

**EXPLORING LITERARY SPACE THROUGH
'THE SPATIAL TRIAD' BY HENRI LEFEBVRE
IN *THE MUSEUM OF INNOCENCE***



BELGİN YUNCU

JANUARY 2017

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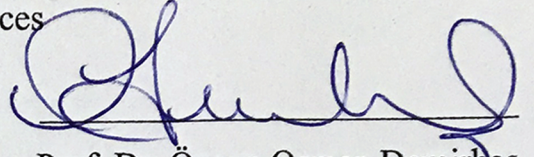
**A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF SOCIAL SCIENCES OF
IZMIR UNIVERSITY OF ECONOMICS**

**BY
BELGİN YUNCU**

**IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF DESIGN IN THE GRADUATE
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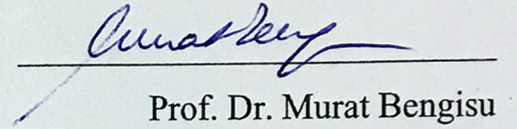
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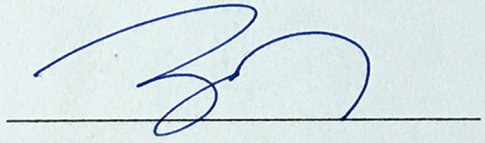
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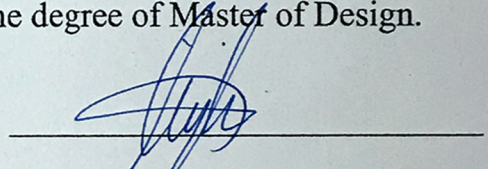
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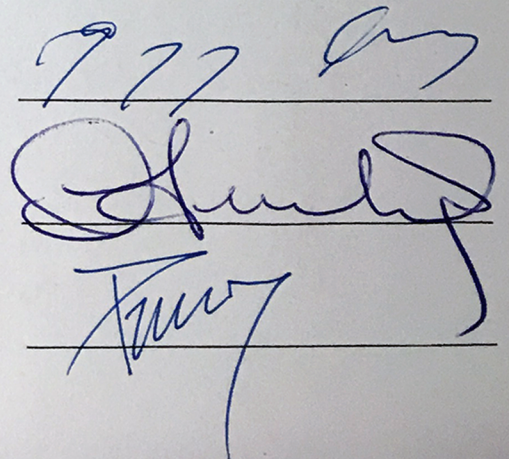
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ABSTRACT

EXPLORING LITERARY SPACE THROUGH ‘THE SPATIAL TRIAD’ BY HENRI LEFEBVRE IN *THE MUSEUM OF INNOCENCE*

Yuncu, Belgin

The Master’s Program in Design Studies (MDes)

Supervisor: Asst. Prof. Dr. Aslı Ceylan Öner

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The aim of the thesis is to explore the notion of literary space in a work of literature with regards to Henri Lefebvre’s spatial triad. Orhan Pamuk’s representation of space in his acclaimed novel; *The Museum of Innocence* and the actual museum along with the narrative will be referred as the case study since it is a unique example of a narrative transforming into an architectural form. Lefebvre’s triad that looks at space as a social product, will be applied as an investigatory tool to understand the notion of literary space. Relying on the fact that space can be a narrative acting independently within the narrative itself, Pamuk’s design becomes an affluent space for everyday life objects, without which, a sense of inadequacy would occur all throughout the novel and the actual museum. The thesis further contemplates on the influential factors on Orhan Pamuk’s designing and having established an actual museum in Istanbul that corresponds with the novel. Bringing together literary space and designed space provides a unique example to discuss the notion of space in multifaceted ways. Conclusively, the main principle behind the selection of Lefebvre over many other existing theories on space is that Lefebvre’s spatial categories has provided the necessary grounds and flexibility in explaining the transition from a literary work into an architectural one on account of his acknowledgement that it would be better if the space in literary texts could be represented architecturally.

Keywords: Literary space, Henri Lefebvre, spatial triad, spatial representation, Orhan Pamuk, novel, The Museum of Innocence

ÖZET

MASUMİYET MÜZESİNDE YAZINSAL MEKÂNI HENRİ LEFEBVRE'İN MEKÂN ÜÇLEMESİ ÜZERİNDEN OKUMAK

Yuncu, Belgin

Tasarım Çalışmaları Yüksek Lisans Programı (MDes)

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Ocak 2017

Bu tezin amacı, bir edebiyat eserinde, hikayenin geçtiği temsili mekân olan yazınsal mekân kavramını, Henri Lefebvre'in mekân üçlemesi üzerinden araştırmaktır. Orhan Pamuk'un geniş ölçüde takdir gören romanı ve buna bağlı olarak mevcut müzesi; Masumiyet Müzesi'nde mekân temsili, bir anlatının mimari bir forma dönüştüğü özgün bir örnek olması sebebiyle, örnek alan çalışması olarak ele alınacaktır. Lefebvre'in mekâna sosyal bir ürün olarak bakan üçlemesi, yazınsal mekân kavramını anlamlandırmak adına inceleme niteliğinde bir araç olarak kullanılacaktır. Mekânın anlatı içerisinde kendiliğinden, bağımsız bir anlatı oluşturabileceği gerçeğine dayanarak, Orhan Pamuk'un tasarımı, günlük eşyalar olmaksızın tüm roman boyunca ve mevcut müzesinde bir eksiklik hissinin ortaya çıkacağı zengin bir tasarım mekânıdır. Buna ek olarak, bu çalışma, Orhan Pamuk'un romanla örtüşen İstanbul'daki müzeyi tasarlatmasında ve inşa ettirmesinde etken olan faktörleri incelemektedir. Yazınsal mekân ve tasarlanan mekânı bir araya getirmek, mekân kavramını çok yönlü tartışabilmek adına özgün bir örnek oluşturmaktadır. Sonuç olarak, mekân üzerine kurgulanmış olan pek çok mevcut teori arasından Lefebvre'in üçlemesinin seçimi, Lefebvre'in de yazınsal mekânların mimari olarak temsil edilebilmesinin daha iyi olacağını kabul etmesiyle, yazınsal bir mekânın, mimari bir mekâna dönüşümünü açıklamada gerekli olan zemini ve esnekliği sağlamıştır.

Keywords: Yazınsal mekân, Henri Lefebvre, mekân üçlemesi, mekân temsili, Orhan Pamuk, roman, Masumiyet Müzesi

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To my beloved daughter, Asya

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CHAPTER 1

INTRODUCTION

“Place is always partially subjective and it is literature, personal memories, myths and local histories that tend to give place its true character by bringing out the richness of its multiple meanings/ readings” (Smethrust, 2000; p.58).

Literature cannot be regarded as an indispensable pillar in design; however, design on its own right, is no doubt an essential field that has to be applied into any cultural or social field. Any work of literature is the end product of a multilayered design process conducted by the writer. Together with the plot, the writer also has to design the space in his narrative. Through symbolic representations and images, literary space, including all its components; the setting, the characters, the narrator and the events, becomes an active participant in shaping the story.

In literary studies, there is a broad number of studies exploring the correlation between literature and space, since space is a significant constituent for literature. In this sense, it is important to note Robert Tally’s book *Spatiality* (2013) contemplating on Geocriticism. Tally, in fact, translated the original work by Westphal who is considered to be the originator of the concept. An additional methodology regarding space from a literary perspective, is the works on literary cartography. *Mapping Literature* (2011) by Reuschel and Hurni is a noteworthy source exploring the issue. However, from an architectural standpoint, things look different, since literature is not a principal base field within the architectural epistemology. However scarce in number, there are some existing studies, exploring literature from an architectural

perspective. The current thesis studies in Turkey consist of the following works: *A reading of Late 19th century Istanbul Public Life and Space through the Tanzimat Novels* by Ayşe Nur Şenel (2010), analyzing the transformations of public spaces in Istanbul and the ways in which spatial practices were represented in a number of contemporary novels adhering to the genre of Tanzimat novels. A second thesis study is by Zeynep Tuna Ultav on *Reading J.G. Ballard in the Intersection of Architecture and Science Fiction* (2008), in which she works on a textual analysis of science fiction novels by Ballard to demonstrate literary and science fiction discourses' effect on architectural knowledge. Çavdar's master thesis; *Literary Spaces as the Representation of Dominant Ideologies in the Context of Dystopias Written between 1920 and 1950* (2011), explores the relations between architecture and ideology in literary spaces in a dystopian context. Sömer's thesis study on *Spatial Readings in Architecture and Science Fiction Literature* (2006), expounds on the relationship between architectural space design and science fiction literature. An alternative thesis was submitted by Bolak on *Constructed Space in Literature as Represented in Novels, a Case Study: The Black Book by Orhan Pamuk* (2000), focuses on architectural space design in literature claiming space to become tangible through experience. Ayşegül Uğurlu's thesis study on *The Atmosphere in Orhan Pamuk's Novels's* (2002), works on the elements constituting Pamuk's novels and further examines the various approaches towards fiction and reality. Apart from the the thesis studies, there exists a number of scholarly articles on *The Museum of Innocence* (2009). Açalıya Allmer's article (2009), contemplates on the novel and the architectural building process of the museum. Xing's article (2013), explores the novel and its physical counterpart from Walter Benjamin's views on collecting and urban representation. Esra Almas (2015) regards the museum initially as a spatial text

and secondly as a textual space, asserting architecture and literature to be interacting with and shaping each other. Tillinghast (2012), in his work concentrates on Orhan Pamuk's depiction of the city of Istanbul in his novels. In addition to the scholarly articles, there is a book on literary space written by architects under Klaske Havik's (2012) editorship, addressing distinct perspectives that literary approach can provide for architecture and also on Lefebvre's concept of space to be described by literary writers. Gürhan Tümer (1984) too, makes sense of the ways to make use of literature in architectural studies. In recent years, a tendency has been created in the realm of architecture towards the correlation between architecture and literature and conferences have been held questioning this relation between the two fields. 'Once upon a Place' is one of the conferences that was held in Portugal on the reciprocal effects between architecture and fiction. 'Reading Architecture, Writing Place' was yet another conference held in the Netherlands in 2013 with the aim of exploring alternate ways of reading and designing architecture, urban places and landscapes through literary means. There will be a conference in Istanbul in March 2017, on 'Literature, Architecture and Urban Space'. It will be seeking to find the answers on the obvious and invisible characteristics of spatial narration and the urban aspects of 21st century literature. There is also a cross-disciplinary workshop exploring the correspondance of architecture and literature called 'LabLitArch' with the assertion that much like any architectural project in which there is design, sequences of space, etc. literature shares all these challenges. The correspondance of literature and architecture has also been included in architecture faculty syllabuses under different course names; City of Memory, Space and Place, Mapping the City Stories: People, Narrative, Data, Image and Place, Urban Space and Literary form: World Literature and the Modern and the Contemporary City.

The thesis aims at exploring Orhan Pamuk's (b. 1952) literary spaces particularly focusing on his renowned work; *The Museum of Innocence* (2009) (In Turkish: *Masumiyet Müzesi*, 2008) in which he has made use of this principle in design, applied it to his own field, literature, and further expanded it into architecture. *The Museum of Innocence* turned out to be the first work of fiction that has come to life with an actually constructed museum in correspondance. Pamuk, in fact designed both his literary space in the novel and the architectural space for the actual museum built in Istanbul, simultaneously and almost six years after the book was published, the actual museum was opened. The primary reason for the choice of this specific novel is both the ample narration on space not only in the novel but also in the museum itself. In his book *The Naive and The Sentimental Novelist* (Pamuk, 2009), Pamuk lists the operations our minds perform when we read a novel:

“We transform words into images in our minds. The novel tells a story, but the novel is not only a story. The story slowly emerges out of many objects, descriptions, sounds, conversations, fantasies, memories, bits of information, thoughts, events, scenes and moments. To derive pleasure from a novel is to enjoy the act of departing from words and transforming these things into images in our minds. As we picture in our imagination what the words are telling us (what they want to tell us) we complete the story” (Pamuk 2009, p. 20).

What Orhan Pamuk attempted to achieve by having constructed the museum of the novel was that, he created a space in accordance with all the images he triggered in the minds' of his readers. He designed that space so that the readers

would not only preserve their perceptions of the objects associated with the personas of the novel mentally, but also encounter them physically.

The actual museum that Orhan Pamuk constructed serves as an appropriate case study for both literary and architectural production of space to be examined as a constructed space and Lefebvre's triad can be employed as a comprehensible tool to explain the correlation of space, since for Lefebvre, spatial representations always involve practical consequences for people to interact with their environment. Looking at how Orhan Pamuk represents his narrative story in his acclaimed novel *The Museum of Innocence* in terms of space by specifically referring to Lefebvre's spatial triad and how other social theorists respond to his theory, will lead to a profound apprehension of the designed space in both the literary and architectural works in question.

Lefebvre's theory has provided the necessary ground to merge literary space with architectural space. The prevailing literature demonstrated that there are existing studies employing Lefebvre's theories on space. However, what distinguishes this particular work from that of the others is that, for the first time the novel and the actual museum explicated through Lefebvre's theory of the Spatial Triad will help intermingle the transition of literary space with architectural space and fill this gap in the existing literature.

The thesis is carried out in the qualitative tradition, making use of literature review, on-site observations and case study. Researcher Robert K. Yin defines the case study research method as an empirical inquiry that investigates a contemporary phenomenon within its real-life context in which multiple sources of evidence are used and the boundaries between phenomenon and context are not clearly evident (Yin, 1984). The actual museum serves as the real-life context in the thesis.

Chapter 2 will focus on “Literary Space” in general and analyse the term regarding the distinction between; initially, time and literary space, which according to most of the prevailing theory is mutually interdependent. The second distinction to be explored is the one between literary space and place that results in the finding that space transforms into place once it is experienced. The third chapter will elaborate on Henri Lefebvre’s spatial theory, namely “spatial triad” asserting space to be a social product that consists of three constituents: perceived, conceived and lived space; all three components to be referred to individually. The exploration of literary space will provide the ground to integrate Lefebvre’s theory in relation to literature. Since the case study employs a work of literature, the notion of space shall be explicated not only according to Lefebvre’s terms, but also from a literary standpoint. The incorporation of literary space in the thesis also contributes to the process of narrowing down the concept of space which is referred to by Lefebvre in a cross-disciplinary sense. In the fourth chapter, the thesis will continue with a focus on the case study of Orhan Pamuk’s novel and the museum; the spaces of which will be examined in line with Lefebvre’s theories on space. In order to fully grasp what Pamuk’s intention was, both as a writer and a designer, firstly his literary style in general will be examined. Afterwards, the novel will be explained in as much detail as to let the readers of the thesis who have not read the novel make adequate sense of it. That section will be followed with transformation of the novel into the museum describing in detail how the museum was constructed and how it was curated withstanding Lefebvre’s theory on the Spatial Triad at all times. Finally, the last part will focus on the conclusions of the thesis.

