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The Relationship of the Stream of Consciousness Technique Defined in Literature with Architecture

Abstract: The stream of consciousness technique has developed with research on consciousness in psychology and philosophy and has turned into a technique defined in modern literature. In this technique, thoughts that do not form a certain pattern are transferred to paper randomly with the flow of thoughts passing through the mind of the author. In this way, a deep internal and interpretive relationship is established between the author and the reader. It is possible that the stream of consciousness, which triggers the formation of creative thinking at the point of producing works of the author, has a negative or positive effect on the creativity of the artist in other branches of art. This study focuses on the existence of the stream of consciousness technique defined in literature in the field of architecture, which is directly or indirectly fed from almost all branches of art. For this purpose, first of all, the use of the stream of consciousness technique in literature was emphasized, then analyses were carried out on the examples that mutually reveal the stream of consciousness in the field of architecture, which is also fed from other branches of art. As a result of the study, it was revealed how the stream of consciousness technique affects the creative production in terms of the artist, the depth of meaning it has in terms of the resulting work, and the interpretation skill in terms of the reader, viewer, or user.

Keywords: stream of consciousness technique; free association method; the flow of art and thought; neurosis and creativity.

Introduction

The concept of consciousness gained a new dimension in psychology with Sigmund Freud's revolutionary psychoanalysis theory, concentrating on the structural components of the mind and descending into the layers of consciousness. The Theory of Psychoanalysis presents data on the functioning of the mind by revealing the existence of the subconscious waiting to reach the conscious level. The free association method, which is carried out under the name of psychoanalytic treatment, brings the dark aspects of the unconscious to light and provides analyzes on the causes of the

disease. This whole process is referred to as ‘soul analysis.’¹ In this sense, Wilhelm Wundt’s introspection method, the founder of Experimental Psychology, the thought flow of William James, the predictor of Functional Psychology, Sigmund Freud’s Theory of Psychoanalysis, Carl Gustav Jung’s Analytical Psychology and Alfred Adler’s Individual Psychology Schools of psychology have all allowed the study of the effectiveness of consciousness.² According to James, who defines the flow of consciousness in psychology with the flow of thought, consciousness, like a river, is constantly flowing into new areas and has a function in this continuity.³

The perspective on consciousness in the field of psychology has progressed in parallel with the developments in the field of philosophy. Consciousness in philosophy; It is the expression of the individual’s thought shaped by the evolution from ‘we’ to ‘I’, which is affected by political, cultural and economic changes. The radical changes that emerged as a result of the Renaissance, the Age of Reform, the Age of Enlightenment, the Industrial Revolution, and the Modernism movement affected human consciousness. The flow of history in these periods was influenced by the thoughts of intellectuals such as John Locke, who emphasized the role of reason by getting rid of traditional dogmas; Immanuel Kant, who drew attention to freedom of thought; René Descartes, who made a direct contribution to modern psychology with the phrase ‘the spirit of mechanism’; and Charles Baudelaire, who said that radical changes brought artists, the ‘archivists of life’, to the stage.⁴ Saying that a person who can think freely should be rational in his actions, Locke defines a plain white paper ‘tabula rasa’, which the individual can fill with his own observations and experiences, by pushing aside the ideas that were in his mind at the beginning of his existence.⁵ The fact that the mind is a plain white paper allows for the flow of thought and to be rewritten with occasional feedback. With the emergence of ‘I’ consciousness, studies on human psychology intensified in the 19th century, and studies on preconscious and unconscious, which are the lower layers of consciousness, allowed the development of modern psychology.

Repressed desires and desires that have been pushed out of the unconscious and waiting to infiltrate into the consciousness level in the slightest void turn into neurosis when faced with the censorship of the ‘I’. Jung says that this condition, which would normally be overcome, can also be seen in healthy people.⁶ However, there are cases where neurosis cannot be controlled and completely affects the daily life of

¹ Ruth Snowden, *Freud Kilit Fikirler* (İstanbul: Optimist Yayınları, 2013), 52; Stefan Zweig, *Freud Mutluluğun Mimarı* (İstanbul: Zepin Yayınevi, 2019), 65.

