

PLEASURE IN ARCHITECTURE REVISITED:
FROM THE 1960S TO CONTEMPORARY PERSPECTIVES

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ABSTRACT

PLEASURE IN ARCHITECTURE REVISITED: FROM THE 1960S TO CONTEMPORARY PERSPECTIVES

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Architecture has been approached and produced with sensory, psychological, and aesthetic searches as well as functional and utilitarian needs and approaches while creating the built environment throughout its historical process. The discipline of architecture involves not only the creation of physical spaces following the needs and demands of societies but also an intellectual production process and an experience of space since it is also closely related to the senses and experience. This study focuses on an important concept that emerged as a result of these sensory, psychological, and aesthetic searches: the idea of architectural pleasure. Architectural pleasure has been addressed in architecture for centuries with various approaches and is influential in the design processes of architecture and the experience of the designed spaces. For this reason, to understand how the concept of pleasure concept is interpreted in architecture and to emphasize various approaches, this study examines a process from the 1960s to contemporary perspectives. In this context, the reflections on the concept of pleasure in the architectural literature are analyzed, and its conceptual framework is revealed. It also shows how the inspiring pleasure-oriented approaches that emerged in the 1960s have been and can be reconsidered in contemporary architectural theory.

Keywords: Architectural Pleasure, Architecture of Pleasure, Experience of Space, Delight

ÖZ

MİMARLIKTA HAZZI YENİDEN DÜŞÜNMEK: 1960'LARDAN ÇAĞDAŞ PERSPEKTİFLERE

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Mimarlık tarihsel süreci boyunca yapıyı çevreyi oluştururken işlevsel ve faydacı gereksinim ve yaklaşımların yanı sıra; duyuşsal, psikolojik ve estetik arayışlarla da ele alınmış ve ortaya konulmuştur. Çünkü mimarlık disiplini toplumların ihtiyaç ve talepleri doğrultusunda fiziksel mekanlar ortaya konulmasının yanı sıra entellektüel bir üretim sürecini ve mekansal bir deneyimi de içerdığı için aynı zamanda duyuşlarla ve deneyimle de yakından ilişkilidir. Bu çalışma bahsedilen bu duyuşsal, psikolojik ve estetik arayışların neticesinde ortaya çıkan fikirlerden önemli bir tanesine odaklanmaktadır; mimari haz fikri. Mimari haz fikri, çeşitli yaklaşımlarla yüzyıllardır mimarlıkta ele alınan bir konudur ve hem mimarlığın tasarım süreçlerinde ile hem de tasarlanan mekânların deneyiminde etkilidir. Bu nedenle bu kavramın mimarlıkta nasıl yorumlandığını anlamak ve bu konuya ilişkin çeşitli yaklaşımları vurgulamak adına bu çalışma 1960'lardan, çağdaş perspektiflere uzanan bir süreci incelemektedir. Bu bağlamda haz kavramının mimari literatürdeki yansımaları analiz edilmekte ve kavramsal çerçevesinin ortaya konulmakta ve 1960'larda ortaya çıkan ilham verici haz odaklı yaklaşımların çağdaş mimarlık kuramında nasıl yeniden ele alındığı ve ele alınabileceği gösterilmektedir.

Anahtar Kelimeler: Mimari Haz, Hazzın Mimarlığı, Mekânsal Deneyim, Zevk

To my family and friends,
whose support and presence have been a source of constant pleasure.

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TABLE OF CONTENTS

ABSTRACT	v
ÖZ	vi
ACKNOWLEDGMENTS	viii
TABLE OF CONTENTS	ix
LIST OF FIGURES	xi
LIST OF ABBREVIATIONS	xii
CHAPTERS	
1 INTRODUCTION	1
1.1 Definition of Scope and the Problem	2
1.2 Aim of the Study	4
1.3 Methodology and Overview of Chapters	5
2 CONCEPTUAL DEFINITION OF ARCHITECTURAL PLEASURE	9
2.1 Defining Distinctions Between the Concepts of Pleasure, Leisure, and Entertainment	10
2.2 Architectural Experience and Its Interrelations with the Concept of Pleasure	14
2.3 The Idea of Pleasure in Architecture	17
2.3.1 Definition of Architectural Pleasure and Its Modes	18
2.3.2 Literature Review of the Architectural Pleasure Concept: A Brief Historical Analysis	22
3 PLEASURE-ORIENTED APPROACHES IN THE 1960-1990 PERIOD	27
3.1 Architectural Atmosphere in Post-War Era: A Background Analysis for Changing Perspectives	29
3.1.1 Understanding the Socio-Cultural Changes and Their Effects on Architecture	31

3.1.2	New Technologies and Industrialization	35
3.2	Architectural Pleasure as a New Perspective Between 1960-1990	38
3.3	Perspectives and Case Studies Between 1960-1990	43
3.3.1	Webb: Technology and Pleasure	44
3.3.1.1	Sin Centre	45
3.3.1.2	Archigram and Monte Carlo Entertainment Centre	51
3.3.2	Koolhaas: Pleasure and Program	56
3.3.2.1	Exodus: or the Voluntary Prisoners of Architecture	58
3.3.2.2	Parc de La Villette Proposal in Relation to Delirious New York	62
3.3.3	Tschumi: Pleasure of Experience	67
3.3.3.1	The Pleasure of Architecture	69
3.3.3.2	The Manhattan Transcripts and Parc de La Villette	74
4	ECHOES OF THE IDEA OF PLEASURE: CONTEMPORARY EXAMPLES	
	81	
4.1	Key Findings on Architectural Pleasure Between 1960 and 1990	82
4.2	Contemporary Echoes: Architectural Pleasure Since 1990	84
4.2.1	Pleasure of Technology and Architecture	86
4.2.2	Pleasure and Program: Architecture of Pleasure	91
4.2.3	Pleasure of Architectural Experience	96
5	CONCLUSION	103
	REFERENCES	109

LIST OF FIGURES

FIGURES

Figure 1 Cedric Price, Fun Palace for Joan Littlewood Project, 1959–1961.....	37
Figure 2: Michael Webb, Perspective Projection of Sin Centre, 1961	47
Figure 3: Michael Webb, Sin Centre Car Ramps Perspective and Plan, 1961	49
Figure 4: Archigram, Section of Monte Carlo Entertainment Centre, 1970-71.....	53
Figure 5: Archigram, Different Layouts Provided with Kit of Parts, 1970-71	54
Figure 6: Archigram, (a) Surface and Enviro-plug (b) Features of Monte Carlo, 1970.....	55
Figure 7: Exodus or the Voluntary Prisoners of Architecture, The Strip, 1972.....	59
Figure 8: (a) Fugitives Led to Reception, (b) The Reception, (c) The Avowal, 1972	60
Figure 9: OMA, Parc de La Villette Proposal and Downtown Athletic Club, 1982.	64
Figure 10: (a) Coney Island Dreamland Plan, (b) Downtown Athletic Club Section, (c) OMA Parc de la Villette Plan	66
Figure 11: Bernard Tschumi, (a) Masks, (b) Ropes and Rules	72
Figure 12: Bernard Tschumi, Manhattan Transcripts, 1976-1981	76
Figure 13: Bernard Tschumi, Layers and Superimposition, 1982-1998.....	78
Figure 14: Mark Garcia and Steven Hutt, Prevalence of Computation in Architectural Design, 2023.	85
Figure 15: Las Vegas Sphere Section and Facade, 2023.	89
Figure 16: Jon Jerde, Universal CityWalk, 1993	95
Figure 17: Black Rock City 1992 and 2019 Site Plan	99
Figure 18: (a) The Museum of No Spectators 2022, John Marx (b) Bjarke Ingels, The Orb 2018	100

LIST OF ABBREVIATIONS

ABBREVIATIONS

AA: Architectural Association School of Architecture

HERA: Humanities in the European Research Area

OMA: Office for Metropolitan Architecture

CHAPTER 1

INTRODUCTION

Pleasure is defined by the dictionary as the state of feeling good, well-being, gladness, joy, or enjoyment, and it refers to being in a good state of mind.¹ The concept of pleasure refers to a mental state and emotional condition rather than physical satisfaction. Leonard Katz asserts that pleasure is a biological, psychological, and experiential phenomenon that directly links to individuals' subjective experiences, which may or may not be conscious.² This phenomenon, whether experienced consciously or unconsciously, is deeply intertwined with architecture. Since one of the most essential aspects of architecture, which defines the relationship between humans and their environment, is the experience of the spaces it creates.

For centuries, space has been a major debate in architecture. And as it is known, space is more than just a physical area defined within a volume. It is a multidimensional concept that is at the heart of the architecture discipline. Furthermore, it is a highly immersive concept, appealing to people's various senses through its proportions, textures, lights, and various dimensions. Humans have been searching for various concepts throughout their existence to understand these experiences, develop them positively, and control their environment.

All living species have a direct and inevitable interaction with their environment; just like the changes plants undergo in the evolutionary process to receive light, humans have influenced architecture with the inputs they have received from their

¹ Katz, Leonard D. "Pleasure." In *The Stanford Encyclopedia of Philosophy*. Metaphysics Research Lab, Stanford University, June 17, 2016. Accessed June 16, 2024. <https://plato.stanford.edu/archives/win2016/entries/pleasure/>.

² Ibid.

spatial experiences. Therefore, the experience of the individuals who produce or inhabit architecture directly influences it, and it is impossible to separate it from this experience. However, it is possible to consider interactions with space and spatial experience from many different perspectives; there may be a spatial experience related to the form, shape, or practical use of space, or it may be possible to experience space through emotions or senses. Space is, therefore, not only a geometry that is designed according to an idea or concept and physically constructed with a set of materials and tools, but it also has a dimension that is perceived after its construction.

In architecture, there have been several approaches to describing the human's relationship with and experience of this concept of space. One of these approaches is the idea of architectural pleasure. The concept of pleasure in architecture is crucial in understanding and describing people's empirical relationship with space because people interact with and experience the spaces they are in through their senses. They relate to the space aesthetically, culturally, psychologically, and sensually. The concept of pleasure closely influences both the desires of those who experience architecture and the designs of those who produce it. Therefore, the concept of pleasure, which this thesis aims to describe from the perspective of architecture, significantly impacts architectural experience and design.

1.1 Definition of Scope and the Problem

In the context of creating the built environment, architecture holds a significant position in relation to human beings and their relationship with their environment. Therefore, architecture is not only a rational discipline that provides spatial production but also an experiential discipline that deals with people's emotional and perceptual worlds. Many approaches have been developed in architecture to grasp this experiential dimension, and the idea of pleasure in architecture is one of these approaches. Although the concept of pleasure is difficult to define and discuss, it is

inevitably part of architectural production and experience, and this pleasure can arise from a variety of sources, such as forms of space, cultural and historical references, physical or functional factors, aesthetic associations, and intellectual knowledge. Identifying the situations and emotions that produce pleasure is only possible through an interdisciplinary study, and understanding it is challenging with the intellectual tools of architecture alone. However, it is essential to examine the relationship between pleasure and architecture from the perspective of architecture and its effects on architecture.

Various architects have addressed the concept of pleasure, which has been a part of architecture's theoretical and physical production since people began to shape their built environment. This study will focus on the architectural atmosphere during the post-war period, marked by the significant influence of this concept and the subsequent period from the 1960s to the 1990s. The social events witnessed in the post-war period and the changing social and cultural trends will be explained, as well as how developing ideas and technology have created a shift in architecture. Moreover, it will examine how these shifts made architects rethink the role of pleasure in architecture and how the concept of pleasure influenced architectural theory and practice.

This study will present a more concrete perspective on the concept of pleasure in architecture by analyzing a selection of works produced between the 1960s and 1990s associated with pleasure and the theoretical approaches behind these works. The effects of the pleasure concept on architectural theory will be emphasized by examining the approaches and key figures considering the idea of pleasure in architecture. With the approaches learned from these analyzed works, contemporary architectural production and ideas will be reconsidered, and the place of pleasure in contemporary architecture will be questioned.

With this examination of the reflections on pleasure in contemporary architecture, the relationship between architecture and human beings will be reconsidered. Architectural spaces derive meaning not from the ideas or concepts that create them, but from how people experience them, so the undeniable role of this experience in the production of architecture will be examined. This analysis will serve as the

foundation for future studies and applications and contribute to the intellectual accumulation in the field of architecture by providing a different perspective on current discussions.

1.2 Aim of the Study

The pleasure in architecture is a complex concept due to its abstract framework and multidisciplinary nature. However, considering its cultural, social, psychological, and aesthetic aspects, it is evident that space, experience, and pleasure significantly influence architecture. Therefore, this thesis aims to address the concept of pleasure in architecture from an architectural perspective, providing a deeper understanding of its theoretical foundations and practice by examining it from the 1960s to the present day. Furthermore, since socio-cultural events and contextual events heavily influence the concept of pleasure, it is aimed to explain how socio-cultural and technological transformations have affected both architecture and the idea of architectural pleasure by examining the cultural and intellectual atmosphere of the period between 1945 and 1990, one of the most influential periods in architectural discourse and practice.

While providing a conceptual definition for the idea of architectural pleasure and analyzing literature, it aims to provide a clearer theoretical background. Although architectural pleasure is often discussed in literature alongside concepts such as fun, leisure, and play, it is a phenomenon with broader and deeper meanings. Therefore, this thesis aims to free the idea of pleasure in architecture from certain connotations that limit it and to deepen knowledge on the subject by addressing the differences between these concepts. Moreover, it aims to provide a perspective on how this concept can be handled for further studies by evaluating various views related to this subject.

In addition, the information age, technological possibilities, and perspectives in today's developing architectural approaches have opened the doors to an information-based, systematic, and artificial world for architecture, as in many other

disciplines. The production methods, tools, and mediums of architecture have begun to change, and new interfaces have emerged that allow for unique architectural experiences. While these new interfaces provide exciting and novel means of experience, they also introduce the possibility of standardizing and manipulating architectural experience through pre-established systems and elements. In this context, this study will reconsider the notions of architectural pleasure and experience to offer an opportunity to redefine our relationship with these new interfaces and approach them from new perspectives. It will also provide a new perspective for analyzing modern society's changing needs and perspectives in light of emerging global events.

1.3 Methodology and Overview of Chapters

As mentioned, the main aim of this thesis is to provide an overview of the concept of architectural pleasure between 1960 and 1990 and to bring together the existing literature to contribute to contemporary studies. This thesis does not aim to provide a critical perspective on the various approaches to this subject or to search for a more valid approach to pleasure but rather to present research on the significant intellectual and architectural productions in this field, thereby contributing to intellectual studies. For this reason, this study will examine selected periods and ideas by bringing together ideas on pleasure with various themes. In this context, the conceptual and theoretical provisions of the concept of pleasure in the literature will first be examined. The traces of pleasure in architectural theory will be followed, and a conceptual framework will be created. This literature analysis will be conducted by reviewing academic studies, intellectual productions, and various architectural works on this subject.

In this regard, Chapter 2 provides a conceptual definition of architectural pleasure. Concepts such as pleasure, leisure, and entertainment will be mentioned, and their distinctions will be defined to provide conceptual clarification. By drawing attention to the experiential or empirical aspect of architecture, the significance of spatial

experience will be emphasized, and the complex relationship between architectural pleasure and architectural experience will be explained.

Various disciplines have utilized different perspectives to understand and explain the relationship between pleasure and architecture. Considering these multiple approaches, the conceptual and historical definitions of pleasure will be provided briefly. Following this analysis of spatial experience and pleasure, the idea of pleasure in architecture will be introduced, and architectural approaches and literature will be studied. The intellectual boundaries of the subject will be defined as a result of this conceptual and theoretical analysis conducted by examining academic studies, literature productions, and various publications.

Afterward, in Chapter 3, the echoes of pleasure in architectural theory and practice will be studied. The transformative impact of the post-war period, which refers to the time following the end of World War II in 1945 to the early 1960s, on architecture will be briefly examined by considering the period's social ideologies and technological developments. In this manner, changing views of life, new socio-cultural perspectives and ideas, human behaviors, and building technologies that developed with industrialization will be examined. It will be highlighted how these analyzed ideas and technological developments have shifted architectural design and theory, and the effects of this shift on the built environment and architectural culture will be addressed. It also discussed how these developments in the postwar period introduced the idea of experience and pleasure in architecture as an important debate, as well as the impact these ideas on pleasure had on architectural approaches in the period between the early 1960s and the 1990s.

After presenting a perspective on ideas focusing on the concept of pleasure that manifested themselves prominently in the period between 1960-1990 and the post-war period that paved the way for these ideas in their historical context, various architectural approaches and examples will be discussed to understand more clearly how the concept of pleasure is handled. Indeed, these architectural approaches and examples will provide a more concrete expression of the architectural approaches and the architectural culture of the period. While analyzing these works, it will be

clear how the concept of pleasure can be handled in different dimensions and how it can come together with different approaches.

This case studies will include a selection of works by three architects who have specialized in architecture in the period between the 1960s and 1990s and have grown up in an architectural culture influenced by these developments. In this way, the importance of design approaches that consider architecture in empirical or experimental, sensory, and intellectual contexts rather than in its formal qualities, as well as aesthetic considerations, will be emphasized. The theoretical productions, books, statements, and ideas of the selected architects and their practical productions will be analyzed as a method of analysis. This selection will be realized by considering the various themes and concepts that architects associate with the concept of pleasure to highlight different approaches to the concept of pleasure.

In this context, Michael Webb, one of the founders of the Archigram group, who studied in England in the 1950s and significantly influenced architectural theory with his approach to architecture and radical ideas, will be one of the names to be examined. The unique experiences and pleasure he tried to create through architecture will be examined in the context of his theoretical works, including his theoretical approaches as well as his thesis project, “Sin Centre,” at the University of Westminster or Regent Street Polytechnic School of Architecture. In these works, which reflect his interest in the technological developments of the period and his fascination with cars and airplanes, how he combines architectural experience with technology and the pleasure he derives from this experience will be examined. Then, the competition-winning project of Archigram Group, Monte Carlo Entertainment Center, will be analyzed using a similar approach.

Chapter 3 will continue with examining the works of Rem Koolhaas, who completed his undergraduate studies at the Architectural Association in the early 1970s. Koolhaas' graduation project, “Exodus or the Voluntary Prisoners of Architecture,” which he designed while at the AA, will be analyzed to analyze how people can become voluntary prisoners of quality architecture and pleasurable spaces. Inspired by social and cultural events, this project will explore how Koolhaas tries to give pleasure to the users of architecture through a series of “programs.” Concerning this

project, the theoretical approaches of Koolhaas will be analyzed concerning the concepts of function, program, and pleasure in his book *Delirious New York* and how the approaches developed in this book are applied in his second-prize-winning project for Parc de la Villette.

Finally, Chapter 3 will examine the work of Bernard Tschumi, who studied architecture in Switzerland in the late 1960s. Tschumi's seminal work "*The Pleasure of Architecture*," in which he focuses on the intellectual pleasure derived from architecture and makes explicit his approaches to the notion of pleasure, will be discussed. Tschumi's theoretical approaches, focusing particularly on his book *Manhattan Transcripts* and his essay *The Pleasure of Architecture*, will then be revisited together with the design of the Parc de la Villette competition he won and implemented in 1983, which he describes with the words "(...) not intended as a simple landscape replica; on the contrary, the brief for this 'urban park for the 21st century' developed a complex program of cultural and entertainment facilities".³

In the fourth chapter, after a summary and evaluation of the understanding of architectural pleasure in the 1960s-1990s and an elaboration on how the concept of pleasure is approached in the selected case studies, the reflections on the idea of architectural pleasure in contemporary architecture covering the period from the 1990s to the present day will be analyzed. This chapter will examine how the ideas produced between 1960 and 1990, which focus on people's sensory approaches, experiences, and the phenomenon of pleasure, are reflected in contemporary architectural culture and discourse. To examine the echoes of the idea of pleasure in contemporary architecture and theory, contemporary works will be analyzed in three main categories based on the approaches of the architects discussed in Chapter 3. In this context, a selection of designs produced by contemporary architects will be evaluated within the concepts of the pleasure of technology, the pleasure and the program, and the pleasure of architecture.

³ "Parc de la Villette." Bernard Tschumi Architects. Accessed June 9, 2024. <https://www.tschumi.com/projects/3>.

CHAPTER 2

CONCEPTUAL DEFINITION OF ARCHITECTURAL PLEASURE

“Architectural definitions, in their surgical precision, reinforce and amplify the impossible alternatives: on the one hand, architecture as a thing of the mind, a dematerialized or conceptual discipline with its typological and morphological variations, and on the other, architecture as an empirical event that concentrates on the senses, on the experience of space.”

Bernard Tschumi⁴

According to Tschumi, architecture is both a rational and systematic discipline with typological contexts and formal elements and an experiential discipline with a sensory context that appeals to perceptions and feelings. This duality of architecture rescues it from being a purely rational or empirical discipline and creates the potential for broad fields of thought. However, within this wide discourse of architecture, the concept of experience and the phenomenon of pleasure, which is handled concerning the concept of experience, has quite an interesting position. The experience of architecture and the pleasure produced by this experience is a complex subject to understand since it is a highly subjective pursuit. However, it is a matter that needs to be addressed, as architecture is a discipline that shapes people's living environment and affects their lives.

This chapter has been prepared in advance of examining the reflections and examples of the concept of pleasure in architecture to present a conceptual study and to make this abstract yet important concept more understandable. Moreover, it is important to examine the factors from which architectural pleasure may arise, explore the

⁴ Tschumi, Bernard. *Architecture and Disjunction*. E-book. England: MIT Press, 1996, 82.
http://books.google.ie/books?id=72P3PQr2tqAC&printsec=frontcover&dq=architecture+of+pleasure+tschumi&hl=&cd=1&source=gbs_api.

relationship between architectural experience and pleasure, and understand the relationship between architecture and the concept of pleasure with comprehensive but brief research. Therefore, in this section, the relationship of pleasure with similar concepts and ideas will be mentioned, its philosophical dimensions will be discussed, its relationship with the discipline of architecture will be revealed, and theoretical references and literature on this topic will be mentioned.

2.1 Defining Distinctions Between the Concepts of Pleasure, Leisure, and Entertainment

Defining the concept of pleasure is quite challenging since there are diverse perspectives and definitions on the subject amongst the philosophers. For example, Laura Sizer emphasizes that it is essentially a feeling and that our ability to define pleasure is related to how we feel it.⁵ In a parallel way, according to Edward Moore, pleasure is a certain definite feeling.⁶ However, Sizer emphasizes that there are also attitudinal views when explaining the concept of pleasure; for example, Sidgwick states that for something to be pleasurable, it must be desirable.⁷ Similarly, Heathwood emphasizes that pleasure is an intrinsically desired experience.⁸ As these different arguments reveal, it is challenging to define the concept of pleasure clearly, and none of these various definitions can provide an understanding of the concept of pleasure on its own.

⁵ Sizer, Laura. "The Two Facets of Pleasure." *Philosophical Topics* 41, no. 1 (2013): 215–36. <https://doi.org/10.5840/philtopics201341110>.

⁶ Moore, G. E. "Principia Ethica." In *Princeton University Press eBooks*, 141–52, 2021. <https://doi.org/10.2307/j.ctv1jk0jrs.22>.

⁷ Sidgwick, Henry. *The Methods of Ethics*. Chicago: University of Chicago Press, 1874. quoted in Sizer, Laura. "The Two Facets of Pleasure." *Philosophical Topics* 41, no. 1 (2013): 215–36.

⁸ Heathwood, Chris. "Desire Satisfactionism and Hedonism." *Philosophical Studies* 128, no. 3 (April 1, 2006): 539–63. <https://doi.org/10.1007/s11098-004-7817-y>.

Discussions on pleasure can be traced even in ancient periods and philosophies. Especially the concept of pleasure is frequently emphasized in the philosophical approaches mentioned together with the concept of hedonism in ancient Greece. In these approaches, pleasure is usually discussed with its opposite, pain, and is emphasized by many names such as Plato, Aristotle, Nietzsche, Sidgwick, and Moore.⁹ The intellectual works produced by the philosophy of hedonism have influenced and affected the philosophy of aesthetics and the approaches developed regarding the concept of pleasure in architecture. Within the framework of this work, it is not necessary to discuss the views of all the philosophers described above. However, it is crucial to acknowledge the approaches of Plato, who is rather often encountered in architectural theory. Particularly Plato extensively conveyed his thoughts on the concept of pleasure in the book *Philebus*; Ann Bergen, referring to this book, emphasized that Plato examined pleasure in two categories, absolute and relative and that both of these are architectural, and that absolute pleasure comes from the pure beauty of geometric forms.¹⁰

In elaborating this study and examining the literature on the concept of pleasure in architecture, it has become evident that pleasure is often used with several different notions. The fact that these notions are frequently referred to as being synonymous or having close meanings has revealed that these notions should also be understood to discuss the concept of pleasure. Architectural pleasure describes the satisfaction and enjoyment derived from the built environment of architecture or the process of its conceptual production. This concept has aesthetic, psychological, sociological, and intellectual dimensions, and this extensive context makes its relationship with these different phenomena possible. In this chapter, several concepts, such as amusement and leisure, which are discussed in relation to pleasure in architectural theory, will be examined to reveal the distinctions and provide conceptual clarity.

⁹ Moore, Andrew, "Hedonism", *The Stanford Encyclopedia of Philosophy* (Winter 2019 Edition), Edward N. Zalta (ed.).
<https://plato.stanford.edu/archives/win2019/entries/hedonism/>

¹⁰ Bergren, Ann. "Jon Jerde and the Architecture of Pleasure." *Assemblage*, no. 37 (1998): 9–35.
<https://doi.org/10.2307/3171353>.

