

Transformation representations and creativity on the trail of invisible things

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Received: July 2023 • Final Acceptance: November 2024

Abstract

This study aims to concentrate on alternative forms of representation that open up creative moments through event narratives by problematizing the self-centered reductionist representations expressing the end product of the architectural design process. In this study, such representations are referred to as transformation representations. Transformation representations are appearances that reveal themselves at the intersection of reality and imagination and open the unconscious fields in the context of creativity. In the study, such representational states are handled as narrative forms in the state of becoming that concuss the potentials of being able to dissect the imaginary things in the hierarchical positions of the subject and object. The things that contain becomings in transformation representations emerge as event narratives. Within the scope of the study, encounters in such a state of revelation are discussed with the Deleuzian philosophy of becoming. In this context, creativity is interpreted as the subject's releasing the self into events that reveal encounters. The aforementioned states of representation are experienced in the online workshop entitled On the Trail of Invisible Things. In the workshop, which is intended to be intermediary to the participants for not encountering their own world, it has been observed that the displacement experiences that emerge with the subject-object melting and the inter-subjective-objective crossing can trigger creativity in synchronicity. The study is thought to be important for architects who are interested in discovering events in subject-object encounters and experiencing representational states of the unconscious to enrich alternative thinking and making practices in the design process.

Keywords

Architectural representation, Creativity, Event narratives, Transformation representations.

1. Introduction

Creativity, whether defined as an “encounter” (May, 2013), an “event” (Direk, 2012), or a “mental process” (Yalçın Çelik & Aydın, 2007), is not a situation related to what is going on in the person. It includes a “process” that places the person and the world in mutually beneficial relationships (May, 2013). What must be seen in the relationality of processes in the world involving subjects and non-subjects, “what we have to recognize is that the interplay between the different lines isn’t a matter of one monitoring or reflecting another... Nor is interplay an exchange: it all turns on giving or taking” (Deleuze, 1995). The grabbing events that occur during the interpenetrated encounters are transformed into the same and metamorphosed. Beyond the repetitive structures, drifts of the grabbing lead to unpredictable creative events that involve the unknown. This unknown is “an otherness in the same, that is, an alterity that we can gain access by questioning the history of being... The distinctive feature of the event is that there is something in it which both opens up to and resists experience” (Direk, 2012). The concept of creation resists the accepted and established values. Creative events do not approach the act of settling in the state of creation. “There you have a positive getting back: never what is known, but a great destruction of the known, for the creation of the unknown” (Deleuze, 2004). In this way, creativity triggers unfinished inquiries, open to possibilities, fed by contradictions, uncertainties, and coincidences when encountering the unknown.

Deleuze (2000) asserts that “thought is nothing without something that forces and does violence to it. More important than thought is what leads to thought”. When the bodily experience as a thinking subject encounters the unexpected/unknown, the subject finds oneself in the field of events. Those events consist of unknowable acts, movements, interactions, and images that trigger the subject to think about the transition of one’s being. “Every interaction has an impact (affect) on the body. With the image’s vi-

olence, we are exposed to unsuspected emotions and become more open to becoming as a departure from who we are” (Uluğ, 2016). In this sense, creativity can be described as the subject’s releasing the self into events that reveal encounters. “The act of encounter presupposes transformation not only of what is encountered but also of the encounterer” (Karadağ, 2014, p.21). Encounter leads to a becoming, that is, to the coming together of two things that do not become one another, but rather a third thing. This third thing specifically is what gives the work its existence (Karadağ, 2014). Similar to this idea, we conceptualize the concept of third space in this study as the creative events of becoming in architectural representation.

Drawing or representing in architecture should be more than just describing an object. Representation is a powerful tool that the architect employs to think, notice, comprehend, and make sense of things. In other words, drawing expresses a mental process that is unique to each architect, and it becomes a form of personal expression in response to our perception of an environment or a situation. According to Spiller (2013), “a drawing is a psychoanalytical tool.” Dealing with four architects’ approaches including himself (B. Cantley, N. Clear, N. Tanna and N. Spiller), he claims that they (four architects) “delve into the ‘now’, and that the ‘now’ is honed against the history of art and architecture through drawing. But, more importantly, it is the act of drawing that contributes to our understanding of our world, each different and beautiful” (Spiller, 2013).

Drawing as representation is a dreaming process. It is the practice of talking to oneself as a bodily activity (Tanrıverdi Çetin, 2020), a practice of doing. The process of transforming an objectified and frozen thought into a living, changeable, intellectually deep being is referred to as doing. Drawing, in this sense, is about action and serves as an integrative solder between thinking and doing. Each intersection of actions reveals a new relationship (Tanrıverdi Çetin, 2020). These relationships are what keep the drawing alive (Manolopoulou, 2005), constant-

ly updating it and transforming it into a being in the process of becoming. According to Manolopoulou, architects need tools to think with to imagine, understand relationships, construct and communicate with the arguments, to enrich design knowledge. They require inspiring tools to enhance design knowledge, rather than predetermined signs, as ambiguous signs that reinforce collaboration, doubt, and change. She addresses unformed or incomplete forms of drawings which are open to variable interpretations and lead to new architectural possibilities. As she states, besides of being considerably intuitive, changeable, and uncertain, these types of drawings are inventive rather than a representational device, a tool for critical enquiry, not for mere illustration (Manolopoulou, 2005).

In this study, which is based on the idea that drawing itself is a medium, the focus is on creativity in architectural representation. The study stems from the idea that creativity in architectural representation is realized on critical mediums that are abstracted, unfinished, ambiguous, fragmented, layered, and enriched by “differentiations in the state of becoming” (Mortaş, 2022), where the separation of subject and object dissolves, transforming each other as a “relational thing” (Asar, 2020). It implies that “spatiotemporal gaps” (Yetkin, 2023) in representations allow for such structuring in which the subject can continuously interpret by infiltrating them. This study uses the main concepts of becoming, event narratives, and subject-object relationships to discuss creativity within the theoretical framework of Deleuzian philosophy and utilizes this framework to dismantle the workshop representations. The event narratives that keep the instantaneous conversations between the subjects as designers and the object as designs relevant with unknowable mergers, where the things can dream together, are called into question here. They distinguish finished architectural representations that end in traditional forms in this manner. The aforementioned states of representation are experienced in the online workshop entitled *On the Trail of Invisible Things*. In this workshop, the

encounter is structured on the theme of how it transforms into a kind of event narrative by being folded from dreaming to text, from text to encounter, and from encountering to representation. In another word, architectural representation is handled as the architect’s encounter with the world of unknowables. By tracing the event narratives in the representations created within the scope of the study, it is attempted to reveal the concepts and tactics to experience the creativity of becomings.

