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### TODAY'S ARCHITECTURAL PRODUCTION AND ITS SIMILARITY WITH 15TH CENTURY ART PRODUCTION

### GÜNÜMÜZÜN MİMARİ ÜRETİMİ VE 15. YÜZYIL SANAT ÜRETİMİYLE BENZERLİĞİ

Cansın İlayda ÇETİN\*

#### ABSTRACT

Architecture and art both seek to persuade by appealing to people on emotional and intellectual levels, though they operate through different mechanisms. In architecture, credibility depends on functionality, aesthetics, and structural durability. The usability of a structure, its aesthetic appeal, and its cultural and social relevance strengthen its legitimacy. In contrast, art gains credibility primarily by evoking emotional responses and creating symbolic resonance. Its persuasive force lies in aesthetic richness and meaning, which allows the audience to accept the work as real and significant. Despite these differences, both architecture and art construct credibility through perception, affect, and experience. Architecture merges art with function, while art pursues meaning through sensation and symbolism. With this in mind, this article examines the parallels between 15th-century art production and today's architectural practice by using a qualitative, comparative, and interpretive method combining phenomenological observation, historical-theoretical analysis, and critical interpretation to explore architecture as both a physical and experiential phenomenon.

**Keywords:** *Art, Architecture, 15th century, Architectural Production, Similarities*

#### ÖZ

Mimarlık ve sanat, farklı mekanizmalarla işleseler de, insanları duygusal ve entelektüel düzeylerde etkileyerek ikna etmeye çalışırlar. Mimarlıkta güvenilirlik, işlevselliğe, estetiğe ve yapısal dayanıklılığa bağlıdır. Bir yapının kullanılabilirliği, estetik çekiciliği ve kültürel ve sosyal önemi, meşruiyetini güçlendirir. Buna karşılık, sanat öncelikle duygusal tepkiler uyandırarak ve sembolik bir yankı yaratarak güvenilirlik kazanır. İkna edici gücü, izleyicinin eseri gerçek ve anlamlı olarak kabul etmesini sağlayan estetik zenginlik ve anlamda yatar. Bu farklılıklara rağmen, hem mimarlık hem de sanat, algı, duygulanım ve deneyim yoluyla güvenilirlik inşa eder.

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\* Dr., University of Texas at San Antonio, School of Architecture and Planning,  
E-mail: [ilaydacetin@hotmail.com](mailto:ilaydacetin@hotmail.com); ORCID: 0000-0003-4895-0411, TX, USA.

Mimarlık, sanatı işlevle birleştirir; sanat ise duyum ve sembolizm yoluyla anlamın peşine düşer. Bu düşünceden yola çıkarak, bu makale, fenomenolojik gözlem, tarihsel-teorik analiz ve eleştirel yorumu birleştiren nitel, karşılaştırmalı ve yorumlayıcı bir yöntem kullanarak, mimarlığı hem fiziksel hem de deneyimsel bir olgu olarak ele alarak 15. yüzyıl sanat üretimi ile günümüz mimarlık pratiği arasındaki paralellikleri incelemektedir.

**Anahtar Kelimeler:** *Sanat, Mimarlık, 15. yüzyıl, Mimarlık Üretimi, Benzerlikler*

## TODAY'S ARCHITECTURE

Contemporary architecture is often defined as shelter imbued with symbolic or decorative meaning. To substantiate this definition, four comparative frameworks are particularly revealing: the contrast between Rome and Las Vegas, Abstract Expressionism and Pop Art, Mies van der Rohe and McDonald's, and the distinction between plain and ornate styles. Each comparison highlights the impact of Pop Art, which reasserted representation's importance in visual culture and reintroduced associative meaning into architectural discourse. As a result, architecture today embraces both perceptual expression and symbolic association.

Robert Venturi and Denise Scott Brown illustrate this shift in their reflections on piazzas. Initially interpreting them through the lens of Abstract Expressionism, they later realized this framework limited their understanding of urban life. They advocate instead for an architectural practice attentive to interstitial, "in-between" spaces-moving beyond rigid stylistic categories and acknowledging the richness of everyday environments (Venturi et al. 1977).

In parallel, Jacques Derrida's concepts of *supplementarity* and *différance* opened new theoretical possibilities for architecture. These ideas fueled deconstructivism, which challenged long-held assumptions about architectural practice: that beauty is the ultimate goal, function an unquestioned necessity, and dwelling the fundamental condition of architecture. By questioning these assumptions, deconstruction destabilized conventional ideologies of presence, utility, and order.

Still, architecture remains a constructive discipline, reliant on foresight, collaboration, and collective investment. While deconstruction unsettles these foundations, it also demonstrates architecture's capacity to reimagine itself as more than mere building-an exploration of meaning, ambiguity, and cultural critique.

