

Confabulations:

Estranged memories and the Unfolding Home

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Figure 1.1: *To Open*.

Liu, Frank. 2019



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I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning

Signed _____ Date 9/05/2019

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Abstract

How can versions of collage re-animate the ossified memories of an interior. In particular, how might the mechanics of pop-up operate to reveal the confabulated home?

This research considers the domestic as a site for confabulation, estrangement and deceit. Jacob and Wilhelm Grimm's [1785-1863] fairy tale 'Hansel and Gretel' offers the home as an affective space that is not only charged with protection and intimacy but also hostility and darkness. Through a version of the tale, home is re-visited as a shifted memory – hidden and deceived, estranged and de-familiarized. The work asks how versions of collage can re-assemble the ossified memories of an interior and in particular, how can the mechanics of pop-up operate to reveal the forgotten spaces of the domestic?

The work explores the intangibility of memory as an unfolding narrative, contained and lost in the passing of childhood. Stories and fictions are seen as traces of the same nostalgic journey and become anecdotal rather than pure make-believe. Such tales transpire and whisper alongside memories and the ineffable.

*Whatever the origin of language or shelter, it is in storytelling that they cohere and in story-telling that we become distinctly human.*¹

Stories foster affect, character and emotion, principles that are expectations of our lived environments. As architect Daniel Libeskind suggests, ‘...a story without emotion is just a report in the Wall Street Journal. But a story with emotion, that is what makes us human.’² We tell narratives everyday of our lives for numerous reasons: to share, to hide, to dream or to remember. Much like a speech or a conversation, stories exist as a form of communication which directs the human imagination.³ These narratives are nomadic, travelling beyond the spoken or written word and can equally be expressed as a set of drawings, objects or photographs. Such mediums are often essences of constructing a spatial project and can be seen as a poetic language with story-telling potential. While narratives are crucial elements, they can often become abstracted, overlooked or withdrawn in the face of analytic methods.⁴ As Architect and academic Paul Emmons writes;

*...storytelling is becoming increasingly remote with the dissemination of information largely replacing the telling of stories. Unlike stories, which gain weight and permanence with repetition, information’s value evaporates when it is no longer new.*⁵

From an early age, stories edify and prepare us with moral lessons through an allegorical language. Fictions such as fairy-tale and fables teach us how to act and behave in the world, providing assurances for a happier future and solutions for adverse situations. These stories are seen as childhood worlds that are cherished, explored and inhabited. Yet as we age, they are inevitably left behind, estranged and fossilized in the passing of time.



Figure 1.2: *Tales*.
Liu, Frank. Digital collage. 2018

1 Emmons, Paul, and Luc Phinney. “Homo Fabula.” In *Confabulations: Storytelling in Architecture*, by Paul Emmons, Marcia F. Feuerstein, and Carolina Dayer, 1-10. Abingdon, Oxon: Ashgate, 2017.

2 Libeskind, D & OOS. *Emotion in Architecture*. Retrieved from <https://www.youtube.com/watch?v=j64YQdrE5CU>

3 Davis, A. Jack. “Foreword.” In *Confabulations: Storytelling in Architecture*, edited by Marcia F. Feuerstein Paul Emmons, Carolina Dayer, xx-xxi. Abingdon, Oxon: Ashgate, 2017.

4 Emmons and Phinney, 2

5 Ibid.

This thesis is founded on an understanding of story-telling as an essential method of design. In particular, architect Paul Emmons, author Phinney Luc and academic Carolina Dayer's, anthology *Confabulations: Story-telling in Architecture*, provides this work with its focus on narrative, nostalgia and the domestic.

The work is concerned with revealing and re-animating spaces which could be considered as invisible, lost or concealed. In this process, I speculate around narratives pertaining to my own childhood memory, exploring how confabulation can motivate methods to re-construct a forgotten home. In this process, Jacob and Wilhelm Grimm's [1785-1863] fairy tale 'Hansel and Gretel' is re-visited as a shifted and peculiar memory; a narrative similar to re-experiencing my first ever home. This output does not entail a traditional set of plans sections and elevations but rather investigates collage and the pop-up book as a method for spatial communication. This approach resists the spectacle nature of typical spatial models, opting instead to set a display into motion; a tangible, yet fleeting act which tells a personal narrative.

Through a return to my childhood home, chapter one examines confabulation as an agency for spatial practice. For philosopher Gaston Bachelard, the domestic becomes a product of conscience and imagination derived from the heart and soul.⁶ Through this, the work of Romanian artist Saul Steinberg, is examined as a nostalgic disclosure of space. His narrative inspires an attempt to merge together the realities of two times and two histories, that of my childhood experience of home and that of its re-encounter as an adult.

Chapter two explores the relationship between home and confabulation through a method of collage and pop-up. In this process, photographic fragments, objects and surfaces are used to fill and re-frame the gaps of my childhood memory. By introducing the tale of 'Hansel and Gretel', I construct an archive of furnishings tied to five allegorical motifs and in turn produce a series of fictitious interiors. This process symbolizes a return to a confabulated story and initiates a dialogue between story-telling and memory. Collage will then develop into a method of pop-up where creases, corners and folds are tested as means to activate and conceal the domestic's uncanniness. Mechanically and spatially, home will be unravelled, revealing the oddness of an estranged and flattened interior.

Chapter three is an application of collage and pop-up in order to recreate

⁶ Bachelard, Gaston. "The House. From Cellar to Garret. The Significance of the Hut." In *The Poetics of Space*, translated by Maria Jolas, 3-38. Boston: Beacon Press, 1994

my childhood home. This methodology will speak to the confabulated discourse of the project, exploring the potential for scale to shift; from the interior of a room to the interior of a cupboard or drawer. This will be seen as a method to activate a narrative where each page will offer a metaphor for interiority, a portal into the temporal, yet infinitely parallel world of daydreams. The experience of opening a book is likened to that of unveiling a forgotten, childhood experience. Such moments are viewed as acts of exploration when a child pretends or make-believes – to reimagine worlds within worlds, interiors within interiors.

Through these explorations, narratives, and dialogues, I hope to arrive at a richer and more nuanced understanding of what story-telling has to offer for Spatial Design. Fiction, stories, wonder, awe, the magic of ideas—these have an importance in the physical world. While design is often compromised in the constraints of time or economics, it is still important that we occasionally day-dream – at least for a few brief moments.

Chapter One - Contextual

On Steinberg, home and the confabulated memory.

..confabulation might be the conviction that he is in Venice, although he also admits that the town he is seeing through the window is Alexandria. He knows both places, he feels both places, and, despite the contradiction, both places constitute his reality.⁷

To experience confabulation is to encounter two simultaneous realities at once – a doubling of physical and imagined space. As Emmons writes, ‘confabulation is to be of two minds, to be in two places at once, to experience, counterfactually, simultaneous irreconcilable truths’⁸. This duality is used as a means to illustrate my childhood daydreams; a return to home that is existing, yet equally illusive. The first part of this chapter speculates how an incomplete narrative, such as memory, can offer potential for spatial practice. In particular, the work and story of Romanian artist, Saul Steinberg is examined as a means to characterize memory and fill a nostalgic experience. Provoked by his story, I embark on a self-journey, recounting the ossified and eternally printed worlds of my youth. Nostalgia becomes a catalyst for revisiting and returning to my first ever home.

Memory is then explored through the miniature and the estranged domestic space. Through Bachelard, repositories such as drawers, wardrobes and other pocketed spaces will be viewed as interiors for archiving and accumulation. I ask how these spaces, which often are invisible and concealed in the passing of time, might offer an unveiling of character, memory and identity.

⁷ Dayer, Carolina. “Linear stories in Carlo Scarpa’s architectural drawings.” In *Confabulations: Storytelling in Architecture*, by Paul Emmons, Marcia F. Feuerstein, and Carolina Dayer 173-184. Abingdon, Oxon: Ashgate, 2017. 174

⁸ Emmons, and Phinney, 3



Entrance to my childhood home down a sloped driveway. The white fence installed by my grampa still remains in front of a large Oak tree. To the left was a family who had owned a flower business. To the right, a family with two children whom I used to play with regularly. Early morning, Autumn, 2018.

Figure 1.3: *Returning home*
Liu, Frank. 2018

Confabulation, a process of filling in memory, communicates a narrative where the real and imagined intersect within existing settings. To confabulate is to construct a narrative or to tell stories.⁹ The word, inherently derived from *fabula*, Latin for tale or fable¹⁰, emphasizes a means to draw together fractured experiences - a method of world-making where imagination and fictions are integral in its processes.

Academic and architect, Andrea Mihalache tells the story of Saul Steinberg, a Romanian artist and architect who had encountered his old childhood home from a series of projected images. In 1942, Steinberg began a series of drawn confabulations depicting such spaces. He writes of these as manifestations of an overwhelming realization and pain. Memories of an inhabited space become gone forever, never to be retrieved or accessible again.¹¹ Steinberg describes a disease of an afflicted imagination, a version of nostalgia, where one mourns for the impossibility of a physical and spiritual return to home.¹² For him, this emotion was the trigger to return to his hometown and to draw his memories of a forgotten space. In particular, his work reveals a familiar childhood street, courtyard and home through twisted perspectives and notated plans.

Mihalache examines Steinberg's perceptions of people and situations as allegories which evoke a graphically expressed observation. "The image does not speak, but the essence of its graphic marks brings into our perception the nature of a place."¹³ Neighbours, objects, and rooms are depicted as abstract versions of memory and emotion in a tangible and visual form. Although reductive in constructive detail, Steinberg's work contains an eidetic language which conveys essences of spatial confabulation. The manifestation of his childhood memories as cartoons converges the symbolic nature of his work to the potential of imagining. Confabulation is suggested by the image's ability to merge what is lost and no longer attainable, and what is desired and equally unreachable. Steinberg did not only depict these memories as pictorial representations but as feelings and modes of comportment, emotionally charged and wrapped up in the process of imagining.¹⁴

9 Davis, A, I

10 The word confabulation offers two variant definitions; it not only illustrates an expression of narrative or language, but also describes a psychological condition where the mind fabricates memories to fill in what cannot be remembered. Confabulation "Confabulate." *Oxford Dictionaries*. Last modified Accessed 18/03/2019, 2019. <https://en.oxforddictionaries.com/definition/confabulate>.

11 Mihalache, Andreea. "Saul Steinberg's stories of dor." In *Confabulations: Storytelling in Architecture*, by Paul Emmons, Marcia F. Feuerstein, and Carolina Dayer 80-86. Abingdon, Oxon: Ashgate, 2017. 80

12 Boym, Svetlana. *The Future of Nostalgia*. New York: Basic Books, a Member of the Perseus Books Group, 2016. 8

13 Perez-Gomez, A and Stephen Parcell. *Chora 5: Intervals in the Philosophy of Architecture*. Montreal: McGill Queens University Press, 2014. 184

14 Kraftl, Peter. "Memory and Autoethnographic Methodologies in Children's Geographies: Recalling Past and Present Childhoods." In *Methodological Approaches*, by Ruth Evans, Louise Holt, and Tracey Skelton, 23-43. Singapore: Springer, 2017. 25

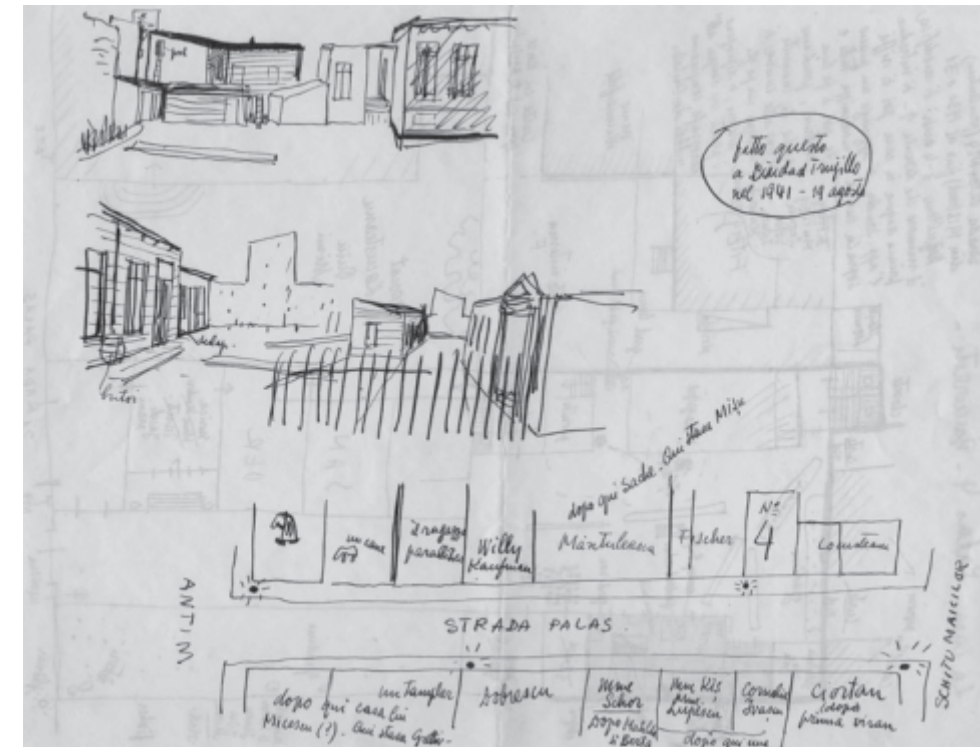


Figure 1.4: Drawing of Pala's St. Steinberg, Saul. 1942.

Home as a memory, is viewed as a place which has been experienced. While space is something abstract, without any substantial meaning, place refers to how people are conscious of a particular space. A home can be seen as place that has a specific gravity or meaning; an inhabited space which transcends materiality. Mihalache observes in Steinberg's work, details such as the site plan of Palas St were depicted wider and thicker due to the memories of events, stories and characters, constructing a depth otherwise invisible¹⁵. In this, confabulation became a means to fictionalize and reconstruct home through a form of artistic expression. This recollection offers a method to fill a lost gap, reminding us the importance of our narratives and origins. For Steinberg, his drawings were never a physical recreation of his memory, but rather a version embedded through allegory and poetry. As Bachelard writes; 'We are never real historians, but always near poets, and our emotion is perhaps nothing but an expression of a poetry that was lost.'¹⁶

Through confabulation, Steinburg fills in the gaps of his childhood memory through modes of reminiscing and drawing. His work offers a poetic method to encounter space, expressing nostalgia and narrative through a tangible medium. These methods became versions of his confabulation, a language which embalmed his memory and reframed reality in a constant imaginative effort. Steinberg's story was not necessarily grounded in the fictitious but rather adapted from everyday experiences of life; it aimed to fabricate a hypothetical world interconnected with those already existing. Confabulation offered the notion that imagination is driven by real life occurrences, events and stories and thereby memories of home suggest an imagined space- one that can never truly be returned to.

15 Andreea, 83
16 Bachelard, 6

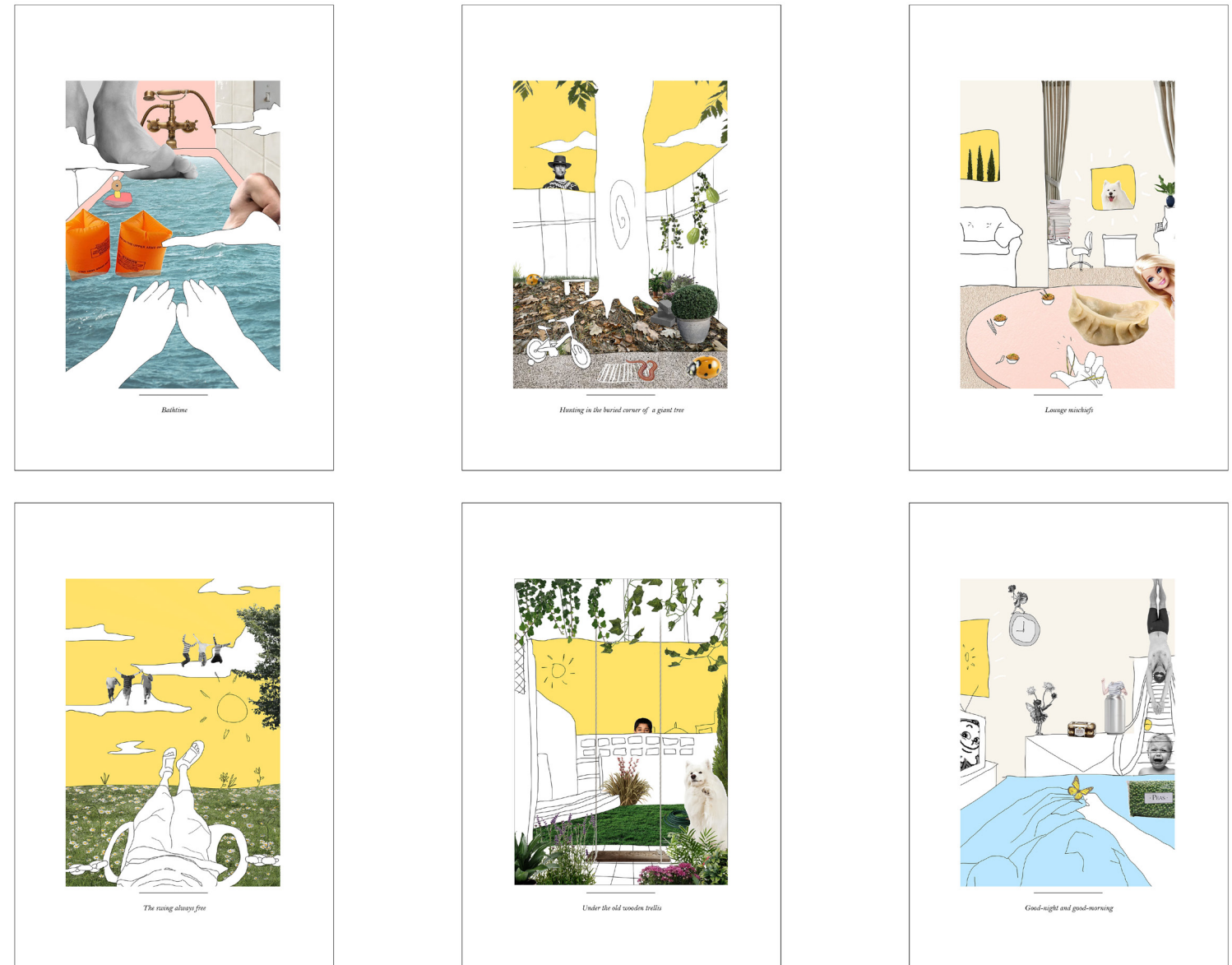


Figure 1.5: Home Confabulations; collages depicting childhood memories.
Liu, Frank. 2018

On my childhood home

Home is viewed as a memory which serves as product of protection and intimacy. It becomes a place 'to compensate for a vulnerability and keep alive the important, evanescent sides of ourselves.'¹⁷ For Steinberg, nostalgia prompted his drawn narrative; a tale that involved returning to a home which was both physical and spiritual. Much like his journey, this work was motivated by a return to my first home; to encounter a once treasured site as a fixation of happiness.