Of course, such critical representations that serve as a foundation for architectural creativity are not new. From Leonardo da Vinci’s drawings of the Ideal City in the 15th century, to the speculative drawing atmospheres of Piranesi in the 18th century, from the utopian fantastic landscape atmospheres of German Expressionists such as Bruno Taut and Hans Poelzig to the futuristic landscapes of Russian Constructivists such as Vladimir Tatlin, El Lissitzky or to heterogeneous representations of Dadaists such as Hannah Höch, Raoul Hausmann, László Moholy-Nagy, we can find inspiring examples to speculate and dream about the architectural space (Mortaş & Dursun Çebi, 2023). Additionally, innovative works after the Second World War can be added to this list including Guy Debord’s psychogeographic mapping in *The Naked City* project, Constant Nieuwenhuys’ *New Babylon*, Archigram’s *The Plug-in City*, Walter Pichler’s *Underground Building Campuses*, or Superstudio’s *Supersurface*. The 1970s produced some notable works, including Peter Eisenman’s *House III*, Bernard Tschumi’s *Manhattan Transcripts*, Daniel Libeskind’s *Fracturing and Displacement of Form* sets, and Peter Cook’s *The City as Responsive Environment*, which present digitized narratives on time-spatial experiences. We could also discuss Rem Koolhaas’ *Delirious New York* representations, Massimo Scolari’s *Addio Melampo* drawing atmospheres, or Aldo Rossi’s *Composition with Modena Cemetery*, which has a pluralistic representational atmosphere that is torn apart by its drawings (Mortaş & Dursun Çebi, 2023). Following this period, Zaha Hadid’s early works, realized under the influence of

suprematism, Nigel Coates's work on *Gamma Tokyo* in which he defends his neo-situationist vision of the city, Neil Denari's *The Artless Drawing* in which he explores theoretical machine spatialities, Lebbeus Woods' *Inhabiting the Quake*, *The Quake City* work and Marcos Novak's *Liquid Architecture* work on fluid architecture are worth discussing. In the 21st century, designers such as Neil Spiller, Perry Kulper, Nat Chard, Ryota Matsumoto, Nic Clear, Bryan Cantley, Dan Slavinsky, Markus Pasing, Luke Caspar Pearson can be mentioned for their speculative representation environments and creations. With an awareness of such approaches and current discussions, the purpose of this study is to theoretically ground the desired state of representation as transformation representations and investigate the viability of incorporating it into the design process and/or architecture education as a critical creative attitude or a design method (Şentürer, 2022). The study suggests that architects require tools to interact with concepts, imagine, comprehend relationships, collaborate, and conceptualize invisible aspects of space to develop their design knowledge during the design process. The authors believe the research is valuable because it demonstrates/discusses the design thinking habits that support/exemplify this process. Because the authors are also architectural design studio coordinators, they are interested in questioning and researching such forms of representation primarily in an educational context.

2. Creative event narratives as transformation representations

Architectural representations used in today's architectural environment bring along the need to reproduce architectural knowledge that is intended for the issues of subjectivity, subjectivation and objectivity. These reproduction situations, on the other hand, provide the opportunity to interpret and transform the architectural representation. Transformation, together with the concepts such as experience, meaning, feeling, perception and atmosphere that constitute the content of design

studies, is the quality of the event that opens the subject itself to becoming-object and the object itself to becoming-subject, grabbing from each other's essences and unpredictable hybridizations. In order to convey this situation clearly, it may make sense to expand upon an inference made by Martin (2010) for Žižek's reflexion on Deleuzian philosophy. "Žižek conjures the particularly poignant image of 'a yuppie reading Deleuze,' through which he provocatively claims certain affinities between the apparatus of desire exemplified by advertising and affect-producing Deleuzian desiring machines" (Martin, 2010). In their work *Anti-Oedipus*, Deleuze and Guattari want to think the relationality of desire and the desired object as another machine inside the machine. For this thought, if the desire in the unconscious is a machine, the desired object is another machine within that machine. The desired object is the autonomous machine of the main desiring machine, capable of forming new assemblages with previously unknowns. "Through the sequences of desires with each other, the machinic connections of the social factory are constructed and new subjectivities can be produced. In a sense, there is the production of subjectivity with the transversal nature of desire as a flow produced in the relations between heterogeneous series" (Özcan & Güneş, 2021). For this understanding, desiring machines exist before the oppositions of subject-object, representation-production. In this sense, when Žižek's 'Deleuze-reading yuppie' is considered as a machinizing human-object, Deleuze's desiring machines may be calling for a new possibility of architectural becoming-representation in a humanized machine-subject hybridization. According to Deleuze, in the name of creativity at the time of the event, experiences that pass into becoming are "in search of the source of all differences and possible other-becomings, of production like a kind of factory, in an effort to integrate with the flows in the depths of the body" (Uzunlar, 2017).

In Deleuzian philosophy, the event takes place in infinite time that does

not exhaust itself in the present and is the realization of a cross-section cut out from the plane of immanence, namely becoming (Uluğ, 2016). In Deleuze, the subject, which comes into becoming by opening to creativity, escapes from its own immanence through itself. This is referred to as the immanent escape dynamism (Ichida & Zourabichvili, 2016). "When substantives and adjectives begin to dissolve, when the names of pause and rest are carried away by the verbs of pure becoming and slide into the language of events, all identity disappears from the self, the world, and God" (Deleuze, 1990). In this sense, essences from immanence also escape from their conscious immanent logic so that they can undergo the creation of the becoming in the event. "Beyond designated objects, beyond intelligible and formulated truths, but also beyond subjective chains of association and resurrections by resemblance or contiguity, are the essences that are alogical and supralogical. They transcend the states of subjectivity no less than the properties of the object" (Deleuze, 2000) for creating concepts by passing into the becoming of the event. Thus, in Deleuzian philosophy, the grabbing events can move on to exhibit creative becomings that transform the liminal space during the subjective-objective encounters into the third thing by leaving the subject's actions, self, consciousness and logic.