CHAPTER 2

LITERARY SPACE

Space has always been applied to literary studies from a multiperspective within ranging fields. Among them is literature, in which various definitions of space are given and the reader gets a chance to contemplate on these spaces represented as unique visual images. The association formed in between the represented text and the readers' own experience, makes literature a distinctive form of description. Various scholars have tried to define what literary space stands for. Robert Tally in his *Spatiality* has elaborated on the term:

“Literature functions as a form of mapping, offering its readers descriptions of places, situating them in a kind of imaginary space, and providing points of reference by which they can orient themselves and understand the world in which they live. Or maybe literature helps readers get a sense of the worlds in which others have lived, currently live or will live in times to come. From a writer's perspective, maybe literature provides a way of mapping the spaces encountered or imagined in the author's experience” (Tally, 2013, p.2).

As cited by Bolak in her master thesis, Manfred Jahn also reflects about literary space as follows; “Literary space is defined as the spatial environment and

the inventory of objects created in the readers' imagination on the basis of incomplete textual cues" (Bolak, 2000). In the upcoming sub-chapters, literary space will be explicated under two main subtopics; firstly, the correlation between time and literary space will be analyzed in line with theories of several scholars including Bakhtin, Foucault and Lefebvre, whose spatial triad according to Elden maintains that, "[t]he experience of space and time was directly related to the historical conditions they were experienced within" (Elden, 2004). Bakhtin's theory of "chronotope" claiming time and space to be implicitly mutually dependent on one another, will be applied in the discussion. The next subtopic will examine the distinctive characteristics of place versus literary space all in line with the theories of David Harvey, Michel de Certeau and further briefly refer to "geocriticism", rationalized by Bertrand Westphal and Robert Tally's common thoughts on the geocritical approach arguing that as it refrains itself from the restricted perspective of a single author, "the multifocal perspective" likely results in a relatively non-biased image of place (Tally, 2013).

2.1. Time and Literary Space

Time and space are regarded as the two inherent entities that help persons designate their experiences. Among the many forms of conveying those experiences is through narration:

"Narrative is a fundamental way in which humans make sense of, or give form to, the world. In that sense, narrative operates much as maps do, to organize the data of life into recognizable patterns with it

understood that the result is a fiction, a mere representation of space and place, whose function is to help the viewer or mapmaker, like the reader or writer, make sense of the world” (Tally, 2009, p.17).

Narratives define a story that takes place at a specific time and a specific place and is also the representation of real or fictional events in a time sequence, therefore, although time commonly tends to be referred to as the defining component of narrative, according to literary interpretation, space incorporates an operative function. In her work *Reconciling Narrative Spaces*, Shanks asserts that “Our fundamental way of ordering and understanding the world is through not time but space as we can conceptualize time itself in terms of spatial existents: numbers, clocks, seasonal change, etc.” (Shanks, 2002). She further claims that any discussion of space in narrative must first address its partner: time. Narrative is the representation of real or fictional events in a timely sequence.

“While narratologists discuss various roles of space in narrative to a greater or lesser degree, they define story as more essentially temporal than spatial, suggesting that narrative is most fundamentally the manifestation of the human understanding of temporality” (Shanks, 2002, p.3).

However, as stated by Tuna Ultav, one can equally argue that, although for a long time literature was regarded as a temporal art, it can also be coined as a spatial form of art. “(...) Since many issues in social sciences are explained through spatiality, also literature which can be claimed as a social science, uses the

phenomenon of space to structure its texts, because spatiality provides literature to define its sociality” (Tuna Ultav, 2006).

Literary space is a space formulated by culture and time. “The notion of ‘literary space’ becomes relevant for historians and geographers by combining (1) an objective dimension that can be used as a source of information about the urban landscape and (2) a subjective dimension in which the writer’s values and choices reflect the thinking of the time period” (Alves et.al.,2013, p.459). Henceforth, the predominant idea behind the arrangement of literary space lies in the fact that the author is supposed to choose an era; whether it be the current one, two centuries ago or a century later, and set his narrative in agreement with those times, taking all the prevailing qualities associated with that era into account. Michel Foucault also shares a similar perspective, in general, on the inevitable interdependence of time and space;

“(…) It is necessary to notice that the space which today appears to form the horizon of our concerns, our theory, our systems, is not an innovation; space itself has a history in Western experience, and it is not possible to disregard the fatal intersection of time with space” (Foucault, 1986, p.22).

The French philosopher Henri Lefebvre, too, whose theory on space, functions as a constructive instrument in the thesis, explores the convergence of time and space in his acclaimed work, *The Production of Space* (1991). Lefebvre did not grant any privilege to time at the expense of space conversely.

“While committed to rectifying the undertheorization of space in Marxist traditions, Lefebvre wrote a great deal on precisely the deplorable consequences of spatializing time into a series of measurable instants. As he himself once said, ‘[t]ime may have been promoted to the level of ontology by the philosophers, but it has been murdered by society. (...) The emphasis lay for him not on space as a priori or ontological entity, but on the processes and strategies of producing space, which are by definition historical. For ontologizing space and spatiality symptomatically replicates, in the realm of thought, the domination of linear time over lived time already occurring more generally in modern society, inscribing the alienation of the rhythms of everyday life in what Lefebvre called ‘abstract space.’” (Goonewardena, 2008, p.9).

Literary connotation of time is undoubtedly distinct from that of daily time as we understand. The author has to cut short most timely details as otherwise, this would deem it impossible for the author to complete the story. The author could never start by describing the birth of his protagonist and mention every detail in their lifetime.

A similar approach also, is maintained for the employment of space. By means of this literary strategy, the conventional interpretation of time and space is altered. Mikhail Bakhtin, a philosopher and a literary critic formulated his famous “Chronotope” theory in the 1920s upon this altered representation of time and space in literary theory. The word chronotope itself is derived from Greek; *chrono* meaning time and *topos* meaning space. Chronotope is the intrinsic connectedness of temporal

and spatial relationships that are artistically expressed in literature (Bakhtin, 1981). For Bakhtin, time and space are implicitly mutually dependent on one another. The theory invoked many controversial issues since it was, at the beginning, identified to be a vague description of time and space; as to whether it addressed time and space in literature or real life and experienced by the fictional characters or the readers (Holquist, 2009). However, Bakhtin later developed his theory and demystified the ambiguity. He asserted chronotope to be the structure of the narrative in which meaning is constructed:

“It is precisely the chronotope that provides the ground essential for the showing forth, the representability of events. (...) It serves as the primary point from which ‘scenes’ in the novel unfold, while at the same time other ‘binding’ events, located far from the chronoscope, appear as mere dry information and communicated facts. (...) Thus the ‘chronotope, functioning as the primary means for materializing time in space, emerges as a center for concretizing representation, as a force giving body to the entire novel. All the novel’s abstract elements—philosophical and social generalizations, ideas, analyses of cause and effect—gravitate toward the chronotope and through it take on flesh and blood, permitting the imaging power of art to do its work” (Bakhtin, 1981, p.250).

Robert T. Tally has been working on the correlation of space, time, narrative and geocriticism. He asserts in his acclaimed book *Spatiality* that the chronotope is a crucial element in literary texts as “[i]t is the chronotope that brings space, time and

genre together in a conceptually integrated way” (Tally, 2013). For him, the chronotope is a fundamental element in literature; “For it is through the use of and reference to particular chronotopes that the meaning of the narrative, the shape of the world, is established” (Tally, 2013, p.58).

Time and space coordinates perform as the foundational components of understanding human existence, without such an instrument as the chronotope, to condition our identity in the flow of existence would not be conceivable for Bakhtin. He summarizes his views in the following excerpt:

“(…) whatever these meanings turn out to be, in order to enter our experience, they must take on the form of a sign that is audible and visible for us. Without such temporal-spatial expression, even abstract thought is impossible. Consequently, every entry into the sphere of meaning is accomplished only through the gates of chronotope” (Bakhtin, 1981, p.258).

In order for the reader to facilitate an understanding of a narrative not only does the interdependence of time and literary space, but also literary space and place play a crucial role. For this reason, the next sub-chapter will demonstrate the distinction between the terms and what they specifically denote.

2.2. Literary Space and Place

The existing relationship between space and literature is a complicated one for it is always subject to change with its dynamic quality. As cited in Tuna Ultav's work:

“As Tümer suggests, writers' sensitivity enables them to make good observations. While conveying people's situation, they also consider their spatial relationships (Tümer, 1981). Similarly, Thompson states: ‘Our individual interpretation of space and place is endlessly dynamic and subjectively changed with our own perceptions. A writer can offer us another experience of space, another point of view, no less subjective, but outside our own, and charged with a different perception’ (as cited in Tuna Ultav, 2013).

Robert T. Tally (2015) whose work focuses on the relations among space, narrative, representation and literary geography, namely; geocriticism, maintains in one of his articles, with an approach akin to Tuna Ultav, that literary space takes on meaning once encountered with the readers' own experience:

“To attempt to know a place, one maps it, but one also reads it and narrates it. In ‘Space and Place: The Perspective of Experience’, Yi-Fu Tuan has noted that a given portion of space becomes a ‘place’ once it occasions a pause, a resting of the eyes, which, however brief, transforms it into a subject for storytelling. (...). That is, a literary

work becomes infused with the places that it explores, places that make it what it is. In fiction, particularly visible in works employing a first-person narrator or a focalized point of view, the narrator maps the spaces of the narrative while also exploring them, often forcing the reader to project his or her own 'map' of the text while attempting to follow the itinerary of the narrator through this space" (Tally, 2015, p.51).

Space and place are considered to be two of the most multilayered concepts in cultural, geographical and narrative studies. Michel de Certeau claims that "[s]pace is a practiced place" (Certeau, 1988). As for the definition of place, David Harvey asserts:

"(...) Place also has an extraordinary range of metaphorical meanings. We talk about the place of art in social life, the place of women in society, our place in the cosmos, and we internalize such notions psychologically in terms of knowing our place, or feeling we have a place in the affections or esteem of others. We express norms by putting people, events and things in their proper place and seek to subvert norms by struggling to define a new place from which the oppressed can freely speak. Place has to be one of the most multi-layered and multi-purpose words in our language" (Harvey, 1998, p.2).

The predominant distinction between the terms could be described in a succinct manner as; place takes on a spatial quality once it is experienced, lived and practiced. When an individual bond is initiated, space turns out to be a place. Yi- Fu Tuan, an acclaimed humanist geographer illustrates this contrasts in his work *Space and Place: The Perspective of Experience* as; “If we think of space as that which allows movement, then place is a pause; each pause in movement makes it possible for location to be transformed into place” (Yi-Fu Tuan, 1977, p.6). Michel de Certeau, who also contemplated on the distinctive features of place and space, would argue in his renowned work, *The Practice of Everyday Life* as follows:

“A place (lieu) is the order (of whatever kind) in accord with which elements are distributed in relationships of coexistence. It thus excludes the possibility of two things being in the same location (place). (...) In short, space is a practiced place. Thus the street geometrically defined by urban planning is transformed into a space by walkers. In the same way, an act of reading is the space produced by the practice of a particular place: a written text, i.e., a place constituted by a system of signs” (Certeau, 1988, p.117).

Space and place in narrative theory without question entail their counterpart, character; since their intergration results in a coherent narration. What literary space is made up of are the characters, the setting and how the author determines to depict them. It is an intellectual production that can be rendered in socio-historical milieu. For Marie-Laure Ryan; “[I]terary space is the physical existing environment in which characters live and move” (Ryan, 2012). Ryan additionally asserts that

narrative space does not function as the subject matter; yet, it merely serves as the background for characters and their actions (Ryan, 2012).

Spatial literary studies pave the way for scholars to demonstrate the representation of space and place and these studies function over various disciplines. Among those spatial-oriented literary studies; geocriticism, concentrates on the dynamic correlation among space, place and literature. Making use of interdisciplinary methods, geocriticism seeks to apprehend the real and the fictional spaces. Bertrand Westphal (2011) coined the term himself and he believes that without literature not much would make sense.

For Westphal, “Geography and literature are critically related” (Westphal et.al., 2011). On that account, he strives to illustrate that literature interacts with the world in so many ways that it becomes inevitable for the world to be explored without it. His intention with proposing such a theory is that only through experience and imagination, a space becomes a place and thus, meaning and a sense of belonging could be attributed to it. Robert T. Tally, having translated Westphal’s work from its original French, also asserts in the introduction of the same book as:

“A place is only a place because of the ways in which we, individually and collectively, organize space in such a way as to mark the topos as special, to set it apart from the spaces surrounding it. Our understanding of a place is determined by our personal experiences with it, but also by reading about others’ experiences with it” (Westphal et.al., 2011, p.x).

Tally equally argues that in addition to the exploration of the real and the imagined spaces of literature, the ways in which literary representations participate in the construction of our world is the goal of geocriticism.

Although geocriticism exerts to demonstrate that there lies a correlation between the spaces of literature and real space, one of the criticisms of literary theory, is the failure of spatial concepts to account for a physical form of existence:

“The concept of narrative could be of great value if we are to see how a form of architectural ‘transcription’ could come about. This is not only because literary narratives frequently describe spatial practices, but also because of the role that stories play in the delimitation of space, in defining its boundaries. A story makes people identify with a place, just as the absence of stories leaves a space to neutrality”
(Havik, 2012, p.109).

According to the renowned French theorist Henri Lefebvre, also, literary authors depictions of space and place fall through a similar dilemma. Lefebvre concludes that:

“(…) Architecture and texts of architecture would be a better choice than literary texts proper for such analytic purposes. The problem is, that any search for space in literary texts will find it everywhere and in every guise: described, projected, dreamt of, speculated about”
(Lefebvre, 1991, p.15).

Conclusively, in the upcoming chapter, this study will depict Henri Lefebvre's ideas on space and his spatial triad. Designating Lefebvre's spatial triad theory as a tool to work on the concept of literary space has led to an extensive research and the majority of the results illustrate that his theoretical framework is the most broadly adopted one in most spatial readings from a designerly perspective.



