



BOOK SCAPES

Franz Kafka

· Major Project Report ·

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1. INTRODUCTION

It has been said that everything in the world exists only to end up in books, that our lives, history and knowledge are contained in and by books. Books are both a part and a product of human history and civilization, and the guardians and the protagonists of its continuity. They take their part in the world through their interaction with people -influencing and changing our world... which in turn may become the contents of future books.

The participatory nature of the relationship between people and the book, and its anthropomorphic quality of having an inside, or inner life (and so being capable of self-reflection) makes the book the frame for understanding and expression of the world, of which the book is an integral part, and for which it is a most potent metaphor.

(Rolo 1993, p.16)

It is this participatory nature of the relationship between people and the book that is the focus of the major project. It can be argued that the self-reflective capacity of the book to hold its own history and its substance within itself, makes it possible for the book to be a work of art and the book in art is always a 'space' in which the qualities of the book, its tradition and history can be encountered.

The project deals with books and space. The main question I seek to answer is how a book, as a work and as a volume, allows us to engage with issues of space. How for example may a book induce real spatial experiences? And, when can a space be read as a book? I look at what might characterise the making of a book as a building and an articulated space.

Another major aim of the project is to investigate and create a response to traditional narrative structures where the reader/viewer experiences a beginning, a middle and an end in that strict order. Through the project I want to '...break the series of incidents that often involve the characters and encourage the reader to construct his own story' (Fusco, 2004) so that in this way, the spectator is encouraged and enabled to be always in the present rather than wondering what will happen at the end.

I play with the form of stories, using metaphors to give the text a new critical trajectory. 'Alongside the many ways in which a book can be structured are the many ways in which it can be read' (Gilliason 2008, p.10). The context of a story is an essential element in this project too: the aesthetics of it and the way ideas are treated. Genette (1978 cited in Rossman 2008, p.23) said: 'words do not have inherent meaning but only have meaning in context'.

This report documents the stages gone through to explore these ideas and the experiments carried out to answer my questions with the ultimate aim of the creation of a new language based around a whole approach to the reading of fiction with particular reference to the work of Franz Kafka. It first of all sets the project in context.

The first section 'Books and space' considers the physical aspects of the book and gives an overview of the different ways in which it can be considered as space. Next, relevant ideas such as paratextuality, narrative and the roles of the reader are introduced serving as a theoretical underpinning to the project. The third section details a range of experiments carried out and evaluates the decisions taken. There it follows an analysis of Kafka and his approaches to his work with a particular focus on 'The Trial'. The final section consists of a detailed description of the books produced explaining ideas explored and linking them with the research.

2. BOOKS AND SPACE

2.1. THE SPATIAL ASPECTS OF THE BOOK

This section discusses how authors and designers have treated the book as a space and the physical aspects of the book. It elaborates on and extends further the research discussed in the previously submitted proposal and determines possible new ways of proceeding.

As shown in previous research there are two possible ways in which the book can be considered as space: the layout of the page and the act of reading. Both these aspects formed the basis of my research and experimentation but also led me to a broader consideration of the topic 'books and space'. As a starting point, it is useful to reflect on previous research.

Ulises Carrion (1975, p.23), a Mexican artist interested in the formal and the spatial aspects of a book said: 'A book is a sequence of spaces. Each of these spaces is perceived at a different moment- a book is also a sequence of moments- A book is a space-time sequence. 'He was interested in the exploration of the relation between the words to the space of the page. He considered the language as signs spread across the pages and that spaces modify its communication.

Keith A. Smith, also referred in his book 'Text in the Book Format' to the possibilities of space in respect to the itinerary for the written word and its consequences in the meaning of the contents. (see fig.1). 'Text in books is defined by space. Text can be a book experience, as opposed to a book.' (2004, p. 58)

Ellen Lupton in her essay 'Deconstruction' (1998) refers to Derrida and his 'grammatology' whereby Derrida studied the different techniques relating to the relationship between the form and the content of texts, emphasizing the use of writing as a rigorous mode of representation. In this respect, Ellen Lupton said, 'Design and typography work at the edges of writing, determining the shape and style of letters, the spaces between them, and their positions on the page. Typography, from its position in the margins of communication, has moved writing away from speech (1994, p.4). Blank spaces, space between letters, words, paragraphs, punctuation and even the use of prepositional space (from, over, upon, among...) can guide the reader in the navigation of the page. These methods contribute to the perception of conceptual space in books, thus such material was crucial for my early investigation.

After having covered this area of the investigation, during the summer break, I began to look at other important aspects such as the paratextuality and the narrative that I hadn't gone into deeply enough in previous sessions. This provided me with new possibilities of experimentation that I could apply to my work.

2.2 THE IMPORTANCE OF PARATEXTUALITY

To begin with, it is important to try to define paratextuality. Gilliason (Dot Dot Dot 2008, p.10) considers that 'What really constitutes a book is defined by its limits on form according to the conventional form. As we can say that print is a medium of communication the book as an object also becomes kind of language'.

So, paratextuality is basically the 'form of the book', its internal architecture and its structural framework. This includes elements like paper, binding and other graphic standards such as headings, text sections, illustrations and even typographic grid. All these elements are common when talking about books. Paratextuality is like a basic language that readers more and more are learning to interpret. Genette also referred to this term in his theory associated with structuralism: "Words do not have inherent meaning but only have meaning in context inside the structural system in which they are a part". (1978 cited Rossman 2008, p.23)

These components are essential in artist designed books and form the basis of most of my project.

