KORKUT ATA TÜRKİYAT ARAŞTIRMALARI DERGİSİ
Uluslararası Dil, Edebiyat, Kültür, Tarih, Sanat ve Eğitim Araştırmaları Dergisi
The Journal of International Language, Literature, Culture, History, Art and Education Research

Intertextuality of Identification: Integrating the Creative Acting System and Therme Vals

Özdeşleşmenin Metinlerarasılığı: Yaratıcı Oyunculuk Sistemi ve Therme Vals'in Entegrasyonu

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Abstract

This study establishes a theoretical connection between Konstantin Stanislavski, creator of the Creative Acting System that shaped 20th-century theater, and Peter Zumthor, architect of Therme Vals, one of the significant works of 21st-century architecture. While Stanislavski used an actor training system to integrate actors with their characters and guide them toward an inner transformation, Zumthor emphasizes the sensory and experiential relationship between the user and the space. Based on this parallelism, the research argues that architectural space can be analyzed through the "System". As a methodological framework, the Four C Creativity Model (Kaufman & Beghetto) is used to structure the interdisciplinary dialogue between theater and architecture, based on phenomenological and psychoanalytic patterns. Within the linear Text-Action-Space triad, Lacan and Merleau-Ponty are positioned under the Text category (mini-C and little-C), Stanislavski under Action (Pro-C), and Zumthor's Therme Vals under Space (Big-C). This categorization reveals how Stanislavski's philosophical and psychoanalytic foundations resonate in Zumthor's spatial design and produce intertextual meaning. The findings show that spatial experience creates a field of mutual interaction between the subject and space through body- and perception-based theoretical approaches. This process of identification leads to the production of creative spatial identity and meaning through the self and "other."

Keywords: Creative acting system, creativity, Four C model, phenomenology, Therme Vals.

Öz

Bu çalışma, 20. yüzyıl tiyatrosunu şekillendiren Yaratıcı Oyunculuk Sistemi'nin yaratıcısı Konstantin Stanislavski ile 21. yüzyıl mimarisinin önemli eserlerinden Therme Vals'ın mimarı Peter Zumthor arasında teorik bir bağlantı kurmaktadır. Stanislavski, oyuncuları karakterle bütünleştirmek ve içsel bir dönüşüme yönlendirmek amacıyla bir oyuncu yetiştirme yöntemi kullanırken, Zumthor ise kullanıcı ile mekân arasındaki duyusal ve deneyimsel ilişkiyi vurgulamaktadır. Bu paralelliği temel alan araştırma, mimari mekânın Yaratıcı Oyunculuk Sistemi aracılığıyla analiz edilebileceğini savunmaktadır. Metodolojik bir çerçeve olarak, tiyatro ve mimari arasındaki disiplinlerarası diyaloğu yapılandırmak amacıyla Dört C Yaratıcılık Modeli (Kaufman & Beghetto) fenomenolojik ve psikanalitik desenler temelinde kullanılmaktadır. Doğrusal Metin-Eylem-Mekân üçlüsü içinde Lacan ve Merleau-Ponty Metin kategorisi (mini-C ve little-C) altında, Stanislavski Eylem (Pro-C) altında ve Zumthor'un

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Therme Vals'ı Mekân (Big-C) altında konumlandırılmıştır. Bu kategorizasyon, Stanislavski'nin felsefi ve psikanalitik temellerinin Zumthor'un mekânsal tasarımında nasıl yankı bulduğunu ve metinlerarası anlam ürettiğini ortaya koymaktadır. Bulgular, mekânsal deneyimin, beden ve algı temelli kuramsal yaklaşımlar aracılığıyla özne ile mekân arasında karşılıklı bir etkileşim alanı oluşturduğunu göstermektedir. Bu özdeşleşme süreci, benlik ve "öteki" üzerinden ortaya çıkan yaratıcı mekânsal kimlik ve anlam üretimine katkı sağlamaktadır.

Anahtar Kelimeler: Yaratıcı oyunculuk sistemi, yaratıcılık, Dört C modeli, fenomenoloji, Therme Vals.

Introduction

1.   Scope of the Research

"The word thaëter may also bear some relation to the Greek term theoria, as employed by Plato, a word meaning theory, spectacle, and speculation". (Carney, 2006). This discourse opens up new speculative fields in the theoretical realm by addressing the origins of theatre as an art of expression through the human body (Pelister, 2023), and gestures. Like theatre, a discipline rooted in the art of expression, architecture -the art of spatial production- fundamentally relies on the human body. Therefore, when the sensations, movements, and expectations of the body in the production of space are supported by the theatre's theoretical framework, the resulting work is believed to contribute to the originality of the study and is worthy of research.

Zumthor states that he bases architecture on its reality before considering it as a work of art (Zumthor, 2006, pp. 19-41). In this study, examining the traces that Zumthor's architecture takes from art and presents like a theater stage, the principles of Konstantin Stanislavski's creative actor training system are used. The spatial perception of Therme Vals, supported by the discourses of theorists such as Jacques Lacan and Maurice Merleau-Ponty, is envisioned to contribute to developing new ways of creative thinking through Stanislavski's principles.

