RESEARCH PAPER - SENSE + ANECDOTE + NARRATIVE.

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ABSTRACT

Almost every minute of the day, the individual has to deal with impulses / influences / triggers from society. Received through its sensory organs and processed by its personal perception based on its genotype and phenotype. As time progresses, events take place. Some are personal, small scale events while others have a wider impact and become part of the global collective memory. This results in a 'library' of partially personal and partially collective knowledge and experiences. By sharing narratives, Fashion design offers the individual the possibility to define its personal self and to take part in society. The expertise calls upon the individual's 'library of knowledge' in order to communicate the specific narratives it wants to show. To deliver them as convincing and inspiring as possible, the expertise uses experiences for all senses.
With the aim to learn from another field of design, this paper explores the relationship between the individual and society from a fashion design point of view, in order to discover mechanisms that could be translated into architectural design.

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The main factors **required** for divergent circumstances are time and space. Two situations can have the same non-physical context, take place at the same time within an equal state of mind but will not be similar due the different physical environment. On the other **hand,** two identical situations can take place in the same physical context, but due to the progress of time, circumstances had the possibility to develop and restructure themselves. The coincidence of the convergence of circumstances and the resulting unique situation is the 'anecdote'.

anecdote. /ˈæn.ɪk.doʊt/

- SENSE + ANECDOTE + NARRATIVE.

— The personal experience and its position in the collective architectural narrative —.

INTRODUCTION

This Research paper is an introduction to the architectural design project
- SENSE + ANECDOTE + NARRATIVE.

Using four different designs, the project forms a collection with the overarching theme;
— The personal experience and its position in the collective architectural narrative —.

The four designs act independently but are closely related to each other. Sense, anecdote and narrative are the main components that act as common ground.

Each design introduces its particular narrative in relation to one specific sense.
The four senses; smell, taste touch and hearing will be addressed individually. The fifth sense 'sight' will be used as an additional sense applicable to each of the four designs.

The project is based on a specific research in an alternative field of ; fashion design.
It is a translation of the research results, interpreted and shaped by the designer, me.

THE RESEARCH

The various fields of design are in many respects closely related. They have the power to reinforce each other and to create unexpected synergies in many cases. As a result, it is sometimes hard to define the exact boundaries; it is more a matter of 'soft transitions'. Nevertheless, it is the interaction between the various domains that makes an overarching approach to design interesting.
With the aim to learn from another field of design, my research was focused on Fashion Design. This paper is based on this research and explores the relationship between the individual and society from a fashion design point of view, in order to discover mechanisms that could be translated into architectural design.

The Research Objective

Space and Time
As a starting point, the research has been focused focus on defining the two major differences between two concepts of design; Space and Time. What are the consequences of these differences when it comes to the interaction between the individual and society.

1. Space
Whereas fashion design essentially focuses on the personal space of the individual, the architectural scale has a wider scope.

Fashion design mainly consists of designs that are in direct physical contact with the human body. The vulnerable relation, both physical and emotional, results in a very personal experience. Not only does the close contact and constant presence of the medium stimulate the individual's senses constantly, it also makes it a very representative mediator in helping to express the individual's personal interests towards society.

The Architectural scale is not looking at one but at multiple individuals. The previously solid control of the individual is now affected by the intervention of others. He or she is forced to adapt his or her behaviour. As the design product now serves multiple persons with various desires, it has to be in a way more generic. The interaction between the human body and the design is shifting. The experience becomes more fragmented and the intensity of perception is fluctuating. It becomes a matter of moments that the individual experiences a close relationship with the design. The larger scale also creates room for other factors to influence the experience of the user. The increase in triggers make it more complex for the individual to position itself in and identify itself with the design.

2. Time
Also the time perspective varies between the two fields of design. Whereas Fashion design functions at high speed and produces multiple collections a year, the architectural design process is inherently slow and is intended for long-term use.

The production process of the fashion designs is relatively fast due to the production methods and the rather small scale. This short-term view and up to date tempo life process enables designers and users to create a strong interaction with current affairs; to receive them, to process, and to react on them an almost daily base. This makes fashion a very interesting tool to express opinions and emotions towards society both personally and collectively.

The longer time spans in architecture have a lot to do with durability. Not only the aim to make the projects to last, but also the construction period itself takes a lot of time. This makes it hard for the discipline to keep up with current events and circumstances on a rather frequent base. The production cycle of fashion design allows the discipline to be more actual than the longer production period of architectural design.

