking that moves ideas and concepts from something unknown towards a design solution (Vaikla-Poldma, 2013, p.10). It is known that 'space' is defined as the concept of spatial three dimensions; however, the thesis also questions alternate dimensional qualities of space. This includes how space might be at once momentary yet real, exist in different ways, and can be experienced beyond three dimensional qualities. Lefebvre (1991) in his work The Production of Space interprets space on three levels; physical, mental and social space. Lefebvre argues that space is not simply something we inherited from the past or is determined by the rules of spatial geometry. Within the thesis the term 'space' is to be both seen as a theoretical idea and a physical construct.

The Spatial Dictionary is the practice based research and the portfolio of work where language and Interior design can be investigated from theoretical and conceptual viewpoints. *The Spatial Dictionary* looks at the representation of space through language which has been conceived visually as a mock up book. The entire list of words pertaining to space numbered eighty-five in total; however, these were limited to twenty five to formulate *The Spatial Dictionary* which is to be read alongside this thesis.

CHAPTER 1

A written language of Interior Design and modern architecture

This chapter is an enquiry into the spoken and written language of interior design and modern architecture. The aim is to set the scene by exploring the history and development of language in some depth. It is important to weave a narrative, to tell a story of what language gives to architecture and the design of interior spaces, about some of the general tasks that spoken and written language is seen to perform and language's own processes. It is also important to investigate the notions and definitions of what is meant by the term and the inference of 'space' in connection to architecture and Interiors. The possibility of *The Spatial Dictionary* is examined in relation to language and the notion of space as a physical, mental and social production through the Facets of Space on pages 22-23. The vocabulary explored in this chapter relates specifically to the design of Interior spaces and architecture. This was the initial intention for *The Spatial Dictionary*: a tool box to be used by architects and Interior practitioners.

Historically, for modernist architects, a distinctive vocabulary begun to probe the words 'form', 'space', 'design', 'order' and 'structure'. There was an exploration of these words individually along with an investigation into their relation with each other. The use of this language at the time within architecture and design was considered as a system, and it is still a system of terms that exists today. The word 'space' has been given particular attention. It is a particular word that holds rich, varied interpretations and a great deal of complexity which has grown and fluctuated throughout history; yet initially, in modernist times, it was reduced to a basic 'physical' definition. A scepticism of language existed from the belief that each visual art demonstrates its uniqueness through its own medium, and its own medium alone, as Picasso states at the time 'A painting for me, speaks by itself; what good does it do, after all, to impart explanations? A painter has only one language' (Ashton, 1972). 'Medium specificity', as coined by Clement Greenberg, reinforces this attitude that the art is constituted by the raw materials that made it along with medium specific techniques that made the art (Greenberg, 1995). This specific attitude towards the medium ruled out the resort to language that looks at complex phenomena and meaning, and so language

was to be reduced down to simple base definitions when discussing and writing about architecture and Interior spaces.

Although this attitude placed a limitation upon language, writers began to exploit the restrictions of the language used and began to expand the understanding of the key words and their relation to one another. Writing began to investigate sensorial experiences as well as the intellectual knowledge of spaces. Here, language begins to play a role where there is a switch from visual sensation to a mental perception. This opposition of forces then became a special role, developing the discourse within the modernist system of the arts, and modernist language began to flourish and expand. Passages written about architecture began to look at the space between visual sensation and mental perception. It was at this time, in the late 1960's, that the 'linguistic turn' developed - an exploration into the relation of language and philosophy (Rorty, 1992). This movement led to the notion that language constitutes reality, a position contrary to the traditional view that saw words merely functioning like labels attached to concepts. Within this theory anything outside language is by definition inconceivable and so cannot enter our human reality, at least not without being seized and articulated by language. The turn towards a linguistic philosophy then permeated into architectural and design discourse and was begun to be questioned through the design process and experience of Interior spaces.

The impact this information has on the vocabulary for *The Spatial Dictionary* recorded in the portfolio on pages 14-15 expands the terms by moving the focus from words that are primarily physical descriptors to those that explore more mental perceptions of space. Also important when developing the portfolio are the relations and the structures that can be examined between the terms. The vocabulary was investigated in clusters, some terms a possible affinity with other terms - their relation can be seemingly looked at from many points of reference. This began to open up questions of how the terms would be cross-referenced and if indeed the dictionary should follow an A to Z sequence. The research developed to investigate the relation between language and drawing and their role for architects and Interior designers. Drawing is generated from the terms held in *The Spatial Dictionary*. The terms held in the vocabulary are investigated as starting points for drawings that can be pragmatically used for idea generation for Interior spaces. This begins to form an argument for language as a principal medium alongside drawing for thinking and idea generation for architects and Interior designers.

Drawing is intrinsically bound to both architecture and Interior design in the normally held perception that without drawings there would be no architecture or Interior spaces. Drawing

became the natural language of architecture and Interior design; it became the true medium of those practices. However it is also criticised as a medium in that although it carries the idea from an architects or designers mind to an executed building it also is simply a representation and thus inferior to the idea and what it represents (Lefebvre, 1991, p.285). Within a traditional model of practice, drawing sits after the idea and then formulates the concrete building. Language, however, is seen in position after the experience of the building itself. It could be argued though that language through discussion and dialogue with the client then appears throughout the design process, not just as a communication tool at the end when the design has been built.

There are designers and architects that see things differently with regards to the use of language throughout the design process; not just purely as a discourse with the client, but also as a generator and communicator of ideas as is perceived with the medium of drawing. The outcomes might be different from what would be conceived from a drawing, but architecture and Interior spaces from verbal projects is not impossible. What seems to go beyond this though is the development of a rich spatial vocabulary and an in depth exploration of the meaning of space. Space seemingly becomes twentieth-century's most distinctive feature and a critical understanding of its nuances led architects to realise spatial properties within their own work. They were also able to draw upon an extensive vocabulary and turn it to their advantage. Roland Barthes (1990, p119) in his analysis of the system of fashion wrote 'to combat the tyranny of visual perception and to tie meaning to other modes of perception or sensation is obviously one of the functions of language'. This suggests that languages power is in abstraction and synthesis, and that it has the ability to draw out meaning where perhaps drawing can be seen as inferior. Given a choice between language and drawing, architects and designers generally choose drawing, because drawings are exact and language can be vague; but this is not to say that language is an imperfect medium. For an architect or designer language can explain ambiguity, nuances, atmospheres and moods, exploring meaning and differences, whilst drawing mostly concentrates on the practical exactitudes.

For *The Spatial Dictionary* it was important not to ignore drawing as a medium to communicate terms alongside their written Descriptions recorded in *The Spatial Dictionary* on pages 82-131. The images and drawings developed for the terms were chosen in relation to architecture and Interior spaces. However, they became a constant dilemma, because at times they defined the word almost too concretely or some terms were difficult to articulate from the outset. Many of the terms in the dictionary are not timeless or concrete in nature and so to imprint an exact image or drawing was found to be difficult. Although a mark was

to be made, eventually they developed in an abstract way next to the Descriptions on pages 82-131. In this sense, their interpretation is subjective and malleable according to the reader. At the risk of appearing too vague it's important to note that the terms and drawings act as a trigger for further enquiry. The terms and drawings are defined as concretely as possible but at the same time it is important for the author to get out of the way so the reader can use the dictionary as a tool-box for idea generation and further investigation. As Barthes points out in 'Image, Music, Text' (1993, p143) 'it is language which speaks, not the author'.

Within the history discussed, 'space' is defined as the main medium in which Interior designers and architects work. As previously mentioned, architects and Interior designers now draw upon a rich spatial vocabulary from an equally vast source of explorations into the meaning of space from philosophical and theoretical perspectives. The term itself is a complex one and so it's important to look at the word here within a historical context first and then, in later chapters, for a more in-depth analysis within both theory and practice. For now, this is a very brief history of the concept of space, exploring the notions of space as a social medium and a physical and mental construct. The main aim is to eventually dissect the concepts of space by language through the use of a dictionary on space and conclude later with further research and explorations into the meaning of space and its specific relation to Interior Design. On a philosophical and linguistic level this is the main approach to the possibility of *The Spatial Dictionary*. As Justin Wilwerding states in the book 'Meanings of Designed Spaces': "To work in the medium of space, in a thoughtful and effective manner, designers and architects should be expected to examine the history of concepts of space, including its purpose and meaning" (Vaikla-Poldma, 2013, p.66).

Henri Lefebvre states that any definition of architecture or design itself requires a prior analysis and exposition of the concept of space (1991). The general idea of space as nothingness, a void or vacuum in the past, represented chaos to the cosmologists who counteracted this with order, the production and segmentation of space, and so exploring the notion of space as an entity or place which continues on to the present day. Aristotle's metaphysics also identifies the development of the abstract notion of space as an entity, so seeing space as something rather than nothing (Vaikla-Poldma, 2013, p.67). This view marks the beginning of seeing space in this dichotomy: space may be something, particularly when it becomes a place, a location for something; this being relative space. In contrast, space can be conceived of as nothingness, pure potential without form or substance or meaning – known as absolute space (Vaikla-Poldma, 2013, p.68). This dichotomy of relative versus absolute continues from the notion of Euclidean space which implies that space is unrelated to substance and is limitless to proponents of the relativist

theory such as Descartes who concluded that matter and space were one and the same (Vaikla-Poldma, 2013, p.68). In addition to these two perspectives on space there is also a third that appears in that space is a construction of the mind, a heuristic device, which allows us to track the movement of bodies relative to other bodies. There are arguments from scientific and philosophical theories but in the end space as a substance (relative), space as a void (absolute) and space as a mental construct are all currently and culturally relevant to the practice of designers that design spaces.

Space as a mental construct is then built upon in the field of psychology and social sciences to study the notion of place as space. It is suggested that place can be studied as a substance that is socially constructed and it can be studied as a space that possesses infinite social potential but begins as a pure void (Vaikla-Poldma, 2013, p.70). The exploration and notion of place questions what is 'real' and what can be taken for 'reality'. It argues that there is no way for us to know reality except through the minds of persons themselves. This theory of place then investigates how individuals understand and read the built environment, how spaces become places through things, and meanings and values relative to people forming the way space is defined for groups and cultures. These features of space (and place) seem to be important for the understanding of the aesthetic elements of spatial composition and the understanding generally of space and place to the design of Interior spaces. In the design process it is clear that designers are concerned with space in terms of its geometry, its quantity and relations. But at another point of the process a designer becomes concerned with the transition from space to place; where cultural values and meanings of the design becomes prevalent. From the perspective of Jean Baudrillard (1996) space can be defined and composed from the object, or piece of furniture, creating the composition and arrangement of space as well as the role and meaning of the Interior for the people using it. It is seen that space in this way is open and free yet it is fragmented into various functions dependent on the object or objects. This seems to explore in many ways how objects shape social meaning and their connection and view of space for Interior design. Lefebvre in The Production of Space (1991) then builds on Baudrillard and talks about space as a system of individuals and objects that occupy it, then expanding this theory, saying that space is not a real thing that has any actual permanence but is constructed, destroyed, and reconstructed as a set of meaningful relations over and over again. The production of space reflects on the views that space is systematised, modular and pre-planned, it is constructed, through language, in an intentional and calculated manner.

