



## Designing The Place Via Text: Imaginary Places In Design Studio

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### Abstract

The aim of this article to discuss the relationship between text and representation in the context of literature and architecture. In this direction, the article exemplifies that narrative and representation of narrative subjects over studio products. "The Dictionary of Imaginary Places" is used as a tool in interdisciplinary knowledge production. Scenarios which are produced over the places that takes place in the book are an example of a fiction in design studio both as conceptual and as formal. The studio which is performed with third-grade architecture students, carries out with 2 coordinators and 17 students, for this article it includes 6 student projects to exemplify it.

Nowadays, designing with the text has a crucial potential to be a representation tool in creating place and space. Tool and method togetherness of a narrative in design studio, make the role of student important in architectural education as a unique approach. With this aspect, the article is a creative example of architectural representation of narratives concerning place.

Human, language, concept, place/space -the common topics of literature and architecture- are effective in reproducing the relationship between text and representation as architectural knowledge. In conclusion, textual representation of architecture with its rich meaning possibilities has a claim to provide a new perspective that enables an interdisciplinary method model in design education.

## 1. INTRODUCTION

*"The place has such a hold on man, that memory is no longer needed... The place is actually the memory of the senses, hence its existence as a perception in minds..." [1]*

The relationship between text and architecture is comparable to a bond which is discussed often and which is capable of developing an interdisciplinary area of architecture, emphasizing concrete literary connections. This article aiming to revisit the bond once again is about a studio experience implemented with reference to the places selected from two-volume work by Alberto Manguel and Gianni Guadalupi [2], *The Dictionary of Imaginary Places*. That experience took place at the design studio of Karadeniz Technical University, Department of Architecture, in Fall, 2015-2016, under the supervision of the authors. (1)

*The Dictionary of Imaginary Places* –a two-volume work– is, according to its authors, essentially a compendium of information from authentic sources, accompanied, where necessary, with some personal comments [2], [3]. The dictionary where the characters and the events are imaginary, while the places are all too real, offers a form of narrative presented to the reader with the authors' dreams serving as ornaments. On the other hand, the generous geography the book offers to the readers is composed of diverse places such as towns, countries, islands and kingdoms. Such a rich literary geography covered in the studio process then gets evolved to the products of architectural representations through the meanings ascribed and concepts developed by the students.

Starting with the assumption that the textual representation of architecture has the potential to support design education and encourage the students, the studio concept is then discussed through a literary perspective telling about, defining, describing, building, reinterpreting, and conceptually making sense of

the places included in ‘The Dictionary of Imaginary Places’. Such a perspective led the occupants of the studio to track any traces the text could refer to, keeping an open mind for doing so throughout the semester in which they worked on their projects. The process and the method employed by the studio intended to develop an interdisciplinary association through a discussion of literature, text, narrative and meaning with reference to the idea of design in architecture. In this context, conceptual products were developed to question the relationship between the text and the place as a methodological model in architectural design education.

The article aiming to observe the impact of the textual approach to architectural education, and to discuss the potential of creative thought in design education presents a number of distinct semantic insights on a “place”, in complete disregard of the parameters involved in the range of urban to individual level, from its position to context, geographical position, arrangement. The ultimate goal is to discuss the products with reference to the studio work with a view to the development of implicit and explicit tactics in the design process. As an interdisciplinary work supporting the means to generate knowledge in architectural design through the textual reading/abstraction method, the present study revolves around the central claim that the textual representation supports the creative process in design education, among all formal and informal studies carried out at design studios.

## **2. TEXTUAL REPRESENTATION OF ARCHITECTURE AND ARCHITECTURAL EDUCATION**

Design is essentially a field longing for the new, and allowing innovative production. Design through text, on the other hand, arises as an authentic form of representation in the innovative attitude of the architectural production. The relationship between the textual representation of architecture, and architectural education could lead to the revisiting of the innovative and authentic attitudes over and over, through the principles and elements guiding art/design. For, the textual presentation entails various codes, and such codes could refer to abstract and concrete codes we use for the act of design. In effect, architecture is an interdisciplinary structure which serves all kinds of knowledge, and which can collect and acquire such knowledge for its own purposes. That is why presenting an idea/thought with reference to textual representation arises as the rhetorics of form by pointing at a distinct type of creativity.

Stating that the design studio serves as the core of architectural education programs, Dutton have argued that, in contrast to other disciplines, architectural education emphasizes the existence of a simple, creative, authentic and free studio environment [4]. Architectural education necessitates an inception that reverts almost all assumptions on education and teaching that had some role prior to architecture. Subsequent processes of architectural education, in turn, gives the educators room to reinforce the proficiency and to expand the perspective of the students through interdisciplinary approaches to accompany the provision of basic knowledge.

Interdisciplinary works provide a space to enable the diversity of design and methods of design. The studies on design which started to assume a more diverse outlook in 1950s and 1960s, brought about, in time, a search for different methods to question the thought processes even more and to help increase the possibilities of meaning [5], [6], [7]. In late 1970s and early 1980s, on the other hand, the work by and influence of studies on literary theory, history, and humanities rendered the interdisciplinary works and means for cooperation much more important [8], [9]. The relationship between the text and architecture, in turn, holds to potential to serve as a creative model of education building on the said ability to cooperate.

The discourses on the world of architecture, have more and more focused on design, the act and process of design, the forms of representation, and relationships thereof. Such a change occurring in both theory and practice reveals a mode of production by using/rejecting the tools or techniques of the adopted discipline, against a background where the borders between disciplines start to wither away. Re-reading and re-interpreting studies also represent special fields which represent parts of that very process of evolution.

Forms of knowledge production such as rereading, representation, deciphering a text, and claiming that the meaning can be generated in countless ways and forms, and many others were introduced to the world of architecture through the deconstruction movement. It is not even surprising to see the first occurrence of deconstruction in literature, in a way supporting the need for the relationship between text and architecture. According to Norris, deconstruction of a text refers to inverting the text by applying a reading to cover any meaning which can arise outside its obvious meaning [10]. Such an attitude was later on developed further by Derrida and eventually integrated into architecture. That is why new interpretations concerning the text, and generating further meaning arguably play an effective role in the development of a narrative regarding the past and the future.

