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**A Phenomenological Approach on the Perception
of Architecture in Literature**

**Melike Akyol
Research Assistant
Gazi University
Turkey**

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Athens Institute for Education and Research
8 Valaoritou Street, Kolonaki, 10671 Athens, Greece
Tel: + 30 210 3634210 Fax: + 30 210 3634209 Email: info@atiner.gr URL:
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A Phenomenological Approach on the Perception of Architecture in Literature¹

Melike Akyol
Research Assistant
Gazi University
Turkey

Abstract

This study aims at searching for alternatives of architectural experiences in literature. Architecture is something abstract that can be scrutinized. Besides, architectural spaces are concrete spaces that can be experienced. Phenomenological readings will provide a base for abstract and concrete duality of spatial experience in conception of architecture. Specifically, architecture supplies spaces for people, and works of literature can give narrations of these spaces. Factual experience is possible by being in or around, moving through and observing spaces. It is not always possible to directly experience an architectural space represented in a photograph, film, or a book. Photographs and films put forth a visual source, whereas books give a textual source. These two sources do not provide real experience, but different kinds of perception (experience). However, what differentiates a textual source from a visual one is that it allows imagination of a space derived from words. In the case of a visual source, most of the time, an image of a particular space is presented as already constructed by having already passed through one's mind and imagination; as a result, that image reflects the perception of a space from a certain viewpoint. An imaginary experience, on the other hand, is assumed to be achieved by reading words and translating them into an image of abstract spatiality. Therefore, a work of literature becomes a kind of domain where its reader is able to construct an image of the speculated spaces by his own interpretation. In the scope of this study, a novel written in Turkish, titled "Apartment Void (Apartman Boşluğu)" is chosen to look at architecture from a phenomenological perspective, because it offers spatial narrations that can be analyzed in the framework of phenomenological comparisons between the notions of space-place, temporary-permanent, inside-outside, and in-between situations. The author, Hakan Bıçakçı, is not a well-known writer; the preference of this particular work is solely due to its spatial narrative value.

Keywords: Spatial experience, architecture, literature, phenomenology.

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Introduction

We live in worlds of the mind, in which the material and the mental, as well as the experienced, remembered and imagined, completely fuse into each other.

Juhani Pallasmaa²

This article aims at searching for probabilities of viewpoints related to the perception of architecture by means of literature. The consideration that literature provides a kind of abstract and vague perception and conception, whereas true experiences can be realized through concrete architectural spaces and objects has been the departure point for this study. A novel is selected to be analyzed in a phenomenological framework due to the possibility it provides for an imaginary experience for architectural spaces. Through portrayal and narrations, different imaginary approaches to the spaces, and through imagination, possibilities of spatial experiences are obtained. Phenomenological approach offers a base to explain the relation between abstract and concrete duality of spaces.

Phenomenological definition will be initiated from two strands as philosophical and architectural. For the philosophical thinking, Maurice Merleau-Ponty's phenomenology will be referred. This discussion is for developing an abstract thinking, while an architectural discussion will dwell on what is concrete and real. Architecture necessitates a bodily and spatial experience because essentially it is a phenomenon that is to be experienced in a direct manner; thus how the abstract can be concretized is important in the frame of phenomenology. Conception of architecture is achievable either by factual experience of spaces, or an imaginary experience that comes out of lived background experiences which are shaped by means of feelings and memories. Therefore, phenomenology can make a possible exploration of the essences not just by being present in an architectural space, but also by feeling their existence independent from their solid boundaries. As an architectural approach to phenomenology, Christian Norberg-Schulz's reading is taken to bring light to this study. Norberg-Schulz uses the words "perception" and "experience" as the same, so throughout the text these two words will be used as substitutes and wherever they are used, the meanings they bear will be the same.

This article moves from a presumption that books can stimulate imagination of spaces especially when compared to visual sources such as photographs, films, videos. Sources relied on a visualized content, mostly presents a ready image to be conceived straightforwardly by means of sight, leaving no place for imagination because everything is in front of the eyes, on

² Pallasmaa, Juhani. *The Thinking Hand: Existential and Embodied Wisdom in Architecture*, Chichester, U.K.: Wiley, 2009, p. 127.

the other hand textual sources of literature allow the reader to construct spaces of his own conception relying on his own imagination.

The novel titled “Apartman Boşluğu” (Apartment Void) written by Hakan Bıçakçı is chosen for this study, because it offers the possibility for a phenomenological discussion by giving place to spatial narrations via what the main character lives.

