FROM VISUAL ART TO FICTIONAL SPACE THROUGH THE EKPHRASIS METHOD: AN AI-SUPPORTED DESIGN PROCESS

EKFRASİS YÖNTEMİYLE GÖRSEL SANATTAN KURGUSAL MEKÂNA: YAPAY ZEKÂ DESTEKLİ BİR TASARIM SÜRECİ

Selva BAŞÇI

22

Çukurova Üniversitesi Sosyal Bilimler Enstitüsü Dergisi
Yıl: 2025 Cilt: 34 No: Özel Sayı Sayfa: 377-395
https://dergipark.org.tr/tr/pub/cusosbil

DOI: 10.35379/cusosbil.1679229

Geliş Recieved: **18.04.2025**
Kabul Accepted: **11.07.2025**

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Selva BAŞÇI [2]

Keywords:
Fictional Space,
Visual Art,
Ekphrasis,
Artificial Intelligence,
Design

Anahtar Kelimeler:
Kurgusal Mekân,
Görsel Sanat,
Ekfrasis,
Yapay Zekâ,
Tasarım.

ABSTRACT

This study aims to examine fictional space designs inspired by works of art through the method of ekphrasis and artificial intelligence (AI) tools. Within the scope of the research, artworks from different periods and artistic movements were selected; students analyzed these works in terms of their conceptual, sensory, and formal aspects and developed spatial scenarios using the method of ekphrasis. The resulting spatial scenarios were provided as input to artificial intelligence tools, and fictional space designs were created based on these texts. The implementation process was carried out with third-year students from the Department of Interior Architecture and Environmental Design at Istanbul Gedik University. The findings reveal that when the reference artworks were analyzed in terms of composition, theme, content, historical context, symbolism, and formal elements, these components significantly influence the decisions related to the form, function, color, material, and texture of the resulting fictional spaces. Another finding of the research shows that artificial intelligence tools, beyond being mere production instruments, actively contribute to the design process by enabling design students to transform their intuitive decisions into visual representations. However, although these tools introduce flexibility into the design process by offering alternative production possibilities during the visualization stage, it is important that their use is not limited to technical skills alone; rather, it should be supported by interdisciplinary methods such as ekphrasis, as well as by skills in contextual interpretation, conceptual analysis, and narrative construction for their effective contribution to the process. For future studies, it is recommended that the method be applied to different disciplines and implemented with larger sample groups.

ÖZ

Bu çalışma, ekfrasis yöntemi ve yapay zekâ aracılığıyla sanat eserlerinden ilham alınarak oluşturulan kurgusal mekân tasarımlarını incelemeyi amaçlamaktadır. Araştırma kapsamında farklı dönem ve sanat akımlarına ait sanat eserleri seçilmiş; öğrenciler bu eserleri kavramsal, duyusal ve biçimsel yönleriyle analiz ederek ekfrasis yöntemiyle mekânsal senaryolar üretmiştir. Elde edilen mekânsal senaryolar yapay zekâ araçlarına veri olarak sunulmuş ve bu metinlerden yola çıkarak kurgusal mekân tasarımları oluşturulmuştur. Uygulama süreci, İstanbul Gedik Üniversitesi, İç Mimarlık ve Çevre Tasarımı Bölümü'nde eğitim gören 3. sınıf öğrencileriyle yürütülmüştür. Bulgular, referans alınan sanat eserlerinin; kompozisyon, tema, içerik, tarihsel bağlam, sembolizm ve biçimsel unsurlar açısından incelendiğinde, bu unsurların ortaya çıkan kurgusal mekânların biçim, işlev, renk, malzeme ve doku kararlarını etkilediğini ortaya koymuştur. Araştırmanın bir diğer bulgusuna göre, yapay zekâ araçları yalnızca bir üretim aracı olmanın ötesinde, tasarım eğitimi alan öğrencilerin sezgisel kararlarını görsel temsillere dönüştürmelerine olanak tanıyarak tasarım sürecine aktif biçimde katkı sağlamaktadır. Ancak görselleştirme aşamasında sunduğu alternatif üretim imkânlarıyla tasarım sürecine esneklik kazandıran bu araçların, sadece teknik becerilerle sınırlı kalmayıp; ekfrasis gibi disiplinler arası yöntemlerle beslenmesi ve bağlamsal yorumlama, kavramsal analiz ve anlatı kurma becerileriyle desteklenmesi, sürece katkı sağlaması açısından önem arz etmektedir. Gelecek çalışmalar için yöntemin farklı disiplinlere uygulanması ve daha geniş örneklemlerle uygulanması önerilmektedir.

[1] This article is derived from the paper titled "Transforming Art into Space with Ekphrasis and Artificial Intelligence" presented at the 13th International Mardin Artuklu Scientific Researches Conference, January 13–15, 2025, Mardin, Turkey.

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Alıntılamak için/Cite as: Başçı S. (2025). From Visual Art To Fictional Space Through The Ekphrasis Method: An AI-Supported Design Process, Çukurova Üniversitesi Sosyal Bilimler Enstitüsü Dergisi, 34 (Özel Sayı), 377-395

INTRODUCTION

Art and design have been disciplines that have been in constant interaction in the historical process, feeding each other with their intellectual, aesthetic and sensory dimensions. The interaction between art and design has developed not only through formal similarities, but also through critical interpretation, the search for meaning-making and narrative processes. In particular visual arts, as the representation of an emotion, thought or atmosphere, offer a strong basis for inspiration in space design. Spaces designed inspired by visual artworks can reflect the aesthetic spirit of the works not only conceptually but also sensually and formally. For example, the light-shadow composition, color palette or textural structure of a painting can influence many design decisions, from the lighting setup of the space to the materials to be used in the space. In addition, the emotions evoked by the artwork can also direct the functional solutions of the space. Thus, the work of art goes beyond being just a source of inspiration in space design. It turns into a multi-layered reference that determines the function, form, use of materials, lighting decisions and the emotional character of the space.

In this context, it would be useful to consider the relationship between art and design disciplines from an interdisciplinary perspective. Interdisciplinary studies enable the development of new forms of expression both intellectually and creatively. When the subjective nature of art, which is open to interpretation, and the approach of design, which focuses on functionality and user experience, come together, conceptually, aesthetically and formally rich productions emerge. For example, the symbolism contained in a work of art can have a guiding effect on design decisions. The meanings produced through design open a space for new artistic fictions. Such dialogues expand the forms of representation by combining the sensory diversity, intellectual depth and narrative power of art with the analytic structure of design.

In recent years, technological tools—particularly artificial intelligence—have brought a new dimension to this interdisciplinary interaction. AI tools that offer capabilities such as visual analysis, pattern recognition, and text-to-image translation allow designers to reinterpret sensory content and transform abstract concepts into spatial constructs. Beyond functioning as a technical instrument, artificial intelligence also plays a role in the idea-generation phase of the design process, expanding the designer's imagination. In this context, the present study aims to reveal how fictional spaces inspired by artworks can be produced through AI-supported processes using the method of ekphrasis.

This study is significant in that it proposes an original and interdisciplinary model that integrates literary methods, artistic interpretation, and artificial intelligence into spatial design education. By transforming the ekphrasis method into a conceptual and generative design tool, it expands the boundaries of narrative-based thinking in interior architecture. Furthermore, by positioning AI not only as a technical tool but also as a creative partner, it contributes to the development of students' visualization and representational skills and offers a scalable framework adaptable to different disciplines and educational levels.

