Narrative theory as a designing tool to immerse human into "building's reality"

The proposal of the new, international airport in Heraklion, Greece

Alma Tralo

Department of Architecture Engineering
Student of Architecture Engineering, Technical University of Crete
Chania, Greece
e-mail: atralo@isc.tuc.gr

Abstract — **Architecture and literature have crossed paths many times in their common desire to create and describe space. They are both means of communication and as such they use narration in order to communicate with their receivers. People have the innate ability to relate the received information to specific mental images and organize them in a narrative way. For this reason, exploring the nature of the narrative, also, means that we explore one of the fundamental ways in which we give meaning to our world.**

Before the invention of printing, architecture functioned as a book where the narration of history and local culture took place. Architecture thus, mirrored society and functioned as another kind of a narrative. Victor Hugo believed that architecture died with the Industrial Revolution and the invention of printing because it ceased to function as the symbolic core of society and lost its role. Of course, printing did not kill architecture. On the contrary, one of its products, literature, "nourishes" architecture in the name of development. Moreover, narration is used by both the author and the architect in shaping new "worlds" that can offer a new reading of our environment. Understanding the narrative methods, as they derive from narratology can help architects realize that narration can be employed as a tool to make architecture more human-centric.

The paper is based, primarily, on the narrative theory of Gerard Genette in his book *Narrative Discourse: An essay in method*. Furthermore it is applied as a case study in my diploma thesis project, done in collaboration with Georgia Voradaki that proposes a new international airport at Kastelli in Heraklion, Greece. An airport is a place where people from all around the world, with different cultures, traditions, notions, backgrounds, memories and experiences meet. However, they hardly ever interact with each other. As passengers they come and go, without communicating, a fact that results in their losing the chance of acquiring valuable knowledge from other people's experiences. In other words, the accumulation of so many people is equivalent with the accumulation of abundant knowledge, left unshared in the case of the airport.

In this project, narrative analysis is used in the synthetic process. The architect is seen as a writer using means like pause, ellipsis, summary and scene that are related to literature and are also encountered in the design process. From the exterior to the interior, the building is designed in a more human-centered way in an attempt to bring people together. The exchange of information, even in the simplest way (e.g. chatting), is considered a valuable contribution to the broadening of an individual's mental horizon. Any personal history includes and carries pure knowledge, which is as unique as the human fingerprint. Our design proposal aims to reveal this knowledge in order to understand the character not only of different cultures, but the character of the different kinds of people of the same culture as well.

Keywords-narrative; airport; immersion; Genette; Heraklion

I. INTRODUCTION

Today, an interactive, interdisciplinary relationship between different fields of both scientific and artistic knowledge is interwoven with the deepening of the concepts and the technical tools of each field. Within this interdisciplinarity, this paper associates architecture with literature, analyzes the speed of narrative, as Gerard Genette defines it, and brings this term into architectural design. In literature, the speed of the narrative plays a key role in the composition of the book, captivating the readers and
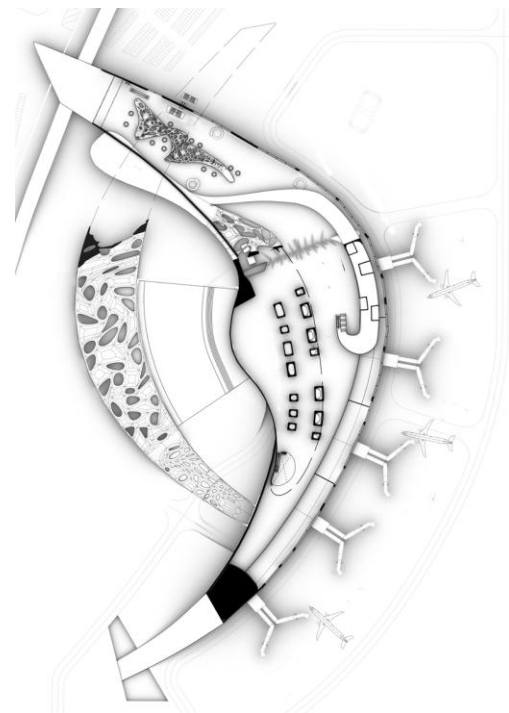

Figure 1. Diagrammatic plan of the airport

eventually immersing them into the book's world. "Immersion is defined as the situation in which a person is mentally, physically and emotionally transferred in a "parallel" reality, partially or fully, through the stimuli s/he receives from the surrounding environment" [1]. The analysis of the narration logic, as it concerns the speed of the narrative, leads to an architectural metaphor that is able to help people immerse themselves into a building's reality. In this paper the narrative analysis is architecturally documented with the apposition of spaces designed for the new, international airport in Heraklion, Greece. The primary synthetic goal of this design proposal is not limited to a building that will serve only transportation and consumerism activities. Given the fact that within an airport people from various latitudes and longitudes of the earth are simultaneously present, their interaction becomes an equally strong goal. The building is designed to help the users immerse within it and unfold their natural diversity at any given time. The interior spaces are designed to bring people together in a common pursuit for communication. This interaction leads to knowledge and knowledge belongs to the broader sense of culture.