CHAPTER 3

HENRI LEFEBVRE'S SPATIAL TRIAD

As a complex construct, space has allured many philosophers as a conceptual framework of study. Among these scholars the philosopher and sociologist Henri Lefebvre may be the most influential one that identified space to be crucial in our comprehension and interaction with the world. The value of Lefebvre's work lies in the notion that it provides a general framework to study the abstract notion of space, which according to Lefebvre, is where we decode and experience everydayness. He claims that humans create the space in which they live, shape it according to their interests and reproduce it continuously through their intentions (Lefebvre, 1991). For him, space is organic, living and therefore; shifting in its essence. As specified by his spatial triad, space is a social product that consists of three constituents; spatial practice or perceived space, representation of space or conceived space, representational space or lived space. These components are not referred to independently on account of the fact that their interaction with one another generates the production of space. The portrayal of his spatial triad is possible through different media not only in design but also in narrative literature.

For Lefebvre, a unique social formation and accordingly its general mode of production is produced by every society. He states that “[u]nder favorable circumstances, when a common language, a consensus and a code can be established” (Lefebvre, 1991, p.40) spatial practice, representations of space and representational spaces domains form up a consistent entity.

Every social formation produces spatiality which constitutes of the physical space per se, a way of organizing that space and a way of contemplating about it. Hence, spatiality comprises of physical space, mental space and a social construction of space. Edward Soja; a renowned urban theorist on whom Lefebvre has exerted a great deal of influence, would later claim that; “Lefebvre has been more influential than any other scholar in opening up and exploring the limitless dimensions of our social spatiality” (Soja, 1996). In order to refer to Lefebvre’s spatial triad as a framework throughout the thesis, each element; namely, perceived, conceived and lived space should be illustrated, as he himself states that this is a triad to which he keeps “returning over and over again” (Lefebvre, 1991), and it is therefore worth citing comprehensively; beginning with spatial practice or perceived space.

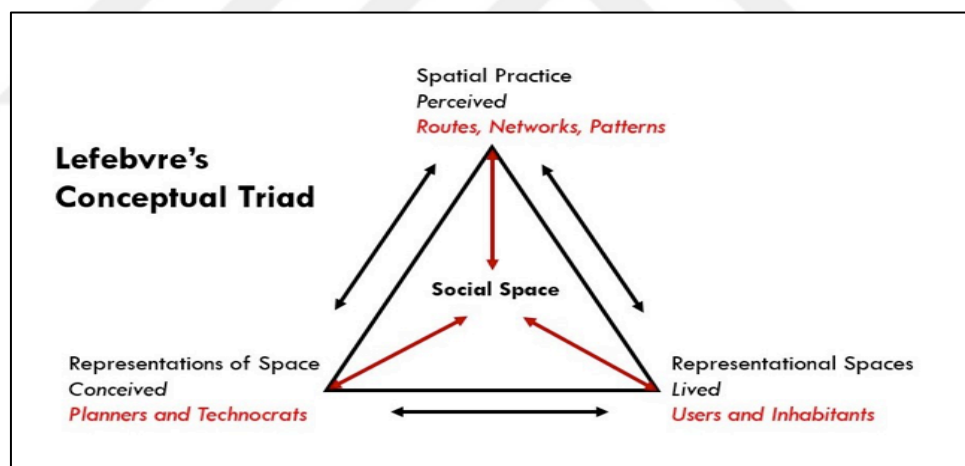


Figure 3.1. Lefebvre’s conceptual triad

(Cited From: <https://sites.google.com/a/umich.edu/up650/reading-notes-fall-2016>)

3.1. Perceived Space

The first element of Lefebvre's triad is the "perceived space" or also referred to as "spatial practice," which is the everyday routines aligning with routes between places. It produces and reproduces its preconditions in a circular process. In order for the everyday functions of the society to be ensured, a certain level of cohesion and capability is demanded. As stated by Doreen Massey, who is yet another social scientist and geographer that has emphasized physical space to be alive and that it is of utmost significance to dynamize it as space is an indispensable part of our everyday lives, occasionally refers to Lefebvre's ideas; "Space is created out of the vast intricacies, the incredible complexities, of the interlocking and the non-interlocking, and the networks of relations at every scale from local to global" (Massey, 1992; p.265). Massey agrees here with the fact that it is the everyday relations and complexities that define space when she asserts as follows:

"What makes a particular view of these social relations specifically spatial is their simultaneity. It is a simultaneity, also, which has extension and configuration. But simultaneity is absolutely not stasis. Seeing space as a moment in the intersection of configured social relations (rather than as an absolute dimension) means that it cannot be seen as static" (Massey, 1992, p.265).

Massey acknowledges that Lefebvre's triad is continually in motion. When explaining in their own terms what perceived space stands for, Martin and Miller assert in their article "Space and Contentious Politics":

“Perceived space, or spatial practice, encompasses the material spaces of daily life where social production and reproduction occurs. Everyday life in the city, with its shops and factories, neighborhoods and houses, parks and places of worship, walls and fences, etc., exemplifies perceived space. This is a tangible form of space that provides a degree of continuity and cohesion to each social formation. It is also shot through with power relations, as many aspects of social control and contention rest upon the ability to control the spaces of specific social activities. As Lefebvre (1991) notes, ‘(...) the ultimate foundation of social space is prohibition’”(Martin,et.al., 2003, p.146).

Another aspect of space Massey has tried to explore, is the correlation between time and space. With the effect of globalization, the world is speeding up through the use of technology, communication and economy and in order to keep pace with these changes, societies must also alter themselves continuously. Lefebvre, too, integrates the notion of time and its inevitable association with space. “Let everyone look at the space around them. What do they see? Do they see time? They live time, after all; they are in time. Yet all anyone sees is movements. In nature, time is apprehended within space - in the very heart of space.” (Lefebvre, 1991, p.95)

Other theorists such as David Harvey and Paul Virilio also frequently address the relationship between time and space and they regard both concepts to be a quintessential feature of contemporary life. In his book *Understanding Henri Lefebvre: Theory and the Possible*, (2004) Stuart Elden, too makes his comments on the association of time and space in the upcoming excerpt:

“Lefebvre provides a reason why considerations of events must take into account the social, the temporal and the spatial. He considers a simple sentence: ‘I bought this chair in the Faubourg Saint-Antoine.’ This, Lefebvre argues, is a statement that involves a context that is not only linguistic but also practical and social. We cannot situate or define a thing, the object ‘chair’, the reality ‘road’, or the French language, without an understanding of French society and specifications of space and time” (Elden, 2004, p.183).

3.2. Conceived Space

Conceived space is usually characterised by the representations of the dominant groups in society, it is both the images produced by designers and the actual materializations of those designs. Lefebvre suggests that representation of space is the dominant space in society that is constructed out of codes, symbols and abstract representations. It is “tied to the relations of production and the ‘order’ (of the market and of the state) which those relations impose” and it also is “the space of scientists, planners, urbanists, technocratic subdividers and social engineers [...] all of whom identify what is ‘lived’ and what is ‘perceived’ with what is ‘conceived’ (Lefebvre, 1991). An alternative point of view suggested by Martin et.al. is that:

“Conceived space is tied to those relations of production [and reproduction] and to the ‘order’ which those relationships impose, and hence to knowledge, to signs, to codes... But to the extent that the

production of knowledge, signs, and codes is guided by emancipatory rather than instrumental reason, conceived space may also be an alternative realm of toplan thought and vision, of the semiotician or decoder, and of the purely creative imagination of some artists and poets” (Martin et.al., 2003, p.146).

Our conceptual understanding is the manifest representation of cognitive constructs of the spaces. Conceived space stands for power and technical knowledge; therefore, regulating not only socio-economic production but also reproduction of the social relations of production. For Lefebvre; “[s]pace is in any meaningful sense produced in and through human activity and the reproduction of social relations” (Lefebvre, 1991).

Space denotes social relations of production and vice versa. Hence, they are mutually constitutive. Lefebvre is referring to this very notion when stating that “(Social) space is a (social) product” (Lefebvre, 1991, p.26). This statetment is usually cited as Lefebvre’s critique of capitalism. Lefebvre further asserts that not only industrial products but also space is the end product of each society’s own production. His proposition relies on the theory of everday life which has been manipulated by the conditions of capitalism. “Everydayness means the standardization of the lifestyles of individualization and particularization through societalization processes” (Lefebvre, 1991). By systematizing everyday life, the capitalist system has created an abstract space. Lefebvre additionally asserts in order to contribute to the prevailing power relations, architects and planners; cited as the representatives and producers of the conceived space, deliberately combine their technical knowledge and ideology to direct potential through a specific mode of

production. Consequently, people who are in fact the everyday users of that space have no control over the production of that space; yet, it is rather the authority manipulating it in compliance with its own benefit.

3.3. Lived Space

“The users space is lived- not represented or conceived” (Lefebvre, 1991, p.362).

Lived or representational space according to Lefebvre, embodies complex symbolisms. It is the space lived directly through its associated images and symbols; hence, the space of inhabitants and users. Lived space is cooperative as it is distinguished with people’s direct engagement.

“One of the key arguments that Lefebvre made regarding lived space was indeed that such space is by definition socially produced. Like the reader, who has a role in producing the (experience of) the text, it is the user, the inhabitant, the passer-by, who has a role in producing the lived experience of space. In other words, lived space exists precisely through the actions of its users, inhabitants and passers-by, it is dynamic and subject to change” (Havik, 2012, p.176).

It is the space of the everyday that the inhabitants try to revise and adjust to. Lefebvre states that:

“Representational space is alive: it speaks. It has an affective kernel or centre: ego, bedroom, dwelling, house; or square, church, graveyard. It embraces the loci of passion, of action and of lived situations, and thus immediately implies time. Consequently, it may be qualified in various ways: it may be directional, situational, or relational, because it is essentially qualitative, fluid and dynamic” (Lefebvre, 1991, p.42).

It was mentioned in the previous section that conceived space stands for power and technical knowledge; therefore, regulating not only socio-economic production but also reproduction of the social relations of production. Doreen Massey also agrees that there exists a correlation between social and spatial production in the following quote:

“We need to conceptualize space as constructed out of interrelations, as the simultaneous coexistence of social interrelations and interactions at all spatial scales, from the most local level to the most global. (...) On the one hand, all social (and indeed physical) phenomena/ activities/ relations have a spatial form and a relative spatial location. (...) The spatial spread of social relations can be intimately local or expansively global, or anything in between. Their spatial extent and form also changes over time. But, whichever way it is, there is no getting away from the fact that the social is inexorably also spatial” (Massey, 1992).

To Lefebvre, architects and urban planners producing the conceived space bring together technical knowledge and ideology. For that reason, the produced space that serves as the lived space is not genuinely objective, yet, it is rather a means of domination and power, therefore it is also ideological. He argues that the users should have the natural right to take up a principal position in the decision-making process of the production of lived space. Lefebvre also refers to the notion of “appropriation” when remarking on the production of space. He puts forwards the idea that the inhabitants of the lived space should be able to appropriate or modify it so that it would provide for their needs and possibilities. An existing lived space, thus could be transformed in time. He explains this in the following quote with a real-life example from Paris:

“An existing space may outlive its original purpose and the *raison d’etre* which determines its forms, functions, and structures; it may thus in a sense become vacant, and susceptible of being diverted, reappropriated and put to a use quite different from its initial one. A recent and well-known case of this was the reappropriation of the Halles Centrales, Paris’s former wholesale produce market, in 1969-71. For a brief period, the urban centre, designed to facilitate the distribution of food, was transformed into a gathering-place and a scene of permanent festival –in short, into a centre of play rather than of work—for the youth of Paris” (Lefebvre, 1991, p.167).

Equally, Elden acknowledges the fact that lived space is both appropriated and dominated in time by the everyday users:

“Following Heidegger, Lefebvre suggests a distinction between the domination and appropriation of nature, with domination leading to destruction. This conflict takes place in space. Space is not just discovered by humans and occupied, but in the process it is transformed. Nature is challenged by this domination. Space is not just the place of conflict, but an object of struggle itself. There is therefore work to be done on an understanding of space and how it is socially constructed and used. Space is a social and political product. This is clearly why Lefebvre's main work on space is entitled ‘The Production of Space’” (Elden, 2004, p.183).

One of the most important reflections of Lefebvre’s trilogy can be observed in the work of Edward Soja. Upon Lefebvre’s spatial triad formulations, Edward Soja has put forward a new concept; Third Space, which he defines:

“As a way of understanding and acting to change the spatiality of human life, a distinct mode of critical spatial awareness that is appropriate to the new scope and significance being brought about in the rebalanced trialectics of spatiality-historicity- sociality. (...) In the late 1960’s, in the midst of a more generally spatial crisis spreading all over the world, another form of spatial awareness began to emerge. I have chosen to call this new awareness Thirdspace and to initiate its evolving definition by describing it as a product of ‘thirthing’ of the spatial imagination, the creation of another mode of

thinking about space that draws upon the material and the mental spaces of the traditional spaces of dualism but extends well beyond them in scope, substance and meaning” (Soja, 1996, p.283).

He further argues that Thirdspace is both real and imagined; therefore, the exploration of Thirdspace is possible through the journeys to both real and imagined spaces. Soja additionally asserts in the same work that, just like him and Lefebvre, Foucault also reflected about his opinions on lived space or Thirdspace as Soja called it. In the same manner as his colleagues did, Foucault, too argues that space, knowledge and power cannot be regarded independently on their own, but that their trialectics construct lived space.

Mark Gottdiener; one other social theorist who has referred to Lefebvre’s ideas on space, furthermore claims that the spatial triad cannot be mentioned independently from one another when he asserted:

“Space cannot be reduced merely to a location or to the social relations of property of ownership –it represents a multiplicity of sociomaterial concerns. (...) It not only represents the location where events take place (the container function) but also signifies social permission to engage in these events (the social order of function). Furthermore, space possesses multiple properties on a structural level. It is simultaneously a means of production as land and part of the social production of space” (Gottdiener, 1997, p.123).

To conclude with, the predominant purpose of all of the above analysed theory on space is to create the basis of an understanding of not space in general, but what the correlation between chiefly Lefebvre's opinions on space and literary space is, what literary space stands for, initially in a general sense and subsequently to be narrowed down to Orhan Pamuk's perception and employment of literary space:

The prevailing notion of space as specified by theorists of distinctive fields, is that, many of the spatial concepts initiated in literary theory are figurative as they fail to constitute some form of physical entity. Since there usually is not any physical correspondance to the places described in narratives, to fully understand the concept of 'lived space' has become impossible. The idea behind the integration of the theory of Lefebvre's spatial triad with literary space, not with any other novel by Orhan Pamuk, but specifically with *The Museum of Innocence* in the thesis, is that, this novel and its representation in real life spatial form; the actual museum itself challenges the notion of the non-representational physical aspect of space in literary theory. For the first time, a writer has actualized the place he created in his novel, into a concrete object; the museum. Hence, in the following section, firstly, Orhan Pamuk's literary style will be analyzed, then the Museum of Innocence, both the novel and the museum itself will be referred to as a unique case study.