² Duane P. Schultz, and Sydney Ellen Schultz, *A History of Modern Psychology* (USA: Wadsworth Cengage Learning, 2011), 136; Vicki Mahaffey, “Streams beyond consciousness,” *A Handbook of Modernism Studies* (2013): 35–54; Sigmund Freud, *Psikanalize Giriş Dersleri-Cilt 1* (Ankara: Öteki Yayınevi, 1999), 82.

³ Frank J. Bruno, *Psikoloji Tarihine Giriş* (İzmir: Ege Üniversitesi Edebiyat Fakültesi Yayınları, 1982), 153.

⁴ Schultz and Schultz, *A History of Modern Psychology*, 240. Ahu Antmen, Sanatçılardan Yazılar ve Açıklamalarla 20. Yüzyıl Batı Sanatında Akımlar (İstanbul: Sel Yayıncılık, 2009), 18.

⁵ John Locke, *İnsanın Anlama Yetisi Üzerine Bir Deneme* (Ankara: Öteki Yayınevi, 2000), 133–34.

⁶ Sigmund Freud, *Yaşamım ve Psikanaliz-Psikanalizin Tarihçesi Üzerine* (İstanbul: Sayfa Yayınları, 2003), 42; Carl Gustav Jung, *İnsan Ruhuna Yöneliş* (İstanbul: Say Yayınları, 2003), 68.

the individual. In this case, although it is sometimes seen as a psychological disorder, when it comes to artistic activity, it has a negative or positive effect on the creativity of the artist. So much so that, as a result of neurosis triggering the formation of creative thinking and artistic productivity in the artist, the stream of consciousness technique has emerged as a method of expression in literature. This technique cannot be expected to be limited to literature. Because if the mind of an artist producing art is also considered as a river, each river running through separate branches eventually merges and spills into the sea of thoughts. A work of art that proceeds through the mind of the artist is a unique, immanent, and direct reality creation. For this reason, it is likely that works of art produced outside of literature can also be produced with the stream of consciousness technique.

Based on the developments related to the concept of consciousness in psychology and philosophy, this study focuses on the existence of the stream of consciousness technique defined in literature in the field of architecture, which is directly or indirectly fed from almost all branches of art. The point of departure of the study is whether the use of stream of consciousness in other art forms, informally or under another name, affects the creativity of the artist; whether it adds depth/meaning to the resulting work of art and whether it provides a new insight to the reader, viewer, or user. For this purpose, firstly, the use of the stream of consciousness technique in literature was emphasized, and then analyses were carried out on examples that reveal the stream of consciousness in the field of architecture, which is also fed by other branches of art. The selected examples are mainly the works of the designer as a result of the interaction of the creative ideas formed at the concept stage with other branches of art. In the analysis, it has been observed that this mutual flow is effective in the stages of idea generation, creativity, creation of the work, and then meaning and interpretation.

Stream of consciousness technique in literature

The transition of the term stream of consciousness from psychology to modern literature occurred when writer and poet May Sinclair used the term “stream of consciousness” while reviewing the first volumes of Dorothy Richardson’s *Pilgrimage* (1915–67) in an article published in *The Little Review*.⁷ In the literary text, in which the interior monologue is brought to the fore, the author conveys his unconnected thoughts to the reader with interrupted sentences that disrupt the flow of speech, independent of the time period she is in.⁸

⁷ Erwin Ray Steinberg, *The Stream-of-Consciousness Technique in the Modern Novel* (New York: Kennikat Press, 1979), 206; Lawrence Edward Bowling, “What is the stream of consciousness technique?” *PMLA* 65, 4 (1950): 333–45; Howard R. Pollio, “The stream of consciousness since James,” in *Reflections on “The Principles of Psychology”*: *William James after a century*, ed. Michael G. Johnson, Tracy B. Henley (New York: Lawrence Erlbaum Associates, Inc., 2013), 271–94.

⁸ Chris Baldick, *The Concise Oxford Dictionary of Literary Terms* (New York: Oxford University Press, 2008), 138; Beşir Göğüş, Dr. Ferhan Oğuzkan, Prof. Dr. Olcay Önertoy, Mahir Ünlü ve Sevinç Koçak, *Yazın Terimleri Sözlüğü* (Ankara: Dil Derneği Yayınları, 1998), 26.

