




A Dramatistic Pentad-Based Conceptual Model Proposal for the Perception of Architectural Space

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Abstract

The architectural object is a rhetorical experience producer that communicates with its user as a meaningful and multifaceted social construct. In this context, architecture should fundamentally be regarded as a matter of communication and discourse. In order to seek and ensure communication in architecture, it is essential to focus on language, and in order to talk about the existence of language, it is essential to focus on symbols, signs and indicators. Therefore, this study examines the perception of the architectural object at the intersection of rhetoric and architecture by associating Kenneth Burke's discussions on symbols with the symbolic aspect of all buildings environments. The originality of the study lies in its interdisciplinary approach to Burke's method of analysis, providing a systematic reading practice for architectural objects. The absence of any other research in the literature that adapts Burke's pentads to different inputs of the architectural object highlights the novelty of the proposed conceptual model. The pentadic-based conceptual model developed within the study, along with its application to the Kolumba Museum, specifically interprets the architectural object through Burke's dramatistic pentad -act, agent, scene, agency, and purpose- to facilitate the interpretation of the symbolic meanings embedded in the architectural object and to contribute to the formation of individual judgments. Thus, a neo-critical understanding that considers the entire network of relationships constituting the architectural object can be made possible. Furthermore, the study highlights the adaptability of Kenneth Burke's dramatistic pentads for analyzing the multifaceted nature of architectural objects. By allowing flexible interpretations through different pentadic ratios, the proposed model provides a systematic framework that accommodates diverse perspectives. This approach enables researchers to explore the relationship between architecture and its symbolic meanings in a structured yet open-ended manner. Ultimately, the study contributes to architectural discourse by encouraging subjective readings that acknowledge the dynamic interaction between the built environment and its users.

Keywords: Architecture, dramatistic pentad, Kenneth Burke, Kolumba Museum, rhetoric.

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INTRODUCTION

An architectural object, apart from being a mere space that can meet people's needs, is a symbolic production designed to create the sociocultural, political, economic, psychological and ideological data of the society within its own imagination. Gutenschwager (1996); emphasizes that the intentions that constitute architecture are embodied in the building or complex of buildings that act as a social work, and that all architectural objects, no matter how grand or modest, have this symbolic aspect. The ability of the subject, who will be the user of such a production, to have an interactive experience depends on their ability to read and perceive the multi-layered discourse. For this reason, it can be said that architecture structurally includes communication and that the message that the designer wants to convey while constructing the space will communicate with the addressee through the architectural language-sign system. On the other hand, according to Hattenhauer (1984), communication not only conveys the meaning and function of architecture, but also communicates rhetorically by influencing behavior and encouraging use of architecture. In other words, the architectural object is a persuasive phenomenon, a rhetoric; therefore, being evaluated as a rhetorical-communicative work also allows it to be analyzed as a language.

The cognitive/textual language established by the architectural object by images loaded with symbolic meanings conveys the meanings that enable the space to be constructed in the mind and remains in the memory even when the space is not experienced or seen (Arslan & Uludağ, 2020). In this context, the study focuses on reading the discourse of the network of relationships that constitutes the architectural object, both internally and externally, in other words, an a "whole". The hypothesis of the study is that in the processes of interpreting and experiencing the architectural space and transferring this experience, one-way (biased) transfer of architecture-space-subject relations is dominant, and this is a reductionist approach towards the multiple layers of meaning carried by the architectural space. The basis of the idea put forward is that the reproduction of information in space can only be achieved by reading holistic relationships. That's why, it is thought that by going beyond the ordinary and including the readings of the architectural space in a multifaceted interpretation, analysis-relationship process can enrich critical understanding. In this context, the study can be considered as a new attempt to interpret the narrative of the architectural space on communication-relationship-symbol, fed by the authors knowledge and experiences gained from the first author's observations during the visit to the Kolumba Museum. Thus, it is aimed to present a concrete-methodological study to ensure semantic continuity in the perception of architectural space, and to open for discussion whether a different perspective based on a holistic interpretation process can contribute to the process of questioning and interpreting architectural space.

Rhetorical studies are generally structured to focus on the texts in which the discourse is produced, the target audience as the audience of the rhetoric, and the speaker as the producer of the discourse (Shearer, 2004; Rountree&Rountree, 2015; Tobin et al., 2014; Simonson, 2010; Durmuş & Gür, 2017; Schraufnagel, 2021). On the other hand, studies examining the relationship between rhetoric, art, design, architecture, and interior design tend to focus on textual messages or modes of representation (Dickinson et al., 2005; Bowie, 2015; Toros, 2020; Hawhee & Poole, 2019; Gürer & Yücel, 2005; Gutenschwager, 1996; Hattenhauer, 1984). Among these studies, Sonja K. Foss's (1982) work titled *Rhetoric and the Visual Image: A Resource Unit*, in which Foss comes up the argument that rhetoric can help us understand how visual images are processed and how they affect society, stands out. In this study, which aims to assist instructors of rhetoric in the generation and development of methods of teaching this rhetoric of the visual image, Foss illustrates how the concepts of three rhetorical theorists can be used to analyze three visual images in order to illustrate the application of contemporary rhetorical theory to visual phenomena: I. A. Richards' ideas to analyze Joan Miro's Blue II; Kenneth Burke's concepts to analyze a Burger King restaurant; and Richard Weaver's concepts to analyze the oceanfront strip in Virginia Beach, Virginia. However, like other evaluation articles, this study, too, organizes its perspective not according to the architectural object and space, but according to rhetoric. Although a limited number of studies have applied Burke's dramatistic pentad to built environments -such as Guise's (2013) analysis of Disney's Main Street, U.S.A., which interprets themed commercial space as a persuasive cultural narrative, and Ivanainen's (2015) examination of Astana's monumental architecture as a state-constructed instrument of nation-building- these works predominantly conceptualize architecture at the urban and symbolic scale. Yet, none of them adapts the pentad to the distinct internal inputs of the architectural object or engages with the phenomenological dimension of spatial experience and user interaction. This conceptual gap requires reconsidering how persuasion operates within architectural discourse and spatial perception. Therefore, the present study differs in proposing a pentadic reading model grounded in the architectural object itself, aiming to reveal its symbolic structure through an integrated, experience-based analytical framework.

In this regard, the process of persuasion is attributed to the structural realm. The outcome of this shift is not a persuasive text or representational strategy in the hands of the architect, but an architectural object that performs as a text before the viewer and generates its own field of existence. The originality of the study lies in its unique interpretation of the Kolumba Museum's architectural product and spatial experience, supported by a conceptual pattern model that extends Kenneth Burke's analytical framework.