Juhani Pallasmaa (2005) captures this deeper dimension of architecture when he describes it as "the art of taming limitless space and infinite time." For Pallasmaa, architecture is not only the construction of physical structures but also the shaping of spiritual and emotional experience. This dual character situates architecture as both practical shelter and experiential art that mediates between humans, time, and space.

Pallasmaa (2005) emphasizes two key points: first, that architecture is understood through movement in and around it, and second, that such bodily movement induces sensory and emotional responses that deepen our comprehension. Modernist architecture often privileged vision, and postmodernism reinforced this ocular bias. By contrast, phenomenological approaches highlight the multisensory character of architectural experience. Good architecture is not only seen; it is heard, touched, smelled, and felt. It engages movement and atmosphere, drawing the body into an active, lively relationship with space.

### **Process and Experience in Architecture**

In the words of Cündioğlu (2014: 59), “Architecture constructs the frozenness in space as well as the movement, flow, harmony and harmony in space”. The movement or flow of space is always related to the body and time. Therefore, the state of experiencing that occurs with the movement of the body in space can change over time and is temporary (Deleuze and Guattari, 2005). This relationship of the body with space creates the sense of space and this sense is subjective (Levesque, 2007). Accordingly, architecture is directly related to the body and our changing perceptions and has to constantly adapt to them (Rudolf, 1977). This situation emphasizes the unpredictability inherent in human nature and explains why Yona Friedman gives importance to the process rather than the result in his understanding of architecture.

### **Architecture And Space**

The word “space” is of Arabic origin and derives from the root “kevn”, meaning “to be”. Humans have always been in contact with a space since the moment they first came into being. Just as we consider the world itself as a space, we can divide spaces into smaller pieces with categories such as unlimited space, timeless space, natural space, and artificial space. The most important thing we need to know about space is that space is a ‘unit’ that can be so limitless that it cannot be expressed with four walls.

Space is seen as one of the important parts of feelings, sensations, and stories in life. Space is actually a way of expressing yourself. Just as a painter tries to convey his thoughts and feelings in a painting with colors, an architect reveals his mindset and feelings with the space he creates. For example, Daniel Libeskind designed narrow tunnels and dark spaces in the Jewish Museum to express what Jews feel. Every material, every color, every texture used while creating a space opens doors in the experience of that space. Thus, the scale of the space, which remains at 1/50 during the drawing phase, begins to move towards infinity with experiences. In a space that a writer or an architect describes with their own methods, each person lives and makes their own memories live. While the power of space can be the best form of expression for that person when used for good, it can also become a tool to make people's lives difficult. While a space that reminds you of a memory you loved in your childhood makes you feel at home and at peace, for some, the same space can remind you

of a memory to escape to. In this universe of infinite possibilities, perhaps space can be considered the beginning of something. Considering the spaces established with the possibilities of that age in every age since the first human, accepting space as the beginning and realizing that the production of space is a way of expression can be a guide on the way to understanding the world better.

### **Arrangement of the Space**

Architecture can influence how people interact with each other. Social ordering can vary encouraging informal interaction to the other extreme of restricting the movements of individuals.

The design of buildings can also dominate and control people. A simple example is the bump to slow down drivers. If that does not work, a traffic circle can slow traffic through (Ewing, 1999). To better understand, the role of disciplining spaces has been considered by beginning with Foucault and Markus. It is also important to consider the role of architectural surveillance and manipulation of nature in disciplining people.

Foucault's work is the exemplary on the role of architecture for disciplining people. His by Bentham's panopticon. The panopticon allowed an observer at the middle of the tower ers in cells at the edge of the tower. The setup allowed a guard to view the prisoners, could not tell if they were being watched. A prisoner would feel as if they were always being watched. This feeling of constant surveillance was the result of the architectural setup (Foucault, 1979). point here is that when architecture disciplines, "it does not matter who exercises power. taken almost at random, can operate the machine" (ibid.: 202). Bentham's goal was to coerce moral reform by making a person feel as though they were constantly being watched. found that the ideal of the panopticon is reflected in other architectural forms including lums, military camps, and schools. The essential element was the use of architecture continuous surveillance and the feeling of general visibility.

The power of buildings is further examined in Markus' (1993) excellent descriptive history around the Enlightenment. He analyzes how buildings can control the spatial ability of define a set of rules that govern their interaction by limiting locations, paths of movement, programmed encounters, and chance encounters.

One example Markus examines is schools. He begins by noting that educators considered architecture as powerful as the content of their teachings. Numerous handbooks provided ing methods, as well as illustrating details of schoolrooms, furniture, and equipment. schoolrooms often favored various theories of pedagogy in handling interactions between monitoring by other students and teachers. For example, one plan called students to sit prevent them from making eye contact with children from other classes in rooms with multiple consider the more modern "open plan," in which class space is not concretely divided provide flexibility in teaching and activities (Markus, 1993). The influence of architecture ronments is empirically substantiated. For example, research shows that

children, parents, all feel that a clean, well-maintained building with student artwork and suitable colors tributes to a welcoming environment (Maxwell, 2000). Similarly, aspects of the physical including classroom density, noise, furniture arrangement, temperature, and lighting affect mance (Ahrentzen, et al., 1982).