Introduction to Phenomenological Thinking and a Phenomenology of (Architectural) Space

Philosophy of Phenomenology through a Reading of Maurice Merleau-Ponty

Merleau-Ponty searches for an answer to the question “What is phenomenology?” and states that:

“Phenomenology is the study of essences; and according to it, all problems amount to finding definitions of essences: the essence of perception, or the essence of consciousness, for example. But phenomenology is also a philosophy which puts essences back into existence, and does not expect to arrive at an understanding of man and the world from any starting point other than that of their ‘facticity’.”³

Phenomenological thinking aims at a “true” understanding of existence. It deals with the facts that are the reasons of our existence and it examines the relations between these existing facts. Thinking of architecture, space has been at the heart of philosophical debates. Merleau-Ponty, by drawing attention to Kant’s “strict demarcation line” which separates the spaces as an external experience and the things as the givens of that experience,⁴ defends space as “the universal power” that connects things:

“Space is not the setting (real or logical) in which things are arranged, but the means whereby the position of things becomes possible. This means that instead of imagining it as a sort of ether in which all things float, or conceiving it abstractly as a characteristic that they have in common, we must think of it as the universal power enabling them to be connected.”⁵

The link between space and things are significant as they depend on each other. Merleau-Ponty argues that in the experience of the world, there is no perception of objects in their relationships to other objects, but there is a complete experience of all the objects through their simultaneous and successive existences. By giving Paris as an example, he tells that Paris is not a

³ Merleau-Ponty, Maurice. *Phenomenology of Perception*, Routledge: London and New York, 2002, p. vii.

⁴ Ibid., 2002, p. 283.

⁵ Ibid., p. 284.

mere collection of perceptions; each and every experience he faces are all out-standers of the whole being of the city and they prove Paris to have a particular style and significance.⁶

From Merleau-Ponty's arguments, it can be concluded that experience is a subjective act, and it is unique to man's own presence in a city or a space. Man in his particular presence perceives, that is experiences, differently. He perceives the world along with his own experience from his own past, memories, culture, so his own point of view is made up with all these. This dependence on self perception is the consequence of "background":

"An initial perception independent of any background is inconceivable. Every perception presupposes, on the perceiving subject's part, a certain past, and the abstract function of perception, as a coming together of objects, implies some more occult act by which we elaborate our environment."⁷

The dependence on background is associated to how one perceives with words rather than visual images. From a given text, an image will appear in one's mind in accordance with his self background experience; and it differs from one person to another. Visual image does not allow such construction since it is already constructed. The beholder of a visual image can only experience circuitously the experience of the holder who composes that image.

Phenomenology of (Architectural) Space through a Reading of Christian Norberg-Schulz

Through the discussion of Norberg-Schulz on architectural space, the differentiation of "existential" from "architectural" space and phenomenon from object will be focused. Norberg-Schulz gives importance to existential space because it is what architectural space depends on.

Architectural space is "concretization" of existential space. The shift from existential to architectural space brings about the concept of "place." When a space is enclosed and filled up with personal things, it becomes a place. Moreover, the place is where an activity takes place. Man, by enclosure, aims to "take possession" of the environment. Enclosure brings into question the notions of inside and outside. Hence, if enclosure is the way to take possession of the environment, the enclosed inside is equal to a place. A place acts as a centre for an existence, which gives it its aspect of being an arrival point. It also acts as a departure point to move to other places. In that way it consists in itself both an inside and an outside.⁸

Space and things contemplates each other. Place can be thought as a result of that contemplation; because it is also the result of "taking possession" which

⁶ Ibid., 2002, pp. 327-8.

⁷ Ibid., 2002, p. 328.

⁸ Norberg-Schulz, Christian, *Existence, Space & Architecture*, Praeger Publishers: New York, Washington, 1971, pp. 46-49.

becomes complete with the existence of (personal) things. Therefore, it can be stated that place is an inside space which is defined by things. Both abstract and concrete natures of things are argued by Norberg-Schulz in his comparison of phenomenon and object:

“A phenomenon is present (appears), while an object exists. The phenomena do not exist, as they are characterized by a lack of permanence. The fact that the objects exist, means only that they are constituted as the most permanent relations between phenomena.”⁹

As defined by Norberg-Schulz, existential space is an “image” of the environment, hence space can be assumed to correspond to the abstract part of existential space which can be thought as non-permanent. Place, on the other hand, can refer to a concrete and permanent part. Accordingly, the connection between the phenomena and object can be done between space and place. Place is shaped via the permanent relations of objects constructed among themselves and with the place they belong.