THEORETICAL FRAMEWORK

Communication and Rhetoric

Language is the symbol system on which most of us rely for communicating with others on a daily basis and social life depends on our ability to use a wide range of symbol systems to communicate meanings to one another (Herrick, 2018). In his work *Principles of Literary Criticism*, English literary critic and rhetorician Ivor Armstrong Richards (2004), defines communication as the effect of one mind on its environment affecting another mind, and the formation of an experience in the other mind that is similar to the experience in the first mind and is partially caused by this experience. Therefore, the success of active and receptive communication depends on the extent to which similarities of past experiences can be benefited from. According to Buchanan (1985); communication is generally the way a speaker explores arguments and presents them with appropriate words and gestures to persuade an audience. In both definition structures, a transmitted-perceived message-meaning, speaker-listener, i.e. parties, and persuader-persuaded, affected experience-behavior-action come to the fore. Considering the subject's communication style and needs, it is inevitable that rhetoric, which focuses on the analysis of these structures, will become a research field for different disciplines.

In the historical development process, it is seen that rhetoric has become a tool that takes on a religious aspect to invite people to religion and to make religious education effective, and that has developed with a rational content to serve science-humanism and to comprehend the world (Kocabaş, 2019). The changes in the field of social sciences in the 20th century divided rhetoric, which existed in different forms and for different reasons, into two, being classical/old and new rhetoric. The foundations of the classical rhetoric tradition are based on different pragmatic and pedagogical approaches, such as the Sophists in Ancient Greece giving lessons in beautiful/correct speaking to citizens in return for money, Plato's theorization of rhetoric as the "art of deception" in a pejorative sense, Aristotle's theorization of rhetoric as the "ability to use the available means of persuasion" by pulling it to a neutral plane, and the adoption of rhetoric as an understanding of correct speaking techniques under the leadership of Cicero and Quantilianus (Ünlü, 2018). In the ancient world, rhetoric provided the basis for systematic forethought in all of the distinct forms of making in words: history, drama, poetry, political and legal speeches, prayers and religious sermons and the organization of thought in narrative and argument as well as the composition and arrangement of words in style. Yet rhetoric was not the art of words, but the art of thought and argument whose product found embodiment in words as a vehicle of presentation for Aristotle, the philosopher and rhetorician (Buchanan, 1995). Aristotle says that persuasion-rhetoric, which is an act of persuasion that occurs when someone tells someone something and is a rational act by nature, is of three kinds: the character of the speaker, perceived persuader

credibility (i.e. ethos), the mindset or feelings of the listener, emotional appeal (i.e. pathos), and the speaker himself/herself, the totality of logical arguments, logical appeal (i.e. logos) (McCormack, 2014; Garver, 2017). Meyer explains the relationship between these types as follows; ethos addresses the listener and aims to attract their attention regarding a question, then exhibits logos regarding this issue, possibly supporting or opposing it, and the speaker concludes the process of exhibiting with pathos. Because it is necessary to appeal to the listener's body and heart, and if possible, target their passions, emotions and excitement (Köklüdağ, 2016). This process shows that Aristotle placed rhetoric into a system, and that, contrary to the ideas of his predecessors - especially his teacher Plato - he did not develop a counter-critical approach to rhetoric; he tried to attribute a constructive-useful-consistent feature to it.

On the other hand, the neo-modern Western rhetoric of the 20th century emerged by nourishing, redefining and reviving the classical tradition. There has been a shift from argument to language as the basis of influence, from the speaker to the discourse consumer's interpretations, from single-text explanations to the criticism of discourse bodies, from verbal understanding to the use of rhetoric as a symbol; the changes have spread to the criticism of rhetoric in all forms of discourse, from verbal to nonverbal to visual symbols and rituals (Campbell, 2006). James Herrick (2018) says that the definition of rhetoric should be expanded to include purposes other than persuasion, such as clarifying, awakening our sense of beauty and providing mutual understanding, and defines the art of rhetoric as "the systematic study and intentional practice of effective symbolic expression". Here, effectiveness is measured by the person using the symbol achieving their goals. Therefore, success is achieved by establishing a connection between the rhetor's views and the audience's views; in other words, speakers, writers and designers take into account the values, experiences, beliefs and desires of the audience. On the other hand, rhetoric also has the power to shape thought. The symbolic framework of the listener can be changed through a skillfully crafted message; this means that ways of thinking, the direction of communities and patterns of action can also be changed (Herrick, 2018; Buchanan, 1985). While in the analysis of old rhetoric, speech, thought figures and rhetorical types come to the fore, in new rhetoric, in addition to these, context, addressee and logos are emphasized (Özer, 2006). This expansion of the meaning and scope of rhetoric also allows rhetorical researchers to diversify their fields of study. For new rhetoric researchers, any subject can be chosen as a field of study, from the rhetoric of social movements to the rhetoric produced by places, from public speeches to political campaigns (Ünlü, 2018). Websites, movies, videos, music, dance, furniture, automotive, clothing, and architecture can also be considered forms of rhetoric; because the symbols used are in constant change and the process of re-signification can turn them into rhetorical works.

Within the scope of these explanations, it can be said that the art of rhetoric is the construction of persuasive communication, while at the same time it is a systematic presentation aimed at examining these constructions. It is likely that the characteristics of the architectural object and space that produce multiple meanings and feed various readings can be included in the systematic presentation in the context of communication. Because architecture is also a system of rhetorical rules that convey the messages that viewers – users – expect, and (Hattenhauer, 1984), architects were trained to move clients and audiences through spatial and narrative gestures, persuade by a range of visual-verbal compositional techniques (Kirkbride, 2017). In order to place the subjective judgments that can be developed on the architectural object in a methodological framework, the approach of the study will be based on Burke's ideas, highlighting the identification of the new rhetoric with the subject.

