



Analyzing Literary Space through ‘The Spatial Triad’ by Henri Lefebvre in Orhan Pamuk’s ‘The Museum of Innocence’

Masumiyet Müzesi’nde Yazınsal Mekânı Henri Lefebvre’in ‘Mekân Üçlemesi’ Üzerinden
İncelemek

Belgin YUNCU*, Zeynep TUNA ULTAV**, Aslı Ceylan ÖNER***

Abstract

This paper aims to present a different approach to the notion of literary space in a work of literature with regards to Henri Lefebvre’s spatial triad. Orhan Pamuk’s representation of space in his acclaimed novel; The Museum of Innocence and the actual museum along with the narrative will be referred as the case study since it is a unique example of a narrative transforming into an architectural form. Lefebvre’s spatial triad –perceived, conceived, lived space– that looks at space as a social product, will be applied as an investigatory tool to understand the notion of literary space. Relying on the fact that space can be a narrative acting independently within the narrative itself, Pamuk’s design becomes an affluent space for everyday life objects, without which, a sense of inadequacy would occur all throughout the novel and the actual museum. Conclusively, the main principle behind the selection of Lefebvre over many other existing theories on space is that Lefebvre’s spatial categories has provided the necessary grounds and flexibility in explaining the transition from a literary work into an architectural one on account of his acknowledgement that it would be better if the space in literary texts could be represented architecturally.

Anahtar sözcükler: Literary space, Henri Lefebvre, spatial triad, Orhan Pamuk, The Museum of Innocence.

Öz

Bu çalışmanın amacı, bir edebiyat eserinde, hikâyenin geçtiği temsili mekân olan yazınsal mekân kavramına, Henri Lefebvre’in mekân üçlemesi üzerinden farklı bir yaklaşım sunmaktır. Orhan Pamuk’un geniş ölçüde takdir gören romanı Masumiyet Müzesi ve buna bağlı olarak mevcut müzesi; anlatının mimari bir forma dönüştüğü özgün bir temsil olması nedeniyle, örnek alan çalışması olarak ele alınacaktır. Lefebvre’in mekâna sosyal bir ürün olarak bakan üçlemesi –algılanan, tasarlanan ve yaşanan mekân– yazınsal mekân kavramını anlamlandırmak adına inceleme niteliğinde bir araç olarak kullanılacaktır. Mekânın anlatı içerisinde kendiliğinden, bağımsız bir anlatı oluşturabileceği gerçeğine dayanarak, Orhan Pamuk’un tasarımı gündelik yaşam nesnelere için –ki olmadıkları takdirde tüm roman boyunca ve mevcut müzede eksiklik hissi ortaya çıkacaktır– zengin bir tasarım mekânı haline gelir. Yazınsal mekân ve tasarlanan mekânı bir araya getirmek, mekân kavramını çok yönlü tartışabilmek adına özgün bir örnek oluşturmaktadır. Sonuç olarak, mekân üzerine kurgulanmış olan pek çok mevcut teori arasından Lefebvre’in

* PhD Student, İzmir University of Economics, Design Studies. E-mail: belginkaraman@yahoo.com, ORCID: 0000-0002-9799-4819

** Assoc. Prof. Dr., Yaşar University, Faculty of Architecture, Department of Interior Architecture and Environmental Design. E-mail: zeynep.tunaultav@yasar.edu.tr, ORCID: 0000-0003-0478-7333

*** Assoc. Prof. Dr., İzmir University of Economics, Faculty of Fine Arts and Design, Department of Architecture. E-mail: asli.oner@ieu.edu.tr, ORCID: 0000-0002-6225-1222

üçlemesinin seçimi, Lefebvre'in de yazınsal mekânların mimari olarak temsil edilebilmesinin daha iyi olacağını kabul etmesiyle, yazınsal bir mekânın, mimari bir mekâna dönüşümünü açıklamada gerekli olan zemini ve esnekliği sağlamıştır.

Keywords: Yazınsal mekân, Henri Lefebvre, mekân üçlemesi, Orhan Pamuk, Masumiyet Müzesi.

Introduction

Space has always been applied to literary studies from a multi-perspective within ranging fields. Among them is literature, in which various definitions of space are given and the reader gets a chance to contemplate on these spaces represented as unique visual images. The association formed in between the represented text and the readers' own experience, makes literature a distinctive form of description¹. The narrated space structured in the novel has the potential to reveal the meanings that architectural space carries. Narrated space is re-built and re-interpreted according to the reader's past experiences (Bolak Hisarlıgil, 2003). Narratives define a story that takes place at a specific time and a specific place and are also the representation of real or fictional events in a time sequence, therefore, although time commonly tends to be referred to as the defining component of narrative, according to literary interpretation, space incorporates an operative function. In her work *Reconciling Narrative Spaces*, Shanks asserts that "Our fundamental way of ordering and understanding the world is through not time but space as we can conceptualize time itself in terms of spatial existents: numbers, clocks, seasonal change, etc." (Shanks, 2002, p. 1). Various scholars have tried to define what literary space stands for. Robert Tally (2013) in his book, *Spatiality*, has elaborated on the term stating that by means of the descriptions of places, literature positions the reader in an imaginary space that incorporates references to their real worlds, or perhaps, it contributes to an understanding of their past, present and future worlds that are either personally experienced or envisioned by the author himself.

The aim of this study is to present a different approach to the notion of literary space; the represented space where the story takes place in a work of literature with regard to Henri Lefebvre's spatial triad that looks at space as a social product consisting of three constituents; perceived space, conceived space, lived space, which will be applied as an theoretical framework to understand the notion of literary space. Orhan Pamuk's representation of space in his acclaimed novel; *The Museum of Innocence*² and the actual museum, "The Museum of Innocence", along with the narrative will be referred as the case study³. Relying on the fact that space can be a narrative acting independently within the narrative itself, Pamuk's design becomes an affluent space for everyday life objects, without which, a sense of inadequacy would occur all throughout the novel and the actual museum. Bringing together literary space and designed space provides a unique example to discuss the notion of space in multifaceted ways. The rationale behind the selection of this particular novel in this study prevails in the fact that the novel has been applied to a real life scale structure with an actual museum.