According to Norberg-Schulz, perception is unreliable due to its subjectivity. He gives reference to Jørgensen’s definition of phenomena as related to experience. What Jørgensen claims is that ‘phenomenon’ is ‘something’ that can be experienced; but ‘nothing’ does not refer to anything, and it simply entails that if nothing is present to someone, that someone does not experience anything.¹⁰ As Norberg-Schulz explicates,

“the phenomena receive their representative function through ourselves. Thus we have to learn that a certain phenomenon is mediating a particular object, and through experience we have to discover the relations between the phenomena, and build up a world of objects.”¹¹

Perception is subjective; hence phenomenon comes out of the unique perception of a person. Consequently a person constitutes his collection of objects by means of connections he raises amongst them with his subjectivity. A person’s experience is different than another one’s. Phenomena are the result of what we attribute to objects as their properties. When we ascribe a meaning to an object other than its ordinary properties, it becomes another phenomenon to us.

⁹ Norberg-Schulz, Christian, *Intensions in Architecture*, M.I.T. Press: Massachusetts Institute of Technology, Cambridge, Massachusetts, 1965, p. 28.

¹⁰ *Ibid.*, p. 28.

¹¹ *Ibid.*, p. 29.

Perception (Experience) of Architectural Spaces through Experience of Reality, Visuality and Imagination

Architecture is something abstract that we can scrutinize.¹² Architectural spaces are concrete spaces that we can experience. Experience is possible by being in or around these spaces, moving through and observing the diverse effects of the spaces. Therefore we can say that we move with our senses. Senses are the tools to perceive what is experienced. It is not always possible to directly experience an architectural space that we see in some photograph or film, or read somewhere; we can only have an idea about it. In photographs and films it is a visual source, whereas in books it is a textual source. Neither of them provides real experience. However, they provide, though differently, different kinds of perception. However, what differentiates a textual source from a visual one is that it makes a person imagine a space which he can derive from words. A visual source, on the other hand, is already passed from some other person's mind - therefore imagination - and an image is presented to us as already constructed. Therefore, it becomes an imaginary experience when we read and translate the words into an abstract spatiality, whereas when we see a two dimensional surface upon which an image or a sequence of images are reflected, we only think the three dimensional spatiality of what is made visible through the representations on that surface.

Real experience of architecture is the essential source to understand architecture via architectural space, because architectural space is to be experienced by direct encounter of the body. Visual and textual sources are secondary ways for perception of architecture from a distance to its factual existence. Norberg-Schulz believes that architectural experience is "something changing and multifarious." When "one imagines the existence of one particular attitude" then that becomes the real experience of architecture. Real experience is the experience of "the architectural totality." However, according to him "the architectural totality" necessitates all the "different fragmentary experiences" and thus it is to be conceived as a whole not as a single situation.¹³ Architectural totality needs the combination of standpoints regarding a work of architecture. Imaginative experience is capable of multiplying standpoints since it requires a subjective thinking as a way to improve further an objective given of architecture.

As secondary sources of architecture, visual provides limited conception via its constructed frame; textual, too does the same because it is bounded by words. In the scope of this study, the distinction of textual narration from

¹² Stephen Parcell delineates "architecture" as an abstract noun. He states that "it [architecture] is inherently singular and does not designate particular things such as buildings. Recognizing architecture is difficult because many different lines have been drawn between what is and is not architecture: proportionate vs. non-proportionate, ornate vs. plain, grand vs. humble, complex vs. simple, unique vs. typical, rich vs. poor, sacred vs. secular etc." in Parcell, Stephen. *Four Historical Definitions of Architecture*, McGill-Queen's University Press: Montreal & Kingston, London, Ithaca, 2012, pp. 12-13.

¹³ Norberg-Schulz, Christian, op. cit., *Existence, Space & Architecture*, 1971, pp. 195-6.

visual image is emphasized in that textual narration can provide diverse images more than one and every reader can perceive the same lines in completely different ways, thus diverse images originate from there.

The comparison made between the visually dependent and imaginary experience (perception) in this study intends on proposing a phenomenological derivation for an architectural understanding.