CHAPTER 4

CASE STUDY: LITERARY SPACE REPRESENTED IN ORHAN PAMUK'S MUSEUM OF INNOCENCE

Fictional events represented in a story occur within the literary space; the surrounding of a character, an event or an object, created in the writer's mind. The novelist Orhan Pamuk tends to produce his literary spaces mostly nourishing from his most favorite inspiration; the city of Istanbul. In his novel, *The Museum of Innocence*, he made no exception and assigned Istanbul with the task. The rationale behind the selection of this particular novel in the thesis, prevails in the fact that the novel has been applied to a real life scale structure with an actual museum built coexisting with it.

The story portrays a love affair between the two distant relatives of distant social classes and concludes with the protagonist assembling an imaginary collection of objects belonging to his lost lover. The collection and the idea of establishing a museum emphasized in the novel, has been actualized by Pamuk with a museum catalogued with objects that strive to preserve the past. This unique work has served as a topic of discussion both from a literal and an architectural framework. Orhan Pamuk has created not only a literary space, but also an architectural one with a museum filled with tangible objects. That being the case, the next chapters will at the outset, begin with Pamuk's literary style and continue with an analysis of the plot to formulate the basis of the interpretation of both literary and architectural production of space, also making associations with Piatti's table of Spatial Elements in a

Fictional setting (Piatti, 2008) to explain the significance of the interdependence between the setting and the plot. The chapter will further elaborate on the construction and the curatorial process of the museum and continue with the description of the specifically selected boxes on account of their significance to the story and inevitably make connections with Lefebvre's theory on space through the explanation of the boxes in question.

4.1. Orhan Pamuk's Literary Style

"I strongly believe that creativity in literature comes from first an understanding that you have to put together two things that have never been put together and see if there is an electricity in between them, of course for here the author, the narrator wants to be the source of that electricity" (Pamuk, 2006).

Regarded by many, as one of the most creative writers of all time, Orhan Pamuk has always strived to generate that sort of "electricity", he mentioned in his Nobel interview, in his writing. He was born in Istanbul into an upper class family residing in this city which has continuously inspired Pamuk. He received a Western style education and his father had set a great example as a reader with a vast library. Pamuk would later explain how much of an influence his father had been in that sense, in his Nobel lecture; *My Father's Suitcase* (2006). In that lecture he acknowledges that a writer is someone "who –wherever they are in the world, in the East or in the West– cut themselves off from society, and shut themselves up with their books in their room" (Pamuk, 2006). As a young Turkish intellectual, his desire

was to become a painter, however, after age 22, he realized his real passion was not painting but writing, as he would later reassert in the last sentence of his book, *Istanbul: Memories of a City* (2009), which according to Pamuk is his most autobiographical text so far: “I don’t want to be an artist, I’m going to be a writer” (Pamuk, 2009). In an interview, he would later on confess about his first novel, *Cevdet Bey and His Sons* (1982) (Turkish: Cevdet Bey ve Oğulları) “Not long after I finished it, I began to regret having written something so outmoded, a very nineteenth-century novel.” (Pamuk, 2009). He further made it clear as to why it turned out to be a regret; “I regretted writing it because, around the age of twenty-five or twenty-six, I began to impose on myself the idea that I should be a modern author. By the time the novel was finally published, when I was thirty, my writing had become much more experimental” (Pamuk, 2009). Although he had written *The Silent House* (1983) (Turkish: Sessiz Ev) his second novel in which he used the stream of consciousness technique, this time emphasizing the psychological development of characters and *The White Castle* (1985) (Turkish: Beyaz Kale) that is considered a turning point in Turkish literature, he came into international prominence with *The Black Book* (1990) (Turkish: Kara Kitap) which is mystery novel of nightmares. *The New Life* (1994) (Turkish: Yeni Hayat) succeeded by *My Name is Red* (1998) (Turkish: Benim Adım Kırmızı) a murder mystery novel set in 16th century Istanbul, followed in his oeuvre and he continued writing his fiction with *Snow* (2002) (Turkish: Kar) set in the Eastern city of Kars in Turkey, then came *The Museum of Innocence* (2008) (Turkish: Masumiyet Müzesi) which has been the most inspiring of all his books to write the thesis. In 2014 he wrote *A Strangeness in My Mind* (2014) (Turkish: Kafamda Bir Tuhafılık) and it was succeeded by his latest work called *The Red-Haired Woman* (2017) (Turkish: Kırmızı Saçlı Kadın) only to be

translated into English this year. All of Pamuk's narrative fiction share similar themes; most commonly the central theme is melancholy, but also, the complexity of Turkish identity, which for Orhan Pamuk, is stuck in between Eastern and Western values, modernity, the community and the individual, and additionally envy or sibling rivalry as portrayed from his real life relationship with his brother in *Istanbul: Memories of a City* (2009). (Turkish: İstanbul, Hatıralar ve Şehir).

The literary space in all of his novels, except for *Snow*, is Istanbul with its landscape, streets and buildings that are represented in a spatial continuum. As a young man coming from a wealthy family, Pamuk lived in Teşvikiye Street in Nişantaşı, the area associated with the higher elites of society. He tends to employ all these spaces that belong both to his past and his personal relationship with Istanbul. In response to the reason why he always chose Istanbul over any other city or place, Pamuk asserts in his Nobel interview:

“What I feel now is the opposite of what I felt as a child and a young man: for me the centre of the world is Istanbul. This is not just because I have lived there all my life, but because, for the last 33 years, I have been narrating its streets, its bridges, its people, its dogs, its houses, its mosques, its fountains, its strange heroes, its shops, its famous characters, its dark spots, its days and its nights, making them part of me, embracing them all. A point arrived when this world I had made with my own hands, this world that existed only in my head, was more real to me than the city in which I actually lived. That was when all these people and streets, objects and buildings would seem to begin to talk amongst themselves, and begin to interact in ways I

had not anticipated, as if they lived not just in my imagination or my books, but for themselves. This world that I had created like a man digging a well with a needle would then seem truer than all else” (Pamuk, 2006).

In his article called; ‘Orhan Pamuk’s Own Private Istanbul’ (2014), Martin Puchner elaborates on Pamuk’s Istanbul to be associated with a sense of loss. “The term that dominates Istanbul is *hüzün*, a form of melancholia that Pamuk detects in every corner of the city” (Puchner, 2014, p.100). Martin Puchner additionally claims that in his novels firstly *The White Castle* (1985) and later in *My Name is Red* (1998) there exists a yearning for the glorious days of the Ottoman Empire. However, Pamuk dismissed this interpretation, claiming he was not nostalgic for the Ottoman Empire, but that he was so for the Istanbul of his youth. (Puchner, 2014)

“‘I never set out to be an Istanbul writer.’ was the first thing Pamuk told me. I just didn’t want to write about Anatolian peasants, like many of the writers a generation before me. I didn’t know anything about Anatolian peasants. I knew about Istanbul.’ Over the course of his career, the city became much more than a familiar backdrop; it became the protagonist of his writing” (Puchner, 2014, p.99).

Pamuk has come across with the same question of whether he mourned the loss of the Ottoman Empire many times over his career but he has been consistent; he explicitly declared that he did not mourn the Ottoman Empire and that he is a Westernizer, however, his main criticism was the upper class society’s inadequate

concept and interpretation of the Westernization process which he made clear in his assertion with the Paris interview:

“(…) I’m just criticizing the limited way in which the ruling elite; meaning both the bureaucracy and the new rich, had conceived of Westernization. They lacked the confidence necessary to create a national culture rich in its own symbols and rituals. They did not strive to create an Istanbul culture that would be an organic combination of East and West; they just put Western and Eastern things together. There was, of course, a strong local Ottoman culture, but that was fading away little by little. What they had to do, and could not possibly do enough, was invent a strong local culture, which would be a combination –not an imitation– of the Eastern past and the Western present. (...) Slavishly imitating the West or slavishly imitating the old dead Ottoman culture is not the solution. You have to do something with these things and shouldn’t have anxiety about belonging to one of them too much” (Pamuk, 2009).

When asked about the reason why he writes, Orhan Pamuk gives a rather explanatory answer in the following excerpt from his Nobel Lecture; *My Father’s Suitcase*:

“I write because I have an innate need to write! I write because I can’t do normal work like other people. I write because I want to read books like the ones I write. I write because I can only partake in real

life by changing it. I write because I want others, all of us, the whole world, to know what sort of life we lived, and continue to live, in Istanbul, in Turkey. I write because I believe in literature, in the art of the novel, more than I believe in anything else. I write because it is a habit, a passion. I write because I am afraid of being forgotten. I write because I like the glory and interest that writing brings. I write to be alone. I write because I like to be read. I write because once I have begun a novel, an essay, a page, I want to finish it. I write because everyone expects me to write. I write because I have a childish belief in the immortality of libraries, and in the way my books sit on the shelf. I write because it is exciting to turn all of life's beauties and riches into words. I write not to tell a story, but to compose a story. I write because I wish to escape from the foreboding that there is a place I must go but – just as in a dream – I can't quite get there. I write because I have never managed to be happy. I write to be happy” (Pamuk, 2006).

The following section is the case study on *The Museum of Innocence* (2008), how after having written the novel, the museum space was constructed to communicate and let his readers encounter and interact with that space that they all imagined through the narrative he provided. However, he emphasized that; “[t]he enjoyment of the novel and the enjoyment of the would-be museum are two entirely different things. The museum is not an illustration of the novel and the novel is not an explanation of the museum. They are two representations of one single story perhaps” (Pamuk, 2008b, p.18).

4.2. Orhan Pamuk's Representation of Literary Space in The Museum of Innocence

4.2.1. The Novel; *The Museum of Innocence* (2008)

The Museum of Innocence (2008) is a love story set in Istanbul starting from 1970s; a time of rapid social change, extending through the 2000s. This is an obsessive and lost love that the protagonist, (also the curator of the museum) Kemal Basmacı coming from an upper class Istanbul family just like Pamuk himself, feels toward Füsün Keskin, a distant relative who is much younger and coming from a relatively lower class of society, therefore reciprocating Kemal's love perhaps because she wants to upgrade her societal status, or perhaps she truly falls in love with him, too. Kemal is, in fact, engaged to Sibel, a bourgeois Sorbonne graduate, who also belongs to a prominent wealthy family; hence, seemingly more suitable for Kemal. The novel opens up with Kemal and Sibel's engagement plans which is set out to be "as extravagant as a wedding" (Pamuk, 2008a). Soon afterwards, Kemal meets Füsün for the first time in years at the shop she works, called Şanzelize Butik, where he wants to buy an expensive Jenny Colon brand handbag for his fiancé, Sibel. The handbag later becomes one of the most significant objects for Kemal (and hence for the museum) and it also serves as a metaphor for Kemal's refusal of his own elite lifestyle that no longer feels "original". Sibel would discover that it is a fake bag and there appears a reason for Kemal to go back to the Şanzelize Butik; an unexpected chance to see Füsün, his lifelong obsession that ultimately changes the course of his life:

“In that moment, on the afternoon of Monday, May 26, 1975, at about quarter to three, just as we felt ourselves to be beyond sin and guilt so too did the world seem to have been released from gravity and time. (...) and as I softly bit her ear, her earring must have come free and, for all we know, hovered in midair before falling of its own accord” (Pamuk, 2008a; p.3).



Figure 4.1. Masumiyet Müzesi, Turkish edition

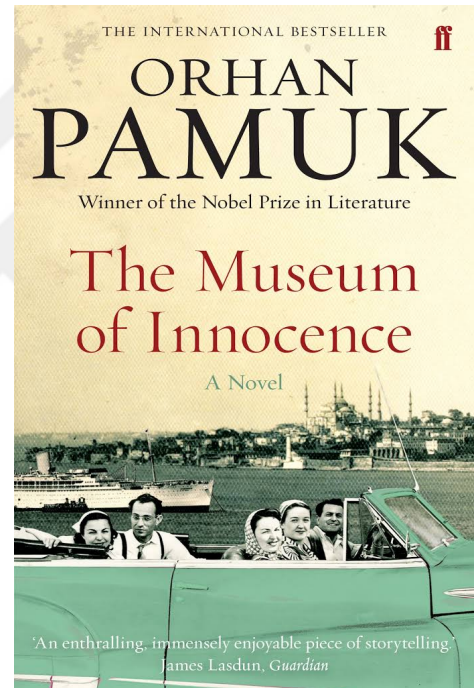


Figure 4.2. Museum of Innocence, English edition

The reader is introduced with the eighteen year-old Füsun and thirty year-old Kemal and their affair with this sentence which also hints the beginning of Kemal's obsession to objects related somehow to Füsun. The earring is the first ever object that triggers the idea of collecting in the protagonist's mind. Füsun becomes Kemal's

lover; however, with the hopes of becoming a famous star, she marries Feridun, a screen writer of cheap films produced locally whom she would later divorce. Pamuk continues his narrative with detailed descriptions of Istanbul life, showcasing the two sides of society; the places that the upper class of the times are associated with; the clubs, parties, Bosphorus mansions, the restaurants namely; Fuaye, “one of the European style restaurants most loved by the tiny circle of wealthy people who lived in the neighborhoods like Beyoğlu, Şişli, and Nişantaşı” (Pamuk, 2008a). The Hilton Hotel is another location related with the bourgeoisie and therefore the engagement takes place here. The Pamuk Apartment in Nişantaşı is also another setting to be interconnected with the upper class. The Merhamet Apartment, too, is a notable location all throughout the novel, which was bought by the protagonist’s mother:

“(…) partly as an investment, partly as a place where she could retire occasionally for some peace and quiet; but before long she began to use it as a depot for old furniture she deemed to have gone out of fashion and new acquisitions that she immediately found tiresome” (Pamuk, 2008a; p.20).