The structure of space, however calculated, is also seemingly ambiguous and so difficult to pin down with clear definitions. A mark has to be made however, but perhaps a mark that can be malleable or interpreted subjectively. The question to ask is if this can be done with the written definition along with the drawing or image. The possibility of *The Spatial Dictionary* that covers the expanse and nuances of space becomes difficult due to the many subjective viewpoints on the subject. This has been considered as a layer to how the dictionary would be read and interpreted but there is a seeming complexity to this exercise, one that is difficult to formalise when language can be subjective. Space and language together is re-made, in a constant flux, so to pin down the terms and definitions concretely is difficult. The dictionary becomes a guide and resource for space but it has to be noted that it is difficult for it to cope with metaphoric connections imbedded within and between the terms held within it. The paradox is that the dictionary does require clear definitions and cross-referencing to search connections as it is a trigger for further investigations by the reader. The distance the author takes has to be measured and balanced so the triggers or codes are clear enough for the reader to expand. For *The Spatial Dictionary* the Definitions on pages 14-15 were kept short and precise, they are a pre-cursor to the Descriptions on pages 82-131 where the terms are examined in more detail. The writing in The Spatial Dictionary is meant to act as a trigger for further study, so not as a definitive description to be adhered to.

With all this in mind the next chapter explores more in depth analysis of 'spatial' language within chosen theoretical models. This is seen as a dissection of space through language within these philosophical frameworks and begins to examine space and the Interior and how language plays its part as both a descriptive and generative propositions for the Spatial Dictionary.

CHAPTER 2

Theories of Spatial Language

Interior designers generally approach design through a method of 'composing' a range of elements which includes space. This analogy links the elements of an Interior space or a piece of architecture that is comparable to a vocabulary. These elements give means to composing architecture and Interior space, and can be likened to the words of a vocabulary giving means to composing sentences and so meaning. This analogy of using grammatical principles in relation to architectural and design elements permeates the way Interior design is taught as well as the way designers work. It is an analogy or metaphor that exists in text books such as Francis Ching's Architecture: Form, Space and Order (1979) and Christopher Alexander's A Pattern Language (1977) (Forty, 2000, p.79). The intention for *The Spatial Dictionary* is for it to be utilised as a pragmatic text book that informs designers for the formation and communication of ideas. The idea is that the vocabulary held within the dictionary gives a designer the means to composing spatial sentences and so a meaningful design. This means to a composition suggests the need for a specific framework or approach to viewing the dictionary. This structure would also mirror the theoretical structure of interior spaces and the approach to interior design to form *The Spatial Dictionary*.

There exist several theoretical frameworks that approach the notion of the composition of spatial elements for architecture and Interior design. The focus here is to choose the most fruitful theoretical prospects and then attempt to question their validity and expand upon them. Theories that examine the use of language, experience, and constructed meaning relevant to Interior design and human environments are reviewed. This chapter begins by exploring the theoretical frameworks offered by semiotics (structuralism) and phenomenology. They are relevant systems that expand both how we 'read' spatial elements as well as exploring the way in which Interior designers participate in a process that shapes the composition of Interior space in a meaningful manner. It also investigates the notion of 'narrative' as a theoretical framework to analyse a language of shared cultural and psychological spaces within the practice of Interior design. The intention is to distinguish these singularly and then together, and then to examine the proposition that interior spaces are a language. The use of the vocabulary for this language could then be investigated by the formulation of *The Spatial Dictionary*. Further, by exploring the lexicon, designers are

better equipped to make acute and more flexible decisions about complex phenomena when designing and communicating space.

Semiotics emphasises language as analysing elements of human experience and culture, it is the science of signs, highly popular in the 1960s and early 1970s (Leach, 1997, p.156). The Swiss linguist Ferdinand de Saussure (1857-1913) identified that all cultural forms could be identified by an analogy with language, and could therefore be read. Semiotics investigates exactly how language serves as a symbolic signifier of the external world and expresses the human understanding of it within a cultural framework. Here, in language, words became signs and a sign is made up of the 'signifier' and the 'signified'. The 'signifier' refers to the form, whereas the 'signified' refers to the content or meaning (Saussure, 2013, p.2). The 'signified', the meaning, is also defined to what it is not; this principle of opposition became fundamental in structuralism, where the world was structured according to a system of binary opposites. The tension of meaning that sits in-between these binary oppositions and the fluctuation of meaning can change, however, dependent on a cultural or individual viewpoint. In another manner of speaking it depends on who is reading or writing the signs, the author or in this case, the designer. Although this system may have limitations and has been criticized as being 'too rigid' it offers a mechanism where interior space and architecture can be read and decoded, or deconstructed and then ultimately reconstructed. It also offers the radical proposition that language does not have to be seen as a metaphor for space, but that rather space is a language.

There are theorists that are careful in questioning how semiotics is viewed and explore concepts that move away from the rigid premise of the theory to something more fluid. Roland Barthes (1915-80) warned that the relation between the signified and signifier should not be seen as a fixed one-to-one relation, especially as the signified, the meanings, are transient, momentary and changing (Barthes, 1977, p.39-41). The meaning of spatial elements is never finite or fixed and he proposed the possibility of the empty signified or empty space, especially in relation to the urban cityscape. Language in this sense is malleable and multi-layered, as well as mirroring the way interior spaces and architecture can be read in the external environment, with the same multi-layered meanings. Barthes writing on semiotics questions the notion of semantic categories of the built environment, and then a semantic force or charge that exists in the environment. In the context of the city there is a discourse on the fundamental 'rhythm of signification' which is created by opposition, the alternation and juxtaposition of the elements (Leach, 1997, p.159). Even though this is a discourse about semantics and the city, it could easily be transferred to how we investigate the meanings and structure of Interior spaces. Barthes then goes a step

further to expand a premise that goes beyond mere semantics in relation to the signified or the symbol. He proposes that the symbol refers to a particular organisation of meaning that is syntagmatic and / or paradigmatic but no longer semantic (Barthes, 1977, p.58-59). This can be interpreted as deep and surface structures of language which can be explored to signify deep and surface meanings of space and architecture.

Barthes questions the notion of the city as a communicative device, and much like a piece of poetry or play that happens there, there is an elasticity where the signified is vague and dubious. There is an intention to categorise carefully into units and syntax yet ultimately it should never be made rigid. Umberto Eco (b. 1932) explores a similar tension of the rigid and the temporal in the structural understanding of language, and the relation between language and architectural space. Eco examines in 'Function and Sign: Semiotics of Architecture' the case that architecture is often intended to be primarily functional and not to be communicative. He distinguishes, however, between the primary function – architecture as functional space or object – and the secondary function – architecture as a symbolic object or space (Leach, 1997, p.173). Even though there is this distinction between functionality and communication, Eco goes on to say that it is possible to interpret functions as having something to do with communication. Seeing function from a semiotic point of view could open up designers to understand and define them better, and open their imaginations to other possibilities of how a piece of architecture, or space, functions.

Semiotics has helped designers to understand how design images create a culturally shared visual language that can be ordered and read like a sentence. For a designer to develop an understanding of design and visual language, to search an extensive vocabulary that works at different levels of meaning, would suggest a greater understanding of design – it would alter the consciousness of the designer. As Levi-Strauss asserted, language is the 'universal structure for decoding myth' (Blier, 1987, p.227) which investigates the notion that the designer's consciousness would not only be altered, the designer would also become conscious of creating and expressing new ideas that can explore and expand the lexicon and syntax of design and space. This approach to linguistic construction and deconstruction in relation to the environment, then, appears wholly relevant to Interior designers and the formation of *The Spatial Dictionary*. The dictionary could work as a coded address to both deconstruct and construct space through the definition of terms.

The terms examined in *The Spatial Dictionary* hold the possibility to be defined within a deep and surface framework; as functional and symbolic. Through the portfolio of work an exploration of symbols pertaining to key terms are carried out on pages 30-79. These

symbols became ideographic interpretations of each term held in the dictionary. This also suggested a format in reading in a short-hand way through the use of symbols as well as inferring a new way of formatting the dictionary based on ideographic languages, such as Chinese. In *The Spatial Dictionary* this is read in a stroke format on pages 27-79 where a character with one stroke is then followed by two strokes and so on. Symbols or ideographs could be combined to explain more complex spatial structures and so formulate new terms or words, albeit symbolically. In other words they could be a shorthand way of constructing very complex terms about space or they simply become a new way of comprising the order to the dictionary itself based on the number of strokes to the symbol, along with radicals when symbols are combined to create more complex terms or descriptions of space. This tries to mirror the theoretical framework found in semiotics. It is however a start to defining the terms in a more meaningful way than using a simple definition on the function of space. There is a criticism that suggests that semiotics is predominantly visual (Leach, 1997, p.156). It neglects the other senses, the direct subjective views of the author and user of the space and how meanings might be constituted out of lived experience. The intention then is to add a phenomenological framework around semiotics to express an emotive exploration of reality that semiotics on its own does not look into deeply enough when dealing with space.

Phenomenology looks at the world based on personal experience, feeling and memory. It is based on the belief that the individual calls on a heightened experience of all the senses to form their unique interpretation of the environment and not just exclusively as objective data provided by cultural symbolism (Ganoe, 1999, p.04). The intention is to move through culturally scripted ideas about the environment toward more subtle or pure levels of environmental awareness. The need for this depth of objectivity is a response to the dominance of the visual, the use of the eye, where the tendency to perceive space is a simple abstraction remote from experiencing space through the body, actions and other senses. Phenomenology also questions the ontological significance of architecture and space, exploring the idea of a lived space, space that is alive and reveals a truth or state of being in this reality (Ganoe, 1999, p.04).