A common theme for Markus and Foucault is the architectural power of surveillance. Today, with other technologies such as video surveillance (Raco, 2003). The modern day exemplar Kingdom with its reliance on video surveillance. Although surveillance in the United Kingdom tous, it has done very little to reduce crime (Norris and Armstrong, 1999). However, this have a disproportional impact on certain social groups. Goodman argues that because South Africa "move through public spaces under the eye of a social gaze, they must implications of visibly deviating from prescribed norms" (2001:702). Through this public lesbians are made to feel as criminal wrongdoers. This public gaze is partially countered creation of gay bars that provide a safe haven for socializing.

Architectural manipulation is also used to discipline individuals. The design of Eastern in Philadelphia was constructed in the style of Bentham's panopticon. The prisoners "cellular isolation," which was thought to aid moral reform. This approach for criminal been widely adopted. Instead, the latest trend is toward a podular design that holds prisoners. The guard's role is now as a direct supervisor, rather than as a person constantly behind structural or technological barriers. The assumption governing this design is that environment would evoke normal behavior" according to Atlas (1991:47).

Scholars across many disciplines have recognized the disciplinary power of architectural One use is known as situational crime prevention or crime prevention through environment (Clarke, 1980; Jeffery, 1971; Taylor, 2002). The assumption is that criminals are rational are less likely to commit a crime that is more difficult, riskier, and less rewarding. As such as target-hardening techniques can reduce crime. Another use of architecture is sumer behavior. Scholars have examined this manipulation in 18th century retail stores and contemporary shopping malls (Crawford, 1992). Other analyzed architectural forms parks (Davis, 1997), casinos (Friedman, 2000), racetracks (Kruse, 2003), and the arrangement market shelves (Frank and Massy, 1970).

### **Fiction and Coincidence**

Juhani Pallasmaa (2005) describes the experience of space as follows: "When you first enter a 'space', you feel certain emotions surrounding you. Sometimes these emotions disturb you and force you to leave the space, and sometimes they provide you with a sense of peace as if you were at home. "You lend your emotions and associations to the space, and the space lends you its aura that seduces and liberates your perceptions and thoughts." In short, your experiences combine with what the space gives and transform into a space that is much different than what the architect who designed it planned. When viewed from this

perspective, we can say that every space produced changes and transforms with the user experience. So where do the definitions of architecture that only include physical interventions put the 'infinite spaces' that transform with these experiences?

Rasmussen answers this question in his book "Lived Architecture": "Architecture is not achieved by simply adding plans and sections to facades. It is something else and more than that," he says and adds, "The architect works with forms and volumes like a sculptor, and with colors like a painter." When senses and experiences are added to these definitions, a more comprehensive definition of architecture is obtained than the definition of architecture expressed with a numerical plane and scales. However, the production of a space requires much more than numerical operations such as column-beam calculations. In order to find an answer to the question of where to start the production of space, it is first necessary to know what space means.

### **Interpretation**

Architecture is a complex field that brings together many different disciplines. Architects use different representations to explain their designs and share them with other people. These representations help to visualize the appearance and details of the design and to make ideas tangible. These representations allow architectural designs to be visualized, discussed and communicated. In addition, it is extremely important for architecture students to do free work in order to develop their design skills through different architectural representations.

Throughout the history of architecture, there have been patterns that have tried to methodize architecture and shape it in line with the requirements of scientific theory. Movements have determined the "rights and wrongs of architecture" with the system of rules they have established and aimed to fix the aesthetic understanding in theory and practice. The "personal" views of the individual have mostly not been the case, and the architectural understanding shaped in line with the movements has had a say. Today's understanding of architecture is too diverse and rich to be reduced to being defined by one or a few "movements". So, under these conditions, there is not a "common truth" for architecture, but many truths that can vary between cultures and individuals.

Mark Linder explains this situation with the "critical-hermeneutics" approach in architecture. Reality is variable and mobile, and the meanings and values attributed to it are the determinants of reality. Culture plays an important role in determining and interpreting reality. "There is not a knowable reality, but an understandable culture." Today's world culture is not a single center, but a coming together of many centers. The pluralism of centers means more than numerical multiplicity. It hosts various, critical and controversial voices. Culture blurs the rigid boundaries of disciplines; it opens the door to interaction with different discourses, movement, sensory experiences and acrobatics

between concepts. All this interaction and different voices bring different views, and thus “critical-hermeneutics” takes its place in architectural discourse.