2.3 THE USE OF NARRATIVE IN THE BOOK SPACE

Narrative is also essential when producing meaning in a book. As a reference, I looked at Ed Ruscha's work and his textless books. This model of books emerged in the early 50s and they are based mostly on pictures with only little captions giving the basic information. 'Twenty six gasoline stations' (1967) is one of the most well-known works of Ruscha, giving us the opportunity to take a real-time journey through stations telling a story with a physical space placed on a book. These kind of books create totally new spaces, that only exist in print, 'the absence of words inspiring mental noise' (Ruscha 1970, p.180)

Having obtained this information I started to think about how to manipulate these formal aspects of the book and come up with interesting experiments. These are discussed in the last sections of this paper.

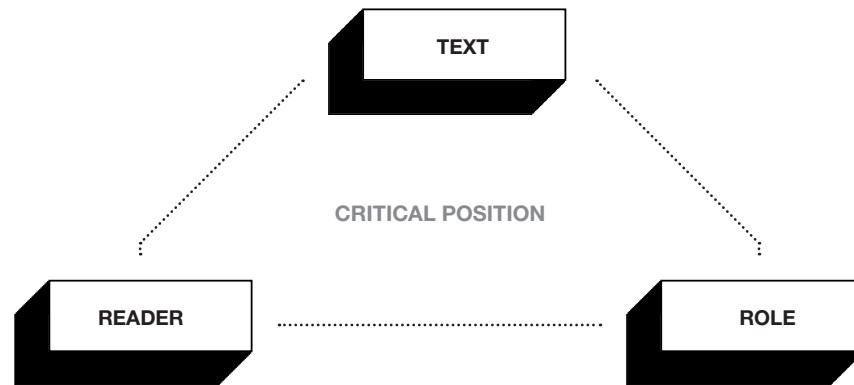
2.4 THE ROLE OF THE READER

Another crucial aspect of my research was the reader and his role within the book. As a starting point, I looked at Barthes and his book 'The Pleasure of the Text': 'The pleasure of the text is not the pleasure of the corporal striptease or of narrative suspense. In this case there is no tear, no edges' (1975, p.13) Also Maria Fusco referred to it: '...thus, what I enjoy in a narrative is not directly its content or even its structure, but rather the abrasions I impose upon the fine surface: I read on, I skip, I look up, I dip in again. Which has nothing to do with the deep lacerations the text of bliss inflicts upon language itself, and not upon the simple temporality of its reading' (Fusco, 2004)

This research enabled me to understand the role of the reader, and further, which was the role I wanted the reader to take. Wolfgang Iser distinguished between three kinds of contemporary readers: one real and historical, drawn from existing documents, another constructed from social and historical knowledge of the time and the last one, extrapolated from the reader's role in reading the text. Depending on the type of the reader the reconstruction of the literary text will be totally different. For my project, I was interested in the third. He takes a critical position and plays the role the author intended him to assume. As the project is based on Kafka's literature I thought this decision would suit my intentions.

'The pleasure of a text is that moment when my body pursues its own ideas - for my body does not have the same ideas I do' (Barthes 1975, p.17)

RECONSTRUCTION OF LITERARY TEXTS



Non sequential or non-linear sequences were also a subject to look at during my experimentation. I became interested in fiction that places 'anti-suspense' as a creative process unlike the usual when the reader-viewer is used to experiencing a beginning, a middle and an end in this order. In that way, he is able to anticipate the characteristics of the narrative and assume what is going to happen. Also in this way the reader can change the space determined initially by the writer.

3. EXPERIMENTS AND DECISIONS TAKEN

This section discusses some of the experiments carried out in the light of the ideas discussed in the previous section.

3.1 THE DOUBLE SPREAD AND SEQUENCES IN THE BOOK SPACE

'The double spread is ground zero for the sequential, narrative, or time based possibilities of the bookspace. One image speaks for itself, another criticises it. One image can be powerful, another can disarm it, stoke it up, change its meanings entirely, begin a new sequence, say more' (Lippard 2004, p.83).

This quote illustrates how sequences work in books offering unlimited possibilities and providing new meanings for the narrative. I decided to work with this as a guideline before deciding which material I would use for my project. Practicing with this idea would increase my range of possibilities and would determine how narrative can be playful in a bookspace. As a result I produced a book (fig.1) exploring the power of a double spread.



Fig. 1: Experimenting with the double spread.

3.2 DECIDING ON THE AUTHOR AND THE BOOK

Analysis of material in terms of the structure of plots was an essential element of the project. I experimented with three styles of writing: Agatha Christie, post-modern writers and returned again to Franz Kafka whose work I had previously explored for unit 2.