According to Deleuze, the event does not reside at the beginning, it does not wait at the end. The event occurs somewhere in between, in the middle of dualistic oppositions such as subject-object, beginning-end. In Deleuze, "the event always takes place in a rhizomatic field starting from the middle" (Uluğ, 2016). Similar to this thought, architectural transformation representations are the becomings of events that the subject leaves its subjective consciousness by escaping from its previously determined consciousness while establishing the space. This type of liberated consciousness let itself open to interobjectivity. Subject's consciousness that is ready to transform itself as an object, starts to translate the events by witnessing all the things as a thing among all things. This condition

causes the newly objectified subject to grab its existence with other objects without any kind of domination. In this sense, in the transformation representations, the astonishment of witnessing is experienced instead of the knowledge of domination, by moving from static acts of knowing to dynamic acts of understanding and revealing. The subject itself does not establish a space, by including itself in the process of becoming in the atmosphere, it reveals the creative representation of this transformation as both a witness, a component and a prosthesis of creative events.

In transformation representations, the linear flow of historicism is interrupted, the subject's becoming-object and the object's becoming-subject pass into creation by revealing the grabbings in simultaneity. "The transformation occurs not to the historical, stratified and archaeological composition but to the composing forces, when the latter enter into a relation with other forces which have come from outside. Emergence, change and mutation affect composing forces, not composed forms" (Deleuze, 1988). Becoming at this moment of event "opens up a field of potentials, creating unpredictable life possibilities that cannot be reduced to historical conditions" (Yücefer, 2016). The subject in transformation representations passivates the historicist management of its consciousness in order to be active. Lines of encounters or "drawing lines of confrontation is to surrender to the moments when transmission is disrupted. To surrender is an active act to choose passivity. A precarious pause that gives up resistance to drawing's role to confound and question as opposed to resolve" (Hamel, 2007). Being scattered into the possibilities of becoming in the event calls affirmative situations with an ahistorical empathy that the subject establishes with the object. The fact that the subject does not reconcile with its established logic opens an uncanny and ambiguous space, enabling the discussion of creative states in architectural representation. Subject's ahistorical and nonlinear empathy with the object is "further a matter of accepting spatiality. The relation of

the self to the other, what Bachelard calls 'transsubjectivity', happens in that in-between space where boundaries get fuzzy, where ..., 'inside and outside are not abandoned to their geometrical opposition. The fear of living without a 'geometrical homeland', in 'ambiguous space' of no clear distinction between inside and outside, refers to a certain misrecognition of the spatial contingency of life" (Nigianni, 2007), refers to the creativity in the becoming-grab events of third-space.

This study discusses transformation representations as a creative ground that initiates an ongoing dialogue between the designer and the designed thing. Using Deleuzian philosophy, it is conceptualized as the following three features: Being in the process of becoming, triggering events through new encounters (event-narrative), dissolving subject-object relationships, and creating mediums that produce and transform one another (subject-object relationship).

We can express the event flow in the workshop *On the Trail of Invisible Things* through Deleuzian desiring machines. In that case, the text is a machine in the event of transferring the daydreams that the subject cannot manage and that are invisible into the text. On the other hand, the desire of another subject who encounters this text to translate the unconscious events in the text for transformation representations begins to indicate assemblage as another machine that enters this machine.

In this workshop, written texts are used as tools (objects) to call into question the participants' imaginary narratives, stripped of their subjective consciousness and what they already know. Then, the narratives are exchanged, and finally, as another subject, each participant is expected to translate the events in the text one encounters into the atmosphere of representation.

3. Workshop: On the trail of invisible things

The subject-object encounter occurs when the subject nears the object, and the object nears the subject. In this situation of nearing and contact, the frames attributed to the subject and object begin to dissolve (Asar, 2020), and

becoming-representation as a third spatiality emerges. The third reveals the creative transformation representation by opening an ambiguous space with event narratives that mediate the unpredictable hybridization of subject and object. Transformation representations as creative event narratives allow us to discover events in subject-object encounters and to experience the representations of the unconscious mind. In this context, a workshop titled *On the Trail of Invisible Things* focused on event narratives was held to investigate how the displacement experiences associated with the subject-object melting and the transition between the subject-objects stimulate creativity in architectural representation. Attendants experienced their unmanageable daydreamings, and they tried to read the invisible traces through the event narratives revealed by the subject-object encounters.

The workshop was designed as part of a daily academic event on 3 February 2021 via Zoom, consisting of a series of presentations, simultaneous workshops¹, and a digital exhibition/evaluation. It was organized as part of the authors' research project entitled "Reflections of Narrative Architecture in Transformation Representations on the Architectural Design Studio." The research project aims to strengthen architectural design studios in the context of theoretical and methodological approach alternatives by discussing architectural representations under the main title transformation and deciphering these narratives in terms of design and production paradigms (Dursun Çebi et al., 2021a).

Within the scope of this event, simultaneous workshops were held to discuss contemporary and innovative design findings. The authors designed and coordinated one concurrent workshop series, *On the Trail of Invisible Things* (Figure 1), which included eight university students. The participants included five architecture undergraduates, one industrial design undergraduate, and two architecture graduate students. The workshop and event were conducted in Turkish, but the process was bilingual due to an international student present.

On the Trail of Invisible 'Things'

The unmanageable desires of the subconscious, unpredictable sequence leaps, the images it dissolves, or our surreal, wakeful dreams... We mention the hope of tracing the atmospheric spaces whose beginnings and endings elude us, in the 'things' of daydreams that do not come into view. The hope of pursuing the components is not subject to the governance of consciousness which gives space its spatiality...

Can we uncover traces of the 'invisible things' that wander in, around, and over the visible, weaving the organismic layers of space secretly? The workshop aims to make sense of why and how we construct representational designs in revealing mapping practices by collecting the dream-creating imaginativeness of dynamic becomings in the invisible cross-sections of the space concept. This endeavor arises from a kind of awareness of the invisible dynamics of the atmospheric components of desired spaces, and the intention to articulate unmanaged encounters of the unseen into the design of architectural space.

Coordinators
Pelin Dursun Çebi, Mustafa Mortaş, Hande Asar

Materials
35x50 drawing papers, graphite and ink pens, colored pencils and/or markers, sketchbook, transparent and colored acetate sheets, utility knife, scissors, glue, various colored papers, colored threads, spool wires, old magazines and journals, fabric scraps, wooden sticks, etc.

Figure 1. *On the Trail of Invisible Things* workshop poster (Dursun Çebi et.al, 2021b).