The phenomenologist, Gaston Bachelard (1884-1962), investigates lived space as a theory of imagination, day-dreaming and memory. In his work the influence of psychoanalysis and the role of the imagination became increasingly dominant. The reading of his influential work, The Poetics of Space, is poetic and dreamlike within the text in the use of analogies, metaphors in the search for purity and truth. He emphasises complexity with the language of space rather than simplicity. There is a notion to go beyond, or beneath, pure description of

space into the realm of personal experience through day-dream, imagination and memory. He proclaims that 'imagination augments the values of reality' (Bachelard, 1995, p.3). There is, in his writing, and through the language utilised, a poetic search to find a primary virtue, the essential, the sure, or the original shell within the complexity of reading and experiencing space and environment. As Bachelard states if we study the design image phenomenologically we can touch the poetic depth of the inhabited space. Space becomes more than a strict geometrical meaning. Instead it is multi-layered and we can speak of a social space which Henri Lefevre looks at through the work 'The Production of Space' (1991).

Henri Lefebvre (1901-91) set his philosophy in opposition to many dominant trends which includes semiotics and he is the one to examine fully the notion of a 'lived' space and the important role it plays on architecture and the design of interior spaces (Lefebvre, 1991, p.362). Although he was critical with regards to structuralism and other strands of existentialist thought, he appropriated elements of each along with aspects of psychoanalysis into his own philosophy. In The Production of Space (1991) Lefebvre calls for a critique of space, noting how the image has dominated an understanding of space, making it one dimensional, not able to account for the richness of lived experience. He was critical and outspoken against architects with their 'abstracted methods of representation' (the drawing) reducing the world to a domain of blue prints (Lefebvre, 1991, p.285). As mentioned earlier, phenomenology calls for a restoration, through Lefebvre's writings, of the concern of bodily experiences of space in so that space should be experienced through all the senses.

The language of phenomenology is then used to explain impressions of space that are revealed directly by space itself on the viewer. This requires a high level of sensitivity and when recording findings of these expressions usually an emotive and sensory vocabulary. The words used to describe space within this theoretical framework tend to be metaphorical and they also are derived from other disciplines such as psychology, science and social terms of reference. Sometimes the meaning of these words are expanded or even changed to suit the practice of architecture and Interior design. The language of phenomenology could be said to be perceptive, emotive, subjective, and sensory and of the body, whist the language of semiotics is predominantly of the visual and symbolic. Phenomenology, then, builds upon the lexicon and syntax examined through semiotics; it provides a sensory and emotional approach to the grammar of design, and when combined with semiotics, develops a richer consciousness and approach for the designer.

With the possibility of *The Spatial Dictionary* there was a need to explore terms that did describe the more subjective, metaphorical and emotive aspects of space. These terms began to become to more interesting studies when exploring visual and drawn interpretations as well as exploring their definitions. These were terms such as Abstraction, Heterotopian, Kinetic, Metaphor, Moment, Narrative and Palimpsest. Phenomenology also triggered the poetic potential of *The Spatial Dictionary*. Rather than a dominance of direct, perhaps more semiotic definitions to the terms, other types of writing descriptors could be investigated with the vocabulary. Descriptors that could use citations and quotes that were seeped more in psychology, science and social terms yet impacted on architecture and interior design. Potentially, by intertwining the approaches of semiotics and phenomenology, the resulting descriptions on pages 82-131, along with the potential for design, would then trigger the imagination and offer more emotional rewards.

As Lefebvre (1991) states 'space is produced by the people who occupy it and influenced by those who design and produce it'. The influence provided by the designer then needs to take account of how the people, the users, read and evaluate the environment or the spaces they occupy, as well as how they remember and communicate their understanding of space, reality and experience. Design thinking, then, is not to be reduced to one of machine computability, bound only by the laws of reason and logic when designing and influencing space. As the psychologist Jerome Bruner (2004) states 'logical thought is not only or even the most ubiquitous mode of thought'. Instead, the way people construct their understanding of spaces and reality is principally through a form of narrative, or stories, that organise our experience and our memories. Bruner (1991) has examined the specific structure and characteristics of narrative to explore how it operates as an 'instrument of mind' in the construction of reality, and so the construction of lived space. In turn, the inclusion of narrative theory then provides a further level of thinking, one where the frameworks examined through semiotics and phenomenology are organised and cross-referenced to form an overall structure to the space, and the dictionary.

Narrative theory, therefore, provides an additional framework to semiotics and phenomenology. Ganoe (1999, p.4) states that 'interpreting Interior space as a narrative adds depth and breadth to the understanding of how environment is psychologically inhabited by the individual'; narrative is then investigated as a theory that synthesizes the external (symbolic) with the internal (phenomenological) response to environment through the vehicle of language. Narrative theory explores the mental model of a unique pattern of events that happen over time that is layered in meaning both culturally and individually. Reality is questioned from various points of view, collectively and individually, within time

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and space. Ganoe (1999, p.13) examines various methods of applying and testing narrative as an application for the design of Interior spaces. The criterion questions areas from the pragmatic and sequential ordering to the hidden and internal multisensory and human dimension of spaces; from the objective to the subjective. It investigates the notion that individuals formulate their understanding of an Interior space through narrative form, so designers must remain aware of complex and abstract interpretations of their designs from many angles.

The structure of language and the structure of thought eventually become inextricable (Bruner 1991). Reality and spaces can also be said to be a description; a series of symbols, meanings and stories that organise our perceptions, memories and experiences into a complex, and sometimes messy, whole. Greater depth and layers of this language needs to be examined to go beyond design that is predominantly one of visual quality. The complete understanding of this theoretical lexicon can be used as a designers tool box to understand and design spaces that respond to the complexity of human interaction and need.

For *The Spatial Dictionary* to become more inherently dynamic, semiotics, phenomenology and narrative theory are approached as three intertwining frameworks to create a more textured interpretation of space. These various accounts of space can be explored as a mosaic of information through the choice and descriptions of the terms and the drawings that support them in response to this theoretical structure. The possible dictionary would reflect the complexity of the concept of space whilst also being flexible enough in its interpretation for the reader to find it infinitely more useful. In reflection, the description of terms and drawing explorations have begun to analyse the theoretical frameworks, both individually and as a whole, in the process of creating and defining the work.

CHAPTER 3

The Dictionary Format.

"A Dictionary would begin as of the moment when it no longer gives the meaning of words, but their tasks."
(Bataille, 1995, p.51).

This chapter examines the format and development of *The Spatial Dictionary*. The dictionary is investigated here as a 'tool box' that investigates and illuminates the structure and thinking of space. The dictionary as an object is to be reviewed by looking at a number of existing dictionaries in terms of their inception, format and focus. The evaluation of these key texts formulates the approach to a specialised Spatial Dictionary format supported by analysis on the terms themselves and their potential design and use. This chapter explores past experiments with the format and use for the possibility of *The Spatial Dictionary*.

The dictionary, through its creation, format and use is to be examined theoretically through specific texts and authors, namely: 'Formless, A Users Guide' by Yve-Alain Bois and Rosalind Krauss (1997), 'Encyclopaedia Acephalica' which contains the 'Critical Dictionary' by Georges Bataille (first published in 1929) and 'The Arcades Project' by Walter Benjamin (from 1927 to 1940 and first published in German in 1982). The dictionary as a pragmatic 'tool-box' - where terms are analysed as descriptive concepts to aid the understanding of design and architecture – is looked at through 'Words and Buildings, a vocabulary of Modern Architecture' by Adrian Forty (2000) and 'Archispeak' by Tom Porter (2004) and 'Decoding Theoryspeak' by Enn Ots (2011). Where generative terms are explored to aid a specific design process and creation for space, the text 'Language of Space and Form: Generative terms for Architecture' by James Eckler (2012) is reviewed. Archispeak, Decoding Theoryspeak and Language of Space and Form are the closest examples where the authors have developed a spatial dictionary of their own.

Through the texts identified both the creation and format of the dictionary was analysed in the hope that the research would reveal an ideal approach to the formulation of *The Spatial Dictionary*. The creation of the dictionary could be the opening of a seemingly self-enclosed system, the concept of space, and yet, it is an object in itself that can be both investigated passively or reactively and ultimately as a piece of creative output. Bataille's Critical Dictionary, first published in 1929, has been said, from the introduction in 'Formless, A Users

Guide' by Yve Alain-Bois, to 'remain one of the most effective of Bataille's acts of sabotage against the academic world and the spirit of system.' (Bois, Krauss 1997, p.16). Bataille's dictionary is one of paradox. It's based on a formal system (the dictionary), yet the writings of the definitions do not follow the original premise of the words but offer what Bataille calls 'quacks' or 'ink blots'. As opposed to a traditional dictionary, the format was not originally written a-z. Instead there are multiple definitions or voices for some of the words, and the work is incomplete, which is not due to Bataille stopping work, but because it was never seen as a possible totality (Bois, Krauss, 1997, p.16). This dictionary plays on absurdity - it's an attack on the current culture of the time and the sentimentality associated with words and cultural form. At the same time, despite the seeming chaos of its organization, it is a calculated process that plays with an overall structure, one which plays with relations and potentials and so challenges current perceptions and thinking. Bataille specifically describes his dictionary as one that is no longer giving the meaning of words, but their tasks (Bataille, 1995, p.51). He uses the word 'formless' to define the dictionary so it becomes an operation that moves from the semantic registers of words to examine a structure, that in his words are likened to spittle (the formless), to one that allows us to assimilate these registers (Bois, Krauss, 1997, p.21).

'Formless, A Users Guide' by Yve-Alain Bois and Rosalind Krauss examines the structure of the dictionary into a series of 'porous categories' - 'horizontality', 'base materialism', 'pulse' and 'entropy' (Bois, Krauss, 1997, p.21). These two dictionaries then investigate the relations and categorisations of the words held within them, forming a structure to the whole. In Batailles dictionary the structure is absurd and banal yet still calculated and what is important is for it to challenge thinking. It is rebellious and affects surprise in its definitions and so questions the format and nature of the dictionary.

With *The Spatial Dictionary* it was initially difficult to see the text as a work of play or the attack on a self-enclosed system, culturally, or simply on the dictionary format itself. The initial premise was to create a piece of work that was simply pragmatic. However, when exploring the terms, the notion of space and the reading of a design process, a clearly defined pragmatic dictionary became difficult. Bataille's dictionary challenges the reader, opening new structures of thinking. When exploring the notion of space it began to challenge my own current perceptions and thinking. This raised questions about the format and writing held within *The Spatial Dictionary* – could it be clearly defined and should it be, as the subject of space holds such complexities and ambiguities.

