Production of Representative Spaces in Architectural Education through Instrumentalization of the Concepts of Ekphrasis and Hermeneutic

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Abstract: Nowadays, architecture has been inquiring about the production of meaning and representation in architecture in addition to building technology and spatial organization. In this study, the ekphrasis and hermeneutics reading methods, which were acquired from different disciplines, were used and analyzed as instruments for producing representative space in architectural education. This study aims to use the concept of ekphrasis as an instrument, which transfers meaning between written representation and the production of representative spaces. In this context, the spaces mentioned in the novel by Ayn Rand entitled "The Fountainhead" were transformed into representative spaces using hermeneutics reading by the students of architecture. In a sense, this study aims to create the fusion of horizons between the the author's discourses about the architectural environment in the novel and the reader (students of architecture). It was observed that this study enabled the establishment of a strong bridge among the student, space, and literature. Each new concept, such as ekphrasis and hermeneutics, would add new meanings to the instrumentation design education and enrich the styles of thinking and performing.

Keywords: Ekphrasis, hermeneutic, architecture education, Ayn Rand, fountainhead

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Introduction

Nowadays, architecture has been discussed on the basis of the representation of architecture in different disciplines. Architecture produces meanings in various platforms, thereby diversifying and multiplying its expression through the relationships of these meanings with many fields of life such as art, philosophy, science and literature, and through the meanings reproduced on the basis of these relationships. Therefore, it transforms into a representation and disclosure that is expanding continuously. The inquiry of architectural representation in the world of design requires architectural education to be redesigned. In this context, the concepts, values, methods, and elements related to different disciplines could be used in architectural education to produce, analyze, and interpret the architectural design. This would provide the enrichment of the repertoire to be used by the student for interpreting and transforming the meaning as well as improving creative thinking. Architectural education's main objective should be to enrich the probabilities and open them for discussion, rather than making definite expressions.

In this context, this study is considered as an essay that has been developed to question the architectural education concerning the conditions mentioned above. This essay is also aimed to be developed within an interdisciplinary relationship and a mutually permeable structure. In this framework, the meanings produced by architecture and representation, the relationship between verbal and visual representations, and literature tools in architecture have been identified. The concepts of ekphrasis and hermeneutics which are used as tools for interpretation between different disciplines, have a suitable potential for communication to achieve this purpose. Ekphrasis has particularly been used as a popular tool between architecture and literature due to its visual-verbal representation relationships. In this regard, this study aims to instrumentalize ekphrasis and hermeneutics concepts and discuss the possibilities that this perspective could create in architectural education.

This study aimed to produce physical (drawing, model) representative spaces by using the texts, which depict the spaces mentioned in Ayn Rand's novel, "The Fountainhead". The purpose is to look at architecture from the perspective of literature under the roof of architectural education. The concept of "ekphrasis" is examined on the basis of the architecture-language, space-text contexts, which set the course of the study. This study will discuss the answers to the following questions based on the transformation of the space created in the text into a physical (drawing, model) representative space:

- How could we benefit from literature and philosophy concerning representation in architectural design?

- Is it possible to experience and produce a physical representative space (drawing, model) based on a space created in a text?

- How could ekphrasis and hermeneutics be included in architectural education as tools for producing representative spaces?

Scope and Methodology

Architecture is a discipline that interacts continuously with other disciplines and enriches through multidimensional inquiry. This study aims to perform the spatial design within the context of architecture, literature, and philosophy. In this context, the questioning and experiencing architecture, literature, and philosophy within the design education lead to the necessity that space should be reviewed in its physical dimension as well as its dimension of visual-verbal space. Literary works shape the space as a means of expression to better transfer the plots to the reader. In the literature, it is a common method to create real or imaginary spaces in the readers' minds and ensure that they experience these spaces. This enables the fictional architectural expressions and spaces to turn into messages waiting to be understood.

The method of this study involves a literature review, reading, experiencing and discussion. The concepts of ekphrasis and hermeneutics, which are the methods of experiencing in this study, were analyzed regarding their definitions, existence and their radius of action. Then, the association of ekphrasis with the representative space production would be discussed within the framework of an experimental study in architectural education. In this study, ekphrasis was instrumentalized within the relationship established between architecture and literature (verbal-visual), and the concept of representative space was emphasized frequently. Therefore, the writing domain spaces, which were fictionalized and depicted in words within the texts in the literature, were tried to be transformed into visual representative spaces.

