

Understanding Memories in The Interface of Space: Collage as a Representational Tool in Design Education

Mekân Arakesitinde Anıları Anlama: Tasarım Eğitiminde Bir Temsil Aracı Olarak Kolaj

Merve ATMACA ÇETİNKAYA 
Betül HATİPOĞLU ŞAHİN 
Ali ŞAHİN 

KTO Karatay University, Faculty of Fine Arts and Design, Department of Interior Architecture, Konya, Türkiye

This study uses the data obtained from the workshop titled "Text, Collage, Space" in the TÜBİTAK 2237-A Cognitive Mapping from Text to Space event held on November 11-12, 2023. We would like to thank the event coordinator Özlem Demirkan.



Received/Geliş Tarihi: 30.04.2024
Revision Requested/Revizyon Talebi: 27.06.2024
Last Revision/Son Revizyon: 03.12.2024
Accepted/Kabul Tarihi: 24.02.2025
Publication Date/Yayın Tarihi: 21.03.2025

Corresponding Author/Sorumlu Yazar:
Merve ATMACA ÇETİNKAYA
E-mail: merveatmacaa@gmail.com

Cite this article as: Atmaca Çetinkaya, M., Hatipoğlu Şahin, B. & Şahin, A. (2025). Understanding memories in the interface of space: Collage as a representational tool in design education. *Art and Interpretation*, 45, 44-52.



Content of this journal is licensed under a Creative Commons Attribution-NonCommercial 4.0 International License.

ABSTRACT

The concept of space and how it's perceived is a subject that has been discussed and generated ideas about it for centuries and remains current. The definition and examination of mental and sensory processes in the perception of space have become the subject of many studies. This study includes the workshop's results supported by TÜBİTAK within the scope of 2237-A Scientific Education Activities Support to "express and interpret the memories of the individual in a spatial and sensory context with the collage technique". The first part of the workshop was designed as a theoretical part in which the concepts of "space, perception, memory, and experience" were discussed. The second part was designed as a practical part in which the participants embodied their memories with the collage technique. Within the scope of this study, first, the issue of space and perception of space was opened to discussion. In addition, a conceptual framework was created by explaining the general usage of the collage technique and its use in space expression. In the field study section, the participants' feelings about their memories and their relationships with the place were interpreted through their collage works. The results revealed that the scope and duration of education received affected the perception of space, and collage was an appropriate technique for expressing personal and subjective judgments. It is envisaged that the study makes an important contribution to the literature as it evaluates a subjective subject from a different perspective and can be open to many interpretations.

Keywords: Space, perception, perception of space, collage, design education

Öz

Mekân ve mekân algılama yüzyıllardır tartışılan, fikir üretilen ve güncelliğini halen koruyan bir konudur. Mekânın algılanmasında zihinsel ve duyuşal süreçlerin tanımlanması ve yorumlanması birçok araştırmanın konusu haline gelmiştir. Bu çalışma "bireyin yaşadığı anılarını mekânsal ve duyuşal bağlamda kolaj tekniğiyle ifade etmesi ve yorumlayabilmesi" amacıyla, TÜBİTAK 2237-A kapsamında yapılmış olan bir etkinliğin atölye çalışmasının sonuçlarını içermektedir. Atölyedeki ilk bölüm, "mekân, algılama, anı, deneyim" kavramlarının tartışıldığı teorik bölüm, ikinci bölüm ise katılımcıların hafızalarında yer eden anılarını kolaj tekniğiyle somutlaştırdıkları uygulama bölümü şeklinde kurgulanmıştır. Makale kapsamında öncelikle mekân ve mekân algısı konusu tartışmaya açılmıştır. Ayrıca kolaj tekniğinin uygulama alanları ve mekân anlatımında kullanımının açıklanmasıyla kavramsal çerçeve oluşturulmuştur. Uygulama bölümünde ise; katılımcıların anılarına dair hislerini, mekânla kurdukları ilişkileri ve kolaj çalışmalarına yer verilerek çeşitli sonuçlar çıkarılmıştır. Makalenin öznel bir konuyu farklı bir bakış açısıyla değerlendirmesi ve birçok yorumlamaya açık olabilmesi nedeniyle literatüre önemli bir katkı sunduğu öngörülmektedir.

Anahtar Kelimeler: Mekân, algı, mekan algısı, kolaj, tasarım eğitimi

Introduction

The concept of space is an important topic that scholars from various fields have studied and remained up-to-date on since the existence of human beings. Many researchers have dealt with space in different dimensions, and it has become a common subject of study for different disciplines. At this point, many researchers have also addressed the perception of space, and various discourses have been developed. The physical and cognitive perception of space with the five senses has been investigated in different aspects in the context of design disciplines. There is much research conducted on different user groups using many different methods that have innovative approaches to measuring and evaluating the perception of space. Within the scope of this study, a workshop named "Text, Collage, Space" was conducted to "express and interpret the memories of the individual in a spatial and sensory context with the collage technique". This workshop was part of a scientific education activity named "Cognitive Mapping from Text to Space" supported through the TÜBİTAK 2237-A project and was held on 11.11.2023. One of the aims of the workshop is to use the collage technique in the expression and perception of space, which is frequently used in art and design processes and education. At this point, it was seen as one of the main objectives to examine, interpret, and express the triangle formed by experience, memory, and spatial expression. The workshop consists of two parts of 45 minutes each.

In the first part, the theoretical part of the workshop was formed by talking about concepts such as space, sensory perception, experience, and memory. The workshop focused on the concept of space and the first part concluded with various discussions on the effect of the senses on the perception of space, cognitive memory, experiences, and codes acquired from the beginning of life. In the second part of the workshop, participants were asked to bring various materials before the workshop. In line with the topics discussed in the first part, the participants were asked to express a memory and a place (such as home, school, or park) in their minds using the collage technique with the materials they brought. All the participants are or have received design education. Especially the participants who studied architecture and interior architecture designed their works by creating a context directly with the space. However, it was determined that the relationship with space was weaker especially for the participants with graphic design education compared to other disciplines.

The structure of the work shown in Image 1 is based on experiencing the creation process using the collage technique with individuals who have received design training.