The workshop, which was designed to trace the creative counterparts of the concepts of event narrative and event-becoming in architectural representation, pursued the question of the “unseen by the eye, hovering in/around/over the image and secretly weaving the organismic layers of space, can we detect traces of things that do not fall into the image?” The workshop tried to make sense of why and how we construct the representations to reveal the event narratives by collecting the dream-creating imaginations of the dynamic becomings in the invisible cross-sections of the concept of space. This effort arises from awareness of the invisible dynamics of the desired space’s atmospheric components and their intention to articulate the un-

managed encounters of the unseen in architectural space design.

The unmanageable desires of the unconscious, the unpredictable sequence jumps, and the images it melts are directed toward our surreal and waking dreams. For this reason, the invisible thing(s) in the workshop were searched by following the traces of daydreams through the dream-creative imaginativeness of dynamic becomings. In the invisible things of daydreams, in order to be able to trace the atmospheric spaces whose beginning and end we do not know, components that are not subject to the governmentality of consciousness that make space a space and attribute its spatiality to it were sought. In this context, in the first stage of the workshop, participants were expected

to perform a five-minute daydream experience by listening to their unconscious encounters at that moment. Participants closed their eyes and listened to the developing narratives in their unconscious journeys. Following this experience, participants composed a daydream text of 100-150 words in their native language. The texts were distributed to the participants using a random distribution method (Figure 2). As a result, each participant tended to design the spatial atmospheric representation of the text that was discovered by chance by encountering another participant's daydream text, rather than its own text. At the end of the workshop, the authors evaluated each participant's revealed texts and designed representations collaboratively, and the event narratives they revealed were discussed.

In this sense, our study during the workshop will reveal the transformation representations with a fiction that has phases of unexpected and unknowable encounters. Firstly, the subject records the unconscious daydream imagery as a text that the one cannot manage. This subjective experience becomes a text narrative as an object. Then, another subject encountering this text begins to abandon one's subjective consciousness while translating the events. The translating of another subject changes its medium by passing through the atmosphere of representation as a third spatiality to record the drawing of events.

When we evaluate the students' works, Student D constructs a representation (Figure 3) through an abstract spatial experience by considering the concepts of "protection, fluidity,

spatial shell, sound-space, darkness in space-place duality, incarceration and unfolding" in the text one reads. The constant crashing of waters and sounds into a certain inner shell in the text are, in a sense, interventions that call out Student A's unconscious shelter. With the fluid compositions of Student D's non-linear lines, the element of water transmits sound waves to the becoming as the dashed lines produce an effect by emitting frequencies. As Student A's efforts to break its inner shell through water and sound waves intensify, we can read the dynamic drifts in the narrative as solid traces of starting to represent the adventure of liberation with the undulating lines on the outermost periphery. As the strange colors on Student A's hands come out of the shell, Student D's meeting with water and sound waves is revealed as a linear narrative. When the boundaries between the spatiality inside the shell and the spatial atmospheric nature of coming out of the unconscious begin to dissolve, Student A's comparison of the uncanny between inside and outside evolves into Student D's holistic representation in the narrative landscape. In this way, the concepts of fluidity, incarceration, and unfolding that Student A uses in one's text open up to becoming in the footsteps of Student D's lines and construct the event narrative by transforming it into sound space.

Student E creates a representation (Figure 4) by folding and unfolding the unconscious despair and hopes in Student B's text. The act of waiting at a metaphorical bus stop, which appears at the beginning of the text, attempts to visualize the moment of waiting at the top of the representation and opens it

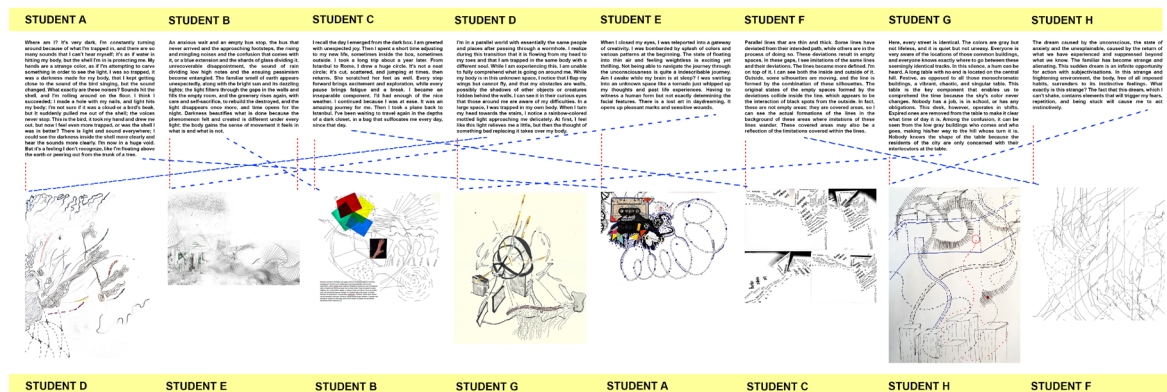


Figure 2. Diagram of the texts' distribution and text-representation matching.

Where am I? It's very dark, I'm constantly turning around because of what I'm trapped in, and there are so many sounds that I can't hear myself, it's as if water is hitting my body, but the shell I'm in is protecting me. My hands are a strange color, as if I'm attempting to carve something in order to see the light. I was so trapped, it was a darkness made for my body, that I kept getting close to the sound of the bird singing, but the sound changed. What exactly are these noises? Sounds hit the shell, and I'm rolling around on the floor. I think I succeeded; I made a hole with my nails, and light hits my body; I'm not sure if it was a cloud or a bird's beak, but it suddenly pulled me out of the shell; the voices never stop. This is the bird, it took my hand and drew me out, but now I feel even more trapped, or was the shell I was in better? There is light and sound everywhere; I could see the darkness inside the shell more clearly and hear the sounds more clearly. I'm now in a huge void. But it's a feeling I don't recognize, like I'm floating above the earth or peering out from the trunk of a tree.