Fusion of Horizons: Architecture and Literature

Literature is a textual repertoire that strengthens the relationships between collective memory and spaces. To understand the relationship between architecture and literature, it is necessary to look at how the meanings produced by these two fields of art intersect. Given that the essence of one is visual and that of the other is textual, it may not be very easy to establish a relationship between these two disciplines the first glance. However, literature and architecture often come together within the framework of "representation". How architectural space is represented and interpreted in the narrative, what architecture contributes to the narration as a tool of representation, and how it finds an existence for itself as a part of the imagery in work are worth examining from the perspective of both the architect and the person of letters. In both of them, there are issues to be narrated and reader-user experimentation.

Discussing architecture and literature, Gadamer states that meaning is essential for both branches of art. Meaning in architecture is related not only with function and its relationship with the environment but also with the time it points out in the course of history. He also does a similar reading for literature. To him, literature is situated at a borderline between pure aesthetic thought and time-space which is also represented by architecture. Just like architecture, literature also has the potential to make things of the past available at present. Spurr (2012) underlines these two important points that he bases on this philosophical foundation; the first of these is that both fields of art define the world we live in, and the second is that art in a general sense is a cultural phenomenon that represents social and cultural meanings that are innate in its nature.

According to Gadamer, the fusion of the horizons of the past and the present during the act of understanding and consequent blending of the interpreter's horizon with the meaning horizon of the text to be interpreted is necessary; that is, the text should be blended with the horizon of the meaning (Japp, 1995). As can be inferred from all these, interpretation means the interpreter's evoking the texts that stand out there independent of him, and in a sense, giving them life. Each text comes into the light again in the language of the interpreter. This is not a reproduction, but the fusion of the horizons (Çağan, 2007). The interpreter cannot interpret a text independently of his/her own life and expands the text by blending it with his/her own experience. The question and answer dialectic ensured the fusion of the horizons. What makes this possible is that both are universal and exist in the being. Thus, in the encounter with the horizon of the text captured in reality, it enlightens the individual's own horizon and guides him/her to open up and understand himself/herself. Language is used as an instrument that is related to such a universality in which horizons blend with each other (Palmer, 2002). What Gadamer refers to as "the fusion of horizons" is the rapprochement of the individual's inner world and the inner world of the text to each other. Literature is a textual repertoire that strengthens the relationships between collective memory and spaces. It creates new understanding practices by penetrating the meaning layers of spaces. It carries traces of social breakages (Sönmez, 2007). Therefore, it is necessary to see the relationship of architecture with literature as an instrument that develops understanding architecture and productive skills.

What Ekphrasis and Hermeneutic Thinking Correspond to in Architecture

Ekphrasis: Definition, Concept

As a literary concept, Ekphrasis means explanation, and it is a Greek word derived by combining the prefix "ex-" (out) and the verb "phrazein" (point out, explain) (URL 1). The origin of the term ekphrasis, which started to be referred to more frequently in Western literature especially as of the 20th century, dates back to Ancient Greece. Oxford Classical Dictionary defines ekphrasis as the "verbal representation of something"

(URL2). W. J. T. Mitchell, who studies the concept of Ekphrasis intensively, defines it as "verbal representation of visual representation, giving voice to silent objects of art, presenting a rhetorical depiction of a work of art, and verbal depiction that aims to bring (reminisce) the picture to the attention of the mind" (Mitchell, 2005, p.127).

The concept of ekphrasis has been translated to Turkish by Dr. Özkan Çakırlar as "resimbetim" (pictorial depiction). Uzundemir, on the other hand, defines the concept as "written representation of a visual work of art that deals with the relationship between two different fields of art, one of which uses colors and shapes, and the other of which uses words and appeals to senses, emotions and imagination through visual images or writing (Uzundemir, 2010, p.13). According to a definition adopted by many researchers, ekphrasis is "the representation of a visual representation through language". Visual representation, which Heffernan mentions and basically includes plastic arts such as sculpture, architecture, and miniature, has been reduced to only the art of painting, and today ekphrasis is perceived in its simplest and general sense as the recreation of the art of painting through poetry (Ulu & Şahiner, 2010). The concept of ekphrasis also deals with the fields of film, photography and architecture as well as visual works of art related with literature such as sculpture and painting. The objects handled in these fields can be real or fictitious. What is important here is understanding how visual arts and literature come together, and the revival of the image from the depiction of a visual image. This can be achieved through poetry as well as prose, story and, as will be addressed in the study, through novels, and it can also be in the form of the depiction of a visual work of art included in the literary text. The concept of ekphrasis, which is increasing attracting the attention of many academics and researchers, has recently gone through an expansion of meaning. Especially studies conducted on poetry are evolving into the application fields of various writing types and visual arts such as painting, cinema, and photography.