Despite its negative connotations used in everyday language, criticism is actually a productive action that enables the development of thought and paves the way for new productions. Criticism is a thought process that begins as a result of the interaction between the object (architectural structure) and the subject (individual). Of course, every individual can make criticism, but the emergence of new ideas or critical criticism of existing ones requires knowledge accumulation. Although today's democratic understanding gives everyone an equal say, how much new does this add to architecture? In order for criticism to contribute to the field in which it is made, it is also necessary to include "subjectivity" and "interpretation" as Mark Linder stated.

Today; it is seen that many criticism articles prepared especially in architecture magazines have become the transfer of collected information, and the prepared article is a selection of criticisms made by others in the past. What contribution does the critic's own contribution make in this case, other than scanning the literature and preparing a selection? This may be a good study for an architecture student or a reader who does not have the necessary knowledge on the subject; however, when it is considered in terms of contribution to the professional field, it is necessary for the individual to develop his own thought and his own situation; In other words, adding his language, culture, profession and sensory experiences to “criticism” contributes more to architecture, which is not just a set of rules but a field with a very broad intellectual and sensory dimension.

### **Representation**

The word ‘representation’ derives from the Latin “repraesentare” and Arabic roots. Etymologically, representation means being an example or likeness of something and refers to a concrete object, person or group that has an equivalent in the objective world. Architectural representation emerges as a reflection of space in a design process. In architectural design, the representation process is carried out with symbols before the original space is constructed, and this process is linked to the representation of architectural thought.

Various theorists emphasize the role of representation in the design process. While Schenk states that drawing is an important tool for administrative work and creative results, Cuff argues that design by drawing is a frequently used method in solving design problems. Marda emphasizes that architectural thought is based on visual studies and the relationship between thinking and doing in the design process. Representation is linked to objective reality and in fact, it is possible to see representation as a reflection of the original.

Foucault, on the other hand, discusses the relationship of representation with reality and states that a depiction reflects the function of reality. According to what Odabaş quoted from Tanyeli (2020), architectural design requires focusing not only on the product but also

on the production process. Architectural practice should be approached from a broader perspective with changing intellectual approaches over time.

### **User**

User-centered design plays a critical role in the success of architectural projects. This approach prioritizes the shaping of spaces according to the needs of users and user satisfaction. In urban design projects in particular, it aims to create spaces that make city dwellers' lives easier and more enjoyable. This increases the social and economic sustainability of cities.

User-centered design focuses not only on aesthetics but also on the comfort and experiences of users. The design process is shaped by evaluating user feedback. The five basic principles of this approach are: Human-centered design, accessibility for individuals with disabilities, flexibility and diversity, consideration of sensory experiences, and feedback and iteration. These principles aim to consider the needs and expectations of users in the design process.

### **Social Interaction**

The built environment can affect social interaction. A simple example is how hallways tend to discourage social interaction, while circular rooms tend to encourage it (Osmond, 1957). It is well recognized that elements such as common stairwells, the placement of water coolers, and front porches can all facilitate social interaction. A prominent example of how architects can facilitate social interaction is found in the creation of open-space plazas within New York City. Since 1961, the city has typically had developers to create plazas. Many of the early plazas tended to be vast, under-utilized (1988) studied the properties of successful plazas and found that successful plazas had plenty places and included other features such as fountains, food stands, and activities to watch. Rated Whyte 's proposals when bargaining with developers. The result was the creation are popular places for enjoyable social interaction (Gifford, 2002).

Land use planning has a long history of influencing social interaction. One variant is zoning, which typically creates specific geographic areas for specific functions, such residential homes from manufacturing plants. The logic here is that a manufacturing plant area would be "like a pig in the parlor instead of the barnyard" (Sutherland, 1926:388). create public areas for positive social interaction, such as open spaces, plazas, and parks which may constrain certain activities, such as the location of adult movie theaters (Rehnquist,

There is a growing movement of people dissatisfied with the social consequences of Urbanist" movement counters the current trend of American suburbs by creating compact with a mixture of activities and buildings (Talen, 2002). After all, suburban sprawl is a tributor to civic disengagement (Putnam, 2000). The hope is that increased social interaction civic engagement and stronger communities (Frug, 1996; Katz, 1993).

Descriptions of life pedestrian-oriented towns can be found in Kuntsler's (1993) account of Seaside, Florida, (1999) chronicles of his time in Celebration, Florida.