Pallasmaa's concept of "the site of work" explains that bodily existence in a space necessary for real experience is being right in that space right on that moment contrary to standing outside. According to Pallasmaa, the whole bodily and mental constitution of the maker defines the site of work. Both the maker and the occupant are located on that site; moreover if they isolate themselves from the outer world, they become mere observers. However, "literature is made at the boundary between self and the world, and during the creative act this borderline softens." According to Pallasmaa this borderline in literature is existential and it is where architectural experience and conception are probable.¹⁴

In the context of literature, a creative act can be considered in relation to imagination. Imagination is the act that turns the words into experience. Pallasmaa maintains that experience provided by imagination is also an actual experience, because as scientifically proved, in the brain, visual perceptions and mental imaginations are recorded in the same zones.¹⁵ Literature as a kind of art and a realm similar to architecture suggests something onto which people can reflect their selves and live an experience out of it. Jorge Louis Borges indicates that poetry is indeed the meeting point of the poem and reader, it is not solely the lines of verses composed with the help of the printed symbols.¹⁶ Therefore, what reading a book provides to the reader is not merely a text but a base to call forth an existential experience of architecture.

Architecture in Literature: an Analysis of the Novel Titled "Apartman Boşluğu" (Apartment Void) Through the Discussion of Space and Place

In brief, the novel tells the story of a musician who does not do his real job but wishes to return to it and write new songs and make an album with his band. For new compositions he needs a better, quieter house so he changes his house and he quits his advertisement job. With these changes, his life and priorities also changed. The novel includes the spaces where the main character Arif lives, as well as his imaginary spaces.

Narrations of the old house, new house, and another house (grandmother's) which stands in between these two, inside and outside,

¹⁴ Pallasmaa, Juhani, op. cit. *The Thinking Hand: Existential and Embodied Wisdom in Architecture*, 2009, pp. 124-5.

¹⁵ Ibid., pp. 131-2.

¹⁶ Ibid., pp. 132.

permanent and temporary places in the book offer an architectural viewpoint. Phenomenological comparisons of these concepts will be analyzed.

Inside, Outside and In-between Conditions

Inside and outside discussions may indicate the differentiation of place from space. Taking Norberg-Schultz's concept of "closure," it becomes possible to distinguish place as a defined inside. In-between conditions emerge when a particular space is described as neither an inside nor an outside.

Space may refer to an existential space, whereas place becomes a bordered architectural space. The concepts "home" and "dwelling" help define a particular place. Along with Norberg-Schultz's concept of "closure," home is a personal place related to size and territoriality; that is to say, smallness and border are the notions that define home. Limited with a border, a place is defined as an inside, and what surrounds a place becomes an outside.¹⁷ Dwelling is only possible when man decides the difference between outside and inside. In that way he collects his memories and experiences to identify inside of his home which is his dwelling.

In the novel, the distinction of inside and outside is explained by the actions of pulling and pushing doors, putting on or off the slippers or shoes, the locking and unlocking the house door. The door, which manifests the difference between the inside and outside, has both the conditions in itself respectively with its door handle on one side and the doorknob on the other. Putting on shoes belongs to outside, whereas putting on slippers to inside, that is home. Arif relates the notion of home to serenity and unrest of breaking away from life with separating it from outside:

"This is the appearance of Arif's door from outside... This is the appearance of the same door from inside... There is not much difference between. On one side there is slim long door handle, on the other side round doorknob... As it were inside and outside will change sides when these two materials are dismantled and mounted in reverse."¹⁸

"He puts off his shoes and puts on his slippers. In recent times Arif's life is polarized on the edges of "putting off shoes" and "putting on slippers." Whole other details dwell on the wide, arid, vague geography which is in the middle of those two borders. [...] The tiresomeness and convincement of being involved with life inside the shoes... The serenity and unrest of breaking away from life inside the slippers..."¹⁹

To be inside can also be explained by Merleau-Ponty's discussion that the human body is located at the center of the world of experience. The human

¹⁷ Norberg-Schulz, Christian, op. cit. *Existence, Space & Architecture*, 1971, p.20.

¹⁸ Bıçakçı, Hakan. *Apartman Boşluğu* ("Apartment Void"), Oğlak Press: İstanbul, 2008, pp. 15-6.