Stream of consciousness technique, which is a method of expression in modern literature, adopts an innovative approach by getting rid of traditional literary patterns. Since thoughts that do not fall into a certain pattern do not pursue a certain purpose, a deep relationship is established between the reader and the author, based on interpretation. The author transfers what goes through his mind to the paper randomly through his characters, regardless of the rules, with the flow of thought. In the texts in which the technique is used, the introduction, development and conclusion sections fuse together to form a timeless literary language. Modernist literary figures Dorothy Richardson, Virginia Woolf, James Joyce and William Faulkner are among the pioneering users of the technique.⁹

The word-playing novel *Ulysses* (1922),¹⁰ which reveals the intricate nature of James Joyce's mind, represents the intense flow of consciousness. So much so that Jung said that it is not one of the walnuts that are easy to crack and stated that he thought for three years before picking up the book.¹¹

Influenced by Joyce's change in the genre of the novel, Virginia Woolf wrote *Voyage Out* (1915), *Mrs. Dalloway* (1925), *To the Lighthouse* (1927), and *The Waves* (1931).¹² Of these novels, in *Mrs. Dalloway*, connections between characters are established in different time periods. According to Mine Urgan, Woolf, who discovered the method she called the 'tunneling process' in order to melt the past and future concepts together, stated that she achieved this goal after a year of effort.¹³ Based on the use of color by Vanessa Bell, Woolf's sister and a painter asks the following question: "Is color a separate aesthetic experience? How do words express feelings?"¹⁴ questions draw attention to the relationship established between painting and literature. Woolf structures the inner appearances of characters in literature. By drawing the outer contours of the characters through their genders, she distributes clues about their physical appearance between the lines. Thus, it directs the reader's attention to character analysis. This is sort of a mind reading session of Woolf by the reader. Bell, in *Virginia Woolf* (1912), depicted Virginia with an impressionist approach, her facial expression vaguely only as a silhouette. Woolf, by adapting this approach to literature, expressed the physical characteristics of the characters in her novels without revealing them.¹⁵

⁹ Robert Humphrey, *Stream of Consciousness in the Modern Novel* (Berkeley: University of California Press, 1958).

¹⁰ Steinberg, *The Stream-of-Consciousness Technique in the Modern Novel*, 189.

¹¹ Carl Gustav Jung, *Analitik Psikoloji* (İstanbul: Payel Yayınevi, 2006), 390.

¹² Thomas F. Staley, *Dictionary of Literary Biography, Vol. 36: British Novelists, 1890–1929: Modernists* (Michigan: Gale Research Company, 1985), 292; Sinem Bezircilioğlu, "The study and teaching of stream of consciousness technique in Virginia Woolf's three novels: Mrs Dalloway, To the Lighthouse, The Waves" (Ph.D. diss., İzmir: Dokuz Eylül University, 2008); Soumia Bouzid, "The use of stream of consciousness in Virginia Woolf's Mrs. Dalloway" (Diss., Ouargla: Kasdi Merbah University, 2013); Atheer J. Muhsin, "Emotions, Consciousness, and Visions Shape the Painting of Lily Briscoe in Virginia Woolf's To the Lighthouse," *Review of International Geographical Education Online* 11 9 (2021): 837–44.

¹³ Mine Urgan, *Virginia Woolf* (İstanbul: Yapı Kredi Yayınları, İstanbul, 1997), 28.

¹⁴ Gönül Bakay, *Virginia Woolf ve İletişim* (İstanbul: Çantay Kitabevi, 2001), 20.

¹⁵ Urgan, *Virginia Woolf*, 56.

In Fyodor Dostoevsky's *The Brothers Karamazov* (1880), which has been described as "a modern psychological school",¹⁶ and *Notes from the Underground* (1864), in which neurotic delusions are conveyed, the inner monologues of the characters come to the fore. The use of stream of consciousness is not observed in these works, but the connections established by the author and the flow in the plot remind us of the technique. For this reason, in works where the technique of the stream of consciousness is seen intensely, the reader must concentrate more in order to follow the work compared to a traditional novel, and this concentration is directly proportional to the depth of the work. Because while there are introduction, development, and conclusion sections within the traditional novel; in the modernist novel in which the stream of consciousness technique is used, there are variable jumps in time without chronological order. As a result, it becomes difficult for the reader to follow the chronology, which requires more concentration in proportion to the narrative depth of the work. Since the concrete, specific features of space and time of the characters are not given clearly, the reader must fill the remaining gaps with his own imagination. Since this situation varies for each reader, the work becomes open to interpretation. The reader's perception, which changes over time, deepens the meaning in the text, expands and differentiates.