Writing on the interpretations of the text, Gadamer [11], argued that understanding could be possible only through a dialogue with the texts. According to Derrida, on the other hand, author does not exist anymore where text does. [12]. The crucial element is the reader. A given text can be read by the readers who may ascribe different meanings to it, in different forms. The relationship between the text and architecture is a fictional one, for the texts are constructed by their readers, through rereading and re-interpretation [13]. That is why each reading is arguably a form of reconstruction [14].

That fictional bond between the text and architecture reflects a structure making holistic and multiple meanings possible at the same time. In this context, rereading as part of the literary presentation offers an effective form of analysis regarding the triumvirate of the story, meaning, and interpretation. When architecture literally assumes its interdisciplinary character, it can mold into a wide range of formal formats and formations. Yet, all these do not suggest all textual and literary representations have the potential to evolve into space and place. The studio approach tried in this article, on the other hand, uses the texts as a means to utilize the existing potential, while revisiting the idea that architecture is a network of relationships equipped with meaning.

According to Allmer [15] the context of a narrative can serve to combine multiple narratives. (2) Every narrative which has the potential to create a place and space in architecture, is depicted through indicators –read words–. One can argue that acquiring the knowledge about the space and the place through reading literary texts, in other words studying the meanings the text had produced with a view to producing architecture, makes a central and direct contribution to the domain of knowledge architecture is [16], [17].

For instance, Lefebvre's book titled 'The Production of Space' provides three distinct definitions of space: experienced, perceived, and imagined [18] Lefebvre's 'imagined' space found its interpretation in David Harvey's book 'The Condition of Postmodernity', as the spaces of representation. According to Harvey, spaces of representation are mental inventions such as signs, indicators, codes, or discourses enabling the imagination of new meanings [19]. To Harvey, our specific will towards a form of sight and perception of a given object is a passion enabling the realization of spatial representation. In the same vein, Italo Calvino's 'Invisible Cities' makes use of a fictional city running after a probable one, as the grounds to convey his story [20].

Pérez-Gómez [21], voiced a criticism of the association of means of architectural representation with the past/world of the past, and emphasized the need to redefine the tools in creating a charged form. According to Derrida, the architecture's inherent concern is about the place [22]. In other words, it is a concern of constituting a place in the space. Foucault, on the other hand, interprets representation in art with reference to René Magritte's painting 'Treachery of Images' [23]. This painting depicts the image of a pipe, under which the text "This is not a pipe" is attached in French. What Magritte tried to make the viewer to think about through this painting was that the image depicting a pipe was not really a pipe even though the colors and drawing looked almost real. In other words, it is not a true image, and is just a representation of the fact [24].

The first remark one thinks about with reference to architectural representation is the form of expression to arise in the mind upon starting the design process. (3) The authoring of these remarks leads to literary fiction. Just like statements, written word and literary representation is subjected to infinite forms of

reproduction shaped by the perception and fiction in the minds of its target audience, and enriches the intellectual aspect of architecture [25].

This article focusing on the architectural representation of a place of space developed on a literary medium, on the other hand, reveals literature as a multi-layered network of relationships affecting architecture. Utilizing the physical and semantic states places in the dictionary signify, as a means, the studio process presents examples of the relationship between the text and architecture, with reference to the products of architectural studio against the background of literature and architecture disciplines.

### 3. MATERIAL AND METHOD: IMAGINARY PLACES, REPRESENTATIVE SPACES

Design plays a central role in any discipline engaged with the act of design as a process to lead to absolute as well as ambiguous arrangements of ideas, at times with an intuitive, and at others a rational basis for the ideas [26]. That is why it had always entailed the potential to think about an interdisciplinary act. The existence of studies on the relationship between the literature and architecture, and the reading of texts in particular, in the literature on architecture, on the other hand, serves as proof that interdisciplinary relationships can offer a viable method in architectural education. (4)

Implementing a method based on and attaching significance to narratives, the studio process uses text to discover the maze the students' imagination often is. Place is an interface to put metaphoric contexts to concrete intellectual and formal grounds. The fact that the real objective of the research material of choice is to serve as a dictionary focusing on mental perspective renders the place as a fictional representation reproduced through imagination, along with its informational nature.

The narratives can be defined as a field of production necessitating a dash after knowledge. Plato's 'State' provides a description of the ideal geography and user profile specific to a place. In this context, as an utopian approach, the studio process stands out with the central role attached to all kinds of meaning regarding the text. A number of techniques can be applied to transform the place into space. However, one should present it as a model of education-teaching. That search for a methodology led to the following stages for the studio process so as to enable the development of any kind of design to serve textual representation, reproduction of meaning, and spatial/formal existence (Table 1):

**Table 1.** Steps of the studio on designing the place

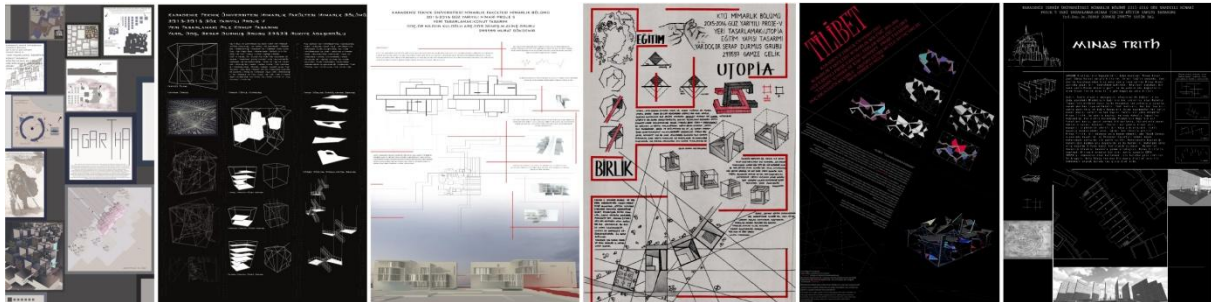
STEPS	DESIGN STUDIO PROCESS	CONCLUSION
<b>CONCEPT PRODUCTION</b>	Presentation of textual data (Dictionary of Imaginary Places) Selection place Analysis/Scenario/Program needs	<b>REPRODUCTION OF ARCHITECTURAL KNOWLEDGE IN THE CONTEXT OF PLACE AND NARRATIVE COEXISTENCE</b>
<b>TWO-DIMENSIONAL REPRESENTATIONS</b>	Questioning of the produced concept, Abstraction of the produced concept and reparation of two-dimensional abstract representations	
<b>THREE-DIMENSIONAL REPRESENTATIONS</b>	Three-dimensional rendering of two-dimensional representations produced by coupling	
<b>SPACE PRODUCTION</b>	Re-interpretation of three-dimensional representations as place/space Discussion of form and space relation Organization and planning of selected function and suitable space	