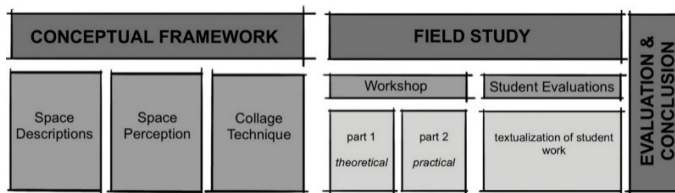


Image 1.
Structure of the study

In this context, the conceptual structure of the study consists of space and the perception of space with the senses. Especially the works of different designers on these issues were examined in the literature section and discussed with the participants. Following the conceptual infrastructure, the collage technique, which is frequently used by many disciplines such as architecture, interior architecture, and painting, was included, and evaluations were made through examples where the collage technique was used in the design and perception of space. In the last section, the workshop, which constitutes the fieldwork of the research, and the final products obtained from the workshop are evaluated. As a result of the evaluations of both the participants and the instructor, the workshop was questioned from a general perspective.

Conceptual Framework

Definitions of the Concept of Space and Perception of Space Subtitles

The concept of space is a phenomenon that is discussed by many different disciplines, especially in the field of architecture. As a design, research, and working area of architects, the notion of space has been defined from many different perspectives. Kuban defines space as "the special void that separates man from the natural environment". This definition does not only refer to a physical and formal characteristic. It is emphasized that space should also include all the features related to human life. In this context, it has been stated that the building is a concept formed jointly by the spaces and elements that limit the space. In addition, it is emphasized that space cannot be considered independent from movement, and that movement is both going from one place to another and the visual situation that people make with their gaze. In addition, it is emphasized that another important feature of the space is that it exists with light and that the concept of lighting should be thought of as related to the interior space (Kuban, 2016,

p.15). Hasol, on the other hand, defines space as "the void that separates man from the environment to a certain extent and is suitable for him to carry out his actions in it. To create an architectural space is to delimit a part of nature or landscape space in a broad sense that humans can comprehend" (Hasol, 2005, p.136). Another definition of space belongs to Arayıcı: "Space is a set of stimuli that can be measured with its physical dimensions, assumed and experienced with its immeasurable dimensions, and grasped with the senses" (2015, p.31). Within the scope of these definitions, it is seen that space is not only a physical phenomenon but also a multidimensional concept based on experience and senses.

Within the framework of these concepts, it is impossible to see space only as a physical phenomenon. The multidimensionality of space (Birer, Kaya, 2019) can be explained not only by tangible objects but also by intangible boundaries to form it (Arayıcı, 2015). At this point, the sensory perceptibility of space comes to the fore. Ching explained the perceptibility of space through the senses with the following statements: "Space constantly envelops our being, we move through the spatial volume, see forms and objects, hear sounds, feel the breeze, and smell the flowers blooming in the garden. Space is a material essence, such as wood and stone. But it is inherently formless. Its visual form, quality of light, dimensions, and scale depend entirely on its boundaries defined by the elements of total form. Architecture comes into being as space is grasped and enclosed, molded and organized by formal elements" (Ching, 2019, p.92). This definition explains the role of various sensory organs in the perception of space and the complex and multi-layered structure of space (Emir, Ayataç, 2020).

Perception and analysis of space are defined as the realization of the sensation process of the sense organs in a holistic system (Manav, 2015). The first perception in the space is through sight. At this point, the person who enters a new space gets the first impression between three and ten seconds. Then, with a more detailed perspective and the contribution of different sensory organs to the perception of space, the space is perceived in a holistic sense. According to Pallasmaa, the sense of sight has been more prominent in space design than other senses. The sense of sight is taken as the only focus in experiencing the environment. This focus has disabled the perception of the environment by other senses. Following this observation, Pallasmaa's suggestion is to create an experience by using their interrelationships instead of using only sight or the traditional five senses when creating space (Pallasmaa, 2011). The texture, size, and physical structure of the material in the environment are first perceived through the sense of sight. The information obtained through the first perception provided by sight is assimilated. Hereby, it is seen that the acquisition of information is primarily provided by the sense of sight, and this sense plays a dominant role in the experience of space. Tactile elements are as important as visual experiences (Şimşek, Balkan, & Koca, 2022). To have a tactile experience, not only a physical touch is needed, but the movement of the spaces in the space can be felt at every point of the body. "Touching the architectural space can start with feeling the wind or airflow on your skin in a space and can extend to scaled or textural experiences gained by directly touching a material or design element" (Şimşek, Balkan & Koca, 2022, p.43). According to Gümüş, the sense of touch should act as an umbrella and the other senses should be its extension (Gümüş, 2019).

The effect of the auditory sense on space is undeniable. The sounds diffusing from the environment give information about the identity and function of that space. Therefore, the auditory sense has an important place in the experience of space (Şimşek, Balkan, & Koca, 2022). Since a piece of music has a long or short reverberation time depending on the different form characteris-

tics of the space, it can evoke a different sense of space perception. In addition, the material used, surface properties and formal characteristics of the volume are important factors affecting auditory perception (Güler Akyüz, 2020). In his approach to the urban scale, Lynch emphasized that a well-organized, special, and remarkable city that is clear, legible, and visible will encourage the eye and ear to use it more attentively (Lynch, 2012).

An important example of the effect of auditory sense on space is a video by Joachim Müllner in which he sings the same song in fifteen different spaces. In this video, the acoustic data obtained at each change of space helps to have an idea about the volume, physical size, and material of that space (Image 2). Here, a lot of in-



Image 2.

Images from Joachim Müllner Youtube video (Url-1, 2023)

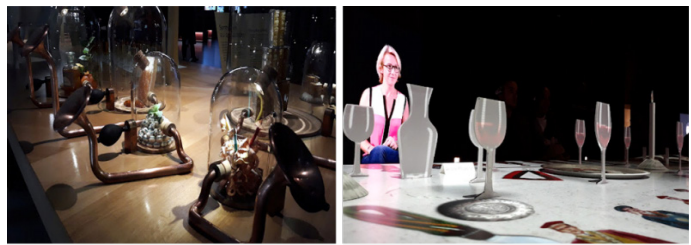
Another pair of senses are smell and taste. The smell is picked up by olfactory receptors in the nose, while the taste is picked up by taste buds on the surface of the tongue. The smell picks up the components emitted in the environment and transmits them to the brain, enriching the sense of taste. Based on this relationship, it can be said that the senses of smell and taste act together. For example, if the smell of pastries made by your grandmother is perceived in a place, the taste buds on the tongue can be activated because the taste of that pastry is in the human memory. The same is true for space. Pallasmaa stated that the most lasting memory of a place is the smell and that each shelter has its own smell. He also stated that a special odor allows us to recall a place that has been completely forgotten by our retinal memory and awakens all forgotten images (Pallasmaa, 2011). For this reason, the concept of smell is at an important point in the perception of space.