1.2. Research Objectives and Inquiries

Aiming to explore innovative ways of developing creative thinking beyond the traditional methods of architecture for spatial production, this study examines the transdisciplinary and interdisciplinary dimensions of the processes involved. As conservative beings, humans, especially in the face of radical change, tend to propose similar ideas by clinging to past obsessions throughout the creative process. The dilemmas inherent in these creative processes often lead to a vicious circle characterized by concepts such as similarity, relationship, and identification. Analyzing such problems, where original values are lost, and dilemmas arise, requires first of all defining and understanding them.

The main research question in this study concerns the various theoretical stages of the formation of Therme Vals. Therefore, it is important to first define the concepts from these disciplines and their contribution to spatial design:

- Can the "Four Cs Model of Creativity" by James C. Kaufman and Ronald A. Beghetto be used to analyze this study and identify ideological sources?

- Can the shared theoretical perspectives of Peter Zumthor and Konstantin Stanislavski as a method of enhancing creative thinking constitute a method of analysis for the production of Therme Vals?

- Can Therme Vals, supported by the discourses of Jacques Lacan and Maurice Merleau-Ponty, create a paradigmatic context with Stanislavski through the Four C model?

Another aim of this study is to emphasize the relationship of Therme Vals' performative and sensorial approach with different disciplines and to reveal the mutual influence of these fields. This study will emphasize the artistic and psychological aspects of architecture through various disciplines. The future implications of the association of the studied architectural theory with various disciplines and the positive development of the transfer of knowledge to practical design will be emphasized.

1.3. Thesis of the Research: Four C Model of Creativity

According to the thesis of this study, the creative design criteria of Peter Zumthor and one of his most important works, Therme Vals, bear traces of the creativity of Konstantin Stanislavski, Jacques Lacan, and Maurice Merlaeu-Ponty. The Four C Model of Creativity, developed by James C. Kaufman and Ronald A. Beghetto, emphasizes that creativity is not limited to artistic or scientific breakthroughs and that individuals can be creative at any level.

According to James C. Kaufman and Ronald A. Beghetto's 2009 article "Beyond Big and Little: The Four C Model of Creativity", the Four C model can be explained as follows (Kaufman & Beghetto, 2009):

1. mini-C Creativity: It is the process in which the individual's personal creation processes and innovations are made meaningful and therefore include personal development processes.

2. little-C Creativity: It is the process by which the individual overcomes the obstacles and dilemmas encountered in daily life, in line with the innovative solutions they produce instantly. It can be defined as an ordinary creation phase.

3. Pro-C Creativity: Professional-level creativity for a specific discipline. This category is based on complex and innovative solutions produced as a result of specialization and mastery in a field and developed over many years of work.

4. Big-C Creativity: This category includes creativity categorized by phenomena that have been accepted at the social level and at a level that will reach large masses, have gone down in history and have lasting effects.

According to this article, it seems appropriate to categorize Therme Vals under the Big-C model of creativity. Apart from the studies, criticisms and comments on Zumthor's Therme Vals, the fact that it has enabled the town of Vals to gain an important share in terms of tourism shows that it is also accepted by different disciplines. In this context, Konstantin Stanislavski, the creator of the creative acting system as a theater director, is classified under the Pro-C creativity model of the study. In this study, which is determined as Big-C supported by Pro-C, the construction of I-Other in psychoanalysis Jacques Lacan's Mirror Phase approach and Maurice Merlaeu-Ponty's theory of I in Otherness make important contributions as mini-C and Little-C creativity models. In this study, these two theoretical approaches support the similarity of actor-character creation in Stanislavski's creative acting system and its effect in Therme Vals is observed. The hypothesis of the study is visualized by the authors in Figure 1.
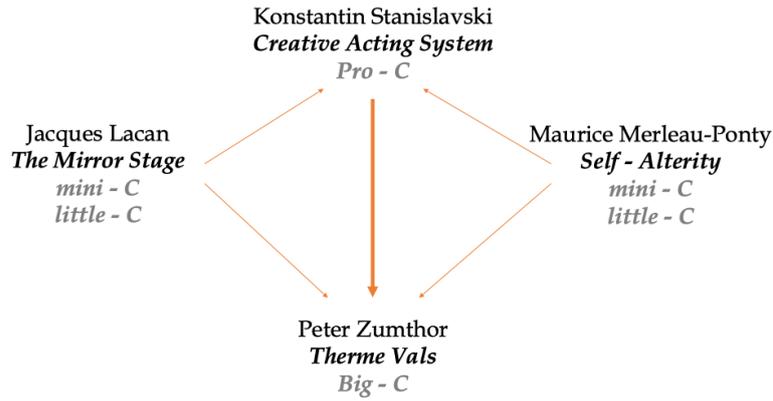
Konstantin Stanislavski
Creative Acting System
Pro - C