The stages of the studio process were redefined by those executing it. The stages envisaged entailed the introduction of the students to the two-volume work 'The Dictionary of Imaginary Places'. After the reviews and collective debate to take place for two classes, the students were asked to choose and think in detail about at least three places, and submit a list of those places along with the function they had proposed as well as justification for their selection (explaining why they find it attractive or worthy of effort). Through the process, the students were made to understand that the textual material defined as the problem area actually described a wide range of places, and was actually a rich expression given the

scenarios it entailed, enabling reference to a diverse set of geographies/context. Acting on the basis of the assumption that diverse narratives offered by the textual representation could offer a diverse set of formal forms/formats, it was accepted as a design tool to encourage an understanding of place and space in the minds of the students. That is exactly why the conclusion that textual representation and the research and experience process could be used as a method in architectural education was reached.

Within the framework of the process described here, the relationship between the text and architecture does not only serve as a theoretical perspective to architectural education, but also offers certain practical benefits given its ability to evolve into an actual experience. In this context, the meeting of the text with the place arises as an example of the reproduction of architecture, and as a form of representation.

The relationship between the literature and architecture, which creates the grounds for the relationship between the text and representation, in turn, produces a mental scheme upon its development as a search for methods. The details provided in the literature, as well as the studio theme of ‘designing the place’ covered in the present piece provided the context for the representation of the literature through text, and architecture through concept and place/space. The part on text was dedicated to a narrative provided in the book about the imaginary places selected by the students. The part on the concept, led to various representations at 2D and conceptual level, generated through the impressions derived from the text. The part on place/space, in turn, led to the conclusion of the text’s representation by offering localization cases, models, 3D expressions, and technical drawings regarding the end product. From the perspective of the students, the end-products found their final form on unconstrained presentation sheets (Figure 1). The authors of this article provided visual expression against the background of the relationship between literature and architecture, to serve as examples of conceptual and functional proposals on how imaginary places could be converted to express spaces.

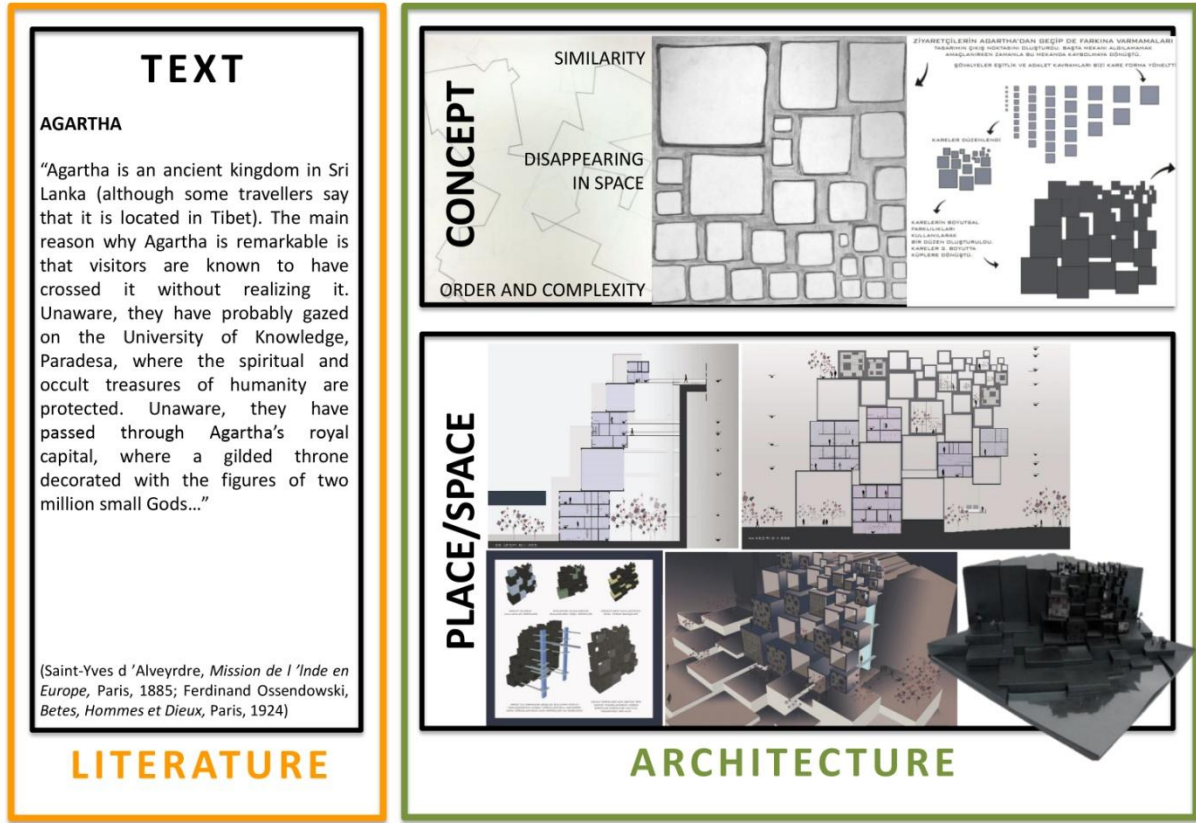


**Figure 1.** Presentation papers for selected student works

For instance, the project based on the imagined Agartha place utilizes the concepts of ‘uniformity, getting lost in the space, order and chaos’ to express the relationship between text and architectural representation. At this point, the conversion of the text describing the city starts with the clues the designer received from the marked piece of text:

“Agartha is an ancient kingdom in Sri Lanka (although some travellers say that it is located in Tibet). The main reason why Agartha is remarkable is that visitors are known to have crossed it without realizing it. Unaware, they have probably gazed on the University of Knowledge, Paradesa, where the spiritual and occult treasures of humanity are protected. Unaware, they have passed through Agartha’s royal capital, where a gilded throne decorated with the figures of two million small Gods...” [2] (pp. 25).