An example of a space experience through the senses is the Cite du Vin, a wine museum designed by Anouk Legendre and Nicolas Desmazières, and built in Bordeaux in 2016. In this museum, it is seen that many senses such as smell, sound, taste, and sight play an active role in the experience of space. When entering the space, the user is first greeted by the wine-tasting and sales area. The sense of taste is dominant here. When entering the museum, there is an area where the odors of all the materials used in the wine production process are exhibited. The viewer reaches the smell of these materials in a glass lantern with the help of a small pump. In the continuation of the museum, there are user-oriented information elements. The visitors are encouraged to use the touch screens to investigate the process of the wines given. As you move through the museum, you come across a black curtain. When this mysterious curtain is opened, music welcomes the audience. In this area, where the seating elements and the visuals on the ceiling are located, the audience can sit, listen to the music, and watch the illustration on the ceiling (Images 3, 4, and 5).



Image 3.

Cite du Vin wine museum designed by Anouk Legendre and Nicolas Desmazières (Url-2, 2023)



Images 4 and 5.

Cite du Vin wine museum designed by Anouk Legendre and Nicolas Desmazières (Url-2, 2023)

The perception of space includes the sensory process, which is the first moment of encounter through the sense organs, and the mental process, which is the process of experiencing the relationship established with that space (Güleç Solak, 2017). At this point, the importance of not only sense organs but also cognitive perception in the perception of space is revealed. Peter Zumthor pays attention to the principles of architecture, such as body, material harmony, and the sound of the space, while consciously designing a space that offers an experience to the user without leaving the sensory understanding of space to chance (Gümüç, 2019). Zumthor reveals the sensory aspects of architectural experiences and strengthens the relationship between man and his environment through the presence and interconnection of materials (Sharr, 2010). One of the architect's buildings that can be experienced through the senses is the Bruder Klaus Chapel, which was designed for a Belgian family and took six years to build. The mold of the chapel was formed with 120 trees obtained from the surrounding forest. Then, 50 cm of concrete was poured in this mold every month and this process was completed in 24 months. Each month represents an hour of the day, emphasizing that human beings are surrounded by daily tasks. Then the mold made of the tree was burned and the rough construction was completed. The mold, whose color was not satisfactory, was smoked for a week. This scent permeating the walls created a mystical atmosphere (Öztürk, 2014). The sense of smell and sound experience has increased with events such as rain, etc. entering inside through the opening on the structure. Images 6, 7, and 8 show a view of the chapel.



Images 6, 7, and 8.

Bruder Kalus Chapel by Peter Zumthor in the village of Wachendorf (Url-3, 2023)

One of the places Zumthor designed for users to experience the senses is Vals Thermal Springs shown in Images 9 and 10. The architect utilized the evocation of the senses to deepen the mystical atmosphere of the spa. Water, an important element of the hot springs, is emphasized with artificial and natural lights. The sensory experience of the space is enhanced with the help of elements such as texture and color of the materials. In this way, the architect emphasized the mystical atmosphere of the spa by utilizing the evocation of sensations (Sharr, 2010).



Images 9 and 10.

Therme Vals designed by Peter Zumthor for a hotel in Switzerland (Url-4, 2023)

This sensory experience created by Zumthor through the relationship between space, body, and place has brought a new understanding in space design. Prompting us to rethink contemporary architectural practices, the architect proposes a new spatial fiction against the traditional understanding of architecture (Gümüş, 2019).

At this point, the concepts of sensory organs in the perception of space and experience formed by the mental process have been emphasized. Many dimensions of sensory perception have been addressed in applications made by different designers. Since only visual materials are not used in the workshop within the scope of the study, it is important to explain the factors that constitute sensory perception in detail. In this context, the explanation of important applications within the scope of the field of architecture in this section is guiding in terms of the literature of the study.

Collage Technique in Space Studies

The collage technique was used in the workshop conducted within the scope of this study. At this point, it is crucial to understand the definitions of collage. In the Turkish Language Association Current Dictionary, collage is defined as “an object brought together by cutting and pasting” (Url-5, 2024). In the Online Etymology Dictionary, it is defined as “a form of abstract art in which photographs, newspaper clippings, found objects, etc. are pasted on a surface” and it is stated that the origin of the word dates to Pre-Greek times (Url-6, 2024). In the Dictionary of Art Concepts and Terms, collage is defined as “It is obtained by gluing all kinds of

available printed, drawn or photographic materials on the surface in an order to form a new composition. In this way, various materials, which are not artistic in themselves, create a work of art simply by using them to create a new composition. In this case, the artistic production process is reduced to a mere compositional activity” (Sözen, Tanyeli, 2001, p.134). Collage, which derives from the French word “coller” meaning to paste, is seen as both a noun and a verb in English as “collage”. “To collage” is the technique of creating a composition by pasting visual and literary pieces such as paintings, photographs and texts on a surface. According to Atkins (1993, p.76), “collage is not a style but a technique” (Canoğlu, 2019). In addition, collage is a technique of creating a harmonious composition by bringing together dissimilar elements (Lynton, 1991). Some of Picasso’s works created using the collage technique can be seen in Images 11 and 12.



Images 11 and 12.

Picasso’s collage works (Url-7, 2023)

While the collage technique is traditionally applied with visuals (photographs, drawings...), cutting elements, and adhesives, today it is a method that can be prepared with computer programs and creates a contemporary space for contemporary architecture (Aksu, Uludağ, & Çağlar, 2008). The use of collage as a powerful method of producing ideas and sharing them with the audience has increased the importance of collage in design fields.