¹⁹ Ibid., p. 15.

creates a place of his own by standing at the center of his existential space. This approach considers the human body at the center; hence it reflects a very subjective stance.²⁰ If home is an inside for a person, it is one specific place for him/her. Except the home, there are other places which are defined by the same individual according to his/her presence in diverse contexts. Being in a place and moving among places indicates “man’s being in the world.”²¹ That refers to man’s existential space as juxtaposed by his particular existence in a particular place.²² The juxtaposition defines man’s taking possession of that particular place.

“Background” and Permanent Relations with Space

Creation of diverse places also depends on the influence or connotations that a space has on an individual. In the novel, Arif’s grandmother’s house is a place he remembers from connotations such as medicine smell and plenty of old things. These evocative connotations depend on the “background”; when the place of the past is coincided with the place of the now, that intersection defines man’s existential space at that moment. This intersection becomes somewhere possessed by man, and this somewhere is determined with the junction of man’s immediate situation with the centre of his existential space. This somewhere might be home; if not it is somewhere else, or on the way to somewhere, or lost.²³

“It is as if I was lost in the medicine smelled void between my old and new life.”²⁴

A description of an in-between place is developed if the place of now is at the same time where the past has been lived; because in fact it is a place which belongs to the past. The state of being in-between corresponds to the state of being in one’s immediate location temporarily. Moreover, the uncertainty of the dwelling location through the process of moving to a new house from the old one explains the situation of being lost in an in-between space. If a man’s center of his existence corresponds to somewhere he cannot locate himself permanently, that is, if he cannot make permanent connections, then he is lost.

Keeping in mind that constructing permanent relations with a space makes it a place and thus a man takes possession of that place; a distanced space can also be occupied mentally. In the novel, the living room of Arif’s new house looks to the living room of another house in the apartment cross the street which is at the same level as Arif’s flat. That opposite living room becomes a place for Arif since that space has a meaning for him. The painting hanged on

²⁰ Pallasmaa Juhani, *Tenin gözleri: Mimarlık ve Duyular*, YEM Press: İstanbul, 2011. (Original Edition: *The Eyes of the Skin: Architecture and the Senses*, 2nd edition, John Wiley& Sons Limited, 2005), pp. 50-1.

²¹ Norberg-Schulz, Christian, op. cit. *Existence, Space & Architecture*, 1971, p.35.

²² Ibid., p. 25, p.35.

²³ Ibid., p.34.

²⁴ Bıçakçı, Hakan, op. cit., *Apartman Boşluğu*, 2008, p. 89.

the wall of that space inspires Arif's compositions and his gaze at the old woman living there creates a sense of intimacy. Even though the opposite living room is a separate space, a gaze towards it makes it the center of Arif's existential space. Therefore, Arif inhabits that place at the time of his gaze. Thus, being in a particular place, but gazing at another one, is said to be occupying both the two places simultaneously.

“The flat in the opposite building at the same level as my flat was shining like a jewelers shop. The living rooms of the two flats were looking to each other. As if with a few steps I will enter to the opposite living room. [...] our living rooms were so close that the old woman was standing like she was about to ask me “What are you doing in my living room?” in an immediate turn of her head with a fear mixed with anger.”²⁵

When entered to the “inside”, that is the “house,” spatial narration gives clues on the inside. The qualities of rooms such as width, shape, wall's colors, things in them, windows, can be interpreted through background experiences. For instance, the author related the brightness of the saloon to the high windows; as a result of his own past experience of spaces. The reader may agree with him according to his own background, or he can evaluate the brightness or high windows in a different way and reach to a different conclusion. The answer to the questions of what kind of a toilet is an “average toilet”, what does the presence of a bathtub or a shower curtain in the bathroom mean, differs from person to person:

“I found myself in the middle of an empty and bright saloon with the real estate agent. It had no balconies but it was capacious due to the windows reaching to the ground. From there we passed to the kitchen. A square shaped large kitchen... even a small table can be placed... [...] we looked to the toilet. An average toilet... it had a bathtub and a shower curtain.”²⁶

Temporality and Permanency

In the first part of the book titled “Old House (Eski Ev),” Arif's house he lived before changing his house is told. His real job, that is music, necessitates an appropriate place which is quieter and more comfortable. Therefore, after quitting his advertisement job he moves to a new house which is told under the title “New House (Yeni Ev)” in the third part of the book. The second part, named “Another House (Başka Ev),” tells an in-between dwelling state when Arif stayed in his grandmother's house. The discussion of temporality and permanency can be discussed with regard to change in spaces and belonging to places.