The 'Arcades Project' by Walter Benjamin was initially conceived as an essay of fifty pages, yet over 13 years from 1927 Benjamin continued to extend its ground and deepen its base. It eventually accumulates as a piece of work of over a thousand pages when published for the first time in 1982 (Buck-Morss, 1989, p.3-5). The work is in the form of several hundred notes and reflections on nineteenth century industrial culture, which were grouped in sheafs or 'convolutes' by topic. Each sheaf, containing loose sheets of yellow paper, were keyed to letters of the alphabet and coded to thematic titles. Benjamin stated that the 'book is an obsolete mediation between two different filing systems. For everything essential is found in the note boxes of the researcher who writes it, and the reader who studies it assimilates into his or her own note file' (Buck-Morss, 1989, p.336). The organization of the 'Arcades Project' works as a montage, exploring juxtapositions within the text and using many markers to cross-reference citations that were added. The work is a mosaic of quotations, research notes and fragmentary commentary bringing together all the sides of Benjamin's intellectual personality (Buck-Morss, 1989, p.5).

There are views that Benjamin's dictionary was to consist solely of citations, and so to eliminate all overt commentary with meaning emerging from the organisation montage of the material. Although this may not have been the intention it does provide an example of a 'collection' of knowledge, as Benjamin states 'knowledge comes only in lightning flashes, the text is the long roll of thunder that follows' (Benjamin, 2002, p.456). Benjamin's intention is to create a secure framework of interpretive interpretations through the work. As a whole it becomes a tracing of a philosophical superstructure of nineteenth century France and collecting becomes a form of practical memory and a primal phenomenon of study; the student collects knowledge (Benjamin, 2002, p.205). How the work is spatially ordered is by the process of collecting and recording written and visual information. The project covers a vast subject area in a concentrated format. Benjamin believed that the smaller something was the more likely it contained the most concentrated form of everything else. This specialised dictionary then becomes a creative output in its production, a montage that builds up an overall picture of the superstructure. The writing can be both a collection and a reactive commentary to challenge and open up deeper thinking.

Benjamin's dictionary opens up ideas both about the collection of the material and the format of *The Spatial Dictionary*. It's also interesting to note that the final format of The Arcades Project in 1982 becomes a book, not originally intended by Benjamin. The original format, the collection of sheafs or 'convolutes', is read as a montage of knowledge whilst the book reverts it to a more linear reading. The collection of the material for the Descriptions on pages 82-131 for *The Spatial Dictionary* reflects Benjamin's non-linear approach. The

collection of the information on space has been one of complexity. As with Benjamin's dictionary, the reading of the material is more of a mosaic rather than a linear structure to understanding space. There is also a great appeal with Benjamin's approach to the collecting of citations and notes to build up *The Spatial Dictionary*. This looks at a more organic building of the information and as long as there is a focused filing system to hold the montage in place, as Benjamin created, then the information can be read clearly. The final format however is still problematic and the time to collate the information - Benjamin worked on The Arcades Project for over thirteen years – needs to be considered for future work on *The Spatial Dictionary*.

In association with architecture and Interior design there are a number of pragmatic – conservative even - 'tool-box' type dictionaries and texts which question the relation between language and space. They also explore the theoretical and historical positon of their subject matter. 'Words and Buildings, a vocabulary of Modern Architecture' by Adrian Forty (2000) is formatted into two parts, the first part is an enquiry into the spoken and written language of modern architecture, the second is a historical and critical dictionary of a vocabulary of modernist architectural criticism (Forty, 2000). The first part investigates how language fits into architectural discourse and meaning, it looks at the relations and drawbacks of using language to examine architectural spaces and the design of them. The second part, which is loosely modelled on the dictionary 'Keywords' by Raymond Williams (1976) is a vocabulary of keywords which provides an analysis of critical terms associated with architecture. The intention of the dictionary is to enrich the readers thinking on the historical and theoretical framework of language, in the first part, and then modernist architecture, in the latter. The overall structure then purports to examine the relation between architecture and language on a whole as an intricate social practice. The dictionary is heavily illustrated and the terms analysed in depth, especially on a historical level, exploring the etymology of each word, much as Williams does with 'Keywords'. The keywords held in the dictionary (part II) number only eighteen and they touch upon very direct architectural terms such as 'design', 'form', 'function' and 'structure'. The format of the first part investigates a historical narrative from the language of modernism to the relations of language and drawing through to language metaphors and social language and architecture. The dictionary is typically in a-z format so a thread is not as present, yet the first part sets up a structure for the latter.

Both Words and Building and Keywords explore the etymology and history of the words or terms held within them. Many of the terms for the Spatial Dictionary hold interesting stories in complexity and variation when exploring their history. The potential for this is that it offers deeper thinking with the knowledge of how the terms, and so the language, of space has

developed. Definition and the use of language can change over time, and sometimes meaning can be forgotten and so further work on *The Spatial Dictionary* could attempt to re-address this gap in the knowledge. However the project could become vast and open to conjecture. Again there is a worry that the dictionary would become too fixed, both in the information it holds, and in its format.

The investigation into language and architecture held within 'Words and Building' mainly focusses on the art and evolution of architectural discourse and its impact on design thinking. 'Archispeak' by Tom Porter (2004) is a pocket-size dictionary of architectural terms, specifically aimed at the university student, and as 'Words and Building' there is an emphasis on un-picking architectural discourse and design communication which is inherent in the text and format of the dictionary. The focus of this dictionary is to look at the recurrent use of particular words and terms found in architectural literature and journalism, critical design debate and student project reviews (Porter, 2004, p.1). The format of the dictionary or guide is a-z and the words and terms, which are cross-referenced and are 330 in total, with some illustrated with drawings and photographs. The primary method is to create a guide book, the dictionary, to translate architectural design concepts into spoken commentary (Porter, 2004, p.1). However, as inferred in the introduction to the dictionary, the vocabulary provides an insight into what constitutes good practice and to a collaborative understanding of what constitutes a refined architecture. The second dictionary in the 'Speak' series, 'Decoding Theoryspeak' by Enn Ots (2011), then is a supplement to 'Archispeak', expanding the lexicon to 550 words and terms. As the title suggests, this dictionary's main focus is words and terms dedicated to architectural theory, aimed again at the student. Each term is made accessible and understandable; it is shorthand to further investigation of topics and concepts relating to architectural theory (Ots, 2011, p.1).

'Language of Space and Form: Generative terms for Architecture' by James Eckler (2012) analyses over 130 words and terms relating to space and form. The interest in this dictionary is that it makes the bold statement that 'the language of design is not one of identification, but of intention: what something does can be more important than what it is (Eckler, 2012, p.1). The focus for this dictionary is the role of words specifically in the creative design process. The text is split into five key sections, according to Eckler they relate to the key stages of the design process, namely: Process and Generation, Organization and Ordering, Operation and Experience, Objects and Assemblies and Representation and Communication. The dictionary is split into these five design processes, each one containing a number of terms in a-z format that is seen as pertinent to the creative design process. Each term or word is investigated through definition, a narrative or prose in relation to the

term and an architectural space, commentary on the use of the term, generatively, within the design process and then illustrations which are predominantly model photography. This specialised dictionary is of particular interest from a pedagogical position; it sets up design language as intent, not simply as categorization or discourse.

The Speak dictionaries, along with Language of Space and Form have greatly influenced *The Spatial Dictionary* potential to be a tool for the design process. The notion that language can be used to generate space and ideas for interiors has been the primary focus of this research. Eclkler's dictionary sets out to do this with gusto. It does have its drawbacks in that it dictates the results of the explorations of each key term. The terms are also isolated in their reading when exploring the idea of a language that generates space for design ideas. The Speak dictionaries predominantly examine communication, whilst Language of Space and Form explores the generation of design ideas through language. The intention of *The Spatial Dictionary* is to do both.

These dictionaries, together, have been a starting point for the possibility of *The Spatial Dictionary*. Together they illustrate various approaches and formats. There is an idealised intention that *The Spatial Dictionary*, in its format and approach would take the best bits from each. However, this intention may create more difficulty and confusion both in the creation of the dictionary and the final format. It could also take a considerable amount of time to conceive. There is an appeal then in Benjamin's approach to keep the work concentrated (without it taking thirteen years) and to be a collector of the subject matter, the concept of space.

Conclusion

In the work 'Designerly Ways of Knowing' Nigel Cross (1982) identifies metaphysics, epistemology and logic to be informing design thinking and processes. cross identifies that designers use 'codes' which translate abstract requirements into concrete objects and that they use these codes to both 'read' and 'write' in 'object languages'. With this in mind, the thesis investigates how for Interior designers clearly think about space they require a richer vocabulary of spatial language or 'codes'. This leads to a richer vocabulary of terms and understanding of space provides textured cognitive 'tools' for Interior designers to formalise and solve spatial solutions. This approach to designing adds greater meaning and value to the realised design.

The proposal put forward in the spatial dictionary is also an attempt to move away from a simplistic view of Interior design, a view in which Interior design is considered primarily a visual and decorative act to one that is articulated into a more insightful, intelligible whole. *The Spatial Dictionary* is, then, a tool which sits within a more concise philosophical framework for Interior design, one which echoes metaphysics, epistemology and logical structures to inform design thinking and processes.

When considering the metaphysics of Interior design, the question that *The Spatial Dictionary* investigates turns on the notions of space as an abstractly or socially defined concept. It is an attempt to grapple with how we manage perceptions of space and then investigate this through the vocabulary, drawings and descriptions of the terms. The focus on space itself has been wholly intentional so the work is distanced from the simplistic view of Interior design practice and so it attempts to re-define the discipline, one where spaces constituted by Interior designers are distinctive and rigorous. The attempt to define space for the Interior design discipline using *The Spatial Dictionary* is also a hope that it would be used as a tool to affect research, theory, and design thinking for a more valued and meaningful Interior practice.

In terms of epistemology the focus on hermeneutics, the study of interpretation, is to be considered for *The Spatial Dictionary* in its formation and usage. Here *The Spatial Dictionary* can be interpreted as a new tool that supports a hermeneutic structure for Interior design,

where the use of the dictionary investigates the notion of Interior spaces as 'texts' or 'symbols' to be interpreted or read. The idea here is that the dictionary allows a designer to explore a much broader and deeper interpretation of space by understanding how interiors are constructed and communicated through spatial terms or symbols. The intention for *The Spatial Dictionary* is then to provide symbolic markers for Interior designers to not only read existing spaces but to provide triggers to aid idea generation for more insightful and valued designs.