Therefore, the reflections of these concepts in architectural theory will be briefly discussed, and their distinctions from the phenomenon of pleasure will be emphasized.

The concept of leisure is a frequently referred phenomenon when discussing architectural pleasures. In its first encounter, leisure refers to the actions individuals perform during their free or non-work time. Quoting Max Kaplan, Kenneth Cunningham defines leisure as a composition of elements such as "antithesis to work, a pleasant expectation, and recollection, a minimum of involuntary social-role obligation, a psychological perception of freedom, a close relation to the values of culture."¹¹ Lefebvre, in his book *Critique of Everyday Life*, emphasized the dialectical relationship of leisure activities and the concept of leisure with the idea of work and stated that this concept and the spaces shaped around this concept are related to the resting or relaxing activities that the working class performs in their remaining time from work.¹²

On the other hand, leisure spaces are usually functionally characterized by recreational activities, rest areas, and social interaction spaces. The point to be emphasized here is that the ideas developed about the concept of leisure, unlike those discussed concerning pleasure, include several programmatic or functional references, and these spaces have a restricted framework. In this context, the relationship between the concept of pleasure and architectural space is more comprehensive and deeper because the concept of architectural pleasure is independent of specific functions or periods and has a more empirical form of relationship. Architectural pleasure is both related to and independent of the activities carried out in the space, its construction, geometry, and character.

¹¹Cunningham, Kenneth R. "The Meaning of 'Leisure': An Analysis of Community Studies." *The Family Life Coordinator* 10, no. 1 (1961): 3–16.
<https://doi.org/10.2307/581444>.

¹² Lefebvre, Henri. *Critique of everyday life*. 2nd ed. Vol. 1. London Verso, 1988.
<http://www.gbv.de/dms/mpib-toc/637644050.pdf>.

Similarly, it has been found that the buildings discussed in relation to the concept of pleasure are generally associated with specific building types. For example, Josephine Kane, in her book *The Architecture of Pleasure*, examined British amusement parks designed between 1900-1939.¹³ John Leo Gillen, in his book *Temporary Pleasure*, examined nightclub venues from the 1960s to today.¹⁴ "Pleasurescapes", a research project initiated by HERA, analyzes pleasure spaces in port cities such as Barcelona, Gothenburg, Hamburg, and Rotterdam, focusing on building typologies such as hotels, clubs, and restaurants. It is also remarkable that the enjoyment offered by these building types, which are also associated with the concepts of entertainment or amusement due to their function, is presented in relation to the concept of architectural pleasure.

Vincent Baptist, one of the contributors to the *Pleasurescapes* project, referring to Josephine Kane, defines pleasure as an emotional condition or feeling while defining leisure as a class-related activity performed in leisure time.¹⁵ He stated that they represent the spaces that they studied as pleasure spaces by referring to the definition of Kane, which are spaces generally ironically associated with the concepts of amusement or fun.¹⁶ These approaches raise questions such as whether pleasure can only be derived from these building typologies, whether these building typologies can give equal pleasure to all their users, or how the concerns, qualities, and knowledge of architecture are related to pleasure.

As it can be elaborated, the concept of pleasure is used as an equivalent of various concepts in the architectural literature. However, although the concepts of leisure, amusement, entertainment, and fun are frequently associated with the phenomenon of pleasure, they only partially correspond to the philosophical and conceptual

¹³ Kane, Josephine. *The Architecture of Pleasure*. Routledge, 2016.

¹⁴ Gillen, John Leo. *Temporary Pleasure*. National Geographic Books, 2023.

¹⁵ Baptist, Vincent. 2020. "Of Hedonism and Heterotopia: Pathways for Researching Legacies of Entertainment Culture in Port Cities". *PORTUSplus* 9 (November). <https://portusplus.org/index.php/pp/article/view/201>

¹⁶ Ibid.

dimension offered by the concept of pleasure in architecture. For example, unlike the mentioned spaces above, when an administrative building is considered, it would not be possible to define the pleasure with these concepts that the qualified architectural design of this building gives to the people who experience it. Or, as an example of the opposite situation, Lefebvre stated in his book *Towards an Architecture of Enjoyment* that places of joy do not have to be architecturally joyful, just as it is not necessary for music that makes people happy to be joyful.¹⁷

In the framework of these definitions and approaches, pleasure offers a richer and broader field of thinking in architectural theory. Pleasure is related to both the features associated with the architectural space, the program of the space, and the process of designing the space. Pleasure is a phenomenon that encompasses all actors of architecture at every stage of architecture.

2.2 Architectural Experience and Its Interrelations with the Concept of Pleasure

Although the concept of architectural experience has been addressed in architectural theory in many different forms and contexts, it is a field of thought that is very difficult to express in a concrete form and to make specific definitions. This phenomenon shows that architecture is not only a physical and intellectual production but also it has a cognitive and emotional dimension. Architecture is a discipline that enables us to construct our environments in the physical world and an interface that allows us to understand these environments and establish cognitive and emotional relationships with them. In this context, architectural experience emerges when people begin to visualize the space in their cognitive worlds and start to

¹⁷ Lefebvre, Henri. *Toward an Architecture of Enjoyment*. Edited by Łukasz Stanek. Translated by Robert Bononno. Minneapolis: University of Minnesota Press, 2014. Translated from Lefebvre, Henri. *Vers une architecture de la jouissance*. Nanterre: Presses universitaires de Paris Nanterre, 1973.

understand it. Frank Lloyd Wright expressed this situation as follows; “Whether people are conscious of it or not, they derive countenance and sustenance from the ‘atmosphere’ of the things they live in or with. They are rooted in them just as a plant is in the soil in which it is planted.”¹⁸

The experience of architecture is a complex and intricate field of action or thinking involving many different actors and parameters. As formulated by Michael Joseph Oakeshott, the concept of experience consists of “the act of experiencing” and “what is experienced.”¹⁹ When we consider this analysis in relation to architectural experience, the whole experience consists of the actor experiencing the experience and the space experienced. In this context, architectural experience essentially seeks to express how architectural spaces are perceived by different actors and how relationships are established with this perceived space. However, these relationships are influenced not only by visual pleasure but also by the cognitive and emotional worlds of the actors. Therefore, the experience of architecture is directly influenced by the period, sociocultural background, intellectual background, and subjective tastes of the experiencing subject. In addition to the perceptual capacities and cognitive worlds of the subjects, the variable elements of architecture also affect the architectural experience. For example, different materials, light, textures, colors, and compositions formed by these elements shape the phenomenon of experience.

Architectural experience, as mentioned above, can be addressed in many ways in architectural theory and can be studied from different perspectives: aesthetic approaches, utilitarian perspectives, historical or socio-cultural analyses, and psychological and phenomenological approaches are examples of these different perspectives. Due to its complex and multidisciplinary framework, there is a significant amount of interdisciplinary work on this topic, for instance, in the study

¹⁸ Frank Lloyd Wright. The Natural House [1954]. In *The Essential Frank Lloyd Wright: Critical Writings on Architecture*, edited by Bruce Brooks Pfeiffer, 350. Princeton, NJ: Princeton University Press, 2010.

¹⁹ Oakeshott, Michael Joseph. *Experience and Its Modes*. Cambridge: Cambridge University Press, 1933, 9.

“Architectural Experience: Clarifying Its Central Components and Their Relation to Core Affect with a Set of First-person-view Videos”, which includes the findings of research in the field of psychology, the above mentioned basic elements and characteristics of architectural space are tried to be understood and analyzed concerning people's sensory, emotions, personal reactions.²⁰ Alternatively, as in Christopher Tweed's essay “A Phenomenological Framework for Describing Architectural Experience”, it is possible to address this issue from several perspectives.²¹

As quoted by Tweed, Steen Eiler Rasmussen, in his book *Experiencing Architecture*, focuses on the qualities of architecture, such as solids and voids, scale and proportion, colors, textural effects, and rhythm, and investigates the relationship between these elements or qualities and architectural experience. However, Rasmussen's aim is not only to enrich the architectural experience with these elements or qualities but also to show that the architectural experience can be enjoyed intellectually as well as emotionally.²² As mentioned by Tweed, the relationship between architectural experience and pleasure is a field of thought that has been studied and supported throughout the history of architecture, and Norberg-Schulz is one of these names.²³ However, Norberg-Schulz argues that Rasmussen's analysis of

²⁰ Gregorians, Lara, Pablo Fernández Velasco, Fiona Zisch, and Hugo J. Spiers. “Architectural Experience: Clarifying Its Central Components and Their Relation to Core Affect with a Set of First-Person-View Videos.” *Journal of Environmental Psychology* 82 (August 2022). <https://doi.org/10.1016/j.jenvp.2022.101841>.

²¹ Tweed, Aidan Christopher. Essay. In *A Phenomenological Framework for Describing Architectural Experience*, 2000.

²² Rasmussen, Steen Eiler. *Experiencing Architecture, second edition*. MIT Press, 1964. quoted in Tweed, Aidan Christopher. Essay. In *A Phenomenological Framework for Describing Architectural Experience*, 2000.

²³ Tweed, Aidan Christopher. Essay. In *A Phenomenological Framework for Describing Architectural Experience*, 2000.

these architectural elements fails to consider the symbolic content of architecture and the meanings that architecture conveys to different people.²⁴

Studies on the architectural experience have revealed quite different results and approaches, but the purpose of this chapter is not to analyze these different approaches or results. Instead, as stated earlier, it is aimed to understand the pleasure that emerges in the process of production and design of architecture, which could be claimed as architects' pleasure, and to present research on the pleasure that appears as a result of the experience of architecture, which covers the observers' or experiencers' pleasure.

2.3 The Idea of Pleasure in Architecture

The concepts of architectural experience and pleasure are complex matters involving quite different conceptual layers. To provide a clearer understanding of the concept of architectural pleasure and the various approaches that have emerged in architectural theory, it would be appropriate to examine all the actors that create this experience from an architectural point of view. If we refer back to Michael Joseph Oakeshott's definition of the concept of experience, architectural experience is realized with the space experienced and the person who realizes the experience.²⁵ In this context, the actors of the architectural experience are the physical or virtual space and the subjects who experience that space, and the interaction between space and subjects constitutes the experience.

In this context, the first actor who creates the experience is the person who performs the experience. Moreover, the aspects that affect this person's relationship with their

²⁴ Norberg-Schulz, Christian. *Intentions in Architecture*. London: Allen & Unwin Ltd, 1963. 195-196. quoted in Tweed, Aidan Christopher. Essay. In *A Phenomenological Framework for Describing Architectural Experience*, 2000.

²⁵ Oakeshott, Michael Joseph. *Experience and Its Modes*. Cambridge: Cambridge University Press, 1933, 9.

environment can be emotional, symbolic, cultural, perceptual, and psychological. Conversely, the space has more tangible qualities such as formal, geometric, light, color, and texture. The impressions created in people's minds by the interaction between these factors create the architectural experience described above. These various factors are frequently mentioned in the studies to describe the pleasure that this experience evokes in the subjects.

In this sub-chapter of the study, various studies in architectural theory will be examined to make the idea of pleasure in architecture more intelligible. In this examination, various approaches and perspectives on these actors that create the experience will be included to address this multi-layered subject more clearly; the development of pleasure-oriented architecture in architectural theory and literature will be examined. Following this, a brief historical analysis will be made to understand more clearly the relationship between pleasure and architecture. Key architectural ideas and approaches related to pleasure will be examined. The turning points and key concepts created by this concept will be emphasized.

2.3.1 Definition of Architectural Pleasure and Its Modes

This chapter aims to provide a clarified and explanatory analysis of the meaning of pleasure, presenting an analysis of its multifaced aspects. It investigates the meaning of the concept of pleasure, its features, and the elements or situations that can enable a pleasure giving experience in the architectural space. Since this concept can be considered in many different contexts due to its abstract nature, it would be appropriate to consider all these different dimensions to convey the context in which this concept will be considered in this study.

Architecture has the power to influence the emotions and well-being of individuals in the way it interacts with them. One of the aspects that makes this interaction possible is the way architecture shapes the physical world and generates the spaces in which people inhabit. Considering this aspect of architecture, many studies attempt to reveal its relationship with the concept of pleasure rationally and seek to

explain what are the features or situations that reveal pleasure. Examples of these studies include the ones that relate the phenomenon of pleasure to the philosophy of aesthetics, the ones that approach it with psychological methods and examine it concerning natural sciences, and the ones that approach it with the cumulative knowledge of architecture from a completely different perspective. However, since the phenomenon of pleasure is ultimately an individual experience, it will not be possible to formulate it accurately.

Although the pleasure phenomenon is subjective and complex to formulate, as discussed, it is a part of architectural production and experience that should not be disregarded. For this reason, it is crucial to understand this phenomenon, to examine its different meanings and interpretations, and to examine how different architects and theoreticians handle it. In this respect, it is important to address the various views that approach the concept of pleasure from different perspectives, which are frequently mentioned in the discourse in this field.

In his study "Aesthetic Considerations in Architectural Design: Exploring Pleasure, Arousal, and Dominance", Ifiok Mfon expresses the meaning of the concept of pleasure in architectural design and states that it is a positive emotion arising from the interaction of individuals with a particular space.²⁶ In this study, Mfon stated that space could generate feelings such as delight, comfort, and satisfaction regardless of its function. These feelings relate to several aesthetic concepts such as form, materiality, color, lighting, and spatial organization.²⁷ In this study, Mfon has further investigated and explained these features related to the aesthetic dimension of architecture through various research, experiments, and articles. However, these investigations and findings include subjective conclusions such as the sense of belonging and arousal of the experiencer or the user, depending on their background.

²⁶ Mfon, Ifiok. "Aesthetic Considerations in Architectural Design: Exploring Pleasure, Arousal, and Dominance." *International Journal of Research Publication and Reviews* 4 (August 1, 2023): 923–35. <https://www.researchgate.net/publication/375061127>.

²⁷ Ibid.

The relationship between a building, an art object, a piece of music, or any other discipline subject to the philosophy of aesthetics and the phenomenon of pleasure has been a part of this philosophical thought for centuries. Still, it is very difficult to identify these subjective feelings with a set of qualities directly. For example, in the study named “Reflection and Attentional Recovery as Distinctive Benefits of Restorative Environments” by Thomas Herzog and his colleagues, the atmospheric effects created by light design in architectural space and the positive effect of daylight on architectural experience are some of the examples discussed.²⁸ However, it is challenging to say that a quality light design is directly related to the pleasure of architecture since it does not create the experience itself. From another point of view, since the concept of pleasure does not inherently imply the existence of a conscious experience, therefore; it would not be easy to try to measure the contribution of aesthetic qualities to this experience.

Similarly, Grant Hildebrand, an architect and professor of architectural history at the University of Washington, presented research on the sources of architectural pleasure in his 1999 book *Origins of Architectural Pleasure*. In this study, Hildebrand tried to evaluate the origins of architectural pleasure in a more psychological context by associating it with some existential impulses and behavior patterns of humanity. *Origins of Architectural Pleasure* evaluates the concept of pleasure in four primary contexts; the first part explains the concept of pleasure through the primitive interaction of humans with their environment and the idea of survival, the second part defines this concept through the phenomena of refuge and prospect based on the work of British geographer Jay Appleton, the third part talks about the pleasure of exploring space, and the last part draws attention to the concept of order with the phenomena of categorizing and differentiating.²⁹

²⁸ Herzog, Thomas R., Andrea M. Black, Kimberlee A. Fountaine, and Deborah J. Knotts. “Reflection And Attentional Recovery as Distinctive Benefits of Restorative Environments.” *Journal of Environmental Psychology* 17, no. 2 (June 1, 1997)

²⁹ Hildebrand, Grant. “Origins of Architectural Pleasure.” *In University of California Press eBooks*, 1999. <https://doi.org/10.1525/9780520921443>.

Hildebrant shares his analysis here with examples from the buildings of architects such as Le Corbusier and Frank Lloyd Wright, as well as spiritual and monumental works such as the Acropolis, the Cathedral of Saint Louis, and the Cordoba Great Mosque. However, the choice of these works and their examination concerning the topics identified above can be subjective and reductive, as emphasized by Val K. Warke, associate professor at Cornell University.³⁰ As Warke also discusses in his article, this selection was brought together according to Hildebrant's approach to the phenomenon of pleasure and ontologically and psychologically subjected people to a certain categorization or limitation.³¹ In this context, it is also challenging to try to understand the phenomenon of architectural pleasure from the perspective of psychology since it is a discipline that has its methods and approaches. Moreover, as indicated, without proper analysis and surveys, it is not possible to claim that some concepts are the sources of architectural pleasure.

Warke raises another notable point in this critique. Hildebrant's work does not try to define a particular type or position for the concept of pleasure and attempts to explain it; it limits pleasure to a result of different states of conditions, whereas it would be more appropriate to associate Jacques Lacan's concept of 'jouissance' with the analysis of architectural pleasure. Lefebvre's *"Toward an Architecture of Enjoyment"* will also discuss this concept, where the word 'jouissance' is translated into English as enjoyment.³² Warke's critique "What is missed is the chance to develop a hypothesis of the erotic. According to Warke's point of view referring to Barthes' theory, "the erotic might be defined as jouissance transcribed to the level of the signifier: it is one of the only modes of communicating "bliss" that can be granted to an artifact." states that approaching architecture with the concept of the erotic would be more accurate for understanding the architects and buildings mentioned in

³⁰ Warke, Val K. "Origins of Architectural Pleasure by Grant Hildebrant." *Harvard Design Magazine 10: What Is Nature Now?*, 2000.

³¹ Ibid.

³² Lefebvre, Henri. *Toward an Architecture of Enjoyment*. Edited by Łukasz Stanek. Translated by Robert Bononno. Minneapolis: University of Minnesota Press, 2014.

the Hildebrant's book.³³ This approach of Barthes also has an essential place in the theory of Tschumi, who has conducted a considerable amount of work on the pleasure of architecture, which will be examined in further chapters.

Following these analyses and explanations, it is concluded that the concept of pleasure in architecture has a broad conceptual dimension. Yet, these definitions contain traces from many different disciplines and approaches due to the very nature of this concept. Architectural pleasure cannot be based solely on some physical and formal analyses, nor can it be reduced to some primitive impulses and perceptions because these analyses are exposed to the criticism of being subjective and restricting pleasure to different phenomena. In this context, to understand architectural pleasure, it is necessary to question how and why it is addressed in architectural theory instead of trying to understand the objects or subjects that define it. Besides, it will not be possible to analyze the intellectual worlds and different backgrounds of the people who experience architecture and attempt to understand it, which will be reductionist. To understand the concept of pleasure, it is necessary to try to understand the architects' theoretical approaches and intellectual worlds.

2.3.2 Literature Review of the Architectural Pleasure Concept: A Brief Historical Analysis

This chapter will examine significant studies, theories, and findings to explore the concept of architectural pleasure. Various debates and perspectives on this topic will be highlighted, including remarkable academic studies and theories. The foundations of architectural pleasure in architectural discourse will be briefly addressed to enhance the intellectual context of the topic examined. The development of this concept before the period between the 1960s and 1990s, which constitutes the focus of the research, and the literature related to this subject will be discussed. This

³³ Warke, Val K. "Origins of Architectural Pleasure by Grant Hildebrant." *Harvard Design Magazine 10: What Is Nature Now?*, 2000.

chapter aims not to present a comprehensive historical study but to provide a brief analysis of the subject's history and make it more intelligible by emphasizing the significance of the concept of pleasure in the existing literature.

The experience of architecture and how people understand it has been a subject of curiosity and investigation throughout the history of architecture. This empirical dimension of architecture has been investigated with various conceptual approaches since the earliest times. For example, Marcus Vitruvius Pollio referred to this aspect of architecture with his famous trilogy in his work *De Architectura*, which contains comprehensive information and ideas about architecture written in the first century BC. In this work, in which Vitruvius described his teachings on architecture, he emphasized that the production of good architecture is possible through the intersection of *firmitas*, *utilitas*, and *venustas*, where, according to Morris H. Morgan, *firmitas* represents the concept of durability, *utilitas* represents the concept of convenience, and *venustas* represents the concept of beauty.³⁴ According to Vitruvius, good architecture is directly related to a building's structural strength, resistance to environmental conditions, and aesthetic qualities or experience. Bech-Danielsen, who is a professor in architecture, relates Vitruvius's idea of *Venustas* to the concept of order, as indicated by him, according to Vitruvius, nature has a cosmic order and architecture should imitate this order.³⁵ However, as he emphasized, in more recent architectural approaches, the concept of *venustas* is related to spatial and aesthetic values, for example, the textures, shadows, or aesthetic impressions of the various elements, although it was more about order.

This understanding of the ideal of Architecture, laid out by Vitruvius in *De Architectura* (translated as Ten Books of Architecture), has inspired those interested

³⁴ Morgan, M.H. (ed.). Vitruvius. The Ten Books on Architecture. New York, Dover Publications, 1960.

³⁵ Bech-Danielsen, Claus. "Vitruvian Perspectives on Architectural Quality: Developing a Vitruvian discussion on green architecture – a starting point for an upcoming research project," January 1, 2013. [https://vbn.aau.dk/en/publications/vitruvian-perspectives-on-architectural-quality\(954fa26b-017b-4551-b639-20e2cd16501f\)/export.html](https://vbn.aau.dk/en/publications/vitruvian-perspectives-on-architectural-quality(954fa26b-017b-4551-b639-20e2cd16501f)/export.html).

in the discipline of architecture for centuries and has provided a guide for architectural design. In the 15th century, Alberti revisited the Vitruvian trilogy and emphasized that the phenomenon of Venustas, which he defined as an anthropomorphic concept, should be considered in relation to the concept of ‘delight’ instead of beauty.³⁶ In his book *De Re Aedificatoria*, in which he conveyed his ideas and teachings on the fundamental elements of architecture, Alberti emphasized that quality architectural plans should be related to the phenomena of function (utilitas), dignity (dignitas), and attractiveness or amenity (amoenitas).³⁷ In this reinterpretation, it is quite important to highlight that he re-examines the concept of beauty through the concept of pleasure and draws attention to a pleasure created by architecture. Indeed, as Alberti pointed out, good architecture is not only based on solid and useful buildings but should also give people pleasure and emphasize the importance of the experiential aspects of architecture. This concept of architectural pleasure has been the subject of architectural theory for centuries, with various approaches and focuses. Since human beings started to establish a relationship with their environment and to understand this relationship in various means, architectural pleasure has been repeatedly discussed with different terminologies and different conceptual approaches. This re-reading of Albert is one of the important examples of this situation.

In his study named Alberti’s Theory of Form and Function, Edward Robert de Zurko states that Alberti approached the concept of pleasure or amoenitas from an Aristotelian point of view, according to which all the elements that create architecture should come together harmoniously with each other, and no element should be changed, but this aesthetic approach, as he points out, is relative to the

³⁶ Collins, Peter. “‘commodity, Firmness, and Delight’: The Ultimate Synthesis.” Encyclopædia Britannica. Accessed January 27, 2024.
<https://www.britannica.com/topic/architecture/Commodity-firmness-and-delight-the-ultimate-synthesis>.

³⁷ Krufft, Hanno-Walter, Ronald Taylor, Elsie Callander, and Antony Wood. *A history of architectural theory: From Vitruvius to the present*. Google Books. New York: Princeton Architectural Press, 1994.

intended use of the building.³⁸ In addition, as Zurko also mentions, according to Alberti, beauty is the harmonious and orderly combination of the elements that make up architecture, so beauty cannot be achieved through added ornamentation but must be innate. These ideas of Alberti describe the search for order that was often encountered during the period of the Renaissance, and these ideas have been influential even in modern architecture.

As it has been emphasized, this approach continued to be intensely influential from the Renaissance period until the early 20th century. Visual harmony and the principles of classical architectural principles have shown themselves intensely in the buildings created during these periods. One example of this approach is Ledoux's drawings, which focus on the concept of pleasure. Claude-Nicolas Ledoux is one of the most notable French architects of the 18th century, and his House of Pleasure for Paris and Oikema, an ideal city, are examples of Ledoux's pleasure-related productions.³⁹ As architectural historian Paulette Singley, points out, these examples show a neoclassical, symbolic, and geometric understanding of architecture as well as a philosophical and ethical pursuit of pleasure.⁴⁰ Although Ledoux's approach might be considered phallic architecture because of the symbolic references given to the human body in more form and geometry-related way, it also had a search for more philosophic and psychological search for the notion of pleasure. It holds significant importance because the concept of pleasure has begun to be associated with the human experience, taking it out of the paradox associated with form and geometries; the concept of pleasure has started to be associated with the program, the users, and the architectural experience. When the concept of form in architecture

³⁸ Zurko, Edward R. de. "Alberti's Theory of Form and Function." *The Art Bulletin* 39, no. 2 (1957): 142.
<https://doi.org/10.2307/3047699>.

³⁹ Singley, Paulette. "The Anamorphic Phallus within Ledoux's Dismembered Plan of Chaux." *Journal of Architectural Education (1984-)* 46, no. 3 (1993): 176–88.
<https://doi.org/10.2307/1425159>.

⁴⁰ *Ibid.*

was questioned after the classical period with more function and experience-related perspectives, traditional approaches to architecture started to shift.