Change makes possible flexible relations between man and spaces he occupies. Man is the essential reason of changes. Changes made along his

²⁵ Ibid., p .102.

²⁶ Ibid., pp. 44-5.

decisions shape his life and environment. Man can create places of his own by transforming a space in the way he wishes and his purpose. What designates human perception is the environment he lives, and the changes are required for making that environment as desired. As Norberg-Schulz states, man do changes in line with self feedback:

“The environmental image, therefore, comprises wishes and dreams. To satisfy these wishes, man tries to change his environment. In other words, architecture concretizes an image which goes beyond the already existing environment. It always reflects a wish to improve man’s conditions. Man’s existential space is thus determined by the concrete structure of the environment, but his needs and wishes create a feedback.”²⁷

In the debate of temporality and permanency, change may indicate a condition that does not allow permanency. Except for changing “place” like moving from “old house” to “new house” man also changes his inhabited place to make it “his own.” Therefore, change justifies space’s temporality, due to its adaptability to human needs whenever needed. Moreover with the change of objects the condition of temporality is emphasized further. Home both as a permanent place and a combination of temporary spaces has in itself this predicament.

“It was spacious. Very easily it can be used as a studio. All four walls of the room were black. Jet black... it was not a problem as I will cover the walls with egg boxes to make them soundproof.”²⁸

Belonging to a place is assumed to be connected to permanent residence in that particular place. In the novel, home and patisserie are places with which Arif made permanent relations. Therefore, they are enclosed “places” as they are not undefined phenomenal spaces.

The concept of “home” is questioned when Arif prepares his belongings to be moved to another house. With the awareness of moving soon to another place, the present place becomes just a shelter. Arif defines what makes a house “home” by the statements of “giving peace” and “reflecting the taste of the owner.” When the concept of “home” disappears with the elimination of such assets, house becomes just a temporary space; with temporality, the feeling of belonging also disappears.

“Arif entered the house by turning the key three and a half times. To old house... The house he lived for years suddenly became “old house”, turned into a barrack to cover his head until settling to his “new house.” It

²⁷ Norberg-Schulz, Christian, op. cit. *Existence, Space & Architecture*, 1971, p. 37.

²⁸ Bıçakçı, Hakan, op. cit. *Apartman Boşluğu*, 2008, p.45.

is sufficient if it protects him from rain and cold. It is suddenly ripped off its responsibilities of giving peace or reflecting its owner's taste.”²⁹

In the novel, one of the places Arif likes to spend his time is the patisserie. Prior to quitting his job, patisserie was only a space that Arif could not become a part of, so take possession of; since it was a remote space only to be passed nearby. But now he has time to be included in the patisserie, thus it becomes a “place”:

“I leaned to my back. At times, when I was working it was almost forbidden for me to sit in that patisserie. Time was going by against the patisserie. None of the tables were put there for me. [...] Every time I grabbed my pack and get out of the door to go to my workplace which was straining and unwinding with stressful work pace, my mind was remaining on patisserie's floating tranquility. Here, I am sitting on one of the tables. In the end patisserie accepted me to its tranquility.”³⁰

Once a space turns into a place by allowing a person to be its inside, its relation to its occupant also turns from temporal to permanent. The relation of “place” to permanency is closely linked to making someone's participation to that place. Similar to the fact that permanent relations among phenomena bring about object, permanent residence in a space makes it a place.

Conclusion

Starting from the thought that literature offers an imaginary experience which is similar to real spatial experience of architecture; this article dwells on the contrast between imaginary and real experience with reference to the corresponding contrast between abstract and concrete.

Since phenomenology studies the essences with their factual existences, it provides a turn into concretization from abstraction. Space is discussed in-between the poles of existential and architectural; and in accordance with its connection to things. Things are examined as objects which are the concretized form of the relations between phenomena.

Designating a space as a place is related to its existential property. Experiencing a place is in fact performed by being in its concrete, spatial volume. The perception of space factually is achievable with concrete objects, whereas to imagine it abstractly in the mind depends on its phenomenological feature.

What lets an individual imagine the words in a literature work is personal experience (perception). From the same verbal expressions, what a reader derives is dissimilar. An individual's creation of his own experience through

²⁹ Ibid., p.51.

³⁰ Ibid., p.24.

words forms a unity of phenomena with meaning ascribed to words. The world of objects, that is formed by the individual and provides entirety and relation of phenomena, develops from self “background.”

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