Jacques Lacan
The Mirror Stage
mini - C
little - C

Maurice Merleau-Ponty
Self - Alterity
mini - C
little - C

Peter Zumthor
Therme Vals
Big - C

Figure 1. Hypothesis of the study, illustrated by the author, 2025

1.4. State of Research

Architecture is the scientific articulation of art created by the creative through intertextuality. While the concept of architecture, which is also defined as the main art, is close to science in terms of producing concrete products, it carries traces from art to its structure in terms of the intertextual reading of the interaction of the abstract thought planes it produces with creativity. The beginning of defining creativity as an abstract concept dates back to the work of J. P. Guilford (Guilford, 1956). Before the concept of creativity, the concept of creation, which constitutes the concept of creativity, is considered worth explaining for the understanding of the study. From antiquity to medieval scholasticism, the concept of creation was used to refer to a divine quality independent of ideas and meanings: Lucretius' ex nihilo nihil (from nothingness comes nothingness). Since this concept represented a static view in a primitive sense, it was not related to the other concepts that nourished it. Contrary to popular belief, artistic creation has a very short history. By the modern age, the notion of "creativity" had evolved from the negated definitions of nothingness and being in Antiquity, and began to evolve towards a meaning in which its existence was sustained by the novelty between it and its predecessor (Marcos, Garofalo, & Allepuz Pedreño, 2024). The association of the concept of creativity with artistic practice first began in the 18th century through Kazimierz Tatarkiewicz and continued until the 19th century (Tatarkiewicz, 2015).

In the 20th century, the concept of creativity was freed from the domination of art and began to be reconsidered in relation to all human activities. So much so that Heidegger cannot consider man apart from creativity, and crowns in man the hegemonic quality that comes from God and is attributed to art: "Man is condemned to creativity" (Tatarkiewicz, 2015, p. 296). Because creativity is the field of interaction between the individual's ability, process and the impact of the product on its environment through the product/creation (space for us). However, the possibility of the product always emerging in a creative language is completely random, which is an important assumption due to the nature of the product (Austin et al., 2012). Therefore, the creation must involve functional innovation and the creative measurement mechanism of the product is the label of perceivability within the social context. In creative disciplines, there is often a need for innovation that builds on what has gone before; even the most creative individuals owe their creativity to those who preceded them (Ricouer, 2003).

Although the fact that creativity is an abstract concept supports a common acceptance among academic stakeholders, the measurement methods developed by researchers such as Guilford and E. Paul Torrance open the measurable side of personal

creativity to a discussion (e.g., Torrance Tests of Creative Thinking - TTCT). Torrance's creativity encompasses processes such as the capacity to find gaps in thoughts/operations, to generate a variety of solutions to problems, to develop new ideas, and to make new connections between ideas (Torrance, 1966). In addition, it should be noted that we know far less about creativity and its measurement than we would like to know (Kaufman J. C., 2012).

"Architecture is the art of the creative, because it is based on the discovery (as a result of creative research) and realization (materialization) of new 'forms' -so-called external types- and new high-quality combinations...; it is an expression of the degree of mastery of matter...; its delivery... requires life and at the same time gives life, ... satisfies the spiritual life of man, his needs with a beautiful and aesthetic appeal" (Ingarden, 2013).

The directions of the architect's creative development are based on knowledge-analytical, scientific-theoretical, structural-technological, compositional-artistic, environmental, socio-economic, etc., while the architectural design process is a complex synthesis of "sensory creativity" and "conceptual creativity" (Kokorina, 2022).

2. Materials and Methods

2.1. Research Materials

The study focuses on the Therme Vals of Peter Zumthor, who defines architecture with artistic elements and states that he realizes his designs with images from film and theater scenes. James C. Kaufman and Ronald A. Beghetto's 4C model was used in this study, which aims to uncover traces of art in the spatial design of Therme Vals (Kaufman & Beghetto, 2009).

The Method of Physical Actions (1934-1938), defined as the actor training system of Konstantin Stanislavski, the theater director who left his mark on the 20th century and is still talked about today, and its 13 principles are associated with the design criteria of Therme Vals in this study. Theorists such as Jacques Lacan and Maurice Merleau-Ponty produce some common or complementary discourses in architecture, which Zumthor associates with the concept of Atmosphere (Zumthor, 2006a). Creativity should not only be evaluated in terms of individual and internal processes, but also contextualized creativity with an external, for example, environmental perspective (Kozbelt, 2011). One of the most minimal and sensuous architects of the architectural community, Peter Zumthor's spatial analyses in the Therme Vals Bath are deconstructed, and a reading is developed through the method created.

2.2 Analysis of Materials

In theatre, the text is written and finalized. Actions are brought to life by the actor's body under the guidance of the director, who serves as the creator of the space, and these actions exist within a given space. Similarly, architects construct their architectural practice through a combination of texts and actions, shaping spaces accordingly. The occasional overlap and divergence between these two disciplines enable creativity in space production to serve as a driving force, exploring uncharted areas and fostering the development of new discourses. Stephen Atkins suggests that the actor's spine is derived from the text, the muscles that mobilize it from the action, and the skin that covers it from the space, and thus from the staging of the character (Atkins, 2022). In this study, the triadic coding of Text - Action - Space is established as a linear reading model where these two disciplines overlap.

In summary, the first pillar of the text-action-space trilogy involves classifying the potentials of space based on the philosophies of Lacan and Merleau-Ponty. The second

pillar deconstructs the 'Creative Acting System' and delineates the range of identification where Action is formed by the Text and where Space is shaped by Action. The third pillar addresses the re-problematization of the subject, establishing a new creative interdiscursive framework through the spatial analysis of a case study (Figure 2).

