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The Place of Ekphrasis in the Formation of Architectural Narrative

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Abstract

In the architectural design process, the architect(designer) engages in an internal dialogue with themselves, the object of their design, and other stakeholders. This dialogue, in turn, takes place through language and reveals a narrative. Within the architectural design, this language is established through (architectural) representation/drawing. However, architectural drawing possesses symbolic and semantic layers akin to any language. This study focuses on these layers through “ekphrasis”, which is based on the relationship between visual and verbal representation, and asks: “How does ekphrasis as a method relate to the meaning of architectural drawing, and how does it find a place for itself in the architectural narrative?” In this study, the text-meaning-drawing relationship is examined using the deconstruction method and case study techniques. Therefore, a drawing workshop was conducted utilizing Homer’s Iliad, as it was the first ekphrastic text. The findings are then discussed in relation to the role of ekphrasis in shaping the architectural narrative.

Keywords: Ekphrasis, architectural narrative, architectural drawing, architectural representation.

Mimari Anlatının Oluşumunda Ekfrasisin Yeri

Öz

Mimari tasarım sürecinde mimar(tasarımcı) kendisiyle, tasarladığı şey ile ve/veya diğer paydaşlar ile bir diyalog içerisinde. Diyalog ise dil aracılığıyla gerçekleşir ve bir anlatı açığa çıkarır. Mimari tasarım süreci bağlamında bu dil, (mimari) temsil/çizim üzerinden/aracılığıyla kurulur. Ancak herhangi bir dilde olduğu gibi, mimari çizimde de sembolik ve anlamsal katmanlar o dilin içerisine yerleşir. Çalışma, bu kapsamda ilerleyerek, mimari temsilde/çizimde anlam üretimine odaklanır. Anlam tartışmasını yürütebilmek için görsel ve sözlü temsil ilişkisi üzerine kurulan “ekfrasis” kavramından faydalanılır. Bir yöntem olarak ekfrasis mimari çizimin anlam dünyası ile nasıl ilişkilendirilir ve mimari anlatıda kendisine nasıl yer bulur? sorusu üzerine kurulan çalışmada metin-anlam-çizim ilişkisi sorgulanır. Çalışma yapı sökümleri yöntemi ve örnek olay inceleme tekniğinden faydalanılır. Bu bağlamda ilk ekfrastik metin olması nedeniyle Homeros’un İlyada kitabının Akhilleus’un kalkanı bölümünden bir metin kesitinin seçildiği bir çizim atölyesi gerçekleştirilir. Atölyenin sonunda elde edilen veriler değerlendirilir ve sonuçlar mimari anlatının oluşumunda ekfrasisin yeri bağlamında tartışılır.

Anahtar kelimeler: Ekfrasis, mimari anlatı, mimari çizim, mimari temsil.

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1. Introduction

"Bronze, he flung in the blaze, tough, durable bronze and tin and priceless gold and silver, and then, planting the huge anvil upon its block, he gripped his mighty hammer in one hand, the other gripped his tongs (...)" (Homer, 1991)

When we read the aforementioned lines, the images that are evoked in our minds and the unfolding plot associated with these images take the form of a "narrative." According to Coates, the term narrative finds its origins in the Latin verb 'narrare'. A narrative "organizes events of a real or fictional nature into a sequence recounted by the narrator" (Coates, 2012, p.15). The inseparable bond of the narrative with the "event" relates to many fields. Within the scope of this study, this field is limited to the architectural design process and (architectural) drawing. The intimate relationship between narrative and architecture is expressed as architectural narrative. At this point, asking how the narrative is formed in the architectural design process would be appropriate.