My interest in the domestic initiated from an encounter of some old photographs taken where I was born. When I was eight years old, my elder sister, who was much taller than me, had taken pictures of our home to be listed and sold to potential buyers. In these records, furniture, objects and surfaces were cleaned and tidily arranged, marking an idyllic version of our home, contained by its last encounter.

Home, through the longevity of my childhood, tended to change and alter in function, character and appearance. Memories of its rooms were combinations of objects and furnishings layered through a decade of use. As literary critic Susan Stewart writes,

Without marking, all ancestors become abstractions, losing their proper names; all family trips become the same trip - the formal garden, the waterfall, the picnic site, and the undifferentiated sea become attributes of every country.¹⁸

The photographs taken by my sister revealed an uninhabited home in its last and final renditions, a version devoid from human activity. While these images were of a cleaned and ready to be sold home, I could still recall its previous arrangements in frail and fragmented details. All of its familial layouts and activities etched in memory gave this space a ubiquitous presence. Home becomes a setting or frame for human activities while rearranged, shifted or replaced objects return to mind. Furniture, objects and materials suggest an everchanging collage of character and sense of self.

¹⁷ Botton, Alain De. *The Architecture of Happiness*. New York: Vintage International, 2008. 107

¹⁸ Stewart, Susan. "Objects of Desire." In *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, 132-45. Baltimore, Maryland: John Hopkins University Press, 1993. 138



Figure 1.6: West balcony
Liu, Yan. 2007



Main lounge. A plastic lantern obtained from a festival hangs from the curtain. Speaker to the right of it never really functioned. A thick layer of glass covers the coffee table to prevent it from scratching. Inside it contained several of my childhood toys. Circa 2006

Figure 1.7: *Lounge*
Liu, Yan. 2007



Mother's room adjacent to west balcony. Old Panasonic TV in the corner. Musical ornament sitting on the windowsill reminiscent of sister's 13th birthday. Circa 2006

Figure 1.8: *The master bedroom*
Liu, Yan. 2007



East view of lounge kitchen. To the left is the circular table in which we would gather and eat at. A small microwave sits beside a large pantry, being too high to reach. In the distance were loud unknown neighbours. Circa 2006.

Figure 1.9: Kitchen
Liu, Yan. 2007



Old wooden piano sitting in the east entrance of the lounge. Opposite to the home computer, sister's general spot to dwell. Several ornaments placed above including an old plastic clock which had stopped working. Circa 2006.

Figure 2.1: Sister's piano
Liu, Yan. 2007



Main TV centered in the lounge. Below seem to be an old RC jeep I had use to own along with a bunch of ripped CD's. To the right is a heater which I believe never really worked. A Cheap globe sits beside it. Circa 2006.

Figure 2.2: Lounge television
Liu, Yan. 2007



Long shot of my childhood street, capturing an open mid-day sky. Autumn 2018.



Figure 2.3: *Returning to my childhood street*
Liu, Frank. 2018

Revisiting my childhood home. Its exterior features remain mostly the same, with altering of some plants. A large satellite has also been added. Early morning Autumn, 2018.



Figure 2.4: *Approaching the front deck*
Liu, Frank. 2018



Easterly view of the front garden. Still somewhat unchanged except for the rear path which had been converted into pebble. Early morning Autumn, 2018.

Figure 2.5: *The wooden trellis*
Liu, Frank. 2018



The concrete fence which my neighbour and I used to climb upon, to play with each other. It has since been repainted. Early morning, Autumn, 2018.

Figure 2.6: *Across to the neighbours*
Liu, Frank. 2018



Figure 2.7: *The drive-way*
Liu, Frank. 2018



Figure 2.8: *The nearby swing-set*
Liu, Frank. 2018

Detail of chain from a wall climb at the playground, reminiscent of sore hands and un-reachable heights. Mid-day Autumn, 2018.

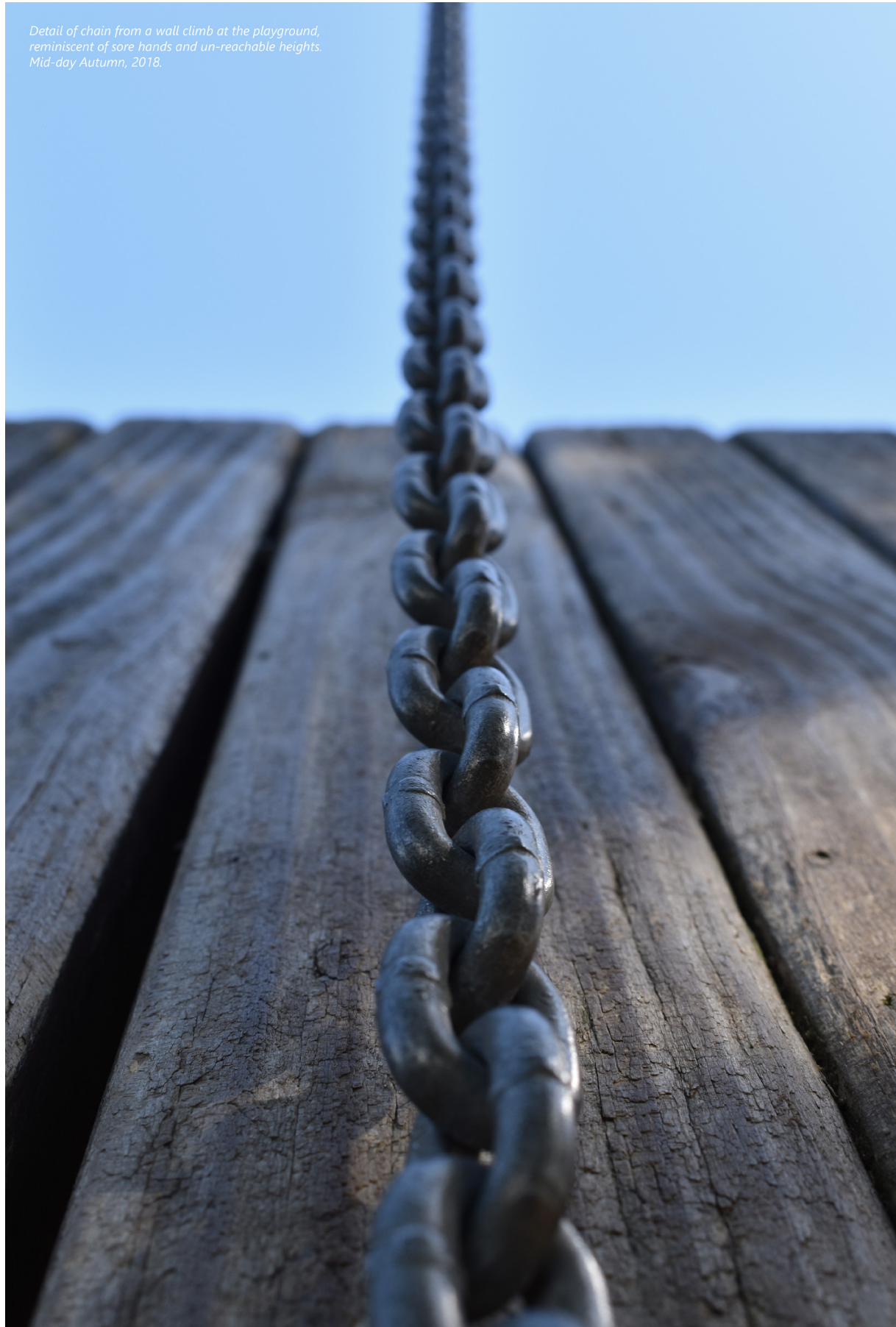


Figure 2.9: *Wall climb*
Liu, Frank. 2018

Western view, overlooking the swing-set. Mid-day Autumn, 2018.



Figure 3.1: *Swing upon the hill*
Liu, Frank. 2018



Western view of an old-childhood playground near my hometown, Pakuranga. In the distance sits the Te-Tuhi art gallery, and a series of shopping malls. Shot under a large Oak tree, mid-day Autumn, 2018.

Figure 3.2: *The play-ground*
Liu, Frank. 2018

Similar to Steinberg, these recently discovered images marked my first re-encounter of home in over 12 years. In these disconnected moments, the following narrative began to emerge;

My nostalgia of home emerges as the story. It suggests a narration of memory which aims to fill in the gaps of its missing details. Moreover, in search for this missing story, I decided to return to my childhood home.

As I investigated the old photos, each glance into its limited information raised further questions. What was beyond their frames? What used to be in that space? How were they inhabited? These were some of the narratives that I longed to fill in; perhaps by returning to those rooms, experiencing them again. When I walked down the street and took an old turn for the first time, the large hill I remembered was in fact a mere incline. Several houses which surrounded nearby also seemed to have dwindled in size and number. The spaces felt foreign but was surely local to the house which I had avoided for the past decade. Approaching its entrance, I realized the garden had changed; everything was smaller. The giant grapefruit tree was perhaps not so large. The old swing I built was gone. Neighbouring fences were not so much a feat to climb anymore. The home appeared estranged. Curtains were drawn and no tenants were present. Thus, I witnessed from the outside, imagining what rooms once were and what they might possibly be like now.

Home preserved by the spell of my childhood memory revealed to be a seemingly banal location. Although these were spaces of happiness, it was bitter to encounter an emotion of loss; something which can never be truly recovered, but only dreamed of or imagined, momentarily without our awareness.

Re-visiting my childhood suburb offered an understanding of the ephemeral qualities of space and memory. Home emerged as another country, a childhood geography that was quickly forgotten. Its environments became unfamiliar, estranged and shifted; a time which had become elapsed and destroyed. I had always remembered the worlds created by crawling underneath a chair or populating the kitchen floor as if it had qualities of an open field - vast, limitless with areas to contemplate and explore. The cabinets felt unreachable and an unknown territory. Table tops were ridges to climb and ascend. It was difficult to comprehend these spaces again, sites which contained such ineffable memories.

Mihalache describes memories as;

...these enclosed spaces would only make sense in plan in the mind of an adult. Children, on the other hand, would remember qualities of spaces, how big or small they felt, along with those details closer to the scale of their tiny stature: the wooden planks on the ground, the buckets, the trash, or the stairs.¹⁹

Photographs of my first home had revealed shifts in scale and alluded to a repositioned world where memories became ossified in the passing of time. In this movement, scale was shifted, as if viewed through the wrong end of a telescope, attempting to return to a childhood den. While such memories were excavated, they became tangled in a complicated thorniness that was emotion and nostalgia.

The domestic is particularly a favoured site for estranged disturbances. It presents a site for accumulation, collection and nostalgia. Furniture and objects are stored and forgotten within attics and cardboard boxes. Photographs and souvenirs are lost within books and drawers. These hidden spaces offer an interior within an interior – a miniaturized world constructed by the inanimate. They become spaces whose purpose is to hold and preserve things that have lost their functions. Our rooms become much like the opening of an old drawer. We open it to find fragments about our past lives, memories that are embedded within objects and narratives within narratives. As literary critic Susan Stewart describes in her book *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, the miniature, linked to nostalgic versions of childhood and history, presents a diminutive and thereby manipulative version of experience, a version which is domesticated and concealed from contamination.²⁰ The miniature here, is used as a metaphor for interiority, it is a portal into the temporal, yet infinitely parallel world of daydreams. It presents secret fantasy world of nostalgia as if at 'the other end of a tunnel, distanced, diminutive and clearly framed.'²¹

19 Andreea, 84

20 Stewart, 44

21 Ibid.

In the case of early western 20th century dollhouses, Stewart suggests that scale, presents the illusion of a perfectly complete and hermetic world, a world which can only be consumed by the eye.²² Nostalgia and the confabulated space, like any form of narrative is always ideological. In this view, scale emphasizes more than just a measurement of ratio, but rather a cognitive and nostalgic projection. It suggests a means to inhabit oneself within a miniaturized environment and to imagine dreams within reality. The scaled down home is seen not simply as a physical mode of representation but rather a tangible medium for imagination – cryptic, concealed and confabulated. As described by Bachelard, such pocketed spaces are necessary for dreaming and for the development of an interiority.²³ They offer views which change constantly as a result of daydreaming. We open such spaces to discover that there is a dwelling-place and that a house is hidden within it.²⁴

'If you remember listening to stories as a child, you will remember the pleasure of hearing a story repeated many times, and you will remember that while you were listening you became three people.'²⁵ You became the story-teller, the protagonist and inherently, yourself listening to the story. In this exchange, there is a movement between the world of the narrative and the world of reality. The reader is not in either but is in confabulation and moves between them. A constant daydream is unconsciously in flux, where scale shifts between the real and the imagined, past and present. Following this chapter, methods of collage and pop-up will be explored as means to fill in a forgotten story. The unfolding world of tales and narratives will seek to translate a forgotten memory into an animated interior. Pop-up as confabulation will construct a parallel daydream of home; a world suspended between the in-between.

22 Ibid, 62

23 Stewart, Susan. "Reading a Drawer". In *Room One Thousand*. Retrieved from <https://escholarship.org/uc/item/4t87g8bw>. 2014. 18

24 Bachelard, Gaston. "Drawers, Chests and Wardrobes." In *The Poetics of Space*, 74-90. Boston: Beacon Press, 1994. 86

25 Warner, Marina. *From the Beast to the Blonde: On Fairy Tales and Their Tellers*. New York: Noonday Press, 1999. 215



Figure 3.3: *Queen Mary's Dollhouse - The dining room.*
Lutyens, Edwin 1924

Fleeting stories: 'Hansel & Gretel' and the duality of home.

Through collected and constructed pop-up scenes, confabulation asks how gaps can manifest within the domestic and how these are bound to interiorities of hiding and concealment. In this chapter, Wilhelm and Jacob Grimm's [1785-1863] fairy-tale, 'Hansel & Gretel', is examined as means to develop a methodology where narrative, recollection and nostalgia become a series of collaged interiors.

In particular, the tale's themes of domestic estrangement motivates the exploration of my first home and its now remote settings. Cupboards, wardrobes and objects become repositories for fantasies and events suspended within the pop-up page. Its unfolding world of corners and openings become sites for reverie.

Remembering 'Hansel & Gretel'

In its initial stages, this research investigated the Brothers Grimm's fairy-tale, 'Hansel and Gretel', and sought to explore how a recollected narrative might evoke confabulation. In particular, the story enabled a rationale for exploring the domestic and later developed a methodology for collage and pop-up. This was in turn, used to explore my own memories of home, re-framing its narrative and filling the gaps of my memory. In this, memories and fictions through existing images are restored and reimagined as spatial constructions.

'Hansel and Gretel', was often a tale read in the space between twin beds in my bedroom and through the opening of an old wooden cabinet. As a child, the narrative evoked a spatial experience, much like the story of Saul Steinberg and his nostalgic recollection. Before my reencounter with this narrative, the tale was viewed as a frivolous story, one which was remote and contained in the impermanence of space. Only through my return to this narrative as an adult was I able to dispel the truths of its themes and motifs.

The tale follows an impoverished Hansel and Gretel who are left estranged by their parents in a forest far from home. Lost and uncertain, the siblings encounter a gingerbread house constructed of cakes, confectionary and clear sugar. The house, although seemingly benign and innocent, is in fact a site of insatiability and contradiction; a cannibalistic witch lives within who beguiles, lures and deceives the children into a site of containment and death. The children are captured and fattened in preparation for the witch's consumption, however, escape by tricking, burning and outsmarting her. In the tale's conclusion, Hansel and Gretel return home to their father with a newfound wealth, realizing that their stepmother had inevitability passed away. In some renditions of the tale, the mother and the witch represent the same character; they dwell within opposite sides of the forest. As equally, the parental home on the edge of the forest and the gingerbread house, in essence, can be seen as two aspects of the same place, '...a gratifying one and a frustrating one.'²⁶ The mother's home, as a

²⁶ Bettelheim, Bruno. *The Uses of Enchantment*. New York: Vintage Books, 1989. 328

place of intimacy and protection is given an antagonistic personification. Hansel and Gretel's encounter with the witch's gingerbread house is Janus-faced²⁷, and viewed as a return to a home that is adverse and contradictory.

This story was thus not aligned with the version remembered as child, rather it suggested an encounter with a forgotten narrative. 'Hansel and Gretel' offered a realisation that the past was never as it seemed and perhaps a childhood experience can never truly be returned to. Like confabulation, both ideas acknowledge a contradicting reality, questioning and filling in what has been missed, forgotten or absent. For the tale; the father is left with the guilt of abandoning his children. Hansel and Gretel have experienced a traumatic encounter. The cannibalistic witch was burned, resulting in the death of their mother. For my home; its spaces were never truly as they were inhabited, cherished or remembered. In my recollection, spaces shifted in scale; elements were altered and later replaced by new tenants. Through the elapsing of my own memory, a return to 'Hansel & Gretel' offered the same experience of returning to a forgotten home. They are dual tales, both suggesting fragmented and disconnected narratives. Both offer gaps of missing information, narratives and events. Both desired to be filled in, re-imagined and re-constructed.