Kenneth Burke and 's Dramatistic Pentad

Language is not a neutral tool used to describe an objective entity; the linguistic choices we make while speaking shape our perception, reveal our intentions, and therefore have a strategic dimension (Herrick, 2018). According to Kenneth Burke, who is considered a linguist, literary critic, sociologist, poet, philosopher, and rhetorical theorist due to his contributions to the fields in the 20th century, humans are symbol-using animals whereas language is a symbolic action (Burke, 1973). Symbols are linguistic representations of a pattern of experience and are tools for defining situations or establishing social relationships that facilitate human adaptation to their environment or a situation. As a person's knowledge increases, the connections established through thought in the universe of symbols also become stronger. For this reason, the symbolic action theory put forward by Burke centers on humans and focuses on human actions loaded with symbolic meanings that are directly mediated by language (Çebi, 2008). On the other hand, in Burkean thinking, communication has not only a symbolic dimension but also a rhetorical dimension. As Burke put it; "where there is meaning, there is persuasion, and where there is persuasion, there is rhetoric." (Campbell, 2006). As can be understood from here, Burke does not reject the persuasion that is the basis of classical rhetoric, but instead builds the new rhetoric that he founded on the concept of "identification", which he uses as an extension of the idea of persuasion (Karaaslan, 2022). Identification is the feeling of being related to a person, issue or organization (Jackson, 2013). Our first aim in confronting human situations that demand a symbolic response is to frame our response in such a fashion as to induce compliance from others. And the way that we seek to induce compliance is by trying to get others to identify with us and our view of things (McCarron, 2021). Rhetoric as identification builds social communities by enabling people divided by opposing interests to identify with each other. This is

necessary because people are often against each other. Rhetoric becomes a socializing and moralizing process when individuals identify with those with whom they disagree (Zappen 2009). According to Burke, this process is a way to overcome the separation and alienation between people (Kocabaş, 2019). In his book, *A Grammar of Motives*, Burke constructs a synoptic method, independent of the universal history of human culture that can be used to analyze the rhetoric of the motives that construct human actions and how identification can be created between opposites. This method, which he calls “dramatism”, includes assumptions about every judgment, advice or counsel, every view of natural or supernatural reality, every intention or expectation, motive or cause (Burke, 1969). Since Dramatism is a method of analysis and criticism of terminology on cycles or clusters of terms and their functions, the five concepts that Burke described as productive form the basis of the study: the dramatistic pentad: act, scene, agent, agency, purpose. Each concept basically seeks answers to five questions: *what was done (act)?, when or where it was done (scene: the environment in which the act took place, the extrinsic factors that determined it)?, who did it (agent: who did the act and under what subjective conditions)?, how he did it (agency: what instruments were used)? and why (purpose: ultimate motive or final cause)?* (Burke, 1989; Henderson, 2020). The starting point of Burkean thinking is “action”, understood as a conscious and voluntary behavior that involves a purpose, an intention. Instead of highlighting one element, Burke, who understands that every element of the pentad has an influence on and conditions the others, offers the possibility to relate all the parts and to study them from a unified perspective, in an attempt to give them a more complete sense. Thus, by understanding every single element and the connection between them, “action may acquire its meaning” (Zurutuza-Muñoz, 2014).

The concepts in the pentad are arranged according to “ratio”, which Burke suggests would be more useful when combined (Herrick, 2018). Each element in the pentad structure can be related to any other element; that relation is the ratio. For example, the essence of human motivation can be explained by establishing an action-purpose or agent-action ratio. In this way, the persuasion tools used by the speaker while organizing and structuring their message can be better understood. McCarron (2021) explains these ratios using the example of a messy room as follows;

“Imagine walking into a very tidy room that was untidy when you last visited it and asking why a recently messy room is now so clean. In other words, you are asking why someone decided to tidy up the room. You are, then, inquiring into motives: why did you clean this room? Now, one person might choose a scene-act ratio to explain the action in question based on the conditions of the scene: “I looked around me, saw the chaos in the room, and decided to put everything back where it belonged.” This makes perfect sense, insofar as sometimes we actually

say things such as, "This room is just asking to be cleaned." Alternatively, someone else might explain the act based on an agent act ratio: "Because I cannot tolerate disorder—I am, as you know, something of a neat freak—I decided to put everything away where it belongs." This also seems reasonable, for each of us probably knows someone who has a low tolerance for disorder and untidiness."

Briefly; explanations for action can be conveyed in different ways, by changing the source of the action. Burke expresses this relationship as "the ratios are principles of determination" (Gusfield, 1989 in Burke, 1989). The point to be noted is that even in cases where any of the pentad elements are highlighted, the motive and action are evaluated on the basis of five concepts.

In her book *Rhetorical Criticism: Exploration and Practice*, Foss explains the variety of methods that can be used for rhetorical criticism and literary practice, with sample analyses. In the 11th chapter of the book, she states that pentadic analysis can be carried out in a four-stage process, but the process can be terminated after the first two stages, if desired. These two stages are the following (Foss, 2018);

1. *selecting an artifact*: virtually any artifact is appropriate for a pentadic analysis; discursive and nondiscursive artifacts work equally well,
2. *analyzing the artifact*: in criticism in which the terms of the pentad are used as units of analysis, three operations should perform; (a) the first step in a pentadic analysis is to identify the five terms - agent, act, scene, purpose, and agency- in the artifact from the perspective of the rhetor. Identification of the five pentadic terms results in an overview of the perspective that the rhetor is taking on the situation; (b) applying the ratios of the terms to identify the dominant term -the most important term among the five terms and the one through which everything else happens. Identifying this term provides insight into what dimension of the situation the rhetor privileges or sees as most important. To discover the dominant pentadic element, the ratios, or pairings of two of the key terms, can help the critic. One term may not clearly emerge as the dominant term. Two terms may be equally dominant, or dominance can be spread equally among the five terms; (c) identifying motive from the dominant term. The dominant term can be used to identify the philosophical system to which it corresponds, and that system can give you ideas about a rhetor's motive. If the term act is featured in the pentad, the corresponding philosophy is realism; if scene, materialism; if agent, idealism; if agency, pragmatism; if purpose, mysticism.

In fact, it can be said that every individual who tries to understand and make sense of life by reading symbols is a natural theorist. For

experienced rhetorical critics; although the productive process does not sometimes require method follow-up, the existence of such a systematized method can ensure that a disciplined, consistent and conscious process is carried out on the object of research in order to ensure effective communication. This study will develop its own reading practice by using and transforming the concepts and analysis methods given in this section.

MATERIAL AND METHOD

There are several studies that address text readings using Kenneth Burke's analysis model. The contents of some of these studies are as follows: Smudde (2004) explained that using Burke's tools of analysis - terms for order, identification, and the dramatic pentad - as a system can provide insight into the symbolic action of public relations and presented a methodology for how these tools can be applied to micro- and macro-level studies. Using Burke's (1969) dramatic pentad to analyse narratives of 22 women's birth experiences, Tobin (2014) et al. explored the lack of communication, connection and culturally competent care in the women's experiences and how this affected the care received, revealing a multitude of narratives of scene-agent and act-agency imbalance. The study by Rountree and Rountree (2015) examined the pentad, which they accepted as a model explaining the logical elements of action, within a pedagogical framework and revealed how educators can use the pentad to raise new generations of students as linguistically aware citizens. Shearer (2004) states that the pentad can be adapted to a scenario production process, thus making the process less prone to systematic errors and increasing quality, and so, contributing to literary studies. These research examples can be expanded across different disciplines. As a result of the literature review, studies on design-art criticism, museum and space rhetoric, as well as research addressing architectural and built-environment rhetoric (Hawhee & Poole, 2019; Bowie, 2015; Hasian & Wood, 2010; Dickinson et al., 2005; Guise, 2013; Ivanainen, 2015), were also found; however, no comprehensive study has been found in which pentads are adapted to different inputs of the architectural object. Therefore, it is thought that the study is original and will provide a new perspective for future studies.