Dialogue plays an essential role at every stage of the architectural design process. It is established both with the designer himself/herself and with each stakeholder contributing to the process. Here, the dialogue established by the designer with himself/herself during the process has an important place in the development phase of the design, as it contributes to the decision-making process. For this, architectural drawing (with its symbolic and semantic layers)- which refers not only to conventional techniques but also to personal expression forms consisting of sketches, scribbles, and abstract drawings- is used as a tool. The process is sometimes carried out with the dialogue established with an imaginary subject expressed as the user and the actions of that subject, sometimes with (abstract) lines that foster reflection on the space, and sometimes with the space/space thoughts that emerge spontaneously in the traces of the events. The symbolic layers of the (architectural) drawing used in the process appear as a form of expression on which we can agree. Symbolic layers can be thought of through Frascari's (2009) expression of "(...) two lines make a wall, a dash line indicates something hidden, and so on (...)." Here, we are talking about a layer of expression that we can understand as representing the wall when we see two lines side by side in an architectural drawing. On the other hand, the semantic layers of (architectural) drawing also begin to inform us about the intellectual process of the "drawing hand" (Pallasmaa, 2009). In this context, although each process differs in itself, the sequences of events and the search for meaning or expression form new narratives. Thus, the way the narrative is constructed differs through some methods. Within the scope of the study, the ekphrasis, which we can see from the lines above, has been chosen as one of these methods. Ekphrasis, on the other hand, can be expressed in the most general sense as the verbal representation of visual representation (Heffernan, 1993).

Building upon the aforementioned line of thought, the study poses the following question: "How does ekphrasis as a method relate to the world of meaning in architectural drawing, and how does it contribute to the architectural narrative?" Since it is the first ekphrastic text (Becker, 1995), a text section from the chapter, Achilles' Shield, from Homer's (1991) Iliad has been selected. A drawing workshop was also set up to explore the possibilities of using ekphrasis throughout this text. The workshop participants read the text and, using this text, tried to undertake *textual(meaning)* analysis. The participants then produced drawings and texts based on relevant inferences. The workshop encompassed the reading, drawing, and writing stages of a text because while producing and reading a text and/or drawing, images can come to life in the mind, and these images can become a meaningful whole when they are given form in a plot. Finally, all the productions in the workshop process were deconstructed in the context of the *text (meaning)/ drawing-text* relationship, and the resulting data were discussed in terms of the role of ekphrasis in shaping the architectural narrative.

2. Material and Method

The meeting point of a written (literary) text and architectural drawing can be thought of through the concept of *representation*. Similarly, Nane (2021) notes that representation is an important issue in literature and architecture and establishes the intersection of these two disciplines over the representation concept. The origin of the word representation corresponds to the expression "simile,

simulate" (Nişanyan dictionary). The representation concept, which points to a relationship between something itself and its like, can be explained through Joseph Kosuth's *One and Three Chairs* from 1965 (MoMA). The work, which consists of the chair itself, its photograph, and a text describing the word chair, gives visibility to the different dimensions of the representation. The transitive relationship between reality and representation can be evaluated through the chair, which is expressed as "a visual code, a verbal code, and a code in the language of objects" (MoMA) through the relevant example. While the photograph of the chair or the meaning of the chair word is a form of representation, the fact that the chair takes this name in the language also makes the object itself a representation. On the other hand, each object (the chair itself, its photograph, and the meaning of the word) gains a reality as entities. Therefore, the aforementioned transitive relationship between reality and representation is revealed through symbolic and semantic layers, just like in a language. From this point of view, a text containing the layers mentioned above and an (architectural) drawing represent both themselves as objects and what they describe.

A similarity can be established between the fields through the representation approach, used in different fields such as literature, architecture, and art and expressed as a kind of language (Gürer & Yücel, 2005). However, this does not change the fact that they have their language. However, two fields, such as literature and architecture, can feed each other through the meaning layer of language and come together at the intersection of "meaning." In this context, ekphrasis has been used to discuss the relationship between a literary text and an architectural drawing as a tool. The aforementioned relationality has been evaluated through the "text (meaning)/drawing-text" expression, which is generated.

The concept of ekphrasis first emerged in rhetoric and was used as a "full or vivid description" (Wagner, 1996, p.12). In its most familiar form, the concept has been defined by those such as Tom Mitchell, Grant F. Scott, and James Heffernan as "the verbal representation of visual representation" (Wagner, 1996, p.10). Ekphrasis is expressed as the transfer of the visual to the verbal, a "speaking out", or a "telling in full" (Heffernan, 1993, p.6). In this sense, ekphrasis appeals to different sensations and perception styles. However, due to the nature of the sensing and representation systems, the transferences in question also contain a gap in the structure. At this point, an ekphrasis is an expression form/technique in which any element or combination of elements of a story can be told with the vitality required to appeal to the audience's imagination (Webb, 2009, p.65).