²⁷ In ancient Roman religion and myth, Janus is the god of beginnings, gates, transitions, time, duality, doorways, passages, and endings. He is usually depicted as having two faces, since he looks to the future and to the past. To be Janus-faced refers to having two sharply contrasting aspects or characteristics, insincere or deceitful. "Janus-faced" *Oxford Dictionaries*. Last modified Accessed 18/03/2019, 2019. <https://en.oxforddictionaries.com/definition/janus-faced>

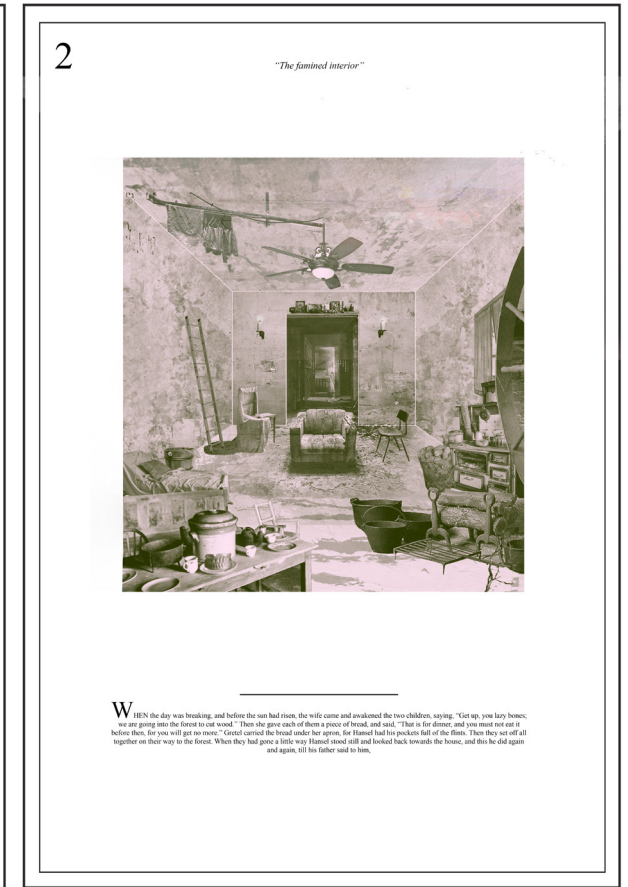
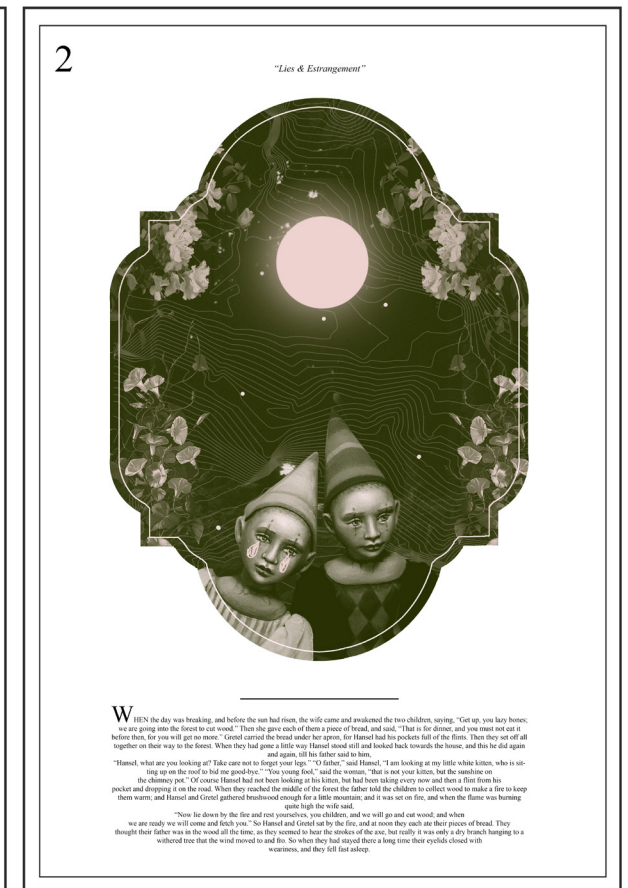
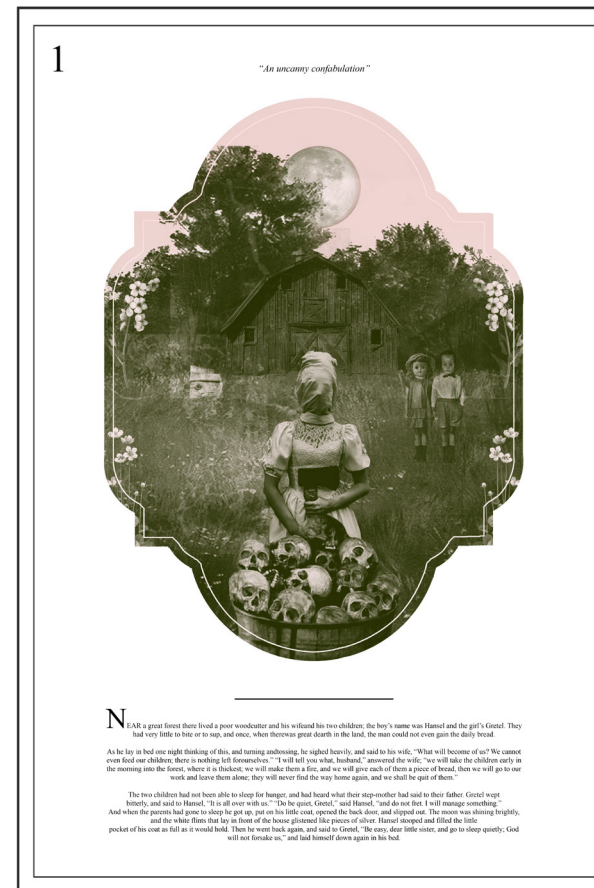


Figure 3.4: Hansel & Gretel
Liu, Frank. Digital collage. 2018

in light of her character, a personification of insatiability and gluttony. In this collage, blank mirrors offer a chance for self-reflection, yet in the mother's eyes there is none, only a narcissistic view of herself. Venus fly-traps hint at the carnivorous nature of the witch, where remnants, preserved in jars are ossified and last forever.

Deception exists reciprocally throughout the entire narrative; the parents and children deceive each other, the witch deceives the children, the children deceive the witch. The Interior of Deceit follows this fallacious motif of the tale, imagining how a room of trickery might be created. In the story, Hansel and Gretel use breadcrumbs to map their journey, however these are consumed by birds and lead them to the witch's home. Portrayed through rotating wheels, these symbolize notions of a deceptive and illusory experience. Water chambers, cups and laddered objects allude to apparatuses used by magicians to trick and deceive. Stages in the distance, hint at flattened sets, facades and architectural potemkins to cheat and alter perception.

The collages portray these sites as accumulations of lived spaces. Interiors are hypothetically animated by the items and objects owned and collected by its characters and plots. These worlds of estranged objects and their narratives attempts to speak to the notion of abandonment. Each room and their accumulated items, once unravelled, suggest extensions of lives and characters in space and time. In the Interior of Excess, the collage depicts the room of the carnivorous witch. Her character is imagined as an excessive collector; a version who manipulates freedom and hoards the remains of objects, skeletons and glasses. Elements have been left behind from previous rooms as means to suggest an obsession with accumulation and never letting anything go.

The collages aim to depict a version of space where time is suspended, and memories are embedded within a two-dimensional surface. In this process, pictures of things varying in scale and perspective are woven to create new temporal narratives and juxtapositions. Images are collected and curated to re-narrate a story, using symbols dedicated to an allegorical language. The function of collage did not serve as the restoration of origin but rather "the creation of a new context, a context standing in a metaphorical, rather than a contiguous, relation to the world of everyday life."²⁹ 'Hansel & Gretel' offers a story consisting of partial information left from childhood. Collage became a means to suture these fragmented memories, disclosing and reimagining the tale through a process of confabulation.

29 Shields, Jennifer A. E. *Collage and Architecture*. New York: Routledge, 2014.

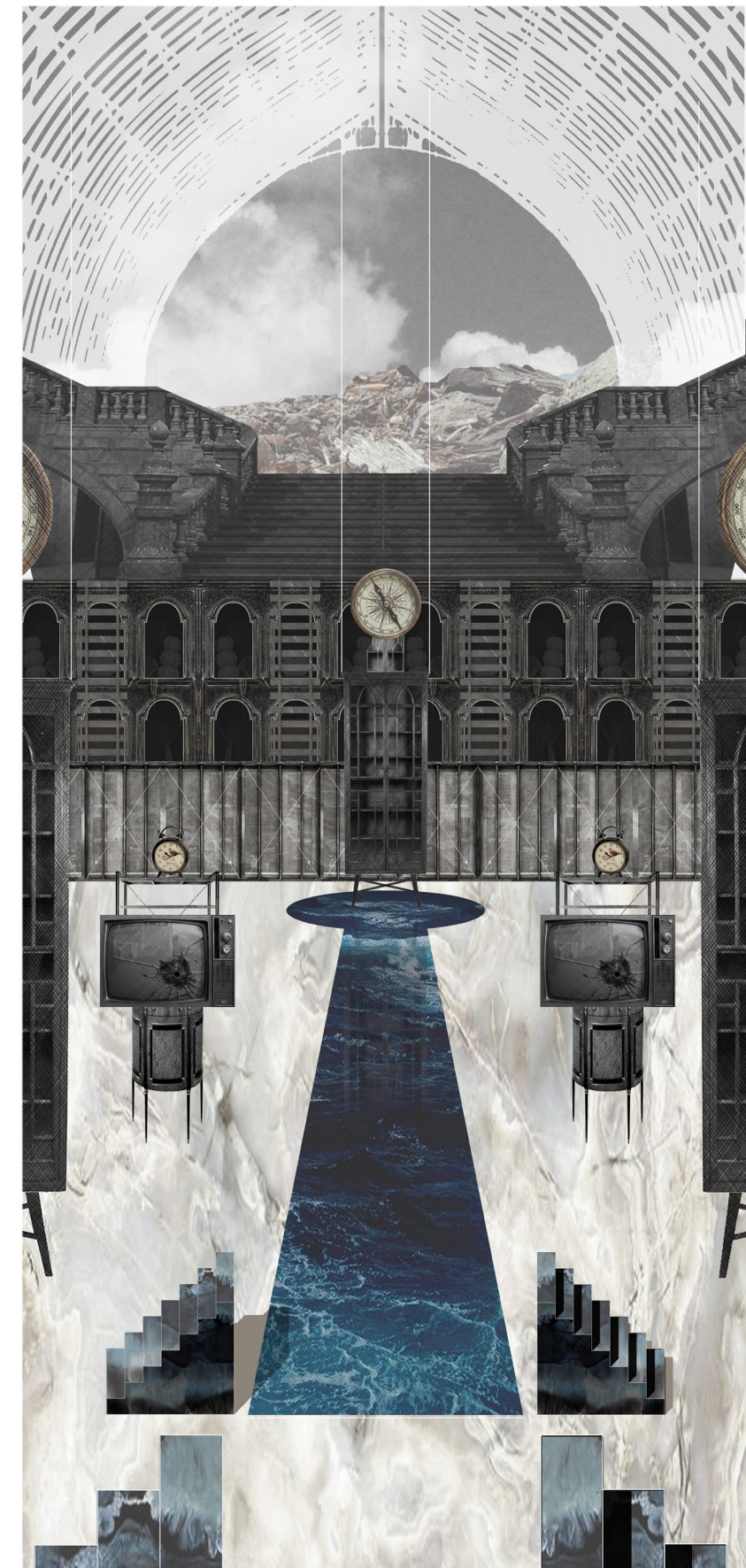
Figure 3.6: Liu, Frank. *The Estranged Interior*. Digital Collage. 2018

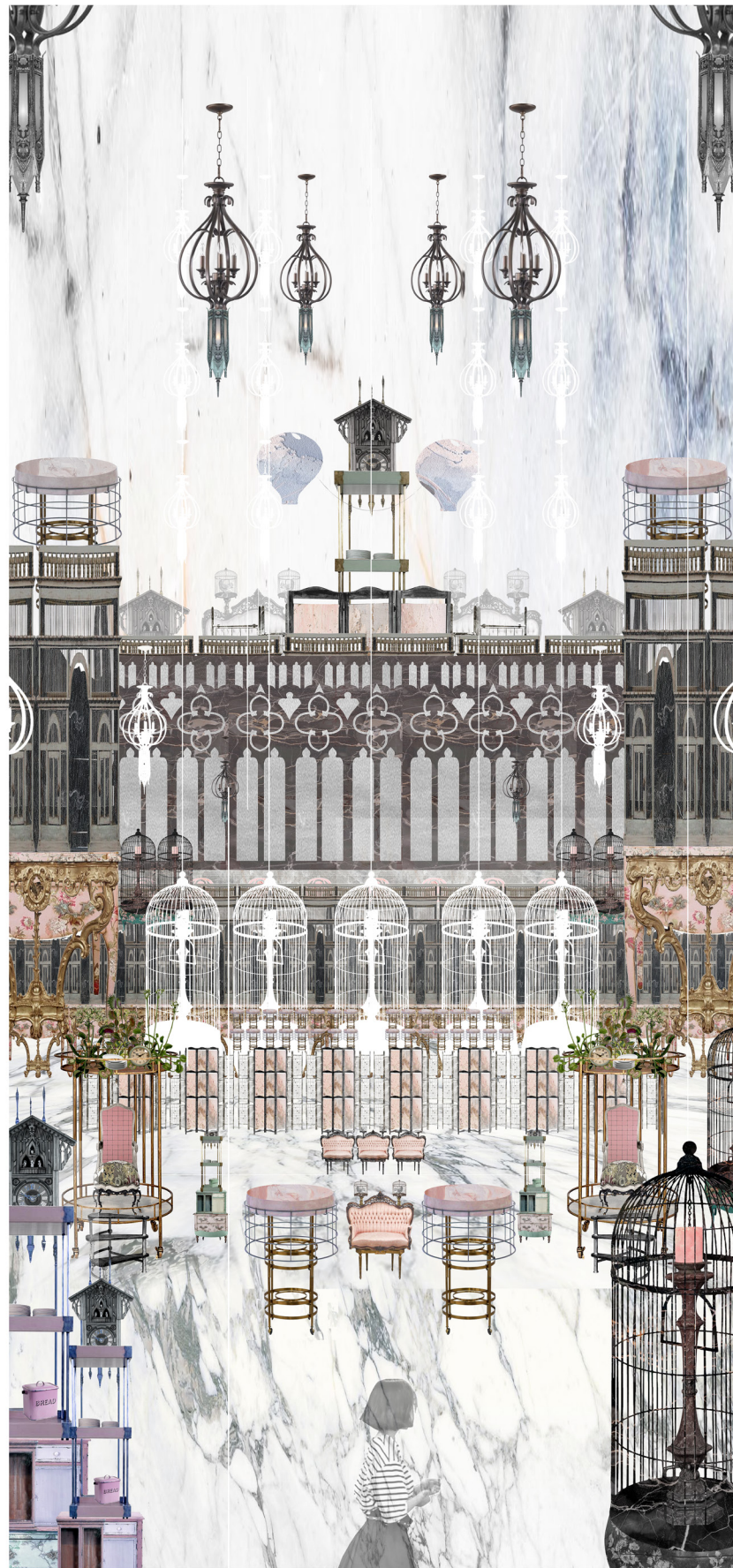
Figure 3.7: Liu, Frank. *The Fattened Interior*. Digital Collage. 2018

Figure 3.8: Liu, Frank. *The Famined Interior*. Digital Collage. 2018

Figure 3.9: Liu, Frank. *The Interior of Deceit*. Digital Collage. 2018

Figure 4.1: Liu, Frank. *The Interior of Excess*. Digital Collage. 2018

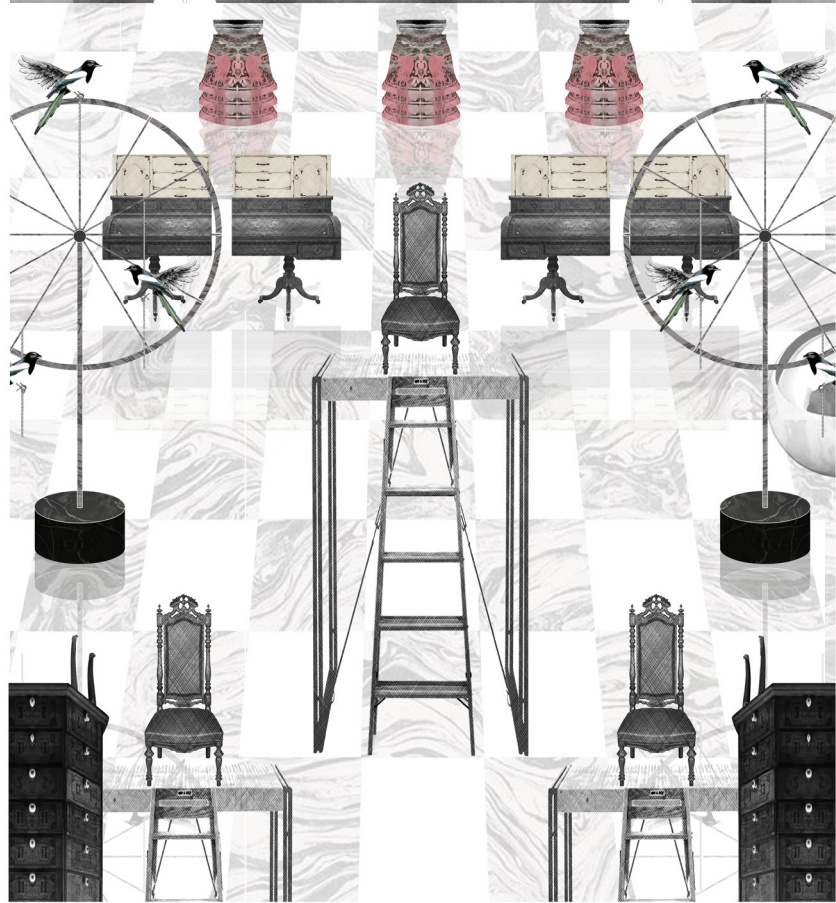
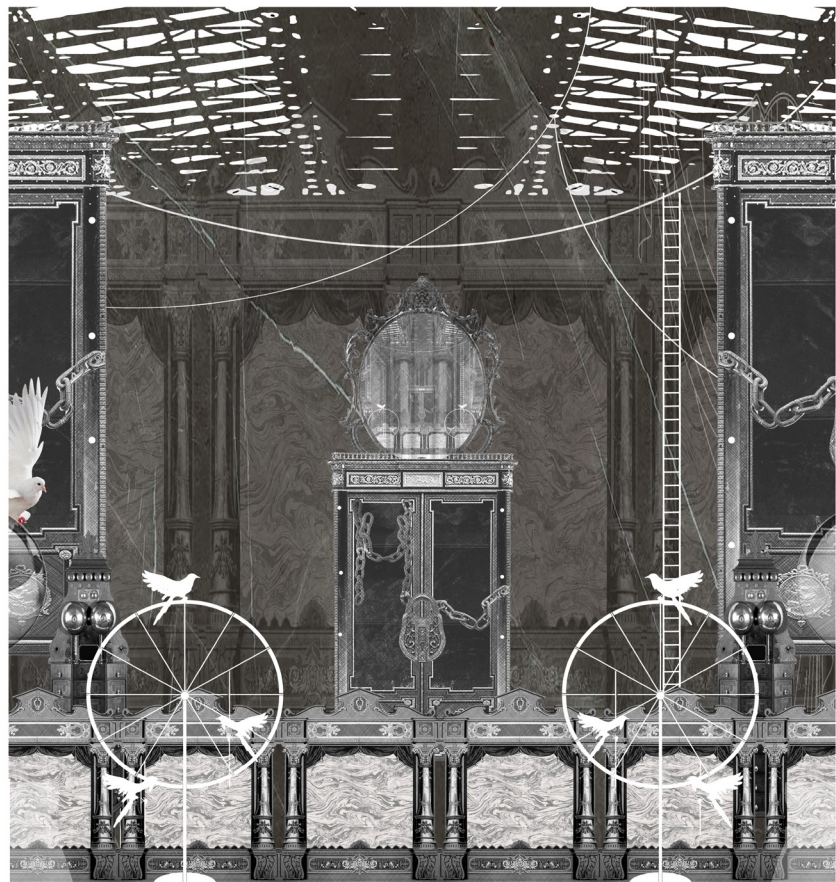