Hermeneutics: Definition, Concept

While the term "hermenia", which has been translated into Turkish as "interpretation", is the noun form of this verb, "hermeneutics" is translated into Turkish as "interpretation knowledge" or "interpretation science." The term derived from "hermeneutes" means "translation" and is passed to the western languages over the Latin word "inerpretatio." In ancient times, "hermeneutics" was used in the meanings of "tell", "explain", and "translate", and the common point in all these meanings is "to make something comprehensible" (Palmer, 2003). The history of hermeneutics dates back to all efforts of humanity to understand and interpret all over the period of their existence. Hermeneutics, which started with the Greek philosopher Plato (427-347 B.C.) in ancient times and was shaped within the ancient Greek culture, is an understanding of art as well as a scientific thinking method (Özlem, 2003). With the use of hermeneutics, which appeared in the philosophical works of Schleiermacher (1768-1837) and Dilthey (1833-1911) and could not earn the place it deserved until the 1960s, in the works of Gadamer as a method and Heidegger's using it as a general

method in sciences related to human beings, it has become a model in not only understanding in general but also understanding the entities in the world such as interpreting, explaining and creating a discourse (Şenyiğit & Tefek, 2019).

Accordingly, although it may seem appropriate to translate "hermenia" as "interpretation" concerning the etymology of the term, the daily use and origins of the word point to "analysis" or "explanation." It is seen that especially in daily use, the word has connotations such as "subjectively interpret, subjectively explain, make it subjective or expresses in one's own style" (Sev, 2017, p.78). Within this context, it can be said that "meaning" and "communication" skills rather than "interpretation" outweigh. Hermeneutic approach, which started to influence the world of science and thought as of the mid-19th century, has enriched its classical thought system through feeding on different theoretical frameworks over time and achieved to become one of the traditions that could not be ignored in the academic circles, especially those dealing with social sciences (Gulenc, 2017).

To Gadamer, a work can be understood after it passes through the semantic filter of the reader. The message of the text varies depending on the reader. And this approach brings along polyphony. An understanding independent of human's life, world view, culture, and prejudices cannot be conceived. Understanding and interpretation are realized as a result of the fusion of the horizons of the text and the reader, and thus meaning is expanded. Gadamer names this situation as "the fusion of horizons" (Gadamer, 2002). Fusion of horizons is an open process, and in this process, the same text applies to the lives of different readers in different ways. Although the reader is always the same person, his/her existential ownership of the text leads to different results. As each understanding is a different one, interpretation is revised indefinitely according to Gadamer. Since the target now is not the determination of the text's objective meaning, as time passes by, new meaning horizons of the text appear, and in this way, meaning permanently renews itself in the course of history. In Gadamer's own words, "but the discovery of the real meaning of a text or a work of art is not something to be finalized; it is in fact a process extending into infinity" (Gadamer, 2009, p.48, Varlik, 2017, p.181)

Experiencing is always what is actual/current, what is about to be born, the new one, and what is happening. We see that a sharp distinction is drawn between interpretation and experiencing. "Do not interpret the texts," says Deleuze, "instead of interpreting, try and experience them." He advises not to try to interpret them, but to look at how the texts function, how they influence you, and what connections they make possible. He recommends the reader not to read as if trying to encrypt a code or reveal a hidden message, but to read to involve himself / herself in the flow coming towards him/her, to turn into something else, and to discover his/her own body without organs (Yucefer, 2017, p.193).

Instrumentalization of Ekphrasis and Hermeneutic in Architectural Representation

To Pallasmaa, structures and architectural metaphors frequently appear in poetry and literature. Therefore, an architect can feed on other arts such as literature, painting, and cinema. The images created by these arts can support architectural thought, and even directly use it in the architectural context (Pallasmaa, 2011). As Libeskind puts it, "Architecture cannot exist without literature, language and music" (Libeskind as cited in Maden and Şengel, 2009). In this context, it is envisaged that examining the relationship of architecture with other fields of art, especially with literature over the concept of ekphrasis, and turning the depicted space into representative space in architecture will open new horizons in architectural representation.