### **Personal Space and Territoriality**

Architecture can affect social interaction through its interaction with psychological concepts, for example, privacy is often considered a process of exclusion, where we try to be alone others. This can be designed into buildings by creating areas of solitude, such as individuals of open-plan cubicles. However, Altman (1975), the environmental psychologist, argues that it will not truly meet our privacy needs. Instead, he argues that privacy is a process whereby sometimes wants to be separated and at other times wants to be in contact with other people. Altman is building environments that are responsive and able to meet our changing privacy that allows people to easily shift between getting together with people or creating separation. Another example of the role of psychology is territoriality, which considers how people have a specific space through symbols. Everyday examples of territoriality include the personalized endar in male work areas, or the use of formal barriers such as fences and gates. Territoriality influences criminal activity. Newman (1972) argued that a significant cause of crime in because the residents could not express territoriality. Residents could not mark out and erty in large, high-rise style buildings. He argued that buildings needed to be designed space" that reduces anonymity, increases surveillance, and reduces possible escape routes. incorporate territoriality is through low-rise public housing, where spaces can be clearly and not public. Shortly, a bond is formed between production and structure.

### **PRODUCTION OF ART IN THE 15TH CENTURY**

In the 15th century, artistic production underwent a transformation comparable to shifts in today's architectural practice. Renaissance art sought not only to represent reality but also to persuade audiences through illusion, symbolism, and emotional intensity. Painters employed perspective, proportion, and composition to construct credibility, convincing viewers of both the beauty and the truth of their work.

Just as today's architecture integrates symbolic and functional dimensions, 15th-century art combined technical mastery with representational depth. Works were designed to evoke spiritual and emotional resonance while simultaneously demonstrating innovation in technique. The persuasive power of art resided in this duality: it was at once aesthetically compelling and symbolically rich.

The parallels with architecture are striking. In both cases, credibility rests on a careful balance between form and meaning. Where Renaissance artists used perspective to structure visual experience, architects today employ spatial organization, materiality, and symbolic design to shape perception. Both practices aim to situate the viewer-whether in front of a painting or within a building-inside a constructed reality that feels both convincing and effective.

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### **General Production Stage for Art**

As the book notes, paintings were designed to be seen by a client and those he respected, and to stimulate impulses that would be pleasing, memorable, even useful (p. 16).

The painter was usually, though not always, employed and supervised by one person or a small group. This was important, because it meant that the painter could establish a fairly direct relationship with a client, often outside the realm of art (p. 19).

Moreover, fidelity to the drawings was often very important (p. 23). If the painter and the client could not agree on the total price, professional painters could arbitrate, but it usually did not come to this (p. 25).

Besides, the inspiration in architectural production is also present here (Image 1). For example, the Florentine Neri di Bicci used the altarpiece he had made for Carlo Benizi in S. Felicità in 1453 to paint and finish the altarpiece of S. Trinita in 1454 (p. 24).



**Image 1.** FRA ANGELICO, *Linaiuoli Altar Panel*, 1433, S. Marco Museum, Florence.

After gold and silver, the most expensive and difficult color for painters to use was ultramarine. There were cheap and expensive varieties of ultramarine, and even cheaper

paints, commonly called German blue, that could be used instead. Ultramarine paint was obtained by crushing lapis lazuli, or lapis lazuli, which was very expensive to bring from the Eastern Mediterranean region, into powder. The powder was dipped in water several times to bring out the color. The first bright purple blue obtained was the best and most expensive, while German blue was obtained from copper carbonate. Its color was not very bright and, more importantly, it did not always give the same result, especially in frescoes (p.26).

The persuasiveness/credibility in the sketches and preliminary design process in architectural production is also seen here. For example, Lancillotto de Andreasis wrote to Federico Gonzaga in 1483, ‘I have bargained with the goldsmith Gian Marco Cavalli to make bowls and large cups from the drawings of Andreyan Manda. Gian Marco wants three lire for the bowls and one and a half lire for the ten soldi cups. I am sending you the small drawing of the alembic made by Mantegnan so that you can decide on the form before it is made (p.30).’

### **The Value of Skill**

The importance of presentation was the same at that time as it is today. There were many ways for a discerning client to shift his resources from 'gold' to 'brush'. For example, he might request that landscapes be used instead of gold stars in the background of the figures (p.36).