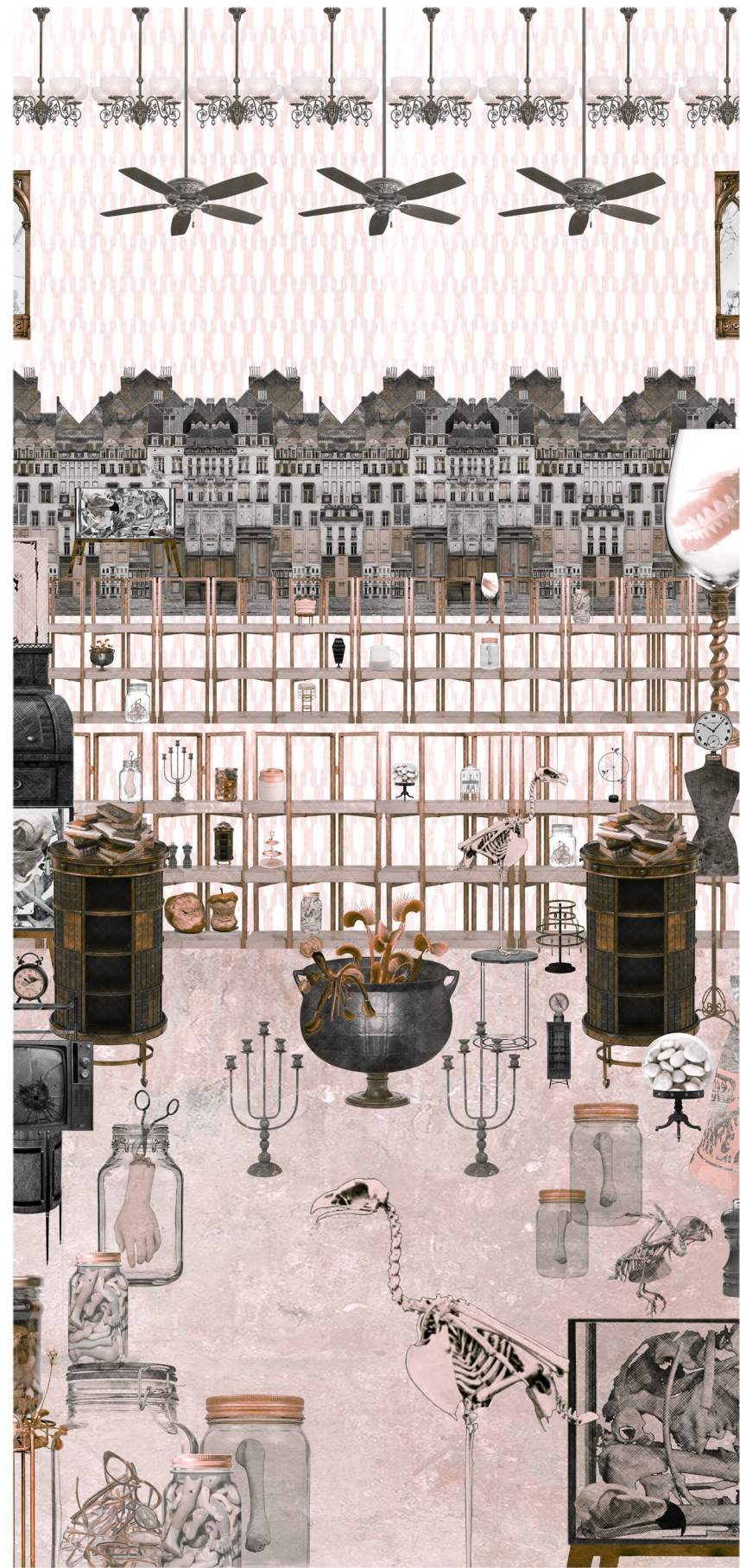
The Fattened Interior



The Famined Interior



The Interior of Deceit



The Interior of Excess

*..the book sits below me closed and unread; it is an object, a set of surfaces. But opened, it seems revealed; its physical aspects give way to abstraction and a nexus of new temporalities.*³⁰

Pop-up acts as a method to construct from the collections of collage. In this, volume and space move from two dimensions to three and as equally its interior can be concealed, folded away flat and stored.³¹ By operating mechanically through a series of cuts, folds and creases, each moving element is hosted upon a corner, allowing for surfaces to unravel when opened or closed. This functions through a connection of families fixing upon one another, creating a miniature world untangled in sequence.

It was not until the late 18th century that pop-up techniques were applied to books designed for entertainment, particularly for children. Some of the first three-dimensional and tabs activated books were produced by the publisher, Ernest Nister and illustrator Lothar Meggendorfer, becoming popular in Germany and Britain during the 19th century. In Meggendorfer's, 'The Doll's House', the pop-up does not express a linear composition that is aligned with a plan as a model does. Rather, it presents a spatial experience which cannot be seen holistically, but in fractions. By unravelling each surface of the page, a series of interiors are revealed in an unfolding sequence. This discontinuation of space is important as it offers the potential for an alternative examination of space. Rather than analysing each interior in relation to its adjoining piece, the containment of each scene is emphasised. The page spreads within The Doll's House and immerses the reader within an arrangement of interiors autonomous to a plan. In this, the pop-up transforms from a set of surfaces to a volume of uninterrupted space where imaginations can roam.

Pop-up activates a narrative where each page offers a portal into the temporal, yet an infinitely parallel world of interiors and daydreams. This does not become a method to accurately translate the collage into three dimensions, rather confabulate it through a series of compromises and constraints. Pop-up mechanics offer a series of fundamentals for the composed interior. Components are restrained to vertical parallel folds and must be attached to an existing crease within the page. Pop-up images are grounded and cannot exist autonomously in every place or at any angle. As a result, pieces are shifted, replaced and altered to suit the demands of these mechanics.



Figure 4.2: *The Doll's House*
Meggendorfer, Lothar. 1911.

30 Stewart, 37

31 Macken, Marian. *Binding Space: The Book as Spatial Practice*. London: Routledge, Taylor & Francis Group, 2018. 80

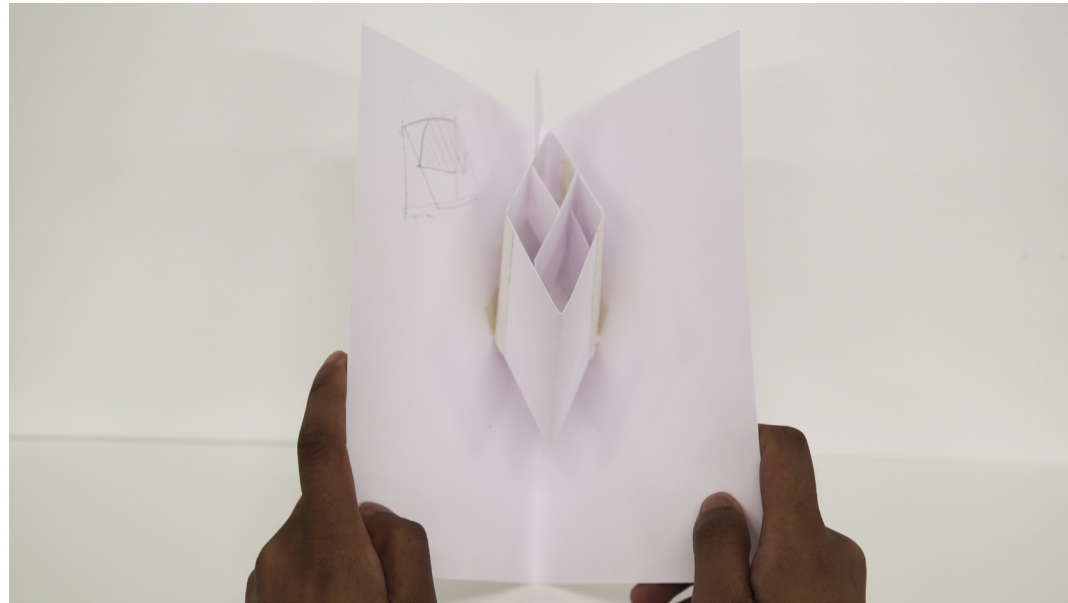


Figure 4.3: Exploring a pop-up interior. Right angle V-fold and parallel folds. Folded
Liu, Frank, 2019

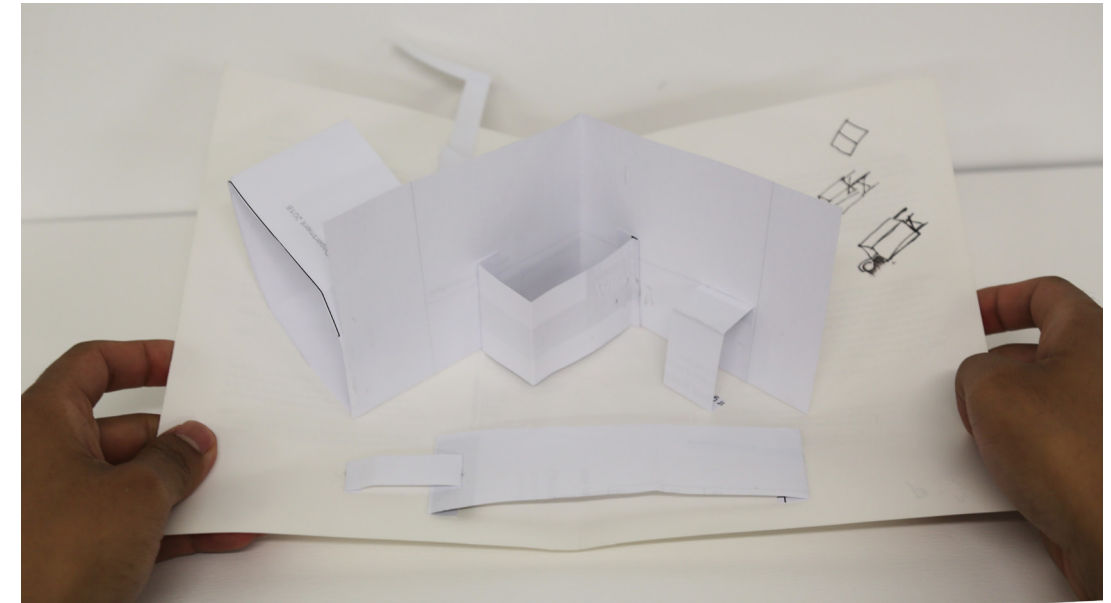


Figure 4.5: Exploring a pop-up interior. Right angle V-fold, parallel folds, straps and moving arms Unfolded
Liu, Frank, 2019

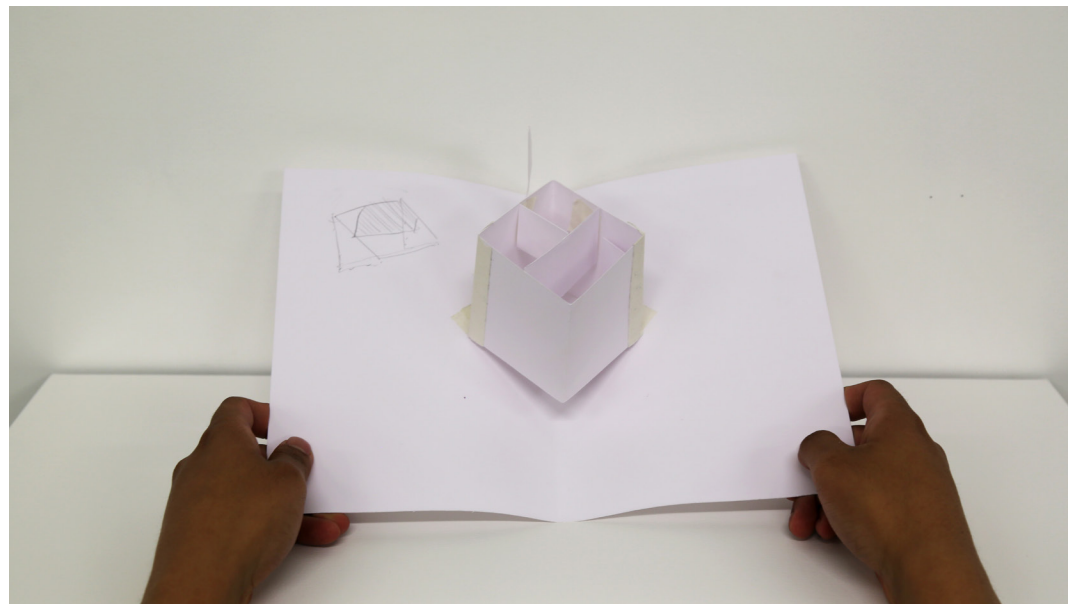


Figure 4.4: Exploring a pop-up interior. Right angle V-fold and parallel folds. Unfolded
Liu, Frank, 2019

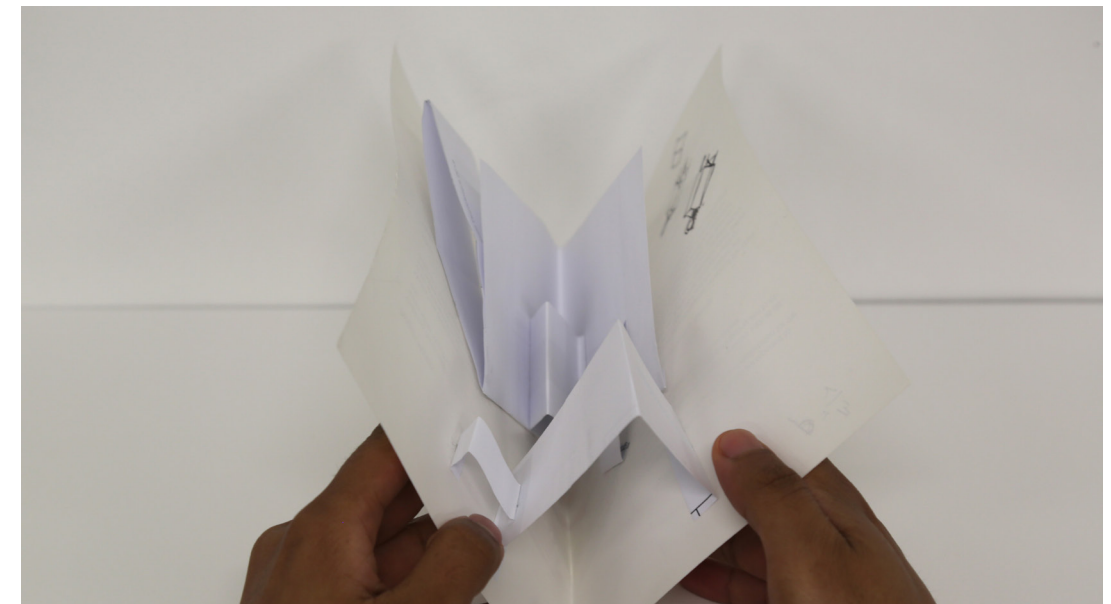


Figure 4.6: Exploring a pop-up interior. Right angle V-fold and parallel folds. Folded
Liu, Frank, 2019

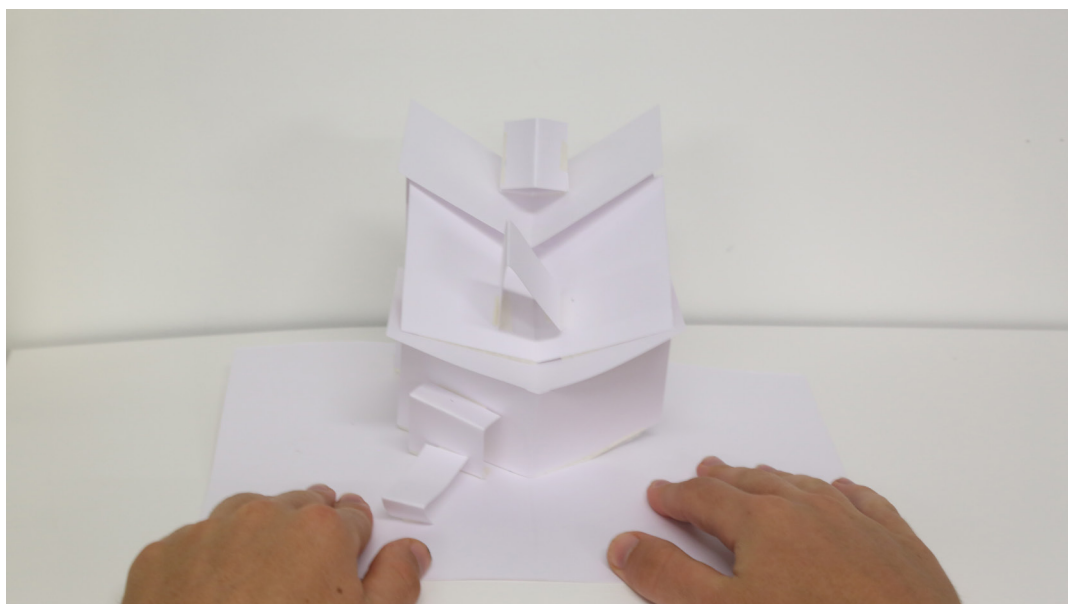


Figure 4.7: Exploring a pop-up interior. V-fold tower and parallel folds. Unfolded
Liu, Frank, 2019

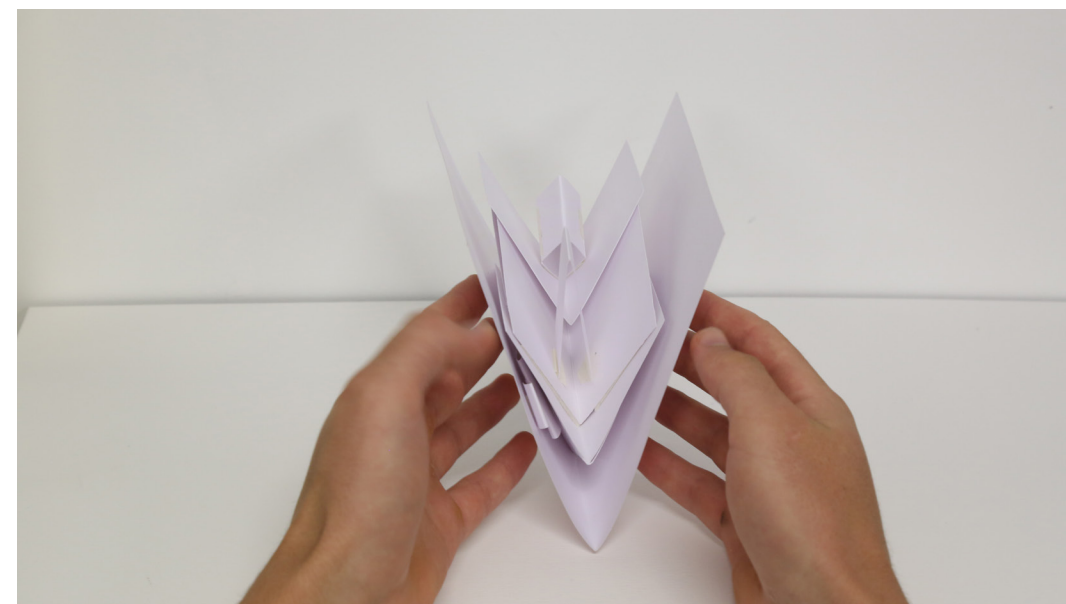


Figure 4.9: Exploring a pop-up interior. Right angle V-fold and parallel folds. Folded
Liu, Frank, 2019

