Research Article

Examination of incomplete forms as event architecture in Kemaleddin Behzad's painting

Res. Asst. Zeynel Dündar[1*] [iD]

[1]Hacettepe University, Institute of Fine Arts, Department of Interior Architecture and Environmental Design, Ankara, Turkey
zeynel.dndar@gmail.com

*Corresponding Author

Abstract

This study examines a painting by Kemaleddin Behzad, a Persian miniaturist who utilized space to represent events and action. Within the context of this study, a comparative analysis is conducted between two paintings from the Renaissance period and Behzad's painting, which focuses on the same historical subject. The purpose of this analysis is to elucidate that Persian painting provides the viewer with an experience through the expression of spatial forms lacking depth and completeness. The method used in the study is an interpretative phenomenological approach that analyzes the paintings independently of historical, technical, and stylistic elements. An additional aim is to explore how non-architectural practices can provide insight into architecture as a multi-disciplinary and multi-practice phenomenon. Here, the completion and incompletion of spatial forms were analyzed in relation to time. As a result, through analysis, it has been determined that finalized spatial forms directly reflect an immediate reality, whereas incomplete or altered forms represent a subjective experience.

Keywords: Event architecture, Incomplete forms, Spatial representation, Perception of time, Painting art

Extended Abstract

Introduction: As a way of seeing in terms of art and architecture, the art of painting is a production practice that shapes, constructs, transforms and represents space. Ways of seeing may differ in the way thinkers, artists or architects perceive and express time and space in different cultures. In this context, a temporal approach to space in architecture is aimed and a new discussion environment is aimed to be created by utilizing non-architectural practices such as art, history, philosophy, and mysticism. Thus, while bringing different disciplines together, it aims to enrich the theoretical foundations of architecture, a field that intersects with many other disciplines or practices. This approach can help to reconsider established ideas in space design and offer new possibilities for thinking about space and time in the built environment. Drawing on different practices and perspectives, the aim is to create a more nuanced and comprehensive understanding of how space and time are constructed and perceived in architecture. The representation of a space in painting depends on how time is perceived. In this context, every space presented in the painting has a time dimension. The time attributed to the space plays a decisive role in communicating between the viewer and the space. It is emphasized that the time attributed to the space can determine the boundaries by encouraging the viewer to look from a fixed point or to experience the space by moving. The relationship between space and body is limited in a momentary still image. However, when time is considered as a continuum, the focus is not only on how the space looks but also on how the body perceives the space as it moves through it. Therefore, the way time is perceived in the constructing of a visual representation of space is closely related to each other in terms of the figure-space relationship.

Purpose and scope: The aim of this study is to emphasize the architecture of events in the miniatures of the Persian painter Kemaleddin Behzad. For this purpose, it is interpreted how Behzad represents events and actions in his pictorial spaces. In this way, the forms that make up the space represented in the art of painting were analyzed through the issue of "completion" and the temporal correspondences of these spatial forms were revealed. In this sense, unfinished spatial forms were analyzed as an experiential reality, while completed and finished spatial forms constructed with the mathematical concerns of perspective were considered as instantaneous reality. With the interpretative analysis method of the study, the painters who used perspective were not emphasized. Because the Renaissance perspective has a general validity based on various mathematical and geometrical rules. Behzad, on the other hand, uses unique methods to depict

architectural spaces and structures in the context of time. This reveals that how time is attributed to space in painting plays an important role in the creation of the viewer's experience. In this context, the importance of the relationship between time and space for a full understanding of architectural spaces and structures is read through a logical comparison between Behzad's miniatures and the Renaissance perspective.

Method: In the methodology of the study, the spaces in the art of painting, which is a two-dimensional surface, were analyzed with a phenomenological approach from a single point of view, as completed and finished; or from multiple points of view, as incomplete and distorted spatial forms. In this analysis, pictorial spaces are not analyzed in a technical, historical or formal way, but through a purely phenomenological interpretation. The issue of completion was brought to the fore by Bluma Zeigarnik in her work "On Finished and Unfinished Tasks" (1938). Zeigarnik's work analyzed the mental differences between completed and unfinished events and found that unfinished tasks were more memorable. This phenomenon called the Zeigarnik Effect, showed that the human mind shows a special interest in unfinished events and tends to remember unfinished events better. The Zeigarnik Effect helps to understand the underlying complexity of miniature art better and contributes to an in-depth analysis of the meaning and impact of unfinished spatial forms in miniatures. On the other hand, a phenomenological interpretation can contribute to architectural criticism and art history, helping to read the experience of the body in architecture through miniatures. The spaces in Behzad's miniatures have the potential to simplify conceptual models of the world through representation and the creative process. For this reason, miniatures can provide visibility to the unexposed aspects of architecture. As a result, the data obtained were analyzed and interpreted. Accordingly, in the case of Behzad, Persian painting and canonical perspective were compared under the following items: time, spatial forms, reality, Audience Engagement, viewer's participation (experience) in the perspective and space, space, spatial sequence, and approach. This comparison was tabulated in the conclusion of the study.