The text of Homer's *Shield of Achilles* as "the touchstone for ekphrasis in ancient Greek and Latin literature, and for much later European literature" (Becker, 1995, p.3) is widely accepted. In this context, the first ekphrastic texts were encountered in "literature and art history" (Wagner, 1996, p.13). However, the expansion and recognition of ekphrasis' usage coincide with the middle of the 20th century, in conjunction with the adoption of critical discourse. "Linguistic turn" (Webb, 2009, p.36), which can be considered a development that saves descriptive studies in approaches to works of art from the expectation that language should describe reality and underlines the problems related to oral representation (Webb, 2009, p.36), can be counted among the reasons for this expansion. The semantic expansion in the concept of ekphrasis, starting from poetry, "evolves into the application areas of visual arts such as painting, cinema, and photography" (Şenyigit, 2021). In Leo Spitzer's words: "The ekphrasis, the description of an objet d'art by the medium of the word, has here developed into an account of an exemplary experience felt by the poet confronted with an ancient work of art ..." (Cited in Webb, 1999, p. 34). So, the infiltration of the concept into different areas may be related to its inhabiting a similar discussion ground to that of 'narrative'. As a matter of fact, Wagner also noted that "narrative seems to be consubstantial with ekphrasis, if not with verbal representation" (Wagner, 1996, p.70). At this point, Webb's question can be asked again: "When is a narrative 'vivid' enough to be an ekphrasis?" (Webb, 2009, p.71).

The concept of vitality or "enargeia" is the quality that creates the ekphrasis. Therefore, it belongs to language understanding as a quasi-physical force that activates images in the listener's mind. *Enargeia* is essential for activating and recreating perception (Webb, 2009, p.128; Goldhill, 2007, p.7). Therefore, one can say that *enargeia* is effective in using ekphrasis in different fields and in establishing

its relationship with different representation systems. Ekphrasis ranges from various performance arts to films, from art history texts that give detailed descriptions of visual works to stories and novels (Ağıl, 2015, sp.13). In this context, “the main features of ekphrasis, the narrator, referent, viewer/reader relationship, interpretation, open work, narrative, transfer of structural and semantic content” (Somer & Erdem, 2015, p.192) help to relate it to the architectural design process. These contextual relations of ekphrasis pave the way for the interpretation of the text/work (Benton, 1997, p. 367). Thus, each perception, interpretation, analysis, or association reveals creative potential. Each time, the reader or the audience rediscovers the reflection of a representation in another representation tool through their own critical interpretation (Ağıl, 2015, p. 46). In sum, ekphrasis, as a form of transforming visual representation into literary representation, appears as a method and/or approach and contributes to different fields. Within the scope of this study, ekphrasis is discussed together with architectural drawing (representation) as a method, and consideration is also given to how ekphrasis can find a place in the formation of the architectural narrative.

Since the formation of the architectural narrative is related to mental processes, as in other narrative forms, it becomes special for the people who construct that narrative or encounter it, and it needs “a plot (sjuzet)” (Eco, 1995, p.41). The concept of “plot” or “narrative” is what we make every day of our lives (Abbott, 2006), a significant concept that multiplies in the cycle of understanding and explanation (Alemdar & Aydınli, 2011, p.85). These multiple states of the narrative make establishing relations with different fields easier. The relationality in question enables us to focus on the architectural narrative through (architectural) drawing. Architectural narrative can likewise be multiplied by folding on itself. As a matter of fact, the study in which Alemdar & Aydınli (2011) discuss architectural narrative through image can be evaluated in this context. According to them, the architectural narrative exists by being articulated with the plot of the built environment. Including an image of a built environment/object in the plot is possible by deciphering, transforming, and interpreting the various network relations of its layered structure. In this context, one can say that the acquisition/existence of the architectural form is the manifestation of the multidimensional structure of a network of relations/meanings. The narrative in question is temporal, and the narrative in this temporality, between the present, the past, and the future, can be constantly reproduced. An image/narrative can potentially be an architectural environment/structure/product or architectural production itself. While the discipline of architecture tends towards philosophy and art through concepts, it is also related to different contexts of reflection and representation in the mind. All this thinking and representation is intertwined with criticism as it leads to reproduction/thinking. In this network of relations that create each other, design, representation, image, and criticism reveal the multi-layered structure of the discipline of architecture (Alemdar & Aydınli, 2011, p. 85). The multi-layered structure of the architectural discipline and the narrative are discussed in the study through (architectural) drawing, and the meaning dimension of the narrative is discussed through ekphrasis.