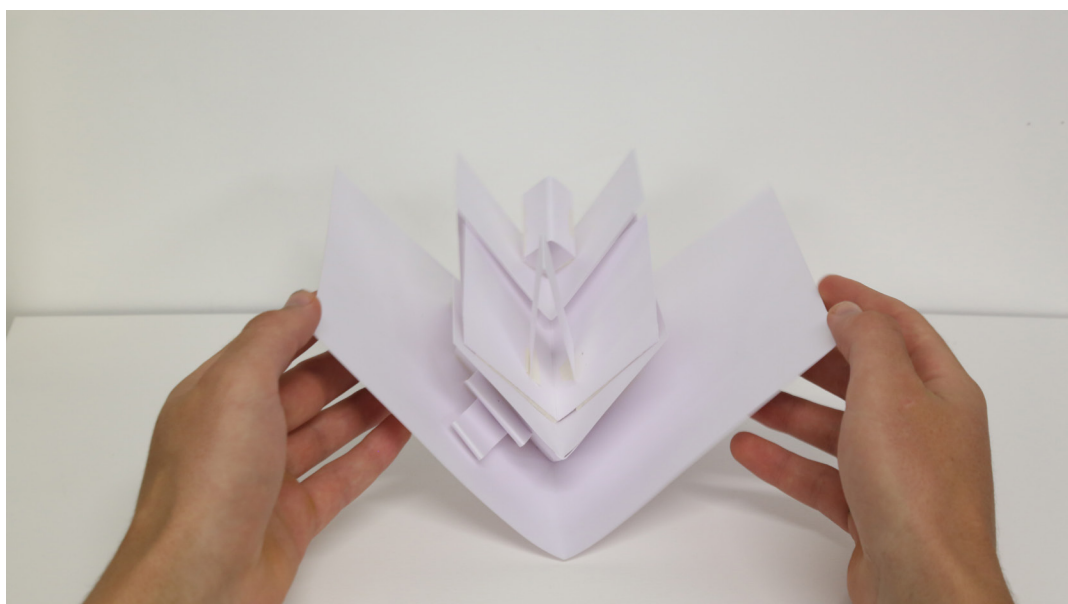


Figure 4.8: Exploring a pop-up interior. V-fold tower and parallel folds. Folding
Liu, Frank, 2019

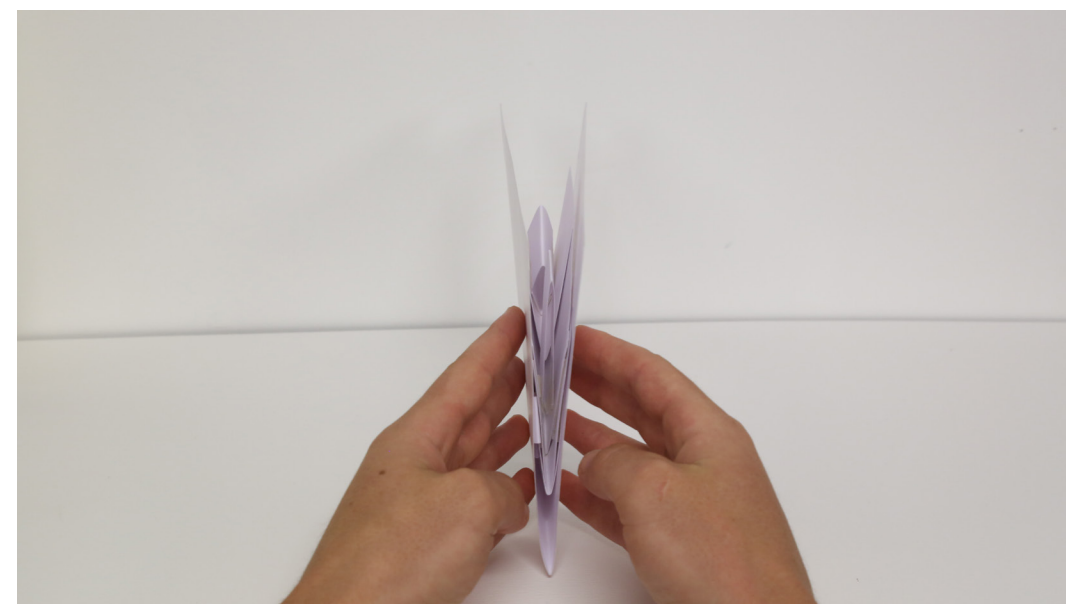


Figure 5.1: Exploring a pop-up interior. Right angle V-fold and parallel folds. Fully folded
Liu, Frank, 2019

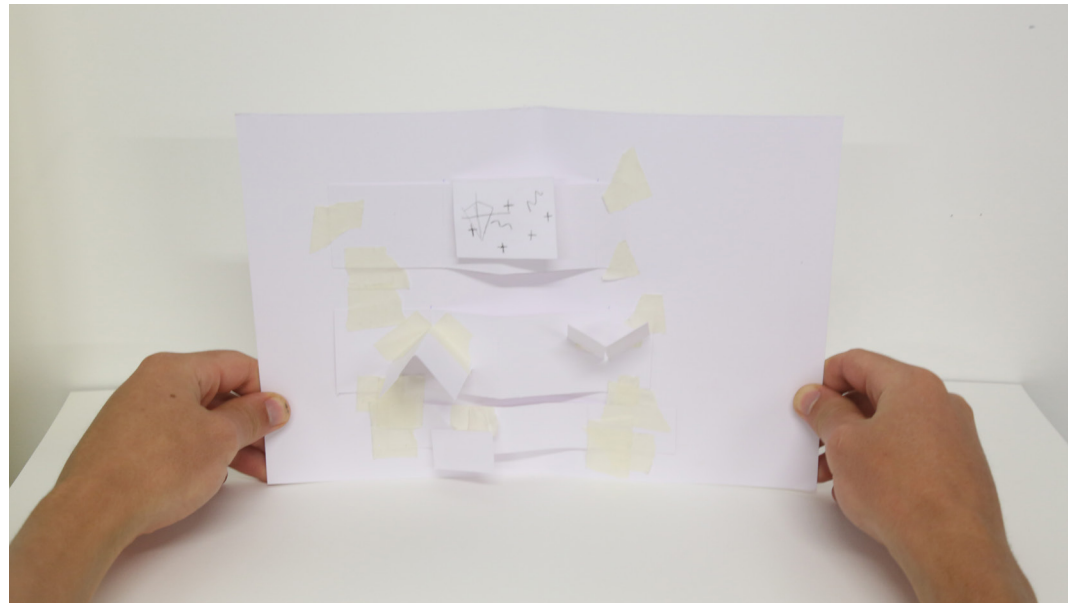


Figure 5.2: Exploring a pop-up interior. Straps, V-folds and rotating parts. Unfolded
Liu, Frank, 2019

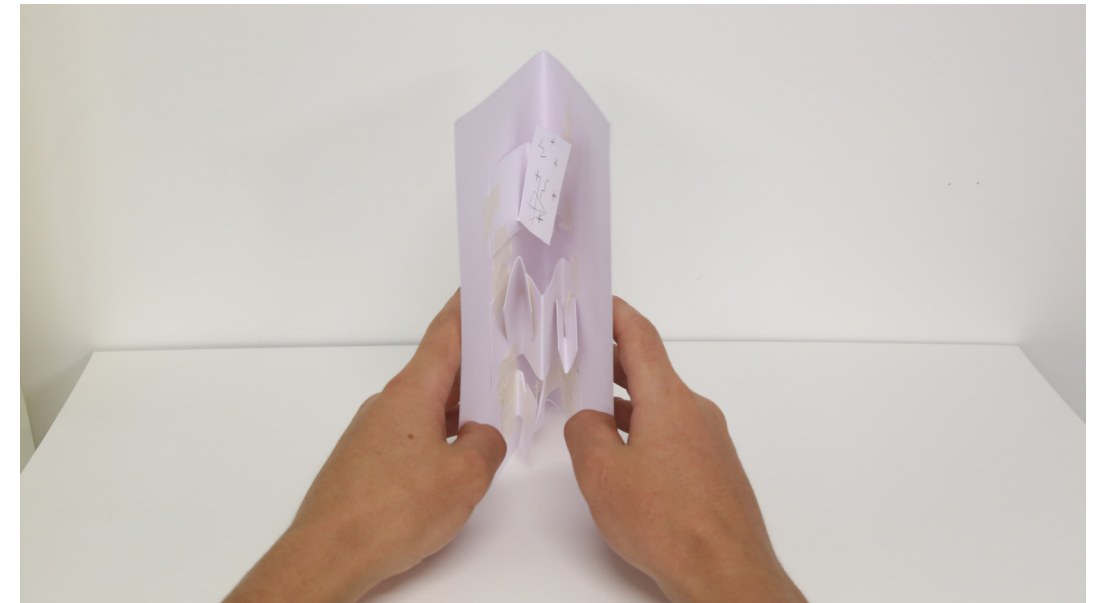


Figure 5.4: Exploring a pop-up interior. Straps, V-folds and rotating parts. Folded
Liu, Frank, 2019

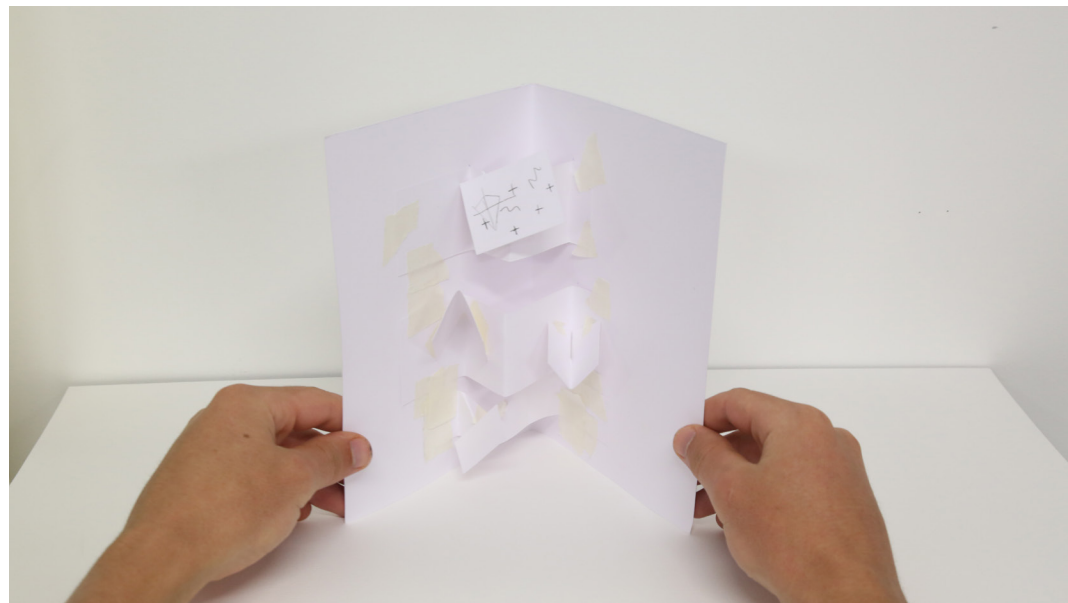


Figure 5.3: Exploring a pop-up interior. Straps, V-folds and rotating parts. Folding
Liu, Frank, 2019

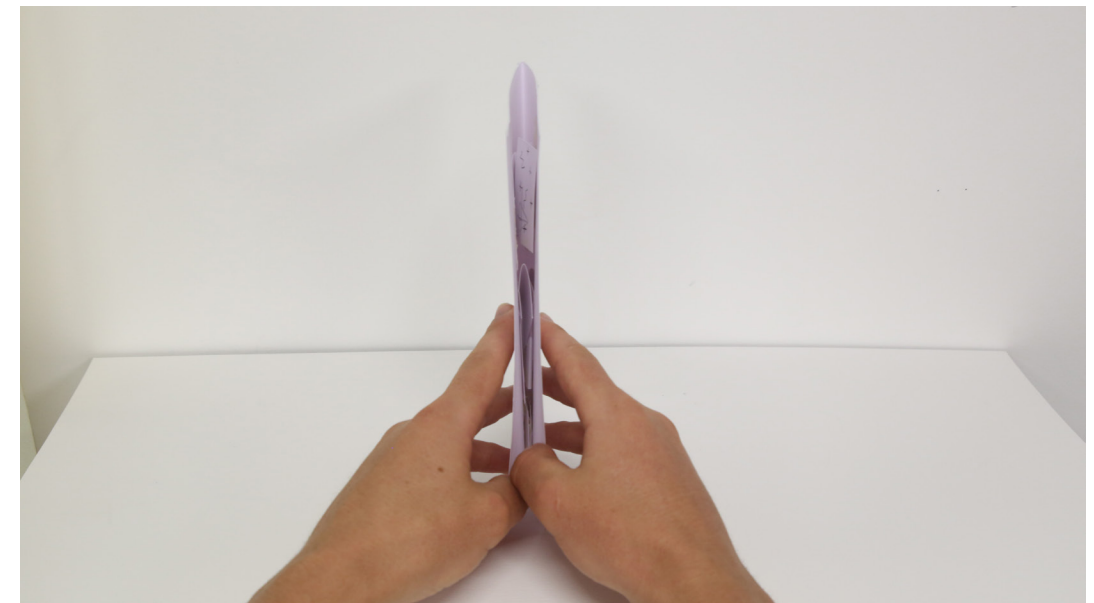


Figure 5.5: Exploring a pop-up interior. Straps, V-folds and rotating parts. Fully folded
Liu, Frank, 2019