3.2.1 AGATHA CHRISTIE AND HER MISTERY PLOTS

I chose Agatha Christie as I found her approach to the plots quite interesting as too the settings which are always placed in very specific locations with rich and detailed descriptions. The fact that most of her stories revolve around a few main characters (i.e. *Hercule Poirot and Miss Marple*) was interesting in terms of exploring the space of the stories. However on deeper exploration of her work I realised that her style of writing was always based on the same parameters so the capacity for experimentation was limited. Studies have proved that the famous novelist used a kind of hypnotic writing. It is said that if you analyse her words, phrases and sentences you will find that her writing is based on repetition use of the same words. After discovering this, I just indexed her most used words and I gathered them all in a simple leaflet that I called 'And the name of the murder is...!' (fig.2)

3.2.2 POSTMODERN WRITERS AND THEIR CREATIVE TECHNIQUES

In respect of the narrative style I found Postmodernist writers quite useful for my project: their stories are based on self-referential textual spaces and the ideas reflected in their books are a clear satire of society. I liked also the chaotic and non-linear narratives nature of the stories. In particular I chose the 'Beat Generation' and authors such as Jack Kerouac, William Burroughs and Richard Brautigan. Their innovative techniques were based on combinations of random sheets of paper and the resulting texts mixed themes and were hard to read. ('fold-in' and 'cut-up' techniques, fig.3) They reminded me of Queneau's 'Cent Mille Millions de poèmes' (1961) where he offered an infinite range of poems with his cut pages book. (fig. 4) I realised that these techniques could show a potential practical route for 'ways of reading' enquiry. Also the fact that the reader can choose between several options plays with the idea of non-sequential narratives.

In relation to this, I took Richard Brautigan's 'Trout fishing in America' and I did an experiment. Based on the random texts resulting from the weird techniques used, I started to deconstruct Brautigan's book and illustrate it with images obtained from random searches in 'Google Images' (fig. 5).

However although the writings illustrated new creative techniques, the form of their stories was not strong enough to base my project on them. Further, the results of these experiments was quite cryptic too, maybe because I was not very systematic or because I did not come up with a sufficiently innovative idea. As a result, I rejected the 'beat' writings.

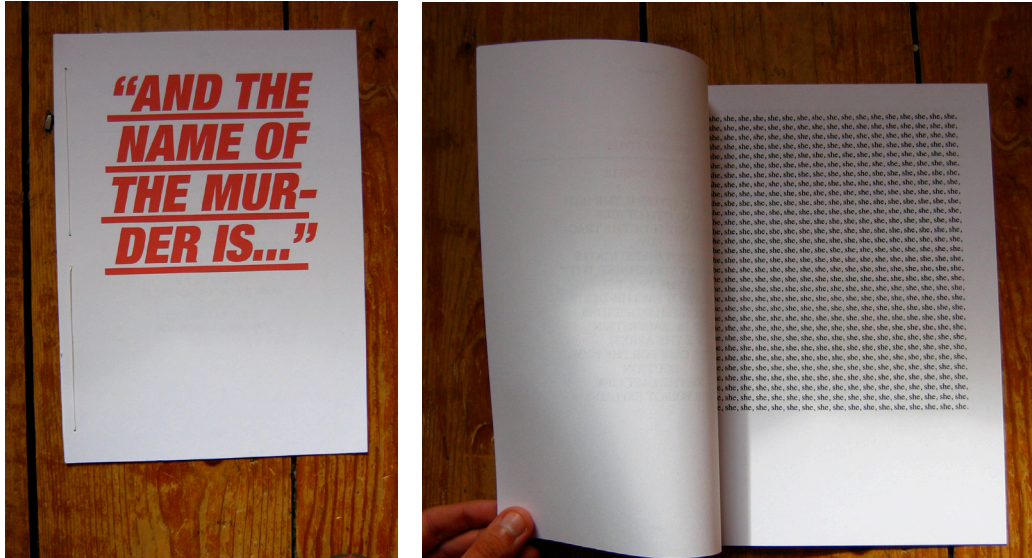


Fig. 2: Agatha Christie experiment.

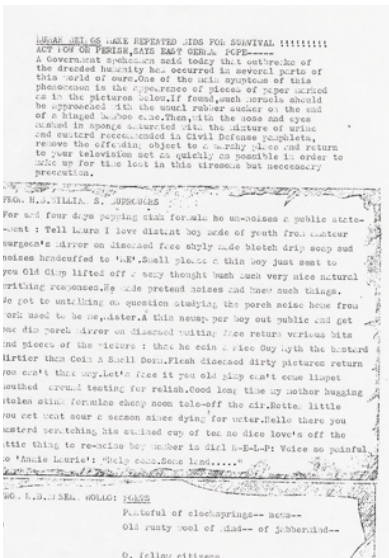


Fig. 3: Example of Burroughs' 'cut-up' technique. (1962)

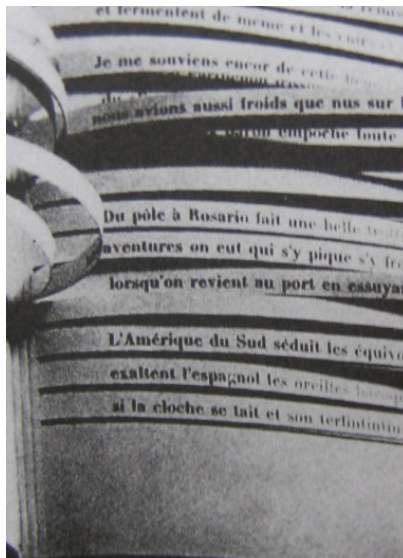


Fig. 4: Cent Mille Millions de poèmes by Raymond Queneau. (1961)

