

# TRAVEL AS A NARRATIVE

©MARTA LULIĆ

FROM LITERARY  
EXPERIENCE TO  
ARCHITECTURAL  
SPACE

Where to next?

THE BOOK OF  
EXPLORATION

03

©Marta Lulić

Design mentor: Roel van de Pas  
Research mentor: Angeliki Sioli  
Building technology mentor: Rico Heykant

Explore Lab 39  
MSc Architecture, Urbanism and Building Sciences  
TU Delft Faculty of Architecture & the Built Environment

January 24<sup>th</sup>, 2025

# PREFACE

This research plan is part of the one-year research and design trajectory of Explore Lab, a graduation studio within the MSc Architecture, Urbanism and Building Sciences program at Delft University of Technology.

Explore Lab is a studio that encourages students to design their own curriculum by pursuing personal fascinations within the field of architecture. This approach leads to projects involving extensive research, culminating in both a research paper and a linked design proposal.

This part of research outlines the problem statement, research questions, theoretical framework, and methodologies, as well as the outcomes and results of the research. It aims to establish a solid foundation for translating literary experiences, emotions, and journeys into an architectural design. To achieve this, it compiles an extensive collection of theoretical research, case study analysis, an in-depth exploration of base literature, and insights gathered from an online survey.

# ABSTRACT

Inspired by the notion that people frame their lives and experiences through stories (Sartre 1938), this thesis explores the role of narrative in architectural design, proposing that architecture is not merely a physical space but an intricate interplay of tangible and intangible elements shaping human experiences within the built environment (Pérez-Gómez 2016).

The research explores how literature can inform architectural design, emphasizing the importance of atmosphere and embodied experiences (Pallasmaa 2005; Zumthor 2006). It addresses key questions about translating narratives into functional design and extends the concept of narrative-driven architecture beyond temporary installations to permanent contexts.

Through theoretical research, case studies, literature analysis, and personal narrative surveys, the study aims to identify design principles and strategies that offer a cohesive vision for integrating narrative, atmosphere, and embodied experience into architectural design.

By anchoring the design process in an existing literary narrative, particularly using travelogues and travel memoirs, the project seeks to capture the essence of travel within built environments, translating the emotional and sensory journeys of travellers into architectural elements. Ultimately, it aspires to create spaces that are both emotionally resonant and functionally purposeful.

Keywords: narrative, storytelling, translation, metaphors, atmosphere, experience, emotions, travel



Figure 1. *Joan Miller at Edward Steichen's home* by Wayne Miller

# TABLE OF CONTENTS

<b>01 INTRODUCTION</b>	p.01
Thesis topic Relevance Research definition	
<b>02 THEORETICAL FRAMEWORK</b>	p.03
Space and atmosphere Narrative in architecture The art of travel	
<b>03 RESEARCH METHODOLOGY</b>	p.13
Case study Base literature Survey	
<b>04 DISCUSSION &amp; CONCLUSION</b>	p.111
Research outcome Design foundation	
<b>05 ATLAS</b>	p.115
Diagrams Glossary	
<b>06 BIBLIOGRAPHY</b>	p.119
References Figures	

# 01

# INTRODUCTION

**THESIS TOPIC  
RESEARCH DEFINITION  
RELEVANCE**

## THESIS TOPIC

*“...a man is always a teller of tales, he lives surrounded by his stories and the stories of others, he sees everything that happens to him through them...”*

- Jean-Paul Sartre, *Nausea*, 1938

Architecture is more than just the physical space; it's a complex interplay of both tangible and intangible elements... where buildings and humans engage in a continuous dialogue... where spaces act as stages which users navigate, crafting their own stories while the environment influences their experiences and emotions (Pallasmaa 2005). But how well can architectural elements impact those experiences? How well can they also tell their own story?

Inspired by the notion that people frame their lives and experiences through stories (Sartre 1938), my fascination lies in using narrative as the foundation for an architectural design, where the environment created is not only emotionally resonant but also practical and functional. Each person, as the author of their own story, continuously shapes and interprets experiences as part of an evolving personal narrative. In that way, I am intrigued by the idea of starting a design with a story, rather than focusing solely on a specific task, site or a program.

Travelling is also a type of a narrative journey (Mikkonen 2007). Each place visited, person met, and experience lived adds a chapter to our personal story, leaving an imprint on us and deepening our understanding of the world and our place within it. It is more than reaching a destination; it's a process of exploration and self-discovery that mirrors the narrative arc of a good story.

Travelogues and travel memoirs are literary forms that recount these personal journeys, blending descriptions of places with the author's reflections and emotions.

Unlike guidebooks, which focus on practical information, travelogues delve into the sensory and experiential aspects of travel. They are deeply personal yet universally resonant, capturing moments of exploration, discovery, and transformation.

By capturing the essence of movement, place, and emotion, travelogues provide a rich foundation for creating meaningful, atmospheric spaces, and as such, they will serve as the basis for designing spaces that resonate with the emotions and experiences described in these works.

A key element in achieving this resonance is the creation of atmosphere - an emotional impact of a space that transcends form and function to evoke an immediate sensory response (Zumthor 2006). Atmosphere arises from the subtle interplay of materiality, light, sound, and temperature, working together to craft environments that deeply affect their occupants. Designing with this in mind transforms architecture into an immersive medium, where intangible emotions are translated into tangible spatial experiences.

Another layer of interest is the transition from past experiences - what was (the journey of a traveller), to present interpretations - what is (a written story), to future possibilities - what could be (an architectural design). This process unfolds like a journey, moving from the intangible and abstract to the concrete and familiar, capturing the essence of travel in a physical form (Lefebvre 1991).

# RESEARCH DEFINITION & RELEVANCE

The central problem of this research lies in exploring how architectural design can transcend traditional starting points, such as specific tasks or programs, and instead be grounded in existing narratives, atmospheres and experiences.

By using literature - specifically travelogues and memoirs - as a foundation, the research seeks to translate abstract stories into tangible spaces creating specific atmospheres that evoke emotions and resonate with users, while also remaining functional and purposeful.

Thus, the main question of this research is as follows:

**How can a design process begin with a narrative based on literary work, and be effectively translated into functional and atmospheric architectural design?**

The following sub-questions provide support for the main question:

How can literature be used as a design tool to generate architectural ideas?

How can architectural elements convey meaning, and intentionally evoke emotions, ultimately shaping the overall experiences of occupants within built environments?

Moreover, this research seeks to connect the two spheres of knowledge/art into one - translating the abstract art of storytelling into the tangible art of built space while demonstrating immersive experience engaging all the human senses. Through this exploration, I hope to show how narrative-driven design can transform architecture into a medium that not only shelters but also tells a story, enhancing the experience of those who inhabit it.

Great works of literature often emphasize human experiences and relationships over mere descriptions of scenery or objects; similarly, architecture should focus on enhancing the human experience (Pallasmaa 2005; Zumthor 2006). Since most buildings are designed for human use, it follows that creating better spaces involves understanding how individuals move through and interact with their environments. And what is a better way to understand humans than through knowing their stories?

In this way, narrative-driven architecture becomes a powerful medium for enhancing human experience by designing spaces that resonate with their users.

Furthermore, the topic of travelling and tourism holds significant relevance today.

The last few years have seen a transformation and exponential growth in tourism, driven by technological advancements, increased affordability, cultural curiosity, and the lasting impacts of the global pandemic. More people are eager to explore the world and seek new experiences. Consequently, many destinations are grappling with issues of overcrowding and environmental degradation, while the nature of travel itself has evolved (Oosterwoud 2021).

By using existing travel narratives as a foundation for design, this approach enhances the emotional resonance of hospitality, offering meaningful authentic experiences and immersive journeys that connect travellers to local cultures and communities. Moreover, integrating such approach can transform generic travel spaces into memorable environments and provide not just functionality but also a sense of place, identity, and emotional connection.



***“...it seems we may best be able to inhabit a place where we are not faced with the additional challenge of having to be there.”  
- Alain de Botton***

# 02

# THEORETICAL FRAMEWORK

SPACE AND ATMOSPHERE  
NARRATIVE IN ARCHITECTURE  
THE ART OF TRAVEL

## SPACE AND ATMOSPHERE

Architecture is more than just the physical space; it's a complex interplay of tangible and intangible elements. Space and atmosphere are interconnected concepts that shape human experience, perception, and interaction within built environments. Space is traditionally understood as the physical characteristics of an environment - its form, scale, volume, and layout. Atmosphere, however, encompasses the sensory and emotional qualities of that space, influenced by factors like lighting, acoustics, temperature, and even social dynamics.

This view aligns with a human-centric, multi-sensory approach to architecture, one that foregrounds perception, memory, and experience, challenging conventional notions of architecture as purely functional or visual (Holl, Pallasmaa, Pérez-Gómez 2007).

Rather than passively observing a space, individuals engage with it through movement, perception, and interaction, creating an embodied experience where sensory data moulds perception and affects how individuals connect with their surroundings.

As Juhani Pallasmaa states, "when we enter a space, the space enters us", creating an exchange and fusion of the object and the subject and therefore positioning architecture as a metaphysical tool. By engaging the full spectrum of human senses and emotions, architecture transcends its material constraints, becoming a medium for existential meaning.

Every architectural experience is inherently multi-sensory, where qualities of space and scale are perceived through the eye, ear, nose, skin, tongue, and even skeleton and muscle, involving seven realms of sensory experience that interact and infuse each other (Holl, Pallasmaa, Pérez-Gómez 2007).

When we enter a space, we don't just see it, but we also smell, hear, and feel it, and this sensory data is directly stored in the brain, forming immediate impressions that influence comfort and well-being.

In this way, architecture mediates our relationship with the world by enhancing our sensory experience of spaces, shaping both our emotional and physical engagement with the environment (Pallasmaa 2005).

This role of the senses in relation to space has also been further explored by the philosopher Gaston Bachelard. He discusses how the different senses (visual, auditory, tactile, olfactory, and gustatory) contribute to this embodied experience, noting that the subjective perception of space is rooted in the body's encounter with sensory perceptions and bodily sensations (Bachelard 1994).

Pallasmaa emphasizes the peripheral perception of spaces, arguing that "atmosphere stimulates activities and guides the imagination" by unifying the sensory experiences and prioritizing a multisensory, peripheral approach over purely visual design, fostering a deeper connection between the individual and their surroundings (Pallasmaa 2014). Thus, architecture indeed becomes a full sensory engagement where spaces are seen, felt, heard, and smelled, with the collective sensory experience of colour, sound, and scent enriching how we connect with and experience each space.

Complementing this view, Pallasmaa (2007) also underscores the importance of materiality in creating haptic experiences, noting that textures like the warmth of wood or the roughness of stone resonate with the human body, fostering a sense of intimacy and connection.

# SPACE AND ATMOSPHERE

This dynamic engagement is further explored by Peter Zumthor, who emphasizes that quality architecture is defined by a building's ability to move us emotionally, a concept intrinsically linked to atmosphere.

Atmosphere, as Zumthor describes it, is an "immediate appreciation" or "spontaneous emotional response" experienced upon entering a space, with the visitor's perception often being intuitive and formed in a brief moment of interaction.

In his book *Atmospheres: Architectural Environments - Surrounding Objects* (2006), Peter Zumthor emphasizes that atmosphere is generated through the interplay of essential components such as material presence and compatibility, sound, light, temperature, spatial proportions, the tension between interior and exterior and levels of intimacy, which together shape the emotional experience of a space.

Gernot Böhme (2017) expands this view by exploring atmosphere as a bridge between the physical and metaphysical realms. He argues that the aesthetic and functional success of architecture lies in its ability to create atmospheres that resonate with human emotions and perceptions.

The interplay of light, materials, and space is a central theme in Böhme's work, where he delves deeper into the role of light as both material and immaterial, highlighting its transformative power. Light is not only an illuminator of space but also a creator of space, serving as an essential tool for architects in crafting experiential environments through the use of brightness, shadows, and diaphanous light, where light interacts with materials like glass, stone, and metal to evoke moods such as sacredness, tranquillity, or dynamism (Böhme 2017).

This understanding of atmosphere is further enriched by Borch (2014), who notes that atmospheres are not just perceived through the senses but also through the imagination. Moreover, he describes atmosphere as the prototypical 'between' phenomenon, existing between the subject and the object, which requires a balance between the aesthetics of reception and the aesthetics of the product. This concept aligns with Brennan's (2004) view that atmospheres can literally 'get into' the individual, where the presence of multiple people in a shared space can lead to the transmission of affective states, altering the biological constitution of each person. In this way, the social situation itself changes how individuals experience and feel.

Additionally, atmospheres are defined as 'tuned spaces' or 'spatially discharged, quasi-objective feelings,' where a room's inherent quality can evoke similar feelings in different individuals, regardless of their personal background, thereby revealing the power of atmosphere in shaping both individual and collective experiences (Borch, 2014). Together, these perspectives illustrate the profound impact of atmospheres on both individual and collective experiences, revealing their crucial role in shaping social, emotional, and biological states.

Ultimately, this theoretical framework emphasizes the profound impact of architecture's spatial and atmospheric qualities. While space provides the structural foundation, atmosphere transforms it into an immersive, meaningful experience that resonates deeply with human emotion and perception. Architecture, therefore, is not merely about functionality or aesthetics but about crafting environments that shape and enhance the way we experience the world around us.

Figure 2. *The architecture of light* by Serge Najjar



# NARRATIVE IN ARCHITECTURE

As Borch (2014) observes, when we read a great novel, we instinctively construct urban settings, along with the ambience of buildings and rooms, without fixating on their details. This demonstrates how our minds prioritize the totality of an experience over isolated specifics. Moreover, writers aim to captivate their reader's attention, while at the same time opening doors for them to escape into their own thoughts, memories, and fantasies. Through the reader's interpretation, the narrated space multiplies and amplifies itself, extending far beyond the information given in the text (Havik et al. 2016).

Similarly, narratives in architecture serve as a powerful tool for enriching the experience of built environments by intertwining spatial design with storytelling elements. Embedded within the spatial context, these narratives enhance a space's atmosphere, inviting visitors to become active participants in a story rather than mere passive observers. This approach infuses design with layers of meaning, shaping spaces that resonate on deeper emotional and sensory levels. By drawing from personal, cultural, or historical stories, architects craft environments that evoke specific experiences and allow architecture to transcend mere functionality, giving each design element a purpose that reflects a larger vision or message.

This transformative strategy can turn a building into a narrative journey, where each space reveals part of a cohesive story, guiding occupants to connect with their surroundings in meaningful and memorable ways. Ultimately, narratives enrich the architectural experience, making spaces not just places to inhabit but stories to be experienced, underscoring the relationship between architecture, atmosphere, and human engagement (Havik et al. 2016).

In translating narratives into architecture, designers face the challenge of preserving the essence of a story while adapting it to spatial and material realities. As the saying goes, "*Traduttore, traditore*" (translator, traitor), every act of translation involves transformation. Yet, this reinterpretation enables architects to imbue spaces with new layers of meaning, creating environments that invite users to engage with their surroundings in profound and personal ways (Havik et al. 2016).

Klaske Havik, in her various works, emphasizes how narrative methods illuminate the relationship between architecture and urban places, suggesting that storytelling can inform design processes and deepen our understanding of spaces. By employing literary techniques, architects can craft atmospheres that resonate with users, where the physical characteristics of a space intersect with the emotional responses it evokes (Havik 2016).

Moreover, narrative methods such as description, transcription, and prescription help translate literary insights into architectural practice, shaping spaces that reflect human stories and experiences. Havik's work highlights how narrative structures can map urban experiences, turning architectural design into a process that reads and writes the city itself (Havik 2014).

By incorporating storytelling into design, architects create environments that transform narratives into spatial realities, fostering a deep connection between the built environment and human experience. This approach crafts immersive and meaningful spaces that resonate with the essence of a place, echoing the richness of memory, culture, imagination, and human interaction.

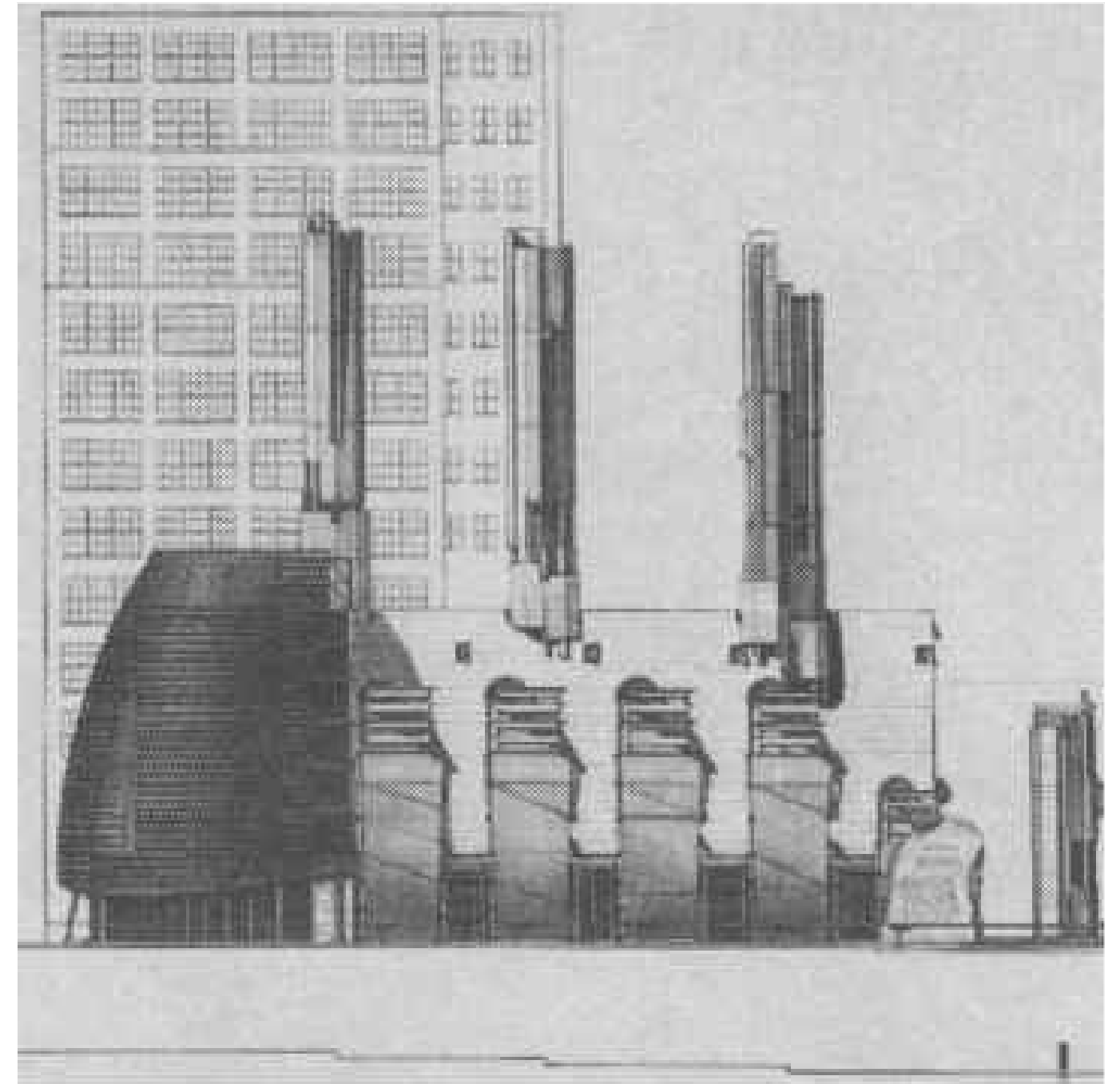


Figure 3. *Melvilla* by Douglas Darden

# THE ART OF TRAVEL

Traveling opens the doors to new experiences, immersing us in diverse cultures, landscapes, histories, and ways of life that broaden our perspectives and challenge our assumptions. Each place tells its own story, weaving a tapestry of moments that connect travellers to its unique essence, allowing them to temporarily live within its rhythm, colours, and atmosphere.

Navigating such unfamiliar environments often unfolds as a blend of discovery and transformation, leading to serendipitous encounters and profound insights that craft unique narratives rich with lessons and memories. This exposure to diverse cultures, histories, and ways of life only broadens perspectives but also pushes individuals to look beyond their daily routines. As you explore new places and meet diverse people, you gain subtle reminders that life varies across the world in countless ways - better or worse. Ultimately, the act of traveling enriches one's understanding of the world and deepens connections to oneself and others, highlighting the profound impact of exploration on personal growth and shared human experience.

However, the pursuit of novelty in travel often undermines genuine experience, with travellers fearing they'll miss out and seeking validation through photos or souvenirs instead of true connection, which then turns them into spectators rather than participants. This leads to travel offering an illusion of change, while leaving them fundamentally the same (Callard 2023).

While travelling and vacationing share the commonality of leaving home, their motivations and outcomes differ. Vacationing emphasizes relaxation, comfort, unwinding and mental rejuvenation, often through familiar options like all-inclusive packages or guided tours to recharge from daily stress. It provides

detachment from reality and a break from routines. In contrast, traveling is driven by curiosity and a desire to immerse oneself in new cultures, local traditions, and unfamiliar experiences. It encourages engagement with the environment, fostering personal growth by embracing unpredictability and expanding one's worldview (Potts 2002).

Moreover, travelling invites us to focus not only on destinations but also on the richness of experiences along the way - the conversations, moments of solitude, unplanned turns that reveal hidden places and perspectives, savouring local cuisine, participating in traditional rituals, or simply taking in the sights. This approach encourages us to pause, observe, and connect with the present moment. Each trip adds a new layer to our personal narratives, evoking a range of emotions from joy to nostalgia, shaping how we perceive not only the world around us but also our place within it (De Botton 2002).

Personal narratives in travel capture moments of deep connection, worry, joy, and solitude. They evoke the warmth of crowded markets, the quiet of mountain villages, or the thrill of discovery. Reflecting on these experiences - whether the intensity of a bustling city or the peace of a hidden spot - translates into spaces that embody the sensory essence of travel. Each detail, from feelings of solitude to the chaos of unfamiliar places, shapes a traveller's journey.

Travelogues and travel memoirs are literary forms that capture these journeys. As such, they can transcend their original purpose, becoming a source of inspiration for new and creative approaches for design with distinctive local characteristics as they are linking past narratives, present readings, and future visions (Papastergiou 2024).



Figure 4. *Movilidad* by Jean Pierre Orfeuill

# 03 RESEARCH METHODOLOGY

CASE STUDY  
BASE LITERATURE  
SURVEY

To answer the research question and give the information a reader needs to understand this project, multiple research methods have been employed.

Firstly, a selection of existing projects that use narrative as a design tool has been made. These projects are viewed as case studies and analysed according to specific criteria in order to identify principles and design strategies for translating literature into architecture and creating distinct atmospheres. The analysis focuses on architectural characteristics and affective qualities, examining how physical configurations and narrative mediums contribute to the overall experience of architecture. The dual focus on narrative and experiential aspects within a single project enriches the analysis, providing insights into how architecture can convey stories and evoke emotions simultaneously.

Next, an intuitive selection of books, novels, and travelogues chosen based on specific criteria serves as a foundation for the design. These literary works focus on personal experiences, vivid landscapes, and cultural observations in particular locations. Moreover, they provide a compelling base for translating emotions and journeys into architectural elements. The study of these foundational books includes a detailed understanding of the book's content and identification and interpretation of themes with potential for architectural translation.

To gain a deeper understanding of travel experiences, the concept of literary narratives is expanded to include personal narratives through the conduction of a survey with a focus on individuals as tourists/travellers. The survey aims to explore emotional connections to accommodations and helps to create a better idea of a potential user and the program of the building.

## INTRODUCTION

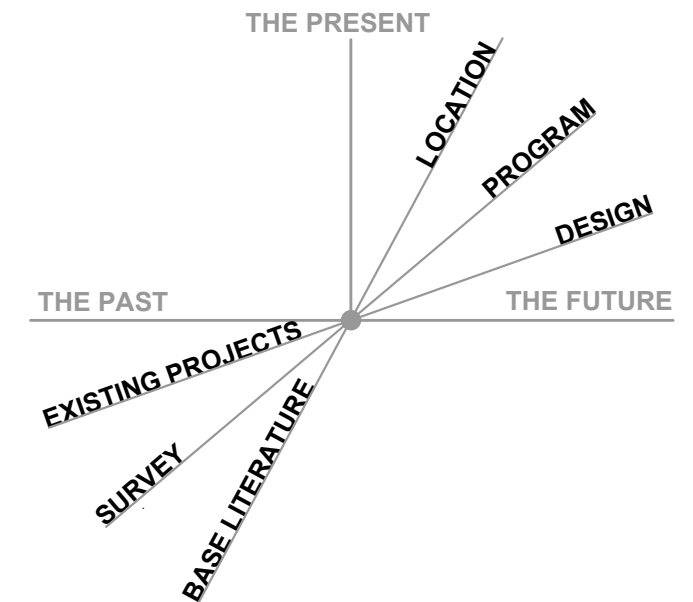


Figure 5. Thesis framework by Marta Lulić

# 03.1 CASE STUDY

The case study methodology begins with the selection of architectural projects that exemplify narrative-driven design. The three chosen projects are *Francisco de Blas Home* by Alberto Campo Baeza (Fig.6&7), *The Kafka Castle* by Ricardo Bofill (Fig.8&9), and *Danteum* by Giuseppe Terragni (Fig.10&11).

The analysis of these projects focuses on architectural characteristics and affective qualities, examining how physical configurations and narrative mediums contribute to the overall experience of architecture. This analysis also considers the ways in which individuals interact with these spaces, looking for patterns in emotional responses and actions.

In this process, design principles and experiences are connected to actual narratives, allowing for a clearer understanding of their woven interplay and providing insights into how architecture can convey stories and evoke emotions simultaneously.

Key aspects of the study include delving into the literature that inspired the architectural concept, evaluating whether there is a clear and meaningful connection between the literary work and the design, identifying the narrative strategies employed and their impact on the user experience, evaluating how the design engages the senses and investigating the types of spaces created, and the materials used, and their spatial impact.

By addressing these interconnected aspects, the analysis aims to uncover the depth of the relationship between literature and architecture, illustrating how narrative can shape space and influence human experience.

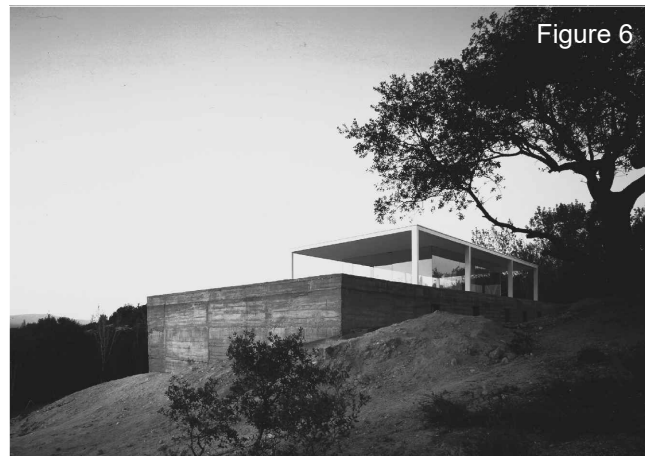


Figure 6



Figure 7

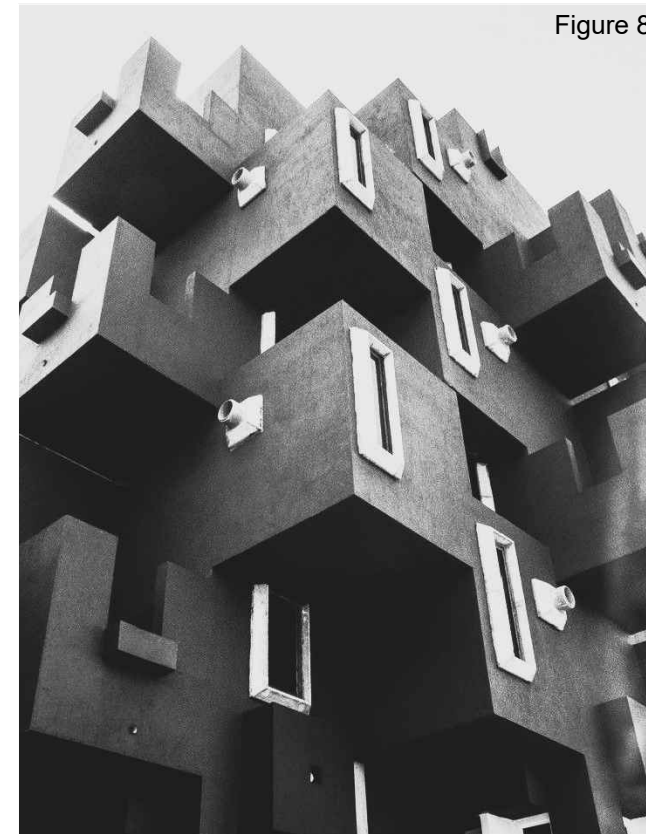


Figure 8



Figure 9

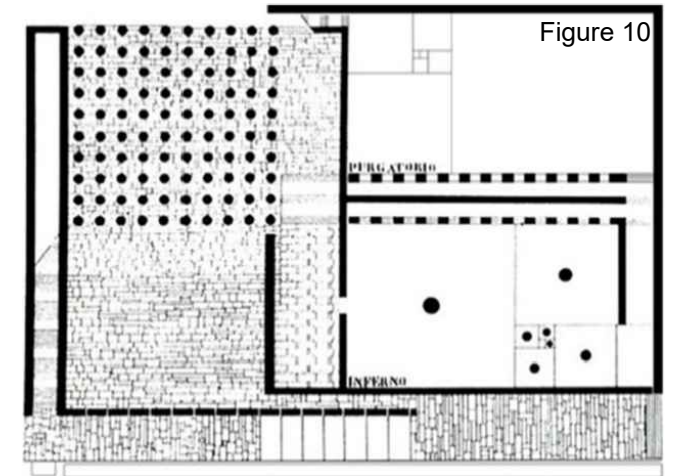


Figure 10

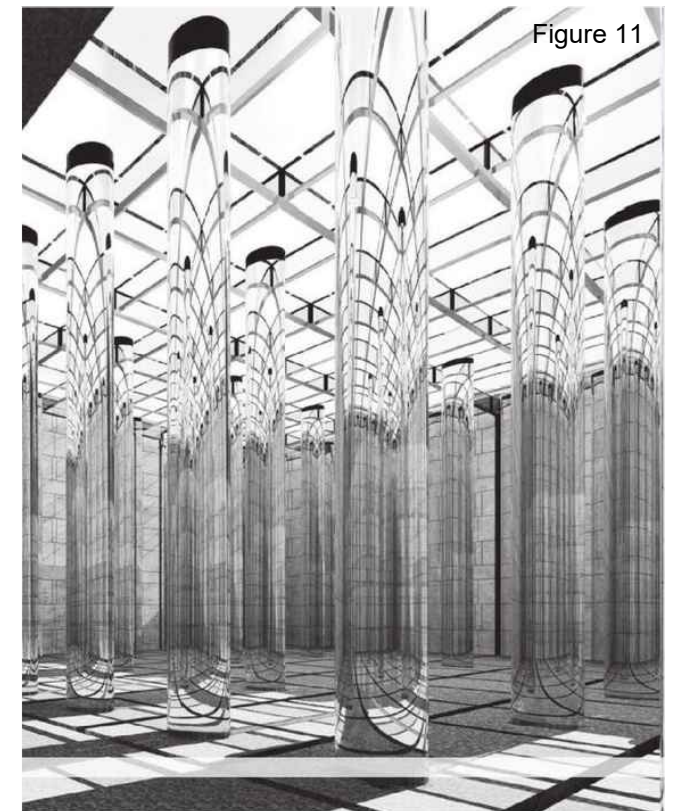


Figure 11

# CASA BLAS / Alberto Campo Baeza

*Casa Blas*, designed by architect Alberto Campo Baeza in 1999, is a residence located in Sevilla la Nueva, Madrid, Spain. Commissioned by literature professor Francisco de Blas, the house embodies a profound connection between architecture and literature, offering a paradoxical interpretation of a poem.

The client presented Campo Baeza with a collection of Andalusian poetry, notably Luis Cernuda's *Donde habite el olvido*, which explores themes of solitude and the human condition. The poem evokes a world where one sets aside their problems in pursuit of freedom, while reflecting on the tension between the longing for liberation and the constraints imposed by reality (Seybolt 1986).

This literary influence profoundly shaped the architectural concept, resulting in a design that harmoniously integrates the emotional depth of the poem with the physical space. Baeza (2000) translates the tension of this dichotomy into architecture through the interplay of tectonic versus stereotomic elements.

A platform was created to divide the house into two distinct components: the podium - a solid, opaque concrete box embedded in the landscape - and, above it, a transparent and lightweight structure made of white-painted steel and glass.

The concrete box, described as a "cave," serves as a refuge (Copertone 2018). Rooted to the earth with thick concrete walls, it houses private and service areas. Its schematic layout is clear and deliberate: a service strip is positioned at the back the served areas, living areas, to the front. Minimal, square openings frame views of the distant landscape, fostering a sense of seclusion and introspection.