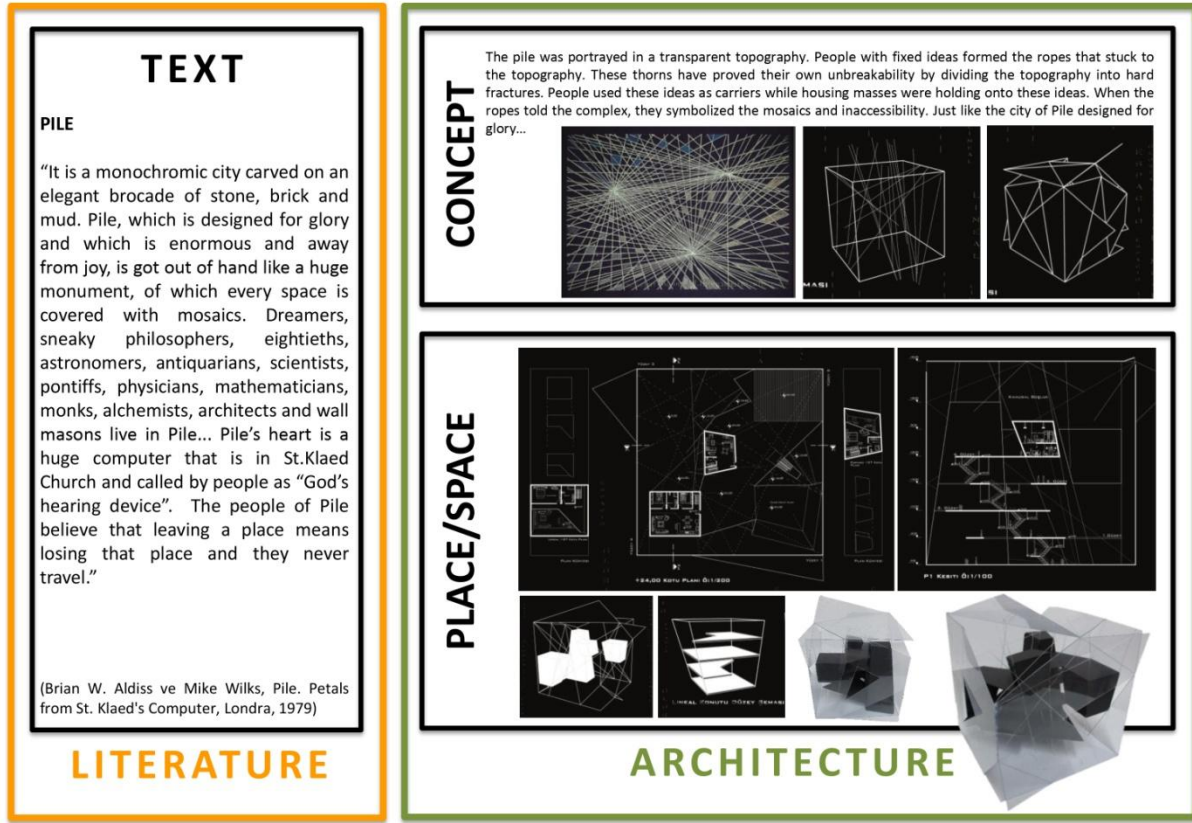
The narrative on Agartha provides some substance to the text so as to enable the place and the space create each other through concepts produced with reference to associations regarding the relationship between visit and perception (Table 2). The work to serve as a residence expresses a search to address the users’ perception, utilizing an order of squares/cubes which are of similar size, yet which stand out as distinct units. The literary narrative’s aspects fostering imagination/story telling, in turn, affected the development of this formation.

**Table 2.** Designing the place: Agartha (student: İmran Satış)

The project based on the imagined Pile place utilizes the concepts of 'transparency and emptiness' to express the relationship between text and architectural representation. At this point, the conversion of the text describing the city starts with the clues the designer received from the marked piece of text:

"It is a monochromic city carved on an elegant brocade of stone, brick and mud. Pile, which is designed for glory and which is enormous and away from joy, is got out of hand like a huge monument, of which every space is covered with mosaics. Dreamers, sneaky philosophers, eightieths, astronomers, antiquarians, scientists, pontiffs, physicians, mathematicians, monks, alchemists, architects and wall masons live in Pile... Pile's heart is a huge computer that is in St.Klaed Church and called by people as "God's hearing device". The people of Pile believe that leaving a place means losing that place and they never travel." [2] (pp. 645).