Figure 2. A top view of the airport

II. ABOUT THE NARRATIVE

People have the innate ability to relate the information they acquire from their surrounding environment to specific images in their mind which they organize in a narrative way. The study of narration is carried out through the field of narratology that "regards texts as ways governed by rules with which human beings shape their universe" [2]. Moreover, narratology has important implications on how we understand the human. "By exploring the nature of the narrative and by recording the infinite forms that it can get, we investigate one of the fundamental ways in which we give meaning to our world" [3].

The term *narrative* is connected to three definitions. Firstly, narrative is a means of communication in which a sequence of real or fictional events takes place, either in writing or orally. According to this definition, narrative is not only connected with literature, but with other forms of art as well. The stories are made with a variety of means, beyond oral and written language, for example with animations in the movies, with gestures in pantomime or with music. Since the term narrative does not exclusively belong to literature, the narrative component of narrative text must be studied independently of the channel that carries the message. Secondly, as narration is considered the sequence of events, the developing relationships between both the heroes and the events. Finally, as narration, is considered the narrative process i.e. the way it is structured and presented to the public a story. The narrative theory of Genette is referred to the first meaning of narration, the narrative discourse as a text, while he analyzes the multiple relationships with the other two definitions.

According to the first definition, narrative is a way of communication and as such, it needs at least two persons: the transmitter and the receiver, and the message, the content, the theme. In literature, the transmitter is the author, who transfers a story, a message to the receiver, the reader. This paper compares these basic factors of literary narrative to those of architecture in an attempt to find common parameters of the two branches. This comparison will help understand the below transfer of literary terms in architectural design.

A. Author - Architect

The common principles behind this relationship are composition and structure. Everything starts from an idea, the sources of which may be a word, a drawing, a photograph, a desire to induce an emotional state from the reader or the user, or even an incident of everyday life. Initially, the idea is "hosted" in the blank, white paper. The white paper marks the common starting point of both the writer and the architect. Notebooks, crayons, drawings line up next to each other in architects' and writers' ateliers indicating that they both share the need to put order into chaos. They collect information which they organize, they knit scenarios, they create a system of relations, and they raise a scenery that will unfold through the events. Edgar Allan Poe writes that "authors do not have to build their projects relying only on intuition and on literary verve, but each plot must first need to undergo the treatment that will lead to the solution of it" [4]. Frank Lloyd Wright was lecturing his disciples that he does not sit on the drawing table if he has not integrated the core idea of the project. [...] "I can

---

[1] This definition derives from the J. Nechvatal and M. Slater-M. Usoh theory. Mpourganou, Alexandra (2010). *Experiential approaches to architectural space: the case of immersion*. Thesis research project at the Technical University of Crete. Pg. 18

[2] Selden, Raman, *The history of the theory of literature: From formalism to poststructuralism*. Athens: Institute of Modern Greek Studies, Manolis Triantafyllidi's Foundation. Pg. 161

[3] Selden, Raman, *The history of the theory of literature: From formalism to poststructuralism*. Athens: Institute of Modern Greek Studies, Manolis Triantafyllidi's Foundation. Pg. 189

[4] Poe, Edgar Allan (2009). *The Raven and the philosophy of composition* /Transl to greek: Tzina Politi. Athens: Agra. Pg. 33

change the details after"[5], he notably said. The words, the ideas, the "storms of the mind", the "smudges" are all parts of this stage according to architect Jean Nouvel. It is the "script" that Gustave Flaubert deifies. On this matter there is also evidence from Leonardo da Vinci's written work: "In these smudges we must see and invent oddities. If you observe closely you can see people's heads"[6]. Authors can also be considered as masons for they "construct" a puzzle of a story in which the human being has a leading role. "The puzzle determines the morphic model of the novel and the plot. Another model is the intersection of a typical apartment building, where the action unfolds, with each room to be a chapter, writes Italo Calvino"[7].

B. Book - Architecture

In ancient Greek the verb "write" (*grafo*) denotes the act of writing and design. Let us not forget that the first human character writing was pictographic and the first notebooks were from stone and clay. Architecture is also a medium that carries a form of writing. In Notre Dame, Victor Hugo describes architecture as the great book of humanity and mentions that when the memories of people could no longer be transferred from generation to generation through oral tradition and risked of being lost, they were transcribed into the ground. "Writing is a function"[8], as Barthes states, which finds substance in books and buildings. The latter not only carries the functional convention of writing, but also the "decoration" of the personal style and the deeper meanings. As text can be considered not only written words, but concept is also a kind of text. Writing unfolds the plot, unveils events, and meanwhile, it encloses something else, another code that requires careful reading and interpretation and also has hidden meanings about human. The book and the building are the means in which authors and architects respectively, communicate with their receivers. The narrative takes place through their works.