The story of *The Museum of Innocence* portrays a love affair between two distant relatives of distinct social classes and concludes with the protagonist assembling an imaginary collection of objects belonging to his lost lover. The collection and the idea of establishing a museum emphasized in the novel, has been actualized by Pamuk with a museum catalogued with objects that strive to preserve the past⁴. Orhan Pamuk, in the *Museum of Innocence*, brought together literature and the museum, which are the most effective ways of making a note of history and resisting the transience of time, in a literary work (Kuş, 2015). This unique work has served as a topic of discussion from both a literal and an architectural framework. The actual museum that Pamuk constructed serves as an appropriate case study for both literary and architectural production of space to be examined as a constructed space and Lefebvre's triad can be employed as a comprehensible tool to explain the correlation of space, since for Lefebvre, spatial representations always involve practical consequences for people to interact with their environment. Lefebvre's theory has provided the necessary ground to merge literary space with architectural space. Looking at how Pamuk represents his narrative story in his acclaimed novel *The Museum of Innocence* in terms of space by specifically referring to Lefebvre's spatial triad and how other social theorists respond to his theory, will lead to an apprehension of the designed space in both the literary and architectural works in question.

The scope of this study consists up of the elaboration of Lefebvre's Spatial Triad followed by the case study of Orhan Pamuk's novel and the museum. In order to fully grasp what Pamuk's intention was, both as a writer and a designer the novel is explained in as much detail as to let the readers of this study who have not read it make adequate sense of it, then it continues with the transformation of the novel into the museum describing in detail how the museum was constructed and curated withstanding Lefebvre's theory on the Spatial Triad at all times. Finally, the last part will focus on the conclusions of the study. The validity of this study lies in the fact that a specific study on the constructed museum, explicated within the scope of Lefebvre's theories on the spatial triad for the first time, will contribute to the prevailing studies, combining not only literary and social but also architectural theory.

Lefebvre's Spatial Triad

As a complex construct, space has allured many philosophers as a conceptual framework of study. Among these scholars, the philosopher and sociologist Henri Lefebvre may be regarded as the most influential one that identified space to be crucial in our comprehension and interaction with the world. The value of Lefebvre's work lies in the notion that it provides a general framework to study the abstract notion of space, which according to Lefebvre, is where we decode and experience everydayness. He claims that humans create the space in which they live, shape it according to their interests and reproduce it continuously through their intentions (Lefebvre, 1991). For him, space is organic, living and therefore; shifting in its essence. As specified by his spatial triad, space is a social product that consists of three constituents; spatial practice or perceived space, representation of space or conceived space, representational space or lived space. These components are not referred to independently on account of the fact that their interaction with one another generates the production of space. The portrayal of his spatial triad is possible through different media not only in design but also in narrative literature.

Every social formation produces spatiality, which constitutes of the physical space per se, a way of organizing that space and a way of contemplating about it. Hence, spatiality comprises of physical space, mental space and a social construction of space. Edward Soja; a renowned urban theorist on whom Lefebvre has exerted a great deal of influence, would later claim that; "Lefebvre has been more influential than any other scholar in opening up and exploring the limitless dimensions of our social spatiality" (Soja, 1996, p. 6). In order to refer to Lefebvre's spatial triad as a framework throughout this study, each element; namely, perceived, conceived and lived space should be illustrated, as he himself states that this is a triad to which he keeps "returning over and over again" (Lefebvre, 1991, p. 33), and it is therefore worth citing comprehensively.

The first element of Lefebvre's triad is the "perceived space" or also referred to as "spatial practice," which is the everyday routines aligning with routes between places. It produces and reproduces its preconditions in a circular process. In order for the everyday functions of the society to be ensured, a certain level of cohesion and capability is demanded. As stated by Doreen Massey; who is yet another social scientist and geographer that has emphasized physical space to be alive and that it is of utmost significance to dynamize it as space, an indispensable part of our everyday lives; occasionally refers to Lefebvre's ideas as: "Space is created out of the vast intricacies, the incredible complexities, of the interlocking and the non-interlocking, and the networks of relations at every scale from local to global" (Massey, 1992, p. 265). Massey acknowledges that Lefebvre's triad is continually in motion. When explaining in their own terms what perceived space stands for, Martin and Miller assert in their article "Space and Contentious Politics" that everyday life in the city with all areas of use represent perceived space which is controlled by power relations and Lefebvre (1991) also notes, "(...) the ultimate foundation of social space is prohibition" (Lefebvre, 1991, p. 35 as cited in Martin & Miller, 2003, p. 146).

Conceived space is usually characterized by the representations of the dominant groups in society; it is both the images produced by designers and the actual materializations of those designs. Lefebvre suggests that representation of space is the dominant space in society that is constructed out of codes, symbols and abstract representations. It is "tied to the relations of production and the 'order' (of the market and of the

state) which those relations impose” and it also is “the space of scientists, planners, urbanists, technocratic subdividers and social engineers [...] all of whom identify what is ‘lived’ and what is ‘perceived’ with what is ‘conceived’ (Lefebvre, 1991, p. 38). An alternative point of view suggested by Lefebvre (1991) is that “Conceived space is tied to those relations of production [and reproduction] and to the ‘order’ which those relationships impose, and hence to knowledge, to signs, to codes...” (Lefebvre, 1991, p. 33 as cited in Martin & Miller, 2003, p. 146).

Our conceptual understanding is the manifest representation of cognitive constructs of the spaces. Conceived space stands for power and technical knowledge; therefore, regulating not only socio-economic production but also reproduction of the social relations of production. For Lefebvre; “[S]pace is in any meaningful sense produced in and through human activity and the reproduction of social relations” (Lefebvre, 1991 as cited in Casey, 1997, p. 72).

Space denotes social relations of production and vice versa. Hence, they are mutually constitutive. Lefebvre is referring to this very notion when stating that “(Social) space is a (social) product” (Lefebvre, 1991, p. 26). He further asserts that not only industrial products but also space is the end product of each society’s own production. He states that in order to contribute to the prevailing power relations, architects and planners; cited as the representatives and producers of the conceived space, deliberately combine their technical knowledge and ideology to direct potential through a specific mode of production. Consequently, people who are in fact the everyday users of that space have no control over the production of that space; yet, it is rather the authority manipulating it in compliance with its own benefit.

Lived or representational space according to Lefebvre, embodies complex symbolisms. It is the space lived directly through its associated images and symbols; hence, the space of inhabitants and users. It is the space of the everyday that the inhabitants try to revise and adjust to. Lived space is cooperative as it is distinguished with people’s direct engagement. For Havik, Lefebvre made it clear that lived space is by definition produced socially. She parallels this production with the experience of reading a text, during which she claims, every reader; referring to every user in Lefebvre’s theory, experiences the text individually drawing his/her own interpretation thus, characterizing it with a dynamic quality as it is always accountable to change (Havik, 2012).