In the study, the deconstruction method and case study technique are used. For this, a workshop was designed, and the workshop process was conducted using the *text(meaning)* and *(meaning)drawing-text* stages. The final data were evaluated over the *text(meaning)/drawing-text* relationality.

A workshop was designed to explore the potential of texts in architectural narrative and to reveal the possibilities of ekphrasis as a method. For this reason, it was essential that the workshop participants had both basic architectural knowledge and that they were at the beginning of their education process. Accordingly, participation in the workshop was limited to second-year students. In order to deeply examine the data to be obtained at the end of the workshop, the number of participants was limited to 6. The workshop was conducted with the participation of these 6 volunteer students from the second-year Faculty of Architecture, Department of Architecture of Ondokuz Mayıs University in the fall semester of 2022-2023. Students participating in the study were referred to as A, B, C, D, E, and F.

3. Findings and Discussion

At the beginning of the workshop, the purpose of the workshop and its processes were explained to the participating students. Then, a text fragment from the 18th chapter of Homer’s (1991) Iliad was given to them since it is the first ekphrastic text (Ağıl, 2015). The text section given to the students was

the introduction to the story of Achilles' Shield (See Appendix 1). Within the scope of the study, the students first read the text and thus started the workshop's *text (meaning)* process. At this stage, it was observed that the students who had encountered the given text for the first time read it several times, and some of them took various notes on the text and made markings and drawings (Figure 1). After the reading phase, the students moved on to the drawing phase, where they were released in terms of technique and material use. Later, the students were asked to write a few sentences in relation to what they had understood from what they had read and how they had drawn this based on their interpretation. An evaluation was made after all studies were completed. The workshop took a total of 1 hour and 15 minutes.

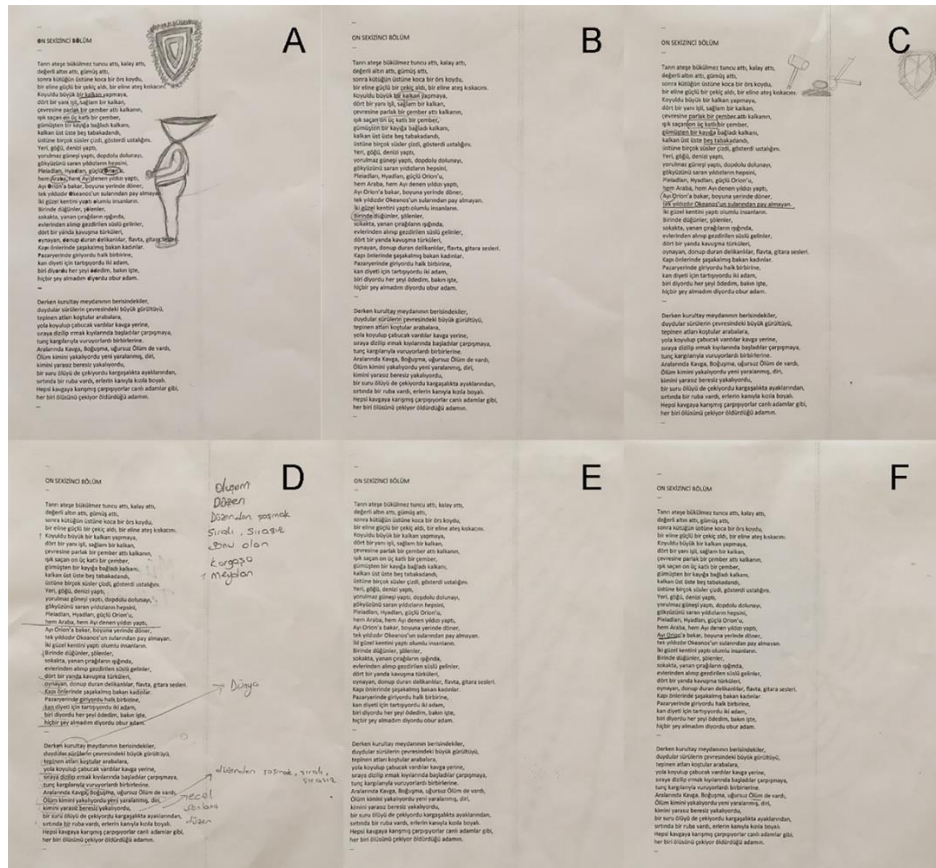


Figure 1. Students' sketches and markings on the given text

The deconstruction of the works produced in the workshop started with the *text(meaning)* stage, and these markings and drawings, which provided data on how the students had read the text and tried to understand it, were evaluated. For this, a word cloud was created using all the underlined words (Figure 2).