Figure 2. Methodology of work: text-action-space trilogy, illustrated by the author, 2025

The adaptation of the 4-C model within the scope of this study was realized as follows:

2.2.1. "Ego" Construction and "Self-Alterity" as mini-C and little-C

In Jacques Lacan's text "The Mirror Phase as the Constituent of the I Function" in "Art and Theory 1900-2000 Anthology of Changing Ideas" written by Charles Harrison and Paul Wood, the concept of the subject is based on the idea of a homogeneous Self (Harrison & Wood, 1992). For this, the self-perception of 6-18 month old infants initiates "identification" for the transformation that the subject undergoes when it adopts the Image through the "Mirror Phase" trace created by Lacan. While the dialectic of the identification of the self with the other objectifies the subject, Symbolism is also exhibited in a way that is not yet capable of using language. Similarly, in Maurice Merleau-Ponty's "Phénoménologie de la Perception" (Phenomenology of Perception) published in 1945, the concept of intersubjectivity is mentioned to relate body and perception. Since the concept of Self-Alterity refers to the process of understanding oneself through the presence of others, intersubjectivity is also created on the basis of intertextual discourse (Merleau-Ponty, 1945). For both, the incompleteness of the subject points to the articulation of the actor-character formation, to the creative process itself. Therefore, the concepts of Ego Construction and Self-Alterity will be evaluated in the mini-C and Little-C categories as they are important discourses that an actor utilizes in character creation.

2.2.2. The Method of Physical Actions (1934-1938) as Pro-C:

Konstantin Stanislavski's System, known as the Method of Physical Actions, which he developed between 1934-38, consists of 13 main principles (Stanislavski, 2007):

- Units and Objectives
- Through line of Actions and the Superobjective
- Analysis of Text through Action

- Truth, Belief and the 'Magic If'

- Imagination

- Subtext

- Motivation

- Concentration

- Relaxation

- Communion

- Adaptation

- Tempo-Rhythm

- The Physical Apparatus

Jacques Lacan's psychoanalytic theory is basically an approach that explores the meaning and cause of human behavior and mental processes. Psychoanalysis emphasizes the importance of the unconscious and analyzes behavior through techniques such as free association. It is known that Lacanian psychoanalysis was analyzed by Konstantin Stanislavski and utilized by him in his "System" of techniques for character creation for the actor. The Lacanian method of psychoanalysis, which he created by reinterpreting Sigmund Freud's theory of psychoanalysis and developing his model of psychoanalysis, became a method in Stanislavski's character creation (Stanislavski, 1949; Homer, 2005). Similarly, Merleau-Ponty's dependent relationship between "self" and "other" and Stanislavski's "System" of interdependence between 'actor' and "character" will be evaluated in the Pro-C category.

2.2.3. Therme Vals as Big-C:

Therme Vals, whose design started in 1996, has been in the world of architecture for nearly 30 years (Zumthor, 2006b). Although its place in the history of architecture is interpreted and experienced as a minimal and sensuous design, the materialist perspective that led to this creation has been highly criticized. Since the users of the space reproduce it with their experiences and this production is discussed in literature, architecture, and even tourism, the study will be evaluated in the Big-C category.

3. Results

3.1. Lacan's 'ego' construction and Merleau-Ponty's 'self-alterity' as mini-C ve little-C

3.1.1. Lacan's 'ego' construction

For Lacan, the construction of the "ego" begins with "the mirror stage". This work, the result of 13 years of work, was presented again in 1949 at the 16th Congress of the International Psychoanalytical Association (IPA) in Zurich in a more detailed and definitive version (Lacan, 1966). The theme of the presented text is the process by which the construction of the "ego" takes place. In the text, it is noted that as the "ego" forms, it "identifies" with a self-image, but given that this image is a reflection in a mirror, the "ego" simultaneously becomes "alienated" from itself.

Lacan, within this duality of identification and alienation, was engaged in formulating and studying the subjectivity of the "ego" from its early stages, seeking to integrate and separate it through alienation. As Lacan himself acknowledged, it is

inevitable that he was influenced by and impacted a broad range of disciplines, from experimental psychology and sociology to philosophy. Among the key contributors to this spectrum are ethologist Roger Caillois, whose work on imitation (Caillois, 1958) is notable; Russian political philosopher Alexandre Kojève, nephew of the abstract painter Wassily Kandinsky, who focused on recognition and desire (Kojeve, 1969); and the dialectical materialist psychologist Henri Wallon, known for his studies on mirroring (Wallon, 1951; Homer, 2005).

According to Lacan's phenomenology, human desire to desire. The French term "jouissance," like "desire," is the creator of the "ego" as signified by the Other. The "ego" that is "alienated" by the Other creates an unconscious state, fulfilling the desire of the Other by imagining itself. The image seen in the mirror establishes a misleading "self" for the child, marking the emergence of the first "alienation" for the human being—the child—during the mirror stage. The relationship between the mirror stage and Gestalt theory, as discussed by Lacan, begins precisely with this misleading vision and the "self" that becomes fragmented as it simultaneously integrates. All the limbs imagined in the mirror are visible, albeit illusory—including the eyes, which cannot see themselves while seeing—and they integrate their physical, biological, and even psychological aspects to form a Gestalt (Sloterdijk, 1988). Gestalt "*(...) is pregnant with the mappings that will unite the ego with the model onto which one projects oneself, with the phantoms that dominate it, and with the automaton that enables the world one constructs to be realized in a vague relation* (Lacan, 1966)."