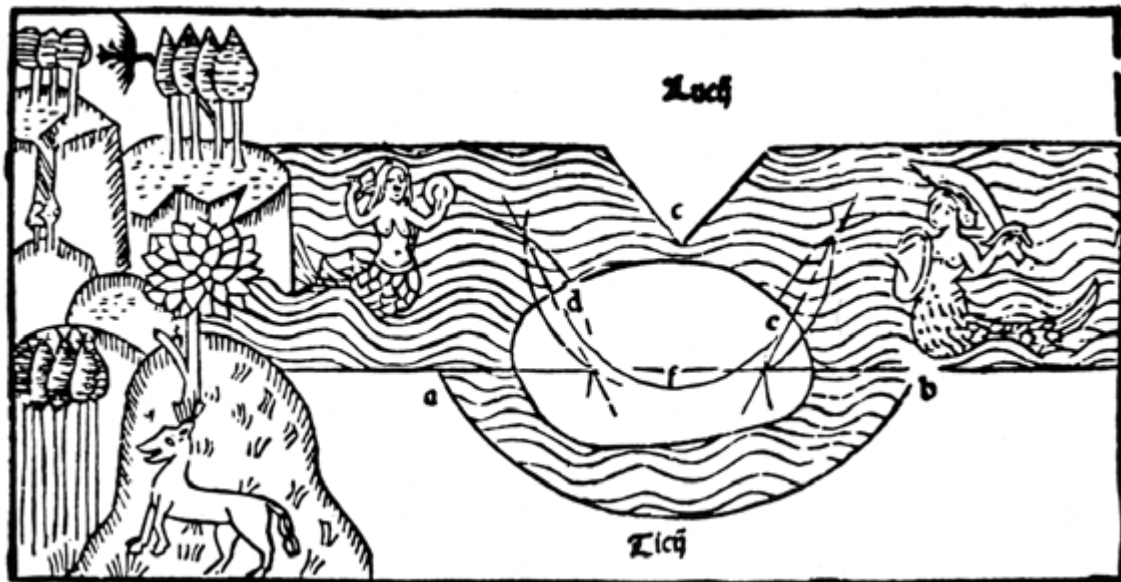
*The aforementioned master Luca [1] had to paint all the figures in the aforementioned vault, [2] especially the faces and all the figures above the waist, and [3] undertook that no painting would be done on them if Luca was not there. [...] [4] It was decided that the aforementioned master Luca himself would do all the mixing of the colours (p.41).*

This was a statement indicating where a master should intervene when applying his drawing in a very large fresco work. Consequently, the intention in later contracts was often clear: the client would achieve the shine in his painting not with gold but with craftsmanship, that is, with the master's own hands.

First, the viewer, who finds that this arrangement is intended to represent something, decides that it is most likely a tradition of ground plan, referring to his own experience of the tradition of representation. When a building is viewed from above, the lines representing the walls will continue on the ground. The ground plan is part of a rather abstract and analytical tradition used to represent objects, and if, unlike ours, it is not within one's culture, one may not know how to interpret the figure. Second, when we learn the context, we understand that previous experiences with buildings are useful in this case, and that one can draw inferences from this background. Someone familiar with 15th-century Italian architecture may conclude that the circle he sees is a round building, perhaps topped by a small dome, and that the rectangular wings are halls (p. 56).