To Lefebvre, architects and urban planners producing the conceived space bring together technical knowledge and ideology. For that reason, the produced space that serves as the lived space is not genuinely objective; yet, it is rather a means of domination and power. He argues that the users should have the natural right to take up a principal position in the decision-making process of the production of lived space. Lefebvre also refers to the notion of “appropriation” when remarking on the production of space. He puts forwards the idea that the inhabitants of the lived space should be able to appropriate or modify it so that it would provide for their needs and possibilities.

The Novel: The Museum of Innocence (2008)

All of Pamuk’s narrative fiction share similar themes; most commonly the central theme is melancholy, but also, the complexity of Turkish identity, which for Orhan Pamuk, is stuck in between Eastern and Western values, modernity, the community and the individual, and additionally envy or sibling rivalry as portrayed from his real-life relationship with his brother in *İstanbul: Memories and The City*⁵ (2006). The existence of an implicit socio-political dimension within the framework of the cultural motif group in Orhan Pamuk’s novel draws attention. Turkey’s problems are one of the main materials of his work with complex textures mixed with fantastic elements (Ecevit, 1996). Fictional events represented in a story occur within the literary space; the surrounding of a character, an event or an object, created in the writer’s mind. Kirchner (1999) defines Orhan Pamuk as planning every effect he creates in advance, and what is called inspiration is nothing but a brief and controlled letting go that occurs under laboratory conditions. Orhan Pamuk continues his postmodern technique that he started with *The White Castle* in *The Museum of Innocence* (Demir, 2011). Pamuk, who tries different forms in each of her novels, extends from the traditional-realistic approach to the metafictional plane of postmodernism (Ecevit, 1996). He tends to produce his literary spaces –except for Snow– mostly nourishing from his most favorite inspiration; the city

of İstanbul. In his novel, *The Museum of Innocence* (Figure 1), he made no exception and assigned İstanbul with the task. As a young man coming from a wealthy family, Pamuk lived in Teşvikiye Street in Nişantaşı, the area associated with the higher elites of society. He tends to employ all these spaces that belong both to his past and his personal relationship with İstanbul. As stated by Kuş (2015), Pamuk sets up a love story entirely from İstanbul in the Museum of Innocence. The protagonist identifies his love and his museum with the city he lives in so much that it is impossible for the reader to imagine that museum in another city.

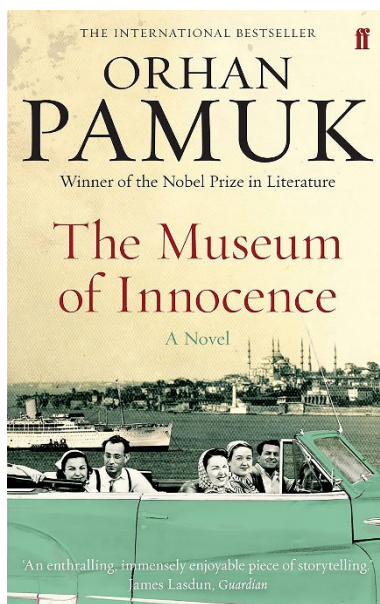


Figure 1. Museum of Innocence, The Novel, book cover

The Museum of Innocence (2008) is a love story set in İstanbul between 1970s; a time of rapid social change, extending through the 2000s. This is an obsessive and lost love that the protagonist, (also the curator of the museum) Kemal Basmacı coming from an upper class İstanbul family just like Pamuk himself, feels toward Füsün Keskin; his lifelong obsession that ultimately changes the course of his life, who is a much younger distant relative coming from a lower class of society, therefore reciprocating Kemal's love perhaps because she wants to upgrade her societal status, or perhaps she truly falls in love with him, too. Soon afterwards, Kemal meets Füsün for the first time in years at the shop she works, called Şanzelize Butik, where he wants to buy an expensive Jenny Colon brand handbag for his fiancé, Sibel. The handbag later becomes one of the most significant objects for Kemal (and hence for the museum) and it also serves as a metaphor for Kemal's refusal of his own elite lifestyle that no longer feels "original". The reader is introduced with the eighteen-year-old Füsün and thirty year-old Kemal and their affair with this sentence, which also hints the beginning of Kemal's obsession to objects related somehow to Füsün. As the novel unfolds, the reader gets accustomed to Kemal's peculiar obsession of collecting things that Füsün somehow used ranging from her personal belongings like hair clips and earrings to saltshakers, ashtrays, matchboxes, napkins, teacups, china dogs, fruit soda bottles, pens.

Pamuk continues his narrative with detailed descriptions of İstanbul life, showcasing the two sides of society; the places that the upper class of the times are associated with; the clubs, parties, Bosphorus mansions, the restaurants namely; Fuaye, "one of the European style restaurants most loved by the tiny circle of wealthy people who lived in the neighborhoods like Beyoğlu, Şişli, and Nişantaşı" (Pamuk, 2008b, p. 12). The Hilton Hotel is another location related with the bourgeoisie and therefore the engagement takes place here. The Pamuk Apartment in Nişantaşı is also another setting to be interconnected with the upper class. The Merhamet Apartment, too, is a notable location all throughout the novel, which was bought by

the protagonist's mother. This very apartment later becomes the meeting place for Füsün and Kemal's forbidden love affair.

The Museum: The Museum of Innocence

Pamuk asks himself the question: "Why has no one else ever thought of something like this, of bringing together a novel and a museum in a single story? (...) If someone made an Anna Karenina Museum, finding a way to display the material world of the novel, I'd come running" (Pamuk, 2012a, p. 52). For Pamuk, his museum is not only a representation of nostalgia, but it is also a yearning for his past; the country and the city of his childhood memories. As stated by Kuş (2015), *The Museum of Innocence* is an unprecedented creation in the history of world museums and world literature, in which an author wants to museumize his fictional world with real objects. It is a museum that is fed by the museums Orhan Pamuk visited and his knowledge of museology, and carries separate traces from the 5723 museums Kemal visited.

What Orhan Pamuk attempted to achieve by having constructed the museum of the novel was that, he created a space in accordance with all the images he triggered in the minds' of his readers. He designed that space so that the readers would not only preserve their perceptions of the objects associated with the personas of the novel mentally, but also encounter them physically.⁶ The museum space was constructed to communicate and let his readers encounter and interact with that space that they all imagined through the narrative he provided. However, he emphasized that; "[t]he enjoyment of the novel and the enjoyment of the would-be museum are two entirely different things. The museum is not an illustration of the novel and the novel is not an explanation of the museum. They are two representations of one single story perhaps" (Pamuk, 2008c). The imagination of the reader contributes to that of the writer's when visualizing the space in the narrated text. However, in *The Museum of Innocence*, Orhan Pamuk did not choose to leave any details to the imagination of his reader, he rather constructed the whole space meticulously paying close attention to every single feature.