Findings and conclusion: Experiences of space, whether in two-dimensional or multi-dimensional environments, are a reflection of time. In painting, space is presented as either an event space or a situation space. However, how is the spatial expression of time, an abstract concept, realized? This study started with the search for an answer to this question. The completion or incompletion of spatial forms is also related to time's instantaneous or experiential reality. In this context, the relationships between body, space, event and time have been analyzed to understand the time dimension of space in painting. The interaction of the body, especially the experience expressed through movement, plays an important role in this context. This movement allows us to perceive different perspectives of space. Persian miniatures are a notable example here, challenging Cartesian reality by reflecting the construction of non-physical spaces. The spaces depicted through symbols and techniques constitute the specific language of painting. This study also demonstrates that Eastern miniatures offer a different, more heterogeneous understanding of space compared to the European Renaissance. Behzad's one-dimensional conception of time leads to the expression of a simultaneous time on a two-dimensional surface. This expression serves the construction of a non-physical universe in the transformation of movement, color, form, and events. In conclusion, this study investigates how space reflects the time dimension in painting and analyses the interactions between body, space, event and time. As a result of this interaction, spatial experience occurs.

Keywords: Event architecture, Incomplete forms, Spatial representation, Perception of time, Painting art

INTRODUCTION

According to Hegel, the first reason for the emergence of art and architecture is the deficiency and inadequacy of nature. In the face of the world presented in a raw form, the body feels the need to interpret and complete nature by consciously transforming it (Whiteman, 1987: 8). Ultimately, one of the greatest characteristics of human beings is the ability to transform knowledge. In this study, the lack or inadequacy of nature is dealt with as a kind of "incompleteness", while the human's ability to transform knowledge is analyzed on an intertextual axis. "Incompleteness" here is an expression that leaves room for completion in the mental space of the body. By using art, architecture and other forms of creative expression, humans can consciously transform, complete and interpret nature. In this way, a new and improved relationship with the natural world can be established. In this sense, the body, confronted with the world, comes face to face with two different realities in the context of time: "immediate" and "experiential". Here, the body's confrontation with the natural (raw) world is like the coexistence of subject and object and is valid everywhere. In the face of a painting, the viewer, no matter how intellectual, is like the primitive man in the face of the raw world. The viewer experiences various realities in the painting in the context of space. Immediate reality refers to the external appearance of completed and finished forms and objects. These forms exist in a moment frozen in time in which they are constructed and completed. Renaissance perspective is associated with this concept of instantaneous reality. During the Renaissance, artists and architects focused on creating precise and accurate

representations of the world. This emphasis on precise representation reflects the idea of instantaneous reality in which completed forms and objects exist in a frozen moment.

On the other hand, the body's subjective experience when interacting with the world is called "experiential reality". This type of reality is shaped by the perceptions, emotions and memories of the individual and, unlike immediate reality, is not fixed in time. Experiential reality can constantly change depending on the individual's experience. Both immediate reality and experiential reality explain the relationship between body and space. While immediate reality provides a fixed reference point for the body to interact with, experiential reality captures the dynamic and shifting nature of the body's experience. Regarding the experiential reality of spatial forms, Ernst Diez states that incomplete basic forms are not confined to a single moment, but retain their simultaneity over time:

> Like a rectangle with rounded corners, every structure that combines two basic forms or stretches one form and over-emphasises it with another deformation is a simultaneous form. The interweaving of linear features and the discontinuity of line, the emphasis on colour, the unity of interior and exterior with the unfolding of objects from their folds, or the spiral rhythm are simultaneous forms. (Diez, 1937: 185)

Ernst Diez's idea of "simultaneous forms" suggests that forms are dynamic and fluid, containing more than one basic form or deformation rather than being frozen in a single moment. Diez states that factors such as the interweaving of linear features, the discontinuity of lines, the emphasis on color and the unity of inside and outside emphasize the dynamic nature of structures. According to Diez, the concept of simultaneous form emphasizes that buildings are not static but dynamic and fluid, constantly changing and developing over time. The interweaving of linear features and the discontinuity of the line create a sense of movement and flow, while the emphasis on color emphasizes the vitality and mobility of the structures. The unity of interior and exterior space created by the unfolding of objects through their curves can create a sense of continuity between different parts of the buildings. Any building can be considered a simultaneous form, combining two or more basic forms or over-emphasizing one form with another deformation. This concept emphasizes that structures do not fit into a predetermined mold but are constantly changing and evolving.