The study proposes a methodological model that integrates qualitative analysis, student-centered narrative construction, and AI-based visualization processes. The implementation process, conducted with third-year interior architecture students, focuses on the transformation of selected visual artworks into fictional spatial designs through narrative-based processes. In this context, the study investigates how the conceptual, aesthetic, and symbolic elements inspired by works of art can be translated into spatial design through narrative-based approaches and AI-assisted visualization techniques.

The scope of the study is limited to a selected group of interior architecture students at a specific academic level (third year) and to narrative productions based on a limited number of artworks. While the findings provide meaningful insights into the pedagogical value and creative potential of combining ekphrasis with AI tools, broader empirical studies are needed to generalize these results across various contexts of design education or other disciplines. Nonetheless, this methodological approach provides a foundational basis indicating that AI-supported and narrative-based design strategies can be expanded and adapted across different educational levels and interdisciplinary contexts.

CONCEPTUAL FRAMEWORK

The Relationship Between Art and Space

Art and spatial design are two distinct yet interrelated domains of creative expression. Both disciplines communicate through emotional transmission, aesthetic values, and intellectual content. Artistic productions have the capacity to draw upon the formal structures and spatial organisation of space design, while spatial design can acquire depth through the incorporation of the conceptual and sensory dimensions of art. Indeed, the risk of a design practice becoming detached from aesthetic context in the absence of artistic engagement and conversely, the potential for artistic production to lose its spatial relevance without design elements clearly illustrates the significance of this reciprocal relationship (Özsavaş Uluçay, 2017). Therefore, art and spatial design are considered as complementary and mutually enriching creative processes.

The relationship between space and art is generally approached from two perspectives. The first pertains to the presence of space as a physical context in which artworks are encountered by the viewer. The second considers space as an integral component of the artwork itself, reflecting the artist's inner world and the narrative it embodies. In the context of visual arts, this relationship can be traced back to early cave paintings and continues today in exhibition spaces, museums, and even on the surface of a canvas. In painting, space functions as a complementary element that creates a sense of depth and theatricality within the composition (Balaban, 2014). Similarly, in sculpture also a visual art form space emerges as both the setting in which the work is displayed and a three-dimensional component shaped by the artwork's internal structure and conveyed meaning (Yılmaz, 2006).

However, contemporary art approaches have moved beyond this dualistic definition. Especially in the second half of the 20th century, with the emergence of postmodern art practices, space has evolved from being merely a setting for displaying artworks or a fictional component, to becoming an intrinsic part of the artwork itself. In these approaches, space can be understood as merging with the art object, becoming a constitutive element of the artistic expression, independent of its containing or delimiting functions (Coşkun Onan, 2017; Antmen, 2008; Demirkol, 2008; Varol & Varol, 2022).

Throughout history, painting has served as a significant source of inspiration for spatial design, particularly due to its interactions with various disciplines. Beginning in the early 20th century, art movements such as Cubism, De Stijl, and the Bauhaus directly transferred the conceptual and formal approaches of painting into spatial design. During this period, the geometric language and abstract potential of painting played a decisive role in organizing, shaping, and designing space. The principles of form, color, and composition employed in painting provided powerful reference points that stimulated creative thinking within the design process, thereby fostering an interdisciplinary dialogue that contributed to the understanding and reinterpretation of spatial concepts. In this way, painting has not only functioned as a source of inspiration for spatial design but has also become an important tool that enriches design practices (Doğan, 2016).

In fictional spatial designs that are particularly nourished by interdisciplinary interactions, the presentation of narrative planes independent from physical reality enables designers to employ their imagination with greater freedom and creativity. This condition allows for the unique spatial translation of images and conceptual associations embedded within works of art. Drawing upon the narrative power of art, such design approaches facilitate the creation of spaces with considerable intellectual and aesthetic depth. At the same time, they raise important questions about how art, particularly through verbal or written expression, can contribute to the design of space.

The Concept of Ekphrasis and the Production of Fictional Space

Derived from the Greek verb phrazein, the term ekphrasis most simply means "to describe in detail" (Chaffee, 1984, p. 312). As a literary concept, ekphrasis has two principal definitions. According to the first, it refers to the in-depth description of any object within the context of ancient Greek rhetoric. The second and more definitive interpretation defines ekphrasis as "the verbal representation of visual representation" (Heffernan, 1993). This definition denotes the reproduction of a visual

object or artwork through poetic or literary expression (Ulu & Şahiner, 2010). Used as a literary technique since antiquity, ekphrasis has evolved over time from being merely descriptive to becoming a means of conveying the emotional, conceptual, and sensory effects of a work. In this regard, ekphrasis has gone beyond being a mere form of narration and has become a process of reinterpretation, production, and transformation.

As a form of representation and reproduction, the method of ekphrasis offers an effective tool in spatial design processes through its relationship with spatial representation. Functioning through the relationship between visual and verbal representation, this method finds a place within the meaning-making realm of spatial production (Asar & Faiz Büyükçam, 2023). Furthermore, by transforming the spaces described in texts into physical representations, literary narratives can be opened up to spatial experience (Şenyiğit, 2021). In this context, ekphrasis emerges as a powerful creative tool, particularly for the design of fictional spaces that are developed independently of physical reality. Fictional spaces are meaningful wholes shaped on intellectual, imaginative, and representational planes; unlike physical spaces, they do not need to be functional or bounded by specific limits.

Fictional spaces often draw from narrative sources such as art, literature, or cinema, and encompass sensory and conceptual layers. The method of ekphrasis not only describes the visual or abstract images found within these narratives but also conveys their emotional rhythm, associations, and poetic qualities, thereby generating rich content that can be transformed into design (Heffernan, 1993; Chaffee, 1984). In this way, ekphrastic texts offer a secondary plane of creation for spatial design, adding depth on both conceptual and experiential levels (Somer & Erdem, 2015). Therefore, the process of fictional space production through the ekphrasis method can be regarded not merely as a formal analysis, but also as a narrative and intellectual reconstruction.

AI-Supported Design Processes in the Production of Fictional Space

Today, the increasing use of artificial intelligence (AI) technologies in the creative fields of art and design disciplines has also begun to influence the process of space production. Models developed in recent years such as DALL·E, Midjourney, and Stable Diffusion, which generate visuals from text, offer the possibility of transforming abstract imagination into concrete formal equivalents in the design process (Li et al., 2024). In addition to text-based models, three-dimensional AI systems and parametric approaches integrated into the architectural design process contribute to the evolution of design from a drawing-based activity into a customizable, scenario-focused, and multi-layered production practice (Zhou & Wang, 2024).

The capacity of generative artificial intelligence tools operating with linguistic inputs to provide a range of atmospheric suggestions, grounded in narrative-based texts, has the potential to enhance creative exploration and alternative integration of emotional and symbolic dimensions into the design process, particularly in the context of intuitive and experience-oriented fictional space productions. When studies in the field of education are examined, it is seen that generative AI tools not only offer new tools for expressing abstract thoughts but also provide opportunities for creative exploration in the concept development process. However, for these tools to be used effectively, not only technical skills but also the ability of conceptual analysis and contextual evaluation are required (Kahraman et al., 2024).