The distinction between real life and fiction seems vague at times and Orhan Pamuk uses this method through the entire novel where he masterfully achieves intertwining both concepts. The protagonist informs us that he bought the house in which the Keskins used to live and that he would turn it into a museum to exhibit his collection; however, he also stressed no desire to write this story himself and was seeking someone fit for this. He decides to recount his story to Orhan, who pays him visits in his room, sits on a chair by his bed, and takes his notes.

The idea of opening up an actual museum is emphasized through the entire novel. The protagonist tells Orhan about his plans on this museum dedicated to his lost love, Füsün. Before beginning the novel, which consists of 83 chapters that correspond with the 83 boxes in the actual museum, Pamuk has placed a map of the original museum, hinting that the idea of the real life museum always existed even before he started writing the book⁷ (Figure 2):

Instead of writing about the objects; the teacup, the pair of yellow shoes, the quince grater, that my novels' characters used, and then going to look for their physical counterparts, I performed the opposite, more logical process: I went shopping first, or I took, from friends who still conserved them, old furniture, miscellaneous paperwork, insurance papers, various documents, bank statements, and, of course photographs– 'or my museum and my novel' was the excuse– and wrote my book based on all these things bought and acquired, taking great pleasure in describing them (Pamuk, 2012c).

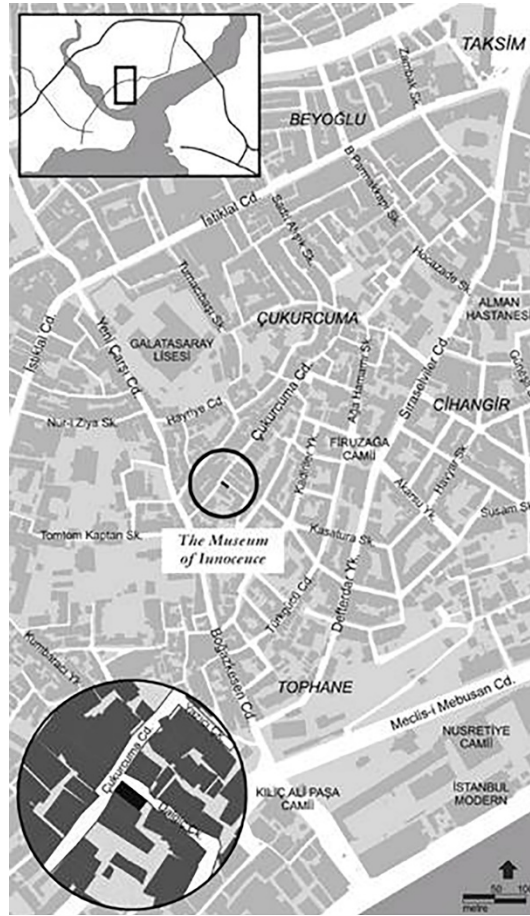


Figure 2. Map of the Museum of Innocence (Pamuk, 2008a, p. 587)

It is not only the map that exists in the novel, which indicates Pamuk's intentions and his actual plans on the non-fictional museum. He has also attached a free admission ticket for his reader, announcing in the novel that any reader who brings his book along to the museum, can get a free pass only by showing the already printed ticket in the book (Figure 3).



Figure 3. Museum of Innocence Ticket (Pamuk, 2008a, p. 574)

As a drop-out of architectural studies, Orhan Pamuk did not have a lot of trouble visualizing the final look of his museum. However, he had, no doubt, asked for professional help of architects to set up the museum in Çukurcuma. Prof. Dr. İhsan Bilgin; a name that the reader of the novel is familiar with, was appointed by Orhan Pamuk, as the architect in chief, along with Gregor Sunder-Plassmann and Cem Yücel. The museum building was the former Brukner Apartment, located on Dalgıç Çıkmaızı, Çukurcuma Street

(Bilgin, 2008) (Figure 4). Pamuk fictionalized his setting according to this building, which in the novel, is presented as the house that Füsün and her family, the Keskins live, and is also the house that Kemal would pay visits every night for eight years.



Figure 4. Brukner Apartment (©Emden, 1999)

After analyzing the 19th century, three story building that lay on a 60 m² (5x12 m), Bilgin asserted when working on a fictional setting, the object is to reify a represented ideal, consequently he was confronted with an issue of such kind for the first time in his career as he estimated that this was not a hard task merely architecture-wise, but was also difficult literature-wise (Bilgin, 2008). If the building would be used as the house just as it was in the novel, it would make things easier; however, the complication was that, the house that existed all throughout the novel, would be transformed into a museum adhering to the original fictional representation. Bilgin, additionally affirmed he had to make use of “the power of architecture” for two main reasons; first one being that, it was a plain ordinary building with no special characteristics, and secondly that all the experience illustrated in the novel was the product of the author’s imagination, therefore, nothing existed apart from the building itself (Bilgin, 2008). What was furthermore suggested by Bilgin with “the power of architecture” was that the project should be implemented in such a manner that the traditional apartment building features would remain the same within the boarder, dimensions and syntax of the building and that they should make such a challenging move for the interior, unforeseen from that kind of a conventional architecture (Bilgin, 2008). Hence appeared the final design of the museum; which lasted three years and was opened in 2012; four years after the novel was published.

Until coming up with the final curatorial design of the museum; the eighty-three boxes each containing objects in correspondence with the story line consisting of eighty-three chapters of the book, Pamuk had visited a number of museums around the world seeking inspiration (Pamuk, 2012a). He argued that a novel reader and a museum visitor derive distinct pleasures from one another, as museums are constructed spaces preserving the objects in them; whereas, “novels preserve our encounters with those objects, that is, our perception of them” (Pamuk, 2010, p. 136): “(...) Museums and novels share a lot in common. Each affords us the pleasures that come from entering complete and self-contained worlds, and what’s more, worlds that have been reduced to a miniature scale, at least in comparison with the universe that they reflect. Even the biggest museum in the world is smaller than the universe it describes. Likewise, a novel is a world between book covers and small enough to carry in one’s hand” (Morris, 2014, p. 2).

Orhan Pamuk has set out from the very first day with both a fictitious story and the concrete real life representation of that story with The Museum of Innocence. With no other prevailing example throughout the world; the only novel written in accordance with the existing museum, both the novel and the museum building of Museum of Innocence generated an interaction of literature and architecture. The constructed

space provided not only for Orhan Pamuk to narrate and share his personal story of love and the city from his everyday experience, but also for the public to actively engage themselves in this creative process.