On the other hand, when the human body comes together with space, the lack of time in space is compensated. This means that movement and time begin to exist in this structure as soon as the human body steps into space. Merleau-Ponty's following statement is explanatory here:

> When I walk around my house without any conversation, I immediately know that walking towards the bathroom means passing close to the bedroom, or that looking out of the window requires the fireplace to be to my left. This small world is repositioned according to thousands of coordinates at every moment of movement or perception. (Marleau-Ponty, 2013: 131)

Ponty's statement can be interpreted as understanding how time is integrated into the relationship between the human body and space. The movement of the human body in space compensates for time in space, creating a dynamic and ever-changing experience. The body's experience of space includes visual perception and all senses and emotions. This shows that the body is not only a passive observer of space but also an active participant in its construction and interpretation. The ability to transform and reconstruct the incomplete space in the human mind with each new perspective creates an incomplete representation of space constantly evolving and adapting to the body's movements. Thus, the relationship between body and space can be seen as reciprocal in which the body molds the environment around it and, at the same time, is molded by it. This understanding has undeniable implications for the design of spaces and the built environment, as it suggests that the experience of space is not static but dynamic and constantly evolving, closely linked to the movement and perception of the human body. To summarize all these statements together;

- The human body completes or even transforms situations or events with its interpretation in its own mental space.
- In the same way, the forms of representational spaces, if incomplete, are completed by the viewer of the space. The incompleteness here leaves room for completion in the field of mental construction. On the contrary, if these forms are represented as completed, they leave no room for mental construction.

- In the art of painting, the body as a figure is an apparatus that mobilizes space that shapes space as a space of space; the instantaneous construction of space is according to the movement of the body. This situation also gives a message to the practice of architecture.

In light of these statements, several methods have been used to reveal the message that architecture will receive from the representation of space in painting. First of all, an intertextual analysis is required to interpret based on phenomenology.

METHOD

In an interdisciplinary method, this study analyzed an event space in the non-architectural discipline of painting in order to better understand the process of representation of space in the context of event architecture. This analysis focused on Persian miniatures and analyzed a work by Kemaleddin Behzad, the leading representative of this art form. The main reason for this approach is to understand how Behzad perceived space and how he expressed it in his works. The methodology of the study consists of a phenomenological interpretation rather than a formal, technical or historical analysis.

In the process of this interpretation, a comparative analysis of two paintings with Renaissance perspectival concerns was conducted in order to better understand Behzad. This comparative analysis, focusing on the transformation of the event represented in the painting into visual narrative forms, emphasized the idea of reading and interpreting the event architecture in the painting as a text. This method is based on Julia Kristeva's theory of intertextuality, which deals with the relationship between language and thought in literary texts (Bulut, 2018: 3). In Büyükçam and Zorlu's (2018) study, the idea of reading the antecedent and successor interactions of the concept of space from an intertextual perspective is expressed and the idea of intertextuality is expressed to reconstruct architecture in this way. According to the research, this approach enables the discovery of the relations of buildings built or to be built in different times, cultures and spaces with other buildings (Büyükçam & Zorlu, 2018: 489). Therefore, in this study, the textual relationship between spaces in the same discipline was focused on spaces of representation from different perspectives. *Transformation,* using concepts such as *interpretation* and *completion* the pattern of intertextuality in the field of architecture was reshaped in the context of this study. Considering that architecture is also considered as a text, the concept of text was handled as an *information message* in different disciplines and practices (Büyükçam & Zorlu, 2018: 487). Therefore, texts or messages are transformed and reproduced to be read by a perceiving (viewer) body.

The main emphasis of this study is to explain that different realities emerge for the viewer when the same subject is handled with different methods and techniques in the art of painting. This is directly related to how the painter perceives the concept of time. In this case, completed forms represent a frozen instantaneous reality in the work, while incomplete and distorted spatial forms represent an experiential reality. In this context, Behzad represents an experiential reality by painting the event space from different angles to make the viewer experience an event.

FINDINGS

Immediate Reality: Renaissance Perspective

It is argued that the emergence of the concept of "perspective" in Renaissance Italy was not only a mathematical and objective development but also influenced by cultural, social and historical factors that shaped the way space was perceived and represented. With the advent of the Renaissance, a new strategy for the organization and representation of space was developed using linear perspective based on Euclidean geometry. The perspective, which was discovered in Renaissance Italy and gave a new direction to the art of painting, has a geometric structure and is called "Linear Perspective". In this perspective, space and objects in space are represented with a three-dimensional expression on a two-dimensional surface according to only one point of view. First, the Italian architect Brunelleschi made the mathematical perspective of space in Renaissance painting. Alberti, on the other hand, laid the theoretical foundation of the Renaissance perspective and described various mathematical and technical models of linear perspective in 1435. Brunelleschi made

great efforts to take into account the vanishing point, the calculation of mathematical regular reductions in distance and direction, and the position of the viewer (Latif & Haider, 2016: 74).

