

**Manual to READ:
Architecture
in Literature**

ACKNOWLEDGMENT

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First and foremost I would like to thank my guides **Ishita Jain** and **Naitik Vakharia** for their time and guidance.

To **Ishita Jain** for understanding and resolving my doubts at different phases of my [Thesis](#) and for her patience with me.

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To **Siddhant Chawla** for introducing me the world of books. To the author of the book [House](#) of Leaves: **Mark Z. Danielewski**

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ABSTRACT

The [Thesis](#) examines the narratives of spaces of [House](#) of Leaves by Mark Z. Danielewski through the spaces generated of the book and the content within the book. It Investigates how through elaborate characterization, these spaces become the protagonists in the narrative. Having identities of their own, the spaces of [House](#) of Leaves occupy a significant part of the textual narration and representation, in constant dialogue with the characters.

The multifaceted perceptions of space that are closely intertwined within the plot pave the way to the performance. The spatially anchored narrative of [House](#) of Leaves thus highlights the spaces occupied by the bodies of its characters as well as structuring a clear organization of action in a progressive configuration of different Explorations. In doing so, the narrative enables visualizing the actions the book holds as well as reflecting on the inner psyche of its characters.

As this [Thesis](#) focuses on how spaces are narrated within [House](#) of Leaves, it looks into how spaces, the Textual Spaces of the book and within content of the textual narration and representation, are used to narrate the story arc to the reader who is constantly within his field and Frame of Spaces plots these activities to perceive a form and in turn experiences the spaces through Singular nature of an experience.

“The end is the beginning, and
the beginning is the end”

L a b y r i n t h u s

L a b y r i n t h u s

Labyrinthus

Labyrinthus

Labyrinthus

ORDER

Introduction

Research Proposal

Methodology

Chapter 1 Doorway
1.1 - Methodology
1.2 - Creation of Field
1.3 - Frame of Doorway -Diagrammatic Representation
1.4 - Frame of Space -Activity
1.5 - Annexures
1A - Narrative of Space
1B - Creation of Space
1C - Instruction to READ

Chapter 2 Hallway
2.1 - Methodology
2.2 - Creation of Field
2.3 - Frame of Hallway -Diagrammatic Representation
2.4 - Frame of Space -Activity
2.5 - Annexures
2A - Narrative of Space
2B - Creation of Space
2C - Instruction to READ

Chapter 3 Spiral Staircase
3.1 - Methodology
3.2 - Creation of Field
3.3 - Frame of Spiral Staircase -Diagrammatic Representation
3.4 - Frame of Space -Activity
3.5 - Annexures
3A - Narrative of Space
3B - Creation of Space
3C - Instruction to READ

Conclusion

Annexures

T1 - Creation of Frames
T2 - Topological Glossary
T3 - Design Decisions

Bibliography

Introduction

The story of a man is the story of how one animal learned to change his environment to suit himself, and how his reaction to this new environment changed him. Architecture is about crafting spaces, rather than this environment, to create an experience. The physical built environment deeply affects the person inhabiting the very environment.

In the physical world architecture is manifested in terms of a built structure. We experience these structures because we can inhabit the spaces within. The architectural experience created by the structure has taken shape due to the factors that affect the experience in reality. While designing and while experiencing the space one has in mind the site, the context around the site, the program or function that the space are going to reside within themselves.

There is a perceivable form to this structure and certain elements that guide the frame of the structure. Certain other aspects such as the climate and culture also affect the built architecture in the physical form. The other Mediation¹ through which one perceives architecture, namely photography and cinematography, are orthographic² in nature. The constraints bind the experience of the architecture built environment.

Upon entering the world of fiction one leaves the notions and the setting of physical constraints, bound by the physical world, at the portal. One enters a world of imagination where obscure and seemingly impossible things can take form. A Field³ much similar to the dreamscapes of one's mind is manifested

When fiction is mediated through photography or cinema, may even be further post processed, one enters the portal where the hegemony of the imagery defines the constraints and the setting. When fiction is mediated through the act of reading either through text is when the creation has neither limitations nor parameters attached in its manifestation. In other words the imagination is dependent upon the imagination of the reader and hence each experience is a Singular in its nature.

These Singularity of experiences is what we tag as individual interpretations or personal experiences. When Architecture is mediated through text one enters architecture, a discipline born of art and governed through science, with the fundamental parameters but the Frames of Spaces which then are created only exists in the thought process or the imagination of the reader. This layer cut downs the constraints attached and hence the architectural experience of the Field achieves Singularity.

1. Mediation - (mass noun) Intervention in a process or relationship; intercession, *Mark B. N. Hansen, The Digital Topography of Mark Z. Danielewski's "House of Leaves" 2004*
a dynamic, structured, interactive process that use specialized form of communication.
2. Orthography - (noun) the conventional spelling system of a language
language can be a mode of Mediation, language being a text to read or a video to see or a sound to here

Fictional architecture not only avoids constraints, such as the site or the context or even climate and culture but creates a new Field of its own where imagination creates spaces that in truth are perceivable parts of the totality of the Field.

Architecture, crafting spaces and creating an experience of the physical built, when mediated through fiction, keeping in mind the fundamentals of creating a structure in the Field where imagination of the built or obscure has no bounds can induce a second degree of imagination. Introducing a second degree of fiction which allows the architect to create a fiction within the fiction.

Residing within the pages of [House](#) of Leaves are different worlds and layers that cross over and overlap each other in a fragmented manner defying the orthographic sense of any Mediation. All Mediations have a cogent way of expressing its content. It is only when the fragmented story arc, in other words the fragmented textual content and the textual deformations come together is when another layer or degree of fiction is being introduced to the reader. The reader is no longer imagining the creation of the space but is rather experiencing the space through Singular perspectives that are subjective in nature, a space which is truly created by the reader but not entirely subjective nor Singular in its nature. The Singularity is defied because of the levels through which the main story arc is being mediated. The [House](#) and the spaces residing within it is mediated through the eye of the camera, the experience is then further mediated through text and which is in-turn written as a dissertation, together when combined it has a narrow window of Subjectivity but a larger one for Singular experiences

A [House](#) that can only exist in the fictional world is being mediated through a documentary which is further mediated in form of text is what the reader experiences. These layers not only introduce three degrees of fiction but also narrows down the cone of experiencing a particular space in a specific setting, one which can only exist beyond the portal of fictional space. In doing so the experiences become Singular in nature and not just personal interpretations.

The Field, the canvas on which imagination paints, here exists in the mind of the reader. The Field is also further fragmented when different stories coexist on the very same Textual Space. Dividing the overall Field into several Frames of Space⁴ where the activities may take place simultaneously, dependent and independent of the other. Hence the spaces – Textual Space, textual deformations, and fictional space as well as the very content with which these spaces are wrenched - residing within these Frames of Space within the Field of [House](#) of Leaves becomes the protagonists of the story arc.

3. The Field describes a space of propagation, of effects. It contains no matter or material points, rather functions, vectors and speeds. It describes local relations of difference within Fields of celerity, transmission or career points, in a word, what Minkowski called the World - Sanford Kwinter, 1986.
4. The Field is divided into different fragments so as to perceive parts of the Field at any given point. These parts of the overall field are the Frames of Space within which activities can take place.
Here the Field comprises of Frames of Space that reside the ongoing activities.

Aim

A study of Spaces as Protagonists in Literary Fiction:
Case Study: [House](#) of Leaves by Mark Z. Danielewski

Objective

- Understanding the use of Space - Time relationship to create an Architectural experience in *The Navidson Records*.
- Understanding the use of Space - Sound relationship to create an Architectural experience in *The Navidson Records*.
- Understanding how writing and reading is facilitated in the book [House](#) of Leaves to create an overall experience of the story arc.
- To Identify the Elements and Gestures that bring out the character of the spaces and facilitate an experience for the reader.
- Understanding the nature of multi-mediated narratives that reside within [House](#) of Leaves

What is a protagonist?

Protagonist is the leading character of any story. People confuse the leading character with the lead character. One needs to understand that protagonist is like a mantle which is either shared, passed on to or even modified from time to time.

It is a character without whom the story would not have been able to move forward or the story won't be the same at all.

Research Question

How spaces of the book and within the book manifested to create an Architectural Experience?

- What are the different worlds in the book of [House](#) of Leaves?
- What are the different elements and gestures that create an experience of the Explorations?
- What is a Textual Space?
- How is the creation of Field and Frame of Space taking place?
- How is reading facilitated to create character of a space?
- How the way of Mediation of the narratives effects the understanding of a space and create Singular experiences?

Scope and Limitation

The study here is focused on understanding of space - time - sound relationship and how spaces are created through gestures, elements and textual representation in and within the book [House](#) of Leaves by Mark Z. Danielewski.

The Study of spaces is limited to *The Navidson Records*.

Three inter-connected stories reside in the pages of the novel [House](#) of Leaves. Most of the book is focused on *The Navidson Record* which is the supposedly shot documentary of a [House](#) which bigger on the inside than on the outside. Several characters of this documentary capture their experiences of exploring the [House](#) on a Hi-8 camera..

Methodology

Introduction to House of Leaves: Labyrinthus Fiction

A world that resides three Inter-connected stories written as a dissertation about a documentary that was supposedly shot Seven years ago, the documentary does not exist. The dissertation is written by a man who is blind since forty years of his life. The documentary is about a family that moves from the city to a suburban region of New Virginia in hopes to reunite as a family. The House that they start to inhabit is realized to be bigger on the inside than on the outside. All of this is compiled by a local tattoo artist in L.A. who finds the work of the blind man, the dissertation on the documentary, after the writer's death and starts putting it in cogent manner.

The book has a complex web of fragmented layers that overlap each other. The different worlds are materialized using different textures in form of fonts, page layouts, obscure formats and even textual deformations. This way all the layers and worlds co-exist on the same frame of space i.e. the pages of the book. The book is a portal and the overall field that contains different frames of space, within these frames resides the content and also textual diagrams and textual deformations that add to the experience of the reader.

The Navidson Record is the major part of the book, the content of the book. It is the documentary in which a family is trying to settle in a new house and their process of doing so is being recorded using still cameras. Several characters within the documentary try exploring the predatory spaces that reside within the house and record their experiences on a camera. This generates a strong space - time - sound relationship within the narrative.

Framework of Textual space of the Book:

In order to understand this space - time - sound relationship a framework has been derived to get to the visual side of representing the textual space. The following framework divides the thesis in two different worlds that again overlap and intertwine much similar to the novel.

1. Textual space and deformations
Certain elements, gestures and descriptions of spaces have been marked, creating yet another layer of textual deformation and understanding the different layers residing within a single frame of space.
2. Diagrams
Textual diagrams help generate visuals to give form and materiality to the space. Every still diagram is a part of a series of diagrams that represent a certain exploration or an experience of the predatory spaces. All the Explorations together make the Overall Field. The Diagrams are progressive in nature hence each page acts as a Frame of Space where with each passing Frame certain Elements are added, subtracted or modified to create a dynamic motion much similar to the frames per second motion captured in a camera.

Framework of Fictional Space in the Narratives:

The narratives of [House](#) of Leaves are wrenched with detailed descriptions and specifications of the spaces that are being inhabited by several characters of The Navidson Records, within these descriptions and specification lie the fundamental elements and gestures that carve up the spaces from the narrative to the reader's field. The field is then divided into several frames of space where the activities take form. The diagrams [House](#) these elements and gestures and come alive with motion once the layer of motion is added. The motion is added through the act of reading and turning of pages, this establishes a motion relationship of space- time much similar to the frames per second relationship of anything mediated in the form of videography of any form.

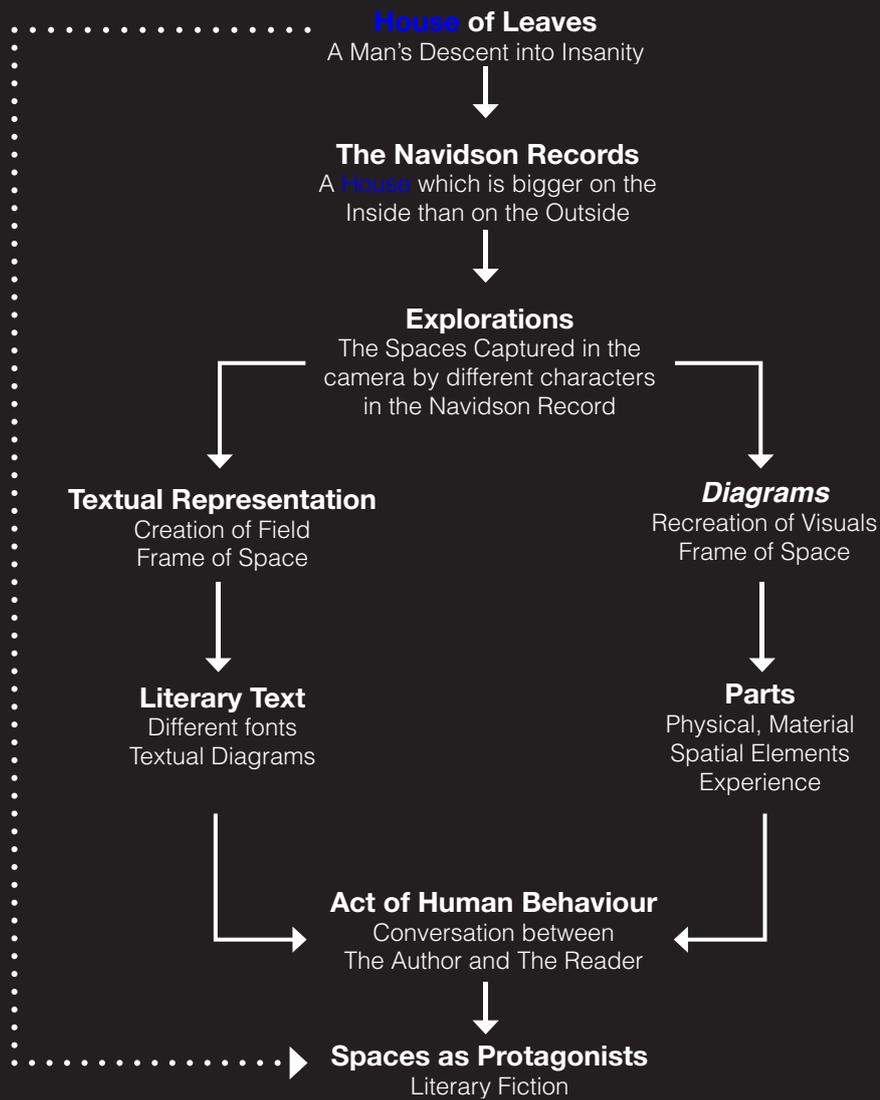
Further a stop motion animation is added that represents the activity that takes place within these spaces. The stop motions of all the Explorations are burned on a DVD and attached at the end of the [Thesis](#) as the annexure of the [Thesis](#).

Creation of a new Textual Space:

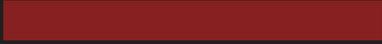
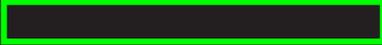
A supportive textual narrative is added alongside the diagrams that helps understand and experience the space - time - sound relationship. The main interpretations containing the elements and gestures are in the font Helvetica (Regular), the text that supports the story arc is in *Dante*. As Johnny's Character, the local tattoo artist, was supported by his mother's letters that were written in *Dante*, similarly to support the thesis the text relating to the novels story arc and direct citations from the book are in *Dante*. The footnotes are in *Bookman Old Style*. All the text is tweaked to achieve the required textual deformations. This varies from additional spacing, stretching, squeezing and even pixelation of the text to support the experience of the reader to the maximum.

The diagrams represent the spaces, the turning of pages that represents the frames per second motion and the textual representation within the diagrams corresponds to the sound. All together create a space - time – sound relationship of an Exploration. All the Explorations combined complete the overall field. The space - time - sound relationship creates an experience for the reader and jolts the spaces as The Protagonists of the book House of Leaves.

Structure



Textual Space: Legend

Physical House / Keywords	
Description of Space	
Time / Lapse	
Physical Form	
Build up or Story Arc	
Keywords for Build up	
Human Characters	
Human Character's Description	

0. This is a Design [Thesis](#), developing an understanding of a textual space and further creating a textual labyrinth, the [Thesis](#).

Site: The size of a page is the required frame of space. The constraints of the dimensions of the page are the parameter to keep in mind while designing the textual spaces.

Program: A Manual to READ architecture in Fiction/Literature.

Concept: Singularity of Experiencing a space; a labyrinth.

Material Palette:

Typography

- A. The main text containing the elements and gestures are in Helvetica
- B. The supporting elements of the story arc are in Dante
- C. Citation and references being the supplementary to the main text are also in Dante
- D. The footnotes are in Bookman Old Style.

Design Decisions:

1. The [Thesis](#) is a Labyrinth comprising of several fragmented labyrinths. The [Thesis](#) has its own Method of Study and an orthographic nature to mediate this labyrinth in the form of textual spaces. These textual spaces are the frames of spaces where the activities reside.
2. Chapters, all are parts of the overall field but an overall field itself. Each chapter is designed as a Labyrinth but this time of a non orthographic nature. Rather the chapters reside within the textual spaces and frames of spaces that are fragmentary in nature. This fragmentary approach of the spaces makes the reader go back and forth several times in the Labyrinth. The struggle and motion of turning of frames creates the frames per second motion and defines the Labyrinth.
3. The Creation of field, the field being the totality and the totality being different at different points within the textual spaces of the [Thesis](#). The initial textual spaces are the ones taken up from the book [House](#) of Leaves, further the textual spaces of the [Thesis](#) itself are also decoded in a similar manner.
4. The diagrammatic representation of the contents of the labyrinth is not just an interpretation but more of a singular experience of the reader of [House](#) of Leaves. This is the point where depth is introduced in the frame of space. Overcoming the constraints of a Two Dimensional frame of space, a page, depth is being added through the use of a portal and to achieve this portal design principles like mirroring and constant change in the orientation of text and illustrations are used, this also brings out the textual deformation which is a direct inference of the case study: [House](#) of Leaves
5. Each chapter has a set of supplementary material, a tertiary space that actually acts as the primary one as in the loop of creation comes first. This supplements the creation of the [Thesis](#) and also gives the origin to the illustrations and narratives of the space.
6. The [Thesis](#) has its own set of annexures, supplementary material that guides and governs the design of the [Thesis](#).

I live at the end of a 5 and 1/2 minute Hallway
But as far as I can see you are still miles from me
In your Doorway
And oh by the way
When the landlord came today
He measured everything
I knew he'd get it wrong
But I just played along
'Cause I was hoping that would fix it all
But there's only so far I can go
When you're living in a Hallway that keeps growing
I think to myself
5 more minutes and I'll be there
Inside your door
But there's more to this story
Than I've been letting on
There are words made of letters
Unwritten
And yes I forgive you
For leading me on
You can think of it like this
When you can't resist
I'm in your Hallway standing on a cliff
And just when I think I've found the trick
I'm tumbling
Like an echo
'Cause there's only so far I can go
(you've got to believe me baby...)
When you're living in a Hallway that keeps growing
(you've got to believe me baby...)
I think to myself
(to myself...)
30 seconds and I'll be there
Daughter:
You never listen to me
Father:
We cannot really experiment with love as freely as we wish
It is really a much more complicated topic

- Poe (Anne Danielewski)

CHAPTER - 1

Doorway

- 1.1 Methodology
- 1.2 Creation of Field: Doorway
- 1.3 Frame of Doorway - Diagrammatic Representation
- 1.4 Frame of Space - Activity
- 1.5 Annexure for Architects / Authors
 - 1A - Narrative of Space
 - 1B - Creation of Space
 - 1C - Instructions to READ

1.1 Methodology

Field: Doorway

The initial reading of the text brought out the surface content of the Five and a Half Minute Hallway. An independent Exploration shot as a short film on how Will Navidson unravels the truth about the Doorway that should lead to the outside of the [House](#) either the backyard of the [House](#), considering the constraints of the physical world, but leads to a dark narrow Hallway with no physical protuberance on the outside of the [House](#) hence proving for the first time the physical impossibilities of the [House](#) and drifting the reader in the world of fictional space.

Creation of Field for Doorway

The literal text is first color coded as per the importance of the descriptions. Thus deriving the overall Field for this particular Exploration. The Frames of Space which are the pages where the Five and a Half Minute Hallway resides it further decoded and converted into textual diagrams.

The highlighted regions of the text mark the activity taking place within the Frame of Space. The elements and gestures along with the understanding of the plot and the story arc built up is further used to create a perceivable form in terms of a series of diagrams.

Frame of Doorway / Frame of Space

Once the Field of the space is defined, it is further broken down to several Frames of Space where the activities take place. Diagrams are created to support the visual side of the fictional space which is derived from the Textual Space of the content comprising of the description of the Five and a Half Minute Hallway.

The diagrams are then decoded in terms of the architectural elements and the gestures that give form to the diagrams. The activity that resides within is then highlighted to correspond the motion that takes place within each Frame of Space. This is done using a hatch that increases in transparency with each passing Frame of Space paving way to new activities which are relatively translucent. The activity creates motion in the still diagrams and to support the center of this motion either the point of focus is derived using dashed lines of the similar dynamic as the hatches.

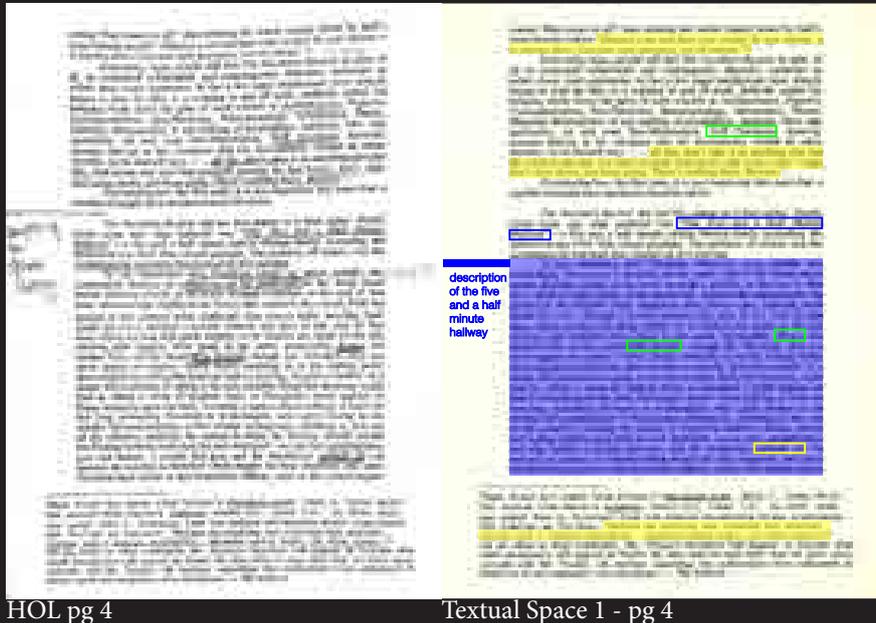
Annexures for Architects / Authors

The Annexures contain the original pages of [House](#) of Leaves where the Doorway resides within the narrative of the Five and a Half Minute Hallway.

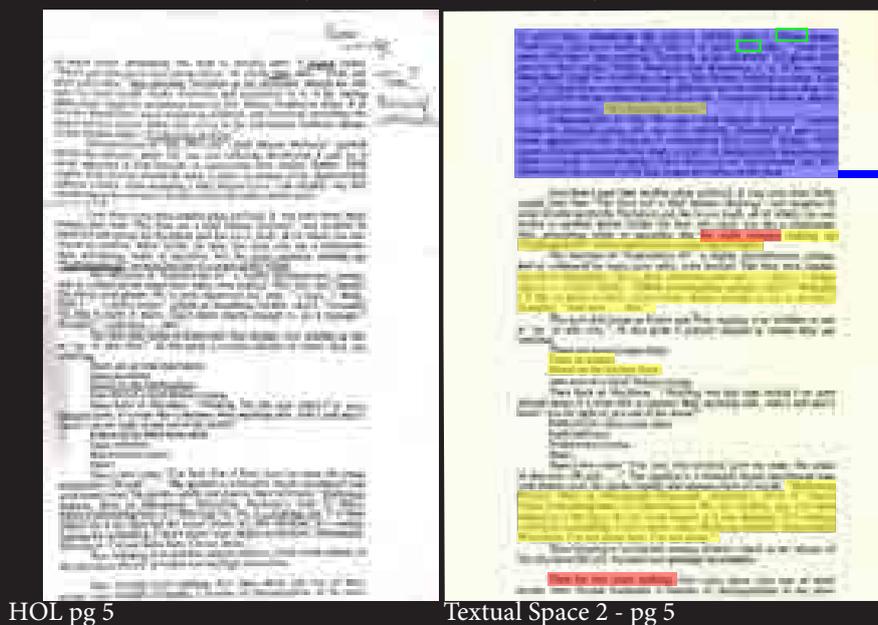
Further, it contains the creation of the space of the [Thesis](#) and Instructions to read the diagrams that reside in the Frame of Doorway and Frame of Space.

1.2 Creation of Field: Doorway

The textual diagram contain an overlap of three layers of fiction. The main text is the dissertation along with footnotes by Johnny and even the Editors footnotes as well. The major part o the text is the description of the Five and a Half Minute Hallway.



Textual Space 1 is divided into three zones with the first two zones being squeezed more towards the central vertical axis of the page. The first zone is the built up towards the description of the Five and a Half Minute Hallway followed up by the description itself, belonging to the world of Zampano who has written the dissertation. The third zone is the overlap of the layer of Johnny's world and The Editor's world that defines the coexistence within the Frame of Space of the Textual Space.

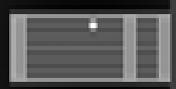


Textual Space 2 is a linear single zone, similar to the first two zones of Textual Space one in terms of of positioning, that contains the work of Zampano either The Navidson record which is a continuation of the description of the Five and a Half Minute Hallway followed up by the story arc that follows.

Elements and gestures are marked and taken to a diagrammatic representation of the space in the fictional field of space.

1.3 Frame of Doorway - Diagrammatic Representation

In one continuous shot, Navidson, whom we never actually see, momentarily focuses on a doorway on the north wall of his living room

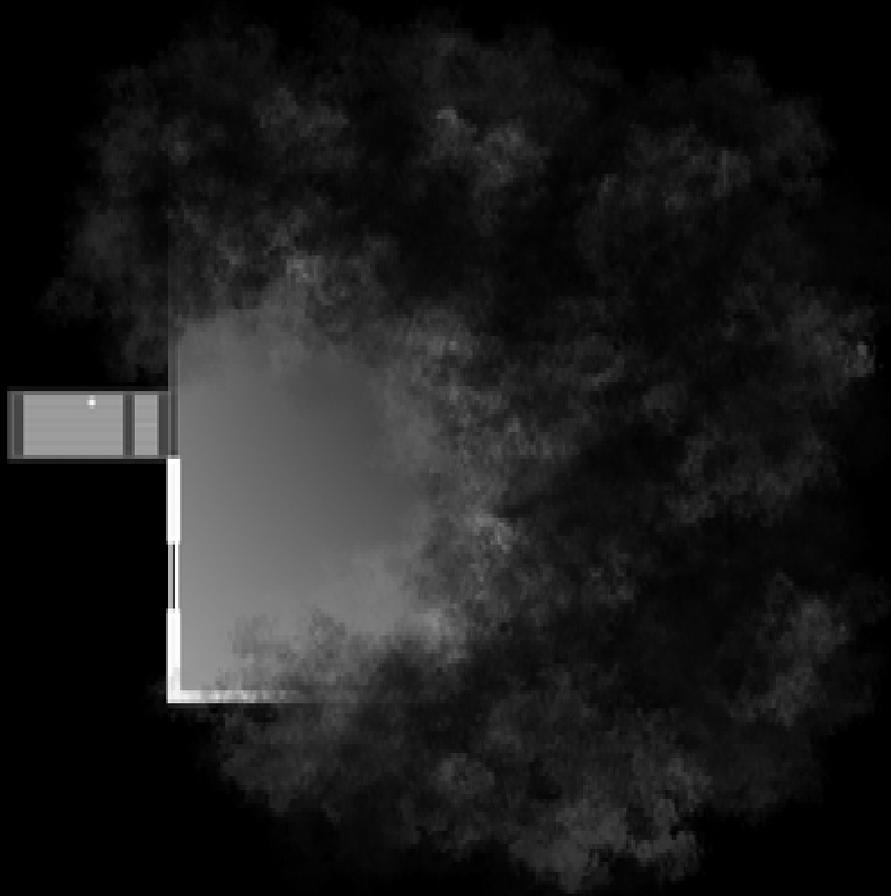


momentarily focuses on a doorway on the north wall of his living room
In one continuous shot, Nevison, whom we never actually see,

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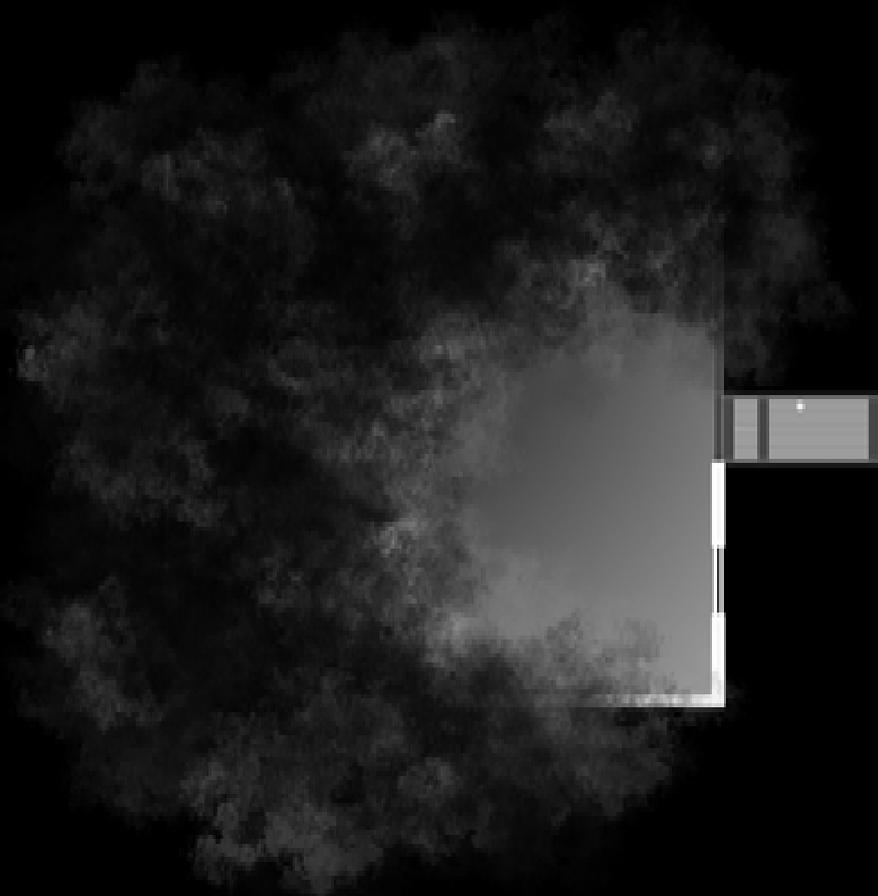
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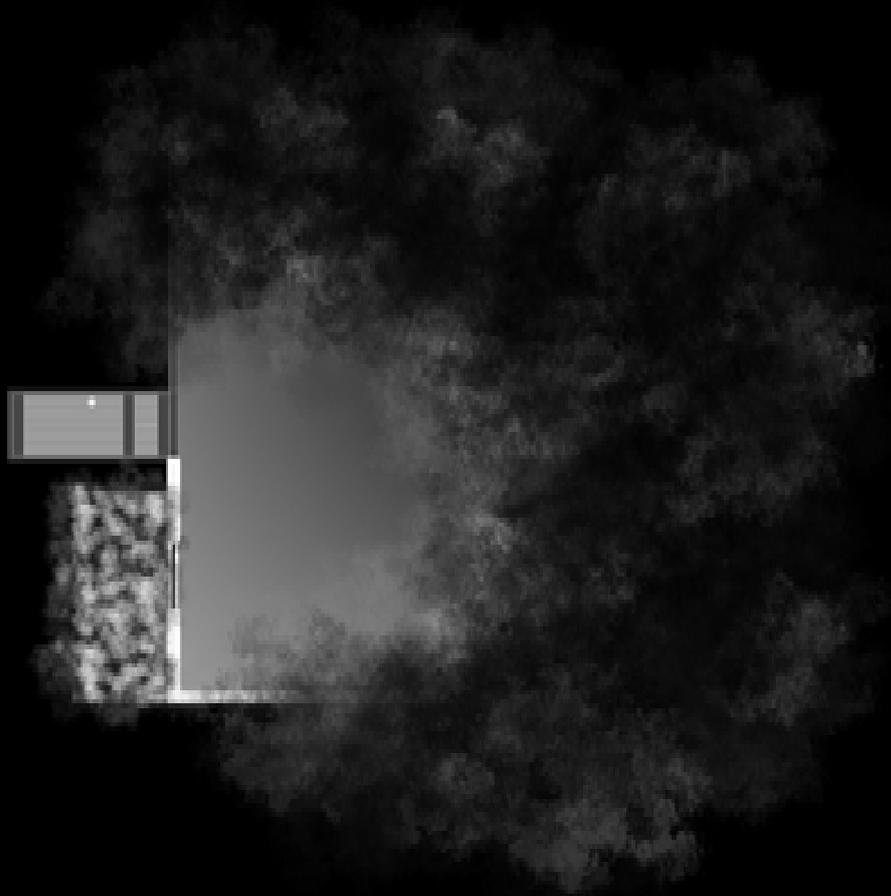


before climbing outside of the [House](#) through
a window to the east of that door,

a window to the east of that door,
before climbing outside of the [House](#) through



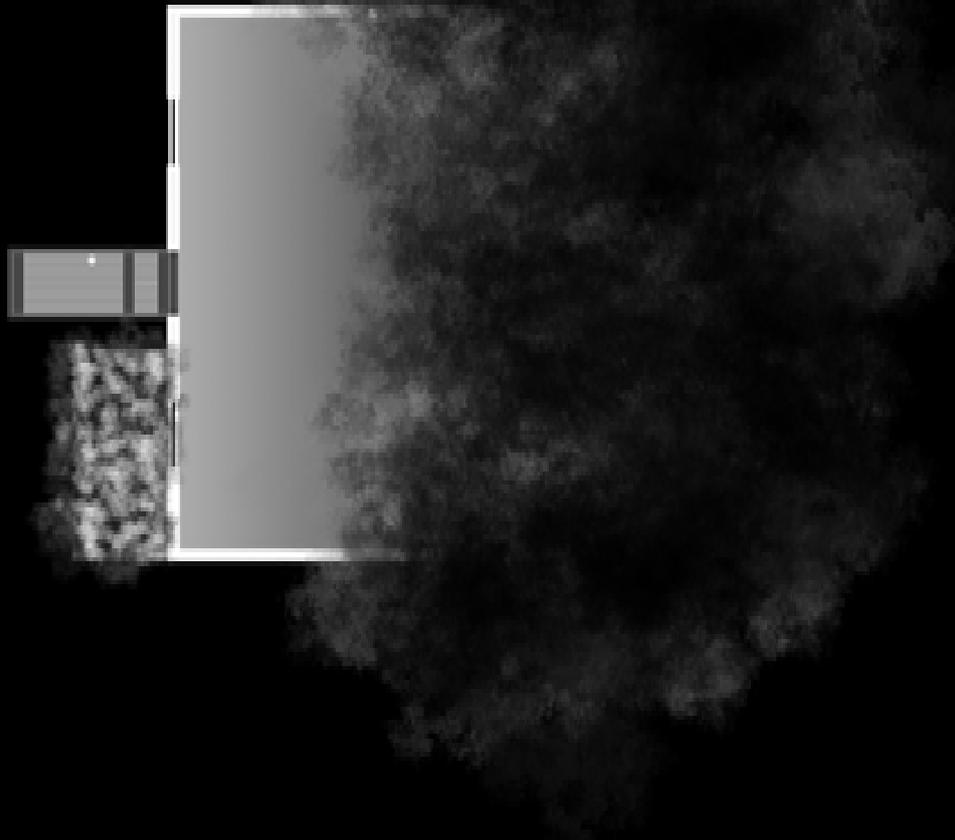
where he trips slightly in the flower bed, redirects the camera from the ground to the exterior white clapboard, then moves right,



ground to the exterior white claspboard, then moves right, where he trips slightly in the flower bed, redirects the camera from the

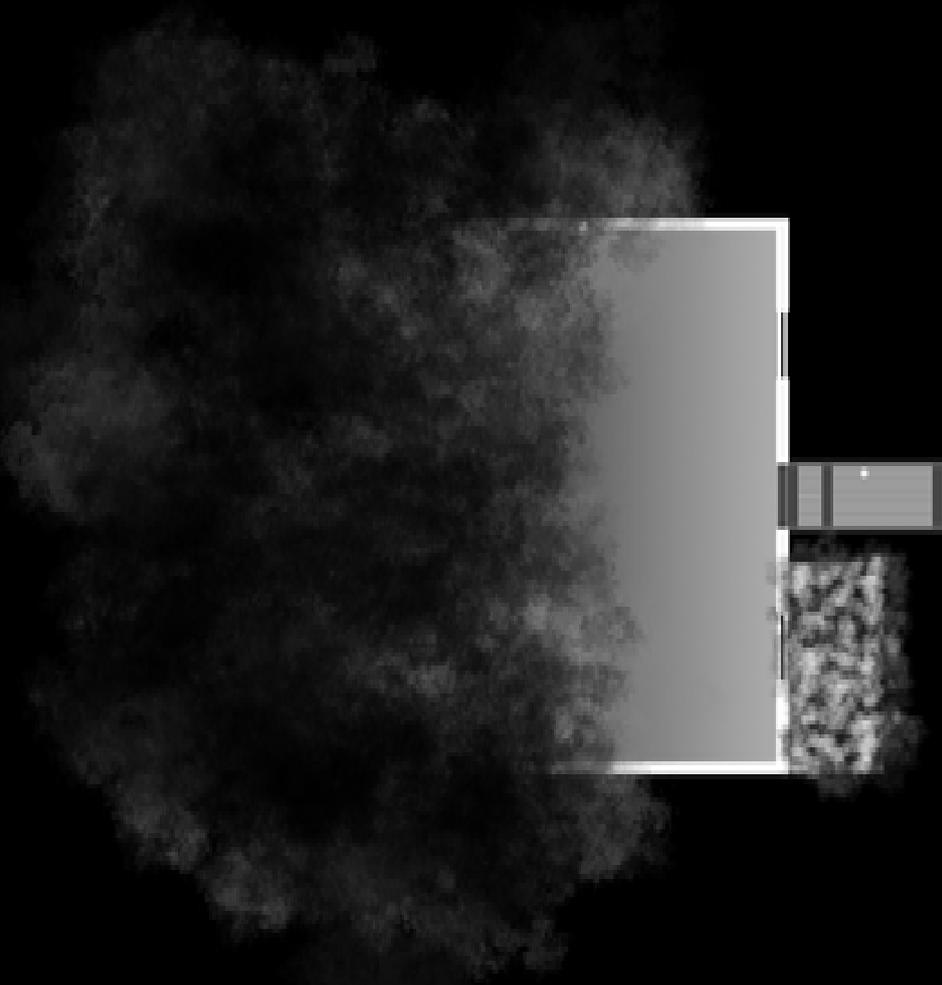
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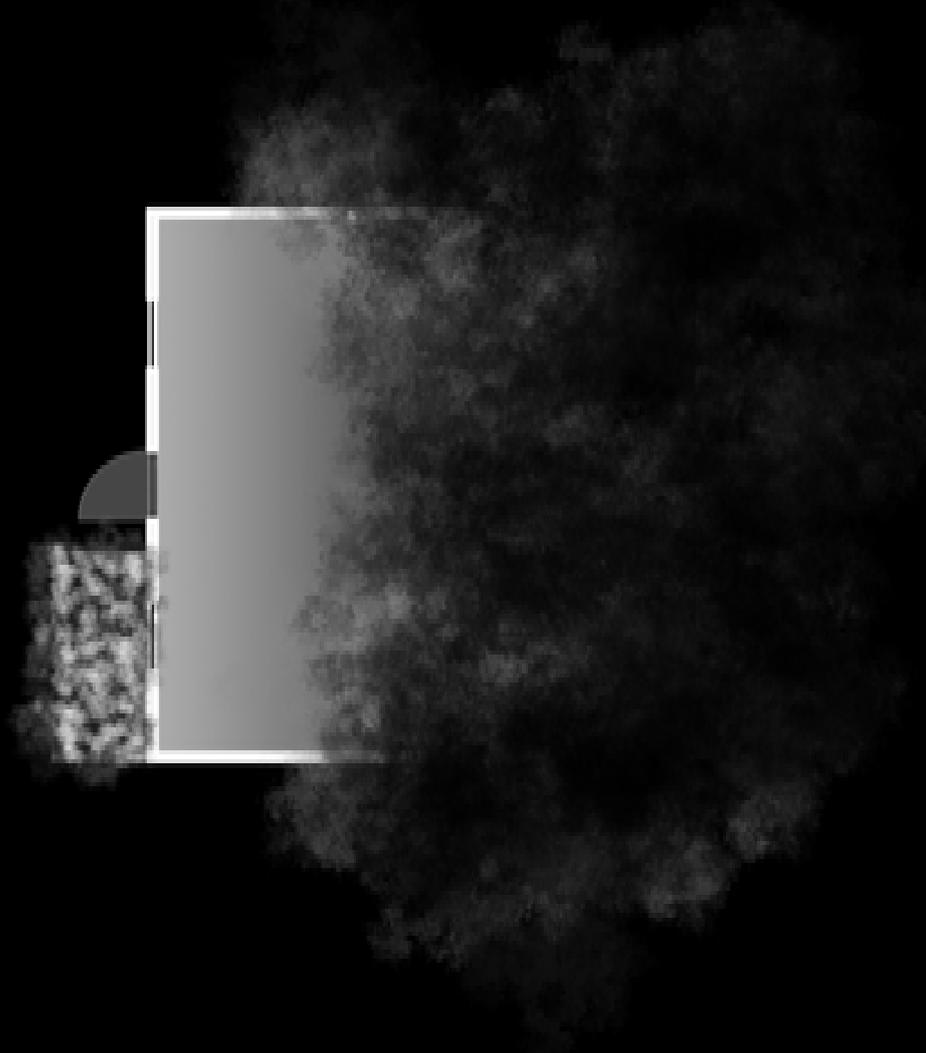


, crawling back inside the [House](#) through a second window, this time to the west of that door,

the west of that door, crawling back inside the [Horse](#) through a second window, this time to

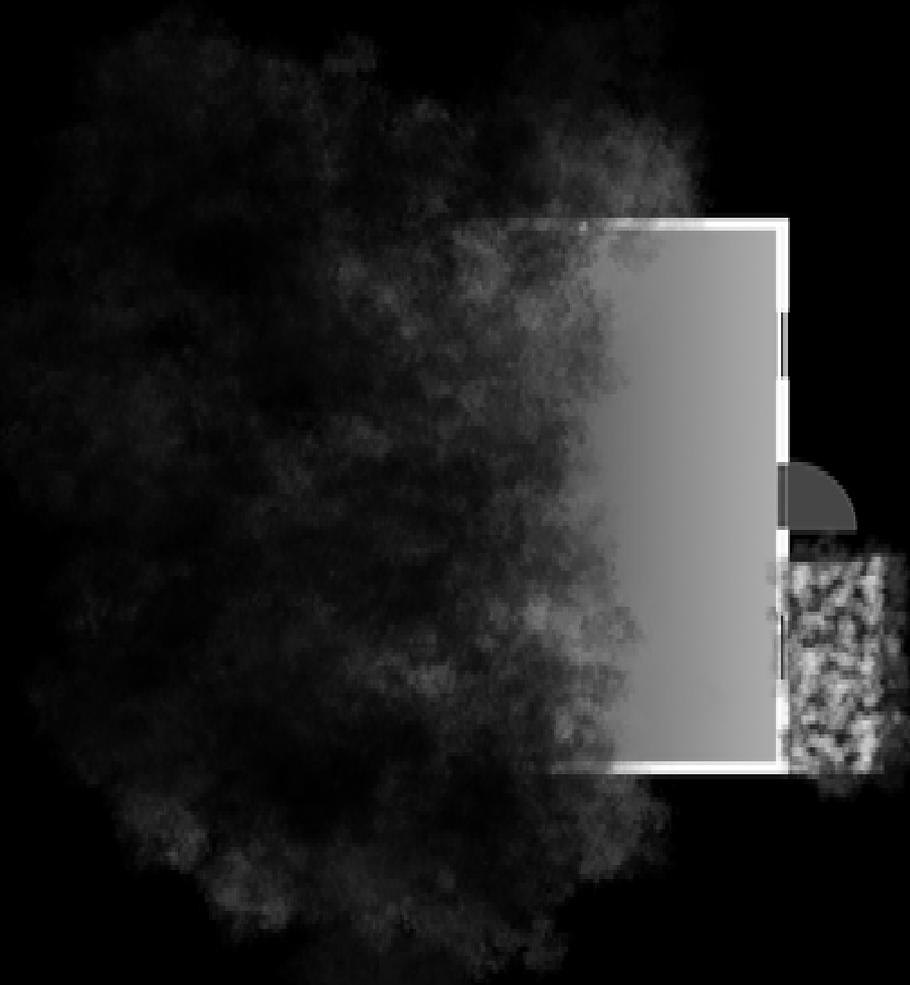


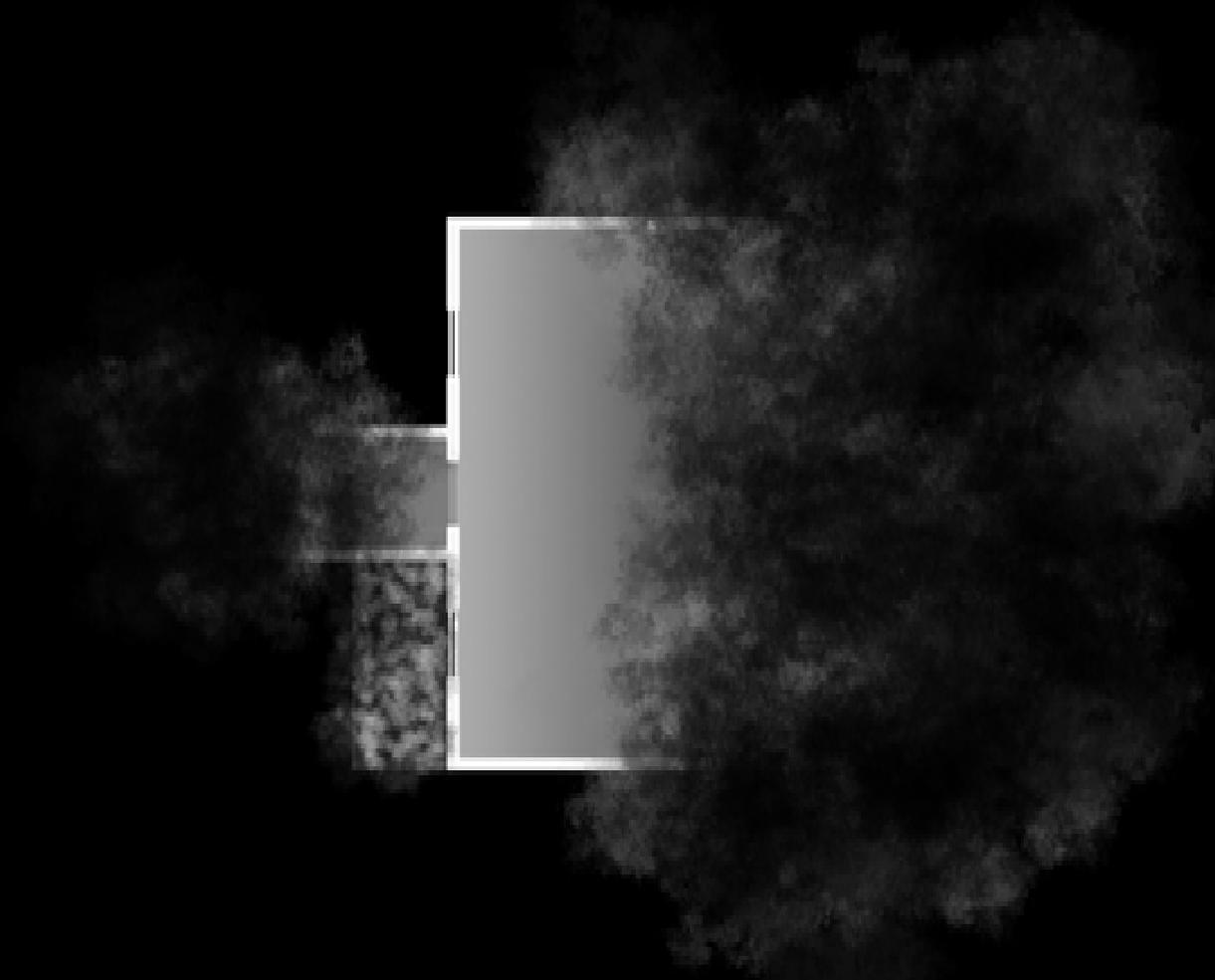
returning to the starting point, thus completely circling the Doorway and so proving, beyond a shadow of a doubt, that insulation or siding is the only possible thing this Doorway could lead to,



the only possible thing this Doorway could lead to, returning to the starting point, thus completely circling the Doorway and so proving, beyond a shadow of a doubt, that insulation or siding is