Reading The Museum of Innocence Through Lefebvre

Fictional settings usually tend to have a very powerful impact on the story almost to the extent of becoming a character on their own. The represented 'places' convey a personal meaning through the readers' own experience and are therefore, transformed into individual 'spaces' where everyone makes idiosyncratic associations with their own lives. There exists a correlation between design and literature. Although in design, literature cannot be regarded as an indispensable pillar, design on its own right, is no doubt an essential field that has to be applied into such cultural fields; as is the case of Orhan Pamuk's novel and the museum, *The Museum of Innocence* (2008) by which he represented his narrative story in terms of space and created a spatial experience with the museum for his readers:

We transform words into images in our mind. The novel tells a story, but the novel is not only a story. The story slowly emerges out of many objects, descriptions, sounds, conversations, fantasies, memories, bits of information, thoughts, events, scenes and moments. To derive pleasure from a novel is to enjoy the act of departing from words and transforming these things into images in our mind. As we picture in our imagination what the words are telling us (what they want to tell us), we readers complete the story (Pamuk, 2010, p. 20).

The prevailing notion of space as specified by theorists of distinctive fields, is that, many of the spatial concepts initiated in literary theory are figurative as they fail to constitute some form of physical entity. Since there usually is not any physical correspondence to the places described in narratives, to fully understand the concept of 'lived space' has become impossible. The idea behind the integration of the theory of Lefebvre's spatial triad with literary space, not with any other novel by Orhan Pamuk, but specifically with *The Museum of Innocence* in this study, is that, this novel and its representation in real life spatial form; the actual museum itself challenges the notion of the non-representational physical aspect of space in literary theory. For the first time, a writer has actualized the place he created in his novel, into a concrete object; the museum. Lefebvre maintained that space is "[e]verywhere and in every guise: described, projected, dreamt of, speculated about" in literary texts (Lefebvre, 1991, 15)⁸. As specified by his spatial triad, space is produced by humans and "they continuously shape it through their intentions" (Lefebvre, 1991, p. 15). Space is ideological, political and strategical. Social activity, social space and social interaction are crucially related. Social space is utilized for social interaction and mutually it is those interactions that produce space. Hence, the three components of his spatial triad cannot be regarded, independently as they constitute to a reciprocated whole. To put it concisely, perceived space refers to the everyday routines and the social production of everyday life is possible here. It is socially and spatially tangible. Conceived space alludes to the images produced by designers and the actual materializations of those designs that are conceptualized. Finally, lived space is the space of inhabitants and it also is cooperative since it is identified with people's direct engagement. It is a combination of perceived and conceived space. It represents the everyday spatial practices of people (Lefebvre, 1991). Subsequently, the novel and the museum by Orhan Pamuk employs all three elements in Lefebvre's triad; however, an all-encompassing correspondence is not obtained.

The constructed space in *The Museum of Innocence* cannot simply be elucidated in one aspect of the triad. Initially, the museum is a social product of everyday and one cannot make sense of the narrated text unless s/he is fully informed about the conditions of space and time. Pamuk, illustrates an almost impeccable picture of both the city of İstanbul and the everyday routines of the 1970s' Turkey. The entire catalogue of the objects displayed in the museum demonstrates the habits of a society regarding distinct social classes. Xing asserts in his article on *Museum of Innocence* as follows; "In fact, the significance of collecting objects lies not only in the storing of the object itself but in the invisible value embodied in the object: the memory,

the lived experiences, and the stories dear to the heart of a person or a nation at certain times” (Xing, 2013, p. 198).

Until coming up with the final curatorial design of the museum; the eighty-three boxes each containing objects in correspondence with the story line consisting of eighty-three chapters of the book, Pamuk had visited a number of museums around the world seeking inspiration (Pamuk, 2012a). He argued that a novel reader and a museum visitor derive distinct pleasures from one another, as museums are constructed spaces preserving the objects in them.

The analysis of some noteworthy places and objects selected on account of their significance to the plot will be instrumental in the overall interpretation of both the story and the museum. The Şanzelize Boutique (Figure 5), for instance, is a very notable place in the novel, it is where all the love story begins. Kemal sees his lover at this boutique for the first time after years, realizes that the little girl he knew as a distant relative has now grown up to be a beautiful teenager at the age of eighteen, preparing for the university exams and working at the shop in the meantime. The depiction of the objects in this particular box is also important for the story line. The Jenny Colon brand hand bag is used as a symbol of the ambiguity between fake and genuine. The protagonist Kemal has to return the bag to the shop after his fiancée acknowledges it to be fake. Orhan Pamuk intentionally incorporates this ambiguity in his work; after finishing the novel, he leaves the reader in a state of wondering whether this was all true, or it was the imagination of the writer. He claims it to be the power of the art of the novel (Pamuk, 2012a).

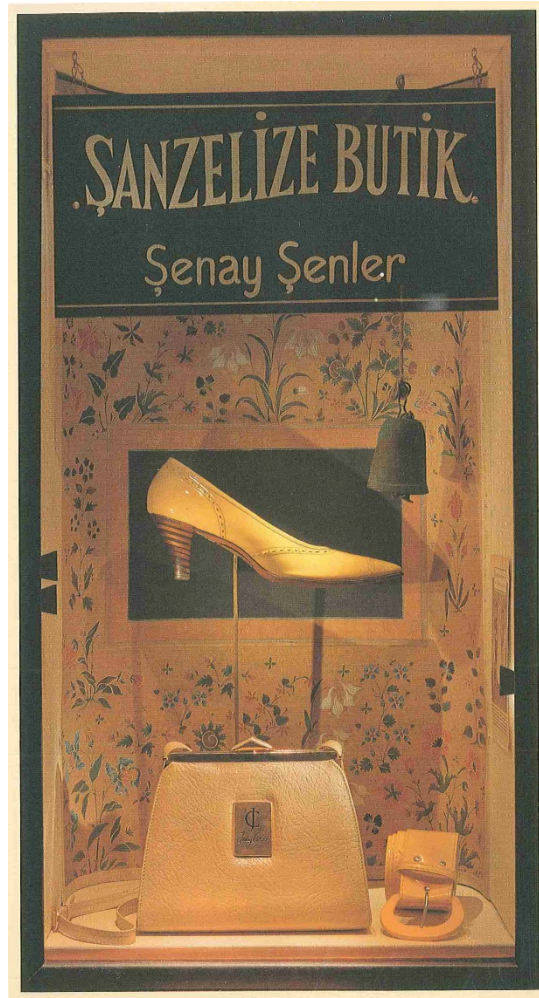


Figure 5. The Şanzelize Boutique (Pamuk, 2012b, p. 60)