With regards to a logical structure within this philosophical framework *The Spatial Dictionary* is also viewed as a problem solving tool-box for Interior designers. Within this tool-box the terms used are viewed as a formal structure to test models of space. Terms and descriptions in *The Spatial Dictionary* are seen as a powerful tool for the Interior designer, sitting alongside the designer's primary method of idea generation, which are the drawings and symbols. The intention is to view written language as a design approach to the resolution of an Interior design problem where normally only drawings and diagrams have been considered as the designer's primary method. The words printed in *The Spatial Dictionary* are then seen as the main event, while the drawings and symbols are seen as a supportive mechanism to trigger possible idea generation for the Interior designer.

The elements of this framework and intention for The Spatial Dictionary have been problematic however. One of the main factors is the distinction of Interior design from that of architecture when exploring the notion of space. Questions arise as to how to constitute space by Interior designers that are different from those defined by architects. Further investigation and research is required here which informs and refines the terms and descriptions of space held in the dictionary. It is the hope that this further research would create a dictionary more clearly focused on Interior Design practice and would help further define the discipline of Interior design of one that is not viewed as a subsidiary of architecture.

Another factor is the format of *The Spatial Dictionary* as a book, which has provided a structural framework for the reading of terms in mainly a linear and logical manner. This has resulted in both desirable and frustrating results in how the notion of Interior space is to be read and understood. The terms can be read and understood singularly with ease yet when wishing to combine terms to investigate more complex approaches to space the format of the book gets in the way. Further investigation for *The Spatial Dictionary* would examine the idea of a supporting digital format, such as a website, where terms can be cross referenced

and explored in a rhizomatic or malleable approach to the written language and idea generation for Interior design.

With these factors in mind the representation of the terms in The Spatial Dictionary also require further analysis and investigation. The symbols derived from the drawings are also up for criticism when exploring the notion of space that fits within an Interior design discipline or focus. Further questioning of the drawings may be necessary that supports the notion of a dictionary that investigates a more holistic approach for Interior design. This could also be supplemented with three dimensional modelling and fabrication to support the definition and use of the dictionary terms alongside the drawings and symbols.

To conclude, when approaching the possibility of *The Spatial Dictionary* within this philosophical model the intention is for the dictionary to be seen and used in a multifaceted way. The dictionary can be used to read and understand space, to then be a tool to formulate concepts and ideas, as well as a vocabulary to improve the communication of Interior design ideas and spaces. The intention for *The Spatial Dictionary* is to nothing less than to compile and co-ordinate both an understanding and knowledge of space for Interior design.

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Appendix 1

Appendix 1 is the list of the 85 terms explored for *The Spatial Dictionary* with their corresponding definitions. The terms are all cross-referenced. 25 terms were chosen from these to be examined further – please refer to the Definitions in the Portfolio on pages 14-15.

<u>The Spatial Dictionary</u>
Vocabulary – 85 word list

Abstraction: thought of apart from concrete realities, specific objects, or actual instances / extract or remove
*See also: **Anomaly, Hetereotopian, Paradoxical, Obscurity, Surreal.***

Alignment: an adjustment to a line; arrangement in a straight line.
*See also: **Orientation, Balance.***

Anomaly: a deviation from the common rule, type, arrangement, or form.
*See also: **Abstraction, Paradoxical, Obscurity, Surreal**. (Hetereotopian)*

Aperture: any form of opening
*See also: **Portal, Threshold, Reveal.***

Arrangement: something arranged in a particular way:
*See also: **Organisation, Order, Structure, Hierarchy, Suspended, Juxtaposition.** (Tectonic)*

Articulation: the assembly of pieces to present a clear understanding of formal and spatial composition
*See also: **Translation, Gesture.** (Context, Definition, Manifest, Metaphor, Narrative, Dialogue)*

Balance: a state of equilibrium or equipoise; equal distribution of weight or amount.
*See also: **Orientation, Alignment.***

Barrier: something that bars, limits, or regulates passage across.
*See also: **Boundaries, Containment**.*

Boundaries: something that indicates bounds or limits;
*See also: **Barrier, Containment**.*

Compression: a spatial condition in which the volume of space is reduced to facilitate a desired effect.
*See also **Contraction.** (Extension, Expansion, Project).*

Connection: an intangible or conceptual relationship between two or more parts
*See also: **Relationship, Engagement.** (Proximity, Responsive).*

Containment: to hold within a set of limits; to keep under proper control; restrain
*See also: **Boundaries, Barrier.***

Context: a setting or circumstance surrounding a thing or event
*See also: **Definition.** (Articulation, Translation, Gesture, Manifest, Metaphor, Narrative, Dialogue)*

Contraction: an element or part that references but does not physically meet a boundary or other physical limit.
*See also **Compression.** (Extension, Expansion, Project).*

Dialogue: a system of formal or spatial response, matching, or registration; a responsive relationship between spaces or forms
*See also: **Narrative.** (Articulation, Translation, Gesture, Manifest, Metaphor, Definition, Context)*

Definition: to precisely delineate the formal or spatial quality of a volume

*See also: **Context**. (Articulation, Translation, Gesture, Manifest, Metaphor, Narrative, Dialogue)*

Deformation: to mar the natural form or shape of; put out of shape; disfigure:
*See also: **Disrupt, Displacement, Hack, Ruptured.***

Delineation: to trace the outline of; sketch or trace in outline;
*See also: **Envelope, Zone.***

Density: massive or thick; compacted material
*See also: **Volume.***

Displacement: to put something in a different place from where it should be.
*See also: **Hack, Disrupt, Deformation, Ruptured.***

Disrupt: to cause disorder or turmoil, to break apart.
*See also: **Hack, Displacement, Deformation, Ruptured.***

Encounter: to come upon or meet with, especially unexpectedly
*See also: **Event, Experience**. (Haptic).*

Engagement: to attract and hold fast:
*See also: **Connection, Relationship**. (Proximity, Responsive).*

Envelope: a physical boundary defining the limits of a volume or space
*See also: **Delineation, Zone.***

Event: an occurrence or activity
*See also: **Encounter, Experience**. (Haptic).*

Expansion: a spatial condition in which the volume of space is increased to facilitate a desired effect.
*See also: **Extension, Project**. (Compression, Contraction).*

Experience: the perception of an environment through the senses
*See also: **Event, Encounter, Haptic.***

Extension: an element or part that continues beyond a boundary or other physical limits; a reference to movement and/or time beyond a set of parameters.
*See also: **Expansion, Project**. (Compression, Contraction.)*

Exterior: outside of or beyond some limit
*See also: **Interior.***

Fabric: framework; structure:
*See also: **Field, Network**. (Grid, Frame).*

Field: an expanse of open or cleared ground
*See also: **Fabric, Network**. (Grid, Frame).*

Frame: an assembly of linear elements meant to bind, support, or contain; an outline or set of limits
*See also: **Grid**. (Field, Fabric, Network).*

Grid: a network of horizontal and perpendicular lines, uniformly spaced,
*See also: **Frame**. (Field, Fabric, Network).*

Gesture: a simple motion or position used to express an idea
*See also: **Translation, Articulation**. (Context, Definition, Manifest, Metaphor, Narrative, Dialogue)*

Hack: to cut, notch, slice, chop, or sever; to break up the surface of.
*See also: **Disrupt, Displacement, Deformation, Ruptured.***

Haptic: embodying the notions of sensory and emotional experience
*See also: **Experience**. (Event, Encounter).*

Heterotopian: spaces of *otherness*, which are neither here nor there, that are simultaneously physical and mental
*See also: **Abstraction, Paradoxical, Surreal**. (Anomaly, Obscurity)*

Hierarchy: any system of things ranked one above another
*See also: **Organisation, Arrangement, Structure, Order.** (Tectonic, Suspended, Juxtaposition)*

Hybrid: A thing made by combining two different elements; a mixture
*See also: **Liminal, Third.***

Interior: inside of or within some limit
*See also: **Exterior.***

Interstitial: space that exists between parts; an intervening space
*See also: **Intervention, Intrusion.***

Intervention: to occur or be between two things. to occur incidentally so as to modify or hinder:
*See also: **Interstitial, Intrusion.***

Intrusion: to thrust or bring in without invitation, permission, or welcome.
*See also: **Interstitial, Intervention.***

Juxtaposition: an act or instance of placing close together or side by side
*See also: **Suspended, Arrangement.** (Organisation, Order, Structure, Hierarchy).*

Kinetic: pertaining to motion.
*See also: **Static.***

Liminal: Space that exists on the threshold between two different planes, rural and urban.
*See also: **Hybrid, Third.***

Manifest: to show or make plainly visible; to articulate in a specific way
*See also: **Metaphor.** (Articulation, Translation, Gesture, Dialogue, Narrative, Definition, Context)*

Memory: a mental impression retained; a recollection:
*See also: **Moment, Residue.** (Palimpsest, Porous)*

Metaphor: something used, or regarded as being used, to represent something else; emblem; symbol.
*See also: **Manifest.** (Articulation, Translation, Gesture, Dialogue, Narrative, Definition, Context)*

Moment: a definite period or stage
*See also: **Memory, Residue.** (Palimpsest, Porous)*

Movement: an act of changing place or position
*See also: **Sequence, Progression, Transition, Path.***

Narrative: a perceptual or experiential function of space
*See also: **Dialogue.** (Articulation, Translation, Gesture, Manifest, Metaphor, Definition, Context)*

Network: any netlike combination of filaments, lines, veins, passages, or the like
*See also: **Field, Fabric.** (Grid, Frame).*

Obscurity: not clear to the understanding; hard to perceive
*See also: **Anomaly, Paradoxical, Abstraction, Surreal.** (Hetereotopian).*

Order: the disposition of things following one after another, as in space or time; succession or sequence:
*See also: **Organisation, Arrangement, Structure, Hierarchy.** (Tectonic, Suspended, Juxtaposition)*

Organisation: to give organic structure or character to:
*See also: **Order, Arrangement, Structure, Hierarchy, Tectonic.** (Suspended, Juxtaposition)*

Orientation: to adjust with relation to, or bring into due relation to surroundings, circumstances, facts
*See also: **Balance, Alignment.***

Palimpsest: a physical reflection of a history or evolution; built up layers that reveal the state or condition of something through time.
*See also: **Porous.** (Residue, Moment, Memory)*

Paradoxical: Seemingly absurd or self-contradictory
*See also: **Anomaly, Hetereotopian, Abstraction, Obscurity, Surreal.***

Path: a route from one place to another
See also: Sequence, Progression, Transition, Movement.

Pattern: a logical or ordering strategy for the arrangement of elements
See also: Repetition.

Porous: permeable or penetrable by water, air etc.
See also: Palimpsest. (Residue, Moment, Memory)

Portal: an entrance or means of passage; a constructed moment along a path that creates a transition
See also: Aperture, Threshold, Reveal.