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as Navidson's hand appears in frame and pulls open the door, revealing a narrow black Hallway at least ten feet long, prompting Navidson to re-investigate

1.4 Frame of Space - Activity

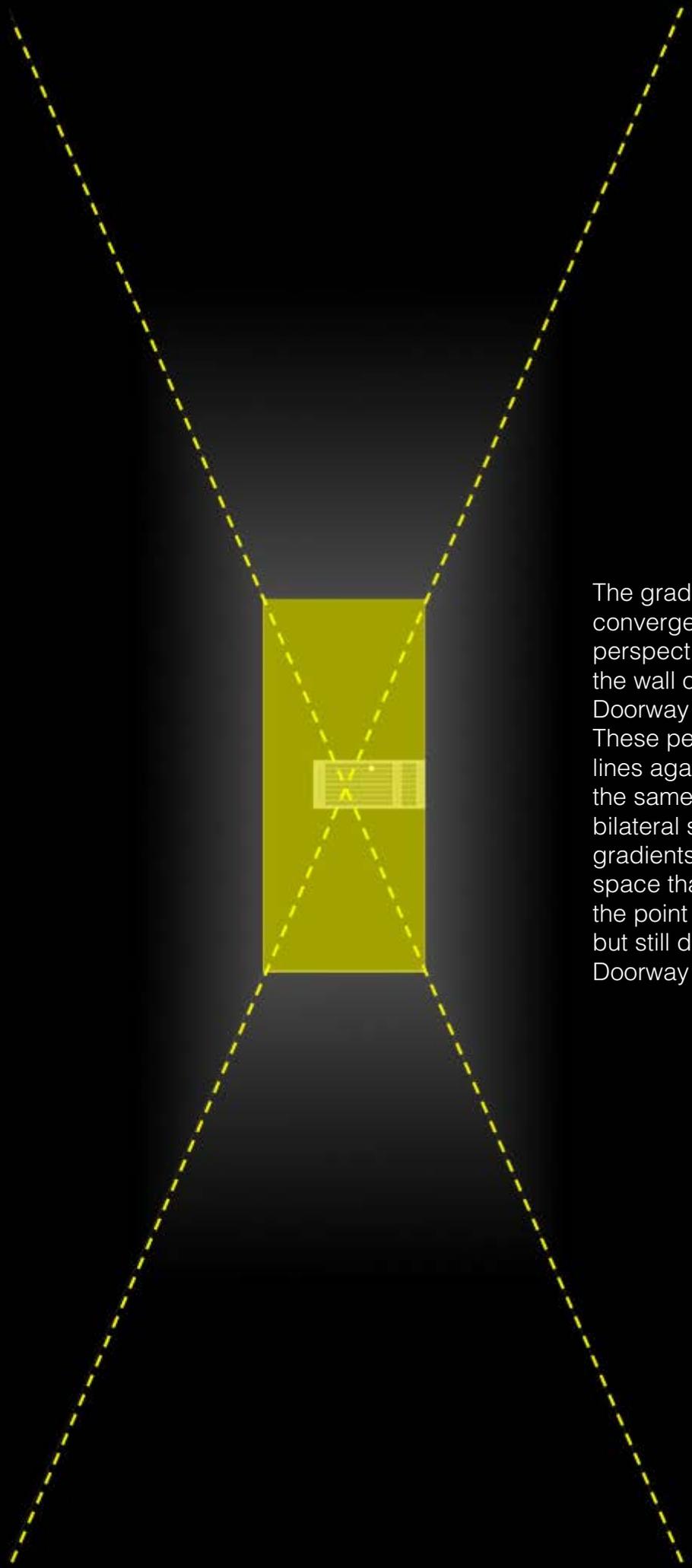
Doorway is revealed in the center of the Frame of Space dividing the space bilaterally, the division guided by a horizontal and vertical line whose intersection marks the center of the Frame of Space and gives focus and importance to the Doorway



to the Doorway
of Space and gives focus and importance
intersection marks the center of the Frame
by a horizontal and vertical line whose
space bilaterally, the division guided
of the Frame of Space dividing the
Doorway is revealed in the center

0 5ft 10ft

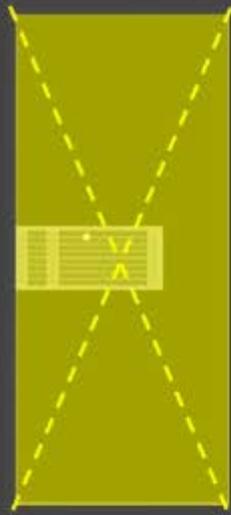




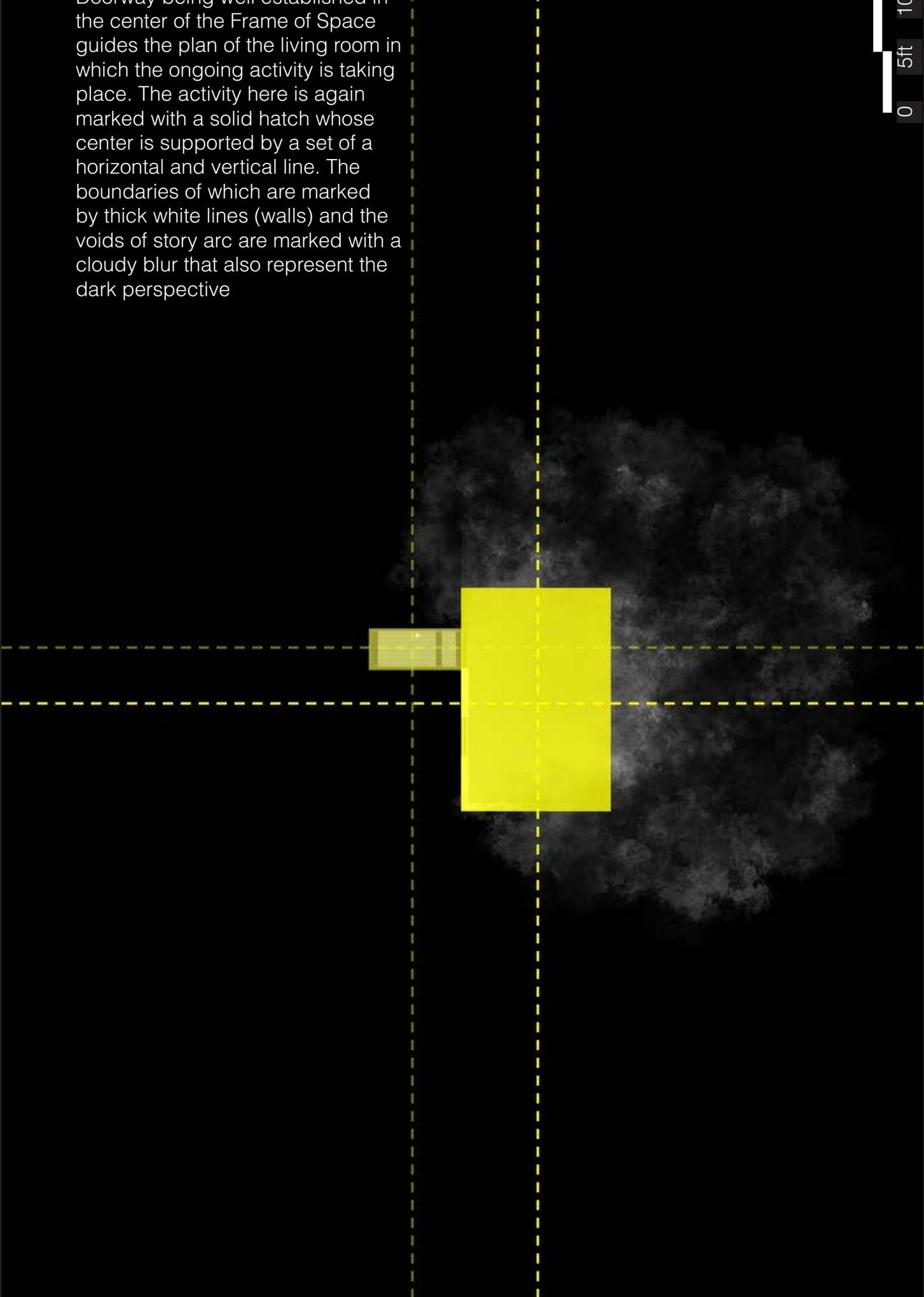
The gradients that slowly converge and stop the perspective frame at the wall on which the Doorway now resides. These perspective lines again converge at the same center of the bilateral symmetry. The gradients start as a dark space that pave light at the point of convergence but still darker behind the Doorway to stage curiosity.

0 5ft 10ft

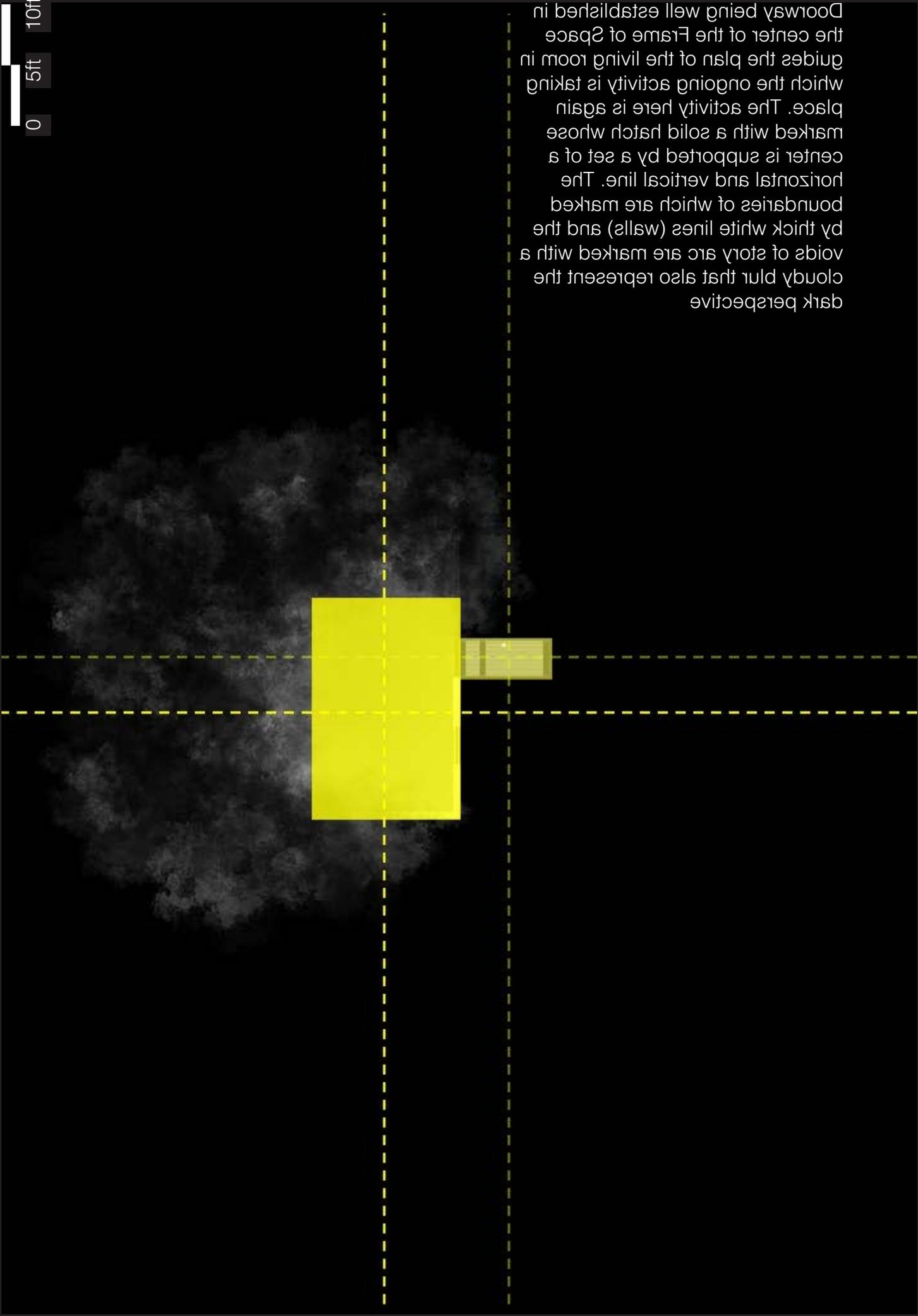
Doorway to stage curiosity.
but still darker behind the
point of convergence
space that gave light as
gradients start as a dark
distal symmetry. The
lines again converge at
the same center of the
These perspective
Doorway now resides.
the wall on which the
perspective frame at
converge and stop the
The gradients that slowly



Doorway being well established in the center of the Frame of Space guides the plan of the living room in which the ongoing activity is taking place. The activity here is again marked with a solid hatch whose center is supported by a set of a horizontal and vertical line. The boundaries of which are marked by thick white lines (walls) and the voids of story arc are marked with a cloudy blur that also represent the dark perspective

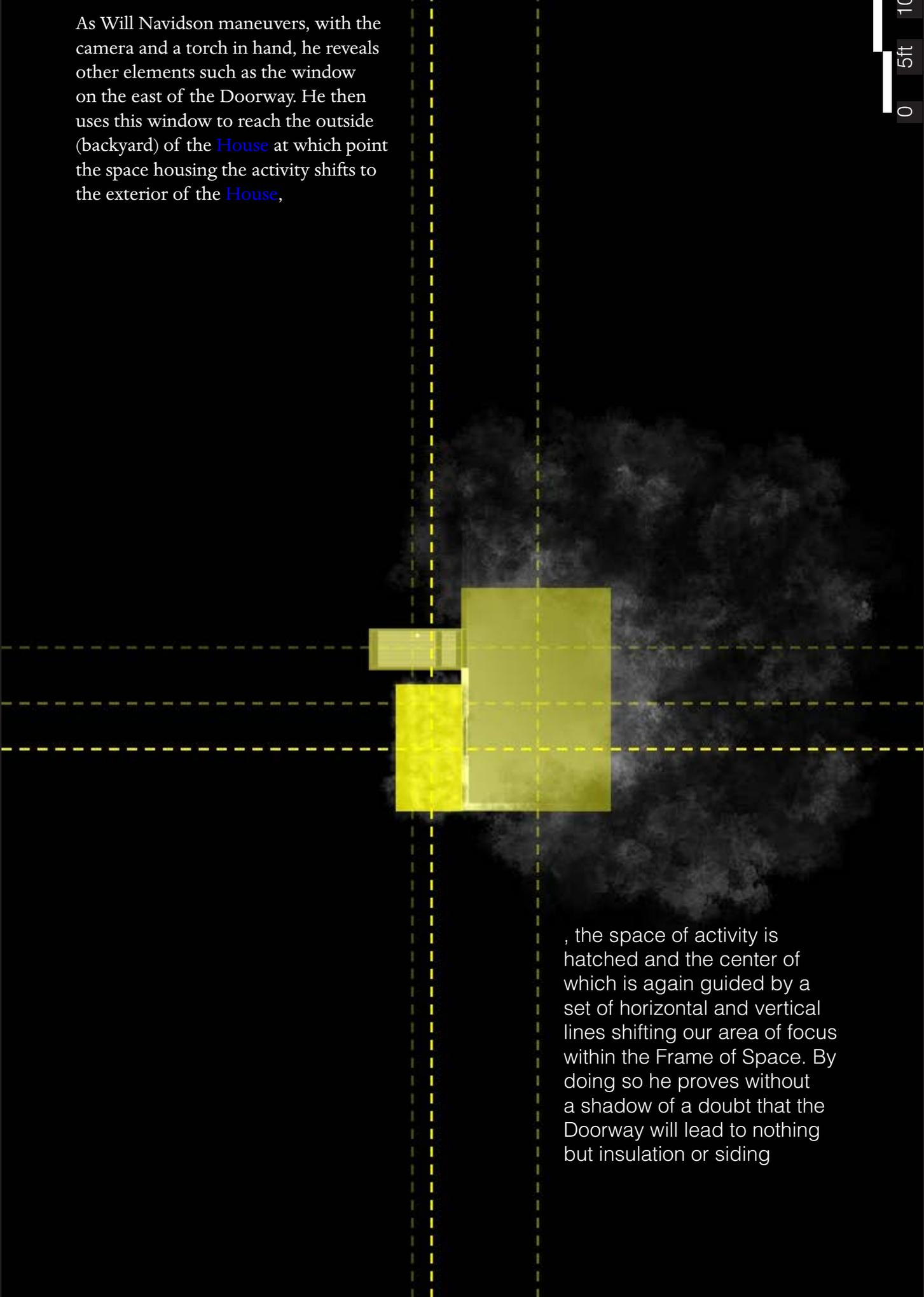


0 5ft 10ft



dark perspective
clouds that also represent
voids of story arc are marked with
by thick white lines (walls) and the
boundaries of which are marked
horizontal and vertical line. The
center is supported by a set of a
marked with a solid hatch whose
place. The activity here is again
which the ongoing activity is taking
guides the plan of the living room in
the center of the frame of space
Doorway being well established in

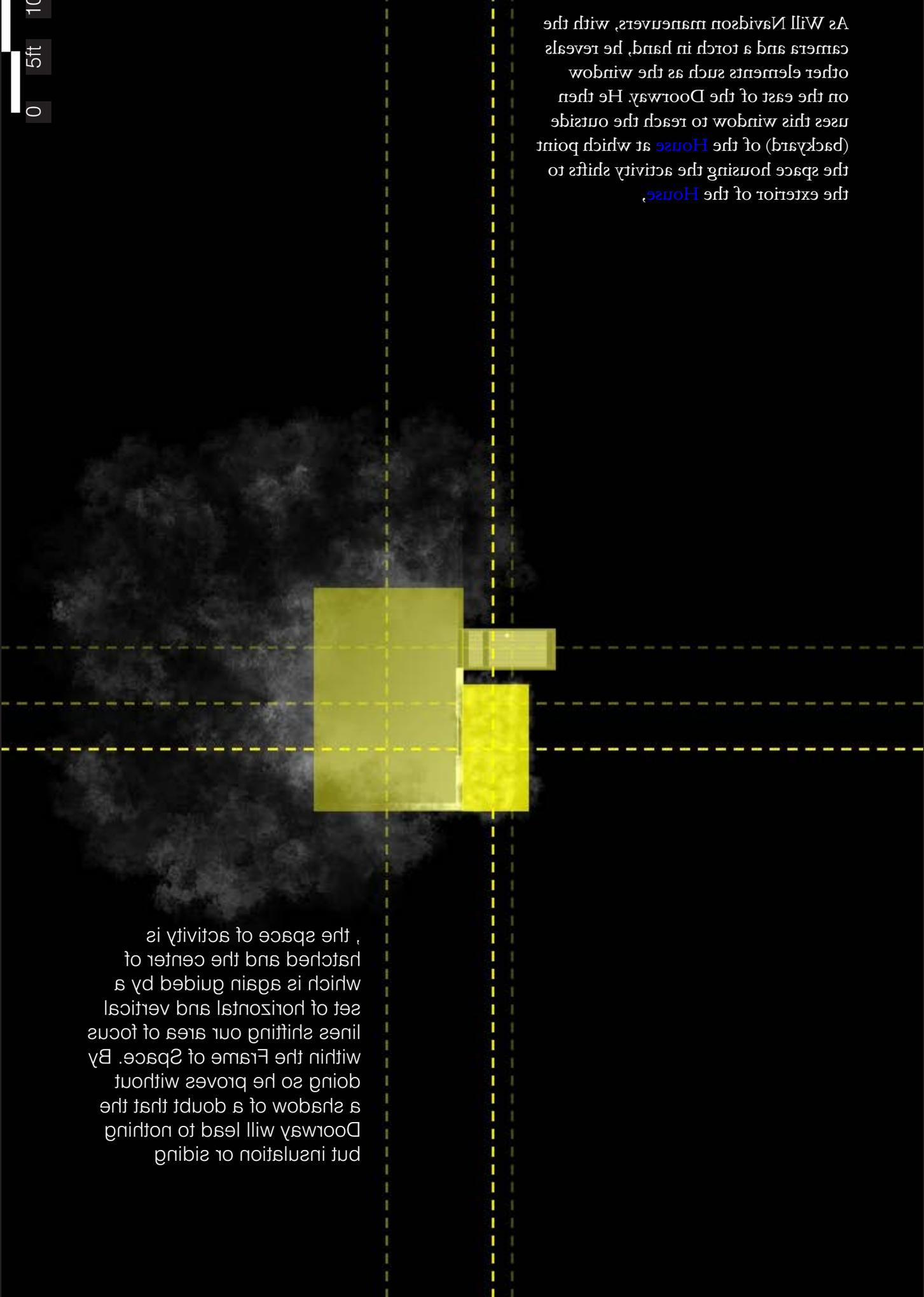
As Will Navidson maneuvers, with the camera and a torch in hand, he reveals other elements such as the window on the east of the Doorway. He then uses this window to reach the outside (backyard) of the House at which point the space housing the activity shifts to the exterior of the House,



, the space of activity is hatched and the center of which is again guided by a set of horizontal and vertical lines shifting our area of focus within the Frame of Space. By doing so he proves without a shadow of a doubt that the Doorway will lead to nothing but insulation or siding

the exterior of the [Horse](#), the space housing the activity shifts to (backyard) of the [Horse](#) at which point uses this window to reach the outside on the east of the Doorway. He then other elements such as the window camera and a torch in hand, he reveals As Will Davidson maneuvers with the

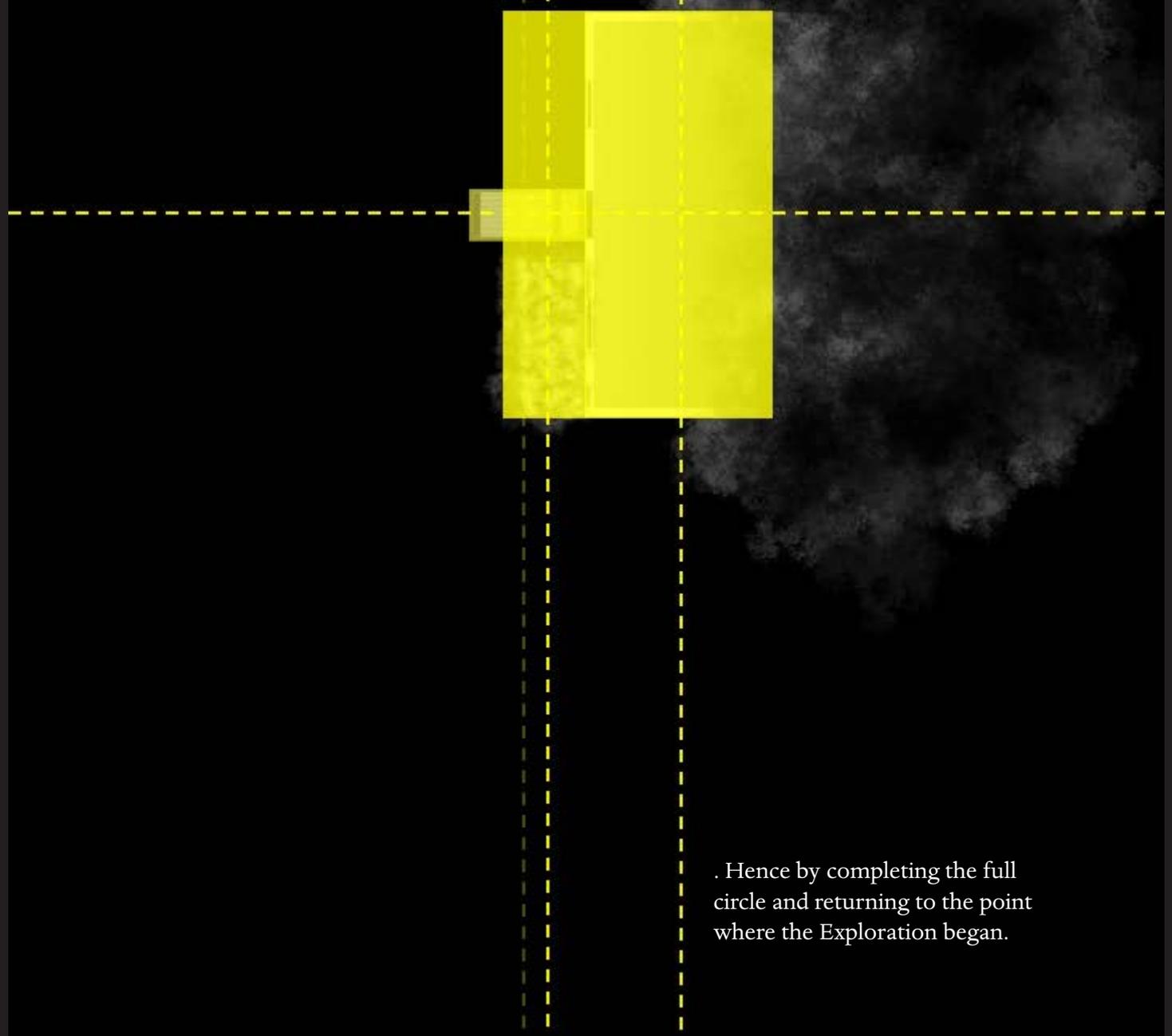
but insulation or siding Doorway will lead to nothing a shadow of a doubt that the doing so he proves without within the Frame of Space. By lines shifting our area of focus set of horizontal and vertical which is again guided by a hatched and the center of , the space of activity is



The living room once again greets
Will Navidson who enters it from
yet another window which this time
resides on the west of the Doorway

We see the blur being
subtracted from the space as it
is being revealed to us through
the eye of the camera and
in-turn shifts the activity inside
the [House](#) again.

0 5ft 10ft

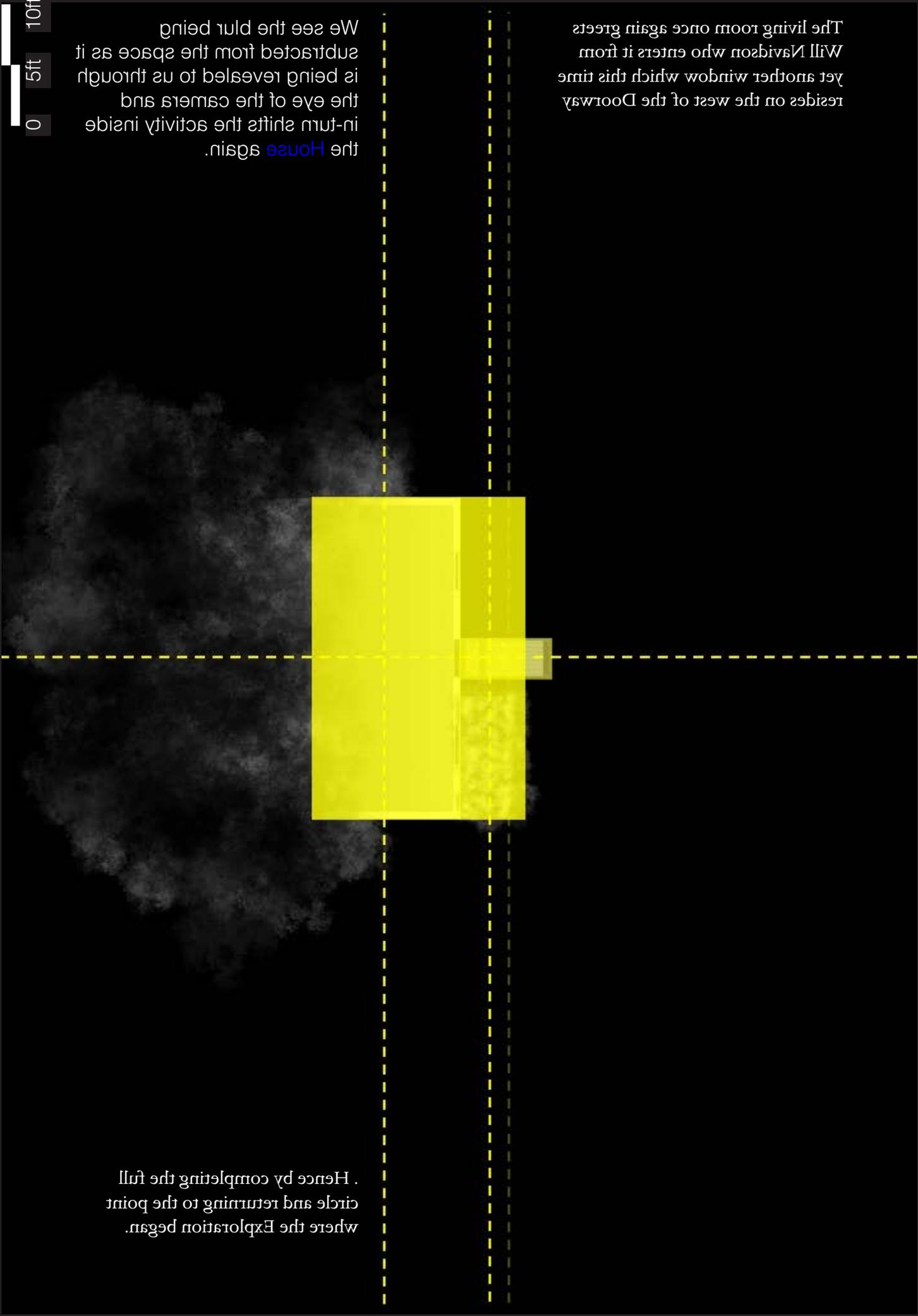


. Hence by completing the full
circle and returning to the point
where the Exploration began.

The living room once again greets
Will Davidson who enters it from
yet another window which this time
resides on the west of the Downway

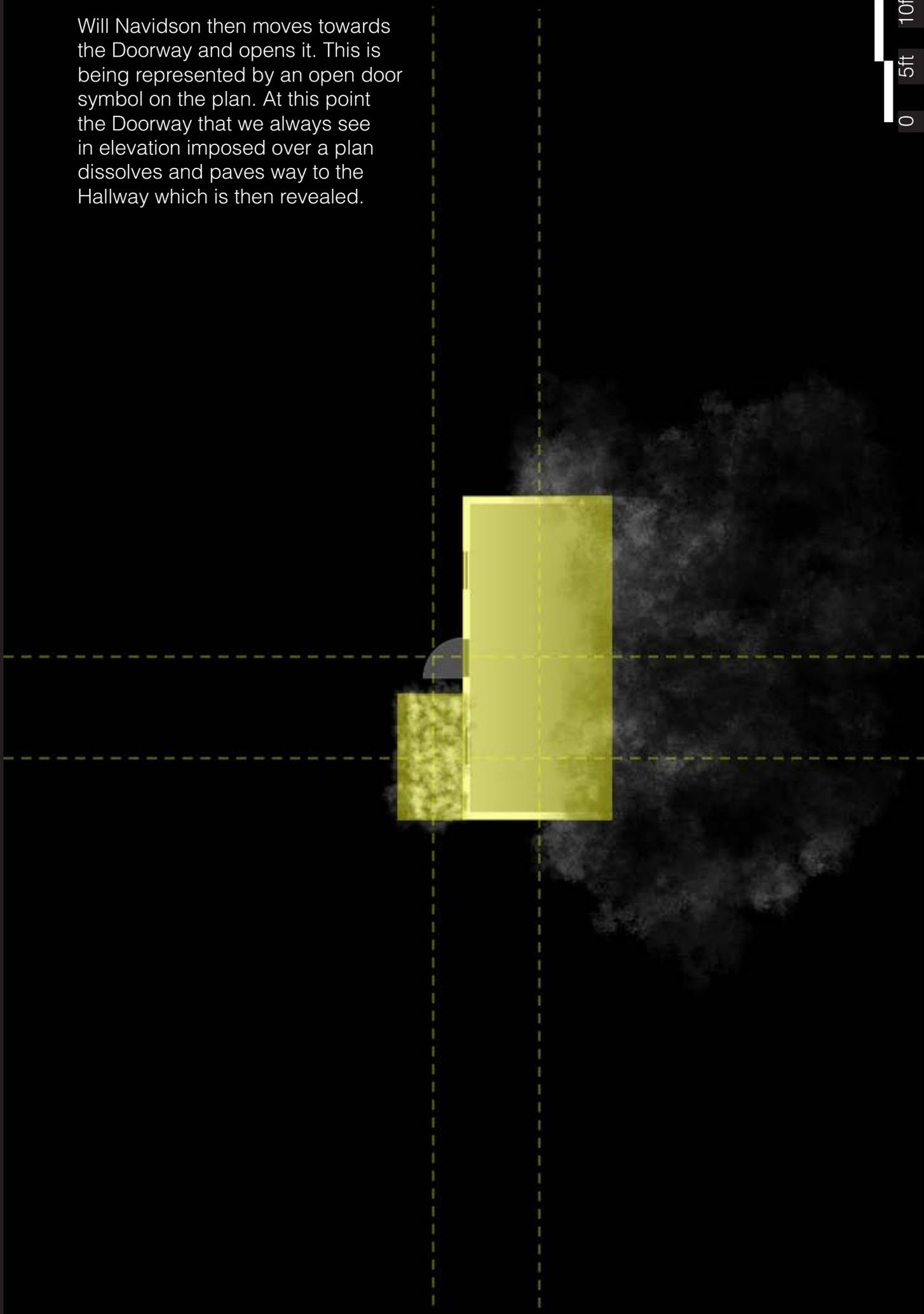
We see the blur being
subtracted from the space as it
is being revealed to us through
the eye of the camera and
in-turn shifts the activity inside
the House again.

0 5ft 10ft

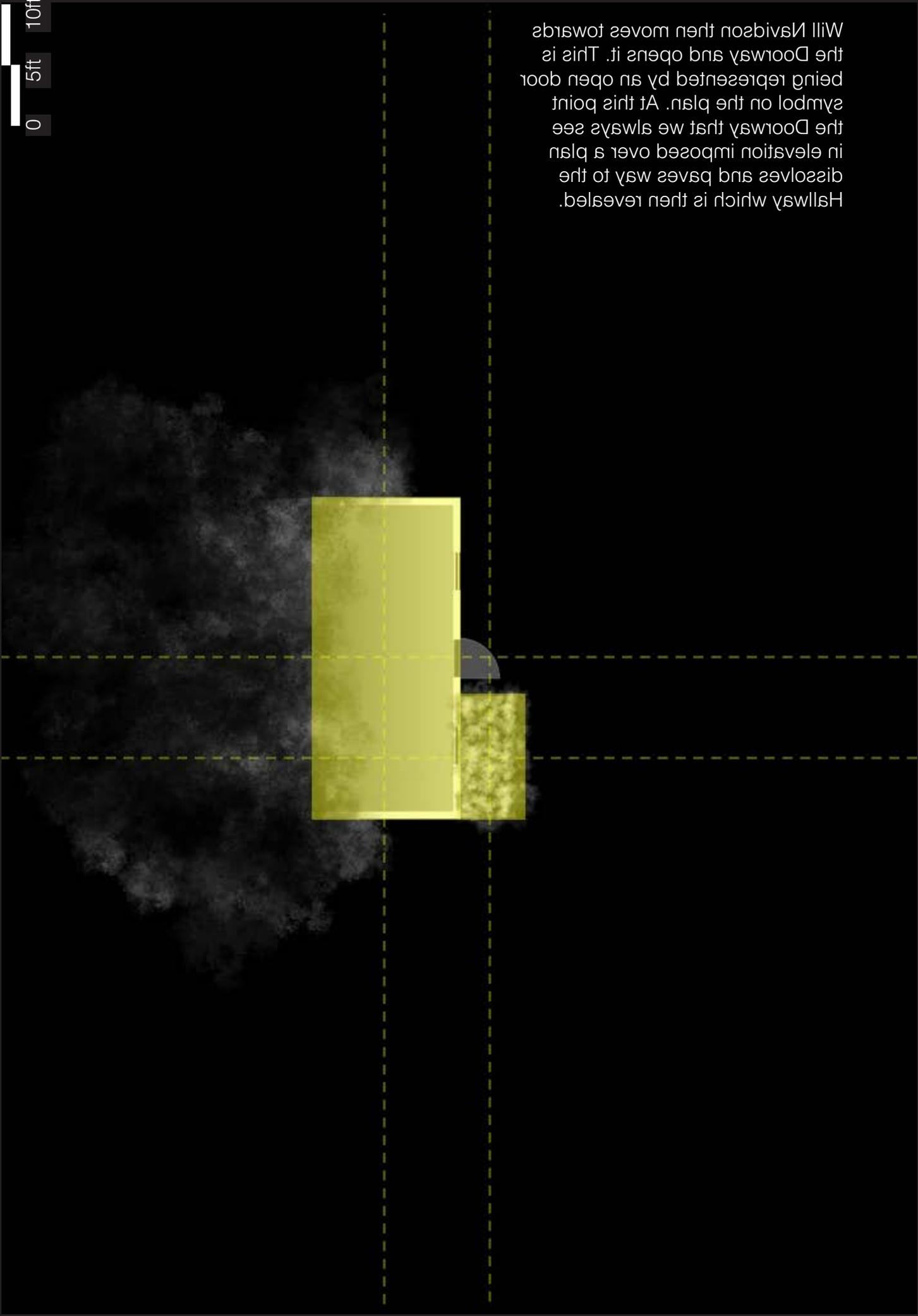


. Hence by completing the full
circle and returning to the point
where the Exploration began.

Will Navidson then moves towards the Doorway and opens it. This is being represented by an open door symbol on the plan. At this point the Doorway that we always see in elevation imposed over a plan dissolves and paves way to the Hallway which is then revealed.

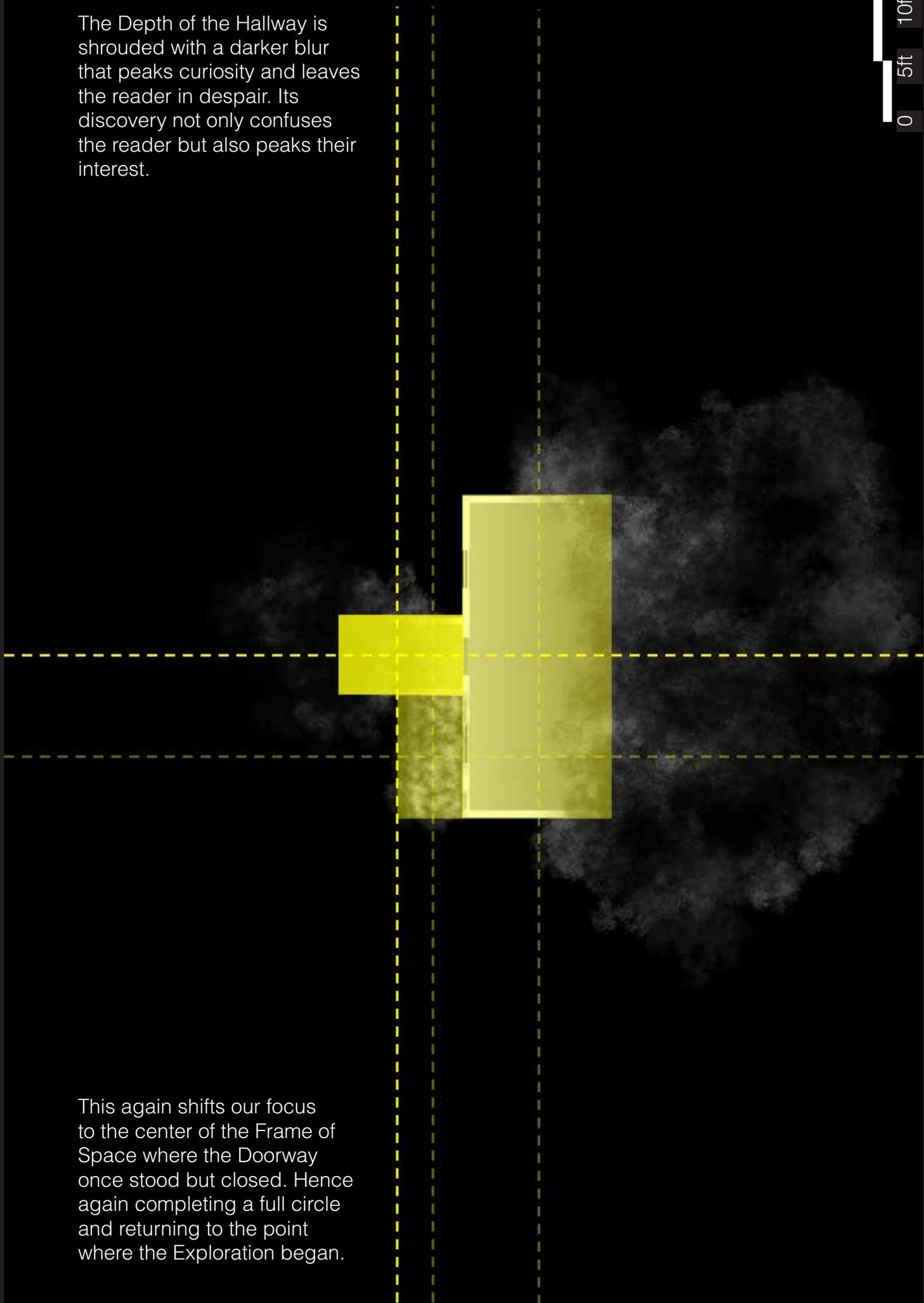


0 5ft 10ft



Will Davidson then moves towards the Doorway and opens it. This is being represented by an open door symbol on the plan. At this point the Doorway that we always see in elevation imposed over a plan dissolves and paves way to the Hallway which is then revealed.

The Depth of the Hallway is shrouded with a darker blur that peaks curiosity and leaves the reader in despair. Its discovery not only confuses the reader but also peaks their interest.



This again shifts our focus to the center of the Frame of Space where the Doorway once stood but closed. Hence again completing a full circle and returning to the point where the Exploration began.

1.5 Annexure for Architects / Authors

1A - Narrative of Space

comes/ That comes to all" thus echoing the words copied down by hell's most famous tourist: "*Dinanzi a me non fur cose create/ Se non eterne, e lo eterno dura! Lasciate ogni speranza, voi ch' entrate.*"¹

Even today many people still feel *The Navidson Record*, in spite of all its existential refinements and contemporary allusions, continues to reflect those exact sentiments. In fact a few eager intellectuals have already begun to treat the film as a warning in and of itself, perfectly suited for hanging whole above the gates of such schools as *Architectonics*, *Popomo*, *Consequentialism*, *Neo-Plasticism*, *Phenomenology*, *Information Theory*, *Marxism*, *Bioseriotics*, to say nothing of *psychology*, *medicine*, *New Age spirituality*, *art* and even *Neo-Minimalism*. Will Navidson, however, remains stalwart in his insistence that his documentary should be taken literally. As he himself says, "... all this, don't take it as anything else but this. And if one day you find yourself passing by that house, don't stop, don't slow down, just keep going. There's nothing there. Beware."

Considering how the film ends, it is not surprising that more than a handful of people have decided to heed his advice.

The Navidson Record did not first appear as it does today. Nearly seven years ago what surfaced was "The Five and a Half Minute Hallway"—a five and a half minute optical illusion barely exceeding the abilities of any NYU film school graduate. The problem, of course, was the accompanying statement that claimed all of it was true.

In one continuous shot, Navidson, whom we never actually see, momentarily focuses on a doorway on the north wall of his living room before climbing outside of the house through a window to the east of that door, where he trips slightly in the flower bed, redirects the camera from the ground to the exterior white clapboard, then moves right, crawling back inside the house through a second window, this time to the west of that door, where we hear him grunt slightly as he knocks his head on the sill, eliciting light laughter from those in the room, presumably Karen, his brother Tom, and his friend Billy Reston—though like Navidson, they too never appear on camera—before finally returning us to the starting point, thus completely circling the doorway and so proving, beyond a shadow of a doubt, that insulation or siding is the only possible thing this doorway could lead to, which is when all laughter stops, as Navidson's hand appears in frame and pulls open the door, revealing a narrow black hallway at least ten feet long, prompting Navidson to re-investigate, once again leading us on another circumambulation of this strange passageway, climbing in and out of the windows, pointing the camera to where the hallway should extend but finding nothing more than his own backyard—no ten foot protuberance, just rose bushes, a muddy dart gun, and the translucent summer air—in essence an exercise in disbelief which despite his best intentions still takes Navidson back inside to that impossible hallway, until as the camera begins

¹That first bit comes from Milton's *Paradise Lost*, Book I, lines 65-67.

The second from Dante's *Inferno*, Canto III, lines 7-8. In 1939, some guy named John D. Sinclair from the Oxford University Press translated the Italian as follows: "Before us nothing was created but eternal things, and I endure eternally. Abandon every hope, ye that enter."²

²In an effort to limit confusion, Mr. Triant's footnotes will appear in Courier font while Zampanò's will appear in Times. We also wish to note here that we have never actually met Mr. Triant. All matters regarding the publication were addressed in letters or in rare instances over the phone. — The Editors

to move closer, threatening this time to actually enter it. Karen snaps, "Don't you dare go in there again, Navy," to which Tom adds, "Yeah, not such a hot idea," thus arresting Navidson at the threshold, though he still puts his hand inside, finally retracting and inspecting it, as if by seeing alone there might be something more to feel. Reston wanting to know if in fact his friend does sense something different, and Navidson providing the matter-of-fact answer which also serves as the conclusion, however abrupt, to this bizarre short: "It's freezing in there."

Dissemination of "The Five and a Half Minute Hallway" seemed driven by curiosity alone. No one ever officially distributed it and so it never appeared in film festivals or commercial film circles. Rather, VHS copies were passed around by hand, a series of progressively degenerating dubs of a home video revealing a truly bizarre house with notably very few details about the owners or for that matter the author of the piece.

Less than a year later another short surfaced. It was even more hotly sought after than "The Five and a Half Minute Hallway" and resulted in some fervent quests for Navidson and the house itself, all of which, for one reason or another, failed. Unlike the first, this short was not a continuous shot, prompting many to speculate that the eight minutes making up "Exploration #4" were in fact bits of a much larger whole.

The structure of "Exploration #4" is highly discontinuous, jarring, and as evidenced by many poor edits, even hurried. The first shot catches Navidson mid-phrase. He is tired, depressed and pale. "-days, I think. And I . . . I don't know." [Drink of something; unclear what.] "Actually I'd like to burn it down. Can't think clearly enough to do it though." [Laughs] "And now . . . this."

The next shot jumps to Karen and Tom arguing over whether or not to "go in after him." At this point it remains unclear to whom they are referring.

There are several more shots.

Trees in winter.

Blood on the kitchen floor.

One shot of a child (Daisy) crying.

Then back to Navidson: "Nothing but this tape which I've seen enough times, it's more like a memory than anything else. And I still don't know: was he right or just out of his mind?"

Followed by three more shots.

Dark hallways.

Windowless rooms.

Stairs.

Then a new voice: "I'm lost. Out of food. Low on water. No sense of direction. Oh god . . ." The speaker is a bearded, broad shouldered man with frantic eyes. He speaks rapidly and appears short of breath. "Holloway Roberts. Born in Manomonic, Wisconsin. Bachelor's from U. Mass. There's something here. It's following me. No, it's stalking me. I've been stalked by it for days but for some reason it's not attacking. It's waiting, waiting for something. I don't know what. Holloway Roberts. Manomonic, Wisconsin. I'm not alone here. I'm not alone."