Due to the smaller scale and the more accurate reflection, fashion design stimulates the individual to identify and position itself towards the society, both in space and time. Whereas for the discipline of architecture, direct interaction between the individual and society is more difficult to achieve because of the larger scale and long-term production cycle. (Farahat, B., 2014)

RESEARCH-QUESTION

"How can we implement learnings from fashion design into architectural design in order to obtain similar qualities?"

Sub research-questions:

1.What is the relation between the individual and society?
2.How can the connotations of fashion design be implemented into architectural design?
3.How can the craft of fashion design be implemented into architectural design?

METHOD

As a method for the research two different strategies are applied;
1. Documentary research method
2. Synectics

1. Documentary research method is a reflective research method that, in addition to the observation the recorded data also situates it into a theoretical frame of research. It refers to the analysis of documents that contains information about the phenomenon we wish to study. (Ahmed ,2010) . The documentary research method is used in investigating and categorising physical sources. (Ahmed ,2010). The method is one of the three leading sorts of methods in social research. (Ahmed, 2010) This research elaborates on the interaction between the individual and society in fashion design. Next to research based on written documentary, the method also validated different types of data. Documentary research is often applied in the expertise of Documentary making. While observing the subject and immerse oneself into its context, the data is recorded and evaluated. Within the field, the method is called hybrid documentary, due to the intense interaction with the subject.
This strategy I applied for this research. While immersing myself completely
In the subject, I collected, observed and evaluated all sort of data related to fashion design.

2. Additionally, I will apply the method Synectics that is based on analogies. (Van boeijen, Daalhuizen, 2010) After observing and evaluating the collected data in the field of fashion design, I will further explore how the concept has been or could be implemented into architecture. As an addition to the research, I have chosen to implement the fashion design strategies into into the architectural project. That is why I will position the project as a collection of the brand **anecdote**. named - SENSE + ANECDOTE + NARRATIVE.

RESULTS

1. THE RELATION BETWEEN THE INDIVIDUAL AND SOCIETY

The relationship between the individual and society is a never- ending subject of philosophical discussions and contemplations. The ancient philosopher Aristotle suggested that achieving virtue and acquiring a sense of self-identity requires social interaction. (politics -Aristotle, 384-322 BC). The individual needs a context to be able to position and acknowledge itself.

1.1 The Individual

Every individual is the result of its genotype and phenotype. Genotype is the term used for the unique code of DNA, that is genetically defined and therefor fixed. Phenotype is the term used to refer to the personal environmental circumstances; social, economic, political and geographical context, that shapes the individual. The combination of the genotype and the phenotype determines the personal perception of external impulses received via the sensory organs (Mahner, Kary 1997).

Sometimes the information we receive through our sensory organs can be supplemented by the knowledge of a similar type of information received previously. During a lifetime, the brain creates an interactive network of parallels between certain impulses. Some associations are based on collective knowledge, others are determined by personal perception and based on previous experiences. The repetition of specific events and personal perceptions results in (automatic) patterns and memories, both physically and emotionally. (See appendix figure 1 and 2).

The physical patterns are simply helpful to perform an action successfully.
"Every perceptual process is supported by shred patterns which are established in the course of learning processes and serve as a supplementation of the fragmentary or incomplete information received via the sensory modalities." (Haverkamp, 2013)

But the emotional patterns can also be influencing factors instead of only being supplementary. Due to the frequency, patterns can become emotionally neutral. The operation develops into a basic routine, for example tying your shoelaces. But often impulses and operations are associated with certain negative or positive feelings. During life, the individual develops a personal library of patterns, memories and associations. This library is partly constructed with educated information and partly developed through personal experiences. These memories and associations can be of influence during the process of perception and have the possibility to create very personal interpretations and experiences.

1.2 The Society

The educated "shred patterns" and "learning processes" are not only related to intelligence, motoric and operations. During our childhood we are also confronted with, and lectured in, social patterns and learning processes. As important as the development of the IQ is the development of the EQ; the knowledge and ability to show "normal or proper social behaviour" and "our responsibility towards society". What this adequate behaviour and responsibility may be, is defined by the global collective memory and expectations and is constantly refined.

When becoming mature, the social issue extends into the ethical and moral question. "Ethics, is a normative pursuit, and a conception of what constitutes moral actions for individuals and is integral to how they relate to the community (the larger social group) to which they belong." (Curtis, z.d.)

Caused by instinct and evolution a human being has the urge to position itself into society. First of all, as an individual and secondary in relation to others. The individual has to choose its position, its opinions and values towards society; how he or she wants to add, follow or go against the

majority. Therefor a way of personal expression is necessary to demonstrate its intentions and desires. It is the capability to communicate this personal position, that allows the individual to take part in the larger network of society. This network is constructed by many different communities. It is up to the individual to decide to which one he or she wants to belong. The combination of all of them creates an objective image of its personal characteristics.