Figure 2. Words that students frequently marked on the given text (@MAXQDA)

As can be seen, the most dominant word in the cloud was the word “shield.” This shows that the students understood the text’s main theme, the story of the formation of the shield. On the other hand, words such as “one, triple-ply, bear” that were dominant in the second degree indicated that the students were primarily looking for quantitative data. In contrast, words such as “Orion, moon, death, five, alone” were in the 3rd degree, indicating that the students had experienced a shift from quantitative data to qualitative data. Words with gradually decreasing dominance contained clues about the meanings and contents each student tried to recreate in their imagination. When evaluating the markings in the given text, it was clear (Figure 1) that students E and F hardly interfered with the paper. For this approach, one can say that the imaginary worlds of the related students were closed to themselves. Student B differed from students E and F because of his/her small intervention in the given text, and the markings made by the student began to give information about the places that attracted his/her attention while reading the text.

With regard to students A, C, and D, the students underlined the words in the text and added new concepts and drawings next to the text. One could argue that such additions contain essential clues about the intellectual process undertaken by the students. For example, students A and C tried to improve their understanding by visualizing the text with the figures they had drawn. While Student A drew a shield and a human figure, Student C drew figures of a hammer, fire, pincer, and shield. On the other hand, Student D continued the process by writing down the words “formation, regular, irregular, sequential, unordered, finite, chaos, square, world, eternal, ending” concepts that he/she had extracted from the text.

Through the text, the differentiation of the thinking/imagining processes of the students also transformed how each of them understood and made sense of the same text. The transformation here indicated that the *text(meaning)* expression was personal, and with this knowledge, the students moved on to the *(meaning) drawing* stage, which was the next stage of the workshop.