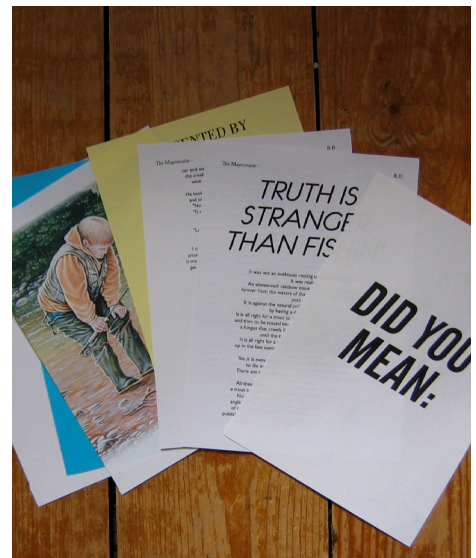


Fig. 5: Richard Brautigan's 'Trout fishing in America' experiment.

3.2.3 FRANZ KAFKA AND THE WAYS OF INQUIRY

I returned to Franz Kafka as I now realised that his work was most suited to my purpose of exploring space in books. The work submitted for unit 2 as stated previously was based mostly on Franz Kafka and his 'Metamorphosis'. The kind of ideas explored suited quite successfully my intentions but I thought re-using this book could not bring further outcome. Looking at his other works I decided on 'The Trial'. This book is the other best known fiction piece of the Czech writer and constitutes an essential reference when talking about contemporary issues in society.

I already knew that 'The Trial' was considered one of the most paradoxical pieces of literature and that it had been under study many times. That is what encouraged me to choose Kafka as a solid base of study and analysis during my project. I wanted to know how Kafka's creative intelligence worked and what might be the 'right' way to understand Kafka. From the start, I found it challenging to re-enact and interpret his works in a graphic and visual manner. The decision to base my work on Kafka was very important, defining a turning point in my project as the ideas explored while working with this book determined different ways of inquiry and an evolution in my own understanding of Kafka's work.

In respect of the idea of space, I wanted to find out the capacity of 'The Trial' for creating spatial experiences and test how far this material could be pushed to give me a big range of visual possibilities. Another aspect that was crucial was to work with the story in a non-sequential way where events do not unfold chronologically. If 'The Trial' was based on a traditional narrative I wanted to find out how could it be broken and whether this would benefit the reader in terms of understanding the book. In this respect, the book became more a playful 'space' with a potential field of critical and rhetorical experimentation.

In respect of the story itself and its meanings I wanted to find out how Kafka's use of metaphorical language could provide me with different ways of proceeding and how could I develop a critical approach in illustrating Kafka's way of thinking. I wanted to explore how/if paratextuality might influence the book in respect of the text and/or form and whether the form of the book might contribute a higher level of significance to the story. In general I wanted to see if I would challenge the integrity of the text of 'The Trial' as a book and deconstruct the discourse, as well as exploring how the use of visual narrative could ease interaction with the book.

Once the decision on the material had been taken I started to produce sketches (fig.5) of the first ideas I came up with after some reading and I began to do research on Kafka's life and work to assess what he was like in order to understand whether this was reflected in his writings. The next section gives an overview of this paying special attention to his cultural background and aims as a writer.

4. UNDERSTANDING FRANZ KAFKA

4.1 BACKGROUND

Franz Kafka was born on 1883 in Prague where he passed almost all of his life. He was the son of *Herrmann*, a self made merchant and *Julie*, both Jews. He studied literature at university and the he also got a doctorate in law. Only a small part of his writings was published during his lifetime and it was after the Second World War when they began to gain a lot of international reputation.

It can be argued that his Jewish background had an importance influence on his character adding a deep sense of morality to his keen intelligence. Kafka was a German speaking Jew in Prague and he made German the language of his family. However the future of Prague's Jewish society was a constant worry to him although he never actually suffered persecution.

He was fascinated with meaning and his starting point was scepticism. All of his works reflect this position. Loss of individual identity is the basis of all of his works and his view of the world was influenced by philosophers such Kierkegaard and the psychologist Freud.

4.2 HIS WAY OF WRITING

One of the best-known features of Kafka's literature is the allegorical style. An allegorical context is essential for Kafka's fiction. *Allegory is a form of extended metaphor, in which objects, persons, and actions in a narrative, are equated with the meanings that lie outside the narrative itself.* (Deleuze 1997, p.45) From these kind of stories we will always draw a literal meaning and a symbolic one. So through such metaphors in the story I could give the text a new critical trajectory.

There is always a higher level of signification in which ideas have moral, social, religious, or political significance and characters are often personifications of these abstract ideas. Thus an allegory is a story with two meanings, a literal meaning and a symbolic meaning. It is said that Kafka's literature is hard to understand but also we have to bear in mind that 'Kafka's fiction will seem true to us in so far as we share it, that is to say, in so far as we see the world from out of empty space' (Thorlby 1978, p.14). He talks about unreal, weird and nightmarish worlds and make us aware of the incomprehensible reality we are part of. This literary technique eases the manipulation of contents and as a result the reader can interact with them further on. Such an enjoyment of narrative was one of my original aims. Some of the common points in Kafka's literature are:

- The disorientation and anxiety of the the central protagonist.
- Kafka's satire is always directed against organizations and authority.
- There is always plenty of evidence to show that Kafka found his job frustrating.