The first examples of collage in the field of architecture are the works of the Archigram team. In the Archigram magazine, which is named the same as the team, collage techniques are used frequently as shown in Images 13 and 14 (Canbakal Ataoğlu, 2013). Apart from Archigram, architecture firms such as Haus-Rucker-Co, Nils-Ole Lund, and Supreme, or interior design offices such as 3stories have used collage as a narrative technique (Canoğlu, 2019).



Images 13 and 14.

Archigram magazine collage works (Url-8, 2024)

From this point of view, it is seen that collage is also a useful tool for space expression. Birer and Kaya, who used the collage method to portray the space, used the concept of sensory collage for their work. According to Birer and Kaya (2019, p. 116), sensory collage is “a collage technique that brings together art and architecture, where mature materials, sounds, and smells come together”. The materials on the surface emit odors and become audible, visible, and tactile in a way that stimulates the senses. The collage work “Details of Home” (Image 15), exhibited at the IV Design Biennial, displays a series of materials, sometimes side by side and sometimes on top of each other, that reinforce the feeling of being at home. Limiting the subject of home to the migrant story, the work represents the migrant house. With this representation, the materials that are thought to exist in the immigrant house are planned to stimulate various senses by coming together with the collage method (Birer, Kaya, 2019).

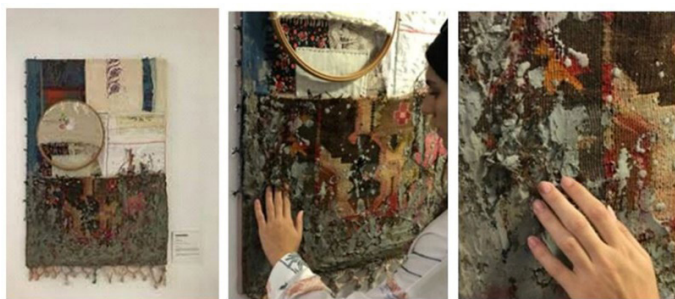


Image 15.
IV. Istanbul Design Biennial - School of Schools “Detail of Home” (Birer, Kaya, 2019)

Methodology

The study focused on space, memory, and feelings. Many studies in the literature have focused on the psychological effects of place on people and feelings. Positive feelings (Scannell, Gifford, 2017) and negative feelings (Banks, Bowman, 2024, b) are effective in making places memorable (Banks, Bowman, 2024, a). In this study, a workshop was organized to investigate the representation of places in the memories and how spatial design education affects this. In the workshop, where the relationship between memories and space is at the center; participants try to express the memories, they can remember or cannot fully remember using the collage technique. Participants will try to recall their memories with the help of their senses and will use the collage method as a tool to tell these memories. The process of the workshop (Image 16), the outputs, and the observations of the students before and after the workshop are included in the “fieldwork” section.

The workshop named “Text, Collage, Space” was hosted by KTO Karatay University on November 11, 2023, with 19 participants. The workshop aims to create an intellectual infrastructure about concepts such as social memory, experience, and memory, and to make space expression. In the workshop where the participants produced ideas individually, collage, an important visualization and expression method, was used in the expression of space.

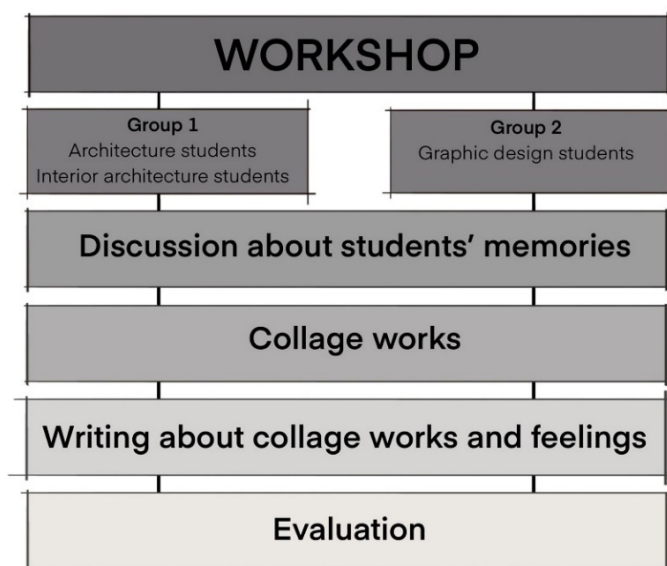


Image 16.
Process of the workshop and methodology

The participants in the workshop were divided into two groups: those who received spatial design education and those who did not. There were differences between the first group, consisting of architecture and interior architecture students, and graphic design students who form the second group in terms of their perspective on the subject. The workshop consisted of two sections of 45 minutes each. The first part focused on the theoretical part such as space, perception of space with the senses, and memory spaces, and the participants were asked to produce concepts from this part. In the second part, focusing on the concept of “personal memory”, the participants’ first memories in their lives were questioned. At this point, it was observed that the first memories of some participants pointed to concepts such as happiness and peace, while emotional or physical traumas of some participants came to the fore. Then, to use the collage technique, the participants were asked to describe their memories that made them experience different emotions on a piece of paper using various materials. With the study, the participants tended to remember the memories that had become blurry more clearly and to share them with other people. Materials such as photographs, drawings, pieces of fabric, notes, and scent materials were used for the study. Students obtained these materials from their private archives and exchanged them with each other. The participants placed the materials they had on a piece of paper with the help of a binder (glue, stapler, etc.). Remembering their memories of the participants better, re-examining them, and questioning them again are important for the study. For this reason, support in many different areas such as material support and explanation of the technique was provided to the participants throughout the workshop. After the end of the workshop, they were asked to write down three emotions that their memories made them feel, taking into account what was discussed in the first part of the workshop. Some participants did not want to share their feelings. At this point, no coercion was applied as it was a highly subjective experience. Although the participants’ expressions about their emotions differed from each other, words such as happiness, life, excitement, and pain were used as common feelings. At this point, in the word cloud shown in Image 17, it is especially important to associate the word happiness with memories.



Image 17.

Word cloud of participants' emotions

Field Study

The collage works of participants and the concepts they emphasized are shown in Table 1. Some works were eliminated because they were not suitable for the collage technique and remained in only two dimensions. For this reason, the selected 10 works are shown in Image 18. To make the correct interpretation, the participants whose works were selected were asked to convert their collage works into text sometime after the workshop.