This very apartment later becomes the meeting place for Füsün and Kemal’s forbidden love affair. As someone who has lived his whole life in Istanbul, Pamuk knows all too well which places to associate with a certain class. Henceforth, when Füsün, her mother; Aunt Nesibe, her father; Tarık Bey are in question, he places them in the Çukurcuma district, a relatively poorer part of the city. In his novels, Pamuk’s themes focus on the juxtapositions of the Eastern and the Western, the traditional and modern. In those decades when the novel is set and even in today’s

Turkey, having a sexual affair outside of marriage is a taboo. Therefore, once Füsün finds out Kemal is engaged to get married, she decides to stop seeing him. However, in an attempt to change her mind, for eight years, Kemal finds himself excuses to go the Çukurcuma district, where Füsün resides with her family, just to get a chance to see and be close to Füsün. Meanwhile, he starts collecting objects. Kemal's obsession is meticulously described in the eight consecutive years he spends at Füsün's parents house. As the novel unfolds, the reader gets accustomed to Kemal's peculiar obsession of collecting things that Füsün somehow used ranging from her personal belongings like hair clips and earrings to salt shakers, ashtrays matchboxes, napkins, teacups, china dogs, fruit soda bottles, pens. He has even collected 4213 of her cigarette butts for display at the museum, each with an inscription of which Pamuk writes: "As Kemal had asked of me, I wrote under each and every one of Füsün's cigarette butts the note our protagonist had made about that particular day. This took me the entire summer of 2011. (...) I felt more like a craftsman than a writer" (Pamuk, 2012). Throughout the novel the reader is notified with the information that Kemal has an intention of establishing a museum, to be specific, the Museum of Innocence: "These postcards of the Istanbul Hilton were acquired some twenty years after the events I describe; I picked up some of them while through small museums and flea markets in this city and elsewhere in Europe, and others I purchased in transactions with Istanbul's foremost collectors in the course of assembling the Museum of Innocence" (Pamuk, 2008a). In various chapters he talks about such plans and sounds convincing when telling us that both his protagonist Kemal in the novel and Pamuk himself has visited a number of museums abroad, however, he is not into the state governed musuems, but individual and small-scale ones, which in fact, Orhan Pamuk did in real life. We come across with Orhan

Pamuk himself in the novel, his first appearance being at the engagement party of Kemal and Sibel where he offers Füsun to dance with him:

“Like so many formerly rich families that had squandered their fortunes, the Pamuks had turned in on themselves and found it upsetting to come face to face with new money. Sitting with his beautiful mother, his father, his elder brother, his uncle and his cousins was the chain-smoking twenty-three year-old Orhan, nothing special about him beyond his propensity to act nervous and impatient, affecting a mocking style” (Pamuk, 2008a, p.116).

It is after this engagement party that Füsun disappears from Kemal’s life as she cannot bear with the burden of this affair any more. Later on, we find out that Füsun married Feridun, hoping he will help her get famous. Kemal does not intend to give up on Füsun yet, thus, he agrees to be the producer of the film that her husband is to make. However, after finding out about his affair with another woman, Füsun divorces her husband. All of these sequence of events takes place at a time of political turmoil in Turkey during the 1980s. Nonetheless, Kemal was so preoccupied with his own turmoil that he would recount these times as; “Like most people in Istanbul, I had no interest in politics” (Pamuk, 2008b).

Towards the end of the book, Kemal loses Füsun in a car accident, which also leaves him in a coma for a month. It is during that time he decides to have his story written and set up a museum in memory of his long lost love:

“During the first few months after my release from the hospital, whenever I went to the Merhamet Apartments to sit down on the bed and smoke a cigarette and view the surrounding objects, a feeling awoke in me that if I could tell my story, I could ease my pain. But to do so, I would have to bring my entire collection out into the open” (Pamuk, 2008a, p.490).

The distinction between real life and fiction seems vague at times and Orhan Pamuk uses this method through the entire novel where he masterfully achieves intertwining both concepts. The protagonist informs us that he bought the house in which the Keskins used to live and that he would turn it into a museum to exhibit his collection; however, he also stressed no desire to write this story himself and was seeking someone fit for this. He decides to recount his story to Orhan, who pays him visits in his room, sits on a chair by his bed, and takes his notes.

“(…) This is how I came to seek out the esteemed Orhan Pamuk, who has narrated the story in my name, and with my approval. (...) Coming as he did from an old Nişantaşı family that had lost its fortune, he would, I thought, have an excellent understanding of the background of my story. I had also heard that he was a man lovingly devoted to his work and who took storytelling seriously” (Pamuk, 2008a, p.512).

For those who wondered whether this was work of fiction or non-fiction bearing biographical characteristics Pamuk would assert in an interview with The New York Times:

“As we read a novel, we always ask this question: Did the writer invent this, or is it that he experienced this? Is this the strength of his imagination, or is that how interesting his life is? And there’s never an answer. In fact, the power of the art of the novel lies on this question of the ambiguity between fiction and reality. More or less, I am doing the same thing here in the museum” (Pamuk, 2012).

Conclusively, the idea of opening up an actual museum is emphasized through the entire novel. The protagonist tells Orhan about his plans on this museum dedicated to his lost love; Füsün. Before beginning the novel, which consists of 83 chapters that correspond with the 83 boxes in the actual museum, Pamuk has placed a map of the original museum, hinting that the idea of the real life museum always existed even before he started writing the book. “The more objects I collected for the museum, the more the story in my mind progressed. Sometimes I’d spot a teacup I wanted in an acquaintance’s house or inside the old cupboards where my mother kept the pots and pans she no longer used, her porcelain, her sugar bowls, and her trinkets for display, and one day I’d take it without telling anyone that it was destined for the museum” (Pamuk, 2012). It is not only the map that informs the reader about the museum to be built, but also Pamuk frequently addresses both his reader and the visitor throughout the novel either by starting his sentences with : “When those visiting my museum (...)” (Pamuk, 2008a, p.395) or “Visitors to my Museum of

Innocence (...)” (Pamuk, 2008a, p. 421) or at times as “Here I display a number of items (...)” (Pamuk, 2008a, p.188) and sometimes as “Many readers and visitors will already understand all too well (...) (Pamuk, 2008a, p.61) therefore always stating explicitly that he had intended to have the actual museum built simultaneously along with the novel. Although Pamuk has emphasized the fact that one can enjoy either the novel itself or even if they have not read the novel that they can still take pleasure in visiting the museum, by creating that curiosity through addressing his reader and his visitor many times throughout the novel, he inflicts the idea in the readers minds that they should actually visit the museum which may be interpreted as the author’s benign manipulation.

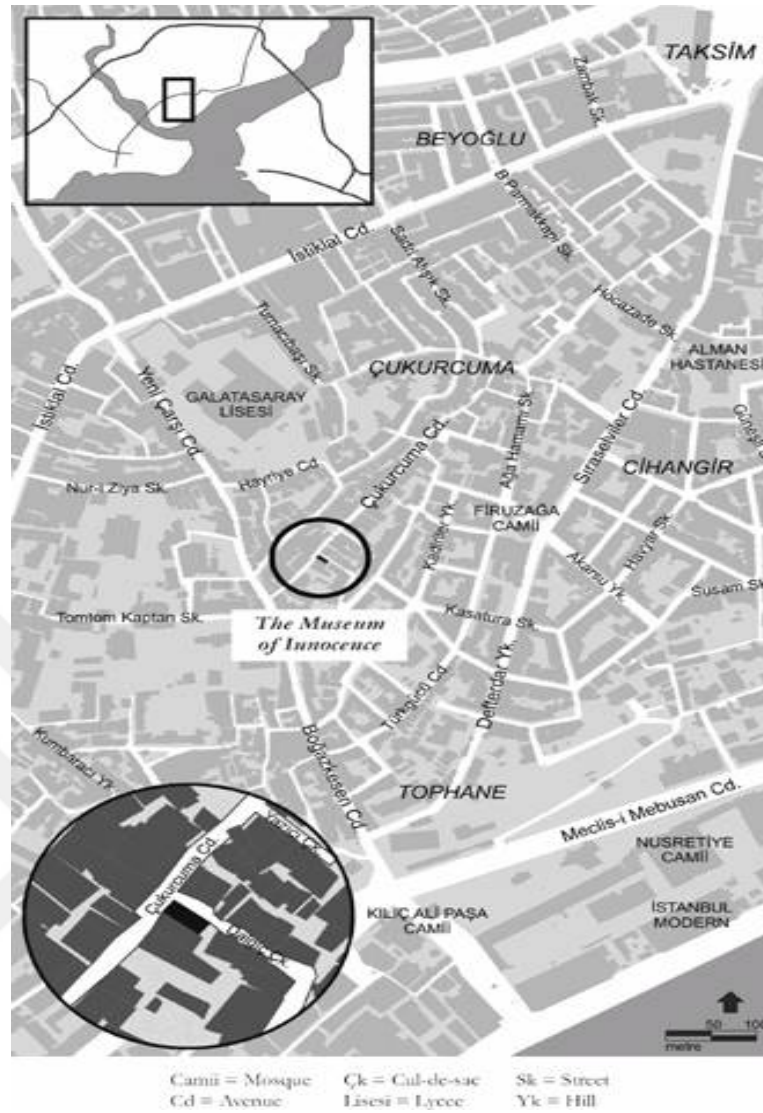


Figure 4.3. Map of the Museum of Innocence (Pamuk, 2007)

It is not only the map that exists in the novel which indicates Pamuk's intentions and his actual plans on the non-fictional museum. He has also attached a free admission ticket for his reader, announcing in the novel that any reader who brings his book along to the museum, can get a free pass only by showing the already printed ticket in the book (Fig. 4.4).

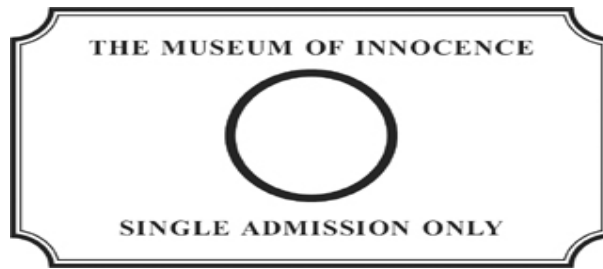


Figure 4.4. Museum of Innocence Ticket (Pamuk, 2009; p.520)

Though seemingly *The Museum of Innocence* is his least political novel, Pamuk asserts that even in this work, he has actually implied politics when shaping his characters; Füsün's lower class status compared to Kemal's life style and education, demonstrates a social inequality. Additionally, the reason why Kemal feels at unease on opening up about his love towards Füsün indicates that even the bourgeoisie are intimidated by expressing facts as they feel oppressed by the norms and ethical values of society. The predominant theme of the novel in question is, in fact, a love story and Pamuk's writing style can be labelled as archival collecting (Xing, 2013) which gives the reader a chance to associate himself both with the real and the fictional world of the author:

"Pamuk's comments address my questions about the enduring problems of a narrative story in terms of space. Pamuk himself certainly does not wish to be seen as the architect or curator in an attempt to adopt his narrative. It is commonplace in film adaptations of novels that the film turns out to be a disappointment. Aware of the difficulties of translating a verbal narrative that unfolds in the imagination of the reader into an architectural space, Pamuk wants the objects to represent the story in their own way. If you take these

everyday objects at the practical level, the visitor to the museum will be disappointed. Transcending their functional account, the object becomes part of the museum collection. Furthermore, objects are not seen as things themselves but acquire new meanings” (Allmer, 2009, p.168).

“It was the happiest moments of my life, though I didn’t know it. Had I known, had I cherished this gift, would everything have turned out differently? Yes, if I had recognized this instant of perfect happiness, I would have held it fast and never let it slip away” (Pamuk, 2008a). Orhan Pamuk starts recounting his story with these lines representing his protagonist with an inability to fully grasp the meaning of happiness. Though it is not so hard to tell whether opening up the museum brought about any happiness, in response to how he created it, Pamuk asks himself the question: “Why has no one else ever thought of something like this, of bringing together a novel and a museum in a single story? (...) If someone made an Anna Karenina Museum, finding a way to display the material world of the novel, I’d come running.” For Pamuk, his museum is not only a representation of nostalgia, but it is also a yearning for his past; the country and the city of his childhood memories. However, in the end of his novel he wants to convince his reader that although he has written about an obsessive and tragic love story yearning to capture the past through the objects that make up for lost time, he urges to justify this tragic end when Kemal, his protagonist says; “A love story that ends happily scarcely deserves more than a few sentences” (Pamuk, 2008a, p.469).



Figure 4.5. The Museum of Innocence, (2013)

“I need to point out that while novels appeal to our verbal imagination, art and museums stimulate our visual imagination; the novel and the museum are therefore concerned with entirely different sides of the same story. One thing, though, I already knew: what triggers the creative mind, in art as in literature, is not just the will to transmit the energy of ideas, but also a desire to engage physically with certain issues and objects” (Pamuk, 2010).

Fictional settings usually tend to have a very powerful impact on the story almost to the extent of becoming a character on their own. The represented ‘places’ convey a personal meaning through the readers’ own experience and are therefore, transformed into individual ‘spaces’ where everyone makes idiosyncratic associations with their own lives. There exists a correlation between design and literature. Although in design, literature cannot be regarded as an indispensable pillar, design on its own right, is no doubt an essential field that has to be applied into such cultural fields; as is the case of Orhan Pamuk’s novel and the museum, *The Museum*

of Innocence (2008) by which he represented his narrative story in terms of space and created a spatial experience with the museum for his readers:

“We transform words into images in our mind. The novel tells a story, but the novel is not only a story. The story slowly emerges out of many objects, descriptions, sounds, conversations, fantasies, memories, bits of information, thoughts, events, scenes and moments. To derive pleasure from a novel is to enjoy the act of departing from words and transforming these things into images in our mind. As we picture in our imagination what the words are telling us (what they want to tell us), we readers complete the story” (Pamuk, 2010, p.21).

Xing asserts in his article on Museum of Innocence as follows; “In fact, the significance of collecting objects lies not only in the storing of the object itself but in the invisible value embodied in the object: the memory, the lived experiences, and the stories dear to the heart of a person or a nation at certain times” (Xing, 2013). Pamuk, himself designates the obsession with these corresponding objects as the representation of memories of good old days that will save the persons from the inevitable flow of time. Throughout the novel the notion of time is frequently referred to:

“(…) Novels, just like paintings, present frozen moments. Yet novels contain more than just one of these small, invisible moments (much like Aristotelian moments): they offer thousands, tens of thousands of them. When we read a novel, we visualize these word-formed

moments, these points of Time. That is, we transform them into Space in our own imagination” (Pamuk, 2010, p.97).