3.1.2. Merleau-Ponty's 'self-alterity'

Merleau-Ponty asserts that "*Perception is a dialectical relationship between the world and us: it is what reveals the world to us and at the same time discloses to us that we are in the world.*" This demonstrates his view of human existence as fundamentally mental and bodily (Merleau-Ponty, 1982).

In his exploration of the mind-body dualism, he emphasizes the body more than Gestalt theorists; we perceive through our bodies, and the body is our means of entering the world. Moreover, the perceived is intrinsically paradoxical: it only exists when perceived by someone (Merleau-Ponty, 1945). The perception possessed by the world is also possessed by the world itself. Ponty explains this assertion with the statement, "The pre-existing Logos is the world itself." (Merleau-Ponty, 1945). "*The first vision, the first contact, the first pleasure, there is initiation that is, not the positing of a contact, but the opening of a dimension that can never again be closed, the establishment of a level in terms of which every other experience will henceforth be situated* (Direk, 2003)." Merleau-Ponty, who discusses that the initial form of perception is not an endpoint but rather a new beginning, asserts that this process continues to exist as long as experience persists. He suggests that even across different experiences and time frames, perceptions are retrieved from the subconscious and reidentified, leading to a cyclical process that opens up new dimensions and subjects the individual to an infinite loop (Mullen, 2016).

Merleau-Ponty's philosophy often references the "philosophy of ambiguity." This is because perception, by its very nature, resides in a domain that is inherently uncertain and ambiguous. He agrees with Gestalt theory, asserting that we always perceive the world as a figure against a background and that it is impossible to determine the direction our perception will take. Just as Gestalt figures are ambiguous, our relationship with the world is similarly indeterminate and open. There is always room for multiple interpretations; the world is fundamentally open to us, and we are open to the world. Merleau-Ponty's Gestalt formation and Lacan's Mirror Stage are assessed on the same plane. Gestalt psychology, as an empiricist theory, is formed through perceptual consciousness and the integration of

abstract sensory data. In phenomenology, this can be explained by the dialectical relationship between the world and the self. Gestalt is a retrospective and dialectical framework that seeks to regain a lost whole or a whole that never existed.

The body, encompassing the senses, limbs, cognition, and freedom, is a whole; everything is interconnected, like a gestalt. According to Merleau-Ponty, the phenomenon of "phantom limbs" following surgery is an expression of our existence and our state of being in the world. Even if a limb is amputated, the body will not cease to experience the world—perception, filled with many possibilities, will continue despite the loss. I have consciousness of the world through my body, and I have consciousness of my body through the world. "The mystery of the eyes is that they not only see but can also see themselves seeing," a statement by Peter Sloterdijk, highlights the awareness of the process of perception while the eyes perceive the external world (Sloterdijk, 1988). Both Merleau-Ponty and Stanislavski understood how reciprocation between 'self' and 'other(s)', or subject and object(s)[2] embellishes the precious and fleeting moments within any relationship, and how the interdependency of self and other is a primary conduit to authentic communication (Mullen, 2016, pp. 790-791).

3.2. Creative Acting System (Stanislavski's System) as Pro-C

Valgeirsdottir and Onarheim (2017) defined creativity training as *"a pre-defined and structured program consisting of one or multiple sessions, with the main purpose of increasing the creativity of one or multiple participants."* (Valgeirsdottir & Onarheim, 2017). Born in the 19th-century and leaving his mark on the 20th- century and beyond, the theater theorist Konstantin Stanislavski's "Creative Acting System", which is constantly refreshing itself and open to change with the aim of training actors, proposes creativity as the main concept. Stanislavski, who started acting at the age of 14, developed this new understanding of acting, which was caught between romanticism and naturalism at the time, and is categorized as Pro-C in the study. Stanislavski is considered worthy of being in this category since he interpreted the philosophy that questions the basis of human behavior with creativity, and brought naturalism to the forefront during character creation and systematizing and professionalizing it.

William Shakespeare, like his predecessors, recognized the challenges in transitioning from a Romantic approach to acting to Naturalism. However, unlike them, he identified this as a lack of "method," which guided him in maturing his work. By the 20th-century, the Creative Acting System, which would leave an indelible mark on theatre, had taken its place on the historical stage and remains relevant today, continuing to inspire new research (Brestoff, 1995).

The reforms in actor training that led to Stanislavski's famous 'inner technique', the 'inner truth' was opened for the first time with the psychological depth of the actors in the play The Seagull (Sawoski, 2010). Although *The Seagull* was not a major success at its 1898 premiere, it was already being discussed behind the scenes as a pivotal turning point. This journey, which began with *The Seagull*, marked Stanislavski's initial systematic work as both a director and an actor. By 1906, Stanislavski had begun to explore, termed the "Grammar of Acting" through the use of internal-psychological principles, later known as the Method of Psychological Actions. After 1917, he systematized creativity by incorporating outer-physical principles, referred to as the Method of Physical Actions (Stanislavski, 1949). According to Stanislavski, the "Method of Identification" involves the actor creating a character with the help of an internal-psychological technique. This method of Psychological Actions moves from emotion to action, while the outer-physical technique, known as the Method of Physical Actions, moves from action to emotion.