Participant 1 described her feelings in her collage work as “empty, life, completion”. She used old record covers, photographs, event tickets, and papers in her work. She first started with her childhood photograph and stated that she made a journey to the past with the memories gathered around this photograph. The participant, who said that the response to each memory expressed a different feeling in her, stated that he felt that there was a need to return to the past while doing the collage work. She stated that this work was almost an inner discovery and therapy process for her and that making peace with the past made her feel more hopeful.

Participant 2 expressed her feelings with the words “great, pleasure, excitement” in her work. In her work, she used photographs, pieces of fabric, tree leaves, and food materials that reminded her of her memory. First of all, she stated that while preparing the material, she started to visualize the details and memories of that day in her memory. As she established the connection with the place in her memory, she talked about the places they walked, the food they ate, the living and non-living things around them, and the smells. She stated that when the collage was completed, she saw a final product that contained all the magic and meaning of that day, not just a piece of paper. She also characterized her work not only as an activity but also as a document of a personal journey; she considered each piece as a reflection of the emotions, thoughts, and memories she experienced.

Participant 3 focused in her study on the feelings of “hope, anxiety, disappointment, and joy”. During the 24-hour activity, her feelings differed, and she described her feelings using these four words. She started her work with a timeline and expressed the change in her feelings with colors. In the first phase of the work, she expressed her hopeful and excited state with the use of a very light soft color. Later in the process, anxiety came to the forefront due to confusion and the thought of losing time, and the color gray was chosen as the color expression. Then, the unexpected departure of the groupmates caused great disappointment, and since hopes were completely lost, the gray color gradually darkened and was expressed as an intense black. However, at the end of the

process, their ranking in the event was expressed in the color red, which is in line with the feeling of joy and expresses the most lively and enthusiastic emotions. The use of photographs has led to the creation of a diagram with a timeline and fluctuations in emotions expressed through colors. At this point, as the participant stated, the collage work enabled the entire 24-hour period to be seen at the same time. The expression of circumstances such as the change in emotional states, the difficulties experienced, and the success gained with different materials at the same time enabled this memory to be experienced in more detail again. In addition, the transformation of a memory in the mind into a physical object made the memory more vivid and permanent.

Participant 4 constructed a memoir on the feelings of “lack, pain, and hatred”. He used photographs, pieces of paper, and drawing materials in his work. He stated that the things discussed in the workshop created a serious awareness in him and caused him to experience different emotions. He also said that the collage work caused him to rethink his memories and that memories became concrete, and he associated it with openly expressing his feelings.











Participant 6 focused on the feelings of “longing, hurry, belonging” in her collage work. She used paper, plastic pieces, and drawing materials in her work. She stated that she tried to transform abstract figures into imaginary work in her collage. Based on a sculpture she made in high school, the participant stated that she wanted to give traces of the sculpture and the workshop where that sculpture was created. According to the participant, she managed to transform her longing for the workshop where they made sculptures into a physical form in this way.

Participant 9 focused on the feelings of “anxiety, happiness, excitement” in his collage work. He designed an original work by bringing together many different materials. When asked to express his memories on paper, the participant stated that he remembered especially his happy memories and used each material to express different emotions he felt. He also stated that the places in her mind transformed into a completely different state when they were transferred to paper with collage. Participant 9 sees it as a question that needs to be answered so that other participants also remember memories that will make them happy during the activity. In addition, he found it impressive that every memory found a spatial correspondence and this situation was easily expressed with collage. At this point, these indicators show that the workshop provided an important intellectual infrastructure and created an area of questioning.

Participant 10 described the feelings she extracted from her memories as “peace, music, happiness”. She used photographs, pieces of fabric, and drawing materials in her collage work. She focused her text entirely on the concept of “space” and her perception of space. Before the workshop, she defined space only in physical terms, as an area that meets human needs, protects and has boundaries. The experience she gained in the workshop made her think about the integration of smells, textures, photographs, emotions and thoughts with space. She also developed an idea that the feelings and emotions attributed to the place are an important factor that makes us feel good or bad in the formation and perception of the place.

In line with the texts obtained from the accessible participants, it is seen that all participants positively evaluated the transformation of their memories into a physical final product. In collage-works, each participant created a highly personal product by

Table 1: Works of participants

	Department	Feeling	Collage study
Participant 1	Graphic design bachelor's degree	Empty life, completion	
Participant 2	Interior design master's degree	Great pleasure Excitement	
Participant 3	Architecture master's degree	hope, anxiety, disappointment, joy	
Participant 4	Graphic design master's degree	lack, pain, hatred	
Participant 5	Architecture bachelor's degree	Happiness, pain, relief	
Participant 6	Architecture bachelor's degree	longing, hurry, belonging.	
Participant 7	Architecture master's degree	peace, fun, friendship.	
Participant 8	Interior design bachelor's degree	Non-arrival, happiness	
Participant 9	Architecture master's degree	anxiety, happiness, excitement	
Participant 10	Interior design bachelor's degree	peace, music, happiness	

interpreting a unique idea with different materials. The interpretation of these personal products with their observations and expressions is considered important in terms of the originality of the study.

Evaluation and Conclusion

In the Text, Collage, Space workshop, participants were asked to express their memories with the collage technique by establishing a context with space. In doing so, they were asked to indicate the feelings that came out of their memories. The fact that the participants generally emphasized positive feelings such as happiness and peace and wanted to embody these feelings is important data from the study. In addition, the perspectives of the group consisting of architecture and interior design students and the group consisting of people receiving design education differ from each other. Almost all architecture and interior architecture students made connections with space in their memories and tried to use many methods together to understand and perceive space. Graphic design students, on the other hand, focused more on their memories and were observed to be weak in connecting with space. This situation actually emphasizes the importance of the education process in the perception of space. The context established by the students, who have been trying to grasp the concept of space in both physical and mental contexts since the first stage of the education process, shows the result of the education process. Another evaluation was made between undergraduate and graduate students. At this point, especially the first-year students have different perspectives compared to students who have completed their undergraduate education and are doing their master's degree. Just like the students in the other group, it is seen that there is more focus on personal memories due to less familiarity with the place.