There are a lot of ways for the individual to express oneself towards these communities and therefor the society. But at the the same time there are many different institutions in society that take a view on actual events and express themselves towards the individual. Humans are by nature social creatures that live in groups and want to be part of a community. As the institution represents a 'group', its opinion influences the individual. The result; a constant discussion between both; a cyclic process of action-reaction. But such institutions are not only controversial, it is also possible for the individual to agree or even to fuse with it. They represent an identity or position and it is up to the individual whether he or she wishes to identify itself with it or not. (see appendix figure 3)

1.3 The relationship between the Individual and the Society in fashion design

A possible institution that claims such a position is the fashion industry. "Fashion is change, a system that puts value on what is new. It contains relationships to time and especially the idea of time, present time and contemporariness" -Benjamin Simmenauer, professor in Fashion theory and Fashion brands strategy at the IFM (Institute Français de la mode). (see appendix figure 4).

The relationship between fashion as an institution and the individual is versatile and interactive. As much as the designer influences the individual, the individual influences the designer. Generally, the fashion institute's perspective on the present time, will define the principal styling ideas over a certain period. Jean Cocteau referred to fashion as; "Fashion makes individual personalities submit to a certain order until a new order arrives." (Institut Français de la mode,2020)
Many will accept the ideals of the institute and therefore not only fuse with it but also with the mob. Important is the fact that the institutionleads in creating a specific temporal ideal, but every fashion brand will translate this to its brand identity and after that every individual will adapt it again to their personal desires. In this way the network of the fashion institute is comparable with the network of society. (Calderin J, volpintesta L. 2013)

The interaction between the individual and the fashion institute puts the individual in the position to be of influence on the society. Take for example fashion design as a leading method for the emancipation and identity of the women in society. Since the French court (18th cent.), it has been for many years one of the few available possibilities for women to express oneself. The initiator, Coco Chanel, implemented the overall idea of the movement towards feminine but practical clothing into society. Several women after her, like lady Di and the todays Caro Daur have been essential for further development of this movement in society.

All these women are critics deliberating and negotiating between the individual and society. Experiencing fashion with their senses, interpreting it with their perception based on their personal context and positioning it in the context of past, present and future society. In this way they use fashion as a means to communicate between the vision and the top down influence from society and respond with a bottom up interpretation and reaction.

1.4 The Three conceptions of modernity

As society is the direct reflection of modernity, the relationship between the expertise and modernity is of great importance. In the past not only female have deliberated and criticised fashion in relation to society. During 90th and 20th Century some prominent poets/critics have been reflecting on fashion as a dynamic.

Time is related to the "modo". mode< modo< modern of our time, just now. Among these critics were Charles Baudelaire (1821-1867), Stéphane Mallarmé (1842-1898) and Walter Benjamin (1892-1940). The three of them represented specific perspectives on modernity. According to their point of views modernity is the relationship between art, beauty and the attention to present time. All three of them embodied a different conception of modernity and thereby another theory of beauty. Beauty in its main characteristics: timelessness and abstraction. (Institut Français de la mode,2020)

1.Baudelaire and the Process of time
According to Baudelaire modernity and beauty is a dialectic between eternal and transient. The fact that something has a history and the consideration of the possibility of the transitoriness or eternity is what Baudelaire defines as beauty. For example a building that has been there for years that everybody knows and feels acquired with, that unites the people. (Institut Français de la mode,2020)

2.Mallarmé, the Purity of the Moment
Mallarmé radically dissociates himself from Baudelaire's modernity.
According to his perspective on Beauty is that beauty is an idea so pure and so abstract that it can not be obtained by even the best artist. The pure beauty is inaccessible; the moment you want to represent it, it is already gone. Beauty lies in the temporariness itself, It is not necessary to extract it. Imagine a chair against a wall. The moment itself the person can make up the entire history of this situation himself. But the moment another person walks in and claims the chair and thereby the situation, the pure beauty of the imagination has past away. The same for how the sunlight changes or the wind comes up and reposition the scene. (Institut Français de la mode, 2020)

3.Benjamin and the Composition of Time
The perception of Benjamin is the (re)interpretation of time. To be modern is to recognise equality between the current historical situation and the present. In his conception beauty is composed and hybrid; use the knowledge from the past and reintegrate it in the present. This conception offers the most the possibility of participation. It exposes a library through time and space and offers the possibility to select aspects and their coherent context in order to compose and communicate the narrative. (Institut Français de la mode,2020)

As Fashion strives to be actual, fashion design generally embraces modernity and therefor becomes of great interest for society. (see appendix figure 3)

2. THE NARRATIVE

"I create a story first, Fashion is sharing narratives." -Jaquemus. (2019)
A narrative in the context of fashion design, is used as a means of communicating between the individual and society. As the individual always wants to differentiate itself from the ordinary, the fashion discipline has to go beyond the expected and be extraordinary. The illusion of the narrative represents the characteristics the individual wishes to identify itself with, its desires.The purpose of the narrative is to translate society's desires into physical objects.