As a theatre artist, theorist, and director, Stanislavski engaged in a long-term process of analysis to comprise and enhance his "System". In his System, Stanislavski approaches character creation as a physiological process, similar to neurophysiological learning theory. As is well known, human behavior exists through the vitality of the psycho-physical process (Godin & Thomson, 2020). This is analogous to how the actor in Stanislavski's theatre contributes to vitality by embodying the character spiritually. Consequently, some theorists' comment on the emergence of the System are as follows: Moore explains the System by stating that the actor no longer uses their emotions to activate their muscles but instead use their muscles to access their emotion (Moore, 1984). Whyman similarly states, "There is no thought without expression, and expression is the beginning of muscular movement... Just as 'I cry because I am sad,' it is also true to say, 'I am sad because I cry.' This approach can be based on the James-Lange theory. The spiritual and the physical-muscular occur in the same process, as a single operation" (Whyman, 2008). In this context, it can be said that they refer to the performative existence of building a character. Şener adds: "The actor starts from abstract realities with their imagination and creates inner images without ever departing from them... While creating these images in their imagination, the actor incorporates themselves into the reality of the character, creating a controlled role-self... This experience enables the character to be portrayed in a way that the audience can understand. The actor will also convey this essence to the audience. This is a conscious effort and requires the collaboration of the heart and mind. To achieve such a level of creative acting, Stanislavski applied a unique training method. The foundation of the Stanislavski method lies in the sciences of neurophysiology and psychology, particularly Pavlov's findings (Şener, 2000)."

The scientific, aesthetic and moral values formulated for the Creative Acting System benefit not only actors but also dramaturgs, critics and academics working on this subject (Göldere, 2010). It can be said that these discourses, which can form an interdisciplinary or transdisciplinary range for all areas where creativity contributes, can be used as a method for other current studies.

This transformational relation between the theory of the Self and the theory of the Self in Otherness emerges in the relationship between the actor and the play character in the theater, as well as in a similar expression in the relation between the experiencer of the space and the space itself. The technique proposed for the production process of emotions in the play character is subdivided into subheadings (Stanislavski, 1989):

Units and Objectives: In each scene, the actor embraces a character's goal and strives for an engaging, action-oriented performance.

Through line of Actions and the Superobjective: To maintain the coherence of the character's role, a Superobjective unites all minor goals, ensuring a logical progression of actions.

Analysis of Text through Action: Before character development, the text is initially examined, followed by an exploration of the actor's psycho-physical responses within the character's actions.

Truth, Belief, and the 'Magic If': In constructing a character, he emphasized the importance of believable stage reality through the 'Magic If' technique, allowing the audience to engage imaginatively.

Imagination: Beyond technical skills, an actor must possess the creative vision necessary for character portrayal. Imagination is crucial for achieving theatrical authenticity and delivering a compelling performance.

Subtext: Imagination is utilized to reveal the underlying meaning and hidden layers of the play. The actor conveys these nuances through body language, vocal intonation, and movement.

Motivation: Essential to psychological realism, motivation stems from the subconscious driving force that propels the character's actions.

Concentration: The 'circles of concentration' technique, developed to help actors sustain focus on stage, ensures a balanced engagement of both intellect and emotion.

Relaxation: While muscle tension can hinder emotional expression, excessive relaxation may lead to a loss of control. For artistic fluidity, a conscious, controlled equilibrium of muscular engagement is required.

Communion: The direct interaction between characters in a play fosters an indirect connection with the audience. A genuine connection between stage partners enhances audience engagement.

Adaptation: The ability to adjust helps the character overcome emotional or physical limitations, effectively conveying the subtext.

Tempo-Rhythm: The pacing and rhythm of actions create a link between the actor's internal experiences and their external physical expression in character portrayal.

The Physical Apparatus: An actor translates internal emotions into a performance through physical tools—body and voice. These instruments must function coherently, reinforcing the Superobjective and maintaining logical consistency.

In the process of identification, an architect with design experience can, like an actor in the process of creation, fall back on individual visualization. In individual visualization, the architect enters into a dialogue with the work he is designing, assimilating it and integrating himself into each different space of the design as a new self — much like an actor building a character. This intense relationship established between the individual and their creation can be expressed through Rollo May's concept of "encounter." According to May, at the core of the creative process lies an existential encounter between the creator and their work. (May, 1975). In his 1961 book "Synectics: The Development of Creative Capacity"," William J.J. Gordon developed the concept of "synectics" (analogical thinking) as a method of creative thinking. This concept is comparable to role-playing (Gordon, 1961). However, the role is not limited to a single character, a situation, an event or a spatial context. To evaluate all elements of a problem in their respective contexts, one must adapt to this variability and assimilate the environment thoroughly while building the character. This technique, used to enhance creativity, has similarities with the analogous traces found in the Creative Acting System of Konstantin Stanislavski, a modern theatre theorist active between the 19th- and 20th- centuries.