The first lesson of the workshop, which consisted of 2 lessons of 45 minutes each, was theoretical and the second lesson was practical. Therefore, since the time allocated for the students' practices and personal memories was limited, it was not possible to develop adequate criticisms and discussions about their work. In fact, one of the concerns of the workshop, "discussing the participants' works at the end of the workshop" could not be done due to lack of time. One of the suggestions for the next similar events is to extend the duration of the workshop. For example, in a full-day Text, Collage, Space workshop, the students' memories could be opened to a long discussion before noon. Thus, each student can have information and comments about each other's memories. In the afternoon, it can be suggested to make applications and then exhibit and discuss them. The workshop can achieve a more successful process in which knowledge, emotions, and discussions are more layered and intertwined.

The data gathered during the workshop reveals that experiences and memories are highly personal and subjective. Therefore, it isn't easy to make a common generalization. However, both the participants' testimonies and the instructor's observations suggest that the workshop was generally successful. The fact that the participants, many of whom did not have the opportunity to think in detail about concepts such as space and memory, space and experience before, developed an awareness of this issue. This can be seen as one of the important achievements of the workshop. In addition, the inclusion of the participants' personal views reveals the originality of the study. Therefore, it is foreseen that the article will make a significant contribution to the literature and can be an important reference source for such studies.

Peer-review: Externally peer-reviewed.

Author Contributions: Concept; M.A.Ç.- Design; M.A.Ç., B.H.Ş., A.Ş.- Supervision; A.Ş.- Data Collection and/or Processing; M.A.Ç., B.H.Ş., A.Ş.- Analysis and/or Interpretation; M.A.Ç., B.H.Ş., A.Ş.- Literature Search; M.A.Ç., B.H.Ş.- Writing Manuscript; M.A.Ç., B.H.Ş., A.Ş.- Critical Review; M.A.Ç., B.H.Ş.-A.Ş.

Ethical Committee approval: The author stated that the article is among the articles that do not require the permission of the Ethics Committee.

Conflict of Interest: The authors have no conflicts of interest to declare.

Financial Disclosure: The authors declared that this study has received no financial support.

Hakem Değerlendirmesi: Dış bağımsız.

Yazar Katkıları: Fikir; M.A.Ç.- Tasarım; M.A.Ç., B.H.Ş., A.Ş.- Denetleme- A.Ş.- Veri Toplanması ve/veya İşlemesi- M.A.Ç., B.H.Ş., A.Ş.- Analiz ve/veya Yorum; M.A.Ç., B.H.Ş., A.Ş.- Literatür Taraması; M.A.Ç., B.H.Ş.- Yazıyı Yazan; M.A.Ç., B.H.Ş., A.Ş.- Eleştirel İnceleme; M.A.Ç., B.H.Ş.-A.Ş.

Etik Komite Onayı: Yazar, makalenin etik kurul izni gerektirmeyen makaleler arasında yer aldığını belirtmiştir.

Çıkar Çatışması: Yazarlar, çıkar çatışması olmadığını beyan etmiştir.

Finansal Destek: Yazarlar, bu çalışma için finansal destek almadığını beyan etmiştir.

References

- Aksu, A., Uludağ, Z., & Çağlar, N. (2008). Sanat, kent ve mimarlık eleştirisi için ortak bir tema: Kent kolajları. *Gazi Üniversitesi Mühendislik Mimarlık Fakültesi Dergisi*, 23(4), 741-748.
- Arayıcı, O. (2015). Mekân ve tasarım üzerine tanımlar. *Ege Basım*.
- Atkins, R. (1993). *Artspoke: A Guide To Modern Ideas, Movements, And Buzzwords, 1848-1944*. Abbeville Press.
- Banks, J., Bowman, N. D. (2024, a). Symbolism, purpose, identity, relation, emotion: Unpacking the SPIRES of sense of place across digital and physical spaces. *Poetics*, 105, 1-12.
- Banks, J., Bowman, N. (2024, b). Murmuring crowds and flickering lights: exploring sense of place across spatial materialities and valences. 57th Hawaii International Conference on System Sciences.
- Birer, E., Kaya, S. (2019). Duyusal kolaj ve mekân. *Sanat ve Tasarım Dergisi*, 24, 111 - 125.
- Canbakkal Ataoğlu, N. (2013). Sirkülasyon alanları tasarımında kolaj etkisi. *Mimarlık Dergisi*, 374, 107-119.
- Canoğlu, S. (2019). İçmimarlık eğitiminde kolaj tekniğinin yaratıcı düşünceye etkisi üzerine bir değerlendirme. *IDA: International Design and Art Journal*, 1(1), s. 74-88.
- Ching, F. D. (2019). *Mimarlık -Biçim mekan ve düzen*. Nobel Akademik Yayıncılık.
- Emir, G., Ayataç, H. (2020). *Kamusal mekânın beş duyuda algısı: Kentsel duyu mekânları: Duyu kaybı olan kullanıcıların kentsel mekân kalitesi üzerine bir araştırma*. 28. Kentsel Tasarım ve Uygulamalar Sempozyumu, Kentsel Tasarımda Süreci Tasarlamak. İstanbul: Mimar Sinan Güzel Sanatlar Üniversitesi Yayınları.
- Güleç Solak, S. S. (2017). Mekân-Kimlik etkileşimi: Kavramsal ve kuramsal bir bakış. *MANAS Sosyal Araştırmalar Dergisi*, 6(1), 13-37.
- Güler Akyüz, D. M. (2020). Mekan algısı ve işitsel konfor üzerine bir araştırma. *IDA: International Design and Art Journal*, 2(1), 17:30.
- Gümüş, İ. (2019). Duyular mimarlığı ve Zumthor. *Yapı Dergisi*, 449, 44-49.
- Hasol, D. (2005). *Ansiklopedik mimarlık sözlüğü*. Yem Yayın.
- Kuban, D. (2016). *Mimarlık kavramları*. Yem Yayın.
- Lynch, K. (2012). *Kent imgesi*. İş Bankası Kültür Yayınları.
- Lynton, N. (1991). *Modern sanatın öyküsü*. Remzi Kitabevi.
- Manav, B. (2015). Renk-Anlam-Mekân ilişkisi. *The Turkish Online Journal of Design, Art and Communication TOJDAC*, 5(3), 22-27.
- Öztürk, N. (2014). Malzeme ve İnşaat süreçlerinin yeniden tasarlanması: Bruder Klaus Şapeli ve betonarmenin potansiyeli. *Anadolu Sanat ve Tasarım Dergisi, Mimarlık ve Tasarım Fakültesi*, 13, 93-103.