Every narrative has one leading theme that reflects the desire. Every additional storyline that is builds on this specific theme and strengthens it. Their function is to create the context to support the main storyline. The more storylines that are being created, the better defined the narrative becomes. A refined balance between the different storylines is essential to make the narrative understandable and convincing.

If an experienced designer in the in the fashion industry wants to create a narrative, he/she constructs whilst taking the three perspectives of modernity into account. These three perspectives of modernity are; context, the narrative itself and the moment of exposure and reception. The following section will elaborate on these perspectives.

1. Context
Context can be described by means of the perspective of Baudelaire.
The context is most of the time part of the global collective memory, due to its long-term existence. Therefore, it feels familiar to a wide range of people which makes it possible for them to identify themselves with this. It eases the minds of individuals and prepares them sets the scene for the next part of the narrative.

2. Narrative
Narrative can be described by the theory of Benjamin.
It implies the ability to create a story. The creator composes a story with several themes that function as the storylines. Every theme has its specific context and connotations defined by the mundane collective memory. In that way the narrator tells one collective story. Due to the personal library of experiences, every individual will adopt it with its personal perception and therefor will process and interpret it in a personal and exclusive manner.

3. Moment of exposure and reception
The moment of exposure and reception is related to the theory of Mallarmé.
The theory , stands for the moment of exposure and reception. The coincidence of the convergence of circumstances at a certain moment in a certain place and its resulted situation is the 'anecdote'. A unique opportunity in time and space.
The experience of the moment will result in a memory. The product related to the narrative will become the physical residue that represents this memory.

The narrative is applied in many facets of fashion design. To illustrate this, a small assembly of narratives is attached. (see appendix figure 3 and illustrations narrative)

3. THE SENSE

The medium that delivers the narrative to the individual are its senses. The five senses; sight, hearing, taste, smell and touch are the receptors for information to be received. Based on the patterns and memories the individual has acquired, the received information is processed and interpreted. To communicate a narrative is to address the senses and the individual's collective memory. (see appendix figure 3 and 5.)

3.1 The Sensory experience.

To communicate the narrative, is to make the individual experience this narrative. It is important that the individual is fully receptive. To attract attention and trigger the sensory organs in an optimal way, a number of strategies are possible.

1.The multi-sensory approach.
The more senses are stimulated, the more enhanced and unique the experience becomes. The chance that the individual will fully process it will increase as multiple impulses are delivered. With this approach the individual will have a personal experience but the room for personal interpretation decreases as more information is provided.

2.The single sensory approach.
The narrative is communicated through impulses that can be received by one sense only. Due to the exclusion of the other senses, the individual will focus on the information received by one sense only and therefor have a deeper experience.

3.The composed sensory approach.
With this approach the experience addresses specific senses. The limited information provided will stimulate the brain to look for complementary information that is collected in previous memories and experiences. Due to the personal library of associations, the individual will create a unique story around the received information. The combination of specific senses and specific information will challenge the brain to find common grounds and create a coherent narrative.

The most obvious senses to address are sight and hearing. Thanks to development of means of communication, these two senses are able to function independently from time and space. The reproduction of a specific image or sound has become daily business for many, whereas the reproduction of a smell, taste or touch is not as common. The important difference is that the latter require a physical means to transmit the information as it cannot be reproduced by digital media (yet).
As the senses sight and hearing are triggered frequently, the processing has become more or less automated and it does not require a conscious effort. Therefore, it is appealing to integrate at least one of the secondary senses; taste, smell and touch to communicate the narrative. (Haverkamp, 2013)

3.2 Synesthetic design.

When the information is not received through all sensory organs, the body has learned to produce the information itself or makes cross-sensory connections. This phenomenon is called synesthesia. Synesthesia is a neurological condition in which information meant to simulate one of your senses, stimulates several. These associations are based on previous experiences and the collective library of knowledge. Most of the associations are based on facts, part of the global collective memory. For example, the taste that of food that goes along with the smell or. the smell of smoke and the sight and sound of fire. At first, the received information is associated with a phenomenon from the global collective memory, and thereafter, it is interpreted through personal perception and associated with personal memories.
That means that the smell of wood will remind the receiver of wood. But additionally, the smell can be associated with a memory that involves one specific person and therefor recall certain feelings. To be able to communicate the abstract experience of the senses that are not present, it

is common to use metaphors. In order to make the abstract concrete, the metaphors refer to physical circumstances that do involve more than one sense.