C. Reader - Visitor of a building

This section analyzes the reasons why the reader of a literature text is related to the visitor or user of a building. The role of the reader in written, literature communication is not passive. While in real space s/he is not moving, with her/his mind s/he wanders to places where the story takes place, s/he is constantly time- shifted within a few lines and tries to interpret and give meaning to what the author 'tells'. Therefore, s/he is an energetic receiver, who gives a specific meaning to the text through the act of reading. "The act of reading is a creative process that depends on:
• the text itself, which to some extent directs the readers, without them being deprived of any freedom
• the psyche of the reader

• the knowledge and personal experiences in relation to both the real world and the world of literature."[9]
The author seeks to "lure" and "trap" the readers into an imaginary world; s/he distances them from their origin world and provides them with an experience that could be described as a travel. The psyche of the reader and the revoking of recorded memories are important in viewing reading as a creative process. The author uses spatial elements and qualities that are familiar to the readers, so that they can bring back documented memories and emotions, in order to have the feeling of immersion enliven. "The active role of the reader-receiver explains the matter of how literature work itself is perceived very differently from season to season and from person to person. Even the same person often interprets the same text differently if read during two different periods of her/his life"[10]. The interpretation is the last stage of the reading process through which the reader is invited to find the conceptual completeness of the story and a deeper relationship with the world around. The interpretation is considered as an extension of the text and the interpreter can move freely, not necessarily finding some hidden meaning, but creating new ones. According to Derrida, the respective reader leaves her/his trace on the text. The traces in their entirety are incorporated into the project and become a part of it. In this sense, a project is in constant evolution. Umberto Eco says that a text does not have a single meaning, or an infinite one, as the text itself poses some limitations.

Spatial perception is also considered as a kind of text. As in the books, so in architecture, when the visitors-receivers enter a space their perceptual mechanisms begin to "read" spatial data and relationships in order to define them. "Moving into and around space gives them the opportunity to understand it more precisely as a place, to invest emotionally in it and at the end, to get immersed"[11]. Architecture is immediately perceived in the physical space and the receivers interact with the space with all their senses. Buildings talk to us and embrace messages. The receivers are invited to read them and discover their meanings. "The meanings of the buildings and their ability to carry them beyond their material existence, give them an aura"[12]. The more the options an architectural work gives to the users, the more active a role they have, and from observers, they become active users that contribute and shape the building.

D. Temporal dualism in narrative and architecture

A narrative is undoubtedly a time sequence. One can identify the time of the story as well as the time when the story is presented and experienced. Therefore, one of the

[5] Margariti, Foteini (2007). The writer's atelier, the architect's atelier and a conversation with Nano Valaoriti. Athens: Kastanioti. Pg. 103
[6] Ibid. Pg. 56
[7] Ibid. Pg. 79
[8] Ibid. Pg. 41

[9] Ministry of National Education and Religious Affairs (2005). *Dictionary of literary terms.* Athens: Institute for Educational Books. Pg. 12
[10] Ibid.
[11] Mpourganou, Alexandra (2010). *Experiential approaches to architectural space: the case of immersion.* Thesis research project at the Technical University of Crete. Pg. 101
[12] Papadopoulou Athina (2009). *Transmitting the architectural message. from the text to the hypertext.* Thesis research project at the Technical University of Crete. Pg. 18

functions of a narrative is to invent a temporal reality in which a second timeline will be enclosed, that of the story. The temporal dualism (between story time and narrative time) is a standard feature in all kinds of narratives, in literature, cinema and in other forms of art. Usually, in a literature text there is a basic story that derives from the central idea of the author, called main narrative, which encompasses the basic message that s/he wants to give. The narrator does not reveal the events of the main narrative in their "real" time, but is constantly shifting from "now" to "then" or in the future of the story and enriches the main narrative with other secondary stories which interfere with the initial (the so-called secondary narratives). With the incorporation of one narrative into another, the reader shifts in time and space, from one event to another and from one point to another, gradually immersed into the book's content.

"Architecture, nowadays, is seen as a dynamic body that is able to be transformed according to various parameters, merging multiple and disparate activities"[13]. As a dynamic organization, architecture consists of space and time. "Time is seen as a key component of the design allowing the emergence of unexpected events"[14]. During the creation of the architectural plot, "the fluidity of data is taken into account, leaving a degree of freedom in space so that the constantly changing program can be incorporated in it"[15]. The temporal duality of architecture lies in the fact that the design process considers the need for spaces that will serve the functionality of the building as well as the multiple appropriations of space in time with the integration of future functions and

accommodation of events. "Jesse Reiser and Nanako Umemoto have introduced the term "built time" to develop their theory that space is left open for the introduction of a program, where the future depends on the present situation so that two different temporalities coexist in the same building. Time, videlicet, is a meaning directly linked to the activity of a building"[16].