The reader comes across with the name of Fuaye Restaurant (Figure 6). Many times throughout the novel, it is the gathering place for the higher elites of Nişantaşı and Kemal is a regular customer with both his family and the circle of his friends. The restaurant actually still exists under the name of Hünkar in Nişantaşı. When Pamuk intends to demonstrate the social status of his characters, he associates them with the places they inhabit or the ones where the social interaction takes place⁹. Fuaye is a restaurant where Kemal and his social circle can hang out. Examined from a Lefebvrian framework, these places can be elucidated as referring to the spatial triad fully since these are socially produced spaces. The notion of production is crucial for Lefebvre, it is not only the production of things in space but also the socio-economic production. Hence by attributing a socially higher group of people into these places, Pamuk contributes to Lefebvre's notion of the socio-economic production of space.



Figure 6. Fuaye (Pamuk, 2012b, p. 72)

Another significant place frequently referred to in the novel is The Hilton Hotel in İstanbul (Figure 7). The reader is initially introduced with the hotel as the place where the engagement party of Kemal and Sibel will be held. Pamuk describes the hotel as follows: “The Hilton had been, since the day it opened, one of the few civilized establishments in Turkey where a well-heeled gentleman and a courageous lady could obtain a room without being asked for a marriage certificate” (Pamuk, 2008b, p. 103). At the actual museum, we see postcards of the Hilton Hotel and Pamuk informs his reader that he had collected those postcards twenty years after the events he describes in the novel. Pamuk mentions about the hotel in his museum catalogue, too, where he makes clear that those postcards were the easiest way of proof that İstanbul was a modern city with modern architectural characteristics (Pamuk, 2012a).

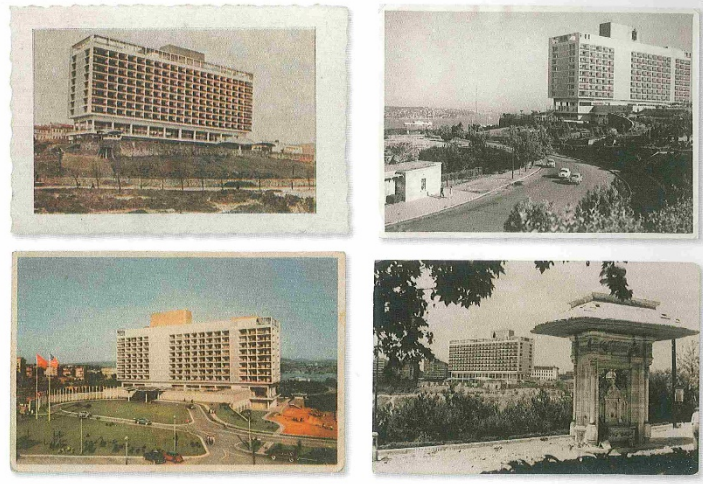


Figure 7. The Hilton Hotel (Pamuk, 2012b, p. 127)

The following figure is the 4213 cigarette butts (Figure 8), which is of great significance not only for the novel but also for the museum. Real cigarette butts with details of that day noted underneath by Pamuk himself is displayed on the ground floor at the actual museum and Pamuk once again used a spatial existent to demonstrate time.

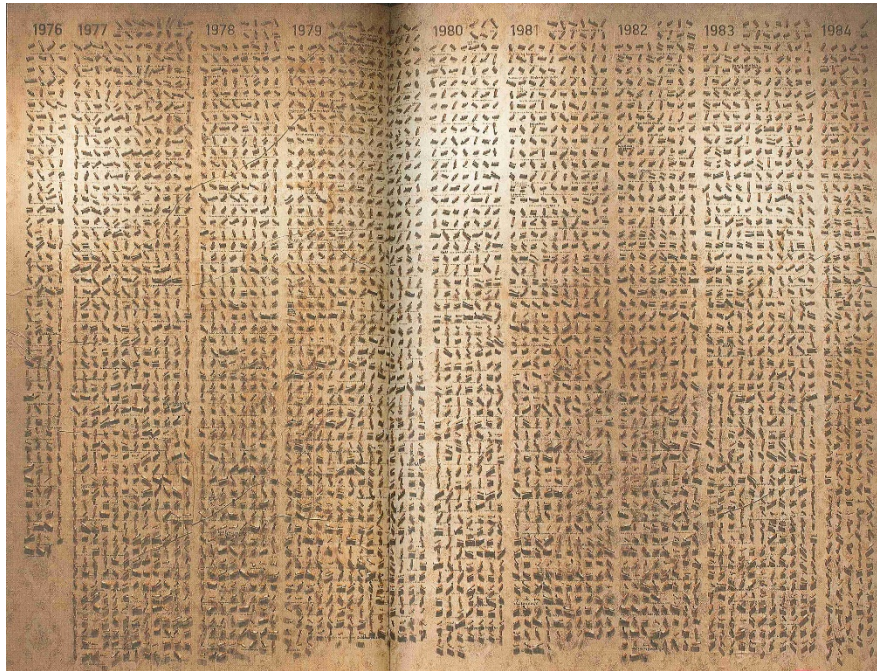


Figure 8. Cigarette Butts (Pamuk, 2012b, pp. 226-27)

The picture of the ground floor showcases where Pamuk realized the Aristotelian concept of time through a drawing on the floor (Figure 9). Throughout the novel and in his previous writings, the notion of time is frequently referred to. Pamuk designates his obsession with the corresponding objects as the representation of memories of good old days that will save the persons from the inevitable flow of time.



Figure 9. Aristotelian Concept of Time (©Authors, 2017)

In order to formulate the bond of space and time, Pamuk, employed spatial existents in his writing. All the objects reminiscent of the 1970s' Turkey, denotes the predestined interdependence of space and time once again for if one removes those objects and places them in a completely different cultural context, distinct from that of the Turkish one, it would not create the same relevant impact. This correlation also refers to Lefebvre's perspective, according to which, he stated that space is the end product of each society's production (Lefebvre, 1991). Hence, the literary space that Pamuk constructed, corresponds to both the correlation of space and time and to Lefebvre's views with all the objects adhering to that era in Turkey is, in fact, the 'product' of and therefore unique to Turkish society in the 1970s' Turkey.¹⁰

Secondly, the space he constructed also features conceived space characteristics as Pamuk himself can directly be considered a designer as an author who realized his imagined space into an actual museum. Conceived space is linked to the official relations of production. It is the dominant space in every society that is perceived by planners and architects. Although in nature this form of space is abstract; drawn on maps, plans, etc., in practice it still considered to be social. Orhan Pamuk acted as the first architect of his project, though inevitably, he required professional assistance for a project of this scale. Lefebvre professed that architects and planners; the producers of the conceived space, incorporate their technical knowledge and ideology intentionally to direct potential through a specific mode of production. Therefore, the everyday users of the space cannot actually produce it but rather utilize the one that is manipulated by that dominant group. This bears yet another similarity to Pamuk's design process of the museum. It is his 'abstract' ideal, materialized only as specified by himself, hence Pamuk's design relates to that of the dominant group put forward by Lefebvre.