These points will be discussed further in the 'Final Resolution' section.

4.3 'THE TRIAL'

'The Trial', written in 1914, is the story of a man named Josef K. who awakens one morning and, for reasons never revealed, is arrested and prosecuted for an unspecified crime. According to Kafka's friend Max Brod, the author never finished the novel and wrote in his will that it was to be burned. After his death, Brod went against Kafka's wishes and edited 'The Trial' into what he felt was a coherent novel and had it published in 1925 (This in itself illustrates how the story can be easily manipulated in terms of space).

The novel is about political and social persecution and how a person is able to resist the tyranny of authorities. It describes and shows Kafka's way of thinking and it is a symbolic account of totalitarianism and bureaucracy, through which he shows confused individuals with their internal conflicts. His books are a constant struggle against the system which ends in a failure and demonstrate pessimism about changing the world.

The metaphorical use of language (allegorical) also determined one clear way to experiment with the text. The connotations of the word 'trial' are wider in German (the original language in which the book was written) one being a 'verbal process' the most relevant for my objectives. The trial is an entanglement, through which Josef struggles hopelessly throughout the story. The authorities before whom K. constantly stands, symbolise one of the most fundamental questions raised by mankind and that is the capacity to reflect about man's position as a thinking, word-using animal in the world.

5. FINAL RESOLUTION

This section discusses the final outcome of my project. I produced four books as a result of experimentation with text from 'The Trial'. Each of these books works on its own focusing on one of the ideas extracted from Kafka's work.

5.1 'WIE EIN HUND' ('Like a dog')

In the book, we easily recognise how everybody belongs to the Court and as a consequence of it how Joseph K. is being treated unjustly by all of them. He is persecuted and degraded until he is finally executed pronouncing the famous statement, 'like a dog'.

All of this symbolises Kafka's nature as a social being. He proposes that all men are subject to the process of living, which most of them do not think about enough to realise that is a nightmare. That is reflected in 'The Trial': the more desperately Josef pursues his case, the more inevitable the verdict becomes. He only realises the nature of his own individuality through contact with other people. They have an important part to play in the process. So, the characters of 'The Trial' definitely determine the action of the story becoming the knot which tightly holds the plot of the book. That is the main idea I wanted to transpose to my book. As a whole, I tried to conceptualise the role of the characters in the book space and how their influence is crucial for understanding the action. I wanted to question the spatial nature of the book as a volume and show how the 'autonomous space-time sequence' (Carrión 1978, p.51) of the book is relegated while characters determine the base of it. As a result, the whole of the book has been laser cut as showed in the following pictures (fig. 6 & 7). The fact all the pages have been cut reinforces the continuity of the idea and make possible a higher level of significance.

Another aspect represented is that K. desires spiritual freedom and he tries to achieve it through words. He wants to get rid of the monstrous 'trial', a world where language and thinking seem to have no effect. I used thread to represent the holding and reinforcing of this idea and indeed to open and read the book the threads must be cut. All of these ideas challenge the way books are seen as physical objects and how formal aspects (eg. a plot) can be strengthened with design practice. Also, the use of this technique considers paratextuality. I wanted to make the familiar vocabulary of the book unfamiliar giving the reader a different approach to the communicative nature of the book.

In respect of the production process I tried different ways of proceeding with this idea. I tested different threads and I came up with different ways of representing the connections between Josef K. and the other characters of the book. First I tested how indexing all the characters on the cover and linking each of them with the part of the book where they appeared would work. (fig. 6) In the end, I realised that the idea wasn't clear enough and it did not communicate the initially proposed idea. After checking these results I moved into what is currently the final resolution.

The sentence 'Wie ein hund' pronounced by Josef K. has been laser cut all through the book (fig. 7). This is aesthetically pleasing and the idea is better communicated. The next step consisted of embroidering the sentence using a tapestry thread, so that it could symbolise more deeply Josef. K's feeling. The testings were quite succesful while doing it on single sheets. When applying it to the whole book, the weakness of the paper meant that the thread ripped it. As some of the pages were spoiled I had to repeat the process. After that, I tested a thinner thread, but unfortunately the result wasn't satisfactory. In the end, I kept this thread but used it in a different way. I passed it through the holes holding a label with all the name of the characters in the story. Finally, the idea was still there but the procedure had changed.

Fig. 6

Some photos recording the process while developing first ideas based on threads. Detail of the two possible covers.

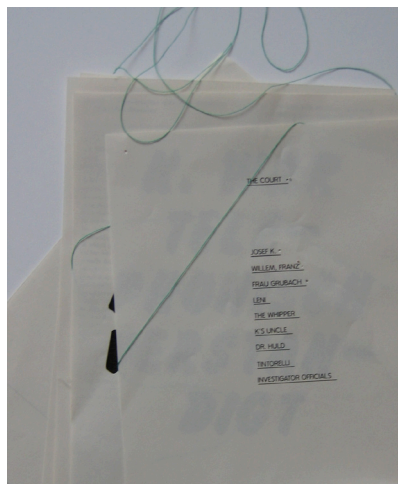
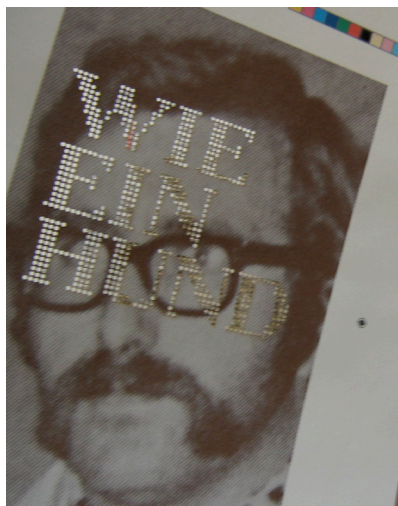


Fig. 7

Detail of the final cover and a sample of the tested embroidery on a page.