There are different forms of ekphrastic space. Texts can basically be divided into two different groups: those that discuss a built space and texts that fictionalize imaginary worlds. In both cases, space is fictionalized again by the reader. In this context, there is a possibility of experiencing a new production of an architectural space produced in the text through ekphrasis. The clash of the person's horizon with the horizon of the text will enable a meaning transfer to form between the text and space. Gadamer says, "reading by understanding is always a reproduction, performance, and an interpretation." Literature, especially its artistic form, the novel can find its original existence only by being read. Besides, Gadamer argues, "No representation but literature carries such strong traces belonging to mind, and at the same time it is so dependent on the mind that is reading it" (Gadamer, 1999, p.160). In this respect, representative spaces in literary texts convey the meaning to the reader through images and metaphors. Some writers and poets who used visual (spatial, architectural) narration have sometimes played an important part in the construction of architectural discourses. The novel by Ayn Rand called "The Fountainhead" is also a significant keystone in the modernism movement's manifesto in this context.

Ekphrasis Space Production in the Context of Ayn Rand's Novel, "The Fountainhead"

Study Limitations and Process

Like in other interdisciplinary studies, it is critical to identify the borders of this study. First of all, the "architectural production" and "ekphrasis" domains are tried to be combined to ensure the combination of architectural education and literature, which is the starting point of this study. The fact that the borders of both concepts are ambiguous and available for expansion enriches the study. The absence of borders brings this study to an experimental level. In this study, the author and philosopher Ayn Rand's novel, The Fountainhead, is examined within the context of the interior

course in architectural education; and, it is aimed to produce representative spaces (ekphrasis spaces).

In the first two weeks of this study, which scheduled as two hours per week, the concepts associated with different contexts, such as space-text, architecture-literature and visual-verbal, were presented by the coordinator of the course (author). The concepts were enriched with the discussions performed during the lesson plan. In the workshops, students were divided into groups of 2-4; it is ensured that all students obtained and read the novel before this study. First of all, the spaces depicted in the novel were tired to be understood and interpreted by the groups. It was then expected that a minimum of three spaces would be identified among the architectural spaces mentioned in the novel to perform analysis and create draft designs and models based on the spaces depicted in the novel. To ensure diversity in the studies, the course instructors ensured that the texts depicting spaces in the novel were studied by at least two different groups. Representative spaces were produced based on the depictions of spaces interpreted by the students through hermeneutic reading, and discussions were made every week on the produced spaces. Therefore, this study was improved on the basis of criticisms. This study was finalized at the end of the semester with the posters and models, which involved drawings and models of the representative spaces. In conclusion, the spaces, which were produced as a result of the ekphrasis readings that intersect architecture and literature during 15 weeks within the framework of the course on interior design at Cukurova University, Department of Architecture, enabled the students to discover the potentials of the relationship between space and text. Therefore, evaluations were made on the transformation of imaginary spaces belonging to the world of literature into representative spaces through a workshop, in which the students used their imagination to objectify the spatial fictions mentioned in The Fountainhead, a novel written by Ayn Rand.

Summary of The Fountainhead

The Turkish Translation 2003 3rd edition of the novel "The Fountainhead" has been used in this study. The novel is about "individualism and collectivism in human's spirit." The protagonist Howard Roark is an architect who strongly adheres to his ideas and ideals, and believes that no one should imitate someone else's style in any area, especially in architecture. All other characters in the novel want him to relinquish his values in varying intensities, but he keeps his determination. A very bright and young architect, Howard Roark is expelled from the school of architecture, although he is in his last year of study. The reason is that he has refused to make drawings that comply with the traditional order of the school. His friend from the school, Peter Keating, who graduated at the top of his class, on the other hand, is praised at every opportunity due to his projects complying with the traditional order, and this situation brings him continuous success. Roark starts to work for the architect Henry Cameron, whom he admires. When Henry Cameron retires and Roark gets in a financially difficult situation, he starts a small office for himself. As a result of his non-compromising style

which does not satisfy the customers, he closes the office and is forced to work at a Connecticut granite quarry. Roark leaves his job at the quarry to design the building (Austen Heller House) of one of the leading persons of New York and continues to work as an architect.

In the novel, other buildings designed by Howard Roark are depicted such as a temple (Stanford Temple), a house planned to be built outside the city (Gail Wynand's House) and Cortland Houses, which is a public house project (he blows off this structure since it was not built according to his plan).