3.3 The residue of the Illusion, EXPERIMENT

TOUCH, TASTE, HEARING SMELL and SIGHT.
See appendix for both of the experiments.

SMELL | As part of the research I have tried to make a product of the illusion myself. During a workshop given by Marie Stella Maris, I have created a smell that refers to one of the locations for the design project, the Amsterdam Forest. By combining the smell of cedar-wood, musk, rosemary, black pepper and grapefruit, I have tried to represent the location's identity. It should give the receiver the illusion of standing in this forest itself. The Smell reflects the sight of the trees on a sunny morning' the smell of the humid soil and the remains of flowers and other vegetation. It is "the smell with no name" but communicates lot of associated memories.

TOUCH AND TASTE | Two of the other senses that I looked into, were the taste and the touch. I have observed the synthetic connection between them. The observation was done by giving people familiar flavours together with a collection of different fabrics. As all the flavours were based on natural products, most of the people automatically linked the natural fabrics to them. Also interesting was to observe that some people had a more intuitive association. They picked a fabric that gave them a general/overall association to the flavour. Others were more analytical took various elements like the structure, the taste, and the associated event into account.

TOUCH AND SIGHT | For the experiment of touch and sight I showed selected flowers to people. They were not able to touch the flower but did see the real version of the flower and not its image. Because of the flower being such an iconic theme for the senses, people made rather logical links often based on the human collective memory. Silky smooth and soft fabrics had the preference. Afterwards, I have done the same with clay and sand. The clay was rather difficult because not everybody is very familiar with feeling of the material. Sand resulted most of the time in fabrics that represented the structure of sand but some also made the link with the event of going to the beach and chose a light fabric reminding them of summer days.

CONCLUSION

The individual wants to take part in society. To be able to do so it is necessary that he or she can express itself.
The institutions of fashion is the mediator between the individual and society. The institutions uses narratives to communicate between the individual and society. As fashion stand for beauty and the actual events the embodies the current desires from society to be extraordinary. The narrative communicates these desires and translate them into a physical object; the product. To make it possible for the individual to identify and therefor believe in the illusion the narrative its context is familiar. It contains a story that is part of the collective memory of society.

To translate the illusion from a narrative to reality, the institutions makes use of all the five senses. As the individual experience the illusion in a physical way it becomes more convincing.
The illusion is made of different storylines that on itself are normal phenomena. By the use of synesthetics the narrator can compose a physical experience that feels like the individual is part of the illusionary narrative.

The experiences to the senses addresses experiences from before. Therefor a person can have the illusion that she is in a forest because of the smell of wood for example. As individuals have in addition to the collective memory also a personal memory the experience will become personal. In that way the experience becomes unique for every individual what makes it able for the individual to be different from the other individual and therefor distinguish itself.

As an answer to the research question "How can we implement learnings from fashion design into architectural design in order to obtain similar qualities?" We conclude the following.

1.The relation between the individual and society
The individual has to take part in society. In addition it also wants to be ahead of society by distinguishing itself and be extraordinary. Society communicates its collective desires and the individual strives to embody these desires.

2.The connotations of fashion design
The connotations of fashion design are the narratives. By telling a story the institution has the ability to involve all kind of storylines and (collective) memories. These are associated with certain feelings and experiences and that are the connotations; an idea or feeling which a word invokes for a person in addition to its literal or primary meaning.

3.The craft of fashion design
The craft s the product that is the physical representation of the narrative. In fashion design the obvious are clothes. As the institution is more diverse it also involve perfume, make up, the stores, the fashion shows,…
For this research we can conclude the following;
In order to implement the qualities of fashion design into architectural design two strategies are important;

1.To present the product, the architectural project, as an experience in the form of a narrative. It gives the individual the opportunity to be part of its desires.
2. Translate this narrative into an experience that addresses the five senses. In this way the individual has the possibility to experience the collective architectural project in a personal manner.
The conclusion of this research will be implemented into the architectural project.

 - SENSE + ANECDOTE + NARRATIVE.

THE NARRATIVE will be exposed as an experience that embodies the desires of the individual.
THE SENSE will be the medium to hand over the experience towards the individual.
THE ANECDOTE will be the memory of the convergence of circumstances; the narrative, the sense and the individual at a certain time, at certain place.
+ THE ARTEFACT will be the residue of the experience and its memory.

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