Artificial intelligence is used especially in fictional space design processes as a tool to generate visual equivalents of abstract ideas. The premises, rules, and layers of meaning defined by the designer are interpreted through algorithms, allowing the exploration of new spatial possibilities under the guidance of the designer. The fact that fictional spaces are often undefined, representational, and experience-oriented provides a suitable ground for offering open-ended design inputs to algorithms (Bölek et al., 2023; Li et al., 2024). In this context, artificial intelligence is positioned in the fictional space design process not only as a production tool but also as a design partner that increases creative diversity and accompanies the process on an intellectual level.

LITERATURE REVIEW

In this section, the studies in the literature regarding the relationship between the concept of ekphrasis and design processes, as well as the use of AI-supported creative processes in design education, are examined. In addition, the contribution of this study to the relevant literature is addressed in line with the literature review.

Interdisciplinary Studies Conducted Using the Method of Ekphrasis

The concept of ekphrasis, considered as a tool that enables the transmission of meaning between different forms of representation, presents an important framework especially for rethinking the relationship between architecture and literature (Somer & Erdem, 2015). The mutual interaction between visual and verbal representations draws on the concept of ekphrasis in the search for alternatives to the problem of representation in architecture. In particular, Somer and Erdem (2015) discuss how ekphrasis can be used as a multi-layered tool in architectural representation through the examples of the Danteum and the Museum of Innocence.

Duygun (2023), in a study on the Danteum, emphasizes that literary texts can be transformed into architectural diagrams not only in a symbolic sense, but also within semantic and structural frameworks. Similarly, in a study conducted by Şenyiğit (2021), based on Ayn Rand's novel The Fountainhead, architecture students are guided to produce physical representations; thus, it is demonstrated that interpretive approaches such as ekphrasis and hermeneutics can be used as functional tools within design education.

Gero (2017) suggests that, in the context of design methods, ekphrasis can serve not only as a framework for inter-artistic relationships but also as a conceptual framework within the field of design itself. According to Gero, this transition created through the transfer of a concept's representation from one domain to another offers not only a diversity of expression but also an alternative model of thinking for creative production.

The Use of AI-Supported Creative Processes in Design Education

In recent years, artificial intelligence tools are used in creative design processes and especially provide new intellectual perspectives in design education. In their study, Kahraman Şekerci, Develier, and Koyuncu (2024) emphasize that these tools play an important role in helping students express their abstract ideas and that they require not only technical skills but also conceptual competence. Similarly, studies conducted with interior architecture students also present findings indicating that artificial intelligence provides both formal diversity and freedom of expression in design education (Bayrak, 2022). In their study, Bölek Tutal and Özbaşaran (2023) conduct a systematic review of AI applications in architecture and show that artificial intelligence is effectively used in areas such as architectural planning, form generation, performance analysis, and sustainability. They also emphasize that AI tools take on a supportive role in the designer's decision-making processes.

The study conducted by Li, Zhang, Du, Zhang, and Xie (2024) examines in detail how generative artificial intelligence tools are used in various stages of architectural design, such as conceptual exploration, sketching, and alternative generation. It is emphasized that these tools also provide support to the designer in producing alternatives and visualizing intuitive ideas. The study by Zhou and Wang (2024) reveals that AI-supported tools used for idea generation and personalization in interior design can produce design alternatives that are dynamically shaped by the user profile.

Studies show that most ekphrasis-based design productions are built upon the reinterpretation of existing texts; however, the majority of these studies do not combine the production process with a digital or AI-supported method. Similarly, studies on the integration of artificial intelligence into design education mostly focus on technical use cases. Yet, the effects of these tools on intuitive, experiential, or narrative-based designs are not sufficiently investigated. In this context, this study is considered to offer an original

contribution to the literature by combining the method of ekphrasis with artificial intelligence tools, proposing a new mode of thinking both in design education and in the production of fictional space.

METHOD

This study is based on observing how the referenced artworks influence the design process in fictional space designs created through the method of ekphrasis and AI-supported tools. The research aims to examine the impact of art on spatial production on formal, aesthetic, and semantic levels; in addition, it aims to evaluate the role of artificial intelligence tools in the production of fictional space within this process.

The implementation process is carried out with third-year students from the Department of Interior Architecture and Environmental Design at the Faculty of Architecture and Design, Istanbul Gedik University. The students select artworks from different periods and movements; by analyzing the formal characteristics of these works and the sensory and semantic layers they convey, they construct spatial narratives within the scope of the ekphrasis method. The spatial narratives obtained are presented as data to artificial intelligence (DALL·E, Midjourney, etc.) systems, and fictional space designs are generated based on these narratives. The detailed flow of the implementation process is presented in the table (Table 1).

During the analysis phase of the artwork, the selections of "concept," "color," and "texture" for the ekphrastic texts to be generated based on the artwork were made by the students without the assistance of artificial intelligence.

The function of the space and the narrative structure within the spatial scenarios were defined by the students. However, in narrative-based stages such as constructing the semantic coherence of the scenarios, support from artificial intelligence was utilized. The design parameters related to the production of fictional spaces were determined by the students, and AI tools were employed solely as supportive instruments during the visualization phase.

Throughout the implementation process, the influence of the artwork on the function, formal decisions, atmosphere, and material use of the designed space was observed, and the students' designs were analyzed within this context. This methodological framework aims to demonstrate how ekphrasis can be utilized not only as a literary form of description but also as a conceptual and creative design tool in the production of fictional spaces; and how artificial intelligence technologies function as part of an interdisciplinary methodological proposal within this process.

RESEARCH FINDINGS

This section presents the student projects developed using the method of ekphrasis and artificial intelligence tools. Subsequently, these works are analyzed in terms of how the sensory and formal characteristics of the referenced artwork influenced the design of the fictional spaces. While constructing their spatial narratives inspired by the reference artwork through the ekphrasis method, students also made specific choices regarding "concept," "color," and "texture" to contribute to the identity of the space. Below are selected examples from the design processes carried out by the students.

Table 1. The Flow of the Study

SELECTION OF ARTWORK	EKPHRASIS STUDY	FICTIONAL SPACE DESIGN
Analysis of the Artwork	**Creation of a Spatial Narrative from the Referenced Artwork**	**AI Tools Used in Visualization**
• Composition/Theme • Art historical context • Formal elements • Content and symbolism • Effect on the viewer	• Function of the space • Formal characteristics of the space • Colors used in the space • Materials and textures used in the space • Lighting elements of the space	• ChatGPT • Midjourney • DALL·E • PromeAI • Stable Diffusion

In the ekphrastic scenario developed in reference to Max Ernst's Elephant Celebes, the space was conceptualized as a "boiler room." Within the conceptual and sensory framework established between the artwork and the imagined space, the key concept of the design was identified as "mystery." Supporting this concept, the chosen color palette included "anthracite" and "grey," while the material language of the spatial atmosphere was constructed through the texture of "rough iron" (Figure 1). Based on these parameters, alternative fictional space scenarios were generated using artificial intelligence tools (Figure 2).