Thus bringing to an end this strange abstract which as the release of *The Navidson Record* revealed was sparingly incomplete.

Then for two years nothing. Few clues about who any of these people were, though eventually a number of photographers in the news

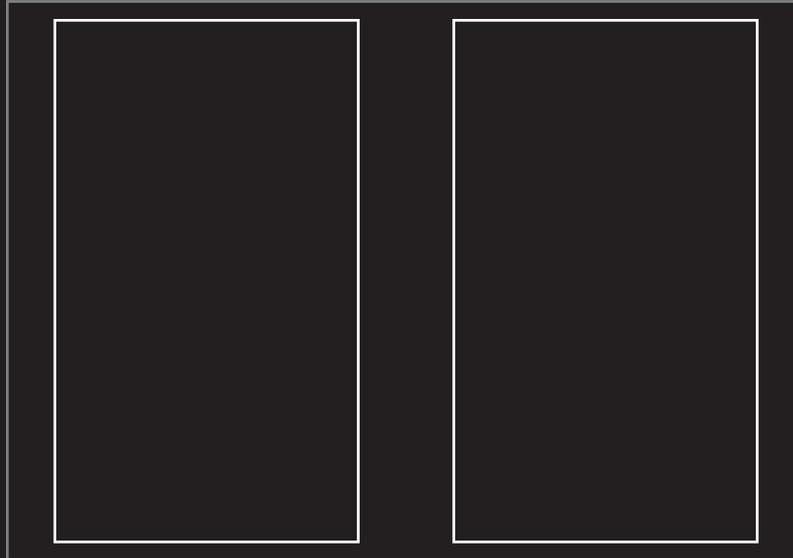
Karen
→ wife

Tom?

Exploration #4
1982 New York

1B - Creation of Space

Defining the Site



Manual to READ Architecture in Literature: Chapter 1

The spreads of the page have a marginal offset to define the boundaries similar to the offset one must leave as per the rules and regulation of the site.

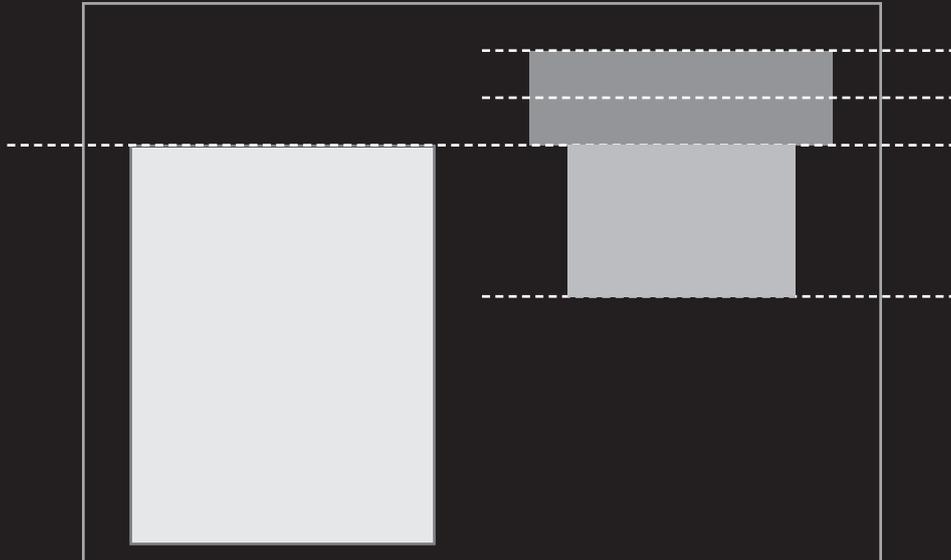
Zoning



Manual to READ Architecture in Literature: Chapter 1

The dotted lines represent the zoning of the site. The divided zones will reside certain spaces that will in-turn [House](#) the required activities.

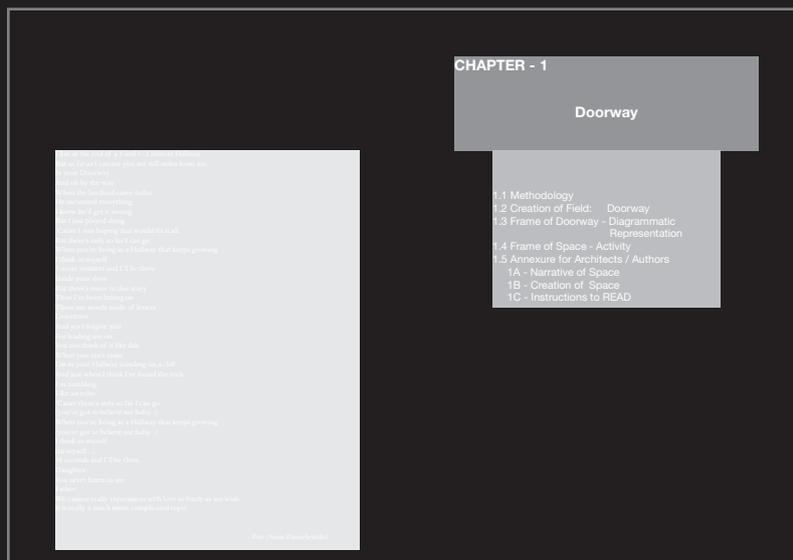
Sequence and Hierarchy



Manual to READ Architecture in Literature: Chapter 1

The zones are then classified as per the sequence and hierarchy of space. The darkest being the primary space followed by secondary space and finally the lightest being the tertiary space.

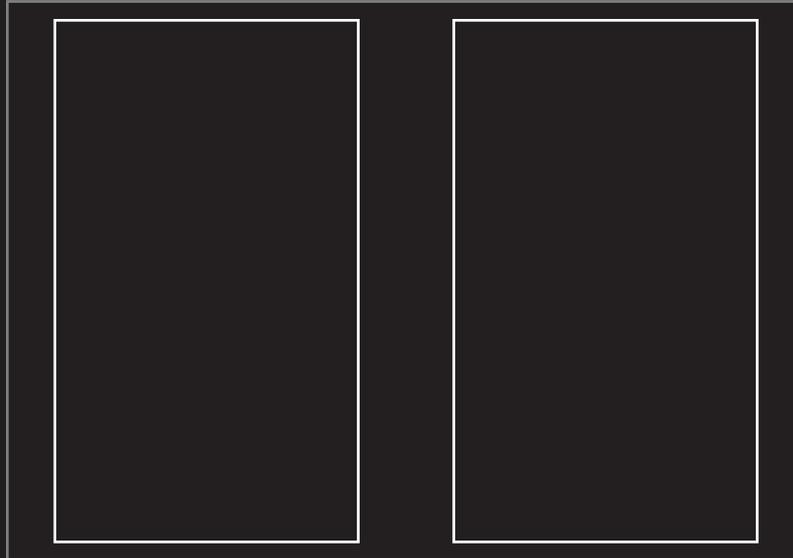
Activity



Manual to READ Architecture in Literature: Chapter 1

After the following layers, the obscure motion and experience of interacting with the tertiary space first and then primary space is created.

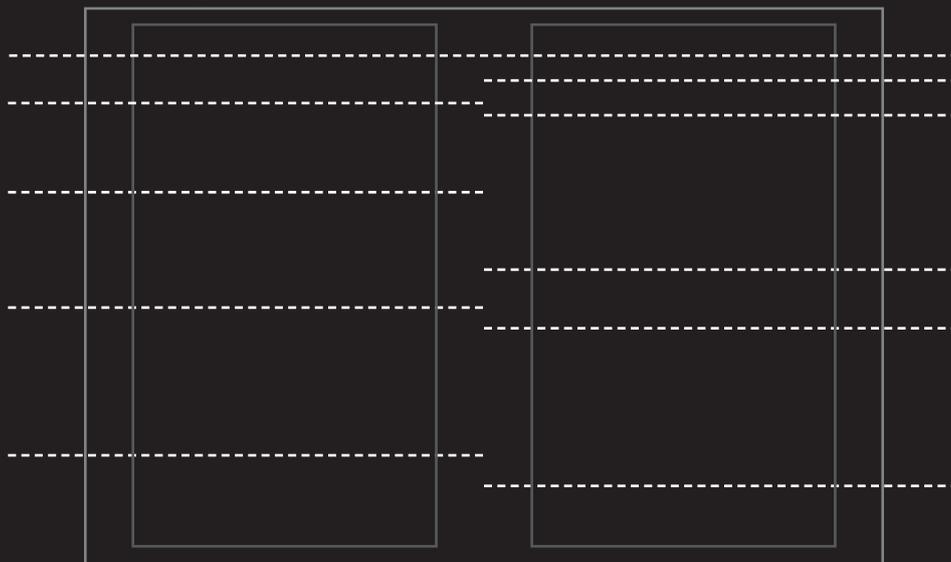
Defining the Site



Manual to READ Architecture in Literature: 1.1 Creation of Field

The spreads of the page have a marginal offset to define the boundaries similar to the offset one must leave as per the rules and regulation of the site.

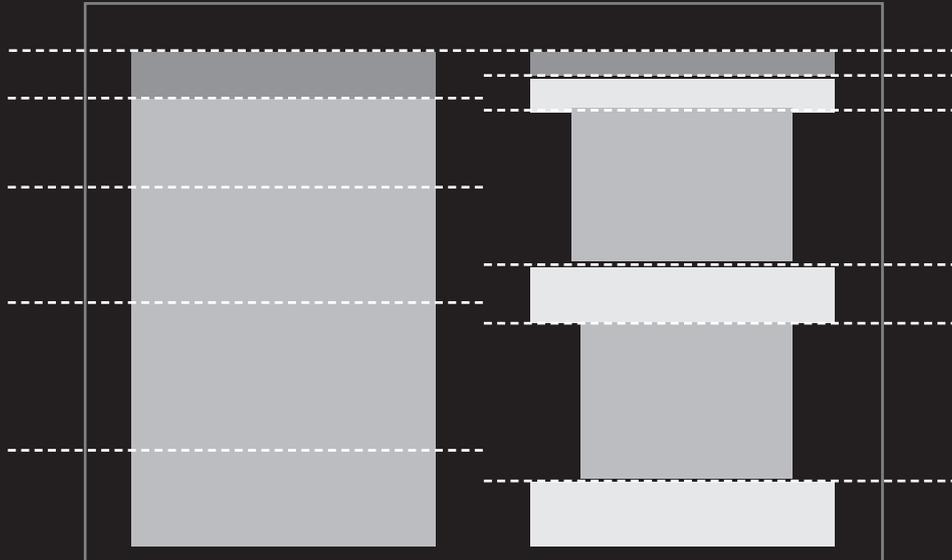
Zoning



Manual to READ Architecture in Literature: 1.1 Creation of Field

The dotted lines represent the zoning of the site. The divided zones will reside certain spaces that will in-turn [House](#) the required activities.

Sequence and Hierarchy



Manual to READ Architecture in Literature: 1.1 Creation of Field

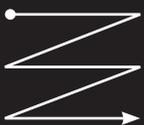
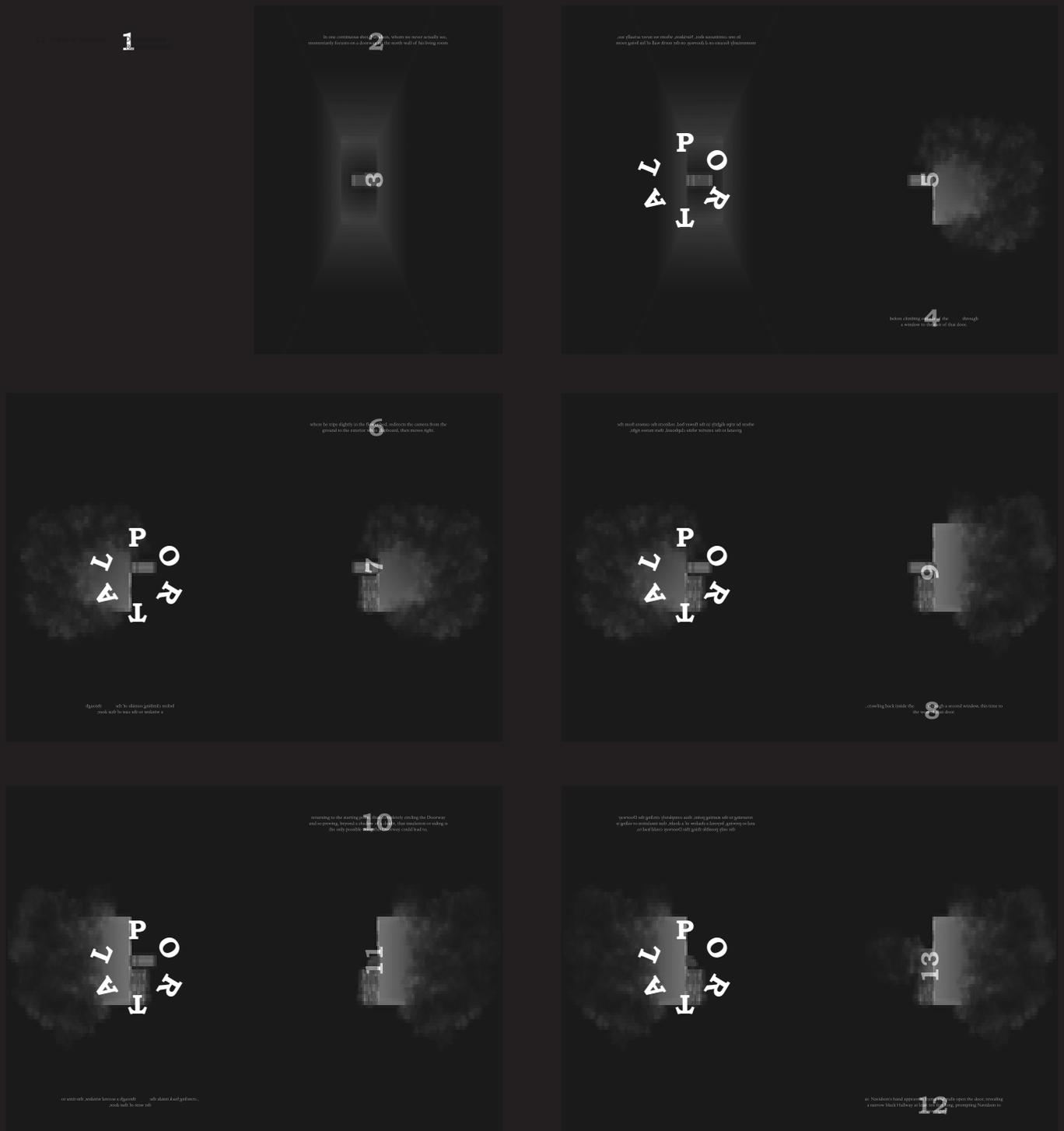
The zones are then classified as per the sequence and hierarchy of space. The darkest being the primary space followed by secondary space and finally the lightest being the tertiary space.

Activity

Manual to READ Architecture in Literature: 1.1 Creation of Field

The primary spaces are pure function and hence are short and crisp. The secondary activities take up most of the Frame of Space as it defines the transition between the primary and tertiary. The spaces are experienced in terms of hierarchy.

1C - Instructions to READ



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Doorway is revealed in the center of the frame of Space, leading the space to be perceived as a doorway. The space is perceived as a doorway, leading the space to be perceived as a doorway.

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18

The gradient that slowly changes also adds the perspective frame of the door in which the Doorway now appears. The perspective frame is a doorway, leading the space to be perceived as a doorway.

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Doorway being self established in the center of the Frame of Space, leading the space to be perceived as a doorway. The space is perceived as a doorway, leading the space to be perceived as a doorway.

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As will be seen in the next image, with the gradient that slowly changes, the perspective frame of the door in which the Doorway now appears. The perspective frame is a doorway, leading the space to be perceived as a doorway.

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The space of activity is defined and the center of which is again guided by a set of horizontal lines. The space is perceived as a doorway, leading the space to be perceived as a doorway.

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in which to focus and to which to refer. The space is perceived as a doorway, leading the space to be perceived as a doorway.

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Call me impetuous

or

just

curious,

but a little look

isn't going

to

hurt

- Will Navidson

This particular textual deformation does not exist in the book. The dialogue, rather, can be pointed out at the beginning of Exploration A on page 63 of [House of Leaves](#)

CHAPTER - 2

Hallway

- 2.1 Methodology
- 2.2 Creation of Field: Hallway
- 2.3 Frame of Hallway - Diagrammatic Representation
- 2.4 Frame of Space - Activity
- 2.5 Annexure for Architects / Authors
 - 2A - Narrative of space
 - 2B - Creation of space
 - 2C - Instructions to READ

2.1 Methodology

Field: Hallway

Exploration A is a journey taken by Will Navidson within the predatory spaces of the [House](#) for the first time. For the first time a glimpse of the vastness of the [House](#) is revealed to the reader. Beyond the Hallway lies a couple of serpentine Hallways and rooms that are full of nothingness, lies the obscure that cannot be manifested in the physical world. The Doorway acts as a portal to the world of fictional spaces.

Creation of Field for Hallway

The text here again is colour coded for generating the play and motion within the Frame of Space. The spaces of the page whence come alive serve the initial sense of starting the diagrammatic representation.

The highlighted regions of the text mark the activity taking place within the Frame of Space. The elements and gestures along with the understanding of the plot and the story arc built up is further used to create a perceivable form in terms of a series of diagrams.

Frame of Hallway / Frame of Space

This defined field of space is then broken down to different Frames of Space that reside the space and the activity surrounding and of Exploration A. Diagrammatic representation is created to manifest the form and making it perceivable. The Textual Space is being converted into spaces of fiction that take form and show play and motion with each passing Frame of Space.

The diagrams are then decoded in terms of the architectural elements and the gestures that give form to the diagrams. The activity that resides within is then highlighted to correspond the motion that takes place within each Frame of Space. This is done using a hatch that increases in transparency with each passing Frame of Space paving way to new activities which are relatively translucent. The activity creates motion in the still diagrams and to support the center of this motion either the point of focus is derived using dashed lines of the similar dynamic as the hatches.

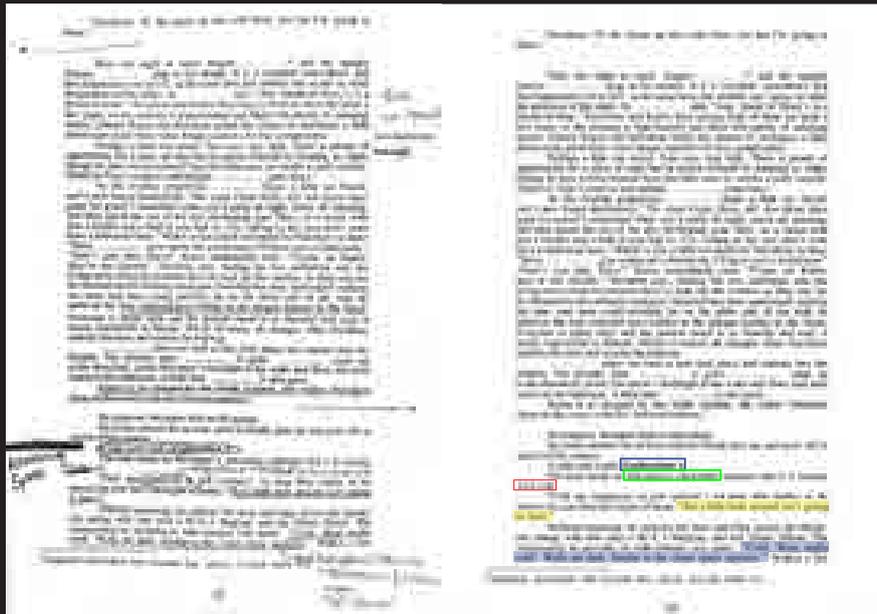
Annexures for Architects / Authors

The Annexures contain the original pages of [House](#) of Leaves where the Hallway resides within the narrative of Exploration A.

Further, it contains the creation of the space of the [Thesis](#) and Instructions to read the diagrams that reside in the Frame of Hallway and Frame of Space.

2.2 Creation of Field: Hallway

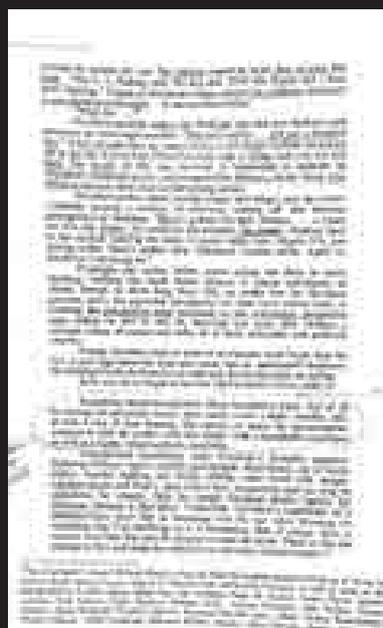
Exploration A spreads across a Textual Space that contains five Frames of Spaces. Most of the part of this narrative is the description of the first ever Exploration by Will Navidson. The Hallway had started creating a rift between the characters of the House and as one night Navidson tries to explore the House he realizes the vastness that is offered to him.



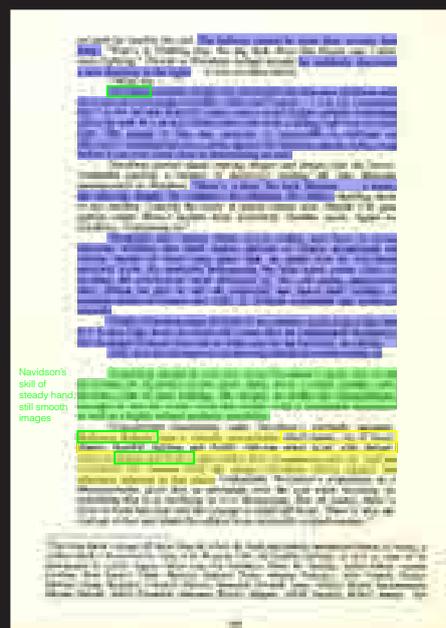
HOL pg 63

Textual Space 3 - pg 63

Textual Space 3 lets the reader navigate the whole Frame of Space just to realize that the Exploration start at almost the end of the Frame of Space. The reader is kept on an edge and paced as most of the frame is creating a sense of suspense as it fill in the blanks and further paces the reader by emphasizing on the blanks through a footnote.

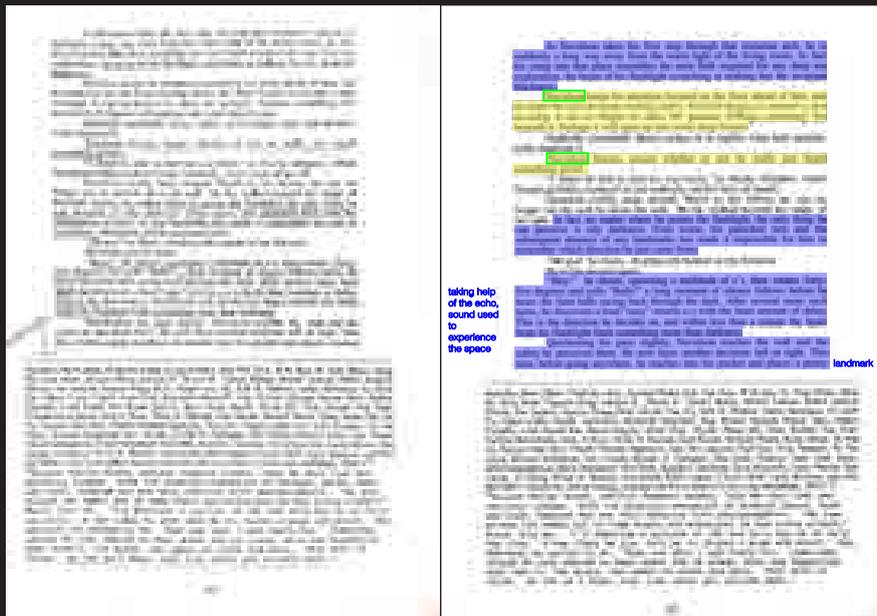


HOL pg 64



Textual Space 4 - pg 64

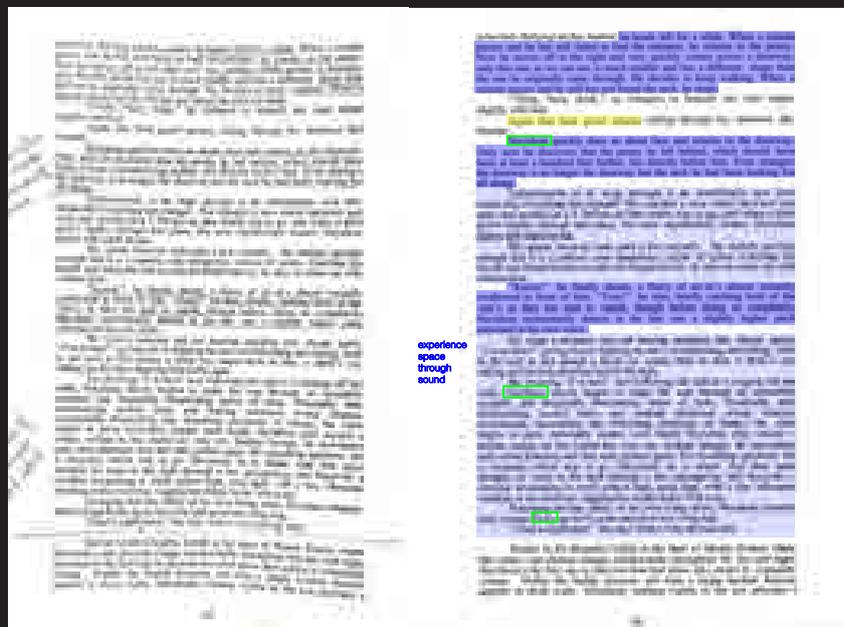
Textual Space 4 starts off with describing the serpentine Hallways of the Exploration. It talks about how focused, crisp and clear these recordings take by Will Navidson, a Pulitzer Award Winner.



HOL pg 67

Textual Space 5 - pg 67

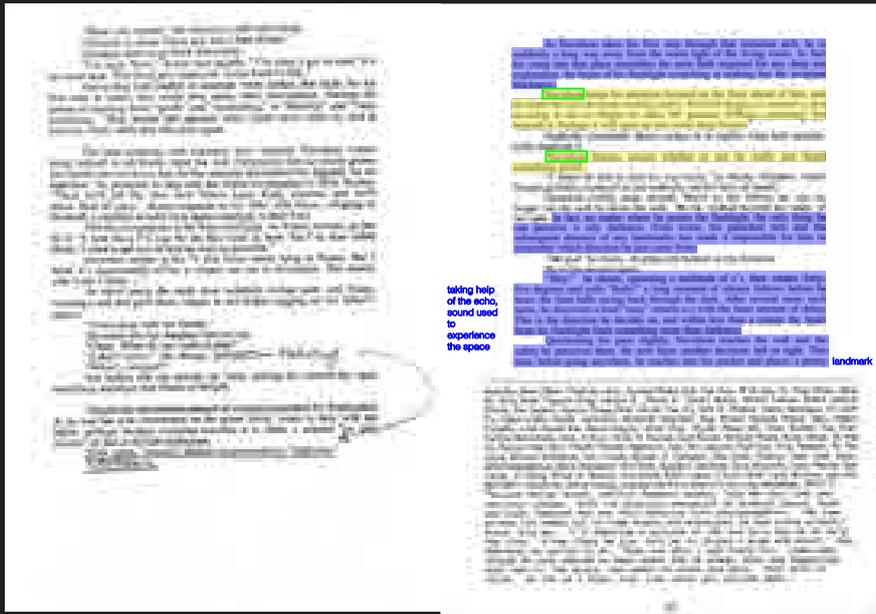
Textual Space 5 is divided almost equally between two worlds of the book. Creating another layer of suspense and intriguing the reader. The shift from the description of spaces to a list that never got written down. Playing at different frames within a page itself.



HOL pg 68

Textual Space 6 - pg 68

Textual Space 6 is totally dedicated to the description of the space. The Frame of Space is fragmented the gives rise to different activities within a single Frame of Space.



HOL pg 73

Textual Space 7 - pg 73

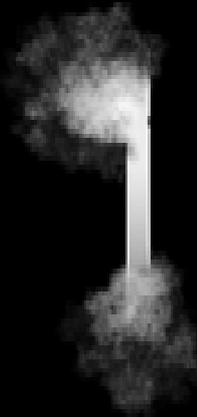
Textual Space 7 resides within the built up of the storyline after the Exploration. Leaving on despair in the end of the Frame of Space. The Frame of Space has no extra emphasis on the layout. It doesn't even show the coexistence of different worlds within its frame.

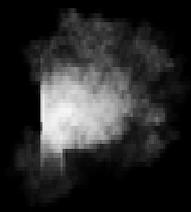
2.3 Frame of Hallway - Diagrammatic Representation



No room in the [House](#) exceeds a length of twenty-five feet, let alone fifty feet, let alone fifty-six and a half feet, and yet Chad and Daisy's voices are echoing, each call responding with an entirely separate answer

No room in the [Horse](#) exceeds a length of twenty-five feet, let alone fifty feet, let alone fifty-six and a half feet, and yet Chad and Daisy's voices are echoing, each call responding with an entirely separate answer



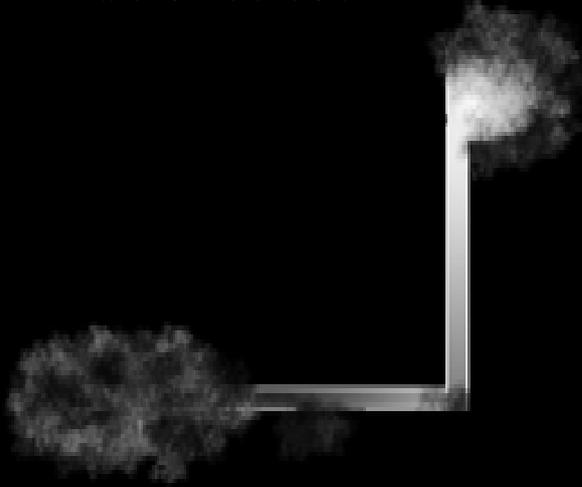


At one point she walks to the threshold and lets out a yelp, but the cry
just flattens and dies in the narrow corridor

At one point she walks to the threshold and lets out a yelp, but the cry
just flattens and dies in the narrow corridor

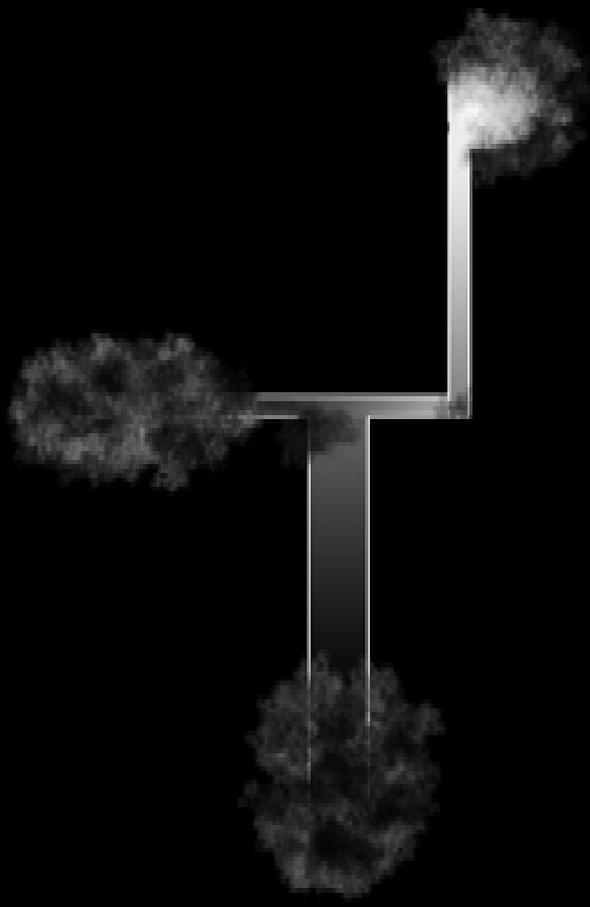


The Hallway cannot be more than seventy feet long, "that's it. Nothing else. No big deal. Over this Karen and I have been fighting." Except as Navidson swings around, he suddenly discovers a new Doorway to the right.
It was not there before.



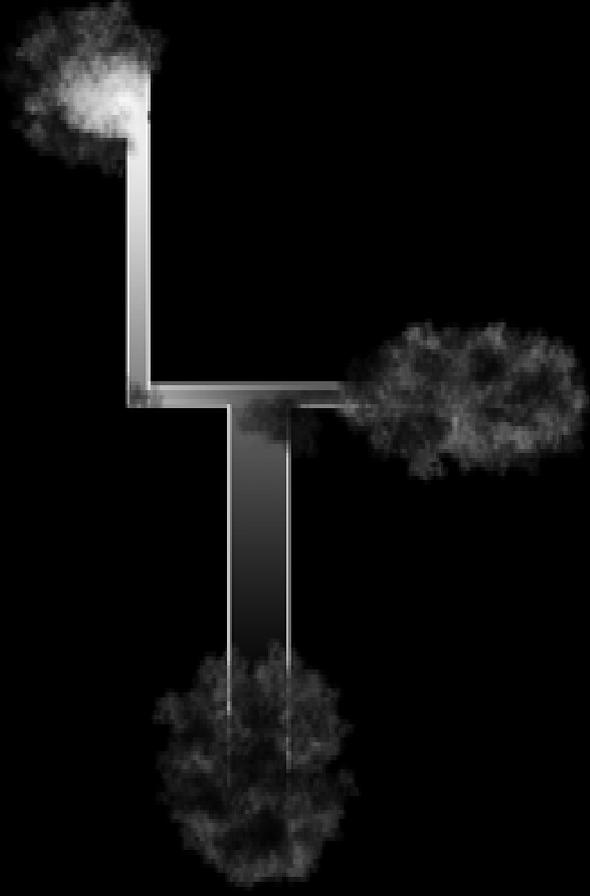
right. It was not there before. Davidson swings around, he suddenly discovers a new doorway to the else. No big deal. Over this Karen and I have been fighting." Except as The Hallway cannot be more than seventy feet long, "that's it. Nothing



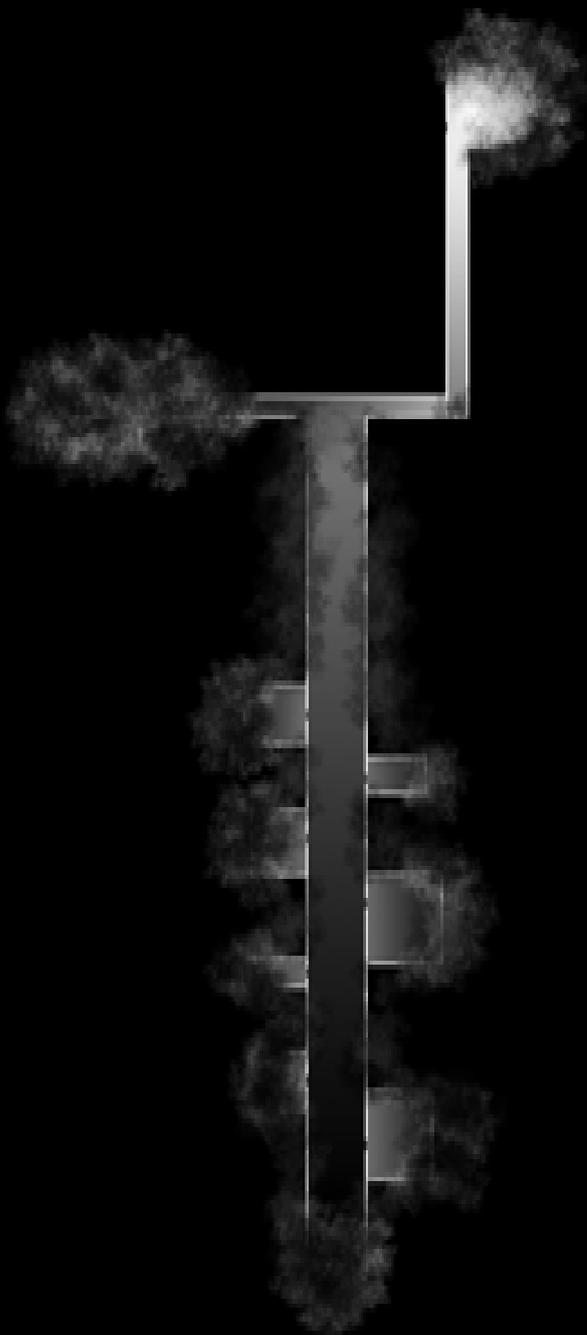


“Here’s a door. No lock. Hmmm . . . a room, not very big. Empty. No windows. No switches. No outlets Heading back to the corridor.....
Unlocked. Another room. Again no windows. Continuing on.”

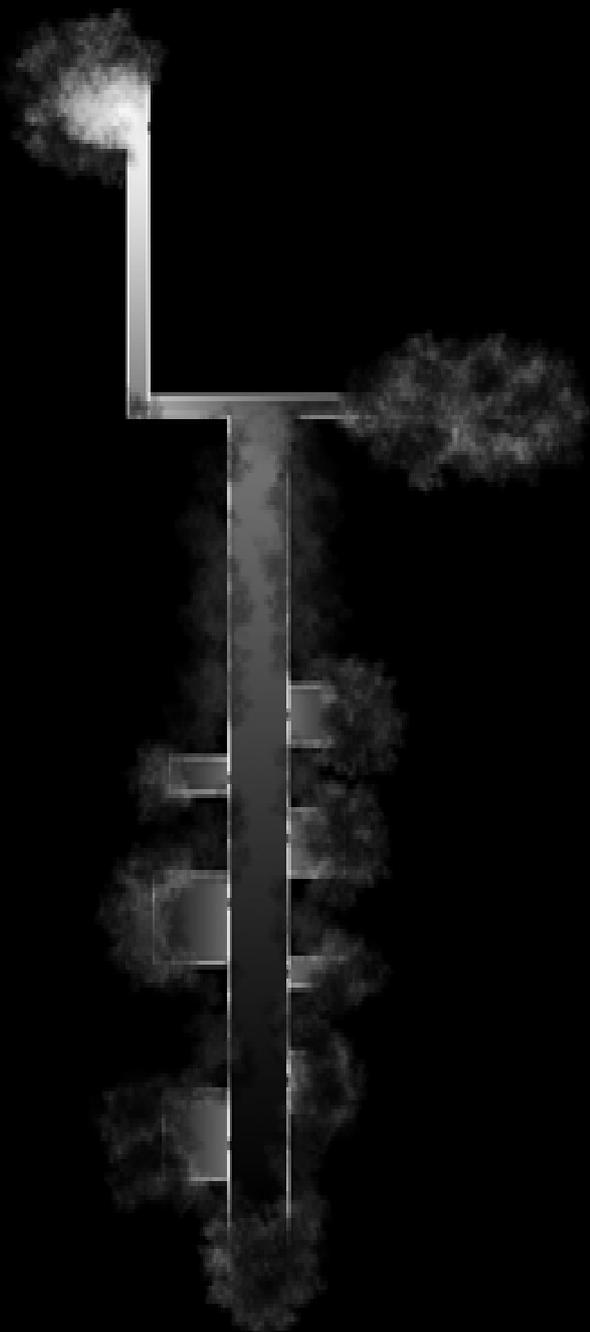
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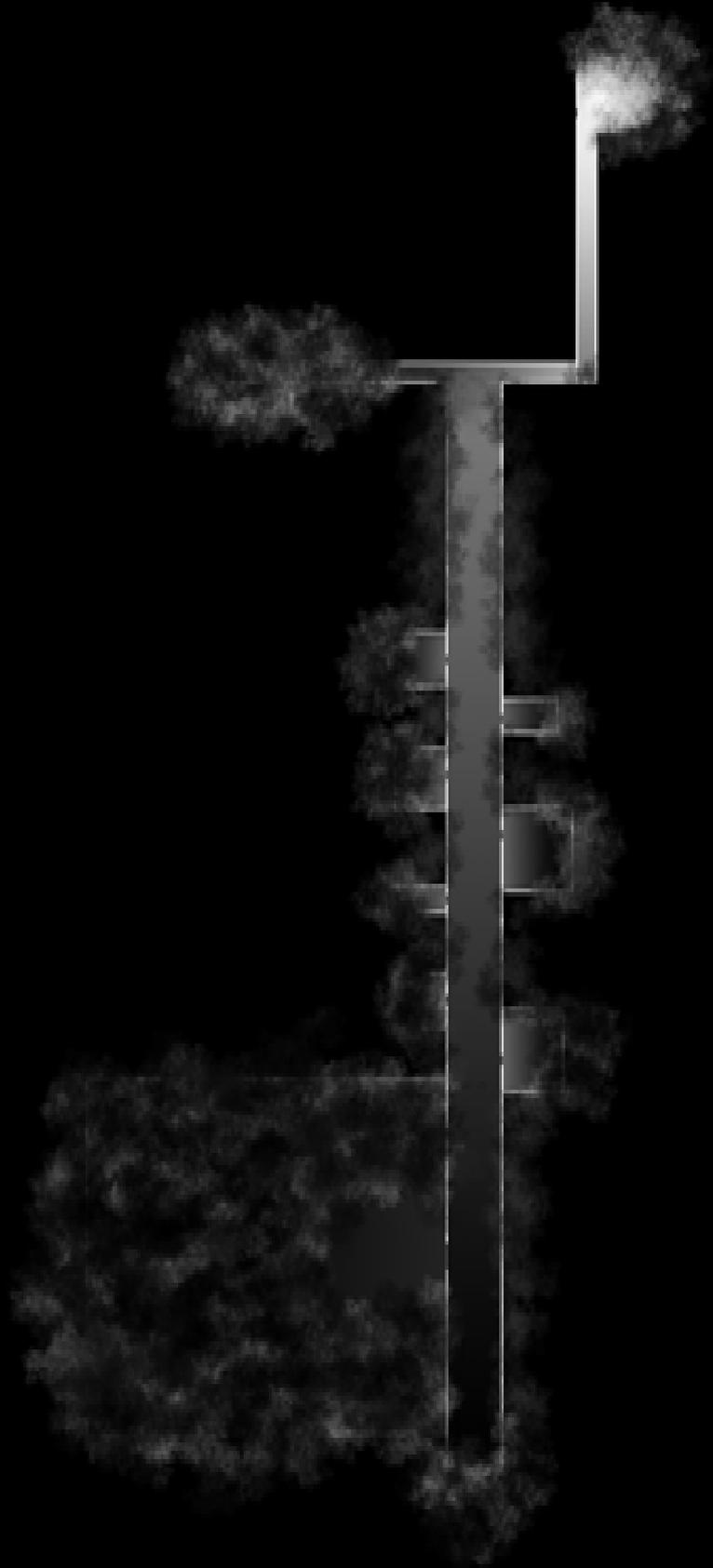
Finally, Navidson stops in front of an entrance much larger than the rest. It arcs high above his head and yawns into an undisturbed blackness



placress
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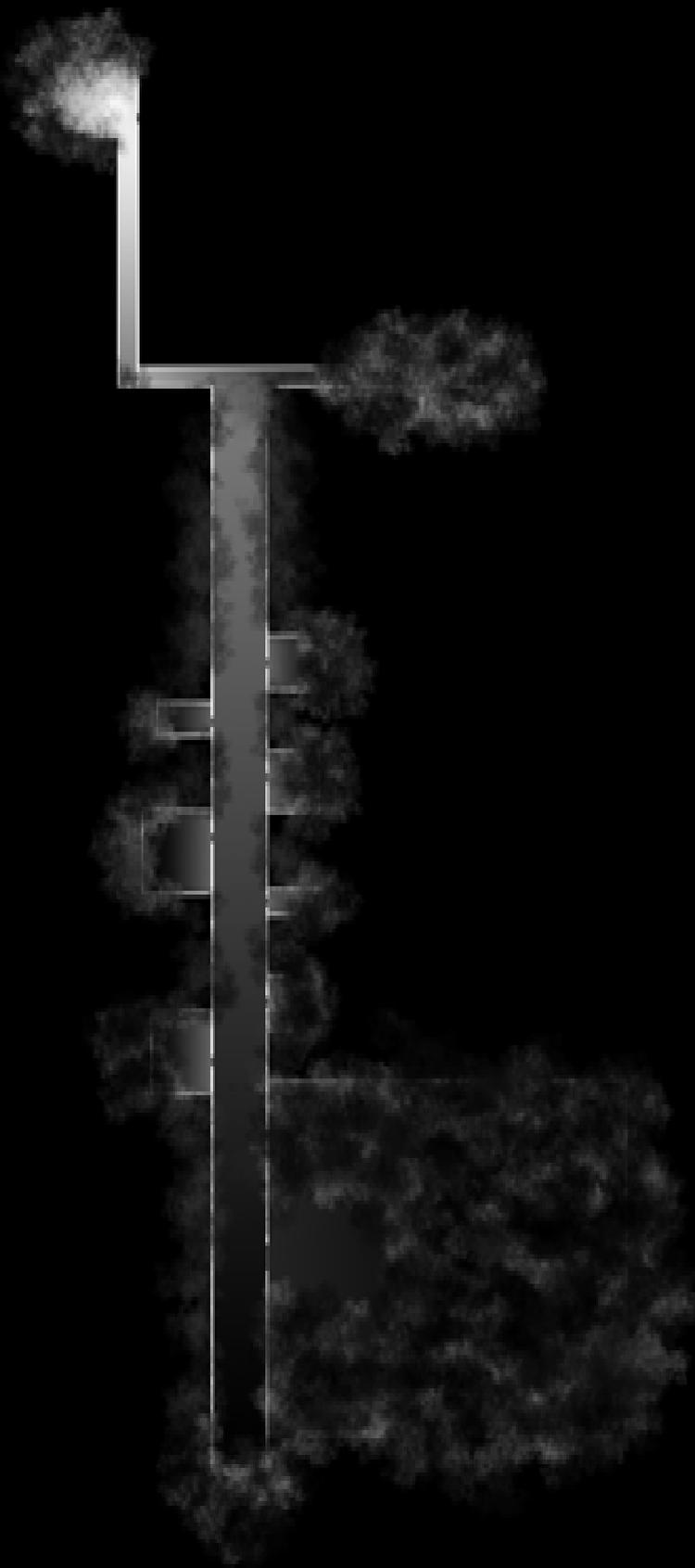
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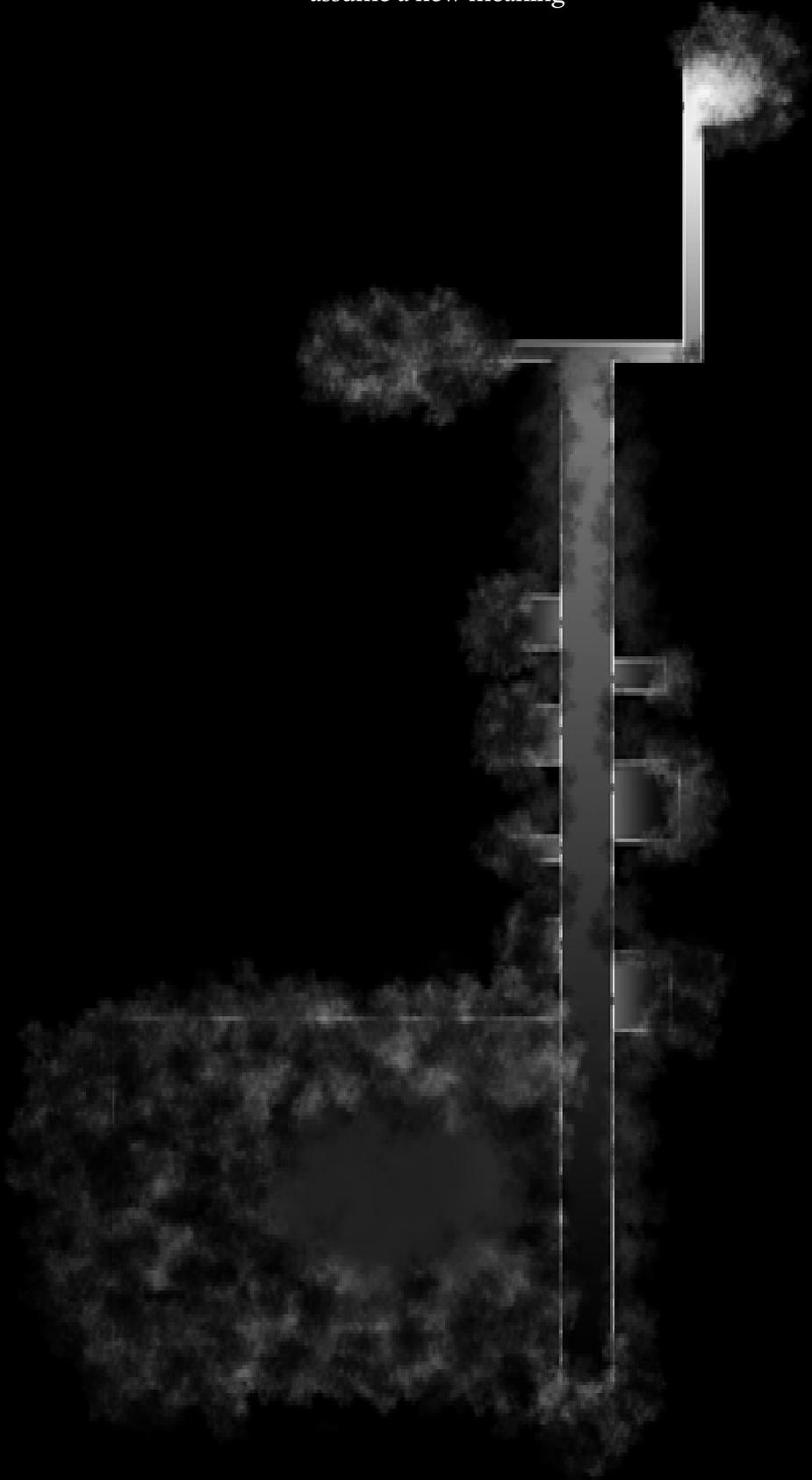
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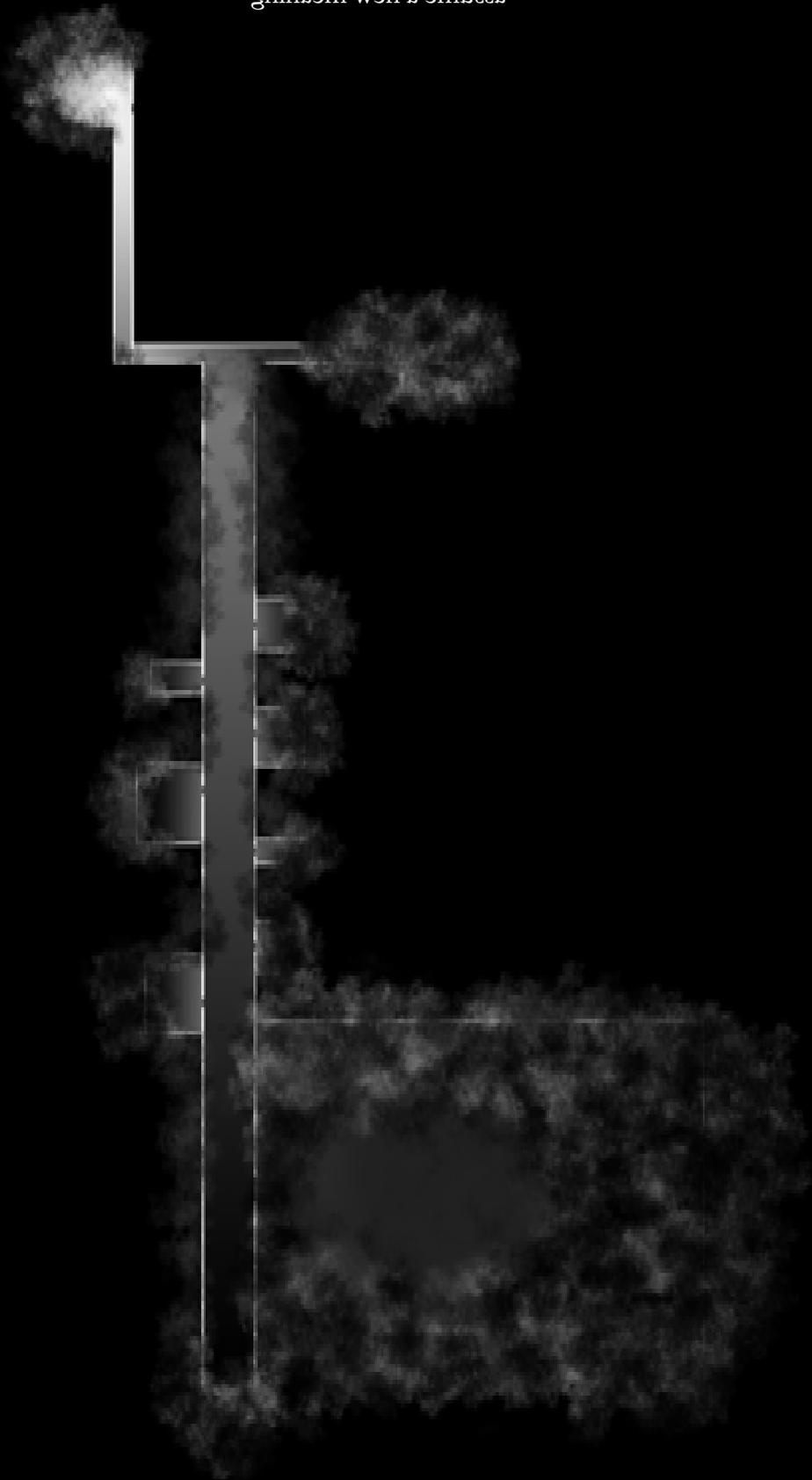