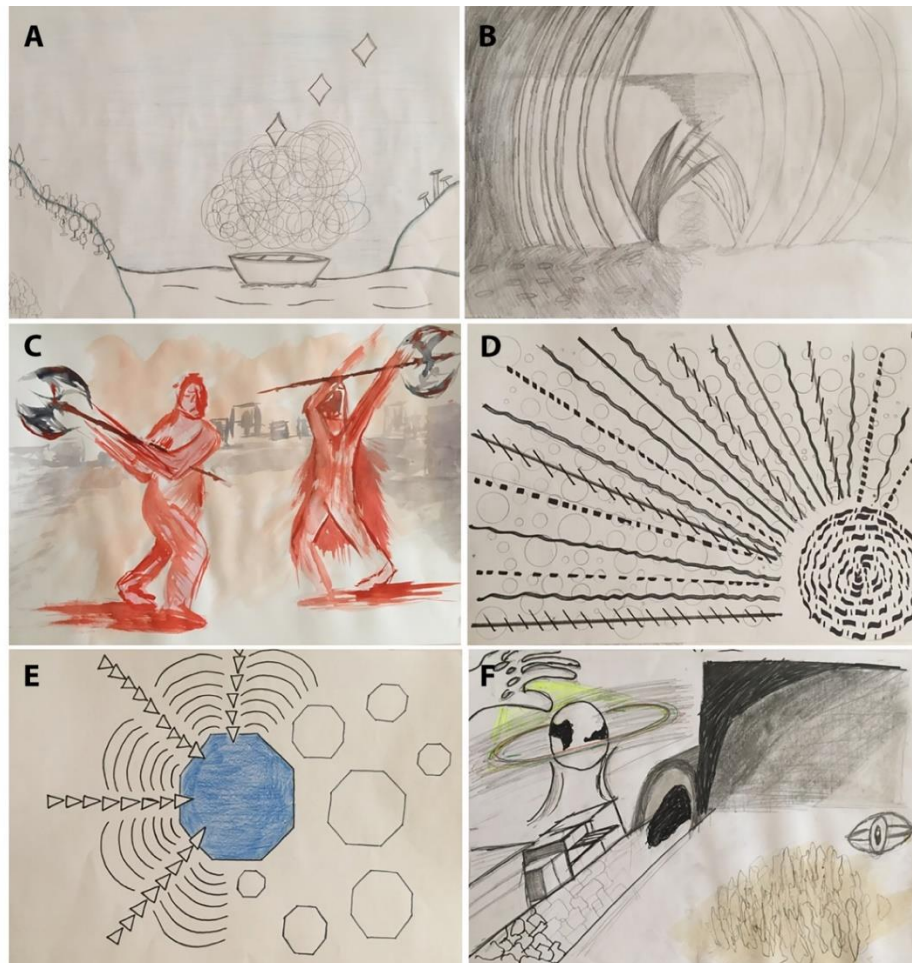


Figure 3. Drawings produced by students after the text-reading phase

We first encounter similarities and differences when each student's drawing is evaluated with the others (Figure 3). For example, when looking at the drawings of students A, B, C, and E, a separated binary order is seen, while the dual situation of students D and F creates a misconception at first glance because they do not appear on the paper equally. As a matter of fact, while Student D captured that duality through intertwining circles and radial lines, Student F captured this duality through clear and ambiguous images. It was essential in the context of the ekphrasis method that the aforementioned dual situation be visible and that it refers to the sentences "two noble cities filled with mortal men" and "two men struggled over the blood price for a kinsman just murdered" in the given text (See Appendix 1). On the other hand, Student E represented the phrase "five layers of metal to build the shield itself" with five separate groups of circular lines on the right side of his drawing. With the triangular series dividing these lines, he/she transformed the confusion mentioned in the second part of the text into a narrative.

Another situation we encountered in the drawings was the approach, which we can describe as figurative/imaginary expressions. These images, which became visible in the drawings of students A, C, and F, were related to how students interpreted the text. While Student A's drawing was reminiscent of a kind of "landscape painting," Student C depicted two human-like figures, which he/she put at the center of his/her work, and their battle with each other. In this sense, we can say that students A and C formed a holistic composition. However, there is no transitive connection between the images/figures drawn by Student F with each other. While this situation makes the figures independent from each other, on the other hand, it leaves the relationship between the figures open to interpretation. It expects the reader to establish the relationship between the pieces. Students B, D, and E, who did not work through figurative expression, turned to an abstract narrative by considering lines and how lines come together. Students D and E, in particular, preferred geometric shapes and created a composition through solid-empty forms or thick-thin lines.

Finally, an evaluation can be made through the color used in the drawings. The choice of color used in the compositions of students C, E, and F provided a focal point for students C and E, while it provided binary separation in the case of Student F. Students A, B, and D used pencil thickness and hatching/painting methods instead of color.

Table 1. The texts that the students wrote after the drawing process

Student	Written texts
A	"I thought something was created in this text. I painted a pure, clean landscape and chaos on an artificial product. The two components of creation: purity and confusion."
B	"In the drawing, I explained the opposition of people and the conflict in the current situation. Different people, same place... The complexity of the environment and the separations within this complexity."
C	"The text seemed to describe what it was like from the viewpoint of God in a culture. God creates everything, heaven and earth, and at the same time, he creates war, death, and that anger in man."
D	"First, there is a creator, and events and situations proceed sequential, in an unordered, regular, and irregular manner within the framework of specific rules."
E	"There are some formations, transformations... These are the interactions of the formations we have created..."
F	"The text describes the world's creation, development, and death over time. I drew these as a process, first the creation and then a space like the market area mentioned in the text. The chaos that ensued, and the death that followed, is a section that gradually darkens to represent nothingness at the end."

The texts the students wrote in the (*meaning*) *drawing-text* phase (Table 1) were utilized to analyze what the students wanted to express in their drawings. In this context, Student A interpreted the given text through "creation" and tried to express it through the concepts of "purity and confusion". The equivalent of this approach in the drawing is a creation with nature, purity with mountain- tree- water, and chaos with random/cyclic lines on the boat image, which turns into a narrative. It is thought that the student visualized "creation" by using the words "earth, sea, sky" in the lines, "There he made the earth and there the sky and the sea" and "both armies battled it out along the river banks" in the given

text. On the other hand, there is no reflection or traces of the words “shield, Orion, well-wrought, triple-ply, bear” that the student underlined in the text, and the drawing of the “shield and human figure” that he drew on the text.

We can say that the expressions “opposition, conflict, different people, complexity” in the text of Student B find expression through the creation of a contrast where one approach consisted of thin and incomplete lines and the second, thick and fuller lines. The similarity of these may draw on the words “same place” in the student's text. On the other hand, the concepts he/she underlined while reading the text (shield, triple-ply, in one) are not visually reflected in the drawing.