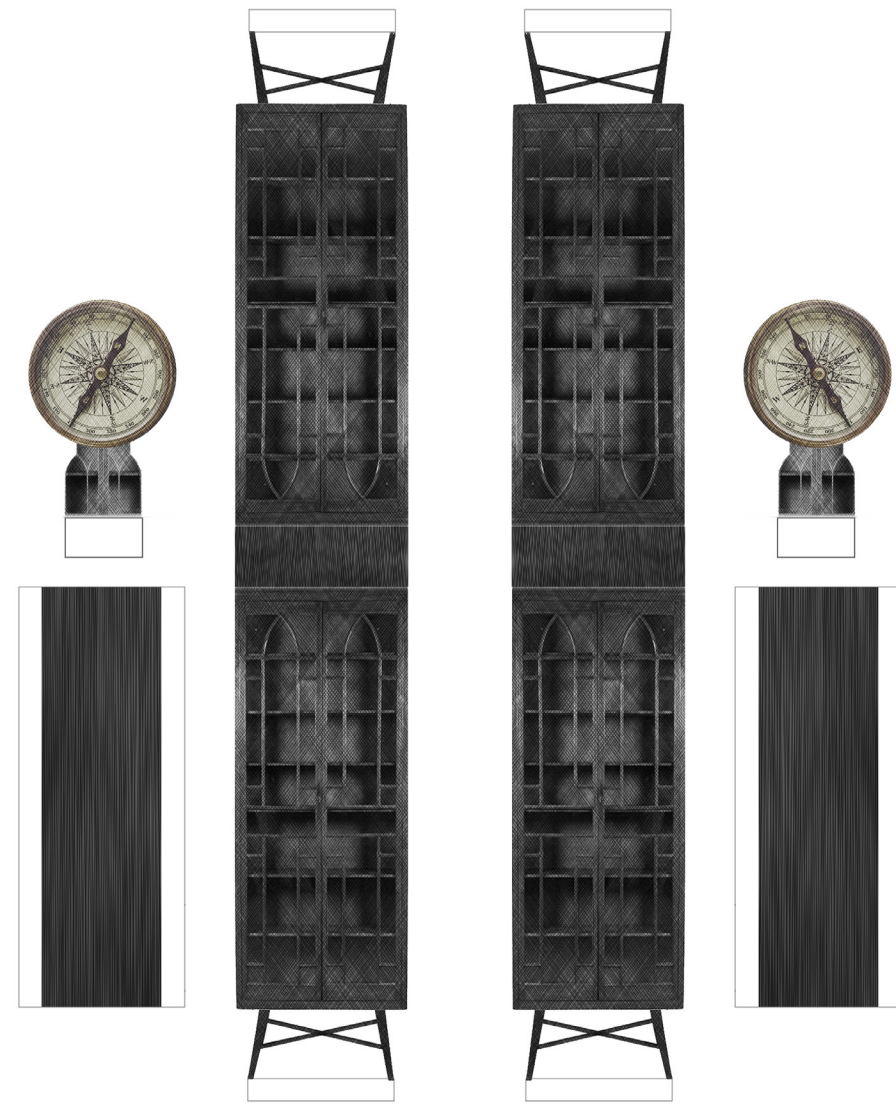


Figure 5.6: *Cutouts of Estranged Cabinet for the box fold.*
Liu, Frank, 2018

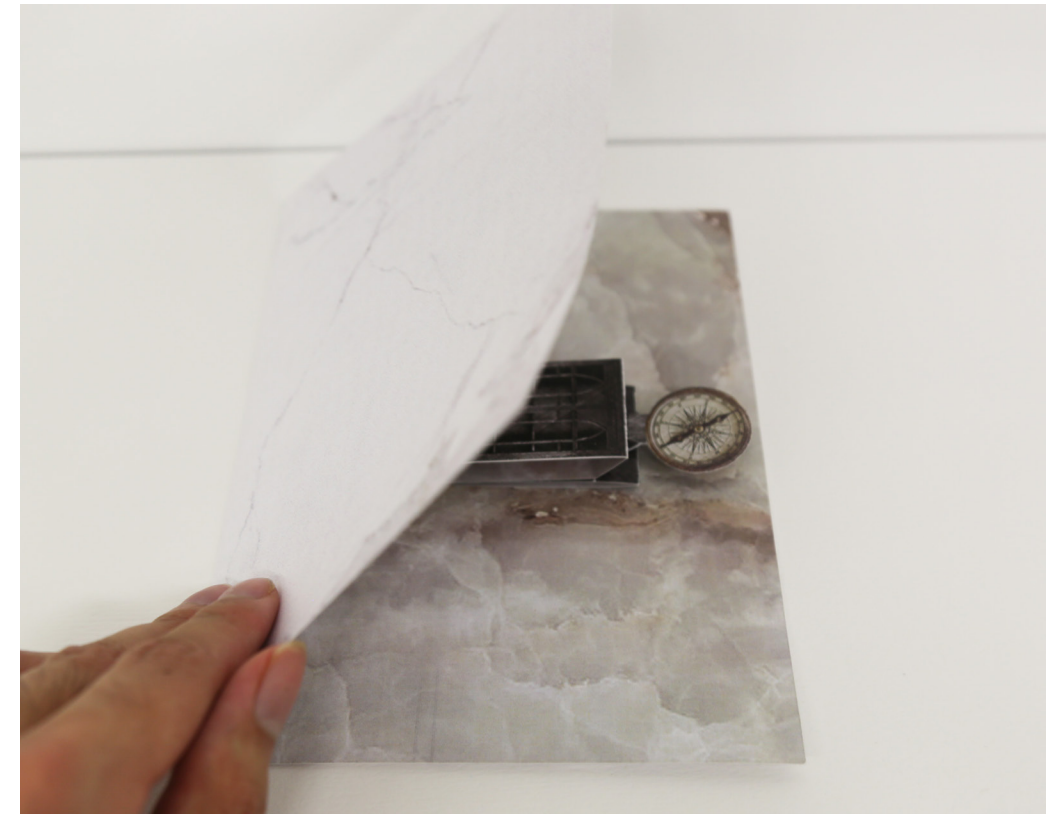


Figure 5.7: *Opening the Estranged Cabinet. Box fold.*
Liu, Frank, 2019



Figure 5.8: *Revealing the Estranged Cabinet. Box fold.*
Liu, Frank, 2018

Figure 5.9: *The Estranged Cabinet*. As exhibited during AD18
Liu, Frank, 2018

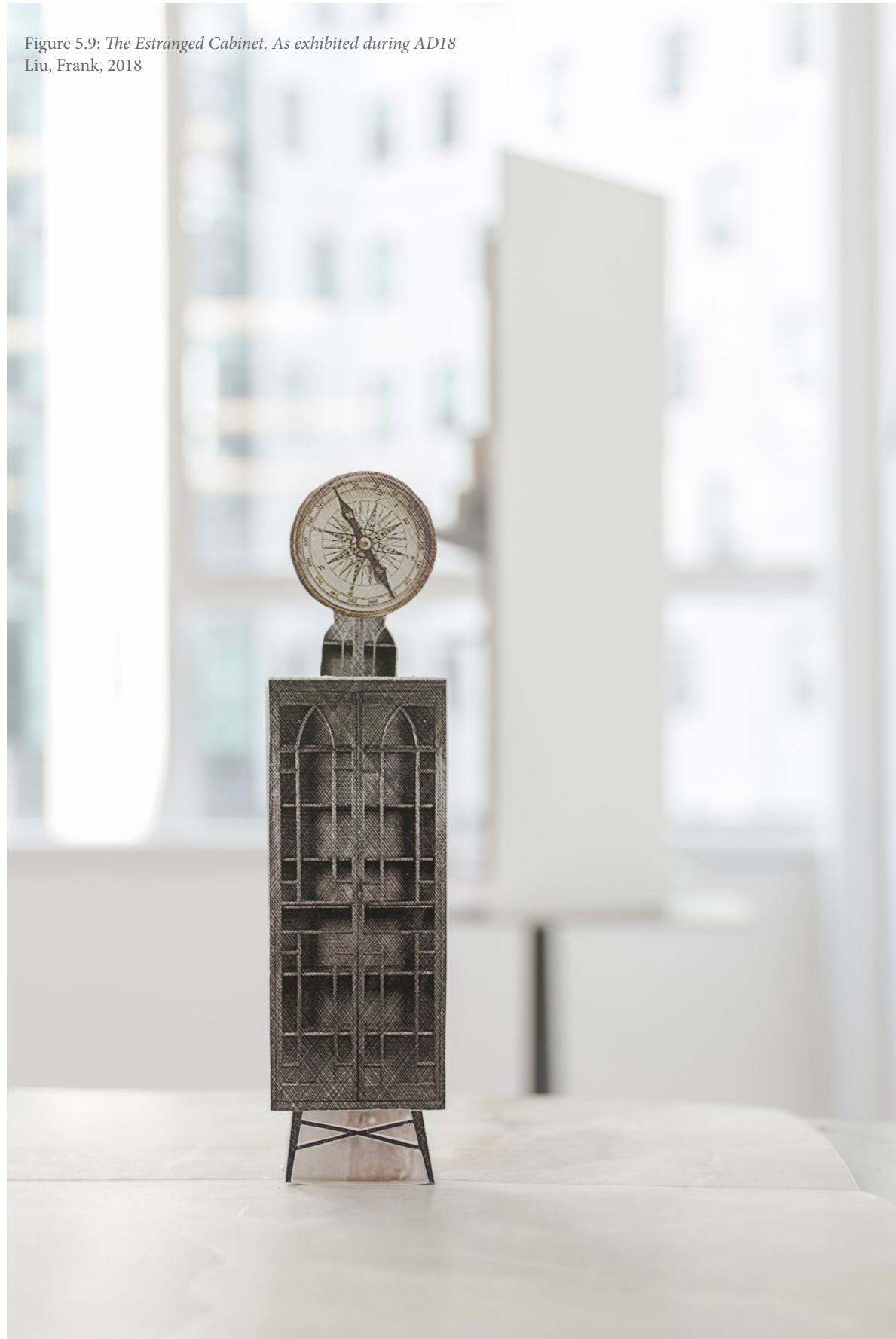


Figure 6.1: *The Estranged Cabinet*. As exhibited during AD18. In suspension
Liu, Frank, 2018



Figure 6.2: *Cutouts for a pop-up interior.*
Liu, Frank, 2018

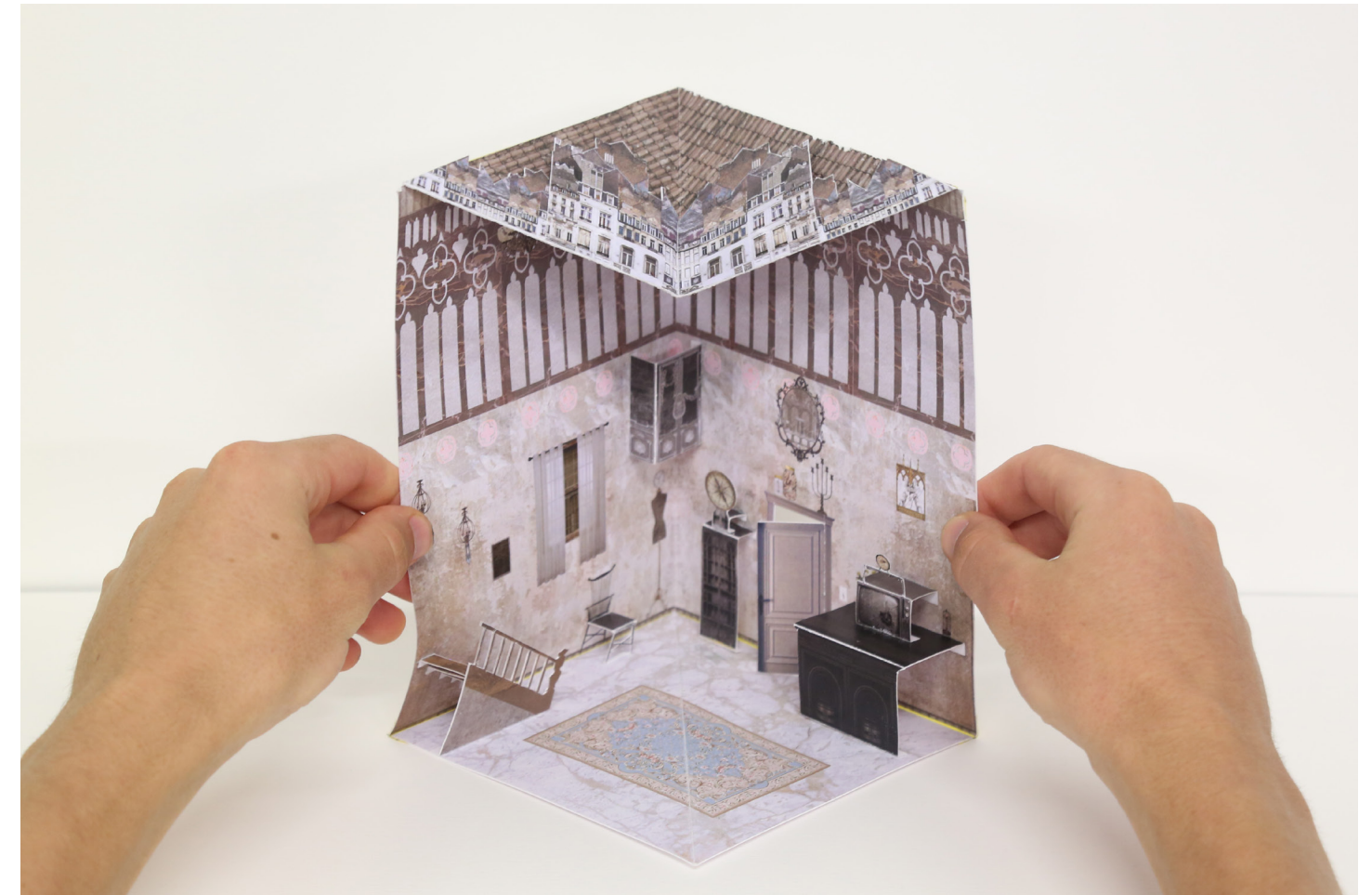
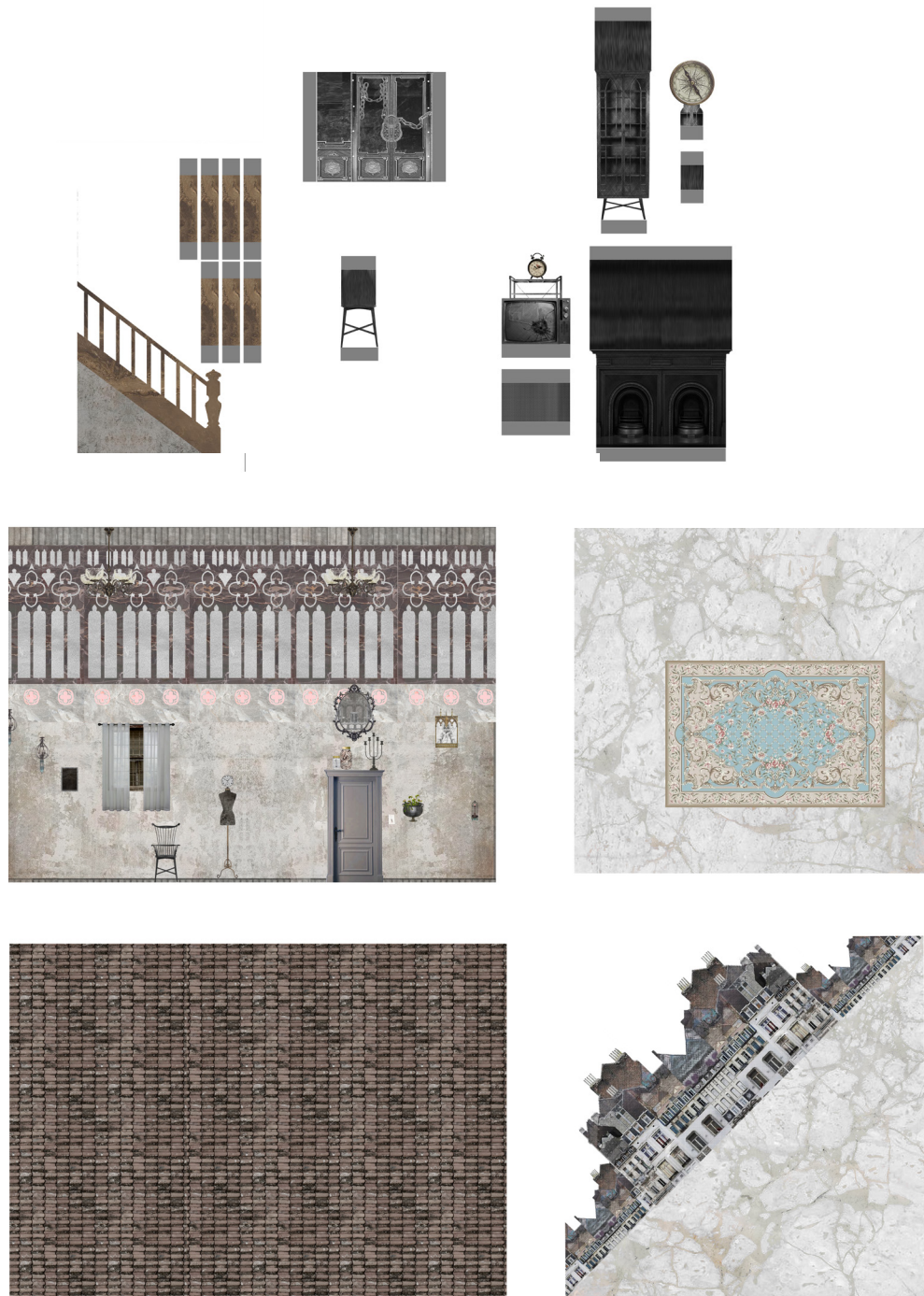


Figure 6.3: *Exploring a pop-up interior. A room constructed from parallel folds*
Liu, Frank, 2019



Figure 6.4: A room constructed from parallel folds. Folded
Liu, Frank, 2019



Figure 6.5: A room constructed from parallel folds. Unfolded detail.
Liu, Frank, 2019



Figure 6.5b: A room constructed from parallel folds. Folding detail
Liu, Frank, 2019

Figure 6.6: A room constructed from parallel folds. *The Estranged Interior*.
Liu, Frank, 2018

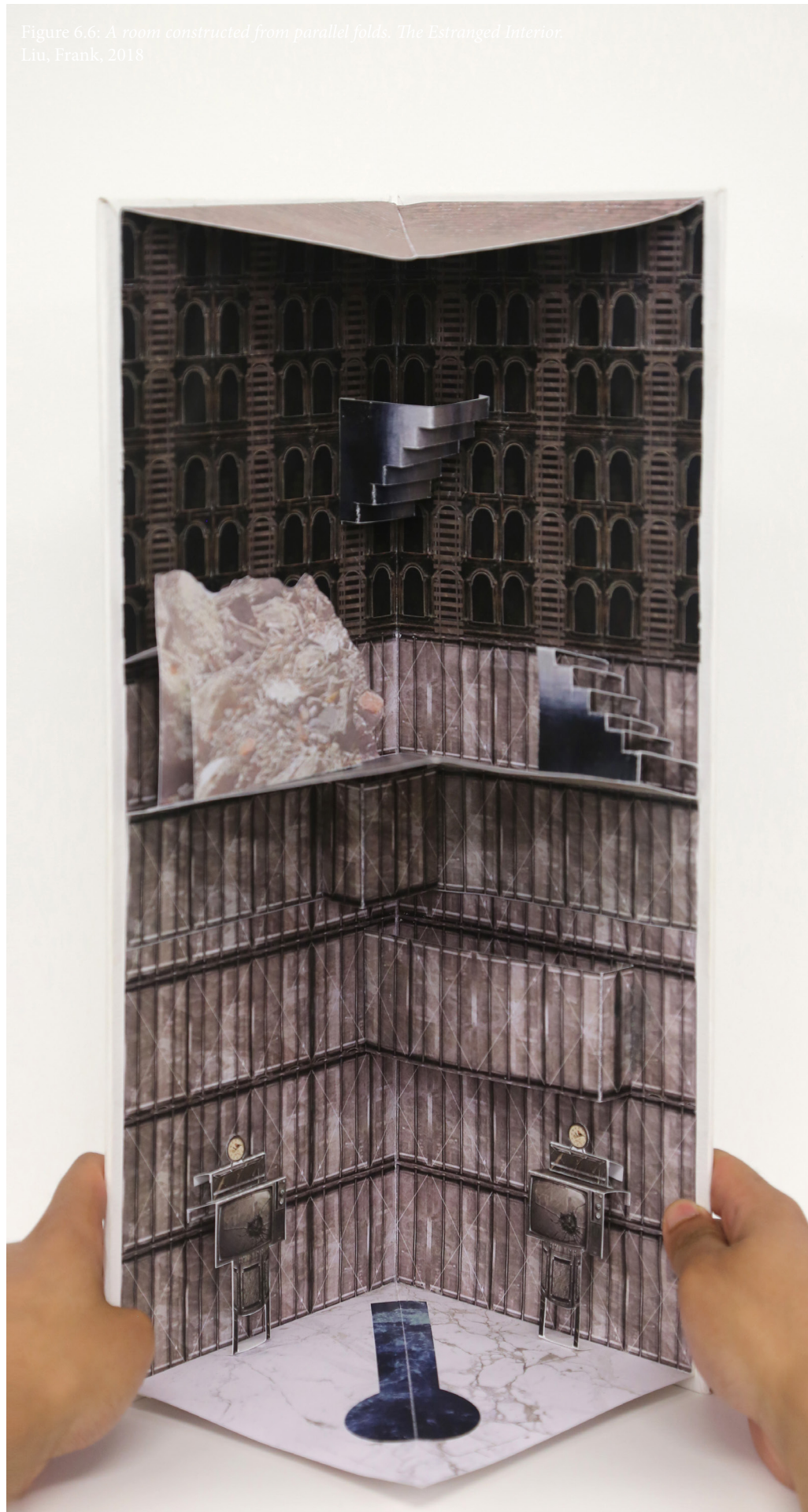


Figure 6.7: *The Estranged Interior*. Folding
Liu, Frank, 2018



Figure 6.8: *The Estranged Interior*. Folded
Liu, Frank, 2018

Figure 6.9: A room constructed from parallel folds. *The Fattened Interior*.
Liu, Frank, 2018



Figure 7.1: *The Fattened Interior* Folding
Liu, Frank, 2018



Figure 7.2: *The Fattened Interior*. Cabinet detail.
Liu, Frank, 2018

Figure 7.3: A room constructed from parallel folds. *The Famed Interior*.
Liu, Frank, 2019



Figure 7.4: *The Famed Interior*. Folding
Liu, Frank, 2019



Figure 7.5: *The Famed Interior*. The Witch's mirror
Liu, Frank, 2019

Figure 7.6: A room constructed from parallel folds. *The Interior of Deceit*
Liu, Frank, 2018



Figure 7.7: *The Interior of Deceit*. Folding
Liu, Frank, 2018



Figure 7.8: *The Interior of Deceit*. Folded
Liu, Frank, 2018

Figure 7.9: A room constructed from parallel folds. *The Interior of Excess*
Liu, Frank, 2019