5.2 'VERFAHREN DAS' ('Procedure The')

I wanted to identify the book as a border between the physical and the spiritual worlds. The main aim for this book was to place the story in an atemporal context where words seemed to have the same chronology and meaning in the same way as Kafka worked. I was interested in presenting the whole of the story as an anti-suspense, breaking from traditional narrative structures. I wanted also to challenge the notion of continuity. 'Kafka did not consider the age in which he lived as an advance over the beginnings of time. His novels are set in a swamp world' (Benjamin 1969 p.112).

Secondly, as said before, 'The Trial' was never finished and Kafka wrote in his will that it was to be destroyed. After his death, his friend Max Brod went against Kafka's wishes and edited 'The Trial' into what he felt was a coherent novel and had it published it posthumously. Kafka's system of ordering chapters was often unclear, even nonexistent; it was Brod who arranged it in the form with which we are familiar. '... as a result Brod placed the God-shaped hole at the end' (Deleuze 1997, p.39). In fact the way the chapters were arranged contrast with its own contents. This act has been strongly criticized by some as it broke the ambiguity that characterized K's work.

Thirdly, the title of this book as 'The Trial' has lost significance in its translation from the original in German. Kafka used the term *Der Prozess* interchangeably with *Das Verfahren* both having more than one connotation, '...it's is also an entanglement or even a muddle' (Kafka, 1914). Kafka wanted to identify 'trial' as a verbal process, the process whereby we try to investigate with language what is our fate in life when we are plunged in 'the process'. The reader is asked to decode these texts rather to understand them. Thus, it can be argued that in this case the form of the book is more important than the contents.

Based on a critical response to these ideas, I produced the second book for my project. It consists of the 'The Trial' story totally reversed. When you open the book you face the end of it in the first page. As a result there is a 'new' text based on interesting combinations of words that describe the particular context where the story is placed. This book is definitely challenging the 'act of reading' and its traditional nature, assigning the reader a more active role. One of my original intentions was to find new ways of engaging readers. In this respect, the reconstruction of the text by the reader gives a new and critical response to the art of writing.

Fig. 8: Mock-up of
'Verfahren Das'



In terms of production, I chose the yellow PVC cover for the book because it is reminiscent of the aesthetics of a guide or an instruction book. I wanted to contrast this idea with the inaccessible contents inside. The book becomes a metaphor of the bureaucratic system described in 'The Trial' and reinforces the idea of a lack of organization. Again the use of additional elements communicate to the reader and emphasize the message and essence of the book.

5.3 GERICHTSHOF ('The Court')

For this work, I was interested in providing a context and a new frame for the book's content. I wanted the text to remain organised in the original form and basically reformulate the knowledge and ideas contained in it, '... a book would have to be , in some ways, synonymous with its contents' (A study by *Ulises Carrion* cited Sterne 1760 p.17) The idea of 'Gerichtshof' is to refresh and dramatize one's reading of the text, while at the same time remind the reader the complexities and absurdities of Kafka's cultural world. '...Interpreting the world is already means of transforming it, of reconfiguring it (A study by *Continuous Project #4* cited Rancière 2004, p.24).

The main aim with this book was to create a response to Kafka's ideas by using the physical components of a book to contribute to its meaning. As a result, this is not a pragmatic vision of Kafka's world. Rather, it is based on challenging the hierarchies of the text by using different textures and by reprinting his ideas. It is a multiple response within a critical context in which the reader participates. As stated in my proposal my aim was to study the narrative, taking the critical position in which designer and reader take equal positions in the spontaneous creation of meaning. Kafka's literature was suitable to make this possible. '...it is through the interaction between the book and the reader, the content of the book reveals itself' (Rolo 1988, p.17)

The book contains sequences of darkness with interruptions of colour that represent the chaos of the book. In this case, I built up the book from the interplay between thematic elements, texts and photographs interacting them with possibilities for form until the relationship worked out. For that reason, I tested different paper stocks and other elements to create the rhythm. The kind of photographs used and the aesthetics create an innovative atmosphere for Kafka's work, providing the reader with a contemporary vision of it. In this way, a narrative was created, producing a parallel version of the story and giving the reader the opportunity of experimenting with something new with every turning of the pages. Indeed, the use of this paratextual device communicates further on the main messages and contributes to the creation of a higher level of significance. The 'architectural' nature of this book makes the reader participate actively in the book and causes him to enter in the 'space' of 'The Trial'.