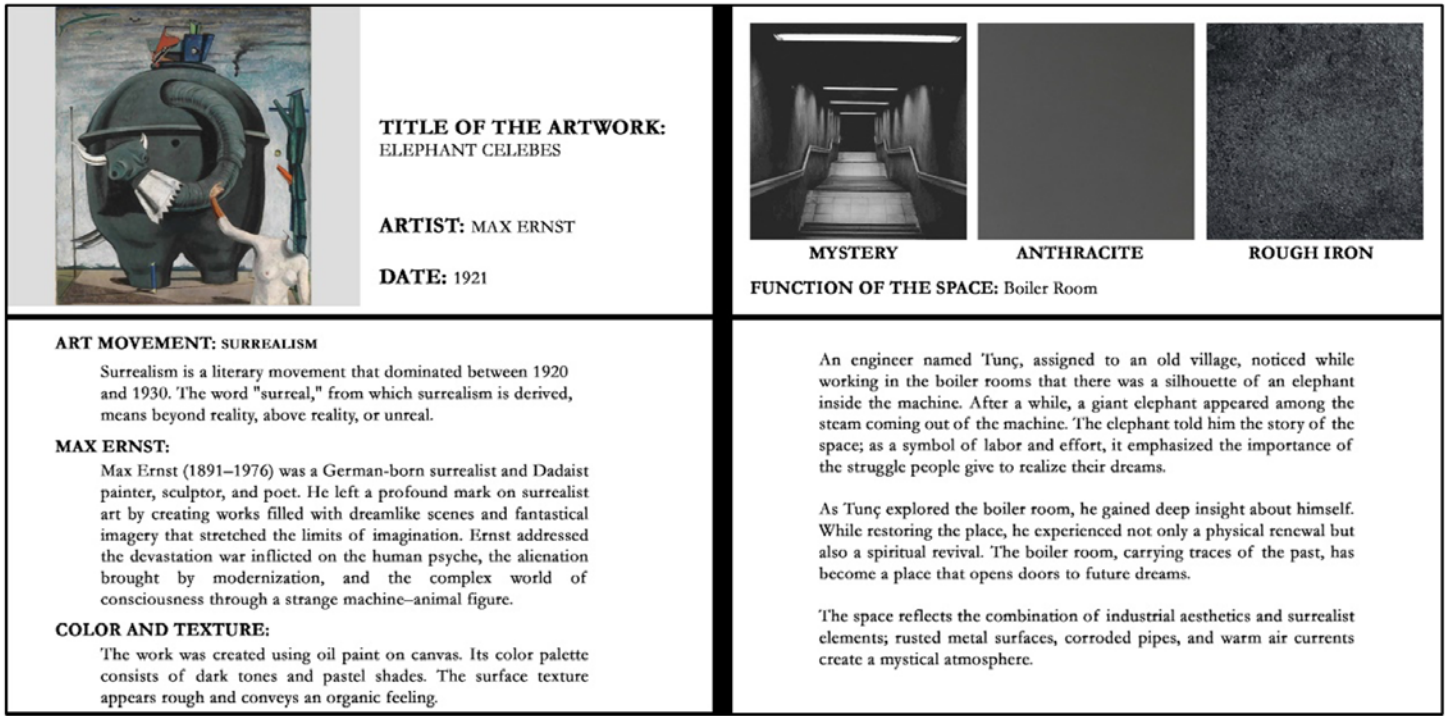


Figure 1. ***Elephant Celebes*** (Max Ernst) – Artwork Analysis and Ekphrasis Study

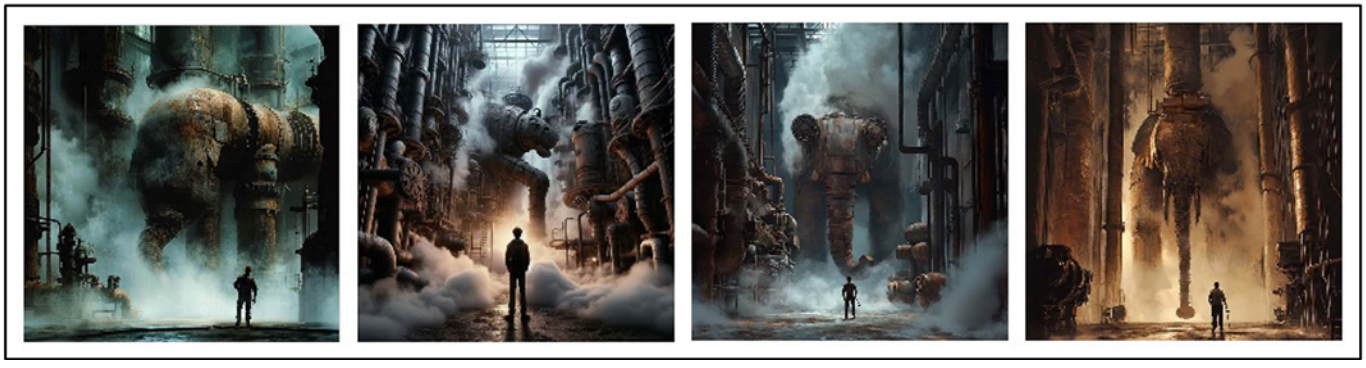


Figure 2. Fictional Space Alternatives Generated by Artificial Intelligence Inspired by ***Elephant Celebes*** (Max Ernst)

In the ekphrastic scenario inspired by Edvard Munch's The Scream, the space was conceptualized as a "dance studio." Within the conceptual and sensory framework established between the artwork and the imagined space, the key concept was defined as "wave." To support this concept, the selected color palette included "yellow, red, and blue," while the material language of the spatial atmosphere was associated with a "wooden" texture (Figure 3). Based on these parameters, alternative fictional space scenarios were generated using artificial intelligence tools (Figure 4).