Figure 3. The representation designed by Student D (2021) for the text of Student A.

up to becoming. Student B's footsteps blurring in confusion, the vulnerable confusion of other environmental sounds, disappointments, and the entangled narrative of all the confusion of rain mediate the unveiling of Student E's parametric linearities. Differentiating these linearities by influencing each other transforms the dynamism between dark and light- becoming an event narrative. Besides, the dividing glass particles that appear suddenly in Student B's text can be detected in the overlapping stratification narrative of geometric refractions revealed in the lower left part of the representation. The sunlight in the hybridization of the smell of earth suddenly born to a metaphorical bus stop wait brings hope to

Student B's text, and this kind of excitement may be giving birth to the shimmering iridescent drawings Student E observes in the unconscious encounters in the midfield. However, a spatial atmospheric becoming for night and darkness calls for representation to hope for hope again, and the chaotic waiting of parametric linearities pushes the representation to another wait in the lower right part for the night to pass. Student E's narrative, constructed through the line, establishes a dynamic event narrative that opens up a different spatial formation each time in the waiting cycle.

Student B's representation (Figure 5) tries to construct a narrative that is liberated on the journey of Student C and feels trapped again when one comes to one's own urban space. The narrative in Student C's attempt to keep up with the encounters by coming out of a dark box that one unconsciously built for oneself can be observed in the context of the photomontage representation reaching out through the black rectangle to explore the non-linear lines around it. The journeys of lines with different values that spread and multiply around make sense of Student C's many experiences in its travels to Europe. The excitement and discovery of going abroad from a dark box opens from experiential layers to becoming through the overlaps on Student B's colored acetate papers and mediates the discovery of new meanings. We can read the narrative, which can be evaluated in the context of returning to the dark box where Student C started, through Student B's circular lines. The insights that are thought-provoking in this representation can be considered as the collision of Student C's experience of being on a journey with colored acetate papers by Student B and the individuals return to one's unconscious being represented by the traditional central point understanding in the emerging transformation of the representation. The experiential layers and discoveries represented by colorful transparencies, lines of different characters, and their meeting with each other reveal an event narrative that both opens out and turns into oneself.

The 'wormhole' Student G encounters in the text she analyzes can be observed through the meeting of dark black circular surfaces in encounters with the outside world, in an atmosphere through which Student D finds self-managing a chaotic world order. The organic planar representations skidding around the last black circle that grows outward are perceived as surrendering the same confinement flowing from Student D's head to one's toes to the hierarchies of other rectangular forms. It can be considered as Student G's attempt to return the adventure of being confined to the same body in Student D's text to a Cartesian orderliness. Observing what happened in Student D's unconscious by those around one may be turning into a narrative through the yellow stripes scattered around in the representation. The redeeming lights appearing on Student D's metaphorical stairs are revealed in the lower right part of Student G's representation (Figure 6) and open up to become a kind of liminal nausea. Although it is stated that such linearities create a dissolution in this part of the representation, the pessimistic flow of the unknown in the text is perceived as directing the narrative to other unconscious fears. The fact that Student D is physically and mentally trapped in one's parallel universe turns into an event narrative that melts into the order that Student G establishes and disrupts through different geometries, lines, colors, and cycles.

Student A's representation (Figure 7) is interpreted as an attempt to deconstruct Student E's adventure of 'creativity,' which is frequently emphasized in one's text, by placing it in the brain of a tape. When the tape shares its creative music with spatial atmospheric-becoming and other experiences, it appears to be composing various encounters. The spatial intentions of each unconscious experience can be observed in the collage of another color in Student A's design as if attaching the creative undefinedness to the atmosphere by attaching oneself to the cassette tape drifts from the blackish space. The whirlwind that is becoming in Student E's text is perceived as being represented by the spiral dis-

An anxious wait and an empty bus stop, the bus that never arrived and the approaching footsteps, the rising and mingling noises and the confusion that comes with it, or a blue extension and the shards of glass dividing it, unrecoverable disappointment, the sound of rain dividing low high notes and the ensuing pessimism become entangled. The familiar smell of earth appears unexpectedly, along with the bright sun and its dazzling lights; the light filters through the gaps in the walls and fills the empty room, and the greenery rises again, with care and self-sacrifice, to rebuild the destroyed, and the light disappears once more, and time opens for the night. Darkness beautifies what is done because the phenomenon felt and created is different under every light; the body gains the sense of movement it feels in what is and what is not.

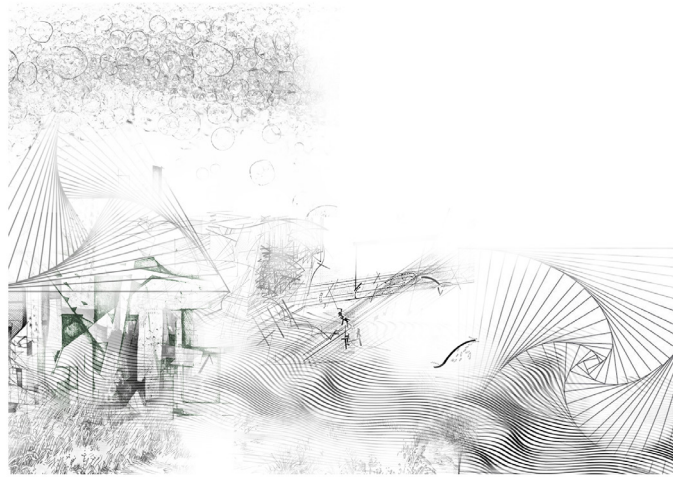


Figure 4. The representation designed by Student E (2021) for the text of Student B.

I recall the day I emerged from the dark box. I am greeted with unexpected joy. Then I spent a short time adjusting to my new life, sometimes inside the box, sometimes outside. I took a long trip about a year later. From Istanbul to Rome, I drew a huge circle. It's not a neat circle; it's cut, scattered, and jumping at times, then returns. She scratched her feet as well. Every step forward brings excitement and exploration, while every pause brings fatigue and a break. I became an inseparable component. I'd had enough of the nice weather. I continued because I was at ease. It was an amazing journey for me. Then I took a plane back to Istanbul. I've been waiting to travel again in the depths of a dark closet, in a bag that suffocates me every day, since that day.