In stark contrast, the transparent glass box on top of the platform acts as a lookout point. This space is designed for dreaming and contemplation, offering abundant natural light and unobstructed views of the surrounding environment. The glass box blurs the boundaries between indoor and outdoor spaces, symbolizing openness and a connection to nature. A terrace with a small pool further enhances the sensory experience, inviting reflection and tranquility (del Valle González 2001).

One of Campo Baeza's guiding principles - "doing more with less" - is evident throughout the design. This approach, which he distinguishes from minimalism, embodies an essentialist philosophy. Baeza eliminates unnecessary elements, creating spaces that are rich in content, light, and meaning.

In summary, *Casa Blas* stands as a testament to the seamless integration of literary inspiration and architectural innovation, creating a space that is both functional and emotionally evocative. The integration of poetic themes into the spatial experience not only enhances the aesthetic appeal but also enriches the emotional resonance of the home.

The experience is deeply personal, rooted in reflection - forgetting, remembering, and connecting with the environment. Through this collaboration, Francisco de Blas and Alberto Campo Baeza have created a house where poetry inspires another form of poetry: the subjective, experiential poetry of those who inhabit and perceive the space composed of a few, well-placed words (Campo Baeza 2024).



Figure 12. *Casa Blas* by Gregori Civera

# CASA BLAS / Alberto Campo Baeza

Donde habite el olvido

Donde habite el olvido,  
En los vastos jardines sin aurora;  
Donde yo sólo sea  
Memoria de una piedra sepultada entre ortigas  
Sobre la cual el viento escapa a sus insomnios.

Donde mi nombre deje  
Al cuerpo que designa en brazos de los siglos,  
Donde el deseo no exista.

En esa gran región donde el amor, ángel terrible,  
No esconda como acero  
En mi pecho su ala,  
Sonriendo lleno de gracia aérea  
mientras crece el tormento.

Allí donde termine este afán  
que exige un dueño a imagen suya,  
Sometiendo a otra vida su vida,  
Sin más horizonte que otros ojos frente a frente.

Donde penas y dichas no sean más que nombres,  
Cielo y tierra nativos en torno de un recuerdo;  
Donde al fin quede libre sin saberlo yo mismo,  
Disuelto en niebla, ausencia,  
Ausencia leve como carne de niño.

Allá, allá lejos;  
Donde habite el olvido.

*frío Camela*

Where oblivion dwells... (translated by Eugenio Florit)

Where oblivion dwells,  
In the vast gardens without daybreak;  
Where I will be only  
The memory of a stone buried among nettles  
Over which the wind flees from its sleeplessness.

Where my name will leave  
The body it identifies in the arms of time,  
Where desire does not exist.

In that vast region where love, that terrible angel,  
Will not bury its wings  
Like steel in my heart,  
Smiling, full of airy grace,  
while the torment increases.

There, where will end this anxiety  
that demands a master in its own image,  
Surrendering its life to another life,  
With no further horizon than other eyes face to face.

Where sorrow and happiness will be only names,  
Native sky and earth around a memory;  
Where at last I will be free, without noticing it,  
Vanished into mist, into absence,  
An absence as soft as a child's skin.

There, far away;  
Where oblivion dwells

*frío Camela*



Figure 13. Casa Blas by Hisao Suzuki

# CASA BLAS / Alberto Campo Baeza

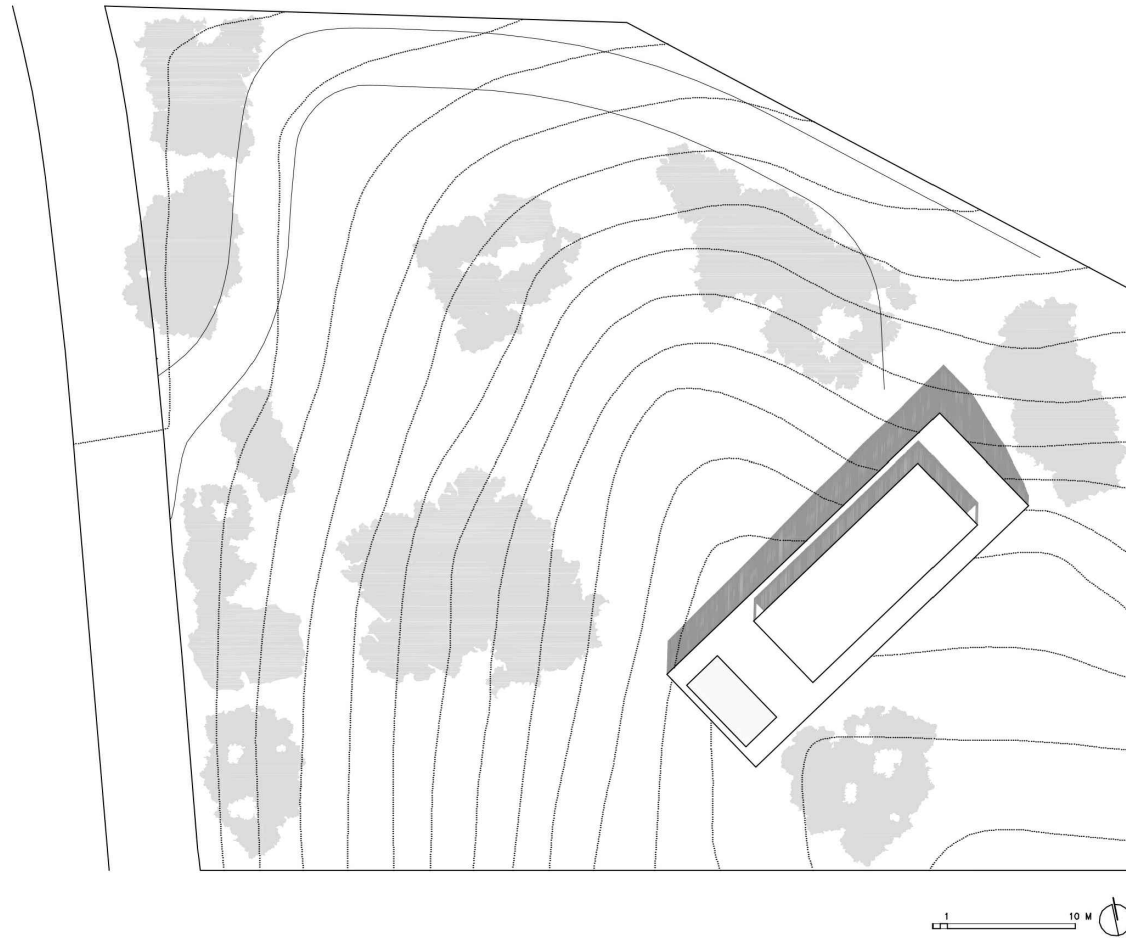


Figure 14. *Situation* by Alberto Campo Baeza

# CASE STUDY

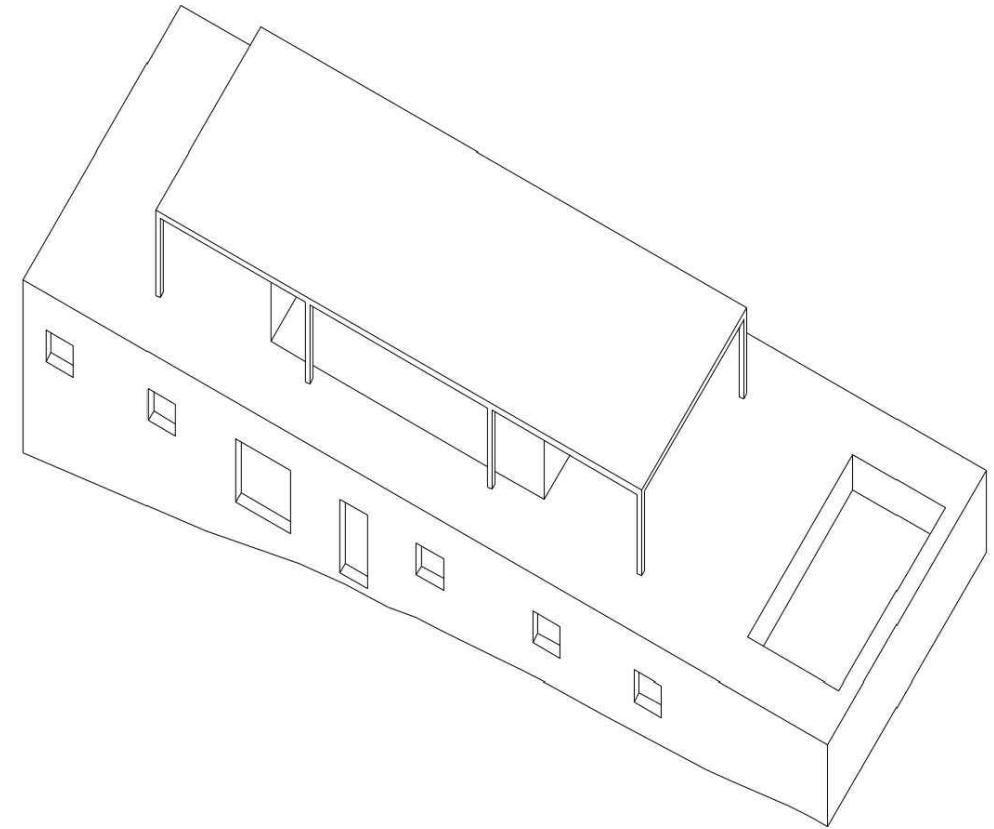


Figure 15. *Axonometry* by Alberto Campo Baeza

# CASA BLAS / Alberto Campo Baeza

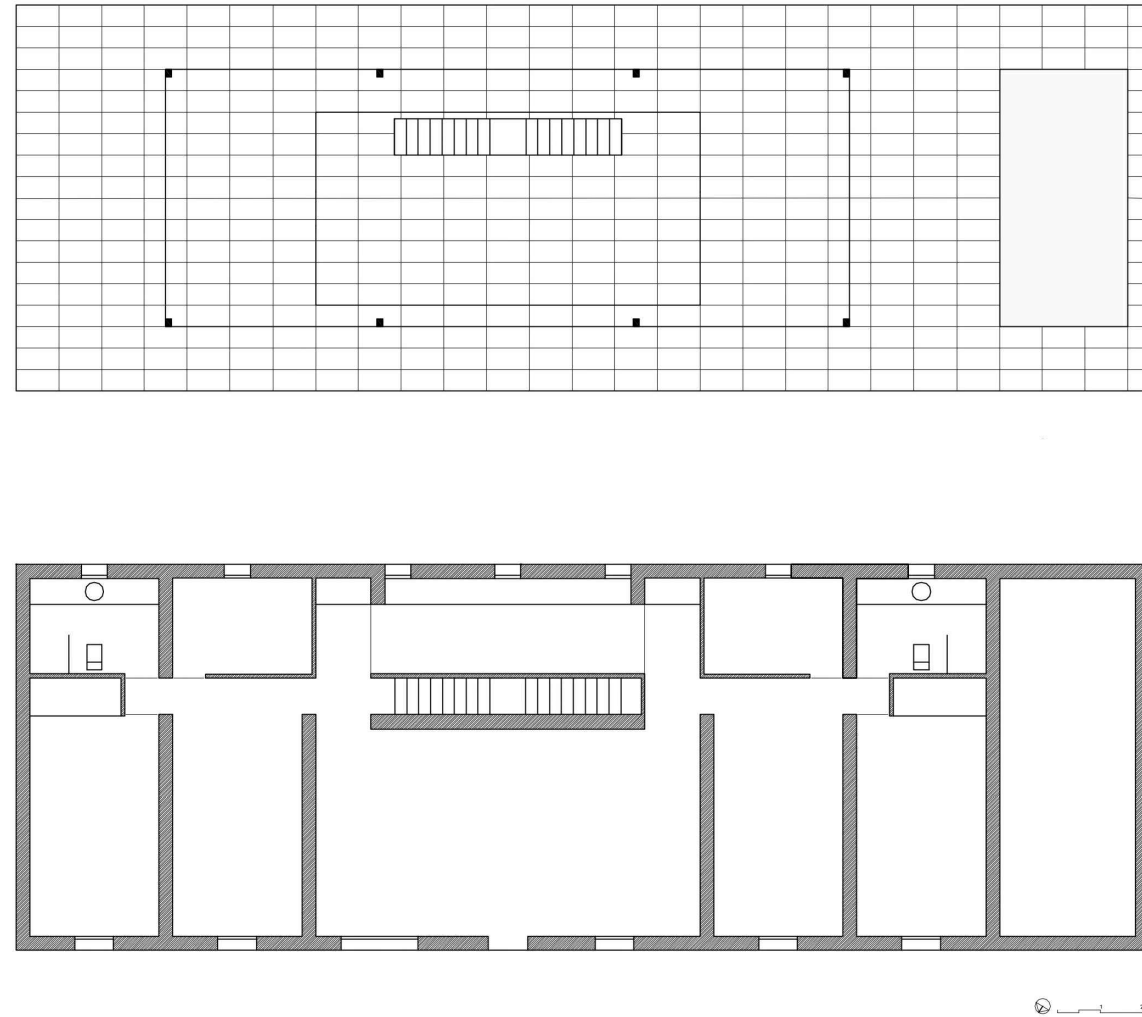


Figure 16. *Top floor and ground floor* by Alberto Campo Baeza

# CASE STUDY

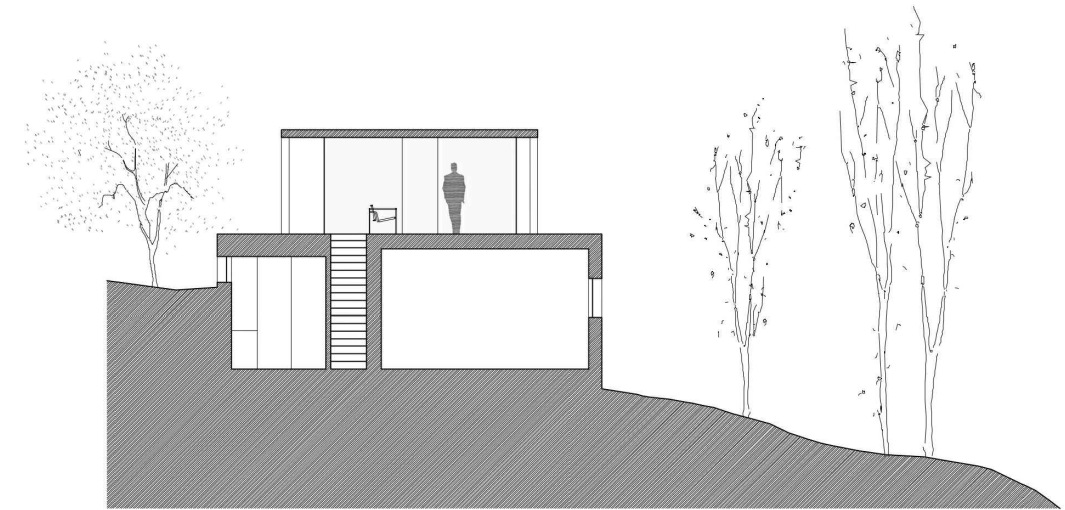
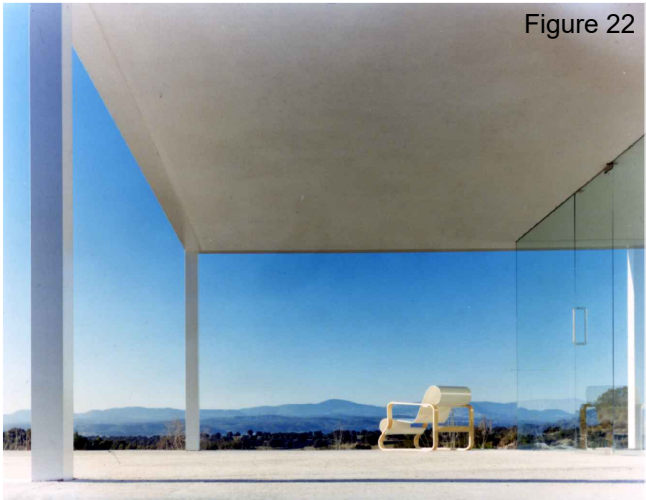
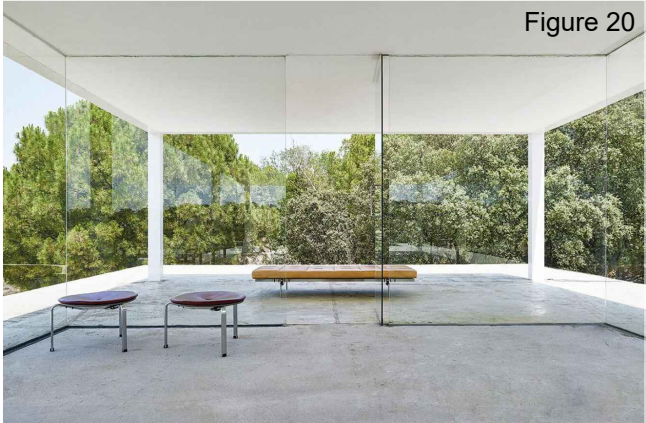


Figure 17. *Section* by Alberto Campo Baeza

# CASA BLAS / Alberto Campo Baeza

LITERATURE QUOTE	ASSOCIATED FEELING	ARCHITECTURAL POTENTIAL	ARCHITECTURAL REALIZATION
<i>In the vast gardens without daybreak; Where I will be only; The memory of a stone buried among nettles</i>	borderless space, anonymous, peaceful, forgotten, unremarkable	integration within nature, dissolving boundaries between outdoor and indoor	whole building; anonymous and unremarkable simple concrete base within nature in contrast to openness to the horizon
<i>Where my name will leave; The body it identifies in the arms of time; Where desire does not exist.</i>	detachment, relief, timelessness, tranquility	detachment and timelessness through minimalism, devoid of ornaments and detail	whole building; pure geometric forms, serene white surfaces, simplicity of form
<i>Where love, that terrible angel; Will not bury its wings; Like steel in my heart</i>	beautiful but wounding, longing for calmness and freedom	serene, meditative space, soft play of light	whole building; natural light, absence of visual weight, simplicity of form
<i>There, where will end this anxiety that demands a master in its own image; Surrendering its life to another life</i>	exhausted, desperate, desire for freedom	freedom and escape from external demands, focus on simplicity and essentialism	whole building; balance between openness and enclosure = one can exist independently
<i>Where sorrow and happiness will be only names; Native sky and earth around a memory</i>	detachment, serenity, transcendence, neutrality	sense of belonging to the larger landscape	whole building; blurred lines between interior and exterior, openness

Figure 18. From literature to architecture by Marta Lulić



# CASA BLAS / Alberto Campo Baeza

LITERATURE QUOTE	ASSOCIATED FEELING	ARCHITECTURAL POTENTIAL	ARCHITECTURAL REALIZATION
<i>Where at last I will be free, without noticing it</i>	unaware, liberation, effortless	simplicity, space stripped of distractions	whole building; open fluid plan, natural light
<i>Vanished into mist, into absence; An absence as soft as a child's skin</i>	peaceful, innocent, comforting, soft, gentle, tranquil, sense of relief	form dissolving into the light, soft lines	whole building; clean ethereal design, interplay of light and shadow
<i>There, far away; Where oblivion dwells</i>	remote, isolated, peaceful	quiet landscape	location; remote, quiet, within nature

Figure 23. From literature to architecture by Marta Lulić

In both the poem and the house, freedom is achieved through an absence - of physical or emotional weight - and through a profound connection to simplicity and calm.

Both the poem and the house evoke a deep longing for simplicity, transcendence, and harmony with the natural world. While Cernuda conveys these ideas through poetic imagery, Campo Baeza translates them into architectural form, creating a space that embodies timelessness, serenity, and a seamless merging of self with the infinite. Together, they present a shared vision of a peaceful retreat, a sanctuary where one can shed life's burdens and exist in a state of pure, unencumbered being.

To achieve this vision, certain design elements stand out: contrasting spaces that spark curiosity, uncluttered spaces that promote clarity and serenity, large openings and blurred boundaries between interior and exterior that foster connection and belonging, natural light that infuses the space with warmth and airiness, heavy materials that provide stability and a sense of timelessness, neutral shades that enhance calmness, and quiet, natural sounds that soothe and create tranquillity.



Figure 24



Figure 25

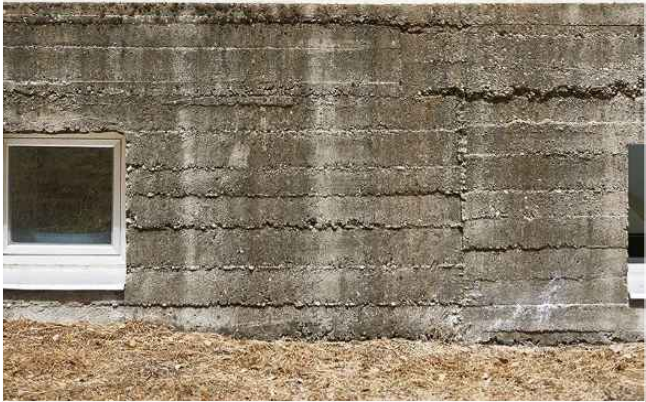


Figure 26



Figure 27

# KAFKA CASTLE / Ricardo Bofill

*The Kafka Castle*, designed by architect Ricardo Bofill in 1968, is an apartment building located in Sant Pere De Ribes, Barcelona, Spain. It is a monumental architectural achievement that synthesizes poetic inspiration, structural innovation, and philosophical reflection.

Each project by Ricardo Bofill Taller de Arquitectura (RBTA) explored a common theme: the effect of spatial design on human interaction. Bofill also demonstrated a predilection toward poetic and literary references in his work - *The Kafka Castle* included (Fiederer 2017).

The name and conceptual framework of *The Kafka Castle* are drawn from Franz Kafka's *The Castle*, an unfinished novel published posthumously. In the novel, the protagonist, known only as K., arrives in a village overshadowed - both visually and governmentally - by a nearby castle. He claims to be a land surveyor appointed by the Castle authorities, but his efforts are in vain. K. relentlessly seeks recognition from the authorities, validation of his land surveyor title, and proof of his identity. He engages with the barmaid Frieda, befriends Barnabas' family, meets the village official, and sends messages to the Castle, yet all his strategies fail.

Although Kafka left the story incomplete, he intended for K.'s unrelenting efforts, caught between life and death, to eventually lead to his ambiguous acceptance within the system (Qin 2019).

Much like Kafka's narrative, Bofill's architectural interpretation explores themes of alienation, authority, bureaucracy, and the struggle for connection within an imposing system.

The structure's introverted, fortress-like appearance evokes a sense of inaccessibility and isolation, yet its vibrant internal circulation fosters interaction and community. This duality mirrors Kafka's narrative tension, where individuals confront an indifferent system while seeking personal meaning and connection.

Furthermore, the labyrinthine pathways, vertical circulation cores, and modular "capsules" create an environment that is both dynamic and enigmatic, reflecting the novel's exploration of human limitations and the complexities of navigating an unyielding authority.



Figure 28. *The Kafka Castle* by Ricardo Bofill

# KAFKA CASTLE / Ricardo Bofill

*The Kafka Castle* aims to offer a multi-layered living experience by transforming living spaces into more than just shelters. It integrates spaces designed to meet diverse human needs, turning them into centres of interaction and shared experiences.

The building consists of 90 modular apartments clustered around two vertical circulation shafts. Its modular design is governed by mathematical equations: one determines the number of modules connected to the core shafts, while another dictates the spiralling height of the units wrapping around them (Fiederer 2017).

Each apartment comprises multiple cubic modules, with each cube serving as a minimalist environment such as a living-dining area or bathroom-bedroom, articulated across different levels. One side of each cube connects with the central core of the stairwell, while the varying heights of the modules create a spatial variety that reflects the building's exterior within its interiors (Simpson 2013).

Despite their prefabricated appearance, the cubic modules are not structurally independent. They rely on a system of steel columns, brick cores, and ceramic slabs for support. Cantilevered ceramic slabs form the floors and ceilings of the modules, while lightweight materials such as wood and stucco contribute to the experimental nature of the design. Drainage pipes serve as window openings, and simple wood carpentry adds functional touches, with the whole structure stuccoed and painted.

The design of *Kafka Castle* encourages interaction among residents. Moving between capsules provides opportunities to meet others, fostering a sense of community.

This vision extends beyond the apartments to shared amenities such as a swimming pool, sauna, bar, and restaurants. These communal spaces, combined with the interconnected modular design, transcend traditional apartment living and align with Bofill's belief in architecture as a facilitator of human connection (Fiederer 2017).

Architecturally, the exterior of *The Kafka Castle* is composed of endless combinations of capsules, each reflecting its function and purpose while contributing to the building's vitality (Keçeci 2024). The distinctive navy blue façades, chosen from a range of blues, blend harmoniously with the surrounding sky, merging the building with its natural environment and creating a dynamic interplay between built and natural spaces.

Through its fusion of mathematical precision, modular experimentation, and literary inspiration, *The Kafka Castle* challenges conventional notions of residential architecture. Every element of its design harmonizes with the functionality of its interior spaces, transforming the act of dwelling into an immersive experience.

Regardless of the passage of time, *The Kafka Castle* will remain a tribute to Franz Kafka's literary genius, and an object of admiration for those who see its unusual form against the Spanish sky (Keçeci 2024).