The drawing of Student C, who states that “God creates everything, heaven and earth, and at the same time he creates war, death and that anger in a man” found its response through a kind of war scene narrated by two human figures. We can say that the student, who is thought to focus on the concepts of “anger and death”, focused on the part of the given text that started with the line “And Strife and Havoc plunged in the fight, and violent Death”. On the other hand, although the words that he/she underlined while reading the text (triple-ply, a silver shield-strap, five layers, and bear) are not seen in the images, the traces of the figures of “hammer, fire, claw and shield” he/she drew on the text can be seen. In this context, if the hammer, gripper, and shield figures are interpreted as war tools, the objects held by the human figures in the drawing can be held to be things that refer to these figures. The traces of the fire figure can also be found in the use of color, which makes the human figures dominant in the drawing. At the same time, we can say that the red color expression in the line “the cloak on her back stained red with human blood” in the given text is effective in the student's choice of color. Again, we can say that the two human figures, which form the focal point of the drawing, are related to the line “two men struggled over the blood-price for a kinsman just murdered” in the text. We can infer that the actions indicated by these figures are related to the line in the text “They raked each other with hurtling bronze-tipped spears.”

The expressions “event-situation, sequential-unordered, regular-irregular” expressed by Student D in his/her text appear to be the things that determine the character of the lines in the drawing. Circular expressions in the drawing create a center perception, while linear expressions both point to it and create dual states that derive from it. In addition, in the drawing, the “formation, regular, irregular, sequential, unordered, finite, chaos, square, world, eternal, ending” concepts that Student D extracted from the given text are also visibly present. It can be said that these concepts and the dialectical relationship between them are also revealed through expressions such as “both, two noble cities, two men” in the given text.

On the other hand, Student E's relation with the drawing of his/her text, which he/she expressed through the concepts of “formation, transformation, and interaction,” lies in the forms of relations that the lines and forms establish. While the student is trying to explain the concept of “formation” with the central situation of the composition shaped around a colorful octagonal form, he/she is trying to explain the concept of “transformation” with circular lines and octagons of different sizes. Moreover, finally, the student expresses the concept of “interaction” with the effect of orientation created by the triangle pattern placed in the spaces between the central octagonal and circular lines. On the other hand, these concepts in Student E's text also highlight the different situations in the given text. We can say that while words such as shield, earth, sky, and sun in the lines of the text are related to the “formation” concept, words such as cities, weddings, and death are related to the “transformation and interaction” concepts.

Finally, we can say that the expression of “the world's creation, development, and death over time” in the text of student F corresponds to the images of “the world, the hand, and the built environment” in his/her drawing. This match seems problematic as it comes across as a direct analogy. However, the statement in the student's own text that the “section that gradually darkens to represent nothingness at the end” may be a sign that he/she is trying to abstract at this point. Nevertheless, the relationship that the student establishes with the text is generally in the form of image transference. An example of this evaluation can be seen in the hand mentioned in the line “he gripped his mighty hammer in one hand, the other gripped his tongs”. Similarly, we can say that the student expressed the lines “There

he made the earth and there the sky and the sea and the inexhaustible blazing sun and the moon rounding full (...)” using a figurative world image. On the other hand, we can argue that the student was inspired by the line “So they clashed and fought like living, breathing men grappling each other’s corpses, dragging off the dead” in the given text and expressed this with the abstract lines drawn in the lower right part of the paper.

In examining all the data obtained after the workshop (marking-on-text-scribbles, drawings, and texts), the use of ekphrasis as a method in the formation of the architectural narrative makes it valuable in terms of how it opens up the discussion of meaning in depth.

4. Discussion and Conclusion

In this study, in which the architectural narrative is handled through (architectural) drawing and ekphrasis as a method in the formation of the narrative, it can be noted that both the narrative and the ekphrasis are given form through the concept of “meaning.” In this context, the drawings and texts produced in the workshop are revealed as different worlds of meaning intellectually, intuitively, and symbolically. As a matter of fact, when an evaluation is made in relation to the *text(meaning)* phase of the workshop, it is remarkable that the students mark the concrete assets and values on the text. Relevant markings, essential to assess students’ mental processes during reading, can also be read as preliminary sketches regarding their moment of understanding and in relation to the drawing of the text. Moreover, writing various concepts and/or drawing figures that are not in the text, but as a result of students’ inferences can be considered to be the product of a similar effort. These attitudes and approaches result from the solid descriptive feature of the ekphrastic text. Moreover, it can be said that the markings, notes, or figures in the text do not limit the drawings and that the students' world of thought is above these limiting entities, values, or concepts.