In the novel also, Pamuk gives reference to the Aristotelian concept of Time in the following excerpt:

“In Physics Aristotle makes a distinction between Time and the single moments he describes as the ‘present’. Single moments are like Aristotle’s atoms-indivisible, unbreakable things. But Time is the line that links these indivisible moments.(...) If there are readers who sneer at the things my love for Füsun taught me, at these observations that arise from my experiences during the eight years at the house in Çukurcuma, I would like to ask them please to be careful not to confuse forgetting about Time with forgetting about clocks and calenders. Clocks and calenders do not exist to remind us of the Time we’ve forgotten but to regulate our relations with others and indeed of all society, and this is how we use them” (Pamuk, 2008a, p.287).



Figure 4.6. Ground Floor Representation of Aristo's Concept of Time
(Cited From: Innocence of Memories, (2013))

Xing acknowledges that neither the wall clock nor the calendar represents time but they rather represent the various moments that constitute time:

“In The Museum of Innocence, the temporal transference in space presents itself fully in the novelist's understanding of time. What is time? Time is an illusion, a nominator, a coordinator. Time is divisible and can be divided into two kinds: one belongs to oneself or a small group of people; another is shared with all others and is what Kemal refers to as “official” time. His personal time is not something that is consecutive, because once in a while time stops, while at other times, it aimlessly ticks away. During the eight years Kemal visits Füsün and her family, they have created among themselves a time that is theirs alone, reminding Kemal of his former love affair, the existence of the

timeless world whose air he and Füsün once breathed. As soon as he steps out of this timeless space, he enters the world shared with all others, the world of official time, with which they ‘kept in touch through television, radio and the call to prayers’” (Xing, 2013, p.205).

The function of space, how the writer actualizes it through his text and how the reader responds to it creating an emotional interaction with the narrative, is of great significance to Pamuk and that is the reason why he had collected hundreds of objects to be written about or displayed in the museum. Pamuk says he had the idea of a museum long before he wrote the novel, therefore, he had already started collecting objects from antique stores and flea markets especially in Çukurcuma district which upon Pamuk’s plans experienced an incredible gentrification process. He explained that he could not afford to build a museum in Nişantaşı neighborhood which was too expensive, that is why he searched an alternative and Çukurcuma seemed like the best option. With the hopes of transforming time into space, the protagonist buys the house that his lover Füsün whom he had lost in an accident, used to reside with her family.

As a drop-out of architectural studies, Orhan Pamuk did not have a lot of trouble visualising the final look of his museum. However, he had, no doubt, asked for professional help of architects to set up the museum in Çukurcuma. Prof. Dr. İhsan Bilgin which is also a name that the reader of the novel is familiar with, was appointed by Orhan Pamuk, as the architect in chief, along with Gregor Sunder-Plassmann and Cem Yücel:

“As personal museums were almost nonexistent in the 1990s, the collectors of Istanbul were secretly contemptuous of themselves and of their obsessions, and no less so of one another, whom they excoriated openly, the tirades only worsening if complicated by jealousy. When Aunt Nesibe had moved to Nişantaşı and the architect İhsan began work on the Keskin house, aiming to turn it into a real museum, it was bruited about scornfully that I was “making a private museum, just as in Europe!” and in the same breath that I was rich” (Pamuk, 2008a, p.508).

Every reader is well aware of the fact that even if a represented space in a novel does exist in real life, the real, concrete image before the eyes hardly ever lives up to the expectations. On that account, Bilgin had taken up a serious responsibility not only for Orhan Pamuk, but also for the reader. In an interview, Pamuk describes how he, from a long time ago, decided on the idea of a museum along with his novel. The whole story begins by Pamuk’s buying the house in Çukurcuma in the year 1999, which was not so far from his studio. In her essay, “Representation, Refuse and Urban Context in Orhan Pamuk’s Museum(s) of Innocence,” Esra Almas describes the history of the district as follows:

“Çukurcuma was home to a large wealthy Greek community at the turn of the twentieth century. The advent of the Republic ensued Turkification of Istanbul, a major change for a city, half of which consisted of non-Muslims as late as 1920s. Çukurcuma was no exception and went through a complete metamorphosis in the early

years of the Republic, due to massive population exchanges between Greece and Turkey. The neighborhood became derelict in the 1950s as the affluent non-Muslim population was replaced by low income migrants from the east of Turkey, while the population of the city increased tenfold due to waves of immigration” (Almas, 2015, p.149).

Pamuk said he would imagine Füsün, the heroine of his novel living in that building in Çukurcuma with her parents. Although the area was notorious with thievery, brothels and cheap night clubs due to the migration referred to by Almas, after the 1980 military coup, the police became less tolerant and the district started improving. There was an influx of new generation of collectors, stated Orhan Pamuk, and they started shopping at the flea markets where he collected many of the objects for his museum (Pamuk, 2012):

“Instead of writing about the objects; the teacup, the pair of yellow shoes, the quince grater, that my novels’ characters used, and then going to look for their physical counterparts, I performed the opposite, more logical process: I went shopping first, or I took, from friends who still conserved them, old furniture, miscellaneous paperwork, insurance papers, various documents, bank statements, and, of course photographs— ‘for my museum and my novel’ was the excuse— and wrote my book based on all these things bought and acquired, taking great pleasure in describing them” (Pamuk, 2012).

It is not only Çukurcuma that bears significance as a place represented in the novel. There are many places referred to in the novel. To conceive a stronger comprehension of these places, Piatti's table of spatial elements shall be introduced in this section. According to Piatti (2008) in order to clearly formulate a mapping of a literary text, there are five categories:

Table 4.1. Spatial Elements of a Fictional Text (Piatti, 2008)

Category	Explication/Definition
Setting	Where the action takes place (i.e. a house, a village)
Zone of Action	Several settings combined (i.e. a whole city, a region)
Projected Space	Characters are not present there, but are dreaming of, remembering, longing for a specific place
Marker	A place which is mentioned, but not part of the categories above; markers indicate the geographical range and horizon of a fictional space
Route	Along which characters are moving: by foot, by train, on horseback etc.

In *The Museum of Innocence*, the first three categories in Table 4.1. are dominantly expressed. These categories also help the transformation of literary space into a formulation of place in readers' minds, because space, as Certeau puts it, is a practiced place. On top of this category, time is also an important parameter as discussed in the first section of the literary space chapter, since it is through the interpretation of space and time continuum that we can fully grasp Pamuk's intention of reference to these places.

Table 4.2. Spatial Elements of *The Museum of Innocence*

Category	Explication/Definition	Spatial Elements in The Museum of Innocence
Setting	Where the action takes place (i.e. a house, a village)	Merhamet Apartments, The Şanzelize Boutique, Fuaye Restaurant, Hilton Hotel, Fatih Hotel, Yalı, Büyük Semiramis Hotel, etc.
Zone of Action	Several settings combined (i.e. a whole city, a region)	Nişantaşı, Maçka, Fatih, Babaeski, Taksim, etc.
Projected Space	Characters are not present there, but are dreaming of, remembering, longing for a specific place	The Actual Museum (The Museum of Innocence)

As for the first category; the setting, Pamuk used the houses that his protagonist and his lover used to live. The Merhamet Apartments have been referred to many times in the novel:

“At the Merhamet Apartments, 131 Tesvikiye Avenue, where my mother has a flat,” I said. “Before I went to America I used it as my hideout—I’d go there to study and listen to music. It’s a delightful place that looks out over a garden in the back.... I still go there every lunchtime between two and four and shut myself in there to catch up on paperwork” (Pamuk, 2008a, p. 18).

It is not only a place but as the main characters’ affair takes place here which turns out to be their secret meeting point: “THE NEXT day, May 3, 1975, Füsün

arrived at the Merhamet Apartments at half past two in the afternoon and for the first time in her life she made love.” (Pamuk, 2008a, p.27). “As we walked without speaking up the street where the police station was, straight to the Merhamet Apartments, we were fast approaching the “happiest moment of my life” mentioned at the beginning of this book.” (Pamuk, 2008a, p.70) It is also the place that Kemal brings all the objects that he covertly piles for his collection. This very house is attributed with both the whirlwind romance and the despair that Kemal experiences:

“Every day I went to the Merhamet Apartments at the customary hour, to begin my wait. Having realized that getting there early only aggravated my pain, I resolved not to arrive before five minutes to two. I would go into the apartment trembling with impatience, and during the first ten or fifteen minutes hopeful anticipation would ease the pain, an excitement wreathing my head down to the tip of my nose even as my heart ached and my stomach cramped. From time to time I would part the curtains to look down at the street and inspect the rust on the lamppost in front of the entrance, and then I’d tidy the room a bit. I would listen to footsteps passing one floor below, and from time to time I would hear high heels clicking past in that decisive way of hers. But they would continue on without slowing down, and I would realize with pain that the woman who had entered the building, lightly shutting the door behind her in such a familiar way, was in fact someone else” (Pamuk, 2008a, p. 146).

Hence the Merhamet Apartments does not act as only one of the places in the novel but through the intense experience presented as the story unfolds, this

very place turns out to be ‘the space’ by means of ‘the practice’ referred to by Certaeu.

Another setting in the novel is the *yalı*. It is a grand house that Sibel’s family used as their summer house and once her family goes to Ankara, Sibel and Kemal decide to move into the *yalı* located on Anadoluhisarı which is another symbol of the association with the high class. With this particular setting, Pamuk indicates the representation of an emotional relationship into a concrete form. The decaying *yalı* stands for the decaying relationship that Kemal and Sibel are experiencing which may again be interpreted as Pamuk’s scheme of spatializing an abstract form into a concrete representation.

“However hopeless our situation, there was something about this decrepit house that bound us together and made our pain bearable by endowing it with a strange beauty. The *yalı* added gravity and historical depth to this doomed love of ours; our sorrow and defeat were so great that the vestigial presence of a vanished Ottoman culture could furnish what we had lost as old lovers, as a newly engaged couple” (Pamuk, 2008a, p. 204).

As for the ‘zones of action’ suggested by Piatti, (2008) the whole city of Istanbul can be labelled as the evident element falling into this category. However, Piatti designated that a zone of action is not only the whole city but also a region. Pamuk frequently uses Nişantaşı region as his protagonist’s neighborhood. Another region is Çukurcuma where Füsün supposedly lives with her family. He also uses Taksim as another zone of action several times throughout the novel.

The projected space is that of the actual museum and Pamuk addresses and reminds his reader in almost every single chapter of the novel that the museum is in progress along with the novel.

The reader also comes across with the routes that the protagonist takes on a daily basis; “As I wondered through Osmanbey, down Cumhuriyet avenue (...)” (Pamuk, 2008a, p. 47) Pamuk also devised a map of Nişantaşı in which he pinned all his route from Maçka to Teşvikiye Caddesi extending through Osman Bey in order to avoid those streets that reminded him of his lover. By physically keeping away from these routes, he believed he could also be mentally away from them which obviously did not work.

Consequently, all these spatial elements conceived by Pamuk has been represented with the objects reminiscent in the actual museum built in Çukurcuma. In the following section a thorough analysis of the museum will be formulated.

4.2.2. From Literary Space to Designed Space: The Museum

For building the museum, Orhan Pamuk set out to work with İhsan Bilgin as stated. The museum building was the former Brukner Apartment, located on Dalgıç Çıkmaşı, Çukurcuma Street. Pamuk fictionalized his setting according to this building, which in the novel, is presented as the house that Füsun and her family; The Keskin’s live and is also the house that Kemal would pay visits every night for eight years. Pamuk himself, paid a visit to Bilgin one day, talking about his plans for his novel and the museum, and took Bilgin to see the actual building. This section explores both the architectural and the curatorial process of the museum.



Figure 4.7. Brukner Apartment (Cited from: Emden, 1999)

After analyzing the 19th century, three story building that lay on a 60 m², (5x12m) Bilgin asserted when working on a fictional setting, the object is to reify a represented ideal, consequently he was confronted with an issue of such kind for the first time in his career as he estimated that this was not a hard task merely architecture-wise, but was also difficult literature-wise (Bilgin, 2008). If the building would be used as the house just like it was in the novel, it would make things easier; however, the complication was that, the house that existed all throughout the novel, would be transformed into a museum adhering to the original fictional representation. Bilgin, additionally affirmed he had to make use of “the power of architecture” for two main reasons; first one being that, it was a plain ordinary building with no special characteristics, and secondly that all the experience illustrated in the novel was the product of the author’s imagination, therefore, nothing existed apart from the building itself (Bilgin, 2008).

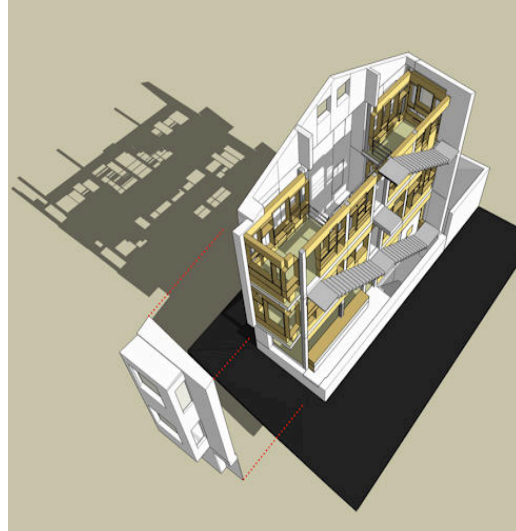


Figure 4.8. Perspective of Museum Interior

(Cited From: <http://v3.arkitera.com/h34579-mimarinin-agzindan-masumiyet-muzesi.html>)

What was furthermore suggested by Bilgin with “the power of architecture” was that the project should be implemented in such a manner that the traditional apartment building features would remain the same within the boarder, dimensions and syntax of the building and that they should make such a challenging move for the interior, unforeseen from that kind of a conventional exterior architecture (Bilgin, 2008). Hence appeared the final design of the museum; which lasted three years and was opened in 2012; four years after the novel was published.



Figure 4.9. Original Construct of Plan (left), Suggested Construct of Plan (right)

(Cited From: <http://v3.arkitera.com/p273-masumiyet-muzesi.html?year=&aID=2044>)



Figure 4.10. Exterior Perspective

(Cited From:

<http://v3.arkitera.com/tools/watermark.php?src=UserFiles/Image/ig/Proje/2008/masumiyetmuzesi/207.jpg>)

Subsequent to the completion of the final architectural design of the museum, followed the curatorial process. Bilgin would refer to this stage, also as somewhat perplexing. Notwithstanding the fact that he was the architect, Pamuk was the manifest founder, creator and also the curator of the project. “Nonetheless, it was inevitable for me to interfere with the exhibition process.” Claimed Bilgin (Bilgin, 2008). He made a rather radical proposal to Pamuk and recommended all the objects be hung all over the glass walls and give the space a floating perspective; however, for Pamuk this was too abstract as the emphasis would not lay on the objects themselves, but on the created space. Pamuk blamed Bilgin for he did not take Pamuk’s hero and everything he had experienced through each of those objects collected and exhibited in a rigorous manner and therefore did not agree with this proposal (Bilgin, 2008).