In this paper, story time is defined as the operating time when the user moves through the purely functional stages: from the airport's entrance to the gates and eventually, to the exit of the building. In other words, story time is considered the time that it takes to make the processing activities: entrance, check-in, security control, gates and boarding space (Fig. 3). Within this time, the user may not realize the building as a whole since the goal is the execution of the mandatory procedures for the journey. In contrast, narrative time is when the user's vision field opens up and embraces the building either being inside it or from the outside, when s/he boards the airplane for example. During this time, the users invest more in the building and activate their perceptual mechanisms to read its content. They participate actively in the architectural plot and leave their trace on the building. Moving is a key factor in understanding the building and for this reason, the narrative time is larger than the story time. The narrative time, essentially, is consisted of the functional time and the experiential, personal time, or in other words the time that it takes to make the processing and the discretionary activities. The latter varies depending on how much time the visitor wants to invest wandering into the building's reality.

III.   THE TEMPO OF THE NARRATIVE

This paper analyzes the perceptual organization and the understanding of spaces in the new, international airport in Heraklion. In this framework, there will be an introduction of the term *speed of the narrative* and its components (ellipsis, summary, narrative pause, scene), as Genette has defined them. The speed of the narrative plays a key role in the organization of the history and the immersion of the reader. The proper alternation of the individual components that compose the speed, give the narrative its rhythm, and the rhythm is able to immerse the reader into the book. The speed of the narrative in architecture is connected to the speed of the movement into a building, while the movement is considered as one of the fundamentals ways in the overall understanding of space. The goal is to prove that there is a correlation between the way that a literature text is composed and read with the way that an architectural building is composed and read.
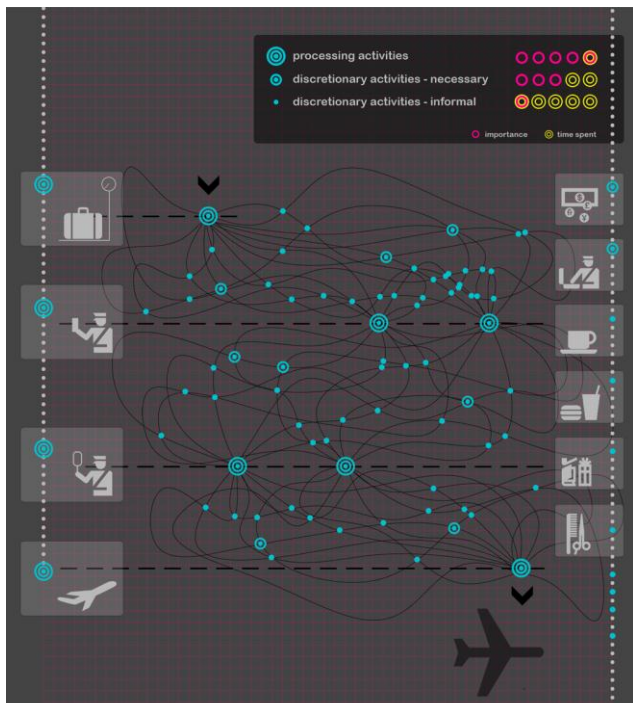

Figure 3. Story/narrative time

[13] Chrysohoidi, Elsa (2004). *Time as a dynamic factor in the process for the form production*. Topics in Space and Arts 35/2004. Pg. 22
[14] Ibid
[15] Ibid

[16] Chrysohoidi, Elsa (2004). *Time as a dynamic factor in the process for the form production*. Topics in Space and Arts 35/2004. Pg. 23

Speed of narrative

The term *speed* refers to the relationship between a temporal and a spatial dimension (m / sec), i.e. we refer to the relationship between the duration of events in history (story time, ST), and the area occupied by the narration in the text, i.e. the time of narration (narrative time, NT). In order to examine the speed of narrative, Genette divides the text into segments where a time and / or a spatial change takes place. Theoretically, there is a continuing escalation of the speed of the narrative in a text. The narrative tradition has selected four basic meanings that make up the rhythm of a narrative, borrowing elements from the rules of classical music, the ellipsis, the narrative pause and the two intermediate stages, the scene and the summary.

This paper is firstly interested in the features that govern each term and the role they perform in the narrative, and secondly, in their strict definition based on the narrative time and the story time.

A. Ellipsis

As ellipsis, in Genette's narratology theory, is considered a period in the story that is silenced. Ellipsis is characterized by the greatest possible speed, because events that lasted during the story time are omitted in the narrative time. According to the above statement, we have the equations NT=0, ST=n. Genette categorizes ellipsis into three groups: explicit ellipsis, in which the time that the past events had occurred is stated (some years of happiness passed, after some years of happiness), implicit ellipsis, which is not shown in the text, but the reader is invited to cover the chronological gaps that are created based on the given information. The readers cannot fully determine the chronological gaps, but they can integrate them between two or more gaps. Finally, there is the hypothetical ellipsis, which is impossible to locate in a particular place in the text and in a particular time frame, and

is revealed after an event occurs. Such ellipsis oscillates between the limits of narrative cohesion and sometimes readers may not pay close attention to the information that it gives because they cannot find the connection with the rest of the narrative.