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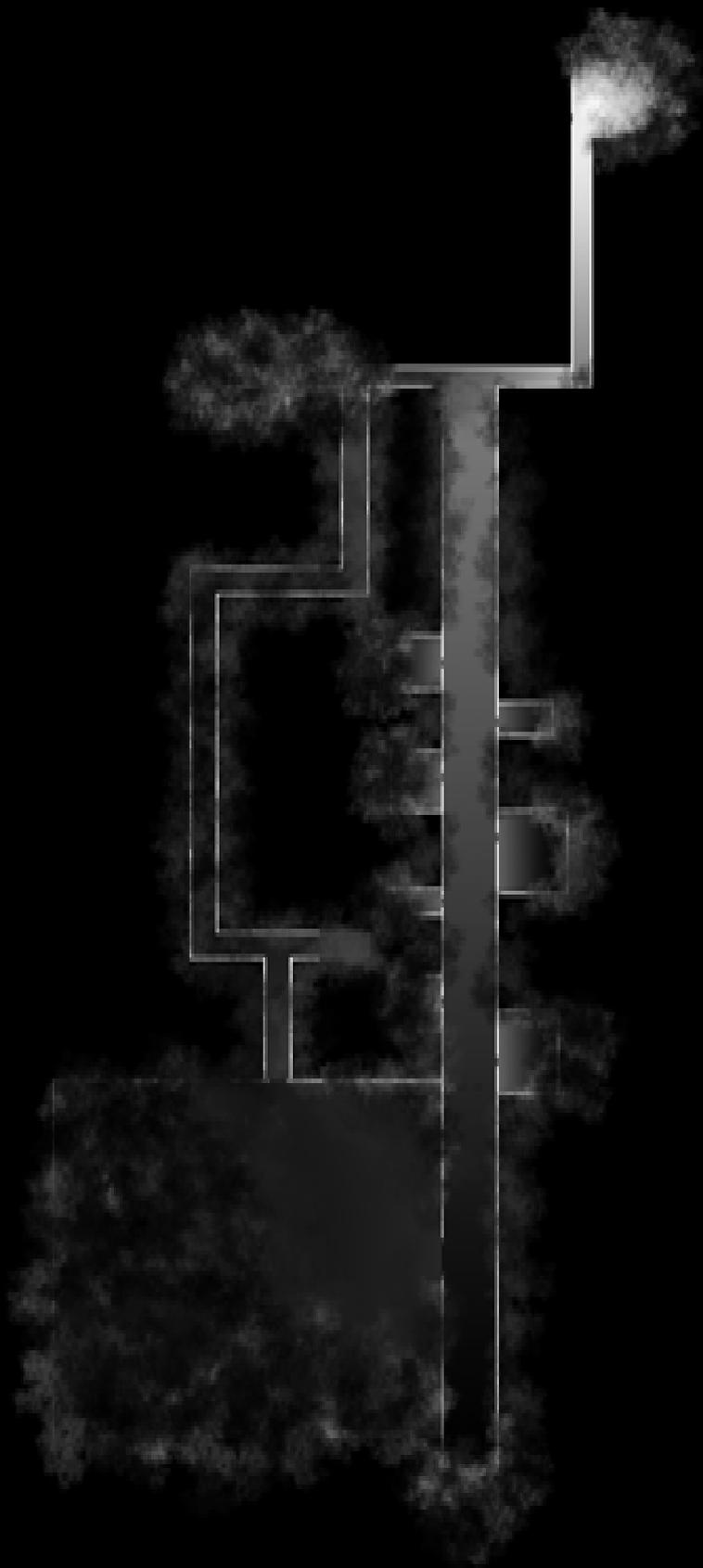
...the beam of his flash light scratching at nothing but the invariant blackness. Navidson keeps his attention focused on the floor ahead of him, and no doubt because he keeps looking down, the floor begins to assume a new meaning



...the beam of his flash light scratching at nothing but the invariant
blackness. Davidson keeps his attention focused on the floor ahead of
him, and no doubt because he keeps looking down, the floor begins to
assume a new meaning



The Doorway is no longer the Doorway but the arch he had been looking for all along. Unfortunately as he steps through it, he immediately sees how drastically everything has changed.....His breathing quickens. He is uncertain which way to go. Obviously he is afraid. And then quite abruptly he steps to the right through a low passage and discovers a corridor termination in warm yellow light.....



2.4 Frame of Space - Activity

The living room is placed on the edge of the Frame of Space. This keeps the reader on edge. The corner gives the living room a certain importance but also defines growth at the same time.

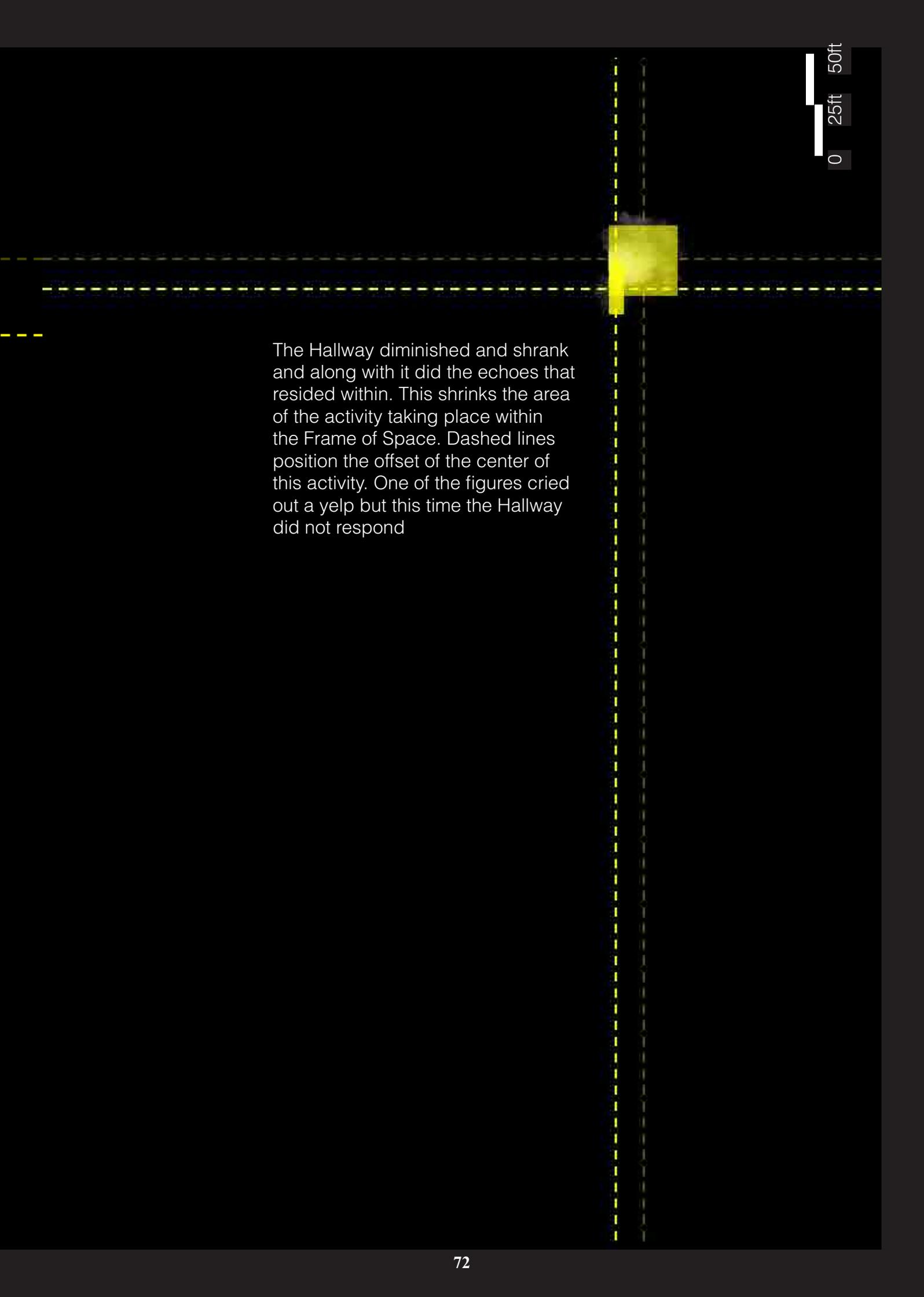
0 25ft 50ft

The Hallway emerged on the west of the living room spanning at least seventy feet this generates echoes of the children in the room. The gradients marks the activity taking place in the living room whose center is marked by the intersection of dotted lines. Human children playing and screaming

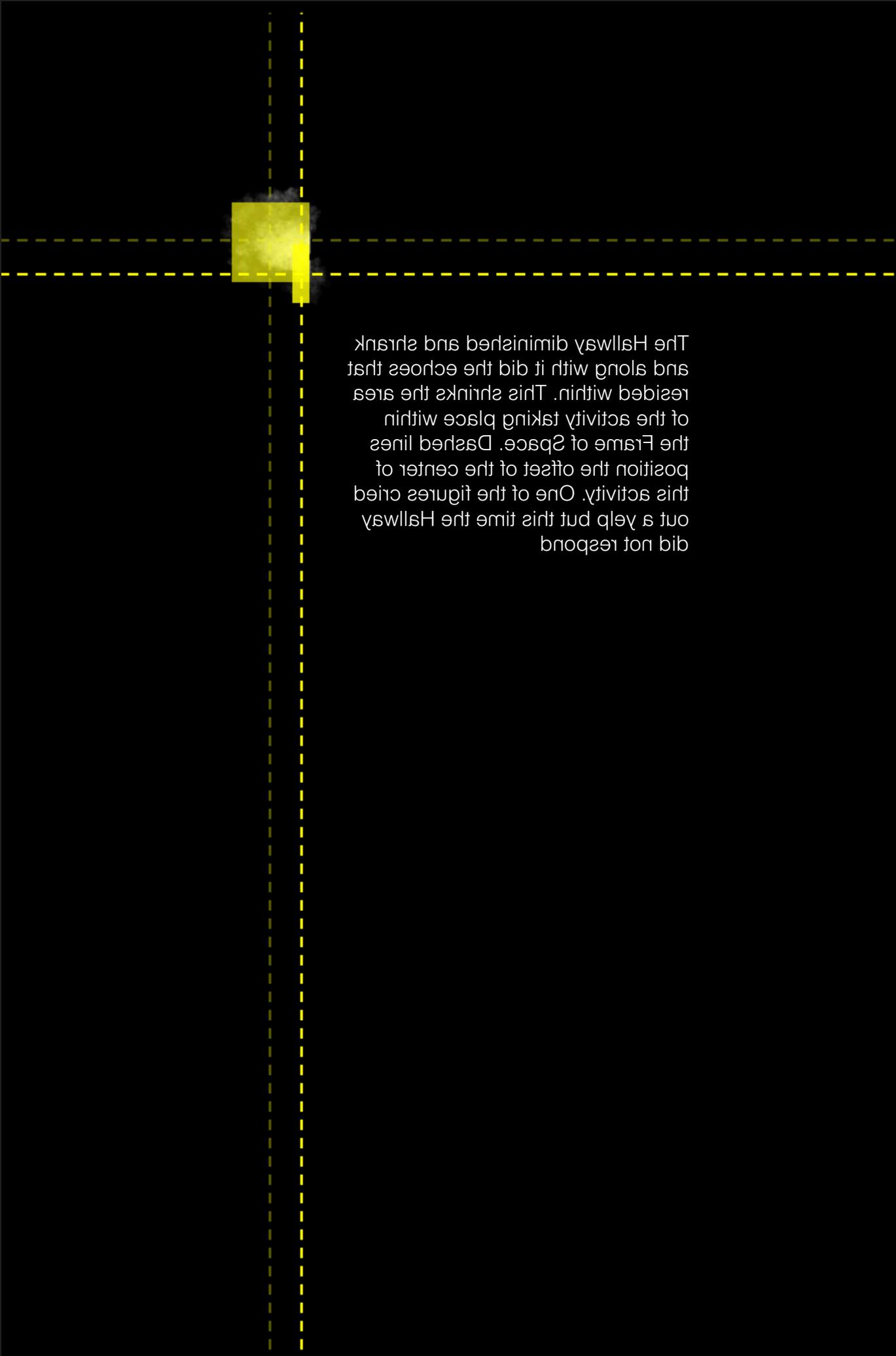
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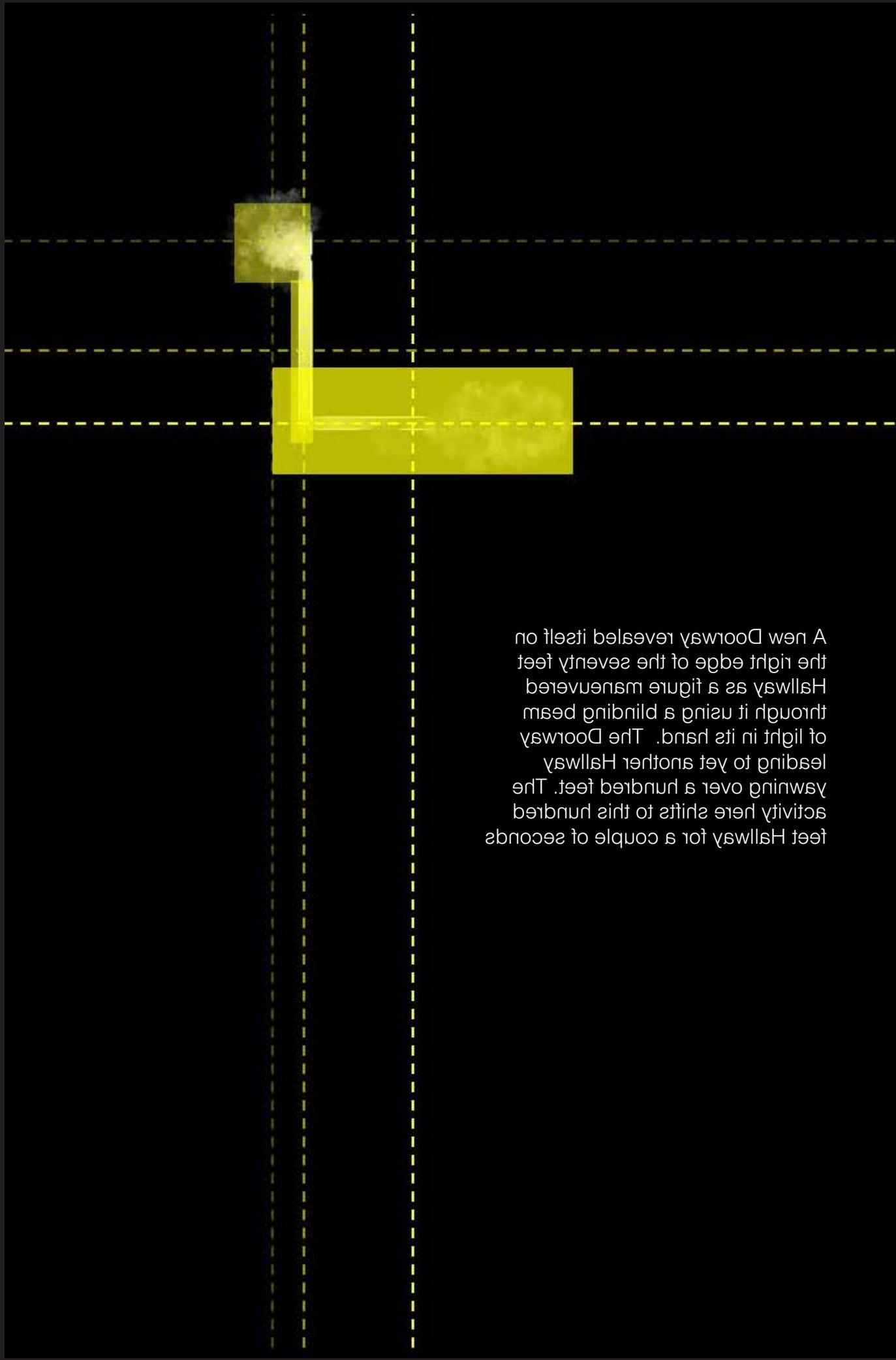


The Hallway diminished and shrank and along with it did the echoes that resided within. This shrinks the area of the activity taking place within the Frame of Space. Dashed lines position the offset of the center of this activity. One of the figures cried out a yelp but this time the Hallway did not respond



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A new Doorway revealed itself on the right edge of the seventy feet Hallway as a figure maneuvered through it using a blinding beam of light in its hand. The Doorway leading to yet another Hallway yawning over a hundred feet. The activity here shifts to this hundred feet Hallway for a couple of seconds

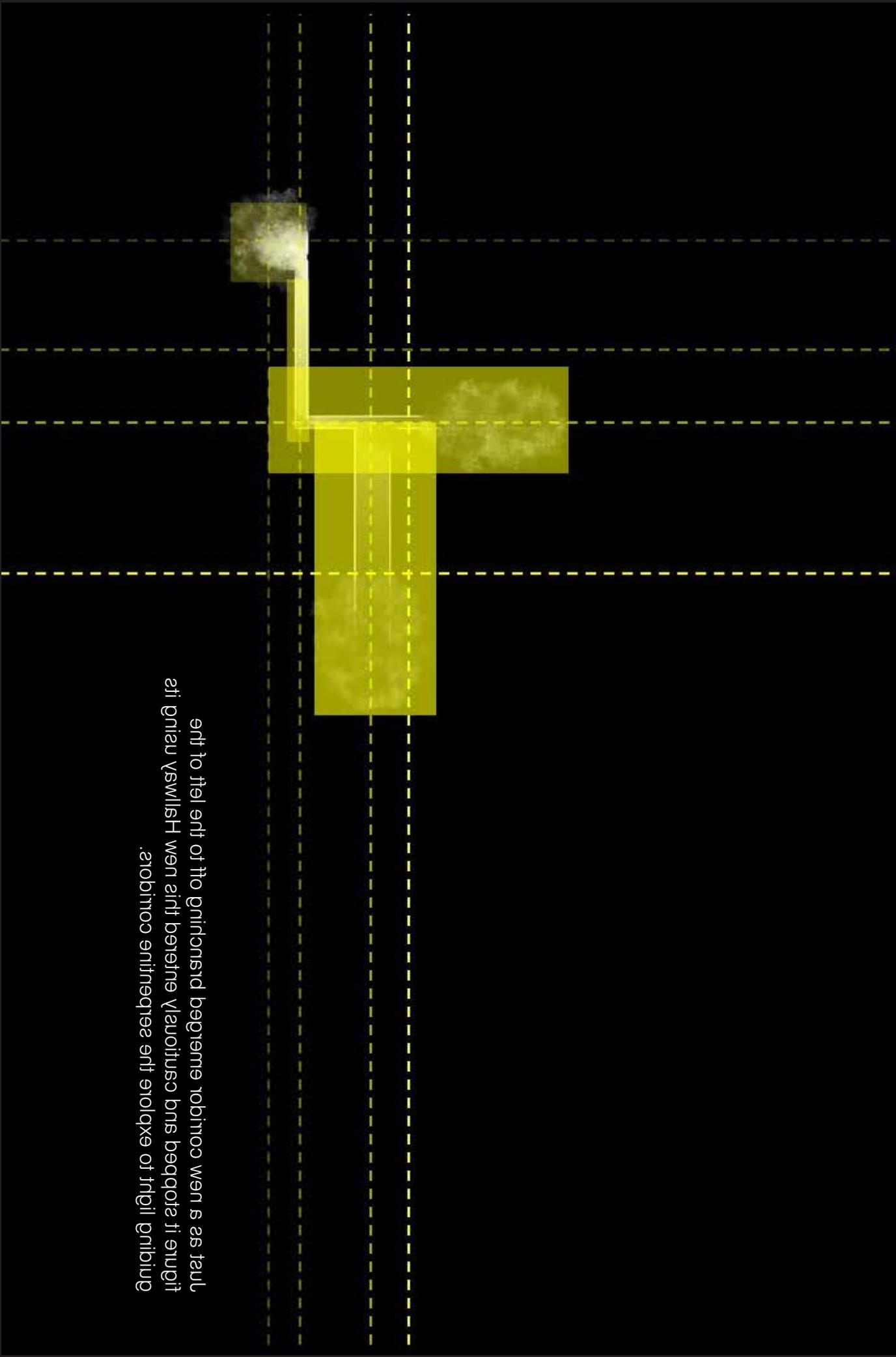


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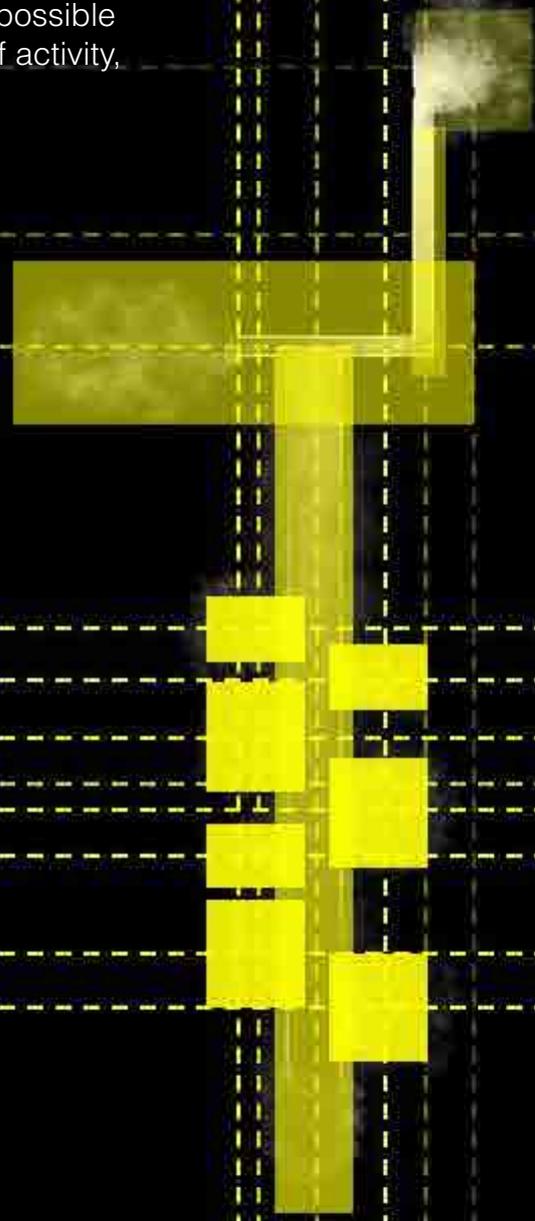
Just as a new corridor emerged branching off to the left of the figure it stopped and cautiously entered this new Hallway using its guiding light to explore the serpentine corridors.

0 25ft 50ft

ent to the left of the grid and the right side of the grid
are the same. The grid is a 10x10 grid of squares.
The squares are colored in a pattern that repeats every 2
units in both directions. The colors are black, white, and
gray. The pattern is a checkerboard pattern with a gray
square in the center of each 2x2 block.



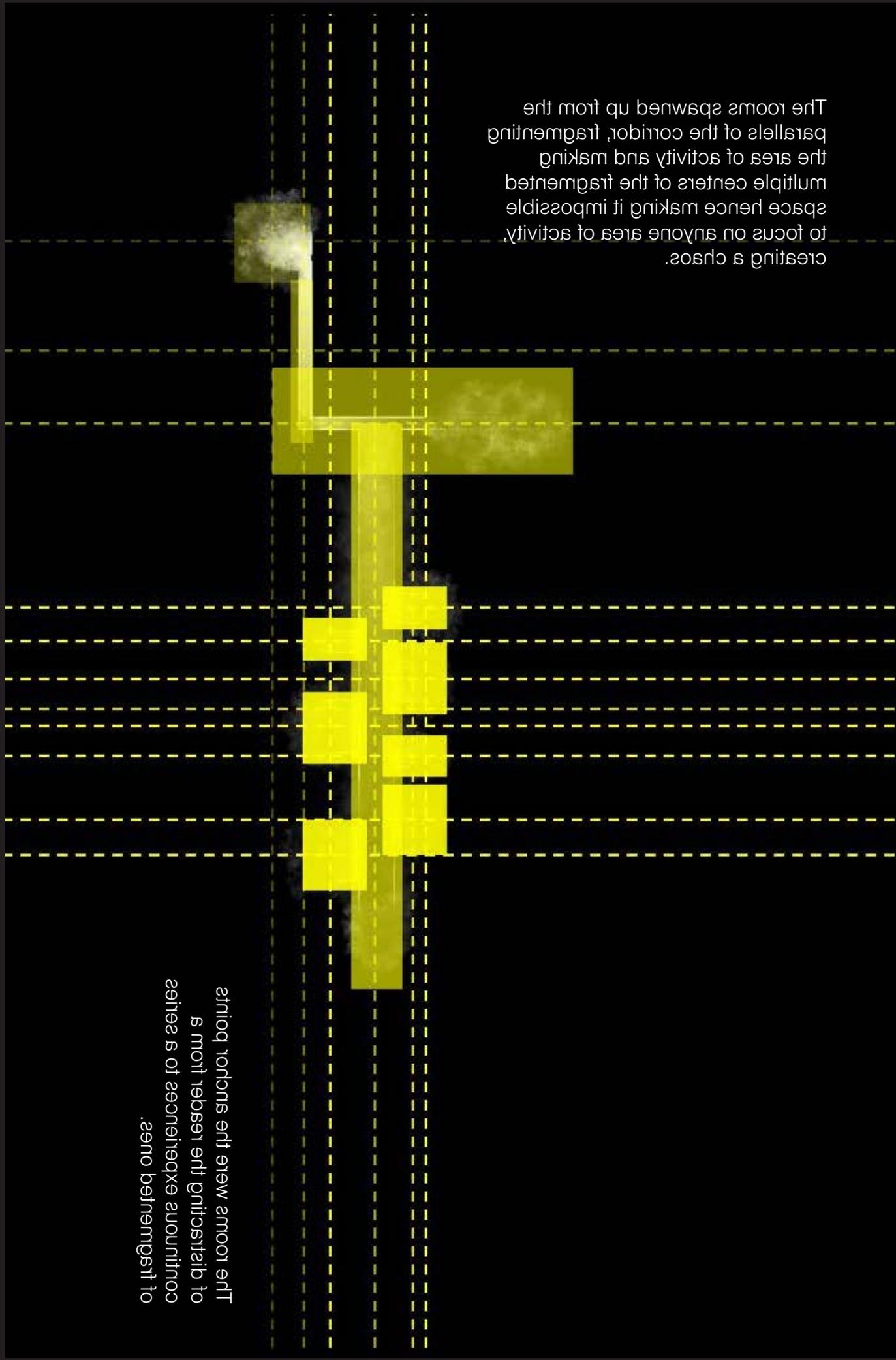
The rooms spawned up from the parallels of the corridor, fragmenting the area of activity and making multiple centers of the fragmented space hence making it impossible to focus on anyone area of activity, creating a chaos.



The rooms were the anchor points of distracting the reader from a continuous experiences to a series of fragmented ones.

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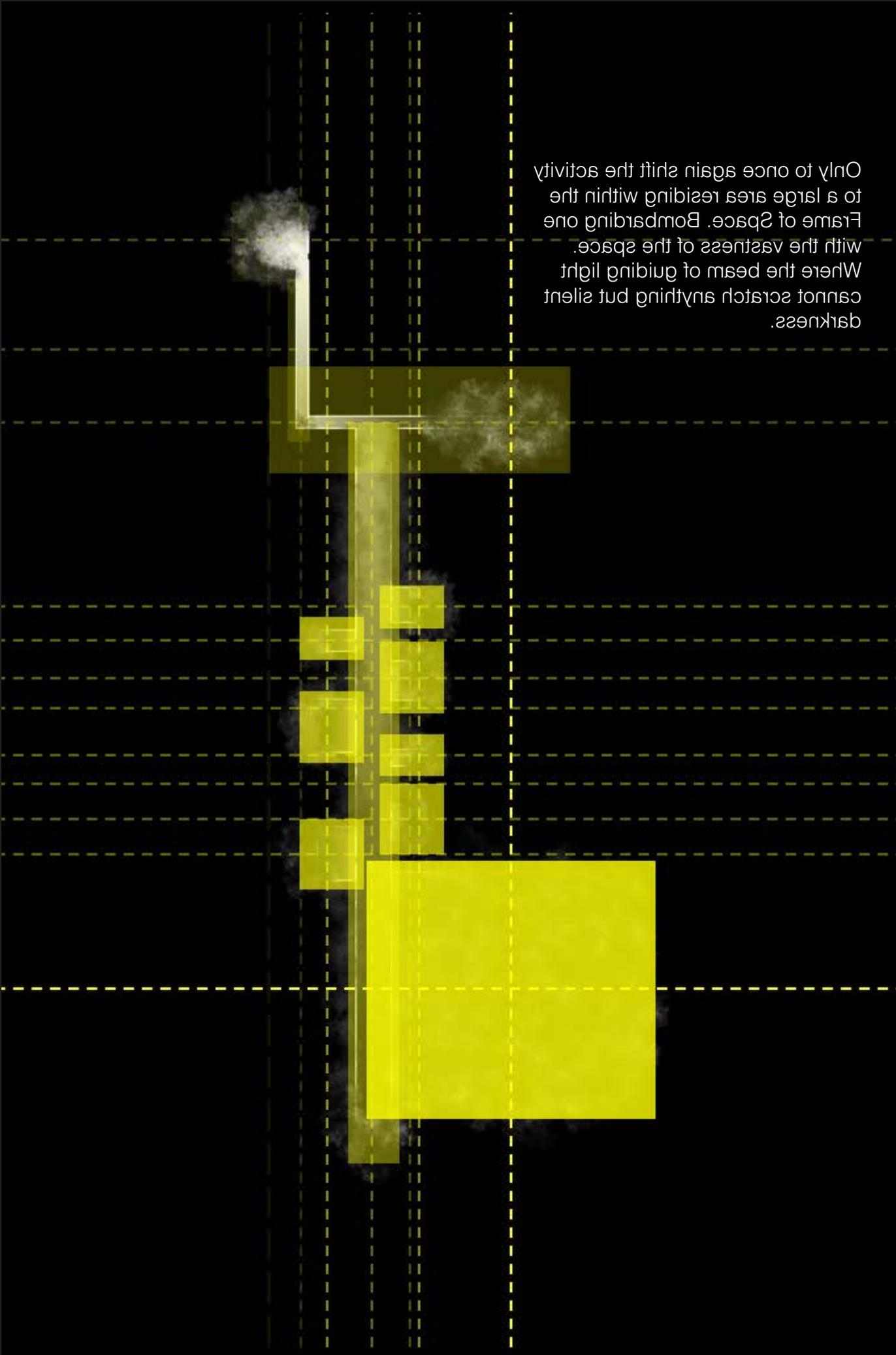
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Only to once again shift the activity to a large area residing within the Frame of Space. Bombarding one with the vastness of the space. Where the beam of guiding light cannot scratch anything but silent darkness.

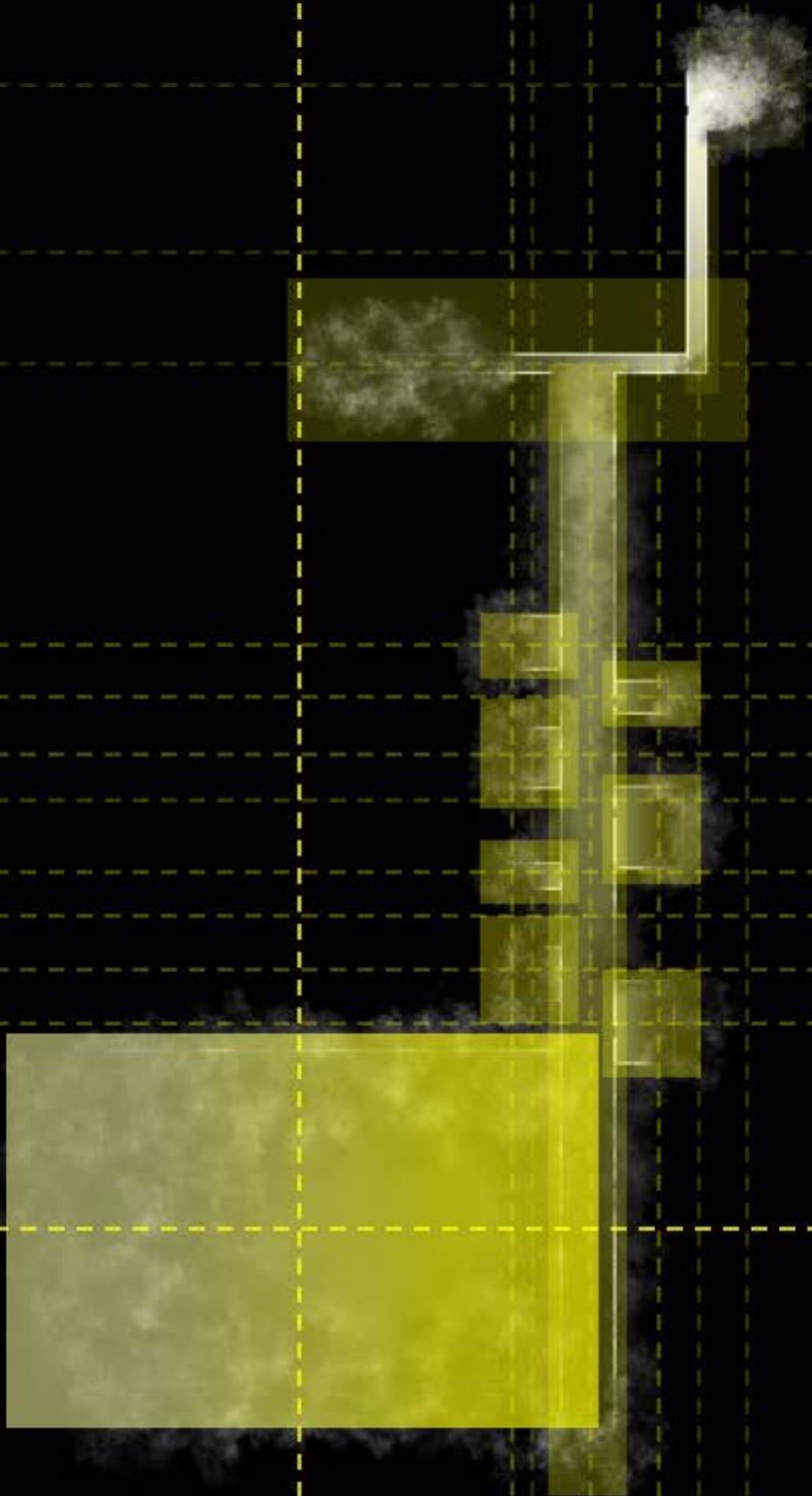
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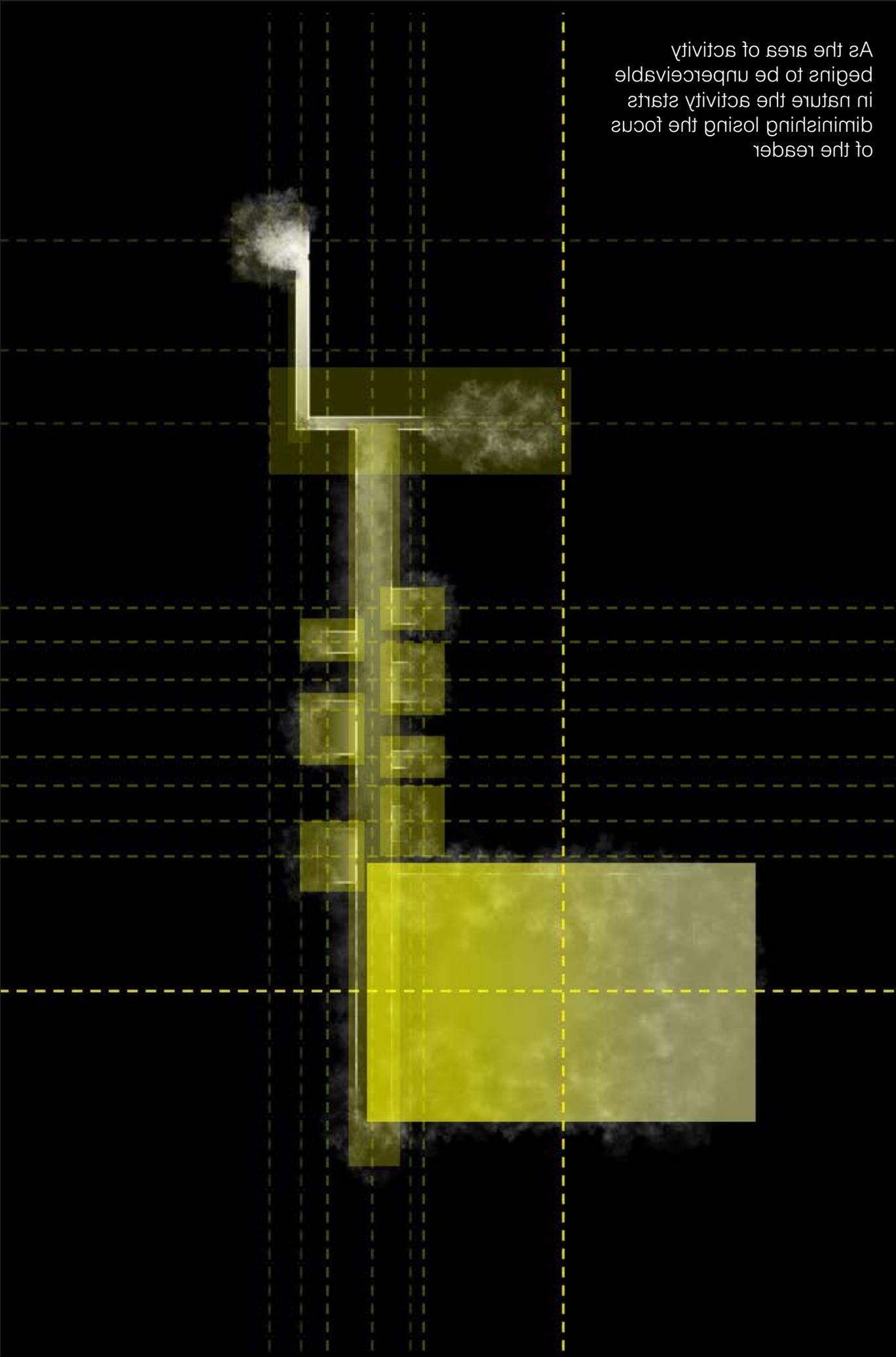


As the area of activity begins to be unperceivable in nature the activity starts diminishing losing the focus of the reader

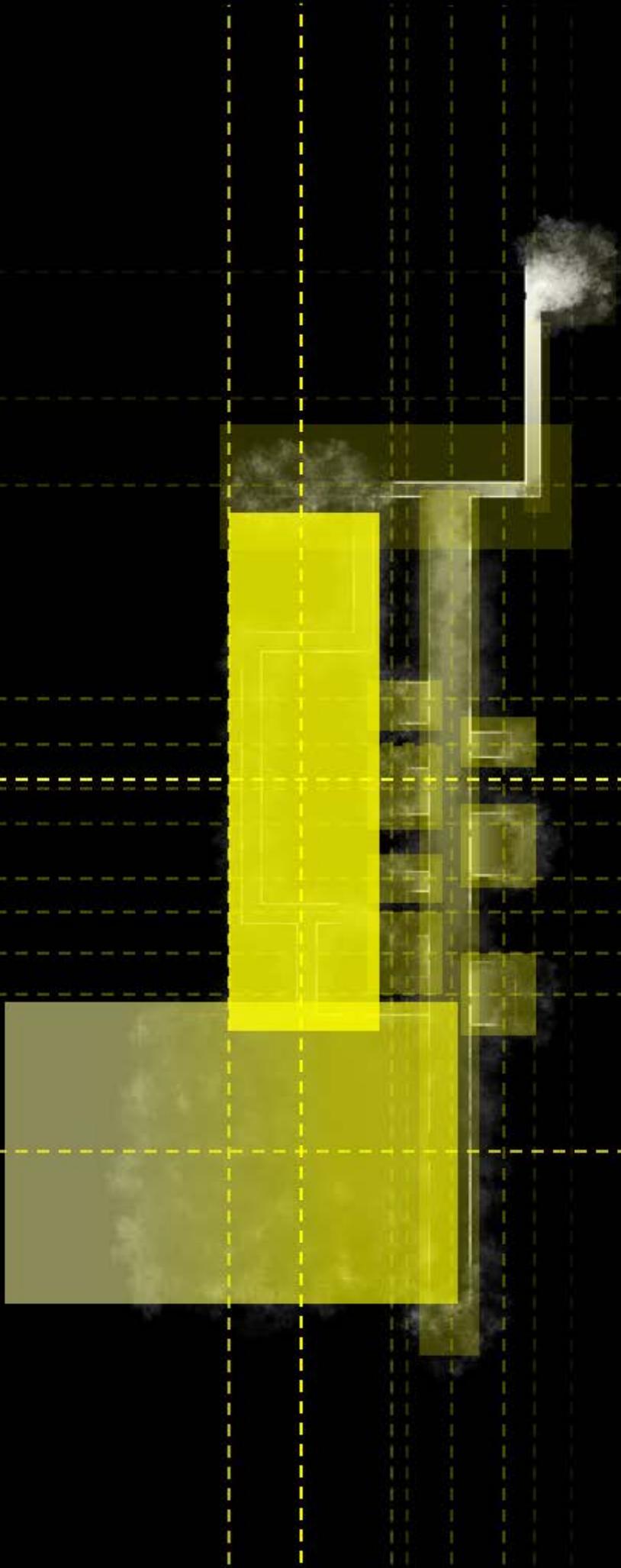
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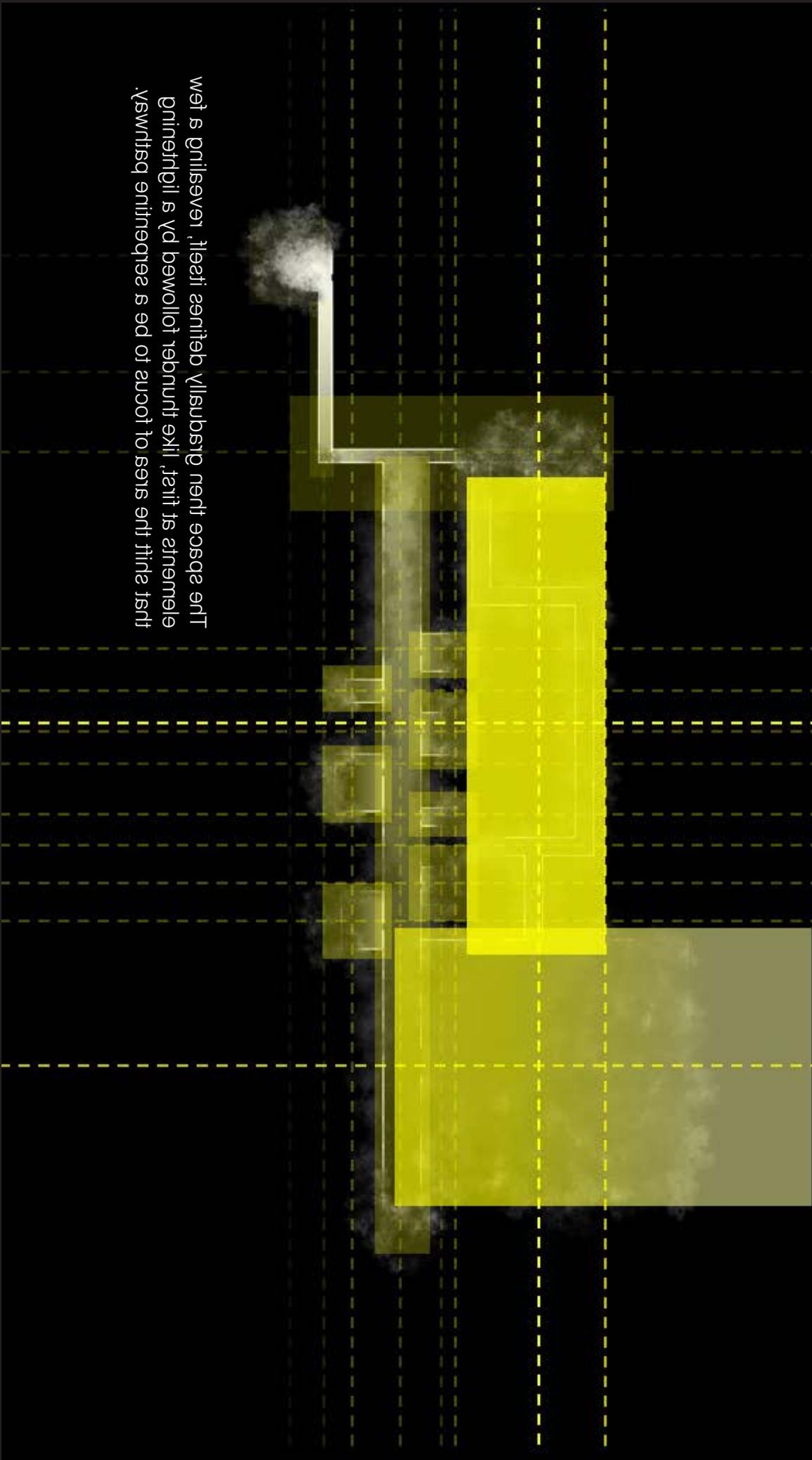


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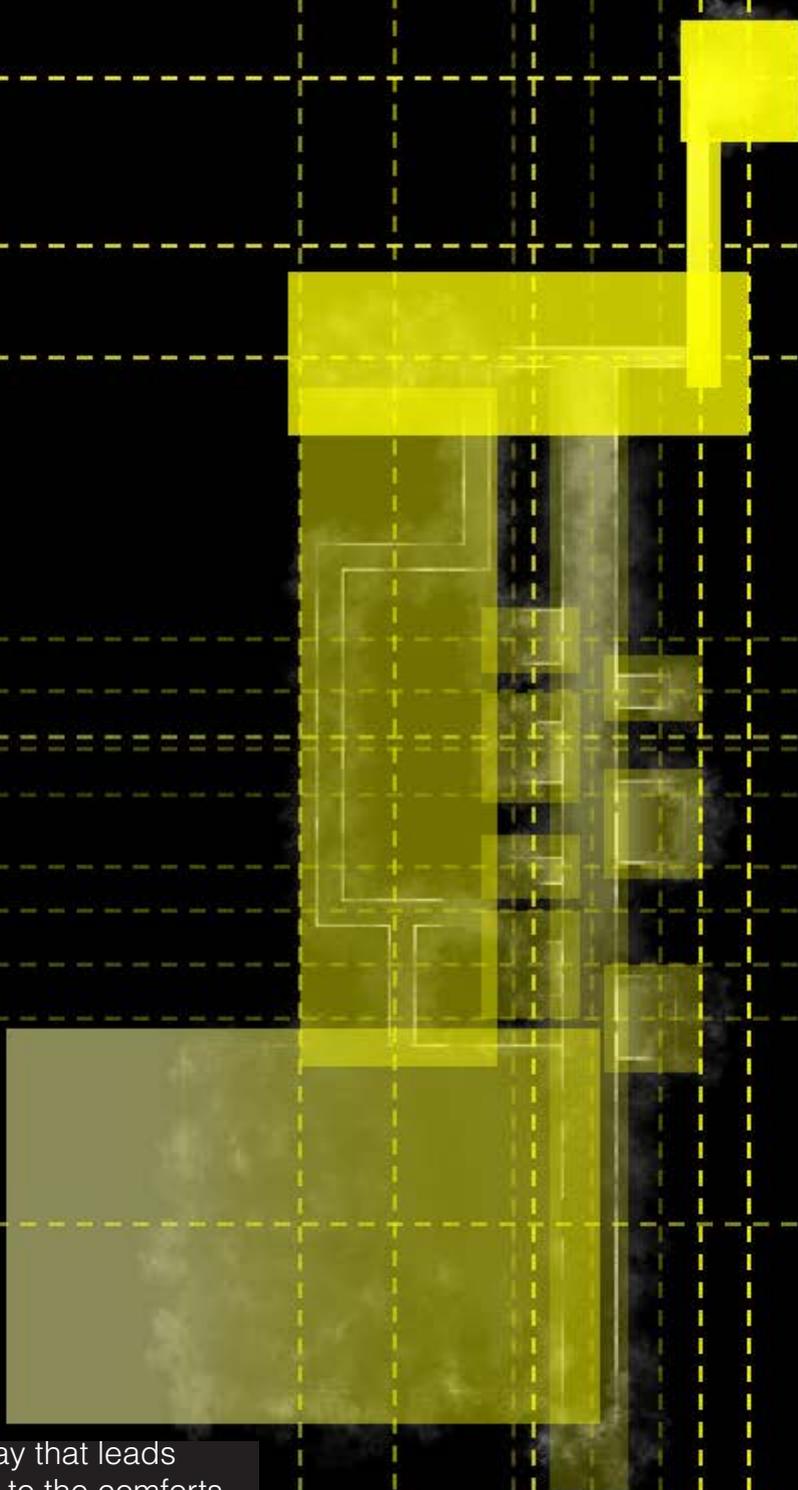


The space then gradually defines itself, revealing a few elements at first, like thunder followed by a lightning that shift the area of focus to be a serpentine pathway.