Progression: a continuous sequence of movement or events
See also: Sequence, Transition, Path, Movement.

Project: to extend forwards
See also: Extension, Expansion. (Compression, Contraction).

Proportion: a comparative relationship between parts
See also: Scale.

Proximity: nearness in place, time, order, occurrence, or relation.
See also: Relationship, Responsive. (Connection, Engagement).

Relationship: a connection, association, or involvement.
See also: Proximity, Connection, Engagement. (Responsive).

Repetition: an act or instance in which something is replicated
See also: Pattern.

Residue: a remnant or remainder left after something has been removed or destroyed; a memory of a previously existing condition.
See also: Memory, Moment, Palimpsest, Porous.

Responsive: acting in response - as to some stimulus
See also: Proximity. (Relationship, Connection, Engagement).

Reveal: to make known; disclose; divulge
See also: Aperture, Portal, Threshold.

Ruptured: the act or state of breaking or bursting.
See also: Disrupt, Displacement, Hack, Deformation.

Scale: a proportion used to determine the dimensional relationship between a representation and the subject that is being represented; to make uniformly larger or smaller
See also: Proportion.

Sequence: a succession of spaces or events; an ordered movement from one space or event to another.
See also: Progression, Transition, Path, Movement.

Static: pertaining to or characterized by a fixed or stationary condition
See also: Kinetic

Structure: a system or strategy for composing
See also: Organisation, Arrangement, Order, Hierarchy. (Tectonic, Suspended, Juxtaposition)

Surreal: the element of surprise, unexpected juxtapositions and non sequitur.
See also: Anomaly, Hetereotopian, Paradoxical, Obscurity, Abstraction.

Suspended: to hang by attachment to something above, to hold or keep undetermined; refrain from forming or concluding definitely.
See also: Juxtaposition, Arrangement. (Organisation, Order, Structure, Hierarchy).

Third: The mixture of meanings that emerges when two cultures/things interact
See also: Hybrid, Liminal.

Threshold: a physical or mental mark at the beginning and/or ending of a space or pattern of movement
See also: Aperture, Portal, Reveal.

Transition: a means of passage from one form, place, or state to another.
See also: Sequence, Progression, Path, Movement.

Translation: to communicate an idea in another language; to shift from one place to another
See also: Gesture, Articulation. (Context, Definition, Manifest, Metaphor, Narrative, Dialogue)

Volume: a space or form considered in three dimensions; a quantity
See also: Density

Zone: a region of space defined by a particular characteristic
See also: Delineation, Envelope.

Appendix 2

Appendix 2 is the Design Process list of the 85 terms explored for *The Spatial Dictionary*. The terms are all cross-referenced and include number referencing. 25 terms were chosen from these to be examined further – please refer to the Introduction on pages 8-11 and Design Process on pages 18-19 in the Portfolio.

<u>Spatial Dictionary</u>
Design Process & Language categorisation

DESIGN/MAKING *Process & Language categorisation:*

1. CONCEPT / THEORY / *HYPOTHESIS***:**

2. PROCESS / GENERATION / *DEVELOPMENT***:**

3. ORGANISATION / ORDERING / STRUCTURE / *DEFINITION***:**

4. OPERATION / EXPERIENCE / EXPERIENTIAL / *ILLUMINATION***:**

5. OBJECTS / ASSEMBLY / *REFINEMENT / VERIFICATION***:**

6. REPRESENTATION / COMMUNICATION / *RESPONSE / CRITICAL CONTEXT***:**

1. CONCEPT / THEORY / *HYPOTHESIS***:**

<u>Context</u> **[1][6]:** a setting or circumstance surrounding a thing or event
*See also: **Definition [1][2][3][5][6].** (Articulation, Translation, Gesture, Manifest, Metaphor, Narrative, Dialogue)*

<u>Definition</u> **[1][2][3][5][6]**: to precisely delineate the formal or spatial quality of a volume
*See also: **Context [1][6].** (Articulation, Translation, Gesture, Manifest, Metaphor, Narrative, Dialogue)*

<u>Experience</u> **[1][2][4][6]**: the perception of an environment through the senses
*See also: **Event [3][4], Encounter [4][6], Haptic [1][4].***

<u>Haptic</u> **[1][4]**: embodying the notions of sensory and emotional experience
*See also: **Experience [1][2][6].** (Event, Encounter).*

<u>Heterotopian</u> **[1][4]**: spaces of *otherness*, which are neither here nor there, that is simultaneously physical and mental
*See also: **Abstraction [2], Paradoxical [4], Surreal [1][4].** (Anomaly, Obscurity)*

<u>Hybrid</u> **[1]**: A thing made by combining two different elements; a mixture
*See also: **Liminal [3][4], Third [1].***

<u>Memory</u> **[1][2][4][6]**: a mental impression retained; a recollection:
*See also: **Moment [4], Residue [2][4][5][6].** (Palimpsest, Porous)*

Metaphor [1][6]: something used, or regarded as being used, to represent something else; emblem; symbol.
*See also: **Manifest [2][6].** (Articulation, Translation, Gesture, Dialogue, Narrative, Definition, Context)*

Narrative [1][6]: a perceptual or experiential function of space
*See also: **Dialogue [2][6].** (Articulation, Translation, Gesture, Manifest, Metaphor, Definition, Context)*

Obscurity [1][6]: not clear to the understanding; hard to perceive
*See also: **Anomaly [3][4], Paradoxical [4], Abstraction [2], Surreal [1][4].** (Hetereotopian).*

Responsive [1][2][3][4][6]: acting in response - as to some stimulus
*See also: **Proximity [3].** (Relationship, Connection, Engagement).*

Surreal [1][4]: the element of surprise, unexpected juxtapositions and non sequitur.
*See also: **Anomaly [3][4], Hetereotopian [1][4], Paradoxical [4], Obscurity [1][6], Abstraction [2].***

Third [1]: The mixture of meanings that emerges when two cultures/things interact
*See also: **Hybrid [1], Liminal [3][4].***

2. PROCESS / GENERATION / *DEVELOPMENT*:

Abstraction[2]: thought of apart from concrete realities, specific objects, or actual instances / extract or remove
*See also: **Anomaly[3][4], Hetereotopian[1][4], Paradoxical[4], Obscurity[1][6], Surreal[1][4].***

Definition[1][2][3][5][6]: to precisely delineate the formal or spatial quality of a volume
*See also: **Context[1][6].** (Articulation, Translation, Gesture, Manifest, Metaphor, Narrative, Dialogue)*

Deformation[2][3][5]: to mar the natural form or shape of; put out of shape; disfigure:
*See also: **Disrupt[2], Displacement[2][3], Hack[2], Ruptured[3].***

Delineation[2][3][6]: to trace the outline of; sketch or trace in outline;
*See also: **Envelope[3][5], Zone[3][6].***

Dialogue[2][6]: a system of formal or spatial response, matching, or registration; a responsive relationship between spaces or forms
*See also: **Narrative[1][6].** (Articulation, Translation, Gesture, Manifest, Metaphor, Definition, Context)*

Displacement[2][3]: to put something in a different place from where it should be.
*See also: **Hack[2], Disrupt[2], Deformation[2][3][5], Ruptured[3].***

Disrupt[2]: to cause disorder or turmoil, to break apart.
*See also: **Hack[2], Displacement[2][3], Deformation[2][3][5], Ruptured[3].***

Experience[1][2][4][6]: the perception of an environment through the senses
*See also: **Event[3][4], Encounter[4][6], Haptic[1][4].***

Gesture[2][6]: a simple motion or position used to express an idea
*See also: **Translation[4][6] Articulation[6].** (Context, Definition, Manifest, Metaphor, Narrative, Dialogue)*

Hack[2]: to cut, notch, slice, chop, or sever; to break up the surface of.
*See also: **Disrupt[2], Displacement[2][3], Deformation[2][3][5], Ruptured[3].***

Intervention[2][3]: to occur or be between two things. to occur incidentally so as to modify or hinder:
*See also: **Interstitial[3][4l, Intrusion[2].***

Intrusion[2]: to thrust or bring in without invitation, permission, or welcome.
*See also: **Interstitial[3][4], Intervention[2][3].***

Manifest[2][6]: to show or make plainly visible; to articulate in a specific way
*See also: **Metaphor[1][6].** (Articulation, Translation, Gesture, Dialogue, Narrative, Definition, Context)*

Memory[1][2][4][6]: a mental impression retained; a recollection:
*See also: **Moment[4], Residue[2][4][5][6].** (Palimpsest, Porous)*

Order[2][3][5][6]: the disposition of things following one after another, as in space or time; succession or sequence:
*See also: **Organisation[3], Arrangement[3][5][6], Structure[2][3][5][6], Hierarchy[3][5][6].** (Tectonic, Suspended, Juxtaposition)*

Pattern[2][3][5][6]: a logical or ordering strategy for the arrangement of elements
*See also: **Repetition[2][3][4][5][6].***

Repetition[2][3][4][5][6]: an act or instance in which something is replicated
*See also: **Pattern[2][3[5][6].***

Residue[2][4][5][6]: a remnant or remainder left after something has been removed or destroyed; a memory of a previously existing condition.
*See also: **Memory[1][2][4][6], Moment[4], Palimpsest[4][5][6], Porous[4].***

Responsive[1][2][3][4][6]: acting in response - as to some stimulus
*See also: **Proximity[3].** (Relationship, Connection, Engagement).*

Structure[2][3][5][6]: a system or strategy for composing
*See also: **Organisation[3], Arrangement[3][5][6], Order[2][3][5][6], Hierarchy[3][5][6].** (Tectonic, Suspended, Juxtaposition)*

3. ORGANISATION / ORDERING / STRUCTURE / *DEFINITION*:

Alignment[3][5][6]: an adjustment to a line; arrangement in a straight line.
*See also: **Orientation[3][5], Balance[3][5].***

Anomaly[3][4]: a deviation from the common rule, type, arrangement, or form.
*See also: **Abstraction[2], Paradoxical[4], Obscurity[1][6], Surreal[1][4]**. (Hetereotopian)*

Arrangement[3][5][6]: something arranged in a particular way:
*See also: **Organisation[3], Order[2][3][5][6], Structure[2][3][5][6], Hierarchy[3][5][6], Suspended[3][4], Juxtaposition[3].** (Tectonic)*

Balance[3][5]: a state of equilibrium or equipoise; equal distribution of weight or amount.
*See also: **Orientation[3][5], Alignment[3][5][6].***

Barrier[3][4][5]: something that bars, limits, or regulates passage across.
*See also: **Boundaries[3], Containment[3][4][5]**.*

Boundaries[3]: something that indicates bounds or limits;
*See also: **Barrier[3][4][5], Containment[3][4][5]**.*

Containment[3][4][5]: to hold within a set of limits; to keep under proper control; restrain
*See also: **Boundaries[3], Barrier[3][4][5].***

Definition[1][2][3][5][6]: to precisely delineate the formal or spatial quality of a volume
*See also: **Context[1][6].** (Articulation, Translation, Gesture, Manifest, Metaphor, Narrative, Dialogue)*

Deformation[2][3][5]: to mar the natural form or shape of; put out of shape; disfigure:
*See also: **Disrupt[2], Displacement[2][3], Hack[2], Ruptured[3].***

Delineation[2][3][6]: to trace the outline of; sketch or trace in outline;
*See also: **Envelope[3][5], Zone[3][6].***

Displacement[2][3]: to put something in a different place from where it should be.
*See also: **Hack[2], Disrupt[2], Deformation[2][3][5], Ruptured[3].***

Envelope[3][5]: a physical boundary defining the limits of a volume or space

See also: Delineation[2][3][6], Zone[3][6].