Pallasmaa, J. (2011). *Tenin gözleri*. Yem Yayın.

Scannell, L., Gifford, R. (2017). The experienced psychological benefits of place attachment. *Journal of Environmental Psychology*, 51, 256-269.

Sharr, A. (2010). *Mimarlar İçin Heidegger*. Yem Yayın.

Sözen, M., Tanyeli, U., (2001). *Sanat kavram ve terimleri sözlüğü*. Remzi Kitabevi.

Şimşek, O., Balkan, S., & Koca, A. (2022). Mekânsal deneyimlerde sinestezi (Çoklu duyuusal algı) kavramı ve teknolojiyle değişiminin incelenmesi. *Mimarlık Bilimleri ve Uygulamaları Dergisi*, 7 (Özel sayı), 40-59.

Online References

- Url-1. (2023). https://www.youtube.com/watch?v=dWNV_JFolG. adresinden alındı. 03.12.2024.
- Url-2. (2019). <https://invisiblebordeaux.blogspot.com/2019/12/is-cite-du-vin-really-any-good.html>. adresinden alındı. 15.02.2024.
- Url-3. (2016) https://www.archdaily.com/798340/peter-zumthors-bruder-klaus-field-chapel-through-the-lens-of-aldo-amoretti/5813909fe58ece9678000316-peter-zumthors-bruder-klaus-field-chapel-through-the-lens-of-aldo-amoretti-photo?next_project=no. adresinden alındı. 17.02.2024.
- Url-4. (2009). <https://www.archdaily.com/13358/the-therme-vals>. adresinden alındı. 20.02.2024.
- Url-5. (2024). <https://sozluk.gov.tr/>. 05.01.2024.
- Url-6. (2024). <https://www.etymonline.com/search?q=collage> adresinden alındı. 10.01.2024.
- Url-7. (2023). <https://tobyleon.com/tr/blogs/sanat-tasarim/tembel-nerd-aciklayici-pablo-picassonun-kolaj-sanati> adresinden alındı. 15.01.2024.
- Url-8. (2017). <https://manifold.press/cool-zamanlar-genclik-archigram-ve-tarifi-zor-bir-his-uzerine> adresinden alındı.20.01.2024.

Image References

Image 1.

Created by authors.

Image 2.

https://www.youtube.com/watch?v=dWNV_JFolG. 2023

Image 3,4,5.

<https://invisiblebordeaux.blogspot.com/2019/12/is-cite-du-vin-really-any-good.html>. 2023

Image 6,7,8.

https://www.archdaily.com/798340/peter-zumthors-bruder-klaus-field-chapel-through-the-lens-of-aldo-amoretti/5813909fe58ece9678000316-peter-zumthors-bruder-klaus-field-chapel-through-the-lens-of-aldo-amoretti-photo?next_project=no. 2023

Image 9,10.

<https://www.archdaily.com/13358/the-therme-vals>. 2023

Image 11,12.

<https://tobyleon.com/tr/blogs/sanat-tasarim/tembel-nerd-aciklayici-pablo-picassonun-kolaj-sanati>. 2023

Image 13,14.

<https://manifold.press/cool-zamanlar-genclik-archigram-ve-tarifi-zor-bir-his-uzerine>. 2023

Image 15.

Birer, E. & Kaya, S. (2019). Duyusal kolaj ve mekân. *Sanat ve Tasarım Dergisi*, 24, 111 - 125

Image 16, 17.

Created by authors.

Yapılandırılmış Özet

Mekân kavramı, insanların varlığından itibaren önemini koruyan ve araştırmacıların sürekli olarak ilgisini çeken bir konudur. Mekân sadece fiziksel bir kavram değil aynı zamanda dokunma, koklama, tatma, görme ve duyma gibi çeşitli duyuyla hissedilen soyut anlamları da içeren çok katmanlı bir yapıdır. Dolayısıyla birçok disiplinden araştırmacı, mekânı farklı perspektiflerden ele almış ve bu konu, çeşitli disiplinler arasında ortak bir çalışma alanı haline gelmiştir. Mekân algısı da birçok araştırmacı tarafından incelenmiş ve çeşitli görüşler ortaya konmuştur. Mekânın fiziksel ve bilişsel algılanması, tasarım disiplinleri bağlamında çeşitli yönleriyle araştırılmıştır. Mekânın tariflenmesi ve algılanmasında birçok farklı yöntem kullanılmış ve çeşitli yöntemler farklı kullanıcı grupları üzerinde test edilerek mekân algısının ölçülmesi ve değerlendirilmesinde yenilikçi yaklaşımlar geliştirilmiştir.