The space then gradually defines itself, revealing a few elements at first, like the under followed by lighting . The space then gradually defines itself, revealing a few elements at first, like the under followed by lighting .



0 25ft 50ft



A path way that leads one back to the comforts of the living room. The warmth of a space which is neither domination nor unperceivable.

2.5 Annexure

2A - Narrative of Space

Navidson: "If she keeps up this cold front, you bet I'm going in there."

Then one night in early August _____²⁴ and the equally famous _____ drop in for dinner. It is a complete coincidence that they happened to be in D.C. at the same time, but neither one seems to mind the presence of the other. As _____ said, "Any friend of Navy's is a friend of mine." Navidson and Karen have known both of them for quite a few years, so the evening is light hearted and filled with plenty of amusing stories. Clearly Karen and Navidson relish the chance to reminisce a little about some good times when things seemed a lot less complicated.

friends are 3 people Navidson example

Perhaps a little star struck, Tom says very little. There is plenty of opportunity for a glass of wine but he proves himself by keeping to water, though he does excuse himself from the table once to smoke a joint outside. (Much to Tom's surprise and delight, _____ joins him.)

As the evening progresses, _____ harps a little on Navidson's new found domesticity: "No more Crazy Navy, eh? Are those days gone for good? I remember when you'd party all night, shoot all morning, and then spend the rest of the day developing your film—in a closet with just a bucket and a bulb if you had to. I'm willing to bet you don't even have a darkroom here." Which is just a little too much for Navidson to bear: "Here _____, you wanna see a darkroom, I'll show you a darkroom." "Don't you dare, Navy!" Karen immediately cries. "Come on Karen, they're our friends," Navidson says, leading the two celebrities into the living room where he instructs them to look out the window so they can see for themselves his ordinary backyard. Satisfied that they understand nothing but trees and lawn could possibly lie on the other side of the wall, he retrieves the four coloured keys hidden in the antique basinet in the foyer. Everyone is pretty tipsy and the general mood is so friendly and easy it seems impossible to disturb. Which of course all changes when Navidson unlocks the door and reveals the hallway.

_____ takes one look at that dark place and retreats into the kitchen. Ten minutes later _____ is gone. _____ steps up to the threshold, points Navidson's flashlight at the walls and floor and then retires to the bathroom. A little later _____ is also gone.

Karen is so enraged by the whole incident, she makes Navidson sleep on the couch with his "beloved hallway."

No surprise, Navidson fails to fall asleep. He tosses around for an hour until he finally gets up and goes off in search of his camera.

Title card reads: Exploration A

The time stamp on Navidson's camcorder indicates that it is exactly 7:19 AM.

"Call me impetuous or just curious," we hear him mutter as he shoves his sore feet into a pair of boots. "But a little look around isn't going to hurt."

Without ceremony, he unlocks the door and slips across the threshold, taking with him only a Hi 8, a MagLite, and his 35mm Nikon. The commentary he provides us with remains very spare: "Cold. Wow, really cold! Walls are dark. Similar to the closet space upstairs." Within a few

Adventure Sports

"Frank provided the blanks but never filled them in."

Next that appeared behind the washroom / wall that was "Yip" delirious

seconds he reaches the end. The hallway cannot be more than seventy feet long. "That's it. Nothing else. No big deal. Over this Karen and I have been fighting." Except as Navidson swings around, he suddenly discovers a new doorway to the right. It was not there before.

"What the . . . ?"

Navidson carefully nudges his flashlight into this new darkness and discovers an even longer corridor. "This one's easily . . . I'd say a hundred feet." A few seconds later, he comes across a still larger corridor branching off to the left. It is at least fifteen feet wide with a ceiling well over ten feet high. The length of this one, however, is impossible to estimate as Navidson's flashlight proves useless against the darkness ahead, dying long before it can ever come close to determining an end.

Navidson pushes ahead, moving deeper and deeper into the house, eventually passing a number of doorways leading off into alternate passageways or chambers. "Here's a door. No lock. Hmmm . . . a room, not very big. Empty. No windows. No switches. No outlets. Heading back to the corridor. Leaving the room. It seems colder now. Maybe I'm just getting colder. Here's another door. Unlocked. Another room. Again no windows. Continuing on."

Flashlight and camera skitter across ceiling and floor in loose harlequin, stabbing into small rooms, alcoves, or spaces reminiscent of closets, though no shirts hang there. Still, no matter how far Navidson proceeds down this particular passageway, his light never comes close to touching the punctuation point promised by the converging perspective lines, sliding on and on and on, spawning one space after another, a constant stream of corners and walls, all of them unresizable and perfectly smooth.

Finally, Navidson stops in front of an entrance much larger than the rest. It arcs high above his head and yawns into an undisturbed blackness. His flashlight finds the floor but no walls and, for the first time, no ceiling.

Only now do we begin to see how big Navidson's house really is.

Something should be said here about Navidson's hand. Out of all the footage he personally shoots, there rarely exists a shake, tremble, jerk, or even a case of poor framing. His camera, no matter the circumstances, manages to view the world—even this world—with a remarkable steadiness as well as a highly refined aesthetic sensibility.

Comparisons immediately make Navidson's strengths apparent. Holloway Roberts' tape is virtually unwatchable: tilted frames, out of focus, shakes, horrible lighting and finally oblivion when faced with danger. Likewise Karen and Tom's tapes reflect their inexperience and can only be considered for content. Only the images Navidson shoots capture the otherness inherent in that place. Undeniably Navidson's experience as a photojournalist gives him an advantage over the rest when focusing on something that is as terrifying as it is threatening. But, of course, there is more at work here than just the courage to stand and focus. There is also the courage to face and shape the subject in an extremely original manner.²⁵

Navidson's Skill of Steady Hand

²⁵See Lisa Speon's *Images of Dark: Bessie's Paris by Night*, the wondrously encountered history of rooms in Andrew Bush's *Bonterra*, work of O. Winston Link and Karim Gaskhar, as well as some of the photographs by Lucien Algues, Osbert Larr, Cao Dorthays, Floris M. Neufels, Adrian Ghosh, Annette Lemaux, Ileana Jorjescu, Cindy Sherman, Edmund Tusk, Andreas Feininger, John Vachon, Tetuya Ichihara, Sandy Skogland, Yasuhiro Ishizawa, Beaumont Neuhall, James Almada, Robert Rauschenberg, Miyako Ichuchi, Alfred Eisenstadt, Sebastian Ribelin Salgado, Alfred Stieglitz, Robert Adam, Sol

As Navidson takes his first step through that immense arch, he is suddenly a long way away from the warm light of the living room. In fact his creep into that place resembles the exotic faith required for any deep sea exploration, the beam of his flashlight scratching at nothing but the invariant blackness.

Navidson keeps his attention focused on the floor ahead of him, and no doubt because he keeps looking down, the floor begins to assume a new meaning. It can no longer be taken for granted. Perhaps something lies beneath it. Perhaps it will open up into some deep fissure.

Suddenly immutable silence rushes in to replace what had momentarily shattered it.

Navidson freezes, unsure whether or not he really just heard something growl.

"I better be able to find my way back," he finally whispers, which though probably muttered in jest suddenly catches him off guard.

Navidson swiftly turns around. Much to his horror, he can no longer see the arch let alone the wall. He has walked beyond the range of his light. In fact, no matter where he points the flashlight, the only thing he can perceive is only darkness. Even worse, his panicked turn and the subsequent absence of any landmarks has made it impossible for him to remember which direction he just came from.

"Oh god!" he blurts, creating odd repeats in the distance.

He twists around again.

"Hey!" he shouts, spewing a multitude of a's, then rotates forty-five degrees and yells "Balls!" a long moment of silence follows before he hears the faint halls racing back through the dark. After several more such turns, he discovers a loud "easy" returns a z with the least amount of delay. This is the direction he decides on, and within less than a minute the beam from his flashlight finds something more than darkness.

Quickening his pace slightly, Navidson reaches the wall and the safety he perceives there. He now faces another decision: left or right. This time, before going anywhere, he reaches into his pocket and places a penny

and back

Gozaides, Pierre Jahan, Catherine Leroy, Leonard Hobel, Kim Van Tice, W.H. Bass Jr., Sean Flynn, Hoag Ho, Dana Stone, Nguyen Dang, Landon K. Thorne B., Gerard Hobert, Michel Laurent, Robert Jackson Ellison, Pat Sopran, Nguyen Trung Dinh, Hoang Van Tri, Neil K. Hulbert, James Melonkin, Le Dinh Da, Chhor Vuth, Chuck Arpin-Past, Raymond Martinoff, Jean Peroul, Nguyen Huong Nam, Dickey Chapelle, Lamb Dush Kar, Bryan Grigshy, Henri Huet, Hoang Thung My, Peter Ronald Van Thiel, Dorette Diane Reese, Jerry A. Rose, Oliver E. Newman, Kim Savath, Bernard Moran, Kuooy Sarun, Do Van Vu, Nguyen Mau Hien, Charles Richard Eggleston, Saia Hel, Nguyen Quynh Lien, Dick Dammeo, Vu Van Giang, Bernard Koloberg, Son Vichit, Ronald D. Gallagher, Tim Dredd, Francois Sully, Kent Potter, Alfred Datumbacal, Dieter Bellendorf, Nick Mills, Ronald L. Haeberle, Terry Reynolds, Leroy Massie, Sam Cantin, Al Chung, Philip R. Duchene. And finally Eddie Adams, Charles Hoff, Larry Burrows, and Don McCullin ("American soldiers tending wounded child in a cellar of a house by candlelight, 1968").¹⁶

¹⁶Alison Adrian Burns, another Sanpand reader, told me this list was entirely random. With the possible exception of Brannan, Speen, Dush and Link, Sanpand was not very familiar with photographers. "We just picked the names out of some books and magazines he had lying around," Burns told me. "I'd describe a picture or two and he'd say no or he'd say yes. A few times he just told me to choose a page and point. Hey, whatever he wanted to do. That was what I was there for. Sometimes though he just wanted to hear about the LA scene, what was happening, what wann't, the gloss, the names of clubs and bars. That sort of thing. As far as I know, that list never got written down."

at his feet. Relying on this marker, he heads left for a while. When a minute passes and he has still failed to find the entrance, he returns to the penny. Now he moves off to the right and very quickly comes across a doorway, only this one, as we can see, is much smaller and has a different shape than the one he originally came through. He decides to keep walking. When a minute passes and he still has not found the arch, he stops.

"Think, Navy, think," he whispers to himself, his voice edged slightly with fear.

Again that faint growl returns, rolling through the darkness like thunder.

Navidson quickly does an about face and returns to the doorway. Only now he discovers that the penny he left behind, which should have been at least a hundred feet further, lies directly before him. Even stranger, the doorway is no longer the doorway but the arch he had been looking for all along.

Unfortunately as he steps through it, he immediately sees how drastically everything has changed. The corridor is now much narrower and ends very quickly in a T. He has no idea which way to go, and when a third growl ripples through that place, this time significantly louder, Navidson panics and starts to run.

His sprint, however, lasts only a few seconds. He realizes quickly enough that it is a useless, even dangerous, course of action. Catching his breath and doing his best to calm his frayed nerves, he tries to come up with a better plan.

"Karen!" he finally shouts, a flurry of air in's almost instantly swallowed in front of him. "Tom!" he tries, briefly catching hold of the -om's as they too start to vanish, though before doing so completely. Navidson momentarily detects in the last -om a slightly higher pitch entwined in his own voice.

He waits a moment, and not hearing anything else, shouts again: "I'm in here!" giving rise to tripping an-ear's reverberating and fading, until in the next to last instant a sharp cry comes back to him, a child's cry, calling out for him, drawing him to the right.

By shouting "I'm here" and following the add-ee's singing off the walls, Navidson slowly begins to make his way through an incredibly complex and frequently disorienting series of turns. Eventually after backtracking several times and making numerous wrong choices, occasionally descending into disturbing territories of silence, the voice begins to grow noticeably louder, until finally Navidson slips around a corner, certain he has found his way out. Instead though, he encounters only more darkness and this time greater quiet. His breathing quickens. He is uncertain which way to go. Obviously he is afraid. And then quite abruptly he steps to the right through a low passageway and discovers a corridor terminating in warm yellow light, lamp light, with a tiny silhouette standing in the doorway, tugging her daddy home with a cry.

Emerging into the safety of his own living room, Navidson immediately scoops Daisy up in his arms and gives her a big hug.

"I had a nightmare," she says with a very serious nod.

Similar to the Khumbu Icefall at the base of Mount Everest where blue seracs and chasms change unexpectedly throughout the day and night, Navidson is the first one to discover how that place also seems to constantly change. Unlike the Icefall, however, not even a single hairline fracture appears in those walls. Absolutely nothing visible to the eye provides a

positions that
of his change
to Navidson
the house

positions of
some things
the house

"What's the matter," she murmurs, still half-asleep.

"Go back to sleep. Daisy just had a bad dream."

Navidson starts to go back downstairs.

"I'm sorry Navy," Karen says quietly. "I'm sorry I got so mad. It's not your fault. That thing just scares me. Come back to bed."

And as they later confide in separate video entries, that night, for the first time in weeks, they made love again, their descriptions running the gamut of anything from "gentle" and "comforting" to "familiar" and "very satisfying." Their bodies had repaired what words never tried to, and at least for a little while they felt close again.

The next morning, with harmony now restored, Navidson cannot bring himself to tell Karen about his visit. Fortunately having nearly gotten lost inside his own house has for the moment diminished his appetite for its darkness. He promises to turn over the initial investigation to Billy Reston: "Then we'll call *The New York Times*, Larry King, whoever, and we'll move. End of story." Karen responds to his offer with kisses, clinging to his hand, a stability of sorts once again returning to their lives.

Still the compromise is far from satisfying. As Karen records on her Hi 8: "I told Navy I'll stay for the first look in there but I've also called Mom. I want to get out of here as soon as possible."

Navidson admits in his: "I feel lousy about lying to Karen. But I think it's unreasonable of her to expect me not to investigate. She knows who I am. I think —"

At which point, the study door suddenly swings open and Daisy, wearing a red and gold dress, barges in and begins tugging on her father's sleeve.

"Come play with me Daddy."

Navidson lifts his daughter onto his lap.

"Okay. What do you want to play?"

"I don't know," she shrugs. ~~Always~~ — *Hallways*

"What's always?"

But before she can answer, he starts tickling her around the neck and Daisy dissolves into bursts of delight.

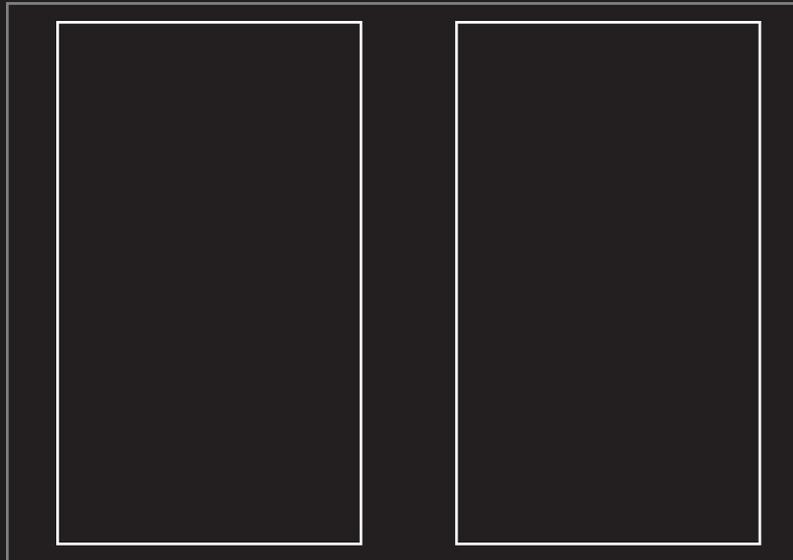
Despite the tremendous amount of material generated by Exploration A, no one has ever commented on the game Daisy wants to play with her father, perhaps because everyone assumes it is either a request "to play always" or just a childish neologism.

Then again, "always" slightly mispronounces "hallways."

It also echoes it.

2B - Creation of Space

Defining the Site



Manual to READ Architecture in Literature: Chapter 2

The spreads of the page have a marginal offset to define the boundaries similar to the offset one must leave as per the rules and regulation of the site.

Zoning



Manual to READ Architecture in Literature: Chapter 2

The dotted lines represent the zoning of the site. The divided zones will reside certain spaces that will in-turn [House](#) the required activities.

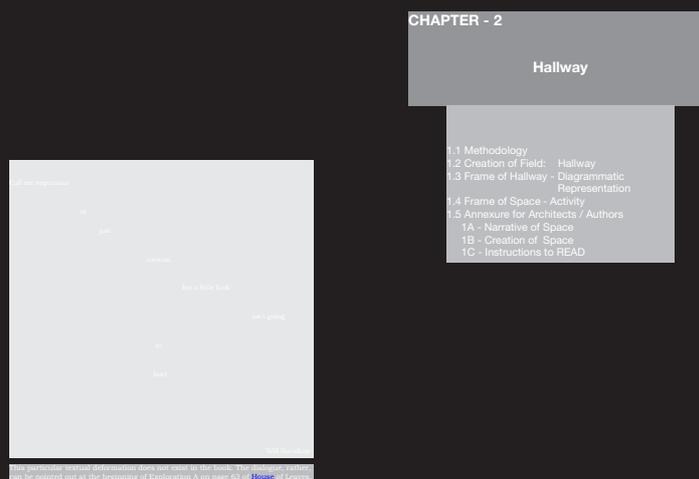
Sequence and Hierarchy



Manual to READ Architecture in Literature: Chapter 2

The zones are then classified as per the sequence and hierarchy of space. The darkest being the primary space followed by secondary space and finally the lightest being the tertiary space.

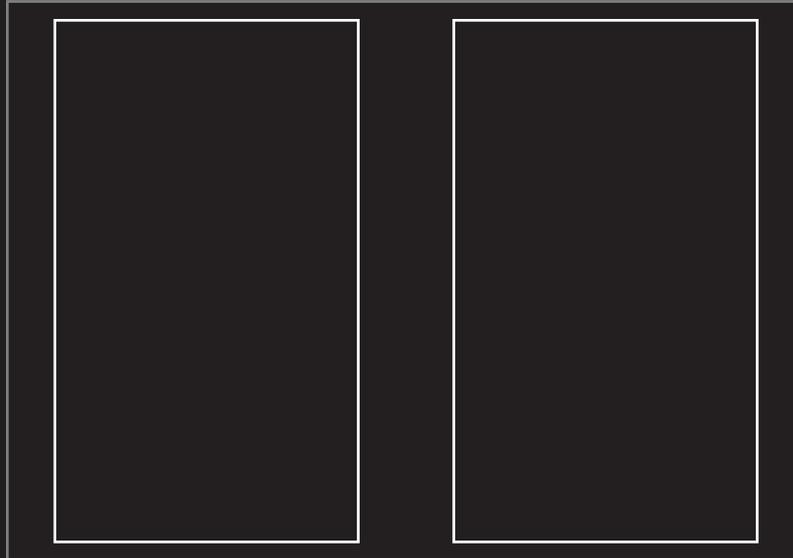
Activity



Manual to READ Architecture in Literature: Chapter 2

After the following layers, the obscure motion and experience of interacting with the tertiary space first and then primary space is created.

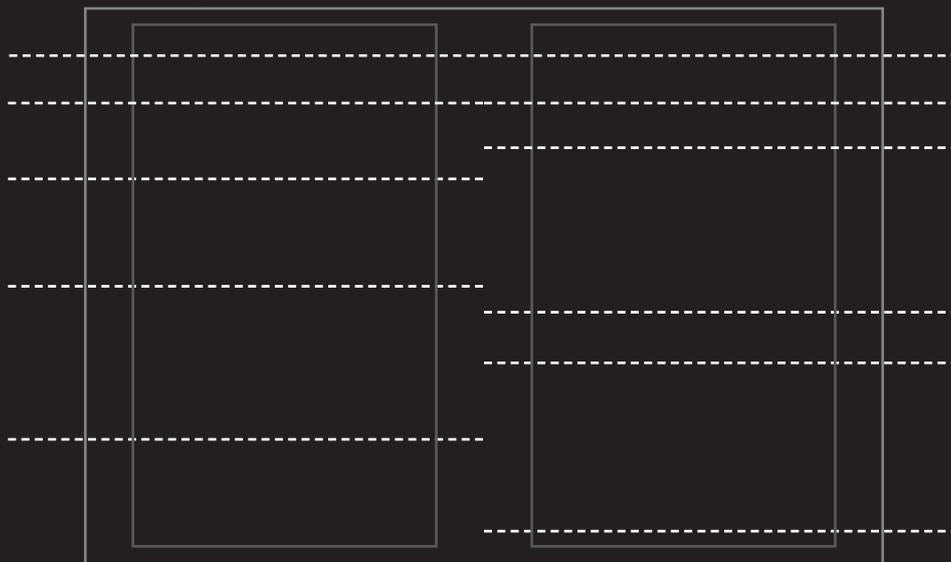
Defining the Site



Manual to READ Architecture in Literature: 2.1 Creation of Field

The spreads of the page have a marginal offset to define the boundaries similar to the offset one must leave as per the rules and regulation of the site.

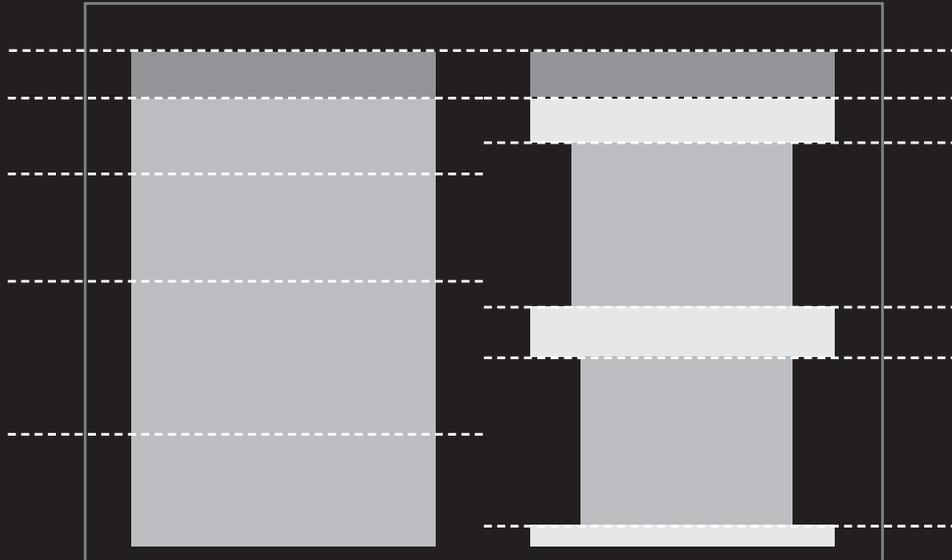
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Sequence and Hierarchy



Manual to READ Architecture in Literature: 2.1 Creation of Field

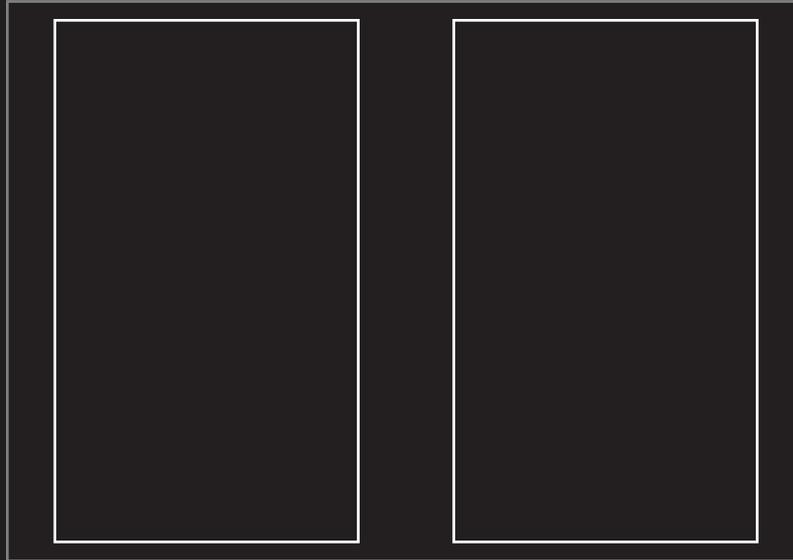
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Activity

Manual to READ Architecture in Literature: 2.1 Creation of Field

The primary spaces are pure function and hence are short and crisp. The secondary activities take up most of the Frame of Space as it defines the transition between the primary and tertiary. The spaces are experienced in terms of hierarchy.

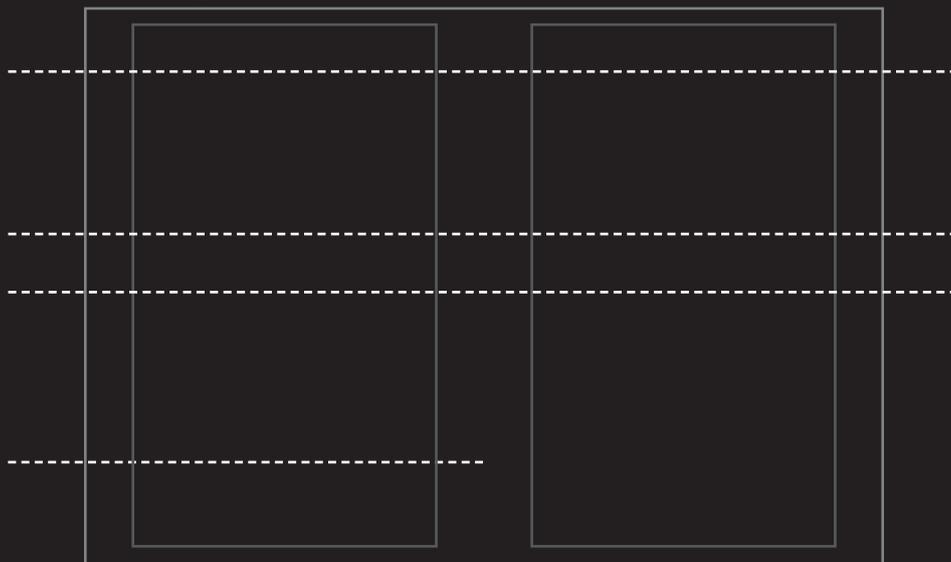
Defining the Site



Manual to READ Architecture in Literature: 2.1 Creation of Field

The spreads of the page have a marginal offset to define the boundaries similar to the offset one must leave as per the rules and regulation of the site.

Zoning



Manual to READ Architecture in Literature: 2.1 Creation of Field

The dotted lines represent the zoning of the site. The divided zones will reside certain spaces that will in-turn [House](#) the required activities.

Sequence and Hierarchy



Manual to READ Architecture in Literature: 2.1 Creation of Field

The zones are then classified as per the sequence and hierarchy of space. The darkest being the primary space followed by secondary space and finally the lightest being the tertiary space.

Activity

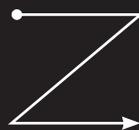
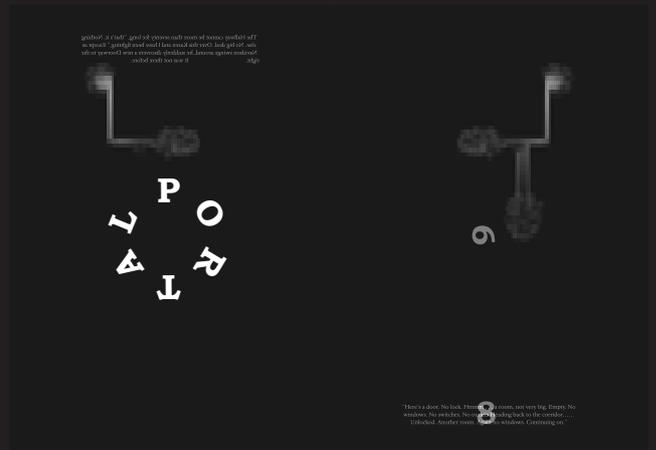
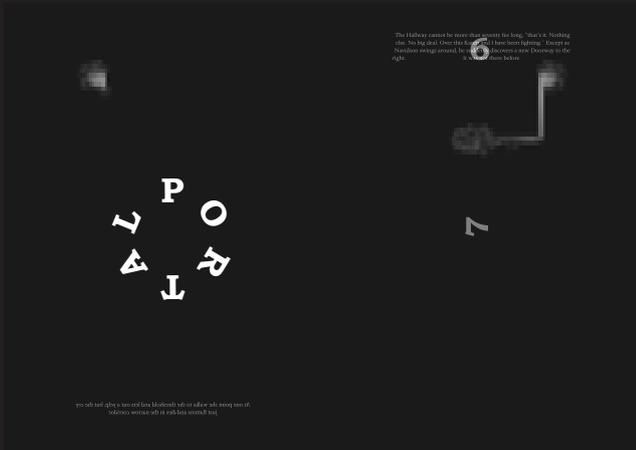
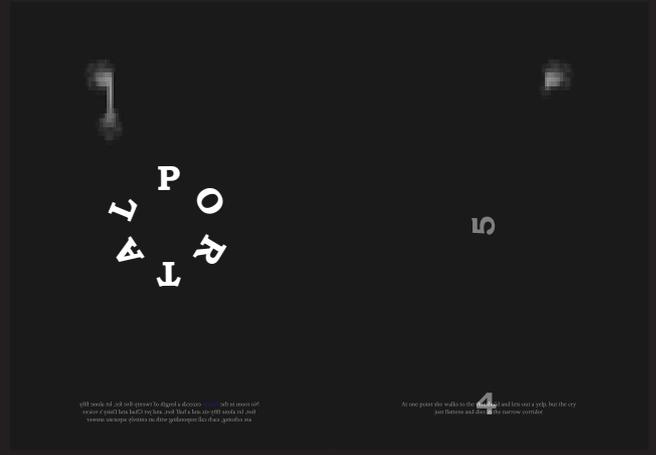
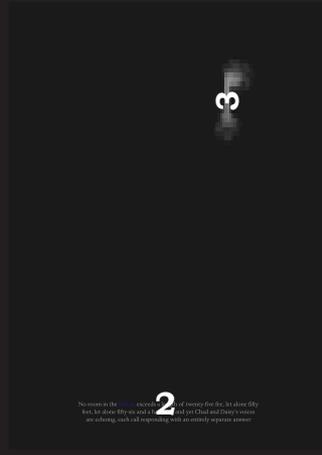


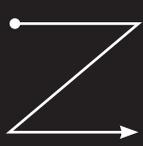
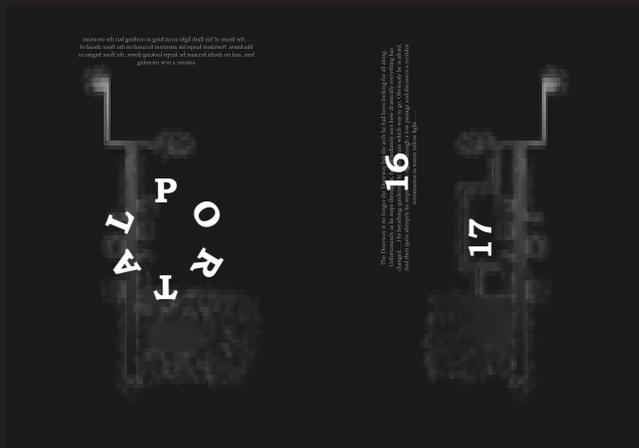
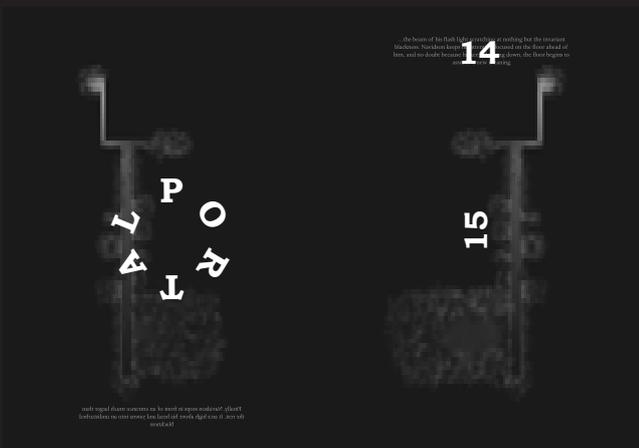
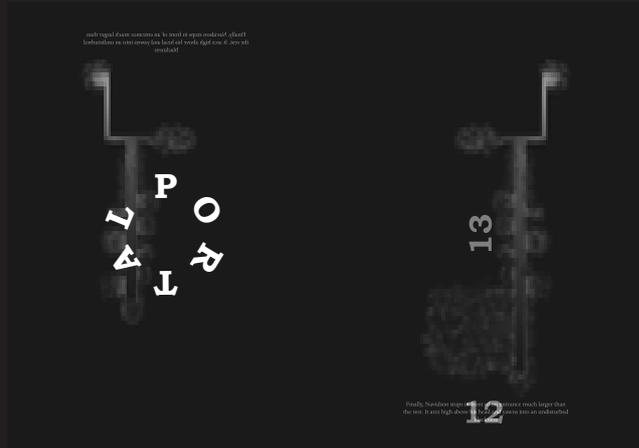
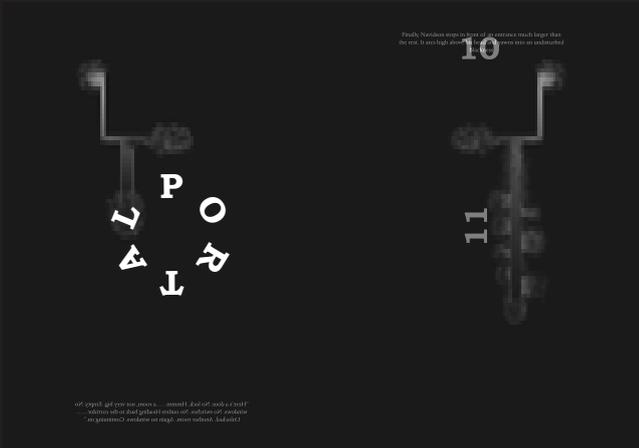
Manual to READ Architecture in Literature: 2.1 Creation of Field

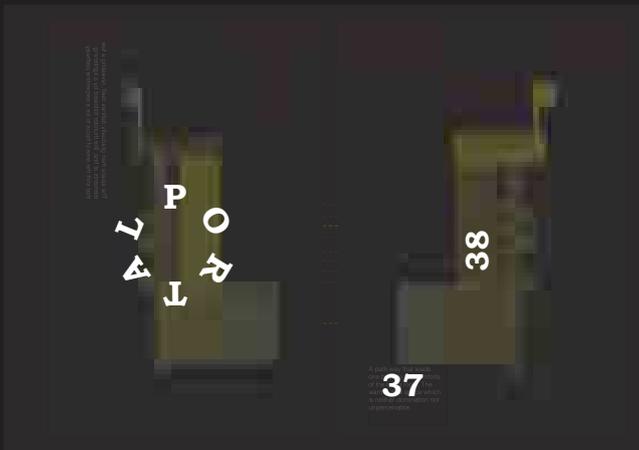
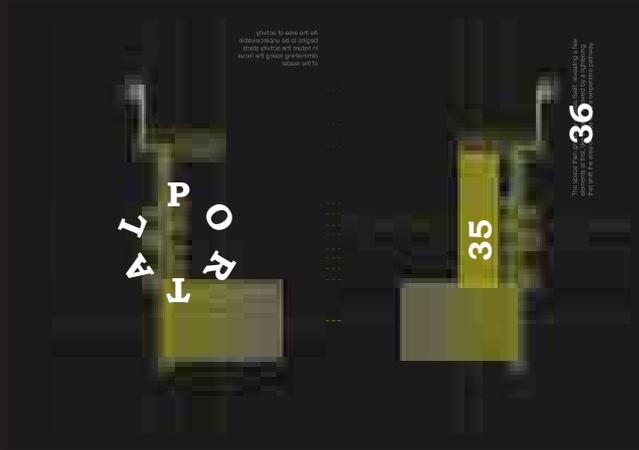
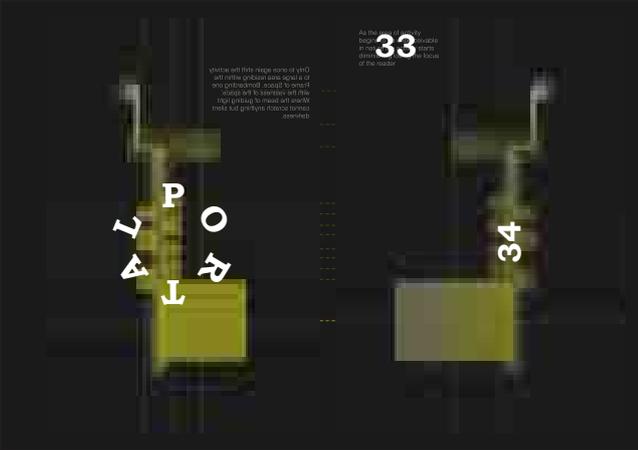
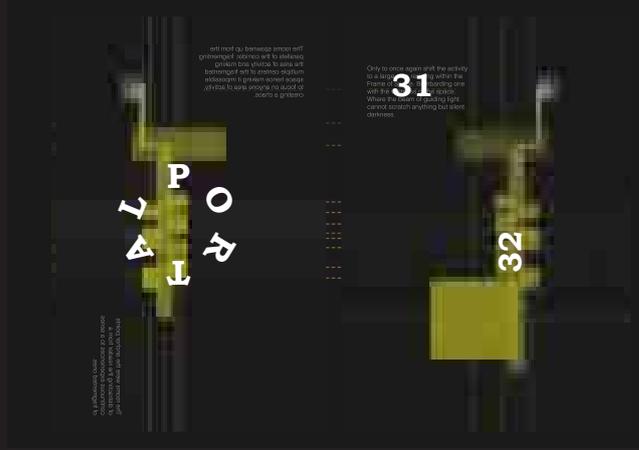
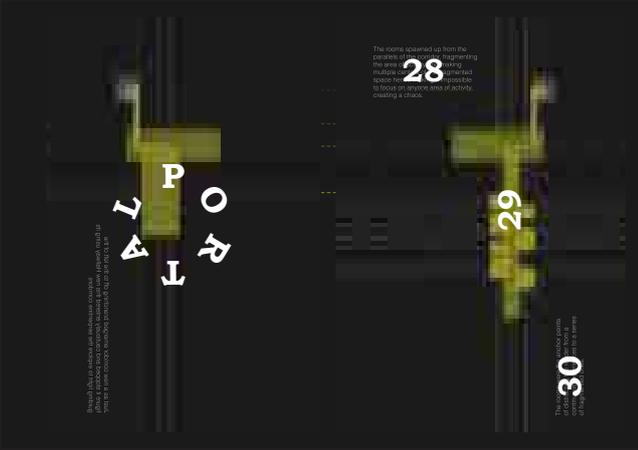
The primary spaces are pure function and hence are short and crisp. The secondary activities take up most of the Frame of Space as it defines the transition between the primary and tertiary. The spaces are experienced in terms of hierarchy.

2C - Instructions to READ

1







But all this - the mysterious, far-reaching hair-line trail, the absence of sun from the sky, the tremendous cold, and the strangeness and weirdness of it all - made no impression on the man. It was not because he was long used to it. He was a newcomer in the land, a chechaquo, and this was his first winter. The trouble with was that he was without imagination.

- Jack London
"To Built A Fire"

CHAPTER - 3

Spiral Staircase

- 3.1 Methodology
- 3.2 Creation of Field: Spiral Staircase
- 3.3 Frame of Spiral - Diagrammatic
Staircase Representation
- 3.4 Frame of Space - Activity
- 3.5 Annexure for Architects / Authors
 - 3A - Narrative of space
 - 3B - Creation of space
 - 3C - Instructions to READ

3.1 Methodology

Field: Spiral Staircase

This chapter is about Exploration 1, Exploration 2 and Exploration 3. All these Explorations are independent Explorations. Each Exploration discovers a new element of the [House](#). Along with the elements it also shows how vast the [House](#) is from the inside. The living room where the Doorway began is far gone and now the spaces don't only feel uncanny but are vast and almost imperceptible. The spaces being huge have started dominating the proportions of a human body. The explorers of these Explorations are Holloway, Jed and Wax who find an endless Spiral Staircase which is another predatory space element of the [House](#).

Creation of Field: Spiral Staircase

The literal text is first color coded as per the importance of the descriptions. Thus deriving the overall field for these particular Exploration. The Frames of Space which are the pages where these Explorations takes form is further decoded and converted into textual diagrams.

The highlighted regions of the text mark the activity taking place within the Frame of Space. The elements and gestures along with the understanding of the plot and the story arc built up is further used to create a perceivable form in terms of a series of diagrams. .

Frame of Spiral Staircase / Frame of Space

Once the Field of the space is defined, it is further broken down to several Frames of Space where the activities take place. Diagrams are created to support the visual side of the fictional space which is derived from the Textual Space of the content comprising of the descriptions of all three Explorations.

The diagrams are then decoded in terms of the architectural elements and the gestures that give form to the diagrams. The activity that resides within is then highlighted to correspond the motion that takes place within each Frame of Space. This is done using a hatch that increases in transparency with each passing Frame of Space paving way to new activities which are relatively translucent. The activity creates motion in the still diagrams and to support the center of this motion either the point of focus is derived using dashed lines of the similar dynamic as the hatches.

Annexures for Architects / Authors

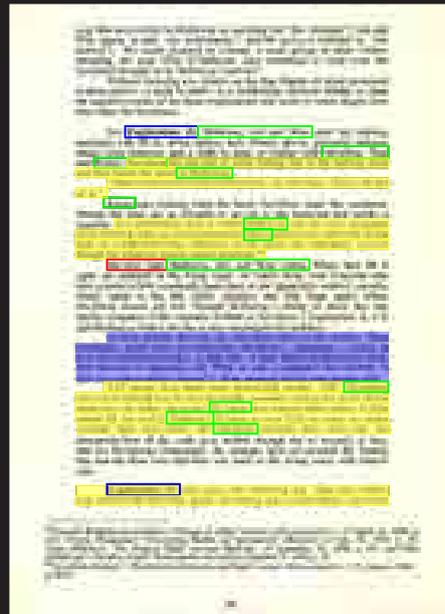
The Annexures contain the original pages of [House](#) of Leaves where the Spiral Staircase resides within the narrative of all the three Explorations. Further, it contains the creation of the space of the [Thesis](#) and Instructions to read the diagrams that reside in the Frame of Spiral Staircase and Frame of Space.