The individual's own values, norms and criteria are valid in the formation of judgments about the architectural object. However, since it is not possible to know every thought, event and detail regarding the process of emergence of the same architectural object, it will be inevitable to present prejudiced views. For this reason, developing analytical approaches that enable an independent and unbiased understanding process with a broader perspective can contribute to a deepened examination. On the other hand, as Zurutuza Muñoz (2014) stated; the dramatic pentad is not a closed analysis method and does not give the essence of a speech, action or situation. It is an ambiguous tool

because it does not lead to a right or wrong reading of an action, it makes every result valid.

In this context, the study was based on two approaches: literature review and application-analysis. The literature review was conducted within the framework of rhetoric, dramatization, pentad concepts and contents. Pentad concepts allow the elements of symbolic action to be determined and relational analyses to be made with ratios. For this reason, it was deemed appropriate to transform and transfer the theoretical infrastructure in a way that would allow the subject/user to be addressed through the spatial experience, and to construct a conceptually based pattern model. The intellectual background of the model proposal is to define a versatile area of freedom for the individual who will read the architectural object. In order to perform pentadic analysis, the stages that Foss brought to the literature were followed; as a third stage, the model proposal was added to this analysis system. The equivalents of the stages in the previous section in this study are as follows (Figure 1):

Phase 1/ Selecting an artifact: The Kolumba Museum project by Peter Zumthor, who won the Pritzker Architecture Prize which brings an architect to the center of attention all over the world, is generally evaluated by the architectural public through the absence of symbols. However, the structure itself can also take its place in the world of symbols that Burke mentioned, with its location, the traces it contains and the reason for its existence. In this respect, the Kolumba Museum was chosen as the work to be analyzed, considering that it would contribute to the content of the study.

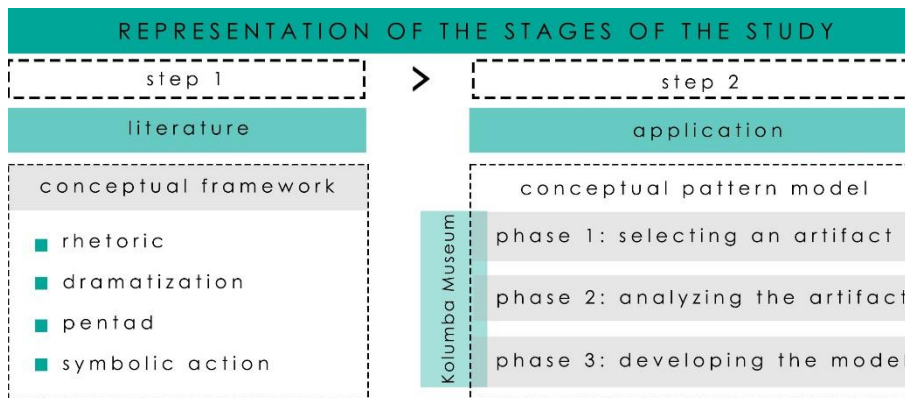


Figure 1. Methodology of the study (Created by the authors.)

Phase 2/ Analyzing the artifact: In his book *On Symbols and Society*, Burke (1989, pp. 135) presents the program of elements that constitute dramatism as following:

"for there to be an 'act', there must be an 'agent'. There must be a 'scene' in which the agent acts. To act in a scene, the agent must employ some means, or 'agency'. And it can be called an act in the full sense of the term only if it involves a 'purpose'."

In this whole; act, agent and scene are the key elements of interpretation, but in order to be understood, the other elements surrounding them must also be understood. The application of the dramatistic pentad to the study of architectural objects and spaces is discussed through the act of re-functioning within the scope of this study. In this case, the elements distributed by taking the act to the center are as follows:

Act: Re-functioning (saving a structure that is on the verge of extinction and offering it to public use)

Agent: Peter Zumthor (defining the architect and architectural understanding)

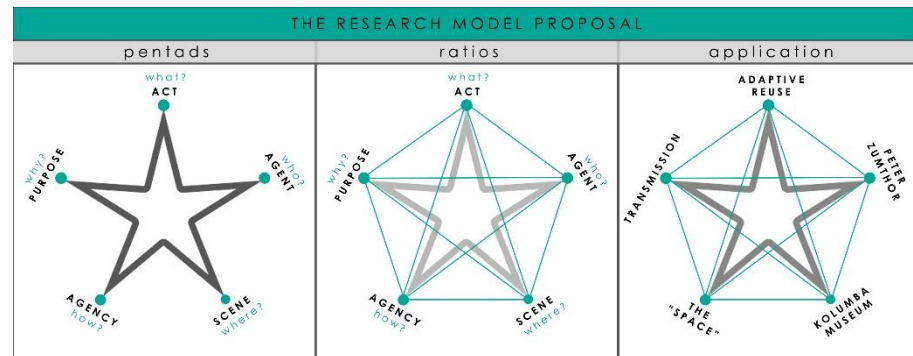
Scene: Kolumba Museum (description of structural features)

Agency: Kolumba Museum-Interior Space/Exhibition (revealing the relationships between temporary- permanent exhibitions and venues and visitors)

Purpose: Transmission and encouragement (providing information about the historical background of the building and encouraging museum visits)

Phase 3/ Developing the model: Burke's dramatic pentad is often visualized as a "star", representing a group of five "things" (Figure 2). The junction points within this star show the elements, and the lines that establish the connections show the relationship (ratio) between these elements.

Figure 2. A dramatistic pentad-based conceptual star model proposal of the study (Created by the authors.)



It is important that this star shape is reproducible in the context of different relationships when considered as a set of patterns. For example; the pattern form produced by a researcher who wants to read the act and reason for existence of an architectural object through the relationship between these two will be different from the pattern form produced by emphasizing the work itself and its designer. Figure 2 shows an example of the appearance of the element(s) that the researchers examined in depth within the conceptual pattern model. On the other hand, it would also be possible to produce patterns in which none of the pentad elements are emphasized more than another. The point to be noted is that the elements cannot be independent of each other, several elements cannot exclude another element, all of them must work together more or less. Since the first sample analysis of the

conceptual pattern model presented within the scope of the study was made, a holistic analysis was made without highlighting any element.