Event[3][4]: an occurrence or activity
See also: Encounter[4][6], Experience[1][2][4][6]. (Haptic).

Exterior[3][4]: outside of or beyond some limit
See also: Interior[4].

Fabric[3][5]: framework; structure:
See also: Field[3][5], Network[3][4][5]. (Grid, Frame).

Field[3][5]: an expanse of open or cleared ground
See also: Fabric[3][5], Network[3][4][5]. (Grid, Frame).

Frame[3][5][6]: an assembly of linear elements meant to bind, support, or contain; an outline or set of limits
See also: Grid[3]. (Field, Fabric, Network).

Grid[3]: a network of horizontal and perpendicular lines, uniformly spaced,
See also: Frame[3][5][6]. (Field, Fabric, Network).

Hierarchy[3][5][6]: any system of things ranked one above another
See also: Organisation[3], Arrangement[3][5][6], Structure[2][3][5][6], Order[2][3][5][6]. (Tectonic, Suspended, Juxtaposition)

Interstitial[3][4]: space that exists between parts; an intervening space
See also: Intervention[2][3], Intrusion[2].

Intervention[2][3]: to occur or be between two things. to occur incidentally so as to modify or hinder:
See also: Interstitia[3][4]l, Intrusion[2].

Juxtaposition[3]: an act or instance of placing close together or side by side
See also: Suspended[3][4], Arrangement[3][5][6]. (Organisation, Order, Structure, Hierarchy).

Liminal[3][4]: Space that exists on the threshold between two different planes, rural and urban.
See also: Hybrid[1], Third[1].

Network[3][4][5]: any netlike combination of filaments, lines, veins, passages, or the like
See also: Field[3[5], Fabric[3][5]. (Grid, Frame).

Order[2][3][5][6]: the disposition of things following one after another, as in space or time; succession or sequence:
See also: Organisation[3], Arrangement[3][5][6], Structure[2][3][5][6], Hierarchy[3][5][6]. (Tectonic, Suspended, Juxtaposition)

Organisation[3]: to give organic structure or character to:
See also: Order[2][3][5][6], Arrangement[3][5][6], Structure[2][3][5][6], Hierarchy[3][5][6], ~~Tectonic~~. (Suspended, Juxtaposition)

Orientation[3][5]: to adjust with relation to, or bring into due relation to surroundings, circumstances, facts
See also: Balance[3][5], Alignment[3][5][6].

Pattern[2][3][5][6]: a logical or ordering strategy for the arrangement of elements
See also: Repetition[2][3][4][5][6].

Proportion[3][6]: a comparative relationship between parts
See also: Scale[3][6].

Proximity[3]: nearness in place, time, order, occurrence, or relation.
See also: Relationship[3], Responsive[1][2][3][4][6]. (Connection, Engagement).

Repetition[2][3][4][5][6]: an act or instance in which something is replicated
See also: Pattern[2][3][5][6].

Relationship[3]: a connection, association, or involvement.
See also: Connection[5], Engagement[4], Proximity[3]. (Responsive)

Responsive[1][2][3][4][6]: acting in response - as to some stimulus
*See also: **Proximity[3]**. (Relationship, Connection, Engagement).*

Reveal[3][4][6]: to make known; disclose; divulge
*See also: **Aperture[4], Portal[4], Threshold[3][4][5]**.*

Ruptured[3]: the act or state of breaking or bursting.
*See also: **Disrupt[2], Displacement[2][3], Hack[2], Deformation[2][3][5]**.*

Scale[3][6]: a proportion used to determine the dimensional relationship between a representation and the subject that is being represented; to make uniformly larger or smaller
*See also: **Proportion[3][6]**.*

Structure[2][3][5][6]: a system or strategy for composing
*See also: **Organisation[3], Arrangement[3][5][6], Order[2][3][5][6], Hierarchy[3][5][6]**. (Tectonic, Suspended, Juxtaposition)*

Suspended[3][4]: to hang by attachment to something above, to hold or keep undetermined; refrain from forming or concluding definitely.
*See also: **Juxtaposition[3], Arrangement[3][5][6]**. (Organisation, Order, Structure, Hierarchy).*

Threshold[3][4][5]: a physical or mental mark at the beginning and/or ending of a space or pattern of movement
*See also: **Aperture[4], Portal[4], Reveal[3][4][6]**.*

Zone[3][6]: a region of space defined by a particular characteristic
*See also: **Delineation[2][3][6], Envelope[3][5]**.*

4. OPERATION / EXPERIENCE / EXPERIENTIAL / *ILLUMINATION*:

Anomaly[3][4]: a deviation from the common rule, type, arrangement, or form.
*See also: **Abstraction[2], Paradoxical[4], Obscurity[1][6], Surreal[1][4]**. (Hetereotopian)*

Aperture[4]: any form of opening
*See also: **Portal[4], Threshold[3][4][5], Reveal[3][4][6]**.*

Barrier[3][4][5]: something that bars, limits, or regulates passage across.
*See also: **Boundaries[3], Containment[3][4][5]**.*

Compression[4]: a spatial condition in which the volume of space is reduced to facilitate a desired effect.
*See also **Contraction[4]**. (Extension, Expansion, Project).*

Containment[3][4][5]: to hold within a set of limits; to keep under proper control; restrain
*See also: **Boundaries[3], Barrier[3][4][5]**.*

Contraction[4]: an element or part that references but does not physically meet a boundary or other physical limit.
*See also **Compression[4]**. (Extension, Expansion, Project).*

Density[4]: massive or thick; compacted material
*See also: **Volume[5]**.*

Encounter[4][6]: to come upon or meet with, especially unexpectedly
*See also: **Event[3][4], Experience[1][2][4][6]**. (Haptic).*

Engagement[4]: to attract and hold fast:
*See also: **Connection[5], Relationship[3]**. (Proximity, Responsive).*

Event[3][4]: an occurrence or activity
See also: Encounter[4[6], Experience[1][2][4][6]. (Haptic).

Expansion[4]: a spatial condition in which the volume of space is increased to facilitate a desired effect.
See also: Extension[4], Project[4]. (Compression, Contraction).

Experience[1][2][4][6]: the perception of an environment through the senses
See also: Event[3][4], Encounter[4][6], Haptic[1][4].

Extension[4]: an element or part that continues beyond a boundary or other physical limits; a reference to movement and/or time beyond a set of parameters.
See also: Expansion[4], Project[4]. (Compression, Contraction.)

Exterior[3][4]: outside of or beyond some limit
See also: Interior[4].

Haptic[1][4]: embodying the notions of sensory and emotional experience
See also: Experience[1][2][6]. (Event, Encounter).

Heterotopian[1][4]: spaces of *otherness*, which are neither here nor there, that is simultaneously physical and mental
See also: Abstraction[2], Paradoxical[4], Surreal[1][4]. (Anomaly, Obscurity)

Interior[4]: inside of or within some limit
See also: Exterior[3][4].

Interstitial[3][4]: space that exists between parts; an intervening space
See also: Intervention[2][3], Intrusion[2].

Kinetic[4]: pertaining to motion.
See also: Static[4].

Liminal[3][4]: Space that exists on the threshold between two different planes, rural and urban.
See also: Hybrid[1], Third[1].

Memory[1][2][4][6]: a mental impression retained; a recollection:
See also: Moment[4], Residue[2][4][5][6]. (Palimpsest, Porous)

Moment[4]: a definite period or stage
See also: Memory[1][2][4][6], Residue[2][4][5][6]. (Palimpsest, Porous)

Movement[4]: an act of changing place or position
See also: Sequence[4][6], Progression[4], Transition[4], Path[4].

Network[3][4][5]: any netlike combination of filaments, lines, veins, passages, or the like
See also: Field[3][5], Fabric[3][5]. (Grid, Frame).

Palimpsest[4][5][6]: a physical reflection of a history or evolution; built up layers that reveal the state or condition of something through time.
See also: Porous[4]. (Residue, Moment, Memory)

Paradoxical[4]: Seemingly absurd or self-contradictory
See also: Anomaly[3][4], Hetereotopian[1][4], Abstraction[2], Obscurity[1][6], Surreal[1][4].

Path[4]: a route from one place to another
See also: Sequence[4][6], Progression[4], Transition[4], Movement[4].

Porous[4]: permeable or penetrable by water, air etc.
See also: Palimpsest[4][5][6]. (Residue, Moment, Memory)

Portal[4]: an entrance or means of passage; a constructed moment along a path that creates a transition
See also: Aperture[4], Threshold[3][4][5], Reveal[3][4][6].