The stream of consciousness technique, which is defined in literature, has not yet been defined as a technique in other branches of art. For this reason, it would be more accurate to use the term 'stream of consciousness' instead of 'technique' in other art forms.

Stream of consciousness in architecture

Architecture is a branch of art where we can follow the flow of consciousness at the design stage of the architectural work. Because the design ideas in the mind of the architect turn into a three-dimensional work from a line in a flow. Architecture, which differs from art forms such as literature, music, sculpture and painting with its aesthetic and functional concerns, is fed by all of them due to its functioning. However, unlike art products, they are constructed as well as being aesthetic. In this context, it is necessary to look at the idea formation processes of the design phase in architectural works that clearly reveal the flow of consciousness that is influenced by different branches of art.

In the architectural design process, besides the architectural parameters, the designer's emotional world, experiences, and mental infrastructure are also effective. In this sense, the imagination of the architect is also reflected in his designs. Freud, who gives importance to interpreting dreams in his subconscious studies, says that the dream seen is related to the residues of the day lived and the archaic remains of the individual. Jung, on the other hand, assigns meanings to dream symbols.¹⁷ In some

¹⁶ Sigmund Freud, *Sanat ve Sanatçılar Üzerine* (İstanbul: Yapı Kredi Yayınları, 1995), 419–24.

¹⁷ Alfred Adler, *Yaşamın Anlam ve Amacı* (İstanbul: Say Yayınları, 2003), 18; Alfred Adler, *Yaşama Sanatı* (İstanbul: Say Yayınları, 2018), 34; Sigmund Freud, *Düşlerin Yorumu-I* (İstanbul: Payel Yayınevi, 1996), 93.

cases, during the dream, the signal is given that everything will end when the sleep ends with the activation of the consciousness of the person. Uğur Tanyeli defines this situation as “dream destruction” and says that the important thing is not the destruction of the dream, but the seeing of the dream. Similar to this situation in architecture, he states that the design phenomena that must be realized within the framework of certain rules are formed in the subconscious region. In this sense, while the information in the subconscious is effective in the formation of the design, falling asleep again is important for the germination of new ideas.¹⁸ These new ideas give us an idea about the connections established by consciousness and open to interpretation where design is affected.

Architectural discourses also give clues about the way the architect thinks and conveys. Le Corbusier draws attention to the intellectual and abstract meaning of architecture with the words “[...] a thought which reveals itself without word or sound, but solely by means of shapes which stand in a certain relationship to one another. These shapes are such that they are clearly revealed in light. The relationships between them have not necessarily any reference to what is practical or descriptive. They are a mathematical creation of your mind. They are the language of architecture.”¹⁹ Similarly, Adolf Loos, in his article titled “Über Architektur” (Architecture), says that a building should please everyone, but if it is a work of art, the taste is personal. In other words, while he describes the architecture as objective, he qualifies the work of art subjectively. Because the work of art emerged without need, it is revolutionary, it is disturbing, but the work of architecture has to stand and meet needs.²⁰

One of the most basic space parts of an architectural structure is the room. However, rooms come to life and gain meaning with their users. Louis I. Kahn, in his manifesto *Architecture Comes from the Making of a Room* (1971), considers the room the beginning of architecture. With its components such as size, structure, light and spiritual aura, it emphasizes that everything the architect proposes becomes a life. In her book *A Room of One's Own* (1929), Virginia Woolf states that a woman must have money and a room of her own if she is to write fiction.²¹ Both views can be related to each other in terms of their perspectives on the concept of the room. Woolf, independently of Kahn, personalizes the room and uses it for a purpose.