Perspective theory, when considered in the context of event architecture, emerges with completed forms that represent immediate reality. For example, in Figure 1, the Renaissance perspective is used to represent a complex event in the Torah and Qur'an. The painting depicts the seduction of Joseph by Zulaykha, the wife of the Egyptian governor Potiphar (Genesis, 39:12; Qur'an, 12:23-24). Here, through the use of depth, floor joints, the position of the bed and other spatial expressions, both artists are able to create a sense of instant drama in the scene. In the context of instantaneous reality, the representation of time, space, event and action of the Renaissance perspective is tried to be explained through this image.

Figure 1. Antonio Tempesta, *Joseph Flees Potiphars's wife,* 1590s, Etching on paper, 58x67mm, Museum of Fine Arts, Budapest
Figure 2. Jean François de Troy, *Joseph and Potiphar's wife,* 1737, Oil on canvas, 81.3x64.8cm, Philadelphia Museum of Art

The Joseph story informs the religious and cultural narratives of many ancient traditions. According to the story, Joseph, after many unfortunate events, eventually works as a helper (or slave) for an influential family in Egypt and gains the trust of his close circle. But his master's wife Zulaykha wants to be with Joseph. The story is seen as a set of values for the journey of faith and combines the visual with the sexual (Shaw, 2019: 223). A key element of both paintings in Figure 1 is the immediate use of time. These paintings are clearly structured as a closed system and from one point of view. Although the figures in the paintings are clearly in motion, the moment depicted is frozen in time, giving the viewer a single, isolated moment in the story. The linear perspective technique here limits the artist's ability to express the emotion and intensity of the event and negatively affects the viewer's ability to understand the before or after visually. Viewers want to know the story of how the figures got there or how they got to the bedroom.

The viewer who wants to read an event narrative as a visual text intends to witness the event's integrity by completing the event in their consciousness. This requires the viewer to relate to the work of art beyond the visual image's one-sided presentation and include it in the event. The viewer can even make a judgment and pass a verdict in their own inner space, which shows that the work of art has the potential to evoke a subjective and personal reaction in the viewer. However, in Image 1, the representation of space is understood only as a momentary reality and does not give an idea about the totality of the event. This situation can be likened to stopping any frame of a movie and having an idea about the whole movie through this frame. The meaning of a single sequence is only possible in relation to the whole movie, its movement and the interrelation of its elements. Similarly, everything in nature and the environment is interrelated and in constant motion. Therefore, the meaning of perceiving a single thing *here* and *now* is limited and requires an understanding of its relationship to other elements in its environment in order to be fully comprehended. In Figure 1, the

representation of the completed spatial forms in the linear depth perspective technique makes the event space a situation. Here, although the figures are in action, the spatial forms are finished and completed, delimiting the section of the universe in the painting and completely isolating it from the outside world.

Experiential Reality: Behzad's Miniature

In the study, this painting of Eastern culture came from Behzad's brush. The first reason for selecting Behzad's work here is that during the reign of Kemaleddin Behzad (ca. 1450-1535), the well-known painter (nakkasi) of Persian miniature art of the fifteenth and sixteenth centuries, the art of miniature painting reached its highest level, and Behzad's depictions bear all the typical characteristics of miniatures painted up to that time (Barry, 2004: 147). In Figure 2, there is an Eastern version of the same event narrative above. Space becomes more than a "place", it becomes a "topography" on which an event, action and experience takes place.
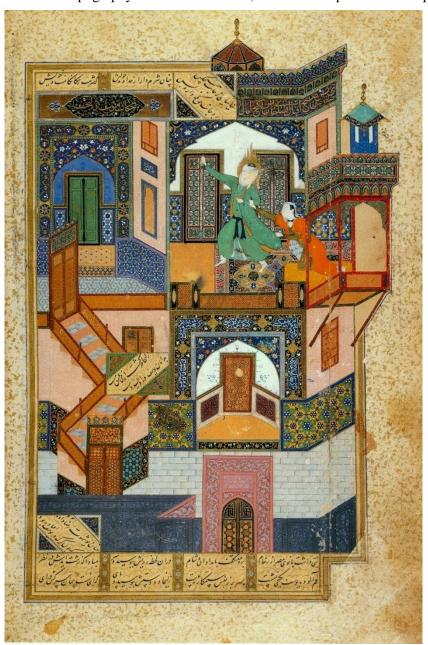

Figure 3. Kemaleddin Behzad, *Tale of Joseph and Zulaykha,* 1488, 30.5x21.6cm, National Library and Archives of Egypt, Cairo

In Behzad's miniatures, in this strategy of exploration, where architectural spaces are transformed from an objective object into an experiential reality, the important thing is to design the choreography and convey the subjective experience. However, this transfer is done through a topographical approach rather than the formal approach of architecture. In the projection of this work, topography represents the pictorial space in miniatures as a "place" formed by the unity of time and space. The concept of topography as defined by David Leatherbarrow in Topographical Stories is an important guide for this approach: Topography refers to the movement and motion of the body, the subject, on the plane, the object. The sensory experiences of the body as it moves through space reconstruct a space in memory. In other words, topography becomes a means of experiencing space and the meaning given to it (Leatherbarrow, 2015: 11).