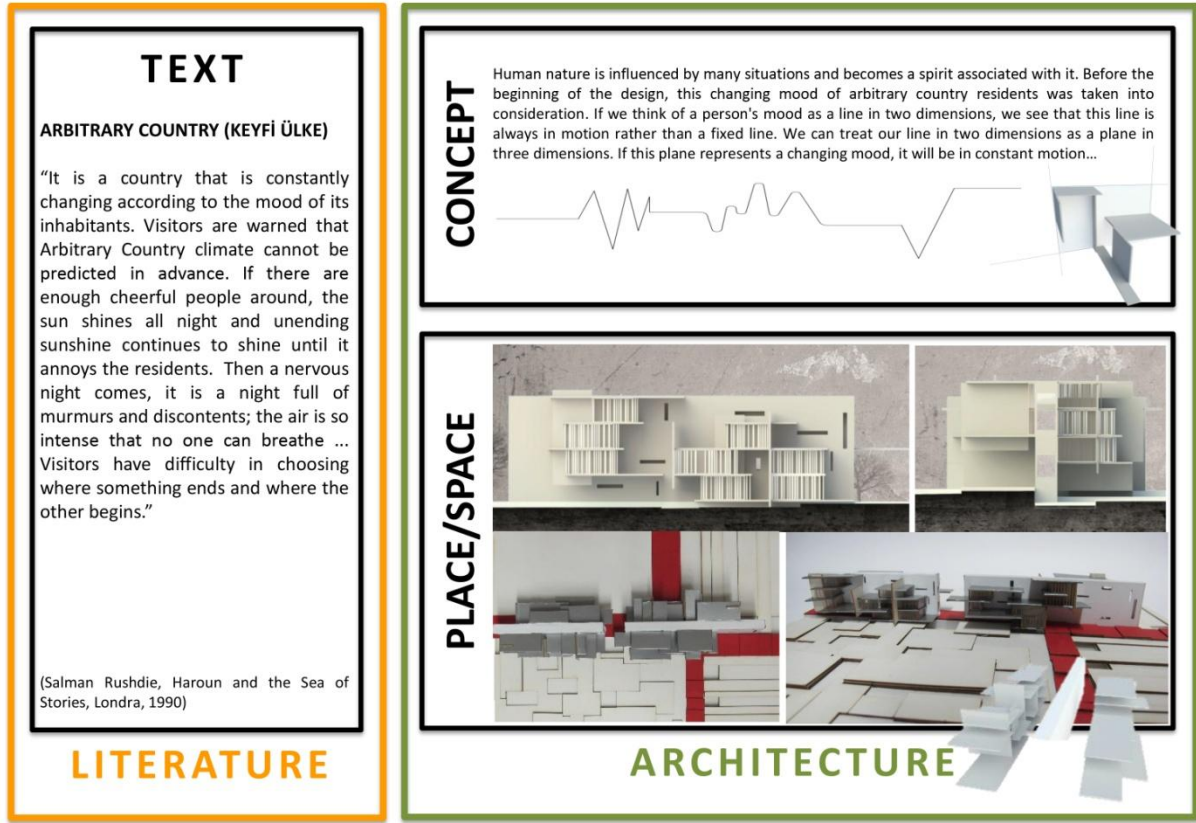
That narrative about Pile was expressed through a transparent cube depicting the place as a mono-color city. The relationship between the place and the space, in turn, was questioned through the assumption that the cube itself was the place (Table 3). The planes, called levels, presented different localization alternatives for various occupations inhabiting Pile, with reference to the residence function. A formally limited, yet visually unlimited place was defined for the townfolk of Pile, who had never embarked on a journey. Just like the feelings of infinity and endlessness referred to in the text.

**Table 3.** Designing the place: Pile (student: Rukiye Adaşiroğlu)

The project based on the imagined Arbitrary Country place utilizes the concepts of 'mood and action' to express the relationship between text and architectural representation. At this point, the conversion of the text describing the city starts with the clues the designer received from the marked piece of text:

"It is a country that is constantly changing according to the mood of its inhabitants. Visitors are warned that Arbitrary Country climate cannot be predicted in advance. If there are enough cheerful people around, the sun shines all night and unending sunshine continues to shine until it annoys the residents. Then a nervous night comes, it is a night full of murmurs and discontents; the air is so intense that no one can breathe ... Visitors have difficulty in choosing where something ends and where the other begins." [2] (pp. 426).

The Arbitrary Country narrative reminding one of the randomness of Agartha, attaches the central focus to the quickly changing moods of its inhabitants. The project expresses the moods as a swinging line in a two-dimensional narrative, coupled with the vertical and horizontal movements of the urban segment and the residential space designed on the third dimension (Table 4). While doing so, the lines and borders which constitute the space are combined to provide a definition of the topography. This brought about a design of the place and space so as to constitute a whole through answers similar to the concepts of mood and movement as discussed in the text.

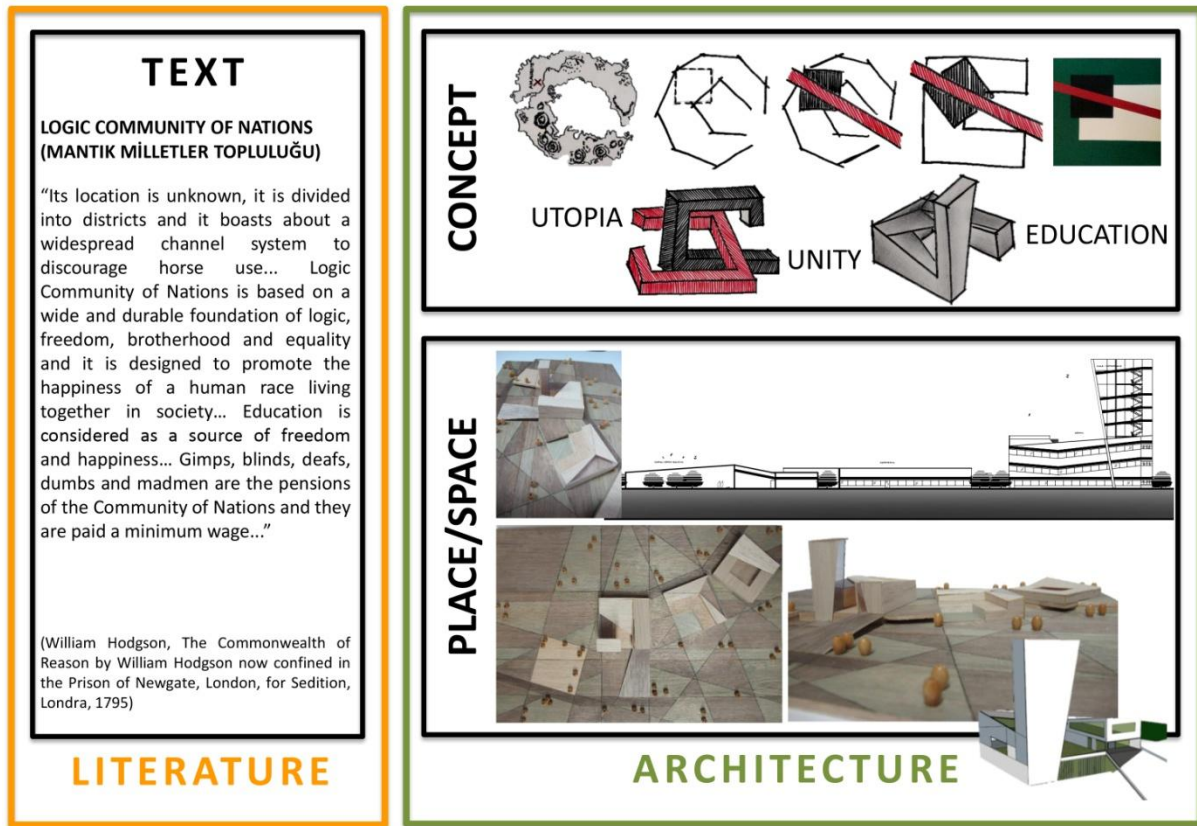
**Table 4.** Designing the place: Arbitrary Country (student: Murat Gökdemir)