Considering the relationship between architecture and painting, Zaha Hadid's interaction with Kazimir Malevich is remarkable. In time, Malevich's abstract works such as *Suprematist Composition: White on White* (1918) became associated with architecture and he transformed drawings called ‘planits’ into sculptural skyscrapers called ‘arkhitektons’. Arkhitektons are white plaster models joined together. Usually, the big block in the center is the main composition element and is formed by adding small blocks around it.²² The white square on the white canvas is perceived as mov-

¹⁸ Uğur Tanyeli, *Rüya, İnşa, İtiraz: Mimari Eleştiri Metinleri* (Istanbul: Boyut Yayın Grubu, 2011), 187.

¹⁹ Le Corbusier, *Towards a New Architecture* (New York: Dover Publications, 1986), 217.

²⁰ Adolf Loos, *Mimarlık Üzerine* (Istanbul: Janus Yayıncılık, İstanbul, 2017), 61.

²¹ Virginia Woolf, *Kendine Ait Bir Oda* (Istanbul: Kırmızı Kedi Yayınevi, 2016), 6.

²² Mariabruna Fabrizi, “Kazimir Malevich's Arkhitektons,” <https://socks-studio.com/2015/07/15/kazimir-malevichs-arkhitektons/>, acc. on February 24, 2023.

ing, as if it were going out of the canvas. This gives the impression that it is three-dimensional. Malevich's Tektonic hotel, Zaha Hadid's graduation project at the Architectural Association School of Architecture, emerged as a result of her imitation of the painter Malevich, as the name suggests.²³ While arkhitekton forms were seen in Hadid's early projects, these sharp lines began to soften with the changing intellectual background over time. According to Tanyeli, there can be no transformation from a pictorial composition to architecture in a purely rational context.²⁴ In other words, it is impossible to turn a two-dimensional aesthetic structure into a multi-dimensional experience. However, Hadid has realized the projects that she has achieved this multi-dimensionality. The inevitable change as an individual is clearly seen in Hadid's architectural style. Another relationship between painting and architecture is evident in the design of UNStudio's Möbius House based on a Paul Klee sketch. In this design, he solved the areas where many functions intersect with each other in the form of a spiral trajectory. Such interactions between painting and architecture provide insight into how the stream of consciousness is affected by colors and forms.²⁵

The interaction of art movements with architecture is inevitable. Inspired by Freud's work on psychoanalysis, the surrealists discovered the technique of automatic writing. The game, which is constructed with this technique, starts with someone writing something randomly on a piece of paper, folding it and giving it to the next person, and continues with each person writing something new. At the end of the game, the words written are combined to form a sentence.²⁶ Wolf Prix and Helmut Swiczinsky, architects of Coop Himmelb(l)au, who were influenced by this game, used this technique in their Open House (1983) project. This project, which remained in the idea stage, was created based on the philosophy of "The feeling of the inside stretches the skin of the outside." The energy flow in the drawing is adapted to the architecture by closing the eyes with intense concentration and recording the emotions that the space will evoke as the hand acts as a seismograph.²⁷ This way of designing, which is developed by following the feelings, has also been an indicator of how the stream of consciousness can be used in the architectural design process.

An example of the interaction of music and architecture is Le Corbusier's The Philips Pavilion (1958). The form of this structure was inspired by the graphical composition prepared by Iannis Xenakis for his composition *Metastasis* (1954). Later, Edgar Varèse also composed the work called *Electronic Poem* (1957–58), which is special to this structure in a way that is integral with the structure. Another example is Steven Holl's design for Stretto House (1991). This structure echoes the splashy stretto in Béla

²³ Zaha Hadid Architects, <https://www.zaha-hadid.com/architecture/malevichs-tektonik/>, acc. on February 24, 2023.

²⁴ Uğur Tanyeli, *Zaha Hadid ve Dekonstrüktif Söylemin Eleştirisi* (İstanbul: Boyut Yayın Grubu, 2000), 41.

²⁵ Möbius House, <https://www.unstudio.com/en/page/12105/m%C3%B6bius-house>, acc. on February 24, 2023.

²⁶ Jormakka, *Step by Step Design Methods*, 37.

²⁷ *Ibid.*, 38.