In short, the choreography of events in Behzad's miniatures is related to topography. Because the movement of bodies depends on space. The topographic approach reveals the existence and movement of space in miniatures and the relationship between the figures and the viewer's body. Here, unlike traditional architectural approaches, topographic criticism focuses on subjective experience beyond the formal characteristics of space. With this feature, Behzad's miniatures become an experiential reality where choreographic design and the transmission of subjective experience are at the center. In the context of event architecture, this story is approached by examining the subjective experiences of the characters involved and the way they perceive and interact with the physical environment around them. In the narrative, Zulaykha is depicted as using her charm and influence to seduce Joseph, which can be understood as a kind of deliberate action aimed at manipulating Joseph's perceptions and desires. From Joseph's perspective, he is known to experience a range of emotions and bodily sensations such as fear, anxiety and a sense of physical constriction as he tries to resist Zulaykha's advances. At the same time, the architecture of Zulaykha's mansion plays an important role in shaping Joseph's experience. Many portals define the mansion. This can be seen as an example of how the physical environment can impose constraints on the body and affect the way it perceives and interacts with the world around it.

This event is broadly interpreted as a complex interplay between the deliberate actions of the characters involved and the subjective experiences that result from their interactions with each other and the physical environment. By examining the nuances of these experiences, deep visions of how the world around them shapes the mind and body can be gained. What is emphasized in this study is the narrative of Zuleykha luring Joseph from one room to another, each time bolting the doors behind her, and finally, the dialog between them in the bedroom. Behzad's miniature depicts Zuleykha falling in love with Joseph and trying to seduce him in her house. Joseph tries to escape, but the space is structured in a way that makes it difficult for him to escape. Zuleykha leads Joseph one by one into each of the seven interconnected rooms of the palace, locking the door each time. They both finally reach the last room in the center of the palace. However, according to the story, Joseph is anxious and wants to get out of that environment as soon as possible. The story goes on to say the following:

> They both ran to the door. Zulaykha tore his shirt from behind. And they came face to face with the master of the lady by the door. The mistress immediately said: "What is the punishment for the one who wants to do evil to your wife but to be thrown into a dungeon or to suffer a painful torment?" Joseph said: "She wanted to take advantage of me." And one of her relatives testified: "If his shirt is torn from the front, she is telling the truth, then he is one of the liars." (Qur'an: 12: 25-26)

Looking at Behzad's miniature in Figure 2 in general, the figures of Joseph and Zulaykha seem to be insignificant details compared to Renaissance painting. The main motif here is the architectural space where Behzad's event takes place. Behzad has, in a sense, constructed an event architecture here. The geometric arrangement of the rooms from top to bottom and the zigzag staircase in the lower left corner create a sense of deep perspective, an important element of the Renaissance. It is also noted that each room in the miniature functions as a focal point in itself, and the placement of the doors creates a sense of balance and harmony. As Hillenbrand notes, the absence of a single focal point helps the attention to wander throughout the painting (Hillenbrand, 1992: 77).

The use of architectural elements in Behzad's miniature, such as the zigzag staircase and geometrically arranged rooms, to create a sense of depth and volume on a two-dimensional plane is a good example of how the artist used the concept of time. This painting gives an idea of the architectural elements and layout of the mansion and shows how the art of painting and architecture can intersect. Behzad's work thus provides an

example of how architecture and painting can be brought together to create a multidimensional experience. While Zulaykha's mansion is mentioned in Sa'di's Bostan, Jami's Heft Evreng gives more detailed information about the seven rooms of this mansion (Arnold, 2002: 105). This mansion has seven interconnected rooms. Zuleykha leads Joseph through each of these rooms one by one, each time locking the door behind her. Eventually, the two reach the room in the center of the mansion and the dialogue between them takes place here. Joseph manages to leave the room without touching Zulaykha, who wants to hug him (Hagedorn, 2009: 68).

As can be seen, the spaces in the walled building are connected to each other by doors, corridors and stairs. Behzad has not created a visual text with a concern for linear perspective; his main interest is to explain where the figures pass through until they reach the place where the event takes place. Behzad wanted the viewer to feel the anxiety of escaping from this place every time with the figure of Yusuf. In this miniature, the place where the event takes place has taken precedence over the figures of Yusuf and Züleyha. Because for Behzad, the main motif is the structure where the event takes place. The artist has structured a part of the mansion, which appears quite complex to the viewer, in such a way that it can be seen from inside and outside at the same time. Although the event takes place in Egypt, there are no traces of Egyptian architecture in this painting. The artist has structured this space using the local architecture of his own period and geography. This can be interpreted as an indication that Behzad, who was not indifferent to reality, went beyond presenting an architectural object and was interested in the architecture of the actual event. According to Hillenbrand, Behzad is a talented painter who knows perspective well. Nevertheless, he represented the miniature universe in a distorted way with a kind of incompleteness and simultaneous forms (Hillenbrand, 1992: 38). This is related to the painter's conceptualization of architecture, which goes beyond the typical compositional technique of miniature paintings. The representation of architecture here reveals something about what space itself means to the human mind for Behzad.