Figure 29. *The Kafka Castle* by Ricardo Bofill

# KAFKA CASTLE / Ricardo Bofill

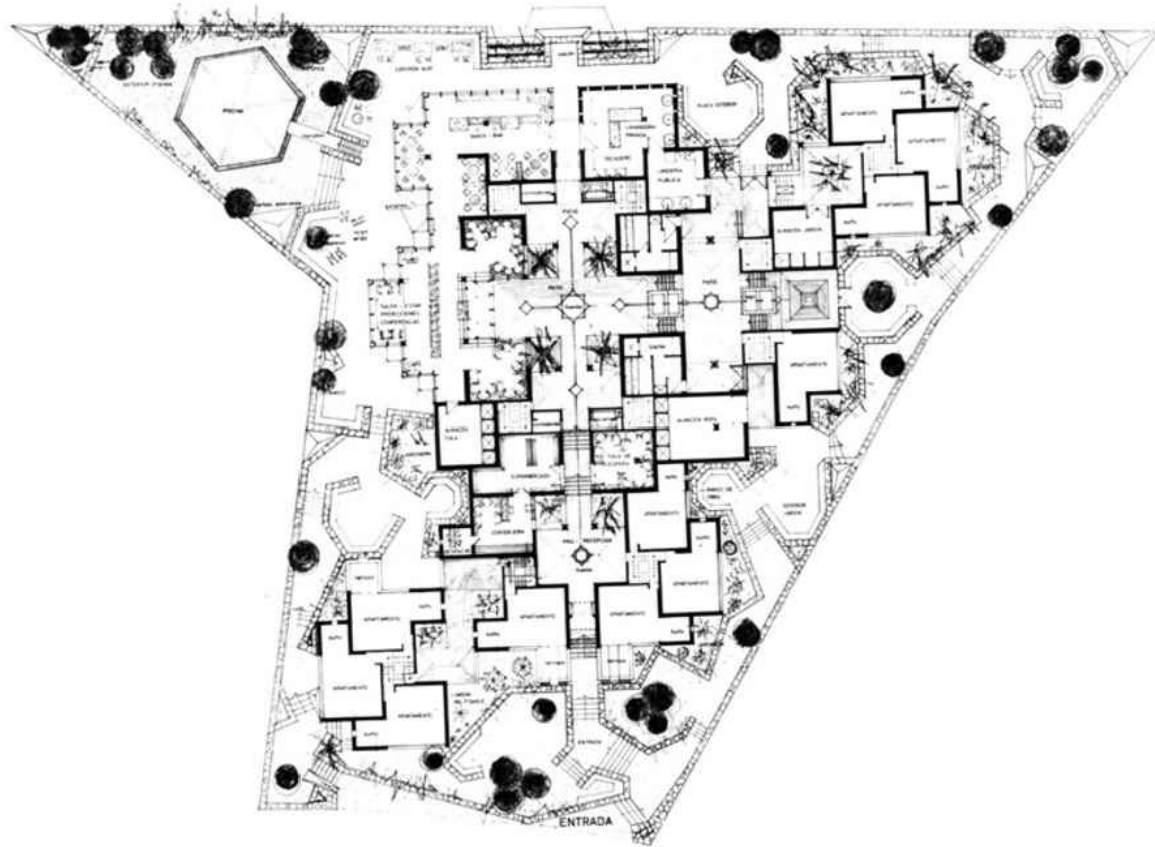


Figure 30. *Ground floor* by Ricardo Bofill

# CASE STUDY

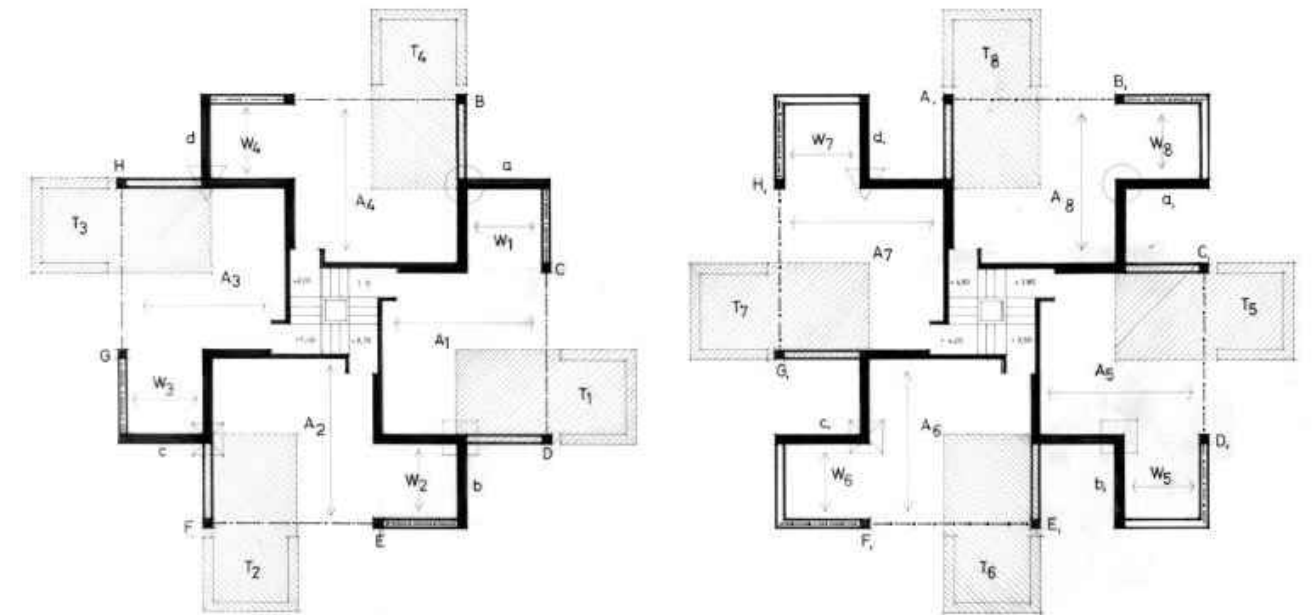


Figure 31. *Methodology* by Ricardo Bofill

# KAFKA CASTLE / Ricardo Bofill

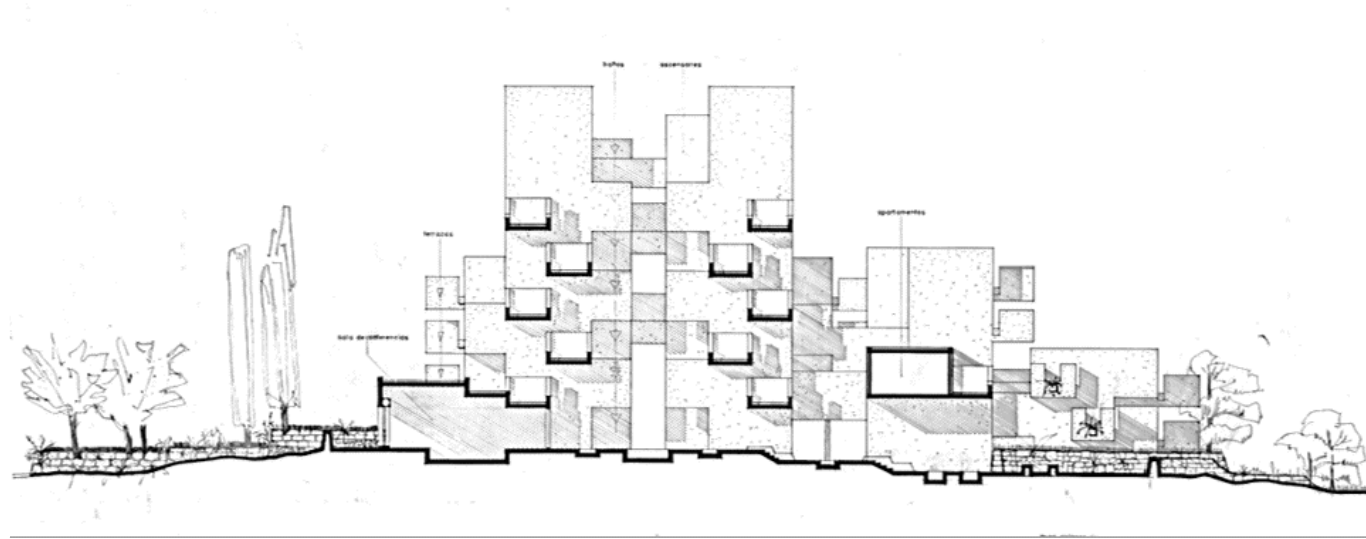


Figure 32. *Section* by Ricardo Bofill

# CASE STUDY

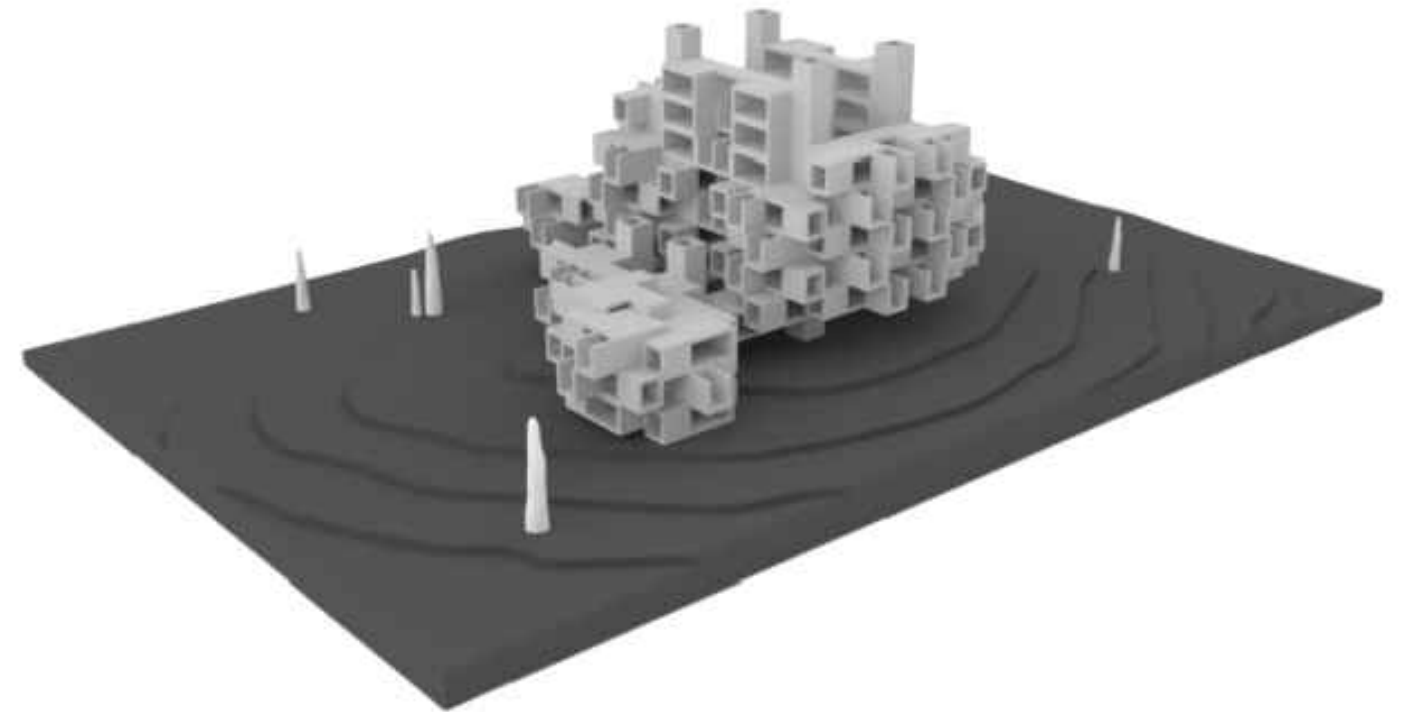


Figure 33. *3D reconstruction* by Factum Foundation

# KAFKA CASTLE / Ricardo Bofill

LITERATURE QUOTE	ASSOCIATED FEELING	ARCHITECTURAL POTENTIAL	ARCHITECTURAL REALIZATION
<i>The castle is enigmatic: we cannot tell what power it contains — if any.</i>	ambiguity, authority, dominance, mystery	closed questionable spaces, monumental, scale, complexed	exterior; closed, introverted, monumental, confusing
<i>The castle lacks any such clarity. It looks neither like a feudal fortress nor like a modern mansion, but like a collection of two-storey houses. If you had not known it was a castle, you would have taken it for a small town.</i>	challenging traditional and conventional, unknown, confusing, abundant	unconventional design, collection of apartments, housing complex, modern	whole building; big in scale, monumental, complex, combination of housing volumes, intertwined volumes
<i>The village lay deep in snow. There was nothing to be seen of Castle Mount, for mist and darkness surrounded it, and not the faintest glimmer of light showed where the great castle lay.</i>	ambiguity, darkness, unknown	exterior not giving away of the interior, blending in with the nature, blurring the boundaries	exterior; dark & complex facade not showcasing the function and interior, terraces with greenery, no clear boundaries
<i>The castle is run by a huge staff of bureaucrats, arranged in a hierarchy, who manage the affairs</i>	organized, overlooking the village	systemic hierarchy of elements, organized forms	whole; repetitive elements, modular, interlocking forms

Figure 34. *From literature to architecture* by Marta Lulić

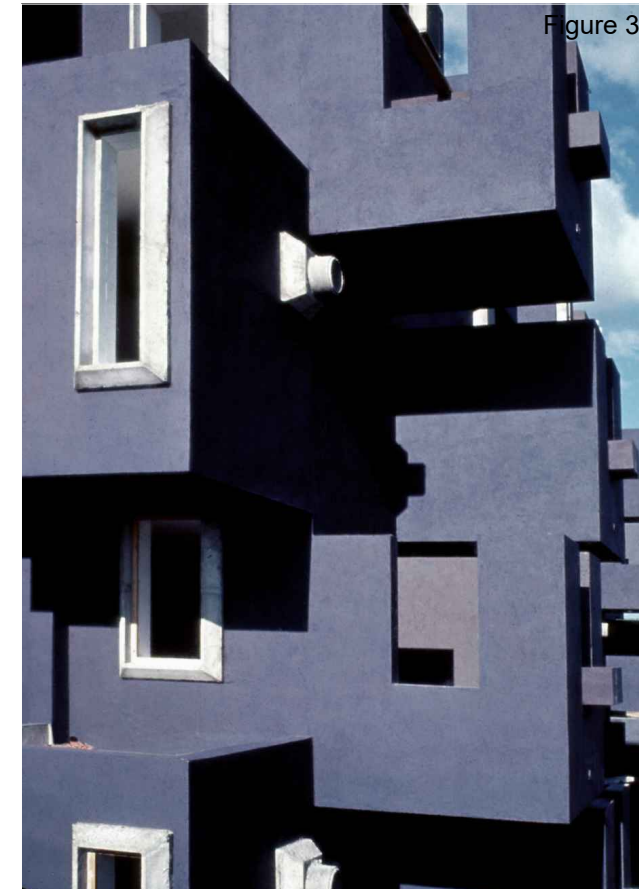


Figure 35

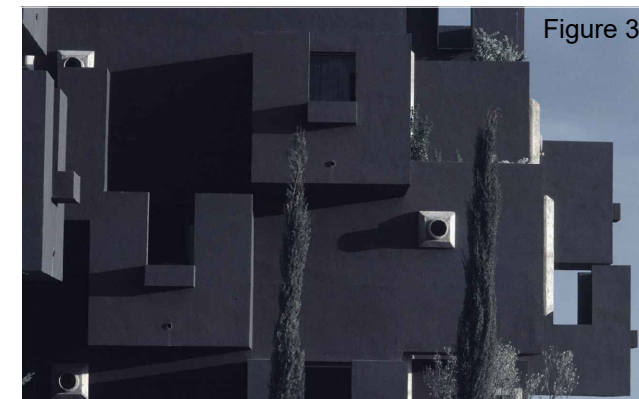


Figure 36

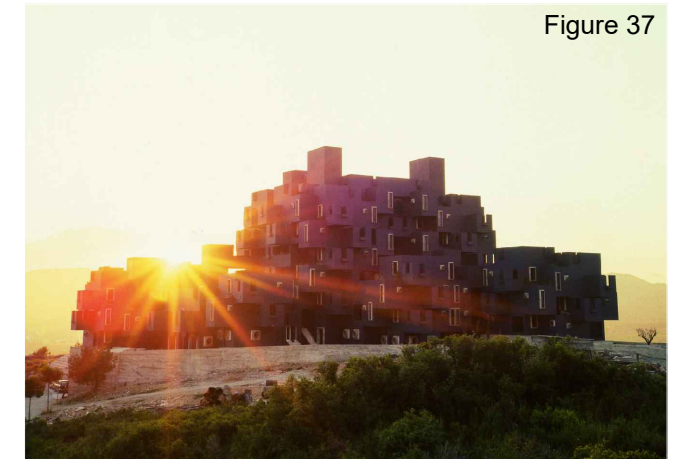


Figure 37

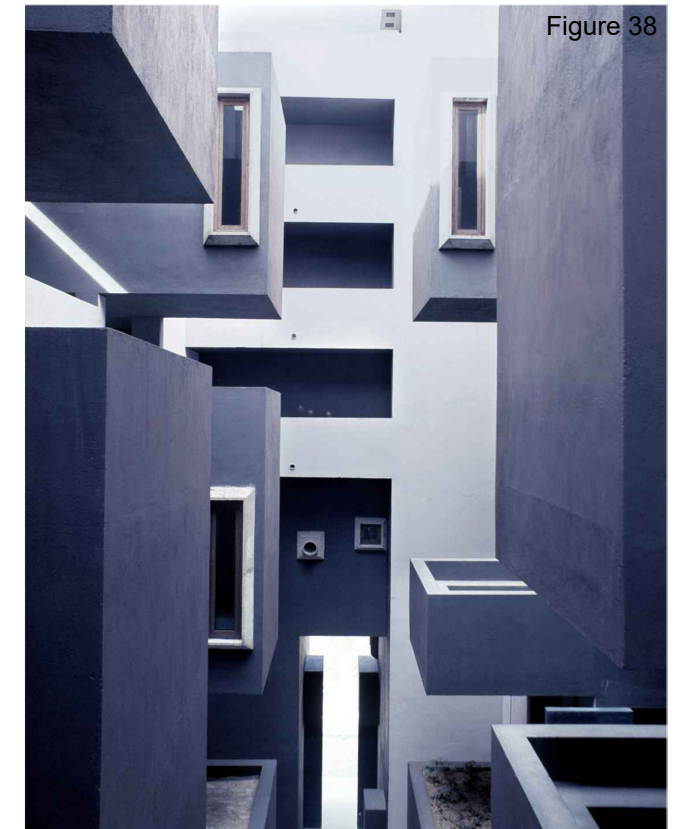


Figure 38

# KAFKA CASTLE / Ricardo Bofill

LITERATURE QUOTE	ASSOCIATED FEELING	ARCHITECTURAL POTENTIAL	ARCHITECTURAL REALIZATION
<i>The next day he finds it impossible to get to the castle on foot, because the village street that seems to lead there curves away from it.</i>	confusing, unreachable, inaccessible, circuitous journey, endless searching	labyrinth spaces, exploratory and open-ended movement	interior; intertwining paths, courtyards, and layered spaces
<i>The outsider is treated with condescension, contempt, and outright dislike by the villagers, and allowed only a marginal place in their community</i>	isolated, disliked, disconnected, repulsive	isolated location, specific communal areas, repulsive exterior	whole building; isolated location, fortress-like exterior and hidden communal terraces and spaces

Figure 39. *From literature to architecture* by Marta Lulić

The *Kafka Castle* captures the themes of ambiguity, power, and existential searching. Its repetitive modular forms and labyrinthine layout evoke an endless, exploratory journey, reflecting the novel's open-ended narrative. Moreover, the tension between the castle's imposing authority and its mundane, human aspects is seen in the juxtaposition of monumental scale with intimate liveable interiors.

To achieve this, certain design elements stand out: alternating dimensions sparking curiosity and exploration, contrasting proportions and spaces that heighten sensory awareness and provoke curiosity, unconventional designs that sparks intrigue, dark colours that enhance monumentality and superiority, and heavy materials that evoke stability and strength.

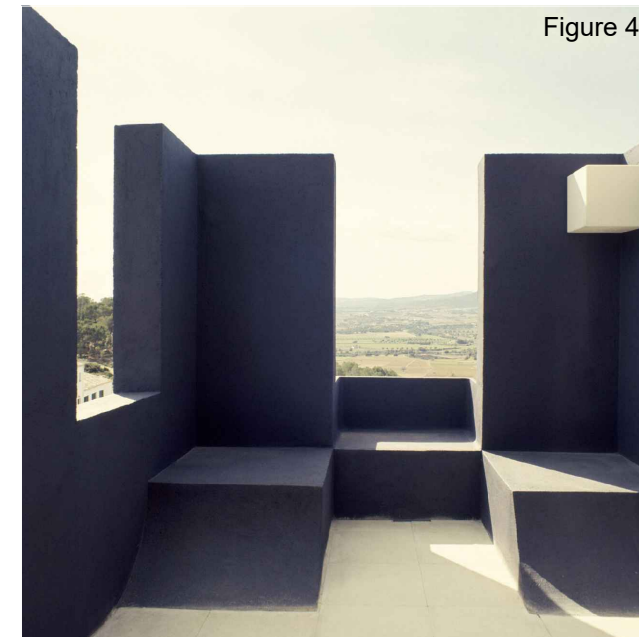


Figure 40

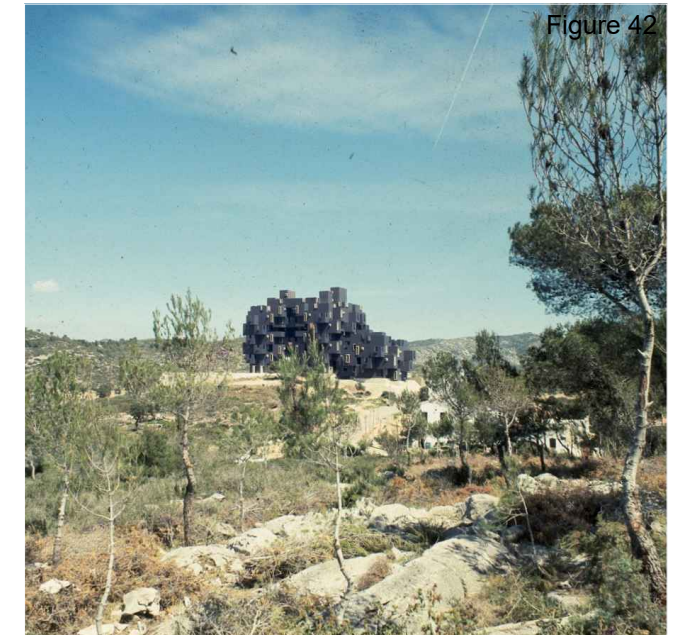


Figure 42



Figure 41

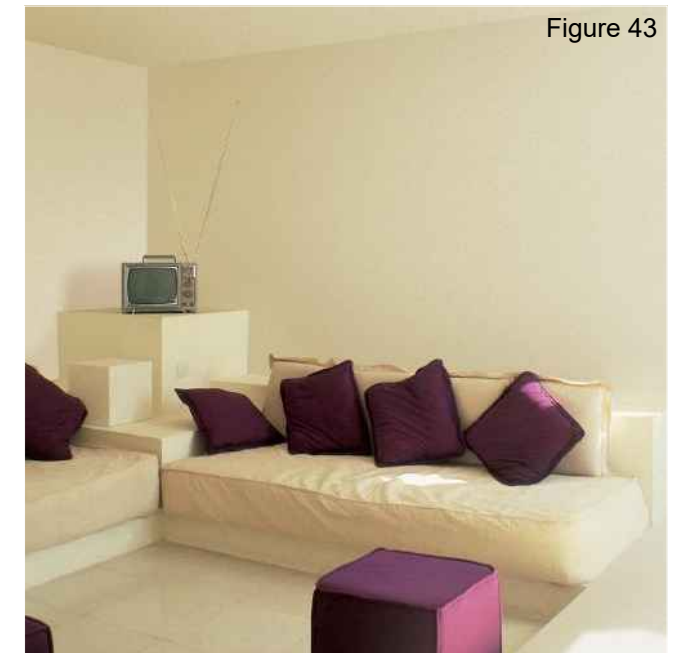


Figure 43

# DANTEUM / Giuseppe Terragni

The *Danteum*, an unbuilt project designed in 1938 by eminent Italian architects Giuseppe Terragni and Pietro Lingeri, was conceived as a monument to the 14th-century Italian writer Dante Alighieri. It was planned as part of the 1942 World Exposition in Rome, which aimed to showcase the strength of the Fascist regime. In this context, the *Danteum* also functioned as a monument to Mussolini and Fascism. However, the project has never been built due to the outbreak of World War II (Schreiber 2023).

The proposed site for the *Danteum* was along the Via dell'Impero in Rome, halfway between the Colosseum and the Palazzo Venezia, the Renaissance palace in which Mussolini had set up both his government and residence. This strategic location was intended to symbolically connect the glory of the ancient Roman Empire with the ambitions of the Fascist regime (Schreiber 2023).

Today, it is renowned for its allegoric organization of space following Dante's *Divine Comedy*.

The project represents a profound intersection of architecture and literature, transforming Dante's poem into a spatial experience and physical embodiment. What is particularly fascinating about Terragni's design is how he used the *Divine Comedy* not only as inspiration but also as a guiding principle and a framework, translating its themes and structure into architectural and spatial form.

Dante's *Divine Comedy* consists of an introduction and three main parts - *Inferno*, *Purgatorio*, and *Paradiso* - each containing 33 cantos, creating a perfectly symmetrical total of 100 cantos.

The poem narrates Dante's spiritual journey, beginning with his descent into a dark forest where he is lost. The Roman poet Virgil serves as his guide through the first two realms, *Inferno* and *Purgatorio*, while Beatrice leads him through *Paradiso* (Kanekar 2013).

In the Dantean universe, the creation of *Inferno* directly leads to the formation of *Purgatorio*: Lucifer's fall into the centre of the Earth after his banishment from Heaven displaces a mass of land, forming a mountain on the opposite side. This mountain becomes *Purgatorio*, an island surrounded by water where souls destined for Heaven undergo purification. At its summit lies the *Earthly Paradise*, closest to the celestial spheres and thought to be the Garden of Eden (Kanekar 2013).

Each realm in the *Divine Comedy* is intricately structured. *Inferno* consists of nine circles, representing the full range of earthly terrains - rivers, woods, deserts, glaciers, castles, and cliffs - all in exaggerated and forbidding forms. Sinners are placed in these circles based on their sins, categorized broadly as incontinence, violence, and fraud. *Purgatorio*, a steep, rocky mountain, features two terraces leading to its gate followed by seven cornices representing the purification of the seven deadly sins, culminating in a lush forest at the summit, the *Earthly Paradise*. *Paradiso*, in contrast, is described as having nine celestial spheres surrounding Earth, each associated with a heavenly body: Moon, Mercury, Venus, Sun, Mars, Jupiter, Saturn, the fixed stars, and the Primum Mobile. Beyond these lies the Empyrean, the eternal dwelling of God, where souls are positioned according to their virtues and degree of beatitude (Kanekar 2013).

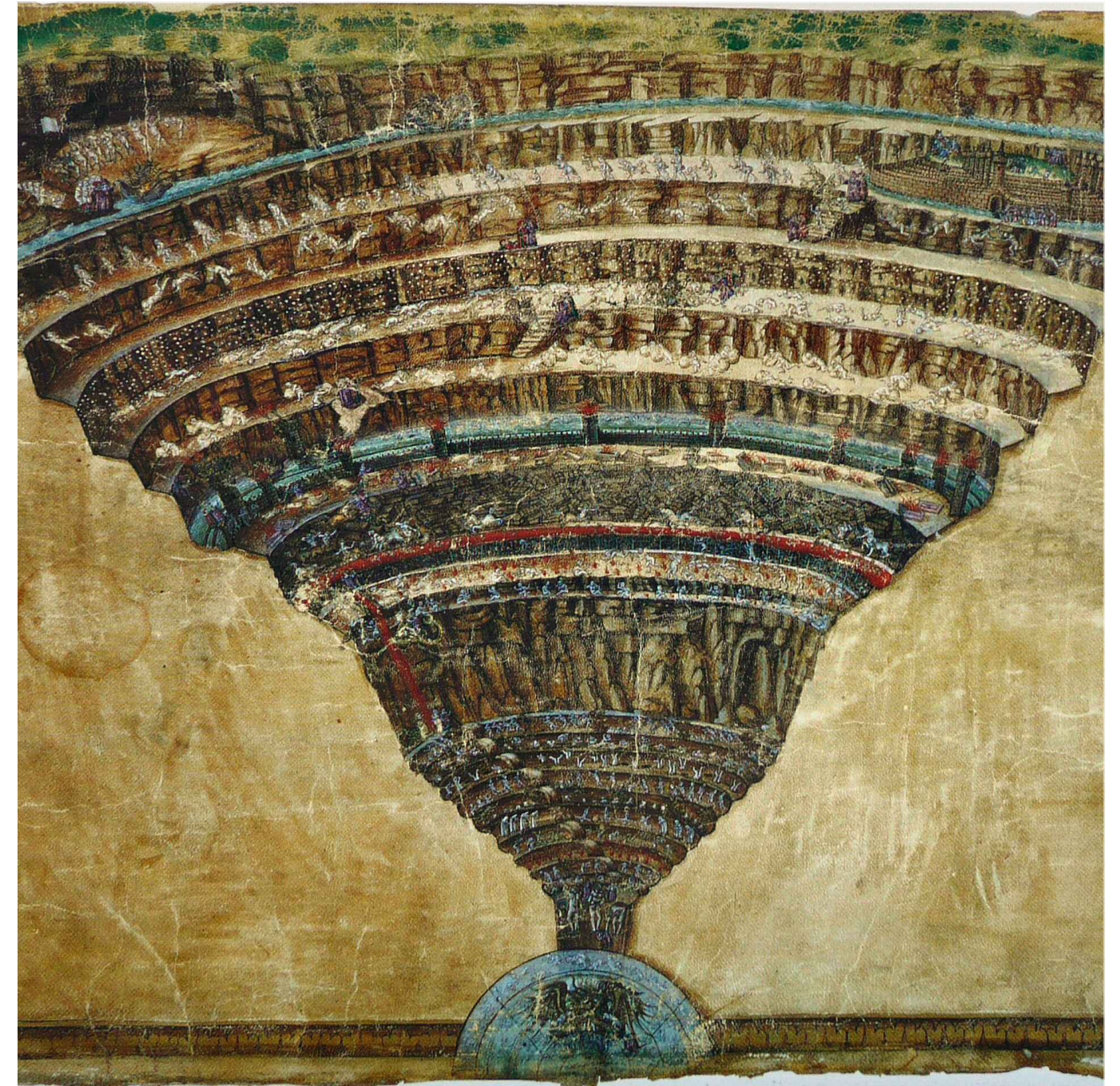


Figure 44. *Divine Comedy* by Sandro Botticelli

# DANTEUM / Giuseppe Terragni

# CASE STUDY

Terragni's design reflects the compositional structure of *Divine Comedy*, not only by illustrating its narrative but also by translating its form and rhyme structure into the architectural language of carefully proportioned spaces. The *Danteum* embodies a profound literary and symbolic intent, transforming Dante's emotional and philosophical journey into architectural form. It consists of a sequence of monumental spaces that parallel the narrator's progression from the "dark wood" through *Inferno*, *Purgatorio*, and *Paradiso*, offering a spatial experience that mirrors the allegorical journey of the poem.

The building's plan is deceptively simple, divided into four parts: an entrance court open to the sky with a courtyard with a dense grid of 100 travertine columns, two rooms that step up in section, intended as representations of *Inferno*, with 7 travertine columns that range in thickness, and *Purgatorio*, with cut-outs open to the sky; and the upper level, *Paradiso*, with a grid of 33 glass columns (Kanekar 2005).

Terragni employed the classical language of proportion, symmetry, and monumentalism, using geometric precision. The sequence of rooms, each defined by distinct levels, forms, and light conditions, was designed to parallel the progression through Dante's *Divine Comedy*, evoking the contrasting emotional and spiritual experiences of *Inferno*, *Purgatorio*, and *Paradiso*.

The golden rectangle, chosen as the fundamental geometrical principle of the project, operates throughout the entire design. While its connection to *Divine Comedy* may be questioned, Terragni justified it as "only rectangle that clearly expresses the harmonic law of unity in the Trinity" (Kanekar 2005).

Symbolic geometry and numbers further align the *Danteum* with Dante's work. The 100 travertine columns in the courtyard represent the poem's 100 cantos, while 33 glass columns in *Paradiso* correspond to its cantos. The 7 columns in *Inferno* symbolize the 7 deadly sins, while the 7 vacant podia in *Purgatorio* align with its terraces, though both diverge from Dante's original structure. The columns serve both numerical symbolism and spatial representation, contrasting the chaotic spiral of *Inferno* with the orderly grid of *Paradiso*, while their absence in *Purgatorio* underscores its transitory nature (Kanekar 2002).

The transitions between realms were carefully orchestrated through architectural forms, creating a narrative-driven experience that relied on spatial symbolism rather than explicit textual references.

The *Danteum* exemplifies how architecture can translate the abstract, emotive, and spiritual dimensions of literature into a tangible experience, creating a bridge between poetic narrative and spatial forms. It was not merely an illustration of the poem, but an exploration of how architectural elements could embody its allegorical and mystical dimensions.

Both a tribute to Dante and a reflection on the relationship between literature and architecture, the project reimagines the *Divine Comedy* as a spatial journey, inviting visitors to experience the progression from despair to redemption and transcendence. By translating Dante's literary legacy into architectural form, the *Danteum* demonstrates how stories can shape our perception of space and meaning, offering a unique medium for interpreting and perpetuating literary heritage while exploring the deep connections between art, narrative, and space.