PENTADIC READINGS FOR THE KOLUMBA MUSEUM

Act: 'the memory'_ Re-functioning the Kolumba

Even after centuries of war, cities create a new image with social life practices that reflect the spirit of the times. These urban images are affected by all the events recorded in the social memory; places, memories and experiences are shaped by being associated with that place. The temporal and spatial accumulations of togetherness create layers and reveal the continuous transformation of space. Traces of what happened in the past and what is happening now are mixed together, making a multidimensional reading practice possible. This process, in which the city participates with each of its elements, evokes a palimpsestic articulation. Palimpsest; is defined in Oxford Dictionary (n.d.) as: "an ancient document from which some or all of the original text has been removed and replaced by a new text" and "something that has many different layers of meaning or detail". The multi-layeredness emphasized in the definition, the possession of traces, the display of them and the state of being together with another newness, turns palimpsest into a metaphorical concept. In palimpsest spaces, the separation of layers or the perceptual equivalent of traces provide the user with information about the transformation of the space in different time periods, while their coexistence is the exact equivalent of the palimpsest space. For example, in a palimpsest text, which Tran (2011, as cited in Niğdeli and Sayıl Onaran, 2024) explains with the triple meaning situation, he states that the first meaning is the existence of the old work, the second meaning is another work placed on it, and the third meaning is another "new" holistic structure where these two come together. The potential of layers to reveal each other and to produce dynamic spaces as a result of continuity enables different meanings, contents and contexts to be carried within the same integrity. So, not only visible values in the physical dimension but also various symbolic meanings emerge and are loaded. Because space is a part of the act of producing, understanding, perceiving and remembering, and even a reference point, and is important in terms of the constructibility of the semantic-symbolic equivalent of social memory in the built environment. The re-functioning of these spaces in the context of museum spaces that preserve the concrete data of the past and convey its knowledge is important in terms of developing rhetorical behavior patterns and using these structures as symbols. This symbolic and at the same time actional relationship, in which the pentadic purpose is directly connected to the pentadic act, is made visible by returning the structural performance to the inert. In this respect, it becomes easier for a space that constructs a communication-based relationship model by taking into account the social needs of the society to meet expectations.

Figure 3. Star model for *act* (Created by the authors, photographs by Merve Karaoğlu Can.)



In his book *Thinking Architecture*, Peter Zumthor (1998) describes a sensory-emotional-meaningful spatial experience beyond mere functionality: “The old and the new were balanced and harmonious. The new parts of the house did not seem to be saying ‘*I am new*’, but rather ‘*I am part of the new whole*’.” The intellectual background of this discourse contains the content of the palimpsest in its re-functioning. On the other hand, the content is not only expressed by Peter Zumthor, but is also brought to the agenda by those who practice analyzing and explaining the semantic content of his works. In the announcement text prepared by Philip Ursprung after Peter Zumthor won the Pritzker Architecture Prize, he stated that the Kolumba Museum offers viewers a palimpsest of layers of history and allows them to inscribe themselves in the narrative in order to become a part of the story (Ursprung, n.d.), which is an indication of the simultaneous experience created by the old-new temporal perception. In this context, Kolumba fulfills the action envisaged in terms of defining the space again and together with the qualitative characteristics of a different space -re-functioning-, producing new meanings by revealing the meaning of the existing -palimpsest-, and reminding the past with its structure that constantly produces meaning -memory-. In this state, the “thing” that Zumthor wants to create is included in social life not as a new-contemporary-additional part of a whole, but as a “new whole” represented with a deliberate new meaning (Figure 3).

Agent: ‘the architect’_Peter Zumthor

Born in Basel, Switzerland in 1943, Peter Zumthor lived a life that was, in his own words, “disobedient” (Spier, 2001), far from formalism and the motivation to stay on the agenda in service to the popular in Haldenstein. Having received many awards including the Carlsberg Architectural Prize (1998), the Pritzker Prize (2009) and the RIBA Royal Gold Medal (2013), Zumthor is distinguished from his contemporaries by the lack of characterization of his design approach. When ensuring and preserving this; referring to the local cultural heritage in every project, giving the necessary time for the architectural object to develop with belonging to the place, both to himself and to the work, and shaping the relationships through matter-material-atmosphere has been very influential.

It is clear from both the program of his works and his discourses that Zumthor attaches particular importance to process in his architecture.

In an interview with Steven Spier (2001), he describes the project's extension into the process as an inevitable part of the goal of creating atmosphere: "they have started to call me crazy or nuts or something, that I don't know anything about building or timetables when the opposite is true. I insist on knowing something they have long forgotten or have never known: *that to do something well you need time... otherwise I cannot create an atmosphere*, so what good would it do me to do a building which wouldn't have this atmosphere." The process in question essentially makes the architectural object specific to its location and distances it from the general understanding, specific usage and typological connections and indicators. Zumthor produces new meanings each time, without adhering to routines; he uses matter with a practice that is known - but that goes beyond the known when used. Thus, the process considered during the construction phase is reflected in the life cycle of the building in different ways. The architectural object that creates different atmospheres at different times of the day becomes fluid and open to interpretation. So, each user can produce their own interpretation and participate in the meaning-making process within their own interpretation. Zumthor's interest in creating experiences and considering the needs for different sensory stimuli finds its counterpart in the limitless production of the space user. In this way, Zumthor's works gain uniqueness and timelessness.



Figure 4. Star model for *agent* (Created by the authors, photographs by Merve Karaoğlu Can.)

Zumthor's prioritization of experience can be evaluated in the context of his removal of the architectural object from the pattern of meaning. However, Zumthor (2006) says that meaning can only be mentioned when building materials manage to create special meanings that can be felt and perceived in that architectural object. Although the concrete qualities he wants to achieve require him to stay away from signs and symbols in the materials he uses or in the way he uses them, the architectural object eventually creates its symbolic value together with the individual with whom it enters into dialogue. As in Kolumba, the structure becomes another symbol in the whole, if not in parts: a symbol of sensory architecture, the tactile, locality, uniqueness, sacredness, history, etc. The atmospheric creation that Zumthor aims for also supports Kolumba's sacred origin and its mediation to transcendence on a rhetorical level. On the other hand, according to Zumthor (2006); a work can convey messages, but once the message is understood, curiosity fades and the question of the usefulness of the

architectural object for practical life remains. Kolumba diversifies the messages it can convey with the symbolic meanings it creates, keeping curiosity alive. Thus, Zumthor successfully fulfills his duty as an agent in producing symbolic meaning (Figure 4).