The representation of space in Behzad's paintings does not aim at a realistic depiction of the building. Instead, it is concerned with the experience of space as the body moves through different spaces. Behzad's approach to architecture can be seen as event-based rather than realistic. The building serves as a text that can be read and experienced through action. The structure in this painting is closer to an event-based representation than a realistic one. Therefore, it can be said that the artist consciously avoided depicting the structure in a realistic way. It seems that the painter was not interested in the facade-like appearance of the building from the outside or from the inside. Rather, the text that the body experiences as it moves through space is important to him, rather than the appearance of the inside or outside of the building. This approach reflects Marleau-Ponty's ideas about the repositioning of the human body in thousands of coordinates according to its movements and perceptions (2013: 131).

As seen in Figure 2, this miniature's overall composition is constructed with parallel and oblique lines. In this painting, there are many oblique lines and walls that suddenly change color, creating a chaotic and closed atmosphere. Here, the different color of each door and each oblique line creates movement as Joseph moves from one space to another. Again, each curved wall and zigzag staircase draws attention to the movement from one closed door to another. Behzad's attention to each door creates a sense of anxiety as if he is running from one corner to another in a labyrinth but cannot find an exit. This miniature can be interpreted as an innovative approach to depicting a space, closed or open. Behzad uses a structural technique that resembles a box or a form that has been opened at the folds to show the facade and the interior simultaneously. This technique creates a sense of depth and movement within the painting that draws the viewer in and encourages to explore the space. By structuring the space as a topographical place on which one moves, Behzad has not created just a completed or finished object but also an unfinished "place" that is re-experienced each time. This creates a sense of openness and possibility in the painting, as the viewer is invited to imagine and create his/her own meaning in this environment.

As emphasized in the methodology of this study, Behzad's miniatures present a kind of unfinished space that goes beyond traditional concerns of perspective. This aspect of reality is closely linked to how the artist wants to give meaning to the space. Since a completed or finished form leaves no room for completion in one's mental space, Behzad considered architecture not as a problem of objects but as a problem of completion. According to Chittik, interpretation adds another layer of meaning in Sufism: The concept of formlessness that

defies re-embodiment suggests that the unfinished and open nature of the space in the painting forces the viewer to create his/her own meaning and complete the environment with his/her own experience. This is a concept to consider when looking at the painting as it emphasizes the potential for multiple interpretations and meanings. Overall, this painting is interpreted as a masterful representation of a space that forces the viewer to explore the space and create their meaning. Behzad's innovative structural technique creates a sense of depth and movement that draws the viewer in, while the open and unfinished nature of the environment invites the viewer to imagine and complete the space in his/her own unique way (Demirel, 2017: 174).

The reproduction of an already completed form is no more than representing, as far as possible, the appearance of objects and repeating forms or styles constructed in the past. This statement can be interpreted as an argument for the importance of leaving room for interpretation and completion in the creation of art, especially when it comes to the representation of space. In order for the body to read space with all its sensory and emotional instruments, there must be room for completion in the mental space of the individual. The argument that in order to fully relate to architectural space, one must leave room for completion in the mental space of the individual points to the idea that architecture is not only a visual experience but also a sensory and emotional experience. By leaving space for interpretation and completion, the individual is expected to relate to the space on a more personal level, using his/her own tools to experience the space in a unique way. This feature of the space frees it from the fictional time limitations of other performance arts. In this case, the space is expected to create its own event architecture in one's mind each time. This suggests that space can be seen not only as a physical entity but also as a mental and emotional entity, creating its own unique events and experiences.

Another point to be noted in this painting is that the dynamism in the painting is expressed in contrasting colors. The painting can be interpreted as a masterful use of colors to create a dynamic and engaging visual experience for the viewer. The use of contrasting colors to depict different interior spaces in the painting is a particularly striking aspect of the work. The wall behind the figures of Joseph and Zulaykha in the upper right corner of the painting is depicted in bright white while the wall immediately to the left of this area is shown in a dark blue tone. The next interior space, shown below the figures, returns to white, but contrasts with the pink door that seems to slide down from the upper space. The sharp contrast between these different colors creates a strong dynamic effect on the viewer, drawing the eye from the dark blue space to the bright white space and the pink door. This effect creates a sense of movement and draws the viewer through the painting, following the diagonal line created by the staircase running through the composition. The idea of color gradations as a way to create movement and dynamism in a work of art is an idea that has been explored by other artists too, including Kandinsky (2009: 7), who likened the effect to a series of flashing lights that create a sense of movement. The use of contrasting colors in this painting serves to create a similar sense of movement, drawing the viewer's eye to different areas of the painting and creating a dynamic visual experience.