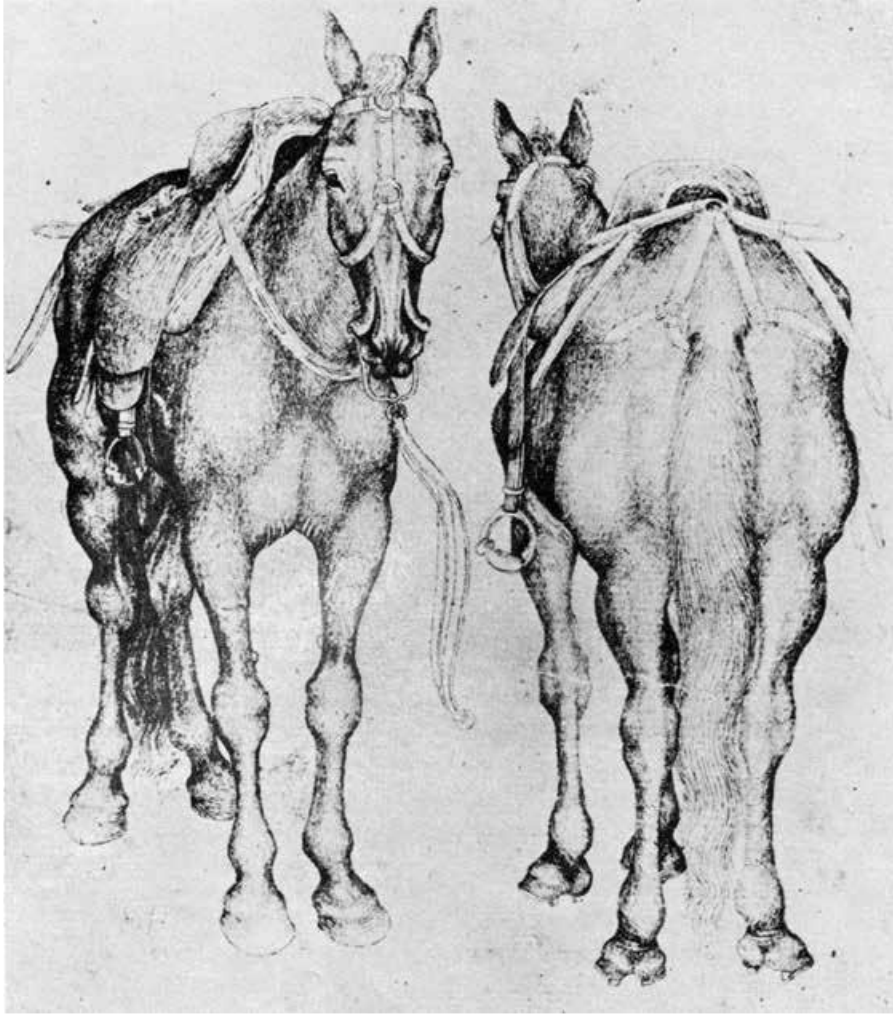
## Art and Knowledge

Although all of these may seem unrelated to how we look at a picture, they are. In the picture (Image 2.) representing a stream, we see that at least two representational traditions are used. The sea, the girls and the small landscape on the left are represented with lines showing the contours of the shapes and are drawn from a slight angle from above. The direction of the stream's flow and movement are given as seen from a right angle from above, in the form of a diagram and with geometric elements. The line tradition showing the ripples on the surface of the water connects two different representations and this. While the first tradition is more directly related to what we see, the second is more abstract and conceptual and seems more foreign to us today, but both require a skill and should be interpreted as representations that simplify a certain aspect of reality within the framework of accepted rules. It contains the intention, we do not see a tree as a white surface surrounded by black lines, but the tree is only a rough draft of what is seen in the picture, and the variable elements that affect perception, that is, the cognitive style, affect the person's perception of the picture (p.58).



**Image 2.** Bartolo da Sassoferrato, *Tractatus de fluminibus, seu tyberiadis* (Rome: 1483)

The beauty of a horse is distinguished above all by having a body long and wide enough to fit its limbs properly (Image 3.). The head of a horse should be proportionately delicate, thin and long. The muzzle should be wide and blunt, the nostrils should be wide and bulging, the eye sockets should not be too deep, the eyes should not be sunken, the ears should be small and spear-like. The neck should be long and have a thin chin towards the head, and the small and thin mane should be sparse and straight (p.65).



**Image 3.** PISANELLO, *Horse Sketches*, Louvre, Paris.

When the viewer looks at the painting, he has to use the visual skills he has, but only a few of which are specific to painting and are valued more by society. The painter also responds to these skills, the visual capacity of his audience must be the painter's medium. Regardless of the professional skills he specializes in, he is also a member of the society he serves and shares visual experiences and habits with (p.68).

### **Comparison with Architectural Production**

Architect Nevzat Sayın expressed in the interview by Archify (2025), the extraordinary overlap between the production of art in the 15th century and today as follows;

“How many figures there will be in a painting, how many of these figures will be women and how many will be men, which of these figures will be dressed in blue, and how many of those blues will be blue made of lapis lazuli are marked on a rough sketch. And this is considered a contract between the artist and the employer. And in the end, the employer is free to like or dislike the painting, and to buy or not, despite everything. When done this way, art resembles architecture. However, according to Nevzat Sayın, it does not resemble

architecture as it is produced today. However, it is also a fact that architecture acts like an art and its mind works like one.” (Archify, 2025).

Also, in the ‘Interviews with Architects’ series by Archify (2025), realized with the collaboration of Prota Altar / Autodesk, an interview was conducted with Nevzat Sayın on ‘Good Architecture’. Emphasizing that architecture was produced like art in the 15th century, Architect Sayın expressed his ideas about art production in the 15th century and today’s architecture as follows;

For someone with a contextualist perspective, this is quite clear: How valuable can something be in itself? It could be different things in other parts of the world. For example, in the early years of the Republic in Turkey, industrial structures became one of the most important issues in terms of architecture. Factories, in particular, were built as examples of good architecture. Structures such as the Russian iron and steel factories, the Sümerbank factories, and the Merinos carpet weaving factories are qualified examples. These structures were designed to grow and develop over time and needed to be durable. They also needed to be built quickly, be multifunctional, and be usable under difficult conditions, such as continuously operating factories. Although such structures are often seen as engineering issues, they are actually important examples of architecture that reflect the spirit of the period. Advanced structures are necessary to accommodate a developed industry, and this requires considering every aspect of business relations and the living spaces of employees. After all, production with machines is shaped according to what the industry aims for, and the functions of the structures change accordingly.

Architecture is a profession that cannot be realized without a good employer. A good architect needs someone who is aware of this work and will spend their time, energy and money on it. However, industrialists are smart people who know what they need to do and when we can explain these needs correctly, it will not be difficult to get their participation. It is not difficult to obtain good structures with the combination of industrial relations, patronage and architecture. In a constantly changing country like Turkey, business lines can also change and new sectors can emerge. Therefore, it is important to design some of the structures for the current need while thinking about the other parts in a way that they can be used for another purpose in the future. Especially planning in advance how the infrastructure will be transported, how the installations will be distributed and how these systems will work plays a critical role. The relationship with the buildings we build is not only about building them, but also about seeing and controlling their continuity.