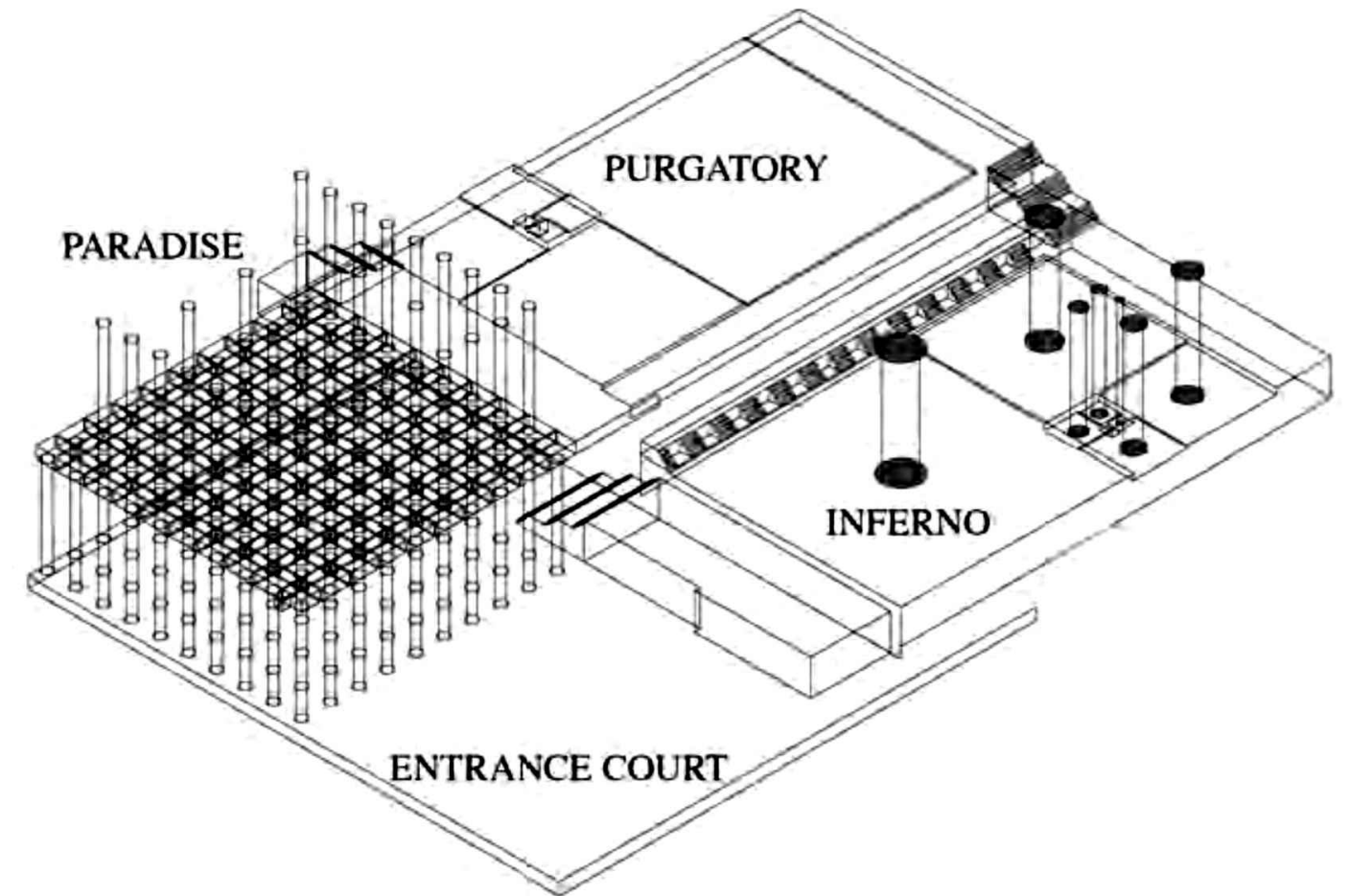


Figure 45. Axonometry by Aarati Kanekar

# DANTEUM / Giuseppe Terragni

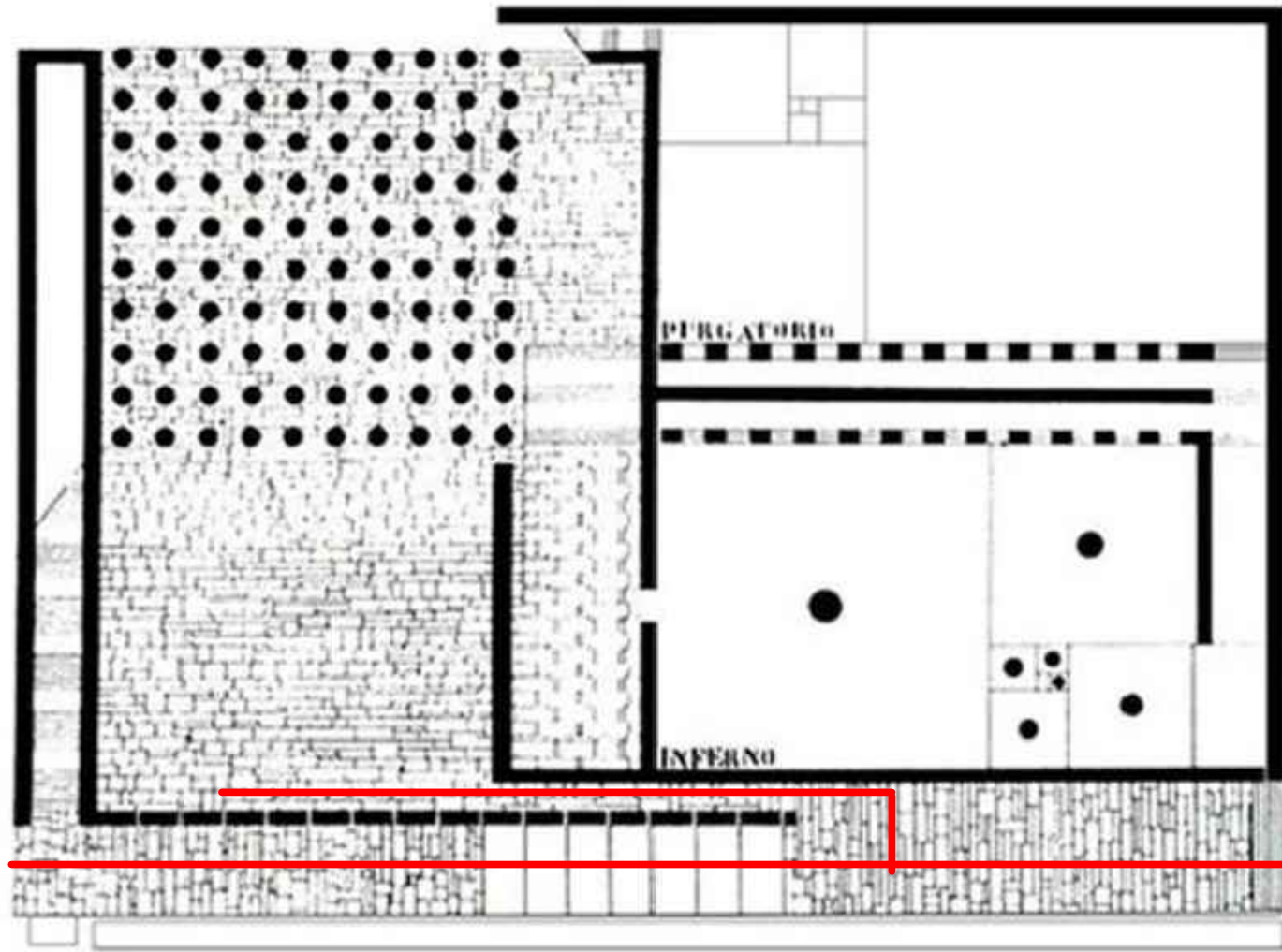


Figure 46. Entrance

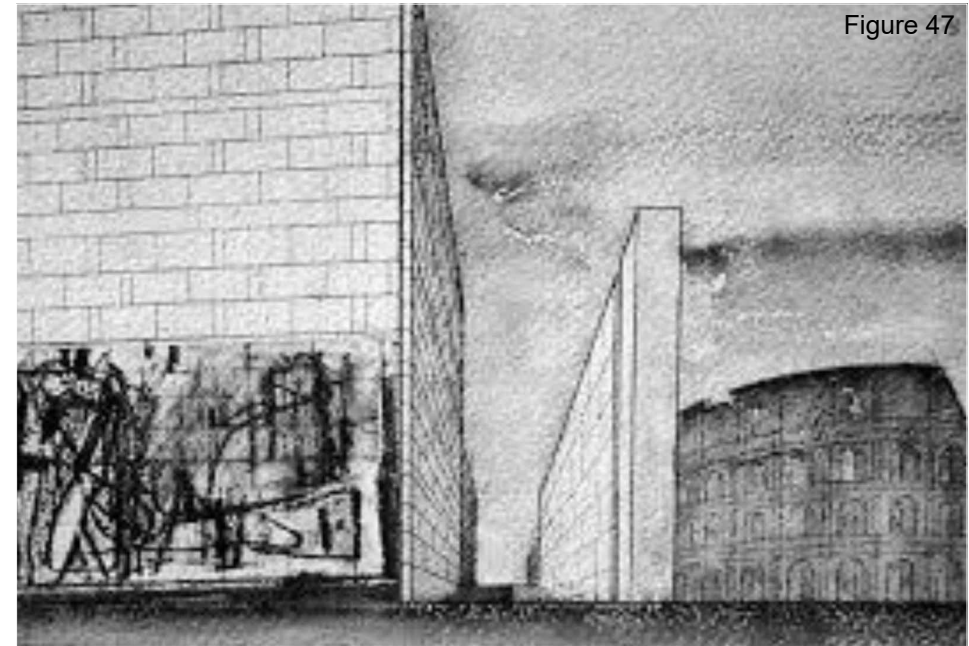


Figure 47

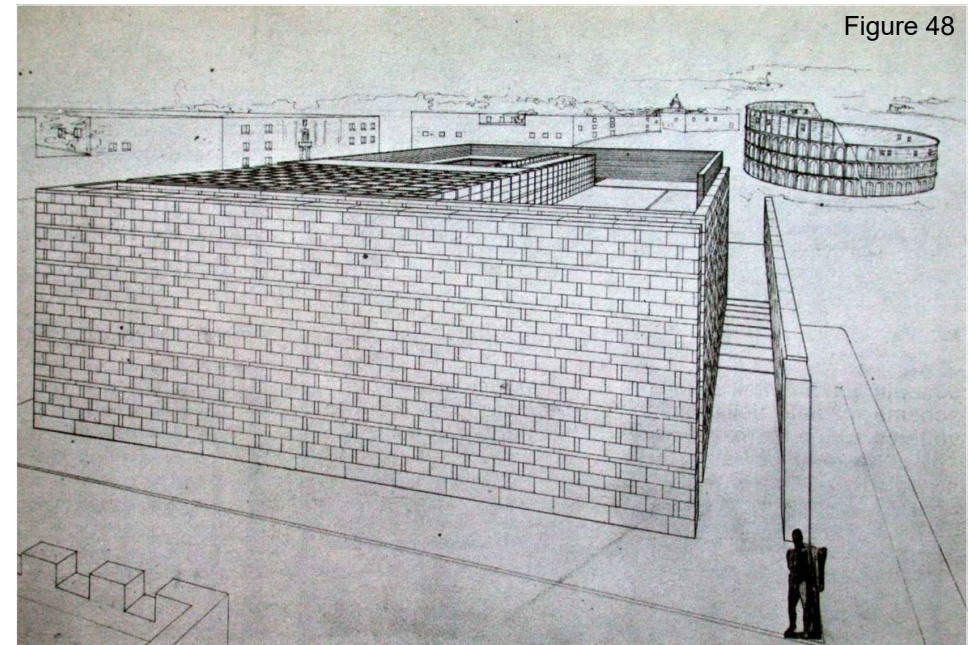


Figure 48

# DANTEUM / Giuseppe Terragni

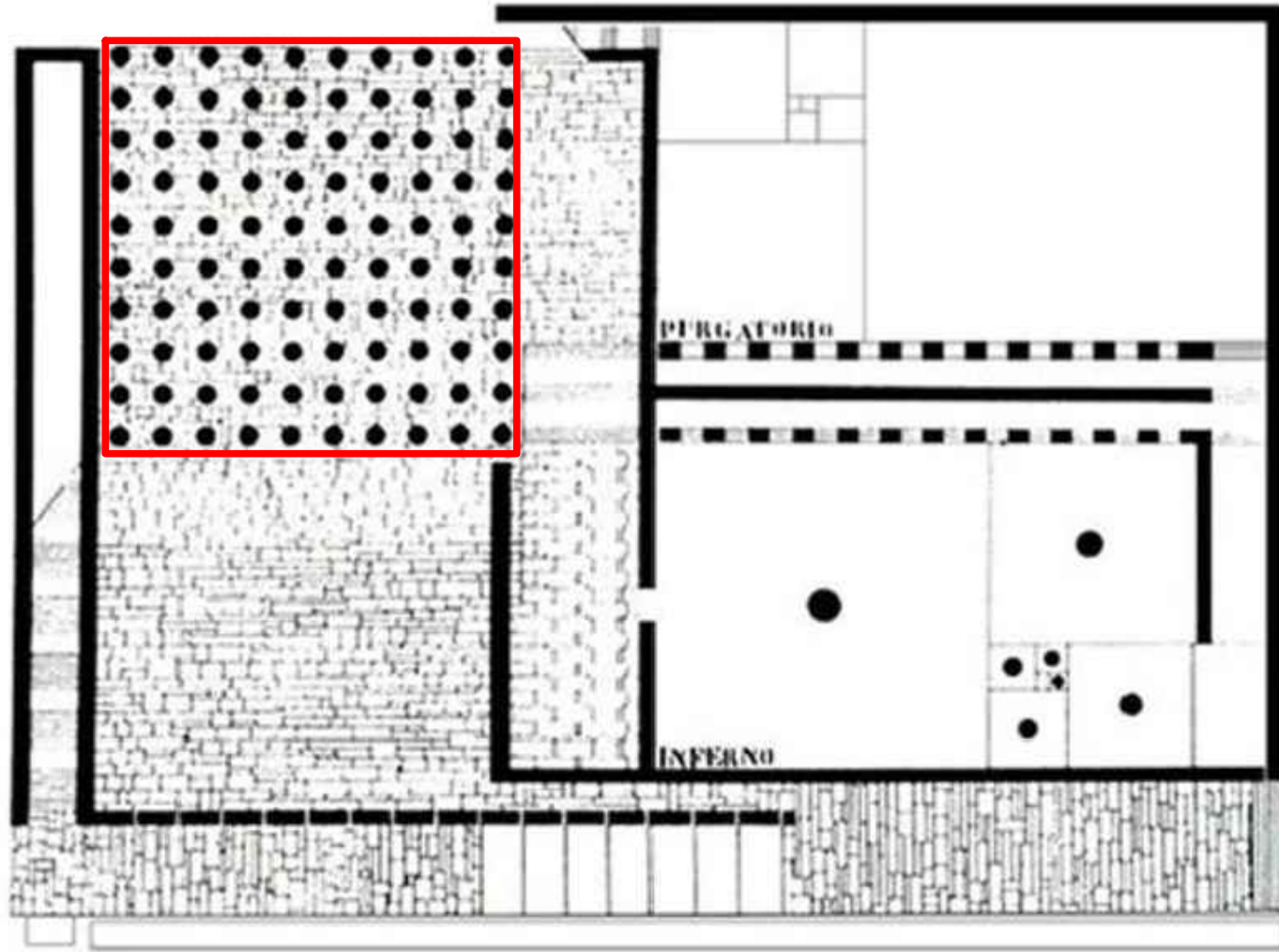


Figure 49. Entrance through hypostyle hall

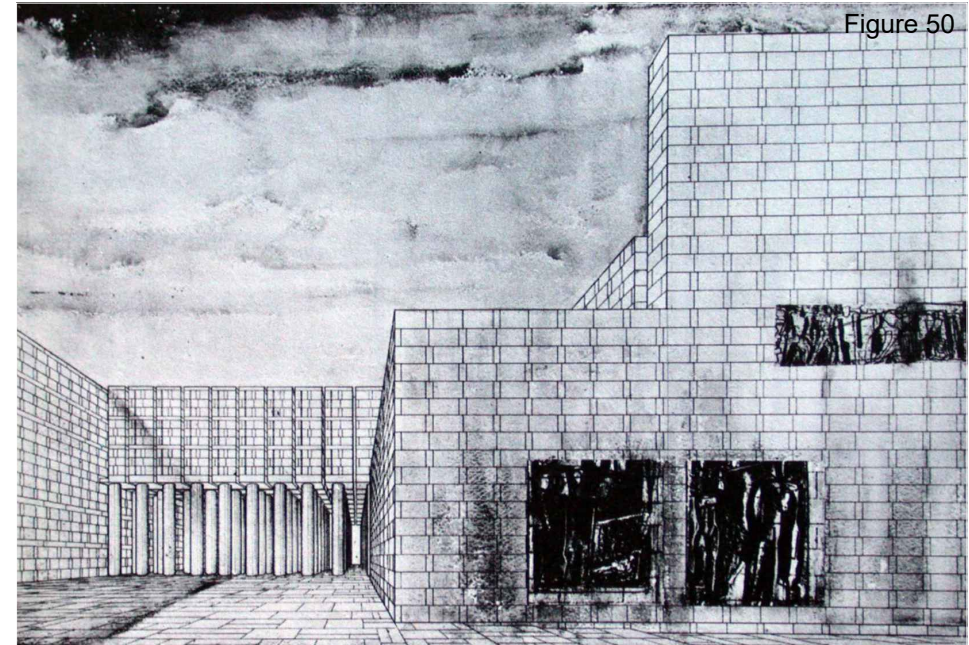


Figure 50

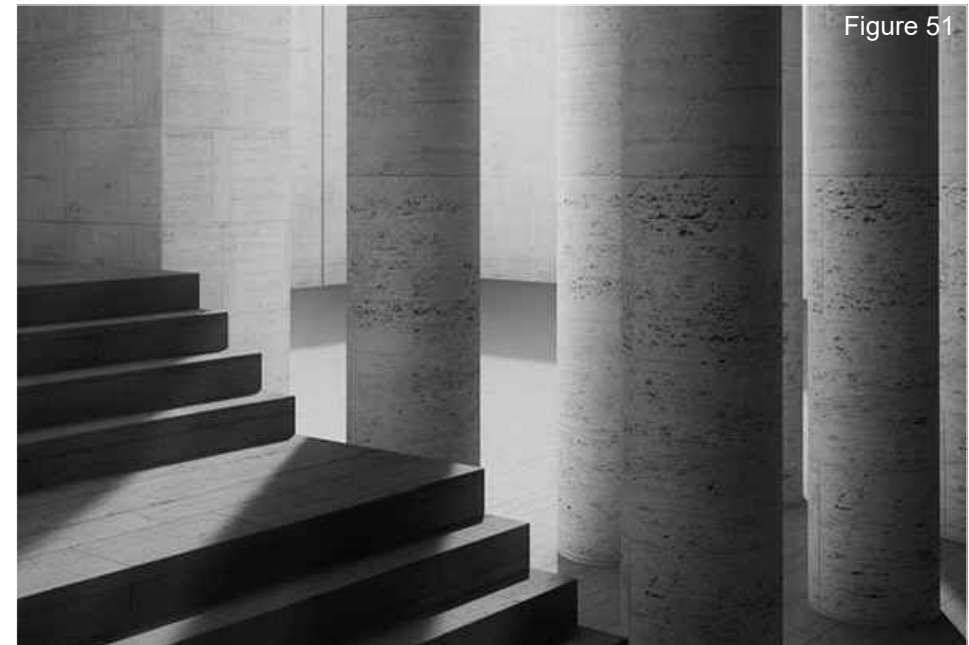


Figure 51

# DANTEUM / Giuseppe Terragni

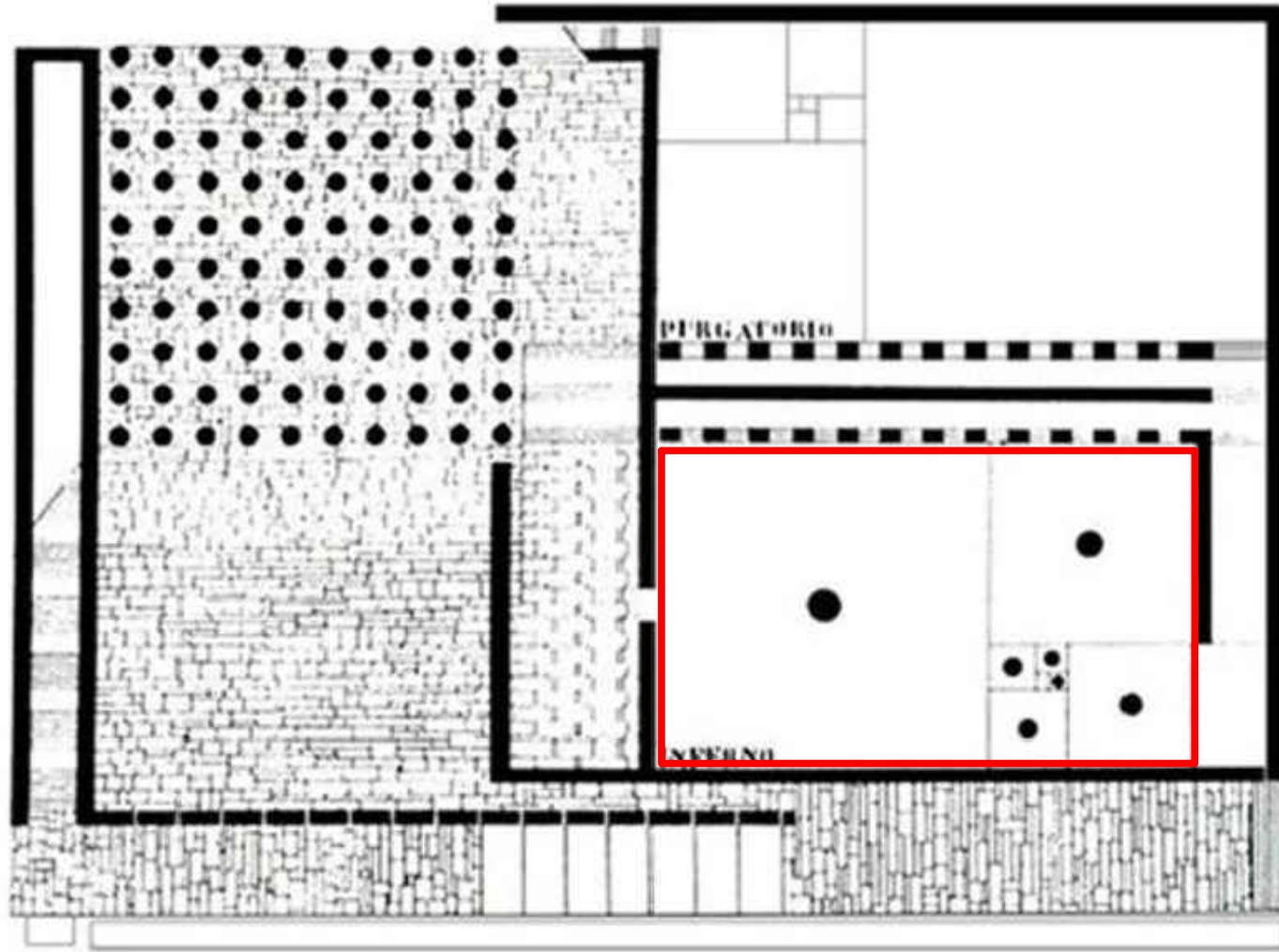


Figure 52. *Inferno*

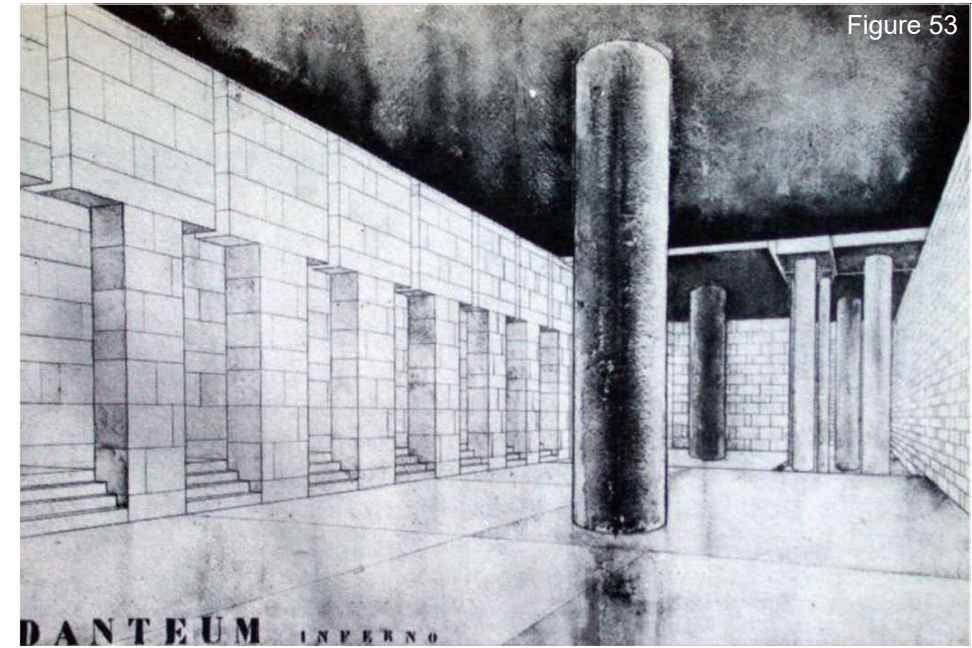


Figure 53



Figure 54

# DANTEUM / Giuseppe Terragni

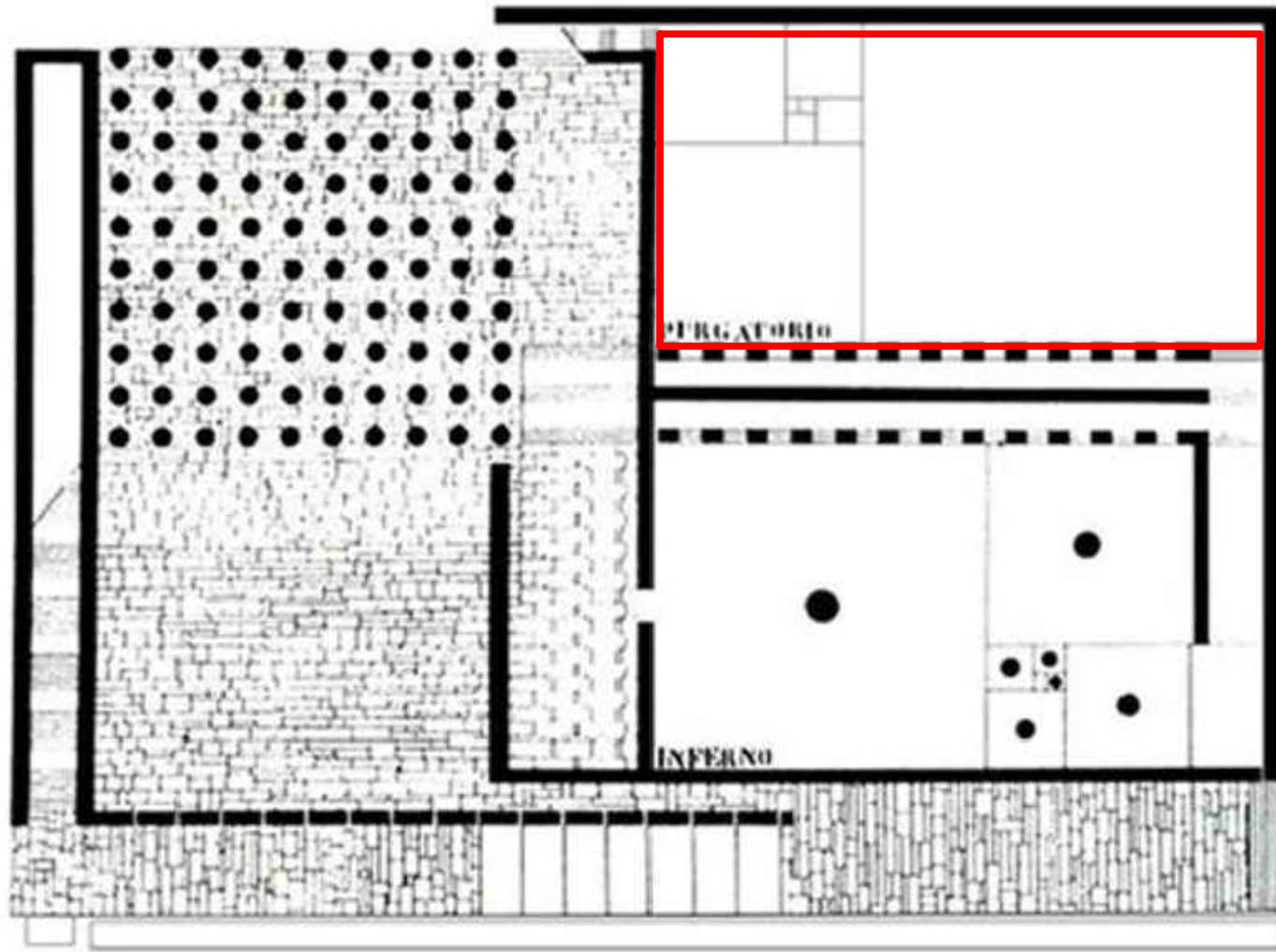


Figure 55. *Purgatorio*

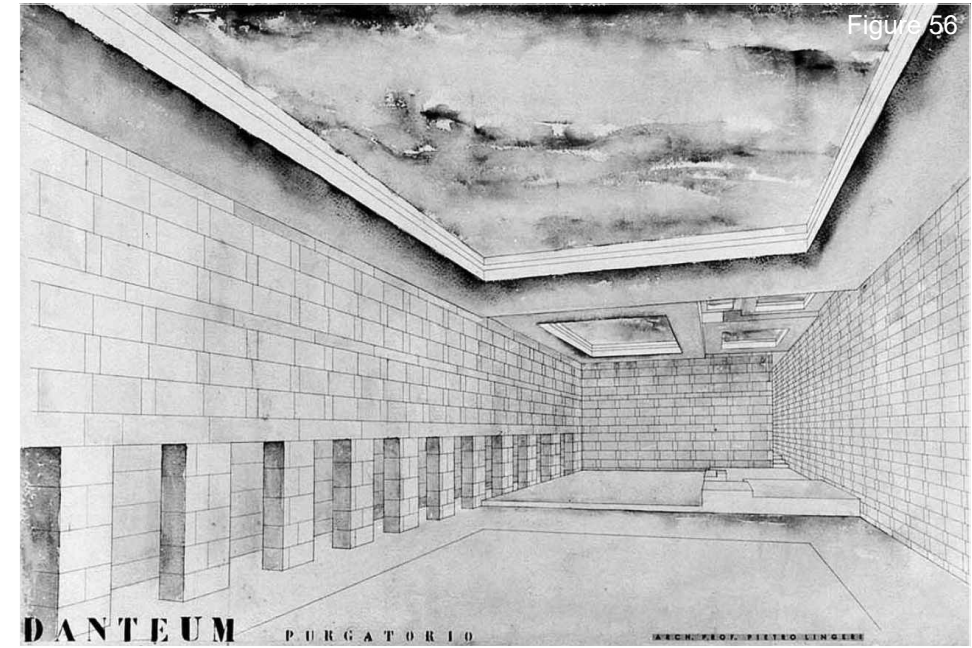


Figure 56



Figure 57

# DANTEUM / Giuseppe Terragni

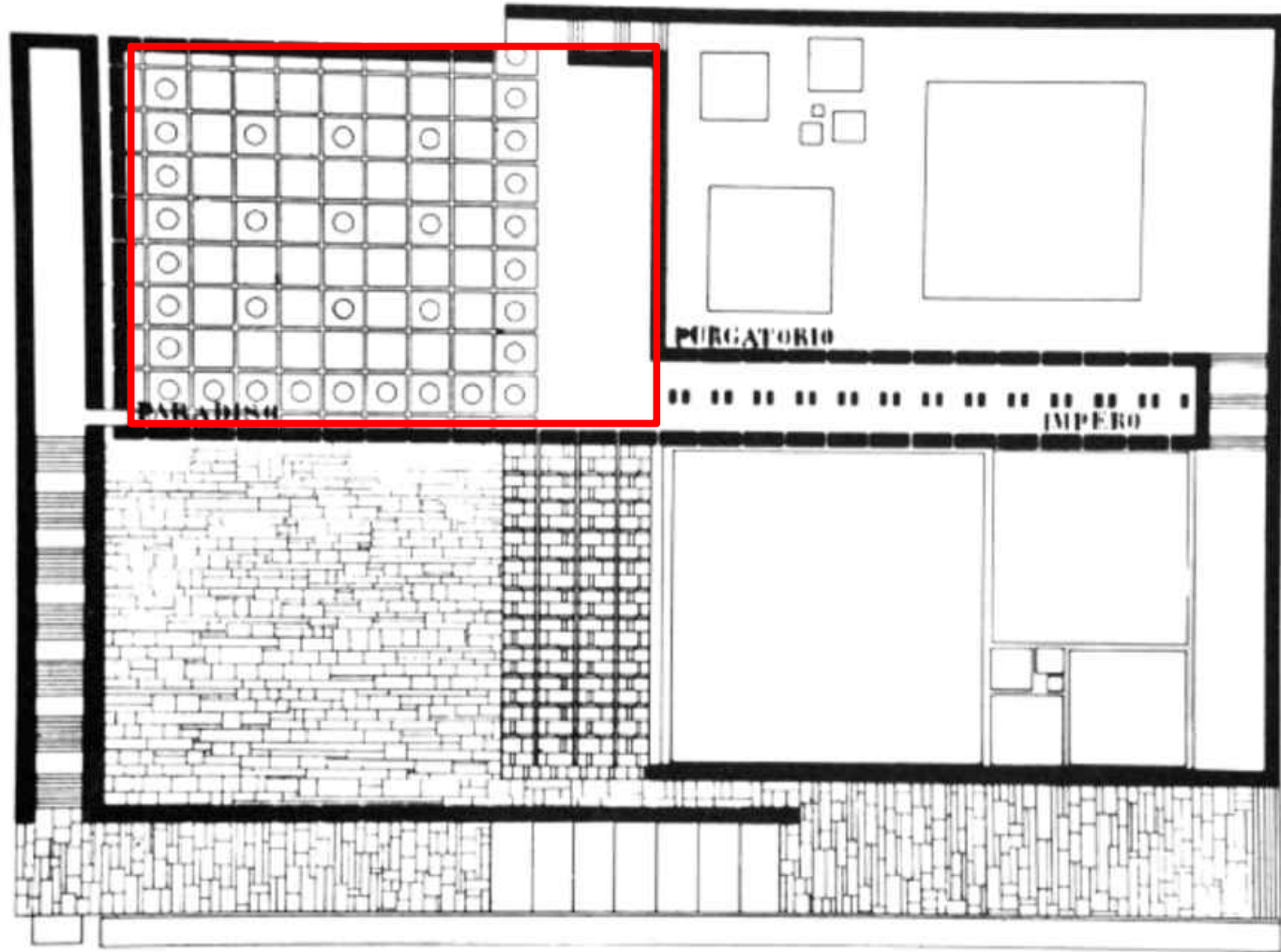


Figure 58. *Paradiso*



Figure 59

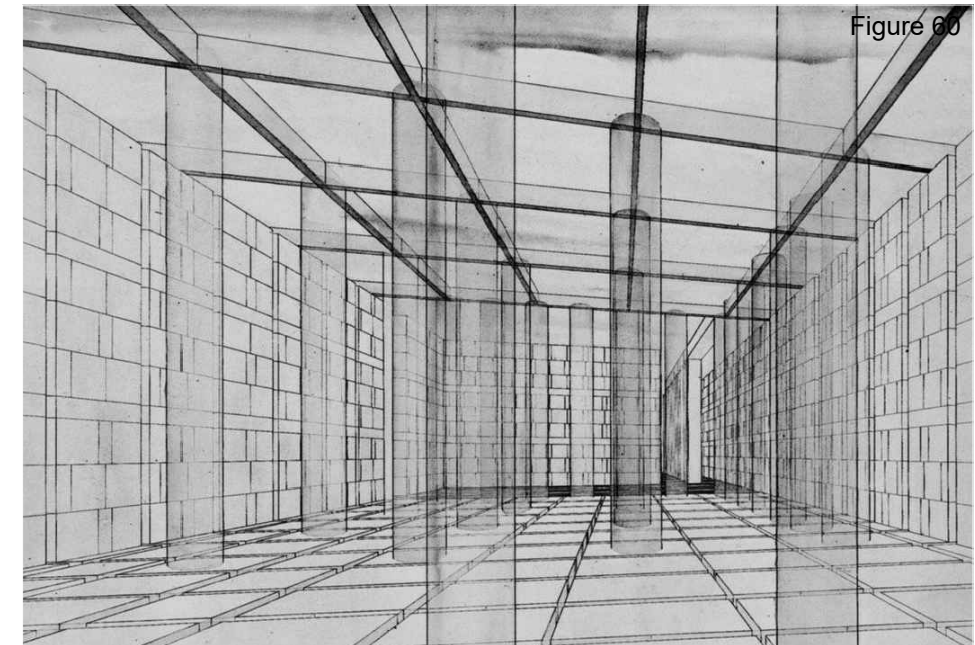


Figure 60

# DANTEUM / Giuseppe Terragni

LITERATURE QUOTE	ASSOCIATED FEELING	ARCHITECTURAL POTENTIAL	ARCHITECTURAL REALIZATION
<i>Abandon all hope, ye who enter here.</i>	hopeless, unknown, introspection, inferior	silent precursor to chaos, constrained spaces	entrance; high walls, open ceiling, threshold
<i>I found myself within a forest dark, for the straight-forward pathway had been lost.</i>	lost, confused, inferior, disoriented, step into an unknown and dark territory	defamiliarization, labyrinthine pathways, enclosed, narrow spaces, poor visibility	entrance; ambiguous space, forrest of dense positioned heavy and big columns, dimly light
<i>Through me the way is to the city dolent; Through me the way is to eternal dole; Through me the way among the people lost.</i>	despair, distress, disorientation, endless suffering, hopeless	dark, narrow spaces	entrance to inferno; ambiguous, enclosed space, narrow hallway leading into the dark
<i>Hope nevermore to look upon the heavens; I come to lead you to the other shore, to the eternal shades in heat and frost</i>	eternal darkness, endless suffering	contrasting spaces, dark, temperature differences	inferno; contrasting elements, interplay of materials, light, and temperature
<i>Thus I descended out of the first circle, down to the second, that less space begirds, and so much greater dole, that goads to wailing.</i>	despair, sins, suffering, fear, awe, sinking into unknown	uncomfortable space, descending into darkness	inferno; dark space, no lights nor windows, stairs

Figure 61. From literature to architecture by Marta Lulić

# CASE STUDY

LITERATURE QUOTE	ASSOCIATED FEELING	ARCHITECTURAL POTENTIAL	ARCHITECTURAL REALIZATION
<i>So bitter is it, death is hardly more.</i>	claustrophobic, oppressive, suffering	narrow, dark, heavy, enclosed spaces	inferno; enclosed spaces, harsh materials, darkness
<i>I reached a place where every light is mute, which bellows like the sea beneath a tempest, when it is battered by opposing winds</i>	darkness, stillness	dark, enclosed spaces	inferno; no windows, dim lighting, shadows, quiet, sensory overload
<i>“Come,” said he, “near at hand here are the steps, and easy from henceforth is the ascent.</i>	hopefull, purification, positive, leading to heaven	gradual ascending, progressively brighter and open	purgatorio; transition from dark to light starting with dim/shadow, stairs
<i>Along the solitary plain we went, as one who unto the lost road returns, and till he finds it seems to go in vain.</i>	hopeful, lost, confused	sense of wandering	purgatorio; high walls, closed off, no views
<i>on the left hand appeared to me a thong of souls, that moved their feet in our direction, and did not seem to move, they came so slowly</i>	observative, introspective, contemplative	simple, clean, elements, timeless, ethereal	purgatorio; platforms, high walls, minimalistic