In the context of color in general, this painting is interpreted as a masterful use of color to create a dynamic and engaging visual experience for the viewer. The use of contrasting colors to depict different interior spaces creates a sense of movement, drawing the viewer's eye into the painting, while the diagonal line created by the staircase serves as a strong visual anchor for the composition. The diagonal walls in the painting draw attention from one door to another, while the changing colors contribute to this sense of movement and flow. This creates an experience for the viewer that mimics the feeling of navigating a labyrinthine structure with constant movement from one corner to another. The overall effect here is a sense of chaos, but not in a negative sense; on the contrary, the chaotic atmosphere adds to the experience and enhances a general sense of discovery for the viewer as well as the figures.

CONCLUSION

In the context of art, the meaning of a work is not predetermined or static but rather constructed through the interaction between the work of art and the viewer. The viewer's interpretive process influences and shapes the meaning of a painting or an architectural environment. This interaction involves the viewer's interpretation of the work, which is influenced by their experiences, beliefs and cultural background. By appealing to the mental and emotional world of the viewer, the work of art can carry different layers of meaning. Therefore,

the concept of the "death of the author" emerges as a valid concept in the fields of painting and architecture, where the viewer plays an influential role in the completion of the work of art. The observations made in this study about the completed forms of the pictorial space indicate that the viewer is actively involved in the completion of the work. The completed forms show the viewer that the work must be perceived and interpreted in a certain way, thus limiting the viewer on the meaning of the work. However, the spatial and formal differences and similarities between the Renaissance perspective and Behzad's miniature paintings are compared in the study. Figure 3 is a tabulation of this comparison. Its purpose is to argue for the sustainability and advantages of incomplete, inverted, multidimensional images in miniatures. This comparison emphasizes the impact of two different spatial understandings on artistic expression and the viewer's participation.

According to the chart, the Renaissance perspective reflects a dull and limited-time understanding. Artists present form and space in a completed way. Reality is represented instantaneously and from a single angle, that is, from an anthropocentric point of view. The viewers are in a passive role, merely watching the scene they see. Space is depicted as a situation space with homogeneous and hierarchical spatial arrangement. This approach is based on a Cartesian and mathematical foundation. On the other hand, Behzad's miniatures reflect a simultaneous and unlimited understanding of time. With incomplete forms, reality is treated in a more experiential dimension. They are viewed from a theocentric perspective that includes multiple points of view. Viewers play an active role and become involved in the painting. The space is depicted as a place of events and the spatial arrangement is heterogeneous. This approach is based on a phenomenological foundation.

This study has demonstrated the fundamental differences between the spatial representations of the Renaissance perspective and miniatures and their implications for the viewer's experience. While the Renaissance perspective presents space in a completed and static way, Behzad's miniatures reflect space incompletely and dynamically. The incomplete forms give viewers more opportunity to participate and make them part of the visual story. This increases the viewer's engagement with experiential reality. The phenomenological spatial understanding of Behzad's miniatures involves the viewer in the scene, allowing them to move freely through the space and look at it from different perspectives. This creates a participatory art experience that transcends the boundaries of art and allows the viewer to establish a personal connection to the artwork.

Table 1. A comparison of renaissance perspective and Behzad's miniature

Spatial Representation in 2D Plane		
Time	Dull and Limited	Simultaneous and Unlimited
Forms	Completed	Incomplete
Reality	Immediate	Experiential
Overview	Single Perspective (Anthropocentric)	Multiple (Theocentric)
Audience Engagement	Passive / Watches	Active / Involved
Space	Situation Space	Event Space
Spatial Alignment	Homogeneous and Hierarchical	Heterogeneous
Approach	Cartesian (Mathematical)	Phenomenological

The heterogeneous spatial arrangement of miniatures allows them to contain different narrative layers and symbols. This encourages the viewers to discover the meanings hidden in the painting and increases the depth of the work of art.

In conclusion, this study has shown a significant difference and diversity in the representation of space on the two-dimensional plane. The Renaissance perspective and Behzad's approach offer artistic approaches that reflect different aspects of space. The argument that incomplete forms retain continuity and become advantageous is supported by considering the participatory role of the viewer and their interaction with experiential reality.