An ellipsis in architecture is defined, in this paper, by those spaces that perform the purely functional use of the building and focus on the process and not in the general context and meaning of the building. The body and the senses are isolated in these areas and are focused on the required functions. The story time, as defined in section II.D, continues, while the narrative time stops. In the case of the airport, such example is the process of security control. The walls rise gradually and reduce the vision of the space, preparing the user to the following procedure (Fig. 4). The use of ellipsis may be of a great importance in narration, as when data is omitted, the interest becomes undiminished and the reader comes forward to a constant search for the hidden information, thus is increasingly absorbed in the book. Similarly, in architecture and in our example, the vertical, zic zac walls allow small visual escapes, and as a result, the visitor comes forward with thoughts and somehow, writhes for what will follow. The use of the architectural ellipsis can create spaces particularly charming with a touch of mystery and intensify the immersion process in a building.

B. Summary

A summary is considered as a concise narrative in a few paragraphs or a few pages of many days, months or years without detailed action or dialogues. It is characterized by acceleration rates, but less fast than those of the ellipsis. Summary is expressed in the equation NT < ST. One can, for example, summarize in a few words the life of a person. The author uses the summary to cover a period that has little significance in the evolution of the story in order to come up with one that has more interest. Through summary, the reader is still in the time trajectory of events and is transferred smoothly from one scene to another, without long gaps that will not allow him to attend the upcoming events. Summary occupies a small textual length because its shortness gives a
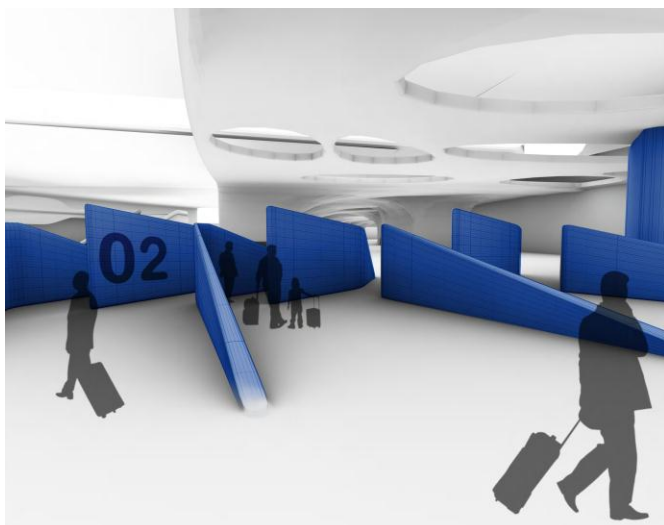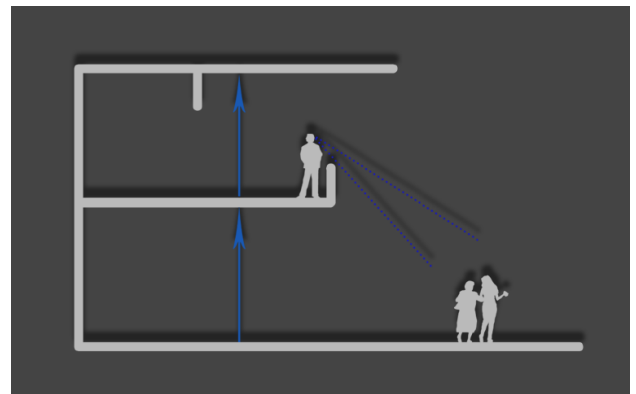

Figure 4. Security control
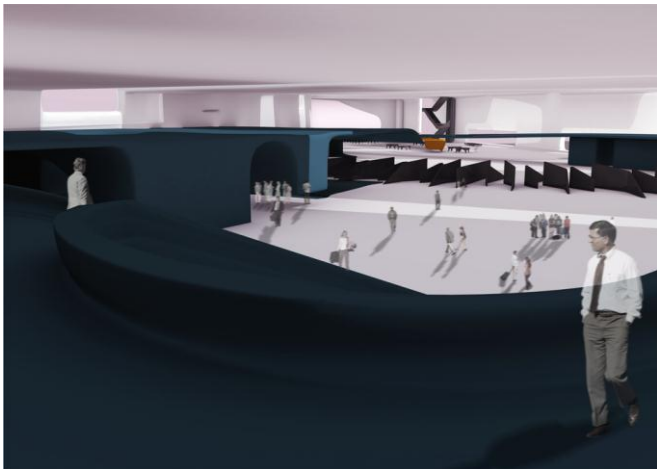

Figure 5. High altitude - spherical view of space

Figure 6. A view from the upper level of the airport

quantitative inferiority, and therefore is limited to a few points in the narrative. For this reason, the reader faces the events that are presented more as facts that will help her/him in the further understanding of the story and less as events that affect her/his psyche. In the book of Gustave Flaubert, Madam Bovary, the author closes almost every chapter with a summary, in order to continue to the next chapter with a scene crucial to the continuity of the plot.