As seen in the literature research conducted so far and as can be seen intensively in the architectural works produced in the periods under consideration, until the early 20th century, the concept of pleasure in architecture was associated with some formal qualities such as symmetry, order, and harmony in general even in the ancient periods similar understandings have existed. Still, after the 20th century, as will be seen in Chapter 3, the search for pleasure in architecture began to be addressed more in relation to individuals and their experiences; several social and technological developments brought about this change. The impact of the concept of pleasure on spatial construction and the changing meaning of the concept of pleasure with the shift created by these human-oriented approaches and developments of the period in architecture will be discussed in detail.

CHAPTER 3

PLEASURE-ORIENTED APPROACHES IN THE 1960-1990 PERIOD

Analysis of the theoretical approaches to the concept of pleasure reveals the influence of community dynamics, social events, cultural activities, and environmental conditions on architectural pleasure. The period's existing philosophical and intellectual approaches also influence the approaches to architectural pleasure. Therefore, to understand the relationship between architectural pleasure and social dynamics, the late twentieth century will be discussed when pleasure-oriented pursuits in architecture were intensively observed; in particular, it will focus on the period between 1960-1990. Furthermore, to understand the architectural background and events of the selected period, the intellectual and technological environment of the Post-War period will be briefly analyzed, and architectural concerns, which were highly influential during this period, will be touched upon. The concept of post-war refers to different periods in different geographies, but the period discussed here covers the events that took place after World War II and after 1945.

Undoubtedly, the Post-War period is one of the most influential periods in the theoretical production and practice of architecture and one in which some of the most important developments took place in the history of architecture. This period's social, cultural, and technological developments deeply affected all disciplines, including architecture. Moreover, the social changes after World War II and the Cold War, the changing demands and thoughts of people, changing urbanization approaches, transformation with rapidly developing technology, and similar results have caused radical transformations in the discipline of architecture. The need for rapid construction, especially after the destruction caused by the war, led to the development of new construction and material technologies. In addition, concepts such as functionality, efficiency, and rationality that come with the need for rapid construction have started to stand out in architecture.

These architectural approaches focusing on functionality and efficiency have been criticized and transformed into new experiential and human-oriented approaches. The relationship between architecture and people has begun to change. Mainly as a response to modern architecture's innovative approaches to form and function, ideas that focus on the experience and pleasure of architecture have emerged. This chapter aims to shed light on these ideas and approaches that developed in the post-war period and show that the post-war atmosphere brought the notion of pleasure in architecture back into the discussion. In particular, it aims to understand the pleasure and human-oriented architectural ideas presented by the different architectural approaches that emerged in the late twentieth century.

Accordingly, this chapter will examine the conceptual, social, cultural, and technological developments that emerged after the war. Subsequently, the ideas that appeared in this post-war period will be analyzed to understand approaches between 1960-1990, and the pleasure-oriented ideas that emerged in that period will be explored. The society's socio-cultural, technological, and intellectual environment influences the architectural reflections of pleasure-oriented ideas. In this context, to analyze the background of pleasure-oriented approaches that emerged in the late twenties, this chapter will briefly examine the events that took place in society and address the architectural consequences of these developments.

Following this background analysis, the works and intellectual worlds of three influential architects who were educated in similar architectural cultures during this period will be analyzed to present different approaches to pleasure by examining the concrete examples of these social developments and criticisms. In this context, selected works of Michael Webb, who started his architectural career in the early 1960s and created significant transformations in architectural theory with the Archigram group, Rem Koolhaas, who began his architectural career in the late 1970s and contributed to architecture with his thoughts on concepts such as urbanization and program, and Bernard Tschumi, who made critical theoretical productions on the concepts of architectural experience and architectural pleasure in the late 1960s, will be examined. The research will be deepened, and a

multidimensional analysis will be provided with the different approaches of these architects to the architectural atmosphere of the period and the concept of pleasure.

3.1 Architectural Atmosphere in Post-War Era: A Background Analysis for Changing Perspectives

“Utilitarianism assumes that pleasure and enjoyment unfold and develop according to a program. It mechanizes the essence of pleasure by quantifying it.”

Henri Lefebvre⁴¹

The post-World War II war period is very significant in terms of the social events in architecture. Because this period prepared the background of a break in terms of architectural approaches, but to understand this break, it is first necessary to examine the architectural approaches of the period. Modernist approaches with functionalist, rationalist, and universal notions were dominant in this period. Indeed, as Sarah Williams Goldhagen points out, modernism, addressed to a specific class of social groups in the 1910s-1920s, had begun to transform into an international discourse from the 1920s onwards.⁴² By 1945, it was widely believed that these approaches, which had gained popularity during the interwar period, would provide an answer to the need for rapid reconstruction and urbanization.

However, social changes after the war changed society's expectations and led governments to produce spaces for leisure-based needs, as Hilde Heynen and Janina

⁴¹ Lefebvre, Henri. *Toward an Architecture of Enjoyment*. Edited by Łukasz Stanek. Translated by Robert Bononno. Minneapolis: University of Minnesota Press, 2014.

⁴² Goldhagen, Sarah Williams. “Something to Talk about: Modernism, Discourse, Style.” *Journal of the Society of Architectural Historians* 64, no. 2 (2005): 144–67. <https://doi.org/10.2307/25068142>.

Gosseye mention.⁴³ In the post-war period, as Heynen and Gosseye point out, citing architectural theorists Sarah Williams Goldhagen and Réjean Legault, modernism had begun to seek answers to its critics as becoming too technocratic and bypassing phenomenological aspects of the discipline and to think in terms of the immaterial desires of individuals.⁴⁴

However, as emphasized by Hans Rudolf Morgenthaler, by the end of the twentieth century, architects were beginning to feel that existing approaches to modernism were no longer responsive to the living conditions, technological, economic, and cultural understandings of the time; as a consequence, functionalism was no longer a promising approach.⁴⁵ As Lefebvre expressed, these functionalist or utilitarianist approaches could not respond to the empirical aspects of architecture because they reduced it to a programmatic formulation.⁴⁶ These criticisms and searches have provided a background for many ideas and concepts that will generate a new shift in architecture. In particular, the structure and demands of society began to be seen as a significant factor in the production of architecture.

This chapter aims to examine the socio-cultural events and the conditions of the period that prepared the ground for these changes and to try to understand the background of the ideas of pleasure-oriented Architecture. In this context, firstly, the major social events of the late 20th century affecting architecture will be briefly examined. The understandings and approaches that emerged with these events will

⁴³ Gosseye, Janina, and Hilde Heynen. 2013. "Architecture for Leisure in Post-War Europe, 1945–1989: Between Experimentation, Liberation and Patronisation." *The Journal of Architecture* 18 (5): 623–31. doi:10.1080/13602365.2013.835334.

⁴⁴ Goldhagen, Sarah Williams, and Réjean Legault. "Introduction: Critical Themes of Post-War Modernism." Essay. In *Anxious Modernisms. Experimentation in Postwar Architectural Culture*, 20–21. Montréal, Cambridge, Mass: Canadian Centre for Architecture ; MIT Press, 2000.

⁴⁵ Morgenthaler, Hans Rudolf. *A political history of post-WWII architecture in Europe: From de-nazification to globalization*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2022.

⁴⁶ Lefebvre, Henri. *Toward an Architecture of Enjoyment*. Edited by Łukasz Stanek. Translated by Robert Bononno. Minneapolis: University of Minnesota Press, 2014.

be mentioned, and then the technical and technological developments that appeared in this period and affected architecture will be analyzed.

3.1.1 Understanding the Socio-Cultural Changes and Their Effects on Architecture

The Second World War was one of the most significant and devastating events the world has ever witnessed. Between 50 and 70 million people lost their lives, and many cities and settlements were destroyed. As a result of the devastation brought about by the war, important issues such as the reconstruction of cities, the rapid generation of solutions to the problems of urban residents such as health, education, housing, and employment, and the development of understanding for the sociological and psychological destruction and changes caused by the war began to come to the surface.

In Europe, there was a reconstruction of both the built environment of cities and the social life of their inhabitants. As history professor Jeffrey M. Diefendorf points out, the reconstruction of the ruined cities of much of Europe became one of the most critical problems for urban planners, authorities, politicians, architects, and citizens.⁴⁷ The need not only for mass housing projects to meet the increasing need for accommodation but also for industrial, commercial, and social structures had to be reconsidered, and how the labor and finance for this reconstruction process would be provided was an important question mark. Moreover, architects and planners had a significant role in forming new settlements, which had to be planned and designed according to the needs and demands of the people, and the demands of the city's inhabitants and administrators were significant in guiding this process.

⁴⁷ Diefendorf, Jeffrey M. "Urban Reconstruction in Europe After World War II." *Urban Studies* 26, no. 1, 1989. 128–43. <http://www.jstor.org/stable/43192341>.

In many European cities, modern architecture's functional and geometric forms were rising with the support of governments. Because the modernist buildings not only ideologically symbolized the power of the new governance systems, but also were effective and functional, meeting the needs of the period. At the same time, the preservation of the historical fabric of the cities and the compatibility of new settlements with this fabric were also discussed as an important concern.⁴⁸ As architectural history professor Maximilian Sternberg emphasized, preserving historical heritage began to overshadow the idea of International Architecture.⁴⁹

In this atmosphere, the discipline of architecture started to consider itself as a power that could provide the relationship between history, culture, and collective memory and the city, rather than technical expertise, and social reforms and systems gained a place in the architecture discussions.⁵⁰ Also, the community's well-being and improving their living conditions became a major concern. There were many rational philosophical, scientific, and theoretical approaches underpinning modernist approaches, but these ideas started to change in the post-war period; as Hans Rudolf Morgenthaler pointed out, philosophy focused on human-oriented ideas rather than metaphysical phenomena.⁵¹ For example, in *The Production of Space*, Henri Lefebvre emphasizes that space is not produced to be grasped and read but rather to be lived by people with bodies and lives.⁵²

⁴⁸ Diefendorf, Jeffrey M. "Urban Reconstruction in Europe After World War II." *Urban Studies* 26, no. 1, 1989. 128–43.
<http://www.jstor.org/stable/43192341>.

⁴⁹ Sternberg, Maximilian. "Hans Döllgast, Post-War Reconstruction and Modern Architecture." *The Journal of Architecture* 27 (2–3), 2022. 260–95. doi:10.1080/13602365.2022.2086152.

⁵⁰ Molnar, Virag. *Building the State: Architecture, Politics, and State Formation in Postwar Central Europe*. Routledge, 2013.

⁵¹ Morgenthaler, Hans Rudolf. *A political history of post-WWII architecture in Europe: From de-nazification to globalization*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2022.

⁵² Lefebvre, Henri, and Donald Nicholson-Smith. *The Production of Space*. Oxford, OX, UK: Blackwell, 2017.

However, the influence of the social and political atmosphere on all social strata during this period, regardless of modernism's achievements or criticisms, demonstrates the connection between the architecture discipline and human beings. As Morgenthaler points out, architecture exists at the intersection of power, relations of production and culture, and representation.⁵³ Consequently, architectural design and production are also shaped by these elements. As emphasized by Hilde Heynen and Janina Gosseye, the post-war period and the ideological competition brought about by these processes pushed citizens to search for meaning in their daily activities rather than in the material assets of daily life, especially younger generations began to respond to consumer culture and existing social and political structures.⁵⁴

Society began to feel alienated from and question the modern consumption culture in which they found themselves, such as housewives not feeling free in the kitchen, which was presented to them as a gift of the modern world. These social movements and ideas turned into mass movements and spread as an *international counterculture*.⁵⁵ In this situation, it has become the duty of architects and governments to produce mass leisure spaces that will amuse society.⁵⁶ The leisure buildings that emerged in the 1950-60 period, especially with the support of governments, contain the discourses of consumer culture, yet these buildings had an important outcome; the idea of producing spaces for the immaterial desires of the masses not only brought new building typologies and programs in architecture but

⁵³ Morgenthaler, Hans Rudolf. *A political history of post-WWII architecture in Europe: From de-nazification to globalization*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2022.

⁵⁴ Gosseye, Janina, and Hilde Heynen. 2013. "Architecture for Leisure in Post-War Europe, 1945–1989: Between Experimentation, Liberation and Patronization." *The Journal of Architecture* 18 (5): 623–31. doi:10.1080/13602365.2013.835334.

⁵⁵ Suri, Jeremi. "The Rise and Fall of an International Counterculture, 1960-1975." *The American Historical Review* 114, no. 1 (2009): 45–68. <http://www.jstor.org/stable/30223643>.

⁵⁶ Avermaete, Tom. "A thousand youth clubs: architecture, mass leisure and the rejuvenation of post-war France." *Journal of Architecture* 23, no. 4 (May 19, 2018): 617–31. <https://doi.org/10.1080/13602365.2018.1479232>.

also made the concept of pleasure one of the discussions of architectural discourse again. However, the concept of pleasure encountered here still has a programmatic reflection.

At the same time, the new socio-cultural structures that began to emerge in the early 1960s and this International Counterculture, as Suri describes it, were opposed to the "unnatural" industrial world, authority, and consumer culture.⁵⁷ The ideas of civil rights and the protests against authority and power, which are rapidly gaining prominence worldwide and have profound echoes, especially in the United States, have influenced not only the practice and theoretical production of architecture but also the architectural schools and curriculums.⁵⁸ Instead of the traditional production methods of architecture, the idea of architecture that responds to political, social, and cultural events has appeared, and architects' approaches to this multidisciplinary environment have influenced architectural theory.

These social changes and revolutions, which started after the Second World War, caused significant changes in the discipline of architecture, as in all intellectual fields. All human-related values and the relationship between human beings and their environment began to be evaluated from a different perspective. This change was also critically influenced by the technological developments of the period and the mass media that started to spread. These technological developments, which were influential in the period's social structuring and cultural approaches, will be discussed in detail in the following chapter.

⁵⁷ Suri, Jeremi. "The Rise and Fall of an International Counterculture, 1960-1975." *The American Historical Review* 114, no. 1 (2009): 45–68.
<http://www.jstor.org/stable/30223643>.

⁵⁸ Charitonidou, Marianna. "The 1968 effects and civic responsibility in architecture and urban planning in the USA and Italy: Challenging 'nuova dimensione' and 'urban renewal.'" *Urban, Planning and Transport Research* 9, no. 1 (January 1, 2021).
<https://doi.org/10.1080/21650020.2021.2001365>.

3.1.2 New Technologies and Industrialization

In the post-war period, technological developments also gained speed in addition to social changes as indicated. These significant technological developments were also important influences on architecture's discipline. Architects who specialized in the new construction methods that emerged after the Industrial Revolution had already begun to explore the potential of the material technologies and building techniques discovered during this period and to produce quality architectural works. At the same time, computational tools had also developed, offering architects new perspectives and production methods. These new tools and methods opened up inspiring possibilities for architects and became a new communication method. This chapter aims to provide a background for understanding the relationship between technological developments and architecture and its impact on pleasure-oriented ideas in the post-war period.

Modernism, which became widespread before the Second World War, was already accompanied by an enthusiasm for the advances in technology that had developed in the wake of the Industrial Revolution. Moreover, this enthusiasm was seen in the materials or building types used and in the architects' discourse, such as Le Corbusier's famous expression, "The house is a machine for living in."⁵⁹ However, the approach and discourses of the "modernists" to technology were also highly criticized in the post-war period, and their relationship with human beings was questioned. Especially after the destruction caused by war technologies, the results of industrialization began to be approached with skepticism.⁶⁰ Yet, as Mies van der Rohe, one of the most important figures of modernism, stated, technology was not a romantic catchword but an unavoidable reality and a tool.⁶¹ Although Reyner

⁵⁹ Muller, Brook. "The Machine Is a Watershed for Living In (Reconstituting Architectural Horizons)." *The Pluralist* 11, no. 1 (2016): 78–92. <https://doi.org/10.5406/pluralist.11.1.0078>.

⁶⁰ Larson, Magali Sarfatti. "Chapter Two: Architectural Change in the Twentieth Century." Essay. In *Behind the Postmodern Facade*, 22–60. Berkeley: University of California Press, 1993. <http://ark.cdlib.org/ark:/13030/ft7c60084k/>

⁶¹ Ibid.

Banham thinks that modernist architects who produced in the First Machine Age, which covers the period between 1880 and 1945, were successful in rethinking functionalist approaches and machine aesthetics with architecture, he emphasizes that architectural production did not understand technology enough by claiming that “They were for allowing technology to run its course, and believed that they understood where it was going, even without having bothered to acquaint themselves with it very closely.”⁶²

As the post-war period began, technology and science developed even faster. Materials and construction technologies improved rapidly, and buildings had wider spans and more floors.⁶³ Alongside the development of building construction technologies, cinema culture and television technologies, which were also slowly spreading during this period, were among the factors affecting social structure and culture. As emphasized by Lauren Rabinovitz, at the beginning of the twentieth century, there was a consumer culture marketed through amusement parks and movie theaters in these parks, and several taboo pleasures were used to spread this culture to society. Later, with the development of television technology, this culture began to spread to many classes of society.⁶⁴

However, one of the most influential developments in architectural ideas would be the development of computer technologies and the increase in computational approaches in the 1960s. Collage and assemblage-like representation methods and the search for new languages would also affect the architectural design. With the adaptation of the assemblage and montage techniques developed with cinema to architecture, several approaches that are still influential in architectural theory today

⁶² Banham, Reyner. “Conclusion: Functionalism and Technology.” Essay. *In Theory and Design in the First Machine Age*, 320–30. Oxford: Butterworth Architecture, 1960.

⁶³ Sebestyen, Gyula, and Christopher Pollington. *New Architecture and Technology*. Routledge eBooks, 2007.
<https://doi.org/10.4324/9780080512624>.

⁶⁴ Rabinovitz, Lauren. “Temptations of Pleasure: Nickelodeons, Amusement Parks, and the Sights of Female Sexuality.” *Camera Obscura (Berkeley, Calif. Online)/Camera Obscura* 8, no. 2 (May 1, 1990): 70–89.
https://doi.org/10.1215/02705346-8-2_23-70.

have emerged. This will be seen especially in the approaches of the Archigram group, which will be examined in detail in the next section.

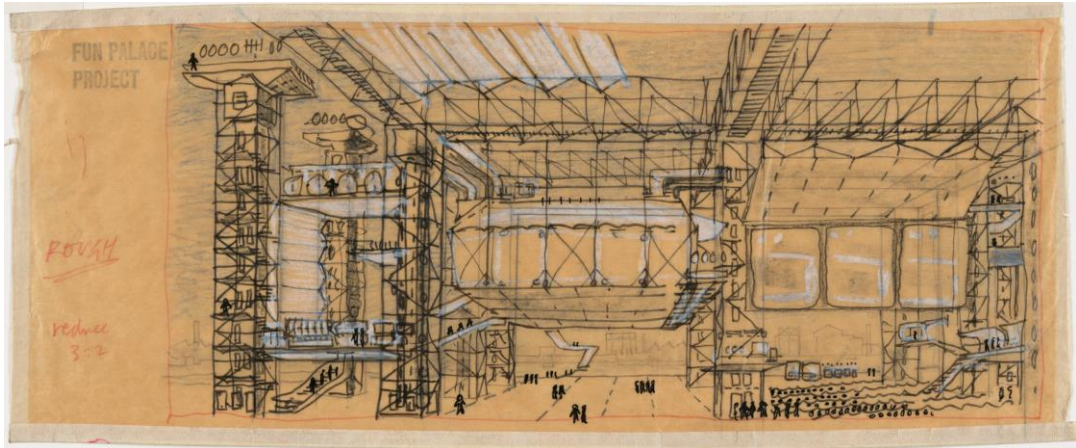


Figure 1 Cedric Price, Fun Palace for Joan Littlewood Project, 1959–1961.

Source: <https://www.moma.org/collection/works/842>

Notions such as flexibility, dynamism, motion, and movement, which came along with new technological developments, were commonly encountered in post-war architectural approaches. These concepts are also widely practiced in entertainment-oriented approaches and projects. For example, Cedric Price, who was influenced by new technology in the late 1950s and aimed to use it to serve society and provide freedom for people, designed a flexible framework that could be shaped according to the demands of the users in the Fun Palace project.⁶⁵ Aiming to entertain the public and give them pleasure through architecture, Price considers that architecture has a moral aspect. In this project, as emphasized by Royston Landau, the aim was to create interactive and interactive entertainment spaces that could appeal to large audiences, rather than passive entertainment spaces such as the “amuse-me”

⁶⁵ Riley, Terence, Tina Di Carlo, and Bevin Cline. *The changing of the avant-garde : visionary architectural drawings from the Howard Gilman Collection. Museum of Modern Art eBooks*, 2002. <http://ci.nii.ac.jp/ncid/BA61044149>.

approach as in the Walt Disney entertainment areas seen at that time.⁶⁶ His client Joan Littlewood would later refer to this proposal as a 'laboratory of fun' and a 'university of the streets', emphasizing the importance of the interaction of this space with its visitors.⁶⁷

In *People's Places*, Reyner Banham also highlights the difference between Cedric Price's Fun Palace and other popular entertainment venues of the period, such as the Crystal Palace Sports Centre; unlike these venues, which presented a fixed architectural program, the Fun Palace proposed a flexible environment capable of supporting various activities⁶⁸. The integration of technology in the creation of this dynamic space, and the way in which architecture and technology interact, offers an important perspective on the concept of pleasure in architecture.

In addition to the pleasure and consumption-oriented culture and new social norms that develop with technological developments, the design methods and building technologies provided by technology have significant effects on the architectural approaches of the period being analyzed. These influences will be explained in more detail through case studies.

3.2 Architectural Pleasure as a New Perspective Between 1960-1990

The discipline of architecture has also been highly influenced by the ideologies, cultural interactions, and human-oriented approaches that developed after the war. As a result of this interaction, new perspectives emerged in reaction to the period's

⁶⁶ Landau, Royston. "A Philosophy of Enabling: The Work of Cedric Price." *AA Files*, no. 8 (1985): 3–7.
<http://www.jstor.org/stable/29543432>.

⁶⁷ Joan Littlewood, 'A laboratory of fun', *New Scientist*, 14 May 1964. As Cited in Landau, Royston. "A Philosophy of Enabling: The Work of Cedric Price." *AA Files*, no. 8 (1985): 3–7.

⁶⁸ Banham, Reyner. "People's Places." Essay. In *A Critic Writes: Essays by Reyner Banham*, 105–8. Berkeley: University of California Press, 1995.

existing rational and functionalist approaches, as described in the background analysis in the previous chapter. These new perspectives led to a shift by introducing many new ideas and approaches into the agenda of the architectural discipline. As emphasized by Tom Avermaete, the social, cultural, and physical realities of the traditional urban fabric, especially in Western Europe, were unraveled in the post-war period and began to be reconsidered with the notions of neo-rationalism, populism, and neo-modernism.⁶⁹

With this shift, human-centered, historic references regained importance and brought together an eclectic and hybrid understanding of architecture. Although this hybrid understanding was later called post-modernism, as highlighted by Mary McLeod, it is difficult to define this concept due to the difficulty characterizing this diverse and pluralistic movement.⁷⁰ Since this movement, which is referred to as post-modernism, has a very fragmented structure within itself, this study will not attempt to provide a clear definition or analyze the stylistic references it defines. Instead, it will be focused on understanding the intellectual environment it offers that fosters its approaches to architectural pleasure. For this reason, this chapter focuses not on post-modernism itself and its pursuits but on the period from the post-war period to the 1990s, later called the post-modern period and the various approaches that developed during it.

Indeed, as stated by Mary McLeod, since post-modern practitioners focus on the meaning of buildings rather than their program, function, or structure, and since the search for this meaning is quite diverse, it would be quite challenging to talk about a general style or approach to this movement.⁷¹ This intellectual search, described as the search for meaning, will be handled in many different ways and result in many

⁶⁹ Tom Avermaete, *Another Modern: The Post-War Architecture and Urbanism of Candilis-Josic-Woods*, 2005, <http://ci.nii.ac.jp/ncid/BA77686495>.

⁷⁰ McLeod, Mary. "Architecture and Politics in the Reagan Era: From Postmodernism to Deconstructivism." *Assemblage*, no. 8 (1989): 23–59. <https://doi.org/10.2307/3171013>.

⁷¹ *Ibid.*

different movements. For example, high-tech, neo-futurist, new and deconstructivist approaches. As this period represents a highly experimental and diverse process in architectural theory, it would be more accurate for this study to examine the approaches in some selected examples and the meanings behind them. In this context, understanding the architectural atmosphere of the period will be the focus of this chapter rather than the architectural approaches that emerged.

To understand this period, starting with a brief analysis of its development would be useful. Many architectural historians associate the beginning of the post-modern period with the 1950s. However, Robert Venturi's intellectual work in this field is often cited as the real starting point in architecture. However, since post-modernism is also characterized as a continuation of modernism, it is challenging to point to a definite starting point. In 1966, Robert Venturi presented his critique of modernism in his book *Complexity and Contradiction in Architecture*. Especially in the first chapter of this book, he pointed out that the concept of "pure", which modern architecture was in search of, limited the meaning of architecture and stated that architecture was a complex discipline in the same way as Vitruvius' triad.⁷² Again, in the same section of the book, Venturi conveys his approach to architecture and his perspective on the phenomenon of meaning in the following paragraph;

“I am for richness of meaning rather than clarity of meaning; for the implicit function as well as the explicit function. I prefer "both-and" to "either-or," black and white, and sometimes gray, to black or white. A valid architecture evokes many levels of meaning and combinations of focus: its space and its elements become readable and workable in several ways at once.”⁷³

By this approach, Venturi argued that architecture should be associated with meaning, not function or form. Following the manifesto he presented in this book, he published *Learning from Las Vegas* with Denise Scott Brown and Steven Izenour, creating a turning point that would become highly influential in the history of

⁷² Venturi, Robert. “Chapter 1: Nonstraightforward Architecture: A Gentle Manifesto.” In *Complexity and Contradiction in Architecture*, 16. The Museum of Modern Art, 1966. <https://doi.org/10.5771/9783786175247-348>.