When designing structures, it is important not to make unwanted changes. During this process, we eat together, chat, and spend time as friends. However, we can also be inside that structure. Seeing how the structure works and observing how well what we did while designing the project works in real life is very important feedback. Because this will not be your last job and you can use the lessons learned from it in your next project. In addition,

every structure has a lifespan; it changes with structural, furniture, and machinery additions. Industrial structures can sometimes encounter collections, which affects the functionality of the structure. Architects' work never ends during this process; as new jobs come in, there is a constant relationship between how the space will take shape. This is something very meaningful and loved by architects. Structures feel like a living organism to them. From a contextualist perspective, something can only be valuable in a certain context. A good design establishes a relationship between similar and dissimilar things, and this relationship enriches both elements. For example, a table, a lighting element, and a wall each become valuable in a certain context. Therefore, structures and designs gain value in this context.

You may not be able to design everything, but you need to create an environment where well-designed elements can come together and produce good results by chance. This process works like a list; even here, no one has such an idea in mind, but you learn something new every day and try to get through that door. A person who follows the project from beginning to end discovers something new every time and at the end of this process, they are moving towards a result that they had in mind from the beginning. Working like a craftsman, you bring the design you have determined to life. But you have to accept that everything comes with many surprises that you did not see and did not want. This has to do with the previous structures and how you manage it.

For example, an unusual situation such as a 16-meter elevation difference in the layout of a building can create great advantages when managed correctly. It is important to manage this difference by considering the ring road and the movement of large vehicles. This can make the purpose of use of the building flexible. The fact that the building can be entered from four different points is a very important design feature. This structure is different in every way; the west, east, north and south facades are quite different from each other. For example, the south facade receives less sunlight, while the west facade does not receive any sunlight. The east facade was designed to let in the morning sun in a controlled manner, while the north facade was the only place that illuminated the entire warehouse and business. Because we know that spaces such as artist studios are suitable for working with northern light.

When designing a structure, just as everything needs to be planned from beginning to end, sometimes the correct management of previous realities becomes very important. Although the western facade is completely closed, there are some important factors that affect the aesthetic aspect of the structure. These include the selection of materials, the determination of structural openings and how the facade will behave. High costs play an important role in preferences, especially the use of steel and reinforced concrete. For example, when a structure is expected to grow in the future, how the facade will be shaped should be planned in advance. The materials used in the design process are determined according to the

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purpose of the structure and its location, and this decision is one of the most important elements of the design.

Material selection emerges as a part of the design; it is determined during the process, not after the design is finished. In addition, sustainable solutions such as water collection increase energy efficiency while reducing the environmental impact of the structure. Such solutions, although unusual at first, become a necessity over time. How to manage water in an industrial structure is related to the infrastructure of the region and environmental factors. For example, opening an artesian well can meet the water demand, but this process can change the soil structure of the region and lead to undesirable results.

As a result, when designing any structure, it is very important not to act alone, but to proceed with the supervision and control of superior institutions, taking into account environmental and infrastructure elements. Otherwise, structures built in the wrong places may encounter natural disasters and other negative consequences. Therefore, thinking contextually and acting as part of a larger whole is the key to creating sustainable and safe structures.

## **Conclusion**

Both 15th-century art production and contemporary architectural practice share a fundamental orientation toward persuasion and credibility. Though their methods differ, both disciplines use representation, symbolism, and experiential depth to construct meaning.

Architecture, as Pallasmaa reminds us, is more than building; it is a shaping of space and time that engages the body and spirit. Similarly, Renaissance art was more than depiction; it was an attempt to render visible the truths of faith, civic life, and human experience. In both, credibility arises from the capacity to move audiences—whether through functional assurance, aesthetic beauty, or symbolic resonance.

The comparison underscores that architecture and art, across time, remain inseparable from cultural meaning. Just as 15th-century art persuaded through illusion and symbolism, today's architecture persuades through function and representation. Both are grounded in the same enduring ambition: to create works that are not only real and useful but also resonant, persuasive, and meaningful.

In short, this article offers a multi-dimensional framework for understanding contemporary architecture by integrating phenomenology, social theory, and historical art analysis. Using a concrete comparative case analysis, it examines specific examples from 15th-century art and contemporary architectural projects to highlight parallels in how credibility, persuasion, and experiential meaning are constructed. The study argues that architecture extends beyond physical structures to encompass emotional, sensory, and cultural experiences, shaping human behavior, memory, and social interaction. By drawing these

comparisons, it shows how social, economic, and cultural contexts influence design and reception. It further emphasizes the role of space as a medium of expression, the impact of architectural arrangements on power and surveillance, and the importance of user-centered design in fostering social and emotional engagement. In doing so, the article contributes an original perspective that bridges theory and practice, offering a richer understanding of architecture as both a constructive and experiential discipline.

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