3.3. Therme Vals (Zumthor's architecture) as Big - C

Therme Vals, built in 1996 by Peter Zumthor in the village of Vals in the Swiss Alps, is categorized as Big-C in this study due to its integration of sensory experiences and the consensus of its ability to stimulate the senses in exploration. This work, widely visited by the public, is deemed worthy of this category due to its creative interpretation of philosophy and the activation of the senses it facilitates. Peter Zumthor's imagery, through the associations of memory and the 'atmosphere' of the natural world, is continually recreated by the subject with each experience of the space. According to Christian Norberg-Schulz, the concept of 'atmosphere' represents the embodiment of Genius Loci in architecture (Norberg-Schulz, 1980). Zumthor likens architecture to the human body,

discussing how all the parts that make up a body and the conditions that give rise to them are interconnected, a concept that is similarly required in the creation of architectural space. In contrast to Schulz, Zumthor's atmosphere includes not only these relationships but also the mental and sensory perceptions within them. This atmosphere, where body and architecture intertwine, transcends the boundaries between subject and object, resulting in both conceptual and tangible indicators of the fusion of touch with architectural space. The "point of identification" where the boundaries between subject and object dissolve is, as Martin Heidegger describes, the transformation of a being from an "object" seen at a distance into a "thing" within the reach of touch (Heidegger, 1971). Gieselmann-Ungers and Conrads explained the bodily journey of architecture as follows: "Zumthor's search for meaning is seen in his direct and/or indirect incorporation of the texts of Edmund Husserl, Maurice Merlau Ponty and their predecessors into his design, which is a phenomenological approach. Husserl's effort to reach the "essence" of existence and Ponty's 'existentialist' discourses described by Spatial "things" are induced in Zumthor Space. The state of integration and wholeness with the space is similar to the "method of identification", a staging technique developed by the 20-th century theater theorist Konstantin Stanislavski with a discourse similar to traditional theater. Zumthor's identification with the Space and the user of that Space is reminiscent of Stanislavski's identification of the actor's self first with the character of the play and then with the audience. So much so that, like a theater director, he first breaks down the Text and then, through the Actions on the actor produced by it, he reproduces the play and thus the play Space. Considering that the state of being both the experiencer and the experienced finds its counterpart in identification as the three discourses of Ponty's perceptual belief, Zumthor's Spatial production can be called the end product of this process. This triad can be paired as "the Space itself, the one who sees the Space, and the relations of the one who sees the Space with other seers" in the context of "the visible world, the one who sees it, and the relations of the one who sees it with other seers" (Merleau-Ponty, 1964). Space exists in the body of another. The subject who experiences it encloses the Space together with the "O-other[1]s" who see it. Every 'thing' surrounding the space is its production parts. So much so that these parts participate in production in a dialectical unity while creating the space. The Four C model is tabulated in Figure 3 in the context of the study.

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[1] Lacan has two 'O-others'. While the 'other' with a lowercase letter refers to the one who is like us, the 'Other' with a capital letter is not like us, it is based on the superiority of a power/perpetrator that constitutes the subject and is at the same time radically alien to it.
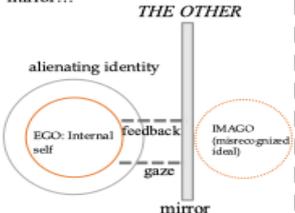
TEXT *mini - C and Little - C*	ACTION *PRO - C*	SPACE *BIG - C*
classification	deconstruction	synthesis
EGO CONSTRUCTION Jacques Lacan's '' the mirror stage'': ..."E G O"... o r ..."I M A G O"...	**STANISLAVSKY'S ''SYSTEM''** **Units and Objectives** Actor pursues the character's goal with engaging actions.	**ZUMTHOR'S ''ARCHITECTURE''** ...the perceptual world immanent to perceive space itself as phenomenal body captures the vital meaning...
..."before it's objectified by dialectic of identification with the other"...	**Through line of Actions and the Superobjective** Superobjective aligns goals for coherent character actions.	
...the beginning of identification "the mirror stage":	**Analysis of Text through Action** Textual analysis and actor psychophysical responses.	...emulating stone, water, sun and nature, and with local expansions, the pattern and texture of the material is emphasized...
... realizing the baby's itself and in unity itself & its image on the mirror...	**Truth, Belief and the 'Magic If'** "Magic If" technique creates believable stage reality.	...ID experiencing the space and all the physical and perceptual stimuli in the space creating a presence in the space: mass effect of light, drinking mountain water in a copper pot...
THE OTHER	**Imagination** Creative vision and imagination ensure authentic performance.	
alienating identity	**Subtext** Imagination reveals hidden meanings through body language, vocal intonation, and movement.	...the semantic unity of the space with the subject inside and outside...
EGO: Internal self / feedback / IMAGO (misrecognized ideal) / gaze / mirror	**Motivation** Motivation arises from subconscious forces driving a character's actions.	ZUMTHOR'S ALTERITY ...the mixing of wet footprints in space of self-alterity...
ALTERITY THEORY Maurice Merleau-Ponty's body: ..."b o d y s c h e m a"... o r ..."p o s t u r a l s c h e m a"...	**Concentration** The 'Circles of concentration' technique balances intellect, and emotion focus.	...the state of being an experiencer with self-alterity, which starts immanently beforehand, starts to mix with space at the level of transcendental alterity...
..."embodied alterity"... ..."self-alterity"... ..."gestalt theory"...	**Relaxation** Controlled muscle engagement balances emotional expression and artistic fluidity.	
...the state of deriving alterity from ID with the idea of "self-alterity" even if ID is of inner of the subject...	**Communion** Character interactions create authentic connections, enhancing audience engagement.	..."self-alterity" starts and turns into space with coming into existence in an'other', embodiment-alterity...
...the state of opening to the world with alterity's body and the idea of "embodied alterity" ID is objectified as an object, it is state ID experiences outer state in the inner state...	**Adaptation** Adjustment helps characters overcome limitations, and convey subtext effectively.	...identification with the place begins with the "alterity" of one's own "self".
	Tempo-Rhythm Pacing and rhythm connect internal experiences with external expression.	...the rust stain formed at the point where the space meets the stone, water, chrome mixer battery is the place where the "embodiment alterity" and the "self-alterity" occupy the space together...
	The Physical Apparatus Body and voice translate emotions, reinforcing Superobjective and consistency.	