Until coming up with the final curatorial design of the museum; the eighty-three boxes each containing objects in correspondance with the story line consisting of eighty-three chapters of the book, Pamuk had visited a number of museums around the world seeking inspiration (Pamuk, 2012). He argued that a novel reader and a museum visitor derive distinct pleasures from one another, as museums are constructed spaces preserving the objects in them; whereas, “novels preserve our encounters with those objects, that is, our perception of them” (Pamuk, 2010, p.136).

Pamuk published the catalogue of the museum; *The Innocence of Objects* (2013) where he verbalizes the visual details of the whole collection. The Museum of Innocence, visited annually by almost 30000 people mostly foreigners, is not only a literary device, it is an installation of art at the same time. Although the two of them are originally linked, most of the visitors have not read the book, states Pamuk in an interview with Elif Şafak (Pamuk, 2016). Following the success of the museum in Istanbul, it was nominated for the London Design Museum’s Designs of the Year

awards, therefore, a miniature exhibition was held, along with other nominated designs, in Somerset House, London where Pamuk installed 13 of the vitrines from the museum titled “Istanbul’s Streets, Bridges, Hills and Squares”. In addition to the exhibition in London, filmmaker Grant Gee collaborated with Pamuk and made the movie of the creation process of *Innocence of Memories* (2015).

Below are the images from the museum exhibition which have been selected on account of their significance to the plot. The Şanzelize boutique, for instance, is a very noteworthy place in the novel, it is where all the love story begins. Kemal sees his lover at this boutique for the first time after years, realizes that the little girl he knew as a distant relative has now grown up to be a beautiful teenager at the age of eighteen, preparing for the university exams and working at the shop in the meantime. Kemal describes the boutique as follows:

“In those days, bored Westernized housewives of the affluent neighborhoods like Şişli, Nişantaşı, and Bebek did not open “art galleries” but boutiques, and stocked them with trinkets and whole ensembles smuggled in luggage from Paris and Milan, or copies of “the latest” dresses featured in imported magazines like *Elle* and *Vogue*, selling these goods at ridiculously inflated prices to other rich housewives who were as bored as they were. As she would remind me when I tracked her down many years later, Senay Hanim, then proprietress of the Şanzelize (its name a transliteration of the legendary Parisian avenue), was, like Füsün, a very distant relation on my mother’s side. The fact that she gave me the shop sign that had once hung on the door as well as any other object connected to Füsün without once questioning the reasons for my excessive interest in the

since-shuttered establishment led me to understand that some of the odder details of our story were known to her, and indeed had had a much wider circulation than I had assumed” (Pamuk, 2008a, p. 5).

The depiction of the objects in this particular box is also important for the story line. The Jenny Colon brand hand bag is used as a symbol of the ambiguity between fake and genuine. The protagonist Kemal has to return the bag to the shop after his fiancée acknowledges it to be fake. Orhan Pamuk intentionally incorporates this ambiguity in his work; after finishing the novel, he leaves the reader in a state of wondering whether this was all true, or it was the imagination of the writer. He claims it to be the power of the art of the novel (Pamuk, 2012).



Figure 4.11. The Şanzelize Boutique (Cited From: *Innocence of Memories*, 2013)

The next figure is that of Fuaye Restaurant. The reader comes across with the name of this restaurant many times throughout the novel, it is the gathering place for the higher elites of Nişantaşı and Kemal is a regular customer both with his family

and the circle of his friends. The restaurant actually still exists under the name of *Hünkar* in Nişantaşı. When Pamuk intends to demonstrate the social status of his characters, he associates them with the places they inhabit or the ones where the social interaction takes place. Fuaye is a restaurant where Kemal and his social circle can hang out. Examined from a Lefebvrian framework, these places can be elucidated as referring to the spatial triad fully since these are socially produced spaces. The notion of production is crucial for Lefebvre, it is not only the production of things in space but also the socio-economic production. Hence by attributing a socially higher group of people into these places, Pamuk contributes to Lefebvre's notion of the socio-economic production of space.

“We'd just been to Fuaye, a posh new restaurant in Nişantaşı; over supper with my parents, we had discussed at length the preparations for the engagement party, which was scheduled for the middle of June so that Nurcihan, Sibel's friend since her days at Notre Dame de Sion Lycée and then her years in Paris, could come from France to attend” (Pamuk, 2008a, p.4).



Figure 4.12. Fuaye (Cited From: *Innocence of Memories*, 2013)



Figure 4.13. The Hilton Hotel (Cited From: *Innocence of Memories*, 2013)

Another significant place frequently referred to in the novel is The Hilton Hotel in İstanbul. The reader is initially introduced with the hotel as the place where the engagement party of Kemal and Sibel will be held. Pamuk describes the hotel as follows: “The Hilton had been, since the day it opened, one of the few civilized establishments in Turkey where a well-heeled gentleman and a courageous lady could obtain a room without being asked for a marriage certificate.” (Pamuk, 2008a, p. 103) At the actual museum we see postcards of the Hilton Hotel and Pamuk informs his reader that he had collected those postcards twenty years after the events he describes in the novel. Pamuk mentions about the hotel in his museum catalogue, too, where he makes clear that those postcards were the easiest way of proof that İstanbul was a modern city with modern architectural characteristics (Pamuk, 2012).

“When the Hilton Hotel opened in 1954, it was the ultimate society event of the year, in hindsight probably even of the decade. It was unique for its design in those days, and was in fact the first modern luxury hotel built in the city as well as the first Hilton hotel outside the United States” (Augusteijn, 2015).

The Hilton Hotel is used as a symbol of the Westernized, wealthy Istanbul gathering place, therefore it is associated only with a certain group of people just like the Fuaye Restaurant, to be explicated in the following section. Füsün who actually yearns to be part of that society tells Kemal when they meet after years that; “We’ll have a big, beautiful wedding at the Hilton, like everyone else.” (Pamuk, 2008a, p.457) Suggested by ‘everyone else’ is the high class society where Kemal comes from and to which Füsün would like to belong.

The following figure is the 4213 cigarette butts which is of great significance not only for the novel but also for the museum. Real cigarette butts with details of that day noted underneath by Pamuk himself is displayed on the ground floor at the actual museum and Pamuk once again used a spatial existant to demonstrate time.

“When those visiting my museum note that beneath where each of the 4213 cigarette butts is carefully pinned, I have indicated the date of its retrieval, I hope they will not grow impatient, thinking I am crowding the display cases with distracting trivia: Each cigarette butt in its own unique way records Füsün’s deepest emotions at the moment she stubbed it out. See, for example, the three cigarette butts I collected on May 17, 1981, when the filming of Broken Lives began at the Peri

Cinema: All are roughly bent, folded upon themselves, and compacted, perfectly recalling the terrible awkwardness of Füsün’s silence that day, her refusal to say what was upsetting her, and her vain attempts to pretend nothing was wrong” (Pamuk, 2008a, p.395).



Figure 4.14. Cigarette Butts (Cited From: Innocence of Memories, 2013)

Upon establishing his museum, Orhan Pamuk declared *A Modest Manifesto for Museums* (2012) on that account he asserted, the museums sponsored by the state merely represent the state itself and are therefore not ‘innocent’. “We don’t need more museums that try to construct the historical narratives of a society, community, team, nation, state, tribe, company, or species. We all know that the ordinary, everyday stories of individuals are richer, more humane, and much more joyful” (Pamuk, 2012). Hence, the reader of the novel or the visitor of the museum can regard the Museum of Innocence as an ordinary story with which he/she can readily associate himself.

Orhan Pamuk has set out from the very first day with both a fictitious story and the concrete real-life representation of that story with *The Museum of Innocence*. With no other prevailing example throughout the world; the only novel written in

accordance with the existing museum, both the novel and the museum building of Museum of Innocence generated an interaction of literature and architecture. The constructed space provided not only for Orhan Pamuk to narrate and share his personal story of love and the city from his everyday experience, but also for the public to actively engage themselves in this creative process:

“I brought my entire collection to the newly converted museum, along with the bedframe, the musty mattress, and the blue sheet on which Füsün and I had made love in the Merhamet Apartments, storing these last three objects in the attic. When the Keskins had lived in the house, the attic had been the domain of mice, spiders, and cockroaches, and the dark, mildewy home of the water tank; but now it had become a clean, bright room open to the stars by a skylight. I wanted to sleep surrounded by all the things that reminded me of Füsün and made me feel her presence, and so that spring evening I used the key to the new door on Dalgıç Street to enter the house that had metamorphosed into a museum, and, like a ghost, I climbed the long, straight staircase, and throwing myself upon the bed in the attic, I fell asleep.

Some fill their dwellings with objects and, by the time their lives are coming to an end, turn their houses into museums. But I, having turned another family’s house into a museum, was now-by the presence of my bed, my room, my very self-trying to turn it back into a house. What could be more beautiful than to spend one’s nights

surrounded by objects connecting one to his deepest sentimental attachments and memories!” (Pamuk, 2008a, p.510).

The principal motive for the selection of the subject matter in the thesis, is the fact that literature as a form of design, can be explicated from a design perspective. The existing theory on space proposed principally by Lefebvre contributed to a coherent rationale for the apprehension of Orhan Pamuk’s incentive on creating not only a literary space as he has always done, but also an architectural space with his unique work *The Museum of Innocence*. The thesis substantiated that although museums inspired by some literary works of fiction exist around the world, *The Museum of Innocence* sets the first exemplification of a precise representation of architectural correspondance to a fictional setting. In this section, the museum building will be analyzed from two different perspectives; firstly, from a literary and social theory viewpoint and secondly, from an architectural perspective.

According to literary and social theory, the mainstream hypothesis of space is that, mostly spatial concepts in literary theory are metaphorical since they hardly ever constitute some form of physical entity. The uncertainty of fictional settings renders it complex to visualize the spatial quality of the narrated text. When describing the rules that literary settings follow, Reuschel and Hurni suggest:

“First, fictional spaces are fragmentary. The spatial dimension in fiction is constructed by the power of words; it has to be completed and developed through the imagination of the reader. Second, and as a consequence to the first issue, spatial entities have uncertain, vague boundaries, neither physical nor natural nor administrative, man-made

boundaries. Authors describe spaces more or less precisely by narrating the surrounding in which the characters are acting and moving. Third, fiction is sometimes difficult to localize; a setting can be set in an indeterminate location. Often a setting is relatively small geographical space, like a building, but this building is located within a larger geographical area, for instance, a suburb, a valley or a country. In those cases, determining the location is only possible imprecisely” (Reuschel and Hurni, 2011, p.294).

As per conventional literary settings, Reuschel and Hurni’s scheme can utterly be applied, since, the imagination of the reader contributes to that of the writer’s when visualising the space in the narrated text. However, in *The Museum of Innocence*, Orhan Pamuk did not choose to leave any details to the imagination of his reader, he rather constructed the whole space meticulously paying close attention to every single feature.

Lefebvre maintained that space is “[e]verywhere and in every guise: described, projected, dreamt of, speculated about” in literary texts (Lefebvre, 1991). As specified by his spatial triad, space is produced by humans and “they continuously shape it through their intentions” (Lefebvre, 1991). Space is ideological, political and strategical. Social activity, social space and social interaction are crucially related. Social space is utilized for social interaction and mutually it is those interactions that produce space. Hence, the three components of his spatial triad cannot be regarded, independently as they constitute to a reciprocated whole. To put it concisely, perceived space refers to the everyday routines and the social production of everyday life is possible here. It is socially and spatially tangible. Conceived space alludes to

the images produced by designers and the actual materializations of those designs that are conceptualized. Finally, lived space is the space of inhabitants and it also is cooperative since it is identified with people's direct engagement. It is a combination of perceived and conceived space. It represents the everyday spatial practices of people (Lefebvre, 1991). Subsequently, the novel and the museum by Orhan Pamuk employs all three elements in Lefebvre's triad.

The constructed space in *The Museum of Innocence* cannot simply be elucidated in one aspect of the triad. Initially, the museum is a social product of everyday and one cannot make sense of the narrated text unless s/he is fully informed about the conditions of space and time. Pamuk, illustrates an almost impeccable picture of both the city of Istanbul and the everyday routines of the 1970s Turkey. The entire catalogue of the objects displayed in the museum demonstrates the habits of a society regarding distinct social classes. Below are the images from the catalogue:



Figure 4.15. Aristotalian Concept of Time (Cited From: *Innocence of Memories*, 2013)

“Never forget, Orhan Bey, that the logic of my museum must be that wherever one stands inside it, it should be possible to see the entire collection, all the display cases, and everything else,” Kemal Bey would say. “Because all the objects in my museum—and with them, my entire story—can be seen at the same time from any perspective, visitors will lose all sense of Time. This is the greatest consolation in life. In poetically well built museums, formed from the heart’s compulsions, we are consoled not by finding in them old objects that we love, but by losing all sense of Time. Please write this in the book, too” (Pamuk, 2008a, p. 519).

The concept of Time is of utmost significance to Pamuk mentioned also earlier in section 4.2.1. The reader can only make sense of the novel by the references of time. Although the story gives references to the 1950s and extends through the 2000s, the love story begins in the mid 1970s and narrates a decade in detail. In the novel Pamuk explicates Time through an Aristotle’s concept:

“My life has taught me that remembering Time—that line connecting all the moments that Aristotle called the present—is for most of us a rather painful business. When we try to conjure up the line connecting these moments, or, as in our museum, the line connecting all the objects that carry those moments inside them, we are forced to remember that the line comes to an end, and to contemplate death. (...) But sometimes these moments we call the “present” can bring us enough happiness to last a century (...). I knew

from the beginning that I was going to the Keskin house hoping to harvest enough happiness to last me the rest of my life, and it was to preserve these happy moments for the future that I picked up so many objects large and small that Füsün had touched, and took them away with me” (Pamuk, 2008a, p. 288).