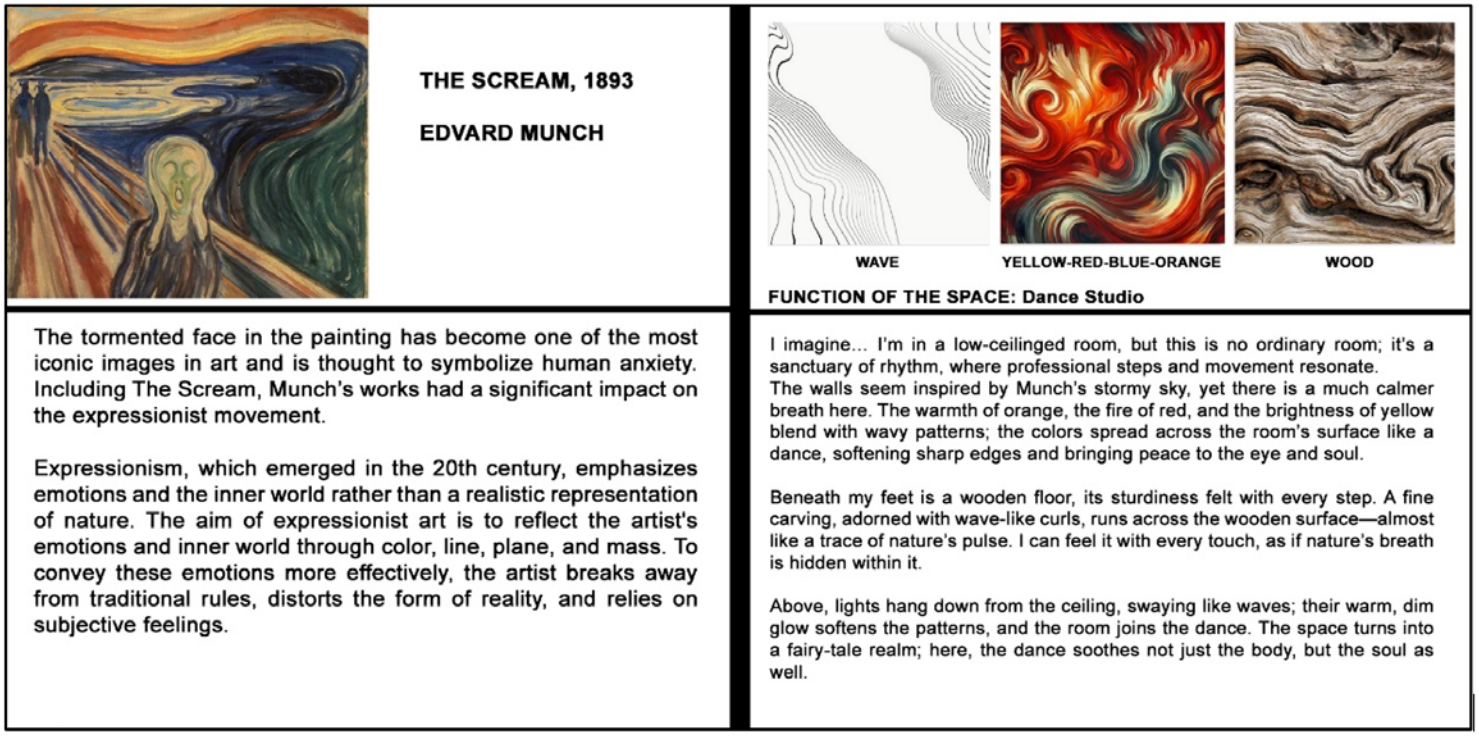


Figure 3. ***The Scream*** (Edvard Munch) – Artwork Analysis and Ekphrasis Study

Figure 4. Fictional Space Alternatives Generated by Artificial Intelligence Inspired by ***The Scream*** (Edvard Munch)

In the ekphrastic scenario inspired by Egon Schiele's Death and the Maiden, the space was conceptualized as an "abandoned room." Within the conceptual and sensory framework established between the artwork and the imagined space, the key concept was defined as "melancholy." To support this concept, the selected color was "grey," while the material language of the spatial atmosphere was associated with a "rust" texture (Figure 5). Based on these parameters, alternative fictional space scenarios were generated using artificial intelligence tools (Figure 6).

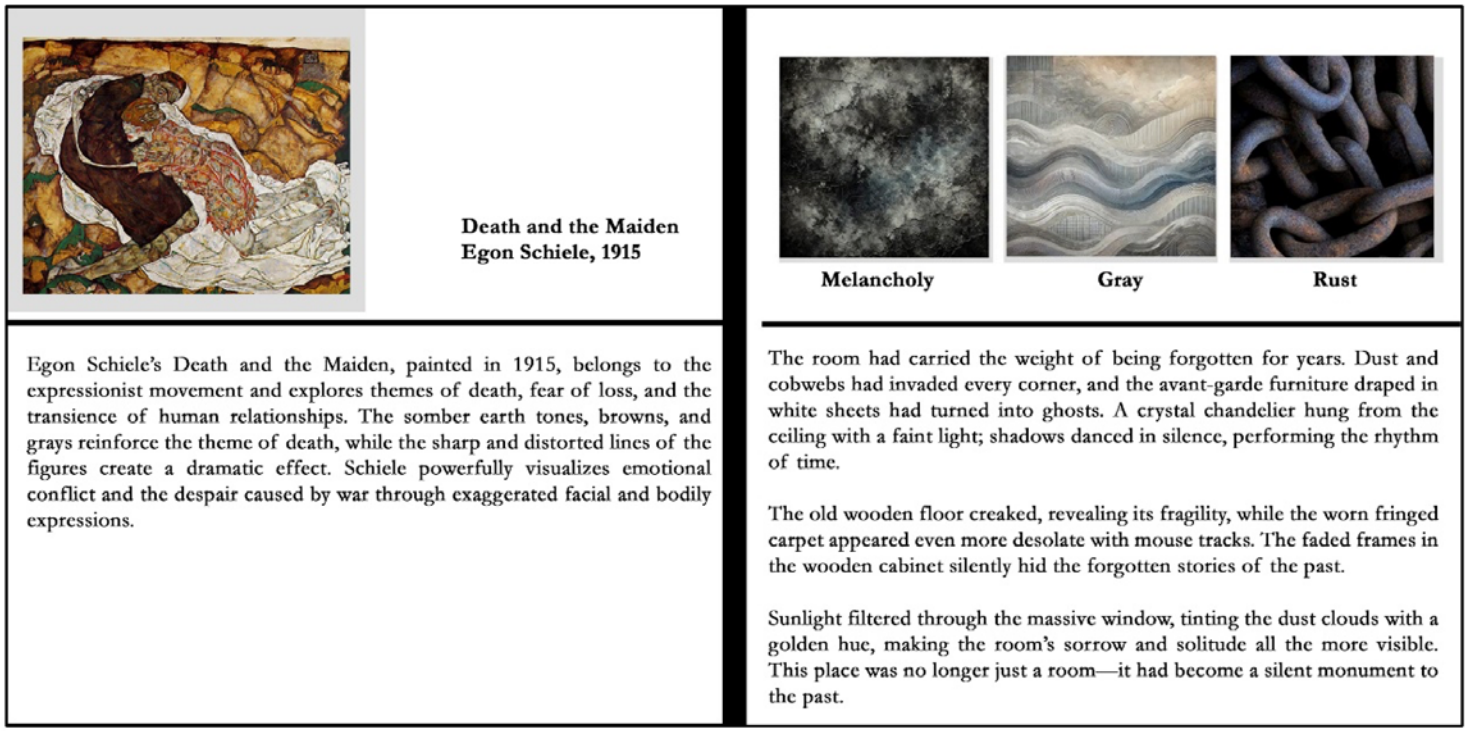


Figure 5. ***Death and the Maiden*** (Egon Schiele) – Artwork Analysis and Ekphrasis Study

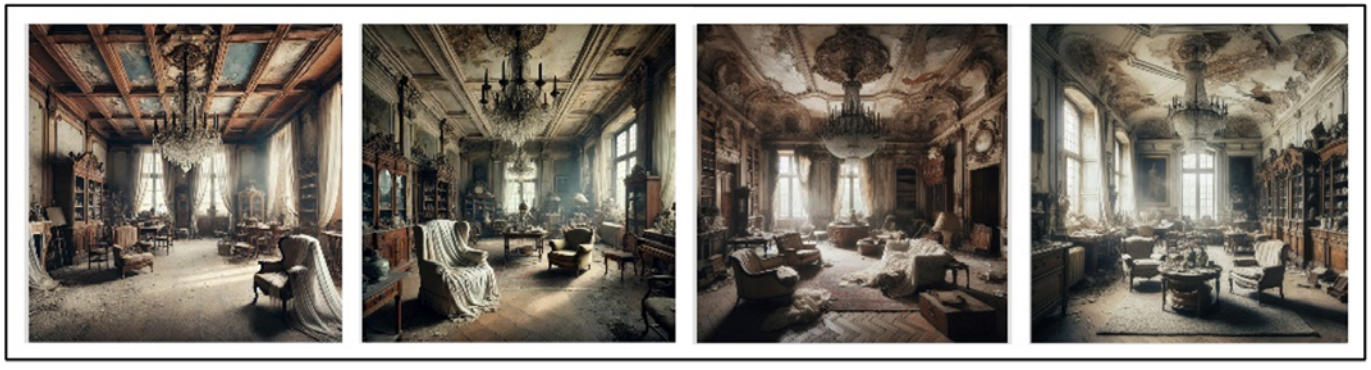


Figure 6. Fictional Space Alternatives Generated by Artificial Intelligence Inspired by ***Death and the Maiden*** (Egon Schiele)

In the ekphrastic scenario inspired by Vincent van Gogh's Starry Night, the space was conceptualized as a "digital exhibition area." Within the conceptual and sensory framework established between the artwork and the imagined space, the key concept was defined as "infinity." To support this concept, the selected colors were "midnight blue and light blue," while the material language of the spatial atmosphere was associated with a "glass" texture (Figure 7). Based on these parameters, alternative fictional space scenarios were generated using artificial intelligence tools (Figure 8).