Figure 62. From literature to architecture by Marta Lulić

# DANTEUM / Giuseppe Terragni

# CASE STUDY

LITERATURE QUOTE	ASSOCIATED FEELING	ARCHITECTURAL POTENTIAL	ARCHITECTURAL REALIZATION
<i>thence we came forth to rebehold the stars.</i>	hope, freedom	escape from darkness	purgatorio; bright, stairs
<i>The rays of the four consecrated stars, did so adom his countenance with light, that him I saw as were the sun before him.</i>	hopefull, bright, calm, radiant, divine, progress	bright, open spaces	purgatorio; open ceiling, interplay of shadow and natural light
<i>The glory of Him who moveth everything, doth penetrate the universe, and shine in one part more and in another less.</i>	spiritual journey, divine glory	light, transparency	paradiso; transparent materials (glass), columns, interplay of light intensity
<i>And his will is our peace; this is the sea to which is moving onward whatsoever it doth create, and all that nature makes.</i>	harmony, peace, unity, order	simplicity, order, proportion, movement	paradiso; use of proportion, creating movement
<i>and how much I beheld it grow with the new joy that superadded was unto its joys, as soon as I had spoken!</i>	joy, happines, grateful, spiritual fullfilment	clarity, bright space	paradiso; light, stairs

Figure 63. *From literature to architecture* by Marta Lulić

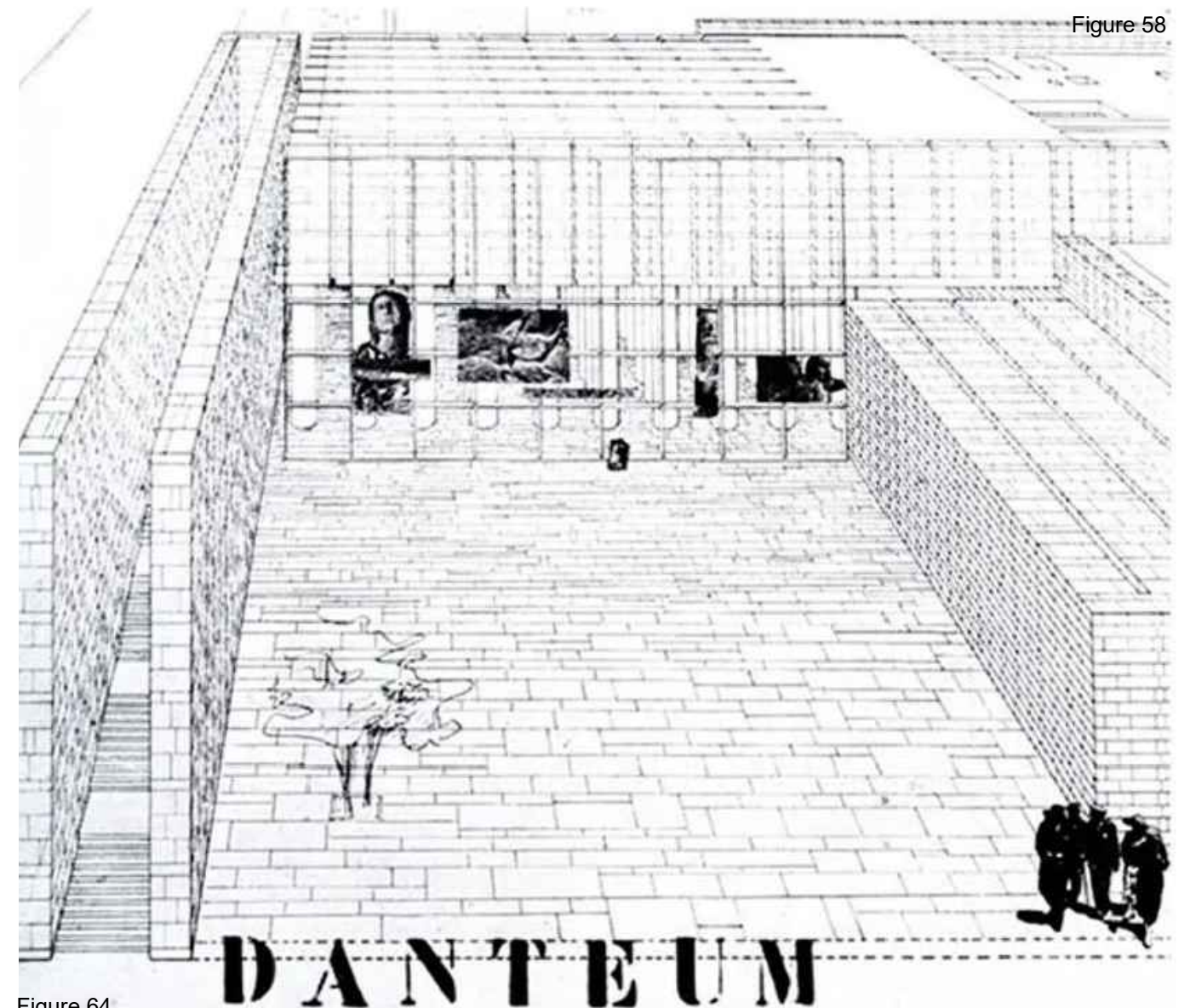


Figure 64

# DANTEUM / Giuseppe Terragni

The *Danteum's* design transforms the poetic imagery and moral lessons of *Divine Comedy* into a tangible, spatial experience, echoing Dante's progression from darkness to light, confusion to clarity, and suffering to divine peace.

*Inferno* is portrayed through fractured and oppressive spaces that evoke darkness and despair, with sunken floor sections and fragmented columns intensifying the sense of distortion and weight. The proportional sinking of the floors creates horizontal discontinuity, while the dislocation of floor and ceiling sections suggests shear distortion under immense pressure. This interplay of light, scale, and materials amplifies the crushing atmosphere of heaviness and darkness.

*Purgatorio*, in contrast, features stepped platforms open to the sky, suggesting ascension and transition. The use of light and form plays a crucial role here as it emphasizes the movement from darkness into light.

*Paradiso* is expressed in a luminous hall of glass columns, glass blocks and glass beams, embodying light, purity, and transcendence. Moreover, natural light, tall ceilings, symmetry, and simple forms create a serene sense of peace and clarity. The transparent columns symbolize harmony and divine order, while their interaction with light transforms the space, reflecting the unfolding of spiritual truth and enlightenment central to Dante's journey.

“architecture is not simply construction, or even the satisfaction of material needs; it must be something more [...]. Only when a harmony of proportions is reached, inducing the observer to pause in contemplation or emotion - only then will the constructive scheme have become a work of architecture.”

- Giuseppe Terragni, 1931



# CONCLUSION

The case studies highlight how architecture transcends mere functionality to become an evocative medium for atmosphere, narrative, and emotional resonance. By drawing from literature and poetry, these works reveal the power of spatial design to express intangible qualities.

The atmosphere of a space emerges from a thoughtful interplay of layout, light. The use of natural materials like stone, brick, and wood reflects an understanding of time, history, and human interaction. These materials, with their textured surfaces and patina of wear, witness the continuum of time and evoke authenticity. They allow spaces to communicate their origins and the passage of time, creating a dialogue between the built environment and its users. This connection to the natural world enhances feelings of comfort, stability, and belonging.

In contrast, contemporary materials like glass, metal, and synthetics, while visually striking, often lack this expressive depth. Their smooth, uniform surfaces can feel disconnected from the narrative of time, limiting their ability to convey meaning (Holl, Pallasmaa, Pérez-Gómez, 2007). Consequently, the thoughtful selection of materials becomes a vital narrative tool, enabling architecture to communicate on both a tangible and symbolic level.

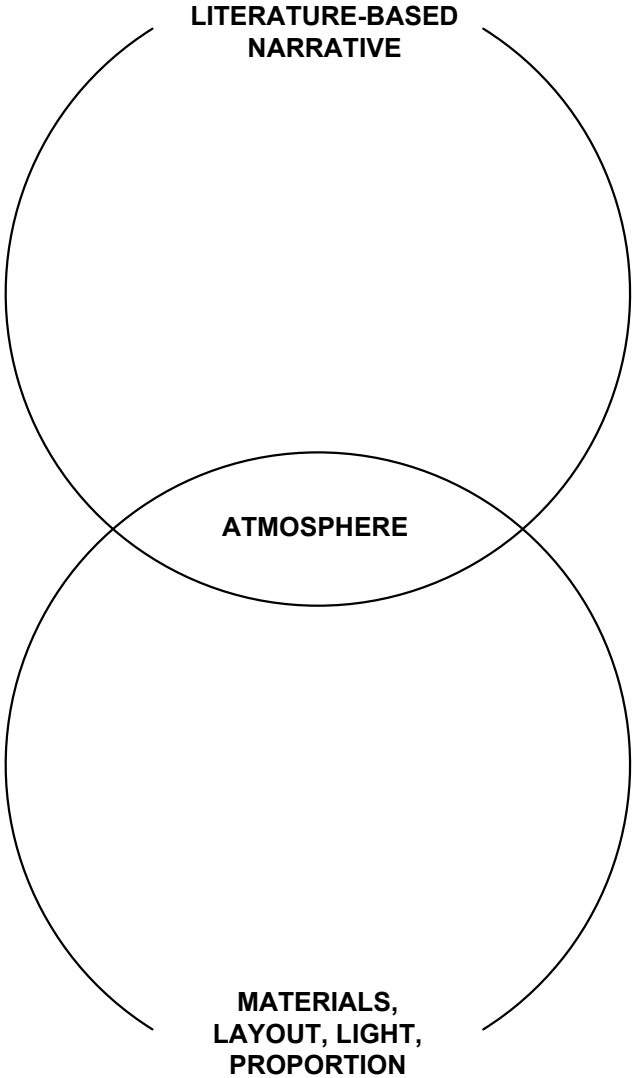
Spatial organization further shapes the atmosphere of a space. For instance, Campo Baeza's designs emphasize openness and blurred interior-exterior boundaries, fostering calm, clarity, fluidity, and connection. Conversely, the contrasting spaces, modular repetition, and labyrinthine pathways of the *Kafka Castle* evoke curiosity, exploration, and discovery. Proportionality and organic forms cultivate harmony and biophilic connections, while minimalist designs simplify environments, reducing cognitive overload and promoting serenity and focus.

In the *Danteum*, light, proportion, and materiality are employed to convey Dante's poetic journey from darkness to enlightenment. Large openings and natural light fill spaces with warmth and airiness, while darkness emphasizes discomfort and introspection. Similarly, earthy tones and natural sounds provide a sense of calmness and connection to nature, whereas bold palettes and loud noises can evoke feeling of authority and overstimulation.

Atmosphere is cultivated through deliberate design choices that engage the senses. Architecture, in these cases, is not merely a physical construct but an emotional and intellectual endeavour, creating a multi-sensory experience that resonates deeply with human perception. Through the careful orchestration of materials, proportions, light, and space, architecture transforms into a profound experience, embodying the timeless interplay between humanity and the world it inhabits.

Figure 66. *Atmosphere* by Marta Lulić

# CASE STUDY



## 03.2 BASE LITERATURE

This thesis explores the translation of literature into architecture, focusing on how existing travelogues and travel memoirs can guide the architectural process. These literary works, enriched with personal experiences, vivid landscapes, and cultural observations, provide a compelling narrative base for translating emotions and journeys into architectural elements. The project seeks to capture the essence of travel by using these stories as a guide, transforming the sensory and emotional experiences of travellers into spatial design.

The central questions guiding this exploration are how a traveller feels, what do they experience, how do they act, and ultimately, how can that sensory and emotional journey of a traveller be captured and embodied in physical space?

The following chapters provide insights into the selected books, along with key excerpts that inspire the architectural process. The chosen works are:

- *A Room with a View* by E.M. Forster
- *Eat, Pray, Love* by Elizabeth Gilbert
- *Driving Italy: A Cheeky Travel Memoir* by Rada Jones
- *Under the Tuscan Sun: At Home in Italy* by Frances Mayes

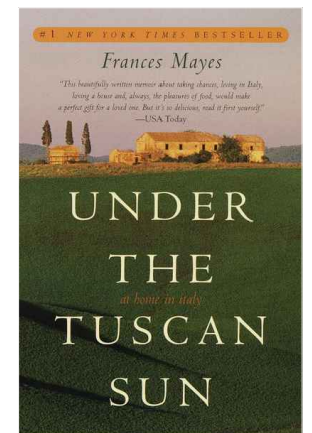
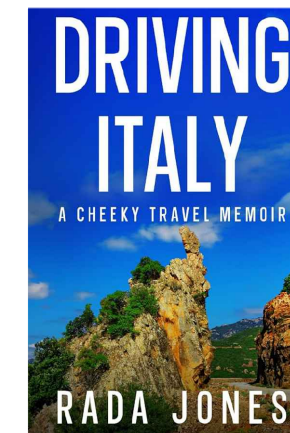
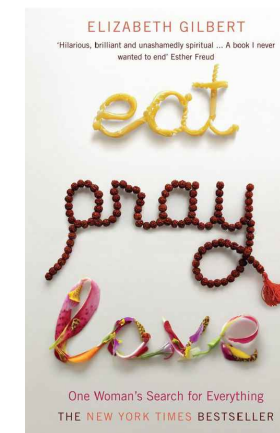
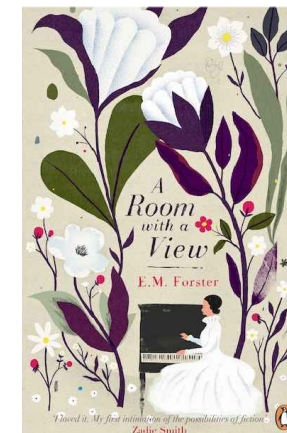
These books are all set in Italy and have been chosen based on specific criteria:

- format: travelogues or memoirs that offer personal, reflective accounts
- descriptive richness: vivid portrayals of landscapes, people, and sensory experiences
- diverse narratives: a range of journeys, from self-discovery to cultural immersion
- defined locations: clear settings that strengthen the narrative and provide a spatial context
- traveller's perspective: emphasis on the subjective experiences of the protagonist

The study of these foundational books includes a detailed understanding of the book's content and historical and cultural context. Moreover, it includes identification and interpretation of themes with potential for architectural translation.

Through this approach, architecture becomes a literal medium for storytelling, where spaces are crafted to reflect the essence of travel: discovery, transformation, and connection. The following chapters will delve deeper into each book, highlighting key excerpts and themes that will later help inform the design process.

## INTRODUCTION



# A ROOM WITH A VIEW / E.M. Forster

*A Room with a View* is a coming-of-age novel by English writer E. M. Forster that blends romance, societal critique, and personal growth within the context of early 20th-century English society.

The story follows Lucy Honeychurch, a young Englishwoman torn between societal expectations and her desire for self-expression and love. While traveling in Italy, she encounters the unconventional George Emerson, whose free-spirited nature challenges the constraints of her conservative upbringing and the rigid gender roles of early 20th-century England.

Divided into two sections, Italy and England, the novel humorously critiques societal norms, particularly those surrounding class, convention, and the constraints placed on women, especially regarding marriage and social roles. Forster contrasts Italy's vibrant landscapes and liberating spontaneity with England's traditions and societal obligations, reflecting Lucy's internal struggle. Through this juxtaposition, Lucy's journey of self-discovery unfolds, leading her toward independence and emotional authenticity.

The focus for this research is *Part I. Italy*, where Lucy travels with her cousin and chaperone, Charlotte Bartlett. Dissatisfaction with their accommodations at the Pensione Bertolini - lacking a promised view - leads to an encounter with the Emersons, who offer their rooms. This gesture sparks Lucy's awakening to new perspectives, setting the tone for her transformation.

The novel concludes with Lucy and George eloping to Florence, finding freedom and authenticity symbolized by a room with a view. The title itself represents Lucy's yearning for a broader, more meaningful life.



Figure 67. Theatrical release poster

# A ROOM WITH A VIEW / E.M. Forster

The *Italy* section in *A Room with a View* exemplifies the liberating power of travel as a catalyst for self-discovery and emotional awakening. It captures the vibrant contrast between the passionate, spontaneous Italian culture and the restrained, structured norms of Edwardian England. Through Lucy Honeychurch's experiences, the text evokes the joy of breaking away from societal expectations. It emphasizes moments of introspection, connection, and emotional vulnerability, showing how a change of environment can open the door to personal growth.

## KEY THEMES:

### Journey of self-discovery and transformation:

Lucy's journey reflects the tension between personal freedom and societal expectations. Her experiences in Italy act as a catalyst for her self-discovery, allowing her to embrace her desires while rejecting the constraints of societal expectations. Moreover, Italy symbolizes liberation, spontaneity, and passion, while England represents restraint, tradition, and duty.

### Romanticism and passion:

Romance serves as a multifaceted motif that goes beyond conventional love stories, delving into emotional depth, personal freedom, and human connection. Lucy Honeychurch's journey is deeply intertwined with her awakening to the idea of love--not just romantic, but also as a symbol of self-discovery and emotional fulfillment.

By translating these themes into architectural design, focusing on embodying the tension between freedom and constraint, and the transformative power of perspective and self-discovery. The architecture could invite exploration, reflection, and connection.

The following book excerpts have been selected, identified and interpreted as potential for architectural translation and will later serve as a foundation for the design process.

# BASE LITERATURE

***It was pleasant to wake up in Florence, to open the eyes upon a bright bare room, with a floor of red tiles which look clean though they are not; with a painted ceiling whereon pink griffins and blue amorini sport in a forest of yellow violins and bassoons. It was pleasant, too, to fling wide the windows, pinching the fingers in unfamiliar fastenings, to lean out into sunshine with beautiful hills and trees and marble churches opposite, and close below, the Arno, gurgling against the embankment of the road. (p.13)***

This quote evokes tranquillity, wonder, and a deep connection to the surrounding landscape. It captures the sensory experience of waking up in a beautiful, albeit imperfect space, where the beauty of the room, the view, and the sounds of nature create a sense of warmth, joy, and tranquillity.

### Architectural potential:

Sensory connection to nature: Focus on natural light, creating a sense of openness, tranquillity and connection through outdoor terraces and large openings that frame views and let sunlight in.

Textural elements: Focus on natural materials like terracotta or wood, embracing imperfections that add character and warmth.

***As to the true Italy - he does not even dream of it. The true Italy is only to be found by patient observation. (p.15)***

This quote suggests that true understanding comes not from rushing through experiences but from observing and immersing oneself in the environment. It conveys a sense of curiosity and contemplation, where meaning and beauty are revealed over time through thoughtful attention and a willingness to explore beyond the surface.

### Architectural potential:

Journey-based spaces: Focus on spaces with non-linear layouts that unfold gradually and encourage meandering and discovery, slowly leading visitors to unexpected views or quiet corners.

***"A smell! a true Florentine smell! Every city, let me teach you, has its own smell." "Is it a very nice smell?" said Lucy, who had inherited from her mother a distaste to dirt. "One doesn't come to Italy for niceness," was the retort; "one comes for life. Buon giorno! Buon giorno!" bowing right and left. "Look at that adorable wine-cart! How the driver stares at us, dear, simple soul!" (p.15)***

This quote highlights the sensory experience tied to place - unique character and vibrant energy of daily life. It conveys the emotions of discovery and immersion in the life of a city, embracing both its beauty and imperfections.

### Architectural potential:

Sensory engagement: Focus on elements that engage all the senses, like textured materials, ambient sounds, and curated scents that evoke a place's essence.

# EAT, PRAY, LOVE / E. Gilbert

*Eat, Pray, Love: One Woman's Search for Everything Across Italy, India, and Indonesia* is a memoir by American author Elizabeth Gilbert. This memoir recounts author's self-discovery and healing through a trip around the world after her divorce.

Divided into three sections, the book explores pleasure, spirituality, and balance across three countries:

*Italy (Pleasure):* Gilbert immerses herself in the joys of food, language, and leisure. From savouring pizza in Naples to learning Italian in Rome, she reconnects with her senses and begins to heal emotionally.

*India (Spirituality):* At an ashram, she practices meditation and prayer, confronting her inner struggles and seeking divine connection. This phase marks her spiritual awakening and emotional cleansing.

*Indonesia (Balance):* In Bali, she reconnects with a medicine man who helps her find harmony between pleasure and devotion. She befriends locals and meets Felipe, her future partner, rediscovering love and companionship.

Through her travels, Gilbert transforms her life, finding joy, peace, and a renewed sense of self-worth. Her story emphasizes the importance of living authentically and embracing the full spectrum of human experiences.

The part of the book that was in focus for the needs of this research is *Part I. Italy*, where Gilbert immerses herself in the pursuit of pleasure, embracing the art of enjoying life without guilt or obligations. This chapter highlights her experiences indulging in the beauty of Italian culture, its culinary delights, welcoming people and the richness of the Italian language.

In Rome, Liz embraces the city's charm, while Venice serves as a cultural gem where she reconnects with a friend. In Naples, the birthplace of pizza, she enjoys its vibrant energy and culinary delights. She also visits Sicily, Florence, and Tuscany, captivated by their scenic beauty and rich cultural heritage, embodying the essence of Italian tradition.

Together, these locations frame Italy as a haven of pleasure, indulgence and rediscovery, reflecting Liz's journey of rediscovery.



Figure 68. *Movie scene*

# EAT, PRAY, LOVE / E. Gilbert

The *Italy* chapter in *Eat, Pray, Love* exemplifies how indulgence and leisure can become powerful tools for personal restoration, showing a profound connection between environment, culture, and emotional well-being. It conveys a sense of surrender to life's simple pleasures, moments of introspection, and the transformative power of everyday experiences. Through slowing down and appreciating beauty - whether in food, language, or surroundings - the text evokes self-discovery, contentment, and a renewed connection to oneself.

## Key themes:

### The pursuit of pleasure:

Emphasizing indulgence in food, wine, and leisure as tools for reconnecting with life's joys. Exploring the art of living fully and savouring the present moment. From pizza in Naples to fine dining in Sicily, Gilbert revels in culinary delights. She views eating as a transformative act, helping her recover from years of stress and emotional exhaustion.

### Journey of self-discovery and personal growth:

Italy becomes a space for reflection, where she regains her self-worth and vitality by embracing country's traditions, authenticity, savouring life's beauty, and balancing external joys with inner peace. Through this process, Gilbert heals emotional wounds and redefines happiness, demonstrating how simplicity and introspection can lead to a deeper sense of self and purpose.

### Connection to local tradition:

Immersing in Italy's rich cultural heritage through exploration. Gilbert experiences the charm of Rome's neighbourhoods, the melancholy of Venice, the bustling pride of Naples, and the serene beauty of Sicily. She uses her explorations to connect with the Italian ethos of "*il dolce far niente*" (the sweetness of doing nothing). Her interactions with locals, like Giovanni and Luca Spaghetti, enrich her appreciation for Italy's linguistic and cultural vibrancy.

These themes serve as an evocative foundation for translating experiences into architectural design, focusing on creating spaces that evoke pleasure, comfort, and transformation while promoting relaxation, sensory delight, and a connection to the present moment.

# BASE LITERATURE

The following book excerpts have been selected, identified and interpreted as potential for architectural translation and will later serve as a foundation for the design process.

***To make matters even more confusing, I'd also been dying lately to get over to Italy, so I could practice speaking Italian, but also because I was drawn to the idea of living for a while in a culture where pleasure and beauty are valued. (p.30)***

This quote captures a longing for a lifestyle focused on pleasure, beauty, and cultural richness, where sensory experiences take precedence over practicality and efficiency. It embodies *la dolce vita*, encouraging indulgence, slowing down, and appreciating beauty in everyday moments.

### Architectural potential:

Spaces for pleasure: Focus on areas that encourage leisure and relaxation, such as sunlit terraces, courtyards, gardens and communal dining spaces, all dedicated to pleasure and enjoyment.

Celebration of beauty: Focus on elegant proportions, artistic details and ornate materials, such as marble, mosaic, and hand-painted tiles.

Sensory engagement: Focus on spaces that awaken the senses, incorporating play of light, colour, and texture to evoke a serene, joyful ambiance, with elements like natural light, soft textiles, and lush greenery.

***I have my own set of survival techniques. I am patient. I know how to pack light. I'm a fearless eater. But my one mighty travel talent is that I can make friends with anybody... (p.43)***

This quote evokes a sense of confidence, adaptability, and openness. It emphasizes the joy of exploration and the value of human connection.

### Architectural potential:

Social spaces: Focus on spaces that foster interaction and connection, such as communal lounges, open kitchens, or shared dining areas where people can gather easily and feel comfortable.

# EAT, PRAY, LOVE / E. Gilbert

*Over the next six weeks, I travel to Bologna, to Florence, to Venice, to Sicily, to Sardinia, once more down to Naples, then over to Calabria. These are short trips, mostly - a week here, a weekend there - just the right amount of time to get the feel for a place, to look around, to ask people on the street where the good food is and then to go eat it. (p.101)*

This quote highlights a sense of spontaneous exploration, excitement, and curiosity. There's an underlying appreciation for the authentic and simple pleasures of life, like finding good food through personal connections, and the satisfaction of living in the moment.

## **Architectural potential:**

Exploration and discovery: Focus on areas that encourage curiosity, like winding corridors, hidden courtyards, or alcoves that invite guests to explore and engage with the space.

Local engagement: Focus on creating a connection with the locals and the local culture, like open kitchens where guests can interact with chefs or community spaces for locals to meet.

*These weeks of spontaneous travel are a fantastic time, running to the train station and buying tickets left and right, finally beginning to really enjoy my freedom because it has finally come to me that I can go wherever I want. (p.101)*

This quote evokes a sense of exhilaration, freedom, and spontaneity. It celebrates the joy of unplanned exploration and the realization of true freedom, where the journey is as meaningful as the destination.

## **Architectural potential:**

Flow and exploration: Focus on versatile areas that allow for free movement, winding corridors, multiple access points, or dynamic pathways that encourage discovery and a sense of motion, much like the spontaneous travel experience.

# BASE LITERATURE

*But is it such a bad thing to live like this for just a little while? Just for a few months of one's life, is it so awful to travel through time with no greater ambition than to find the next lovely meal? Or to learn how to speak a language for no higher purpose than that it pleases your ear to hear it? Or to nap in a garden, in a patch of sunlight, in the middle of the day, right next to your favourite fountain? And then to do it again the next day? (p. 119)*

This quote evokes a sense of liberation and indulgence in life's simple pleasures. It celebrates the joy of slowing down, finding beauty in everyday experiences, and living in the present moment, free from the pressures of rush, guilt, or purpose,

## **Architectural potential:**

Spaces for leisure: Focus on spaces that encourage unhurried activities and prioritize comfort and relaxation, such as sunlit nooks, quiet reading rooms, intimate dining areas, and peaceful garden lounges.

Connection to nature: Focus on seamless transitions between indoor and outdoor spaces, like gardens or terraces that invite guests to relax, and enjoy the surrounding beauty.

Sensory experiences: Focus on creating sensory-rich environment - such as calming water sounds, tactile natural materials, calming colours, or aromatic gardens.

*I came to Italy pinched and thin. I did not know yet what I deserved. I still maybe don't fully know what I deserve. But I know that I have collected myself of late - through the enjoyment of harmless pleasures - into somebody much more intact. (p. 121)*

This quote reflects a transformation through self-care and indulgence in simple pleasures. It conveys a journey toward self-discovery, finding balance, and mending fragmented aspects of oneself through the act of slowing down and enjoying life's small pleasures.

## **Architectural potential:**

Restorative spaces: Focus on spaces that promote relaxation and healing, such as peaceful lounges, quiet reading rooms, or wellness areas with calming textures, soft lighting, and natural materials.

# DRIVING ITALY / R. Jones

*Driving Italy: A Cheeky Travel Memoir* is a memoir by Romanian-American author Rada Jones. This humorous travelogue chronicles the adventures of a retired couple as they explore Italy by a car.

Spanning ten thousand miles, the narrative captures their exploration of diverse landscapes, from Paris to Corsica, Sardinia, Sicily to mainland Italy. Along the way, they encounter various challenges, including navigating narrow streets, cultural quirks, and language barriers.

Amid these challenges, they manage to immerse themselves in Italy's unique charm, sampling local cuisine and engaging with the country's rich cultural heritage. Despite the scenic beauty and culinary delights, their travels are punctuated by moments of frustration, homesickness, and exhaustion.

Jones brings Italy to life through vivid descriptions of destinations like Mount Etna, Matera, and Tuscany, capturing the chaotic charm of its cities, the warmth of its people, and the unexpected joys of simple, shared moments.

Through the couple's encounters with locals, local dishes, and unique cultural experiences, the book offers a delightful glimpse into life off the tourist trail. Yet, it also reflects the realities of travelling, including small and cold accommodations, pandemic-era disruptions, homesickness, and moments of exhaustion, painting a balanced and authentic picture of the journey.

Blending humour, warmth, and authenticity, the memoir captures Italy's allure while offering a realistic portrayal of the ups and downs of travel. As their adventure ends, the couple reflects on the bittersweetness of leaving beloved places, mixing gratitude for the experience with a longing for home.



Figure 69. *Tuscan roads*

# DRIVING ITALY / R. Jones

This humorous travelogue explores the challenges, joys, and cultural discoveries one experiences while being in a foreign territory - whether it's squeezing through narrow streets, engaging with locals, or savouring local cuisine and history. Moreover, it revolves around the contrasts and complexities of travel, blending the romantic allure of Italy with chaotic realities, such as frustrations of moving from place to place, adjusting to unfamiliar customs, and managing life on the road...

## Key themes:

### Adaptation to new environments:

The couple faces the challenge of constantly shifting from one temporary "home" to another, adjusting to unfamiliar environments and living conditions. This theme touches on both the physical and emotional adjustments that come with extended travel, including feelings of longing and homesickness.

### Cultural exploration and immersion:

The memoir delves into Italy's diverse culture, from its bustling markets and historical sites to the simple moments shared with locals. Food as a sensory and cultural experience is a recurring theme, alongside the warmth of the people and the beauty of Italy's landscapes.

### Reflection on home and belonging:

As their journey nears its end, the couple reflects on the complexities of "home." The theme of longing for comfort and stability amidst the nomadic lifestyle resonates, exploring what it means to "feel at home" even when away from your usual life and familiar surroundings.

The potential for architectural translation of these themes offers the opportunity to design spaces that reflect both the external and internal journey, focusing on a dynamic, immersive experience that blends function, aesthetics, and emotional resonance to capture the complexities and joys of travel, adaptation, and cultural immersion.

# BASE LITERATURE

The following book excerpts have been selected, identified and interpreted as potential for architectural translation and will later serve as a foundation for the design process.

***I don't know much about being homeless. Still, I can tell you that gathering all your belongings in a car to drive into the unknown is deeply unsettling. (p.14)***

This quote evokes feelings of uncertainty, vulnerability, and anxiety. It reflects the unsettling nature of change and the discomfort of stepping into the unknown, especially when it involves leaving behind a sense of stability or home.

## Architectural potential:

Transition spaces: Focus on areas that represent the feeling of journey and unpredictability of travel, such as entryways, corridors, or vestibules, designed to be fluid and welcoming, but not fully settled.

Sensory comfort: Focus on cozy, enclosed spaces areas that provide a sense of security through soft materials, warm lighting and quiet sounds.

***Without TV or the internet, we spent three days watching the colourful hot-air balloons float toward the sky at sunrise, reading old books, and walking around the châteaux. (p.43)***

This quote evokes a sense of tranquillity, peace, mindfulness, and simplicity, emphasizing the joy found in simple, unhurried activities-- slowing down and watching the beauty of nature, reading, and exploring.

## Architectural potential:

Connection to outdoors: Focus on outdoor spaces such as terraces, gardens, or courtyards and large openings to allow views of nature and connection.

Quiet spaces: Focus on areas that encourage relaxation, such as reading rooms, cozy alcoves, or sunrooms that invite visitors to slow down and enjoy their surroundings without distractions.

# DRIVING ITALY / R. Jones

***Living in someone's home is fascinating. It's more voyeuristic than looking into people's houses through lit windows, though not quite as bad as watching some reality shows. You don't get to see the people, but you get to see their lives: you eat from their dishes, sleep between their sheets, and read their books. The most revealing thing is the fridge. You won't believe what you can learn about people by studying their fridge. And their pantry. (p.48)***

This quote evokes a sense of curiosity, intimacy, and voyeuristic delight in experiencing a new environment through the smallest details of their domestic environment. There's a fascination in seeing how others live, in discovering personal habits and preferences through objects like food, dishes, and books, even if the people themselves remain unseen.

## **Architectural potential:**

Subtle transparency: Focus on elements that provide glimpses into the everyday lives of the place, allowing guests to engage with the culture and lifestyle in a way that feels both intimate and respectful.