Figure 3. Triology of text-action-space, illustrated by the author, 2025

4. Discussion

The following analysis is based on the four fundamental concepts of Lacanian psychoanalysis, which are known to have inspired the Actor Training System (Stanislavski, 1989):

- The Unconscious: Repressed emotions continue to exist in the unconscious as long as they are not revealed and psychologically transform the subject (Zizek, 1992). In the Creative Acting System, this transformation is structured around the principle of the creation of the unconscious. Therefore, the unconscious gains validity with the existence of the "Other" and in this sense, Imagination and Adaptation, which take place in the discourses of actor character construction, are parallel in this sense.

- Repetition: In psychoanalysis, traumatic neuroses are addressed through repetition, through flashbacks. This supports the principles of Truth, Belief, and the 'Magic If' and Analysis of Text through Action (Caballero, 2019; Lacan, 2004).

- Transference: Lacan distinguishes the concept of transference from the concept of repetition and explains it in terms of the unconscious and desire. Based on his own

experiences, Stanislavski developed forms of transference/effect based on this concept for character creation. Transference or the transmission of the character to the audience through the actor's body; Subtext, The Physical Apparatus, Tempo-Rhythm.

- The Other: The subject completes itself with the Other, and the Other reveals the missing aspects of the subject. In the theater, the Other represents the holistic view of the actor's character creation (Erol, 2022). In general terms, Units and Objectives, Through line of Actions, and the Superobjective, Communion, and Adaptation define the holistic effect for a common purpose in the theater.

Merleau-Ponty views the human relationship with the world from a broader perspective than Stanislavski, considering it a phenomenological tool experienced through the "body" (Pelister, 2023). In contrast, Stanislavski focuses individually on the patterns and performances in the internal and external connections of acting (Mullen, 2016). In this context, is the actor's body or the character's body more sensitive to being performed? Merleau-Ponty's theory of self-alterity and Lacan's theory of self-construction contribute to the study in the mini-C and Little-C categories in this sense.

Therme Vals, with its use of gneiss stone both in the interior and exterior, reflects the idea of a "Self in the Other," creating a singular unity where my self and the other outside of me are the two faces of the same phenomenon (Figure 4). To perceive the space itself as a phenomenal body, the immanent perceptual world captures meaning and dominates the transcendental world as well.

Figure 4. Images from Therme Vals' South East Elevation and external space, photographed by the author, 2019.

All physical stimuli within the space, in conjunction with the space itself, form a semantic existence, enveloping the subject experiencing the space. It is necessary to state that the footprints in the space encounter each other through "self and other" via the space itself. Similarly, the rust stains that emerge from the interaction of the space with chrome materials and water over time represent the trace left behind by the self passing through the space and the shared area occupied with the other (Figure 5).

Figure 5. Images from Therme Vals' indoor swimming pool surroundings and the internal circulation area, photographed by the author, 2019

5. Conclusion

Both the theater artist and the psychiatrist share common ground in their professions, which require understanding people and analyzing human behavior. The relationship between the self and the other in the construction of the self that the actor creates with the audience and the analyst creates with the client forms the technique of this creation. As can be seen, there are significant parallels between Stanislavski's character creation efforts, Lacan's subversive psychoanalytic approaches, and Merleau-Ponty's "relationship between the body and the perceptual world." The self-other interaction between the actor and the audience, and between the analyst and the client, forms the technical foundation of creation.

In line with Kaufmann and Beghetto's 4-C model, the commonality between the Stanislavski System and Peter Zumthor's spatial production is their focus on the creative process. Zumthor's sensibility-based architecture intersects with Stanislavski's identification-based approach to acting, enabling psychoanalytic and phenomenological readings of the spatial experience. In this approach, conceptualized through the example of the Therme Vals, the concepts of text, action, and space overlap with the 4-C model, presenting a multi-layered creative process. Thus, the building becomes a constantly re-created part of the city, producing different sensations and meanings in each individual.

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