Bartók's *Music for Strings, Percussion and Celesta* (1937).²⁸ Goethe's phrase 'petrified music' came to life in this structure.²⁹

The Dancing House (1994–96), designed in partnership with Vlado Milunić and Frank Gehry, is one of the striking examples of the relationship between cinema, dance and sculpture art with architecture. The information Doğan Hasol learned about the building after meeting with Milunić in 1997; he said that the glass dome at the top of the building refers to Palladio, the forward-leaning form refers to Tatlin's Tower and the historical structure next to the building's façade.³⁰ The silhouette of the building, which resembles a dancing couple, is reminiscent of a scene from the Fred Astaire and Ginger Rogers dance in the musical *Flow the Fleet* (1936). Gehry stated that when he graduated from architecture school, history accepted Bernini and Michelangelo as both artists and architects, and that it is possible for an architect to be an artist at the same time. In creating his designs, he identified the concept creation process with the stone carving process while creating Michelangelo's work.³¹

Some of the works of the architect Bernard Tschumi, who is very interested in literature, cinema and philosophy, are important examples where the stream of consciousness can be read. *Finnegans Wake* (1939) by James Joyce, one of the active users of the stream of consciousness technique, shows that a relationship can be established between the way he uses language and architecture. As a matter of fact, Tschumi created a project setup with a group of students in Covent Garden, London, by coinciding the first page of *Finnegans Wake* with the points he determined on the London regulation map. In this project, which he named *Joyce's Garden* (1976), he encouraged students to design architecture according to the story.³² The reason why Covent Garden was chosen as the project site is that it hosts many random events during the day.³³ This randomness, which is compatible with the method used in the text, helps to establish the connection between the text and the space. Joyce's intricate mindset observed in *Finnegans Wake* also draws attention to the concept of border in architecture in order to see the limits of the mind. In order to see the mental construct between literature and architecture, this study offers important references.

Tschumi's relationship with literature in *Joyce's Garden* project was established with the cinema through the filming of the script in *The Manhattan Transcripts* (1976–81). Examining the drafts (screenplay, photographs and sketches) of the movie *Alexander Nevsky* (1938) directed by Sergei Eisenstein, Tschumi discovered different layers of unrelated information in these sketches. He said that it is possible to talk

²⁸ Meral Ekincioglu, ed., *Modern Mimarlığın Öncüleri-Steven Holl* (İstanbul: Boyut Yayın Grubu, 2000), 93.

²⁹ Johann Wolfgang Goethe, *Conversations with Eckermann (1823–32)* (San Francisco: North Point Press, 1984), 246.

³⁰ Doğan Hasol, "Prag ve Dans Eden Bina," *Yapı Dergisi* 203 (1998): 67–68.

³¹ Barbara Isenberg, *Conversations with Frank Gehry* (New York: Borzoi Book Published by Alfred A. Knopf, 2009), 90.

³² Bernard Tschumi, *Mimarlık ve Kopma* (İstanbul: Janus Yayıncılık, 2018), 190.

³³ Kenneth Michael Hays, *Mimarlığın Arzusu: Geç Avangardı Okumak* (İstanbul: Yapı-Endüstri Merkezi Yayınları, 2015), 47.

about the senses as well as the movement, space and events found in these layers of information. Tschumi, who wants to deconstruct architectural forms in *The Manhattan Transcripts*, proposes to write an architectural interpretation different from architectural drawing.³⁴ For this purpose, he turned it into an architectural project under the name of detective novel story by using photographs showing the movements of people entering the architectural scene.^{35,36} While the scenario was transformed into a movie in *The Manhattan Transcripts*, in *Screenplays* (1976), the relationship between the characters in cult films such as *Frankenstein* (1931) and *Psycho* (1960) was mapped out with the space. Tschumi, who says he discovered palimpsest in *Screenplays*, demonstrated his commitment to ancient architectural myths in his own project.³⁷ Tschumi's relationship with cinema is an example of stream of consciousness in terms of Eisenstein's relationship with architecture. Because Eisenstein, despite having studied engineering and architecture, is known for his cinematic direction and theorist identity. In this sense, it can be said that there is a mutual flow of consciousness between different art disciplines.