Figure 8.1: *The Interior of Excess. Folding*
Liu, Frank, 2019



Figure 8.2: *The Interior of Excess. The Witch's cauldron*
Liu, Frank, 2019



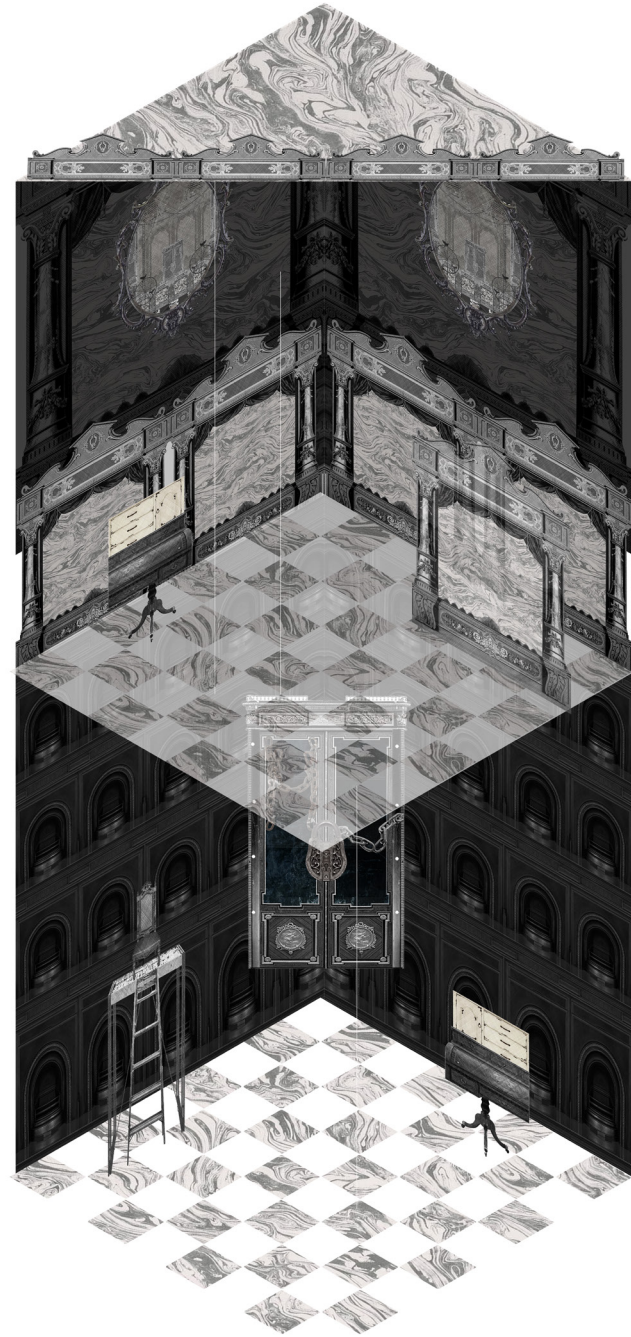
Figure 8.3: *The Interior of Excess The Witch's cabinet of curiosity*
Liu, Frank, 2019



Figure 8.4: *The Interior of Excess. The Witch's cabinet of curiosity. To reveal.*
Liu, Frank, 2019

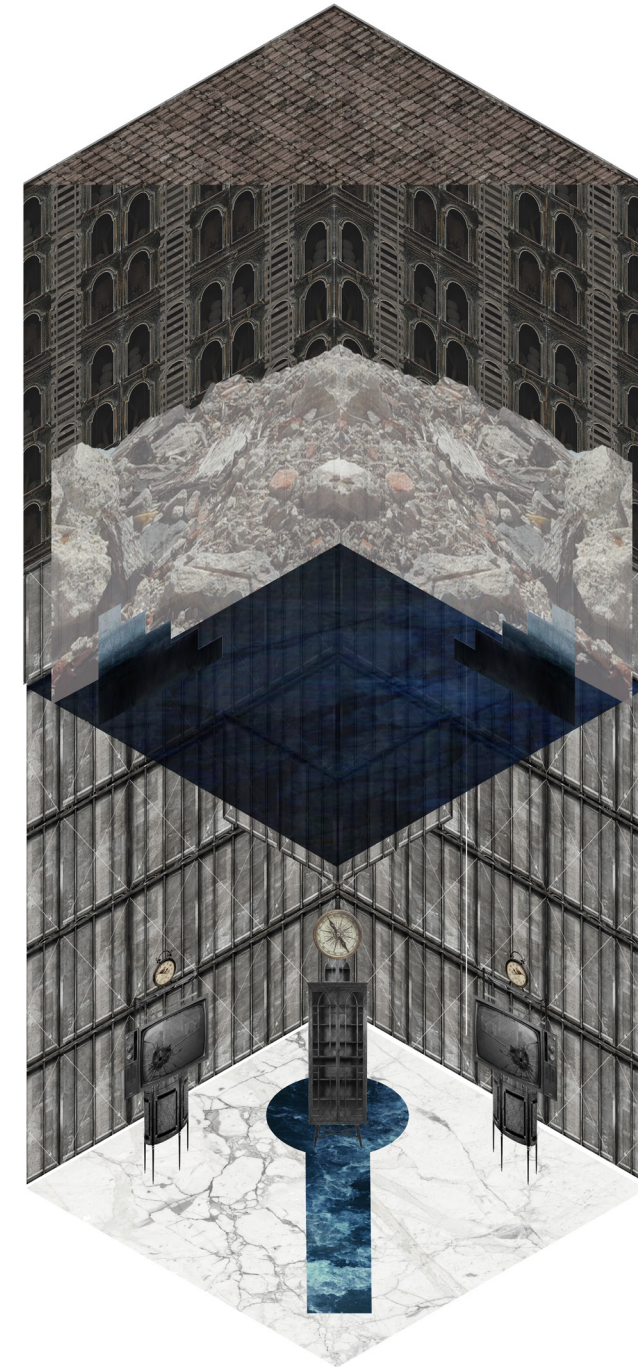


Figure 8.5: *The Interior of Deceit*.
Liu, Frank, Digital collage. 2018



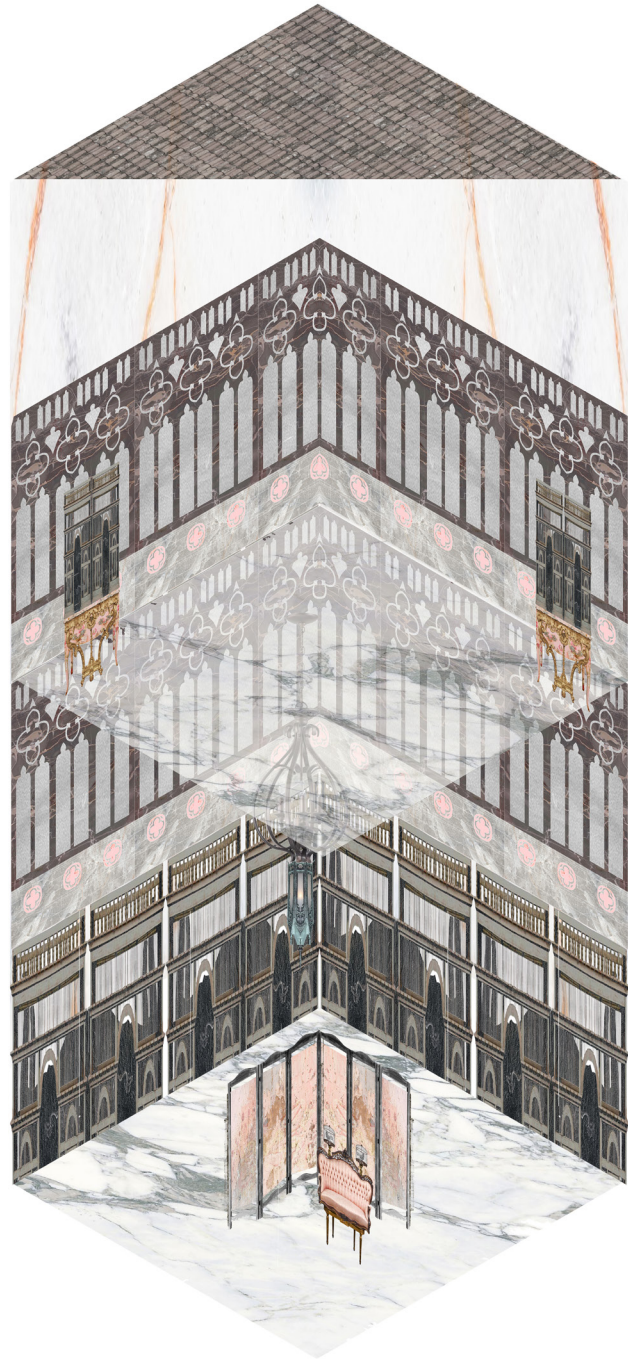
The Interior of Deceit

Figure 8.6: *The Estranged Interior*.
Liu, Frank, Digital collage. 2018



The Estranged Interior

Figure 8.7: *The Fattened Interior*
Liu, Frank, Digital collage. 2018



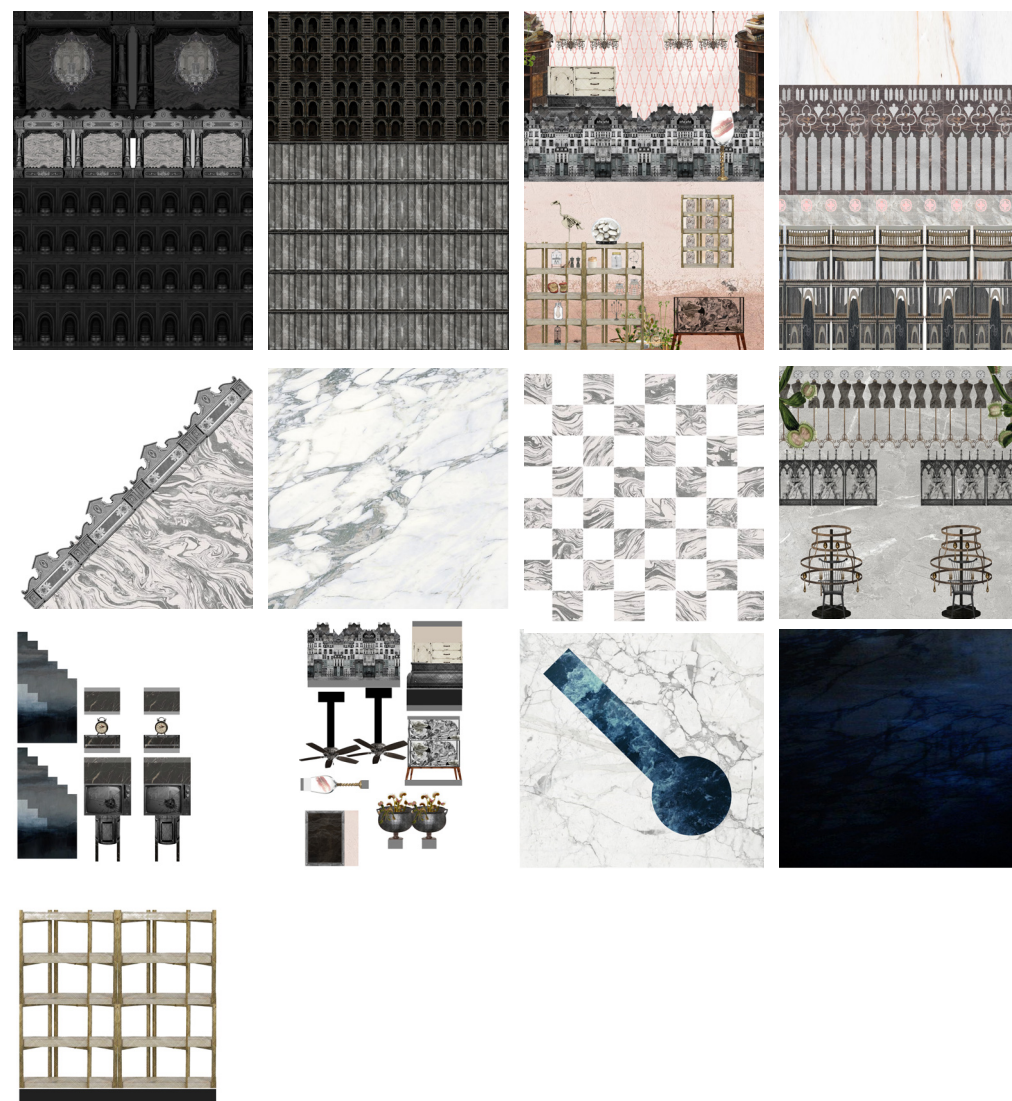
The Fattened Interior

Figure 8.8: *The Famed Interior*
Liu, Frank, Digital collage. 2019



The Famed Interior

Figure 8.9: *Cutouts, Bases and Backgrounds*
Liu, Frank, Digital collage. 2019



As collage is translated into an unfolding page, fragments of plan views, tabs and alternating faces were added to merge together when collapsed. As a result, the model is rendered as a voided structure – surfaces, objects and furniture become constructed through gaps, holes and blank spaces. As Academic Marian Macken suggests, the pop-up offers an extrusion where no information about the side elevations can be given due to its structure of cutting and folding.¹ It is up to the viewer to infer this from the information modelled or fill in the gaps such as wall openings and windows.² Points of speculation and inhabitation exist within the pop-up that perhaps do not exist at a built scale or through a physical maquette. Rather, the opening of the book and the turning of its pages, offers a platform for day-dreaming; it encourages readers to engage, anticipate and imagine what is to come. What lies beyond the following page?

As a child, *Hansel & Gretel* was considered far from evil or distorted rather, it reassured, gave hope for the future, and held out the promise of a happy ending.³ In this light, my home was neither unfavourable or adverse; it was simply a contained world where memories of the day to day unfolded frivolously, interlacing domesticity with the magical, peculiar, and estranged.

Through this unravelling of the domestic, the tale became a means to investigate collage as a methodology, exploring how pictorial motifs might reframe a re-collected narrative. Pop-up in its construction became a means to confabulate, filling in the blanks of narrative which became animated through the opening of the page. The following chapter will employ the methods of collage and pop-up explored here and apply it to the story of my own home. Memories, events and settings will be translated into an unfolding world where daydreams are set into motion.

1 Macken, 81
2 Ibid.
3 Bettelheim, 352



Figure 9.1: *Work exhibited as part of AD18*
Liu, Frank, Digital collage & Pop-up. 2018



Figure 9.2: Work exhibited as part of AD18. *The Estranged Interior pop-up*
Liu, Frank, 2018



Figure 9.3: Work exhibited as part of AD18. *The Famed Interior pop-up*
Liu, Frank, 2018

Chapter 3

Making home.



Figure 9.4: Work exhibited as part of AD18. *The Estranged Interior pop-up*
Liu, Frank, 2018

By applying a similar method of collage and pop-up explored, in chapter two, I re-create my childhood home through four interiorities; The Room of Books & Tales, The Master Bedroom, The Shared Bedroom and The Confabulated Lounge. Correspondingly these are rooms associated with my three family members; sister, mother and father.

My sister was an avid reader; her room of Books and Tales, stored an abundance of narratives and novels, that I would often absorb as a child. The master bedroom was my mother's room, a place I would typically hide in, imagine and day-dream. Closely tied to an evening scene and the act of dreaming, the Shared Bedroom becomes the space my father and I shared for many years. The confabulated lounge becomes a culmination of these activities, events and memory, a gathering of family and a making of home.

Pop-up becomes a means to translate two dimensional surfaces into a three-dimensional interiority. They suggest an inhabitability, a moment of magic or awe when revealed as I experienced as a child. The work investigates interiors which are seen as hidden worlds explored, remembered and left behind as children. When revisited, one might discern the people who lived around these spaces; their characters, identities and lives in space and time.

The master bedroom was the room I shared with my mother. It was often the place I would hide underneath the bed, covering myself behind its valences. Among this room, I remembered several tall drawers, containing functionless electronics. Inside one, was an old Nintendo Famicom, a plastic system, which gave off a pungent acrylic smell. There was a small closet I used to play in and chequered flooring which I used to sit on and play hand puppets. The peculiar windmills symbolise an old wooden music box given to my sister for her 13th birthday. It would often sit along with the wooden window sill, catching a dampened smell on a rainy day. The cabinet which had a doily and telefax machine, I used to lean on and pretend to call imaginary characters. The several rooftops in the background recreate my long gaze of the horizon from the window, after school. Large descended clouds become a reminder for the high elevation of this particular room. A large grey clock pointing at ten becomes a gesture for sleep.

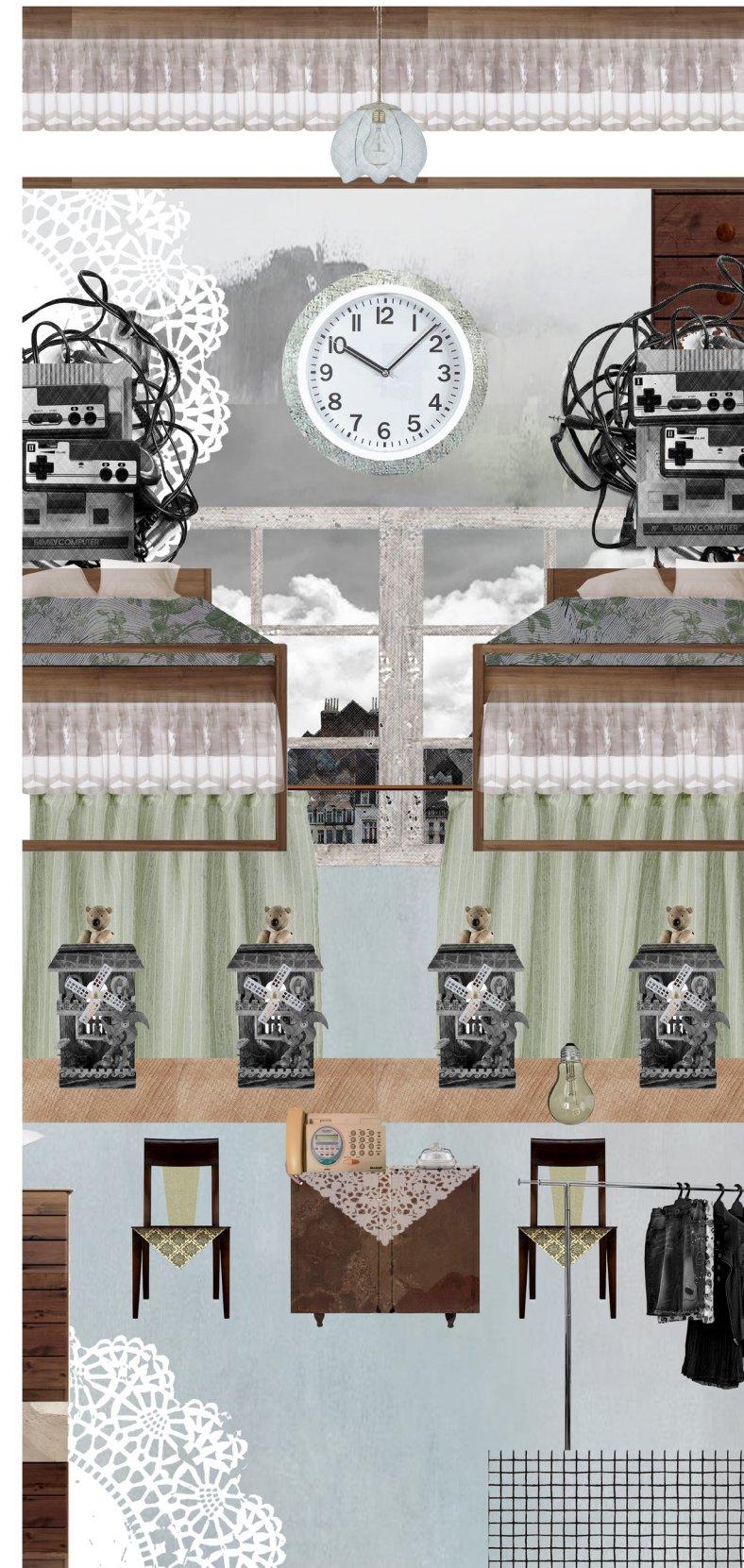
The shared bedroom was the space I shared with my father. Often when I dream of home, I would begin within this room; lucidly stepping out of bed, as if I still lived there. This place becomes filled with my earliest memories and dreams; details which confabulate around butterflies, tooth fairies and other bizarre events. I lived, played and dreamed in this area for most of my childhood, recalling late night shows on an old CRT television, while rain would steadily pour outside. Empty ceramic jars, collecting dust and dead insects which would sit on top a wooden cabinet specifically come to mind. The room's sliding wardrobe was remembered as stacks of mattresses and sheeting; it suggested a warm space I would often conceal myself within. Above my shared bed was a long window, looking out into neighbouring homes and a clouded sky. On one corner was a round-wooden table which sat a box of chocolates, waiting to be stolen by my greedy sister.