Moreover, in literature texts, until the 19th century, summary remained not only as one of the usual ways of transferring from one scene to another, but also as the background of the scenes. The use of summary to describe the background of the scenes enhances the readers' perception of the story. The author in her/his attempt to help the readers immerse deeper into the plot makes an abstract description of the framework of the unfolding scenes. In this way readers with the help of their imagination, bring back documented memories, spatial elements and qualities of spaces so that they can be more immersed in the content of the book.

In architecture, a summary is defined from those areas that remove people from the personal scale and place

them in a larger one. Such spaces are at a quite high altitude, allow panoramic views and give the opportunity of a spherical view of space (Fig. 5). While in the narrative pause we are talking about physical stand, in the summary the body continues to move into space. Moving around such places allows the visual horizon to include more areas that lie beyond the closer limits around us, i.e. our visual field allows us a broader surveillance. Through an architectural summary, the visitors acquire knowledge of the cohesion of the building and its spatial organization. Because of a distant observation, they understand differently the proportions of the walls, the surfaces and the ways in which the sub-spaces are situated. Moreover, they perceive space as a structure of motion and human relationships. The peripheral perception of space serves to the understanding of the overall framework of the visual scene. It is of particular value as a warning system and as a system that will define the subsequent movements in space. The visual acuity changes. In the peripheral perception, the details are lost and we are left with the general impression of the scene. Architectural summary provides an abstract image similar to that provided in the summary of the literature with the absence of detailed action and conversations.

In the airport's example, as summary is considered the highest point of space. The ground begins to elevate forming a staircase that brings visitors to the VIP-room area (Fig. 6). From this point, visitors have the opportunity to observe from above the overall area of the airport, obtaining a new perspective of space. The visibility is not hindered by vertical elements and allows visual contact from the entrance area to security control and up to the gates. The visitor while sitting on the highest point of the airport feels an emotional uplift, a feeling that is generally caused by supervision from above. S/he panoramically observes relations between spaces, people moving into them and is immersed in the scene that is unfolded.

In addition, as an architectural summary we can define the space of check-in as well as the ticket counter area (Fig. 8). The time consumed at the check-in and the ticket counter area is considered as story time, as it includes the net operating procedures of the airport. A lower roof forms groups of four machines where tickets are validated (Fig. 7). The use of the shelter component aims to reduce the scale in this area for visitors to feel more intimate. The grouping of machines

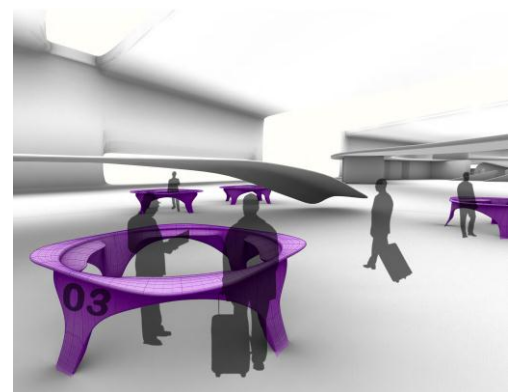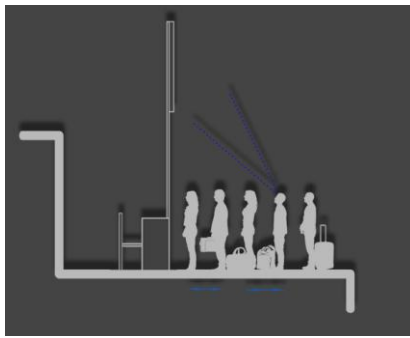

Figure 7. Check-in area

Figure 8. Ticket counter

Figure 9. The usual check-in process

per four also aims that the user will feel that s/he belongs to a smaller aggregation. During the process of validating tickets the user does not lose sight of the rest of the space where other events take place. Contrary to how the check-in process is made nowadays at an airport (Fig. 9), in the proposal for a new airport in Heraklion, the visitor, although focuses on a procedural function, her/his perspective allows her/him to monitor the wider area of the airport. This feature of space justifies the relationship NT <ST that characterizes summary.

The use of the term *summary* in architecture functions as an enhancing factor to user-environment interaction. Avoiding absolute separation of functional and experiential space, does not allow the user to concentrate entirely on the purely functional process, but keeps her/his perceptual mechanisms alerted, something that increases the immersion process.