The structure of the book can be outlined in three parts as shown:



· Human Relations

I wanted to represent in a satirical way how political but also social persecution occurs in 'The Trial'. It is remarkable in the story how Josef K. is largely free in public life after he is officially arrested. Is Josef K. a victim of psychological punishment then? The fact that from the beginning he is rejected by the people who surround him shows the consequences of a society plunged into manipulation by the Court. I wanted to identify these ideas in the context of contemporary society and give a visual approach to them. The use of yellow pages reminiscent of the 'gutter press' and photos from a talk show describe the fake and ridiculous atmosphere in which the story is developed. (fig. 9) Next to it, there is a part in which text disappears on the page exploring how meanings of words get completely lost in the story. There are several references of it in the 'First Interrogation' Chapter from 'The Trial':

There was immediate silence, which showed how well K. was in control of the crowd. There were no shouts among them as there had been at the start, no-one even applauded, but if they weren't already persuaded they seemed very close to it. (p.45 'The Trial')

Franz Kafka dealt in lots of his stories with this subject of the individual's relationship to the community and his private interpretations of it. He even defined life as a '*trial-and-judgment*', in which others decided upon the course of it. In 'The Trial' being accused seems to mean being a special person, someone destined for humiliation. Also the fact that Josef K. is undefended and unprotected by laws makes things worse, bringing frustrating results in his struggle for freedom.

· Bureaucracy

This theme of bureaucratic madness is common in most of what Kafka wrote, but its presence is nowhere more obvious than in 'The Trial'. Josef K., like other Kafka protagonists, represents and embodies the type of person produced by modern institutions of work and government. Modern work is seen as abstract and hierarchical and that is strongly represented in Josef K.'s relation with the Court. He is totally transformed into a bureaucratic man dependent on orders from outside and unable to take decisions on his own. I wanted to satirise in 'Gerichtshof' the image of bureaucracy and its influence on Kafka's thinking. The use of old photos showing old scenes in offices creates a naïve atmosphere that puts forward the essence of this term (fig. 10) Besides, it is said that Kafka identified machines with a complex. '*... technical machines were only the indexes of a more complex assemblage (...) that bring into coexistence engineers and parts, executioners and victims, the powerful and the powerless*' (Deleuze 1997, p.50) The anxiety Josef K. is forced to endure while he awaits his trial is present in the narrative of these pages too.

To sum up, this part of 'The Trial' shows the nightmarish world and the relentless ambience of disorientation created by the moral irresponsibility of bureaucracies.

· Corruption

This part of the book considers K.'s desire for justice and discusses how being guilty is a symbolic reflection of human existence. To reinforce this idea in the book, everything concerning The Court is showed in a false context: their law books are obscene, their practices corrupt and women share an ambiguous relationship with it. Justice is seen as being reliant on 'chance, blind fortune'. (Deleuze 1997, p.49)

Law is definitely related to 'desire' in 'The Trial'. It is interesting to note the role women assume in this story. They act as connectors between the lawyer and the accused giving their blessing or otherwise to proceedings. It must be said that all these ideas belong to Kafka's own experience and they demonstrate his difficulty entering into serious social relations (fig.11)

The last chapter of the book includes some fragments from the letters Franz Kafka addressed to his friend Max Brod asking him to have all his work burned. In this sense, it is interesting to compare his pessimist vision of life with the dramatic ending of the book.

What I found out while making 'Gerichtshof' is that the base of the narrative in 'The Trial' are the mental spaces of the characters. I wanted to discover new ways of representing them and in this case, the main characters become that 'spaces'. Although the text in this book remains in the original order there is always 'a shadow that lies over the truth of events and the reader can not be quite sure whether what is described is intended to be a reality or a hallucination' (Deleuze 1982, p.17) This characteristic was decisive while working on this book. As a result the coherence of the book is even more difficult and seem we are jumping from part to part discovering new spaces in it seeing how they hang together. This idea, is reinforced by providing identified spaces based on colour and textures. 'The search for a meaning arises because of the impossibility of understanding the narrative structure without invoking some other dimension' (Pascal 1982 p.47)

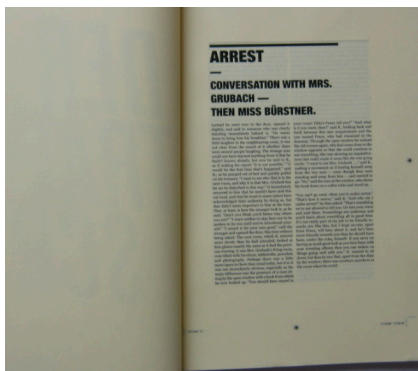


Fig. 10: Bureaucracy in 'The Trial'



Fig. 11: Examples of Josef K.'s encounters with women and the influence of The Court on 'The Trail'



Fig. 9: Examples of the inside first part of the book.

5.4 DER PROZESS ('The Trial')

This version of 'The Trial' aimed to represent the strict essence of bureaucracy as a hierarchical organization and its nature as a threat to individual freedom in modern society. Although the idea of bureaucracy was already explored in 'Gerichtshof', it was important to go deeper into it as it was an essential element in interpreting 'The Trial'. I wanted to represent visually the inertia of the procedures Josef K. was forced to endure until the day of his 'trial'.

I thought the page could be an interesting space to develop this concept. I started to test how writing functioned visually and its capacity to produce meaning as a shape. I wanted to make the reader participate in this slowness and also be aware of the confusion Josef K. had with bureaucracy. I therefore played with the paragraphs and letter spacing in order to test how these manipulations would express time passing, increasing the tendency of bureaucratic practice as the reader turned the pages (fig. 12 & 13). The result was visually successful but as soon as I tested it on people I realised that the idea was not very representative of Kafka's ideas.