***When in Sardinia... we'll do like Sardinians do. We'll adopt the siesta, the late dinner, and everything else, and we'll live like they do. We'll try, at least. (p.78)***

This quote evokes a sense of curiosity, openness, and immersion in local culture. It reflects a willingness to embrace and adapt to a different lifestyle, driven by the desire to experience a new rhythm of life.

## **Architectural potential:**

Cultural immersion: Focus on spaces that celebrate local traditions, invite guests to fully immerse themselves in the local way of life and connect with locals.

***I'll also miss our adventures. We're no longer young but still love to explore and enjoy life. We delight in nice dinners and good wine and laugh at things nobody else understands. (p.180)***

This quote evokes nostalgia and contentment, highlighting the excitement of ongoing exploration, the connection formed through shared experiences and the joy of savouring life's simple pleasures with loved ones.

## **Architectural potential:**

Celebration of culinary and cultural pleasures: Focus on areas that highlight the sensory joys of food and drink, like open kitchens, wine cellars, or tasting rooms, where people can engage with the experience of dining in a relaxed, social environment.

# BASE LITERATURE

***We left delighted, not only with the food but the owner's hospitality and the warmth of four generations of Italians sharing the pleasure of their lunch, the fire, and each other. It melted my heart to see the old man showing the toddlers how to warm their hands to the fire - close, but not too close - and the tired women's smiles. (p.186)***

This quote evokes feelings of warmth, connection, and the deep emotional resonance of shared experiences. It reflects the joy of community, the comfort found in family traditions, and the emotional warmth of hospitality. The imagery of generations coming together to share a meal by the fire creates a sense of intimacy, care, and timeless human connection.

## **Architectural potential:**

Multi-generational spaces: Focus on areas that cater to different age groups, allowing for interaction across generations and encouraging people to gather, share meals, and engage in activities together.

Warm and welcoming hospitality: Focus spaces that foster warmth and togetherness, such as communal dining areas with a central fireplace, soft lighting and cozy seating.

***Eating in Tuscany is always an experience. Not because of the food - the food is always fantastic, and the wine washing it down is stupendous. But it's not about the food. It's about the people. (p.252)***

This quote evokes a deep sense of community, connection, and the emotional richness of shared experiences. It conveys that the joy of eating transcends the food itself, rooted instead in the atmosphere, the people, and the shared moments that make the meal memorable.

## **Architectural potential:**

Communal dining spaces: Focus on open dining areas or long communal tables that encourage interaction and shared meals.

Welcoming atmosphere: Focus on warm, earthy tones and natural materials like wood, stone, and terracotta to create a rustic, comfortable atmosphere that reflects the warmth of Italian hospitality.

# UNDER THE TUSCAN SUN / F. Mayes

*Under the Tuscan Sun: At Home in Italy* by Frances Mayes is a memoir that chronicles author's journey of purchasing and renovating an abandoned villa in Tuscany, as well as her deep appreciation for the region's culture, landscape, and cuisine.

The narrative covers the challenges and joys of restoring the abandoned villa named *Bramasole*, navigating Italy's complex real estate system, and making the villa a liveable home surrounded by olive groves and vineyards. The memoir also delves into Tuscan traditions, local food, and festivals as Mayes immerses herself in the community, gradually adopting the Italian way of life.

She vividly describes the beauty of the Tuscan landscapes and exploring local markets, mastering traditional Tuscan recipes, and partaking in regional festivals. Moreover, the memoir highlights her interactions and relationships with the locals, fellow expatriates, and her partner, Ed, who shares this transformative journey.

Alongside these transformations, the author reflects on her own personal growth, noting the emotional and spiritual renewal the experience brings. For Mayes, *Bramasole* becomes more than just a house - it serves as a metaphor for her own healing and the process of embracing change, simplicity, and authenticity. It's a sanctuary where she reconnects with herself, learns to embrace change, and discovers the pleasure of living fully in the present.

Set against the stunning backdrop of Tuscany's picturesque hills and historical towns, the memoir highlights the pleasures of life in the countryside, such as cooking, gardening, and engaging in local traditions. Ultimately, *Under the Tuscan Sun* is about finding a new sense of belonging, and through the villa's restoration, Mayes discovers the deep, restorative power of home, community, and living fully in the present.



Figure 70. Cortona by Stefano Orazzini

# UNDER THE TUSCAN SUN / F. Mayes

This memoir captures the journey of personal growth and renewal as the author immerses herself in Italian culture, local traditions, and the pleasures of daily life in Tuscany. Mayes intertwines her restoration of Bramasole with her deepening connection to the people, landscapes, and culinary delights that make Tuscany an unforgettable place to call home.

## Key themes:

### Joy of simple pleasures and slow living:

Frances Mayes emphasizes the richness of life's experiences when focused on the present moment and basic joys. In Tuscany, she immerses herself in daily activities that connect her with nature and the local culture, such as gardening, enjoying food, cooking, eating meals, and sharing them with others. The joy of simple pleasures is portrayed through the sense of freedom and contentment that accompanies slow, intentional living.

### Local connection and immersion:

The memoir showcases Tuscan way of living and emphasizes community eating, sharing meals and Tuscan cuisine using locally sourced ingredients. The sense of belonging, as Frances forms connections with the locals, enhances the themes of home and rootedness. The book underscores how a connection to nature and culture can offer profound healing and self-renewal, while celebrating the timeless pleasures of life in Italy.

### Connection to nature:

The author expresses her reconnection with nature through a deep appreciation of the Tuscan landscape, describing how the natural surroundings of Tuscany bring a sense of tranquillity and renewal.

These themes embrace the tranquil beauty of Tuscany's landscapes, fostering relaxation, connection, and cultural immersion. The space should encourage slow living and resonate with the joy of good food, time spent with loved ones, and deepening connection to both place and self. Through architecture, the essence of Tuscan living and personal transformation could be communicated, making this design both a haven for locals and a journey for visitors.

# BASE LITERATURE

The following book excerpts have been selected, identified and interpreted as potential for architectural translation and will later serve as a foundation for the design process.

## ***A guest on holiday is intent on pleasure. (p.xii)***

This quote evokes a sense of delight and freedom. It highlights the pursuit of enjoyment, relaxation, and escape from daily routines with a focus on joy and the simplicity of living fully in the moment.

### Architectural potential:

Spaces of indulgence: Focus on areas dedicated to sensory pleasures, such as terraces with panoramic views, wellness and spa, and dining areas emphasizing food, drink, and atmosphere.

Leisure-centric layouts: Focus on features like lounging spaces by the pool, garden walkways, and shaded verandas to encourage unhurried enjoyment.

## ***When I first saw Bramasole, I immediately wanted to hang my summer clothes in an armadio and arrange my books under one of those windows looking out over the valley. (p.9)***

This quote evokes intimacy, sense of belonging and comfort capturing personal connection to the space at first sight.

### Architectural potential:

Domestic warmth: Focus on human-scale and natural materials like wood, stone, soft textures, light-coloured fabrics, and sunlit rooms to evoke airy and welcoming, home-like feel.

Integration of Views: Focus on spaces with expansive windows strategically placed to frame views of valleys, emphasizing the connection between interior and exterior.

# UNDER THE TUSCAN SUN / F. Mayes

*Here, I am restored to the basic pleasure of connection to the outdoors. The windows are open to butterflies, horseflies, bees, or anything that wants to come in one window and out another. We eat outside almost every meal. I'm restored to my mother's sense of preserving the seasons and to time, even time to take pleasure in polishing a pane of glass to a shine. To the house safe for dreaming. One end of the house is built right against the hillside. An omen of reconnection? Here, I don't dream of houses. Here, I am free to dream of rivers. (p.88)*

This quote evokes a profound sense of connection, simplicity, and restoration, highlighting the healing power of living in harmony with nature. It describes a rediscovery of joy in small, everyday acts, reflecting a slower, more mindful way of living. Moreover, it conveys sense of security, tranquility and freedom.

## **Architectural potential:**

Indoor-outdoor integration: Focus on outside areas, large openings and cross-ventilation, inviting nature, light and sound into the space and blurring the line between indoors and outdoors.

Rooted in the landscape: Focus on building following the contours of the land, symbolizing reconnection with the surroundings and grounding.

*In my next life, when I am an architect, I always will design houses with kitchens that open to the outdoors. I love stepping out to head and tail my beans while sitting on the stone wall. I set dirty pots out to soak, dry my dishcloths on the wall, empty excess clean water on the arugula, thyme, and rosemary right outside the door. Since the double door is open day and night in summer, the kitchen fills with light and air. A wasp - is it the same one? - flies in every day and drinks from the faucet, then flies right out. (p.115)*

This quote conveys a sense of openness, simplicity, and connection to nature. It evokes joy in the daily rituals of life--cooking, cleaning, and caring for plants--performed in harmony with the outdoors. There's an appreciation for light, air, and seamless indoor-outdoor integration.

## **Architectural potential:**

Outdoor connection: Focus on spaces that open into the nature. Moreover, focus on practical outdoor living.

Multisensory integration: Focus on natural elements, air and light, herb gardens or planters, reinforcing the connection to nature through all the senses.

Community and gathering space: Focus on creating adjacent seating areas that promote fluidity and blend indoor and outdoor spaces, encouraging communal cooking or relaxing moments.

# BASE LITERATURE

*My daughter showed every sign of breaking the legacy of my mother and Willie, whose talents destined my sisters and me to shelves of cookbooks, constant plans for the next party, and--ultimate test--even the fate to cook when eating alone. Throughout her childhood, except for an occasional batch of obsidian-like fudge, Ashley disdained the kitchen. Shortly after she graduated from college, she began to cook and immediately started calling home for recipes for chicken with forty cloves of garlic, profiteroles, risotto, chocolate soufflé, potatoes Anna. Without meaning to, she seemed to have absorbed certain knowledge. Now, when we're together, we, too, go into paroxysms of planning and cooking. She has taught me a great marinated pork tenderloin recipe and a buttermilk lemon cake. These familial connections give me a helpless feeling: Cooking is destiny. (p.116)*

This quote highlights the bonding power of cooking and its role as a deeply ingrained familial tradition. It evokes a sense of continuity, nostalgia, and shared joy, as culinary knowledge is passed down across generations and becomes a defining part of identity and connection.

## **Architectural potential:**

Social and flexible food areas: Focus on open-plan kitchens with gathering points and adjacent communal dining spaces that encourage shared cooking and eating.

Blending tradition with modernity: Focus on natural materials like wood, stone, or terracotta to evoke a comforting and timeless atmosphere while incorporating contemporary systems and appliances for functionality.

*Whatever a guidebook says, whether or not you leave somewhere with a sense of the place is entirely a matter of smell and instinct. There are places I've been which are lost to me. (p.146)*

This quote emphasizes shaping of a true memory of a location by personal perception--sensory details like smells and instinctive reactions create lasting connections.

## **Architectural potential:**

Sensory design elements: Focus on awaking the senses through use of scent (natural elements like fragrant flowers and herbs) and textural variety by implementing contrasting materials and finishes, such as smooth stone, rough wood, and soft fabrics to engage touch, enriching the sensory experience and enabling a deeper connection to the space.

# UNDER THE TUSCAN SUN / F. Mayes

# BASE LITERATURE

*In these stony old Tuscan towns, I get no sense of stepping back in time that I've had in Yugoslavia, Mexico, or Peru. Tuscans are of this time; they simply have had the good instinct to bring the past along with them. If our culture says burn your bridges behind, you-and it does-theirs says cross and recross. (p.152)*

This quote evokes a sense of continuity, timelessness, and a deep cultural connection. It speaks to how the Tuscans, by blending the old and new, maintain a harmony between the past and present. The notion that "they bring the past along with them" evokes a sense of stability, preservation, and respect for heritage.

## **Architectural potential:**

Blending old and new: Focus on preserving the existing and adding new sensible structures, creating a sense of connection across time.

Modern interpretations of traditional styles: Focus on continuing the use of traditional building materials such as stone and terracotta, but also incorporating modern materials such as glass, steel, and concrete to embody the idea of integrating history with the present.

*We're falling into a deep relaxation and exhilaration by now, just what a vacation is supposed to be. (p.175)*

This quote conveys a sense of ease, freedom, and joy. It captures the essence of the ideal vacation experience: a profound relaxation coupled with the exhilaration that comes from taking a break from daily stresses.

## **Architectural potential:**

Comfort and serenity: Focus on spaces designed for relaxation, with soft lighting, plush seating and tranquil elements such as soft acoustic materials, and light-filtering curtains.

Lively gathering spaces: Focus on integrating communal areas that encourage connection, exploration and sharing moments of joy.

*Far more than the book's fate, life in Tuscany altered my compass. If I went there for the art, food, culture, and landscape, I stayed for the people who live with a vivacity toward every day. I'm seduced by the Italian ability to enjoy life. My neighbours and friends have a particular genius for celebration at the table. The pleasures of eating and drinking are never tortured into psychological struggles. Instead, the relaxation around food is extraordinary. No need to ask if you can bring an extra guest or two. Throw in another handful of pasta; grab a chair. So much is revealed by how food gets to the table-who prepares it (everyone in the family), who's seated (great-grandfather and two-year-old toddler), what's the dynamic at the table (shouting, talking all at once, singing, card playing afterwards). For me, product of a lavish Southern table, food was the defining point of turning me half-Tuscan. The life around the table reminds me of the South. Every time I pull up my chair to a friend's table, I know that I am home. (p.292)*

This quote evokes warmth, connection, inclusion and belonging. It captures the heartwarming experience of being welcomed into a community, celebrating food as not just nourishment but as a joyful expression of life. Moreover, it highlights this seamless blend of tradition, family, and culture in daily life, elevating something as ordinary as a meal into an experience of connection and warmth.

## **Architectural potential:**

Communal spaces: Focus on flexible spaces that encourage gathering, inclusivity and connection.

Warm and inviting atmosphere: Focus on warm lighting and natural materials like wood, stone and terracotta to create a welcoming and cozy, evoking Tuscan simplicity and comfort.

Celebration of food: Focus on kitchens being the heart of the building, where the act of preparing, cooking and sharing food is visible and celebrated.

*These old hill towns retain an intense sense of community. If I were writing Under the Tuscan Sun today, some things would be different. The magnetic pull of the piazza would not. (p.294)*

This quote conveys a deep sense of community, belonging, connection, and tradition. The "magnetic pull of the piazza" evokes an emotional response centred around the bonding and social cohesion found in small, tight-knit communities.

## **Architectural potential:**

Centralized gathering spaces: Focus on creating welcoming communal spaces where people are drawn to socialize, relax, and meet.

Communal engagement: Focus on creating something for the local people as well as the newcomers where nurturing communal bonds and the spontaneous interactions are promoted.

# CONCLUSION

This chapter of base literature research has explored the potential of travel literature for translating into architectural design, focusing specifically on travelogues and memoirs set in Italy. Through a narrative-driven approach, this study sought to answer how the emotional and sensory journeys of travellers can be spatially embodied. The personal reflections and vivid depictions of places and emotions in these texts offer a powerful medium to connect the intangible qualities of a journey with tangible design elements.

By engaging with four selected texts - *Eat, Pray, Love* by Elizabeth Gilbert, *Driving Italy: A Cheeky Travel Memoir* by Rada Jones, *A Room with a View* by E.M. Forster, and *Under the Tuscan Sun* by Frances Mayes - it was examined how the themes, experiences, and imagery within these works can serve as a foundation for architectural design.

Through these books, there were some repeated overarching themes:

**Celebration of simple pleasures:** culinary indulgence, shared meals, leisure, and nature emerge as pathways to joy, emphasizing mindfulness and slow living. The richness of simple acts - like cooking, eating, gardening, or cleaning - becomes an avenue for mindfulness and personal renewal

**Freedom and spontaneity:** the liberation associated with travel, such as wandering through cities or embracing unplanned moments, highlights the joy and exhilaration of exploration and the discovery of unknown elements.

**Connection to place, heritage and people:** embracing local traditions, history, landscapes and cuisine builds a sense of belonging, community, and respect for continuity between past and present. Moreover, interactions with locals, multi-generational families, and fellow travellers demonstrate the rich relational tapestry of travel, underscoring the significance of shared stories and bonds

**Tension between home and travel:** the duality of longing for stability versus the excitement of movement highlights the internal push-pull between rootedness and the nomadic spirit

**Integration with nature:** emphasis on connection with the place and nature itself through landscape, gardens, wildlife, and also views of it.

**Journey of self-discovery:** travel acts as a catalyst for personal transformation, breaking free from societal norms and fostering introspection, emotional awakening, and balance.

These themes collectively form a layered foundation for exploring how literature can be translated into architecture.

# BASE LITERATURE

Moreover, the books themselves led to the choice of a site for this project through overlap of all locations mentioned.

All of the books have a common theme - **Tuscany** and Italy's Tuscan hill towns.

The main takeaways and focus points when picking an exact location were its proximity to the town and locals, but also peaceful atmosphere within nature that provides views of the vineyards and landscape.

My instinct was telling me that a serene hillside setting near Val d'Orcia, a UNESCO World Heritage site, would provide a perfect location. This area is renowned for its picturesque landscapes, rolling hills, cypress-lined roads, and historic towns.

Taking that into an account and also the locations mentioned in the books, the following places were shortlisted: **Montepulciano, Montalcino and Pienza**.

Eventually, Montepulciano is the chosen town due to being mentioned in three out of four books (*Eat, Pray, Love* by Elizabeth Gilbert, *Driving Italy: A Cheeky Travel Memoir* by Rada Jones, and *Under the Tuscan Sun* by Frances Mayes).

**Montepulciano** is a charming medieval and Renaissance hill town in southern Tuscany, known for its stunning views, rich history, and exceptional wines. Located atop a ridge between the Val d'Orcia and the Val di Chiana, it offers a picturesque setting and an authentic Tuscan experience. The countryside surrounding Montepulciano is lush with vineyards and olive groves, offering a serene environment, while the town itself is full of life. It is celebrated for its well-preserved architecture, agritourism, various festivals, filming sets and, of course, world-renowned wine, *Vino Nobile di Montepulciano*, a prestigious red wine made from Sangiovese grapes (Novak 2024).

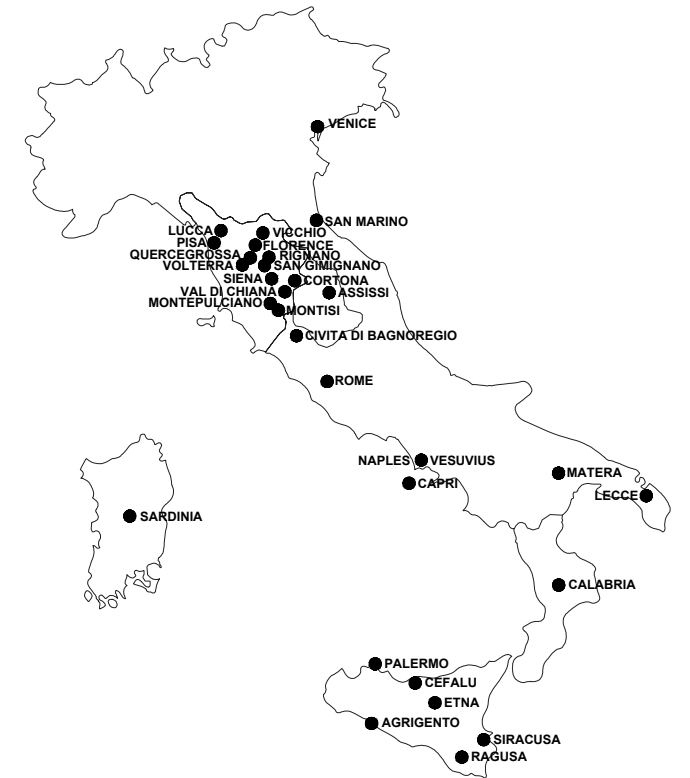


Figure 71. *Italy* by Marta Lulić

# CONCLUSION

The following are quotes from the chosen books that helped with choosing a site location:

***It occurs to me, too, that the train stops of Italy are a tour through the names of the world's most famous foods and wines: next stop, Parma ... next stop, Bologna ... next stop, approaching Montepulciano ... Inside the trains there is food, too, of course--little sandwiches and good hot chocolate. If it's raining outside, it's even nicer to snack and speed along. (p.103)***

- Eat, Pray, Love by Elizabeth Gilbert

***That may be why Italy's hill towns managed to keep their unique individuality and flavour. (p.267)***

- Driving Italy: A Cheeky Travel Memoir by Rada Jones

***Other than its head-turning wines with mouthwatering names like Nobile de Montepulciano, Brunello de Montalcino, and Rosso de Cortona, Tuscany isn't any better than Umbria. (p.246)***

- Driving Italy: A Cheeky Travel Memoir by Rada Jones

***Montepulciano is shamelessly seductive. It confidently puts it all there: breathtaking landscapes, beautiful houses, and rich offer-ings. One can't but lust, so I drooled my way from one window shop to the next. (p.247)***

- Driving Italy: A Cheeky Travel Memoir by Rada Jones

***We see mountains in the distance we've never seen, and the hilltowns of Sinalunga, Montepulciano, and Monte San Savino rise sharply like three ships sailing against the sky. (p.220)***

- Under the Tuscan Sun by Frances Mayes

***Fenella pours the hot polenta onto a cutting board. Ed carves the faraone while Peter slices the succulent roast. We pile our plates. Fenella has journeyed to Montepulciano for a stash of her favorite vino nobile, which travels around the table. "To absent friends," Fenella toasts. "To the polenta!" Ed rejoins. Our little expatriate band is merry, merry. (p.221)***

- Under the Tuscan Sun by Frances Mayes

***Montepulciano, that town whose syllables sound like plucked strings on the cello. (p.276)***

- Under the Tuscan Sun by Frances Mayes

# BASE LITERATURE



## 03.3 SURVEY

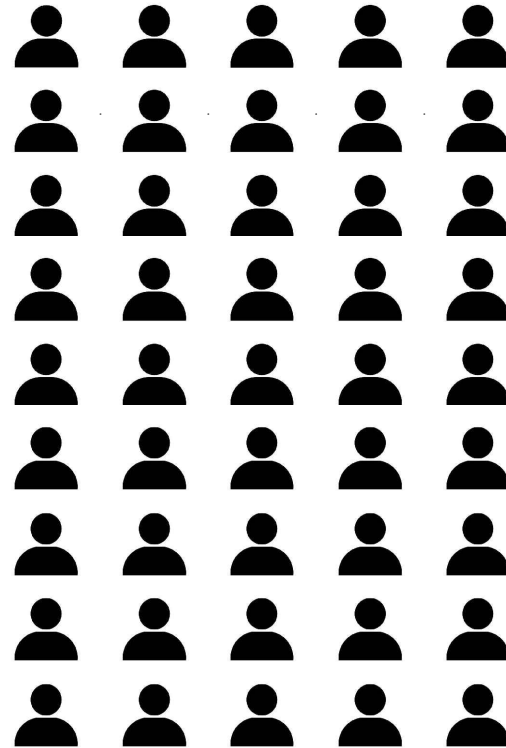
In order to get a better understanding of the topic of travel experiences and accommodations, I have expanded the idea of literature narratives to personal narratives as well.

As such, a survey is used as a quantitative research method where the interviewer, I, poses questions based on specific research topic. Personal background information is also requested to get to know the person better and possibly link the answers to a particular profile. This helps the create a better idea of a potential user and the program of my building.

The survey focused on individuals as tourists/travellers, aiming to explore their personal travel experiences and emotional connections to accommodations. It was conducted through *Google Forms* with 45 participants, who were asked the questions on the following page.

This set of questions was designed to provide a comprehensive understanding of how accommodation influences travellers' perspective, emotions and overall experience.

The answers will be presented in the following pages and later discussed.



## INTRODUCTION

**1. What is your age group?** (Multiple choice)  
18-24, 25-34, 35-44, 45-54, 55-64, 65+

**2. Where are you from?** (Open-ended)  
Short answer text

**3. What type of traveler are you? Select which apply.** (Multiple choice - checkbox)

- Adventurer – I seek out new, challenging and upbeat experiences.
- Cultural explorer - I love immersing myself in local cultures, history, and traditions.
- Leisure traveler - I travel to unwind, focusing on relaxation and enjoyment.
- Luxury traveler - I prefer exclusive, high-end experiences with top-tier services.
- Budget traveler - I focus on traveling economically and seek out affordable options.
- Business traveler - My trips are usually work-related, with a focus on efficiency.
- Solo traveler - I prefer to travel alone, enjoying solitude and personal interests.
- Nature lover – I enjoy exploring the outdoors, hiking, camping.
- Other (please specify)

**4. Based on which criteria do you pick an accommodation? Rank these criteria from most to least important.**  
Amenities, Design, Interest, Location, Price, Ratings

**5. What is your preferred type of accommodation?** (Multiple choice - checkbox)  
Hotel, Hostel, Guesthouse, Airbnb, Camping, House swap, Couchsurfing, Visiting friends or family, Other (please specify)

**6. Is the accommodation something you remember from your past trips? Why?** (Open-ended)  
Long answer text

**7. How did the accommodation's design and atmosphere influence your mood during the stay? Mention a particular example and explain.** (Open-ended)  
Long answer text

**8. What elements of your accommodation stood out to you - whether comforting, unsettling, memorable or simply eye-catching? Mention a particular example and explain.** (Open-ended)  
Long answer text

**9. If you could describe certain accommodation as a story, song title, movie title or a mood, what would it be and why?** (Open-ended)  
Long answer text

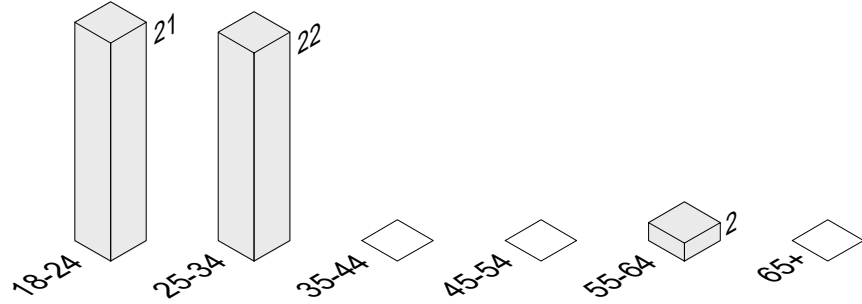
**10. Do you like the option to talk to new people within your accommodation?** (Multiple choice)  
Yes, No, Sometimes

**10.1. If yes/sometimes, identify situations where you value social interaction within your accommodation.** (Multiple choice)

- At public spaces like bar/lobby
- During group activities
- Within shared facilities like kitchen/bathroom
- At communal spaces like spa/pool
- Other (please specify)

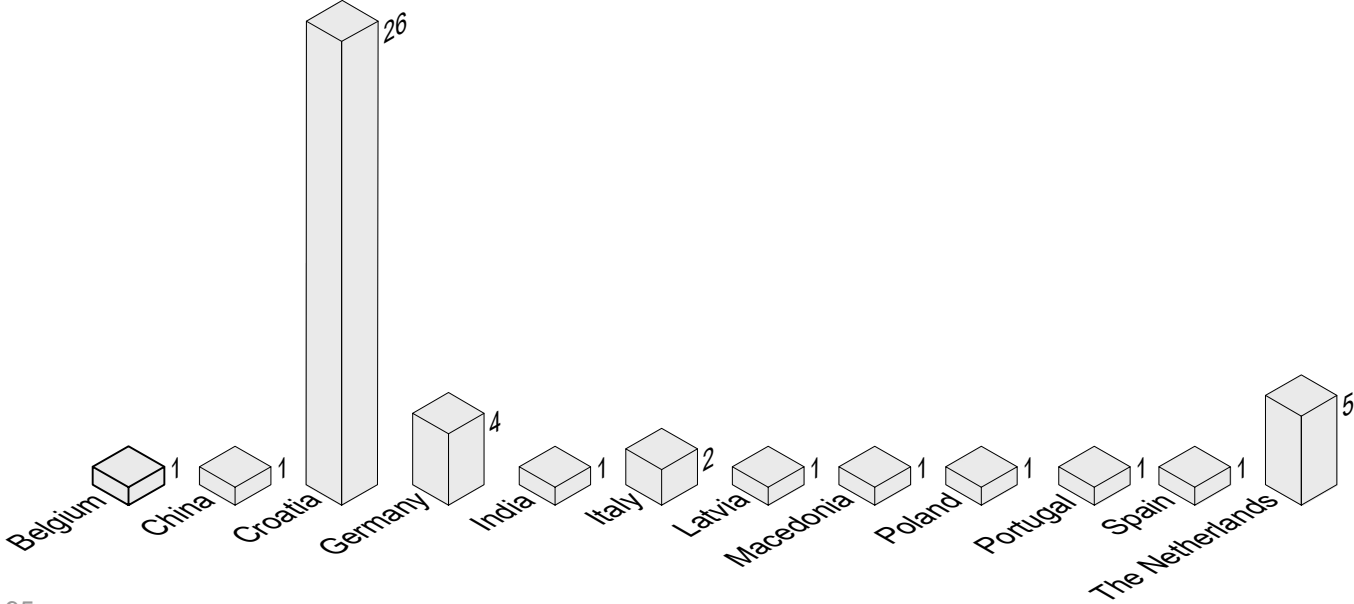
# QUESTIONS & ANSWERS

**1. What is your age group?** (Multiple choice)  
18-24, 25-34, 35-44, 45-54, 55-64, 65+



Note: the number next to the charts represents the number of answers unless stated otherwise

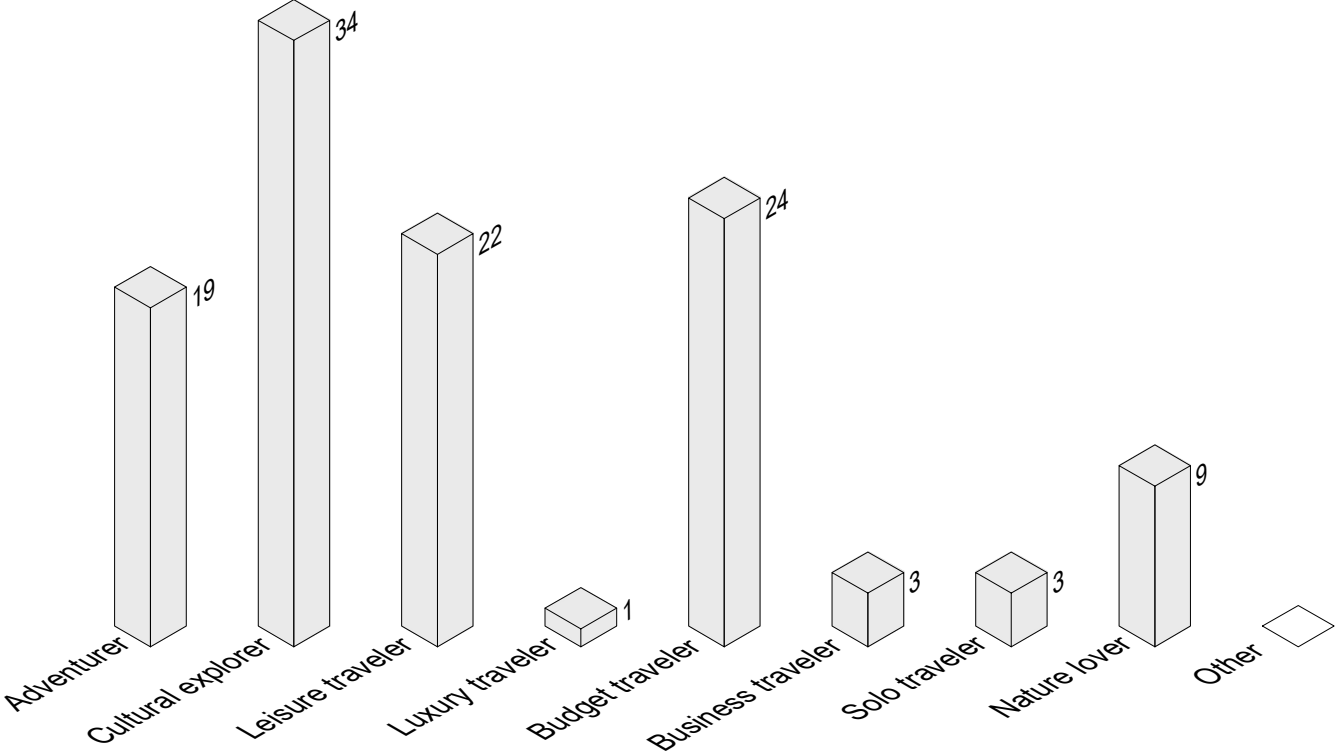
**2. Where are you from?** (Open-ended)  
Short answer text