## Representative Space Production in Interior Space Design Studio

Real or imaginary spaces and cities mentioned in the literary texts usually create visions in the readers' minds through strong depictions to ensure that the readers feel present in that atmosphere. The five spaces that were mentioned orally through strong depictions in The Fountainhead were transformed into representative spaces by architecture students. In this transformation, first of all, the novel was analyzed in a discussion platform through hermeneutic reading. Then, the design process started for each student, using a modeling technique to express the third dimension. The construct of the design was tried to be explained through the posters.

Text 1: Austen Heller House

"… The house in the drawings looked as if they had been designed not by Roark but by the rock he was standing on. It was as if that rock grew, completed itself, and achieved the purpose it had been waiting for years. The house consisted of broken planes, just like the rock below it. Just as the rock was rising, so was it. Step by step, in masses. Then, all those masses were combining as a coherent whole. The walls were made of granite identical to the rock below. It looked as if they extended their vertical lines towards the air. The verandas made from concrete with large protrusions had the silver color, of silver just like the sea downwards. They were also like the extension of the waves and the straight horizontal line […]" (p. 99). "[…] "Speaking of which, I also want to thank you for the precautions you took considering my comfort. I see so many things I did not think of. You have planned it all as if you were aware of my needs. My room, for instance, the place which I need the most. You have placed it in a dominant point. I see that it is also a dominant point when looked from outside. Then, that room opening to the library, the living room being away from there, positioning of guest rooms in places where they cannot bother me with their noises. You have thought of me so much […]" (p. 110).

Table 1.

*Austen Heller House Representative Space Design*
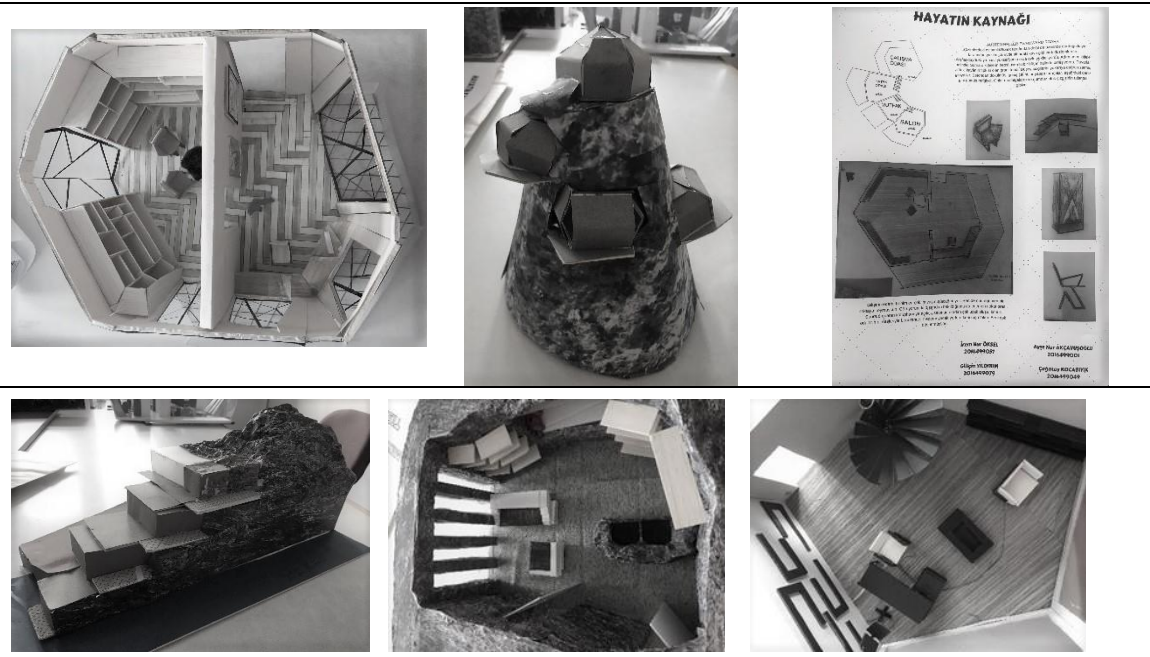
Text 2: Roark's Office

"[...] It was a huge and only room on the top floor of an old building. It had a large window overlooking all roofs. Through the windowsill, he could see the strip of Hudson River. When he pressed his fingers onto the window, tiny tins were passing below his finger like spots. In the room, there was an office desk, two chairs and a big drawing table. It was written on the glass entrance door "Howard Roark, Architect [...]" (p. 103).