3.2 Creation of Field: Spiral Staircase

The textual space that contain Exploration 1, Exploration 2 and Exploration 3 is coexist and overall with each other on the very same frame of space. Most of the part of this narrative is the description of how Holloway, Jed and Wax uncover the vastness of the [House](#) for the first time. The endless Spiral Staircase being in the focus of the following narratives.

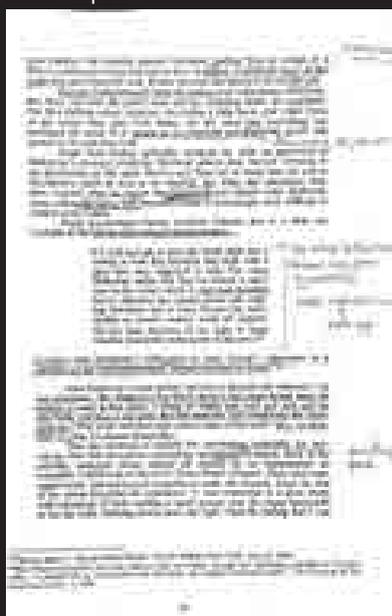


HOL pg 84

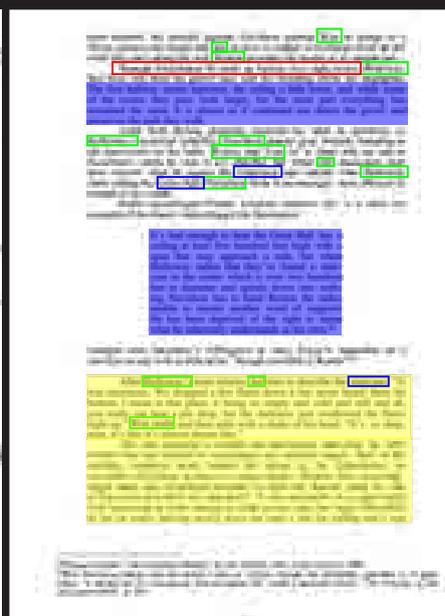


Textual Space 8 - pg 84

Textual Space 8 Puts the reader directly in the middle of the Activities that are taking place just before the Explorations begin only to once again fragment and jump in the Spaces residing in the three Explorations. Unlike other textual spaces, this one does not pace the reader but bombards the reader by the immensity of the Spaces and their detailed descriptions.

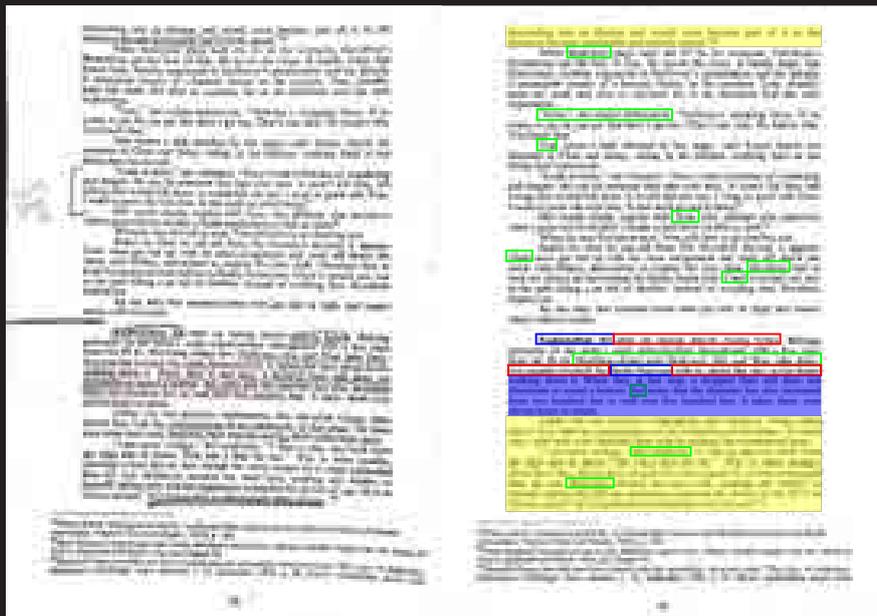


HOL pg 85



Textual Space 9 - pg 85

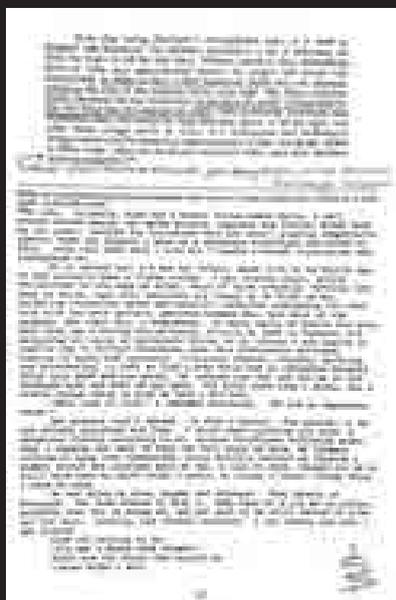
Textual Space 9 starts off with describing the spaces a bit vaguely only to take a breath and further literally narrows down the description of the Spaces in terms of their characteristics.



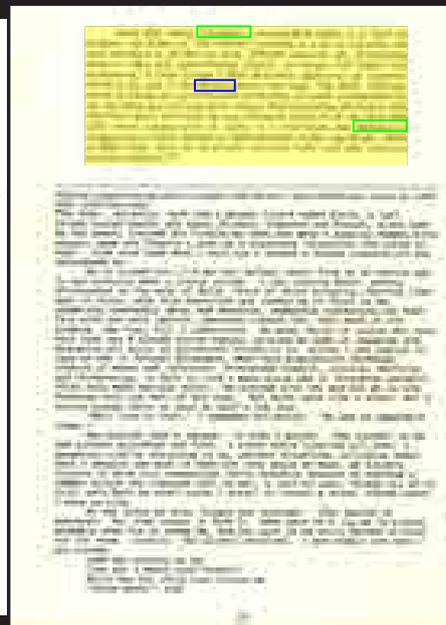
HOL pg 86

Textual Space 10 - pg 86

Textual Space 10 is again a jump towards the final Exploration, Exploration 3. Starting with loosely defined dialogue amongst the human characters. Further describing the time span in during which this Exploration takes form.

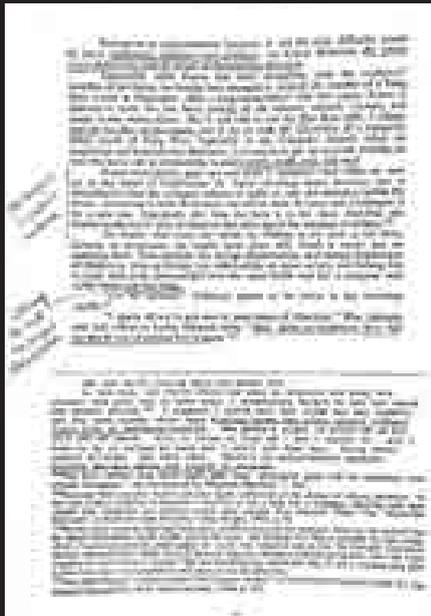


HOL pg 87

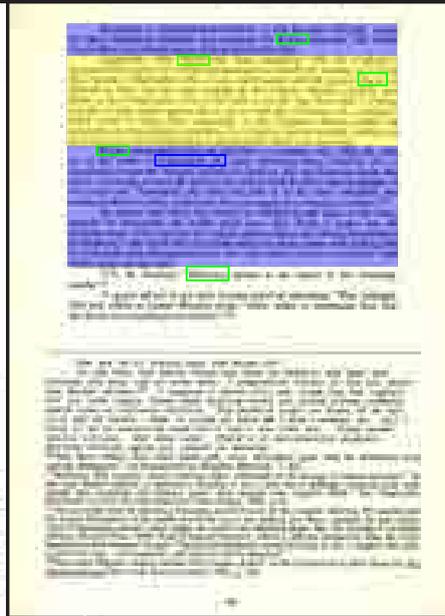


Textual Space 11 - pg 87

Textual Space 11, a space where a major overlap of the tertiary world manifests. The tertiary overlap paces the reader and drifts the focus from the world that resides spaces that dominate and are imperceivable to a world which they can relate to.



HOL pg 90

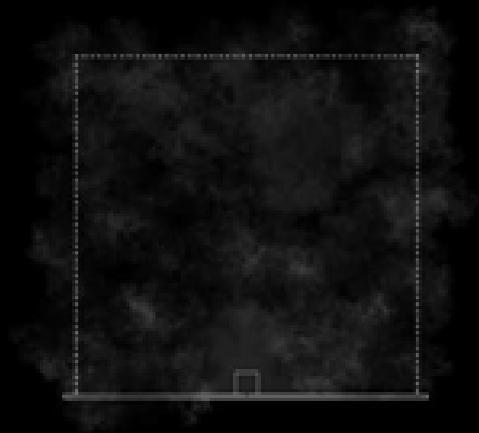


Textual Space 12 - pg 90

Textual Space 12, a final jump or fragment that sums up all the Explorations. The observations made by the human characters of the narrative reveal the vastness and the immensity that treads in the coexistence of the worlds of [House of Leaves](#).

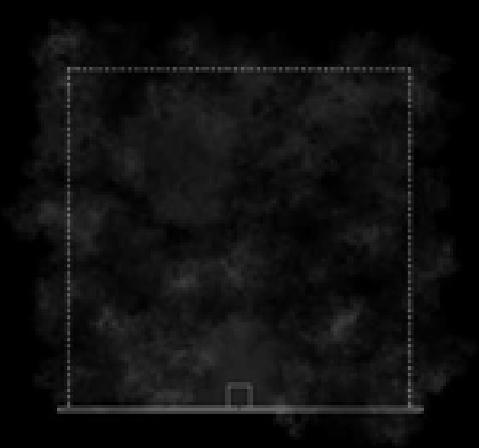
3.3 Frame of Spiral - Diagrammatic Staircase Representation

A little later at least fifteen hundred feet away
they discover the opposing wall



0 250ft 500ft

years past but had been buried for
they discover the opposing wall



1005 1025 0



What no one is prepared for, however, is the even larger entrance waiting for them, opening into an even greater void:



1005 1025 0

ever greater void:
larger entrance waiting for them, opening into an
What no one is prepared for, however, is the even



It's bad enough to hear the Great Hall has a ceiling at least five hundred feet high with a span that may approach a mile,

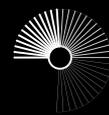


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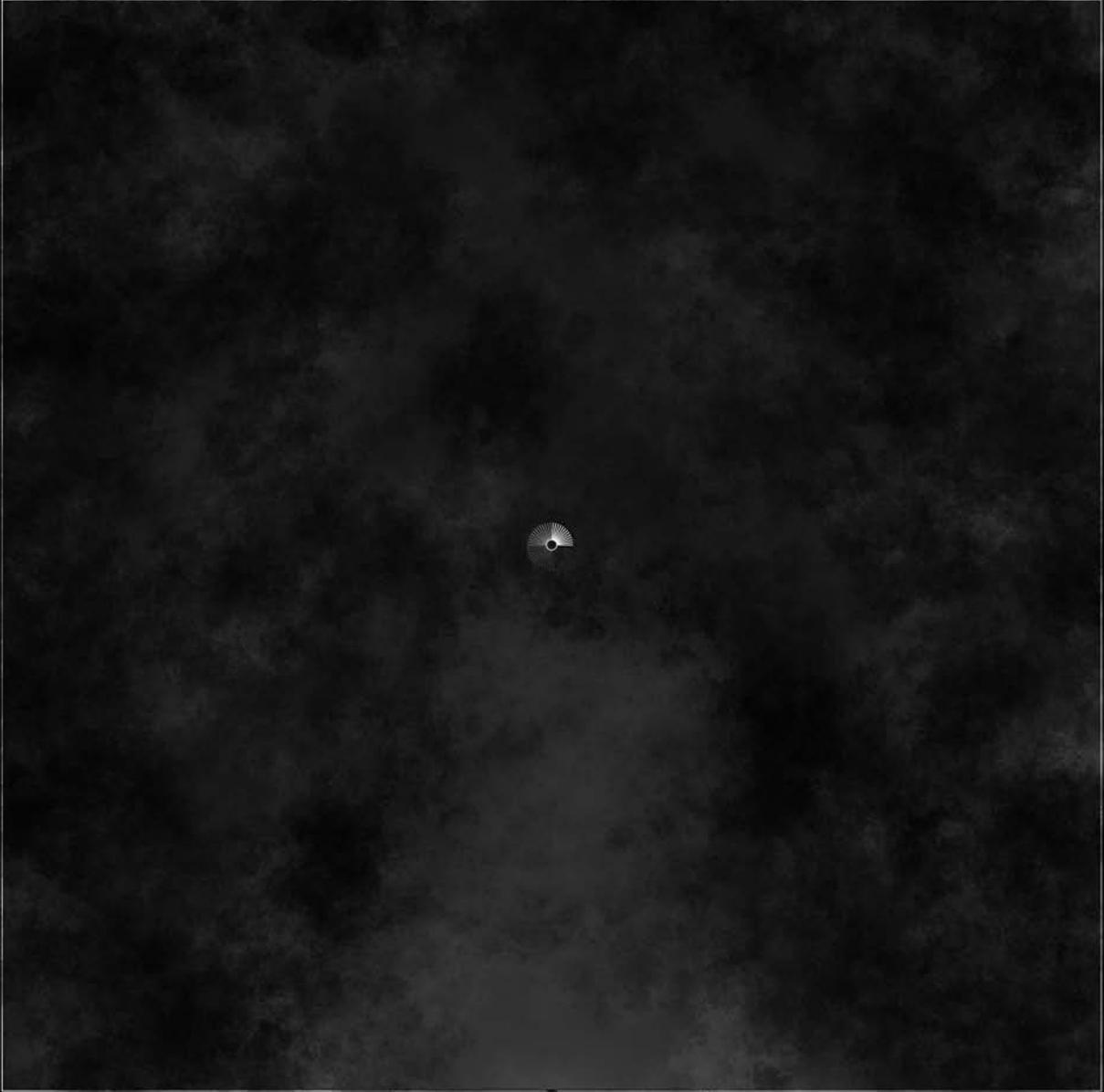
may approach a mile,
hundred feet high with a span that
Hall has a ceiling at least five
It's bad enough to hear the Crest

But when Holloway radios that they've found a staircase in the center which is over two hundred feet in diameter and spirals down into nothing

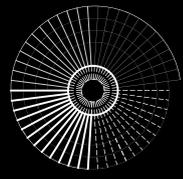
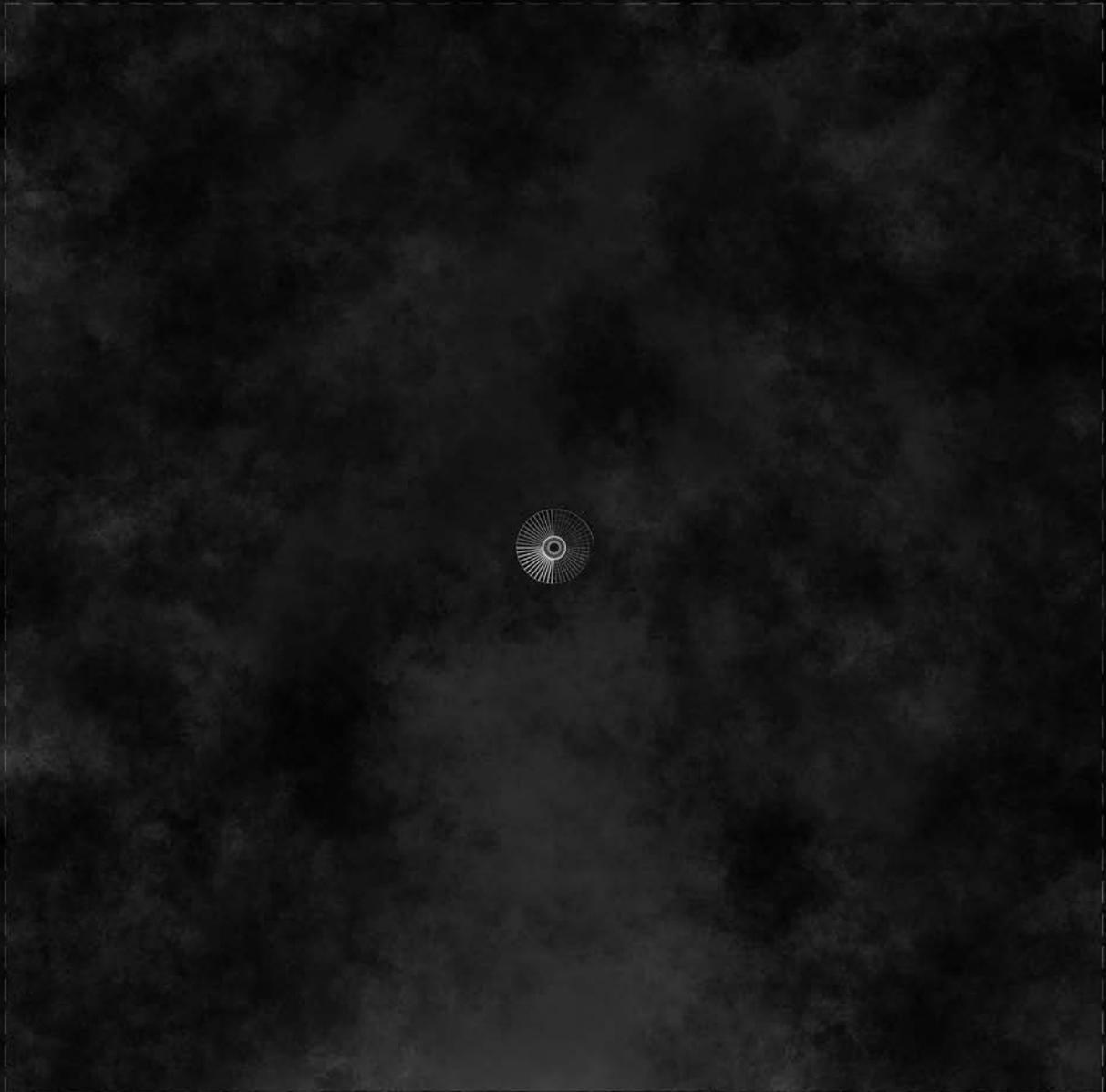


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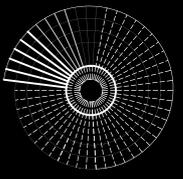
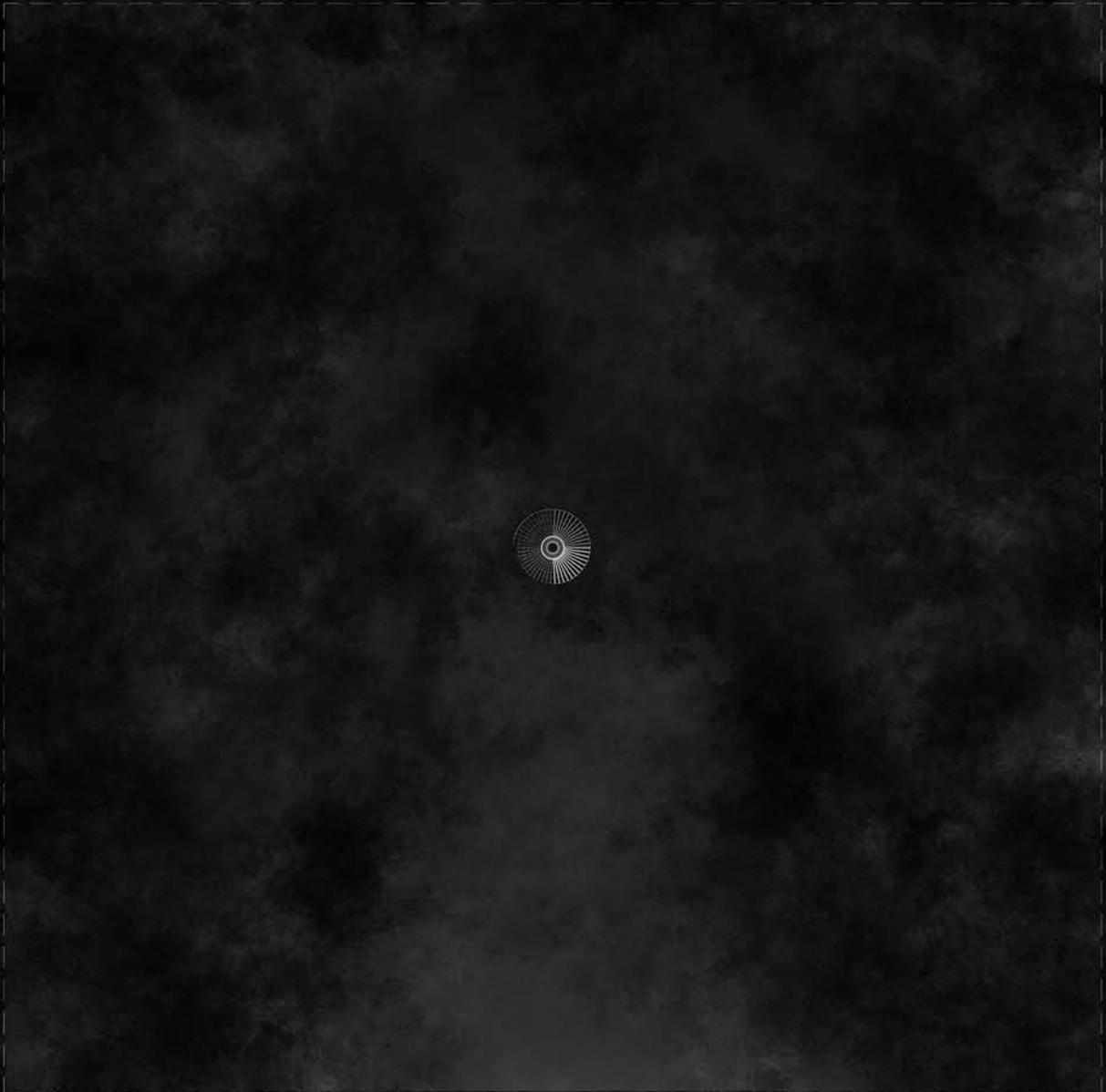
But when Holloway rejoins that
center which is over two hundred
feet in diameter and sits at the
center of the tower's shaft, it's
grinding



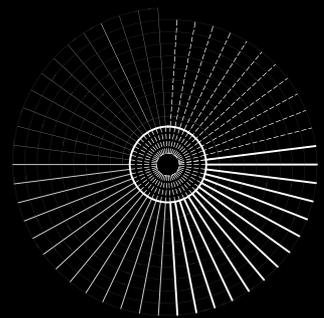
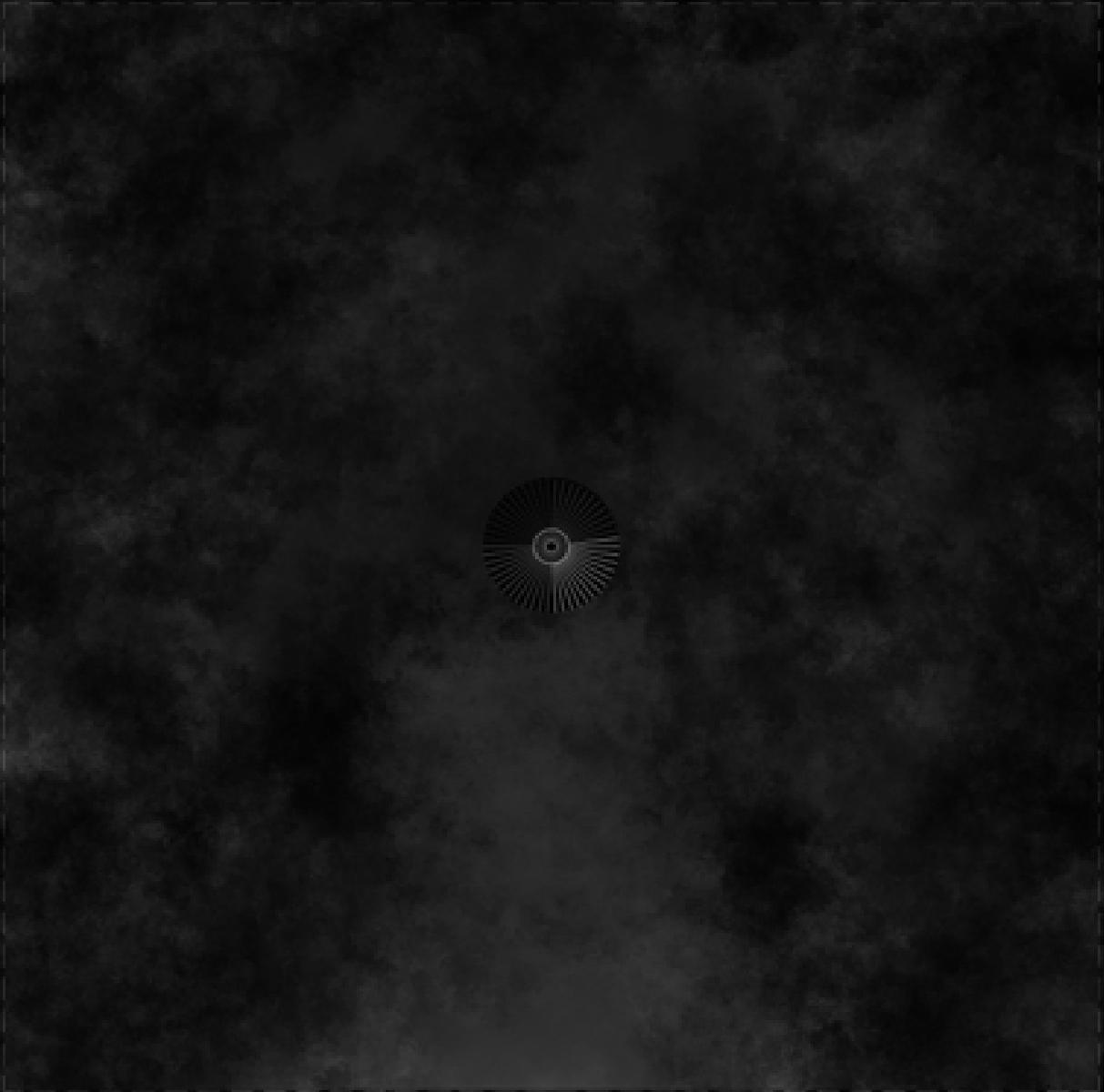
We dropped a few flares down it but
never heard them hit bottom



0 250ft 500ft

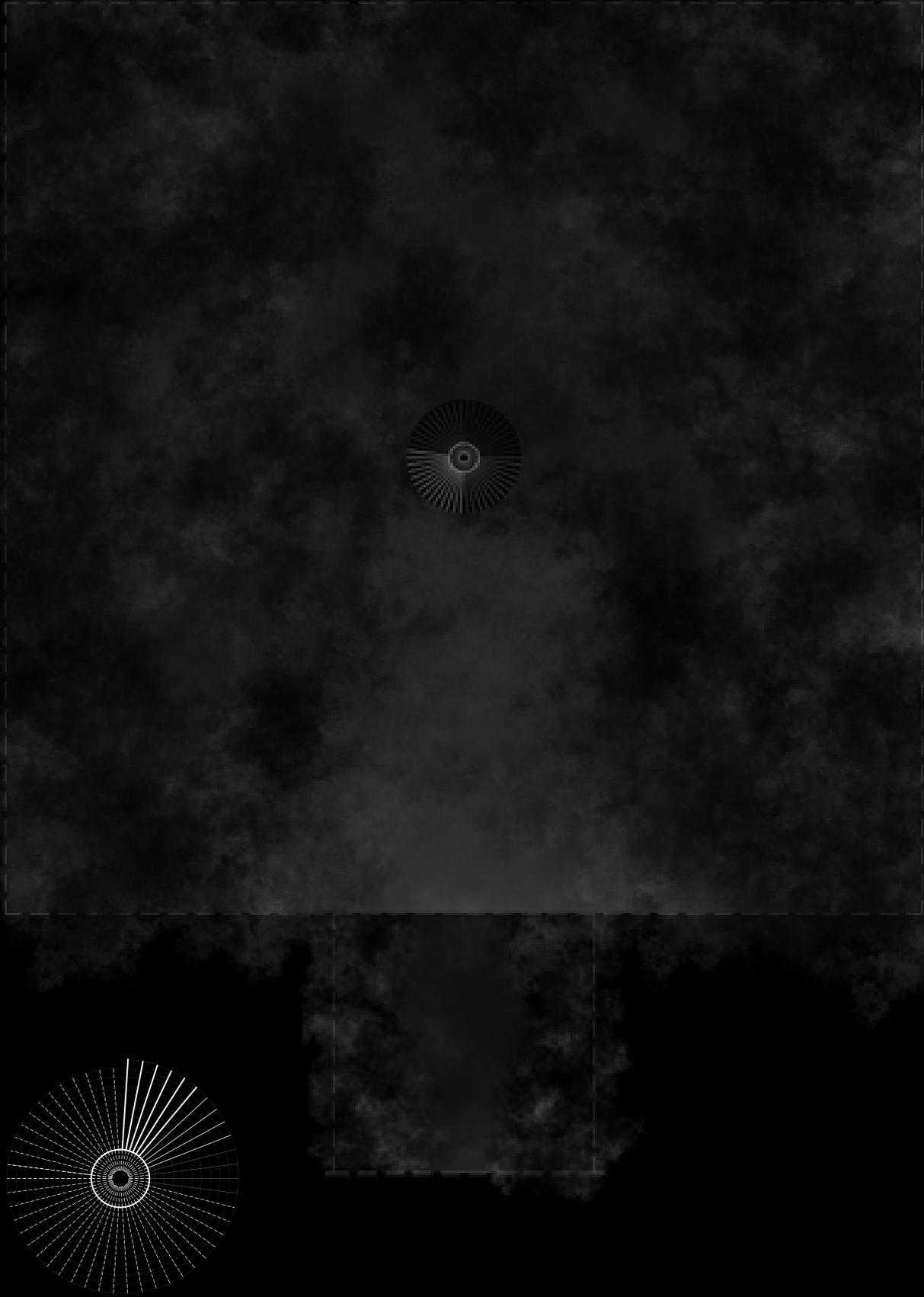


never heard them hit bottom
We dropped a few lines down it but

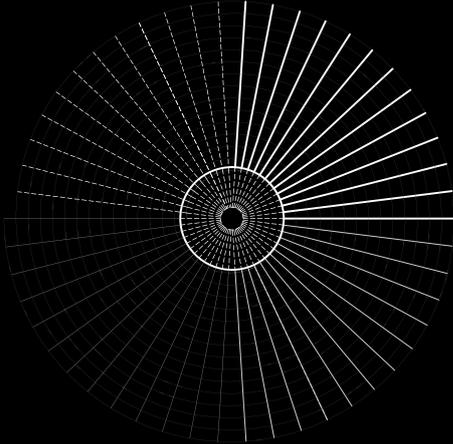
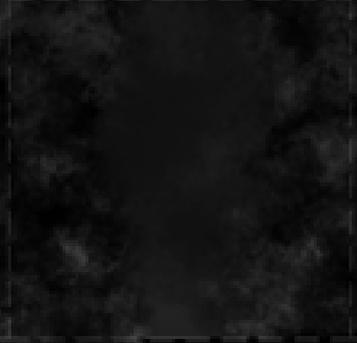
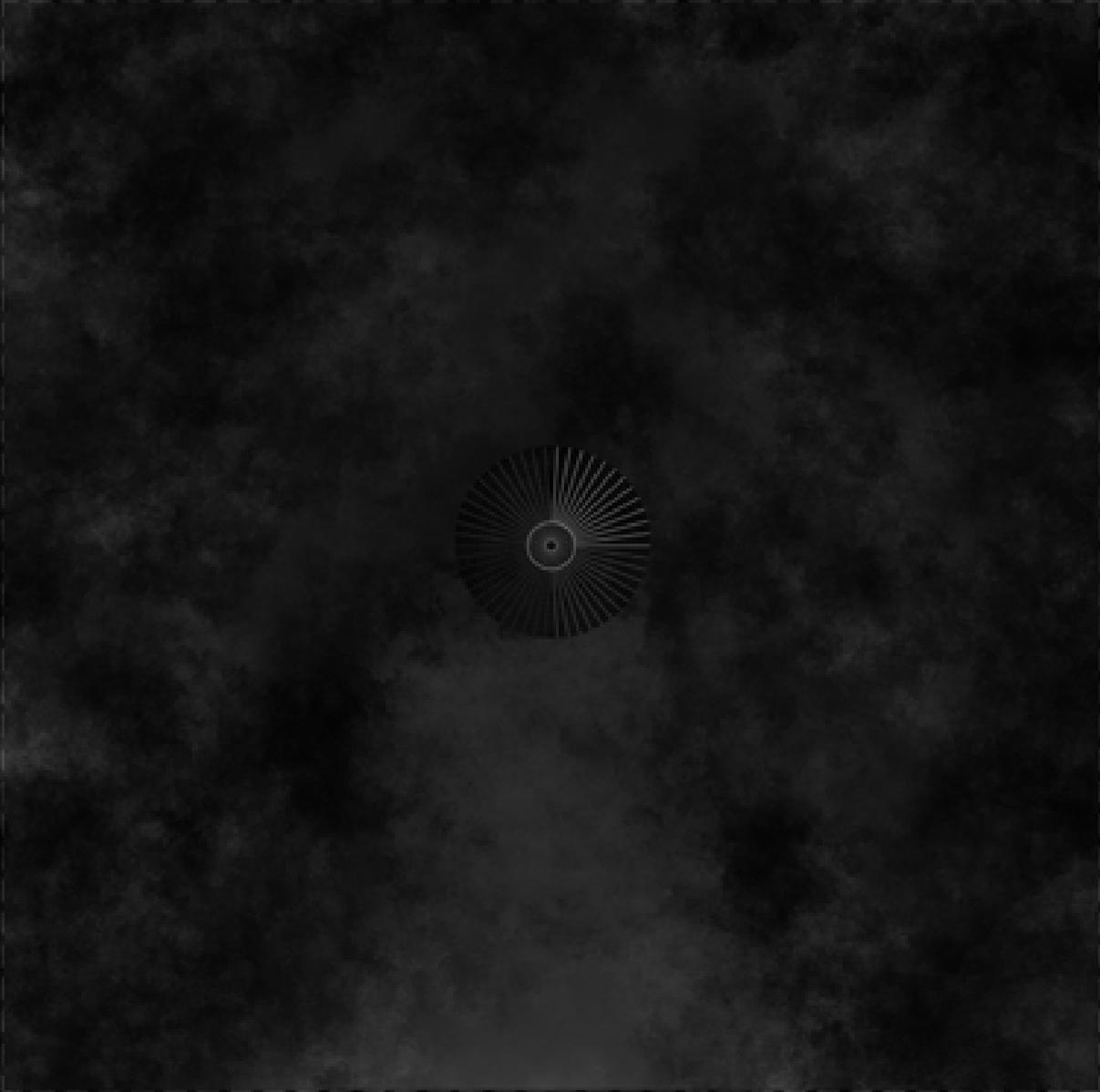


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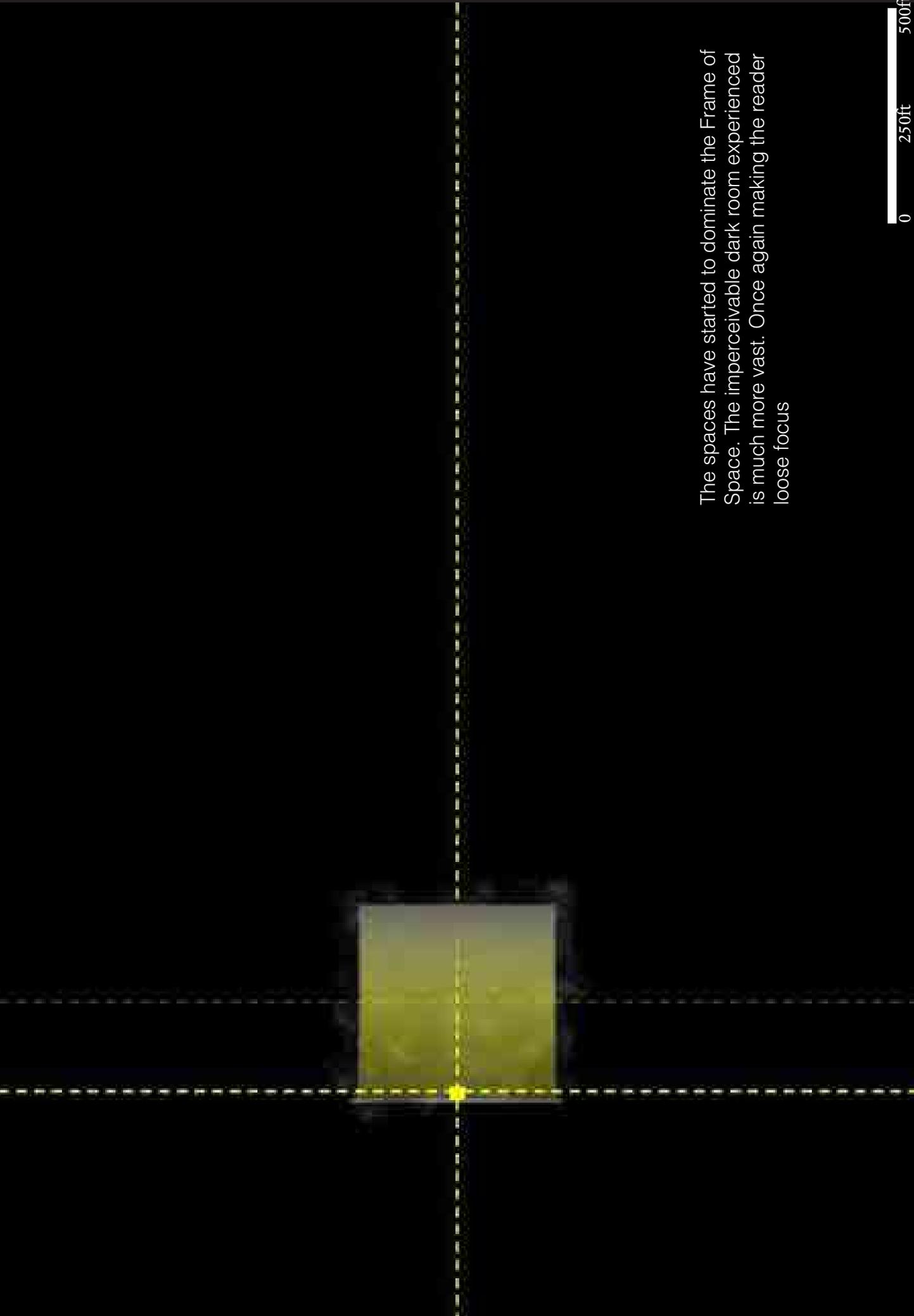
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Jed notes that the diameter has also increased from two hundred feet to well over five hundred feet



3.4 Frame of Space - Activity

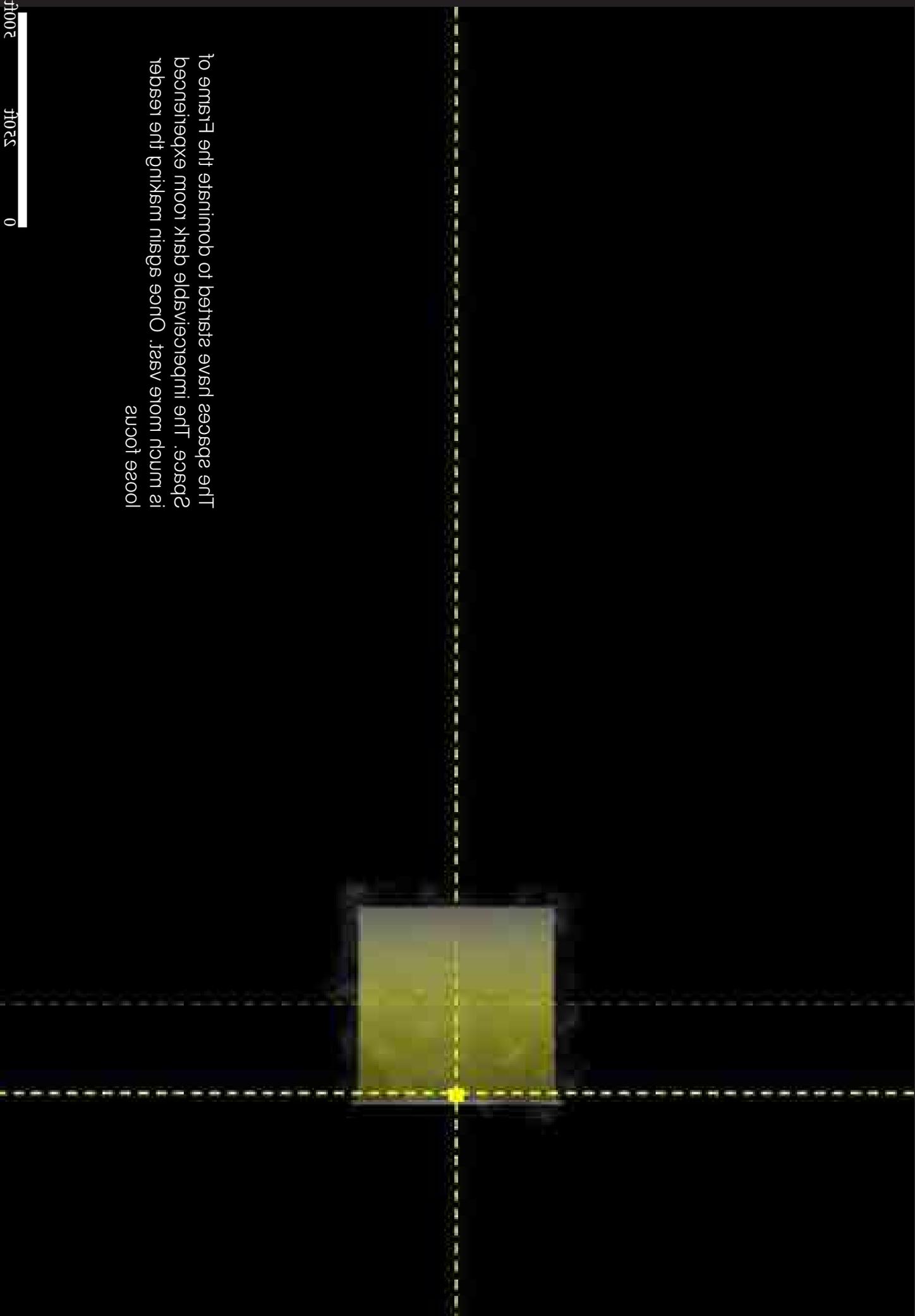


The spaces have started to dominate the Frame of Space. The imperceptible dark room experienced is much more vast. Once again making the reader loose focus

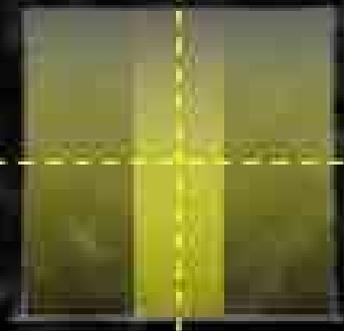


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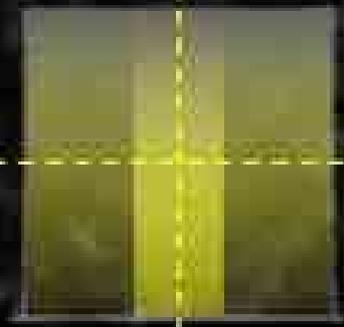


a linear movement towards the opposite end of the wall, focusing on a linear path of the imperceivable space. Squeezing the area of activity in a linear path

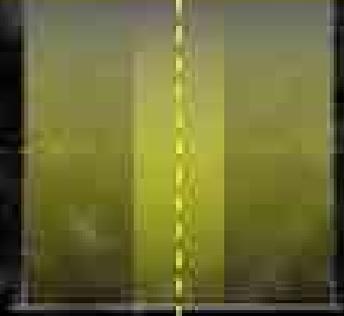


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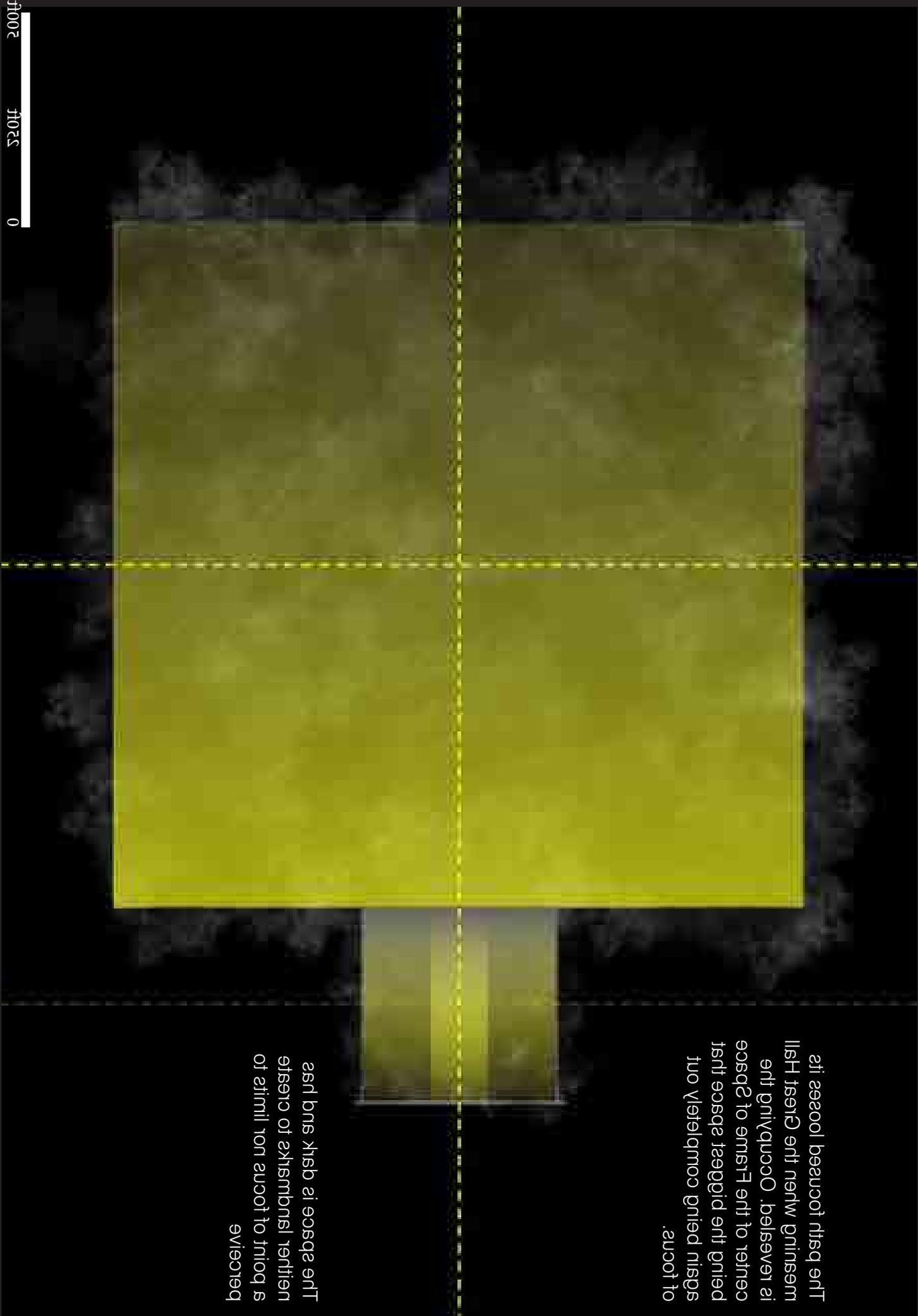
a linear movement towards the opposite end of the wall, focusing on a linear path of the imperceivable space. Squeezing the area of activity in a linear path



The path focused looses its meaning when the Great Hall is revealed. Occupying the center of the Frame of Space being the biggest space that again being completely out of focus.