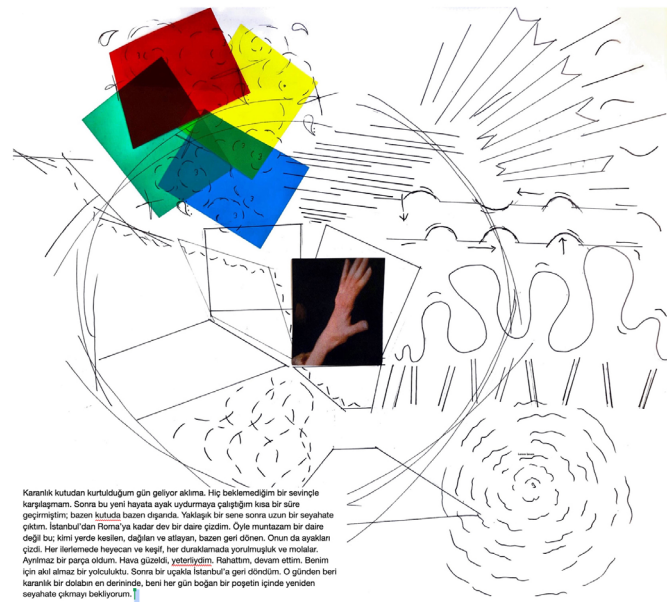


Figure 5. The representation designed by Student B (2021) for the text of Student C.

persions of the cassette tapes blowing outward. This representation is like an attempt to bring Student E's lost art in one's daydreams to light by Student A's, to open it up to becoming. Nevertheless, Student E's subliminal adventure cannot get rid of the acts of 'sensitive

I'm in a parallel world with essentially the same people and places after passing through a wormhole. I realize during this transition that it is flowing from my head to my toes and that I am trapped in the same body with a different soul. While I am experiencing this, I am unable to fully comprehend what is going on around me. While my body is in this unknown space, I notice that I flap my wings but cannot fly, and that my obstacles are walls, possibly the shadows of other objects or creatures hidden behind the walls. I can see it in their curious eyes that those around me are aware of my difficulties. In a large space, I was trapped in my own body. When I turn my head towards the stairs, I notice a rainbow-colored mottled light approaching me delicately. At first, I feel like this light relieves me a little, but then the thought of something bad replacing it takes over my body.

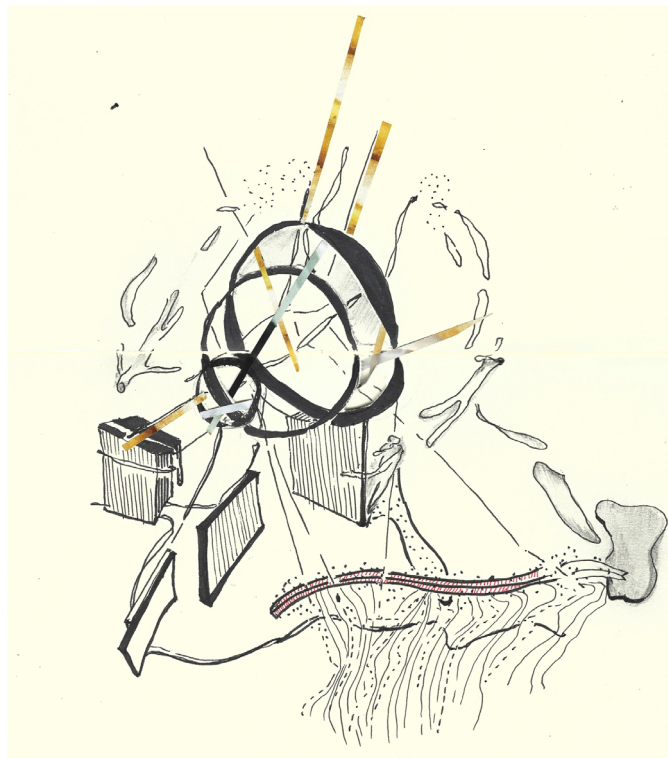


Figure 6. The representation designed by Student G (2021) for the text of Student D.

When I closed my eyes, I was teleported into a gateway of creativity. I was bombarded by splash of colors and various patterns at the beginning. The state of floating into thin air and feeling weightless is exciting yet thrilling. Not being able to navigate the journey through the unconsciousness is quite an indescribable journey. Am I awake while my brain is at sleep? I was swirling into an unknown space like a tornado just whipped up my thoughts and past life experiences. Having to witness a human form but not exactly determining the facial features. There is a lost art in daydreaming. It opens up pleasant marks and sensitive wounds.

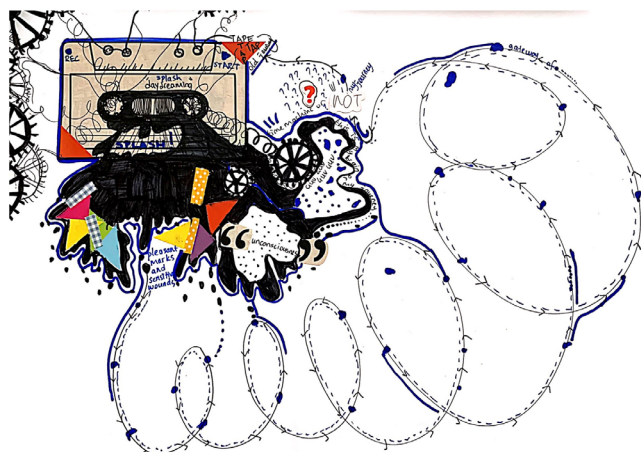


Figure 7. The representation designed by Student A (2021) for the text of Student E.

wounds', and in Student A's representation, all these wound particles turn into a narrative that can be observed with

organic stains around the spiral cassette tapes. In representation, the fact that creativity is handled by comparing a Deleuzian abstract machine concept with the unconscious-cassette mechanism can be perceived as emphasizing the subject-object interface. The cassette image and overflowing/ flowing colors reveal the event narrative of the lost art in daydreams, with whirlwinds that consist of spiral bands and stains and creative atmospheric clinging.

We can perceive Student C's representation (Figure 8) as a visualized theoretical letter against Student F's speculative text. Student F goes above the lines in one's text; one dreams of a silhouette deviation in the lines, gaining dimension by darkening the empty spaces. In this area, Student C's event narrative responds to an inherent escape dimensioning with background tears that darken through textual distortions. According to Student C, texts may also visualize the deviations of thin and thick parallel lines in the narrative setup she is testing. The foreground and background ambiguities in the representation and the deconstructing of the covered areas through texts can be read as becoming among the different montage operations. We can also observe the 'actual formations of the lines lying in the background of the imitations' navigation in Student F's text through the gaps that set up the storyboard. On the other hand, the emptied areas created by the deviations can be thought of as being revealed in the shading effects of the paper tears observed as if they were rising from two to two and a half dimensions. The fact that parallel lines, as hidden players in the text, can only be felt through plan framing may lead to the discussion that the main issue is represented in the deviations in text lineaments. On the other hand, lineaments opening up to becoming through words establish an event narrative as textual distortion, both with the lines it creates and the meaningful/meaningless associations or deviations of the words.