Table 2.

Roark's Office Representative Space Design
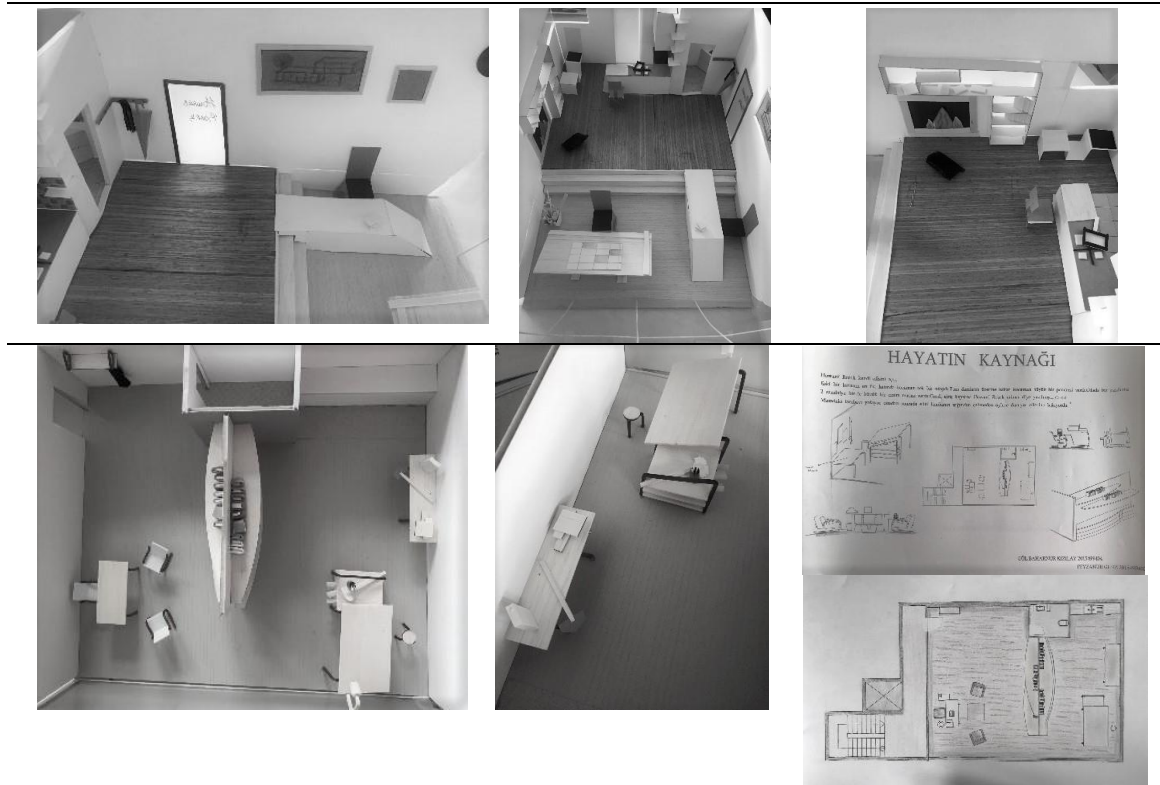
Text 3: Gail Wynand's Loft

"[...] The loft he lived in was on the 57th floor of a big hotel. He was also the owner of this hotel in the center of Manhattan. As he turned his head, he could see the whole city under his feet. The bedroom was a glass cage above the loft. The walls and the ceiling were made of huge glass plates. Whenever he wished, he could cover those walls with light blue curtains. However, was no way of covering the ceiling. While lying on his bed, he could see the stars, watch the lightning and bolts, and feel the rage of rain drops that came up over him and stayed there [...]" (p. 333).

Table 3.

Gail Wynand's Loft Representative Space Design

Text 4: Roark's House

"[...] Where are you staying, Roark? -In a flat.
What is it like? -It is a single room.
What is in it? How are the walls? -Covered with wallpaper. Discolored.
Furniture? -A desk, chairs, bed.
No. Let me know the details. -There's a wardrobe. There is a chest of drawers; the bed is in the corner, next to the window. A big table on the other side[...]
Is it leaning on the wall? - No, I pushed it to the corner of the window and the wall. I work there. There is a chair, an armchair, a floor lamp, and magazine shelf that I never use. I think that's all.
No carpets? Curtains? -I think something is hanging on the window, and there is a carpet. The floor is neatly polished. It is old but nice wood.
I would like to think about your room tonight. On the train [...]" (p. 399).