It is clear that the drawings produced by the students through the given text at the *(meaning) drawing* stage provide various clues about the text. The dual order, which takes place in all of the drawings and only in different forms, is the “two noble cities...., two men...” in the given text, which matches their statement. This duality is read in the balance of the paper in which the drawing is made with form relations of various figurative objects and their positions in relation to each other. In addition, the full-blank forms, thick-thin lines, or various hatches in the drawings represent the conflict mentioned in the text. While these evaluations of the drawings make the possibilities of an ekphrastic text visible, they allow for alternative expansions of the architectural narrative.

We can say that the architectural design thought is in contact with ekphrasis as the “oral representation of visual representation” (Heffernan, 1993) in the context of the similarities and differences that emerge when the students' drawings and the texts they write in the *(meaning)text* stage are considered together and associated with the given text. The architectural design process develops by feeding on the interaction of both verbal and visual information fields. Considering that architecture is also a narrative tool, it is undeniable that this narrative is fed from various verbal, written, and visual sources. The position and significance of ekphrasis and ekphrastic texts in architectural thought and the design process, enabling the transmission of meaning, are entirely contingent upon the recipient's background knowledge and the intricate network of relationships within the realms of imagination and thought.

As a result, an ekphrastic text’s narrative can give rise to a new storyline, unveiling diverse meanings and eliciting various images in the minds of different readers. It is evident that these textual possibilities serve as valuable data for shaping the architectural narrative. By drawing from the rich realm of meaning and imagery present in ekphrastic texts, the architectural narrative can be enriched, allowing for the creation of unique narratives in architectural production.

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Author Contribution and Conflict of Interest Declaration Information

All authors contributed equally to the article. There is no conflict of interest.

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Appendix 1: Homer (1991), *Iliad*, Chapter 18 (Part given to students). To enable students to focus on the subject of the text, in-text subtractions have been made in the sections shown as (...) in the text.

(...)

Bronze he flung in the blaze, tough, durable bronze
and tin and priceless gold and silver, and then,
planting the huge anvil upon its block, he gripped
his mighty hammer in one hand, the other gripped his tongs.
And first Hephaestus makes a great and massive shield,
blazoning well-wrought emblems all across its surface,
raising a rim around it, glittering, triple-ply
with a silver shield-strap run from edge to edge
and five layers of metal to build the shield itself,
and across its vast expanse with all his craft and cunning
the god creates a world of gorgeous immortal work.
There he made the earth and there the sky and the sea
and the inexhaustible blazing sun and the moon rounding full
and there the constellations, all that crown the heavens,
the Pleiades and the Hyades, Orion in all his power too
and the Great Bear that mankind also calls the Wagon:
she wheels on her axis always fixed, watching the Hunter,
and she alone is denied a plunge in the Ocean's baths.
And he forged on the shield two noble cities filled
with mortal men. With weddings and wedding feasts in one
and under glowing torches they brought forth the brides
from the women's chambers, marching through the streets
while choir on choir the wedding song rose high
and the young men came dancing, whirling round in rings
and among them flutes and harps kept up their stirring call—
women rushed to the doors and each stood moved with wonder.
And the people massed, streaming into the marketplace
where a quarrel had broken out and two men struggled
over the blood-price for a kinsman just murdered.
One declaimed in public, vowing payment in full—
the other spurned him, he would not take a thing—
so both men pressed for a judge to cut the knot.

(...)

Now the besiegers,
soon as they heard the uproar burst from the cattle
as they debated, huddled in council, mounted at once
behind their racing teams, rode hard to the rescue,
arrived at once, and lining up for assault
both armies battled it out along the river banks—
they raked each other with hurtling bronze-tipped spears.
And Strife and Havoc plunged in the fight, and violent Death—
now seizing a man alive with fresh wounds, now one unhurt,
now hauling a dead man through the slaughter by the heels,
the cloak on her back stained red with human blood.
So they clashed and fought like living, breathing men
grappling each other's corpses, dragging off the dead.

(...)