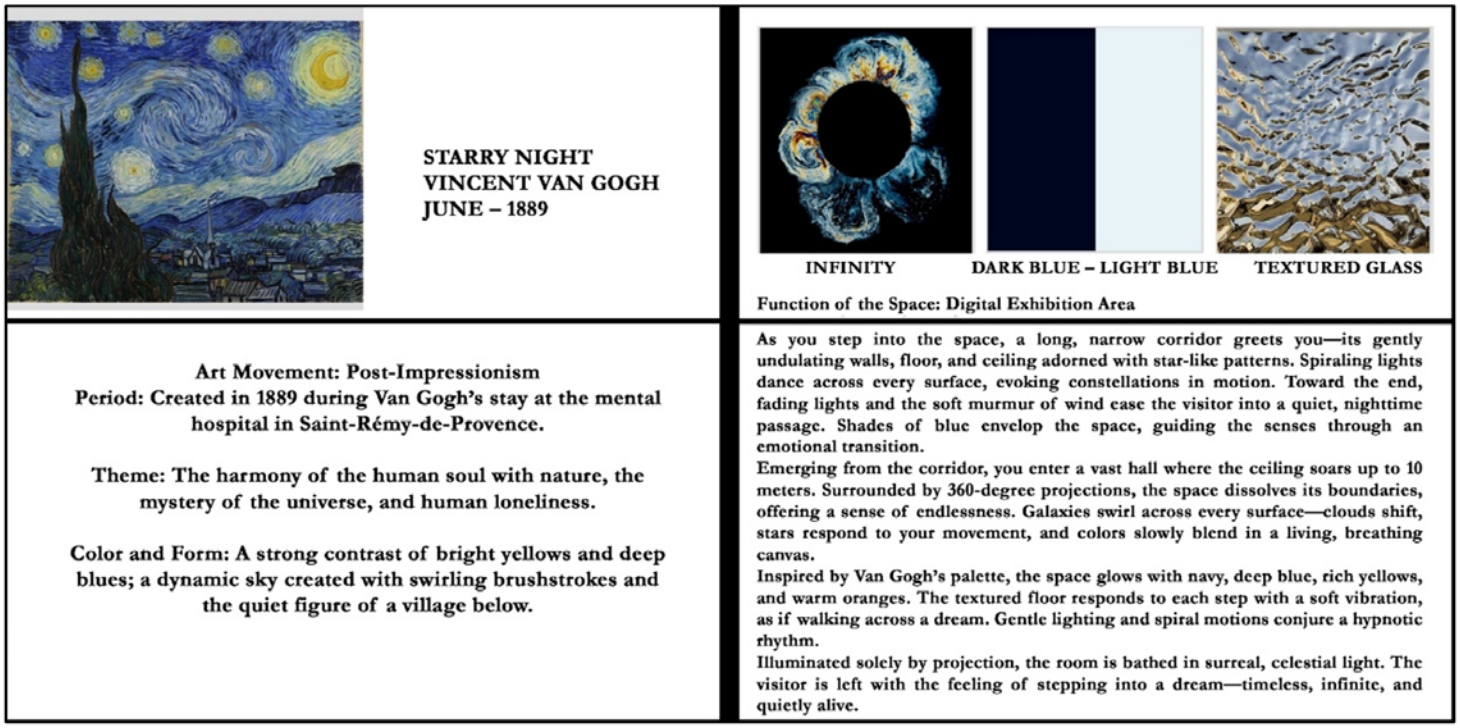


Figure 7. ***Starry Night*** (Vincent van Gogh) – Artwork Analysis and Ekphrasis Study

Figure 8. Fictional Space Alternatives Generated by Artificial Intelligence Inspired by ***Starry Night*** (Vincent van Gogh)

In the ekphrastic scenario inspired by Emil Nolde's Autumn Sea VII, the space was conceptualized as a "music workshop." Within the conceptual and sensory framework established between the artwork and the imagined space, the key concept was defined as "exuberance." To support this concept, the selected colors were "orange and yellow," while the material language of the spatial atmosphere was associated with an "embossed wood" texture (Figure 9). Based on these parameters, alternative fictional space scenarios were generated using artificial intelligence tools (Figure 10).

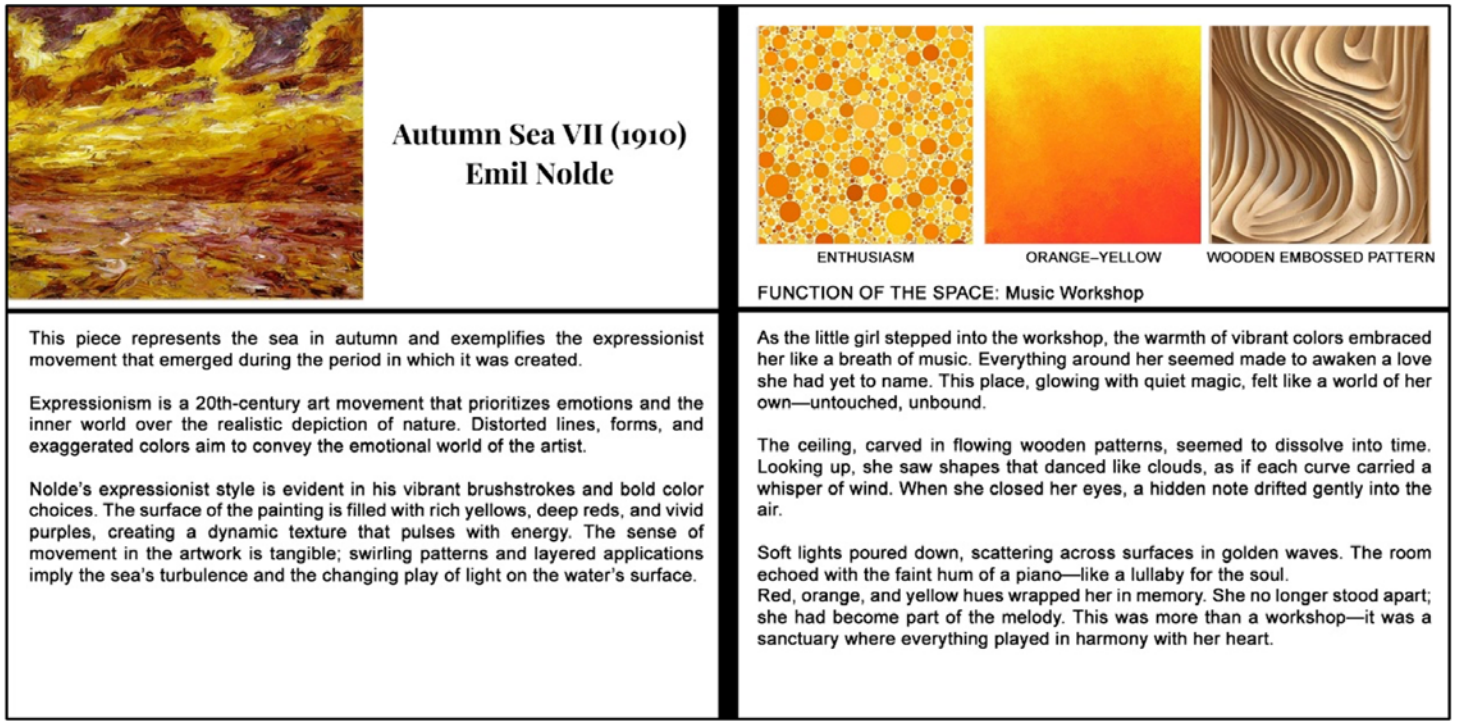


Figure 9. ***Autumn Sea VII*** (Emil Nolde) – Artwork Analysis and Ekphrasis Study