Scene: 'the building' Kolumba Museum

The Archbishopric of Cologne has organized an architectural competition for a building that will house the ruins of the late Gothic church of St. Kolumba, which was destroyed during the bombardment in the World War, the octagonal “Madonna in the Ruins” chapel with stained glass windows and a marble altar, built in 1949 by the Cologne architect Gottfried Böhm on the site of the old church, the archaeological remains (Roman, Carolingian, Merovingian, Romanesque, Gothic) found during excavations in the 1970s, and the exhibition of its sacred art collection (Navarro Martinez, 2010). The “reflective museum” effect that was sought in the competition call can be clearly seen in the rules: an architecture that creates space but is moderate-simple-functional; in line with the reality and dignity of the existing; a natural environment; durable materials but minimal use of technology and the inclusion of all preserved parts in the design (Kolumba Art Museum, n.d.). Of the 166 accepted projects, Zumthor's reads the rules from an unconventional perspective. For example, the inclusion of ruins in the design does not manifest itself as restoration, but as a reinforcement of the reality of the existing as a structural component for a new whole. Zumthor's emphasis on matter-material-experience coincides with the importance given to material in Kolumba's architectural competition announcement. For this project, Zumthor worked with Danish ceramics company Petersen Tegl to develop a handmade brick that is thinner and longer than standard bricks. This material, known as “Kolumba bricks” and currently sold on the international market, is effective in reflecting the pure, honest character that Zumthor wanted to create, referencing the craft traditions of the place and presenting each component of the museum as part of a wider context.

The museum structure basically contains two functions, namely the “old-archaeological area” and the “new-exhibition space”, in an integrated manner. Museum shops, cafes and restaurants, which became an indispensable part of museum structures and could be specialized as social reception spaces, as the changes in production-consumption balances in the 20th century brought museums into competition within the scope of the culture industry, are not included in Kolumba's spatial program. Instead of these spaces, a reading (resting-socializing) room is designed to remind of the spiritual and sacred origin. However, when this room is examined within the context of the relationship established with the city, it turns into an exhibition area because the spatial organization in the museum is arranged in a way that establishes a relationship with the historical structure of the city. Openings without any structural boundaries present the visitor with a frame of the city's

memory along the tour route. This does not only happen on the ground floor where the ruins are located. The inner -but outer- archaeological site, which makes one feel the coldness of war especially in the winter months, limits the relations thanks to Zumthor's special bricks. Here, the density of the space is captured in the convening of matter with light. The space, which is neither as bright as the new one nor as dark as to suggest that the old one has been forgotten, turns the church contours into a means of separation between the building and the outside. The character that establishes a dialogue, makes itself seen but keeps its distance is also seen in the separation of the polished bridge that provides the visitor's circulation from the archaeological site with the emphasis on material, color and lighting. Such contrasts are a feature of the box idea that Zumthor uses to create spatial patterns. Özel (2017) defines the box in the sense of Zumthor architecture as an "introverted space" that is separated from the larger space around it in a way that minimizes its relationship with it. Introversion requires isolating the box from its surroundings, surrounding it with another element and/or preventing direct access. The idea of reaching places not directly but by walking around them also determines the functions to be assigned to these boxes. In Kolumba, the primary and secondary functions of the exhibition and service spaces are the boxes, and the circulation areas surrounding them are the shell that controls the relationship of the box with the outside. This organization develops in a vertical-sequential manner along the two-story height of the archaeological site, while it becomes a horizontal-parallel expansion after two floors. In the expansion area, the boxes are rectangular, low, dimly lit "cabinettes" and square, spacious, bright "towers" (Özel, 2017). This way, a difference is made in the controlled intake of light into the spaces and in the relationship that the visitor can establish with the city on the upper floors. The experience that the visitor will have while moving between the spaces will differ at every level due to the effect of these components on the whole. Not following a purely chronological order also strengthens the experience.

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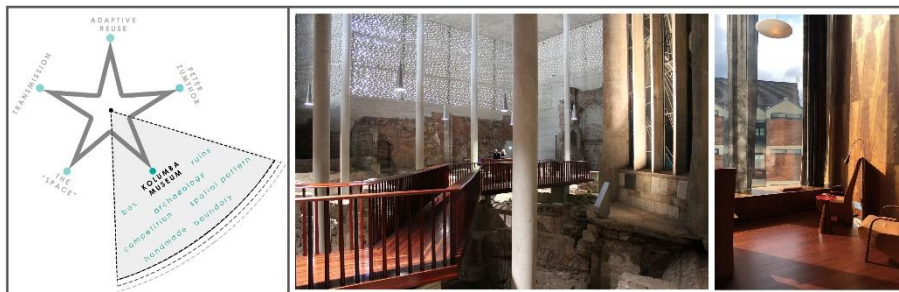


Figure 5. Star model for scene (Created by the authors, photographs by Merve Karaoğlu Can.)

What Zumthor did with the Kolumba structure was to give his architecture a poetic quality by taking it out of being a visual tool and opening it to multi-sensory use. Thus, a connection is established between the past and the future, the emotional and the physical world through the architectural object. On the other hand, the architectural

object, as the scene where relationships will be understood and symbolically represented, brings a new perspective to the perception process by providing meaningful existential experiences to its user. It can be read within this perspective that Kolumba, in which Zumthor conveys everything as its existence requires, without using symbols that he thinks no one can read, becomes a scene the moment it communicates with the user (Figure 5).