C. Narrative pause

A pause in the narrative is considered the act when an object, a landscape or the thoughts of the hero are described. In this way, the narrator abandons the narrative continuity of the story, and from her/his own perspective, make descriptions of scenes, thoughts, feelings to give more information to the reader. In the narrative pause stands the equation NT=n, ST=0,
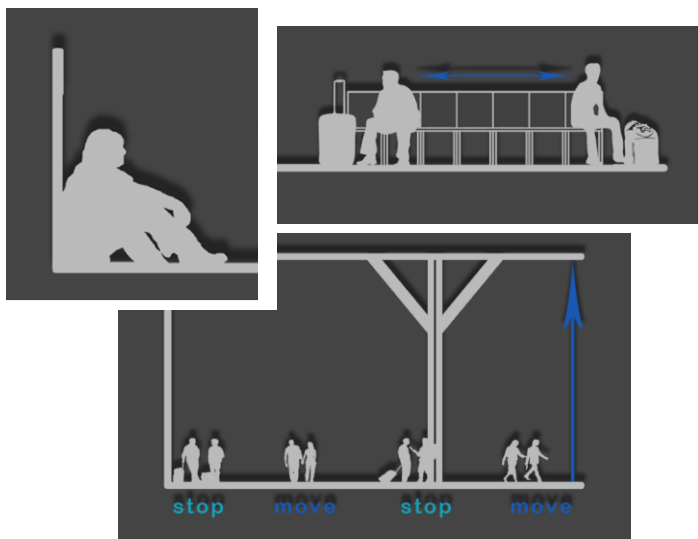
and the people involved are the narrator and the reader, while the heroes of the story will take the baton when the narrator decides to continue the plot. The pause is characterized by the maximum deceleration as the narrative continues, but the story has stopped unfolding.

Starting from the relation NT=n, ST=0, in architecture we consider as pauses those points in space where the visitor stops momentarily in order to 'read' space, to scan it, to define her/his position in it and in some point to appropriate it. The body remains still, while the eyes are perusing the space and help the visitor to move from an unfamiliar situation, in a familiar and known one. The story time, as defined in the first chapter, stops, while the narrative time continues, as the visitor becomes an observer and continues to 'read' the space, the people and events within it. Pauses don't take place necessarily in spaces where the architect has designed as stops, like the areas that have seats and tables, but can also occur in points where the visitor feels that s/he can supervise the space around her/him, without hindering the others wandering (Fig. 10). The visitor during the pause observes and analyzes the environment, mainly using her/his vision, but also, all of her/his senses, to the extent that it is possible. The interaction of the body with the space is minimized and the user becomes a "disembodied observer". Pauses in literature operate as auxiliary elements of the narrative. They provide further information to the reader, "illuminate" some aspects of the story and create an atmosphere which discloses and justifies the character and the psychology of the heroes, meanwhile helps the reader to enter in the atmosphere of a particular moment in order to be immersed. In architecture, the visitor during pauses and through observation is immersed in the surround area and proceeds to thoughts and comments. Although the movement, the presence and the attitude in space usually has great degree of freedom, the architect is obliged to take into account, during the design process, these spaces that with a first thought may be of pure architectural interest, but may be served as landmarks for the reading of her/his building. For example, in buildings with a large length, pauses function as factors that give rhythm to the wandering of the building,

Figure 10. Possible stops in an airport

Figure 11. Seats

while they allow the users' repositioning in space and give them the possibility of local perception and to elaborate the surrounding information. Perhaps as pauses one can also regard the places that Le Corbusier called *espace indicible*, spaces that cannot be described, but nevertheless, they significantly determine the design.

D. Scene

The remaining narrative text that is neither a pause nor a summary is divided into scenes, and stand with the equation NT = ST. The rhythm given by the alternation between scene and summary is the alternation between a period of significant events in the story and a period that is considered "weak" and is summarized with long gaps, without details. The scenes are related to the irreversible stages that a hero passes in order to achieve her/his goal and are usually the larger texts in a literary work. However, Genette refers more to the word scenes in those explanatory scenes that action is eliminated in order to give meaning to psychological or social message.

As scenes in architecture, we consider the main areas of a building that carry information, various stimuli and activities. These spaces, which are prevalent in a building and form a big part of it, are places with action that surround the human existence. The visitor moves freely, observes and is observed, defines and is defined, is responding to the environmental stimuli through physical, mental, emotional reactions. The logic and the imagination also interact with space providing a subjective experience. In the case of the airport at Kastelli, as scenes one can regard the spaces of meeting-points, the atrium space, and generally, all the remaining space not covered under the terms of summary, pause and ellipsis. In the meeting-point area, the large, flat area of the airport is cut into smaller units which are designed to accommodate seven to eight people. The ultimate aim of these modules is the shift from a larger scale, which incorporates the total number of visitors to the airport, in a smaller, more personal one. The creation of small "communities" promotes the interpersonal contact. The atrium of the building is treated as an identity element, separates administration areas from the spaces that visitors have access