⁷³ Ibid.

architecture, especially the observation of creating attraction through the use of the facades of buildings, especially since the relationship between people and spaces had become faster and more dynamic due to the influence of cars, created the possibility of thinking about architecture differently.⁷⁴ However, there were also many critiques of this approach; as Mary McLeod points out, *Learning From Las Vegas* also presents a view of architecture that takes pop art as a model.⁷⁵ Yet, many architects who embraced modernism, such as Aldo Rossi, Charles Moore, and Philip Johnson, were influenced by this approach during this period. These searches for meaning proposed by Venturi have been supported by many different social, moral, intellectual, or architectural ideas, and the subjective approaches or observations of architects have been presented as answers to this search for meaning. In this context, post-modern thought leads to distinctly different conclusions, each of which should be evaluated within its specific framework.

According to many architectural theorists, the architecture of the post-modern period offers an eclectic and playful understanding that symbolically and formally offers historical references. Steven Seidman highlights that one of the most significant effects of the postmodern era has been on knowledge itself; because the distinctions between disciplines have become less defined, leading to a rise in the importance of interdisciplinary studies.⁷⁶ Seidman shows humanistic streams such as feminism, lesbian and gay studies, ethnic studies, urban studies, and cultural studies as examples of such studies. In addition, these studies have created an interaction between disciplines such as philosophy, science, art, architecture, and psychology and have increased the interaction of these disciplines.

⁷⁴ Venturi, Robert, Denise Scott Brown, and Steven Izenour. *Learning from Las Vegas*. Cambridge, MA: The MIT Press, 1972.

⁷⁵ McLeod, Mary. "Architecture and Politics in the Reagan Era: From Postmodernism to Deconstructivism." *Assemblage*, no. 8 (1989): 23–59.
<https://doi.org/10.2307/3171013>.

⁷⁶ Seidman, Steven. "Introduction." Introduction. In *The Postmodern Turn: New Perspectives on Social Theory*, edited by Steven Seidman, 1–24. Cambridge: Cambridge University Press, 1994.

The thoughts that developed during this period in architecture were highly influenced by the ideas of philosophers, including Jean-François Lyotard, Michel Foucault, Jacques Derrida, Jean Baudrillard, Roland Barthes, Martin Heidegger, and Jacques Lacan are among the most frequently mentioned names in this context.⁷⁷ The works of Barthes and Lacan have especially been very influential in the ideas of pleasure in architecture. Barthes' 1973 book *The Pleasure of the Text* discusses the pleasure of the experience of reading and understanding a text, and the phenomenon of experience in architecture has been associated with a similar pleasure. In particular, Tschumi's approach to pleasure has traces and references to Barthes' ideas, as indicated by different researchers, and these will be examined while studying the ideas of architecture.

This multidisciplinary atmosphere of thought, the search for meaning, and ways of understanding the city also provided the basis for many different architectural approaches in the late twentieth century. For example, as in modernism, the idea of reinterpreting the city with modern technologies and benefiting the city with these technologies created neo-futuristic approaches. This approach will be revisited in the next section with Michael Webb, but Webb's approaches are not strictly associated with a particular style. Instead, the approach to be discussed with Webb and Archigram will refer to the cultural imagination of the period, reflecting an understanding of mass-consumer culture, pop art, the space program, the counterculture, and the idealism of youth, as stated by Sarah Deyong.⁷⁸ Similarly, the philosophies of thought that emerged during this period led to the formation of deconstructivist architecture, and the relationship of these deconstructivist approaches to the concept of pleasure will be discussed in relation to the ideas of Rem Koolhaas and Bernard Tschumi.

⁷⁷ Aylesworth, Gary, "Postmodernism", *The Stanford Encyclopedia of Philosophy (Spring 2015 Edition)*, Edward N. Zalta (ed.), <<https://plato.stanford.edu/archives/spr2015/entries/postmodernism/>>.

⁷⁸ Deyong, Sarah. "Walking City: Archigram and the Pursuit of Style." *The Companions to the History of Architecture*, v. IV. Edited by David Leatherbarrow and Alexander Eisenschmidt. IV, 2017.

The atmosphere of thought that developed following the war period is a time in which knowledge is considered multilayered and multidisciplinary, as well as an atmosphere of thought in which human-centric, empirical, and civil rights are at the center. In this period, thoughts related to experience and pleasure are frequently encountered due to the intellectual atmosphere of the period. Architects experienced the pleasure that architecture offered them intellectually through their search for meaning. At the same time, the phenomenon of the user gained importance in architecture, and they searched for architectural pleasures that they could offer them through architectural experience. In this context, this era is a critical period in architecture, and to understand this phenomenon of architectural pleasure, it is important to examine the events that developed after 1950 and their consequences. In this section, a background analysis of the epistemology and socio-cultural atmosphere of the period is provided for this understanding.

3.3 Perspectives and Case Studies Between 1960-1990

As discussed in the previous chapters, architectural pleasure is a subject that is challenging to describe with conceptual definitions due to its multidisciplinary and empirical dimensions. However, as Chapter 2 emphasizes in detail, there is an inevitable relationship between architecture and the phenomenon of pleasure. Yet, since the early centuries, intellectual productions and research have been carried out on this aspect of architecture. Until this subchapter, the definition of this concept and its relationship with other disciplines have been analyzed, and it has been concluded that architectural pleasure is inevitably influenced by the conditions of the period in which it is discussed.

In this context, the second chapter deals with the late twentieth century, one of the periods in which the concept of architectural pleasure is most frequently encountered in the literature. Within this framework, the social and cultural events, technological developments, philosophical thoughts, and various movements that formed this century are discussed. As a result of these examinations, the diversity of thoughts

and interpretations regarding this concept was pointed out and it was decided that an analysis through examples would be the proper method for analyzing it. Consequently, this chapter presents case studies on selected examples of intellectual productions and architectural productions related to the concept of architectural pleasure.

As previously mentioned, the works of three architects, Michael Webb, Rem Koolhaas, and Bernard Tschumi, who produced works on the concept of architectural pleasure between the critical period of 1945 and 1990, have been selected. In addition to the projects, their intellectual and theoretical contributions will also be analyzed because it has been decided that this method is necessary to understand their perspectives on pleasure. In selecting these architects and projects, emphasis has been placed on the relationship between the project and the concept of architectural pleasure, as well as the architect's theoretical explanation of the production.

3.3.1 Webb: Technology and Pleasure

Firstly, Michael Webb's Sin Center (1962) project will be examined, and how he deals with the concept of pleasure will be evaluated in this chapter. Following this, his relationship with the Archigram group, its significant influence on architectural theory, and the Entertainment Center project (1971) will be discussed. Here, the context in which Webb and Archigram address the phenomenon of architectural pleasure will be analyzed.

Michael Webb was born in England in 1937, and in the following years, as he explained in an interview, his skills in draftsmanship led his father to encourage him to become an architect, and he began his studies at the Regent Street Polytechnic

School of Architecture in London.⁷⁹ His studies there lasted 19 years, from 1953 to 1972. In the same interview, he summarized this period by saying he did not want his pleasant student life to end with a "nine-to-five" job in a dreary office.⁸⁰ According to Webb, the word "dreary" in these statements describes the architectural atmosphere at the time and the works designed in architectural offices in London.

What extended this training period was his final thesis, the Sin Centre. The Archigram group, which Webb later founded with a group of young architects at the "Greasy Spoon" cafe at Swiss Cottage in London, where they sat and talked about what architecture should be like, bears traces of many of the criticisms and ideas he pursued in this project. The Archigram group's foundation, publications, and understanding of architecture will be examined, and its relationship with the pleasure-oriented culture of the period will be emphasized, which Webb also expresses with the words "...the fact was that the Brits in the early 60s seemed to have left behind themselves the strictures of the immediate post-war period and were starting to enjoy life."⁸¹

3.3.1.1 Sin Centre

The Sin Center project is Michael Webb's thesis project, which he revisited many times. Webb developed this project between 1959 and 1962, and it was planned to be located in the city center of London. When the work was first conceived, it was intended to be built on the city's outskirts on the site of a Victorian Pleasure Park, but it was moved to the city center when critics at the Regent Street Polytechnic

⁷⁹ Belogolovsky, Vladimir, and Michael Webb. Michael Webb shares his thrill of driving fast into and up through a building. Other. *STIR World*, September 30, 2021. <https://www.stirworld.com/think-columns-michael-webb-shares-his-thrill-of-driving-fast-into-and-up-through-a-building>.

⁸⁰ Ibid.

⁸¹ Ibid.

School of Architecture showed that the planning of the building in this area was wrong.⁸² As indicated by as Mark Dorrian, the program includes entertainment functions associated with its name: bowling alley, cinema, theatre, dance area, coffee bars, pubs, and unprogrammed spaces for amusement, as well as offices in the final version in 1962.⁸³ This structure was designed to serve the people's low pleasures or immediate desires, as Webb describes it.

However, Webb's interest in these pleasures and these programs took a back seat to another function of the building: the complex circulation system created by the car and pedestrian circulation. Webb explained that when one looks at the drawings of the building for the first time, it is apparent that it is lacking in entertainment because there is no indication of these functions in any form.⁸⁴ He describes the most exciting part of the building with the following words;

“I forgot all about minor concerns like the brief while in pursuit of this notion of a design exclusively derived from the ecstasy of driving a car at high speed around and up through a building; or, if a pedestrian, of negotiating escalators built like amusement park rides that used a mechanically dubious design whereby a given caterpillar track can convey its riders in both directions.”⁸⁵

⁸² Belogolovsky, Vladimir, and Michael Webb. Michael Webb shares his thrill of driving fast into and up through a building. Other. *STIR World*, September 30, 2021. <https://www.stirworld.com/think-columns-michael-webb-shares-his-thrill-of-driving-fast-into-and-up-through-a-building>.

⁸³ Dorrian M. Auto-affection: On Michael Webb's Sin Centre and the drawing of mobility. In Thomas H, Hobhouse N, Luscombe D, editors, *Architecture Through Drawing*. Lund Humphries. 2019. p. 18–33

⁸⁴ Webb, Michael. “Michael Webb: Sin Centre.” Drawing Matter Michael Webb Sin Centre Comments, December 5, 2015. <https://drawingmatter.org/michael-webb-sin-centre/>.

⁸⁵ Ibid.

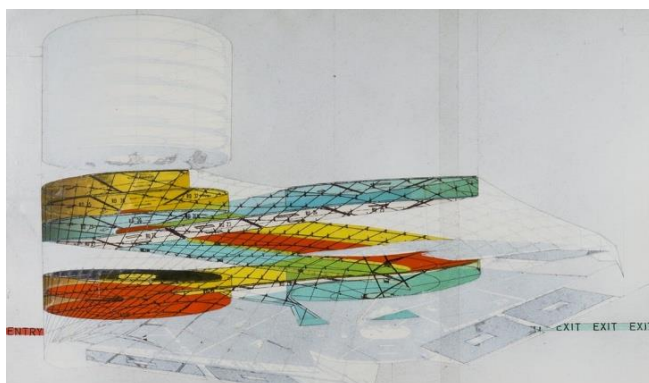


Figure 2: Michael Webb, Perspective Projection of Sin Centre, 1961

Source: <https://drawingmatter.org/michael-webb-sin-centre/>

The building consists of semicircular ramps serving the vehicular circulation, flat roads connecting the ramps, the accompanying pedestrian circulation and parking spaces, as well as shiny aluminum decks attached to this circulation. This system is covered with a facade with an organic form made of aluminum and plastic elements. A cylindrical glass tower containing the offices rises on one of the two ramp systems. Except for the elevators, all building components are designed in a static form. The sense of motion in the building is provided by vehicle circulation. This vehicular circulation simultaneously makes it possible to experience the building as Webb envisioned it, quickly and dynamically.

The Sin Center project was highly inspired by Marinetti's *Futurist Manifesto*.⁸⁶ The enthusiasm and machine aesthetics brought about by technology, which was also seen in the *Futurist Manifesto*, are observed in Webb's project. According to Webb, the system of ramps and elevators that one encounters when entering the building provides more than enough entertainment, the atmosphere offered by the building, the aesthetics of the structure that forms the roof, the machinery aesthetics and moving around it with the vehicle gives pleasure to the experiencer. At least according to his statements, thinking about it and designing this project gives Webb

⁸⁶ Webb, Michael. "Michael Webb: Sin Centre." Drawing Matter Michael Webb Sin Centre Comments, December 5, 2015. <https://drawingmatter.org/michael-webb-sin-centre/>.

pleasure; Peter Cook has said that this project is a "love object" for Webb and that Webb is constantly redrawing and reworking on this project.⁸⁷ However, this pleasure is not limited to Webb but also to its observers, as Mark Dorrian shows by quoting Alan Colquhoun's statement, "the seductive image of an organic architecture in a state of pulsating desire ...".⁸⁸

Although the Sin Center project is a very static building, apart from its machine aesthetics and dynamic form, the world Webb envisioned it to be in is quite dynamic. One of the elements that provide this dynamism is the core consisting of stairs, ramps, and elevators proposed for pedestrian circulation, and the experience to be encountered in this area is likened to a roller coaster. In addition to the pedestrian circulation, the vehicular circulation Webb envisioned inside the building is expressed as "preferably much too fast; the sense of having the building spin around you as you negotiated corners; of entering it; of being absorbed by it".⁸⁹ Within the static organization of the building, the vehicles become a means of pleasure and experience. With the rapid and dynamic movement of the cars, the ramp system somehow transforms into an auto-representational apparatus that reconstructs the movement inside over and over again.⁹⁰

⁸⁷ Webb, Michael. *Michael Webb: Two Journeys*. Edited by Ashley Simone. Lars Muller Publishers, 2018.

⁸⁸ Dorrian M. Auto-affection: On Michael Webb's Sin Centre and the drawing of mobility. In Thomas H, Hobhouse N, Luscombe D, editors, *Architecture Through Drawing*. Lund Humphries. 2019. p. 18–33

⁸⁹ Hardy, Hugo, et al. "Hugo Hardy, Blaž Križnik, Petar Zaklanović: We were Not Hippies: An Interview with Peter Cook, Dennis Crompton, Mike Webb." *Hunch: The Berlage Institute Report*, no. 5, 2002, pp. 116-133

⁹⁰ Dorrian M. Auto-affection: On Michael Webb's Sin Centre and the drawing of mobility. In Thomas H, Hobhouse N, Luscombe D, editors, *Architecture Through Drawing*. Lund Humphries. 2019. p. 18–33

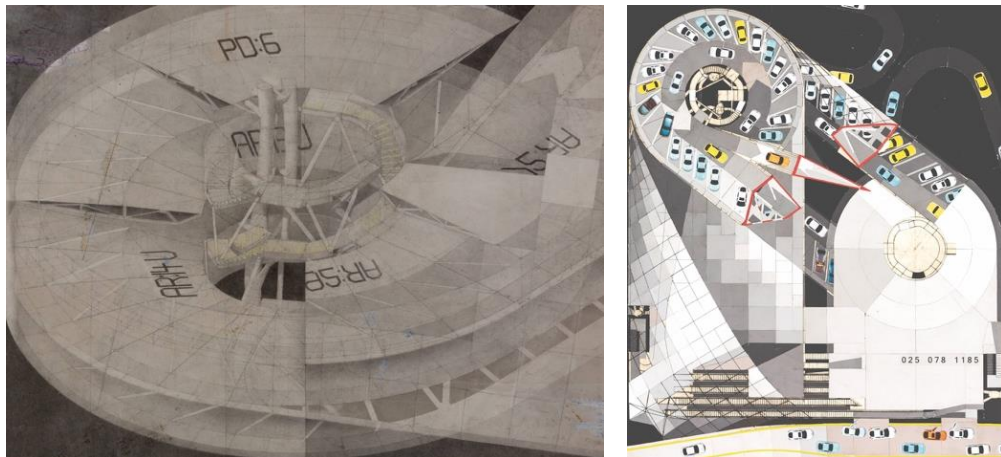


Figure 3: Michael Webb, Sin Centre Car Ramps Perspective and Plan, 1961

Source: <https://drawingmatter.org/michael-webb-sin-centre/>

Michael Webb has mentioned in many interviews that he has been interested in cars, trains, and airplanes since he was a child and has always searched for spaces that reflect the excitement and inspiration these vehicles give him. In this project, he wanted to create an experience reminiscent of his experience as a child looking at the metal skin created by the moving American trains carrying the new cars he saw as they sped past.⁹¹ For this purpose, he tried to place the vehicles in such a way that there was almost no space between each other. Thus, as the cars pass by fast, they will experience the other vehicles parked here in such a form as a continuous metal skin.⁹² Webb suggests that the building's exciting experience will create pleasure, not the entertainment spaces defined through program of building.

Michael Webb's design for Sin Centre is often mentioned together with Cedric Price's Fun Palace of 1961, which was mentioned in the previous chapters. This is

⁹¹ Hardy, Hugo, et al. "Hugo Hardy, Blaž Križnik, Petar Zaklanović: We were Not Hippies: An Interview with Peter Cook, Dennis Crompton, Mike Webb." Hunch: *The Berlage Institute Report*, no. 5, 2002, pp. 116-133

⁹² Dorrian M. Auto-affection: On Michael Webb's Sin Centre and the drawing of mobility. In Thomas H, Hobhouse N, Luscombe D, editors, *Architecture Through Drawing*. Lund Humphries. 2019. p. 18–33

because the two projects were mentioned together in Priscilla Chapman's 1964 article *Sin Centres & Fun Palaces*, and in the same year, both projects were featured in an issue of the AA's Architectural Association Journal entitled *Buildings for Pleasure and Leisure*.⁹³ Due to the confusion arising from this comparison, the Sin Center project is sometimes also called Sin Palace. These two projects approach the quests of the period in different ways, seeking answers to the search for pleasure and leisure. While Price's project offered dynamic spaces that could transform according to need and dynamic spatial experience through building components, Webb thought to provide dynamism through different experiences of the space.

This project not only shows Webb's architectural approaches but also includes his criticism of the architecture of the period, which would later influence the Archigram group's approach, find a place in their publications, and inspire many new projects. Similarly, the Furniture Manufacturers Association building (1957), which was also a student project of Webb, would also be quite influential for the group. This project has another important feature that should be mentioned; it was associated with *Bowellism* by Nikolaus Pevsner and considered as an origin for this style. In his critique of this building, Pevsner stated, "Within the schools, there are some disturbing trends; I saw the other day a design for a building that looked like a series of stomachs sitting on a plate. Or bowels, connected by bits of gristle."⁹⁴ This term would also become an important theme in the discourse of Archigram.

As can be seen from these projects from Webb's student years, new searches have been observed in the architectural atmosphere in Europe since the end of the 1950s. The dissatisfaction of architects or architecture students with the existing architectural profession, along with the formation of new perspectives through pleasure-oriented approaches, have significantly influenced these searches. In Michael Webb's case, he fused his search for architectural pleasure with his

⁹³ Ibid.

⁹⁴ Greene, David, Samantha Hardingham, Sand Helsel, Sam Jacob, Robin Middleton, and Zak Kyes. *The Disreputable Projects of David Greene*. London: AA Publications, 2008, p 44.

excitement for new technologies, transforming it into a quest for a distinct architectural style.

3.3.1.2 Archigram and Monte Carlo Entertainment Centre

The Archigram group, of which Michael Webb was one of the founding members, came together in the early 1960s. Peter Cook, David Greene, and Michael Webb, who thought that architecture should not be as it was practiced in London at the time, which was described by Webb as dreary, and that modernism was an “insult” to functionalism, wanted to start a movement to share their ideas about architecture.⁹⁵ Later, they invited a group of others to produce a publication with them, as described by Peter Cook in his illustrations in “True Story Told by Peter Cook.”⁹⁶ With the participation of Ron Herron, Warren Chalk, and Dennis Crompton, they produced their first publication, Archigram 1, which, as Sarah Deyong emphasized, was a manifesto for what the next generation of architecture should look like.⁹⁷

As stated by Deyong, the Archigram group, with its light, colorful, fantastic, and hedonistic visuals, went beyond the usual architectural representations and represented the architecture of that period more than many other styles.⁹⁸ However, as Michael Webb emphasized in his interview, Archigram did not aim to offer a vision of what the architecture of the future would look like but rather a perspective

⁹⁵ Cook, Peter, and Mike Webb, eds. *Archigram*. New York: Architectural press, 1999.

⁹⁶ Archigram True Story Told by Peter Cook. Accessed August 24, 2024. <https://archigram.net/story.html>.

⁹⁷ Deyong, Sarah. “Walking City: Archigram.” *Companion to the History of Architecture*, March 28, 2017, 1–12. <https://doi.org/10.1002/9781118887226.wbcha152>.

⁹⁸ Ibid.

of what the architecture of the present could and should be.⁹⁹ They criticized the period's consumer culture and pragmatic architecture and questioned the relationship between contemporary technologies and architecture.¹⁰⁰ At the same time, Archigram presented an understanding of architecture that referenced the socio-cultural events and approaches of the period.

However, this experimental and radical approach to architecture also had a practical side, as Dennis Crampton emphasizes.¹⁰¹ The Monte Carlo Entertainment Center was a case to prove it. In 1969, Archigram was invited by the Monaco Government to participate in a competition with several star architects to build an entertainment center in Monte Carlo. However, initially, the members of Archigram were under the impression that this was an act for the amusement of the jury, but then they saw it as an opportunity to express their understanding of architecture and the ideas they had developed up to that point.¹⁰² The competition required a multi-purpose building with a capacity of almost two thousand people that could be used for public events, including sports arenas, circuses, ice skating rinks, receptions, and various cultural necessities.¹⁰³ In addition, architects were expected to propose a permanent function for building.¹⁰⁴

Archigram had a very interesting approach in its Monte Carlo proposal. They decided to respond to these demands not only with their original iconography and

⁹⁹ Belogolovsky, Vladimir, and Michael Webb. Michael Webb shares his thrill of driving fast into and up through a building. Other. *STIR World*, September 30, 2021. <https://www.stirworld.com/think-columns-michael-webb-shares-his-thrill-of-driving-fast-into-and-up-through-a-building>.

¹⁰⁰ Ibid.

¹⁰¹ Hobson, Benedict 'There Is a Practical Side to Archigram, It's Not Just Funny Drawings,' Says Dennis Crompton.' *Dezeen*, May 14, 2020.

<https://www.dezeen.com/2020/05/14/archigram-monte-carlo-dennis-crompton-video-interview-vdf/>.

¹⁰² Ibid.

¹⁰³ Costa Cabral, Claudia. 2011. "Archigram in Monte Carlo and the Idea of Equipped Landscape". *Materia Architectura*, no. 03 (August):92-96. <https://doi.org/10.56255/ma.v0i03.312>.

¹⁰⁴ Ibid.

technological approaches but also with a very decisive and simple approach, a design that integrates with the landscape. The competition site was reclaimed from the sea, and according to the members of the group, it was a quiet area, yet the neighborhood lacked a public green space, so they wanted to create a landscape in harmony with nature.¹⁰⁵ Claudia Costa Cabral described their approach to landscape in a poem by David Greene inspired by Richard Brautigan's poem “All Watched over by Machines of Loving Grace.”;

“I like to think/ (and the sooner the better!)/ of a cybernetic meadow/ where mammals and computers/ live together in mutually programming / harmony/ the pure water/ touching the clear sky. /I like to think/ (right now, please) / of a cybernetic forest/ file with pines and electronics/ where deer stroll peacefully/ past computers/ as if they were flowers/ with spinning blossoms./ I like to think/ (it has to be)/ of a cybernetic ecology/ where we are free of our labors/ and joined back to nature/ returned to our mammal/ brother and sisters/ and all watched over/ by machines of loving grace. The Realist”¹⁰⁶

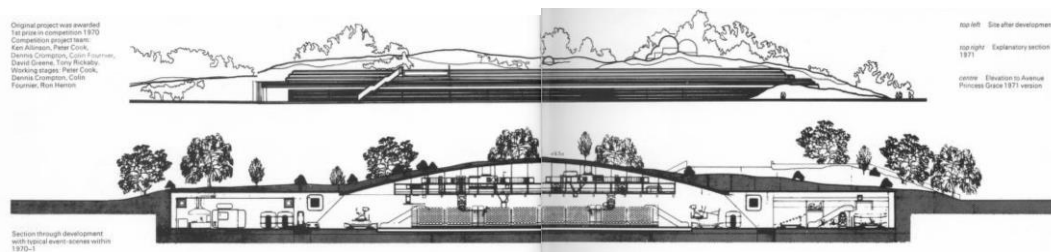


Figure 4: Archigram, Section of Monte Carlo Entertainment Centre, 1970-71

Source: <https://archive.org/details/archigram/page/101/mode/2up>

In 1969, Archigram was pursuing another architectural idea with Instant City: architecture as a kit of parts, and they believed that they could meet the programmatic

¹⁰⁵ Costa Cabral, Claudia. 2011. “Archigram in Monte Carlo and the Idea of Equipped Landscape”. *Materia Architectura*, no. 03 (August):92-96. <https://doi.org/10.56255/ma.v0i03.312>.