Agency: 'the space' Kolumba Exhibits'

The entrance on the west side of Kolumba, which presents different layers together on a wide surface, is recessed. This situation ensures that the museum entrance is guiding and on point. In the hall that is reached after the reception desk and also overlooks the garden, a series of transitions surrounding the entire structure are felt. From the entrance, you first encounter a cramped and narrow space, then you move on to another spacious and wide space, and then you reach a limited and narrow space again. These transitions facilitate the creation of spatial distinctions in the museum and the inclusion of sensory sequences in a planned composition. When you look at the whole, you can see that each floor is differentiated by the effects of light and materials. The light inside the building increases and brightens as you go from the ground floor to the upper floors - just like providing spatial flow; natural light is always received from the side of the space, while artificial light is received from the ceiling (Appelt, 2012). By this, Kolumba's exhibition spaces constantly change the background provided to the works throughout the day with the sunlight received from the large window openings. Visitors remain in a dynamic formation at different times even on the same day. This unpredictable atmospheric environment, which changes depending on the movement of the sun, is obtained by evaluating the environmental character according to Pallasmaa (2021, 2016) and removes the effect of sharply focused vision. In the middle of the horizontal and vertical flow of the structure, the visitor encounters a room where the ceiling-wall-floor materials are completely black, where light is directed only to the work, meaning that spatial boundaries disappear. The room where the treasures of the old church were collected and which is positioned right on top of the old tower of the church is one of the main places that trigger tactile contact with the material. For these reasons, the dramatic differences sometimes provide the visitor with a tempo during the tour route, allowing him/her to immerse himself/herself in the exhibition, and sometimes slowing it down and surprising him/her. In fact, even if Zumthor did not design a directed movement in the context of museum rhetoric - especially on the upper floors - the spontaneous relationship between the work installations and the fluid structure of the building allows for this route. The visitor does not have to choose a direction in the space, does not have the feeling that there is an area he/she does not see, and does not have the uneasy feeling that something is missing. In

order to provide continuity to all these effects, the coincidental is left out and every detail and component is carefully considered.



Figure 6. Star model for *agency* (Created by the authors, photographs by Merve Karaoğlu Can.)

Exiting into well-lit spaces after cramped, narrow and dark spaces also metaphorically supports movement within the space. Because the liturgical objects displayed in the space refer to the location of the building - the church and its history, and repeatedly remind us of the core of the design. Zumthor's emphasis on the "trigger threshold" (Appelt, 2012) becomes evident at these points. Wun-Ming Wat (2014) interprets such thresholds encountered in his own Kolumba experience as the spiritual dimension of the architectural and physical boundary: "not merely physical difference, the crossing to something new, to a new lived condition". In other words, the architectural object -Kolumba- realizes what was put forward for the "purpose" -the transfer of sacred origin- by using spatial qualities. Thus, each work becomes a visible symbol with the support of the architectural object. The architectural object, which also affects the curatorial layout of the space, constructs the monadic existence of the artworks and strengthens the communication between them. In this way, the symbolic discourse gains continuity (Figure 6).

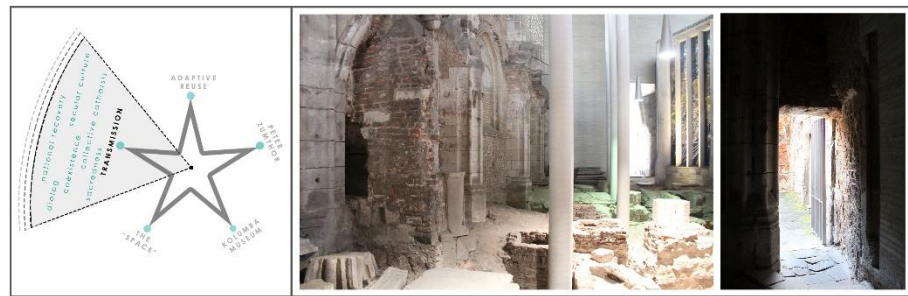
Purpose: 'the transmission' History and Background

The city of Cologne was almost completely destroyed in World War II and entered a period of post-war reconstruction. Alfaro Lera describes this process, which continues to this day, as "collective catharsis", "a slow national recovery". Although disagreements arise on how the intervention in the city's 2000-year-old history should be carried out, a logical and pragmatic stance is adopted in the form of paying attention to the specific conditions of each intervention, avoiding literal reconstruction, and recognizing memory as the subject of the project. So, the "new" architecture, in which the ruins are included, has a dual-function symbolic meaning, such as revealing the disasters of war and saving the values of the nation rising from the rubble and transferring them to the future (Alfaro Lera, 2013).

Cologne and Düsseldorf were rival cities in the post-war period, shaping contemporary art and hosting Europe's most innovative artists until Berlin in the 1990s. Düsseldorf, in particular, stands out with its art school, the Kunstakademie, and the Kunsthalle, where artists such as Gerhard Richter, Sigmar Polke and Joseph Beuys held exhibitions.

However, events such as the relocation of some of the artists to Cologne, the establishment of Art Cologne, and the opening of the Ludwig Museum with donations of works changed the balance. The museum also houses the largest private collection of Pablo Picasso, rivaling the museums in Barcelona and Paris, the most comprehensive collection of early Russian avant-garde art outside of Russia, American and British Pop Art and contemporary German art (McConnell, 2020; Vasagar, 2001; Cook, 2017). On the other hand, Rudolf Schwarz, one of the important architects of the period and who played an active role in regaining the cultural and economic priority of Cologne between 1947-52, came up with the idea of creating a Via Sacra by establishing an urban connection between seven Romanesque churches for the architectural pilgrimage route. The project, which aimed to draw attention to the urban environment of the reconstructed sacred buildings that form the focal point of the city center but could not be realized until architectural historian Wolfgang Pehnt brought it to the agenda again in the 2000s, also highlights the religious importance of the city of Cologne.

Figure 7. Star model for *purpose* (Created by the authors, photographs by Merve Karaoğlu Can.)



The coexistence of secular culture and sacredness in the same urban atmosphere can also be seen in the integration of the St. Kolumba gothic church, which is estimated to date back to the 7th century and was completely destroyed in the World War, with the Diocesan Museum of the Archbishopric (Erzbischöfliches Diözesanmuseum), founded by the Christlicher Kunstverein in 1853. The temporal-cultural freeze created by connecting this sacred origin to the contemporary implies the dignity of what has already existed, while at the same time establishing a dialogic relationship. Currently, the church itself can be read as a symbol of the devastation of war, and its rebirth with art as a symbol of healing. At this point, it can be said that the aim for Cologne and Kolumba is to convey its historical background, to establish a balance between past-present-future, and to present both religious and contemporary art objects together so that they are viewed with respect by visitors. In this way, social memory can be activated and continuity can be given to an experiential visit activity with a dominant religious dimension. In this respect, Kolumba consciously embodies the symbolic meaning of the new architecture that Alfaro Lera speaks of (Figure 7).

CONCLUSION

Even if the architectural object is not built with symbolic elements in the foreground, the value and meaning carried by each layer reveals the symbolic importance and frames the building with this reality. In other words, the symbolic cannot remain silent, it produces an idea beyond intentions, with the support of intentions, it permeates the entire building. Despite these achievements, the architectural object is usually explained by its construction processes, historical background, technological elements, etc. However, what the architectural object tells, what associations it creates, what emotions the poetic elements that develop in different uses of the material reveal, etc. are among the elements that need to be included in a conscious reading. In this study, the idea that the dramatization pentads created by Kenneth Burke can form a basis for holistic readings of this multifaceted, affecting-being affected, dynamic structure of the architectural object is discussed.