Figure 9.6: *Domestic confabulations and collected memories. The Master Bedroom*
Liu, Frank, Digital collage. 2019

Figure 9.7: *Domestic confabulations and collected memories. The Shared Bedroom*
Liu, Frank, Digital collage. 2019

Figure 9.8: *Domestic confabulations and collected memories. The Room of Books & Tales*
Liu, Frank, Digital collage. 2019

Figure 9.9: *Domestic confabulations and collected memories. The Confabulated Lounge*
Liu, Frank, Digital collage. 2019



The Master Bedroom



The Shared Bedroom



The Room of Books & Tales



The Room of Books & Tales alludes to my older sister's room, a space filled with novels, souvenirs and diaries. Secretly, as she left home, I would peek inside her small wooden cabinet without her knowing, looking to pass time. In this interior, I recall her interest in collecting small objects and never letting anything go. Wrapped up coins, and folded paper messages from classmates speak to the careful arrangements of her drawers hidden amongst small soft toys. Mischief became curiosity. Themes of 'Alice in Wonderland' emphasize a cherished story of hers and describes the character of her old pet rabbit. A collection of teddy bear images hung among its walls, above a near-faulty television, I would attempt to watch on weekends. At one point in my childhood, I inherited this room. On summery afternoons, in the corner of a cupboard between twin beds, I would faintly recall my mother's voice narrating a tale about pumpkins and mountains. As I grew older, my memories here began to revolve around the reading of novels and fairy-tales. This cupboard became a site for dwelling into stories and fiction, a place where I would first begin reading the tale of 'Hansel & Gretel'.

The Confabulated Lounge speaks to a collected expression of home and its places for dwelling. Enclosed by tall, olive curtains, this interior would gather and host all family activities in a simultaneous occurrence. The main television, kitchen, piano and computer area were all adjoined in an open plan space. My sister would occupy the corner with the computer and piano, my mother would clean and prepare dinner in the kitchen, and for myself, I would crawl around the television and coffee table playing make-believe. Above the piano rested many exotic ornaments collected by my mother; ceramic plates, vases and unopened gifts. The kitchen, surrounded by white shelves suggest times of changing into my school uniform around its hard wooden stools. A centered coffee table with two large chests would open to contain clutters of toys and cherished objects. In front, lay our largest and most worn television. Underneath it contained an old toy car received for a birthday, a hardly used video player and empty CD's belonging to my sister.



To unfold

Unlike a traditional architectural model, the pop-up model can be opened, closed and folded away flat. It suggests an experience which is dormant, asleep ready to be awakened. In its moments of a reveal, the pop-up is not static or passive, it sets into motion an interiority, that is speculated to preserve the ephemerality of my childhood memories. The pop-up is seen as an allegory for the confabulated, a memento which houses a hidden and concealed interior. It renders an incomplete world through a deceptive flat environment. In the translation between collage and pop-up, elements have been altered and shifted to suit its mechanical processes. The page is seen as points of potential for a pop-up to be applied. These empty corners become a site for activation. To open this book is to open an old cupboard or drawer; it suggests a spatial essence in nature, revealing an ever-changing collage of fictions, narratives and archives. The pop-up reveals history and identity using a collection of memories lost over time. These memories are active, they shift, twist and dance in the moment of reveal.

The final work is arranged as an unfolding book, separated into four quadrants. Each interior is sectioned into two opposing corners of a room, demanding the reader to merge two fragments to render a holistic view. While the book itself can be viewed as a series of sequential folds, its interiors offered a means to engage with a pop-up at a miniaturised scale. Pop-ups allowed explorations of worlds within worlds and interiors within interiors. In this, folding became an indefinite means to hide and conceal. The work intends for one to inhabit and explore these worlds, by opening a cupboard within the pop-up, or perhaps revealing what was left underneath a bed. While the pop-up is unsteady, its interior suggests a temporal world in constant flux. There is no assurance for a stable perspective. Its materiality is frail, and the volume is created through thin faces and façades. The solidity of this interior is only created by deceiving the eye. By visually inhabiting its spaces, the work intends for a viewer to understand the partiality and temporality of memory, narrative and an interior. The viewer is given the option to replay these worlds infinitely, yet there is no guarantee when the pop-up might tear or collapse. The nature of pop-up and its materiality is fleeting and should be treated gently with care, as the same with any memory.

Figure 10.1: *Domestic confabulations and collected memories. Tale of Pumpkins & Mountains*
Liu, Frank, Digital collage. 2019



Exhibited works: *Confabulations: Estranged Memories and The Unfolding Home: Hansel & Gretel*. Liu, Frank, 2019



Exhibited works: *Confabulations: Estranged Memories* and *The Unfolding Home: Setout*. Liu, Frank, 2019



Exhibited works: *Confabulations: Estranged Memories* and *The Unfolding Home*:
Setout. Liu, Frank, 2019



Exhibited works: *Confabulations: Estranged Memories* and *The Unfolding Home: Lounge*. Liu, Frank, 2019



Exhibited works: *Confabulations: Estranged Memories* and *The Unfolding Home: Lounge*. Liu, Frank, 2019



Exhibited works: *Confabulations: Estranged Memories and The Unfolding Home: Master Bedroom*. Liu, Frank, 2019



Exhibited works: *Confabulations: Estranged Memories and The Unfolding Home: Master Bedroom*. Liu, Frank, 2019



Exhibited works: *Confabulations: Estranged Memories* and *The Unfolding Home: Master Bedroom & Lounge*. Liu, Frank, 2019



Exhibited works: *Confabulations: Estranged Memories and The Unfolding Home: Shared Bedroom*. Liu, Frank, 2019



Exhibited works: *Confabulations: Estranged Memories and The Unfolding Home: Shared Bedroom*. Liu, Frank, 2019



*Exhibited works: Confabulations: Estranged Memories and The Unfolding Home:
To Conceal. Liu, Frank, 2019*



Exhibited works: Confabulations: Estranged Memories and The Unfolding Home: Shared Bedroom. Liu, Frank, 2019





*The maker of confabulations elides fact with fiction, imagining possible future worlds deeply interconnected with those already existing. Confabulations weave together the incommensurable, investigate the ineffable, and return us to everyday experiences of life and an altered-ordinary.*³²

This thesis has explored an understanding of the word 'confabulation' through its many modalities, definitions and interpretations. Confabulation became a conceptual underpinning, a theoretical discourse and above all, a methodological catalyst for my spatial practice. To confabulate was to communicate a narrative, or equally to fill in the gaps of a forgotten experience.

While confabulation was explored as a theoretical underpinning, it has also suggested the excavation into several articles, essays and etymological definitions. In some ways, this thesis is indicative of Emmons's description of the word. It has gathered dialogues and ideas to voice my narrative in an ever-changing collage of knowledge and fictions. Many voices echoed within this project and doubled upon one another.

Day-dreaming and nostalgia gathered as an expression of my confabulated memories and became an intimate study of my first childhood home. Memories motivated this body of work, organising writers, practitioners and poets around the construction of forgotten experiences. Stories, histories and fictions were interwoven through the remains of an existing site, suspended in a fleeting narrative. This project excavated these sites, re-told their tales and aimed to renew an ideological past.

Collage was used as a platform to explore the narrative of Hansel & Gretel, asking how characters, activities and dialogue could translate into an interiority. The introduction of this fairy tale situated viewers of the practice into an almost universal context – most people were familiar with both the story itself, and the experience of a childhood home through which we locate our primary experience of familial domestic relations and experiences, and the nostalgia that can arise when thinking back on this as an adult. The project explored the psychological elements of domestic interiors in relation to childhood memories and asked how this might produce a speculative idea for an interior. While collage was used to imagine a lost memory, it did not serve as the restoration of the original, rather the creation of a new context, one which stands in a metaphorical, rather than a contiguous relation to the world of everyday life. The home became a space of duality – a once cherished and intimate environment existing concurrently as a site of estrangement and deception.

32 Emmons and Phinney, 3

The pop-up book has become the primary form of representation. The building of an architectural model suggests a scaled and accurate representation of a concept. The work, instead preferred the imperfection created by the pop-up, allowing my imagination to roam. Space rendered itself as an unfolding world, encountered in sequence. In this sense, the reading of a set of spatial drawings was speculated to be similar to the reading of a book, a process that typically follows a linear form, from conception through to building.

The project was primarily positioned as existing within a speculative realm, though it has a genuine offering to make to the field of design in terms of asking how storytelling and reflecting on personal experiences and narratives forms a vital aspect of the way we might undertake an interior design project, and the role of confabulation, memory and collage in doing so.

*'And once more, after dreaming of this tiny parlour enlivened by the dancing of figurines of another day, the poet opens the casket (p.90): 'the lights go out, the guests, composed of belles and their beaux, and a few aging relatives disappear pell-mell, into the mirrors and along the corridors and colonnades without giving a thought to their dignity, while chairs and tables and hangings evaporate into thin air.'*³³

33 Charles Cros, 'Poèmes et Prose', Gallimard, p. 90. Cited in: Bachelard, Gaston. The poetics of space; (trans.) Maria Jolas; with a new foreword by John R. Stilgoe. Boston: Beacon Press, 1994. p. 87.

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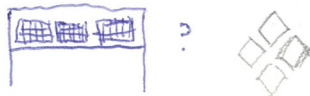
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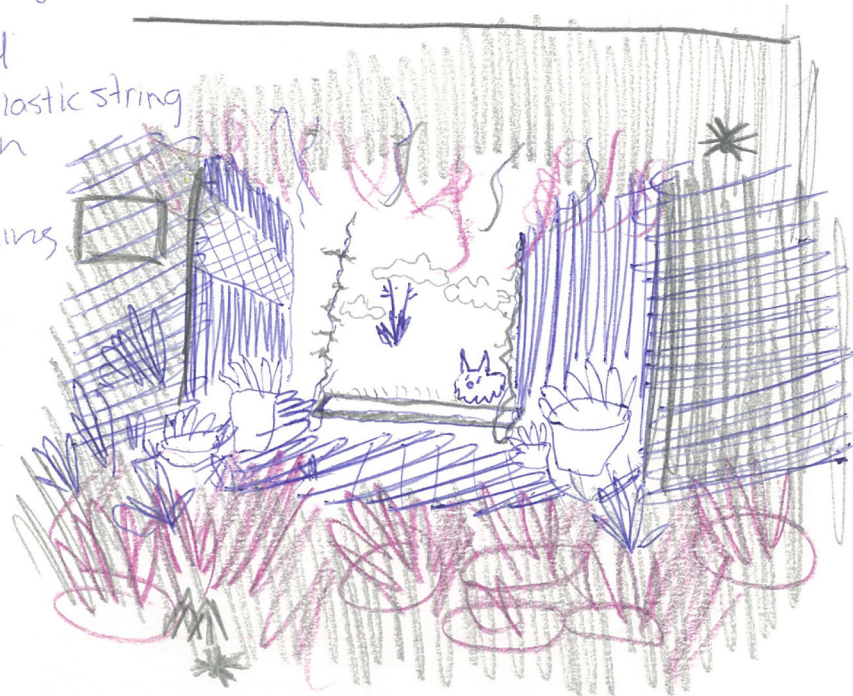


Old wooden trellis

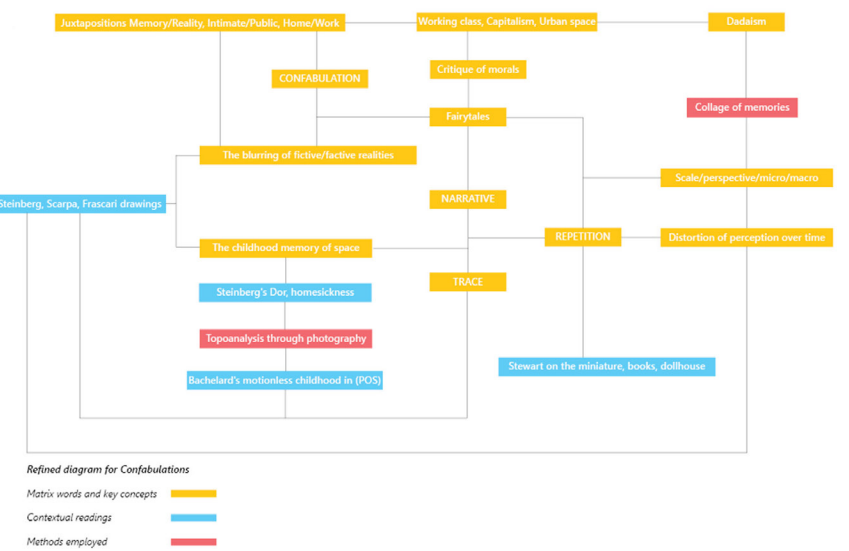
- Mist?
- Overgrowth - weeds + twigs
- cobwebs
- Dirty/Earthy? Ground
- Old wooden swing - plastic string
- cicadas in afternoon
- Doa-Yoro
- Pot plants surrounding



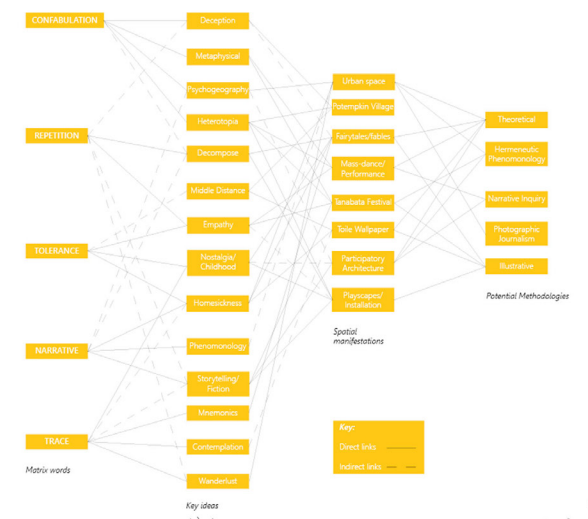
- Phormium Flax
- open sky?



Child happy ever after
 fun stories → confabulations
 → processed in our subconscious
 RHM → don't talk to strangers
 By who cried → don't let...
 wolf
 Hazel & ... don't trust strangers... etc.
 Slow & steady wins the race...
 deeper memory
 wolf symbolism? → sexual flower
 stranger danger



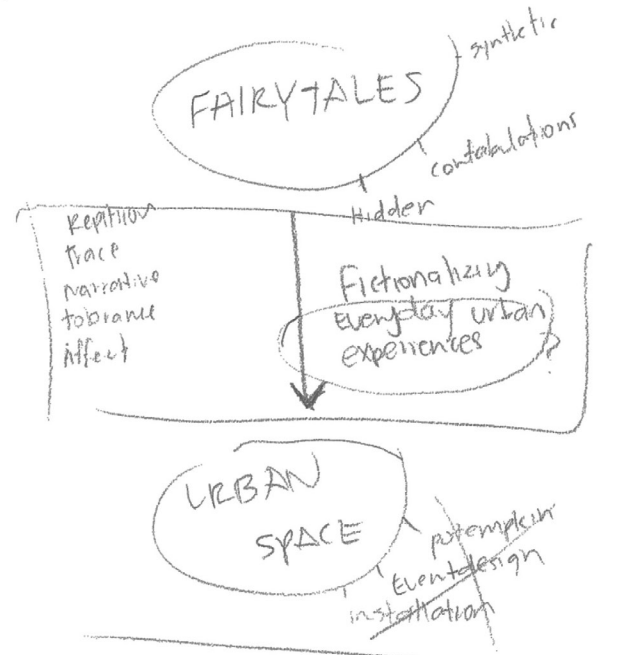
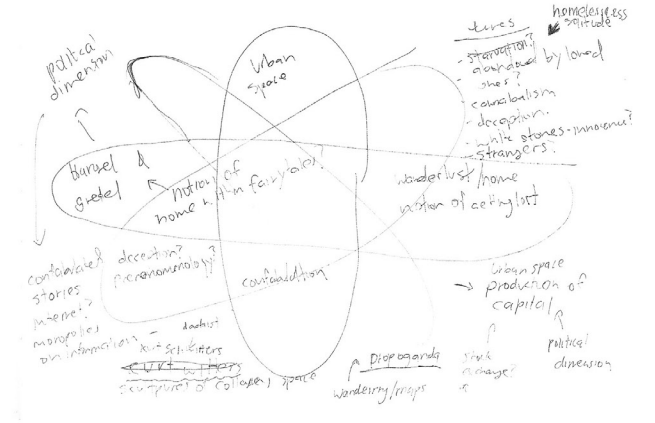
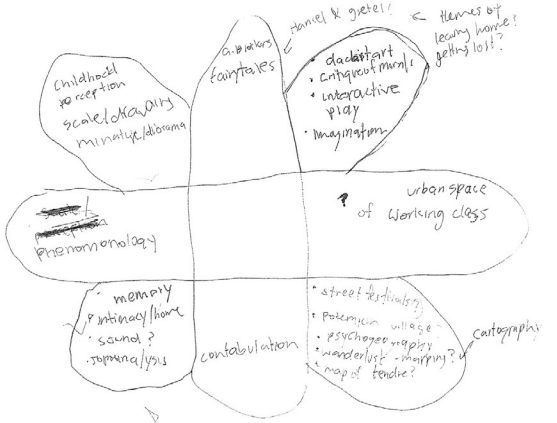
WANTS THEORY
 - CONFABULATION → THEORY
 - EMOTION IN SPACE/NOSTALGIA
 - FAIRYTALES → CONCEPT
 - METHODS OF TRANSLATION → AIM FOR OTHERS
 - URBAN → AIM FOR MYSELF
 2D FAIRYTALES = reality + fiction
 3D SPACE = reality
 Hidden messages
 Nostalgic Home?
 Potemkin village
 Fabrication / synthetic
 repetition / fabrication of misinterpretation
 Synthetic emotion?
 False / synthetic
 OPRECEIVE



Fairytales would show the consequences of not following morals without directly telling them.
 Stories are derived from darker archetypes.
 Stickers? participatory collage terrain memory.
 we are told or read stories then show the pictures?



Religion → stories
 fine derived from culture
 provide alternative solutions for urban space?
 idea → reception → dream
 memory → time → confabulation
 taking photos of childhood memories - Draw from Steinberg - Drawing as a method of confabulation
 childhood memories → confabulation
 unfamiliarity → wandering/teleopia
 Urban Space
 ↓ pathway for wandering? treasure hunt? moonlighting?



Aims - Emotion/Nostalgia
 - Play, interaction, happiness
 - Explore illustration + spatial methods