The space is dark and has neither landmarks to create a point of focus nor limits to perceive

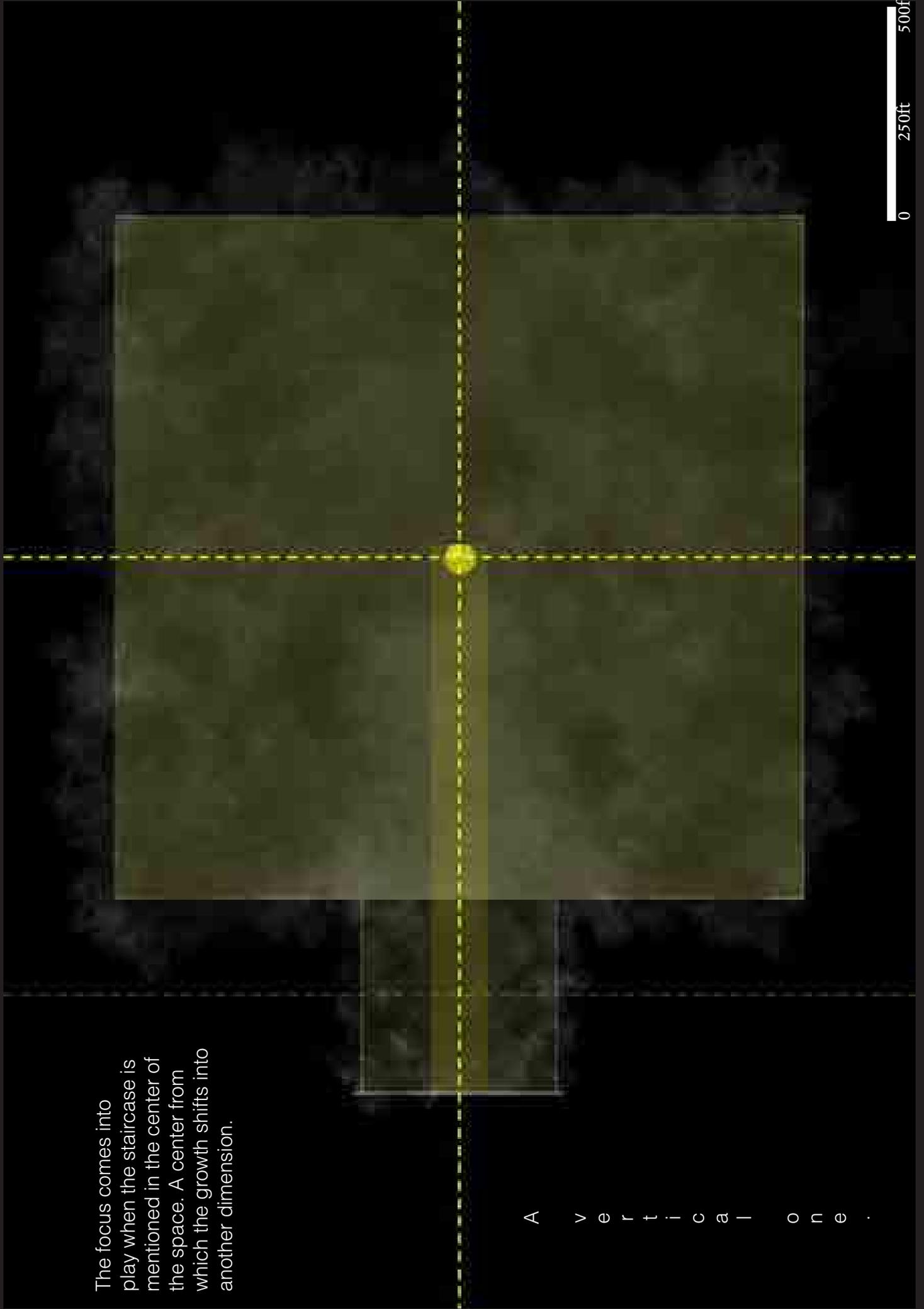


perceived
 of stimuli for a user to interact with
 a point of focus for interaction
 and to create
 a sense of space and depth

The perceived space is defined by the
 boundaries of the object and the
 distance between the object and the
 user. The perceived space is not
 the same as the actual space. The
 perceived space is a function of the
 distance between the object and the
 user.

The focus comes into play when the staircase is mentioned in the center of the space. A center from which the growth shifts into another dimension.

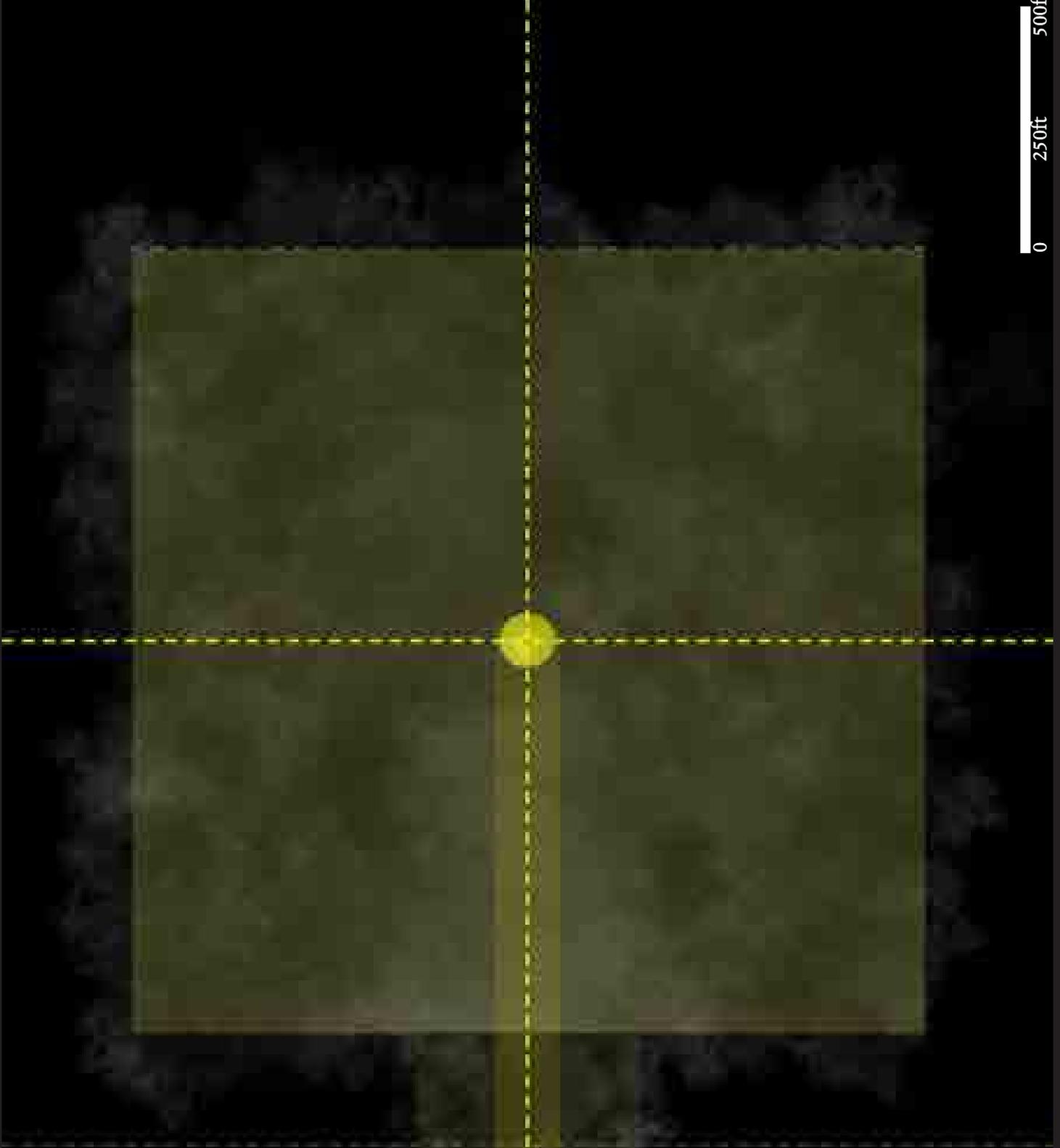
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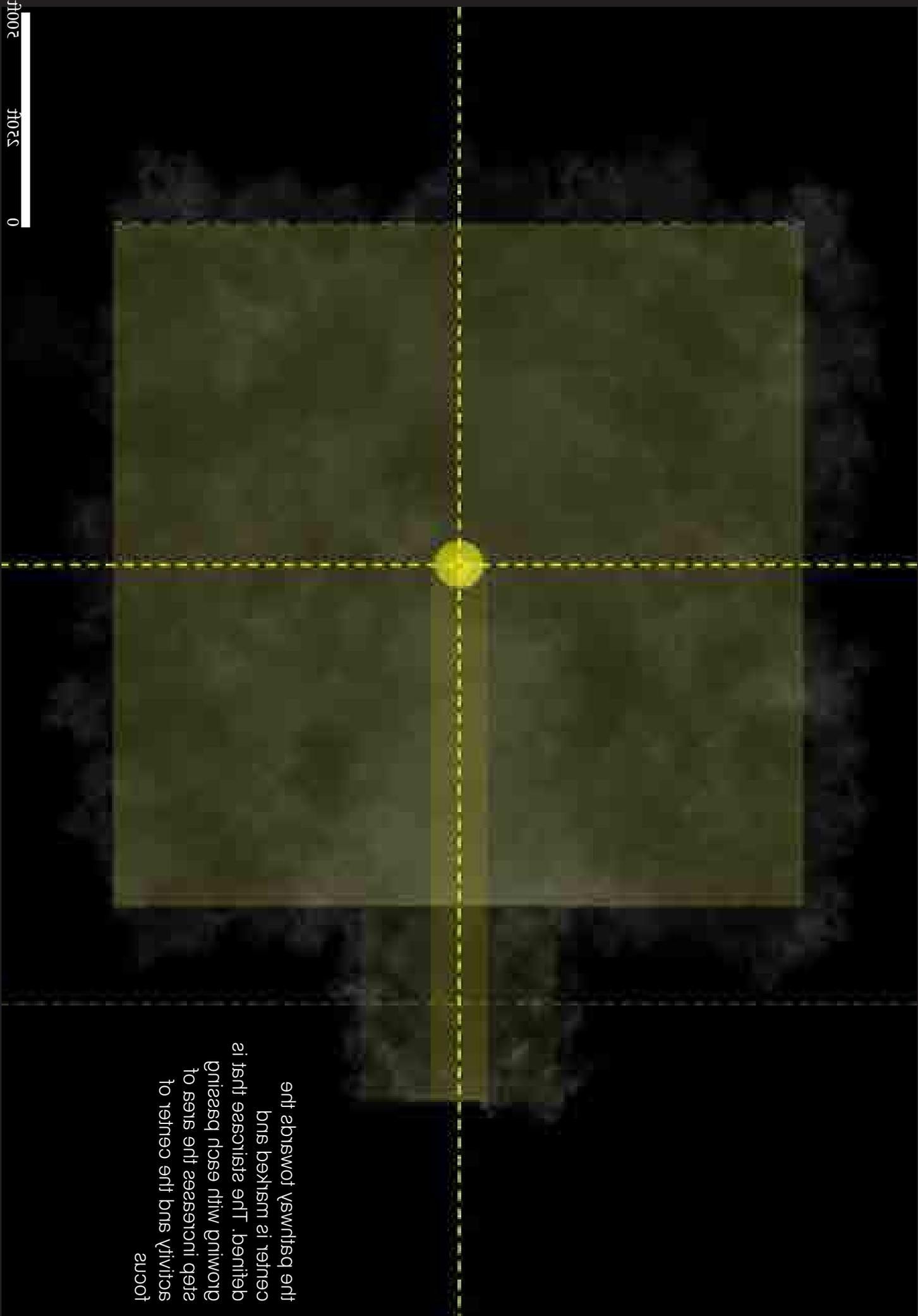
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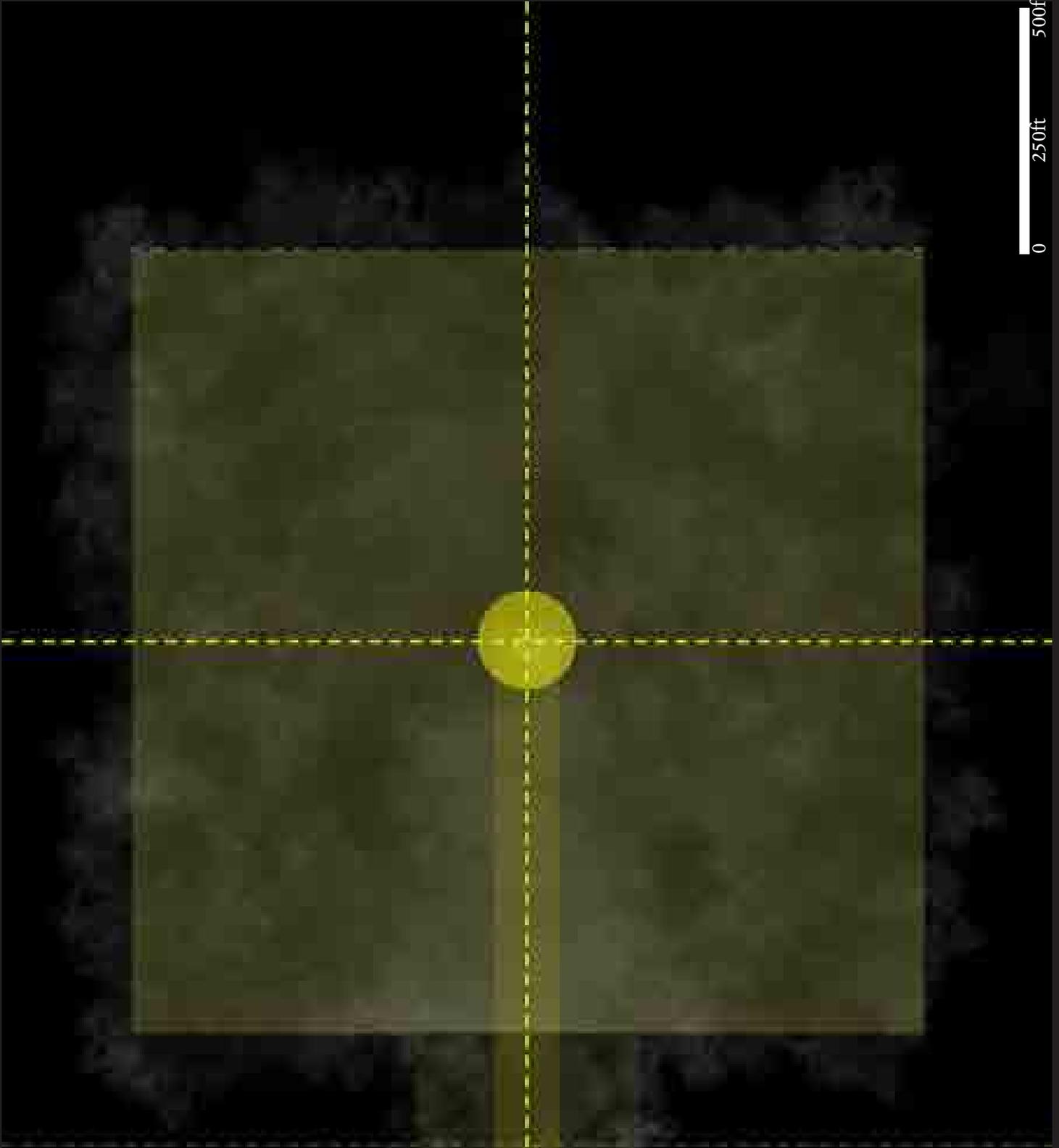
the pathway towards the center is marked and defined. The staircase that is growing with each passing step increases the area of activity and the center of focus



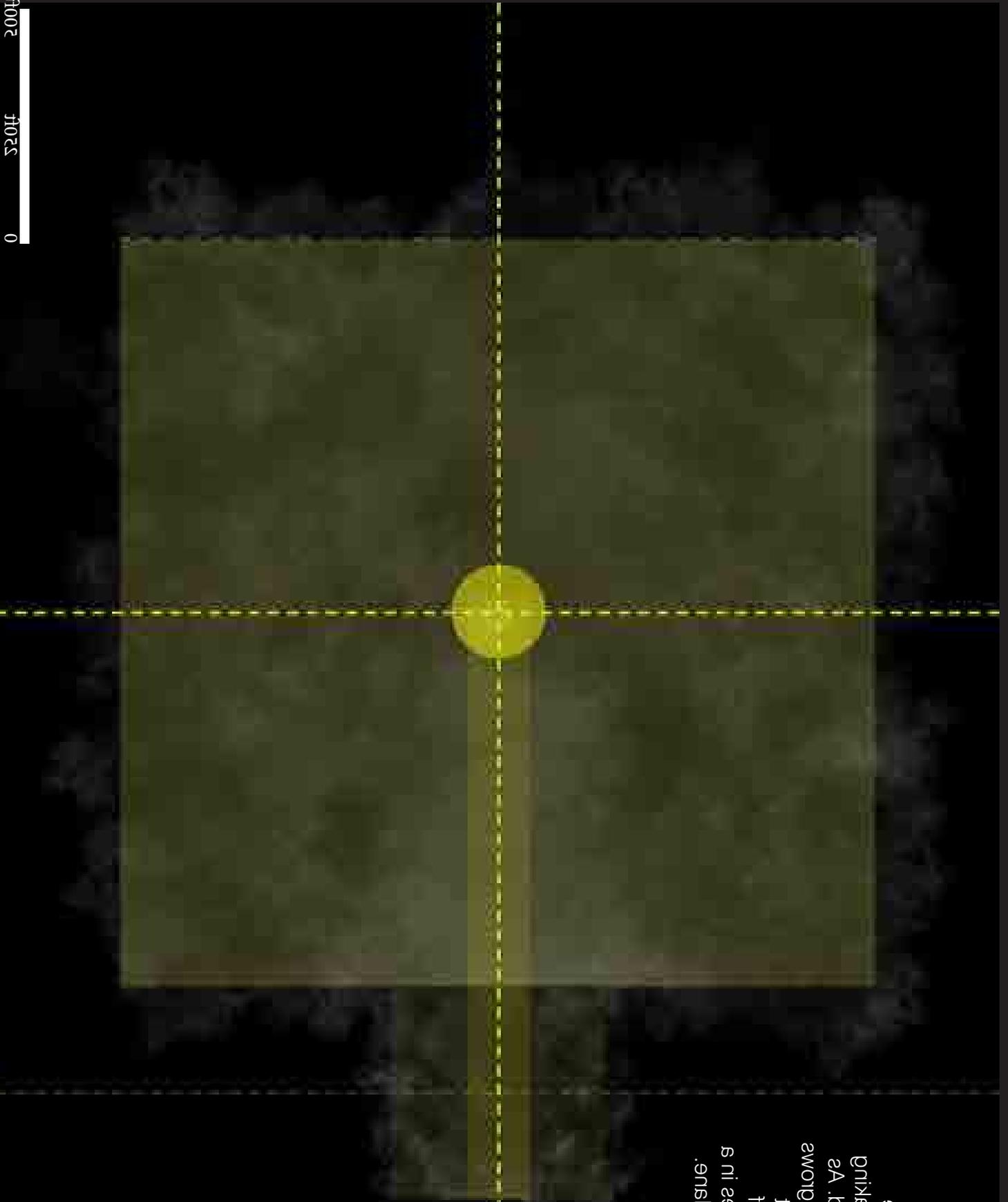
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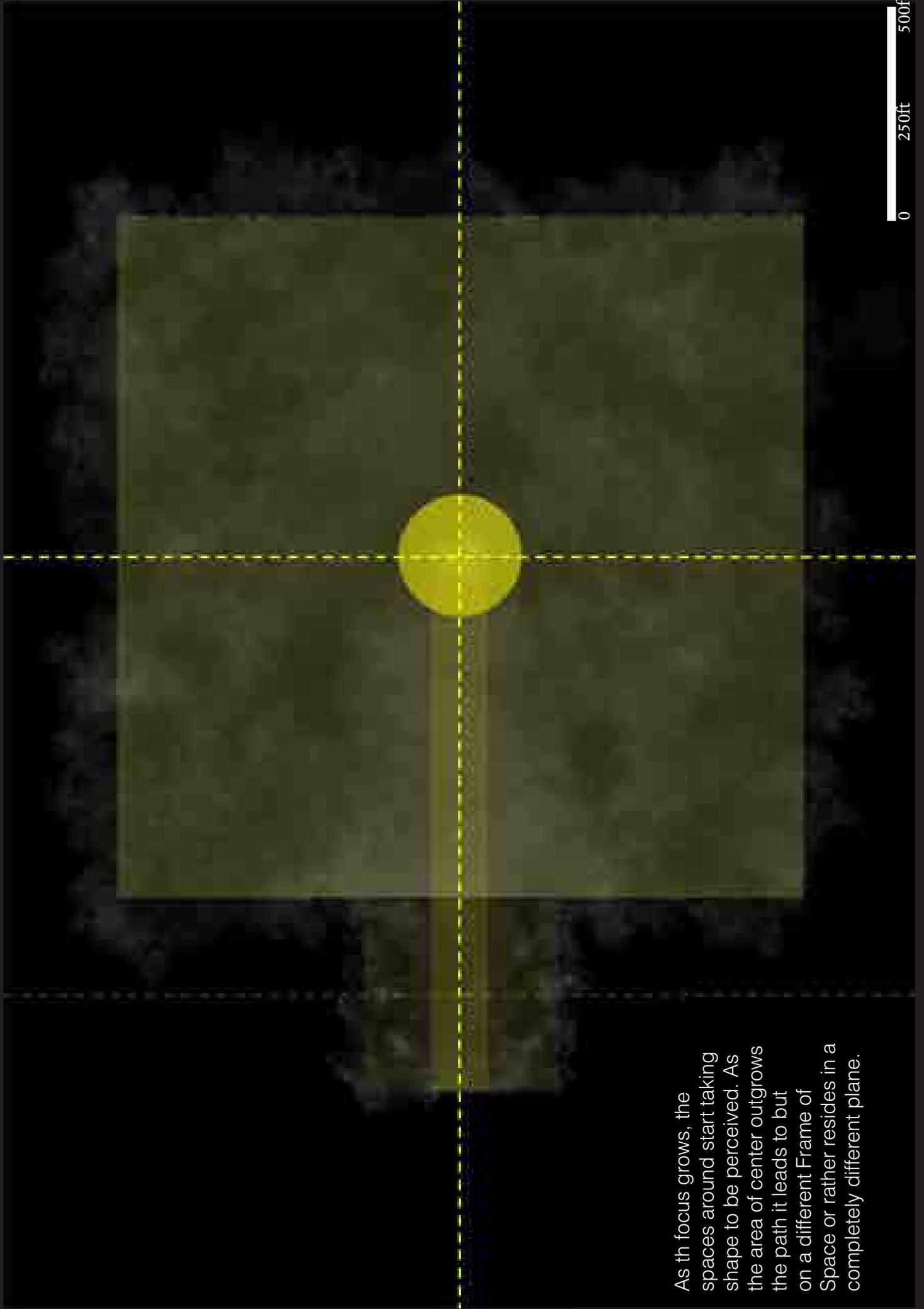


As the focus grows, the spaces around start taking shape to be perceived. As the area of center outgrows the path it leads to but on a different Frame of Space or rather resides in a completely different plane.



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As the focus grows, the spaces around start taking shape to be perceived. As the area of center outgrows the path it leads to but on a different Frame of Space or rather resides in a completely different plane.

3.5 Annexure

3A - Narrative of Space

(e.g. She never refers to Holloway as anything but "the stranger"; Jed and Wax appear as only "the instruments"; and the house is encoded as "the patient"). No doubt inspired by Calzani, a small group of other writers, including the poet Elfor O'Halloran, have continued to mill over the dynamics brought on by Holloway's arrival.⁹¹

Without focusing too closely on the fine filigree of detail presented in these pieces—a book in itself—it is worthwhile, however briefly, to track the narrative events of the three explorations and recite to some degree how they effect the Navidsons.

For Exploration #1, Holloway, Jed and Wax enter the hallway equipped with Hi 8s, down parkas, hats, Gortex gloves, powerful halogen lamps, extra batteries, and a radio to keep in contact with Navidson, Tom and Reston. Navidson ties one end of some fishing line to the hallway door and then hands the spool to Holloway.

"There's almost two miles of line here," he tells him. "Don't let go of it."

Karen says nothing when she hears Navidson make this comment, though she does get up abruptly to go out to the backyard and smoke a cigarette. It is particularly eerie to watch Holloway and his team disappear down the long hallway, while just outside Karen paces back and forth in the light of a September day, oblivious of the space she repeatedly crosses though for whatever reason cannot penetrate.⁹²

An hour later, Holloway, Jed, and Wax return. When their Hi 8 tapes are replayed in the living room, we watch along with everyone else how a series of lefts eventually leads them to the apparently endless corridor which, again to the left, offers entrance into that huge space where Navidson almost got lost. Though Holloway's ability to shoot this trip hardly compares to the expertise evident in Navidson's Exploration A, it is still thrilling to follow the trio as they investigate the darkness.

As they quickly discover, the void above them is not infinite. Their flashlights, much more powerful than Navidson's, illuminate a ceiling at least two hundred feet high. A little later, at least fifteen hundred feet away, they discover an opposing wall. What no one is prepared for, however, is the even larger entrance waiting for them, opening into an even greater void.

Two things keep them from proceeding further. One—Holloway runs out of fishing line. In fact, he briefly considers setting the spool down, when two—he hears the growl Navidson had warned them about. A little rattled by the sound, Holloway decides to turn back in order to better consider their next move. As Navidson foretold, they soon see for themselves how all the walls have shifted (though not as severely as they had for Navidson). Fortunately, the changes have not severed the fishing line and the three men find their way back to the living room with relative ease.

Exploration #2 takes place the following day. This time Holloway carries with him four spools of fishing line, several flares, and some

⁹¹Consider Bingham Armstrong's "Stranger in a Hall" *Journal of Psychoanalysis*, v.14 April 13, 1996, p. 142; Yvonne Husacker's "Counseling, Relief, and Interojection" *Medicine*, v.2 July 18, 1996, p. 56; Curtis Melcher's "The Surgical Hand" *Internal Medicine*, v.8 September 30, 1996, p. 93; and Elfor O'Halloran's "Invasive Cures" *Homeopathic Alternatives*, October 31, 1996, p. 28.

⁹²See Jeffrey Noblet's "The Illusion of Intimacy and Depth" *Ladies Home Journal*, v. 111, January 1994, p. 90-93.

neon markers. He virtually ignores Navidson, putting Wax in charge of a 35mm camera and instructing Jed on how to collect scrapings from all the walls they pass along the way. Reston provides the dozen or so sample jars.

Scrapings on the wall

Though Exploration #2 ends up lasting over eight hours, Holloway, Jed, Wax only hear the growl once and the resulting shifts are negligible. The first hallway seems narrower, the ceiling a little lower, and while some of the rooms they pass look larger, for the most part everything has remained the same. It is almost as if continued use deters the growl and preserves the path they walk.

disrupting Mr/Semco

Aside from feeling generally incensed by what he perceives as Holloway's postured authority, Navidson almost goes berserk listening to the discoveries on the radio. Reston and Tom try to cheer him up and to Navidson's credit he tries to act cheerful, but when Jed announces they have crossed what he names the American and entered what Holloway starts calling the Great Hall, Navidson finds it increasingly more difficult to conjure even a smile.

Radio psychologist Fannie Lamkins believes this is a clear cut example of the classic male struggle for dominance:

It's bad enough to hear the Great Hall has a ceiling at least five hundred feet high with a span that may approach a mile, but when Holloway radios that they've found a staircase in the center which is over two hundred feet in diameter and spirals down into nothing, Navidson has to hand Reston the radio, unable to muster another word of support. He has been deprived of the right to name what he inherently understands as his own.⁹³

the house is hollowed out name given by outsiders leads male dominance + male ego

Lamkins sees Navidson's willingness to obey Karen's injunction as a sacrifice on par with self-sacrifice, "though invisible to Karen."⁹⁴

After Holloway's team returns, Jed tries to describe the staircase: "It was enormous. We dropped a few flares down it but never heard them hit bottom. I mean in that place, it being so empty and cold and still and all, you really can hear a pin drop, but the darkness just swallowed the flares right up." Wax nods, and then adds with a shake of his head: "It's so deep, man, it's like it's almost dream like."

This last comment is actually not uncommon, especially for individuals who find themselves confronting vast genebrific spaces. Back in the mid-60s, American cavers tackled the Sotano de las Golondrinas, an incredible 1,092ft hole in Mexico's Sierra Madre Oriental. They used rope, rappel racks, and mechanical ascenders to make the descent. Later on, one of the cavers described his experience: "I was suspended in a giant dome with thousands of birds circling in small groups near the vague blackcloth of the far walls. Moving slowly down the rope, I had the feeling that I was

dark/black space

⁹³Fannie Lamkins "Eleven Minute Shrink," KLAT, Buffalo, New York, June 24, 1994.

⁹⁴Ibid. Florencia Catrami also sees Karen's effect as violent, though she ultimately considers it of great value: "A needed rite to reinvigorate and strengthen the couple's personal bonds." *The Fraying of the American Family*, p. 249.

descending into an illusion and would soon become part of it as the distances became unrelatable and entirely unreal.⁹³

When Holloway plays back the Hi 8s for everyone, Navidson's frustrations get the best of him. He leaves the room. It hardly helps that Karen stays, entirely engrossed in Holloway's presentation and the ghostly if inadequate images of a banister frozen on the monitor. Tom, actually, pulls her aside and tries to convince her to let Navidson lead the next exploration.

"Tom," she replies defensively. "Nothing's stopping Navy. If he wants to go, he can go. But then I go too. That's our deal. He knows that. You know that."

Tom seems a little shocked by her anger, until Karen directs his attention to Chad and Daisy, sitting in the kitchen, working hard at not doing their homework.

"Look at them," she whispers. "Navy's had a lifetime of wandering and danger. He can let someone else take over now. It won't kill him, but losing him would kill them. It would kill me too. I want to grow old, Tom. I want to grow old with him. Is that such an awful thing?"

Her words clearly register with Tom, who perhaps also perceives what a great toll his brother's death would have on him as well.⁹⁴

When he sees Navidson next, Tom tells him to go find his son.

Based on what we can tell from *The Navidson Record*, it appears Chad soon got fed up with his class assignment and took off down the street with Hillary, determined to explore his own dark. Navidson had to look for almost an hour before he finally found him. Chad it turned out was in the park filling a jar full of fireflies. Instead of scolding him, Navidson helped out.

By ten, they had returned home with jars full of light and hands sticky with ice cream.

Exploration #3 ends up lasting almost twenty hours. Relying primarily on the team's radio transmissions interspersed with a few clips from the Hi 8s, Navidson relates how Holloway, Jed, and Wax take forty-five minutes to reach the Spiral Staircase only to spend the next seven hours walking down it. When they at last stop, a dropped flare still does not illuminate or sound a bottom. Jed notes that the diameter has also increased from two hundred feet to well over five hundred feet. It takes them over eleven hours to return.

Unlike the two previous explorations, this intrusion brings them face to face with the consequences of the immensity of that place. All three men come back cold, depleted, their muscles aching, their enthusiasm gone.

"I got some vertigo," Jed confesses. "I had to step way back from the edge and sit down. That was a first for me." Wax is more cavalier, claiming to have felt no fear, though for some reason he is more exhausted than the rest. Holloway remains the most stoic, keeping any doubts to himself, adding only that the experience is beyond the power of any Hi 8 or 35mm camera: "It's impossible to photograph what we saw."⁹⁵

⁹³*Planet Earth: Underground Worlds* by Donald Dale Jackson and The Editors of Time-Life Books (Alexandria, Virginia: Time-Life Books, 1987), p. 149.

⁹⁴Both Bingham Arzamasian and Curtis Melchor's pieces have offered valuable insight into the nature of Tom's alignment with Karen. Also see Chapter XI.

⁹⁵Marjorie Prevec uses this one line to launch into her powerfully observed essay "The Loss of Authority: Holloway's Challenge" *Knox Journal*, v. 32, September, 1996, p. 44. Prevec wonderfully shows how

Even after seeing Navidson's accomplished shots, it is hard to disagree with Holloway. The darkness recreated in a lab or television set does not begin to tell the true story. Whether chemical cloths determining black or video grey approximating absence, the images still remain two dimensional. In order to have a third dimension, depth cues are required, which in the case of the stairway means more light. The flares, however, barely illuminate the size of that bore. In fact they are easily extinguished by the very thing they are supposed to expose. Only knowledge illuminates that bottomless place, disclosing the deep ultimately absent in all the tapes and stills—those strange *cortés de vides*. It is unfortunate that Holloway's images cannot even be counted as approximations of that vast abrupt, where as Rilke wrote, "aber da, an diesem schwarzen Felde wird dein stärkstes Schauen aufgelöst."²⁰⁸

*Culture within Kitz Kitz black pelt, your strongest gaze will be obliterated
Inductively disappear*

Holloway's assertion that the camera is imposed within the house "helps establish him—at least for a little while—as the tribe's head."

²⁰⁹No idea. Actually, Lude had a German friend named Kyrle, a tall blonde haired beauty who spoke Chinese, Japanese and French, drank beer by the quart, trained for triathlons when she wasn't playing competitive squash, made six figures a year as a corporate consultant and loved to fuck. Lude took heed when I told him I needed a German translation and introduced us.

As it turned out, I'd met her before, about five or so months ago. It had actually been a little tricky. I was leering about, pretty obliterated in the area of drink, hours of drink actually, feeling like days of drink, when this monstrous guy loomed up in front of me, grumbling insensibly about bad behavior, something concerning too much talk with too much gesture, gestures towards her, that much of the grumble, the "her" hit. I understood. He meant Kyrle of course who even back then was a blonde haired beauty, writing my name in Japanese and assigning all sorts of portentous things to it, things I was hoping to lead or was it follow? elsewhere, when this prehistoric shithead, reeking of money and ignorance, interposed himself, cursing, spitting and threatening. In fact so loud I mean Kyrle had to interpose herself, which only made matters worse. He reached over her and hit me in the forehead with the heel of his hand. Not hard, more like a shove, but a strong enough shove to push me back a few feet.

"Well look at that," I remember bellowing. "He has an opposable thumb."

The monster wasn't amused. It didn't matter. The alcohol in me had already quickened and fled. I stood there tingling all over, a dangerous clarity returning to me, ancient bloodlines colluding under what I imagine now must of been the very sigils of Mars, my fingers itching to wald into themselves, while directly beneath my sternum a hammer struck the timeless bell of war, a call to arms, though all of it still held back by what? words I guess, or rather a voice, though whose I have no clue.

He was twice my size, bigger and stronger. That should of mattered. For some reason it didn't. Odds were he'd rip me to pieces, probably even try to stomp me, and yet part of me still wanted to find out for sure. Luckily, the alcohol returned. I got wobbly and then I got scared.

Lude was yelling at me.

"You got a death wish Troast?"

Which was the thing that scared me.

'Cause maybe I did.



Resistance to representation, however, is not the only difficulty posed by those replicating chambers and corridors. As Karen discovers, the whole house defies any normal means of determining direction.

Apparently while Karen had been struggling with the explorers' invasion of her home, her mother had managed to acquire the number of a Feng Shui master in Manhattan. After a long conversation with this expert, Karen is relieved to learn she has been putting all the ceramic animals, crystals, and plants in the wrong places. She is still told to use the Pan Kua table, I Ching, and the Lo Shu magic square, but to do so with the assistance of a compass. Since much of Feng Shui, especially in the Compass School, relies on auspicious and inauspicious directions, it is crucial to get an accurate reading on how the house sits in relationship to points north, south, east, and west.

Karen immediately goes out and buys a compass—this while the men are in the midst of Exploration #2. Upon returning home, however, she is astonished to find the compass refuses to settle on any one direction inside the house. Assuming it must be broken, she drives back to town and exchanges it for a new one. Apparently this time she tests it in the store. Satisfied, she returns to the house only to discover that once again the compass is useless.¹⁰⁰

No matter what room she stands in, whether in the back or the front, upstairs or downstairs, the needle never stays still. North it seems has no authority there. Tom confirms the strange phenomenon, and during Exploration #3 Holloway, who up till then has relied solely on neon arrows and fishing line to mark their path, demonstrates how the same holds true for a compass read within those ash-like halls.

"I'll be damned," Holloway grunts as he stares at the twitching needle.¹⁰¹

"I guess all we've got now is your sense of direction," Wax jokingly tells Jed, which as Luther Shepard wrote: "Only helps to emphasize how real the threat was of getting lost in there."¹⁰²

The compass is useless in the house

Clearly the hall is compass-defiant

She was still crying when she drove off.

In the end, the whole thing had been so frantic and fast and strange and even sad in some ways, I completely forgot to ask her about the German phrase.⁹⁹ I suppose I could call her (Lode has her number) but for some reason these days dialing seven let alone eleven numbers feels like an infinite stretch. The phone's right in front of me but it's out of reach. When it rings at four AM I don't answer it. All I have to do is extend my hand but I can't run that far. Sleep never really arrives. Not even rent. There's no satisfaction anymore. Morning shrinks space but leaves no message.

⁹⁹But here within this thick black pill, your strongest gaze will be absorbed and utterly disappear." As translated by Stephen Mitchell. — Ed.

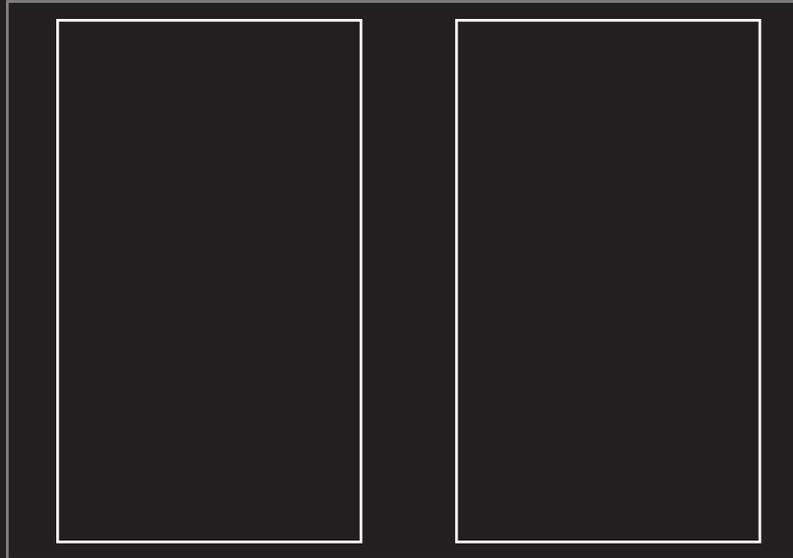
¹⁰⁰Rosemary Park considers Karen's dilemma highly emblematic of the absence of cultural polarities: "In this case, Karen's inability to determine a direction is not a fault but a challenge, requiring tools more capable than compasses and reference points more accurate than magnetic fields." See "Impossible Directions" in *Jungle Out* (San Francisco: Urban B-light, 1995), p. 91.

¹⁰¹Devon Lettau wrote an amusing if ultimately pointless essay on the compass' behavior. He asserted that the minute fluctuations of the needle proved the house was nothing less than a vestibule for pure energy which if harnessed correctly could supply the world with unlimited power. See *The Faraday Conclusion* (Boston: Maxwell Press, 1996). Rosie O'Donnell, however, offered a different perspective when she wryly remarked on *Entertainment Tonight*: "The fact that Holloway waited that long to use a compass only goes to show how men—even explorers—still refuse to ask for directions."

¹⁰²See Luther Shepard's chapter entitled "The Compass School" in *The Complete Feng Shui Guide for The American Reader* (New York: Barnes & Noble, 1996), p. 387.

3B - Creation of Space

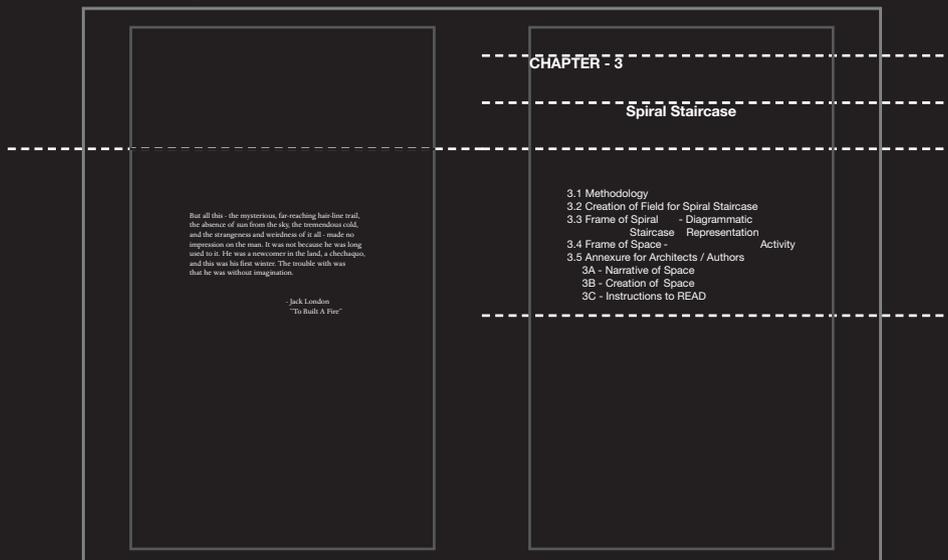
Defining the Site



Manual to READ Architecture in Literature: Chapter 3

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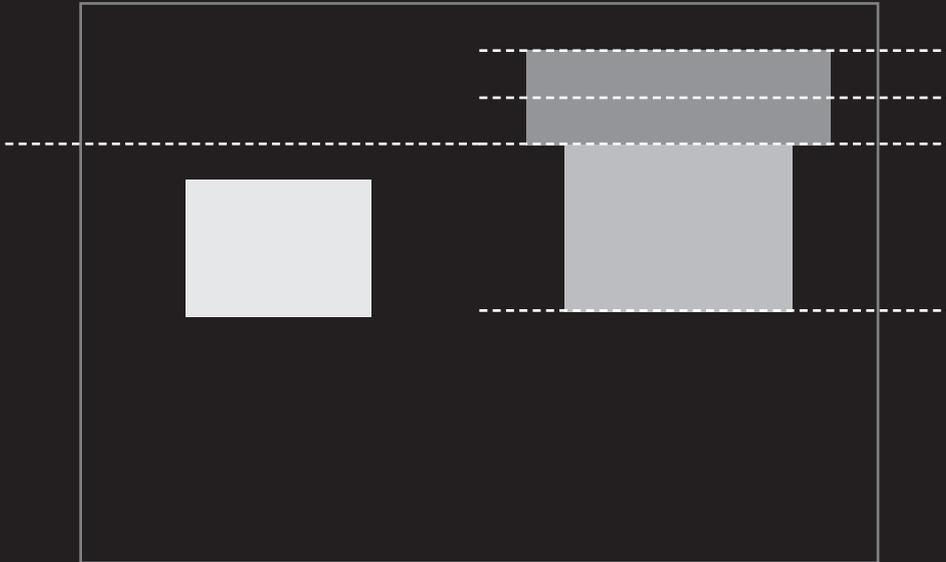
Zoning



Manual to READ Architecture in Literature: Chapter 3

The dotted lines represent the zoning of the site. The divided zones will reside certain spaces that will in-turn [House](#) the required activities.

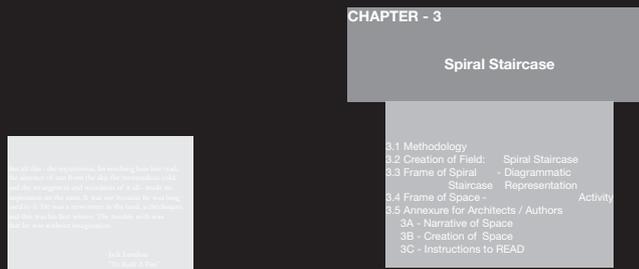
Sequence and Hierarchy



Manual to READ Architecture in Literature: Chapter 3

The zones are then classified as per the sequence and hierarchy of space. The darkest being the primary space followed by secondary space and finally the lightest being the tertiary space.

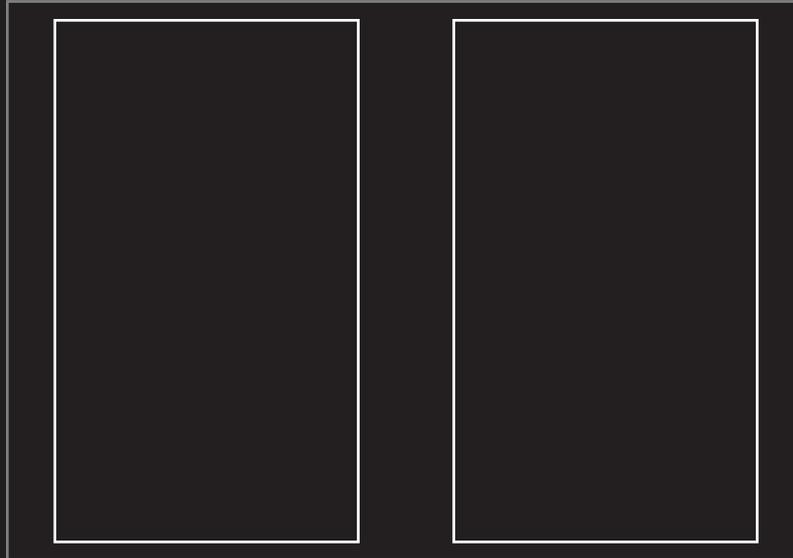
Activity



Manual to READ Architecture in Literature: Chapter 3

After the following layers, the obscure motion and experience of interacting with the tertiary space first and then primary space is created.

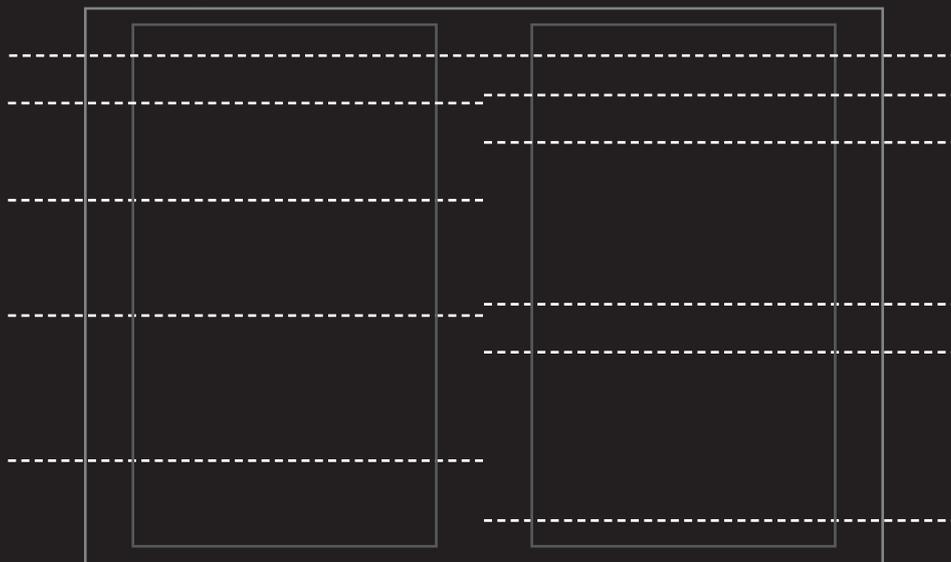
Defining the Site



Manual to READ Architecture in Literature: 3.1 Creation of Field

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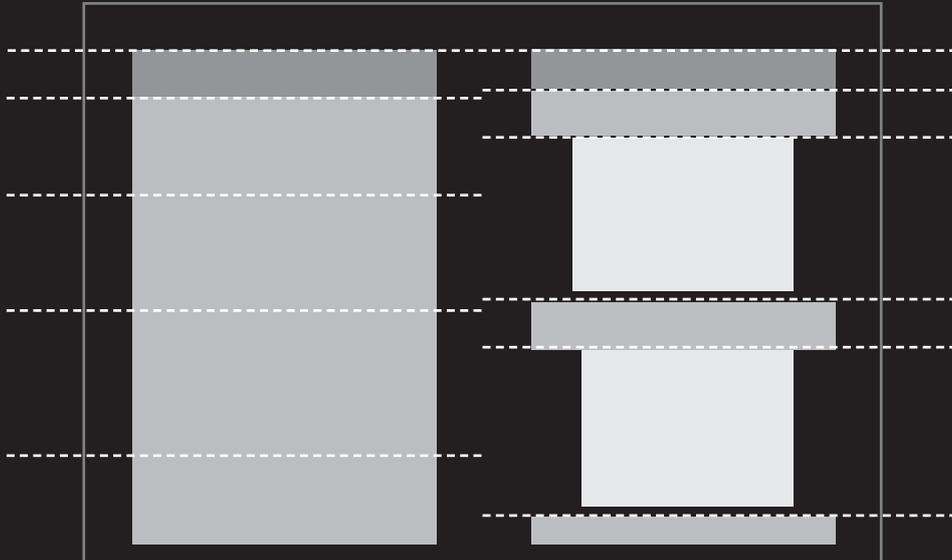
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Sequence and Hierarchy



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Activity

3.1 Methodology

Field: Spiral Staircase
 The chapter is divided Exploration 1, Exploration 2 and Exploration 3. All these Explorations are independent Explorations. Each Exploration discovers a new element of the **House**. Along with the elements it also shows how vast the **House** is from the typical living room where the Doorway begins to be gone and how the spaces don't only feel uncanny but are vast and almost imperceptible. The spaces being huge have started demanding the proportions of a human body. The explorers of these Explorations are Holloway, Jed and Wax who find an endless Spiral Staircase which is another predatory space element of the **House**.