¹⁰⁶ Ibid.

requirements of this project with this approach. Of course, in the atmosphere they were trying to create in this space, these parts could not be as dominant as in Instant City. Therefore, Archigram's idea here was to hide the building, that is, the huge space where the entertainment functions will take place, in a large hole in the land and to allow the landscape to continue on it. However, the landscape would not be untouched or left green; it would be a “cybernetic meadow”, as Greene describes it, where technology and nature exist in harmony.¹⁰⁷

This cybernetic meadow consists of service points placed every six meters, which contain technological equipment and provide the technical infrastructure for outdoor activities. In this way, people can enjoy the environment in harmony while enjoying nature and not being restricted from what technology offers. Underneath this meadow was the structure where the events would take place; as explained by Crampton, they produced eight different layouts and invented a whole series of building components to provide these eight different layouts to show that they could provide the required spaces (figure 5).¹⁰⁸

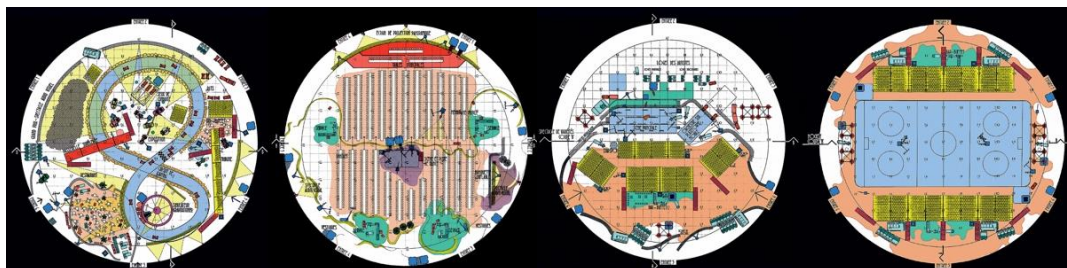


Figure 5: Archigram, Different Layouts Provided with Kit of Parts, 1970-71

Source: <https://www.dezeen.com/2020/05/14/archigram-monte-carlo-dennis-crompton-video-interview-vdf/>

¹⁰⁷ Costa Cabral, Claudia. 2011. “Archigram in Monte Carlo and the Idea of Equipped Landscape”. *Materia Architectura*, no. 03 (August):92-96. <https://doi.org/10.56255/ma.v0i03.312>.

¹⁰⁸ Benedict Hobson | 14 May 2020 Leave a comment. ““There Is a Practical Side to Archigram, It’s Not Just Funny Drawings,’ Says Dennis Crompton.” Dezeen, May 14, 2020. <https://www.dezeen.com/2020/05/14/archigram-monte-carlo-dennis-crompton-video-interview-vdf/>.

Archigram, with this project, won the competition and had the opportunity to implement the architectural concept they envisioned, but the building could not be built due to financial constraints. However, with this project, Archigram answered the question of how the relationship between nature and architecture, which has been sought since modernism, could be, and offered an interesting experience to people by involving them in this mutualistic relationship. In addition, they have presented an architecture and understanding that repeatedly rebuilds the activities and experiences it contains. By synthesizing the approaches of the period to nature, humans, and technology, they have created an architecture full of entertainment and pleasure. In their understanding of pleasure, it is not the functions, the elements, or the conceptual approaches but the pleasure made possible by the experience and the life that architecture offers. This approach to pleasure is also evident in the visuals they create with the collage technique, showing the pleasure people derive from this experience and being in space.

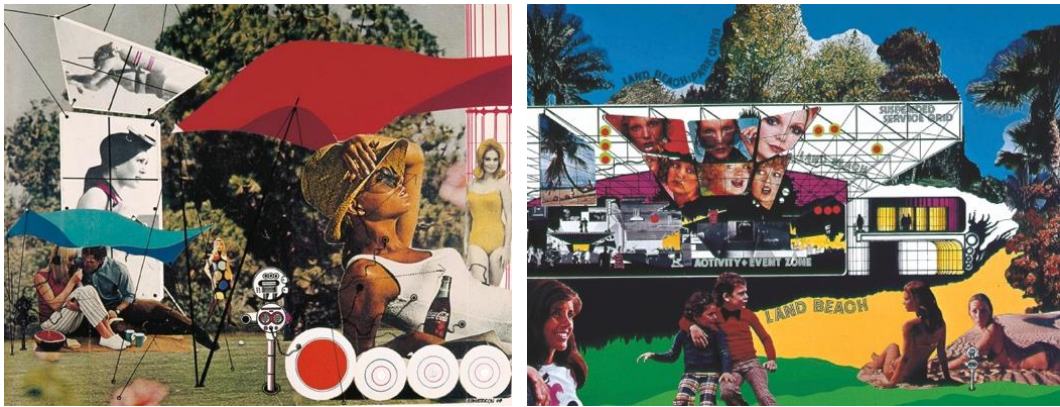


Figure 6: Archigram, (a) Surface and Enviro-plug (b) Features of Monte Carlo, 1970

Source: <https://www.archpaper.com/2019/06/archigram-the-book-review/>

The cultural and technological pursuits of the post-war period have always found a place in Archigram's projects and influenced the group's architectural approaches. Archigram has influenced architectural culture and discipline not only with its colorful and hedonistic world of images but also with its theoretical approaches.

These elements are present not only in the Sin Center and Entertainment Center projects but also in almost all of the group's drawings. Between 1961 and 1974, nine Archigram publications (pamphlets) were published, all of which questioned the relationship between technology and contemporary society.¹⁰⁹ Technology and architecture were brought together in a way that both gave pleasure to society, and the members of the group defined the ideal architecture with pleasure.

3.3.2 Koolhaas: Pleasure and Program

Rem Koolhaas is the second architect whose works and approaches will be analyzed to examine the changing approaches to the concept of architectural pleasure in selected periods. Firstly, to show Rem Koolhaas' different approach to the concept of pleasure and architecture, his project *Exodus or the Voluntary Prisoners of Architecture* will be discussed. Following this project, in the light of Koolhaas' famous 1978 book *Delirious New York: A Retroactive Manifesto for Manhattan*, his proposal for the Parc de la Villette project will be analyzed.

Rem Koolhaas is a Dutch architect born in Rotterdam, Netherlands in 1944. Koolhaas started his career as a journalist under the influence of his father, who was a writer, but in 1967 he decided to become an architect after being influenced by Soviet architecture, Avant Garde approaches, and Malevich's Constructivism, as he stated in an interview.¹¹⁰ In 1968, he began his education at the Architectural Association in London, where he created the project *Exodus or the Voluntary Prisoners of Architecture* in his final year. After graduating, he was nominated for a

¹⁰⁹ Eisenschmidt, Alexander, and Jonathan Mekinda. "Architecture as a Document of Historical Change. Three Examples from Post-war Europe." *Zeithistorische Forschungen – Studies in Contemporary History* 1, no. 3 (August 20, 2004): 438–47. <https://doi.org/10.14765/zzf.dok-2039>.

¹¹⁰ Rose, Charlie, and Rem Koolhaas. What Was The Reason That Rem Koolhaas Switched From Scriptwriting To Architecture? Other. *Metalocus*, March 3, 2016.

Harkness Fellowship for travel and research at Cornell University in New York in 1972, followed by a visiting fellowship at the Institute for Architecture and Urban Studies in New York.¹¹¹

In 1975, with Elia and Zoe Zenghelis and Madelon Vriesendorp, he founded the Office for Metropolitan Architecture, or OMA, where he would continue his professional career, and opened offices in Rotterdam and London.¹¹² During his time in New York for his studies, he worked on his book *Delirious New York: A Retroactive Manifesto for Manhattan*, which analyzes the organic development of Manhattan and offers critiques of modern architecture and society.¹¹³ In 1982, the Koolhaas' Parc de la Villette Project, in which he came second, was recognized by Waldheim as equally important as Bernard Tschumi's project, in which he presented a parallel understanding of architecture with the theoretical achievements and approaches found in *Delirious New York*.¹¹⁴ Awarded the Pritzker Prize in 2000, the Royal Gold Medal in 2004, and the Mies Van Der Rohe prize in 2005, Koolhaas continues actively practicing architecture while pursuing a career as a writer, where he still presents his architectural approaches.¹¹⁵

¹¹¹ "Rem Koolhaas." Encyclopædia Britannica, April 26, 2024. <https://www.britannica.com/biography/Rem-Koolhaas>.

¹¹² Ibid.

¹¹³ Koolhaas, Rem. *Delirious New York: A Retroactive Manifesto for Manhattan*. New York: The Monacelli Press, 1978.

¹¹⁴ Waldheim, Charles. "Landscape as Urbanism." Essay. In *The Landscape Urbanism Reader*, 41. New York: Princeton Architectural Press, 2006.

¹¹⁵ Rose, Charlie, and Rem Koolhaas. What Was The Reason That Rem Koolhaas Switched From Scriptwriting To Architecture? Other. *Metalocus*, March 3, 2016.

3.3.2.1 Exodus: or the Voluntary Prisoners of Architecture

Exodus or the Voluntary Prisoners of Architecture is a series of 18 images created by Rem Koolhaas in 1972 for his final project at the Architectural Association School with Madelon Vriesendorp, Elia Zenghelis, and Zoe Zenghelis, who would later co-found OMA.¹¹⁶ It is composed of a series of 18 collages and drawings, explained together with a text as a fictional scenario. Referred to as a “pictographic storyboard” by Terence Riley, this work was a catalyst for the founding of OMA and showcased Koolhaas' personality as a screenwriter and author.¹¹⁷

Exodus is an unbuilt project that can be considered both utopia and dystopia with references to the Berlin Wall of the Cold War era. It is a critique of the urban structure and urbanization of the period, as well as an architectural reinterpretation of the wall in the center of London itself.¹¹⁸ According to Antoine Picon, a professor at Harvard University, Exodus was influenced by the utopian tradition of the 1960s-1970s; it was influenced by the sociological and political atmosphere of the time, but it was more an ideological work than a utopia.¹¹⁹ It is a questioning of both the restrictive and static image of the concept of the wall and the function of the prison typology.

Koolhaas' fictional scenario starts as follows: first of all, the city of London is divided into two parts, the good part and the bad part. The good part is the part with qualified and good architecture, and the inhabitants of the bad part are willing to migrate to this part.¹²⁰ To prevent this migration, the authorities build walls on both sides of the

¹¹⁶ Terence Riley, in Matilda McQuaid, ed., *Envisioning Architecture: Drawings from The Museum of Modern Art*, New York: The Museum of Modern Art, 2002, p. 166.

¹¹⁷ Ibid.

¹¹⁸ Teismann, Matthew. “An Ideological City: Koolhaas’ Exodus in the Second Ecumene.” *Joelho Revista de Cultura Arquitectonica*, no. 8 (January 10, 2018): 52–62. https://doi.org/10.14195/1647-8681_8_3.

¹¹⁹ Picon, Antoine. “Learning From Utopia: Contemporary Architecture and the Quest for Political and Social Relevance.” *Journal of Architectural Education* 67, no. 1 (March 5, 2013): 17–23. <https://doi.org/10.1080/10464883.2013.767120>.

¹²⁰ Koolhaas, Rem. “Metropolis: Exodus or the Voluntary Prisoners of Architecture.” Essay. In *Exit Utopia: Architectural Provocations 1956-76*, edited by Otakar Máécel and Martin Van Schaik. Munich: Prestel, 2005.

good part to make it completely inaccessible. The wall is the protector of the good part, the pleasurable world of quality architecture. The power and influence of the wall is expressed by Koolhaas and his collaborators as follows;

“The Wall was a masterpiece.

Originally no more than some pathetic strings of barbed wire abruptly dropped on the imaginary line of the border, its psychological and symbolic effects were infinitely more powerful than its physical appearance.”¹²¹

Contrary to its negative notations of isolation, segregation, and division, the wall was built to separate qualified architecture from the unqualified and bad and to keep the bad away. However, this separateness of the wall has caused such fanaticism that the inhabitants of qualified architecture voluntarily accept to be its prisoners. This captive new architecture has been defined as “it is the hedonistic science of designing collective facilities that fully accommodate individual desires”.¹²²

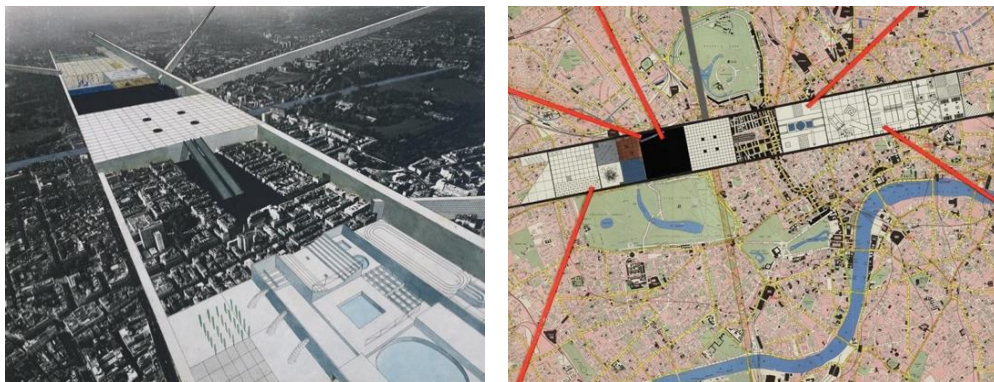


Figure 7: Exodus or the Voluntary Prisoners of Architecture, The Strip, 1972.

Source: <https://www.moma.org/collection/works/104693>

¹²¹ Koolhaas, Rem. “Metropolis: Exodus or the Voluntary Prisoners of Architecture.” Essay. In *Exit Utopia : Architectural Provocations 1956-76*, edited by Otakar Máécel and Martin Van Schaik. Munich: Prestel, 2005.

¹²² Ibid.

In this project, architecture is depicted as a sacred purpose in the good part of the city, but only those passionate enough to understand architecture and the hedonistic pleasure of quality architectural production will accept being imprisoned behind this wall. To put the concept of hedonism in a more precise way, only those who can understand the intellectual pleasure and the state of pain created by the production of architecture will reach true fulfillment. The walls are there to protect this architectural paradise from all bad thoughts, people, and organisms. The strip describes a space where architecture and monuments are protected and produced, and the entrance to this prison, which dynamically builds itself, is through the reception area.¹²³ In the reception area, people are educated in hedonistic conditions where luxury and well-being are important; there is a constant intellectual production in this area; participants are constantly developing models, details, and ideas in search of architectural ideas that can make the strip better.¹²⁴ In this field, there is a search for pleasure that emerges in the process of producing architecture. This pleasure is expressed as “Strip can be hard, but the ongoing creation of this object leaves its builders exhausted with satisfaction.”¹²⁵



Figure 8: (a) Fugitives Led to Reception, (b) The Reception, (c) The Avowal, 1972

¹²³ Koolhaas, Rem. “Metropolis: Exodus or the Voluntary Prisoners of Architecture.” Essay. In *Exit Utopia : Architectural Provocations 1956-76*, edited by Otakar Máécel and Martin Van Schaik. Munich: Prestel, 2005.

¹²⁴ Ibid.

¹²⁵ Ibid.

Source: <https://www.moma.org/collection/works/438>

However, after the reception area, the approach to the concept of pleasure is different in the other parts of Exodus. Instead of the pleasure of producing architecture and being in quality architecture, the focus is on bodily and earthly pleasures that are presented through the programs. As emphasized by Teismann, the sections of Exodus outside the entrance are areas where individual pleasure and desire are glorified, where discourses such as morality and virtue are left outside wall.¹²⁶ For example, in “The Park of the Four Elements”, there is an air section where people are given pleasure with hallucinative gases and odors, a fire section that imitates the Egyptian landscape, a water section that hypnotizes people with wave sounds, and an earth section that includes the mountain on which the bust will be carved¹²⁷. Similarly, the “Baths” section is a space designed for private and public fantasies, where people seek to fulfill their desires.¹²⁸ These spaces, which are defined by a strict functional program in Exodus, have highly symbolic meanings, such as the placement of baths here to symbolize bodily pleasures, a concept that has been around since ancient times and is often associated with the concept of pleasure.

However, Exodus offers a vision of a new social order, a world built solely on pleasure and architecture beyond the walls that consumerist culture, money, and technology cannot penetrate. Again, as Teismann emphasizes, Exodus has an ideological and ontological dimension; it is a critique of both capitalist economy and approaches like globalization; therefore, in Chapter 9 of Koolhaas’ essay, ‘Square of

¹²⁶ Teismann, Matthew. “An Ideological City: Koolhaas’ Exodus in the Second Ecumene.” *Joelho Revista de Cultura Arquitectonica*, no. 8 (January 10, 2018): 52–62.

¹²⁷ Koolhaas, Rem. “Metropolis: Exodus or the Voluntary Prisoners of Architecture.” Essay. In *Exit Utopia : Architectural Provocations 1956-76*, edited by Otakar Máécel and Martin Van Schaik. Munich: Prestel, 2005.

¹²⁸ Ibid.

the Captive Globe,' it is seen that the phenomenal, political, and ideological world is destroyed and rebuilt.¹²⁹

Exodus or the Voluntary Prisoners of Architecture is not only an ideological work with extensive scriptwriting and visual presentations by Koolhaas but also a strictly defined life with architecture, where spaces and their functions dictate a specific program to the “prisoners” who experience them. Koolhaas expressed his views on architecture and programs as follows “Where there is nothing, everything is possible. Where there is architecture, nothing (else) is possible.” however, according to Koolhaas, it is challenging to define nothing or emptiness within the modern city.¹³⁰ As Koolhaas shows in this statement, he thought that quality architecture could completely shape the life within it through its defined spaces. However, given the dynamic nature of the concept of the city and the changing demands and thoughts of people, it is noteworthy that such a defined and rigid world can only be pleasurable for people separated from the rest of the world by walls, as in Exodus.

3.3.2.2 Parc de La Villette Proposal in Relation to Delirious New York

The La Villette is a district located in a suburban part of Paris, where housing for the low-income group is planned. Although a study on this area had been on the agenda for many years, a competition for La Villette was opened in 1982. Eight hundred-five works from forty-one countries were submitted to this competition, and over four hundred final submissions were received. Nine participants were able to meet the 'three unifying concepts' of urbanism, pleasure, and experimentation.¹³¹ Although Bernard Tschumi won the competition among the nine participants, the second-place

¹²⁹ Teismann, Matthew. “An Ideological City: Koolhaas’ Exodus in the Second Ecumene.” *Joelho Revista de Cultura Arquitectonica*, no. 8 (January 10, 2018): 52–62.

¹³⁰ Koolhaas, Rem. “Imagining Nothingness.” Essay. In *S, M, L, XL*, edited by Hans Werlemann, Jennifer Sigler, and Bruce Mau, 199. New York: Monacelli Press, 1995.

¹³¹ Baljon, Lodewijk. *Designing Parks*. Antique Collectors Club Limited, 1995.

winner, Rem Koolhaas's work, is equally important and bears important traces of Koolhaas' theoretical approaches.

Koolhaas' Parc de La Villette project contains direct references to his book *Delirious New York: A Retroactive Manifesto for Manhattan*, published in 1978, four years before this project.¹³² This book describes the conceptions of urbanism that Koolhaas observed in Manhattan while analyzing Coney Island, developed in the early 1900s as a response to the entertainment needs of Manhattan residents, and explores its relationship with the skyscrapers that became the architectural language of New York.¹³³ Coney Island consists of spaces with different programs designed for different social groups and addresses the entertainment needs of the masses, for example in Reynold's Dreamland case, there are 17 spaces for predefined pleasure-giving functions, including Ballroom, Ride in Submarine, Canals of Venice, Circus, etc.¹³⁴ While Coney Island develops its eclectic architectural language amidst all this chaos and provides solutions to the entertainment needs of the masses, it produces a new approach to urbanism according to Koolhaas: the hedonistic urbanism of pleasure.¹³⁵

Subsequently, the technologies and approaches that transformed Coney Island into an artificial paradise and pleasure utopia reappeared as skyscrapers rose in Manhattan and began to produce artificial spaces within these structures.¹³⁶ Apart from the two-dimensional urban grid that defines their boundaries, these skyscrapers produce themselves through two principles: lobotomy and schism, in which lobotomy refers to the complete separation of the interior and exterior of the

¹³² Dagenhart, Richard. "Urban Architectural Theory and the Contemporary City: Tschumi and Koolhaas at the Parc de La Villette." *Ekistics* 56, no. 334/335 (1989): 84–92. <http://www.jstor.org/stable/43622106>.

¹³³ Koolhaas, Rem. *Delirious New York: A Retroactive Manifesto for Manhattan*. New York: The Monacelli Press, 1978.

¹³⁴ *Ibid.* p 47.

¹³⁵ *Ibid.* p 70.

¹³⁶ *Ibid.* p 87.

skyscrapers, and schism refers to the disconnection between floors.¹³⁷ These principles are also seen in the Downtown Athletic Club, which Koolhaas discusses in this book, where 17 of the 38 floors of this building have 17 different athletic or entertainment functions, which are organized in a discontinuous arrangement on different floors.¹³⁸ The existence of these programs on different floors, separated from each other by floors, constitutes one of the main decisions of OMA's Parc de La Villette entry.

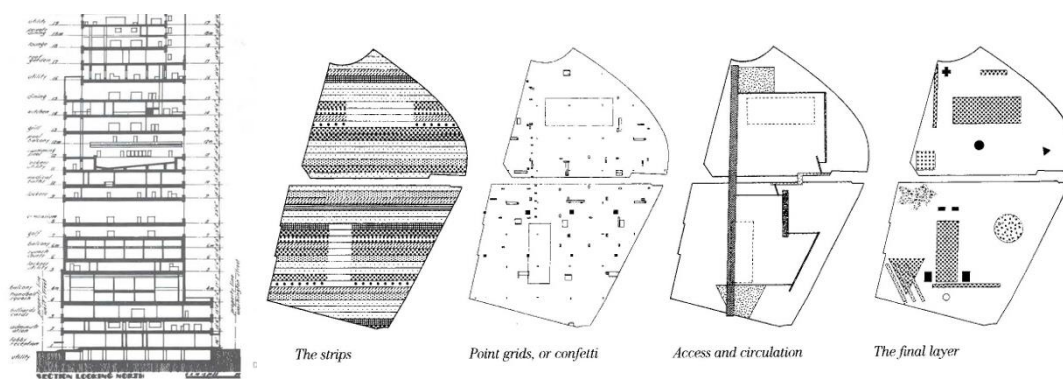


Figure 9: OMA, Parc de La Villette Proposal and Downtown Athletic Club, 1982.

While discussing the Parc de La Villette project, OMA emphasized the excessive number of programs requested within the scope of the competition and the variability of these programs over time with the following statements;

“The program by the city of Paris was too large for the site, leaving no space for a park. The proposed project is not for a definitive park, but for a method that - combining programmatic instability with architectural specificity - will eventually generate a park.”¹³⁹

¹³⁷ Dagenhart, Richard. “Urban Architectural Theory and the Contemporary City: Tschumi and Koolhaas at the Parc de La Villette.” *Ekistics* 56, no. 334/335 (1989): 84–92. <http://www.jstor.org/stable/43622106>.

¹³⁸ *Ibid.*

¹³⁹ “Parc de La Villette.” OMA. Accessed June 23, 2024. <https://www.oma.com/projects/parc-de-la-villette>.

Again, as Koolhaas stated later in his 1995 book “*S, M, L, XL*”, the main challenge driving this design is that the requested program is too large and excessive for project area.¹⁴⁰ Moreover, this program needs to be experimental and able to respond to different demands over time; this flexibility is expressed as “programmatic instability”. This search is similar to the programmatic diversity that Koolhaas proposed in the Downtown Athletic Club; he stated in a 1995 interview that the Manhattan skyscrapers inspired this project. Koolhaas' solution in the Parc de La Villette would be to lay out different programs on the site in strips, as shown in Figure 9.¹⁴¹ The strips containing these programs are superimposed with other layers called 1) points, grid, and confetti, 2) access and circulation, and 3) the final layer.¹⁴²

¹⁴⁰ Koolhaas, Rem. “Congestion Without Matter.” Chapter. In *S, M, L, XL*, edited by Hans Werlemann, Jennifer Sigler, and Bruce Mau, 894-935. New York: Monacelli Press, 1995.

¹⁴¹ Dagenhart, Richard. “Urban Architectural Theory and the Contemporary City: Tschumi and Koolhaas at the Parc de La Villette.” *Ekistics* 56, no. 334/335 (1989): 84–92. <http://www.jstor.org/stable/43622106>.