In Student H's representation (Figure 9), the 'table metaphor that brings together every neighborhood resident around a common abstract table' in Student G's text can be grasped with

the elevation oblique drawing at the top of the representation. Neighborhood residents seem to visit through their linear dynamism to the oblique view representation of the table, conceived in the dream of a long table. Although the 'every street being the same' in the text cannot be read clearly in the imaginative representation area, the similarities between the streets can be observed as the rectangular blocks of the regular city at the bottom of the representation. The fact that the locals included in the table do not have any work can be explained by the differing dynamism of the linear participation in the upper part of the representation. The diversity of the participants visits the top part of the representation with different colors and line intervals that change continuity. Where residents sit and leave is governed by rotations of lineaments; in this unconscious daydream, every dynamic intentionality follows the harmony of a specific rotation. However, the traffic of the lines visiting the table demonstrates as if they can reflect the neighborhood's festivity in the drawing's atmosphere. The reading of the table with an oblique view, the city with rectangular blocks, and the neighborhood with alternating intermittent lines and the rotations of those linearities reveals the atmosphere created by the drawing as an event narrative.

Student F's representation (Figure 10) seems to try to make sense of Student H's suppressed instinctive adventure in one's unconscious daydreaming. A repressed representation seems to appear in the main axonometric construction of the work, with the notion of applying pressure with the determined geometrization of a rectangular world. This appearance begins to constitute the interlinear interaction thresholds where Cartesian rectangular volumetrics are boundless and the boundaries are increasingly blurred through linear contaminations. The voyages of discovery of dashed lines can be observed in this narrative as a rebellion against all the usual scenarios predicted by the system and imposed on individuals. It is as if the individual's unconscious surrender to instinctive emotions can be detected in the chaotic encounters

Parallel lines that are thin and thick. Some lines have deviated from their intended path, while others are in the process of doing so. These deviations result in empty spaces. In these gaps, I see imitations of the same lines and their deviations. The lines became more defined. I'm on top of it. I can see both the inside and outside of it. Outside, some silhouettes are moving, and the line is formed by the combination of these silhouettes. The original states of the empty spaces formed by the deviations collide inside the line, which appears to be the interaction of black spots from the outside. In fact, these are not empty areas; they are covered areas, so I can see the actual formations of the lines in the background of these areas where imitations of these lines wander. These covered areas may also be a reflection of the limitations covered within the lines.



Figure 8. The representation designed by Student C (2021) for the text of Student F.

of intertwined broken lines. The loss of a significant axonometric orderliness is perceived as being dissolved in the desires of unconscious intentionality. The nomadic sloppy drawing dynamisms designed by Student F, attempting to destabilize the vertical and diagonal lines, form a methodological image, an event narrative for Student H's instinctive unconscious escapes in one's repetitive compression.

When we consider all the works together, we can see some similarities and differences in the context of the tools used and how they are used. Student D employs the power of linearity in this context to instrumentalize the fluid and continuous/discontinuous lines and constructs the event narrative by transforming it into sound space. Student E uses the entwining, overlapping, and transforming lines and images to turn the dynamism between dark and light-becoming into an event narrative. On the other hand, the narratives of Students B and A have differed from other event narratives due to the effect created by the use of color. Student B has created the event narrative in this context through collage and hybrid drawings by layering colored transpar-

Here, every street is identical. The colors are gray but not lifeless, and it is quiet but not uneasy. Everyone is very aware of the locations of those common buildings, and everyone knows exactly where to go between these seemingly identical tracks. In this silence, a hum can be heard. A long table with no end is located on the central hill. Festive, as opposed to all those monochromatic buildings, a vibrant, chaotic, and singular table. This table is the key component that enables us to comprehend the time because the sky's color never changes. Nobody has a job, is in school, or has any obligations. This desk, however, operates in shifts. Expired ones are removed from the table to make it clear what time of day it is. Among the confusion, it can be seen from the low gray buildings who comes and who goes, making his/her way to the hill whose turn it is. Nobody knows the shape of the table because the residents of the city are only concerned with their interlocutors at the table.

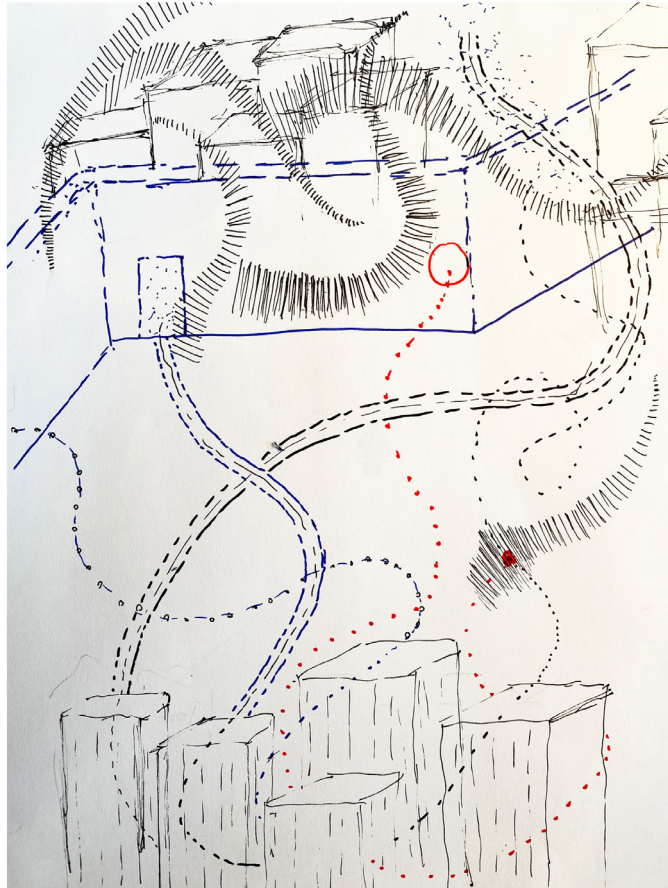


Figure 9. The representation designed by Student H (2021) for the text of Student G.

encies and lines of various characters. Student A created the event narrative through a collage with images and the power of color. Student G, the designer of another image-focused representation, has turned the abstract images that melt into the order she has established and disrupted through different geometries, lines, colors, and cycles into an event narrative. Students H and F, who focused on representation through lines again, exhibited a similar approach in this context. While Student H's narrative of using the rotations of the lineaments presents the atmosphere created by the linearities as an event narrative, Student F's event narrative, created through stray, ambiguous, and ambiguous lines, appears as a methodological image of instinctive unconscious escapes. Finally, Stu-

dent C's narrative differs from all other studies because of one's strategy. Student C has constructed an event narrative as a textual distortion using the linearity of the words and meaningful/meaningless associations or deviations with the collage+montage tactic.