# SURVEY

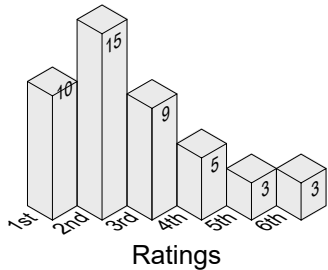
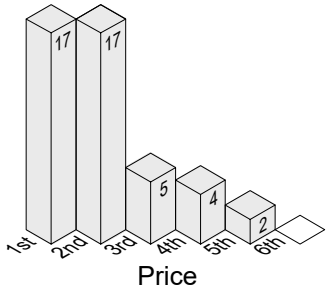
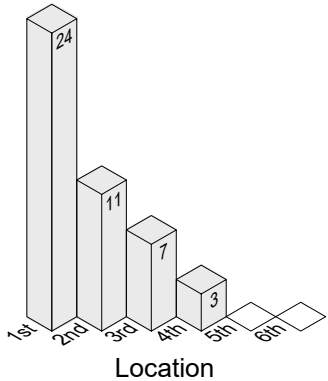
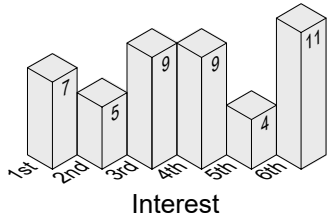
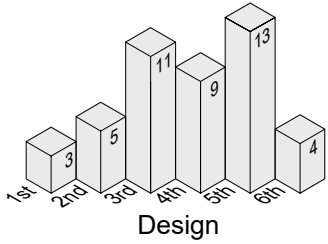
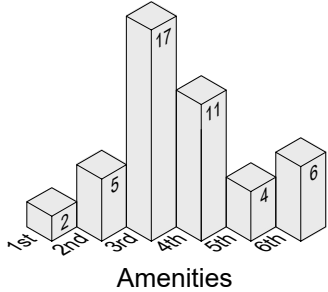
**3. What type of traveler are you? Select which apply.** (Multiple choice - checkbox)

- Adventurer - I seek out new, challenging and upbeat experiences.
- Cultural explorer - I love immersing myself in local cultures, history, and traditions.
- Leisure traveler - I travel to unwind, focusing on relaxation and enjoyment.
- Luxury traveler - I prefer exclusive, high-end experiences with top-tier services.
- Budget traveler - I focus on traveling economically and seek out affordable options.
- Business traveler - My trips are usually work-related, with a focus on efficiency.
- Solo traveler - I prefer to travel alone, enjoying solitude and personal interests.
- Nature lover - I enjoy exploring the outdoors, hiking, camping.
- Other (please specify)

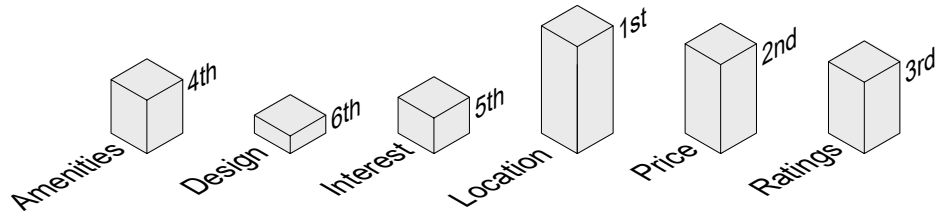


# QUESTIONS & ANSWERS

**4. Based on which criteria do you pick an accommodation? Rank these criteria from most to least important.**  
Amenities, Design, Interest, Location, Price, Ratings

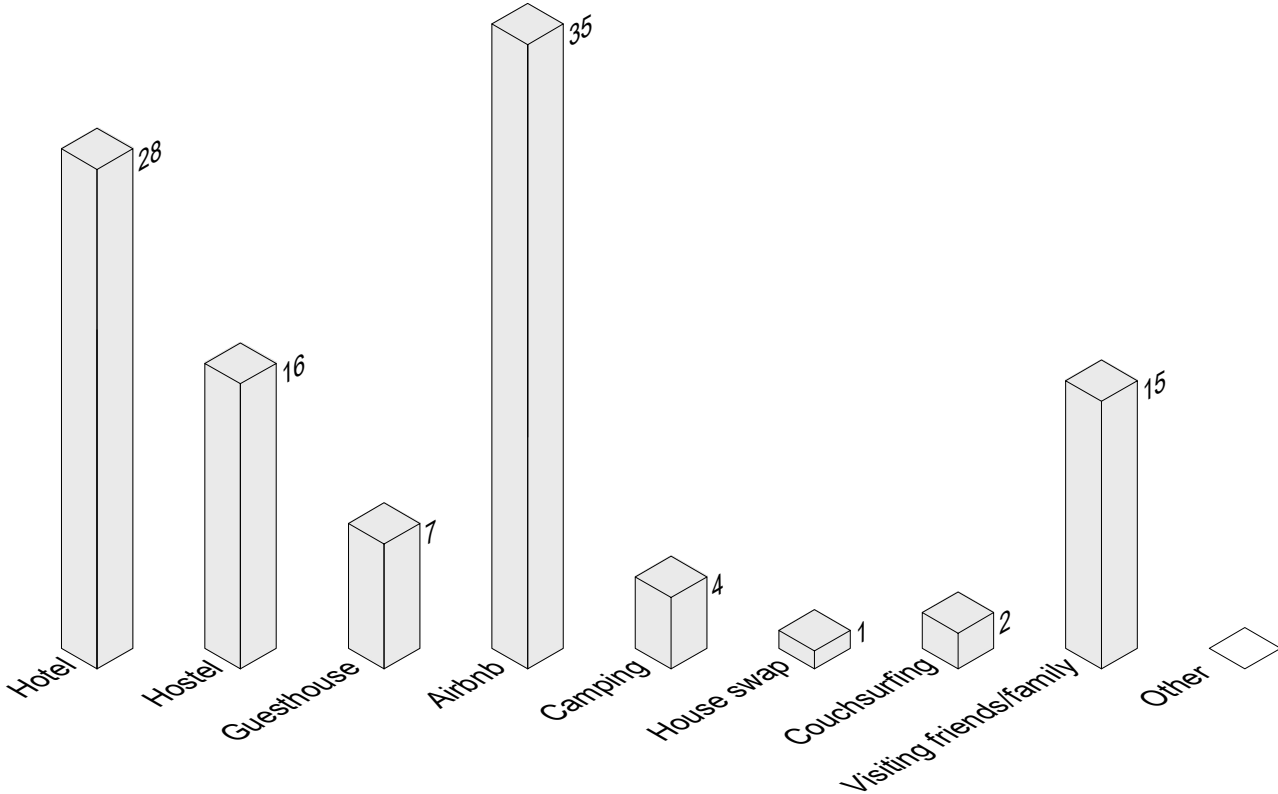


Based on the answers, the overall ranking would then be like the following:



# SURVEY

**5. What is your preferred type of accommodation?** (Multiple choice - checkbox)  
Hotel, Hostel, Guesthouse, Airbnb, Camping, House swap, Couchsurfing, Visiting friends/family, Other



# QUESTIONS & ANSWERS

# SURVEY

## 6. Is the accommodation something you remember from your past trips? Why? (Open-ended)

Long answer text

The survey responses highlight that accommodations play a diverse role in travellers' experiences. For some, they are merely functional spaces for rest, while for others, they create lasting memories through comfort, design, or emotional connections. The data based on the answers suggests that accommodations with thoughtful design, excellent service, or a unique element are more likely to leave a lasting positive impression. Conversely, poor conditions or negative experiences can also leave a mark, albeit for the wrong reasons.

The answers can be analysed by grouping them into themes based on the reasons why accommodations are or are not memorable to travellers.

Often not memorable: Many travellers view accommodations as secondary, recalling them only if they stand out.

Example: *"I stayed mostly my day out of my accommodation; it is a less important part of experience in my trip."*

Memorable for positive reasons: Features like comfort, unique design, or functionality enhance the experience.

Example: *"Most likely yes, comfort is essential, and amenities, even if it's a hostel, I appreciate clean warm spaces."*

Memorable for negative reasons: Poor conditions, such as dirty or unsafe environments, leave a strong impression.

Example: *"Sure, but negative experiences stick around longer."*

Emotional or social connections: Accommodations that foster community or connect to local culture are impactful.

Example: *"Yes, staying in a COEO hostel in Malaga was like being part of a community."*

Specific features: Factors like location, service, or unique experiences often define memorability.

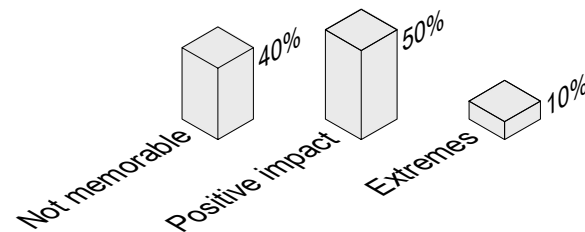
Example: *"Yes, but what stood out to me the most was freshly made lemonade made out of locally grown lemons."*

If the themes based on the responses are quantified, the chart would be like the following:

Not memorable: Many see accommodations as purely functional, not influencing their overall travel memory.

Positive impact: Design, comfort, location, and emotional or cultural connections significantly enhance travel experiences and leave lasting impressions.

Extremes: Accommodations are remembered primarily for being exceptionally good or bad.



Transcript of answers:

It's not that important for me, so I don't remember it that well because my plans are mostly strolling around and using the accommodation mostly for sleep

No, not really, mostly because of budget reasons, which meant I would spend as little time in the accommodations as possible

No, because I stayed mostly my day out of my accommodation, it is a less important part of experience in my trip

No, not necessarily. Other stuff was more important

Nope

Not really unless it had something unique

Not really, I spend most of my time roaming around

Usually not, except if it was a really great experience (very nice hotel, really friendly staff...)

I remember a few that were really cute and cozy. But most of them I don't remember, when I travel it's only where I sleep.

I remember, but it's not important compared to everything else during a trip

If it stood out with something - a nice view, a cool feature, or specific design

Only if it was super bad/had an unpleasant experience

Depends on if accommodation was memorable, probably it has to be either the best or the worst I visited to remember it

Sometimes; what stood out to me the most was freshly made lemonade made out of locally grown lemons

Sometimes if the accommodation is really nice or has a really good location

Sometimes, but only if the design stood out. Normally I'm in budget places, so the design is like so. I would remember it better if the accommodation had something special or a special experience.

Sure, but negative experiences stick around longer.

It is. The place where you are staying while traveling remarks memories that you keep long after the trip is done. That place is becoming your home, a shelter, relaxing escape from all the adventures that triggers your existence in space.

If it was positively influencing the trip in any way then yes.

I usually do. It's the place in the evening where you process what you have seen during the day.

Most likely yes, comfort is essential and amenities, even if it's a hostel I appreciate clean warm spaces.

Of course, if the accommodation was good the whole trip is better.

Of course, it is very relevant for me. It affects your trip and for me it is important to have a decent accommodation with something interesting that I will remember.

The accommodation set the bar when I was traveling with my family at young age and it was important to have a good settling.

Yes.

Yes.

Yes, because it was cheap, private and complete.

Yes, because it's really nice design overall.

Yes because I've had a few that really showed how the people in that country live, others were just a big laugh with my friends, some were very luxurious but cheap.

Yes because of the comfort/ non-comfort that I had.

Yes - if it's exceptionally good or bad.

Yes, Grand Park Hotel...Beautiful architecture...large rooms, large terrace, beautiful view, spa, excellent food...

Yes! This is the place you go to to sleep or relax for a bed. So it is nice if it is clean etc. If it is not clean then I will remember that very clearly.

Yes, because it's where we cook or relax after a long day of exploring so its important.

Yes, cause it becomes a reference point in the city.

Yes, especially if I'm traveling with friends/boyfriend so we have gatherings or relax in it.

Yes, I was recently in a luxury design hotel, where most of it is subordinate to the design, but because of that, the function is often inferior or even dangerous.

Yes, if it is a nice place to stay during the day too, not just for the night.

Yes, if it was special (example: location, nice view...).

Yes, mostly positive memories while hanging out with fellow travellers.

Yes, since it's part of trip planning and especially when we spend more time there. Plus, I'm a visual thinker/observer.

Yes, staying in a COEO hostel in Malaga was like being part of community.

Yes, the staff at hotels can really improve your experience during a trip.

Yes. It had a great sauna ambient.

Yes. Travelling can be exhausting so it's nice to have a place where you can leave your stuff, feel at home and rest.

# QUESTIONS & ANSWERS

# SURVEY

## 7. How did the accommodation's design and atmosphere influence your mood during the stay? Mention a particular example and explain. (Open-ended)

Long answer text

The answers to this question reveal several key themes regarding how the design and atmosphere of accommodations impact travellers' moods and experiences. We can group them based on what plays the biggest role and has been mentioned the most:

Relaxing atmosphere: Designs with wooden details, warm lighting, and home-like spaces were highly valued.

Examples: *"A cozy Airbnb made me feel like at home"*

Local connection: Accommodations aligning with the destination's vibe enhanced their experience by deepening their connection to the place.

Examples: *"When I was in Milano, my apartment screamed Italian design with high ceilings and fashionable furniture, and it really made our trip much better."*

Functionality & hygiene: Cleanliness, comfort, and practicality greatly influence mood.

Examples: *"If it feels and looks clean and not outdated, it boosts my mood."*

Social spaces: Accommodations with communal areas contribute to socializing and overall mood.

Examples: *"A hostel with comfortable common spaces, bar and a different program each evening, helped me learn more about Malaga from people we met there."*

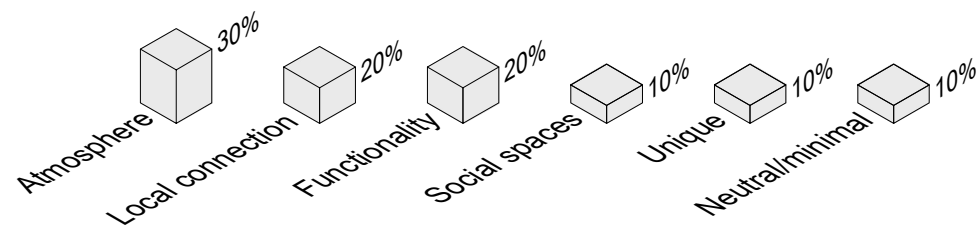
Unique experiences: Unique elements make stays more memorable and positively impact the overall trip.

Example: *"Sleeping in a renovated castle made me feel like a noble."*

Neutral or minimal impact: Some respondents noted that design and atmosphere had little impact on their mood, as they primarily used accommodations for sleeping and spent most of their time exploring outdoors.

Examples: *"Accommodation rarely impacts me as most of the time I am not in it"*

If these themes are quantified based on the frequency of mentions, the estimated chart would look like this:



## Transcript of answers:

I like when I have a feeling that I live at the place, for example wooden window frames and furniture and old stove in the Alps, or the complete opposite, when everything is white, luxurious and cosy, alluding to me that I am somewhere on a vacation, and have to rest and enjoy.

If the design and atmosphere were interesting then staying in the accommodation, hanging out or sleeping would be more pleasant.

Accommodation rarely impacts me as most of the time I am not in it - I am out exploring. During winter, I was drawn to a cozy, wooden ambiance while staying in the mountains, whereas in summer, beige, white and bright rooms make me feel the ocean breeze more.

If the design is neutral, it would make my mood neutral. But if it was a special place, it could liven up my mood.

Lack of space in a hotel room inspired me to stay even more outside.

I stayed at a traditional Japanese guest house (ryokan) made out of wood and kind of old but still clean and cozy. Made me feel welcome and immersed in Japanese culture. Overall good vibe.

If the accommodation has a design that shows local architecture, then it makes the stay there really special and memorable. For example, when I was in Milano, my apartment screamed Italian design with high ceilings and fashionable furniture, and it really made our trip much better.

I like it when it matches the vibe of the place I'm staying in. If it is big urban city - I like it to be modern and urbanistic. And if I'm staying in the countryside - cozy and woody vibes is what I'm looking for.

It's important getting well with the place you stay because that place is becoming your temporary home, a shelter after the whole day of exploring new places. Once my friends and I stayed in a place where hosts took lovely care of us, making us nice welcome dishes, communicating with us as a part of their family which immediately made the whole trip way better and memorable. Also, the accommodation was super nice, very well maintained and taken care of. Felt like home.

A hostel with comfortable common spaces, bar and a different program each evening, helped me learn more about Malaga from people we met there.

The accommodation's design can influence my mood during the stay, but not so much because usually I am in the place not so often

Stayed in Goa for a day at this beautiful Airbnb as a respite for staying at a hostel for the rest of the week. Lovely accommodation, slept like a dream because I could be alone (light sleeper).

Accommodation has to be functional, not necessarily luxurious or beautiful. If it is not functional (like a broken shower), I'll be unhappy for sure.

I stayed in Budapest in an apartment in the city centre. This made us feel relaxed and happy as we could walk everywhere.

It does not influence my mood.

It was therapeutic as it was really close to the sea so I could hear the waves.

I was staying in Greece in a hotel that wasn't the cleanest, but it did not influence my mood much because we were in the room just to sleep, the rest of the days we spent walking around the city so I did not think about the dirty room or the bad part of town it was in.

When I got upgraded to a suite, every part of the trip instantly felt better.

Not really

Modern kitchen made us cook more and spend less on restaurants.

A hotel served really good breakfast so my day started really well and it was also nice when I got to meet new fun people who were solo traveling.

If the accommodation's design suits your design preferences, then you feel more comfortable in this place, almost like at home, but if it is something that you don't like then it creates an unsettling and repulsive atmosphere which makes you want to leave the place.

When traveling, it's important to have a good rest and shower, so design is important, and it has to be welcoming as it's a new place to stay.

Once I slept in a renovated castle and it made me feel like a noble.

It sets the mood for the day.

Design makes the atmosphere more pleasant, and cozy, which achieves a feel like a home. For example, a beautiful common rooms, lobby, etc. where you can spend your time.

When I was in a very nice accommodation it immediately made my trip better, and when my accommodation was disappointing it made my trip worse even though I liked the city.

A cozy Airbnb made me feel like at home.

I was in a good mood because of the location and sunlight in the apartment.

I stayed at a couple's apartment that they rented out on Airbnb. It was tiny but very cozy, I felt at home and inspired by their lifestyle.

A resort in Thailand had the most beautiful surrounding, and it really relaxed me. Most hotels I've been in didn't really make me think "oh this ambient makes me feels xyz".

If it feels and looks clean and not outdated, it boosts my mood. In Budapest, I had a really nice Airbnb which from the outside, looked really old and outdated, with paint falling off! I was scared of how the apartment would look but once I've entered, it was very clean and renewed! In the end, I had a nice time there and the apartment was great!

A hotel in NYC had one of the most famous bars in it, the whole vibe was "New York loft" and I remember it made me feel like I was living an experience more similar to a New York life rather than just travel.

The sauna had an earthy tone and rocky walls, and it was just so calming and relaxing.

Lighting of the accommodation has a huge impact on my mood - I don't like it when the lightning is too white, it needs to be cozy.

# QUESTIONS & ANSWERS

## 8. What elements of your accommodation stood out to you - whether comforting, unsettling, memorable or simply eye-catching? Mention a particular example and explain. (Open-ended)

Long answer text

The survey responses highlight a range of factors that influence a guest's perception, including comfort, design, functionality, location and distinct experiences.

The answers can be grouped into the most common themes based on the prominent elements that stand out in accommodations.

**Comfort & hygiene:** Many highlight the comfort of beds, cleanliness of the bathroom and overall coziness.

Example: *"Bathroom is the key element - if it's yellowish or dark it just gives worse impression than a clean and bright one. Showering and sleeping, is the main purpose of my stay in accommodation, so they play the crucial role."*

**Design & aesthetics:** The visual appeal of accommodations enhances the experience. Well-designed spaces with cozy lighting, unique details, well thought materials and beautiful views or terraces make the stay memorable.

Example: *"For example, the industrial look of the rooms with a couch leather - that combination is exactly what comes to mind when I think of a loft in NYC."*

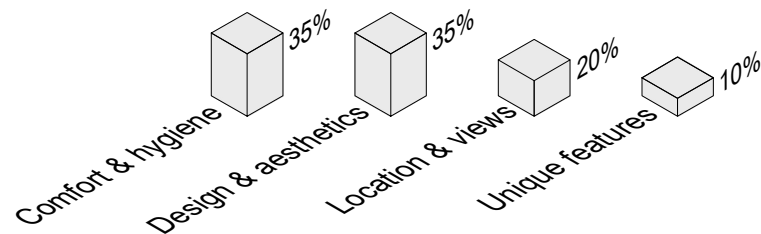
**Location & views:** Many highlight the importance of scenic views, proximity to beach and city centre, and immersion in local neighbourhoods.

Example: *"Staying in an apartment in Spain that was close to the beach. This was comforting as it was close to the beach, so it made everything easier. It was also nicely decorated which we really liked."*

**Unique or unsettling features:** Memorable experiences often come from unusual elements, like capsule hotels or quirky designs, which evoke novelty but can be unsettling or impractical.

Example: *"Louis Vuitton picture frame and hidden wardrobe - very eye-catching and unsettling, seemed like a weird thing to find in an Airbnb."*

If these themes are then quantified, the chart of their mentions would approximately be like the following:



# SURVEY

Transcript of answers:

Having to use a new/different utility that I don't usually use - an old stove, a specific heating device, a different coffee maker, toaster...

Big terrace in apartment in Venice where we all hung out. And capsule hostel in Madrid where you sleep in a box.

I don't think particular elements but the whole set up stands out to me - how elements blend and what they reflect: in Copenhagen everything was in line with Scandinavian minimalism and being practical.

Once I stayed in an Airbnb in Prague, and it was on the 4th floor. But to get there we had to go past a hostel, up the stairs again and then outside through a balcony. So, the way to it made it memorable.

I love Scandinavian interiors - they are always very appealing to me.

Mostly comfort and hygiene.

Cozy lighting and natural materials.

Our apartment had really nice modern furniture with Italian decorative details.

I really like it when accommodations have balconies or any outdoor space.

I think one of the most important elements is the view and the location. Once, my friends and I stayed in a very lovely apartment on a top floor of some old house in one of many small streets of Napoli. Even though the entrance was disgustingly old and not well maintained, the whole experience of staying in the heart of Napoli brought the vibe of the city closer to us, feeling like one of the locals. Also, the view was like a vedute of Napoli, a horizon filled with roofs and houses.

A clean bathroom.

I was a bit uncomfortable that rooms are capsules, which was interesting experience, but there wasn't any natural light.

I was staying in an apartment in Budapest, it was not clean, and the bathroom had a weird smell, but the host was really great and that was enough to forget about the state of the apartment.

Beautiful Goan courtyard with wooden beams, definitely very pleasing.

Comfortable and cosy beds.

Huge comfortable bed, view over the city, nice design on the walls.

Location in Brussels = unsettling, scary; Apartment on an island = homey feeling due to welcoming hosts and "traditional" elements

An apartment in Komiža had a great terrace with new outdoor furniture where I could sunbath or sip my coffee in the mornings.

The comfortable beds and good location.

I guess design and functionality of the place does that for me usually.

The beautiful terrace; the view from the restaurant, café and reception.

The light experience.

The view of beach for example.

Louis Vuitton picture frame and hidden wardrobe - very eye-catching and unsettling, seemed like a weird thing to find in an Airbnb.

Clean bathroom and bed, comfortable chairs, nice kitchen with basic elements. Also, it is very important to feel warm and as in your own home.

The entrance or lobby is always a specific vibe. Sometimes super corporate and uniform, sometimes very intimate, almost private like you are entering someone's home.

Old wooden elements make me feel like home, small staircases inside the apartment make the experience more interesting.

It was a newly renovated apartment house with beautiful vintage furniture. Really comforting and simple.

Overall cleanliness. Found an old sock under a hostel mattress and hadn't slept well at all during my travels, just felt gross the entire time.

Bed - cozy, comforting, connected with a good rest. Food - memorable.

Comforting - attic with pitched roof, big windows and lounge sofa. Unsettling - dark apartments, without enough daylight.

A lot of ambient lights can make a basic accommodation look cozy.

Design of kitchen, piano, white shelf and stone island.

Staying in an apartment in Spain that was close to the beach. This was comforting as it was close to the beach, so it made everything easier. It was also nicely decorated which we really liked.

A kitchen with many cool hacks to make the best of the space, a living room with a big wall full of DVDs and a window bay where you could sit and enjoy your breakfast in the morning sun.

Having a lemon tree on the terrace, immersive and pleasant.

A friend and I booked one of the cheapest Airbnbs in Napoli that we could find - it was an old religious Nonna's place that had an old kitchenette, broken toilet, 9 Jesus' around the whole place, old furniture and that Nonna smell. It was a fantastic and fun experience, won't ever forget it.

Bathroom is the key element - if it's yellowish or dark it just gives worse impression than a clean and bright one. Showering and sleeping, is the main purpose of my stay in accommodation, so they play the crucial role.

For example, the industrial look of the rooms with a couch leather - that combination is exactly what comes to mind when I think of a loft in NYC.

See-through shower - very impractical when travelling with family.

Quality-wise always sofa and bed. Memorable was a hinging sink over a toilet to save space, not super useful but did its job.

Own kitchen, lounge area

The thick concrete walls and good soundproofing were soothing, making the accommodation a calming space. The strangely lit stairs, which made climbing them quite unsafe were disturbing.

# QUESTIONS & ANSWERS

## 9. If you could describe certain accommodation as a story, song title, movie title or a mood, what would it be and why? (Open-ended)

Long answer text

The survey responses highlight the diverse role accommodations play in travellers' experiences, reflecting a variety of emotional connections and personal experiences.

Common themes include moods of comfort and relaxation, with many describing the spaces as cozy and homely.

It's interesting to see how many respondents connect their accommodation experiences with existing movies and songs. This reveals how deeply travel and lodging can influence emotional states, often evoking nostalgia or capturing the essence of certain cultural moments. By drawing parallels with well-known films or music, travellers are able to articulate their feelings in a way that resonates with their memories or perceptions. These references not only add a layer of personal meaning to their experiences but also demonstrate how universal themes in media - whether it's the sense of adventure, relaxation, or even discomfort - can translate into a person's stay. For example, some respondents referred to movie scenes or song lyrics that mirror the atmosphere of the accommodation, reinforcing how these emotional connections go beyond just the physical space, creating a more profound and immersive travel experience.

# SURVEY

## Transcript of answers:

A mood would be modern and clean but still having some home feel to it  
*A safe stop from which adventures begin.*

*A shelter of memories.*

A wooden snowy cabin next to ski slopes with Christmas lights everywhere you look = *It's beginning to look a lot like Christmas* by Michael Buble, because it matches the atmosphere of the song and completes the holiday mood

*Jazz is for ordinary people* by Berlioz - because I want it to be cozy and relaxing just like I feel when I listen to jazz.

*Blinding lights* by The Weeknd - because there were too many light switches.

*Comfort* by Buba Corelli.

Cosy but modern place that reflects the environment so that we feel the spirit of the place.

Croatian film *Murina* by Antoneta Alamat Kusijanović, 2021.

'Dirty Sock under my mattress - a horror story'.

*Ex yu* - I almost got stuck in the elevator in an old hotel in Belgrade.

*Fly* - apartment was high in the sky.

*Hate it or love it* - this hotel is not everyone's "cup of tea", it was a small boutique hotel that had a garden in the middle of it.

*Interlude* by Hollow Coves - it reminds me of good times.

*Home abroad.*

*Horror story* - broken mattress, filthy wet towels...

I always connect movie *A room with a view* with summer vacations in Croatia. Comfortable accommodation with beautiful views from windows, and remarkable setting.

I am not sure.

*I could sleep here forever.*

The moment when you open the curtain in your room, feeling the sunlight shining in, and the scenery outside.

I would describe a guesthouse (cabin) in the woods as *Dirty Dancing* because of the rural yet romantic atmosphere.

I'm definitely not the type for such parallels and answers.

*Inferno* by Dante, because I bought this book during the trip.

*Less is more.*

Mood: relax - hotels always give me a sense of relaxation and time out.

Mood: relaxation, carefree, peace of mind, joy.

Movie *Rear Window* - accommodation had a huge window but after some time is started to be suspicious.

*Sex and the city* (I felt like Charlotte).

My mom hated it because people were walking in front of our room all the time to get to the garden, but i really loved this hotel because of that garden.

Not really an answer to your question but I really like the movie "*Lost in translation*" where the hotel is this meeting place for all the outsiders of the Japanese culture. Some use it to socialise but I especially like the scenes where the woman is being "captured" in her room, high above the city, looking over it from a safe distance. She is in her cocoon in the middle of this weird culture that she doesn't understand.

*Osmijeh* - Grupa 220, accommodation in Italy. Because the whole mood of the part of Napoli we were in (place called Cercola) was so ratchet and Italian, and the song makes me think of it.

Perfect days.

Mood: relaxing - the beach house in Spain that was a 5 min walk from the beach, as we didn't have any stress in the morning because we could leave whenever and not worry about commuting.

*Saudade* - the feeling of nostalgia, sadness and comfort.

*Sleeping beauty.*

*Sunrise* by Norah Jones - because of the breakfast nook and feeling at home at the place.

*Titanic* - because everything in the hostel was falling apart.

*Too sweet* by Hozier - because our accommodation was nice, home like and sweet just like the song.

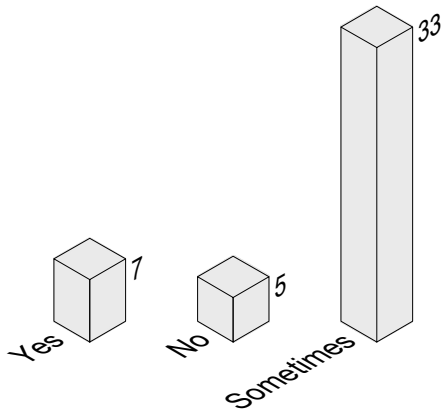
Unfortunately, I haven't yet been in such accommodation because I think there is a lack of those, owners are mostly thinking of how to trick tourists and earn most money.

Where you sleep is how you experience travelling. For instance, in order to get close to a certain culture, it would mean much more if you stayed with local people instead of a neutral hotel room.

"*What just happened*" = we were just couple of students on a road trip through Sweden when we reached our Airbnb; the landlord showed us the apartment (new, modern, nicely decorated) and later we went to a city tour with him and his Rolls-Royce???

# QUESTIONS & ANSWERS

**10. Do you like the option to talk to new people within your accommodation?** (Multiple choice)  
Yes, No, Sometimes

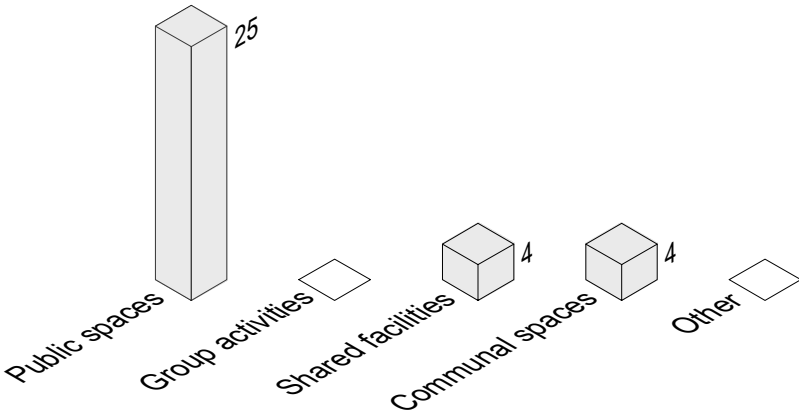


**10.1. If yes, identify situations where you value social interaction within your accommodation.** (Multiple choice)  
 - At public spaces like bar/lobby  
 - During group activities  
 - Within shared facilities like kitchen/bathroom  
 - At communal spaces like spa/pool  
 - Other (please specify)



# SURVEY

**10.1. If sometimes, identify situations where you value social interaction within your accommodation.** (Multiple choice)  
 - At public spaces like bar/lobby  
 - During group activities  
 - Within shared facilities like kitchen/bathroom  
 - At communal spaces like spa/pool  
 - Other (please specify)



# CONCLUSION

The survey on travel experiences provides valuable insights into the preferences and behaviours of travellers - potential future users of my building.

Most respondents fell into the younger age brackets (18-24 and 25-34 years), primarily from Croatia. The majority identified as "Cultural Explorers", who prioritize immersion in local traditions, culture, history, and everyday life of their destinations, followed by "Adventurers" - those seeking out new and unique challenging experiences. This contrast indicates a blend of thrill-seeking and cultural curiosity among travellers.

When selecting accommodations, respondents demonstrated thoughtful decision-making driven by practical and emotional considerations. Location and price were consistently ranked as high priorities, emphasizing the importance of accessibility and affordability. While design and amenities were considered less critical by many, they still held meaning for travellers seeking a certain atmosphere or aesthetic that enhanced their stay.

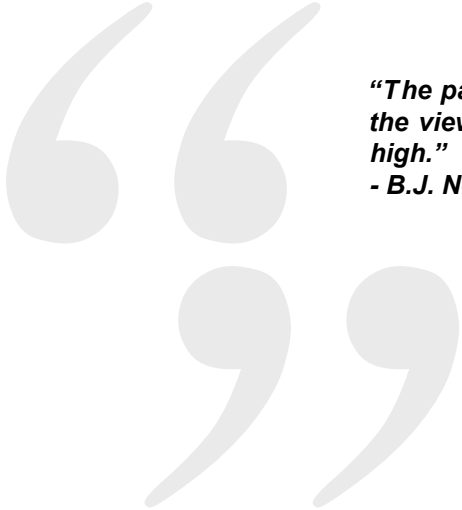
The role of accommodations extended beyond basic functionality, with many respondents recalling memorable stays due to unique features, design, or ambiance. Examples ranged from capsule-style hostels that encouraged social interaction in community areas to serene spaces like sauna-equipped accommodations that fostered relaxation. This demonstrates the lasting impact of accommodations that align with a traveller's mood or expectations, underscoring the emotional resonance of well-curated environments.