¹⁴² *Ibid.*

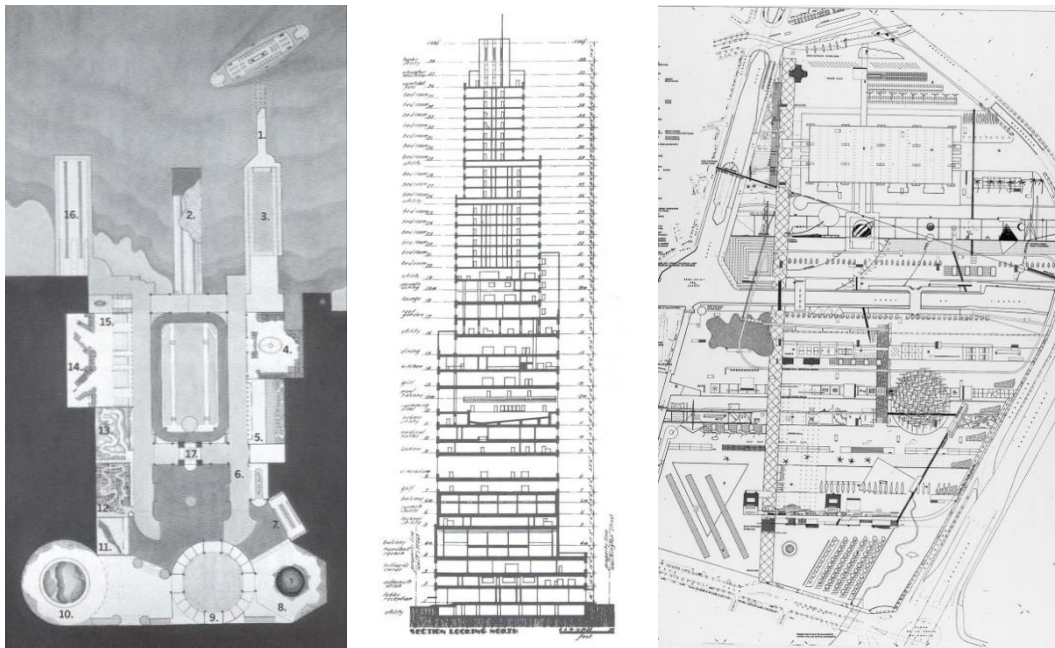


Figure 10: (a) Coney Island Dreamland Plan, (b) Downtown Athletic Club Section, (c) OMA Parc de la Villette Plan

As can be seen in Figure 10 Parc de La Villette’s design has quite similar ideas with Coney Island Dreamland and Downtown Athletic Club. Artificial boundaries or walls separate pleasure-giving activities at Coney Island. Downtown Athletic Club, the activities that respond to the hedonistic demands of the modern urbanite are separated by floors. Similarly, in Parc de La Villette, the pleasure-giving programs associated with the strips are separated by trees or rows of plants every 50 meters.¹⁴³ The only element that controls these strips, which can expand at a mathematical rate when necessary, are these plants, and these strips are in a discontinuous relationship with each other, similar to the schism principle mentioned in *Delirious New York*.¹⁴⁴ Indeed, in all three cases, a similar approach to the concept of pleasure is evident; pleasure is provided through the existence of a variety of programs themselves, and programs are activities that provide entertainment that are defined according to the demands of the time. Architecture is what brings them together and limits them.

¹⁴³ Ibid.

¹⁴⁴ Koolhaas, Rem. “Congestion Without Matter.” Chapter. In *S, M, L, XL*, edited by Hans Werlemann, Jennifer Sigler, and Bruce Mau, 894-935. New York: Monacelli Press, 1995.

Architecture is like a taxonomic tool that combines pleasure-giving programs in these three cases.

Throughout Koolhaas' selected works, the linear relationship between his approach to the concept of pleasure and the concept of program is noteworthy. In *Exodus* or the *Voluntary Prisoners of Architecture*, the pleasure coming from both architectural production and the experience of architecture are discussed together with the pleasure-giving programs, whereas in *Parc de La Villette*, pleasure is defined only through the program. In the examples discussed in the case of Koolhaas and the literature studies reviewed, it is observed that the phenomenon of pleasure is mentioned together with the program. Therefore, it can be argued that Koolhaas' works were not focused on architectural pleasure but on programming pleasure through architecture.

3.3.3 Tschumi: Pleasure of Experience

Thirdly, the approach of Bernard Tschumi, who has produced significant theoretical research on architectural pleasure, such as the *Manhattan Transcripts* (1981) and Pleasure of Architecture chapter of *Architecture and Disjunction* (1991), will be analyzed. Tschumi's participation in the *Parc de la Villette* project will also be studied to understand how the issue of pleasure is realized in an architectural setting.

Bernard Tschumi was born in Switzerland in 1944 and graduated from architecture at ETH in Zurich in 1969. In 1968, Tschumi was in Paris to do his professional office experience, which was compulsory in the curriculum, and as he stated in his interview with Joan Ockman, he was very influenced by the events of 1968 and the architectural approaches that emerged during this period.¹⁴⁵ Tschumi, being in contact with Cedric Price during this period, hoped to work with him in London after

¹⁴⁵ Ockman, Joan, and Bernard Tschumi. "Talking with Bernard Tschumi." *Log*, no. 13/14, 2008, 159–70. <http://www.jstor.org/stable/41765244>.

his graduation, but since this was not an option at the time, he decided to pursue academic activities at the AA with the invitation of Peter Cook.¹⁴⁶ In the same period, he developed a project called Do-It-Yourself-City with Fernando Montes, whom he met while doing his professional office experience in the office of Candilis, Josic, and Woods in Paris. Published in 1970 in *L'Architecture d'Aujourd'hui*, this project is regarded as a purely programmatic study that expresses the idea of the success of urban life being related to peoples, ideas, and objects.¹⁴⁷

Following this project, Tschumi concentrated on his theoretical studies for a long time, and during his time at the AA, in addition to his communication with Cedric Price and Archigram, he invited names such as the Archizoom group and Henri Lefebvre as speakers to his lectures in there and gained different theoretical approaches.¹⁴⁸ In 1976, influenced by Peter Eisenman and invited by Peter Cook, Tschumi started to work at the Institute for Architecture and Urban Studies in New York, where he found a quite free intellectual atmosphere and was interested in art, especially the performance art that emerged at that time.¹⁴⁹ In 1978, Tschumi wrote a series of articles that would reveal the work that would express his theoretical approaches to the relationship between the concept of pleasure and architecture, which he would call “*The Pleasure of Architecture*”. During this period, Tschumi stated that architecture faced a paradox, as expressed in the book *Manhattan Transcripts* (1981), which includes several studies and exhibitions that he has studied since 1976. Parc de La Villette's project (1982-1998) was influenced by the

¹⁴⁶ Ockman, Joan, and Bernard Tschumi. “Talking with Bernard Tschumi.” *Log*, no. 13/14, 2008, 159–70. <http://www.jstor.org/stable/41765244>.

¹⁴⁷ Martin, Louis. “Transpositions: On the Intellectual Origins of Tschumi’s Architectural Theory.” *Assemblage*, no. 11 (April 1990): 22. <https://doi.org/10.2307/3171133>.

¹⁴⁸ Ockman, Joan, and Bernard Tschumi. “Talking with Bernard Tschumi.” *Log*, no. 13/14, 2008, 159–70. <http://www.jstor.org/stable/41765244>.

¹⁴⁹ *Ibid.*

theoretical approaches he developed during this period.¹⁵⁰ Tschumi has been very influential in architectural culture with the theoretical approaches he developed between 1970 and 1990. His work on the relationship between architecture and pleasure is an important source in this regard, and he still actively continues his academic and professional work today.

3.3.3.1 The Pleasure of Architecture

Bernard Tschumi's approach to the concept of architectural pleasure is quite different from the approaches of Archigram and Rem Koolhaas analyzed in the previous chapters. Tschumi's approach to the notion of pleasure is deeply influenced by philosophy, literature, and art, as Louis Martin elaborated in “*Transpositions: On the Intellectual Origins of Tschumi's Architectural Theory*”.¹⁵¹ For Tschumi, the concept of architectural pleasure has become a way of understanding and producing architecture.

Tschumi first introduced the concept of pleasure in his exhibition *A Space: A Thousand Words* in the spring of 1975, with his manifesto *Fireworks*, in which he stated that architecture should be built and burned just for pleasure.¹⁵² He then explained his approaches to this subject in detail in his article *The Pleasure of Architecture*. This article consists of eleven chapters called Fragments, which are originally articles written by Tschumi between 1975 and 1977.¹⁵³ As Martin emphasizes, these chapters are organized around four main ideas: the resistance of

¹⁵⁰ Martin, Louis. “Transpositions: On the Intellectual Origins of Tschumi’s Architectural Theory.” *Assemblage*, no. 11 (April 1990): 22. <https://doi.org/10.2307/3171133>.

¹⁵¹ Ibid.

¹⁵² Ibid.

¹⁵³ Tschumi B. *The Pleasure of Architecture: Its Function as an Instrument of Socio-Culture Change*. *Architectural Design*, 1977: 214–218.

modernity through pleasure, the research of limits, the practice of intertextuality, and the crisis of sign.¹⁵⁴ However, before analyzing these chapters, it would be appropriate to briefly examine the intellectual approaches that prepare the subtext of this article.

As mentioned, Tschumi experienced the atmosphere of architecture that developed in Europe with the 68 generation and was highly influenced by the prominent urbanism approaches and political atmosphere at that time. After 1975, he decided to work on the concept of space, which he considered to be the oldest constant of architecture.¹⁵⁵ During these studies, Tschumi was greatly influenced by the writings in the journal *Tel Quel* and included the approaches he learned from these studies in his theoretical work. Louis Martin summarizes the concepts and intellectuals that heavily influenced Tschumi's work during this period as follows;

“Following mainly Sollers (limits), Hollier (Bataille), Barthes (pleasure), Kristeva (intertext), Genette (palimpsest), and Derrida (deconstruction), Tschumi introduced into his work the major themes developed by the most visible French literary critics of the 1960s and 1970s.”¹⁵⁶

Tschumi has explicitly worked on how Barthes' *The Pleasure of the Text* can be thought of in architecture. In *The Pleasure of Architecture*, this interaction is evident in the way architecture responds to its oppositions, dialectics, and paradoxes with pleasure.

“Functionalist dogmas and the puritan attitudes of the Modern Movement have often come under attack. Yet the ancient idea of pleasure still seems sacrilegious to modern architectural theory.”¹⁵⁷

¹⁵⁴ Martin, Louis. “Transpositions: On the Intellectual Origins of Tschumi’s Architectural Theory.” *Assemblage*, no. 11 (April 1990): 22. <https://doi.org/10.2307/3171133>.

¹⁵⁵ *Ibid.*

¹⁵⁶ *Ibid.*

¹⁵⁷ Tschumi B. *The Pleasure of Architecture: Its Function as an Instrument of Socio-Culture Change*. *Architectural Design*, 1977: 214–218.

At the beginning of his article, Tschumi summarizes the current period and its approach to the concept of pleasure with the sentences quoted above. As stated, the functionalist and rigid formalist approaches that increased with modernism could not find a response to the urban and architectural searches of the period. but the approaches that Tschumi and the generations before him produced as a solution to this situation with the idea of architectural pleasure are “decadent” in his terms.¹⁵⁸ Because the idea of architecture existing without a moral or functional justification is frightening for many architects and power owners. Therefore, many architectural approaches have an oppositional idea and legitimize themselves with their opposites by criticizing them. However, the idea of pleasure has the power to deconstruct this world of paradoxes and oppositions, and Tschumi's aim in this article is to show that.

Tschumi has addressed the different dimensions of architectural pleasure in the form of fragments; the first Fragment deals with the concept of double pleasure, which is the pleasure of space and the pleasure of geometry that are inseparable. The pleasure of space refers to the experience of that space and the emotional response to that experience, while the pleasure of geometry is related to the concept of order and is an intellectual pleasure created by signs.¹⁵⁹ In Fragment 2, he associates the balanced state arising from this double pleasure (pleasure of form and space) with pleasure gardens, considered as early examples of pleasure-oriented architecture. But here, the concept of reason and the notation of usefulness comes into play; “gardens merge the sensual pleasure of space with the pleasure of reason, in a most useless manner.” meaning gardens are designed without having any functionalist searches.¹⁶⁰ Necessity, reason, and usefulness, on the other hand, are dogmas that limit architecture ideologically and financially, they arise from economic relations and relations of authority, and architecture gains radical power when it abstracts itself from these necessities when it is produced for pure “delight”, which is a terminology

¹⁵⁸ Tschumi B. The Pleasure of Architecture: Its Function as an Instrument of Socio-Culture Change. *Architectural Design*, 1977: 214–218.

¹⁵⁹ Ibid.

¹⁶⁰ Ibid.

chosen by Tschumi to give a reference to Vitruvius' triad, emphasized in fragment 3.¹⁶¹

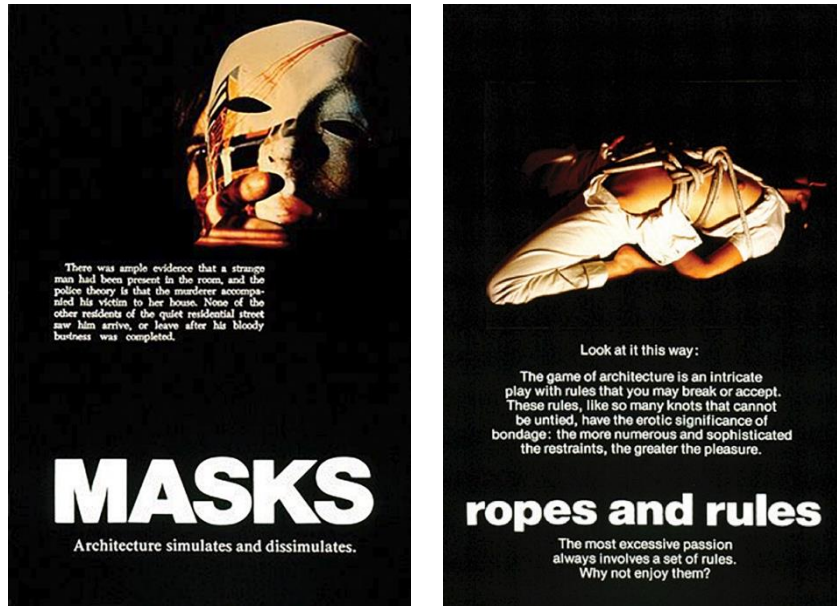


Figure 11: Bernard Tschumi, (a) Masks, (b) Ropes and Rules

Source: <https://chrisdorayessays.com/new-index>

Architecture is also associated with many power holders, principles, rules, and laws that constrain it; Tschumi describes these laws in Fragment 4 as analogous to “Bondage,” and the more sophisticated and greater these rules are, the more pleasurable they become.¹⁶² The notions of order and rationality are like rules that the architects terminologically define and limit themselves to, and as in the bondage analogy, it is pleasurable to engage with these rules.¹⁶³ In Fragment 6, Tschumi refers to Barthes' concept of the erotic, influenced by Lacan's psychoanalysis and Bataille's

¹⁶¹ Tschumi B. The Pleasure of Architecture: Its Function as an Instrument of Socio-Culture Change. *Architectural Design*, 1977: 214–218.

¹⁶² Ibid.

¹⁶³ Ibid.

explanations of eroticism, and expresses the concept of the erotic in architecture as follows;¹⁶⁴

“Neither space nor concepts alone are erotic, but the junction between the two is. The ultimate pleasure of architecture is that impossible moment when an architectural act, brought to excess, reveals both the traces of reason and the immediate experience of space.”¹⁶⁵

In other words, the moment when the intellectual production of architecture and the concept in the designer's mind can be fully integrated with the experience of the physical space makes it possible to reach the ultimate level of pleasure. In a parallel way, the elements of architecture are like “masks” for Tschumi; they consist of physical layers and knowledge layers that are constantly being tried to discover hidden behind them. Similarly, the concept of excess, which he emphasizes while explaining the concept of erotic, is also mentioned in Fragment 8, and he associates the transgression of boundaries and the breaking of rules in architecture with this concept.¹⁶⁶

After questioning how the pleasure of architecture can be, Tschumi pursued architecture of pleasure, emphasizing that architectural experience and concept must merge and that the culture and rules of architecture must be endlessly deconstructed.¹⁶⁷ Finally, in the last Fragment, he explains that architecture in books or magazines is only paper space; it has nothing to do with the experience of real space; it is only representation.¹⁶⁸ However, the representation of architecture can also create sensual pleasure.

¹⁶⁴ Martin, Louis. “Transpositions: On the Intellectual Origins of Tschumi’s Architectural Theory.” *Assemblage*, no. 11 (April 1990): 22. <https://doi.org/10.2307/3171133>.

¹⁶⁵ Tschumi B. The Pleasure of Architecture: Its Function as an Instrument of Socio-Culture Change. *Architectural Design*, 1977: 214–218.

¹⁶⁶ Ibid.

¹⁶⁷ Ibid.

¹⁶⁸ Ibid.

“Architecture resembles a masked figure. It cannot easily be unveiled. It is always hiding; behind drawings, behind words, behind precepts, behind habits, behind technical constraints. Yet it is the very difficulty of uncovering architecture that makes it intensely desirable. This unveiling is part of the pleasure of architecture.”¹⁶⁹

The Pleasure of Architecture was highly influenced by the literature and philosophical approaches of the period. Still, Tschumi seems to have imported the approaches he encountered to architecture and tried to explain them with architecture's terminology, elements, and perspectives. In this text, Tschumi showed that there can be many different sources of pleasure in architecture and emphasized that architecture can be created solely for experience and pleasure without the need for any justification. Furthermore, in this approach, the well-being of individuals or the entertainment provided by a space is not directly related to the pleasure they derive from that space, but rather, the space is conceived independently of the program it contains.

3.3.3.2 The Manhattan Transcripts and Parc de La Villette

It was underlined that after 1975, Bernard Tschumi worked on the concept of space in architecture and produced works on the experience of space. His works on space were heavily influenced by the intellectual atmosphere of the period. According to Tschumi, space consists of “conceived space” and “perceived space.”¹⁷⁰ As Martin also states, Tschumi used Hollier's model of between pyramid and labyrinth to explain this approach.¹⁷¹ Tschumi summarizes these concepts as follows, “(...) I will

¹⁶⁹ Tschumi B. *The Pleasure of Architecture: Its Function as an Instrument of Socio-Culture Change*. *Architectural Design*, 1977: 214–218.

¹⁷⁰ *Ibid.*

¹⁷¹ Martin, Louis. “Transpositions: On the Intellectual Origins of Tschumi’s Architectural Theory.” *Assemblage*, no. 11 (April 1990): 22. <https://doi.org/10.2307/3171133>.

then examine (a) those trends which consider architecture as a thing of the mind, as a dematerialized or conceptual discipline, with its linguistic or morphological variation; (b), empirical research that concentrates on the senses, on the experience of space as well as on the relationship between space and praxis (the Labyrinth).¹⁷² According to Tschumi, this duality puts architecture in a paradox because while architecture produces spaces that can be experienced and perceived in different ways, it cannot fully define this experience with any of the tools it uses; perceived space is a space that exists in the mind of the experiencer, so the concept is always related to the experience. He also explained this paradox with his famous statements; “We cannot both experience and think that we experience. ‘The concept of dog does not bark’; the concept of space is not in space.”¹⁷³ The solution to the paradox lies in the concept of pleasure

“Just as eroticism is the pleasure of excess rather than the excess of pleasure, so the solution of the paradox is the imaginary blending of the architecture rule and the experience of pleasure.”¹⁷⁴

With this system of thought, Tschumi not only questioned different ways of perceiving space but also reconsidered some of the concepts commonly used in architectural culture at the time, such as the idea of program which was explained with Koolhaas’s ideas. Accordingly, not only spaces do not have to be used for the purposes originally attributed to them, but space does not have to exist for a specific purpose. Instead, how the space is used and how it is experienced is defined by the movement of people through it and the event. Tschumi states that he has always been

¹⁷² Tschumi B. Questions of Space: The Pyramid and the Labyrinth (or the Architectural Paradox). *Studio International*, 1975:137-142.
<https://archive.studiointernational.com/SI1975/september-october/vol190-no977.html>

¹⁷³ Ibid.

¹⁷⁴ Ibid.

interested in trying to understand space through the concepts of event and movement, and *The Manhattan Transcripts* were created with these approaches.¹⁷⁵

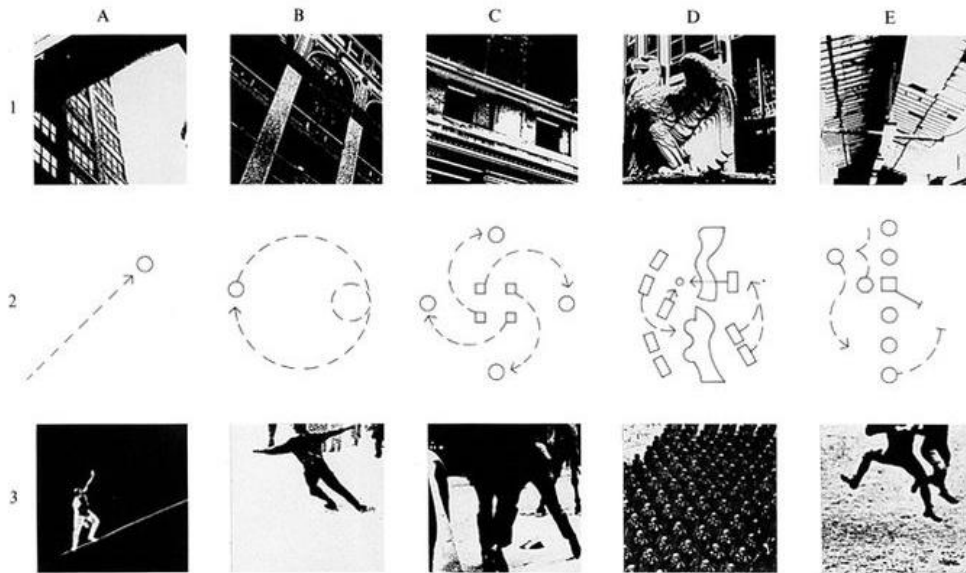


Figure 12: Bernard Tschumi, *Manhattan Transcripts*, 1976-1981.

Source: <https://www.tschumi.com/projects/18/>

The Manhattan Transcripts is Tschumi's attempt to re-understand the city through the concepts of space, event, and movement; in this context, he discusses the city through the episodes "The Park," "The Street," "The Tower," and "The Block," but he does not intend to examine these concepts typologically.¹⁷⁶ The concept of the event is used here instead of function or program; movement refers to the pattern of movement in the space at the time of the event, and the space is sometimes expressed in photographs, sometimes in plans or sections. Using these layers of event, movement, and space is a method of exploring different ways of perceiving space;

¹⁷⁵ Ockman, Joan, and Bernard Tschumi. "Talking with Bernard Tschumi." *Log*, no. 13/14, 2008, 159–70. <http://www.jstor.org/stable/41765244>.

¹⁷⁶ Tschumi, Bernard. *The Manhattan Transcripts*. London, NY, N.Y.: Academy Editions ; St. Martin's Press, 1981.

for example, in Figure 12, Tschumi has analyzed the various components of the city with spaces/objects in the first row, movement in the second row, and events in the third row. The city is decomposed into different layers, and a superimposition operation is performed.

Tschumi's idea of superimposition, the different layering of the city, and the concepts he analyzes here are also seen in his proposal for the Parc de La Villette competition. Tschumi confirms this connection by stating, “Of course, there were also other issues I was interested in: juxtaposition, superimposition, the fragmentation of different systems. And 'space/ event/ movement' came directly from *The Manhattan Transcripts*.”¹⁷⁷ Tschumi's famous proposal for the Parc de La Villette is a superimposition of three conceptual layers: points, lines, and surfaces. The points revisit the point grid of Le Corbusier's Plan Voisin, defining the location of the Folies, which act as magnets to generate events within the park.¹⁷⁸ Lines form the circulation patterns or the movement, and movement is built with the idea of the cinematic promenade that will contribute to the spatial experience, while Surfaces define landscaped areas planned for specific activities.¹⁷⁹

This superimposition here is not only a means to create a spatial fiction, but it is also related to the movements and events that take place within it, as Tschumi states, “Obviously, the layering and the superimposition is not only about physical spaces; it's also always about what happens in these spaces - it is by definition programmatic.”¹⁸⁰ As in the case of Follies, which are seen as unfinished constructions and anchors of future constructions, they are expected to generate

¹⁷⁷ Eisenschmidt, Alexander. “Importing the City into Architecture: An Interview with Bernard Tschumi.” *Architectural Design* 82, no. 5 (September 2012): 130–35. <https://doi.org/10.1002/ad.1474>.

¹⁷⁸ Ibid.

¹⁷⁹ Dagenhart, Richard. “Urban Architectural Theory and the Contemporary City: Tschumi and Koolhaas at the Parc de La Villette.” *Ekistics* 56, no. 334/335 (1989): 84–92. <http://www.jstor.org/stable/43622106>.

¹⁸⁰ Eisenschmidt, Alexander. “Importing the City into Architecture: An Interview with Bernard Tschumi.” *Architectural Design* 82, no. 5 (September 2012): 130–35.

events and offer various experiences.¹⁸¹ The experience and pleasure of space are, therefore, part of this layering and superimposition.