Progression[4]: a continuous sequence of movement or events

*See also: **Sequence[4][6], Transition[4], Path[4], Movement[4].***

Project[4]: to extend forwards
*See also: **Extension[4], Expansion[4].** (Compression, Contraction).*

Repetition[2][3][4][5][6]: an act or instance in which something is replicated
*See also: **Pattern[2][3[5][6].***

Residue[2][4][5][6]: a remnant or remainder left after something has been removed or destroyed; a memory of a previously existing condition.
*See also: **Memory[1][2][4][6], Moment[4], Palimpsest[4][5][6], Porous[4].***

Responsive[1][2][3][4][6]: acting in response - as to some stimulus
*See also: **Proximity[3].** (Relationship, Connection, Engagement).*

Reveal[3][4][6]: to make known; disclose; divulge
*See also: **Aperture[4], Portal[4], Threshold[3][4][5].***

Sequence[4][6]: a succession of spaces or events; an ordered movement from one space or event to another.
*See also: **Progression[4], Transition[4], Path[4], Movement[4].***

Static[4]: pertaining to or characterized by a fixed or stationary condition
*See also: **Kinetic[4]***

Surreal[1][4]: the element of surprise, unexpected juxtapositions and non sequitur.
*See also: **Anomaly[3][4], Hetereotopian[1][4], Paradoxical[4], Obscurity[1][6], Abstraction[2].***

Suspended[3][4]: to hang by attachment to something above, to hold or keep undetermined; refrain from forming or concluding definitely.
*See also: **Juxtaposition[3], Arrangement[3][5][6]. (** Organisation, Order, Structure, Hierarchy).*

Threshold[3][4][5]: a physical or mental mark at the beginning and/or ending of a space or pattern of movement
*See also: **Aperture[4], Portal[4], Reveal[3][4][6].***

Transition[4]: a means of passage from one form, place, or state to another.
*See also: **Sequence[4][6], Progression[4], Path[4], Movement[4].***

Translation[4][6]: to communicate an idea in another language; to shift from one place to another
*See also: **Gesture[2][6], Articulation[6].** (Context, Definition, Manifest, Metaphor, Narrative, Dialogue)*

5. OBJECTS / ASSEMBLIES / *REFINEMENT / VERIFICATION*:

Alignment[3][5][6]: an adjustment to a line; arrangement in a straight line.
*See also: **Orientation[3][5], Balance[3][5].***

Arrangement[3][5][6]: something arranged in a particular way:
*See also: **Organisation[3], Order[2][3][5][6], Structure[2][3][5][6], Hierarchy[3][5][6], Suspended[3][4], Juxtaposition[3].** (Tectonic)*

Balance[3][5]: a state of equilibrium or equipoise; equal distribution of weight or amount.
*See also: **Orientation[3][5], Alignment[3][5][6].***

Barrier[3][4][5]: something that bars, limits, or regulates passage across.
*See also: **Boundaries[3], Containment[3][4][5]**.*

Connection[5]: an intangible or conceptual relationship between two or more parts
*See also: **Relationship[3], Engagement[4].** (Proximity, Responsive).*

Containment[3][4][5]: to hold within a set of limits; to keep under proper control; restrain

*See also: **Boundaries[3], Barrier[3][4][5].***

Definition[1][2][3][5][6]: to precisely delineate the formal or spatial quality of a volume
*See also: **Context[1][6].** (Articulation, Translation, Gesture, Manifest, Metaphor, Narrative, Dialogue)*

Deformation[2][3][5]: to mar the natural form or shape of; put out of shape; disfigure:
*See also: **Disrupt[2], Displacement[2][3], Hack[2], Ruptured[3].***

Envelope[3][5]: a physical boundary defining the limits of a volume or space
*See also: **Delineation[2][3][6], Zone[3][6].***

Fabric[3][5]: framework; structure:
*See also: **Field[3][5], Network[3][4][5].** (Grid, Frame).*

Field[3][5]: an expanse of open or cleared ground
*See also: **Fabric[3][5], Network[3][4][5].** (Grid, Frame).*

Frame[3][5][6]: an assembly of linear elements meant to bind, support, or contain; an outline or set of limits
*See also: **Grid[3].** (Field, Fabric, Network).*

Hierarchy[3][5][6]: any system of things ranked one above another
*See also: **Organisation[3], Arrangement[3][5][6], Structure[2][3][5][6], Order[2][3][5][6].** (Tectonic, Suspended, Juxtaposition)*

Network[3][4][5]: any netlike combination of filaments, lines, veins, passages, or the like
*See also: **Field[3][5], Fabric[3][5].** (Grid, Frame).*

Order[2][3][5][6]: the disposition of things following one after another, as in space or time; succession or sequence:
*See also: **Organisation[3], Arrangement[3][5][6], Structure[2][3][5][6], Hierarchy[3][5][6].** (Tectonic, Suspended, Juxtaposition)*

Orientation[3][5]: to adjust with relation to, or bring into due relation to surroundings, circumstances, facts
*See also: **Balance[3][5], Alignment[3][5][6].***

Palimpsest[4][5][6]: a physical reflection of a history or evolution; built up layers that reveal the state or condition of something through time.
*See also: **Porous[4].** (Residue, Moment, Memory)*

Pattern[2][3][5][6]: a logical or ordering strategy for the arrangement of elements
*See also: **Repetition[2][3][4][5][6].***

Repetition[2][3][4][5][6]: an act or instance in which something is replicated
*See also: **Pattern[2][3[5][6].***

Residue[2][4][5][6]: a remnant or remainder left after something has been removed or destroyed; a memory of a previously existing condition.
*See also: **Memory[1][2][4][6], Moment[4], Palimpsest[4][5][6], Porous[4].***

Structure[2][3][5][6]: a system or strategy for composing
*See also: **Organisation[3], Arrangement[3][5][6], Order[2][3][5][6], Hierarchy[3][5][6].** (Tectonic, Suspended, Juxtaposition)*

Threshold[3][4][5]: a physical or mental mark at the beginning and/or ending of a space or pattern of movement
*See also: **Aperture[4], Portal[4], Reveal[3][4][6].***

Volume[5]: a space or form considered in three dimensions; a quantity
*See also: **Density[4]***

6. REPRESENTATION / COMMUNICATION / *RESPONSE / CRITICAL CONTEXT*:

Alignment[3][5][6]: an adjustment to a line; arrangement in a straight line.
See also: Orientation[3][5], Balance[3][5].

Arrangement[3][5][6]: something arranged in a particular way:
See also: Organisation[3], Order[2][3][5][6], Structure[2][3][5][6], Hierarchy[3][5][6], Suspended[3][4], Juxtaposition[3]. (Tectonic)

Articulation[6]: the assembly of pieces to present a clear understanding of formal and spatial composition
See also: Translation[4][6], Gesture[2][6]. (Context, Definition, Manifest, Metaphor, Narrative, Dialogue)

Context [1][6]: a setting or circumstance surrounding a thing or event
See also: Definition[1][2][3][5][6]. (Articulation, Translation, Gesture, Manifest, Metaphor, Narrative, Dialogue)

Definition[1][2][3][5][6]: to precisely delineate the formal or spatial quality of a volume
See also: Context[1][6]. (Articulation, Translation, Gesture, Manifest, Metaphor, Narrative, Dialogue)

Delineation[2][3][6]: to trace the outline of; sketch or trace in outline;
See also: Envelope[3][5], Zone[3][6].

Dialogue[2][6]: a system of formal or spatial response, matching, or registration; a responsive relationship between spaces or forms
See also: Narrative[1][6]. (Articulation, Translation, Gesture, Manifest, Metaphor, Definition, Context)

Encounter[4][6]: to come upon or meet with, especially unexpectedly
See also: Event[3][4], Experience[1][2][4][6]. (Haptic).

Experience[1][2][4][6]: the perception of an environment through the senses
See also: Event[3][4], Encounter[4][6], Haptic[1][4].

Frame[3][5][6]: an assembly of linear elements meant to bind, support, or contain; an outline or set of limits
See also: Grid[3]. (Field, Fabric, Network).

Gesture[2][6]: a simple motion or position used to express an idea
See also: Translation[4][6] Articulation[6]. (Context, Definition, Manifest, Metaphor, Narrative, Dialogue)

Hierarchy[3][5][6]: any system of things ranked one above another
See also: Organisation[3], Arrangement[3][5][6], Structure[2][3][5][6], Order[2][3][5][6]. (Tectonic, Suspended, Juxtaposition)

Manifest[2][6]: to show or make plainly visible; to articulate in a specific way
See also: Metaphor[1][6]. (Articulation, Translation, Gesture, Dialogue, Narrative, Definition, Context)

Memory[1][2][4][6]: a mental impression retained; a recollection:
See also: Moment[4], Residue[2][4][5][6]. (Palimpsest, Porous)

Metaphor[1][6]: something used, or regarded as being used, to represent something else; emblem; symbol.
See also: Manifest[2][6]. (Articulation, Translation, Gesture, Dialogue, Narrative, Definition, Context)

Narrative[1][6]: a perceptual or experiential function of space
See also: Dialogue[2][6]. (Articulation, Translation, Gesture, Manifest, Metaphor, Definition, Context)

Obscurity[1][6]: not clear to the understanding; hard to perceive
See also: Anomaly[3][4], Paradoxical[4], Abstraction[2], Surreal[1][4]. (Hetereotopian).

Order[2][3][5][6]: the disposition of things following one after another, as in space or time; succession or sequence:
See also: Organisation[3], Arrangement[3][5][6], Structure[2][3][5][6], Hierarchy[3][5][6]. (Tectonic, Suspended, Juxtaposition)

Palimpsest[4][5][6]: a physical reflection of a history or evolution; built up layers that reveal the state or condition of something through time.
See also: Porous[4]. (Residue, Moment, Memory)

Pattern[2][3][5][6]: a logical or ordering strategy for the arrangement of elements
See also: Repetition[2][3][4][5][6].

Proportion[3][6]: a comparative relationship between parts
See also: Scale[3][6].

Repetition[2][3][4][5][6]: an act or instance in which something is replicated
See also: Pattern[2][3[5][6].

Residue[2][4][5][6]: a remnant or remainder left after something has been removed or destroyed; a memory of a previously existing condition.
See also: Memory[1][2][4][6], Moment[4], Palimpsest[4][5][6], Porous[4].

Responsive[1][2][3][4][6]: acting in response - as to some stimulus
See also: Proximity[3]. (Relationship, Connection, Engagement).

Reveal[3][4][6]: to make known; disclose; divulge
See also: Aperture[4], Portal[4], Threshold[3][4][5].

Scale[3][6]: a proportion used to determine the dimensional relationship between a representation and the subject that is being represented; to make uniformly larger or smaller
See also: Proportion[3][6].

Sequence[4][6]: a succession of spaces or events; an ordered movement from one space or event to another.
See also: Progression[4], Transition[4], Path[4], Movement[4].

Structure[2][3][5][6]: a system or strategy for composing
See also: Organisation[3], Arrangement[3][5][6], Order[2][3][5][6], Hierarchy[3][5][6]. (Tectonic, Suspended, Juxtaposition)

Translation[4][6]: to communicate an idea in another language; to shift from one place to another
See also: Gesture[2][6], Articulation[6]. (Context, Definition, Manifest, Metaphor, Narrative, Dialogue)

Zone[3][6]: a region of space defined by a particular characteristic
See also: Delineation[2][3][6], Envelope[3][5].

End

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