Figure 10. Fictional Space Alternatives Generated by Artificial Intelligence Inspired by ***Autumn Sea VII*** (Emil Nolde)

In the ekphrastic scenario inspired by Salvador Dalí's the Persistence of Memory, the space was conceptualized as a "prison cell." Within the conceptual and sensory framework established between the artwork and the imagined space, the key concept was defined as "pessimism." To support this concept, the selected colors were "brown, black, and grey," while the material language of the spatial atmosphere was associated with an "epoxy" texture (Figure 11). Based on these parameters, alternative fictional space scenarios were generated using artificial intelligence tools (Figure 12).

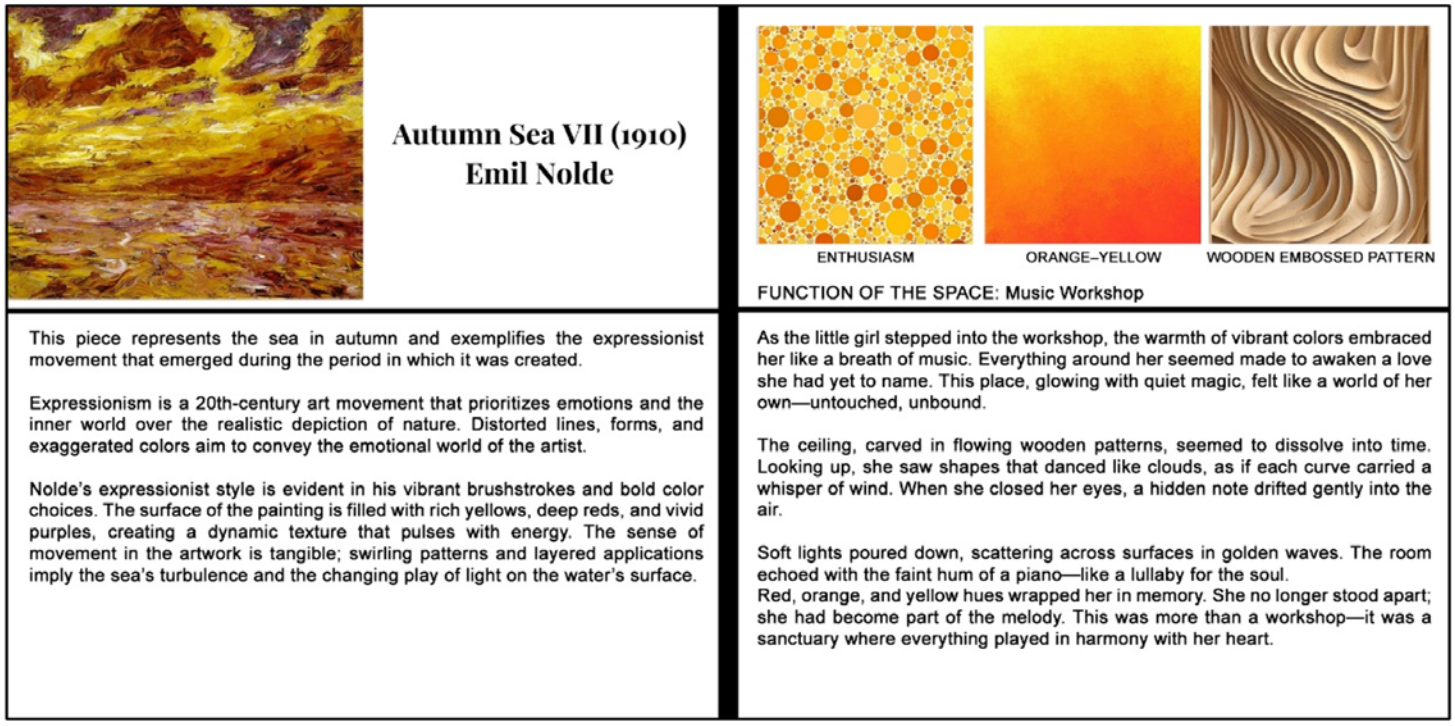


Figure 11. ***The Persistence of Memory*** (Salvador Dalí) – Artwork Analysis and Ekphrasis Study

Figure 12. Fictional Space Alternatives Generated by Artificial Intelligence Inspired by ***The Persistence of Memory*** (Salvador Dalí)

ANALYSIS OF FINDINGS

In the ekphrastic scenarios and spatial designs inspired by works of art, it is observed that the theme, content, art historical context, formal elements, symbolism, and impact of the artwork on the viewer influence the designed spaces both formally and functionally. Moreover, these conceptual, sensory, and formal characteristics of the artworks have also informed decisions regarding color, texture, material, and lighting in the fictional spaces produced.

When examining the influence of an artwork's composition and theme on fictional spatial design, it becomes evident that the theme of the artwork affects the form, color, texture, and material choices of the designed space. For instance, the theme of exuberance is represented through organic forms, warm colors, and translucent surfaces, while the theme of death is reflected through rational forms, cool tones, worn textures, and a dark atmosphere (Table 2).

Table 2. The Influence of Composition and Theme on Fictional Space Design

Theme	Artwork	Effects on Space Design	Fictional Space Design
Exuberance	 Autumn Sea VII, Emil Nolde, 1910	**Function:** Dance studio **Formal characteristics:** Organic forms **Use of color:** Orange and yellow **Material/texture use:** Wooden material, translucent surfaces **Lighting:** Natural and artificial lighting, bright spaces	
Death	 Death and the Maiden, Egon Schiele, 1915	**Function:** Abandoned house **Formal characteristics:** Rational forms **Use of color:** Brown and grey **Material/texture use:** Rusted iron, worn surfaces **Lighting:** Natural lighting, dimly lit spaces	

When examining the influence of the historical context of the artwork on fictional space design, it is evident that the artistic movements and aesthetic tendencies reflected in the artwork shape the design of the fictional spaces. For example, the Expressionist movement is represented in spatial design through organic forms, warm colors, and the use of wooden materials, while the Surrealist movement is conveyed through organic, fluid forms, cool tones, flowing surfaces, and a dramatic atmosphere (Table 3).

When examining the influence of the formal elements of the artwork on fictional space design, it is observed that fictional spaces inspired by artworks employing organic forms incorporate organic references in their formal composition, whereas spaces designed based on artworks that utilize rational forms tend to feature rational forms in their spatial configurations (Table 4).