Tablo 4.

Roark's House Representative Space Design
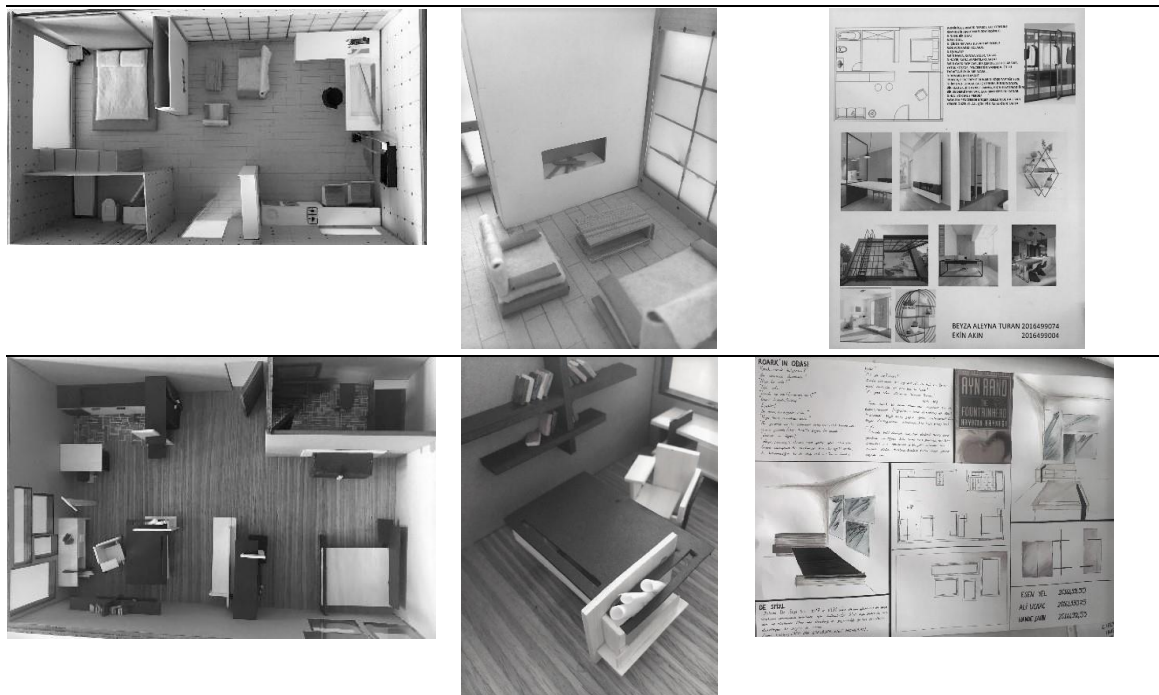

Text 5: Wynand's House

"[...] Wynand's house was on the hilltop across them. The land was made up of terraces, which formed the hill. The house was in the form of perpendicular rectangles and ended with a plane extension. It was in the form of blocks receding step by step. Each of those blocks was a room. The height and shape of each was separating the floor step by step. It was as if it moved slowly from the living room forming the first step, and formed the next step on by one. Each was a little shorter, a little sharper. It was like the movement of the terraces moving up the hill was continuing, being emphasized, speeding up and culminating in a staccato final... I watched the color changing on the walls. While you are drawing this house, Howard are you calculating what the light will do to that house at each hour of the day? Are you in controlling the sun? [...]

[...] The railings she slipped his hand along, the walls surrounding the air he breathed, the switches she pressed on with her fingers in the evening. The light coming through the cables Roark installed in the walls. The fire burning in the fireplace in the evenings in August. In the fireplace he built by bringing stones together like in his drawing [...]

[...] Wynand was watched her walking in the room, going down the stairs, and standing at the window. I never knew that a house could be drawn to fit a woman just like a dress. With each angle and piece, this is a frame for you. Sized according to your height, your body. Even the smell of the walls befits your body smell. It fits strangely. This is Staddord Temple here. But it was built for one person, and it belongs to me. That was what I wanted anyway. The city cannot touch you here [...]" (p. 510)

Table 5.