Finally, the museum operates as lived space; "the users" indicating the museum visitors. Nonetheless, a contradicting theory arises owing to the fact that, Pamuk has visualized and materialized the space for his reader and therefore, did not leave much to their imagination. He has somewhat manipulated the reader as

he/she can only experience the space devised in Pamuk's vision as opposed to the conventional reader/writer relation according to which, the reader is provided with an unconstrained ground for imagination. For Lefebvre, lived space is alive and therefore, constantly reproduced altering itself in compliance with the necessities of time and space coordinates. However, by already transforming the space he narrated in his text into real life filled with objects representing an era, Pamuk did grant his reader the right to only partially engage with the produced space; anyone can experience the museum individually, yet the production and the reproduction takes place only in the visitors' minds, although for Lefebvre, users should have the natural right to take up a principal position in the decision-making process of the production of lived space.

Conclusion

The aim of this study has been to examine the ineluctable correlation between design and literature in terms of the employment of space in both fields. In order to analyze a literary work of art from a design perspective, Lefebvre, has been appointed as the key thinker and his spatial triad has formed the basis of the main argument for the case study through this study. The existing theory on space proposed principally by Lefebvre contributed to a coherent rationale for the apprehension of Orhan Pamuk's incentive on creating not only a literary space as he has always done, but also an architectural space with his unique work *The Museum of Innocence*. The study substantiated that although museums inspired by some literary works of fiction exist around the world, *The Museum of Innocence* sets the first exemplification of a precise representation of architectural correspondence to a fictional setting.

Although literary space denominates an imaginary space in essence, in the case of *The Museum of Innocence*, the writer has altered this definition for the first time. Thereupon, an alternate description of space has been formulated complying with that of literary space and the definition of space that Lefebvre has depicted. However, an exact description fully corresponding to those theories in question has not been allocated. The designed space of *The Museum of Innocence* is a unique example in the sense that it cannot be adhered broadly to either the existing theory on literary space or that of Lefebvre's. The construction of the museum breaks away from the traditional notion of literary space, where space is only imagined through the writer's description combined with the readers' perception.

All in all, Orhan Pamuk's *The Museum of Innocence* both as a literary work that appeals to our mental imagination, examined through a Lefebvrian reading demonstrates that the dual production of the designed narrative and the represented space offer distinct spatial experiences for the readers and the visitors. Future studies may incorporate the ways how literary, social and architectural theory could generate an alternative insight about presentation of the constructed space's interdependence in literary works and museums around the world.

References

- Almas, E. (2015). Representation, refuse and the urban context in Orhan Pamuk's *Museum(s) of Innocence*. In T. Mullholland, N. Sierra (Eds.), *Spatial perspectives, essays on literature and architecture* (pp. 145–160). Berlin, Bern, Brussels: Peter Lang AG International Academic Publishers.
- Allmer, A. (2009). Orhan Pamuk's *Museum of Innocence*: On architecture, narrative and the art of collecting. *Architectural Research Quarterly*, 13(02), 163–171.
- Bilgin, İ. (2008, September 29). Mimarının ağzından Masumiyet Müzesi. Personal interview by Burcu Karabaş. <https://v3.arkitera.com/h34579-mimarinin-agzindan-masumiyet-muzesi.html>
- Bolak, B. (2011). *Narrative space in "The Black Book" by Orhan Pamuk*. Riga: VDM Verlag Dr. Müller.
- Bolak Hisarlıgil, B. (2003). Deneyimleyen beden, kurgulanan mekan. *TOL* 3, 68–74.
- Casey, E. (1997). The production of space or the heterogeneity of place: A commentary on Edward Dimendberg and Neil Smith. In A. Light, J. M. Smith (Eds.), *The Production of Public Space* (pp. 71-80). Lanham: Rowman & Littlefield Publishers.
- De Certeau, M. (1988). *The practice of everyday life*. Berkeley: University of California Press.
- Demir, F. (2011). *Orhan Pamuk'un romanları üzerine bir araştırma* [Unpublished doctoral dissertation]. Van Yüzüncü Yıl University.