As for the cigarette butts also, Pamuk states in his novel that amongst all the objects that he had collected for his museum, he thought that the butts “correspond most truly to Aristotle’s moments” (Pamuk, 2008a, p. 397). He further explained that each cigarette butt represented a single moment that he experienced with Füsün. Those cigarette butts one by one associated with Aristotle’s timeline connecting all the moments, consisted up the whole time he spent with his lover. This may be rendered as an alternative intention of the writer to spatialize time into a concrete form.

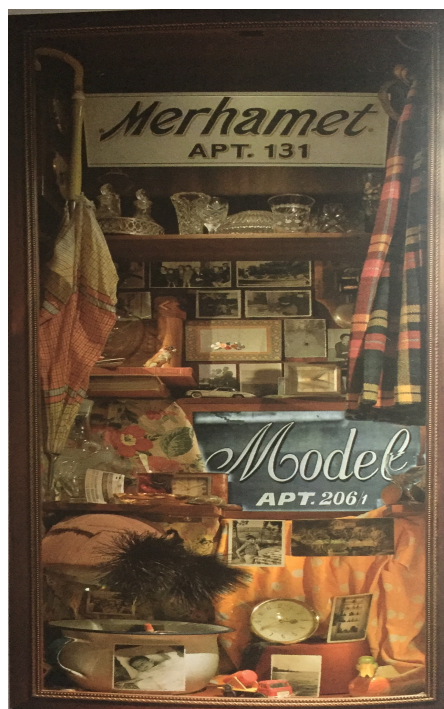


Figure 4.16. The Merhamet Apartments (Cited From: *Innocence of Memories*, 2013)

The Merhamet Apartments box demonstrates some apartment building names and the reader is very well acquainted with the Merhamet Apartment in which Kemal's mother has a flat and all their affair takes place there. The symbolism lies in the fact that, after Atatürk granted everyone the right to take up a surname, within the high society, it became a fad to name the buildings after family surnames; proving the family was rich enough to own their building. The Apartment in the novel is described as :

“The Merhamet (mercy) Apartments had been built by a rich old man who had controlled the black market in sugar during the First World War and later felt compelled to philanthropy. His two sons (the daughter of one of them was my classmate in primary school), upon discovering that their father planned to turn the apartment house over to a charity, distributing any income it generated to the poor, had their father declared incompetent and put him into a home for the indigent, whereupon they took possession of the building, but without bothering to change the name that I had found so peculiar as a child” (Pamuk, 2008a, p. 20).

When walking down the Teşvikiye Avenue, one cannot come across with the name of the building which has probably been replaced with another name. The building is located down the road from the Pamuk Apartments, just before Teşvikiye Avenue and Bostan Street meet (Augusteijn, 2015).

Another importance attributed to the Merhamet Apartments is that Kemal's collection first appears here as he takes all the objects belonging to Füsün, to this

very apartment initially and it is only after many years that he brings this collection to the actual museum. This box can also be designated as yet another reference of time. The fonts used in the apartment building signs clearly remind the viewer of the 1970s Turkey.

According to the figure 4.17, Kemal’s love towards Füsün who had suddenly disappeared, was now tortuous for him, hence he sets out a plan to avoid going to all the places that remind him of her. For this reason he devises a literary map of Nişantaşı and avoids most of the places where he spent his whole life. This inclination to design a literary map which Pamuk labels as his protagonist’s “mental map” could also be attributed as a reference to Lefebvre’s theories on mental space that corresponds to “Conceived Space” in his triad, created out of the images produced by designers. Pamuk once again acts as the designer of both his novel and the spaces he formulated within it.

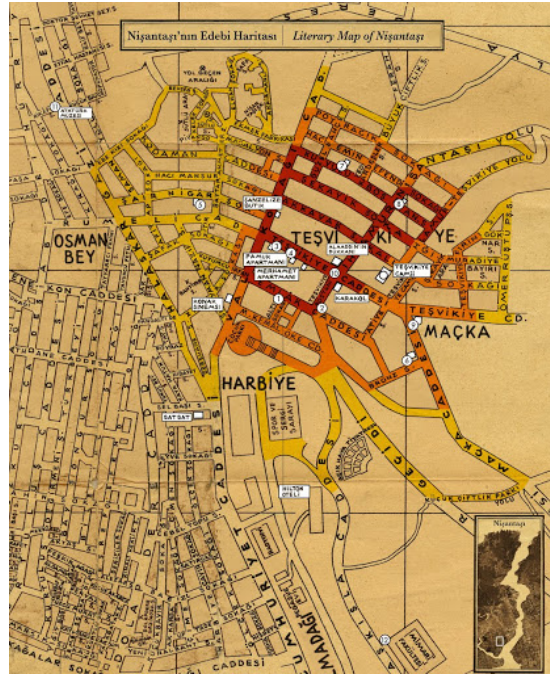


Figure 4.17. The Literary Map of Nişantaşı (Cited From: *Innocence of Memories*, 2013)

It is evidently not possible to go through detail and display all the 83 boxes here, however, there are many other symbolisms and juxtapositions in the whole catalogue. As mentioned in section 2.1. space and time are the inherent entities that help writers convey their story. In the manner that Shanks maintained too, we can form an understanding of time through spatial existants. In order to formulate this bond of space and time, Pamuk, too employed spatial existants in his writing. All the objects reminiscent of the 1970s Turkey, denotes the predestined interdependence of space and time once again. For if one removes those objects and places them in a completely different cultural context, distinct from that of the Turkish one, it would not create the same relevant impact. This correlation also refers to Lefebvre's perspective, according to which, he stated that space is the end product of each society's production (Lefebvre, 1991). Hence, the literary space that Pamuk constructed, corresponds to both the correlation of space and time and to Lefebvre's views with all the objects adhering to that era in Turkey is, in fact, the 'product' of and therefore unique to Turkish society in the 1970s Turkey.



Figure 4.18. The Attic Flat (Cited From: *Innocence of Memories*, 2013)

Figure 4.18 indicates the representation of the room in which Kemal the protagonist narrates his whole story to Orhan Pamuk to write and turn into a novel. “(...) the attic had been the domain of mice, spiders, and cockroaches, and the dark, mildewy home of the water tank; but now it had become a clean, bright room open to the stars by a skylight” (Pamuk, 2008a, p. 510). The Attic flat is distinct from the whole space designed in the museum, it is a space created within another space; the museum. The description of this particular room in the novel is as follows:

“Especially in the spring and summer, I began to spend more nights in the attic flat. Ihsan the architect had created a space in the heart of the building, which I could see through a great opening between the upper and lower levels; I could pass the night in the company of each and every object in my collection—commune with the entire edifice. Real museums are places where Time is transformed into Space” (Pamuk, 2008a, p. 510).

Here in this excerpt, Pamuk makes another reference to the intertwining of time and space. Through the spatial existents; the objects, his intention was to transform time into a concrete and tangible phenomenon. Unlike the organization of the rest of the museum; the objects contained in the boxes, this room offers a distinct form of experience to the visitor. The boxes are there for every visitor to gaze and enjoy from a distance, however, the attic room can be experienced within the actual space that is produced specifically for the visitor. Analyzed from a Lefebvrian framework, although the rest of the museum imposes a limit to

experience the spatial triad fully, this room provides the visitor with the necessary grounds to experience the space on their own, hence complete the ‘lived space’ notion that Lefebvre asserted as cooperative since it is distinguished with people’s direct engagement. (Lefebvre, 1991) Pamuk also explains the reason behind the selection of the particular method he chose to display the items in the museum in the upcoming lines:

“As they go from display case to display case, and box to box, looking at all these objects, visitors will understand how I gazed at Füsün at supertime for eight years, and when they see how closely I observed her hand, her arm, the curl in her hair, the way she stubbed out cigarettes, the way she frowned, or smiled, her handkerchiefs, her barrettes, her shoes, and the spoon in her hand” (I did not say, “But Kemal Bey, you failed to mention the earrings.”) “they will know that love is deep attention, deep compassion.... Please finish the book now, and also write that each and every object in the museum must be softly lit from within the display cases in a way that conveys my close and devoted attention. When visitors to our museum view these objects, they should feel respect for my love and compare it with memories of their own” (Pamuk, 2008a, p.524).

The space that he constructed also features conceived space characteristics as Pamuk himself can directly be considered a designer as an author who realized his imagined space into an actual museum. Conceived space is linked to the official relations of production. It is the dominant space in every society that is perceived by

planners and architects. Although in nature this form of space is abstract; drawn on maps, plans, etc., in practice it still considered to be social. Orhan Pamuk acted as the first architect of his project, though inevitably, he required professional assistance for a project of this scale. Lefebvre professed that architects and planners; the producers of the conceived space, incorporate their technical knowledge and ideology intentionally to direct potential through a specific mode of production. Therefore, the everyday users of the space cannot actually produce it but rather utilize the one that is manipulated by that dominant group. This bears yet another similarity to Pamuk's design process of the museum. It is his 'abstract' ideal, materialized only as specified by himself, hence Pamuk's design relates to that of the dominant group put forward by Lefebvre.

Finally, the museum operates as lived space; "the users" indicating the museum visitors. Nonetheless, Pamuk has visualized and materialized the space for his reader and therefore, did not leave much to their imagination. He has somewhat manipulated the reader as he/she can only experience the space devised in Pamuk's vision as opposed to the conventional reader/writer relation according to which, the reader is provided with an unconstrained ground for imagination. For Lefebvre, lived space is alive and therefore, constantly reproduced altering itself in compliance with the necessities of time and space coordinates as showcased earlier with an example of how a market place in Paris was transformed according to the newly requirements of its inhabitants. However, by already transforming the space he narrated in his text into real life filled with objects representing an era, Pamuk did grant his reader the right to only partially engage with the produced space; anyone can experience the museum individually, yet the production and the reproduction takes place only in the

visitors' minds although for Lefebvre, users should have the natural right to take up a principal position in the decision-making process of the production of lived space.

From an architectural standpoint, according to Lefebvre, architects and urban planners who produce conceived space intertwine technical knowledge and ideology. For that reason, the product of lived space is not practically objective. It is an instrument of domination and power. As emphasized by Lefebvre, capitalism has survived not only by the production of space, but also by its predominance over that produced space.

Another architectural aspect of the established museum is that, it follows suit with the idea that space and time are contingent upon each other. Lefebvre argued that it is possible for an existing space to renounce its primary reason of existence and be diverted, hence redesignating a novel cause. With the choice of the district of his museum, Pamuk has contributed to the gentrification process of the Çukurcuma area. In a span of almost a decade, the district has earned a brand new character. In that sense, one can readily argue that analyzed from the exterior; the district in which the museum is located can be accounted for a lived space experience. However, the focus of the thesis is not on the exterior practicality and impact of the building, yet on the interior and the literal one.

CHAPTER 5

CONCLUSION

The aim of the thesis has been to examine the ineluctable correlation between design and literature in terms of the employment of space in both fields. Throughout the study, under the scope of a Lefebvrian construal, a number of theorists have been referred to expound how the notion of space is attributed with disparate meanings in a literal work and in an architectural work. In order to analyze a literary work of art from a design perspective, Lefebvre's theory on space, has been appointed as a constructive tool and his spatial triad along with the existing theory on literary space, provided the essential ground of the main argument for the case study through the thesis. Research shows that Lefebvre's theoretical framework has been applied in most of the spatial readings. To identify the spatial triad with respect to its employment in literature, literary space has been annotated. Although literary space denominates an imaginary space in essence, in the case of *The Museum of Innocence*, a writer has altered this definition for the first time. Thereupon, an alternate description of space has been formulated complying with that of literary space and the definition of space that Lefebvre has depicted. The designed space of *The Museum of Innocence* is a unique example in the sense that it can be adhered to the existing theory on literary space and that of Lefebvre's. The construction of the museum breaks away from the traditional notion of literary space, where space is only imagined through the writer's description combined with the readers' perception.

All in all, employing Lefebvre's theory along with the theories on literary space has contributed to the formulation of a new perspective to contemplate the literary space that has turned into an actual tangible space with the museum conceived initially by Orhan Pamuk and later with the architect of the museum; İhsan Bilgin. As a former reader of the novel and visitor to the museum, the thesis helped its author gain new insight to the space that was attributed with meaning only through the display of the objects. It is plausible that even if one has read the novel and visited the museum, they could still not make sense of the cigarette butts in the entrance, for instance, that Pamuk as a matter of fact has meticulously placed to represent the notion of the space and time continuum designated through Aristotle's time.

For Lefebvre social space is a social product. (Lefebvre 1991) Orhan Pamuk's dual production conclusively is a social product. All the objects contained in the boxes of the museum are the representations of Turkish society in the 1970s and Pamuk reminds his visitor one more time of the daily habits and routines of our society through seemingly a love story. From the beginning till the end, this process can be attributed with the spatial triad step by step; at the outset, Pamuk devised his story, therefore he conceived of the space mentally and produced it, secondly, he fabricated the spaces of the characters in the novel, hence, perceived of it physically and incorporated them in his narrative allocating their prominence in the story line, and finally had the corresponding museum established and generated a social space entitling the visitors' direct engagement, hence resulted in an experience of lived space.

As a result of the research period of the thesis, the literature review exposed that a number of thesis and PhD studies from mostly language, literature and

sociological fields working on Orhan Pamuk, his literary style, the interpretation of his books and also studies focusing on the theories proposed by Lefebvre exist. However, what is distinctive about the thesis lies in the fact that a specific study on the constructed museum, explicated within the scope of Lefebvre's theories on the spatial triad for the first time, presents potential to provide a novel perspective to the prevailing studies, combining not only literary and social but also architectural theory.

Delimitations to this particular study arose from the fact that, the findings can be illustrated merely on the representation of a unique and personal museum based on a literary work of art which is filled with a permanent collection of exhibition. Therefore, it not dynamic but static, hence it can only be experienced from the writer's viewpoint. This is a feature that cannot be applied to museums in general worldwide as some consist of not only permanent but temporary collection exhibitions, thus maintaining dynamic characteristics. This is a significant criterion as no reproduction of the space is initiated tangibly, yet a continuous mental reproduction is generated in the minds of the visitors as everyone experiences the space depending on their own interpretation of the novel, hence each experience is idiosyncratic on its own.

All in all, Orhan Pamuk's *The Museum of Innocence* both as a literary work that appeals to our mental imagination and as an architectural work that stimulate our visual imagination, (Pamuk, 2010) examined through a Lefebvrian reading demonstrates that the dual production of the designed narrative which is a representation itself and the represented space offer distinct spatial experiences for the readers and the visitors.

Future studies can incorporate the ways how literary, social and architectural theory could generate an alternative insight about presentation of the constructed space's interdependence in literary work and museums around the world.



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