Creation of Field: Spiral Staircase
 The literal text is first color coded as per the importance of the descriptions. Thus deriving the overall field for these particular Exploration. The Frames of Space which are the pages where these Explorations takes form is further decoded and converted into textual diagrams.

The highlighted regions of the text mark the activity taking place within the Frame of Space. The elements and gestures along with the understanding of the plot and the story are built up is further used to create a perceivable form in terms of a series of diagrams.

Frame of Spiral Staircase / Frame of Space
 Once the field of the house is defined, it is further broken down to several Frames of Space where the activities take place. Diagrams are created to support the visual side of the fictional space which is derived from the Textual Space of the content concerning all the descriptions of all these Explorations.

The diagrams are then decoded in terms of the architectural elements and the gestures that give form to the diagrams. The activity that resides within is then highlighted to correspond the motion that takes place within each Frame of Space. This is done using a hatch that increases in transparency with each passing Frame of Space paving way to new activities which are relatively translucent. The activity locales motion in the diagrams and to support the center of this motion where the spirit of focus is derived using dashed lines of the similar dynamics as the hatches.

Annexures for Architects / Authors
 The Annexures contain the original details of **House** of Loveless where the Spiral Staircase resides within the narrative of all the three Explorations. Further, it contains the creation of the space of the **Thesis** and instructions to read its diagrams that reside in the Frame of Spiral Staircases and Frame of Space.

3.2 Creation of Field: Spiral Staircase

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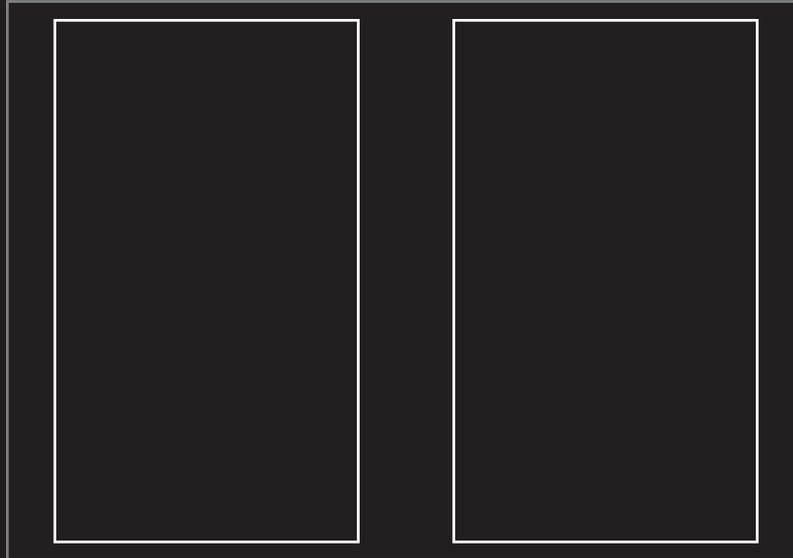
100: pg 44 Literal Space 1: pg 44

100: pg 45 Literal Space 2: pg 45

Manual to READ Architecture in Literature: 3.1 Creation of Field

The primary spaces are pure function and hence are short and crisp. The secondary activities take up most of the Frame of Space as it defines the transition between the primary and tertiary. The spaces are experienced in terms of hierarchy.

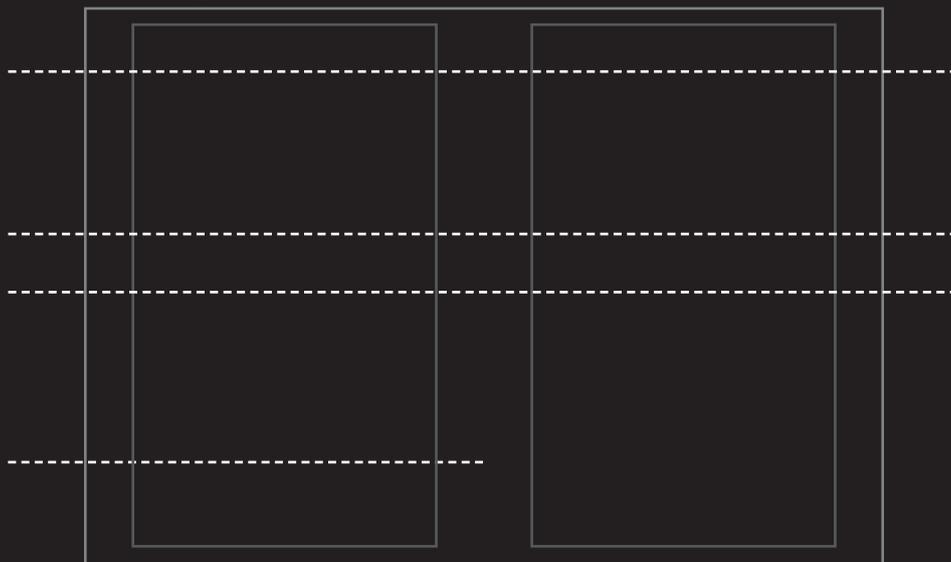
Defining the Site



Manual to READ Architecture in Literature: 3.1 Creation of Field

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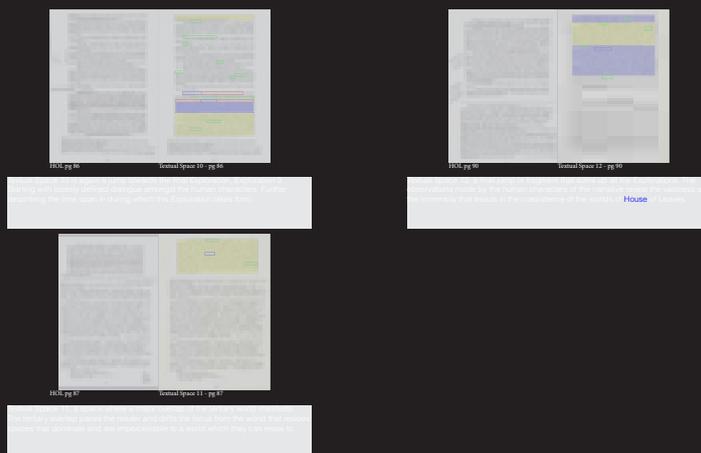
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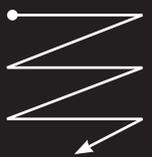
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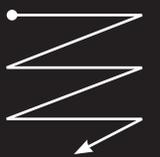
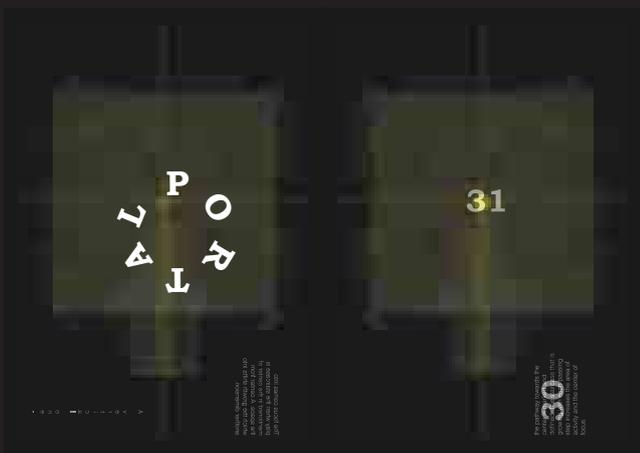
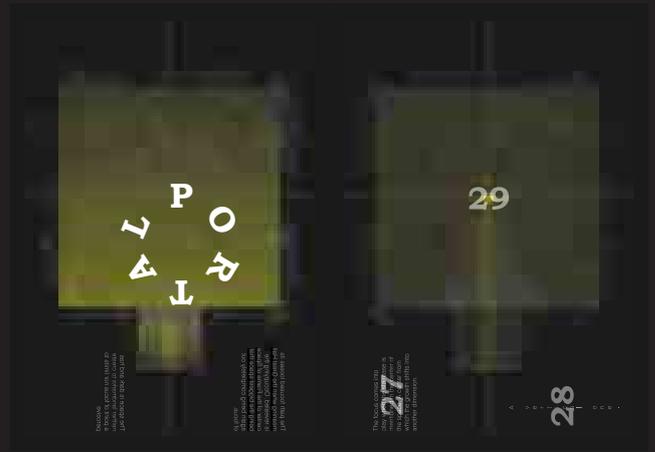
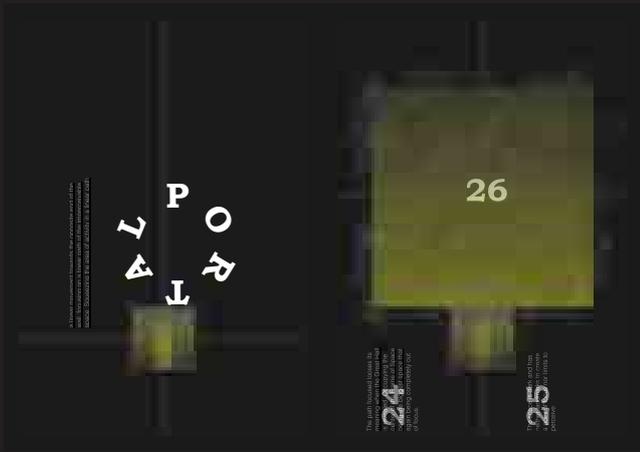
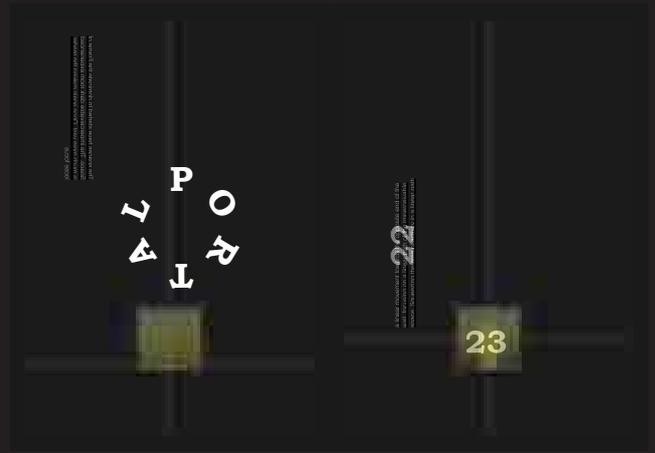
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Conclusion

[House](#) of Leaves resides within its pages a Labyrinth (1), the [House](#). The way in which this Labyrinth (1) is mediated to the reader is yet another Labyrinth (2) comprising of the fragmented Explorations and the further fragmented and overlapping nature of the overall story arc. All of this is mediated to the reader through yet another layer of Labyrinth (3) which is the textual deformations that generate the textual space. The book has three layers of Labyrinths that reside within one another and hence the spaces of the book and within the content of the book become the protagonists of the Narratives of [House](#) of Leaves.

The [Thesis](#), a Labyrinth (4), begins with making its reader understand what the overall study is about. Further it fragments its content in the middle of the overall study to bring in the Explorations of [House](#) of Leaves. These Explorations are then further decoded in terms of their textual space, Labyrinth (3), and the Elements and gestures and the descriptions obtained from the content regarding the [House](#), Labyrinth (1) is given form in the Field. The Field is then divided into multiple Frames of Space that contain the manifested forms of the obscure built of the fragmented nature of the Labyrinth which is the [House](#) along with the activities that reside within the spaces of the [House](#). The Field is divided into three chapters that are complete in themselves in relation to the frames of space. The then created new textual space is also decoded to add yet another layer of Labyrinth (4) All these layers are given a diagrammatic form which is further fragmented in its activities.

The result is a [Thesis](#), Labyrinth (5), that talks about how spaces are protagonists in the narratives of [House](#) of Leaves and is mediated to the reader as a Labyrinth itself. The spaces of the [Thesis](#) are created using the experiences of the Spaces within the content of the [Thesis](#) which is generated due to the content of the book and the book [House](#) of Leaves. The experiences of the Space then manifested are singular in nature.

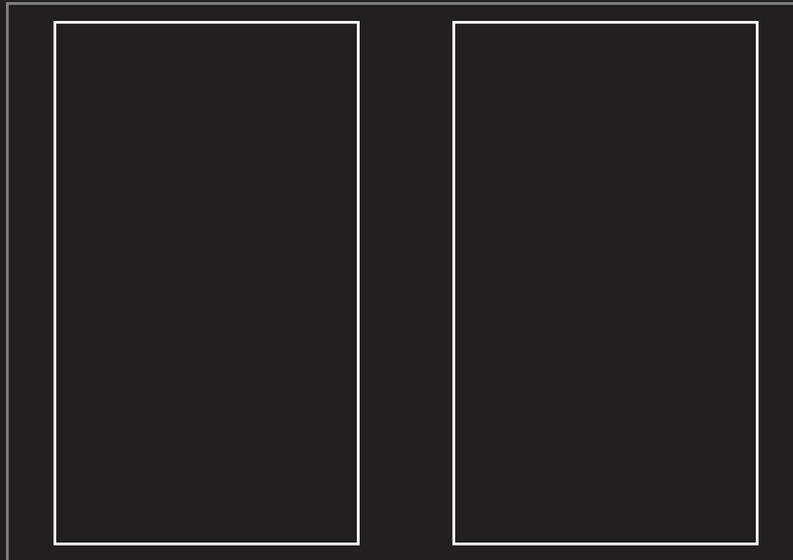
These experiences, here, are generated due to the unique content of the Narratives residing in the [House](#) of Leaves and the positioning of the Narrative on the Frame of Space of the Field, [House](#) of Leaves. Making Spaces as the leading Character, rather protagonists of the Narratives of [House](#) of Leaves by Mark Z. Danielewski.

Annexures

- T1 - Creation of Frames
- T2 - Topological Glossary

T1 - Creation of Frames

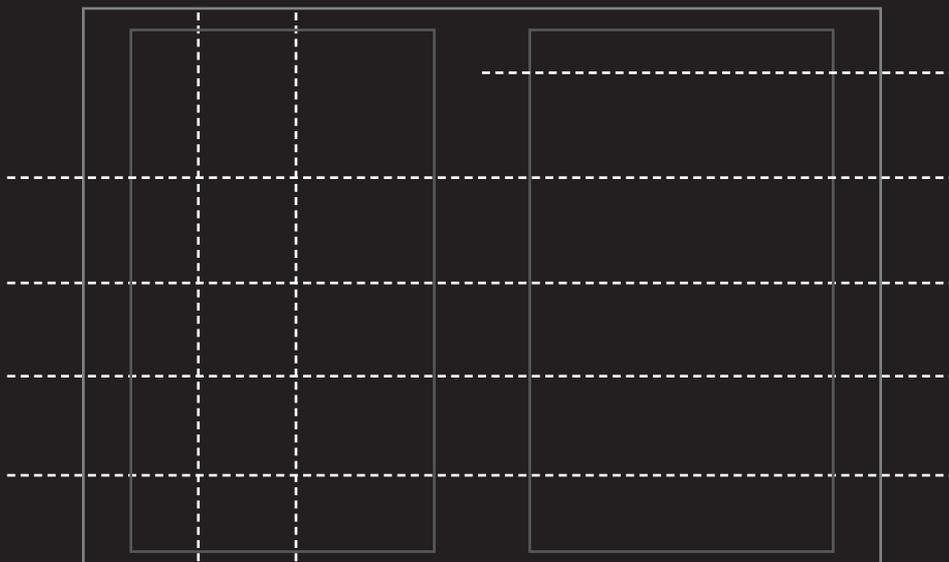
Defining the Site



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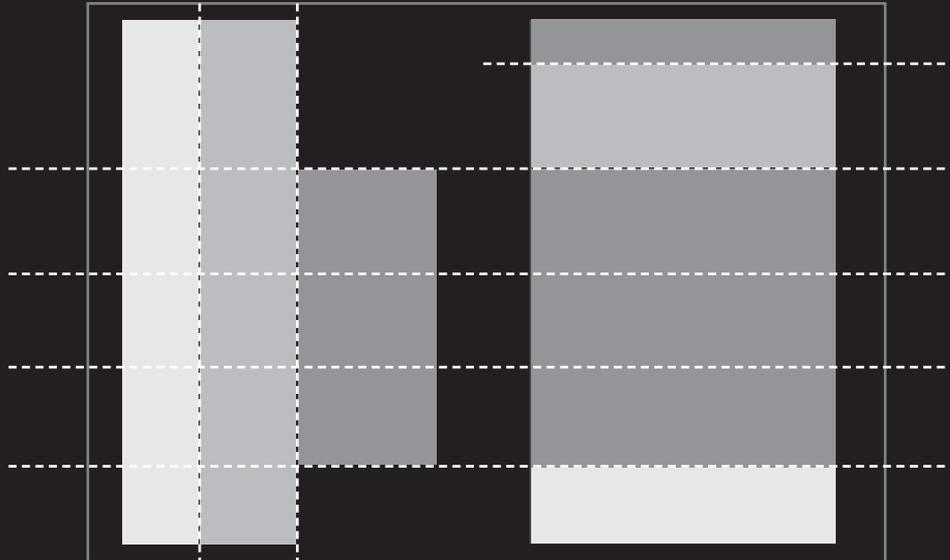
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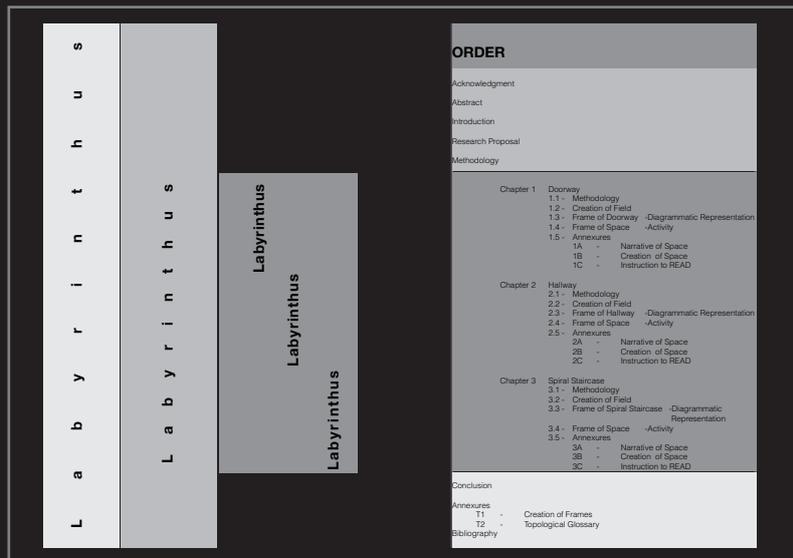
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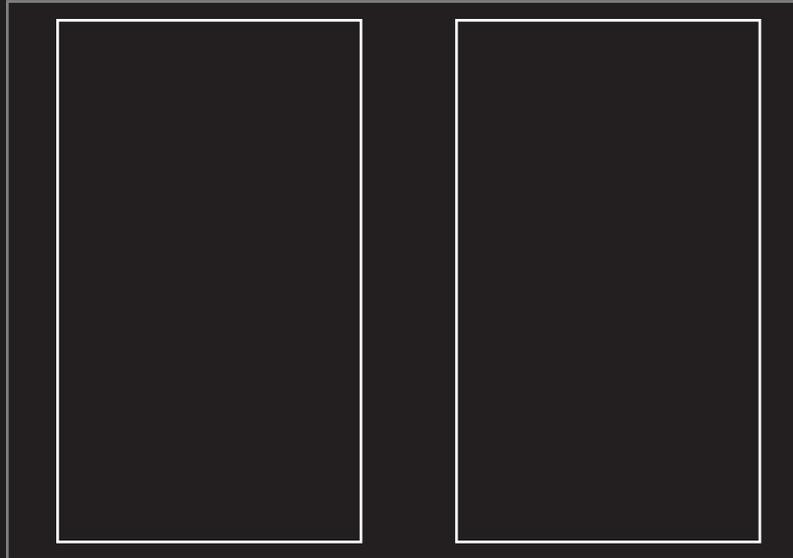
Activity



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The [Thesis](#) is a Labyrinth that is further fragmented into several different labyrinths. The overall labyrinth is tertiary and as we go deeper inside it unravels the primary spaces and activities residing in those spaces

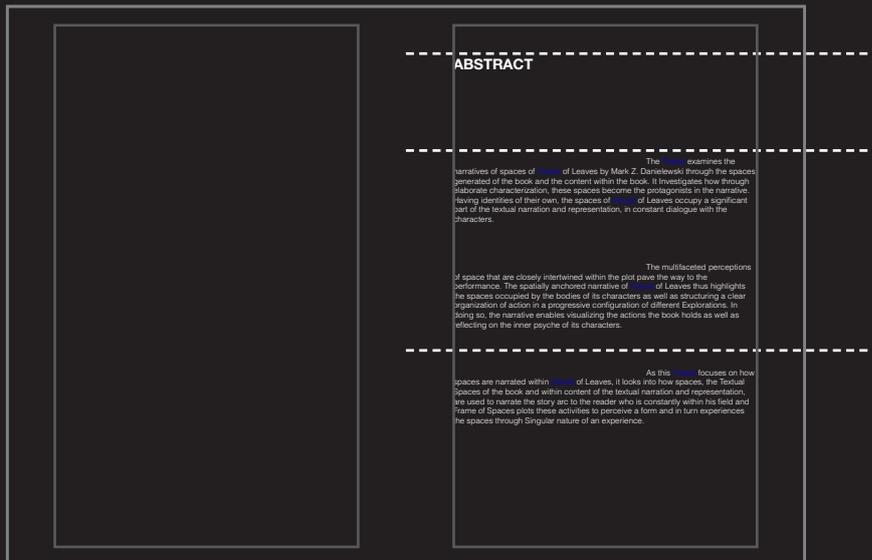
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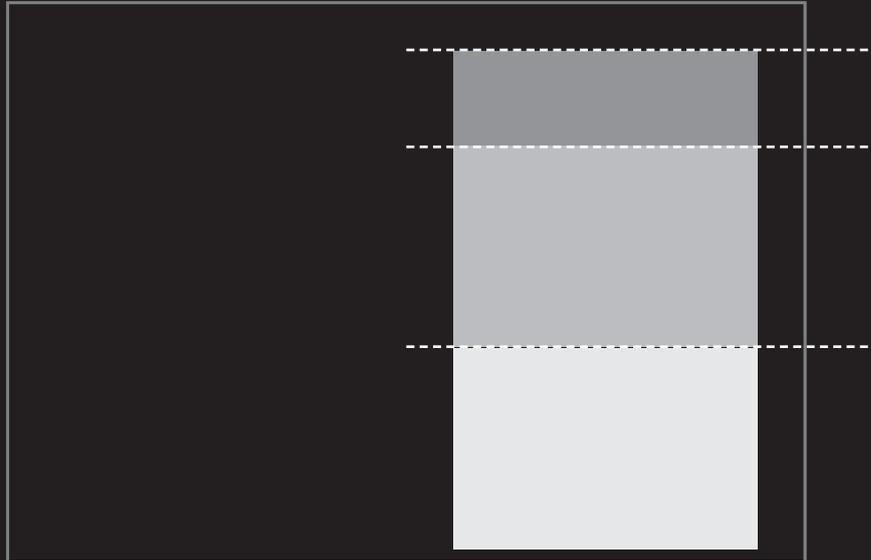
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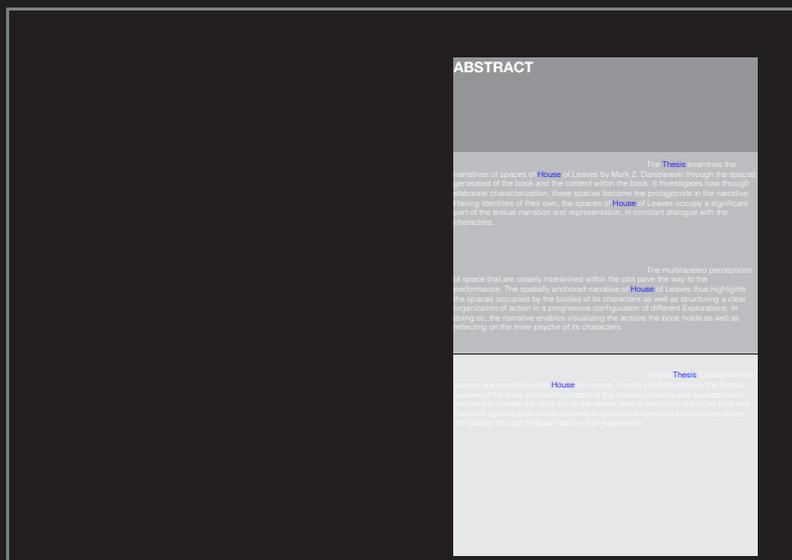
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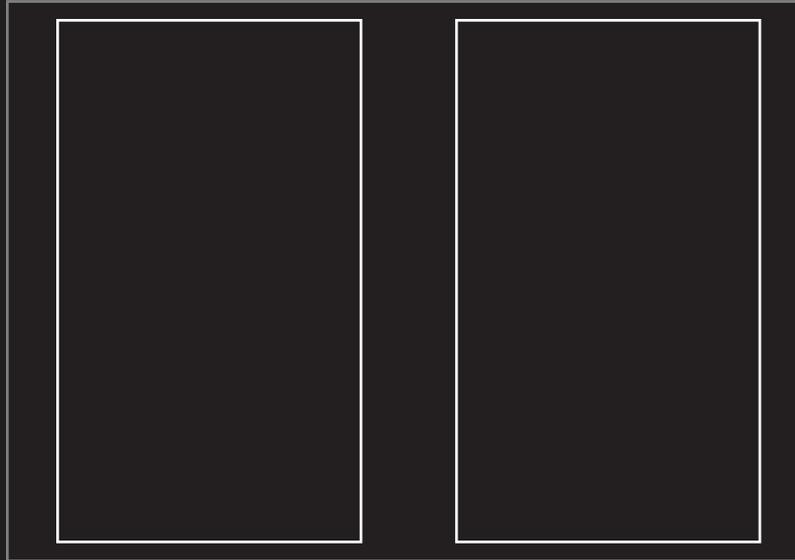
Activity



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Defining the Site



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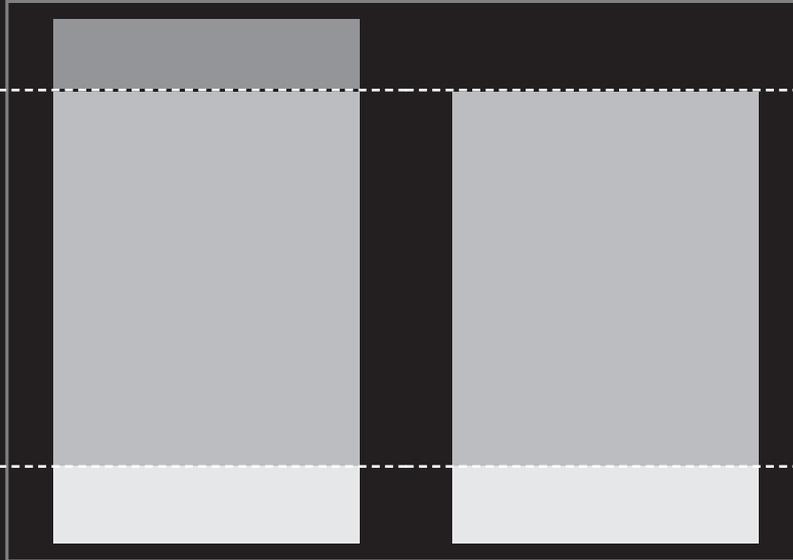
Zoning



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Sequence and Hierarchy



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Activity

Introduction

The story of a man is the story of how one animal learned to change his environment to suit himself, and how his reaction to this new environment changed him. Architecture is about crafting spaces, rather than this environment, to create an experience. The physical built environment deeply affects the person inhabiting the very environment.

In the physical world architecture is manifested in terms of a built structure. We experience these structures because we can inhabit the spaces within. The architectural experience created by the structure has taken shape due to the factors that affect the experience in reality. While designing and while experiencing the space one has in mind the site, the context around the site, the program or function that the space are going to reside within themselves.

There is a perceivable form to this structure and certain elements that guide the frame of the structure. Certain other aspects such as the climate and culture also affect the built architecture in the physical form. The other Mediation¹ through which one perceives architecture, namely photography and cinematography, are orthographic² in nature. The constraints bind the experience of the architecture built environment.

Upon entering the world of fiction one leaves the notions and the setting of physical constraints, bound by the physical world, at the portal. One enters a world of imagination where obscure and seemingly impossible things can take form. A Field much similar to the dreamscapes of one's mind is manifested.

When fiction is mediated through photography or cinema, may even be further post processed, one enters the portal where the hegemony of the imagery defines the constraints and the setting. When fiction is mediated through the act of reading either through text is when the creation has neither limitations nor parameters attached in its manifestation. In other words the imagination is dependent upon the imagination of the reader and hence each experience is a Singular in its nature.

These Singularity of experiences is what we tag as individual interpretations or personal experiences. When Architecture is mediated through text one enters architecture, a discipline born of art and governed through science, with the fundamental parameters but the Frames of Spaces which then are created only exists in the thought process or imagination of the reader. This layer cut down the constraints attached and hence the architectural experience of the Field achieves Singularity.

1. Mediation - (man made) intervention in a process or relationship. interview, Mark G. N. Harrison The Digital Topography of Mark Z. Danielewski's "House of Leaves" 2004
2. Orthography - (noun) the conventional spelling system of a language; language can be a mode of Mediation, language being a text to read or a video to see or a sound to hear

Fictional architecture not only avoids constraints, such as the site or the context or even climate and culture but creates a new Field of its own where imagination creates spaces that in truth are perceivable parts of the totality of the Field.

Architecture, crafting spaces and creating an experience of the physical built, when mediated through fiction, keeping in mind the fundamentals of creating a structure in the Field where imagination of the built or obscure has no bounds can reduce a second degree of imagination. Introducing a second degree of fiction which allows the architect to create a fiction within the fiction.

Residing within the pages of *House of Leaves* are different worlds and layers that cross over and overlap each other in a fragmented manner defying the orthographic sense of any Mediation. All Mediations have a cogent way of expressing its content. It is only when the fragmented story arcs, in other words the fragmented textual content and the textual deformations come together is when another layer or degree of fiction is being introduced to the reader. The reader is no longer imagining the creation of the space but is rather experiencing the space through Singular perspectives that are subjective in nature, a space which is truly created by the reader but not entirely subjective nor Singular in its nature. The Singularity is defied because of the levels through which the main story arc is being mediated. The *House* and the spaces residing within it is mediated through the eye of the camera, the experience is then further mediated through text and which is in-turn written as a dissertation, together when combined it has a narrow window of Subjectivity but a larger one for Singular experiences.

A *House* that can only exist in the fictional world is being mediated through a documentary which is further mediated in form of text is what the reader experiences. These layers not only introduce three degrees of fiction but also narrows down the cone of experiencing a particular space in a specific setting, one which can only exist beyond the portal of fictional space. In doing so the experiences become Singular in nature and not just personal interpretations.

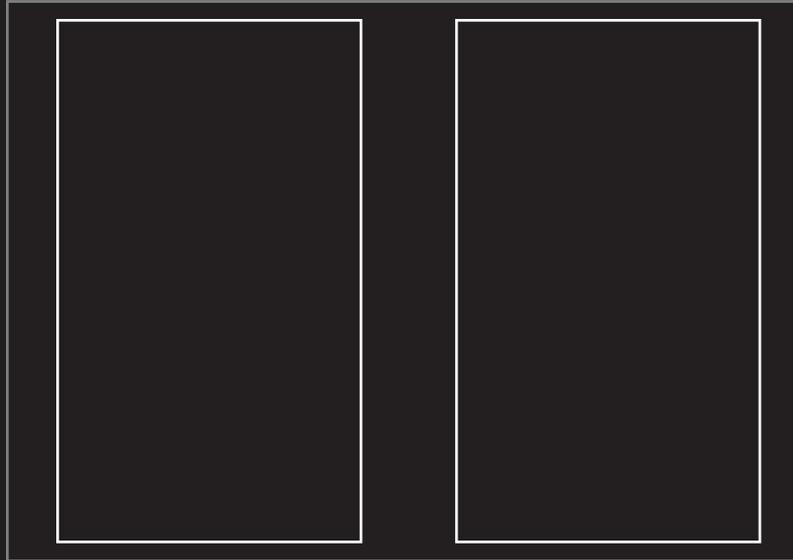
The Field, the canvas on which imagination paints, here exists in the mind of the reader. The Field is also further fragmented when different stories coexist on the very same Textual Space. Dividing the overall Field into several Frames of Space³ where the activities may take place simultaneously, dependent and independent of the other. Hence the spaces - Textual Space, textual deformations, and fictional space as well as the very content with which these spaces are watched - residing within these Frames of Space within the Field of *House of Leaves* becomes the protagonists of the story arc.

3. The Field describes a space of propagation, of effects. It contains no matter or material points, neither functions, vectors and spaces. It describes the relations of differences within Fields of entity transmission or carrier points, in a word, what Merleau-Ponty called the World. Sanford Kwinter, 1986.
4. The Field is divided into different segments as so as perceptive parts of the Field as any given point. These parts of the overall field are the Frames of Space within which activities can take place. Here the Field comprises of Frames of Space that reside the ongoing activities.

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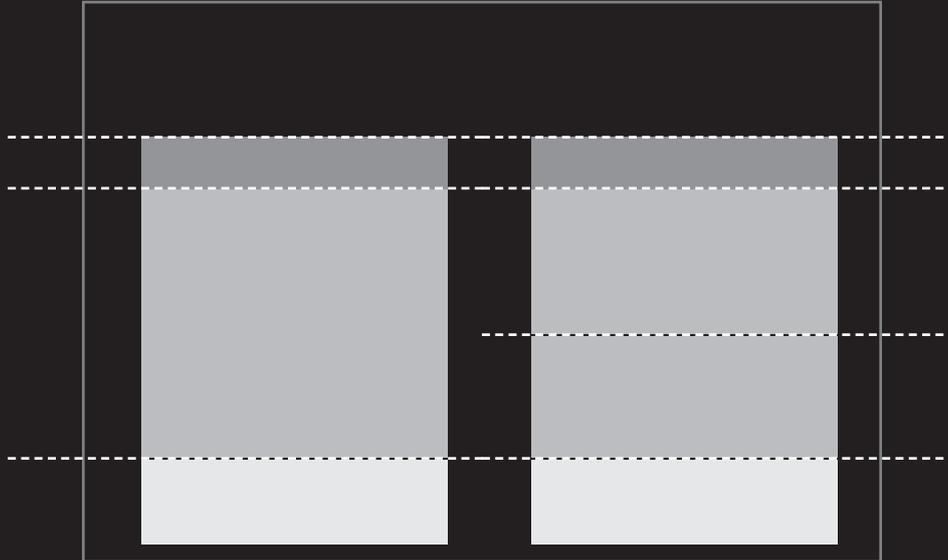
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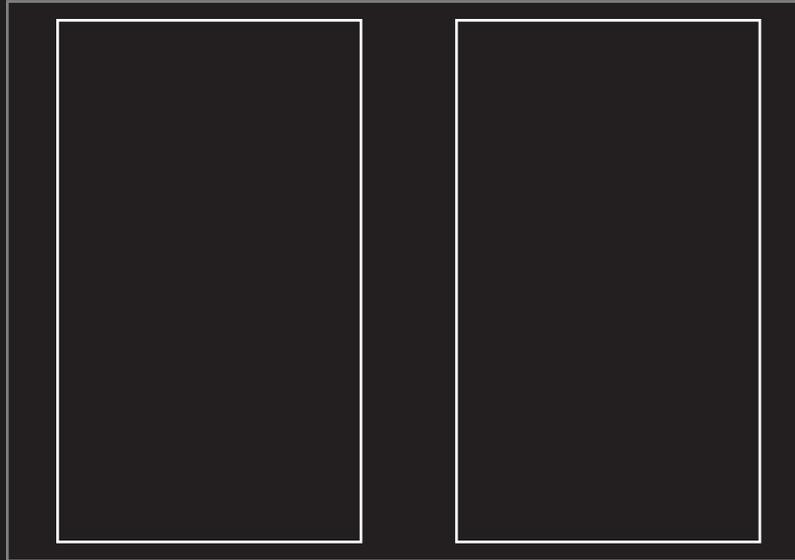
Activity

<p>Aim</p> <p>A study of Spaces as Protagonists in Literary Fiction: Case Study: <i>House of Leaves</i> by Mark Z. Danielewski</p> <hr/> <p>Objective</p> <ul style="list-style-type: none"> - Understanding the use of Space - Time relationship to create an Architectural experience in <i>The Navidson Records</i>. - Understanding the use of Space - Sound relationship to create an Architectural experience in <i>The Navidson Records</i>. - Understanding how writing and reading is facilitated in the book <i>House of Leaves</i> to create an overall experience of the story arc. - To identify the Elements and Gestures that bring out the character of the spaces and facilitate an experience for the reader. - Understanding the nature of multi-mediated narratives that reside within <i>House of Leaves</i>. 	<p>Research Question</p> <p>How a the space-time - sound relationship is used to create an architectural experience?</p> <ul style="list-style-type: none"> - What are the different worlds in the book of <i>House of Leaves</i>? - What are the different elements and gestures that create an experience of the Explorations? - What is a Textual Space? - How is the creation of Field and Frame of Space taking place? - How is reading facilitated to create character of a space? - How the way of Mediation of the narratives effects the understanding of a space and create Singular experiences?
<p>What is a protagonist? Protagonist is the leading character of any story. People confuse the leading character with the lead character. One needs to understand that protagonist is like a mantle which is either shared, passed on to or even modified from time to time. It is a character without whom the story would not have been able to move forward or the story won't be the same at all.</p>	<p>Scope and Limitation</p> <p>The study here is focused on understanding of space - time - sound relationship and how spaces are created through gestures, elements and textual representation in and within the book <i>House of Leaves</i> by Mark Z. Danielewski.</p> <p>The Study of spaces is limited to <i>The Navidson Records</i>.</p> <hr/> <p>Three inter-connected stories reside in the pages of the novel <i>House of Leaves</i>. Most of the book is focused on <i>The Navidson Record</i> which is the supposedly short documentary of a House which begins on the inside than on the outside. Several characters of this documentary capture their experiences of exploring the <i>House</i> on a 18-8 camera.</p>

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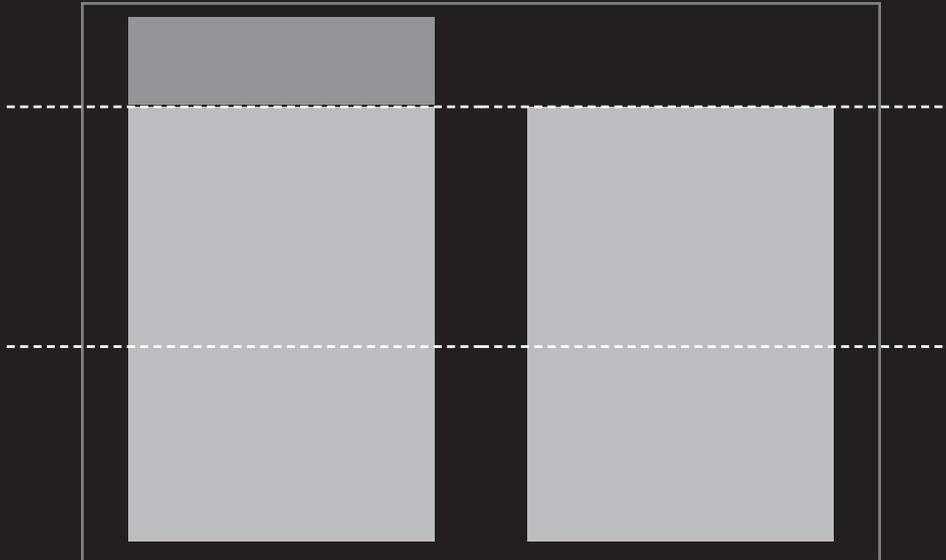
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Methodology

Introduction to House of Leaves: Labyrinth Fiction
 A world that resides three inter-connected stories written as a dissertation about a documentary that was supposedly shot Seven years ago, the documentary does not exist. The dissertation is written by a man who is blind since forty years of his life. The documentary is about a family that moves from the city to a suburban region of New Virginia in hopes to reunite as a family. The House that they start to inhabit is realized to be bigger on the inside than on the outside. All of this is compiled by a local tattoo artist in L.A. who finds the work of the blind man, the dissertation on the documentary, after the writer's death and starts putting it in coherent manner.

The book has a complex web of fragmented layers that overlap each other. The different worlds are materialized using different textures in form of fonts, page layouts, obscure formats and even textual deformations. This way all the layers and worlds co-exist on the same frame of space i.e. the pages of the book. The book is a portal and the overall field that contains different frames of space, within these frames resides the content and also textual diagrams and textual deformations that add to the experience of the reader.

The Navidson Record is the major part of the book, the content of the book. It is the documentary in which a family is trying to settle in a new house and their process of doing so is being recorded using still cameras. Several characters within the documentary try exploring the predatory spaces that reside within the house and record their experiences on a camera. This generates a strong space - time - sound relationship within the narrative.

Framework of Textual space of the Book:
 In order to understand this space - time - sound relationship a framework has been derived to get to the visual side of representing the textual space. The following framework divides the thesis in two different worlds that again overlap and intertwine much similar to the novel.

1. Textual space and deformations
 Certain elements, gestures and descriptions of spaces have been marked, creating yet another layer of textual deformation and understanding the different layers residing within a single frame of space.
2. Diagrams
 Textual diagrams help generate visuals to give form and materiality to the space. Every still diagram is a part of a series of diagrams that represent a certain exploration or an experience of the predatory spaces. All the Explorations together make the Overall Field. The Diagrams are progressive in nature hence each page acts as a Frame of Space where with each passing Frame certain Elements are added, subtracted or modified to create a dynamic motion much similar to the frames per second motion captured in a camera.

Framework of Fictional Space in the Narratives:
 The narratives of House of Leaves are enriched with detailed descriptions and specifications of the spaces that are being inhabited by several characters of The Navidson Records, within these descriptions and specification lie the fundamental elements and gestures that carve up the spaces from the narrative to the reader's field. The field is then divided into several frames of space where the activities take form. The diagrams House these elements and gestures and come alive with motion once the layer of motion is added. The motion is added through the act of reading and turning of pages, this establishes a motion relationship of space-time much similar to the frames per second relationship of anything mediated in the form of cinematography of any form.

Further a stop motion animation is added that represents the activity that takes place within these spaces. The stop motions of all the Explorations are burned on a DVD and attached at the end of the Thesis as the annexure of the Thesis.

Creation of a new Textual Space:
 A supportive textual narrative is added alongside the diagrams that helps understand and experience the space - time - sound relationship. The main interpretations containing the elements and gestures are in the font Helvetica (Regular), the text that supports the story arc is in Daise. As Johnny's Character, the local tattoo artist, was supported by his mother's letters that were written in Daise, similarly to support the thesis the text relating to the novel's story arc and direct citations from the book are in Daise. The footnotes are in Bookman Old Style. All the text is leveraged to achieve the required textual deformations. This varies from additional spacing, stretching, squeezing and even precision of the text to support the experience of the reader to the maximum.

The diagrams represent the spaces, the turning of pages that represents the frames per second motion and the textual representation within the diagrams corresponds to the sound. All together create a space - time - sound relationship of an Exploration. All the Explorations combined complete the overall field. The space - time - sound relationship creates an experience for the reader and jolts the spaces as The Protagonists of the book House of Leaves.

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T2 - Topological Glossary

Creation of Field:	the creation of the textual spaces of the book House of Leaves that reside within themselves the several worlds and their overlapping layers.
Field:	the overall totality; the whole that comprises of several parts; the labyrinth viewed as one orthographic mediation
Fragments:	the parts that comprise as a whole; the fragments are also a way of mediation to generate large fragmented surface areas to bind the story together but not in an orthographic manner.
Frame of Space:	a place where activity is generated; several frames of space comprise together to make up a field; single page of the Thesis .
Labyrinth:	a place where all experiences in any point of time are singular in nature; the end being the beginning and the beginning being the end.
Mediation:	a chronological way or a system in which any form of communication is being put forward.
Narrative of Space:	the textual content that contains the descriptions of the spaces that reside in the book House of Leaves.
Portal:	a threshold beyond which one enters a different realm; a world with its own set rules.
Protagonist:	protagonist is a mantle which is passed on to the leading character; a character that may even be non-living entity but without which the story cannot move forward.
Singularity of Experience:	all experiences for a reader are their own interpretation of the text; when meditated through several layers of fragmented and non-orthographic mediations they leave small grounds for interpretation and turn each interpretation into an experience which is singular in nature.
Textual Space:	the spaces created on the page of the book House of Leaves; the textual deformations of the book House of Leaves.
Thesis :	a portal that consumes the leader in a labyrinth; labyrinth.
Worlds:	different realms that exist in the book House of Leaves; different layers of the book House of Leaves.

READ:	re-enquiring architectural design
Site:	any medium; can be in any number of dimension; The overall field.
Program:	functions residing various activities and movements; fragments of the field.
Concept:	form of the overall field; function of the overall field.
Materials:	manifesting element of the design that gives its true from.
Doorway:	a threshold that marks a change of realm; a portal.
Hallway:	linear narrow parallel never meeting perspective lines.
Spiral Staircase:	helix that can grow endlessly; one which adds depth in the frame of space.

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- Bachelard, Gaston. *Poetics of Spaces*, trans. Maria Jolas,
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Calvino, Italo. *Invisible Cities*. Giulio Einaudi, 1997
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Fletcher, Alan. *The art of looking sideways*. Phaidon, 2001.

Research Papers:

- Christopher O'Riley and Mark Z. Danielewski, *New Art Publications*
Cybernetics and ghosts, Italo Calvino
Explorative exposure: media in and of Mark Z. Danielewski's [House](#) of Leaves,
Juha-Pekka Kilpiö
Disciplining fiction: Projecting Robin Evans through history and geography,
Jeremy Voorhees
"Species of Spaces" from *Perec, Georges, Species of spaces and other pieces pp.5-45,*
London: Penguin Books, Perec, Georges
The Digital Topography of Mark Z. Danielewski's "[House](#) of Leaves"
Mark B. N. Hansen
What Has Made Me? Locating Mother in the Textual Labyrinth of Mark Z.
Daneilewski's "[House](#) of Leaves", *Kathrine Cox*

Movies:

- | | |
|-------------------------|--------|
| Fahrenheit 451 | (2018) |
| Jacques Tati's Playtime | (1967) |
| The Alice in Wonderland | (1951) |
| The Shining | (1980) |

Music:

- Poe (Anne Danielewski)
Albums:
 Haunted 2000
 Hello 1997

little Solace comes
to those who grieve
when thoughts keep drifting
as walls keep shifting
and this great blue world of ours
seems a [House](#) of leaves

moments before the wind.

-[House](#) of Leaves