Exploring further the concept of bureaucracy and its basic representation, I came up with the final idea. In this case the concept was visually represented but also meaningful in terms of describing 'The Trial'. I produced the fourth book that completes my submission of work. It consists of a book where all the words of the book have been reordered alphabetically (fig. 14). From A to Z the reader can access the whole list of words used by Kafka and be aware of the way they are repeated. In this sense, the literary soul is removed from the original book, giving instead a strong critical view of bureaucracy. As a result this piece of work becomes a remote and powerful entity based on the incomprehensible describing the oppressive atmosphere of an irrational but omnipotent bureaucracy. I wanted to express the necessity of order and organization imposed by The Court and its bureaucratic management which is in fact an absolute sample of tyrannical power.

In relation to the ideas discussed while determining objectives for this project, the integrity of the book is radically removed, challenging the nature of the book as a pure identity of knowledge. Every feature of a traditional narrative is totally removed. The characters, the narrator and the different parts of it are limited to a big list of words without any sense as a piece of literature. The space in the page is also seen as a strange conveyor of communication as it has lost all the hierarchies of the traditional arrangement of a text on the page (eg paragraphs, headings...). Here the page becomes a conceptual space where ideas take form. The ethereal and pure appearance of the whole book highlights the importance of the text which at the same time is ambiguous and unreadable as a normal story.

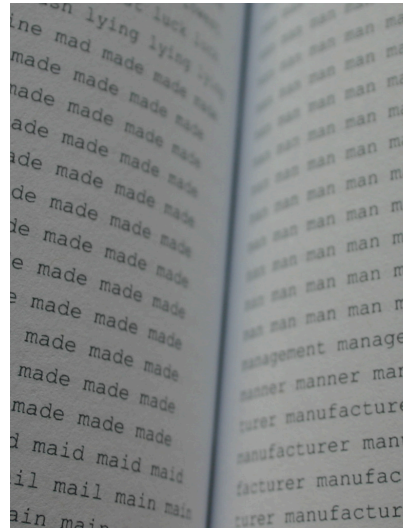


Fig. 14: Final book.

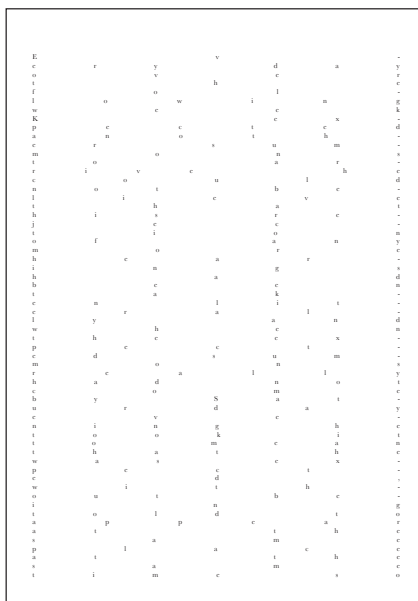


Fig. 12 & 13: Experimenting with the boundaries of the printed space.

6. CONCLUSION

This project aimed to explore the notion of space in books and it has arguably achieved this purpose. It started as a broad exploration of the term and became progressively more focused. My approach was to determine through experimentation how I might find my final focus and having considered different materials it became clear that the work of Kafka and specifically 'The Trial' was suitable for my purposes.

In order to achieve my objectives, the methodology I used for the project was based on an exploration of the discovered ideas about space applied to 'The Trial' on different levels. Terms such as paratextuality or narrative served me as the basis for the development of the project giving also a big range of possibilities for experimentation with Kafka's work. Further the idea of non-sequential narrative opened to me an innovative way of playing with stories and engaging the reader with a constructive act of reading. On the whole the process of this project has been anything but linear just as it was based more on creative production than on a systematic procedure. In this respect, the range of experiments developed reflected only some of the possible outcomes.

While developing this project, it was essential to explore the book beyond its physical realm and re-formulate the strong ideas contained in it. Content and form became interconnected producing strong meaning and giving a new visual approach to one of the most complex authors of the fiction narrative. As a result four books were produced which reflected ideas of space in 'The Trial': 'Wie ein hund' challenges the physicality of the book in a very visual manner, 'Verfahren Das' explores the sequential plots, 'Gerichtshof' places the story in different context playing with narrative and 'Der Prozess' remove the soul of traditional literature. These four books allow four different ways of reading the ideas found in 'The Trial'.

Working with Kafka's 'The Trial' placed me in a critical position which in turn enabled me to produce critical material. In this respect I covered an important intention of this project which was to allow the reader to take an active role being asked to dismantle the ideas contained in 'The Trial' and as a result, maker and reader share the task of creating meaning simultaneously. Ideas explored such as bureaucracy, existentialism were essential in producing a meaningful context for the project. This work serves also as a reflective piece for the reader making him think about his own position in the world.

The kind of ideas treated in this book offer multiple ways of interpretation with purposeful results in the graphic design context. In the future I would like to continue exploring different narrative styles among fiction writers and explore them in terms of plot structures and meaning. Interrogating the act of reading is also an interesting field to take into a further research. This project has proved a stimulating and invaluable starting point.

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MAJOR PROJECT