Mekân algısı ve bunun yüzyıllar boyunca nasıl tartışıldığı ve kavramsallaştırıldığı dinamik ve güncel bir çalışma konusu olmaya da devam etmektedir. Bu araştırma, bireysel anıların kolaj tekniğini kullanarak mekânsal ve duyuşsal bağlamda yorumlanmasını amaçlayan TÜBİTAK destekli bir atölye çalışmasının sonuçlarından yola çıkarak mekân algısında yer alan zihinsel ve duyuşsal süreçlere odaklanmaktadır. Bu noktada özellikle anı, hafıza ve mekân anlatımı konularının oluşturduğu üçgen irdelenmiştir. Özellikle, katılımcıların mekânsal deneyimlerini ve duygularını nasıl ifade ettiklerini anlamak ve değerlendirmek amaçlanmaktadır. Ayrıca, farklı disiplinlerden gelen katılımcıların bu süreçte nasıl yaklaştıklarını ve eğitim geçmişlerinin mekân algılarını nasıl etkilediğini incelemek amaçlar arasındadır. Bu amaç doğrultusunda TÜBİTAK 2237-A kapsamında "Metinden Mekâna Bilişsel Haritalama" etkinliği yapılmıştır. Bu etkinlikte, 11.11.2023 tarihinde "Metin, Kolaj, Mekân" adıyla bir atölye çalışması gerçekleştirilmiştir. Atölyenin hedeflerinden biri, sanat ve tasarım süreçlerinde sıkça kullanılan kolaj tekniğini mekân anlatımı ve algısı üzerine kullanmaktır. Atölye başlamadan birkaç gün önce katılımcılardan çeşitli materyaller getirilmesi istenmiştir. Katılımcılar atölyeden önce bir anısına odaklanmış ve o anıyı nasıl anlatabileceğine dair görme, dokunma, tat alma (tekstil malzemesi, kahve, kâğıt, fotoğraf, çeşitli dekoratif elemanlar vb.) gibi duyuşlarla iletişim kurabileceği materyalleri çalışmada hazır bulundurmışlardır. Atölye, teorik ve uygulamalı olmak üzere iki bölümden oluşmuştur. İlk bölümde katılımcılarla mekân, duyuşlar, anı ve hafıza gibi kavramlar tartışılmış ve mekân algısının oluşumundaki etmenler üzerinde durulmuştur. İkinci bölümde ise katılımcılardan hafızalarında yer etmiş bir anıyı ve mekânı kolaj tekniğiyle ifade etmeleri istenmiştir. Bunu yaparken getirdikleri malzemeleri kullanmaları istenmiştir. Çünkü bu malzemeler onların kişisel anılarına odaklanmaktadır. Fakat bazen de katılımcılar arasında kendi anısına yardımcı olabilecek malzemeler üzerinden diğer katılımcılarla bir alışveriş olmuştur. Çalışmanın sonunda katılımcıların anılarıyla ilgili hislerini anahtar kelimelerle çalışmalarına eklemeleri istenmiştir. Bu anahtar kelimelerde katılımcıların birçoğunun iyi duyuşlara odaklandığı görülmüştür. Çalışma tamamen bittikten sonra katılımcıların ürettiği çalışmalar dijital ortamda saklanmıştır. Birkaç ay sonra 10 katılımcıya ulaşılarak onlara çalışmayla ilgili bazı sorular sorulmuştur. Daha önce mekân ve anı kavramlarıyla ilgili neler bildiği ve bu atölyede neler öğrendiği; anı ve mekân ilişkisini kurarken kolajın kendilerine ne kadar yardımcı olduğu / olmadığı; kolaj tekniğini kullandıklarında anılarında bir canlanma ya da değişme olup / olmadığı gibi sorular sorulmuştur. Cevaplar üzerinden katılımcıların çalışmaya yaklaşımı sorgulanmıştır. Bu sorgulama hem verdikleri cevaplar hem de yaptıkları çalışmalar üzerinden gerçekleştirilmiştir. Birkaç ay sonra kurulan bu iletişimle katılımcıların atölye çalışmasına bakışlarının derinleşmesi beklenmiştir. Onlarla kurulan soru cevap ilişkisi atölye çalışmasının bir parçasını oluşturmaktadır.

Katılımcıların tamamı tasarım öğrencilerinden oluşmaktadır. Dolayısıyla hepsinin tasarım eğitimi geçmişi bulunmaktadır. Fakat özellikle mimarlık ve iç mimarlık eğitimi alanların mekânla ilişkisinin diğer gruplara göre daha güçlü olduğu gözlemlenmiştir. Grafik tasarım öğrencilerinin ise mekânla bağlantılarının zayıf olduğu belirlenmiştir. Sonuç üründe grafik tasarım öğrencilerinin mekândan çok anılarına odaklandığı görülmüştür. Mekân eğitimi alan öğrencilerin ise anılarını anlatırken mutlaka "mekân" kavramını kullandıkları gözlemlenmiştir. Burada alınan eğitimin teoride ve uygulamada verilen kararlarda etkili olduğu kanısına varılmıştır. Bir diğer sonuç ise mimarlık / iç mimarlık öğrencilerinden Birinci sınıf olan öğrenciler ile lisansüstü düzeyde olan öğrencilerin bakış açılarının farklılığı üzerinedir. Birinci sınıf öğrencisi tıpkı grafik tasarım öğrencileri gibi daha çok anılarına odaklanmıştır. Eğitimle ilgili farklılıklar göz önünde bulundurulduğunda, sorgulanması gereken konulardan biri de eğitimin çalışmaları kısıtlayıp kısıtlamadığı üzerinedir. Çünkü mekân eğitimi alan öğrenciler anılarından çok mekân konusunda kendilerini sınırlandırmıştır. Fakat, bunun iyi veya kötü bir durum olduğunu söylemek mümkün değildir. Dolayısıyla bu konu yeni bir çalışma için tartışma konusunu açmaktadır. Atölyenin sonunda elde edilen veriler, deneyimlerin ve anıların kişisel ve öznel olduğunu ortaya koymuştur. Ortak bir genelleme yapmak zor olsa da atölye genel olarak başarılı kabul edilmiştir ve katılımcıların mekân ve anılarla ilgili farkındalık kazanmalarına katkı sağlamıştır. Atölye süresinin kısıtlı olması nedeniyle katılımcılar üretimlerini yeterince tartışma fırsatı bulamamışlardır. Bundan dolayı, gelecekte benzer etkinlikler için atölye süresinin uzatılması önerilmektedir. Örneğin, tam günlük bir atölye çalışması, sabahları öğrencilerin anılarının derinlemesine incelendiği uzun bir tartışma oturumunu içerebilir. Öğleden sonra ise tartışmada elde edilen verilerden uygulamalar yapılabilir ve ardından çalışmalar sergilenip tartışılabilir. Bu, bilgi, duyuş ve tartışmaların daha katmanlı ve iç içe geçtiği daha başarılı bir süreç sağlayacaktır. Bu şekilde, daha derinlemesine tartışmaların ve eleştirilerin yapılması mümkün olabilir. Sonuç olarak, bu çalışmanın mekân algısı üzerine yapılan araştırmalara önemli bir katkı sağladığı ve gelecekteki benzer çalışmalar için bir referans kaynağı olabileceği düşünülmektedir.