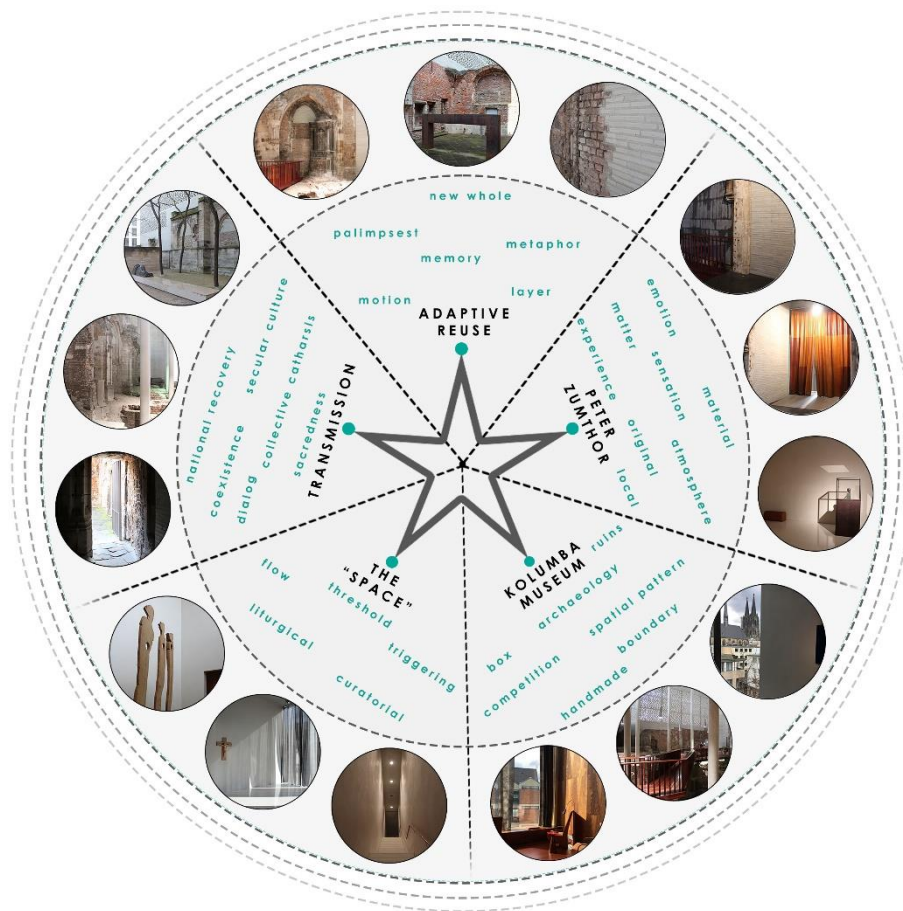


Figure 8. Star model for five terms of the dramatic pentad with photographs of the architectural object as a whole (Created by the authors, photographs by Merve Karaoğlu Can.)

The conceptual pattern model presented in the study was created to ensure that the information belonging to all inputs that create an architectural object can be read clearly and to facilitate the emergence of symbolic meaning. Considering the fact that the architectural object can be interpreted in different ways by different disciplines and that certain criteria and definitive judgments cannot be put forward, it is clear that the model is open to discussion, changeable, transformable or

falsifiable (Figure 8). On the other hand, the model can also be read by establishing a network of relationships through the pentads that are particularly emphasized. For example, a researcher who wants to analyze the interior space of an architectural object can choose which pentadic element he/she can relate their evaluations to and focus their work on this point. If one wants to delve deeper into the act-agency ratio, they can develop one of the many pentadic distributions in which he/she can discuss how the display elements can be arranged to encourage museum visit, the rhetorical features of the movement that the arrangement produces, and its effects:

Act: to facilitate and encourage intentional, conscious museum visits

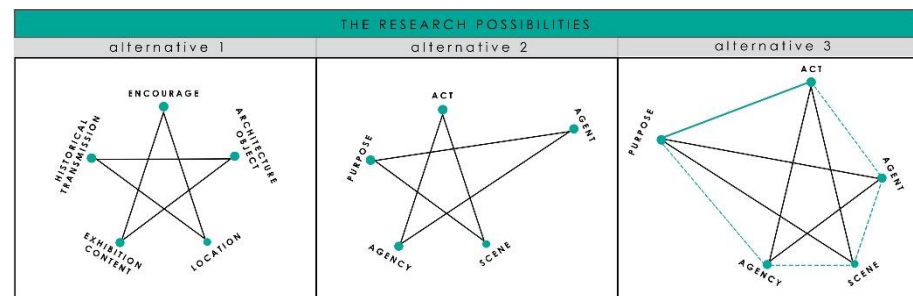
Agent: architectural object

Scene: city, location, environmental relations

Agency: exhibition and content

Purpose: transmission of the historical background

Figure 9. Possibilities to develop a star model for future studies (Created by the authors.)



In his book *A Grammar of Motives*, Burke describes ten ratios that represent networks of associations; scene-act, scene-agent, scene-agency, scene-purpose, act-purpose, act-agent, act-agency, agent-purpose, agent agency, and agency-purpose (Burke, 1969). The researcher can accept these rates as a guide or develop them further and produce new readings. The flexibility that the dramatistic pentad provides in understanding and giving meaning to the architectural object is the most exciting outcome of the study. Because as the researcher's mindset, position and approach changes, more than a single meaning or interpretation will emerge. In this study, the authors used the conceptual pattern model as a base, provided a new opening to the approaches used, first from the position of an interior architect-academic and then from the position of a user of the space, they tried to understand the architectural object that was trying to communicate with them, and at the end of this process they reached subjective judgments.

The study briefly offers three suggestions for future research (Figure 9); a) making readings within the framework of ratios without highlighting any pentad element, b) producing new distributions by changing the act without focusing on any ratio relationship and explaining the architectural object within this framework, and c) using

the model on different architectural objects by accepting the version presented by the authors as a sufficiently rich content.

The meaning of the architectural object emerges through its relationship with the subject. However, the subject is not independent of their knowledge, past experiences, belief systems, sensory-perceptual processes. Therefore, how architecture is perceived is directly related to how much this accumulation is nourished. For this reason, it is thought that the study will facilitate the presentation of a holistic accumulation within the framework of the model, thus supporting the development of subjective judgments that contribute to the production of different thoughts on the same building, a systematic structure on different buildings, and various perspectives.

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Resume

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