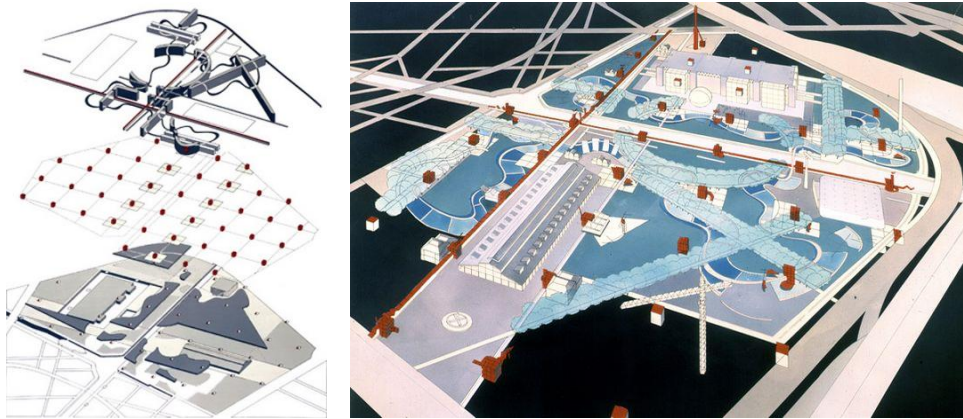


Figure 13: Bernard Tschumi, Layers and Superimposition, 1982-1998

Source: <https://www.tschumi.com/projects/3>

“Good architecture must be conceived, erected, and burned in vain. the greatest architecture of all is the fireworks’: it perfectly shows the gratuitous consumption of pleasure.”¹⁸²

Tschumi mentioned the concept of pleasure for the first time in 1974 in his “Manifesto 1”, where he revealed this idea of fireworks quoted above.¹⁸³ According to him, architectural pleasure reaches its ultimate point when architecture moves away from consumption, function, and meaning. Its isolation from the search for aesthetics and meaning and its uselessness are analogized to producing and consuming fireworks only for pleasure. For him, architecture must be produced only

¹⁸¹ Dagenhart, Richard. “Urban Architectural Theory and the Contemporary City: Tschumi and Koolhaas at the Parc de La Villette.” *Ekistics* 56, no. 334/335 (1989): 84–92. <http://www.jstor.org/stable/43622106>.

¹⁸² Steele, Brett, Francisco González de Canales, and Enrique Walker. “Bernard Tschumi Fireworks Commentary by Enrique Walker.” Essay. In *First Works: Emerging Architectural Experimentation of the 1960s & 1970s*, 208–19. London: Architectural Association, 2009.

¹⁸³ *Ibid.*

for intellectual and experiential pleasure. Eighteen years later, in 1992, in Parc de La Villette, he created a three-dimensional version of the park in the sky with fireworks, superimposing the layers of the park with fireworks with different heights and colors.¹⁸⁴ The same experiment was last repeated at the Architectural Association London in 2009 and is still an unfinished search.¹⁸⁵

¹⁸⁴ Steele, Brett, Francisco González de Canales, and Enrique Walker. “Bernard Tschumi Fireworks Commentary by Enrique Walker.” Essay. In *First Works: Emerging Architectural Experimentation of the 1960s & 1970s*, 208–19. London: Architectural Association, 2009.

¹⁸⁵ Ibid.

CHAPTER 4

ECHOES OF THE IDEA OF PLEASURE: CONTEMPORARY EXAMPLES

Conceptual analysis, theoretical research, literature review, and case studies on architectural pleasure have revealed its multidisciplinary nature, encompassing architectural, philosophical, and psychological aspects. These studies have shown that different perspectives exist on this concept. This phenomenon, which is observed to emerge first in the design process of architecture and subsequently in the experience of architectural spaces, has been shown to have different connotations according to the design or experience action performed by the subject interacting with architecture. It was found that studies on this concept of pleasure were especially prevalent between 1960 and 1990, while showing that architectural pleasure was closely influenced by the social conditions of that time. This part of the research will discuss contemporary reflections on architectural pleasure, drawing on the insights gained in the previous chapter.

For this purpose, this chapter will first briefly summarize the significant approaches in the studies discussed in the previous chapter, and then the main ideas that stand out in these studies will be compiled. Then, it will be explained how these studies have created reflections in contemporary architectural theory and practice and which approaches they have prepared the ground for. To provide a conceptual unity, categorization, and relationship, keywords and concepts derived from the case studies discussed in Chapter 3 will be included, such as the emphasis on technology in Archigram's work, program notation in Koolhaas' work, and the concept of experience emphasized by Tschumi. This discussion will examine the concept of pleasure in architectural theory, starting from late 20th-century approaches, and analyze its implications for 21st-century architecture.

4.1 Key Findings on Architectural Pleasure Between 1960 and 1990

Analyses of case studies from the late twentieth century indicate that architectural expressions of pleasure can be interpreted differently. However, it is necessary to briefly summarize the common points and important ideas that emerged in these different approaches to understand the current studies. After 1960, especially in Europe, it has been observed that concepts such as human rights, quality of life, and entertainment began to be intensely associated with architecture. It has been realized that the technological advancements of the period were also tried to be integrated into the architecture to support this relationship. Considering these relationships, three main concepts emerged in the case studies with pleasure-oriented ideas: technology, program, and experience. These approaches will be briefly criticized in this section, and important ideas will be highlighted.

Technology as a source for pleasure-oriented architectural approaches appeared in the 1960s. By that time, technological developments had become a part of human life, especially with home technologies such as television and kitchen appliances, which facilitate people's lives and allow them to save time and enjoy the time they have gained. In the 1960s, Archigram also recognized that technology offers the potential to contribute to human life and arouse pleasure in them. Like the Futurists before them, they developed their designs with the enthusiasm of giving architectural references to technological forms while giving importance to the experience of these forms. As Anthony Vidler, referring to David Greene's "Cybernetic Forest," states, Archigram had the motto of creating a new "human/machine relationship" and a "human-oriented technology."¹⁸⁶ In this context, Archigram designed an architectural experience that is aesthetically pleasurable by combining architecture and technology. The Sin Centre exemplifies this. Additionally, they created a human-centered use of technology by combining technology and architecture in a functional sense. What is important in their approach is not only the aesthetic imitation of

¹⁸⁶ Vidler, Anthony. "Toward a Theory of the Architectural Program." *October 106* (October 2003): 59–74. <https://doi.org/10.1162/016228703322791025>.

technology or equipping buildings with technological gadgets but also the creation of a synthesis that will make people's experience pleasurable. As such, technology is presented as a tool to enhance architectural pleasure.

Program-oriented responses to the concept of pleasure come up frequently in the literature analysis. In his early writings and works, Koolhaas provides numerous examples of architectural spaces designed to offer pleasure through entertainment programs. For example, in Koolhaas' analysis of Coney Island and Downtown Athletic Club shown in the previous chapter, it is noteworthy that these spaces contain pleasure-oriented programs, which are independent of their architectural qualities and design characteristics. The defining characteristic of these spaces is their focus on providing entertainment for users rather than prioritizing architectural experience and pleasure. This situation brings to mind Tschumi's emphasis on "architecture of pleasure" because the pleasure seen in these spaces comes not from the architecture itself or its production but from the attraction of the programs it offers.¹⁸⁷

Finally, it would be appropriate to draw attention to Tschumi's concept of experience, which is prominent in his work, where he defines pleasure in multiple dimensions. Tschumi's idea of separating spaces from functions or concepts and making architecture only for pleasure is undoubtedly one of the most profound intellectual discussions on the concept of architectural pleasure. There are two important perspectives to be drawn from this discussion. First of all, as Tschumi explores in his paradox, two separate concepts of space emerge as a result of architectural experience; conceived and perceived.¹⁸⁸ These concepts refer to the difference in the pleasures that the designer and the user derive from the space, emanating from their different relationships with the space. Secondly, the distinction between "architectural pleasure" and "pleasure of architecture" provides an important

¹⁸⁷ Tschumi B. Questions of Space: The Pyramid and the Labyrinth (or the Architectural Paradox). *Studio International*, 1975:137-142.
<https://archive.studiointernational.com/SI1975/september-october/vol190-no977.html>

¹⁸⁸ Ibid.

perspective to these discussions on pleasure and will be referenced frequently when examining contemporary approaches.¹⁸⁹

4.2 Contemporary Echoes: Architectural Pleasure Since 1990

This section of the thesis will investigate the significance of pleasure in contemporary architectural literature, and the contemporary reflections of pleasure-oriented approaches in architectural theory will be pursued. For this purpose, as mentioned in the previous subchapter, selected examples from contemporary architectural works will be analyzed under three main categories. The examples to be mentioned during this examination will be selected among the designs conceptually associated with the phenomenon of pleasure in contemporary architectural discussions or examples of building typologies associated with this phenomenon.

Following the end of the Cold War in the early 1990s and the destruction of the Berlin Wall, significant changes have started to take place, especially around Europe, and the issue of individual rights and freedoms has become a highly prominent topic of discussion. Furthermore, the deployment of military technologies for civilian applications speeded the technological developments. With the public use of the World Wide Web in 1991, a new era of information technologies began. Computer technologies rapidly began to be integrated with architecture, especially in the late 1990s, and the software produced exclusively for architecture increased. Thus, architecture started to adapt to these new production technologies and design methods.

¹⁸⁹ Tschumi B. The Pleasure of Architecture: Its Function as an Instrument of Socio-Culture Change. *Architectural Design*, 1977: 214–218.

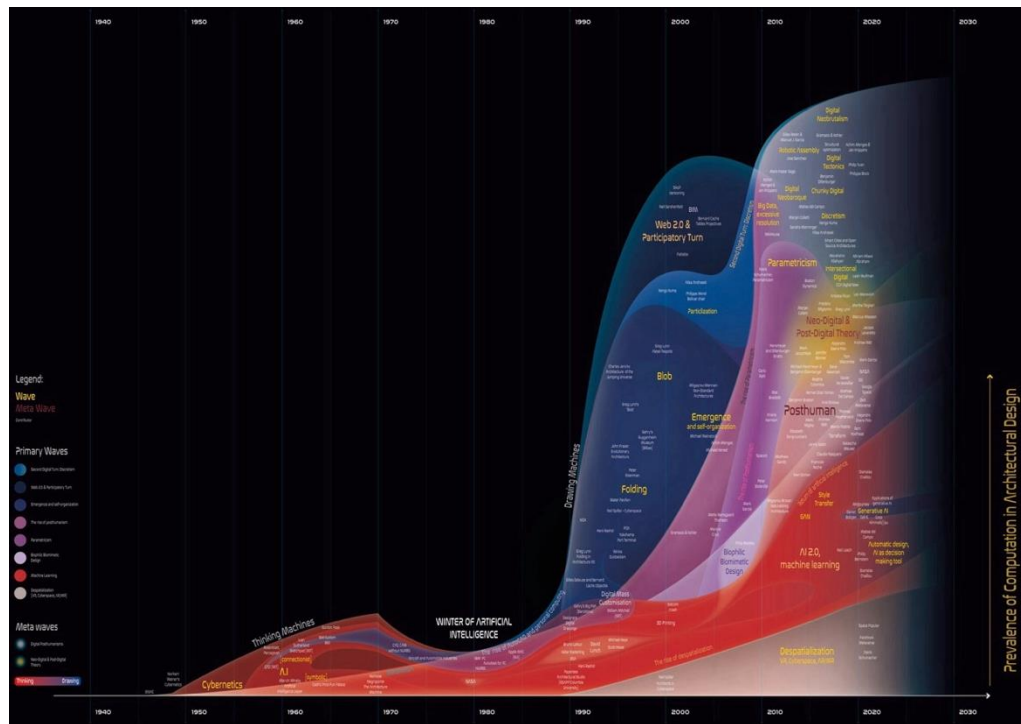


Figure 14: Mark Garcia and Steven Hutt, Prevalence of Computation in Architectural Design, 2023.

Source: <https://www.are.na/block/24540515>

As seen in the graph prepared by Mark Garcia and Steven Hutt, there has been virtually a jump in the programs and computational tools used in architecture since 1990, and this period has brought about many new architectural approaches. For example, parametric building and facade designs have increased, architectural representation techniques have developed, and architecture has evolved with concepts such as artificial intelligence or machine learning.¹⁹⁰ These developments have not only changed architectural design tools but have also affected building and material technologies. The contributions of the results of these developments to the concept of pleasure in architecture will be discussed in detail in the next chapter.

¹⁹⁰ Carpo, M. "A Short but Believable History of the Digital Turn in Architecture." *e-flux* (electronic publication), March 2023. <https://www.e-flux.com/architecture/chronograms/528659/a-short-but-believable-history-of-the-digital-turn-in-architecture/>

Technological developments have not only influenced the design and practice of architecture but have also changed people's lifestyles and demands. In this context, the “architecture of pleasure” has also changed, with changes in consumption spaces such as entertainment venues, festival spaces, and leisure spaces. Within this study, it has been seen that the pleasure of architecture can be derived not only from the characteristics and aesthetic quality of architecture itself but also from the architectural combination of pleasure-giving spaces and programs; in this context, these changes in contemporary examples of architecture of pleasure will be examined in the pleasure of program chapter. In addition, there have been radical changes in the understanding of architectural experience with technology. The phenomenon of architectural experience and the pleasure deriving from this experience has begun to change with variable spaces combined with digital experiences and developments that have questioned the concept of space.

4.2.1 Pleasure of Technology and Architecture

In the 21st century, there has been a radical increase in the speed of technological development with the rising technological possibilities available and the growing demand and interest in these technologies. In addition to the telephones, televisions, and other technological gadgets that people use in daily life, the number and functions of technological tools used by architecture have also increased. The emerging programs and tools, as emphasized by Mario Carpo, have created a digital transition in the discipline of architecture since they are fast, cost-efficient, and easy to use.¹⁹¹ Architectural offices and institutes have quickly incorporated drawing technologies and modeling tools such as CAD into their production processes.¹⁹²

¹⁹¹ Carpo, M. “A Short but Believable History of the Digital Turn in Architecture.” *e-flux* (electronic publication), March 2023. <https://www.e-flux.com/architecture/chronograms/528659/a-short-but-believable-history-of-the-digital-turn-in-architecture/>

¹⁹² Ibid.

With these new modeling and drawing tools, designers' interaction with architecture has changed, and the digital space concept has emerged. In addition to tools that transfer physical spaces to digital media, technologies such as laser scanners, programs, and tools that digitally simulate physical spaces and digital effects such as light and wind in these spaces have developed. Recently, even artificial intelligence tools have been developed, making it possible to produce in the digital world only through words without any modeling or architectural drawing.¹⁹³ These tools have been used especially in architectural visualization and have become a new communication method for architects to convey the visions in their minds. These new communication and drawing methods also include a different dimension of the pleasure of architecture, the pleasure of architectural production, which was discussed while analyzing *The Pleasure of Architecture* article. Bernard Tschumi states that these drawing and production methods of architecture are also part of architectural pleasure;

“Architecture resembles a masked figure. It cannot easily be unveiled. It is always hiding: behind drawings, behind words, behind precepts, behind habits, behind technical constraints. Yet it is the very difficulty of uncovering architecture that makes it intensely desirable. This unveiling is part of the pleasure of architecture.”¹⁹⁴

However, technological developments have not only impacted architectural production, drawing, and representation; they have also added a new dimension to the concept of “space”. Furthermore, the distinction between digital and physical space is becoming less and less distinct; indeed, physical space and experience are becoming entirely digital. Sphere on the East of the Las Vegas Strip is one of the most vivid examples of this overlapping. Opened in 2023 and designed by the group Populous, Sphere is an entertainment center that hosts musical, theatrical, and

¹⁹³ Carpo, M. “A Short but Believable History of the Digital Turn in Architecture.” *e-flux* (electronic publication), March 2023. <https://www.e-flux.com/architecture/chronograms/528659/a-short-but-believable-history-of-the-digital-turn-in-architecture/>

¹⁹⁴ Tschumi B. *The Pleasure of Architecture: Its Function as an Instrument of Socio-Culture Change*. *Architectural Design*, 1977: 214–218.

athletic events.¹⁹⁵ Nicholas Reynolds, Senior Principal of Populous, described the building as follows;

“Sphere marries the very latest advances in multimedia technology and contemporary design to create an entirely new, immersive experience to enjoy entertainment.”¹⁹⁶

Sphere's most striking feature is its sphere-form exterior, which is covered entirely with LED panels with 1.2 million LED pucks, and its interior, which has a capacity of approximately eighteen thousand people, is also almost completely covered with LED screens.¹⁹⁷ Sphere, one of the most radical examples of the integration of technology and architecture, questions the concept of façade with its façade completely covered with LED screens and the concept of architectural space with its completely LED-covered interior. This new space offered by Sphere is described as impressive and exciting by many people, but to what extent this experience in Sphere is an architectural experience, and whether the pleasure offered by this space is produced by the tectonic qualities of architecture is an important question.

Sphere's façade, which overshadows even the giant screens mounted on the facades of the buildings around it, and its location on the Las Vegas Strip bring back to mind Robert Venturi, Denise Scott Brown, and Steven Izenour's book “Learning From Las Vegas”. Referring to the description of “decorated shed” and “duck” in this book, Joshua Vermillion described Sphere's billboard-like facade and form as follows; “It's the hero of duck. And yet it's probably the most extremely decorated shed in the entire universe.”¹⁹⁸ The reason why he interprets this building as both shed and duck is that Sphere has both a remarkable and clear form, and that this form is covered

¹⁹⁵ “Sphere.” Populous, July 10, 2024. <https://populous.com/showcases/sphere>.

¹⁹⁶ Ibid.

¹⁹⁷ Ibid.

¹⁹⁸ Miranda, Carolina A. “Sphere Can Be Bizarre and Sublime — or Just an Ad. That’s What Makes It so Vegas.” Los Angeles Times. Accessed July 20, 2024. https://www.latimes.com/entertainment-arts/story/2023-09-13/las-vegas-sphere-can-be-bizarre-and-sublime-or-just-an-ad#_=_.

with billboards with moving graphics in such a way that there is almost no empty surface left.¹⁹⁹



Figure 15: Las Vegas Sphere Section and Facade, 2023.

Source: <https://www.archdaily.com/1007658/the-sphere-at-the-venetian-resort-opens-to-the-public-in-las-vegas>

In the 21st century, although it is difficult to determine whether buildings and technology have achieved the integration and harmony that Archigram imagined, it is seen that there are several architectural studies on the “man/machine relationship” and “people-oriented technology” as in the case of the Sphere building. However, considering the rapid expansion of cities and residential areas and the rapid increase in the human population, the damage of mechanization and technology to the world has become evident. The forests in which people, pine trees, animals, and technology live in harmony, as described by David Greene in “Cybernetic Forest”, are under the threat of climate crisis and global warming, and 21st-century architecture is searching for solutions to this problem. In this context, the concept of sustainability has become an essential pursuit in today's architecture, but there is an important question raised by Stephen M. Fiore and his colleagues about these pursuits; “How

¹⁹⁹ Miranda, Carolina A. “Sphere Can Be Bizarre and Sublime — or Just an Ad. That’s What Makes It so Vegas.” Los Angeles Times. Accessed July 20, 2024. https://www.latimes.com/entertainment-arts/story/2023-09-13/las-vegas-sphere-can-be-bizarre-and-sublime-or-just-an-ad#_=_.

could the ecosystem live sustainably when humans continue to do what they want?”²⁰⁰

Bjarke Ingels, one of the influential architectural figures of the 21st century, tried to find a solution to this question with the concept of pleasure and shared his approach to “Hedonistic Sustainability” in his manifesto *Yes is More*.²⁰¹ Hedonism, referred to here, is an ancient philosophy that shows that pleasure has the power to direct and motivate people's lives, as discussed in Chapter 2.²⁰² According to Ingels, today's architectural design should prioritize environmentally friendly approaches, respond to the community's needs, and produce quality architecture, but architecture should not dictate sustainable solutions for its users. For Ingels, this is a problem for architects to solve, and it should be addressed as a design challenge so that people do not have to make moral sacrifices or be guided by rules and limitations for a sustainable life.²⁰³ Therefore, he found a solution for this challenge with pleasure.

As discussed, architecture is not a source of power to impose pragmatic approaches or rules on society; architecture is a discipline that creates environments to be experienced, lived in, and enjoyed. In this context, as Ingels tries to show, architecture has the power to integrate the requirements that will make a sustainable

²⁰⁰ Fiore, Stephen M., Elizabeth Phillips, and Brittany C. Sellers. “A Transdisciplinary Perspective on Hedonistic Sustainability Design.” *Ergonomics in Design: The Quarterly of Human Factors Applications* 22, no. 2 (April 2014): 22–29.
<https://doi.org/10.1177/1064804613516762>.

²⁰¹ Estika, Nita Dwi, Yudhistira Kusuma, Dewi Retno Prameswari, and Iwan Sudradjat. “The Hedonistic Sustainability Concept in the Works of Bjarke Ingels.” *ARTEKS : Jurnal Teknik Arsitektur* 5, no. 3 (December 1, 2020): 339–46.
<https://doi.org/10.30822/arteks.v5i3.487>.

²⁰² Moore, Andrew, “Hedonism”, *The Stanford Encyclopedia of Philosophy* (Winter 2019 Edition), Edward N. Zalta (ed.).
<https://plato.stanford.edu/archives/win2019/entries/hedonism/>

²⁰³ Estika, Nita Dwi, Yudhistira Kusuma, Dewi Retno Prameswari, and Iwan Sudradjat. “The Hedonistic Sustainability Concept in the Works of Bjarke Ingels.” *ARTEKS : Jurnal Teknik Arsitektur* 5, no. 3 (December 1, 2020): 339–46.
<https://doi.org/10.30822/arteks.v5i3.487>.

world possible into the built environment and make it pleasurable.²⁰⁴ Therefore, it is possible to harmoniously integrate technology and architecture in a way that people can experience while making this experience sustainable and pleasurable.

For example, in Copenhagen, BIG's CopenHill, located on an industrial site, is a waste management and energy production power plant, but it has been transformed into a public space that can give pleasure to people with various attractions on its roof, including a hiking trail, climbing wall, environmental education hub, etc.²⁰⁵ As in this example, with the aid of the technologies that make the world more sustainable, architecture and society can coexist in harmony through the phenomenon of pleasure. As Ingels has stated, even places like a power plant and a waste management facility that people would not programmatically enjoy and would not want to be in can be transformed into spaces and attraction points that give them pleasure through architecture.²⁰⁶

4.2.2 Pleasure and Program: Architecture of Pleasure

In the analyses and research, it has been revealed that the approaches to the concept of pleasure in architecture are quite diverse, and the program or function-oriented pleasure approach is one of them. While analyzing the pleasure approaches found, especially in the 20th century, it was emphasized that creating spatial designs for predetermined entertainment-oriented activities is a different pleasure than the pleasure produced by architecture. For example, the consumerist understanding of

²⁰⁴ Estika, Nita Dwi, Yudhistira Kusuma, Dewi Retno Prameswari, and Iwan Sudradjat. "The Hedonistic Sustainability Concept in the Works of Bjarke Ingels." *ARTEKS : Jurnal Teknik Arsitektur* 5, no. 3 (December 1, 2020): 339–46. <https://doi.org/10.30822/arteks.v5i3.487>.

²⁰⁵ "Copenhill: Big: Bjarke Ingels Group." BIG. Accessed July 2, 2024. <https://big.dk/projects/copenhill-2391>.

²⁰⁶ Møller, Anders. "Yes Is More: The BIG Philosophy." *ArchDaily*, May 6, 2013. <https://www.archdaily.com/366660/yes-is-more-the-big-philosophy>.

entertainment and pleasure in amusement parks, also studied by Koolhaas and often emphasized in literature as related to the concept of pleasure, needs to be revised to explain pleasure in different spaces. Lefebvre emphasized this by saying, "Yet my point was that the space of pleasure was something else: if you go to the Alhambra you realize that its experience cannot be reduced to consumption; it is something else, or something else."²⁰⁷ Here, he emphasizes the spatial and distinctive character of the Alhambra and draws attention to the difference in its experience from the leisure-oriented spaces produced in industrialized Europe.

In this context, these spaces, which Lefebvre refers to as "spaces of pleasure" and which are considered as "architecture of pleasure" in this thesis, are inevitably differentiated from spaces that offer architectural pleasure. The spaces that give pleasure through such programs or functions are also related to "the architecture of pleasure". However, even though Tschumi states that pinned-down programs and labels of spaces cannot determine the actual character and experience of the space, this does not mean that these spaces are devoid of a pleasurable spatial experience.²⁰⁸ The Las Vegas Sphere project, examined in the previous chapter, is an example of architecture of pleasure in the sense that it hosts entertainment-oriented programs, and the spatial experience it offers by blending technology and architecture provides an architectural pleasure for many people. Of course, the pleasure addressed here with the experience of the space is different from the intellectual pleasure of producing this building, as emphasized. However, it should not be forgotten that the program is a part of architecture, that architecture can start from functions and programs, can be shaped by it, and forms can be formed based on the program; the important aspect is that programmatic pleasures should be distinguished from pleasures coming from the experience of space.

²⁰⁷ Lefebvre, Henri. *Toward an Architecture of Enjoyment*. Edited by Łukasz Stanek. Translated by Robert Bononno. Minneapolis: University of Minnesota Press, 2014: 49.

²⁰⁸ Tschumi, Bernard. "Urban Pleasures and the Moral Good." *Assemblage*, no. 25 (December 1994): 6. <https://doi.org/10.2307/3171385>.

These programmatic approaches to pleasure have a very rational and political basis, as pointed out by Tschumi in his 1994 article *Urban Pleasures and the Moral Good*.²⁰⁹ According to him, to justify architecture, society and those in power need to make it useful in accordance with the programs, moral values, and functions assigned to it.²¹⁰ Tschumi stated, “The building, our old machine, must ‘work,’ answering to its designated use, in the way prescribed by convention.”²¹¹ In this context, if a building is designed to provide pleasure, then the functions satisfied should also be pleasure-oriented. Still, the society or power holders who define these functions repeat “established codes of spatial use” or “doxa” without critical reflection. This gives emergence to several typologies of “pleasure” that persist.²¹² In this regard, it is possible to see various analyses of these typologies in the architectural discourse, such as the amusement parks by Josephine Kane²¹³, shopping malls and theme parks by Ann Bergren²¹⁴, sports clubs by Rem Koolhaas²¹⁵, and nightclubs by John Leo Gillen.²¹⁶

One important conclusion to draw is that the pleasure in these typologies is different from architectural pleasure. To make this statement clear, in her comprehensive analysis of Jon Jerde's shopping malls and theme parks, Ann Bergren states that Jerde's geometric organizations, cultural references, harmonious combination of

²⁰⁹ Tschumi, Bernard. “Urban Pleasures and the Moral Good.” *Assemblage*, no. 25 (December 1994): 6. <https://doi.org/10.2307/3171385>.