The project based on the imagined Logic Community of Nations place utilizes the concepts of ‘utopia and unity’ to express the relationship between text and architectural representation. At this point, the conversion of the text describing the city starts with the clues the designer received from the marked piece of text:

“Its location is unknown, it is divided into districts and it boasts about a widespread channel system to discourage horse use ... Logic Community of Nations is based on a wide and durable foundation of logic, freedom, brotherhood and equality and it is designed to promote the happiness of a human race living together in society. The only limitation of freedom is the respect that a person has for the freedom of the other... Education is considered as a source of freedom and happiness. Public schools are the property of Community of Nations and all children between the ages of four and fourteen go to these schools. Teachers are elected annually - men should be thirty years old and a family man and women should be twenty six years old and a mother at the same time. No religious doctrine is taught in school. After age fourteen, all the children go to the National Military Academy and a bayonet with a rifle are given to them... Gimps, blinds, deafs, dumbs and madmen are the pensions of the Community of Nations and they are paid a minimum wage...” [2] (pp. 502).

The map describing the Logic Community of Nations with reference to an open-ended circular representation led to the abstraction of a cube in the project. That very cube transformed into three pieces of constructs and an unlimited number of geographical segments through a random act, all the while the ‘anonymity of the place’ invited a random approach to propagation. As the squares evolved into volumes and creating the relationship between the place and the space as an educational structure, intellectual perspectives towards the concept of utopia were realized through this function (Table 5).

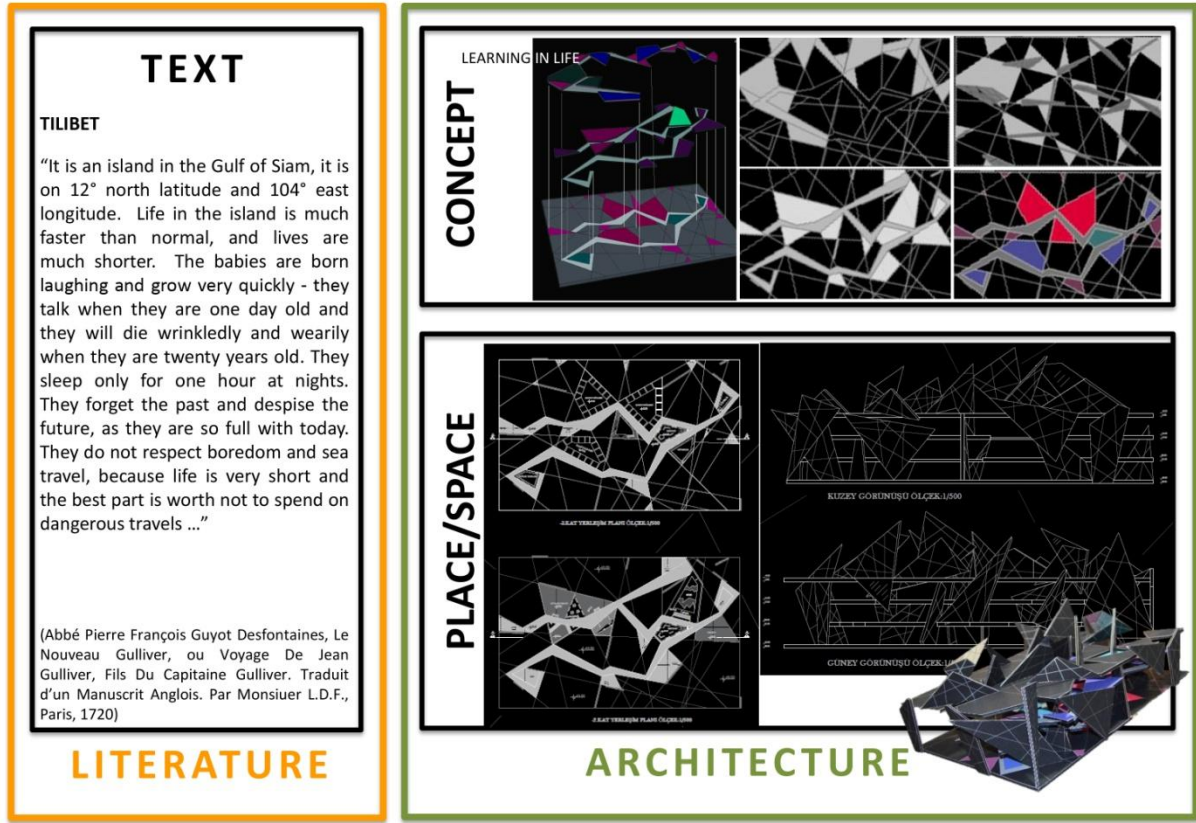


**Table 5.** Designing the place: Logic Community of Nations (student: Gamze Çelik)

The project based on the imagined Tilibet, in turn, place utilizes the concept of ‘learning from within life’ to express the relationship between text and architectural representation. At this point, the conversion of the text describing the city starts with the clues the designer received from the marked piece of text:

“It is an island in the Gulf of Siam, it is on 12° north latitude and 104° east longitude. Life in the island is much faster than normal, and lives are much shorter. The babies are born laughing and grow very quickly - they talk when they are one day old and they will die wrinkledly and wearily when they are twenty years old. They sleep only for one hour at nights. They forget the past and despise the future, as they are so full with today. They do not respect boredom and sea travel, because life is very short and the best part is worth not to spend on dangerous travels ...” [2] (pp. 782).