Figure 11. Meeting points

to and constitute the backbone of the airport. From the building's entrance, the users have visual contact with the
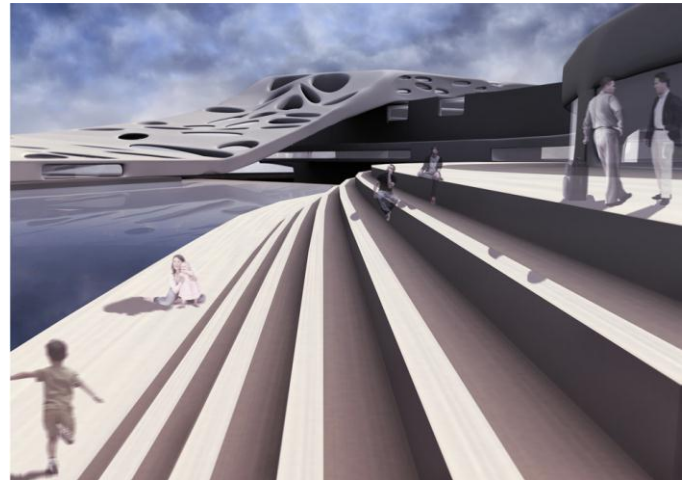

Figure 12. The atrium

atrium and observe the movements of others, and after some time, they will be the ones who are being observed. The stairs in combination with the use of water, give to the scene a theatrical sense, and as a result, the visitors are immersed more to the reality of the building. These spaces, more than any others, reflect the architect's vision of the way s/he wants her/his project to be experienced. The visitor becomes the user of the existing architecture, but s/he also modulates it. Thus, the same person is an object (under - configuration) and a subject (that configures) simultaneously. Her/his relationship to construct and being constructed creates an interactive environment, a role alternation and a lifelong learning. The role of the scenes in literature and architecture is the most important since they enclose knowledge and experience. The moral-aesthetic role of architecture analyzes the data of the world around us and proposes a new reading of the world that is indicated in the architectural scenes.

IV. CONCLUSION

In this paper the interaction between the user with both the space and with those around him/her, directly or indirectly, was considered as the main goal for the immersion process. The movement and the wandering in space were the key factors of the user's immersion. Since that in a house, movement in space is pretty much a given, combined with the fact that the notion of wandering finds no complete response to housing, the above theory can be stand mostly in public buildings, without excluding its use in other spaces. Finally, it should be noted that narration transfers knowledge though the information and the history. According to Jerome Bruner, the human mind has two ways of knowing reality, the paradigmatic way of science and the narrative way. While these two ways can collaborate, they cannot replace each
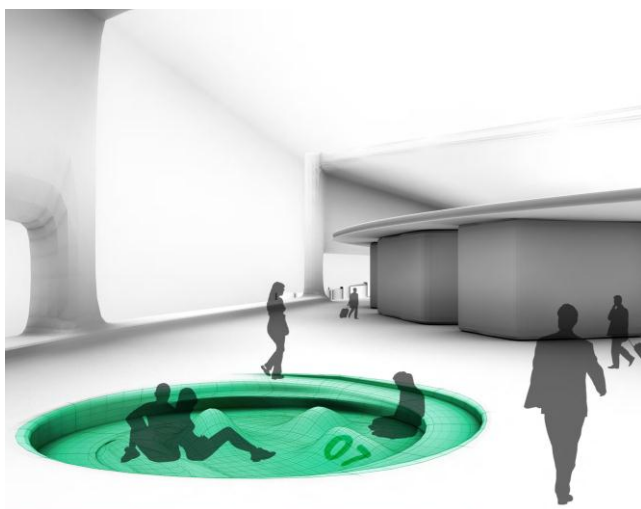
other. Therefore, the study of narrative and the use of tools derived from this study, leads the architecture to a further evolution.

REFERENCES

[1] Genette, Gerald (1983). *Narrative Discourse. An Essay in Method*. New York: Cornell University Press.

[2] Peponis, Giannis (2003). *Choreographies. The architectural formation of the meaning*. Athens: Alexandria.

[3] Margariti, Foteini (2007). *The writer's atelier, the architect's atelier and a conversation with Nano Valaoriti*. Athens: Kastanioti.

[4] Ministry of National Education and Religious Affairs (2005). *Dictionary of literary terms*. Athens: Institute for Educational Books.

[5] Selden, Raman, *The history of the theory of literature: From formalism to poststructuralism*. Athens: Institute of Modern Greek Studies, Manolis Triantafyllidi's Foundation.

[6] Chrysohoidi, Elsa (2004). *Time as a dynamic factor in the process for the form production*. Topics in Space and Arts 35/2004.

[7] Mpourganou, Alexandra (2010). *Experiential approaches to architectural space: the case of immersion*. Thesis research project at the Technical University of Crete. Unpublished.

[8] Papadopoulou Athina (2009). *Transmitting the architectural message. from the text to the hypertext*. Thesis research project at the Technical University of Crete. Unpublished.