Table 3. The Influence of Art Historical Context on Fictional Space Design

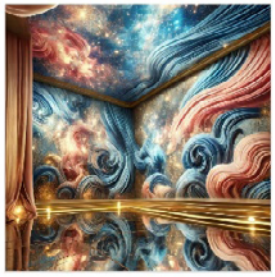
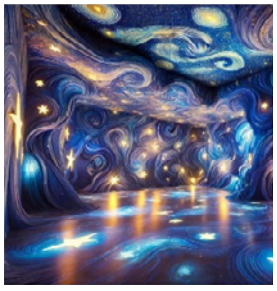
Historical Context	Artwork	Effects on Space Design	Fictional Space Design
Expressionism	 Scream, Edward Munch, 1893	**Function:** Dance studio **Formal characteristics:** Organic forms **Use of color:** Orange, yellow, and blue **Material/texture use:** Wooden material **Lighting:** Artificial lighting	
Surrealism	 Persistence of Memory, Salvador Dali, 1931	**Function:** Prison cell **Formal characteristics:** Organic, fluid forms **Use of color:** Grey and black **Material/texture use:** Epoxy **Lighting:** Natural, dramatic lighting	

Table 4. The Influence of Formal Elements on Fictional Space Design

Formal Elements	Artwork	Effects on Space Design	Fictional Space Design
Organic Forms	 The Starry Night, Van Gogh, 1889	**Function:** Digital exhibition hall **Formal characteristics:** Organic forms **Use of color:** Blue and yellow **Material/texture use:** Smooth, digital, sterile surfaces **Lighting:** Artificial lighting	
Rational Forms	 Castle and Sun, Paul Klee, 1928	**Function: Temple** **Formal characteristics:** Rational forms **Use of color:** Yellow and orange **Material/texture use:** Ancient stone texture **Lighting:** Natural lighting	

When examining the influence of symbolism in artworks on fictional space design, it is observed that in spaces inspired by artwork containing symbolic elements, these symbols shape the spaces both formally and thematically. For instance, in a fictional space inspired by an artwork featuring the image of a bird, industrial textures are combined with natural vegetation; whereas in a space inspired by an artwork depicting an elephant, a mechanized elephant figure is incorporated into the design (Table 5).

When examining the influence of an artwork's impact on the viewer in relation to fictional space design, it is observed that the emotions evoked, and the effects left on the viewer shape the spatial design both formally and conceptually. For instance, a fictional space inspired by a work that evokes a sense of pessimism in the viewer has been conceptualized as a "prison cell," whereas a space inspired by an artwork that conveys feelings of wholeness and completeness has been envisioned as a "greenhouse filled with flowers" (Table 6).

Table 5. The Influence of Symbolism on Fictional Space Design

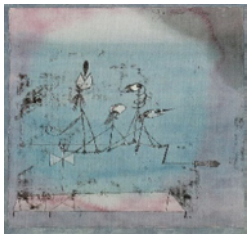
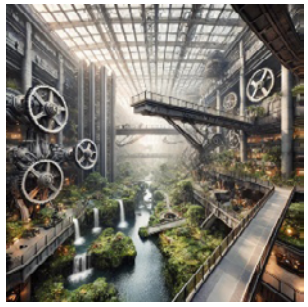
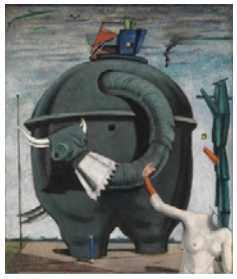
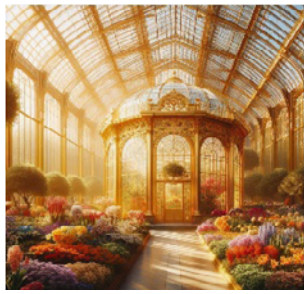
Symbolism	Artwork	Effects on Space Design	Fictional Space Design
Bird Motif	 Twitterring Machine, Paul Klee, 1922	**Function:** Exhibition space **Formal characteristics:** Explorations of form reflecting symbolism in the space **Use of color:** Blue, green, and grey **Material/texture use:** Natural plant textures and artificial industrial surfaces **Lighting:** Natural lighting, well-lit spaces	
Elephant Motif	 Elephant Celebes, Marx Ernst, 1921	**Function:** Boiler room **Formal characteristics:** Explorations of form reflecting symbolism in the space **Use of color:** Anthracite and grey **Material/texture use:** Rusted industrial metallic textures **Lighting:** Dark, misty spaces	

Table 6. The Influence of Viewer Impact on Fictional Space Design

Impact on the Viewer	Artwork	Effects on Space Design	Fictional Space Design
Pessimism	 Persistence of Memory, Salvador Dali, 1931	**Function:** Prison cell **Formal characteristics:** Organic, fluid forms **Use of color:** Grey and black **Material/texture use:** Epoxy **Lighting:** Natural, dramatic lighting	
Wholeness Completeness	 The Kiss, Gustav Klimbt, 1907	**Function:** Greenhouse **Formal characteristics:** Rational forms **Use of color:** Golden **Material/texture use:** Stained glass and wood **Lighting:** Natural lighting	

DISCUSSION AND CONCLUSION

This study presents an original implementation process that focuses on transforming spatial narratives, developed through the method of ekphrasis, into fictional space designs using artificial intelligence tools. The design process carried out by students allowed for a re-examination of the formal and conceptual relationship between art and space within an interdisciplinary framework.

The research findings demonstrate that, when examined in terms of composition, theme, historical context, formal elements, symbolism, and viewer impact, the referenced artworks significantly influenced the decisions related to form, function, color, material, texture, and lighting in the fictional spaces. The conceptual, aesthetic, and formal inputs derived from the artworks shaped the conceptual framework of the spatial scenarios, while the ekphrasis method enabled the verbal articulation of this multilayered process. The linguistic data created by the students through the ekphrasis method were translated into visual outputs using artificial intelligence tools.

In this process, artificial intelligence functioned not only as a production tool but also as an integral part of the design process, contributing to the ability of interior architecture students to translate their intuitive decisions and spatial narratives into visual representations. It was observed that AI tools added flexibility to the design process by enabling the generation of alternatives during the visualization phase. However, it is considered essential that these tools are not limited to technical capabilities alone but are instead enriched through interdisciplinary methods such as ekphrasis, and supported by contextual interpretation, conceptual analysis, and narrative-building skills in order to enhance their contribution to the design process. These findings support the existing literature suggesting that AI tools in design education function not merely as instruments for visual production, but also as tools that facilitate and enrich intellectual and conceptual processes.

Beyond these findings, the implementation process revealed that students can benefit significantly from

engaging with AI tools as part of developing their expression, presentation, and visualization skills. Artificial intelligence supports not only technical production but also contributes meaningfully to conceptual thinking, visual storytelling, and the expression of spatial ideas, particularly within the context of fictional space design. Therefore, it is recommended that AI-supported methods be gradually integrated into the curricula of interior architecture programs, starting from the first or second year, especially within courses focusing on idea development and visualization. Furthermore, interdisciplinary collaborations with related fields such as visual communication design could enhance students' abilities in narrative construction, visual expression, and storytelling techniques. These experience-based suggestions aim to promote the use of artificial intelligence not only as a technical generator but also as a conceptual design tool, supporting its broader and more meaningful integration into educational contexts.

In this context, the methodological approach presented by the study is considered significant in that it offers an interdisciplinary model for both the transformation of art-based narratives into fictional space designs and the integration of artificial intelligence tools into the creative process. To contribute more comprehensively to the relevant literature, it is recommended that the method employed in this study be further developed by other researchers, adapted to various disciplines, and applied to broader sample groups.

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