²¹⁰ Ibid.

²¹¹ Ibid.

²¹² Ibid.

²¹³ Kane, Josephine. *The Architecture of Pleasure*. Routledge, 2016.

²¹⁴ Bergren, Ann. “Jon Jerde and the Architecture of Pleasure.” *Assemblage*, no. 37 (1998): 9–35. <https://doi.org/10.2307/3171353>.

²¹⁵ Koolhaas, Rem. *Delirious New York: A Retroactive Manifesto for Manhattan*. New York: The Monacelli Press, 1978.

²¹⁶ Gillen, John Leo. *Temporary Pleasure*. National Geographic Books, 2023.

different geometries, and color choices give pleasure to the users.²¹⁷ However, it is not possible to analyze the pleasure that users receive in these buildings with Plato's philosophical thoughts related to the concept of Harmony or Freudian psychoanalysis.²¹⁸ Here, the consumerist culture underlined by Lefebvre, which has been part of the political discourse since the 19th century, is one of the elements that constitute the pleasure that users receive.²¹⁹

A brief programmatic and architectural analysis of the works of Jon Jerde, America's most famous shopping mall and theme park designer who created the cathedrals of late capitalism, as Kriston Capps describes him, will make this point more understandable.²²⁰ Jerde has produced several building typologies associated with the entertainment industry in the United States, including hotels, shopping venues, casinos, resorts, and many mixed-use areas.²²¹ Jerde states that he tries to create an experience with phenomenological issues of space, light, form, and texture and tries to create a communal belonging with the spaces that include diverse programs in these buildings.²²² However, it is not possible to solely explain the popularity and success of Jerde's buildings, which offer an eclectic understanding not only in terms of architectural aesthetics but also in terms of their usage, by Ann Bergen's geometry and form-related elaborations.²²³

²¹⁷ Bergren, Ann. "Jon Jerde and the Architecture of Pleasure." *Assemblage*, no. 37 (1998): 9–35. <https://doi.org/10.2307/3171353>.

²¹⁸ *Ibid.*

²¹⁹ Lefebvre, Henri. *Toward an Architecture of Enjoyment*. Edited by Łukasz Stanek. Translated by Robert Bononno. Minneapolis: University of Minnesota Press, 2014.

²²⁰ Capps, Kriston. "Remembering America's Mall Maestro, Jon Jerde." Bloomberg.com, February 13, 2015. <https://www.bloomberg.com/news/articles/2015-02-13/remembering-america-s-mall-maestro-jon-jerde>.

²²¹ Klingmann, Anna. "Jerde Partnership: Reinventing the Communal Experience." Essay. *In Brandsapes: Architecture in the Experience Economy*, 99–106. Cambridge, Mass: MIT Press, 2010.

²²² *Ibid.*

²²³ Bergren, Ann. "Jon Jerde and the Architecture of Pleasure." *Assemblage*, no. 37 (1998): 9–35. <https://doi.org/10.2307/3171353>.



Figure 16: Jon Jerde, Universal CityWalk, 1993

Source: <https://www.jerde.com/projects/7088/universal-citywalk>

As John Hannigan has shown in his book *Fantasy City: Pleasure and Profit in the Postmodern Metropolis*, commercialization of leisure activities has been practiced systematically from the 19th century onwards.²²⁴ In the tourism, sports, culture, and entertainment sectors, there have been significant investments by leading brands, such as Disney, Universal Studios, etc., and the leisure sector has become a significant market.²²⁵ As emphasized by C.H. Doevendans, the concepts of pleasure and happiness have been considered equal to usefulness and the concept of profiting from these activities has emerged.²²⁶ Like many of Jerde's projects, Universal CityWalk is one of the productions designed for this market. This consumer culture, which has come from the 19th century onwards, and the Universal Studios branding are among the factors that keep this shopping and entertainment complex alive. Therefore, it is not possible to examine the spaces of entertainment, which include

²²⁴ Hannigan, John. "Introduction." Essay. In *Fantasy City: Pleasure and Profit in the Postmodern Metropolis*. London: Routledge, 2010.

²²⁵ Ibid.

²²⁶ Doevendans, C.H. "The p(Leisure) City and Gerontechnology." *Gerontechnology* 8, no. 4 (October 1, 2009). <https://doi.org/10.4017/gt.2009.08.04.007.00>.

significant entertainment functions and are marketed in relation to the concept of pleasure, only through the pleasures and approaches of architecture independently of the culture of consumption. Furthermore, these spaces are part of ideological and economic relations. Therefore, the following thoughts of Lefebvre raise important questions that need to be addressed while discussing the architecture of pleasure;

“Who will build the architecture of enjoyment, assuming it is possible? For whom and with what means? What networks, what techniques will be used? Will it be an apartment building, public building, a village, a château, a town? A “folly” as the eighteenth century was fond of saying? We cannot continue for long to set aside social needs and demands. Are such questions harmful, however? Initially decisive? If the architecture of enjoyment is possible, the demand is implicit.”²²⁷

Lefebvre’s questioning of the architecture of pleasure raises the question of what demands determine the functions or programs in these function- and program-oriented building typologies. Because these demands may be distorted, commercialized, or distanced from their essence or are variable according to different people or times, these shopping malls and theme parks may not be pleasure-giving spaces for everyone in the same way, or all buildings that combine functions that are considered pleasure-giving may not offer architectural pleasure. Therefore, the pleasure of architecture cannot be understood through purely programmatic approaches; it is necessary to take into account that there is a complex network of relationships when examining such structures.

4.2.3 Pleasure of Architectural Experience

While analyzing the 20th century’s pleasure-oriented architectural approaches, it was identified that Bernard Tschumi produced one of the most extensive studies on this concept. According to Tschumi, to achieve architectural pleasure, architectural space

²²⁷ Lefebvre, Henri. *Toward an Architecture of Enjoyment*. Edited by Łukasz Stanek. Translated by Robert Bononno. Minneapolis: University of Minnesota Press, 2014.

should be abstracted from conceptual justifications and concepts such as functionality, detached from its commercial associations, and produced solely for architectural pleasure and experience.

“Good architecture must be conceived, erected and burned in vain. The greatest architecture of all is the fireworks’: it perfectly shows the gratuitous consumption of pleasure.”²²⁸

Referring back to the approach emphasized in the Fireworks Manifesto, architecture should be consumed and burned for pleasure. Similarly, in the 21st century, it is possible to find some experimental instances where architecture is produced for pleasure, and the pleasure of architecture is made possible through spatial experience. For example, temporary or permanent buildings are constructed for festivals and biennials organized annually. These buildings offer a spatial and architectural experience, abstracted from commercial concerns and the search for meaning, which has a similar approach to Tschumi's event-generating Follies. The Burning Man event in the Black Rock Desert, where temporary structures are burned for pleasure, is one of the examples of this approach.

The Burning Man Festival is organized annually in the Black Rock Desert of Nevada and is described as “Burning Man is an annual experiment in temporary community dedicated to radical self-expression and radical self-reliance.”²²⁹ Originally, this festival was a small event of 35 people in Baker Beach in San Francisco in 1986, but with the growing interest, it had to find a new home and moved to the Black Rock Desert, transforming the desert into a temporal urban practice, an alternative life experiment.²³⁰ In essence, this urban practice of Burning Man, which is an event that

²²⁸ Steele, Brett, Francisco González de Canales, and Enrique Walker. “Bernard Tschumi Fireworks Commentary by Enrique Walker.” Essay. In *First Works: Emerging Architectural Experimentation of the 1960s & 1970s*, 208–19. London: Architectural Association, 2009.

²²⁹ Nate Berg, “Burning Man and the Metropolis,” *Places Journal*, January 2011. Accessed 05 Aug 2024. <https://doi.org/10.22269/110110>

²³⁰ *Ibid.*

stands out with various music events and performances, is like a laboratory for the social production of space.²³¹

This temporary settlement, called Black Rock City, which also serves as a laboratory for spatial experiences and concepts of pleasure, was created in 1992 by Larry Harvey, one of the founders of Burning Man, in a circular layout similar to Ebenezer Howard's Garden City.²³² However, the number of participants, which was limited to 600 people in 1992, gradually increased, reaching its maximum of 78,850 before the global pandemic²³³. For this reason, with the increasing population, this settlement plan has developed into a more sophisticated and pragmatic layout.

Black Rock City is planned with a highly systematic circulation network, with radially planned residential districts divided by streets and promenades planned like divisions of a clock (Figure 16). The center of the radial settlement is the central hub where events take place and where the Man figure and the Temple are located.²³⁴ Mottos such as “Radical Inclusion, Gifting, Decommodification, Radical Self-Reliance, Radical Self-Expression, Communal Effort, Civic Responsibility, “Leave No Trace,” Participation, and Immediacy” are adopted in this settlement, where only resources such as ice, coffee, and tea can be accessed for money, and other commercial activities are limited.²³⁵ Therefore, there is a social system in which participants come to the site equipped and act according to the principles of

²³¹ Popov, Lubomir, and Michael Bruce Ellison. “Performance, Space, Time: The Production of Interiority in Black Rock City.” *Interiors* 4, no. 1 (March 2013): 53–74. <https://doi.org/10.2752/204191213x13601683874163>.

²³² Rohrmeier, Kerry D., and Francine Melia. “Welcome to Black Rock City: Ephemeral Homes, Built Environments, and Participatory Negotiations.” *Berkeley Planning Journal* 25, no. 1 (September 20, 2012). <https://doi.org/10.5070/bp325111761>.

²³³ “Burning Man Timeline.” Burning Man. Accessed July 5, 2024. <https://burningman.org/timeline/>.

²³⁴ Rohrmeier, Kerry D., and Francine Melia. “Welcome to Black Rock City: Ephemeral Homes, Built Environments, and Participatory Negotiations.” *Berkeley Planning Journal* 25, no. 1 (September 20, 2012). <https://doi.org/10.5070/bp325111761>.

²³⁵ *Ibid.*

collaboration, gifting, and participation after arriving at the site.²³⁶ Over the years, Burning Man has evolved into a kind of culture and an organized society where concepts such as identity and hierarchy have disappeared among its participants. This is particularly striking in this case because a system has been created that is quite different from the usual social norms and experiences.

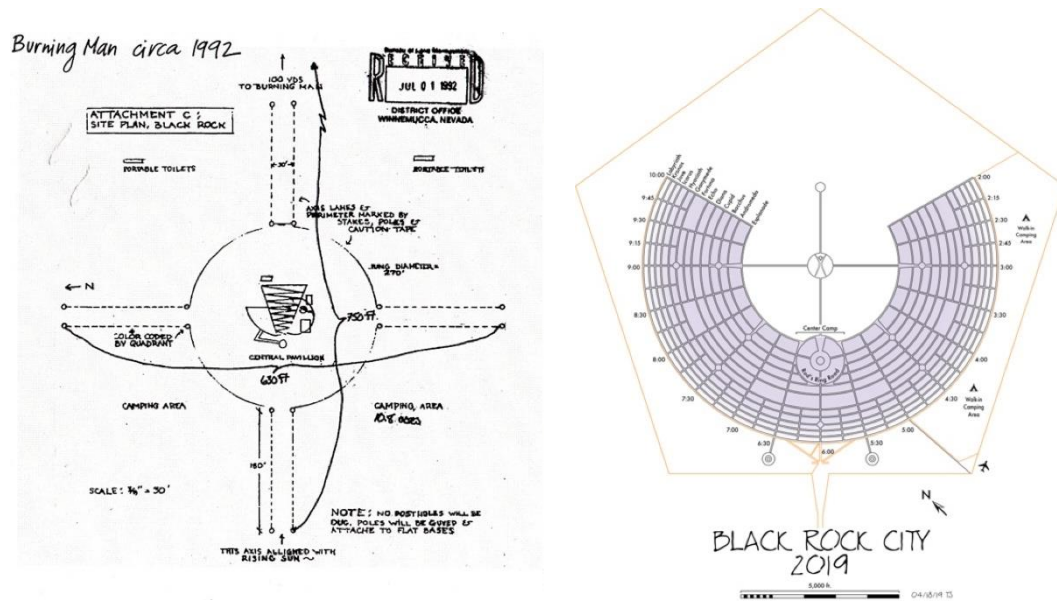


Figure 17: Black Rock City 1992 and 2019 Site Plan

Source: <https://journal.burningman.org/2010/04/black-rock-city/building-brc/designing-black-rock-city/>

As mentioned, living units are provided by temporary structures that participants bring, but communal spaces are the experimental spaces where the actual events take place.²³⁷ These temporary structures and installations are experimental structures created by architects and artists that do not interfere with the ground to provide

²³⁶ Rohrmeier, Kerry D., and Francine Melia. "Welcome to Black Rock City: Ephemeral Homes, Built Environments, and Participatory Negotiations." *Berkeley Planning Journal* 25, no. 1 (September 20, 2012). <https://doi.org/10.5070/bp325111761..>

²³⁷ Ibid.

foundations, no matter how structurally high, which might be the only limitation for designers.

The focus of this thesis in relation to this festival is its ability to generate events through these pleasure-giving spaces. The temporary structures created here are architecturally alienated from concerns such as usefulness, function, and form and produced just for pleasure. This pleasure mentioned here is not the pleasure that people get only from experiencing the amusements but the pleasure they derive from experiencing these spaces, indeed the pleasure they derive from creating and designing these structures. The structures created at Burning Man could be quite a suitable example of Tschumi's approach to pleasure with the events they generate and the philosophy that creates them.

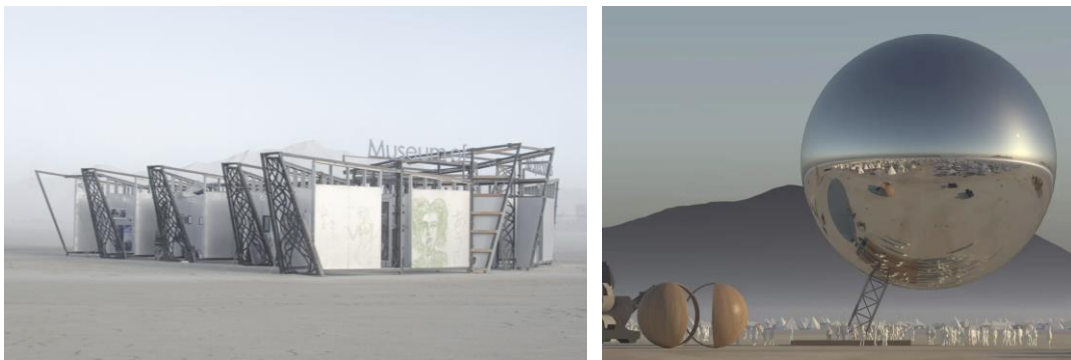


Figure 18: (a) The Museum of No Spectators 2022, John Marx (b) Bjarke Ingels, The Orb 2018

Source: <https://journal.burningman.org/category/burning-man-arts/>

Certainly, not all of the temporary structures of the festival are capable of producing architecturally qualified spaces. Still, significant structures such as temples are at the center of the activities and are subjected to a selection process every year. Some of the well-known architects are constantly contributing to this Festival by providing pavilions, structures, and installations. The ever-changing themes, structures, and installations redeveloped every year constantly create new quests and experiences. For example, in 2023, Reed Finlay and Ela Madej designed their official temple called “Temple of the Hearth”, which Finlay describes as “For me, this project has

revealed the deepest potential of architecture; to be a vehicle for healing and a way to bring us together as humans.”²³⁸

As Finlay emphasizes, the structures and their power to bring people together reveal a different potential of architecture. As Nate Berg observes, the collective spirit and participatory process involved in constructing these buildings enhances the community's interaction with its environment and influences its relationship with the buildings.²³⁹ Therefore, architecture brings together designers, artists, and many people with different identities with the pleasure of a collective production process and an experiential space. Here, architecture is used not only to produce physical spaces but also to create sensory and emotional experiences. In other words, architecture is produced solely for architectural pleasure, entertainment, and experience.

²³⁸ Dreith, Ben. “Burning Man Temple Designed to Show ‘Deepest Potential of Architecture.’” *Dezeen*, August 18, 2023. <https://www.dezeen.com/2023/08/15/burning-man-temple-2023/>.

²³⁹ Nate Berg, “Burning Man and the Metropolis,” *Places Journal*, January 2011. Accessed 05 Aug 2024. <https://doi.org/10.22269/110110>

CHAPTER 5

CONCLUSION

This thesis offers an examination and reading of the concept of pleasure, which is a challenging subject to address in the theory and practice of architecture due to its abstract framework, subjectivity, and multidisciplinary aspect. As Bernard Tschumi quotes Roland Barthes' *The Pleasure of the Text*, "pleasure does not readily surrender to analysis" because the concept of pleasure has a context in which multiple actors and factors are instrumental.²⁴⁰ For this reason, as examined in the thesis, the concept of pleasure has been addressed from quite different perspectives. These perspectives have been influenced by cultures, social events, wars, and many other developments or events that impact the social system. As Tschumi emphasizes, there is no thesis, antithesis, or antithesis about pleasure; no theoretical approach can be right or wrong, and the source of pleasure is difficult to identify accurately.²⁴¹

Nevertheless, it is important to examine the approaches to the concept of pleasure, considering their contexts and intellectual approaches, and understand that the concept of architectural pleasure can be approached in different ways. As mentioned, architecture is not a discipline that can only be produced with utilitarian approaches and pragmatic thoughts. Architecture translates the intellectual ideas of the human mind into physical spaces, shaping the built environment and influencing people's lives. It is a discipline that evokes emotions and feelings through experiences. This dimension of architecture has been influential in the development of many important

²⁴⁰ Tschumi B. *The Pleasure of Architecture: Its Function as an Instrument of Socio-Culture Change*. *Architectural Design*, 1977: 214–218.

²⁴¹ *Ibid.*

architectural approaches, as shown throughout this study, and has maintained its importance for centuries.

In this regard, a literature review on the concept of pleasure is provided in the first part of this study, focusing on various fields such as architecture, philosophy, and psychology. This literature review also provided a conceptual framework for the pleasure phenomenon. While examining the formal and conceptual connotations of the concept of pleasure, it is emphasized that this concept is used together with various concepts in architectural theory. It is determined that using pleasure in architectural theory in similar frameworks with concepts such as leisure, entertainment, and play limits its meaning. Moreover, various examples show that trying to understand this concept through the methods and approaches of different disciplines, such as philosophy and psychology, also offers a subjective and limiting perspective. These findings show that to understand the importance of pleasure in architectural theory, it is necessary to consider it within the conceptual framework of architecture itself.

This thesis is based on a chronological framework and analyzes several approaches to the concept of pleasure in different periods. A historical review on the evolution of pleasure in the architectural literature revealed that, until the twentieth century, architectural approaches to pleasure primarily focused on formal and aesthetic aspects. This issue was critically discussed in the second chapter through the theoretical frameworks of influential figures such as Vitruvius and Alberti. However, as discussed throughout the thesis, the pleasures produced by the concept of form cannot be measured by the experienceable qualities of space. Moreover, they can only be explained by the intellectual pleasures of architectural production because these formalist approaches produce qualities that are difficult to perceive. Therefore, it is not possible to understand the concept of pleasure through formalist approaches alone because the user is left out of the equation. It was also observed that the relationship between the concept of pleasure and architecture was examined with typological notations. This was explained in architectural historian Paulette Singley's analysis of Ledoux's *Pleasure House*, in which Ledoux explored the concept of pleasure in architecture not only through symbolic and geometric forms but also from

a functionalist perspective²⁴². However, these typological or functional approaches are insufficient to perceive the relationship between architecture and pleasure.

After the turn of the century, with the development of social and cultural approaches, form-oriented approaches have been replaced by approaches developed with the search for meaning in architecture. In order to more concretely exemplify the theoretical and conceptual approaches developed in this context, the third chapter of the thesis examined the articles, books, and designs of influential architects of the 1960s and 1990s who contributed to the discourse of pleasure in architecture. The analysis is centered around the work of three selected architects of the period: Michael Webb, Rem Koolhaas, and Bernard Tschumi. Each of these architects took a different approach to the concept of pleasure; Michael Webb and the Archigram group, of which he was a member, attempted to explore the potential of the harmonious combination of architecture and technology in addressing the phenomenon of pleasure.

In Michael Webb's and Archigram's approaches, the focus on form was replaced by the idea of pleasure arising from the spatial experience of the users. However, some functional approaches remained with some activities associated with concepts such as “fun” or “sin”. Although these concepts evoke some of the entertainment functions that have taken place in society's memory, the projects examined demonstrate a shift towards exploring the pleasures generated by the interaction between architecture and technology rather than functional approaches.

A similar understanding was also found in Rem Koolhaas's projects. Even in Exodus, or the Voluntary Prisoners of Architecture, where quality architecture is praised and passionately defended, pleasure is still tied to programmed activities. This highlights the distinction between the architecture of pleasure and the pleasure arising from architecture itself.

²⁴² Singley, Paulette. “The Anamorphic Phallus within Ledoux’s Dismembered Plan of Chaux.” *Journal of Architectural Education* (1984-) 46, no. 3 (1993): 176–88. <https://doi.org/10.2307/1425159>.

Bernard Tschumi, on the other hand, addresses the idea of architectural pleasure more conceptually. He distinguishes between the pleasure of the perceiver and the designer, emphasizing that the pleasure of architecture comes from various sources and actors. He also compares this with the architecture of pleasure, driven by functional concerns related to enjoyment but doesn't necessarily produce architectural pleasure. Tschumi's analysis provides the most comprehensive examination of the concept of pleasure in architecture and has been highly influential for the thesis.

In the fourth chapter, architectural debates and works from 1990 to the present are examined through three key concepts: the pleasure of technology and architecture, the architecture of pleasure, and the pleasure of the architectural experience. From the evaluation of technology, architecture, and the concept of pleasure, it is seen that the production of architecture in new technological mediums offers new perspectives on the pleasure of architecture and that digitalized spaces arising from the relationship between architecture and technology produce new hybrid spaces providing new spatial experiences and pleasure. These fully digital experiences are more related to the pleasures of space production and representation. As demonstrated by the case studies, hybrid experiences designed within spaces with screens or projections add a different dimension to the spatial experience and pleasure.

At the same time, new ideas developed around the phenomenon of pleasure for current concepts, such as sustainability, were also discussed in the fourth chapter. As an example, BIG's hedonistic sustainability approach emphasized the importance of providing pleasure to the users of the architecture presented to find solutions to current problems through architecture. This is demonstrated in the case study in Chapter 4, where a pleasure-oriented architectural approach is adopted to increase people's know-how about sustainable energy production and to make such industrial production spaces attractive. However, in both of these examples, pleasure is again addressed with certain typologies and functions. For instance, while BIG's Hedonistic Sustainability concept seeks to answer a very important problem in a very

radical way, it limits the concepts of hedonism and pleasure by placing attractive and entertaining programs on the roof of a building.

Then, with the concept of pleasure and program, current approaches to the architecture of pleasure were examined, and it was observed that architectural projects with pleasure-oriented programs were commercialized in some cases and detached from the idea of providing architectural pleasure for its experiencers. This point represents one of the important conclusions of this thesis. This analysis shows that architectural designs that include pleasure-oriented functions do not necessarily offer architectural pleasure for their users but that these two cases produce distinct pleasures. Furthermore, the pleasure derived from architectural production is different from these other forms of pleasure.

The pleasure of architectural production and the experience of architecture are addressed in the last section of Chapter 4 with the Burning Man Festival, presenting an analysis that parallels the ideas seen in Bernard Tschumi's approach. The pleasure of architectural production, discussed here, refers to the consideration of architecture as an intellectual pursuit within its boundaries, the prioritization of aesthetic and creative processes, and the intellectual satisfaction derived from this. The physical environment, with its unique elements and conceptual ideas, presents the pleasure of architectural experience.

However, pleasure is also associated with a number of activities and typologies, even if it is not emphasized with functional or programmatic concepts. Most of the studies examined the concept of pleasure in architecture by referring to specific building typologies such as amusement parks, hotels, etc. However, pleasure in architecture should not be confined to the study of entertainment spaces. As indicated throughout the thesis, the experience of architecture should be seen as pleasurable regardless of its functions. It should be taken into consideration that a public building, a hospital, a school, or a residence also has the potential to provide architectural pleasure. Therefore, it is very important for those who endeavor to understand and analyze the concept of pleasure in architecture to consider pleasure independently of these functional and typological notations.

This research and analysis of the concept of pleasure in architecture has demonstrated that approaches to this concept require two distinct considerations: the pleasure derived from the architectural experience and the pleasure derived from intellectual production. It has been shown that these two pleasures differ in producing the architecture of pleasure spaces. Furthermore, examples and analyses from various periods have illustrated that pleasure has been and will continue to be a significant area of discourse within the field of architecture. Hence, it is crucial for future research in this domain to focus on these distinctions and address the notion of pleasure in architecture by considering its wide variety of intellectual aspects.

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