The Parc de la Villette (1982–98) project, which is the masterpiece of Tschumi's interaction with philosophy, literature and cinema, is also important in terms of shedding light on the psychoanalytic aspect of architecture. Using abstract mediation and palimpsest in this park, Tschumi proposes assemblage and attachment points where displaced fragments of reality can be grasped. The red colored follies sprinkled in the Parc de la Villette project area are the objects of transfer and are designed as points where both transfer and adhesion take place. In a way, the interaction of psychoanalysis between the patient and the psychoanalyst is identified with the follies. Instead of being a part of a whole, each of the follies is presented as a singular individual. In *A Sunday on La Grande Jatte* (1884), Georges Seurat depicted people in 19th century Paris enjoying the outdoors with picnics. In the 21st century, Tschumi has designed spaces for these people in the same park, where they play with follies, stroll along winding paths and interact with each other.³⁸ *Folie* actually means madness in French, but in architecture it refers to small buildings hidden by dense greenery.

As it is seen, the architect is affected by his personal life, experiences, and different branches of art, consciously or unconsciously, during the design process. It has also been observed that this interaction is in a mutual flow in some samples. Art education, which is within the scope of architectural education, also strengthens this flow. The aforementioned architectural examples are presented to the extent that the stream of consciousness can be visibly read and interpreted. The interpretation in question can be diversified and multiplied by different readers.

³⁴ Bernard Tschumi, *Mimarlık ve Kopma*, 238.

³⁵ Jormakka, *Adım Adım Tasarım Yöntemleri*, 52.

³⁶ Bernard Tschumi, *The Manhattan Transcripts: Theoretical Projects* (New York: St. Martin's Press/Academy Edition, 1994), 84.

³⁷ Bernard Tschumi, *Mimarlık ve Kopma*, 214.

³⁸ Ella Comberg, "How the Parc de la Villette Kickstarted a New Era for Urban Design," <https://www.archdaily.com/899597/how-the-parc-de-la-villette-kickstarted-a-new-era-for-urban-design>, acc. on February 24, 2023.

This interaction between different branches of art and architecture enriches both the architect and the artist at the stage of creating ideas while producing works.

Conclusion

The developments in philosophy and psychology, in which consciousness is questioned, have prompted the individual to think and enabled radical changes to be experienced in these areas. The reflection of such radical changes in the field of literature and architecture, and the interaction with other art disciplines, also opened up space for the stream of consciousness. The association of the stream of consciousness technique defined in literature with architecture has been made through literary and architectural examples.

The effects of the stream of consciousness technique in this study were evaluated in three aspects which are the owner of the work, the artist, the work that took place, and the reader, viewer, or user who interpreted this work

Stream of consciousness for the artist who owns the work; it is the expression of the emotions formed by the emergence of the knowledge reserve that is learned, experienced and infused over time. The stream of consciousness technique in literature is multi-layered, and the transitions between these layers are also reflected in other art forms. This multi-layeredness is also observed in architecture, further increasing the interaction with other art forms. While talking about neurosis in the field of literature, it can be said that this situation triggers creativity in architecture but hinders it in the application phase. For this reason, it is seen that some projects in architecture remain at the idea stage. In summary, the work created by the use of stream of consciousness/ technique is shaped with the influence of the author or designer;

- From his experiences (place, person, event, etc.)
- From his subconscious emotions (joy, fear, sadness, pain, etc.),
- From the the works of art seen or experienced (literature, painting, sculpture, music, architecture, etc.)

When evaluated in terms of a work of art; it provides data on the reading of the ideas in the formation stage and whether the changing context in time and space is produced by the stream of consciousness/technique. This situation distinguishes the work of art from other works of art and makes it more open to meaning and interpretation.

The reader, viewer, or user who interprets the work of art needs to concentrate mentally to read a literary text created by stream of consciousness, to watch a work of art or to experience an architectural structure. When evaluated from this point of view, just like an artist, the interpreter is also affected by his experiences, emotions and the works he sees in other branches of art. This leads to pleasure or discomfort in the process of making sense of and interpreting the work of art.

As a result, each work of art is the product of the artist's flow of consciousness. Traces of this flow can be traced on the artist, the work and the interpreter. The stream of consciousness technique, which is defined in literature, is seen as an interpretation of the stream of consciousness rather than a technical concept in architecture or other art forms. Of course, such a stream of consciousness is also open to interpretation and opens up space for different views, and can accelerate the stream of consciousness of many people in a broad perspective.

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