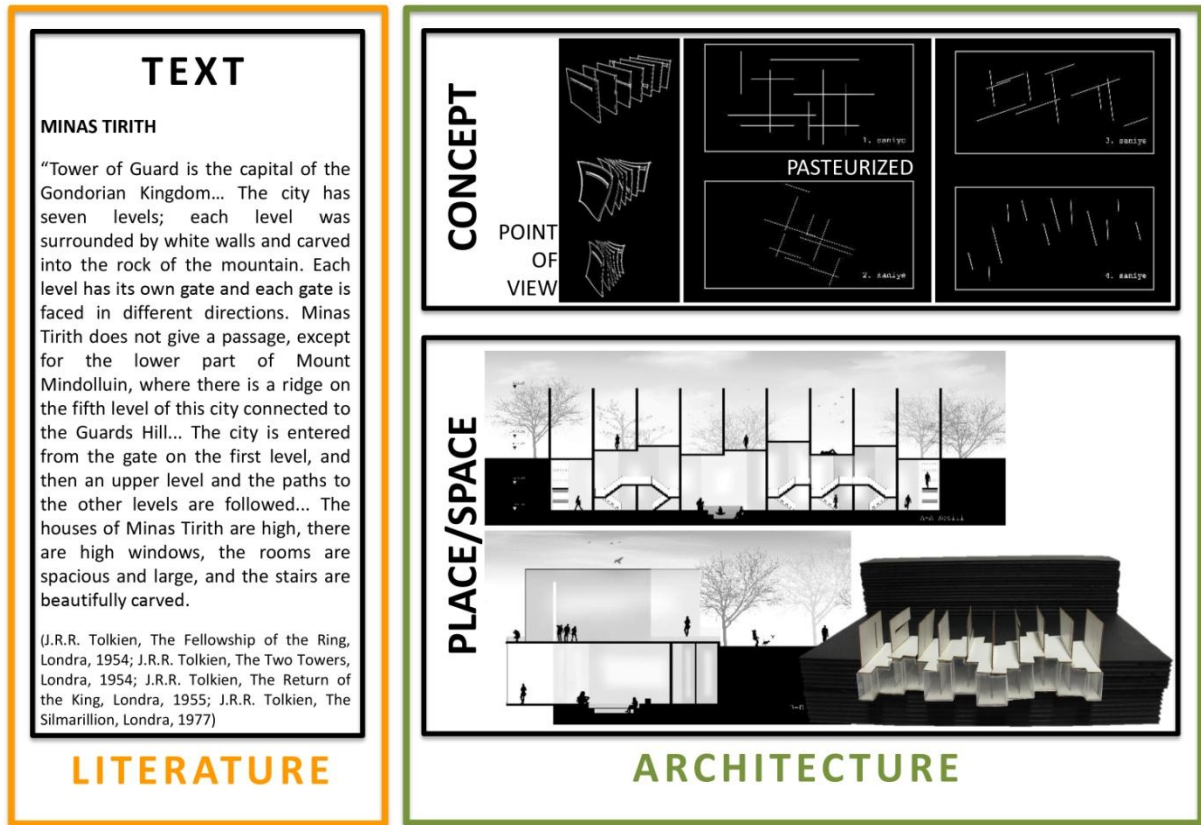
The rapid flow of time in Tilibet city leads to some thinking about learning through living with a view to accelerating education. Without a clear distinction of the place and the space, the city evolves into an area of life and education with all its bells and whistles (Table 6). All the spaces are designed to contribute to the education of the users as they move along inside the city. The assumption of library function by a simple bus stop was emphasized through the aggressive attitude on configuration. The philosophical perspective the narrative emphasized literally was represented in the architectural form, through surfaces and planes which are similar but not identical.

**Table 6.** Designing the place: Tilibet (student: Seher Sungur)

Finally, the project based on the imagined Minas Tirith place utilizes the concepts of ‘perspective and pasteurized’ to express the relationship between text and architectural representation. At this point, the conversion of the text describing the city starts with the clues the designer received from the marked piece of text:

“Tower of Guard is the capital of the Gondorian Kingdom, it was known as Minas Arnor, Tower of the Sun, before... The city stands on the top of the Guardian Hill, the outpost of Mount Mindolluin at the easternmost end of Mount Ak forming backbone of the old world, and it was built to take full advantage of its location. It has seven levels; each level was surrounded by white walls and carved into the rock of the mountain. Each level has its own gate and each gate is faced in different directions. Minas Tirith does not give a passage, except for the lower part of Mount Mindolluin, where there is a ridge on the fifth level of this city connected to the Guards Hill... The city is entered from the gate on the first level, and then an upper level and the paths to the other levels are followed... The houses of Minas Tirith are high, there are high windows, the rooms are spacious and large, and the stairs are beautifully carved. Both the gates of the houses and the public buildings, as well as the arched passageways, are decorated with carvings and strange, old letters... Minas Tirith is known with its Houses of Healing, a group of beautiful houses on the sixth level. They are surrounded by a lawn with trees on it and the only garden in the whole city...” [2] (pp. 527-528).

The project built up its geography in a perspective loyal to the narrative provided in the text, and designed an educational structure through the selected concepts. The movement of the linear representations converted different sequential states into forms to develop the mass construct of the project, which was in turn expected to act as a monument in the locale. For, the literary expression of the narrative emphasizes a monumental nature through its descriptions verging on magnificent. The plates placed on the horizontal and vertical axes help establish the borders between the space and the place, and enable different alternatives on the plan and section planes (Table 7).