Wynand's House Representative Space Design
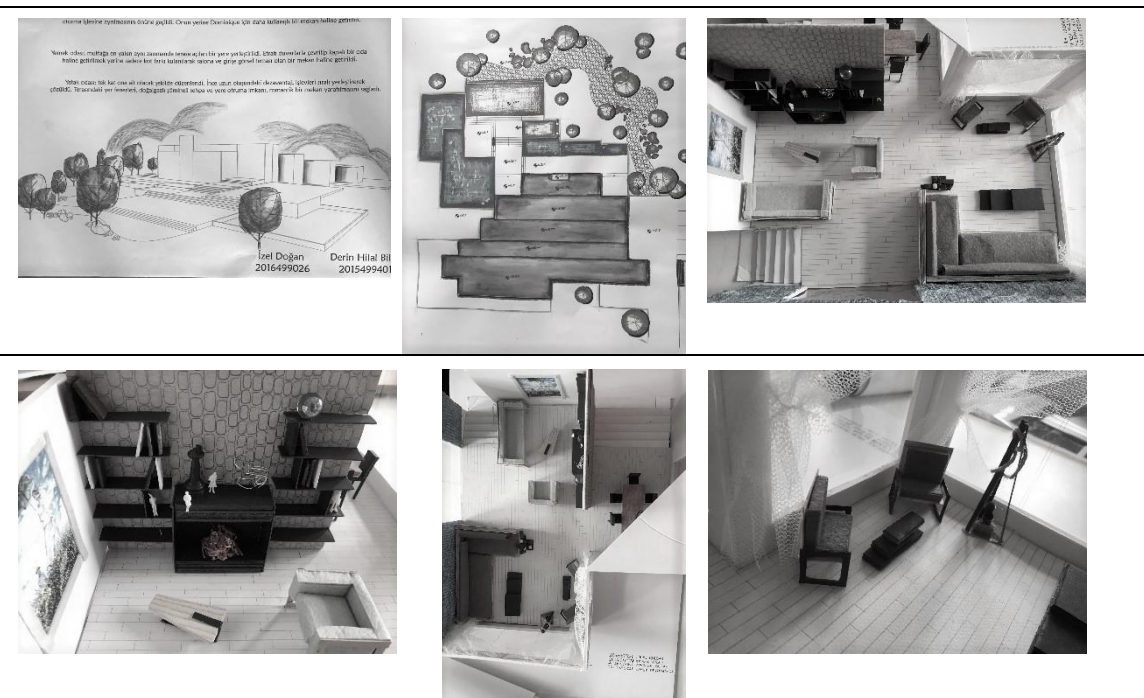
Discussion and Conclusion

Literature builds real or fictional spaces within its own field. Sometimes, this location bears qualifications beyond the existing physical reality and creates images in our minds. Therefore, literature's power to create spaces has been used in different fields within the relationship between architecture and literature. In architecture, which aims to create a new product by compiling information belonging to multiple disciplines, there is the available information on physical space; however, no definite formula is available. The construct of the architectural designs is sometimes produced through clearer methods or sometimes through intuition. This study focused on the transformation of the written text into the physical space. During the transformation of

a textual concept into a physical space based on its contextual traces, it was tired to move the concept to a new location, to attain new meanings and be used.

In the literature, ekphrasis could be defined as the fictionalization or rebuilding of architectural space in literary form; however, there could also be a reverse perspective by transferring a space, which is created for the first time in a literary domain, into the architectural design. The basic characteristics of ekphrasis, which are the relationship of viewer/reader connection, interpretation, storification and the transfer of both structural and contextual content, could be visible in the representative spaces. In this context, the aim was to embody a space mentioned in a literary text in the architectural representation, through ekphrasis and hermeneutics' instrumentalization. Therefore, the use of ekphrasis and hermeneutics became an essential tool in transferring the meaning within the process of evolving a space mentioned in a text into architectural representation.

As observed in this study, ekphrasis could determine a route regarding enabling mutual permeability between two disciplines while creating the field for a flexible and intuitive combination. In terms of the relationship between architecture and literature, this type of reading and the use of ekphrasis and hermeneutics as design approaches in the production of representative space are open to discussion; however, it involves extremely interesting references as a style of thinking. "Instrumentalization of ekphrasis and hermeneutics" in architectural education, which is the thesis of this study, has focused on the use of tools belonging to different fields of art or science, and it has emerged as a field of further discussion. This type of studies could certainly provide freedom for the designer to produce new ideas and establish new relationships. Therefore, the most productive result of this study is shaped around these relationships. In conclusion, it is believed that it would be a productive step to develop an education program based on the experiences where methods obtained from different disciplines are used within architectural education.

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