Despite a preference for exploration and immersion, travellers displayed mixed feelings toward social interaction within their accommodation. While some enjoy engaging with others in communal areas like lobbies, bars, or spas, valuing the opportunity to meet fellow travellers and exchange experiences, others value privacy and solitude during their stays. This suggests a need for accommodations to cater to both introverts and extroverts by offering flexible spaces that balance privacy with opportunities for connection.

Ultimately, the survey highlights the intricate balance travellers seek between adventure, culture, comfort, and social engagement. While the type of accommodation and level of interaction may vary, a common thread emerges: the desire for unique and immersive, memorable experiences that align with personal preferences.

As travel continues to evolve, these insights can inform how accommodations and services are tailored to meet the nuanced needs of modern explorers.

# SURVEY



***“The past is a hotel. You can visit any time; enjoy the view. But you can't live there. The cost is too high.”***  
**- B.J. Neblett**

# 04

# DISCUSSION & CONCLUSION

## RESEARCH OUTCOME DESIGN FOUNDATION

## RESEARCH OUTCOME

Architecture is more than just the physical space; it's a complex interplay of both tangible and intangible elements... where buildings and humans engage in a continuous dialogue... where spaces act as stages which users navigate, crafting their own stories while the environment influences their experiences and emotions (Pallasmaa 2005).

Like storytelling, architecture shapes human experience by intertwining tangible and intangible elements into cohesive narratives. Drawing from Sartre's (1938) observation that life is framed by stories, this research aims to translate abstract literary journeys into immersive architectural experiences. Using travelogues and memoirs as foundations for design, the process moves beyond conventional approaches to create spaces imbued with atmosphere, meaning, and functionality.

By connecting past narratives, present experiences, and future possibilities, architecture can transcend mere functionality, fostering deeper engagement and creating environments that resonate with their users. This narrative-driven approach not only enhances the human experience but also bridges the realms of storytelling and spatial design, offering an innovative lens through which architecture becomes a medium for personal and collective exploration.

This research explored ways in which architecture awakens the sense and impacts the users experience - whether it is through the layout, proportions, material choice, or interplay of light and shadow.

By engaging all the senses and resonating with human emotions, architecture creates immersive environments that foster connection, comfort, and inspiration. This perspective challenges traditional design approaches, emphasizing architecture's role as a metaphysical and existential tool that enriches our relationship with the world, leaving an enduring imprint on both individual and collective experiences.

Using narrative as a foundation for architectural design allows the creation of functional yet atmospheric spaces imbued with meaning. A case study was conducted to analyse existing projects where the primary goal was to identify and create atmospheres that reflect the emotions and settings described in these narratives, translating abstract literary journeys into tangible architectural experiences. These themes and moods from literary works informed spatial design through symbolism and metaphor.

Atmosphere is cultivated through deliberate design choices that engage the senses. Materials, proportions, layouts, and lighting are carefully orchestrated to communicate on both tangible and symbolic levels. For example, natural materials like stone, brick, and wood convey a sense of time, history, and human interaction. Their textured surfaces and patina of wear evoke authenticity, reflecting the passage of time and fostering a dialogue between the built environment and its users. This connection to the natural world enhances feelings of comfort, stability, and belonging.

# DESIGN FOUNDATION

The study is grounded in four key literary texts: *A Room with a View* by E.M. Forster, *Eat, Pray, Love* by Elizabeth Gilbert, *Driving Italy: A Cheeky Travel Memoir* by Rada Jones, and *Under the Tuscan Sun* by Frances Mayes. These works were chosen for their vivid descriptions, personal journeys, distinct settings, and cultural insights, offering diverse perspectives on travel and cultural immersion.

Through an analysis of these texts, key themes and atmospheres were identified, such as Tuscan rural life, slow living, cultural immersion, small pleasures, and a deep connection to the local environment. These themes guided the concept design, resulting in a hybrid building that transcends conventional accommodations. By blending the boundaries between living and hospitality, it becomes a meeting point of stories--a space where locals and travellers coexist, interact, and create shared experiences. This is not merely a place to stay but a space to belong, fostering connection, mindfulness, and personal renewal.

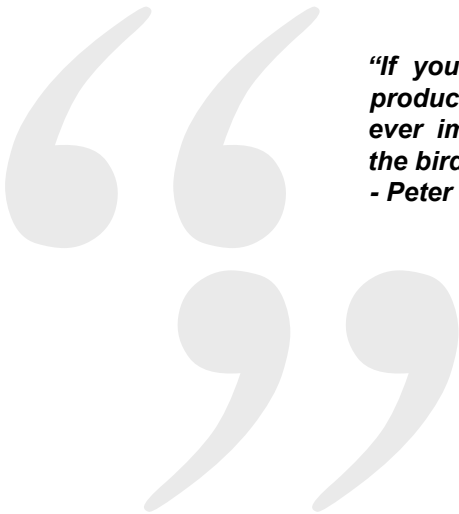
As a support of the understanding of travelling, a survey was conducted with 45 participants. This provided a nuanced understanding of travellers' preferences, behaviours, and expectations, providing valuable direction for shaping the design of future accommodation. The findings emphasize a desire for immersion in local culture and history, paired with a pursuit of unique and memorable experiences, and a balance between privacy and social engagement.

Travellers value practicality, with location and affordability being top priorities, while still appreciating the emotional and atmospheric elements that enhance their stay. The dual emphasis on privacy and social engagement highlights the importance of creating adaptable spaces that cater to diverse social preferences.

These insights underscore the need for accommodations that balance functionality, design, and experiential depth. By integrating features that resonate emotionally and culturally with guests, accommodations can transform into spaces that not only serve practical needs but also create lasting impressions which also underscores the themes of the chosen narratives.

This narrative-driven approach transforms an accommodation into more than just a place to stay; it becomes an immersive experience that connects guests to local living. By integrating principles of human-centered design, experiential architecture, and the celebration of simple pleasures, this project redefines travel. It invites inhabitants to slow down, savour life, and build meaningful connections with the community and the land.

Ultimately, this building stands as a testament to the enduring beauty of Tuscan culture and the transformative power of architecture to inspire, engage, and unite people.



***“If you’re lucky, and a building succeeds, the real product has many more dimensions than you can ever imagine. You have the sun, the light, the rain, the birds, the feel.”***  
**- Peter Zumthor**

# 05 ATLAS

FRAMEWORK  
DIAGRAMS



THESIS TOPIC

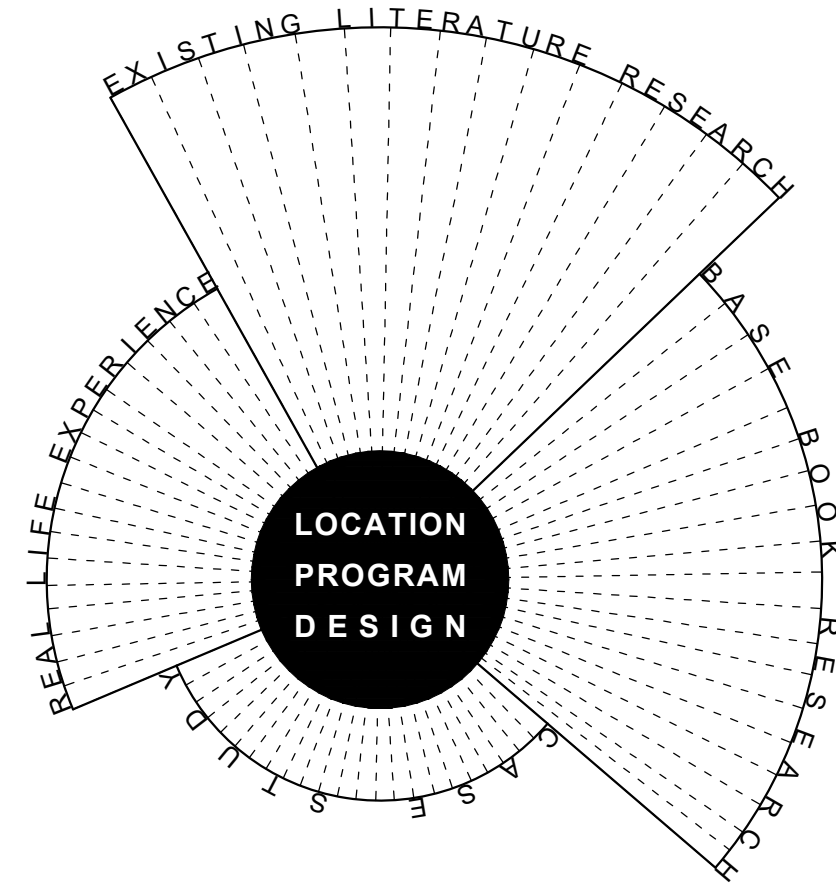


Figure 73. by Marta Lulić

# FRAMEWORK

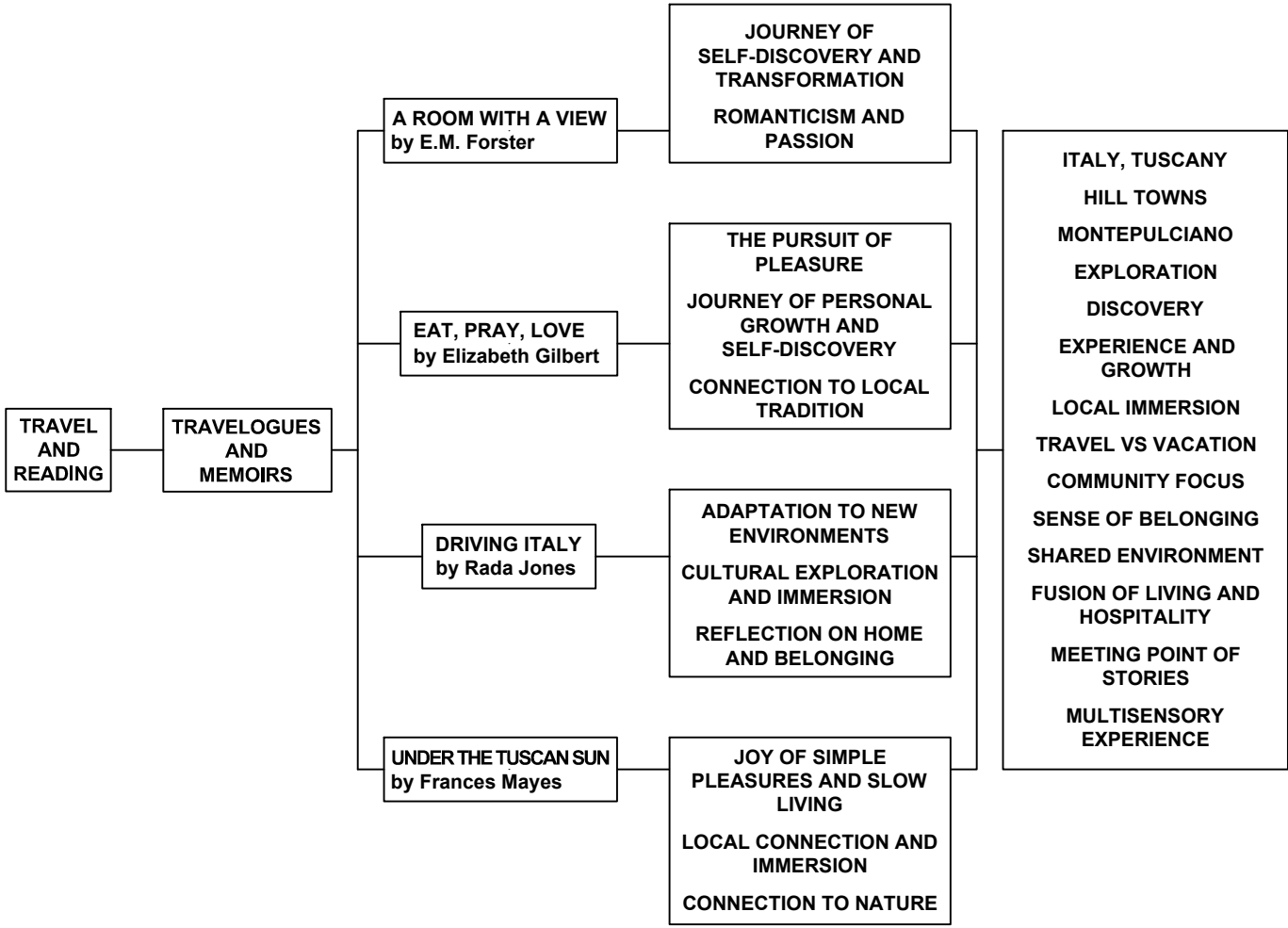


Figure 74. by Marta Lulić

# EVERYTHING IS CONNECTED

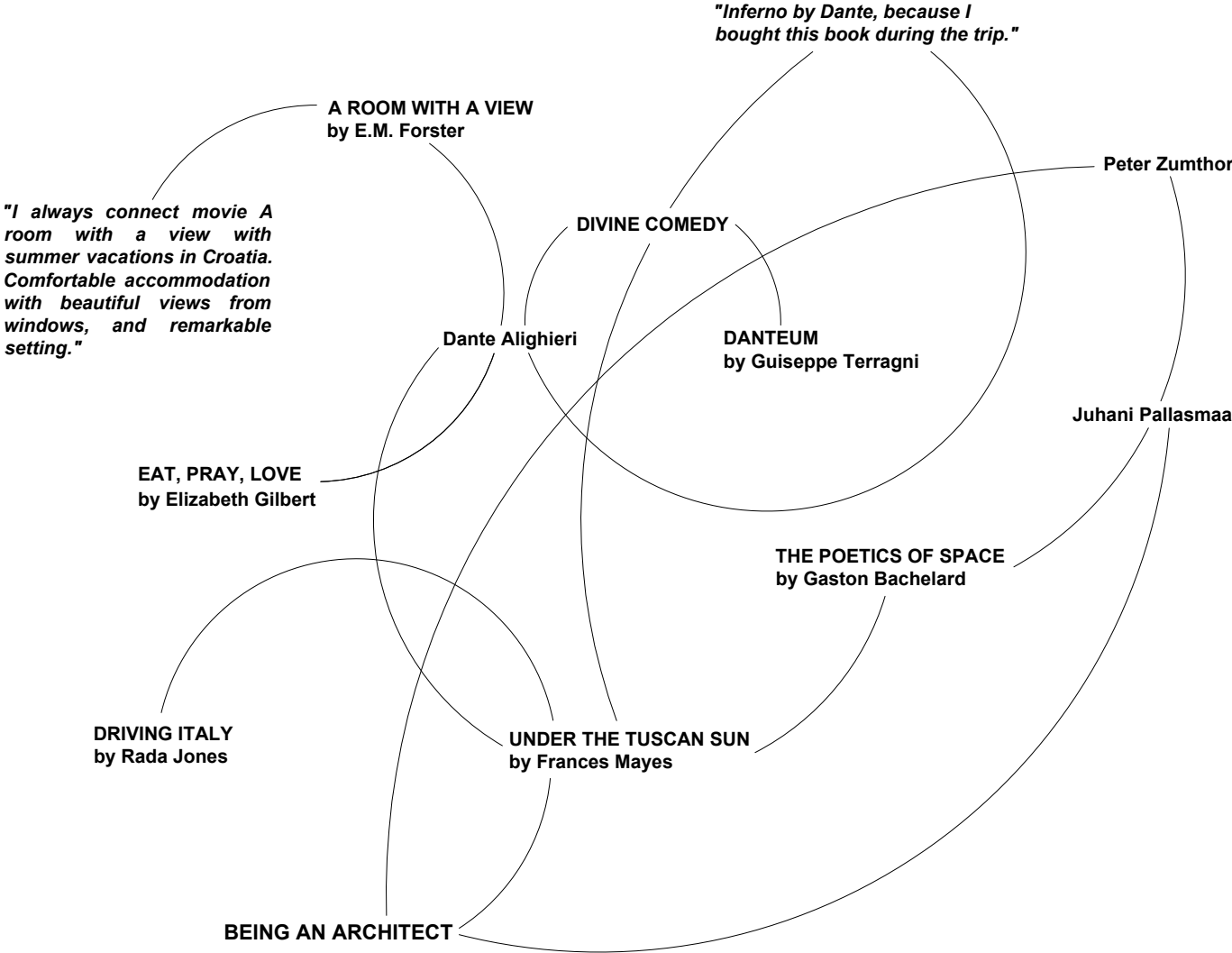


Figure 75. by Marta Lulić

# 06

# BIBLIOGRAPHY

## REFERENCES FIGURES

## REFERENCES

### ON SPACE AND ATMOSPHERE

- Bachelard, Gaston. *The Poetics of Space*. Boston: Beacon Press, 1994.
- Böhme, Gernot. "Atmosphere as the Fundamental Concept of a new Aesthetics." *Thesis Eleven* 36 (1993) :113-126.
- Böhme, Gernot. *Atmospheric Architectures: The Aesthetics of Felt Spaces*. London: Bloomsbury Academic, 2017.
- Borch, Christian. *Architectural Atmospheres: On the Experience and Politics of Architecture*. Basel: Birkhäuser, 2014.
- Brennan, Teresa. *The Transmission of Affect*. Ithaca and London: Cornell University Press, 2004.
- Havik, Klaske, Hans Teerds and Gus Tielens. "Building Atmosphere." *OASE* 91 (2013): 3-12.
- Holl, Steven, Juhani Pallasmaa and Alberto Pérez-Gómez. *Questions of Perception: Phenomenology of Architecture*. New York: William Stout, 2007.
- Merleau-Ponty, Maurice. *The world of perception*. New York: Routledge, 2004.
- Pallasmaa, Juhani. *The Eyes of the Skin: Architecture and the Senses*. Chichester: John Wiley & Sons, 2005.
- Pallasmaa, Juhani. "Space, Place and Atmosphere: Emotion and Peripheral Perception in Architectural Experience." *Lebenswelt: Aesthetics and Philosophy of Experience* (2014): 230-245.
- Pérez-Gómez, Alberto. "Mind, Mood and Architectural Meaning." *Timely Meditations*, vol. 2. Montreal: RightAngle International, 2016.
- Zumthor, Peter. *Atmospheres: Architectural Environments - Surrounding Objects*. Basel: Birkhäuser, 2006.
- Zumthor, Peter. *Thinking Architecture*. Basel: Birkhäuser, 2010.

### ON THE ART OF TRAVEL

- Callard, Agnes. "The Case Against Travel." *The New Yorker*, 2023.
- de Botton, Alain. *The Art of Travel*. London: Penguin Books, 2002.
- Mikkonen, Kai. "The "Narrative is Travel" Metaphor: Between Spatial Sequence and Open Consequence." *Narrative* 15 (2007): 286-305.
- Oosterwoud, Chloë. *B(l)ooming Tourism: Evoking New Meaningful Connections in the Touristic City of Amsterdam*. TU Delft, 2021.
- Papastergiou, Christos. "Garden Travelogues: Narrating the Past and Re-sharing the Future of the Nicosian Garden." *Footprint Delft Architecture Theory Journal*, vol. 18, no. 1 (2024): 69-90.
- Potts, Rolf. *Vagabonding: An Uncommon Guide to the Art of Long-Term World Travel*. Villard Books, 2002.
- The School of Life. *The School of Life: How to travel*. Foreword by Alain de Botton. London: The School of Life Press, 2018.

# REFERENCES

## ON NARRATIVE IN ARCHITECTURE

Havik, Klaske, Lorin Niculae, Jorge Mejía Hernández, and Mark Proosten. "Narrative Methods for Writing Urban Places." *Writingplace* 5 (2021): 3-7.

Havik, Klaske, Susana Oliveira, Mark Proosten, Jorge Mejía Hernández and Mike Schäfer. *Writingplace: Investigations in Architecture and Literature*. Rotterdam: nai010, 2016.

Havik, Klaske. "Writing atmospheres: Literary methods to investigate the thresholds of architectural experience." *The Routledge Companion on Architecture, Literature and The City* by Jonathan Charley, 270-282. London: Routledge, 2016.

Havik, Klaske. *Urban Literacy: Reading and Writing Architecture*. Rotterdam: nai010, 2014.

Ricoeur, Paul. "Architecture and Narrativity." *Études Ricoeuriennes / Ricoeur Studies* Vol 7 No 2 (2016): 31-42.

Sioli, Angeliki and Yoonchun Jung. *Reading Architecture: Literary Imagination and Architectural Experience*. New York: Routledge, 2018.

Sioli, Angeliki, Willemijn Wilms Floet and Pierre Jennen. "Binckhorst: A Palimpsest of Architectural Lives." *EAAE-ARCC International Conference & 2nd VIBRArch: The Architect and the City* (Vol. 1). Article #3.07 Editorial Universitat Politècnica de València. (2020): 676-686.

## ON CASE STUDIES - CASA BLAS

"Casa de Francisco de Blas." *Architectural Digest España*, Accessed November 21, 2024. <https://www.revistaad.es/decoracion/casas-ad/galerias/casa-de-francisco-de-blas/8117>.

"Case Study: Casa de Blas." *archiFAD*. Accessed November 21, 2024. <https://www.archifad.com/research/casadeblas>.

"Blas Home." *WikiArquitectura*. Accessed November 18, 2024. <https://en.wikiarquitectura.com/building/blas-home/>.

"Blas House." *Alberto Campo Baeza*. Accessed November 18, 2024. <https://www.campobaeza.com/blas-house/>.

Copertone, Carlos. "Reality and Desire: Casa de Blas by Campo Baeza." *Openhouse Magazine*, 2018.

del Valle González, Raúl. "Casa De Blas. Alberto Campo Baeza a Madrid." *Abitare* n. 405 (2001): 185-194.

Han, Yoojin. "De Blas House." *Uosarch*. Accessed November 21, 2024. <https://openarchive.uosarch.ac.kr/work?id=V29yazo3MTY4>.

Seybolt, Richard A. "Donde habite el olvido: Poetry of Nonbeing." *Inti: Revista de literatura hispánica* 1, no. 24 (1986): Article 9.

# REFERENCES

## ON CASE STUDIES - KAFKA CASTLE

"El Castell de Kafka." *Arquitectura Catalana*. Accessed January 8, 2025. <https://www.arquitecturacatalana.cat/en/works/el-castell-de-kafka>.

"Kafka's Castle Apartment Building." *Ricardo Bofill Taller de Arquitectura*. Accessed November 17, 2024. <https://ricardobofill.com/projects/kafkas-castle-apartment-building/>.

Fiederer, Luke. "AD Classics: Kafka Castle / Ricardo Bofill." *ArchDaily*. Accessed November 17, 2024. <https://www.archdaily.com/870691/ad-classics-kafkas-castle-ricardo-bofill-taller-de-arquitecturas>.

Kafka, Franz. *The Castle*. New York: Oxford University Press, 2009.

Keçeci, Kağan. "Kafka's Castle - Half Whole." *Dök Architecture*. Accessed January 7, 2025. <https://dokarch.com/kafkas-castle-half-whole/>.

Simpson, Edward. "Ricardo Bofill's Crazy Kafka Castle." *Plaza London*, Accessed November 17, 2024. <https://plazalondon.wordpress.com/2013/05/22/ricardo-bofills-crazy-kafka-castle/>.

Qin, Zhang. *The Outsider in Labyrinth: An Analysis of Kafka's The Castle*. Guangdong, Guangdong University of Foreign Studies, 2019.

## ON CASE STUDIES - DANTEUM

"The Danteum: An Unbuilt Masterpiece by Giuseppe Terragni & Pietro Lingeri." *ArchEyes*, November 8, 2024. <https://archeyes.com/the-danteum-giuseppe-terragni/>.

Alighieri, Dante. *The Divine Comedy*. Translated by Henry Wadsworth Longfellow. Pennsylvania University, 2005.

Dortdivanlioglu, Hayri, and Athanassios Economou. *Outlining Terragni*. Atlanta: Georgia Institute of Technology, 2017.

Kanekar, Aarati. "Diagram And Metaphor In Design: The Divine Comedy As A Spatial Model." *Philosophica* 70 (2002): 37-58.

Kanekar, Aarati. "Detours through autonomy: mismappings in translating the Divine Comedy." *Perspecta* 46. MIT Press, 2013.

Kanekar, Aarati. *From building to poem and back: the Danteum as a study in the projection of meaning across symbolic forms*. Ohio: University of Cincinnati, 2005.

Kirkpatrick Robert. *Dante: The divine comedy*. Cambridge: Cambridge University Press, 2004.

Schreiber, Katherine. "Terragni's Danteum: An Architectural Masterpiece on Paper." *The Collector*. Accessed January 5, 2025. <https://www.thecollector.com/terragni-danteum-architectural-masterpiece/>.

# REFERENCES

## ON CHOSEN LITERATURE

Egan, Jennifer. *Eat, Pray, Love*. The New York Times, 2006.

Forster, E.M. *A Room with a View*. London: Edward Arnold, 1908.

Gilbert, Elizabeth. *Eat, Pray, Love: One Woman's Search for Everything Across Italy, India and Indonesia*. London: Bloomsbury, 2007.

Jones, Rada. *Driving Italy: A Cheeky Travel Memoir*. Independently published, 2021.

Mayes, Frances. *Under the Tuscan Sun: At Home in Italy*. San Francisco: Chronicle Books, 1996.

Novak, Tihana. *Enogastronomska ponuda talijanske regije Toscare [Enogastronomic offer of the Italian region of Tuscany]*. Rijeka: University of Rijeka, 2024.

Stransky, Oonagh. "A chat with Frances Mayes, Under the Tuscan Sun." The Florentine, 2016.

# FIGURES

Figure 1. *Joan Miller at Edward Steichen's home* by Wayne Miller

Figure 2. *The architecture of light* by Serge Najjar

Figure 3. *Melvilla* by Douglas Darden

Figure 4. *Movilidad* by Jean Pierre Orfeuill

Figure 5. *Thesis framework* by Marta Lulić

Figure 6. *Casa Blas* by Hisao Suzuki

Figure 7. *Casa Blas* ([https://elpais.com/elpais/2019/09/27/icon\\_design/1569577214\\_256040.html](https://elpais.com/elpais/2019/09/27/icon_design/1569577214_256040.html))

Figure 8-9. Curtesy of Ricardo Bofill Taller De Arquitectura

Figure 10. *Danteum* by Giuseppe Terragni

Figure 11. *Danteum* by (<https://www.flickr.com/photos/27862259@N02/6766795145/in/photostream/>)

Figure 12. *Casa Blas* by Gregori Civera

Figure 13. *Casa Blas* by Hisao Suzuki

Figure 14. *Situation* by Alberto Campo Baeza

Figure 15. *Axonometry* by Alberto Campo Baeza

Figure 16. *Top floor and ground floor* by Alberto Campo Baeza

# FIGURES

Figure 17. *Section* by Alberto Campo Baeza

Figure 18. *From literature to architecture* by Marta Lulić

Figure 19&20. *Casa Blas* by Daniel Schäfer

Figure 21&22. *Casa Blas* by Gregori Civera

Figure 23. *From literature to architecture* by Marta Lulić

Figure 24&25. *Casa Blas* by Daniel Schäfer

Figure 26. *Casa Blas* by Gregori Civera

Figure 27. *Casa Blas* by Hisao Suzuki

Figure 28-32. Curtesy of Ricardo Bofill Taller De Arquitectura

Figure 33. *3D reconstruction* by Factum Foundation

Figure 34. *From literature to architecture* by Marta Lulić

Figure 35-38. Curtesy of Ricardo Bofill Taller De Arquitectura

Figure 39. *From literature to architecture* by Marta Lulić

Figure 40-43. Curtesy of Ricardo Bofill Taller De Arquitectura

Figure 44. *Divine Comedy* by Sandro Botticelli

Figure 45. *Axonometry* by Aarati Kanekar

Figure 46-48. *Entrance*

Figure 49-51. *Entrance through hypostyle hall*

(<https://www.behance.net/gallery/5533281/TERRAGNI-DANTEUM-EXTERIOR>)

Figure 52-54. *Inferno*

Figure 55-57. *Purgatorio* ([https://www.behance.net/lorenzo\\_petrucchi](https://www.behance.net/lorenzo_petrucchi))

Figure 58-60. *Paradiso* (<https://www.flickr.com/photos/27862259@N02/6766795145/in/photostream/>)

Figure 61-63. *From literature to architecture* by Marta Lulić

Figure 64. *Danteum*

Figure 65. *Danteum in today's world* by Marco Giovanni De Angelis

Figure 66. *Atmosphere* by Marta Lulić

Figure 67. *Theatrical release poster* ([https://en.wikipedia.org/wiki/A\\_Room\\_with\\_a\\_View\\_\(1985\\_film\)](https://en.wikipedia.org/wiki/A_Room_with_a_View_(1985_film)))

Figure 68. *Movie scene*

Figure 69. *Tuscan roads*

Figure 70. *Cortona* by Stefano Orazzini

Figure 71. *Italy* by Marta Lulić

Figure 72. *Tuscany* by Marta Lulić

Figure 73. *Thesis topic* by Marta Lulić

Figure 74. *Framework* by Marta Lulić

Figure 75. *Everything is connected* by Marta Lulić

# APPENDIX

This transcript of quotes serves as a supplement to the diagram of connections (Figure 75):

***"I expect your father has been reading Dante," said Cecil, fingering the novel, which alone permitted him to lead the conversation.***

- A Room with a View by E.M. Forster

***In the sixteenth century, some Italian intellectuals got together, chose the most beautiful of all the local dialects and crowned it Italian. In order to find the most beautiful dialect ever spoken in Italy, they had to reach back in time two hundred years to fourteenth-century Florence.***

***They decided that the proper Italian was the personal language of the great Florentine poet Dante Alighieri. The Italian we speak today is Dantesque. No other European language has such an artistic history. And perhaps no language was ever more perfectly designed to express human emotions than this fourteenth-century Florentine Italian.***

***The last line of the Divine Comedy, in which Dante is faced with the vision of God Himself, is a sentiment that is still easily understandable by anyone familiar with so-called modern Italian. Dante writes that God is not merely a blinding vision of glorious light, but that He is, most of all, l'amor che move il sole e l'altre stelle...***

***"The love that moves the sun and the other stars."***

***So it's really no wonder that I want so desperately to learn this language.***

- Eat, Pray, Love by Elizabeth Gilbert

***Frances Mayes' overblown Under the Tuscan Sun got turned into a movie everyone pretends to have seen. A couple more books primed the American tourist market and whipped the demand into a frenzy. That built up the supply, rekindled the PR, which rebuilt the demand, and so on. There couldn't be much more to Tuscany than to lovely Umbria, could there?***

- Driving Italy: A Cheeky Travel Memoir by Rada Jones

***My husband's wild study where a painting of Dante looks down on the chaotic desk, the cool white bedroom with the iron bed draped with linen, my new kitchen with the big blue stove, the dining room that holds many memories of feasts with friends under the faded blue and apricot fresco we discovered long ago - the house lives powerfully on its own and, so many years later, I feel powerfully alive inside its thick stone walls.***

- Under the Tuscan Sun by Frances Mayes

# SUPPLEMENT

***For me, house, set in its landscape, always has been crypto-primo image land. Bachelard pushed me to realize that the houses we experience deeply take us back to the first house. In my mind, however, it's not just to the first house, but to the first concept of self.***

***I remember dreaming over Bachelard's The Poetics of Space, which I don't have with me, only a few sentences copied into a notebook. He wrote about the house as a "tool for analysis" of the human soul. By remembering rooms in houses we've lived in, we learn to abide (nice word) within ourselves. I felt close to his sense of the house. He wrote about the strange whir of the sun as it comes into a room in which one is alone. Mainly, I remember recognizing his idea that the house protects the dreamer; the houses that are important to us are the ones that allow us to dream in peace.***

- Under the Tuscan Sun by Frances Mayes

***He thinks my ideas are wonderful, I should have been an architect, I have excellent taste.***

- Under the Tuscan Sun by Frances Mayes

***In my next life, when I am an architect, I always will design houses with kitchens that open to the outdoors. I love stepping out to head and tail my beans while sitting on the stone wall. I set dirty pots out to soak, dry my dishcloths on the wall, empty excess clean water on the arugula, thyme, and rosemary right outside the door.***

- Under the Tuscan Sun by Frances Mayes

***A walk through a forest is invigorating and healing due to the constant interaction of all sense modalities; Bachelard speaks of "the polyphony of the senses". The eye collaborates with the body and the other senses.***

- The Eyes of the Skin by Juhani Pallasmaa

***In today's architecture, the multitude of sensory experiences is heightened in the work of Glenn Murcutt, Steven Holl and Peter Zumthor, for instance.***

- The Eyes of the Skin by Juhani Pallasmaa

03