Finally, we can assess all event narratives as creative examples in the context of a text-drawing interaction. If the workshop was not online, the interaction between the materials (such as old magazines, threads, and bobbins) and the participants could have been more extensive. On the other hand, although the variability of student profiles participating in the workshop differed, the final products were similar. However, these findings may differ in a more extensive study with more participants.

4. Conclusion

This study focuses on transformation representations, a highly personal, ambiguous, lively, unfinished, layered, and creative form of expressions in which the distinction between subject as designer and object as designed dissolves, focusing on narratives in the form of becoming, where the previously known is not reductively transferred, not for construction, but where the unknown is explored through new encounters. This type of representation is considered a transition from a traditionally closed and reduced generic representation environment to a dreamlike, open-ended representation. Here, creativity is thought to be triggered by "a mechanism that assists the possibility of seeing something new emerging within the unknown and the indeterminate" (Manolopoulou, 2005).

The workshop experience consists of dissipations, expansions, folds, twists, and/or swings between/around/along with invoking speculative representation operations of invoking change and transformation, activating unexpected and unknowable fluctuations in the conformist and risk-free safe streamlines of traditional architectural representation. Various findings are encountered during workshop methods, tools, and workshop environments that tend to be problematized with an intention in this understanding, such as creative

openings for representation practices in architectural design studios, acquisitions of difference, and inclusions that blunt creativity.

The idea of not being given in the architectural design process, as expressed in the On the Trail of Invisible Things Workshop, can reveal transformative critical creativity for the representational atmospheres of design studios. The information, places, data, concepts, and spaces envisaged in the execution setups of traditional architectural design studios may be repeated every time the student begins to settle in the predictable environment of the work given from the start, and this habit clings to the conformist and safe education base in the traditional architectural design studio. A design practice that clings to the subjective consciousness of predicted knowledge may be closed at the conventionalization of exhibiting the act of constructing static representational narratives around the control of consciousness, which has begun to dominate by its knowing. However, dreams in the uncontrollable blurring of the unconscious may open up the possibility of exploring previously unseen creative atmospheres of design practice on slippery floors by dynamizing desires and confessions that were not given or fictionalized beforehand. On the Trail of Invisible Things Workshop, the absence of unconscious fantasies that are invisible to the eye can open up the possibilities of 'displacement and crossover,' in the sense of suggesting a method of transformation by disrupting the knowing and judging predictive habits of the student who comes to the architectural design studio with the traditional subject setup. The inclusions of the individual and conscious project design act of the student subjects in the architectural design studio are opened to creative becoming again with the transformation of the 'subliminal daydreams text of a participant' experienced in the workshop in question into the representation of another participant with a random drift. The traditional representation tendencies of design practice, which a conscious, individual,

The dream caused by the unconscious, the state of anxiety and the unexplainable, caused by the return of what we have experienced and suppressed beyond what we know. The familiar has become strange and alienating. This sudden dream is an infinite opportunity for action with subjectivisations. In this strange and frightening environment, the body, free of all imposed habits, surrenders to its instinctive feelings. What exactly is this strange? The fact that this dream, which I can't shake, contains elements that will trigger my fears, repetition, and being stuck will cause me to act instinctively.

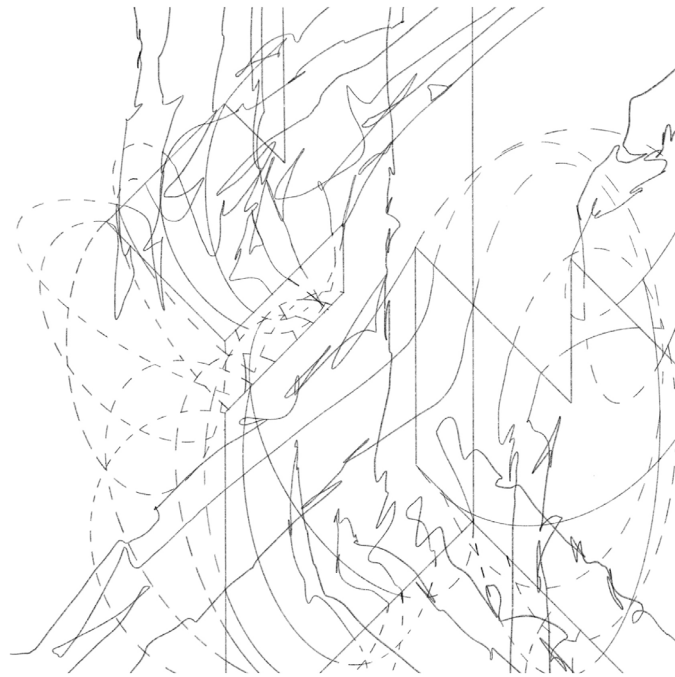


Figure 10. The representation designed by Student F (2021) for the text of Student H.

and self-centered architecture student is accustomed to anticipating in the subject-object separation, may draw attention to the potential of articulating the creativeness that will emerge from the experimentation of intersubjective drifting, along with the subject-object dissolution of the unconscious, into architectural studios in the context of a new type of architectural desirability. According to this interpretation, the approach that is becoming innovative for the architectural design studio can be perceived as subject-object dissolution and intersubjective cross-replacement experiences being experimented for creativity in a concurrent temporality.

Endnotes

¹ The 'Designing the Representation' event on February 3, 2021- within the scope of the BAP project entitled "Reflections of Narrative Architecture in Transformation Representations on the Architectural Design Studio," which was completed by the authors-started with speeches and continued with workshops.

Acknowledgement

This study was written within the scope of the İTÜ BAP project, entitled "Reflections of 'Narrative Architecture' in Transformation Representations on the Architectural Design Studio," which was completed by the authors (Project ID: 41686 and Project Code: MGA-2018-41686). We thank Beyza Birkan, Dana Hussein, Deniz Kantar, Ezgi Kaya, İrem Metin, Nilsu Altunok, Pelin Kayhan, and Zeynep Şahin for their contributions and participation in the utilized workshop case in this research.

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