This study has opened an important debate on the perception and representation of space, offering a new perspective on art and architecture research. By integrating different spatial understandings and perspectives into their creative processes, artists and architects can explore richer and more diverse spatial representations. In this exploratory strategy, instead of considering space only in terms of technique, style, form or history, a textual approach points to an experiential reality beyond a momentary reality. This approach points to a space where spatial forms are perceived as a continuous flow of the present, representing the past and potential future in a series of events rather than idealized moments of the past or predetermined norms. For example, Eisenman sees the approach to space as an instantaneous reality as a process of inventing an artificial past created in the present and a present without a future (Eisenman, 1984: 172). As a matter of fact, this study shows that in the miniature of Kemaleddin Behzad, the artist does not treat space as an instantaneous reality but rather sees space as a topography that gains existence and legitimacy over an event.

This idea is expressed as a visual and sensory experience of successive past and potential future moments within a present moment, using elements such as compression, expansion, tension or extension as a reflection of spatial relations. This approach gives a kind of metaphorical body to the architectural act, bringing together temporal and spatial dimensions. In this context, the reflections of the past and the future in the present moment can be read through a system of signs called sequences. This system functions as a means to explain the complexity and meaning of the present moment of influences from the past and possible future outcomes, so that the sequence of past and future time becomes a more clearly visible event within the present moment. Future work could be conducted on a wider data set, including artistic expressions of other cultures. Furthermore, studies could further deepen the relationship between art and architecture by more comprehensively examining the spatial experiences of viewers and the impact of different spatial understandings. Such research would be an important step towards understanding the central role of space in human experience and creating more effective and expressive spaces.

Authors' Contributions

There is a single author in this paper who contributed 100%.

Competing Interests

There is no potential conflict of interest.

Ethics Committee Declaration

This article does not require ethics committee approval.

REFERENCES

Arnold, T. (2002). *Painting in Islam, a study of the place of pictorial art in Muslim Culture*. Gorgias Press.

Barry, M. A. (2004). *Figurative art in medieval Islam and the riddle of Bihzad of Herat (1465-1535)*. Flammarion.

Brueggemann, W. (1982). *Genesis*. Westminster John Knox Press.

Bulut, F. (2018). 'Metinlerarasılık' kavramının kuramsal çerçevesi. *Edebi Eleştiri Dergisi*, *2*(1), 1-19.

Büyükçam, S. F., & Zorlu, T. (2018). Metinlerarasılık ve mimarlık. *Art-Sanat Dergisi*, (9), 479-493.

Demirel, E. (2017). Use-value and the question of completion. *Architecture Philosophy*, *2*(2), 169-189.

Diez, E. (1937). Simultaneity in Islamic art. *Ars Islamica*, *4*, 185-189.

Eisenman, P. (1984). The end of the classical: the end of the beginning, the end of the end. *Perspecta*, *21*, 155-173.

Hagedorn, A. (2009). *Islamic art*. Taschen.

Hillenbrand, R. (1992). The Uses of Space in Timurid Painting. *Timurid art and culture: Iran and Central Asia in the fifteenth century*, 76-102.

Kandinsky, V. (2009). *Sanatta zihinsellik üstüne* (T. Turan, Çev.). Hayalbaz Yayınları.

Latif, R., & Haider, G. (2016). Spatial geometry in Islamic art and architecture. *Islamic Heritage Architecture and Art*, *159*, 73.

Leatherbarrow, D. (2015). *Topographical stories: Studies in landscape and architecture*. University of Pennsylvania Press.

Merleau-Ponty, M., Landes, D., Carman, T., & Lefort, C. (2013). *Phenomenology of perception*. Routledge.

Shaw, W. (2019). The transgressive image. In *What is "Islamic" art?: Between religion and perception* (pp. 223-267). Cambridge University Press. www.doi.org/10.1017/9781108622967.009

Whiteman, J. (1987). On Hegel's definition of architecture. *Assemblage*, (2), 7-17.

Zeigarnik, B. (1938). On finished and unfinished tasks. In W. D. Ellis (Ed.), *A source book of Gestalt psychology* (pp. 300–314). Kegan Paul, Trench, Trubner & Company. https://doi.org/10.1037/11496-025

Figure References

Figure 1: Tempesta, A. (1590s). *Joseph Flees Potiphar's wife.* Museum of Fine Arts, Budapest. https://www.mfab.hu/artworks/joseph-flees-potiphars-wife-gen-3912/ (02.08.2021).

Figure 2: de Troy, J. F. (1737). *Joseph and Potiphar's wife.* Philadelphia Museum of Art. https://philamuseum.org/collection/object/337774 (11.09.2021).

Figure 3: Barry, M. A. (2004). *Figurative art in Medieval Islam and the riddle of Bihzad of Herat (1465-1535).* Flammarion. (p. 202). "Zulaykha's Castle." Retrieved from the original source: *Masnavi Manuscript of Sa'di of Shiraz, Bostan. Cairo, General Egyptian Book Organisation, Ms. Adab Farsi 908, fol. 52r.*

Author's Biography

Zeynel Dündar carries out studies between architecture and painting on the basis of intertextual relations. He is known for his researches focusing on architectural theories, philosophy of architecture and the concept of space together with other arts.