- Ecevit, Y. (1996) *Orhan Pamuk'u okumak*. İstanbul: Gerçek Yayınevi.
- Havik, K. (2012). *Urban literacy. A scriptive approach to the experience, use and imagination of place* [Unpublished doctoral dissertation]. Delft University of Technology.
- Kirchner, M. (1999). Muhasara-I Kal'e-i Doppio – Orhan Pamuk Üzerine Notlar. In E. Kılıç (Ed.), *Orhan Pamuk'u Anlamak* (pp. 9–13). İstanbul: İletişim Yayınları.
- Kuş, S. (2015). *Sözcüklerin nesnelere dönüştüğü yer: Masumiyet Müzesi*. İstanbul: Libra Kitap.
- Lefebvre, H. (1991). *The production of space*. Hoboken: Blackwell Publishing.
- Martin, D. & Miller, B. (2003). Space and contentious politics. *Mobilization, An International Quarterly*, 8(2), 143–156. <https://www2.clarku.edu/departments/geography/pdfs/Deb%20Martin/martin.miller.Pp.%20143-156.pdf>
- Massey, D. (1992). Politics and space/time. *New Left Review*, 195, 65–84.
- Morris, R. (2014). "Imaginary museums: What mainstream museums can learn from them?" *Midas*, 4, 1–9. <https://journals.openedition.org/midas/643>
- Ostrowidzki, E. A. (2009). Utopias of the New Right in J. G. Ballard's Fiction. *Space and Culture*, 12(1), 4–24. <https://doi.org/10.1177/1206331208327745>
- Pamuk, O. (2006) My father's suitcase. The Nobel lecture. http://www.nobelprize.org/nobel_prizes/literature/laureates/2006/pamuk-lecture_en.html
- Pamuk, O. (2006). *Istanbul: Memories and the city*. London: Faber and Faber Limited.
- Pamuk, O. (2008a). *Masumiyet Müzesi*. İstanbul: İletişim Yayınları.
- Pamuk, O. (2008b). *The Museum of Innocence*. New York: Alfred A. Knopf.
- Pamuk, O. (2008c, September 7). Winning the Nobel Prize made everything political. Personal Interview by Rainer Traube for Deutsche Welle. <https://www.dw.com/en/orhan-pamuk-winning-the-nobel-prize-made-everything-political/a-3621369>
- Pamuk, O. (2010). *The Naive and The Sentimental Novelist*. New York: Vintage.
- Pamuk, O. (2012a). *The Innocence of Objects*. New York: Abrams.
- Pamuk, O. (2012b). *Şeylerin Masumiyeti*. İstanbul: İletişim Yayınları.
- Pamuk, O. (2012c). Orhan Pamuk on his Museum of Innocence. <http://www.newsweek.com/orhan-pamuk-his-museum-innocence-istanbul-64557>
- Reuschel, A.K., & Lorenz, H. (2011). Mapping literature: Visualisation of spatial uncertainty in fiction. *The Cartographic Journal*, 48(4), 293–308. <https://doi.org/10.1179/1743277411Y.0000000023>
- Shanks, R. (2002). *Reconciling narrative spaces: Conceptual blending in Saint-Exupery's The Little Prince and Calvino's Invisible Cities* [Unpublished master's thesis]. Burnaby: Simon Fraser University. https://www.researchgate.net/publication/29735047_Reconciling_narrative_spaces_conceptual_blending_in_Saint-Exupery%27s_The_Little_Prince_and_Calvino%27s_Invisible_Cities
- Soja, E.W. (1996). *Thirdspace*. Hoboken: Blackwell.
- Tally, R.T. (2013). *Spatiality*. London: Routledge.
- Tillinghast, R. (2012, March). *Orhan Pamuk's Istanbul. The New Criterion*. <https://newcriterion.com/issues/2012/3/orhan-pamuks-Istanbul>
- Uğurlu, A. (2003). *The atmosphere in Orhan Pamuk's novels* [Unpublished master's thesis]. İstanbul Technical University.
- Xing, Y. (2013). The novel as museum: Curating memory in Orhan Pamuk's The Museum of Innocence. *Critique: Studies in Contemporary Fiction*, 54(2), 198–210. <https://www.tandfonline.com/doi/full/10.1080/00111619.2011.555798>

¹ In literary studies, there is a broad number of studies exploring the correlation between literature and space, since space is a significant constituent for literature. In this sense, it is important to note Robert Tally's book *Spatiality* (2013) contemplating on Geocriticism. Tally, in fact, translated the original work by Westphal who is considered to be the originator of the concept. An additional methodology regarding space from a literary perspective, is the works on literary cartography. Mapping Literature (2011) by Reuschel and Hurni is a noteworthy source exploring the issue.

² Original name in Turkish: *Masumiyet Müzesi*

³ There are several works that investigate the literary spaces of Orhan Pamuk from an architectural point of view. Beyhan Bolak's *Narrative Space: in "The Black Book" by Orhan Pamuk (2011)*, focuses on architectural space in

literature claiming space to become tangible through experience. Ayşegül Uğurlu's study on The Atmosphere in Orhan Pamuk's Novels (2002), works on the elements constituting Pamuk's novels and further examines the various approaches towards fiction and reality. There also exist a number of scholarly articles on novel, The Museum of Innocence. Açılya Allmer's article (2009), contemplates on the novel and the architectural building process of the museum. Xing's article (2013) explores the novel and its physical counterpart from Walter Benjamin's views on collecting and urban representation. In her book chapter, Esra Almas (2015) regards the museum initially as a spatial text and secondly as a textual space, asserting architecture and literature to be interacting with and shaping each other. Tillinghast (2012), in his work concentrates on Orhan Pamuk's depiction of the city of İstanbul in his novels.

⁴ Pamuk published the catalogue of the museum; *The Innocence of Objects* (2013) where he verbalizes the visual details of the whole collection. The Museum of Innocence, visited annually by almost 30000 people mostly foreigners, is not only a literary device, it is an installation of art at the same time. Although the two of them are originally linked, most of the visitors have not read the book, states Pamuk in an interview with Elif Şafak (Pamuk, 2016).

⁵ Original name in Turkish: *İstanbul, Hatıralar ve Şehir*.

⁶ The most criticized point of the novel is that it interferes with the dreams of the reader. According to the critics, Orhan Pamuk was unfair to his readers by spatializing the Museum of Innocence and thus destroying the idea of the Museum of Innocence that the reader envisioned (Kuş, 2015).

⁷ The function of space, how the writer actualizes it through his text and how the reader responds to it creating an emotional interaction with the narrative, is of great significance to Pamuk and that is the reason why he had collected hundreds of objects to be written about or displayed in the museum. Pamuk says he had the idea of a museum long before he wrote the novel, therefore, he had already started collecting objects from antique stores and flea markets especially in Çukurcuma district which upon Pamuk's plans experienced an incredible gentrification process. He explained that he could not afford to build a museum in Nişantaşı neighborhood, which was too expensive, that, is why he searched an alternative and Çukurcuma seemed like the best option. With the hopes of transforming time into space, the protagonist buys the house that his lover Füsün whom he had lost in an accident, used to reside with her family.

⁸ It should also be noted that Lefebvre warns about "confusing literary space with the concrete materiality of lived social spaces" (1991, 1994 as cited in Ostrowidzki, 2009, p. 4).

⁹ There are many places in İstanbul referred to in the novel, in which three main categories of Piatti's table of spatial elements in literary texts are expressed. According to Piatti (2008) in order to clearly formulate a mapping of a literary text, there are five categories: Setting, Zone of Action, Projected Space, Marker, and Route. These categories help the transformation of literary space into a formulation of place in readers' minds, because space, as Certeau puts it, is a practiced place. On top of this category, time is also an important parameter since it is through the interpretation of space and time continuum that we can fully grasp Pamuk's intention of reference to these places.

¹⁰ In the Museum of Innocence, produced on a metafictional plane; besides the time of the event, it is also told how all the events turned into a museum 20 years after the event. Pamuk writes that the story takes place between 1975-85, but its effects are spread between 1985-2005, that is, a 30-year-old love story told in the novel. Time is an individual-private time flowing in the context of a love story rather than a general-public time. The theme of love affects the fiction, the narrator, the space, etc. as well as the time (Demir, 2011).