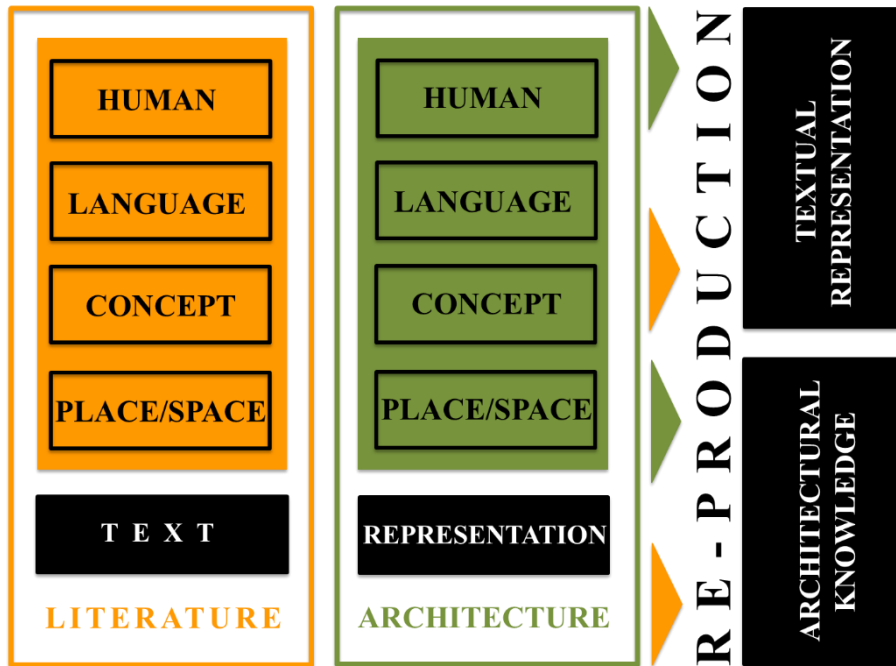
**Table 7.** Designing the place: Minas Tirith (student: Yasin Bal)

In a nutshell, it is pretty clear that the six imaginary places and the six narratives provided with reference to them, provided as examples here, entail both architecture and literary codes. Such codes could arguably be considered as input for the relationship between the representation and text against a background of interdisciplinary methodological synergy.

#### 4. RESULTS AND DISCUSSIONS

The textual representation of architecture can contribute to the development of an interdisciplinary methodological model in design education on the basis of the wealth of meaning on offer. The studio experience covered in the present study, as an area to generate interdisciplinary knowledge, exhibits an example of how the relationship between the text and architecture could be perceived as a theoretical as well as practical model. The said production of knowledge represents the intellectual experience and accumulation to serve as the basis of any concrete expression. In this context, a body of architecture which assumed structural, semantic, and pragmatic values could successfully integrate the abstract and the concrete space [27] [28].

The interdisciplinary field of knowledge covered in this article, in turn, arises as a conclusion of the form of reproduction with reference to the associates of the disciplines of literature and architecture (Table 8). The human, the language, concept, place/space are both the objects and the means shared by both disciplines. The matters of representation which constitute the theoretical/practical existence of the discipline of architecture, and the text which is the essential material of the discipline of literature, in turn, could be considered where the two disciplines diverge. The shared and distinct features named above, considered as a form of reproduction, leads to the production of textual representation and architectural knowledge. In a similar vein, in case of a potential replacement –i.e. the use of text in the discipline of architecture, or the use of representation in the discipline of literature–, different meanings/interpretations could arise such as the representation of text in architecture, or the literary production of architectural representation.

**Table 8.** Relation between texts and architecture as an interdisciplinary togetherness

Having experienced the studio, the students thought about the duo of place and space in architectural design, with reference to the Dictionary of Imaginary Places. Each of the architectural projects produced presents an example of creative architectural work, where they expressed their subjective interpretations while remaining strictly associated with the textual material at times. Through the studio process where each narrative from the Dictionary of Imaginary Places could serve as a distinct and special story, the production of place and space was arguably taken to an abstract level expressing associations. (5)

In conventional architectural education, a studio experience based on the association of the student and the supervisor prevails, provided that a wider theme is kept in mind. The experience of designing/creating-space/building-place, based on a textual material or a story, on the other hand, has a focus on the student, and renders the supervisor as a mere guide in the process. The students, on the other hand, engage in the identification of the place and space requirements presented in the text, designing of the place, mass-construct, identification of the functions assumed as well as the alternative solutions for such functions, while the designs were expressed through two dimensional architectural drawings and three dimensional models. This helped render textual narrative as a means to serve spatial guidance.

In conclusion, the following assumptions could be listed as the products –against the background of architectural education– of the studio experience investigating the relationship between the text and architecture, and using the design process as an interdisciplinary action:

- Architecture is an interdisciplinary area of production.
- The experience of design through the text is a creative process for the design studio.
- The theoretical and literary aspect of architecture was found to be as important as its practical aspect.
- The students' observation of the design process as something comprised of interconnected steps, enhanced the success of the studio arrangement.
- The studio arrangement and steps enabled the students to assume a participating attitude.
- The students play a more active part in the studio process, while the supervisors recede to a more passive one, serving as a guide only.
- The ability to repeat the theme of the studio with other texts offers the premise of divergence of alternatives in interpretation.
- The ability to internalize the text found its successful reflection on the products developed. In this context, the motivation levels of the students grew.

Given the existence of innumerable alternatives of experimental media on offer in architectural education, the original perspective of this article would have the conclusions discussed here serve more to remind the reader that they are intended to foster debate, rather than as concrete points.

## 5. NOTES

- (1) The studio on the theme ‘Designing the Place’ was executed personally by the authors. The studio took place with 17 students; and 3 projects selected from each group provided a sample of 6 projects in total.
- (2) The concept of narrative strategy discussed by Allmer refers to the layers of narrative provided by the author. See Allmer, 2009, p. 168. [29].
- (3) In this context, the “remark” refers to both a verbal and a textual meaning.
- (4) For a study on the studio experience on this matter, see Hisarlıgil, 2012. [8].
- (5) On this matter, Tuğluk noted that any approach which emancipated the space from a mere objective existence, and took it to the associational and experiential field would be perceived as interpretations derived from a query of the artistic side of the experience. See Tuğluk, 2012, pp. 2-3. [30].

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